

# The ARCHITECTURAL RECORD

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OCTOBER, 1925

NUMBER 4

## The RESEARCH and EDUCATIONAL HOSPITALS of the STATE OF ILLINOIS

*Richard E. Schmidt, Garden & Martin, Architects*

by  
A. N. REBORI

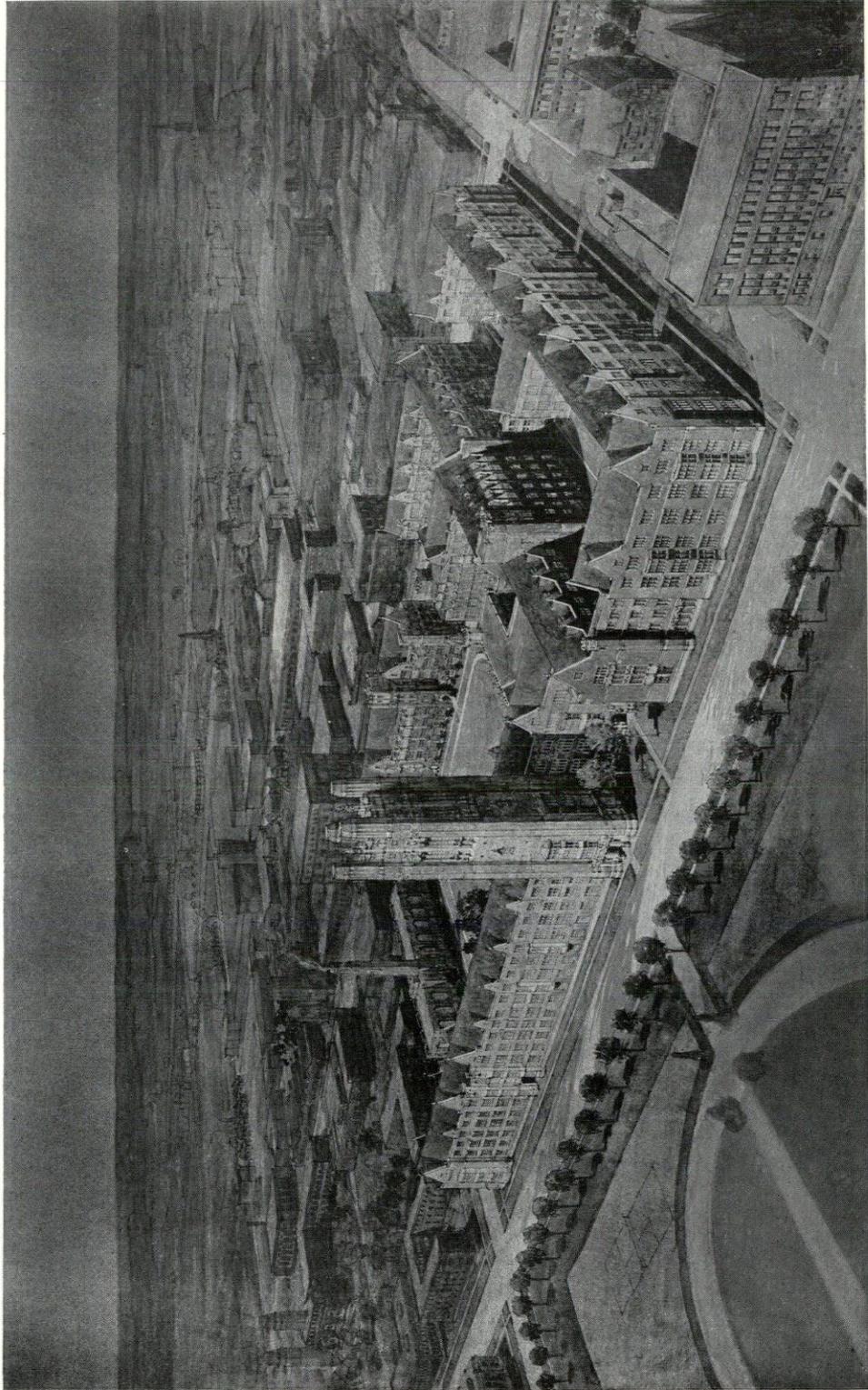
IN 1919 THE State of Illinois entered the ranks of enlightened communities when its legislative body appropriated funds for the purchase of a site and the erection of a group of buildings to be devoted to research work in connection with disease prevention.

On the fifth day of July of the same year, the State Department of Public Welfare and the State University agreed to a plan of co-operation and differentiation with the following objects in view: "To construct and maintain a group of research and educational hospitals in the medical center of Chicago where the best medical, surgical and laboratory skill can be readily obtained; to provide medical treatment for the indigent sick of the State; to give young men and women proper medical education and training that will enable them to become active

soldiers in the warfare for the prevention as well as the cure of disease; to help practicing physicians of the State to keep in touch with the latest and best methods of preventing and curing human ailments; to tell the people of the State how to keep themselves physically fit."

The group of buildings provided by the State of Illinois for educational and research purposes offer on a large scale the opportunity for education, investigation and treatment along scientific lines, embracing the complete study of the human body and its functions, the teaching of medicine and surgery and for the training of nurses, attendants, social workers, occupational therapists, dietitians and other specialist needs in the State charitable, penal and correctional services and by other public and private ventures.

Similar institutions under State super-

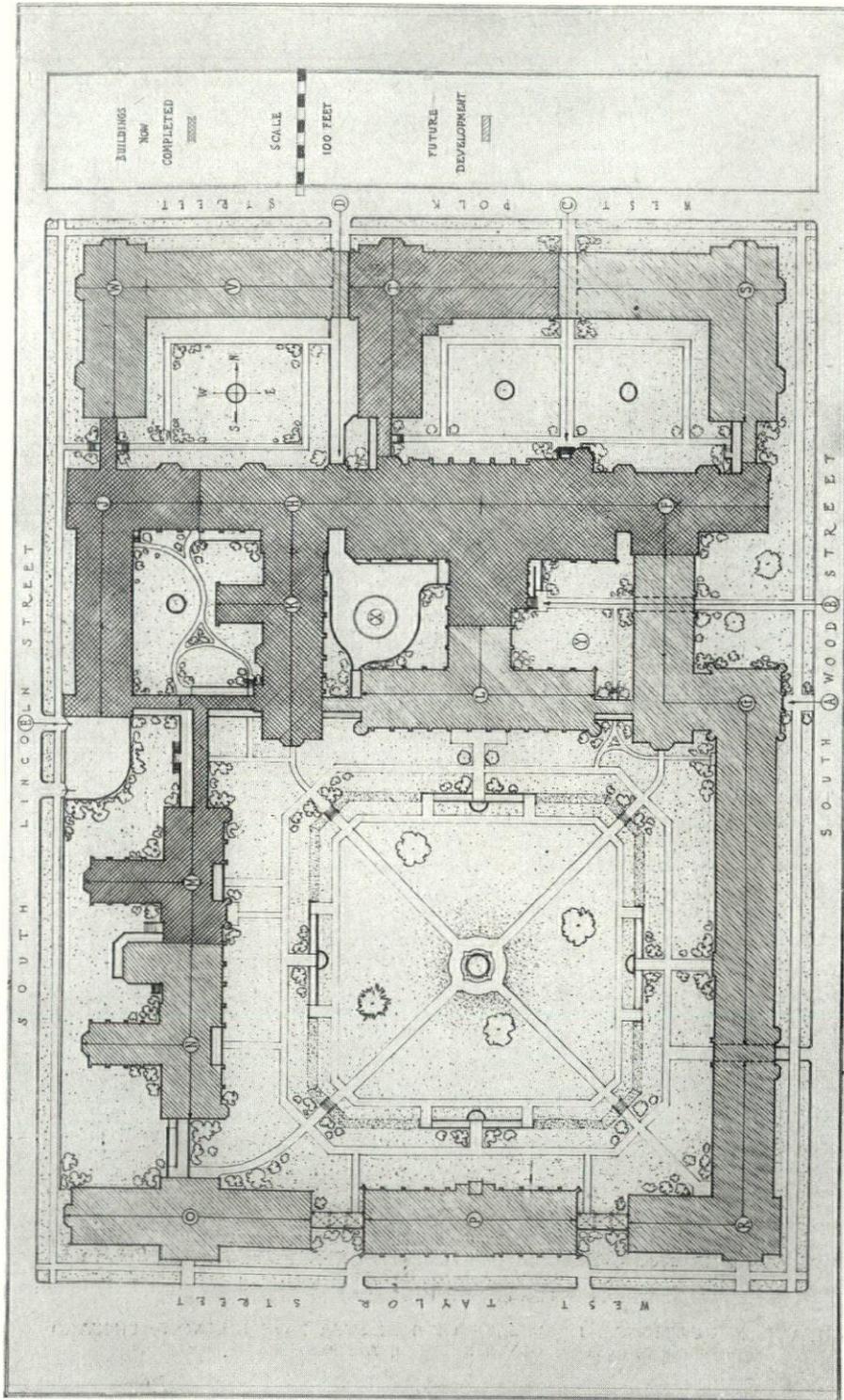


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PERSPECTIVE VIEW OF THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

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October, 1925



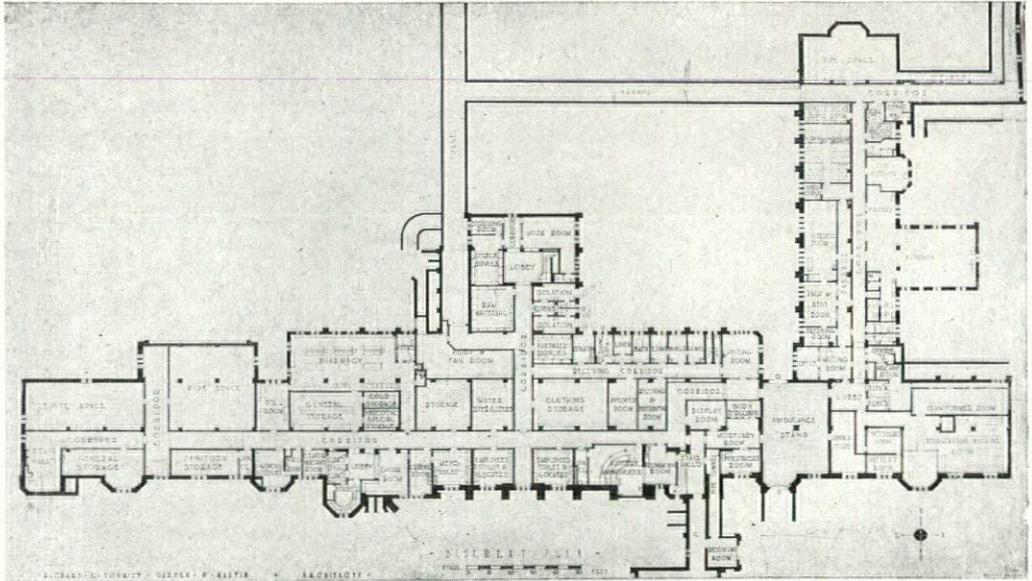
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PLOT PLAN OF THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

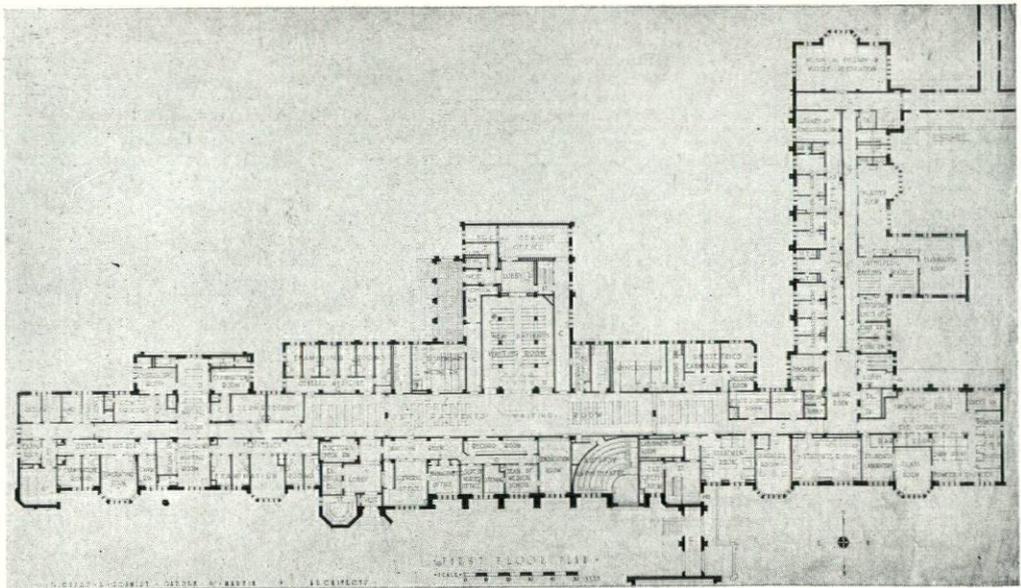
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- (A) Administration Entrance. (B) Out-Patients' Entrance. (C) Students' and Nurses' Entrance. (D) Ambulance Entrance. (E) Kitchen Entrance. (F) Clinical Institute. (G) Extension of Clinical Institute. (H) Eye and Ear Infirmary. (I) Extension of Eye and Ear Infirmary. (J) Psychiatric Institute. (L) Administration Building. (M) Orthopedic Institute. (N) Extension of Orthopedic Institute. (O) Infectious Diseases. (P) Power Plant. (R) Venereal Diseases. (S) Research Institute. (T) Library Class Rooms and Research Laboratories. (V) Class Rooms and Laboratories. (W) Dental Institute. (X) Ambulance Court. (Y) Dispensary Court.

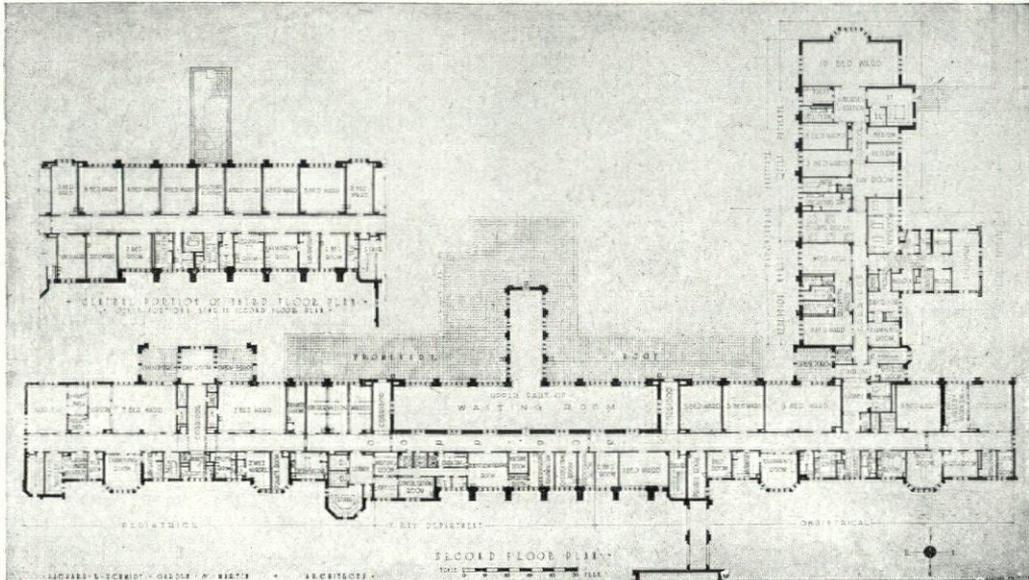


Basement Plan of Main Building

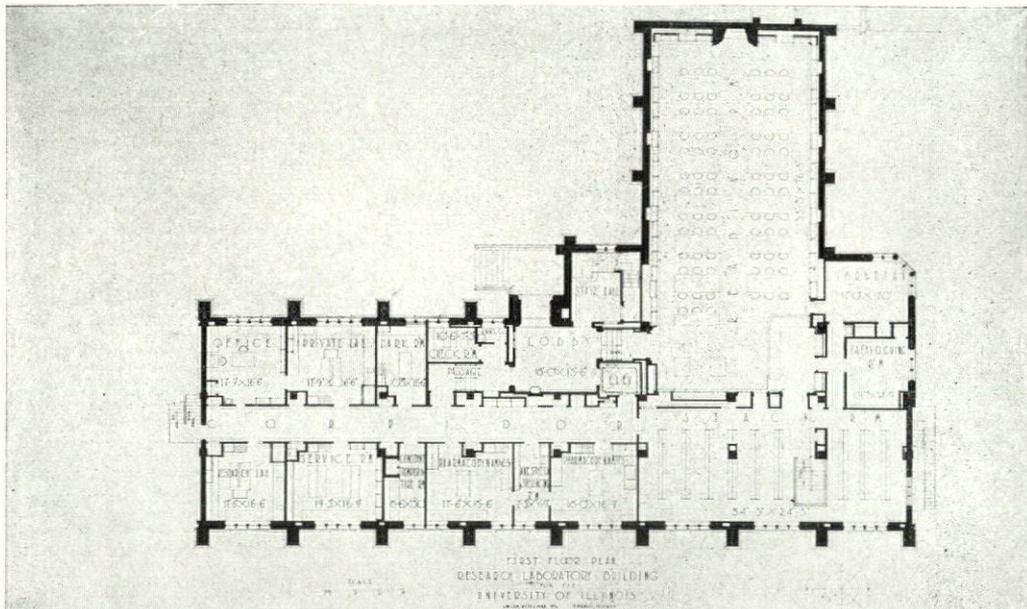


First Floor Plan of Main Building

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Second Floor Plan of Main Building

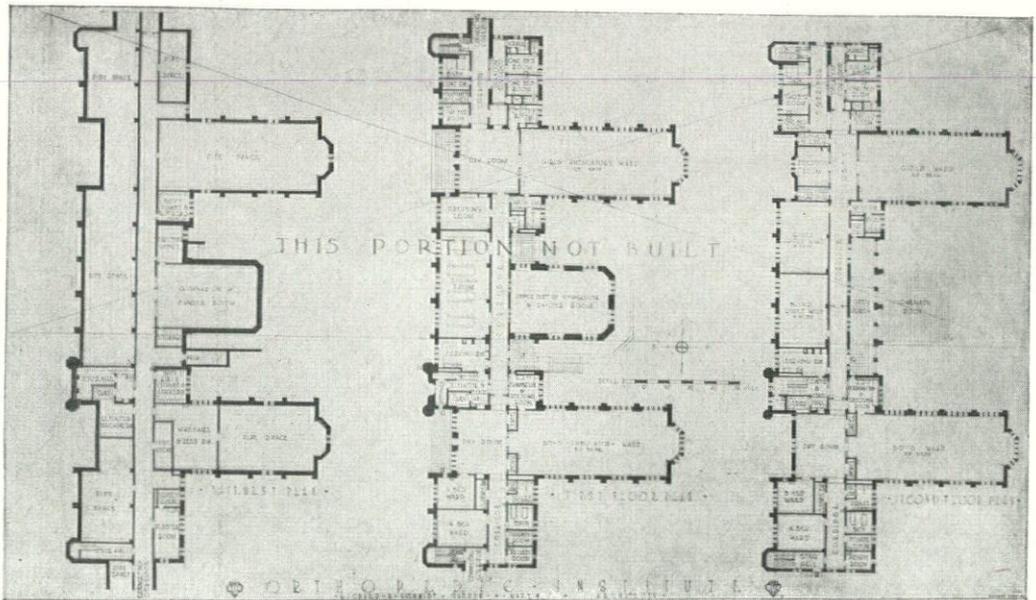


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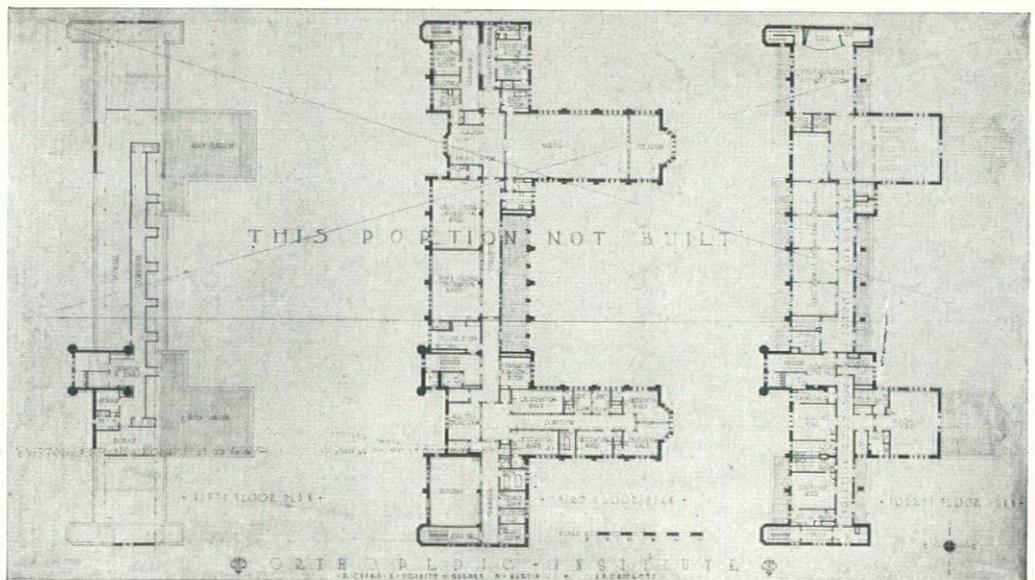
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First Floor Plan of the Research Laboratory Building

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Plans of Basement, First Floor and Second Floor of the Orthopedic Institute



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Plans of Third, Fourth and Fifth Floors of the Orthopedic Institute

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vision and control are under way elsewhere, and the time is near at hand when every State and every government will realize that the science of disease prevention, if properly applied, will add considerably to the average human life besides conducing to general happiness.

The Research and Educational Hospitals of the State of Illinois located on the ground formerly occupied by the West Side Ball Park, are situated in a somewhat congested district of the city, where full advantage may be taken of the best available medical and surgical skill and an assured source of clinical material.

The hospital group has exercised the privilege of turning its back, as it were, upon its surroundings and making its own beauty within its domain. There is a growing conviction that our American Hospitals have to some extent overlooked the therapeutic effect of beauty and have at times become forbidding in seeking to satisfy the demands of sanitation, but evidently those who conceived and directed this project were convinced that the element of attractive surroundings form an important asset to the general plan.

The various units or buildings are grouped around the perimeter of the site enclosing a number of medium sized courts and a large central court offering abundant light and air on all sides of the buildings and the opportunity for recreation and segregation.

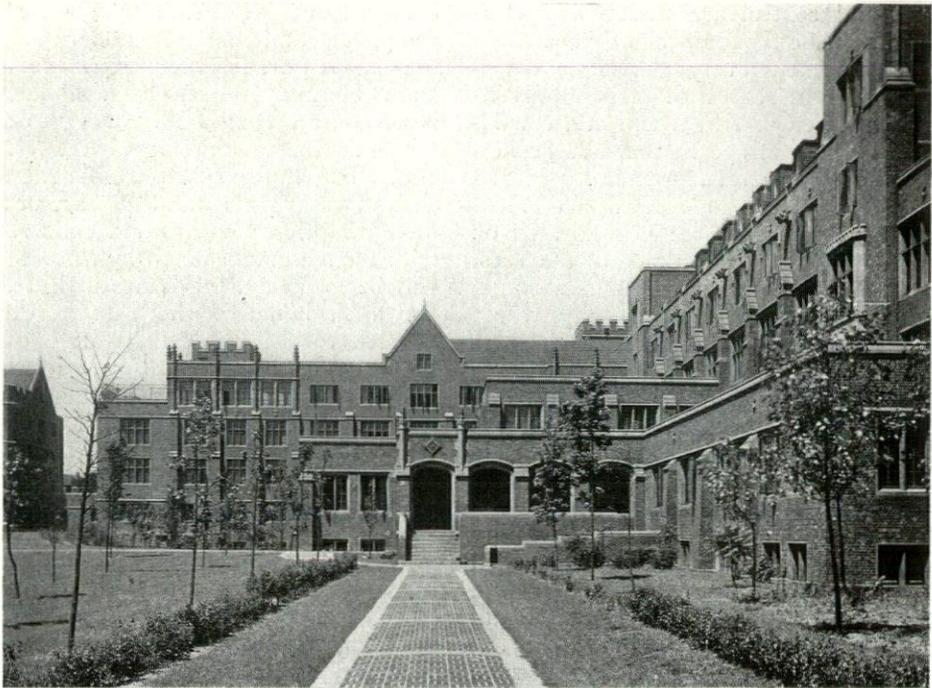
In general the patients' rooms are placed on the sides toward the courts and quadrangle, while the less quiet and attractive frontage toward the streets is devoted to hospital utilities, wards, examination rooms, class rooms and laboratories. The smaller courts and the quadrangle are treated with planting and landscape work so as to make them a pleasant recreation space for convalescent patients as well as an attractive outlook from the wards. Evidently it was with a desire to secure the atmosphere of peace and quiet which pervades the quadrangles of old Oxford and Cambridge that a free adaptation of English Collegiate Gothic was chosen for the buildings and the grounds.

The site, covering about ten acres, measures 556 feet by 800 feet.

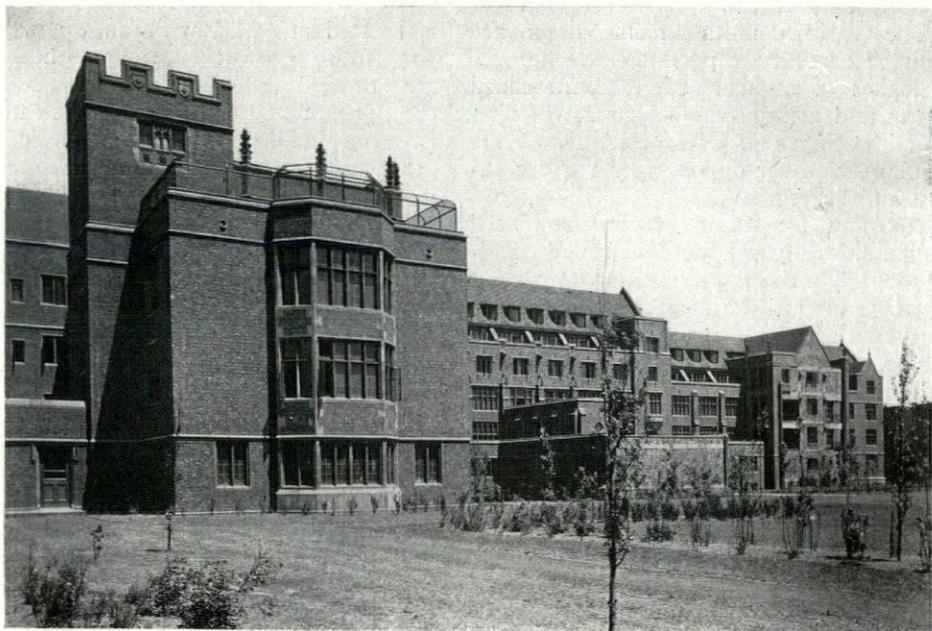
About half of the buildings are now completed and the remainder will be added as required in the near future. The main building is set back about two hundred feet from Polk Street, to allow space at the north end of the lot for future buildings marked "S" on the block plan. Buildings "T" and "V" are devoted to laboratories, libraries and class rooms, with the maximum north light. At "W" will be located the Dental Institute. In the main building, the east portion is devoted to the Clinical Institute of the College of Obstetrics, Gynecology and Pediatrics. Future expansion of the Clinical Institute will be into the portion marked "G." The west part of the main building at "H" shelters the Illinois Charitable Eye and Ear Infirmiry, formerly housed in dilapidated quarters on West Madison Street. Future growth is provided for in the building marked "J." The Psychiatric Institute for the treatment and study of mental diseases occupies the wing marked "K." The initial portion of the Orthopedic Institute, where the particular requirements necessitate a building of the ward pavilion type, is located at "M," with an opportunity for future growth to the south. "L," the strategic center of the group, marks the position of the future central administration building, which, together with the portion now constructed connecting it with the main building, will be limited to one story in height, so as to maintain an open southern exposure for the wards of the main buildings; its roof will form a promenade at the level of the second floor wards.

The buildings in general are three stories in height, with a basement pipe space, and a fourth story occupying the lower portion of the space enclosed by the pitch roof; an interesting structural device by which the roof load is carried on inclined struts resembling flying buttresses, while a curtain wall set back about eight feet from the building line, permits the development of this fourth floor or roof story as space with light and air equal to those of the floors below.

Communication over the entire area is assured by a system of corridors slightly



Out-Patient Entrance

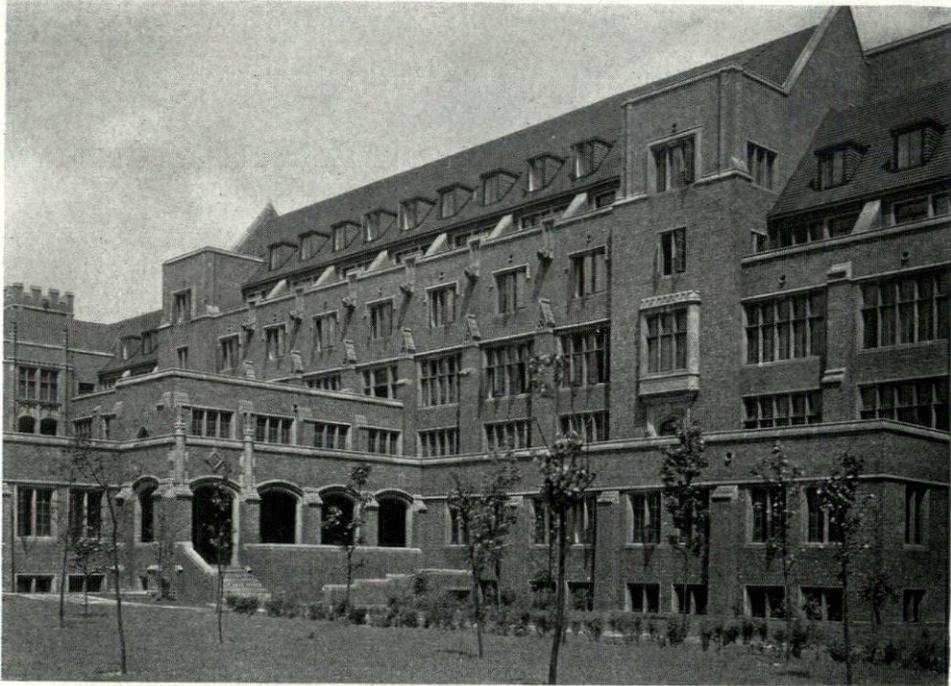


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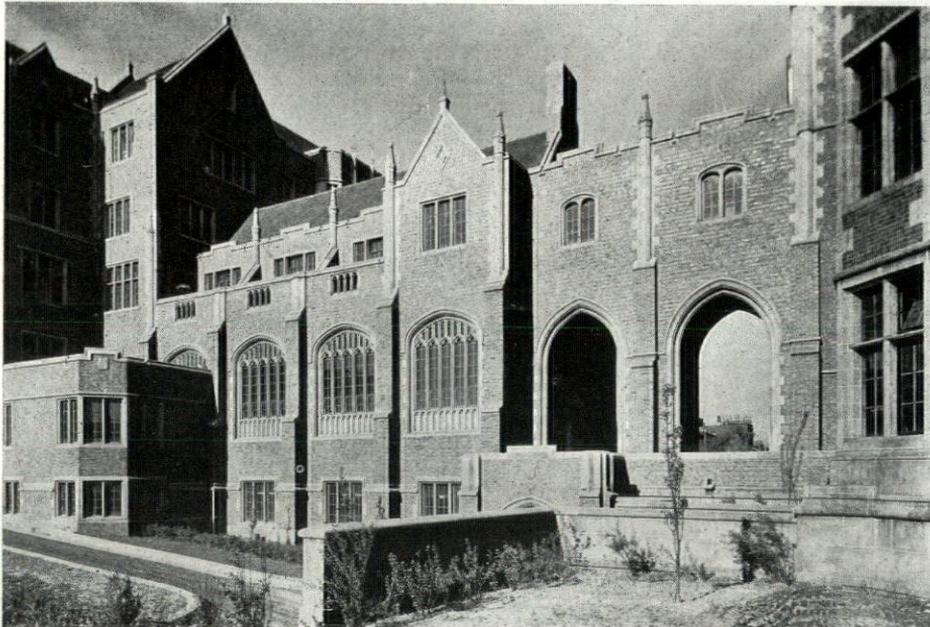
Garden Exposure

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Southern Exposure of Hospital and Out-Patient Entrance



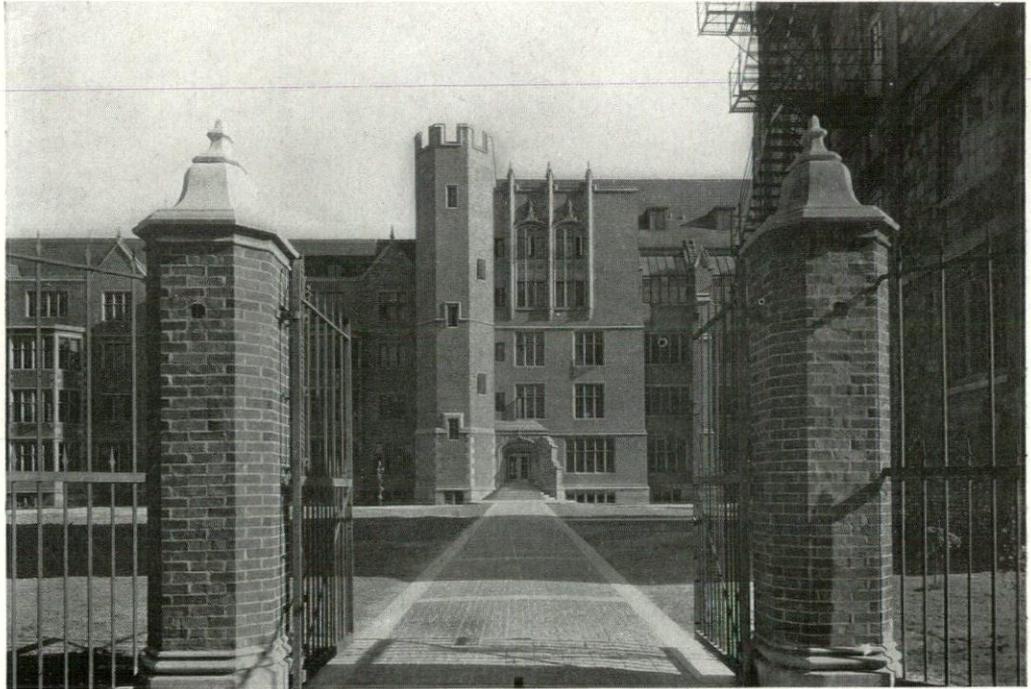
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Library, Showing Ambulance Entrance Below

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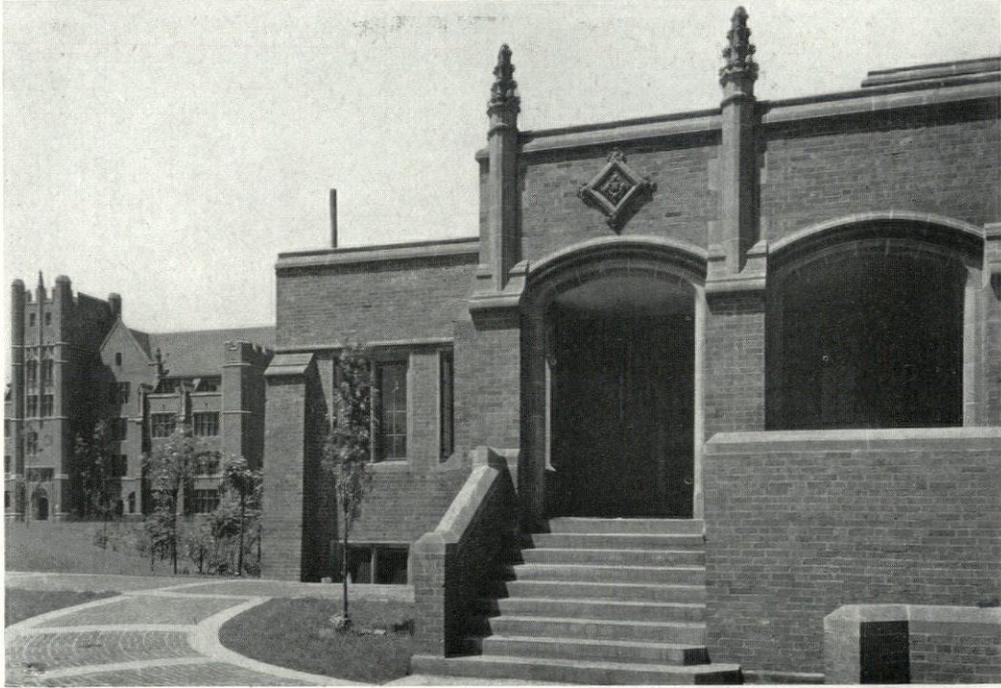
Gate and Entrance to Out Patients' Department  
THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

below the level of the basement pipe space. In general, these corridors are placed against the outside walls, through which ample light and air is obtained and by keeping the first floor five feet above the outside grade makes it possible to secure corridor windows above grade, without areas. Therefore, the connection between adjoining buildings becomes a double corridor with a separate passage through which pipes may be carried from one basement pipe space to another. All inter-departmental communication, passage of visitors, transmission of food, laundry and supplies will be through the communicating corridor system, thus insuring ward privacy and a minimum of interference.

