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THE ARCHITECTURAL RECORD

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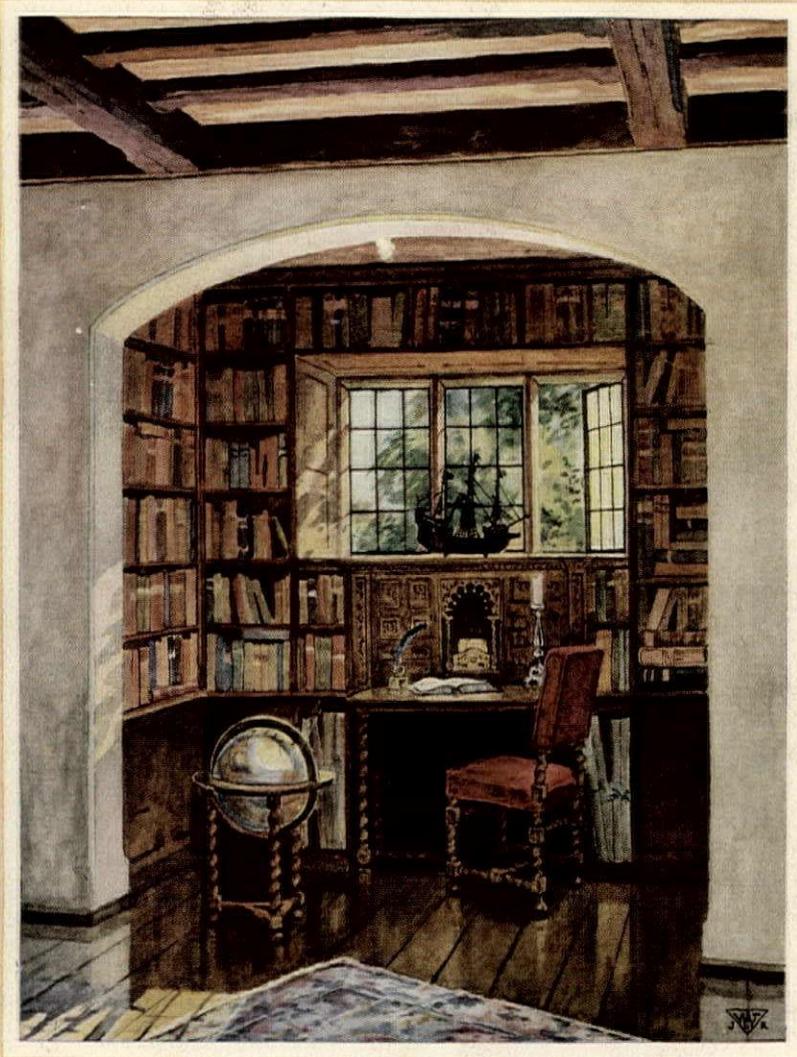
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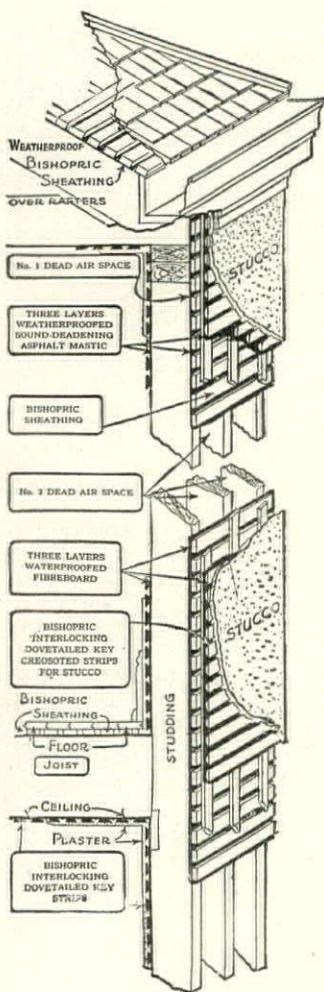
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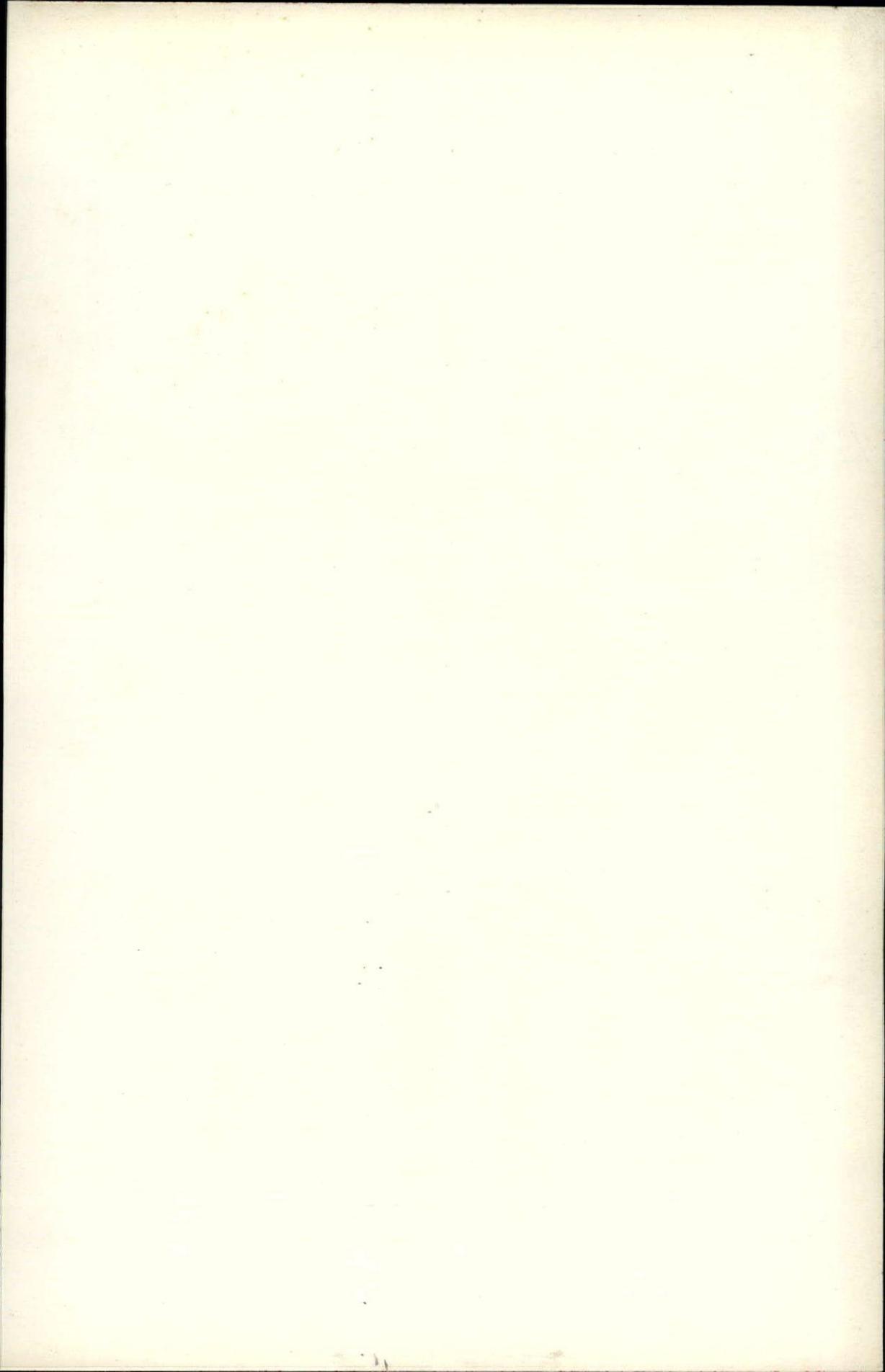
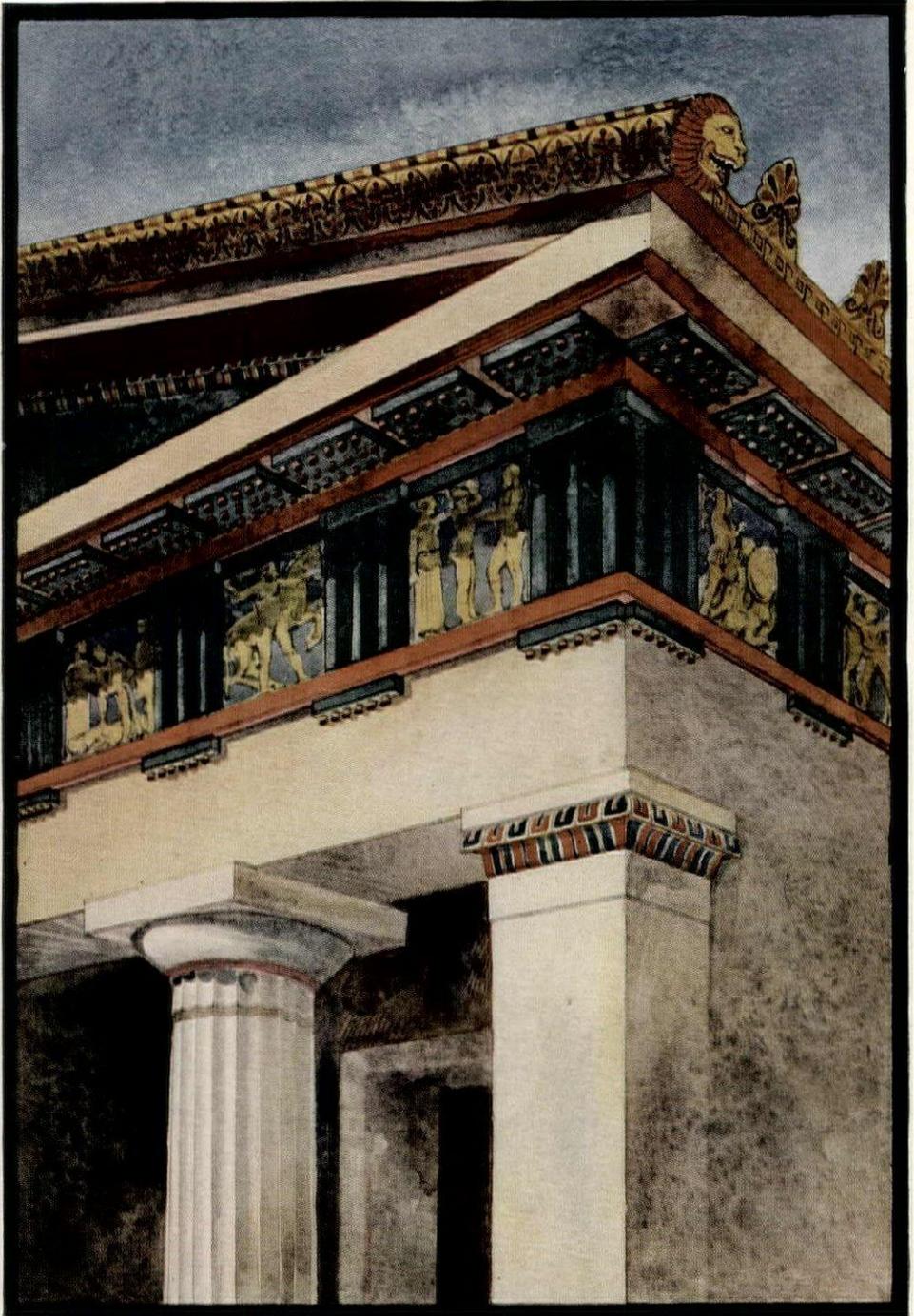
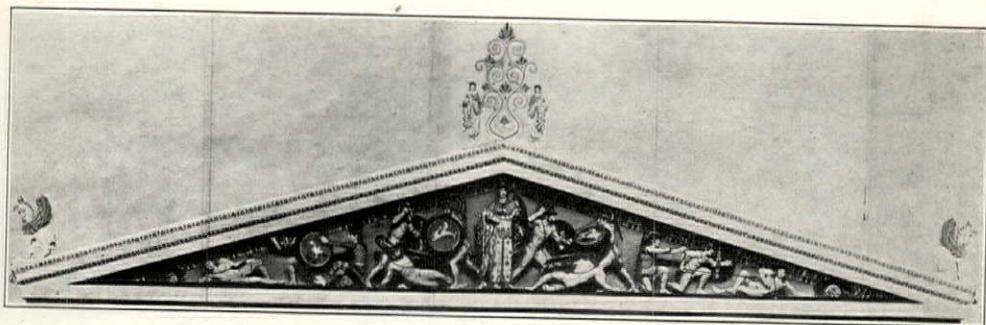


PLATE I



The Temple of Zeus at Olympia; after the reconstruction of Curtius & Adler with metopes added.



1. WEST PEDIMENT OF THE TEMPLE OF APHALA, ON THE ISLAND OF AEGINA.
FÜRTWANGLER'S RECONSTRUCTION.

ARCHITECTURAL POLYCHROMY

BY LEON V SOLON

PART I

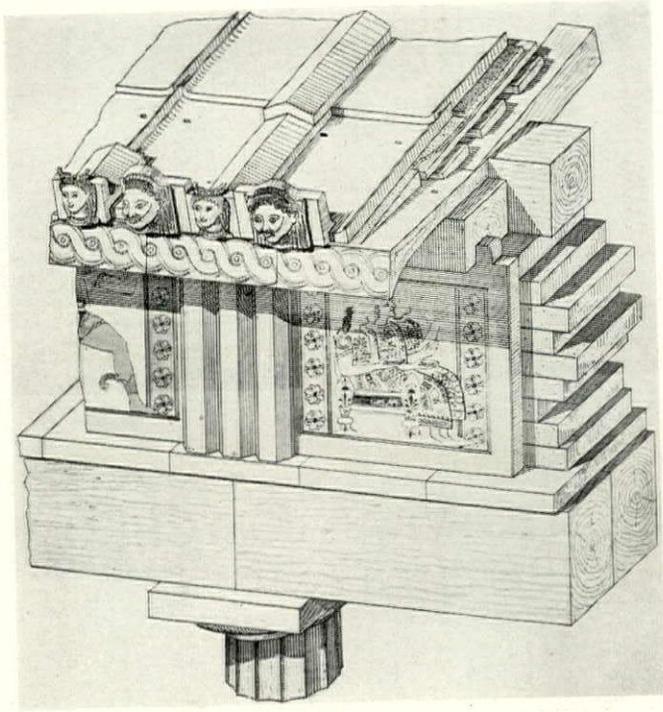
The Conditions which Control the Introduction of Color

THE element of confusion which accompanies an inexperienced attempt to introduce color in a façade arises in most cases from ignorance of the physical properties of color, and their relation to and reaction upon the architectonic values established in design. The major difficulties presenting themselves in practice may be arranged in two main groups. The first concerns the selection of those architectural items to which the application of color may advantageously be made. The second includes the formulation of a color technique; this, besides dealing with the planning of colors upon ornamental form, and with the conformation of contour and relief for the reception of color, involves an answer to the question whether architectural polychromy should include tone gradation or be confined to uniform tones.

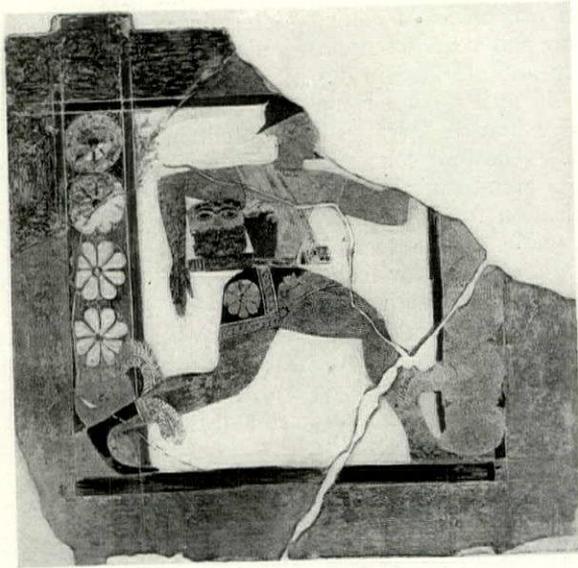
The intention which actuates the use of color in the various arts, to realize æsthetic objectives, functions in two general directions. In the pictorial arts,

color stimulates imaginative processes; in the applied arts, the endowment of substance or surface with a species of scenic-value or sense-appeal is the factor determining the methods of application and the quality of color. For the painter it is the most pliable means with which the complexities of effect may be reconstituted, in such guise that his temperament records, on contemplation of his finished work, a reaction equivalent to that experienced during the initial phases of inspiration. The function of color in architecture is of a less involved character; it contributes an extraneous form of beauty to that which is purely architectural; the gratification of the æsthetic sense is visual rather than intellectual, the use of color being free from the intent to stimulate reflex processes.

Color in its architectural relation must naturally be classified as a decorative resource. Each decorative resource has the capacity to realize a distinctive type of effect unattainable by the legitimate use of any other decorative means. Our



2. TEMPLE OF APOLLO: WOOD AND POLYCHROME TERRA COTTA. RECONSTRUCTION BY KAWERAU.



3. TERRA COTTA METOPE IN POLYCHROME FROM TEMPLE OF APOLLO.

initial steps in research are thus prescribed. It is first necessary to identify those forms of effect which are expressive of the decorative function of polychromy in architectural effect; this can only be effected through an acquaint-

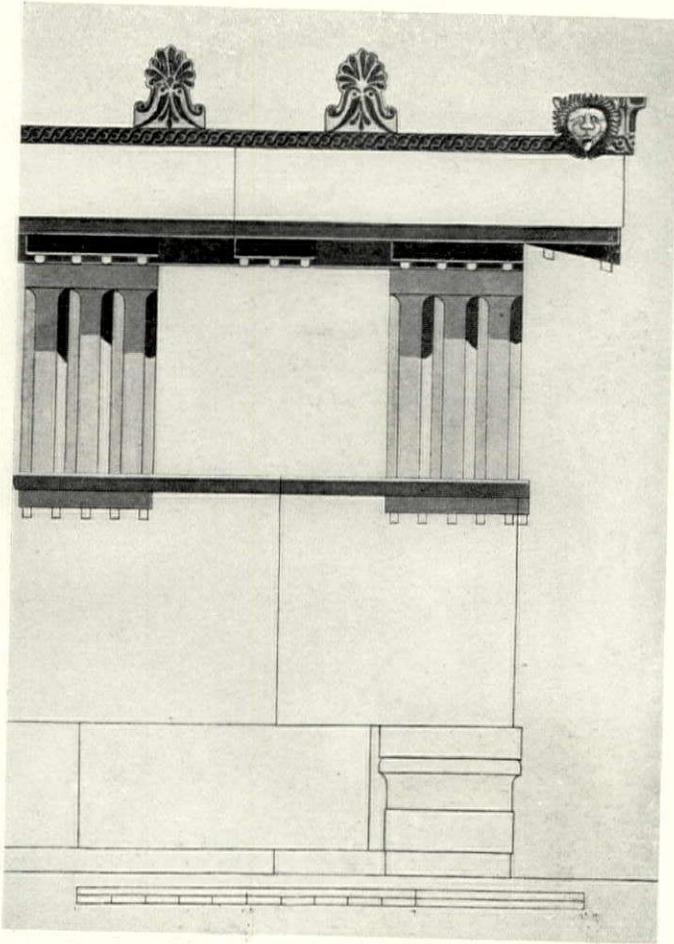
ance with the action and reaction of color upon architectural values and properties. It is, then, necessary to formulate a technique which will serve as the mechanism for effect.

The prime capability of color in architecture is, that it is the most potent of all vehicles for emphasis. Color possesses an inherent property recognized in its scientific aspect as its radiant energy. This form of energy is capable of a con-

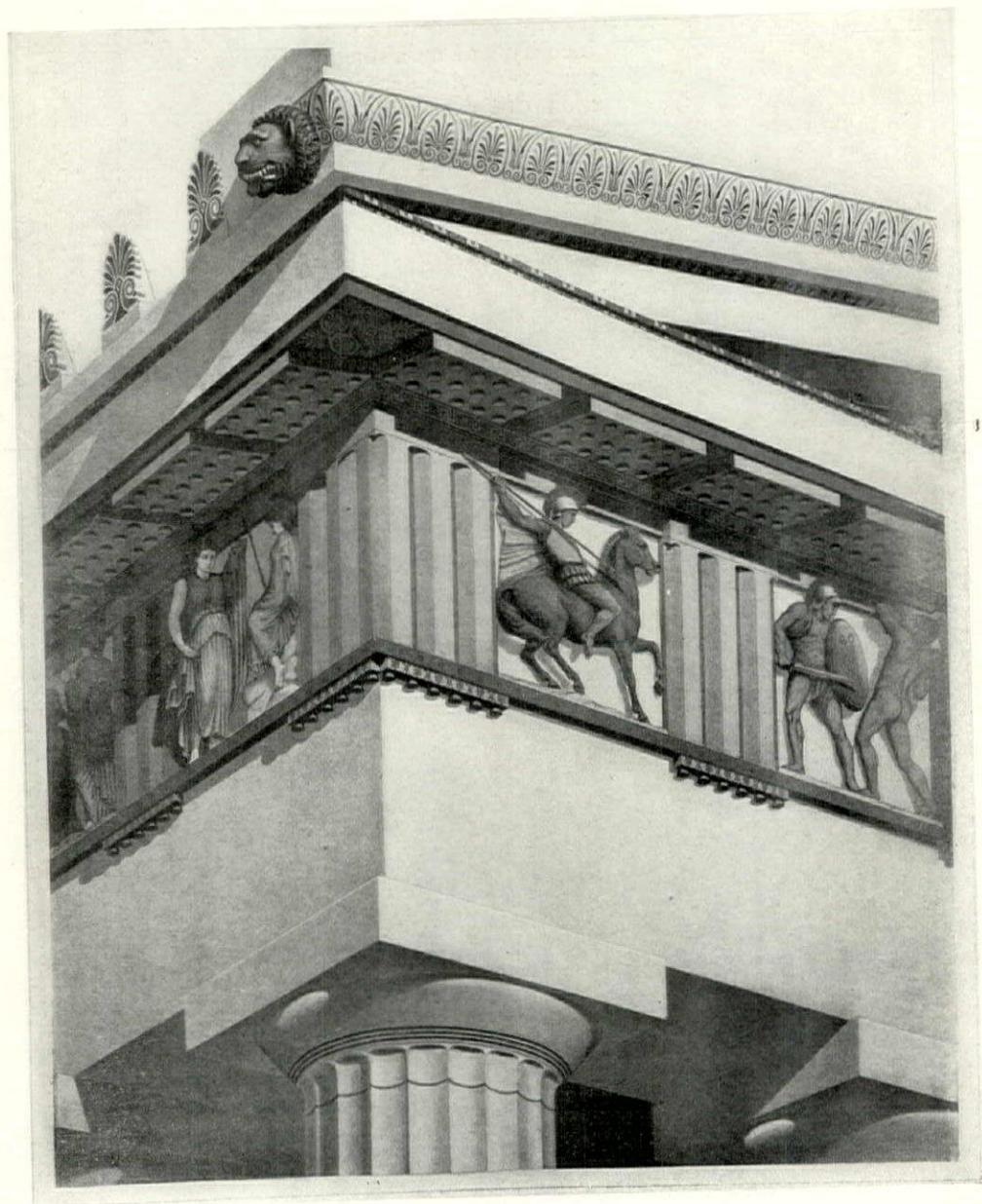
tribution which enables it to attain results of an æsthetic character; the phenomena which characterize it produce direct optical results in their decorative operation; but these results react indirectly upon certain vital properties in architectural

design unless subjected to rigid regulation. It is necessary, therefore, to discover the nature and location of those reactions upon elements of architectural design which must not suffer depreciation through the presence of color, in order that the results proceeding from the use of color may be uniformly advantageous.

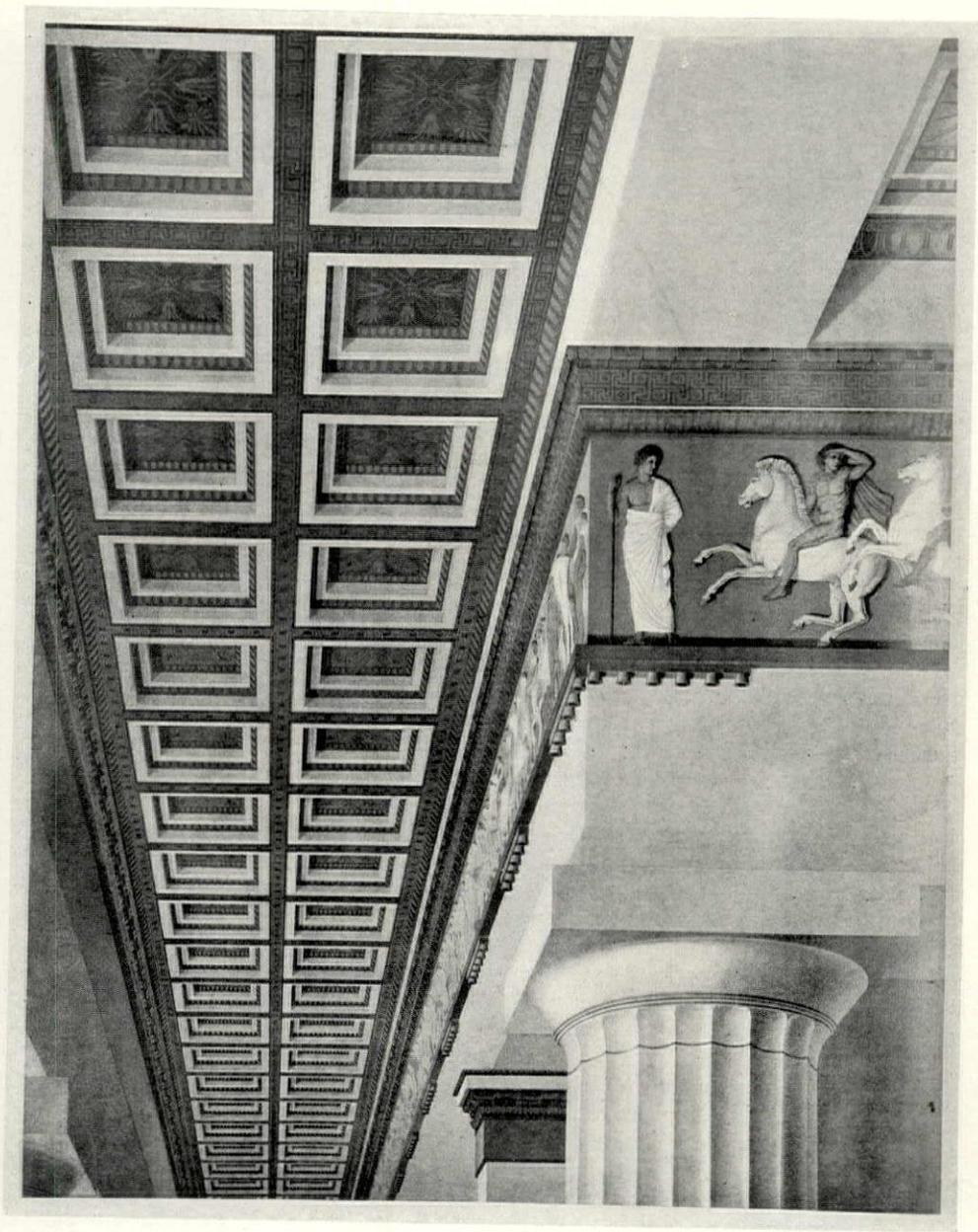
A major objective is sought, in all architectural design, to which each contributory element of effect is instinctively



4. THE "OLD" TEMPLE AT AEGINA. FÜRTWANGLER'S RECONSTRUCTION.



5. NORTHWEST PEDIMENT OF THE PARTHENON.
FENGER'S RECONSTRUCTION. POLYCHROME TREAT-
MENT OF THE FIGURES TO BE DISREGARDED.



6. PORTICO OF THE PARTHENON.
FENGER'S RECONSTRUCTION.

subordinated; it consists in the creation of an aspect of harmonious adjustment between the component structural forces, in order that a sense of statical force may predominate; by statical force is meant that impression of equilibrium resulting from a perfect coordination of the varied forces sensed in an architectural composition. If strong emphasis, in the guise of color, is added to a façade in which the effect of these varied forces conveys an impression of satisfactory adjustment, it is obviously imperative that color location and its decorative development must have a clearly recognized relation to values previously established. Since emphasis constitutes a focus of effect, the inclusion of a predominant element such as polychromy, capable of imparting the maximum degree of accentuation to any member, must not occur as an unrelated and superadded artistic activity.

