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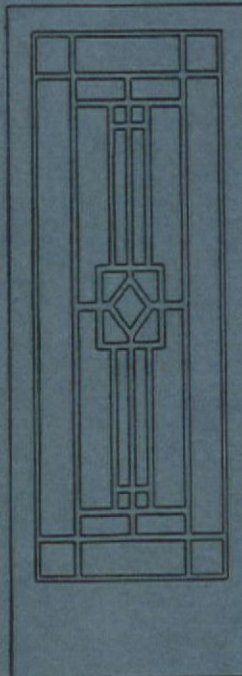
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ALLIED ARTS



Volume XXXIV.

Number 5

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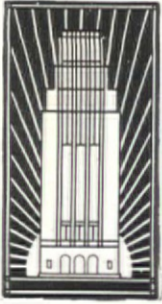
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POOL IN GARDEN OF MRS. HOWARD HUNTINGTON, PASADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT



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Volume XXXIV.

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Quarantine
by Bureaucracy
or
Common Sense?

In its closely allied art, landscape architecture, practitioners of architecture are vitally concerned. And in this annual presentation of pleasing examples of that art, it is most fitting that attention should be directed to a serious attack upon the supply of those materials which enter so largely into the beautification of American homes and gardens. We refer to the dictatory and wholly indefensible action of the Federal Horticultural Board, in its various quarantine orders under which importation of various plants and bulbs have been forbidden. The latest decree which has stirred to action large groups of citizens, as well as those actively engaged in the practice of landscape architecture, is that under which narcissus bulbs will be excluded after December 31, 1925. The American Society of Landscape Architects has concerned itself in the activities of this Bureau of the Department of Agriculture, which has so strongly entrenched itself that its action apparently may be controlled only through Congress. Mr. Warren H. Manning, president of the Society, declares that the restrictions of the Horticultural Board are being extended in such a way as to interfere seriously with the practice of landscape architecture. He questions the economy and good sense of the present methods. In its order forbidding narcissus bulb importation this Horticultural Board has brought down upon itself such a deluge of wrath that even Congress may be forced to act. For there is fear that eventually the Board may forbid the bringing into this country of tulip and hyacinth bulbs which enter so largely into the building of early spring gardens. The ban against narcissus bulbs is taken ostensibly to prevent the bringing into this country of certain plant diseases which already exist here, but which have been practically stamped out in Holland, our chief source of supply. The Board openly declared it would enforce this ruling regardless of conditions of bulb production in Holland. The American sources of supply, from which our bulbs must come at greatly increased prices, are infected seriously with the disease which has been stamped out in Holland, and against the spread of which the Board

is so solicitous. Of course the action in this particular instance is only one of many against which protest has been made by those who desire, in every way possible, to protect American fields and gardens against foreign insect pests. They desire however to have that protection guided by sane methods. The practice of the Federal Horticultural Board involves, however, a principle far more important than the importation of any plant, shrub or bulb. It involves the principle of government by bureaucracy, which is growing in importance and autocratic beyond belief. At a meeting, in New York, of interests affected by the quarantine orders, a Committee on Horticultural Quarantine was formed. The meeting agreed in every particular with the principle of strict quarantine measures, yet opposed unnecessary and wholesale plant exclusion. Mr. J. Horace McFarland, chairman of this committee, speaks of the action of the Board in promulgating its Quarantine No. 37, as "*probably the most unsettling and autocratic action ever taken by the American Government outside a declaration of war.*" Professor Charles Sprague Sargent of the Arnold Arboretum says of the orders: "Most of them are very unnecessary and unreasonable, and it is not quite clear what induced the Board to make and enforce such regulations. Certainly it is not for the interests of this country." The orders of this Board, in effect, create tariffs and embargoes without an act of Congress, though Congress is the only power authorized to impose such action. These embargoes may be lifted only by orders of the Board through permits granted to specific persons or firms. Some persons find it very easy to secure such permits; others encounter almost insuperable difficulties. Which again raises a serious question in American government, that of special privilege, and why it is granted. Quarantine Order No. 37, was issued in 1919, thirty-six separate quarantines being established. Despite the protests of eminent scientists and those intensely interested in the preservation of American plant life, the quarantine has become ever more strict. It is enthusiastically supported by certain American growers who profit immensely by the barrier against foreign products.

An attempt will be made to secure a review by Congress of the work of this Bureau which has proven itself more powerful than the head of the Department which nurtures it. The Board has refused to work with foreign governments that have offered to establish quarantines on their own shores, and thereby establish a policy of constructive co-operation. It is certainly time that the autocratic powers of the Board of Quarantine were investigated and curbed. We anticipate that the architects will join with their fellows in the allied field and use the weight of their opinion to secure a sane policy in the importation of products which so materially add to the beauty of their work.

The
Institute Resolution
and the
Washington Plan

Vast and varied was the program that outlined the proceedings of that great gathering of architects, at New York, called the fifty-eighth convention of the American Institute of Architects. Like all others, looking to the advancement of the practice and support of the ethical standards of the profession, it had still a larger interest in its relation to the public, to which accrues in the final analysis all the substantial benefits. In this convention one resolution was passed which to that public, is vastly more important than to architects, the resolution asking President Coolidge to remove the temporary war-time structures that desecrate the mall in the neighborhood of the Nation's most solemn tributes to its greatest presidents, Washington and Lincoln. A resolution of similar import, the preservation and continued orderliness of the Capital City, passed at another Institute convention, lead to the appointment of the commission of architects which re-established the "Washington Plan" of Washington and L'Enfant. The plan was established, so far as map drawing was concerned, and public sentiment lent it support; but it was only theoretically "established", for up to the present there has been no congressional action to nail it down as the one to be followed in the future. The plan was jeopardized by a secretary of agriculture who wished to project his building upon the mall, a plan only prevented by the executive order of President Roosevelt. That order has been the plan's only authoritative protection since. It is now time that Congress be called upon to make that plan a law. Only President Coolidge

can and in response to the request of the Institute, probably will issue the necessary executive order. It is up to the people of the United States to see that no further necessity for such orders exist. The public must be instructed in the importance, to the Nation, of preserving the city of Washington from any chance of becoming like all other cities, a conglomeration of misfit constructions and circulatory avenues. Though as citizens, the architects' interest is no greater than that of their neighbors, their pride in their profession and its accomplishments places it definitely in their hands personally to work to secure to the Nation a beautiful capital city. The profession cannot see the work performed a quarter of a century ago in the revival of the Washington plan go into the discard of abortive effort. The profession owes it to its greatest representatives of their day, McKim, Burnham, Carrere, Brunner, Olmstead, and the sculptor, Saint Gaudens, who formulate the modern interpretation of the ancient plan, to bend every effort to insure its preservation. The coming winter should find the main program of every Chapter and every regional section a series of public lectures on the Washington Plan and its significance to all the people. The greatest pressure must be brought to bear upon the members in Congress for the passage of a confirmatory bill along the lines laid down by the great commission which evolved the plan. The Institute resolution asked President Coolidge "to call on the National Commission of Fine Arts to canvass this situation (the presence of war-time, temporary structures) with a view so to altering the fronts of these structures as to render them harmless to the park scheme; or, if this is not feasible, to take such steps as are necessary for their removal and the replanting of the space with the forestry which the original plan provided for that location". Of course, the only thing "feasible" would be the removal of the buildings. They have no business there and were erected only for war purposes. Simply to alter the fronts, producing a "Queen Anne front and Mary Ann behind" effect, would produce a condition worse than that which now exists. The present is the best opportunity to settle for all time by Congressional action, the whole subject of the beautification of Washington according to the plan handed down by its great author. The removal of all encroaching buildings is the first and most necessary step in the development.

Impressions of the Fifty-eighth Convention of the American Institute of Architects

By ROBERT CRAIK McLEAN

IF COLLECTED expression in regard to the fifty-eighth convention of the American Institute of Architects were condensed, it would probably read: "It wasn't much of a convention as measured by Institute meetings, but it was the biggest show ever pulled off by the architects of this or any other country." And that, with proper qualifications, describes this convention, held in New York City during the week of April 20 to 26, 1925.

It may be said, at once, that this gathering of architects from all parts of the United States was "different." Its distinctive character was that of a gathering rather than the meeting of a body of men for discussion and consultation. Time was when resolutions were debated. It is within memory that a single resolution was debated through all one session, the stenographic report transcribed and printed so that the discussion could be, and was, resumed at the session on the following day. But that was in the Western Association of Architects. In New York there was practically no discussion. Committee reports and resolutions were read, then passed or rejected as recommended by the committee on resolutions or the board of directors. Elections of officers was likewise perfunctory. A resolution that the secretary cast the vote of the convention, continuing in office these who served during the past year, was adopted by the assembly. Yet the action of this fifty-eighth meeting of the American Institute of Architects was the adoption of a compilation of directors' and committee work of the year, and the ready and unanimous assent to the reports was a distinct compliment to the efforts and assiduous work of their members for the advancement of the society and the improvement of its relations with the public.