The main administration entrance of the completed group will be at the point marked "A" on the plot plan, where the future development provides for the erection of a commemorative tower. In the adjoining court, sufficiently removed to avoid confusion or contact with the im-

mense number of dispensary patients, is the archway leading to the dispensary entrance, at point "B." At "C" entered from Polk Street, is the entrance for students and nurses. From the archway at "D," an easy incline to the basement level enables ambulances to drive directly under the building and to unload their patients in a sheltered, heated passage. The ambulance court marked "X," being also at this lower level, makes it possible to secure well lighted ground floor rooms around its four sides, of which those in the initial portion are shown in the basement plan.

The out-patient department functions in most cases as the receiving department of the hospital. From the great mass of human clinical material passing through it, will be chosen the selective cases to be transferred to the wards for future study and treatment. There is a small receiving department at the ambulance entrance (see basement plan) but its use is largely restricted to ambulance cases and down

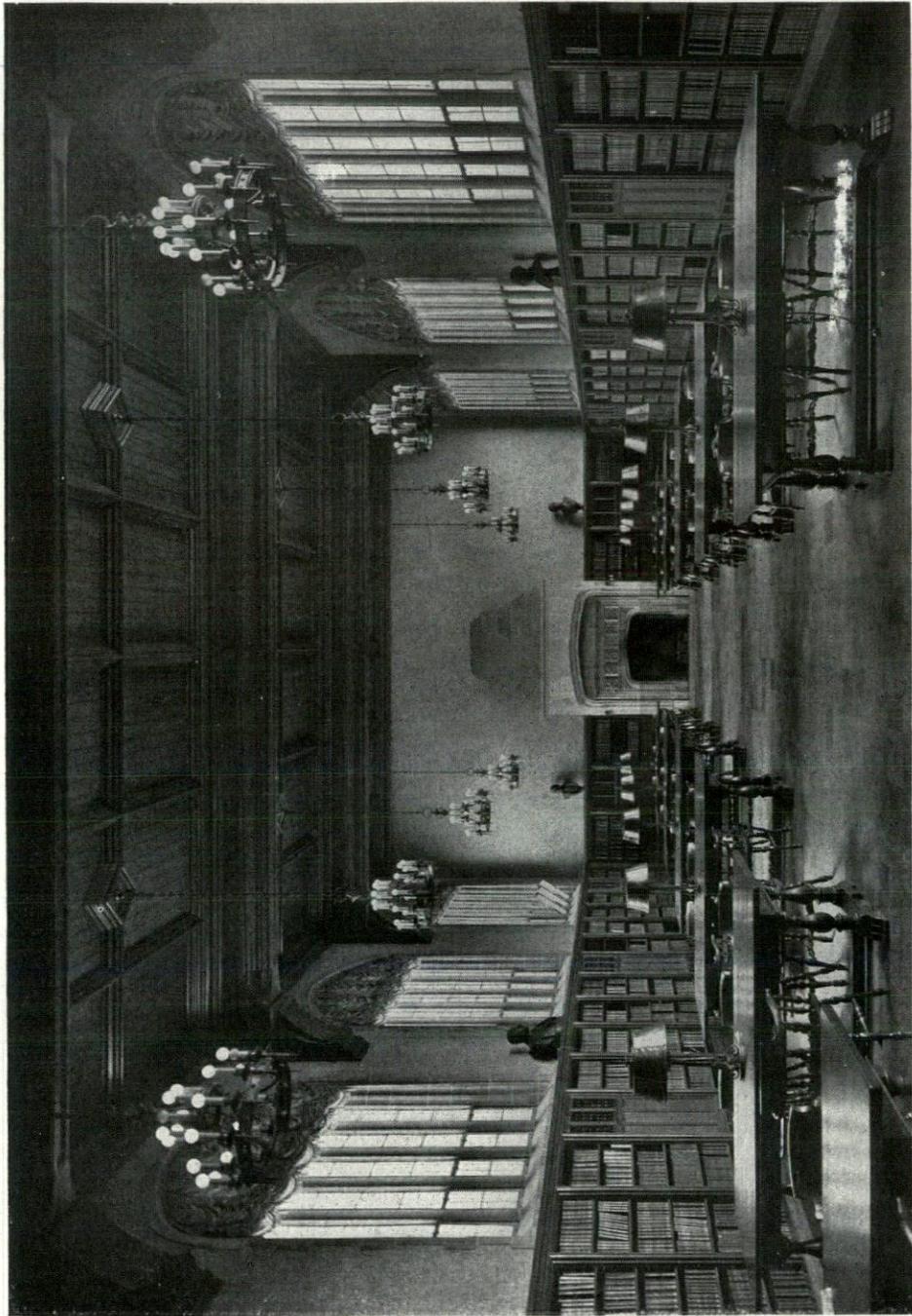


Detail of Out-Patient Entrance Showing Orthopedic Institute on Left  
THE RESEARCH AND EDUCATIONAL HOSPITALS OF THE STATE OF ILLINOIS, CHICAGO

state patients arriving by train at hours when the dispensary is closed. This importance of the dispensary as the source of supply for clinical material has led to special emphasis being placed upon its quarters. It occupies the entire first floor on the initial portion of the main building, with possibility of expansion into adjoining portions to be built later. The general clinics occupy the east half of the building, the eye and ear clinics the west half and the Psychiatric and Orthopedic clinics the east and west halves of the Psychiatric wing. The general waiting room is so arranged as to keep the streams of arriving and departing patients separated and to effect a rapid distribution of arriving patients to the proper desks and ultimately to the various clinics. Elevators furnish convenient access to the X-ray department on the second floor and to the hydrotherapy and electrotherapy departments on the basement level. A small lecture room seating about one hundred is available for lectures and

demonstration talks to out-patients as well as for use by students and nurses.

The second and third floors form the principal ward floors. Wards are purposely kept small to satisfy the clinician's desire for a unit best adapted to teaching uses. A ward of four beds was established as the desirable size and the required floor area of 320 square feet led to the choice of a bay 16 feet wide and 20 feet deep as the typical unit for the entire scheme. In the eye and ear portions where somewhat larger wards are desired, a ward two bays wide with an area for eight beds is the unit. In the Psychiatric wing, the distribution of patients into reception, quiet and disturbed wards has determined the plan layout, as is apparent upon inspection. The second floor is assigned to male patients and the third floor, with an identical arrangement, to female patients. Elevators furnish access to the hydrotherapy department on the basement level, and to a large solarium for recreation and occupational therapy,



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Reading Room

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together with ample roof recreation space, at the level of the fourth floor.

The operating department, of a size adequate for the entire ultimate development of the group, occupies the central portion of the fourth floor in the main building. It comprises six operating rooms with side and top light combined, two smaller operating rooms with side light only, and the requisite utilities. Students' amphitheatres, seating from sixteen to forty students each, are provided for the six main operating rooms, with access to the seats by stairs descending from a corridor on the floor above, thus aiding in keeping the operating corridor free from unnecessary traffic.

In the eastern portion of the fourth floor are the wards for children and infants; while the western portion is used as day quarters for eye and ear patients—a large proportion of whom are ambulatory—and a small ward unit. In the Psychiatric portion of this floor are research and demonstration rooms and two interns' rooms for the staff.

On the fifth floor is a ward unit for obstetrics and gynecology and on the sixth floor or top floor are quarters for resident physicians. Interns for the present will be housed in temporary quarters on the third floor of the main building, in space that will ultimately be devoted to libraries and laboratories.

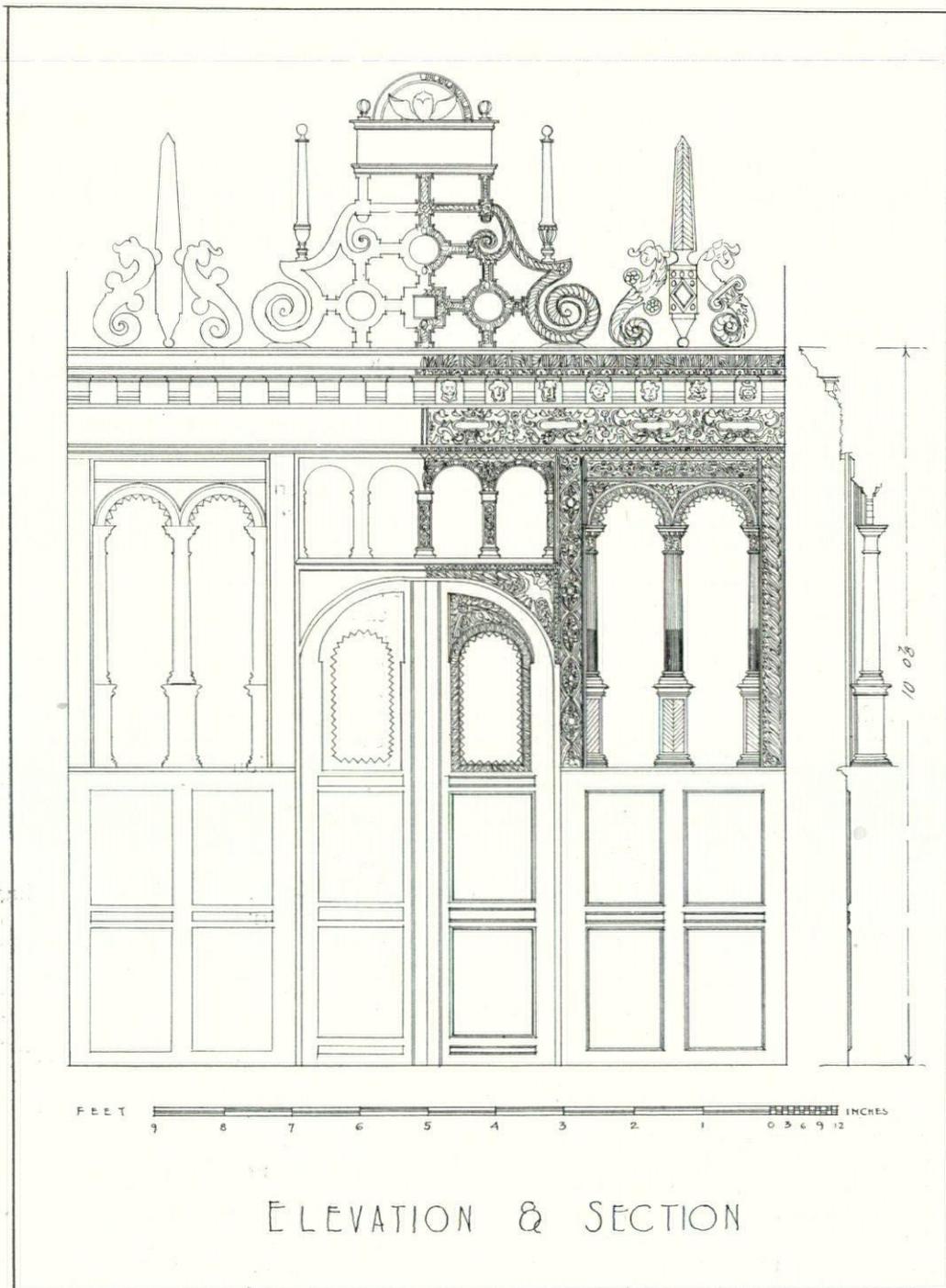
The Research Laboratory building, containing the laboratories, main library and class rooms, fronts on Polk Street and has direct access at each floor to the hospital portions; thus carrying out the basic idea of the institution, namely, the close association of the patient with the research physician and investigative worker.

In the Orthopedic Institute, the requirements for long duration, care and treatment for the greatest possible number of patients made a ward pavilion type of plan advisable, with the south wards for girls and the north wards for boys. On the first floor are wards for ambulatory patients, day rooms, and dining rooms. It may be noted here that the grade of the central quadrangle is raised to a point almost level with the first floor, so that

wheeled chairs may pass out into the area easily and comfortably. Wards for bed patients are on the second floor while the third floor is devoted to first and second observation wards both for girls and boys, and a nursery ward. The central and southern portions of the fourth floor contain study and class rooms for manual training and other forms of occupational instruction, as well as instruction in the ordinary grammar school subjects. Here also is a large kindergarten and play room, with a small stage where moving pictures may be shown and theatrical performances given by the children. All of these rooms open by French windows on balconies and roofs so that the therapeutic possibilities of fresh air and sunshine may be most fully realized.

In the northern portion of this floor are located three isolation wards where children who have contracted contagious diseases may be temporarily isolated and at the same time continue their orthopedic treatment. Each ward has its own serving pantry and combined utility toilet and bathroom. Separate entrances for nurses and doctors, with adequate facilities for the prevention of cross infection are provided.

The construction of the buildings throughout is permanent and substantial in character, with a view to the maximum ultimate economy in maintenance charges. Windows throughout are steel casements, hung in steel frames, with ventilating transoms above, and of a size to furnish in the average ward from fifteen to twenty per cent glass area to floor area. The exterior walls are laid up in a wire cut Illinois brick, of sufficient variety in color and texture to approximate the charming weathered effect of old English brick work. Bases, string courses, copings and window trim are of Indiana limestone. The roof covering is a fire-flashed interlocking shingle tile, with predominating tints of purple and russet brown. Ornamentation has been introduced sparingly and with discrimination, the greater reliance for effect being placed upon proportion of parts and dignity of material.



~ The ~  
ENGLISH PARISH CHURCH  
AND ITS DETAILS

By  
*Robert M Blackall*

*Measured Drawings and Photographs by the Author*

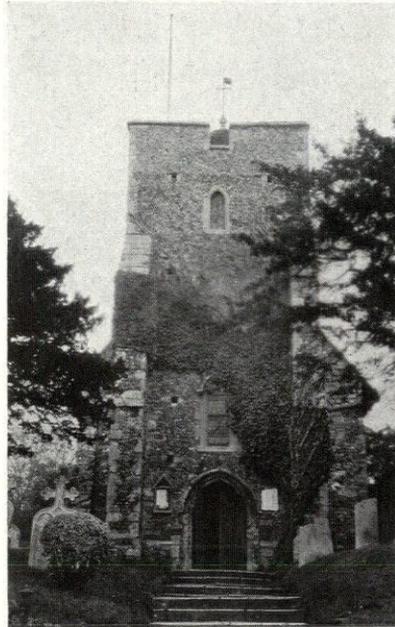
THE SCREEN IN THE CHURCH AT STRATFORD-UNDER-CASTLE, SALISBURY, ENGLAND

The screen in the church at Stratford-Under-Castle dates from the fifteenth century. Though remodeled and altered at various times, a great deal of the original screen still remains, and with the exception of certain parts of the walls it forms the oldest portion of the church. The woodwork of the screen is in excellent condition, and provides a very interesting example of old Jacobean work, with Gothic additions, for there is no doubt that the trefoils at each side of the door are of a later date than the central portion. It is nine feet in height.

THE SCREEN IN THE CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND

The church at Yarnton, not far from Oxford town, has a very interesting Jacobean screen, profusely covered with carving. It has a base that is panelled, but shows evidence of orders at one time being placed on the panelling—a thoroughly characteristic feature of the Jacobean style, where orders were used with great freedom, and without any definite relationship.

The workmanship of this screen shows fine execution and is evidently the work of a master. The fact that the carving is thoroughly English in character leads one to suppose that it was done, not by foreign artists, which is the case with a great deal of Jacobean carving, but by English woodworkers.

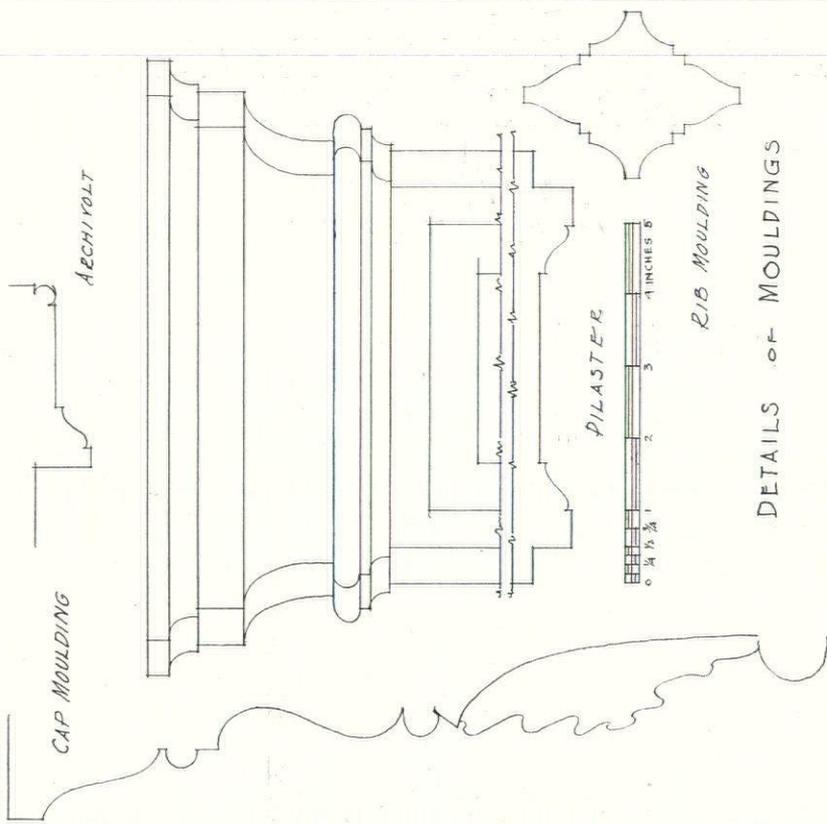
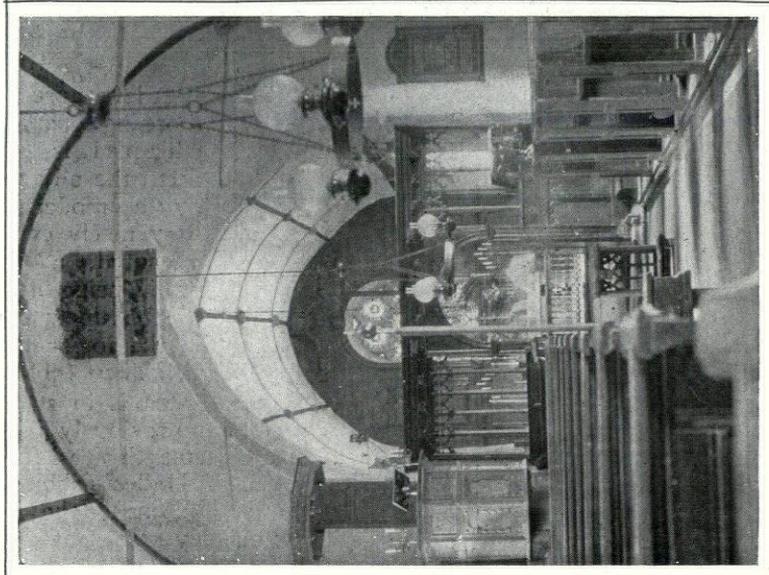


ST. MARTIN'S CHURCH, CANTERBURY, ENGLAND

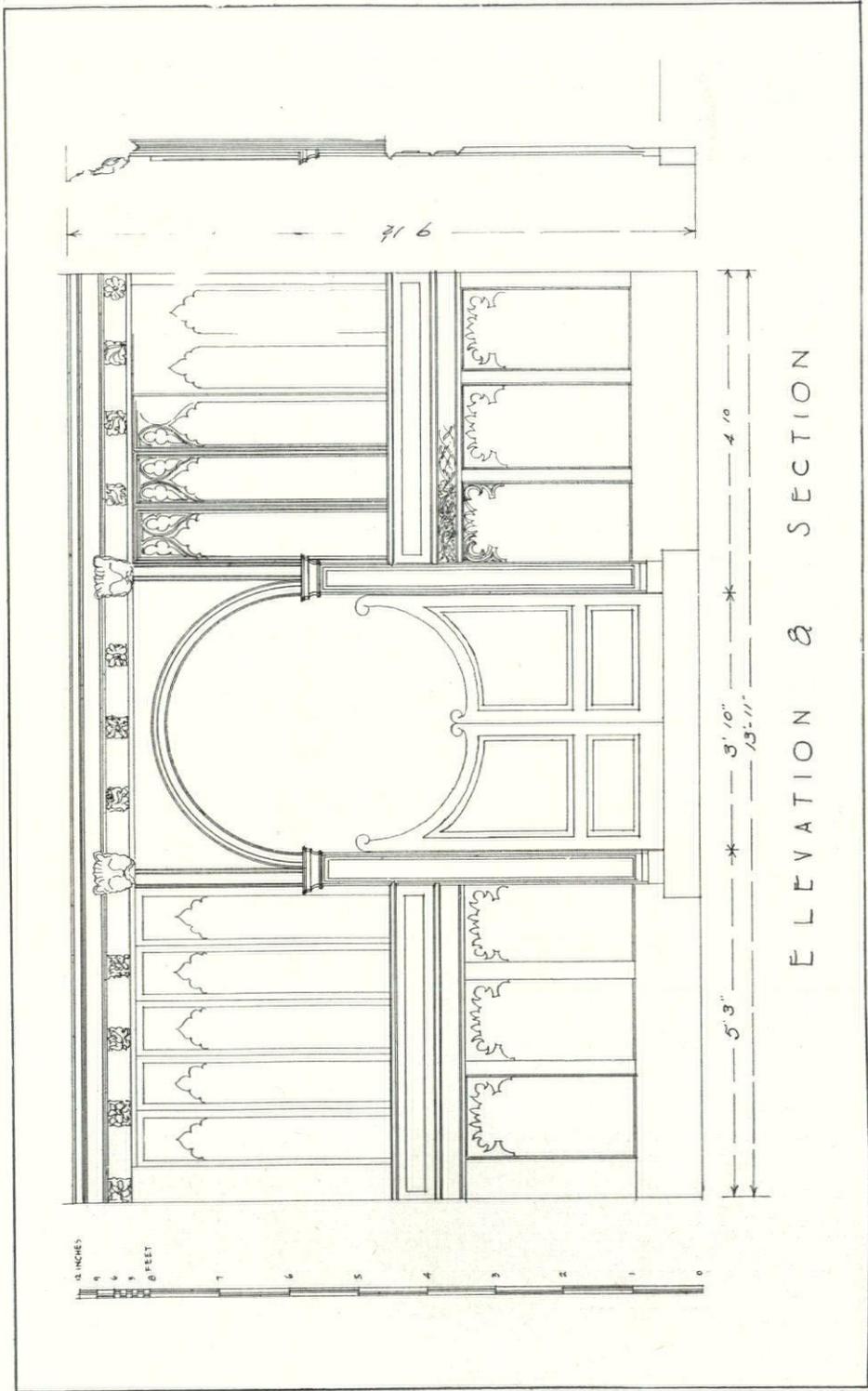
THE SCREEN IN THE CHURCH AT FORDINGBRIDGE, HAMPSHIRE, ENGLAND

The parish church at St. Mary's in Fordingbridge, the plan of which was shown in the January, 1925, issue of *THE ARCHITECTURAL RECORD*, contains in the left apse a small morning chapel. This chapel is separated from the adjacent aisle by a modern screen very nicely carved and executed, a Gothic motif being introduced in the upper part and in the lower panel the characteristic English linen fold appears.

This modern screen is in strong contrast to the three previously illustrated, namely, the thirteenth to fourteenth century screen at Hailes (shown in the September, 1925, issue), the fifteenth to sixteenth century screen at Stratford-Under-Castle and the Jacobean screen at Yarnton, which are described above.



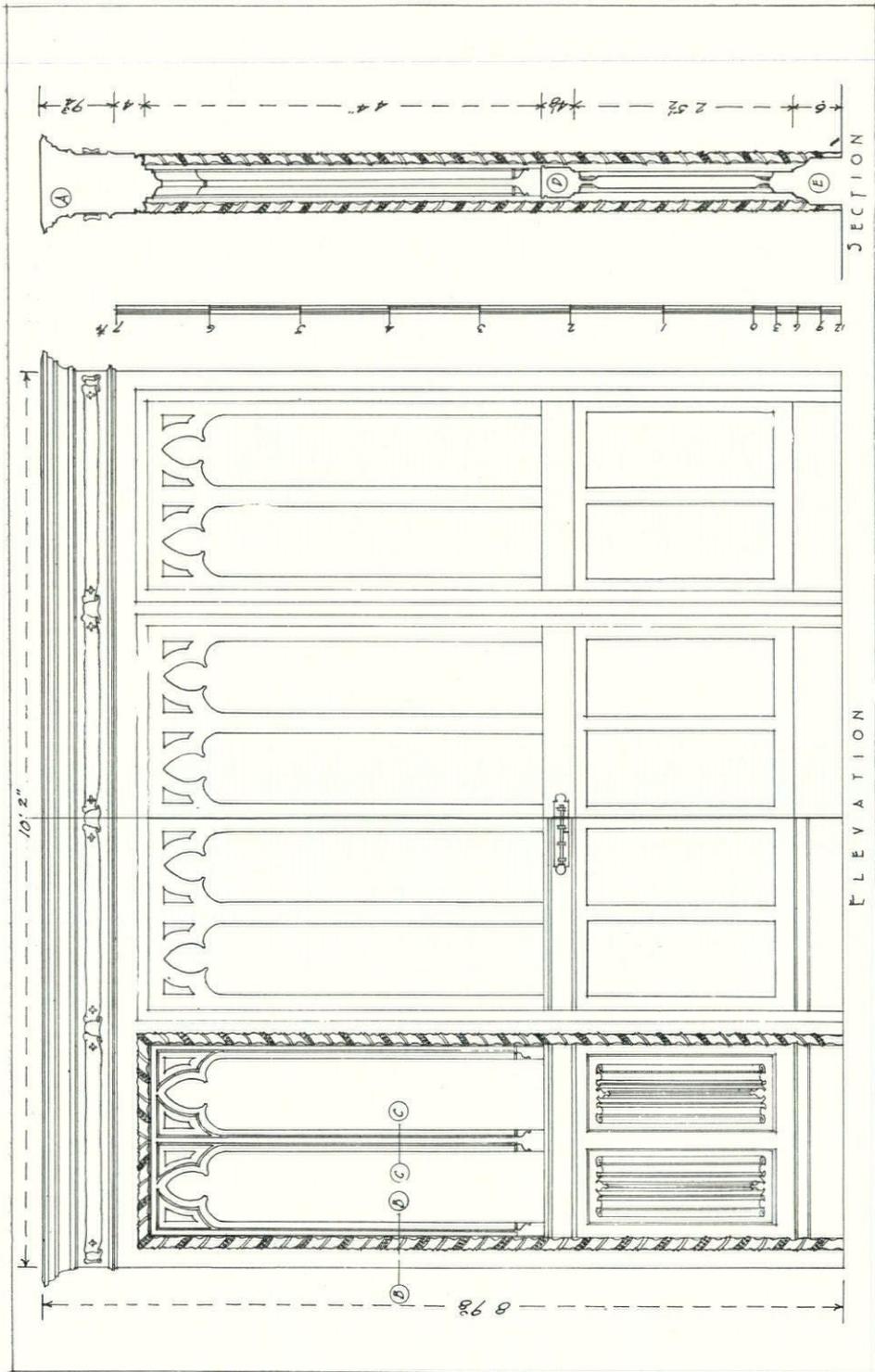
DETAILS OF MOULDINGS



October, 1925

SCREEN IN THE CHURCH AT STRATFORD-UNDER-CASTLE, SALISBURY, ENGLAND  
 Measured and Drawn by Robert M. Blackall

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October, 1923

SCREEN IN THE CHURCH OF ST. MARY, FORDINGBRIDGE, HAMPSHIRE, ENGLAND  
 Measured and Drawn by Robert M. Blackall

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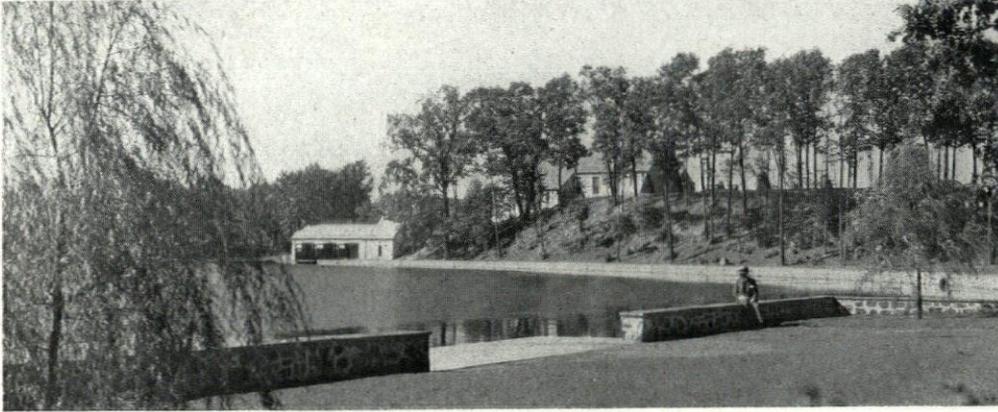




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October, 1925

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects



*The* VALERIA HOME  
 Westchester, New York  
 A SPECIAL PURPOSE TYPE of  
 SUMMER & WINTER RESORT  
*Delano & Aldrich and Charles H. Higgins, Architects*

By RUSSELL F. WHITEHEAD

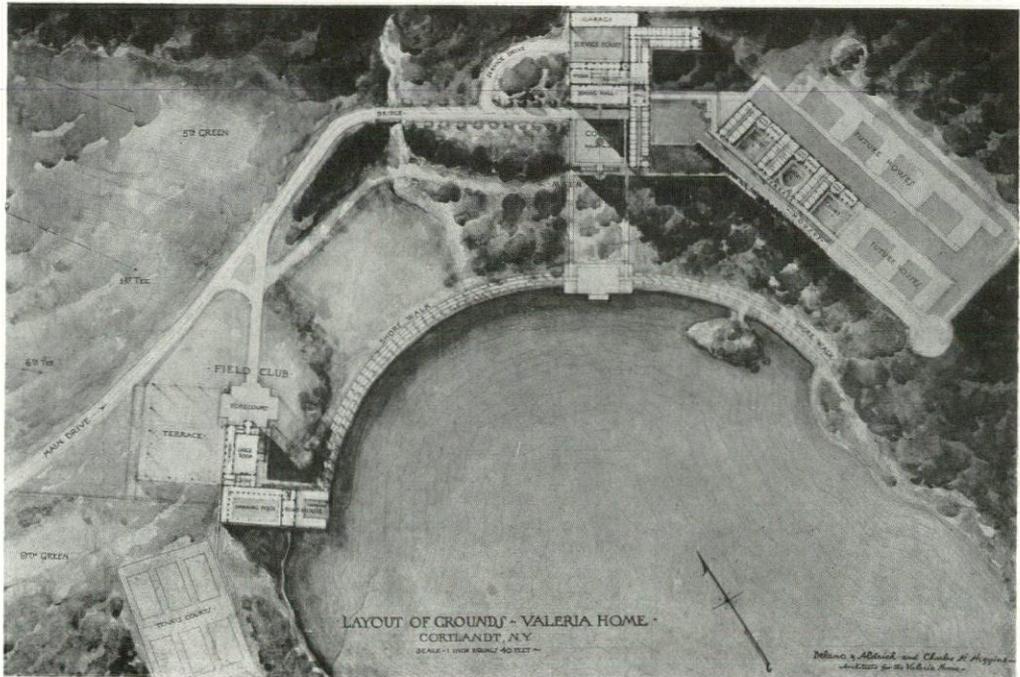
A HOME MAY mean the dwelling-place of a man and his family, the fatherland, or an institute or establishment designed to afford the comforts of domestic life to the homeless, sick and destitute. To the late Jacob Langeloth "home" had a still broader meaning. He left trust funds for the establishment of a home in the country, where people of education and refinement, but of moderate means, could resort for the recreation and the conservation of their health.

