

The ARCHITECTURAL RECORD

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JUNE, 1923

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The Architectural Record
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June, 1923

THE LINCOLN MEMORIAL, WASHINGTON, D. C.

Henry Bacon, Architect.

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The LINCOLN MEMORIAL WASHINGTON, D. C. HENRY BACON, ARCHITECT



By Ralph Adams Cram

IT IS NOT altogether easy to know how to approach the consideration of this architectural monument. Here is one of the most significant civil structures in America, consecrated to a great and holy memory, occupying a site of distinction and importance in the chief city of the nation. No greater task could be placed before an architect, nor one more difficult of accomplishment, for there were no conditions which implied anything inevitable either in inspiration or in limitation (and in architecture the latter is of equal importance with the former), except the great and now almost mythical memory of Lincoln, and the terminal site which implied the vast composition of Capitol, Washington Monument and Mall. Unlike Columbus, the Pilgrim

Fathers, Washington, Abraham Lincoln came at a time in American history without a vestige even of architectural decency; his lasting memorial was to be created during a period of architectural eclecticism, without fundamental convictions or powerful impulses, while he himself was as far removed as possible from aesthetic associations or suggestions. One aid alone was offered; the classical tradition of the city of Washington now happily restored after an interval of tragic aberrations.

Could a harder task be set an architect than to work under such conditions? Manifestly not, and the question is, how has Mr. Bacon acquitted himself of the responsibility placed upon him?

It seems to me there are three tests that

may be applied to this monument; the tests of beauty, vitality and fitness. A work of art may possess one, two or all three qualities, but it is only the greatest work on the one hand, the most modest and unassuming on the other, that falls in the last category.

I think it will be admitted by everyone that Mr. Bacon's masterpiece fails in no respect in point of beauty. As a terminal to the great vista, it is absolutely right in form, scale, silhouette, light and shade. Personally, I do not like the rounded contours of the mound, and the steps and walls, particularly from directly in front, are awkward, angular and (to me) all wrong in alignment, but the building itself is a creation of pure beauty, perfect in proportion and with a restrained and noble dignity that could be produced only by one steeped in the deathless tradition of Hellenism. And this serene and chiselled beauty extends to the ornament and its placing in equal degree. Nothing could be finer than the frieze, the cresting and the festooned attic, not only in form, line, scale and rhythmical patterning, but in relief and varied texture and, above all, in placing and disposition. One is stunned and stilled by the masterliness of it all; not one false step in composition, colour or texture; nothing a fraction of an inch too high in relief or too low; not a spot too much nor a space too large. Whether under sun or moon or the over-theatrical search-lights, this perfect surfacing, this impeccable spotting of serene forms and musical light and shade, holds safely and reveals no fault, and there is no small honour in this. No; to the first question there can be but one answer; the Lincoln Memorial is a thing of pure beauty, distinguished, comprehensive, complete; perhaps the finest thing yet done in America in this respect.

And, after all, is not this the first task of an architect, the first test of architecture? If a thing is without beauty it is nothing—though it would seem that today there are those who hold otherwise. Significance, vitality, originality are good, but not unless they express themselves in terms of beauty, and for one, I will maintain under persecution that beauty is

neither subjective nor relative, but absolute, and that neither evolution, progress nor anything else can make a thing once beautiful, ugly, nor make an ugly thing beautiful in the sight of gods and men. Let us gratefully accept this demonstration here and now that the beauty that once was two thousand five hundred years ago is the same yesterday, today and forever, and at the same time bow in acknowledgment to Mr. Bacon for giving us this noble work as a reminder and an ideal.

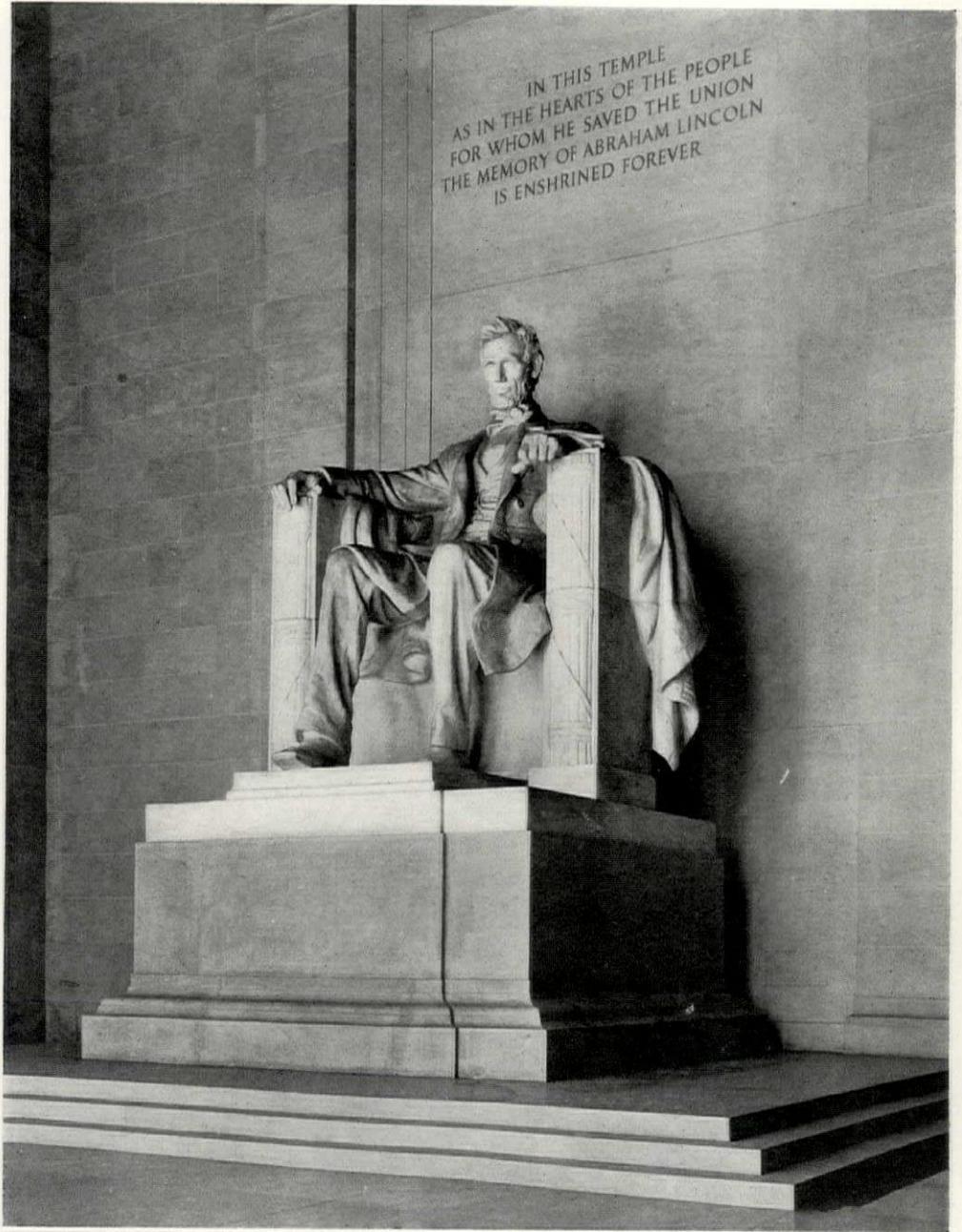
In Samuel Butler's "Erewhon" (that great book) I find the following pregnant sentence that I will quote in spite of the fact that some may think I use it in a sense too critical of the Lincoln Memorial:

"I know not why, but all the noblest arts hold in perfection but for a very little moment. They soon reach a height from which they begin to decline, and when they have begun to decline it is a pity that they cannot be knocked on the head; for an art is like a living organism—better dead than dying. There is no way of making an aged art young again; it must be born anew and grow up from infancy as a new thing, working out its own salvation from effort to effort in all fear and trembling."

Now this has some bearing on the second question I have suggested, viz: does this building achieve vitality, is it instinct with the breath of flourishing life? We concede to it, or rather we assert of it, that it achieves a supreme beauty, but with equal certainty we must admit that it is not a living thing. One may say of it as Marlowe's Faust before the radiant vision of Helen of Troy, raised out of old night by the magic of Mephistopheles—

"Was this the face that launch'd a thousand ships
And burnt the topless towers of Ilium!"

Like the ancient vision, this is so fair a thing that it seems worth great sacrifice to achieve, and yet is it but vision after all, a momentary re-creation in an alien time of "the glory that was Greece



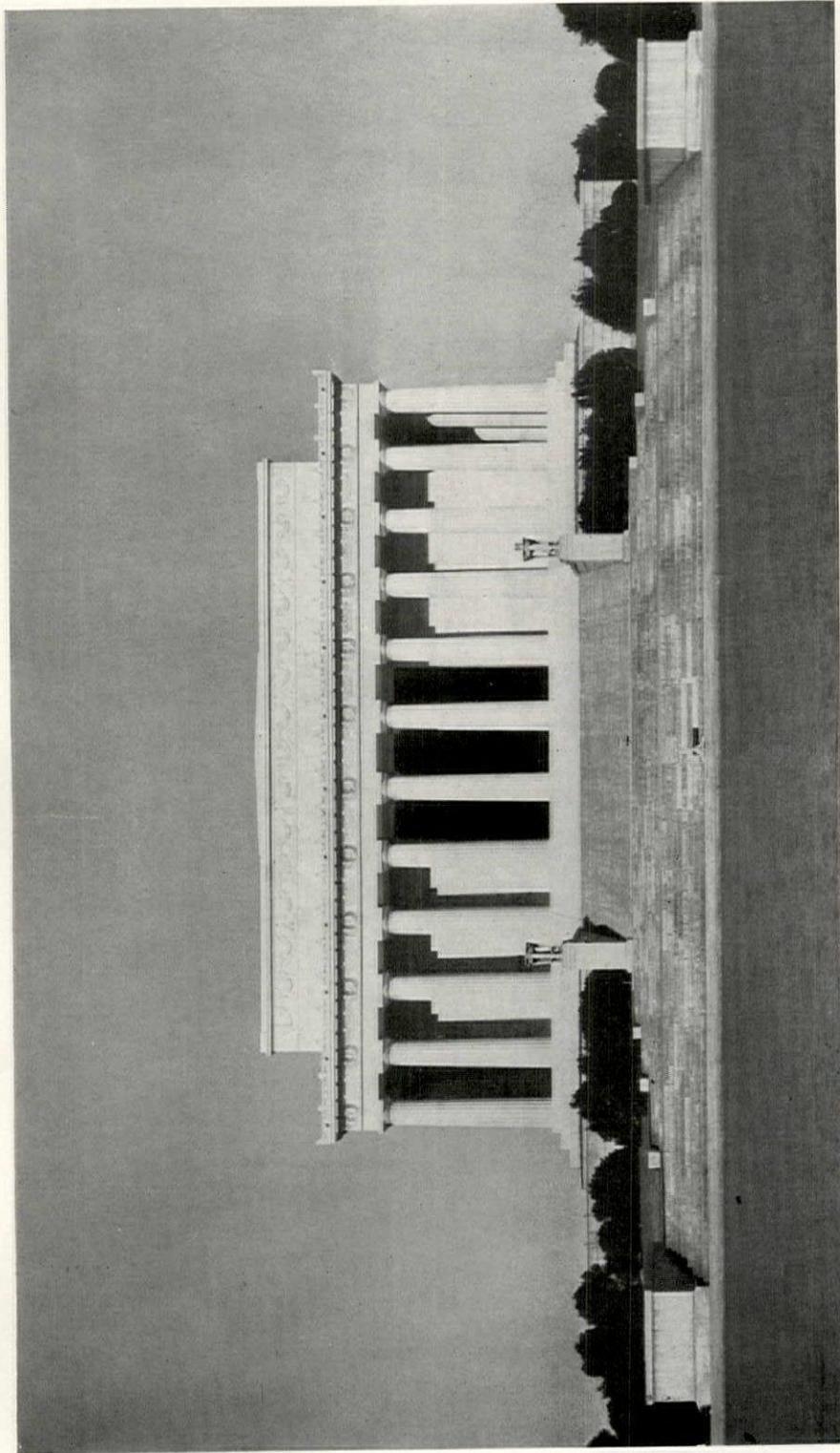
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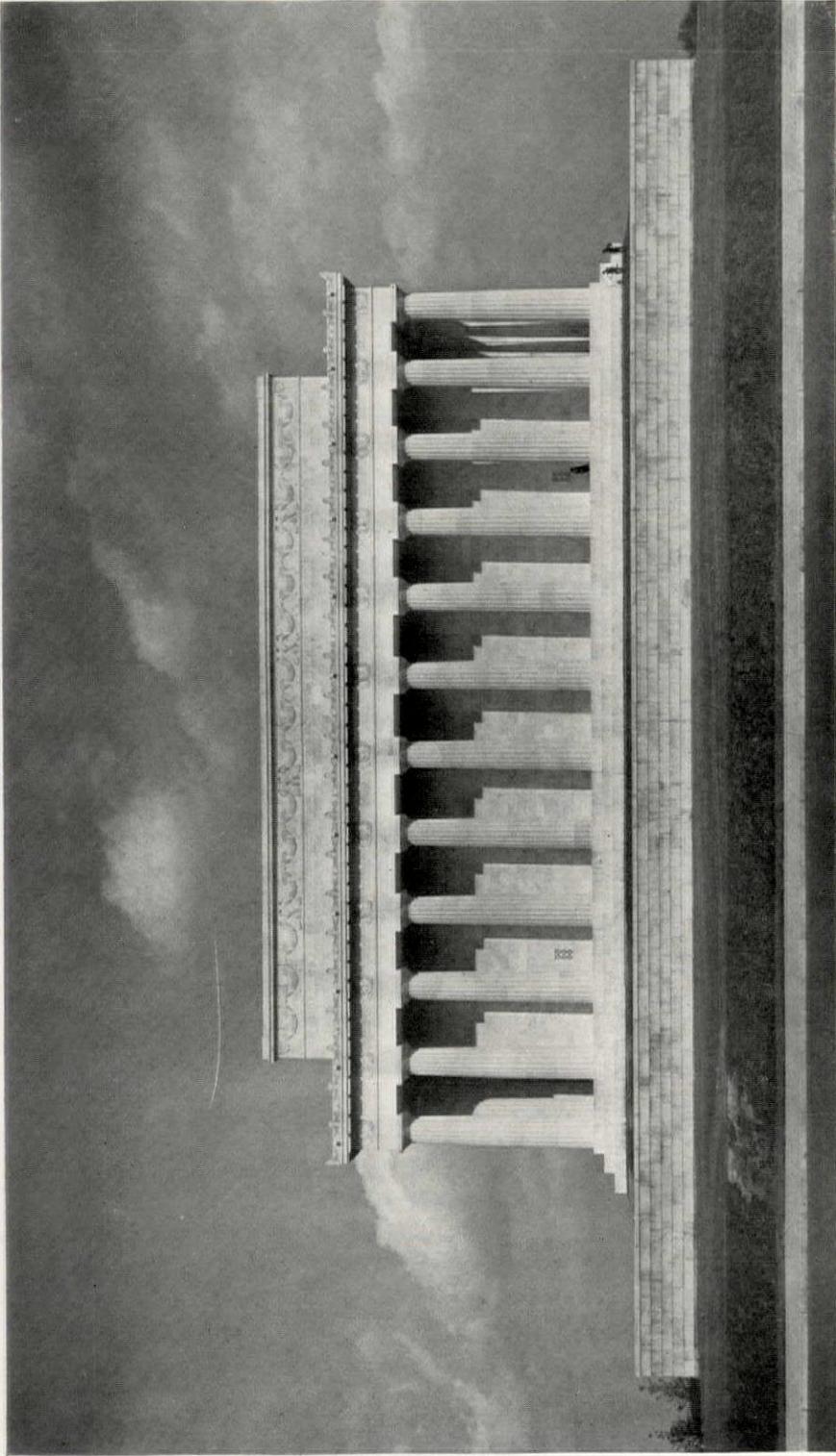
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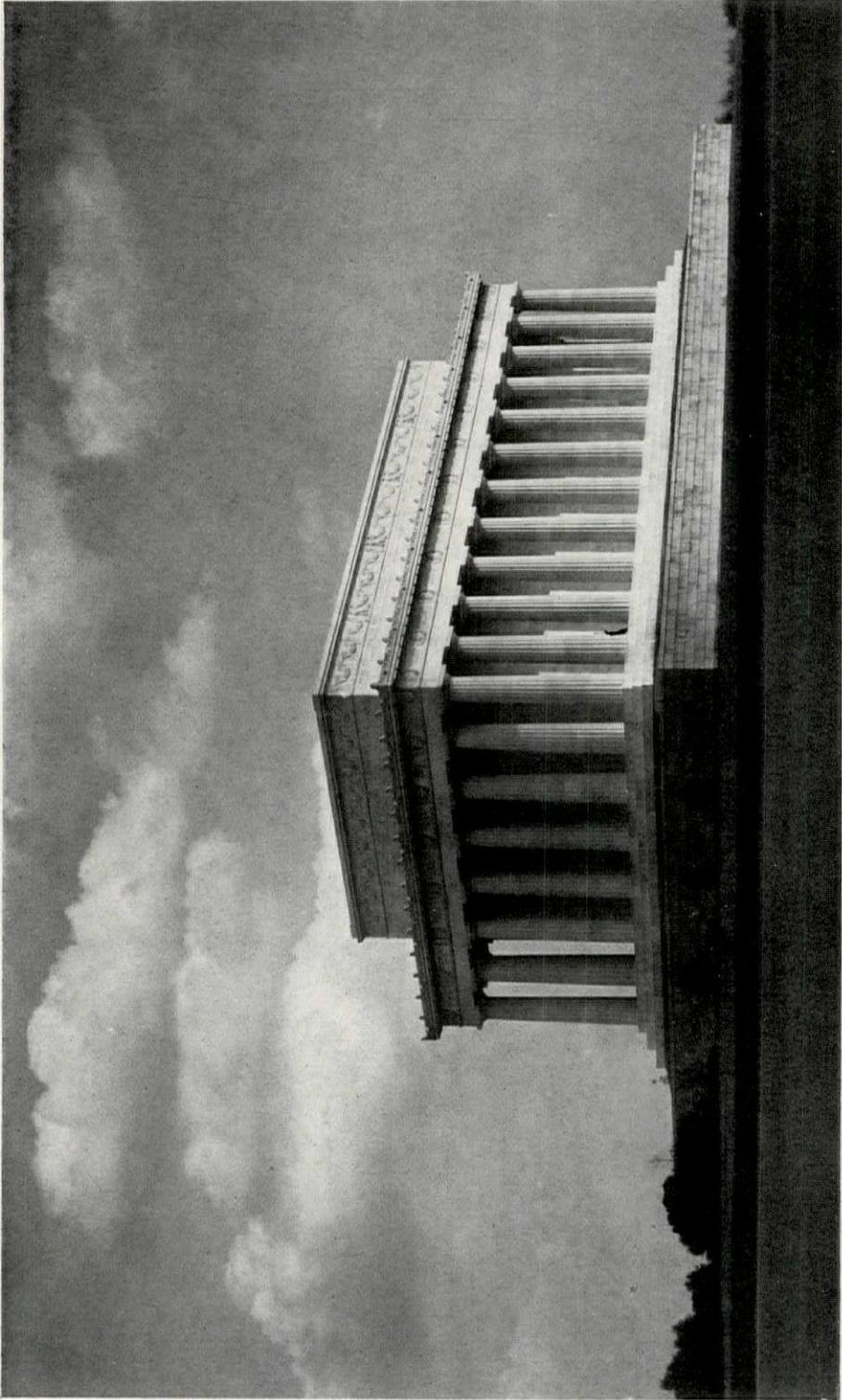
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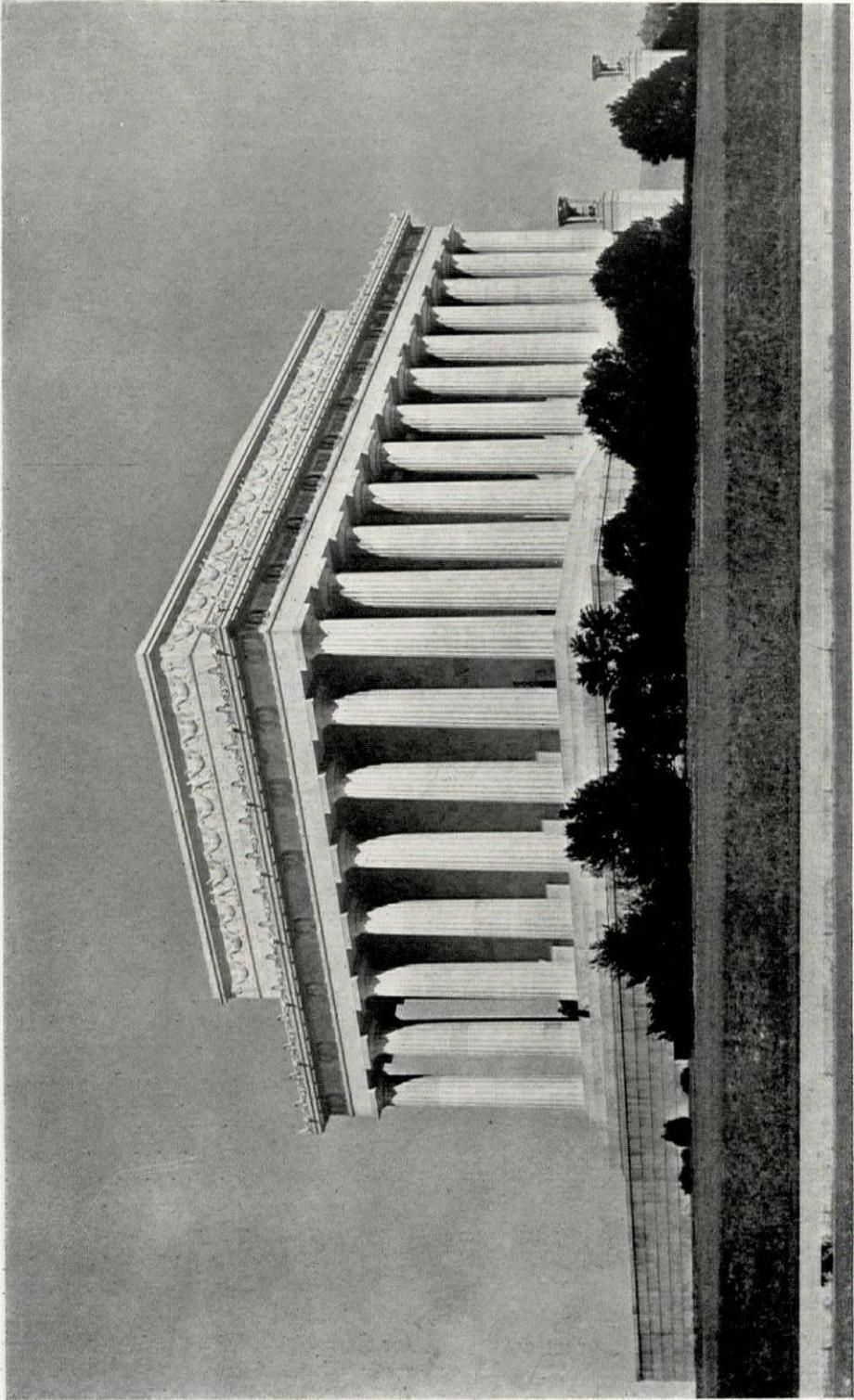
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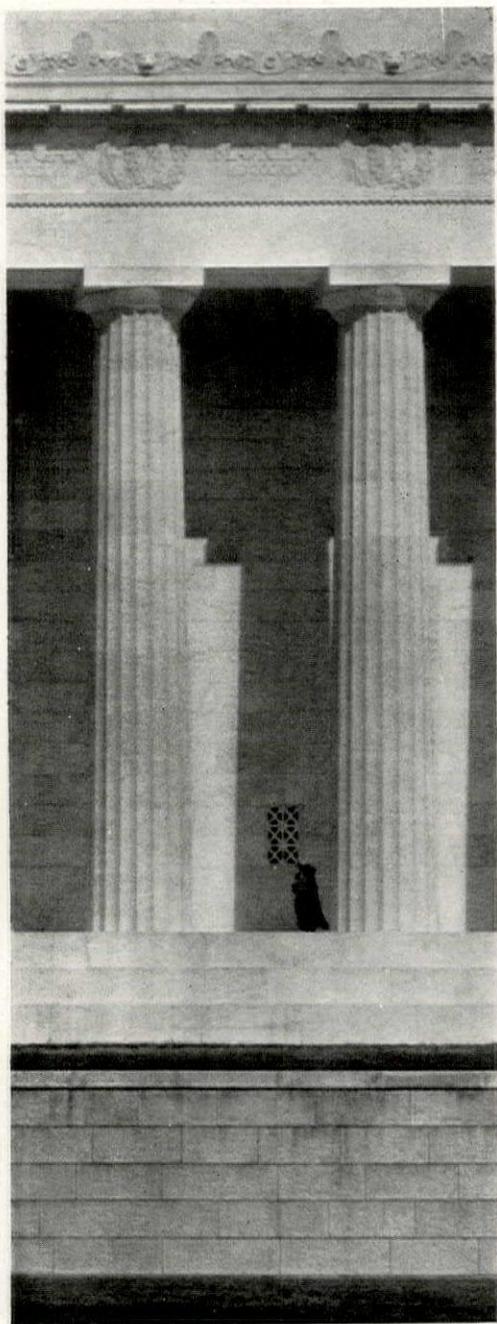
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DETAIL OF COLONNADE.

and the grandeur that was Rome." The architect has indeed taken a great art at its best, not in its decadence, and with some novelty of form (if with some dis-

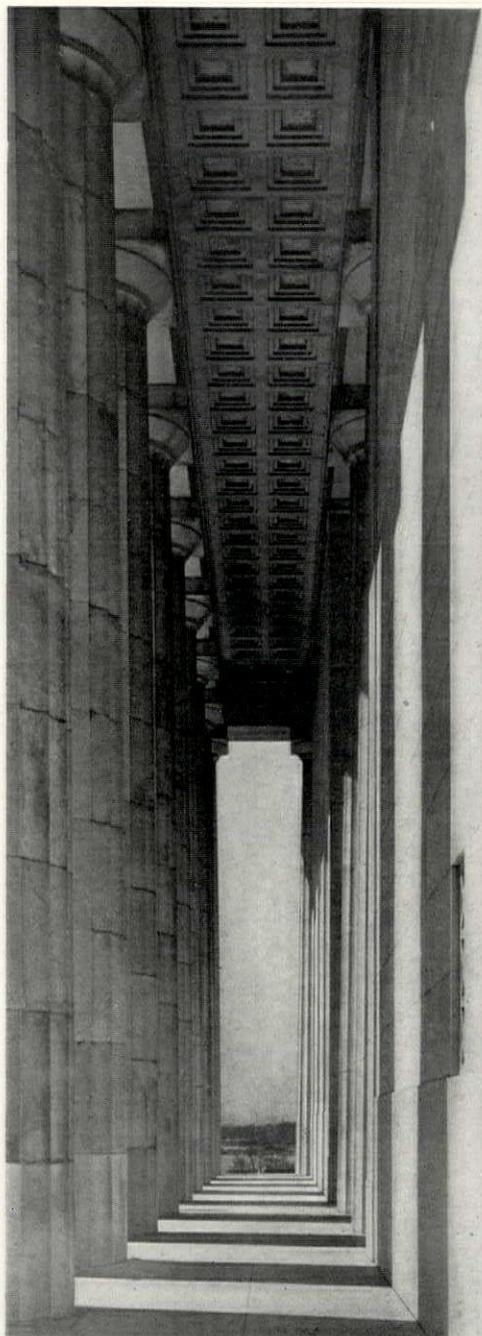
regard of ancient subtleties) has raised up here in recovered marshes a sort of dream of the antique world that leads us back with the wistfulness of wonder to the contemplation of what men could be and achieve in the old days before the hierarchs of evolutionism had taught us that human progress is always onward from lower to higher things. It lived once, this supreme art of a world hardly emerged from the mists of oblivion, but does it live now, or can it be made to live? "The answer is in the negative" and not only here but always and everywhere, whether we are trying for a new renaissance of pagan beauty, or whether we are trying to impose a restored mediaevalism—Byzantine, Romanesque, Gothic or what not—on a society that is its antithesis in all things. The implied criticism is neither of the style of the Memorial nor of its architect; it is of all styles and all architects, of society itself and a civilization that is not of the kind (the thing never happened before in history) that can express itself in terms of concrete beauty nor inspire the artist to devise this form of expression. In a way our new commercial architecture is alive—at its best—for with its new modes of construction it has worked out the self-expression of a civilization that is real only in its industrial, commercial and financial aspects, all else being but a dress of outer respectability, a concession to a lingering tradition. The same is true of certain phases of domestic architecture, particularly those where money is spent with caution, for here, whatever the prototype, the inner holiness of private life has worked through the once historic forms and transmuted them into something intimate, contemporary and living. But is there real vitality elsewhere? I doubt it, even while admitting in other categories such as church buildings and colleges and libraries, an equal achievement of beauty with that of the Lincoln Memorial, and equal ability in craftsmanship, however different may be the re-created styles.

For Samuel Butler was right, "there is no way of making an aged art young again," and yet to these old arts we must

go for our first lessons in the forgotten language of beauty; the test comes in the usage we make of this recovered language and the things that life of which we are a part gives us to say through its symbols.

And this brings us to the third consideration, and that is fitness; does this marble temple, Attic in its nobility and purity, fitly symbolize the character and services of Abraham Lincoln?

Of course it has been criticised. There are those whose sense of realism, whose idea of expression running as it does along the lines of the accidental and the external, is offended by this white dream of a forgotten Acropolis as a showing forth of the Abraham Lincoln of history and of legend. Certainly, if you deal with externals, there is scant harmony between the gaunt, ill-proportioned figure, the cadaverous visage with its distorted modelling, the awkward carriage, the absurd clothing, and this classical fane which suggests only the perfect bodily forms, the chiselled faces, the noble vesture of Athenian gods and hierarchs and athletes. And the same is true if you regard the homely wit, the crude humor, the rustic manners of Lincoln. But were these of the essence of this great man? Is it not true that the qualities that made him great, the nobility of soul, the deep sense of honour, unselfishness and self-sacrifice, the tenderness and loving-kindness, are things that are unchangeable from generation to generation and command the same symbolical expression through the art of any time or mode? If we search for analogies we may say that Lincoln was of the order of the great Romans of the Republic rather than of the un-moral, aesthetic, intellectualized Greeks, but the architecture of Rome, as we know it, was of the Imperial period, and between that and Lincoln there was less community of spirit than in the case of Greek architecture. It is true that there is nothing here of some of the most appealing of Lincoln's qualities, tenderness, for example, and loving-kindness. Greek art knows nothing of this, either in architecture or sculpture or poetry, and the Memorial regards them not, though something shows itself



VIEW WITHIN THE COLONNADE.

through the statue in its shrine. The nobility is there, and the note of personal majesty, but without the more human elements there is a sense of loss.

