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FIG. 1. FIREPLACE IN LIBRARY—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOX, ARCHITECTS.

CHAS. B. LAMBERT
ARCHITECT-CONTRACTOR
WALLA WALLA, WASHINGTON

THE ARCHITECTURAL RECORD

VOLUME XLI



NUMBER IV

APRIL, 1917

RESIDENCE OF
MRS. H. L. JUDD
MINNEAPOLIS
MARSHALL & FOX, ARCHITECTS
By PETER B. WIGHT

THERE has recently been erected in Minneapolis a private residence which, because of its accurate reflection of the method of planning and design followed in Italy in the sixteenth century, can safely be called an Italian villa. It overlooks the Lake of the Isles and fronts on the Lake of the Isles Boulevard, which passes between it and the lake. It is at one corner of a plat which includes an entire city square, except a corner where there are two other city residences. The remainder of the plat is laid out as a garden, which is still unfinished.

The location of the house is in a sense unfortunate. While the site is large for a city house, it is not large enough for a villa of such a size as this. If the house were located in a park, as it would have been in Italy in the sixteenth century, the design would be in conformity with its surroundings; it would not have the effect of dwarfing neighboring buildings and it

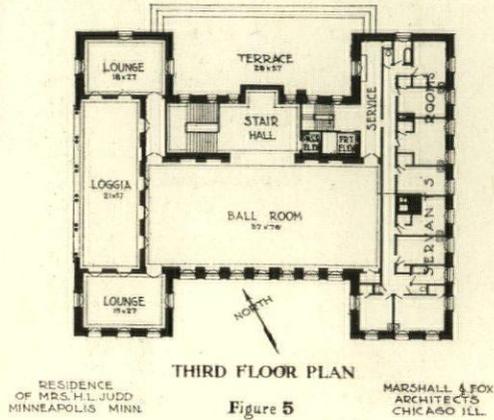
would not have been necessary to overcome differences in topography, as has been done so skillfully in this case.

We must therefore consider the house only as a city residence on a rather circumscribed site at the corner of two streets, with a somewhat extensive garden. This garden varies a full story in its topography; only one side of the house rises from the street at grade, and this street is the less important of the two on which it fronts. This street is therefore used as the practicable entrance to what is called the ground floor, the earth being banked against three other sides of this story, except where a grand escalier has been provided on the boulevard side fronting the lake, by which one can ascend to the first floor of the house (see Figs. 6 and 7).

All of this has involved a very difficult and skillfully executed problem in planning. If one should ask "Why build such an expensive house there?" the

accurate study of the historic style upon which it is based; it shows a tender feeling for beauty in all its parts and a remarkable adaptability to its site, as well as a careful selection of the fine materials which have been used without stint. It may be too large and may overwhelm beautiful neighboring houses; but that is only a matter of scale. Every dimension in it might be reduced twenty per cent., and still the design would be the same and equally practicable. Its great merit is that it is consistent with itself, no one part being overdone. It has none of the features of the modern French Renaissance or of any other Renaissance that ever was practised, except that of Italy in its best time.

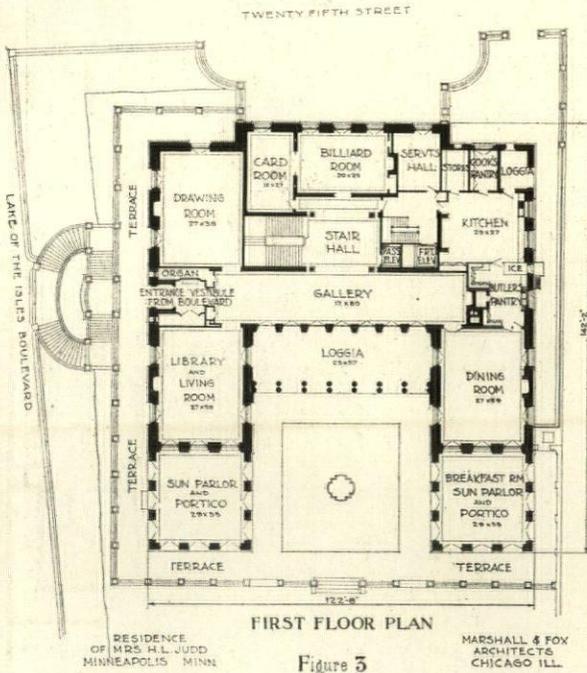
It reminds me of the city houses done by Frederick Diaper in New York and of some of the villa architecture by the elder Upjohn—for it was only his church work that was in the Gothic style. Diaper, though born in England, was an Italian Renaissance man, and was especially fond of the Roman Doric manner. He designed all of the best residences in New York in and adjacent to Fifth avenue, from Fourteenth street to Fortieth



street. They were refined in design and detail and excellently built, and would, if they were still in existence, put to shame some of the cartouche bedecked buildings erected in recent years in that city. It is said that only one of his houses is still standing, the house originally built for the first August Belmont, on the east side of Fifth avenue, somewhere between Thirty-fifth and Fortieth streets. He was, I know, the architect for the John Taylor Johnston marble house on Fifth avenue, near Ninth street, one of his last creations, in which he was assisted by Mr. A. J. Bloor, still living, and the oldest member of the American Institute of Architects, of which Mr. Diaper was one of the founders.

The building before us was designed by a firm the members of which are of the younger generation of architects. We had the pleasure to describe, a few months ago, one of their largest buildings, which gave evidence of study of the best Roman models, and later a club house which is entirely modern and not in accordance with any of the historic styles, and will watch with interest for any future evidences of their stylistic predilections.

The Judd house combines in a remarkable degree the qualities of domesticity and grandeur. Its very large rooms, far from



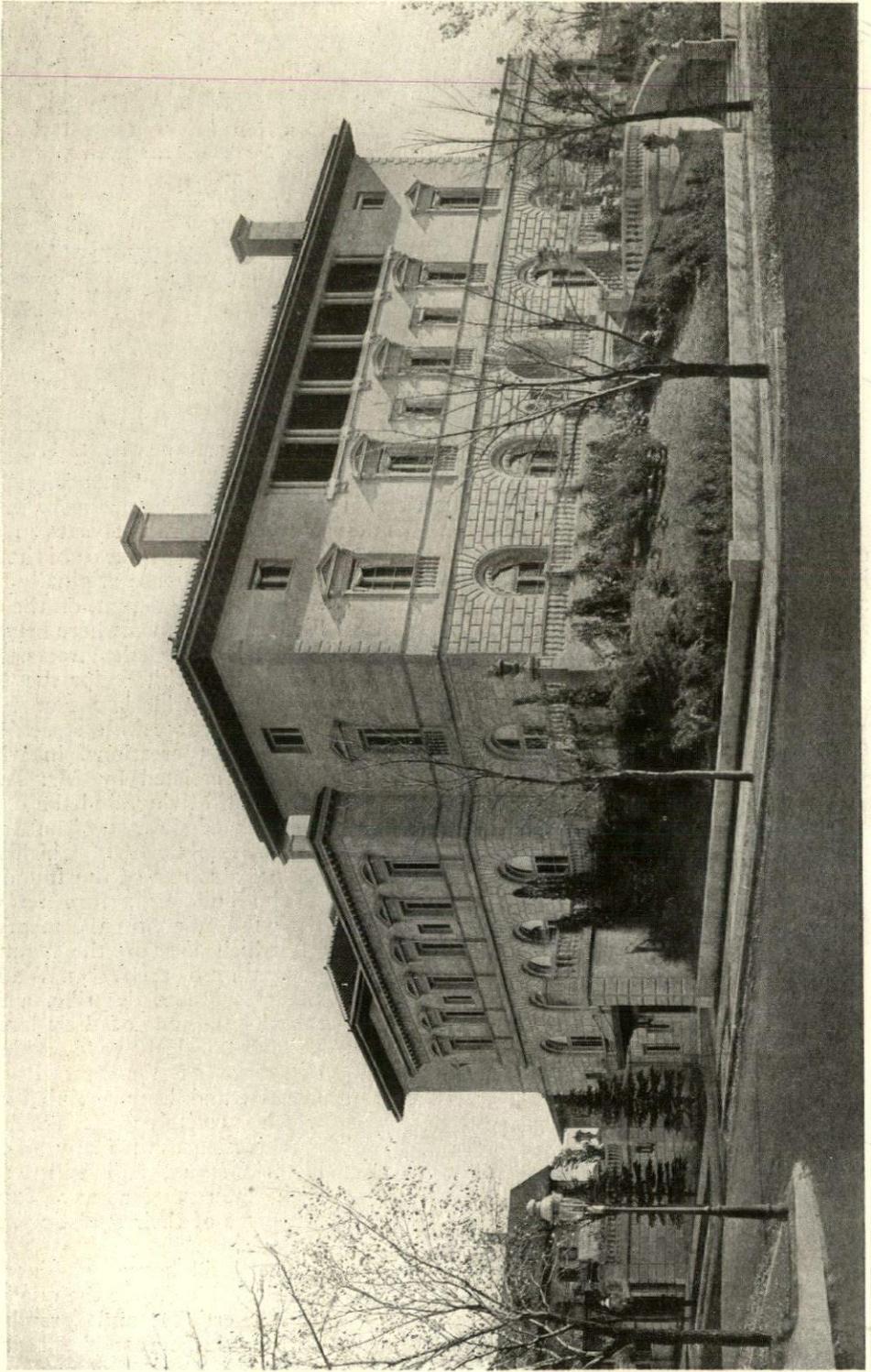


FIG. 7. VIEW FROM THE NORTH OR BOULEVARD
SIDE WITH TWENTY-FIFTH STREET ON THE

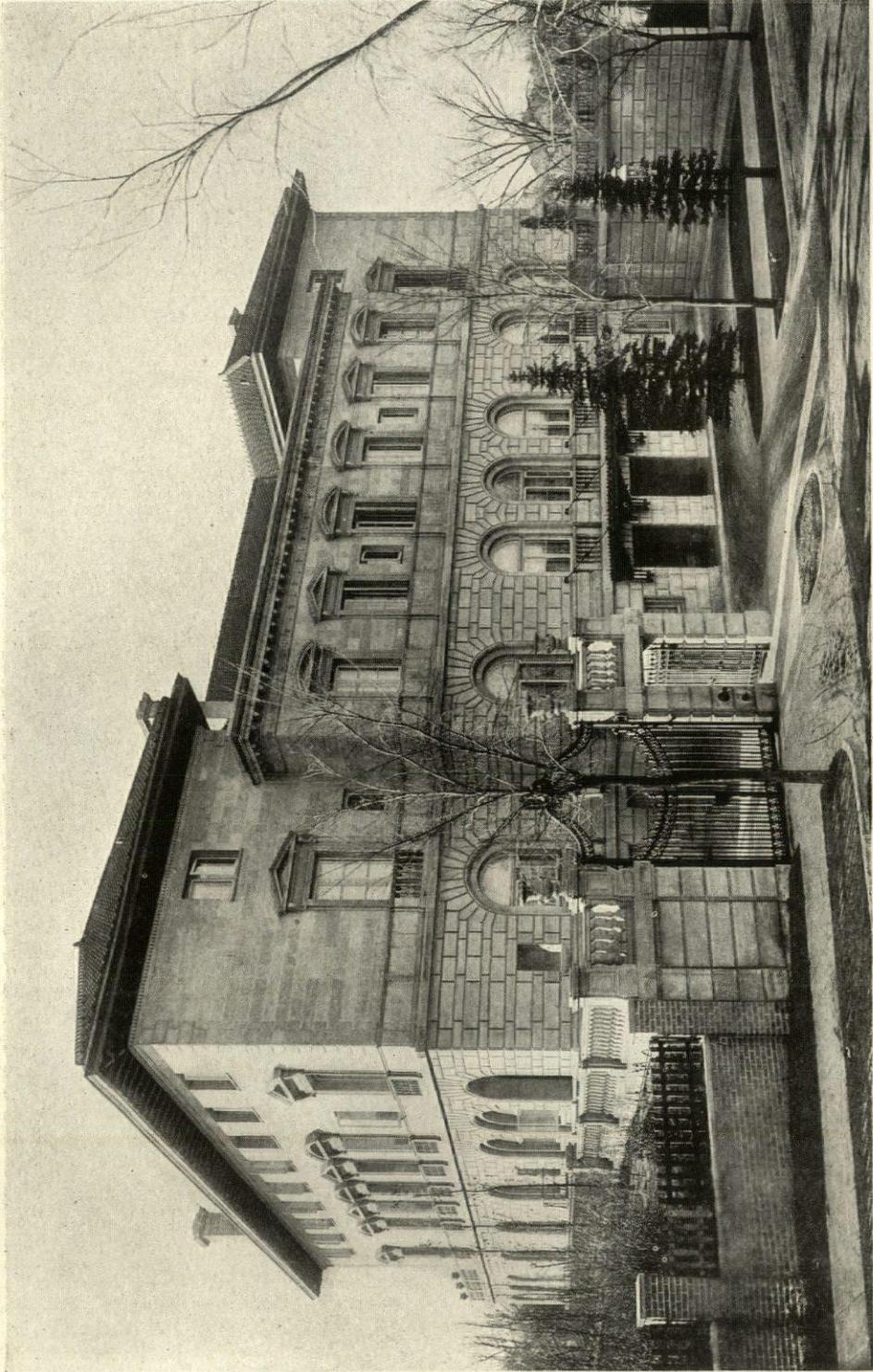


FIG. 6. APPROACH FROM TWENTY-FIFTH STREET, SEEN FROM THE NORTHEAST—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOX, ARCHITECTS.

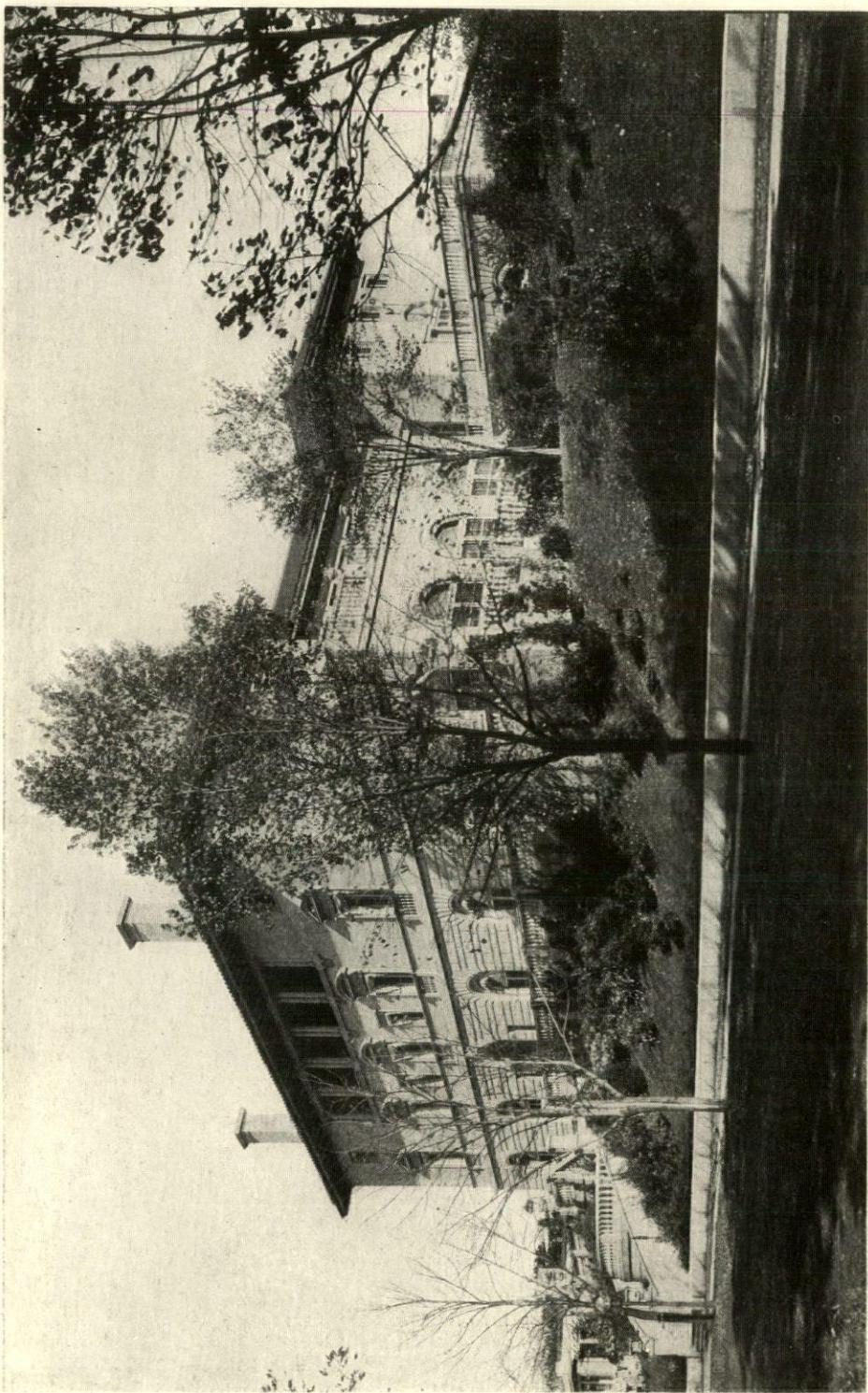


FIG. 8. VIEW FROM THE BOULEVARD, ON THE WEST-RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOOTE ARCHITECTS.

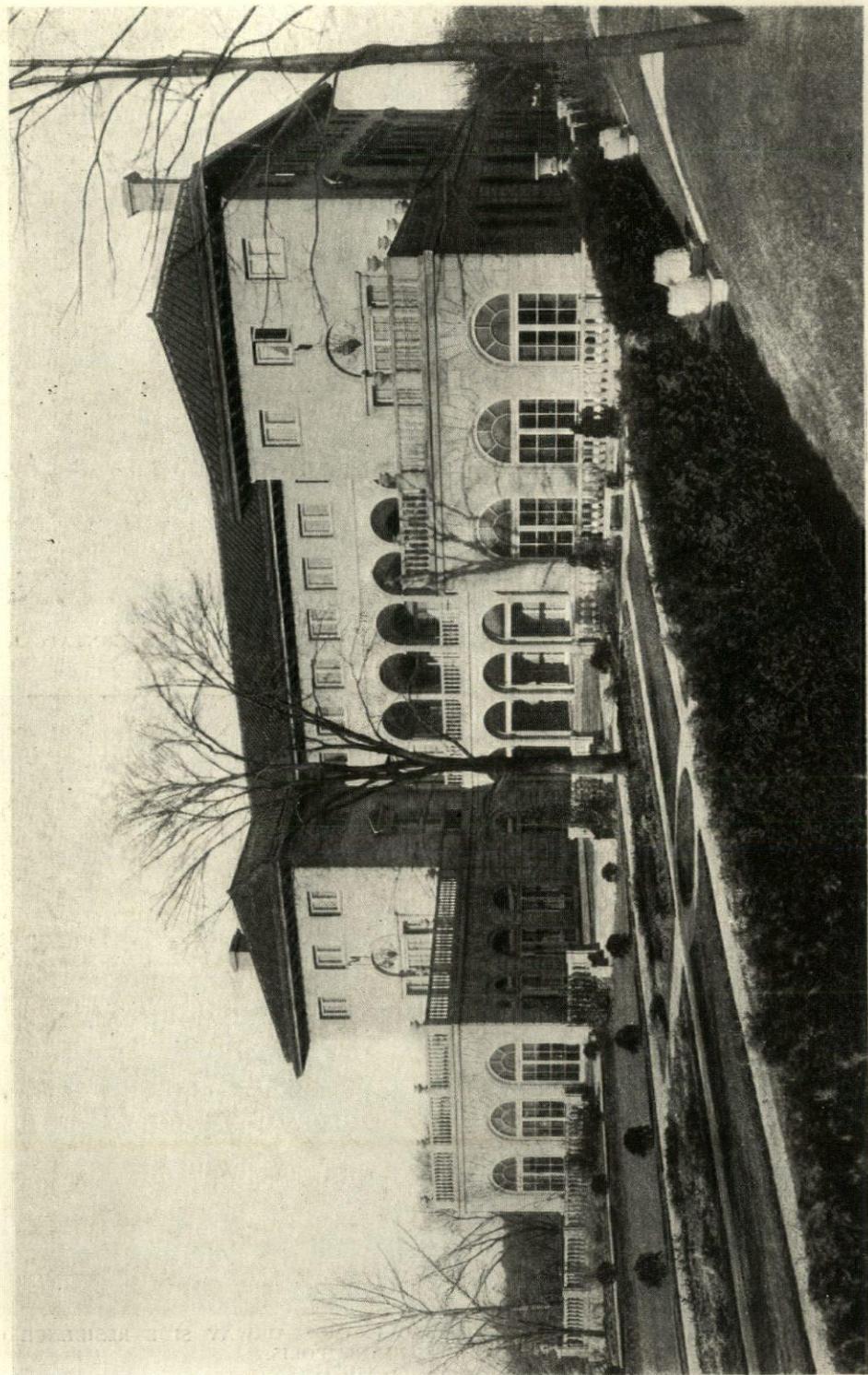


FIG. 9. VIEW FROM THE SOUTH, OR GARDEN SIDE—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOX, ARCHITECTS.