Mr. Langeloth felt that beautiful environs, impressive buildings, dignified interiors and a genial happy atmosphere would combine to make the home of his vision, a place where thousands of men and women of culture, on the "border-line" between health and illness, could spend some time each year to recuperate and be saved from a complete breakdown.

Valeria Home, therefore, may be best described as a summer and winter hotel with a field club. While the noble purpose underlying its foundation was benevolent, it was in no way the desire

of the founder that the buildings should bear the characteristics of an Institution.

The first problem before the trustees and the architects was the interpretation of Mr. Langeloth's will and its translation into terms of greatest usefulness. The problem resolved itself into providing adequate, attractive and permanent housing, planned and equipped for the entertainment of two hundred men and women in modest circumstances, who appreciate the nicer things of life. It was realized that the greatest value of this establishment to the community would result from such use. In the words of the Supreme Court of the United States—"There can be no value except that which results from such use." That the problem was happily solved is proved by the large number of people who have availed themselves of the opportunities offered by Valeria Home. The doors were opened to guests on Memorial Day, 1924, and since that time thousands of people have enjoyed the benefits of a vacation of from two to three weeks' duration.



The property owned was originally a wilderness among the Westchester hills, in the Township of Cortlandt, New York, with hundreds of acres available from which to select the site for the buildings which were necessary to provide shelter, food and amusement for the guests.

On first looking critically at the site finally selected and the plan which was developed, one wonders why the architects did not select the more level portion of the property and build a large unit or, again, erect small frame buildings scattered around on the wooded hillsides with a centrally located dining hall.

There would appear to be several answers, all of which seem excellent and which when taken together are overwhelmingly in favor of the plan finally adopted. The huge caravansari or the big brick institution could never be endowed with the attractive qualities which would appeal to the class of people for whom the home was intended. It would be a mere building fit to lodge in, but not to live and be happy in. Small detached houses located here and there in the woods would not attract people who fear

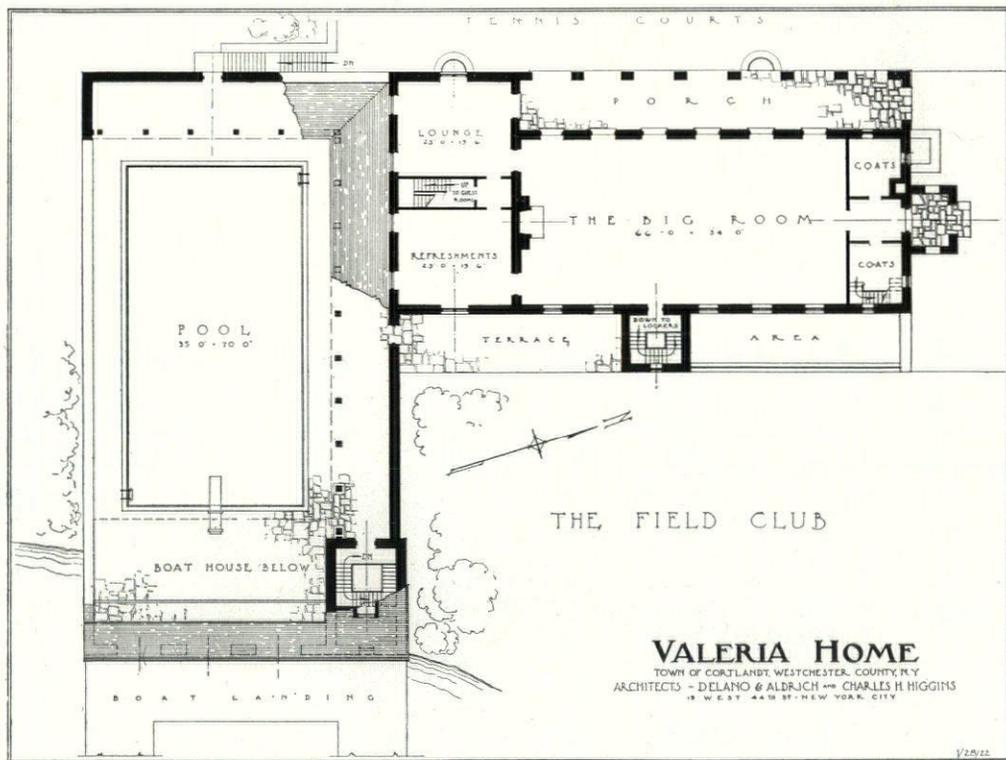
the lonesomeness of life in the country. The dwellers in the city yearn for a stay in the country, but there is always the fear of being lonely. The dotting about of small frame units is not economical when the maintenance, the operation, the depreciation and the extra fire hazard are considered. While the first cost of this sort of housing appears more economical in comparison with the stone buildings which have been erected, it should be remembered that roads would have to be built, drainage provided and water services of various sorts installed and the cost of these improvements could not be disguised as "land-value" as they are in the usual suburban development.

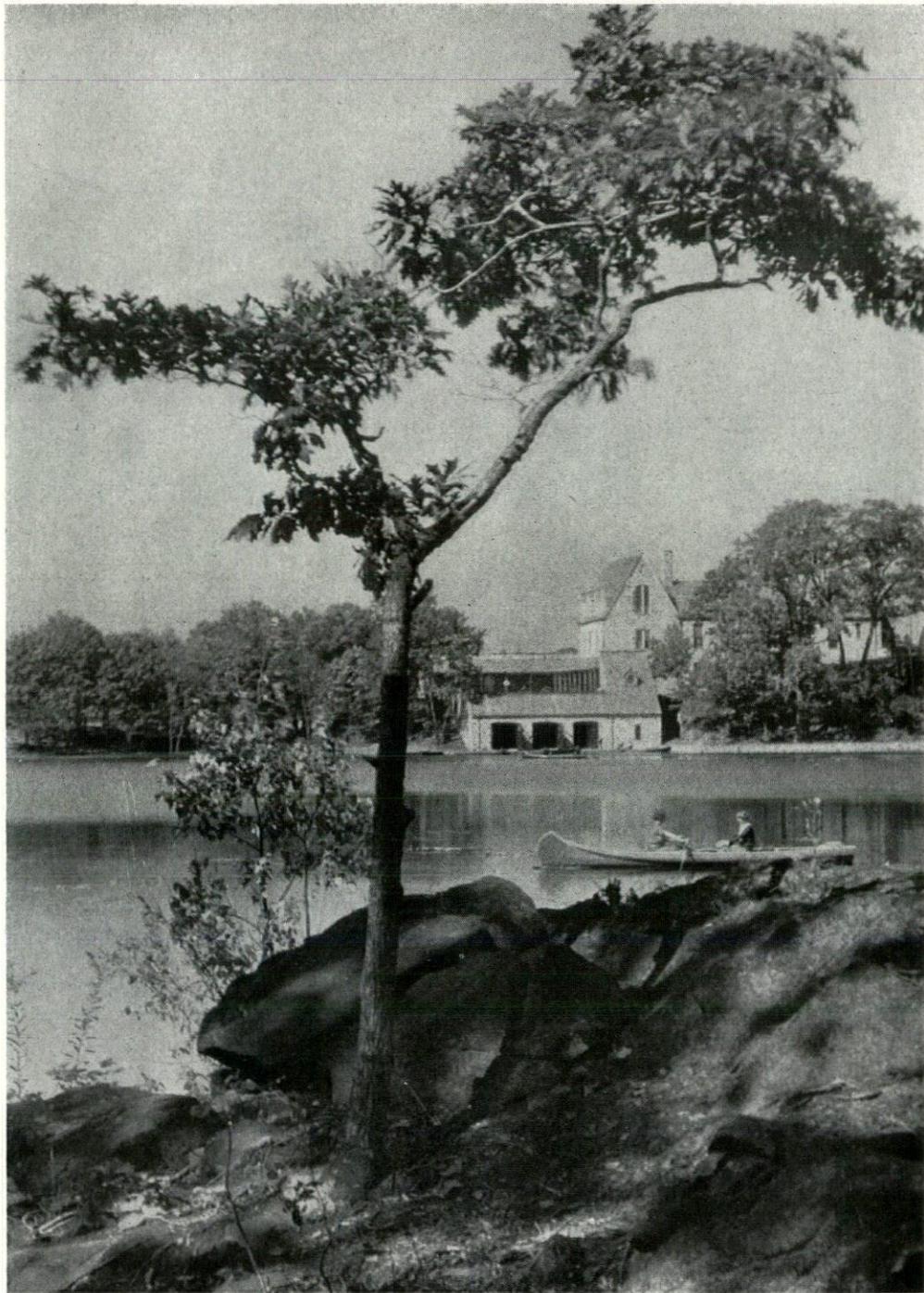
In what manner do people live together in the country if it is not feasible to house them in the huge building or in scattered dwellings? The answer is, of course, the small village. The village one sees throughout Europe, villages made up of stone houses which have lasted for centuries in spite of war, pestilence and famine.

Valeria Home is a small village—a village on one street—a village built



The Big Room, Field Club

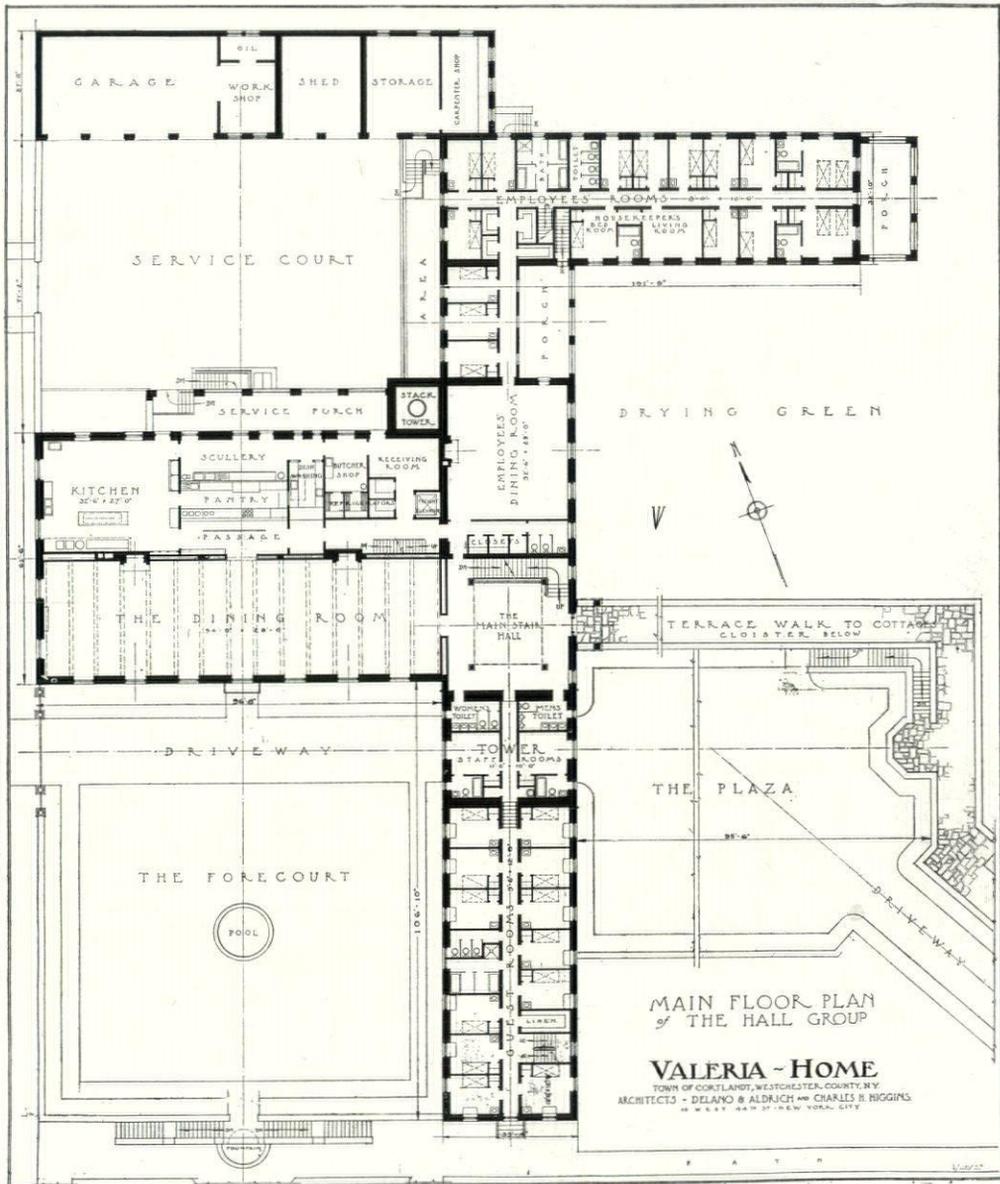




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The Lake with Field Club in Distance  
VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

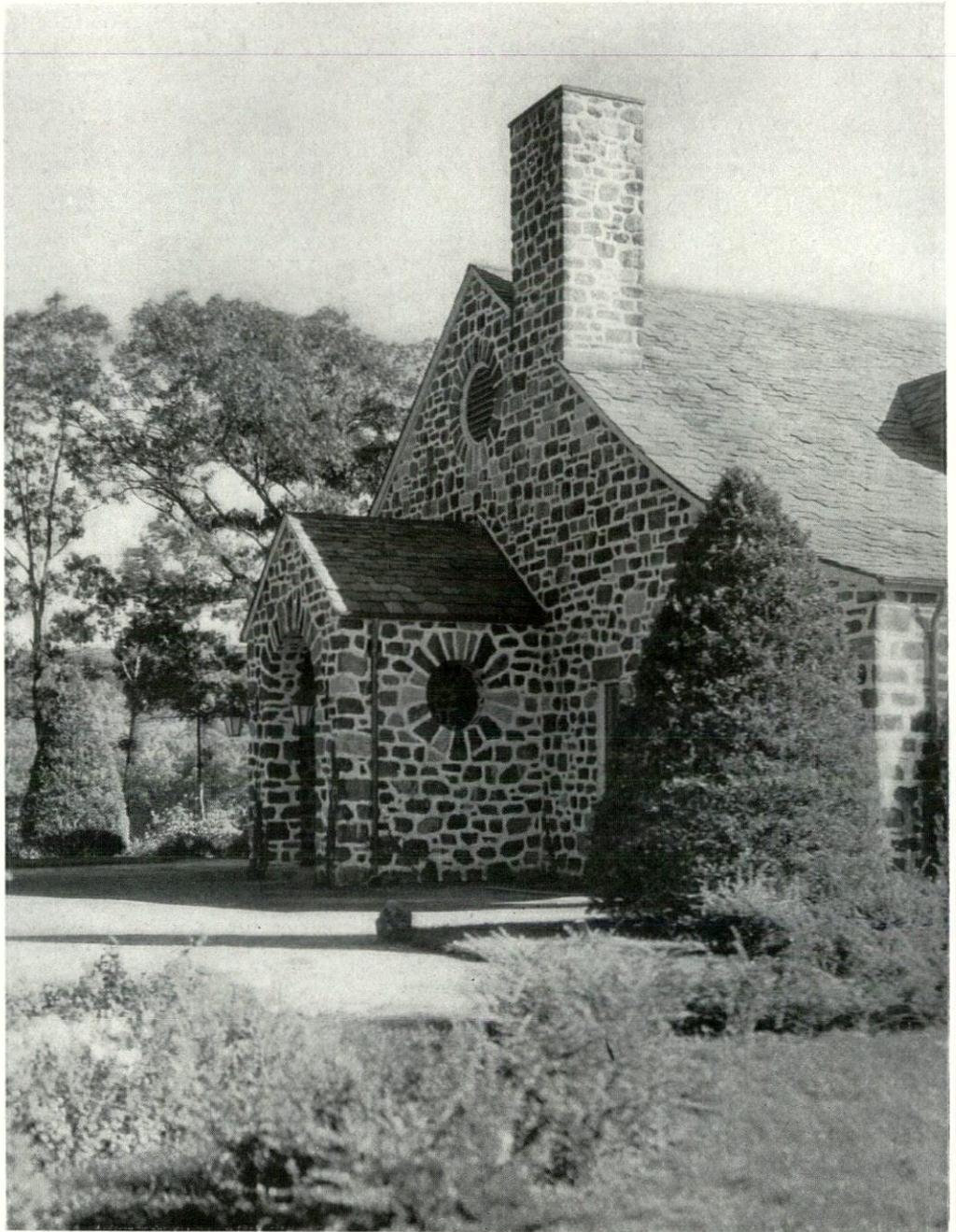


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Main Floor Plan, Hall Group

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
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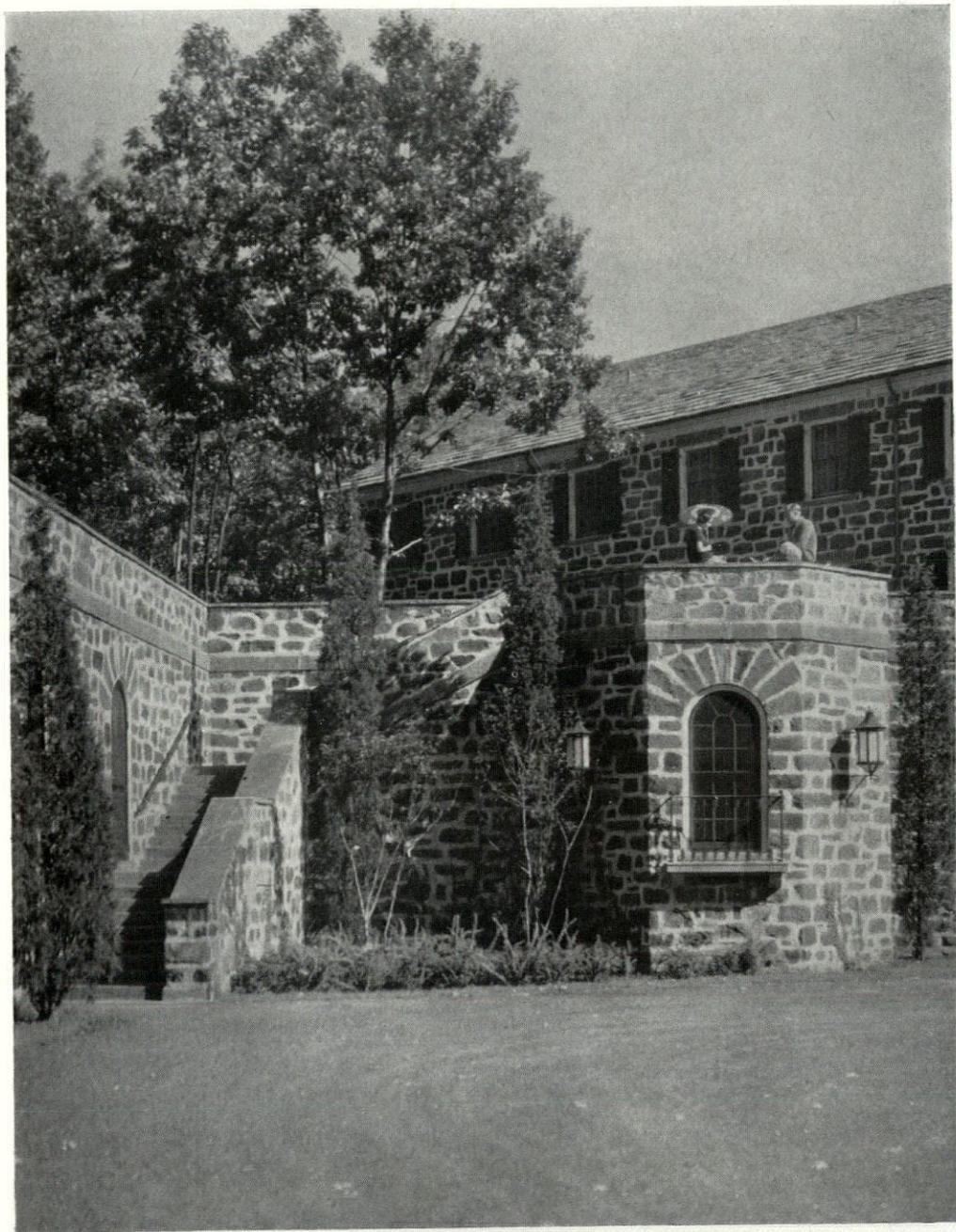


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Entrance to the Field Club

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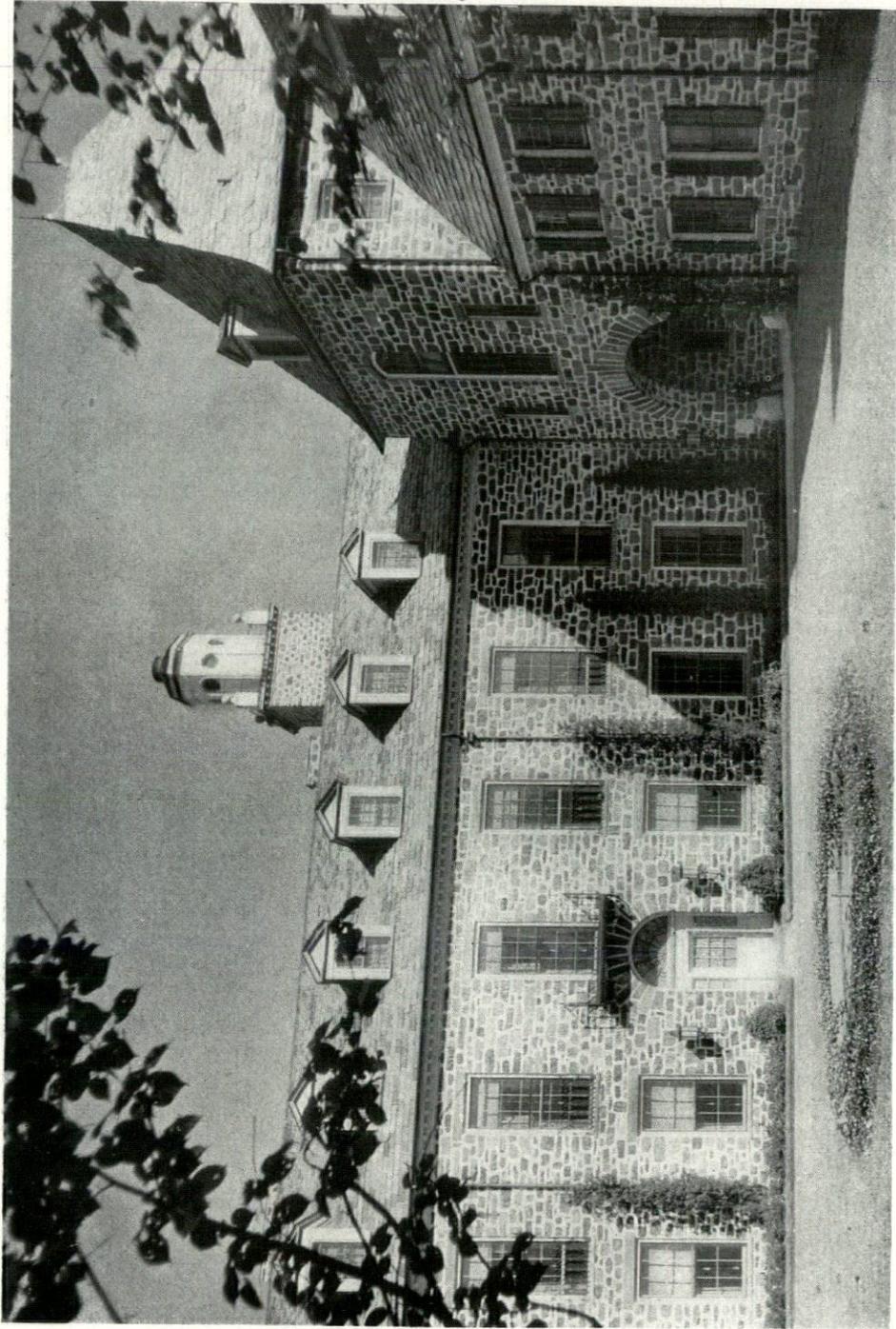


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October, 1925

Corner of the Plaza

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
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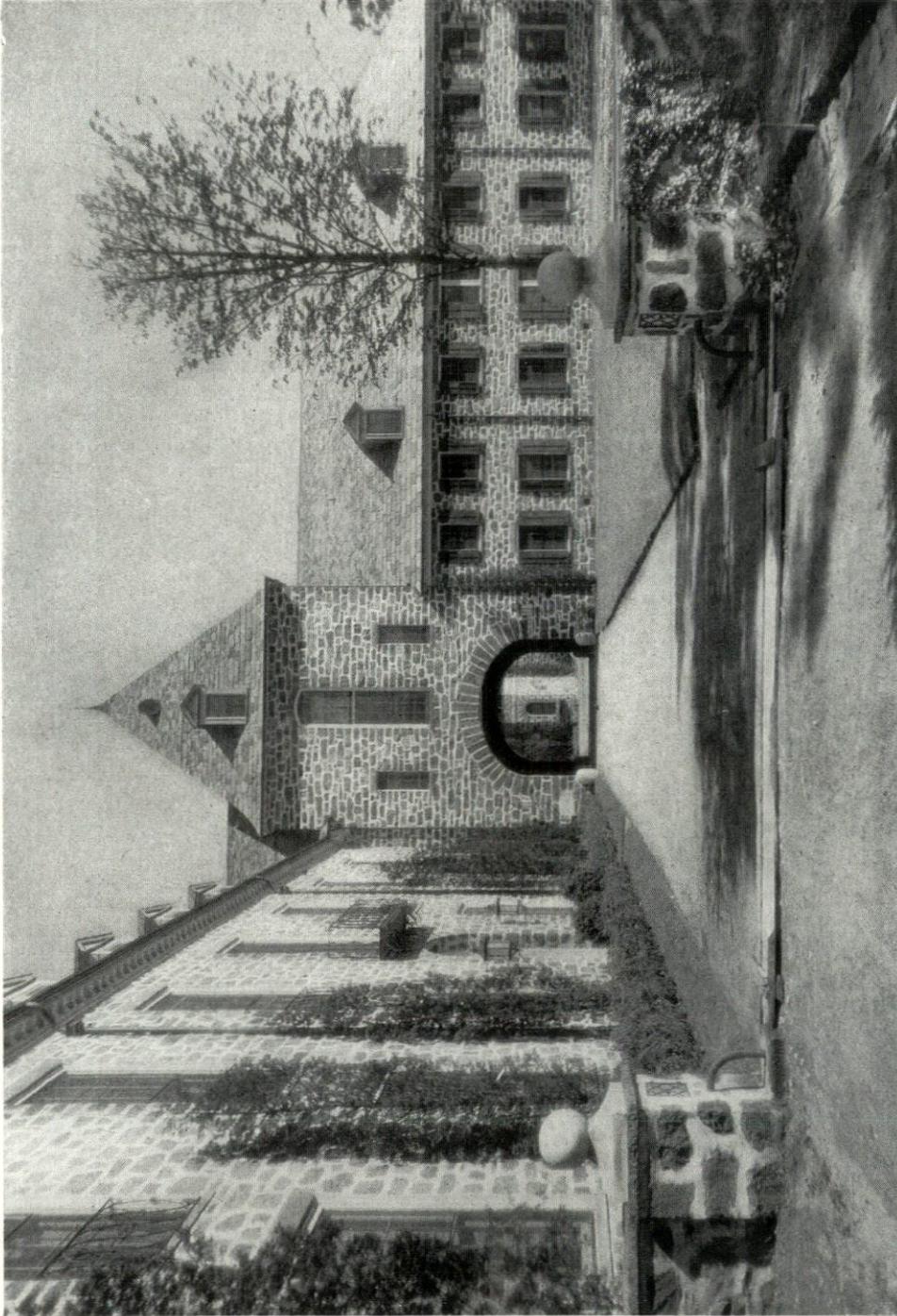


*The Architectural Record*

The Forecourt

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

October, 1925

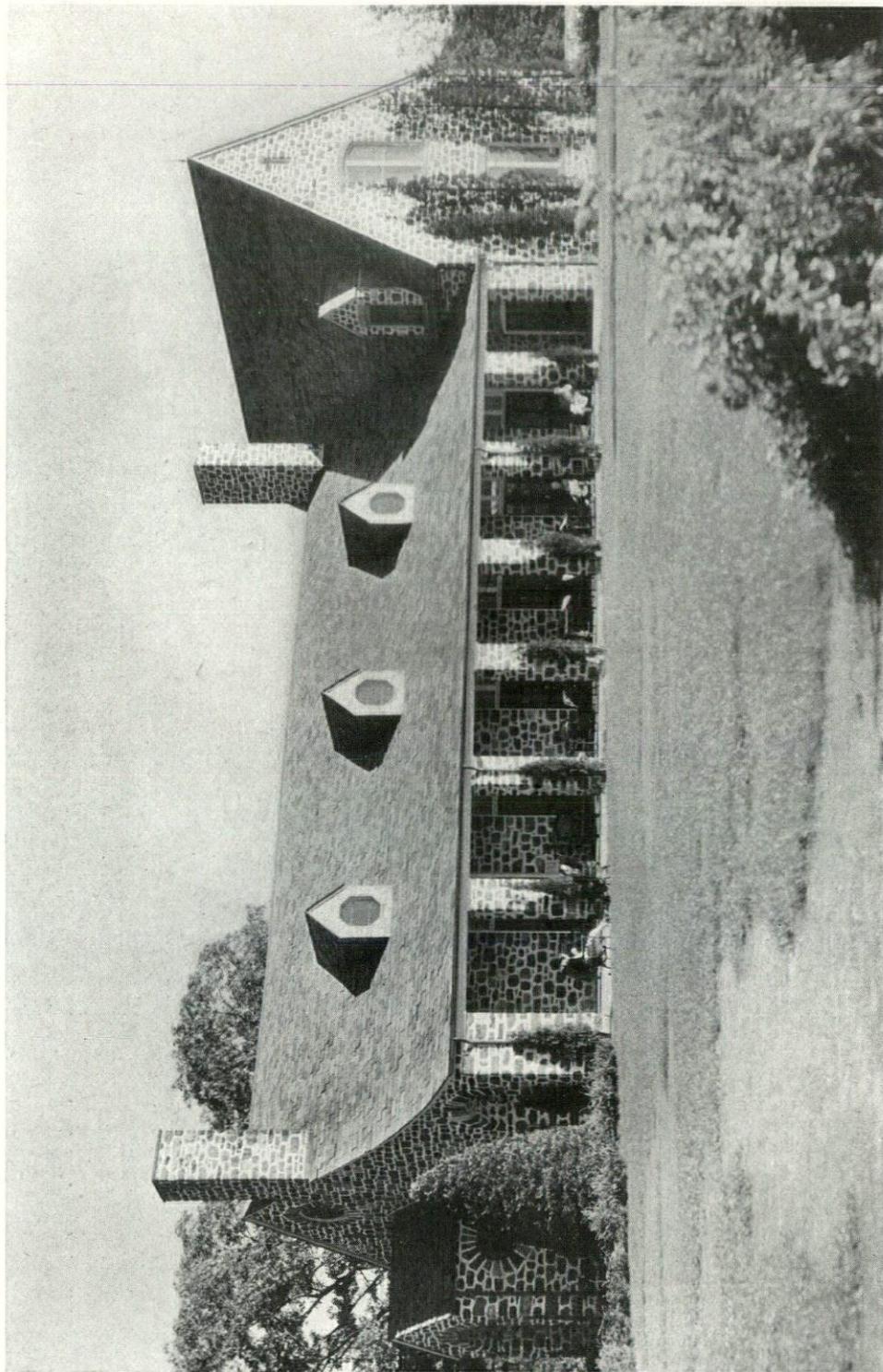


*The Architectural Record*

Entrance Driveway Looking Towards Tower

VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

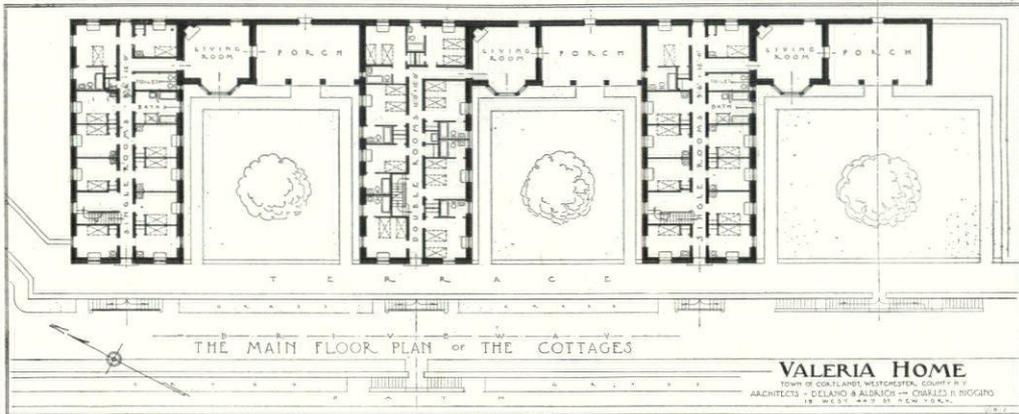
October, 1925



*The Architectural Record*

The Field Club  
VALERIA HOME, TOWNSHIP OF CORTLANDT, WESTCHESTER COUNTY, N. Y.  
Delano & Aldrich and Charles H. Higgins, Architects

October, 1925



of stone taken from the spot. The site chosen is at the head of the lake, with the buildings several hundred feet back at an elevation of forty feet above the water. A logical and dominant plan groups the buildings roughly on a crescent about the lake. The crescent is eighteen hundred feet or seven city blocks long, the form being maintained by a beautiful retaining wall around the edge of the water. As you look at the group of buildings you see them against a background of wooded mountain. The buildings face and invite the southerly breezes of summer and they are protected by the great hills from the northerly winds of winter. They are located where farmlands, mountain woodlands and water come together. An ideal spot bound to stir romance.

