

Garden Apartments In Atlanta

A Typology Study

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1. Introduction

"The word type, when applied to architecture, refers both to the images and to the organizational devices that embody the essential or salient characteristics of a certain set of forms. The ending -logy refers to the systemizing of the information inherent in building types into a doctrine or theory." ¹

The human ability to conceive knowledge is based on a significant effort: the systemizing of collected information. We understand and make others understand by establishing a logical order of facts. Without systemizing we would be stifled by the enormous amount of information in our world.

The identification of styles represents a common architectural organization system. Styles can be broadly defined as an idea repeated in history (e.g. classicism), but are usually understood as distinct images closely related to time, place, and architects.

The definition of types establishes another popular logic in architecture. The main building types - residential, commercial, and public buildings - exist throughout the ages in all countries. If we narrow the residential type down to apartment-buildings, we still will realize that it existed in the Roman Empire as well as it does today around the corner.

This research concentrates on the apartment type characterized as garden apartment building, and on the place defined as Atlanta and, as a reference system, as the United States. By these selections a definition in time is also implied. The garden apartment developed in the Northeast of the United States and manifests at about 1910; it vanished in contemporary architecture.

The typology study deals with the type by its historic evolution, its definition through layout and image as an Atlanta garden apartment type,

and possible distinctive characteristics within the United States.

II. The Evolution of a New Apartment Type

1. The hotel type

"To understand the evolution of the apartment one must recognize that it first came into being as an offshoot of the hotel." 2

As residential houses could not keep pace with the ones of the city and increasing real estate values, a new building type developed. Due to the American ideal of the single-family residence, the apartment building gained late acceptance in the United States, though it was common for some time in Europe. Spurred by rapid development, New York became the center of early building activity and type studies.

The American apartment building originates out of European precedents and the American hotel. Hotel Pelham, the first hotel on American soil when it was built in Boston in 1855, initiated the evolution.

From these early hotels an apartment type emerged which I call the "hotel type". Its layout is characterized by a central entrance, often accompanied by a series of lobbies and halls, by long corridors along the building's main axis and by stairs adjacent to the main corridor, but without any direct relation to a number of apartments.

The hotel type is represented by four basic schemes:

- the "Dumbbell" Plan
- the lateral-H (or I) Plan

- the perpendicular-H Plan
- the U-Plan

The "Dumbbell" Plan

Veiller, an architect who pioneered the idea of apartment building as free-standing houses in the landscape after 1900, also researched lot sizes in the United States. He found that deep lots are a common feature in all American cities with over 100,000 people, due to streets laid out in a time of no great population pressure.³

In 1876, Frederick Law Olmstead suggested that the grid in New York, which provided narrow and long lots of 25 by 100 feet, presented a major obstacle to the construction of successful apartments. In order to address this problem, the Plumber and Sanitary Engineer held a competition in 1878. First prize went to the "dumbbell" plan; consequently, for the next quarter century thousands of dumbbell apartments were constructed in New York.

"The dumbbell apartment" extended far back into the lot, the building had fourteen rooms on a floor, seven on either side of a central dividing wall. Four families occupied each of five or six floors...Ten of the fourteen rooms on each floor were lit only by a narrow air shaft, an indentation about twenty-eight inches wide on either side of the building."⁴

"The rooms were arranged end to end, served by long, dark corridors, the entire arrangement resembling that of a train of cars more than that of a home."⁵

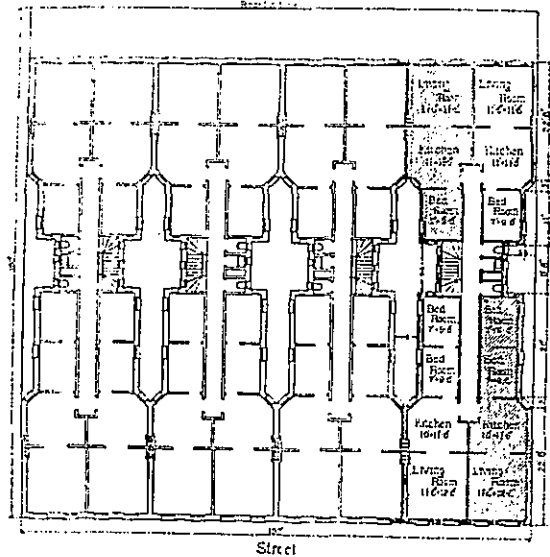
lack of sunlight and fresh air — all of which the prize design would aim to eliminate. But he claimed that suitable plumbing could do just as much for the prevention of disease as this futile exercise in tenement house planning. More important, George William Curtis questioned the wisdom of planning for only one building lot. He suggested that with a bigger site architects would have more room for invention and could do more to shape the spaces around the home.⁵⁰

Because there was little agitation for an improved tenement house law in the 1880s, Curtis's idea was not tested until 1894, when Ernest Flagg demonstrated the advantages of planning houses on lots bigger than 25 by 100 feet. Flagg was then becoming one of the nation's most prominent architects. During his career he designed dozens of monumental buildings that were the archetypical products of an education at the Ecole des Beaux Arts in Paris. Flagg claimed, however, that the most important skill he learned as a student was not the facile manipulation of architectural styles but the ability to produce a logical and "scientific" plan. It was precisely this ability that Flagg used in designing a tenement to supersede the dumbbell flat.⁵¹

Flagg showed how it was possible on large lots to design housing that furnished light, air, health, and comfort at the same rent that the great majority of New York's tenement dwellers then paid, if not at a lower one. Flagg's proposal for large lots was not irrelevant to the way New York's housing was built. Many small builders owned only a single lot and erected a dumbbell tenement on it, but even though others had bigger pieces of property, they persisted in erecting this type of building in repeated units.

Flagg's scheme was based on the fact that the square was the most economical shape for the enclosure of space. A square building 20 feet on a side would enclose 400 square feet of space with 80 feet of wall. By comparison, an elongated building 10 by 40 feet would enclose the same amount of space with 100 feet of wall. Moreover, the four rooms in the corners of the first plan could all be reached by a small entrance hall, but in the elongated plan a wasteful corridor was needed to give access to four strung-out rooms. The first plan was best suited to the country where there was sufficient open space to have free-standing buildings, the second, more appropriate to the city, where deep lots made a narrow plan necessary. Flagg thought, however, that if large lots were available, it would be possible to have most of the advantages of the square plan in the city.

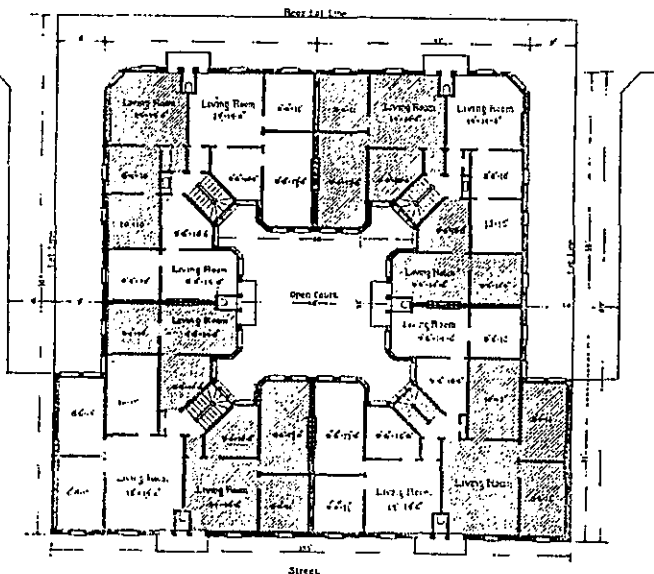
Flagg designed a building to occupy four New York City lots. These



70. Ernest Flagg: Plan for a 200-foot by 200-foot building lot in New York. By creating a large courtyard, Flagg gave every room more light and ventilation than did the dumbbell arrangement.

DUMBELL

see page 4



69. A dumbbell apartment plan. In such structures, there were four apartments per floor on each building lot. Except at the ends of blocks, ten of fourteen rooms looked out only on a light well.

E. FLAGG

see page 7

The Lateral-H or I-type

The criticism of the "dumbbell" plan led to the invention of the lateral-H type.

"Even on a narrow lot it was found that a much more convenient arrangement of the apartment could be obtained by abandoning the former front hall and stairway circulation and by adopting a plan in which public halls and stairways were located more nearly in the middle of the building, resulting in the I-shaped plan..."⁶

"The H-Plan was first developed with the legs parallel to the street, a form which we here term the "Lateral-H" plan. It is interesting to trace the manner in which this popular plan evolved from the old 25 ft. lot "Dumbbell" plan of New York through the present 50 ft. lot with 70 percent site coverage, and finally to larger and wider site requirements."⁷

The Perpendicular-H Plan

As the Lateral-H Plan was considered unsatisfactory for rooms which could not be faced directly on the front or back, the H was soon turned, where the site allowed it.

"The H-Plan is, however, frequently extended and used in another direction, perpendicular to the street. This has been termed the "Perpendicular H" frequently used in large projects."

The U-Plan

From the perpendicular-H plan it was only a small step to the U-Plan, where front and back yard were combined to form one open area enclosed by the building.

2. The House Type

The access system of the hotel type was increasingly criticized, especially the long corridors which became

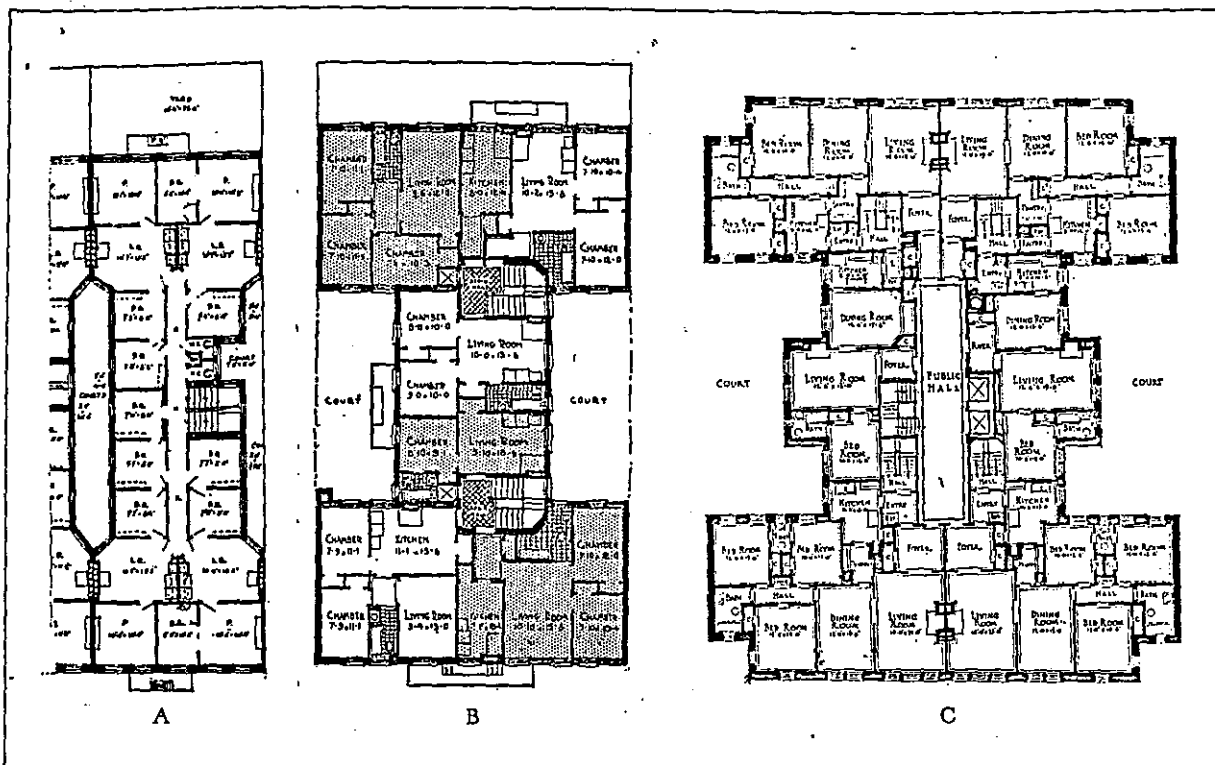


FIG. 8. EVOLUTION OF "LATERAL" TYPE "H" PLAN.

