

THE
ARCHITECTURAL
RECORD



PUBLISHED IN NEW YORK



Erecting Homes in Winter

The above illustration shows the residence of William Mills, Cedar Rapids, Iowa, in course of construction. Designed by Architect William J. Brown. Stucco Contractor Charles R. Carpenter. Bishopric Stucco Board was used on this home.

DO NOT permit winter's interfering hand to halt your construction this year—apply Bishopric Stucco and Plaster Board to the studding or sheathing and proceed with the interior finishing.

Bishopric Board has in numerous instances especially in the severe cold of the Northwest stood exposed to the elements from fall to spring without disintegration or damage. In every instance the buildings have been ready for Stuccoing at the Architect's or Contractor's convenience.

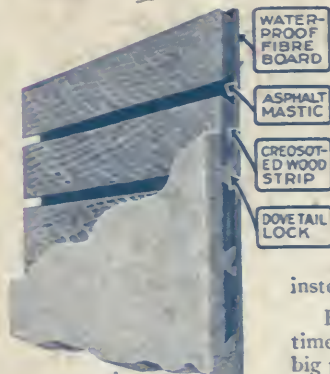
If your clients are in urgent need of a place to live they can occupy a Bishopric Board walled home in considerable comfort until the spring Stuccoing. The insulating qualities of this Board are decidedly extraordinary—it keeps a home extremely warm and dry. Dampness cannot penetrate the Asphalt Mastic and fibreboard and the heavy wood strips are creosoted against exposure. Warmth and comfort are increased when it is used on the interior

instead of wood lath.

Bishopric Board's economy should influence contracts at this time. The saving on the average home is about 25%. This is a big point today!

But best of all Bishopric Board is a Stucco background you can be sure of. You can apply the Stucco next spring and know that the walls will remain permanently beautiful and crackless—monuments to your judgment.

Tell your clients they can go ahead with their construction and specify Bishopric Board!



We are ready to give you every service in connection with winter construction on Bishopric Board. Write us and get our Booklet.

THE BISHOPRIC MANUFACTURING COMPANY
975 ESTE AVENUE

CINCINNATI, OHIO



THE ARCHITECTURAL RECORD



Vol. XLVI. No. 6

DECEMBER, 1919

Serial No. 255

Editor: MICHAEL A. MIKKELSEN

Contributing Editor: HERBERT CROLY

Business Manager: J. A. OAKLEY

COVER—Apse of the Old Cathedral of Salamanca.	Water Color	<u>PAGE</u>
<i>By Arthur Byne</i>		
THE RESIDENCE OF J. HARLESTON PARKER, Esq., Boston, Mass., of the Firm of Parker, Thomas & Rice, Architects		498
<i>By Frank Chouteau Brown</i>		
A STUDY IN MUSEUM PLANNING		518
<i>By Meyric R. Rogers</i>		
THE LATERO-SECTIONAL MODELS OF BELLOWS & ALDRICH		529
<i>By Sylvester Baxter</i>		
WAR MEMORIALS. Part I. Community Houses for Towns and Small Cities		535
<i>By Charles Over Cornelius</i>		
SOME PRINCIPLES OF SMALL HOUSE DESIGN. Part II. Design of the Plot of Land (continued)		556
<i>By John Taylor Boyd, Jr.</i>		
ENGLISH ARCHITECTURAL DECORATION. Part XI		569
<i>By Albert E. Bullock</i>		
PORTFOLIO OF CURRENT ARCHITECTURE		583
NOTES AND COMMENTS		589

Yearly Subscription—United States \$3.00—Foreign \$4.00—Single copies 35 cents. Entered May 22, 1902, as Second Class Matter, at New York, N. Y. Member Audit Bureau of Circulation.

PUBLISHED MONTHLY BY
THE ARCHITECTURAL RECORD COMPANY

115-119 WEST FORTIETH STREET, NEW YORK

F. T. MILLER, Pres. W. D. HADSELL, Vice-Pres. J. W. FRANK, Sec'y-Treas. E. S. DODGE, Vice-Pres



MANTELPIECE IN LIVING ROOM—RESIDENCE OF
J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

THE ARCHITECTURAL RECORD

VOLUME XLVI



NUMBER VI

DECEMBER, 1919

The
RESIDENCE OF J. HARLESTON PARKER, ESQ.
BOSTON, MASS. OF THE FIRM OF
PARKER, THOMAS & RICE, ARCHITECTS



By



Frank Chouteau Brown

THE special points of interest in this city house are to be summarized in the following particulars: first, the dwelling is an alteration—not a new house—though few might suspect that fact from any details now apparent in the structure; second, it is the house built by an architect for himself; third, its interest—and difficulty—is greatly increased by the fact that Mr. Parker possessed a large amount of family furniture, pictures and *objets d'art* which had all to be considered and permanently accommodated in his new home. Finally, there was the "mystery of the purple glass," a mere detail in the house, that, because of a peculiarly local and native Boston tradition, has

happened rather to overshadow other elements far more important in the design and success of the building; and the story of the purple glass should be told first—if told at all—in order to supply the proper "local color" and clear the way for more informing and important matter to follow.

About two springs ago, shortly after we finally went into the war, the generally unruffled equanimity of Boston's most exclusive section, the so-called "Back Bay," was disturbed by a persistent and pervasive rumor that would not down, but continued to intrude at the most exclusive dinner tables—once the latest news from the Front from that evening's *Transcript* (all of two days old,

and therefore hopefully considered as less likely to be contradicted in next morning's *Post*) had been paraded and dissected unto the third course.

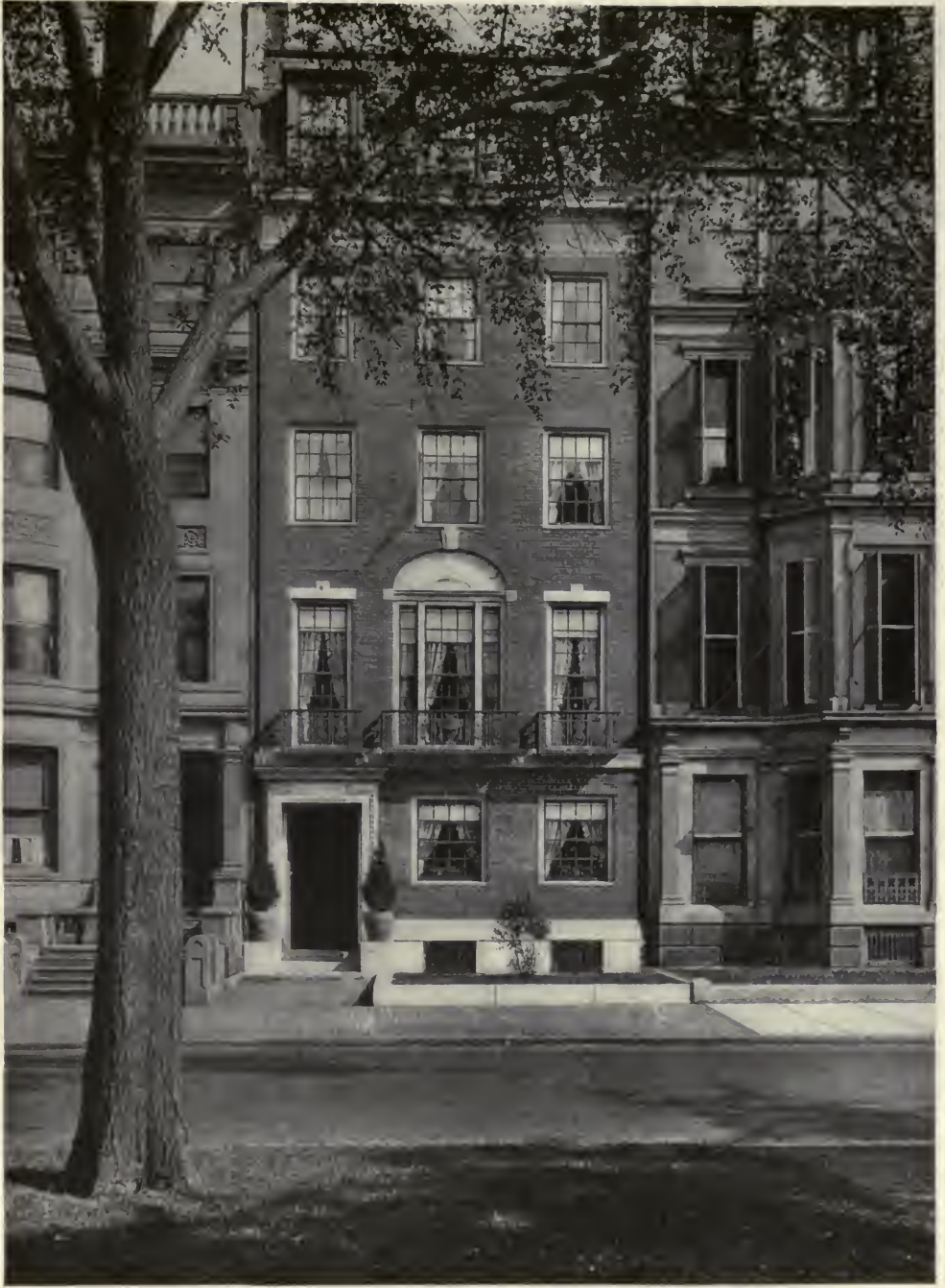
The rumor was to the effect that a most disturbing and unprecedented phenomenon had been noted on Commonwealth Avenue, nearly across from the marble façade of the Hotel Vendome. It was there that, in a new house rising on the Avenue, certain windows had been seen glazed with the glass that had theretofore been considered the exclusive prerogative and birthright of Beacon Hill—and only the smallest and most exclusive portion of Beacon Hill at that. It was most certainly not, in the natural order of established things in Boston, to be encountered on Commonwealth Avenue. Even on the Hill the buildings that could boast of "purple glass" in their windows were few and far between, dating mostly from the farther side of 1840. It was inconceivable—not to say indecent—that any new "front" on the Avenue should have presumed to encroach upon so cherished a local tradition. The rumor was investigated, and denied; it was declared to be impossible. Some there were who acknowledged that, in certain lights, there was an effect that gave a possible tincture of color to the rumor; but the mere fact that it had never happened before was ample evidence to most hearers: that, of course, was sufficient to settle it—for Boston.

Nevertheless, the story would not down; it bobbed up again and again; and then at last the mischief was done: the beans *were* spilled—and in public, too—for some one wrote to the *Evening Transcript* asking for information (there were those who claimed it a clear case of *lèse-majesté* on the part of the editor who allowed the letter to appear in print). Someone else replied, claiming these windows were only to be found in the houses of the oldest and "bluest" blood in the Colony; another, writing under the well-known pen name of "Politicus," discoursed learnedly on old Boston's ancestry, the history of the Hill, changes on the Common, the effect of Christmas eve candles behind Beacon Street window panes (the nearest he ever got to

his subject, by the way), finally ending by saying his grandfather had told him that only possessors of the oldest and finest wine cellars were entitled to display the symbol—whose meaning was known to the elect—adding it had been of great assistance to the young bloods of several generations ago in laying out the uncharted route of their New Year's Day calls. This was followed by another letter, in the "Notes and Queries" columns, telling how the glass had originally been imported, and some panes set in the windows of a popular coffee house of the day in Spring Lane, where the enriching (color) qualities added to port and sherris seen through the light admitted by such windows was not to be gainsaid. And so the glass came into demand among its habitués, who desired to sip their sherry with the *adumbra* of color thus gained, but without the extra charge added for that privilege by the canny Yankee innkeeper—thus the shipment was soon depleted in order to reset their dining room and parlor windows with this marvellous glass.

Finally, the editor of the above department, causing search to be made, found that the whole subject of purple, or more strictly "violet" glass, had been investigated and published in his columns some fifteen or so years before, and so the facts about the whole matter were reprinted to the following effect: The glass was imported from abroad, some authorities say from France, and upon its arrival was perfectly colorless. After being set and exposed to the sun it began to turn violet, causing much discussion and so much dissatisfaction that people refused to buy any more of it. It has been found that that portion of the panes covered by the putty is still colorless after many years, thereby proving the discoloration was caused by the action of the sun's rays.

Thomas Gaffield, the best known authority of his day on glass and its manufacture, made extensive experiments with various glasses and the effect of sun upon them. He gave an address before the Chemical Section of the American Association for the Advancement of Science in Boston on August 27, 1880,



THE RESIDENCE OF J. HARLESTON
PARKER, ARCHITECT, BOSTON, MASS.



ENTRANCE—RESIDENCE OF J. HARLESTON
PARKER. ARCHITECT, BOSTON, MASS.

in which he refers to the Boston purple glass, saying that although originally clear, the change to the violet tone was due to the action of the sunlight and caused by an excess of oxide of manganese used in its manufacture. As soon as this mistake was discovered by the

Lord 1917. Hence the true and only explanation of the mystery now appears for the first time in print. It was merely this—at about the beginning of Mr. Parker's alteration, the old houses at Beacon and Somerset Streets, formerly used by the Boston City Club, had cer-

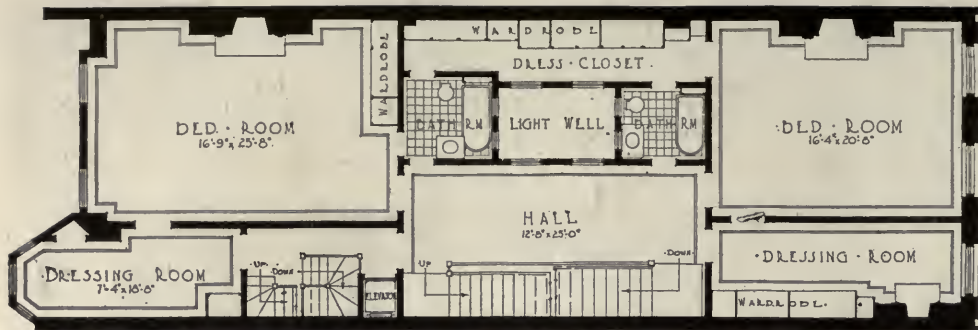


DETAIL OF FAÇADE—RESIDENCE OF J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

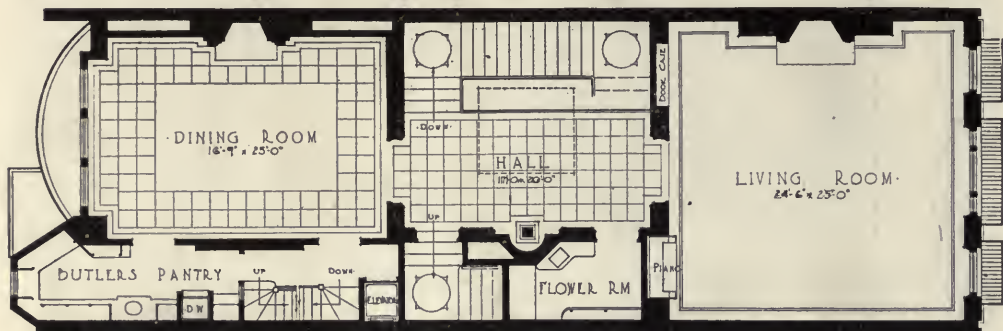
makers it was corrected; therefore only a limited amount of this glass was manufactured and sold. Today it is of course practically unobtainable, except where found in one of the old buildings of that period.

This seemed authoritatively to clear up the mystery of the original glass, but still did not explain its sudden and unexpected reappearance in the year of our

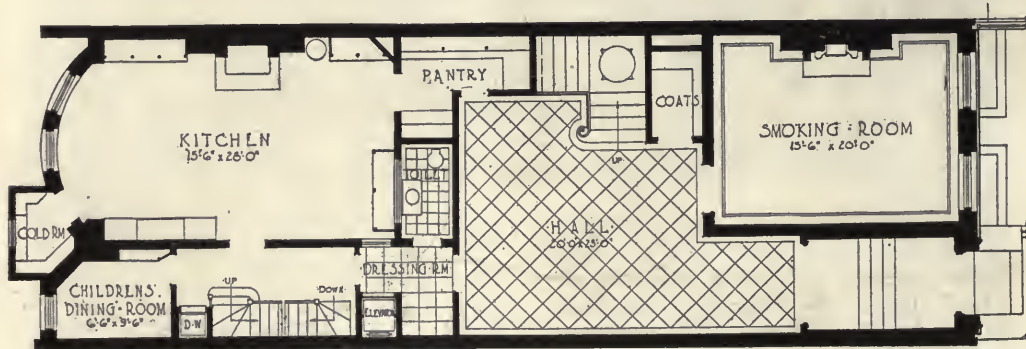
tain repairs and alterations made in them, giving Mr. Parker an opportunity to purchase the old sash, glass and all, and use the latter in his home. Investigation disclosed that the houses from which it had been removed had been built by David Sears in 1837 to 1838, and—minus the glass, and a mantel and hob grate also purchased and transferred to Mr. Parker's smoking room at the same



THIRD FLOOR PLAN.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE RESIDENCE OF J. HARLESTON
PARKER, ARCHITECT, BOSTON, MASS.

time—they are still to be seen at the upper corner of these streets in the City of Boston. This makes the glass that has caused all this discussion, undoubtedly, about eighty years old.

Having, it is hoped, now succeeded in disposing of this rumor we can turn to the equally interesting—if quite different—story of the house itself, and relate some details of its present transformation from an old—and somewhat ugly—type of Bostonian Back Bay respectability to a more modern, beautiful and, I trust we may still say, eminently respectable example of what the development of Boston's Back Bay might have been, provided only that the ill-considered restrictions in regard to "bay windows" arbitrarily established by the original owners of all the property in this section of Boston had never been invented or applied. So great was Mr. Parker's own antipathy to this hoary local precedent that he pulled down the entire façade of the old house, largely to get rid of this incumbrance; and that he has proved his belief by the result is amply evidenced by a comparison of the new front with the old houses still standing on each side of it.

Two other factors also influenced Mr. Parker in his purchase of this property, and these were factors of plan and story height. The plan—with some merely minor modifications—he regarded as nearly right; while the height and, even more, the location of the various floor levels relative to themselves and to the street were such that he believed it possible to adapt them, with comparative inexpense, to his requirements and needs. And so the event has proved. Even the old baths and their plumbing were accepted by Mr. Parker, and, with the heating, utilized without any drastic change. The service portion, the bedrooms, the rear, were all made use of with only slight redecoration, repainting of walls and woodwork, and refinishing of floors, some occasional new closet fittings and mantels being added to give the character requisite to the furniture and draperies that were to be installed.

The front, as has already been indicated, is almost entirely new. The design,

carried out in a delicately modified version of English Georgian, or Colonial, with a distinct flavor of Adam influence pervading the carved limestone trim, possesses an architectural distinction all its own—quite aside from the overly much discussed incidental embellishment of its "purple" glass. Much of this character is in the brickwork, water-struck brick, carefully selected under Mr. Parker's supervision to obtain a prevailing purple and brown color note in the stretchers and headers laid into the wall face. This color scheme is aided by the use of a selected dark sand and an irregularly surfaced joint.

The bricks are laid up in an irregular English Bond; irregular because no especial importance was attached to balancing the upright joints exactly over the stretcher courses, with the result that the alternate header courses are laid up with regard only to their disposition within their own course; and a most pleasing irregularity of effect has resulted. The first-story windows are additionally marked with a row of headers outside the frame; and the attic story—more than usually subservient to the façade—was, as a matter of fact, left much as in the old house, a slight change in the dormer top and a new color treatment, both in the metal dormers and the old tile roof, being about the extent of alteration attempted.

The vestibule is lined with Travertine, and the front doors are rough paneled and painted in several varying tones of blue and green to a genuinely "antique" appearance. The doors throughout the house have been made from discarded pieces of oak and English oak veneer, used to give added interest and character to the new interiors in which their rough, cracked and gnarled surfaces appear.

The principal portions of the first and second floors were all remade to accord with the occupants' ideas, and it is with this portion of the house—along with the front to the street—that we are therefore concerned. But before entering upon their description a few more words are still to be said about the plan, because the house is, in several important particulars, different from the conventional



FIRST FLOOR HALL, ENTRANCE SIDE—RESIDENCE OF
J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.



FIRST FLOOR HALL, STAIRCASE SIDE—RESIDENCE OF
J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

city block plan. First it should be noted that the second floor contained a front living room and a rear dining room (instead of the more customary library), connected by a hall—also of a difference. This placed the kitchen upon the first floor at the rear, and probably left plenty of room for that already obsolete element—a wine cellar—in the basement below. The first floor thus contains a reception room at the right of the entrance—used by Mr. Parker as a more informal smoking room because of his determination to make the house essentially livable and comfortable as a home.

Back of the front room on the entrance floor the staircase hall occupied the whole width of the lot—an unusually ample one of twenty-six feet in width with the staircase well recessed at the side behind the smoking room, leaving the space in front of the entrance vestibule entirely free and clear—an important detail—adding spaciousness to an already wide area and making the hall more available for use as a room in the first-floor plan. Originally the staircase had started from well out in this space, with a center run to a landing, where the stairs divided and then went on to the second floor in two rooms—a large Southern Colonial motive that Mr. Parker found somewhat too pretentious and crowded for even this ample hall; and so he took down and rebuilt the staircase in the form it now appears in the photographs—landing on the second story toward the rear, near the dining room door. This staircase had originally extended only from the first floor to the second, where it stopped, the staircase serving the bedrooms above starting again from the second floor and being placed on the opposite side of the house.

This arrangement made it possible to square out the ceiling over the first flight of stairs, under the third floor, and again add to the effect of spaciousness desired; while the start of the staircase to the rooms occupied by the family above is unobtrusively concealed by the wall of the second floor hall containing the niche and statue—the latter a fine family copy of the well-known original—except at the point where the first few steps of the

flight and the landing occur in the archway opposite the landing of the first flight upon the second floor.

The hall has been treated in the simplest fashion on both stories. A rough plastered wall, with a brown coat floated with a felt float and then partly scoured, is left as the finish. A plain dark floor of eighteen-inch square tiles of black and green slate, diagonally laid inside a black border and a low black slate base, covers the first floor; eighteen-inch gray squares inside a black slate border the second. A simple, roughly molded plaster crown-mould, with a dull gilt rope moulding at the bottom marks the line of the ceiling, leaving the distinctive furniture, the few pictures, one or two tapestries—and last, but certainly not least, the light fixtures—to give emphasis and distinction to the space. The stair rail is a delicately modelled design in alternating units of cast and wrought iron, touched in with some light color and old gilt, and notably graceful and light in effect.

Mr. Parker has included two unusual conveniences in his plan. The small vestibule occurring between the front hall and the service stairs admits not only to the house elevator, but is also furnished for use as a small toilet or dressing room, which, with the lavatory opening from one side, makes it possible for arrivals by automobiles to make themselves entirely presentable here before appearing upon the floor above. On the other side of the hall, the pantry opening under the stairs from the kitchen can—by means of a blind door beneath the stair stringer—also be put to use as a service connection with the front hall and door, whenever the little dressing room is occupied for that purpose.

The smoking room on the first floor contains the dark green marble mantel and grate already referred to, the walls are covered with grasscloth, the wood trim and ceiling mold (it is hardly more) are painted a dark green, and the whole room forms merely an enclosing frame for the many old pictures and prints—the former mostly of old merchant ships—that crowd the walls, and the old pieces of Chinese inlaid and lacquered furniture brought back by a merchant



SMOKING ROOM—RESIDENCE OF J. HAR-
LESTON PARKER, ARCHITECT, BOSTON, MASS.

forbear from a trip to the Orient. Brown velvet hangings at the windows tone in with the walls, and the whole room excellently fulfils its purpose of a somewhat masculine lounging room, livable and homelike, in which the "mere

the usual decorator, a "square" room. Again has liveableness been considered the chief *desideratum*; and once again has it been attained in this room, walled from floor to ceiling in paneled oak, with carved cornice, mantelpiece and



SECOND FLOOR HALL—RESIDENCE OF J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

creature man" may take such comfort as abides in deep upholstery and tobacco without paying undue regard to where his ashes may be deposited by any sudden or incidental gesture.

One of the few structural changes undertaken was in the front, second story room, where the interior rear wall was moved back some three or four feet into the hall, to ease up the dimensions and also to achieve that *bête noire* of

door architrave, after the Georgian fashion. On either side of the entrance door are bookcases, recessed into the thickness of the wall, and left unglazed and undefended, so that mellow tones of old calf and leather bindings may fulfil their ordained purpose of harmonizing and enriching the paneled oak. Here, again, Mr. Parker has succeeded in solving another of those difficult problems of the house furnisher, what to do with the



MAIN STAIRCASE LANDING ON SECOND FLOOR—RESIDENCE OF J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

upright piano. He has, below the shelves of one case, adjusted in width to the width of his piano case, left a space of just the right size to allow the piano to be set inside this recess, where, by finishing the exposed front of the instrument in oak to match the wall, it is effectually concealed and its polished ebony and rosewood case has, for once, become innocuous. This arrangement also makes it possible to place a concealed light under the bottom of the shelf above, exactly where it will best throw down upon the music rack, another feat most difficult of successful accomplishment.

The color of this room varies between the tones of the oak—rough-grained, knotted and gnarled, cracked and irregularly moulded, with the surface brushed to obtain added interest of texture, treated only with a dull waxed finish—and the grey white and dull soft green of the slate and marble mantel (in part of old material), the latter color echoed in the dull green figured hangings

at the windows, dropping from behind their coved cornice, covered with the same material, and a pendent fringe along the lower edge. This room is floored in eighteen-inch squares of oak, stained very dark, and with the fine old furniture—and another bit of color in the coat of arms over the mantel—completes the bare description of an entirely pleasing, attractive and livable living room.