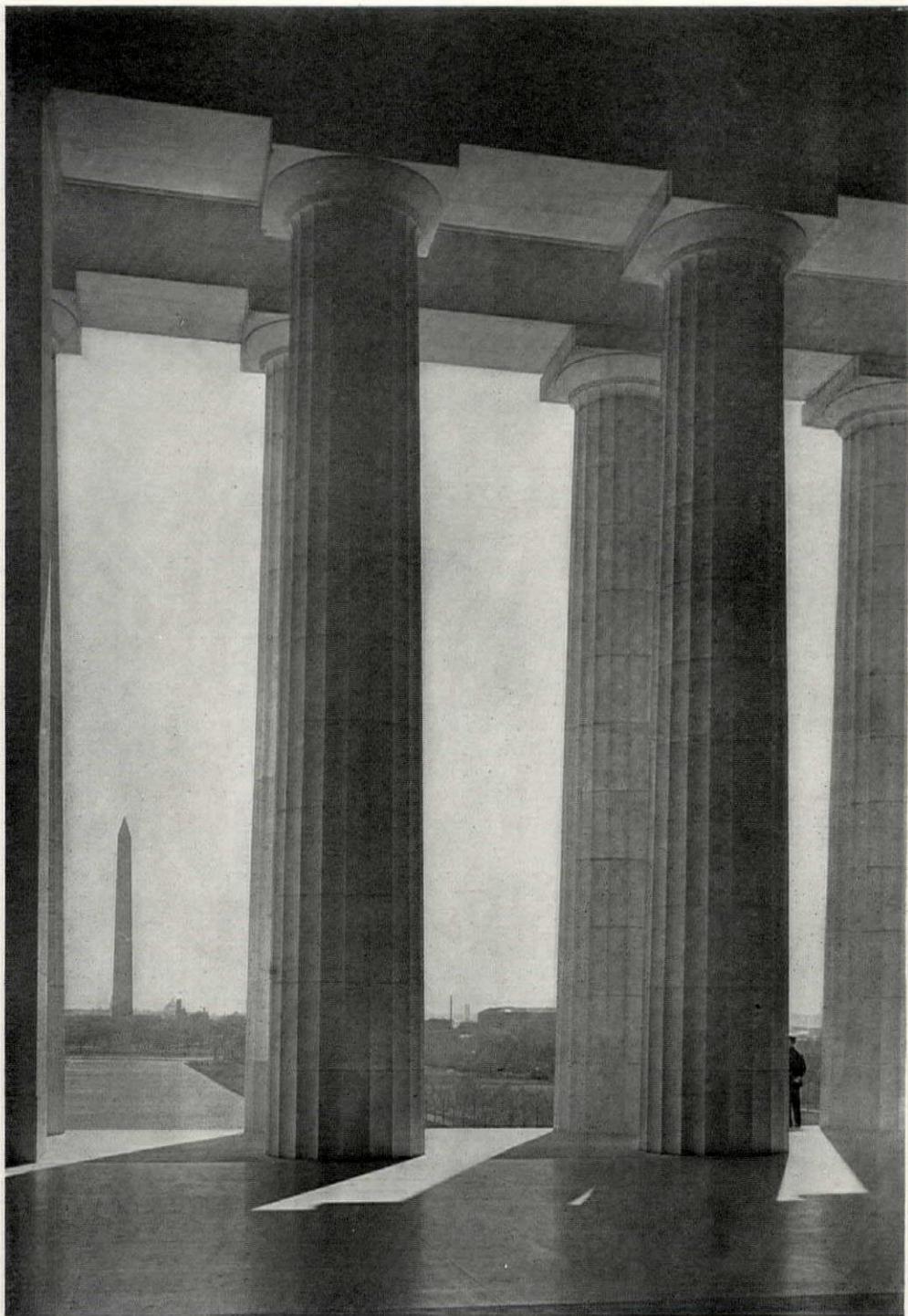
And yet, if not this, if we reject the



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classical mode which by inheritance and tradition means nobility and all that is epic and heroic, what then? The tenderness and the charity and the poignant sympathy could have been expressed through some of the later forms of Gothic, and perhaps the other qualities as well (it has been done in the past) but Gothic is unthinkable in this connection, for an hundred reasons, one being that, apart from a few forms of religion, it is even less consonant with today than is the architecture of Greece. The architecture of Roman Imperialism, superb, magnificent, tyrannical and in essence fictitious, is out of the question, and equally Renaissance of any mode. What will you have if you reject this? Our own Colonial, perfectly adapted as it is to envisage Washington and the Fathers of the Republic, had long been dead, and in any case, with its restraint and delicacy and austerity, had nothing to do with the time when Lincoln lived, when America was sunk in an artistic barbarism worse than any recorded of any other people in any time, and, if this were possible, it has even less to do with us today. What, I repeat, would you have?

The reply may be (indeed it has been made), "Something new, vital, indigenous, something that will take colour from Lincoln himself and the cause for which he died, and so work out a new symbol, a thing individual and generic, a living thing, not a pale simulacrum out of a dead past."

Well, it has been tried, but has success followed? Certainly not in the German pre-war abnormalities, nor yet in the more cautious efforts of one or two men in this country. The nearest we have come to it is in the steel-frame, reinforced concrete exposition of commercialism, but certainly this does not apply in the present instance. It is easy enough to demand a new thing, to lay down the principles on which it should be based, but has any one done it, is any one ready to try? Is this after all the way it may be accomplished? I do not know of any art in the past that came so, came as the result of one man or many saying, "Go to, we will now produce a new and more vital form

of art." No, a new era in art comes "like a thief in the night," its footsteps are inaudible, but suddenly it is here, and it comes by way of one or two men who themselves, likely enough, were unaware of what they were doing. Once enunciated by the clamant trumpet of genius (my metaphors are becoming mixed, but never mind) the cry is taken up by many, there is a brief period of glory and then a slow dying away.

What is needed is a spirit in life, and a form of life, that demand manifestation through beauty interpreted by the arts and by means of artists who are at the same time seers and prophets, and without this inner and driving force conscious effort is useless. Apparently this energy does not exist today; there is something lacking in our form of society, in our motives of action, and art does not answer. There are times that naturally produce great and vital art and times that produce art of less value, but I do not know of any in the past that deliberately repelled art and would have none of it, except perhaps the first Dark Ages in northwestern Europe after the fall of Rome, and the Puritan episode at the close of the Reformation. Great war has sometimes given the magic touch, and there was a feeling, even a hope, that the last war, so much greater than others, would have the same results, but thus far they are not apparent; indeed, it will probably be admitted that art has weakened during the last ten years and is less vigorous today than it was before the war. It is certainly a fact that not one really great work of art, in painting, sculpture, architecture, music or poetry has been created during this period. There is something in our scheme of life that prevents its answering in aesthetic form even to the last stimulus of war.

Because this is so I think we are right, and Mr. Bacon was supremely right, to go back to the finest things we can find in some period of the past when art was an integral part of life, and re-create these as well as we can for those purposes which demand beauty in concrete form for their expression. Each thing so done may serve for enlightenment, may by contrast



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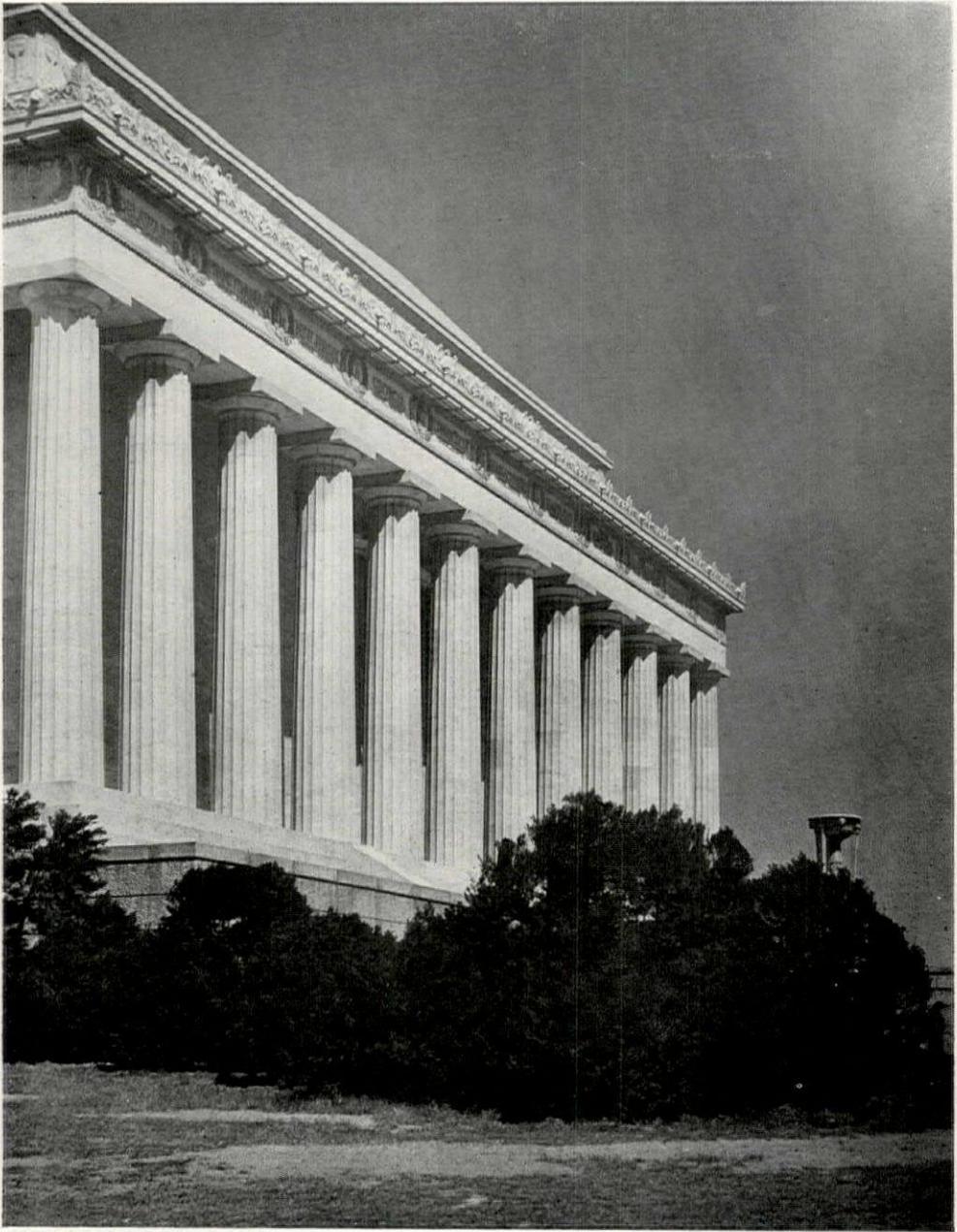
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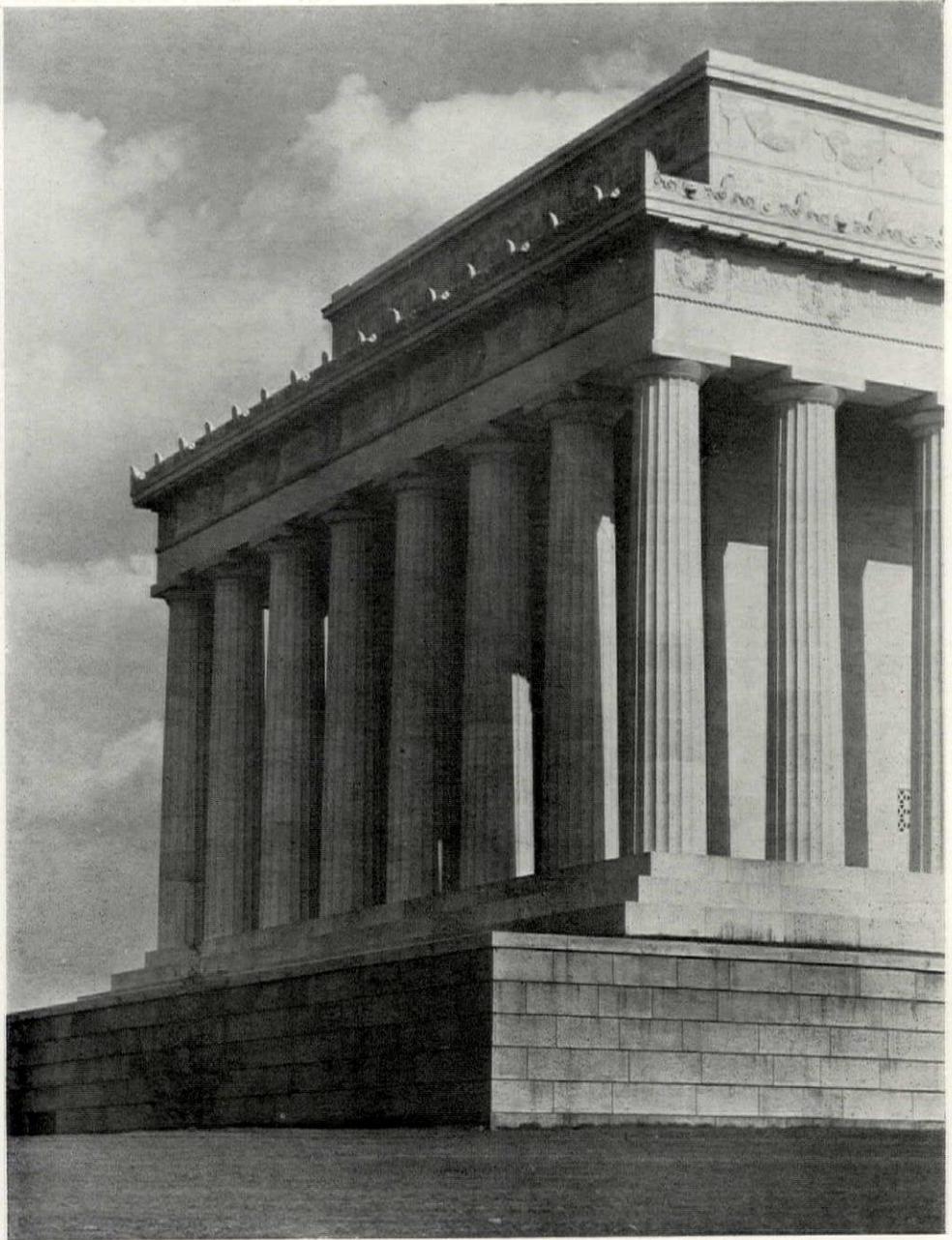
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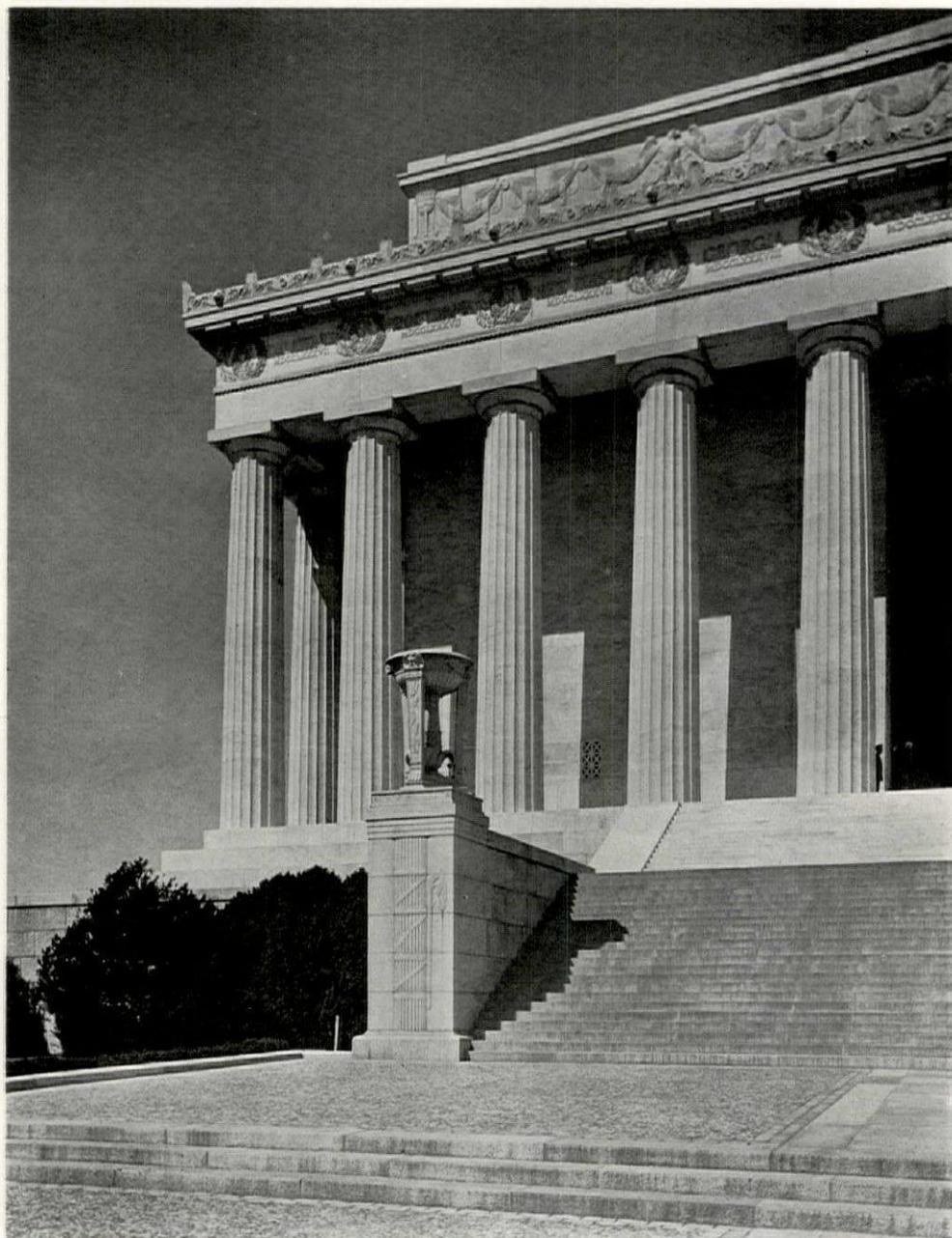
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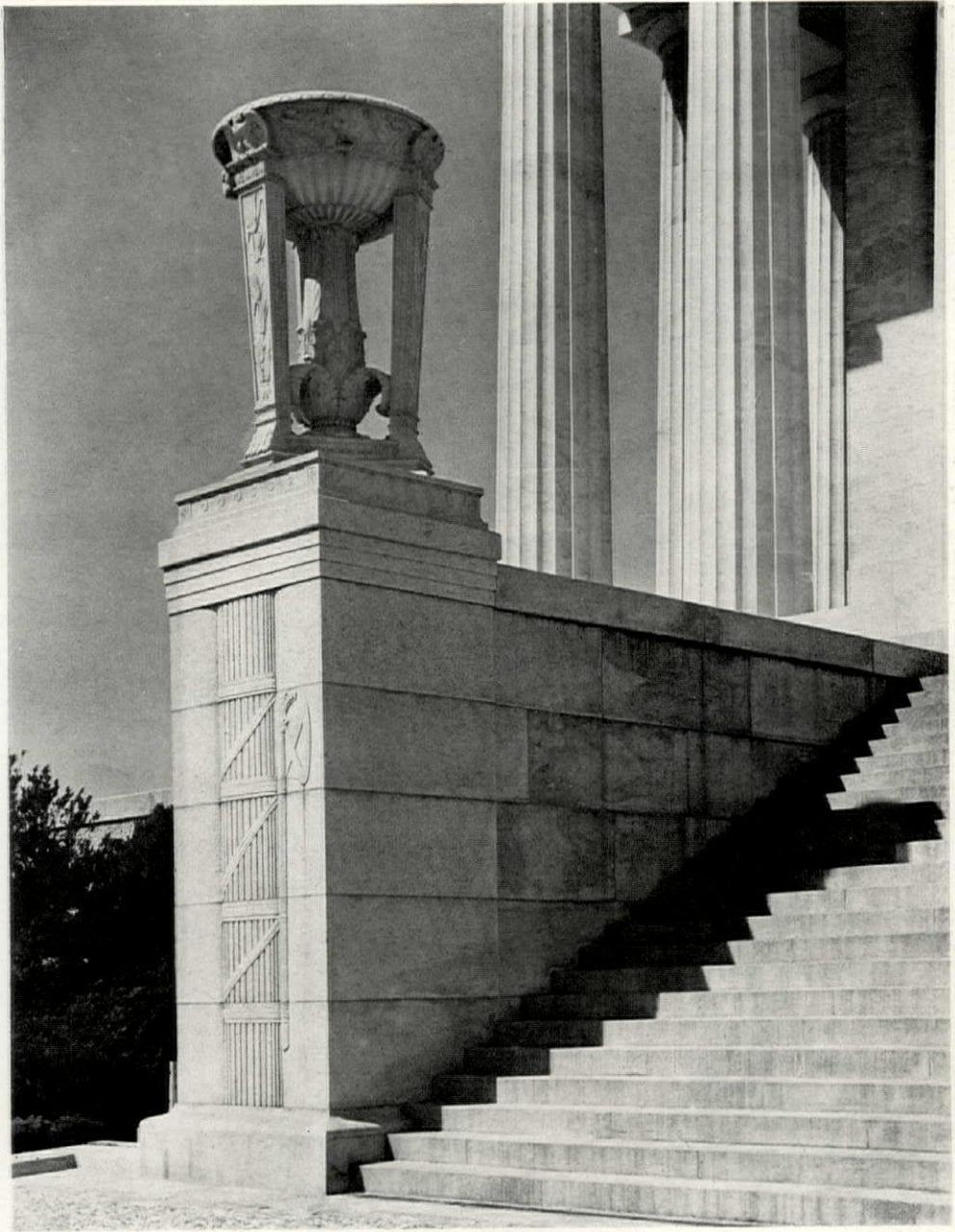


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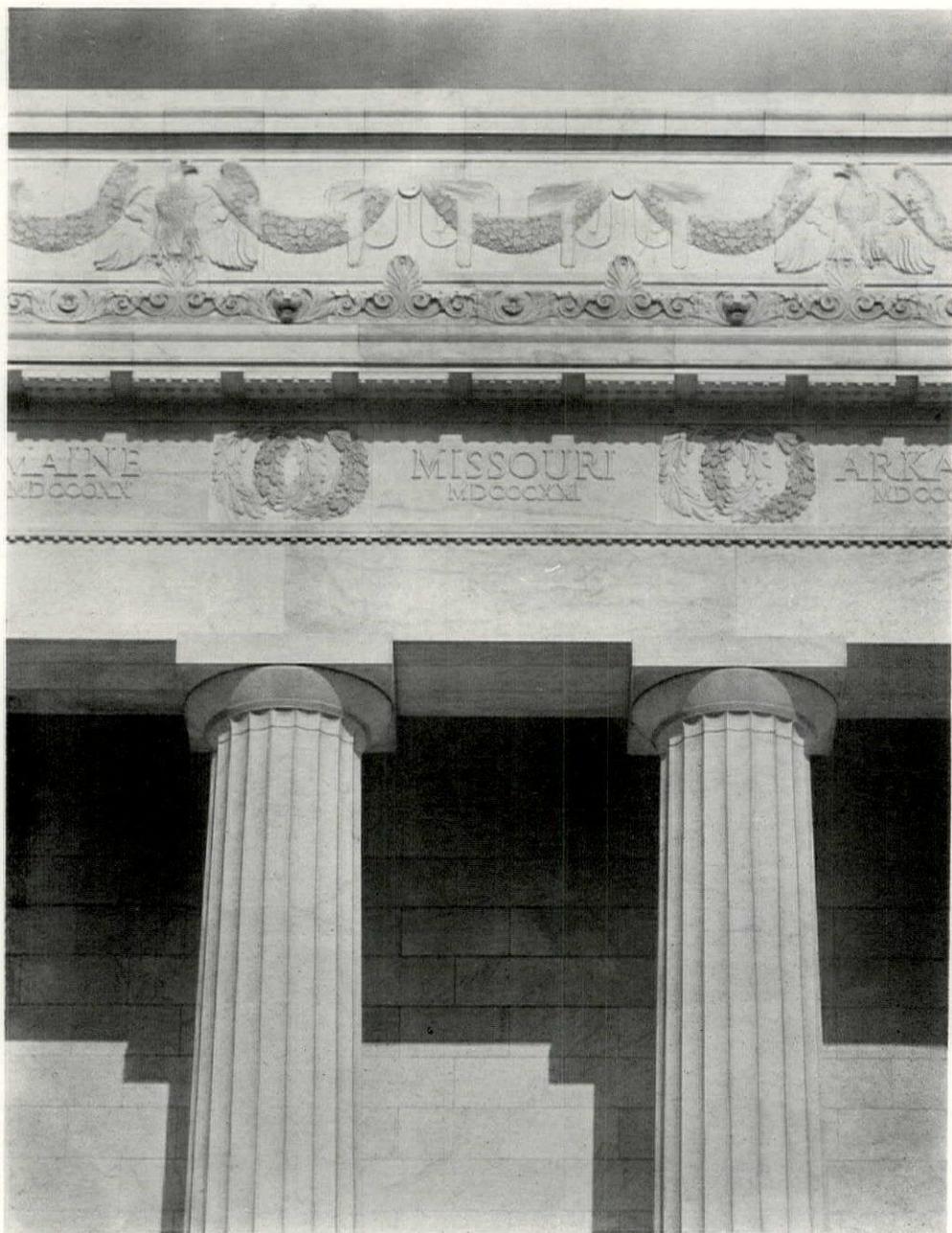
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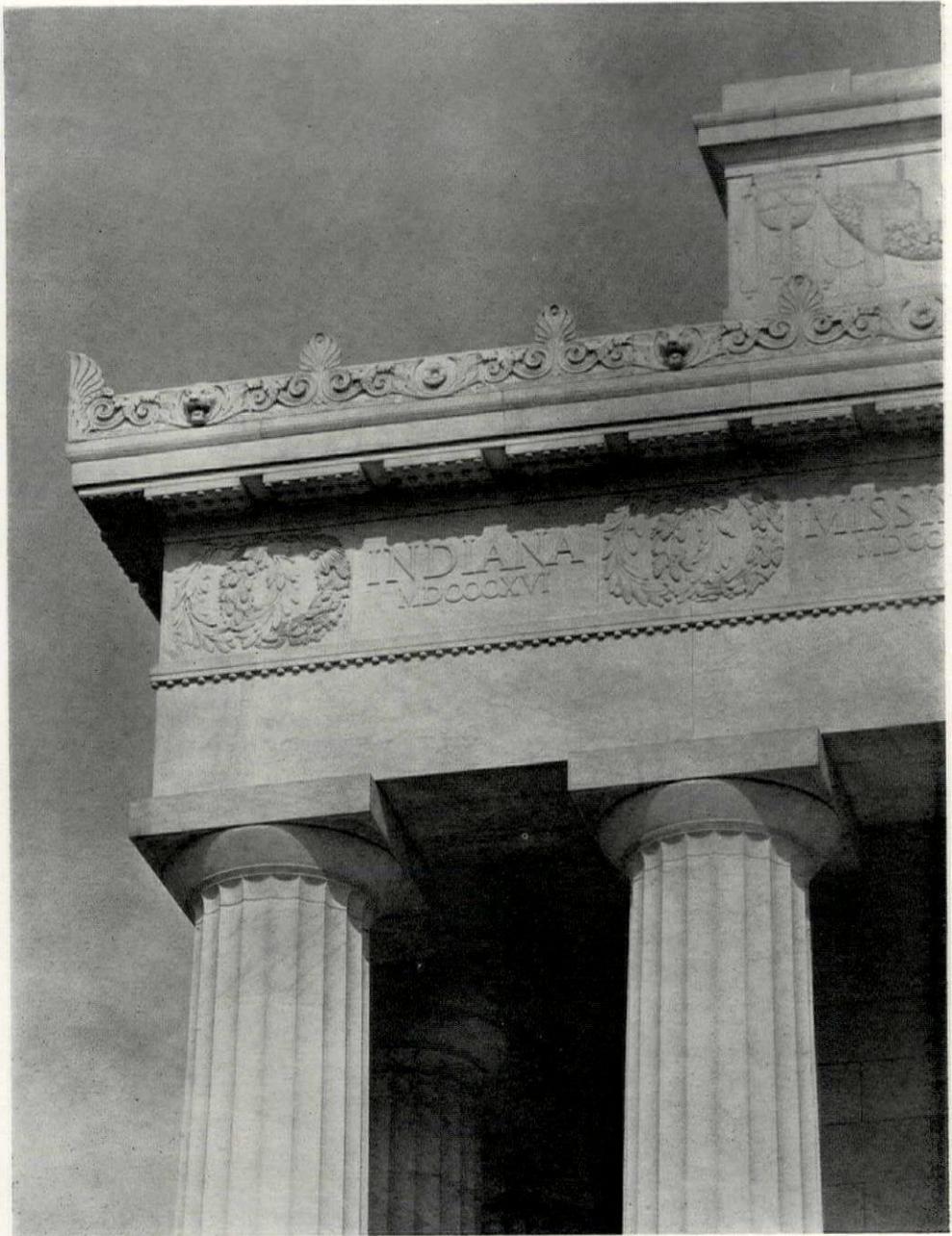
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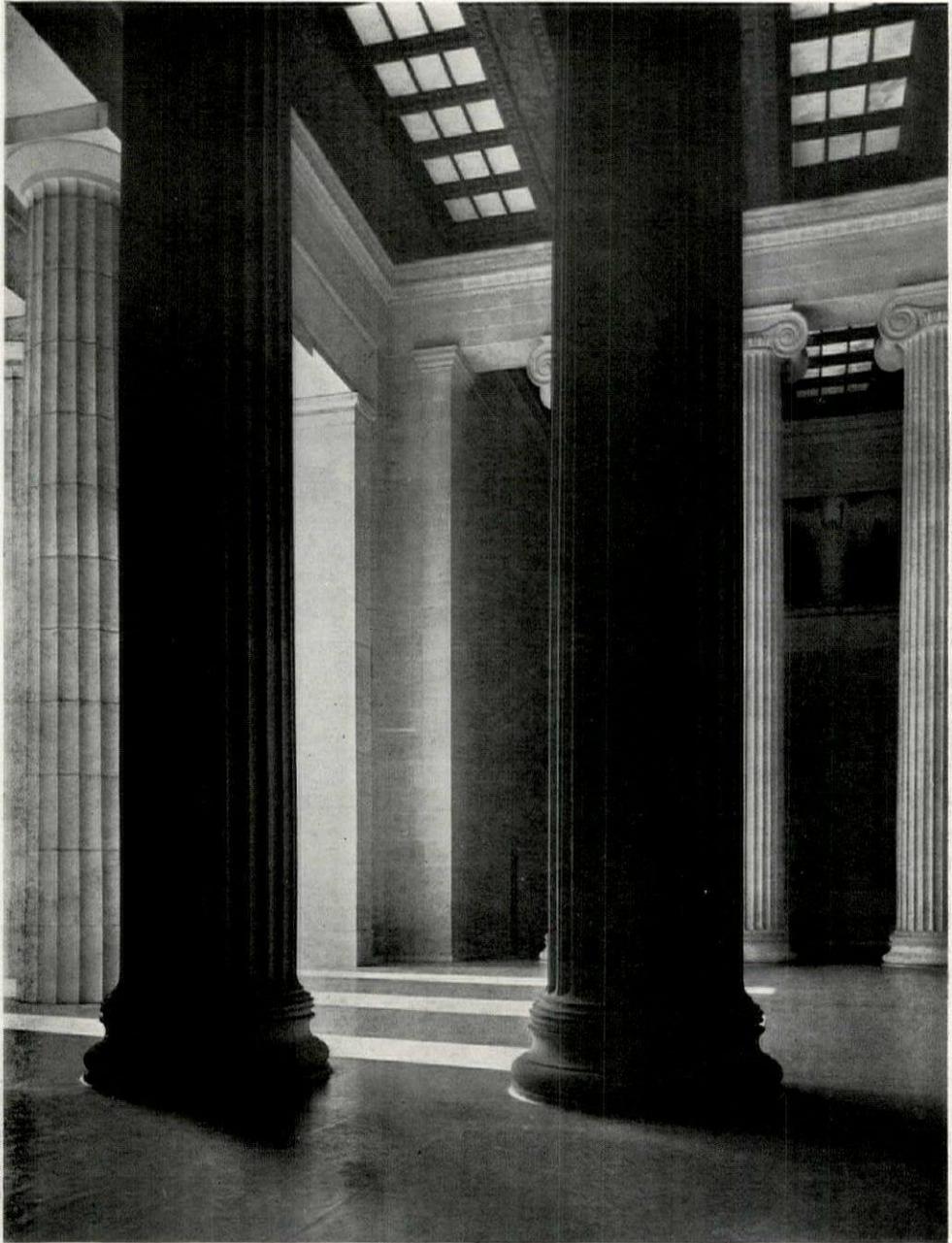