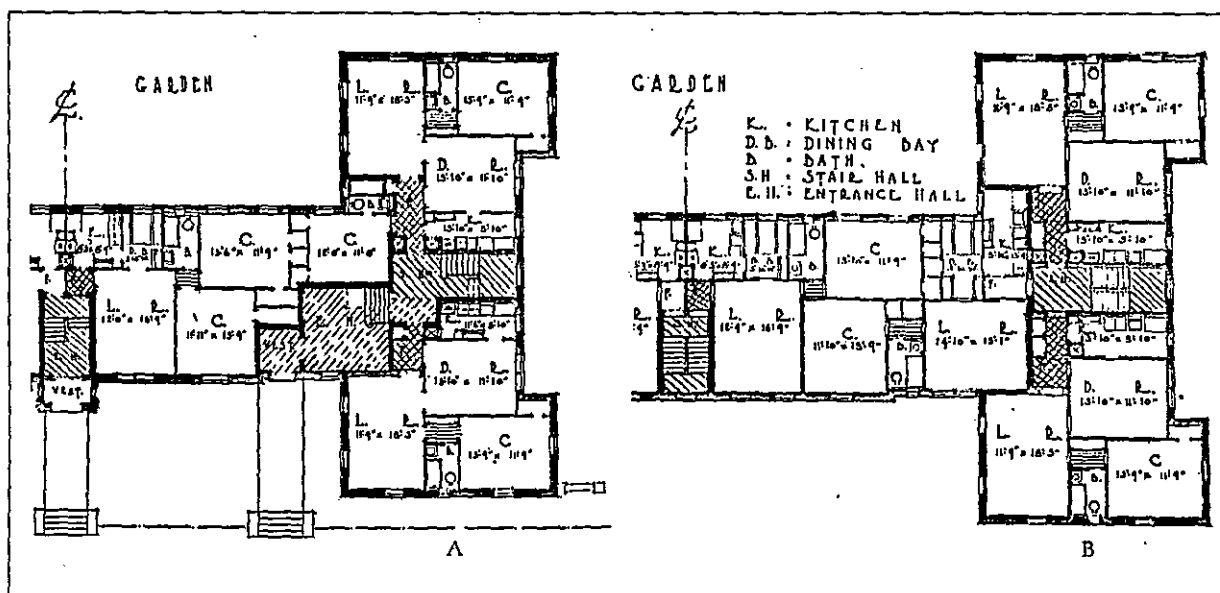
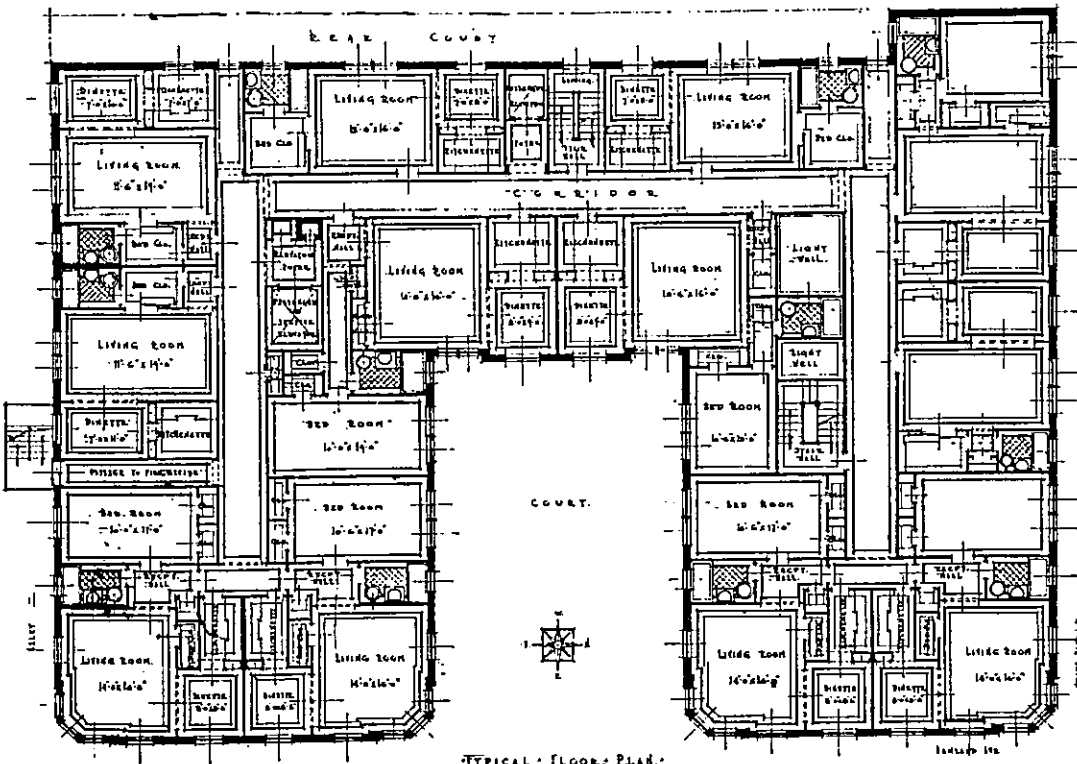
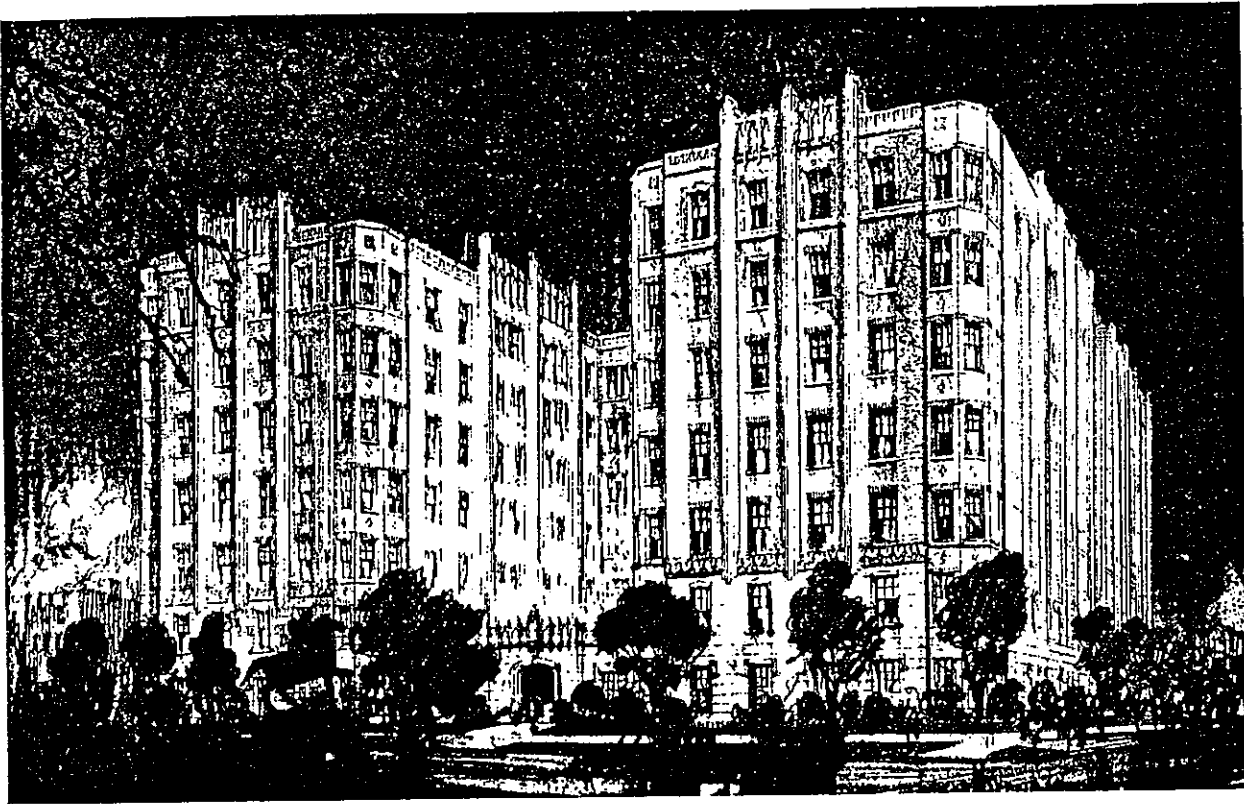


FIG. 9. EXAMPLE OF "PERPENDICULAR" "H" TYPE APARTMENT, SHOWING HOW THE EFFICIENCY OF TYPICAL FLOOR (A) IS REDUCED BY LOSSES IN ENTRANCE FLOOR (B).

AMERICAN APARTMENT HOUSES



ROGERS PARK APARTMENTS,
CHICAGO, ILL.

LEON F. URBAIN,
ARCHITECT.

known as "bowling alleys". Economic factors raised questions about the necessity for lobbys, halls, stair halls, corridors, and foyers.

"Based upon examination of a large number of plans by architects ..., it is safe to estimate that at least 40 million square feet of this space" (of 245 million square feet of this space of new apartment buildings erected) "was devoted to halls and corridors. At least half of this might have been saved." 8

As a solution, architects experimented with replacing corridors (horizontal access) with more staircases (vertical access). Additionally, the new building shapes offered more possibilities for access at several places.

This idea had already been discussed for some time. To address the deep lot problem, Potter had suggested row houses along secondary streets parallel to the longer lot lines. Each apartment would be entered individually from stairs. Putnam criticized the "unavailable space" of this idea and suggested common spaces as in the hotel type.

With the lateral-H and the perpendicular-H type staircases gradually became accepted as an alternative to corridors, though the idea presented some problems:

"It may be noted that both forms of the H-plan" (the lateral and the perpendicular) "sacrifice a considerable amount of ground floor in order to give access to stairways and to relate them all to a street entrance." 9

Furthermore, the problem occurred, whether the T-element in an H-plan (as one-half) was to be entered from the interior corner or from the exterior straight side.



The separate entrance idea found a lucky solution in the courtyard type. In 1894, Ernest Flagg designed an apartment building type with a square courtyard and staircases in the corners. From each staircase, two apartments were accessed per floor. Flagg's plan combined four New York lots into a square site 100 ft. by 100 ft.

Sarah Gilman Young, a writer, reported at this time on the courtyard as a common feature in Paris apartment buildings.

"Unlike the apartment building with a main doorway, a large lobby, and a major staircase and elevators that at each level led to a network of corridors, the kind of apartment house about which Young wrote had small entrances and staircases that led to landings on which only a few apartments were located. These entrances were usually situated in the corners of the courtyard, which was not intended for the gathering of residents or for relaxation, but only for quick and convenient access to the apartment entrances." ¹⁰

The courtyard offered easy access and light and soon developed variations. The new achievement meant the turn from the hotel type to the house type, to an apartment building with separate entrances and a domestic scale.

"On large lots of considerable depth, these more complicated "court" plans have also developed higher percentages of rentable area than could be obtained

otherwise, since the courts themselves form attractive means of approach to any number of interior entrances and stairways, and in this way the buildings can be subdivided into comparatively square units, served by their own stairways and with a maximum of light, ventilation and "cross draft".

"In the "efficiency" apartment and the apartment hotel the tendency persists to group a large number of suites reached from a continuous hall and also to elongate the space from wall to wall by internal position of closets and baths.

The domestic apartment, on the other hand, finds its maximum efficiency in the grouping of a few apartments to the floor from each stairway (or elevator) so as to eliminate all public hallways except the stair.

Where high cost land is not a factor, further efficiency is usually found in limiting the "span", or building width from wall to wall, to the depth of two rooms, without interior halls except a minimum hall giving access from bedrooms to bath." ¹²

The courtyard type was developed both with an enclosed court and with the U-shaped arrangement.

"The Apthorp, which occupied a square block, had a central courtyard entered through an archway so that residents had to leave their vehicles only when they were away from the street...But the Apthorp's courtyard was not just for access. It had a display of flowers that one critic said would 'grace a botanical garden', two fountains, and benches on which residents could relax." ¹³

"The "U-Court" is employed extensively for large apartments in semi-urban districts where an extra deep frontage adjoins a business area. The "U-Court" can usually be arranged without much loss on the entrance floor. Its chief defect is due to the fact that designers tend to crowd buildings of this type too close in their side and rear exposures, whether in relation to their individual lot lines or in the grouping of a large number of buildings." ¹⁴

From the courtyard type it was only a small step to the perimeter type, the addition of single units in a large number. Different arrangements were possible.

Its characterization as a comprehensive structure distinguishes it from the individual buildings of the other apartment types. It is rather used in large scale planning.

3. The Vernacular Home Image

The change in layout, from the hotel-derived apartment building with central entrance to the domestic scale housing with apartment related staircases was accompanied by a new image-ideal.

As a solution to reduce long-persisting prejudgements about apartment building and their inhabitants, the apartment was to resemble the single family residence as closely as possible.

"The big problem that apartment house design presents: to make each apartment as much as possible like a home."¹⁵

"But the new trend, exemplified by those apartments which are invading our suburbs, comes from the other extreme: (as opposed to the hotel-trend). "Here we have a number of home units, combined or grouped together for convenience of service, differing widely in character from the hotel yet not far removed from the house.

In these modern apartment-groups the problem requires a limited number of suites off each entry stair, the latter being a mere vertical extension of the public street. Centralized control and porters are eliminated.

Such grouping departs from the house standard only in the common case of heat and of landscaped open areas - a factor since the automobile has supplanted the lawn mower as a popular recreation...

There is a very definite distinguishing quality of domesticity or homelikeness in arriving at one's apartment floor directly, by way of stair or elevator. Instead of having to wander along a winding corridor to reach the entrance."¹⁶

The expansion of the city area by increase of population and by the new availability of transport, especially of the car, caused a suburban trend in the late 1920's and early 1930's.

"But by no means is the apartment house confined to the city. It is growing more and more in favor in suburban and outlying districts."

1

This new suburban apartment demanded a new form: the image of a country house emerged.

"The design of the suburban apartment house differs materially from that of the city prototypes... It must embody in its exterior design as many characteristics of the private country house as possible.

The dweller in a suburban apartment house seeks first a home in the country. He looks for the apartment to embody all the economic advantages of the city house, a similar elimination of many of the cares of housekeeping, but retaining in addition the fascinations associated with living in the country.

Character of the country is frequently introduced by gabled roofs, immediately avoiding any similarity to the city type and offering opportunities by which its design may be distinctive. Open fireplaces are included in many of the rooms, which give to the apartment a homelike atmosphere that the tenant finds so desirable. These naturally necessitate chimneys, which, in themselves, allow introducing an element typical of the country house into the design of the suburban apartment house...

The building must bear no suggestion of city life. It must suggest neither a hotel nor an office building in any detail." 18

The image prototype changed from the French urban apartment hotel to the English country house. And the Spanish Revival style introduced the patio.

haps, and not one of hundreds, as is the tenant of the city apartment house, has a personal pride in the house, both inside and out. He refers to it as "his house in the country," and the house must live up to that reputation. The building must bear no suggestion of city life. It must suggest neither a hotel nor an office building in any detail.

The location of the windows with relation to the interior is just as important in the suburban apartment house as it is in the city type. But the problem in exterior design is not made nearly so difficult by this stipulation, owing to the more informal quality of the design of the exterior of a country house. It does, however, quite naturally increase its difficulties. Perhaps an even greater consideration is given to the possible arrangement of the furniture in the planning of the rooms in an apartment in the suburbs, due to the fact that the average tenant is generally of limited and even moderate means, and cannot so easily afford to buy new furniture as his city cousin.

Even greater consideration should be given to the size of the rooms in the design of the suburban apartment house. In order to avoid any suggestion of city congestion, the rooms must be as large as

possible. A suburban apartment house must not be considered as simply a city apartment in the country. The garden apartment in the suburbs has greatly increased the desirability of the suburban apartment. The suburbs offer opportunities for introducing attractive driveways, walks and playgrounds, which give to the garden apartment "atmosphere" that the city prototype cannot even hope to attain.