FIG. 10. DETAIL OF GARDEN COURT—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

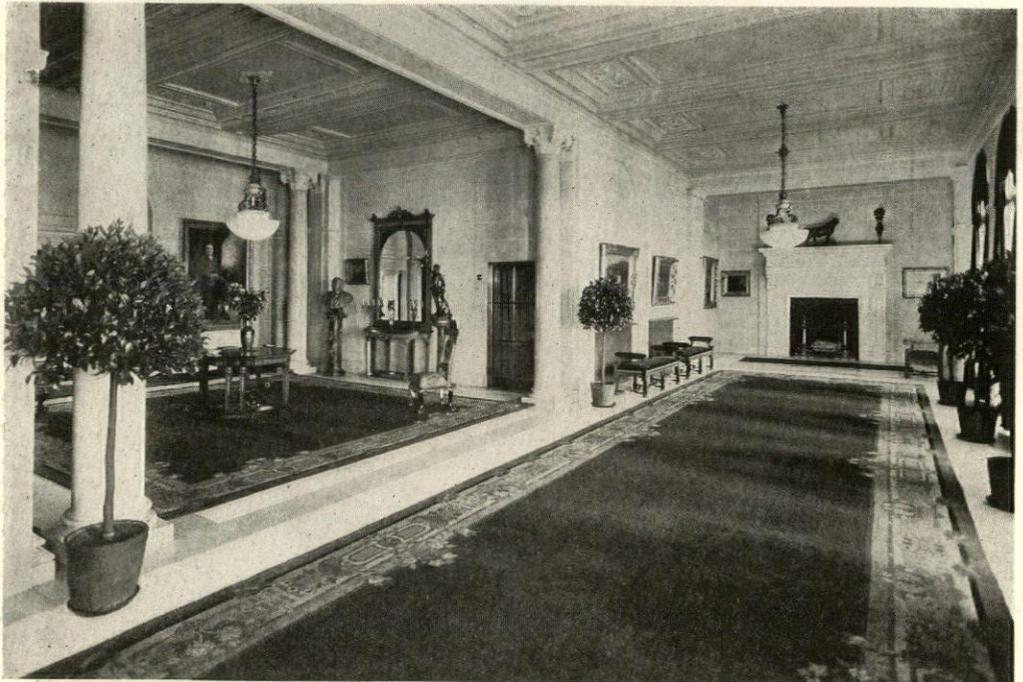


FIG. 11. GALLERY ON FIRST STORY, LOOKING FROM STAIRWAY SIDE—RESIDENCE OF
MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

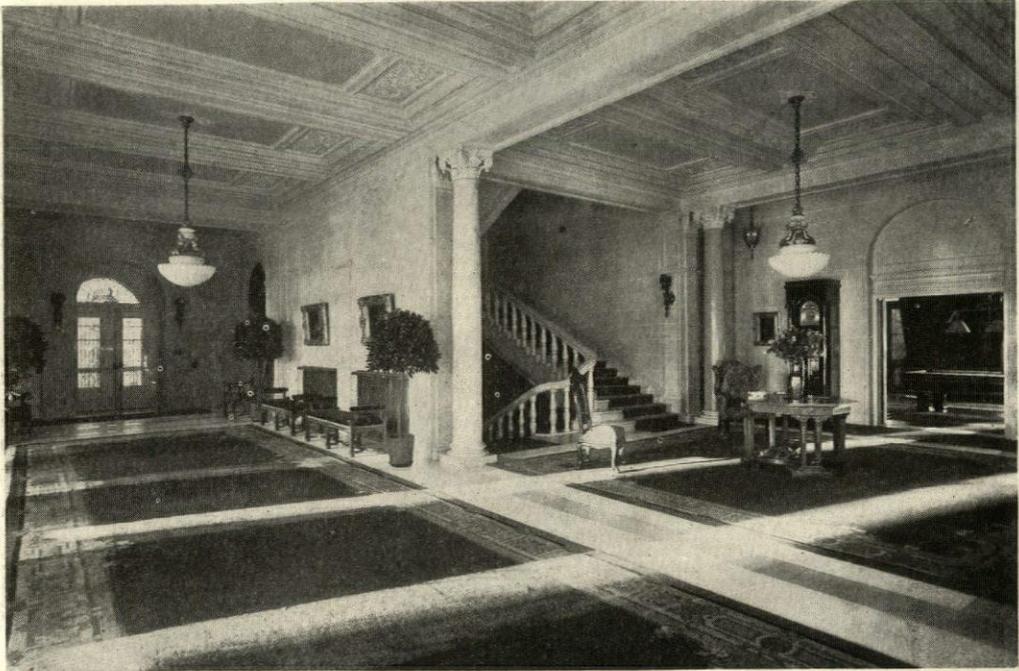


FIG. 12. GALLERY ON FIRST STORY, LOOKING FROM ELEVATOR SIDE—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

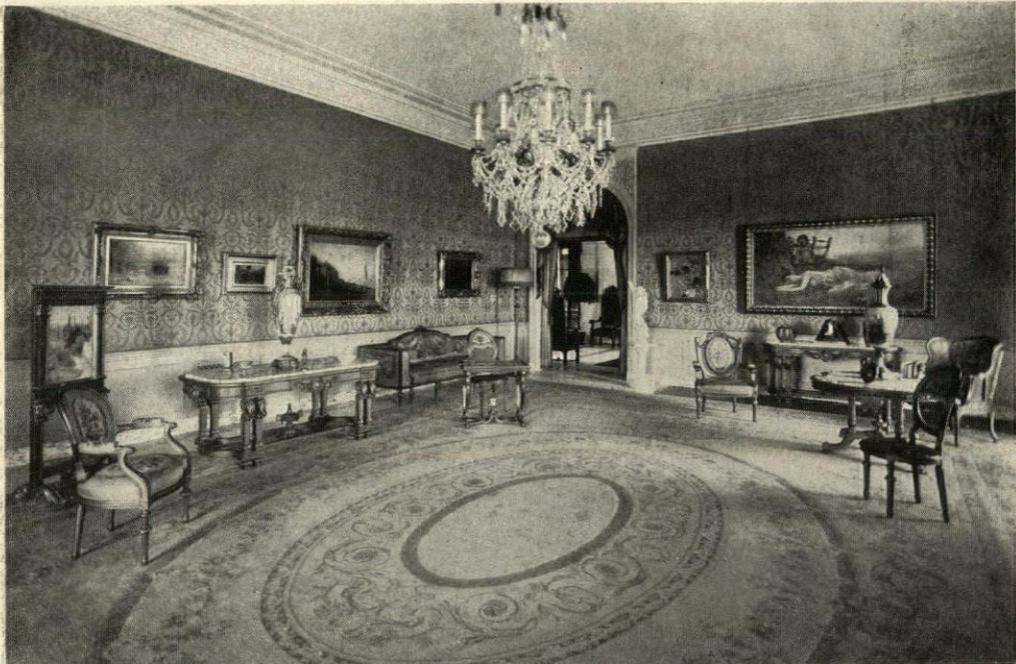


FIG. 13. DRAWING ROOM ON FIRST STORY—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

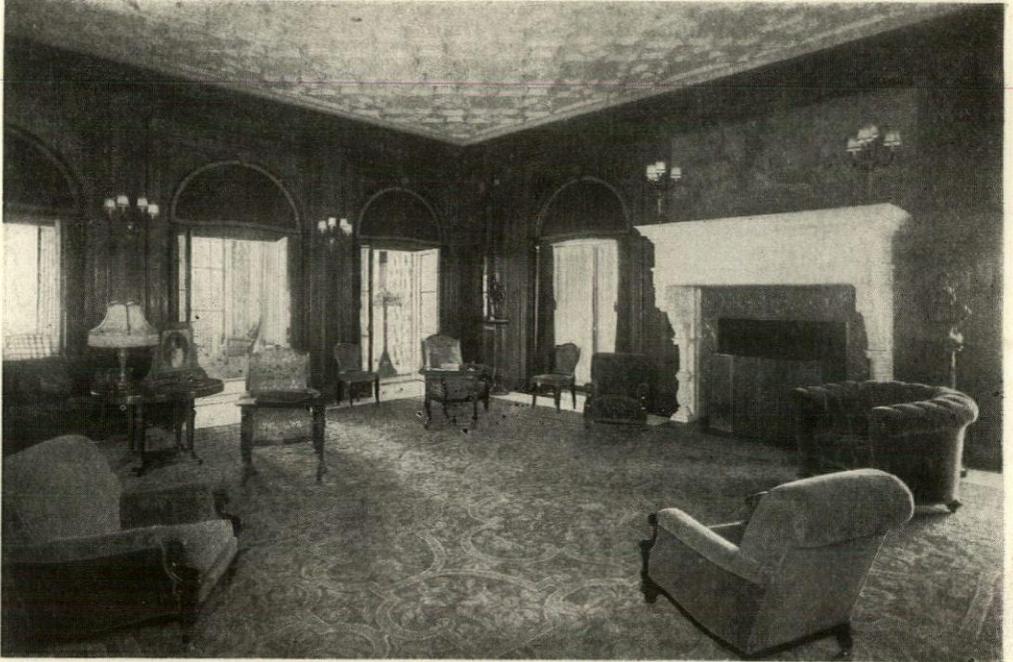


FIG. 14. LIVING ROOM AND LIBRARY, LOOKING INTO SUN ROOM—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

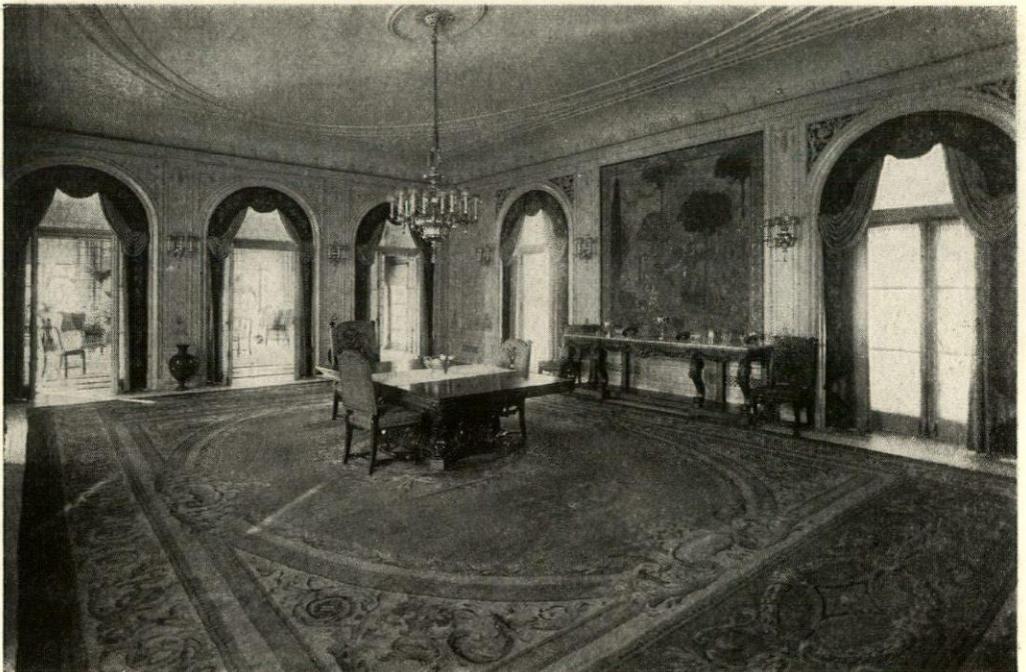


FIG. 15. DINING ROOM, LOOKING TOWARD SUN ROOM—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

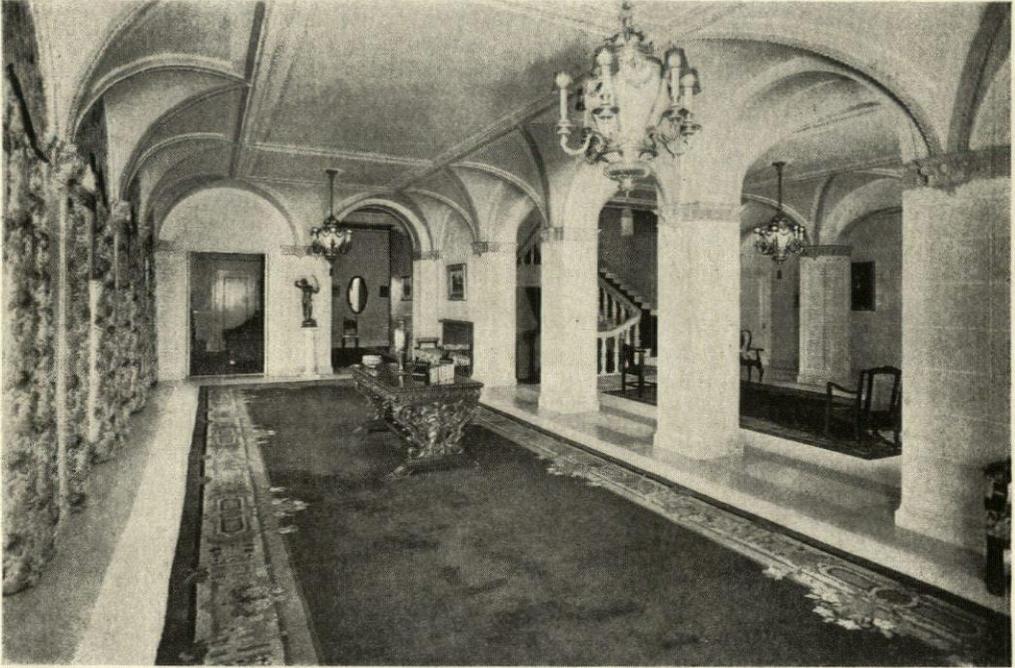


FIG. 16. HALL, ON SECOND STORY—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.



FIG. 17. BALLROOM, ON THIRD STORY—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

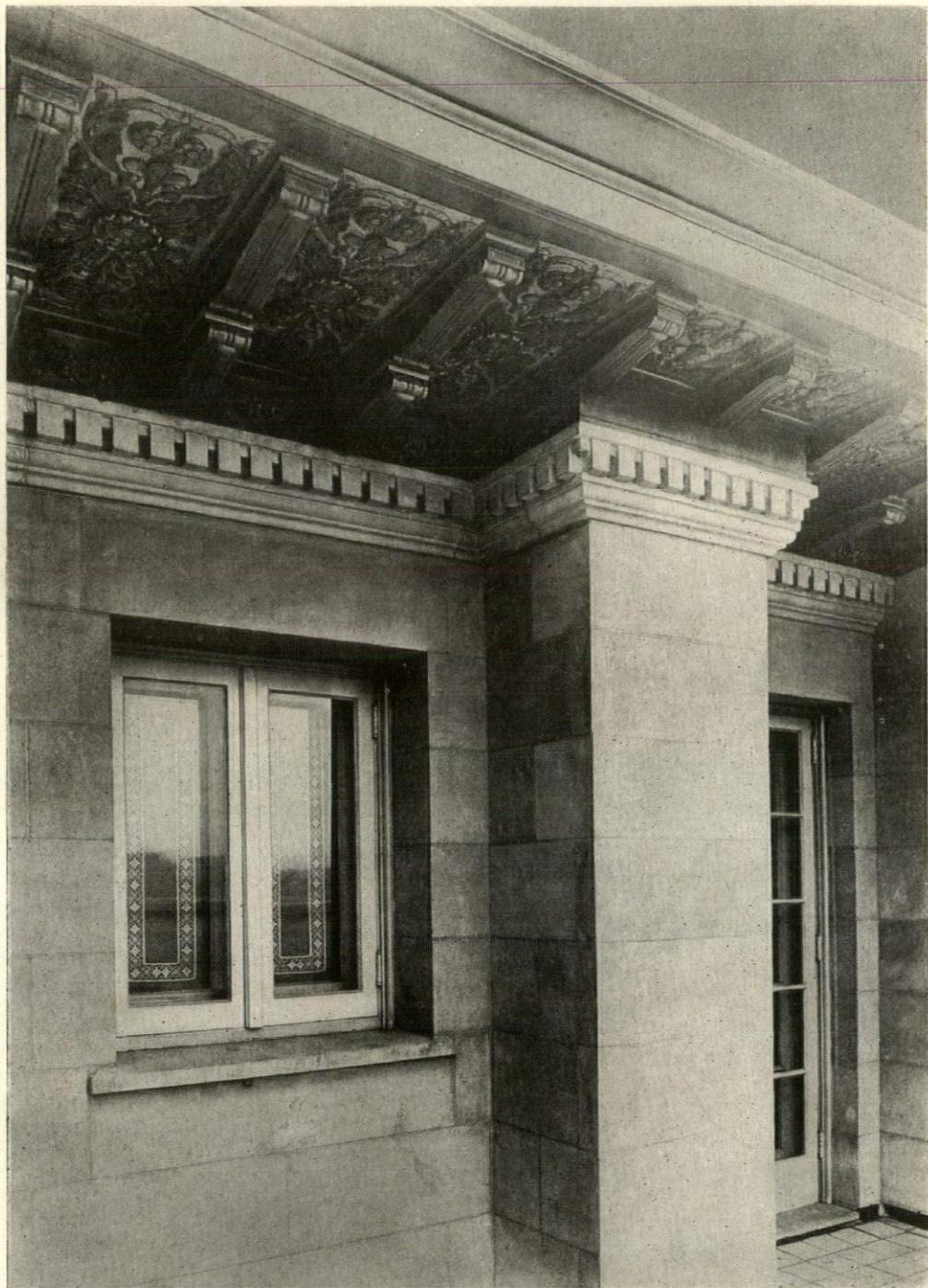


FIG. 20. DETAIL OF THE METALLIC CORNICE THAT SURROUNDS THE HOUSE—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOX, ARCHITECTS.

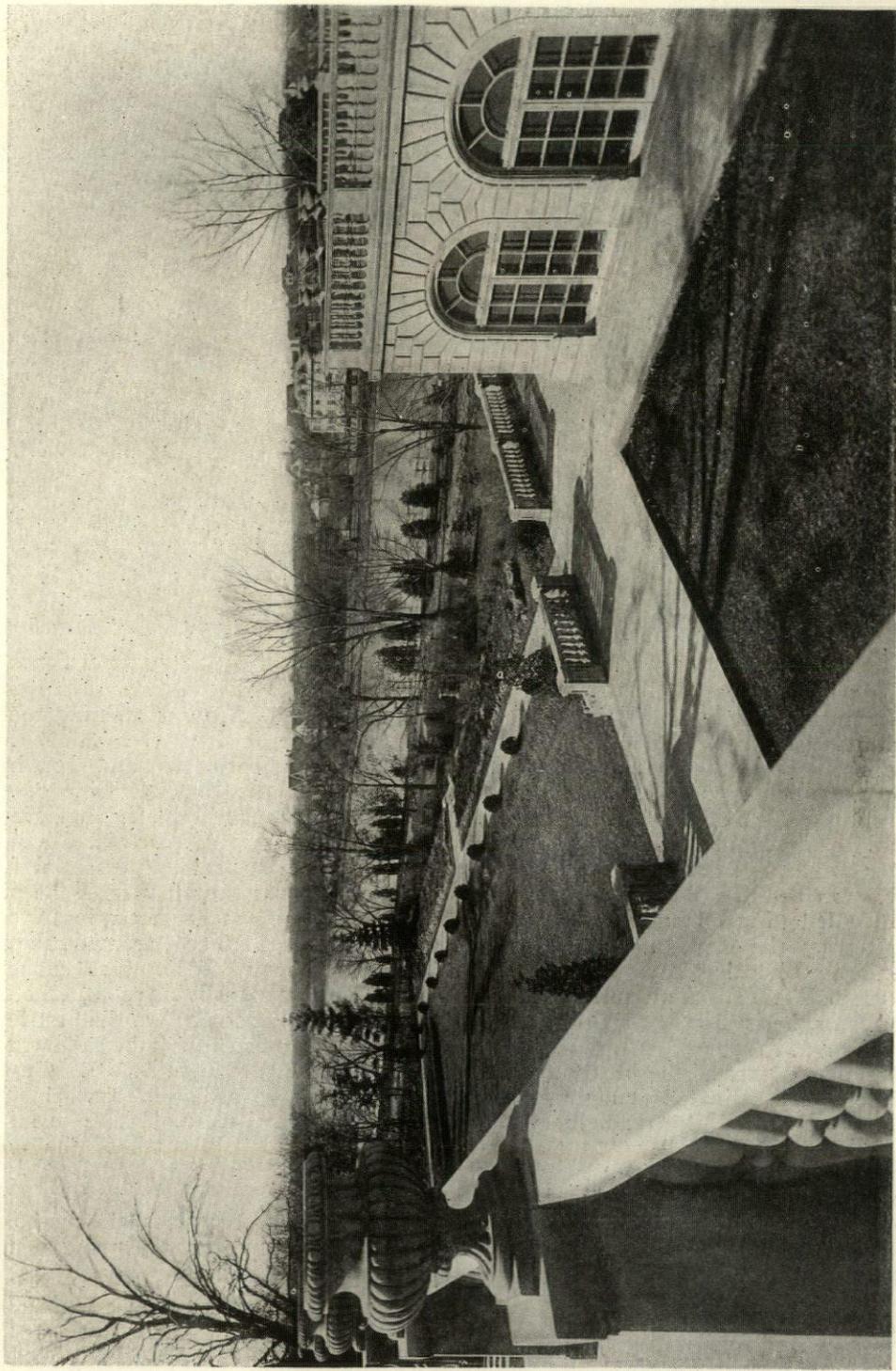


FIG. 19. GARDEN AND LAKE OF THE ISLES, FROM THE SOUTH TERRACE, SECOND FLOOR LEVEL—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS. MARSHALL & FOX, ARCHITECTS.

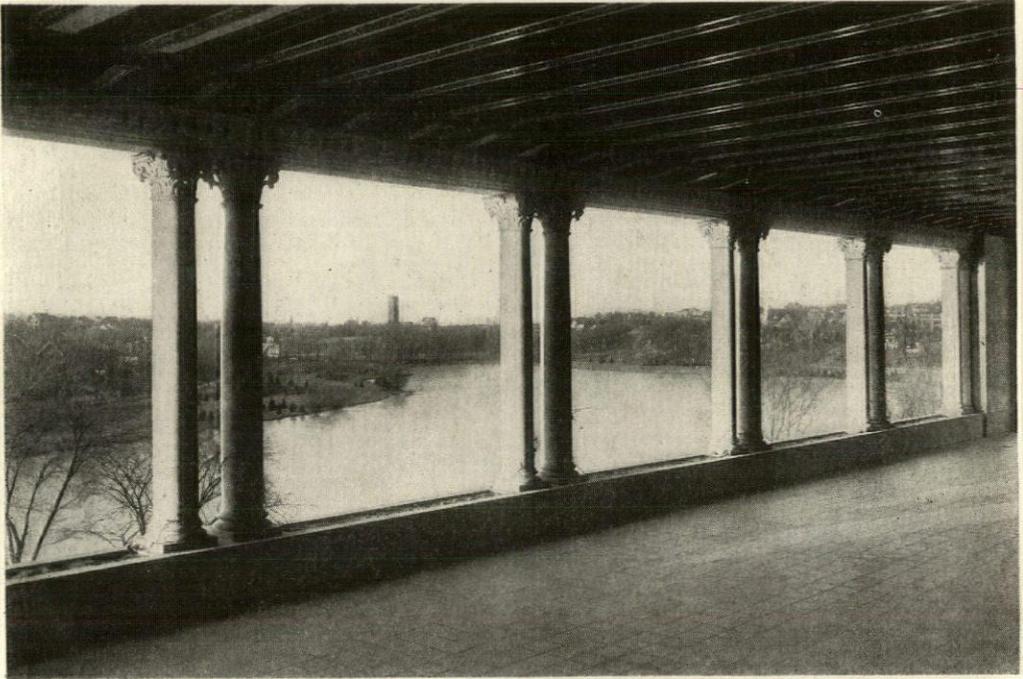


FIG. 18. VIEW FROM BALLROOM LOGGIA—RESIDENCE OF MRS. H. L. JUDD, MINNEAPOLIS.
Marshall & Fox, Architects.

overawing a visitor at first sight, give an impression of hospitality. After one enters the ground floor on the only side on which the earth is not banked there is no effect of gloom, but of a well lighted lobby, from which one can ascend either by elevator or by the marble stairway. On the first floor the whole plan is unfolded (Figs. 11 and 12). On ascending by the elevator to the second floor the visitor has a view of the hall shown in Fig. 16. Continuing up to the third floor, he is immediately in the ballroom (Fig. 17), for the hall in this story is practically part of the ballroom. The ballroom is illuminated at night by two rows of concealed electric lights within the corners. The gallery on the first floor connects directly with the principal rooms for entertainment, the drawing room (Fig. 13), the library (Fig. 14), the billiard room and the dining room (Fig. 15). The hall on the second story con-

nects directly with the two sitting rooms and the suites of chambers. All the offices, service corridors and servants' rooms are at the southeast side of the house, and are reached by freight elevator as well as by a private staircase.

One of the special and essential features of a house thus located is the provision of loggias and terraces just where they are wanted. There are two sun parlors on the south side. One connects with the library and living room, the other with the dining room. On the first floor is a loggia connected with the gallery, and level with the garden (Fig. 10). On the second floor is a loggia parallel with the hall (Fig. 10), and there are terraces connected with each of the family chambers. On the third floor is a great loggia connected with the ballroom. These accessories make the house equally adapted for summer and winter use.

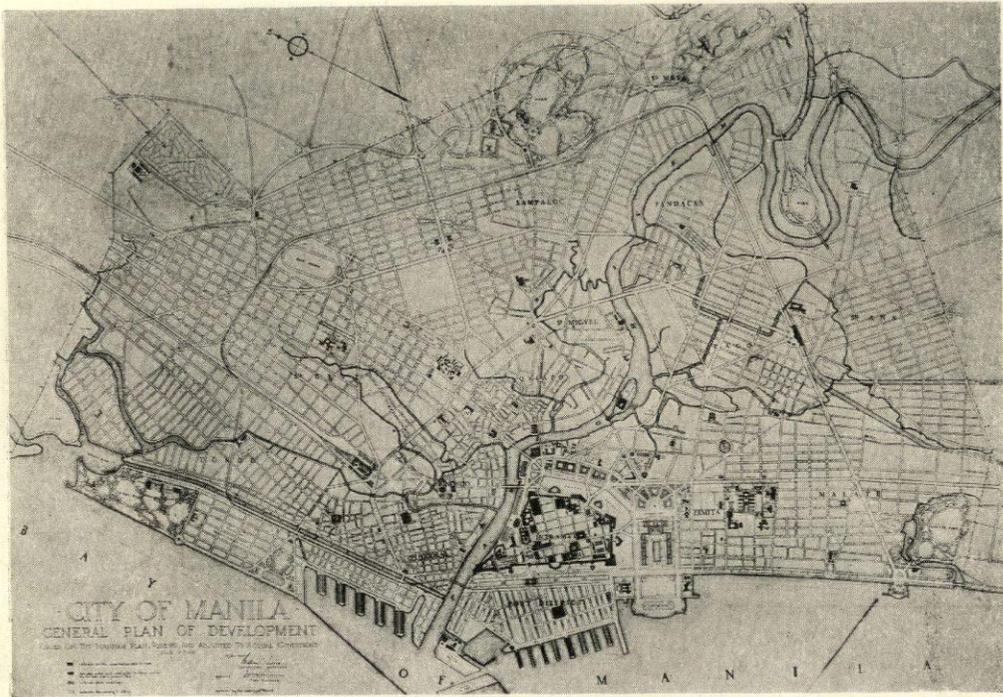


FIG. 1. GENERAL PLAN OF MANILA, WITH IMPORTANT PUBLIC BUILDINGS ERECTED DURING THE PERIOD FROM 1906 TO 1914 INDICATED IN BLACK.