The visual impression resulting from the presence of color upon any architectural member is antithetical to its appearance of structural strength; this latter quality is *diminished* relatively to the degree of color elaboration. However, it does not follow that the presence of color in a façade is consequently antagonistic to this vital element in architectural design. On the contrary, color may accentuate the extremes of certain æsthetic qualities present in a work of art. It may contribute by contrast to the sense of statical force in the main conception, by augmenting the impression of lightness in members that are secondary or supported, thereby intensifying the structural integrity of those architectural items which are essentially sustaining.

The decorative capacities of color in architecture may be grouped under three main activities:

1. Its inherent chromatic energy, which introduces a quality of decorative emphasis in any item upon which it figures.

2. Its decorative contribution to architectural effect, by the introduction of a decorative interest distinct from the purely architectonic.

3. Its influence upon structural attri-

butes, by accentuating qualities of delicacy and elegance in architectural members in which those elements are characteristic.

The Use of Color in Historic Types

The historic types of architecture developed between archaic eras and modern times may be roughly classed as those wherein racial instincts achieved a spontaneous expression and those, dating from the sixteenth century in Europe, which are in the majority of cases classic derivatives. In many of the former, color figures prominently on façades as an important factor in their creators' content of beauty; in the latter, it is almost entirely absent. In races and ages where an uninfluenced form of expression was possible, the sensuous appeal of color was a valuable medium for imparting to the minds of the masses those impressions and influences which constituted so important a function in the social message conveyed through architectural design. During the later period, with the revival of the classic type of design, another set of æsthetic ideals controlled imaginative effort. In the Renaissance of Italy, the basic interest discovered in the classic models was that of organized proportions, which did not exist in the Byzantine, Romanesque or Gothic. We must also remember that, with the inception of this style, there was a revision of values in the media of effect, and that masses and detail were subject to a changed angle of consideration; as in painting, so also in architecture, the qualities of light and shade striven for were radically different from those sought by stylistic predecessors. Leonardo da Vinci introduced the most revolutionary innovation in pictorial effect by demonstrating that the composition of groups and the focus of interest in details could be effected by *chiaro-oscuro*. It can readily be appreciated why, when decorative interest was focussed by delicate transitions and accents of light and shade, so forcibly contrasting a factor as color was omitted, as being a component item of a quality of effect achieved through the medium of another group of æsthetic ideals; in addi-

tion to this, there were no longer any traces of color on any of the examples to serve as guides and references to its original presence; the fact that color was thus used, could be gathered only from the vague statements of a few classic authors—data in all probability ignored by the pioneers of the movement. This argument applies also to the later derivations of the eighteenth and nineteenth centuries, which accepted the Italian interpretation of the classics, in equal ignorance of the decorative entity of the original types.

Research among ancient systems of polychromy, in order to discover principles upon which to found practice and to develop technique, must be directed by a simple consideration that spares us much fruitless toil. As color action and reaction must be adjusted in a direct relation to architectonic values, the solution to our difficulties can only exist in that stylistic type which most nearly embodies our own æsthetic standards and ideals. This basis of selection eliminates all those polychromic types which exert only a cultural interest, such as the Assyrian, Egyptian, Hindu, Mongolian and other oriental and exotic architectural expressions. By this process of elimination we find our hopes centered upon Greek polychromy as practiced during the sixth, fifth and fourth centuries B. C., during which period Greek architecture achieved its most spontaneous and virile expression. The untiring enthusiasm, patience and energy of modern Greek archæologists have accumulated sufficient authenticated data bearing upon our field of research to test any theories in the light of a series of examples.

The most forcible impression received from an initial grouping of Greek architectural polychrome data, is the appearance of standardization conveyed by a uniformity of method governing the location of color on façades during these three great centuries. The next impression, resulting from an exhaustive examination of color planning upon ornamental detail, lies in their rigid adherence to certain decorative conventions: Greek conservatism is so consistently

apparent for three centuries despite radical changes in architectural types, that fixed procedure by a race so artistically versatile can only be explained by the surmise that they embodied certain basic æsthetic or physical essentials, which could be neither dispensed with nor replaced in practice.

An analysis of the Greek system of color location and composition on the façade reveals the existence of architectural principles and methods evolved through an intuitive knowledge of the action of radiant energy in color when a group of pigments are assembled decoratively, and the direct relation of this energy to specific architectonic properties; it is an art based upon an understanding essentially scientific. In their polychromy the Greeks give us yet another instance of their matchless intuition, displayed wherever natural phenomena direct the creation of artistic effects. Under the guidance of this rare form of intuition, the component elements of artistic impulse undergo an automatic process of mutual adjustment, of an order far superior to any procurable by other means. The uniformity in these methods of artistic procedure was not the result of any control arbitrarily enforced, as is reputed to have been the case with creative effort in Greek sculpture; it rather appears as a moral control arising from a conviction that the methods established in practice were so basically sound, that deviation from them must inevitably lead to error.

In this first and introductory part of our treatise on polychromy, it has been necessary to make several statements which call for explanation and discussion; these will be developed as each section of our subject is examined in fuller detail. It will be found that the Greek polychrome method affords a solution of the major difficulties which beset practice today; it teaches us the principles governing color location, color adjustment in ornamentation, and the manipulation of light as the means of developing color interest in the uniformly applied tone—the only form in which color may be used in architecture, as shall be demonstrated in a future issue.

The RESIDENCE OF J. P. JEFFERSON, *EST* MONTECITO, CALIFORNIA

Reginald D. Johnson, Architect

AMONG the designs premiated at the 1921 exhibition of the American Institute of Architects was one by Reginald D. Johnson which dealt with a rather unusual problem—the remodeling of a clubhouse into a private residence. The building of the Santa Barbara Club, designed by Francis Wilson, occupied a desirable site, had a general arrangement demanding few changes in plan, and presented a sound yet simple composition in a style suited to the climate. When Mr. Johnson was called upon to develop the clubhouse into a residence for J. P. Jefferson, his task was, therefore, mainly one of pure design. The resulting alterations in plan are inconsiderable, compared with the architectural changes in the exterior and interior of the building and in the landscape work.

On the ground floor the lounge was made the living room, the walls being furred in order somewhat to reduce its size. The dining room was retained, and the ladies' room was turned into a guest room. The men's room is now the library. The service was modified to meet domestic requirements.

The second floor was changed to accommodate a complete suite of rooms of ample dimensions for the owner, including quarters for a personal servant. The original stairhall served a relatively unimportant second floor and was logically a secondary consideration. The house with the master's bedrooms on the second floor required a more important approach and a dignified stairhall was therefore introduced.

A new tile roof conveys a feeling of domestic quality. A stone entrance and new fenestration over it give proper emphasis to the long axial drive, which terminates in a generous forecourt. The living quarters all face towards the rear and are grouped around a most attrac-

tive patio, which in turn leads to a lower garden and reflection pool. The statue in the pool is McMonnie's Bacchante.

The drive, main entrance, patio, pool and Bacchante are all on the main axis, which terminates with a view of the Rincon Mountain rising over Montecito Bay.

The garden, although only three years old, gives promise of an unusually attractive development. This work was handled by Paul G. Thiene.

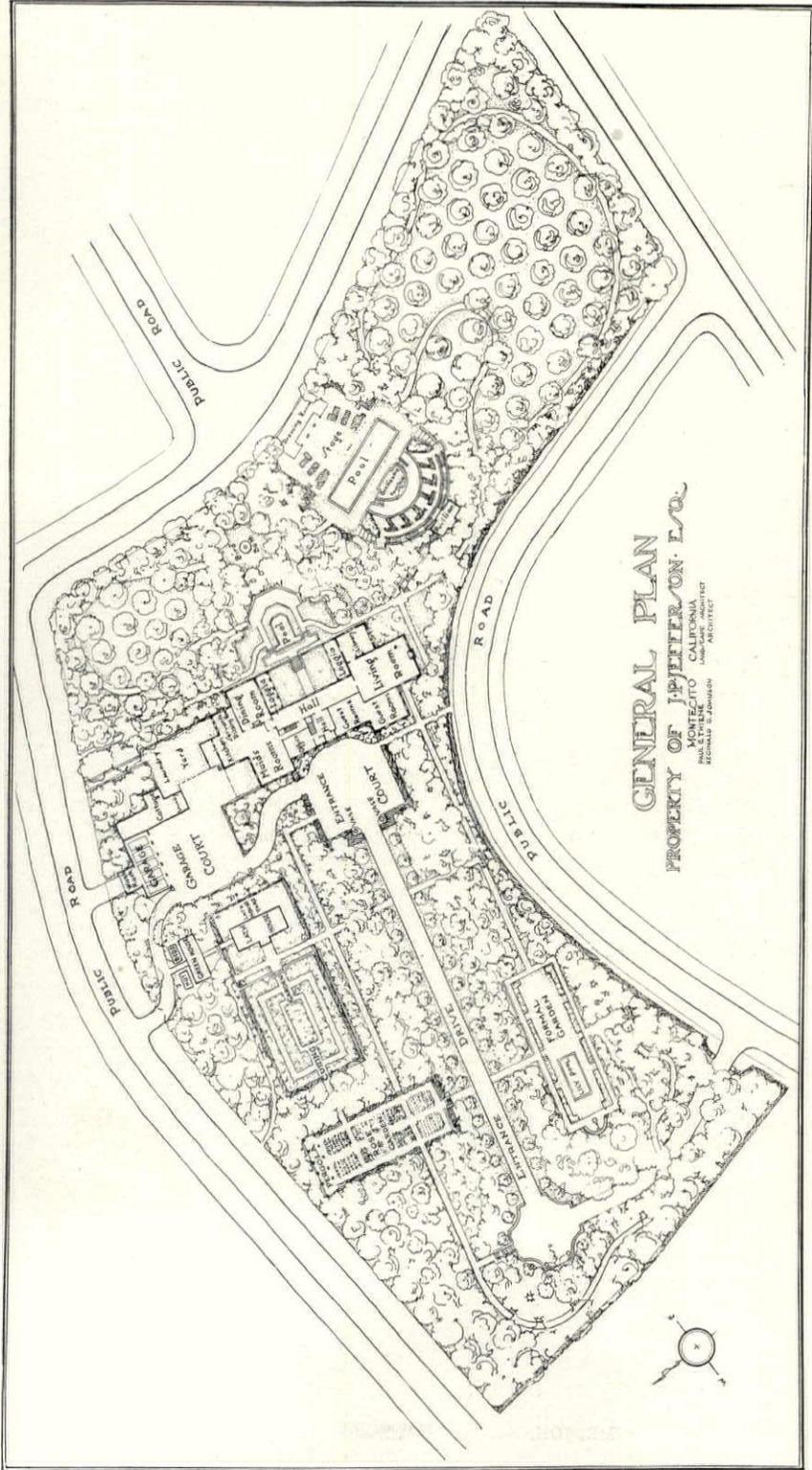
The interiors are restrained and, owing to their size, have a great deal of dignity. In order to avoid stiffness or set feeling, any particular and definite period was ignored, the intention being to furnish agreeable and harmonious backgrounds to the interesting collection of antiques acquired by the owner. This consists of furniture, pottery, brocades and hangings from various countries and periods and is so distributed as to impart a mellow, livable quality to all the interiors.

Oriental pieces form a large part of the furniture, but in no case was any attempt made to recall this in the treatment of the rooms.

The living room is paneled in a manner recalling the framed post and paneled construction of former periods. The wood is pine, scraped in a slightly irregular fashion, and is of an extremely interesting color and texture. The ceiling is shaped to conform to the original roof construction and is treated with bands and panels of very low plaster relief.

The dining room is handled in a modified Italian manner and is held in a deep putty color with a warm glaze. The black and gold marble mantel gives a pleasant contrast to the monotone background of the walls.

The library is of an informal nature and is a livable room of ample dimensions.



RESIDENCE OF J. P. JEFFERSON, ESQ.,
 MONTECITO, CAL. REGINALD D. JOHNSON, ARCHITECT.
 PAUL G. THIENE, LANDSCAPE ARCHITECT.



RESIDENCE OF J. P. JEFFERSON, ESQ.,
MONTECITO, CAL. REGINALD D. JOHNSON,
ARCHITECT. (NEW WORK BY MR. JOHNSON).



RESIDENCE OF J. P. JEFFERSON, ESQ.,
MONTECITO, CAL. REGINALD D. JOHNSON,
ARCHITECT. (NEW WORK BY MR. JOHNSON).



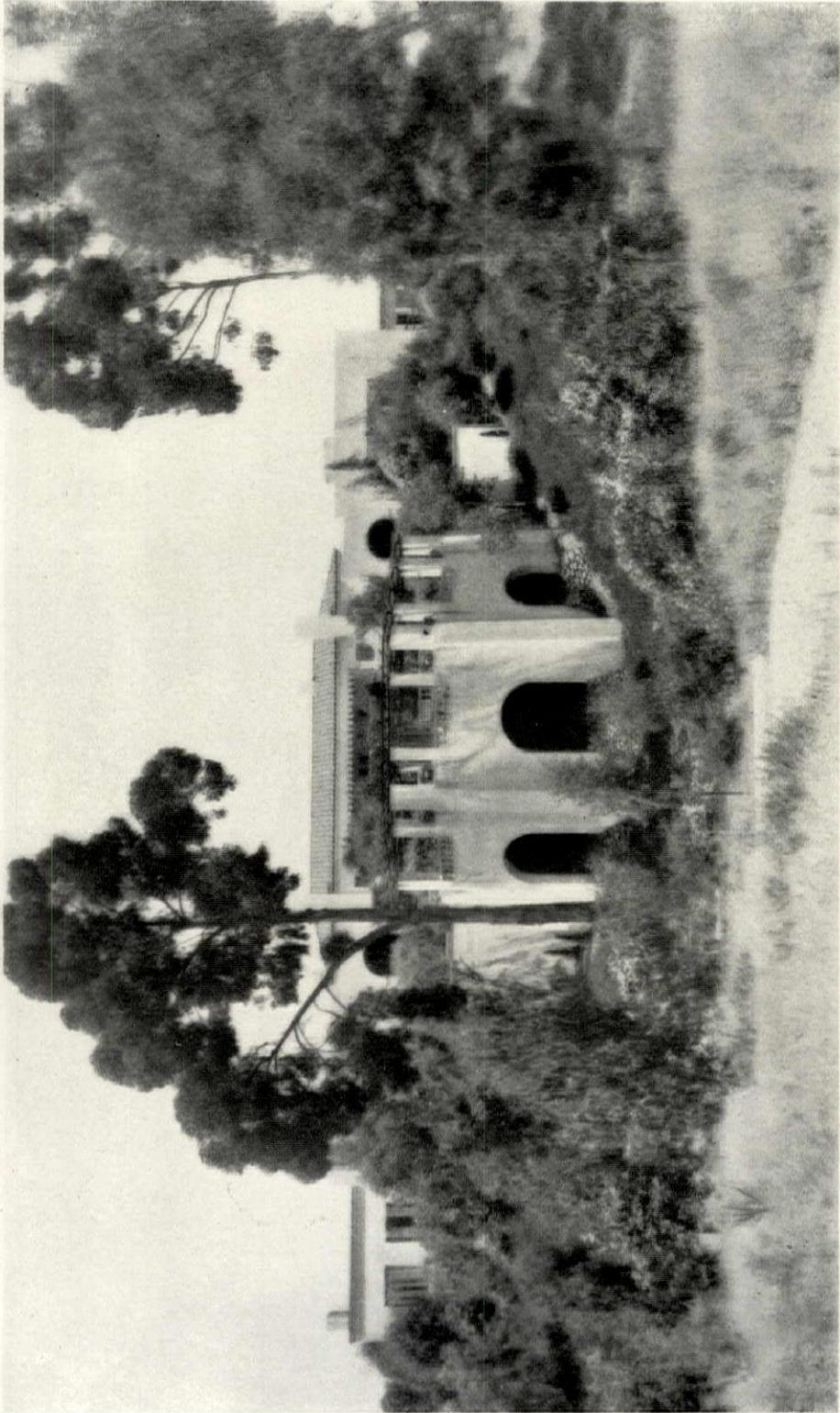
RESIDENCE OF J. P. JEFFERSON, ESQ.,
MONTECITO, CAL. REGINALD D. JOHNSON,
ARCHITECT. (NEW WORK BY MR. JOHNSON).



RESIDENCE OF J. P. JEFFERSON, ESQ.,
MONTECITO, CAL. REGINALD D. JOHNSON,
ARCHITECT. (NEW WORK BY MR. JOHNSON).



RESIDENCE OF J. P. JEFFERSON, ESQ., MONTECITO,
CAL. REGINALD D. JOHNSON, ARCHITECT. (PART
OF ORIGINAL WORK BY FRANCIS WILSON.)



RESIDENCE OF J. P. JEFFERSON, ESQ., MONTECITO,
CAL. REGINALD D. JOHNSON, ARCHITECT. (PART
OF ORIGINAL DESIGN BY FRANCIS WILSON.)



MAIN ENTRANCE—HANNA BUILDING, CLEVELAND,
OHIO. CHARLES A. PLATT, ARCHITECT.



DETAIL OVER MAIN ENTRANCE

The HANNA BUILDING AND *The* HANNA BUILDING ANNEX CLEVELAND, OHIO

CHARLES A. PLATT, ARCHITECT

By I. T. Frary

WHEN the Leader-News Building was completed some years ago by Charles A. Platt, it was spoken of as "one of the handsomest and most distinguished office buildings in the country" (Architectural Record, June, 1913,). Attention was called to the exceptional opportunity offered by the large size of its site and by the extreme width of the street upon which it faced, factors favorable to the architect in attaining good scale and using detail with telling effect. To quote again: "The architect was offered the chance to build a skyscraper in which every other value did not have to be sacrificed to that of the vertical dimension. His skyscraper did not need merely to aspire and soar. It could be kept down to the street, and made to look more human and habitable. The vertical dimension is not emphasized. The

attempt has been made to keep the building down. The façade is divided into three parts by heavy stringcourses of stone, and it is crowned by a cornice, which definitely discourages any tendency of such a tall structure to mount towards the sky. The stonework has, moreover, been designed for the purpose of giving emphasis to a system of minor vertical lines. The combination between the design of the stonework and that of the windows converts the façade into a kind of decorated pattern, the whole effect of which is to prevent the eye from being captured by the height of the building."

The characterization applied nine years ago to the Leader-News Building is equally true of the Hanna Building, which Mr. Charles A. Platt has just completed for the same owner, the late Mr. Dan R. Hanna. Moreover, the

site of the new building possesses some of the advantages possessed by the site of the old. Both are corner sites, and in both cases each street length is sufficient to avoid the disproportion usual in a fourteen story structure between its vertical and longitudinal dimensions. In the Leader-News Building the height was one hundred and fifty feet, and the lot measures one hundred and sixty feet on one street by two hundred and twenty feet on the other. The Hanna Building is also one hundred and fifty feet, or fourteen stories, high; and the lot on which the main structure is erected measures approximately two hundred feet on both streets.

On the other hand, there are some respects in which the sites differ. The Leader-News Building faces on Superior Avenue, which is one hundred and twenty feet wide and enables an observer on the other side of the street to look at the whole façade without anything like the forshortening which usually occurs when a skyscraper is under observation. The Hanna Building faces on Euclid Avenue, which is not so wide as Superior Avenue and forces an observer on the other side of the street to look up at the façade rather than across at it. Nevertheless, the width of Euclid Avenue is sufficient to give value to architectural effects that would be lost in ordinary cramped city streets.

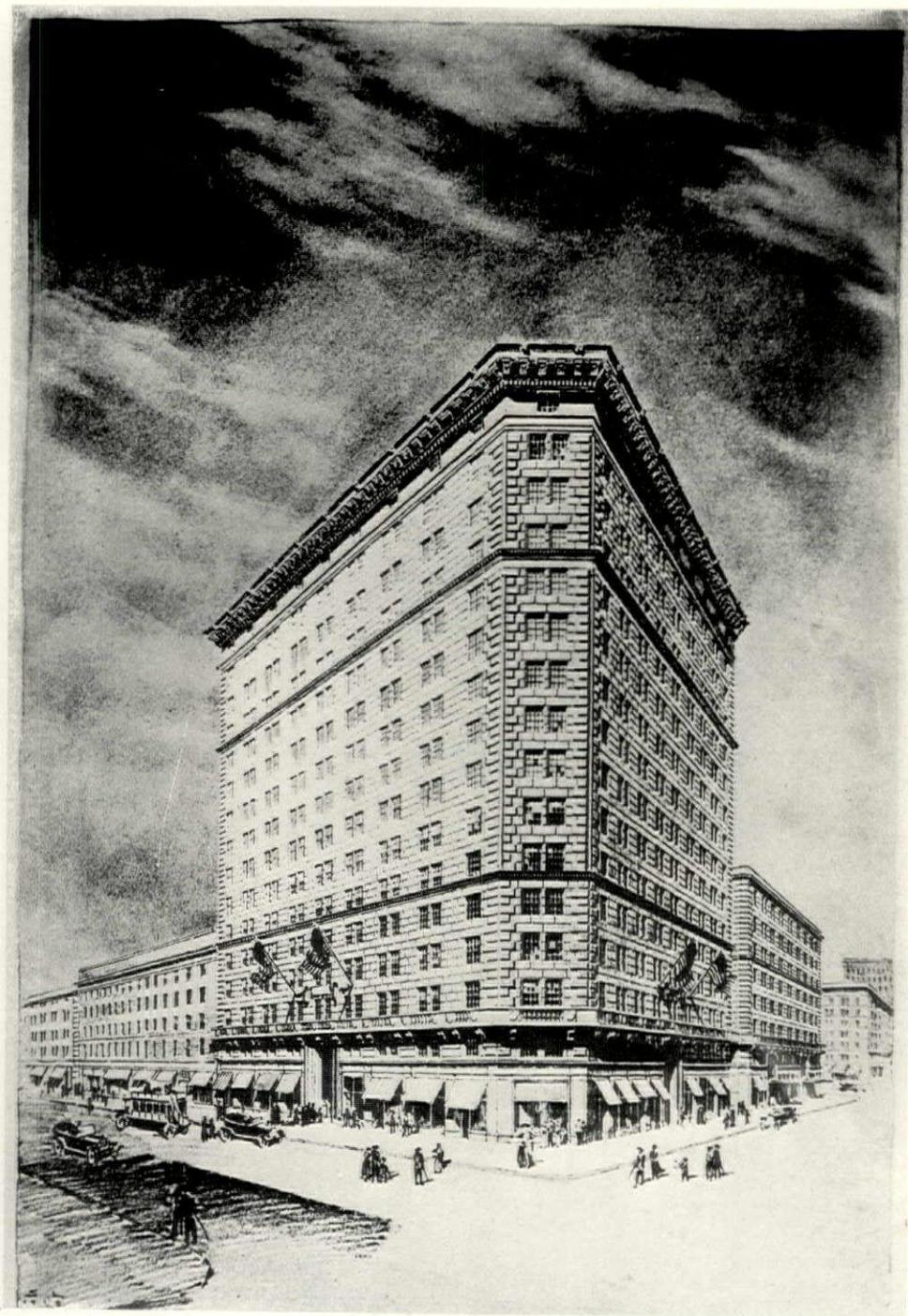
There is however, a marked contrast between the buildings, due to difference in shape of their sites, for whereas the Leader-News Building is practically rectangular in plan, the Hanna Building is cut back sharply on the west line because of the acute angle which East Fourteenth Street forms with Euclid Avenue. As a result the structure is given a rakish effect in perspective, which the architect has largely overcome by the truncation of the corner. The peculiar shape of the site has, of course, exerted an important influence on the interior plan; instead of two straight lobbies, such as penetrate the Leader-News Building, a single lobby in the Hanna Building curves from street to street and is bisected by the elevator lobby, which runs diagonally from the

corner store to the restaurant that occupies the rear of the building. The irregular pockets and angles thus produced have been skillfully handled—so ingeniously indeed that a space originally planned for a barber shop has been taken over for a banking room.

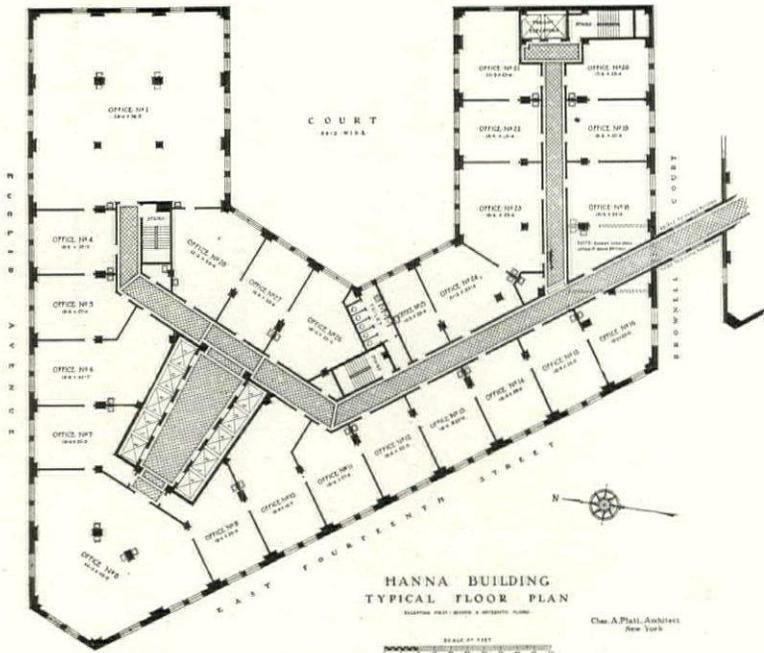
It is natural under the circumstances that the architect should have designed the two buildings along the same general lines. Indeed, the two designs are almost identical, barring the fact that in the case of the Hanna Building a flat stone balcony divides the second from the third floor. The chief purpose of the architect in the new, as in the old, design was to give scale to a façade which would usually be treated either for the purpose of emphasizing the height of the building or without any understanding of the opportunity a façade of one hundred and fifty feet high and two hundred feet long offers for an attempt to prevent the height from overcoming the length of an apparent skyscraper. What Mr. Platt has done in both designs is to pull the whole building together by keeping the vertical dimension down and by treating the stonework in such a way as again to give emphasis to a system of minor vertical lines. The decorative pattern formed by the stonework, which gives the whole façade the effect of a vivid and pleasing screen, counts enormously in the success of the design. In practically all the buildings on city streets which Mr. Platt has designed, he has used a variation of the same general idea. It is an idea which has had an effect on some of his contemporaries and should have influenced more.

Reference to the upper floor plan shows an equally interesting arrangement, with the elevator lobbies on the diagonal axis and the corridors following the other axis of the building. The offices, as shown on the plans, are generous in size and in many cases have been subdivided into smaller desk rooms, each with a window and with a common reception room or passageway paralleling the corridor.