By the same deft means as he has employed elsewhere throughout the house, Mr. Parker in this comfortable living-room again is successful in crowding its formal walls with old pictures, and the margin of the room with furniture, inherited from a number of generations. The pieces shown in the photographs are readily recognizable as worthy exemplars of the best periods and early styles in this country—the pair of old gilt mirrors flanking the mantel breast, for instance, contain the labeled record that they were “made by W. Lewis, Charleston, South Carolina, in 1777,” where they were



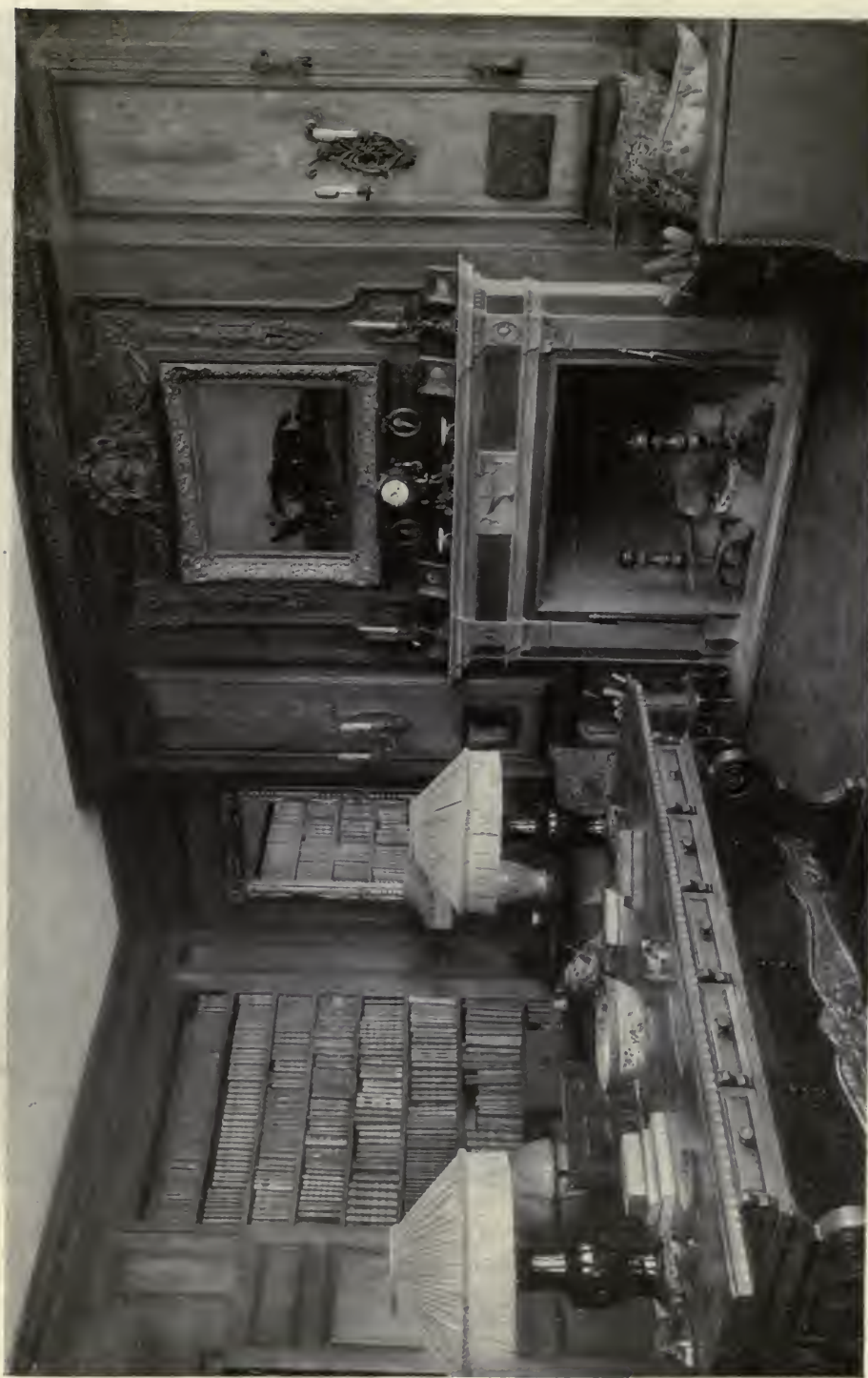
DINING ROOM—RESIDENCE OF J. HARLES-
TON PARKER, ARCHITECT, BOSTON, MASS.



DINING ROOM—RESIDENCE OF J. HARLE-
TON PARKER, ARCHITECT, BOSTON, MASS.



LIVING ROOM CORNER NEAR WINDOW—RESIDENCE OF
J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.



LIVING ROOM—RESIDENCE OF J. HARLES-
TON PARKER, ARCHITECT, BOSTON, MASS.



LIVING ROOM CORNER AND PIANO—RESIDENCE OF
J. HARLESTON PARKER, ARCHITECT, BOSTON, MASS.

bought in the year 1819 by Peter Parker.

Of the new interiors, there remains only the dining room still to be described. This, as is evident in the photographs, is more formal in derivation, being modeled, or influenced rather, by some French interiors of the Regency. And again only a close and appreciative observer will note that any too literal copying of foreign moldings and details has been carefully avoided. The result is perhaps even more delicate (and here, too, the moldings have been blurred and softened on the sander) and more suited to the smaller size and greater proportionate height of the room over its recognizable originals. The molding of panels and at openings is at once delicate, rich and varied; and the final *cachet* is given this interior by the two painted panels over the side doors, by a well known French artist, M. P. V. Galland, which belonged in Mr. Parker's family and had been formerly used in a house in New York.

Finally, these wood walls have been painted a sufficiently dark and warmly tinted grey to avoid any of the usual coldness often felt in a room of this style; and this color has again been warmed by the plain crimson carpet over the floor of eighteen-inch black slate tiles, laid square within a margin and base of grey waxed Knoxville, and old crimson hangings at the windows, which have been glazed with an irregular and bubbly cathedral glass of a warm tinge, which not only warms and diffuses the light from the rear—and north—but also prevents the eye from visioning too clearly

the rear façades of the houses on the backing street. The mantel is of Alps green marble, with gilt ormolu ornaments, and the walls have lent themselves, with unexpected pliability, to carrying the unusual number of interesting old family portraits that are both hung upon and set within their panelled surfaces.

It should be clear by now that Mr. Parker's house is not a show house, in the sense that phrase is generally employed. On leaving, one carries away most distinctly its flavor of dignified relaxation—of livableness and charm. It possesses individuality, amply but never obtrusively evident. It is obviously solid and substantial; a worthy descendant of those times when the resident family had acquired the substantial and elegant pieces that the house interiors set forth so nicely and so well. In how few houses could there be gathered together the amount and variety of furniture and pictures combined within these walls without oppressively cluttering and confusing the visitor? Here Mr. Parker has succeeded in so arranging plan and treatment as to allow each object its full significance and value—as in the Copley at the left of the dining-room mantel, for instance.

Outside, a backward glance discloses this same spirit animate upon the exterior; and recalling the narrow crowded aspect of the bay-windowed front the new façade has supplanted, one cannot but the more fully appreciate the greater breadth, dignity and simplicity of the new treatment.

A STUDY IN MUSEUM PLANNING

BEING AN EFFORT TO ESTABLISH A WORKING BASIS FOR THE SOLUTION OF CURRENT PROBLEMS IN MUSEUM PLANNING



BY MEYRIC R. ROGERS

[Mr. Rogers is a member of the staff of the Metropolitan Museum of Art. His paper, which was read before the convention of the American Association of Museums, May 21, 1919, aims to establish a solution for a group of questions which is engaging the attention of museum officials, relating to circulation; safety of objects; transportation, administration and control, etc. The paper is to be published in "Museum Work," the organ of the Association of Museums, as well as in *The Architectural Record*, the purpose being to place the problem stated by Mr. Rogers before both architects and museum officials in order to obtain comments on his solution, and possibly alternative solutions, from both sources. The results will be summarized by Mr. Richard F. Bach, also a member of the staff of the Metropolitan Museum, and published in "Museum Work" and in *The Architectural Record*. It is hoped that discussion will bring out a valuable fund of experience and suggestions. Communications may be sent to Mr. Bach at the Metropolitan Museum of Art, New York, or to *The Architectural Record*.—EDITOR.]

WHAT is wrong with our American museums, with our art museums, in particular? There is no doubt that there is something the matter. The public feels it generally by suffering unnecessary gallery fatigue; the trustees feel it appreciably in heavy maintenance costs, and, last but not least, the artist of every class is exasperated by it. The secret seems to lie in bad marksmanship. The architect has been uncertain of his target; and the various building committees or their substitutes, the museum administrators, do not seem to have given much solid help or practical expert advice.

In every class of building today the architectural problems have become so complicated that they call each for their own special fund of information and experience. No one man can properly meet all the demands. The architectural profession has been forced to divide itself into groups of specialists, each with its more or less limited field. The particular problems of the bank, the office building, the store, the railway terminal, etc., have been effectively met and solved with fair satisfaction. But the museum,

owing to continued modification and extension of functions, has achieved no logical formula of design.

We must first of all change our conception of the museum. It not only receives but gives, and gives bountifully, towards the sum of education and public culture. It is becoming more and more highly organized as its functions increase and its influence broadens; and a correspondingly efficient and highly organized plant is necessary, which can be obtained only by satisfying the numerous definite requirements of the problem. These requirements can not be recognized except by frankly putting aside preconceived ideas and analyzing the situation as it is, a task that must be performed by the museum worker with the advice of an architect experienced in the technical problems of building.

The detailed analysis of the modern museum is another story and far beyond the limitations of this article, which is intended to be merely descriptive of a general scheme for museum planning, built on the results of such a process. This study was undertaken after several years' experience in the actual workings of one

of the country's largest museums, preceded by fairly thorough architectural training.

Before discussing the situation in detail it will be well to give in brief some of the cardinal points which determined the method of attack. In the first place, the conception that a museum of art containing the art treasures of the people should be as far as possible a sort of public palace whose architectural treatment should itself be one of the chief exhibits, internally and externally, was greatly modified. The functional aspect of the plan was made supreme. Only so much of the monumental idea was retained as could readily be harmonized with the dominating idea that the museum of art should be a conveniently and harmoniously arranged background for its contents. From this fundamental conception the following objectives developed and were to become, as it were, the backbone of the solution:

1. Economical utilization of space.
2. Convenient interadjustment of spaces allotted to exhibition, educational and administrative purposes.
3. A plan which would admit of simple "route" arrangement.
4. A plan which would facilitate economy and efficiency of maintenance.
5. A plan which could be extended without radical rearrangement.
6. A reasonable system of lighting.
7. Adoption of a gallery-and-adjacent-corridor exhibition unit.
8. A readily accessible, easily isolated, temporary exhibition space.
9. Relegation of stairways to secondary positions.
10. Ample facilities for the educational functions of the museum.
11. Use of every reasonable means to give maximum service, esthetic pleasure and physical comfort to the public.

With these points in mind the following program was drawn up to serve as the statement of a definite problem. Although it was desirable that the requirements should be as general as possible, it was also necessary to get a working start by making certain specific demands based on the average requirements of a museum of moderate size suitable for a city with a population of from 200,000 to 500,000. In many cases, however, the fullest use of the facilities given has made it possible to meet these requirements more generously than was absolutely de-

manded. The conditions of the ideal problem set for solution were the following (numbers in parentheses refer to objectives above):

GENERAL CONDITIONS.

1. The building area, exclusive of setting, should not exceed 40,000 square feet.
2. There should be three main floors, two of which should be used for exhibition purposes (1).
3. Every advantage possible should be taken of any slope of land (1).

EXHIBITION SPACE.

A. Galleries.

Galleries, etc., used for exhibition purposes should offer, in all, about 60,000 square feet of floor space.

1. Large hall, top or high side light, 3,000 square feet, more than one story high (11).
2. Room or rooms for special exhibitions not less than 1,500 square feet in all (8).
3. Not less than 40,000 square feet of general gallery space, exclusive of circulation, giving galleries of varying proportions (11).
4. Court, open to air or not, as advisable, about 3,500 square feet to be used for exhibit of architectural fragments, etc. (11).

B. Circulation.

1. Small concourse or lobby in connection with main entrance (2).
2. Means of access to galleries from entrance without using galleries as such, should be provided (7).
3. Doorways into the galleries should be reduced to a minimum requirement of safety (4).
4. Public staircases should be spacious, convenient and easy, but not architecturally prominent, and few in number to avoid confusion (9 and 11).
5. Passenger elevators close to main entrance (2 and 11).

C. Public Service.

1. Ample check rooms near entrance (4 and 11).
2. Space for information desk and sale of photographs near entrance (4 and 11).
3. At favorable points not actually in the galleries provision should be made for affording the visitor a resting place (11).
4. General rest room for public, with small lunchroom attached (11).
5. Smoking room, toilet, etc., should be provided (11).

EDUCATIONAL FACILITIES (10).

1. Auditorium to seat about 500, with separate entrance, cloak room, etc., which can be used when galleries are closed.
2. Library of about 1,500 square feet, with basement stacks.

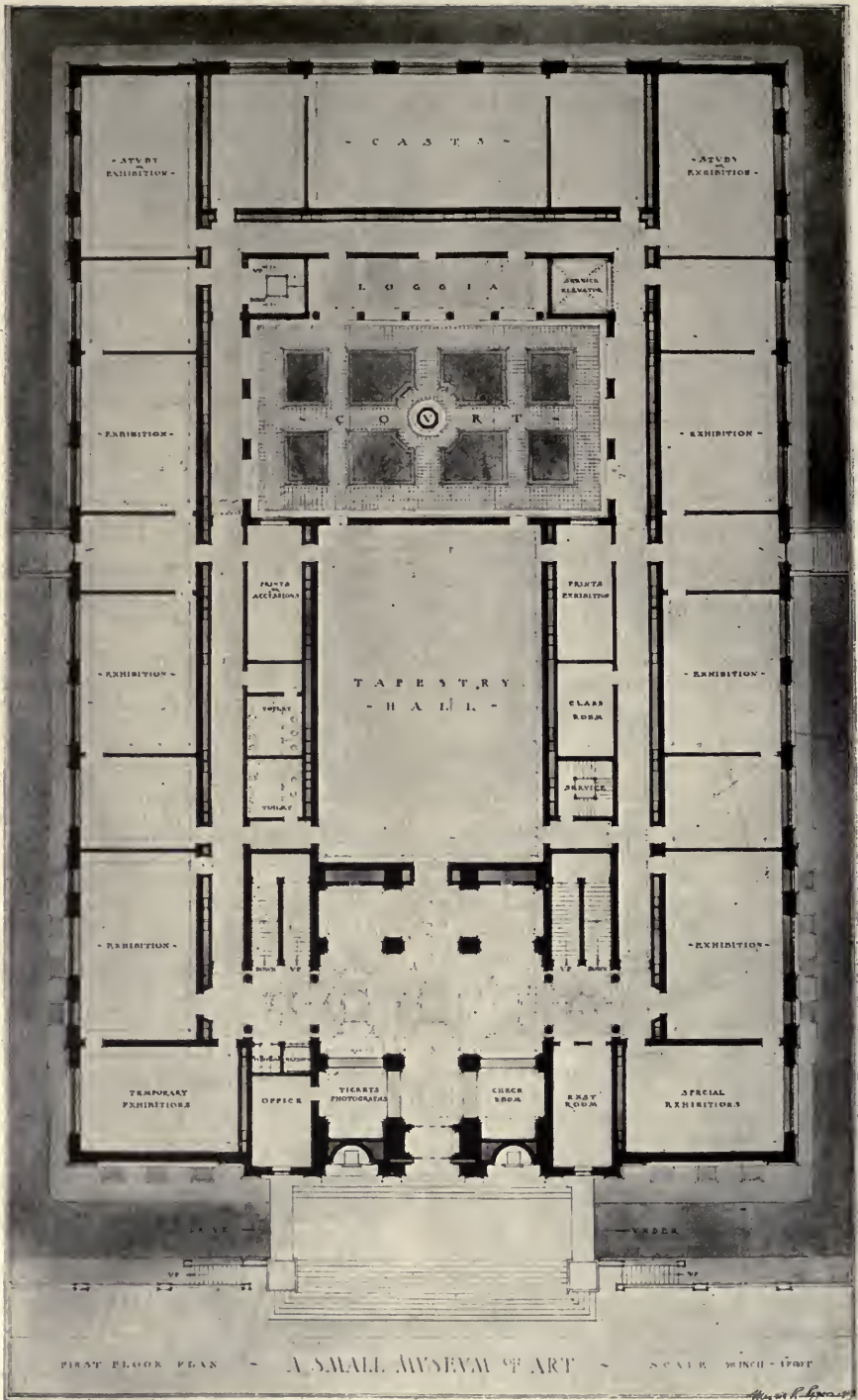


FIG. 1. GROUND FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

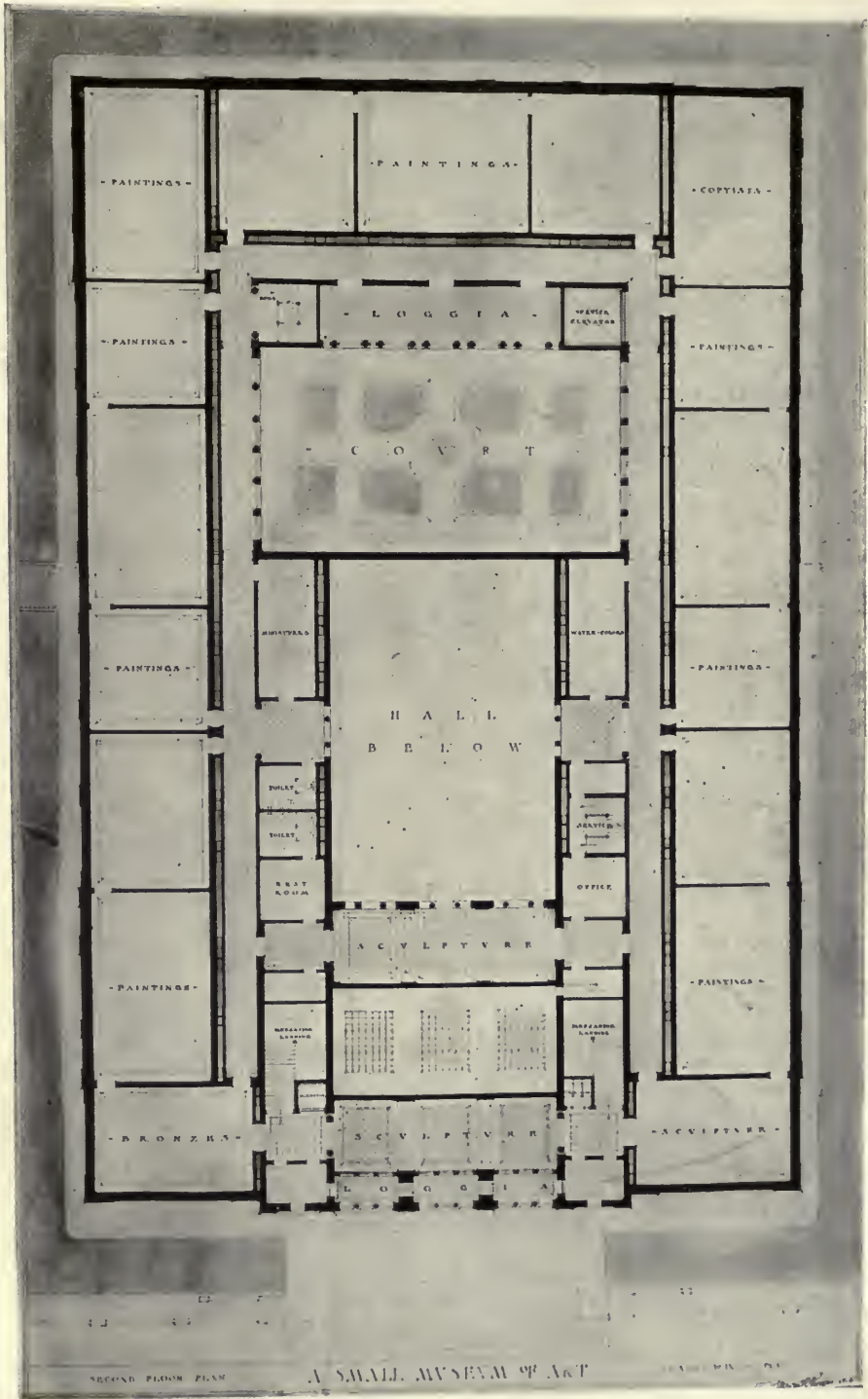


FIG. 2. SECOND FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

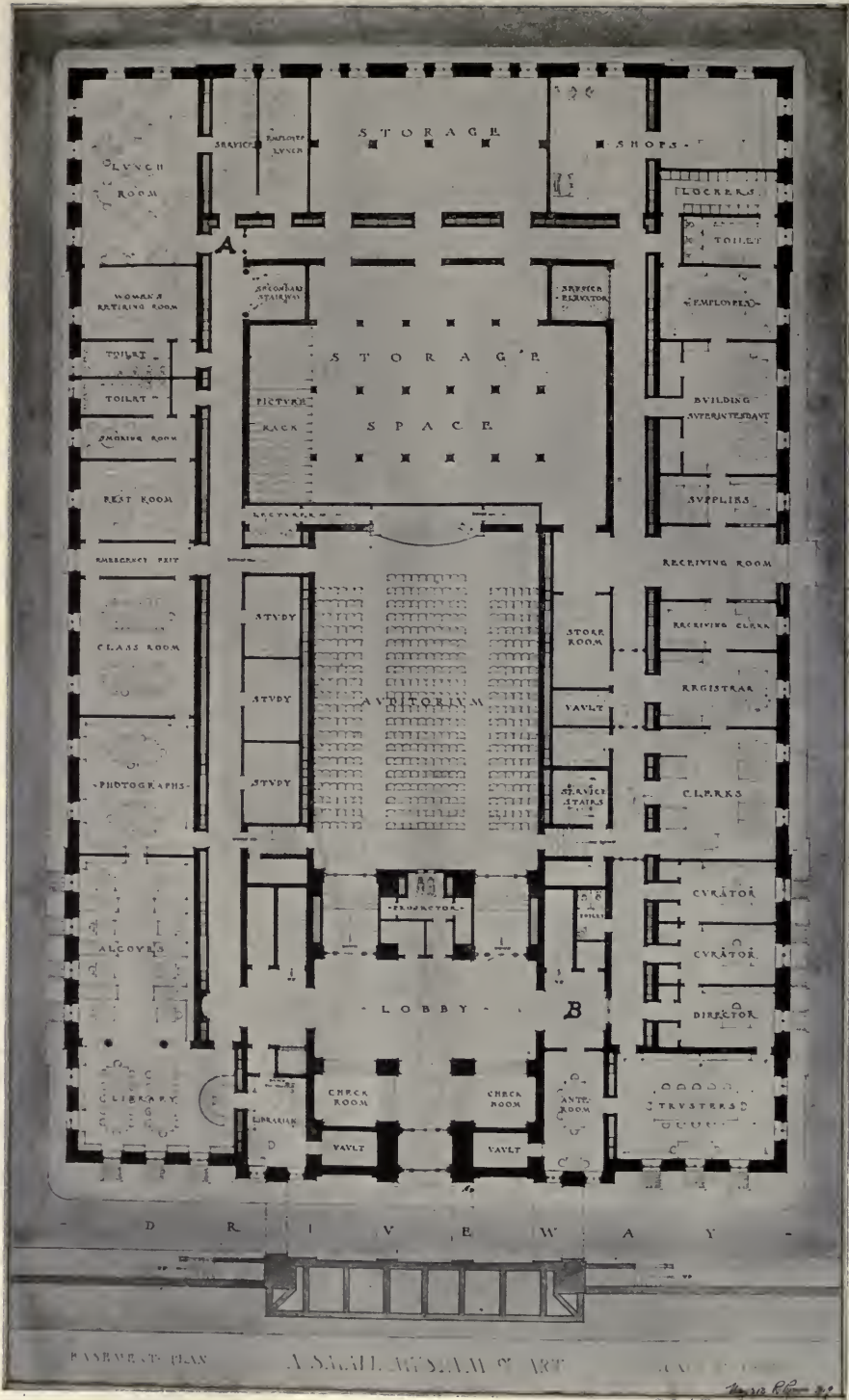


FIG. 3. BASEMENT FLOOR PLAN—DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

3. Study and class rooms.
 - (a) A well lighted, well ventilated room to seat about 100, on each floor.
 - (b) Children's room close to library.
 - (c) Other study and class rooms should be provided wherever possible.

ADMINISTRATION.

A. Control.

1. Centralized control of the main arteries is essential (4).
2. Emergency exits should be provided in wings remote from main entrance (11).
3. Entrance to auditorium and adjacent circulation must be easily separable from the gallery area (4).

B. Staff Offices.

Centrally located but not in direct connection with public circulation (4).

1. Trustees' room, about 750 square feet with ante-room.
2. Director's room connecting with assistant's office.
3. At least one curator's office.
4. Clerking space.
5. Office for Registrar and assistant within easy reach of the curatorial offices, receiving and storage rooms.
6. Office for superintendent, etc.

C. Work Rooms (4).

1. Large, well-lighted room or rooms for repair or carpenter shop.
2. Supply room.
3. Receiving and packing room, commodious and central.
4. Service entrance in connection with above.
5. Small photographic studio.
6. Locker room and toilet for employees with rest room attached.
7. Service for lunch room.
8. Freight elevators conveniently placed with reference to storage room.

D. Storage (4).

1. Vaults in connection with offices of trustees, librarian, and registrar.
2. At least 40,000 cubic feet of good storage space.

E. Mechanical Plant.

Adequate space for ventilating, heating and humidifying apparatus must be provided.