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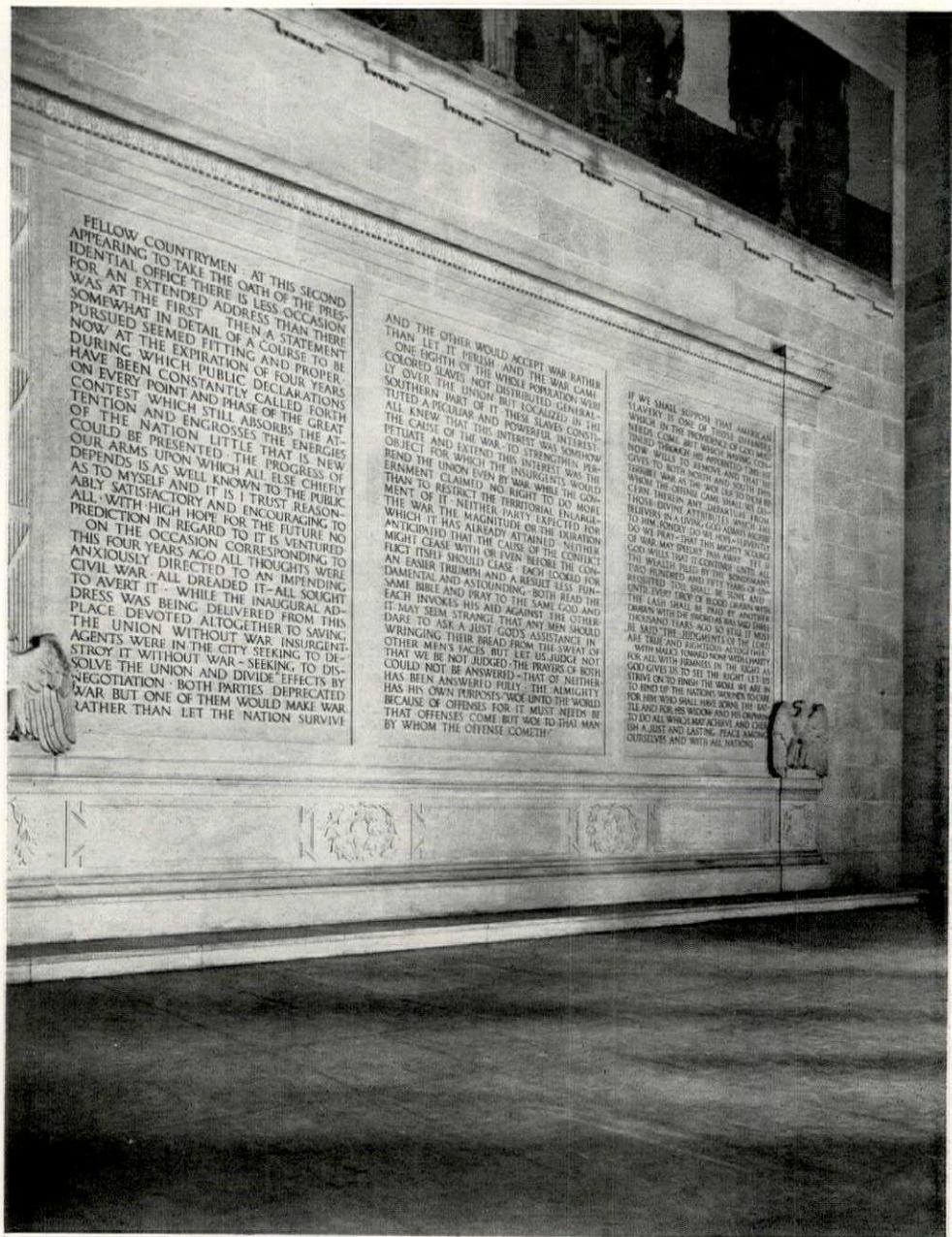


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FELLOW COUNTRYMEN, AT THIS SECOND APPEARING TO TAKE THE OATH OF THE PRESIDENTIAL OFFICE THERE IS LESS OCCASION FOR AN EXTENDED ADDRESS THAN THERE WAS AT THE FIRST. THEN A STATEMENT PURSUED SEEMED FITTING AND PROPER. NOW AT THE EXPIRATION AND PROPER DURING WHICH PUBLIC DECLARATIONS HAVE BEEN CONSTANTLY CALLED FORTH ON EVERY POINT AND PHASE OF THE GREAT CONTEST WHICH ABSORBS THE ENERGIES OF THE NATION, LITTLE THAT IS NEW COULD BE PRESENTED. THE PROGRESS OF OUR ARMS UPON WHICH ALL ELSE CHIEFLY DEPENDS IS AS WELL KNOWN TO THE PUBLIC AS TO MYSELF AND IT IS I TRUST REASONABLY SATISFACTORY AND ENCOURAGING TO ALL WITH HIGH HOPE FOR THE FUTURE. ON THE OCCASION CORRESPONDING TO THIS FOUR YEARS AGO ALL THOUGHTS WERE ANXIOUSLY DIRECTED TO AN IMPENDING CIVIL WAR—ALL DREADED IT—ALL SOUGHT TO AVERT IT—WHILE THE INAUGURAL ADDRESS WAS BEING DELIVERED FROM THIS PLACE DEVOTED ALTOGETHER TO SAVING THE UNION WITHOUT WAR—SEEKING TO DESTROY IT WITHOUT WAR—SEEKING TO DISOLVE THE UNION AND DIVIDE EFFECTS BY NEGOTIATION—BOTH PARTIES DEPRECATED WAR BUT ONE OF THEM WOULD MAKE WAR RATHER THAN LET THE NATION SURVIVE.

AND THE OTHER WOULD ACCEPT WAR RATHER THAN LET IT PERISH. AND THE WAR GAVE ONE EIGHTH OF THE WHOLE POPULATION COLORED SLAVES, NOT DISTRIBUTED GENERALLY OVER THE UNION BUT LOCALIZED IN THE SOUTHERN PART OF IT. THESE SLAVES WERE TITLED A PECULIAR AND POSITIVE INTEREST. ALL KNEW THAT THIS INTEREST WAS SOMETHING OF THE CAUSE OF THE WAR. TO STRENGTHEN THE OBJECT AND EXTEND THIS INTEREST WAS THE ERMAMENT CLAIMED BY MANY WHILE THE GOVERNMENT TO RESTRICT THE TERRITORIAL ENLARGEMENT OF IT. NEITHER PARTY EXPECTED FOR WHICH IT HAS ALREADY ATTAINED FOR THE WAR THE MAGNITUDE OR THE DURATION WHICH IT HAS ALREADY ATTAINED. NEITHER ANTICIPATED THAT THE CAUSE OF THE CONFLICT MIGHT CEASE WITH OR EVEN BEFORE THE CONFLICT ITSELF SHOULD CEASE. EACH LOCKED FOR AN EASIER TRIUMPH AND A RESULT LESS FUNDAMENTAL AND ASTOUNDING. BOTH READ THE SAME BIBLE AND PRAY TO THE SAME GOD AND IT SEEM STRANGE THAT ANY MEN SHOULD DARE TO ASK A JUST GOD'S ASSISTANCE IN WRINGING THEIR BREAD FROM THE SWEAT OF OTHER MEN'S FACES. BUT LET US JUDGE NOT THAT WE BE NOT JUDGED. THE PRAYERS OF BOTH COULD NOT BE ANSWERED—THAT OF NEITHER HAS BEEN ANSWERED FULLY. THE ALMIGHTY HAS HIS OWN PURPOSES WORKING OUT. THE WORLD BECAUSE OF OFFENSES FOR IT MUST NEEDS BE THAT OFFENSES COME BUT WISE TO THOU MAN BY WHOM THE OFFENSE COMETH.

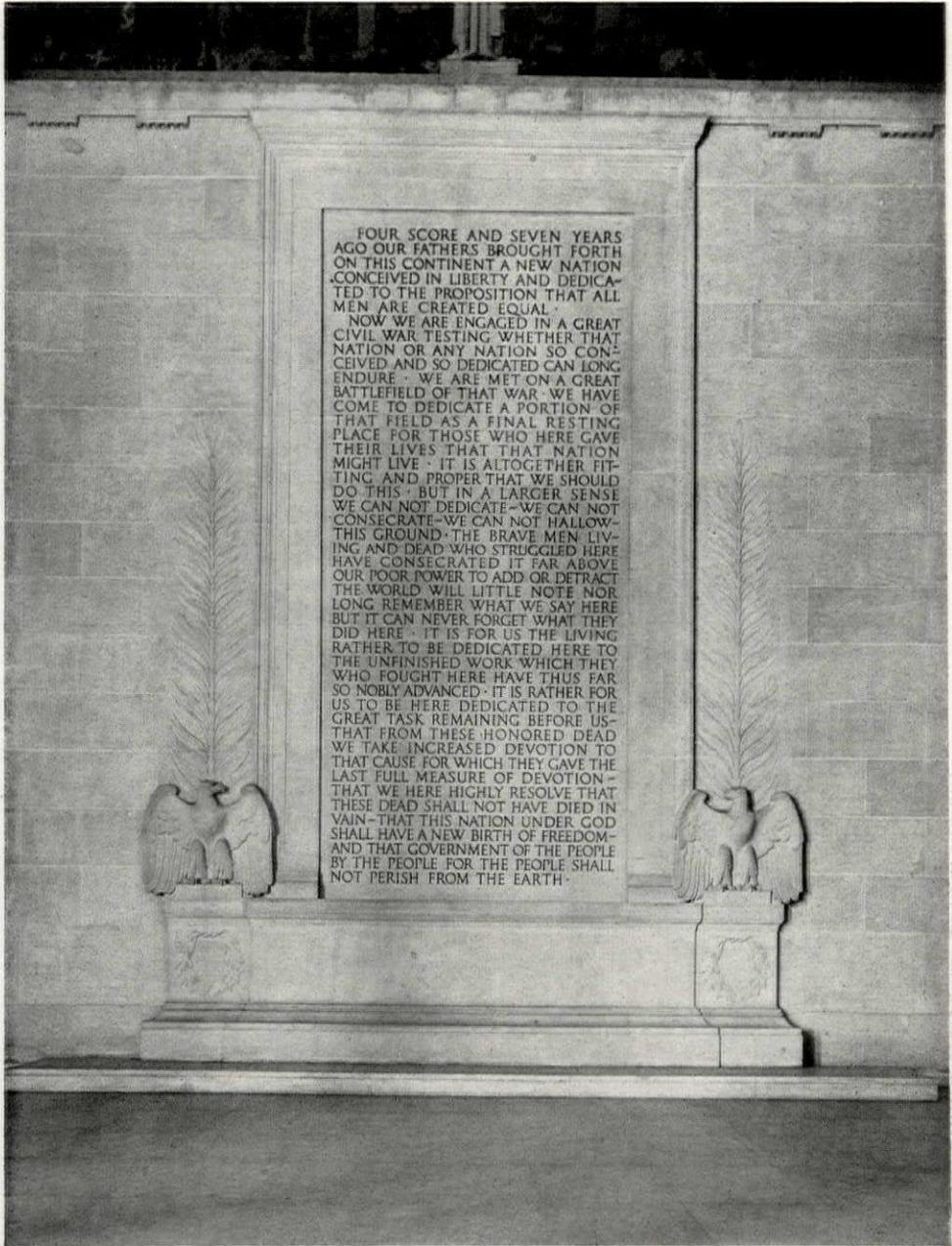
IF WE SHALL SUPPOSE THAT AMERICAN SLAVERY IS ONE OF THOSE INHUMANITIES WHICH IN THE PRESENCE OF GOD WOULD NEVER COME, BUT WHICH BEING COME, NOW WILLS TO REMAIN, HE PROHIBITS THE GIVES TO BOTH NORTH AND SOUTH THE SAME LAW AS THE ONE LAW TO THEM BOTH. FROM THE ORIGINAL CAUSE SHALL WE GO THROUGH DIVINE ATTRIBUTES FROM THOSE IN A DIVINE CAUSE WHICH WE DO NOT PRAY—THAT THIS MIGHTY SCHEME OF WAR MAY BRING THE ARMY—LET IT BE THE WEALTHY, FEED BY THE HONORABLES, UNTO EVERY TACKLE OF BLOOD, DRIVEN WITH DOWN WHERE BE BROKEN IN THE MOUNTAINS. THESE YEARS AND SO FORTH, I WISH BE SAID, THE DISSENTS OF THE LAND WITH MALES TOWARD NON-RESISTANCE FOR ALL WITH BARRERS IN THE GREAT GOD GIVES US TO SEE THE RIGHT LET US STRIVE ON TO FINISH THE WORK WE ARE IN TO BRING UP THE NATION'S MINDS TOGETHER FOR THE WORLD SHALL HAVE DONE THE WORK FOR THE WORLD SHALL HAVE DONE THE WORK TO DO ALL WHOLELY ACTIVE AND LIVING ON A JUST AND LASTING PEACE AND OURSELVES AND WITH ALL NATIONS.

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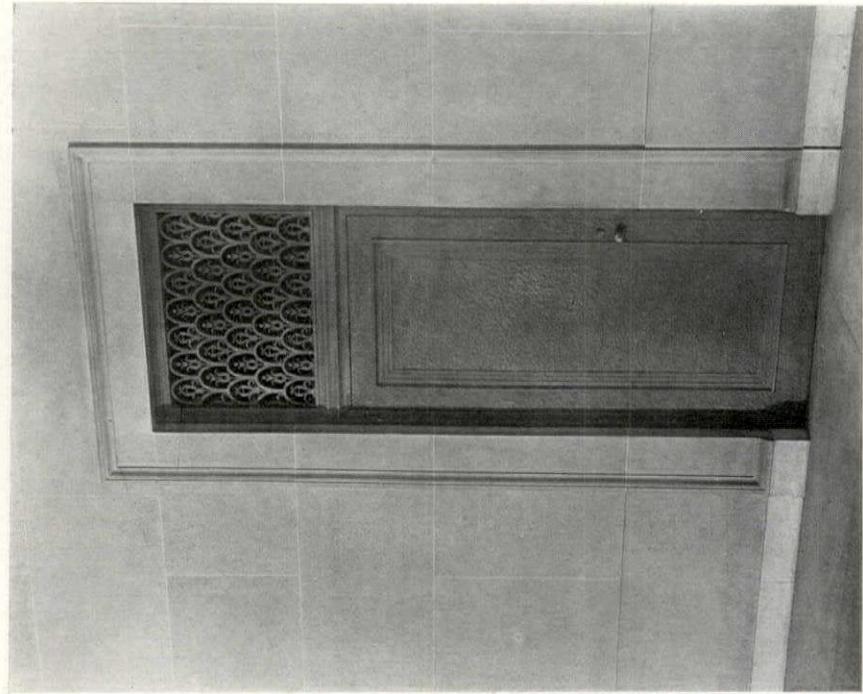


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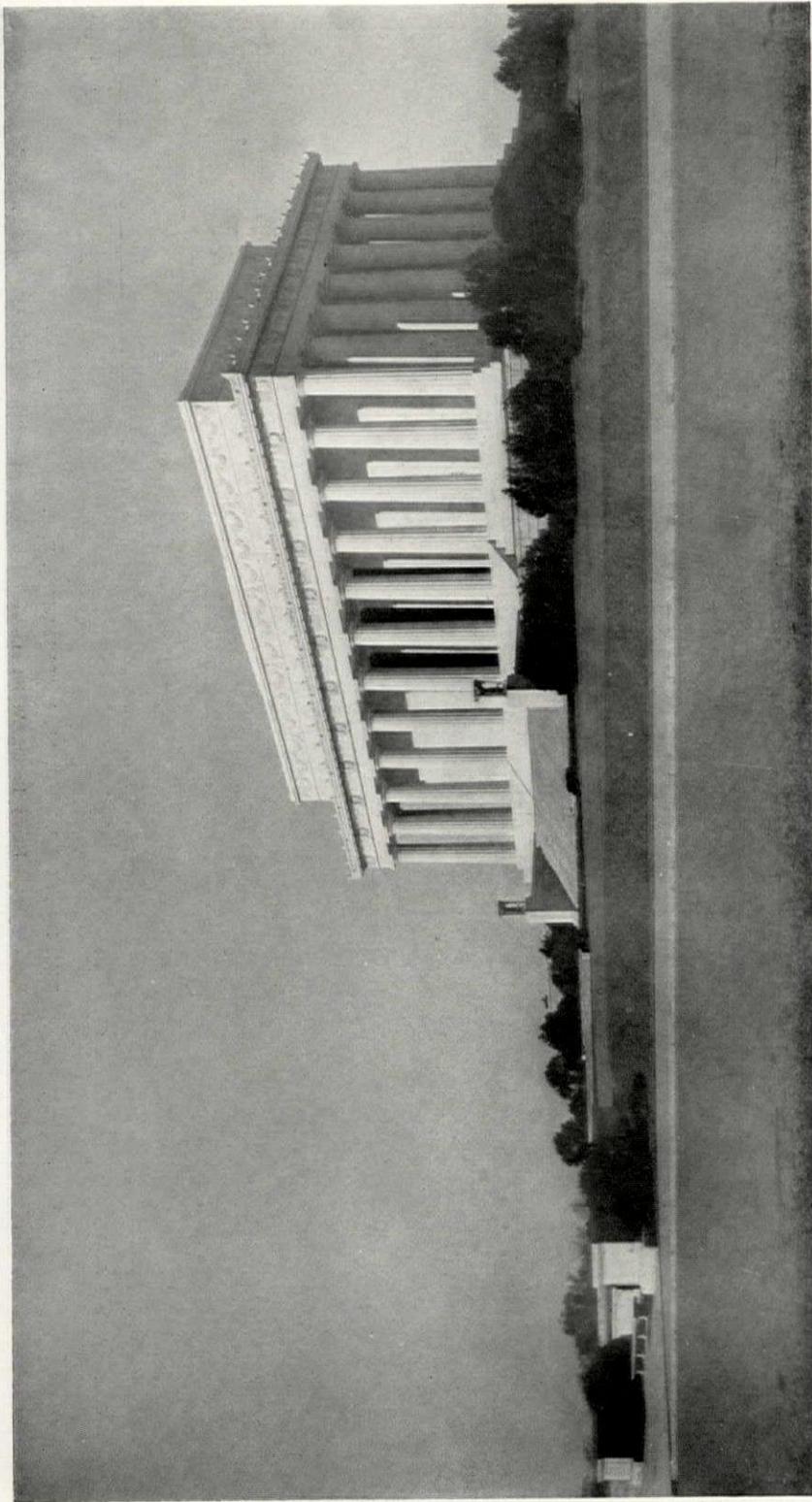
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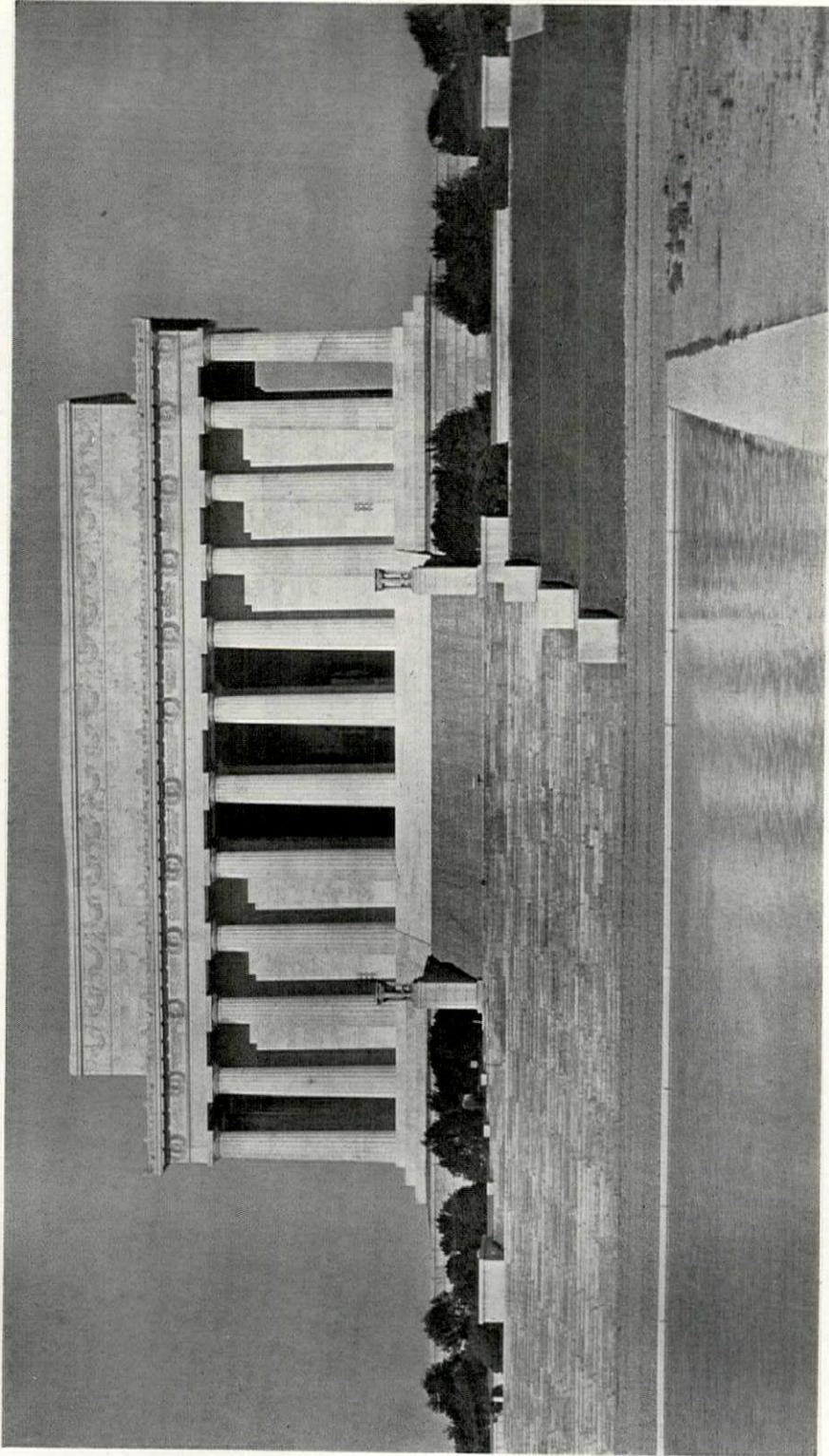
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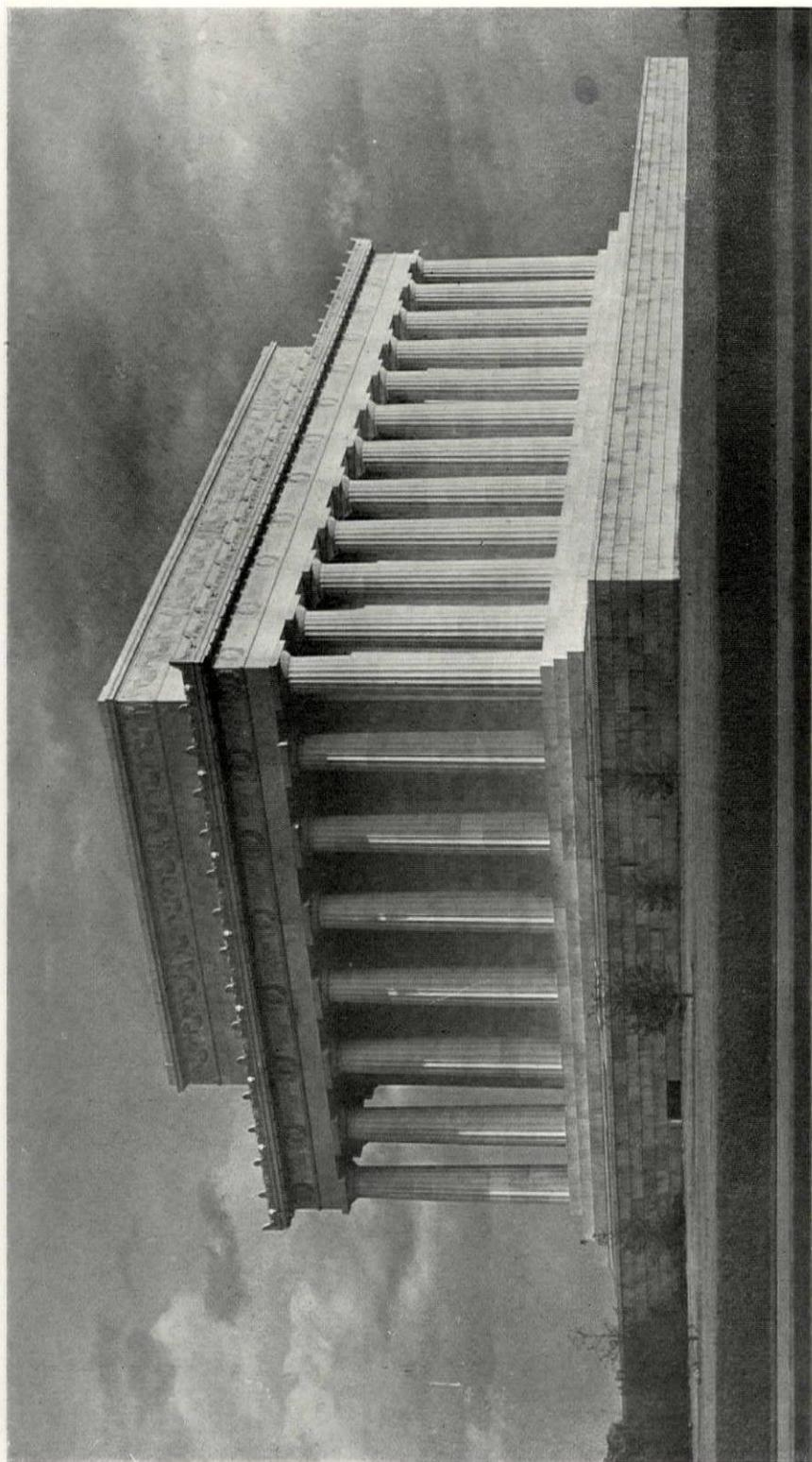
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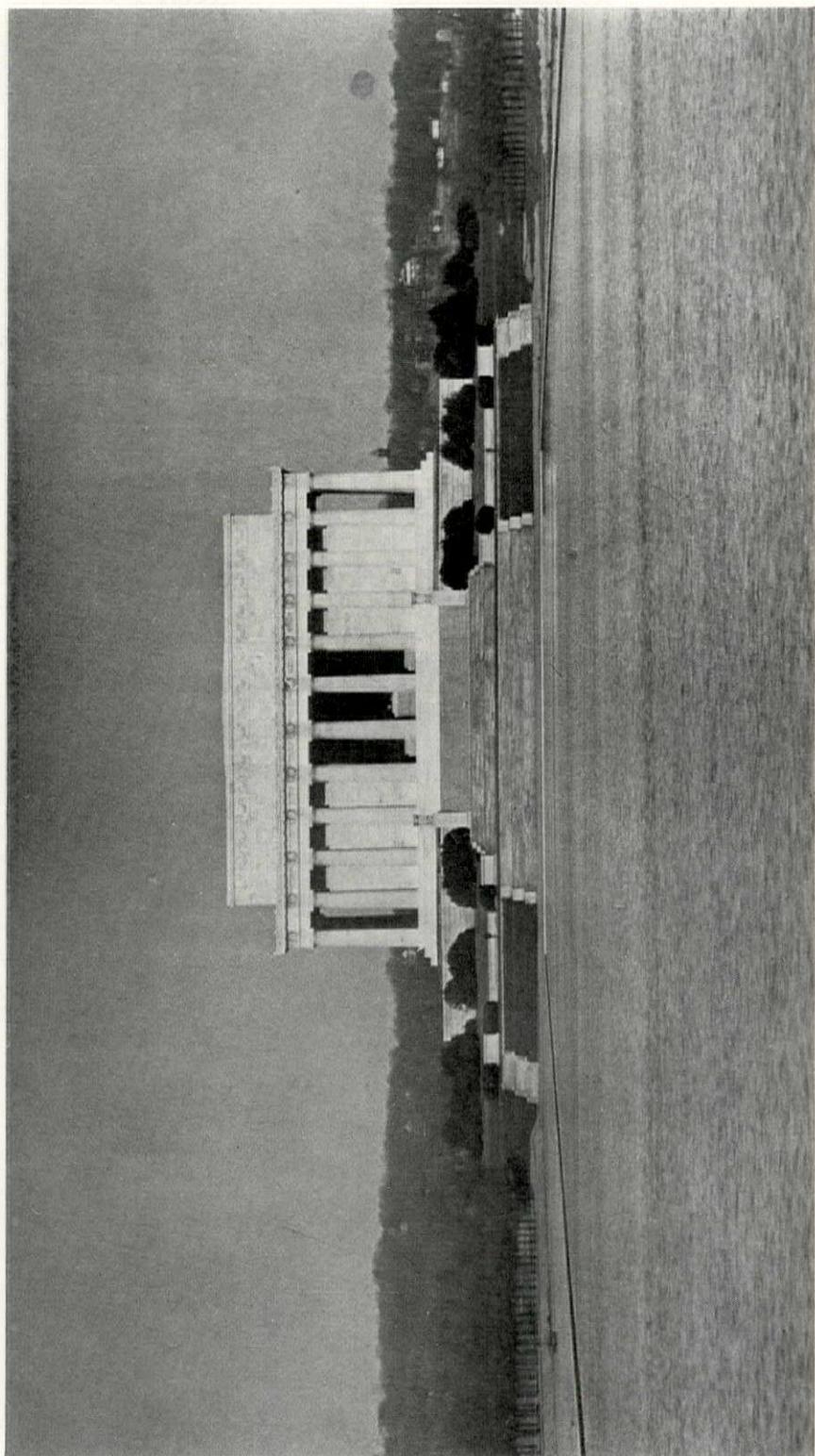
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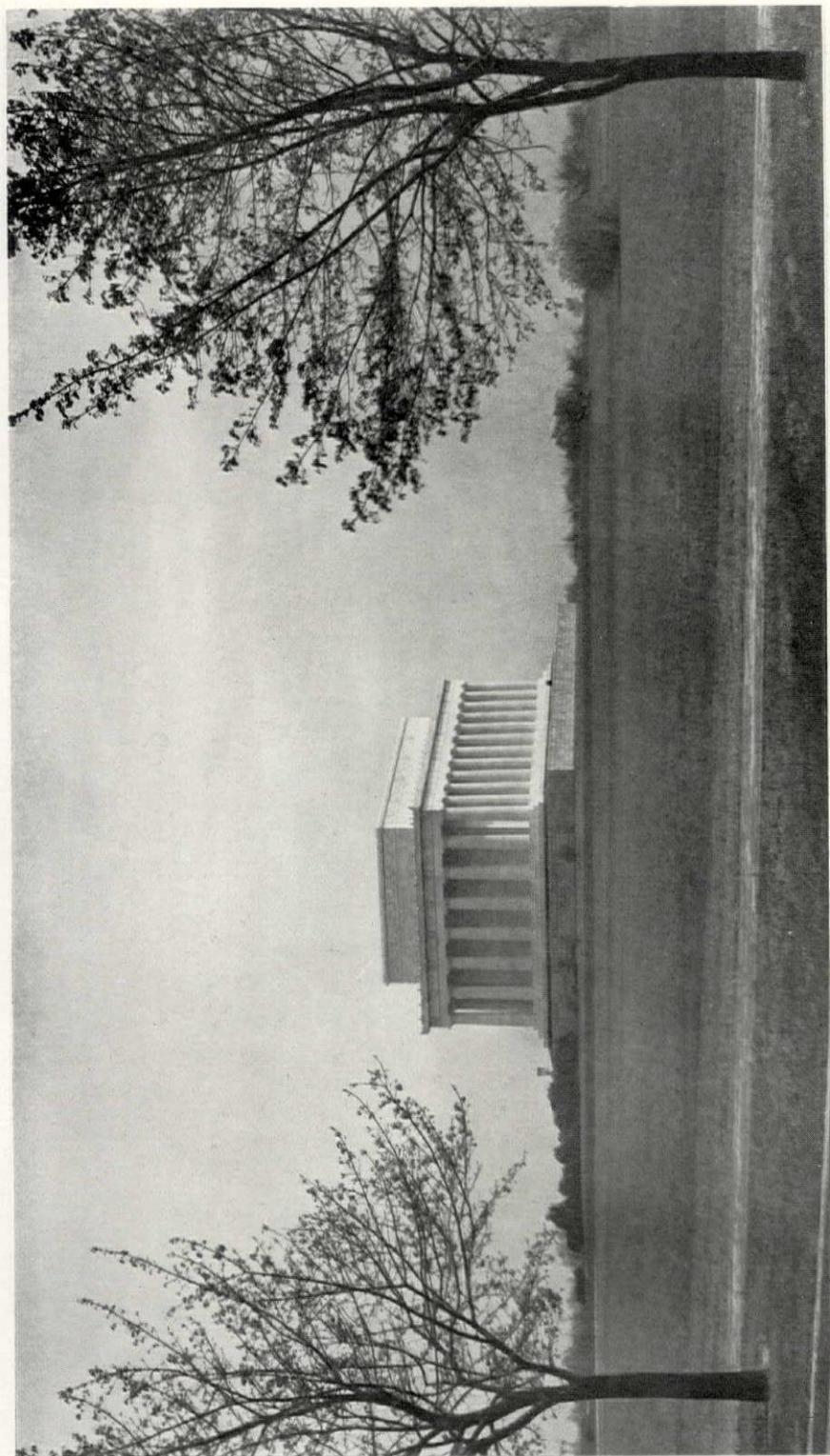
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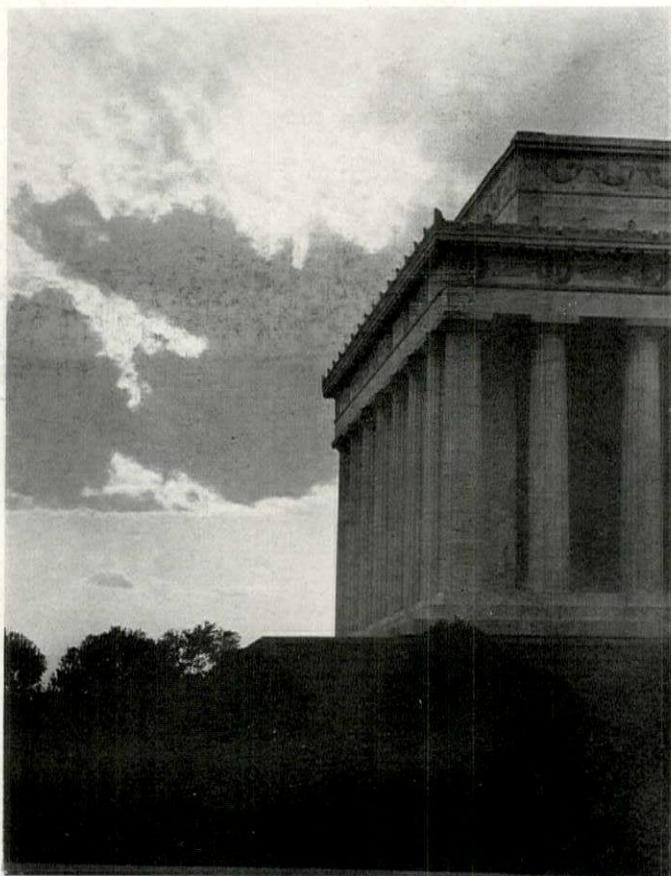
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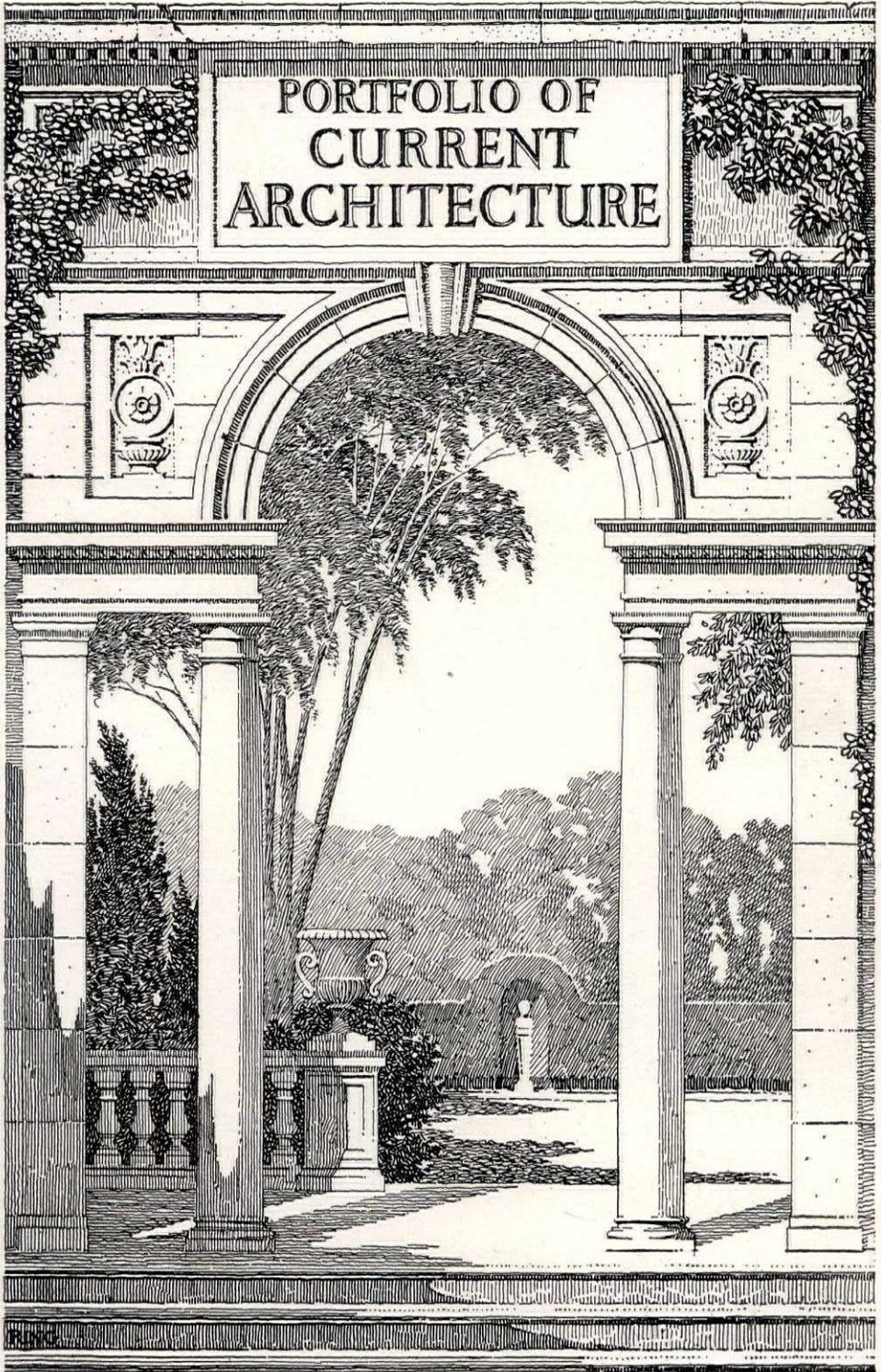
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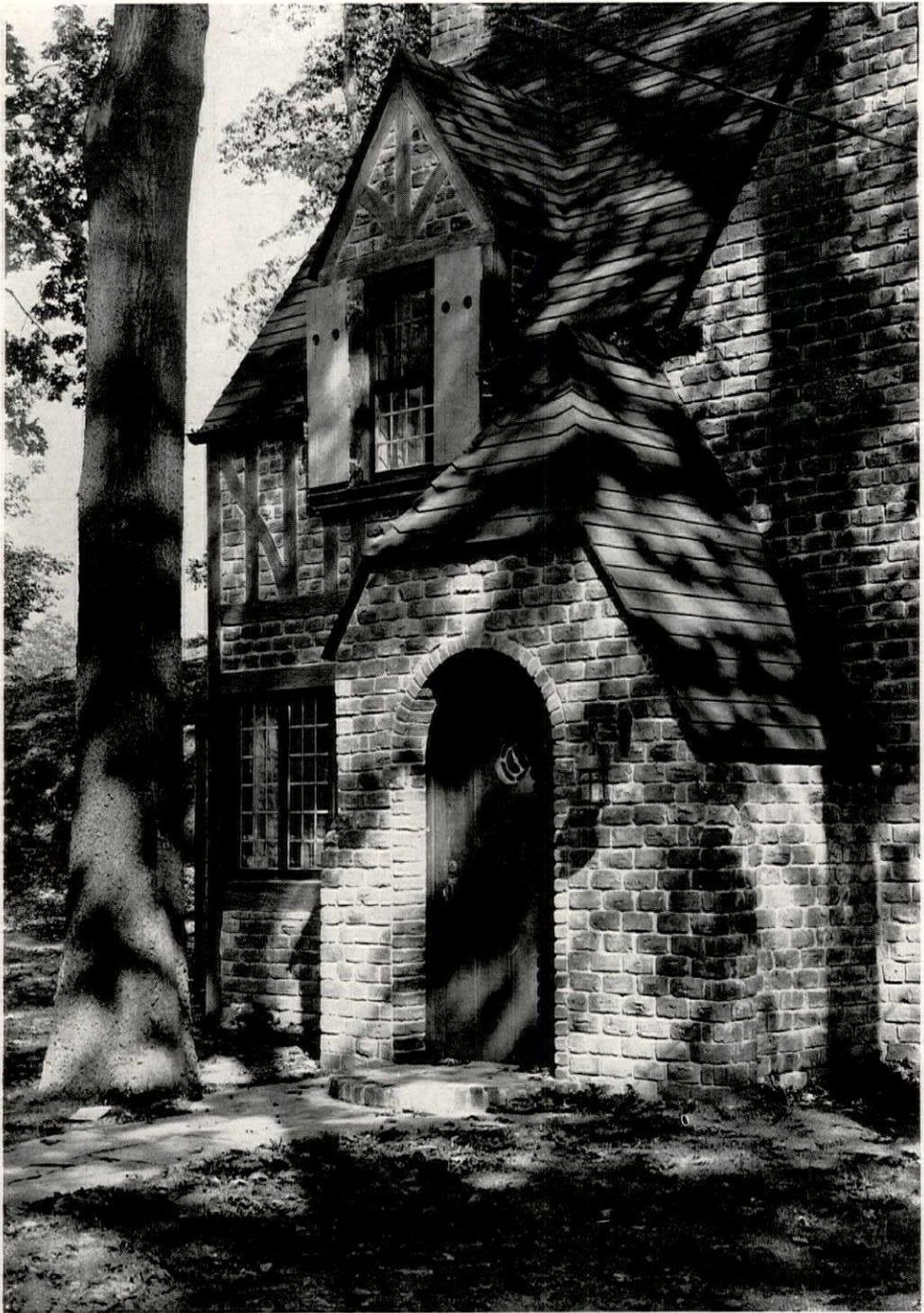
urge us to criticism, perhaps in the end to rejection of those deterrents to real life that now hold society back from expressing itself with beauty and significance. Such a stimulus to regeneration is a monument such as the Lincoln Memorial. It does fittingly show forth the inherent nobility of the man it commemorates; it well expresses the eternal reverence of a nation, but also it sets forth the splendour of pure beauty and asks its wordless question: "Has the life you live the power to show itself thus, and if not is it the life you ought to live?"