The WORK OF WILLIAM E PARSONS IN THE PHILIPPINE ISLANDS

By A N. REBORI

Part I

UNLIKE other Oriental countries, as Japan, Korea and China, the Philippines have developed no peculiar architectural or art traditions of their own. While the native Filipino has the average instincts for artistic expression in its various phases, yet these have shown up better in adapting the art of other countries than in creating one of their own.

In architecture, Spain has given them sound traditions, and has left monuments of undoubted merit. I should say that Spain has given them the best that is in Spanish art, the principles inherited from

Rome itself, rather than the peculiarities of the Spanish Renaissance.

The Philippines and their people appear to one as being, not exactly primitive, but still rather elemental. Perhaps, unconsciously, Mr. Parsons felt that architecture as an expression of the real conditions should be reduced to its simplest elements; and you will find that this impression is given generally by his work, where there is nothing, I think, which would remind you of our modern French or Italian architecture, and certainly not any Americanism. It is evident from the start that the designer, in

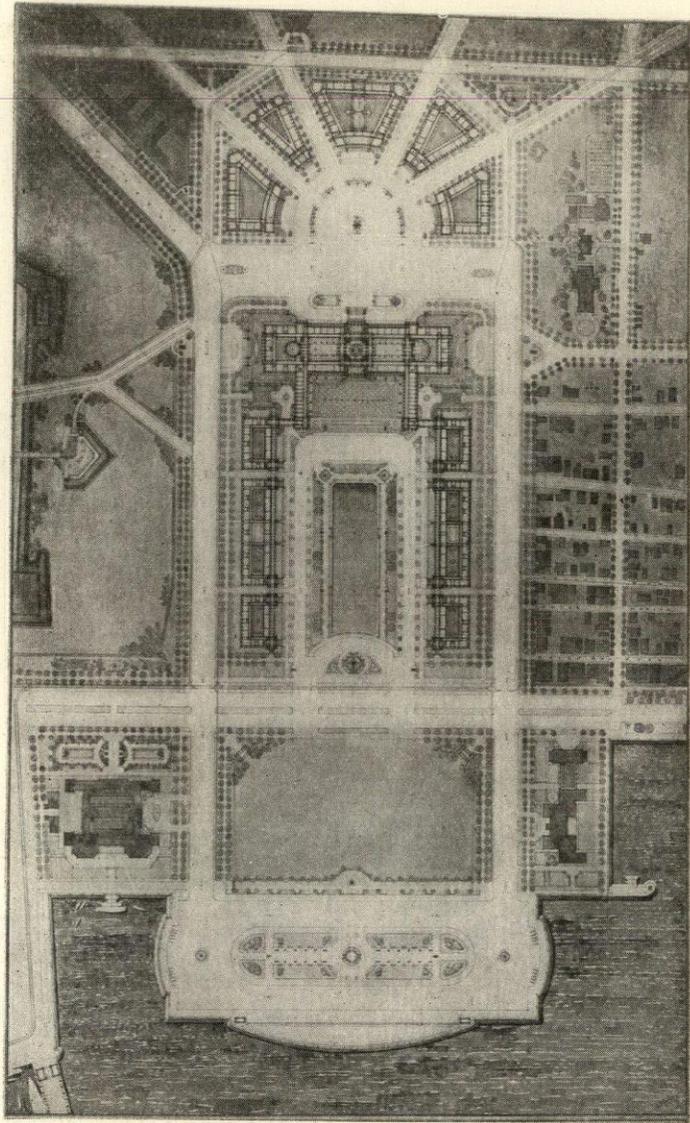


FIG. 2. PLAN OF THE PROPOSED CAPITOL BUILDINGS,
SHOWING THE LOCATION FRONTING ON MANILA BAY.



FIG. 3. BIRD'S-EYE VIEW OF THE CENTRAL PART OF MANILA, SHOWING IN THE FOREGROUND THE PUBLIC GARDENS, HOTEL AND CLUBS EXECUTED ON RECLAIMED LAND, AND THE PROPOSED CAPITOL BUILDINGS BEYOND.

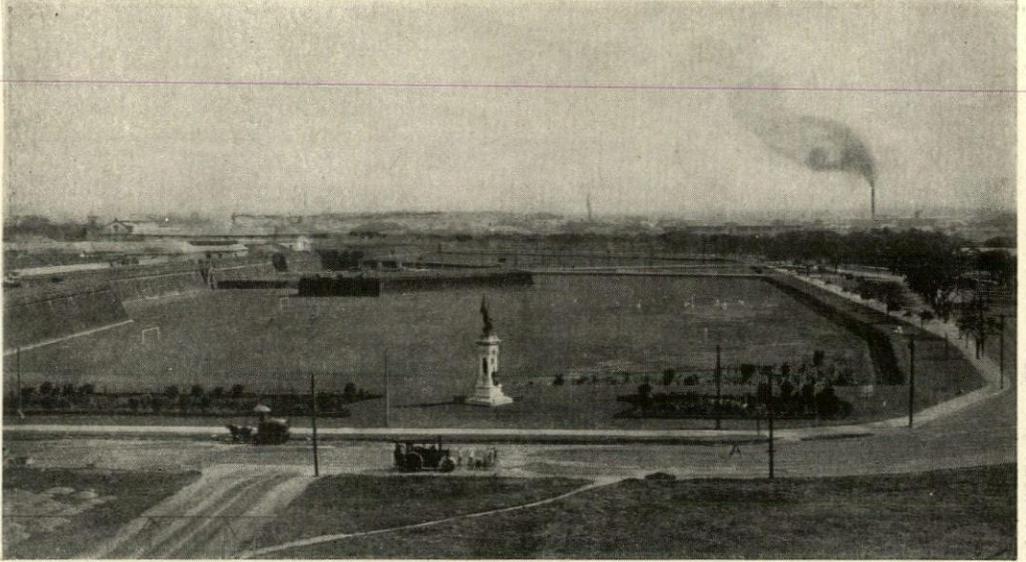


FIG. 4. VIEW OF THE PUBLIC PLAYGROUNDS, FORMED FROM THE MOATS SURROUNDING THE WALLED CITY. THE AQUARIUM IS BUILT IN THE BASTION AT THE CENTER.

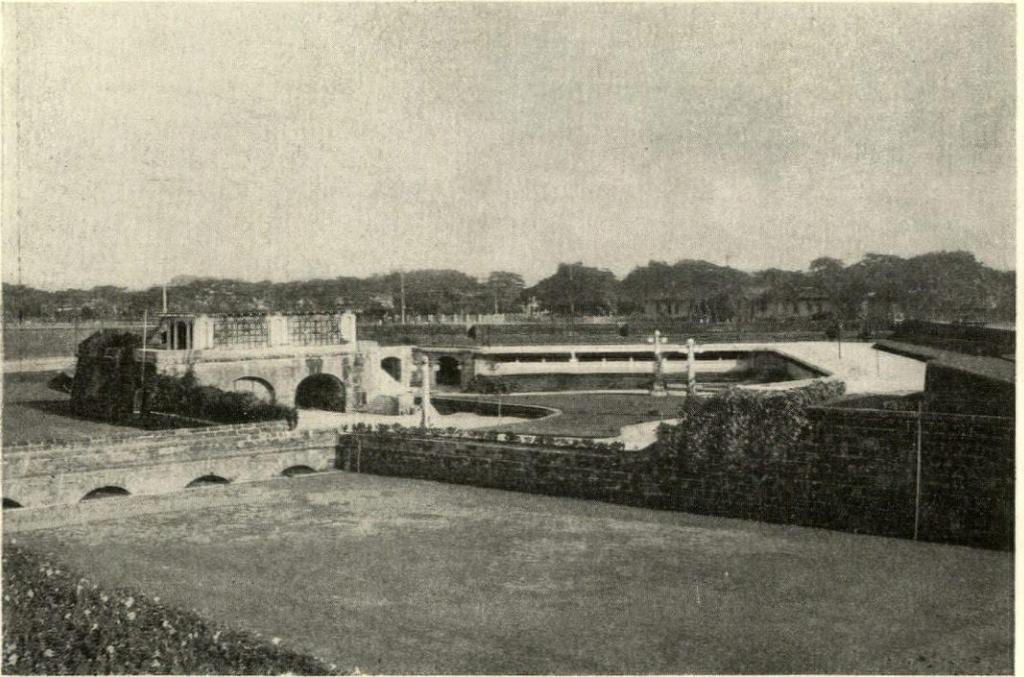


FIG. 5. CITY AQUARIUM, BUILT IN THE INNER SLOPE OF A BASTION. 1912.

laying out his work, thought it best to begin with the elemental and the universal, and, with this once firmly established, let it develop with whatever peculiar local character it demanded. It remained for an American architect to establish city plans and buildings of a permanent nature suited to the needs and requirements of a tropical country.

The results, after eight years of unprecedented activity, are most gratifying in more ways than one. Not only do they speak of artistic ability born of an understanding that is the outcome of thorough training, but they reflect credit on the men who had the foresight to entrust a capable architect with this work. Moreover they stand as a lasting tribute to the period of our Government's constructive interest in the Philippines, now for some years past relegated to the dusty archives of a former administration.

The credit for the inception of building construction and city planning in a comprehensive way should be given to Mr. Taft. While he was Secretary of War he instructed W. Cameron Forbes, member of the Philippine Commission, to engage competent advice on this subject. He induced the late D. H. Burnham to visit the islands, which he did together with his designer, Pierce Anderson, making general preliminary plans of Manila and Baguio. This was followed by the recommendation that an architect of suitable training and experience be appointed as consulting architect for the Government.

William E. Parsons was recommended and appointed for the job. At the time of his selection he was practicing architecture in New York City, having been but recently diplomated at the Beaux Arts, Paris. With enthusiastic ambition, the best heritage of a thorough French training, he went to Manila in November, 1905, and served until February, 1914, resigning because "there seemed to be no further progress to be made under the scuttle policy of the present administration."

Under the terms of his appointment and of an act of the Philippine Commission, he was given general architectural supervision over the design of all public

buildings and parks throughout the islands, including provincial and municipal work as well as insular. Consequently he was charged with interpretation of the preliminary plans prepared by Messrs. Burnham and Anderson for Manila and Baguio.

He received a salary from the Government which paid the cost of plans, etc. Also he was allowed to engage in private practice, and maintained a separate office during most of his years in Manila.

"At the time of my arrival," said Mr. Parsons, "the standard of Government construction was very low. While the islands had an ample supply of splendid hard woods, Oregon pine was found to be cheaper at first cost, and was becoming generally used. The beautiful old tile roofs which had been used by the Spaniards were giving way to glaring galvanized iron.

"I found that in my first interviews regarding building plans, officials were concerned first in obtaining maximum floor space and had little regard for durability. The first step was to induce the Government to discontinue the use of Oregon

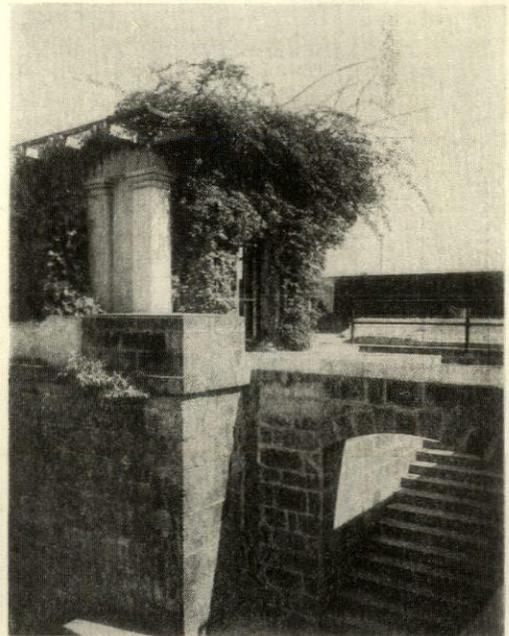
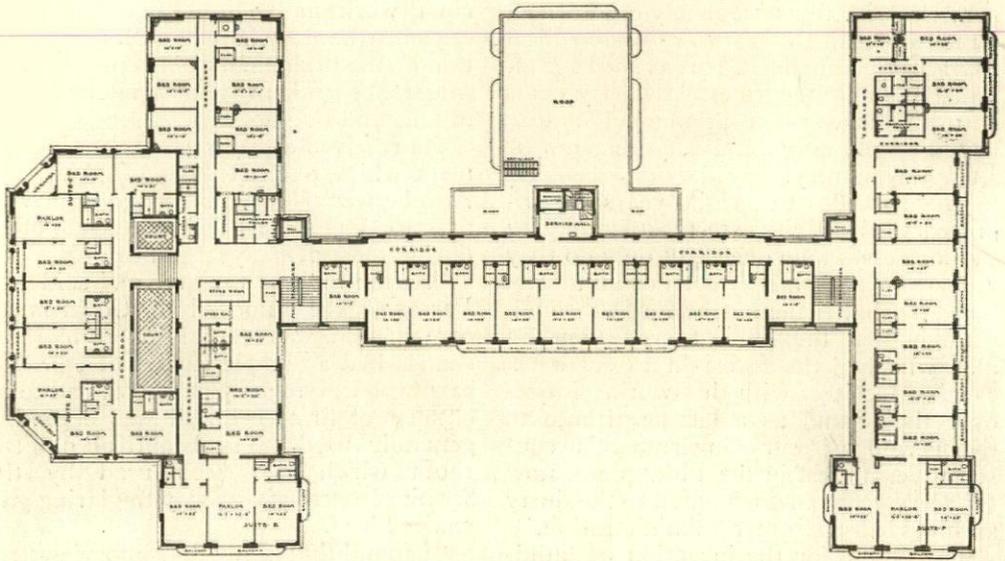
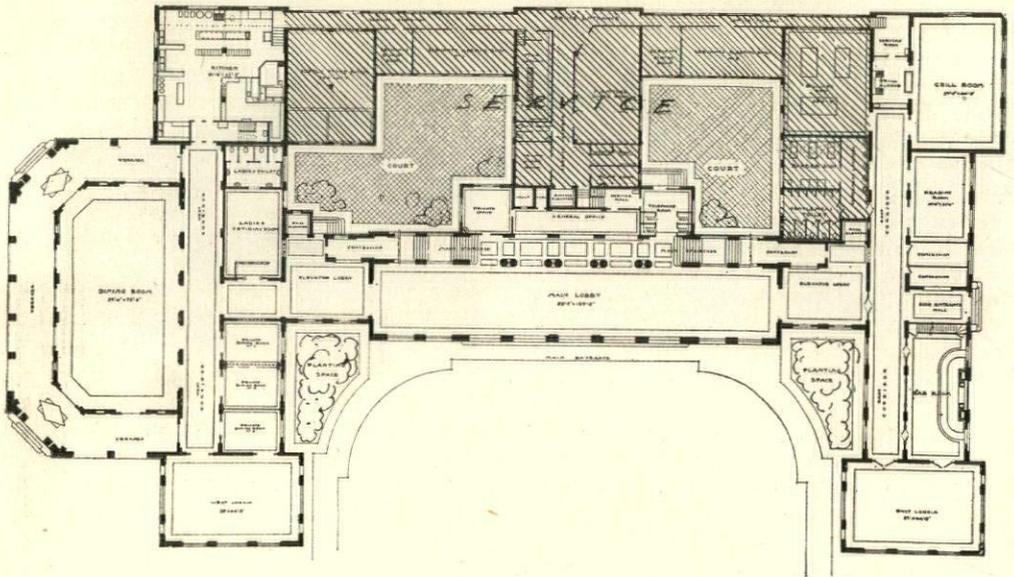


FIG. 6. CITY AQUARIUM, MANILA, SHOWING THE FILTER TANKS SCREENED WITH BOUGAINVILLEA.



Second Floor Plan.



First Floor Plan.

FIG. 8. FLOOR PLANS OF THE MANILA HOTEL.
W. E. Parsons and the Eastern Engineering Company, Associated Architects.



FIG. 9. THE MANILA HOTEL, 1912.

W. E. Parsons and the Eastern Engineering Company, Associated Architects.

pine, which is tempting food for the anay (white ant), and to encourage the development of Philippine hard woods, which nature has prepared to withstand the ravages of the tropical climate better than any imported woods. The next step brought reinforced concrete as the standard form of construction."

It is obvious that this is the proper material for a country having no workable and durable stone for building, where the anay and decay eventually destroy even the hardest timbers, where earthquake shocks are at times severe, and where skilled labor is scarce and unskilled labor cheap.

The adoption of permanent materials by the Government would hardly have been possible, according to Mr. Parsons, without the constant support of Mr. Forbes.

It would be difficult to set a standard for tropical architecture without a realization of tropical conditions. In the real tropics (not as in Italy or Spain, where thick walls and small windows are used to shut out the sun), the maximum of

ventilation is considered essential to comfort. Large windows and small wall surfaces are the rule. Windows should extend to the floor and be shaded either by metal canopies or by arcades or colonnades, both from the sun and from the glare of the sky.

Protection from driving rain is necessary also, for ventilation through open windows is required in rainy weather as well as in sunshine.

Low structures, two or three stories in height, are the general rule, as the sites available for public buildings usually are of ample size. The use of elevators is seldom required; a natural prejudice, on account of earthquakes, prevails against high buildings.

From the brief statement I have given of actual conditions as described to me and shown by the illustrated work designed and executed, we can see that the architectural problem as an expression of truth resolved itself into that of finding a treatment of reinforced concrete walls and large shaded window openings. Here is where the designer's skill mani-

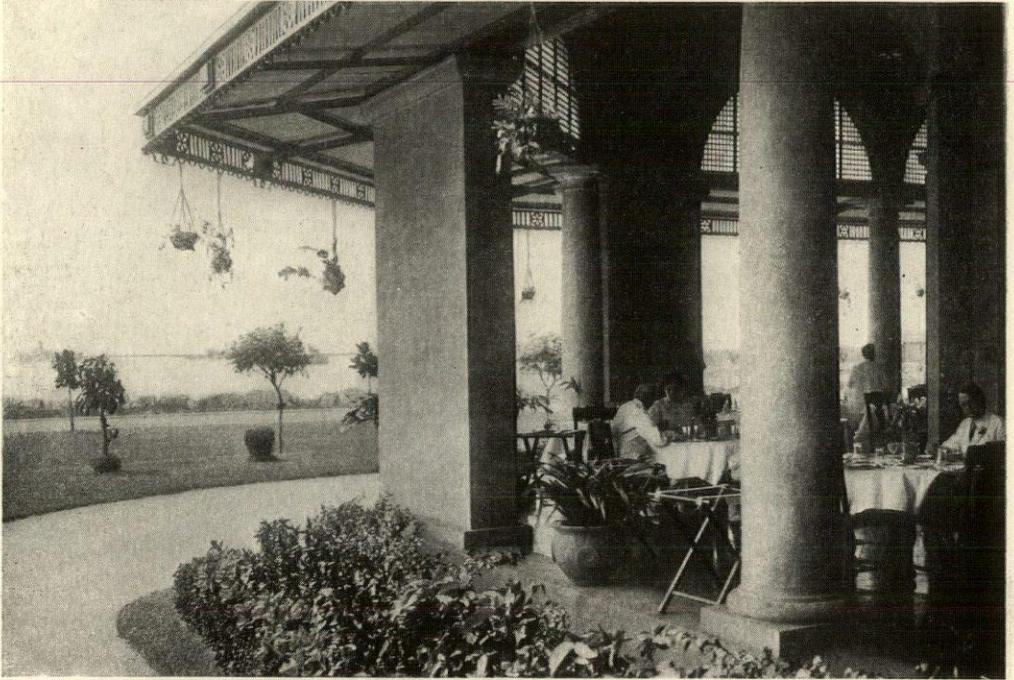


FIG. 10. A CORNER OF THE DINING ROOM VERANDA, LOOKING TOWARD MANILA BAY—
MANILA HOTEL.

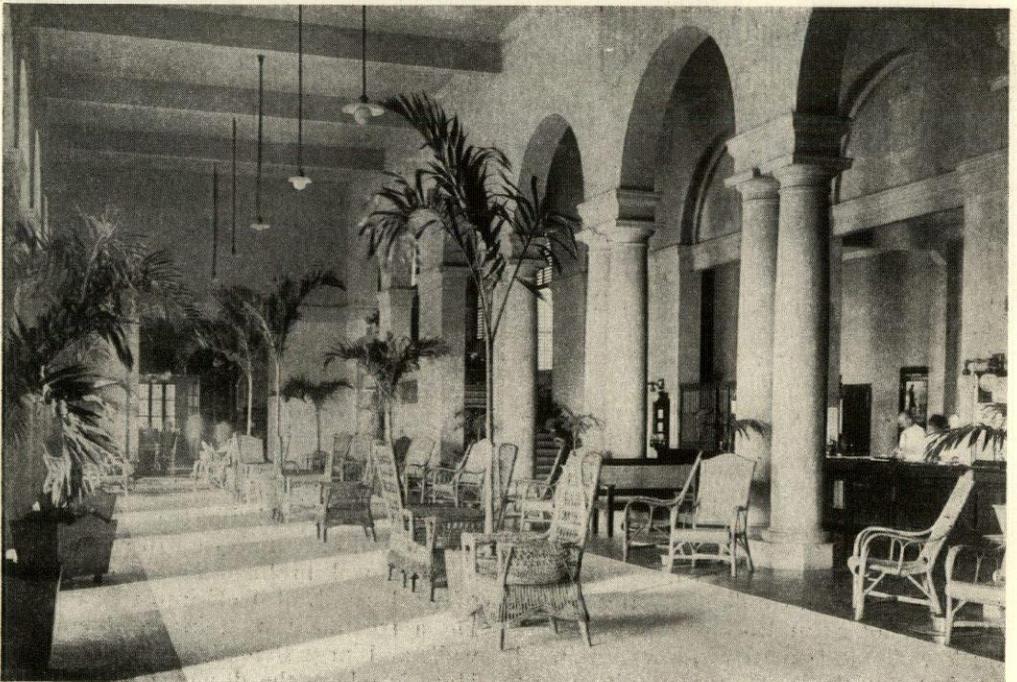


FIG. 11. THE LOBBY—MANILA HOTEL.

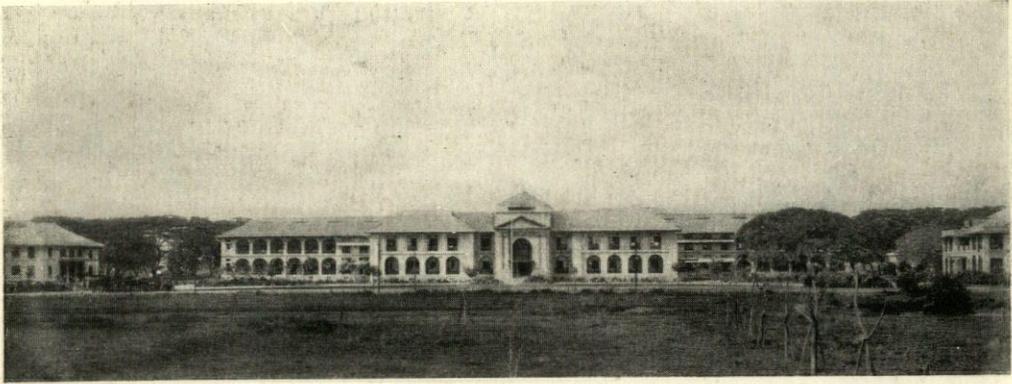


FIG. 12. THE PHILIPPINE GENERAL HOSPITAL, AT MANILA, CONSTRUCTED ON THE PAVILION PLAN, 1910.

feats itself in the forceful manner by which the exterior of his buildings are handled and made artistically to functionate to the needs of the plan.

As to reinforced concrete, its successful use depends upon finely proportioned masses and interesting relations of openings to solids, rather than upon moulded

decoration or applied color. This reasoning would not apply so well to northern climates as to the tropics, where there is an abundance of luxuriant and colorful foliage to contrast with plain wall surfaces.