In fact, viewed in perspective, the whole program with its several units, was a "publicity campaign" of gigantic, varied and far-reaching significance. It put architecture, at least as far as New York City is concerned, distinctly "on the map," bringing before the people the fact that an architect is an important factor in the erection of a building. It brought to the "man in the street" who has viewed the "sky-line" of his city from ferry boats; who, from the curb gazed upward at the pinnacle of the Woolworth building, or, with a feeling of curiosity and admiration at the effect produced by the night lighting of the Bush Terminal tower—it brought to such the realization that "an architect" created these buildings, though before he thought no more of the architect than of the

man who mixed the mortar. One of the results of such education will be the ultimate disappearance of the "jerry builder" with his inadequate plans, which just squeeze through the building inspector's office, and the increasing employment of architects to the large benefit of the public as well as to the profession.

While the entire program properly may be spoken of as "the Convention," the formal meetings of delegates occupied only four sessions in the forenoons of as many days, the other "sessions" being mixtures of social and formal procedure.

The transportation summary will give the best idea of the attendance of architects from "abroad." With thirteen hundred architects and guests registered, there were four hundred and ninety transportation certificates turned in. Railway representatives figured that at a conservative estimate this represented a saving of five thousand dollars to the visiting architects. Compared with the many previous conventions, during which the required hundred delegates for certificate privilege was not reached, this represents five times an average attendance.

The outstanding feature of the fifty-eighth convention was the immense amount of labor performed by the Chapter members in New York in preparation for the event. Committees and sub-committees under able chairmen, prepared the tremendous program so thoroughly and skillfully, that the machine, set in motion with the registration of architects on Monday ran smoothly without a perceptible hitch to the end, the grand pageant and presentation of medals at the Metropolitan Museum of Art on Friday night.

Viewed as a whole, the program was divided into three or four distinct but interlocking parts. There was first, the Convention of the Institute proper. Then, filling the walls of the convention hall, the entrances and two complete floors of the Grand Central Palace where the convention was held, was the greatest showing of architectural presentation ever gathered together for exhibition. At the Sixty-ninth Street Armory was held the seventh, annual, "Own Your Home" exposition, an educational feature for the general public, but made a part of the program for the benefit of architects, as related to the work of the Small House Committee of the Institute. Probably second in importance to the Convention proper was the International City and Regional Planning Conference at the Hotel Pennsylvania, the whole group of interesting features crowding the time of each architect throughout his stay.

But still another feature, and the one that will live longest, perhaps, in the memories of this greatest gathering of the profession yet on record, was the "entertainment." In fact, the chairmen, the effectiveness of whose work was most pronounced, were Donn Barber, chairman of the entertainment committee, Mrs. Barber who was chairman of the women's committee, and Harvey Wiley Corbett. The latter accomplished the collection and hanging of the architectural exhibits, a rivalling of the Metropolitan in its showing of sculpture and decorations, and a gathering together of a "material" exhibit which showed all the components entering into a construction. Here appeared "materials" running the gamut from bathtubs and sewer-pipe to the magnificent kiosk, in mosaics, of the Ravenna Mosaic Studios, an organization which brings the ancient art in its perfection to America, and is recognized in such accomplishment by the purchase of examples of its product by the Metropolitan Museum.

When it is realized that according to Mr. Corbett, every one of the hundreds of photographs and drawings were hung at least twice, and those on the main floor four times, some idea of the monumental task accomplished by the hanging committee may be estimated. Even with this care it was inevitable that some confusion existed. One wonders, for instance, if Mr. Malcolmson found the plan that should have been hung with the perspective of an educational group, or the perspective and plan of a similar project that sedulous search did not reveal at all. As the exhibition remained open for a week after the convention, and was visited by thousands of citizens as a result of the publicity given to it by the daily press, its educational value was a slight recompense for the immense labor of its installation. And it should be noted that the Architectural League, of which Mr. Corbett is president, shared honors and labors equally in the presentation of the exhibits.

But beyond the "mere" hanging of exhibits was the labor of preparing the convention hall seating, and the wonderfully successful decorative scheme secured in spite of almost unsurmountable difficulties. That a great assembly and exhibit might be accommodated, the Grand Central Palace, a building evidently designed for great industrial exhibitions was selected. This building was constructed with wide halls separated largely by pillars, broad stairways and lofty ceilings. To reconstruct a part of this space into an auditorium with sufficient seating capacity, was a problem. It was worked out by Howard Greeley, chairman of the Decorations Committee, and successfully, through making the "enclosure" part of the decorative scheme.

The first public opening of the convention, according to the program, was a dignified, impressive and most formal proceeding. To the late comer who vainly

sought to observe and hear, it was a riot. Seating and standing room alike was packed. The effectiveness of this well-planned, greatest convention gesture unfortunately was lost to the mass of delegates that thronged the sidelines.

To those who had secured favorable positions however, the occasion was most impressive. There was the procession, headed by President Waid of the Institute and President Corbett of the Architectural League. They were followed by about forty past-presidents, vice presidents and committee chairmen. When the dias was reached and the grouping on the stairs completed, this feature formed a colorful spectacle with the vari-colored smocks, and the different banners representing the several organizations. And over all, surrounding all, was the displayed genius for decoration presented in the work of Howard Greenley and J. Monroe Hewlett, that not only carried out a superb color scheme but transformed the entire main floor of the Grand Central Palace to meet the requirements of the convention.

As it is not intended here to "report" the convention, it is sufficient to say that the morning sessions of the following four days were held in these surroundings, which lent an impressiveness that perhaps would have been lost in a more suitable and less circumscribed convention hall. What might properly be termed the afternoon sessions, were probably the most unique in Institute history. They were held in the grand ballroom of the Hotel Roosevelt, which be it said was the Institute headquarters. There the efficient committee on program and the indispensable executive secretary attended to the recreation and Institute business wants of the delegate multitude, an effective, varied and arduous work. There at twelve-thirty each day, the doors of the ballroom were thrown open and a lunch served to about a thousand architects and guests.

For each luncheon a set program was arranged. A raised platform at the far end of the room was occupied by the chairman of the day and the foreign and other honored guests and speakers. The gastronomic necessities of the assembly being relieved, an important and interesting program of intellectual pabulum was placed before the diners, which, as in the convention hall, was carried to every table by a system of microphones.

The most interesting, and in a way, most important, of these luncheon-sessions was one to which draftsmen were invited. Designated as "Draftsman's Day," it certainly fulfilled all requirements of the title. A holiday was given in the offices of the city and for the first time in history the draftsmen, en masse, rubbed elbows with the bosses. Historically, it was a great occasion, for though the individual architect and his employe have always fraternized more or less, to a

degree based upon the intelligence and temperament of the employer, it was "not done" in public.

For a quarter of a century previous to ten or fifteen years ago, the draftsmen had to go it alone so far as professional intercourse was concerned. They formed their own clubs and ran their own affairs without the slightest recognition from the senior organizations. True, some architects, who in spite of long and successful practice, remained "draftsmen" and gave their individual time to the encouragement and instruction of the draftsmen club members, but this was individual. As, in the nineties, Root and Sullivan in Chicago, or Warren, Goodhue and others elsewhere, were names to conjure with, so, today, Corbett leads in New York, and that splendid band of graduates from the first draftsman's club in Chicago, Dunning, Pond, Llewellyn and others, today find time to give to the advancement of draftsmen in their climb toward professional practice. Therefore this recognition of the architect's need of closer relationship with his employes is the culmination of the efforts of many individual architects in the past.

The speaking on that "day", followed a draftsman's program, and for the time the atmosphere was distinctly reminiscent of draftsmen's clubs. Welcomed by Mr. Corbett, that veteran draftsman of them all, remarks, rather than speeches, were offered by such well-known draftsmen as Kenneth Murchison, H. Van

Buren Magonigle, Professor Beresford Pike of Great Britain, and Ferris, (who certainly belongs to the draftsman fraternity, listed in the *Annuary* as John T., Dearborn, Michigan, 1923). They were followed by several "sketch artists" of ability and prominence, whose verbal sketches were apt and appreciated by the assembly that filled the ballroom and overflowed into the halls of the Roosevelt.

The pageant and presentation of medals was the climax of this potpourri of varied ingredients, with its visiting architects from all parts of the United States and many distinguished representatives from foreign countries, its brilliance in social functions, its variety of meetings of interest allied to architectural practice, and recognition of the arts and crafts through their representatives and their works. The pageant closed this remarkable gathering of the intellectual forces of the architectural profession.

Never was there carried out more successfully a program so varied in its branches, so vital in each department to the life, health and happiness of a people, so important to the profession that presented it, executed with a precision that only architects with planning minds could have arranged so well, so thoroughly and comprehensively constructed from caisson to pinnacle, as that of the fifty-eighth convention of the American Institute of Architects.