Another difficulty is presented in planning the suburban apartment house in locating the service portion. Buildings being further apart in the country, there being fewer narrow courts and less disagreeable outlooks, it often becomes a problem as to what portion shall be devoted to the service to the better advantage of the master portion. The entrance hall of the suburban apartment house is of much less importance than it is in the city type. The impression that the hall is supposed to create in the city house is formed by the design of the exterior in the suburban house. The hall is more of a passage from the exterior to the interior. Otherwise the plan of the suburban apartment house is governed by the same principles that govern the plan of the city house.



A PROPOSED SUBURBAN APARTMENT HOUSE IN WHICH THE CHARACTER OF THE PRIVATE COUNTRY HOUSE IS SUCCESSFULLY RETAINED

ANDREW J. THOMAS, ARCHITECT

"The formalism of the Parisian boulevard has yielded to a simpler and more charming expression of the life which is led within. In the suburbs rambling structures of the English type give a suggestion of the privacy and the individuality of the free-standing house, and reduce the scale of the buildings to something more in conformity with the surrounding, homelike cottages.

Particularly of late have the larger group plans of the courtyard type been developed to give more of the charm of the country house, and when these courtyards are enclosed or partially enclosed spaces of the patio type, inspiration has been sought from the dwellings of the southern Latin races, past masters of the art of developing the enclosed garden, and strong Italian or Spanish influence may be noted." 19

The home image was expressed not only in separate entrances and country home attributes, but also in the isolation of the building on the lot. After 1900 Veiller promoted a siting for apartment buildings that would allow the clear distinction of single buildings.

"To ensure that separate houses would still appear to be dotted on the landscape, it was necessary to zone the area for single-family dwellings and to specify satisfactory minimum dimensions for the lot frontage, for the setback of the house from the street, and for the position of the house in relation to adjoining property." 20

At a housing conference in Philadelphia in 1912, George Hooker emphasized the importance of space around a house for creating an image. As a basic ideal of this image the single-standing residence still prevailed.

Thus the visions of the American city at that time usually include vast public spaces around or in which apartment houses were located.

With the courtyard, a space was created which expressed community and privacy. The courtyard

substituted for the entrance lobby of the hotel type.

"The impression that the hall is supposed to create in the city house is formed by the design of the exterior in the suburban house." 21

Privacy was one goal of the enclosed space, in contrast to public nature of earlier apartment buildings. Private courtyards screened from the public street, entrances in the corners, possibly hidden by the building layout, were attempts to reduce control and contact. Young approved similar ideas from France:

"From this point of view the courtyard had several important advantages. Once you entered it, you were quickly shut off from the noisy public street...The entrances were usually situated in the corners of the courtyard..."

Community was the other expression of the courtyard, not found in the isolated single-family house. Putnam alluded to this with his ideas of creating more "available space"; by reducing access systems of row houses in favor of privately and especially commonly used spaces. His ideal building was compact and included 2 glass-covered common courtyards.

"Some apartment houses were planned on the assumption that a large number of people living under one roof constituted a community. These buildings contained more than a group of isolated apartments, they had common spaces - courtyard gardens, generous lobbies, roof terraces - which all the residents could use. This kind of dwelling was most attractive to many people." 23

The image of the vernacular country home with

community conveniences was well expressed in the suburban apartment here referred to as a garden apartment.

"Probably the modern apartment house has reached its highest state of perfection in the garden apartment. Providing, as it does, park walks, playgrounds for children and, in suburban houses, tennis courts, and even individual garden plots for tenants, it makes a special appeal by an absence of crowding and congestion and an atmosphere of privacy and domesticity. It has been prophesized that the apartment house of the future, whether in the city or in the suburbs, will be developed along the lines on which the garden apartment now bases its greatest appeal.

Although the law in New York City allows for building on seventy percent of the area of property, the most successful apartment houses in the city today rarely cover more than fifty percent, and in the suburbs are often as low as thirty-five percent. This is due to the influence of the garden apartment, for it automatically denotes that a considerable portion of the property is devoted to those features by which it is characterized." 24

III. Characteristics of the Atlanta garden apartment type

Selection of buildings and basic categorization

Contemporary writings as examined above give some clues to a definition of the garden apartment. The writings mainly deal with New York and by their references concentrate on the cities in the Northeast of the United States. Their rather general formulations suggest that the trends analyzed are common in other parts of the United States also. Though exact dates are missing, the garden apartment seems to reach its perfection in the 1920's. To define the type garden apartment, the study of some examples appears necessary.

This research concentrates on Atlanta, as this city is

accessible by primary research. With the development of commercial activities in North Atlanta, some of the older apartments in this area vanished, and some of the still remaining ones are seriously threatened. For this reason the area of North Atlanta was selected as the main area of research. The chosen area is bordered by Piedmont to the East, 4th Street to the South, West Peachtree to the West and Buckhead to the North.










Garden apartment buildings in other areas of Atlanta are included only if they employ features not found in the primary area of study. Only a few apartment buildings which cannot be defined as garden apartment buildings are included.

Building plans formerly attached to building permits were unavailable for study, as City Hall does not store such plans prior to 1940, and the Atlanta Historical Society archives no garden apartment plans. Furthermore, managers or owners contacted could not offer any help. Contemporary mentions in magazines or newspapers hardly exist. Therefore, the research concentrates mainly on my own observations of the considered buildings.

This study is based on a 1979 survey of the Urban Design Commission, which is a rather sketchy documentation of 40 buildings in Atlanta classified as "garden apartments". With three exceptions, construction dates lie between 1910 and 1940.

A sheet attached to the survey categorizes sketches for principal layouts of garden apartments: the narrow single

bar, the wide single bar, the L-plan and the U-plan. In spite of this, the 40 surveyed "garden apartments" all display only the U-shaped layout or its modification.

		Number of Surveyed Buildings
	A the open, deep U	19
	B the cornerless U	6
	C the parallel bar & type	5
	D the open, shallow U	3
	E two parallel, mirrored, shallow U's	1
	F the closed U	1
	G the irregular U	2
	H the irregular-scattered type	2
	I the single-detached type	1

The majority of the buildings are of the open, deep U type, followed by the cornerless U.

To include layouts and images into this research, I surveyed 26 buildings, 21 of these are located in North Atlanta. Sixteen were surveyed by the Urban Design Commission in 1979. A few of the buildings previously surveyed in this area were disregarded, basically because of minor historical importance (as rated by five architectural historians, in connection with the Urban Design Commission survey). Five buildings were added from other parts of the town as they seemed to employ different characteristics from the ones found in North Atlanta; four of these were included in the Urban Design Commission study.

The following list of the surveyed buildings is by basic layout. The dating is accurate where it could be determined by building permits; otherwise estimations of the Urban Design Commission's survey are used.

List of apartments researched, organized by layout

The Open, Deep U

754 Juniper "The Summer Apartments" 1910
1460 West Peachtree 1919
1302 West Peachtree "Granada" 1922
1343-1355 Peachtree "Peachtree Garden Terrace" 1924
907 Piedmont
1015 Piedmont
55 Lafayette
1765 Peachtree Huntington 1931
28/30 Collier
115 Peachtree Memorial 1929
99 Peachtree Memorial 1935
(425 10th Street)
(1017-1027 St. Charles Avenue)
(1026 St. Charles Avenue)
(442 Seminole "The Oaks")

The Cornerless U

2788 Peachtree 1928
2184 Peachtree 1946

The Parallel bar type

2260 Peachtree 1930
31 Muscogee 1964, Mac A. Tucker
18/20 Collier "Westchester"
(700 Highland "The Colonades")

The Open, Shallow U

749 Peachtree 1915

21 Peachtree Memorial 1935

Two Parallel, Mirrored, Shallow U's

2440 Peachtree 1938

2420 Peachtree 1947

The Closed U

200 Montgomery Ferry "Villa" 1922, Phillip Schutze

143 Peachtree Circle

() buildings outside area of North Atlanta
___ exact date, mostly out of building permits

907 PIEDMONT

754 JUNIPER

749 PEACHTREE

1015 PIEDMONT

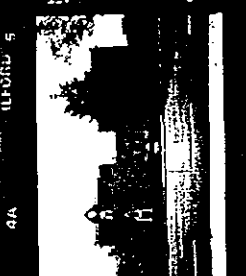
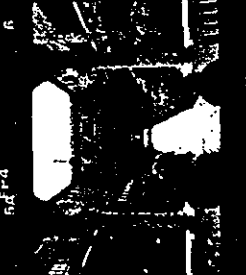
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ILFORD 5

ILFORD 6

ILFORD 7

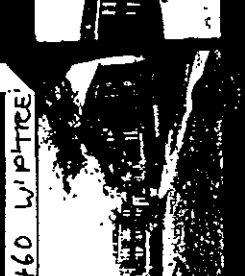
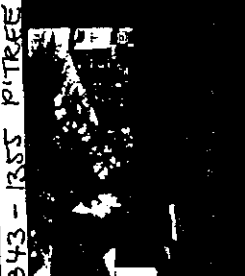
ILFORD 8



1460 W. P. TREE

1343 - 1355 P. TREE

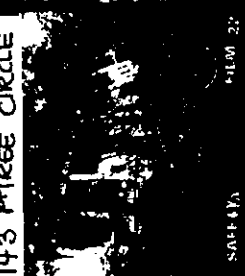
143 P. TREE CIRCLE



1460 W. P. TREE

1343 - 1355 P. TREE

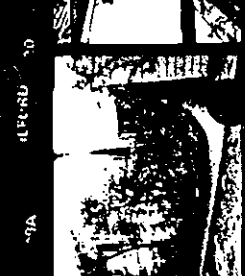
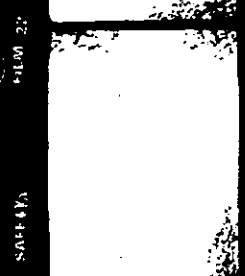
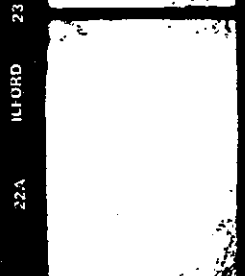
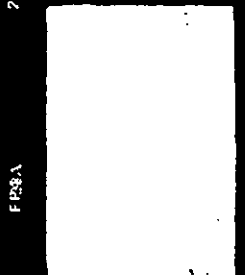
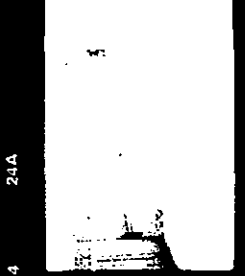
143 P. TREE CIRCLE



SS. LAFAYETTE

SS. LAFAYETTE

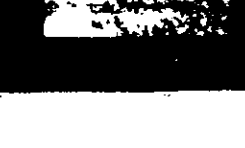
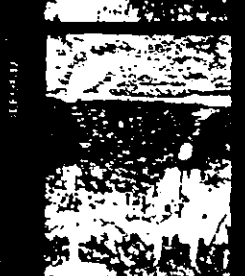
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200 MOUTONMEZEY



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 19 → 19A → 20A → 21A → 22A → 23A → 24A
 25 → 25A → 26A → 27A → 28A → 29A → 30A

31 NUSCOZEE

1765 PITREE

2440 PITREE

2425 PITREE

115 PITREE DIST.

99 PITREE HON. 121 PITREE HET.

2260 PITREE

28/30 COLLIERE

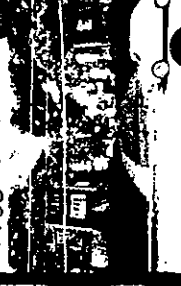
28130 COLLIER



18120 COLLIER

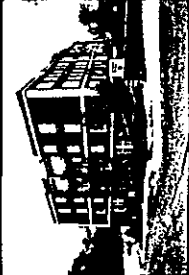
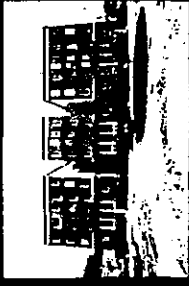
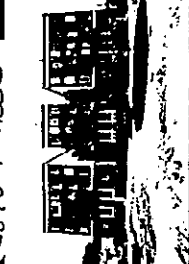


1765 PITZER



FILM 3

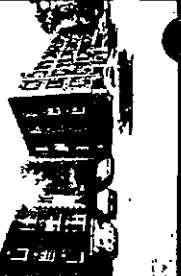
2840 PITZER



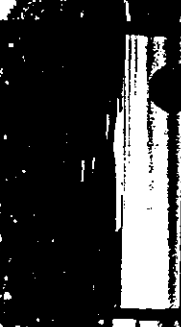
2800 PITZER



2788 PITZER



2184 PITZER



1. Layout

Correlation of Layout and Age

By examining dates of the classified buildings, one realizes that none of the buildings of the open, deep U type exceeds the estimated date of around 1935 (the latest most likely being Peachtree Memorial Drive), but that two of the cornerless U type follow the year 1940.

Though from the small number of examined buildings and the vagueness of some dates no sharp conclusion can be drawn, the observed fact, in consideration of the advance of modern architecture, leads to the assumption that the closed corner had vanished from the architectural vocabulary by 1940 and by this the dissolving of the U-arrangement was implied. This ultimately resulted in the arrangement formed today, mostly based on the row house.

Access Pattern

The Open, Deep U. Thirteen out of fifteen researched apartment buildings in this group follow the scheme of separate staircases, entered from the courtyard and providing direct access to the apartments.

Ten out of fifteen buildings can be described as the arrangement of eight units, with three units in each lateral side of the U and two in the rear, with stairs in the corners and between the front two units in the lateral sides.

One building shows slight modifications of this



scheme. Huntington Arms at 1765 Peachtree is laid out asymmetrically. Considering the rather picturesque image of this building, this appears as a conscious manipulation of the type.



1026 St. Charles Avenue employs entrances in the lateral sides and in the symmetry axis.



Two buildings use entrances at the front facades of the U: the Grenada at 1302 West Peachtree shows entrances in the front facades of the U and from the portico at the entrance of the courtyard. The Oaks at 442 Seminole Avenue displays entrances at the front and in the middle of the rear section. The access scheme at the front is considered with a division into side by side apartments within the lateral sides.