It was obviously the intention of Mr. Parsons to treat reinforced concrete as

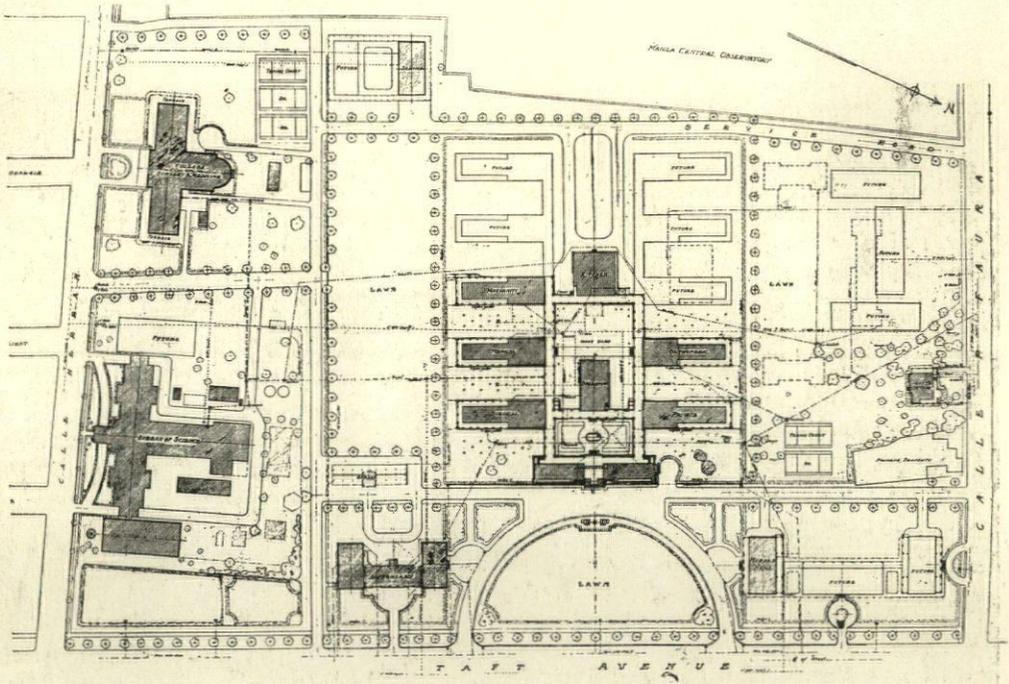


FIG. 13. PLAN OF THE PHILIPPINE GENERAL HOSPITAL, MANILA, SHOWING EXECUTED BUILDINGS, INCLUDING THE COLLEGE OF SURGERY AND MEDICINE (THE BUREAU OF SCIENCE PREVIOUSLY CONSTRUCTED).

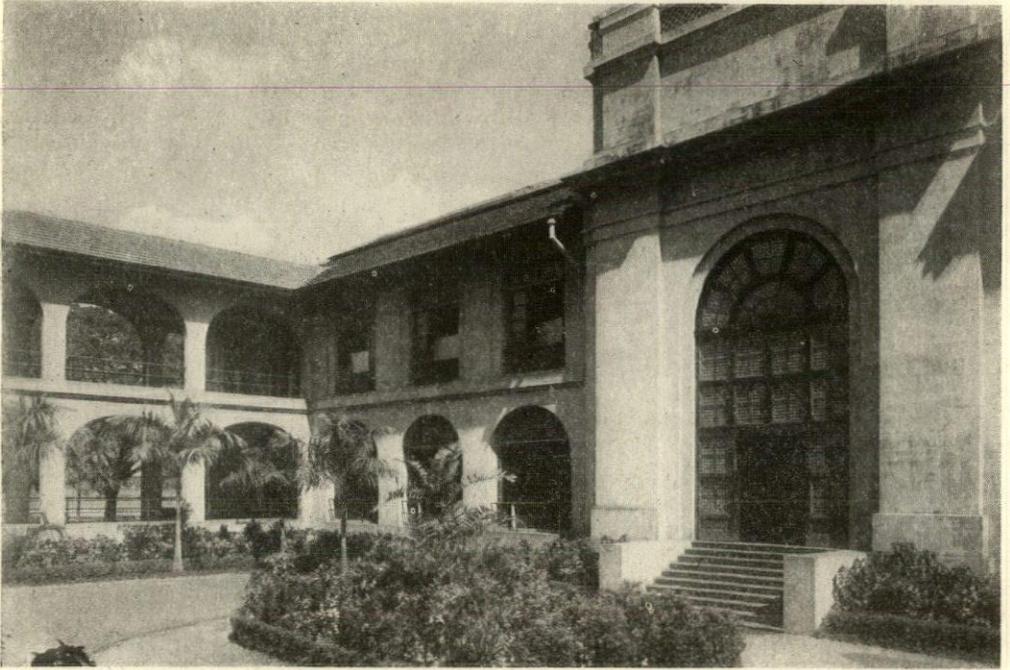


FIG. 14. COURTYARD OF THE GENERAL HOSPITAL, SHOWING THE OPEN CORRIDORS.

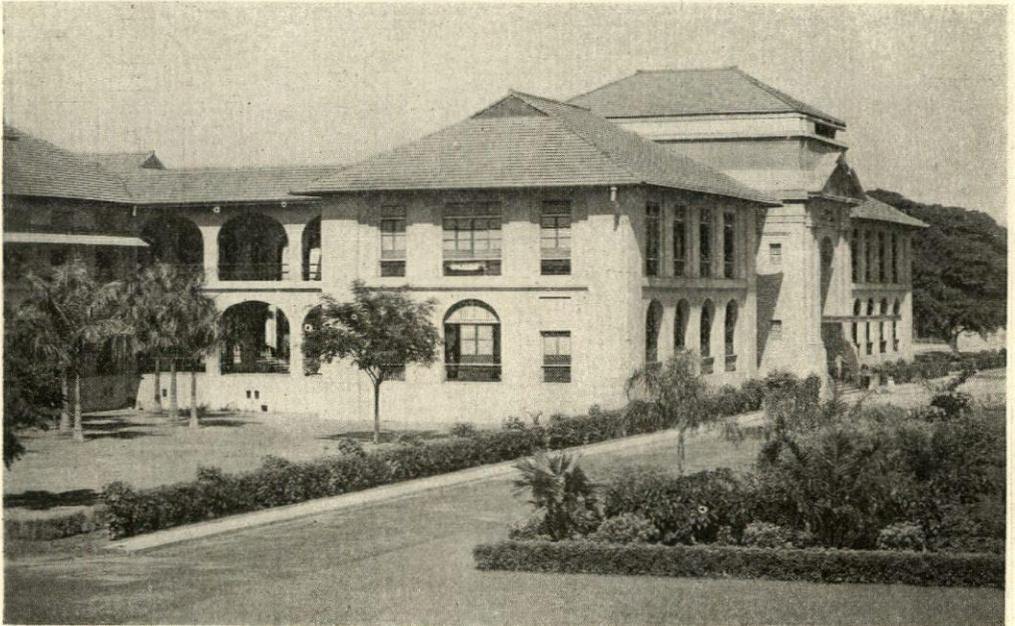


FIG. 15. ADMINISTRATION PAVILION OF GENERAL HOSPITAL, SHOWING CORRIDORS CONNECTING WITH OTHER PAVILIONS.

a form of masonry and not as a metal. Historical precedent was of little assistance, for that applies mostly to temperate climates and antedates reinforced concrete. However, the architecture developed by the Spaniards, consisting usually of heavy stone walls for the first story and timber construction for the upper story, projecting several feet beyond the lower story, furnished good suggestions, of which the designer took fair advantage.

One of the features of local architecture adopted generally was the use of conchas for window sash in place of glass. The concha is a flat sea shell about four inches in diameter. It is trimmed down to squares, which are set in thin strips of wood. They give a soft pearly light, where clear glass would be intolerable on account of the glare.

A typical example showing the artistic use of these shells is found in the manner the openings of the Manila Hotel are treated. This hotel was constructed on land reclaimed from Manila Bay, facing public parks on two sides and Manila Bay on a third. Note the large ex-

terior window openings carefully arranged and spaced, broad and wide, as they should be in a country where air is essential at all times and shade is required from the direct glare of the sun. All these openings are shaded with canopies giving the strong horizontal lines to the design so typical in tropical architecture. It is always easy to tell the time of day in the tropics by the number of people in the street.

In the plan of this hotel the maximum natural ventilation was sought and admirably achieved. As a result corridors have bedrooms on one side only, affording the best cross ventilation. The original plans had no roof garden, which was added as the building approached completion, causing somewhat of a makeshift in design. In general, both the exterior and the interior of the Manila Hotel are remarkably well handled, and considering the limitations of the material employed in its construction the building is unusually imposing.

The majority of Government buildings designed by Mr. Parsons in the Philippines are located in or near Manila. Pro-



FIG. 16. SUPERINTENDENT'S COTTAGE—GENERAL HOSPITAL, MANILA.

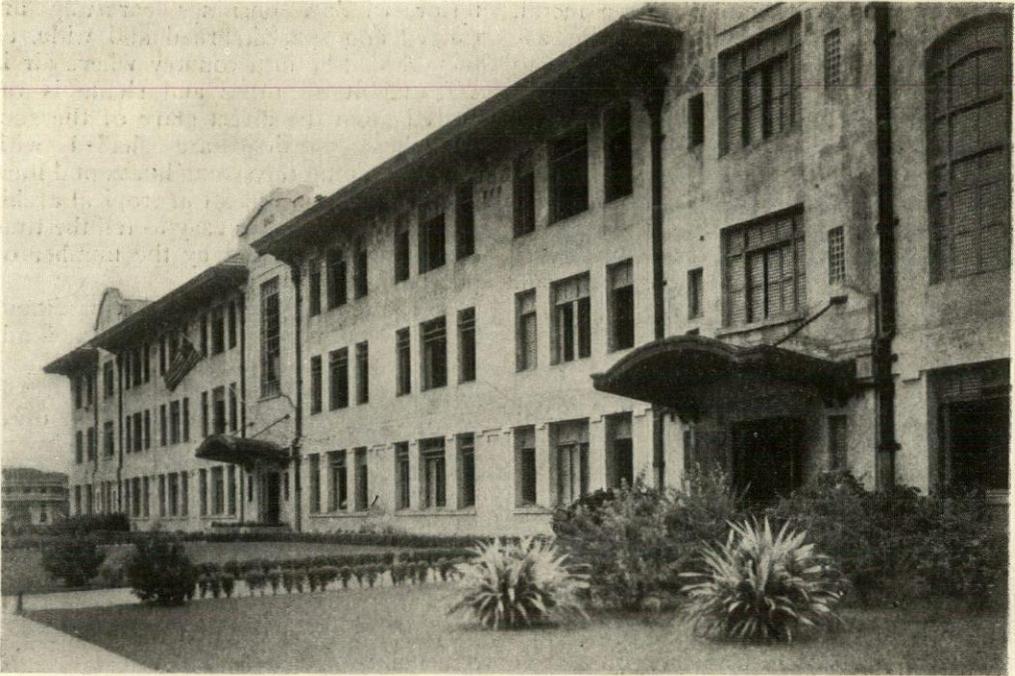


FIG. 18. NORMAL SCHOOL, MANILA.

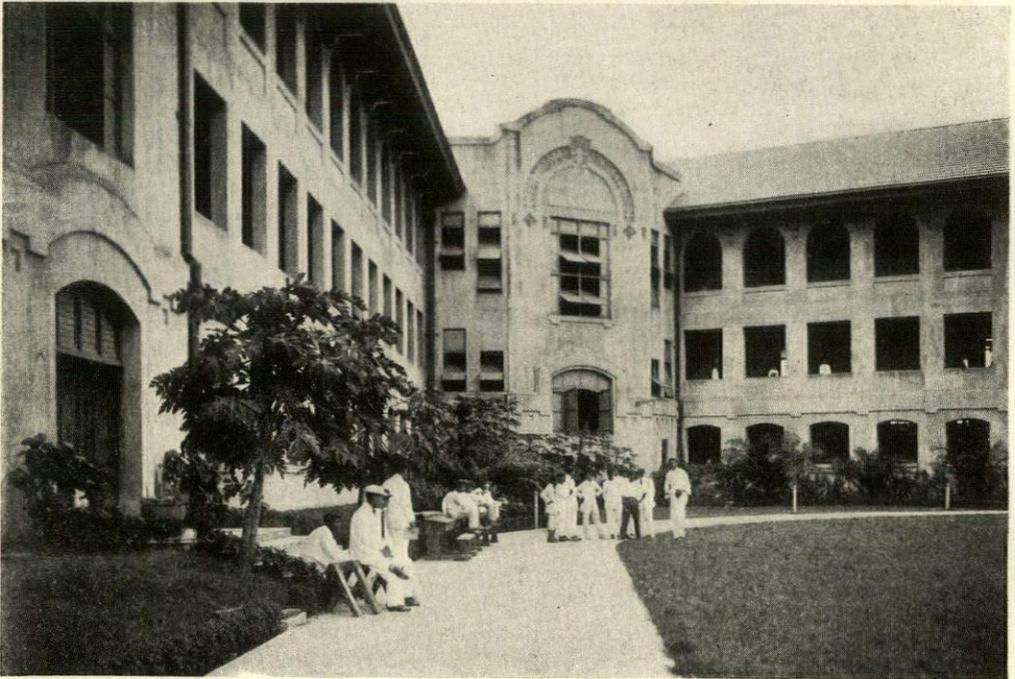


FIG. 19. COURTYARD—NORMAL SCHOOL, MANILA.

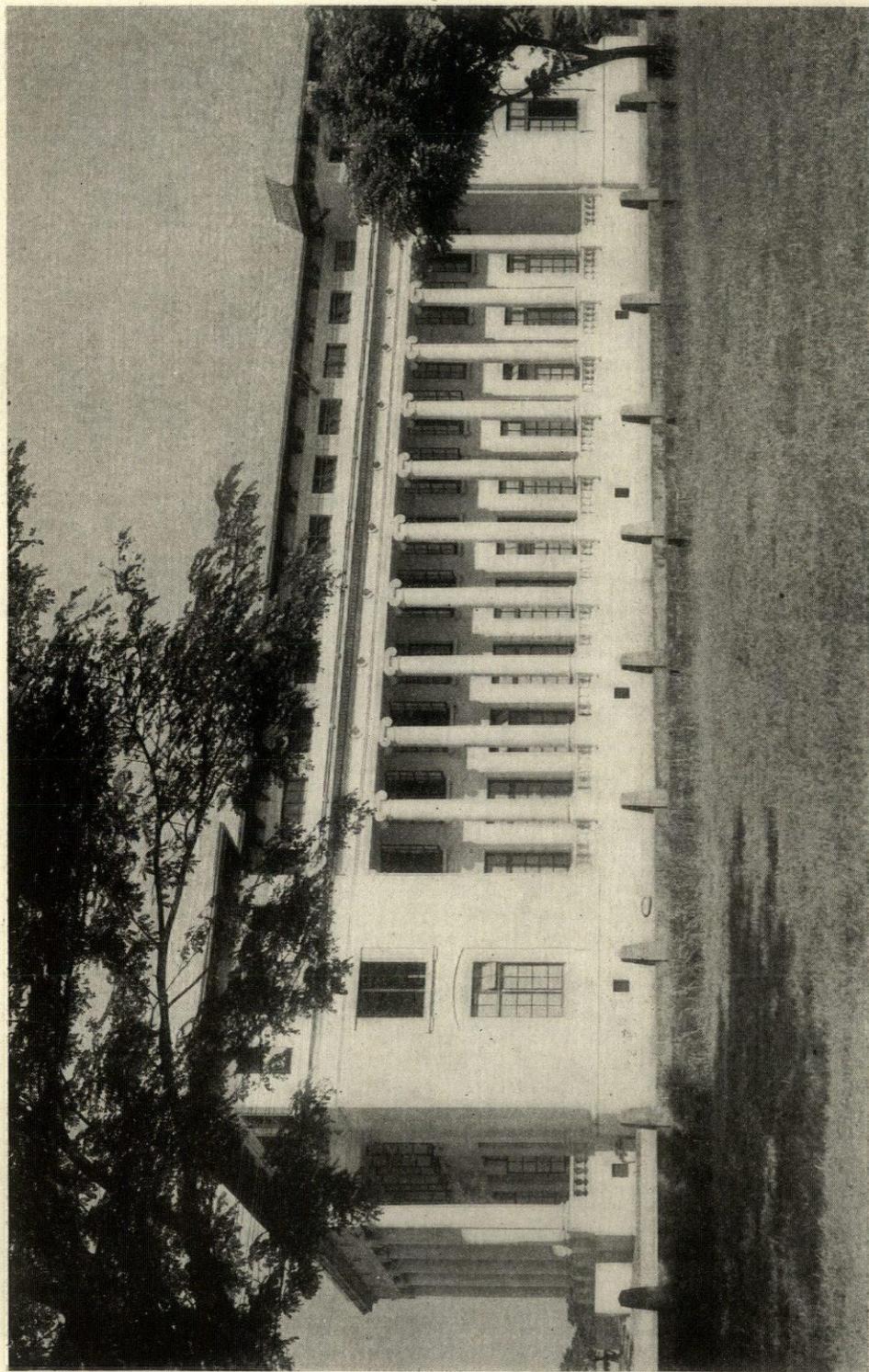


FIG. 17. UNIVERSITY HALL, THE FIRST BUILDING OF THE UNIVERSITY OF THE PHILIPPINES, MANILA. 1913.

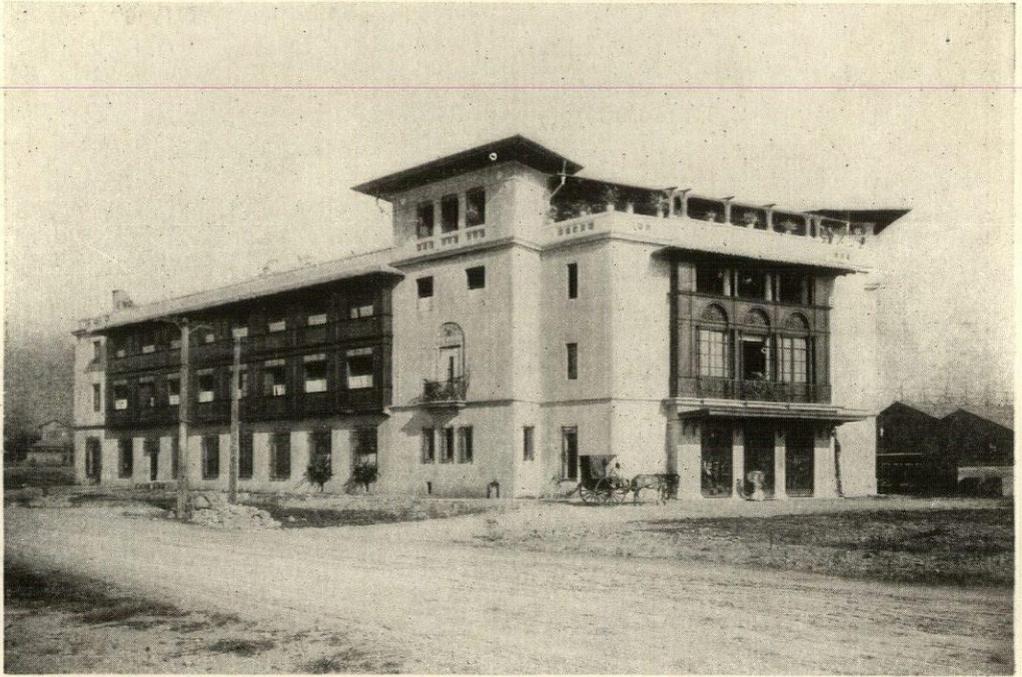


FIG. 20. WOMEN'S DORMITORY OF THE NORMAL SCHOOL, MANILA. 1914.

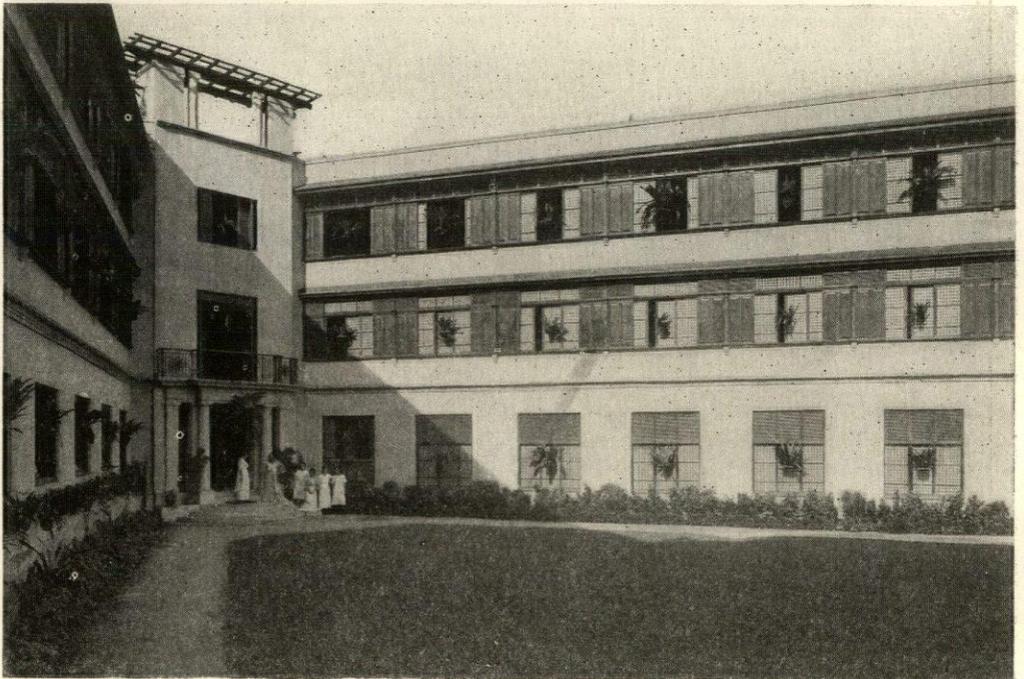


FIG. 21. COURTYARD—WOMEN'S DORMITORY OF THE NORMAL SCHOOL, MANILA. 1914.

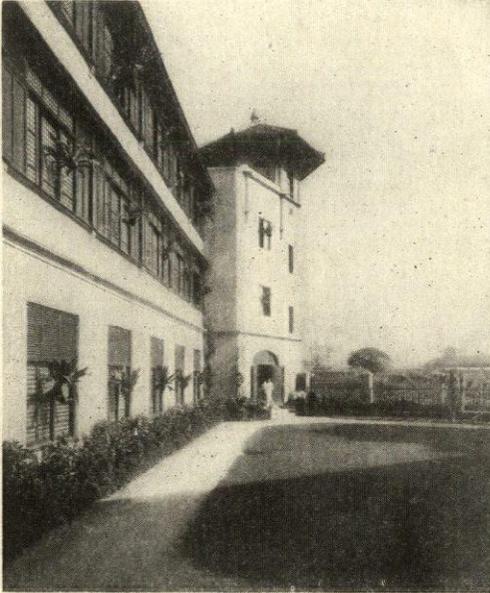


FIG. 22. WOMEN'S DORMITORY OF THE NORMAL SCHOOL, MANILA. PART OF THE COURTYARD.

vincial buildings, schools, public markets and many other types of buildings erected are scattered throughout the islands. A

fair idea of the amount of work done can be had by looking over the general plan of Manila, on which the buildings constructed are shown in heavy shaded block form.

The plan of Manila, in general, is based on Burnham's preliminary layout revised to meet actual needs and conditions. The old walled city is now used as a recreation park possessing expansive promenades where the people gather during open air band concerts. One corner of the bastille has been made over into an underground aquarium, which has its trellised entrance showing above the old inclosing walls.

Up to the present time the central capital group remains to be built, and although the designs have been entirely completed, there is but a remote chance of its realization.

During Parsons' stay in the Philippines a part of the general plan of Manila was carried out consistently with the limited municipal resources. Since then its further development has been at a standstill.

