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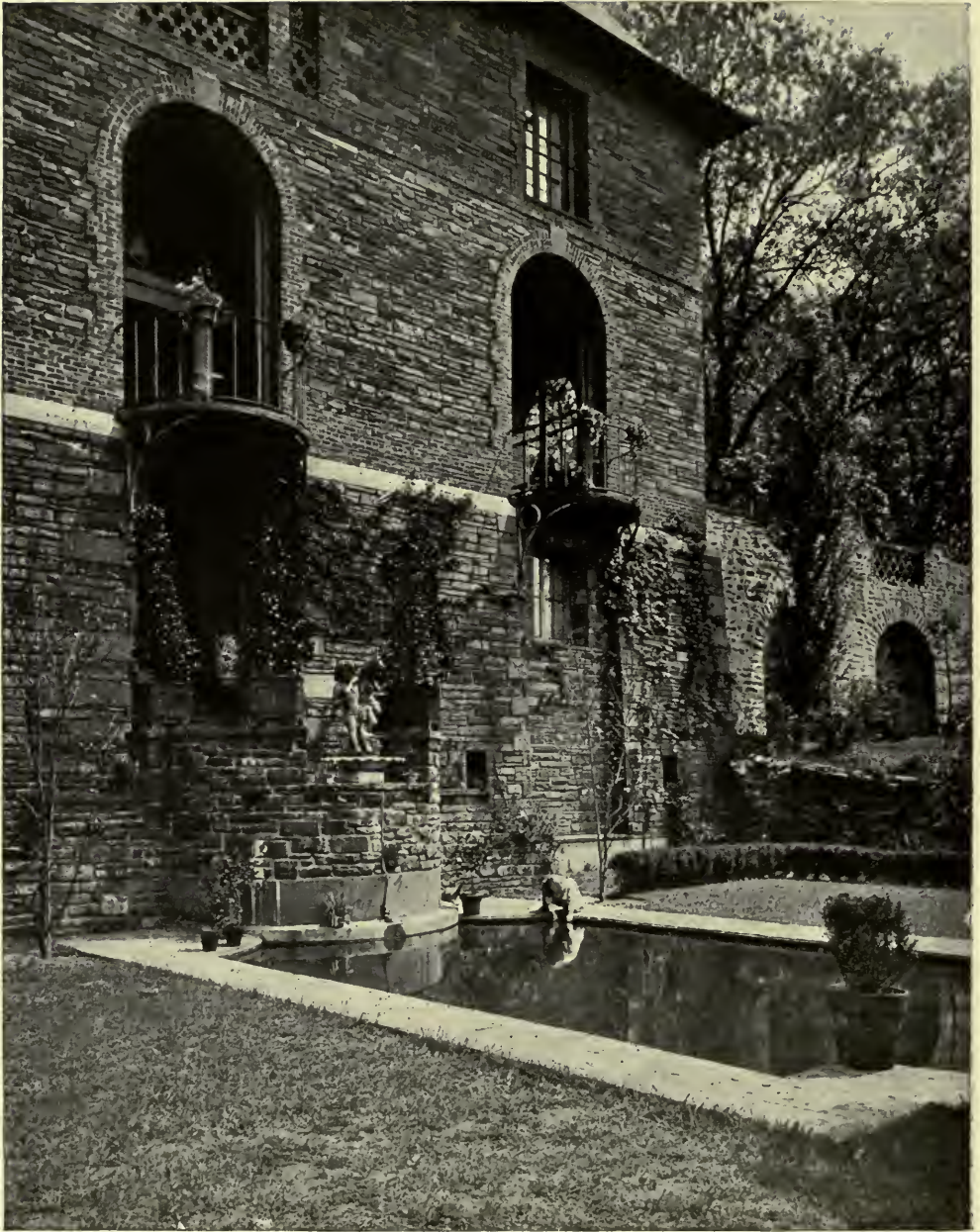
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THE HOUSE FROM THE LOWER GARDEN (POINT OF VIEW 21 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.

THE ARCHITECTURAL RECORD

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~ A HILLSIDE HOUSE ~ THE PROPERTY OF GEORGE HOWE, Esq. CHESTNUT HILL, PHILADELPHIA ~

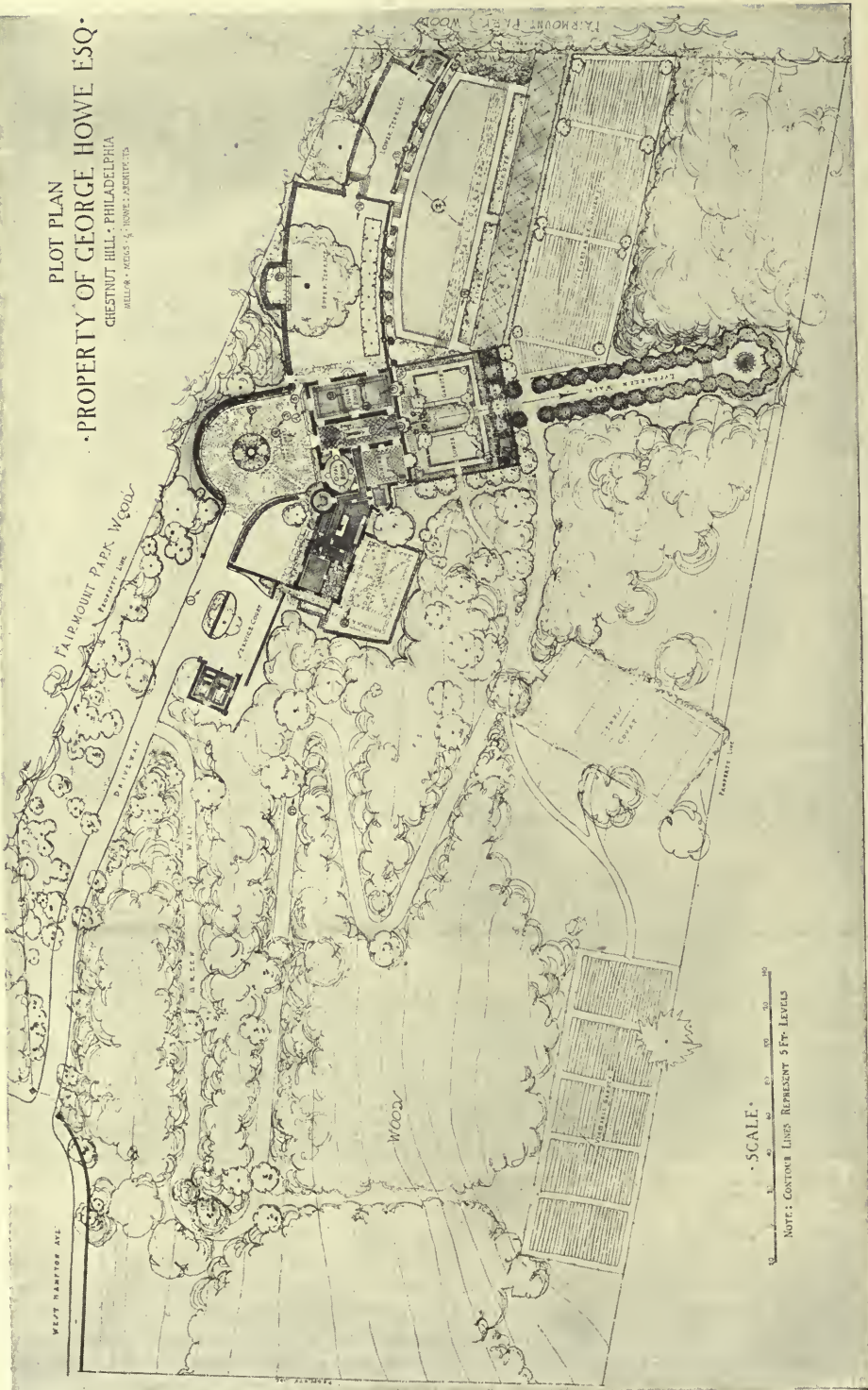
Mellor, Meigs & Howe, Architects

BY PAUL P. CRET

FROM the terrace the lindens are outlined on a background of hills that one might suppose remote from all cities and human turmoil. Two other sides are enclosed by the woods rising at the rear of the grounds and the third by the house. The shadow of a giant oak, a bench against a hedge of hornbeam, and that same feeling of peace that reminds one of cloisters in Italy or of an eighteenth century garden in a sleepy provincial town of Touraine. Is there a better place to read? I wish I had had there that volume of Edgar Allen Poe, in which he develops his views on landscape gardening, as he most irrever-

ently calls it. Some passages would find their illustration right around. That one, for instance, in which he claims the superiority of the artificial style (which we nowadays call formal) over the natural style. ". . . . The artificial style has as many varieties as there are different tastes to gratify. It has a certain relation to the various styles of buildings. There are stately avenues and retirements of Versailles; Italian terraces; and a various mixed old English style, which bears some relation to the domestic Gothic or English Elizabethan architecture. Whatever may be said against the abuses of the artificial landscape-gardening, a mixture of pure

PLOT PLAN
 PROPERTY OF GEORGE HOWE ESQ.
 CHESTNUT HILL, PHILADELPHIA
 MILLER & MEYER ARCHT. & ENGRS. PHILA.



PLOT PLAN—THE CIRCLES WITH NUMBERS AND ARROWS INDICATE
 THE POINTS OF VIEW FROM WHICH THE PHOTOGRAPHS ARE TAKEN.



THE HOUSE FROM THE DRIVEWAY (POINT OF VIEW 1 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE FORECOURT AND GARAGE (POINT OF VIEW 2 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE FORECOURT AND WOODS.
(Point of View 3 on Plan.)

art in a garden scene adds to it a great beauty. This is partly pleasing to the eye, by the show of order and design, and partly moral. A terrace, with an old moss-covered balustrade, calls up at once to the eye the fair forms that have passed there in other days. . . . Of course everything depends on the selection of a spot with capabilities."

Poe would have liked this setting of the house; a setting which is so skilfully selected that one forgets that it has been created in the last two or three years. It seems just as integral a part of the hill as the terraces and houses of Amalfi are of the cliff over the bay. The greatest achievement of art is to make itself inconspicuous. The terrace wall curves along to follow the contours, just as do those stone walls which retain the scarce loam of the vineyards. The service wing seems to have used an old foundation, as those houses rest on the old fortified gates of a city.

To find so perfect an example of a complete group, and above all of a group where the gardening, the architecture, the smallest details are exactly fitted to the importance and the character of the whole, is far from common. Look at the plan. There is almost no rectangular form; nothing seems to force itself on the natural conditions, and nevertheless there is everywhere that "mixture of pure art"

of Poe. It has that beauty of the village street that follows the capricious lines of a path of old, so superior to the relentless gridiron of our surveyors. It is picturesque without affectation.

For those who have followed the development of the art of Messrs. Mellor, Meigs and Howe, its most interesting feature has been precisely this progressive mastering of the charm, of the unconscious beauty of the minor domestic architecture of Europe. In each successive work there is a progress in the elimination of the "draughtsman picturesque" and a step toward that simplicity that is achieved only by the very few.

There is less and less of what could be called the bric-a-brac of architectural repertory, and in each case a stronger affirmation of individuality.

In this particular instance they had, it is true, the privilege of choosing a most remarkable site, for the owner is also the designer and a member of the firm. That is luck, but some one has said with reason that opportunity knocks only at the door of those who know how to receive it. With a property of moderate size, within the city limits, the boundaries of a public park have been used to such advantage as to incorporate the park woods in the composition. In going over the grounds, one does not realize the limited extent of the estate, neither does one wish for other conditions. There is no need for an apology.

Poe, in the same essay I quoted, "The Domain of Arnheim," develops a theory that might at first seem to disagree with the location selected for the house: "The taste of all the architects I have ever known leads them, for the sake of 'prospect,' to put up buildings on hill-tops. The error is obvious. Grandeur in any of its moods fatigues, depresses. For the occasional scene nothing can be better, for the constant view nothing worse. And, in the constant view, the most objectionable phase of grandeur is that of extent; the worst phase of extent, that of dis-



THE LIVING ROOM FROM THE FORECOURT.
(Point of View 4 on Plan.)

tance. It is at war with the sentiment and with the sense of *seclusion*—the sentiment and sense which we seek to humor in ‘retiring to the country.’”

The latter part of the passage will explain why, while agreeing with these principles, I did not feel that the location was condemned by the first part. There is a vista, from the entrance and from the principal rooms of this house. However, this vista is naturally such as not to give the feeling of being lost in space, as does an extended view. The photographs can hardly show the converging lines of the valley, forming a sort of wooded amphitheatre with a narrow opening in the main axis toward the bluish line of a more distant hill. There is the same feeling of seclusion from the world as is given by the main perspective in the Villa d’Este, framed by high trees, and leading the eye to one focus, instead of offering too many subjects to the observer. And it is this division of interest that causes fatigue, much more than mere distance. By eliminating it, or by selecting a natural site

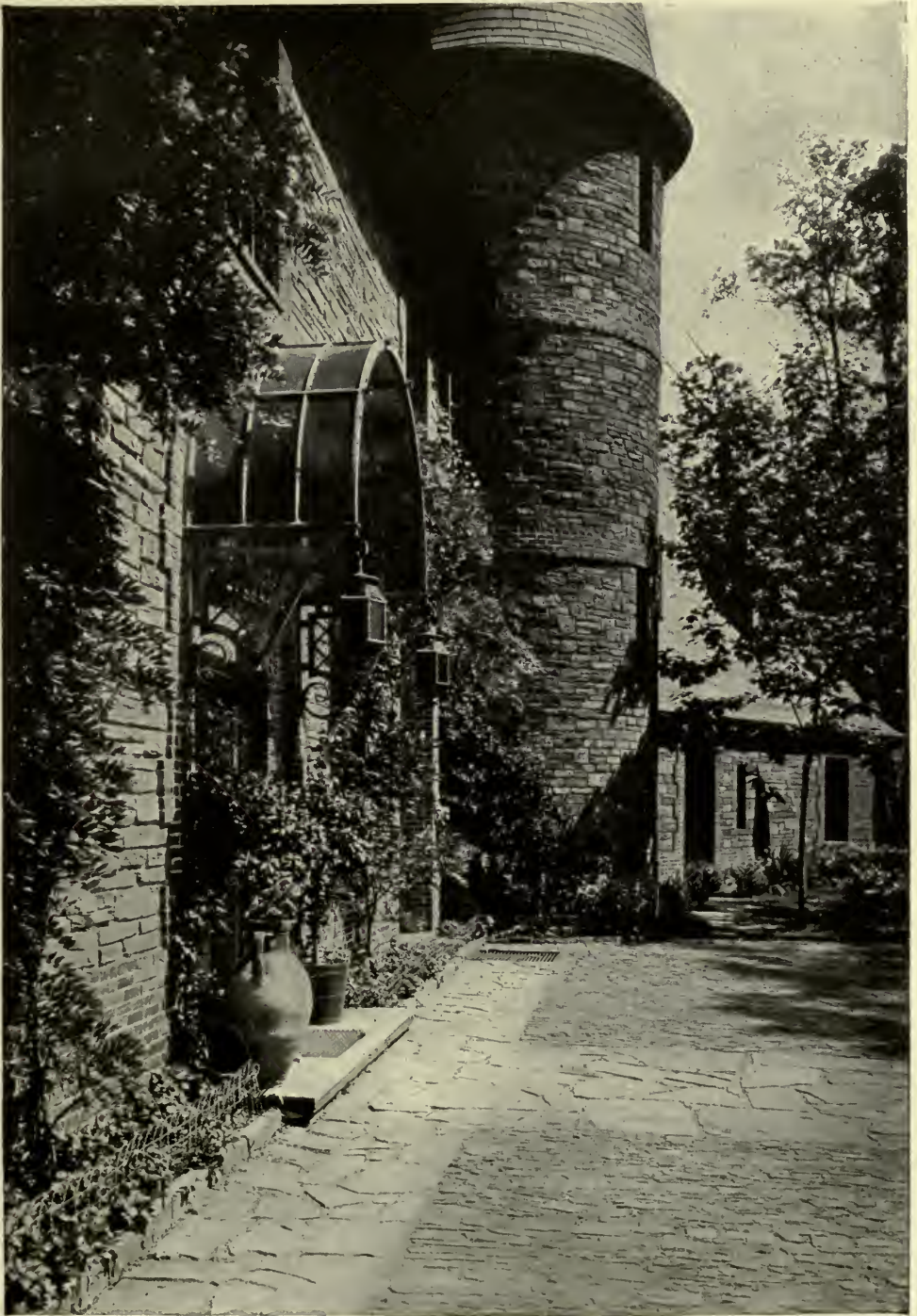
free from it, the impression of calm is at once restored.

The illustrations accompanying these notes, and the plan showing the points where they were taken, would make any comments superfluous, were it not for the fact that there are two groups of buildings that no photographic reproduction has ever adequately succeeded in representing. They are those buildings in which color plays an important part, and those that derive their merit from successful proportions more than from decorative details. This house belongs to both.

Of a very moderate size, it gives, however, a feeling of spaciousness quite remarkable; and this is due, above all, to a most careful study of the proportion of the rooms. All mouldings, ornaments, recesses, all those things that are commonly called “architectural trimmings,” have been eliminated. The authors of an excellent book on interior decoration have written: “Proportion is the good-breeding of architecture.” Here is indeed an example of that “noblesse,” that distinctive elegance achieved only by a highly developed culture.

And when I speak of proportion, I have not in mind those tabulated recipes of a Vignola. The only use of classical forms is the Palladian motive in the entrance hall. In the rooms, the walls rise without a break from the floor to the smooth ceiling. Outside, the masonry, with its vari-colored stone, enhanced by lines of brick, is the only decoration; but the fine outline of the roof crowns the whole building and gives to it a dignity which takes us far from the involved tricks of suburban country houses.

These walls, built shortly before the war, seem to be old. A careful selection of their material (an old quarry was reopened to secure it) and a still more interesting workmanship have contributed to this result. As I noted before, the house and its garden seem to have been always there. I have no doubt that the owner had from the very first month of occupancy this same feeling. And yet a remarkable fact is that the house is quite free from imitation of historic precedents



THE ENTRANCE AND TOWER FROM THE GATE OF THE UPPER TERRACE
(POINT OF VIEW 5 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ.,
CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE ENTRANCE DOOR FROM THE FORECOURT (POINT OF VIEW 6 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE STAIR HALL FROM THE ENTRANCE DOOR (POINT OF VIEW
7 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT
HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE STAIR HALL LOOKING TOWARD THE ENTRANCE (POINT OF VIEW 8 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE LIVING ROOM LOOKING TOWARD FORECOURT (POINT OF VIEW 9 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



A DETAIL OF THE LIVING ROOM FIREPLACE (POINT OF VIEW 10 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



A DETAIL OF THE LIVING ROOM (POINT OF VIEW 11 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE DINING ROOM (POINT OF VIEW 12 ON PLAN)—
RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL,
PHILADELPHIA: MELLOR, MEIGS & HOWE, ARCHITECTS.



THE STUDY—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA.
Mellor, Meigs & Howe, Architects.

in its details. Were not the phrase "modern art" somewhat discredited for having been a cloak to a multitude of sins, I would see here a very typical example of what modern art ought to be: a logical continuation of the best traditions. It is as free from archaeological imitation as it is devoid of a pretentious striving for originality. There again the good-breeding asserts itself.

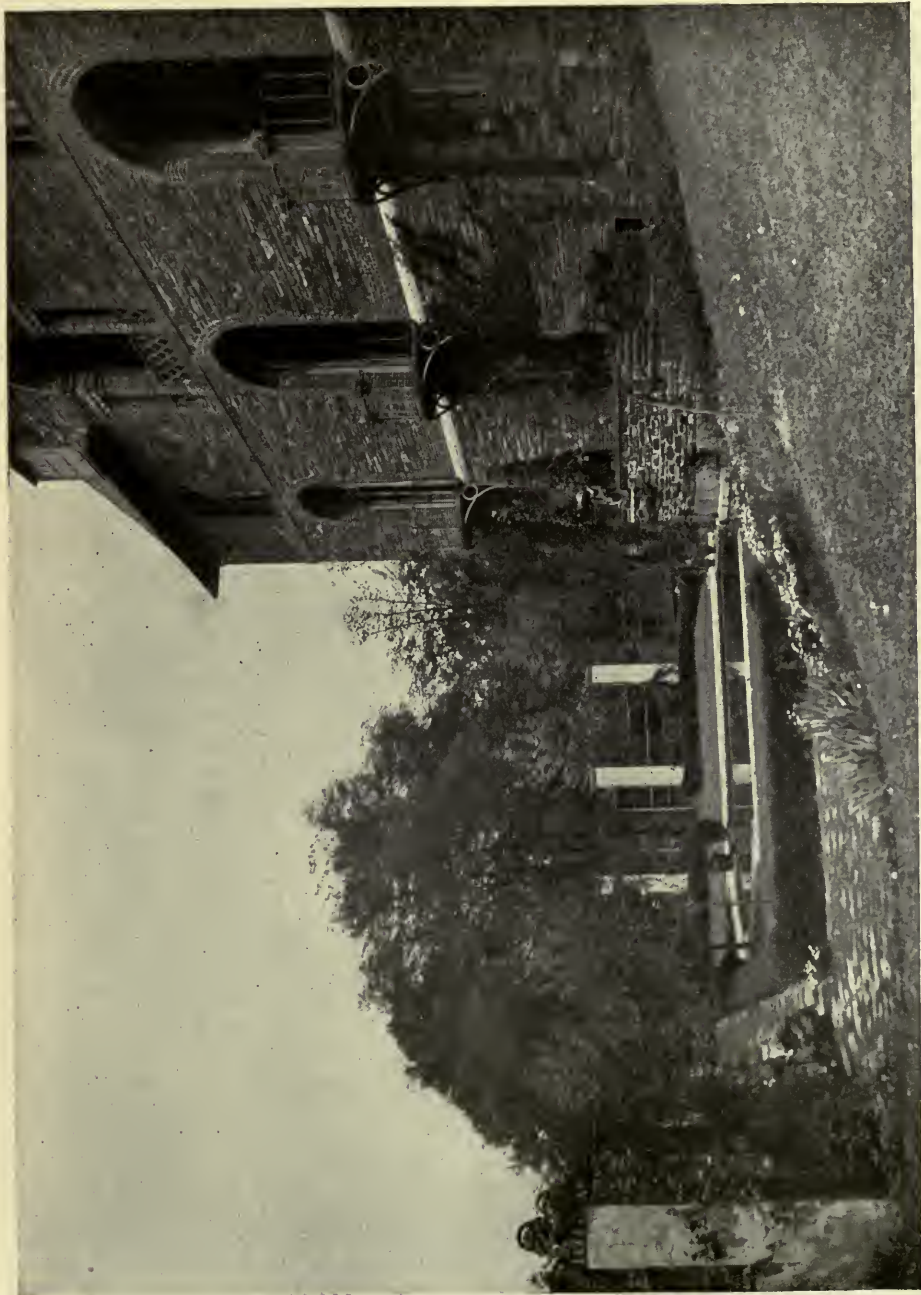
As someone who had recently visited it told me: "It does not look like a Philadelphia house." It is a distinct departure from the usual types—some of them of great merit—which for the last twenty years have been the fashion in the neighborhood. In few words, it has personality. Look at the very bold treatment of iron balconies on the garden façade; at the most ingenious arrangement of the stairway; and note the omission of those well known details which come at their assigned place, like certain rhymes in amateurish poetry. Everywhere one finds an expression of forms that seem to have

been created for that particular place, and without effort.

