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ENTRANCE FROM LOGGIA—ART GALLERY OF BRECKIN-
RIDGE LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.

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THE PRIVATE ART GALLERY
OF BRECKINRIDGE LONG, ESQ

ST. LOUIS, MISSOURI

GUY STUDY, ARCHITECT



COOPERATION of architect with painter or sculptor is often insisted on in principle, but is too often omitted in practice. However, there is now an increasing group of men who are skilled in the various types of decoration, whether in arts like sculpture or mural painting, or in crafts like metal or woodwork or furnishings, and most architects welcome the aid of such co-workers. They have found it possible to seek out carvers and modelers who will produce finely wrought details—a marble mantel or an inscribed memorial—working from the architect's sketch, sometimes even from his oral description, designing most of the moldings and ornament themselves and submitting the model for occasional criticism or approval. If a beautiful bit of metal work be desired, for instance a grille, a balcony, lighting fixtures or those various wrought-iron standards and lamps that are used so frequently in interiors, it may readily be obtained today. Through the help of cooperating artists, contemporary American architecture is taking

on a richness and variety, and yet a coherence and sureness and harmony, that a generation ago was despaired of when architects looked back from our machine-made, commercial age to the historic periods of craftsmanship.

In this St. Louis art gallery team-play of the highest order between architect and other artists has been attained, here principally between the architect, Mr. Guy Study, and the mural painter, Mr. H. Siddons Mowbray. No pains were spared by either, and Mr. Study gave for two years his personal attention to the work.

Mr. Mowbray has had long experience in mural decoration. So early as 1899 his fine work in the Appellate Court in Madison Square, New York, brought him to the notice of Charles F. McKim, who gave him the commission for the paintings in the remarkable library of the University Club of New York. Afterward Mr. Mowbray executed the mural decorations in what is perhaps the most perfect masterpiece of Mr. McKim's in classic art, the library of Mr. J.

Pierpont Morgan. Other commissions were carried out by Mr. Mowbray, but these two alone were ample preparation for his work in St. Louis. In the University Club, especially, he had followed closely precedents of the Italian Renaissance, and had based his decorations soundly, though freely and with keen judgment of the special needs of the case, upon those wonderful frescoes of Pinturicchio's in the library of Siena Cathedral and in the Borgia apartments of the Vatican. It is thus evident that Mr. Mowbray works carefully in the traditional manner of the Italian Renaissance, tuning his compositions to the form and spirit of the conventional architecture into which he builds them. He is not of the school of moderns, like Zuloaga in painting or Brangwyn in mural painting. He seeks none of those effects of realism—flexibility, broad patchworks of color, bold design, the fleeting phenomena of light or of local changes in atmosphere—which are the aim of the moderns. Mr. Mowbray is one of an older group of men—the academic school as they are called by the younger "moderns"—and is one of the sanest and ablest in it.

With such a stimulating collaborator, Mr. Study planned the gallery for Mr. Breckinridge Long, a young lawyer of St. Louis, who is Assistant Secretary of State under the present administration. The building itself is small, simply one large rectangular room, in size thirty by

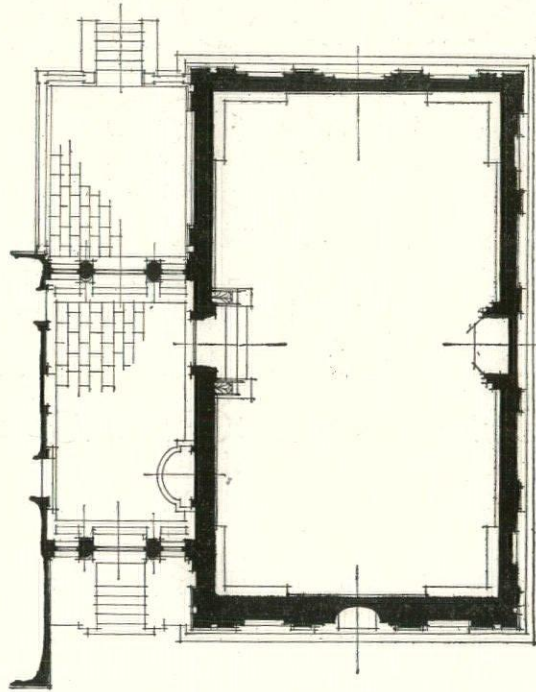
seventy feet, lighted with a flat skylight and connected to an older house by a loggia. In making up his design the architect had the good fortune to be able to build in old art fragments and objects, such as the carved wooden doors, the stone fireplace, the tabernacle by Rosselino, and most of the furnishings. In

addition he was able to use the works of some contemporaries—Paul Manship's loggia fountain, Peter Rossak's marble doorway leading into the gallery and, lastly, the frescoes by Mr. Mowbray.

Mr. Study conceived the design of the ceiling as a whole, scheming it as a rich band or frame of color around the walls and enclosing the skylight, to encase the various objects of art below in the room. This frame consists of a flat, broad, strongly colored and gilded frieze with paneled soffits, the mural decoration, in coves and lun-

ettes, resting above a narrow cornice on the walls of the room. It is the same motive as was used by Pinturicchio, both in the Siena Library and in some of the Borgia apartments.

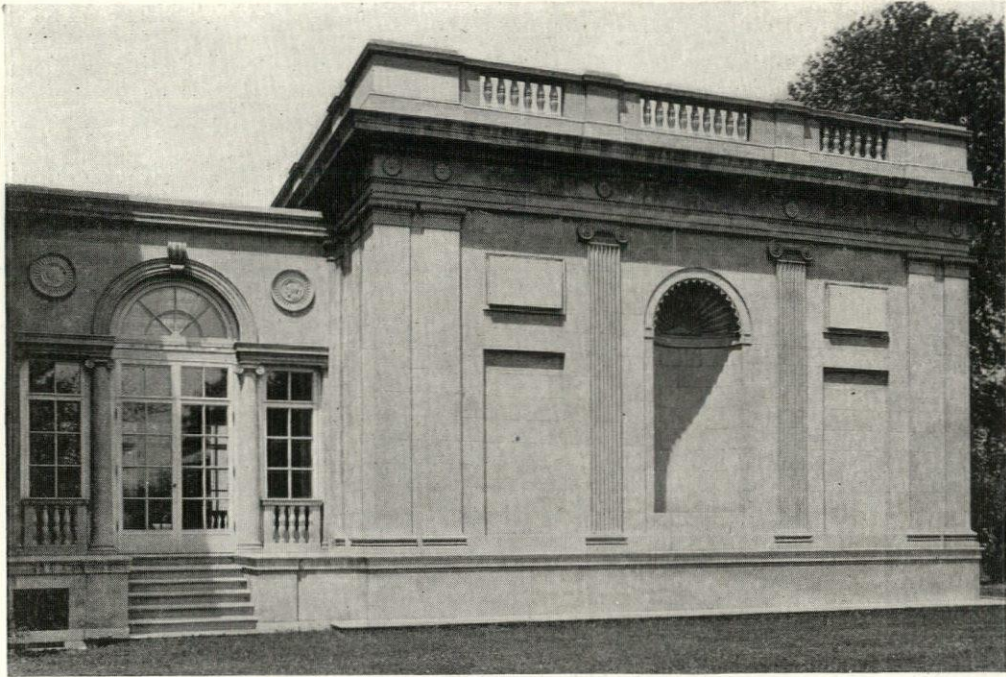
Among all the masterpieces of the architecture of beautiful rooms none has quite reached the height—or the depth—of the Borgia rooms. There is something extraordinarily rich in the deep, vibrant, almost resonant, tones of its gilt and color, of its exquisite russets and violet purples and blues, of olive greens, and deep hues of human flesh in gloom; something of mystery and of the eternal



PLAN.

ART GALLERY OF BRECKINRIDGE LONG, ESQ.,
ST. LOUIS.

Guy Study, Architect.



ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS.
Guy Study, Architect.

that carries it above the mere geometry of architecture. In color it is almost medieval; its pure, deep harmonies equal the exquisite twelfth and thirteenth century enamels, such as the little cloisonné chests of the Morgan collection at the Metropolitan Museum.

One must admire the skill and sureness of a painter who in these days would attempt to cast new wine into old bottles by carrying Pinturicchio in his most exalted mood into modern America. Doubtless the artist himself would disclaim the purpose; would deny that the comparison was quite fair. However, the work does follow well-known precedent, with perhaps enough diversity to allow Mr. Mowbray to be judged on his own merits, which are exceedingly high ones.

Of the lunettes there are twenty-four: four of them containing large figures symbolic of the great art periods bearing upon the Renaissance, Greece, Rome, Byzantium and Asia; the rest of the figures personify painting, goldsmith-

ing, pottery, architecture, poetry, music, sculpture and illumination, and alternating with them are portraits of the great masters of the Italian Renaissance. Not only is the success of the painter in this frieze unusual, but it is evident that the architect in his proportioning of it has contrived this great motive of enframing band strongly and vigorously, yet has kept it at the same time graceful, light and springy, in perfect scale and in perfect style. The room thus has a fine appearance of spaciousness and airiness, without any of that top-heaviness which results from the slightest mistake in the design of this most difficult motive of ceiling with centre skylight and cove along the walls. Though one of the most trying schemes to handle, there is no doubt of its wonderful effectiveness when well done. Incidentally, Mr. Mowbray not only did the drawing and painting, but took a hand in the design and execution of the moldings and relief decoration in the lunettes as well. Moldings are among the most difficult details of archi-



ENTRANCE FROM GALLERY TO LOGGIA—ART GALLERY OF
BRECKINRIDGE LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



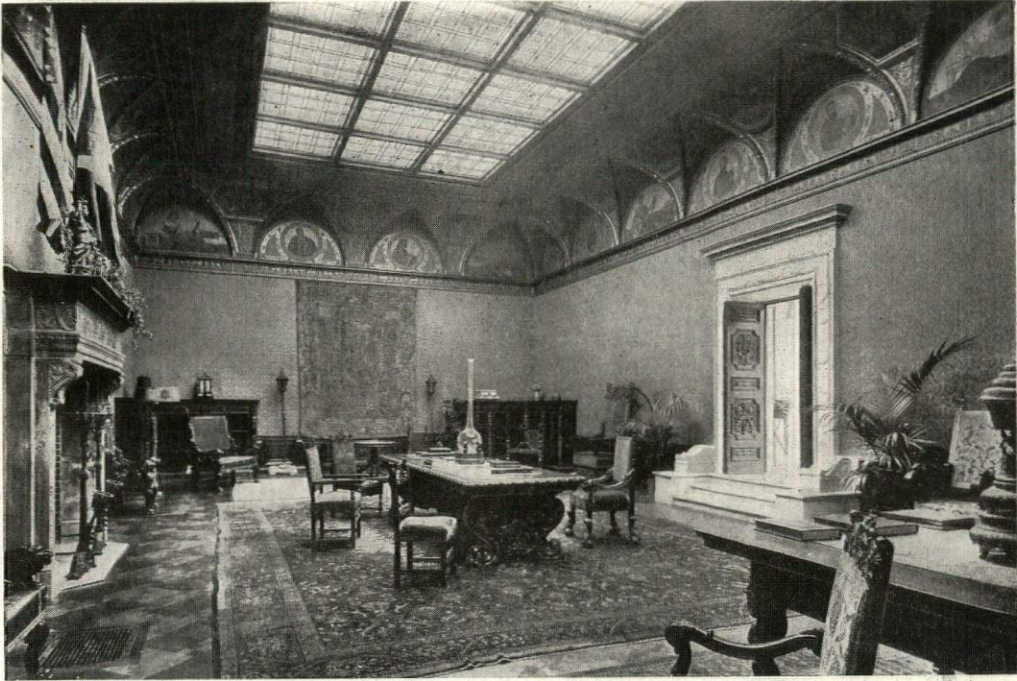
LOGGIA BETWEEN RESIDENCE AND ART GALLERY OF BRECKINRIDGE
LONG, ESQ., ST. LOUIS.
Guy Study, Architect.



LOGGIA BETWEEN RESIDENCE AND ART GALLERY OF BRECKINRIDGE
LONG, ESQ., ST. LOUIS.
Guy Study, Architect.



ART GALLERY OF BRECKINRIDGE LONG,
ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS.
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ART GALLERY OF BRECKINRIDGE LONG,
ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



"BYZANTINE".—SKETCH BY H. SIDONS MOWBRAY FOR LUNETTE IN ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



"THE FAR EAST"—SKETCH BY H. SIDDONS MOWBRAY FOR LUNETTE IN ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



Rossellino.



Raphael.

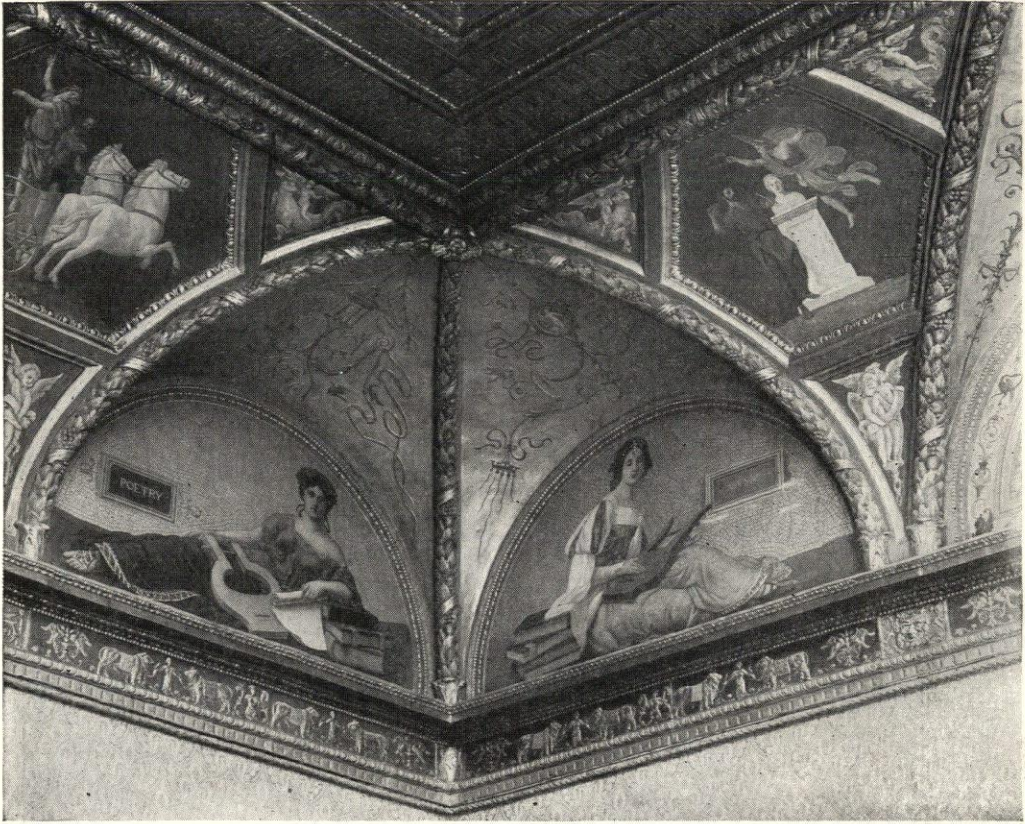
PORTRAIT SKETCHES BY H. SIDDON MOWBRAY FOR LUNETTES IN ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



"SCULPTURE"—SKETCH BY H. SIDONS MOWBRAY
FOR LUNETTE IN ART GALLERY OF BRECKINRIDGE
LONG, ESQ., ST. LOUIS. GUY STUDY, ARCHITECT.



"ARCHITECTURE".—SKETCH BY H. SIDDONS MOWBRAY FOR LUNETTE IN ART
GALLERY OF THE UNIVERSITY OF TORONTO. ST. LOUIS. CIVIL STUDY ARCHITECT



DETAIL OF CEILING DECORATION—ART GALLERY OF BRECKINRIDGE LONG, ESQ., ST. LOUIS.
Guy Study, Architect.

ecture, are in fact sculpture, and to find a contemporary painter who is skillful in them is unusual, though Mr. Mowbray models as well as paints in decoration.

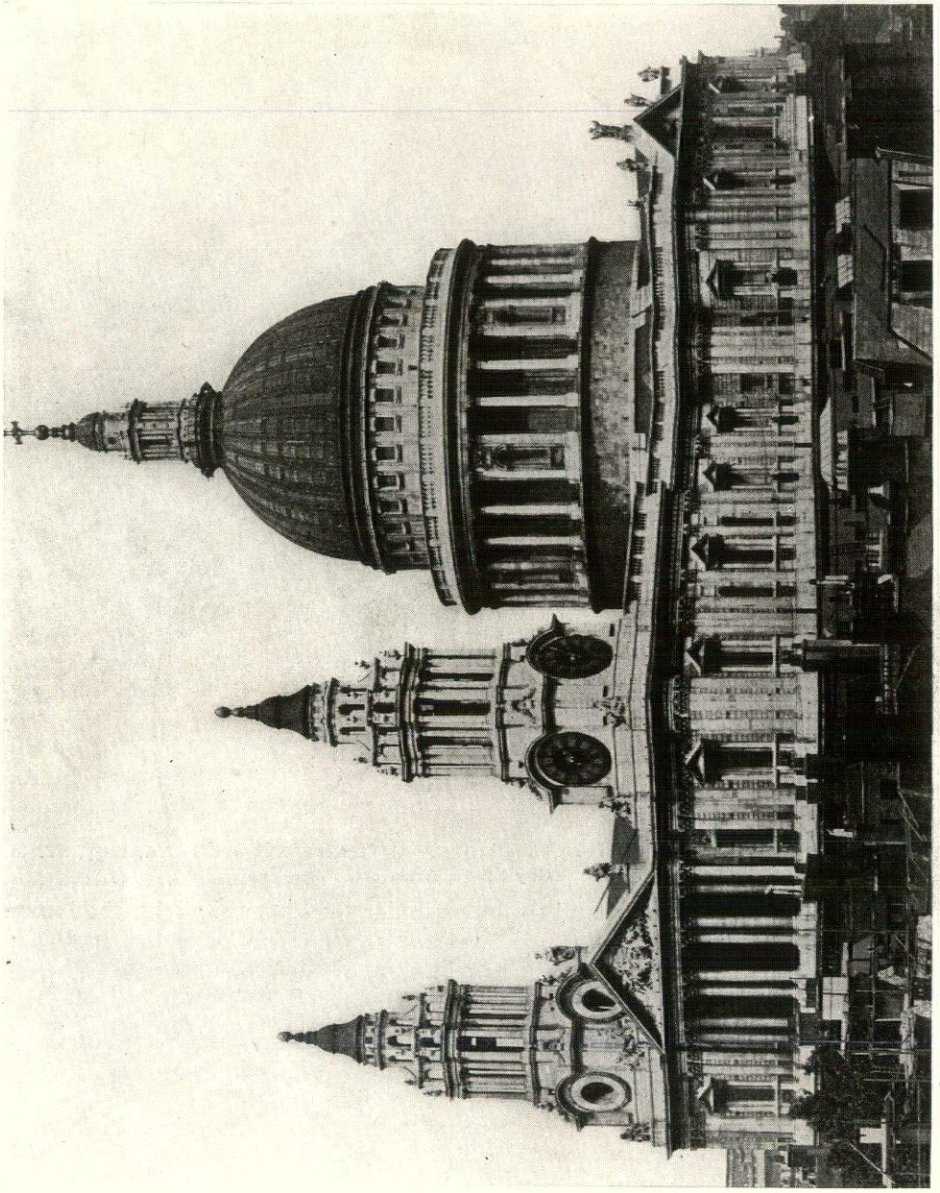
All the ancient fixtures have been most carefully chosen, and where new ones were necessary the designers were at immense pains to have them equal their surroundings. Thus, the tapestries were designed in this country and work on them was begun in Italy two years before they were to be installed.

As in the case of most art galleries, the lighting of this room became a serious problem. It was the intention to obtain an illumination at night that could approximate the light of the day. In order to do this the entire space between the upper and the lower skylight is flooded with artificial light. This light is reflected down into the gallery by means of white enamel reflectors made in the form of movable louvres placed

under the upper skylight, the louvres being operated by a control in the gallery wainscot and serving to shut out the sunlight during daytime.

The excellence that has been noted in the decorated ceiling of the gallery is to be seen throughout the building. There is the sure detailing of the severe pilastered walls and balustraded crowning and of the Palladian entrance. Inside, this entrance or loggia is effective, though it suffers somewhat from the rather heavy banding on the walls and from the awkward stopping of the cornice at the ceiling over the arch of the entrance doorway.

One cannot view a work such as the Long art gallery without growing astonished that in our day men can so remarkably recreate the past, are able to work so consistently and so skillfully in a revived tradition and yet invest their product with so much life and vigor.



ST. PAUL'S, LONDON, BY WREN. THE MOST IMPOR-
TANT MONUMENT OF THE RENAISSANCE IN ENGLAND

RENAISSANCE ARCHITECTURE AND ITS CRITICS



By A.D.F. HAMLIN



PART I - *The Critics and Their Writings*

THE literature of Renaissance architecture is abundant but singularly fragmentary. There is a host of books on particular phases of the subject and a still greater array of monographs of notable monuments or groups of buildings. There are costly works in several volumes on English Renaissance architecture,* on French Renaissance architecture,† and on the Renaissance in Tuscany.‡ There are notable single volumes on the architecture of the Renaissance in particular countries, like Lübke's *Die Renaissance in Frankreich* and his *Geschichte der deutschen Renaissance*. Berty's *La renaissance monumentale en France*, Anderson's *Architecture of the Renaissance in Italy*, Prentice's *Renaissance Architecture and Ornament in Spain*, Haupt on the Renaissance in Portugal, and so on. There are collections of plates with a modest accompaniment of text, like Fritsch's *Denkmaeler der deutschen Renaissance* and Schütz's *Die Renaissance in Italien*. There are books on church architecture in Central Italy, on palace architecture in Genoa, on the buildings of modern Rome, on the early Renaissance in France. There is, of course, a certain amount of space devoted to the Renaissance styles in all general histories of architecture. For not only is the total volume of the literature of the Renaissance, considerable as it is, much smaller than that of the Gothic styles and monuments, but there is a singular lack of treatises on Renaissance

architecture as a whole. So far as I know there exists not a single history of Renaissance architecture in general, whether in one or many volumes, in either German or Italian, and but one such book in French—a small volume by Léon Palustre in the *Bibliothèque de l'enseignement des beaux-arts*, principally devoted to the Italian and French phases, with only the briefest summarizing of the German and Spanish Renaissance. The historical series in the great *Handbuch der Architektur*, entitled collectively *Baustile*, includes volumes on the Renaissance architecture, respectively, of Italy and of Germany and the Low Countries, designed to be followed, doubtless, by similar volumes on the other European phases of the Renaissance; but these supplementary volumes do not yet exist. It seems, therefore, to be a fact that up to the present time the only serious effort to present in a single treatise a comprehensive survey of post-medieval architecture in any language—certainly in English—has been the indispensable Fergusson's *History of Modern Architecture*, published originally in one volume in 1873 and republished in two volumes, revised and amplified by the late R. Phené Spiers, in 1893. It is true that the third volume of Professor F. M. Simpson's excellent *History of Architectural Development* (Longmans, London) is devoted to the architecture of the Renaissance; but it covers only that of Italy, France and England. Germany, Spain and America are left wholly out of the account.

A part of the fourth volume of the Sturgis-Frothingham *History of Architecture* (Doubleday-Page, New York) also is devoted to the architecture of modern times; but the treatment of the Renaissance styles, excellent as far as it goes, is too summary to be classed with independent histories of the style. Pro-

*R. Blomfield: *A History of Renaissance Architecture in England* (2 vols.; London, 1900).

Gotch and Brown: *Architecture of the Renaissance in England* (2 vols.; London, 1895).

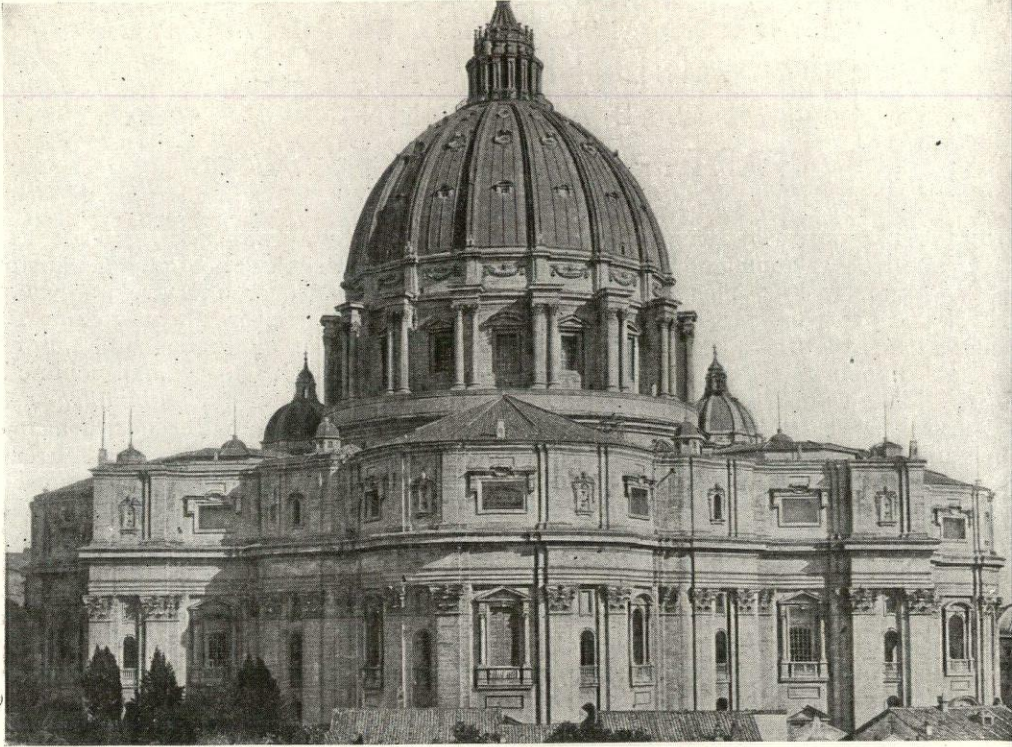
†R. Blomfield: *History of French Architecture, 1494-1661* (2 vols.; London, 1911).

W. H. Ward: *French Renaissance Architecture, 1495-1830* (2 vols.; London, 1911).

L. Palustre: *La Renaissance en France* (3 vols.; Paris, 1879-85).

Cl. Sauvageot: *Choix de palais, châteaux, hôtels et maisons de France* (4 vols.; Paris, 1867).

‡Geymüller and Stegmann: *Die Architektur der Renaissance in Toscana* (11 vols.; Florence, 1885-1908).



ST. PETER'S, ROME, FROM THE WEST. THE CENTRAL CHURCH OF THE ROMAN CATHOLIC WORLD.

fessor Moore's interesting and provocative volume on *The Character of Renaissance Architecture* to some extent meets the definition of a general work on Renaissance architecture; but it is not a *history*, nor does it attempt to discuss all the phases of the Renaissance in different countries. It is an interesting contribution to the criticism of the styles of which it treats, and is of value because its unsympathetic and even hostile attitude inevitably provokes the reader to critical inquiry and mental discussion. It is a work to be counted with in all studies of the Renaissance point of view, the Renaissance method and the Renaissance achievement.

Mr. Russell Sturgis devotes nearly one-third of his *European Architecture* (Macmillan, New York, 1896) to the Renaissance, but the account, though sympathetic in part, was evidently written with far less interest and enthusiasm than the chapters on the medieval styles

which precede. The same author in his *Dictionary of Architecture* devotes to the title "Renaissance Architecture" only a scant column of text, although forty columns go to the title "Romanesque Architecture" in the same volume. That is, he did not view the Renaissance developments as constituting a sufficiently unified movement to warrant an extensive discussion in a general article; he treats its various phases as chapters in the national architectures of Italy, France, Spain, Germany and England. There is, however, in the same volume, an excellent article under the title "Neo-Classical Architecture," by the late W. P. Longfellow, to which later reference will be made.