The Los Angeles Civic Centre Plans

By S. P. TROOD, *Allied Architects' Association, Los Angeles, California*

PLANS BY GARDNER W. GREGG

BEAUTIFUL, from an aesthetic standpoint, and appealing to the utilitarian mind because of their possibilities for traffic alleviation, the plans for the Los Angeles Civic Centre, developed by the Allied Architects' Association, in every way are worthy of Los Angeles. They call for no needless expenditure of the public funds; rather they build for the future as well as the present, being capable of gradual development, and providing a proper grouping of public buildings in fit surroundings.

The rapid growth of Los Angeles, together with her ever-increasing commercial importance, has hampered the development of civic structures and improvements worthy of a great city. When Filipe de Neve founded the city in 1781, he laid out a plan which was quite adequate for the pueblo of his day, centering it about a plaza, typical of the Spanish cities and pueblos of the New World. Around this plaza were grouped the governmental buildings, shops, and the Pueblo Church. A street system for which the plaza formed the focal point, was also planned. With the advent of the Americans and the beginning of an era

of development and growth, however, this was necessarily abandoned, since greater expansion was imperative. The American program was one of providing immediate homes for the influx of people and affording housing space for rapidly developing commercial interests, rather than of following a systematic location of public buildings. Thus grew up an ugly, chaotic, congested city.

The woeful needs of the city in respect to adequate traffic circulation and civic architecture, however, have not been overlooked by public officials, and, after careful consideration of the matter, the City Council and the County Board of Supervisors last year entered into a contract with the Allied Architects' Association, authorizing the latter to prepare comprehensive plans for an adequate Civic Centre within a specified area of the city. For this work the Association was to receive the nominal sum of one dollar, regardless of the acceptance or rejection of the plans.

After eleven months of intensive labor, consultation, and study on the part of this public-spirited organization, which comprises seventy, prominent

Southern California architects, the plans were completed and placed before the civic authorities for adoption.

Today a huge earth mass, known as Bunker Hill, lies in the centre of Los Angeles. Grim, bare, and shabby it has long proved a serious traffic barrier; an area of deteriorating buildings constituting a dangerous fire menace. Once this was the exclusive residence section of town, while the business centre was grouped about the east side of the hill. When expansion of business became necessary, however, the commercial interests drifted south and westward around the hill, while the exclusive abandoned the hill and established themselves further to the west. Gradually the hill fell into a state of slow decay and stagnation, and, as the growth of Los Angeles continued, Bunker Hill became a serious barrier, the despair of traffic experts.

Under the plans of the Allied Architects, this hill will bloom anew, metamorphosed into a beautiful park with a Mall nearly a mile in length, flanked with sites for buildings of a cultural and semi-public nature. Encircling the hill, or *Las Alturas*, as the park is called in the plans of the Allied Architects, will be broad boulevards leading to the country east and north of Los Angeles, giving these important communities direct access to the business section of the city without the necessity of passing through the congested city streets. Wide, well-aired, well-lighted tunnels cut through the hill, will accommodate the heavier trucking traffic, permitting increased speed for such vehicles.

The creation of this park alone is worthy of the greatest praise, aside from the efficient method of traffic alleviation which it provides. Los Angeles has been sadly lacking in parkways near the centre of the city. The parking of Bunker Hill will provide a charming spot, with beautiful flowers, shrubbery, and greenery, untroubled by the roar of the busy business section a stone's throw away.

Extending some five blocks east of this park to Los Angeles Street, and bounded on the north and south by Temple and First Streets, a distance of some 1800 feet, the Administration Centre proper is located. Here the executive buildings of the city, county, state, and national governments will be placed about a great, open plaza. The architects have laid out sites for buildings of monumental type which will amply afford housing space for the present and future needs of the various governments installed therein, precluding the danger of future congestion.

Through this area the three north-and-south arteries of traffic, Broadway, Spring, and Main Streets, will be depressed with wide passages, provid-

ing good ventilation and light, all of which will tend to accelerate the through traffic. The advantages of this street depression are easily sensed, since it eliminates traffic congestion in the Administration Area which is set aside for the use of the government structures. Here public business may be transacted expeditiously, while public employees will be enabled to work with increased efficiency, undisturbed by the clatter of a great city's busy traffic. The traffic passages beneath this area will provide adequate parking space, both above and below ground.

Between Los Angeles and San Pedro Streets, a distance of one block, and within the same north-and-south boundaries as the Administration Centre, a tentative unit has been set aside for a Terminal and Station Plaza, to be used should the railroad authorities adopt a Union Station plan. If, however, the project is rejected the Civic Centre would be closed by the erection of a large building at Los Angeles Street, and the Terminal unit would be discarded.

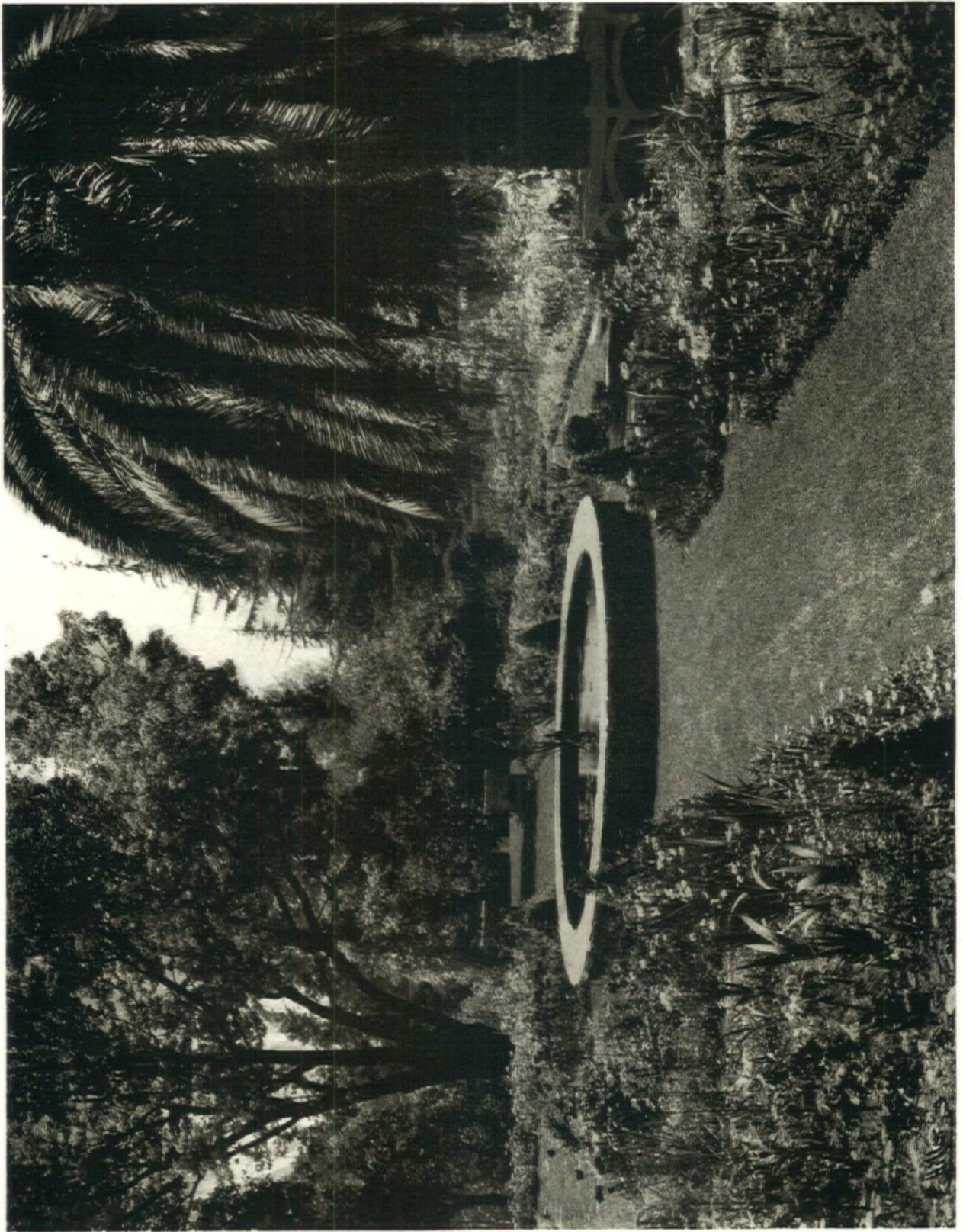
The grouping of the Civic Centre into a series of separate units, each capable of gradual and independent development, is one of the important features of the plan. By this arrangement the work on the Civic Centre may progress as funds become available for the purpose, the scheme being created unit by unit, each of which as finished will tie into the whole.

The two remaining landmarks of Los Angeles, the old plaza and the Pueblo Church, which date back to the early Spanish days of the city, will be preserved for all time under the plans which would beautify their surroundings, make the plaza the dominating feature of a charming park, and replace the present buildings fronting this area with low structures, reminiscent of the architectural types of Spain. This sympathetic treatment, together with the old world atmosphere pervading this section at the present time, will readily enable the visitor and resident alike to visualize the early days of the city, as a pueblo of New Spain.