The hotel office, library and dining hall with the usual appurtenances are located in one building in the center of the crescent. On the eastern horn, facing southwesterly are the sleeping quarters—eight cottages, connected with each other and with the office and dining room by terraces and cloisters, providing either indoor or outdoor communication. Each cottage has a common living room and porch for the use of the guests. On the extreme end of the westerly horn of the crescent, looking easterly across the lake and westerly out across a broad expanse of farmlands, is the Field Club. Here means for recreation and entertainment are grouped. There is a large room

for concerts and dancing and agreeable berths for the rocking chair fleet; a swimming pool; a boat house for summer and skate house for winter sport; and eight tennis courts. Here also is the first tee of the proposed nine-hole golf course.

The sociological end of what was to be accomplished has been kept very much in mind. There is The Hall where guests are received and where they dine and from which they depart; the houses where each guest has a room; the Field Club for exercise and amusement.

The economic side of the problem was solved by the selection of the site, by the arrangement of the buildings and by the choice and adaptation of the building materials. The architects, instead of material men, delivered some of the material for construction to the site. It was their happy vision which foresaw the possibilities of using the excavated rock for the construction of the masonry walls. A piece of rock is an obstacle to be taken out, the derrick swings and it becomes masonry—an integral part of construction and a wall of interest and beauty.

A study of the illustrations will reveal that the architecture of Valeria Home possesses style and distinction without adherence to racial or period type. It is the work of designers with vivid imagination, not stultified by precedent but thoroughly familiar with the conventional or typical forms of European derivatives.

The Valeria Home village represents the labor of three hundred men for three

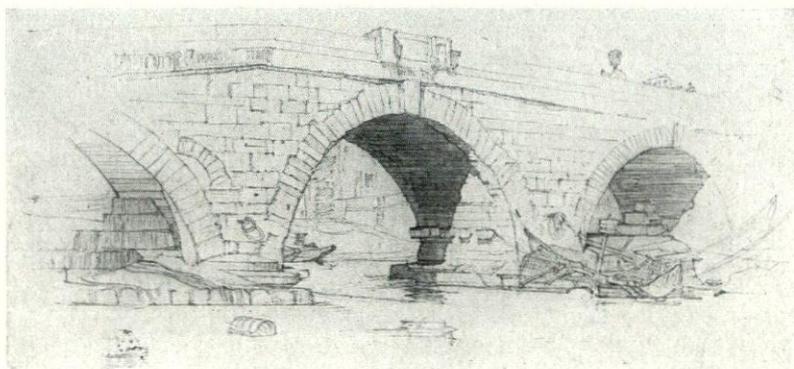
years, working in the forest, the mines, the drafting room, the mills, the factories and at the site. Twenty-odd separate contractors proceeded cheerfully with skill and earnestness to complete the work.

The leadership of the woman whose name the place bears and will always bear—Valeria, the wife of Jacob Langeloth—was most graciously acknowledged by Mr. Charles Higgins at the time the keys were handed over to her. Speaking for all, Mr. Higgins said, "In thinking of the place, let us not forget to honor the woman—the widow whom the will of Jacob Langeloth made our President; the woman whose courage, faith and devotion never flagged; rather have they inspired all. First, when this spot was a wilderness, through the periods when it was a clearing; a quarry; a series of holes in the ground; when the walls began to rise and roofs to first appear; through the storms of winter and the heat of summer, each week, I have seen her on this spot. I have been privileged to feel, right at the site, this influence, and to see its effect on others. One day a week

here; others regularly at her desk; at the conference table—always pushing forward this noble purpose."

"How will Valeria Home look centuries from now when the buildings are mellowed by the hand of time? We may judge by looking at something that has endured through the centuries."

"Among the hills of Italy, to the little town of Assisi, men and women make pilgrimages, see the work and listen to the story of a young man, rich, handsome, fond of sports and of dancing, who devoted his life to helping others to help themselves—Francisca, to men and women of his day—Saint Francis of Assisi to us. Five centuries from now, these buildings will stand amongst the hills of Westchester as today the buildings of Saint Francis stand amongst the hills of Umbria. They will be visited by men and women who will listen to a similar story. The story of a woman endowed with all, enjoying all, but regularly consecrating entire days of each week in preparation for strengthening others to help themselves."



# P O R T F O L I O

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



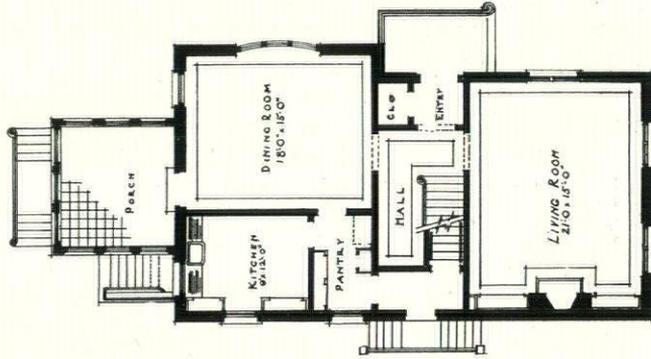
RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.

Dwight James Baum, Architect

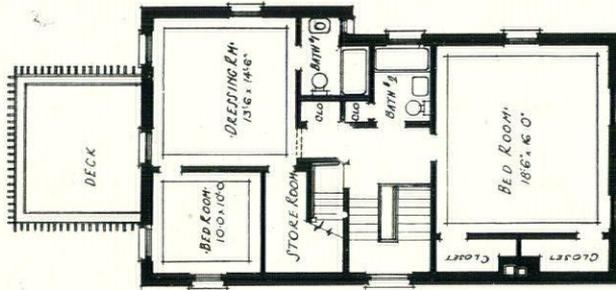




RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN. N. Y.  
Dwight James Baum, Architect

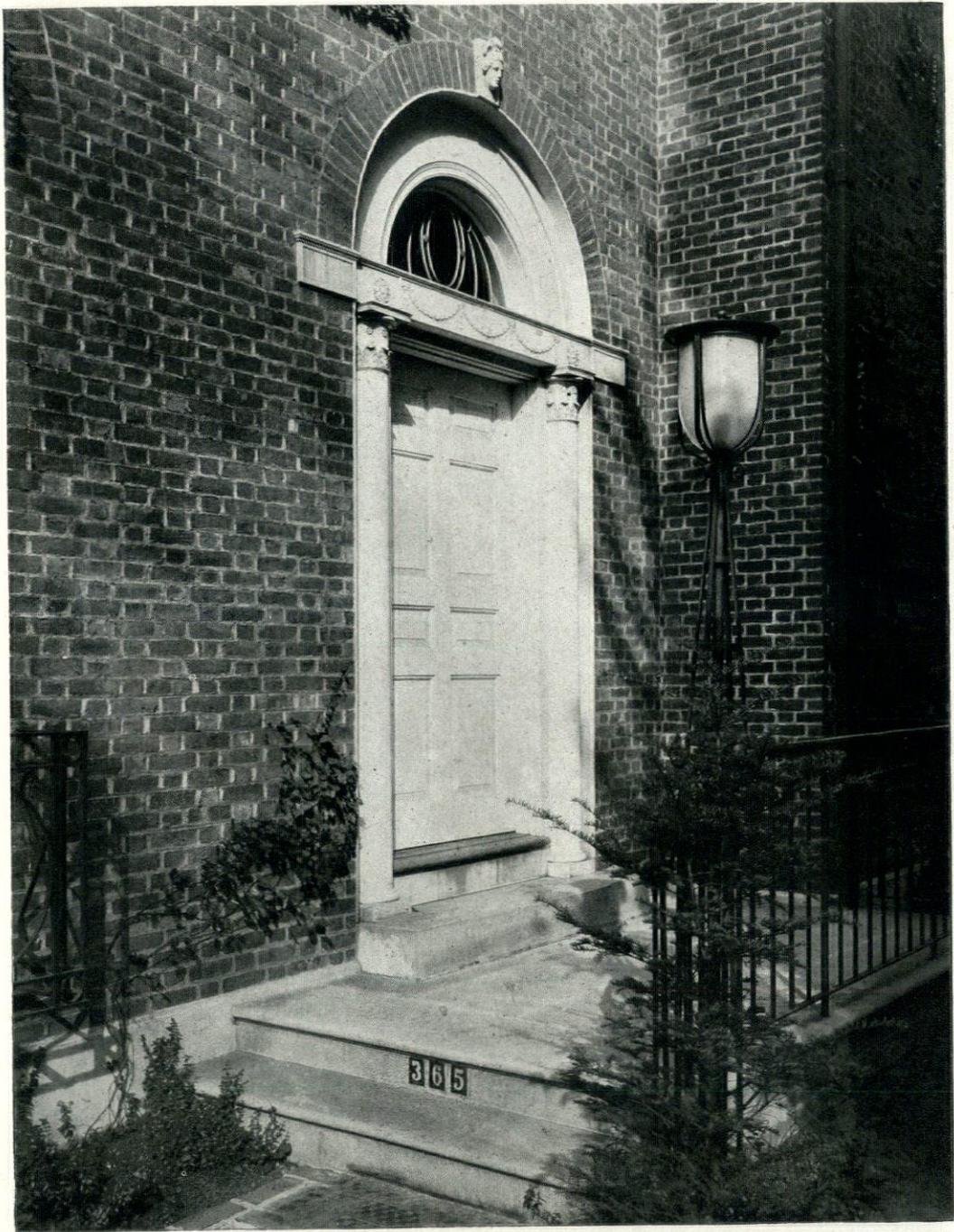


First Floor Plan



Second Floor Plan

RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.  
 Dwight James Baum, Architect

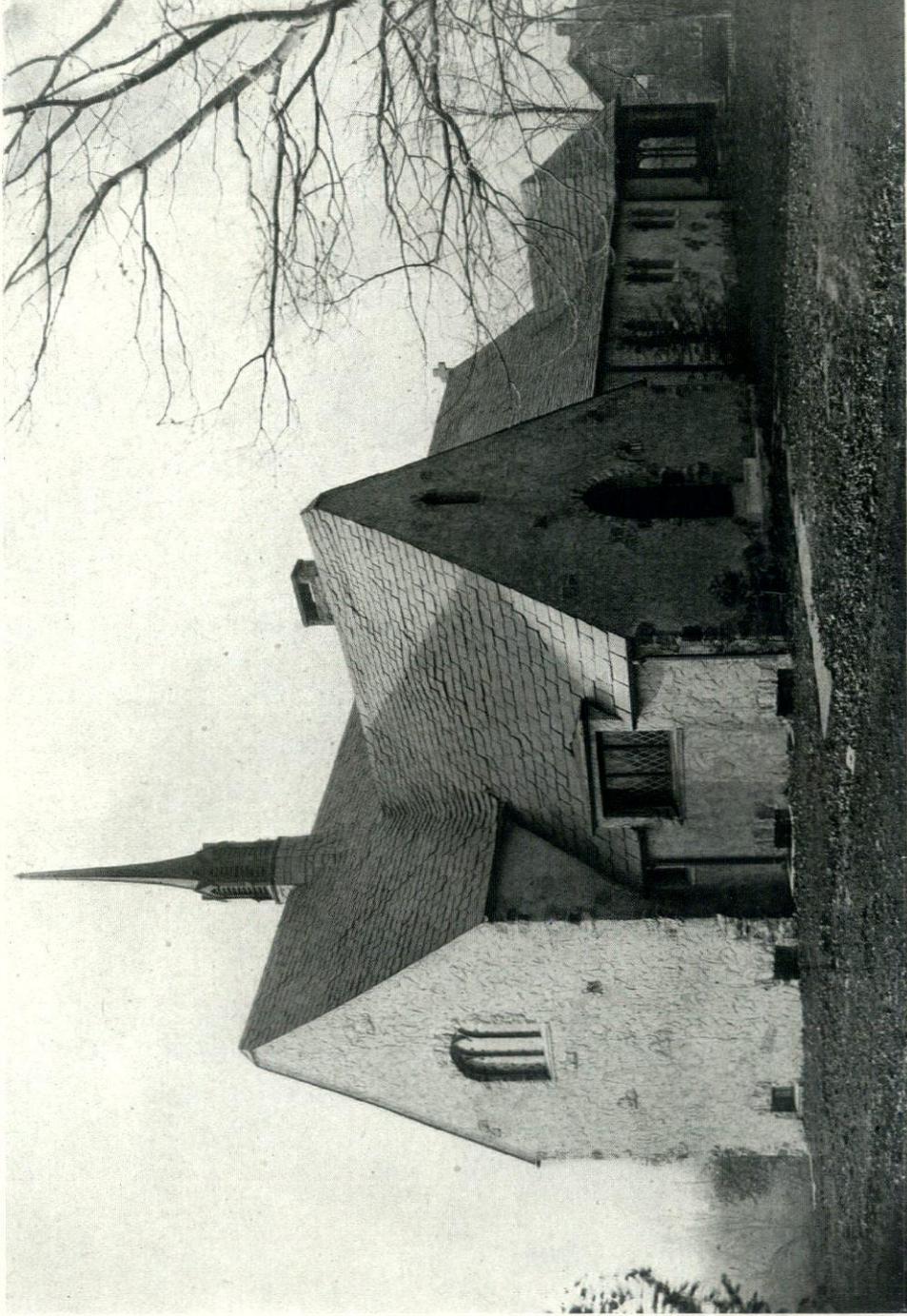


Entrance Detail

RESIDENCE OF JOHN C. VON GLAHN, ESQ., BROOKLYN, N. Y.

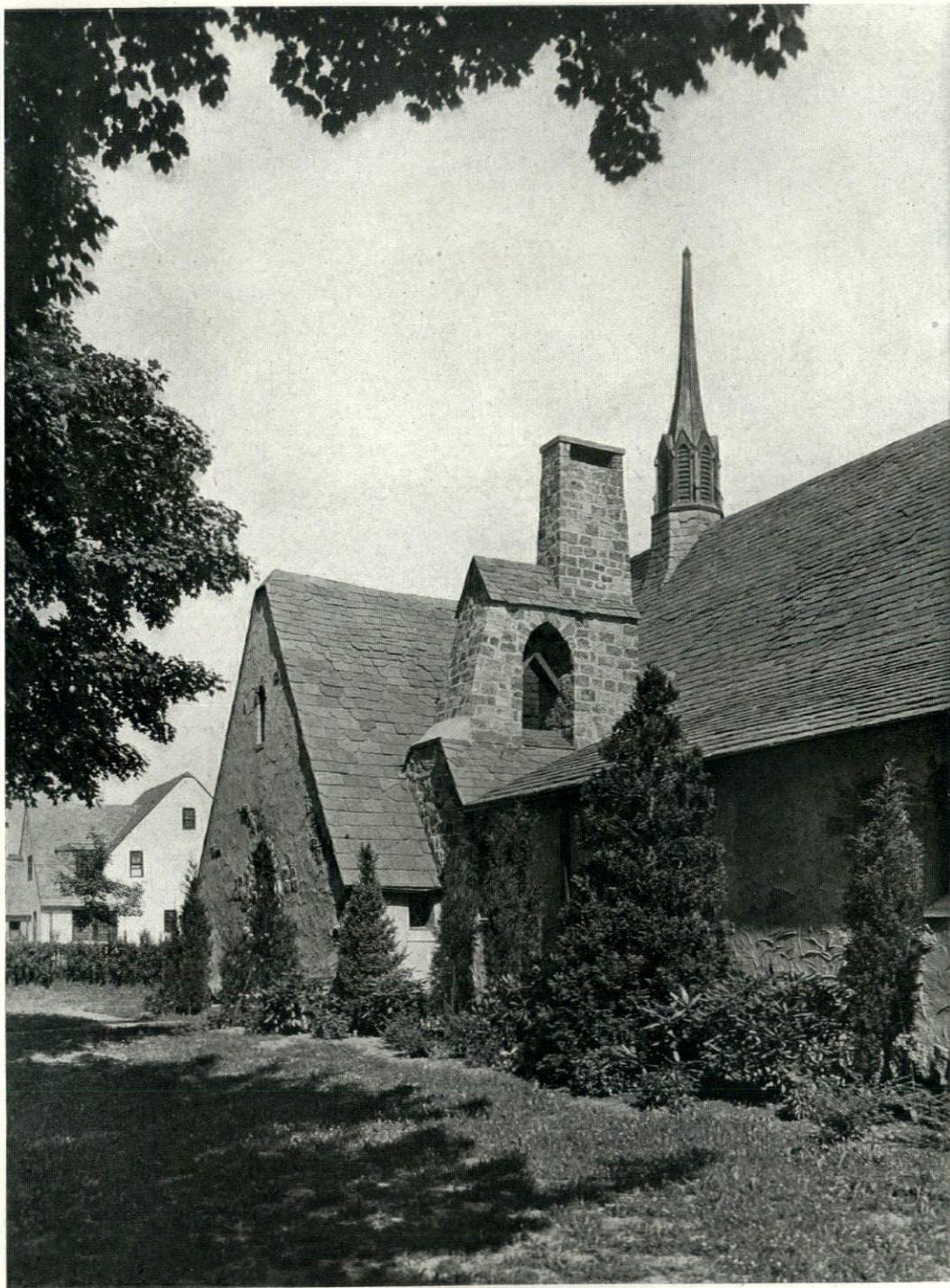
Dwight James Baum, Architect





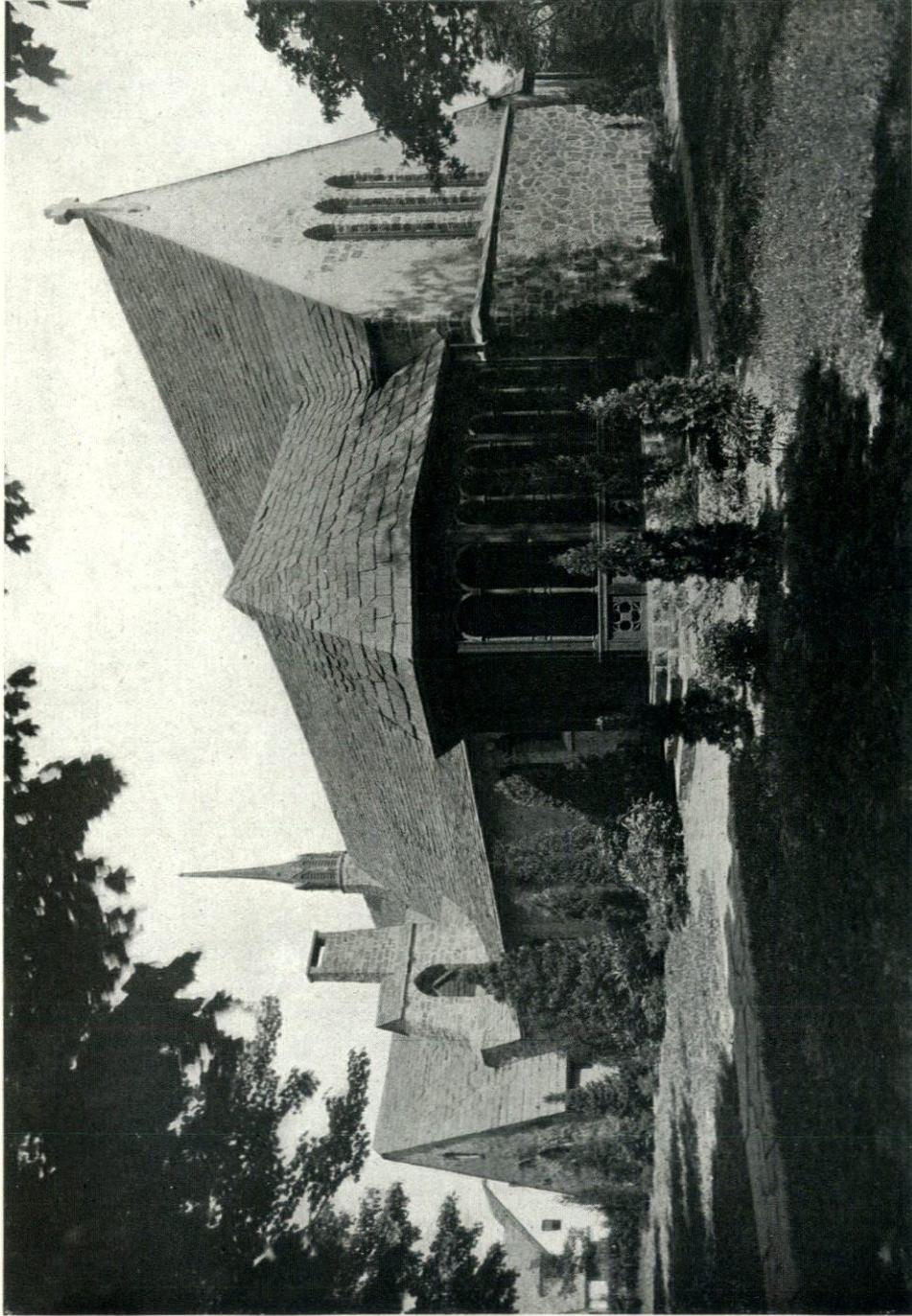
CHURCH AT GREAT NECK, LONG ISLAND, N. Y.  
Mann & MacNeille, Architects





CHURCH AT GREAT NECK, LONG ISLAND, N. Y  
Mann & MacNeille, Architects





CHURCH AT GREAT NECK, LONG ISLAND, N. Y.  
Mann & MacNeille, Architects





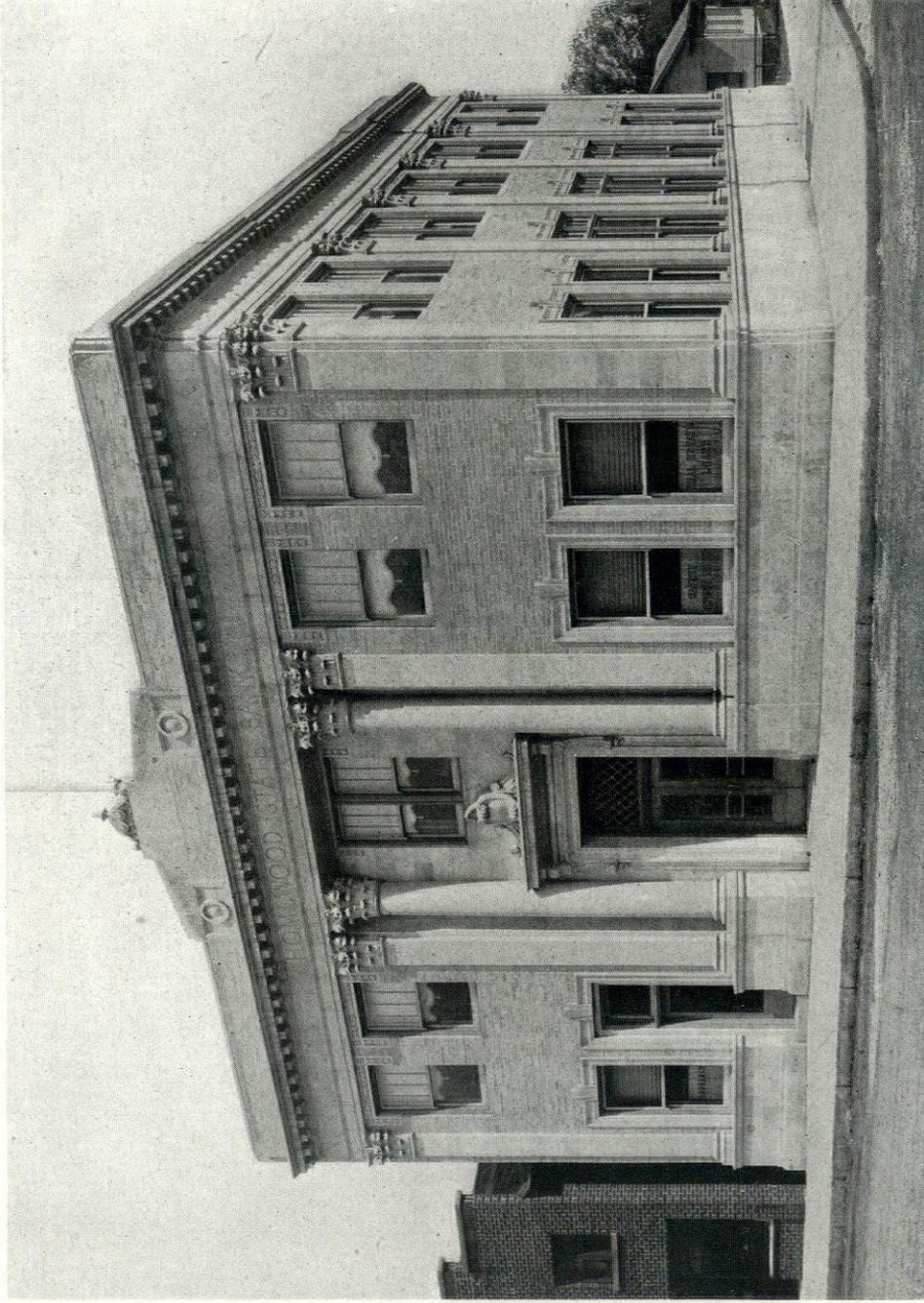
RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect



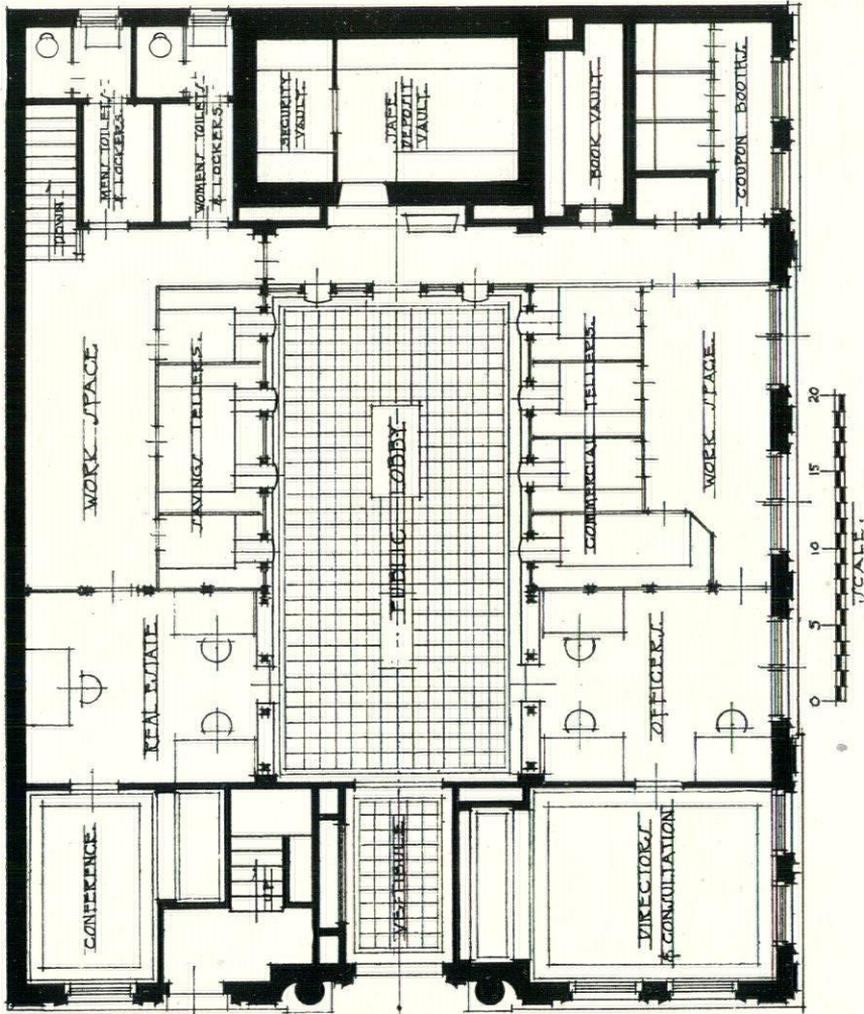


RESIDENCE OF MRS. EDWARD CUNNINGHAM, SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect

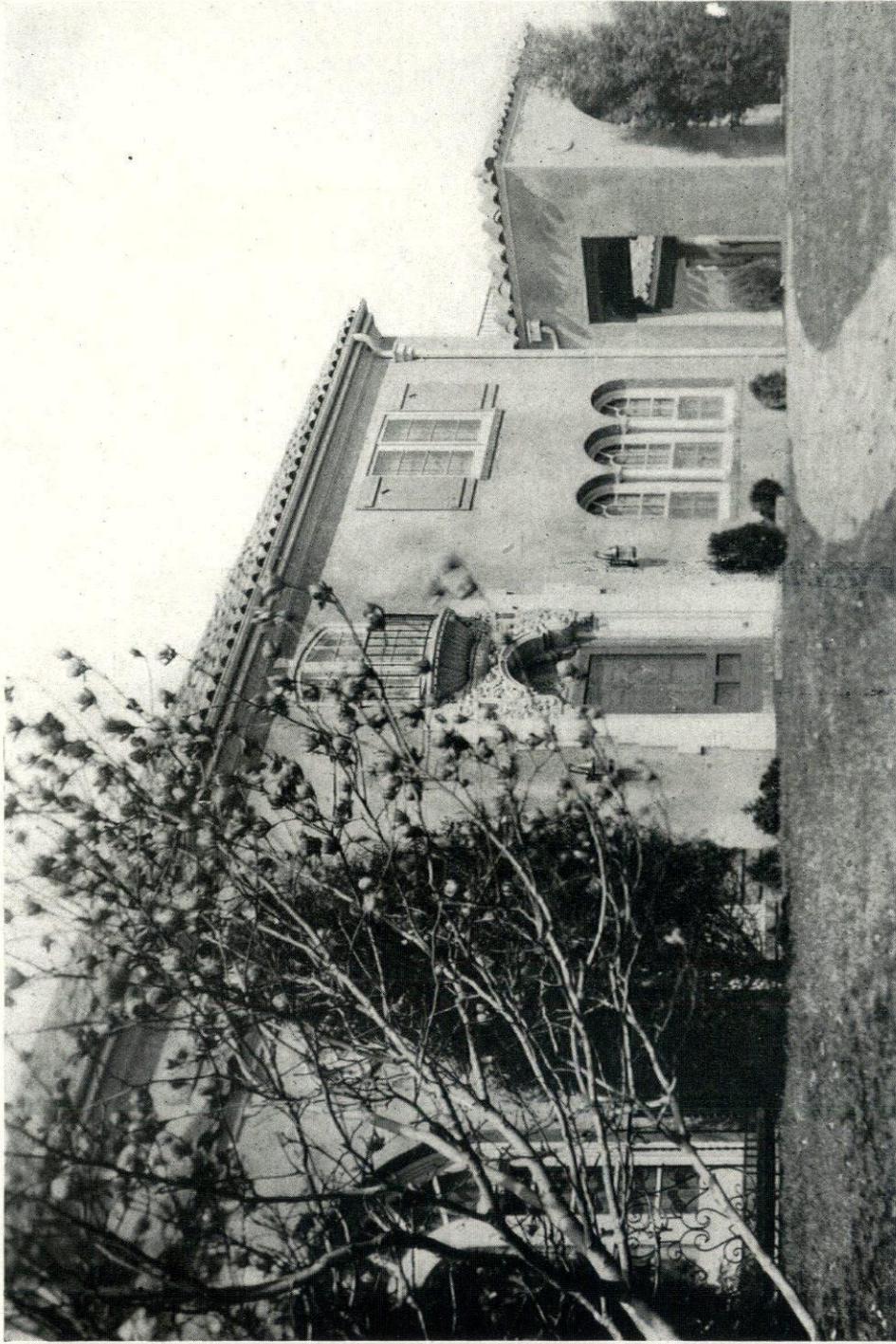




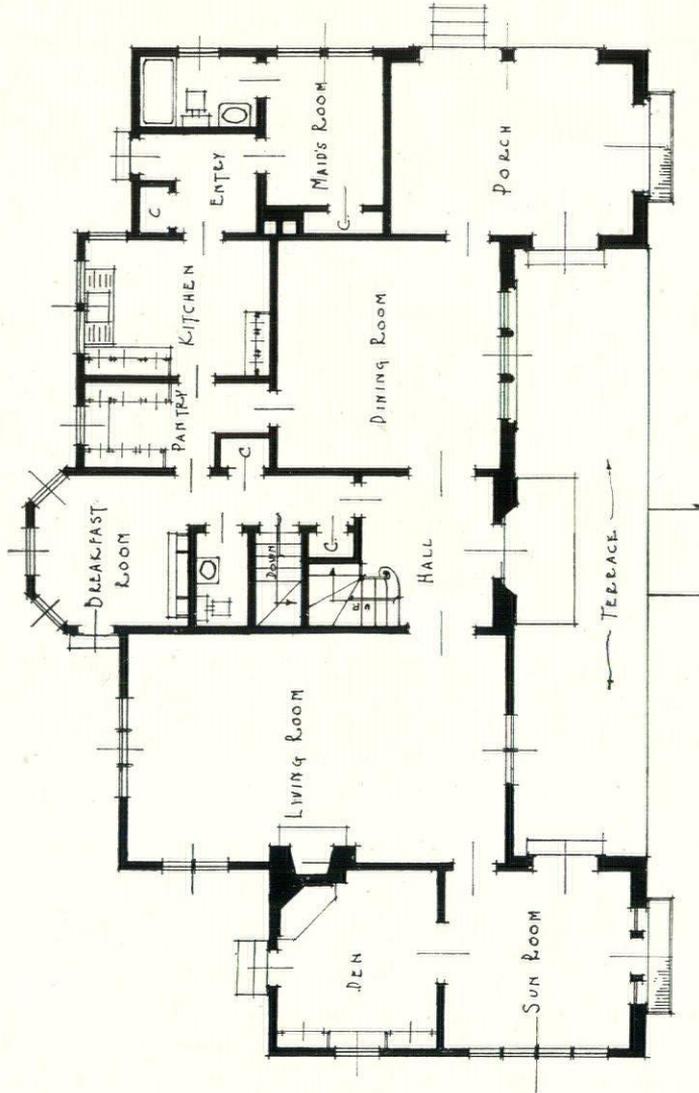
THE HOMEWOOD STATE BANK, HOMEWOOD, ILLINOIS  
Emil Liska, Architect