The accompanying illustrations show the solution of the problem just stated. The area occupied by the building is a simple rectangle, approximately 260x160 feet, lying on a gentle slope with the ground rising about six feet from front to rear, thus making it possible to reach the building by a driveway running underneath the terraced steps leading to the main entrance. From this driveway a wide area runs around the entire build-

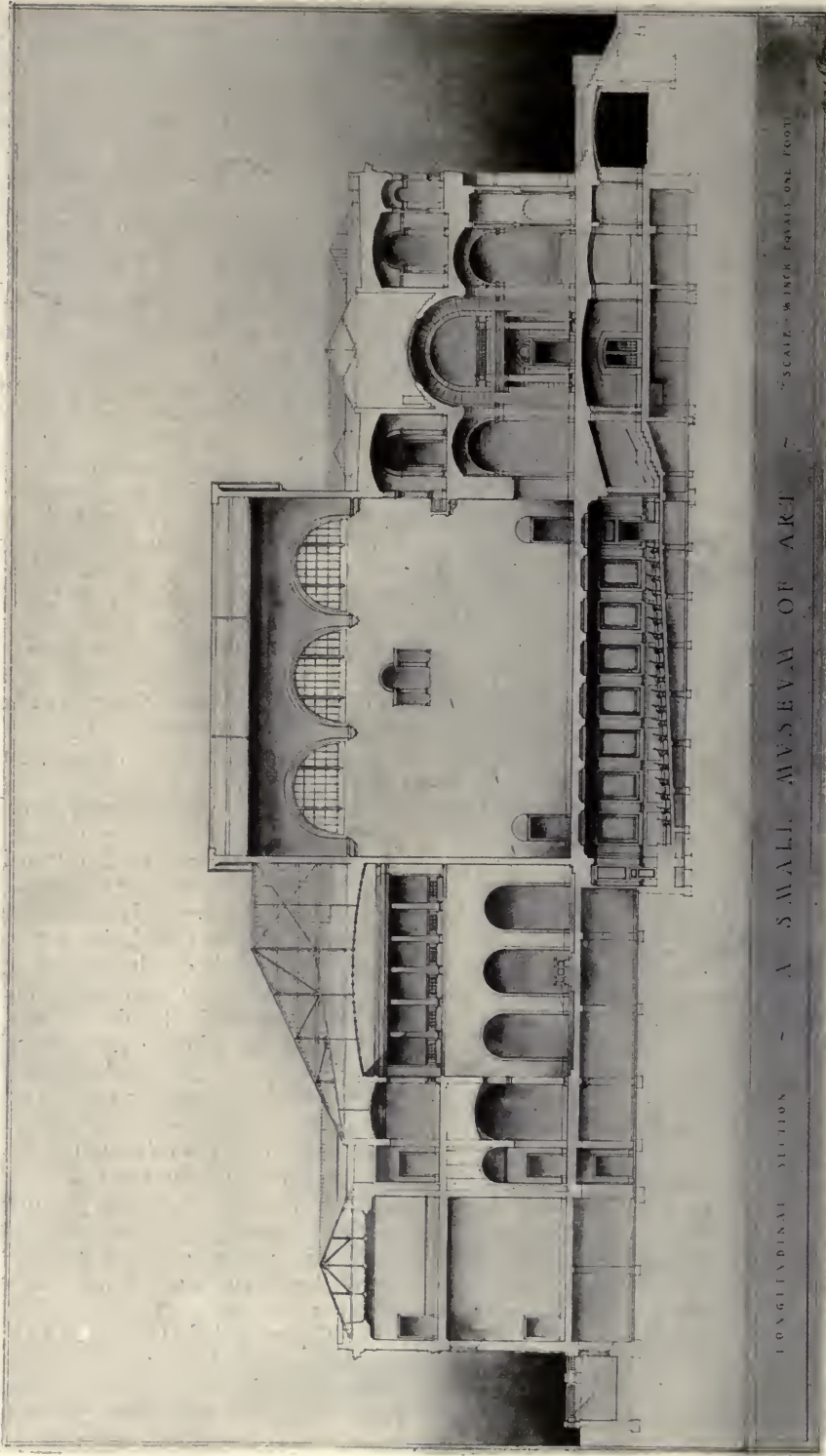
ing, giving access, on one side, to the service entrance and, on the other, to an emergency exit from the auditorium. This area also facilitates the adequate lighting of the basement on the ground floor by ordinary windows, and avoids the necessity for an elaborate external lay-out.

On the main exhibition floor (Fig. 1) the entrance is through a weather vestibule directly into a barrel-vaulted sky-lit lobby with which a corridor, running around the entire building, connects on the right and left. This insures direct approach to any gallery or group of galleries in the entire circuit without using the galleries themselves for circulation. Joining the lobby on the main axis is the large tapestry hall, which gives the visitor an important vista the moment he enters.

The vaulted staircases to the ground and second floors open from the sides of the lobby, into which they look again from a mezzanine landing before reaching the second floor. The plan shows the placing of the special exhibition rooms on the façade and how these can be connected with or separated from the main range of galleries without disorganizing the circulation.

At the rear of the tapestry hall is the garden court, in this case with a glass roof allowing the arches between it and the corridor to remain unglazed. An arcaded loggia lying between a small secondary stairway and the service elevator separates it on the remaining side from the encircling corridor. The corner room marked "Study" can also be removed from the general circulation without difficulty and could well be used either for class room or study purposes. The cast collection, of particular interest to students only, is relegated to the rear galleries. One of the most objectionable features of some of the smaller museums is the accumulation of casts near the entrance, in places of prominence which should be given to original works of importance.

On the second floor (Fig. 2) the general arrangement is practically the same. Connecting the two main stairways is a broad corridor with segmental vault lit by indirect side light through a small



SCALE - 1/4 INCH REPRESENTS ONE FOOT

LONGITUDINAL SECTION - A SMALL MUSEUM OF ART

FIG. 4. LONGITUDINAL SECTION — DESIGN BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

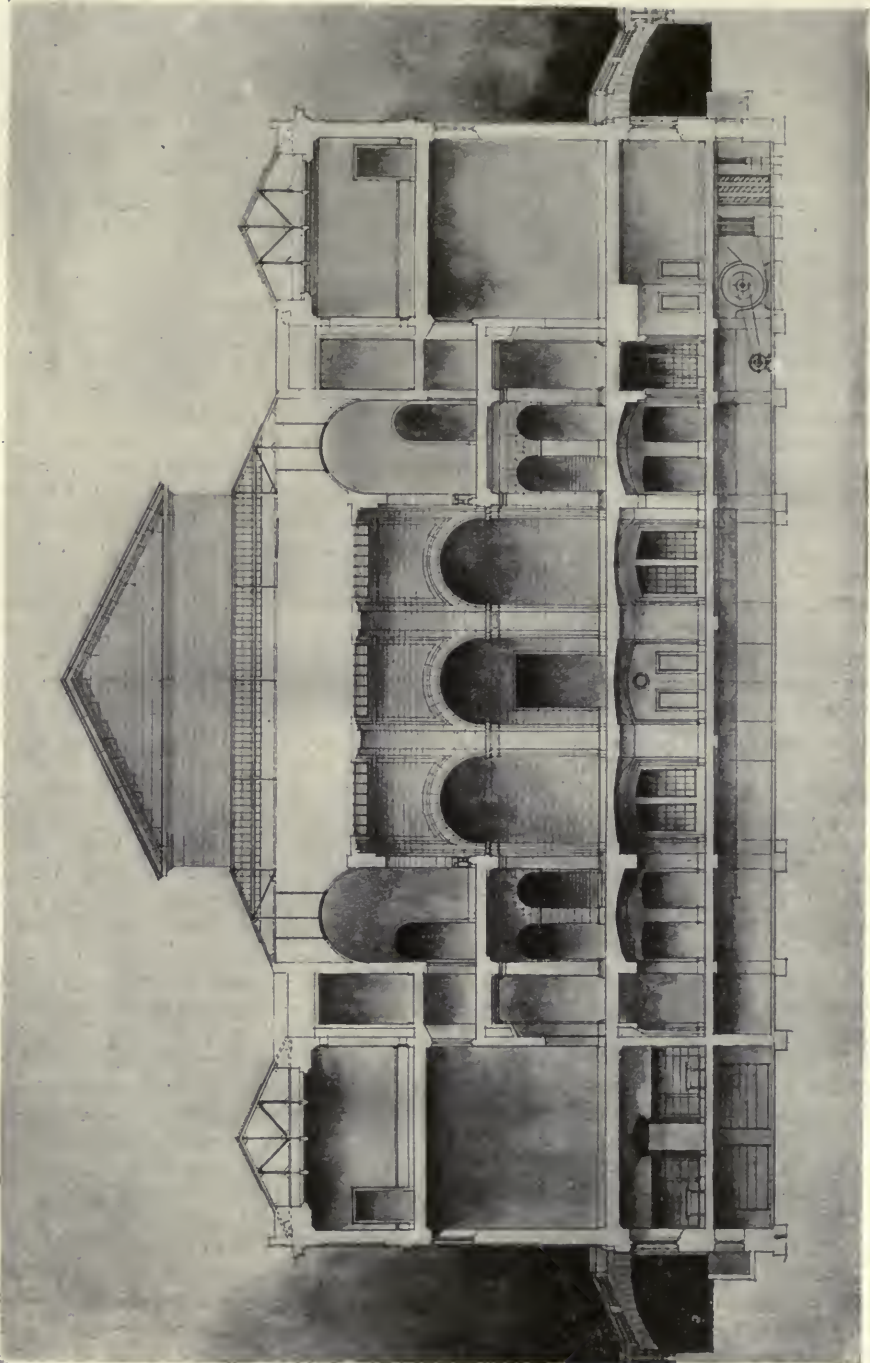


FIG. 5. TRANSVERSE SECTION—DESIGN BY MEYRIC
R. ROGERS FOR A SMALL MUSEUM OF ART.

5-25-

loggia opening on the façade. This, with a similar corridor lit from the great hall, would form appropriate galleries for smaller sculpture. The light in either case is capable of augmentation from the roof. The visitor, leaving the two rooms on the plan assigned to bronzes and sculpture, enters either directly into the first range of painting galleries or into the corridor from which, about half way down, a small resting place gives a glimpse into the great hall below. The corridor also opens through a colonnade on to the garden court and into a loggia similar to that on the lower floor. The corner galleries, as before, can either be used as further exhibition space or reserved for the special use of copyists or utilized as studios and work rooms.

One of the main values of this type of plan from the museum point of view lies, however, in the possibilities it offers for a convenient and economical arrangement of the administrative area in connection not only with the exhibition space but with that used for the other public functions of the institutions.

The basement (Fig. 3) or first floor plan gives a good idea of what is meant by this. The problem was to secure a location for the administrative offices that would be readily accessible, yet, at the same time, definitely cut off from encroachment by the public. This was accomplished by opening to the public the entire left of the plan from the secondary staircase "A" to the main staircase "B," and reserving the remainder.

The chief use of the auditorium, of course, being for stereopticon lectures, daylight is not necessary and can therefore be given the space beneath the great hall. This, in its turn, enables the utilization of access areas corresponding to that given by the main entrance. Direct access to the lobby from the outside is obtained by an entrance from the driveway beneath the terrace, which can be utilized when the museum proper is closed. Access to the rest of the museum on such occasions is easily preventable.

The arrangement and sequence of administrative offices is more or less diagrammatical, following in the main the excellent organization of this area in the

Art Museum in Cleveland, Ohio. For practical purposes the receiving room would be enlarged by the addition of the space assigned on the plan to the supply and receiving clerks and a consequent reduction of the space allotted to the building superintendent. The storage room is considerably more than that demanded by the program and probably more than enough for any active museum of its size. It is readily accessible to the office of the registrar, under whose control it would be, and is directly served by the freight elevator, which could, of course, open directly into it.

The block plan (Fig. 6) gives some idea of the general scheme of extension should such be necessary, though the complete formation of the two courts would hardly be called for except in the development of a museum of the first magnitude, at which this study does not really aim. A study of the complete plans in this case will show how this extension would be connected with the extant portion by a continuation of the north and south corridors and a slight adjustment of the adjoining galleries, two of which would have to rely on artificial light, should the extension be two stories in height.

The longitudinal and transverse sections (Figs. 4 and 5), taken in conjunction with the plans, will show more clearly the interrelation of the various parts. It will be seen that the treatment of the interior is of the simplest sort, with the exception of the entrance hall, which is here finished in stone in a stylistic manner as neutral as possible. For the rest, tinted plaster with plain wood or stone trim is intended, this being found in the main to be the most satisfactory museum background. From these drawings the lighting system of the galleries on the main floor will be seen to be a sort of attic or high side light. In general it seems to be evident that clerestory lighting is superior to all other forms for every purpose, except, perhaps, painting galleries, by virtue of its softness and general freedom from glare. It has therefore been used not only in the great hall, where a flat ceiling would have produced happier proportions, but also in

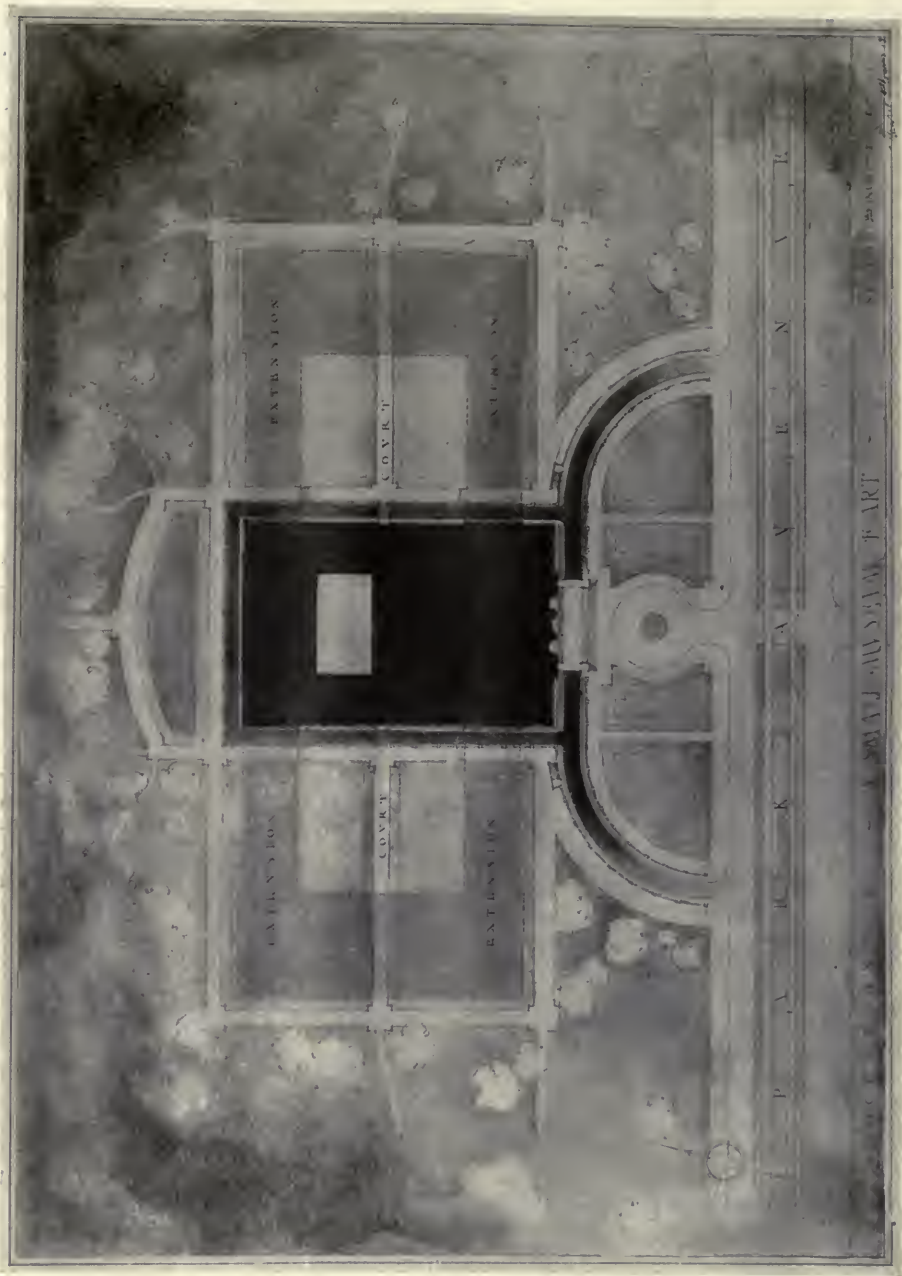


FIG. 6. BLOCK PLAN, SHOWING PART CONTEMPLATED
 IN THIS ARTICLE AND FUTURE EXTERIORS. DESIGN
 BY MEYRIC R. ROGERS FOR A SMALL MUSEUM OF ART.

the side galleries on the main floor, where the windows run horizontally and practically the entire length of each gallery. With the openings placed in the most effective position and the walls kept light in tone, the wall area under the windows will be sufficiently illuminated for ordinary objects in relief, provided the sill of the openings is kept high enough to avoid direct glare of the eyesight. This, of course, necessitates a gallery of rather more than usual height, the upper part of the room being, in a sense, a diffusion chamber. The exact amount of window area required to give sufficient illumination would, of course, be obtained only by experiment and trial, but the quality of light thus obtained would be greatly superior to the usual direct side light which also renders the window wall practically useless for exhibition purposes.

With the first floor reserved in the main for the exhibition of objects in the round, the second floor, with top light, is practically given over to painting galleries. These galleries have been kept rather smaller and lower than usual. The excessive height in most painting galleries with top light is not only unnecessary, but positively unsightly when only one line of pictures is hung. The center portion of the glass ceiling would in this case be made somewhat less translucent than the side panels and, by the use of prismatic glass, effort would be made to concentrate the light on the side walls to the height of ten feet or so above the floor.

The mechanical plant has been placed in a sub-basement, in which run the main air channels to supply the various branches in the two series of duct walls. In this connection it may have been observed that wherever possible the solid wall has been kept on the gallery side so that heavy objects may be fastened on the wall without the constant danger of breaking down duct partitions or breaking into the ducts themselves.

As to actual structure, the plans have been made for brick bearing walls, carrying floors of steel beams, and terracotta arches. A steel skeleton or re-

inforced concrete could be substituted so far as the plan arrangements go, though trouble might arise in taking ducts around columns and girders. The New York building law has been followed in its structural, fire and sanitary regulations in order to assure a thoroughly sound and fireproof structure to which the public can freely entrust both its treasures and itself.

The plans described, it is fair to say, meet fully and squarely the requirements specified in the program and in that sense solve the particular problem. It should be remembered, however, that the plans illustrated, while they could, with a few slight changes, be turned into a workable museum, are in the largest sense of the word diagrammatic and are specific only in the sense that they offer a concrete illustration of what can be done with this type of plan and program. Varying conditions and localities would, of course, necessitate considerable changes in detail, but the fundamental idea and organization of this plan could be retained to advantage. Exterior architectural expression and precise internal arrangement should vary to meet specific demands, but the basic ideas of organization and interrelation of parts must remain constant if our fundamental conception of the functions of the museum remains unchanged.

The chief trouble has been and is that the museum is considered primarily as a monumental building. This is contrary to the fact, for, unlike other structures of its class, the museum is not complete until the collections are installed. In the last analysis, it is the contents we want to see and not the museum building. When our attention is distracted by architectonic display, our minds and muscles strained by inconvenient planning, and our senses disturbed by incongruous settings, we may be reasonably sure that the building and its functions are not in agreement. The arts are rapidly coming into their own, after having been neglected for almost a century; if we consider the museum to be their cradle and nurse rather than their sepulchre, we must build accordingly.

The

LATERO-SECTIONAL MODELS OF BELLOWS & ALDRICH

*A Valuable Contribution
to Architectural Technique*

By SYLVESTER BAXTER

THE value of models in architectural practice has long been appreciated. They not only serve to show a client how his building will look in actuality; they help the architect himself in forming a better estimate of his work and its relationship to environment. And since they exhibit all sides of a building they perform a service that otherwise would demand several perspectives.

The worth of the architectural model as a technical device has lately been notably enhanced by an amplification of its services in a simple and ingenious fashion, an improvement for which credit is due to the Boston firm of Bellows and Aldrich, who put the use of this device freely at the disposition of their fellow architects. And since experience amply demonstrates its value as a legitimate and efficient "business getter" this service will be cordially appreciated.

"Latero-sectional" models are simply an application of the familiar principle embodied in dissected maps and puzzle-pictures. The model is dissected either at each story, or at the particular story or at any other point where "look-in" may be desirable. It thus becomes, if not four-dimensional, at least an approach to that mystically mathematical status to a degree that perhaps might well be described as three-and-a-half dimensional—according to the explanation of the fourth dimension that indicates its service as presenting a simultaneous knowledge of the whole of a given unit in all parts, within and without, as well as in its familiar three-dimensional aspects, and it will be seen that this device quite appreciably approaches the four-dimensional ideal.

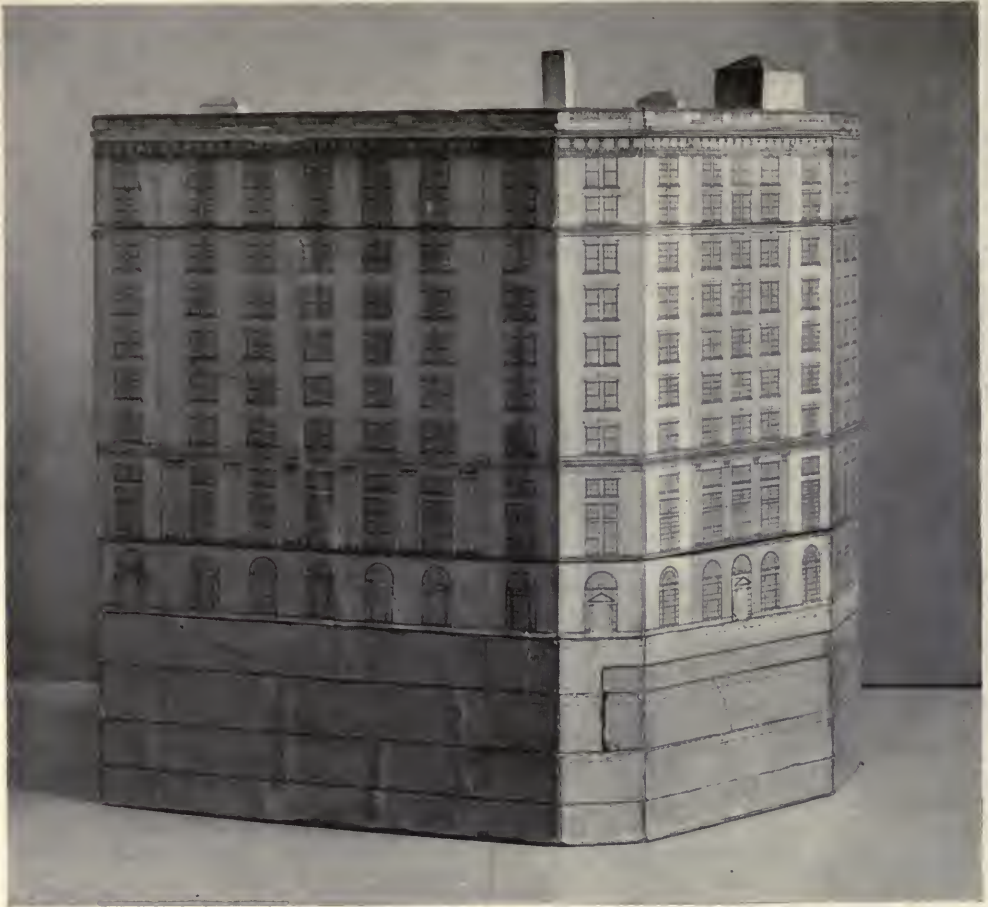
In these days of economy the ease and

cheapness with which a latero-sectional model may be constructed constitutes not the least aspect of its value. In the first place, elevation drawings are made in the usual way to the desired scale. Blocks of suitable hardwood plank, well planed to the desired thickness and smooth-finished, are cut to the corresponding dimensions. They are then built up into the model. The elevations, cut into sections, are pasted on to the sides; the floor-plans on to the upper horizontal surfaces; the ceiling plans, if desired, on to the lower sides. The model as a whole, containing almost the entire anatomy of the structure, may thus represent a building in all the detail desired. Projecting parts may be easily made separately and affixed or detached. Models ranging from the comparative simplicity of an office-building or a shoe factory to the complex of a great institutional or monumental structure may thus be easily and cheaply made and exhibited at a glance in a way that imparts a clear understanding of the most intimate details.

The device has an interesting history. It originated in the presentation of a damage-case in court. Mr. Bellows chanced to talk with a friend about a case which the latter, an owner in a hotel property, had against the Boston Subway Commission for damages to be caused by the contemplated extension of the East Boston tunnel to and beyond Bowdoin Square, cutting in at an angle across the front of the property and taking off a considerable slice which, although not encroaching upon the existing building, interfered with its possible reconstruction under modern hotel conditions. The property in question was the old Revere House, one of the most

famous of the nineteenth century hostleries in the country (Astor House and Tremont House period), which when Paran Stevens was landlord, entertained probably more distinguished guests than any other hotel in Boston. Among its

willing in the line of his professional activities to construct such a model and produce it in court when the case came to trial. This was agreed, and the model produced was devised on the novel lines above described.



MODEL OF PROPOSED NEW REVERE HOUSE, BOSTON.

The model was constructed to show the damage to the property by the laying out of a subway. According to hotel requirements in a great city there are four floors below the street.

guests was Albert Edward, the Prince of Wales, who, on his visit to this country when a youth, occupied a magnificent suite, said to have been the most finely furnished to be found in any hotel of that date.

It was suggested that the nature and extent of the damage to this property might best be illustrated by a model specially constructed for the purpose. His friend asked him if he would be

When brought into court there was manifest curiosity on all sides to see the model and learn what it meant. The opposing counsel objected to the submission of the model as being an order of evidence that should not be admissible under the rules governing court procedure. But everyone knows how the average boy takes pleasure in a set of building blocks. Much of the boy remains in grown-up men and even the

judge himself was manifestly curious to see the working of the thing.

The model showed the hotel as a whole with the several stories that in a modern hostelry run deep down into the ground, making valuable space utilizable, not only

posed development would be interfered with. Also, the character of the proposed new hotel was graphically set forth by illustrating the principal floors, as the model was successively taken apart. For instance, the main floor, as



MODEL OF PROPOSED NEW REVERE HOUSE.

The removed segment shows how the subway would cut into the new building and seriously interfere with the plans of the two most important sub-surface floors.