For my own part I can admit the

validity of the criticisms that may be offered, and in spite of them still hold that the architect could have done nothing nobler than this, since life itself could give no impulse towards a thing more original and contemporaneous. To no architect or other artist belongs the final credit for supreme achievement or the final blame for failure. It is the quality of life that counts, and controls him either for triumph or for its reverse. That, with life as it is, the Lincoln Memorial should be what it is, is certainly to be counted to Mr. Bacon for great and lasting credit.







The Architectural Record

June, 1923

RESIDENCE OF MRS. J. E. DUFF, PELHAM, N. Y.

Lewis Bowman, Architect.

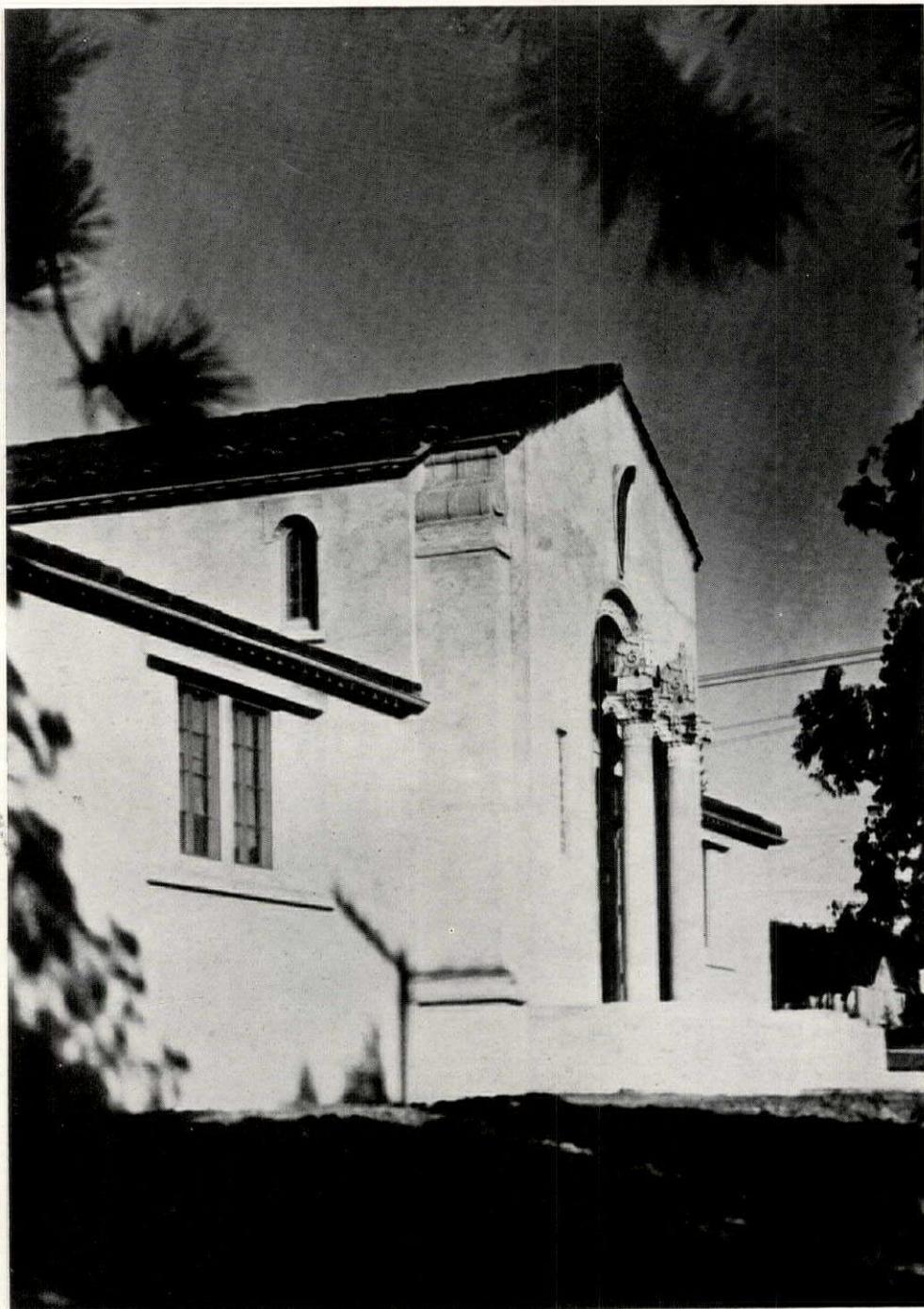


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June, 1923

RESIDENCE OF MRS. J. E. DUFF, PELHAM, N. Y.

Lewis Bowman, Architect.



The Architectural Record

June, 1923

City Hall.
EAGLE ROCK, LOS ANGELES, CALIFORNIA.
Wm. Lee Woollett, Architect.

[520]



The Architectural Record

City Hall.

June, 1923

EAGLE ROCK, LOS ANGELES, CALIFORNIA.

Wm. Lee Woollett, Architect.

[521]



The Architectural Record

OFFICE OF PERCY ROCKEFELLER, ESQ., NEW YORK CITY.

Mrs. Thomas, Decorator.

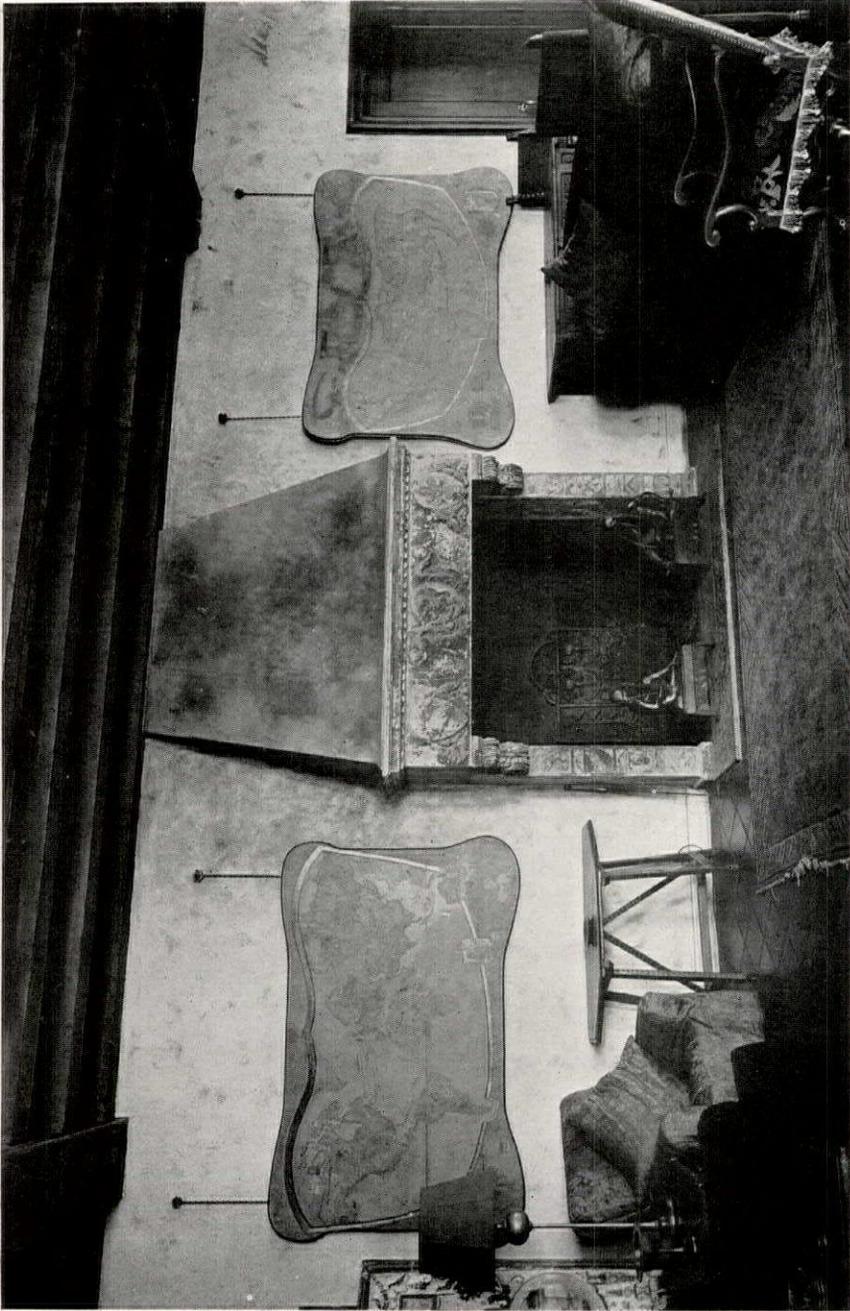
June, 1923



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OFFICE OF PERCY ROCKEFELLER, ESQ., NEW YORK CITY.
Mrs. Thomas, Decorator.

June, 1923



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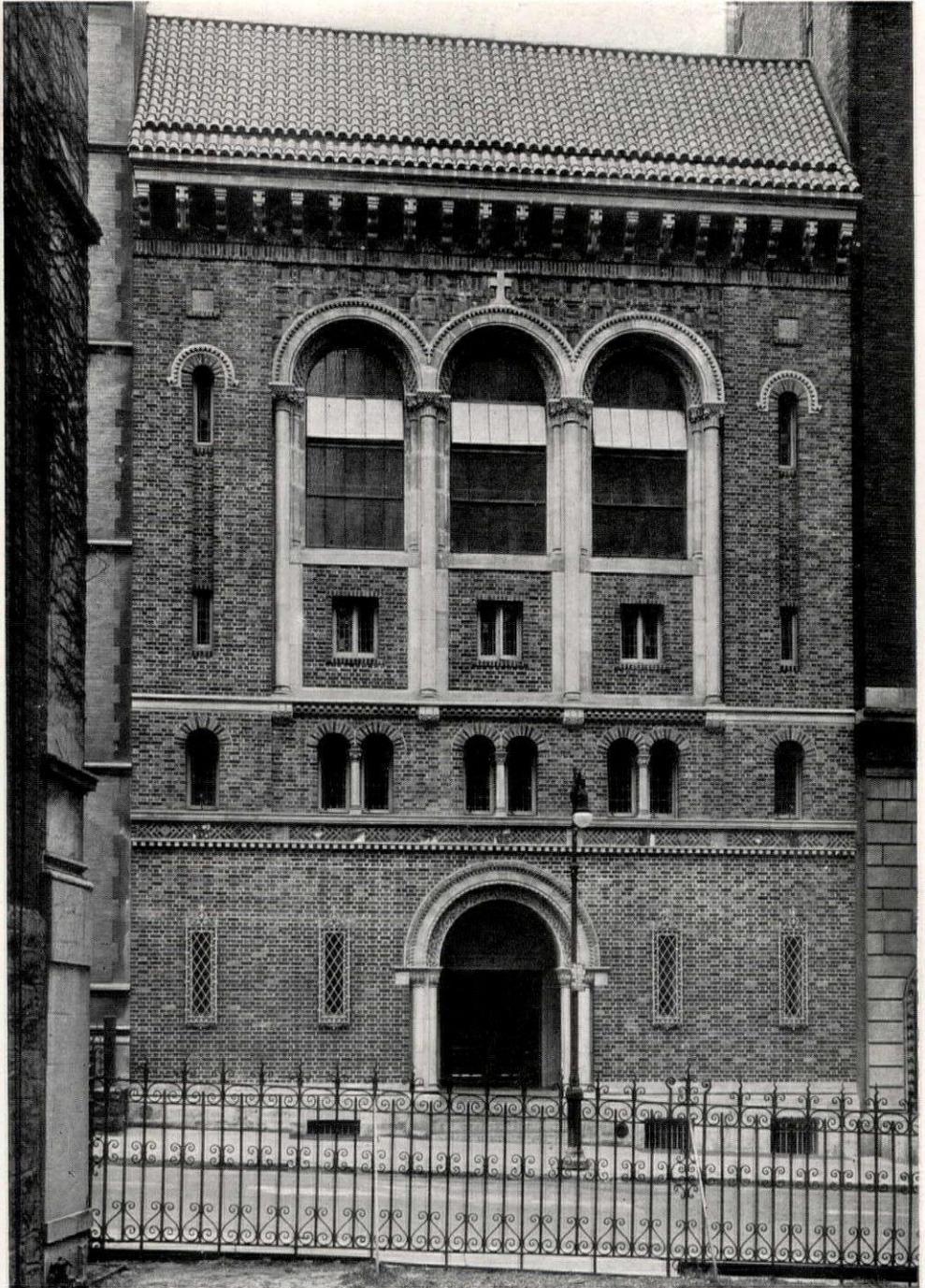
June, 1923



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OFFICE OF PERCY ROCKEFELLER, ESQ., NEW YORK CITY.
— Mrs. Thomas, Decorator.

June, 1923

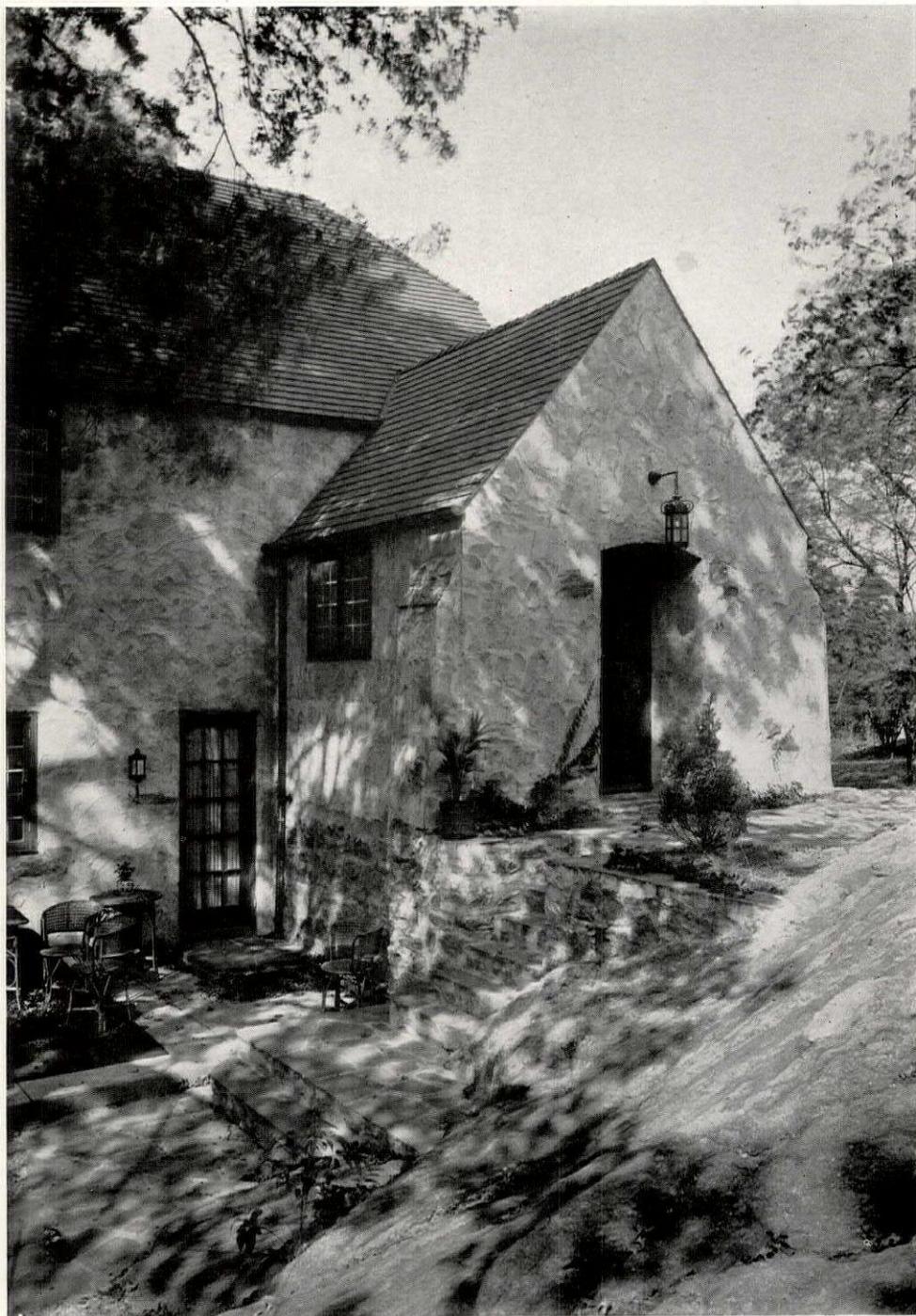


The Architectural Record

June, 1923

HOLY NAME HOUSE, NEW YORK CITY.

Raphael Hume, Architect.



The Architectural Record

June, 1923

RESIDENCE OF WILLIAM S. GAGE, ESQ., PELHAM, N. Y.

F. Albert Hunt, Architect.



The Architectural Record

June, 1923

RESIDENCE OF WILLIAM S. GAGE, ESQ., PELHAM, N. Y.

F. Albert Hunt, Architect.

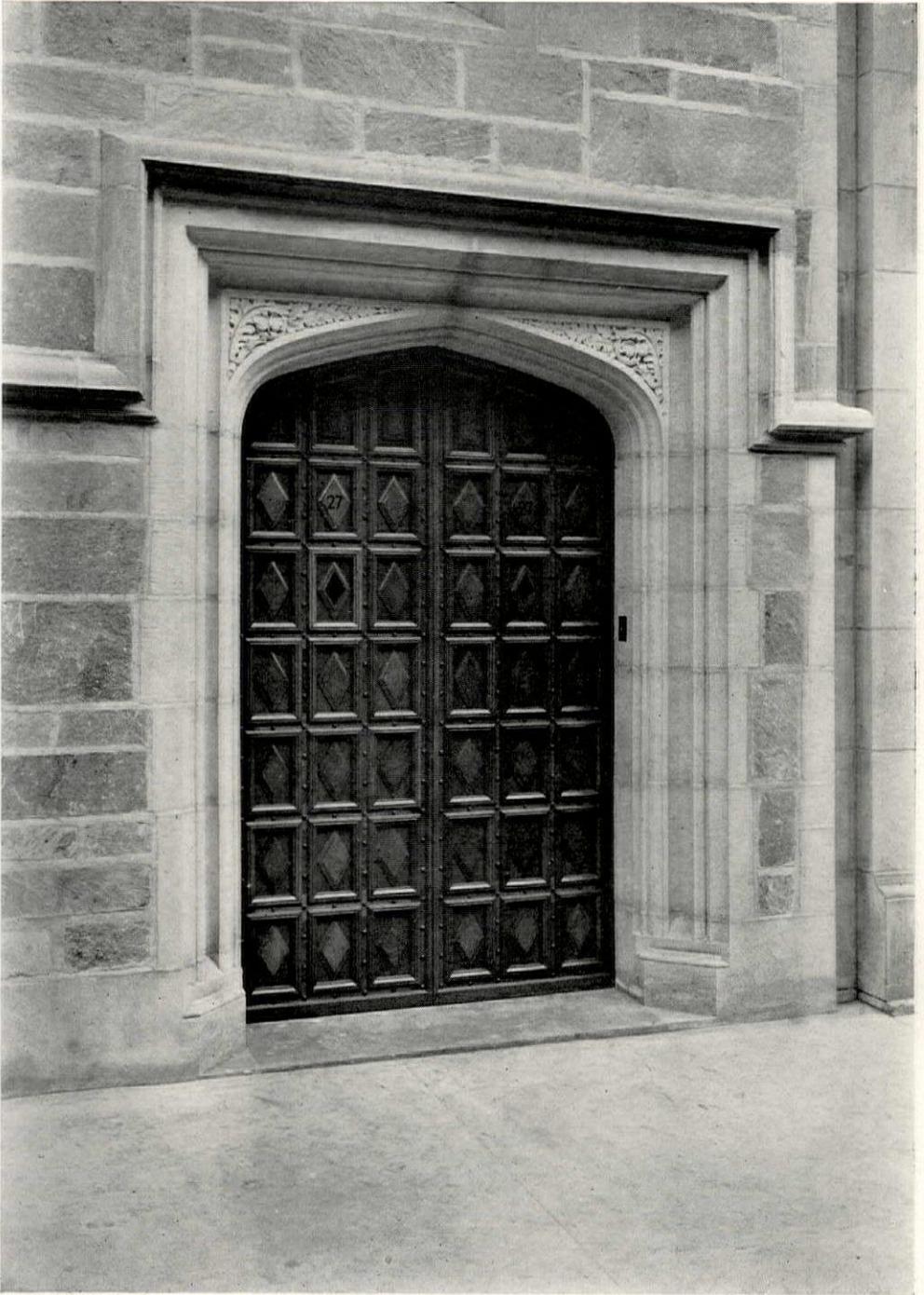


The Architectural Record

June, 1923

RESIDENCE OF ALBERT STRAUSS, ESQ., NEW YORK CITY.