First Story Plan  
 THE HOMEWOOD STATE BANK, HOMEWOOD, ILLINOIS  
 Emil Liska, Architect



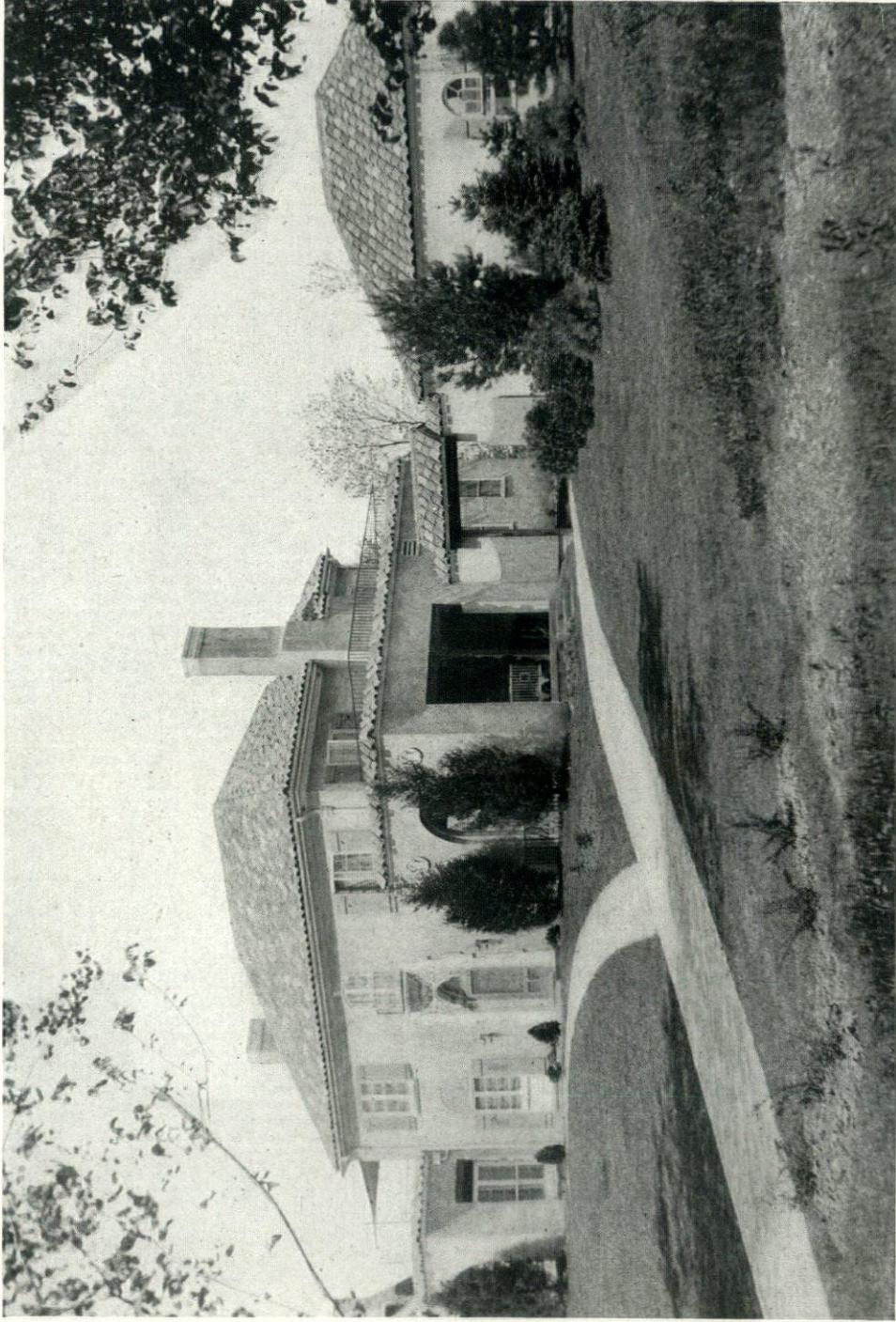
RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect



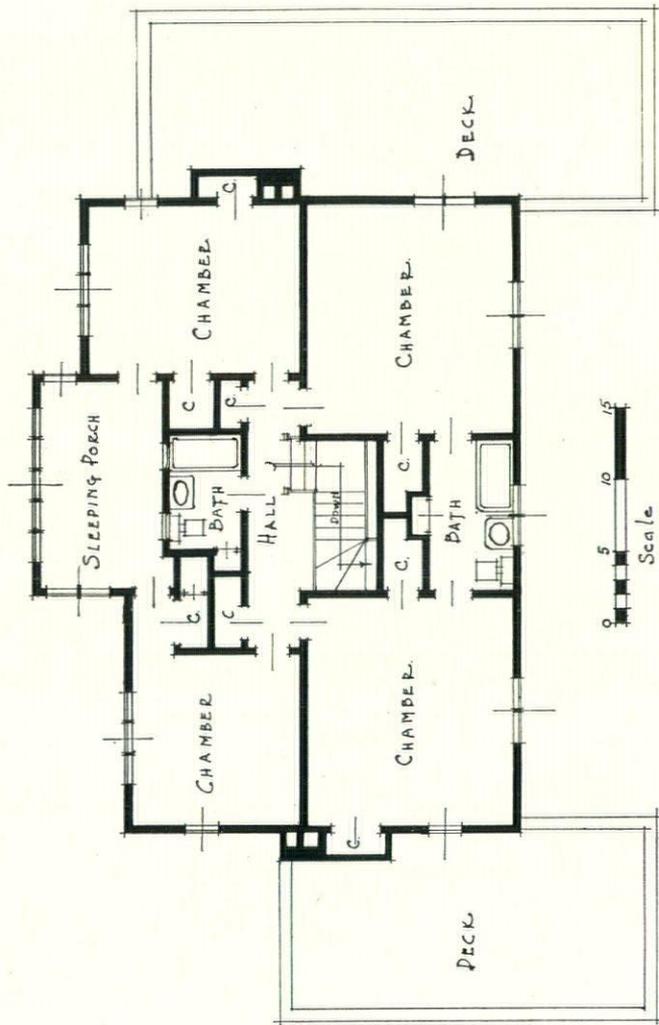
First Floor Plan

RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.

Clarence E. Shepard, Architect



RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect



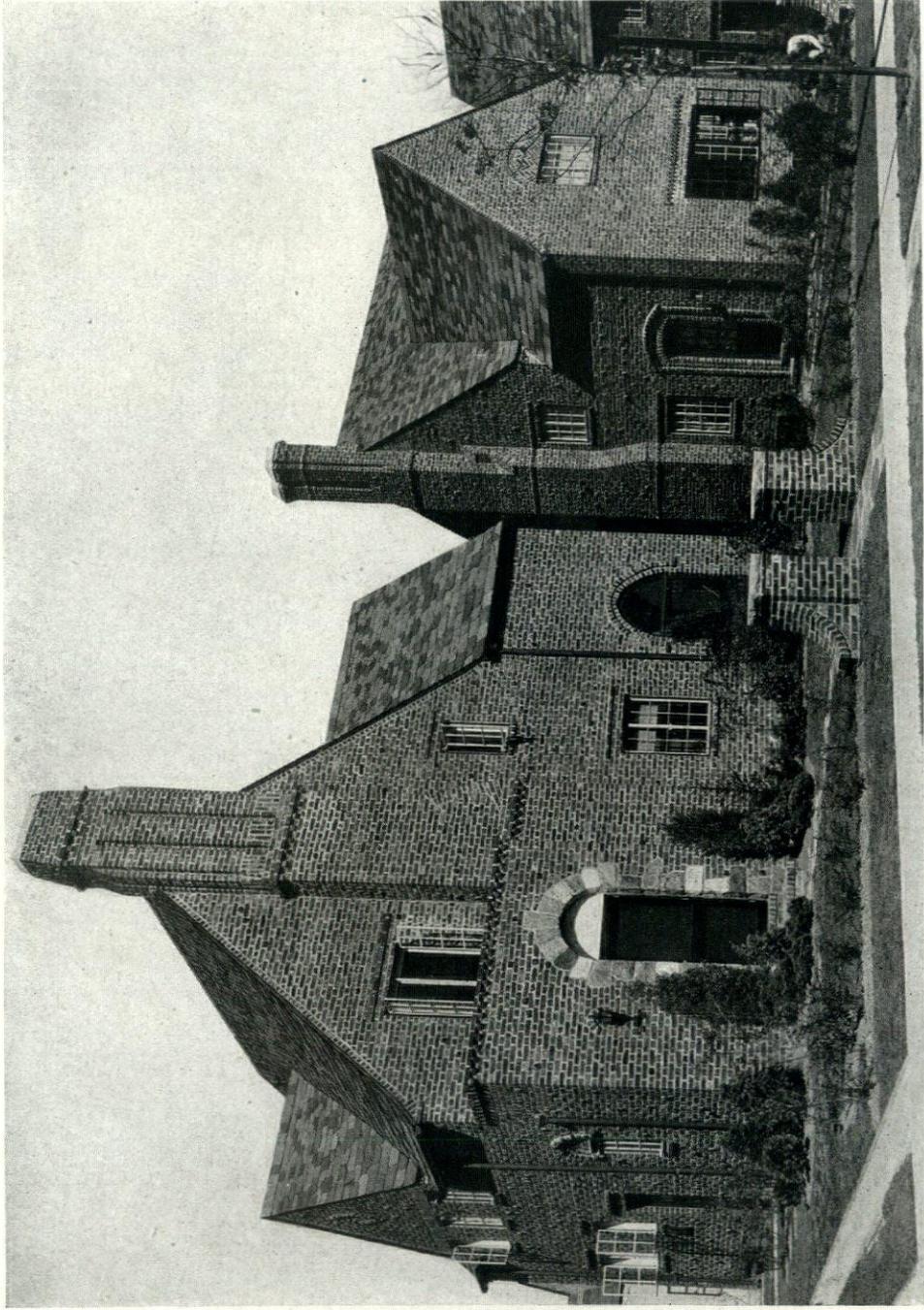
Second Floor Plan

RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
 Clarence E. Shepard, Architect



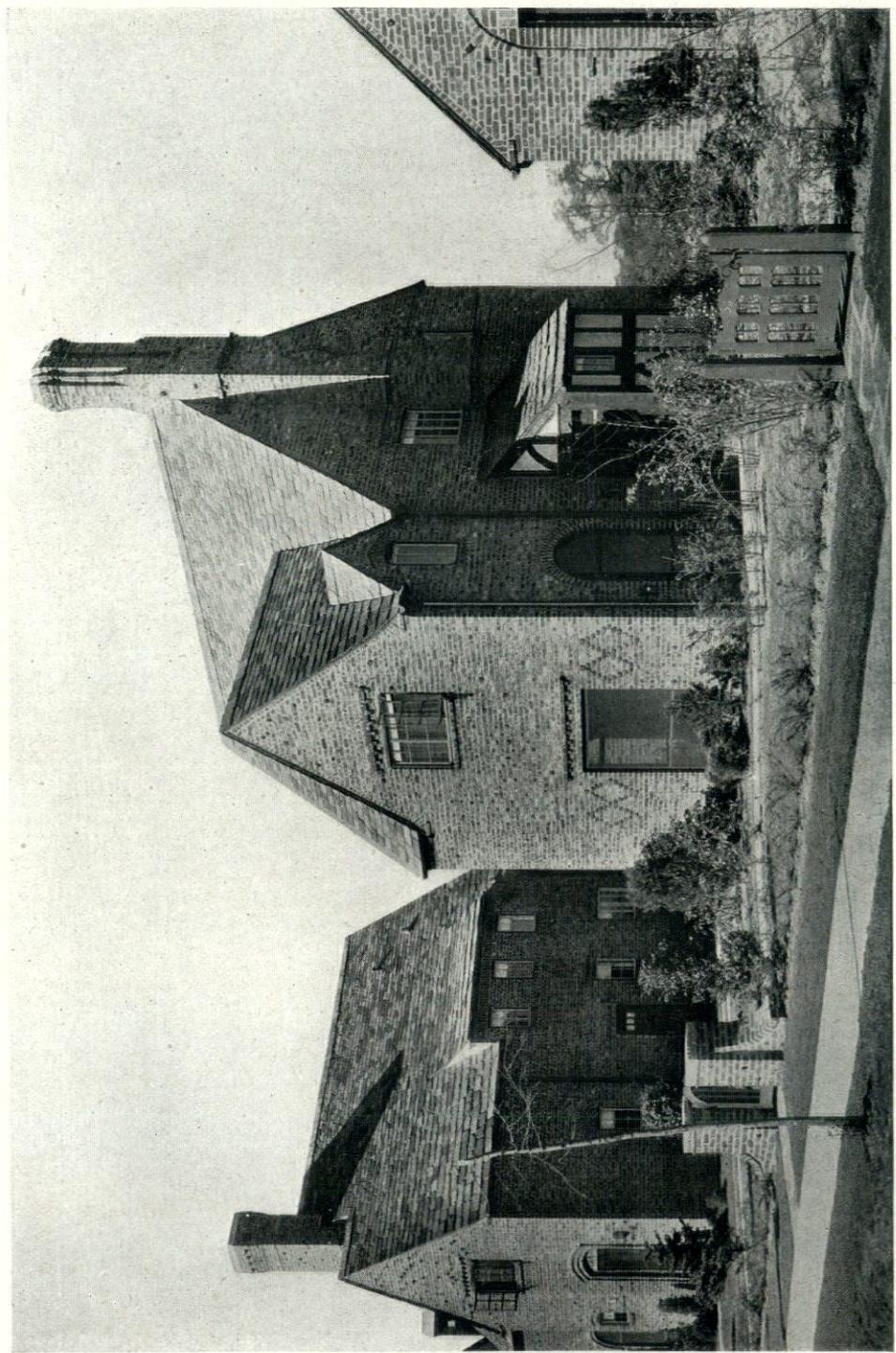
Porch  
RESIDENCE OF DR. W. W. DUKE, MISSION HILLS, KANSAS CITY, MO.  
Clarence E. Shepard, Architect





HOUSES AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER DEVELOPMENT COMPANY  
Robert Tappan, Architect



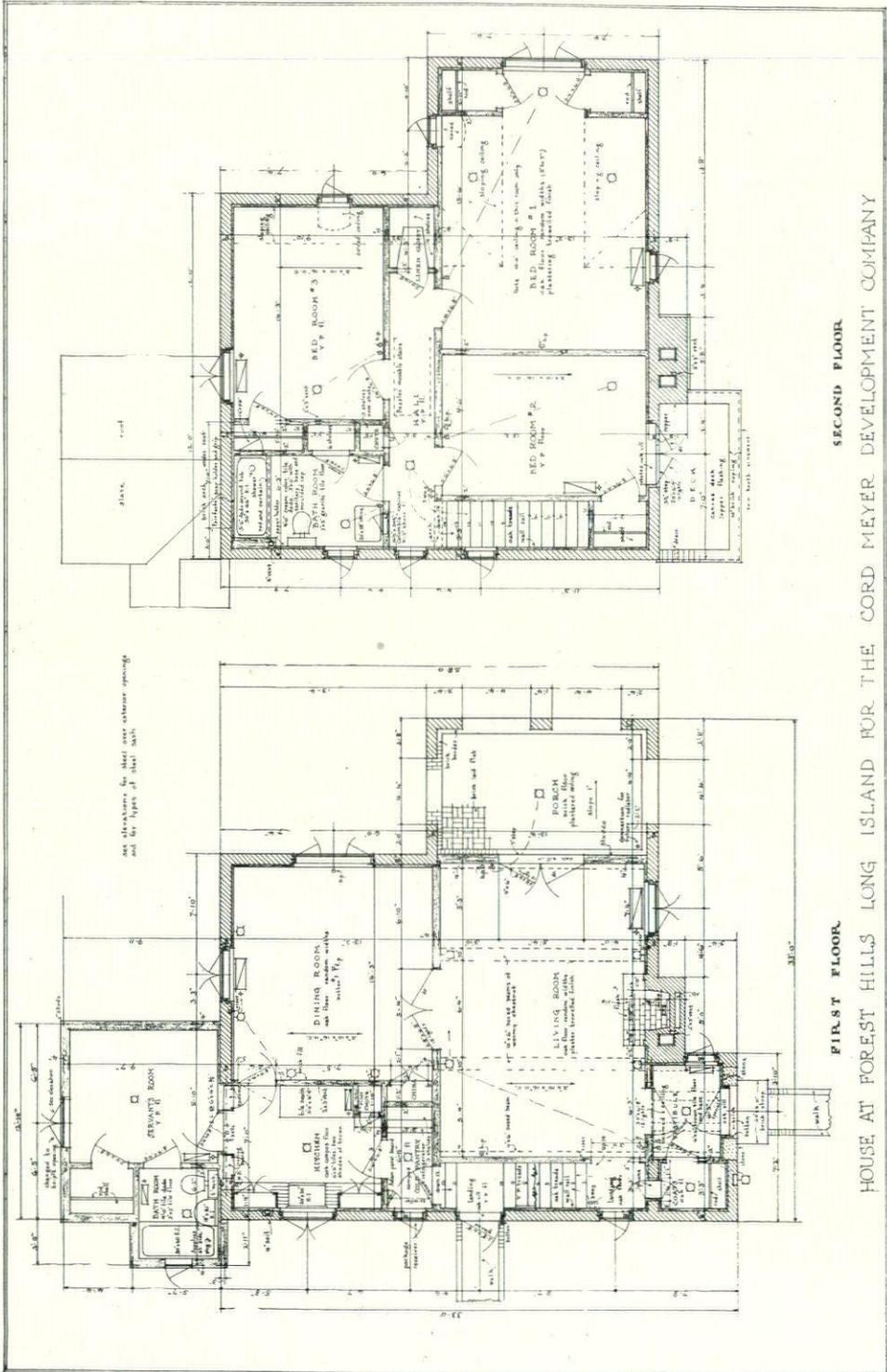


HOUSES AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER DEVELOPMENT COMPANY  
Robert Tappan, Architect





HOUSE AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER  
DEVELOPMENT COMPANY  
Robert Tappan, Architect



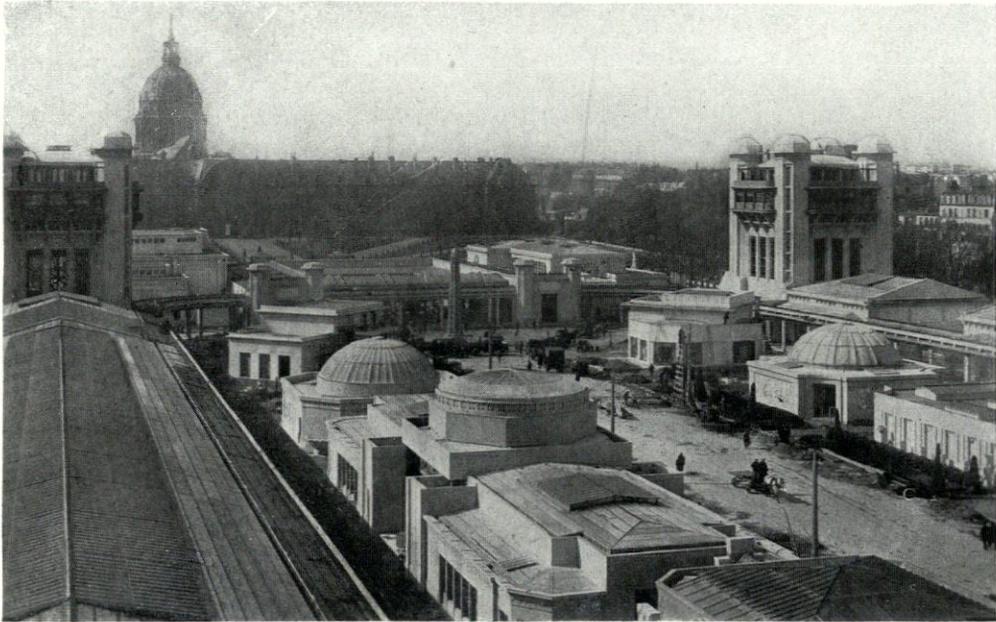
Robert Tappan, Architect



HOUSE AT FOREST HILLS, LONG ISLAND, N. Y., FOR THE CORD MEYER  
DEVELOPMENT COMPANY

Robert Tappan, Architect





# *The* INTERNATIONAL EXPOSITION of MODERN INDUSTRIAL and DECO- RATIVE ART IN PARIS ~ ~

By  
*W Francklyn Paris*

## II. GENERAL FEATURES

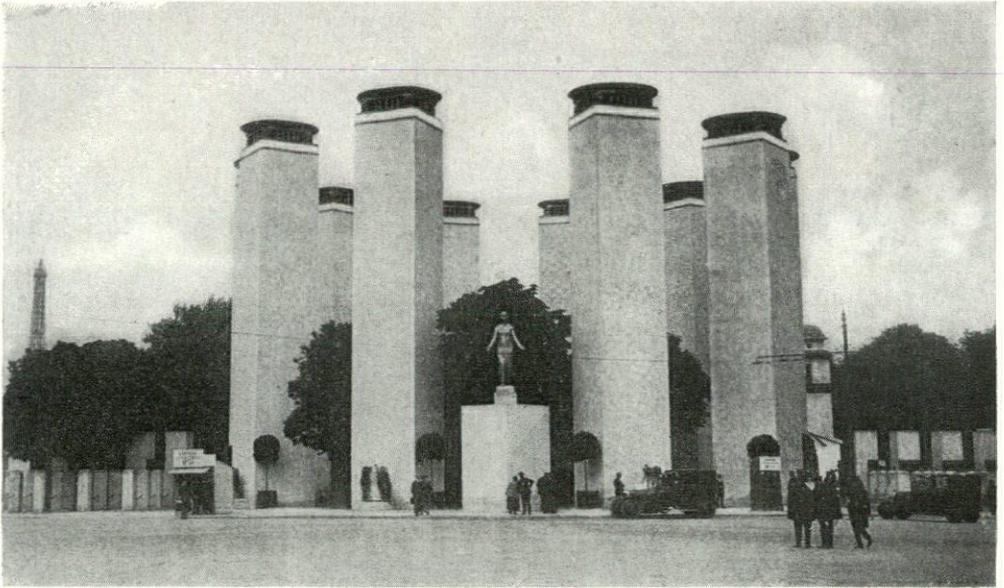
THERE IS AN OLD Arab proverb which says, "The dogs bark but the caravan goes on." This comes to mind upon consideration of the attitude of part of the French press regarding the exposition of modern decorative art now being held in Paris.

Gauged by academic standards, the exposition has much to startle the conservative and the disciples of established rules. It is not in any sense, however, a sudden and revolutionary manifestation, but the establishing of a milestone by the caravan after it has travelled quite a distance away from the stencils and clichés of the past.

The dogs began to bark when the caravan made its first stop in November, 1919, at the Autumn Salon held in the

Grand Palais. At that exposition painters, sculptors, engravers, architects and decorators, whether affiliated with the group of the Artistes Français, the Independents, or the "Nationale," exhibited their works free of all restraint and without the approbation of a jury. No formula, no set program was imposed and the most rigorous impartiality permitted the artists to express with perfect liberty the most different and sometimes the most opposed of theories.

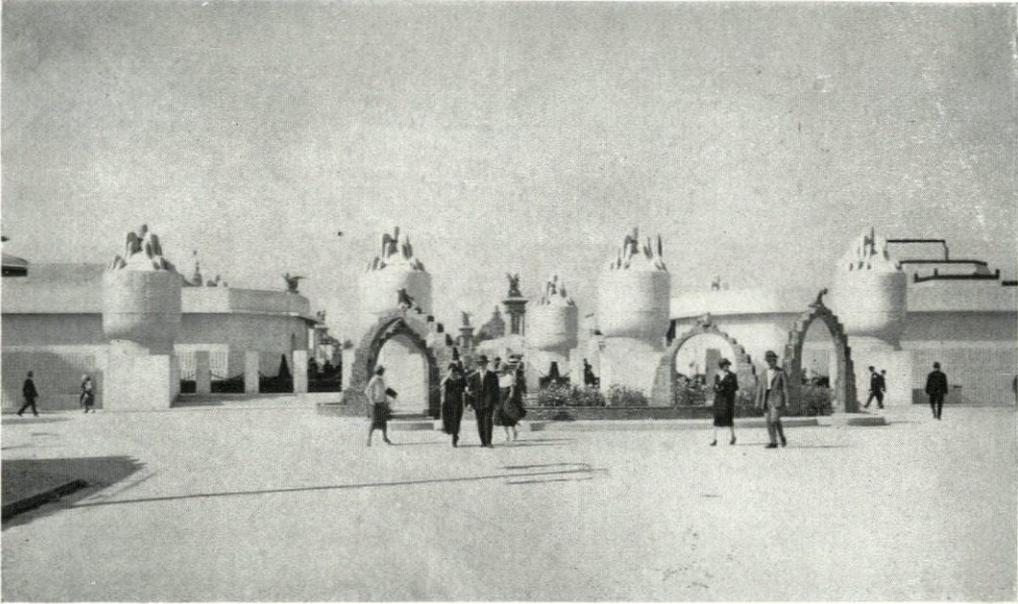
One of the distinctive features of the 1919 Salon was the exhibition of ensembles designed and composed and assembled as a unit by decorative artists, who assumed the appellation of "ensemblers." It was accepted even then that by co-ordination and relativity, by studied



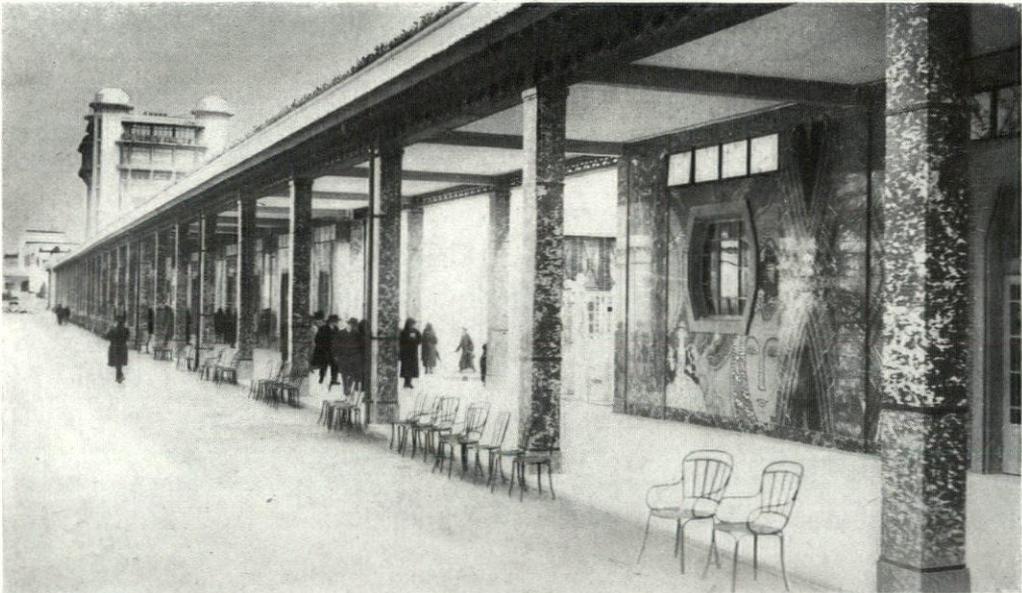
Entrance on the "Place de la Concorde"