Of the many buildings erected, the

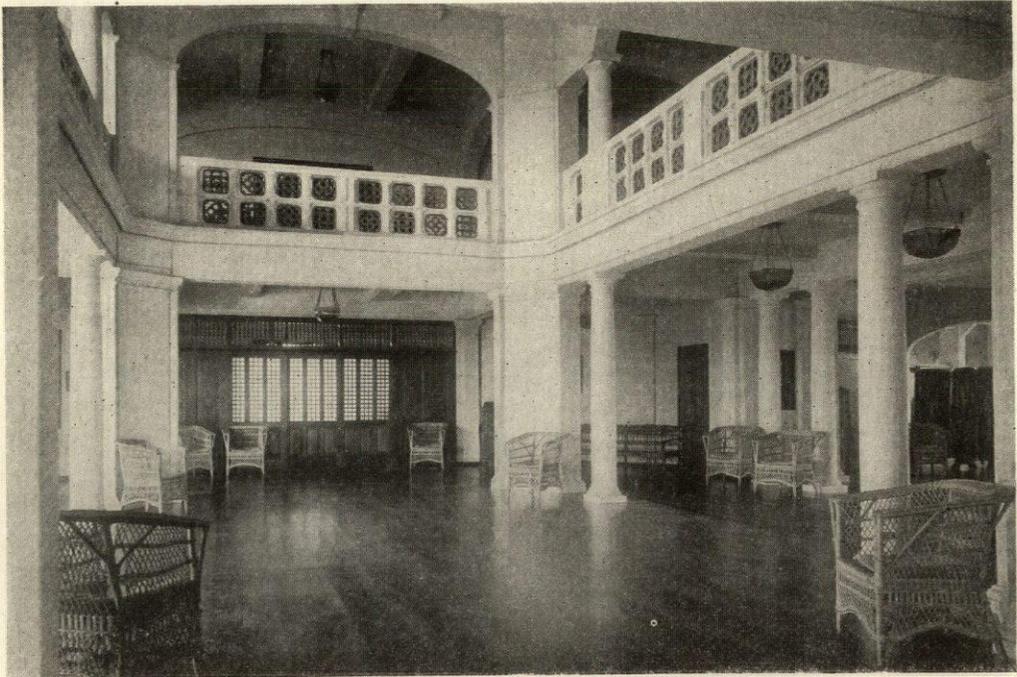


FIG. 23. THE SALA—WOMEN'S DORMITORY OF THE NORMAL SCHOOL, MANILA.

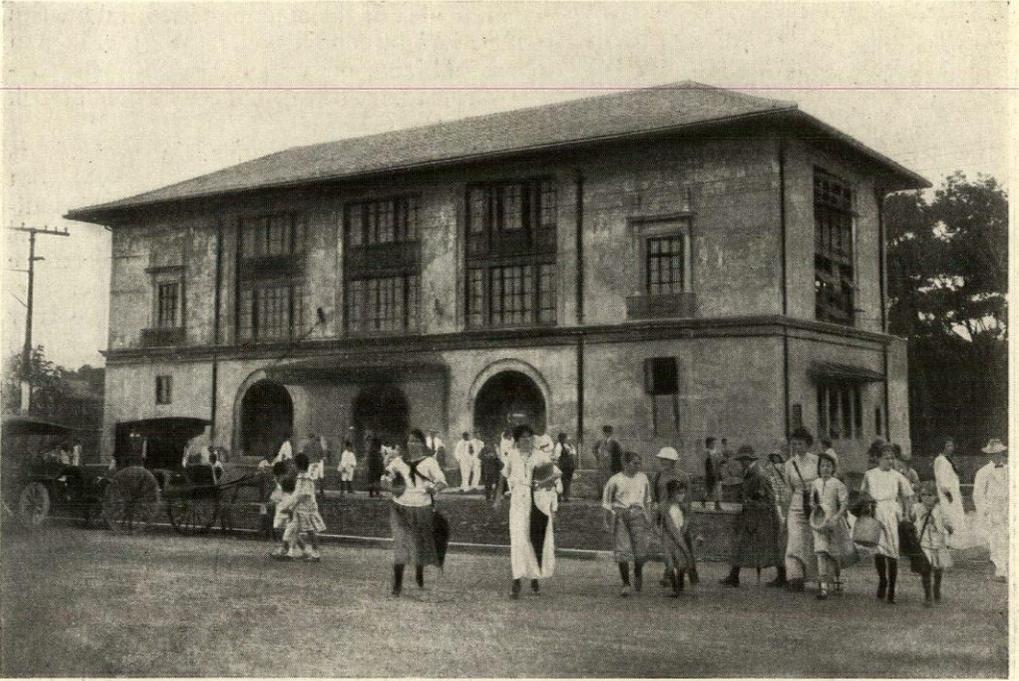


FIG. 24. CENTRAL SCHOOL, FACING TAFT AVENUE, MANILA. 1914.



FIG. 25. INTERMEDIATE SCHOOL, JONDO, MANILA. 1909.

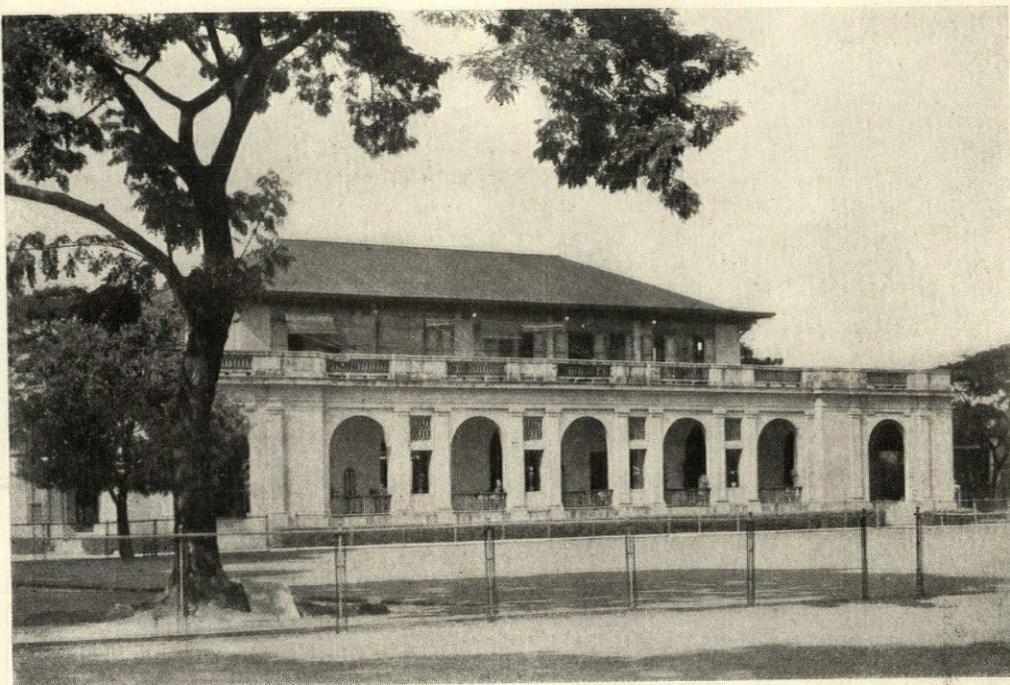


FIG. 26. MANILA CLUB, SIDE FACING THE TENNIS COURTS. 1908.



FIG. 27. Y. M. C. A. BUILDING, MANILA. 1909.

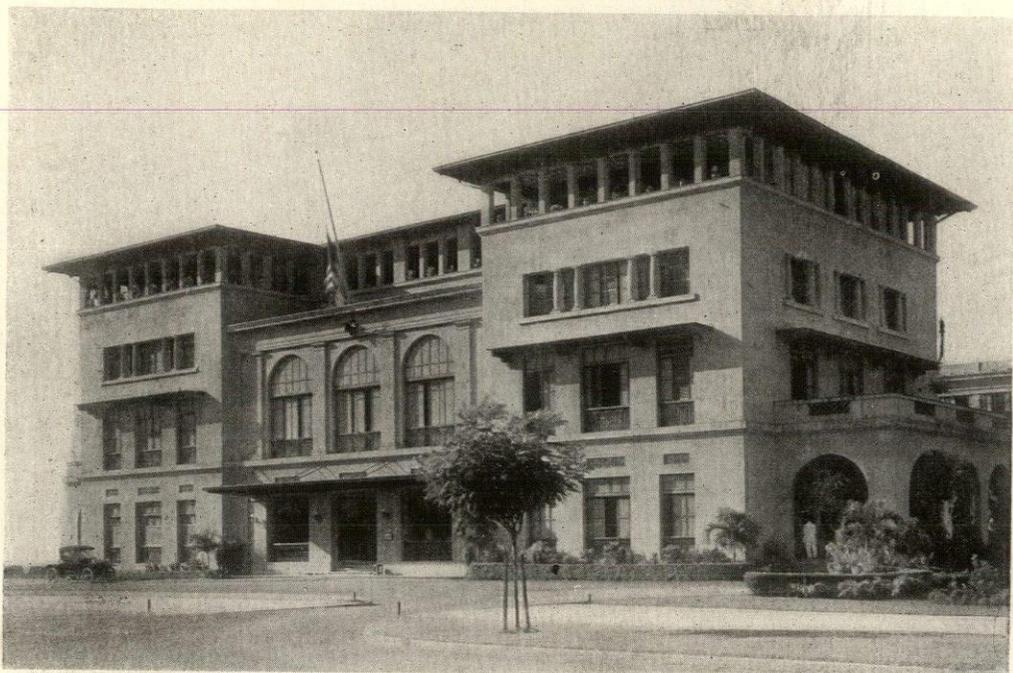


FIG. 28. ELKS' CLUB, MANILA. 1911.



FIG. 29. MUNICIPAL MARKET, PACO, MANILA. 1911.



FIG. 31. ENTRANCE TO RAILWAY STATION, MANILA.

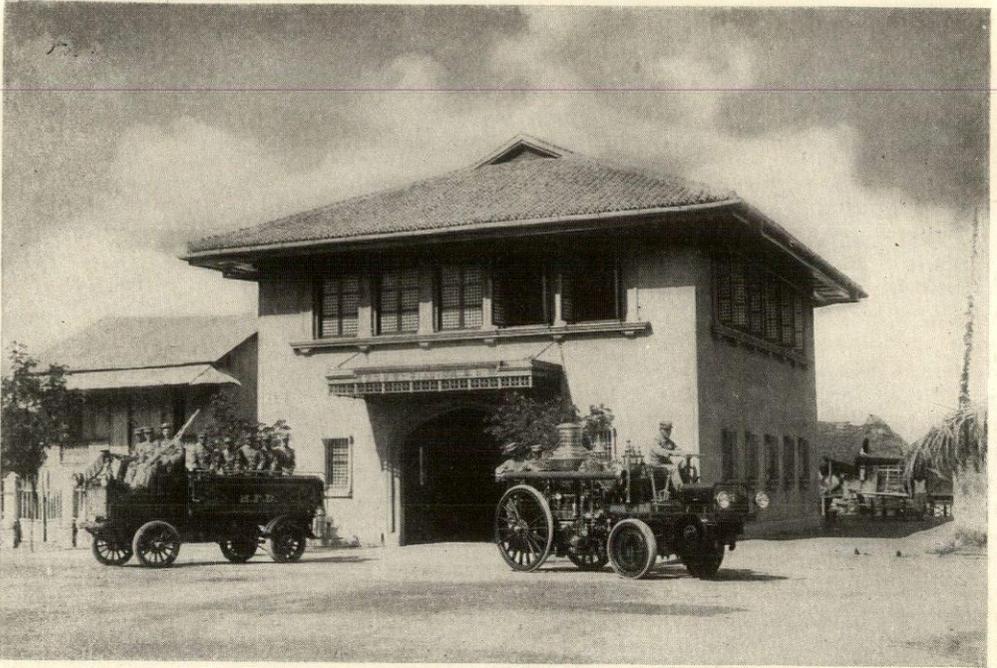


FIG. 30. FIRE STATION, JONDO, MANILA. 1913.

Philippines General Hospital, planned on the pavilion scheme to allow for future expansion, is worthy of mention. It was designed to meet tropical conditions by means of pavilions connected on both floors with open arcades. Its exterior treatment is one of extreme simplicity, depending solely on arches for effect and upon the tropical foliage with which the courtyard and grounds are richly planted for contrast against otherwise plain concrete walls. The general type of plan and construction of this group has been followed by U. S. Army surgeons in Panama and other tropical places.

The central educational group for Manila shows to a marked degree the state of development this class of building was carried to in the Philippines. The peculiar angles of the Normal School, an important building of this group, are due to the street lines with which the building lines are parallel. The plan is evident from the exterior which

expressed in a direct manner the entrances and stairs, the classrooms and the assembly hall at the apex. Designed in strict accordance with the condition, consistent with the limited appropriation, the structure presents an interesting mass resulting for the most part from the skillful manner in which its unusual angles are handled. What might otherwise be a commonplace design is thus made to possess architectural significance.

Of a more interesting character, the dormitory for girls of the Normal School is a brilliant bit of design harmoniously suited to its surroundings. Here again the building lines are parallel to the streets, affording that opportunity for picturesque composition of which the designer takes full advantage. In general conception, this design follows the local domestic architecture developed by the Spaniards, this being particularly noticeable in the projecting upper stories and the continuous window surfaces.

English Architectural Decoration

Text and Measured Drawings
by *Albert E. Bullock*

Part III

THE originality and inventive genius which characterize the majority of the well known examples of past masters from the time of Inigo Jones to Adam renders them worthy of emulation, since they rank as standard examples. Modern work is frequently open to criticism on account of absence of the essential features which go to make up an original theme. In modern work, lack of new ideas in the detail—the introduction of time-worn motives or of a mixture of periods—has often spoiled an otherwise promising design.

It has been argued that we should cut ourselves adrift from the past and strike out on our own initiative in order to produce originality in decoration. Nothing could be more detrimental, for one must undoubtedly build upon the experience of those who have gone before if one is to acquire merit in any sphere of thought or action.

During one of his famous lectures to students at the Royal Academy Sir John Soane remarked that true inventiveness in design was only to be acquired after an exhaustive survey of all preceding work. More recently Sir R. Rowland Anderson, recipient of the Royal Gold Medal, put on record the valuable research work that had been done for many years under his supervision in measuring old work in Scotland and the prominent positions that were obtained in the profession by many who had assisted in that work.

The forms of detail, and especially the scale of ornament in various positions and elevations, require some persevering assimilation before successful treatments can be continually at command in the varied styles now within the purview of the average architect. Consequently it may not be without interest briefly to survey the work of some of the more notable masters, giving, where applicable, an account of their lives and of their disciples or schools of thought.

Foremost among the originators of Renaissance decoration subsequent to the earlier Jacobean struggles following upon the introduction of that era, the most prominent architect is that earnest student of Palladio, Inigo Jones. He was born in 1573, and in his early years was sent to Italy at the instance of the Earl of Pembroke. He would appear to have set an example in foreign study to his later confreres; Sir Charles Cavendish is recorded to have sent the son of Huntingdon Smithson to Italy prior to the rebuilding of his residence at Bolsover in 1614, while, a decade later, Nicholas Stone, the sculptor, sent his son Nicholas, an architect, to study under Bernini.

Inigo Jones was invited to the court of King Christian, at Copenhagen, and returned with that king's sister, the wife of James I, to England. She appointed him her Architect and Inspector-General of Royal Buildings. At the age of forty he paid a second visit to the home of his beloved Palladio, and shortly after his return commenced the building of Chilham Castle, Kent, for Sir Dudley Digges, Master of the Rolls, who died in 1638. The lofty column, with four supporting Graces, in Chilham Church commemorates this family, and is one of the most striking examples of the work of Nicholas Stone, Sr., the friend of Inigo Jones.

In his work the latter was always closely associated with royalty. One of his earliest extant works was erected in 1619, as part of the great Palace of Whitehall, for James I. It is known as the Banqueting House. Charles I passed to his execution from this building.

Jones erected the Queen's House, Greenwich, in 1635, for Henrietta Maria, wife of Charles I, and there still exists much interesting work of the time in the rooms of this delightful building, although it has suffered through adaptation for the convenience of H. M. naval officers. The writer was permitted to

take notes here by the courtesy of Captain Cooper-Key, and later to inspect, through the kindness of Lord Fisher, the earlier apartments of the Hospital, now his own private rooms. In the Queen's House the hall floor is of black and white marble, in a pattern which reflects the design of the lofty ceiling over it.

On the first floor (river front) are the two principal rooms. One of these, originally a reception room, is entirely painted from wall to ceiling in oils, the ceiling being the work of Dratio Gentileschi. This room is connected with the suite facing the heath, in the apartments of which there are some typical ceilings with wreaths in squared and heavily molded panels. The barrel-vaulted ceiling of the staircase in this suite contains hand-painted panels of apparently later date.

The reception room on the east side has a festooned ceiling of timber, with coffered beam treatment, and wall pilasters ornamented in a form of composition. The chimney-piece is a tasteful design of good execution. The windows are sash windows of a later date, about 1730, when certain alterations were made.

This architect erected Raynham Hall, Norfolk, for Sir Roger Townshend, in 1630, where exist some fine ceilings and much typical ornament of the time, notably the festooned female heads in the frieze of the hall, similar in treatment to that seen at Greenwich and the Banqueting House, and in the hall of The Pynes, Devon, the residence of Lord Iddesleigh.

The decorative scheme of the hall of Greenwich is a dignified classic style, with plain Ionic pilasters lining the walls to support the frieze and modillioned cornice; above this entablature is a clear story of mezzanine windows on one side, with enriched panels to correspond on the other sides. The mahogany doors are of later introduction, giving, however, a fine effect by contrast with the white and gold treatment of the hall. The saloon ceiling is a very good composition, while Queen Anne's bedroom is an equally dignified room, hung with tapestries.

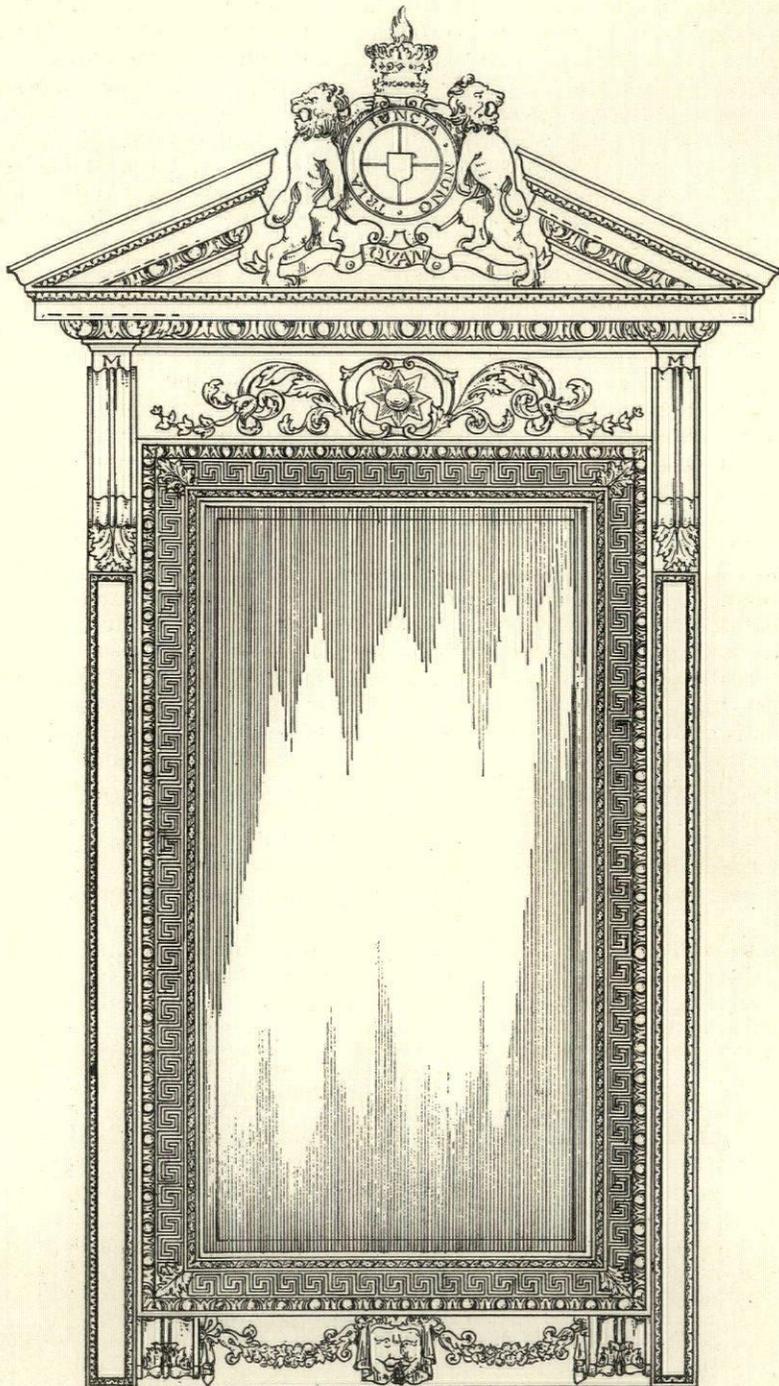
Wilton House, Wiltshire, the residence of the Earls of Pembroke, was designed by Inigo Jones for the Lord Chamberlain Philip, the first Earl.

The mansion stands in particularly fine surroundings, having a large stone screen and lodges at the entrance. The village contains the famous carpet works of that name.

By the courtesy of the Countess Pembroke the writer was enabled to take notes of the principal state rooms during a recent visit to Wilton. The two chief reception rooms are the Double and Single Cube Rooms, which are thirty feet high and sixty by thirty and thirty by thirty feet on plan, respectively. Both are finished in white and gold, with carved marble chimneypieces and elaborate overmantels, the wall ornament being in modeled composition.

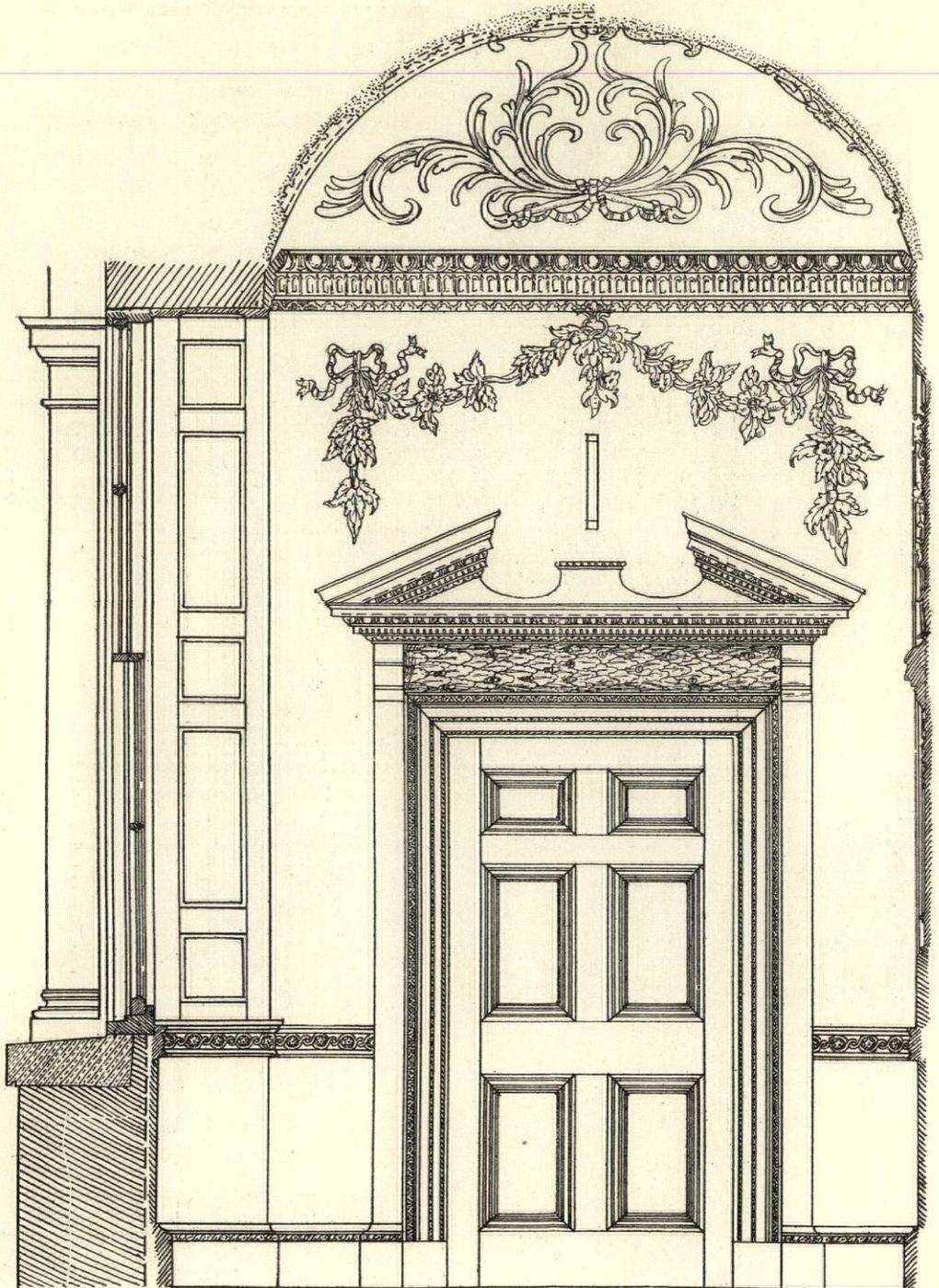
The enriched moldings are very different to what one is accustomed to see so frequently in the later Georgian and Wren periods. The dado rail is a Grecian scroll pattern, and the panels have a cavetto section with a banded oval containing a gilt ball as ornament. Rosettes and panels with modeled acanthus scroll work vary the design, the panels themselves being obviously intended for the reception of pictures, although the custom of hanging rich tapestries was still in vogue. The centres of the dado panels contain modeled heads of male and female subjects finished in gold leaf. The chimneypieces, frequently designed with many figures in the composition, give a very rich effect. The great double entrance doors in the Double Cube Room are elaborately finished and of stately proportions.