Compared with the small relative amount of writing in English on the architecture of the Renaissance, the literature of the subject in French, German and Italian—especially in French and German—is voluminous. One thinks

at once of such works as Léon Palustre's great work *La Renaissance en France*; of Sauvageot's *Choix de palais, châteaux, hôtels et maisons de la France*; Berty's *La Renaissance monumentale en France*; Daly's *Motifs historiques*; Rouyer and Darcel's *L'Art architectural en France*; de Laborde's *La Renaissance des arts à la cour de France*; Müntz's *La Renaissance en Italie et en France à l'époque de Charles VIII*, and other studies of the Renaissance both in France and Italy. Every architect knows the Frenchman Letarouilly's indispensable *Edifices de Rome moderne*. The Germans have produced a number of remarkable studies of the Italian Renaissance like Schütz's *Die Renaissance in Italien* and the superb *magnum opus* of Geymüller and Stegmann, *Die Architektur der Renaissance in Toscana* (published also in a French edition). Lübke wrote an excellent history of the French Renaissance in two volumes—*Die Renaissance in Frankreich*—and a volume on the German—*Geschichte der deutschen Renaissance*. In the Darmstadt-Stuttgart "Handbuch der Architektur" there are volumes by Durm, *Die Baukunst der Renaissance in Italien* and by von Bezold, *Die Baukunst der Renaissance in Deutschland, Holland, Belgien und Dänemark*. Haupt has written a volume on the Renaissance in Portugal; Galland and Everbeck volumes on that of Belgium and Holland; Fritsch and Ortwein on the German Renaissance, Gurlitt on the Baroque in Italy; Laspeyres and Strack each on Central Italian churches.

Within the last twenty or twenty-five years, it is true, the English indifference to the Renaissance has begun to give way to a broader appreciation of and greater interest in its architecture, both that of England and of the continent. Such works as Gotch and Brown's *Architecture of the Renaissance in England*; Belcher and Macartney's *Later Renaissance Architecture in England*; Blomfield's *A History of Renaissance Architecture in England* and an excellent abridgement of the same; Anderson's *Architecture of the Renaissance in Italy*; Prentice's *Renaissance Architecture and*

Ornament in Spain; Richardson's *Monuments of Classical Architecture in Great Britain and Ireland*; Loftie's *Inigo Jones and Wren*; Ward's excellent two-volume history of *The Renaissance in France*, are evidences of this new interest, and creditable to English architectural scholarship.

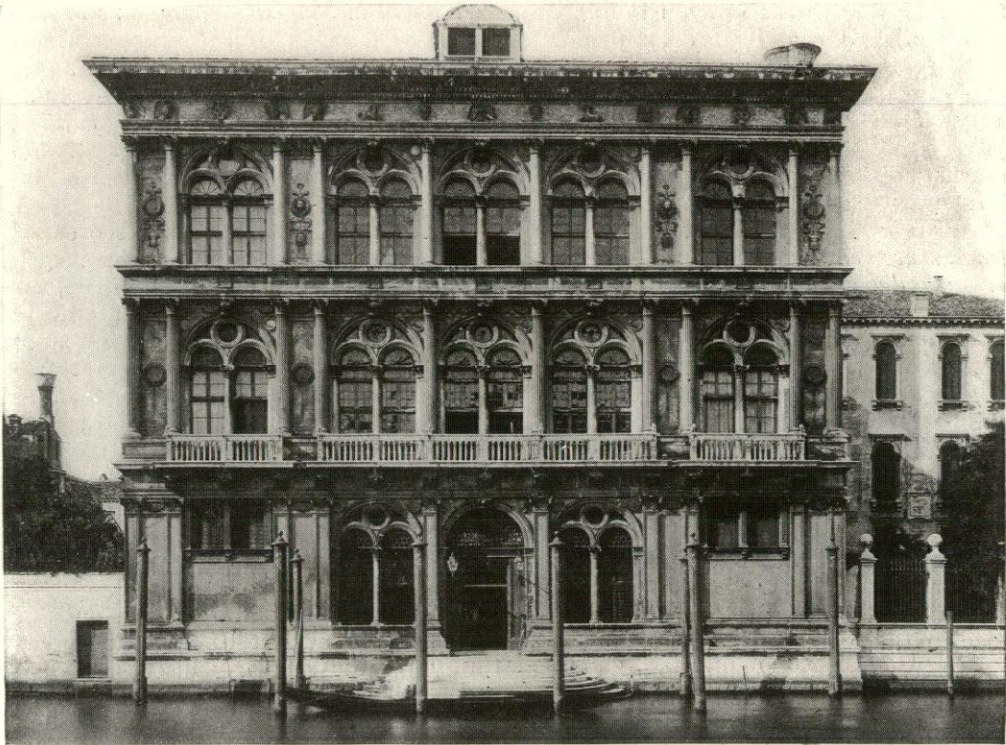
Yet despite these lists and scores of other volumes in English, French, German and Italian, which lack of space forbids mentioning, the entire literature of the Renaissance is not to be compared in amount with that of the medieval styles. And in none of these languages—certainly not in English—is there a book to dispute the unique position of Ferguson's "Modern Architecture" as the solitary comprehensive account and discussion of Renaissance architecture as a whole.

II.

Let us now look into the reasons for this singular neglect of a great opportunity for the scholarly discussion of a great and worthy subject.

In a previous article* I tried to point out some of the reasons for the great popularity of the whole subject of Gothic architecture. The conspicuous splendor of its masterpieces, the historic associations that cluster about them, their appeal to the religious as well as the esthetic emotions, their mystery and their variety, are all concerned in the universal interest they arouse. This interest was first awakened in the second quarter of the last century by an enthusiastic propaganda which arose as a reaction against the utter inanity of the architecture of that time in England. The movement was carried forward on the wave of the combined romantic and religious awakening, which expressed itself otherwise in the eloquent phrases and preachments of Ruskin, in the Tractarian movement, in the Pre-Raphaelite Brotherhood, and in the whole progress of the Victorian Gothic development. Its leaders were scholars, poets, preachers; it worshiped the Middle Ages; its foremost advocates were less architects

*"Gothic Architecture and Its Critics: The Lure of Gothic" in the *Architectural Record* for April, 1916: vol. xxxix, 4.



VENDRAMINI PALACE, VENICE. USE OF AN ALPHABET OF ELEMENT FORMS ALREADY PERFECTED.

than ecclesiologists, antiquarians, archeologists and enthusiasts. It was primarily an intellectual and literary movement; secondarily a nationalistic movement, based on the surprising rediscovery of the long-neglected splendors of English medieval religious architecture. It was artistic in a measure, but not primarily so. The fervid enthusiasm of writers like Pugin and Ruskin, the patient labors of men like Rickman and Britton, the scholarship and energy of practising architects like Scott and Street—these were what focused the attention of the English people on their Gothic architecture, with the secondary result of depreciating everything that England had produced since 1500. Ruskin, with his passionate medievalism, felt toward the Renaissance an intense antipathy and he never understood its real significance; and while certain of its painters received his unstinted praise—Tintoretto above all the rest—the Renaissance as a whole embodied, for him, all that was irreligi-

ous, immoral and selfish, and its architecture was to him anathema. And Ruskin's influence on English thought and English letters was very great.

Now the qualities which especially commend Gothic architecture to popular favor are precisely those which are wanting in Renaissance architecture. The appeal of the Renaissance monuments is primarily esthetic, not intellectual; assertive rather than suggestive; addressed to the eye rather than to the imagination. In general, each monument is a finished product; a conception expressed finally, without mystery, with no suggestion of hidden symbolism. While the greatest of its monuments is a church, the central church of the Roman Catholic world, its characteristic expression was formed in the field of secular rather than of religious architecture, in palaces and civic monuments, villas and town-halls rather than in cathedrals. And since the instincts of wonder and worship are more widely diffused than that of esthetic

appreciation, it is easy for many to rhapsodize over the mystery of a venerable Gothic church; but it is given to few adequately to apprehend and enjoy the exquisite refinement of Peruzzi's Massimi Palace or even the stupendous beauty of Michelangelo's dome of St. Peter.

There is another broad difference between the two sorts of architecture, seldom realized by the casual student, reader or tourist. The monuments of the Renaissance are chiefly individual works, each the child of a single brain. Even when, as in the case of the Louvre, of St. Peter's or of the Vatican at Rome, or of the Capitol at Washington, the monument is the product of successive periods, each part displays the work of an individual rather than of an age. The great Gothic churches, on the other hand, are not individual works, rarely the products of single periods. They are collective works, collaborative designs, whose authors are often quite unknown; and they are most interesting when they have come into being by successive stages, through long periods of time, each part the expression of the taste, resources, ideals of a different age. They are complex in their human interest; they have wonderful histories which appeal to the intellect quite apart from their intrinsic beauty of form and detail. And since they are all older, most of them much older, than any of the monuments of Renaissance, they are dowered with the fascination of antiquity as no Renaissance building, in the nature of things, can be.

There is still another broad difference between the architecture of the Renaissance and that of the Middle Ages. In all classic and neo-classic design the architect expresses his conceptions by means of an alphabet of element-forms already perfected, wrought to a species of finality by centuries of experimentation. The types of these element-forms are fixed; the designer reveals his artistic quality in the way he composes his design with these elements, in the refinement of his proportions, in the infinitely varied subtleties of his profiles, the variations of his details, the harmony

and rhythm of his *ensemble* and of its decoration. In Renaissance architecture these fixed or conventional type-forms are adapted to an infinite variety of kinds and types of buildings, utterly diverse in plan, mass, proportions and purpose. In Gothic architecture, on the other hand, it is the general type of the building that is fixed—that of the several-aisled cruciform church with high vault and towers—and the form-elements that are endlessly varied. To the ordinary spectator this endless variety of detail makes a powerful appeal; while the refinements of proportion, the subtleties of such minute variations as alone are practicable (though artistically important) in the details of a Renaissance design, and the beauty of its space- and mass-composition, are qualities which require for their true evaluation a more sensitive artistic appreciation than do the more obvious qualities of Gothic design.

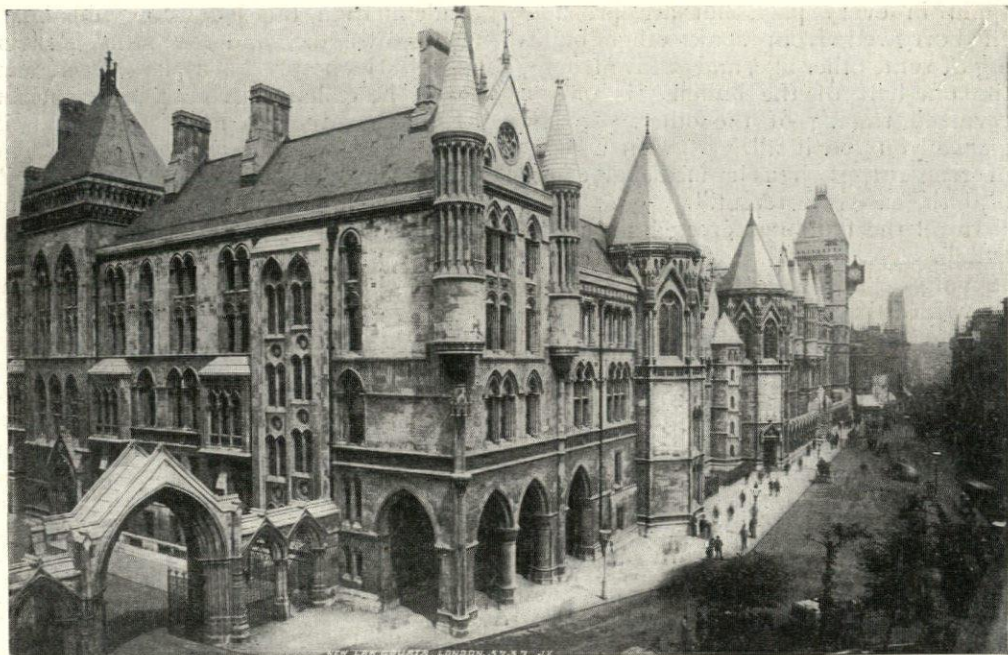
This is an inadequate presentation of the underlying difference between Gothic and Renaissance design, and an inadequate explanation of the reasons for the greater popularity of the study of Gothic architecture, and of that architecture itself as compared with that of the Renaissance; but these may suffice to suggest others, and may help to an understanding of the reasons why the two kinds of architecture cannot be properly judged by the same criteria. The broad-minded critic makes the necessary distinctions, recognizing that in the world of architectural excellence there is room for both kinds. Some critics fail at this point: apparently none of those of the nineteenth century attained to such breadth of appreciation. They could not admire or even admit two kinds of architecture. Like some of the more enthusiastic Gothicists of today, they proceeded upon the assumption that if the one kind was right, the other must be wrong; if one was good architecture, the other must be bad architecture; if the Gothic principles and system were correct and the results admirable, the Renaissance principles and system must be incorrect and vicious, and their results unworthy of praise. They divided all art, as the moralist divides all conduct, into the two cate-

gories of right and wrong. There was one right way, and all the rest were wrong. Fergusson calls the two categories respectively "the True Styles" and "the Copying Styles." Ruskin loses no chance for a fling at the Renaissance as well as at Roman architecture; good and praiseworthy architecture was only practised during the 1,000 years from 500 to 1500, and mainly during the second half of that period. It was Christian art, the product of the age of Faith, hence it was noble art; the Renaissance killed faith, hence its art was pagan and base. Professor Moore applies the critical standards and processes of the French Gothic builders to the Renaissance monuments and finds these wanting, precisely as the critics of the seventeenth century had applied the criteria of their neo-classic art to the medieval monuments and found them wanting. This conviction of the essential superiority of the Gothic architecture was greatly strengthened by Viollet-le-Duc's revelation of its marvelous structural logic, which supplied for this prevalent enthusiasm a rational and philosophical foundation that the more purely sentimental admiration of the earlier advocates had lacked.

Moreover the English temperament, in spite of the classical enthusiasms of the great schools and universities, has in matters of art always been inclined toward the romantic, the sentimental and the picturesque. In architecture the Englishman loves turrets, gables, irregular plans, much-broken surfaces, multitudinous small parts, picturesque and accidental features—the qualities which characterize his Gothic architecture. In spite of Wren, Chambers and Elmes, St. Paul's cathedral and Somerset House and St. George's Hall are noble exotics; the Houses of Parliament, the Imperial Institute and the Westminster Cathedral are far more characteristic modern expressions of this English national taste. It has never been really sympathetic towards the neo-classic styles or even toward the freer early developments of the Renaissance on the Continent. And until recent years we have taken our critical estimates very largely from Eng-land.

III.

In a previous paper of this series I called attention to the remarkable fact that a large part of the literature of the Gothic styles was from the pens of amateurs and laymen rather than of architects; a fact which may in large measure be accounted for by the considerations I have just brought forward. Gothic architecture appeals to the clergyman, the ecclesiologist, the historian, the archeologist, the lover of the picturesque, by reason of qualities and characteristics quite independent of its purely technical and esthetic element. Ruskin, E. A. Freeman, Bond, the Dean of Peterboro, Mrs. Van Rensselaer, Professor Frothingham, Professor Moore, I. F. Bumpus, Professor A. M. Brooks, are among the names that occur of writers on Gothic architecture who are not architects. Some of their number have written with competence and with great learning on various phases of the subject, and much of their work has equaled, and in some cases surpassed in merit, the writings of architects like Fergusson and Sturgis, excellent as are the contributions of these latter. The conclusion from this is that the great attraction of the subject for the layman and for the multitude depends upon other than primarily architectural factors. Its associations, its antiquity, its religious significance, its symbolisms, and of late years its structural logic, are quite as important elements in this popularity as its intrinsic architectural interest. But only the mistaken narrowness of some of its extreme partisans can account for their attitude of hostility to the claims of Renaissance architecture; their refusal to recognize its fundamental merits, its reasonableness, its appropriateness to its purposes, its beauty of form and detail. They refer to it invariably in disparaging terms; when its beauties compel acknowledgment, it is as if with a deprecatory shrug of the shoulders. It may be beautiful, but it is wrong in principle; the esthetic aim of the designer may have been attained, but he should have had a different aim; it is a copying art; it is an art of mere mechanical repetition; it is destitute of spiritual content;



THE LAW COURTS, LONDON. THE ENGLISHMAN LOVES TURRETS, GABLES, IRREGULAR PLANS, BROKEN SURFACES.

it is the product of a decadent and godless age; and so on.

IV.

A few illustrations of this spirit of wholesale depreciation of Renaissance architecture will bring this introductory paper to a close, and prepare the way for a more detailed study, in one or more papers to follow, of the dealings of the critics with this architecture.

Fergusson, in the Introduction to his "History of Modern Architecture," observes (p. 2) that "whatever the other merits of modern buildings may be, the element of truthfulness is altogether wanting." What he means by lack of truthfulness is suggested in the next sentence: "St. Peter's or St. Paul's are (*sic*) not Roman buildings, though affecting a classical style of ornamentation." On p. 3 he remarks: "There is not perhaps a single building of any architectural pretension erected in Europe since the Reformation * * * which is not more or less a copy, either in form or detail, from some building either of a different clime or different

age from those in which it was erected." On p. 9, after explaining the decay of ecclesiastical architecture after the Reformation and observing that palace architecture involves the inclusion of domestic and service quarters "which no art can hide and no taste can dignify," he asserts that "the architects of the Renaissance tried to divert attention from these by placarding their buildings with the porticoes and details of the Templar Architecture of the Romans," and degraded the borrowed features, which were beautiful in themselves, without elevating the building whose deficiencies they thought they might thus be able to conceal. On page 24, speaking of modern, that is contemporary, architecture, he voices a criticism which both he and others have repeatedly applied to the entire system of the Middle and High Renaissance and of all neo-classic architecture, where he speaks of "the remarkably small amount of thought of any kind that a modern building displays. * * * In almost all cases the pillars, the cornices, the windows, the details are not only repeated over and over

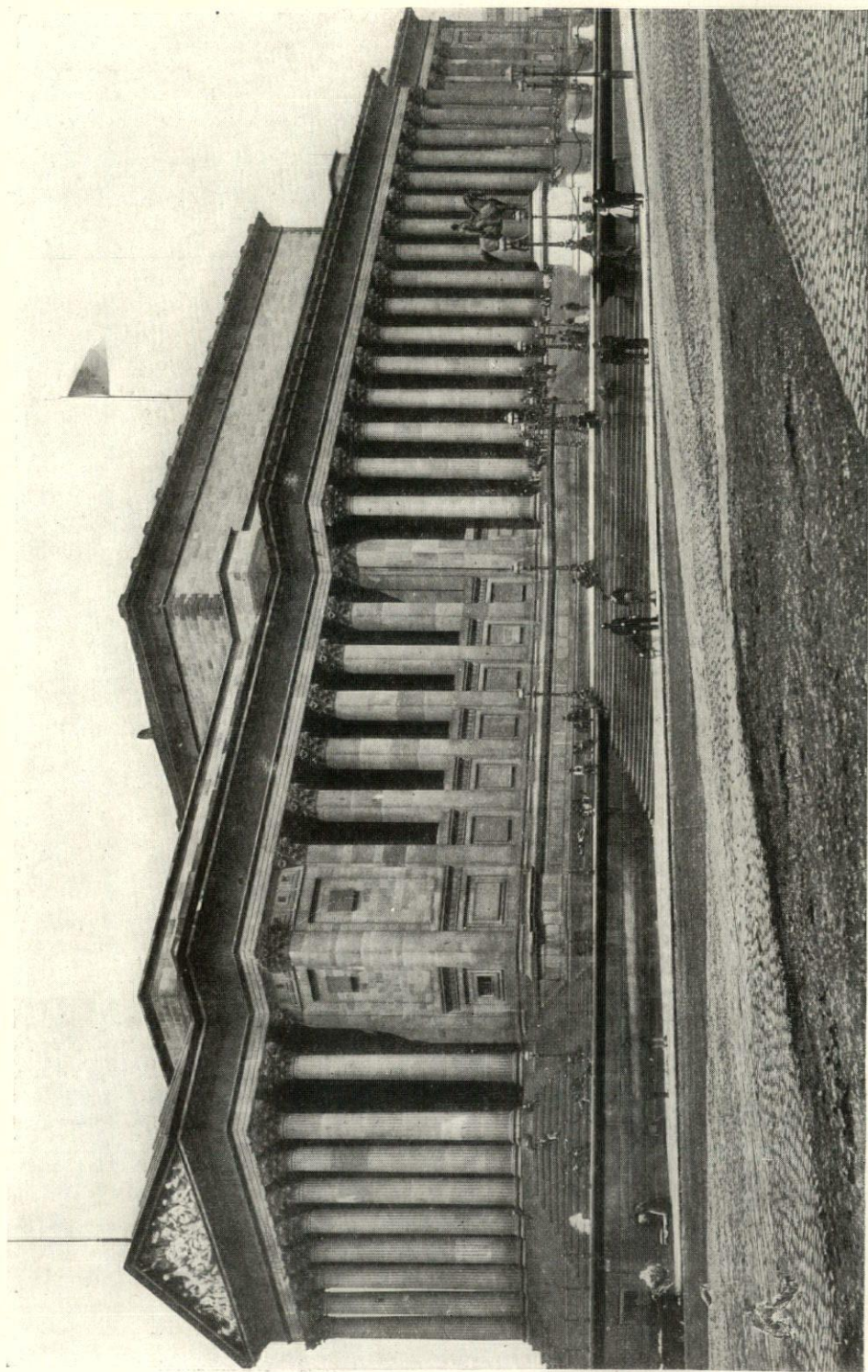
again in every part, but are probably all borrowed from some other building of some other age, and to save trouble the one-half of the building is only a reversed tracing of the other. In one glance you see it all. * * * In a work of true art, such as a medieval cathedral, the case is different."

In all the buildings erected since Palladio's day "there is a falsehood and a striving at false effect running through the whole that always leaves an unpleasant impression on the mind of the spectator." "Since the revival of learning all architects have been composing in a dead language." Ruskin in his "Stones of Venice" (vol. II; viii. 25), speaking of the alterations in the Doge's Palace begun under the Doge Foscari in 1422, says: "That hammerstroke" (i.e. the first hammer stroke lifted against the old Byzantine wing) "was the first act of the period properly called the Renaissance. It was the knell of the architecture of Venice—and of Venice herself." This attitude toward the entire Renaissance is further illustrated in his Edinburgh lectures (Addenda to IV, on "Pre-raphaelitism"), in which he declares that Raphael, in the Camera della Signatura, "wrote upon its wall the *Mene, Tekel, Upharsin* of the Arts of Christianity." On another page, after calling Renaissance architecture "Modern Greek architecture," he employs this language: "And it is with reference to this principle in modern Renaissance architecture" (the principle that "ornament must be thoughtful") "that I speak of this architecture with a bitterness which appears to many readers extreme; while in reality, so far from exaggerating, I have not grasp enough of thought to embrace the evils which have resulted among all the orders of European society from the introduction of the Renaissance schools of building, in turning away the eyes of the beholder from natural beauty, and reducing the workman to the level of the machine." He asserts that all the Gothic artists and workers were happy, and that since their day all artists and workers have been without intellectual power and hence unhappy in their work. In much of this criticism he confounds under one

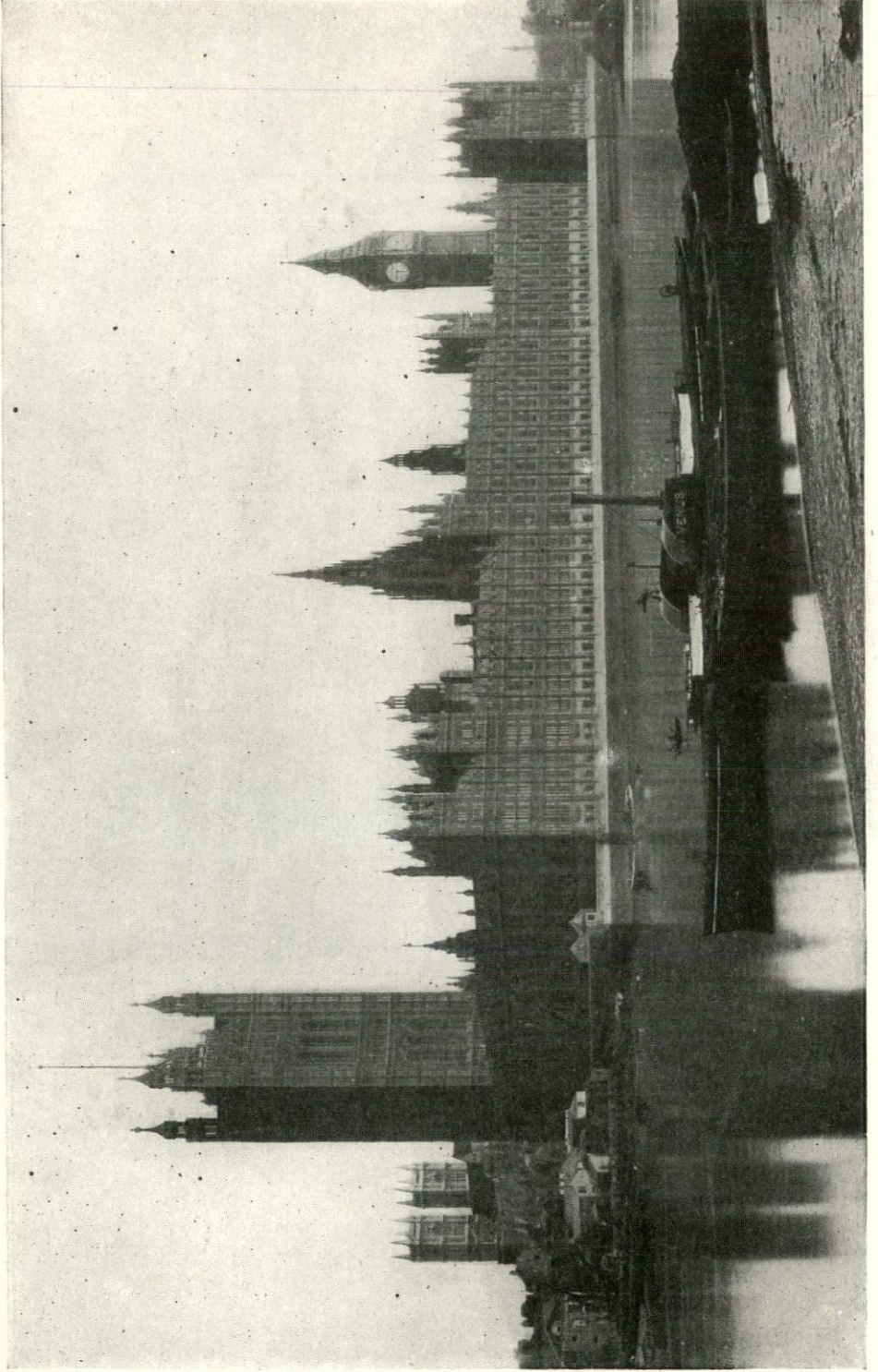
condemnation the inartistic philistinism of his own day and the entire Renaissance which preceded it; which can hardly be called discriminating criticism. Professor Moore's interesting, and in many ways stimulating, book on "The Character of Renaissance Architecture" is pervaded throughout by a spirit of hostile criticism, a total lack of sympathetic appreciation. Mr. Ralph Adams Cram, a master of literary expression, and like Ruskin a most fervent medievalist, has repeatedly given utterance to his dislike of Renaissance architecture and to his belief in the essential superiority of the culture of the Middle Ages to the cultureless civilization of modern times, including the Renaissance. This feeling is expressed forcibly in "The Heart of Europe" and in his recently published lectures before the Chicago Art Institute on the Scammon Foundation.*

Over against this notable mass of hostile criticism we may set some of the later English and American writers, who have discussed Renaissance architecture with sympathy, discriminating appreciation and even enthusiastic admiration. Some of these I have mentioned: Professor F. M. Simpson and Professor A. L. Frothingham in their respective histories of architecture, Mr. W. H. Ward, Mr. Reginald Blomfield, among others. Mr. Anderson in his "Architecture of the Renaissance in Italy" was the first Englishman to defend the Italian Renaissance architects against Mr. Fergusson's sweeping charge of copyism. The French and German writers on the Renaissance ignore the medievalistic attitude entirely—Geymüller, Stegmann, Eugène Müntz, Palustre and a host of others. A noticeable characteristic of these European writers is the entire absence of hostile animus toward other styles than the one whose merits they are especially occupied in setting forth, or whose historical development they are tracing. The critical attitude, that recognizes excellence only in one kind of architecture, in one system or method of design, and proclaims all others as fundamentally wrong, finds no sympathy among them. This is

*Six Lectures on Architecture (Chicago, The University Press).



ST. GEORGE'S HALL, LIVERPOOL. THE MOST IMPORTANT
EXPRESSION OF THE GRECO-ROMAN REVIVAL IN ENGLAND.