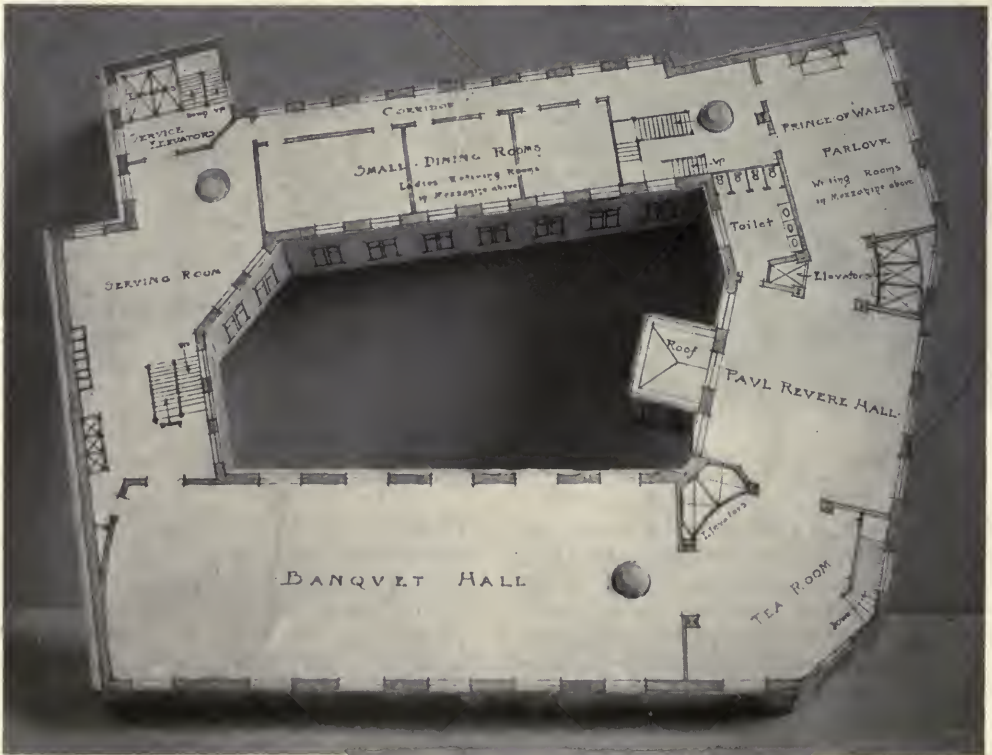
for ordinary basement purposes, but even for cafés, billiard rooms and other features of an up-to-date hotel equipment. The course of the subway was indicated in the upper part of the basement, which as contemplated for the new hotel extended two stories below the track level. The segment along the course of the subway was removable, showing at a glance the extent to which the pro-

posed development would be interfered with. Also, the character of the proposed new hotel was graphically set forth by illustrating the principal floors, as the model was successively taken apart. For instance, the main floor, as shown in one of the accompanying illustrations, was evident at a glance, with its handsome parlor, named in commemoration of the stay of the Prince of Wales, with the spacious Paul Revere Hall adjoining. The importance of the case and the nature and extent of the damage to be caused by the subway construction was made so evident in this way that an award of somewhat more



MODEL OF PROPOSED NEW REVERE HOUSE.

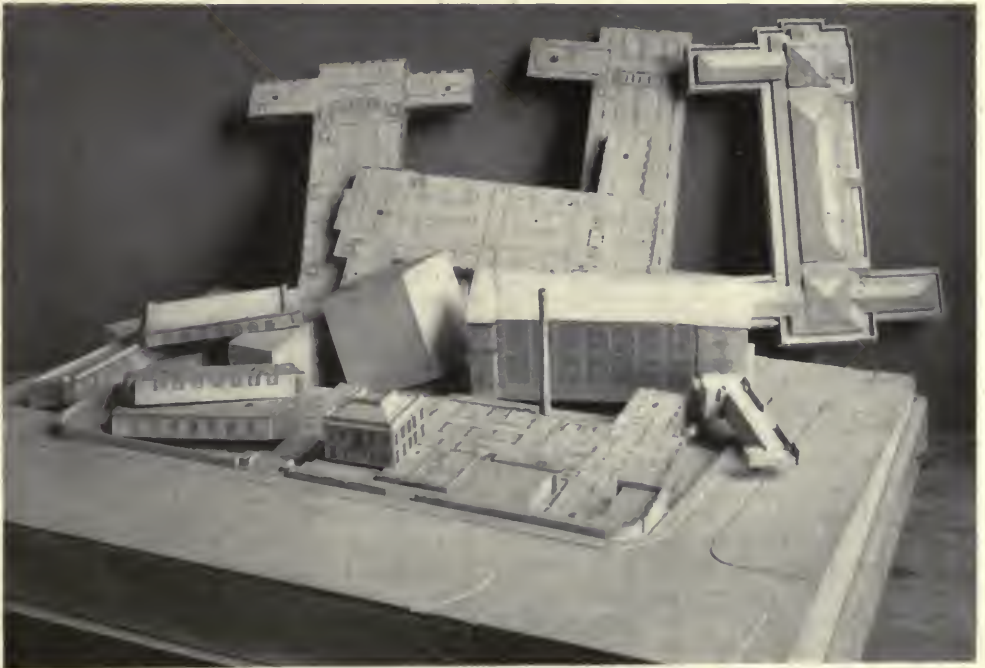
The model disassembled, showing its component parts. Since the five floors occupied by the guest-chambers are all essentially alike in plan one thick section is sufficient to illustrate them all.



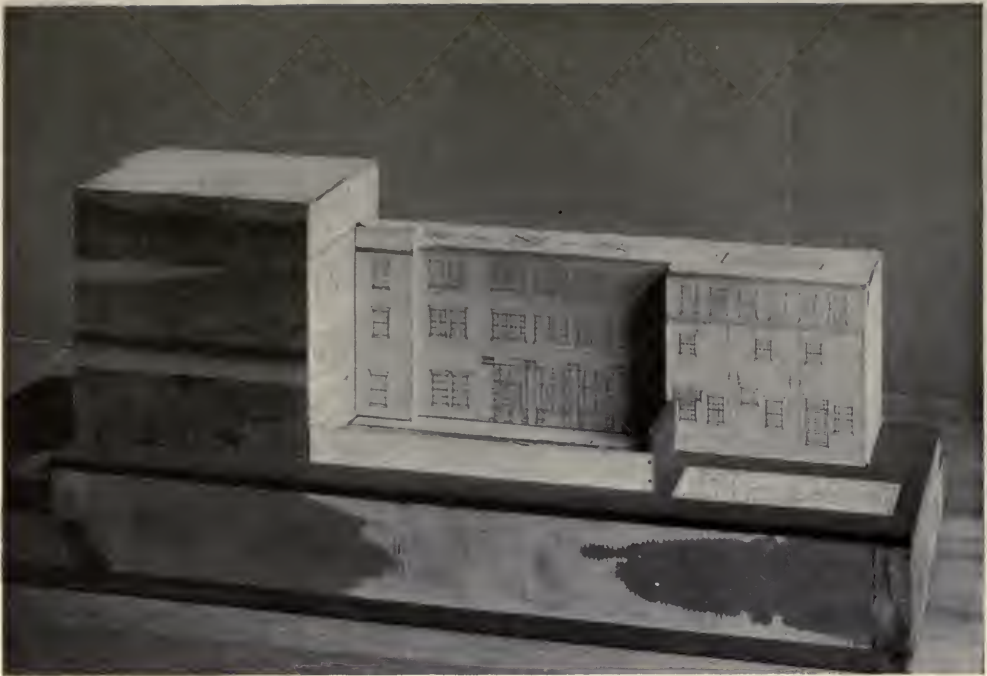
MODEL OF PROPOSED NEW REVERE HOUSE—DETAIL OF A SECTIONAL UNIT.



TENTATIVE SKETCH-MODEL OF AN EDUCATIONAL GROUP.



TENTATIVE SKETCH MODEL OF AN EDUCATIONAL GROUP.
The model disassembled. This complex design comprises an auditorium, lecture room, workshop, heating and power plant. These features are shown in detail by the sixteen units.



TENTATIVE SKETCH-MODEL OF PROPOSED DEVELOPMENT FOR THE WOMEN'S CITY CLUB OF BOSTON.

This model was made to indicate a way in which the space in the rear could be utilized for the extension of the clubhouse, one of the fine old houses on the slope of Beacon Hill.

The proposed new L is represented by the latero-sectional part of the model.

than \$10,000 damage was made by the jury.

Another model which showed the clients at a glance one way in which the property could be most efficiently and economically developed in the enlargement of existing accommodations is that of the prospective extension of the Women's City Club of Boston. The Club is domiciled in one of the finest old houses on Beacon Street, facing the Common, on the slope of the hill. In the rear was an extensive ell. By constructing a model according to the latero-sectional idea it was shown how fine new accommodations could be obtained by building under this ell instead of demolishing the ell and building a loftier structure on its site, as had been suggested. The way in which the latero-

sectional idea can be utilized in showing an exceedingly complex structure or group of buildings is shown by the accompanying illustrations depicting an important technical institution in one of our large American cities. This institution comprises workshops with art galleries, audience halls, etc., with a fine Colonial mansion housing a collection of old furniture. The model, in the accompanying two illustrations, is made to show first the tentative scheme for the institution in its entirety and next the numerous important features of the several portions.

These typical examples are sufficient to indicate how exceedingly valuable an adjunct in architectural practice the latero-sectional idea may be expected to become.



READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y.

WAR MEMORIALS



PART I—COMMUNITY HOUSES FOR —TOWNS & SMALL CITIES—

BY CHARLES OVER CORNELIUS

FROM the discussion of memorials commemorative of the recent war two general forms emerge—the purely votive one, devoid of practical utility, and the utilitarian memorial dedicated to a special purpose. Much is to be said in favor of both general forms, yet in particular situations there will be valid objections to the one or to the other. The preference cannot be based upon theoretical grounds, for in the choice of individual memorials exigencies of local circumstance intervene to decide the matter almost out of hand. In any form of memorial, however, the quality of beauty is of prime consideration.

Of the various forms which the utilitarian memorial may take none has more quickly or more surely established itself in a position commanding popular approval than has the community house. Within the past year groups of persons, convinced of the appropriateness of this form of memorial, have bent their efforts

toward placing before the public the qualifications inherent in community buildings which render them of particular suitability; and a convincing evidence of the validity of their contention lies in the astonishingly prompt response on the part of memorial committees in all parts of the country in favor of the community house as a war memorial. One of the contributing reasons for this unreserved endorsement of the community house is the fact that its latent possibilities have been largely developed by and through conditions arising from the war. A few such buildings, existing before the war, had functioned with so much success that the germ of the movement was already well developed. With the unusual conditions created by mobilization, involving the concentration of large numbers of men in localities where no adequate provision had been made for their entertainment and comfort when not upon military duty, a

form of community house was hastily devised which answered the need in satisfactory fashion.

Here the demands were in the main practical. On the shortest notice a building was required which would serve all the purposes of a club for soldiers during their hours of recreation. Provision had to be made for various forms of indoor amusement, comfortable lounging-rooms were needed as a meeting-place for social intercourse, while restaurants and cafeterias were of primary importance. In these buildings, hastily constructed to meet a pressing need, the solution of the problem seems to have been reached so far as practical layout is concerned, uncomplicated as such buildings were by the necessity for architectural beauty. Many ideas for permanent buildings are contained in the "huts" erected by the various non-military organizations associated with the camps; but it is the hostess house in its best development that brings together the attributes most essential for incorporation in the permanent memorial houses which are to be erected in the future.

It is to the people most actively interested in these organizations during the war, who saw these houses in successful operation, that we owe the suggestion of giving them permanent form as war memorials.

Another fact, not without force in its argument for the community house, is that by the creation of such buildings in communities where special demands are to be made upon them (and each community has its own special problems) the danger of a stereotyped memorial is lessened.

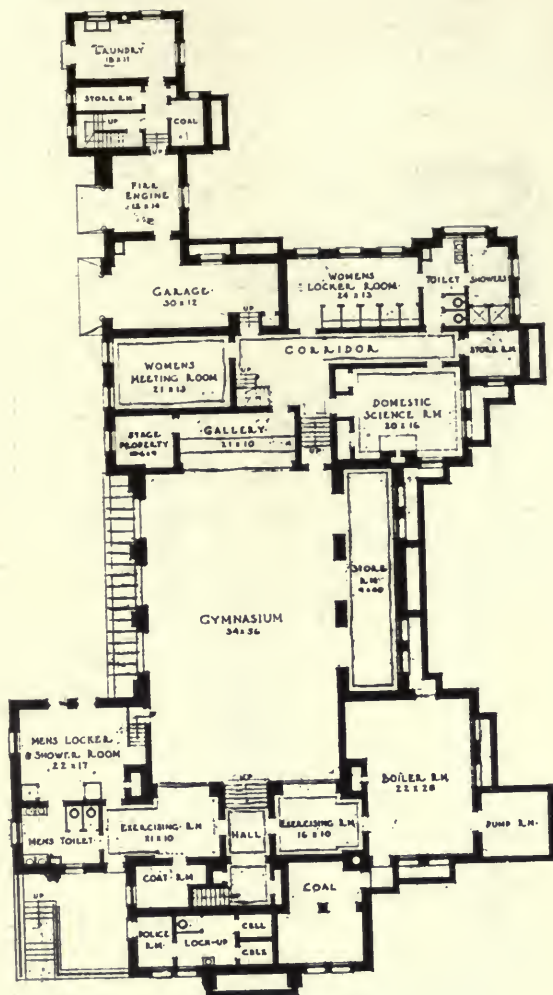
In considering community buildings a primary distinction must be made between those which are to be erected in smaller communities and those which will be placed in great cities. Community houses, depending for much of their effectiveness upon a close personal interest on the part of all instrumental in their erection and functioning, presuppose a closer bond of interest between their supporters than would be

possible for one such building in a metropolis to inspire. Hence, in large cities community houses will largely take the form of neighborhood houses supported by a group of interested persons living within a small radius; where the whole city wishes to participate in one memorial building it is apt to be developed into a great community auditorium or stadium of a size proportioned to the number of people destined to use it.

This first paper will be devoted, therefore, to those problems which arise in connection with community houses located in towns of such size that one modest building will serve the purposes of a gathering place for the whole community.

The most difficult problem confronting the architect of such buildings is that of the architectural style which shall characterize them. The two essential qualities to be expressed in their design, esthetically speaking, seem diametrically opposed when interpreted in the light of historic architectural design—informality and commemorative character. The one point which these two may hold in common is simplicity, a simplicity which shall heighten the inviting aspect of the house, which shall draw people to it rather than repel them and at the same time preserve the genuine dignity which is essential to any memorial building. This means a complete freedom from the suggestion of Roman triumphs or the splendors of Renaissance courts, and one can find no better foundation for stylistic character than the local types which America developed in the first two centuries of her history. By a recognition of the beauty and flexibility of the architectural forms evolved in Colonial America, and an appreciation of the approach which the early American architects made toward their problems, a truly American basis will be laid for a memorial architecture equal to the opportunity for which it is created.

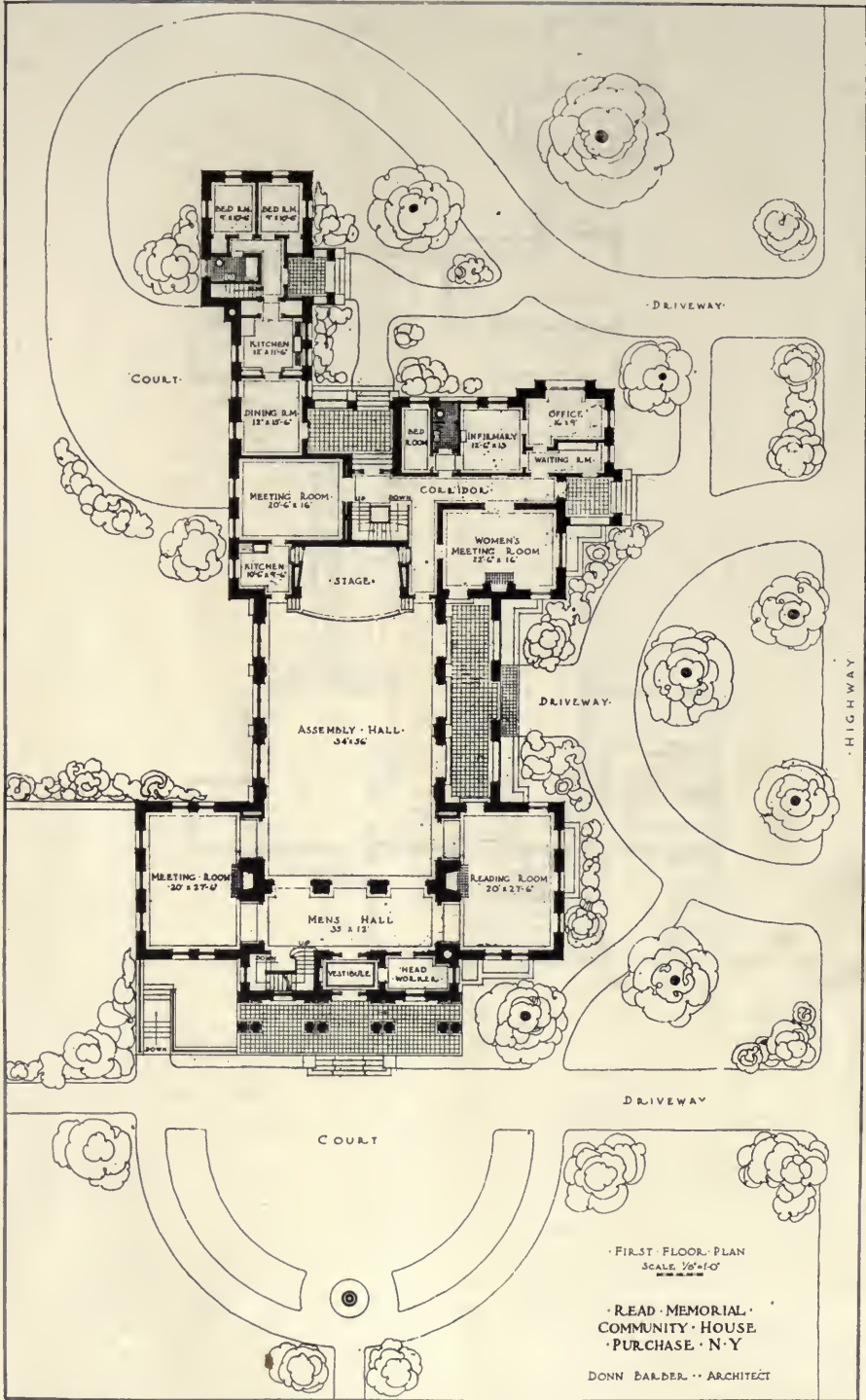
The success of the community house depends almost exclusively upon the functions which it performs. In each community the needs are different; in so far as the unmet demands of the com-



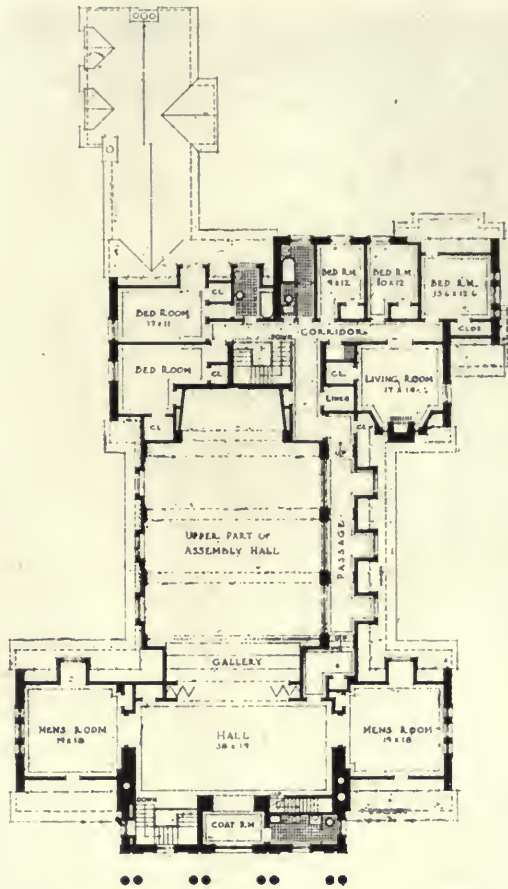
BASEMENT PLAN
SCALE 1/8" = 1'-0"

READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y., DONN BARBER, ARCHITECT.

53T



READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y. DONN BARBER, ARCHITECT.



SECOND FLOOR - PLAN -
SCALE 3/8" = 1'-0"

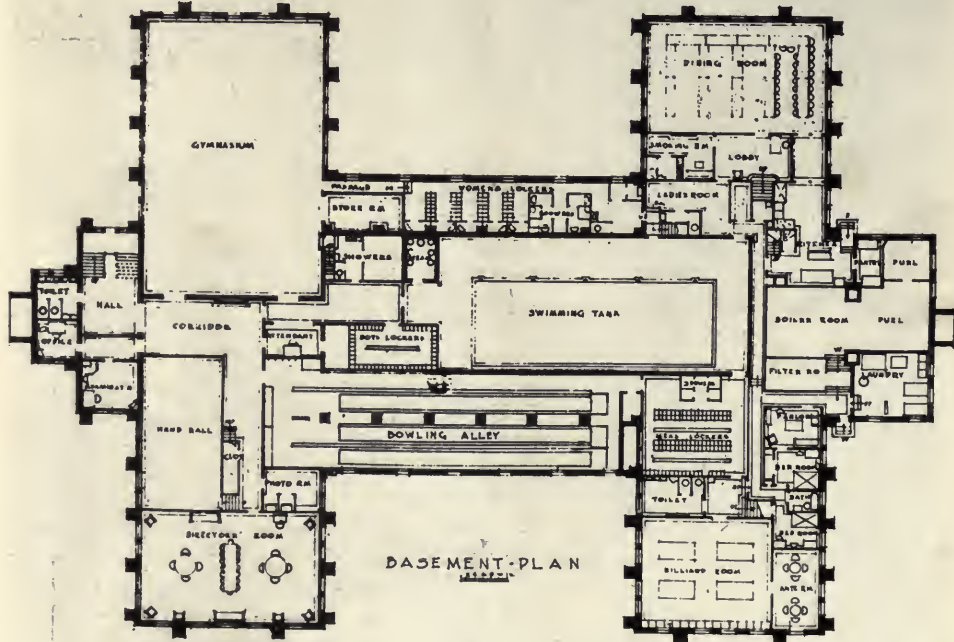
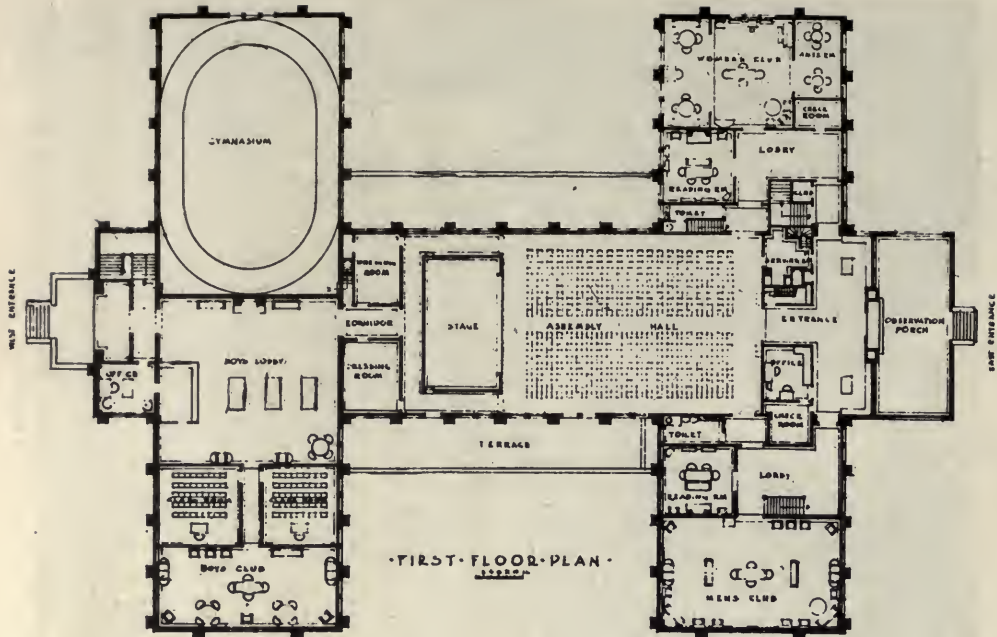
READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y. DONN BARBER, ARCHITECT.



READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y. DONN BARBER, ARCHITECT.



READ MEMORIAL COMMUNITY HOUSE, PURCHASE, N. Y. DONN BARBER, ARCHITECT.



CLUB BUILDING, MORGAN PARK, DULUTH,
MINN. DEAN & DEAN, ARCHITECTS.

munity are met in the new building, to that extent success is assured. Most important, then, at the outset is some form of survey to ascertain the nature of the social and recreational needs of the community and to what extent these needs are served by existing institutions. In most cases it would be a mistake to duplicate such facilities unless those already established are restricted to the use of a limited group. The result of

organizations, charity organizations, American Legion and other similar groups.

There will, of course, be spacious lounging-rooms, where all who use the building will be tempted to linger. There will be rooms for billiards and pool, a gymnasium and a swimming pool, bowling alleys, card and game rooms, and above all a roomy auditorium for lectures, motion pictures, community



CLUB BUILDING, MORGAN PARK, DULUTH, MINN.
Dean & Dean, Architects.

such a survey, whether by the architect or by the memorial committee, is elementary in determining the layout of the grounds and building as well as determining their location.

The purpose of the community house is the establishment of a center to serve as a general meeting place for the community, with facilities which will render it a clearing-house for civic, educational and recreational activities. The smaller the community the fewer are apt to be the organized resorts of amusement and gathering places for public intercourse. Hence, in these smaller communities, whose actual needs are much greater than are adequately met, the contemplated building must incorporate within itself a varied and complicated organism. It may, in addition to its social and recreational equipment, well make itself the headquarters of organizations which are unable to maintain separate buildings, such as the Y. M. C. A., Y. W. C. A., chamber of commerce, tradesmen's

drama, and the local forum, the presence of each of which will depend upon what similar facilities are already provided in the neighborhood.

The house may also serve the uses of a town hall, in which public meetings may be held and which would be the headquarters of municipal authority.

Of particular interest is the suggestion for making these buildings the art center of the town. One or more of the larger rooms could be so designed as to make a suitable exhibition gallery for traveling exhibitions of painting, sculpture or handicraft. Not only the plastic arts could be forwarded in this way, but community drama would find a permanent home and musical recitals take a large share in the yearly program.

This idea of making the building the art center of the town cannot be over-emphasized, for with organizations such as the American Federation of Arts, the Art Alliance and the great museums and libraries sending out numbers of travel-

ing exhibitions and lending lantern slides with lectures written to accompany them, there is no reason why the great chain of these houses should not bind the country into one effort to appreciate art and raise the standard of taste.