Forde Abbey, Dorsetshire, contains some work by this architect which is of very bold character. The Great Saloon, which survived the ravages of the followers of Cromwell, is a lofty apartment with a heavily molded and enriched ceiling coving down upon the main oak cornice, which terminates the paneling. Herein is much fine furniture with gilt coffers from Italy, and notably some exceedingly rare tapestries which were obtained from the Continent during the reign of Elizabeth. The writer was shown an enormous lead-lined box in which these tapestries were rolled around wooden rollers in order to travel safely across the Channel.



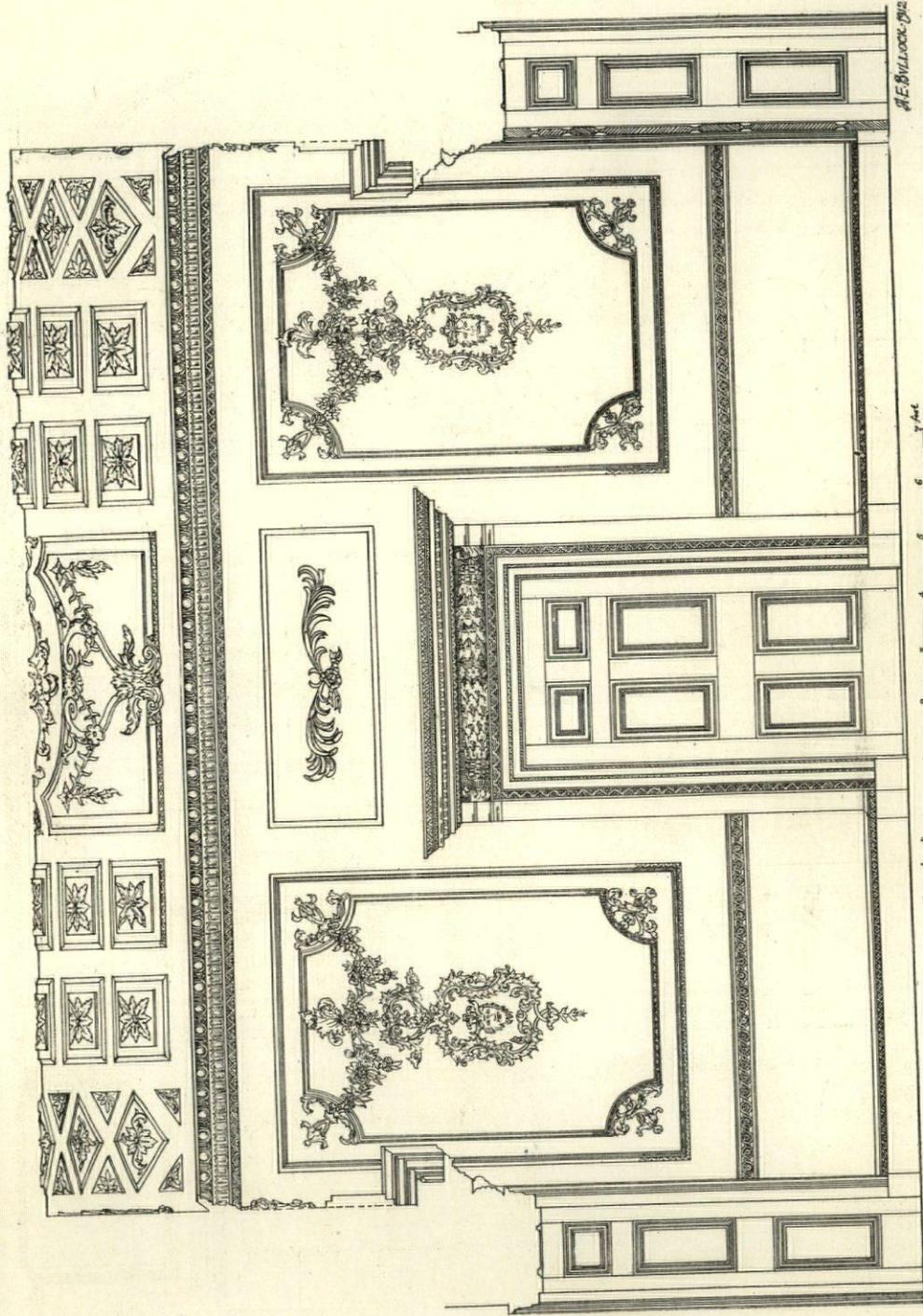
Scale 12' 6" 9" 1' 2 feet

GEORGE II MIRROR—BELTON HOUSE, NEAR GRANTHAM.



SCALE. 12' 6' 0' 1' 2' 3' 4' 5' 6 feet. Messrs A. E. Bullock, 1872.

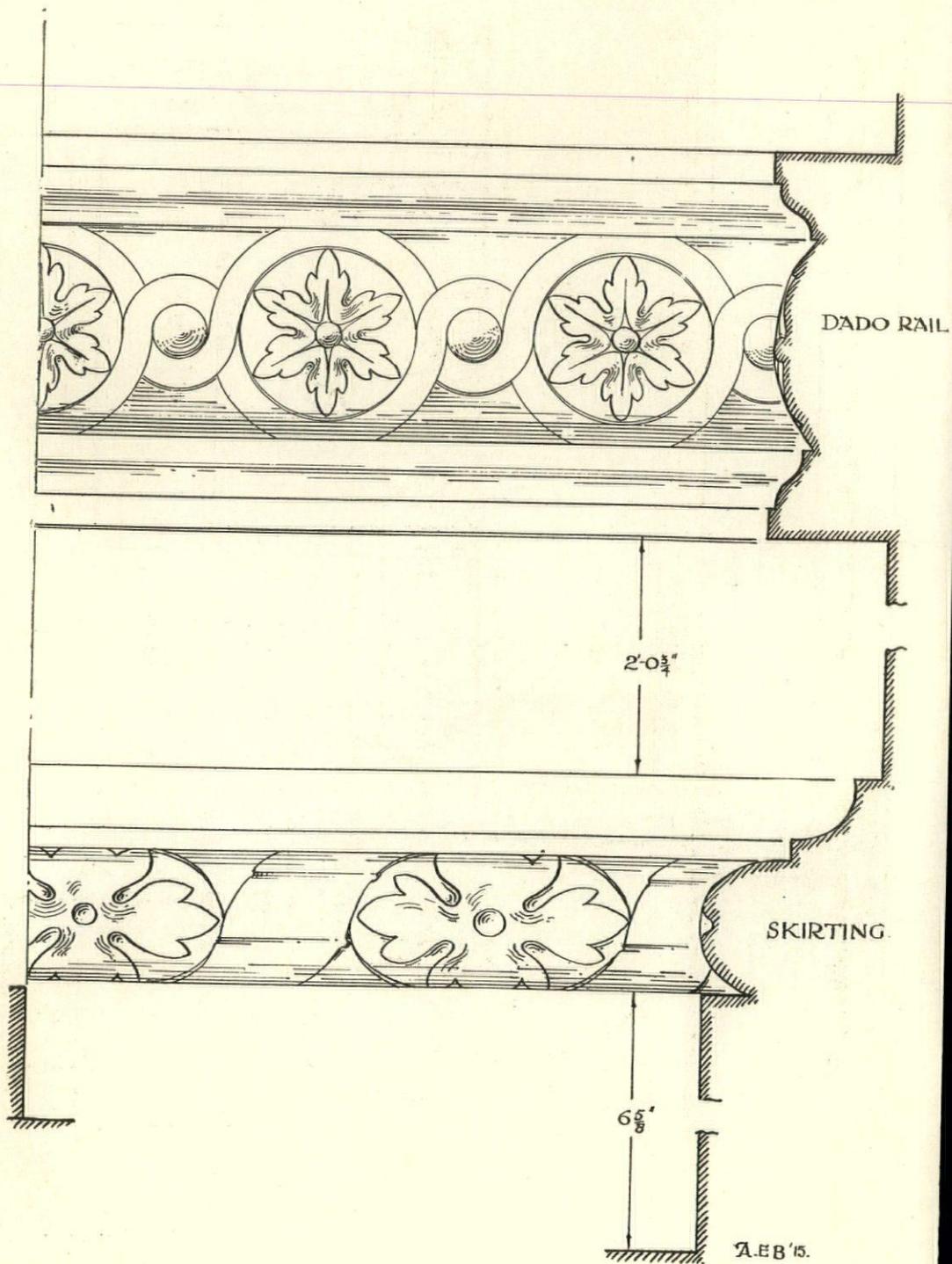
END OF ANTE-ROOM—PEMBROKE HOUSE, WHITEHALL GARDENS. SIR WILLIAM CHAMBERS, ARCHITECT. ABOUT 1760.



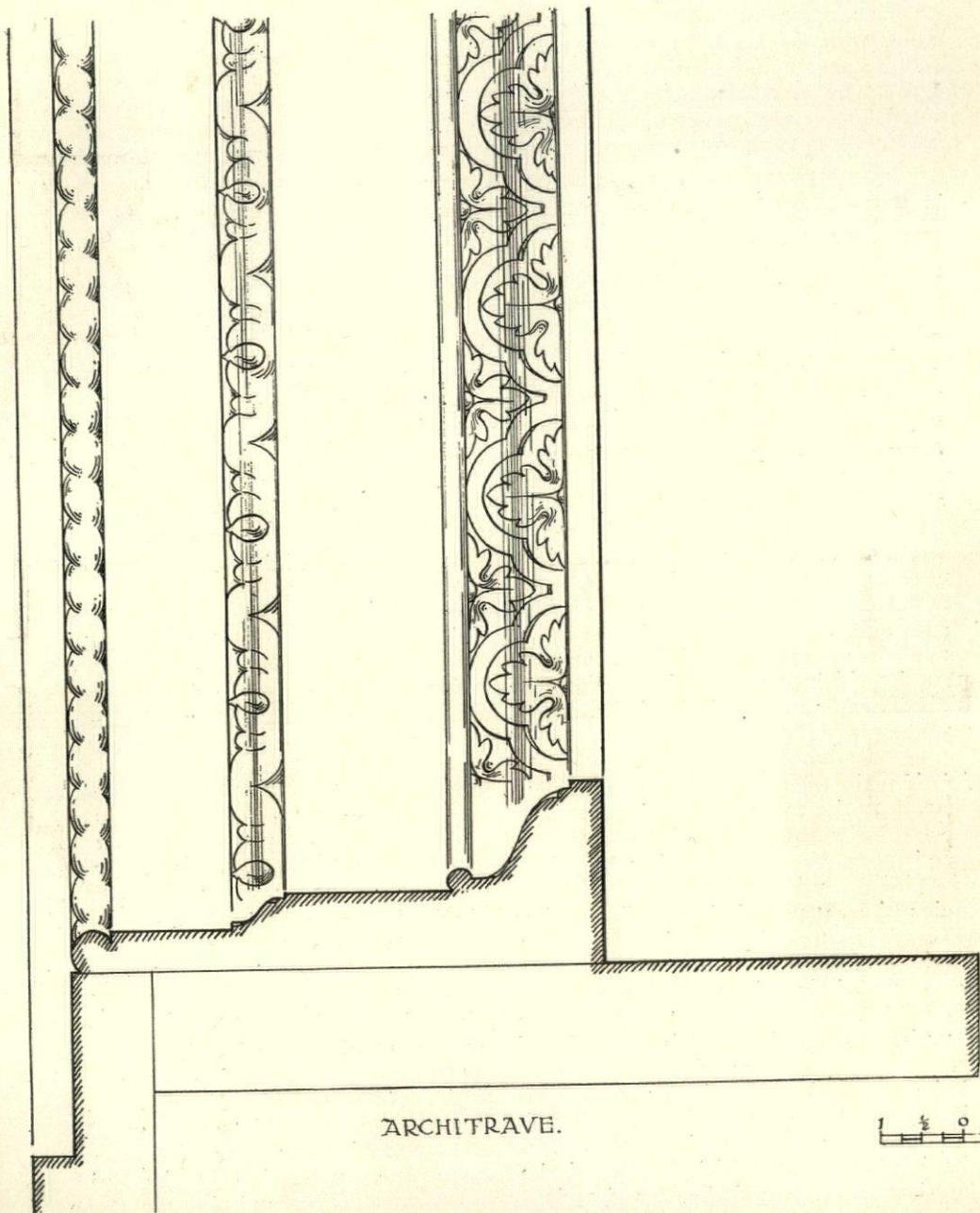
J. E. Willock. 1712



ANTE-ROOM—PEMBROKE HOUSE, WHITEHALL GARDENS.
 SIR WILLIAM CHAMBERS, ARCHITECT. ABOUT 1700.



DETAILS OF DADO AND SKIRTING IN ANTE-ROOM, ON
 FIRST FLOOR—PEMBROKE HOUSE, WHITEHALL GARDENS.
 SIR WILLIAM CHAMBERS, ARCHITECT. ABOUT 1760.



DETAILS OF ARCHITRAVE IN ANTE-ROOM, ON FIRST FLOOR—PEMBROKE HOUSE, WHITEHALL GARDENS. SIR WILLIAM CHAMBERS, ARCHITECT. ABOUT 1760.

The staircase here differs from the preceding style of heavy balusters. It has a solid carved and pierced balustrading of the type associated with the work of Simon Gibbons, a carver much employed by Inigo Jones, and his son-in-law, John Webb.

Forde Abbey was originally a Cistercian monastery of the twelfth century, which was extensively added to in the sixteenth century by the last Abbot, Thomas Chard, about 1528. He surrendered it upon the dissolution of the monasteries. After it had changed hands many times Edmund, the second son of Attorney General Prideaux, secured the services of Inigo Jones to renovate it. An ancestor of the family of Prideaux is buried in the chancel of Sidbury Church, Devon.

Webb succeeded Jones, and erected, *inter alia*, Amesbury House, Wiltshire, and Ramsbury Manor, in the same county. The latter is one of the residences of the Pembroke earldom, in which there is much charming detail of the Charles II period, which in its purity strikes the highest water mark of English domestic architecture.

The ornament is freer and more graceful than the previous attempts, as is evidenced by the treatment of the chimney-piece in the saloon. This style anticipated the work current during the reigns of William and Mary and Queen Anne, under the auspices of Sir Christopher Wren, William Talman and Hawksmoor. Their chief works need little mention here because of their universal notoriety. Indeed, there are but few Renaissance churches in London which are void of the genius of Wren, from St. Paul's Cathedral and Westminster Abbey to churches of more remote degree, although passing notice must be given to St. Stephen's, Walbrook, which is one of the daintiest examples of the city churches, and the most interesting vestry I have seen is that of St. Lawrence, Jewry, to which reference has already been made.

A lesser known architect of the time was Roger Pratt, who was educated at Oxford, and appears to have had a somewhat extensive practice, although his name has been overshadowed by the

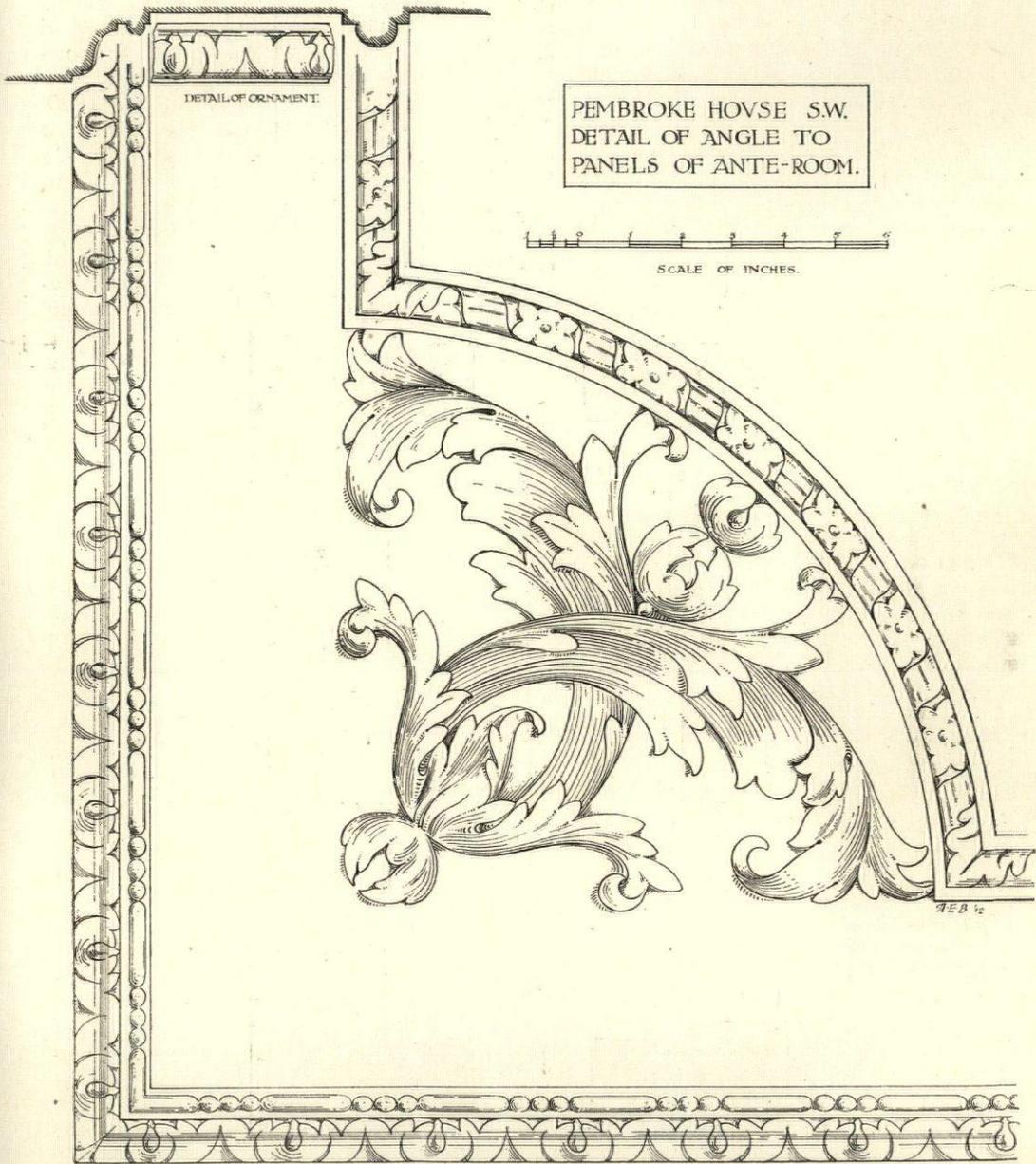
greater lights of his day. He built old Clarendon House for Edward Hyde, Earl of Clarendon, who was knighted in 1668. Pratt was also architect to Lord Arlington's house, at Horseheath, Cambridge, which suffered demolition in 1800.

In domestic architecture the old Ward School, Love Lane, London, said to have once been in the occupation of Wren, was a typical example of the age. The oak room, with its circular modeled ceiling, is now removed to the new school of Sir John Cass's Foundation in the City.

Of Hampton Court Palace much might be said concerning the many charming features of its interior work, including the angle chimneypieces in the state rooms formerly occupied by William III and Mary, and the Queen's private chapel, with its octagonal coved ceiling, terminating in a central light, which forms as graceful a feature as can be found in any period.

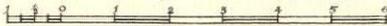
Belton House, near Grantham, of which there are several photographs and measured drawings in this series, is one of the residences of Earl Brownlow and his Countess. By their courtesy the writer was permitted to make an extensive survey of the apartments, of which, apart from the chapel, the most interesting is undoubtedly the dining room, with its bold oak paneling and carved wood chimneypieces from the chisel of Grinling Gibbons, much of which was sympathetically restored by Rogers a couple of generations ago.

The pendants of gamboling amorini and fruit and flowers are in the light and airy vein associated with the work of this famous sculptor, who had, however, many assistants, not a few of whom vied with him in skill. Foremost among them was Samuel Watson, who, with his son, worked forty years at Chatsworth under the supervision of the architect, William Talman, and for the Duke of Devonshire. Seldon worked and was killed at Petworth; Henry Phillips assisted Gibbons at Whitehall, and there were foreigners of much skill, including Byvoet of Mechlin, Laurens of Brussels and Arnout Quellin of Antwerp, who rendered assistance in carving at St. Paul's Cathedral and elsewhere.



DETAIL OF ORNAMENT.

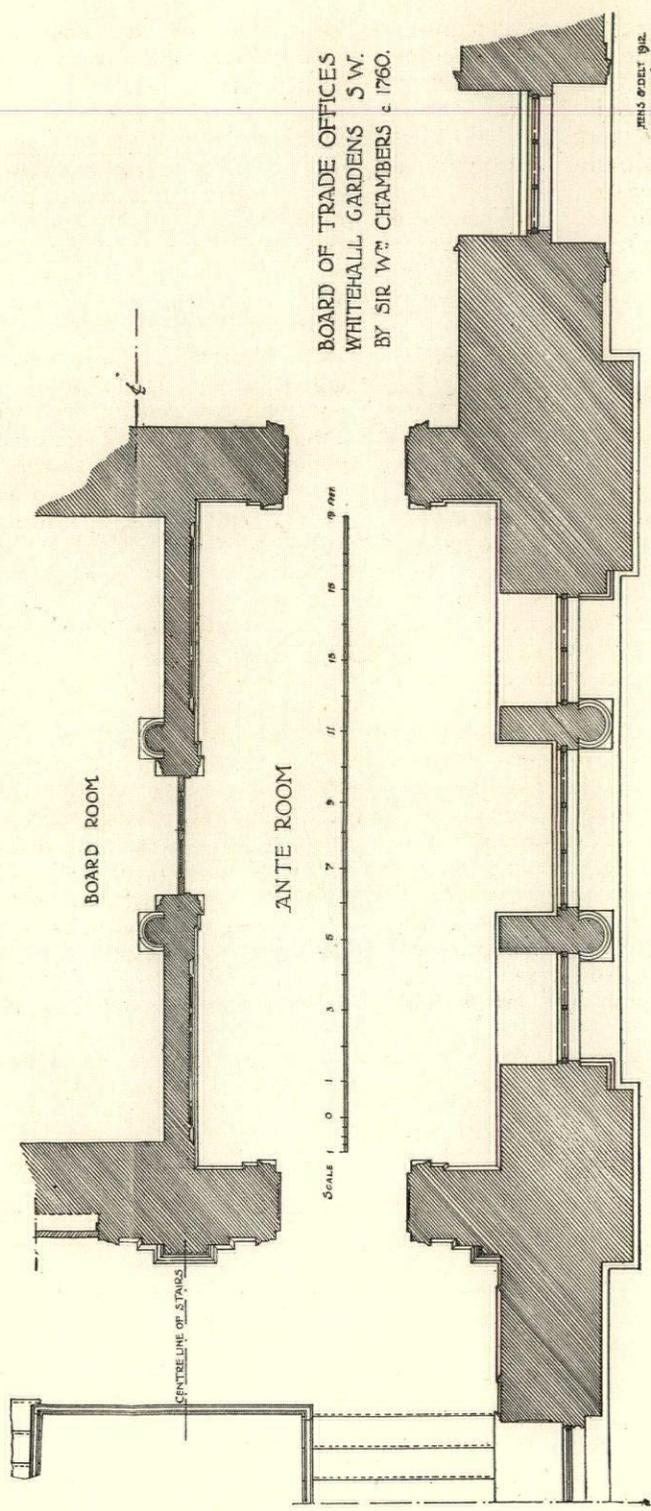
PEMBROKE HOUSE S.W.
DETAIL OF ANGLE TO
PANELS OF ANTE-ROOM.