THE HOUSES OF PARLIAMENT, LONDON. THE MOST IMPOS-
ING MONUMENT OF THE GOTHIC REVIVAL IN ENGLAND.

equally true of the English writers whom I have named—of Simpson, Ward, Blomfield, Anderson; of our own Frothingham, and some others. The breadth of view which recognizes merit of different kinds in widely diverse styles of architecture, is found in nearly all who have occupied themselves seriously with Renaissance architecture. Fergusson and Moore are conspicuous exceptions; of the two, Fergusson is the more tolerant and sympathetic. Mr. Russell Sturgis, in his "European Architecture," is not wholly sympathetic to the Renaissance development, but he is less fundamentally hostile than either of those just mentioned. The late W. P. P. Longfellow, in his excellent article on Neo-classic Architecture in the Sturgis "Dictionary," displays a spirit of judicial discrimination and perfect fair-mindedness, appraising with perspicacious balance of judgment alike the merits and defects of the whole movement. It is to be regretted that the gifted author of "Arch and Column," and of the article just mentioned, should have left to the world so slender an output of literary performance. I must not omit mention here of the veteran and venerable Sir Thomas G. Jackson, who, though an enthusiastic medievalist, writing almost wholly on various phases of the medieval styles, has in numerous *obiter dicta* in his volumes manifested a like breadth of critical appreciation, which

could penetrate through obvious defects to the underlying merit of Italian design both in the medieval and the classic and neo-classic manners.

The narrowness of view which resulted from the English medievalistic and neo-Gothic revival of the nineteenth century is surely passing away. It was born of a prevalent misconception of the meaning and nature of architecture itself, which focused attention at first on the details and dressings of the art, conceiving that if one kind and system of forms was right and logical, all others must be fundamentally wrong. Those who held this view directed their attack upon Renaissance architecture along two lines: one, against its alleged lack of structural logic; the other, against its details, as being derived from a vain effort to revive a dead style by copying—which is precisely the error that Fergusson, more clear-sighted than most of his contemporaries, charged against the majority of the English protagonists of the Gothic Revival!

In another paper I shall discuss in some detail the charges most frequently made against the Renaissance styles, and endeavor to sift the grains of truth in these from the many errors that accompany them, and to present certain considerations in defense which these charges appear to overlook.



Photograph by Charles W. Stoughton in 1886.

VISTA THROUGH THE HALL AND COUNCIL CHAMBER FROM THE FRONT DOOR—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

The Roger Morris House

(Jumel Mansion), New York City

By

Rawson Woodman Haddon
With Measured Drawings by Joseph Palle

PART II.

WHEN we consider the long, varied existence of the Morris house, and remember that it has been in turn a "mansion" in the strictest eighteenth century sense of the word, a tavern or road house, and later, as Washington noted, a country house in more or less rundown condition "in the possession of a common farmer," it seems remarkable that so little new work appears in the building, and that the house should be at the present day, with but a few exceptions, so consistently Colonial.

The interior is practically in its original condition so far as the architectural design is concerned, and important changes are to be found only in certain exterior details.

Few houses, indeed, even among those that have been considered worthy of preservation as architectural monuments regardless of historical associations, have been so little changed in course of time as the Morris house has. And from the very fact of its being so largely Colonial and with so little that dates from post-Revolutionary times, it would seem, out of strict historical regard for the varying periods of early American architecture, that whatever parts of the Morris house date from a later time than the original structure should be pointed out.

It is a fact, however, that claims are made that the house as it stands today is entirely Colonial. The historian of the house says: "For one hundred and thirty years the house, above the basement, remained unchanged except for a partition wall shutting off the stairway from the lower hall, and designed to keep the living-rooms warmer in the winter-time during the open-fire period, and this

was removed some years ago. Two English hob-grates were set in the fireplaces of the two parlors, probably about 1827, for burning coal, and at some not remote period a door was opened between the southwest and the northwest chambers."

And after mentioning some alterations to the kitchen, which—excepting that the original fireplace has recently been discovered and opened up—are of slight importance, Mr. Shelton makes this statement in his book: "That some alterations in the interior should creep into so old a house, occupied by so many owners and by so many tenants, would seem inevitable, but, barring the aforesaid alterations, the house seems to have come down to the end of the Jumel period, 1887, and even to 1894, almost exactly as it was originally built."

It is unfortunate that in writing this, without knowledge that would enable him to distinguish between the various "periods" of early American architecture, the author fell into the error of stating that "the severe plainness of the Colonial interior, where ornament was usually lavished on mantelpiece and staircase, would suggest that rapidity of construction may have been the prime object," and that "only on the beautiful doorways was time lavishly spent."

As a matter of fact, out of desire for historical accuracy in the study of the house, it should be mentioned that the doorways referred to, detail drawings of which accompany this article, are the most important of the *later* additions and are not a part of the "Colonial" structure at all.

We have a clue to the date of their erection in the fact that, when the house

was purchased in 1799 by Leonard Parkinson, it was in a more or less ruinous condition, and that while repairs must have been made at that time, and between then and the date at which the property came into the possession of Stephen Jumel, its condition was such that extensive alterations and repairs were still necessary at the time of the Jumel purchase.

It is also possible to form an opinion of the date of these doorways by observing their design and comparing it with similar designs found at other buildings of which the date of erection is accurately known. In doing this we find that these additions were made, most likely, by Jumel in or about the year 1810.

Elaboration and profusion of ornament are by no means a characteristic of Colonial work. Neither is the design of these particular door frames to be compared in character with the Adam-like work which was popular after the Revolution and which reached its highest development in the McIntire work of the period (roughly) between 1780 and 1800.

The details of these doors show the characteristics of a distinctly separate and later development. As the style was not used to any large extent before 1800, and reached very nearly its highest period about 1812, it seems perfectly safe to assign the date of the doorways on the first floor (the main door and the door at the east side of the house) and on the second floor (the door leading to the balcony) to the Jumel period, and to state as a positive fact that they are not Colonial work, but were added at the time of the repairs in 1810.

The interior trim around the windows at the sides of the second floor door seem to be the original work, as the interior door trim may also be; but the entire door frame, sidelights, and transom down stairs are early nineteenth century work. The doors, transom and frame leading from the hall to the "council chamber" are also nineteenth century work, but apparently of a slightly later period than the exterior doors. But the door on the west side of the house, at the connecting passage between the "council chamber" and hall, is unquestionably the original

Colonial product. The transom design at this door is interesting and unusual, as is the paneling of the door itself.

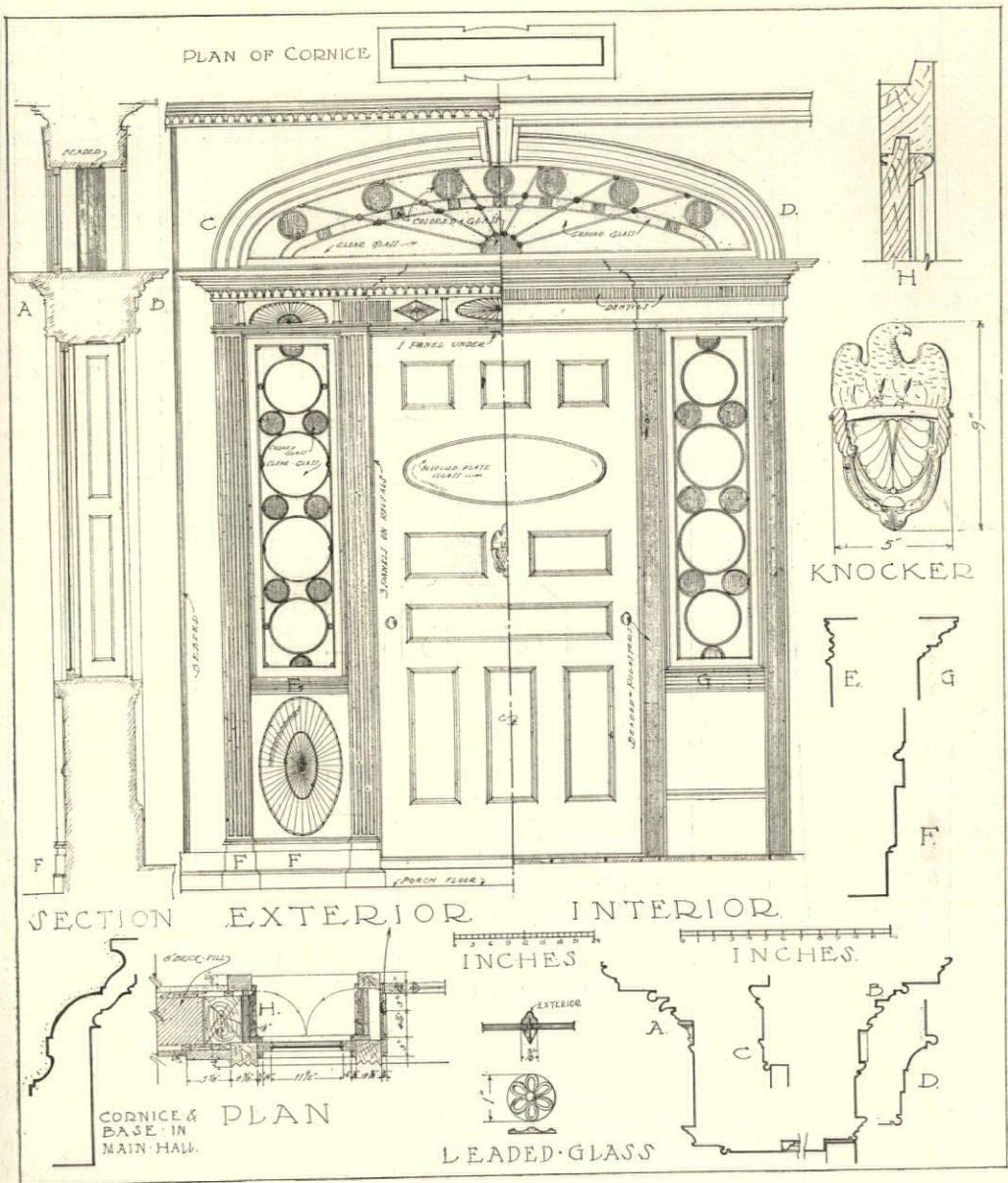
It is quite certain that the mantels throughout the house, with the exception of the one in the "oblong octagon" room, or, as it is now called, the "council chamber," are original. Their character is undoubtedly Colonial and they are good examples of the type.

The stone mantel at present in the room is, however, very evidently a later addition, and the phrase "marble chimney pieces" (*sic*) in the advertisement of 1791 must have referred to one since moved out of place. The present mantel, at any rate, is an interesting example of design of a much later period, and is in no way different from others of the kind with the possible exception of the unusual thinness of the shelf, this being, instead of an entablature designed in classic proportion, simply a piece of marble about an inch thick.

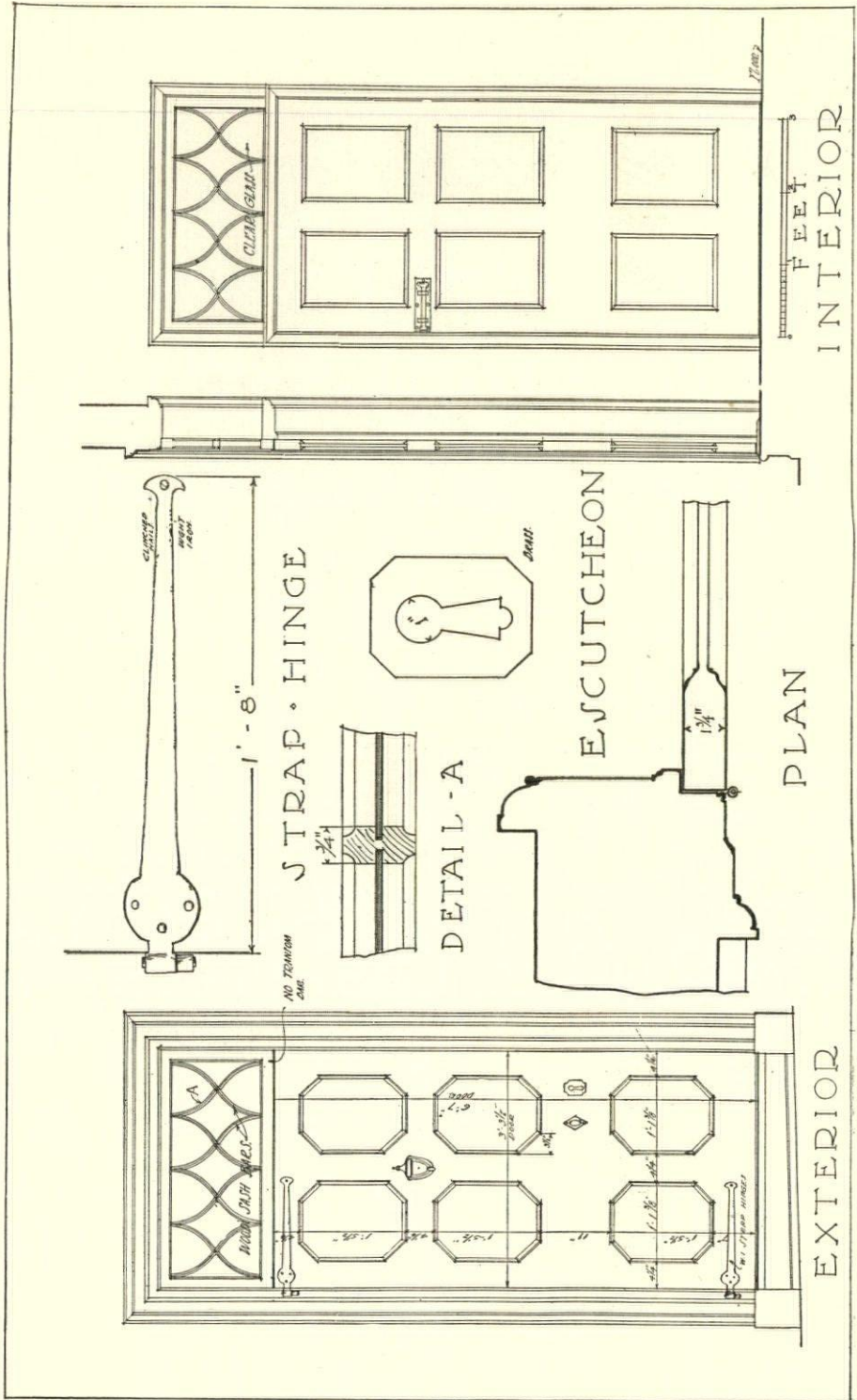
It cannot be said with any certainty that this mantel is a Jumel addition. It is hard to place a date from the evidence of design, owing to the fact that this type of mantel was popular from about 1815 to as late as 1825 or 1830. It is altogether probable that it may have been put in during one of Madame Jumel's long trips to France—during the occupancy in 1826 of a family by the name of Clinton, or during its occupancy by Moses Field in 1825, or upon the return of Madame Jumel early in the summer of 1826.

The cornices in the rooms on the lower floor seem, also, to be of late origin. Their section at any rate is found in houses built as late as 1850 and in books of that period.

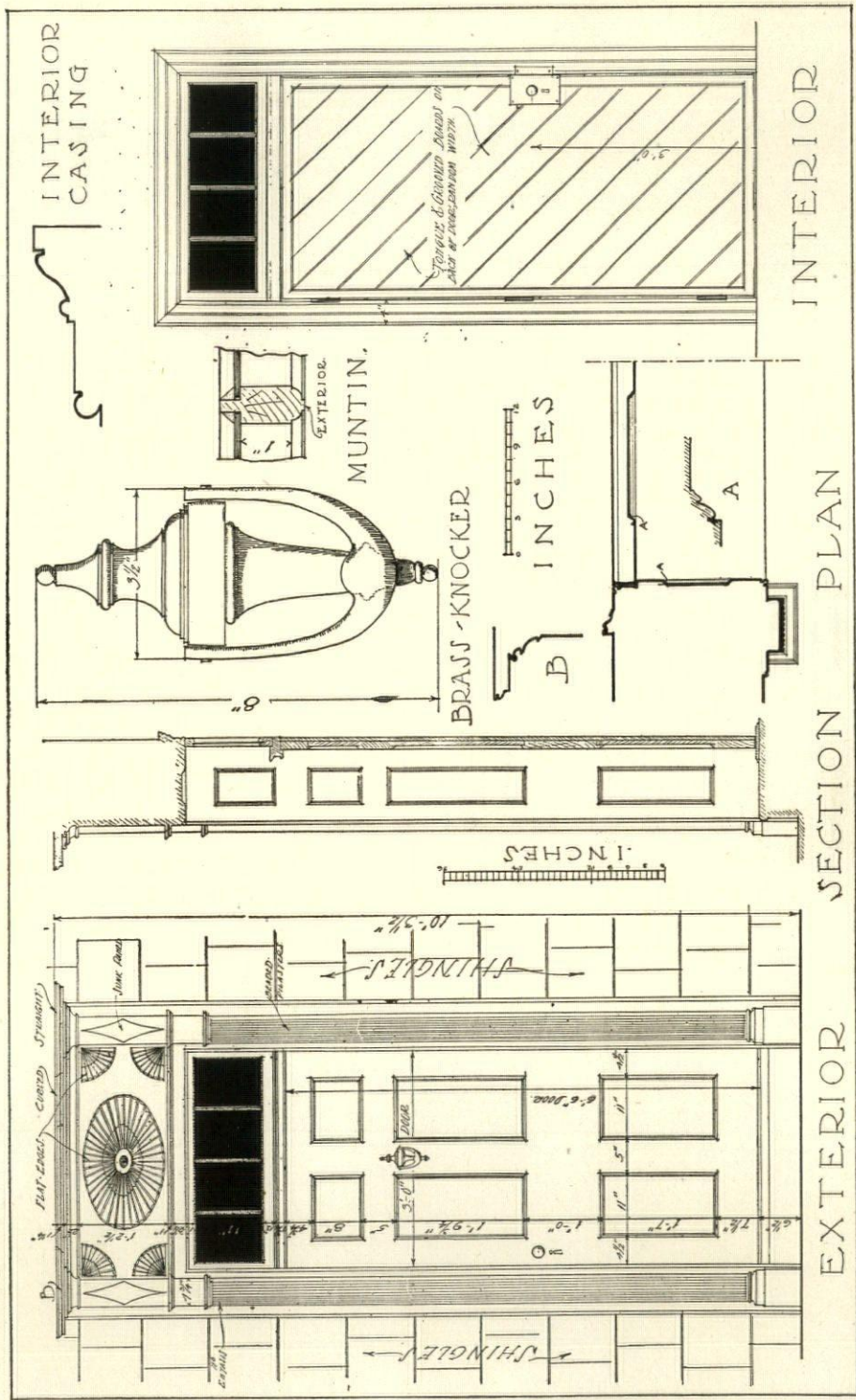
An interesting claim is made that, in 1810, "a sample of the old Colonial paper in the 'court-martial room,' made in cool green panels with a border of morning-glories and doves and urns, was sent to Paris for reproduction. The original panels, lined with buckram, had hung from the cornice of the great parlor for nearly fifty years when Stephen Jumel came into possession, and after the reproduction of the paper on wood blocks, it was rehung in the room for another seventy years."



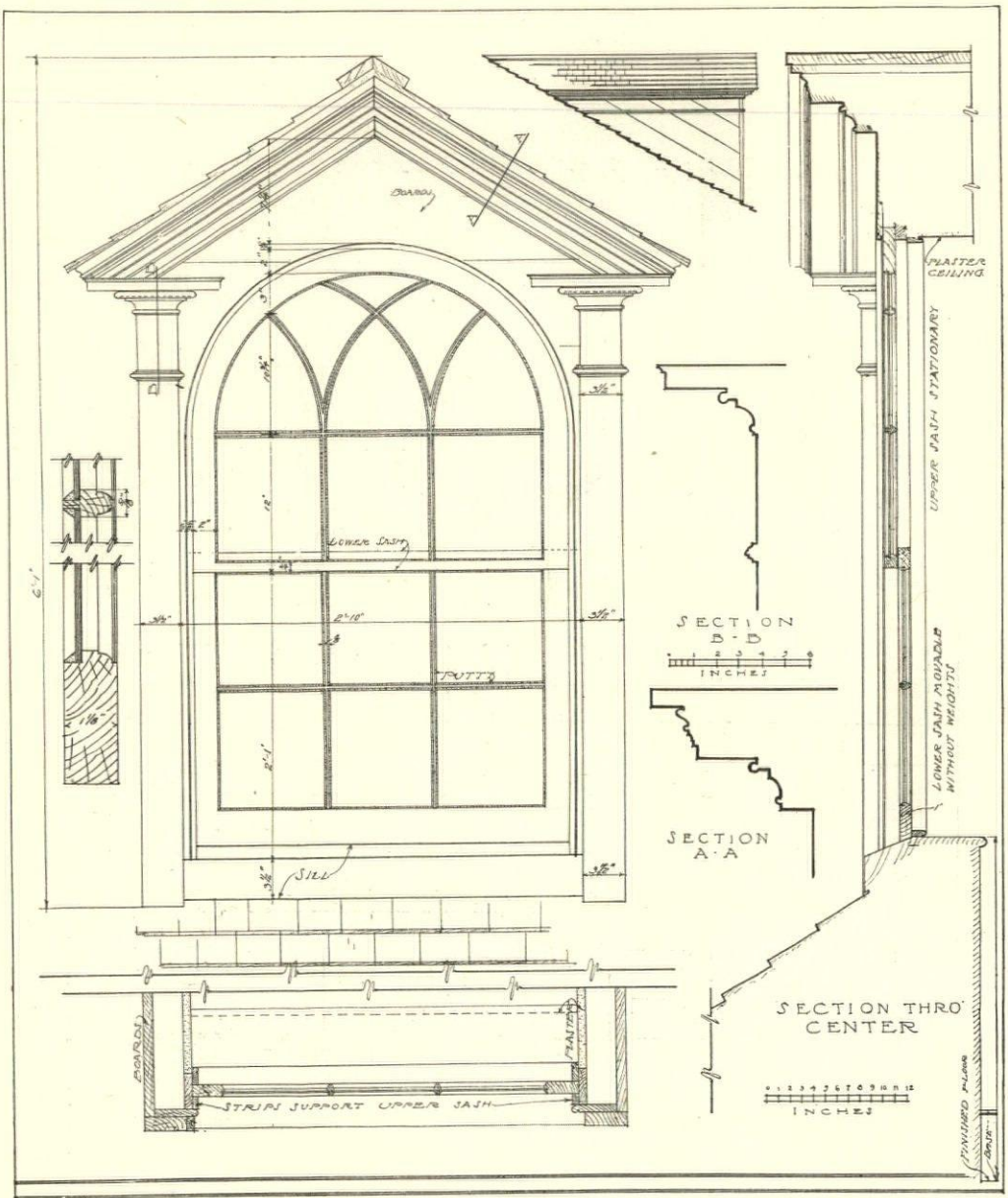
MAIN ENTRANCE DETAILS—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.



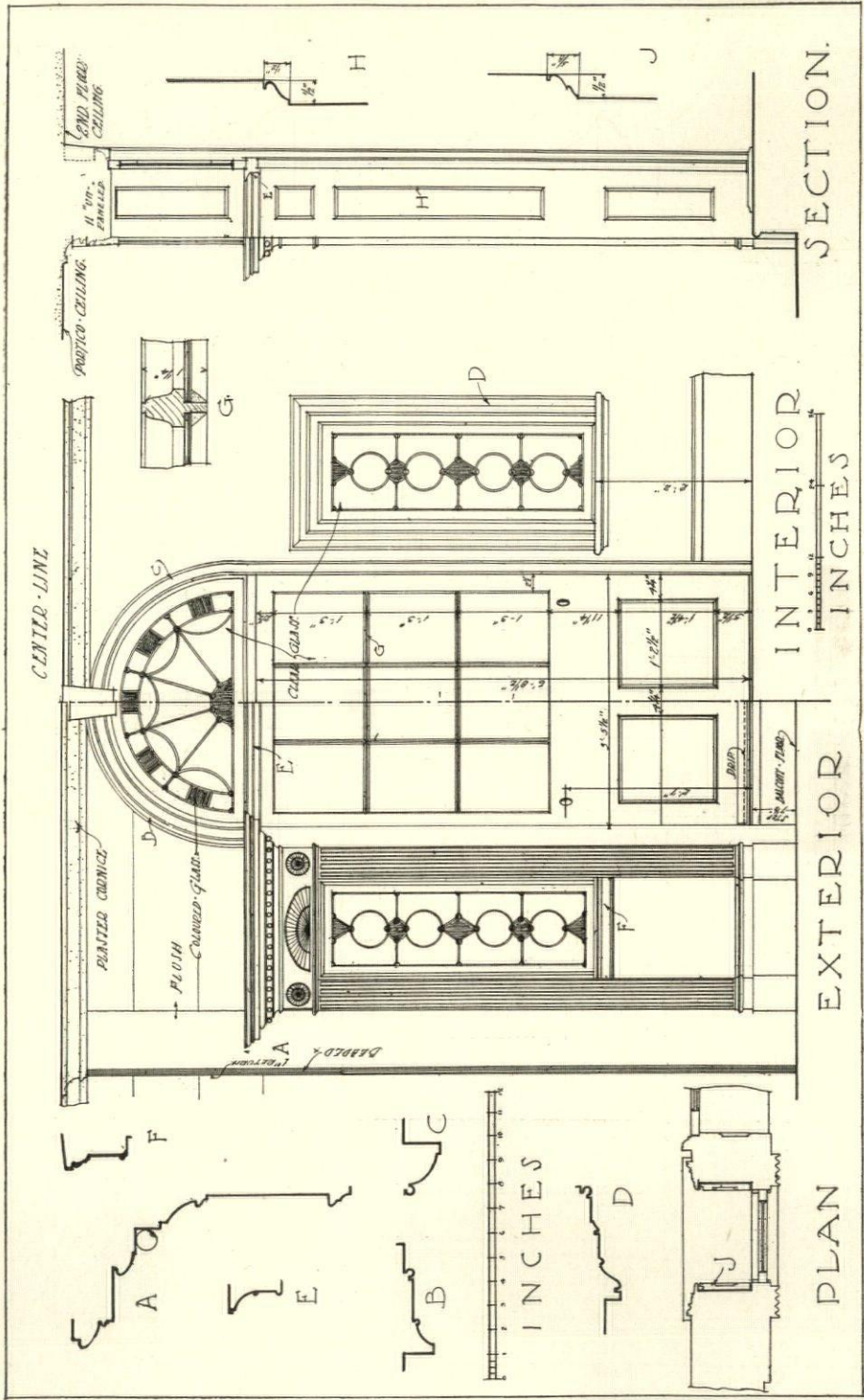
DETAILS OF WEST ENTRANCE—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.



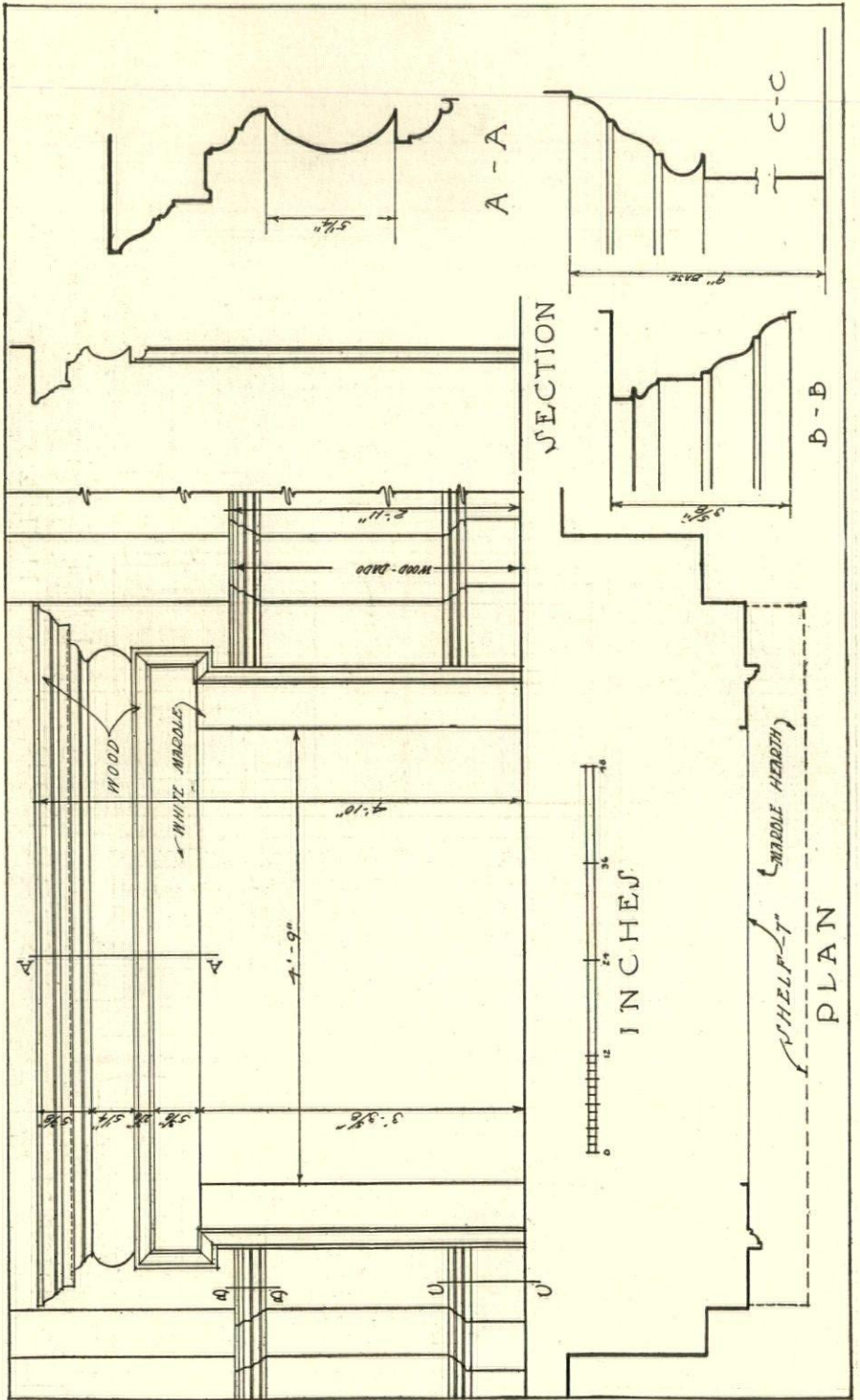
EAST ENTRANCE DOORWAY—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.