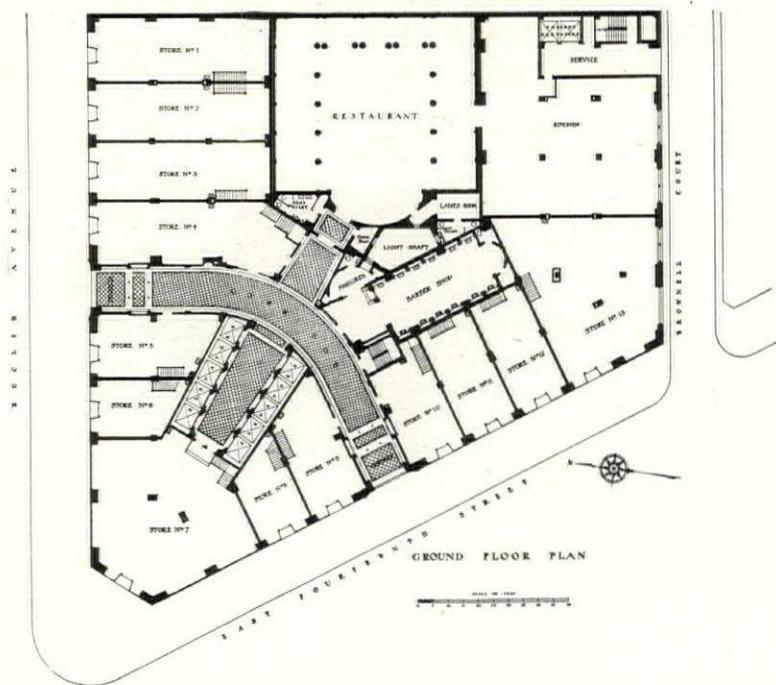
An unusual feature for a commercial building is the large restaurant on the ground floor, just off the lobby. This



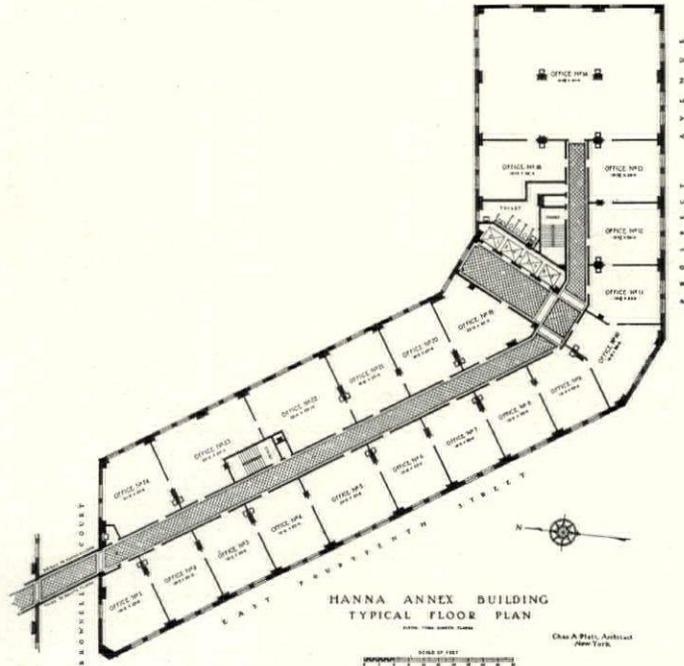
HANNA BUILDING, CLEVELAND OHIO. (FROM ORIGINAL SKETCH). CHARLES A. PLATT, ARCHITECT.



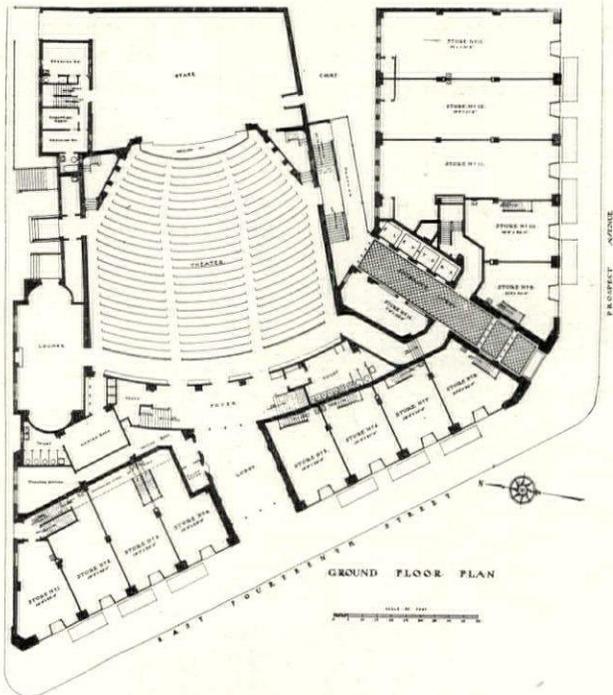
TYPICAL FLOOR PLAN—HANNA BUILDING, CLEVELAND, OHIO
Charles A. Platt, Architect



GROUND FLOOR PLAN—HANNA BUILDING, CLEVELAND, OHIO
Charles A. Platt, Architect



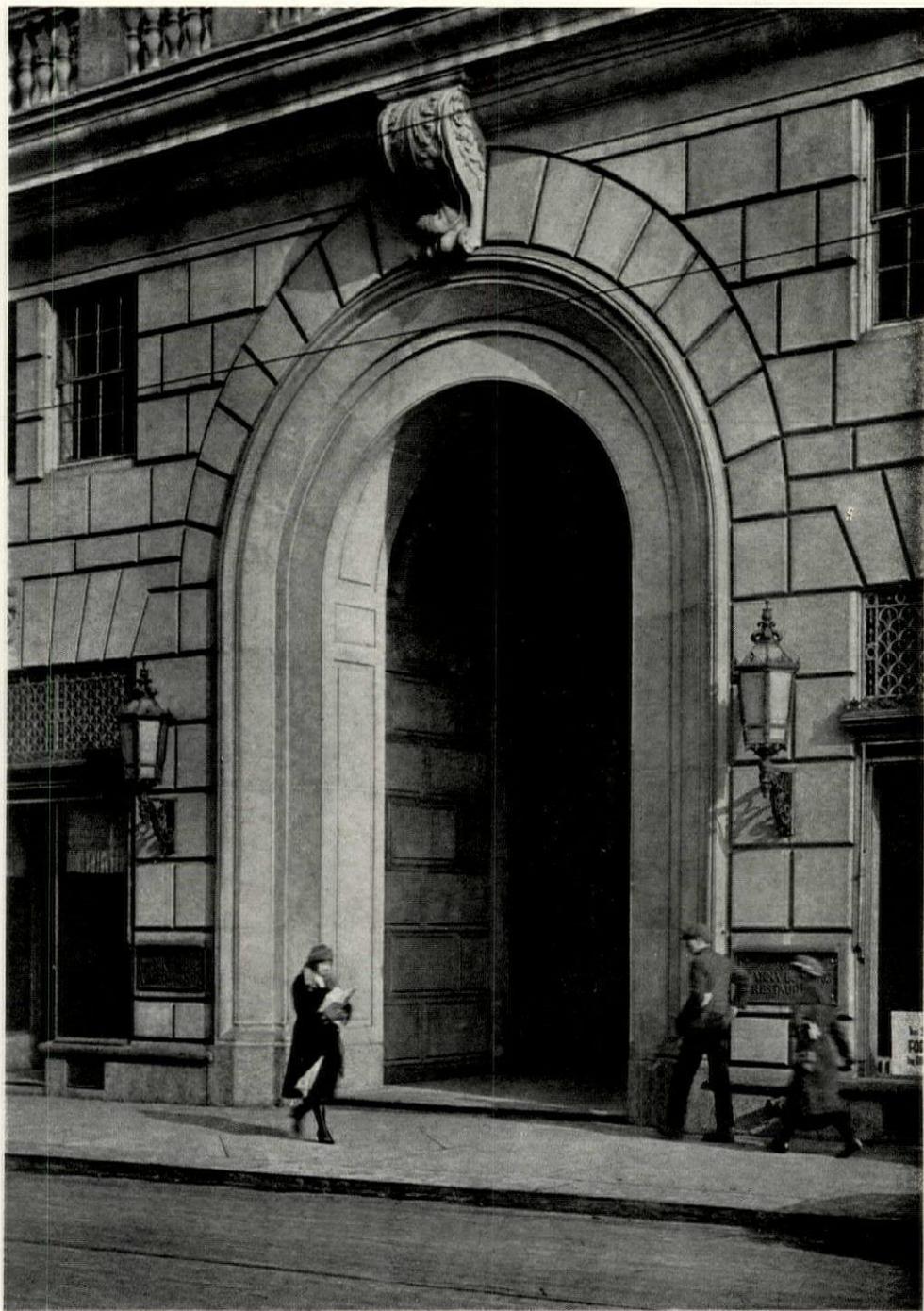
TYPICAL FLOOR PLAN—HANNA BUILDING ANNEX, CLEVELAND, OHIO
Charles A. Platt, Architect



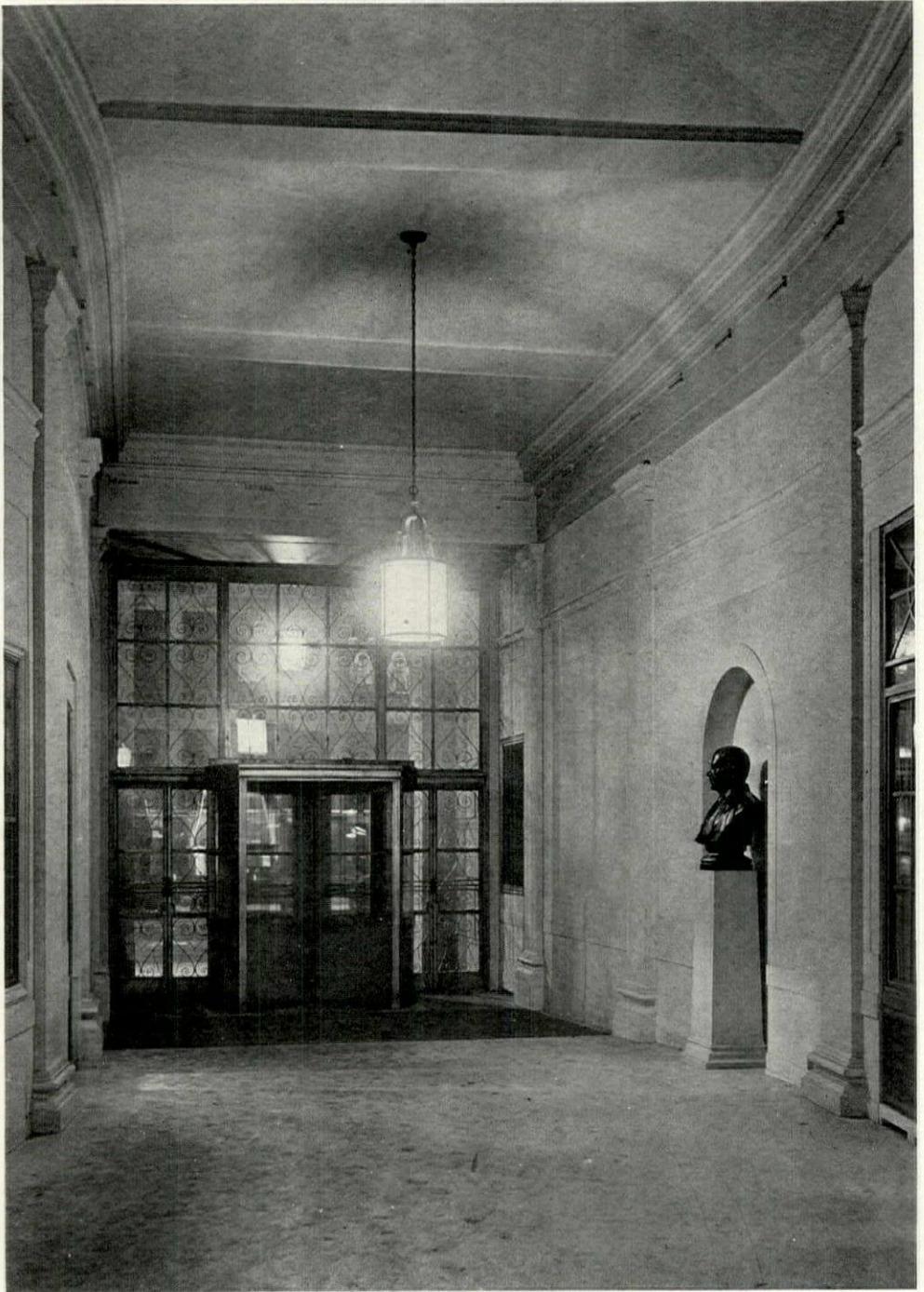
GROUND FLOOR PLAN—HANNA BUILDING ANNEX, CLEVELAND, OHIO
Charles A. Platt, Architect



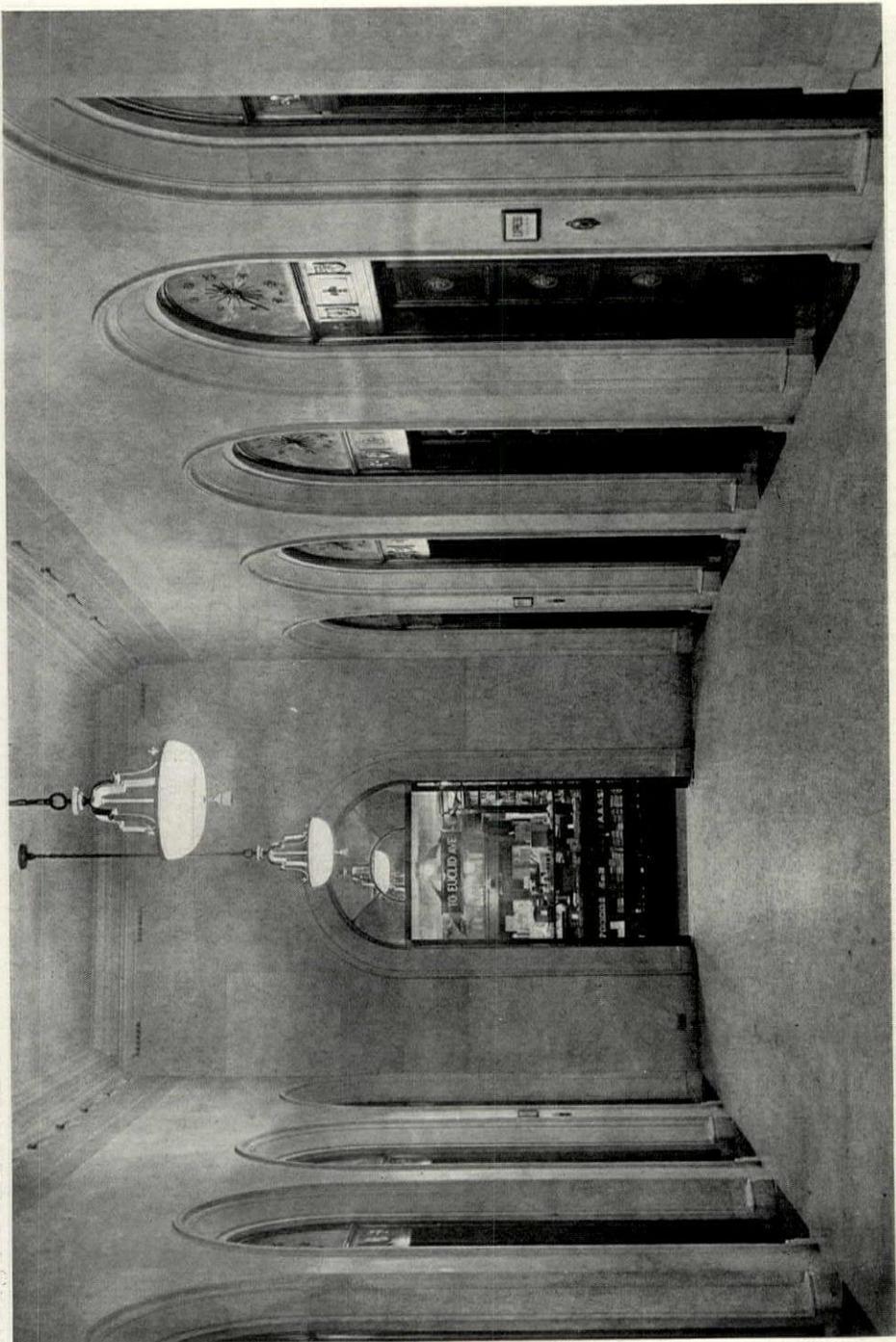
HANNA BUILDING, CLEVELAND, OHIO.
CHARLES A. PLATT, ARCHITECT.



MAIN ENTRANCE—HANNA BUILDING, CLEVELAND,
OHIO. CHARLES A. PLATT, ARCHITECT.



CORRIDOR—HANNA BUILDING, CLEVELAND,
OHIO. CHARLES A. PLATT, ARCHITECT.



ELEVATOR LOBBY—HANNA BUILDING, CLEVELAND, OHIO. CHARLES A. PLATT, ARCHITECT.



RESTAURANT—HANNA BUILDING, CLEVELAND,
OHIO. CHARLES A. PLATT, ARCHITECT.



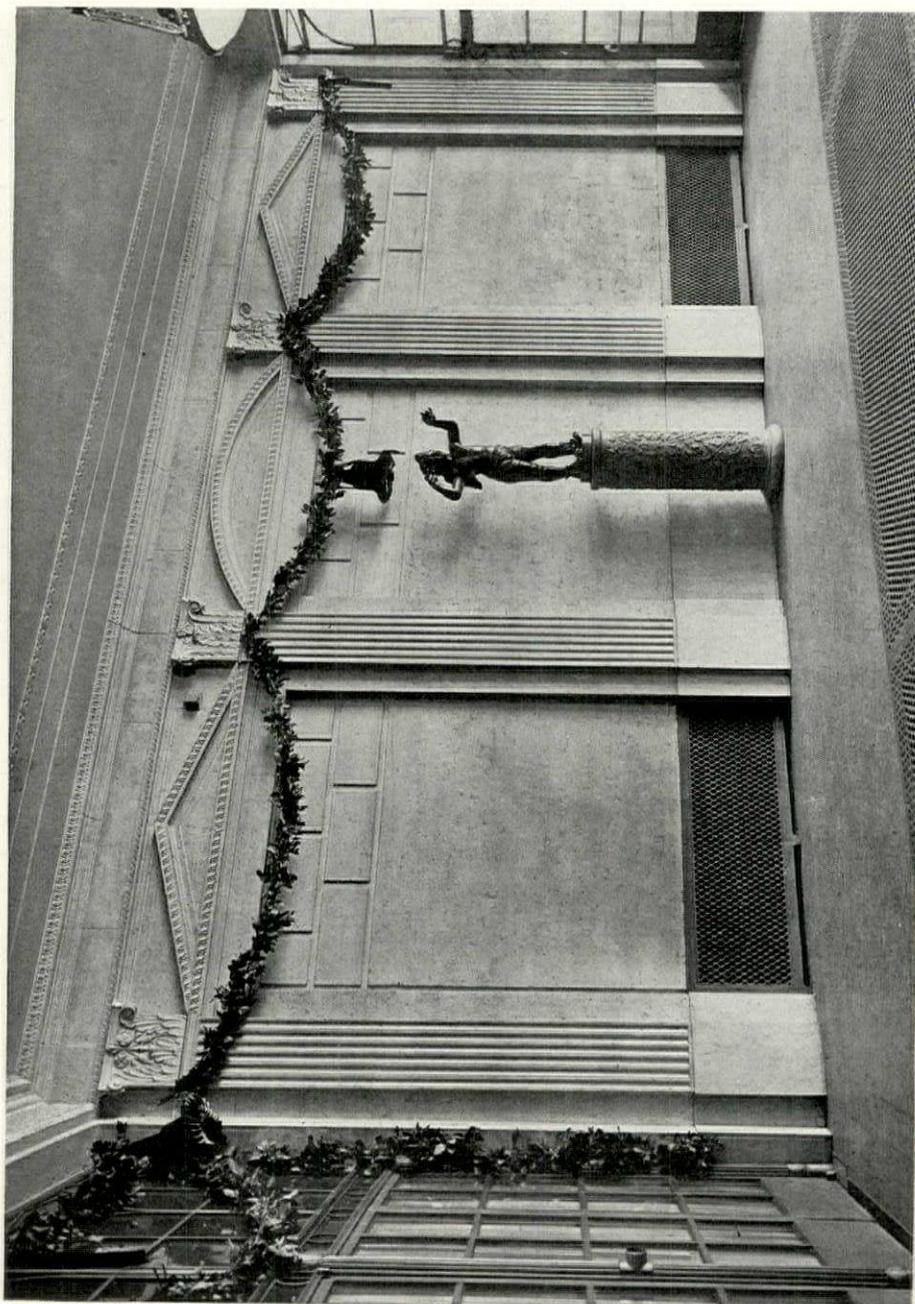
RESTAURANT—HANNA BUILDING, CLEVELAND, OHIO.
Charles A. Platt, Architect.

shows clever planning, for it is almost square in plan and was, in the rough, a most unpromising box necessitating a skylight above and an entrance breaking into one side at an angle of forty-five degrees. To overcome these awkwardnesses, a colonnade was introduced in such a way as to leave low ceilinged aisles on three sides, while the middle is carried up to the height of a second story and is lighted by clerestory windows. A semi-elliptical bay at the west provides a happy solution of the problem created by the diagonal lobby, entrance being effected without consciousness of the awkward angle. The lighting is satisfactory, the large floor space is broken up successfully, and a sense of privacy is produced by the massive columns. The decorative scheme is Pompeian in its origin; and the colors, characteristic of the style, are used largely in bold masses of background in a way to produce a sense of virility that does not overstep the bounds of good breeding.

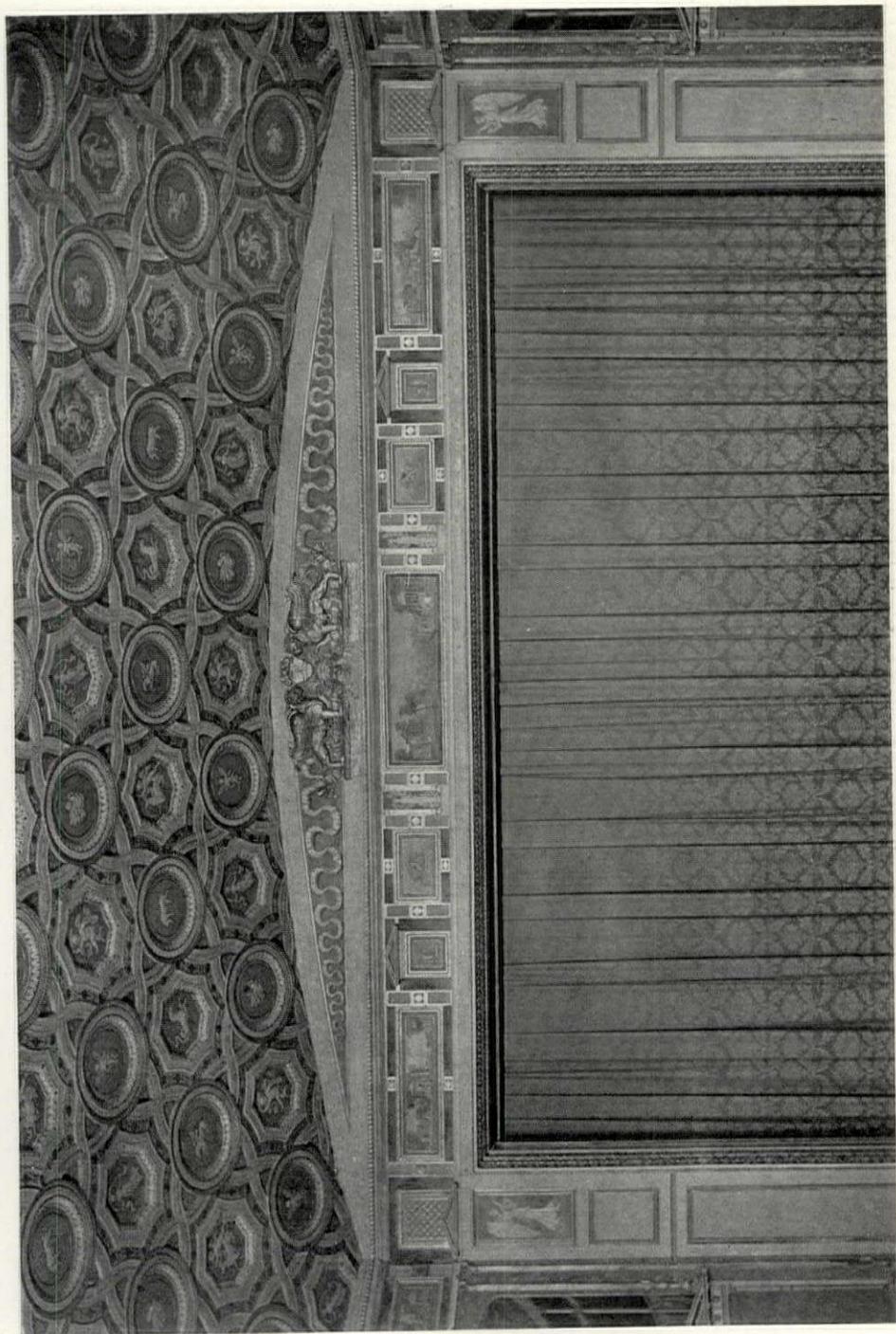
A confectionery store, adjoining the

restaurant and under the same management, is given a somewhat similar treatment, with an equally happy effect. The stores on the ground floor have been fitted up with unusual care, several of them having been turned over to specialists who designed and installed the entire equipment of fixtures and decorations.