The Peachtree Garden Terrace, 1335-1343 Peachtree Street, moves the direct access to the staircases from the court to a walkway along the inner building front, which sits on a large base possibly used for servants quarters. This principle allowed the adjustment of buildings to the steeply sloping site. The building also consists of eight rather than ten units.

The Cornerless U. The principle of this type assembles the simplicity of rows into an arrangement characterized by entrances from the courtyard and the repetitive sequence of stairs in combination with two units (e.g. 2788 Peachtree), features we know from the previous type.

An unusual variation of the scheme occurs in the architectural design of 2184 Peachtree from 1946. The architect recreated the classical idea of the symmetrical U-court in an International style language, with isolated small buildings.

The Parallel Bar Type. All three examined buildings follow the scheme discussed above (stairs between 2 units), with access to the stairs from the open space ("court") between the rows. While the rows of 700 Highland (The Colonades) and 2260 Peachtree are mirror images of each other, 31 Muscogee, (by M. A. Tucker in 1965), the latest building surveyed, has shifted entrances and one row is significantly longer.

18/20 Collier, Westchester, included in this research for the purpose of comparison, uses frontal entrances and corridor circulation.

The Open, Shallow U. 749 Peachtree, 1915, and 21 Peachtree Memorial, circa 1935, display a central entrance and entrances in the corners.



Two Parallel, Mirrored, Shallow U's. 2440 Peachtree and 2420 mirror the scheme of the previous type around a courtyard.



The Closed U. 200 Montgomery Ferry "Villa" has an impressive representative entrance hall in the middle part emphasized by an exterior decoration. Other main entrances are in each lateral wing, from the

exterior side. This layout is not typical, as the "court" is actually a backyard. The shape is, rather, used to contribute to the elegant grandeur of the Villa than to create a space. The entrance is not marked by entering an enclosed space, but by the approach from the street towards the highly decorated front. This building does not share the access and spatial characteristics of all other examined buildings.

143 Peachtree Circle expresses quite the same thought. Giant columns create the representative image. Here everything behind this facade is mere attachment.

All the examined buildings share the characteristics of an open space enclosed or partly enclosed by the building, from which separate staircases lead to "units".

All the criteria for a garden apartment are not met by the buildings of the Closed U. Therefore they are not considered to be garden apartments and will be excluded from the remaining research.

Entrances from the narrow front are considered as modifications of the type, as long as there are other criteria met, such as enclosed space with other entrance(s) and separate units; e.g. 18/20 Collier cannot be regarded as a garden apartment.

Number of Stories. All the examined buildings are 2 or 3 stories high, the majority 2 stories.

Front and Back (facade, floor plan, service entrance).

All observed apartments have a clear distinction between front facade and rear facade. The front facade occurs along the inner court and the front sides of the U, whereas the outer side of the U is kept plain.

The typical floor plan is 2 rooms deep and addresses in its organization front and back sides: living rooms and bedrooms are oriented to the court, and other functions to the rear (kitchen, dining room, bathroom).

Besides the entrances discussed above, some of the apartment buildings provide extra service entrances from the rear sides, perhaps only in the rear section of the U (e.g. 1460 West Peachtree). The stairs are usually located at the same points between the units as the main stairs, but are never connected to them. Direct access to the kitchens is common.

Parking. With the development of the car as a transport system, urban and suburban areas expand. Apartment houses were built with the possible car owner in mind, by location in the suburban woods and by the provision of parking.

In North Atlanta, apartment buildings are younger with increasing distance from the city. A good example for this are the apartment buildings with Peachtree addresses.

The regard given to parking offers only small help

to determine the age of an apartment building, as most apartments still standing are from the car-age. Only a few, like 754 Juniper, the oldest researched apartment (1910), obviously neglects parking.

Parking is mostly located behind the apartment building. In the Open, deep U type, sometimes a break in the symmetry axis of the U allows access (28/30 Collier, 1343-1355 Peachtree "Peachtree Garden Terrace", 425 10th Street).



The parking area also allows access to service stairs in the rear section. 2260 Peachtree, 2 parallel bars type, provides parking in the front setback from the street. At 749 Peachtree (1915), open, shallow U type, parking is located to the side, and probably is not original.

Frontage. All of the buildings are set back from the street, except for 749 Peachtree and 754 Juniper. These buildings are characterized by sites in a former rather urban area and by their age (they are two of the oldest buildings of the research).

The setbacks are not merely the result of zoning regulations, but are part of the intended image.

The Corner. Regarding the garden apartment building as sequence of stairs and units, one can distinguish between the straight unit and the corner unit.

The design of the corner staircase determines the shape of the adjacent units.





Sometimes the corner staircase is so arranged as to actually eliminate one of the adjacent corner/elements. The other then takes the whole corner section of the U.

Occasionally the staircase is designed as to use the most poorly lit space.

As corner elements always need special solutions, the development towards the cornerless U is logical. But there were economic considerations to keep the corner element for some time:

"In many foreign examples, particularly German ones, the corner is omitted altogether. This naturally results in a maximum plan efficiency and uniformity but there is a loss in land coverage which we in America, are not yet ready to accept." 25

Formal considerations might have contributed to the reluctance to omit the corner. The U-shaped court was, rather, associated with traditional values, whereas the functional style would have further hindered the acceptance of the apartment building.

Porches. Only a few buildings actually provide porches, although they are a common feature in Southern residential architecture.

Porches as shown in 700 North Highland (The Colonades) and 1017-1027 St. Charles Avenue represent part of a classical revival style, with an elegant

Image. They are not included as characteristic of the rather simple, vernacular design of most of the apartments.

Material. The majority of apartments are built of brick. Often we see white stone decorations. Porches employ wood. Sometimes the brick is painted white, which might not have been the case originally. Stucco is seldom employed, however, it can be found at 1302 Peachtree (the Granada), 31 Muscogee, and 2184 Peachtree.

2. Image

As shown above, the development of the apartment in the United States included trends towards the country-Idy, towards the separate free-standing house ideal, and towards the privacy and community duality. These aspects are integrated into the character of the Atlanta garden apartment, as well.

The Vernacular Home Image. The buildings were mostly built for the middle class tenant. They tried to appeal to popular imaginations of home. Therefore vernacular forms were chosen. Traditional styles reappear: mainly the Georgian style (e.g. 1460 West Peachtree), but also colonial house forms (1015 Piedmont) and classical southern images (425 10th Street, 1017-1027 St. Charles Avenue, modified as neo-classical style in 700 North Highland (The Colonades). With the country image,

English house styles can also be found (e.g. 1765 Peachtree "Huntington Arms").

Most buildings appear rather simple. This is due to the economic factors which determined the construction of middle class apartments. But partially it is evident from building permits that the construction of the building was not managed by architects. Rather, the designs were often bought from builder-firms and the construction was performed by day workers.

Seldom do Italian or Spanish elements appear. 1302 West Peachtree "Granada" surprises by its Spanish image, but has precedents in the Northeast of the United States.

The Single-Family House Ideal. The setting expresses this ideal by setbacks, distances from the lot borders, and by landscaped surroundings. A remarkable characteristic is that the narrow fronts toward the street resemble in their dimensions single-family houses, and usually employ special ornamentation. In this way the type attempts to blend into an environment dominated by one-family houses.

As discussed above, the access pattern adheres to the single-house image as well, providing separate access to each apartment ("...a mere extension of the public street", see quote).

Privacy and Community. The space enclosed or partially enclosed assumes several functions. The courtyard primarily provides domestic and economic access to the apartments around it, as well as light and ventilation.

Secondly, it prepares the entry by a space, which serves as a kind of lobby, which is not quite public, still not entirely private.

Thirdly, it allows the orientation of the main rooms to this semi-private room, off from the street.

Finally, the courtyard allows community activity, though the very controlled environment partially hinders this. Trees or wider spaces make the yard less observable and allow more privacy within the common ground.

Concluding from the development of apartments and the research in Atlanta apartments, one could extract a definition of garden apartments:

- a defined, free-standing building, set back from the street,
- with an enclosed space, called a "garden" or "courtyard"
- from which separate entrances lead to...
- apartment units enclosing or partially enclosing the space
- the buildings are 2-3 stories high, with...
- distinct front and back sides/service entrances and parking in the rear
- apartments fill the whole building depth

A typical layout of the U-shaped garden apartment contains the following elements:

- U-shaped arrangement of units around "garden" or "courtyard"
- 2 stories high
- entrances after the first apartment of the lateral sides and in the corners.
- symmetrical layout of 8 units, 2 of them in the rear section of the U.
- preferably designed in the Georgian revival style, or in the Colonial style
- unpainted brick, white stone decorations
- without porches

Examples:

907 Piedmont
1015 Piedmont
1460 West Peachtree
55 Lafayette (altered)
425 10th Street (painted and porches)
1017-1027 St. Charles Avenue (antebellum style, porches)

The garden apartment is also often referred to as "courtyard" apartment. I consider the term "garden apartment" as more precise, as the term "courtyard apartments" also applies to urban dense structures as the one Ernest Flagg suggested in 1894.

IV. The Atlanta Garden Apartment as Southern Type

1. Comparison to Garden Apartments in the Northeast and Midwest

As the apartment building originated in New York, the development of types occurred mainly there also. The

garden apartment as found in Atlanta can be traced to similar precedents in New York and other cities in the Northeast.

The Ivanhoe Apartment, Boston, before 1907. "Ivanhoe Court, of which C. H. Blackall, Boston, is the architect, is an apartment house recently constructed at Allston, within the city limits of Boston. This building, which stands out prominently as a pioneer in the line of concrete block construction, consists of six separate, yet continuous buildings, with accommodations for thirty families.

The conditions of the problem were such that a very irregular outline in plan was necessary and a modification of the early English Tudor style of architecture was adopted as the best suited to fulfill these requirements." 26

The layout of this building shows 10 units, as the 8-unit principle (as discussed for Atlanta apartment buildings) is increased by 2 in the front with separate entrances from the front sides of the U.

These apartments were luxury apartment. Their scale, building depth, and diverse layout has not been found in the Atlanta research, though foldings of the courtyard facade, e.g. at 1017-1027 St. Charles Avenue do appear.

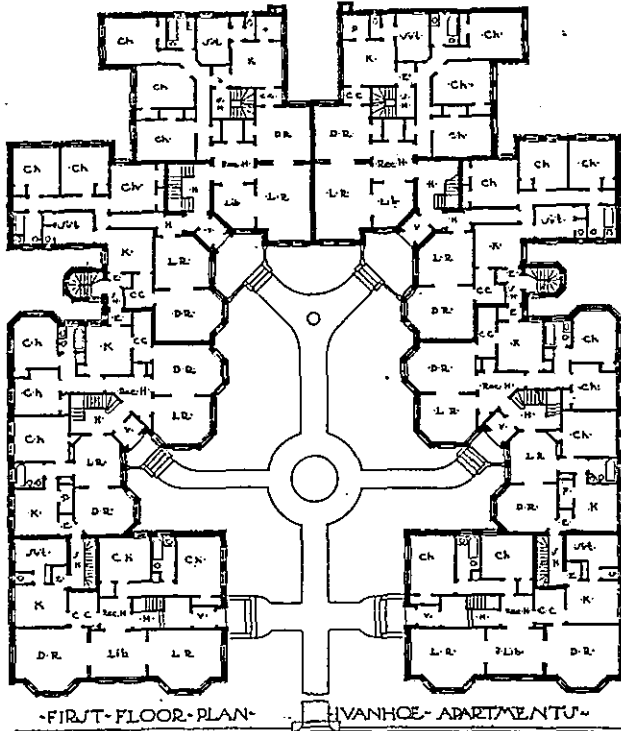
Hamilton Court, Philadelphia, before 1905. "The treatment is unusual since the owners desired to provide accommodation for transient custom as well as for permanent tenants. The architects have, therefore, provided in the right wing of the group an isolated building equipped and furnished as a hotel of the quiet and select type." 27

Regarding only the regular left side of the building, we find 10 units (20 units, if mirrored). Each of the 2 units is accessed by a staircase entered

IVANHOE - COURT,
BOSTON

this work was made by Emerson & Norris, of Boston. The walls up to the water-table, including buttresses and steps, were cast in place. The rest of the wall was built up of concrete-blocks and set in place exactly as stone would be used.

The ashlar is of a dark-gray tone and has a surface very similar to sandstone. The trimmings of "granite composite" are a little lighter in tone and have a hammered or tooled surface. It would be difficult to find a building constructed of any other material which has a better effect in its harmony of color.



GARDNER STREET.

In the execution of the moldings and the ornamental work, nothing in cut-stone could be produced which would excel in accuracy of line or in the quality of the carving. All the edges of the stone moldings and the undercutting of the ornament are as clean and sharp as could be obtained in any material. The objection has frequently been raised that it is impossible to obtain sharp arrises or deep undercutting in ornamental work in concrete, or in fact to obtain anything but dull, flat attempts which would be absolutely devoid of interest from an artistic point of view. The models and photographs of the armorial designs and other ornament used in this building have served to convince many sceptics that the last word has by no means been said in the use of concrete, but that a new field has been opened and that a wide range of possibilities has presented itself to the architect who wishes to use concrete but who has hitherto been deterred by lack of knowledge of the subject.

CHARLES A. WHITTEMORE.

APARTMENT-HOUSE ON THE RUE DE LA TASSE,
PARIS.

ON a terrace high above the Seine, with a beautiful outlook over the gardens of the Trocadero, bright with their many flowers and gay with the sparkle of water in the cascades and fountains, stands a little group of aristocratic-looking houses. A few of them are private, but most of them are apartment-houses of the better type. They have all sprung up within a very few years with the opening of several new short streets. The site was so exceptional, not only with the charming foreground above-mentioned, but with a view over the broad expanse beyond the river, past the Eiffel Tower and across the Champ de Mars to the whole of the south part of the city extending into the fields in the distance, that the character of the houses to be erected thereon was immediately determined.

With one exception the houses are in the style with which we are so familiar in photographs of Paris. This one exception seems particularly worthy of study, on account of the originality

of its design and the conscientiousness with which it is carried out.

It was built in 1905 by M. Sorel, a young man, who was already quite well known in Paris for the individuality of several houses he had constructed. The present building is, in a sense, a result of his endeavors in previous work, where he profits by his earlier mistakes to make the best of the present opportunity.