Regional Building of Lyon and Saint-Etienne



Ensemble View of the Sèvres Exhibit

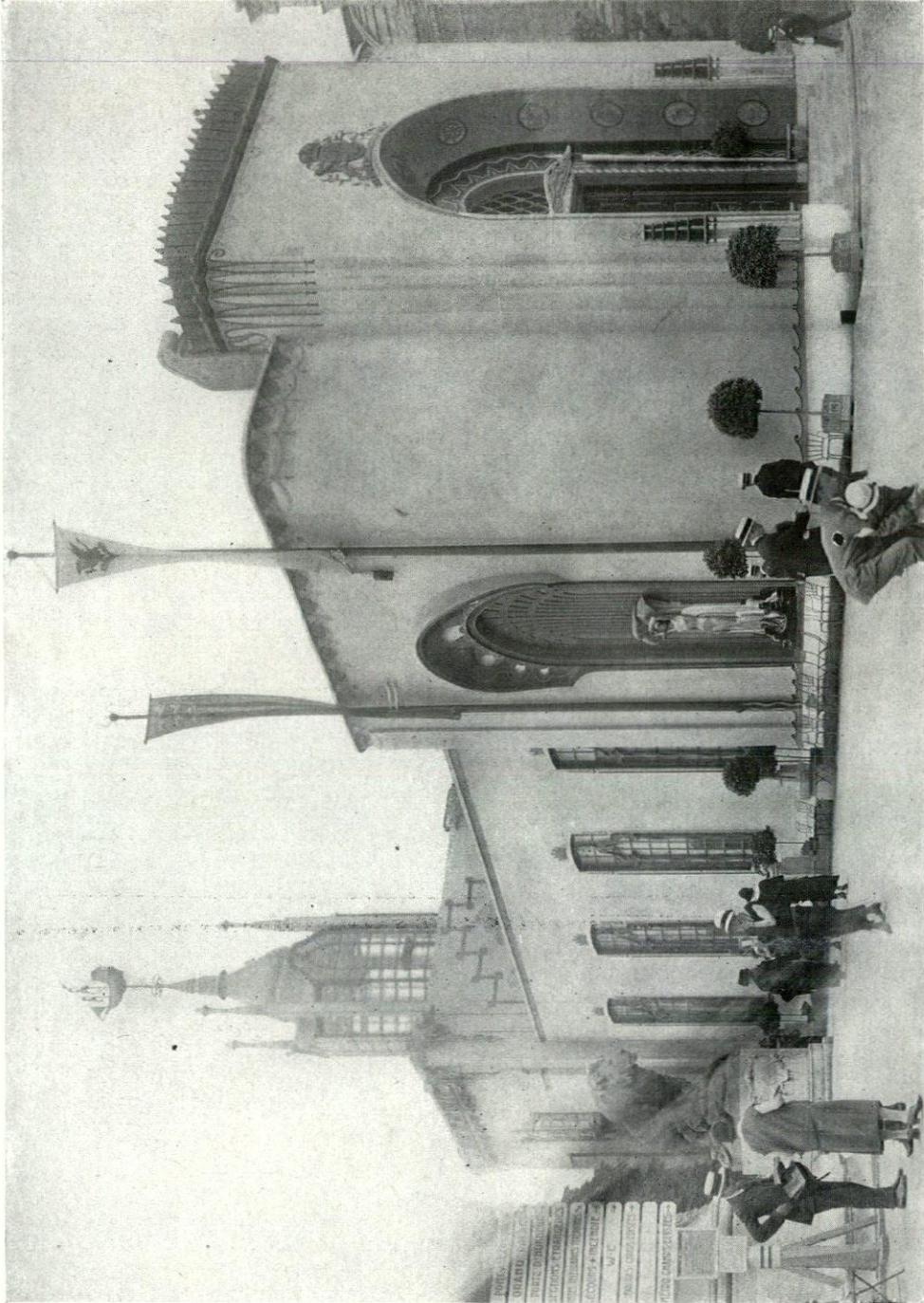


Colonnade of Marbles

*The Architectural Record*

October, 1925

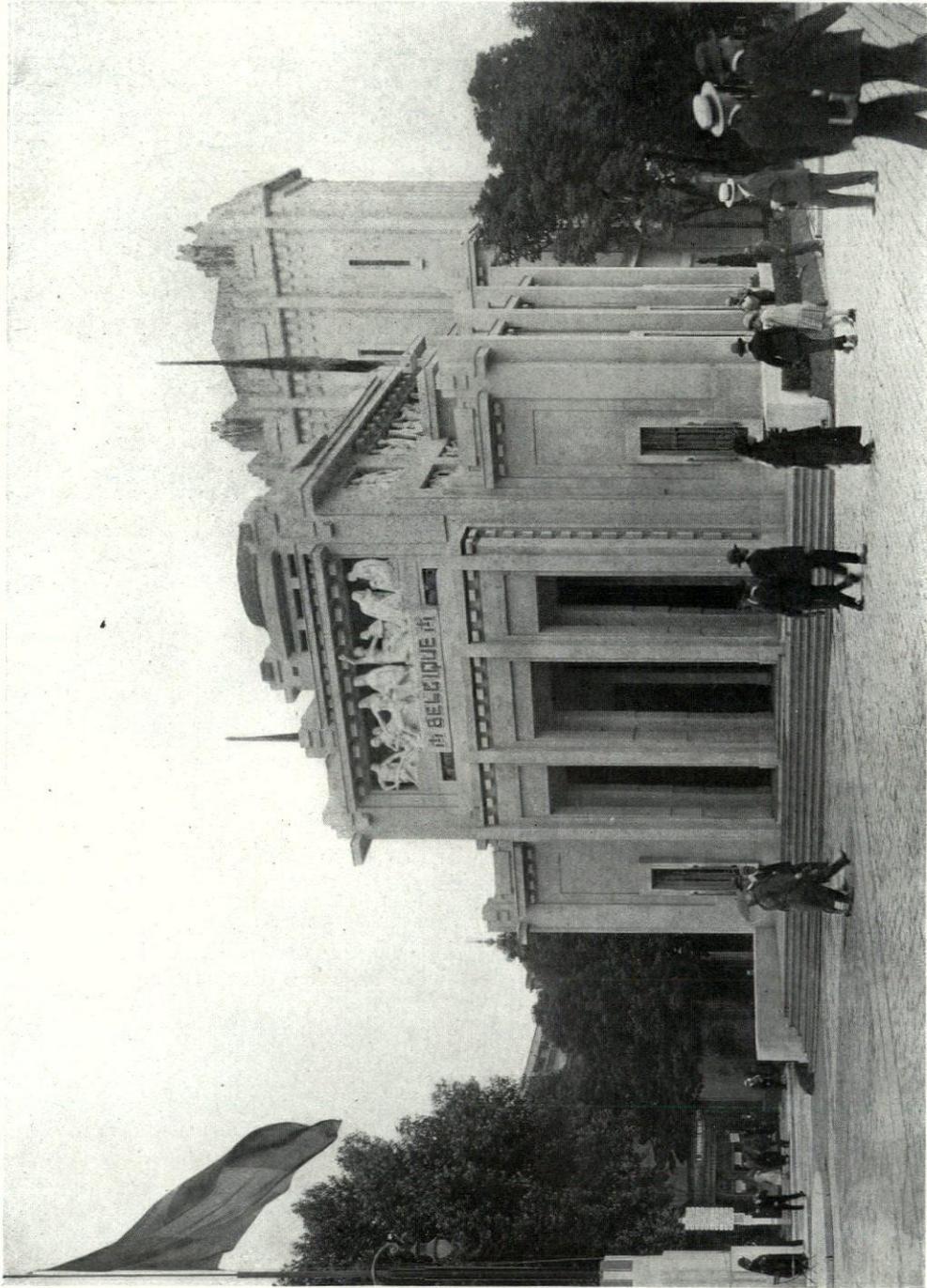
THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS



*The Architectural Record*

Great Britain's Pavilion  
THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925

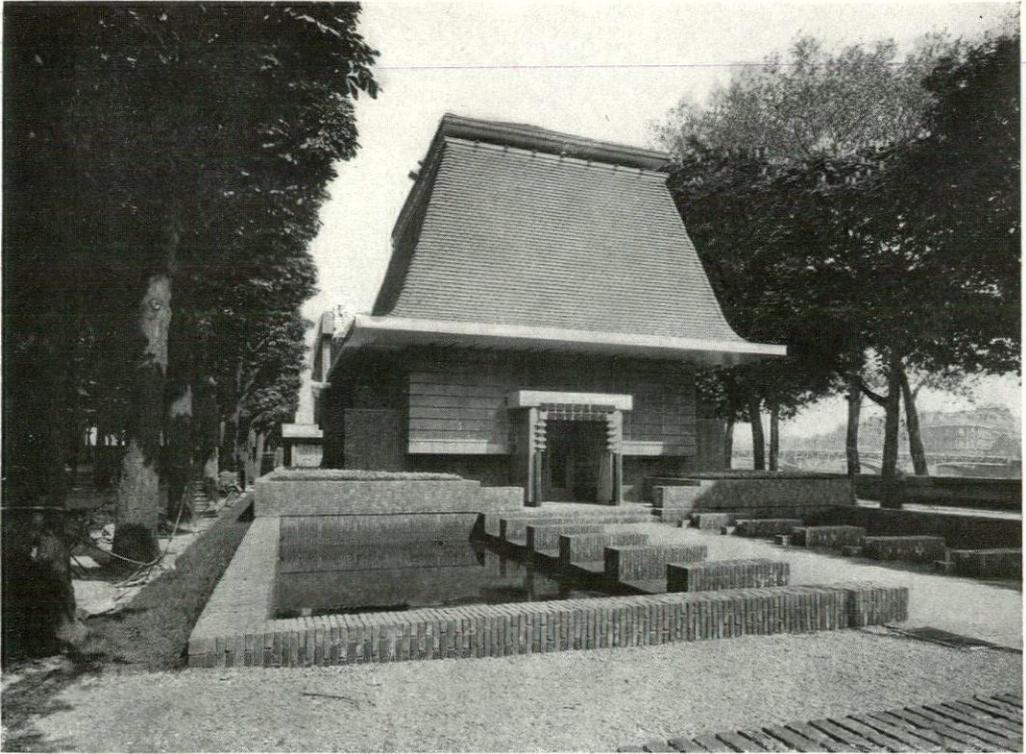


*The Architectural Record*

Belgium's Pavilion

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925



HOLLAND'S PAVILION

The International Exposition of Modern Industrial and Decorative Art in Paris

grouping, by created contrasts, an artistic unit was evolved, an effort was produced which was unattainable through the showing independently of the elements constituting the ensemble. While in 1913 eighteen such ensembles were on view, in 1919 there was an exhibition of no less than fifty-four.

The tendencies apparent in most of these fifty-four ensembles have continued and seem apparently to have become consecrated in 1925. Strictly speaking, the movement which has its culmination in the present exposition dates back to 1890. The early attempts were so capricious in character that they enjoyed a very brief vogue and are now looked upon as gropings in the dark, with the caravan losing the way in the mazes of *l'Art Nouveau* based upon the stylization of a very sinuous flora.

Today, the curves have all disappeared and the formula consists of straight lines and sharp angles. All ornament

that is applied is taboo. Whether in a building or in a piece of furniture, the determining factor is proportion. The effect of beauty must be created by happy dimensions and the mass must remain naked. Color is now called upon to embellish form and rich materials take the place of applied decoration.

Some psychologists will establish a relation between the present art manifestation and the quickening of the tempo of life. Speed is not only expressed in movement, it begets a state of mind, and since curves are eloquent of repose and languor they no longer find a place in modern architecture or in the composition of surrounding objects which serve as a setting for our daily life.

The chief concern seems to be to simplify in the matter of outline, and to be extravagant in the matter of the richness of the materials employed. While geometrical in character, this modern architecture shows a deep study and sincere

appreciation of proper dimensions. The lines are severe and unadorned and angular, but the height is proportionate to the width, and generally no crime against logic is committed. True, here and there, there have been exaggerations and the architect has created something bizarre where he meant only to be "modern." The definition of this term in the hands of a French humorist writing about some of the outré products of the present exposition is, that a work of art is modern when it looks absolutely like nothing else in the world. This necessity of producing something entirely different from anything previously created has naturally given to most of the buildings and exhibits a spectacular character. Nothing in the exposition, or very little, is of an unobtrusive character. Yet most of the violences are rational and in no sense shock one's idea of the artistic. While "modern art" as displayed here never whispers and frequently does shout, it must be said that occasionally it sings.

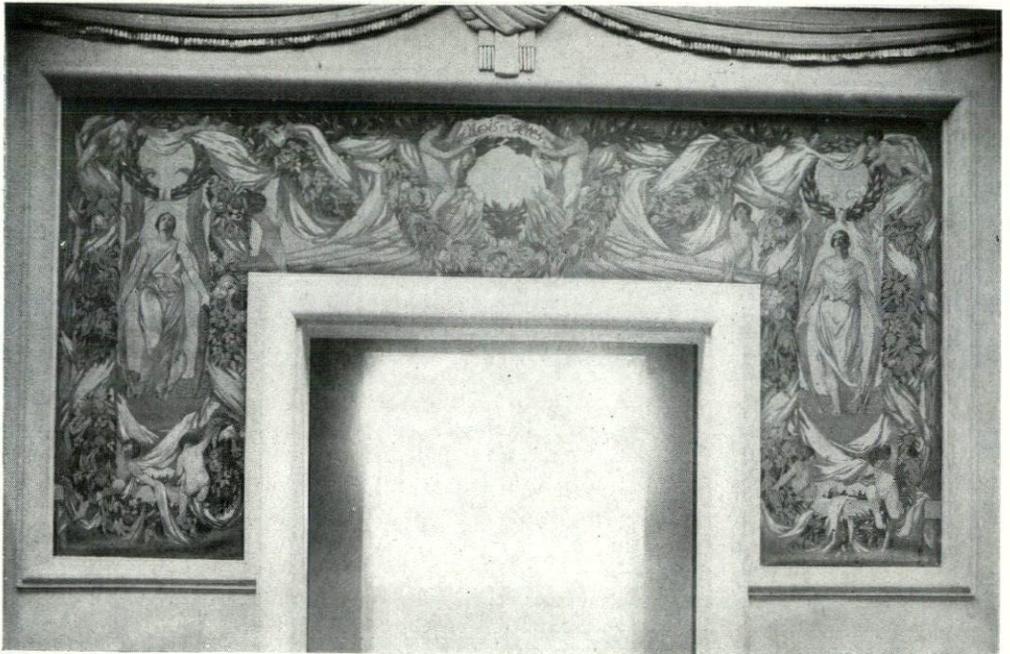
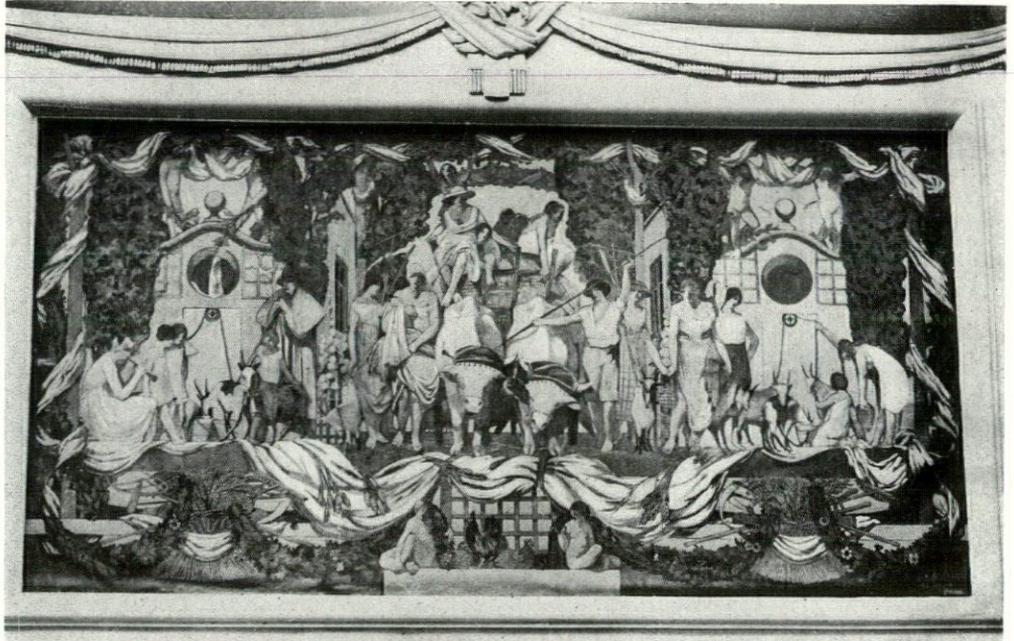
An interesting fact developed by the exposition is the close relationship existing between a design for a building and one serving as a guide to the manufacture of a piece of furniture. A number of the edifices in the exposition have, as a matter of fact, been designed by artists who began by being decorators, designers of furniture and "ensemblers," and who continue the practice of both arts. Among these are men who have acquired international fame, like André Mare, Louis Süe, Emile Ruhlmann, Maurice Dufrene, Lalique and Jaulmes. The exhibits of furniture show the same soberness which characterizes the buildings in which they are housed. There is the same absence of applied design. The mouldings are perpendicular or horizontal grooves cut in very low relief. The egg and dart does not exist any more than exists the Corinthian column or the Acanthus leaf. The Greek key occasionally appears, but, one feels, inadvertently, and because it does not run counter to the modern spirit of straight lines and geometrical forms. Nothing Roman or Greek or Gothic has survived, and the façade of the Grand Palais, the dome of the Invalides and the pylons of the Al-



A Mausoleum

exander III bridge which could not be masked and which remain prominent monuments in the very heart of the Exposition are a startling contrast to the modern architecture which flourishes all around them.

Incidentally, the lovers of the past—and there are quite a number left—derive a keen pleasure at this unintentional and unavoidable juxtaposition of the classical and the modern; of the simple and the ornate; of the material and the spiritual, and of the logical and the imaginative. There will always be people who prefer lighted tapers to bright lights and sedan chairs to high-powered motor cars. While we live in an age of turmoil and precipitation, the sun still takes its own good time in setting and the stars look down unmoved and immutable. The Parthenon has lived a great many years and it loses nothing in beauty for not being modern. It is too early yet to pass a verdict on the "expressionists" who now



*The Architectural Record*

October, 1925

Two Examples of Mural Decoration by Jaulmes in the Salle des Fêtes, Grand Palais  
THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS

hold the center of the stage in Paris, but it must be admitted that the caravan has progressed in spite of the barking of the dogs and that not all the ground it has covered is lost ground. Much will remain of value both to Art and to the Arts and a style perhaps as enduring as those born in the seventeenth and eighteenth centuries will undoubtedly emerge out of this collective manifestation by the French artists of 1925.

The present exposition had been planned for 1915, but the war intervened and the reconstruction period absorbed the attention of the French to such an extent that it is no surprise to find them only now sufficiently restored to normal to exhibit before the world the artistic development of the nation and of the age. As the Government was unable to finance the project the financial effort is entirely that of the public with the co-operation of artists and artisans.

In character the exposition is international but not "universal." It admits the exhibits of all nations, but these exhibits must be manifestations in one form or another of industrial and decorative art and they must be modern.

The United States was asked to participate and a choice site was long reserved on the right bank of the Seine, between the Place de la Concorde and the Alexander III bridge. Although France had sufficient spirit and pride to participate in our own San Francisco exposition, even though held during the trying period of the war, this country did not respond to France's invitation, on the strange pretext that the United States produced no art that was modern, and therefore had nothing original to exhibit. When it is remembered that our sky-scraper architecture has been influencing the architecture of the world for more than a decade, this plea will appear fantastic, to say the least. The site we were to occupy is now occupied by Japan. Here and there are the national exhibits of war-torn and bankrupt Austria; of little Monaco; of impoverished Poland; of Czecho-Slovakia; of Turkey; of Denmark; of Greece; of Switzerland; of Italy; of Jugo-Slavia; of Spain; of Luxembourg; of England; of Belgium; and,

yes, even of Russia, but the United States is nowhere, save only as represented by a committee of "observers."

The exposition covers both banks of the Seine, with the Alexander III bridge, and the Invalides bridge closed to public traffic, providing the connecting links. The most important buildings however, are centered in the equilateral on the left bank of the river, bounded by the Place des Invalides, the Rue de Constantine, the Rue Fabert and the Seine.

The decorative scheme places the gilded dome of the Invalides directly in the center of the perspective, at the foot of this parallelogram. This is in line with the Alexander III bridge, which forms the principal entrance to the exposition. The central avenue formed through this entrance and across the Alexander bridge is continued down to a group of low buildings, the Court of Crafts, which is constructed with its back to the Place des Invalides and in which are housed the exhibits of the French "ensembliers." This central avenue is interrupted midway down its length by a still lower edifice, containing the exhibit of the Sèvres porcelain manufacture.

The exposition has no particular "clou," such as the Trocadéro was for the exposition of 1878, the Eiffel Tower for the exposition of 1889, and the Grand and Petit Palais for the exposition of 1900, but it has some prominent features that attract the eye from a distance. Chief among these are the four towers, identical in design, but erected quite a distance apart, at the four corners of the Invalides Esplanade. These are dedicated to the wines of France, and occupied by restaurants, where epicures of all nations may test the truth of the old adage *In vino veritas*. A theatre and a library flank the Hall of Crafts on either side, and a crystal obelisk forty feet high, the Lalique fountain, occupies a site directly in front of the Court of Crafts, along the central axis.

On both sides of the Invalides Esplanade, between the Lalique Fountain and the Sèvres pavilion, are important buildings which house the French and foreign sections, and isolated pavilions border the central avenue, devoted to the



PAVILION OF THE GALERIES LAFAYETTE

The International Exposition of Modern Industrial and Decorative Art in Paris

products of Nancy, Lyon, Saint-Etienne and of individual exhibitors.

Between the Sèvres pavilion and the Seine, always along the central avenue, are disposed in a setting of gardens the pavilions designed and erected for the large department stores of Paris. These are among the most successful compositions, giving proof of a large expenditure in thought, good taste and money.

The corner positions are occupied by the pavilions of the Louvre, Bon Marché, Printemps, and Galeries Lafayette.

Most notable among these is the Temple erected by the Galeries Lafayette, the exterior of which is in white veined marble with columns grooved in a simple, yet very decorative manner, and a portal picturing a sunburst, made of colored glass and gilded bronze. Instead of a cornice, there is a hedge of growing plants marking the outline of the building against the sky.

The Louvre exhibits are housed in a summy building octagonal in shape, topped with an open air verandah, in which growing plants are also utilized to advantage as a decoration. Good use is also made of mosaic in the ornamentation of part of the façade.

As for the Printemps building, it is a mushroom affair with a monumental entrance, flanked by two huge pylons, also topped with verdure. As with the Lafayette building, marble and gold, colored glass and a delicate tracery of iron enter into the composition. In this part of the Esplanade may also be found the toy village, where the exhibits of the French toy industry are grouped; the Mulhouse chalet, with a gaily tiled roof; the gallery of marbles, with twenty-four square columns of the richest marble—the pavilion housing the exhibit of painted glass and patios in which statuary by various sculptors is displayed.



PAVILION OF THE MAGAZINS DU LOUVRE

The International Exposition of Modern Industrial and Decorative Art in Paris

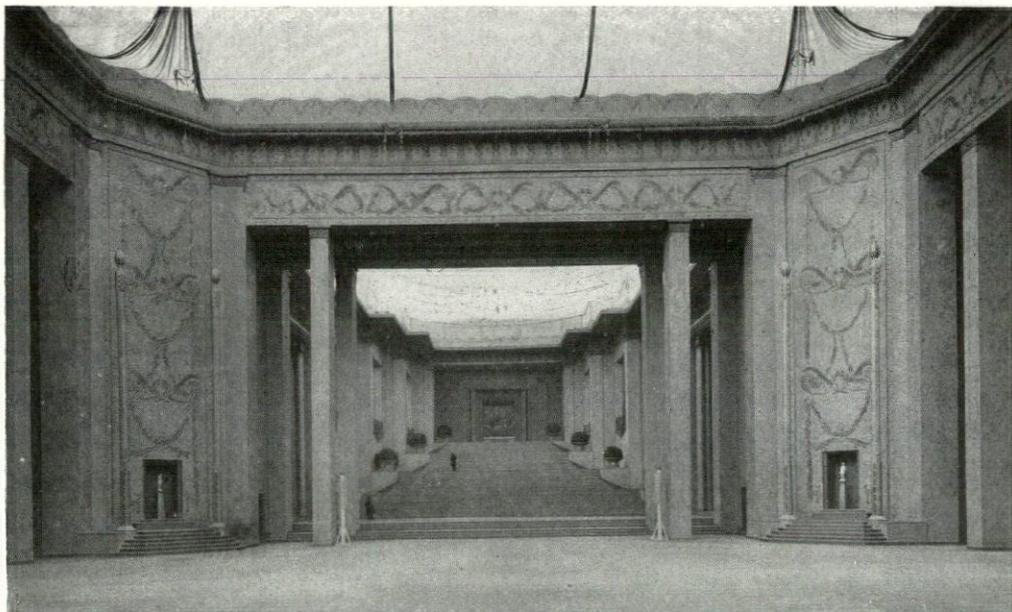
On the right bank of the Seine are grouped the pavilions of the eighteen foreign nations represented at the Exposition, some French regional exhibits and the various buildings in which French colonial arts and crafts are displayed.

The Alexander III bridge has also been transformed into a "midway" with a double row of shops with two fronts, one on the center roadway and the other on the walks along the bridge parapet. There is an elaborate arrangement of searchlights and water works which permits the illumination of the bridge at night and a cascade of luminous and colored water across the entire span of the bridge.

The necessity of utilizing the Grand Palais in order to provide the space needed for the meeting of large assemblies of visitors at ceremonies inevitably connected with expositions, created a serious difficulty. The program of the exposition clearly stated that only such works

would be admitted as sprang from a new inspiration and were of real originality. All copies, imitations, or alterations of ancient styles were to be excluded. As it was out of all consideration to erect a new exterior for the Grand Palais it remains the largest and the most unescapable silhouette in the exposition though it is anything but modern in style.

The interior of the building, however, was completely transformed by constructing a palace within a palace. The permanent double circular stairway is hidden under a Brobdingnagian vestibule from which rises a mammoth and monumental stairway of ten thousand steps, more or less, leading to a small door pitifully out of scale. This naked perspective of an empty, endless incline, intended to be majestic but succeeding in being only theatrical, reveals its make-believe character by an absence of ceiling, since the draperies constituting the plafond create no illusion



MONUMENTAL STAIRWAY, GRAND PALAIS

The International Exposition of Modern Industrial and Decorative Art in Paris

whatever, even to the most casual eye.

Behind the little door at the head of this monumental stairway, up which mere man finds himself reduced to the comparative size of a pigmy, has been constructed an ornate *Salle des Fêtes*, designed by Süe and decorated by Jaulmes (See page 372.) The Jaulmes murals show a sense of artistic grouping, but create the impression of being unfinished sketches awaiting a definite outline and a definite coloring. Adjoining the *Salles des Fêtes* is a vast stage and amphitheatre destined to serve as a Hall of Congress. The seats are arranged following a circumference which radiates away from the semicircular stage.

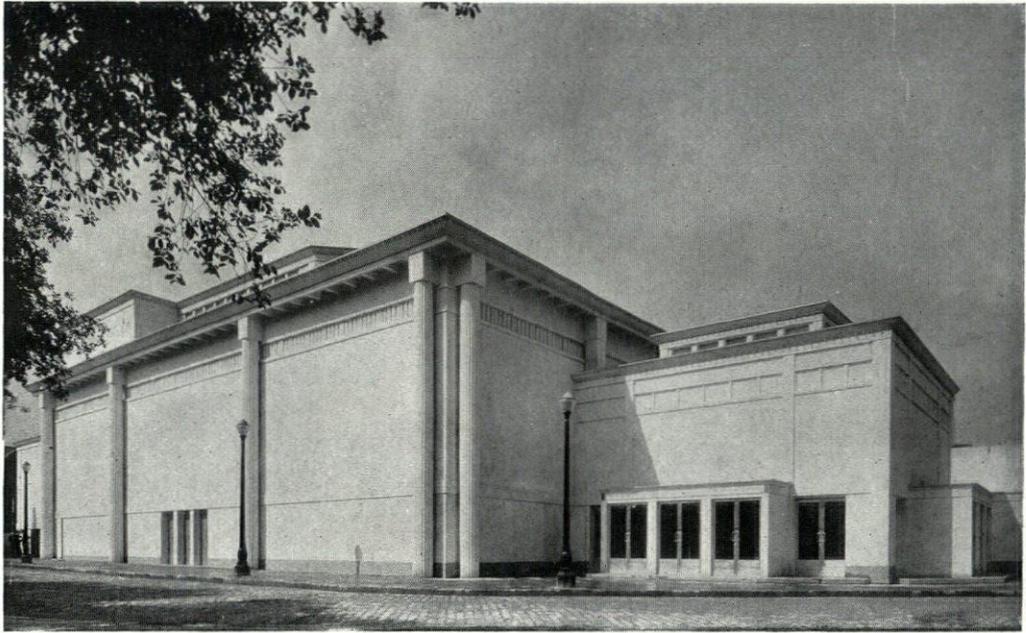
The entire auditorium conveys a sense of proportion and harmony much in contrast with the impression received at sight of the crude interior of the other theatre produced by the Exposition—the angular and geometric construction which Auguste and Gustave Perret, aided and abetted by André Garnet, have designed and constructed near the Invalides Gates. (See view and plan on opposite page.)

The Perret creation is modern in the same sense that reinforced concrete, sub-

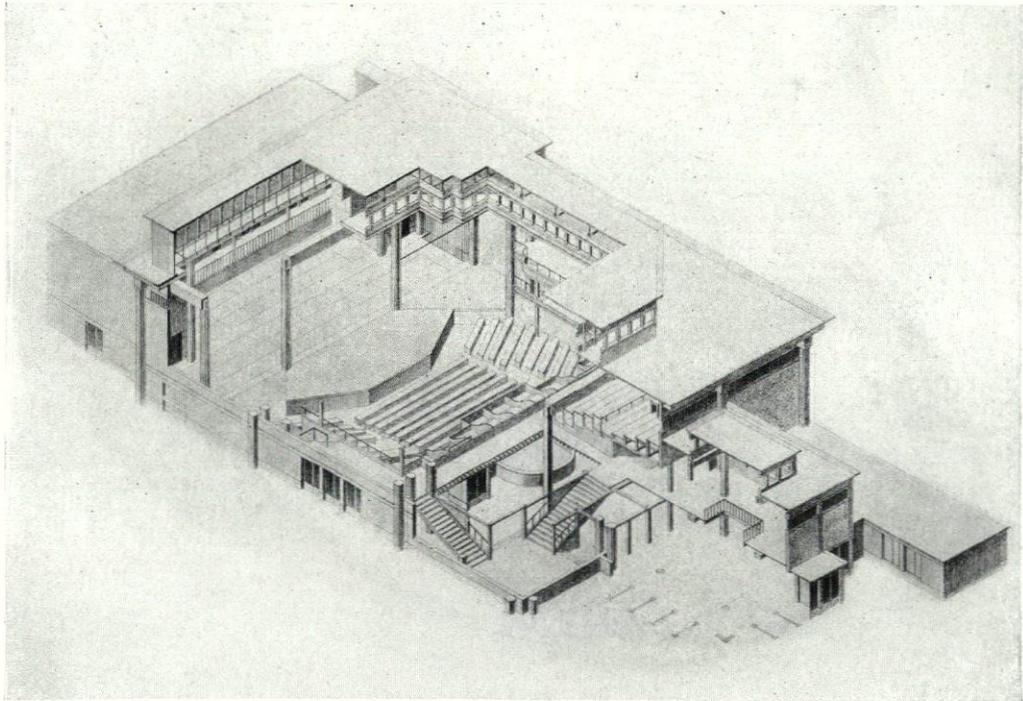
way stations and tiled bathrooms are modern. Although this has been hailed as one of the successes of the Exposition, it is so painfully undecorated, so naked, so geometric, so lacking in anything that is not a straight line, that it reconciles one to the most horrible examples of the florid style handed down to us with various additions from the rococo period.

There are other startling constructions in the Exposition, all corners and sharp edges, in which the venerations of nineteen centuries are flouted and where the designers manifest a laborious striving for riotous incoherency. In many buildings there has been an attempt to soften the rudimentary nakedness of the straight line which forms the silhouette of the roof against the sky, by edging the flat roof with a cornice of growing shrubs. Here and there, however, no such disguise is attempted and the sky line is allowed to outline itself against the sky with the shamelessness of a gas tank or the prosaic literalness of a cold storage warehouse cube.

The most eccentric of these buildings is dividing the opinion of the many who have stood aghast before it, some declar-



General View of Theatre

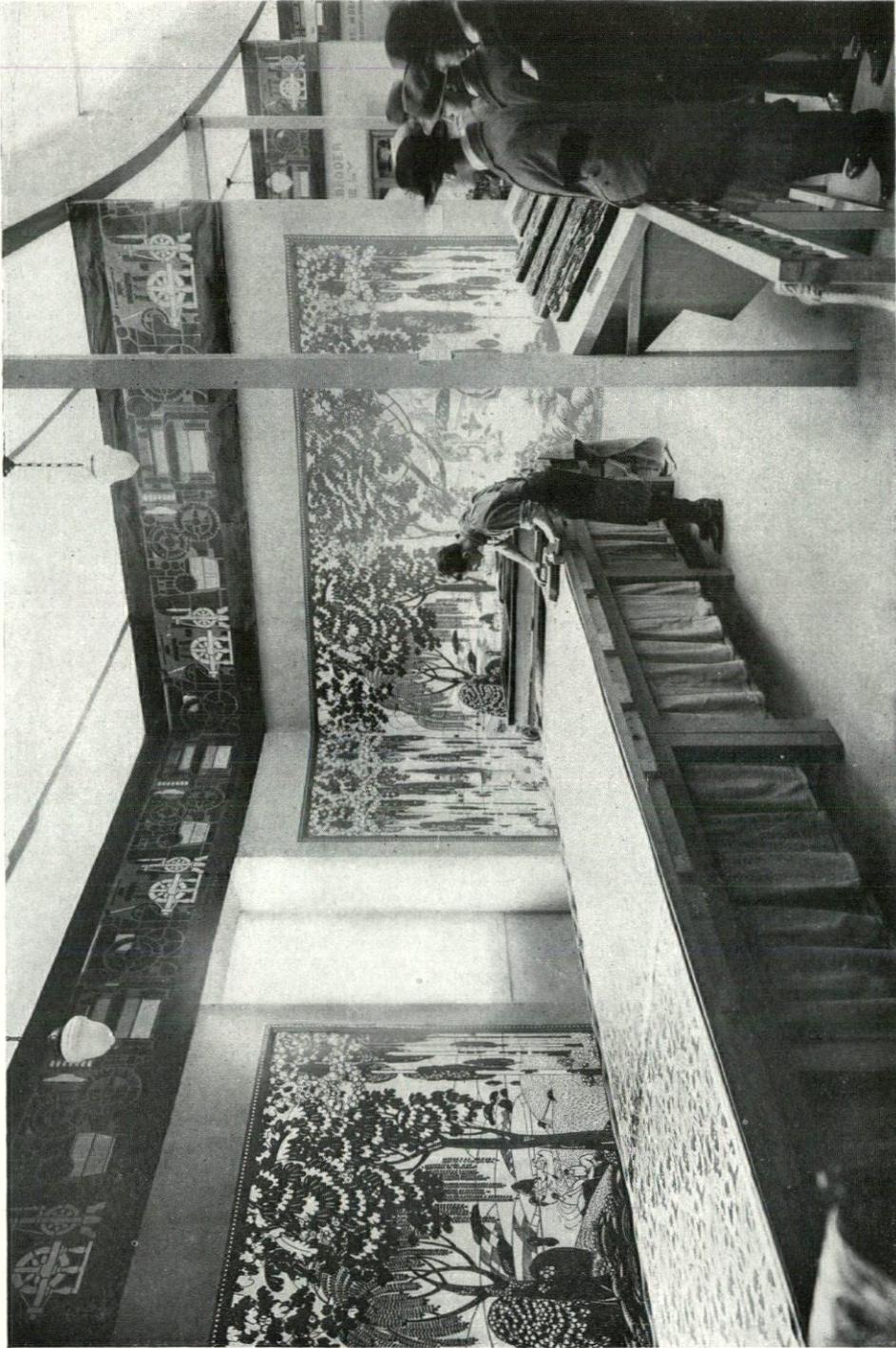


Architects' Cross-Section Drawing

*The Architectural Record*

October, 1925

The Exposition Theatre, Esplanade des Invalides  
Auguste and Gustave Perret, Architects  
The International Exposition of Modern Industrial and Decorative Art in Paris

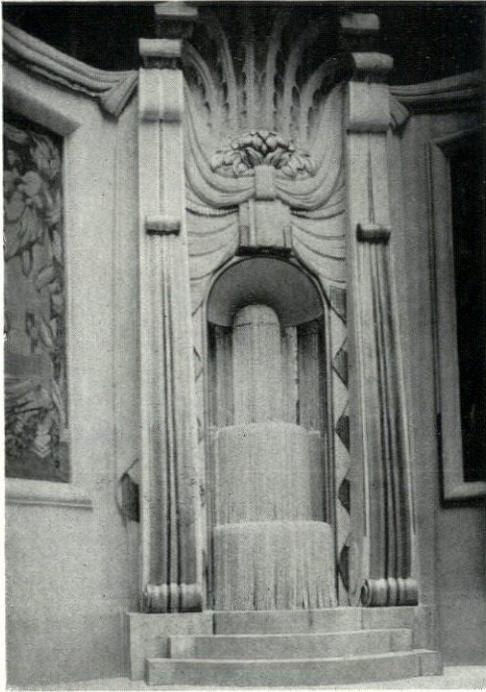


*The Architectural Record*

Technical Instruction Section, Grand Palais

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND DECORATIVE ART IN PARIS

October, 1925



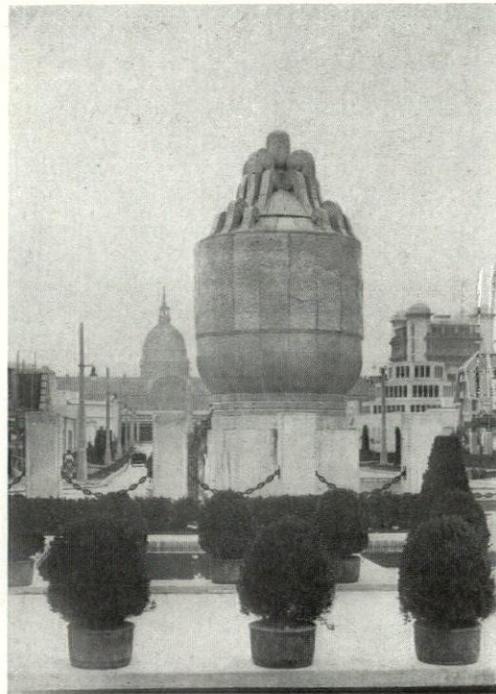
Detail of Decoration for the Salle des Fêtes in the Grand Palais

ing it a practical joke on the Exposition and the others warmly asserting this monstrosity to be rich in symbolism and an advance in the direction of a new art millennium. This building is the contribution of the Soviet Russians to the new modern school and it follows closely the formula which banishes completely all curves and all ornament. A facetious writer in the Paris press hazards the guess that this edifice must have been completely constructed in Russia and then taken down, piece by piece, for shipment to Paris. It is quite clear, says this humorist, that some of the packing boxes were mistakenly labeled and that in reconstructing the Soviet monument the workmen have mixed up the various units.