Thus, it would seem that with the development of these plans, discord will become concord, the "dead" property in the heart of the city will be reincarnated, and beauty and symmetry will reign where, for years, ugliness and chaos has obtained. With the adoption of the plans by the city and county officials, Los Angeles will become possessed of a civic scheme comparable with similar developments in the great cities of Europe and America. Possessed of an unrivalled climate and a fine natural beauty, there is no reason why Los Angeles should not in the future stand forth as one of the most orderly, beautiful and healthful cities upon the globe.



GARDEN OF MR. DOUGLAS SMITH, ALTADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: ::



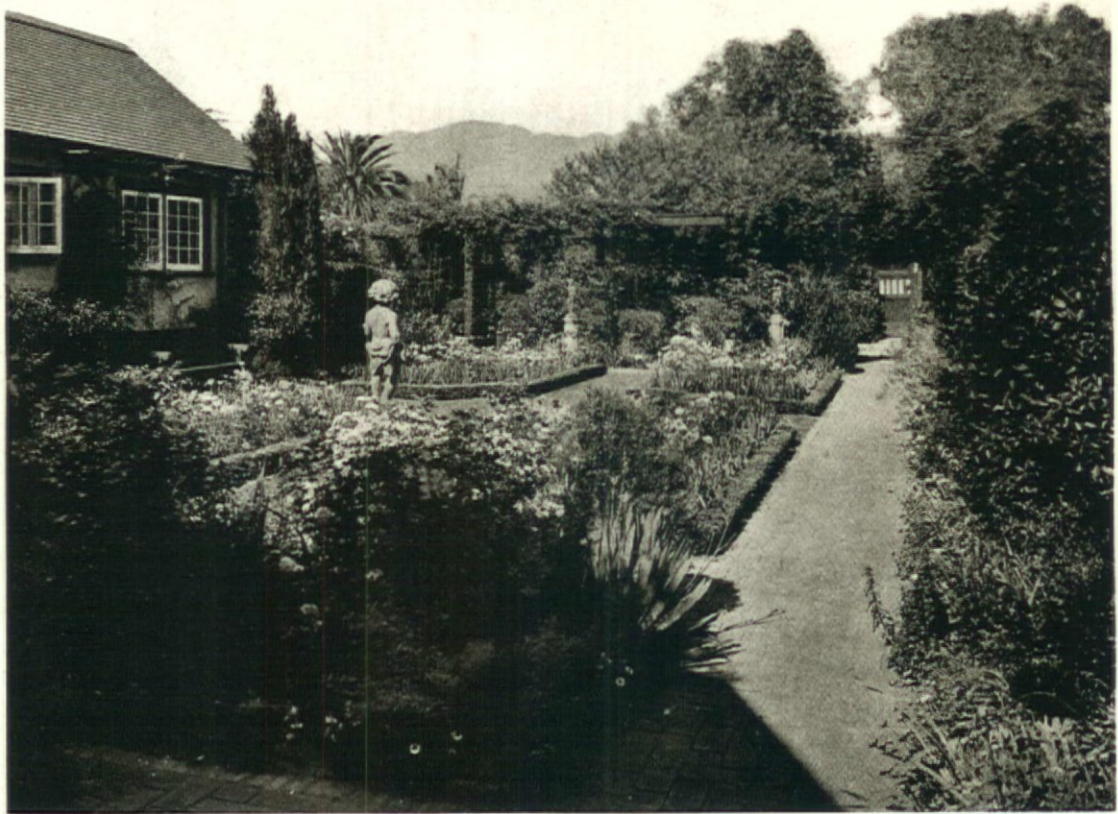
POOL IN GARDEN OF MR. DOUGLAS SMITH, ALTADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: ::



GARDEN HOUSE



FOUNTAIN VISTA
GARDEN OF MR. DOUGLAS SMITH, ALTADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: ::



GENERAL VIEW



POOL AND GARDEN SEAT
GARDEN OF MR. F. A. BOVEY, PASADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: ::



DETAIL VIEW
GARDEN OF MR. F. A. BOVEY, PASADENA, CALIFORNIA
FLORENCE YOCHI, LANDSCAPE ARCHITECT



VIEW IN ENGLISH FLOWER GARDEN



ENTRANCE TO ENGLISH
FLOWER GARDEN

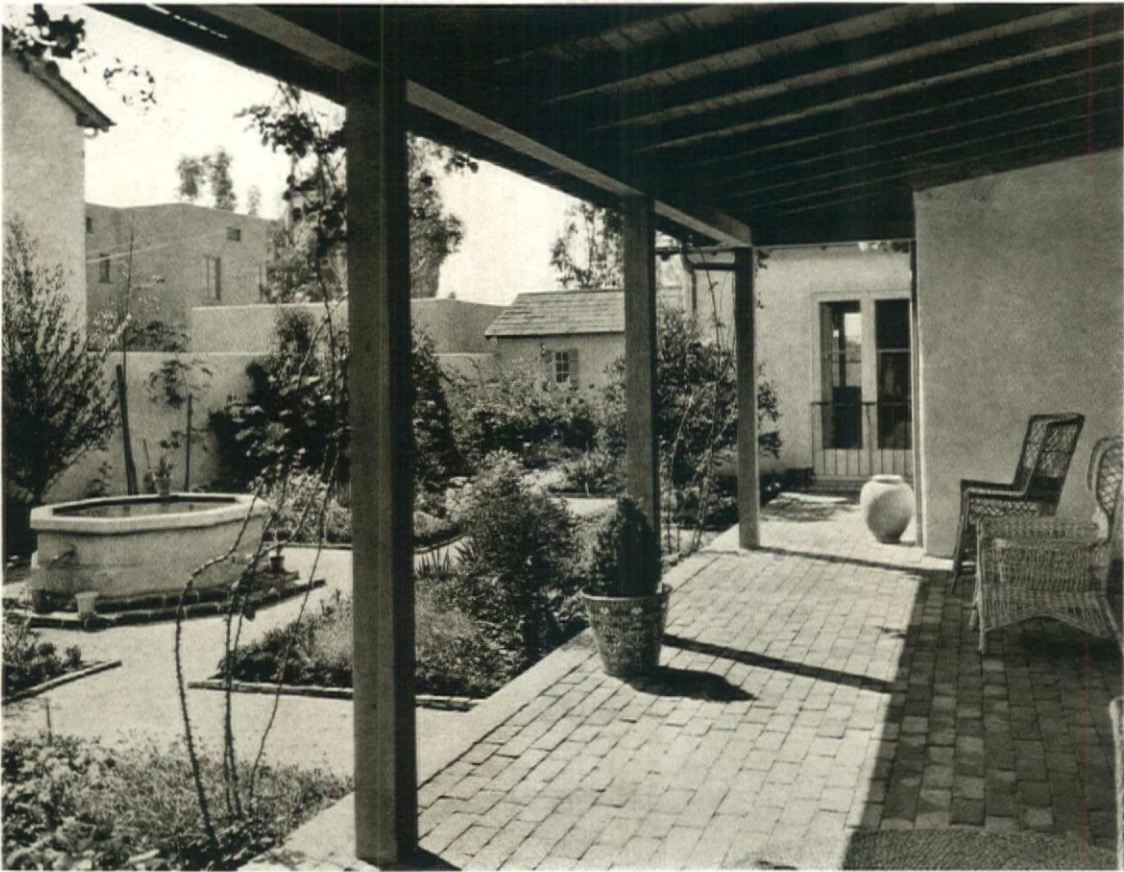
GARDEN ON THE ESTATE OF MRS. C. W. GATES, OAK KNOLL, PASADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: :: :: :: :: :: ::