So many activities present their claims upon these buildings that the necessity of some such survey as was referred to above seems doubly insistent, in order to avoid duplication of activities; the

The main entrance leads into a foyer or hall, which acts as the main circulation for the adjacent portion of the building and also as lobby for the assembly hall. From it open rooms for meetings and lounging rooms for men. Immediately below are the men's gymnasium dependencies — toilets, locker rooms, exercising rooms and a coat room. The gymnasium room, which occupies the space beneath the assembly



SCRIPPS PLAYGROUND BUILDING, LA JOLLA, CAL.
Irving J. & Louis J. Gill, Architects.

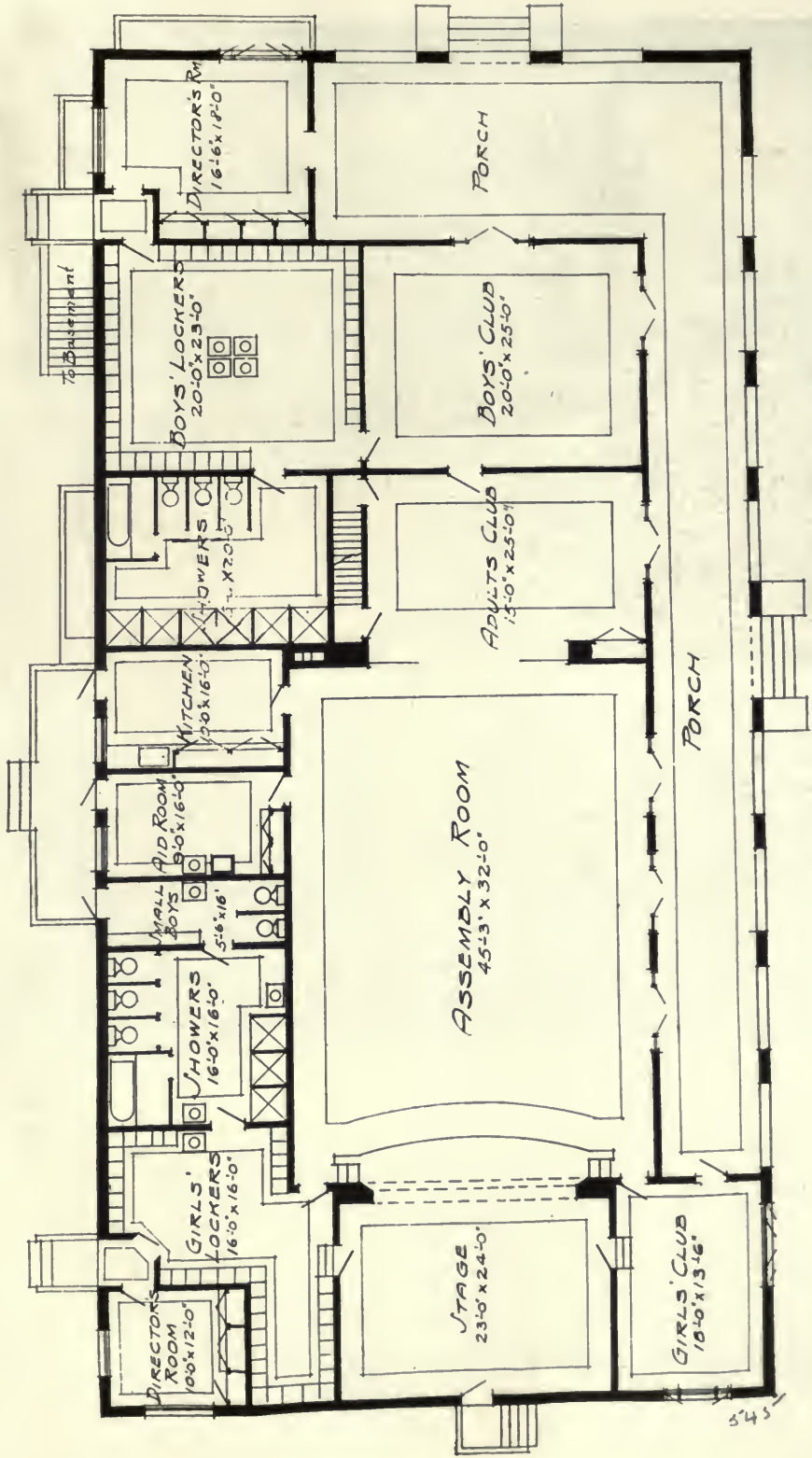
vision of genially lighted houses, thronged with people, some at play, others enjoying music or the drama, still others meeting at round table discussion of local or national topics, is a vivid and stirring picture.

From a consideration of a number of buildings erected for the purpose of which we have spoken, some idea may be formed of just what elements enter into their arrangement and how, in particular cases, improvements may be wrought in the direction of greater efficiency.

The Read Memorial Community House, Purchase, N. Y., in its plan is a solution of a problem set by one of the smaller communities. The central mass of the building is occupied by an assembly hall, which serves at once to separate two portions of the building whose uses are not interdependent. The front portion, in the ordinary usage of the rooms, is given over to men, while at the opposite end are rooms devoted to girls' and women's activities.

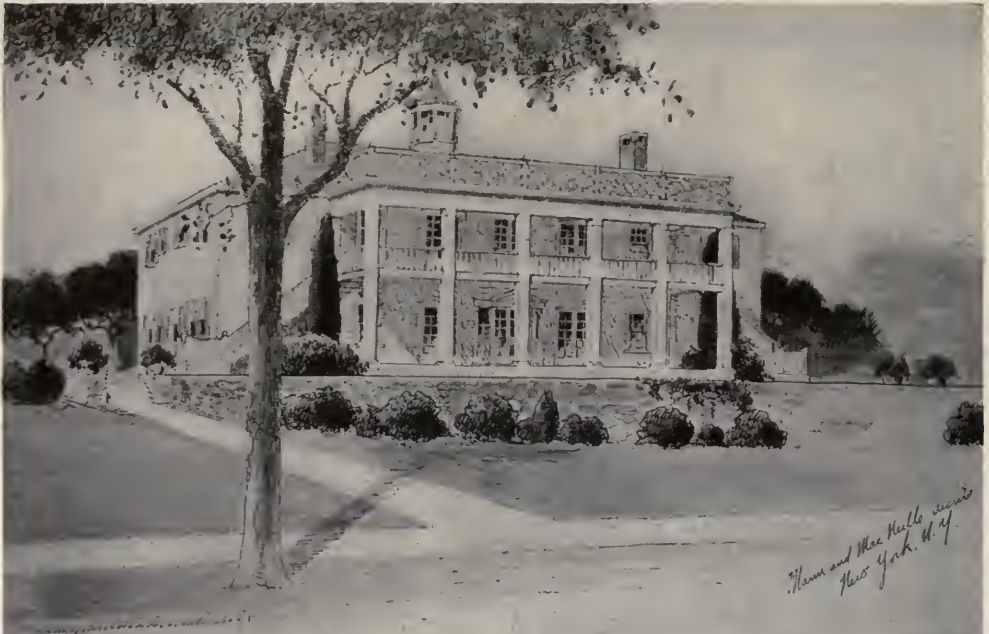
hall, is directly accessible from here. On the second floor are men's game rooms, with coat rooms and toilets.

The women's portion at the far end of the building contains meeting rooms, a complete suite for the resident Red Cross worker, including a small infirmary and convenient living arrangements. Through the special entrance to this portion of the building direct access is had to the basement immediately below it, where are the gymnasium dependencies for the women, with an entrance to the gymnasium. One good-sized room is devoted to domestic science, and an entrance is made into the garage where the motor car of the Red Cross worker is kept. The second floor is devoted to bedrooms and living room for residents or helpers or class rooms and studios for the activities which will enter into the life of the building. The arrangements about the stage of the assembly room seem inadequate for dramatic productions. Comfortable dressing rooms at either side and more space for passage at the

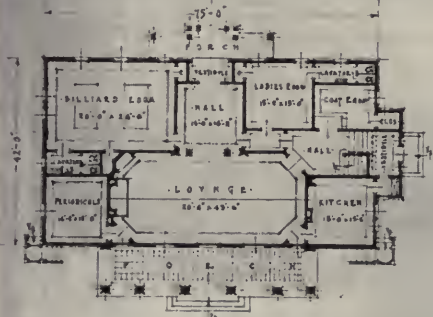


SCRIPPS PLAYGROUND BUILDING, LA JOLLA,
 CAL. IRVING J. & LOUIS J. GILL, ARCHITECTS.

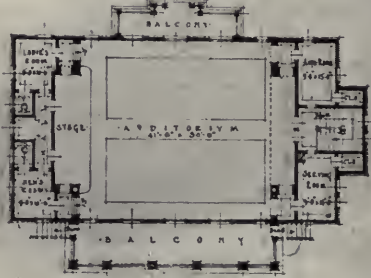
545



*Mann and McNeille Architects
New York, N.Y.*



· FIRST FLOOR PLAN



· SECOND FLOOR PLAN

COMMUNITY HOUSE FOR GOVERNMENT HOUSING PROJECT,
PERRYVILLE, MD. MANN & McNEILLE, ARCHITECTS.



MEMORIAL TOWN HALL, TEWKESBURY, MASS.
Kilham & Hopkins, Architects.

rear should have been provided and a larger proscenium would be an error on the safe side.

The house opens up especially well for general entertainments; and for recitals of music or dramatic reading, for lectures or moving pictures, the assembly room could not be bettered. If, however, this room should ever be called upon for art exhibitions, the present fenestration would offer an insurmountable difficulty.

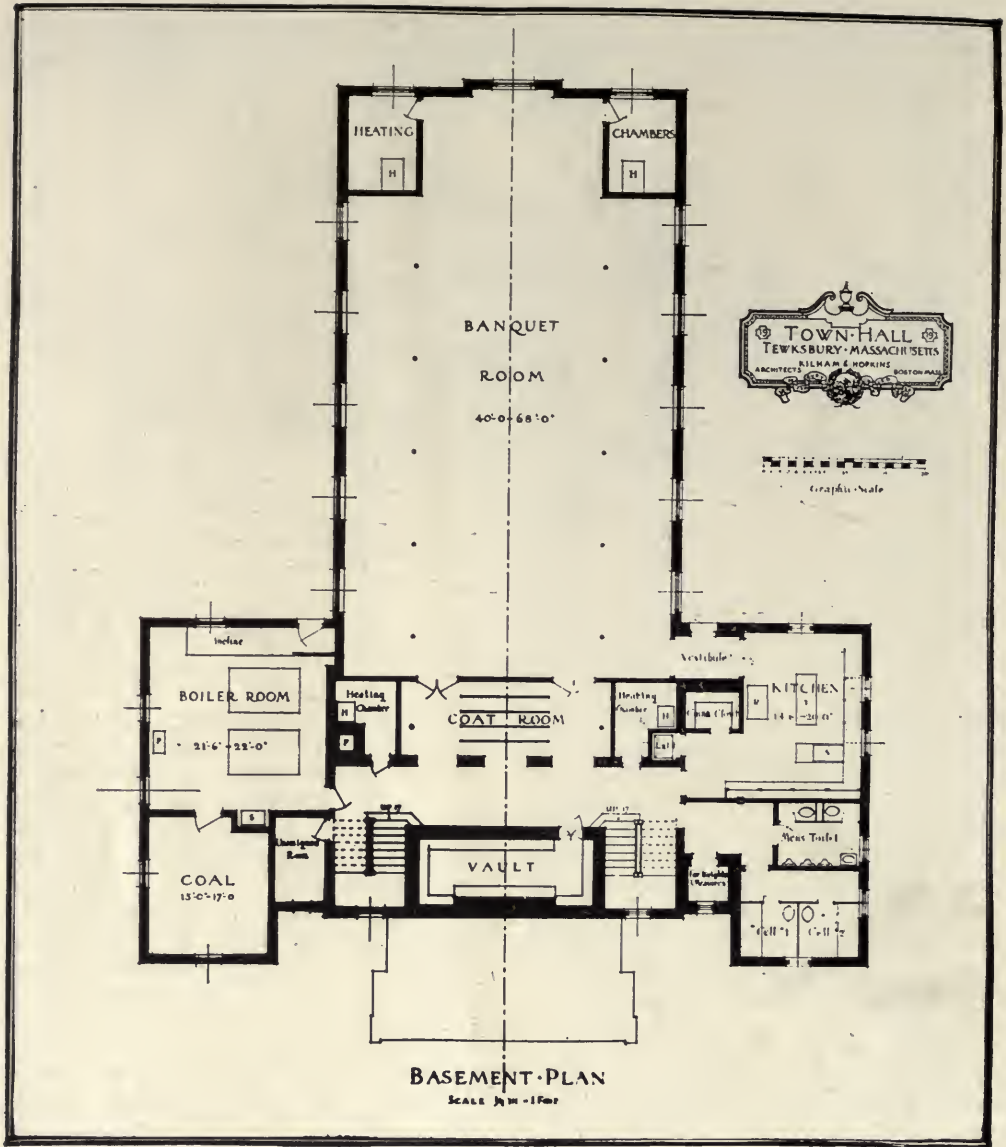
Some necessary adjuncts of the town hall are also incorporated in the basement. A small police room with jail and cells is advantageously placed near the front, while at the rear a space is reserved for the fire engine.

Altogether, this building forms as complete an entity for a special purpose as could be desired. The portions for men and women are separate, yet susceptible of being joined in the circulation upon occasion. The exterior is informal yet dignified and in keeping with local traditions in style and material.

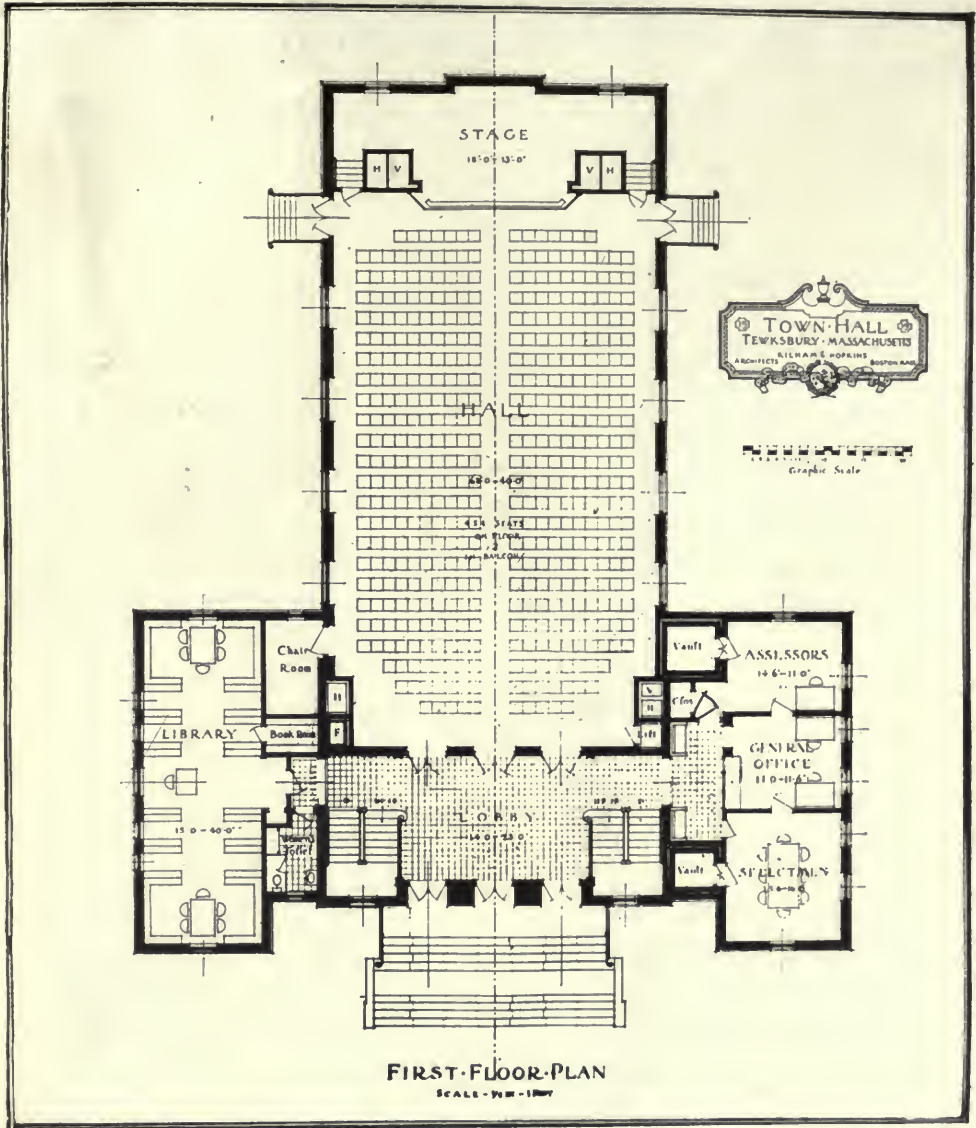
A treatment not dissimilar from that of the Read Memorial has been accorded to the club building in Morgan Park,

Minnesota. The differences noted between the two serve to show the variations in requirements, sometimes slight, which arise through local contingency. In the Morgan Park building, as in the Read Memorial, are found a large assembly hall, clubrooms for men and women, game rooms and gymnasium. In addition, the basement of the building contains a swimming pool and three bowling alleys. There are a special club room, lounge and locker room for boys at the opposite end of the building, away from the portion given over to adults. In connection with both these houses are community gardens and space reserved for outdoor recreations.

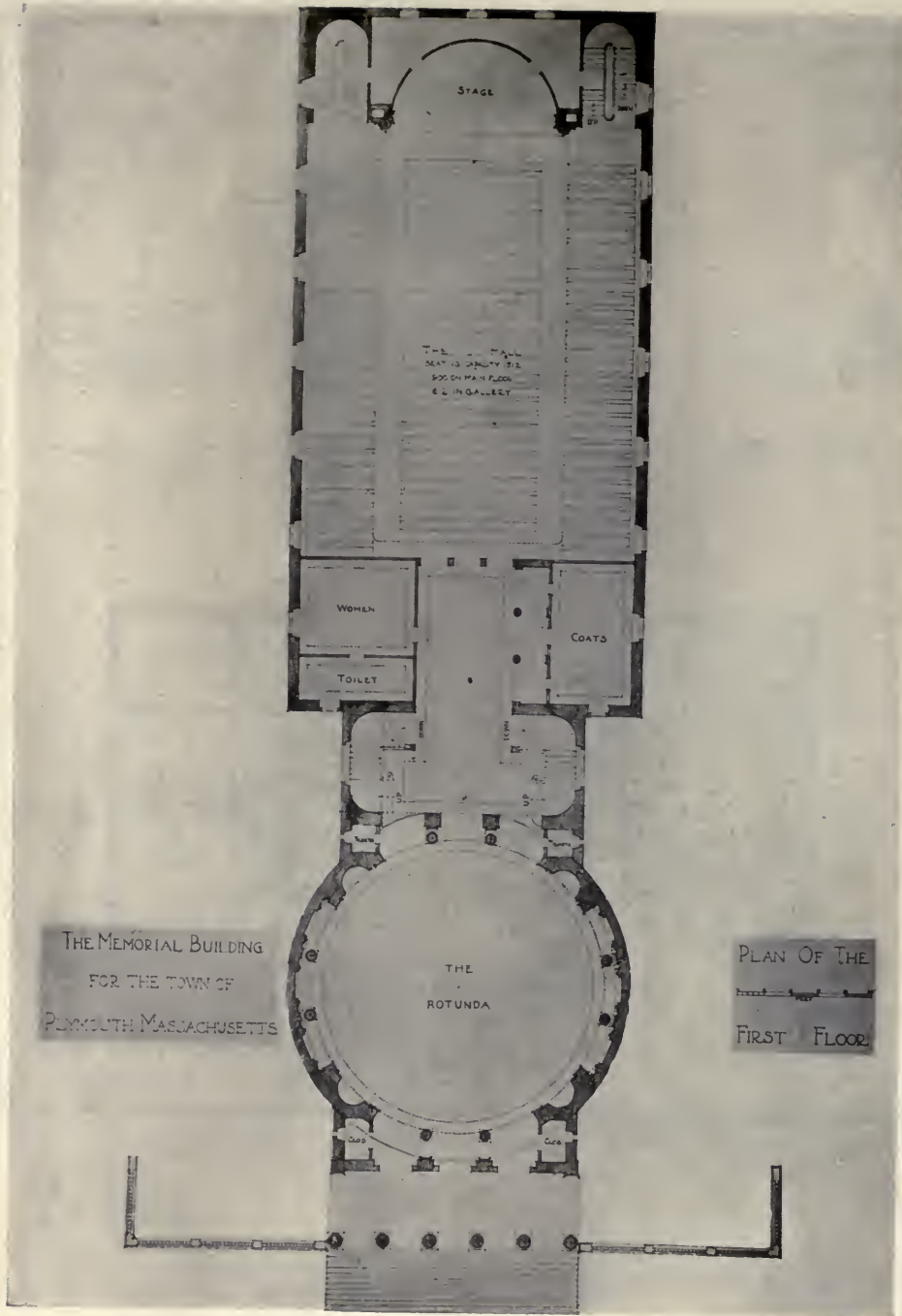
The behind-the-stage arrangements of the Morgan Park Club are very satisfactory. Two large dressing rooms open on to a corridor which surrounds the stage and access to and from it is simplified and uncrowded. The fenestration in this assembly hall leaves no wall space for exhibitions of pictures, but the club rooms for men and women are so spacious and well fenestrated as to make possible their use for this purpose. The adoption of clerestory lighting in such



MEMORIAL TOWN HALL, TEWKESBURY,
MASS. KILHAM & HOPKINS, ARCHITECTS.



MEMORIAL TOWN HALL, TEWKESBURY, MASS. KILHAM & HOPKINS, ARCHITECTS.



WINNING DESIGN IN A COMPETITION FOR PROPOSED MEMORIAL COMMUNITY BUILDING AT PLYMOUTH, MASS. LITTLE & RUSSELL, ARCHITECTS.



WINNING DESIGN IN A COMPETITION FOR PROPOSED MEMORIAL COMMUNITY BUILDING
AT PLYMOUTH, MASS.

Little & Russell, Architects.

assembly halls is a simple solution which would permit their use as exhibition galleries, but to gain this a sacrifice must be made of much pleasant access to the outdoor terraces or loggias adjoining.

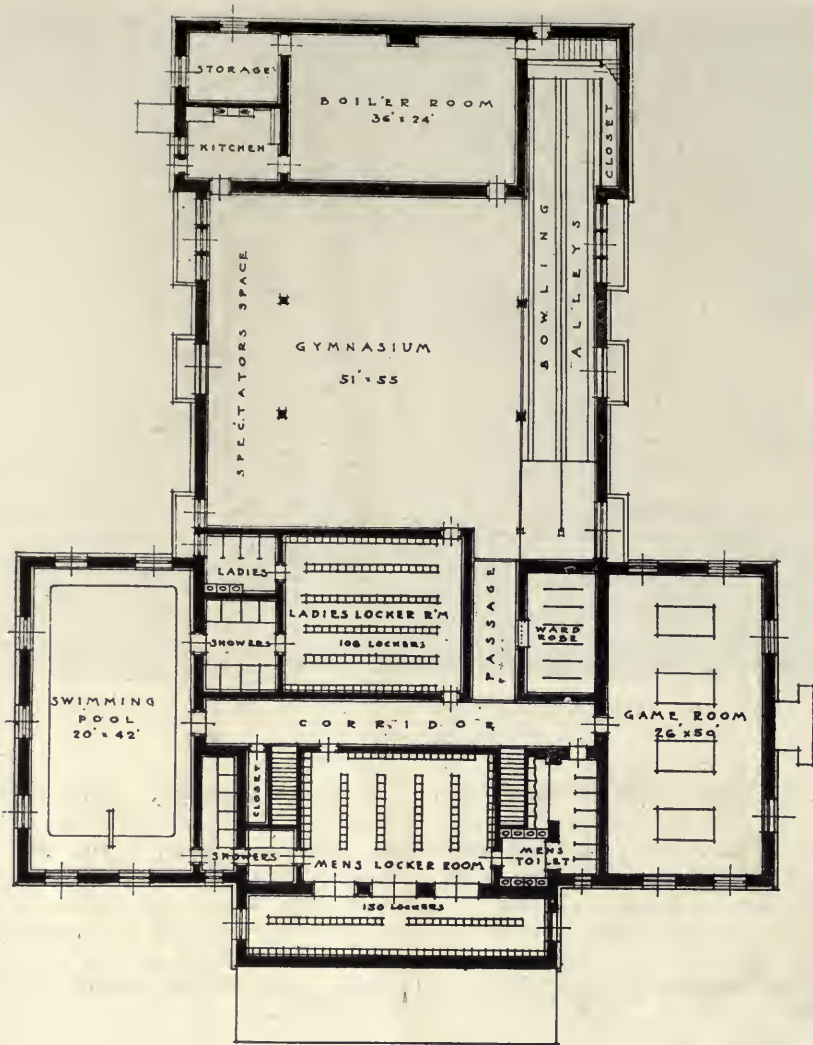
The La Jolla Community House in San Diego, California, built some years ago and functioning with much success, is of still the same type as the two foregoing buildings. Erected in connection with a large playground, its chief innovation is the location of the locker rooms on the first floor, with direct access to the outdoor playground. Its other elements are not unusual, but the simplicity and straightforwardness of its plan have contributed much to its usefulness.

The Community House at Perryville, Maryland, is of particular significance in that it forms an important part of a Government housing project. Its arrangement is highly convenient and a well studied piece of planning; the stage dependencies are quite ideal, although the stage itself seems almost too narrow for general use.

In the Tewkesbury Town Hall some features of a community house are present. The main lobby is the central circulation, from which open the assembly room, with a seating capacity of about six hundred; a library and reading room to the left and the offices of the town officials to the right. In the basement is a large banqueting hall and kitchen, the latter connected by a lift with the floor above if need of its service there should arise.