No doubt many clients would be disappointed by their inability to tack a "style" label to any portion of it. This consideration had no weight in the case, for, as I have said, the architect is also the owner. The living room is neither Elizabethan nor Jacobean; the dining room is not Louis XVI. They are both designed with a true sense of the decorative effect produced by the nature of the floor, the color and texture of the walls, and, above all, by their proportion. They attempt to be nothing more than a setting for the furniture, some tapestries and a few paintings, and with the true conception of a setting—that it must be nothing but a background for the players. There are interiors, of course, not complying with this rule, which are masterpieces. Bare of furniture, the rooms of the Doges' Palace or the "Grands Appartements" of Versailles are still beautiful. They belong, however, to that kind of



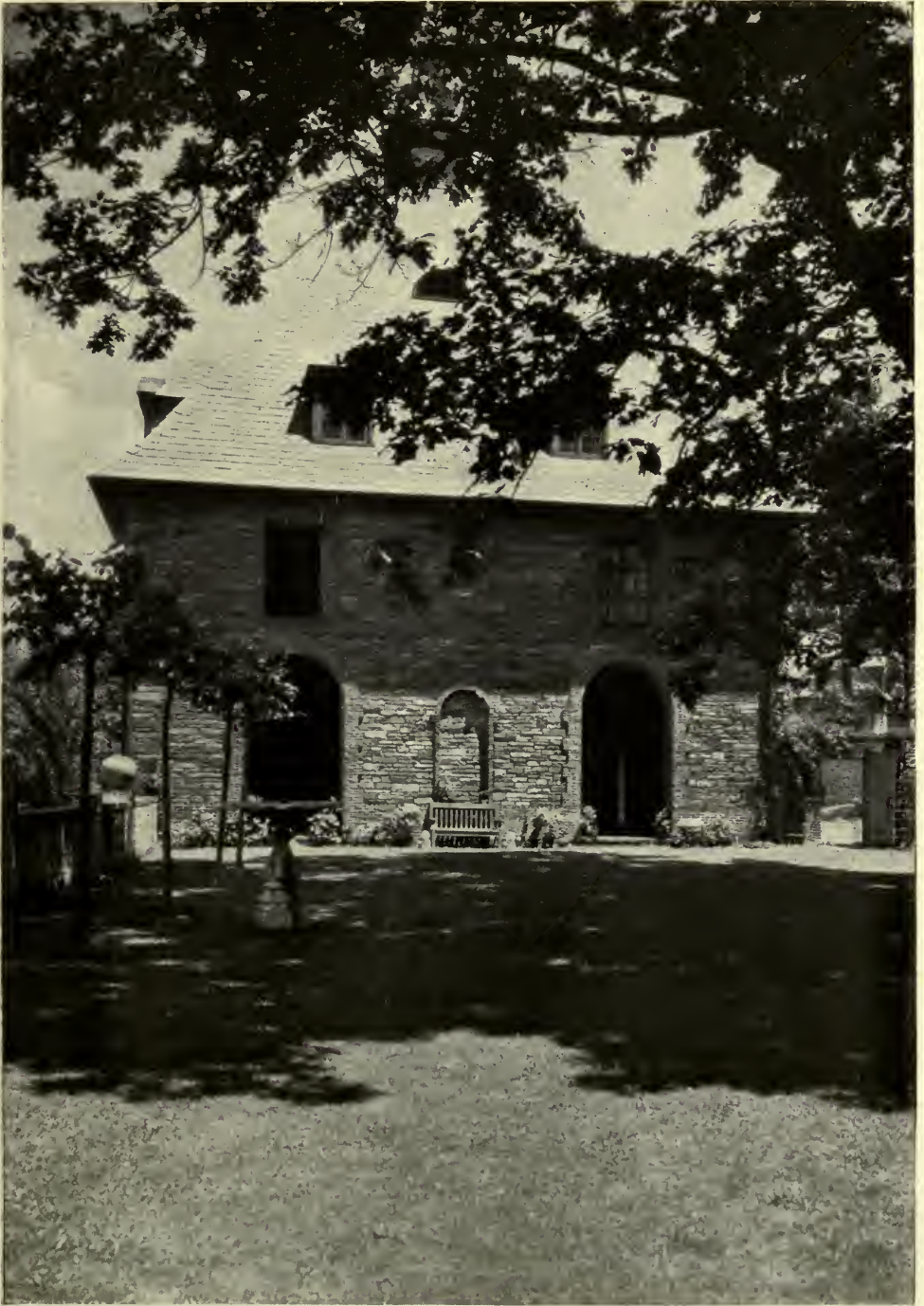
THE LOWER GARDEN AND HILLS FROM THE STAIR HALL (POINT OF VIEW 13 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE HOUSE FROM BELOW THE TERRACE (POINT OF VIEW 14 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE HOUSE FROM THE LOWER TERRACE
(POINT OF VIEW 15 ON PLAN)—RESIDENCE OF
GEORGE HOWE, ESQ., CHESTNUT HILL, PHILA-
DELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE HOUSE AND THE UPPER TERRACE (POINT OF VIEW 16 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE HOUSE FROM THE GREEN WALK (POINT OF VIEW 17 ON PLAN)—RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL, PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE SERVICE WING (POINT OF VIEW 18 ON PLAN)—
RESIDENCE OF GEORGE HOWE, ESQ., CHESTNUT HILL,
PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE VIEW FROM THE UPPER TERRACE.
(Point of View 19 on Plan.)

stately rooms which have an entirely different function from those in a moderate sized house; besides, they were intended to receive a very small amount of furniture, as we learn from the contemporary engravings. For a different program must be found a different solution, and we find here a new proof of the unerring artistic sense of Messrs. Mellor, Meigs and Howe. They have resisted the temptation to design an interior like an exterior elevation, which has to stand on its own merits or with the scant assistance of planting at its base.

There is much to say on the skill shown in the placing of furniture and hangings in the rooms. This furniture, collected by the owner with the same good taste characterizing his professional work, has been used in the composition of the rooms exactly as any integral part of the building. It is not often that the architect has this opportunity, in spite of the fact that he is better prepared than anybody to do it. The grouping of seats around

a cabinet, the placing of a bronze or marble of the right size and color over this cabinet, the selection of the tapestry that will set off the whole, the right height for the hanging of a painting in a panel, all this is designing with various elements and requires an eye trained to the sense of proportion, the combination of color, and the juxtaposition of volumes, that is to say, the esthetic part of architectural studies. It does not imply that the architect has necessarily to be the adviser in the selection of the pieces of furniture that he may be called upon to place in the rooms. He may advise on the best grouping of elements already belonging to his client in the same way that the landscape architect makes use of the natural conditions of a site and of shrubs which are not made to order but grown in nurseries.

As noted above, an important element of the work of Messrs. Mellor, Meigs and Howe is the color. Its value is entirely lost in photographs. On the exterior, the vari-colored stone work to which I have referred, enhanced by its lines of brick, is composed of natural seam-faced stones of dark buff, brown and reddish hues. The woodwork is of a dull blue. The combination has the merit of having a value approximating the deep green of the trees around, and thus preventing the house from "standing out" from its background too sharply.

Inside, the scheme selected is no less remarkable. The key for the living room was given by the fine tapestries hanging on the walls. The floor is made of Enfield tiles of a grayish yellow with borders of a dull blue. These same blue tiles turn around the windows and the fireplace; the ceiling and walls are painted a gray-yellow, which sets off the old pieces of furniture. The entrance hall has been composed around the vista seen between the columns when one enters the front door. Everything was then subordinated to this neutral note of color. A pavement of black and white marble and the gray-buff walls form an appropriate frame to enhance the distant landscape, in the way that a cardboard mount strengthens the delicate tone of a water color.

The dining room was evidently de-



THE VIEW FROM THE LIVING ROOM.
(Point of View 20 on Plan.)

signed for a painted frieze of the seventeenth century, faded like an old pastel, that occupies the upper part of the walls, which are divided in very simple panels and painted an ivory tone. Around the fireplace a border of Italian tiles, with yellow and blue ornaments on a white background, is the only other note of color. The floor is made of marble tiles. In the oval room, a most ingenious scheme was used for the floor. A rough cement, stained with oil, becomes interesting by the contrast of a border of green tiles surrounding four medallions of Enfield mosaics of a wonderful color and design. This very new and appropriate treatment has great possibilities and opens a large field for the use of this material.

One can judge by these four very different treatments of the pavement of the care given to every detail of the whole. These floors may seem to the reader to have received an elaboration and a quality of material out of keeping with the wall treatment, but again I find that the archi-

itects are right in spite of the usual practice. When we enter a room, or stay in it, our field of vision, unless we make a special point of studying the architectural treatment, grasps the furniture nearest to us, a small portion of the lower part of the walls, and a large expanse of floor. When the floor is an uninteresting area of hardwood, or a plain carpet, we feel the necessity of relieving it by placing here and there the rich color and pattern of Oriental rugs. This is somewhat of a makeshift, for the rugs seldom agree either in character or color with the rest of the decoration, which is thus thrown out of balance. One can easily see the advantage of using a pavement designed for the room. It is not an extravagance, as might be objected, if one considers the cost of fine rugs, and it adds a sort of substantiality to the general treatment that carpets or rugs are unable to supply.

The photographs illustrating these notes have been selected by the architects with two ends in view. One is to secure a logical presentation of their work, in the sequence that the visitor of the house is most likely to follow. By reference to the plan, it is always easy to understand what is shown in the picture and to gain a complete understanding of the arrangements. The other aim is to show only those pictures that give the true aspect of the house and grounds, that is, to eliminate views taken from distant stations, or pictures showing aspects that the visitor does not really perceive. The optic angle of a camera is quite different from our field of vision; the result is that many photographs show much more than we can really see at one glance. By limiting the field covered by a picture, the result approximates much more closely the real impression received by a visitor. It is hoped that the very complete set given here will allow a fair study of this hillside house.

It is a study well worth the time given to it. I will, for instance, point

out in the general layout, besides the complete adaptation of the plan to natural conditions that was mentioned above, the very interesting solution of the division of spaces. It is not simply a pleasant combination of garden-architecture forms; it has also the quality of the well-planned industrial plant where each process of fabrication is in the right relation to the preceding and succeeding processes. There are some spaces for sitting (the upper terrace and the lower garden); spaces for walking (the green walk, the pleached walk); spaces for working; and each of these in the proper place and with the special character it deserves. The terrace, for instance, is the logical extension outdoors of the living room. The green walk takes one through ever-changing aspects.

The greatest pleasure will be found in discovering in these features, which at first seem to have been adopted without thought, a clever adaptation of the great principles of design; in realizing that this architecture, which owes so little to precedents, is true to the best traditions of art; in finding the soul of our art instead of the cast-off clothing of former time.

It would be an interesting study to analyze the methods by which the archi-

tecs secure in modern work the charm of these old European country houses, so unpretentious that they seem without architectural merit to the casual observer, even though he be impressed by a peculiar quality not found in more elaborate buildings. Superficial students dismiss the whole question by ascribing this subtle quality they cannot otherwise explain to the fact that the buildings are old. Age has indeed a mellowing influence on buildings which cannot be overestimated. It gives the roofs those undulating surfaces which blend their lines with those of the distant hills. It stains the walls and clothes them with ivy. It brings additions and alterations to the original scheme that are a new and unexpected note. It is not, however, the sole cause that makes the tourist deem worthy of a snapshot a farm courtyard and its rambling buildings, a manor in Normandy or a peasant's house in an Italian village. There are other reasons, and in their research Messrs. Mellor, Meigs and Howe have gone much further than most of the men I know. It is to be hoped that they will some time make the result of their studies available not only by its application to such work as the hillside house here illustrated, but in a didactic form, for the benefit of the profession.

The CORTILE OF THE PALAZZO PERETTI IN ROME



BY



HAROLD DONALDSON EBERLEIN

*Drawings by R. M. Kennedy, Fellow in Architecture
American Academy in Rome*

IT once so happened that the Holy Father—which one it matters not, and the writer does not remember—was giving audience to three foreign clerics. Of the first his Holiness enquired, "How long have you been in Rome?" To which the priest replied, "Six days." "Ah, you have seen Rome," said the Pope. Next, of the second ecclesiastic he asked, "And how long have you been in Rome?" "Six weeks," came the response. "Then you are seeing Rome," was the Pope's comment. Finally, of the third he asked the same question as of the two preceding. "Six years," replied the monsignor to whom the query was addressed. "You will never see Rome," rejoined the Holy Father.

Whether apocryphal or not, this anecdote emphasizes tersely the impossibility of ever fully knowing Rome. Any observant person who has lived there, even for a very short time, is aware of the utter futility of expecting to know, or see, or understand all that Rome contains. The Eternal City is an inexhaustible treasure house full of varied riches, for the examination of which the span of no single life could ever suffice. Even the prying, grubbing, industrious, tabulating Mr. Baedeker has barely scratched the surface of Rome's possibilities.

The most that one not living for a long period in Rome can hope to do, apart from gaining a reasonable acquaintance with the greater monuments, is to discover for himself some of the lesser treasures that have been shouldered aside by the multitude of more imposing

works, and well nigh forgotten or completely ignored because of their comparative obscurity, although in other places less richly endowed with masterpieces of all the arts their worth would be loudly acclaimed.

One of these many unsung bits of "unknown Rome" is the cortile of the Palazzo Peretti, an old house, numbered 7 in the Via Parione, and not far from the church of Santa Maria della Pace. Letarouilly knew the house to some extent, for he has given the doorway, the vestibule, and the decorations in the vaulting of the vestibule—decorations that have been attributed by some to Baldassare Peruzzi, by others to Giovanni da Udine. But he has not given nor mentioned the cortile, which is at the first floor level and not on the ground floor as is the usual custom, very possibly because he did not know of its existence, for it is so well concealed from view that no one would be likely to suspect its presence unless well acquainted with the penetralia of the palazzo. The only access is from the rear of the first floor apartments, and one could go casually in and out of those apartments a hundred times without being aware of the cortile.

Letarouilly speaks highly of the house, so far as he knows it, and vouchsafes this much information—that it is often called the house of Sixtus V, and adds that the legend beneath an old view of the house states that it was for some time occupied by Sixtus V while he was still Cardinal Peretti. Now what we know further is this, that the *archivio notarile* of the Apostolic Chamber con-

tains a document concerning the sale of the house, the deed of sale being dated February 11, 1574, and shows that the buyer, one Andrea Rubini, purchased it for 2,050 scudi, "pro persona nominanda." Another document, of April 2, 1574, declares the "persona nominanda" to have been Cardinal Felice Peretti, and there are many evidences to prove that he lived here between 1574 and 1581 or 1582, when he retired to his little villa and *vigna*, near Santa Maria Maggiore, where he lived in comparative seclusion till his elevation to the Papal Throne in 1585.

It was presumably from this very house that the Cardinal's nephew, the unfortunate Francesco Peretti, was treacherously enticed one evening and assassinated at the instance of Paolo Giordano Orsini, Duke of Bracciano, because that puissant nobleman was enamored of Francesco Peretti's wife, the beautiful Vittoria Accoramboni—a passion apparently reciprocated by that ambitious lady—and wished to have her for himself. This tragedy nearly broke the Cardinal's heart, and for solace drove him more closely than ever to his three hobbies: books, the arts and building, to which he had devoted himself during the period of his political eclipse, since the elevation of Cardinal Boncompagni to the pontificate as Gregory XIII.

Save the facts just noted with reference to the history of the Palazzo Peretti, all else is conjectural owing to the present lack of documentary evidence; but it was presumably during these years of comparative quiet, leisure, and such architectural activity as his relatively slender means would permit, that, with his passion for building, he caused the cortile to be constructed. The structural evidence points to about 1580 as an approximate date.

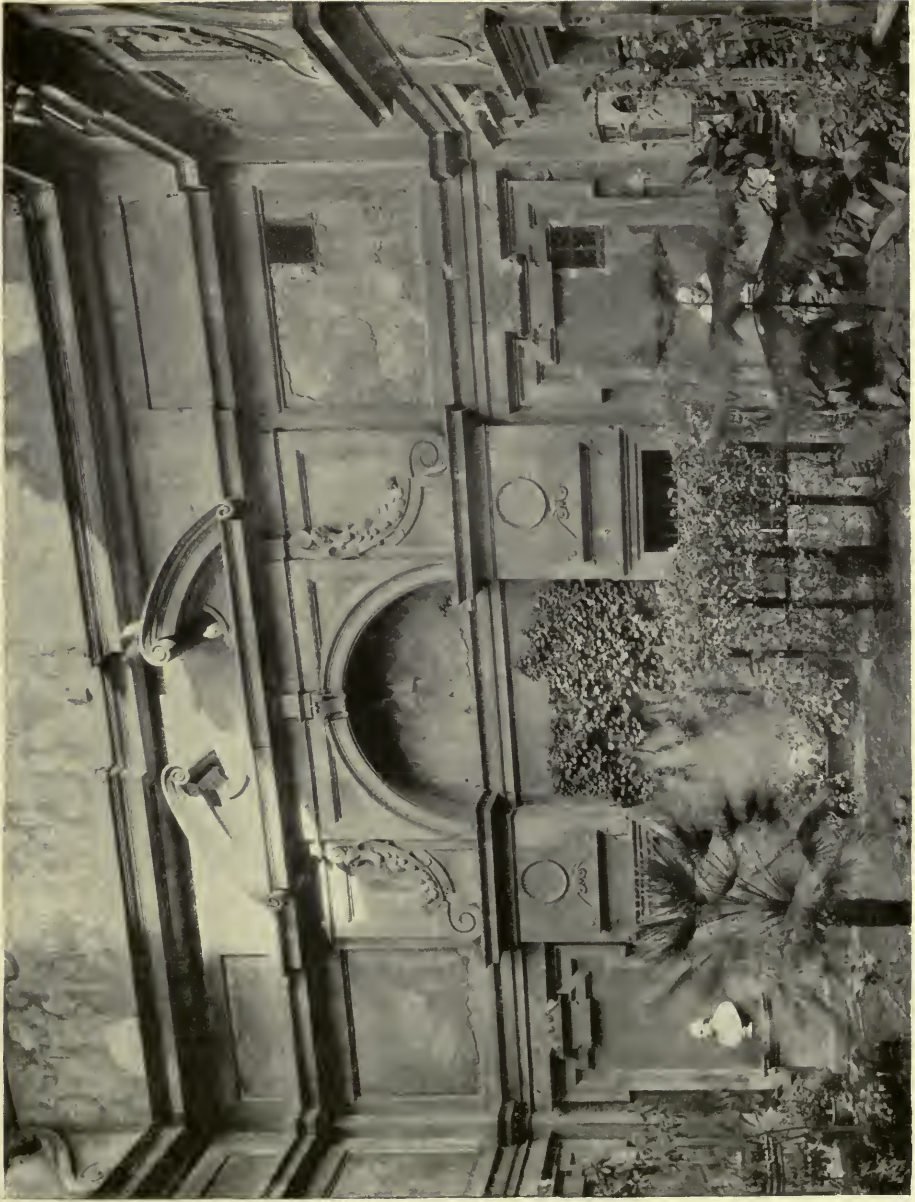
It has been suggested, on the strength of sundry items of design, that either Giovanni da Bologna or Bartolommeo Ammanato may have been responsible for the plan. But Giovanni da Bologna, so far as we know, was working in Florence about the time the cortile was apparently constructed and had been for some years previously. Bartolommeo

Ammanato, too, he who rebuilt the wondrously beautiful Ponte alla Santa Trinità across the Arno, seems to have been steadily employed in Florence during all this period, although the general flattening out of the projections in the cortile, compared with the usual bold and swelling relief that was becoming more and more characteristic of baroque design, would favor the hypothesis of an architect accustomed to the Florentine repression of any tumultuous abandon of lines.

It seems much more likely that the work, which is obviously not the product of one who had already become a great master, whatever budding promise of genius he might have disclosed, was the creation of Domenico Fontana, a young architect who had recently come to Rome and whom Cardinal Peretti had employed on the little villa to which he afterwards removed, the same Domenico Fontana who later constructed the fountain of Acqua Felice and carried out so many of the projects that marked the reign of Peretti when he had become Pope Sixtus V.

Fascinating and full of suggestion as it is, the composition is scarcely mature enough in conception to have been wrought by an architect of Giovanni da Bologna's or Ammanato's experience. It seems rather to point to a clever young architect trying his wings, not yet quite sure of himself and not yet displaying the sense of elimination and of self-control that later years would bring, but showering us with the exuberant fruits of an ardent and spontaneous invention from which we may pick many a delightful detail and gather not a little inspiration.

As a study in the combination of architecture and painting it is at least interesting, if not indeed distinctly illuminating and suggestive. It might have been equally engaging as a study in the combination of architecture, painting and sculpture, if the niches, on each of the three sides, now contained the statues for which they were in all probability originally designed. As will be seen by reference to the elevation drawing of the end or south wall, the mouldings, cor-



SOUTH WALL - CORTILE OF
THE PALAZZO PERETTI, ROME.

mices, pediments and other carved work are of white marble, now stained a rich brown by action of time and weather; that the flat surfaces of the panels and frieze are of plaster; while the upper cornice between the interrupted pediments and the frieze, and also the top-most cornice beneath the eaves, are of stucco. Much of the color in the frescoes, though not all, is sadly dulled or even obliterated; windows from the house beyond have been cut through several panels, and against others pigeon boxes have been nailed; the whole aspect is one of deplorable squalor. Nevertheless, though the cortile may have lost its brilliance and glory, it retains a substantial residuum of its pristine dignity.