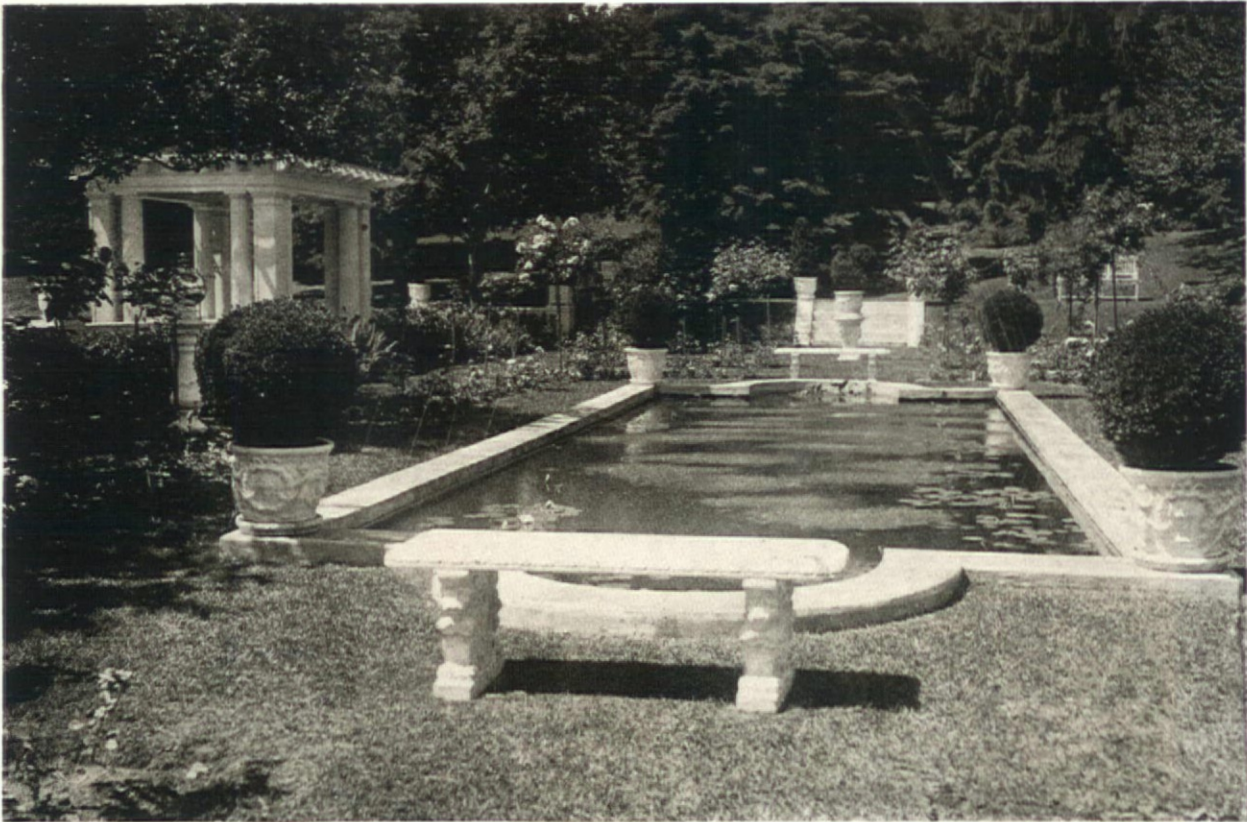
APPROACH TO RESIDENCE



VIEW OF POOL IN ENGLISH FLOWER GARDEN
 GARDEN ON ESTATE OF MRS. C. W. GATES, OAK KNOLL, PASADENA, CALIFORNIA
 FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: :: :: :: :: ::



GARDEN FOR THE MISSES DAVENPORT, PASADENA, CALIFORNIA
FLORENCE YOCH, LANDSCAPE ARCHITECT :: :: :: ::



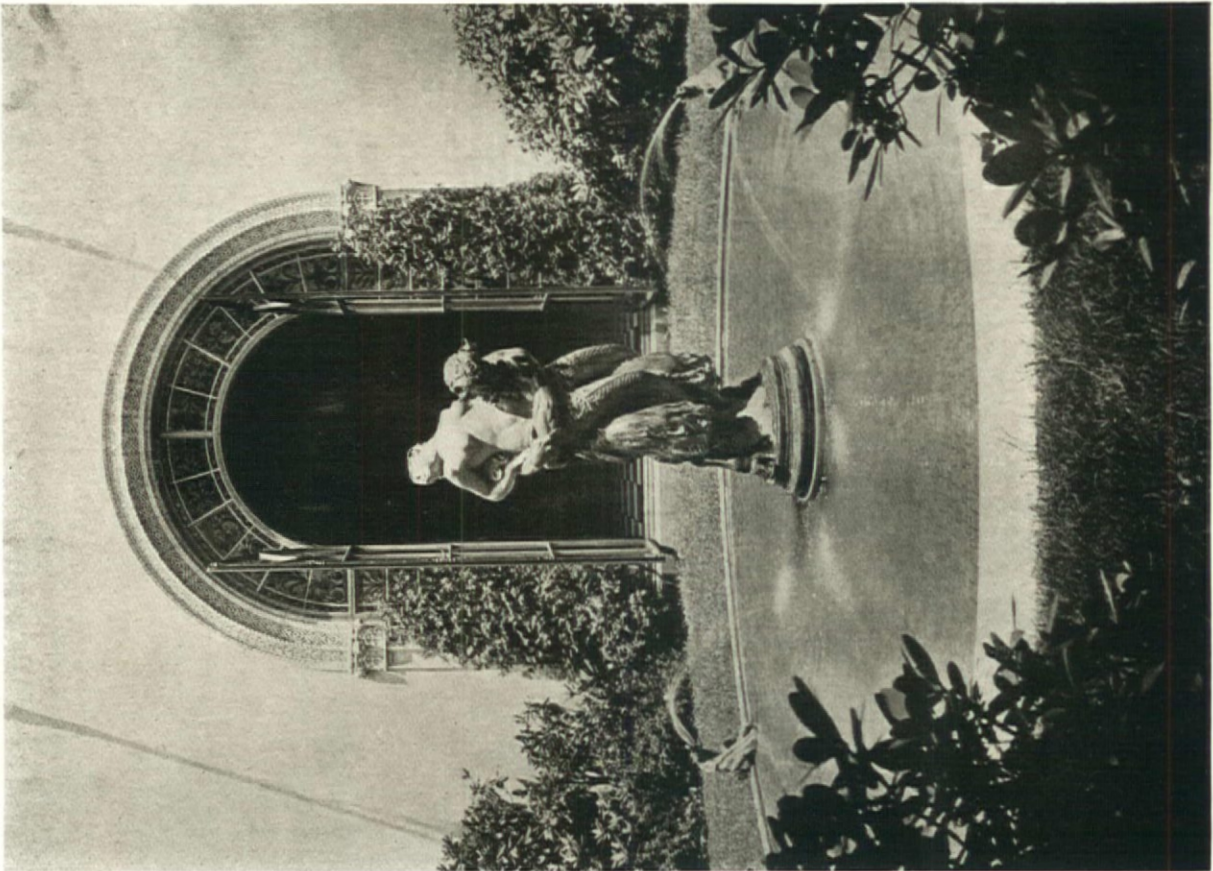
GARDEN OF MR. FREDERICK A. KENT, PORT PERRY, ONTARIO
 FREDERICK A. KENT, LANDSCAPE ARCHITECT :: :: ::