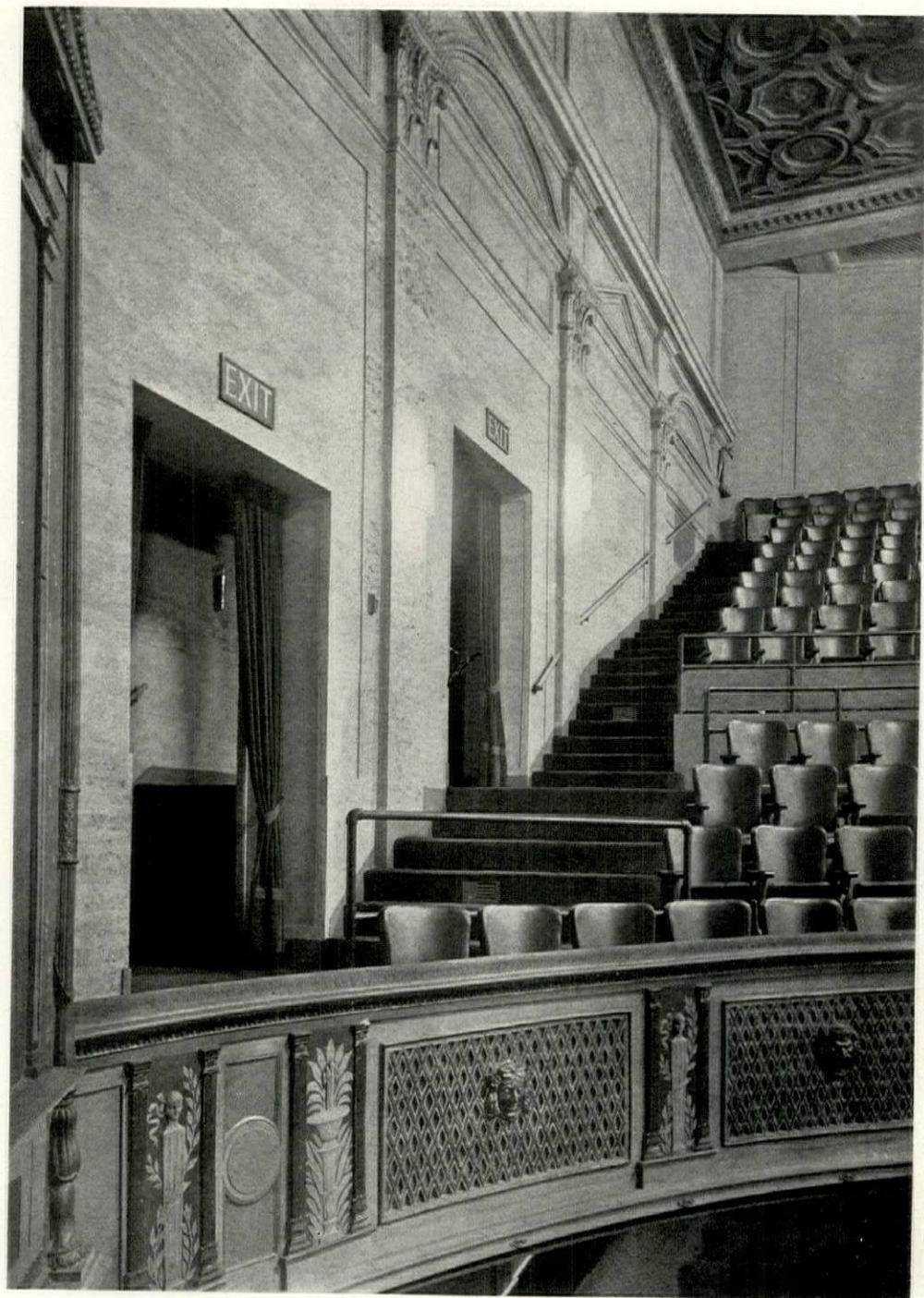
To the south of the Hanna Building proper, and separated from it by an alley, is a companion building known as the Hanna Building Annex. This is almost identical in design, and although only eight stories in height at the present time, has been built with foundations and frame work designed to make possible its ultimate construction to a height uniform with the other structure. The corridors of the two buildings are continuous above the second story, being carried across the alley by a bridge. The two buildings present façades of one hundred and ninety-nine feet on Euclid Avenue, four hundred and twenty-two feet, exclusive of the bridge, on East Fourteenth



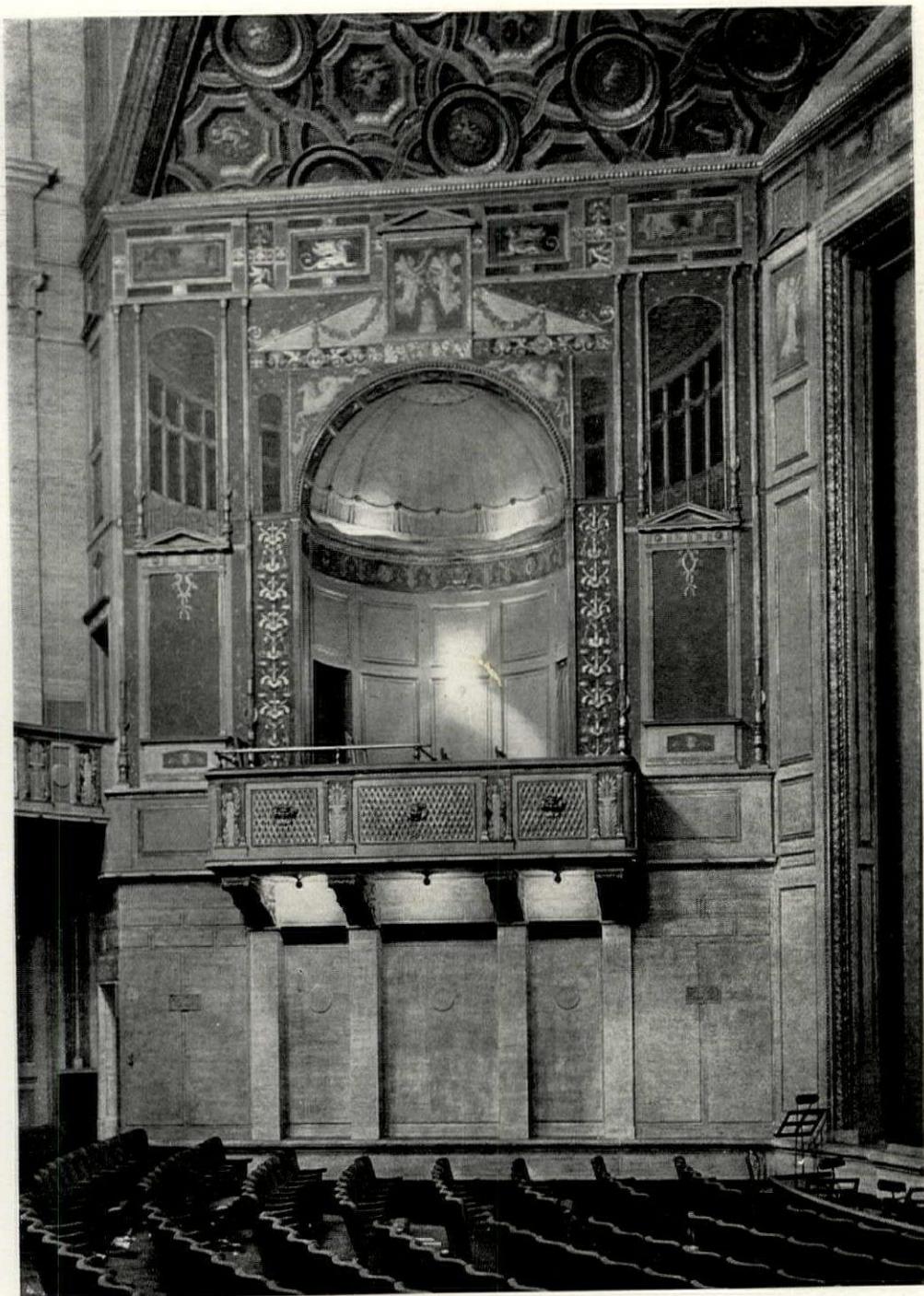
LOBBY IN HANNA THEATRE—HANNA BUILDING ANNEX,
CLEVELAND, OHIO. CHARLES A. PLATT, ARCHITECT.



PROSCENIUM IN HANNA THEATRE — HANNA BUILDING
ANNEX, CLEVELAND, OHIO. CHARLES A. PLATT, ARCHITECT.



WALL AND BALCONY IN HANNA THEATRE—HANNA BUILDING ANNEX, CLEVELAND, OHIO. CHARLES A. PLATT, ARCHITECT.



BOX IN HANNA THEATRE—HANNA BUILDING ANNEX,
CLEVELAND, OHIO. CHARLES A. PLATT, ARCHITECT.



HANNA BUILDING ANNEX, CLEVELAND, OHIO
Charles A. Platt, Architect.

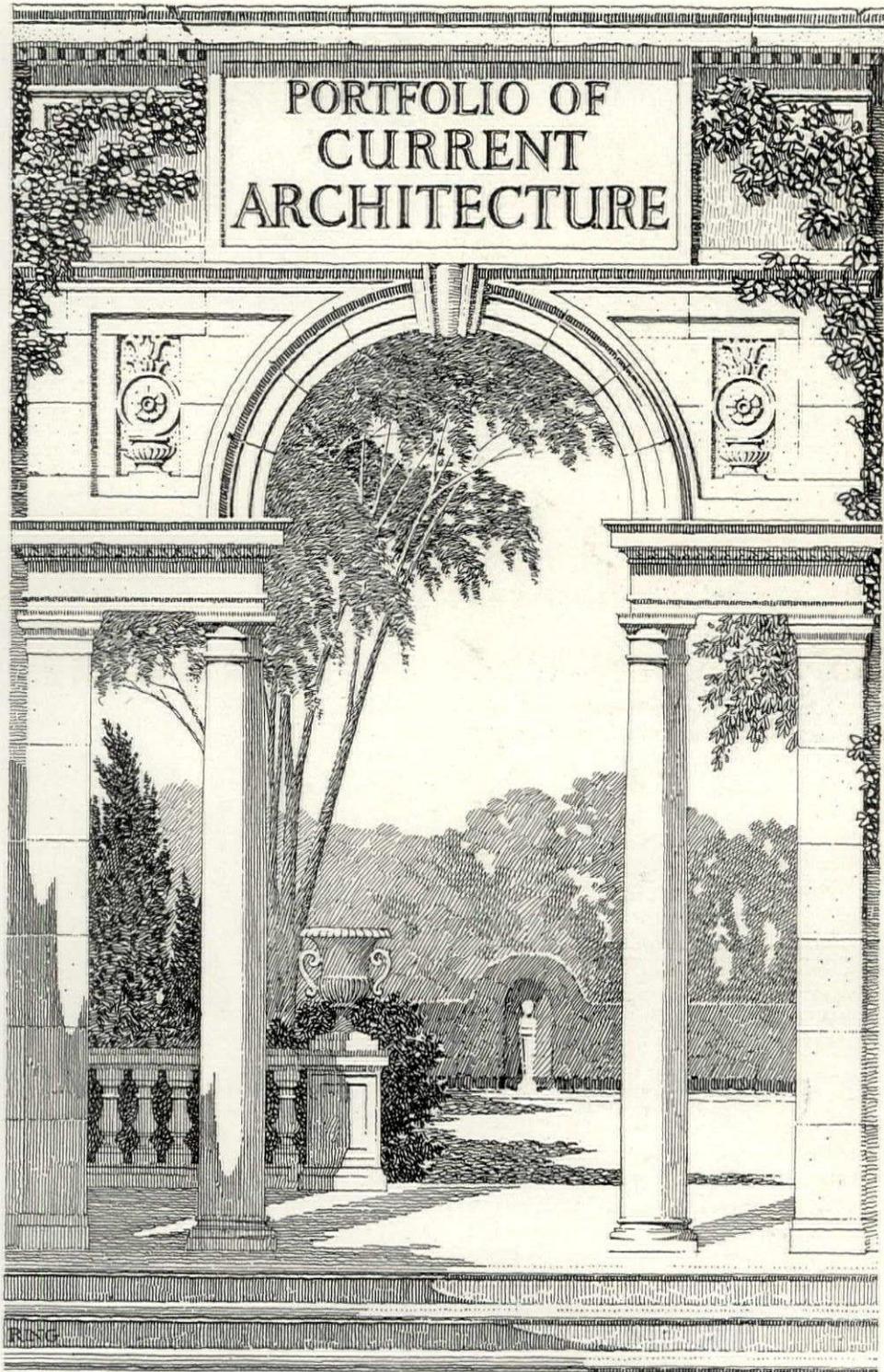
Street and one hundred and twenty-four feet on Prospect Avenue.

The Annex is a massive screen following the street line, the space in the rear being occupied by the Hanna Theater. As this is low compared with the main structures, the space above it provides an exceptionally spacious well for light and ventilation. The well between the two wings of the main building is also of unusual size, so the inside offices have little of the cramped and stuffy outlook so common in large office buildings.

The theater itself is unique in design; Pompeian in its motive, architectural rather than decorative in treatment, and a gratifying relief from the crude and vulgar excess of ornamentation so common in the ordinary run of playhouses. The walls are given a very simple architectural treatment which is carried out to simulate the effect of Travertine. The soft, warm grey of the walls forms an admirable foil to the rich polychrome effect

of the coffered ceiling, the ornate boxes and the proscenium arch, the coffering of which echoes that on the ceiling. The foyer and lobby are diminutive compared with the vast tunnels that lead to some of the other theaters in Cleveland's new Playhouse Square, but this very contrast gives to the Hanna Theatre an intimate charm that is refreshingly sane and appropriate.

As one steps inside the Euclid Avenue entrance of the Hanna Building, a bronze bust in a niche at one's left recalls the features of the man whose name the structure bears and in whose honor it was erected, for the Hanna Buildings and Theater stand as a memorial to the late Senator M. A. Hanna, whose interest in the drama, whose business ability, and whose political leadership are fittingly commemorated by this vital and admirably composed architectural monument.





WORLD WAR MEMORIAL AT LANSDOWNE, PA.
CLARENCE WILSON BRAZER, ARCHITECT.



TRAVELERS' INSURANCE COMPANY BUILDING,
HARTFORD, CONN. DONN BARBER, ARCHITECT.



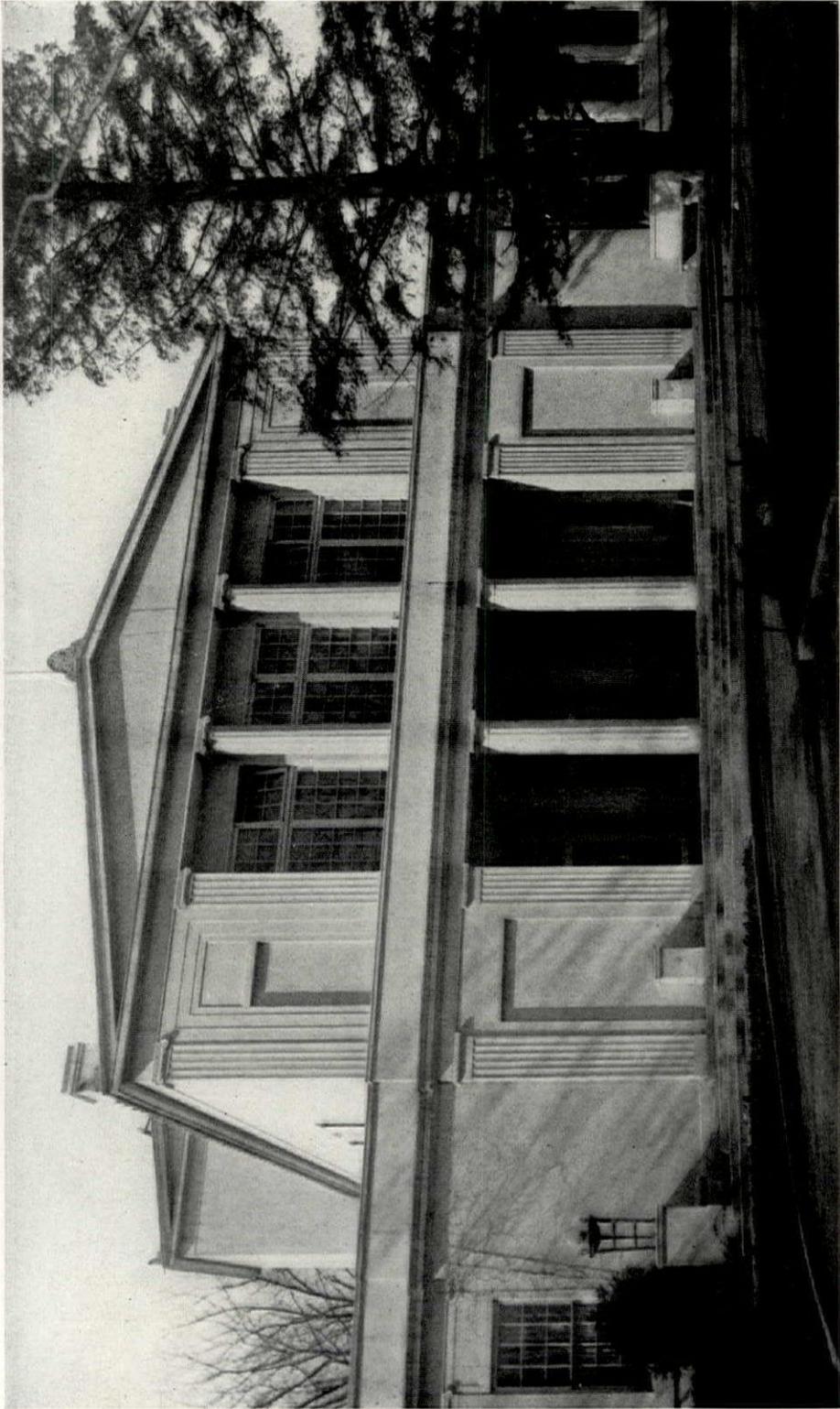
ENTRANCE DETAIL—NATIONAL CITY COMPANY,
NEW YORK CITY. STARRETT & VAN VLECK, ARCHITECTS.



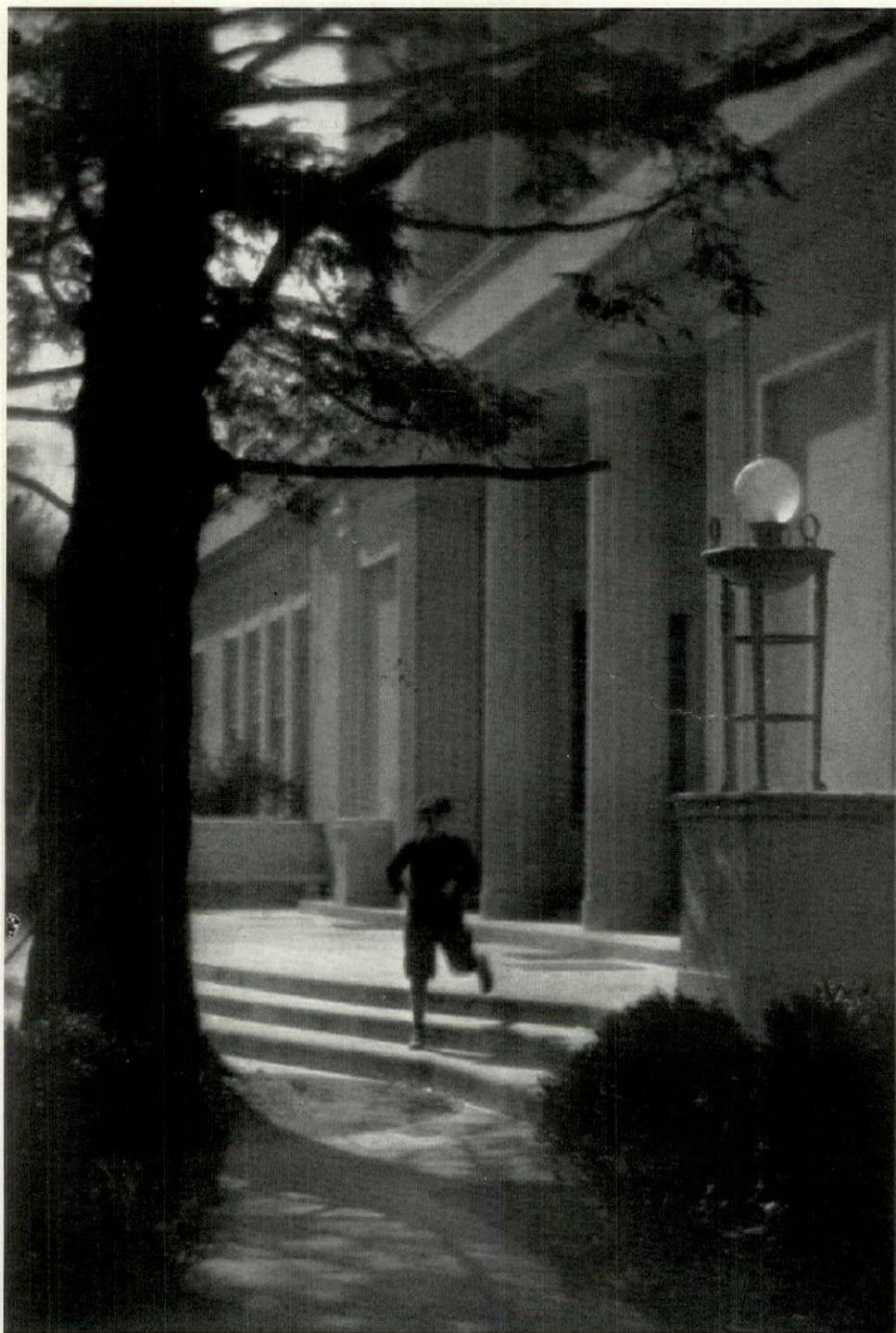
FEDERAL RESERVE BANK, RICHMOND, VA.
SILL, BÜCKLER & FENHAGEN, ARCHITECTS.



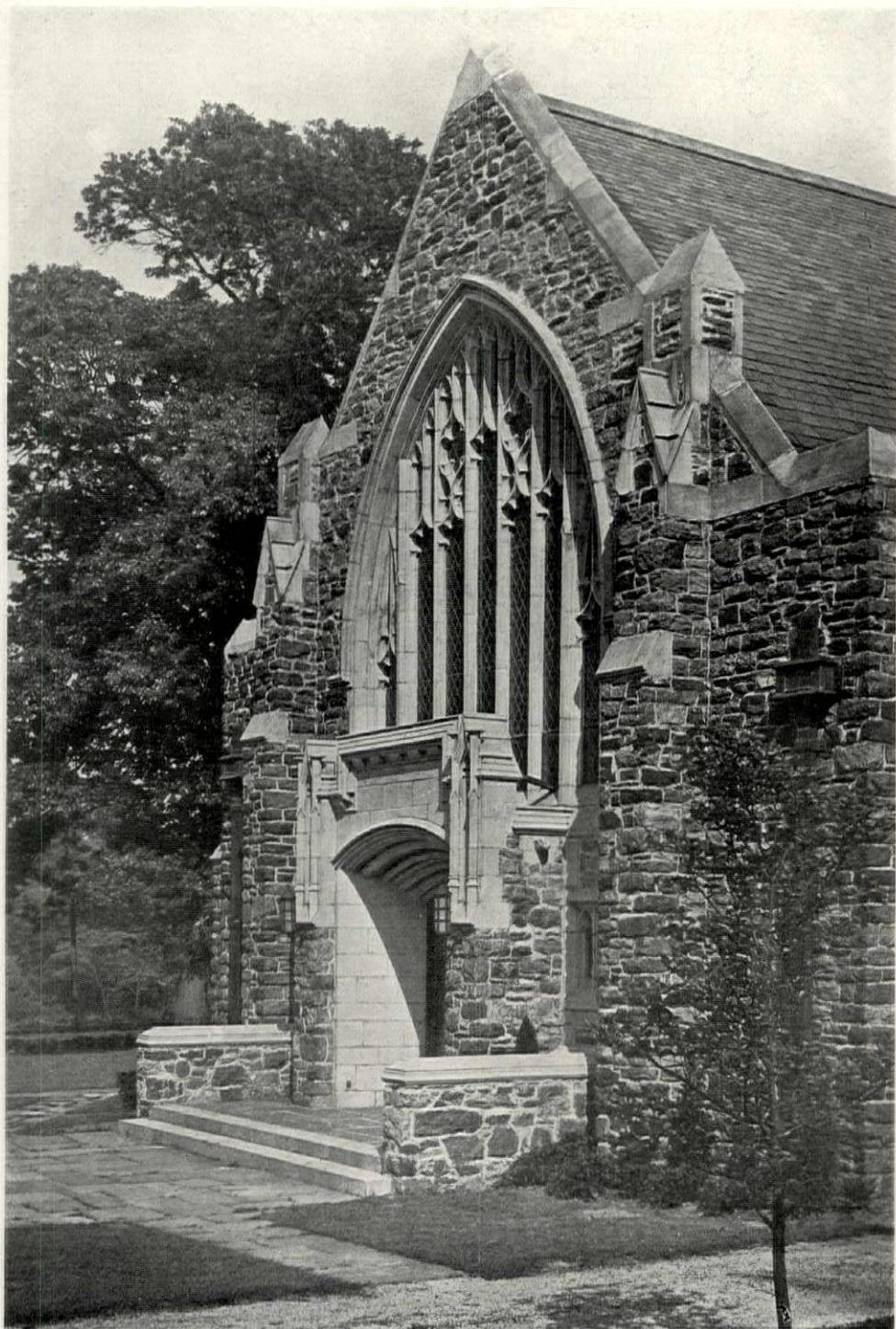
INTERIOR—FEDERAL RESERVE BANK, RICHMOND,
VA. SILL, BUCKLER & FENHAGEN, ARCHITECTS.



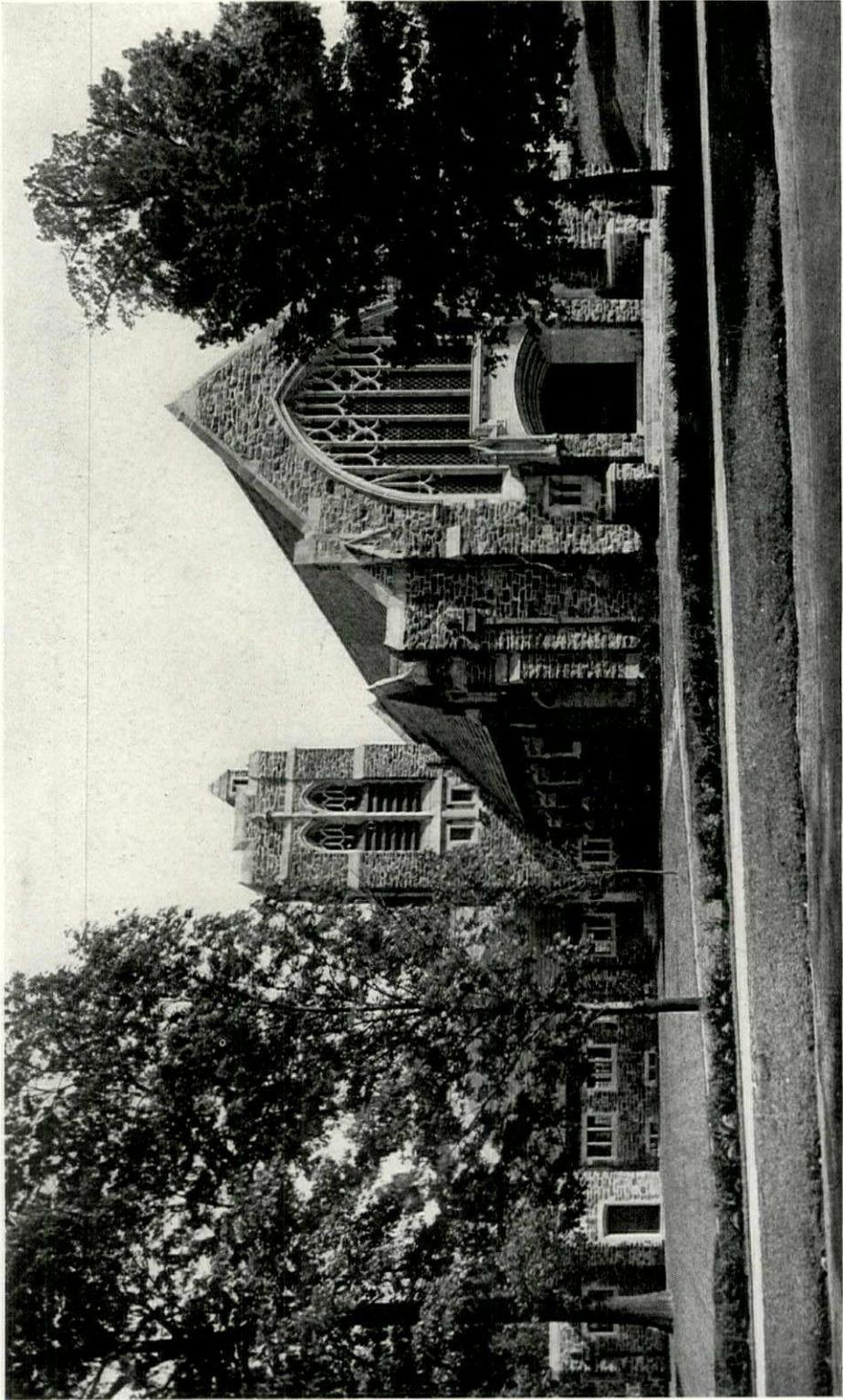
SCARBOROUGH SCHOOL, SCARBOROUGH,
NEW YORK. WELLES BOSWORTH, ARCHITECT.



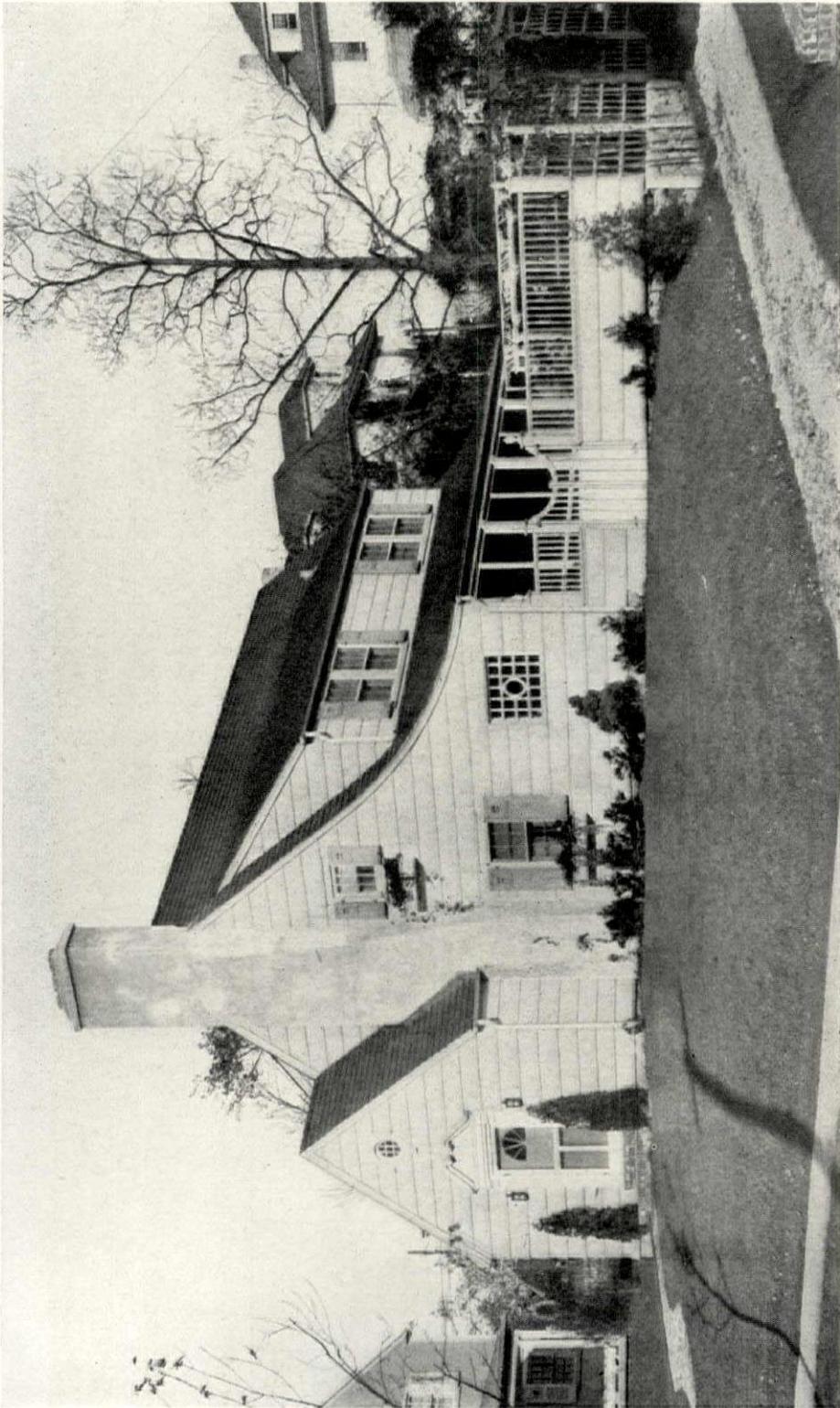
SCARBOROUGH SCHOOL, SCARBOROUGH,
NEW YORK. WELLES BOSWORTH, ARCHITECT.