York & Sawyer, Architects.

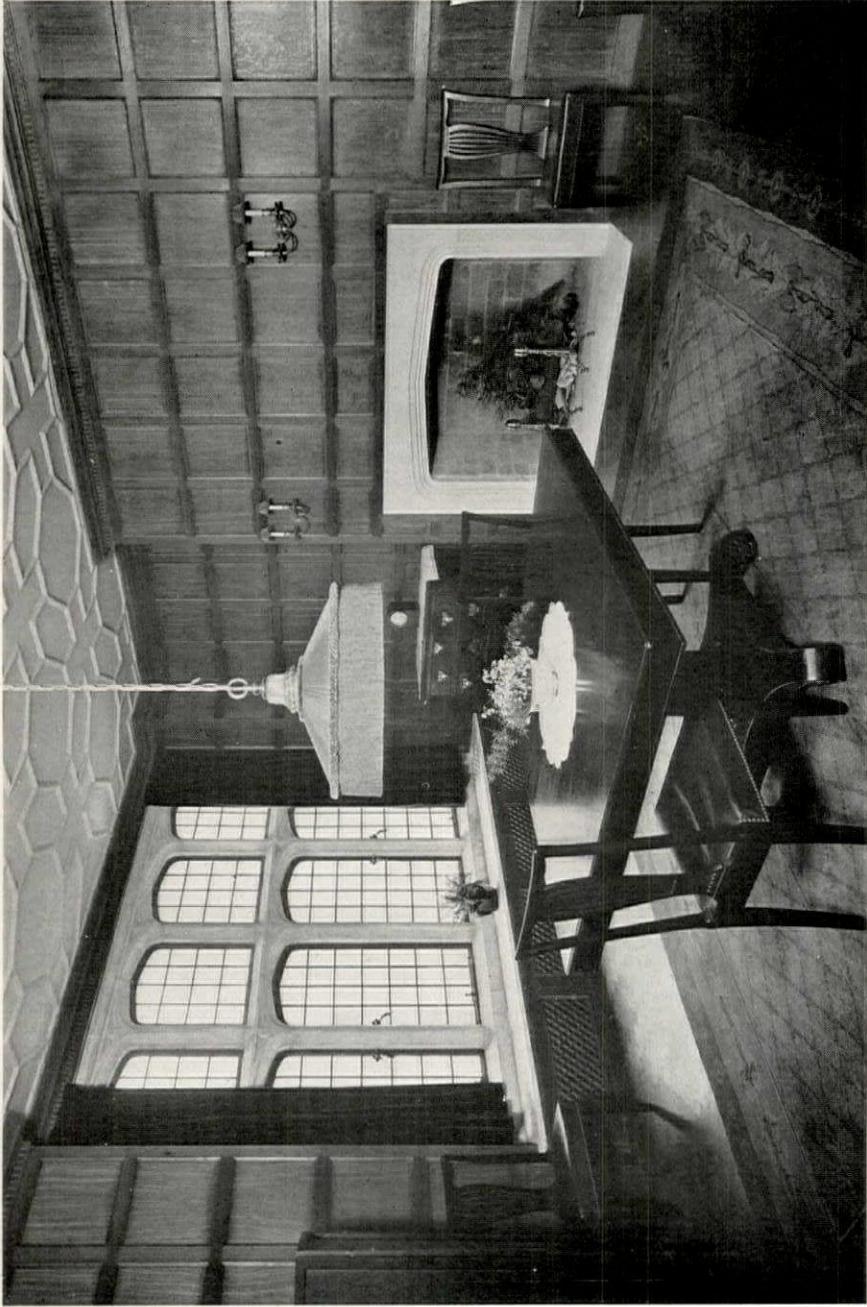


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June, 1923

RESIDENCE OF ALBERT STRAUSS, ESQ., NEW YORK CITY.

York & Sawyer, Architects.



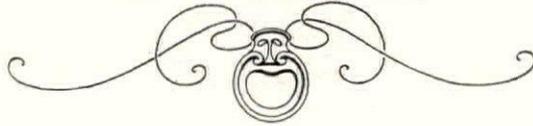
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RESIDENCE OF ALBERT STRAUSS, ESQ., NEW YORK CITY.
York & Sawyer, Architects.

June, 1923

The APOLLO THEATRE

■■■ CHICAGO, ILL. ■■■



HOLABIRD & ROCHE, ARCHITECTS

WHILE THERE is not and we hope never will be any prescribed architectural style for theatres, there is a certain family resemblance among them, particularly in this country. No one mistakes a theatre for a club, a museum or a railway terminus, and vary it as he may, the architect almost without exception must admit that he has done only that which has been done repeatedly both in and before his time. However, the Apollo Theatre in Chicago is in some respects a departure from the stereotyped conception of theatrical structures in the United States. At least an earnest effort has been made to make it so, both in design and decoration.

The Apollo is situated on a busy corner in Chicago's loop, but the builders determined that its beauty and unity of purpose should not be destroyed by the incorporation within its walls of shops or offices. From pavement to skyline the building is devoted exclusively to the theatre and its patrons—exclusively, that is, save for one odd foible, which will be mentioned later, a small suite of rooms which forms a complete five room apartment dwelling.

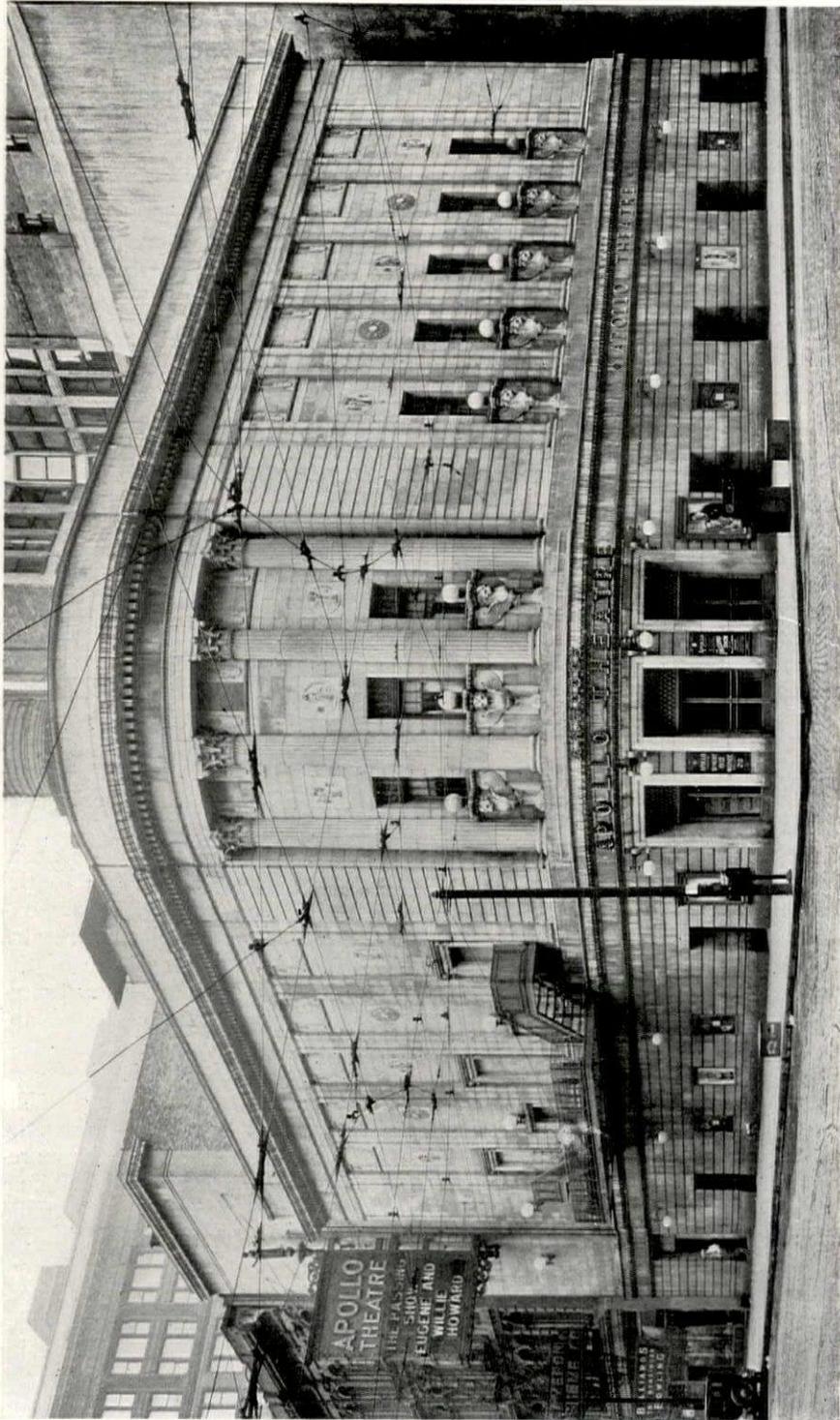
The structure is low in comparison with its sky-scraping neighbors. It is simple in every line and seemingly unadorned until one approaches near enough to observe the carefully placed ornamentation. Yet, with all its air of being there to stay, there is little suggestion of a heavy solemnity incompatible with the more frivolous plays and revues produced on its large stage.

Pompeian and archaic Greek are the predominant motives of the design, which is carried out in gray Bedford stone. There is a colonnade continued in pilasters

set on a rusticated base, the latter about twelve feet in height and pierced by ten door and window openings. Above, windows have been let into one wall and into the corner above the main entrance, the remaining wall having but one opening above the street level. Under these windows are griffins which support the globe lights for exterior illumination. Between the dentils of the cornice are supplementary lights to bring out the details of the frieze, the pilasters and the ornamental cast stone plaques, by Mr. Gilbert P. Riswold, which relieve the blank walls between columns and pilasters. The curved entrance motive is marked by four Corinthian columns surmounted by comparatively simple capitals.

An effort has been expended to make the outside metal work conform to the Greek architectural scheme. For example, too often we see electric theatre signs, which at best are the bane of the theatre architect's life, placed almost anywhere on its façade and designed apparently by a billboard maker. To this rule the sign of the Apollo is an exception, not only in its workmanship but in the fact that its design embodies the Apollo idea and the Greek motives prevalent everywhere about the building. Both the head and the name of Apollo appear on the copper sign.

The treatment of the fire escape, too, was made as novel and pleasing as possible. By building an interior fire stairway of generous dimensions, the necessity for more than one fire escape on the Randolph Street front was obviated and this one escape has been constructed to give the appearance of an ornamental bal-



The Architectural Record

APOLLO THEATRE, CHICAGO, ILLINOIS.
Holabird & Roche Architects.

June, 1923

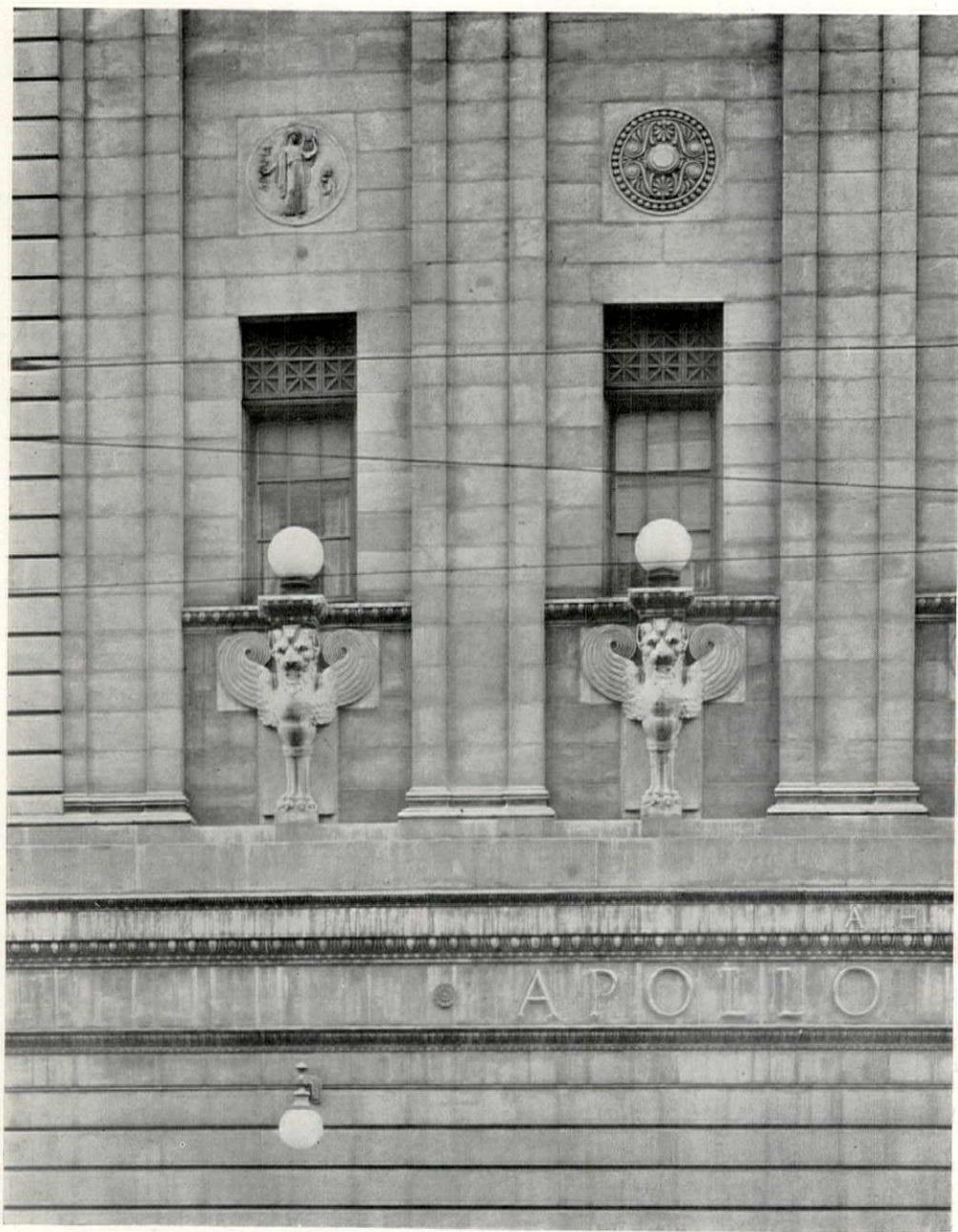


The Architectural Record

June, 1923

Detail of Main Entrance.
APOLLO THEATRE, CHICAGO, ILLINOIS.
Holabird & Roche, Architects.

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The Architectural Record

June, 1923

Detail of Side Façade.
APOLLO THEATRE, CHICAGO, ILLINOIS.
Holabird & Roche. Architects.

cony of weathered bronze. The counter-balanced section, which lets down to the street, is concealed in the balcony platform and every effort was expended to conceal the awkward parts of the usual fire escape. One exit and a short flight of steps lead to one end of this balcony and at the other end a false door and corresponding steps have been introduced to preserve the balance of the whole structure, which actually enhances the appearance of the façade.

The planning of the theatre was a difficult problem to the architects. The size of the lot is 120 x 102 feet, minus an 11 ft. private alley necessary for fire escapes, exits and stage entrance, and the number of seats was fixed by Mr. A. H. Woods at sixteen hundred. This in itself would have been a difficulty, but in addition there was the element of the very strict Chicago City Ordinance, which, as a result of the Iroquois Theatre disaster, is more severe than that of any other city in the country. As a result the plan is extremely economical of space. In order to accommodate the required number of seats, the foyer has been reduced to a minimum and the usual vestibule eliminated. There is a small vestibule in the circular corner motive but in reality the foyer and the vestibule have been combined.

As one enters the foyer, one notices that it is small but entirely adequate. The floor is a mosaic of the Pompeian type with designs in color on a black background. The wainscot is Belgian black marble, above which the walls and columns are Travertine with occasional accents of lively color. The column capitals and the coffered ceiling are painted in brilliant green, terra cotta, gold and black, after the manner of Pompeian interiors. The box office grille, transom grilles, and the gates leading to the main auditorium are of iron painted green to resemble old Pompeian bronze work.

At either end of the foyer is a stairway leading up to the mezzanine and down to the smoking room and lounge. The latter is the first smoking room for both men and women possessed by any Chicago theatre. Here we find a prevail-

ing buff tint in the walls and ceiling with the ornament picked out, as in the foyer, in color. Soft lights, carpets and furniture are as much in harmony with the Pompeian as modern ideas of comfort will permit. The floor is of marble and the walls are decorated with batiks of Greek design, done by Winold Reiss. Four structural columns, which ordinarily would have made the room unsightly, have been joined to the wall by partitions, making three little alcoves where theatre parties may sit together between acts in comparative seclusion. Panels representing classical scenes adorn the walls of these alcoves as well as of the main room, making the entire effect of the lounge warm and gay. In a niche at one side is a bronze reproduction of the Delphi Charioteer, with a fountain at its base.

When the main auditorium is fully lighted, the effect is one of glowing color carefully restrained by dark hangings. The walls above the mezzanine are buff, below it they are hung in terra cotta velvet to match the seat upholstery. Bronze lamps with parchment shields of dull blue, green, yellow and terra cotta, are set sconce-like along the walls below the mezzanine balcony.

There are but two proscenium boxes, one at either side, at the level of the mezzanine, and they are set in high embrasures from the tops of which fall terra cotta colored draperies, arranged in long folds. The embrasures are framed by Ionic engaged columns.

The rail of the mezzanine balcony and of the boxes is paneled, each panel containing three or four ivory colored figures in low relief on a buff background. The rail of the main balcony is composed of Greek polychrome ornament, the color scheme following that of the coffered ceiling, which is decorated with bands of black, yellow, green, blue and terra cotta. Indirect lighting is used in the main for the ceiling and upper part of the house. It is furnished by hanging bowls, designed after the style of Pompeian lamps. Around the three walls, at the top, runs a frieze painted by Winold Reiss, depicting in brilliant



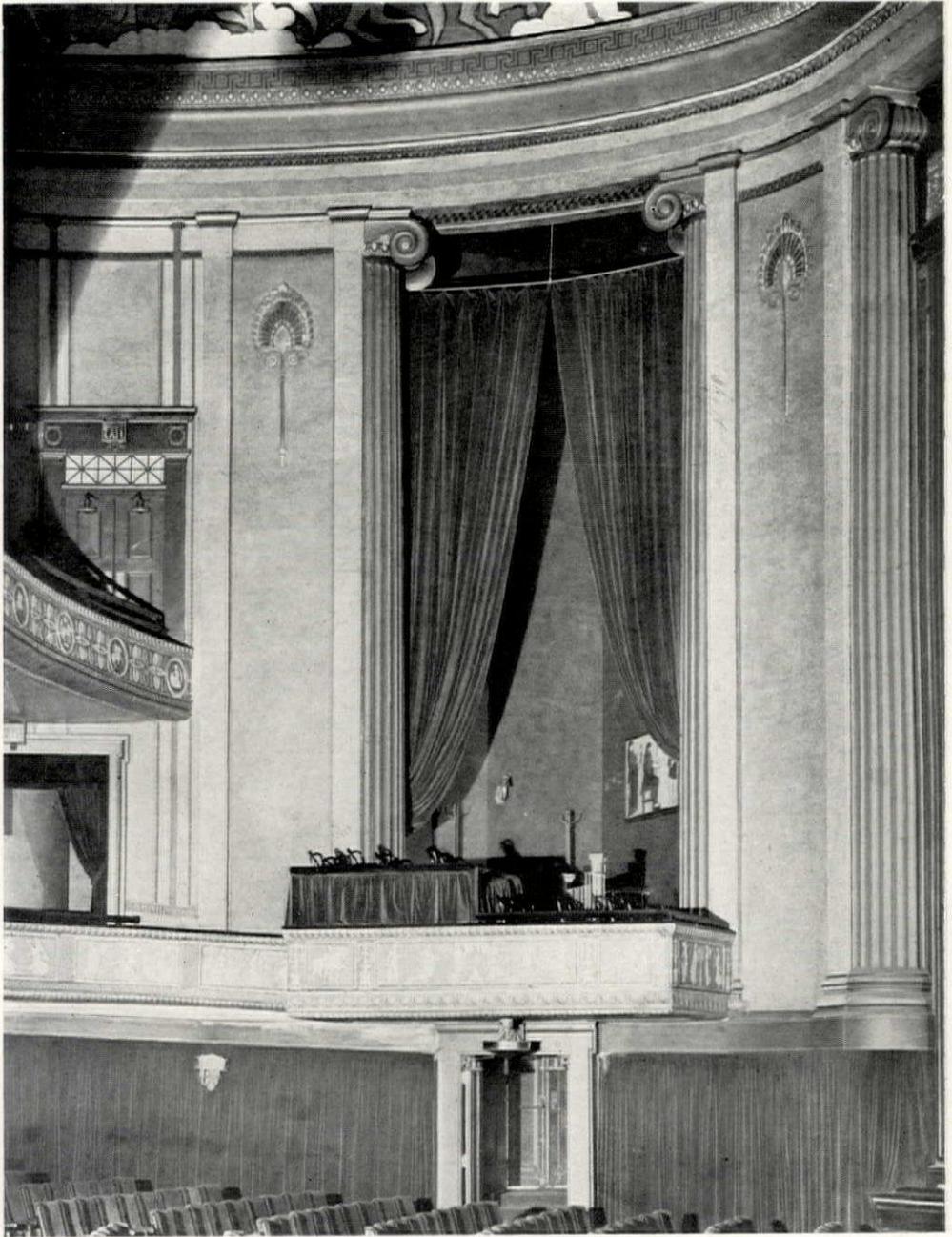
The Architectural Record

Side Wall of Auditorium.

APOLLO THEATRE, CHICAGO, ILLINOIS.

Hclabird & Roche. Architects.

June, 1923



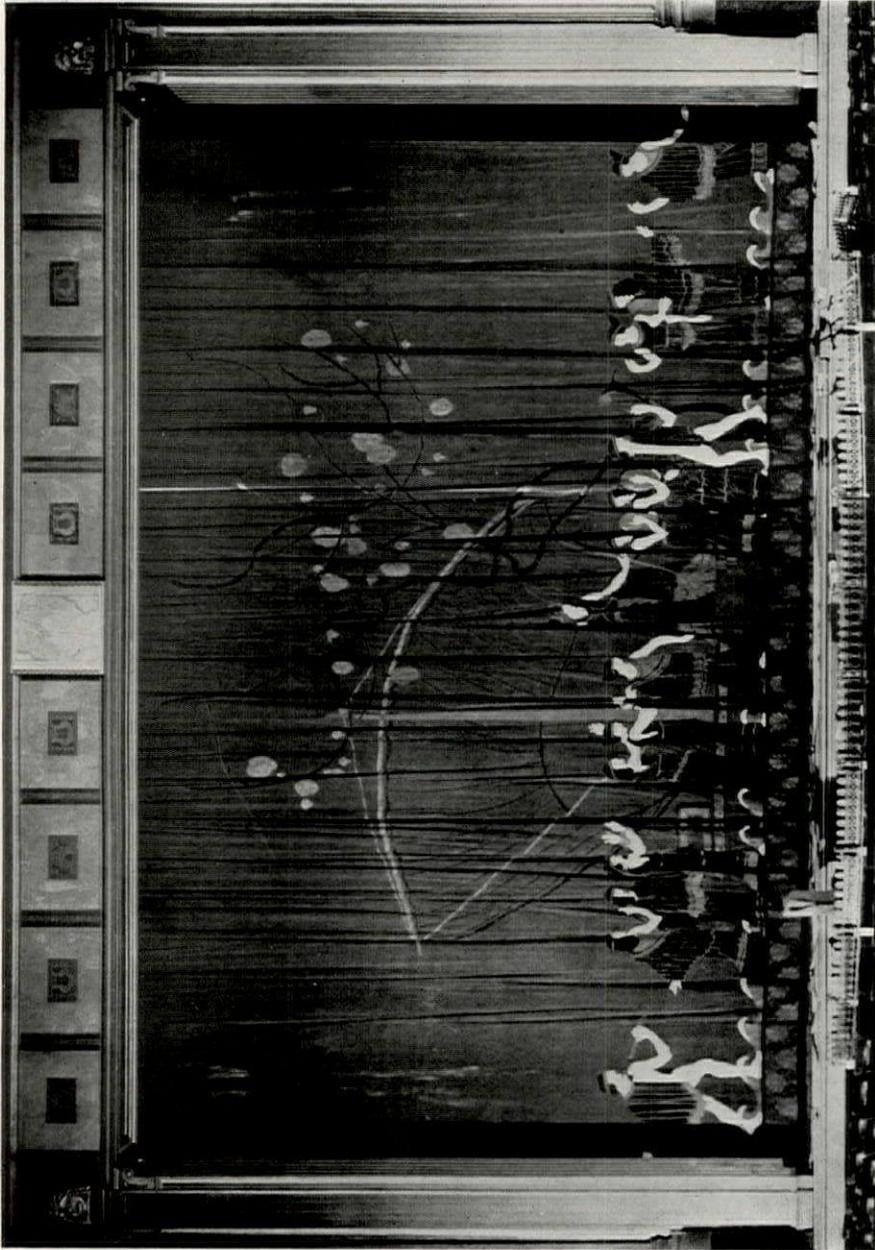
The Architectural Record

June, 1923

Detail of Proscenium Box.

APOLLO THEATRE, CHICAGO, ILLINOIS.

Holabird & Roche, Architects.



The Architectural Record

Proscenium Frame and Curtain,
APOLLO THEATRE, CHICAGO, ILLINOIS,
Holabird & Roche, Architects.

June, 1923



Frieze at Top of Proscenium Wall.
 APOLLO THEATRE, CHICAGO, ILLINOIS.
 Holabird & Roche, Architects.

colors a Greek procession. A series of curved, inverted steps ascends from the top of the proscenium arch to the coffered ceiling and is used not only as an effective piece of ornamentation but also as a ventilation exhaust. The proscenium arch itself is rectilinear and is supported by pilasters of Ionic design. Across the top and flanking an Apollo head, which serves as a keystone panel, are ten panels of formal design done in Pompeian colors on a black background. The same colors constitute the dominant scheme of the curtain decoration. It is of terra cotta velvet, draped in straight folds and is decorated with appliqué Greek figures from the designs of Will Hollingsworth. The proscenium is forty-two feet in width and twenty-eight feet high and the stage depth measures thirty-six feet.

The mezzanine and main balcony are of cantilever construction and bowled like the main floor. The sight lines are good from any location in the house. There are but six rows of seats in the mez-

zanine balcony and it is overhung about twelve feet by the main balcony. There is no gallery, but at the back of the mezzanine are two loges, one at either side and set up above and behind the last row of seats.

Entrance to the main balcony is of the tunnel type and there are two entrances which give on to a center aisle half way up the slope of the seats. There are, of course, adequate fire exits besides. The balcony runs back to the outside wall of the theatre, there being only an aisle left between it and the rear row of seats.

An unusual feature of the balcony foyer, or corridor, is the existence thereon of a five room apartment for the owner. There is an oval dining room with two windows over the main entrance, a reception room, three bedrooms, two baths and adequate closet space. A tiny private elevator leads up to this suite from the main floor.

Exceptionally fine dressing rooms have been provided for the actors. The

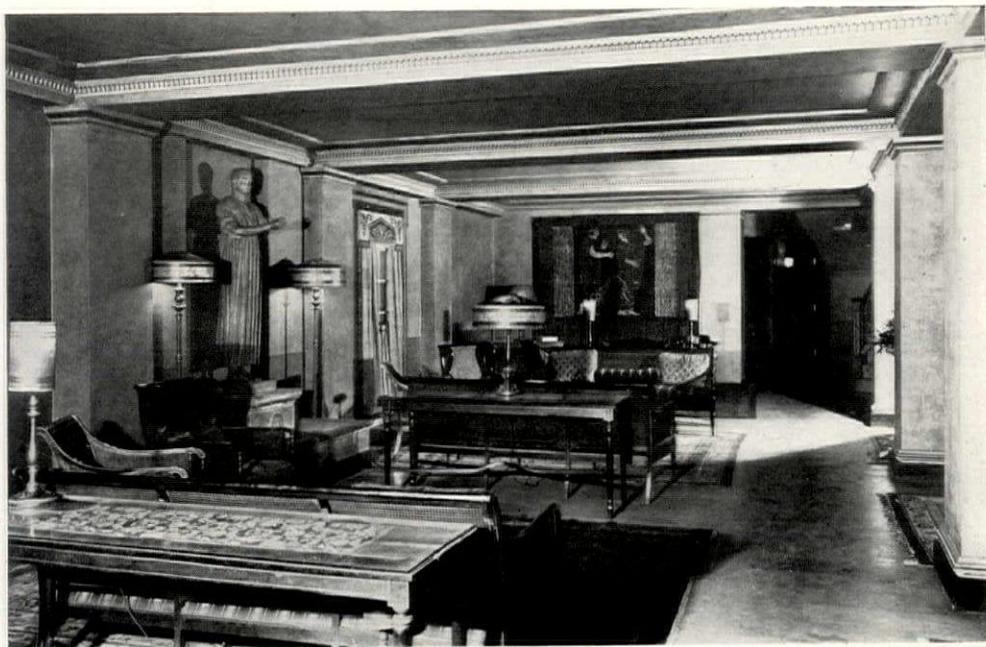


The Architectural Record

June, 1923

Entrance Lobby and Box Office.
APOLLO THEATRE, CHICAGO, ILLINOIS.
Holabird & Roche, Architects.

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Men's and Women's Smoking Room
APOLLO THEATRE, CHICAGO, ILLINOIS.
Holabird & Roche, Architects.

star's dressing room suite consists of a reception room, dressing room and bath. Shower baths have been installed for the other dressing rooms and much effort has been exerted to make the lighting arrangements of these rooms all that they should be, a point often neglected.