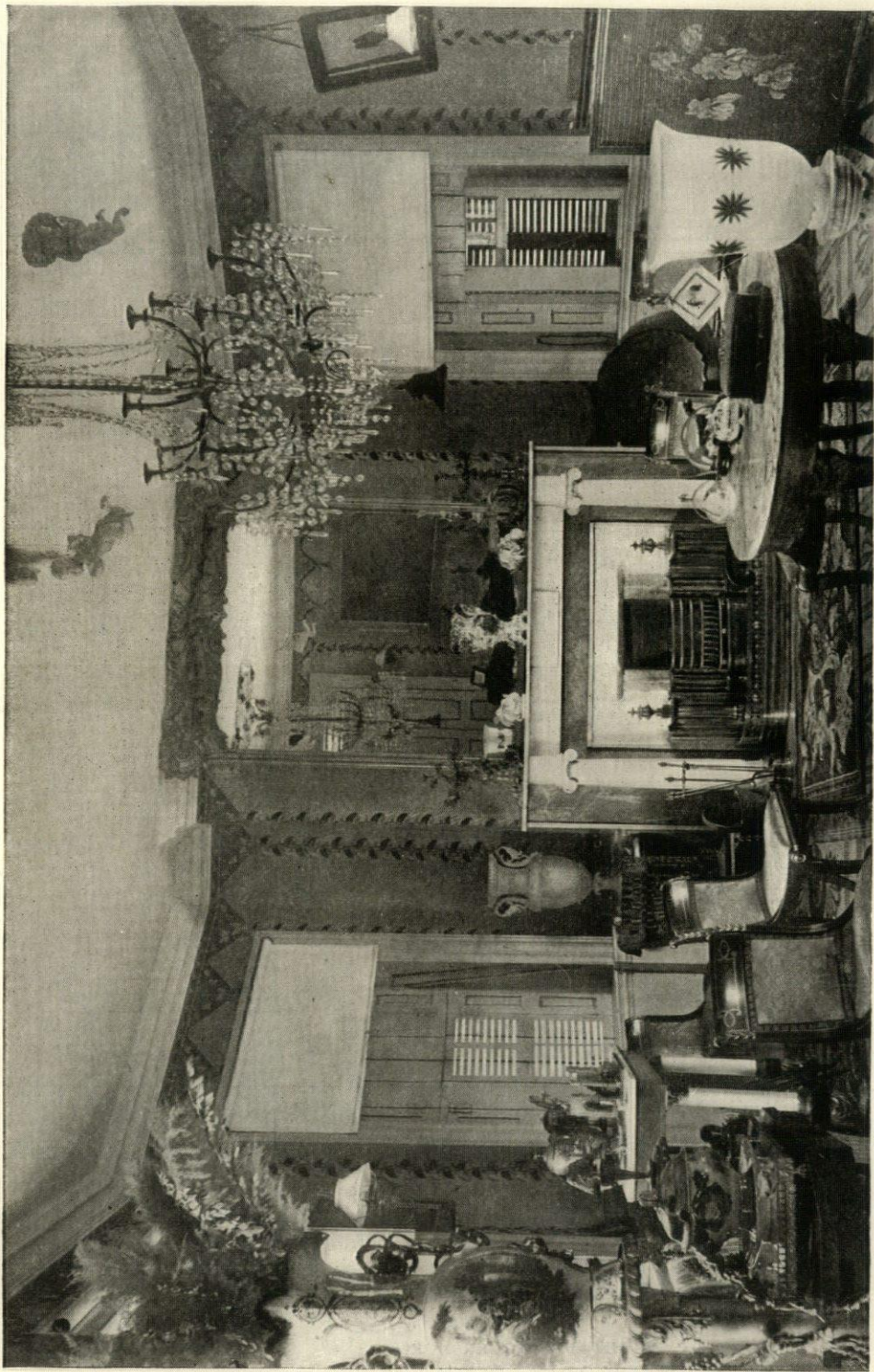
DORMER DETAILS—THE ROGER MORRIS HOUSE,
 OR JUMEL MANSION, NEW YORK CITY.



DOORWAY TO BALCONY—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

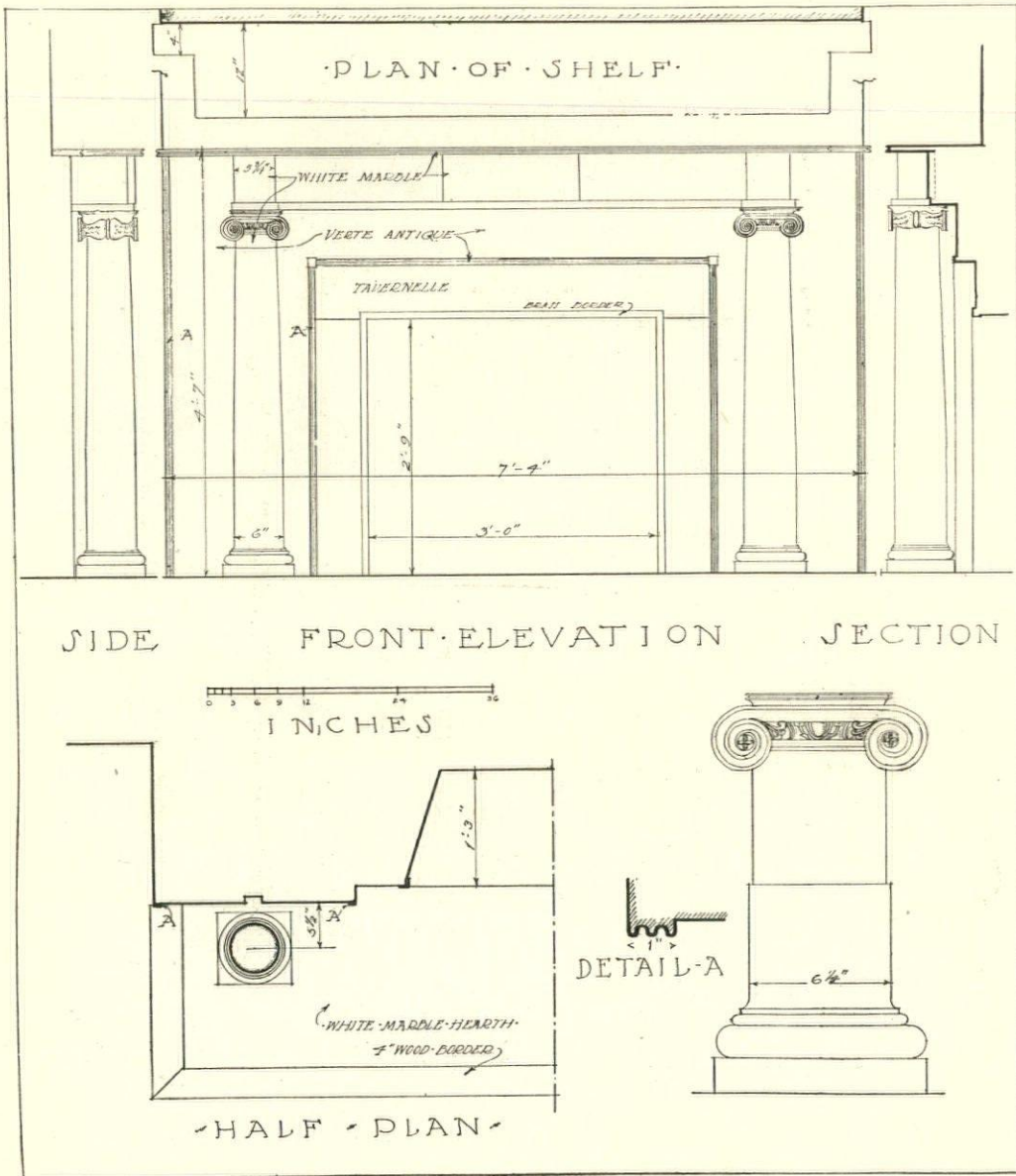


MANTEL IN TEA ROOM—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

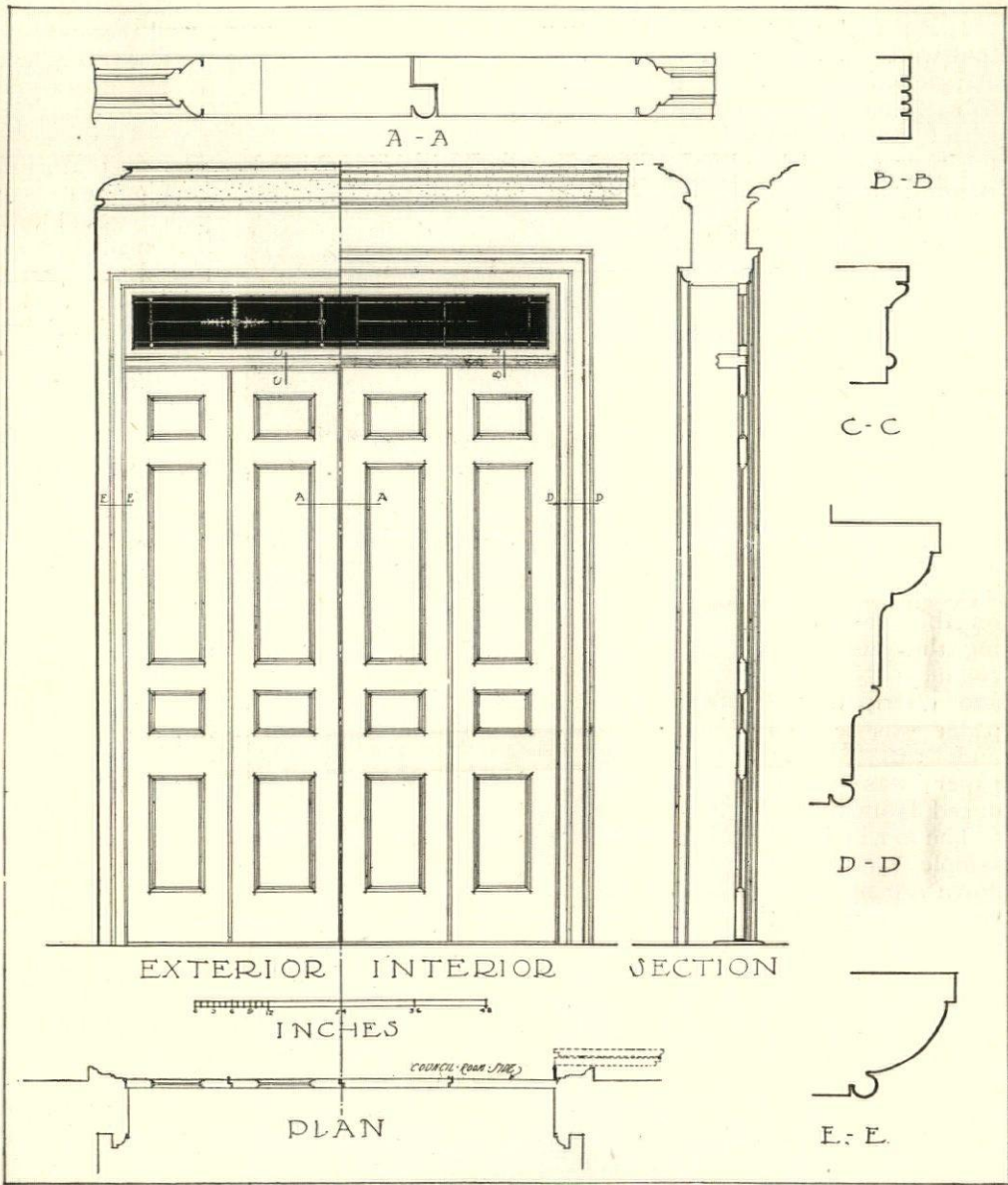


Photograph by Charles W. Stoughton in 1886.

COUNCIL CHAMBER, SHOWING JUMEL FURNISHINGS AND WALL PAPER—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.



MANTEL IN COUNCIL CHAMBER—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.



DOORS TO COUNCIL CHAMBER—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

It is a fact, not to be denied of course, that wall-papers "of expensive styles and artistic variety" were brought to America as early as 1735, and it is quite possible that papers "of the time of Washington" may have been hung in the various rooms in the house. At any rate the "council chamber" is papered at the present time with an interesting reproduction of an old paper which, as we see in photographs made while the original furniture and decorations were in place, was on the walls during the Jumel occupancy. Not long ago a strip of the paper was secured and the present paper was reproduced from it.

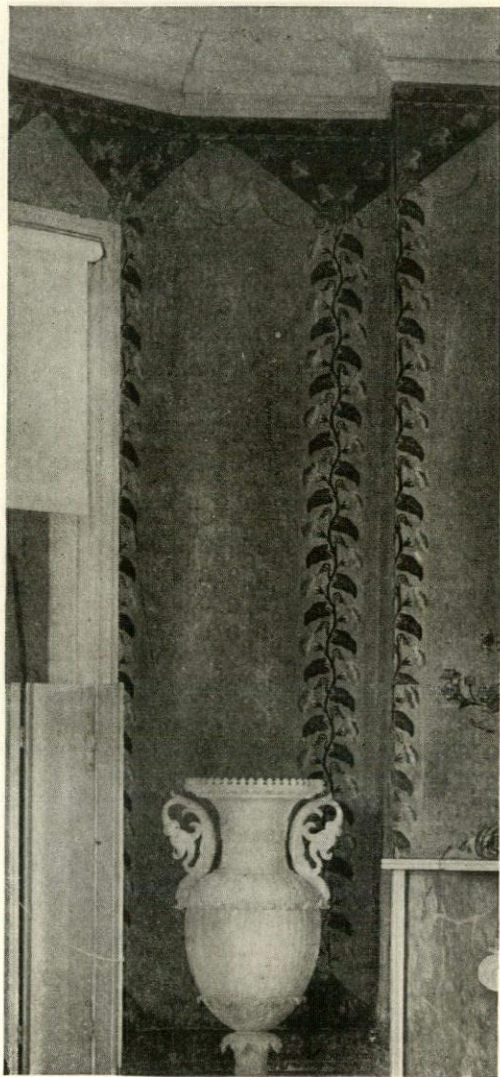
The original sample has toned down during many years to a splendid smoky green color, which naturally could not be reproduced, and the new paper will need many years perhaps to soften down to the interesting colors of the old. The design is reproduced exactly, however.

It will be remembered that this sample is claimed to have been a piece made in 1810 for Stephen Jumel, "who had it reproduced in Paris from samples of the original paper of the time of Washington." It seems hardly credible that this statement can be true. In the first place "the time of Washington" is not very definite and could be as late as the end of

the eighteenth century, and therefore not Colonial or "original" at all. Furthermore, it is certain that few alterations, or at least decorations, of so extensive and generous a sort as to include imported wall-paper would have been made between the Morris period, which ended with the outbreak of the Revolution, and the time of the Jumel occupancy.

In order that the paper could have been reproduced, it must have been put on the walls before the Revolution, and at the time the house was new.

The facts that disprove pre-revolutionary origin are not hard to find. The paper in the first place, like all the Jumel furnishings, is of Empire design. It is just such work as one will find—in feeling but not in actual design—in the designs of Percier and Fontaine. If we may draw conclusions from the similarity in the character of the decorative detail found in this paper and in the *Recueil de Decorations*



OLD WALL-PAPER—ROGER MORRIS HOUSE.

Interieurs, of which the first edition was published in 1812, it would be safe to assign as its period a few years before or after the date of the book.

We also have it on excellent authority (*Old Time Wall Papers*, Sanborn, p. 58) that rolls of paper, as distinguished from the early paper which was printed on small sheets, did not appear in this coun-

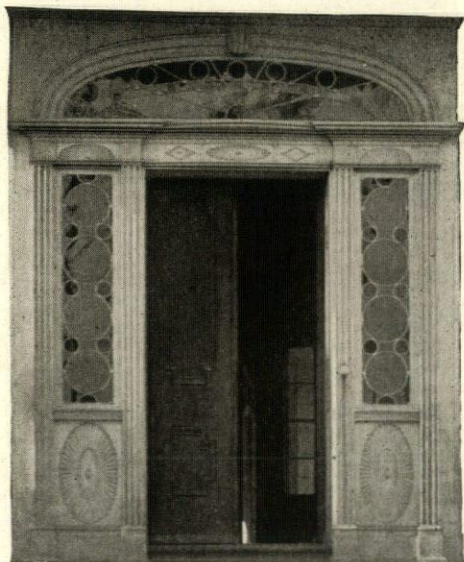
try until 1790. Taking these facts into consideration it seems little short of foolish to attempt to claim for this paper the original date of the building, and the natural inference is that in 1810 newly designed paper was purchased by Jumel's agents in Paris without any thought of its being in keeping with Colonial traditions (which the paper is not) or "of the time of Washington."

The plan of the house is interesting and unusual. It is a noticeable fact that each room forms a distinct unit in itself, with no direct connection with other units or rooms. The only vista one gets is along the centre line of the first floor hall from the front door through the hall and toward the fireplace in the "council

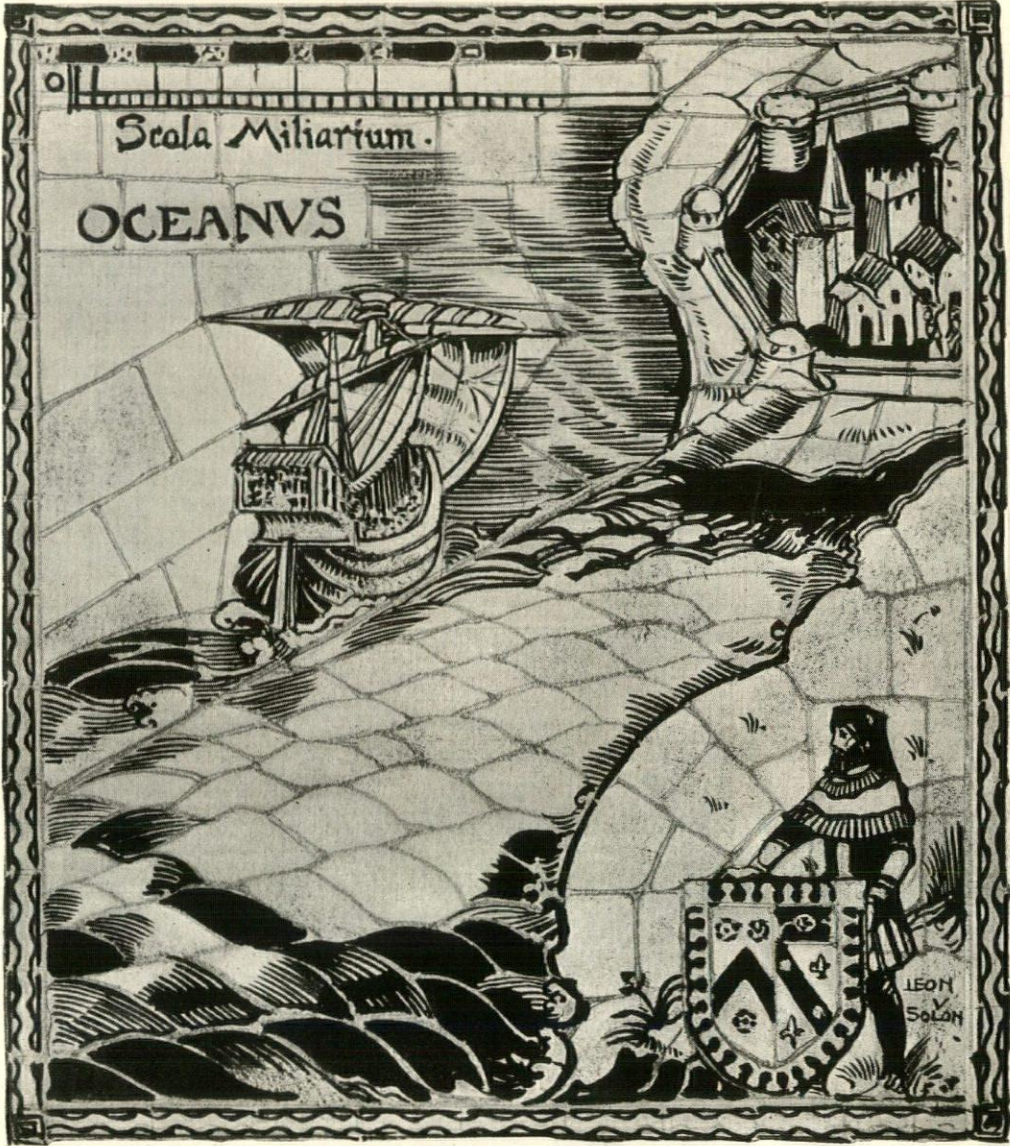
chamber." And the interest in the building lies more in its detail than in its planning.

The elevation of the building is well handled and evidently designed with a carefully determined idea and a knowledge of how the desired effect was to be secured.

The general proportions of the portico in itself and in its relation to the house are good, and the widening of the space between the centre columns and the emphasis given in elevation to the floor line and the strengthening of the corners of the building with rustications (even if they are nothing but wood nailed to the siding) show more than a country carpenter's knowledge of architectural design.



MAIN ENTRANCE DOORWAY OF THE ROGER MORRIS HOUSE.



DESIGN FOR MAP OF
A SEAPORT TOWN.

— CERAMIC SGRAFFITO —

A MODERN VEHICLE FOR ADAPTING THE CARTO- GRAPHER'S NAIVE ART TO MURAL DECORATION

BY LEON V. SOLON
ILLUSTRATIONS BY THE AUTHOR

BY many it is maintained that the first essential to the existence of a work of art is that it be independent of any utilitarian purpose. Though this rule is doubtless applicable to art in its more precious form, its acceptance as a universal criterion would mean the exclusion of the applied or decorative arts, thereby withholding recognition from works created with the same impulse and having the main abstract qualities. The esthetic value attached to innumerable obsolete accessories of life, of survivals of forgotten centuries and primitive methods, amply proves that the appraisal of art is not discounted by the degree of utility of the item round which it is centered. As a concrete example might be cited the art of the cartographer of former days, whose sense of decoration and gift for fanciful detail has left us a lasting fund of pleasure and inspiration, though the maps and charts so embellished are of scientific interest only as records of the fallacies and ignorance of their day.

This art in its initial stages was of necessity based on vague hypothesis and supplied romance to cover a shortage of data. The early traveler was esteemed as an adventurer of heroic measure, invested by popular prejudice with an atmosphere of mystery, which it was obligatory to indulge if public recognition were sought. Should his actual experiences fall short of the fables of his conferees, it was politic to season them with descriptions of fearful monsters, hideous savages and appalling natural phenomena.

In mapping out a remote territory inhabited by cannibals, the traveler would instruct the artist to draw within the space given to the territory a group of nude savages seated picnicwise around the host, who carved the human remains,

hospitably dispensing not less than one limb to each guest. The ocean was freely invested with a variety of perils and terrors; large ships in full rig were but a morsel in the jaws of aquatic monsters, while fierce mermen and treacherous mermaids transformed even the human figure into a sinister object. The elephant, wolf, or other savage animal, would symbolize the characteristics of thousands of square miles, and often constitute the only information imparted. Forests, probably of vast area, would be indicated by a group of three or four trees with birds perched in the branches. In the game forest, the wolf, bear and wild goat rambled among diminutive trees, on rolling hills reaching knee-high, in the midst of which the hunting lodge was drawn to miniature scale.

Cities in those days had not contracted the habit of growing overnight. The engraver, who with strict conscience portrayed every structure, had good reason to believe—the ravages of fire and enemy excepted—that the meanest dwelling depicted would survive his proof.

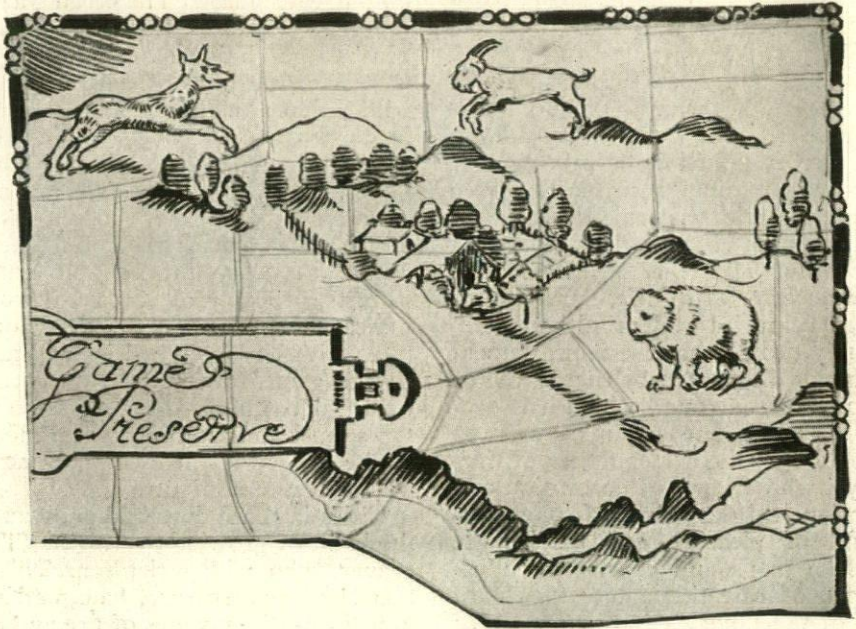
As the science of the geographer matured, mythological suggestion was gradually eliminated. More accurate systems of measuring distance and greater facility for travel rendered any items undesirable other than those relating to proved locations. Decorative features were regarded with growing distrust from having been originally used as a shield behind which inadequate or fictitious information had intrenched itself, with the result that today the map is entirely denuded of its original beauty.

The value of research as a stimulant to the imaginative faculty is rated as follows by Sir Joshua Reynolds: "The more extensive your acquaintance is with the works of those who have excelled, the

more extensive will be your power of invention." The field of the antiquarian holds vast treasures for the artist seeking inspiration; many of the lesser arts, when once searched, will encourage the investigator with the certainty that generous reward will speedily recompense study.