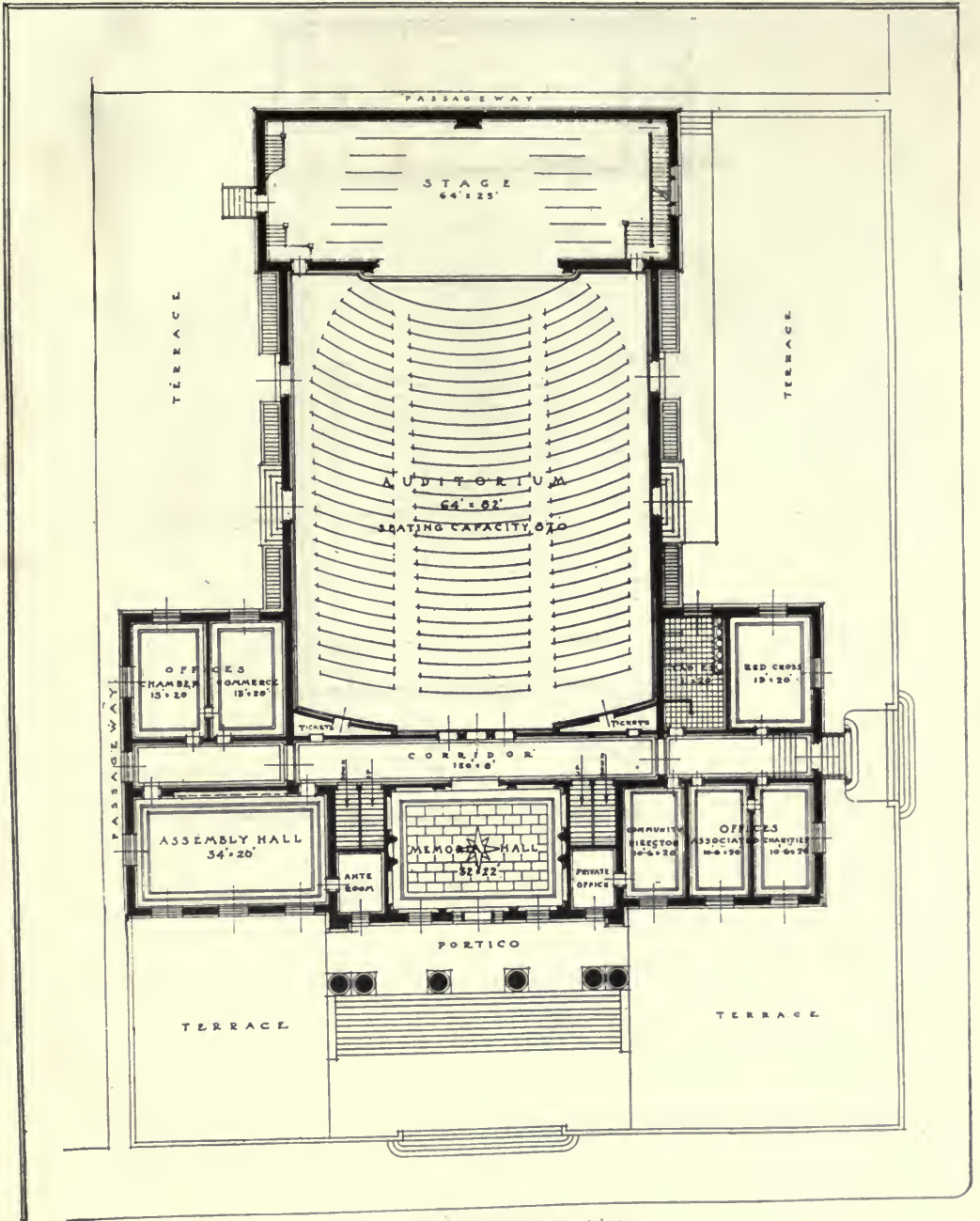
The two proposed memorial buildings which are the last on our list, one at Plymouth, Massachusetts, the other at Goldsboro, North Carolina, are a somewhat different departure. In both of these special emphasis is laid upon the large auditorium, whose lobby forms a memorial hall in which the war memorial element is featured. The Goldsboro building has very well arranged community facilities, both as a center for civic work and for recreational activity.

The treatment of the rotunda in the Plymouth building offers a splendid op-



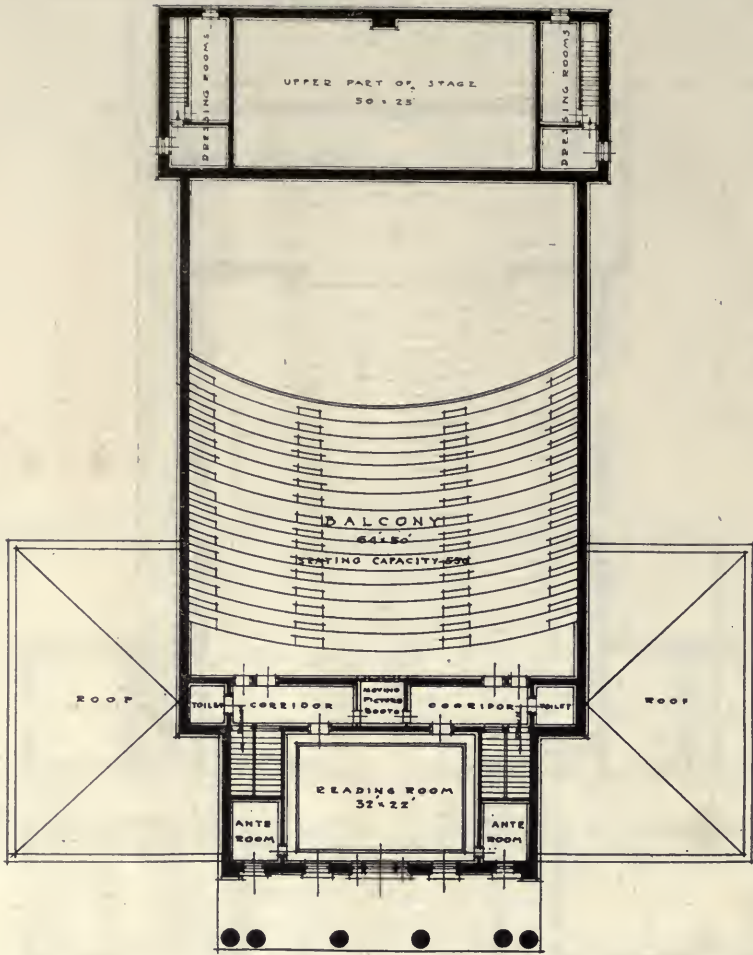
BASEMENT PLAN
SCALE $\frac{1}{8"=1'-0"} \frac{1}{2}$

MEMORIAL COMMUNITY BUILDING, GOLDSBORO, N. C. C. ADRIAN CASNER, ARCHITECT.



MAIN FLOOR PLAN
SCALE 1/8" = 1'-0"

MEMORIAL COMMUNITY BUILDING, GOLDSBORO, N. C. C. ADRIAN CASNER, ARCHITECT.



SECOND FLOOR PLAN
SCALE: 1/8" = 1'-0"

MEMORIAL COMMUNITY BUILDING, GOLDSBORO, N. C. C. ADRIAN CASNER, ARCHITECT.



MEMORIAL COMMUNITY BUILDING, GOLDSBORO, N. C.
C. Adrian Casner, Architect.

portunity for a dignified and effective memorial hall where flags and trophies of war may be exhibited and commemorative tablets placed in fitting surroundings.

Many problems other than architectural arise in connection with community buildings. The form which the building is to take depends largely upon the result of the survey of existing local conditions, and with this situation the architect must be thoroughly familiar. The question of its ownership and management, with that of the financing, are matters to be decided by the memorial committee, but in which the architect's advice may be valuable.

Useful as these buildings must and do prove themselves to be in towns and small cities of closely knit population, of equal value is their contribution to country districts with a widely scattered residence. We are all familiar with the spirit of co-operation and the willingness to "get together" exhibited in rural communities when the call goes forth for

support of church and grange activities. What could better fulfil the purpose in such localities of drawing together in a co-operative interest the efforts of these organizations than a building where the large assembly hall could be utilized by each and all for entertainment or instruction?

The idea of raising living memorials to the men who have died for a great ideal, memorials whose function it will be to keep alive that ideal and, holding it aloft, pass it on to generations to come, makes an appeal to all who feel that the causes of the conflicts of this war should never be forgotten. The difficulties and misunderstandings which arose between nations in the past are at present transforming themselves into difficulties and misunderstandings between classes, and no other purpose would be more eminently served by a memorial community building than the encouragement of a meeting of minds of all classes, united by the bonds of common interest created by a highly developed community spirit.

SOME PRINCIPLES OF SMALL HOUSE DESIGN



By John Taylor Boyd, Jr.

Part II - Design of the Plot of Land (continued)

THE variety of design of small house lots is endless. So long as plots of land vary in character and in size and shape, so long will new schemes be always developing; variety of treatment is forthcoming because of differing ideas and tastes among individual designers. We should cultivate this art with all zeal, for thus we may rescue American small house design from certain unfortunate tendencies. I mean that too many of our homes have no great individual charm and are without inspiration. They seem to be turned out too much of a pattern, mechanically designed and executed with commonplace details; or else they are, especially in the case of cheaper houses, crude and often vulgar in their striving for exaggerated effect.

It may be thought that too much is being made of the phrase "lot design," that it is used as a new term to describe what is, after all, only garden design, an art which is flourishing in all parts of the country. But it should be apparent that planning and planting gardens is only a subordinate part of the design of the whole lot. One may see well-designed gardens on plots of land which—including the buildings—are poorly designed. Indeed, gardens often suffer from the same faults as houses. They are too often laid out as an afterthought with no attention paid to their coordination with the house or with other features on the

grounds. A garden will never be entirely successful unless one designs it in strict, harmonious relationship to everything around it, particularly with respect to the house. Such are the elemental principles of the matter. As stated, they seem simple enough, and reasonable; yet they are usually overlooked in all the vast amount that is printed about gardens.

Although a book might be written on the art of sub-dividing small plots of land and on placing a house thereon, space will allow only a few more examples to be illustrated in these pages. The designs shown in this issue were chosen to bring out certain specific principles, either in emphasizing unusual features of space relationship or else in showing how unpromising, eccentric sites may be often made not only available, but strikingly desirable.

Among these the design of the Merriman place is another characteristic effect of Mr. Sibley C. Smith's. As in the design of the Rochester garden in the first article, he uses the same bold, geometrical patterns with extraordinary skill, in faultless, exquisite taste. A first glance at the plan makes it seem a little overdone, but the photos show this impression to be a false one, for, as executed in the third dimension, utterly simple, harmonious details are revealed, in fine, quiet massing, softening the bold ideas

of the plan. Such combination of imagination and control entitle this design to be called a masterpiece. Incidentally, a word should be said for the fine quality of the house itself, to point out how well it plays its part with the foliage of the garden. It, too, is a decisive design, its simple lines and broad wall spaces, with exquisitely proportioned door and window openings—all combined to stand as a strong foil to the gardens with their massed planting. Its light, well textured walls are fine surfaces for the play of light and shade and color of the foliage.

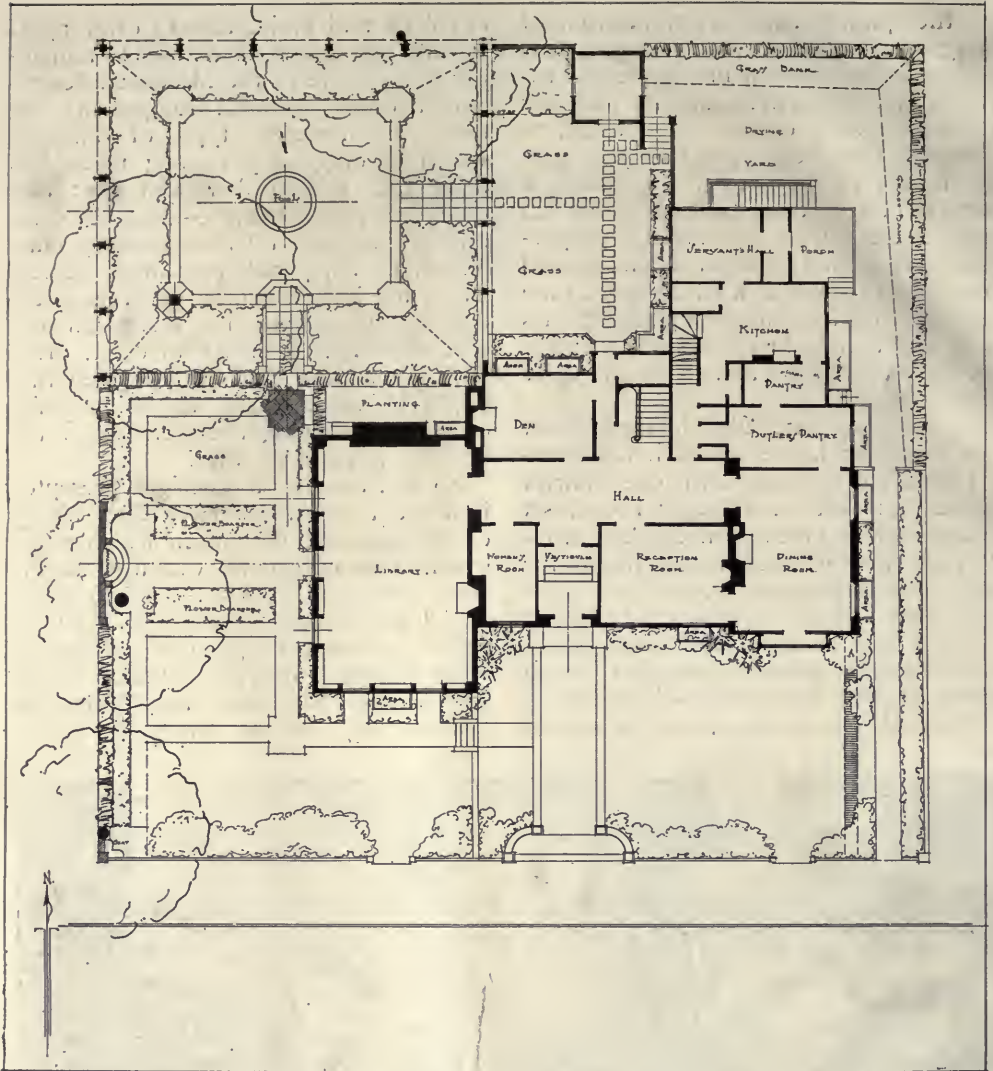
A point of particular interest about the Merriman house is that it illustrates a problem often met with, one difficult to handle: that is, a larger house, set in a small lot. One may notice how wonderfully well planned is the house for large entertainments. And how well Mr. Smith's design carries out the spirit of the house in this. The arrangement of house and grounds together would easily provide for scores of people *en fête*, inviting groups to assemble and to

circulate, and individuals to draw apart in little gatherings. It is well to remember this feature of the Merriman design, for it offers splendid suggestions for that semi-domestic type of building which is every day coming more and more into use in American life: that is the recreational centre—whether community building, town or country club, Y. M. C. A., parish or church houses. These are buildings on a generous scale, designed principally for recreation and foregathering, expensive to erect, often with but a little land around them that might be made vastly useful at small cost, thus doubling the facilities of the building in good weather.

So far, most of the designs presented in these two articles have been highly elaborated ones, designs in which every square foot of ground was used to the full. There are, however, cases in which such highly organized design will not do, either by reason of practical difficulties, or as a matter of personal taste. The two designs of Mellor and Meigs, of Philadelphia, are of this type. It is



FRONT—RESIDENCE OF E. B. MERRIMAN, ESQ., PROVIDENCE, R. I.
Sibley C. Smith, Landscape Architect.



BLOCK PLAN — RESIDENCE OF E. B. MERRIMAN, ESQ., PROVIDENCE, R. I. SIBLEY C. SMITH, LANDSCAPE ARCHITECT.



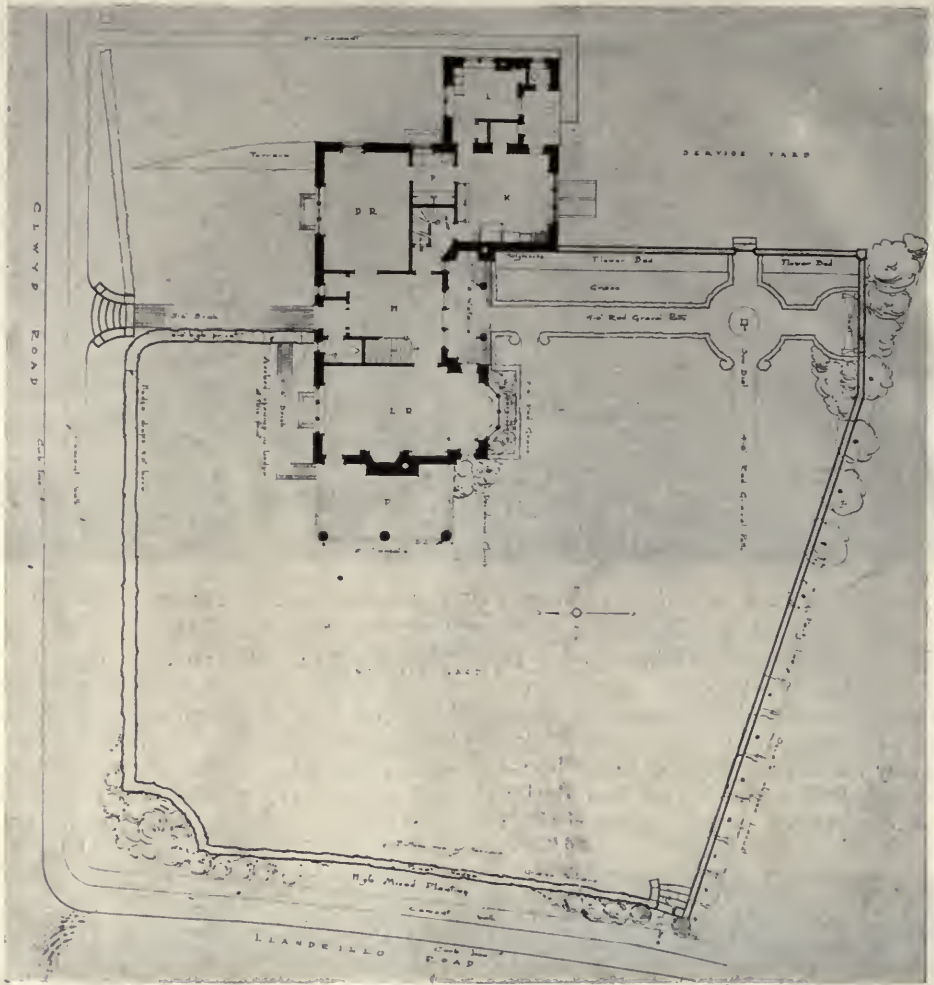
GARDEN IN REAR OF HOUSE—RESIDENCE OF E. B. MERRIMAN, ESQ., PROVIDENCE, R. I.
Sibley C. Smith, Landscape Architect.

to Philadelphia that we must go for the best, all-round, wholesome house architecture in this country. Whatever be our local pride or prejudice, the most consistently beautiful groups of small houses we shall find there. The two designs in these pages are characteristically

Philadelphian. The one at Cynwyd is the simplest. Both of them evidence the local fondness for planting along the lot boundaries, leaving broad greensward spaces and less planting about the dwelling. However, it should be observed that the photographs show some trees



GARDEN OFF LIBRARY—RESIDENCE OF E. B. MERRIMAN, ESQ., PROVIDENCE, R. I.
Sibley C. Smith, Landscape Architect.



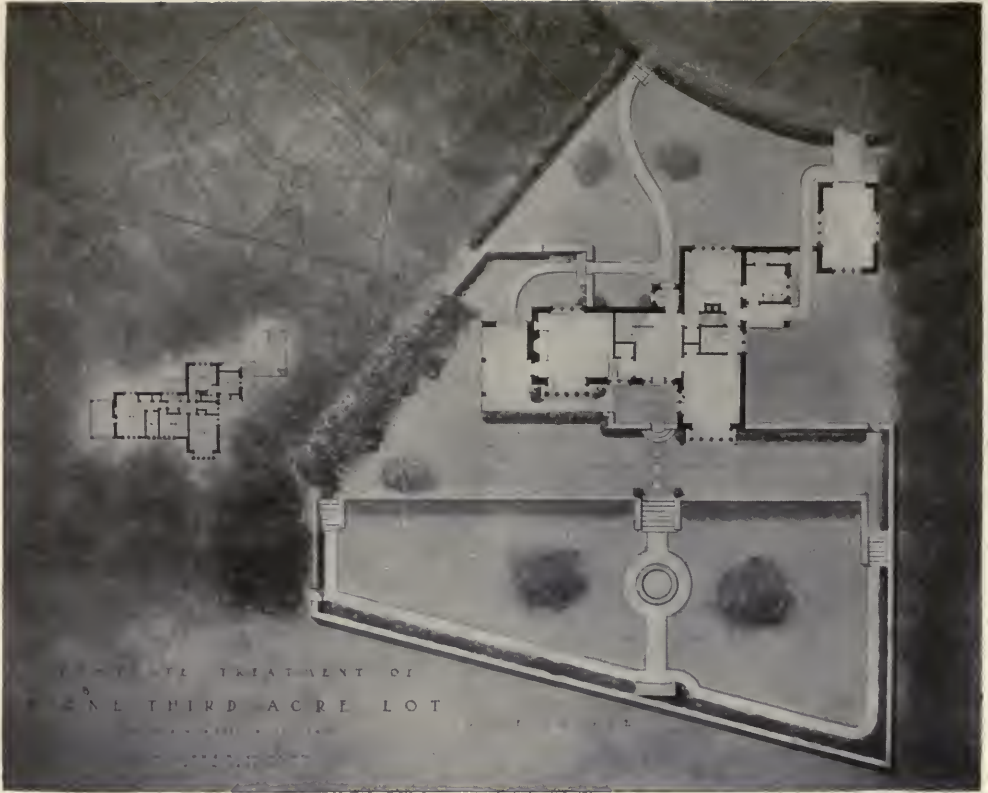
BLOCK PLAN—HOUSE AT CYNWYD,
PA. MELLOR & MEIGS, ARCHITECTS.



ENTRANCE—HOUSE AT CYNWYD, PA.



FRONT VIEW—HOUSE AT CYNWYD, PA.
Mellor & Meigs, Architects.



BLOCK PLAN—RESIDENCE OF LEONARD T. BEALE,
ESQ., ST. DAVIDS, PA. MELLOR & MEIGS, ARCHITECTS.



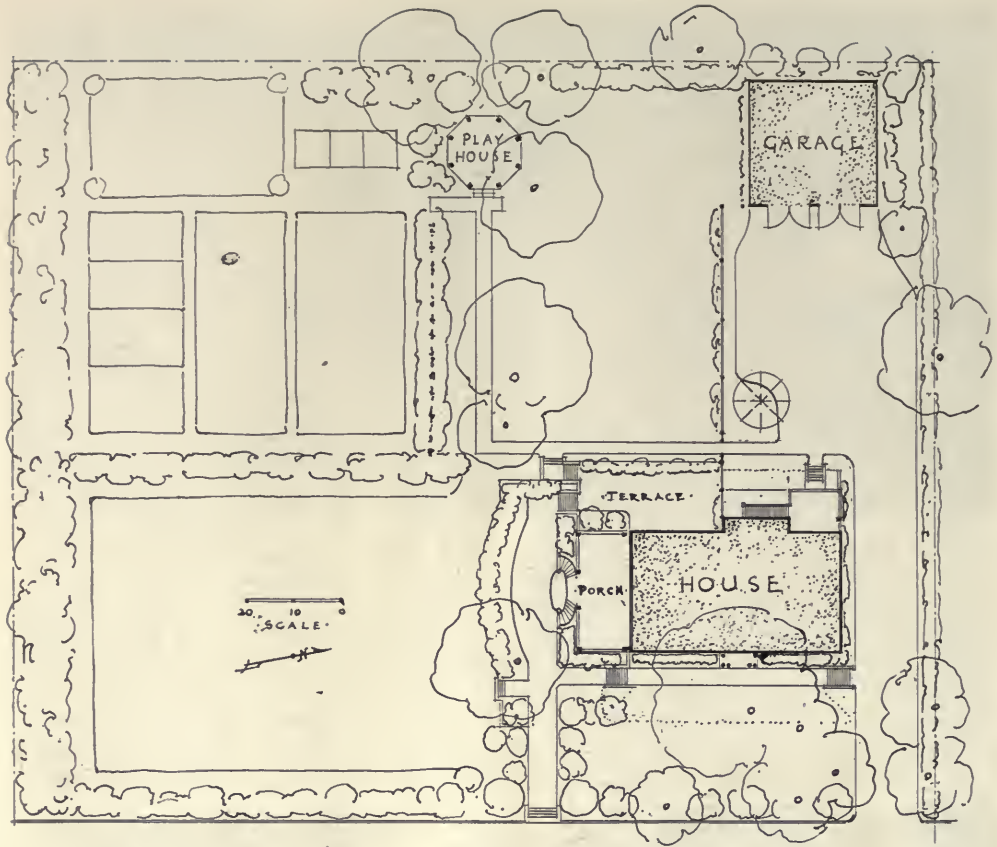
VIEW FROM EAST—RESIDENCE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Arthitects.

and shrubbery about the house that do not appear in the sketch plan, which thus make the schemes seem barer than they actually are. One should observe that, although these two schemes are less sub-divided than some of the preceding ones, they nevertheless follow just as

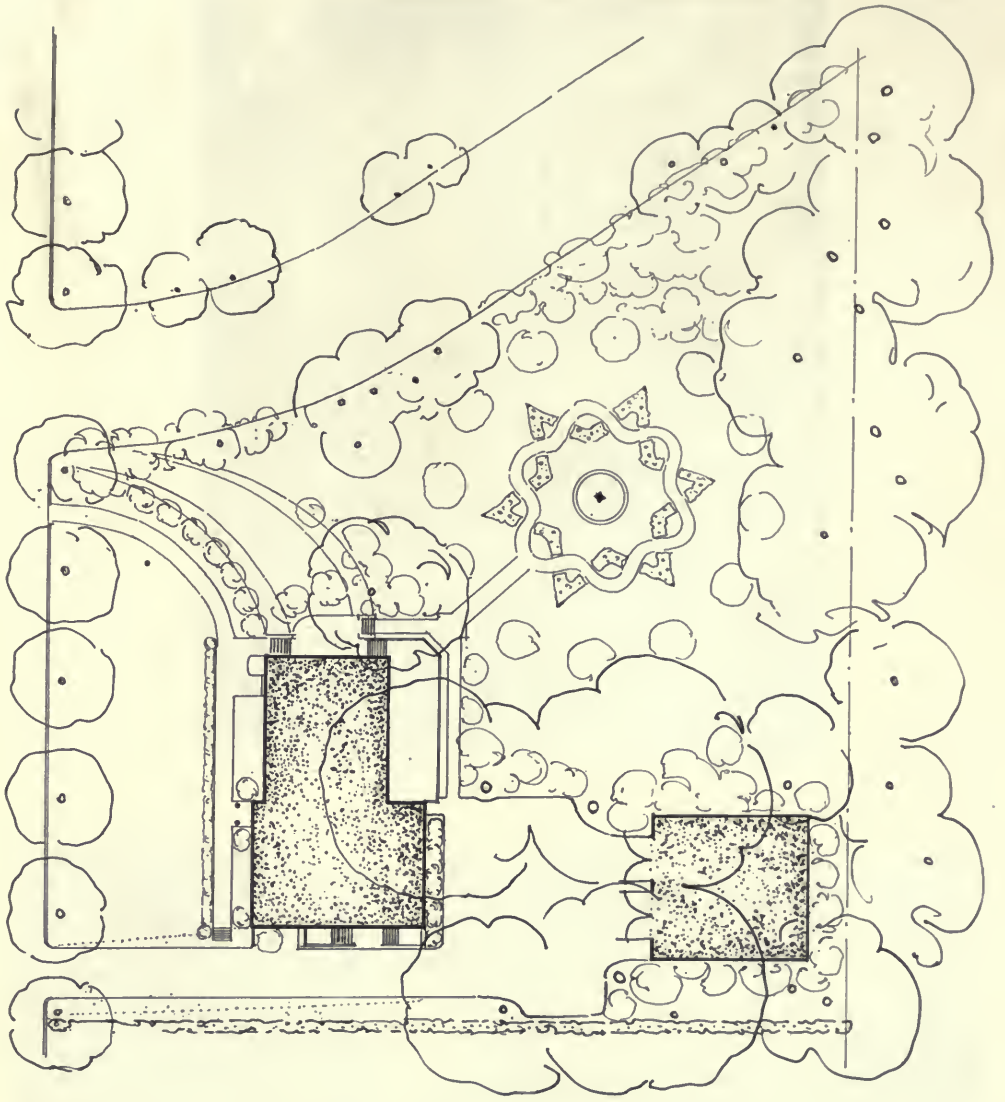
strictly the principles of good plot design. The houses are accurately placed in just the best location, to a foot, and all the practical features of entrances, roadways and paths, service and drying yard, are just as carefully and artistically provided for; and, further, the spaces



GARDEN TERRACE—RESIDENCE OF LEONARD T. BEALE, ESQ., ST. DAVIDS, PA.
Mellor & Meigs, Arthitects.