WATER GARDEN
 GARDEN IN GENERALIFE VILLA, GRANADA, SPAIN



TERRACE



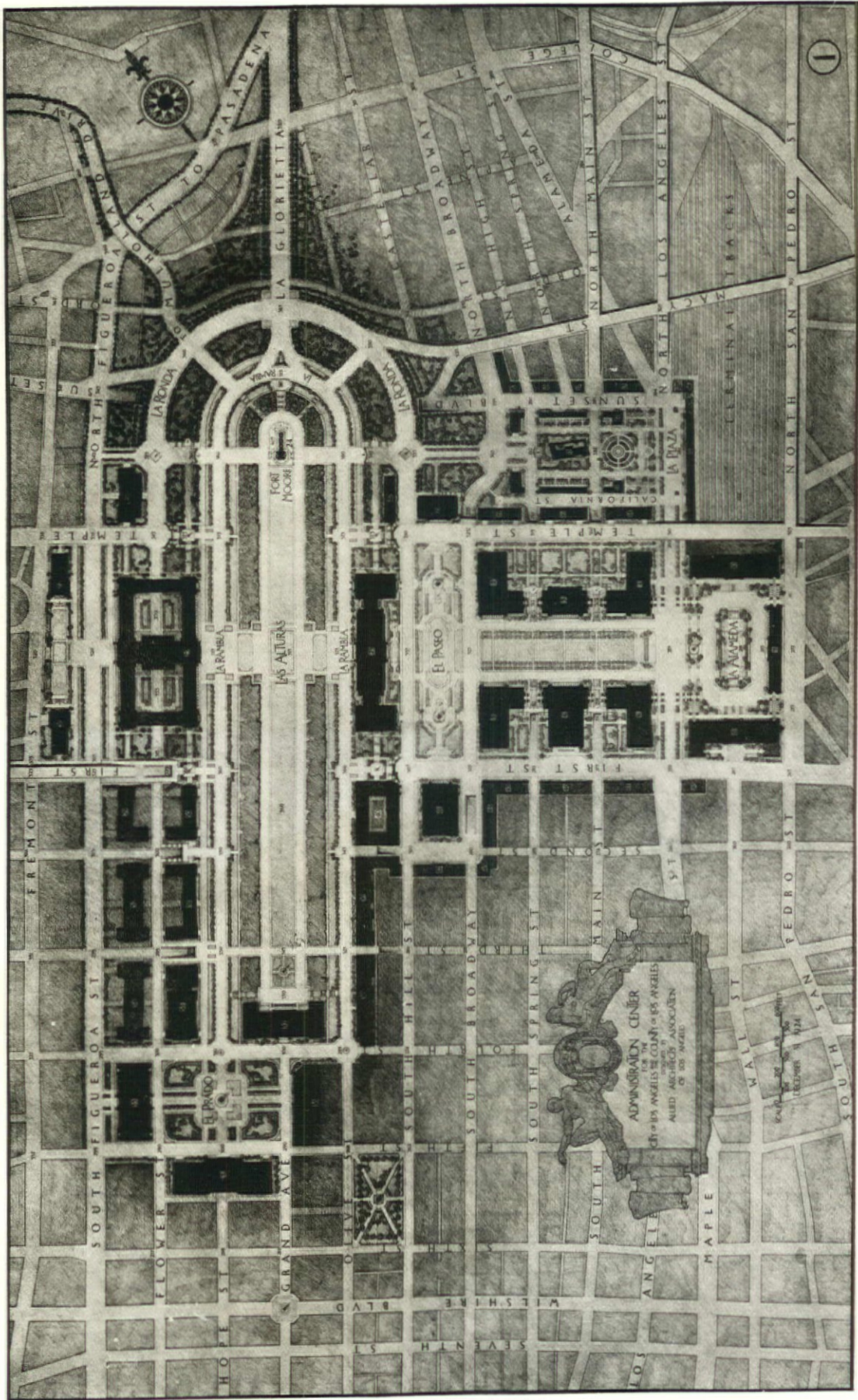
FOUNTAIN IN PATIO



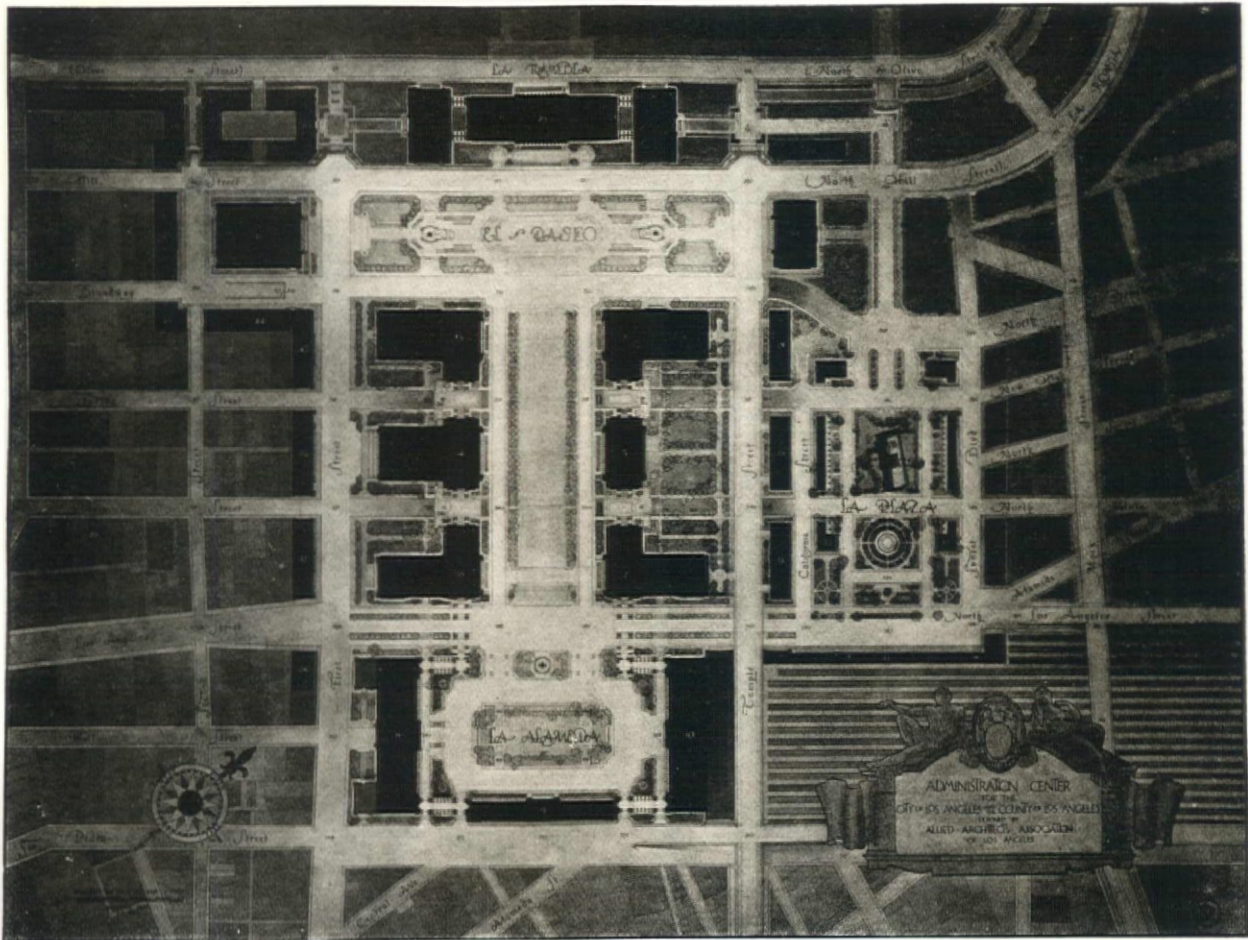
DETAIL OF FOUNTAIN GROUP IN PATIO
 GUGGENHEIM RESIDENCE, PORT WASHINGTON, LONG ISLAND
 H. VAN BUREN MAGONIGLE, ARCHITECT :: :: ::
 ROBERT AITKEN, SCULPTOR :: :: ::



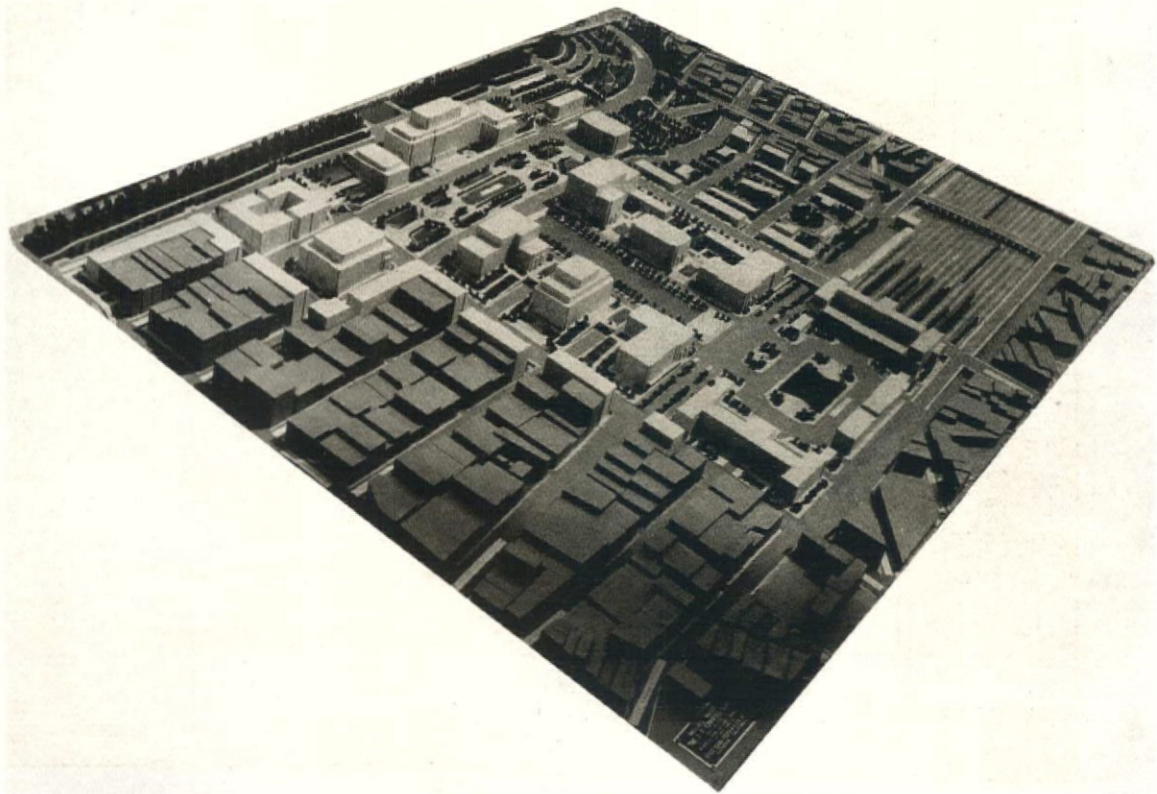
POOL IN GARDEN OF MRS. SAMUEL TAFT, CLIFTON, CINCINNATI, OHIO
FAIENCE DECORATION :: :: :: :: :: :: :: ::



GENERAL PLAN
 ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES, CALIFORNIA
 ALLIED ARCHITECTS' ASSOCIATION OF LOS ANGELES, ARCHITECTS