As we can see from the photographs, the treatment of the exterior is not archaeological. None of the motifs have precedent in the historical styles, yet the whole is so well studied that it is harmonious and well in scale. Color is given to the façade by the use of several different materials; play and variety, by the bays, loggias, balconies, and by the contrasting of curved and straight lines. The details of this we discuss later. M. Sorel is one of a very small group of men who are fighting the conservatism of the architecture of the "School" on the one hand, and the vulgarity of the wild and unrestrained attempts of the "Art Nouveau" on the other hand. The middle path which this group is following is quite deserving of appreciative study, for it is perhaps the most difficult field of all.

First let us look at the plan, in order that we may the better appreciate the problem. The building is U-shaped, or, better, E-shaped, the slight projection of the stair forming the short middle arm of the E. It faces east, looking out on the unbroken view above described. The two sides come against party-walls, the rear of the house opens into a similar court at the back of the house on the next street. The building is 93 feet square, the court being 38 feet deep by 55 feet wide. That leaves the body of the house 55 feet deep and the wings at the rear 20 feet wide.

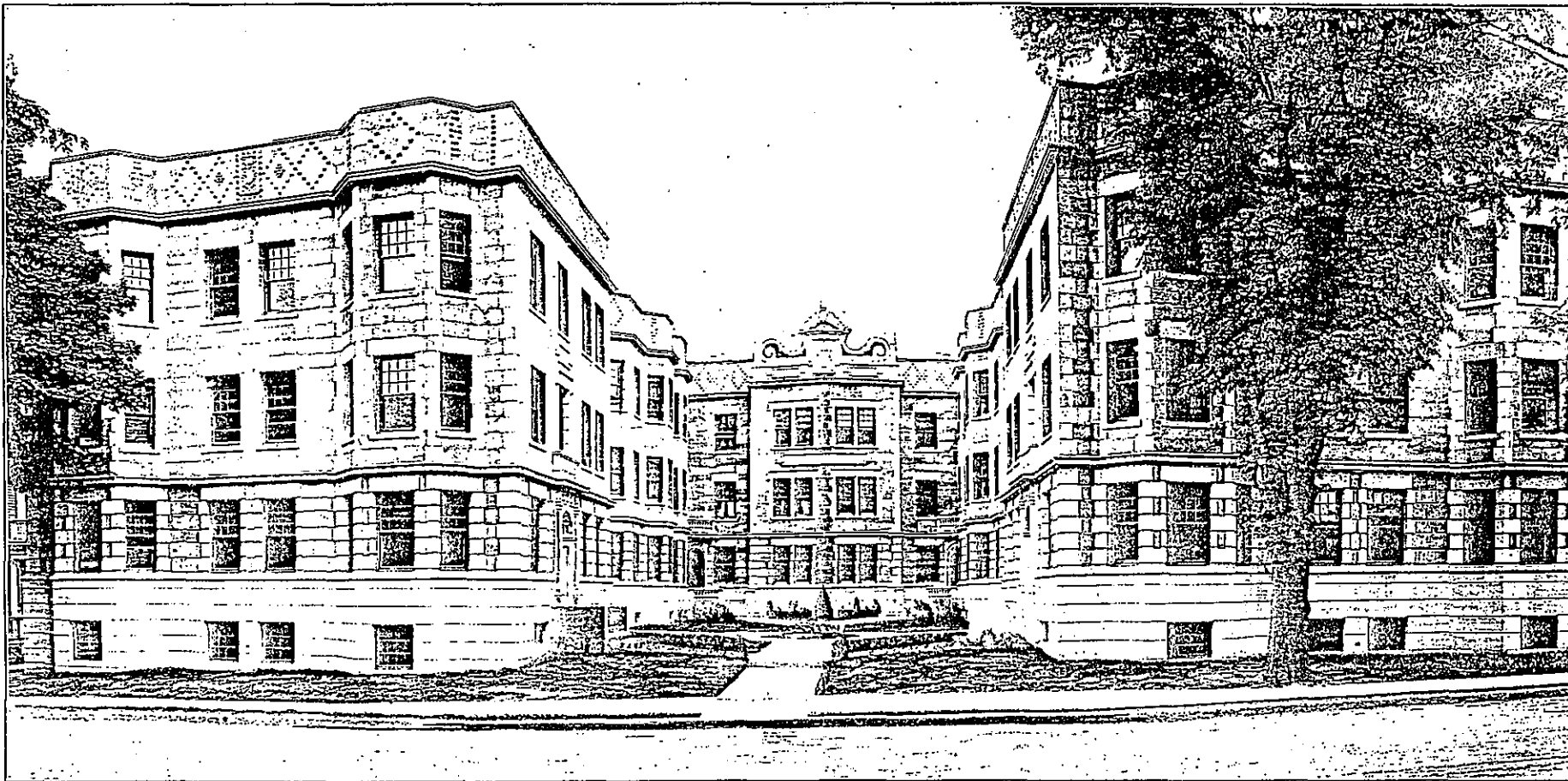
We enter, as in all Paris houses, by the porte cochère through a large elliptical-headed door closed by iron grilles glazed with rippled-glass backs. This brings us into the vestibule with the



LOGGIA OF HOUSE ON THE RUE DE LA TASSE, PARIS. M. L. SOREL, ARCHITECT.

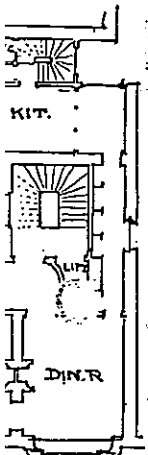
conciergerie on the left, the steps to the stair-hall on the right, and the carriage-way continuing directly to the court at the rear. The vestibule is in a creamy-white limestone, with plaster ceiling and cement floor.

The concierge's apartment, on the left, consists of a large room with drab wood panel strips, white plaster walls, oak floor, herring-bone pattern, and a gray marble mantel. In one corner is a bed alcove, beyond which is a small kitchen.



"IVANHOE COURT," BOSTON, MASS.—C. H. BLACKALL, ARCHITECT.

APARTMENT-HOUSES.—1.



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KINNSBURG, PA.
RGH, PA.

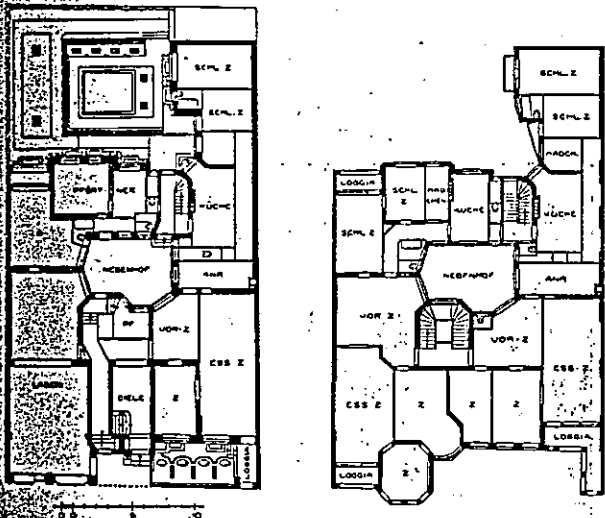
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[HOUSE AT CHARLOTTENBURG.]

APARTMENT-HOUSES, VII., VIII., IX.: APARTMENT-HOUSE ON THE RUE DE LA TASSE, PARIS, FRANCE. M. L. SOREL, ARCHITECT. For description, see article elsewhere in this issue.

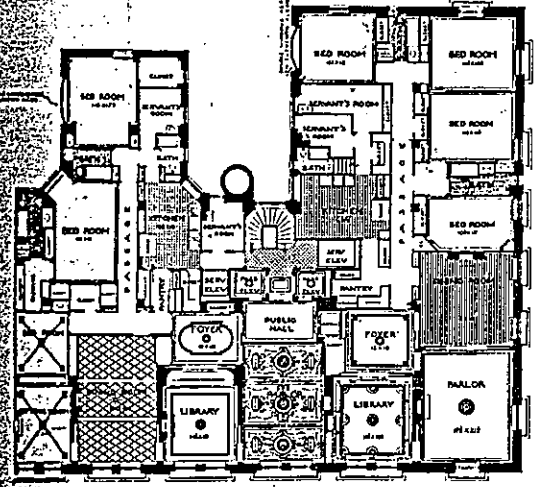
APARTMENT-HOUSES, X.: APARTMENT-HOUSE ON WEST 72D STREET, NEW YORK, N. Y. MR. JOHN E. SCHARSMITH, ARCHITECT, NEW YORK, N. Y.

APARTMENT-HOUSES, XI., XII.: FLAT-DWELLINGS, COR. GRANT AVE. AND KENNETT ST., PITTSBURGH, PA. MESSRS. MILLIGAN & WEBBER, ARCHITECTS, PHILADELPHIA, PA.

APARTMENT-HOUSES, XIII., XIV.: APARTMENT-HOUSE, COR. EAST 60TH ST. AND FIFTH AVE., NEW YORK, N. Y. MR. H. J. HARDENBERGH, ARCHITECT, NEW YORK, N. Y.

Apartment in this building rent at from \$15,000 and upwards per year.

APARTMENT-HOUSES, XV., XVI.: "THE LANGHAM," WEST 73RD ST. AND CENTRAL PARK, WEST, NEW YORK, N. Y. MESSRS. CLINTON & RUSSELL, ARCHITECTS, NEW YORK, N. Y.



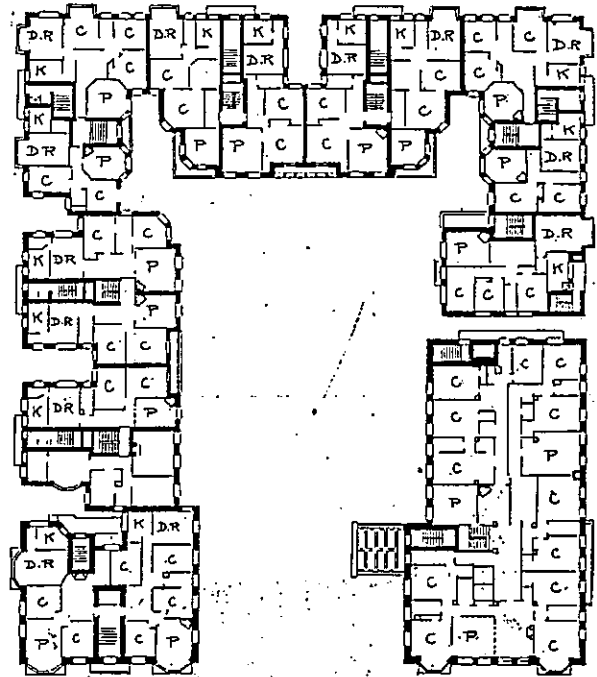
CENTRAL PARK WEST

APARTMENT-HOUSES, XVII., XVIII.: "HAMILTON COURT," 39TH AND CHESTNUT STREETS, PHILADELPHIA, PA. MESSRS. MILLIGAN & WEBBER, ARCHITECTS, PHILADELPHIA, PA.

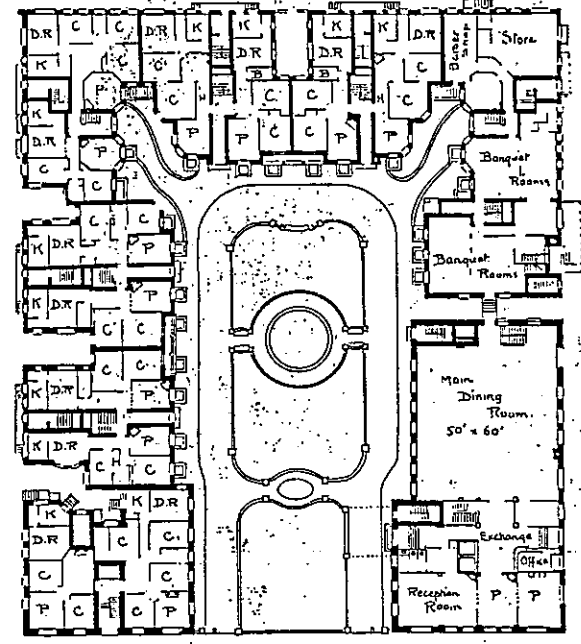
Because of lack of space, we do not show general views of this interesting group of buildings, but they can be found in our issue for October 21, 1905. The treatment is unusual since the architect desired to provide accommodation for transient customers as well as for permanent tenants. The architects have, therefore, provided in the right wing of the group an isolated building equipped and furnished as a hotel of the quiet and select type.

APARTMENT-HOUSES, XIX.: "THE COLUMNS," JACKSONVILLE, FLA. MESSRS. M'CLURE & HOLMES, ARCHITECTS.

A description of this building, which is also known as the "Sanderson Flats," since it was built for and owned by Dr. Sanderson, may be found in the article on "Southern Apartment-houses" elsewhere in this issue.



[TYPICAL PLAN: "HAMILTON COURT."]