The lighting in general is of the most modern type and the fixtures have been designed to carry out the Pompeian keynote. All lights are pale amber in hue and the entire system is controlled by a major remote control stage switch-board. The pilot-board is located on the right side of the proscenium arch and from there the scenery changes are also controlled. The scenery is handled mechanically by an elaborate counter-balance system intended to eliminate the presence of personnel in the fly gallery.

Like most theatres nowadays, the

Apollo has provisions made for the showing of motion pictures and its equipment is complete in this respect.

The ventilation is of the "mushroom" type. The ventilating mushrooms are placed in the floor of the mezzanine and main balcony as well as the main floor and the exhaust for the air is provided by ventilators at the rear of the main ceiling, under the balconies and over and directly in front of the proscenium arch.

The architects have tried to maintain a unity of design throughout, from the exterior electric sign to the main curtain. The color scheme is brilliant, though the atmosphere of the auditorium is one of simplicity. The Apollo is an addition to Chicago's somewhat meagre Rialto, and will take its place among the better of the public and semi-public buildings of the city.

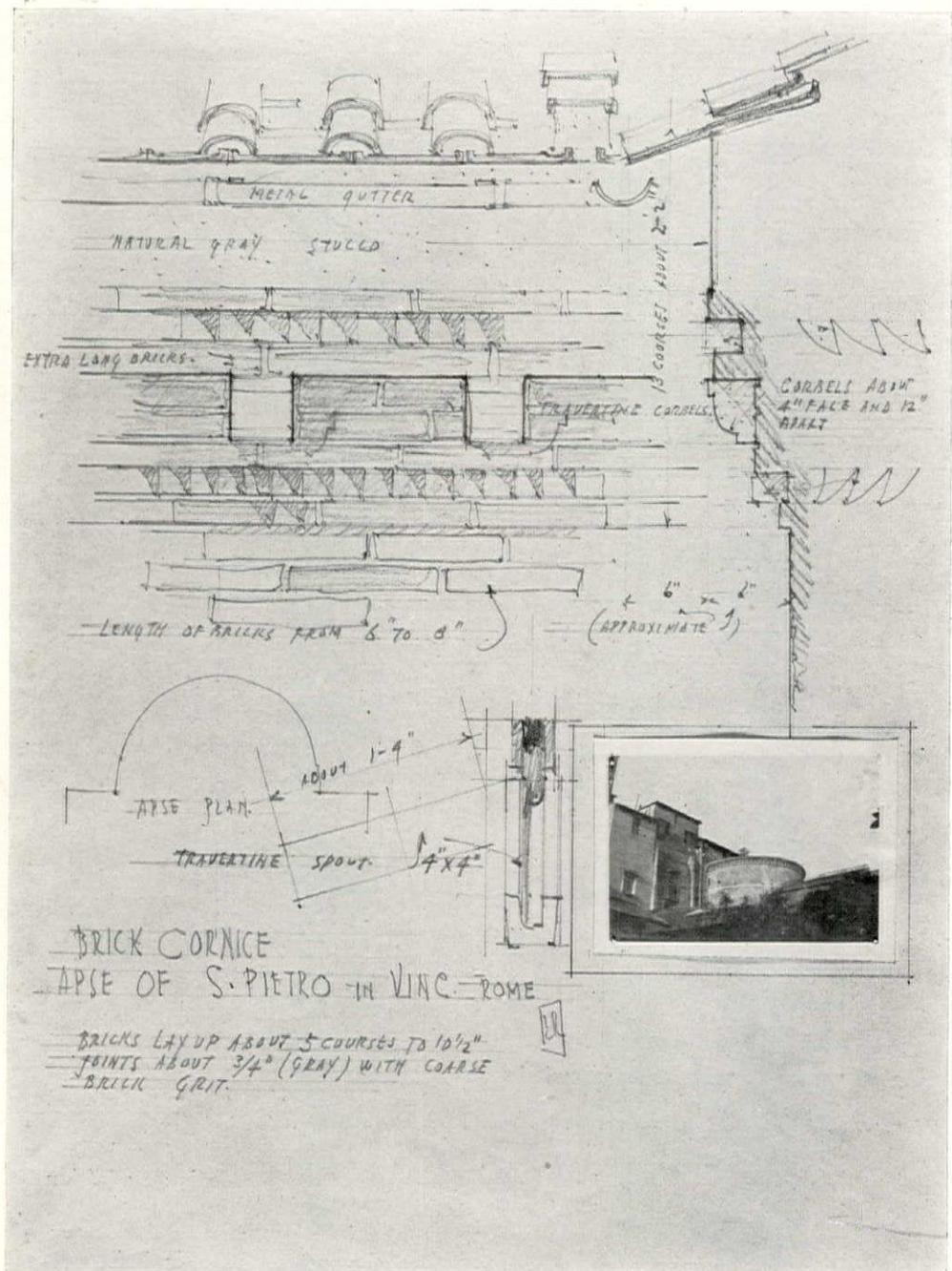


PLATE VI. In the apse of the church of San Pietro in Vincoli in Rome the cornice shows an interesting use of extra long bricks which span from corbel to corbel. The saw tooth carved bricks give almost a feather edge at the points.

SOME NOTES ON COMMON BRICK WORK FROM ITALY



Sketches by Louis C. Rosenberg
Text by Lewis E. Welsh

PART II

It is an extremely hazardous undertaking for anyone to make the statement that one town is better than another, even when that statement applies to places in America, but when such a statement is made regarding the cities of Europe it seems almost like sacrilege. And yet, how often one hears the European tourist make sweeping declarations to this effect. Of course, one realizes that such opinions are colored by the quality of the *pension*, the weather and other agreeable or disagreeable experiences encountered. Distinction in the interest felt in the various cities can be made by students with perfect propriety, however, and to the student of brick work, the towns of Northern Italy are undoubtedly the ones most deserving of his time and attention.

Bologna, Ravenna, Brescia and Milan, all have their monuments—all different. In Ravenna, for instance, is that wonderful fifth century Baptistery of the Orthodox, an octagonal brick building with a domed roof. As a cornice detail the double arch between piers is beautifully proportioned and the use of simple corbel bricks to carry the arches instead of the customary stone or molded brick corbels, is noteworthy. The windows of this building are slabs of alabaster set in brick openings.

Typical Byzantine brick work is found in the church of San Vitale, also in Ravenna, where the bricks are really flat tiles eight inches by eleven inches by one and three-fourths inches thick, set in mortar joints not less than one inch wide and sometimes as wide as the bricks themselves.

In Brescia one observes quite a different use of brick; it is used for ornament,

and stone is reserved for the purely structural portions. In the Rotonda at Brescia the main wall is granite ashlar and the cornice is brick with stucco panels.

The Broletto, or Town Hall, of the twelfth century, has a cornice made up of molded brick and unglazed terra cotta. This splendid use of molded brick leads one to wonder why we have not, in America, given more thought to the use of molded brick. It would appear that this present indifference results from its over use and bad use in the Victorian period. Most of the molded brick then used was stock of atrocious design and mechanically perfect surface—the fault of the manufacturers, but equally the result of the architects' bad taste. The increasing interest in molded and ornamental brick for exterior work would seem to forecast its more general use, which will make it profitable for manufacturers to produce well designed stock molded brick of varied colors and surfaces. The designers of molded brick would do well to take very seriously the brick work of the Byzantine period.

The famous brick leaning towers of Bologna are familiar to all architects and any discussion of Italian brick work would be incomplete without reference to these interesting, if somewhat dramatic, examples of mediaeval competition. More important as works of art are the arcades, palaces and churches of this fascinating city. Brick design seems to have followed a pattern of squares rather than curves. While the main arcades which line the streets are of course arches, in the cornices, where in other cities we often find plain or interlacing arches, in Bologna the bricks form

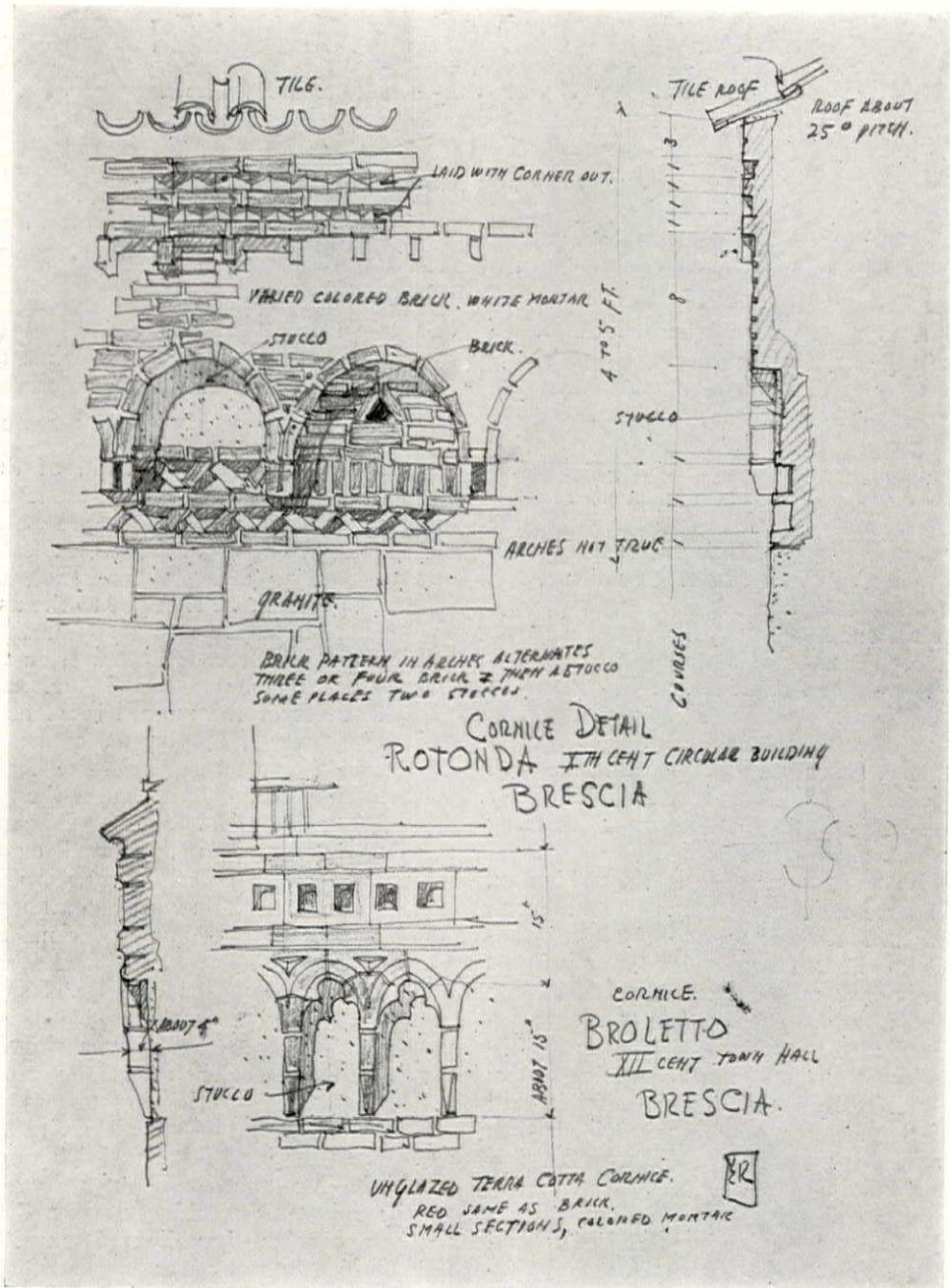


PLATE VII. In the Rotonda at Brescia, a circular building of the 10th century, the blind arches of the cornice are filled with stucco or brick patterns. The arches themselves are not true and the space given to the cornice is very great, being between four and five feet. The cornice of the Broletto, the 12th century town hall, shows a most interesting use of unglazed terra cotta with brick and stucco.

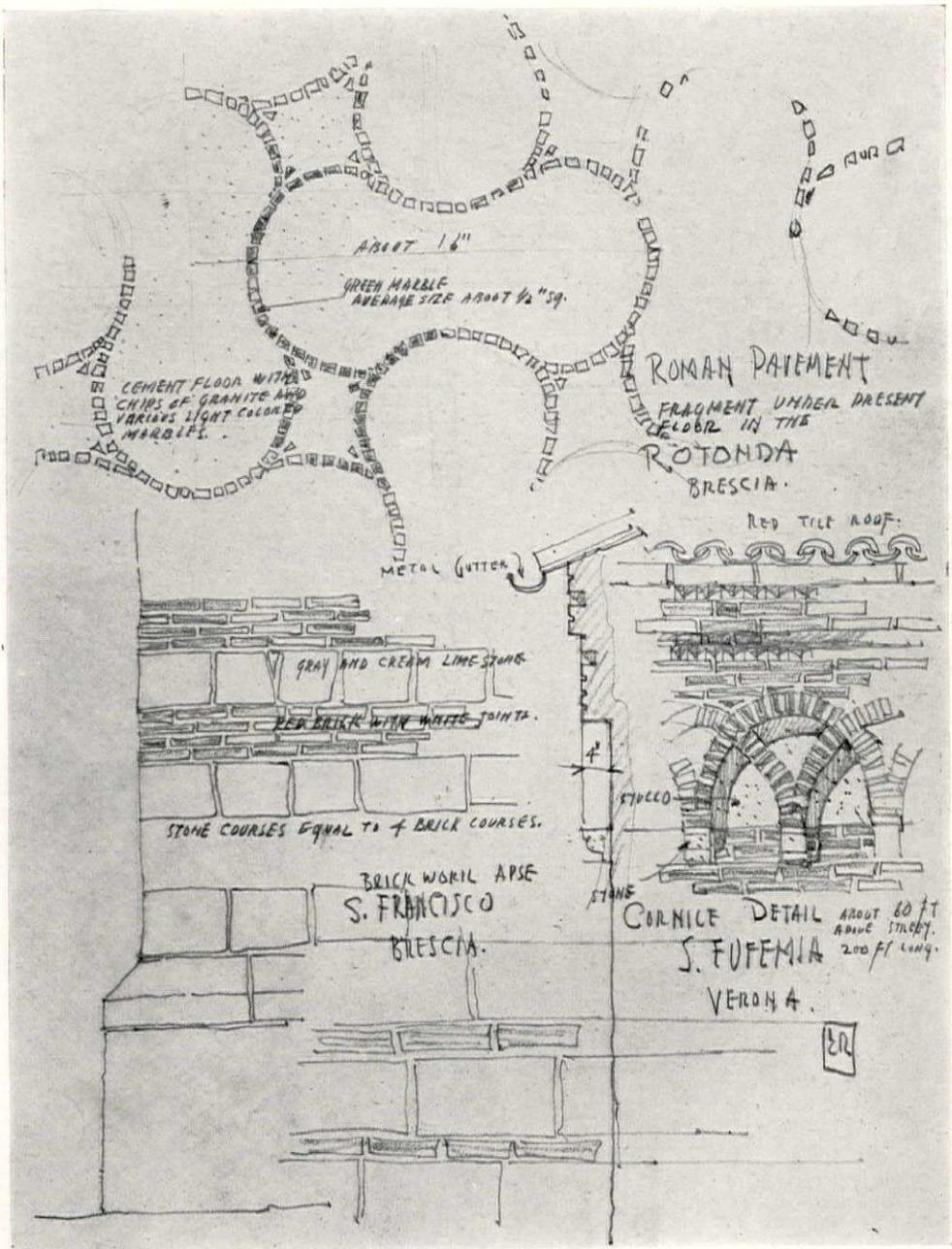


PLATE VIII. The Rotonda in Brescia was constructed upon the foundation of a Roman building. A fragment of the floor is here shown; this is of cement with inserts of various colored marbles. In the church of San Eufemia in Verona the use of interlacing arches is pleasing, the arches being made more pronounced by the stucco back.

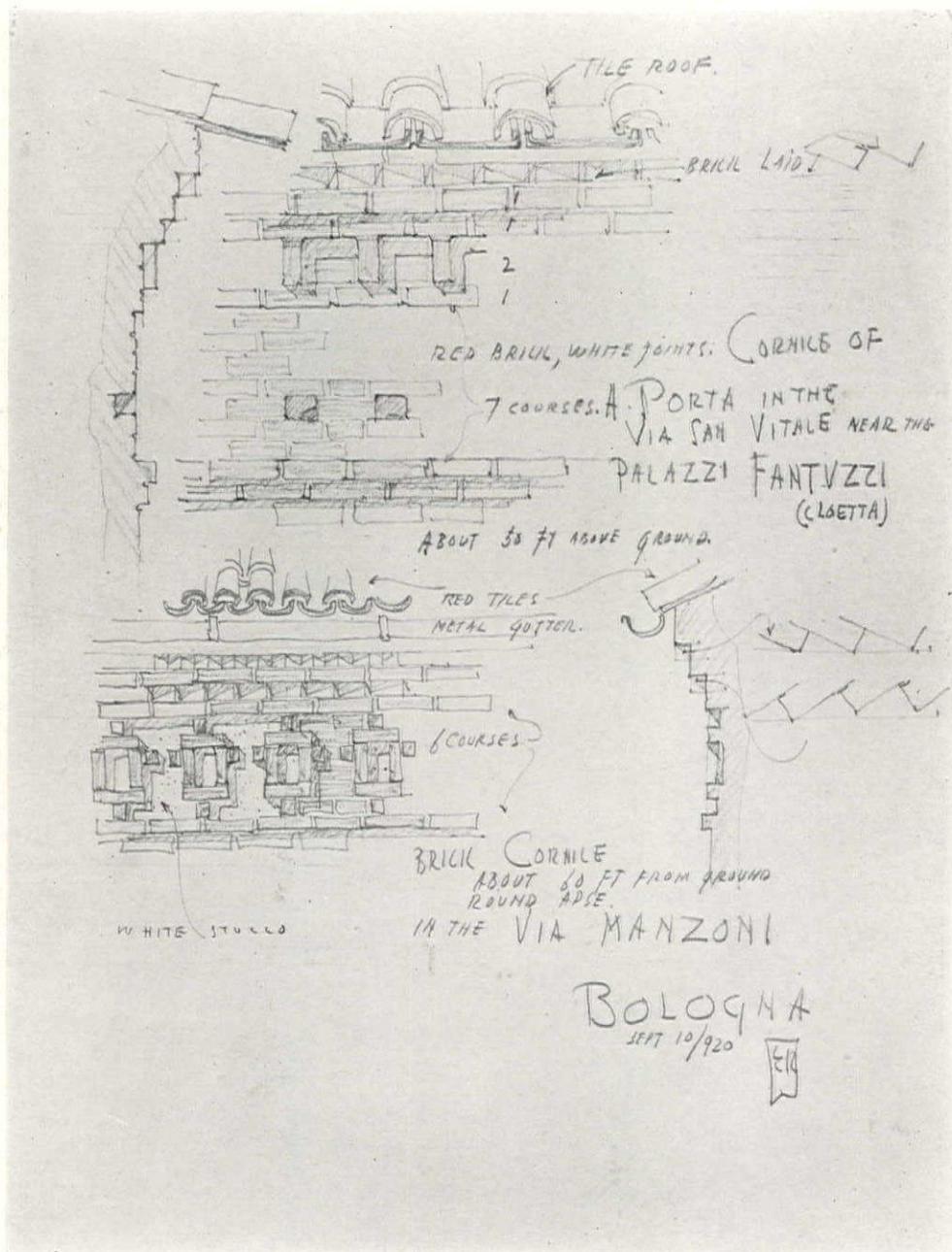


PLATE IX. The cornices of these two buildings in Bologna show an extremely simple use of brick with no special relieving feature. The set back of a brick in the center of the wide frieze in the Palazzo Fantuzzi adds interest without breaking the scale by panelling or the introduction of projecting lines.

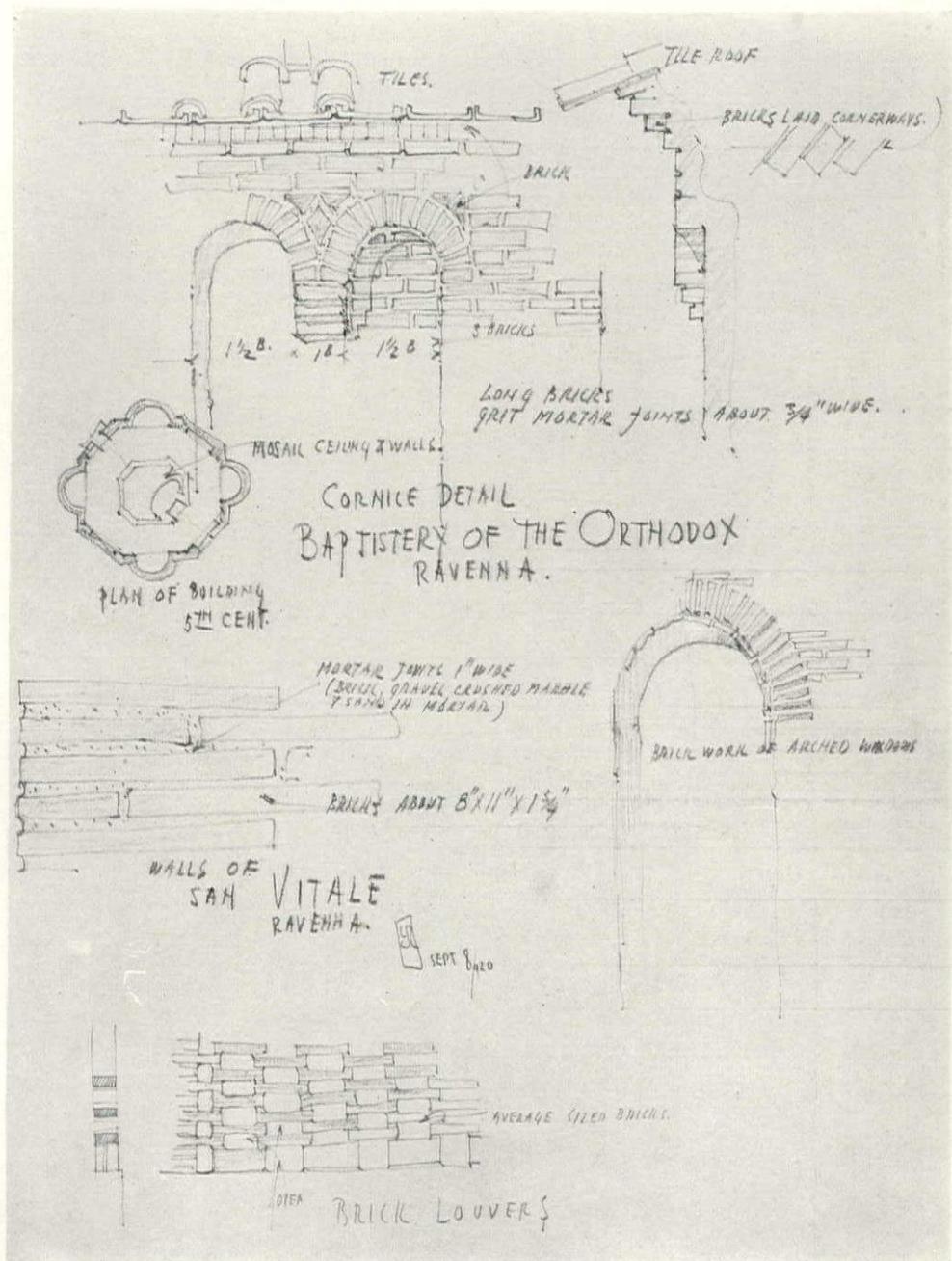
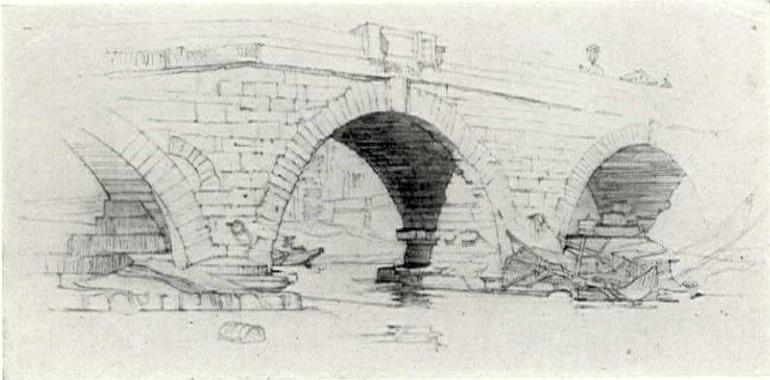


PLATE X. The brick work of Ravenna is noted for its excellence and the cornice and wall treatment of the Baptistery of the Orthodox show a refinement seldom found in such early buildings. The stretcher bricks around the window openings is quite unusual. In the walls of San Vitale the joints are almost as wide as the bricks themselves, giving a very light effect in color.

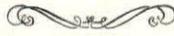
squares in a plain stucco frieze. The wall spaces are often ornamented in herringbone, basket, and square patterns, as in the church of Sante Sepolcro.

The precedent of the simple American Colonial brick work has been followed in the main faithfully and successfully for a number of years, but when we compare the patterns in brick work of the old Italian, French and Spanish with the patterns used by the modern designer, it hardly seems possible that there can be the slightest relationship. What with our passion for "something new," the ter-

rible recent precedent of the Victorian age, and the deep-rooted indifference of manufacturers (which is at last being somewhat changed), the surfaces and designs have been pretty bad. The fondness of many architects for bizarre jointings and colored mortar has not helped matters any. Within the past few years, however, there has been a definite and determined movement among architects to produce something in the way of brick work which will not be unworthy of the noble precedent to which we have such ready access for study and inspiration.



*Octroi, Barrière, Porte Louveciennes, Versailles
House, N°16 Rue d'Angoulême, Versailles*



*By Harold Donaldson Eberlein
and Leigh Hill French, Jr.*

THE PAIR OF LITTLE HOUSES, built for the accommodation of the municipal customs officers, and flanking the Porte Louveciennes of Versailles, afford a fascinating instance of French small civic architecture, fertile in material that might profitably be applied in the design of modest suburban houses in our own country—that is, if the architect and client are desirous of achieving the kind of urbanity that might be described as “sophistication without five servants.”

These customs posts were built at the beginning of the eighteenth century and present an excellent example of the Directoire Style. The internal arrangements, of course, are not suited to ordinary domestic requirements and there are no garden provisions to speak of. Nevertheless, there is the kernel of suggestion that may very readily be adapted to current needs, both in the matter of detail and composition. The walls are stuccoed and painted cream color.

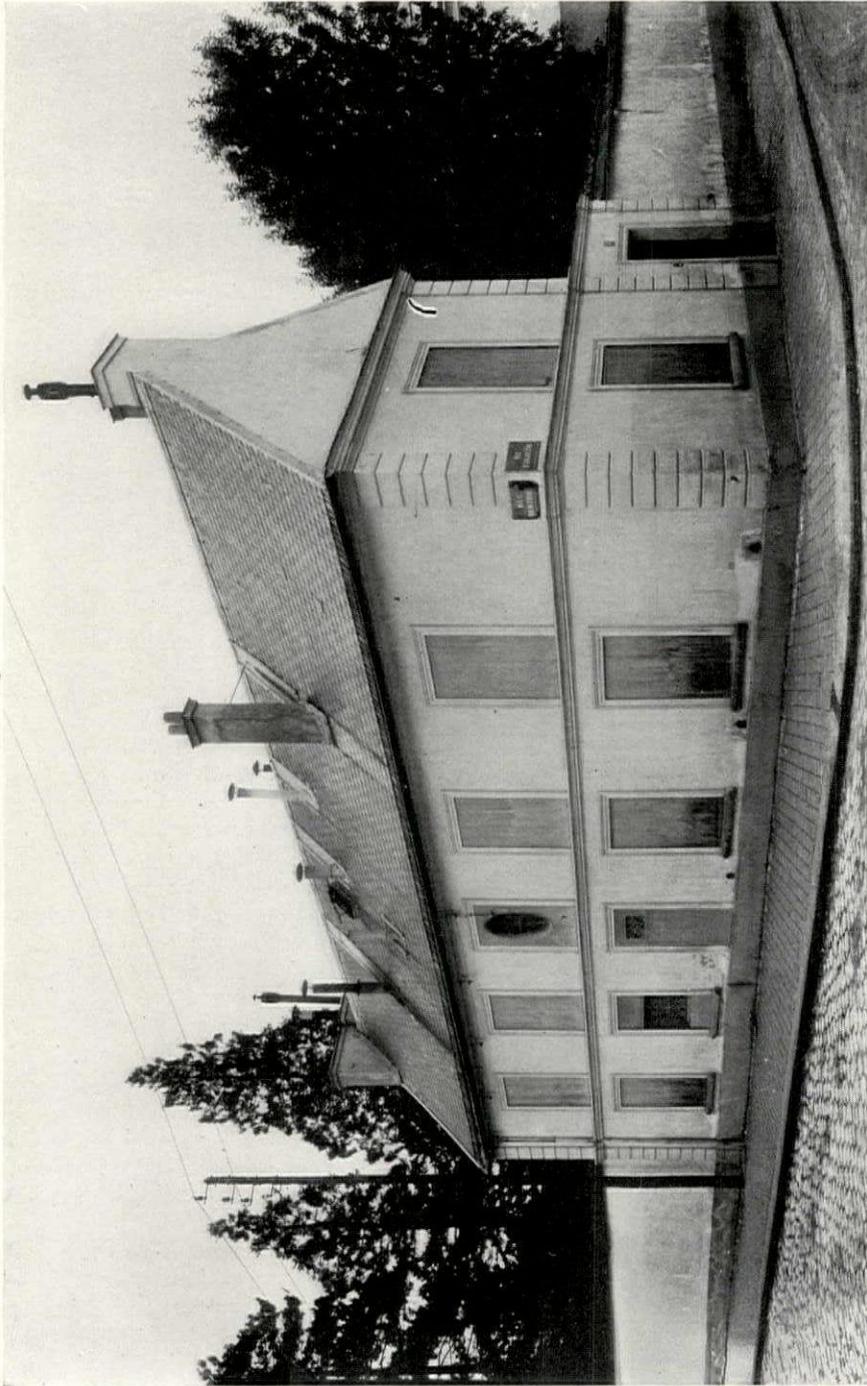
The little house at Numero 16 Rue d'Angoulême, is a dwelling without history or any particular local significance. Nevertheless, it challenges attention as a most agreeable bit of composition that might well be appropriated and turned to account on the score of suburban house design. There are certain whimsicalities about the structure that intrigue one's interest—(such, for instance, as the chimney at the gable and purposely off centre)—but afford no particular inspiration. All the same, a minute inspection of this tiny

establishment will repay the time spent upon it. The details are pure and pleasing and convey the impression of modest elegance and poise. In this connection it should be noted that the wrought iron grille of the door and several other bits of ironwork, are modern disfigurements.

Although the garden, in its present state, is squalid, disorderly and overgrown, sufficient traces of its original arrangement are still discernible to enable one, without much difficulty, to reconstruct a plan that was once charming and adequate for an unpretentious dwelling. Fortunately the original stone block paving before the south or garden front of the house is still in good preservation. The blocks are six inches square.

One of the pleasantest features about the house is the fact that it completely turns its back to the street and keeps its intimate outlook for the garden. This device, along with the high garden wall, ensure entire privacy, although the town is closely built up on all sides.

The stone walls are stuccoed and painted cream color, with the exception of the blank window niches on the two streets, which are painted grey to obviate the impression of blank walls. At first sight one might easily imagine that these had once been windows that were subsequently blocked up, but examination of the interior shows that windows were never intended there, and the bit of architectural pleasantry evinced in the niche treatment is purely a concession to the feelings of passers-by.