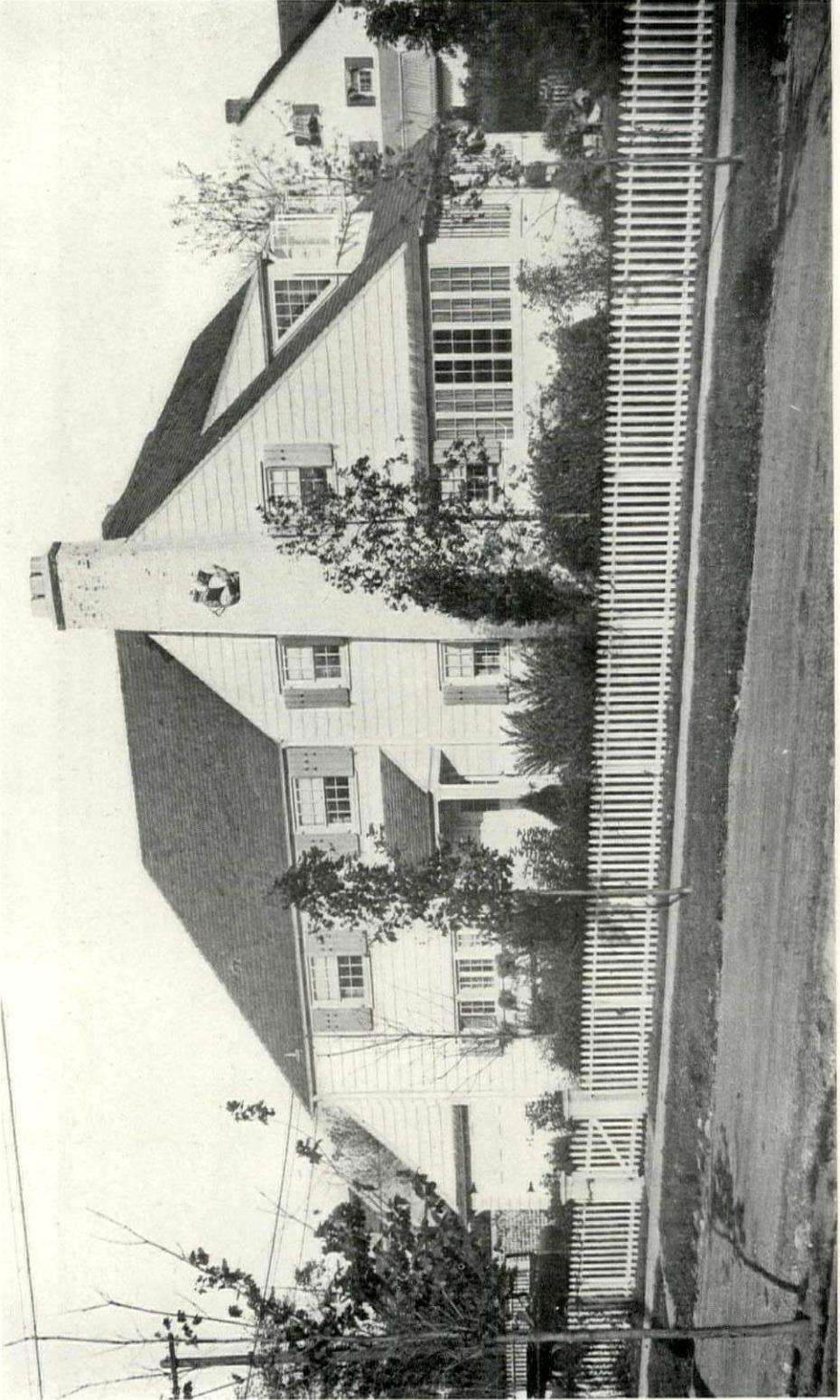
HUGUENOT MEMORIAL CHURCH, PELHAM,
NEW YORK. FRANCIS A. NELSON, ARCHITECT.



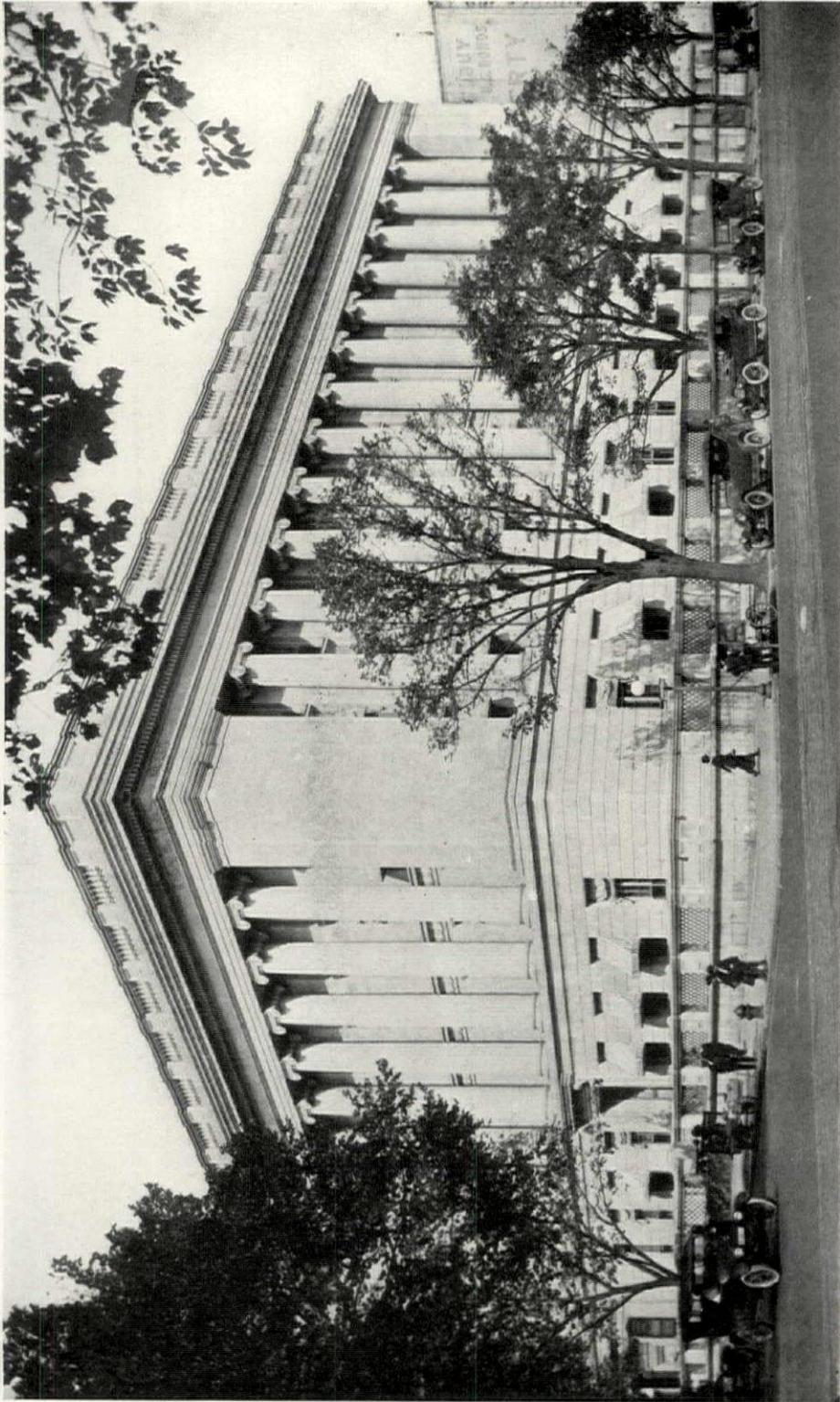
HUGUENOT MEMORIAL CHURCH, PELHAM,
NEW YORK. FRANCIS A. NELSON, ARCHITECT.



HOUSE NEAR NEW ROCHELLE, N. Y.
CHESTER PATTERSON, ARCHITECT.



HOUSE AT PELHAM, NEW YORK.
CHESTER PATTERSON, ARCHITECT.



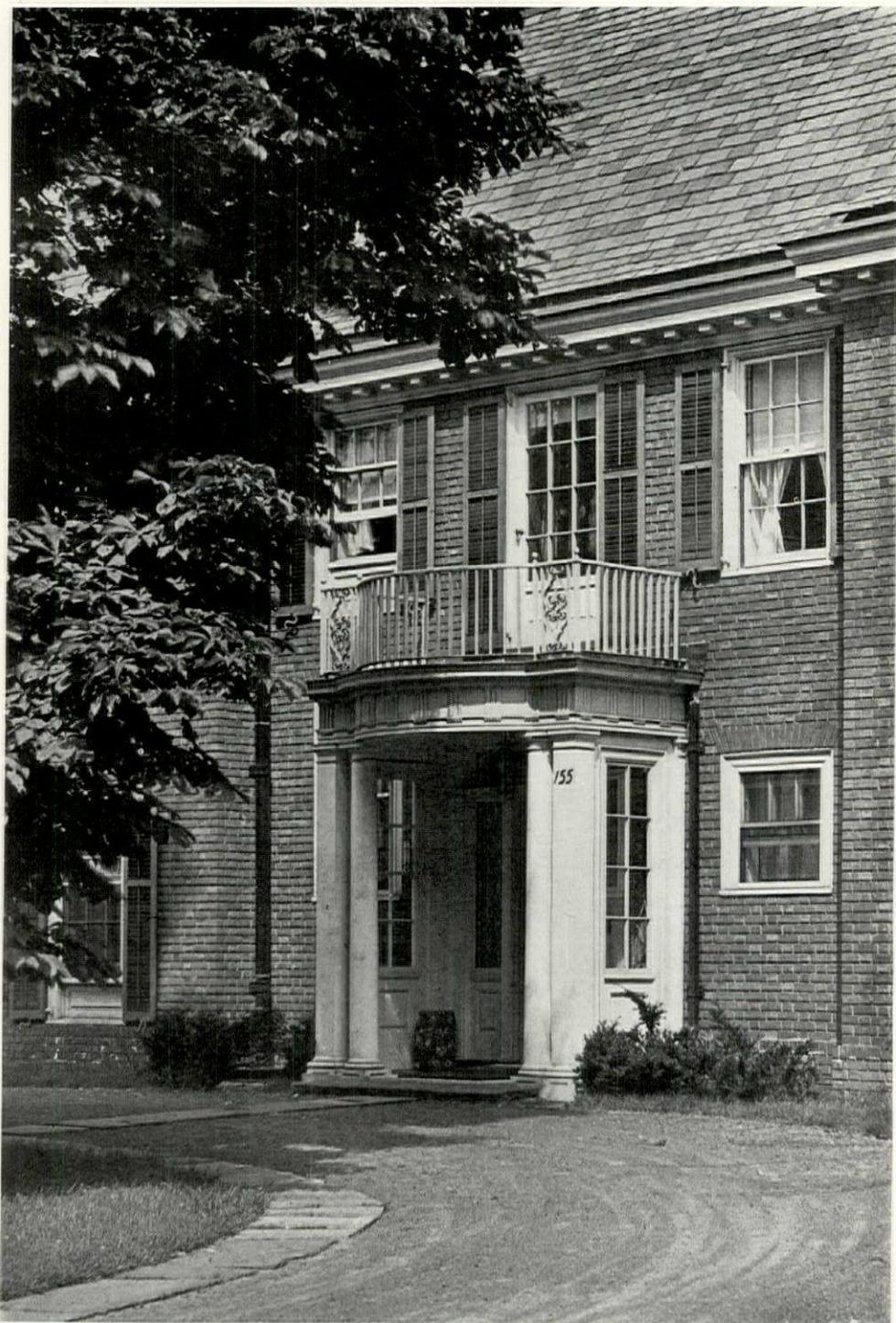
UNITED STATES TREASURY ANNEX,
WASHINGTON, D. C. CASS GILBERT, ARCHITECT.



UNITED STATES TREASURY ANNEX,
WASHINGTON, D. C. CASS GILBERT, ARCHITECT.



DETAIL OF MAIN FAÇADE—RESIDENCE OF
A. L. SEARLE, ESQ., MINNEAPOLIS, MINN.
TROWBRIDGE & ACKERMAN, ARCHITECTS.



DETAIL OF DOORWAY, RESIDENCE OF PROF. WILLIAMS,
NEW HAVEN, CONN. MURPHY & DANA, ARCHITECTS.

Poggio Torselli, ~
San Casciano,
~ Val Di Pesa

By Harold Donaldson Eberlein

POGGIO TORSELLI has been well described in the words of a local Tuscan antiquarian as the "queen of all the villas" round about the village of Casavecchia, near San Casciano. Built in the seventeenth century, by a branch of the Corsini family, it exemplifies the less flamboyant phase of "the Baroque taste" and its plan is characteristic of the later form of villa. That is to say, there is a main rectangular solid block without a *cortile*, and the central mass is flanked by wings.

The approach through a long, straight *viale* of tall cypresses is most imposing and makes a fitting introduction to the bold, symmetrical aspect of the entrance front. The grey-brown of the stuccoed walls is relieved by the deeper brown of the pilasters, cornice, and geometrical panelling on the fronts of the east and west wings. The door and window trims are of *pietra serena* and the shutters are painted a light green in the usual manner.

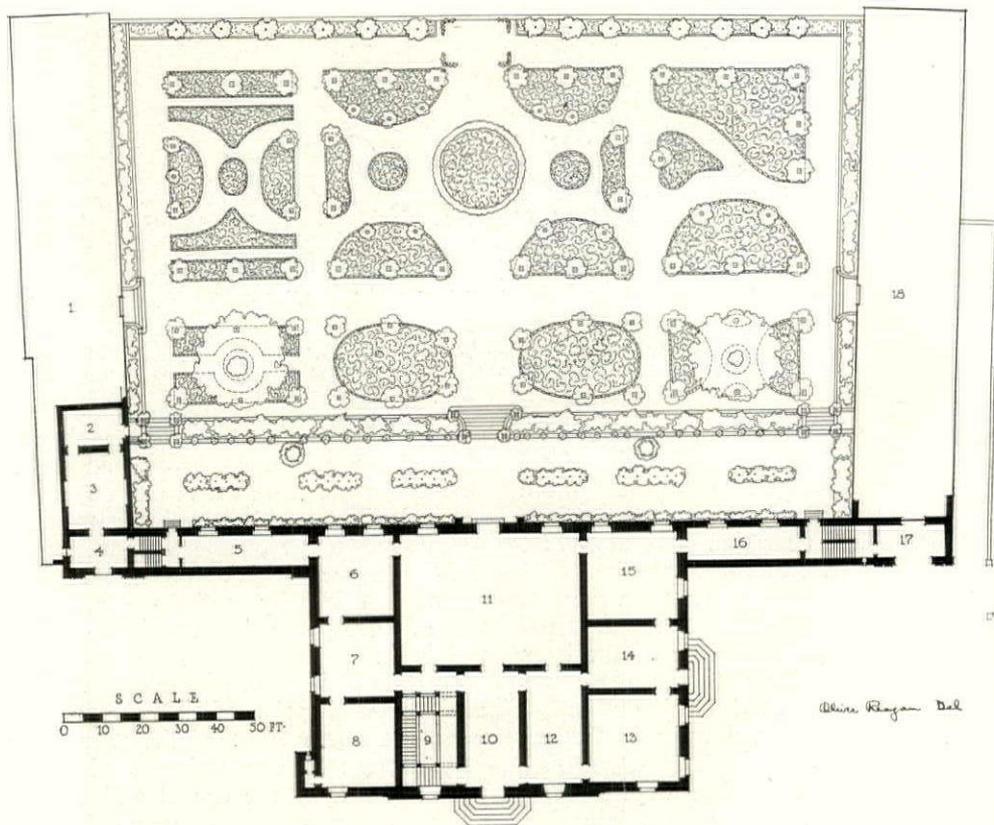
Inside the house one of the features of most notable interest is the staircase which is wrought entirely in the grey *pietra serena* of the region, and is indicative of the period when the domestic staircase was becoming an object of considerable architectural elaboration. Another striking interior feature is the lofty *sala*—within the three central bays of the

south or garden front—whose height extends through both the ground and mezzanine storeys. Here the ceiling and walls are embellished with stucco ornament in bold relief in the manner of the period. Altogether the design of the whole establishment faithfully reflects the ample mode of life pursued in the days when it was built.

In the north front of the east wing is the family chapel, while, corresponding to it, the north front of the west wing gives access to the stables and coach house. Back of the chapel and stables, the east and west wings accommodate the lemon house, accessory gardening provisions, and housing for the domestic servants and the farm laborers.

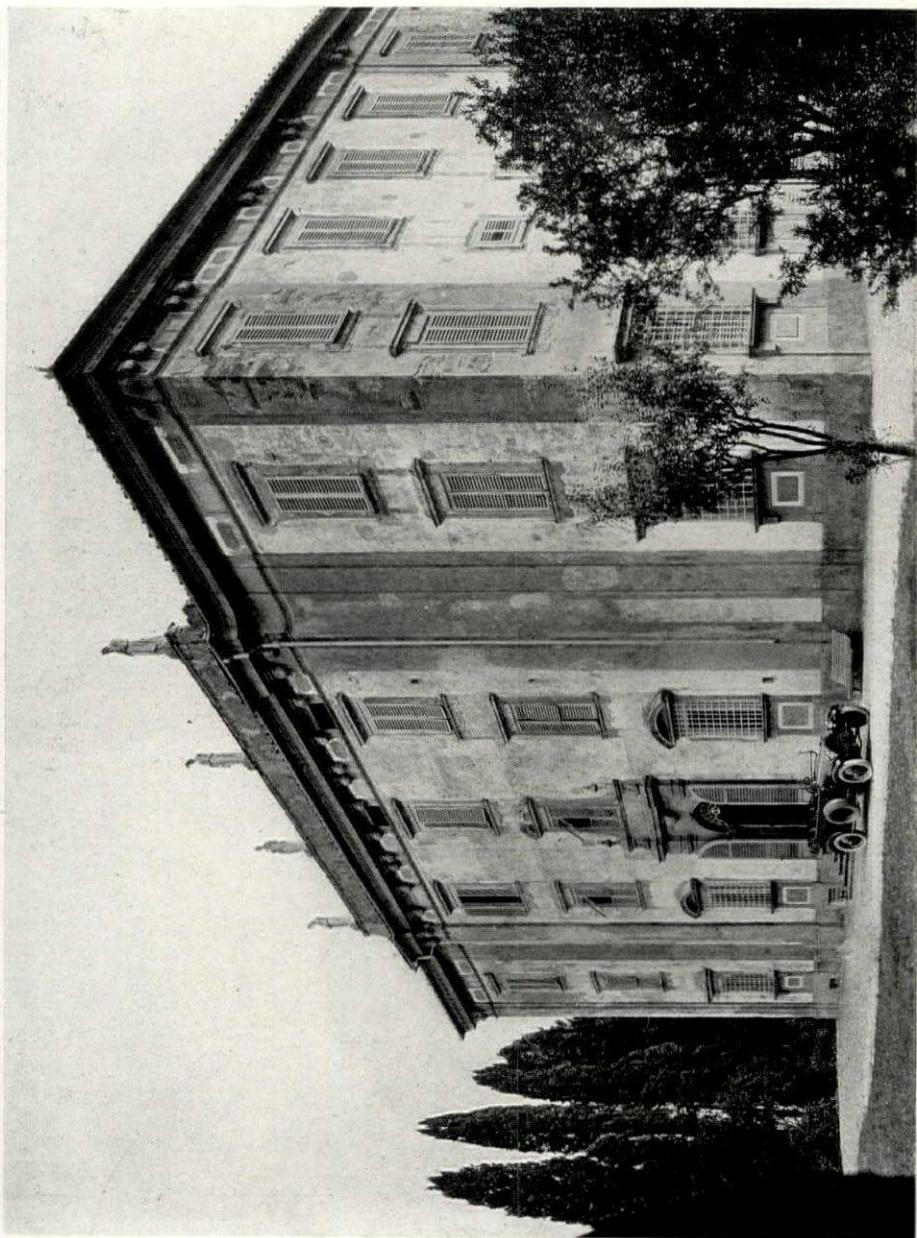
The garden, which is symmetrically planned, is enclosed and sheltered on three sides—north, east and west—by the main body of the house and by the long projecting wings. It is open to the south, and on this fourth side is bounded by only a low wall on the other side of which the ground falls sharply away, through olive orchards and vineyards, to the valley below.

A careful examination of the entire composition—the approach, the house with its subsidiary buildings, and the gardens—leaves one deeply impressed with a satisfying sense of completeness.



KEY TO PLAN OF POGGIO TORSELLI

- | | |
|----------------------------------|------------------------------------|
| 1. Cantina or Estate Storehouse. | 10. Entrance Hall |
| 2. Sacristy | 11. Great Sala |
| 3. Chapel | 12. Ante Room |
| 4. Ante-Chapel | 13. Bedroom |
| 5. Long Gallery | 14. Bedroom |
| 6. Small Drawing Room | 15. Bedroom |
| 7. Dining Room | 16. Long Gallery |
| 8. Blue Bedroom | 17. Entrance to Coachhouse |
| 9. Stairhall and Staircase | 18. Stables and Servants' Quarters |



NORTH FRONT—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



CHAPEL ENTRANCE, AT EAST SIDE OF NORTH FRONT—
POGGIO TORSELLI, SAN CASCIANO, VAL DI PESA, ITALY.



STABLE ENTRANCE, AT WEST SIDE OF NORTH FRONT—
POGGIO TORSELLI, SAN CASCIANO, VAL DI PESA, ITALY.



STAIRCASE—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



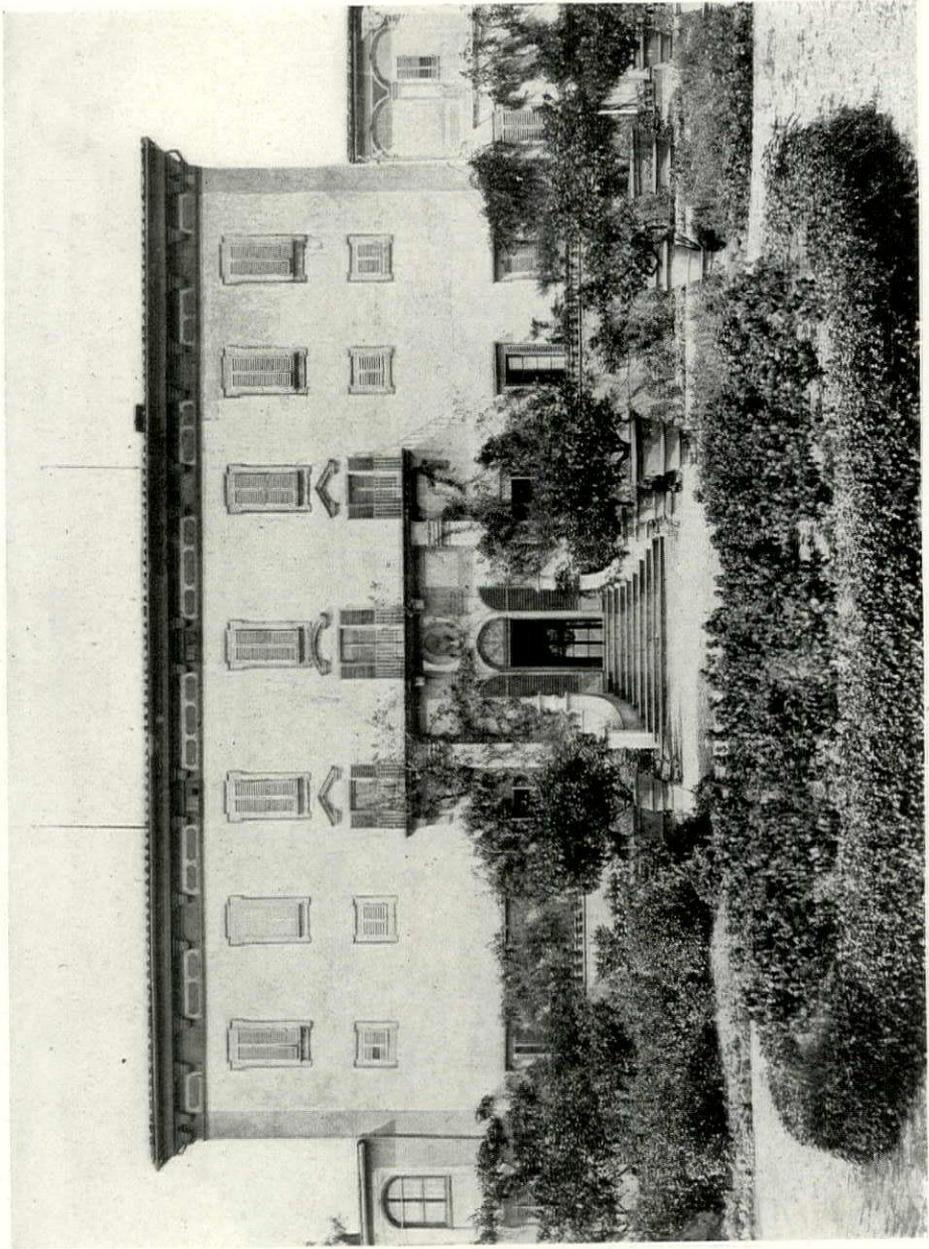
THE SALA—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



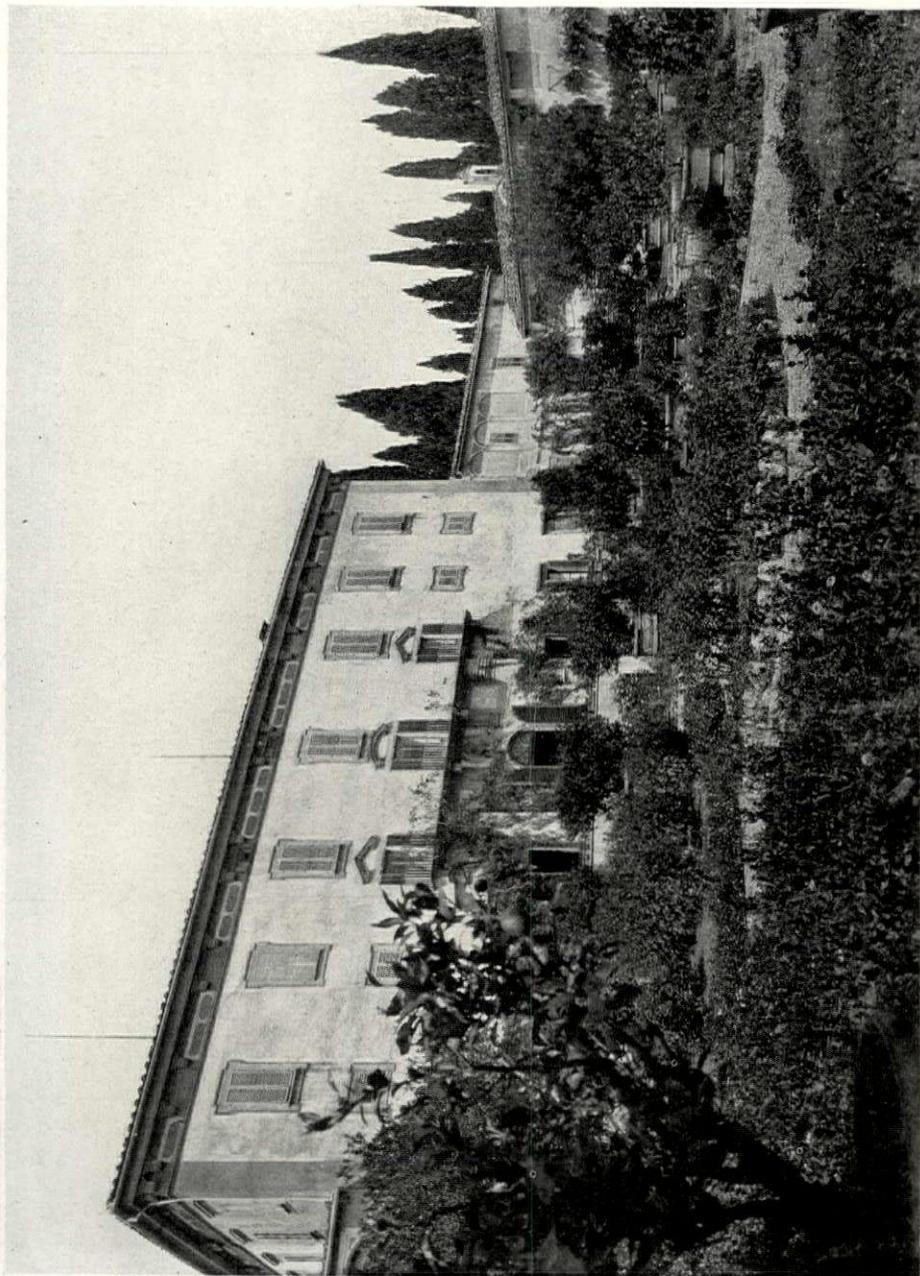
THE SALA—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



GARDEN DOOR—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



SOUTH FRONT—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



THE GARDEN—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



SOUTH TERRACE—POGGIO TORSELLI,
SAN CASCIANO, VAL DI PESA, ITALY.