The stress of modern conditions and the exigencies of life no longer permit the artist to indulge his time-honored privilege of waiting till fickle Inspiration

wealth of suggestion that is theirs by professional inheritance. The mental concentration and introspection that the artist exerts to stimulate imagination often result in the resuscitation of an almost effaced recollection, which he seizes and makes the nucleus of his scheme; were the original traceable and referred to during the evolution of the work, there is little doubt that the production would frequently gain thereby. The danger of



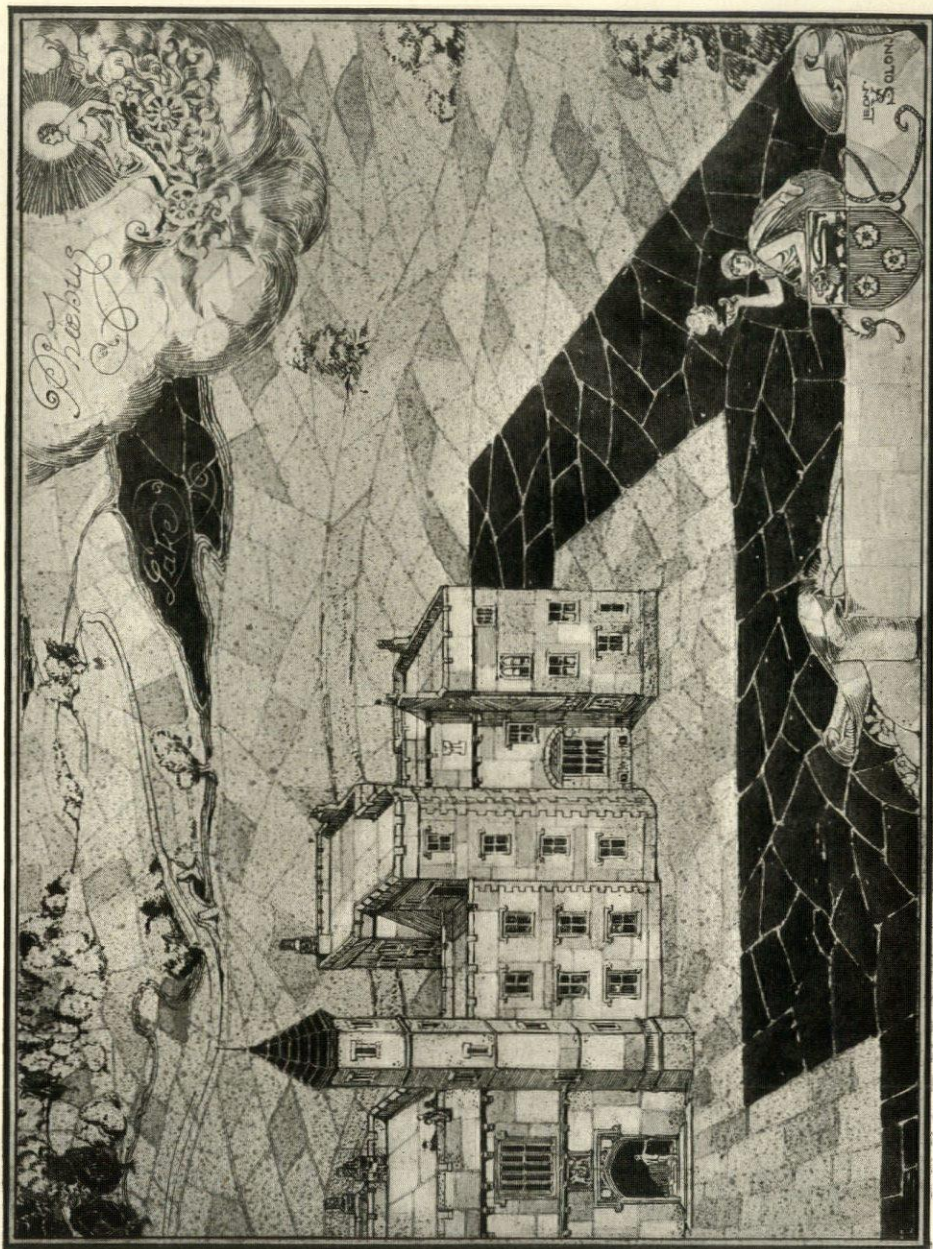
DETAIL TAKEN FROM AN ANCIENT MAP, SHOWING A GAME FOREST.

passes his way. A review of the progress of art during the last half century prompts the belief that those unusual and varied points of view essential to origination are more surely engendered by a study of kindred efforts than by mental concentration exercised after deliberately divorcing imagination from memory.

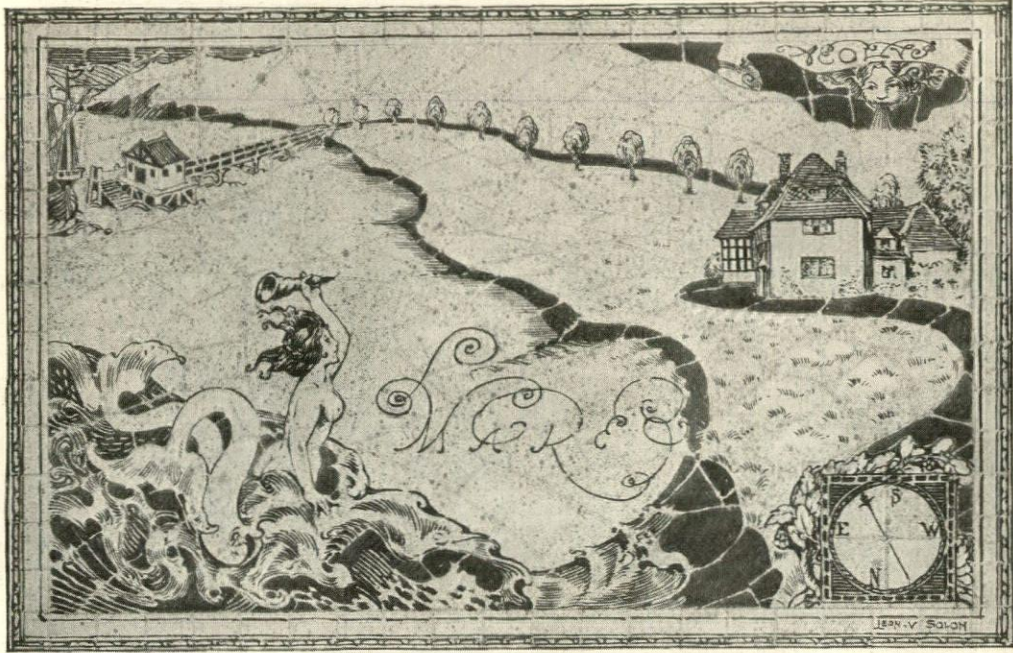
Those guiding and approving the art tendencies of today not infrequently accord to an individual perception of a familiar subject the same recognition that they give to an original discovery. The pronounced appetite of a certain section of the public for novel motifs in decoration often causes those searching them to traverse arid tracts in the hope of finding fruitful untrodden paths, forgetful of the

contact with a virile art influence is in inverse proportion to the strength of the artist's individuality.

The sum total of human achievement in art might lead us to believe that all that is worth doing has been done, had we not the knowledge that at previous periods in the history of art the observer of the day had similarly deduced that versatility must have exhausted its resources. There seems to be no space left for any serious new school between the serried ranks of those already established, which provide so many cloaks with which to garb Nature. It is not the destiny of the majority to create new principles, but many may derive both benefit and credit by restoring those arts to favor that



SECTION OF DESIGN FOR MURAL DECORATION TO BE USED IN THE ENTRANCE HALL OF A COLLEGE.



DESIGN FOR MAP OF A SEASIDE ESTATE.

suffer neglect through their depreciation in human interest.

The map as an exact document clearly did not need decorative embellishment. As this was gradually eliminated the energy of the designer and engraver found employment in other fields, but unfortunately a very individual form of decoration was lost. Its decay was due to the ascendancy of the two arch enemies of the spontaneous—geometry and mathematics. The fact that its elimination was caused by a preponderance of qualities sought in art is a forcible argument in favor of an attempt to revive it in a purely decorative form.

Its rehabilitation must be effected in some new sphere in which those peculiarities and mannerisms which reveal so much charm in the ancient examples may constitute valued additions to the existing resources of art activity.

In many of the most beautiful Flemish paintings of interiors the map figures prominently, often as the chief mural ornament. However, recognition could hardly be accorded it as having the status of a mural decoration, even in the sense

in which we regard the tapestry. Nevertheless, the seed of suggestion is sown by the Flemish painting of interiors and the possibilities of development promise results well in accord with our general aims.

Certain unadorned spaces in buildings create much the same effect on our senses as that produced by the unresolved chord in music. The use of the conventional type of mural painting would be either inappropriate or excessive; we need some motif which partly justifies its existence by a direct reference to its surroundings, an expression extremely hard to convey by means of historic ornament.

In the great entrance halls or corridors of national or civic institutions, or in certain parts of the greater country houses, opportunity for decoration of this type occurs.

In addition to the architectural interest of the buildings themselves the surrounding property often contributes elements which in the hands of the ancient cartographer would have become a composition of beauty and interest—a fascinating and more or less veracious record for

posterity despite allegorical flights. The choice of a new alliance among the architectural crafts for this venerable art must be guided by the following considerations: that delicacy and precision of detail shall be practicable in the new material; that simple polychrome effects of a permanent nature be available; that those qualities associated with structural materials be possessed which will permit the work to become an integral part of the building.

A consideration of the various structural materials points to the potter's clay as having the most ample qualifications to meet the technical and decorative requirements. The many technical resources placed by craftsman and chemist at the disposal of the artist give the choice of a variety of solutions for each problem.

A review of the varied processes and methods which might be best adapted to the peculiarities of the cartographer's style singles out ceramic sgraffito as offering the greatest facility for rendering delicacy of line in two colors.

The thin coat of light clay covering the red clay slabs is worked on when still moist and is an excellent substance in which to engrave the outline or shading with a pointed tool. The line is drawn cutting through the white clay, showing the reddish ground, the white clay being scratched away where dark masses are needed. The thickness of the white layer is such that effects of a delicacy comparable to the original can be attained with the utmost freedom. This coating can be stained with metallic oxides to an infinite number of tints. The additional polychrome resources and textures realizable by glazing are too extensive even for enumeration here.

The best decorative effect would not

be realized at miniature scale in this material, neither would it be appropriate for the purpose under discussion. As the largest unit should not measure more than eighteen inches in length and breadth, panels for mural decoration would necessarily be cut in sections before firing. The grouping of the ornamental masses would control the contours of each section, as it does with the leading of stained glass, converting a technical necessity into a decorative asset.

The manipulation of the process is extremely simple and demands only a free and unhesitating line; in other words, it is merely a question of freehand draughtsmanship. It would be difficult to find another artistic method so free from a specialized technique, or in which the novice would encounter fewer pitfalls. The firing renders the work secure from disintegration and suitable for building into the structure. A film of glaze added introduces modifications in the texture and color of the two clays; a glaze could be applied giving the tints of old parchment with all its irregularity and stains and at the same time converting the reddish clay to a rich sepia tone. Where heraldic emblems or coats of arms are introduced the appropriate colors and gilding could be produced without the slightest difficulty by a variety of means.

The accompanying illustrations show the modification of line treatment best adaptable to sgraffito. The solid masses are obtained by scratching off the thin coating of clay. The unconscious modification of form and detail which naturally evolves itself as a result of working in a foreign medium develops rapidly with the simplicity of manipulation; this feature should constitute a strong appeal to artists valuing variety in artistic expression.

A NEW INFLUENCE IN AMERICAN ARCHITECTURE

By MICHAEL A. MIKKELSEN

AN interesting field for speculation is opened up by Mr. Carl F. Pilat's article in the *Architectural Record* for June. Mr. Pilat, through a *questionnaire* addressed to a selected list of fifty State colleges and universities, learned that the majority of the listed institutions were engaged in extension work in architecture or in landscape gardening, or in both.

Probably not many of our readers were aware of the great number of State and Federal agencies occupied in advancing popular education in these arts. Mr. Pilat, it will be remembered, enumerated six Federal bureaus and commissions, besides thirty-four State colleges and universities.

The work is carried on mostly by agricultural colleges. It is an offshoot of the Rural Improvement movement, and possibly the fact of its being subsidiary to a notably conspicuous propaganda has tended to obscure its intrinsic importance.

Landscape architects are in touch with matters pertaining to Rural Planning, the more modern term for Rural Improvement, and Mr. Pilat, by virtue of his position as Landscape Architect for the City of New York, probably has access to a larger literature on this subject than most private practitioners. Yet he was himself surprised at the results of his investigation for the *Architectural Record*, and when these were announced at a meeting of the New York Chapter of the Society of Landscape Architects they were received there with no less surprise.

The June article was to have been followed by a second paper giving a bibliography of the bulletins and other literature issued by the various State and Federal agencies in question, but, owing to Mr. Pilat's appointment to the Cantonment Division of the Quartermaster's Corps, U. S. A., his work on this supple-

mentary article has had to be put aside for a time.

Meanwhile, as we began by saying, the June article opens up an interesting field of inquiry. What effect will this popular educational work have on the allied arts of architecture and landscape architecture, particularly on the former?

The work is of recent origin. In many of the institutions it has not passed beyond a rudimentary stage, comprising perhaps a few popular lectures, chiefly because a new department is generally restricted in the matter of appropriations until its usefulness and popularity have been demonstrated, which is particularly true of institutions supported by taxation. However, the older departments conducting extension work in architecture and landscape gardening have evolved a general plan or group of activities which each of the younger departments hopes to achieve; and the volume of extra collegiate education, or extension work proper, is growing rapidly, with the prospect of becoming general throughout the country, reaching the great bulk of the population in rural communities.

Until recently the classes comprising this population were practically divorced from contact with art in any form. There is no traditional peasant art in America, and even where the rural classes have had the means to buy they have not had the education to appreciate the individualistic art of professional artists. Their houses have been built for them by the carpenter, the mason or the speculative builder, while no trained thought whatever has been given to the interior decoration of their homes or to the adornment of their home sites.

Today, in not a few of the States, there is a systematic campaign to bring art into the rural home through a variety of avenues—circulars, bulletins, public lectures,

demonstrations, exhibitions, popular short courses of instruction, the gratuitous services of experts in solving the particular problems of individuals in home making or the more general problems of communities in constructing schools, public buildings, parks and playgrounds. The campaign embraces, besides architecture and landscape gardening, interior decoration and a variety of household arts and crafts. It is conducted with the high enthusiasm of a new cause, and the Federal and State agencies engaged in it act both independently and in cooperation with each other and with granges, art societies, town officials, public libraries, churches—indeed, any organizations which can help to spread the gospel of art among the masses.

Art, it is often said, is a reflection of the life of the people. Of modern art, this is true mainly in a negative sense; the people have no active share in determining its expression. The art of architecture, for example, is eclectic, individualistic, the product of academic study of historic periods of design.

The art of architecture in America is, indeed, on a far higher plane than it was; but it is so partly because it is better instructed, partly because it has settled down to the conviction that, eclecticism being inevitable, the main qualities of design to be sought after are distinction and refinement. Still another function predicated of design is that it shall express, so far as may be, the personal taste and habit of life of the architect's client, whereby the general tendency in the direction of individualism is of course reinforced.

If architects have advanced in knowledge, so also have the well-to-do classes who employ them—mostly city people, the fluid wealth of the country being largely in the cities. The advance has been notable both in general culture and in the capacity to appreciate art. But the more universal academic education and the foreign travel which have raised the level of culture among the well-to-do have wrought for eclecticism and individualism, and so has the growth of wealth, for questions of cost have not

debarred the adaptation to American conditions of foreign models. Like the architects, the well-to-do classes who employ their services have no artistic convictions in common except that the design of houses should have the qualities of distinction and refinement and should express something of the personality of the occupants.

Under the circumstances it is readily apparent why architecture is eclectic and individualistic, why it is not a reflection of the life of the people, and why, consequently, there is no such thing as a distinctive American style of architecture.

One is told that the conditions for the growth of a style characteristic either of a people or of a period disappeared with the close of the Middle Ages.

Gothic art took the inspiration for its mystic symbolism from the Bible, and much of its unity of expression was imposed upon it through the hegemony in art exercised by the monastic and military orders, the great builders of the Middle Ages. There was a third important element in the final evolution of Gothic architecture, namely, the necessity for economy of construction. The Middle Ages were not rich in money. The building of a cathedral was a heavy tax on a community, and the Cistercian order had economic as well as religious motives for its revolt against what was considered extravagance in building and ceremonial of the older Benedictines. Bernard of Clairvaux, its foremost member, urged his masterworkmen to find a system of building whereby, through balancing thrusts, the bulk of masonry in a structure could be greatly reduced. They found it, and Gothic architecture displaced the Romanesque.

Modern art will probably never be induced to take its inspiration and motives mainly from a single source. It is quite possible to believe, however, that shaping influences may arise analogous, on the one hand, to the tendency toward uniformity exerted by the churchly orders, and, on the other, to the impulse toward reducing construction to its simplest possible organic elements.

May not such influences come into op-

eration through the extension work in architecture among the great agricultural population of this country?

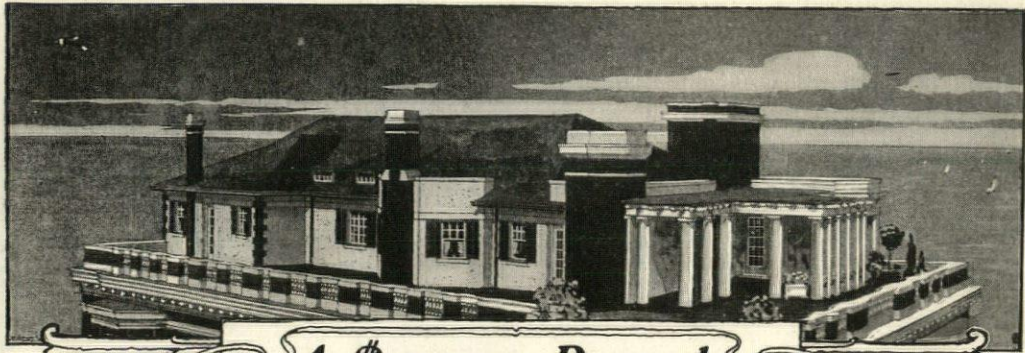
The extension worker who advises a farmer on the building of a house must justify his advice by its efficiency and economy. He is less concerned about expressing in the design his own individuality or that of his client than he is about working out the economic problem of the prospective house. He will conceive of the house as first of all a place where certain kinds of work are to be performed by a given number of people. The tendency will be to study the work, to classify it, and to devise typical plans that will fit the different classes. The plan, in turn, will influence the design. And as economy of construction will be a leading consideration, those materials will be used which are cheapest—wood in some localities, stone, brick or concrete in others—while ornamental details will be used sparingly.

It seems, therefore, quite within reason to assume that a number of types of houses will be evolved, each representing some phase of the economic life of the common people. There will be a degree of uniformity both on account of the evolution of types and on account of the use, each in its proper locality, of materials native to or abundant in the several parts of the country. There will be a similarity without sameness, one of the first requisites for the genesis of any distinctive style.

Now, we do not declare that this extension work in architecture by Federal and State agencies, principally agricultural colleges, will give rise to an American style of design. There is enough dog-

matic writing on architecture. We have no wish to add to it. But we do believe that this extension work, as it grows in volume, will react strongly and possibly in unforeseen ways upon the art of architecture in America. We may at least expect to see homes of pleasing appearance in agreeable surroundings, in place of the nondescript buildings on bare, neglected sites that are now too common in the farming communities.

The educational movement for "Rural Improvement" or "Rural Planning" is one of the most noteworthy and inspiring of the social and economic influences which have become operative in America within the present generation. It has tremendously increased the efficiency of the rural population for production and consequent creation of wealth. Its ultimate aim is to make life on the farm as physically wholesome, economically secure and intellectually varied as that in the larger cities. To achieve this aim it is necessary to educate the rural population in home-making—in architecture, in landscape gardening, in the various household arts and crafts. Backed by the Federal and State Governments, and supported by the best thought of the country, the Rural Planning movement has gained so much headway that any new phase of educational work which it takes up is bound to be carried through. As yet the extension work in architecture is a mere beginning, a mere promise. However, it has been begun in the right way, by trained architects occupying its professorships and in cooperation with professional bodies, including, by the way, several chapters of the American Institute of Architects.



*A \$40,000 Bungalow
on the Roof of a ~
Chicago Apartment House
William E. Walker, Architect*

By Robert H. Moulton

THE Lake Shore Drive is to Chicago what Riverside Drive is to New York; each is an ultra exclusive boulevard lined with splendid residences and apartment buildings. Each, also, affords the luxury of a magnificent water view—Lake Michigan and the Hudson River, respectively. The idea of erecting a bungalow in either of these boulevards would seem preposterous. And yet that is exactly what a Chicago architect, William E. Walker, has done in the case of the Lake Shore Drive—only the bungalow is not down at the street level, but perched on the top of an eight-story, half million dollar apartment building.

While the idea of utilizing the roofs of large buildings as a dwelling place is not entirely new, this is declared to be the first instance where a complete twelve-room house, costing \$40,000, has been erected in such a location.

It was while designing the apartment building, in which he himself expected to occupy an apartment, that Mr. Walker conceived the bungalow-on-the-roof plan. His first idea was to construct a roof garden to be used jointly by the tenants of the building; and this in turn suggested a complete, separate home for

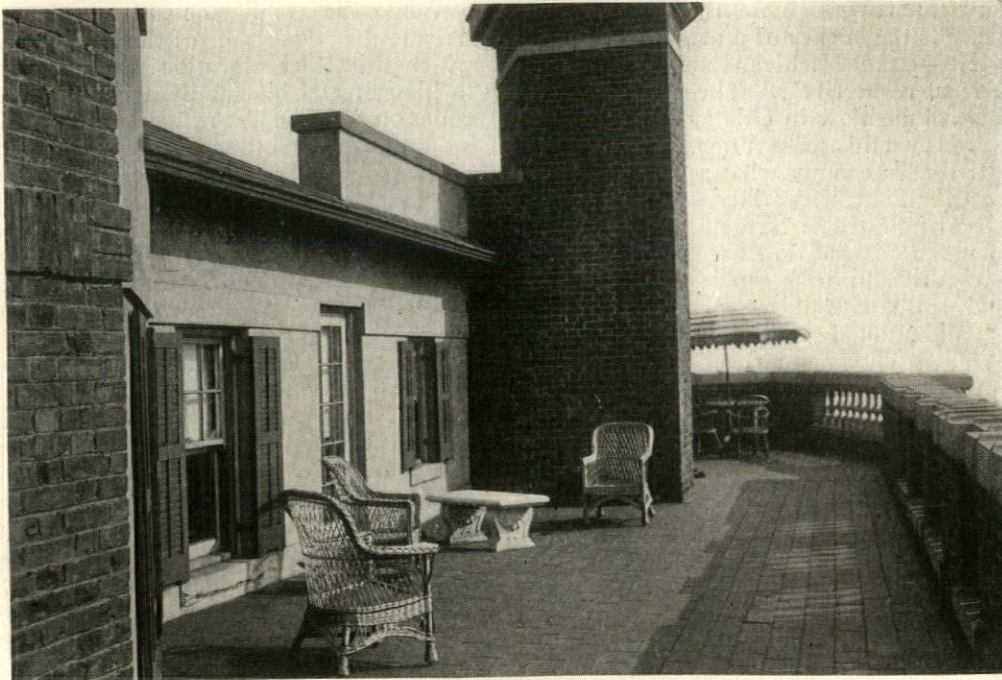
himself. The plans of the building were, accordingly, changed to carry out this scheme; and the result is a most novel and satisfactory dwelling place.

While the architect could readily anticipate the advantages of the better view which this lofty elevation would secure to himself and his family, the actual occupation of the bungalow brought to light numerous other benefits of which he had never dreamed. He found that the air was not only better at this height, but cooler by several degrees in summer than at the street level. He also discovered that window screens were unnecessary, since the site of the bungalow is above the fly belt, the mosquito line, and even above the realm of that occasional summer pest, the sand fly. Then, of course, there is absolute privacy as well as perfect security from burglars.

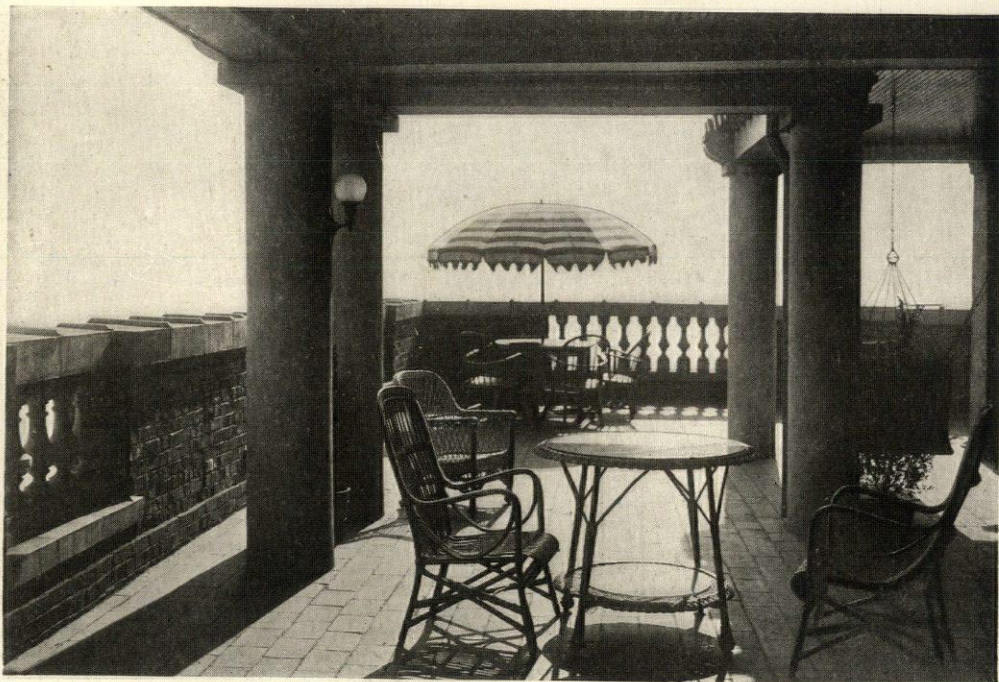
The bungalow is forty-five by ninety feet, with French windows and doors opening on a terrace whose outer dimensions are sixty by one hundred and twenty feet. On the east frontage, facing Lake Michigan, this terrace is twenty feet wide by fifty feet long, while on the two sides it varies from ten to fifteen feet in width. The building is of white



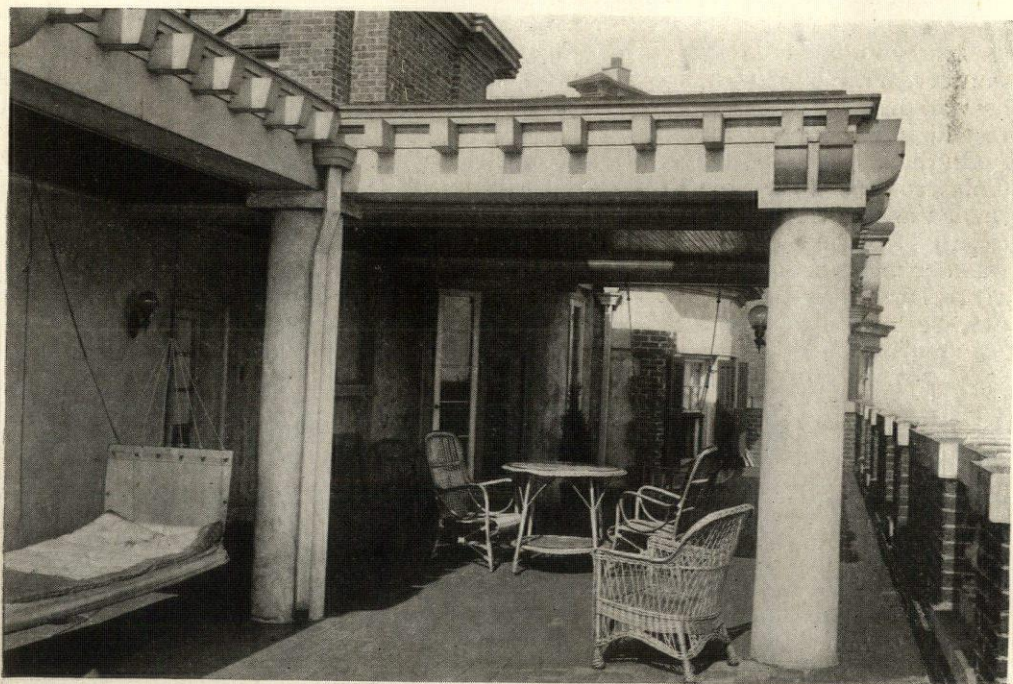
THE PROMENADE, LOOKING TOWARD THE SERVANTS' QUARTERS—BUNGALOW ON THE ROOF OF A CHICAGO APARTMENT HOUSE.
William E. Walker, Architect.



THE PROMENADE, LOOKING TOWARD LAKE MICHIGAN—BUNGALOW ON THE ROOF OF A CHICAGO APARTMENT HOUSE.
William E. Walker, Architect.



UNDER THE PERGOLA—BUNGALOW ON THE ROOF OF A CHICAGO APARTMENT HOUSE.
William E. Walker, Architect.



THE PERGOLA, FACING LAKE MICHIGAN—BUNGALOW ON THE ROOF OF A CHICAGO APARTMENT HOUSE.
William E. Walker, Architect.