Doubtless some, upon contemplating this cortile, will say, "Interesting, but decadent." To which one might make the rejoinder, "What is decadence?" "A falling away; incipient or partially advanced decay; deterioration," and so on, may do all very well for a dictionary definition, but, in a case like this, it begs the question of relative values and a standard of comparison. What is to be the standard of comparison, and who is to determine it? After all, is it not largely a matter of personal taste and judgment, and, under such circumstances, who is to be the final arbiter? One person, upon being confronted with a well matured piece of *brie* cheese, sniffs at it, will have none of it, and declares it "decadent," only he will probably use a shorter and less polite word. Another will eat the cheese with relish and opine that it is just becoming properly ripe. In this case "decadence" is clearly a matter of personal taste, of personal point of view, and depends upon what the state of the individual's gustatory education and propensities may be.

In the same way, with reference to architecture or any other branch of art, for that matter, the existence of decadence, or its degree if present, will be judged according to the individual's previous education and mental background and the attitude thereby engendered. If he be constitutionally a purist, endowed with a puritan type of mind, he will seek satisfaction for his conscience and for his

inelastic outlook by an unyielding insistence upon what he conceives to be the standards hallmarked by convention.

Taste, decadent or correct as we may individually deem it, is in great measure a matter of purely personal preference, and either decadence or impeccable purity can be rightly gauged only by considering (1) the psychological forces prompting the several modes of expression, and (2) the measure in which the modes of expression satisfy the requirements imposed by those varied forces.

Examining the cortile of the Palazzo Peretti from a rigid purist's point of view, there are sundry features of the design, quite apart from the general conception, that one would probably pick out as flaws and signs of decadence. To instance a few of them: There is the increasing weight of scale from the base upwards without any compensating balance at the bottom. There is the multiplicity of cornices. There are the frequent breaks in the cornices, and especially the short breaks above the pediments. There is the whimsical form of the niches, in the lower stage on each side, where a structural principle is reversed by the angular jogs, thus giving to a void instead of to a solid a stepped pyramidal form. There is the equally whimsical dog-eared framing of the lower panels, where the head of the framing is deliberately interrupted and dropped down for the purpose of squeezing in irrelevant ornament. There are the scrolled and interrupted pediments, a form in itself abhorrent to many, and here existing solely for decoration. There are the attenuated proportions at the spring of the arches, a fault visually accentuated by the disposition of the mouldings. Besides all of which, there is the fact that every bit of the architecture is palpably employed for decorative effect alone, and that the whole composition is overwrought to satiety by a complex display of "architectural jewelry."

But the application of purely abstract architectural logic may betray us into a false position. Before meting out the censure of academic logic to the cortile of the Palazzo Peretti, let us consider



SOUTHEAST ANGLE—CORTILE OF
THE PALAZZO PERETTI, ROME.



EAST WALL—CORTILE OF THE
PALAZZO PERETTI, ROME.



WEST WALL—CORTILE OF THE
PALAZZO PERETTI, ROME.



SECTION OF EAST WALL—CORTILE
OF THE PALAZZO PERETTI, ROME.



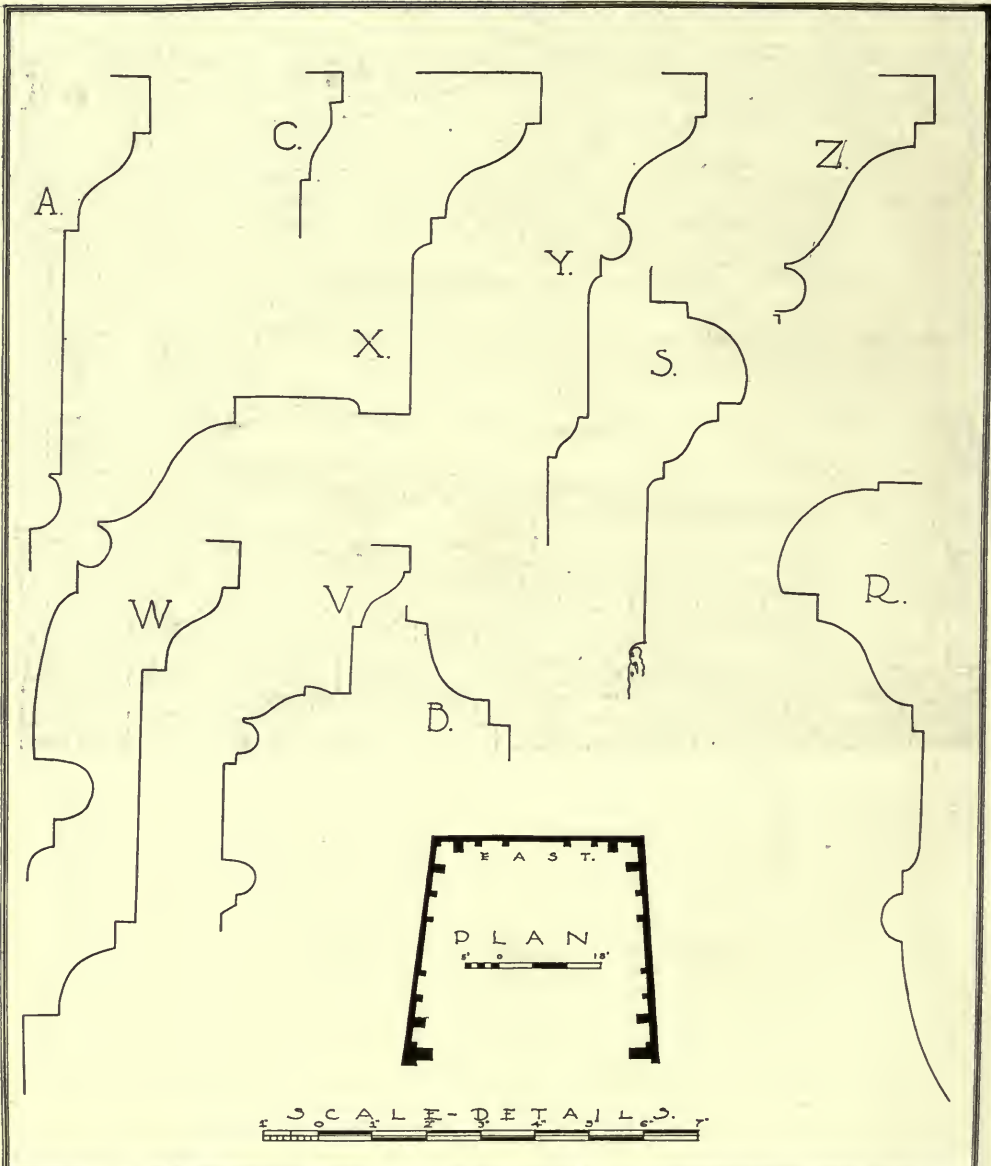
DETAIL OF WEST WALL—CORTILE
OF THE PALAZZO PERETTI, ROME.



DETAIL OF SOUTH WALL—CORTILE
OF THE PALAZZO PERETTI, ROME.



SEAT IN EAST WALL—CORTILE OF
THE PALAZZO PERETTI, ROME.



DERETTI PALACE
 ROOM E
 PLAN AND MOULDINGS.



PERETTI PALACE ROME

EAST SIDE OF COURTYARD

K FRESKOED FRIEZE IN BLUE AND GOLD • F FRESKOED PANNELS IN GOLDEN BROWN • E FRESKOED LANDSCAPES • D GOLD CARTOUCHE ON RED GROUND • T STUCCO • M MARBLE

what it really is. There is no inherent need of any architecture at all; nor was any need ever pretended. The whole composition is an architectural *fantasie*—architecture at play—contrived solely to enliven what would otherwise have been a dull and depressing open space between three blank walls. Now, it is of the essence of fun and play to be absurd, illogical, to set at naught the force of gravitation, to defy the sober conventions of mechanical logic, to play tricks, to stand on one's head or walk on one's hands. The architect of the cortile clearly perceived the nature of the situation, and he grasped the potential gaiety in it. Why should he not give voids the form properly belonging to solids? Why should he not drop out the heads of the panel frames and pile atop the dropping central block a couple of ridiculous scroll-lets butting their heads together?

He was called upon to create architecture for amusement, for effect, for delight, without any feeling back of it of structural responsibility. And this he did without fear, without stiffness, and also without any vulgarity or coarse horse-play. It was plainly a case in which, as was the wont with Renaissance tradition, imagination came first; and it was right that it should. But while yield-

ing himself to the impulse of imagination, he did not forget architectural good manners, for he was punctiliously careful of his symmetrical arrangement. Nor did he forget the necessities of visual satisfaction, for he deliberately multiplied and emphasized his horizontals to keep down the apparent height of what would otherwise have seemed a well. In following Renaissance instinct and aiming at effect, he considered carefully both the purpose of his work and the point from which it would be viewed and then let himself loose.

An immediately practicable and concrete suggestion afforded by the cortile is this. The prospect from any high building in any of our cities is blemished by numerous blank, ugly open spaces between enclosing walls, spaces into which human eyes must look many times a day. The architectural enlivenment of such wastes in a manner comparable to the treatment in the cortile of the Palazzo Peretti would, to put it mildly, be a work of civilization. So far as the specific architecture of the cortile is concerned, it supplies us with not a few details of exquisite delicacy, and its general blitheness somehow tempts one to say, "Better be decadent and interesting than impeccably correct and logical, and stupid."

Garden Apartments in Cities



By John Taylor Boyd, Jr.

Part II (Conclusion)

THE preceding article outlined the development of the garden apartment in New York City. Since this subject of city housing is a complicated one indeed, only certain essentials of it could be touched on. These were the factors of design, finance, management, and the legal aspects of sanitation and public welfare in their relationship one to another, together with some possibilities of their influence on the future. The actual character of the garden apartment itself, particularly its design and its various types, was left to be considered in this paper.

As to the types of garden apartments, it is well to remember that city housing deals with a multitude of conditions. In order to appreciate these better, and without attempting any scientific classification, one may describe three classes, basing distinctions on the scale of rentals. First, and forming the largest class, are the apartments for the wage earners, the class which is lowest in the scale of rentals; second, and not so extensive, is the housing for the economic class, just above the wage earners, chiefly the salaried workers; and, third, are the more spacious and luxurious apartments of wealthier citizens.

Of these three classes, the housing for the wage earners is by far the most important, for two reasons. As noted above, it forms the bulk of a city's housing, and it is the most difficult to provide at rentals that can be paid out of wage scales. In fact, this relation of rental cost to wage scales is really the crux of the housing difficulty of the day. In a sense, the "housing problem" is not properly a housing problem at all, but concerns rather the economic life of the nation. It involves the establishing of wage scales that will allow wage earners to maintain

those reasonable standards of living which are necessary to good citizenship. Proper shelter is only a part of this reasonable standard of living.

Wage scales vary, of course, among wage earners, and at the top are the higher paid mechanics in factories, the skilled hand workers, and the clerical workers. The lower-paid workers, chiefly the unskilled, are really in a different economic situation and might even be said to form a fourth class in housing. They are obviously the most difficult class of all to house, and, in most American cities, masses of them still dwell in old, deteriorated buildings, which are rented to them at a figure that comes within their slender means. Until the wages of this class of workers can be raised to a point that will allow most of them to afford better housing, slums will continue to flourish. This condition may be stated in another way, by saying that there are many industries which are able to earn profits only by paying such low wages that their employees are forced to live in outworn buildings, or in buildings built for other purposes than housing, and which, in the process of growth of cities, have been abandoned to become slums. In reality a part of the capital of such industries is "invisible capital," belonging to undesirable landlords in the form of slums. This relationship of slums to certain industries in a city should always be kept in mind in planning any comprehensive schemes for city housing.

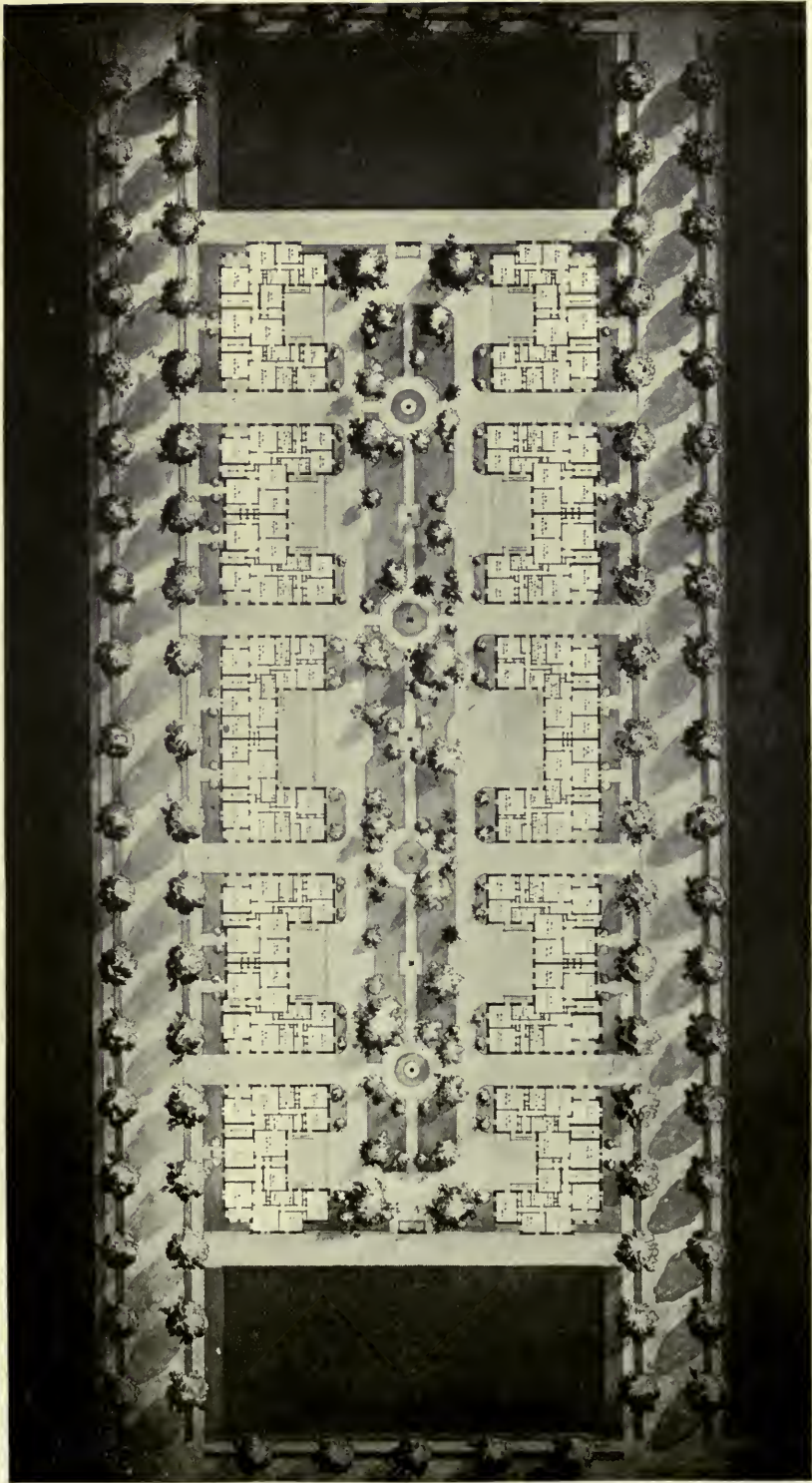
Another difficult factor in providing proper housing for wage earners is that building ordinances and standards of living decree that this low-rent housing shall be, in many essentials, of the same high class construction as the apartments for wealthier classes. In most cities first-class fire-resisting construction is re-

quired for all buildings in more congested areas, and in other outlying districts the requirements, while less severe, are no easier for one type of apartment than for another. And, at any rate, the best policy of finance and management, such as City and Suburban Homes Company and the Queensboro Corporation practise, demands only the soundest and most substantial building construction, otherwise a heavy loss occurs through depreciation. Also in the matter of mechanical features, such as plumbing, heating, wiring, etc., the same considerations dictate the highest standards. The Queensboro Corporation, which provides housing for the middle class, furnishes bathrooms of the same grade as those in luxurious apartments. In regard to interior finish, all three classes of New York apartments are much alike, since even in the highest priced apartments it is the custom to furnish the tenant with the plainest interiors and to allow him to install at his own expense whatever decorations he wishes.

Wherein, then, does the difference in relative cost of construction of the three classes of apartments lie? Principally in the sizes of rooms, decoration of entrances, vestibules, lobbies, corridors, etc., and in cost of materials of architectural design that may be used on the exteriors. The cheaper apartment houses may even be more expensive in one respect: suites in them occupy the least possible space, and kitchens and bathrooms occur more frequently in the plans. All these differences and resemblances are important, because they show that the business of providing proper housing at reasonable rentals in a large city is an extraordinarily difficult one. In some respects, at least, the standard is the same for the apartments of the mechanic as of the millionaire, and, as mentioned above, it should always be remembered that at the root of the whole complex situation are the wage scales, the standards of living, and the cost of living—the economics of the national life.

The foregoing paragraphs furnish some idea of the chief types of garden apartments. One more general fact

about them may be considered: this is how far is the garden apartment idea original to New York City? Replying to such a question, one may say that the several men who have developed this great conception have gone elsewhere to borrow elements and conceptions for their schemes; that they have independently invented other features that at the time they did not know had already been invented elsewhere, and that—here is the true conception of originality—they combined these various elements into a whole, consistent, almost new conception such as cannot be found perfected elsewhere to quite the same degree—to the same degree in American city housing at least. As to Europe, conditions are so different there, and Americans are so busy that they do not attempt to keep track of everything that happens abroad, so that the New York men prominent in this work are chary of expressing any opinion. Stated more specifically, the idea of apartments with much open land around them is not new. The heads of the Queensboro Corporation say that they were impressed with this fact, when, on a visit to Germany in 1914, they saw the new housing in apartments, with ample recreation space around them, built in the newer suburbs like Charlottenburg. The same is true of details of design. The idea of the court, of course, is as old as architecture. The "open stair" in apartments is a London device, and was found reproduced in a few cases in Brooklyn years ago. Mr. Thomas has developed the idea of using loggias, though this practice is many years old in Chicago. Planning apartments two rooms deep had long been a characteristic of apartments for the rich, though Mr. Thomas was one of the first to employ it in wage-earner's housing. Even that arrangement of plan, of having separate entrances for apartments and eliminating both public and private corridors—which Mr. Thomas has so well worked out in apartments—is old in college dormitories, going back even to the cloisters of Oxford, though naturally on account of the greater number of rooms and the kitchens, it is a



GROUP PLAN OF OPERATION NO. 8 OF THE QUEENSBORO CORPORATION, JACKSON HEIGHTS, BOROUGH OF QUEENS, NEW YORK CITY. ANDREW J. THOMAS, ARCHITECT.

much more difficult matter to introduce into apartments. Indeed, when I visited these apartments which Mr. Thomas designed for the City and Suburban Homes Company (illustrated in the previous article) and for the Queensboro Corporation, I could not help being struck with their resemblance to the typical group of American university dormitories arranged around a yard or campus. What are they but garden apartments! May not one ask the question now, is not this dormitory conception of our universities in some measure the goal which the garden apartment is approaching? If one ponders this comparison, one may conclude that if further progress in garden apartments is possible it is in just this respect. The only drawback that I could see in the apartments mentioned lay in somewhat imperfect shaping of the interior court of the groups, and in the fact that the architectural aspect of the rear of the apartments seen from the court, fine as it was, was not quite so good as the exterior. In the best college dormitories the court is the best part. Hence, where garden apartments are built under new conditions, where land can be obtained or controlled so that the expense of it is not so great as it is around New York, more land may be spared to obtain some such beautiful effect as that of the grouping of the old dormitories of the Harvard yard, which is so much admired. Whether this ideal could be reached in lowest rental apartment housing, particularly in a city like New York, is, of course, doubtful. But it seems surely possible in middle class housing, and some apartments of the better class in outskirts of cities have an arrangement similar to this one suggested. Such is the group of apartment houses at Lawrence Park, Bronxville, N. Y., designed by Bates & How. The group was begun several years ago and is not yet complete.

It is also a question whether the long, narrow shape of a city block, established by custom in New York, needs to be revised in order to allow the best design for garden apartments. To be sure, a

narrow court in itself is not poor architecture—a fact proved by the Vicars' Close, at Wells, England. But nevertheless the typical New York block shape was established in 1807 to provide for individual houses on 25 by 100-foot lots as units. Consequently it is pertinent to ask whether a block shape that is designed to meet such obsolete conditions is the best possible unit of design for garden apartments. In deciding whether economy would permit the narrow block to be widened, it is a nice question as to how far the "wasting" of land, by throwing it into recreation space instead of into building, would be offset by the saving effected by eliminating some of the streets in the city plan.

But, whatever be the possibilities of the garden apartment in the future, the examples of it that now actually exist, and which are yielding remarkable results in practice, deserve all praise. Some of the more important features of the individual properties may be briefly noted.