It is well perhaps that this caricature of the new theory of straight lines and simplicity has found a place along the banks of the Seine. In the struggle between technique and pyrotechnique, the pensive, tender and soft, would be in danger of disappearing. We no longer live in the age of daintiness and flounces,

of frills and furbelows, but the sky and roses have not changed their colors to harmonize with the glare of automobile searchlights, nor yet have the birds raised their chirping to the pitch of a saxon horn. The angular details of many of the Exposition's temporary structures beat against the retina with painful insistence. The silks and other fabrics are a tumult of many colors and while the password is Simplicity and Rationalism, the effect in many instances is cold and dismal and occasionally preposterous.

It must not be thought, however, from the foregoing, that the effort of 1925 will be lost on future generations, or that it will cause an early revulsion of feeling and a renewed appreciation for the graceful curved forms of earlier architecture and decoration. There is in the present "movement" a trace of the pre-Raphaelites who tried to create a new British art under the leadership of William Morris. This school has continued active in Great Britain and many worthy works have been produced under its influence. The French school of 1890 showed the same



Monumental Urn in the Sèvres Exhibit



*The Architectural Record*

October, 1925

Library Ensemble Composed by Dufrène and Enginger

THE INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS



*The Architectural Record*

October, 1925

Drawing Room Ensemble Composed by Englinger and Guiguichon

INTERNATIONAL EXPOSITION OF MODERN INDUSTRIAL AND  
DECORATIVE ART IN PARIS



LADY'S BOUDOIR COMPOSED BY DUFRENE AND TCHERNIACK  
The International Exposition of Modern Industrial and Decorative Art in Paris

striving after originality, and many lances were broken by these pioneers in their fight against what they termed the archeologists, by which was meant those artists and architects who limited their efforts to the digging up of old forms out of the rich ruins of the past and their reproduction with, or without, alteration.

The Art Nouveau disciples of 1900 were also imbued with the belief that art is susceptible of a new expression and that the Greeks have not said all that is to be said with form or color. The Munich school and the Belgians, like Horta and Van de Velde, continued to march away from tradition and their productions are a gradual growth in the direction of the art doctrine now being revealed through the Paris Exposition.

The national pavilions of Belgium and Great Britain (pages 368 and 369) are clearly modern in design and embody in

their architecture the present day fondness for straight lines and geometrical forms. Italy, however, could not bring herself to betray her past entirely and the Italian pavilion flaunts defiantly upon its façade two brave and beautiful columns directly descended from the Renaissance.

Perhaps the best example of what the Modernists mean by an architecture interpretative of the present, is the line of shops constructed on the Alexander III bridge. This consists of a series of massive square columns in concrete—such as would suffice for the foundation of a thirty-story sky scraper but which rise to the dwarf height of one-and-a-half stories and support nothing—connected with garlands of concrete having the repeated sag of a clothes line, with three arches breaking up the alignment of square pillars and concrete festoons, in the center and at both ends. Naturally, these



LADY'S BOUDOIR COMPOSED BY DUFRENE AND TCHERNIACK  
The International Exposition of Modern Industrial and Decorative Art in Paris

arches are not curved and each opening is simply an octagon cut in half. And yet, the rainbow continues to curve across the sky!

Another of the extreme examples is the French Regional building, devoted to the exhibition of the products of Lyon and Saint-Etienne (page 366). This is a low one-story block, perfectly perpendicular on all four fronts and perfectly horizontal as to roofs, of which there are four, one over the long rectangular first story and the other three over three perfect octagons placed like three cheese boxes, one on top of the other, each layer smaller as the pyramid mounts.

The obsession of the geometrical, the massive, and the angular, has also produced the so-called gate opening on the Place de la Concorde (page 366). Instead of being an entrance, this is distinctly a barricade consisting of eight massive

cement monoliths looking like so many factory chimneys and not even having the grace of tapering at the top. These eight clumsy and heavy masonry sentinels are disposed in a circle and surmounted with flat cupolas brilliantly illuminated at night.

Among the other exaggerations are the six mammoth porcelain urns which mushroom their bulk from the terrace of the Sèvres Plaza (page 367). In point of size no one can deny that they are great, and they probably represent a stunt in ceramic manufacture, but they are out of all proportion and out of scale with their surroundings and at a certain distance fill the sky with an ostentation almost as great as that of the golden dome of the Invalides far down the horizon on the same axis.

While there is nothing reticent, nothing subtle about these "sore thumbs" that compel the attention by their exorbitance



LIBRARY ENSEMBLE COMPOSED BY PAUL FOLLOT

The International Exposition of Modern Industrial and Decorative Art in Paris

and their extravagance, there are here and there pleasing effects created in spite of the straight-jacket imposed by the doctrine of the straight line. The City of Paris building, by Bouvard; the Architects Club, by Paul Tournon, the Collector's House, the Embassy, the Four Towers dedicated to the wines of France, the Pavilion of Provence, by Dallest, Castel and Tournon, and almost every one of the structures housing the exhibits of the large Paris department stores are anything but inept or insipid. Like everything else in the Exposition, they are in conformity with the rallying cry *de l'audace, encore de l'audace, toujours de l'audace*, but they do not put out the eye, and are in many respects charming.

The dreary iteration of angles, triangles, cubes, octagons, squares, and rectangles does not so much create a spirit of revolt as one of amusement. It cannot be that this art is meant to endure. These

are all adventitious creations, a peculiarly fascinating combination of good and bad qualities, called into service by the apostles of the superlative, who because we live in an artificial age have imagined that we must have artificial art.

The exteriors, designed to last the period of a brief holiday, show the make-believe quality of their material. Whereas the great Gate of Honor was to have been ornamented by wrought iron by the great ironmonger Brandt and by crystal cupolas by the master glazier Lalique, scarcity of funds made it necessary for both the iron-work and the glass to be done in plaster painted to represent iron and glass, and the result falls far short of what had been intended.

Where the exhibits are of a lasting nature, like the furnishings grouped by the ensemblers, the materials are eloquent of thorough well-to-do-ness. There is the same absence of applied ornament,



LIBRARY ENSEMBLE BY DUFRENE AND ENGLINGER

The International Exposition of Modern Industrial and Decorative Art in Paris

and the surfaces are severely plain, but the woods or the tissues or the marbles are precious and costly and radiate a solid sumptuosity. If there is a gain to come out of this experiment in the Paris of 1925, it will be not in the architecture or adornment of exteriors but in the composition and arrangement of interiors.

Many horrible examples have been pointed out in the course of this article, but art is not going to the dogs nevertheless. Writing in 1829, Thomas Carlyle, speaking on "Signs of the Times," uttered the aphorism that "No solitary miscreant, scarcely any solitary maniac, would venture on such actions and imaginations as large communities of sane men have entertained as sound wisdom." This could have been written yesterday of the present "Modernistic" movement.

Carlyle called the period of 1829 the "Mechanical Age." If we were to believe in the permanency of the doctrine now taught by the modernists we would call this age the "Geometrical Age."

Of his age Carlyle said: "We figure society as a machine and that mind is opposed to mind as body is to body; whereby two, or at most ten, little minds must be stronger than one great mind. Notable absurdity! For the plain truth, very plain we think, is that minds are opposed to minds in quite a different way, and one man that has a higher wisdom, a hitherto unknown spiritual truth in him, is stronger, not than ten men that have it not, or than ten thousand, but than all men that have it not."

It is not to be conceived that even today the ten thousand can overcome the one.

# EXISTING CONDITIONS FAVORABLE TO ARCHITECTURE

By  
Charles H. Moore

I AM ASKED to follow up my article—*Conditions Conducive to Architecture*, published in THE ARCHITECTURAL RECORD for September, 1925—with another one “pointing out the conditions existing to-day which are favorable to sound principles,” and to state “in what countries and in what kinds of buildings are there evidences of sound projects.”

I think the answer to this question is implied, if not categorically given, in my former article—where what is said should make it clear that conditions are always and everywhere favorable to good architecture if natural aptitudes exist and there is freedom from sophistication on the one hand and from sordid influences on the other. But in the history of architecture, since the time of early Greek antiquity, such conditions have been rare. Where they have existed they have produced the great historic styles.

Architecture is in all cases and inevitably a reflection of the mind and life of the people who produce it. In this matter, as in others, we should realize that a man's own quality goes forth into whatever he does, and qualifies it accordingly; and the same is true of bodies of men working together sympathetically on common lines. This truism is too often forgotten in connection with architecture. But it is, I think, only on the basis of the human quality manifested that architectural merit can be rightly judged.

I spoke in my last article of good architecture as a manifestation of feeling for the amenities of building. The true amenities of building are grounded in rational construction, which gives appropriate forms in every case, from least things to greatest; and delight in such construction is what exalts building craft into architecture. The vital spirit of architecture, as expressed even in rural building, is finely spoken of by

Ruskin where he says of the Swiss chalet that it has “the purple larch timber carved to exquisiteness by the joy of peasant life” (*Præterita*, Vol. 1, p. 161). Architectural quality is the spiritual element in building which transcends, while it does not diminish, expression of its utilitarian use. Recognition of this spirit gives ground for just estimates of merit, and practice governed by aspiration for excellence in plain building will give good architecture unfailingly in the measure of natural aptitude and the quality of cultural attainments.

As matters now stand it is hard to see how good architecture can be produced, since conditions all over the world are, for the time being, inimical to it, in ways that I have endeavored to point out in my former article, and will further describe in this. The only contemporaneous building that I know of which embodies sound projects, is that which is without architectural pretensions—as Mr. Ruskin's Swiss chalet. Among rural buildings of the present time, English cottages of brick, or other natural materials, are conspicuous for charm of simple form and expression. But, unhappily, they are jerry-built by commercial contractors. I do not see that more can be said as to present conditions favorable to architecture, and I will therefore, if it may be allowed, pass on to some consideration of the latest obstacles to good art, now rapidly gaining ground, that have come to my notice since my former paper was written. Things are growing more acutely inimical to good art day by day, and the very rapidity with which they move should warn us of their sinister character. For it is obvious that a great new architecture cannot, in the nature of things, be evolved in a day—more particularly in response to such purely economic demands as now prevail.

The plain fact is that the mechanical engineer is taking the place of the architect in all building processes and projects; and while the older academic handicaps to good design are at last giving way, the influences of unscrupulous industrial and commercial aims are replacing them. The engineer has already largely transformed the professional schools of architecture into schools of mechanical engineering—a thing that could not have been done if training for the practice of architecture had been kept on proper lines, and had not succumbed to artificial academic influences. The language of professed architects who have gone over to the new methods, shows complete acceptance of the engineers' point of view. They proclaim that a revolution in architecture is now in progress in response to imperative economic requirements. Professor Beresford Pite, in a paper read before the Royal Institute of British Architects, March 30, 1925, tells us frankly that the use of ferro-concrete has already reached "results which can only be described as revolutionary." And what is going on is indeed a revolution, but not a revolution in architecture properly so called. Its avowed purpose is to favor the use of materials and methods that are incompatible with anything in the nature of architecture. Genuine architecture cannot be produced by resort to ephemeral modes of building. That the new materials and processes are ephemeral, is admitted by the franker advocates of their use. Sir E. Owen Williams, in the discussion which followed the reading of Professor Pite's paper, said: "The function of reinforced concrete is as a commercial expedient for the production of cheap buildings, to last not exceeding a hundred years." But from the point of view of architecture, what is the value of a kind of building whose duration is limited to a hundred years? Yet all who took part in the discussion gave virtually unqualified assent to the proposition that the steel and concrete construction in question lends itself to the advancement of architecture. It should be noted that what is called ferro-con-

crete, in contradistinction to steel frame construction—which it appears is already regarded as obsolete—is the kind of building that Professor Pite thinks destined to prevail in the future. "The architecture of concrete," he explains, "is that of a material dealt with in a fluid state, poured into and allowed to harden in moulds, which in the process are a temporary part of the fabric. The forms into which it ultimately hardens are created when it is plastic, possessing a freedom new to building processes, unknown to stonework and beyond the scale and scope of any moulded brick or terra cotta. The possibilities are therefore many, and really terrify the tradition-loving imagination of the architect." "Combined with the initial plasticity and consistently secreted within, lie the reinforcements of steel rods, gathering up the tensile and shearing strains that rend the built-up wall of masonry or brickwork, thus dispensing with thickening piers and buttresses." It is, however, a mistake to imagine that reinforced concrete is superior to brick or stone masonry for meeting tensile or any other strains. Properly built walls of masonry are quite secure against rending, as all good building of past ages shows, and they are immeasurably more durable than walls of the new materials can be. Sir E. Owen Williams, as we have just seen, puts the limit of duration of ferro-concrete at one hundred years; but we have no experience to justify belief that it will last so long. Embedded iron and steel rods are subject to deterioration from corrosion, vibration and other causes, and we know from experience that they cannot be confidently depended on for any length of time. They were employed by the builders of the Renaissance with disastrous results, as in the dome of St. Peter's. In the little known report of the mathematicians\* who in the year 1742 were appointed by Pope Benedict XIV. to examine this dome—which was then thought to be in danger of collapse—the opinion is given that the embedded

\**Parere di tre matematiche Sopra i danrie si Sono trovato nella Cupola di S. Pietro sui ferie dell' anno MDCCXLII, Rome, 1742.*

iron rings employed by Michael Angelo to bind the vault against the force of thrust, had burst apart soon after the completion of the work. And it is well known that the structure is now held together by additional rings of iron applied to the outer surface of the inner shell of the double dome, where they can be observed and renewed if necessary. The insecurity of iron and steel for any length of time is well known. I have heard a builder of cantilever bridges say that the only durable bridge that can be built to-day is a bridge of masonry. And we know that many bridges well nigh two thousand years old are extant in Europe, quite intact.

After his initial remarks on ferro-concrete and its alleged advantages, Professor Pite goes on to say: "The results of this discussion up to the present have been mainly negative. What are the more positive results of revolution in constructional architecture? The losses seem ominous. Are there not compensating gains? Is not freedom from age-long bondage to be welcomed? Cannot imagination conceive new delight in the expression of construction wherein increased strength of slender piers, long-bearing lintel and wonder-working cantilever shall be employed?" And a little further on he remarks: "Imagination and sympathy with Greek thought should not be alarmed by the suggestion that the Parthenon, if constructed of ferro-concrete, would need only one supporting column at each angle of the peristyle, and that the subtleties of intercolumniation may be dispensed with." I refrain from comment on this suggestion.

As for the fancied advantage of ferro-concrete arising from the use of material that can be dealt with in a fluid state, it need only be said that in a fluid state a material cannot be manipulated. It must be shaped in moulds, as Professor Pite has said. But moulded work in architecture has a secondary value at best. To limit the ornamental features of a building to what can be cast in moulds would make finest art impossible. The marble of the Parthenon is the only

material in which the genius of Phidias could have found expression, as the fine cliquart of the Ile-de-France is the only material out of which the finer parts of French Gothic architecture could be made. The "age-long bondage" from which Professor Pite rejoices that we are released by ferro-concrete, is no bondage at all, but joyful freedom for exercise of the human hand under control of the creative imagination. In ferro-concrete all is mechanized and standardized, so that the spirit of living art is quenched. In this commercial building, which Professor Pite imagines is to constitute the architecture of the future, all forms of the past are, he declares, to be discarded. As in bridge construction, he says, "it [the cantilever] replaces the arch and dispenses with the buttresses . . . the emotions may be perplexed by a dream of the vaults of Reims, Amiens, or Beauvais carried aloft without external scaffolding of flying buttresses, as graceful and necessary to our minds as the peristyles of Greece, but it is evidently not only possible but as proper to employ the resources of ferro-concrete for imaginative architecture as masonry . . . To the mediæval builders the arch became in its indispensable and marvel-working pointed form the fairy godmother of architecture . . . But now as a constructive expedient or necessity the days of the arch are numbered, and it is doomed to the fate of its superfluous abutments. A pair of parabolic cantilevers may yield the aspect of the arch, and ere long produce new combinations, but as the fecund source of architectural effect the vault has, except in name, been superseded." In ferro-concrete, he says further, "all dimensions are settled by formulas and mathematics, the empiric methods of masons and picturesque excesses of materials are replaced by exactness of measure." Thus the architecture of ferro-concrete lies admittedly in the domain of mechanical science—where everything is governed by prescription, and the faculties of the artist—which transcend formulas—are not exercised. What are here called empiric methods, are the only

methods by which the artist works, or can work. He is governed in all that he does by intuitions which give perception of things that cannot be otherwise grasped. Intuitions are from the heart, and finest art is an expression of what is heartfelt.

"Another element," we are told, "is the advent of architecture, through ferro-concrete, of an originality that is consequent to the unusual material. The long drawn out desire for a new style may thus find its fulfilment safely and reasonably in the novelty of the substance and method of building." But originality is not, I think, a quality to be sought in architecture—for architecture is not an individual, but a commercial product. It is the slow growth of the collective inventive faculties exercised by many men working together with kindred instincts and aspirations on common traditional lines. Creative changes are thus brought about, the sum of which at length may constitute a new style. Personal originality is, in fact, impossible; for no man can be independent of others, so as to produce anything that is entirely his own. Everyone's ideas and fancies are made up of suggestions derived from many sources, of which he is for the most part unconscious. What too often passes for originality is only personal egotism; and what Professor Pite calls "a new spirit of artistic and constructional adventure" appears to me to be but a misleading motive in design.

The fault in this adventure idea is that it takes no account of the difference between the working of the mind of the artist and that of the scientist—a difference arising from the twofold nature of the human mind, which is compounded of affection and thought. In the production of a work of art, feeling from affection is the controlling principle called into play, while in engineering the cold, calculating faculties govern. There can be no spirit of adventure in architecture, because the architect, as an artist, is moved by no other spirit than joy in his work governed by intuition. This point cannot be elaborated here, but the distinction which it involves is fundamental

to right understanding of architecture.

On the common saying that we are heirs of all the ages, Professor Pite well remarks that: "The heir of all the ages has but recently believed himself qualified to design with Greek, Roman, Gothic and Renaissance spirit, and, in fact, the classrooms and studios of the educational hothouse have cultivated this conceit with some effect." This common fallacy is responsible for most of the confusion that characterizes modern architecture. Yet Professor Pite does not banish the idea of future influence of historic styles; for he says: "The provocative subject of historic style must be for the present left on one side," thus seeming to imply that at a future time it may conceivably be taken up; and a little further on he briefly discusses this question, as we shall see. The modern notion that the historic styles are a common heritage, in the sense that we are free and competent to design in any or all of them at pleasure, shows the sore misapprehension on this matter that modern teaching has inculcated. In the professional schools the styles of the past have been treated so superficially that no proper understanding of them could be acquired. They have been looked upon as furnishing materials for modern practice. But it ought to be seen that in this sense they have no use for us. They are, as I have before said, products of conditions that have passed away. Under modern conditions only lifeless imitations of them are possible, and such imitations are obstacles to right understanding. The only sense in which we can rightly be said to inherit the styles of past ages, is that in which they are regarded as an artistic patrimony bearing witness to the genius of the past. The extant monuments of historic styles stand for our delectation, not for imitation. Whatever be our present architectural aptitudes, they cannot be the same as those of ancient or mediæval times, because the ideas of man are ever changing with his intellectual, emotional and material environments.

It remains briefly to consider Professor Pite's remarks on ferro-concrete ornament. He says: "Dismissing from

consideration the reproduction of masonry features, as well as historic craftsmanship of modeled plaster work, some provision must be suggested for the eager artist who may have an important site for his production." "The crux," he tells us, "is detail and ornament; novelty of material and proportions are provided, and the purpose of the building will be expressed by its general shape." Thus the architectural character of the building is thought to reside in its "details and ornaments," while its structure and general shape are the concern of the engineer. This is a new conception of what constitutes architectural character in a building, but a natural engineer's conception. "The student," he says, "may be recommended to rely on his studies. If Greek, Roman or Gothic, the characteristic adaptation which each employed when decorating one material with forms derived from another integrally and structurally different, will afford a clue and starting point for scholarly advance in the new material." But do architectures of great epochs justify the notion that any such procedure had place in their formation? Can the production of a work of art be a matter of *scholarly*

advance? It is said further: "What we may call decorative instinct will always be required, but the advice may be pressed to master the thought of a great epoch in architecture, rather than its forms, and with its motives duly comprehended proceed to do as you believe the master would have done." But Professor Pite does not explain how the thought of an epoch is to be mastered apart from its forms. Are not the forms the sole index of the thought?

One of the main proximate obstacles to good architecture in our time is want of unity of purpose among architects—who are now pulling in different directions. Unity does not mean a uniformity which precludes variety. It means advance in inventive freedom, on traditional lines grounded in common aspirations and favoring conditions. Only thus have the great architectures of the world been produced, and only thus can we expect great architecture in the future.

Eschewing academic artificialities, sordid aims and methods, and personal eccentricities, let architects unite in standing for best workmanship and best materials, and good architecture will be assured.

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### A Competition For Wallpaper Design

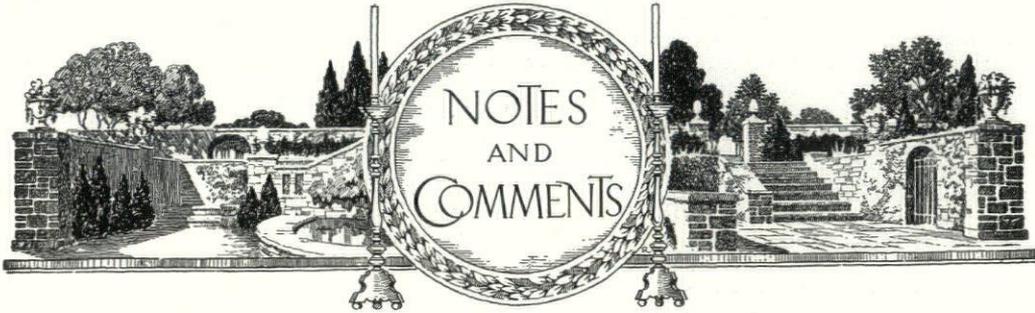
Actuated by the same purpose as that which brought about the Exposition of Modern Industrial and Decorative Art in Paris, namely, to foster individual and national expression in design, the Art-in-Trades Club announces a competition for wallpaper design open to all architects, artists, decorators, designers, and students resident in the United States.

The Art-in-Trades Club has a membership of over five hundred architects, craftsmen, decorators, designers, educators, manufacturers, m u s e u m

representatives, painters, sculptors and writers. Chosen from its members a jury of five will award prizes on March 1, 1926.

Entries close on February 20, 1926. The First Prize is \$1,000 and the First and Second Honorable Mention carry \$200 and \$100 respectively.

Applications should be addressed to George E. Clark, Secretary of the Exhibition Committee, Art-in-Trades Club, 34 East Thirty-Eighth Street, New York City.



### WILL THE EXPOSITION REGAIN ARTISTIC LEADERSHIP FOR FRANCE?

Criticism of an exhibition such as has been assembled in Paris this year is a difficult task. It presupposes freedom from personal bias and a capacity for judicial valuation. However, an exhibition of this character naturally contains so much of challenge to conservative temperaments that judgment may unconsciously become warped.

It is our conviction that this show contains an enormous quantity of valuable information, which must become an important factor in the evolution of this new phase of artistic invention. The fact must be recognized that Modernism is gaining in force, and has penetrated the higher spheres of creative effort in all those arts that have proved themselves progressive. It can no longer be dismissed as a season's mode, but must be reckoned with as an ungauged impetus in invention, and a new principle regulating artistic selection.

The general impression conveyed by the exhibits is, that their production has been actuated by two apparently opposite aims; in structural design there is every evidence that extreme simplicity in the contour and surface treatment of mass is deemed vital; on the other hand, in decoration, pure and simple, the opposite aim seems in control, with a dominant purpose to produce complex effect through the defiance of all those principles which governed ornamental rhythm in the past. The possibilities offered by this order of expression constitute a tremendous temptation to all who concede that the limits of discovery have not been charted by our forbears. It stimulates a revolutionary species of artistic curiosity or inquisitiveness, tempting us for the moment to consider precedent as a book which may be closed at will. There is little doubt that from now on this influence will insinuate its vague presence into the imaginations of all who have the opportunity to create in full freedom.

The part that France will play in the Modernist movement remains uncertain, as it must be admitted that the exhibition fails to impart the conviction that it is an authoritative and convincing statement of an exalted æsthetic aim. As a race, the French have an unequalled artistic tradition to live up to; for over three centuries the term "French" has been accepted by the world at large as a credential for imaginative quality and good taste, to such an extent that it has usually secured favorable predisposition for unseen national products; in the arts it has stood for felicitous spontaneity and complete independence of the artist from commercial dictation. The French point of view in artistic selection has always exerted a fascination for other races, through the radical difference that was discovered in the Gallic summary of observation and experience common to all mankind. Since the early days of the Renaissance the French artist and craftsman have possessed an abnormal gift for appealing, without deliberate intention, to the higher forms of sensuousness and luxury through the artistic refinement of accessories of life. But during the last twenty years there has been a lamentable falling off in the quality of imaginative effort, with consequent loss of prestige. Other countries accustomed to look to France for guidance in matters of artistic taste were consequently thrown upon their own resources in the desire for progress; much to their surprise they discovered that their individual feeling was worthy of expression, and of interest to the world at large.

We feel that the political source from which this great enterprise emanated is partly responsible for its deficiency in the power to convince. It is part of France's industrial policy, purposing to stimulate trade by a dramatic recapture of lost leadership in the industrial arts. Following the termination of the Franco-Prussian war, there was an astounding outburst of artistic activity, revealed to other nations in the Exposition of 1878; the benefit to French

industry was enormous. Upon the principle that history tends to repeat itself, the time was judged opportune for a repetition of the former achievement. As the French are fully conscious of the staleness that had crept into their architecture and decorative arts of recent years, a programme was drafted which proscribed all historic manners, with the plan to foster the birth of an unprecedented style. Architects and decorative artists of every description entered enthusiastically into the plan, sparing no effort to achieve the desired result. They were stimulated by patriotic feeling, realizing that their industrial future was involved, and the conviction that the recognition of leadership depended mainly upon the exercise of their unequalled imaginative faculty; the fact was accepted without demur that the modernizing of their historic manners could not meet the emergency. Pure invention and the negation of all tradition was to be the order of the day; universal expectation was thoroughly aroused.

It must be reluctantly admitted that the results produced fall short of what was expected and hoped for. In both their architecture and decorative arts there is the disquieting impression that the unusual has been procured at any cost, even at the risk of becoming eccentric. This may be due to the natural desire under the circumstances to create advertising value, or, possibly, that this mode of expression is not in full harmony with the racial temperament. By no effort of the imagination could the works exhibited be regarded as distinctively national, as the strong influence of central and northern Europe is unmistakable; we feel that we are presented with the French interpretation of a foreign concept, which lacks the spontaneity which it possesses in its native environment. When a mode of stylistic expression is adopted by a race, with every evidence of an uncompromising acceptance of the fundamental premises evolved by its originators, the question of racial temperament enters actively into operation, determining in great measure the quality of the result. In the phases of the Modernist movement that prevail in this exhibition, it would appear that the French operate under a temperamental disadvantage, for the reason that the characteristics of the style and the actuating impulses are fundamentally Nordic. It is a mode amply provided with ear-marks which may be simulated almost with a formula; but the synthetic product will lack spontaneity, and reveal many evidences of the mental stress involved through transposition of the imaginative faculty from its normal sphere of activity.

In the spontaneous demonstrations of stylistic selection, the generative impulse is apparent in

a distinctive proportional code affecting the conformation of mass, the scale and weight of detail, and in a dominant principle governing the assembly of all component elements. It is the insufficiency of a dominant impulse to assert itself nationally that appears to us to be the major shortcoming in this colossal imaginative undertaking. In the initial French expression of the Modernist manner which was so much in evidence in the exhibition of 1900, there was more evidence of racial temperament in the statement of idea. Though we do not wish to suggest that the former mode was superior to the latest version, it nevertheless gave expression to our concept of the Gallic temperament, with its gift for subtlety of form and sinuosity of line. The strenuous imaginative tension that is obvious in the more significant examples displayed this year produces the impression that the artists have operated under premises that are racially unsympathetic, and foresworn innate tendencies to follow a creed of angularity and incoherence.

There is no question as to the sincerity of the effort to create the unprecedented both in architecture and design, and no intention to belittle in any way the enormous amount of thought and labor expended; but unfortunately the quality of creative effort is rarely relative to the actuating intention. In artistic creation it is the æsthetic conviction and impulse which constitute the vital forces—neither motive nor intention; and in this great adventure one cannot but feel that the material objective has obstructed the contemplation of those æsthetic abstractions which have always been the foundation for stylistic practice. In the decorative concepts we are met at every turn with what appears to be the breathless pursuit of advertising value. There is a disquieting feeling that the foremost desire has been to "épater le bourgeois," who, it was apparently surmised, should be literally jolted into a condition of interest and appreciation. The means employed are plausible enough, as public reaction to artistic effect has undergone a definite series of developments. In the early nineties the layman appeared only capable of associating merit with minuteness of workmanship in the crafts; in the succeeding period the individual interest of the object was the limit of comprehension; to-day he is gradually realizing that the contributory capacity of an object to a composite effect regulates many artistic values. In the French interior decorations great force from massed effects has been striven for—often at the cost of the individual beauty of the component objects.

Though we feel that in many respects France has barely done herself justice, she has demon-

strated the superiority of her artists where the manipulation of material or technical ingenuity is concerned; this constitutes the most remarkable feature of the exhibition. However much an assembly of objects may antagonize us by its deliberate garishness, we are compelled to admiration by the supreme virtuosity of craftsmanship. In the hands of these artists substances of all description are invested with some novel capacity for decorative service, and though the manner of ornamental employment is a debatable point in many instances, their profound knowledge of substance manipulation indicates a new field for American research. We are too apt to regard a substance as identified with a conventional artistic capacity, and our habit of speed causes us to restrict practice to a limited experience, with the result that many beauties of material are undiscovered by our craftsmen.

Whether France will recover her lost leadership through this exhibition is problematic; we can only surmise the outcome through a comparison of the external reaction produced, with that stimulated by preceding enterprises of the same character. If the effort is of the contemplated calibre, it will be more productive of stimulation in the maturing generation than in those who now control the nature of our artistic activities. The preceding Paris expositions succeeded in convincing the younger men that Paris was the Mecca of the arts, and that it possessed an imaginative atmosphere that it was vital to assimilate. Can this collection of works convince the growing generation that France has placed Modernism within the ranks of the legitimate, reduced to convincing principles that vagueness which surrounds the movement and established a right to be regarded as the leader of a universal cult?