THE BUNGALOW IS ON THE TOP OF THE APARTMENT HOUSE IN THE FOREGROUND, FRONTING ON LAKE SHORE DRIVE, CHICAGO.

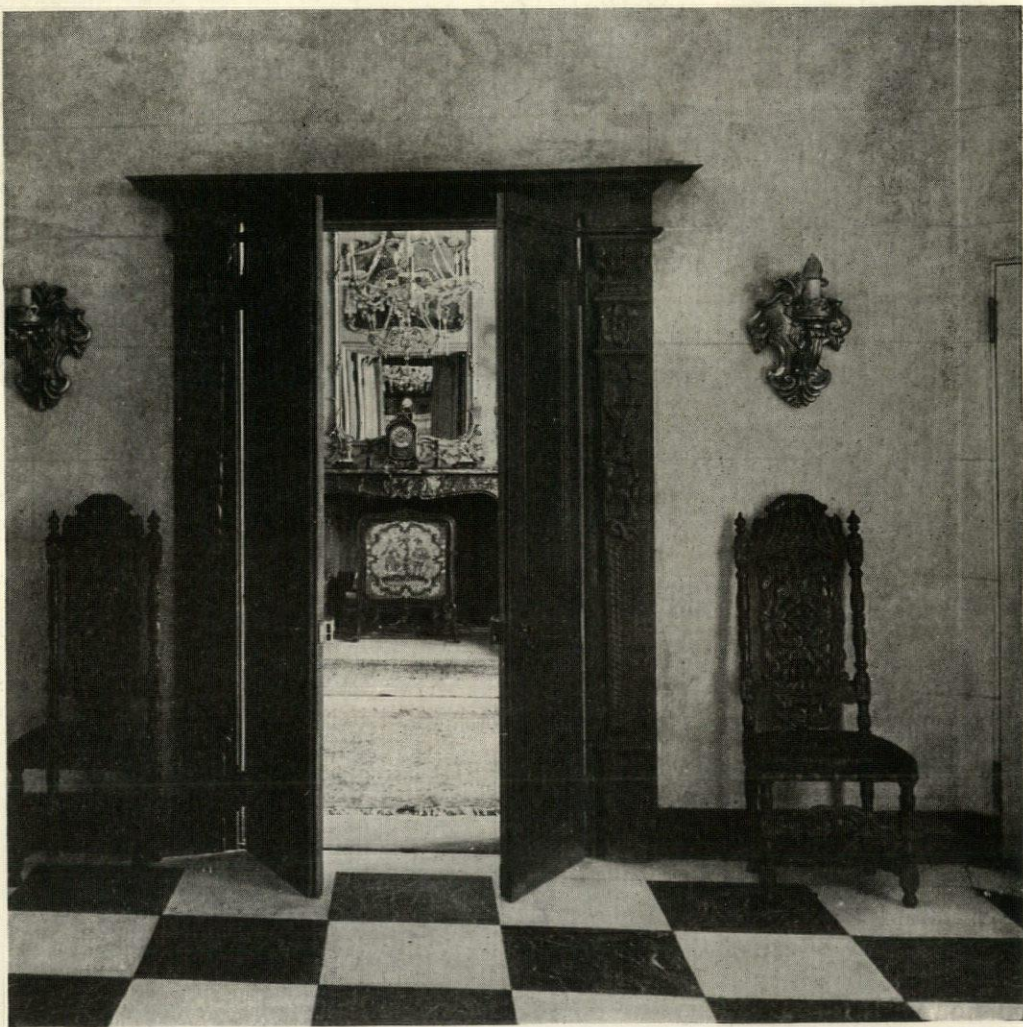
William E. Walker, Architect.

cement, with a green slate roof, green shutters, and red brick chimneys and facings at the corners. A balustrade, four feet high, rims the terrace.

On the lake side, opening out from the dining room and the main hall, there is a shaded and pillared pergola, eighteen by twenty feet in size, where in warm weather meals are served. There is also a fireplace under the pergola where logs may be burned in cool weather.

The bungalow contains five bedrooms, each with a bath, a living room, a dining room, a reception room, an entrance hall, a kitchen, a butler's pantry, and a ladies' cloak or reception room for use when giving large parties. The dining room is so arranged that it has exposure on all four sides. In addition to these rooms, there is a large attic in the sloping roof containing a completely equipped gymnasium twenty-four by seventy feet.

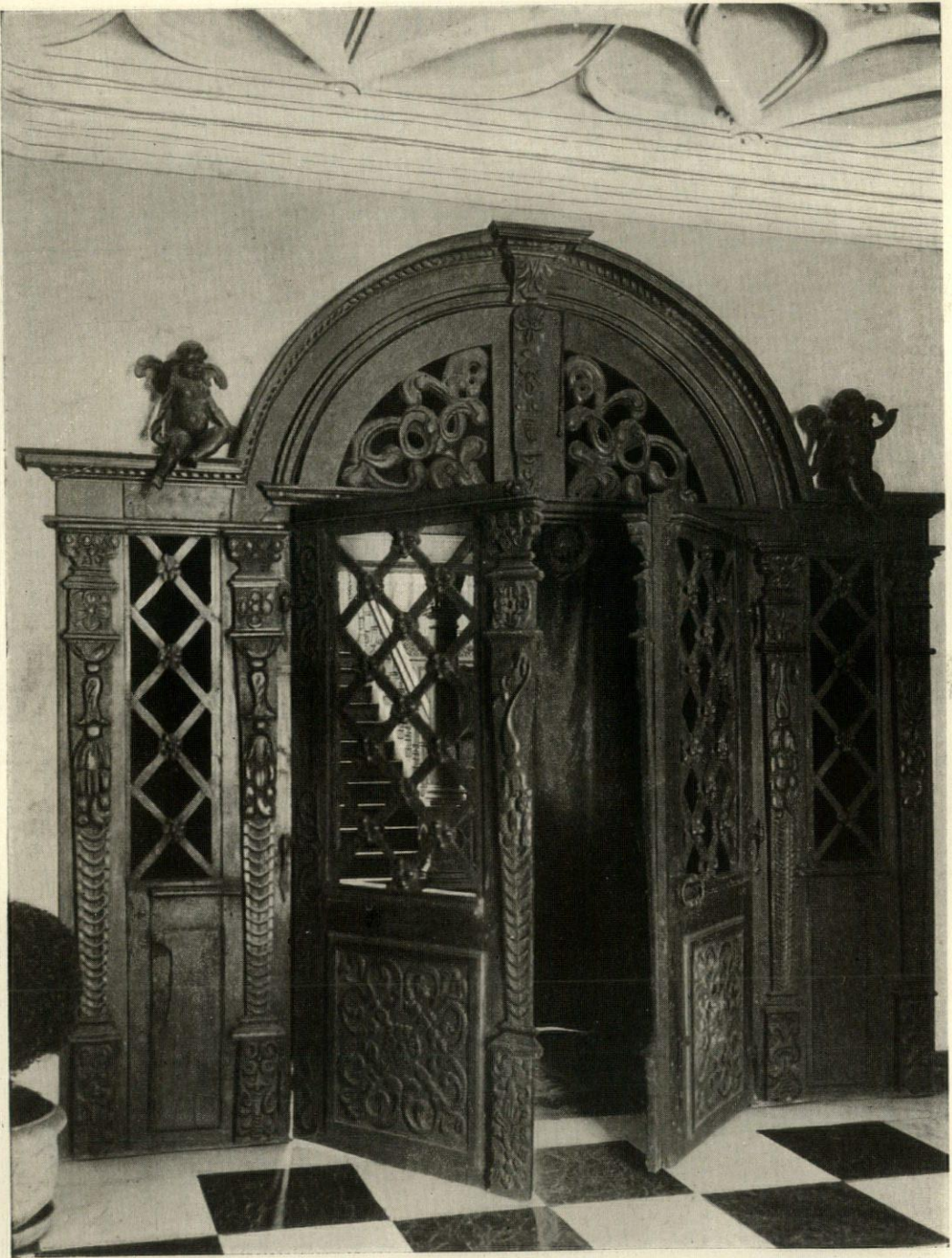
PORTFOLIO
OF
CURRENT
ARCHITECTURE



VESTIBULE—RESIDENCE OF REGINALD DE KOVEN, ESQ.,
NEW YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW
YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



ANTIQUE GATES LEADING TO ENTRANCE HALL FROM
CORRIDOR—RESIDENCE OF REGINALD DE KOVEN, ESQ.,
NEW YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



AT FOOT OF GRAND STAIRCASE; WOODWORK PAINTED AFTER THE MANNER OF THE STAIRCASE AT KNOWLE PARK, ENGLAND—RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



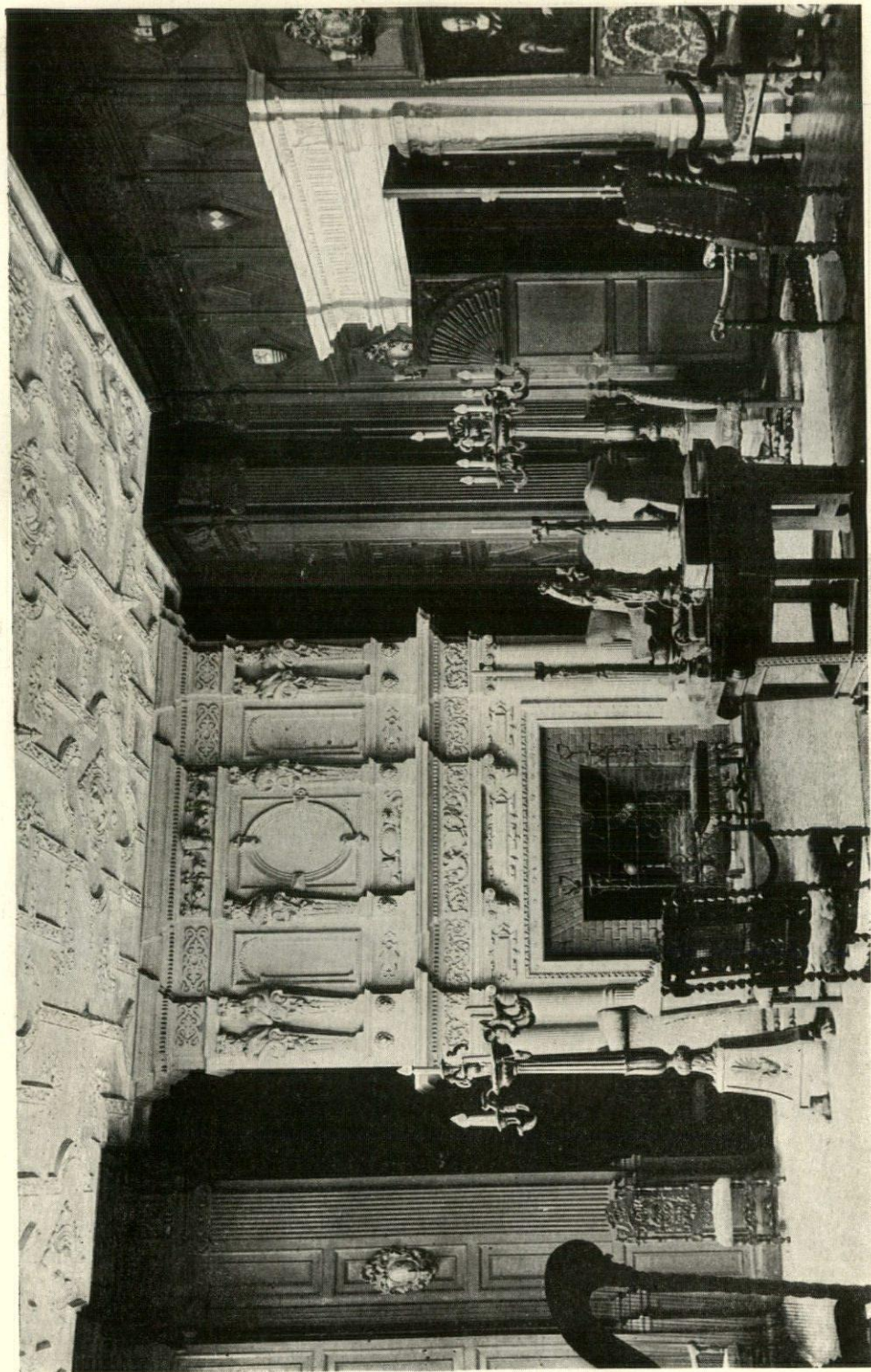
AT HEAD OF GRAND STAIRCASE—RESIDENCE
OF REGINALD DE KOVEN, ESQ., NEW YORK
CITY. JOHN RUSSELL POPE, ARCHITECT.



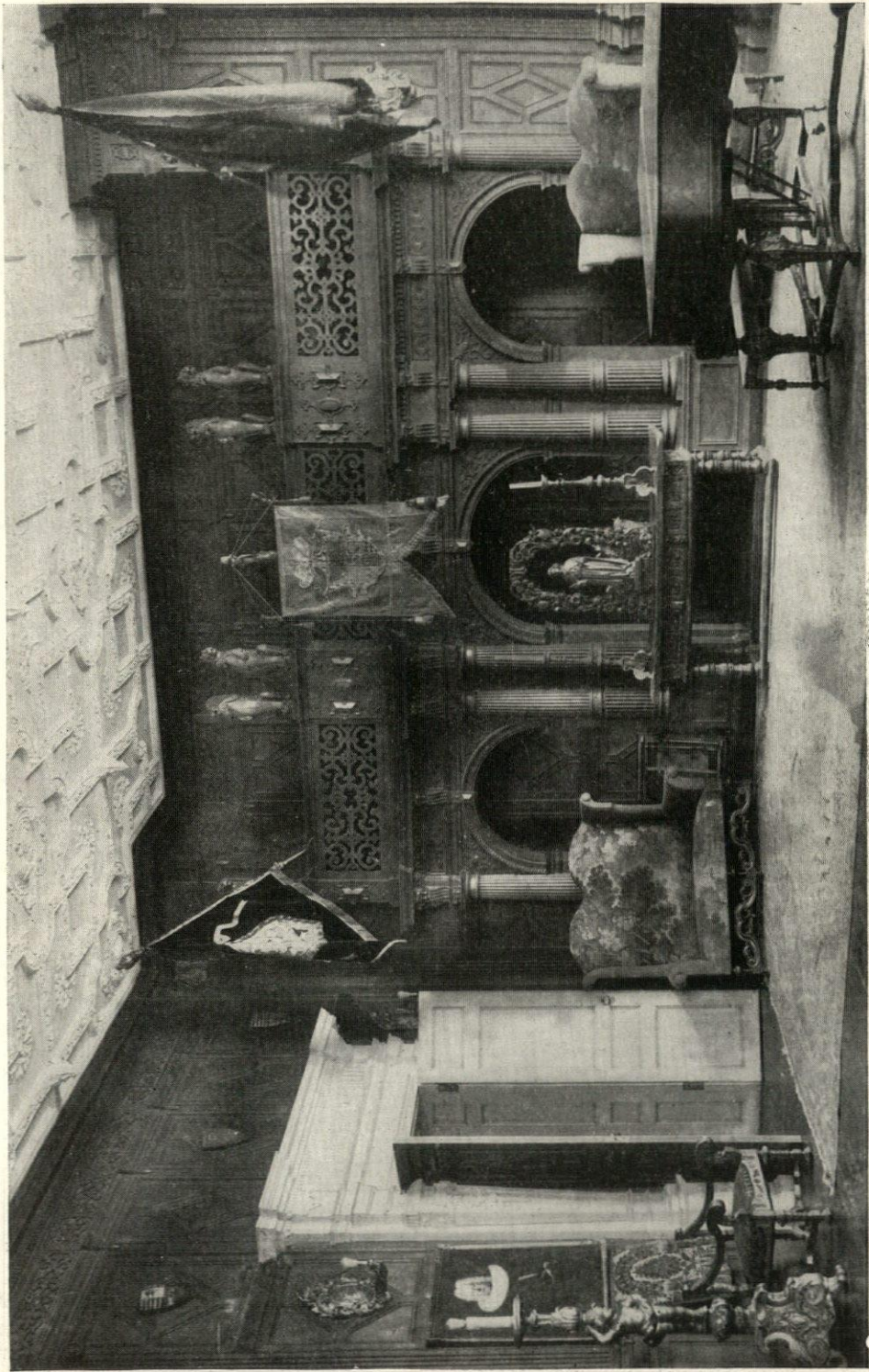
RECEPTION ROOM, TREATED IN WOOD PANELING
PAINTED AFTER THE MANNER OF THE GREEN
ROOMS OF THE TIME OF SIR CHRISTOPHER WREN
—RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW
YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



DRAWING ROOM; WOODWORK ADAPTED TO FRAME A SET OF PAINTINGS BROUGHT FROM ONE OF THE OLD CHATEAUX OF FRANCE—RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



GREAT HALL, WITH DOUBLE-STORIED STONE MANTEL AND REPLICA OF PLASTER CEILING FROM THE REINDEER



GREAT HALL, OAK SCREEN AND MINSTREL GALLERY
—RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW
YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



BAY WINDOW AND SCREEN OF GREAT HALL, IN THE CHARACTER OF ELIZABETHAN WORK AT HATFIELD HOUSE—RESIDENCE OF REGINALD DE KOVEN, ESQ., NEW YORK CITY. JOHN RUSSELL POPE, ARCHITECT.



STAIR HALL—HOUSE AT ST. MARTINS, CHESTNUT HILL,
PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



ENTRANCE HALL—HOUSE AT ST. MARTINS, CHESTNUT HILL, PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



ENTRANCE HALL—HOUSE AT ST. MARTINS, CHESTNUT HILL, PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



LIVING ROOM—HOUSE AT ST. MARTINS, CHESTNUT HILL,
PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



LIVING ROOM—HOUSE AT ST. MARTINS, CHESTNUT HILL,
PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



LIVING ROOM, LOOKING INTO STAIR HALL—
HOUSE AT ST. MARTINS, CHESTNUT HILL, PHILA-
DELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



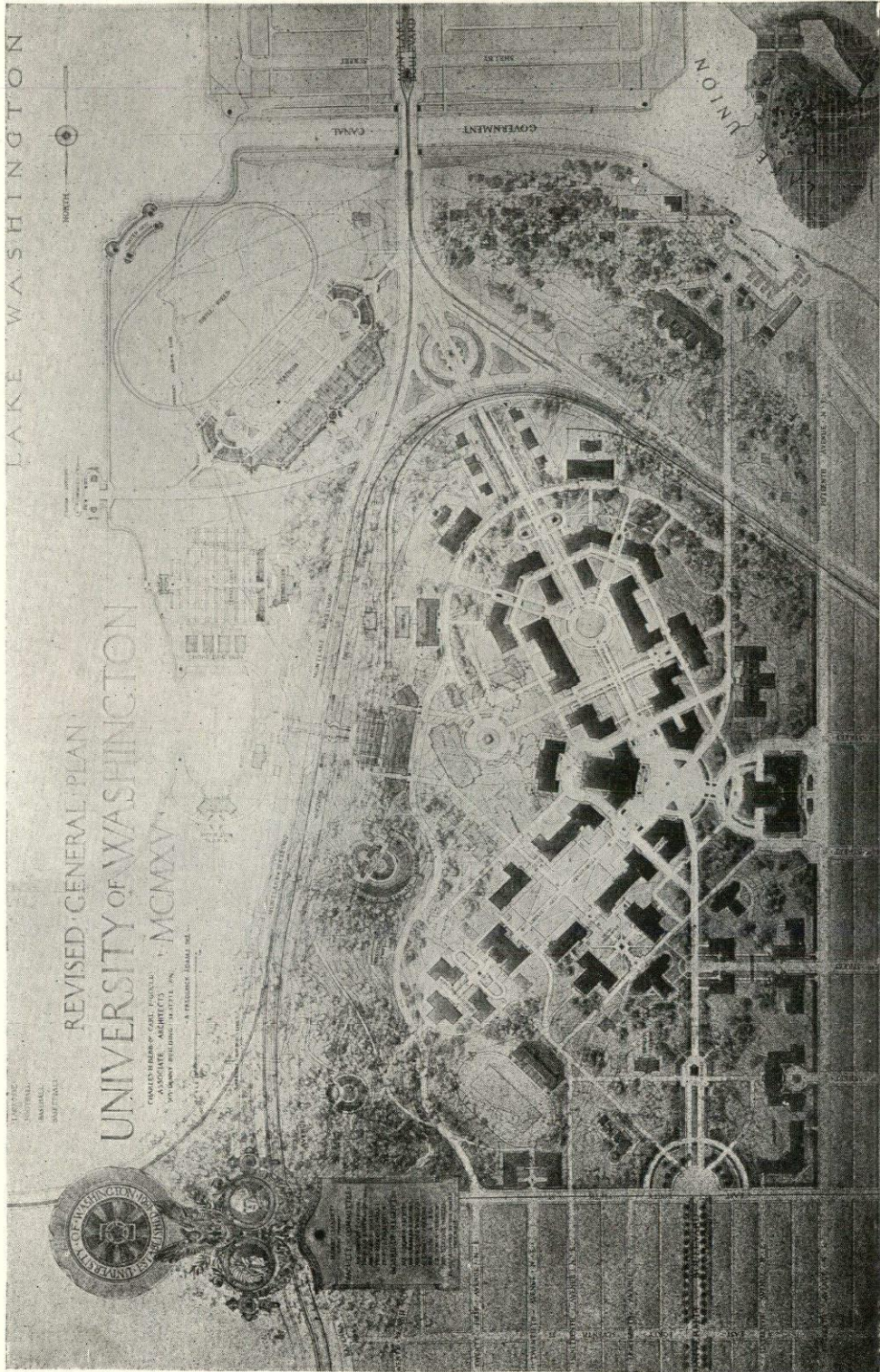
DINING ROOM, LOOKING INTO HALL—HOUSE
AT ST. MARTINS, CHESTNUT HILL, PHILA-
DELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



DINING ROOM—HOUSE AT ST. MARTINS, CHESTNUT HILL,
PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



DINING ROOM—HOUSE AT ST. MARTINS, CHESTNUT HILL,
PHILADELPHIA. EDMUND B. GILCHRIST, ARCHITECT.



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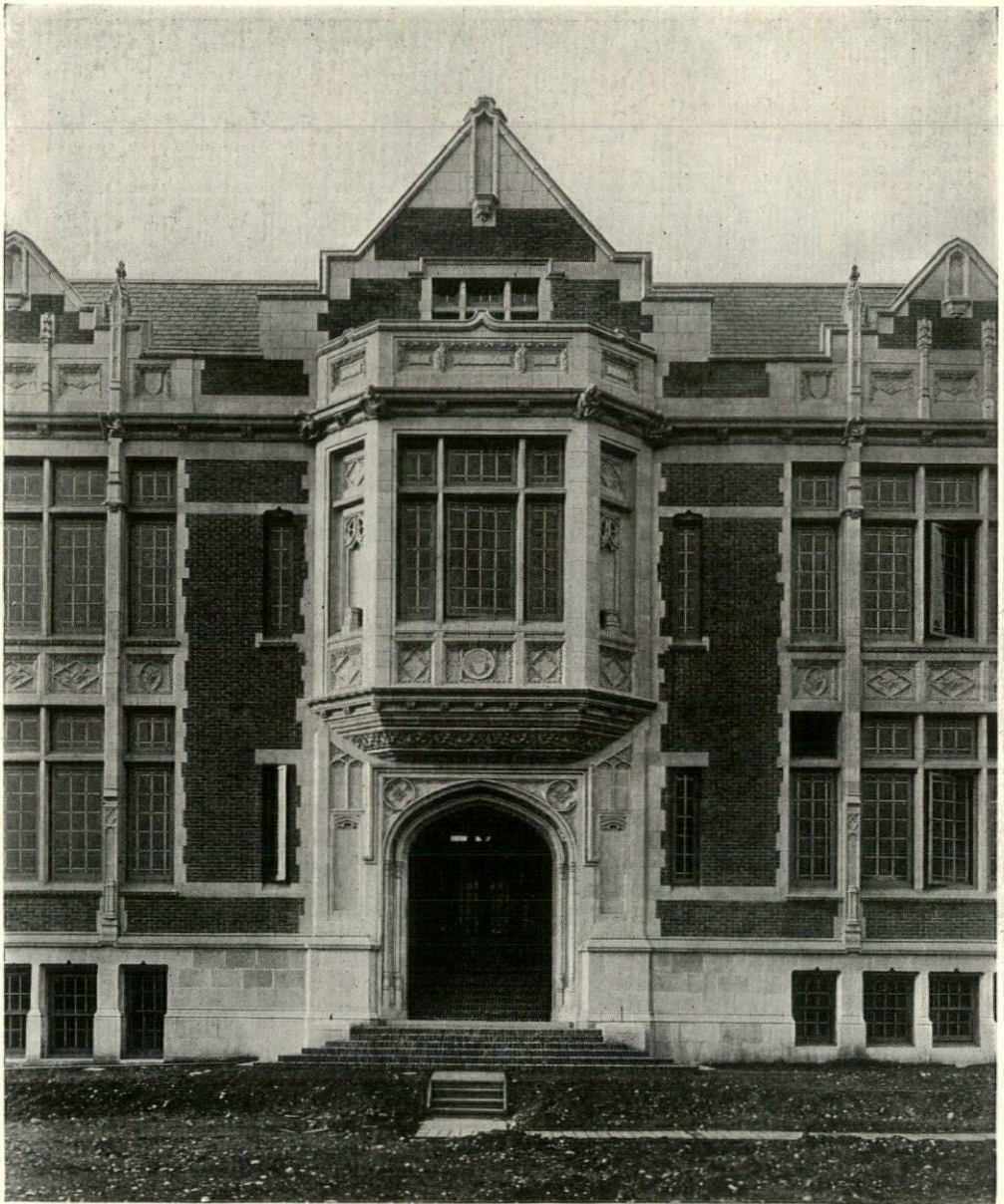


UNIVERSITY OF WASHINGTON
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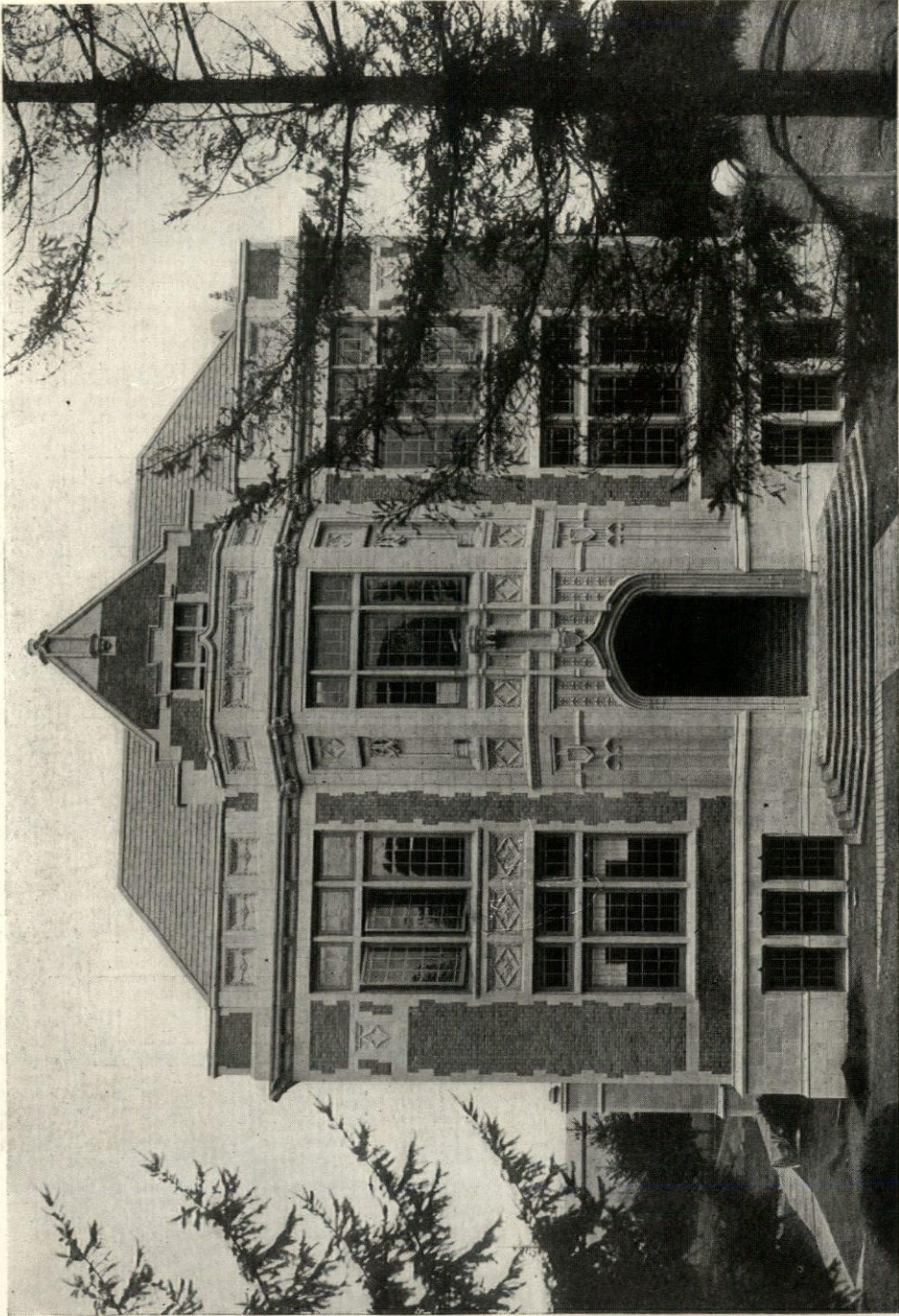
LAKE UNION