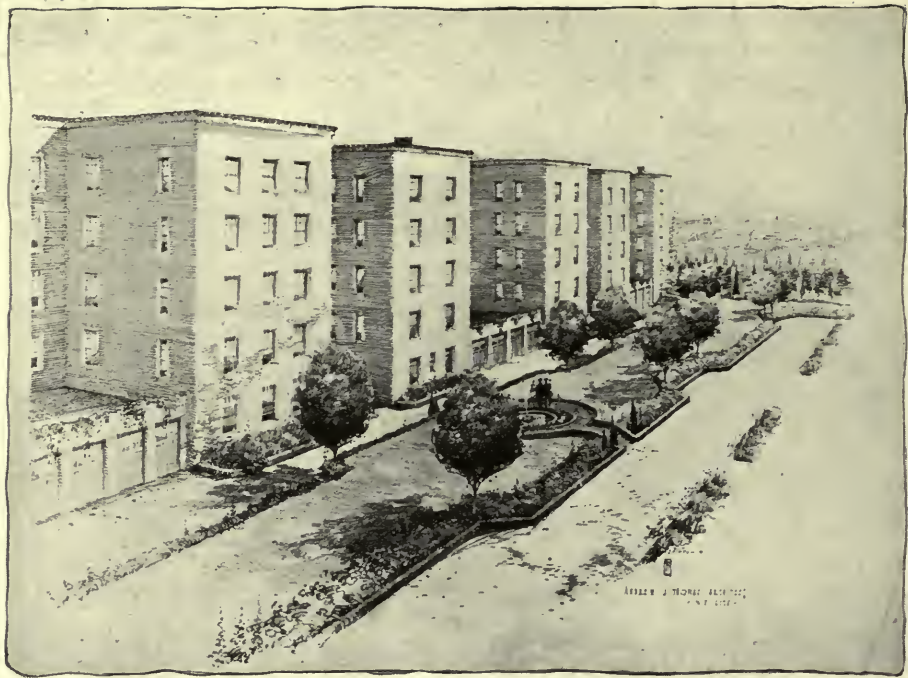
Proceeding to the lowest class of rentals, the Homewood Apartments of the City and Suburban Homes Company, situated in Brooklyn, on 17th avenue, between 73d and 74th streets, were illustrated in the previous issue. This group is in an outlying district, placed amid groups of block housing, also individual dwellings, and much vacant land. The law does not require its construction to be fire-resisting in all respects, and inside, all, but the stairs, which are concrete, is of timber construction. The four apartments do not cover a full New York City block, but are confined to one end of it. Nevertheless, they are true garden apartments and the lot is not considered as a unit in their design. The group is so arranged in plan that it is really surprising how nearly all rooms, except those on the north, are reached by direct sunlight during several hours of the day. The garden space is ample, with really beautiful effects, which are not marred by the concrete service courts in the rear of each building, since these latter are sunk below the court level and are thus not to be seen. Like all Mr. Thomas's designs, the fire-escapes are tucked away



STREET FRONT OF 85-FOOT UNIT, OPERATION NO. 8 OF
THE QUEENSBORO CORPORATION, BOROUGH OF QUEENS,
NEW YORK CITY. ANDREW J. THOMAS, ARCHITECT.



ENTRANCE DETAIL—STREET FRONT OF 85-FOOT UNIT, OPERATION NO. 8 OF THE QUEENSBORO CORPORATION, BOROUGH OF QUEENS, NEW YORK CITY. ANDREW J. THOMAS, ARCHITECT.



PERSPECTIVE OF GARDENS IN COURT, SHOWING DRIVEWAYS AND GARAGES—OPERATION NO. 8 OF THE QUEENSBORO CORPORATION, BOROUGH OF QUEENS, NEW YORK CITY.

Andrew J. Thomas, Architect.

so that the perspective of the building cuts most of them off from sight from almost any point in the garden. The exteriors, while simple indeed, have an unusual quality—quality in scale, proportions of windows and entrances, and design of doors and details of ironwork, balconies, such as is usually found only in the finest kinds of architecture. In plan, the arrangement inside shows the rooms radiating from a couple of stair wells without corridors, there being three to four rooms in each apartment, including kitchen and loggia, which latter is a sleeping porch. The finish of the rooms is of the simplest, and, as a detail of Mr. Thomas's fine taste, I noted well-profiled 3-inch trims around door openings, like an early American farmhouse. The stair wells and entrances are of face brick. Though the rooms are small, they are larger than most rooms in this class of housing. These buildings are almost completed at date of writing, and are be-

ing rented. They cover 52 per cent. of the lot area, and, to quote the annual report of the company, yield as great, if not a greater, return on the investment than the older plans of concentration could do. The group is less than a quarter of a mile from the elevated railroad station.

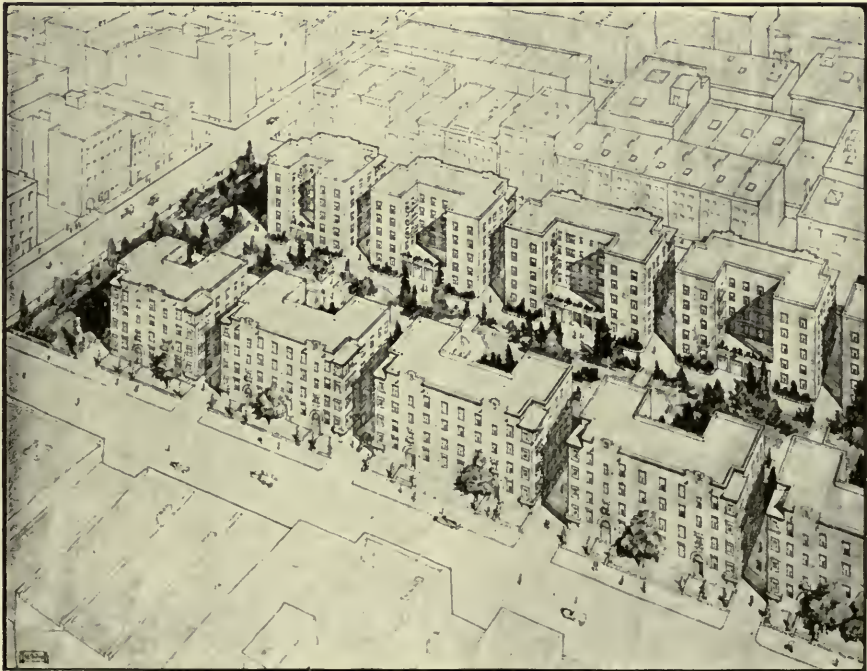
Of course, this Homewood development costs much more to construct than apartments built before the war; consequently, it cannot be rented so cheaply as older apartments can. Still, it is proving a success financially, and has been put through in trying times, when competing speculators are impotent, how impotent will be realized when it is stated that plans for only about fifteen apartment houses on Manhattan Island have been filed with the New York Tenement Commission this year! More than that, at the moment of writing representatives of the New York speculative real estate interests are giving interviews in the daily

press, declaring regretfully that this Homewood achievement of the City and Suburban Homes Company is something that they cannot equal. "Because of its splendid business organization," they say.

Another type of housing for lowest class of rentals is the housing of the Open-Stair Company illustrated in the previous article. Two of the four units, containing space for 216 families, were completed in 1917. This company proposes to erect two similar units, leaving a large playground space between, thus having 50 per cent. of the lot area occupied with buildings. This again, like the Homewood Apartments, does not occupy a whole New York City block. It may be noted that this group of apartments is six stories in height. This is because these apartments are located in a congested district where the inhabitants are willing to walk up five flights of stairs; on the other hand, the Homewood Apartments, located in an outlying district, are four stories high, because that is the

custom of the district, which feels that three flights of stairs are enough to ascend.

The other developments come entirely in the second class of apartments, not so large, but very important nevertheless, of salaried workers, executives, foremen, trades people and professional men whose family incomes range from \$3,000 up to \$10,000. In these great developments of the Queensboro Corporation, the use of the block as the unit has reached its full development, as the result of progress and experience gained in several huge groups, four of them constructed with a New York block, or a block nearly as large, taken as a unit. These four units are interesting to us, since the other early ones do not greatly differ from the usual designs of speculative builders. All these Queensboro Apartments are located at Jackson Heights, an outlying district, but little built upon, and that little consisting mostly of two-story row housing, where the company owns a

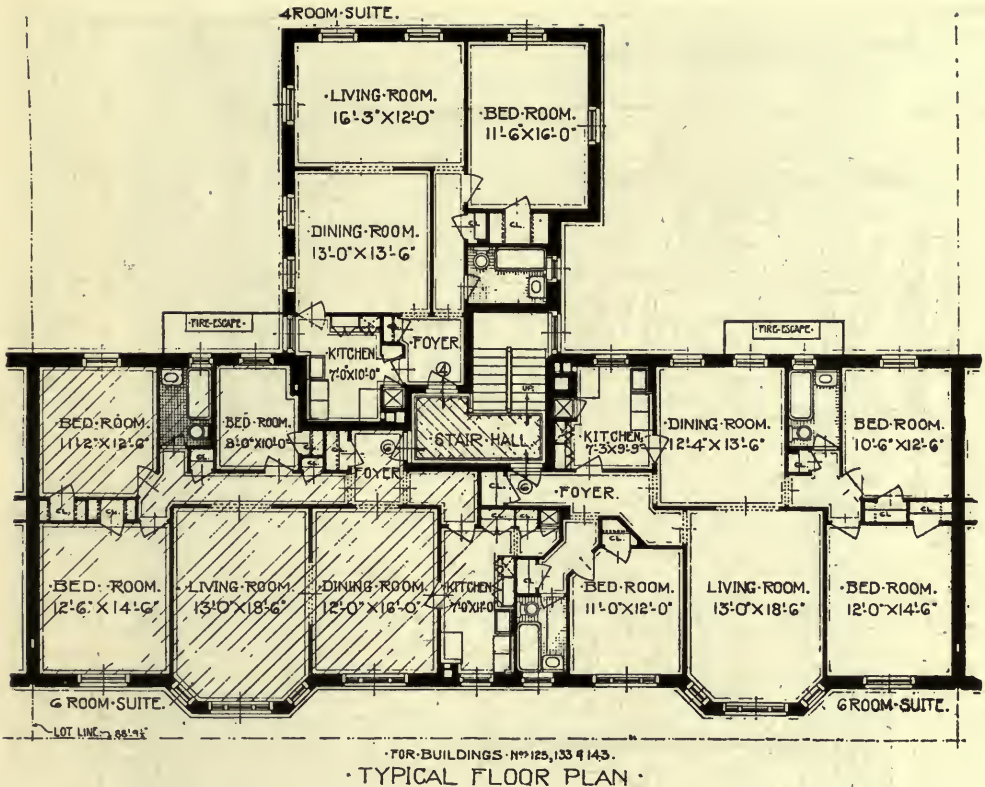


BIRD'S-EYE VIEW OF GARDEN APARTMENTS, OPERATION NO. 8 OF THE QUEENS-BORO CORPORATION, BOROUGH OF QUEENS, NEW YORK CITY.

Andrew J. Thomas, Architect.



TYPICAL UNIT IN OPERATION NO. 7 OF THE
QUEENSBORO CORPORATION, BOROUGH OF QUEENS,
NEW YORK CITY. GEORGE H. WELLS, ARCHITECT.



TYPICAL UNIT IN OPERATION NO. 9 OF THE QUEENSBORO CORPORATION, BOROUGH OF QUEENS, NEW YORK CITY.

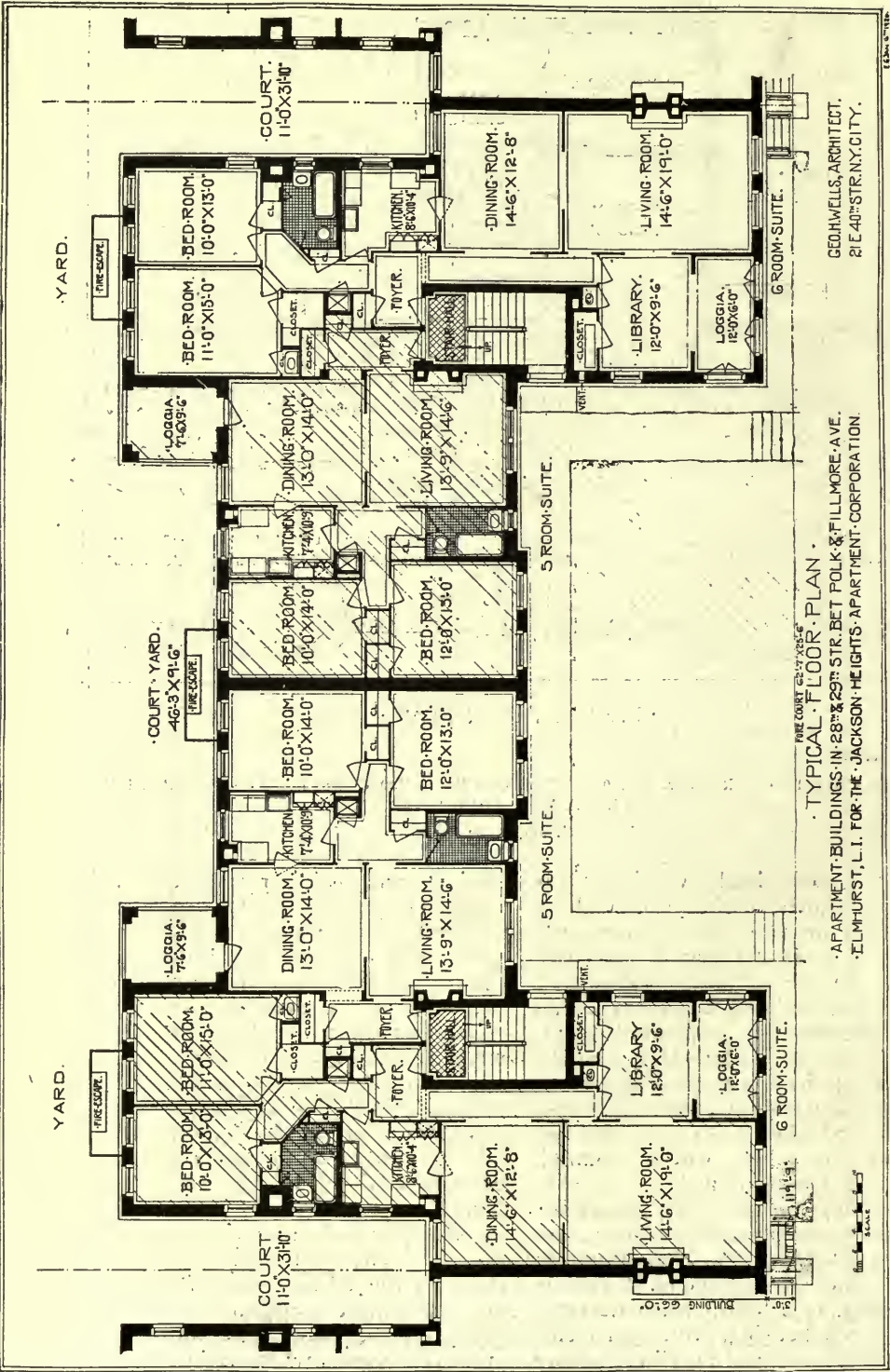
George H. Wells, Architect.

great tract of land which it is developing slowly each year with a great group or two, into a mammoth scheme. It is no less than a small city in itself. In the process a community center with a building is already established, churches are organized, community recreations, such as play grounds, golf links, gardens, are in operation on the corporation's land, stores are provided for, and other needs of a little city are planned for as they will be required. This, truly, is city planning!

The buildings on 23d street, Operation No. 7 in the corporation's history, are illustrated in these pages. This Operation No. 7, of which Mr. George H. Wells was the architect, is a well-planned development of block housing, with apartments along a wide front, and an ell containing

kitchens and maid's rooms—one maid's room for each apartment—projecting at the rear. The rooms are of fair size, with plenty of sunlight and good circulation of air, being practically two rooms deep. They are most comfortably and efficiently planned and equipped apartments. This group of buildings covers about 38 per cent. of the lot, and was completed in 1917 and 1918.

They are said by the corporation to be "the first application of the garden apartment type of plan in the City of New York." Nevertheless one must feel that in plan they lack most of the essentials of a garden apartment. No row was built on the other street of the block, and hence there is yet no interior garden court. Furthermore, nearly all the rooms front on the narrow street instead of on



YARD.

YARD.

COURT. YARD.
46-3 X 91-6"

COURT.
11-0 X 31-0

COURT
11-0 X 31-0

BED-ROOM
11-0 X 13-0

BED-ROOM
10-0 X 13-0

LOGGIA
7-6 X 9-6

DINING-ROOM
13-0 X 14-0

BED-ROOM
10-0 X 14-0

BED-ROOM
12-0 X 13-0

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DINING-ROOM
14-6 X 12-8

LIVING-ROOM
14-6 X 19-0

LIBRARY
12-0 X 9-6

LOGGIA
12-0 X 6-0

LIVING-ROOM
13-9 X 14-6

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14-6 X 12-8

LIVING-ROOM
14-6 X 19-0

LIBRARY
12-0 X 9-6

LOGGIA
12-0 X 6-0

LIVING-ROOM
13-9 X 14-6

BED-ROOM
12-0 X 13-0

BED-ROOM
10-0 X 14-0

DINING-ROOM
13-0 X 14-0

LOGGIA
7-6 X 9-6

BED-ROOM
10-0 X 13-0

BED-ROOM
11-0 X 13-0

BED-ROOM
10-0 X 13-0

DINING-ROOM
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BED-ROOM
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BED-ROOM
11-0 X 13-0

BED-ROOM
10-0 X 13-0

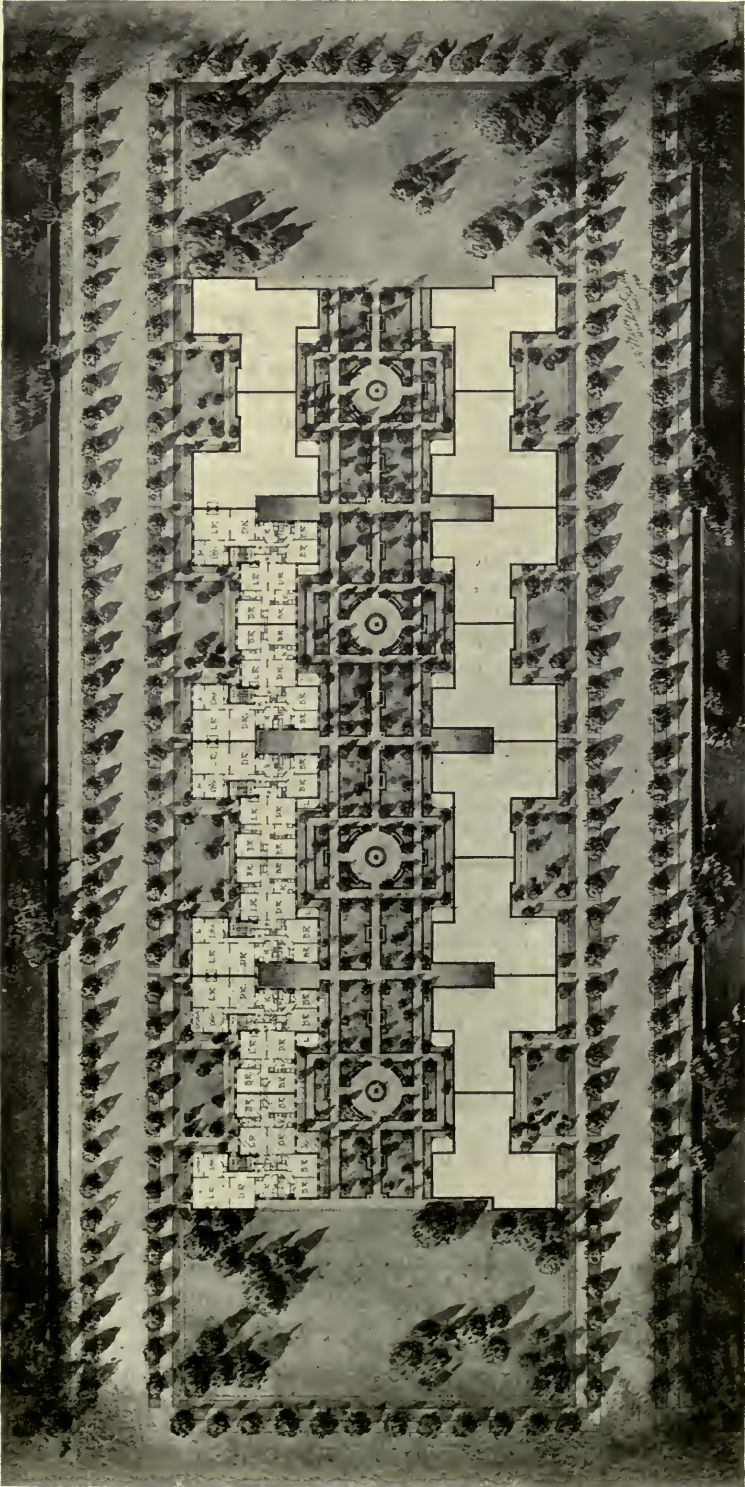
TYPICAL FLOOR PLAN

GEORGE WELLS, ARCHITECT.
21 E 40th ST. N.Y. CITY.

APARTMENT BUILDINGS IN 28th & 29th ST. BET FOLK & FILLMORE AVE.
ELMHURST, L.I. FOR THE JACKSON HEIGHTS APARTMENT CORPORATION.



TYPICAL UNIT IN OPERATION NO. 10 OF THE
QUEENSBORO CORPORATION, BOROUGH OF QUEENS,
NEW YORK CITY. GEORGE H. WELLS, ARCHITECT.



GROUP PLAN OF OPERATION NO. 10 OF THE QUEENS-
BORO CORPORATION, BOROUGH OF QUEENS, NEW
YORK CITY. GEORGE H. WELLS, ARCHITECT.

the rear of the more desirable garden—the old American real estate conception. Only kitchens and maid's rooms face the garden, and the rear elevations of the apartments are not designed at all, but instead are left unfinished in the bald, ugly manner common to row houses with "back yards." Thus both plans and elevations are adjusted to the street front solely, and reveal no conception of the garden court considered as an integral feature of the group.

The second great group, Operation No. 8, has just been completed. Mr. Thomas is the architect, and, in planning them, the row was abandoned for the group conception. They were planned in ten great units of three types, as described in the previous article. The block plan of the whole group and two of the units, the 120-foot and the 107-foot frontage units, as well as elevations and details, are illustrated in these pages.

In viewing this fine collection of buildings, with the splendid long garden in the interior, one cannot help feeling that here, considered from all points of view, is the highest achievement in the garden apartment that has been reached so far. It clearly places Mr. Thomas as the creator of the first true garden apartment group on a city block that has been designed as a whole. In it the garden is an integral part of the scheme; the rooms are planned to take full advantage of the fine garden outlook, and, besides, elevations on the garden are as attractive as those on the street fronts. In these fundamental respects it is totally different from all the earlier housing groups at Jackson Heights, which, whatever the conception behind them, as executed in plan and elevation, are only typical of the row housing.