LEON V. SOLON

#### CANADIAN WAR MEMORIAL—AMERICAN COMPETITORS WIN PLACE IN FINAL COMPETITION

Two students of the American Academy in Rome, Lucian E. Smith, architect, and Gaetano Cecere, sculptor, working in collaboration, have succeeded in obtaining a place in the final competition for the Dominion of Canada War Memorial to be erected in Connaught Square, Ottawa.

From a total of one hundred and twenty-seven contestants in the first stage, seven have been chosen to enter the final competition which is due to take place about the middle of November; of these seven, four are from Great Britain and two from Canada.

#### CUBING OF BUILDINGS

Realizing that differences now exist among architects, contractors, appraisal organizations, bonding companies, and others concerned with the size and approximate cost of buildings as to the methods used in determining the cubical contents of any structure for estimating, appraisal and other purposes, the American Institute of Architects has appointed a committee to ascertain, codify and review the various methods used and report to the Scientific Research Department of the Institute.

This committee, which is known as the "Sub-Committee on Cubing of Buildings" of the Structural Service Committee of the Institute is composed of D. Knickerbacker Boyd, Chairman; Dr. Warren P. Laird, Philadelphia, and Dalton J. Snyder, Detroit.

It is the desire of the committee to receive the cooperation of all Associations, Companies and individual authorities in developing methods of cubing various buildings which may be accepted by the Building Industry and used by all as common basic factors.

Suggestions or information relating to this subject which will assist the committee and the industry will be welcomed. They should be sent to D. Knickerbacker Boyd, Chairman, 112 South 16th Street, Philadelphia, Penna.

#### GOVERNMENT ENDORSEMENTS AND THE ARCHITECT

It needed but the protest of the operators of certain architectural planning services against Federal encouragement extended to architects' small house service bureaus, to focus attention upon an issue of public policy that has gathered significance with the passing years. From time out of mind, there have recurred at intervals questions of the proprieties in the use, in the architectural field, of governmental endorsements, so called. For all the nation's manifold laws, there exists no U. S. statute covering this subject, which fact but renders the question of the ethics of the practices the more important.

Government endorsements is a term here used in its broadest sense, as embodying everything from the personal and official testimonials of government officials, to the implied endorsement of designs, constructive processes, or commodities, extracted from the circumstance that one branch or another of the national government has adopted or contracted for the subject of exploitation. Architects had their first introduction to the capitalization of governmental prestige in their especial field when, during the administration of President Roosevelt, the White House was remodeled, with

appropriate recourse to modern appointments as well as high-grade building supplies. Another example of the same spirit in somewhat different form was witnessed incident to the participation of the United States in the world war when the facilities for rapid construction were taxed at the Army cantonments and elsewhere.

It has waited, however, upon current activity on the part of the U. S. Department of Commerce in furtherance of the movement for better architecture in small houses, to precipitate the first controversial issue in this quarter. Protests were lodged by the management of several architectural plan services when the Housing Division of the Department of Commerce issued its handbook for prospective home owners entitled: "How To Own Your Own Home." The particular basis of protest was the advice on page 17 of the booklet wherein readers were admonished to have plans designed by some competent person or provided by some organization that furnishes a complete plan service such as the Architects' Small House Service Bureaus.

The objectors, in effect, challenged the statement in the Government publication that the Architects Small House Service Bureaus are non-profit-making organizations controlled by the American Institute of Architects. The statement was made, in the letters of protest forwarded to Washington, that the architects who contribute to the Small House Service Bureaus are paid their full normal fees for their work and that the architect-stockholders are allowed to draw annual dividends of eight per cent on their stock. The executives of the private plan enterprises asserted, incident to their criticism, that they would be pleased if they could find outlets for their architectural plans where they would be paid for work executed at full commission rates and allowed eight per cent annually on stock supported by the commercial utilization of such plans.

Secretary of Commerce Hoover has replied personally to the various individuals who have grumbled that the government has gone outside its province by endorsing the Architects' Small House Service Bureaus. Investigation, made in consequence of the complaints lodged, has convinced the head of the Commerce Department that the American Institute of Architects has substantial control through its power of selection of directors. He finds no warrant to interfere or revoke the governmental endorsement so long as excessive profits are not made by the approved service bureaus. He has, however, invited his correspondents to call the matter to his attention if evidence is obtained that the dividend returns of any of the services

applauded by the Commerce Department exceed eight per cent per annum.

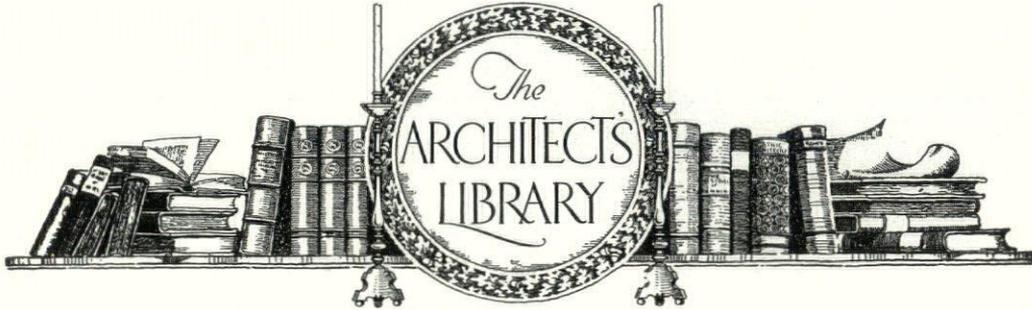
In official circles at Washington,—outside as well as inside the Department of Commerce—the opinion is almost unanimous that there is nothing in the educational program of the Housing Division that controverts the tradition that the government shall not endorse, recommend or publicly approve any undertaking conducted as a commercial enterprise for private profit. As Washington interprets the protests, inspiration for the resentment of the operators of private plan services springs principally from the free publicity given the architects bureaus in a widely-circulated government publication.

In recent years various branches of the government have had recourse to militant policies in order to curb selfish impulses to take the name of Uncle Sam in vain. The Federal Trade Commission, in its capacity as business policeman, has been obliged repeatedly to discipline manufacturers or marketers of commodities, such as paints and varnishes, that have made use of "U. S. Standard" and similar terms, thereby conveying the impression that such wares were made to Government specifications or were supplied for Government use.

Some time ago, the U. S. Bureau of Efficiency made an exhaustive test of a standard article of business equipment. In the report, as published by the government, no mention was made of the identity of the product or of its maker. A private interest reproduced the official report but took the liberty of inserting, in parentheses, the name of the identical product used in the test instead of the designation applicable to all apparatus of the class. The amplifier was promptly called to account.

One of the latest manifestations of this reluctance to allow the government's influence to be borrowed for private benefit is seen in the policy with respect to the sale or loan of motion pictures made by the Government. For educational purposes, the U. S. Department of Agriculture and other branches of the government have embarked, on rather a large scale, on the production of feature films. Copies of these films are supplied at the actual cost of reproduction to private interests that desire to use them for any legitimate purpose and reels are loaned to applicants who agree to pay the cost of transportation both ways. As a precaution, however, against misinterpretation of governmental comment and endorsement, the sale or loan of government films is made contingent upon promise by the purchaser or borrower that no changes will be made in the "leaders" appearing in the films and that no supplementary leaders will be inserted.

WALDON FAWCETT



## THE ITALIAN GARDEN, BY LUIGI DAMI\*

The Italian garden dates from the fifteenth century. Whatever style there was in medieval gardens in Italy, it was not peculiarly Italian. None of them has been preserved, and they can only be inferred from descriptions and pictures. They might vary in size according as they belong to courts or convents, palaces or villas, but the kind and conception was much the same in Italy and elsewhere. Nature to medieval apprehensions was too large and wild, too harsh and mysterious, too full of tempests, rocks, and bewildering and perilous forests, for the pleasure of their eyes or the comfort of hearts frightened by life's fierceness and the terrors of death. The right medicine was something gay and definite, picturesque and solid, bright May day and a jocund landscape. There is no vagueness in early Italian painting, nor in the descriptions of fourteenth century Chaucer. It is all a matter of green grass, bright flowers, clear water, singing birds, cloudless sky and the springtime of the year. The artistic elements in the pre-renaissance gardens were few and simple; straight lines intersecting; vertical tree trunks against flat lawns starred with white flowers; vivid reds and greens and deep blues, and no modulations.

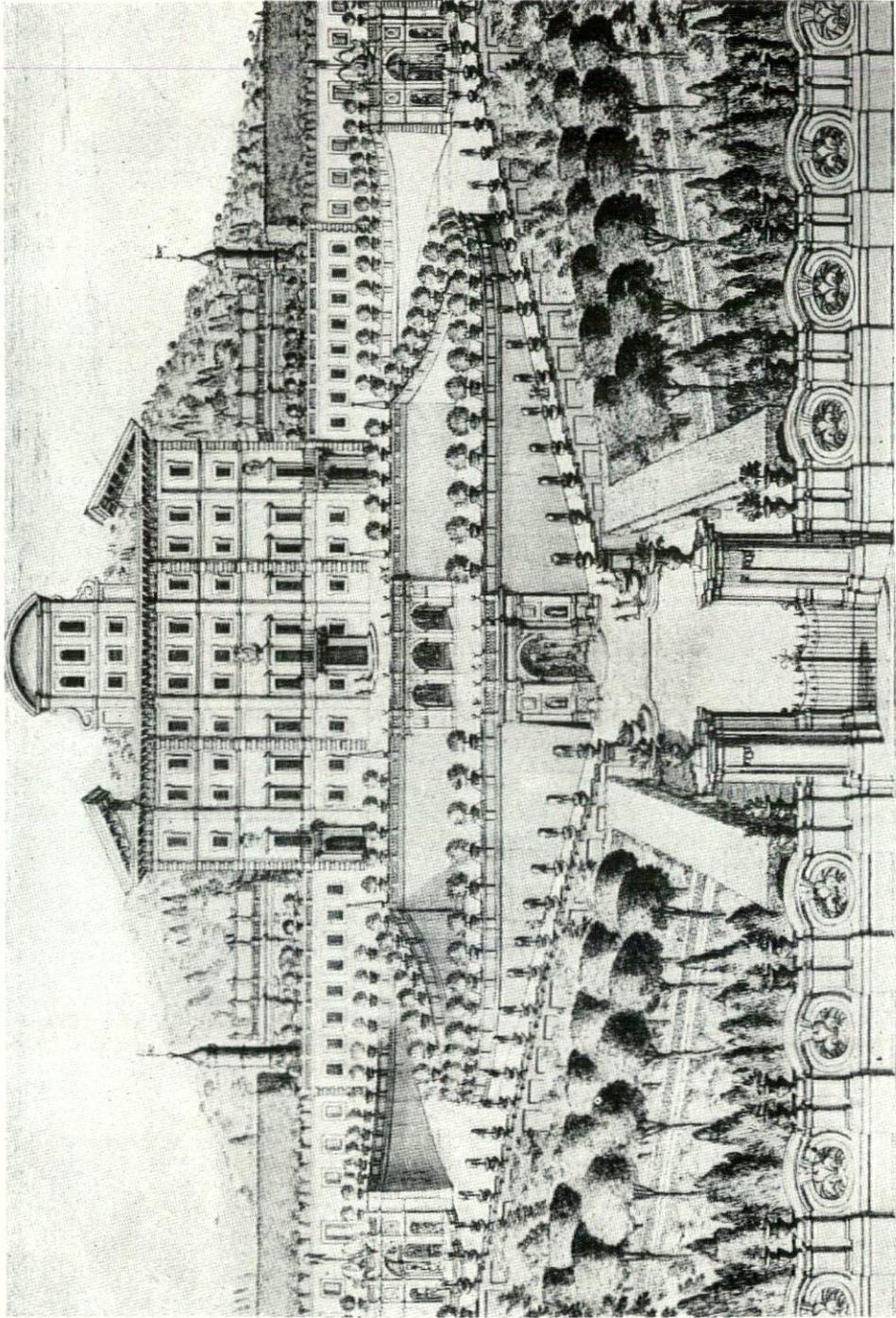
"Innovations were introduced but slowly and piecemeal into this medieval garden," ornamental details, glimpses of inventions, "an artistic more than a practical attempt at linking closer together the house and garden absolutely lacking in the Middle Ages." For the strictly Italian garden is an architectural composition in unity with the villa, and Signor Dami traces with some care the development of this idea during the fifteenth century.

It may be noted here that the great six-

teenth century gardens are all in the hill country of central Italy, and that the art developed, with its distinctive features of terraced outlook and falling water, under those influences. The long avenue on level ground was a French development. The rules of the Italian garden, carried from the hills to a slightly undulating plain, were adapted by André Le Notre "in a creative rather than imitative spirit; it was chiefly the triumph of the vista along a level line with all its logical derivations."

By the end of the fifteenth century the tendency of the Italian type was clear, but its canons were settled in the sixteenth. It must be an architectural composition, a plan laid out in geometrical forms and balanced on an axial line. It is a composition in stone, with grass and trees as decorative accessories not always of major importance, "green material" in a color scheme. One essential of the scheme must be its harmonious connection with the landscape. It leads down from the villa by terraces and steps, fountains, statuary and vegetal rectangles of ornamental design to an outlook spread before it. "The Italian builder in planning a garden cuts out his ground in very simple and regular lines—organizes all the various elements of the situations into a simple whole." He may plan vistas, but they "will never be vague and indefinite; they will be always having a halting point, where they end or begin, and a plain aim." The end of a vista is always marked by an architectural or plastic structure—a fountain or temple, a flight of steps or a statue. Trees are planted in rows. Very seldom do we meet a free tree. growing after its individual tendency, and if it so happens, it is merely because it is often used for some rather inferior fancy. Trees absolutely lose their individual value—they never escape the ruthless rule of the gardener. Hedges are clipped and shaped, and flowers grow in patterns. Water never

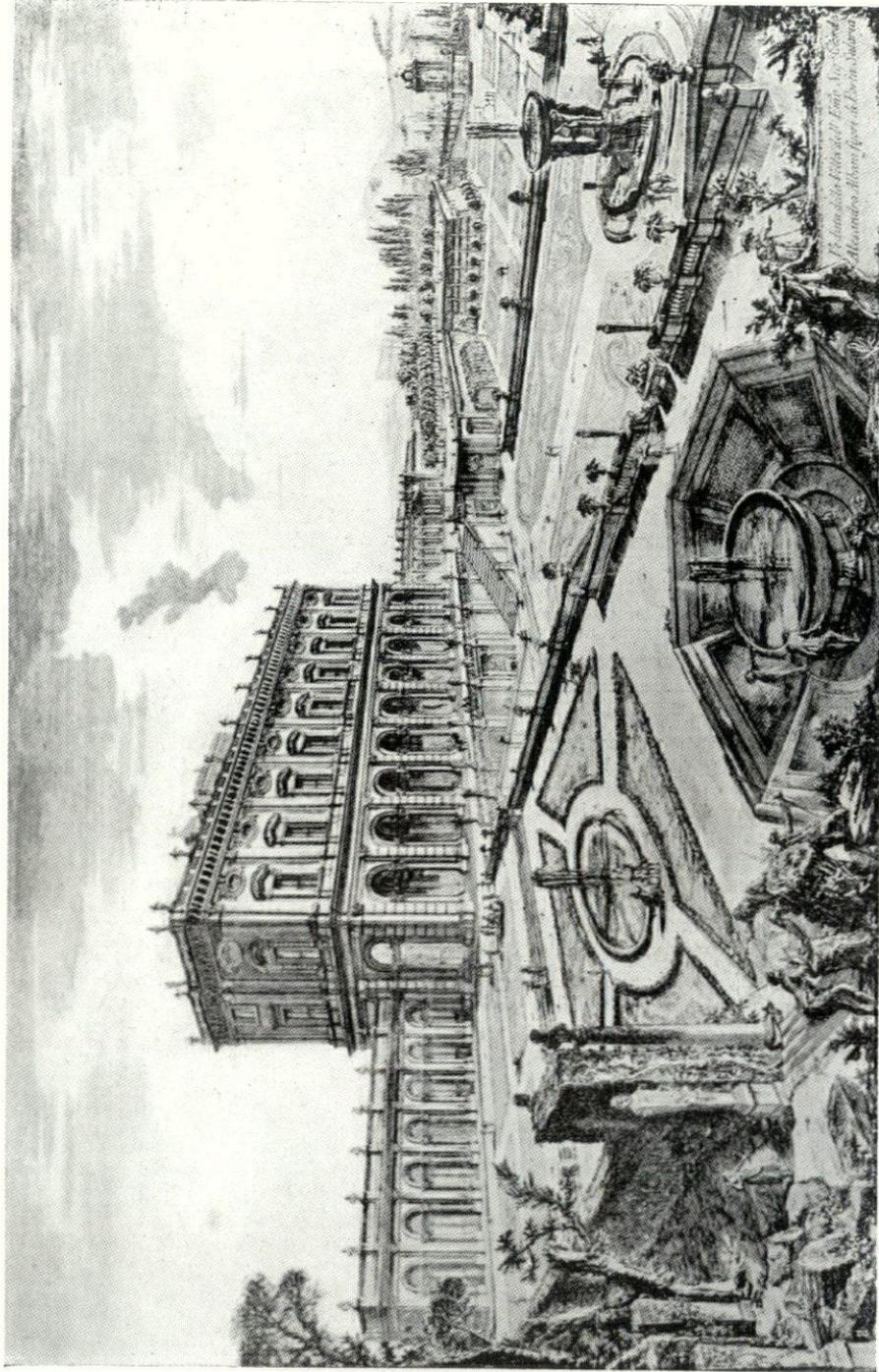
\**The Italian Garden*, by Luigi Dami; translated by L. Scopoli. 351 plates. Brentano.



*The Architectural Record*

FRASCATI: VILLA ALDOBRANDINI  
Illustration from *The Italian Garden* by Luigi Damis

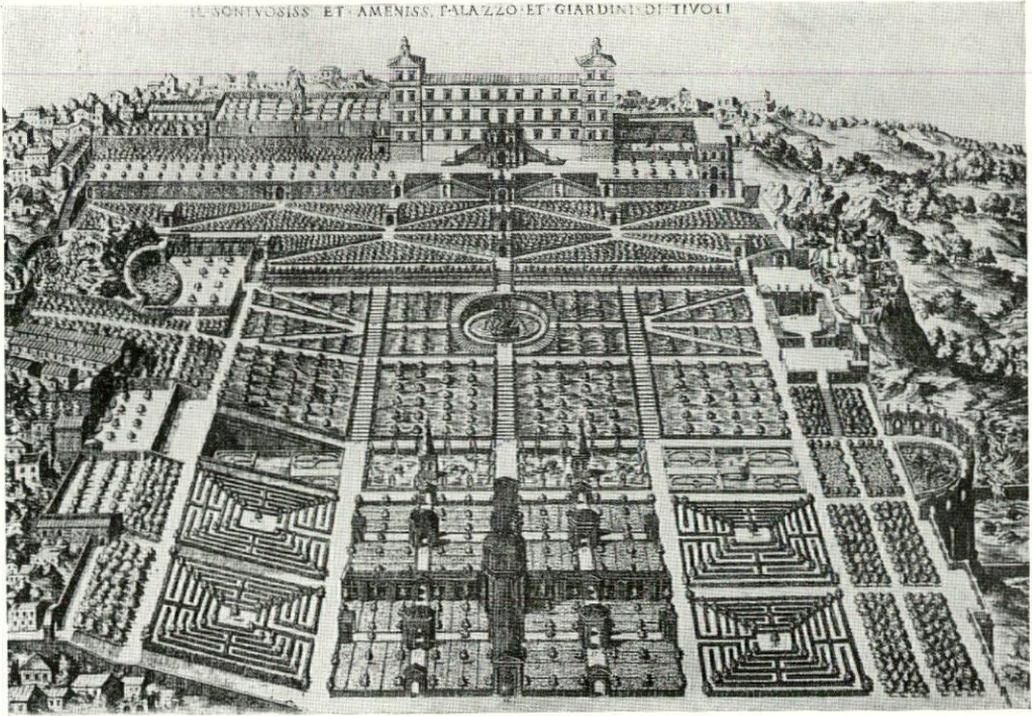
October, 1925



The Architectural Record

October, 1925

Rome: Villa Albani  
Illustration from *The Italian Garden* by Luigi Damis



TIVOLI: VILLA D'ESTE IN 1573

Illustration from *The Italian Garden* by Luigi Damis

appears in its natural form but ever through architectural contrivance, as a fountain, cascade or basin. "The lines of the cascade are shaped by the last piece of marble through which it flows."

Everything has a place, a meaning, nothing is casual, uncertain or temporary. "Every thing is definite, decided, well-balanced, symmetrical, closely connected with the rest, with no wavering or weakness, no romantic sentimentality. Nature is but rough material to be shaped to the needs of a plan. It is something built rather than something planted. Its beauty is architectural and designed. The great sixteenth century gardens are Florentine-Roman—the Villa d'Este, illustrated above, perhaps the finest type—and all are strict to this rule and discipline.

The seventeenth century garden was a variant and development of the sixteenth century, on the same general principles. The conception was still panoramic and perspective and "found expression through architectural construction, symmetrical balance and plastic forms." But there is a gradual increase of the accent on picturesque elements. Something less formal and rigid, more flexible and softer, creeps in, but more in

the vegetal than in the constructive parts. The definite becomes less defined and lines overlap. Trees are allowed to take the shapes that nature gave them, corners are rounded off, perspective is not always linear, fountains tend to become "rustic." The structural idea still dominates, but it is weaker. Sumptuous masterpieces in this seventeenth century style are abundant, the Villa Aldrandini at Frascati being one of the greatest. The architects were extraordinarily inventive in the decorative use of water. "The jewel among the villas of the Lakes is Isola Bella."

The eighteenth century scattered villas all over Italy but most of them are of minor importance. The Villa Albani near Rome is the only one which Signor Damis thinks equal to the masterpieces of the seventeenth century. It is neo-classic and built under the advice of Winckelman.

Between the sixteenth and eighteenth centuries the influence of the Italian garden spread all through Europe. In the late seventeenth the French influence came in with its general effect of flattening out, of substituting horizontal lines for vertical ones and long avenues and canals for architect-

tural structures and cascades. The great era of the Italian garden was over.

Finally came the English garden, along with romanticism and Rousseau, for all of which Signor Dami has little liking. "Imitation of nature is a mere delusion, or at most a sentimental aspiration. For an artificial work was substituted another no less artificial. The architectural conception was replaced by the pictorial one." At any rate the two were irreconcilable, and the English fashion killed the Italian.

American landscape gardening has heretofore been mainly English, but the tendency now is toward more formal symmetry. It is natural to look for forms, precedents and ideas to the old Italian, but that the strict sixteenth century Italian garden is coming in very extensively here may well be doubted. It is too rigid and precise for our moods. We have no such passion for the mathematically definite. We shall be more apt to "try all things and hold fast to that" which is pleasing to our personal tastes.

Signor Dami's volume is the most scholarly and informing that I happen to have met with on the subject. The plates are of unusual interest and variety, with numerous ground plans and reproductions of old prints and drawings. There are indexes of plates of places, of artists, and of separate garden features, bibliography, and an appendix packed with curious detail and contemporary description. If one does not feel drawn through the study of these plates to admire all that Signor Dami admires in his introduction, probably it is that most of us are to some extent incurably romantic, and the charm of the old Italian gardens for us is partly their age, which has softened and made more subtle their rigid lines. And probably there is something racial and climatic in these divergences of taste.

ARTHUR W. COLTON.

**The Art of Etching**, by E. S. Lumsden. A Complete and Fully Illustrated Description of Etching, Drypoint, Soft-Ground Etching, Aquatint and Their Allied Arts, Together with Technical Notes Upon Their Own Work by Many of the Leading Etchers of the Present Time. Philadelphia: J. B. Lippincott Co., 1925. 376 p. 208 illus. 5½ x 8 in. Cloth. \$6.00.

**Minimum Live Loads Allowable for Use in Design of Buildings.** Report of Building Code Committee, November 1, 1925. United States Department of Commerce, Bureau of Standards. Washington, D. C.: Superintendent of Documents, Government Printing Office, 1925. 38 p. 5¾ x 9½ in. Paper. 10 cents.

**The Art of Town Planning**, by Henry Vaughan Lanchester. New York: Charles Scribner's Sons, 1925. Universal Art Series. xx, 240 p. illus. 6 x 9½ in. Cloth. \$7.50.

**A Little Tour in France**, by Henry James. With Illustrations by Joseph Pennell. Boston and New York: Houghton Mifflin Company. vii, 350 p. 4½ x 7¾ in. Cloth. \$2.25.

**Sir John Soane**, by H. J. Pirnstingl. New York: Charles Scribner's Sons, 1925. Masters of Architecture Series. 30 p. 35 illustrations from Photographs by F. R. Yerbury. 7¼ x 10 in. Bound in Boards. \$2.50.

**Houses and Gardens**, by Sir Edwin Lutyens, R.A. Described and Criticised by Sir Lawrence Weaver. London: Country Life. New York: Charles Scribner's Sons, 1925. xi, 344 p. illus. 10¾ x 16 in. Cloth. \$25.00.

**Plain and Reinforced Concrete Construction**, by H. A. Saurbrey. Edited by W. S. Lowndes, Ph.B. Cement and Aggregates, Proportioning and Mixing Concrete, Conveying and Depositing Concrete Forms, Steel Reinforcement, Examples of Reinforced-Concrete Construction, Concrete-Block Construction. Philadelphia: David McKay Co., 1925. iii, 96 p. illus. 5¾ x 8½ in. Cloth. \$1.25.

**House & Garden's Second Book of Houses.** Edited by Richardson Wright. Contains Over Five Hundred Illustrations of the Exteriors, Decoration and Landscaping of Four Ideal Smaller Houses, Forty-eight Pages Showing How A House Is Built and a Portfolio of Over Sixty Small and Large Houses with Plans, Summer Camps and Garages. New York: Conde Nast Publications, Inc., 1925. 191 p. 9¾ x 13 in. Cloth. \$4.00.

**Masterpieces of Spanish Architecture—**Romanesque and Allied Styles. One Hundred Plates from Monumentos Arquitectonicos de Espana. With Text by John V. Van Pelt, F.A.I.A., A.D.G.F. New York: Pencil Points Press, Inc., 1925. Library of Architectural Documents, Vol. IV, Eugene Clute, Editor. 215 p. 9 x 12 in. Bound in Boards. \$6.00.

This is Volume IV of the "Library of Architectural Documents" and, like the other books of this library, is intended to bring within the reach of all architects and architectural students helpful material which in the old original form is practically unobtainable or prohibitive in price. This book consists of reprints of plates, or portions of plates, from the official publication "Monumento Arquitectonicos de Espana" undertaken by the Spanish Government about the middle of the last century as a record of the finest existing examples in Spain.

**The House that Love Built**, by W. Francklyn Paris. An Italian Renaissance Temple to Arts and Letters. New York: The Haddon Press, 1925. 91 p. illus. 6¾ x 9½ in. Cloth. \$3.75.

**Italian Journeys**, by W. D. Howells. With Illustrations by Joseph Pennell. Boston and New York: Houghton Mifflin Co. vi, 380 p.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**Greece and the Aegean Islands**, by Philip Sanford Marden. Boston and New York: Houghton, Mifflin Co. ix, 386 p. illus.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**Travels in Spain**, by Philip Sanford Marden. Boston and New York: Houghton Mifflin Co. vii, 434 p. illus.  $4\frac{1}{2} \times 7\frac{3}{8}$  in. Cloth. \$2.25.

**An Old Gate of England—Rye, Romney Marsh, and the Western Cinque Ports**—by A. G. Bradley. With Illustrations by Marian E. G. Bradley. Philadelphia: Macrae-Smith, 1925. ix, 374 p.  $5 \times 7\frac{1}{4}$  in. Cloth. \$2.50.

**Seaward Sussex—The South Downs From End to End**—by Edric Holmes. One Hundred Illustrations by Mary M. Vigers. Maps and Plans by the Author. Philadelphia: Macrae-Smith, 1925. 315 p.  $5 \times 7\frac{1}{4}$  in. Cloth. \$2.50.

**England's Outpost—The Country of the Kentish Cinque Ports**—by A. G. Bradley. With Illustrations by Fred Adcock and Map. Philadelphia: Macrae-Smith, 1925. 400 p.  $5 \times 7\frac{1}{4}$  in. Cloth. \$2.50.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

**Millwork, Etc.** "Millwork, Hardwood Doors, Interior Trim and Cabinet Work." Hyde-Murphy Company, Ridgway, Pennsylvania.  $4 \times 8$  in. 8 pp. Illustrated.

**Fire Fighting Equipment. Catalogue A-24. Describing Wirt's Patent Hose-Carts, Reels and Racks, Etc.** Wirt & Knox Manufacturing Company, Sedgley Avenue, York and 23rd Streets, Philadelphia, Pennsylvania.  $4 \times 9\frac{7}{8}$  in. 56 pp. Illustrated.

**Dumb Waiters, Electric.** Illustrated Folder Describing Warner Type F-18 Electric Dumb Waiter. Bulletin F-18-B. The Warner Elevator Manufacturing Company, Cincinnati, Ohio.  $8\frac{1}{2} \times 11$  in.

**Ventilation. "Universal Unit Ventilation System." Catalogue & Engineers' Data Book, Publication No. 205.** John J. Nesbitt, Inc., 213 North Vermont Avenue, Atlantic City, New Jersey.  $8\frac{1}{2} \times 11$  in. 56 pp. Illustrated.

**Wall Coverings. "Textone." Volume I. With Twelve Looseleaf Plate Illustrations in Actual Colors Describing "Textone."** United State Gypsum Company, 205 West Monroe Street, Chicago, Illinois.  $8\frac{3}{8} \times 11$  in. 24 pp. Illustrated.

**Watchlock Systems. Set of Illustrated Folders Describing the Detex Eco, Patrol and "Alert" Watchlock Systems.** Detex Watchlock Corporation, 4147 East Ravenswood Avenue, Chicago, Illinois.  $3\frac{3}{8} \times 6\frac{1}{4}$  in.

**Casements. Lupton Casements of Cop-**

**per-Steel." Catalog C-122.** David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 16 pp. Illustrated.

**Sash. Lupton Pivoted Sash of Copper-Steel, Operating Device and Standard Steel Doors. Catalog No. 12-A.** David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 48 pp. Illustrated.

**Lime. "The Moving Finger Writes."** National Lime Association, Central Division, 844 Rush Street, Chicago, Illinois.  $8\frac{3}{8} \times 10\frac{3}{4}$  in. 36 pp. Illustrated.

**Boilers & Radiators. Illustrated Catalogue Describing Utica-Imperial Super-Smokeless Boilers and Lincoln Radiators.** Utica Heater Company, Utica, New York.  $8\frac{3}{8} \times 11\frac{3}{8}$  in. 36 pp. Illustrated.

**Doors & Trim, Etc., Metal. Architect's Handbook on Metal Doors and Trim, Elevator Enclosures and Conduo-Base.** The United Metal Products Company, Canton, Ohio.  $8\frac{3}{8} \times 10\frac{7}{8}$  in. 108 pp. Illustrated in actual colors.

**Waterproofing, Etc. Specifications for Truscon Waterproofings, Dampproofings and Oilproofings. Book "A."** The Truscon Laboratories, Detroit, Michigan.  $8\frac{1}{2} \times 11$  in. 36 pp. Illustrated.

**Steel Shelving, Etc. Lupton Steel Equipment for Factories, Stores and Offices." Catalogue D.** David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania.  $8\frac{1}{2} \times 11$  in. 30 pp. Illustrated.

**Terra Cotta. "Studies in Polychromy—Spanish-American, XVII Century, by Leon V. Solon." Volume VII. Number II of Atlantic Terra Cotta Series.** Atlantic Terra Cotta Co., 350 Madison Avenue, New York City.  $8\frac{1}{2} \times 11$  in. 16 pp. Illustrated.

**Refrigeration, Electric. "Frigidaire"—Electric Refrigeration for Residential Apartments.** Delco-Light Company, Dayton, Ohio.  $8\frac{1}{2} \times 11$  in. 50 pp. Illustrated.

**Traps. Catalogue "A," Describing "Ace" Corliss Valve Steam Traps.** The W. B. Connor Company, Inc., 223 West 33rd Street, New York City.  $6 \times 9$  in. 10 pp. Illustrated.

**Railings and Gates. "Anchor Weld Railings and Gates." Catalog 62.** Anchor Post Iron Works, Garwood, New Jersey.  $6 \times 9$  in. 20 pp. Illustrated.

**Fenders—E. S. Curtain Gate Fenders for Collapsible Elevator Car Gates.** Catalogue No. 90—A. I. A. File No. 33-G. Elevator Supplies Company, Inc., 1515 Willow Avenue, Hoboken, New Jersey.  $8\frac{1}{2} \times 11$  in. 8 pp. Illustrated.

**Evergreens, Etc.—"Plant Evergreen and Hardy Flowers Now—Shade and Ornamental Trees in October."** Lewis & Valentine Company, Rye, New York.  $9 \times 12$  in. 8 pp. Illustrated.

Tiles for mantle facings in Aetco Faience after the later manner of the Spanish Baroque.

The subjects are painted free-hand upon the bisque tile, with the same pigments used in their prototypes; the painting is covered with transparent glaze.

As the mechanical technic of factories is not suitable for expressing the characteristic freedom of the Baroque, young people were specially trained to produce these Tiles upon the educational plan of the potters guilds of ancient times.