SCALE OF INCHES.

AEB 12

DETAIL OF ANGLE TO PANELS OF ANTE-ROOM—
PEMBROKE HOUSE, WHITEHALL GARDENS. SIR
WILLIAM CHAMBERS, ARCHITECT. ABOUT 1760.



BOARD OF TRADE OFFICES
 WHITEHALL GARDENS S.W.
 BY SIR W^m CHAMBERS c 1760.

BOARD OF TRADE OFFICES, WHITEHALL GARDENS.
 SIR WILLIAM CHAMBERS, ARCHITECT, ABOUT 1760.

About this time the art of oil painting became an important element in ceiling and wall decoration. One of our earliest English Renaissance painters was Robert Streater, who was born in 1624 and studied under Du Moulin. His work at the Sheldonian Theatre, Oxford, was executed for Sir Christopher Wren, and is extolled in the familiar couplet which suggested that "future ages must confess they owe to Streater more than Michael Angelo."

His other work at the new Theatre and All Souls' College, Oxford, and ceilings at Whitehall and St. Michael's Church, Cornhill, London, were evidences of his skill which won him much renown. His domestic work included examples at Mr. Povey's house in Lincoln's Inn Fields (a friend of Pepys, the historian); the cedar dining room ceiling at Sir Robert Clayton's House, now at Marsten, near Godstone, where he painted the subject of the Gyants' War, and his well known paintings on the walls and ceiling of the staircase, guard rooms, etc., at Kensington Palace, executed in 1692 for £3,599. His work at Swakeleys is quiet and much less open to the criticism frequently given to the work of Verrio.

Streater was followed by Verrio, whose subjects are extensive and universally admired, among which are included the painted ceiling of the chapel at Chatsworth, the hall and one of the principal bedrooms. Ricard and Laguerre also worked at Chatsworth, the latter with Verrio in 1689.

At a later date Lanscroun, Highmore and Sir James Thornhill were employed

there. One of the most important of Thornhill's productions was Moor Park, Hertfordshire, where he supplemented the architecture of Leoni in company with Sleker and Amiconi, for Benjamin Heskins Styles, with whom he seems to have had a contract to execute paintings at a price per yard at the rate of £1 10s for walls, and £3 for ceiling work. Moreover, he is alleged to have had a serious quarrel with his client over the settlement.

Of the various apartments treated, the hall is perhaps as sumptuous as any, the paintings harmonizing well with the bold Italian manner of the architecture. The whole of the walls above the dado of the saloon is finished in oils in a continuous subject, the staircase paintings being the work of Sleker in 1732. Thornhill executed a considerable amount of painting at Stoke Edith and many other important houses of the nobility. He is said to have lived in a house in Soho, London, for a short time, during which he decorated the walls. This house was recently restored by a local firm of decorators.

Thornhill's work was often of a somewhat heavy nature, being rather less bombastic and sprawling than that of his predecessor, Verrio, and certainly lacking in the more refined touch of Streater. Doubtless the rapidity with which he must have worked to earn his fees by the yard necessitated a superficial attitude.

These men, however, were all of them great masters in the art of decorative painting, and their works will live long in support of their fame.

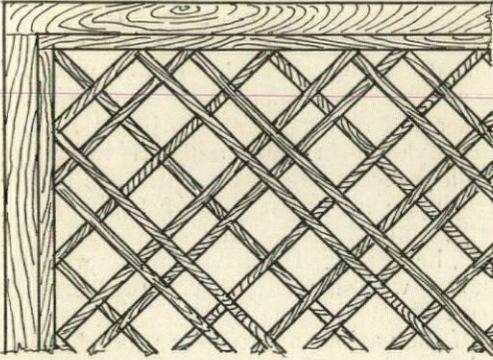


Fig. 7.

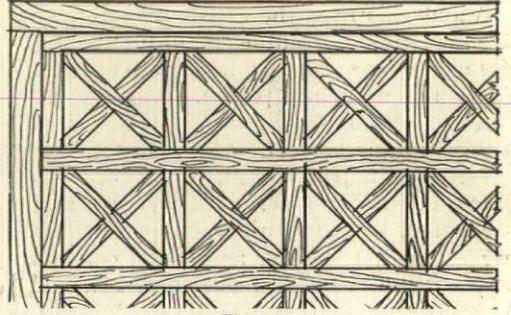


Fig. 4.

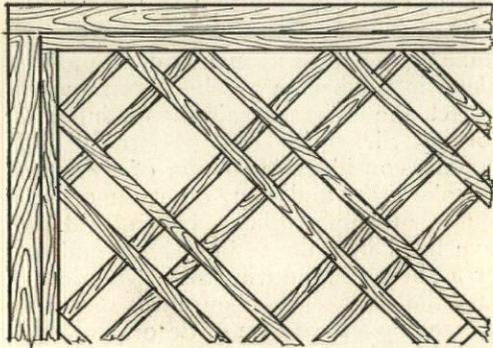


Fig. 6.

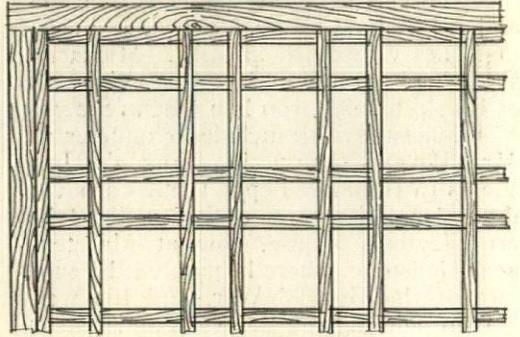


Fig. 5.

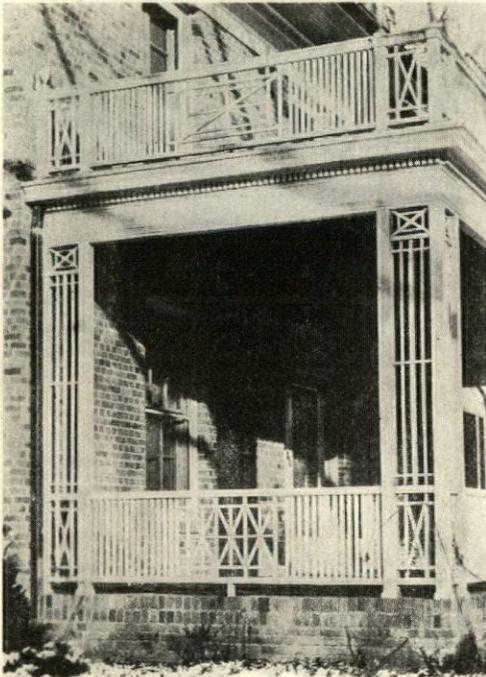


Fig. 2.

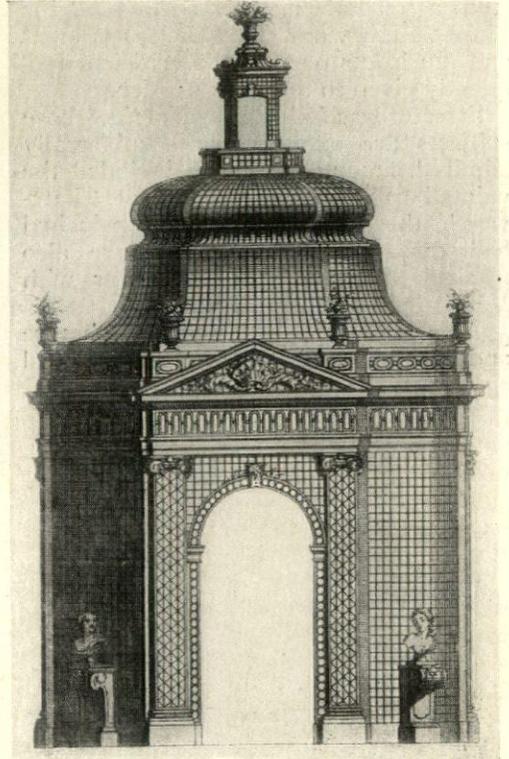


Fig. 3.

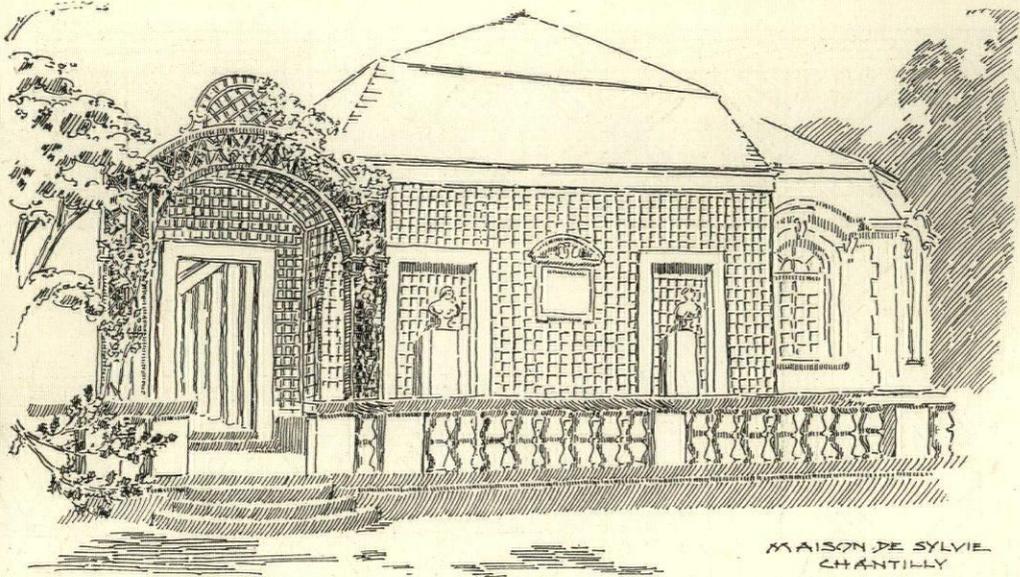
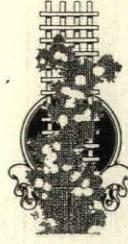
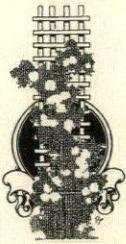


Fig. 1.

LATTICE DESIGN

By

Beverley Robinson



LATTICES, as used architecturally, show a wide diversity of type. Their greatest development is perhaps to be found in Moslem countries; every architect is familiar with the elaborately patterned screens to be found in Cairo, composed of innumerable skillfully turned and jointed pieces. Due to the perishability of wooden construction when exposed to the weather, few outdoor lattices remain antedating the eighteenth century. However, many examples of later date are extant both in Europe and in America.

Our Colonial architecture, having a wooden expression in all its forms, shows many excellent types, which match well with the wooden buildings; whereas in Europe their lack of harmony with masonry architecture has tended to limit their use to isolated garden pavilions, grape arbors and the like.

Patterns of the more utilitarian lattices are limited by custom to a monotonous repetition of squares, rectangles or diamonds, all of exactly the same size; and this narrow range of form is frequently applied to lattices intended to be ornamental, such as those which cover the broad surfaces of masonry of the Maison de Sylvie at Chantilly.

Where beauty has been sought in architectural lattices it has often been achieved by introducing a diversity of motifs, or by setting in separate ornamental panels of which the lines are discontinuous, as in the example shown in Fig. 2, a veranda of a house designed by Professor Louis H. Boynton, with a very delightful lace-like effect.

The next illustration, Fig. 3, from Blondel, is labeled "Decoration d'un Cabinet de Treillage Couronne d'un Dome en Lanterne," and is intended for

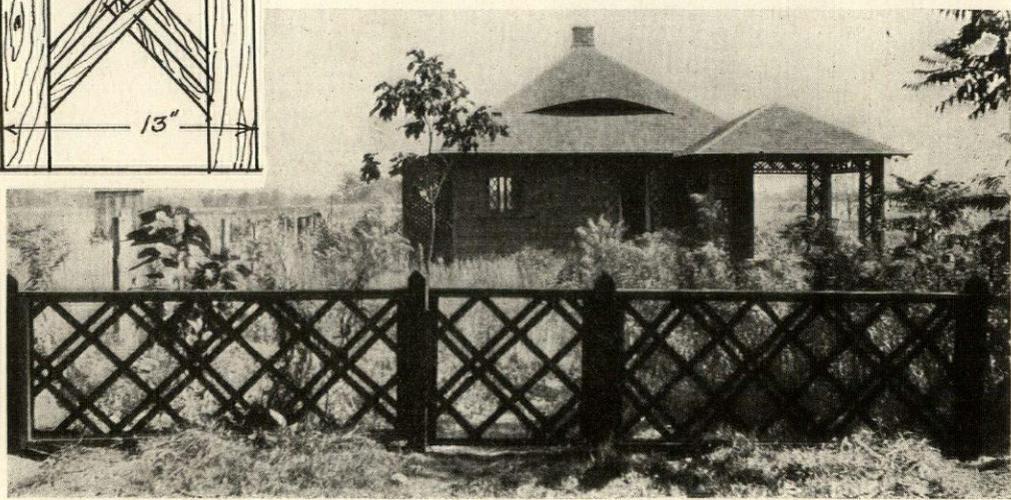
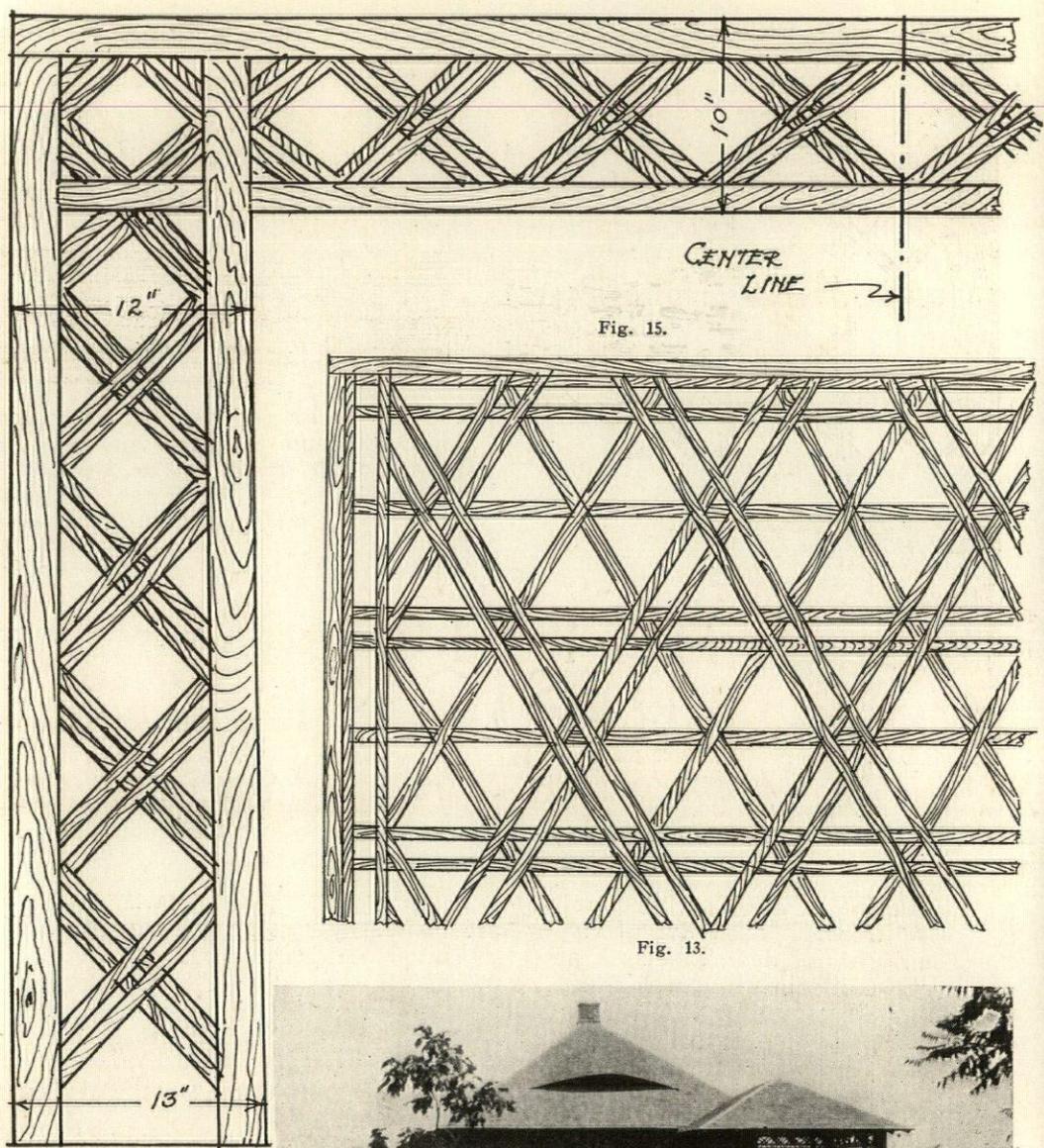


Fig. 14.

an isolated little latticed pavilion, similar to the Ile d'Amour at Chantilly and to others at the chateaux of Meaux and Marly. The interest here lies in the

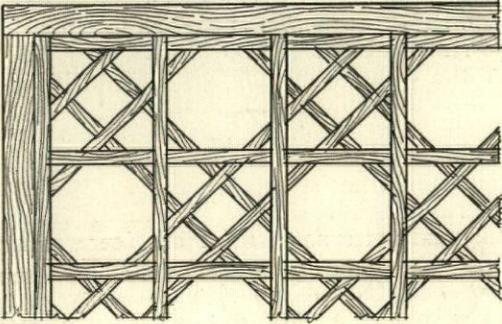


Fig. 8.

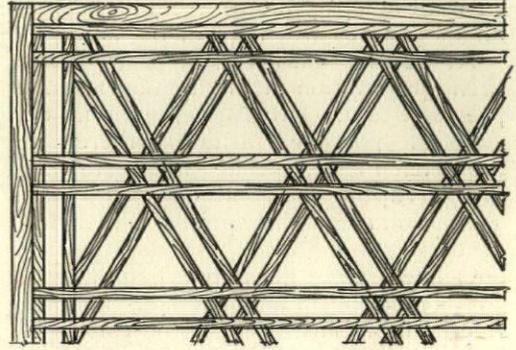


Fig. 11.

shapes of the lantern and urns which surmount the fantastic dome, and in such features as the frieze and archivolts; in other words, wherever there is a varia-

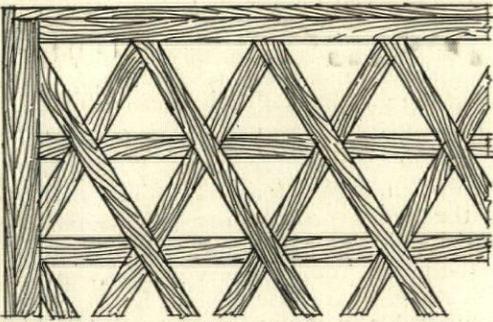


Fig. 9.

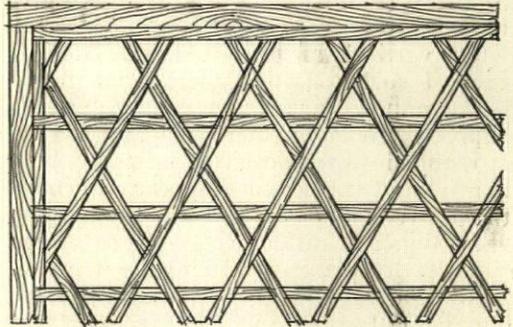


Fig. 10.

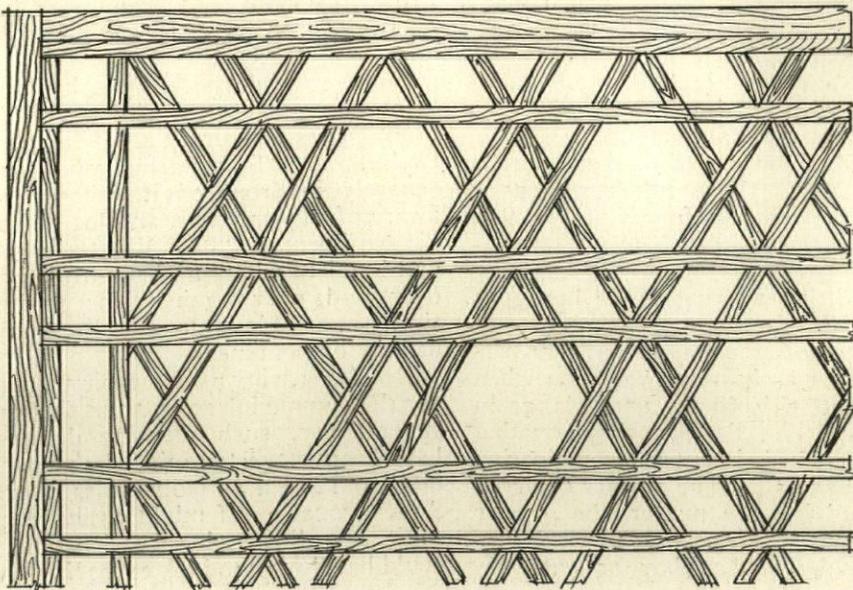


Fig. 12.

tion in the lattice motifs from the monotonous squares which form the filling in.

At no time does there appear to have been appreciation of the high ornamental possibilities in lattices designed in the simplest possible fashion, where the geometric motif repeats without stopping or interrupting the continuity of its lines. The accompanying diagrams show a few of these possibilities. All are founded on some simple geometric figure, regularly repeating in an interesting manner. It is striking how great is the variety of character through the combinations of but a few basic motifs.

Fig. 4 shows the lattice of squares in general use, but made attractive by adding two sets of diagonals. Refinement to the patterns is lent by the difference between the smaller diagonals and the wider verticals and horizontals. The effect of such a lattice against a natural background is far prettier than one would suppose from the mere diagram. The crossings in these designs count predominantly, and in this case appear to group themselves in a pattern of star shapes.

In Fig. 5 a difference is given to the same set of squares by placing the strips in pairs; and Fig. 6 shows the result gained by placing the same motif diagonally.

Fig. 7 is simply Fig. 6 with a set of single intermediates added, which gives it a wholly different aspect, suggesting a Scotch plaid. Another possibility of Fig. 6 is shown in Fig. 8, where by combining it with verticals and horizontals an octagonal pattern results.

A totally new set of designs can be made by using the parallelogram as a basis. The triangular motif of Fig. 9 is but a system of parallelograms set diamondwise, transversed by horizontals. Then, omitting alternates, the hexagons of Fig. 10 result.

Both the hexagonal and triangular patterns acquire a charming variation when worked out with double parallels, as in Figs. 11 and 12. Particularly interesting is Fig. 13, which is but a recombination of Figs. 9 and 12. The further one continues studying the matter, the greater seem the possibilities.