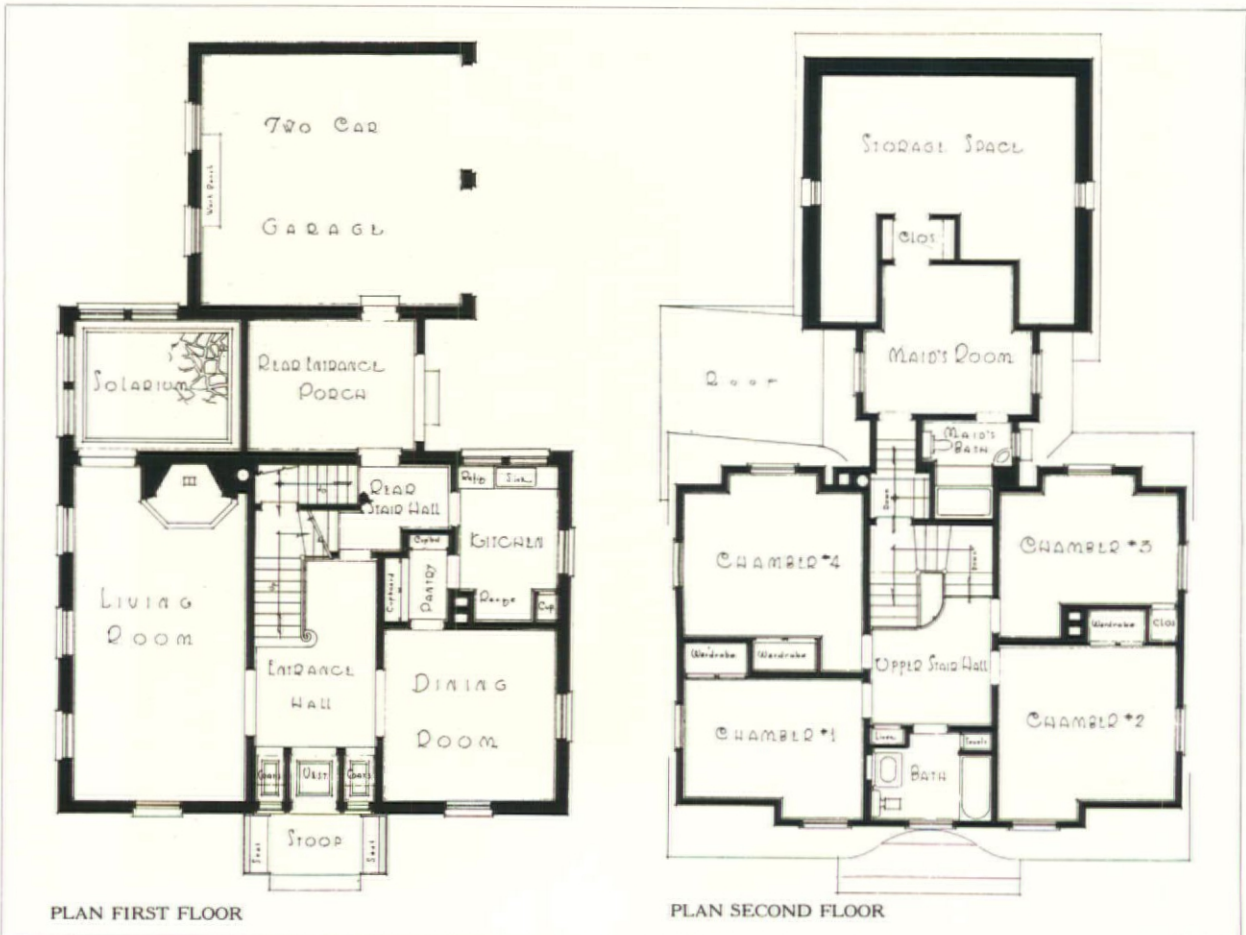
DETAIL OF PLAN



MODEL
 ADMINISTRATION CENTER FOR THE CITY AND COUNTY OF LOS ANGELES, CALIFORNIA
 ALLIED ARCHITECTS' ASSOCIATION OF LOS ANGELES, CALIFORNIA :: :: ::



GARDEN FRONT



RESIDENCE FOR MR. GEORGE C. MAY, ST. PAUL, MINNESOTA
 H. A. SULLWOLD, ARCHITECT



DETAIL OF ENTRANCE



FRONT ELEVATION
 RESIDENCE FOR MR. GEORGE C. MAY, ST. PAUL, MINNESOTA
 H. A. SULLWOLD, ARCHITECT



LIVING ROOM
RESIDENCE FOR MR. GEORGE C. MAY, ST. PAUL, MINNESOTA
H. A. SULLWOLD, ARCHITECT :: :: :: :: :: ::



"SHADOWS IN THE GARDEN"
HAROLD HILL BLOSSOM, LANDSCAPE ARCHITECT, BOSTON, MASSACHUSETTS

Memories of Gardens in Southern Spain

By EDMUND S. CAMPBELL,

Dean, Beaux-Arts Institute of Design, New York

ILLUSTRATED BY PHOTOGRAPHS MADE BY AUTHOR

CAN you picture yourself walking on broad walls, far above the shrubbery, with high hedges of mock-orange or arbor-vitae, trained against the wall, reaching to the top of the parapet; or ascending flights of steps to higher levels, where one actually walks amongst the tree tops? Here you must force aside the magnolia in bloom, and there pink ramblers almost hold you back. The hedges and tile walks, which you left a few moments ago unfold their pattern in-and-out among the orange, palm and pecan trees. The fountains and pools, the garden vistas appear again in unusual points of view. A few blue or white lilies, irregularly planted, gleam under the shadows of the trees. Earthen pots containing carnations, geraniums or daisies stand in rows on the edges of placid pools, or in well arranged groups around bubbling fountains. The lack of many flowers is compensated by the colorful tiles of seats, fountains, pavements and parapets, whose color awaits no season and the charm of which the knocks and accidents of time only enhance.

These walls you walk upon, ascending here or descending there, divide patios, no two sides of which are parallel and scarcely any two of which

are at the same level. Where paths intersect a low fountain is always to be found, and the period of Charles V. is marked in several Italian fountains and baroque archways. Seats of tile of Italian design break back into hedges and frame a fountain of Moorish inspiration. Every vista is closed, for only the Moresque Giralda Tower of the Cathedral looks over the high garden and palace walls. This is one of the most beautiful gardens of Spain, and of all Europe; the garden of the Alcazar of Seville.

Descend the white stucco walls, pass down a flight of steps of blue, green and white tiles, placed in the depth of a great yellow-ochre arched opening, and you emerge into the shadow of two huge arbor-vitae. Step on a special tile and jets of water spring up from beneath tiles to cool the walks before you cross to the seats, set in the depth of a salmon-colored wall. Through the iron-grilled opening you may contemplate the strange medley of Christian and Mos-

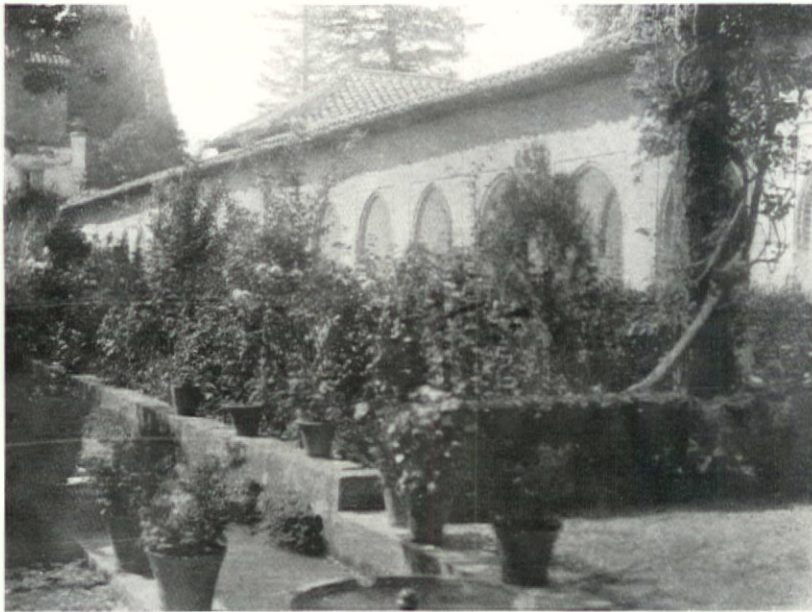
lem garden art in the adjoining patio. This garden will be an everlasting inspiration where a garden is to be composed on a site almost level, perhaps irregular in shape, and without vistas.