BLOCK PLAN—RESIDENCE OF CHARLES B. NICHOLSON, ESQ.,
HARTSDALE, N. Y. FRANK ARNOLD COLBY. ARCHITECT.



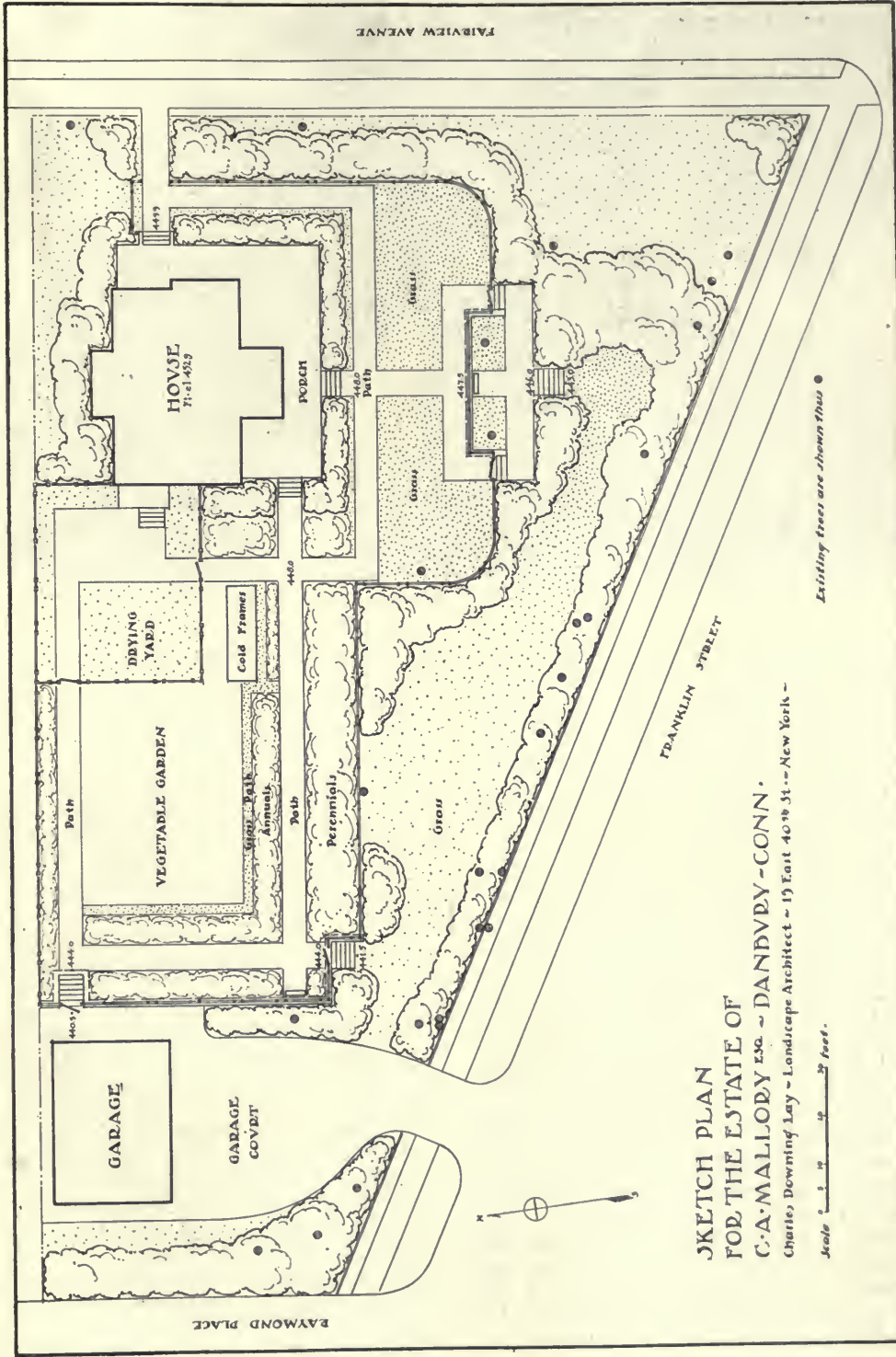
BLOCK PLAN—RESIDENCE OF MRS. VINCENT B. THOMAS,
HARTSDALE, N. Y. FRANK ARNOLD COLBY, ARCHITECT.



TERRACE AT REAR—RESIDENCE OF MRS. VINCENT B. THOMAS, HARTSDALE, N. Y.
Frank Arnold Colby, Architect.



STEPS FROM GLAZED PORCH—RESIDENCE OF MRS. VINCENT B. THOMAS, HARTSDALE, N. Y.
Frank Arnold Colby, Architect.



SKETCH PLAN
 FOR THE ESTATE OF
 C. A. MALLORY ESQ. ~ DANDYBY - CONN.
 Charles Downing Lay - Landscape Architect - 13 East 40th St. - New York -
 Scale 1" = 20 feet.

Existing trees are shown thus ●



VIEW TOWARDS GARAGE—RESIDENCE OF C. A. MALLORY, ESQ., DANBURY, CONN.
Charles Downing Lay, Landscape Architect.

are each marked off from the others by firmly established boundaries of wall or path or planting. Plenty of terrace space is provided. There is no looseness—and no loose ends—the proportions are perfect and beautiful. It will be noted how the garage is joined to the house in the St. David's place, thus aiding in the long, low, irregular grouping.

Mr. Frank A. Colby solved two hard problems in the two places at Hartsdale. The one, the Nicholson design, presents a house that had already been built before the architect was called in. Fortunately, it had been correctly located on the high part of the site, though a few feet too near the street. Behind it and beside it the ground falls rapidly away. Mr. Colby took advantage of this change of level by adding the glazed side porch, with rock steps winding down; and also building a rear, secluded terrace, somewhat lower, yet high enough also to overlook a broad, garden-like lawn. Together they afford a most attractive arrangement, effective in all respects. They rescue the design of the house by making it seem one with the land, for otherwise the building would

poke up too much from the ground. The Thomas house design is a striking success on an unpromising plot of land—a site small, overexposed on two roads, crowding into a narrow corner on the main road, with an undesirable slope down from the sidewalk. The designer did not hesitate to place the house in this location along the front. He screened the side road off by planting and by the odd, curving terraces, seen on the plan. But the most skillful touch of all is in the position of the little entrance path leading from the sidewalk to the house. Had it led straight across the front lawn to the front door, it would have directed attention forcibly to the depression of this lawn below the sidewalk and thus have emphasized the sunken level of the house. But, by keeping the lawn unbroken, and carrying this entrance path at the one side, one is not allowed to realize that the house is somewhat below the level of the sidewalk. An original touch is the interesting shape of the star-shaped little garden, whimsically leading off from the corner of the porch. Odd, and original, but not at all out of place.

English Architectural Decoration

Text and Measured Drawings
by *Albert E. Bullock*

Part XI.—Doorways and Fanlights

TOLSTOI attempted a definition of art in its various phases from a literary standpoint in his exhaustive volume, "What is Art?" Other writers have since described and illustrated the essentials of certain branches of the several crafts which exhibit taste in the principles and proportions adopted to secure their respective ends.

In decorations for interiors many arts are employed to which it would not be possible to apply universal rules, as their boundaries are too elastic to be confined within definite limitations.

Art is either good or bad in proportion to the comparative value it attains with regard to the character of the accepted codes in each particular branch. Whether it be architecture, sculpture or painting, the art portrayed is the expression of the artist's experience after eliminating all he considers superfluous to the true delineation of his theme.

To Greek art is given the premier place in the history of the fine arts by virtue of the chastity of its expression and its idealistic qualities, as compared with former ancient examples of pagan art. To it subsequent artists invariably turned for inspiration, and from it range the avenues of all subsequent productions. The attainment of the ideal is the great problem ever foremost in the mind of the artist who seeks that his work may live after him, and holds the laurel wreath of greater value than immediate gain.

Ever striving after the goal of his ideal, one sees through the predilections of the individual artist the motive power of his genius. Inigo Jones, Wren, Grinling Gibbons, Chippendale, Adam, Wedgwood, Flaxman and a host of famous sculptors and painters, have each given us their several interpretations of this elusive subject. Each craftsman brings

his personal inspirations into play, having by careful comparative survey of the works of his predecessors and confrères created a style or mode of production peculiar to his taste, and he presents these new features to the criticism of his contemporaries and to posterity. Posterity classifies these products into types and periods and heads them with the name of the most prominent members of the school of thought or originator of the particular mode of craftsmanship.

Naturally the styles of decoration which find most favor are those which are the more suitable for modern use and emulation. The styles which exhibit the most distinctive characteristics range from the early years of the seventeenth century, or the reign of Charles I, to the end of the eighteenth century during the reign of George III, although the first half of the eighteenth century saw a large amount of reproduction of the works of previous eras by the disciples of the school of the Earl of Burlington.

The Queen's House, Greenwich, built by Inigo Jones for Queen Henrietta Maria, wife of Charles I, is one of extremely refined and scholarly taste by that architect, based upon Palladian principles, and was followed by the building of Ashburnham House, Westminster, within the precincts of the Abbey, which is now occupied by Westminster School. This latter work is attributed to John Webb, kinsman and pupil of Inigo Jones, who was born in 1611; but it was undoubtedly chiefly designed by his master, who alone could be responsible for the conception of the exceptionally fine staircase which has served as a model for many subsequent productions. The library has a fine ceiling, with a bold chimneypiece, which has already been illustrated in these pages. The rear room

contains an alcove of some interest, with the wig room adjoining it. East of these rooms, near the large Tudor Hall, is the Busby Library, which is a later work, to which the carving to the stiles of the bookcases bear testimony, as well as the elaborate ceiling, which latter has a strong resemblance to the ceiling of the Church of King Charles-the-Martyr at Tunbridge Wells. The Wren period ceilings were of very bold character, as the instances given from Love Lane, City of London, and that of the New River Company's Offices, Rosebery Avenue, testify. During this period much fine work was executed in Scotland, chiefly by the Mylne family and Sir William Bruce. The latter built himself a house at Balcasky in 1665, and made alterations to Ham House, Richmond, in 1670, where the first sash or "guillotine" windows are reputed to have been used. In the following year he was associated with Robert Mylne in additions to Holyrood Palace, and doubtless undertook the work executed in 1675 at Drumlanrigg Castle. One of Bruce's later works is Kinross House, a famous Scottish residence, where considerable taste in the decoration is exhibited.

One of the best works of John Webb is the famous Tredegar Park, Monmouthshire, which he remodeled in the reign of Charles II. The staircase has a resemblance to that at Sudbury Hall, Derbyshire, and features similar to those at Thorp and Ramsbury. It was the spirit of the age, and quite in keeping with Webb's work, to have carved balustrading in place of the single turned bottle-shaped balusters which had preceded it, and which were subsequently revived in Wren's day. The carved staircase at Forde Abbey is well known to many who have visited that famous Somersetshire residence. Webb was attached to the pedimented type of door and many other smaller conceits which stamp an individuality to his work.

The erection of Chatsworth House for the Duke of Devonshire, by William Talman, was preceded by the building of Thoresby House, Nottinghamshire, by the same architect. The dignified nature

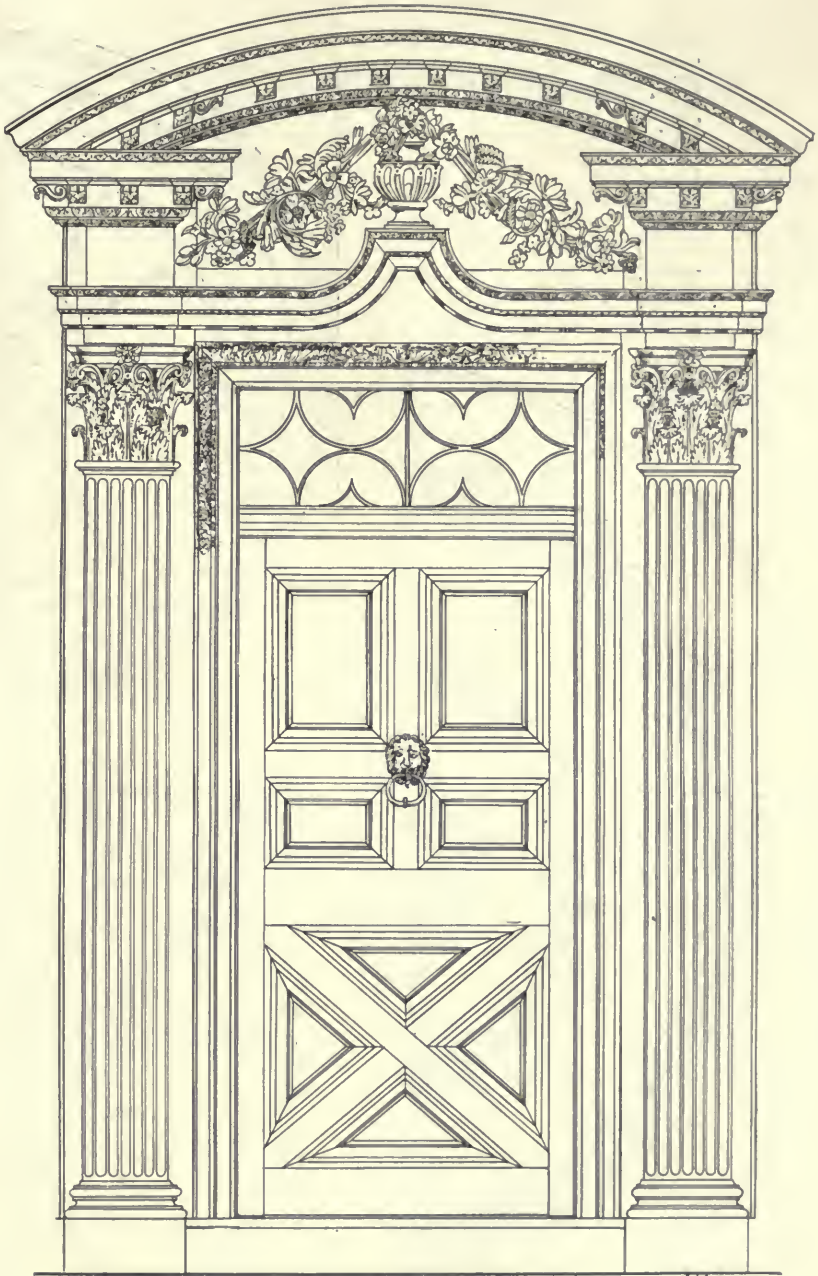
of Talman's work remains a permanent testimony to the genius of this architect who, but for the notoriety of his contemporary—Sir Christopher Wren—would undoubtedly have been proclaimed the most renowned of his age. He gathered around him all the finest craftsmen of his day, whose work must have been subjected to an exacting scrutiny and supervision.

Although the Watson family were employed in carving the woodwork at Chatsworth for forty years, Samuel Watson's term of twenty-five years ceased with his death in 1715, and he was originally subservient to Thomas Young and Joel Lobb, whom he appears to have survived. Other carvers there included Robert Owen and William Davis, who are all recorded to have worked together upon the state rooms from 1692. Lord Exeter engaged both Young and Watson to work at Burley. It is interesting to compare the character of the work at Chatsworth with that at Ashburnham House of the previous period. The freedom in the carving in the lapse of fifty years is very marked, the staircase in each case being totally different in nature. The heavy wood balusters are—at Chatsworth—substituted for graceful wrought ironwork by Tijou, while the stone carving on the soffits of the landings and on the piers within the fountain court are very effective. (See illustration on page 426, May, 1918.)

The staircase at Hampton Court Palace is of similar nature, having wrought iron balustrading and stone steps, the landings being ornamental with hexagonal stone tiles.

The practice of adopting variegated paving was of early origin, since the black and white marble setting to the Hall of the Queen's House, Greenwich,—by Nicholas Stone for Inigo Jones in 1639—is one of the interesting features of that royal residence. In the time of the Adam brothers the staircases were occasionally inlaid with hardwood, as at Clayton House, Buckinghamshire.

The Great Fire of London destroyed or damaged many of the City Livery Halls, which were subsequently reno-



V&A.M. · DOORWAY FROM NO. 18, ·
 CAREY STREET · LONDON

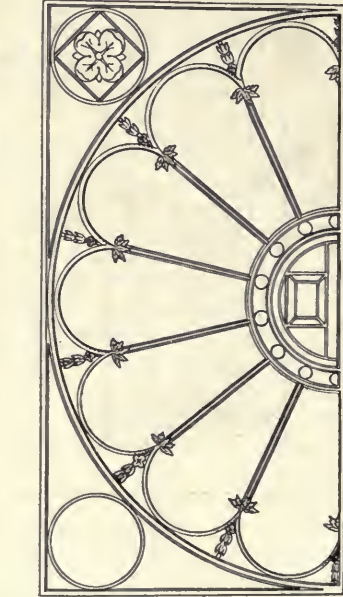


DOORWAY FROM 18 CAREY STREET, LONDON.
 IN VICTORIA AND ALBERT MUSEUM, KENSINGTON.

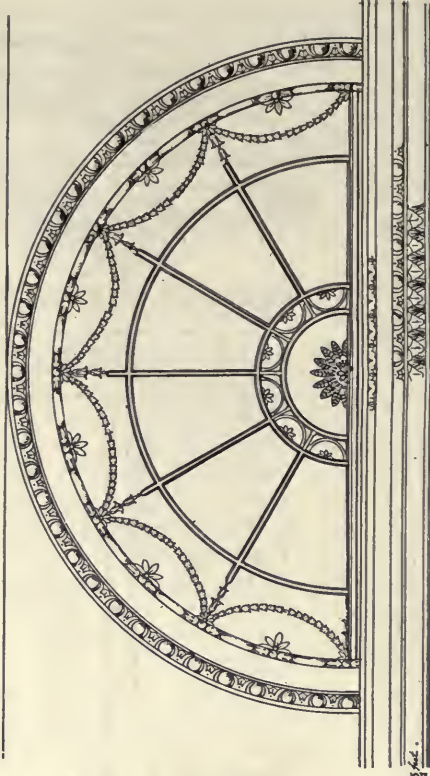
LATE · GEORGIAN
· FANLIGHTS ·



BOARD OF AGRICULTURE & FISHERIES.
+ WHITEHALL PLACE + LONDON. +

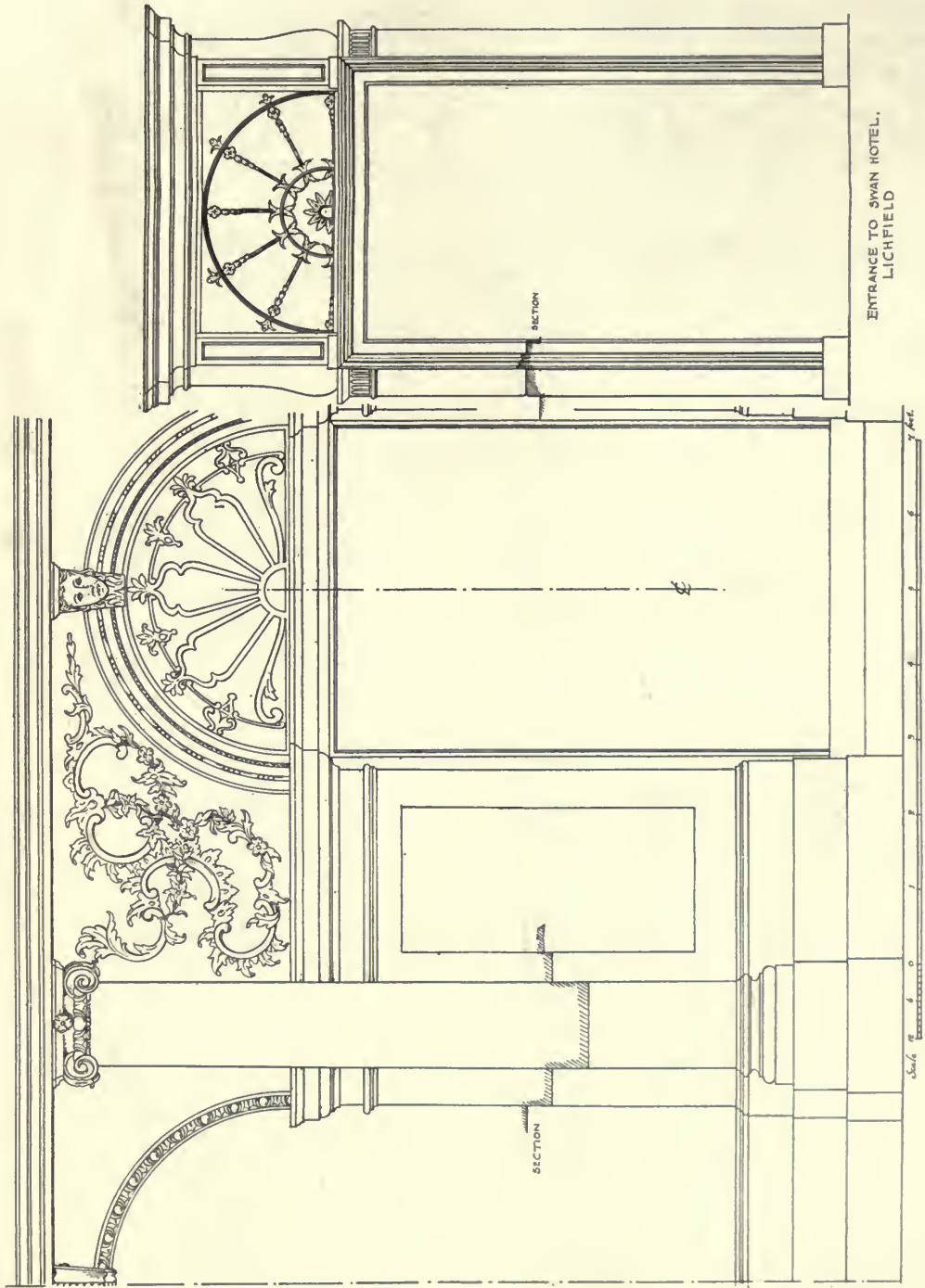


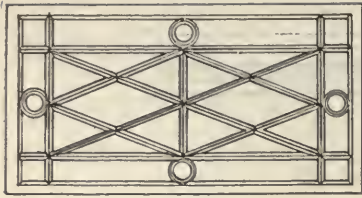
DEVONSHIRE HOUSE + WATFORD.



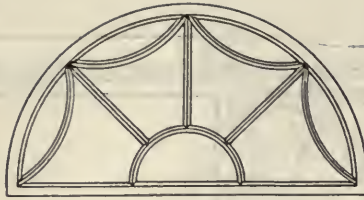
VENUE, Jersey GY · ORMOND ST · LONDON.