EAST WING—POGGIO TORSELLI,
SAN-CASCIANO, VAL DI PESA, ITALY.

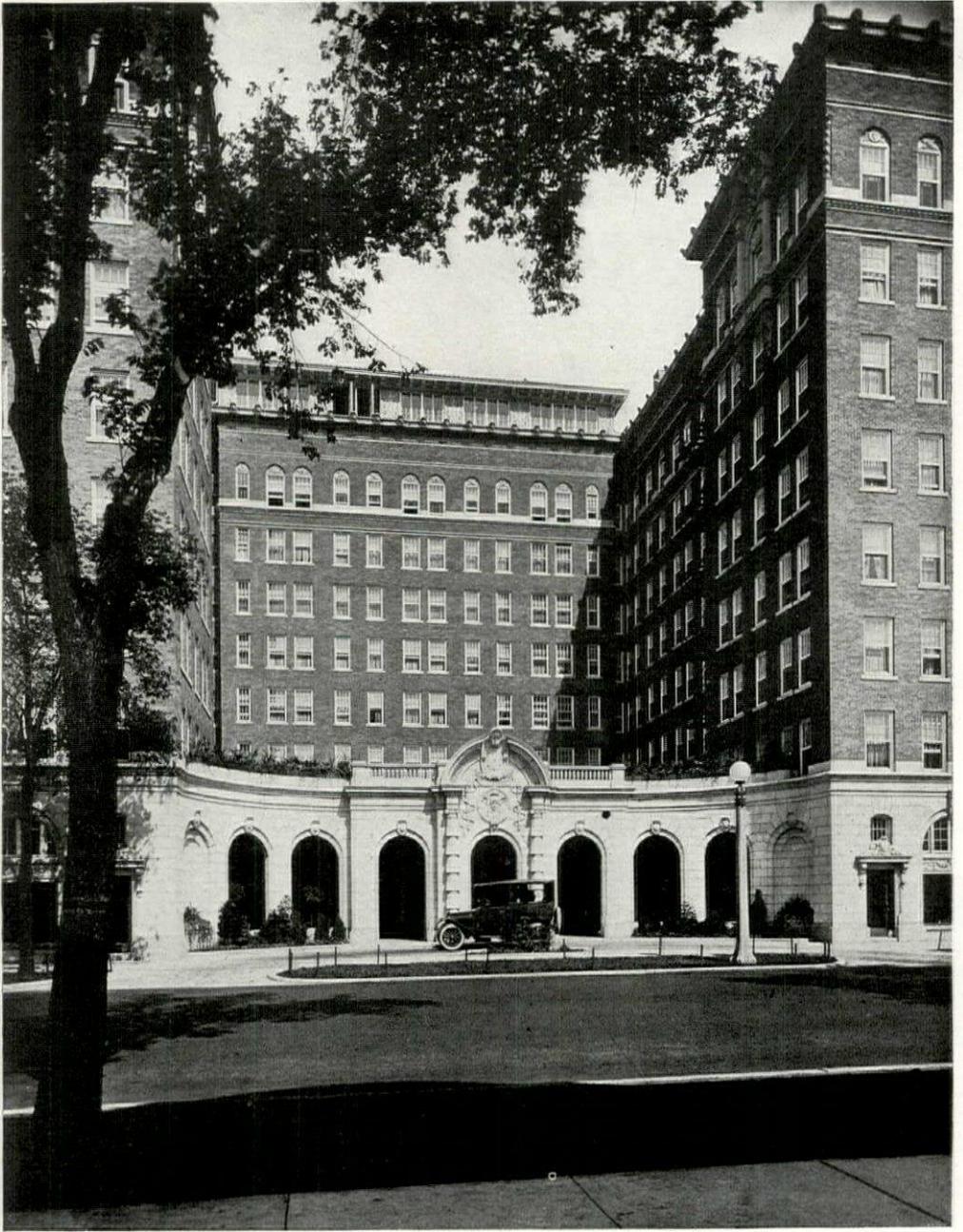


FIG. 76. VIEW INTO COURTYARD—HOTEL SOMERSET.
CHICAGO, ILL. S. N. CROWEN, ARCHITECT.

TENDENCIES IN APARTMENT HOUSE DESIGN

PART VII- COURTYARD PLANS



By FRANK CHOUTEAU BROWN

LAST month the problem of the courtyard plan, as adapted to use upon a shallow lot, was discussed and illustrated. That article also included some examples selected in order to best and most clearly express the dominant characteristics of the courtyard plan. In this issue we will further discuss and illustrate examples of general importance in studying the apartment house group of larger size, at the same time continuing to trace the development of the courtyard plan as it has been utilized to fit upon a larger and deeper lot.

With the greater depth—and often also greater width—provided in these lots now to be considered, it will at once be seen that the scheme upon which the plans are usually developed becomes one of two principal ideas; one is an arrangement of the units that “opens out” the court to a wider width as it nears the street (“b” Fig. 77), thus giving more view to the inner apartments; or the reverse method (“c” Fig. 77) of narrowing the courtyard opening by increasing the thickness or width of the wings as they near the street front, the latter a treatment that somewhat further confines the outlook from the court while providing more rooms that possess a frontage directly upon the street itself.

The individual plans comprising each of these groups should be studied in detail in order to better appreciate the individual and comparative merits of the two methods described, but in the orderly progression of illustrating the subject matter towards a clear realization of the courtyard problem, it seems necessary to stop to discuss, and illustrate,

some of the structures that best display the characteristics of these two types—both being treatments that may be made applicable to almost all kinds of grouped courtyard plan-arrangements.

It may perhaps seem more logical to give precedence in discussion to the type of plan that “opens out” the courtyard as it nears the street, over the type that appears to be more or less gradually “closing in” the open end of the court. We will then take up “reversed” examples of the same types, showing what happens when the courtyard is split into two sections and the wings are placed together, back to back, in the center of the lot.

This latter method of arrangement, although at first sight it may appear to have no resemblance whatever to the courtyard plan, is yet most easily studied in parallel and in contrast with it. Both possess inherent advantages; sometimes one will go upon a lot when the other will not, and both, by somewhat different means, achieve similar benefits to the tenants of the apartments thus secured. It should again be mentioned that we are now concerned with the grouped disposition of plans of individual apartments, the arrangement of which, in themselves, has already been specifically studied. We are also considering each floor grouping by itself. It is obvious that, the individual floor plan once determined, it can be duplicated in as many stories as the owner desires.

To illustrate most concretely the principal variations in contour of the “courtyard” type of grouped apartment structure, some of the most distinctive plans have been repeated in condensed outline

form in Fig. 77. They are there shown to separate themselves into two types, the "open" and "closed" groups—the latter, in this connection, first meaning the *partially* closed tendency, instead of the completely enclosed courtyard plan that will later appear in several examples.

The opportunity to "open out" the compacted type of grouped apartment-

growing tendency to extend to a later and later date the period of the return to the city in the fall, it will probably always be the case that the very same reasons that help to bring about this condition will also continue to keep these same families in the city to a later date in the spring—because of the continuance of social engagements or the more or less

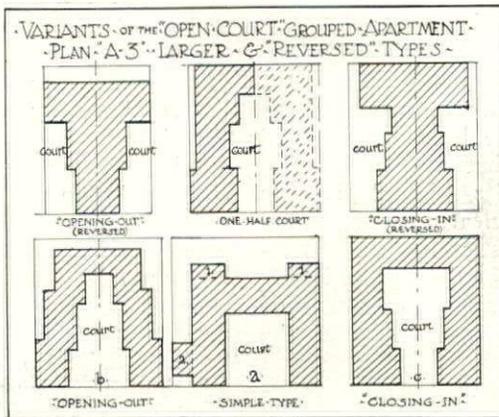


FIG. 77. "OPEN COURT" APARTMENT TYPE PLANS.

plan first presented by the large area lot in semi-urban location is, however, much more than a mere arrangement of apartment units around a courtyard of varying proportions and size. It offers the most important of all elements to the comfortable occupancy of the apartment in the warmer weather of spring and fall, during which it is likely to be tenanted by its lessees. And this period is not to be altogether ignored, as is too often the case with landlords and architects. It is, of course, largely true that the apartment is destined to be inhabited principally in the winter months, and that a very considerable part of the large vogue of the apartment structure, particularly of the better type, during these recent years has come about because it so conveniently provides the occupants with an easily obtained and largely care-free city residence for the busier winter months, while enabling the family to stay in some country, mountain or seashore spring, summer or fall resort for the major part of the year.

Nevertheless, despite the constantly

uncertain weather of that period—year after year. During this period they will have to endure occasional longer or shorter spells of excessively hot weather, justifying the occasional grumbles of the male members that the apartment is hot in summer—and it is the opportunity thus provided to "open out" the apartment of the courtyard type, in more ways than one, that should be emphasized in connection with the publication of the examples here shown.

There are two principal methods of arrangement for the individual apartments in any "open court" type of plan, both of which were mentioned in the preliminary portions of the preceding article. The essential difference in general plan consists in whether or no there is a continuous circulating or connecting corridor around the building on each floor, connecting all apartments with a central elevator location. Where this is so, this corridor must either be in the centre of the structure, with apartments opening from it on either side, or it must run along the rear outside wall, with larger

sized apartments opening only on the one side, toward the principal outer face of the building. The latter is a rather rare arrangement, so far as can be ascertained—although one very successful example exists in a structure built completely around a central courtyard. Even in the latter case, however, it is not possible to obtain any cross draft for either living or sleeping rooms *except* across this corridor, a difficult matter when the latter is used for the public, although convenient and allowable if its use is restricted to the occupants of the apartment.

When the apartments are not strung along a connecting corridor, linking them all into a structure of one continuous design, but are arranged so that they can be carried entirely through or across the structure from one face to another, it becomes necessary to provide separate or connecting staircases or elevators for each pair of apartments upon the floor, although it is sometimes possible to serve more than one pair of apartments (particularly at the corner angles of the plan) without altogether sacrificing the important element of cross draft. In this event the composition of the whole structure will consist rather in the connection of individual or double apartment units, in series, around the open courtyard, upon any basis that will seem best adapted to the proportions of the area to be improved and the requirements of the owners or the class of tenants to be served. The result is generally a series of double-apartment-width units, that, as separate problems, must more or less conform to the general conditions that were found to control plans of this type in some of the earlier papers of this series. The details of the arrangement of these individual units may, however, be considerably modified or affected by the very methods selected for grouping them around a court, and particularly by the irregularity of courtyard outline sometimes allowable or devisable by the ingenuity of the architect.

It also naturally follows that these individual building units are generally of shallow depth (predicated by the usual

proportions of the land-plots available) and therefore the apartments themselves are of small size, unless, as is rarely the case, they are made larger by expanding over a comparatively long and extended length of the structure frontage upon area of courtyard or street. Generally, then, the apartments in structures of this type do not consist of over six rooms, frequently of less, and in many cases are made up, either in whole or in part, of non-housekeeping units of two or three rooms, sometimes of the kitchenette type. All these details will be found expressed in a variety of ways among the examples to be reproduced, where they may be studied at greater length by those particularly interested. Attention has here been called merely to the most important of the tendencies evidenced in their development.

The importance of this matter of cross draft, available from the more obvious utilization of the opportunities presented by this type of plan, however, cannot be too much emphasized. It often spells the difference between partial failure and complete success. In this connection attention is again called to the matter of exposure or orientation in apartment house planning, already incidentally mentioned in these articles. It is nearly related to the subject just emphasized, and has a bearing not only on the matter of cross draft in accordance with the prevailing winds in the locality where the building is to be located, but also in regard to its exposure to the sun as well.

Considering the usual type of plans, we often find a variation in the repetition of the arrangement, caused by an evident intention to secure for the occupants of the apartment in the less favored exposure, more benefit from sunlight than they would secure from the unthinking "repeat" of the customary plan reversed. True, any adjustment to this factor requires more complication of the plan-problem than most designers dream of: but it is, nevertheless, a factor of vital importance such that no architect who conscientiously realizes his obligations to

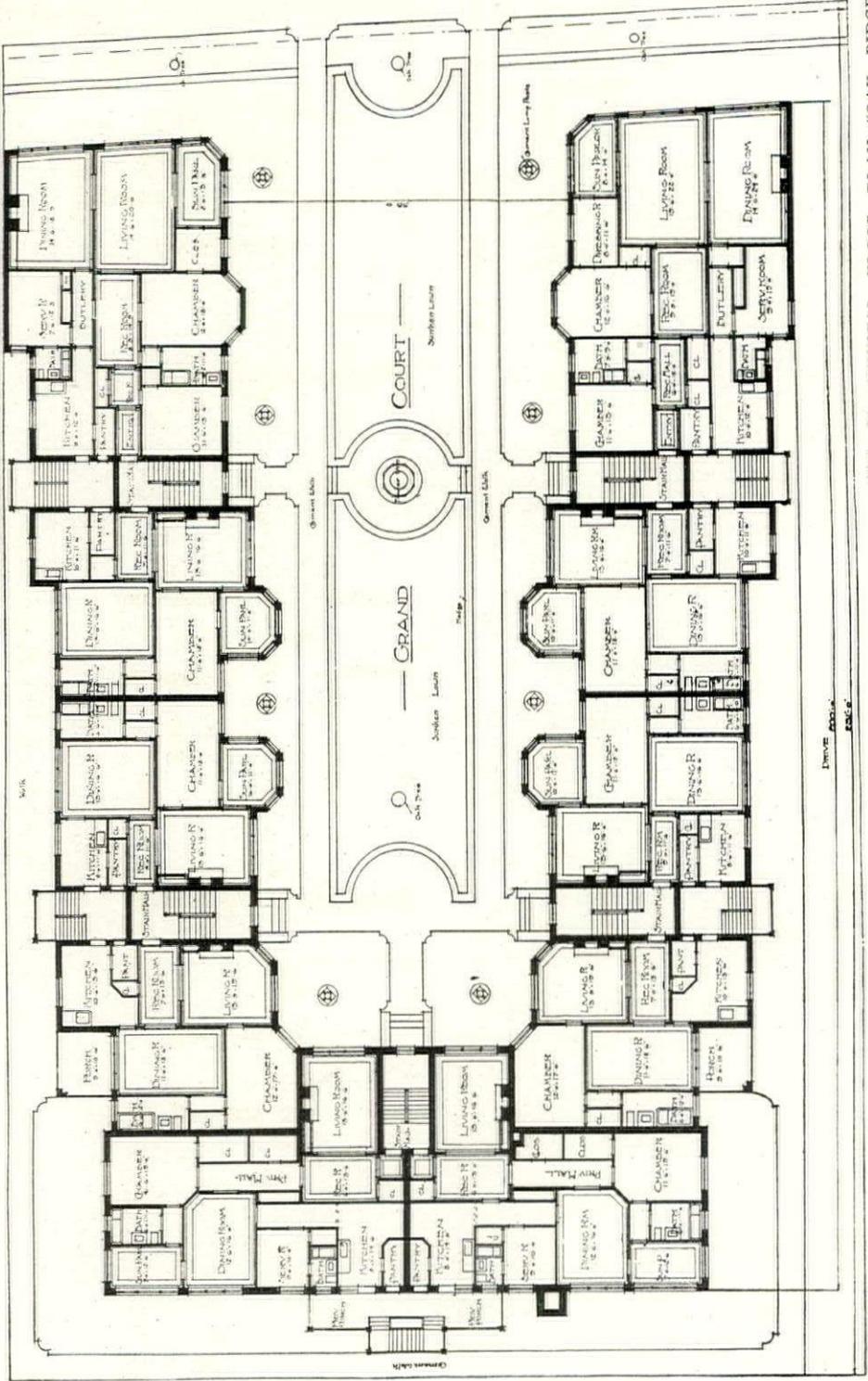
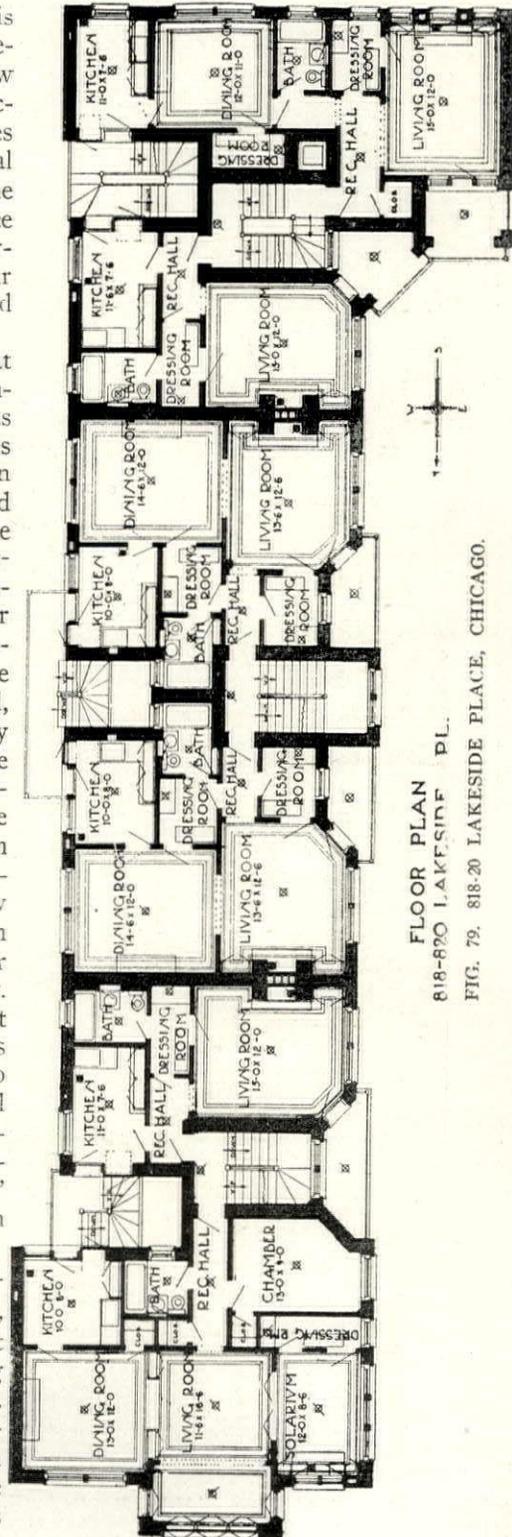


FIG. 78. TYPICAL FLOOR PLAN—"OAK RIDGE APARTMENTS," 1615-1625 RIDGE AVENUE, EVANSTON, ILL. ANDREW SANDEGREN, ARCHITECT.

his client can afford to ignore. It is of the very fundamentals of house design, as generally practiced—and now that the apartment is commencing to occupy an important position in the lives of so many of our citizens, this vital matter can no longer be ignored—the more as it is of even greater importance to the pleasure and health of tenants during the winter, a portion of the year when our apartments are most crowded and occupied.

Many of these plans will be found at least to recognize the importance of sunlight, when it can be easily secured, as is attested by the number of recent plans containing an element labelled "sun room" or "porch," a factor rarely found in the apartment house plan of a decade or so ago. Nevertheless, the tardy recognition of the importance of this element still leaves much to be desired. Far too often it will still be found, on a careful analysis of the plan, that while the apartments down one side of a courtyard, for instance, will by this means actually obtain more sun, yet upon the opposite side, where exactly the same arrangement of the plan exists, it is impossible—on account of the location of the plan in relation to the points of the compass—for the occupants there to secure any sunlight. Here is at once suggested an important element in the variation or breaking of the wall line of the building. By advancing or receding the apartment units from an established frontage it is often possible, using this means alone, to obtain the benefit of much additional sunlight for the occupants, without otherwise varying the arrangement of the individual units from the customary "repeat" of the plot arrangement adopted on each side of the courtyard center line.

We agreed to consider first the possibilities of the plan of deep proportions, but with the arrangement of the different units dominated by the idea of "opening out" the courtyard as it nears the street. ("a" Fig. 77.) Perhaps the best illustration of this idea is an example in Chicago (Fig. 78), where a series of five units, each consisting of two apartments



FLOOR PLAN
818-820 LAKESIDE PL.
FIG. 79. 818-20 LAKESIDE PLACE, CHICAGO.

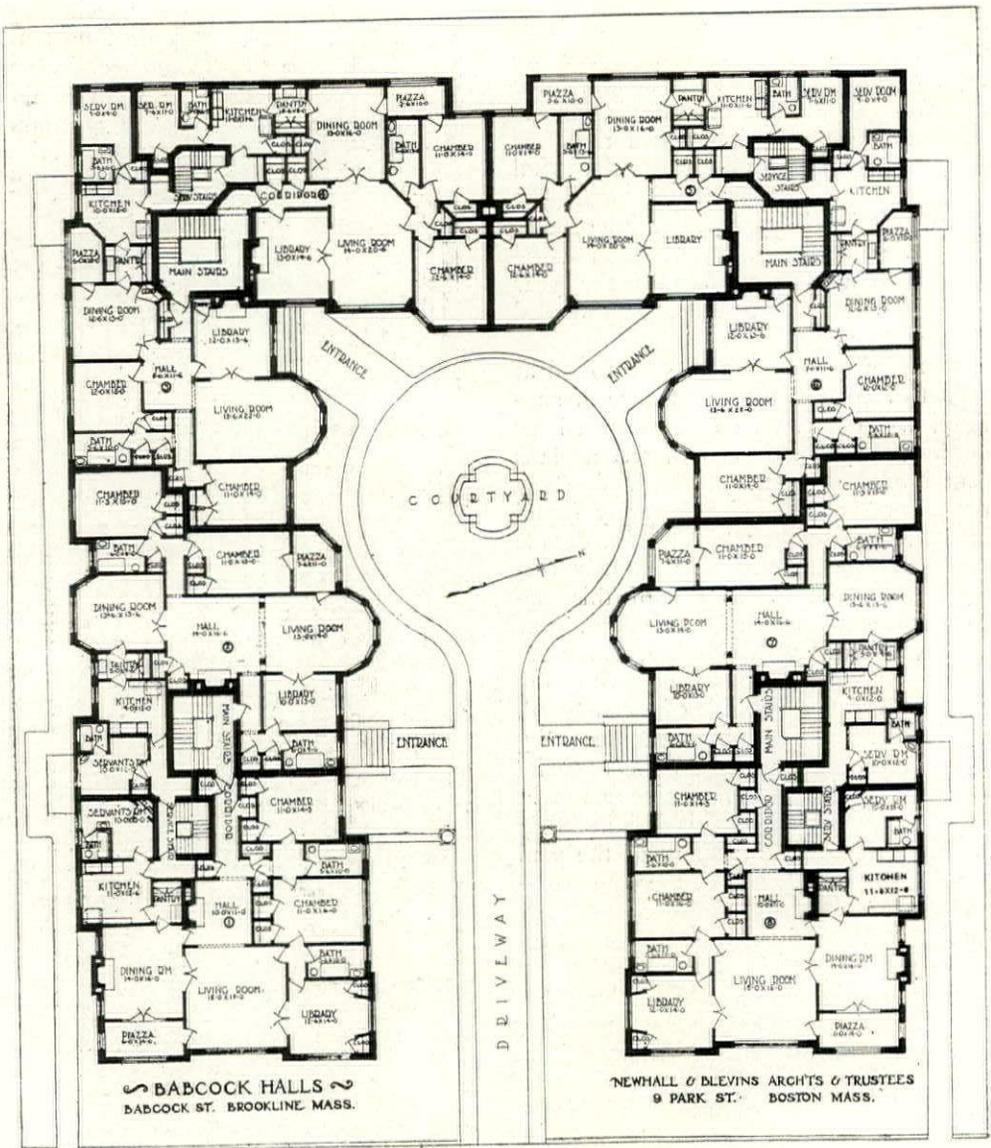


FIG 80. PLAN OF BABCOCK HALLS, BROOKLINE, MASS. NEWHALL & BLEVINS, ARCHITECTS.



FIG. 81. BABCOCK HALLS, BROOKLINE, MASS. NEWHALL & BLEVINS, ARCHITECTS.

to the floor, are shown disposed with two units on each side of the court and one at the inner end. The size of that portion of the lot occupied by the building (omitting the set back from the street) is just two hundred feet deep by one hundred and forty feet wide, and the courtyard is fifty-eight feet wide at the street end and about one hundred and fifty feet deep. The plan itself also possesses points of interest. First, it should be noted that, even in the smallest apartments—those of four rooms outside the bath and sunroom—the rooms are large, even the kitchen not being crowded in size or arrangement. The treatment of the staircases, locating the rear or service stairs directly back of the main staircase, is an economical arrangement where the small sized inner apartments are concerned. It is somewhat wasteful of the hall space within the apartments where the number of rooms is increased, as in the corner units of the group. The sunroom is an integral part of each unit, being available from either the living or sleeping room, and is also projected well beyond the main wall face (in the case of the inner unit, particularly) so as to secure as much outside exposure as possible. It is to be *presumed* from the plan arrangement that the structure and courtyard open to the south.

Other indications of this plan are also of interest. Of the ten apartments shown upon the floor, six are of four rooms and bath—a kitchen, dining room, living room and a single chamber, obviously only available for the smallest possible family unit, or perhaps the bachelor, man or maid. Two more are of five rooms, but the added room is a maid's bedroom—*possibly* available as a smaller family room if no maid is employed. The other two apartments, facing directly upon the street, are the only ones supplied with a second bedroom for the use of the family. Evidently, it would seem that these apartments are intended to appeal to only a limited (in more senses than one!) clientele.