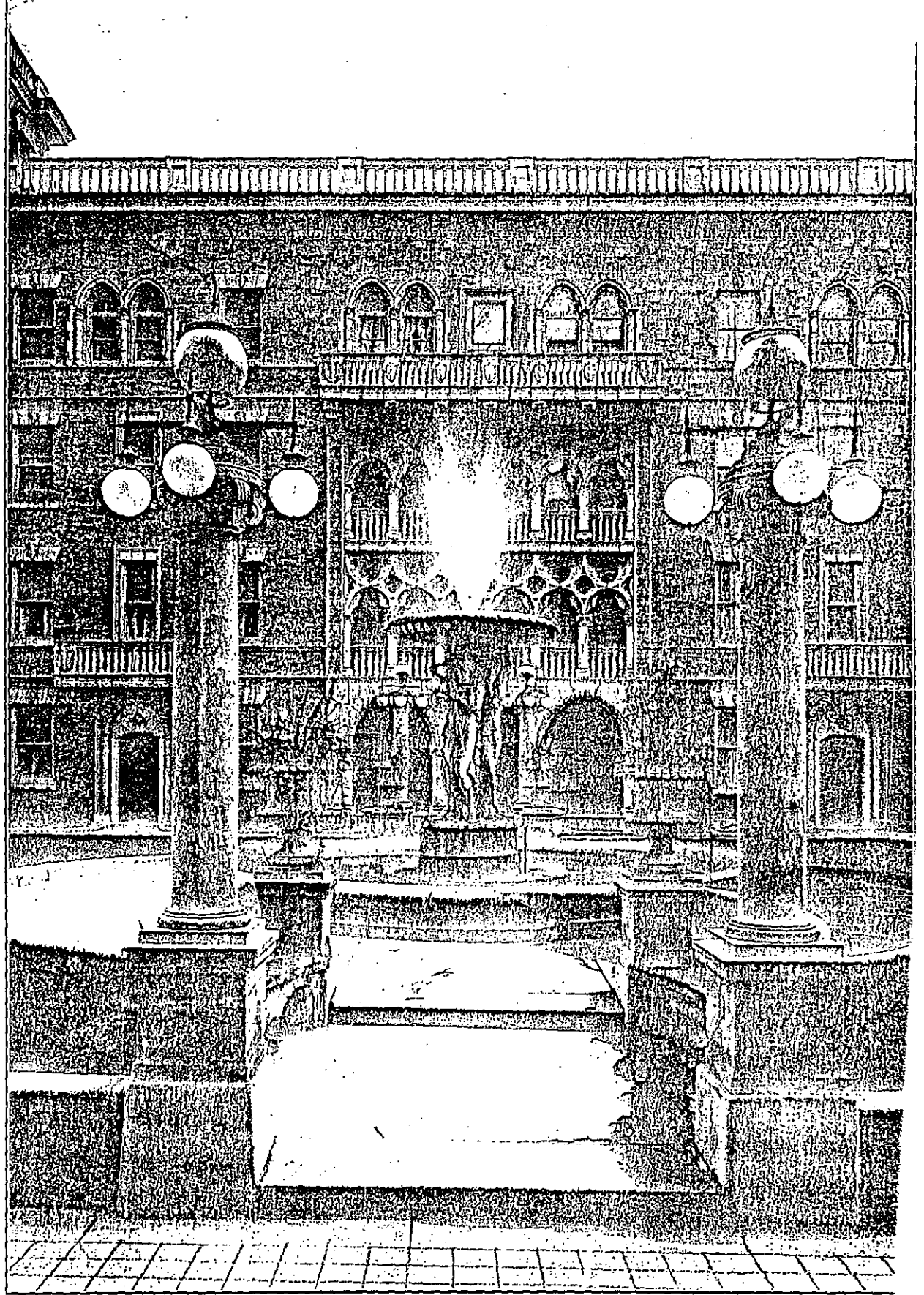


[GROUND FLOOR: "HAMILTON COURT."]

erson, may be found in the article on "Southern Apartment-houses" elsewhere in this issue.

APARTMENT-HOUSES, XX.: "THE LINTON," SHERBROOKE ST., MONTREAL, CANADA. MESSRS. FINLEY & SPENCE, ARCHITECTS, MONTREAL, P. Q.

A description of this building may be found in the article "Apartment-houses in Montreal, Canada," elsewhere in this issue.



"HAMILTON COURT," 39TH AND CHESTNUT STREETS, PHILADELPHIA, PA.—MILLIGAN & WEBBER, ARCHITECTS.

[See also No. 1556.]

APARTMENT-HOUSES.—17.

from the front facade.

The building displays a much greater scale than Atlanta apartments and its building mass is stronger articulated to allow light to the building depth.

Flat Dwellings, Pittsburgh, Pennsylvania, before 1907.

This building very much follows the Hamilton Court, except that it has 16 units, is less articulated and contains balconies.

Georgian Apartments, Detroit, Michigan, before 1929.

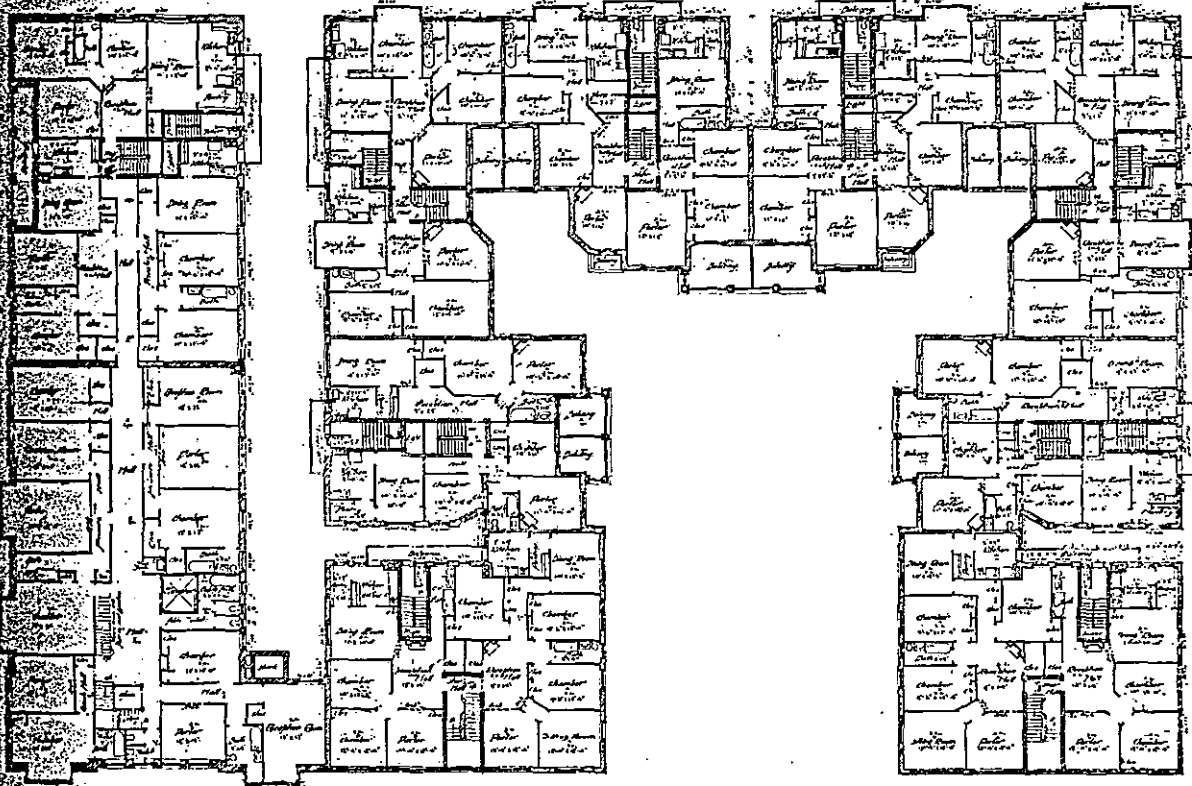
This shallow-U apartment resembles U's in Atlanta like 749 Peachtree or 21 Peachtree Memorial.

Cathedral Court Apts., Long Island, New York. Ten units can be found. Depth, simple layout and Georgian style remind one of such Atlanta examples as 1460 West Peachtree. The court is wide, as the head of the U is 4 units wide (Atlanta: usually 2 units).

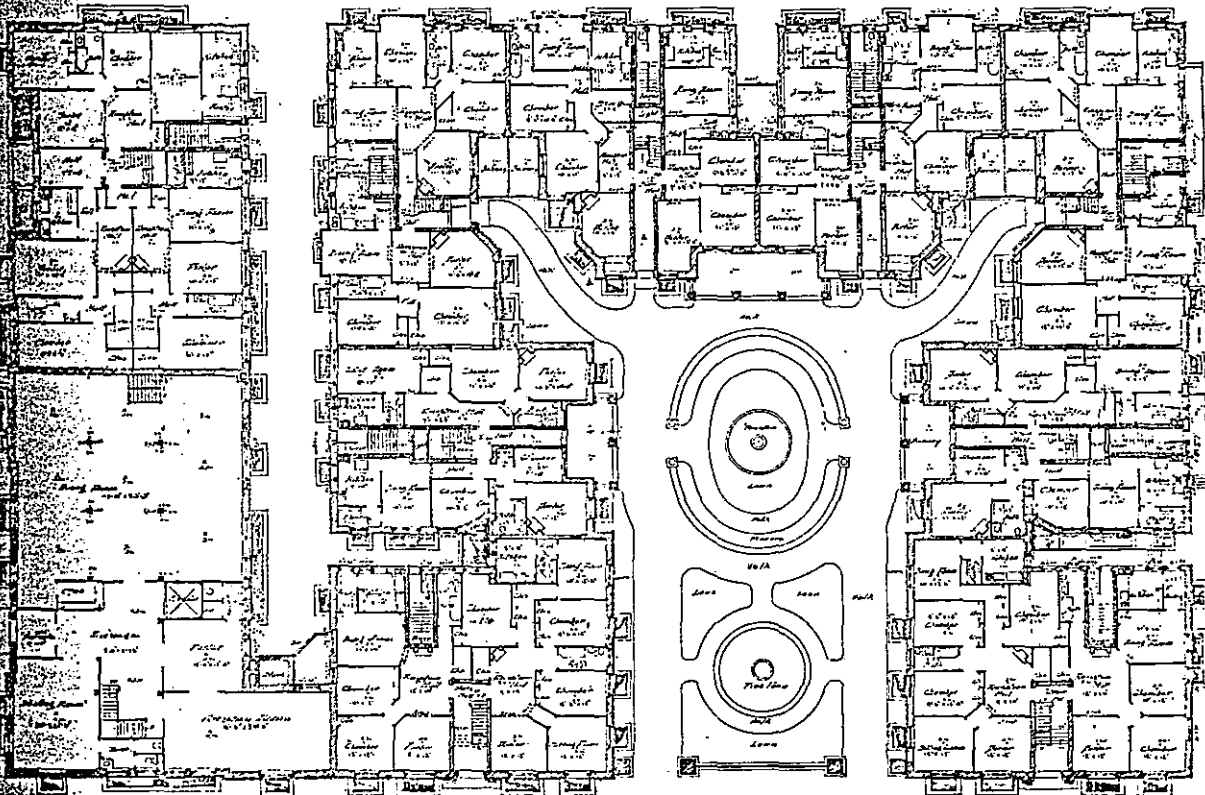
Highland Hall Apts., Rye, New York, before 1929. In this building three apartments per floor are accessed by one staircase. Seven triple units can be found (one is actually a quadruple unit). All stairs are entered from the court, no service stairs are provided.

Alhambra Gardens, Elham Parkway, N.Y., before 1929.

This scheme follows the one of Highland Hall Apartments, with six triple units. It is unusual that 4 of the 6 accesses are from the exterior of the U. The



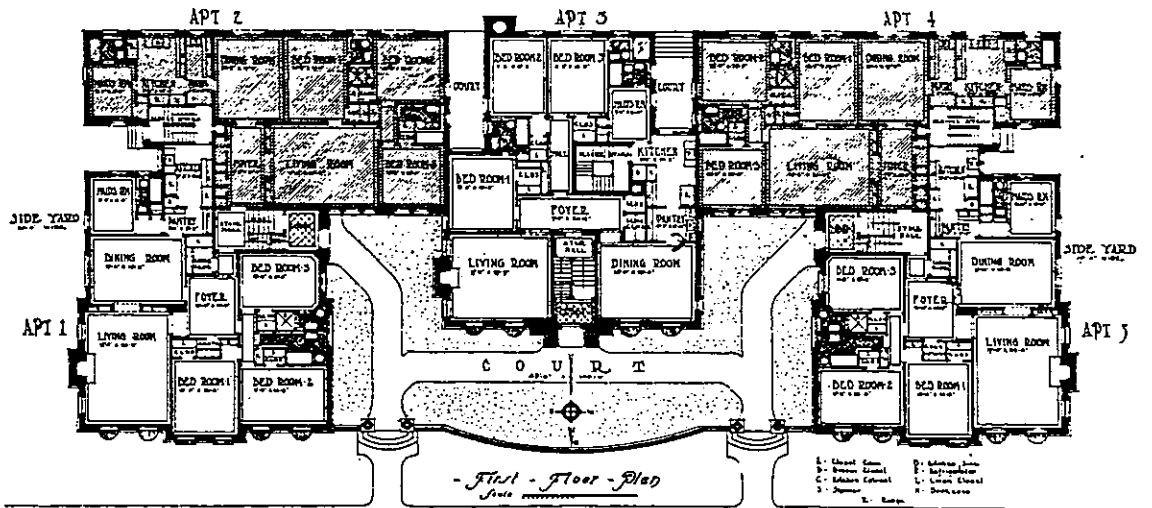
TYPICAL FLOOR PLAN



FIRST FLOOR PLAN

PLANS: FLAT-DWELLINGS, GRANT AVE. AND KENNETT ST., PITTSBURGH, PA. MILLIGAN & WEBBER, ARCHITECTS.