Whether or not Mr. Thomas's group is as well planned in all respects, or better planned, in the eyes of the tenant of today, of the type which lives in Jackson Heights, I do not pretend to say. That is a matter of the particular real estate conditions local to the place. According to the management, some tenants prefer one type, some the other. But for those who care for

architectural appearances in cities, the advantage is all with the use of isolated buildings, resembling the university dormitory as mentioned above. In that case the Garden apartment as a group has form, scale, proportion, individuality. There is not that dreary, mechanical, institutionalized aspect of the whole block by which row housing has sucked out all the character and individuality from the streets of American cities. Each individual building of Operation No. 8, at Jackson Heights, has something of individuality, of "homeiness," that one does not expect to find in apartment houses, and surely cannot find in the row type. Their appearance at the rear, as soon in the court, is also far better than the row type, for the alleys between the buildings break up the length of the court, giving it character and form. The appearance of the long row housing, like No. 7, when viewed from the rear, is nothing if not distinctly ugly. In giving this opinion of the superiority of the grouped apartment over the row type, I do not wish to reflect on the admirable judgment of the Queensboro Corporation. They appreciate the defects in appearance of the row type in its usual form, and have had Mr. Wells plan a combination of the two types for a future group, No. 10, the block plan of which and an individual unit of it are herewith shown. In this scheme, the long, monotonous front of the street is broken up with setbacks or courts, and the rear wall is varied with setbacks and with narrow courts at intervals. When this plan is constructed, it will be interesting to see whether it will completely overcome the defects of the row type.

A few more details of these big Jackson Heights apartments remain to be noted. In construction, they are substantial enough, though not entirely of fire-resisting materials. The first floor only, and the stairs, are of fire-resisting construction. The interiors are simple, but in good taste, with kitchens and bathrooms containing very good fixtures. Halls and stairs are finished in the older buildings with terrazzo floors and marble wainscots. It is interesting to know

that, since the war, servants' rooms have not been given a particular place on the plans, though in some cases one bedroom is slightly apart from the others, and is smaller, and could be used for a maid. Maids are becoming extinct at Jackson Heights, for reasons too obvious to remark upon. There is no central heating plant, for two reasons—one is that the buildings were planned so that each unit could be sold separately, if desired; and the other is that the law requires a janitor for each building and thus the care of furnaces makes no additional expense in management.

This ends the description of the more important features of the Garden Apartments. Their economy is being proven by the test of experience even in the cheaper classes of housing. The City and Suburban Homes Company is demonstrating it under the most difficult conditions of all—housing for the wage earner; while the Queensboro Corporation is carrying out its principles on a colossal scale for the housing of the class just above in the economic scale. The Queensboro Corporation has given us the first models of it from the ideal point of view, because, working with a higher rental scale, they have more flexibility and opportunity in design. They give a surprising amount for the rental. Like the City and Suburban Homes Company, they are able to build even when the speculator cannot.

The Garden Apartments are the latest—and by far the finest—development in the progress that began twenty years ago when the Tenement Act of 1901 placed the first real check on the intolerable housing practices of New York City. These first beginnings were legal, restrictive, and lay mostly in the domain of sanitation and of public welfare. Thereafter, with bad housing definitely forbidden, interest centered in architecture and finance, with the aim of developing types of good housing. The economic changes wrought by the war favored the birth of the Garden Apartment to the extent that the vast increase in cost of construction made it even more advisable than formerly not to overcapitalize real estate investment by overbuilding the land. Concentration became more evidently an evil, and with this truth apparent, Mr. Thomas was able to create his wonderful models, with the city block conceived as a unit. True, the garden apartment may not yet have reached its full possibilities, but already it bids fair to furnish American city housing with ideal standards comparable to those established for small communities. Through this achievement, perfected in design, finance and management, and properly related to an efficient city plan, the modern commercial and industrial city may take on a form, a coherence, an orderliness, and a wholesomeness, which up to this time it has never had.



RURAL SCHOOL, BARRIO
POLEOL, SALINAS, P. R.

RECENT CIVIC ARCHITECTURE IN PORTO RICO

*Adrian C. Finlayson, Architect for the
Insular Department of the Interior*

BY SYLVESTER BAXTER

VISITORS to Porto Rico are invariably impressed by the admirable quality of the modern civic architecture that abounds in all sections of the beautiful island. There are few towns that do not possess at least one fine schoolhouse, and not infrequently in such a town may be seen two or three other notable public buildings. In particular the citizens are justly proud of their handsome schoolhouses, usually the most monumental building in the place, even outranking the parish church. The impress thus made upon the island's aspect, imparting a distinctively new note to its architectural quality that keeps well in accord with its Spanish traditions, speaks highly for what has been achieved by American influence in the little more than two decades since Porto Rico became United States territory.

It is doubtful if any State of the Union has exerted from a central source so general an activity in the construction of civic edifices as has the insular government of Porto Rico since its reorganization under the Stars and Stripes. The Interior Department of the territory has extensive constructional functions, such as building highways, bridges and other public works throughout the island, together with the designing and erection of such public buildings as may be authorized and entrusted to it by insular or municipal authorities. The local authorities, to be sure, have the right to erect their own civic buildings. But the Interior Department is so well equipped for this work, and has such a name for excellence in design, that very sensibly they prefer to delegate the designing and execution to the central authority. Moreover, the public school system of Porto Rico is highly centralized under

the control of the Insular Department of Education, being organized with uniform standards for the entire island under the direction of the Commissioner of Education appointed by the President of the United States. The post, which for a long time has been admirably filled by Dr. Paul H. Miller, is thus removed from interference by local politicians. This circumstance naturally tends towards the designing of school buildings by a competent central authority familiar both with the best standards of construction and with the peculiar requirements of a tropical environment, since all plans for school buildings have to be approved by the Department of Education.

The architect of the Interior Department has for some years been Mr. Adrian C. Finlayson, a native of the States and a graduate of the department of architecture at Syracuse University, New York. The department's architectural division, occupying a large part of the second floor of the interesting old Government Building on the east side of the Plaza de Baldorioty, in San Juan, has a large and well organized office-force, consisting for the greater part of native Porto Ricans, but including a few young men from the States attracted by the charms of a tropical climate and the opportunity to familiarize themselves with the requirements of construction under tropical conditions, so different in various important respects from those imposed by a northern climate. The work turned out by these young Porto Rican draftsmen attests the existence of much local artistic talent. No greater competence could be desired than that shown by the talented chief draftsman of the office, Mr. Francisco Roldán, who in a course

of architectural study in Spain has enjoyed excellent opportunities in the line of professional training.

Mr. Finlayson's work covers a diversity of subjects: schoolhouses, urban and rural, institutional buildings, city halls, market houses, hospitals, bridges. As compared with a like class of work to be dealt with under northern conditions the problems are materially simplified—something well worth the attention of our architects here in the States, to whom the rapid development of tropical regions now going on is prospectively bringing an ever increasing number of important commissions. Unfamiliarity with tropical conditions on the part of our architects, who not infrequently have designed work for tropical localities in absentee fashion, has often led to ludicrous errors and greatly increased building costs for the client. The builder of an important hospital in a tropical city, for instance, told the writer that even after he had, by urgent representations, obtained a reluctant elimination of the steam-heating plant included in the plans, there yet remained various unnecessary requirements insisted upon by the architect that made the cost of the building something like fifteen thousand dollars greater than it need have been. The Carnegie Library in San Juan, designed in a New York office with little reference to climatic conditions, is by no means well suited to West Indian circumstances. One defect is a failure to realize the situation arising from the frequent showers, often several in the course of the day, brought up by the trade-wind; in consequence it is frequently necessary for attendants to run around and close the shutters at the window openings. This could have been obviated by designing the building with an arcaded exterior. But a type of library design was selected that in the States has become traditional since the building of the Boston Public Library. A member of the Board of Trustees told the writer that a competent representative had been sent to inform the architects as to local conditions, but that little attention was paid to him.

The simplification of structural prob-

lems under tropical conditions is due, among other things, to such circumstances as the fact that there is no occasion for going below a "frost-line" for one's foundations; that there is no cold to be kept out of the building, and that consequently double exterior walls are not required, and provisions for artificial heating are unnecessary. Chimneys are also dispensed with as a rule, the exceptions being where wood or coal may be called for in cooking. But in cities like San Juan, gas, electricity or kerosene are used in the kitchen. And where there are smokeless products of combustion, as in the case of charcoal, gas or kerosene, there is still no call for a chimney to take them off, the breeze carrying them out of the always open windows or doors. For the better-class dwellings, situated at an altitude in the country or in towns among the mountains, open fireplaces are desirable.

Reinforced concrete is practically the universal building material in Porto Rico today. Its relative cheapness, its strength and its durability recommend it. It is here employed with remarkable ability, and has been a notable factor in the development of locally typical forms of design. As elsewhere, for a brief period concrete blocks had a vogue, but their day is past and they are no longer in use. Limestone and granite abound in the interior of the island, but transportation-costs make them unavailable, except possibly for exceptional purposes. A quarry of marble, said to be as good as the best Italian in quality, has lately been opened up near San Juan, close to a railway line. So this material may come into use in connection with the steel-frame construction increasingly employed in the skyscraper commercial architecture of San Juan, and also for decorative interior finish. But reinforced concrete has entirely superseded the old-time construction of either *mamposteria* (rubble) or soft brick, a construction with phenomenally thick walls, in use since the earliest Spanish times—a factor that lay at the root of the terrible havoc wrought by the earthquake in 1918 at Mayaguez and other west coast towns.

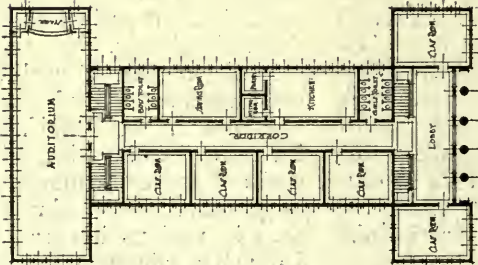


ROMAN BALDORIOTY DE CASTRO GRADED AND TECHNICAL SCHOOL, SAN JUAN, P. R.

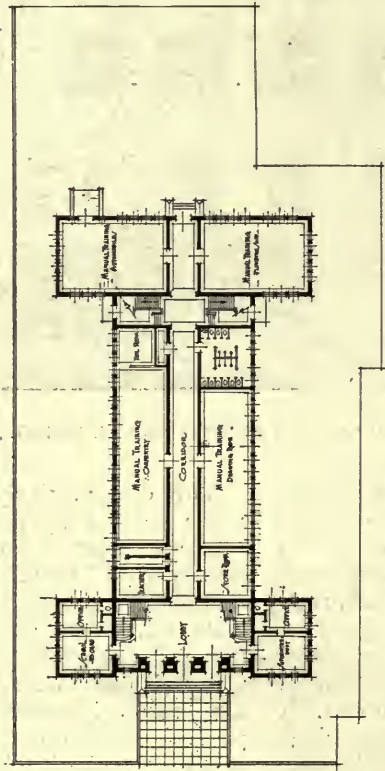
In Mr. Finlayson's work there is only one exception to the universal employment of reinforced concrete, and that is the important Rafael M. de Labra graded school in Santurce, the great suburban and residential district of San Juan; a beautiful example of Georgian architecture applied to a tropical environment: one of the show-buildings of the city. It is wholly of red brick, with trimmings of white terra cotta. Although looking as if it might have stood in old Boston or Philadelphia, so far as aspect and material are concerned, and unique in style for San Juan, it is in such good keeping with its environment, with its gracious façade, its airy arcaded corridors and court, and the light elegance of its bel-fry, that it seems by no means an architectural exotic. The excellent hard brick of the walls came from the south side of the island near Ponce. The walls are so well tied together with steel rods at crucial points that the building stood the ordeal of the recent severe earthquake without a trace of damage.

The comparatively thin single walls made possible by the use of reinforced concrete, together with the other simplifications in building and equipment aforementioned, and also the lesser labor costs, effect such economies in construction that altogether the higher cost of material, due to transportation, is more than counterbalanced. For instance, the plastering of rooms can be done directly upon the inside surface of the exterior wall, instead of providing a space between the plastering and the wall; indeed, in certain instances no plastering at all is necessary, for I have seen most attractive rooms with the bare concrete walls left untouched just as they came from the forms.

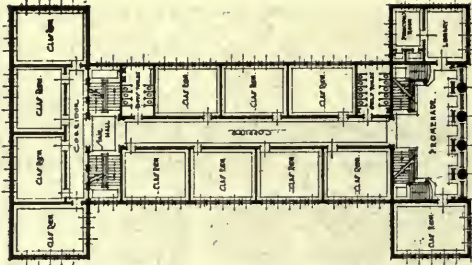
In the modern as well as the old-time civic architecture of Porto Rico glass windows are seldom, if ever, in evidence. I cannot recall a single instance except a glazed space commonly provided in the upper part of the shutters, as may be seen in various illustrations here given. In such a climate they would be super-



SECOND FLOOR



GROUND FLOOR



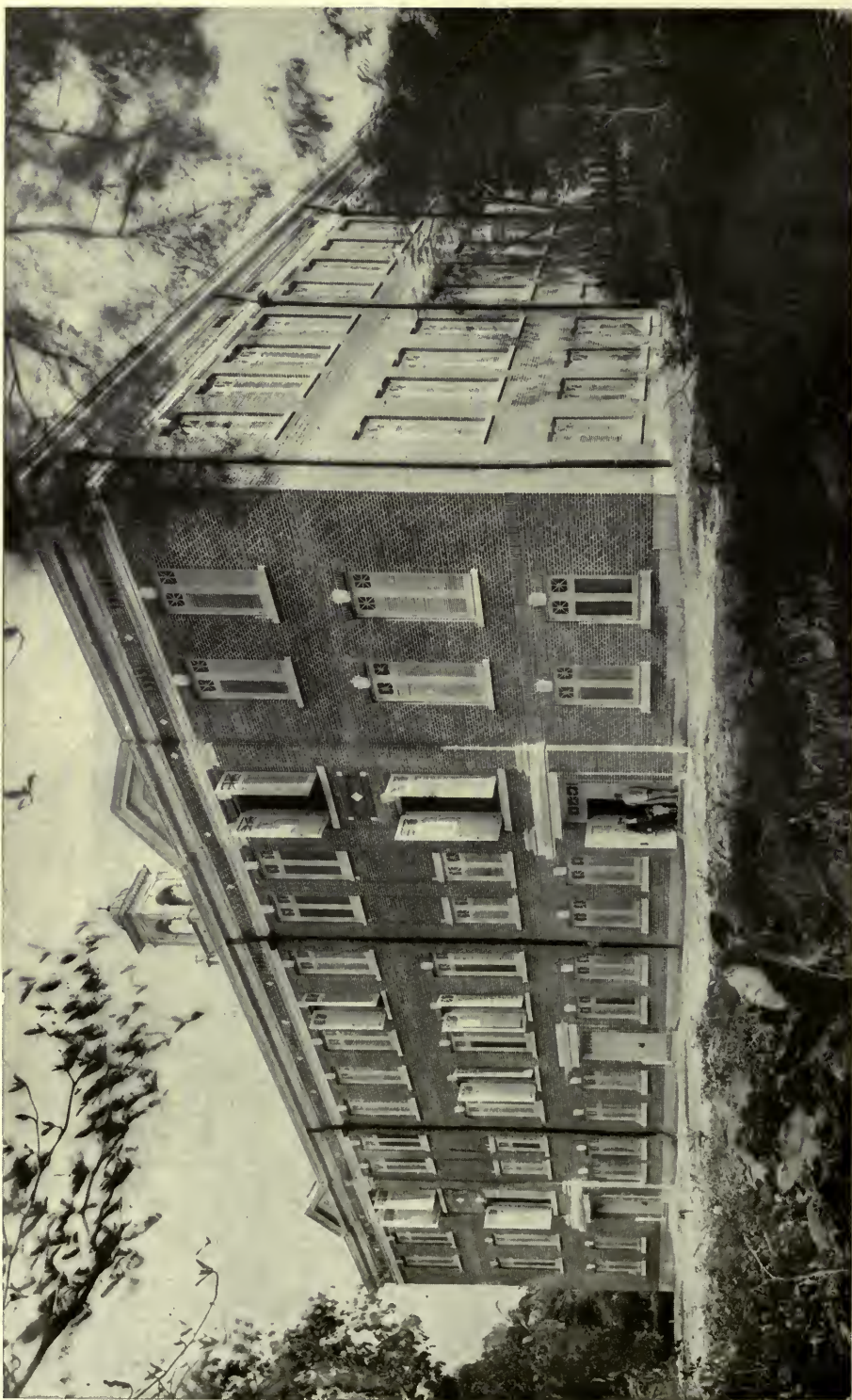
FIRST FLOOR

GRADED & TECHNICAL SCHOOL
 SAN FRANCISCO PLAZA, SAN JUAN, P. R.

ROMAN BALDORIOTY DE CAS-
 TRO GRADED AND TECHNICAL
 SCHOOL, SAN JUAN, P. R.



ROMAN BALDORIOTY DE CASTRO GRADED AND TECHNICAL SCHOOL, SAN JUAN, P. R.



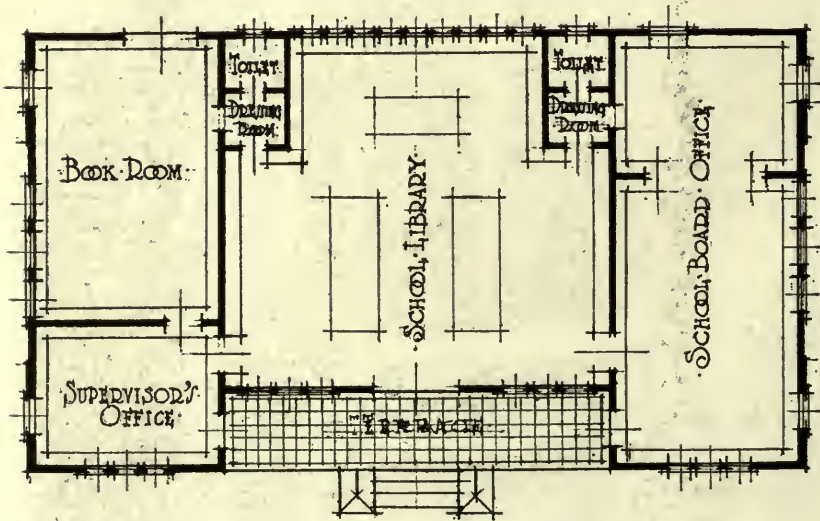
REAR VIEW—RAFAEL M. DE LA-
BREA GRADED SCHOOL, BARRIO
SANTURCE, SAN JUAN, P. R.



FRONT VIEW—RAFAEL M. DE LA-
BRA GRADED SCHOOL, BARRIO
SANTURCE, SAN JUAN, P. R.



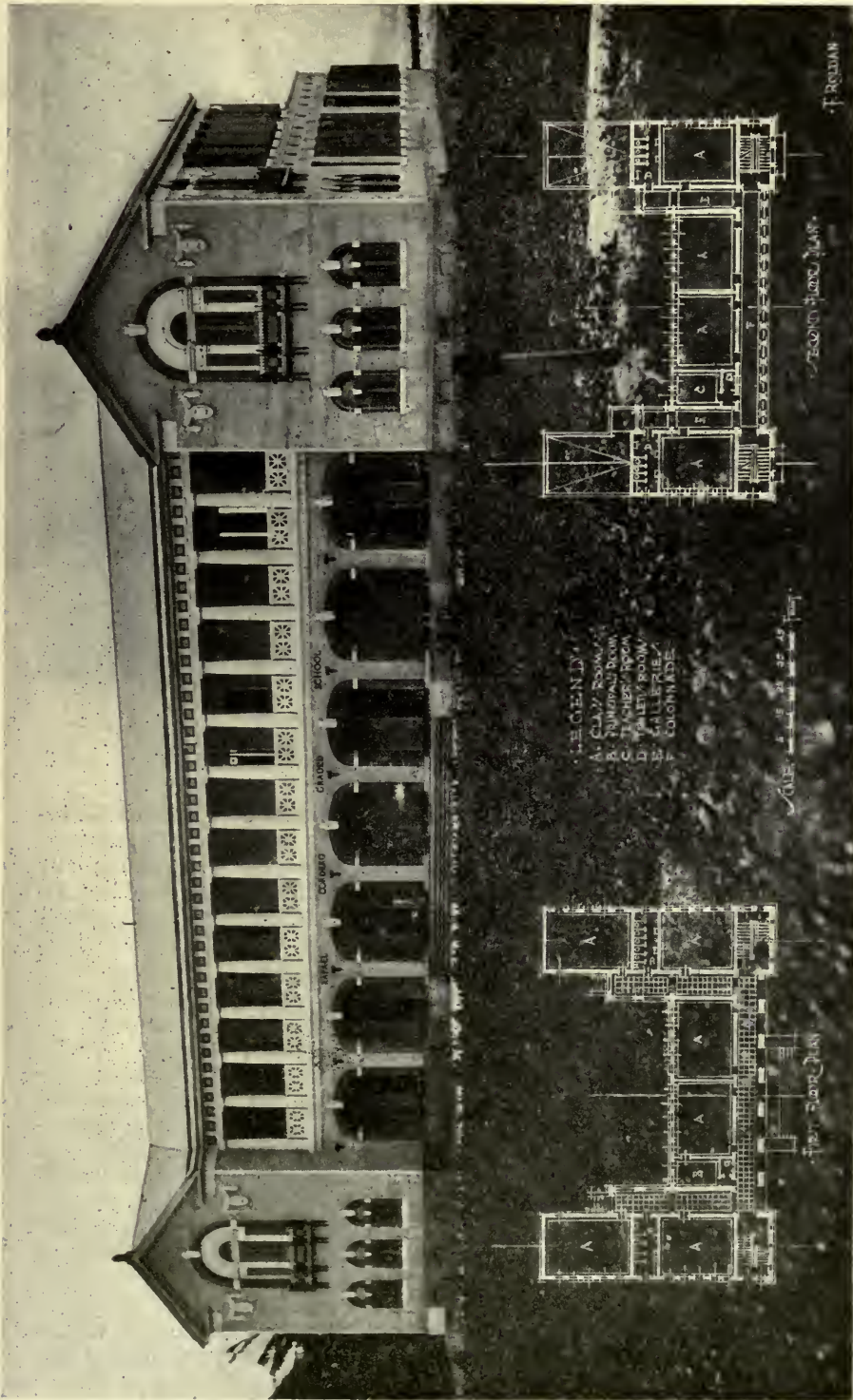
LIBRARY AND OFFICE BUILDING OF THE SCHOOL DEPARTMENT, MAYAGUEZ, P. R.



FLOOR PLAN.