A VISTA FROM THE UPPER WALKS IN THE ALCAZAR GARDENS

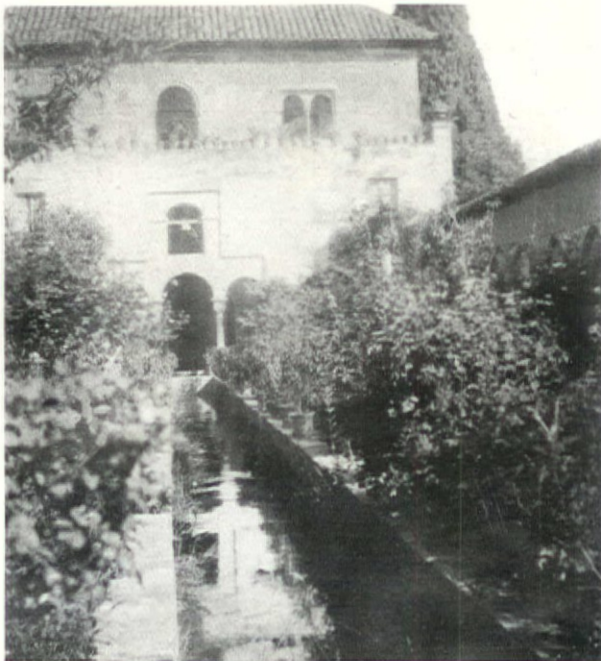


FROM THE ALHAMBRA, THE VIEW INDICATES THE CHARACTER OF THE GARDENS, ALL ENCLOSED WITHIN WALLS, BUT GIVING, IN THE WHOLE, THE APPEARANCE OF A WOODED COUNTRY.



THE ARCADED WALK IN THE GENERALIFE VILLA

Ascend the easy ramps of the Giralda in Seville, or pass through the Alhambra of Granada to the west side and look down from those heights; many a delightful garden is to be observed. Whether on a hillside or in a level city, they are similar in design. A tile, pebbled or stone-paved court, wholly or partially surrounded by a building, or a secluded wall-enclosed space, forms an outdoor room in which to live. One cannot look out from these gardens, even from the hill-side gardens, and vistas are usually gained by climbing flights of steps to a belvedere. The effort repays, however, for vistas of snow-capped Sierras or broad rivers meandering through plains, hedged by



THE MAIN PATIO IN THE GENERALIFE VILLA

distant blue-gray hills, unfold before you. Gardens such as you see from these heights contain a few trees, the orange, almond or the fig, or perhaps a single aged tree, generally an arbovitae, a date palm or a spruce.

Descend from these heights and open some unpainted weather-stained, iron-studded door. If in Cordova, you will probably chance upon one of those houses with double patios whose prototype is to be found in Pompeii. Crossing both patios through a passage-way to a grilled door, you may find an irregular, wall-enclosed garden, well planted with shrubbery and hedges, with perhaps a loggia and sometimes a lofty, open arcade with a distant vista.

Another patio garden may consist of the central fountain with earthen and glazed pots on the ground, hanging on the walls and on the iron balconies, grouped in such a way as to catch the sunshine. The chief glory of this patio is a purple clematis which covers several bays of the two-storied arcade.

The fountain is usually a circular, scalloped shell set up on a pedestal, the water of which is caught by a pentagonal, hexagonal, or octagonal basin of tile or stone. A caged bird, an awning partly shutting out



A LOGGIA WINDOW IN THE GENERALIFE VILLA

the sky, sunlit windows closed by leather hangings, an antique fragment, and perhaps several oil jars, are decorative elements which grace the inner or outer patio, or the garden.

Another entrance opens directly on to the garden path of tile, laid in herring-bone or basket-weave pattern. A yellow rambler smothers the entrance arch. The walk is lined with rows of the ever-present earthen pots, a few of which have perhaps been dipped in blue paint to break the monotony. Back of these pots are the box-brush hedges of unbelievably bright yellow-green, and then several antique busts upon pedestals. In one corner is the pool, whose over-flow gurgles gently, but incessantly through freshly-hoed channels to portions in need of moisture. There is no grass, but a covering of trees, shrubbery and flowers, with the geranium running almost wild.

Still another patio contains an aged grapevine which completely covers it and replaces the usual

awning as shade. At one end may be a loggia of a few arches with spandrils of gaily colored tile, with columns of alabaster, yellowed and browned by the hand of time. Such, in the main, are the small gardens of Southern Spain. Their age, use of antique

fragments, limited simple planting, use of colored tiles and lack of formality, give them the right to be called the best, small city-gardens in the world.

However, as many times as these gardens have been extolled as inspirations for the small city-garden, there has recently been constructed in Seville a large monumental garden called "Parque de Maria Luisa." This garden, which is to be the feature of a long-delayed exposition, had for its beginning an old so-called "Jardin Anglaise." Here, by combining with French monumental planning, the decorative features of the old Spanish gardens, especially those of the Alcazar of Seville and of the Villa Generalife of Granada, a "bit of Paradise" has been formed. In a few years



THE GARDEN OF CHARLES V., ALCAZAR, SEVILLE



A FOUNTAIN IN A SPANISH PATIO GARDEN



A GARDEN WALK IN SEVILLE

there was produced one of the World's loveliest gardens. What is still more remarkable, the *one* most characteristic feature of every Spanish garden is absent. That is the wall enclosure. Here the garden furniture of tile, the clipped or trained evergreens, the pavements of tile with central simple fountains and placid pools are composed by a skilled architect in a truly "Grand Manner."

The Villa Generalife on the heights above the Alhambra and Granada, is in the same state of slow decay as the Villa d'Este at Tivoli, and has much of the charm of the Italian garden, with the exception that the site of the latter is probably larger. The charms are not those of formal composition, but of varied interest of the different patios and distant views. The fourteen terrace levels, the ample and unusual water effects, the vistas of the perpetually snow-capped Sierra-Nevadas, of the Alhambra enclosure, of the Moorish and modern city and of the blue-green, silvered—threaded Vega of the province of Granada, encircled by mountains, are only surpassed by the gardens of Taromina, Sicily, where the Mediterranean is an added attraction.

Who can forget the massive arcade under which you promenade to-and-fro in shade and coolness, looking down upon pebble-paved terraces, set with fountains, patterned by hedges of box-bush and shaded by towering spruce, to the murmuring river, several hundred feet below? On the same level as the arcade is a tangled growth of flowers and shrubbery, gaily colored splashes of cadmium-orange stucco and a tile-covered Moorish loggia at one end.

But perhaps someone's greatest pleasure will be in the water garden (Patio of the Cypresses) of this villa. This patio is enclosed by high walls with a two-storied loggia on one side. Narrow, outer walks in the shadow and close up to the high walls encircle the rectangular fish-ponds which enclose plantings of cream-colored oleanders. The central pool has a pedestaled, stone basin while jets of water arch inward from the edges of all the pools. This is a patio, sprayed with moisture on the hottest day, where aged arbor-vitae (so-called Cypress of all guide-books) and a real cypress, six hundred years of age, tower to untold heights. At one end a flight of steps leads out to higher terraces. What could be more beautiful than the simple, wooden-grilled and shuttered window with its view of the foot-hills of the Sierra Nevada.

Jets of water also arch and form a spraying arcade over the rushing aqueduct in the larger patio of the garden, while down the long flight of steps rivulets plunge in sea-green tile-channels inset in the top of their balustrades, with a pool and a jet on each of the several landings. The artist, native or tourist soon discovers that *color*, not only that of the villa but also that of the varied vistas, is the spot's greatest source of delight. The painter Fortuny, with the wide ex-

perience that was his, has said, "Here on these heights are to be found the most beautiful natural lighting and atmospheric effects that I have ever known."

A sunset here is never to be forgotten; mingled odors of carnation, lily and magnolia fill the air; yellow sunset-light, gilding the greens, turns the shadows of the tall evergreens on the white stucco to soft, light rose, the orange and yellow stucco to flame color and the Sierra-Nevadas to the rose of the Alpine glow. The murmuring of the Dario River, the soft voices of lingering visitors, the chatter of distant gypsy groups, thousands of swallows in the air, the barrack bugle, the slow-moving, belled herds under the olive trees on the mountain-side above close the day; all except the gate-keeper's usual, "May God go with you."

A CORRECTION

Through an error the price of Mr. Leon V. Solon's splendid work on Polychromy, recently reviewed in these pages, was stated to be \$60. It should have been quoted as published at \$6, by the Architectural Record, New York.

Harry B. Wheelock has been nominated to succeed Alfred H. Granger as president of the Chicago Chapter, A. I. A. J. C. Bollenbacher has been nominated as first vice president; Howard L. Cheney, as second vice president; Lincoln Norcott Hall, as secretary; and Ralph C. Llewellyn, as treasurer. Pierre Blouke and Emery Stanford Hall have been named as directors for two years, and Alfred H. Granger and Victor A. Matteson as directors for one year. N. Max Dunning was chairman of the nominating committee, F. E. Davidson, George C. Nimmons, I. K. Pond and Richard E. Schmidt being members.

Emery Stanford Hall, Chicago, was re-elected as secretary of the National Council of Architectural Registration Boards during the annual meeting at New York on April 20. A committee of that body is investigating the possibility of the adoption by various state boards, of a more uniform standard of examination.

DESIGNER WANTED

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Carl M. Lindner, of Lindner & Phillips, architects, announces the removal of his offices from American National Bank Building to Suite 915-916 State and City Building, Richmond, Virginia.

Mr. William T. Braun announces the removal of his architectural offices to Suite 1217 Garland Building, 58 East Washington Street, Chicago.