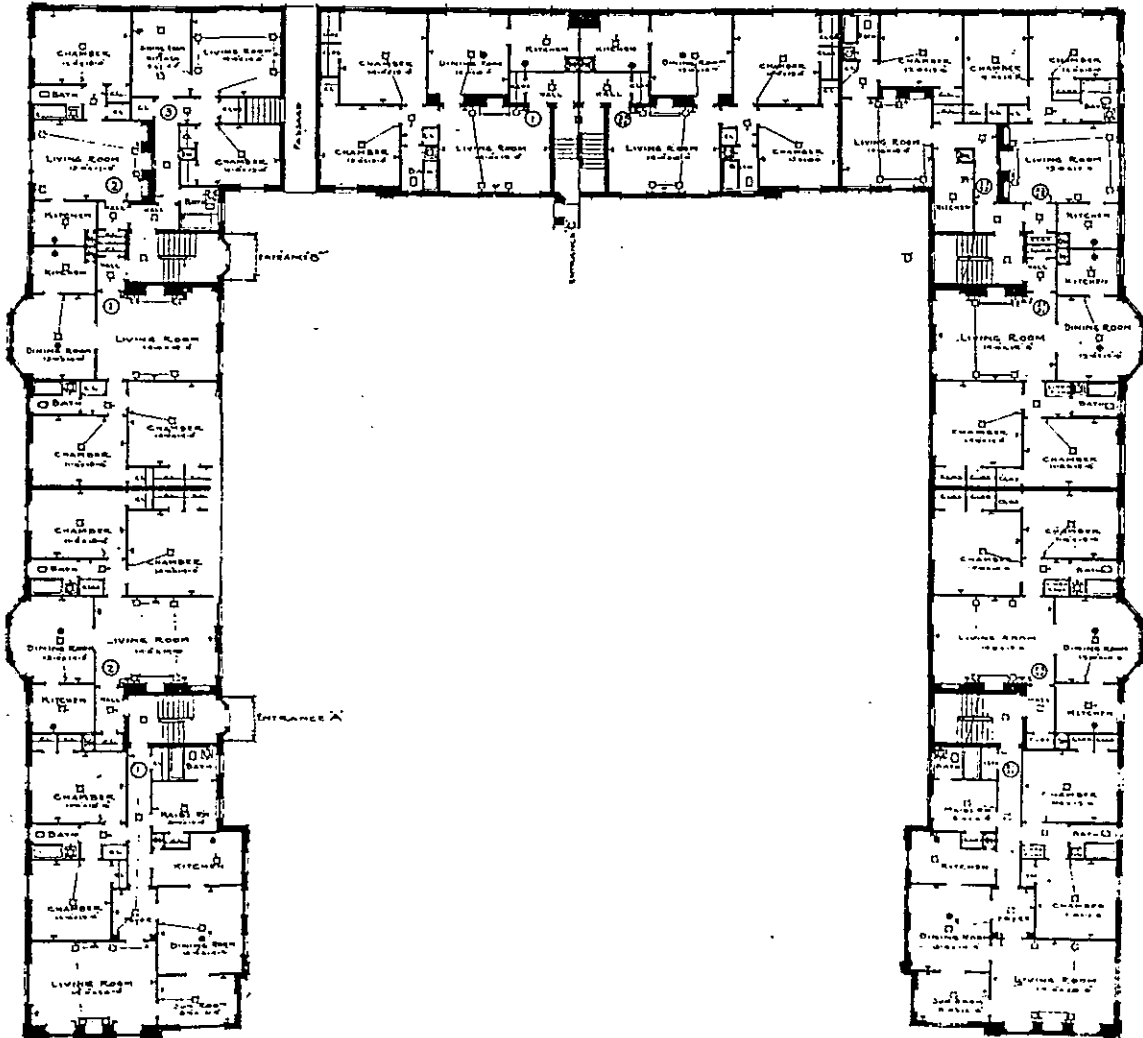
APARTMENT-HOUSES.—12.



GEORGIAN APARTMENTS,
DETROIT, MICH.

RICHARD H.
ARCHT

AMERICAN APARTMENT HOUSES



TYPICAL FLOOR PLAN

CATHEDRAL COURT APARTMENTS,
HEMPSTEAD, LONG ISLAND, N. Y.

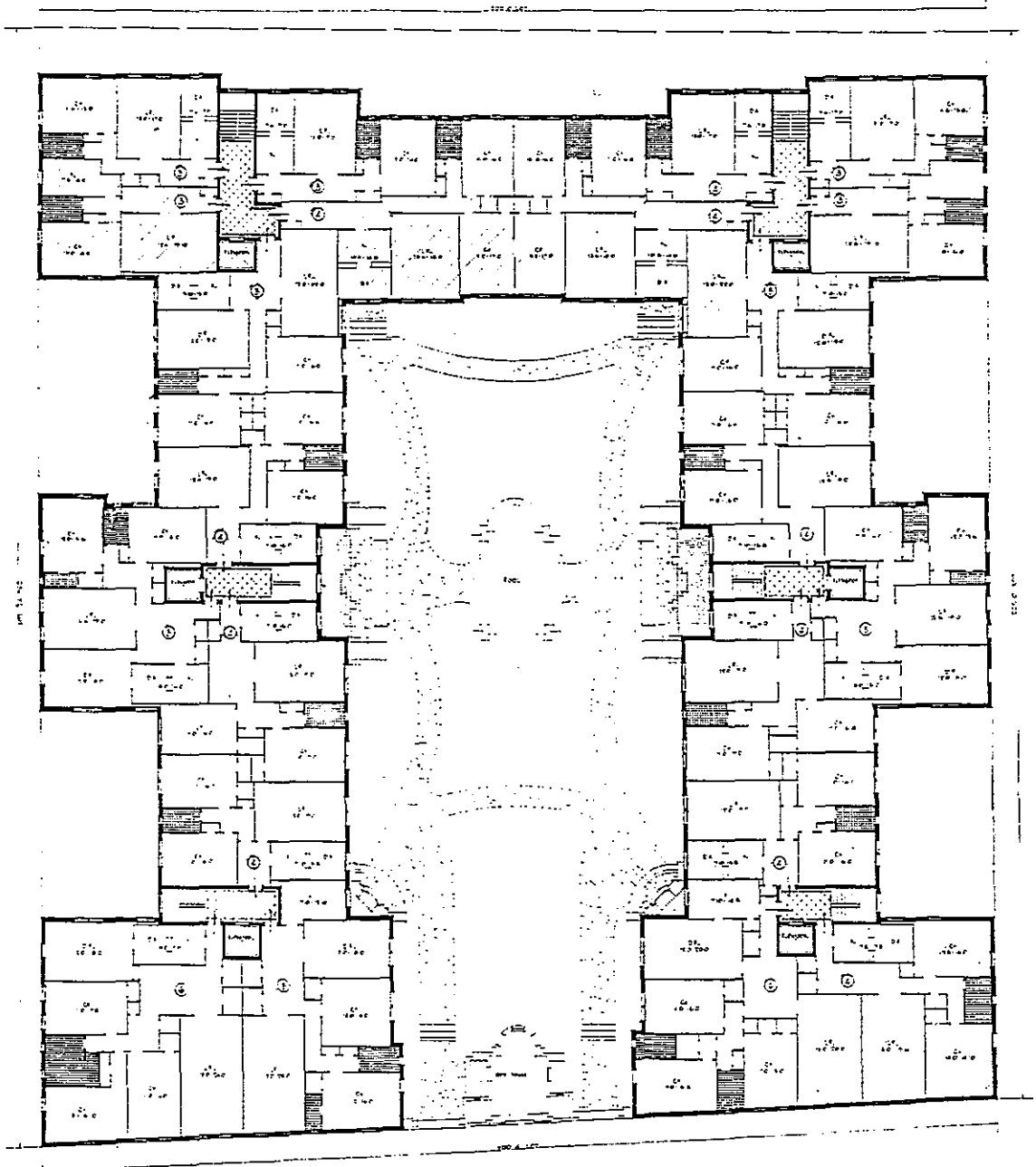
W. H. McCULLOCH AND G. R. THOMPSON,
ARCHITECTS.



PLOT PLAN AND TYPICAL FLOOR PLAN

HIGHLAND HALL APARTMENTS,
 RYE, N. Y.

VAN WART & WEIN,
 ARCHITECTS.



LHAMBRA GARDENS,
ELHAM PARKWAY, N. Y.

SPRINGSTEEN & GOLDHAMMER,
ARCHITECTS.

building has six stories and is also accessed by elevators.

Park Avenue Community Group, Bronxville, N.Y., before 1929. The building actually appears as a group of 13 individual houses with porches and therefore does not resemble any of the Atlanta buildings researched (except for 1116 Rosedale Drive, circa 1900, surveyed by Urban Design Commission). The arrangement is worth noting because it logically expresses the idea of a garden apartment as a group of single houses.

Stoneleigh Court Apts., Evanston, Illinois, before 1929.

This building is close in type to Atlanta examples. It is only 2 rooms deep and consists of 10 units symmetrically arranged around a narrow U-court (head 2 units, like Atlanta examples).

The location of staircases is slightly different: two in each side and one in the symmetry axis.

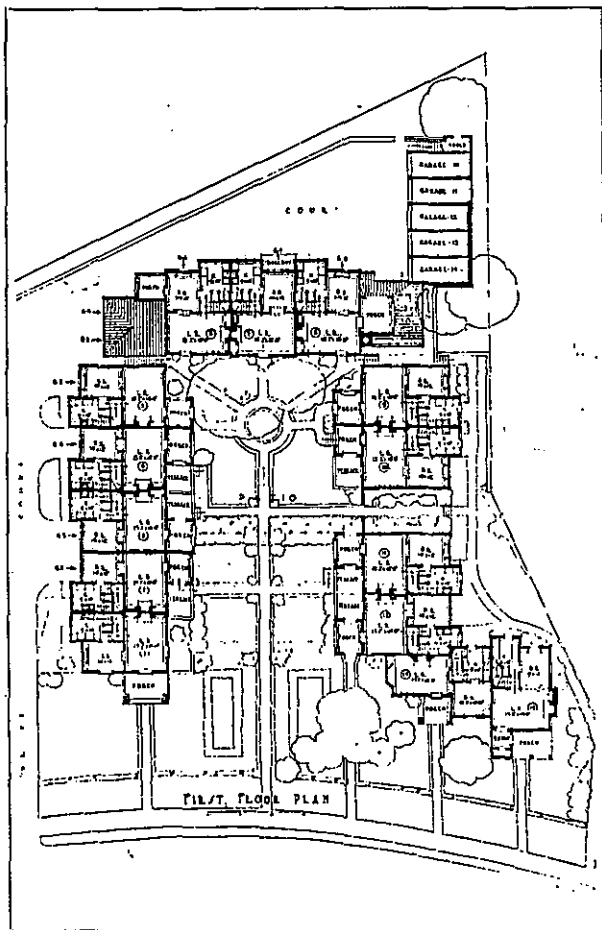
Tudor Manor Apts., Chicago, Illinois, before 1926. This building continues the sequence by adding another row to the right side of the U-shaped arrangement.

Amazingly this building shows the exact principle layout one finds in an Atlanta garden apartment: eight units, U-shaped around a court, with staircases after the first apartment in the lateral sides and in the corners.

Having been in an apartment in 1765 Peachtree (the



VIEW OF COURT



PLOT PLAN
 FIG. 2. STEPSISTER OF INDIVIDUAL HOUSE,
 grouped for central heating convenience.
 PARK AVENUE COMMUNITY GROUP,
 BRONXVILLE, N. Y.
 PENROSE V. STOUT, ARCHITECT

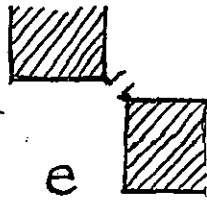
tion in ground-rental ample enough to pay for increased service charges.

At any rate, the factor of improved privacy and domesticity is having its share of influence. It is particularly interesting to note the application of this principle to examples of towering apartment buildings limited to one family to the floor. These apartments, often palatial in size, are, aside from unsatisfactory sound proofing, practically equivalent in privacy to any form of single dwelling in city surroundings. In contrast to these towers is an interesting group from Bronxville where dwellings with apartment house advantages are ranged horizontally rather than vertically—a series of cubicles so inter-related as to assure privacy and outlook. Each apartment has its own garden, but entrance courtyards and garage features are shared. (Fig. 2).

A survey of apartments of the more expensive grades shows increasing evidence of the entire omission of the dining room as a necessary element of the plan. This is not a matter of a "kitchenette" or dining alcove arrangement, but the provision of a complete kitchen and large living room which becomes the *living room* in fact as well as in name. The apartment with terrace balcony and even garden is increasingly popular and the tall apartment, like its commercial predecessor, is beginning to flower architecturally in its upper reaches.

In the apartment the public has been willing to accept certain limitations in regard to space and services, which are not even yet recognized as admissible in house design. These variances in apartment house and home psychology are to be noted in the more formal requirements of front and rear entrance (frequently lacking in the apartment); in the elimination of the dining room as a separate entity, in the abandonment of the home laundry and other features of a similar character which were first eliminated of necessity under apartment house restrictions but are more reluctantly abandoned in the private dwelling. In certain

built upon (see plan of Wilson Court, page 246). In many foreign examples, particularly German ones, the corner is omitted altogether (e). This naturally results in a maximum plan efficiency and uniformity but there is a loss in land coverage which we, in America, are not yet ready to accept.



The T element is most effective where it is possible to put the stairway in the cross-bar as in (c), without ground floor loss. This we may term the "Stair in the Head T," and it forms the basis of the very interesting "Thomas Apartments" (fig. 9, page 219). The T is almost invariably more wasteful where the stair must be placed in one of the interior angles (f). This may be further studied in the case of the Michigan Boulevard Gardens' project, Chicago (page 224), a very efficient plan in both its straight and corner elements but less efficient in its two T elements. Here it

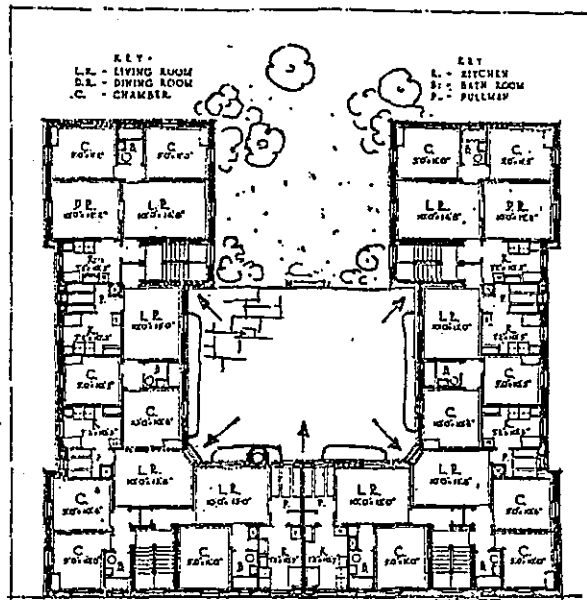
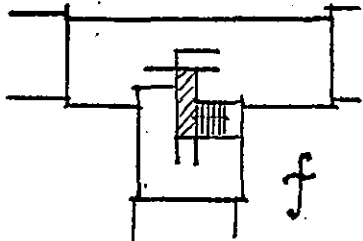


FIG. 11. EXAMPLE OF THE CLOSED "U" PLAN, METROPOLITAN APARTMENTS, LONG ISLAND CITY
ANDREW J. THOMAS, ARCHITECT

was necessary to place the stair in the angle because of more important requirements of the first floor store arrangement.