The Architectural Record.

North and West Fronts.
NO. 16, RUE D'ANGOULEME, VERSAILLES.

June, 1923



June, 1923

Garden Front, South,
NO. 16, RUE D'ANGOULEME, VERSAILLES.

The Architectural Record.



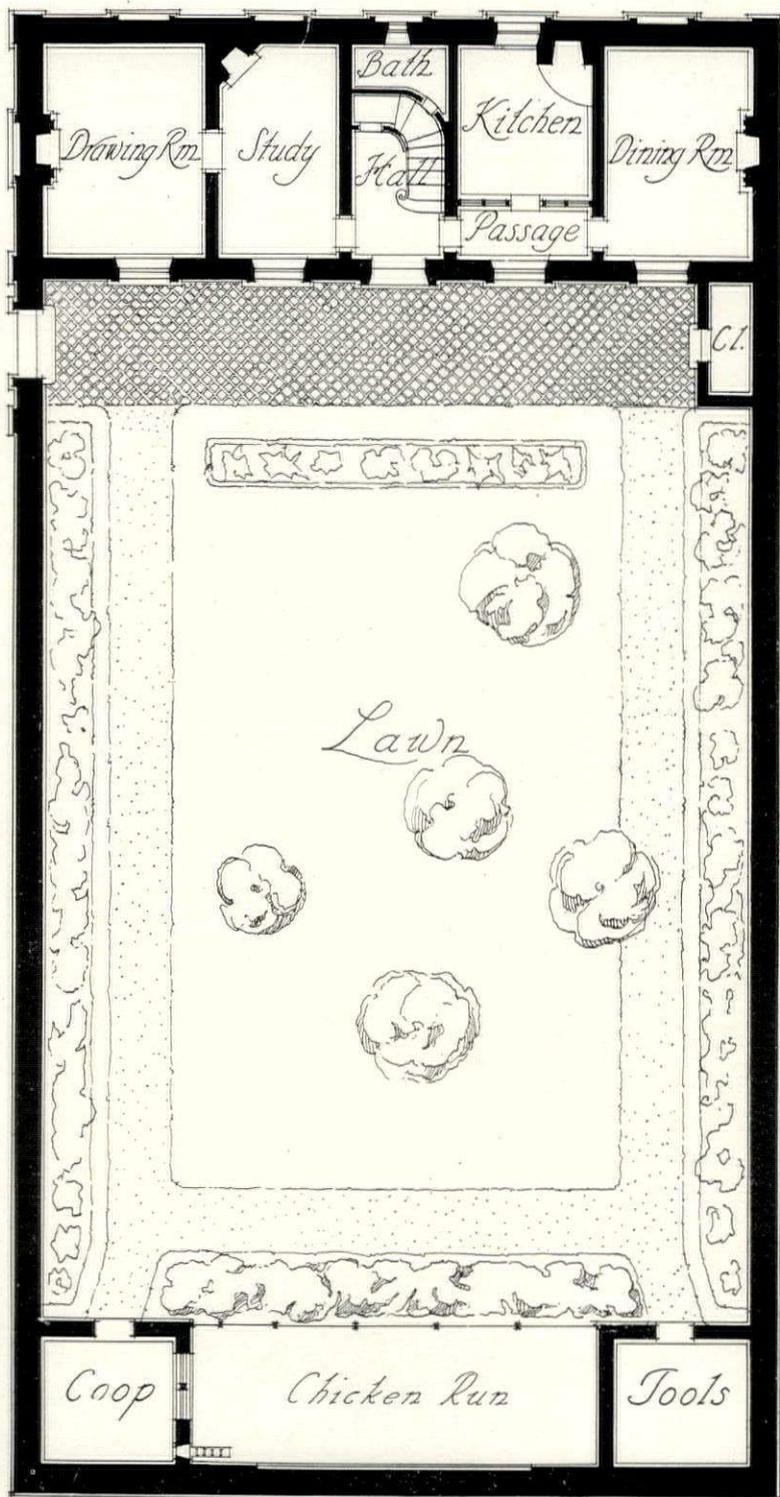
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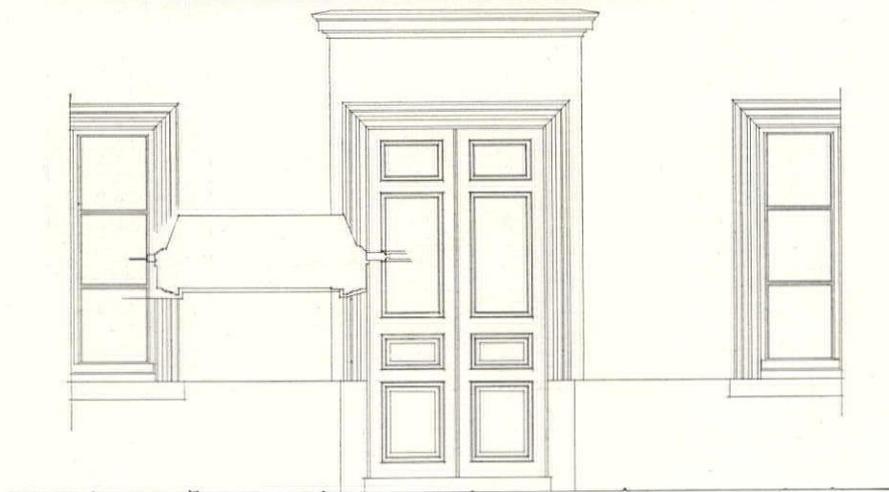
June, 1923

Entrance Gateway.

NO. 16, RUE D'ANGOULEME, VERSAILLES.

[554]





Elevation

*Entrance Doorway
16 Rue D'Angoulême
Versailles*

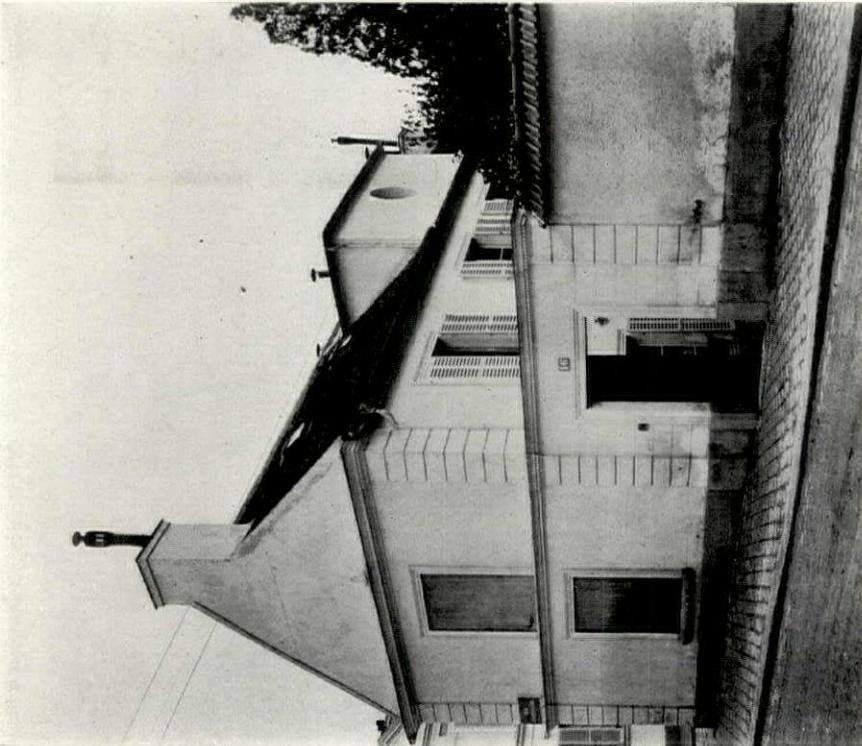
Scale



The Architectural Record.

June, 1923

House Door, Garden Front.
NO. 16, RUE D'ANGOULEME, VERSAILLES.



The Architectural Record.

West Front.

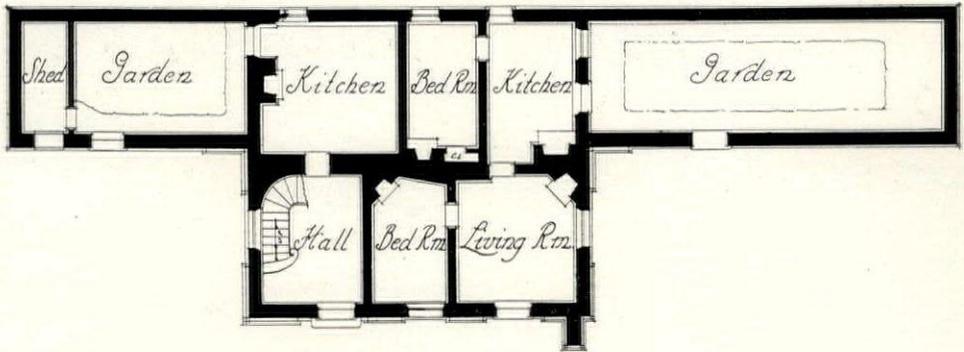
NO. 16, RUE D'ANGOULEME,
VERSAILLES.



June, 1923

East and North Fronts.

OCTROI. BARRIERE, PORTE LOUVECIENNES,
VERSAILLES.



Plan of Ground Floor

*Octroi-Barrière
Porte Louveciennes
Versailles*

5 0 5 10 15 20 25

Scale



The Architectural Record.

June, 1923

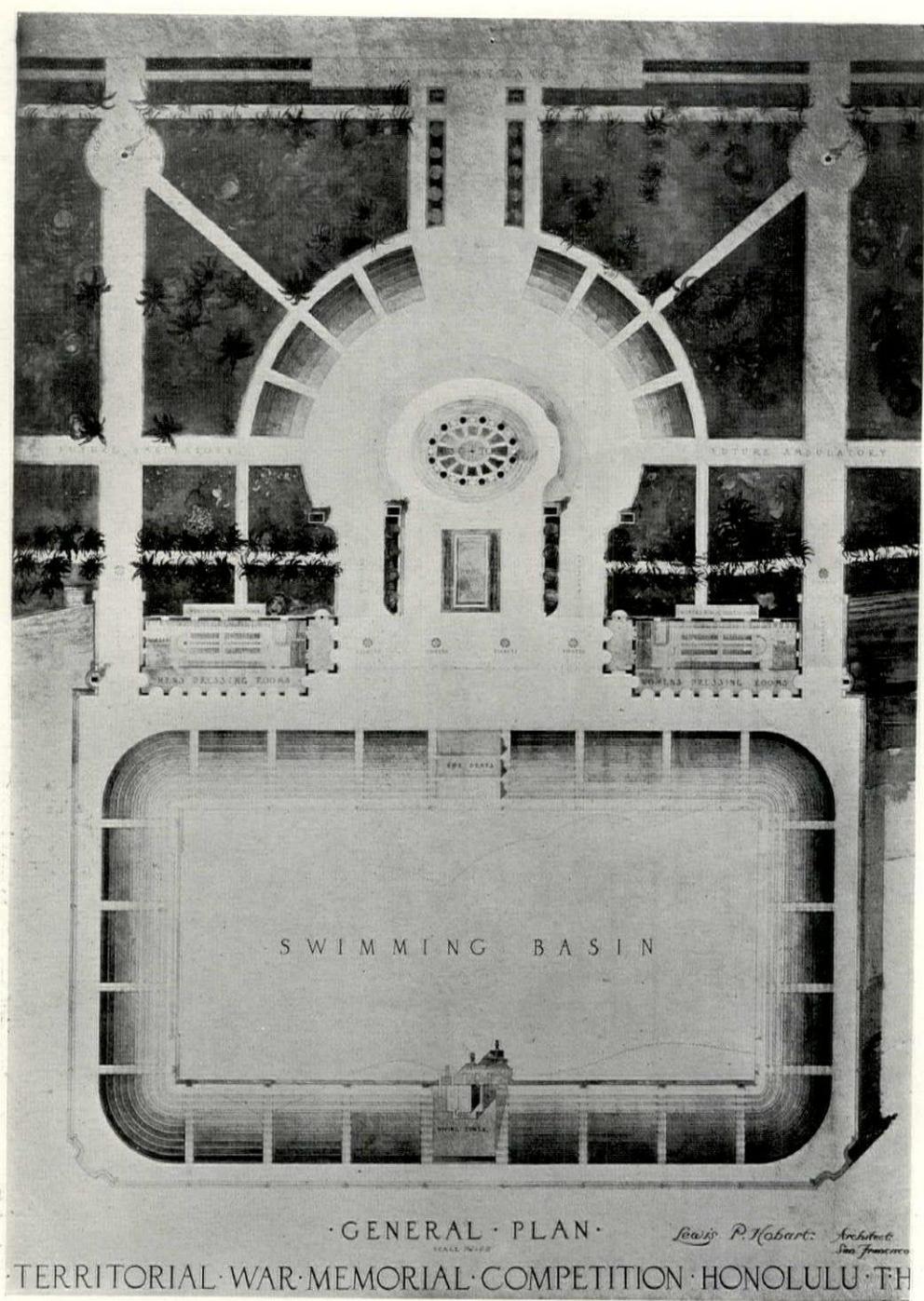
Details of East Elevation.
OCTROL, BARRIERE, PORTE LOUVECIENNES, VERSAILLES.



The Architectural Record.

June, 1923

South Front Within Gate.
OCTROL, BARRIERE, PORTE LOUVECIENNES, VERSAILLES.



The Architectural Record.

June, 1923

PRIZE WINNING DESIGN.
 Lewis P. Hobart, Architect.



TEMPLE OF MUSIC *and* WATER COLOSSEUM ~



MEMORIAL PARK, WAIKIKI BEACH, HONOLULU

By
George Burnap

FOUR YEARS AGO in April the legislature of the territory of Hawaii provided for the acquisition of beach property at Waikiki in Honolulu for the creation of a Memorial Park. Two years later the legislature further provided the sum of \$250,000 for the purpose of constructing a memorial at Memorial Park, Waikiki, "to the men and women of Hawaii who served during the great war." An architectural competition for the design of the memorial was immediately held by the Territorial War Memorial Commission, consisting of three members appointed by the Governor, and in July of last year the prize was awarded for the best design.

The successful competitor was Lewis P. Hobart, of San Francisco, graduate of the Paris Beaux Arts, for ten years practicing architect in New York City and since the earthquake in 1906 established on the western coast. Second place was awarded to Albert Kelsey, of Philadelphia.

The location of the Memorial Park is unique, situated directly on the seashore and separated from the existing Kapiolani Park by Kalakaua Avenue, a broad boulevard running from Honolulu to Diamond Head. Nearby to the north are the public baths and aquarium. On the other side of the boulevard are the Zoological Garden, a polo field and tennis courts.

The site of the War Memorial for the American Legion within the newly acquired area is a beautiful and colorful one with park foliage and green mountains as background in one direction, and the deep blue of the tropical waters with white clouds along the horizon in the other

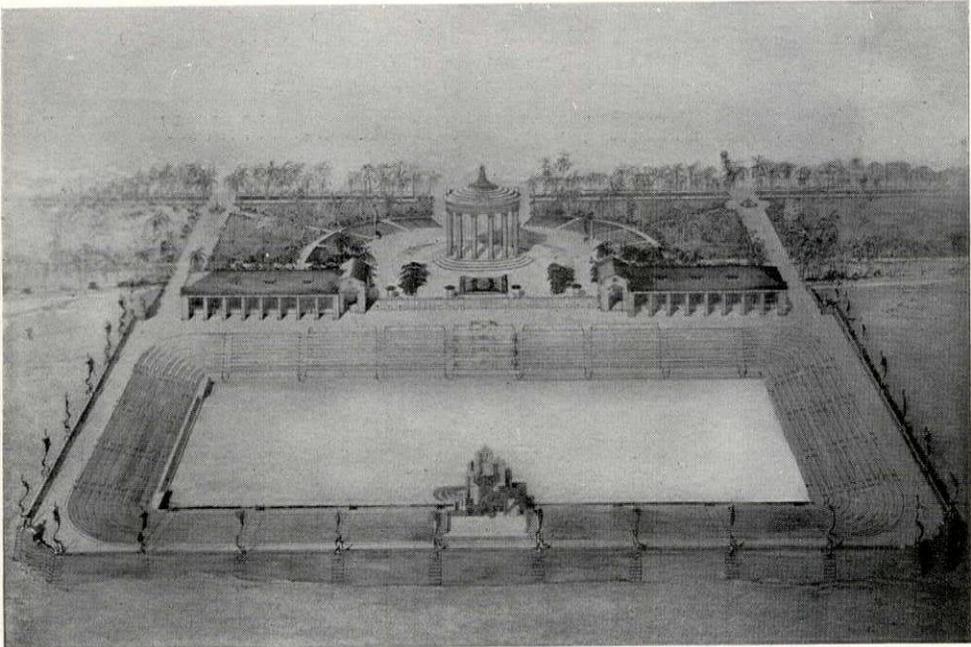
The competition program calls for a natatorium not less than 100 meters long, with dressing rooms for both men and women, to be built over a channel already dredged in the coral formation at Waikiki Beach, opposite Kapiolani Park, and also for a temple of music in the park adjacent to the natatorium.

The problem demands that the various elements be tied together, the temple of music kept in composition with the natatorium and the entire design in harmony with climatic conditions where shade is extremely desirable.

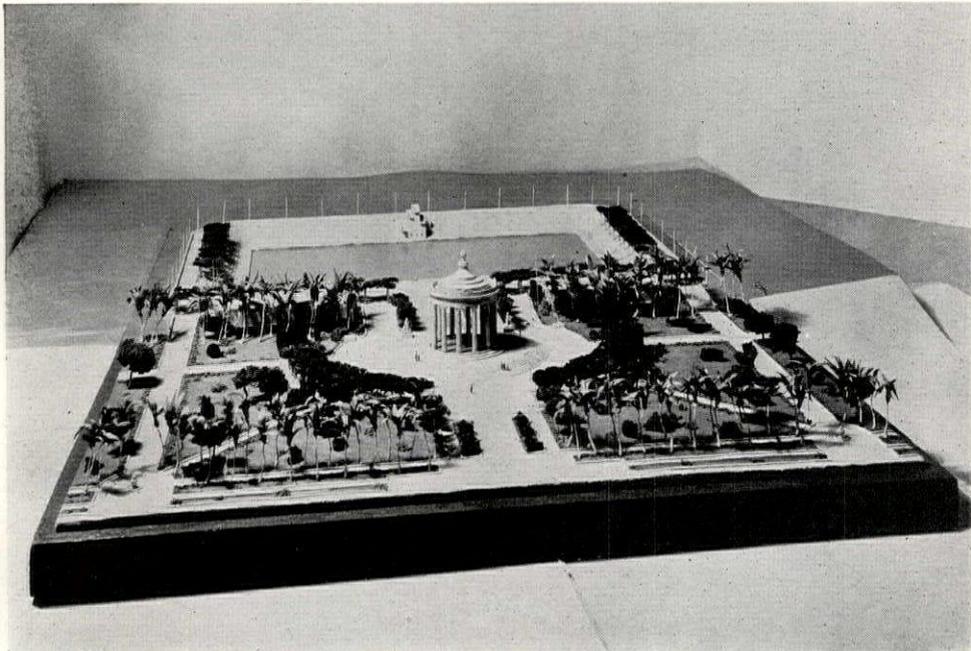
Both of the premiated designs herewith illustrated show excellence of scheme and presentation. The drawings of Mr. Hobart have been rendered since winning the competition, which called for line indication. The conditions of the program were so closely drawn and factors of site so fixed as to bring about close similarity in the designs submitted.

Mr. Kelsey's plan gives architectural prominence to twin bath houses, designed with a vis-à-vis and pavilions in scale with the temple of music and disposed as a portal to the water colosseum; the area of the park is somewhat minimized by introduction of a "circus green" and lateral gardens, spirited though these features would be in themselves if given the same care to exquisite detail and climatic quality of architectural embellishment that characterize Mr. Kelsey's Pan-American garden in Washington. Mr. Hobart's plan shows uninterrupted approaches to the natatorium, no partitioning of area and incidental seating accommodation encircling the temple of music. His conception undoubtedly calls for less expenditure than that of Mr. Kelsey.

The accepted design of Mr. Hobart, as



Perspective.



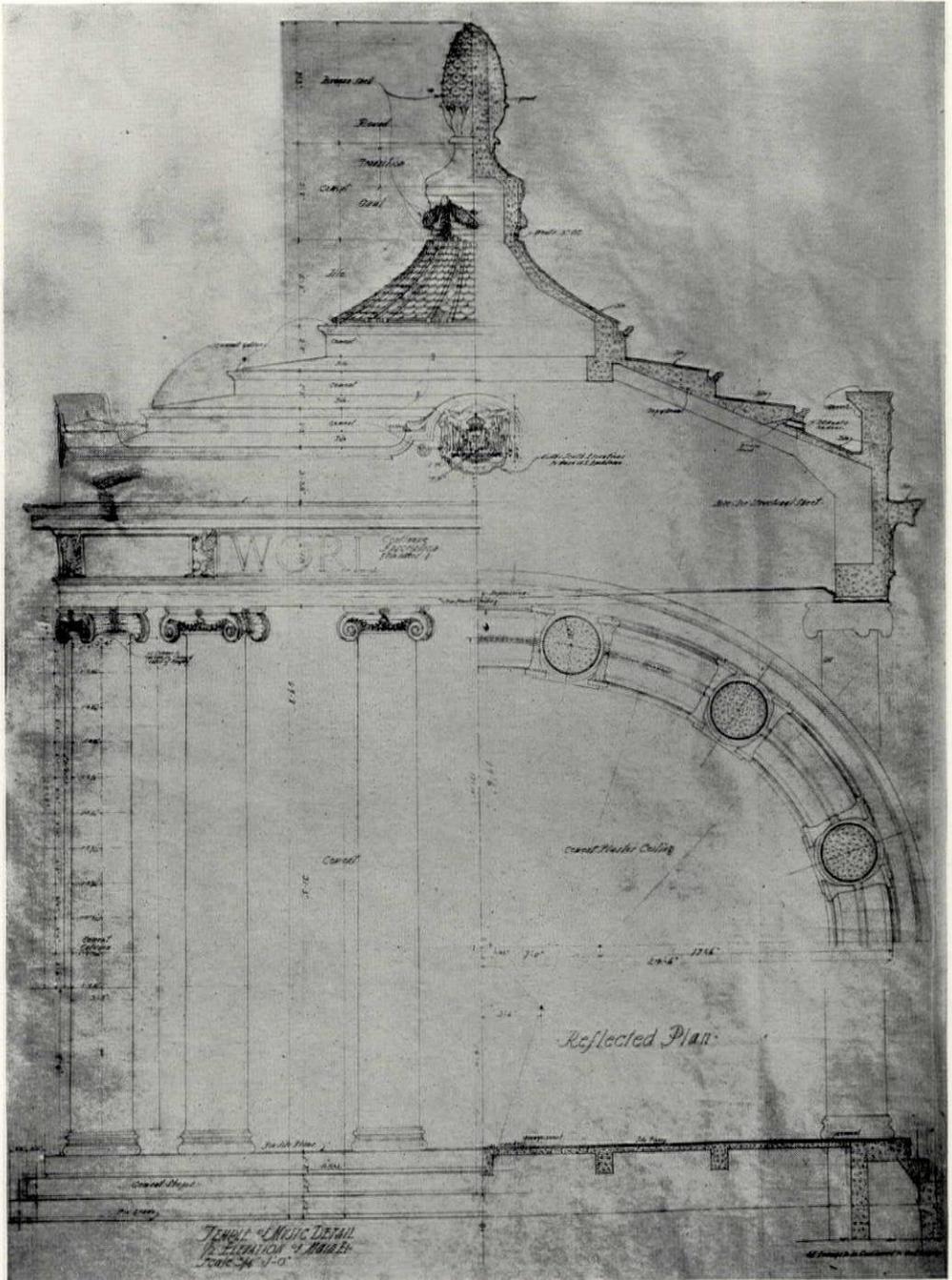
The Architectural Record.

June, 1923

Model—Prize Winning Design.

TERRITORIAL WAR MEMORIAL COMPETITION, HONOLULU.

Lewis P. Hobart, Architect.



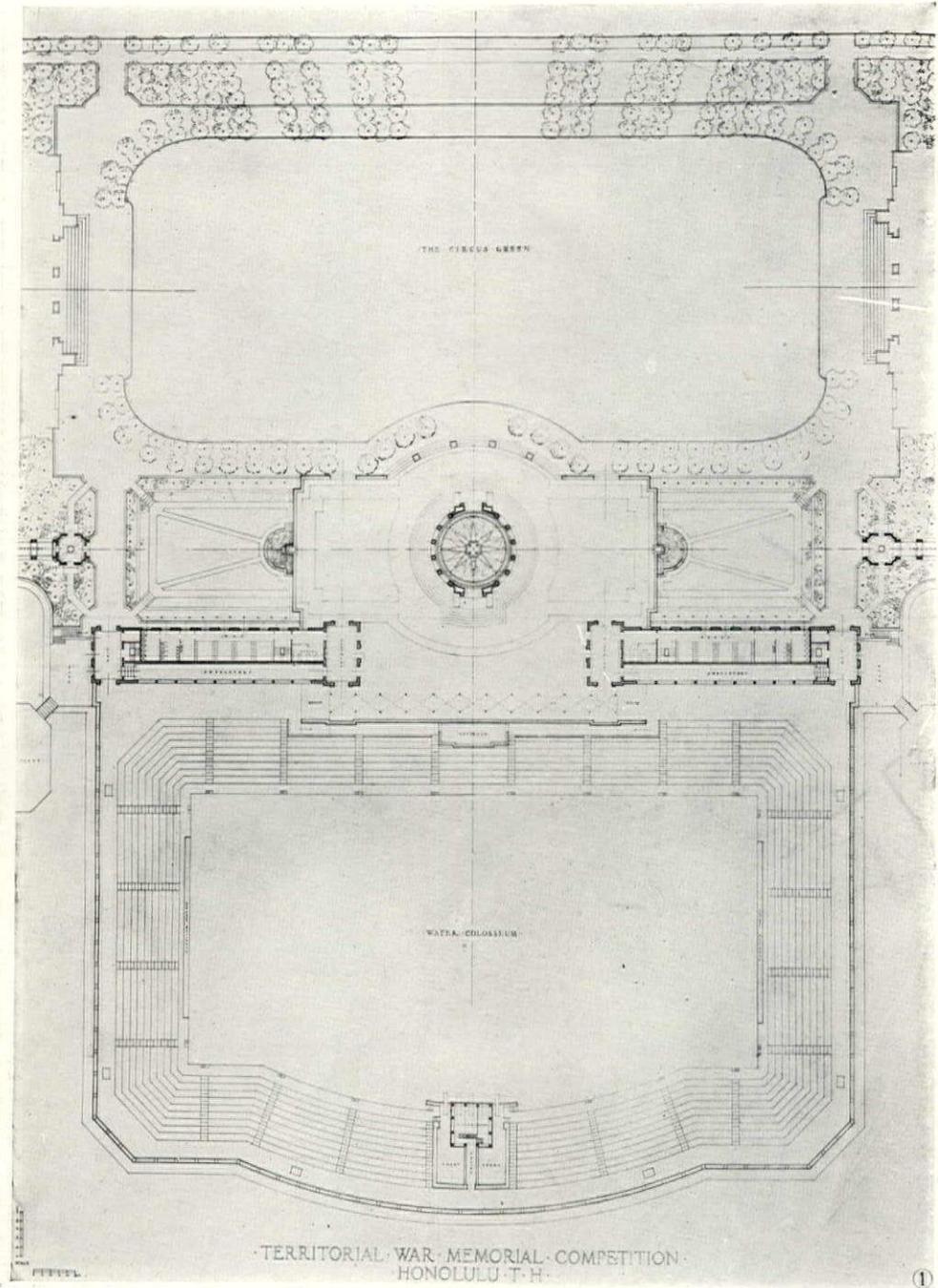
The Architectural Record.

June, 1923

Scale Detail of Temple.

PRIZE WINNING DESIGN, TERRITORIAL WAR MEMORIAL COMPETITION, HONOLULU.

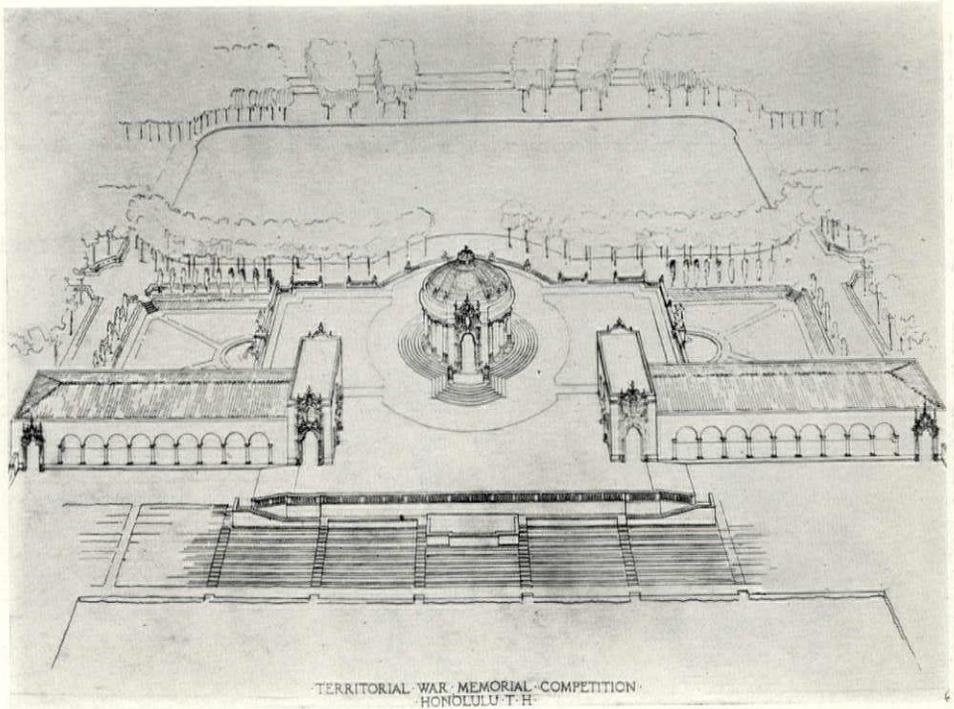
Lewis P. Hobart, Architect.



The Architectural Record.

June, 1923

SECOND PRIZE.
Albert Kelsey, Architect.



TERRITORIAL WAR MEMORIAL COMPETITION
HONOLULU T.H.

PERSPECTIVE.

Albert Kelsey, Architect.