Scale: 0 5 10 15 20 FEET.

LIBRARY AND OFFICE BUILDING OF THE SCHOOL DEPARTMENT, MAYAGUEZ, P. R.



SCHOOL BUILDING · SANTURCE · SAN JUAN · P. R.
 ADDIAN · C · FINLAYSON · ARCHITECT

RAFAEL CORDERO GRAD-
 ED SCHOOL, BARRIO
 SANTURCE, SAN JUAN, P. R.



HIGH SCHOOL IN MAYAGUEZ, P. R., OF REINFORCED CONCRETE CONSTRUCTION. IT SURVIVED UNINJURED THE EARTHQUAKE OF 1918, WHICH DESTROYED NEARLY THE WHOLE OF THE CITY.

fluous. The entire window-space, as a rule, is open to light and air. The window openings are of ample dimensions and there is usually a refreshing breeze to modify the tropical heat, seldom excessive or uncomfortably felt in a climate so even that one can always dress for it in light clothing. Even directly under the sun there is such a breeze that the heat is seldom oppressive. In case of the frequent showers the window-shutters are closed for the time being if there happens to be a driving wind. Strangers from the States, on being shown over a schoolhouse when the school is in session, are struck by the absolute purity of the air due to the large open windows. There is not a trace of the characteristic "schoolhouse smell" so familiar under northern conditions, even in buildings where particular attention is paid to a scientifically modern ventilating system—an odor that lingers in rooms and corridors even when they are empty. In Porto Rico there is nothing of that.

In his schoolhouse designs Mr. Finlayson has aimed to provide ample window-space. The atmosphere is substantially that of out of doors; there could be no logical call for special outdoor schools for sickly pupils here; every school is practically in the open.

A north light is also aimed at wherever practicable. This is not always feasible; for instance, the conditions of the site in case of the great Román Baldorioty de Castro School in San Juan made it necessary to provide as many classrooms on the south as on the north side. This important graded and technical school, with its eighteen class-rooms and nearly as much space devoted to technical and other purposes, is the largest school building in Porto Rico, and also the latest to be completed.

The building occupies the site of the ancient Franciscan monastery, demolished to give way to it, only the church, almost adjacent, remaining. The extraordi-



HIGH SCHOOL IN ARECIBO, P. R.

narily massive exterior walls of the monastery were left standing while the new edifice was going up behind them, masking the work so completely that few passers-by suspected what was going on inside. So when the monastery walls were torn down the new building, standing forth in full completion, was a revelation. The chastely beautiful façade, with its unhackneyed disposition of classic elements, has an effectiveness strikingly in keeping with climatic conditions that invite a gracious airiness in design imparted by the columnar motive employed to develop the attractive galleried features of the promenade and lobby of the first and second floors, respectively, with handsome double stairways rising from the entrance lobby on the ground floor.

An excellent feature of the handsome Georgian design of the Rafael M. de Labra School in the Santurce district of San Juan is the large cloistered patio between the two wings, the class-rooms giving onto its open galleries and kept remote from the noise of the busy main

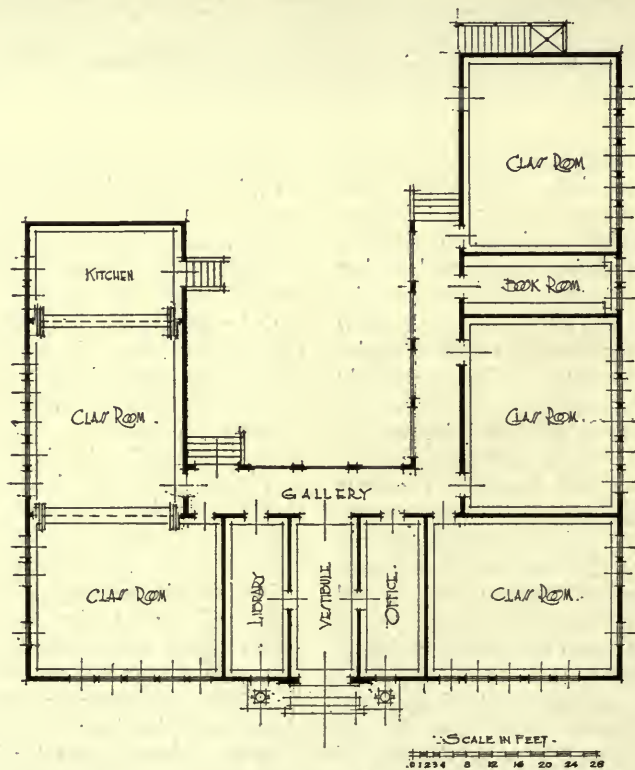
traffic artery of San Juan, the "Carretera," or Avenida Ponce de Leon. Another notable school-building of recent construction in San Juan is the Rafael Cordero School, also in the Santurce *bárrio*. It might, like so much that is Spanish, be difficult to assign the style of this design, but in its rather joyous compositeness it has decidedly Romanesque implications, with a touch of the Plateresque.

A sparkle of color is given to the concrete surfaces by the red brick ornamentation that imparts strength and richness of outline to the arcade and the window-spaces. Possibly a purist might object to the alternate columns in the open gallery of the second story that center upon the arches below. But in this case the fact that the arches, being of reinforced concrete, are monolithic in character, justifies a quite conscious departure from a good rule for the sake of a feature of undeniable beauty.

In all these examples of Mr. Finlayson's work in reinforced concrete that herewith find illustration the architect



SCHOOLHOUSE FOR CONSOLIDATED RURAL SCHOOLS, BARRIO SANTANA, ARECIBO, P. R.



FLOOR PLAN.

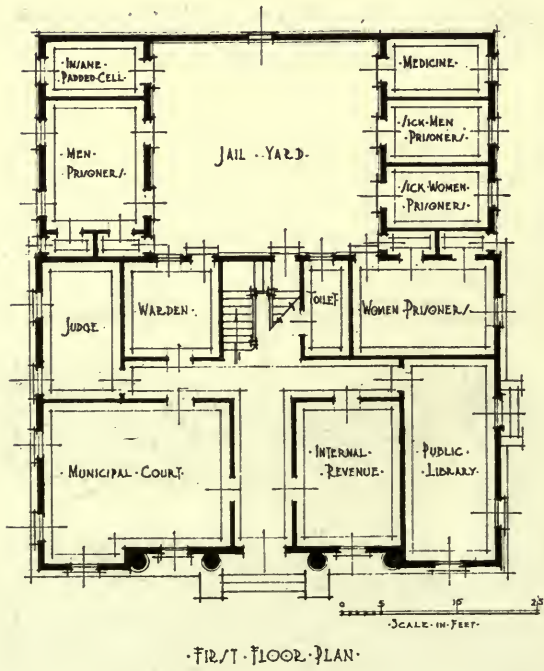
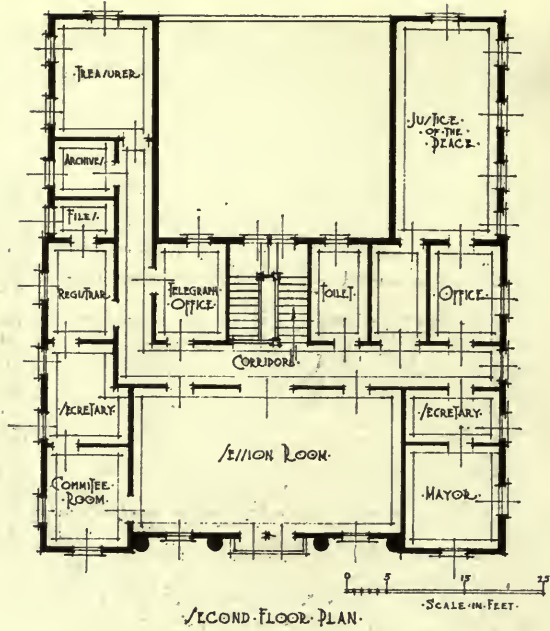
SCHOOLHOUSE FOR CONSOLIDATED RURAL SCHOOLS, BARRIO SANTANA, ARECIBO, P. R.



RURAL SCHOOL IN LUQUILLO, P. R., WITH TWO CLASS ROOMS, A LIBRARY AND PROVISION FOR INSTRUCTION IN DOMESTIC SCIENCE. THE GIFT OF DR. SANTIAGO VEVE TO THE MUNICIPALITY.



HONOR COTTAGE AT INSULAR REFORM SCHOOL, MAYAGUEZ, P. R., WHERE BOYS ARE HOUSED WHO MERIT DISTINCTION FOR GOOD CONDUCT.



ALCALDIA MUNICIPAL (CITY HALL) OF THE MUNICIPALITY OF SALINAS, P. R.

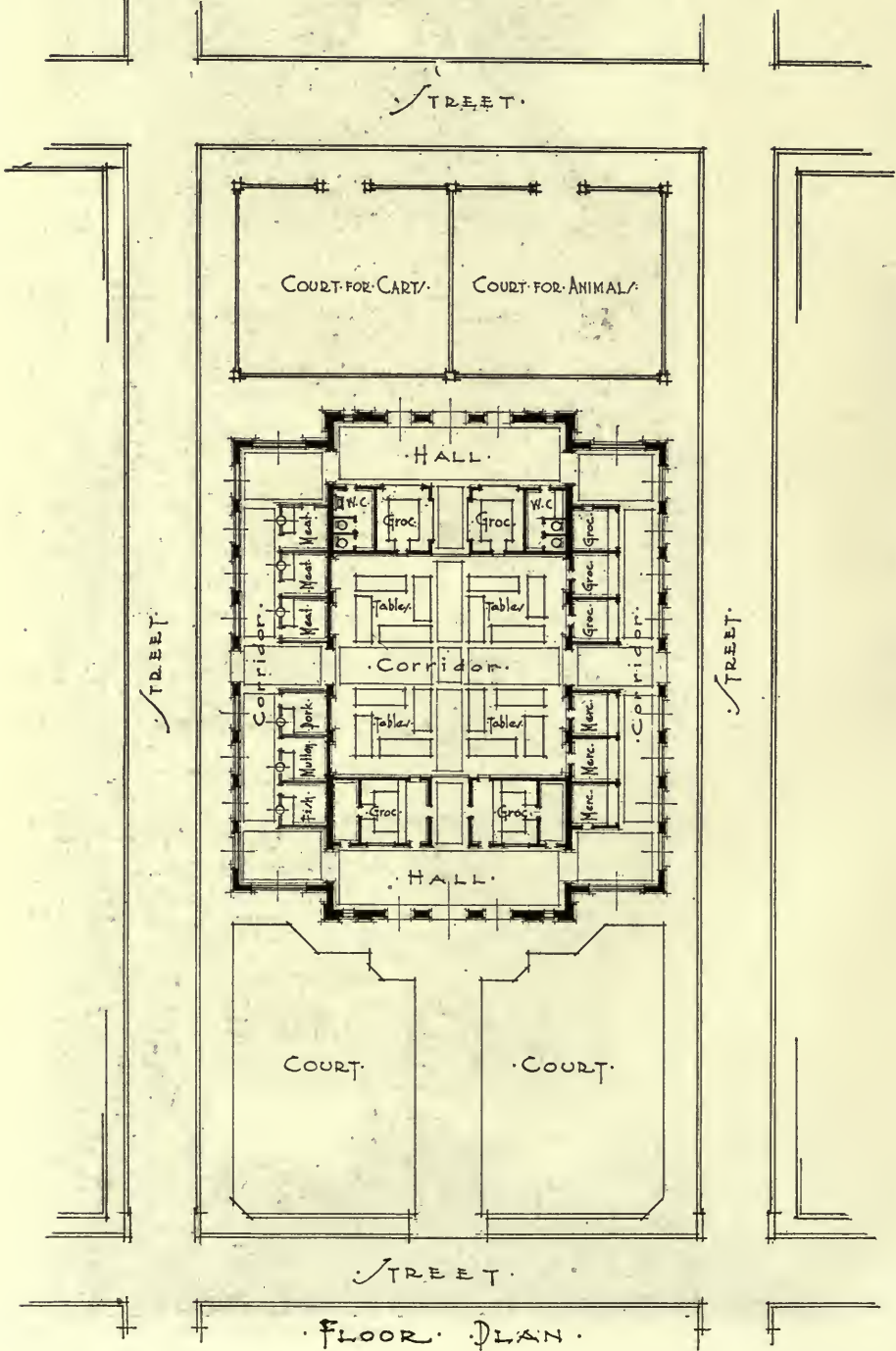
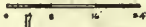


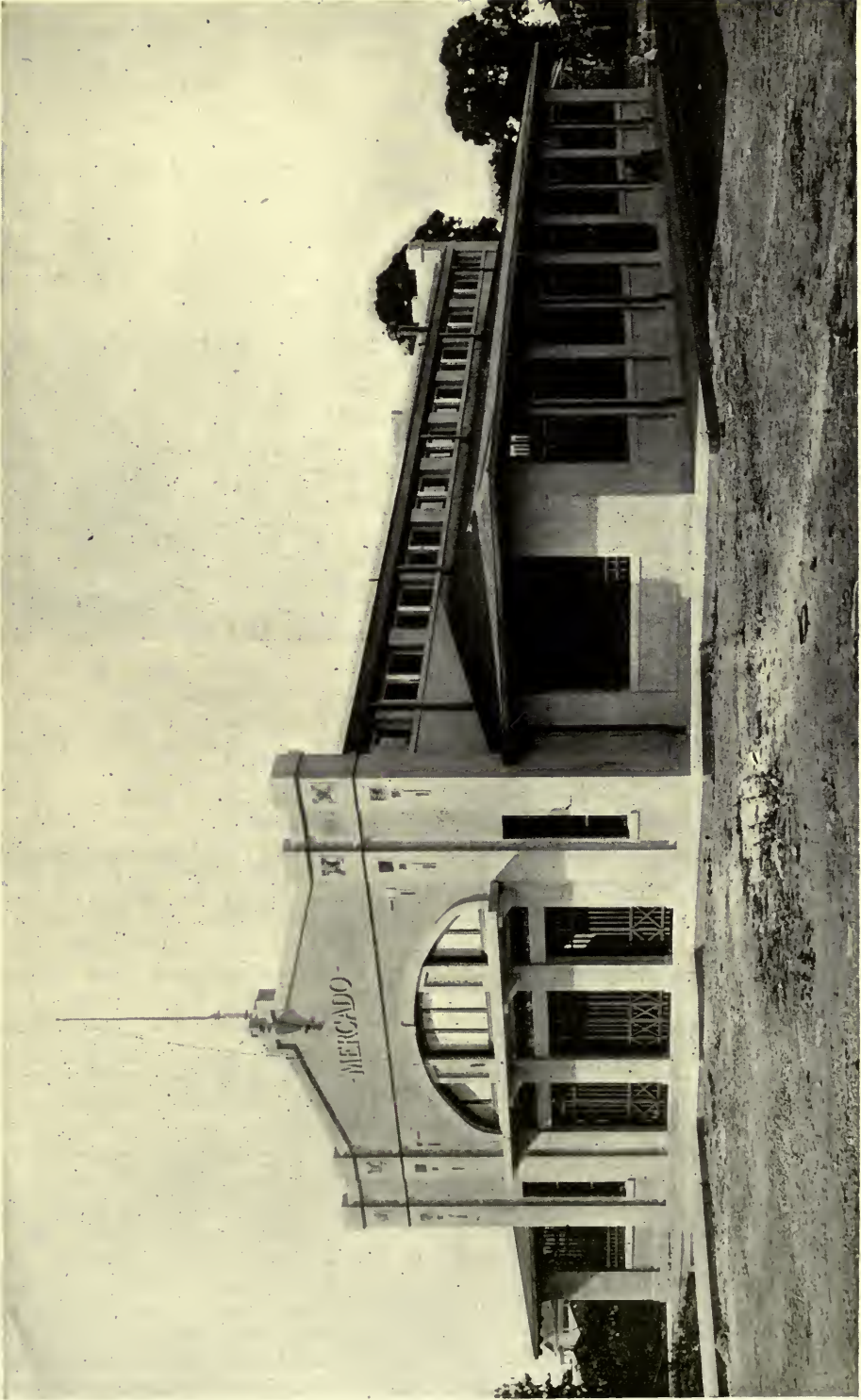
ALCALDIA MUNICIPAL (CITY HALL) OF
THE MUNICIPALITY OF SALINAS, P. R.

MUNICIPAL MARKET BUILDING

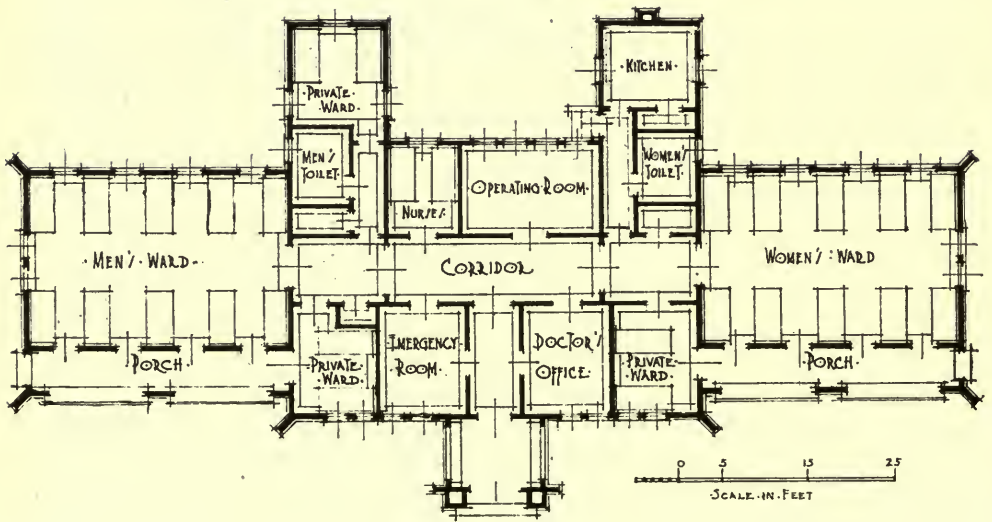
RIO PIEDRAS, P.D.

SCALE IN FEET





MUNICIPAL MARKET IN RIO PIEDRAS, P. R.



MUNICIPAL HOSPITAL IN FAJARDO, P. R.

shows an easy mastery of his materials, so tractably plastic that, while lending itself to the facile employment of the grammar of the art as developed from the technique of stonemasonry, it legitimately permits itself to transcend the limitations in design imposed thereby and to express itself on occasion with a wider freedom. Yet there is no running to eccentricity because of this. On the contrary, the work is remarkably restrained in its task of giving, without constraint, expression to the organic character of the structure. Hence we have the primarily monolithic quality of the material well sensed in the unitary character of broad, restful surfaces that make effective settings for the light openness of grouped perforations in windows and doorways.

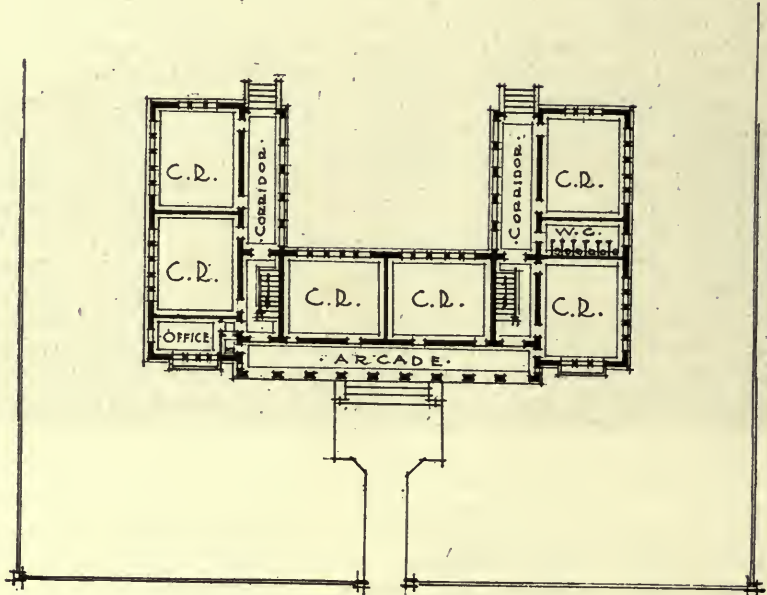
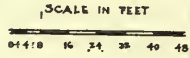
How attractively these simple elements may be composed is shown in the long, low building of the four-room school with its arched porch and overhanging roof of red tile, built for the municipality of Salinas for the Central Aguirre, the second largest sugar-producing plant in Porto Rico, the children of the employes there finding instruction. The little one-room rural school built for the same municipality indicates how fortunate a town may be when it has its treasury enriched by the taxes derived from a great industry. These rural schoolhouses, the equivalent of the "little red schoolhouse" of old time rustic New England, standing along the highways all through the island, are for the greater part cheap, wooden affairs, hardly above the grade of shacks. But, as in New England and various other sections of the States today, where the children of the countryside in many sections enjoy schooling opportunities that in former days would have been as impracticable as they were undreamed of, by concentrating their rural school populations in excellently equipped modern schoolhouses at central points, taking the pupils to and fro in motor buses, so in various sections of Porto Rico a like advance has been made. An admirable example is the five-room schoolhouse built by the municipality of Arecibo—in population the fourth city

of the island—for its outlying *bárrio* of Santana. In Spain and very generally throughout Spanish America a municipality is not merely a city, but something similar to a wide-extending township in New England—like Plymouth, Massachusetts, or Barnstable, on Cape Cod—comprising a central town or city with perhaps several outlying districts or *bárrios*, usually rural in character, and occasionally having sizeable concentrated populations in villages, the municipality bearing the name of the central urban portion and all under one local government. The Arecibo consolidated rural school at the *Bárrio* Santana offers in its design an excellent illustration of how well concrete construction lends itself to the employment of Egyptian motives—in this example, the liberal space devoted to window openings conveying an effect of cheerfulness that bars any suggestion of the mausoleum-like character so commonly associated with Egyptian architecture. Another instance of such school consolidation is the handsome two-room rural school with library and domestic science department, a gift to the municipality of Luquillo, in the eastern part of the island, by the public-spirited citizen, Dr. Santiago Veve.