A. B. BRILLIANT GY.





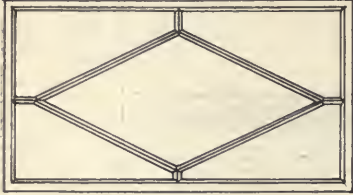
GUILDFORD



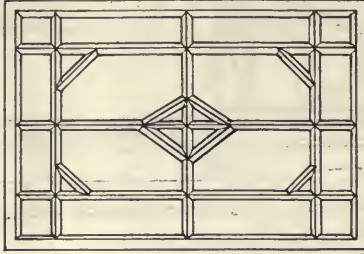
WATFORD: HERTS



SECTION



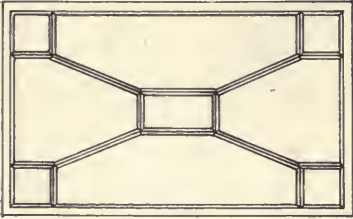
GLOUCESTER



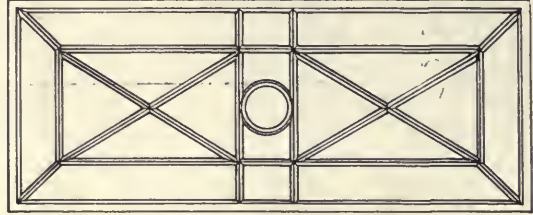
WEST STREET: GLOS



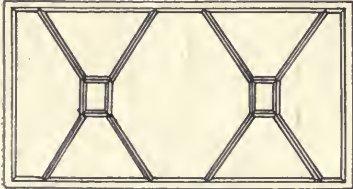
SECTION



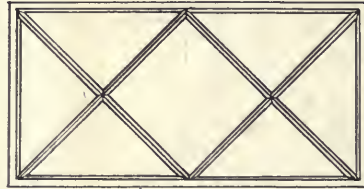
LICHFIELD



SUSSEX HOUSE: GLOS

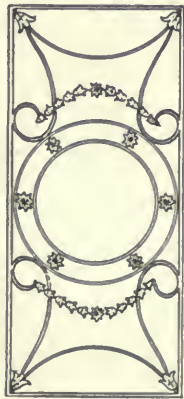


PARLIAMENT ST: WEST

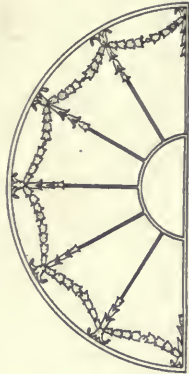


ESSEX

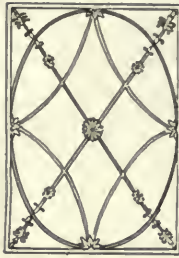
GLAZED WOOD
FANLIGHTS.



BATH.

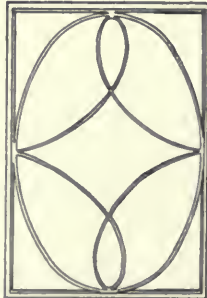


LICHFIELD.

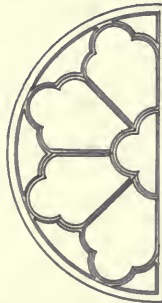


LAVRA PLACE | BATH

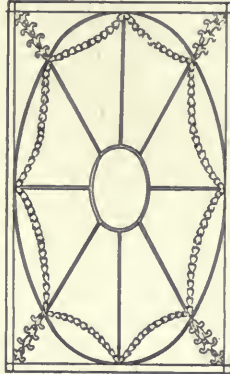
OLD LEAD FANLIGHTS.



LICHFIELD



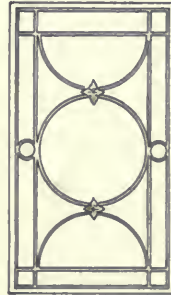
WARNICK HOUSE
ST. JAMES'S PALACE



WATFORD



LOMBARD ST. LICHFIELD



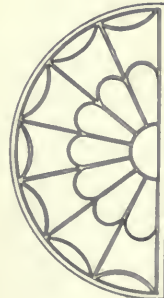
212 HIGH ST. WATFORD



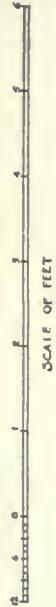
HERTFORD



32 HIGH ST. HERTFORD



OLD GEORGIAN FANLIGHT
WATFORD.



vated or rebuilt within a decade or two. The Brewers' Hall, Addle Street, the Hall of the Vintners Company and that of the Tallow Chandlers all contain interesting details of the work of this period with good wood carving and wainscoting distinguished by large panels having bolection moldings and enriched cornices. Both timber and craftsmen were occasionally imported from Holland, as was the case at Holyrood Palace, where Jacob de Wett and Jan Vansantvoort were engaged under the direction of Sir William Bruce and Robert Mylne in 1671.

In Surrey the Chapel of Farnham Castle possesses some good Charles II wainscoting and carving of the angelic and seraphic order, which became a typical feature in most of the ecclesiastical edifices of this age. Some of the work seems earlier, since composition has been used in places in lieu of carving, the work having been carried out in the latter half of the seventeenth century for the Bishop of Winchester.

Badminton House, Gloucestershire, contains examples of work from several different periods since its partial re-creation in 1682 for the Duke of Beaufort. The Jacobean oak room originally existed in Raglan Castle, Monmouthshire. The dining room possesses carving of the Grinling Gibbons School, while additions were made in 1740 by William Kent and Rysbrack, chiefly to the Hall and the East Room. The chimneypiece in the large drawing room is of the time of Flaxman, carved in a refined and delicate manner, in addition to which there exists a "Chinese" Room, where the Chippendale-Chinese style has run a free course.

In the grounds of Badminton House is situated Worcester Lodge, designed by William Kent, where exists a ceiling by him, and formerly a chimneypiece with his usual consoles, now, however, consigned to the East Room of the Mansion. Great Badminton is slightly northeast of Dyrham Park, the seat of the Rev. Wynter Thomas Blaythwayt, M.A., designed originally by Sir John Vanbrugh (the architect of Blenheim Palace), for his ancestor, Sir William Blaythwayt, and

both estates are north of Marshfield, on the Somersetshire border.

Gloucestershire contains several famous country seats, of which Stanway House, near Winchcombe, is of much interest. It was erected in 1626 for Sir Paul Tracey, and contains entrance gates reputed to be designed by Inigo Jones. It is now in the occupation of Lord Elcho. Near Cirencester is situated Barnsley Park, rebuilt about 1715 for Brereton Bouchier, who died in 1719, and whose daughter married Henry Perrot, who doubtless had additions made, since the rainwater heads bears the date 1721. The style is not unlike that of Easton Neston, which latter was erected by Nicholas Hawksmoor in 1702.

Hawksmoor followed the Wren manner in most of his work, and is said to have been responsible for the "Orangery," which is situated in Kensington Gardens near the palace, and was built early in the reign of Queen Anne. He is credited with work at Barnsley Park, Gloucestershire, where the decorations are more florid than one would have expected from an architect of his training.

James Gibbs, the architect of the Radcliffe Library at Oxford, built Ditchley House in the same county. This place contains some notable examples of art, certain chimneypieces being from the chisel of Sir William Cheere, the well known sculptor, who was a disciple of Scheemakers. Architectural drawings, monographs and literature were of frequent occurrence during the eighteenth century, and Gibbs, who was of Scottish descent, issued a monograph upon the Radcliffe Library, having in 1728 previously published his "Designs of Buildings and Ornament." Gibbs had a passion for ornament of bold character, whether carved in wood or marble or modeled in plaster.

That versatile genius, William Kent, was responsible for some of the paintings at Ditchley House, and probably designed the benches in the Hall, as also the chimneypiece executed by Stanton and Horsennaile. The Italian plasterers, Serena and Vassali, modeled the plaster work of the saloon, while the green draw-



CHIPPENDALE ROOM, SUD-
BURY, SOLD TO AMERICA.

677



GREAT MARBLE DOOR ON LAND-
ING, CHATSWORTH, DERBYSHIRE.



COURT FRONT—THE WARD SCHOOL, LOVE LANE, LONDON, E. C.



DETAIL OF ENTRANCE—THE WARD SCHOOL, LOVE LANE, LONDON, E. C.



GEORGIAN HOUSE AT
YEOVIL, SOMERSET.



OVERDOOR FROM 27 HATTON GARDEN. IN VICTORIA AND ALBERT MUSEUM, KENSINGTON.

ing room decorations are for the most part of Louis XV. character.

Kent was an earnest student of architecture, sculpture and painting, having visited Rome with the younger Talman in 1714. In company with Flitcroft, Isaac Ware and others, Kent published his "Designs of Inigo Jones" in 1727 at the expense of the Earl of Burlington. He made his third visit to Rome three years later, and became, by virtue of his ability, much sought after by the nobility of his age, who even asked his advice in matters of taste in dress and attire. One of his chief works was Houghton Hall, where Rysbrack and Artari were much employed. Kent adopted many features of ornament practised by Inigo Jones, the staircase at Houghton being on the model of that at Coleshill, while much of the plaster work at the Treasury Offices executed during Kent's period of supervision is based upon Jones's work at the Queen's House, Greenwich.

Kent was associated with Ripley in the building of Wolterton, and executed much of the designing for Lord Burlington's villa at Chiswick.

Holkham Hall is the result of the combined efforts of the Earl of Burlington's school, and is more severely classical than any of the foregoing.

One of the most useful publications of this age is "Vitruvius Britannicus," by Colin Campbell, which illustrates scale drawings of the plans and elevations with certain interiors of the most notable buildings standing in England at this time.

Reference has been made to the publications of Chippendale and the joiners of his era, which were followed by many works on objects of art, ornaments, chimneypieces, etc., by Pergolesi, Columbani and others, and one on ceilings by George Richardson, a student of, and assistant to, the Adam brothers, who themselves caused their work at Sion House to be published in a large folio book of fine engravings.

The entrance doors of the latter half of the eighteenth century are of particular interest, and form one of the most absorbing studies in many of the chief towns in England, such as London, Salisbury, Yeovil, Exeter and many similarly

important centres. Several good examples are preserved intact at the Victoria and Albert Museum, of which I give a measured drawing from that formerly at No. 18 Carey Street, London. The wrought iron overdoor will be noticed for its simplicity of design, many variations of which are to be seen in rural districts and the Midland towns. They are frequently in wood, metal or lead, sometimes being in a combination of several metals. The play of design and great variety will be gathered from the few examples here given, drawn from hurried sketches made during my tours around England, chiefly, however, culled from doorways in Middlesex, Essex, Hertfordshire and Staffordshire. They are not measured in every case, but the general proportions

are maintained, and will be found a satisfactory guide to the principles adopted in olden days.

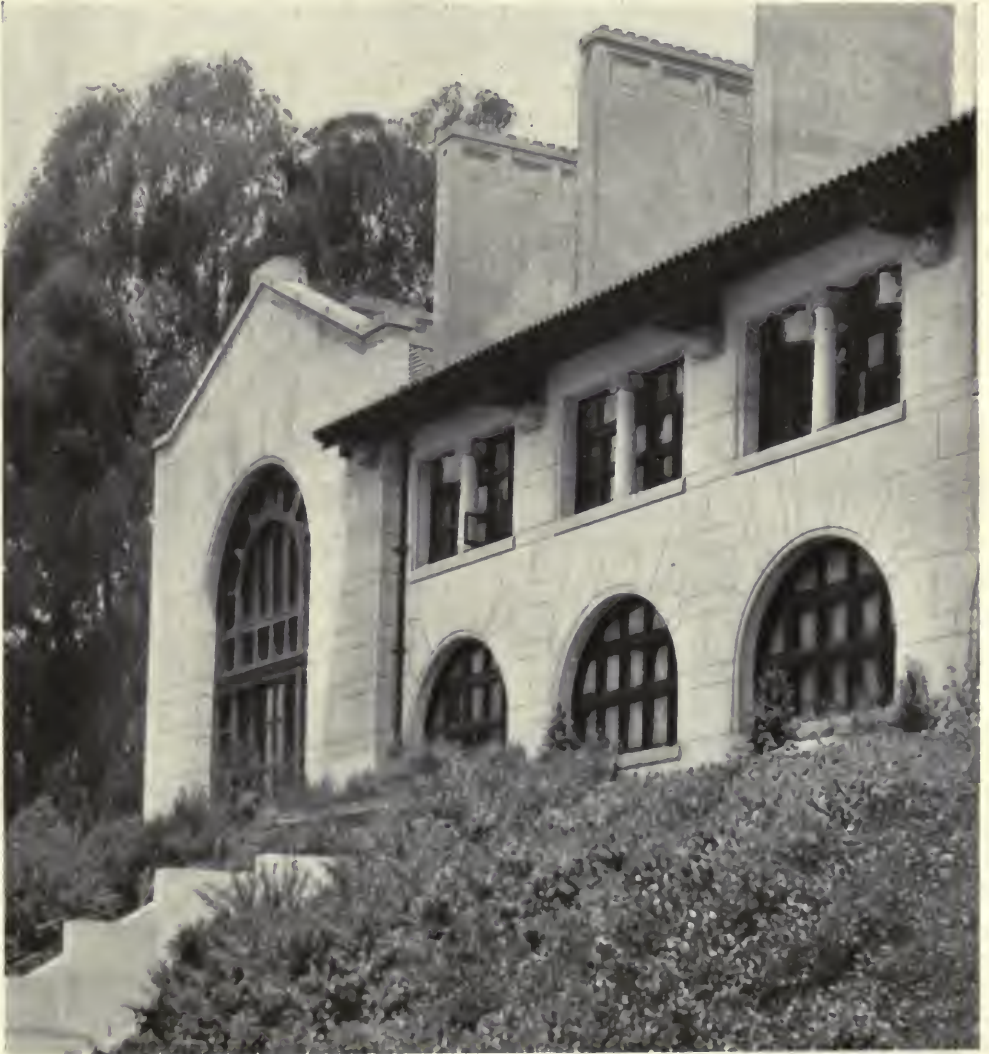
The glass of the fanlights was not always cut to the shapes shown, some of the ornament having broken away revealing this fact. For the most part, however, old examples had a rebate for glass on each side of the bar or certainly to all the main bars in the design.

The Adam examples were very delicate in construction and decorative in design, frequently having festoons of beaded or husked ornament incorporated in the pattern. The wood types were necessarily more simple, except in the case of the example from the Guildford Bank, which also has a prototype in the example from Lichfield.



THE HALL IN FORDE ABBEY. BY INIGO JONES. CHARLES I. PERIOD.

PORTFOLIO
OF
CURRENT
ARCHITECTURE



HEARST MEMORIAL MINING BUILDING, UNIVERSITY OF CALIFORNIA. JOHN GALEN HOWARD, ARCHITECT.



NORTH AND WEST FRONTS—HIGH SCHOOL, SOUTHAMPTON, L. I.
William Lawrence Bottomley, Architect.



WEST WING—HIGH SCHOOL, SOUTHAMPTON, L. I.
William Lawrence Bottomley, Architect.



NORTH FRONT—HIGH SCHOOL, SOUTHAMPTON, L. I.
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT.

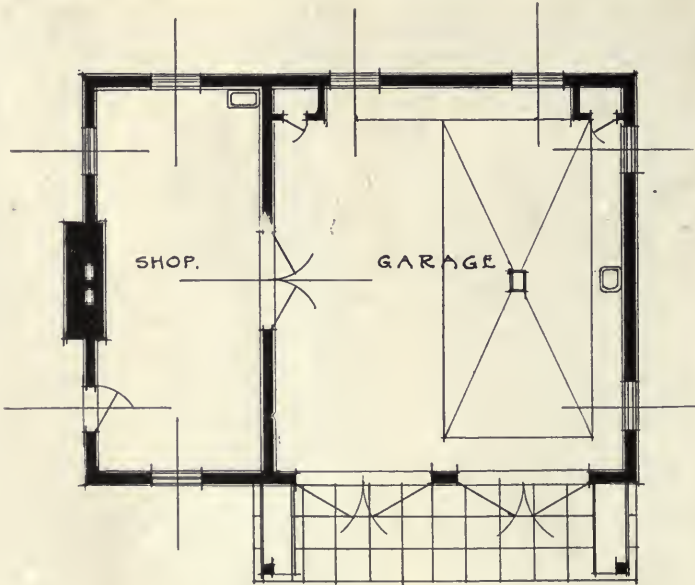
585



PAULINE CHAPEL, COLORADO SPRINGS,
COL. THOMAS MAC LAREN, ARCHITECT.



PAULINE CHAPEL, COLORADO SPRINGS,
COL. THOMAS MAC LAREN, ARCHITECT.



GARAGE OF MRS. SARAH B. HALLADAY, ENGLEWOOD, N. J. CARETTO & FORSTER, ARCHITECTS.



**A Civic Art
Library for
New York City.**

The nation-wide interest in war memorials and the need for advice as to what architectural form or forms are most fitting and most expressive of American ideals, has demonstrated the need

for greater attention to the aesthetic development of the American municipality. Daniel Burnham long since implored us to "make no little plans" as "they have no magic to stir men's blood"; and Mayor Meredith P. Snyder of Los Angeles has recently pointed out that "there is a spirit abroad to make cities beautiful as well as bigger." Interest in war memorials has brought forth suggestions and recommendations from the American Federation of Arts, the National Committee on Memorial Buildings (changed to Bureau of Memorial Buildings of the War Camp Community Service), the United States Commission of Fine Arts, the American Civic Association, the Municipal Art Society of New York, the American Forestry Association, and numerous other civic organizations. War Memorial reference lists and bibliographies have been compiled by Mr. Frank Weitenkamf of the New York Public Library (See Architectural Record, September, 1919), by Miss Theodora Kimball of the Library of the Harvard School of Landscape Architecture, and others. But despite all this activity there is little evidence that any considerable endeavor is being made by purely municipal agencies to build up a comprehensive collection of literature and information concerning the important subject of civic art in its various relationships.

In New York City, however, a nucleus for a library of Civic Art is now being formed as the result of a cooperative agreement made recently by the Municipal

Art Commission and the Municipal Reference Library. The new library will be known as the Civic Art Division of the New York Municipal Reference Library, and it will be located in the Art Commission chambers on the upper floor of the old City Hall building.

The Art Commission of the City of New York when it was established in 1897 under the Greater New York Charter was "practically a new departure in municipal government in the United States," for although Connecticut had organized a State Capitol Commission and Boston (1890) and Baltimore (1895) had made provision for Art Commissions, the last two were only in the experimental stage, as they were not yet accepted as integral parts of city government. Lacking American experience as a guide in planning and organizing the work of the Commission it was decided to make a study of the practice in European cities, many of which have departments to pass on the artistic quality of designs of monuments and buildings. Mr. Milo R. Maltbie, Assistant Secretary to the Commission, was therefore instructed to visit the principal European cities, study their art departments and collect data and information to guide the New York Commission in its work.

In his report, entitled "Civic Art in Northern Europe," published upon his return in 1903, Mr. Maltbie enumerates the cities visited and he states further: "Maps, plans, photographs, books and pamphlets relating to city embellishment in its many phases were secured from each city, which form as complete and as comprehensive a collection as exists upon this side of the Atlantic." The collection, in Mr. Maltbie's opinion, "when classified and thoroughly indexed, should be of great usefulness, not only to city officials but to artists, architects and private individ-

uals interested in city embellishment."

The literature collected by Mr. Maltbie has since been added to from time to time until in 1916 the collection comprised some one thousand volumes, as well as a collection of one thousand photographs of views in American and foreign cities, dealing chiefly with civic improvements. Photographs of old New York buildings were subsequently obtained and added to the collection. Some attempt had been made to classify and index the collection, but this work was retarded because of insufficient clerical assistance.

Shortly after his appointment to the office of Assistant Secretary Mr. Henry Rutgers Marshall discussed with the Municipal Reference Library the matter of the establishment of a branch library devoted to Civic Art, to be located in the Commission's offices. This step appeared to be advisable because the Municipal Reference Library was purchasing all outstanding books on Civic Art while the Commission's funds for the same purpose were inadequate. The following agreement was therefore drawn up:

1. That the Art Commission deliver to Dorsey W. Hyde, Jr., as the Librarian of the Municipal Reference Library, all books in the Library of the Art Commission which it considers inappropriate to its present uses; these to be added to the Municipal Reference Library, or to be disposed of otherwise as may seem best to the Librarian.

2. That, on the other hand, Mr. Hyde, as Librarian of the Municipal Reference Library, turn over to us such books relating to Art as are now in his charge; and that the Library of the Art Commission be thereupon constituted a branch of the Municipal Library to be devoted to the subject of Art.

3. That the Municipal Reference Library make a new catalogue of the Library of the Commission as thus newly constituted, and furnish the Commission with a duplicate of the same for its use; and to keep this new catalogue up-to-date.

4. The Municipal Reference Library further agrees to consult the appointed representatives of this Commission in relation to the purchase of books on Art; and also to purchase, from time to time, books which may be recommended by the said representatives, provided he approves of the selections made and finds funds available for such purchases.

In accordance with the above plan a Civic Art Division of the Municipal Refer-

ence Library has been created and the work of consolidating the art collections of the two institutions is now in progress. A classification scheme is being worked out and a complete index prepared. Index cards will be duplicated in the index of the Municipal Reference Library in accordance with the plan already followed for the books of the Public Health Division. At the suggestion of the Municipal Art Society the advisability of publishing a catalogue of books and literature on Civic Art is now under consideration.

DORSEY W. HYDE, JR.

Students of the Nebraska College of Agriculture are aided in their work to master the problems of farming by means of a model farmstead in miniature which is a part of the equip-

Model Group of Farm Buildings in Miniature.

ment of the Agricultural Engineering Department of the College. The buildings comprising the model were designed and constructed by students of the Department, and include a comfortable farmhouse, set on a concrete foundation and equipped with modern conveniences; a dairy barn with a solid-wall concrete silo; a hay shed for alfalfa; a horse barn; a hog house; a tool shed and shop, a poultry house and a machine shed. The entire model was built to one-quarter scale, the materials from which the buildings were constructed being cut to this scale in the woodwork shop of the College.

This model, or "Nebraska farmstead No. 1," as it is called, represents a nearly ideal arrangement for a 160-acre farm in the prairie states. The plan was worked out for one particular farm, and has been tried out on farms in several counties of Nebraska. Many points were given consideration in planning the farmstead to make it practical and at the same time comfortable and pleasant.

The barns and yards are east of the house so that unpleasant odors are carried away by the wind, which, in Nebraska, usually is south and southwest in summer, and north and northwest in winter. The house is on high, well-drained land, which insures a good view and prevents barnyard drainage from reaching it.

All of the buildings are so located as to act as windbreaks to adjoining yards, nearly all the fences serving two yards. The yards are adjacent to the pastures and the



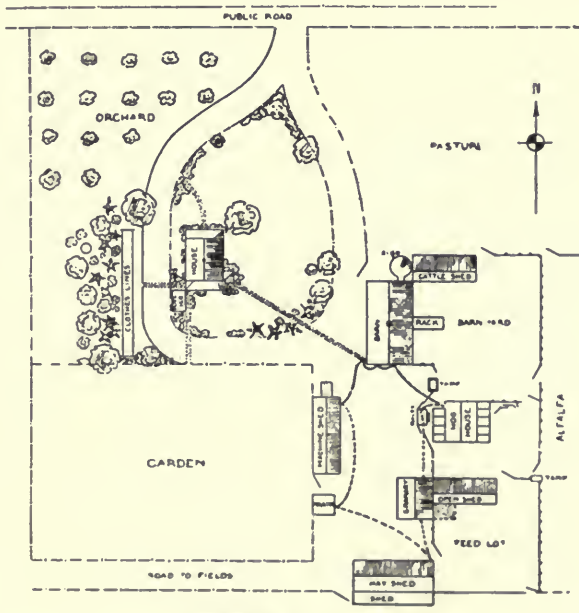
THE MODEL FARMSTEAD IN MINIATURE.

garden is close to the house. The farm scales are so situated as to be handy for weighing grain and stock, and it is possible to drive to nearly all of the buildings without opening gates.

Each building in this arrangement is planned so as to house sufficient feed for stock in adjoining lots. Thus, unnecessary walking is eliminated, and the man who

does the chores has only to follow a general path around the group of buildings, as shown by the dotted lines on the plan of the farmstead.

When a man starts doing chores in the morning he goes from the house to the barn, where he tends the horses, colts, cows and calves, separates the milk and feeds the calves. He then takes the re-



PLAN OF THE MODEL FARMSTEAD.

maining skim milk to the pigs at the farrowing pens, and goes to the combined crib and granary to feed the fattening hogs and fat cattle. In returning he passes to the hay shed and feeds the stock cattle and then the poultry. He steps into the milk-room at the barn, gets his cream, returns to the house, and the chores are done. He has walked only 750 feet. When two men are doing chores, one goes to the barn and one takes care of the outside stock.

Suppose it is evening and the farmer is coming through the lower gate by the hay shed. His course to the barn leads past nearly all of the buildings, and most of the chores can be done while the team is reaching the tank, drinking and going to the barn. When the horses and cows are attended to, the chores are done.

Factory managers save thousands of dollars each year by devising methods of saving labor, but very little attention has been given to the arrangement of farm buildings so that farm operations can be made efficient. Yet one-fifth of the value of all farm properties is invested in buildings. Actual observation has shown that proper arrangement of farm buildings in many instances saves one mile of walking every day, or three hundred and sixty-five miles per year.

ROBERT H. MOULTON.

**Albany
Business Men
Oppose
Commercial
Type of
Public
Building.**

Efforts are being made in Albany, N. Y., to prevent deterioration in the surroundings of the Capitol; and it is interesting to note that the movement is supported primarily by business men, under the leadership of the Albany Chamber of Commerce, who are urging the Legislature to vote down the proposed construction of a ten-story office building just east of the Capitol, on a corner opposite the new Education Building, which flanks the Capitol. The height and shape of the intended structure would clash with the lower proportions of the Capitol and, particularly, with the fine long colonnade of the Educational Building. The unwisdom

of this scheme is emphasized when one realizes that on the other front of the Capitol a like sky-scraper, built by private interests, gives too evident proof of the damage that will be done. Quite correctly, the Chamber of Commerce wishes to see the proposed office building similar in design to the Education Building, balancing it, and thus making a splendid group of three public buildings, rightly placed and worthy of the government of the Empire State. It is further desired that the small square block of land in front of the Capitol, enclosed by this properly designed group, be made a little park or plaza, either entirely open, or else containing a screen of columns in the form of a war memorial, this memorial making the fourth side of the square. The State has bought this small block; and, now that the buildings in it have been razed, one sees revealed the fine silhouette of the Capitol as viewed from the east, together with the splendid colonnaded proportions of the Education Building, hitherto blanketed by business buildings. This square, therefore, should be kept as open as possible.

The proper planning of Albany has long been under consideration ever since Mr. Arnold Brunner and Mr. C. D. Lay reported on the city plan of Albany in 1911. Since then three successive State architects, Messrs. Ware, Hoefler and Pilcher, have worked on the scheme of the Capitol surroundings. The Chamber of Commerce has adopted their ideas, and it is to be hoped that the Chamber will succeed in its public spirited aim to prevent the depreciation of the millions of dollars that the tax-payers have put into fine architecture of their Capitol buildings. And not only in regard to this attempt. Further raids will doubtless be made. Still, the American people are gaining in appreciation of open air majesty and of the worth of fine architecture. Each year it becomes easier for public spirited citizens to do their duty as guardians in defense of public property against material damage. The thanks and support of architects will go out to the Albany Chamber of Commerce.

JOHN TAYLOR BOYD, JR.