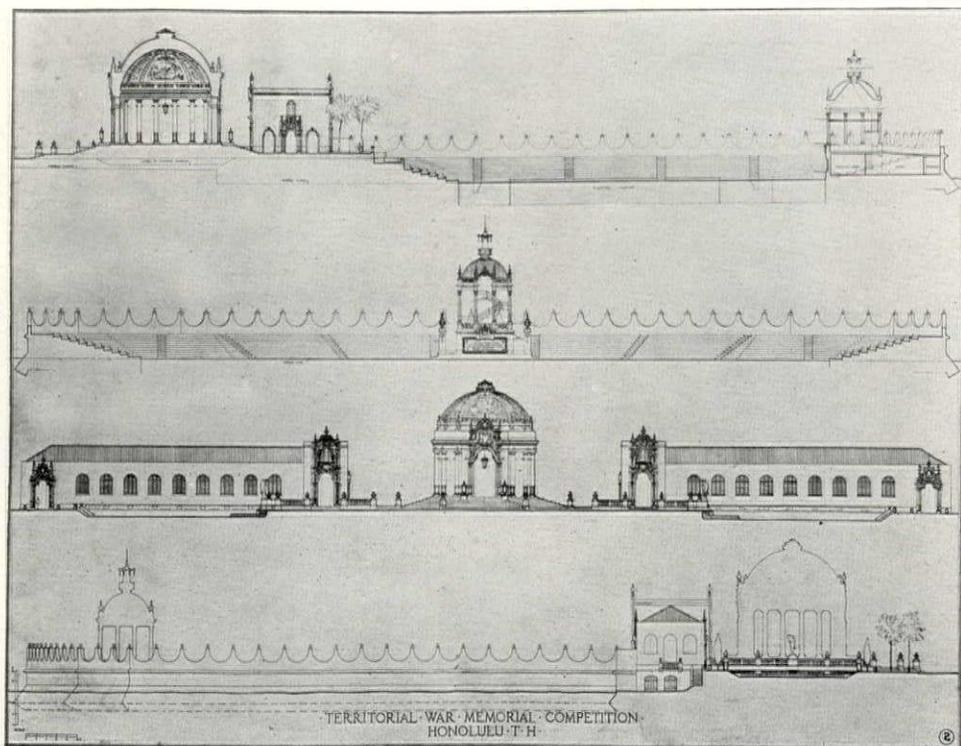
revised for execution, provides for a natatorium of concrete construction 330 feet long and 150 feet wide, surrounded by tiers of seats ample for 6,500 spectators. There are starting platforms 14 feet wide at either end. The diving tower is also of concrete—the height being determined by the rules of the Athletic Association. The promenade is protected from the sea spray by an overhanging outer wall below the parapet. Besides the broad steps that approach the temple leading to the general level of the public space of the natatorium there are four ramps that give easy access to the promenade.

The sea water in the pool will be kept constantly fresh by the flow through openings at either end, which is checked so there will be no current. There is a rise and fall of the tide at Honolulu of only twenty-two inches. There are two advantages in building the pool over the channel—extra depth of water in the pool and shallow water where are placed

the foundations for the seating.

In further developing the scheme with the authorities at Honolulu, it was decided to make the natatorium for Olympic games only. These professional meets will be held only at night, at which times the pool will be illuminated by lights strung across the pool from cables on removable poles. When there is no professional swimming the general public will be allowed to use the pool, there being the public bath with dressing rooms adjacent.

The model of the memorial as it will be constructed shows a subordination of the flanking bath houses which had conspicuous place in both of the winning designs. Dressing facilities are provided in open sheds behind high enclosing walls, with small gardens inside these walls. The men's bath house will accommodate 150 men and contains showers and toilets, with alcoves for the various swimming clubs. The women's bath house contains the same accommodations for 50 women.



DETAIL DRAWING.
Abert Kelsey, Architect.

also space for an electric control room.

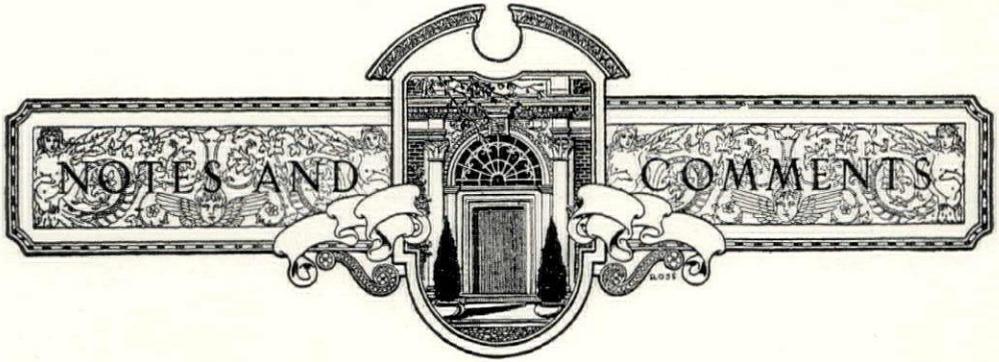
The temple of music is of concrete construction, oval in plan, 40 feet in diameter on the main axis and 50 feet on the other dimension. The total height is 70 feet. The finial is of bronze in the form of a pineapple, with the upper portion of the roof in tile. There are medallions on the parapet, the two on the main axis bearing the coat of arms of Hawaii and the two on the secondary axis that of the United States. There will be a hung ceiling of hard plaster, slightly convex to avoid the sound being caught in the dome, to be covered with canvas for painted decoration. The floor of the temple is tile in colorful pattern; in the center is a bronze plaque of the emblem of the American Legion. The temple will be lighted from the floor so as to illuminate the decorated ceiling and also by side lights behind the plaques that will pick up the bronze and tile top.

The planting will consist of two rows

of palm trees as shown on the photographs and drawings; these already exist on the site. There are also already on the site two very beautiful banyan trees and their preservation with the placement of others to continue the north and south walls is a part of the plan. The low, flat trees planted for shade are hau trees which grow profusely in the islands and are well adapted for this purpose, being used at several other places at Waikiki Beach.

The work is in charge of Lyman H. Bigelow, Superintendent of Public Works for the Territory. Mr. Hobart is retained as supervisor of construction.

The memorial when completed will become a chief object of interest in Honolulu and, following the construction of the Steinhart Aquarium nearing completion in Golden Gate Park by the same designer, will identify the name of Lewis P. Hobart prominently in the field of park architecture.



**Butler & Rodman
Win First Prize
in The Modern
Hospital's Small
Hospital Competition.**

study of small-hospital architecture, and has created a wide interest both in the architectural and in the medical profession. Progress in the construction and upkeep of large hospitals, complete in all the essentials demanded by modern science, has been notable in cities of the first rank. However, little attention has been given to the development of self-contained small hospitals, and the lesser towns have been obliged to transport their sick to the nearest large city or depend upon the inadequate facilities of buildings antiquated in plan and equipment.

The present competition was inaugurated by The Modern Hospital with a two-fold purpose in view; first, to stimulate the building of small hospitals of maximum efficiency and worth of design at moderate cost, and second, to develop plans combining simplicity of design and good taste, with a compact arrangement of the various departments, the plans to be available for the use of trustees and directors of small-size hospitals.

The requirements of the hospital as stipulated in the general program were that the building should consist of not less than thirty nor more than forty beds and should provide for private and semi-private rooms, women's, men's, maternity and children's wards, with variations in the number and capacity of each; separate service units for private and ward patients, with at least one complement on each floor; three veranda spaces; an operating department, consisting

Announcement of the awards in The Modern Hospital's international small-hospital competition is made in the May number of that publication. The competition was intended to be the first step in a systematic, co-operative

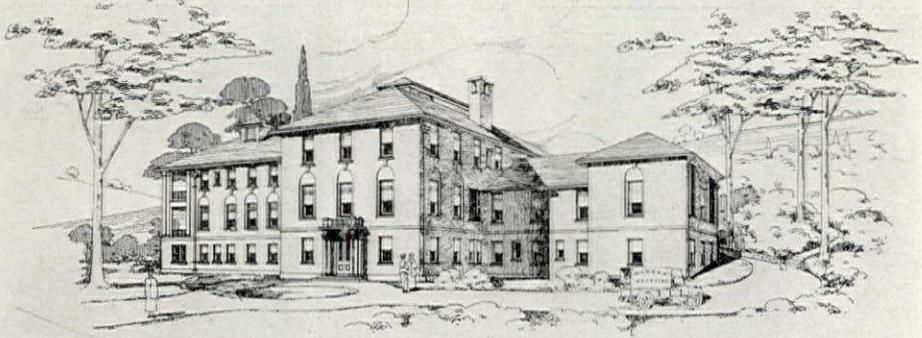
of operating room, doctors' rooms, nurses' workrooms, x-ray rooms, laboratory, etc. The service units—kitchen, laundry, boiler room, storage room, etc.—were likewise to be included in the one building. Provision was also to be made for future expansion.

The jury of award, composed of Dr. S. S. Goldwater, of New York; Clarence H. Johnston, of St. Paul; William Buck Stratton, of Detroit; Asa S. Bacon, of Chicago, and Miss Adelaide M. Lewis, of Kewanee, Ill., met in Chicago on March 5-7 and selected the five designs they judged most meritorious.

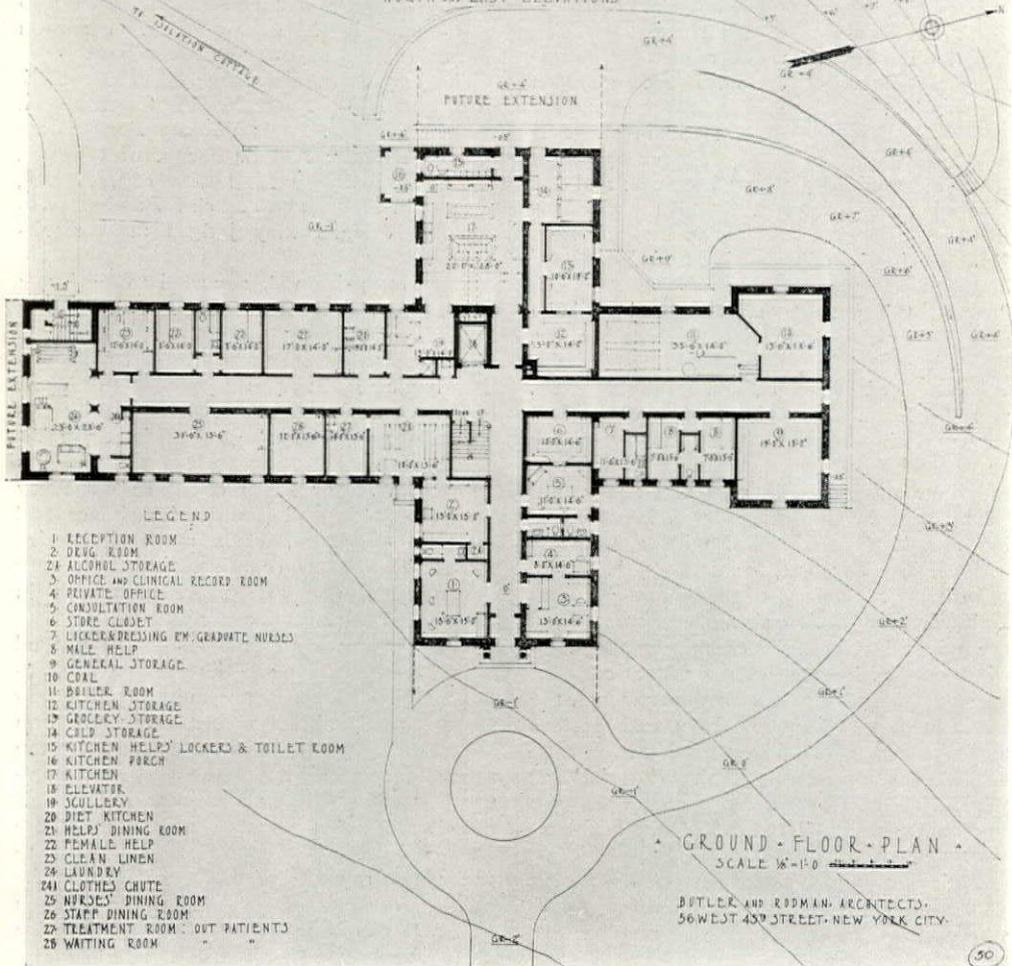
The first prize was awarded to Butler & Rodman, of New York City. Mr. Charles A. Butler, senior member of the firm, is known as an authority on hospital construction, having spent several years in this work in France during the war, after winning his experience and recognition in this country.

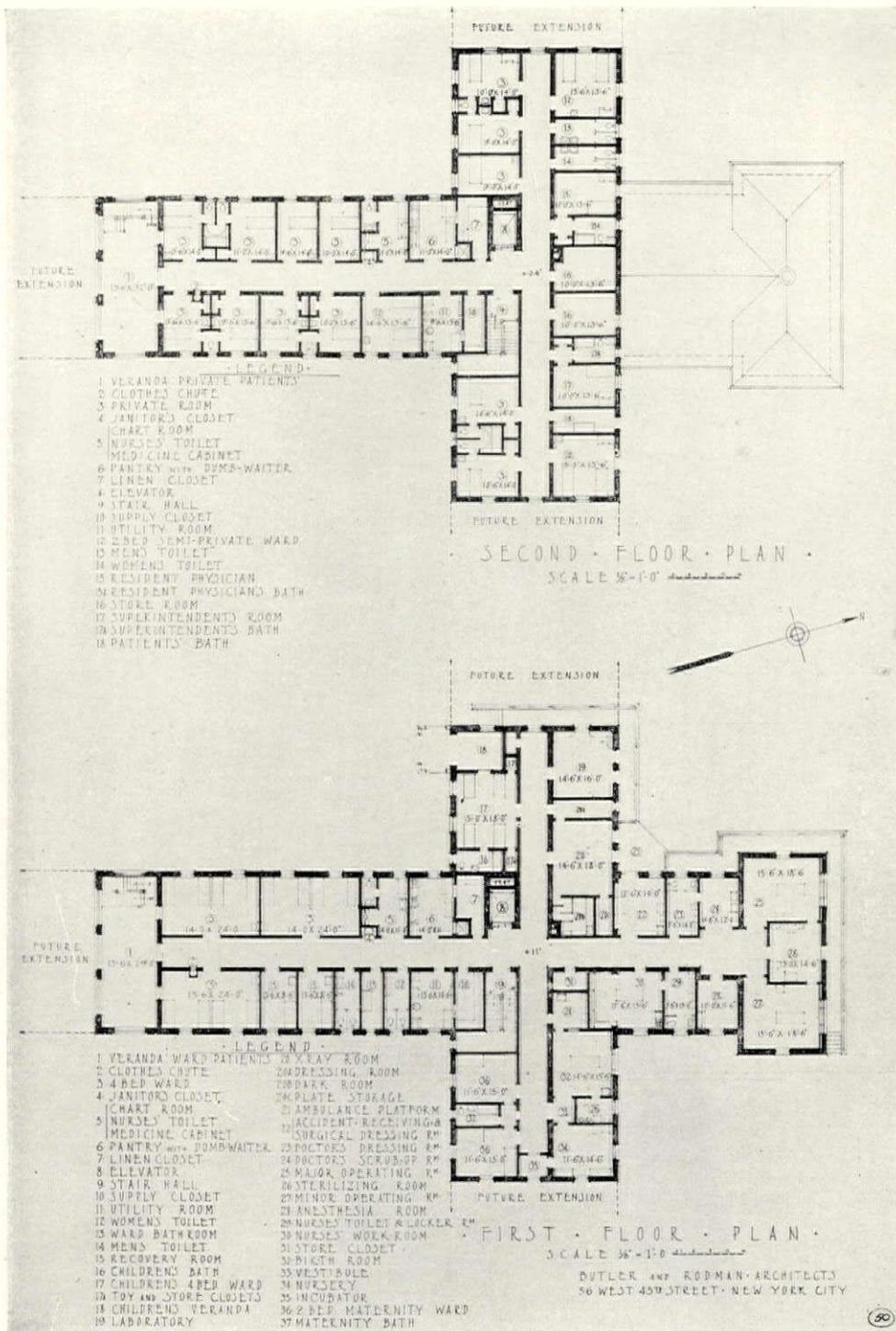
The plan by Butler & Rodman provides an east, west or south exposure for every patient's room, and permits (1) the central location of stairs, elevators and service rooms; (2) the segregation of the different departments, and (3) future expansion in three different directions.

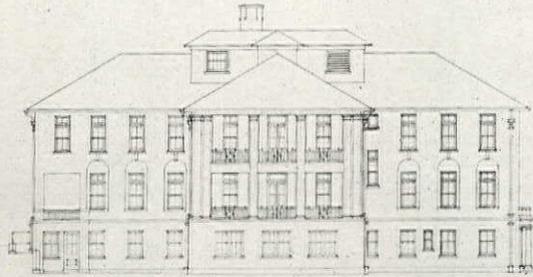
The architects selected a site on ground rising gradually toward the northwest, placing the business section and the admitting and out-patients' section in the basement, on the east, and the ambulance entrance on the main floor level. Since the service departments could not be housed in another building, it was necessary to place them in the least objectionable locations. Reference to the plans reproduced here will show the method of disposing of them, the kitchen under the children's ward and the laundry under the main airing balcony. Each department has been so arranged that it can be approached without disturbing the activities in any other department.



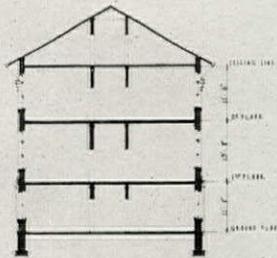
PERSPECTIVE VIEW
NORTH AND EAST ELEVATIONS



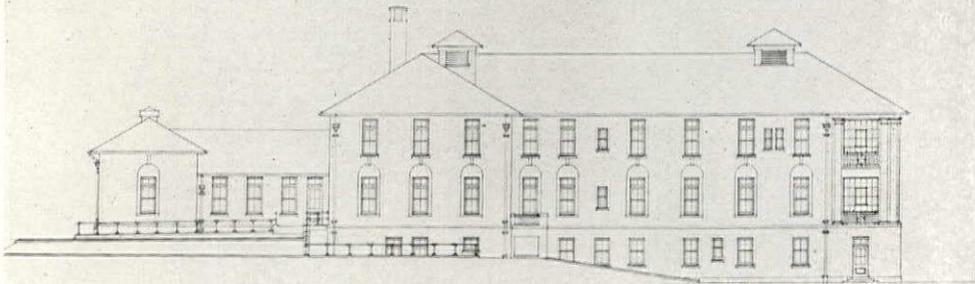




• SOUTH-ELEVATION •
SCALE 1/8"=1'-0"



• SECTION •



• WEST-ELEVATION •
SCALE 1/8"=1'-0"

DOTLER AND ROBMAN-ARCHITECTS-
56 WEST 45TH STREET-NEW YORK CITY.

(30)

The general shape of the building and the pleasant skyline should give a very satisfactory effect. The construction is simple and indicates the use of materials and workmanship easily procurable in almost any locality.

The second prize design, by John J. Roth of Los Angeles, also represents an economical type of construction, and the location of departments makes for efficiency of operation. The exterior is especially interesting in that attention has been given to form and color to an unusual degree.

The third prize design, by Ernest C. Hoedtke of Cambridge, Mass., is somewhat more expensive than the competition warranted, but the solution of the problem is one of the best.

Honorable mention was made of other designs so excellent that they ranked but a shade below the prize winners. The complete presentation of the series of designs and the findings of the jury, published in the *Modern Hospital* for May, June, July and August, should find a place in every architect's library.

ELOISE OLMPSTED.

Awards in the Indianapolis World War Memorial Competition.

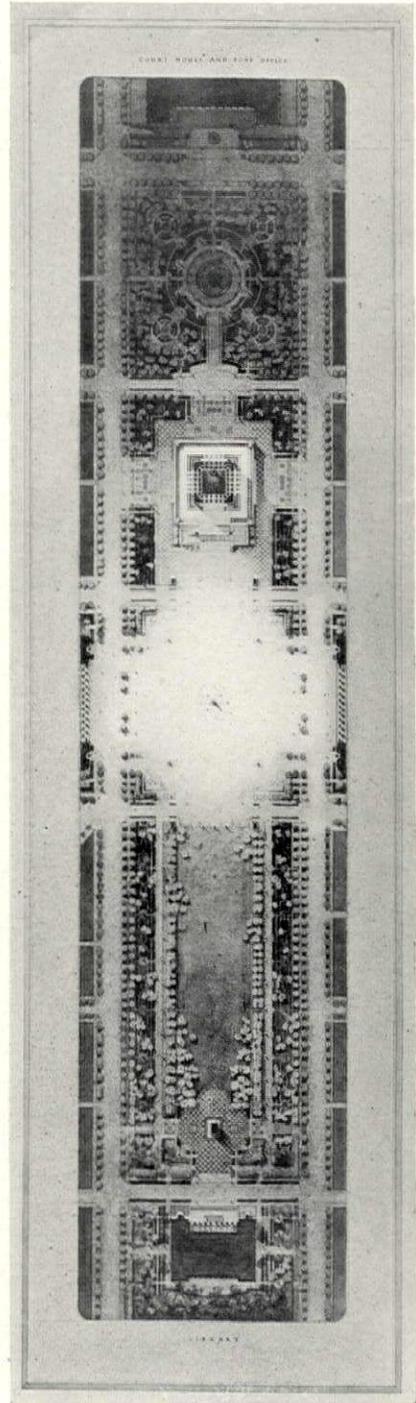
In the competition for the Indianapolis World War Memorial, first place was awarded to Walker & Weeks of Cleveland. The jury, which consisted of Henry Bacon, Charles A. Platt and Milton B.

Medary, stated in making the award that the winning firm had "presented indisputable evidence of being the best qualified of all the competitors to design and supervise the construction of the proposed memorial."

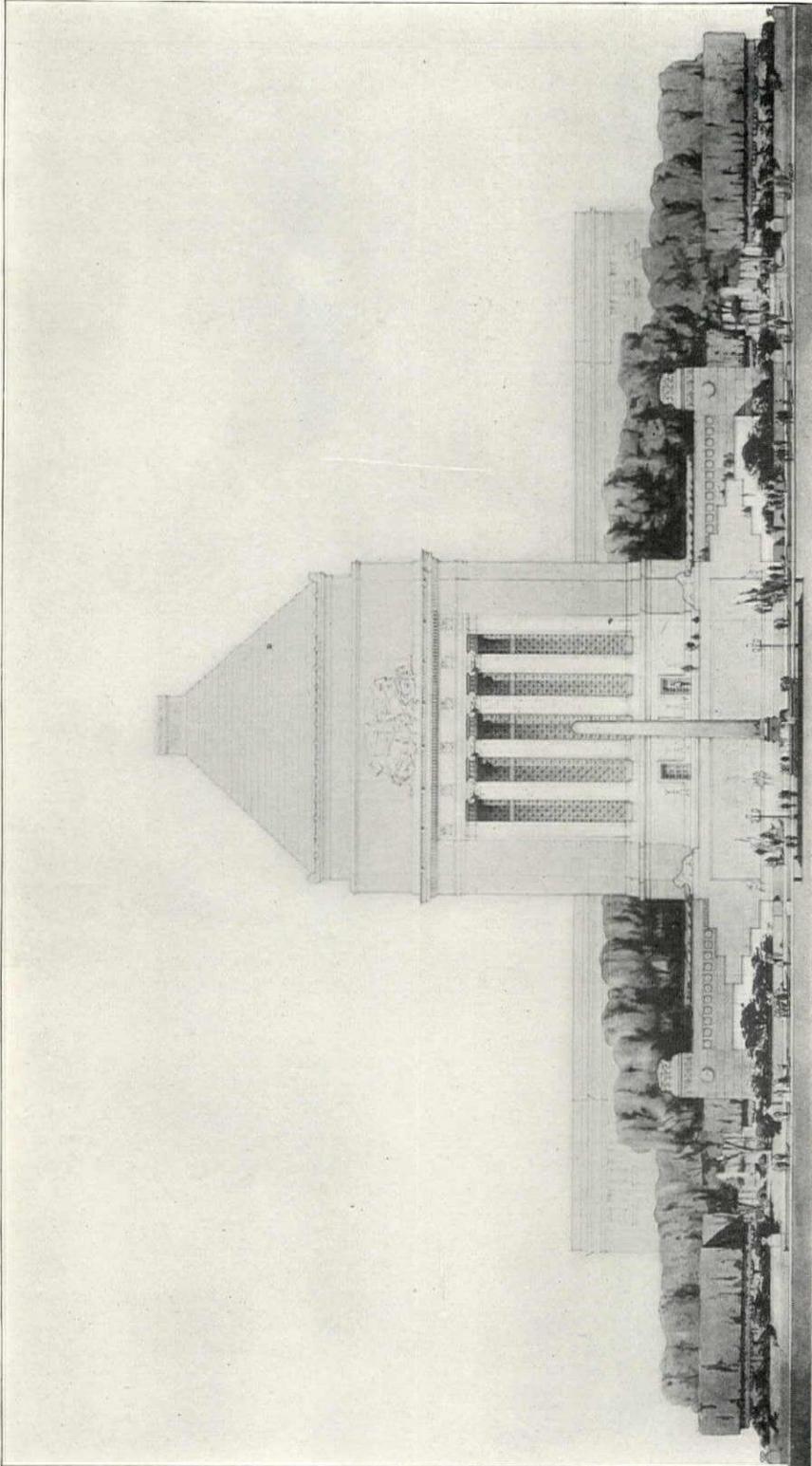
By the terms of the contest, free scope was given for the exercise of originality by the architect, with the understanding that although the winner was to be employed to carry out the project, the winning design need not be used in its entirety. However, Walker & Weeks' design, which is illustrated here, has proven so acceptable to the Memorial Commission that it will undoubtedly be executed virtually as shown.

The memorial will be the central feature of a group plan, with the new library at one end and the federal building at the other. Between are five city blocks, one of which will be occupied by the memorial, the others being developed as a formal mall or garden. At one end of the site a cenotaph will be erected to the memory of an unknown soldier.

The base of the memorial, which is two



Group Plan.
INDIANAPOLIS WAR MEMORIAL.
Walker & Weeks, Architects.



The Architectural Record

Winning Design.
INDIANAPOLIS WAR MEMORIAL COMPETITION.
Walker & Weeks, Architects.

June, 1923



Winning Design.
INDIANAPOLIS WAR MEMORIAL
COMPETITION.
Walker & Weeks, Architects.

hundred and eight feet square and twenty feet high, will contain rooms for the use of patriotic and civic organizations. Upon it will stand a structure ninety-six feet square and one hundred and seventy feet high, with a pyramidal roof. This will enshrine an heroic figure of Peace Triumphant.

The scheme provides that future building development adjacent to the mall shall be

restricted in height, type and material, so that eventually a consistent and harmonious whole will be attained.

Three prizes of \$12,000, \$10,000 and \$7,500 were offered to competitors, and the total commission of the winning firm is to be \$120,000. It is estimated that the cost of the memorial will be \$2,000,000.

I. T. FRARY.

**The Architecture
of Renaissance
Spain—Its
Future as an
Adapted Style**

It is an interesting architectural speculation to predict, if possible, the extent to which Spanish architecture may come to be adapted in this country, and to wonder if its popularity, or its application to a variety of uses will ever equal that of Italian architecture of the Renaissance. Spanish architecture certainly is not lacking in inherent interest and beauty, and in certain picturesque respects, as well as in its many unexpected phases of color and ornament, it excels the Italian. Its intensely national character, however, may make it less flexible, less adaptable to any great variety of modern American buildings.

It may very well be that lack of familiarity with its character and its mannerisms has restricted and largely prevented its adaptation, and that we may at some time be surprised by a sudden vogue for the Hispanic style among certain of our architects who are naturally attuned to it. There are evidences which might be regarded as the beginnings of such a popularity—here and there a hotel or apartment house lobby or a dwelling. One retarding factor is the dearth of informative illustration of the popular kind, though architects may avail themselves of a number of thoroughly prepared books of plates on the subject.

It is an interesting fact, nevertheless, that no books, however fine, will suffice to transplant an European architectural style to this country. More architects must travel in Spain; there must be a keen and well-sustained enthusiasm. It is true that many architects who have never travelled in Italy have designed in various adaptations of Italian Renaissance architecture, but seldom successfully. It is not so much a matter of needing scholarly proficiency, as of getting the "feel" of a style; it is a matter of assimilation and of perception rather than of knowledge and accuracy.

As to the suitability of Spanish architecture in this country, there is the ample

sanction of the first explorers and settlers in the Southwest and on the Pacific Coast, as far as concerns residences in those parts; the Spanish residence belongs nowhere else, excepting in Florida and in other extreme Southern states. There the climate and vegetation afford a natural setting. The case for city architecture is different. There is such a great stylistic latitude in hotels, apartment houses and like buildings that strict local suitability has become (unfortunately or otherwise, according to taste) a dead letter.

Interior decoration is a little more volatile than architecture and consequently more inclined to anticipate the popularity of new styles. It is not surprising, therefore, to find many decorators designing Spanish interiors, or to find the furniture manufacturers responding to the decorators, and perhaps anticipating the imminent demands of the architects for reproductions and adaptations of characteristic pieces of Spanish furniture.

Many are already to be had, and more are being contemplated for manufacture in the near future by some of the more ambitious furniture manufacturers.

It will be interesting to watch developments, and perhaps to recall in a year or two that in the spring of 1923 we were just around the corner from a widespread Spanish Renaissance phase of architectural adaptation.

MATLACK PRICE.

Messrs. Jones & Roessle, of New Orleans, and Clarence E. Olschner, of Shreveport, announce the formation of a co-partnership. They will continue the practice of architecture under the firm name of Jones, Roessle & Olschner, Architects, with offices in the Maison Blanche Building, New Orleans, La., and the Ardis Building, Shreveport, La.

Messrs. William M. Kenyon and Maurice F. Maine announce that Mr. Clarence J. Brown is now associated with them in the practice of architecture, with offices at 301-302-303 Essex Building, Minneapolis, Minn.

Mr. Norman-Bel Geddes announces the removal of his studio and home to 33 East 57th Street, New York City.

Mr. Nelson P. Rice has opened offices for the practice of architecture at 1503 Arcade Building, St. Louis, Mo., and will be pleased to receive manufacturers' catalogues.

Mr. Russell Seymour, Architect, announces the opening of an office for the general practice of architecture, at 220 Boyd Building,

Charleston, West Va. Manufacturers' catalogues and samples are requested.

Mr. Willard M. Ellwood has resigned his position as architect and structural engineer for the H. G. Christman Company and has opened an office at 220 West Jefferson Boulevard, South Bend, Ind., for the general practice of architecture.

Mr. Walter B. Phillips, Architect, announces the opening of his office at 307 South Hill Street, Los Angeles, Cal., for a general professional practice. Mr. Phillips has been a resident of New York City for the past seven years and was for some time associated with Messrs. York and Sawyer, Architects, in whose office his most recent work was in charge of job management on the Pershing Square Office Building, at Park Avenue and Grand Central Terminal, New York City. Mr. Phillips is desirous of receiving literature and manufacturers' samples.

Mr. Robert J. Reiley, Architect, announces the removal of his office to larger quarters at 50 East 41st Street, New York City.

Messrs. Willard Osler and Lee Burns announce the opening of an office for the practice of architecture at 241 North Pennsylvania Street, Indianapolis, Ind.

The New York office of Messrs. John Mead Howells and Raymond M. Hood, Associated Architects, will be at 18 East 41st Street, New York City, after May 1, 1923. The personal office of Mr. John Mead Howells will remain as before, at 367 Lexington Avenue, New York City.

The architectural practice and the offices of the late T. E. Billquist, at 323 Fourth Avenue, Pittsburgh, Pa., have been acquired by Mr. Francis A. Berner, Registered Architect, of the same address.

Mr. Walter G. Memmler, Architect, announces the opening of an office for the practice of architecture at 300 Watkins Building, Milwaukee, Wis. Manufacturers' catalogues and samples requested.

Messrs. Edward H. and C. D. Slater have recently opened an office in the Pollock Building at Mobile, Ala.

Mr. Max Mayer has recently opened an office in the Southern Trust Building, Little Rock, Ark.

Messrs. Oman & Lilienthal, Architects and Engineers, announce the formation of a partnership for the practice of architecture and engineering, with offices at 64 West Randolph Street, Chicago, Ill.

Mr. Alexander W. Norman has announced the opening of an office at 306 Louisiana Building, New Orleans, La.