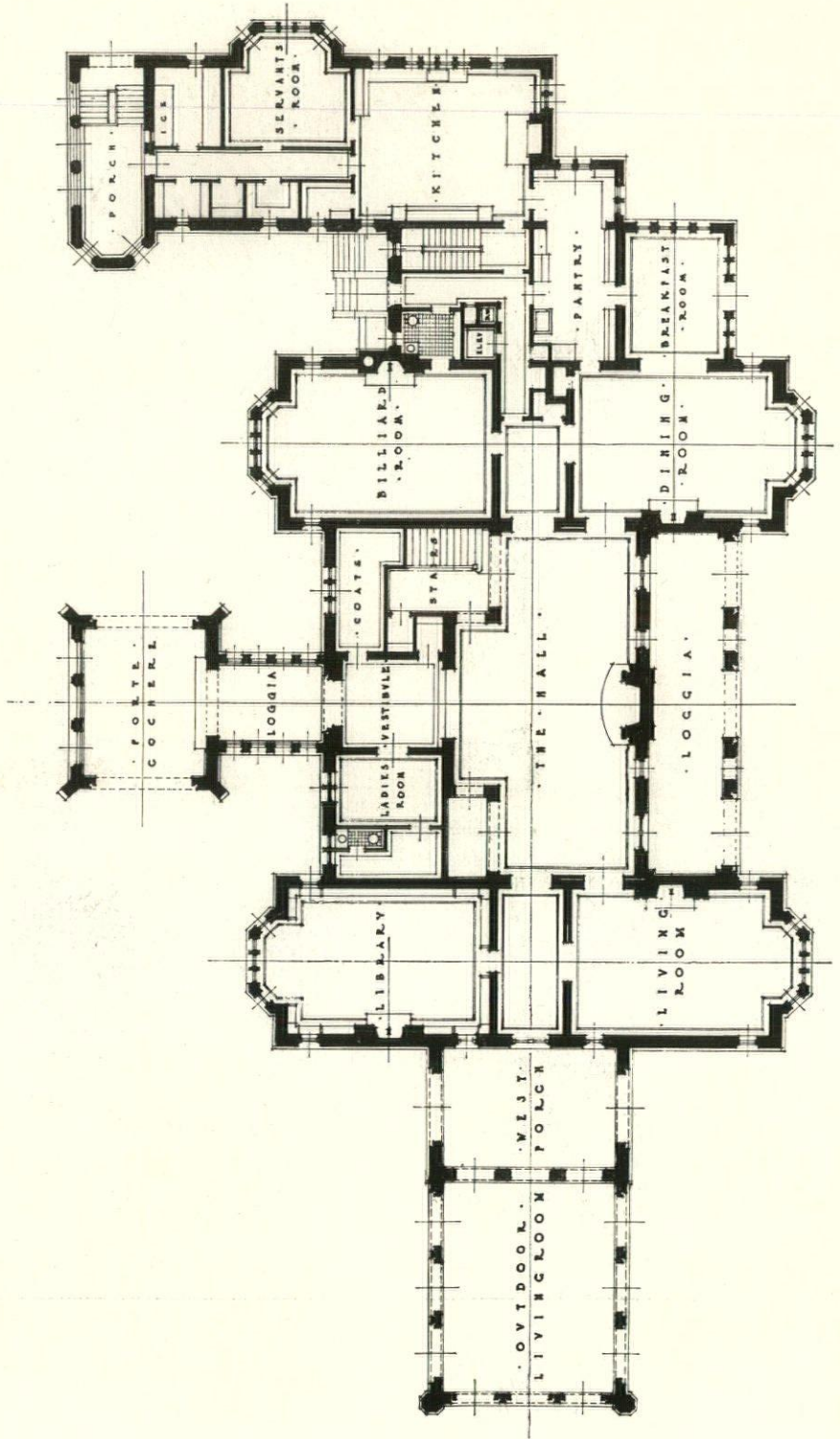
HOME ECONOMICS BUILDING, UNIVERSITY OF
WASHINGTON, SEATTLE, WASH. CHARLES H. BEBB
AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



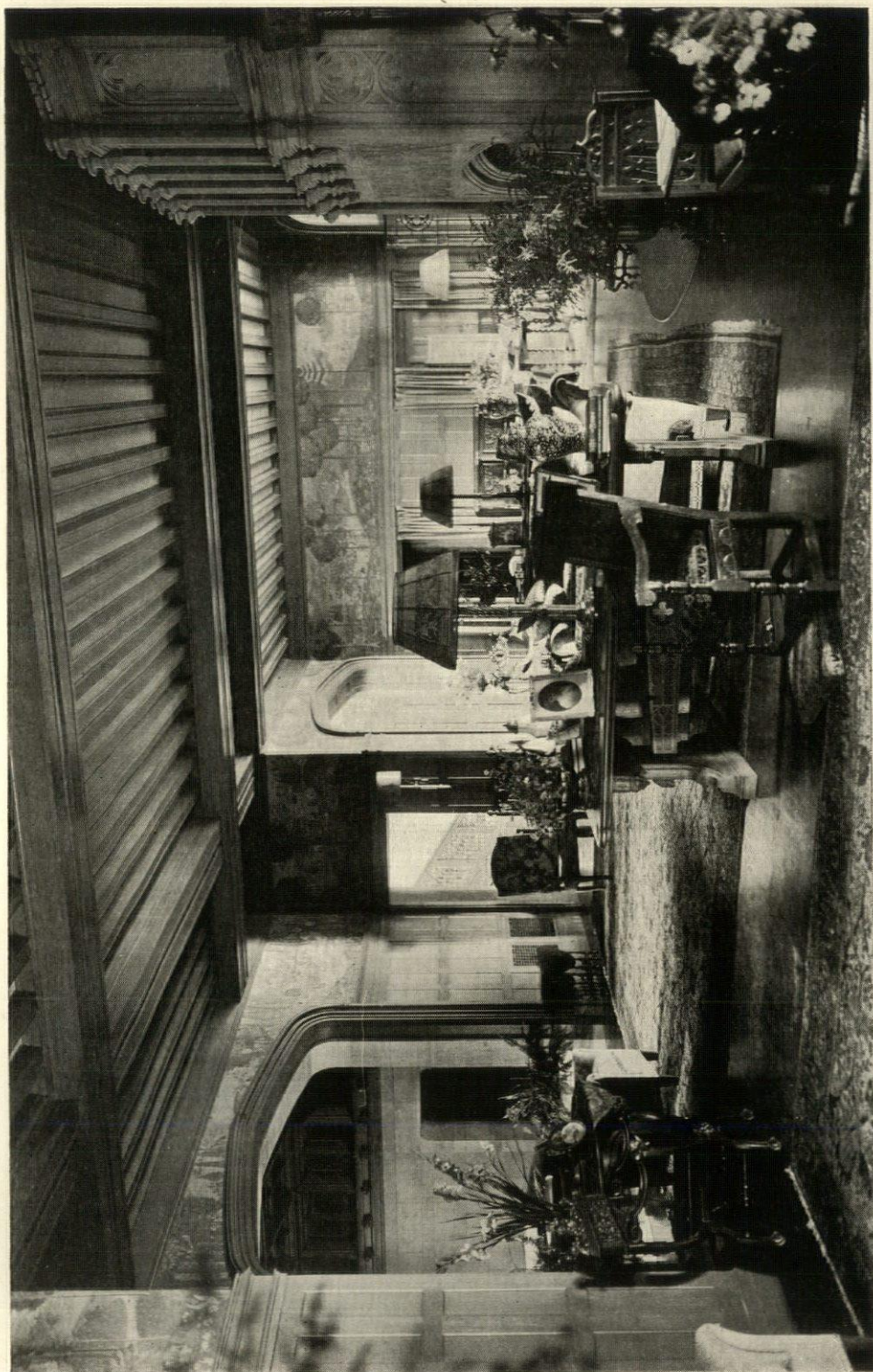
ENTRANCE—HOME ECONOMICS BUILDING—UNIVERSITY
OF WASHINGTON, SEATTLE, WASH. CHARLES H.
BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



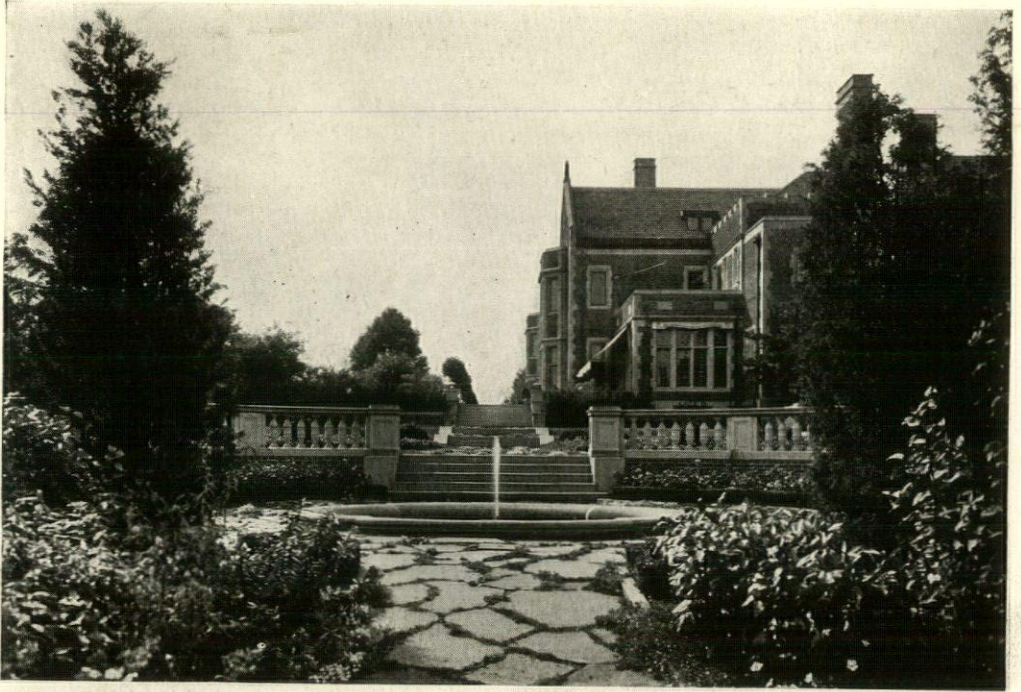
HOME ECONOMICS BUILDING, UNIVERSITY OF
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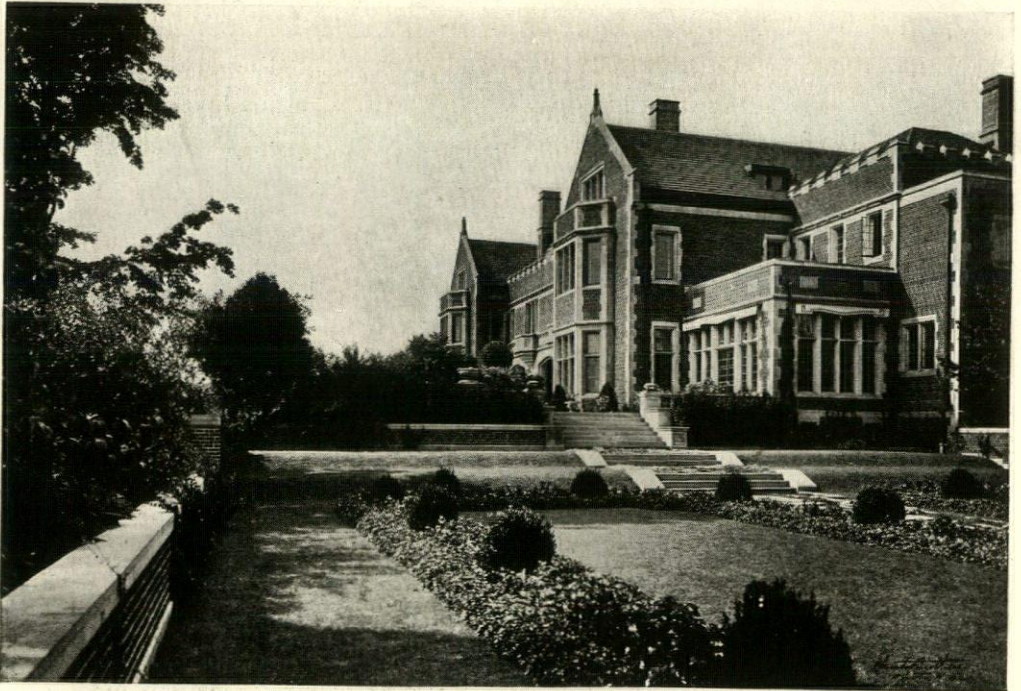
FIRST FLOOR PLAN.—RESIDENCE OF LEWIS H. LAPHAM, ESQ.,
 NEW CANAAN, CONN. WILLIAM B. TUBBY, ARCHITECT.



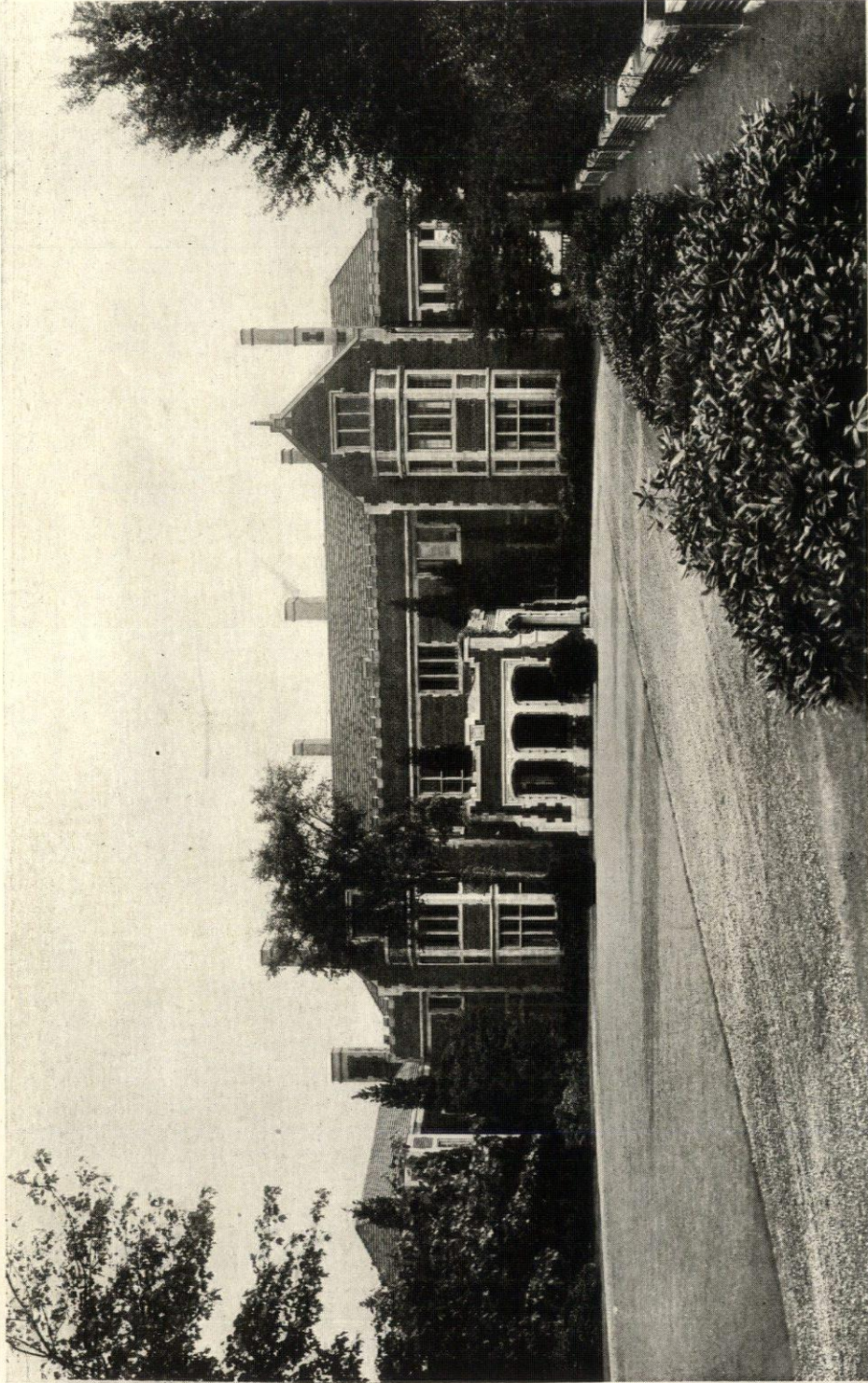
LIVING ROOM—RESIDENCE OF LEWIS H. LAPHAM, ESQ.,
NEW CANAAN, CONN. WILLIAM B. TUBBY, ARCHITECT.



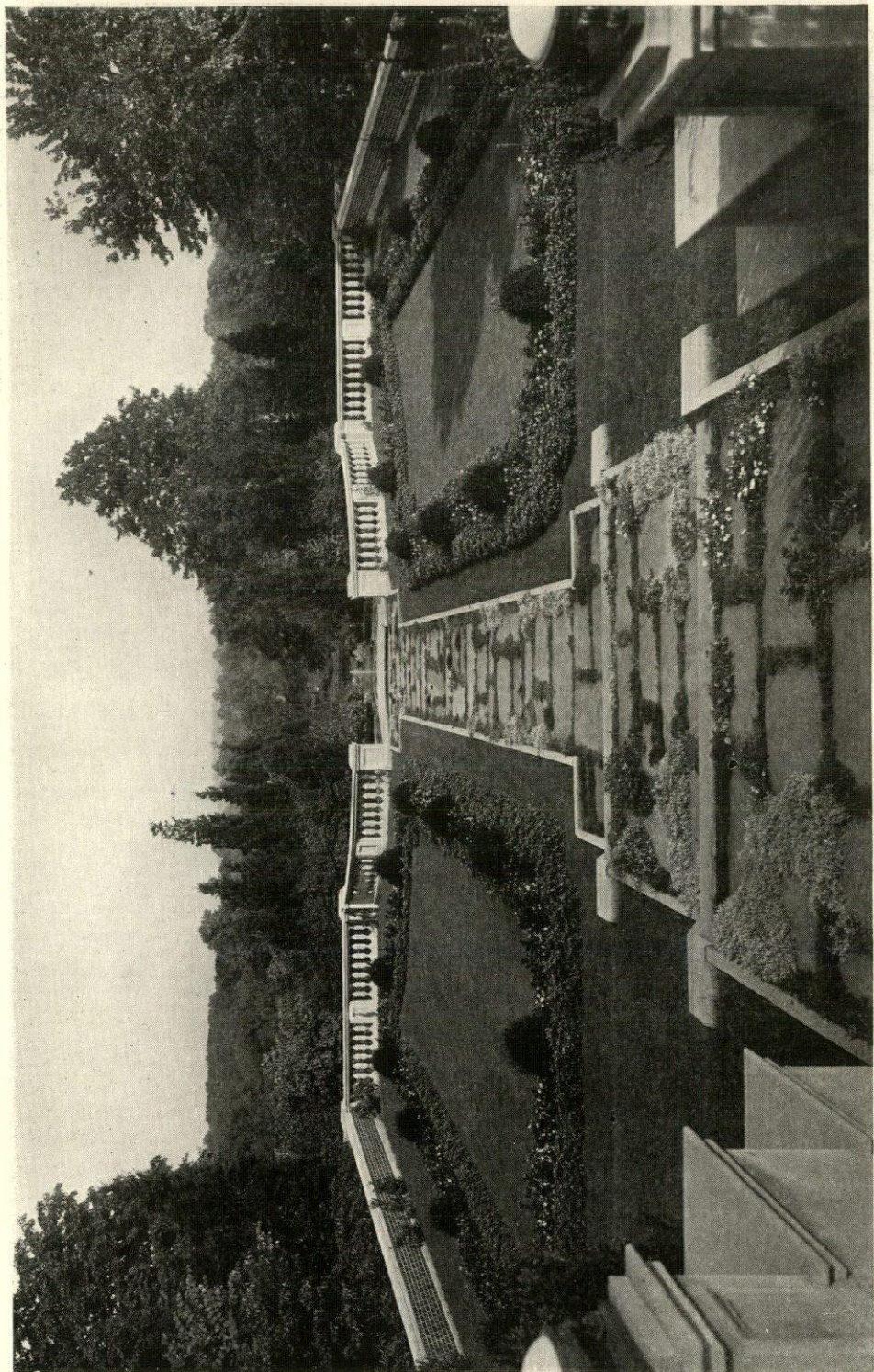
VIEW FROM GARDEN WALK—RESIDENCE OF LEWIS H. LAPHAM, ESQ., NEW CANAAN, CONN.
William B. Tubby, Architect.



ANOTHER VIEW FROM GARDEN—RESIDENCE OF LEWIS H. LAPHAM, ESQ., NEW CANAAN, CONN.
William B. Tubby, Architect.

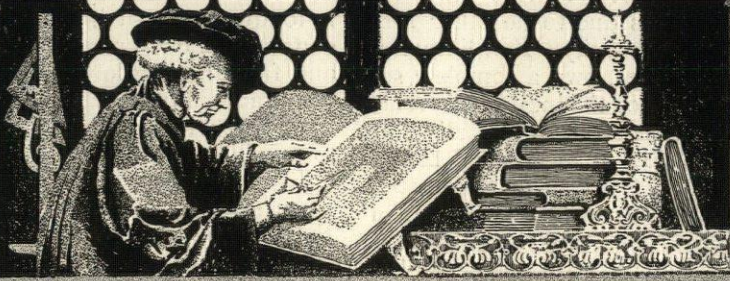


RESIDENCE OF LEWIS H. LAPHAM, ESQ., NEW
CANAAN, CONN. WILLIAM B. TUBBY, ARCHITECT.



VIEW OF GARDEN, FROM TERRACE—RESIDENCE OF LEWIS H. LAP.

THE ARCHITECT'S LIBRARY



MR. EMBURY'S "ASHER BENJAMIN"

By RAWSON W. HADDON

AN intimate knowledge, coupled with a capacity for analytical study, is a prime necessity to the architect whose purpose is to specialize in the design or study of any historic style or period. His knowledge must not only embrace the general tendencies of the period and the usual forms and details of it, but must include the smallest characteristics and mannerisms of the style. He must know, Frank Wallis wrote, all "the intimate detail of a dentilled turn in the cornice, the habits of clapboards and rake-mouldings, and the customs and manners of gables and dormers," and much else as well.

At the present time, when Colonial architecture is being studied and reproduced with far greater care than at any time during the half-century or so since its renaissance, an inspection of new work only too often reveals deficient knowledge of many of the important features of the style.

In the original Colonial product we find at least three distinct and separate divisions of the style—the earliest, almost Jacobean work; the later, pure Colonial work of classic design; and the

third, which reached the height of its development between 1800 and, at the latest, 1815.

The salient characteristics of the third period of Colonial design are found in a general fineness or delicacy of ornament and in the peculiar form of detail used. While often compared with the work of the Adam period, the comparison does not seem well advised except as it takes into consideration the similarity of delicate treatment and ignores a complete lack of similarity of actual design.

It is certain that, except in special cases, this third type of Colonial is the best fitted for modern reproduction and is most frequently used in work at the present time; and it is the one which must be used in its purest form without any intermixture of the earlier types.

A splendid and authoritative source of information relating to the period for the study of the work in the draughting-room, as well as for the uses of historical research, is found in the various books issued by Asher Benjamin.

On the whole, it is safe to say that these books, even though not the earliest ones on architecture printed in America, are

among the most interesting and, for present-day uses, most valuable of early American architectural publications.

That they are not far more generally known and used is due to no other fact than that of their scarcity. Few libraries, even very large ones, own a complete set of the books, and for the individual architect to assemble a set is practically impossible, except by some unusual bit of good luck.

For this reason a republication of them is especially desirable, and the only wonder is that none has been undertaken before. The present reprint* has as its editor Mr. Aymar Embury II, whose knowledge and appreciation of Colonial architecture inspire unqualified confidence in his selection of plates.

The Asher Benjamin books are five in number, commencing with *The Country Builder's Assistant*, published in Greenfield, Mass., in 1805. It is interesting to note that the detail, in most instances, in *The Country Builder's Assistant* follows more closely classic precedent than the detail in the later books.

Indeed, the publication of the second book may be taken as the point at which "the style of building in this country" began, in detail, as well as in its general design, to differ "very considerably," as Benjamin says, from that of Great Britain and other countries in Europe. The design and proportion of the orders were changed in many important respects at this time and with most happy results.

The fact that this later Colonial delicacy of design, as compared with the more robust earlier Georgian, was an intentional departure and not a gradual and unconscious development, is established from the author's statement: "Being the first who have for a great length of time published any New System of Architecture, we do not expect to escape some degree of censure. Old-fashioned workmen, who have for many years followed the footsteps of Palladio and Langley,

will, no doubt, leave their old path with great reluctance. But impressed as we are with a conviction that a reform in some parts of the system of architecture is loudly demanded, and feeling a confidence from our knowledge of the theory and from having long been conversant in the practical part of that science, we have ventured without the aid of subscription to exhibit our work to the public view."

Illustrations in the first volume range from structural details and drawings of the orders to design for Tuscan, Doric, Ionic, and Corinthian "fronts" or doorways with transom, mantel designs, and cornices, and some rather interesting but poorly engraved schemes for residential and ecclesiastical buildings.

The second Asher Benjamin book, *The American Builder's Companion; or a New System of Architecture* (Boston 1806), was written in association with Daniel Raynerd, an architect and stucco worker. It is the one referred to above as marking the point of change between the second and third Colonial periods, and it is without doubt the most interesting and important of all the volumes published.

In the designs which the volume contains, and especially in the details, classic inspiration is reduced to a minimum, and the pages abound with delicate "fancy cornices," which are not only well designed, but charmingly drawn and engraved. The exterior designs of the buildings illustrated show a marked improvement over the earlier work and an interesting discussion of Benjamin's theory for the design of cornices is given with an explanatory plate.

As cornices still "make a very considerable part of architecture," it may not be out of place to reproduce his remarks in full. The advice he gives is as sound and as well worth attention now as it was when it was written:

"As cornices make a very considerable part of architecture, there cannot be too much care taken to make them appear to as much advantage as possible, and to manage their mouldings so as to take up no more room than is sufficient to answer the purpose; for it ought to be remembered that every inch that is added to the height of the cornice on the wall line, beside increasing size and expense, is robbing s

*Asher Benjamin: A reprint of *The Country Builder's Assistant*, *The Rudiments of Architecture*, *The American Builder's Companion*, *The Practical House Carpenter*, *Practice of Architecture*, by Asher Benjamin. Plates and text selected and edited by Aymar Embury II, Architect. New York: The Architectural Book Publishing Co. \$12.50.

much from the height of the wall, which is increasing another expense; therefore, a large projection ought to be recommended. It has always been remarked that the Doric cornice has a more noble appearance than the cornice of any other order; and by examination we find that its parts are few in number, but bear a just proportion to each other, and are of simple construction; and that it projects one-fourth more than it rises on the wall line, which is one-fourth more than any of the other orders. Now, if this is all the Doric order has to give it a preference, for it really has nothing else, we can easily imitate it; at the same time making a saving of nearly one-fourth part of the expense. As we have had a good deal of practice in this part of our business, we have paid particular attention to it. We have appropriated Plate 15 to prove geometrically that the size and beauty of cornices do not so much depend on their height as on their projections; but as that and the sizes are treated in their places, we shall here only make a few remarks on their constructions.