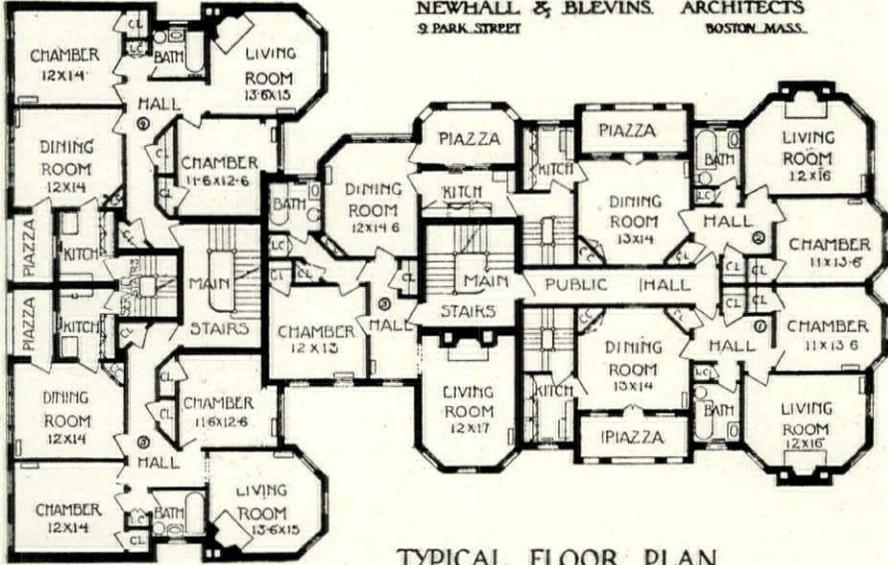
Another plan (Fig. 80), illustrates the opposite tendency ("b" Fig. 77). Here

the size of that portion of the lot covered by the building is one hundred and forty-five feet front, by one hundred and seventy-five deep, and the courtyard opening at the street end is about forty-five feet and its centre depth is one hundred and thirty-five feet. The group is made up of four units of two apartments to the floor each—but the apartments are now much larger, consisting of eight rooms and baths. The staircases are all planned so that they occur in the inside of the plan and so do not take up available outside wall space that might otherwise be used for room exposure and windows. These plans also contain sunrooms or "piazzas" in addition to the number of rooms mentioned, and the rooms themselves are always spacious and comfortable in size. The whole structure makes an admirable arrangement for the development of a suburban plot of land of similar size in an attractive and remunerative manner—provided only that the land is itself located in a neighborhood where apartments of the amplitude and size of these might be expected to be in demand at the rentals necessary to carry the investment.

Let us next consider for a moment the plan shown in Fig. 79 (purposely placed next to Fig. 78 so that it may be the more easily compared with it) in regard only to its general outline shape and disposition upon the lot. The plan is of interest as indicating how far it is possible to develop a very deep narrow lot on the basis of the use of a "semi-court" idea. That is, the plan is laid out quite as though it were the one-half of a courtyard development of the exact type shown in Fig. 78. The structure itself is very nearly fifty feet wide by one hundred and fifty feet deep. The "half court" is only a little more than fifteen feet wide—too narrow, of course, to fully serve its purpose of supplying adequate light, air and outlook to the tenants except upon the supposition that the lot adjoining remains permanently unimproved. This, by the way, is hardly a safe assumption in any growing Ameri-

AGASSIZ APARTMENTS CAMBRIDGE

NEWHALL & BLEVINS ARCHITECTS
9 PARK STREET BOSTON, MASS.

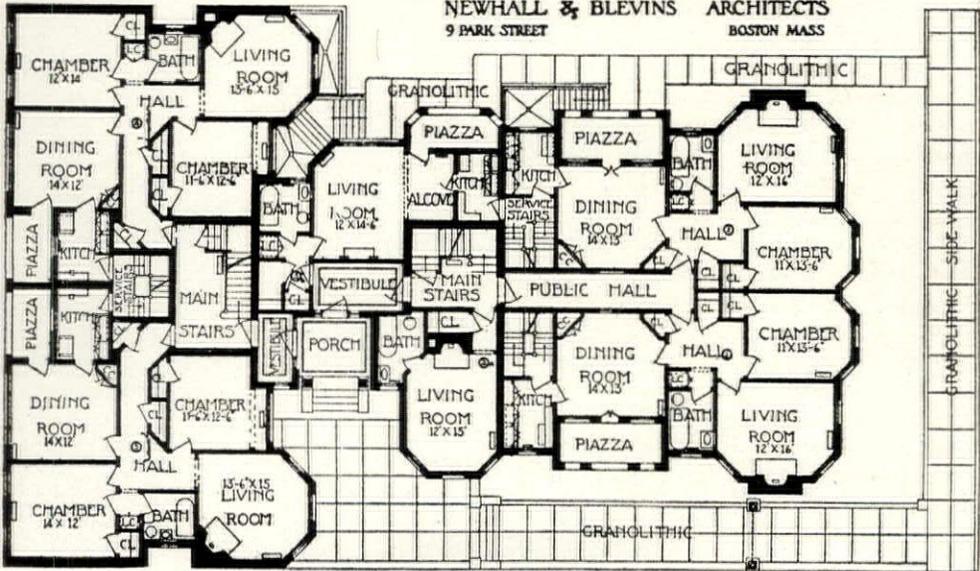


TYPICAL FLOOR PLAN

FIG. 82.

AGASSIZ APARTMENTS CAMBRIDGE

NEWHALL & BLEVINS ARCHITECTS
9 PARK STREET BOSTON MASS



FIRST FLOOR PLAN

FIG. 83.



FIG. 84. GENERAL VIEW—HOTEL SOMERSET, CHICAGO, ILLINOIS.
S. N. Crown, Architect.

can city suburb. The consideration of the arrangement of these apartments in detail will be taken up a few paragraphs later. It is sufficient for the moment to note that they are arranged in units of two apartments wide, and that three units have been secured in the depth of lot given. The front and back stairs are again arranged substantially as in Fig. 78, or as near as may be, one directly back of the other.

In Figs. 82 and 83 we have the "closing in" courtyard type, "reversed" (see Fig. 77)—that is, the courtyard has been divided into two half-courtyards (further carrying out the idea, perhaps, of Fig. 79) and the two wings are located in the centre and placed back to back.

What has been gained by this interchange of parts? Principally, perhaps, economy of construction, added to the fact that a plan of this sort can generally

be undertaken upon a narrower lot. The entire width of this structure, across its widest part, at the back, is about seventy feet, obviously too narrow a lot for the purpose. If the plan had been arranged as in Fig. 80, for instance, this defect would have been at once too apparent. The courtyard would have been only about twenty-two feet wide between the front of the wings, and would have shown up as crowded and narrow, with the apartments on each side of the court too directly and unavoidably under the observation of their neighbors across the way—always a danger in buildings of the courtyard grouping.

As it is, however, with the rooms looking out over adjoining lots, this factor is, for the present at least, entirely avoided. The occupants obtain a wider expanse of outlook, so why worry about the possibilities of the future? It is also more

economical to construct, as it is thus possible to make staircases, both front and back, do double duty, thereby saving both actual area and duplication of parts. There is also another advantage, evident in the first floor plan (Fig. 83). The service entrance is separated from the main entrance, for they are placed on opposite sides of the central part of the building. The staircases are again entirely inside the building, and of the five apartments found above the first floor, the three at the rear secure ideal conditions of cross draft, only the two on the street losing something of this advantage, which is perhaps more than compensated by their occupancy of an external angle, and their location upon the street. In these apartments, three are of four rooms

and bath, the two at the rear having five rooms each, and all have "piazzas." It should, of course, be obvious that the problem of the apartment house is a problem of the single floor plan. Once the different elements comprising the arrangement of the living accommodations necessary to the comfort of the number of families that has been determined on as the total to be taken care of on the typical floor, have been successfully arranged, it is merely a matter of the repetition of this typical floor arrangement upon as many stories as are necessary to solve the economic problem of obtaining a financial return for the owner commensurate with the value of the land being improved. Above the height of four stories, an elevator be-

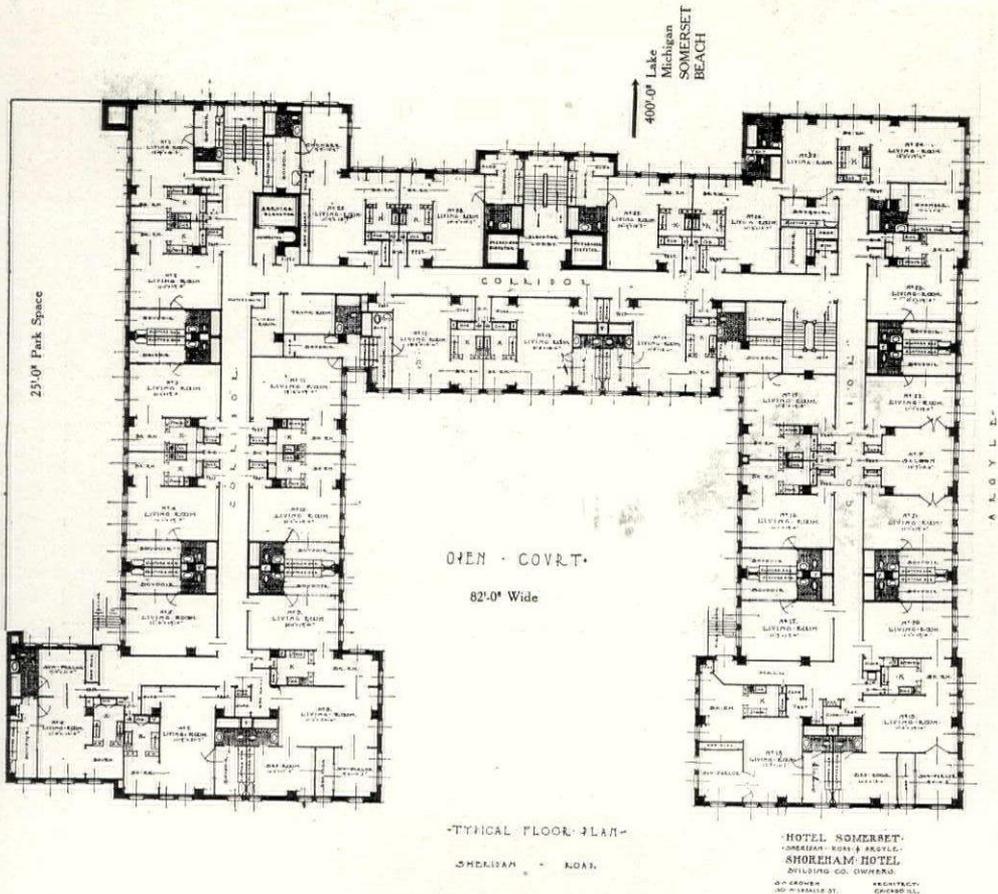


FIG. 85. TYPICAL FLOOR PLAN—HOTEL SOMERSET, CHICAGO, ILLINOIS.
S. N. Crowen, Architect.

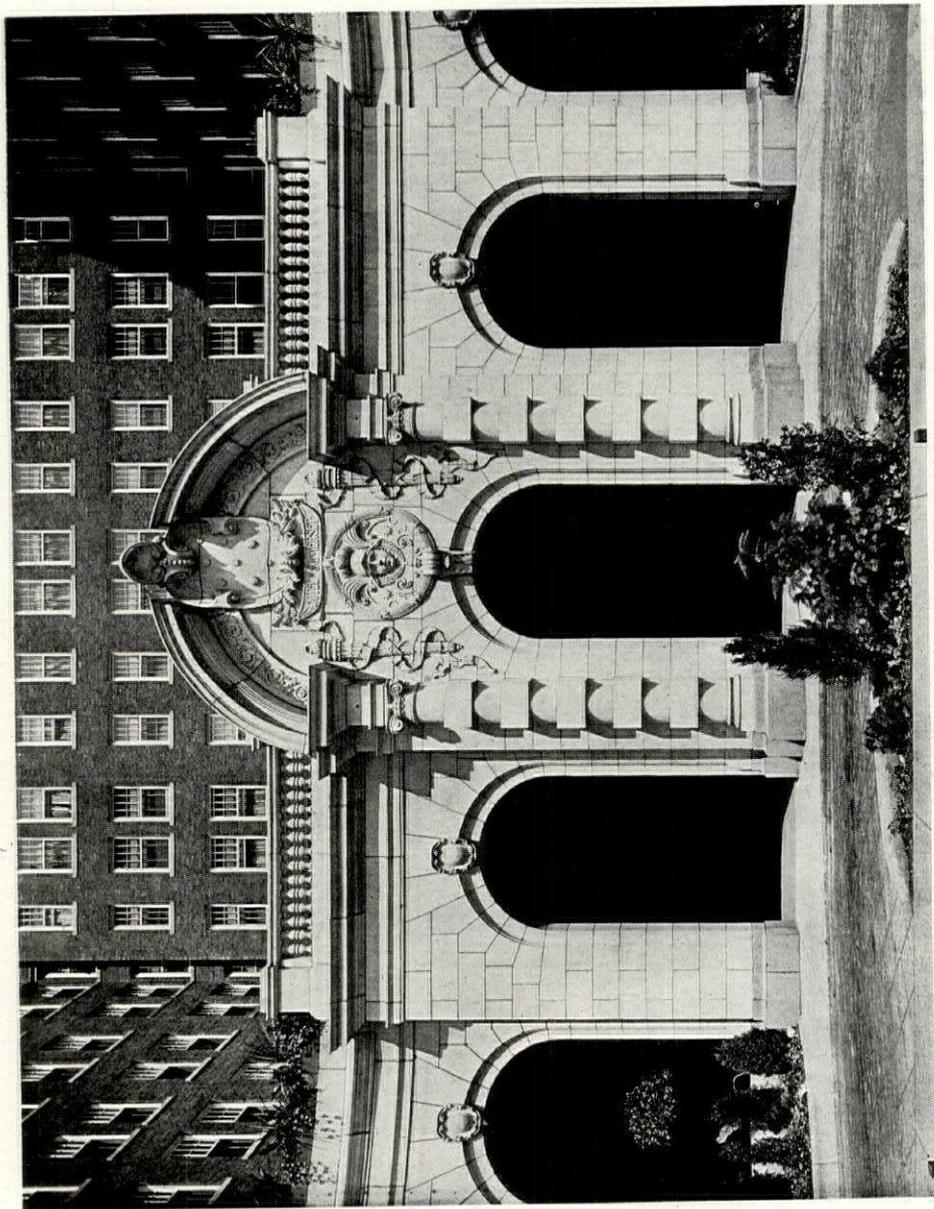


FIG. 86. DETAIL OF COURTYARD ENTRANCE—HOTEL SOMERSET, CHICAGO, ILL. S. N. CROWEN, ARCHITECT.

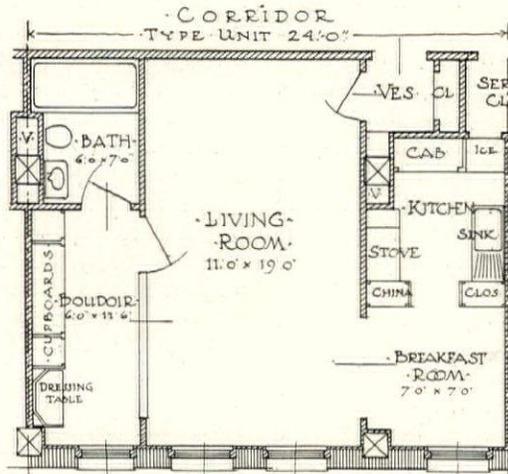


FIG. 87. "TYPE UNIT" ON WHICH PLAN OF HOTEL SOMERSET, CHICAGO, IS BUILT UP.

comes necessary, thus immediately increasing the cost of construction and maintenance, so—taken in account with the very generally required fireproofing of buildings over three or four stories high—it is usually the case that, if the structure is increased over four stories, it immediately jumps to at least eight stories or thereabouts in height.

So far at least as the architect is concerned, the plan can be superimposed, layer upon layer, for as many stories in height as the owner may desire. Thus far, it is true that the major part of the buildings illustrated have not been of more than three—or, at the most, four—

stories in height. The plans are, nevertheless, with the possible addition of an elevator or elevators, adaptable to a higher building, and we have in Fig. 85 a plan that is actually used on a structure of such additional height.

This plan is quite different in detail than any we have yet shown, being, indeed, almost a new type of "apartment-hotel." It might first be mentioned, however, that it also illustrates the plan with a central connecting corridor that was earlier described, with rooms opening upon either side. It might also be said that this type is almost demanded upon a large site when developed with a

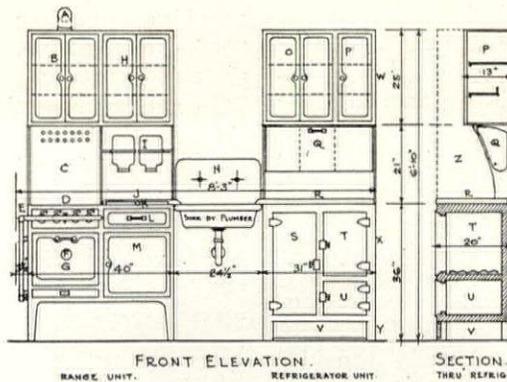


FIG. 88. LAYOUT OF CONDENSED KITCHEN APPARATUS.

building of great height. In this case that portion of the lot covered by the building is about two hundred feet front and one hundred and fifty feet deep. Setting apart the twenty-five foot wide secondary court at the side, and the projections (1, 1 and 2 in "a," Fig. 77), the plan is a perfect illustration of the simple "U" courtyard type. The courtyard is ample in size, being about eighty-two feet square, with a slight tendency toward "closing in" the opening of the court to the street.

The "type unit" on which this entire plan is based is, however, quite different from anything we have yet studied. One of these "units" is illustrated, separately, in a larger size in Fig. 87. As will be seen, the endeavor has been to combine in one large room, eleven by nineteen feet, and its dependencies, all the usual living requirements necessary for the individual, or even a family of two persons. A portion of the unit seven feet wide at the right includes all the necessary conveniences for cooking and eating, with a very compact kitchen nearest the corridor, and connected with it through a "service closet" that serves it and the kitchen next to it at the same time. Another portion of the unit, six feet wide, at the left, serves all the sleeping requirements of the occupant, with a bath and dressing accommodations included. The whole floor plan is comprised of an ingenious and economic disposition of these units, with considerable variety of detail arrangement, the corner apartments having added separate bedrooms and sun parlors, so that a total of twenty-nine individual units is obtained on the typical floor plan shown. Three principal staircases, two fire escapes, two passenger elevators and one service elevator, an incinerator, dumbwaiter, clothes chute and linen room are also provided as service accessories.

The especial interest of this plan is found in the compact arrangement of cooking conveniences. In a space of about fifty-six square feet are provided all the necessary elements, including two fairly spacious and commodious china closets, opening in front from the dining

alcove, and in back from the kitchen. This is one of the several compact arrangements of kitchen furniture that have recently been developed and put upon the market to meet the demand for a small, compact kitchen unit. One such grouping of kitchen furniture is shown in Fig. 88. All requisite parts are provided in a space eight feet three inches long by twenty inches deep. By planning a space of this length and about five feet six inches wide, so arranged that these fixtures may all be placed in series along one side, it is possible to reduce the ordinary sized kitchen to an area of about forty-five feet, and many of the small housekeeping apartments of today are now being planned to make use of similar equipment.

Another suggestive arrangement of units has been carried out to meet conditions in New York City. The floor area has been divided into four apartments of three rooms and bath upon each story, and a building of some fifteen stories in height has been undertaken. While the kitchen is small, about seven by eleven or twelve feet in each case, the principal attempt at economy of space has been by the adoption of what is often called the "California idea," the double use of the same space for day and night purposes. As worked out in these plans this simply means that two rooms do duty as four. We have a "dining room-bedroom" and a "living room-bedroom," the latter eked out in each case by a small dressing closet adjoining, while in place of the old "folding bed" of unpleasant memory the plan provides a modern variant, combining "bed, dressing table, secretary," all in one piece of furniture.

In another invention, of similar intention, the bed folds up into an upright position, and is so installed upon a pivot that it can be swung back and around into a closet, where it remains snugly ensconced during the day. It is claimed that the kind used in the New York apartments possesses sanitary advantages over the other, but in any case it is obvious that a closet put to this use should have a window available for light and air in the space so used.

EL DONCEL ^{de} SIGÜENZA

AN ANONYMOUS STATUE

By MILDRED STAPLEY

Photographs by Ricardo Orueta and Arthur Byne

THIS very beautiful sepulchral monument was first made known through Marcel Dieulafoy's *Statuaire Polychrome en Espagne* (Paris, 1908).

Dieulafoy was an enthusiastic admirer of Spanish art and architecture at a time when the world in general was still ignoring it. But Spain was not his field; the great Persian student merely looked into it *en passant*, and in his day the Spanish archaeologists themselves had not yet begun those researches which now make the critical work of the foreigner somewhat easier. It is not astonishing, therefore, that Dieulafoy, in default of data and pressed for time, should have made some erroneous ascriptions. He attributes the anonymous statue of the *Doncel* (young nobleman) to the great Valencian sculptor of the early XVI century—Damián Forment.

Now comes another investigator, Don Ricardo de Orueta, with his *Escultura Funeraria en España* (Madrid, 1919). This work aims to catalogue all the funerary monuments of artistic merit in the kingdom—a giant's task, for Spain is particularly rich in such works. The first volume embraces the three provinces of Ciudad Real, Cuenca, and Guadalajara, in which last the town of Sigüenza is situated. The second volume, on the province of Toledo, is now in the press. No student of the subject knows more about Spanish sculpture than Don Ricardo. His published works, on Pedro de Mena, on Alonzo Berruguete, on Gregorio Fernandez, would alone be sufficient to warrant this statement; but those who have visited his den in the *Residencia de Estudiantes* and have seen his collection of photographs, drawings, and notes, know that the books thus far published represent but the smaller portion of the

material gathered. With his unequalled opportunities for study and comparison, and his trained and cautious judgment, we yield to his opinion rather than Dieulafoy's as to the authorship of the anonymous statue of Sigüenza.

Never was youth, aristocratic youth, more delicately portrayed than in this alabaster figure of Don Martin Vásquez de Arce. Among the several distinguished sepulchral monuments in the family chapel (Capilla de Santa Catalina) in the Cathedral of Sigüenza it is easily the masterpiece. But this is too timid a pronouncement. Let me dare to say that it is one of the world's masterpieces.

Reclining on a cushion of laurel, an open book in his hands, the legs carelessly crossed, Don Martin's lithe body, though clothed in armor, bespeaks complete ease and abandonment. Neither the rigid pieces on arms and legs, nor the the coat of mail on the torso, have been able to disguise the grace and insouciance of the youthful warrior who, for a brief moment snatched from the field, has thrown himself down and forgotten the harshness of war in the verses of some loved poet. On his cape, tossed over the shoulders, is the insignia of the Order of Santiago. The face is serious, but more inclined to break into a smile than to lapse into sadness. In fact, the only touch of sadness in the whole composition is the diminutive page who sits, Turk-fashion, at the feet of his master, waiting, cheek in palm, for the reader to close his book and give the signal to move on to his tent. Thus, to quote Orueta, the emotions which this piece of sculpture awakens are those of "youth, elegance, spontaneity, gentleness, lassitude, and, in a vague way only, sadness." A poetic combination of emotions, truly. But to my own mind the last, sadness, is evoked

not so much by the figures as by the inscription painted in the background. To die so young, and when the final triumph of the long Moorish wars was so near at hand, was indeed sad.

HERE LIES MARTIN VÁSQUEZ DE ARCE, CAVALIER OF THE OR-

REDUCED BY ASSAULTS IN WHICH FATHER AND SON TOOK PART.

From another inscription, that around the top of the sarcophagus, we learn that Don Martin was killed at the age of twenty-five "while fighting the Moors,



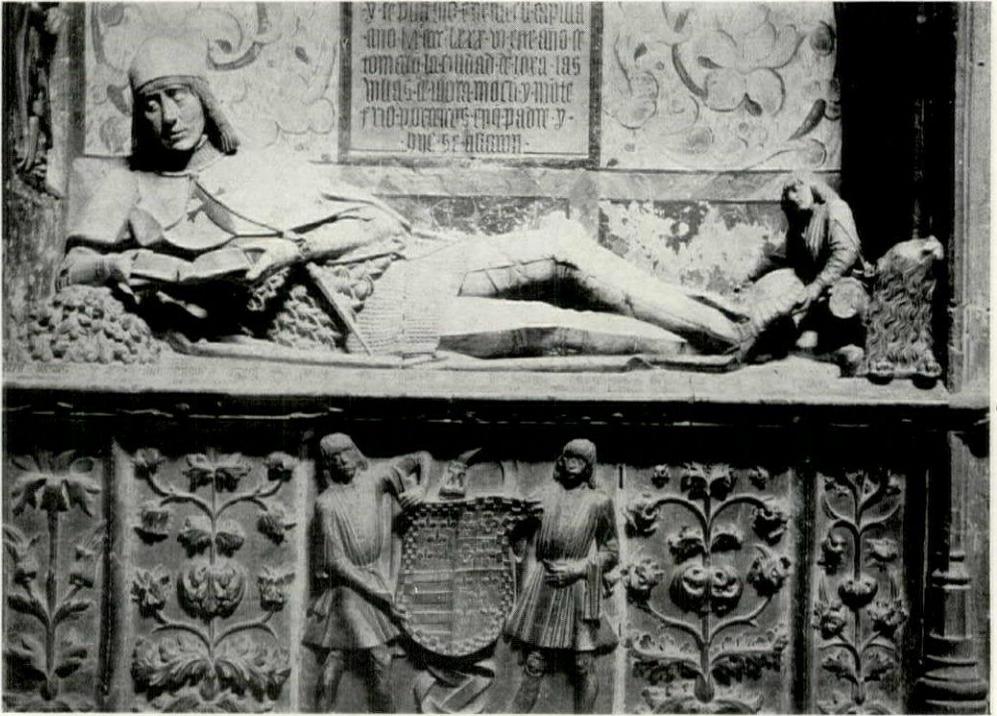
DETAIL—TOMB OF DON MARTIN VÁSQUEZ DE ARCE.

DER OF SANTIAGO, WHOM THE MOORS KILLED WHILE WITH HIS CAPTAIN, THE MOST ILLUSTRIOUS SENOR, THE DUKE OF INFANTADO. HE WENT TO THE SUCCOR OF A PARTY OF SOLDIERS FROM JAEN IN THE BIG TRENCH IN THE VEGA OF GRANADA. HIS FATHER, FERNANDO DE ARCE, RECOVERED HIS BODY IMMEDIATELY AND BURIED IT IN THIS HIS CHAPEL IN THE YEAR MCCCCLXXXVI. IN THIS SAME YEAR THE CITY OF LORCA AND THE TOWNS OF ILLORA, MOCLIN, AND MONTEFRIO WERE

enemies of our Holy Catholic Faith, in the Vega of Granada." One feels a paternal tenderness for the youth. One looks longer and closer, and then perceives that though the book is heavy the hands do not grasp it—they barely support it; that it might be a jewel, so lightly do they touch it; also one perceives that the slim supple body might be weary under its coat of mail, and that the eyes bent upon the book do not see it. The oblivious youth is dreaming; and dreaming suggests death, when the soul wanders off forever; and this suggestion of death is what every Christian mortuary statue should evoke. This is the esthetic



TOMB OF DON MARTIN VÁSQUEZ DE ARCE IN THE CHAPEL OF STA. CATALINA, SIGUENZA CATHEDRAL.



DETAIL—TOMB OF DON MARTIN VÁSQUEZ DE ARCE IN THE CHAPEL OF STA. CATALINA, SIGÜENZA CATHEDRAL.

charm of the Sigüenza work—that gently, with nothing of brutal presentation and physical repulsion, we have been touched by the inveterate sadness of death.

Orueta's paragraph on the composition of the figure, from the practical sculptor's point of view, is an excellent bit of analysis, especially where he speaks of the *banged* and *bobbed* hair which the Florentine statues have made familiar to us—nothing more, he points out, than two blocks of alabaster at each side of the face, scored by waved lines, yet filling and nullifying the angles which the shoulders form with the head and which are particularly ungraceful in a reclining figure supported on one elbow. These formless blocks of hair gave the sculptor one single line that starts from the cushioned elbow, rounds the helmet, and ends at the tip of the foot in one continuous, gentle undulation—the synthesis of lassitude. For more than this was the hair useful: by bringing it forward it threw

into shadow the lines of an excessively thin neck; and this neck had to be thin not only to exaggerate the effect of slender youthfulness, but also to increase, by contrast, the boyish roundness of the face. A fuller neck would have necessitated fuller cheeks, and these would have been to the spiritual detriment of the head. In short, if hairdressing had been in the last decade of the fifteenth century what it became soon after—the short close cut—the sculptor could not have used this posture, for the shoulders would have been angular, the neck strained, the face by comparison broad and bony, and the head badly posed. In these accurate observations it is easy to recognize that Ricardo Orueta is himself a sculptor and has faced the problems that the recumbent figure presents.