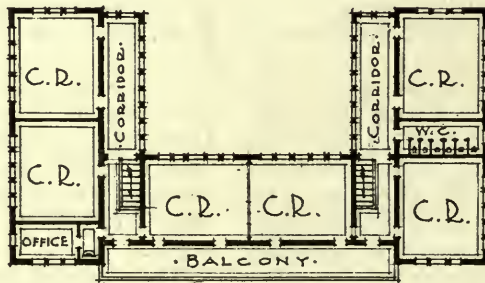
A notable example of another class of civic architecture is Mr. Finlayson's dignified and handsome city hall, or *Alcaldia Municipal*, for the municipality of Salinas. Here, on the first floor, such diverse uses as a public library, internal revenue office, court-room and prison are accommodated; while on the second floor, the executive, legislative and administrative functions and offices of the local government are provided for, together with the quarters of the justice of the peace.

The plan and illustration of the Municipal Hospital at Fajardo show an admirable example of the increased attention given since the American occupation to such activities in Porto Rico. The plans and illustrations of the municipal market buildings at Rio Piedras and Bayamon depict two of the best examples of an institution common to practically all the larger municipalities of the island.

TWELVE CLASS ROOM SCHOOL BUILDING
 CAYEY D.R.



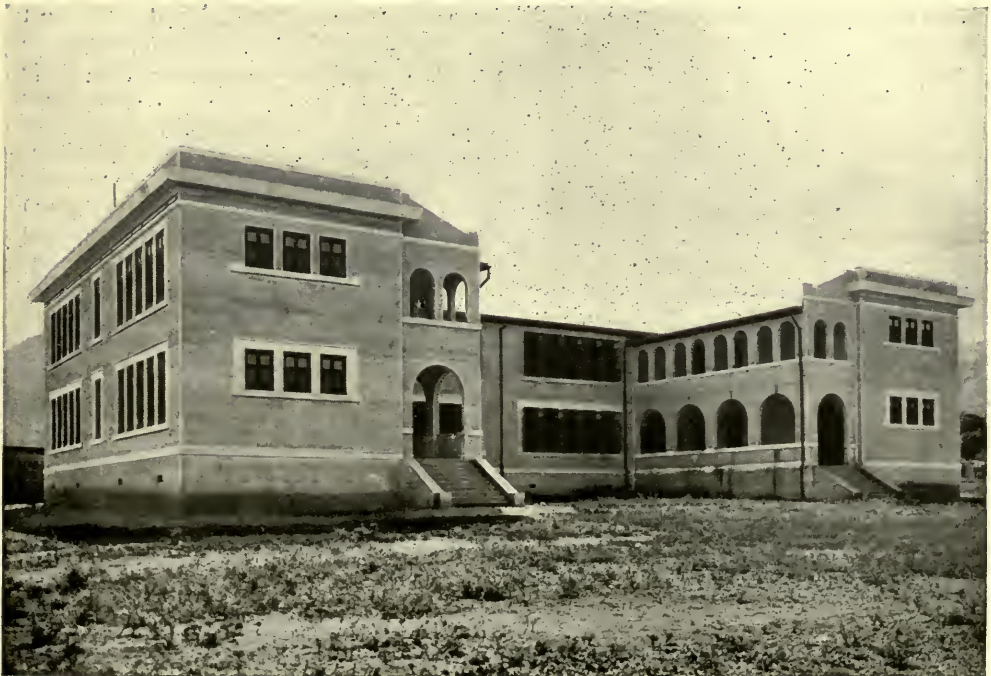
- FIRST FLOOR PLAN -



- SECOND FLOOR PLAN -



TWELVE-ROOM SCHOOL IN CAYEY, P. R.



REAR VIEW—TWELVE-ROOM SCHOOL IN CAYEY, P. R.



BRIDGE OVER THE INABON RIVER, ON THE ROAD BETWEEN PONCE AND SANTA ISABEL, P. R.

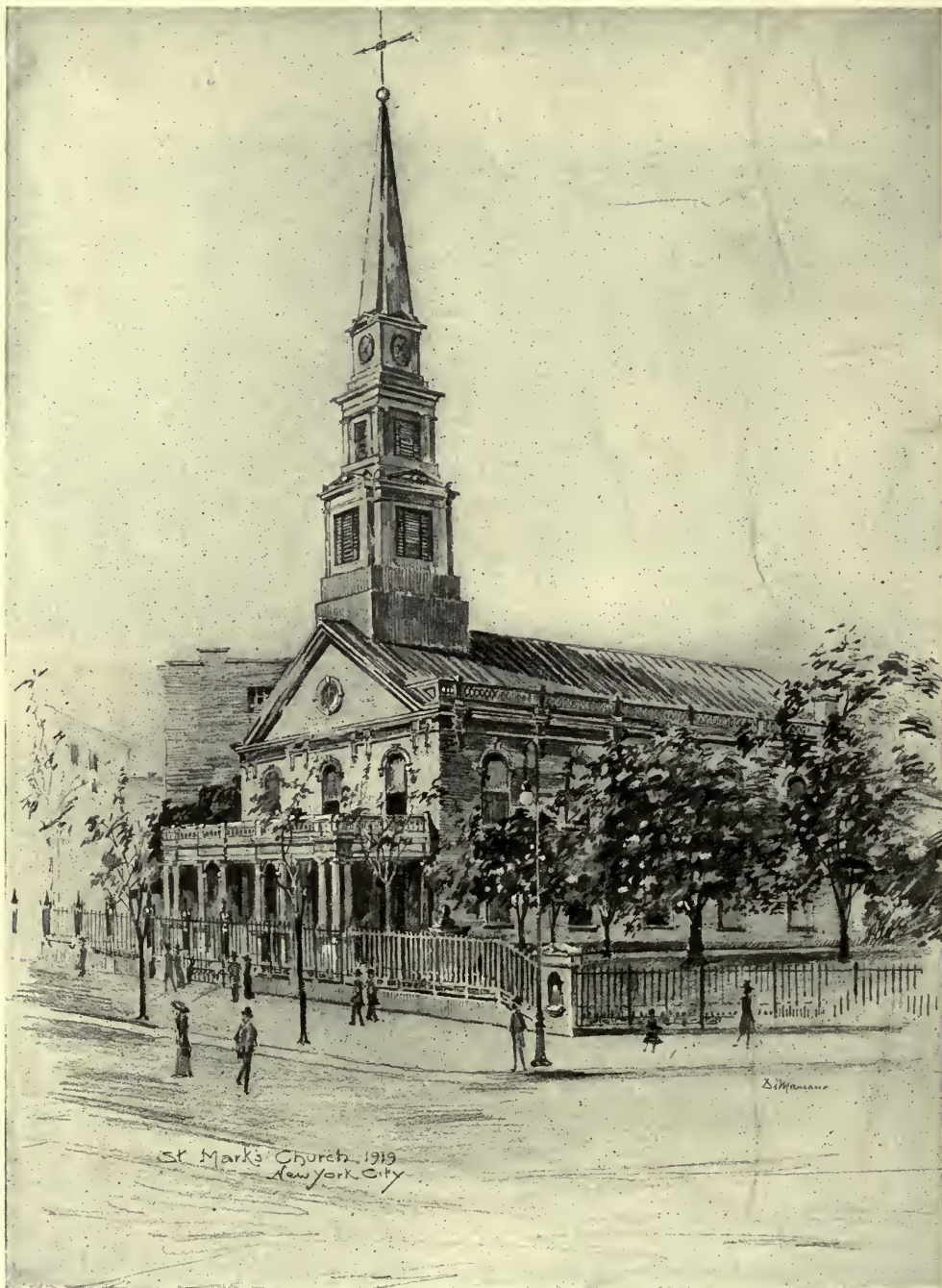
A strikingly beautiful example of a modern type of bridge-design, originating with the adaptation of reinforced concrete to bridge construction, is the bridge that carries the coast road on the south side of the island between Ponce and Santa Isabel across the Inabon river. In its effect of gracious lightness it economizes in the maximum the use of concrete while expressing the steel reinforcement that makes possible the delicacy in design conveyed in the airy spring of the arches. The Inabon river is celebrated in local history as the stream where the aboriginal people of Borinquen, as Porto

Rico was originally called, put to the test the claim of the Spanish conquerors to divinity. The Spaniards were for a while held in awe by the natives, who were made to believe that the white men were gods. But the natives said among themselves: if they are gods they are immortal; they cannot die. So one day, when they came across a Spanish soldier alone near this river they took him to the stream and held him under water sufficiently long for the drowning of a mortal being. And when they brought him to the surface, finding him dead, they realized that white men were not gods.

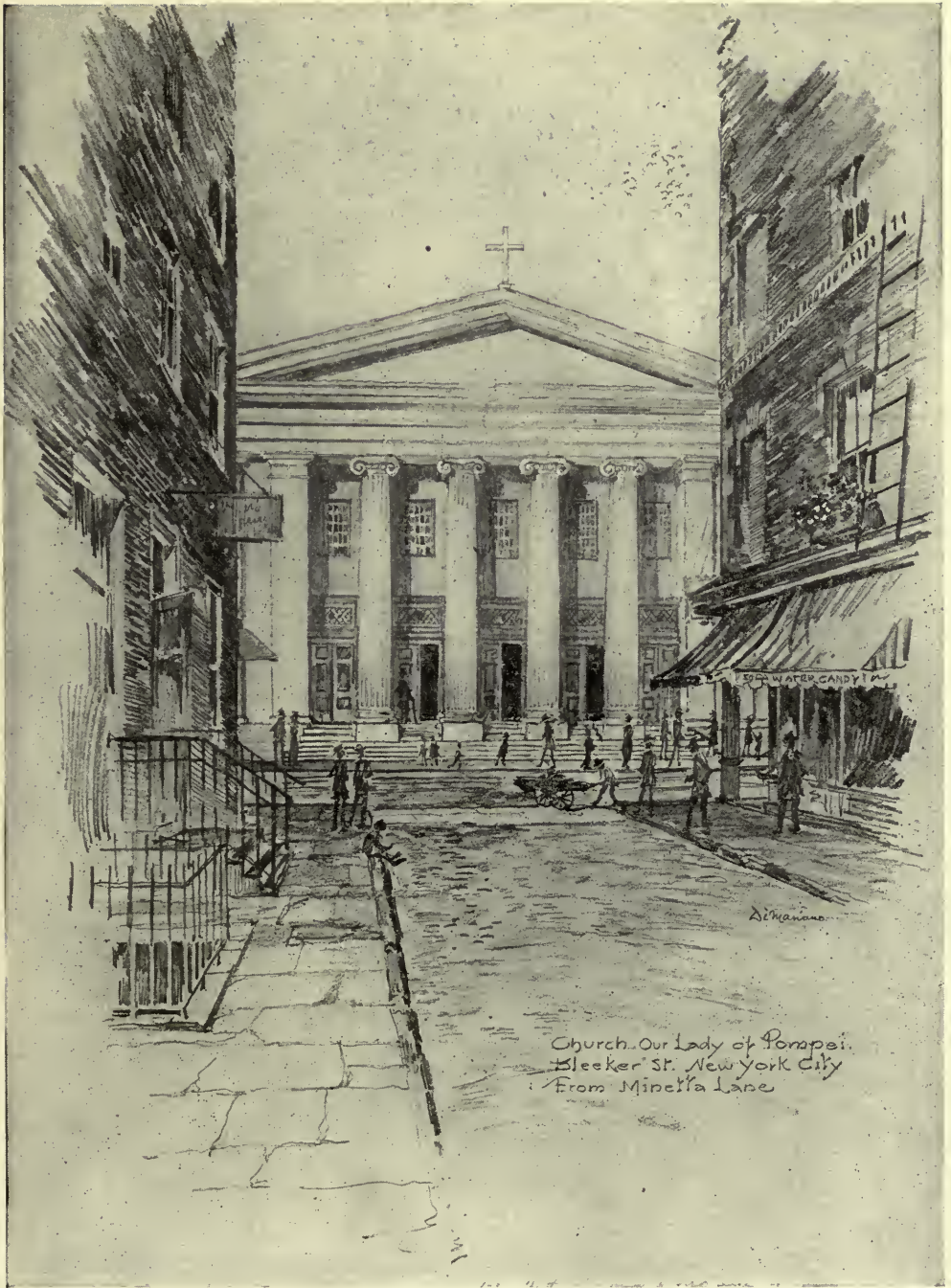


By
John Di Mariano

■



DRAWING BY JOHN DI MARIANO.



Church, Our Lady of Pompeii,
Bleeker St. New York City
From Minetta Lane

DRAWING BY JOHN DI MARIANO.



Fraunce's Tavern
Erected 1719.
Corner Broad to Pearl Streets.

DiMariano 1919



"The Long Room"
Second Floor.

(Washington's headqua Tero in 1776)



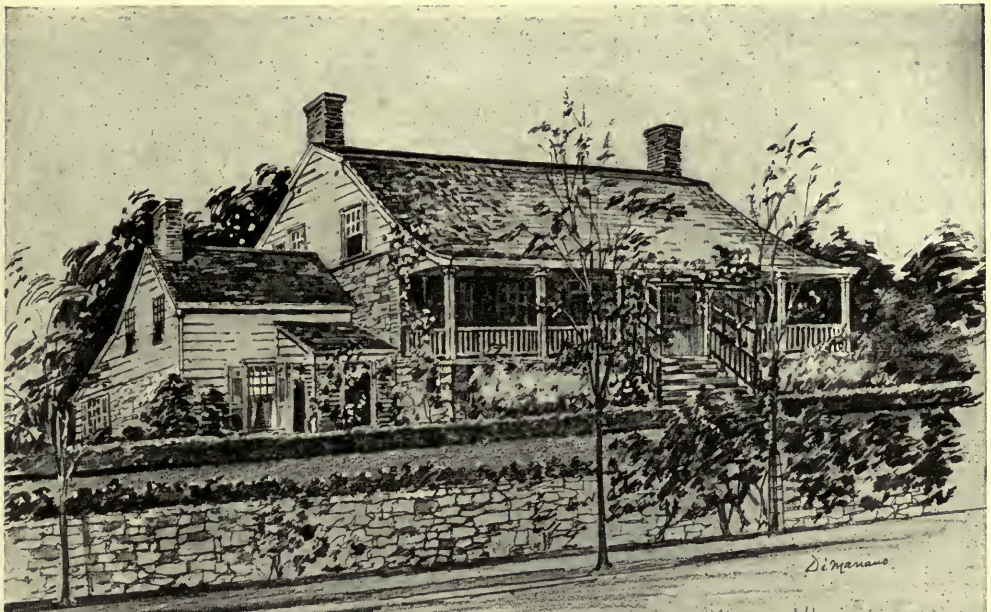
CITY HALL - NEW YORK

DiMariano
1917

DRAWING BY JOHN DI MARIANO.



DRAWING BY JOHN DI MARIANO



Dyckman House
Broadway to 20th St
New York City



Military Hut of
the Revolution.
Reconstructed of
old material of the Revolution
Dyckman House Park 20th St & 2nd Ave
New York

THE ARCHITECT'S LIBRARY



PROF. WARREN'S LECTURES

THE FOUNDATIONS OF CLASSIC ARCHITECTURE. By Herbert Langford Warren. Illustrated from Documents and Original Drawings; 10 x 7½ inches, 349 pp. and index. New York: The Macmillan Co.

THIS volume deserves to become one of the standard works of an architect's library. Its searching survey of the field of the architecture of antiquity; its keen analysis of the principles of Greek art, came at an opportune moment in our fast evolving architectural development. It may be surmised that we are on the eve of another great building era, similar to the one that arrived with the twentieth century, when, all over the country, a great civic, public type of architecture was set up, under the leadership of McKim, Cass Gilbert, Hastings, Post, Burnham, Coolidge, Peabody. The approaching development is bound to continue the evolution of form and style which the past one began. This evolution seems to have lagged somewhat during the last decade, since when the enthusiasm for our monumental architecture has been largely transferred to our domestic and small town types.

In the approaching development it is likely that there will be an appraisal of our monumental types of design, even though it may not throw much new light upon them. In this period immediately

following the war all fields of activity are being analyzed—often with little result, the process being sometimes a mere restlessness that is noted all over the world, which pervades all classes of people. At any rate, as long as we stick to neo-classic and Renaissance forms for monumental buildings, there is bound to be impatience and attack on existing methods. To meet this attack—whether within the profession or outside it, from the public, as in the recent episode of the onslaught in both press and magazine upon the design of the Victory Arch in New York—it may do no harm to understand fully the bases of Greek design, as set forth with such extraordinary clearness and imagination by the late Professor Warren. In fact, as one reads the book, one quickly arrives at the sensation that his mind is being suddenly refreshed after having become drowsy through viewing the constant procession of mechanical and perfunctory designs of the orders that meets his eye as he walks the streets of American cities. When one is brought face to face, even through the pages of a book, with the magnificent pageant of the ancient art of the eastern Mediterranean Sea, its splendid power, its exalted geometry, its perfect form, its sunlit color and decoration, its supreme union of simple purity with sensuous richness; it is as if, after passing a

winter of cold storage and canned products, one had gone out into the orchard in full summer, and picked the real fruit from the branches. Even though such an experience may produce no direct useful result, it is well worth while. Besides, it may lead to the opinion that our monumental architecture, however perfect it may be in respect to planning, is not quite abreast of our minor and domestic architecture in the matter of elevations.

Professor Warren's book goes to the heart of architecture. It is thus of greater value than a mere treatise on ancient art. Incidentally, it makes less serious the old controversy of Gothic vs. Renaissance, going beyond the arguments of both parties until they appear to be traveling in the same direction; but along roads on the opposite sides of a valley, and, not seeing clearly the lay of the land, each shouting across that the others are on the wrong road. In Warren's eyes, though he does not mention it, a good deal, but by no means all, of Renaissance is to be condemned, not because it is not Gothic, but because it is bad Greek.

More specifically, the book was in manuscript form at the time of Warren's death in 1917. Professor Fiske Kimball, who was one of his students, undertook the work of making it ready for the publisher. He has performed the task admirably, though we may feel that he has chosen the splendid series of illustrations somewhat too technically and architecturally—as documents mostly. One would like to see a few more pictures of sculpture, more of the beautifully profiled drawings such as are found in d'Espouy and in the works of the first English searchers on the Acropolis, which would have infused a little more of the life and light and beauty and atmosphere of ancient art into the illustrations, as they are so infused into the author's text. Also, the chapters might have been better divided.

The work is of fine scholarship, wherein the ripe experience of the practising architect puts an unerring finger on the few mistakes of the scholar-archæologists that arise from their not realizing exactly how buildings are built and how

the minds of builders work when designing them. But it is also more than that, it is the thought of a man who was familiar with all the arts and who viewed them in a perspective of a distinguished humanistic culture. He expresses himself in a simple, clear, at times vivid, style, recalling the lucid French writings on architecture. His pages are rich in word pictures of ancient splendor, in paragraphs on the dramatic settings of the temples of Luxor and Karnak and their surroundings, of the pageant along the banks of the Nile from the first cataract to the sea, the river approach and entrance into Babylon and the climax of it all on the rock of the Acropolis.

A contribution to the literature of architecture is Warren's analysis of the Doric and Ionic order. It makes much contemporary design appear half thought out. If orders are to be continued in architecture, at least their spirit should be grasped, even if their letter is not followed. This is one point, certainly, where recent progress can be questioned. How placid, colorless, cold, mechanical—symbols of a bookish purism—are some of our latest colonnades beside the bold, richly decorated, well colored, sunlit Corinthian design of Stanford White's of the Knickerbocker Trust Company on Fifth Avenue!

Professor Warren ranks with the great teachers of the history and principles of architecture. I suppose his bold vision disconcerts somewhat the more prosaic, clerically minded race of scholars, easily upset as they are over any slight disregard of the rules, so occupied over minute distinctions as to facts, that they fear to draw conclusions. In one of his characteristic letters Theodore Roosevelt has roundly whacked this type of historian, whose duty—and a most necessary one, of course—is to look after the correspondence, keep the files and catalogue the library. Roosevelt objects to such historians in the role of patronizing the masters—the Parkmans, the MacCauleys. For, he says in effect, no matter how great the need for exact research and statistics, only the master mind can present them in their true value. He alone can picture history in a light which stimulates inspira-

tion and ideas; which, after all, is what one wants. This can be done and still keep within the rules of evidence. In Professor Warren's work there is little that the most critical scholarship could question. JOHN TAYLOR BOYD, JR.

MORE SMALL ITALIAN VILLAS AND FARMHOUSES. By Guy Lowell. New York: The Architectural Book Publishing Company.

The present volume carries on the good work started by Mr. Lowell in a preceding volume of a similar subject. During the war the author, as an officer in the American Red Cross, spent much of his time in Palladio's country around Vicenza and was afforded unusual opportunities to visit and photograph many of the lesser known buildings of the Palladian tradition. In the short introductory text the descent of much of our American Colonial architecture is traced back through Inigo Jones and his successors in England directly to Palladio, whose architectural principles for the adaptation of classic motives to contemporary architecture formed the basis for Georgian architecture in England and for our own Georgian Colonial and Early Federal architecture. A study of the photographs is interesting and illuminating with regard to the first sources of our Colonial work, and the fact that Palladio's book was used in this country in the actual design of certain buildings, notably by Thomas Jefferson who did not hesitate to reproduce almost exactly some of the designs of the sixteenth century architect, gives us in our later eighteenth and nineteenth century architecture a direct contact with this Palladian work without reference to English translations of the form. These examples also show the flexibility in handling which, although possible, is so frequently ignored in our modern building along Colonial lines.

In addition to this close connection with the strongest architectural tradition in America, the book revivifies for us the country house life of sixteenth and seventeenth century Italy, when the yearly exodus from the city to the country was as marked a characteristic in

the social calendar of that day as it is in that of the present. Although the villas themselves emphasize this similarity of extravagant country pleasures on the part of the rich, the farmhouses present an equally sharp contrast between the positions of the peasant farmer of now.

The many views of the buildings intensify our desire that it might be possible to study their planning with equal ease. Numerous delightful sketches by Edgar I. Williams and Harold R. Shurtleff illustrate points of the text.