"The projection of a cornice ought to be, at least, one-fourth more than its rise; the parts should be as few as possible and those well proportioned; not crowd in any mouldings that cannot be seen. About one-half the projections ought to be given to the plancere, which will prevent its looking bulky and give it a light appearance. Their fillets ought not to be too small, and to have a good projection before each moulding; at least as much as they rise. Their quirks ought to be large and as many as the cornice will admit of, as the principal beauty of plain cornices depends on the shadows of their quirks. When mouldings are ornamented they may be larger than when plain, as carving lightens them. They ought never to be too much crowded with ornaments, but always leave a sufficiency of plain space to form a contrast. Three embellishments are generally sufficient for any cornice, and one ought always to be in the plancere. Stucco cornices admit of much greater variety than wooden ones, but nearly the same rules apply to both.

"Observe that the ornaments be bold and proportioned to the height of the room, not to make the same mouldings serve for a room of twenty feet high that was modeled for one of ten; and that they always be such as will appear natural and open. In some cases where the room is low, the plancere may be laid flat on the ceiling, or even sunk level with it. Their projection may in some cases be double their height, and the height, when enriched with three ornaments, about a thirtieth part of the height of the room. Their projection ought in some measure to be conformable to the size as well as their

height to that of the room. This will admit of no exact rule; therefore must, in a great measure, depend on the fancy of the designer."

To the historian, the *New System of Architecture* gives an added authority to his attempts at distinguishing the early nineteenth century work from the earlier, strictly Colonial article, and to his efforts to trace the changes in the general character of American detail from the strong, robust Georgian work to the refined and attenuated proportion of that produced in the early years of the following century. The great value of the books in the draughting-room as a part of the architect's working library need hardly be dwelt upon.

While the later books, *The Rudiments of Architecture* (Boston, 1814), *The Practical House Carpenter* (Boston, 1832), and the *Practice of Architecture* (Boston, 1833), also contain much that is of value and interest, they show (most unfortunately it seems at the present time) a pronounced Greek feeling, and little space is given in the reprint to the later books in comparison with that devoted to those carrying examples of the period immediately preceding the Greek Revival.

That the books of Asher Benjamin were used extensively by the "carpenter architects" of the beginning of the nineteenth century is evident. In his introductory text, Mr. Embury calls attention to a number of examples of work which were either designed by Benjamin or, more probably, copied from designs in his books. Of these he mentions the First Congregational Church at Bennington, Vermont, built in 1806, which is evidently reproduced from Plate 33 of the *Country Builder's Assistant*, and the First Parish Church of Bedford, Mass., which is an almost exact copy of Plate 39 in the *American Builder's Companion*.

"I have found several other churches still extant and some which have been destroyed," he adds, "which were copied from various plates published in the Asher Benjamin books; and while I have found fewer country houses which were obviously taken from his illustration, I am inclined to believe that much more work was exactly executed after his designs

than I know about, principally because country houses lack the outstanding character of church buildings and are not so readily recognized."

It is difficult to determine the exact effect of his designs upon the detail of the late Colonial work, and almost equally impossible to decide how much of the detail illustrated was of his own design, and how many of the drawings were of things he had seen. Mr. Embury found, for example, that the upper left-hand cornice of Plate 12 in the *American Builder's Companion* was in common use at Litchfield, Connecticut, before the publication of this book, but he says: "Until I saw it actually built, I had assumed that the design was original with Benjamin."

Though our knowledge of the life of Asher Benjamin is no greater than that which we possess in the case of many other early designers, we seem able to follow his development almost year by year from his designs and comments and ideas as contained in his various books.

The available information relating to his life is, however, astonishingly small, and it seems unfortunate that Mr. Embury did not take advantage of the opportunity offered in reprinting his work to give us some details of the man. Histories of Boston, where he lived during the greater part of his life, seem to be entirely devoid of any real information, and the *Memorial History of Boston* does not contain the time of his birth or death. Neither is the name of Asher Benjamin to be found in the various Benjamin genealogies, and it is evident from the records that he was not born in Boston. The marriage records of Boston show that he was married there on July 24, 1805, to Nancy Bryant of Springfield. This particular Nancy fails to appear in Bryant family histories.

Though Benjamin was married in 1805, his name does not appear in Boston directories until five years later, when we find him as an architect at No. 4 Charles street. His two most eminent contemporaries, Charles Bulfinch and Peter Banner, appear much earlier. Bulfinch, a "gentleman" and later as "Superintendent of Police," appears in the first Boston directory, which was issued in 1789; and Banner, as "architect, 29 Orange street," is first listed in 1806.

Benjamin did not continue as an architect. From 1813 to 1820 he had, in addition to his office on Charles street, a paint store at No. 55 Broad street. The architectural listing was dropped in 1816, and he appeared only as the proprietor of the paint store. His name is not in the directories from 1825 to 1827, but in the issue of 1828, and from that until the one for 1845, his name is entered regularly as architect.

Benjamin seems to have been a successful architect as well as writer on architectural subjects and, to quote from Mr. Embury's introduction, "his executed buildings are emphatic though mute testimony to the correctness of his theories, to the delicacy of his detail and to the soundness of his design, while the fascinating series of drawings with which he illustrates his books are of the utmost practical benefit to the architect or draughtsman today. He was not only sound, technically, but, as will be seen from the extracts from his work which are interspersed among the illustrations of this volume, a man of acute artistic perception and sound common sense, and the principles which he expounds might well become maxims for the guidance of our architects at the present time."

BOOKS ON COLONIAL ARCHITECTURE

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Part VI.—Articles in the Periodicals—(Continued)

THE following list is a continuation, from the July issue, of the bibliography of the more interesting or otherwise notable articles that have appeared in periodicals.* Caption "a," under the sub-head of Domestic Architecture, was concerned with New England dwellings. Caption "b," beginning the present list, takes up dwellings in the Middle States:

4. DOMESTIC ARCHITECTURE (CONTINUED).

b. Dwellings in the Middle States.

- Betts, Benj. F. Early Architecture of Western New York, in *Architectural Record*, vol. 33, nos. 1-6; January-June 1916; and vol. 34, nos. 1-5; July-November 1916; pl. 2, 3, 17, 18, 40, 41, 57, 58, 74, 75, 89, 90, 116, 117, 131, 132, 146, 147, 161, 162, 176, 177, 179, 180, all measured drawings; and text vol. 33, no. 1; pp. 1-3.
- Betts, Benj. F. Early Architecture in Western New York, in *The Architectural Record*, vol. 33, no. 1; Jan. 1916; pp. 1-3, ill.
- Black, William Nelson. Colonial Building in New Jersey, in *The Architectural Record*, vol. 3, no. 3; Jan. 1894; pp. 245-262, ill. 8 col. pl.
- Boyd, John T., Jr. Some Early Dutch Farmhouses in New Jersey, in *The Architectural Record*, three parts, (1) vol. 36, no. 1; July 1914; pp. 31-48, ill. (2) vol. 36, no. 2; August 1914; pp. 148-158, ill. (3) vol. 36, no. 3; Sept. 1914; pp. 220-230, ill.
- Bragdon, Claude F. Colonial Work of the Genesee Valley, in *The American Architect and Building News*, in three parts, (1) vol. 43, no. 952; March 24, 1894; pp. 141-142, ill. (2) vol. 45, no. 969; July 21, 1894; pp. 26-27, ill. (3) vol. 46, no. 981; Oct. 13, 1894; pp. 11-12, ill.
- Bragdon, Claude F. Colonial Work at Sackett's Harbor, in *The American Architect and Building News*, vol. 34, no. 823; Oct. 3, 1891; pp. 9-10, ill.
- Coleman, Oliver. Dutch Byways in New Jersey, in *House and Garden*, vol. 8, no. 1; July 1905; pp. 1-8, ill.
- De Kay, Charles. Old Houses in Jefferson County, in *The Architectural Record*, vol. 20, no. 2; Aug. 1916; pp. 103-115, ill.
- Eberlein, Harold Donaldson. Colonial Seats in Fairmount Park, Philadelphia, in *American Homes and Gardens*, vol. 12, no. 8; Aug. 1915; pp. 254-260, ill. Photographs by T. C. Turner.
- Embury, Aymar. Three Old Dutch Roads and the Houses Along Them, in *Country Life in America*, vol. 14, no. 6; Oct. 1909; pp. 591, 594, 656, 658, 660, 662, ill.
- Embury, Aymar. Pennsylvania Farmhouses, Examples of Rural Dwellings of a Hundred Years Ago, in *The Architectural Record*, vol. 30, no. 5; Nov. 1911; pp. 475-485, ill.
- Embury, Aymar. The Dutch Colonial Type of House, in *House and Garden*, vol. 17, No. 2; Feb. 1910; pp. 46-49, ill.
- Fanning, Ralph S. Some Post Colonial Remains on Long Island, in *The American Architect*, vol. 110, no. 2138; Dec. 13, 1916; pp. 367-371, ill.
- Frey, S. L. An Old Mohawk Valley House, in *The Magazine of American History*, vol. 8, no. 4; May 1882; pp. 337-345.
- Gillespie, Harriet Sisson. A Typical Old Dutch Farmhouse, in *American Homes and Gardens*, vol. 12, no. 3; March 1915; pp. 76-80, ill., photos by J. C. Turner.
- Gillespie, Harriet S. Historic Dutch Houses upon Staten Island, in *Country Life in America*, vol. 31, no. 6; April 1917; pp. 74-75, ill.
- Gillespie, Harriet Sisson. The John Howard Payne Homestead, (Easthampton, Long Island) in *Country Life in America*, vol. 26, no. 6; October, 1914; pp. 69-72, ill.
- Hindermeyer, Gilbert. Wyck, an Old House and Garden at Germantown, Phila., in *House and Garden*, vol. 2, no. 11; Nov., 1902; pp. 545-559, ill.
- Lamb, Mrs. Martha J. The Van Rensselaer Manor, in *The Magazine of American History*, vol. 11, no. 1; January, 1884; pp. 1-32, ill.
- Lamb, Mrs. Martha J. The House of Elias Boudinot and Governor Livingston, in *The Magazine of American History*, vol. 21, no. 5; May, 1889; pp. 361-380, ill.
- Lamb, Mrs. Martha J. The Golden Age of Colonial New York, in *The Magazine of American History*, vol. 24, no. 1; July, 1890; pp. 1-30, ill.
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- Mappa House, The, Trenton, N. J., in *The American Architect*, vol. 104, no. 1964; Aug. 13, 1913; pp. 61-68, ill., 12 pl.

*See also prefatory notes in this place in *The Architectural Record* for July, 1917.

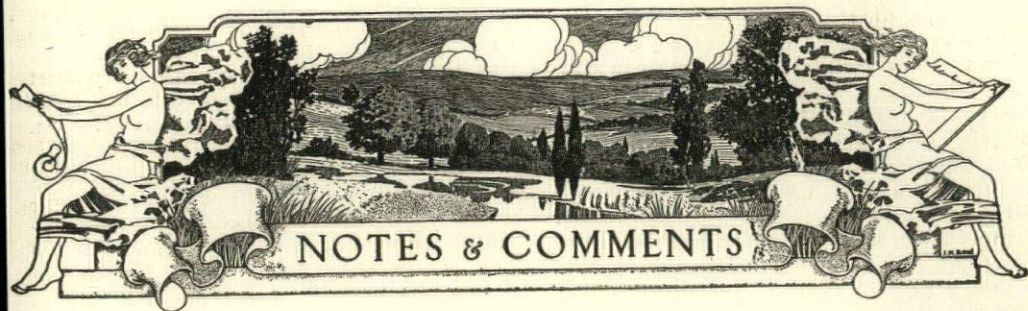
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- Rogers, Mrs. Henry Wade. Dutch Colonial Farmhouses, in *The House Beautiful*, vol. 16, no. 5; Oct., 1904; pp. 15-17, ill.
- Shafer, Carl Schurz. A Landmark on the Hudson (Lansing House) in *American Homes and Gardens*, vol. 12, no. 1; Jan., 1915; p. 15, ill.
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- Stapley, Mildred. The Last Dutch Farmhouses in New York City, in *The Architectural Record*, vol. 32, no. 1; July, 1912; pp. 23-36, ill., photos, by Arthur G. Byne.
- c. Dwellings in the Southern States.*
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- Miller, Wilhelm. Mount Vernon as Washington Would Have Had It, in *Country Life in America*. 4 parts. (1) Washington's Taste in Walls and Brickwork, vol. 26, no. 2; June, 1914; pp. 49-52, ill. (2) Washington's Taste in Landscape Gardening, vol. 26, no. 3; July, 1914; pp. 48-49, 80, 82, ill. (3) Restore George Washington's Vistas, vol. 26, no. 4; Aug., 1914; pp. 43-45, 82, 84, ill. (4) Washington's Taste in Gardens and Flowers, vol. 26, no. 6; Oct., 1914; pp. 58-59, ill.

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- Smalley, E. V. The White House, in *Century Magazine*, vol. 27, no. 6; April, 1884; pp. 803-815, ill.
- Stapley, Mildred. The House of George Washington, in *Country Life in America*, vol. 26, no. 1; May, 1914; pp. 39-44, ill.
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- Wilstach, Paul. The Country Home of George Washington, in *Country Life in America*, vol. 29, no. 6; April, 1916; pp. 23-26, ill., plan.
- 5.—ARCHITECTURAL DETAILS AND MINOR ARTS.
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- Cousins, Frank. Mantel Details, Some of the Early Craftsman's Work in Salem, Danversport and Peabody, Massachusetts, and in Portsmouth, New Hampshire, in *Country Life in America*, vol. 30, no. 1; May, 1916; pp. 46-47, photos.
- Cousins, Frank. Stairways of Old New England, in *Country Life in America*, vol. 26, no. 6; Oct., 1914; pp. 66-67, ill.
- The Doorway Inside the Colonial House, in *Country Life in America*, vol. 31, no. 2; Dec., 1916; pp. 34-35, ill.
- Embury, Aymar. The Beauty of Colonial Doorways, in *Country Life in America*, vol. 18, no. 6; Oct., 1910; pp. 647-650, ill., photos by Mary H. Northend, Henry Troth, A. B. Phelan, Frank Cousins, Herbert E. Angell and others.
- Holtzoper, E. C. Doors and Doorways, in *Country Life in America*, vol. 6, no. 2; June, 1904; pp. 135-139, ill.
- Northend, Mary Harrod. A Group of Colonial Doorways, in *American Homes and Gardens*, vol. 12, no. 2; Feb., 1915; pp. 52-55, ill.
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- b. *Fences, Brickwork, etc.*
- Boston Brickwork, Colonial Era, in *The Brickbuilder*, vol. 14, no. 2; Feb., 1905; pp. 27-33, ill.
- Kilham, Walter H. Colonial Brickwork of New England, in *The Brickbuilder*, three parts, (1) vol. 10, no. 12; Dec., 1901; pp. 244-248, ill. (2) vol. 11, no. 1; Jan., 1902; pp. 3-6, ill. (3) vol. 11, no. 2; Feb., 1902; pp. 25-28, ill.
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- c. *Metal Work.*
- Cousins, Frank. Footscrapers of a Bygone Day, in *Country Life in America*, vol. 24, no. 6; Oct., 1913; pp. 58, ill.
- Eberlein, Harold Donaldson. Decorative Cast Iron in Colonial America, in *Arts and Decoration*, vol. 6, no. 10; Aug., 1914; pp. 374-377, ill.
- Hunter, Walker C. Various Types of Old Colonial Knockers, Found on Houses in New England, in *The House Beautiful*, vol. 39, no. 5; April, 1916; pp. 12, ill.
- Northend, Mary Harrod. Old Time Latches and Knockers, in *American Homes and Gardens*, vol. 5, no. 12; Dec., 1908; pp. 466-468, ill.
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- Comstock, Elizabeth M. Early American Spoons, in *The House Beautiful*, vol. 32, no. 3; Aug., 1912; pp. 78-79, ill.
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**Mr. Cram's
Brilliant But
Unconvincing
Scammon
Lectures.**

To Mr. Cram, fellow of the American Institute of Architects, and corresponding member of the Royal Institute of British Architects, teacher, author, lecturer and practitioner,

who has raised Gothic architecture from the slough of Victorianism, we delight to pay honor. The temptation to regard his utterances as coming *ex cathedra* is irresistible to the layman and is rarely combated by the architect. Therefore the two lectures in Gothic architecture given by Mr. Cram at the Art Institute of Chicago in the spring of 1915 may expect a cordial reception from the laity and profession.

These, and the papers by Mr. Thomas Hastings and Mr. Claude Bragdon which together with Mr. Cram's comprised the Institute's lecture course for that year on the Scammon Foundation, have now been offered to the larger public in a volume entitled, "Six Lectures on Architecture" (reviewed in the *Architectural Record* for April).

The literary art of these lectures by Mr. Cram inevitably kindles the admiration of the reader; nevertheless they do not in all minds leave the comfortable afterglow of conviction.

At the outset Mr. Cram declares: "Like men, it (architecture) is possessed of spirit, and the combination of these two elements (spirit and organism) gives it an actual life and places it in the category of the creatures that exist by the will and at the hand of God." To believe that a Gothic cathedral is a living thing, to believe that every German shell that rends the soaring vaults of Rheims causes unutterable anguish in that mighty fabric, is the thought of a poet and a true lover of architecture. Perhaps Wordsworth experienced a kindred sentiment when he ex-

claimed, "Dear God, the very houses seem asleep, and all that mighty heart is lying still." But if we materialists must sadly remain unconvinced that the cathedral contains spirit and life, we cannot deny that it is something other than an inert mass.

The great vaults, 150 feet on high, have been locked in deadly conflict with the giant buttresses which leaped to meet them 700 years ago. This struggle so analogous to that of the human spirit that cries out "*Je sens deux hommes en moi*" is what moves us in the contemplation of Notre Dame, Amiens and Rheims. This is the appeal; not that of sacramental religion and ecclesiastical philosophy which Mr. Cram would have us believe are identical with medieval art. That St. Thomas Aquinas or Hugh of St. Victor exert the same kind of appeal as a medieval cathedral or any appeal whatsoever in this day and generation, I certainly deny.

An attempt to institute a Tractarian movement in architecture or to discover in transient and sacerdotal ceremonial the strength of architecture is the blind spot in Mr. Cram's vision.

Going back to the basilican and domical prototypes of Rome, the development of medieval architecture is brilliantly traced through Syria and Byzantium, back to Italy and the Lombards, with passing reference to Venice, which he calls a splendid anachronism. The credit of discovering the ribbed vault he gives to the Lombards and not to the Cluniac monks, although he admits "the present weight of evidence points to Normandy or even Durham" as its birthplace.

It is a pleasure to see further on that Mr. Cram believes that the pointed arch, ignored by the modern critic, has really something to do with the Gothic style, although he denies that it was called into being by the difficulty of vaulting oblong bays. This problem, he says, was solved

by the use of stilted arches, resulting in those waved surfaces which, he says, "were a joy to their architects," and, we can confidently add, a bane to their builders. We could wish that he had wielded the cudgels even more vigorously for the pointed arch, for he mentions the Abbaye aux Dames, a church which no critic would call Gothic, yet which has ribbed vaults, clustered piers, flying buttresses, clearstory triforium, and oblong bays, a complete Gothic organism, except for the insignificant detail that its arches are round and not pointed.

The very simple and natural process of reasoning adduced for the use of the pointed arch—namely, that the builders thought it beautiful and found it useful—Mr. Cram deserts in his extremely complicated explanation of the *raison d'être* of the chevet. The apse in one form or another was in common use from the age of Augustus, who employed it in the Temple of Mars Ultor. Why not believe that it was first used as a simple termination of the central aisle of the choir? To carry the side aisles around the apse as an ambulatory, instead of ending them against blank walls, is so obvious a device that one needn't make a pilgrimage to Syria or Ravenna to discover it. Given an ambulatory, relic worship in the twelfth century called for chapels and the chapels were built out from the sides of the ambulatory to be in the sacred precincts of the chancel, *voilà* the chevet!

Where other chapels were required, they were built on the sides of the transepts, choir and nave, as at Canterbury, Paris, and elsewhere, obviously as necessary additions to the church, without any primal purpose of beauty; in fact, the choir chapels of Notre Dame, in Paris, detract seriously from its external appearance.

Mr. Cram would have us believe that the chevet was a sort of dream or ideal of beauty ever before the eyes of those ascetic and violent protagonists of the different cults of the early church in the near east. The simple apse from the basilica, he says, they had to double to make a round church; had they never heard of the Pantheon? To this circle they added little niches and surrounded the whole with an aisle with clearstory above; cut this in half again, introduce a square and incidentally a dome on pendentives, and we have St. Sophia; or cut it in half and add it to the choir of a Gothic cathedral, and we have a chevet!

Necessity is especially the mother of

architectural invention, and with relics and worshipers clamoring to be housed, there was little time for the medieval architect to make archeological investigations of the plans of Bosrah, St. Sophia or even St. Vitale.

It is extremely interesting to pick out of Mr. Cram's lectures his comparative estimate of the great cathedrals of France—Notre Dame, Chartres, Amiens and Rheims. The comparative beauty of these mighty sisters has been a mooted subject for six hundred years, ever since the monkish rhapsodist cried out for a super cathedral with the portals of Rheims, the towers of Notre Dame, the nave of Amiens and the glass of Chartres. Of Notre Dame he says, "the façade is the most superbly conceived work of architecture that has ever issued from the hand of man in any place or any time"; of the interior of Chartres, "the most perfectly religious interior man has produced"; of Bourges, not generally placed in the first rank, "it is the most inspiring and romantic of all, and in some respects is the most brilliant in its artistic invention"; of Rheims, "first in mind and heart as the perfect work of man when he wrought in the fear of God."

A large part of his lectures is devoted to an attempt to prove that "the three centuries from 1000 A. D. to 1300 A. D. were probably the most wholesomely organized and the most sanely balanced and the most physically and spiritually stimulating that Christian Europe has known," at least so far as France, England, and Germany (omitting Prussia) are concerned. This follows his postulates that civilization is only as organic as the architecture which it produces, and that the art and architecture of these centuries is the greatest the world has seen. To come anywhere near proving the supremacy of the Middle Age, he is obliged to differentiate between culture and civilization, defining the first as made up of three elements, philosophy, religion, and art, and the latter as the degree to which a people has emerged from barbarism in motives, manners and customs. He frankly admits the deficiencies of the *moyen âge* in civilization and efficiency, but marshals the great names and great deeds of this truly great period to support his claim that it surpasses all other ages in culture.

But one can't help remembering that these same days saw the massacre of the Albigenses, famine and plague stalk through the land, the country in constant turmoil with feudal wars, the common people serfs,

and all but the priesthood and nobles poverty stricken and illiterate.

Mr. Cram gives us a list of great names of the eleventh, twelfth and thirteenth centuries, "corruscating like divine fireworks"; but we can hardly doubt that this list, replete with forgotten saints, bigoted priests, autocratic popes, medieval disputants and feudal lords, could be overshadowed by a list of the emancipated minds of the sixteenth century or even the nineteenth.

It is a beautiful thought that philosophy, religion and art make the perfect cultural organism; but I am inclined to think that a "culture," or if need be "civilization," founded on education, freedom of action, speech, and thought, and a control of the forces of nature, results in a happier, healthier and richer people; yes, and a more spiritual one!

The essay ends with an eloquent but unconvincing plea that in the spirit of medievalism we find the talisman that will lead to the overthrow of the Germans, and our victory in this "struggle between Corsica and Palestine." The central empires, he avers, represent the evil forces of the Renaissance-Reformation, the true opponents of civilization. In the armies of the *Entente* he sees the decadent forces of medievalism representing the true culture and inspired by a faith not seeking any justification by works.

THOMAS E. TALLMADGE.

The Architectural League Food Battalion.

By the time this belated news item appears—a monthly publication is not the fleetest of news carriers—the Architectural League Food Battalion will probably have realized

quite a bit of money for the Red Cross from the sale of early vegetables. The

members of the battalion organized last spring to farm a tract of forty acres of land at Forest Hills, L. I., ten minutes from the station; and Mrs. W. K. Vanderbilt, Jr., promptly contributed a tractor to the war time venture.

The Architectural League Food Battalion is working in cooperation with the Mayor's Food Committee and the Agricultural Department of the Long Island Railroad.

Some three hundred draughtsmen and others are enlisted in the work, the larger architectural offices sending anywhere from ten to forty men. Each man donates a week of his vacation by giving a day at a time until he has given seven days' labor. In this way there is little disturbance of the office routine. The heads of the firms or others who for any reason cannot give their own time contribute the money necessary to carry on the operation, each subscription of \$21 being

considered the equivalent of one week's work.

The crops cultivated will be marketed under the direction of the Mayor's Food Committee and the proceeds given to the Red Cross.

The clever poster gotten out by the battalion and reproduced here was designed by Otto R. Eggers, of John Russell Pope's office, and D. P. Higgins, of the same office, is corresponding secretary for the battalion.



Architects Versus Landscape Architects As City Planners.

planning. The competitive plans for Dublin typify landscape ideas of informality

An interesting comparison is afforded in the May Architectural Record between the differing points of view of architect and of landscape architect in the architecture of city

and use of greenswards and streets in all open spaces, even in the heart of the city; while the schemes for Manila and the smaller cities of the Philippines are excellent examples of geometrical arrangement and of open paved squares and crossing points as these are imagined by architects.

In such a comparison of two schools, we are bound to edge upon that perennial controversy of architect vs. landscape architect, though there is nothing to be regretted in so doing, for this particular dispute benefits rather than injures. Aside from the pleasure and excitement that argument often brings, in this case, each side checks the other from extremes of opinion and of execution. The landscape designers accuse their brother architects of forcing exuberant nature into a rigid, geometrical corset and of bringing monotony and lack of color and of interest into city plans. To this the architects reply that nature is often geometrical; that man is a part of nature and that his customs and his works, approved by time, are natural. They claim further that the landscape men have one formula of solution—trees, shrubs, flowers, grass, of one color, green—for most problems, that, in avoiding architectural elements they lose contrast of nature forms with artificial man-made forms, that landscape architects make of everything a park, whether it be a plaza or crossing point or street.

In general, architects have not gone to extremes, not so much because they were prudent as because lack of space and expense forbade, and individuals could not be brought to tie themselves down to, fixed heights of cornice and belt courses along city streets. The landscape school professes to feel that Haussmann's work in the Paris plan was overdone, that we are "getting beyond that sort of thing in this century." But it is a thankless task to decry Paris. Paris, with all her mathematics and sophistication of design, continues somehow to be the city the most charming, the most personal and the fullest of human interest on earth.

But it will not do to disparage this attempt to bring informal architecture into the planning of cities. The basis of these ideas of unsymmetrical balance, of unexpected vistas, is absolutely sound in general principles of art and goes back for its architectural foundation to the lovely dramatic beauty of medieval cities. There is no reason why such informal planning should not be used side by side with symmetrical

elements, or else in a combination of the two, as American architects are doing so successfully in larger country houses. Indeed, so long as any prominent buildings in a city are laid out on symmetrical lines with arcades and columned porticos, it follows inexorably that they will force their character on their immediate surroundings. To take an example, the stately balanced, mathematical lines of the new Post Office in New York, with its great base of parallel lines of entrance steps that mount up to the first story, resembling a vast sheaf—demand that any square or avenue in front of it have its design brought into the same harmonious scheme of lines and shapes. One would say that an entirely informal city plan could succeed only where all the important architecture of a city is informal, a condition which is hardly possible to obtain. The Dublin designs, other than the successful one, lean rather to the informal, and in the few spots where axial balance is found, it is too often half-developed, lacks spaciousness in conception and is weak in details. These plans seem formless and insipid beside the broad, sure handling and firm expert placing of details of the Philippine cities. Of course it must be understood that classic features—of horizontal lines of broad, flat walls, flat roofs, colonnades and arcades—are more native to the tropics than to north Europe where vertical elements and traditions of medieval informality are strong.

It should be said that the great minds of the landscape architect's profession have appreciated the value of a few classic elements in their design. Olmsted, the elder, planned the fine mall in Central Park, ending it in a great paved terrace on the lake in the manner of Versailles, and he planned it even more monumentally than others have since carried it out. In his admirable scheme for Franklin Park, Boston, he projected a similar feature, but the New England imagination, which has always had difficulty in grasping the place of mathematics in art, could not be persuaded to accept it. These classic, geometrical entrance ways into Olmsted's informal, naturalistic parks, were used not only for the value of contrast, but also in a definite place to provide a transition from the man-made city to nature. From this it is clear that Olmsted regarded a city as being in its nature a mechanism, an entity expressing in its architectural character much that is mathematical and geometrical.

JOHN TAYLOR BOYD, JR.