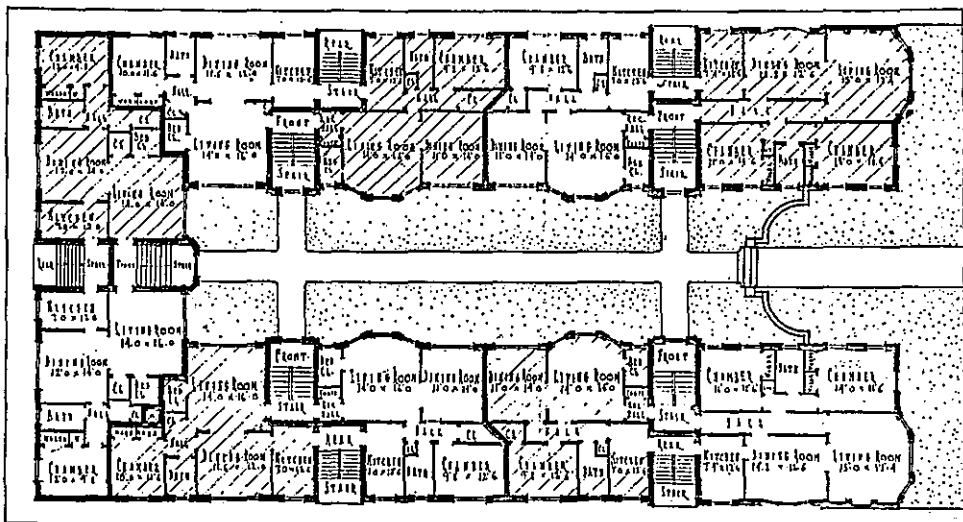
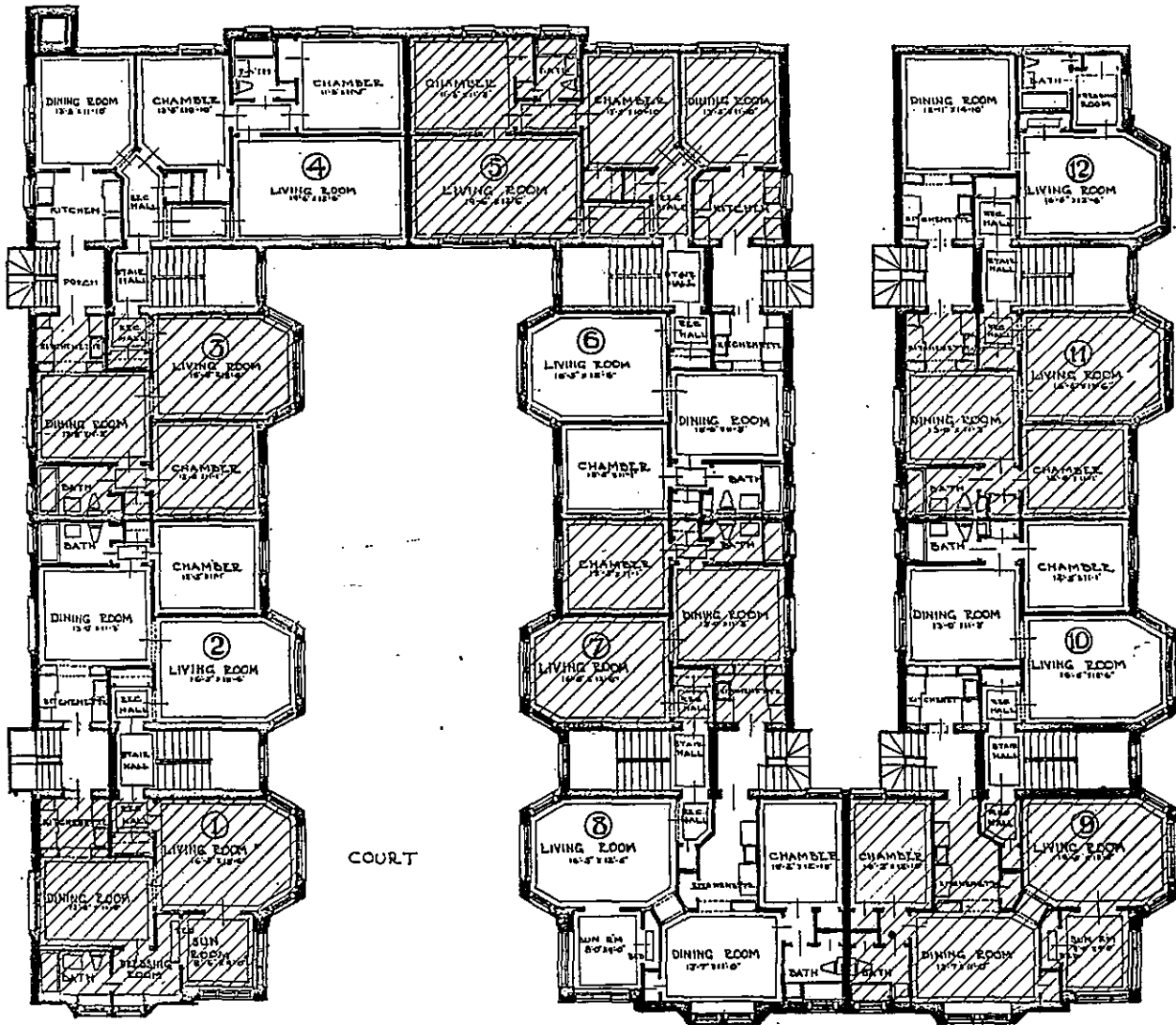


FIG. 10. EXAMPLE OF "U COURT,"
STONELEIGH COURT APARTMENTS, EVANSTON, ILLINOIS



TYPICAL FLOOR PLAN
 TUDOR MANOR APARTMENTS, CHICAGO, ILL.
 LEICHENKO & ESSER, ARCHITECTS

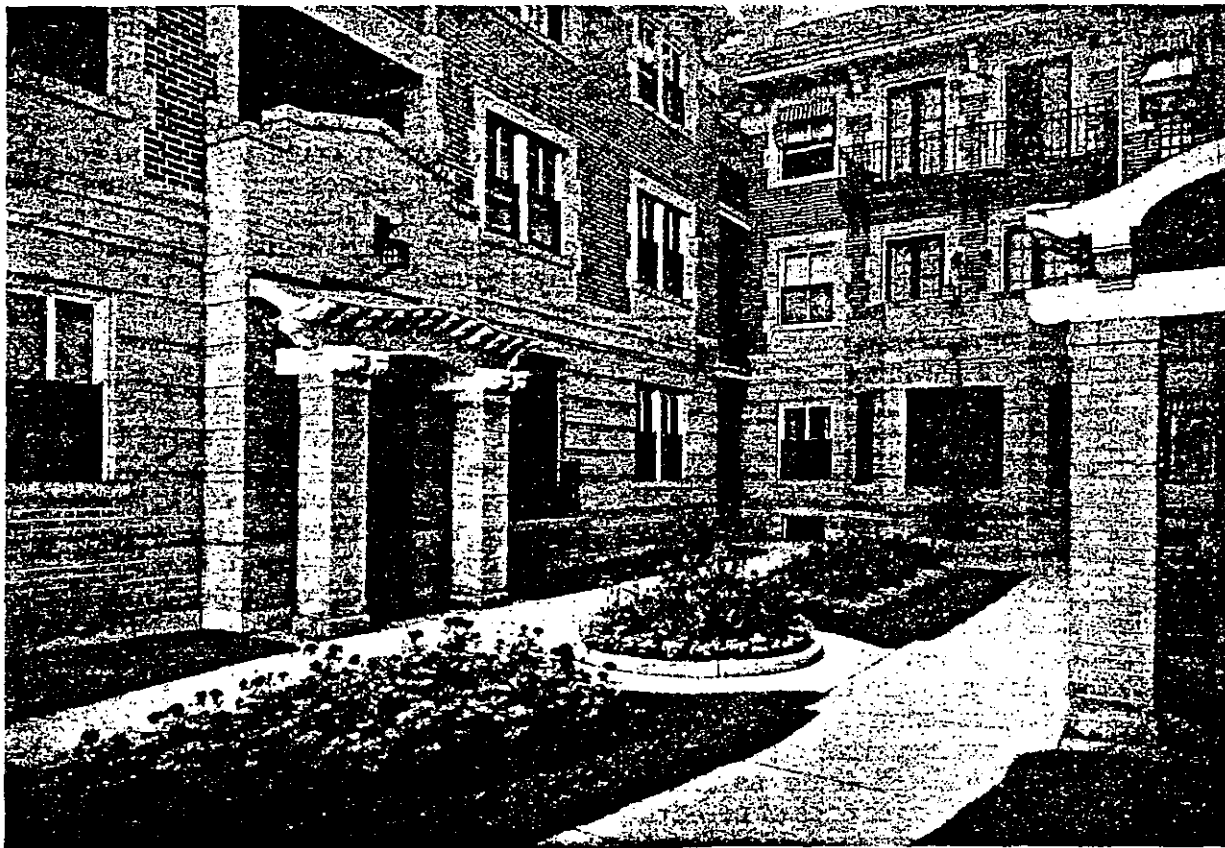
cally placed street court with the aid of smaller side courts results in a fairly well-lighted interior, although in No. 12 the length of the comparatively dark private halls already makes itself felt. Plans on frontages as narrow as Nos. 13 and 14, ingeniously contrived as they may be, are not to be encouraged.

ANCIENT EGYPTIAN ART AT THE METROPOLITAN MUSEUM

THE recently completed wing of the Metropolitan Museum of Art, New York, which has just been thrown open to the public, contains one of the most noteworthy collections of Egyptian art to be seen anywhere in the world today. In completeness, as well as in the matter of presentation, the collection assembled in these ten galleries will vie in importance with the most notable collections both in this country and in Europe. Several of the galleries have been tinted blue of a quality that is designed to show to the greatest possible

advantage the old Egyptian colors of the exhibits, which are arranged chronologically, in periods, in nine of these ten galleries, while the tenth is devoted to a miscellaneous collection of Egyptian antiquities.

Of altogether different interest and importance is the loan collection of Colonial portraits and old silver which is shown on the second floor in the room used for temporary loan exhibits. There are some thirty-odd canvases in which are portrayed some well-known worthies of Colonial days. The collection of silver shown in the same room comes from forty-seven churches in New York, New Jersey, Delaware, Virginia and Kentucky and contains excellent examples of work by early American, Dutch and Swedish, as well as English, silversmiths. In addition to the church silver there are many beautiful old tankards, mugs, sugar scissors, quaint old teapots, sauce boats, pepper pots and candlesticks, all deserving of more than a cursory inspection.



VIEW IN COURT

EL TOVAR APARTMENTS, DENVER, COLO. MESSRS. W. E. & A. A. FISHER, ARCHITECTS

Huntington Arms), I also find that the floor plans of the two buildings are very close. This building resembles Atlanta examples so much that it could have been built here.

El Tolvar Apartments, Denver, Colorado. Though different in style (egypt) and not available as plan, this apartment building displays the scheme of Atlanta: entrances from a court, both in the sides and in the corners of the building.

2. Comparison to Courtyard Apartments in California

An organizational typology of courtyard housing in Los Angeles distinguishes single bar (and court), double bar, L-type, U-type, and completed courtyard type.

"The U parti is the most common and typical idea for a courtyard housing scheme. Because of the great number of observed examples of this kind (fully 80 percent of all known courts in Los Angeles are of the U-parti kind), there appear interesting variations of the original idea.

The most telling aspect of this type is its transformation from a detached unit, single-story building to an attached unit, two-story, completed courtyard building. This transformation is instrumental in describing the development of the type from its primitive beginnings to its sophisticated and most mature manifestations." 29

Though the U-constellation is found in Los Angeles, the apartments there do not lend themselves to any comparison to apartments in the east of the United States. The California court, rather, assembles an irregular conglomerate of single buildings. Layout,

Image, styles are derived from Spanish and California vernacular houses.

3. Southern Characteristic of the Atlanta Garden Apartment Type

While no relation exists between Southern and Californian apartment buildings, similarities between Southern and Northern apartments in the East could be found.

Less pressure in economic land use and a rather conservative disposition against apartment housing delayed the introduction of the apartment as a general building type to the South. But introduction of house type apartments and the vernacular home image helped to diminish this reluctance, and apartments began to appear, especially in residential areas where there were no deed restrictions (e.g. North Atlanta).

Though Northern garden apartments cannot be dated clearly from the sources found, it seems that the type garden apartments in Atlanta followed the Northern precedents rather quickly.

In comparison to Northern apartments the Atlanta type is characterized as suburban and simple, whereas some of the Northern ones represent urban scale and are more elaborate. The Atlanta type follows the simple, suburban variation of the Northern counterpart.

The layout of the Atlanta type was not especially southern, as the Tudor Manor Apartments in Chicago show.

This plan arrangement of units and the setting were obviously characteristics of a standard type in the United States.

On occasion some southern elements do influence the design. 425 10th Street represents a Southern Image with screened porches similar to the one used in 2260 Peachtree. 1017-1027 St. Charles Avenue has porches resembling those of the southern antebellum tradition; 700 North Highland - The Colonades - recreates this image with neo-classical Italian porticos.

Porches are also used in the North (e.g. Flat Dwellings, Pittsburgh, Pennsylvania). However, because of the climate, they were more often in the South, but less commonly than one might expect.

Porches were preferred where the image created resembled the elegant, traditional, wealthy home. The vernacular image usually inherent in the suburban apartment kept forms simple, used Georgian forms, and could not integrate porches easily. Therefore, most of the apartments adhere to the simple United States standard image.

Because of reservations against large scale apartment buildings, and because of relatively little economic pressure, the garden apartment found widespread use in Atlanta, creating a domestic home image. Therefore the variations of the standard type found are possibly not evident in other cities.

No source about garden apartments in other cities

or towns could be found. Notes on hotel type apartment buildings and small apartment houses in Birmingham, and on small block apartments in Jacksonville suggest that garden apartments were also common in other Southern cities. Primary research in other cities on this subject would be beneficial.

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