When it comes to the question of authorship we are gratified to find that Orueta confesses to what each of us feels at first glance—a *recuerdo* of Donatello; something of the youth and graceful pro-

portions of the San Giorgio, or the San Giovanni; but Donatello died twenty years before the Moors killed the young nobleman of Sigüenza in the great trench in the Vega of Granada. The Spanish monument is nevertheless twenty years behind Donatello in execution—more

ing his young master's pleasure. Here life is comprehended as the one sure positive value; the sculptor has been content to let the future life take care of itself, without any hint of propitiation. When this point was reached in Spanish sculpture, when life was seen as a beautiful

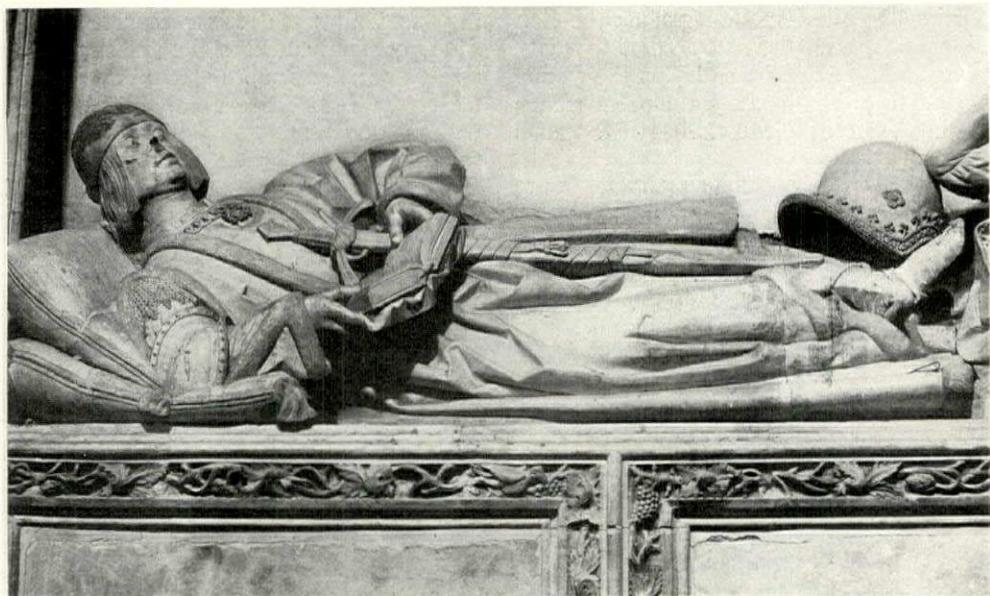


THE DE ARCE FAMILY CHAPEL (CAPILLA DE SANTA CATALINA), IN SIGÜENZA CATHEDRAL.

Gothic than anything of the Italian master's. The Gothic of its architectural setting is, moreover, strictly Castilian—Gothic of the Ferdinand and Isabella period. What most approaches the Italian is the spirit animating the work. It is not the deeply religious spirit of Spain; nothing of the horror of death nor the beatitude of resurrection; no patron saint nor Biblical scene. Only a little page await-

ing in itself, then was the Gothic spirit nearly departed and the Renaissance about to enter.

Still this faint Florentine breath which the Sigüenza statue exhales is not sufficient warrant for assuming that the sculptor even saw the great Florentine's work. If he had, argues Don Ricardo, he could not have remained so backward in technique, nor have clung so tenaciously to



TOMB OF EL CONDE DE TENDILLA IN CHURCH OF SAN GINÉS, GUADALAJARA.

the old-fashioned Gothic ornament, nor have seized only the spirit that animated the Renaissance master without interesting himself in aught else. Still less can our author consent to father it upon Sansovino, who has also been suggested, the only basis being Vasari's statement that Sansovino went to Portugal in 1491 and remained there for several years. Nothing, declares Orueta, could be farther from the highly finished technique of that sculptor, nor his pagan materialism, nor his devotion to classic ornament. Indeed, any other tomb in the De Arce chapel shows more influence of Sansovino than this of the *Doncel*. Dieulafoy's attribution to Damián Forment is likewise refuted on the ground that the Valencian was a more expert technician, to say nothing of his proportions being always far less elegant, and his drapery and arrangement of the figure always academic.

In short, for our Spanish critic the unknown creator of this beautiful piece was a Castilian. If in Castile it had a prototype, that prototype was the statue of the Count of Tendilla in the church of San Ginés in Guadalajara, near by. This knight also holds a book, and his page sits waiting drowsily at his feet; but between his rigidity and the indefinable ease

of Don Martin, between his literalness and the latter's poesy, there is an enormous gain in artistry. In technique several other works in this same cathedral of Sigüenza, also one in a parish church, resemble our subject, in view of which Orueta arrives at the conclusion that here, at the end of the fifteenth century, existed a *taller*, or atelier, of sculptors employed by the bishop and sent afield through the diocese. Among these sculptors the finest artist, though not the most expert technician, was the author of *El Doncel*.

Can any other statue be attributed to him? Yes, answers our investigator. The kneeling figure (*orante*) of an artisan in the little church of Santa María de los Huertos. Imbedded far up in the wall beside the High Altar, this figure bears the name Maese (Maestre) Juan. Owing to its position a good photo of this work is impossible, but even in the rather indistinct enlargement given the reader can readily see on what grounds Orueta attributes it to the author of the De Arce statue. Maese Juan, we learn, was the architect of the church, which bears the date 1512. The architect (who in his day pretended to be nothing more than a humble builder) is leaning on a homely

pick-axe, clasps his homespun cap between his joined hands, and is dressed exactly like the three Sigüenza pages—the one already described and two more upholding the De Arce escutcheon on the sarcophagus. The face, in shape and in its planes—our critic spent half a day atop a ladder verifying this—is like Don Martin's, and in the proportions, the easy posture, and the sure touch in blocking out the masses, there is further resemblance. Now, as architects were often sculptors as well, and as sculptors carved images of themselves, as in the case of the immortal Maestro Mateo of the Portico de la Gloria in Santiago, or Juan de Badajoz in the cloister of Carrion de los Condes, so this Maese Juan may have been a sculptor, and author not only of his own commemorative effigy in the church he built; but also of the mortuary monument of young Don Martin de Arce who fell on the Vega of Granada. Thus, this local architect-sculptor, a Castilian unknown to fame until Orueta advanced his very logical thesis, was of sufficient

genius and personality to direct a regional school, with his own works at the head of all its productions. Diligent search in the archives of the cathedral have not cleared up the question, nor is it likely that we shall ever get a more satisfactory solution than the one here offered.

Sigüenza, the town that owns this treasure and many more, lies about midway between Madrid and Zaragoza. Hard, bare, stony, with a cathedral dominating all, its aspect recalls the Italian hill towns. The cathedral, Romanesque merging into Gothic, is one of those long-building, beautiful transitional examples in which Spain is richer than any other land, and within its massive walls it guards a wealth of fine ironwork and sculpture. Alongside the railroad station a little inn offers tolerable shelter, so that there is no excuse for rushing through, as so many do, on the *rapido*, without stopping to admire what this dead old medieval town offers in such abundance.



COMMEMORATION STATUE OF MAESTRE JUAN, ARCHITECT, IN CHURCH OF SANTA MARIA DE LOS HUERTOS, SIGÜENZA.

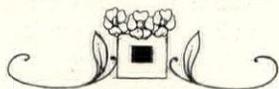


DETAIL OF THE COURT
OF LA RABATERIE.



ELEVATION SKETCH OF THE HOUSE FROM THE WEST

— *La Rabaterie* —
Logis d'Olivier le Daim, near Tours, France

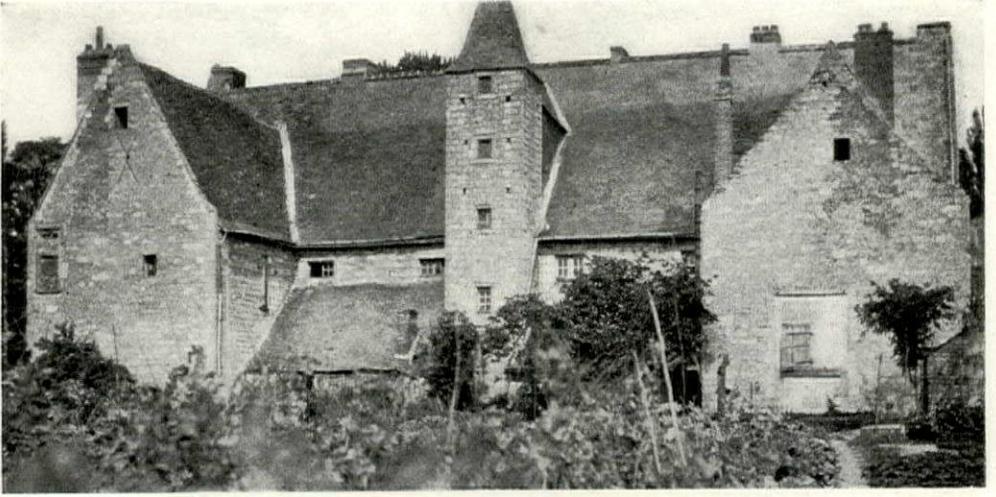


By Joseph P Sims

LA RABATERIE lies on the Chemin dit de la Rabaterie, just back of the Jardin des Plantes, on the outskirts of Tours. A short distance away and to the west lies Plessis-les-Tours, with whose history that of La Rabaterie is closely linked. Although little seems to be known by the local historians concerning the later history of the house, the fact is established that it was owned by Olivier le Daim, the crafty barber and later minister of that most sinister of kings, Louis XI. It may be assumed that it was built during the fifteenth century, and is probably contemporary with the additions and extensions made at Plessis-les-Tours during the reign of that monarch. It is at present occupied by several peasant families; and the adjoining fields are cultivated by them to the walls of the building itself, with that care and success in

which the French peasant is such a past master.

The interior of the house has been so vastly altered in the course of years to meet the changing demands of its tenants, that it bears slight resemblance to what it must have been like during its early history, and a detailed plan of its present condition would be of little value. The main body of the house faces east, running parallel with the road, and at the back are projecting wings at either end, while in the center rises the stair tower. To the west, the fields under high cultivation stretch on a level table land toward Plessis-les-Tours and the conflux of the rivers Loire and Cher; to the south are grouped low outbuildings and a farm yard. Along the road to the east is a high stone wall carrying around the north side as well, and this, together with the

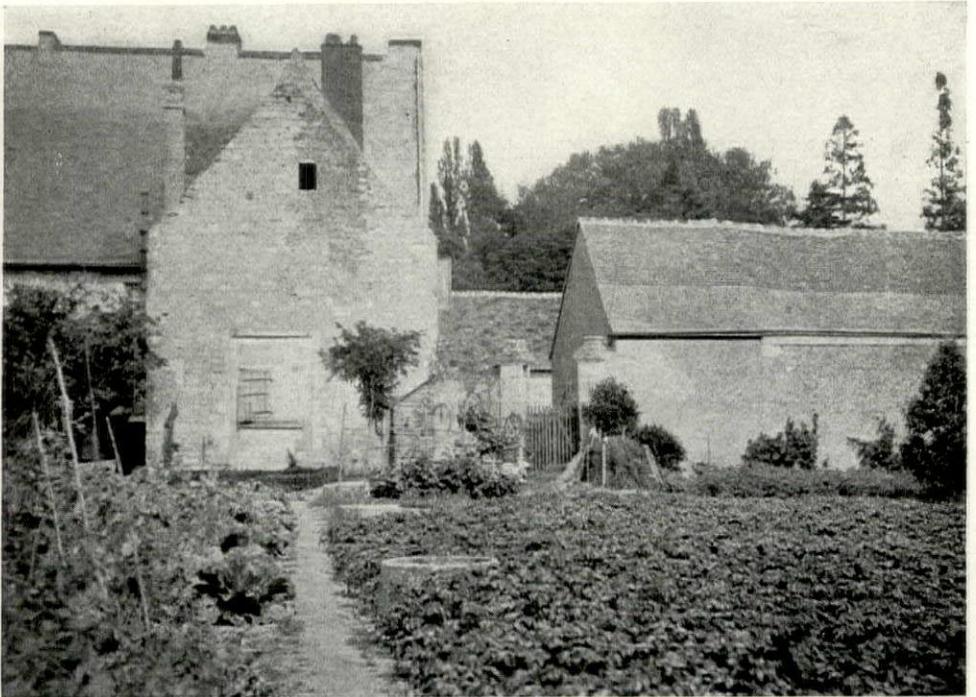


THE HOUSE FROM THE WEST

outbuildings at the south, insures that privacy which the French house, great or little, is so seldom without.

On the second floor a great hall, now in ruinous condition, runs half the length of the house, with a hooded fireplace at the south end, of that type so familiar in

the work of this period. Windows look out to the east over the outskirts of Tours. The exterior shows excellent stone masonry with brick chimneys and brickwork here and there in the walls themselves, which with the tile roof, gives the surface a variety of texture and play



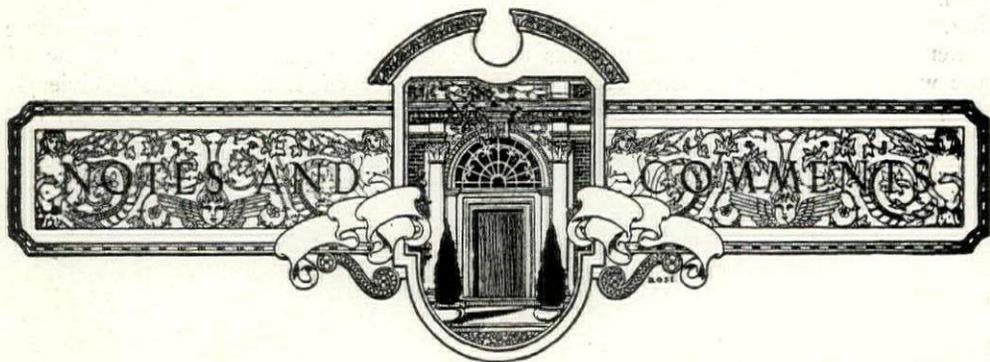
END WING AND OUTBUILDINGS

of light and shade that is most interesting. One imagines that in the original scheme there must have been gardens to the west and south, and some fragments of garden architecture still visible, lend color to the idea. One of the histories of

Touraine, speaking of La Rabaterie, says: "One cannot help imagining that on these somber walls rests the fatal shadow of the barber of Louis XI, that Olivier le Daim who was sometimes called Olivier le Diable."



THE FRONT FROM THE CHEMIN DE LA RABATERIE



**An Apology
and a
Correction.**

In publishing certain examples of the work of William Lawrence Bottomley, in its November and December numbers, this magazine committed one of those particularly unfortunate errors of omission which seemingly involve innocent persons in a breach of good faith—in this case, Mr. Bottomley and Mr. Colton. The omission of the names of collaborators on several of the buildings was exclusively our fault. Mr. Colton, in a paragraph beginning "Mr. Bottomley has done a great deal of work in association with other architects distinguished in design," gave the proper credits for all the buildings that were to be illustrated. This paragraph appeared in Part I of the article. The member of our staff who edited Part I removed the names of those architects whose work was not shown in Part I (November), intending for the sake of clearness to insert them in Part II (December). However, owing to his illness, Part II was edited by another staff member, and the matter of the omitted credits was most unfortunately overlooked. We offer sincere apologies to all who were injured thereby and ask our readers to note the attributions of authorship in the following complete list, which has been verified by Mr. Bottomley:

- Municipal Building, Plainfield, N. J.: Lawrence F. Peck and William Lawrence Bottomley, Associated Architects.
- Canoe Place Inn, Shinnecock Hills, L. I.: William Lawrence Bottomley, Architect.
- Turtle Bay Gardens, New York City: Edward C. Dean and William Lawrence Bottomley, Associated Architects.
- High School, Port Chester, N. Y.: Hewitt & Bottomley, Architects.

- St. George's Church, Lake Mohegan, Westchester County, N. Y.: Hewitt & Bottomley, Architects.
- Residence of Wolcott G. Lane, Esq., New York City: Hewitt & Bottomley, Architects.
- High School, Southampton, L. I.: Hewitt & Bottomley, Architects.
- Mausoleum for the Davis Family, Portland, Maine: W. L. Bottomley and J. L. Mills, Associated Architects.
- Residence of Ernest P. Davies, Esq., Roslyn, L. I.: William Lawrence Bottomley, Architect.
- Residence of J. C. Wise, Esq., Westham, Va.: Hewitt & Bottomley, Architects.
- Residence of Walter G. Davis, Esq., Portland, Maine: W. L. Bottomley and J. L. Mills, Associated Architects.
- Residence of Faris Russell, Esq., Mill Neck, L. I.: William Lawrence Bottomley, Architect.
- Apartment House at 1049 Park Avenue, New York City: J. L. Mills, W. L. Bottomley, Associated Architects.

**American
Metalwork
and Fixed
Decorations.**

The definite character inherent in any well designed house, built in the early American tradition, largely results from the association of a number of minor elements. To the fastidious critic the effects of a fine piece of architectural design may be very much marred by the use of accessories whose quality, whether in design, execution or finish, is below that of the main design itself.

The modern house, the origins of whose design lie in eighteenth century America, is assuming in the architect's hands a marked distinction and finish. To keep pace with this architectural excellence, the metal accessories



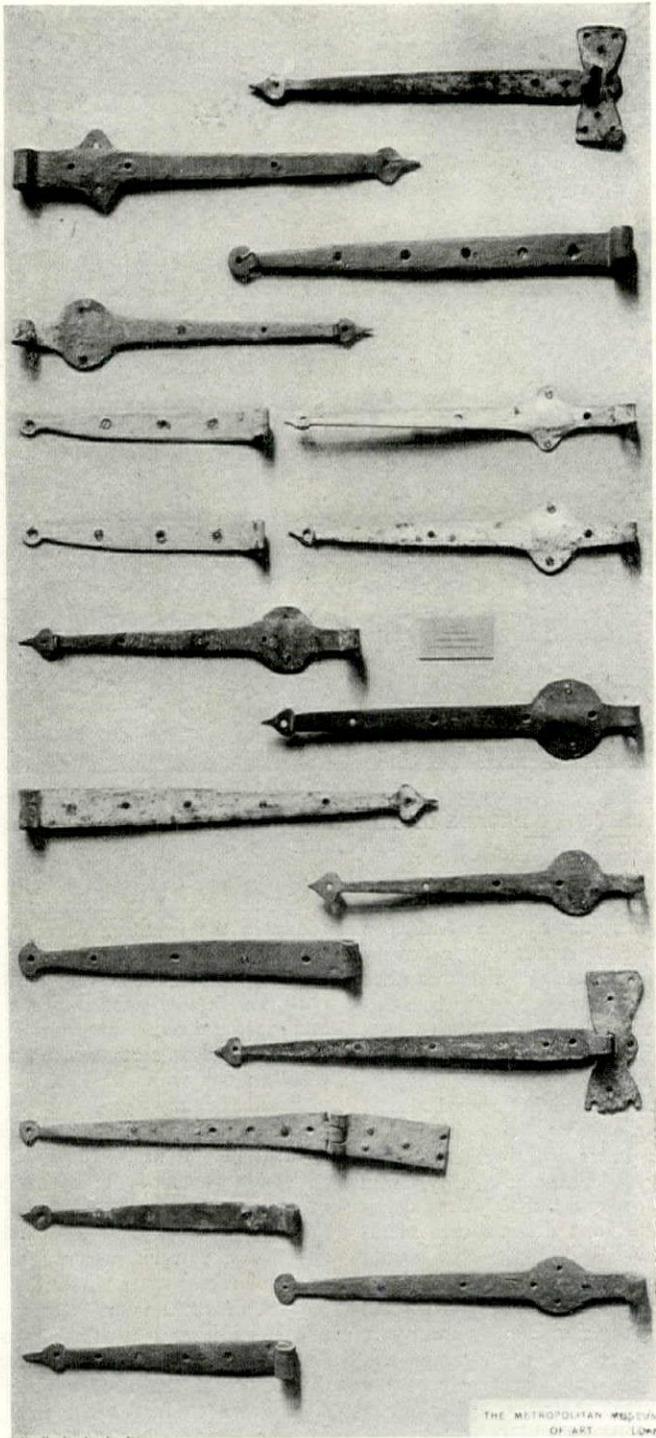
LEADED TRANSOMS AND MANTELPieces OF THE THIRD QUARTER OF THE EIGHTEENTH CENTURY AND THE FIRST DECADE OF THE NINETEENTH CENTURY, WITH APPROPRIATE SETTINGS.

should follow equally good precedent. The fittings and appointments of the American house of the eighteenth century offer a very great variety of interesting and beautiful originals, from which new designs in the spirit of the old may be developed. In the colonial period and the first decades of the Republic, the settled social conditions produced households whose standards of living varied almost as widely as is the case today. For this reason we can find in the relics from the eighteenth century, work of all degrees of quality, from the simplest provincial product to pieces showing the most finished and delicate craftsmanship.

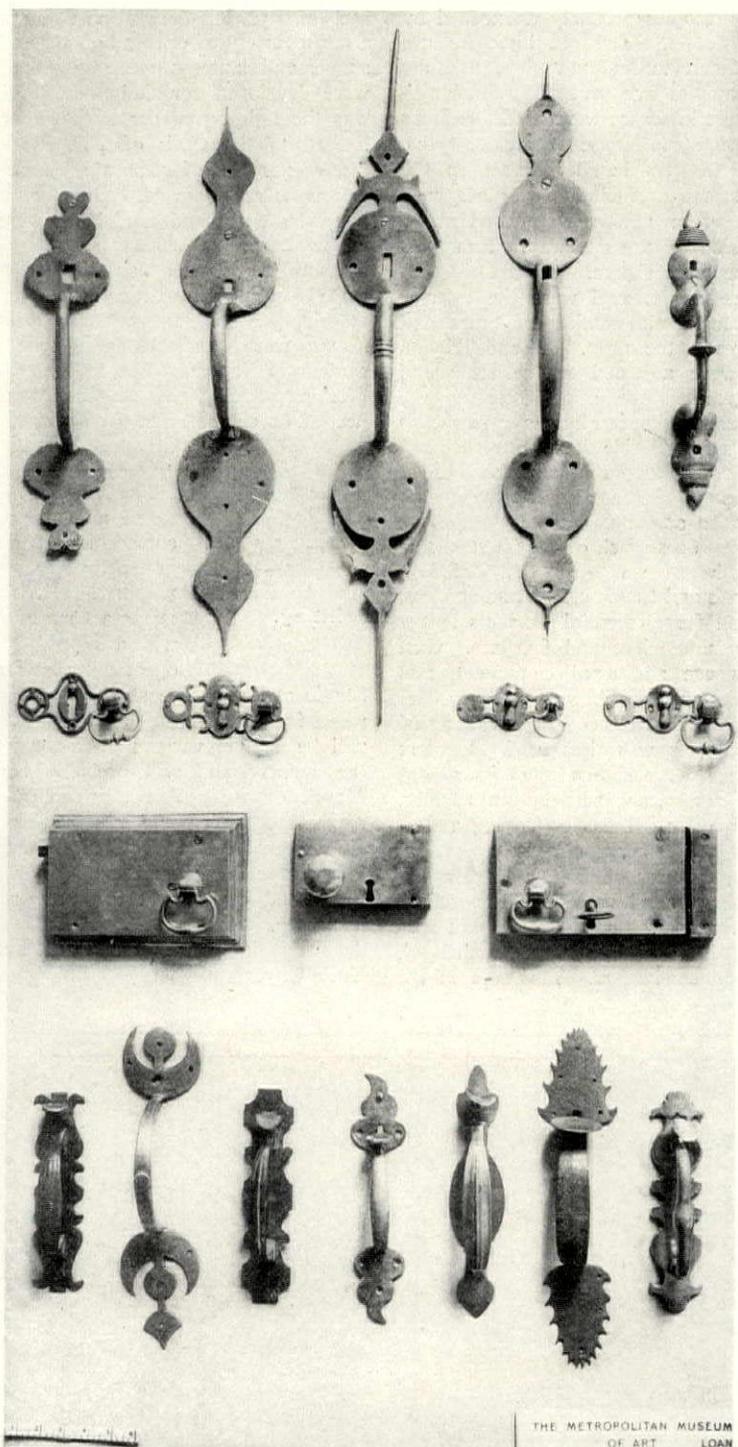
The chief items of the class to which we refer fall into the group of so-called fixed decoration, which really forms an integral part of the architectural scheme of a house and which engaged in the early days some of the finest craftsmanship of the time. To show a group of this material, a small exhibition was recently held at the Metropolitan Museum of Art. In choosing the objects to be shown, the predominant idea was chiefly that of their in-

terest and value to the man who is building today in the tradition of early American domestic work of the eighteenth century. The group included interesting treatments of door hardware, leaded glass transoms and sidelights, andirons, fire tools, firebacks and lighting fixtures of various sorts, which had been gathered together not with the idea of showing every variation of any type, but to include chiefly pieces which contain suggestion for modern application and use.

Certain parts of the house were the object of treatments in well wrought metal. About the entrance door the craft of the metalworker gave us fine work in wrought or cast brass, bronze, iron, pewter or lead. The most important of these door fittings is the knocker, and upon it was usually expended the chief elaboration. The great S-shaped knockers of the middle of the century were imitated in all sizes down to that small enough for use on interior doors. The very large collection of door knockers shown in the exhibition illustrated all the important types, including the sophisticated designs of Adam or Empire in-



GROUP OF HINGES FROM THE EIGHTEENTH CENTURY.



THE METROPOLITAN MUSEUM
OF ART LOAN

DOOR HARDWARE FROM THE SEVENTEENTH, EIGHTEENTH
AND NINETEENTH CENTURIES.

fluence. This group is probably unexcelled by any other collection. The old knockers are more than difficult to find nowadays and the really fine examples are practically unobtainable. With these knockers were used fine locks of brass or iron, strap hinges of various types, and latches with grip handles. Late in the century transoms and sidelights of glass with divisions of lead or pewter were used above and at each side of the doorway. Examples of all of these were shown.

No less carefully treated were the interior doors, where locks and latches of brass and iron, and hinges of the strap, "H" and "H and L" varieties were adjusted to the scale and weight, and painted the same color as the woodwork. Among the iron hinges were shown two large pairs for outside doors, one designed for a set of double doors in a round headed opening, the other for a similar pair in an elliptically headed opening.

About the fireplaces much of the finest metalwork in the house was grouped, including andirons, shovels and tongs, cranes and fenders, which may well form essential elements in the design of the mantelpiece and fireplace. Cast iron firebacks are additional equipment, and show typical designs of Biblical or purely decorative origins—some of the earliest casting of iron in the colonies was thus used. Fenders in brass and iron were shown, one of wrought iron in simple design, enhanced by brass knobs, and another in pierced brass employing a decorative use of the American eagle.

The lighting fixtures of the time are a department of beauty and variety in themselves. Most of the illumination came from small portable lights, such as the Betty lamp, rush light, candlesticks and candelabra. This was in the

earliest days, but during the eighteenth century a large variety of ceiling lights, sconces, candlestands and lanterns made in metal and glass were developed for daily use. By no means was the lighting of the more elaborate houses limited to the work of American craftsmen. Many examples of elaborate sconces and chandeliers were imported. Brass and cut glass lustres, sconces and candelabra were employed in the more handsome interiors, while girandoles in carved wood or moulded plaster presented very high qualities of design and workmanship. Among the wall and ceiling fixtures shown were candlestands in iron and brass, girandoles in carved wood and ornamental plaster and hall lights of thin blown glass suspended on chains from the ceiling.

CHARLES OVER CORNELIUS.

**Prizes of Rome
in Architecture
Sculpture and
Painting.**

The American Academy in Rome announces its annual competitions for fellowships in architecture, sculpture and painting. Each fellowship is for a term of three years, with a stipend of \$3,000 and opportunity for travel.

Studio and residence at the Academy are provided free of charge. The competitions, which will be held in various institutions throughout the country and will probably begin in late March or early April, are open to all unmarried men, citizens of the United States. Entries will be received until March 1. Any one interested should apply for application blank and circular of information to Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park avenue, New York City.