C. O. C.

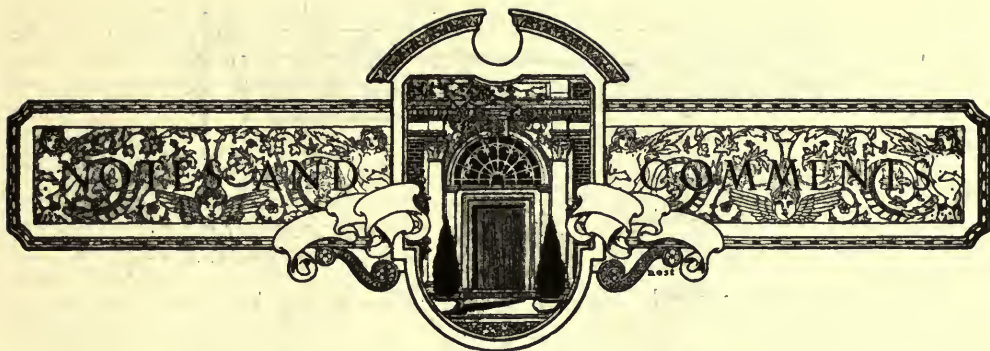
THE COLONIAL ARCHITECTURE OF SALEM.

By Frank Cousins and Phil M. Riley. Boston: Little, Brown & Co.

The architectural photographs of colonial details by Frank Cousins are so well known as to need no introduction to readers of this magazine, and to many the fact that this recent book is copiously illustrated by Mr. Cousins will recommend it at once to consideration.

The text, written in a discursive style, contains much information with regard to early building in Salem. It follows the development of domestic building through the seventeenth and eighteenth centuries and into the first decades of the nineteenth, when much of the most distinguished and distinctive building was done. The earlier peaked roof houses come in first for consideration, followed by those with gambrels of various forms. The tall, square, box-like, three-story houses next are taken up; and the latter half of the book is devoted to the exterior and interior details, which are so markedly of high quality in Salem. The text and illustrations synchronize throughout the book and their coordination is of assistance in reference. Much of the text is occupied with references and historical data of greater interest to the antiquarian than to the architect, who might be inclined to demand a more definitely constructive criticism of the fine old material; but this he can supply for himself, through familiarity with the eminently pleasing buildings illustrated in the hundred odd plates.

C. O. C.



The American Legion is to erect in San Francisco a monumental group of buildings in memory of the men and women—soldiers, sailors and civilians—who died that democracy might live. This monument in commemoration of the victory of democracy will be a nurturing place for all the highest ideals of a free people. It will be a home of the fine arts—painting, poetry, sculpture, music and architecture.

The faculty and students of the California School of Fine Arts, in this memorial, will be generously provided with facilities of study. Will they be worthy of it? This year your student body was awarded six out of ten of all the honors available to art students throughout the country. Next year you should aim to get seven out of ten, for California is a source of inspiration to art.

In the War Memorial the Art Association will have its galleries, supplementing the ateliers of the California School of Fine Arts. Students from all the world will, in time, seek this center for instruction—that is, if nature, temperament and determination are no less strong with us than were these characteristics with the Egyptians, Greeks, Italians and other predecessors of present-day ideals of civilization, order and art.

So far as the students here tonight, and the faculty, too, for that matter, are concerned, it must be remembered that success in any vocation means patient, unending plodding. There is no short cut. Impressionist, cubist, fads are entertaining, but usually are unconstructive and detrimental to healthy artistic development. The student must study the methods of

the old masters, not to copy them, but to seek inspiration.

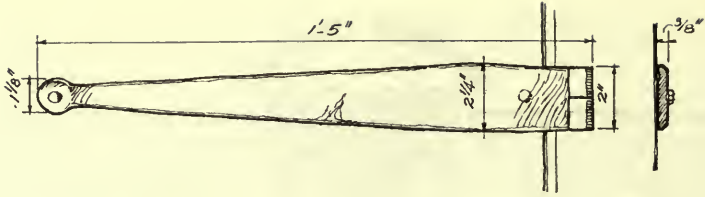
Michelangelo, Rubens, Rembrandt, Raphael, Leonardo, Velasquez—all the masters were artisans as well as artists. Their work was complete to the last detail.

Can you match the incomparable finish of the winged Victory of Samothrace or the immortal sculptures of Phidias with the incomplete and unfinished works of Rodin?

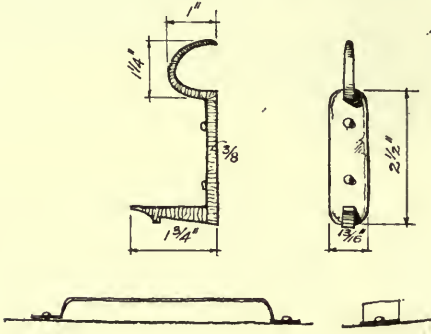
**Old Hardware
from
Philadelphia
and
Annapolis.**

There is a fine individuality in the style of old Colonial hardware which adorns the historic homes of Philadelphia and of Annapolis. They possess a variety of quaint designs and decorative qualities, and the accompanying sketches, made from data collected by the architect, Charles S. Keefe, during little visits to these cities, show some of the many artistic shapes to which minor decorative features can be adapted. The old shutter hinge found in Philadelphia is of a naive, almost crude, type. The uneven surfaces and hand-wrought nail heads invest it, however, with unusual interest. The same is true of the shutter bolt from the same city, which is particularly noteworthy for its simple mechanism.

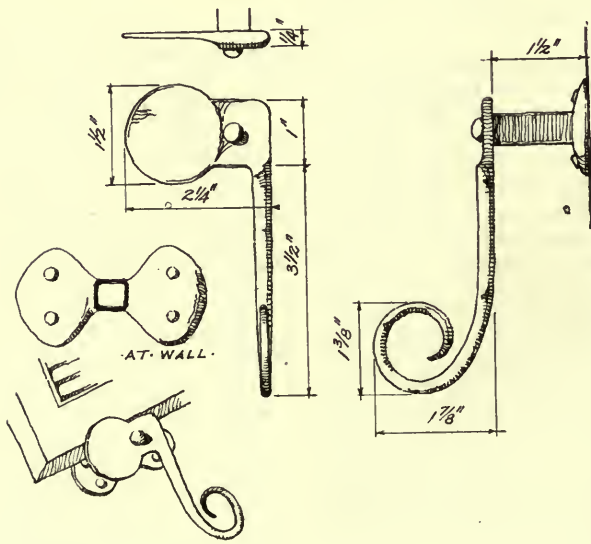
The shutters or blind fasteners are, on the other hand, more elaborate in design and craftsmanship. Frequently the lower portion was wrought into a tapered scroll, circular in section, which gives the whole an effect of great delicacy and airiness, also producing a shadow of decorative charm on the wall behind; while the upper part was hammered out in the shape of the bowl of a spoon, the slight concavity of which presents a more interesting sur-



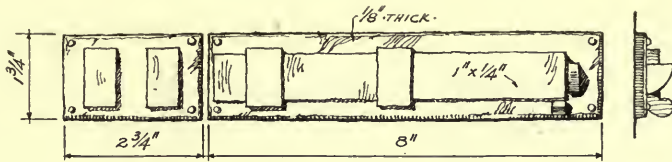
· SHUTTER · HINGE ·
· FROM · PHILADELPHIA ·



· SHUTTER · HOOK ·
· FROM · ANNAPOLIS ·

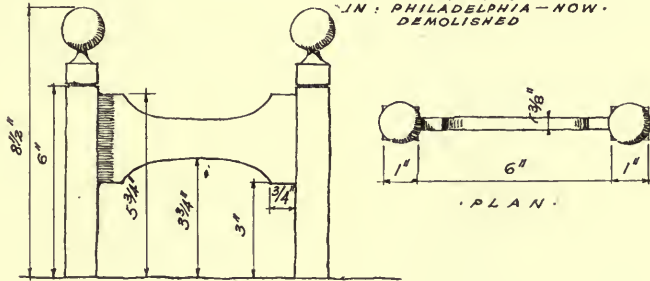


· BLIND · FASTENER ·
ON · OLD · HOUSE · NEAR · CAPITOL ·
· ANNAPOLIS · M. D. ·



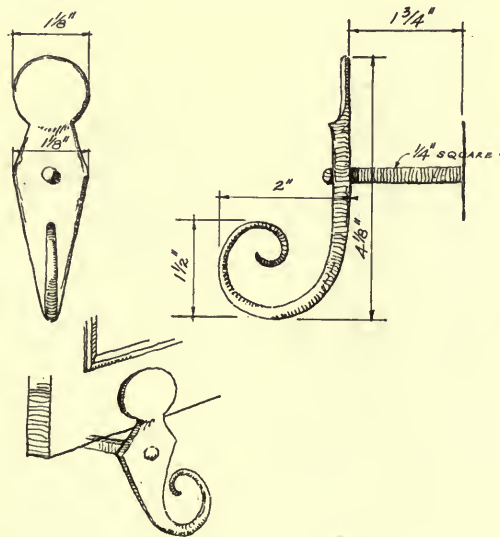
· SHUTTER · BOLT ·

· FROM · AN · OLD · HOUSE ·
· IN · PHILADELPHIA · NOW ·
· DEMOLISHED ·



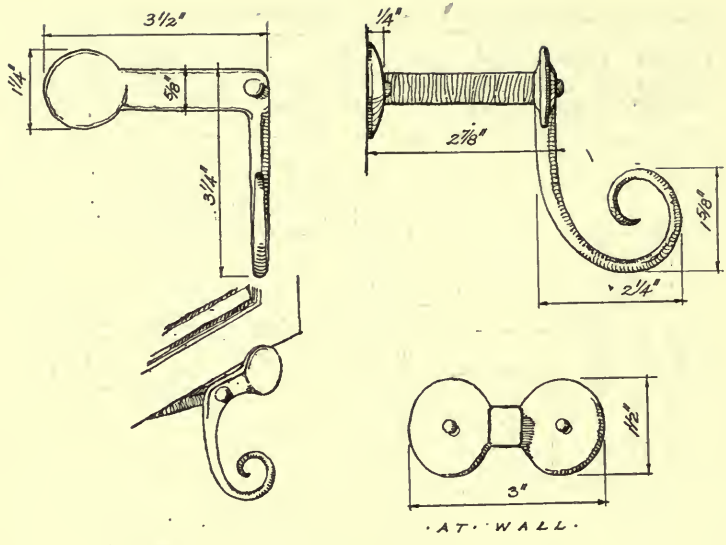
· FOOT · SCRAPER ·

· FROM · HOUSE · ON · SPRUCE · E · 57 ST ·
· PHILADELPHIA ·

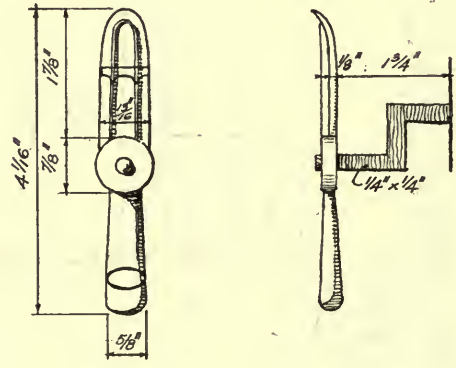


· BLIND · FASTENER ·

· FOUND · IN · PHILADELPHIA ·



• BLIND • FASTENER •
 • FOUND • ON • ANNAPOLIS • HOUSE •



• BLIND • FASTENER •
 • FROM • ANNAPOLIS •

face than is found on the usual flat wrought work of today.

The other fastener, being of the vertical type, would be quite uninteresting were it not for the singular way in which it is modeled. The upper half is grooved, while the lower half has been wrought into a sort of pendant which is elliptical in section.

The foot scraper has exceptionally sturdy and uncompromising lines, decidedly different in character from its contemporaries, the quaintly scrolled and twisted type. This specimen, nevertheless, bespeaks an excellent sense of proportion and delicacy, combined with the rigidity reminiscent of the fine old Quaker spirit.

The shutter hook and catch found in Annapolis are worth of notice; here use and attractiveness are combined. The catch is only a strip of sheet metal which gives under the pressure of the hook until the latter slips past and is caught. At the top of the hook is a scythe-like handle for its release.

These examples are typical of the charm and distinction of early American craftsmanship.

VERNA COOK SALOMONSKY.

**The Architect's
Signature on
His Work**

Innate paternal regard for an aesthetic offspring rarely permits the sculptor or painter to cast it adrift on the sea of anonymity. The architect, apparently esteeming ing sentiment incompatible with an unemotional art, abandons his intellectual progeny by the roadside, without tag or identifying mark. The desire to trace a cause or reason for such action, and to propose another course, is the motive of this article.

A ray of light was recently cast upon the subject in the writer's mind while reading the introduction to Adolph Lange's "Dictionnaire des Architectes Francais" (Paris, 1872). This erudite work imparts many interesting and obscure facts encountered in patient and wide research, relative to the practice of architecture in pre-Renaissance days in France; it also treats of emoluments and strange customs affecting the welfare of its practitioners. Incidentally he treats of the seals with which their deeds and contracts were ratified in lieu of signature, the art of writing previous to the latter half of the fifteenth century be-

ing practiced almost exclusively by clerks and notaries.

Sixty-nine of these seals are reproduced in the work in line engraving from wax impressions extant on ancient documents, dating as far back as the early part of the twelfth century. From the study of these decorative emblems the thought matured, to the effect that they might prove the basis for a solution to a much mooted question—the signed building. The suggestion latent in these devices may become sufficiently potent to reverse the existing attitude, and induce the architect to identify himself directly with his work, in a manner less open to criticism than the methods occasionally resorted to.

The architect has long been the subject for unjust professional discrimination, inasmuch as his name does not figure as a matter of course upon his work. The signature of the originator in other arts is recognized as his title to the inception of the idea developed. If we judge the view of the architectural profession by the procedure of the majority, we must assume that conviction is almost unanimously in favor of anonymity. In spite of the overwhelming evidence of custom, we have equally voluminous proof that a voluntary disassociation of the individual from his work in any practice of the creative arts is contrary to instinct and temperament.

The attitude of the layman to the signed work by the painter or sculptor is that it is an essential item necessary to ensure the maximum value of the original; but he instinctively views the name of the architect carved on the base of the building with a mixed feeling of distaste and distrust, while recognizing the right of every originator to be identified with his work.

The question of the signed building is replete with complexities. An examination of the relative merits of circumstances and prejudices might enlighten us as to whether the principle errs against the code of good taste, or whether the fashion in which the name has figured is to blame.

The fact is indisputable that we regard the signature on a work of art at a widely separate angle from that on an edifice; therefore it is necessary to discover what a signature implies when affixed to a painting, and in what essential it differs when figuring on a building, where it surprises us unpleasantly.

In a painting, the source of sentimental prestige is mainly contained in handicraft; that is to say, we attach the greater importance to the fact that the work is the

record by the artist's own hand of his mental conception. Workmanship or technique embodies all those peculiarities of expression or treatment inseparably connected with the personality of the individual, which cannot be spontaneously reproduced or transmitted by another. Were we to accept this type of handicraft as the standard for according architectural credit, to the same extent as we recognize it in painting, the architect would at once be put out of court in the matter of recognition.

The problem would seem to resolve itself into two considerations, which concern the relative importance of the imaginative and executive elements in painting, for instance, on the one hand, and in architecture on the other. In the case of painting, imaginative power is entirely dependent for its realization on the fashion in which selected scenic data in nature are recorded by the artist's hand, reflecting through manual interpretation the angles of temperament. In architecture, a masterly conception might be equally well realized in a dozen or more localities by interchangeable subordinates; therefore the factor of production by the originator, which is vital in the painting, is negligible in architectural work.

Is it not possible that our taste is offended more by the manner in which the architect's name is sometimes affixed to his building than by its presence thereon? Precedent causes us to expect that the word or inscription figuring on a member of an edifice shall convey pertinent information—its name, the purpose of its chambers or halls, or the motive responsible for its erection. When we read an inscription placed more or less prominently on the base of a building to the effect that a certain person is its architect, we instinctively classify him within the category of what might be described as the domestic professions, whose members advertise their calling by shingle or plate, to attract the patronage of stray clients. As commercial methods of this description are considered unethical in the aesthetic profession, we instinctively feel that a professional principle has been sacrificed for pecuniary ends.

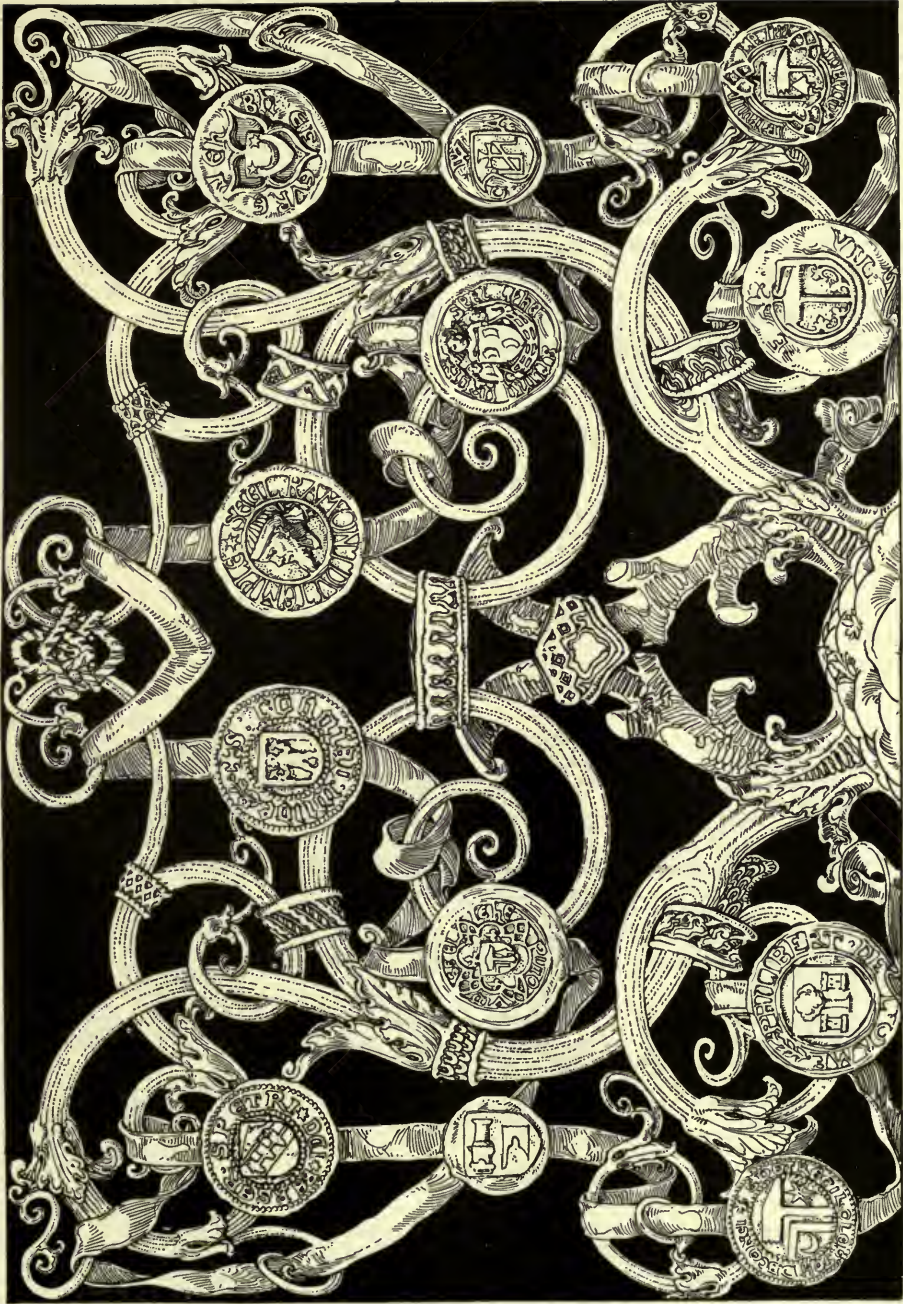
In the upper west section of New York City a number of autographed apartment houses can be found for reference as test cases for the reader's sensibility. These signatures impress one unfavorably by their undue prominence. Yet one often longs to

know the authorship of an architectural masterpiece, to pay homage to the name of the artist whose great gift has found expression in perfect harmony and grace. Such incidents lead us to believe that, to attain the full complement of esthetic enjoyment, we desire a human association in connection with a great work.

The foregoing considerations, which had occurred to the writer at various times, grouped themselves after an examination of the seals reproduced in Lange's work. The designers of seals, medals and coins during the *moyen-age* command our admiration by the utmost decorative science in adjusting the motif to the space. The majority of these architects' seals are beautiful emblems, appropriate, ingenious and laden with suggestion. Could they be translated into other media, such as stone, wood or clay, they would adorn the surface surrounding them. Were we to discover such an emblem carved in low relief in some spot of secondary prominence, our interest would register satisfaction, in that our introduction to the architectural author had been effected in such pleasant fashion. In brick or stucco wall, an ingenious faience insert well placed challenges our inspection and reveals by its polychrome symbols that it is the architect's signature of his work, impressing his mark thereon with a touch of beautiful and welcome color. These decorative architectural signatures could, and should, be protected by registration in the interest both of the owner and the public. Many of the ancient designs conform to a set plan, which consists of an inner circle in which is placed the shield or emblems and an outer circle holding the name, frequently accompanied by the word "seal" (seal); in other cases the owner's initials figure.

For many generations the architect has suffered the anonymous professional designation of the domestic retainer, being referred to as "my architect"; a practice not in accord with the dignity of a creative profession. It is not customary to refer to "my portrait painter," possibly for the reason that the identity of the producer is the chief credential of value; in fact, in many instances the subject's identity is quite subordinate to that of the painter. A corresponding condition should exist with regard to modern architectural works of equivalent merit.

The attitude of the daily press to the profession is an interesting reflection of



LEON V. SOLON.
EXAMPLE OF BUILDERS' AND ARCHITECTS'
SEALS OF MEDIEVAL AND RENAISSANCE DATE.

the apathy of the general public towards the subject. A certain amount of prominence was recently given to the dedication of a church of considerable architectural pretension. Space was consumed in describing its interior and the ceremony, and in enumerating the notabilities attending the consecration, but the architect's name was omitted by the majority of the great dailies. Had their critics, in reviewing a musical recital, described the scene, the music and the occupants of the boxes, but forgotten the name of the virtuoso, there is little doubt that such an omission would have provoked the comment of each reader.

In these days of American architectural naissance, many buildings arise that should carry the names of their authors to posterity. The main difficulty has been to determine the exact manner in which this could be done, as the architect had to choose between loss of identity with his work and identification with it in a fashion that reflected on his good taste and professional modesty.

The present writer feels that this suggestion, retrieved from a practice of ancient times, may prove of use in enabling the architect to come into possession of his own.

LEON V. SOLON.