Lattices designed as above are extreme-

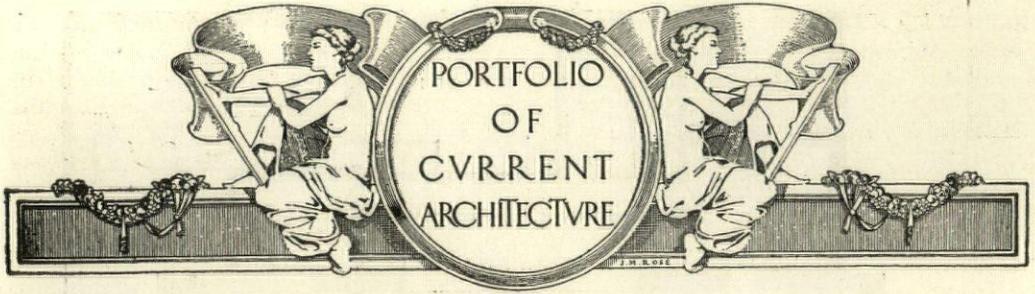
ly cheap, especially when built of thin strips nailed flat upon each other. Thus constructed they can be put up on the job without previous joinery at the mill. When the strips are as thin as three-eighths of an inch, as many as four may be nailed at one joint without the depth of the crossings being great enough to distort the motif of the lattice.

The little summer cottage shown in Fig. 14 is one of the rare cases where such continuous lattices have been used, and the result is surprisingly attractive. The diagonal patterns of the front fence and veranda sympathize with the slope of the roofs and the diagonal window panes. The posts and frieze of the veranda are built like Fig. 6, while the scale of the fence has been maintained by adding intermediate strips, making it like Fig. 7. The lattices between the piers under the veranda are like Fig. 4, although quite concealed by the herbage.

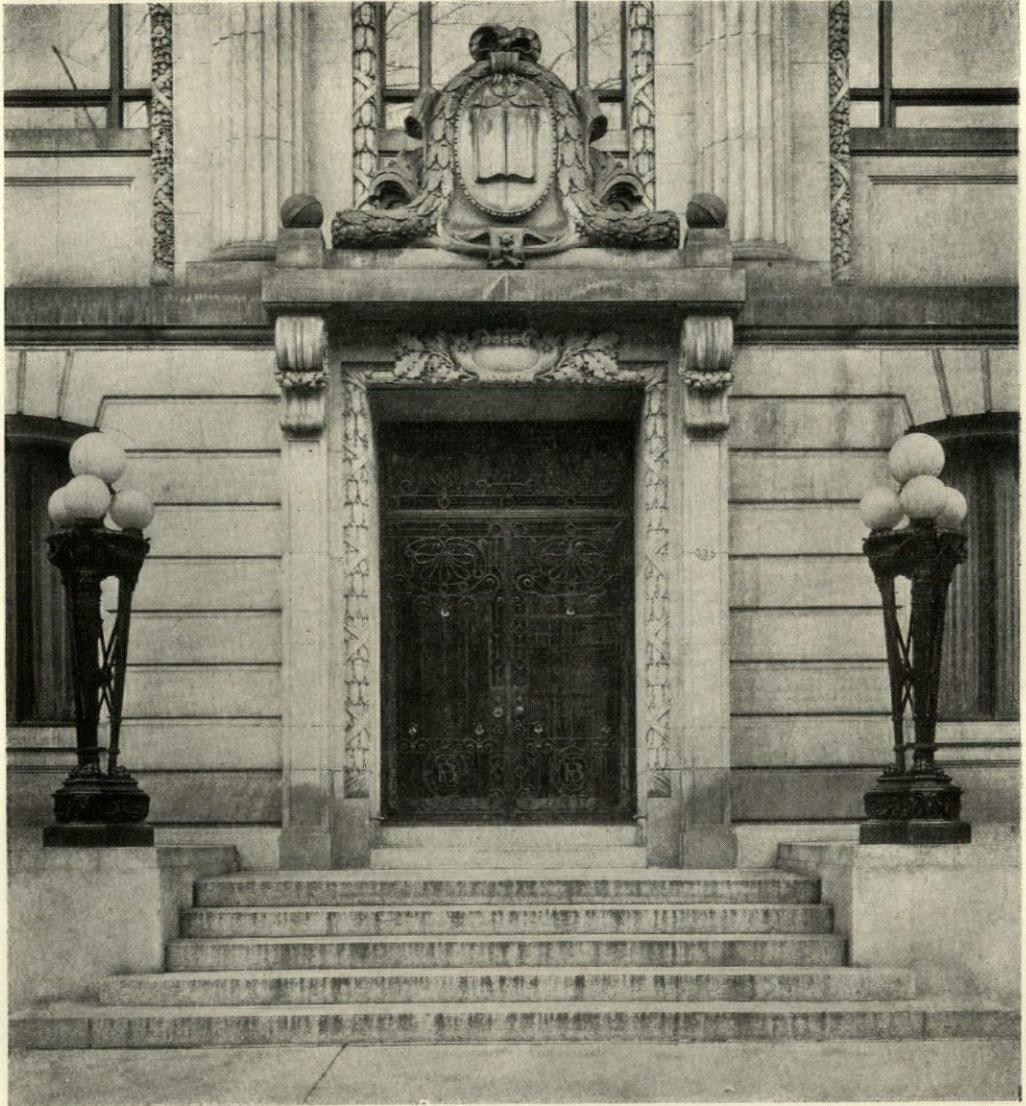
In both the veranda and the fence designs interesting irregularities are discernible in Figs. 14 and 15. The motif of the fence crosses the gate without changing its repeat, being uninterrupted by the posts; that of the veranda is built with studied variations, which are scarcely noticeable in execution and which give the charm of freehand work, recalling Professor Goodyear's accounts of the deliberately constructed irregularities of medieval churches.

So successful was the result that, besides general approval, it compelled the spontaneous admiration of a passing twelve-year-old youngster, who stopped squarely in front of it, without being aware of my presence, and loudly voiced his sentiments: "Oh! What a beautiful gate! Oh! what a beautiful gate!" over and over again. The praise of twelve-year-olds is not usually given for flattery or politeness.

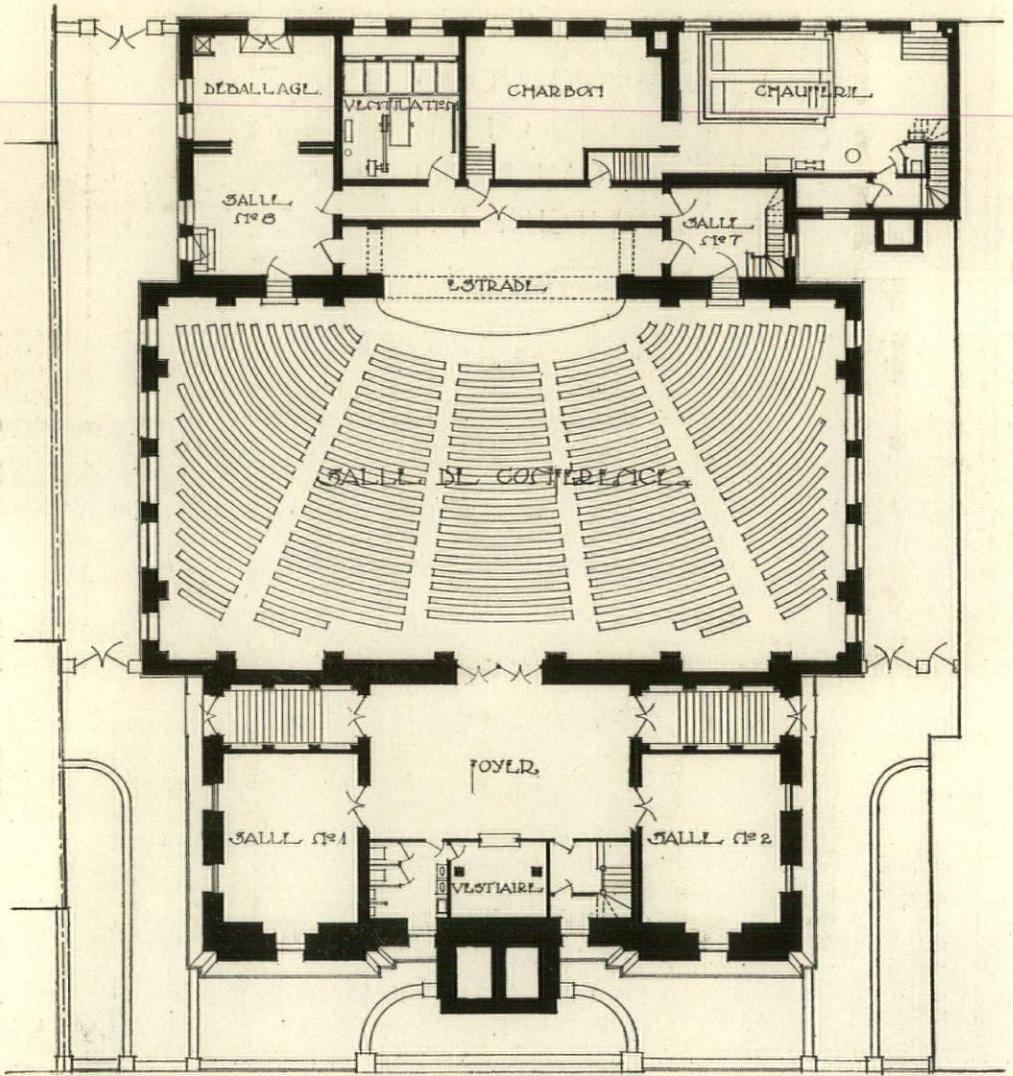
Besides serving as agreeable substitutes for the commonplace patterns that are in general use, such pleasing designs as have been suggested might be adapted to other purposes, as balustrades of stairs. A hexagonal motif might easily be made to fit an ordinary closed string stair, and could hardly fail to look exceedingly well.



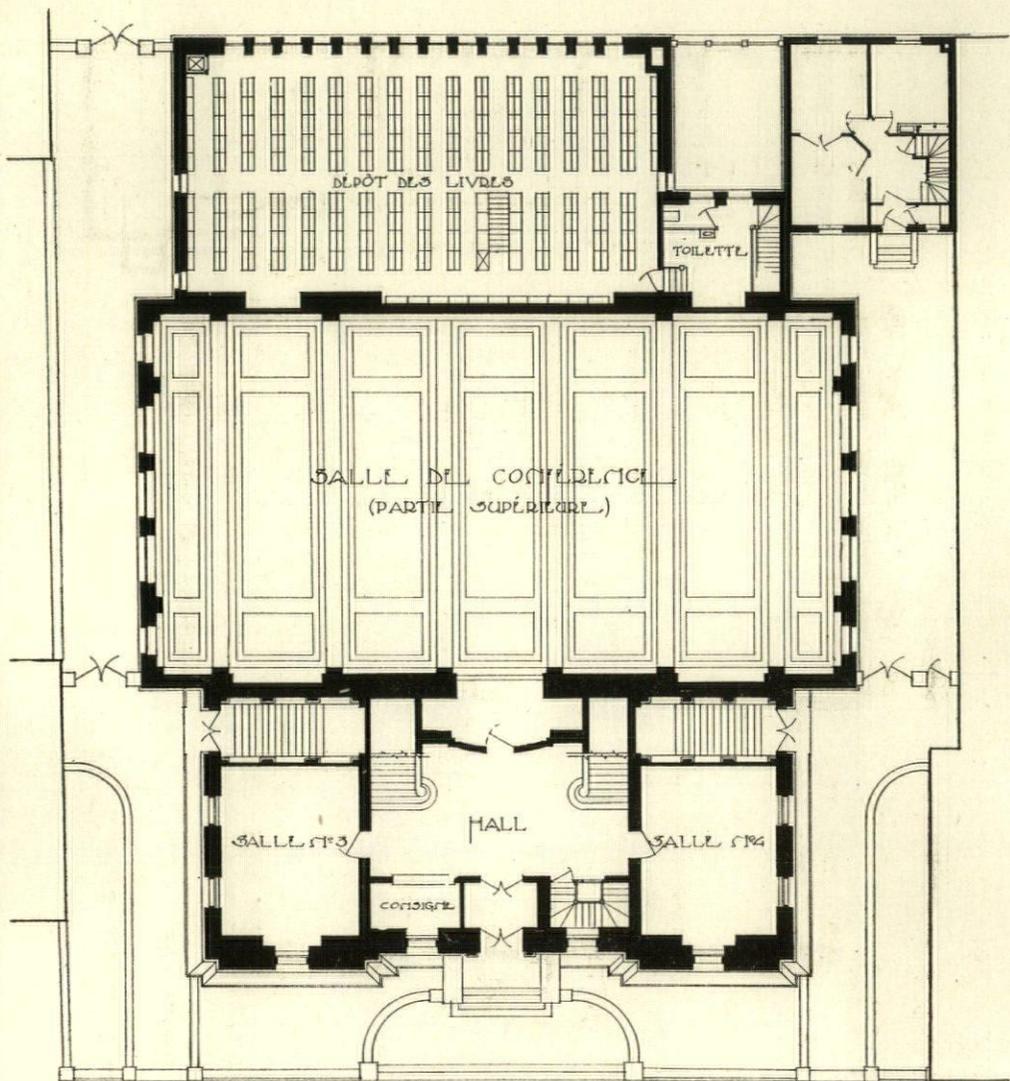
PORTFOLIO
OF
CURRENT
ARCHITECTURE



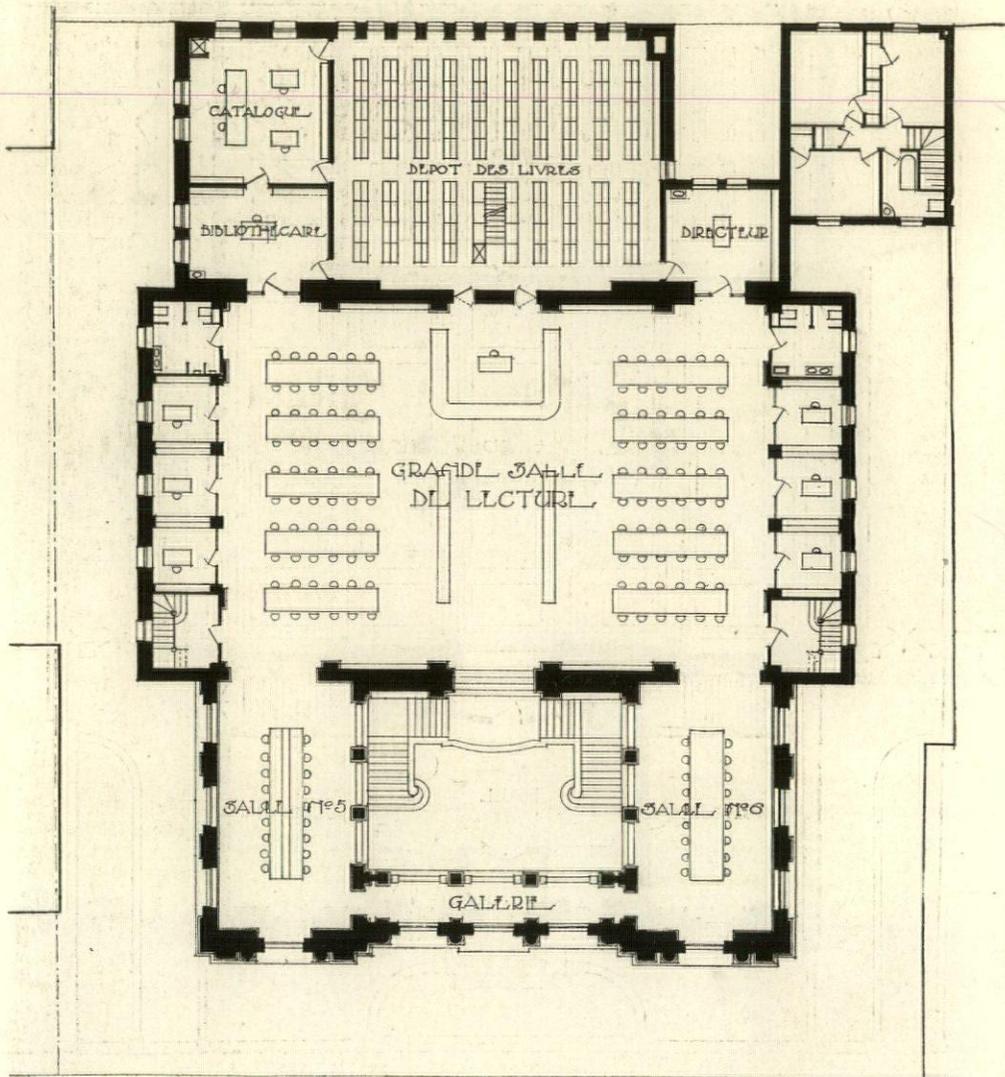
ENTRANCE—BIBLIOTHÈQUE SAINT-SULPICE,
MONTREAL. EUGENE PAYETTE, ARCHITECT.



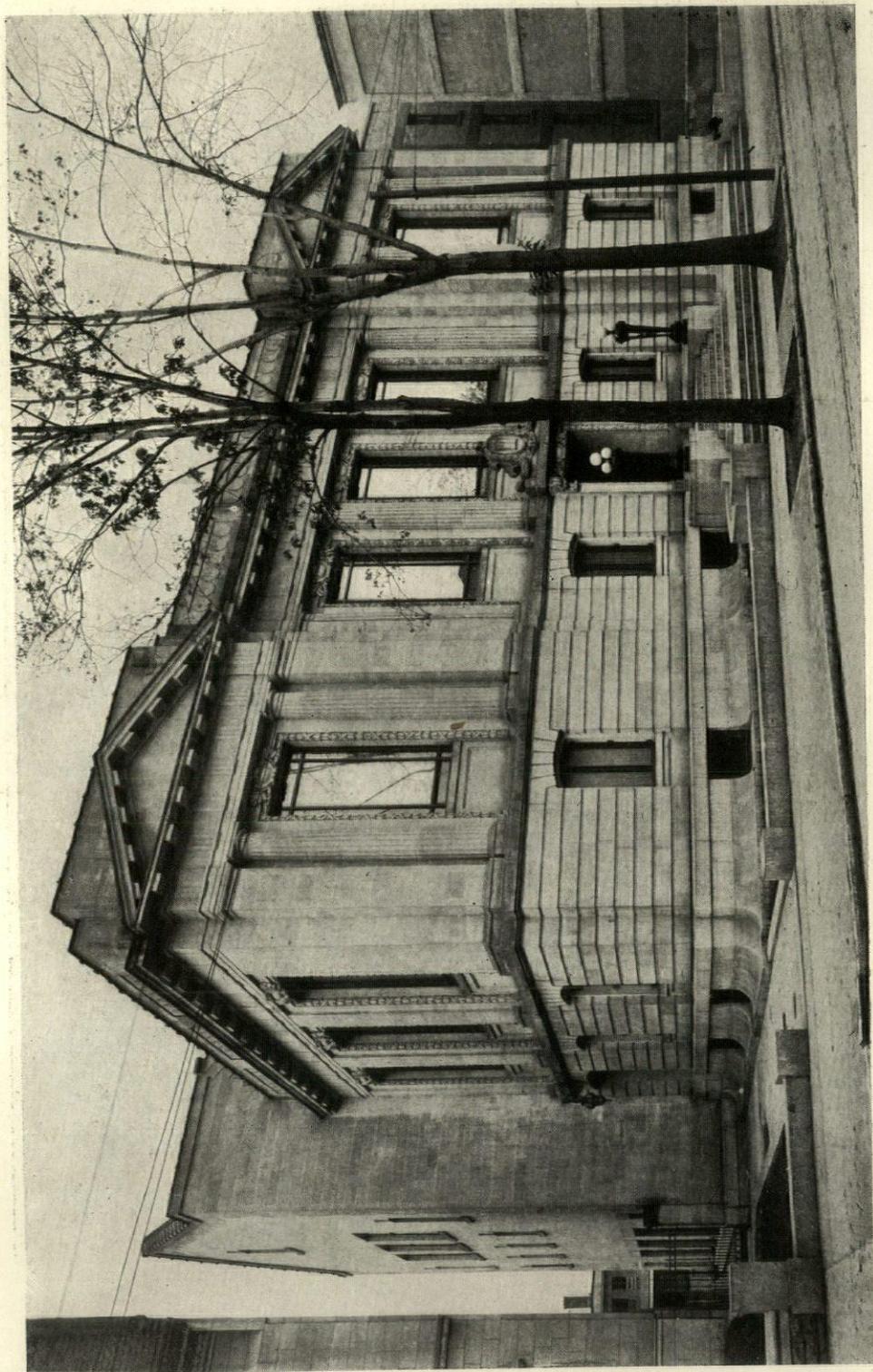
LOWER FLOOR—BIBLIOTHÈQUE SAINT-SULPICE,
MONTREAL. EUGÈNE PAYETTE, ARCHITECT.



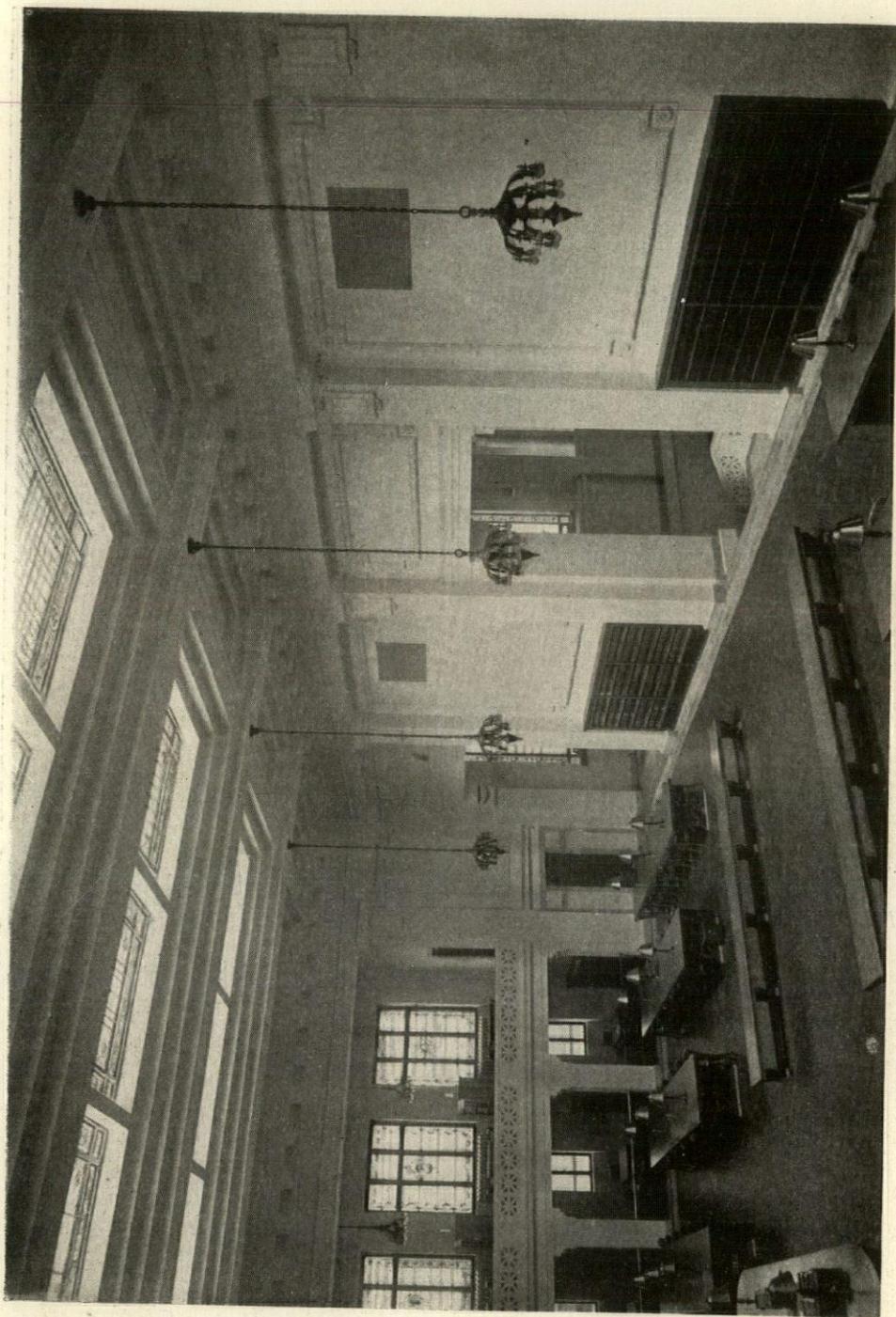
MAIN FLOOR—BIBLIOTHÈQUE SAINT-SULPICE,
MONTREAL. EUGÈNE PAYETTE, ARCHITECT.



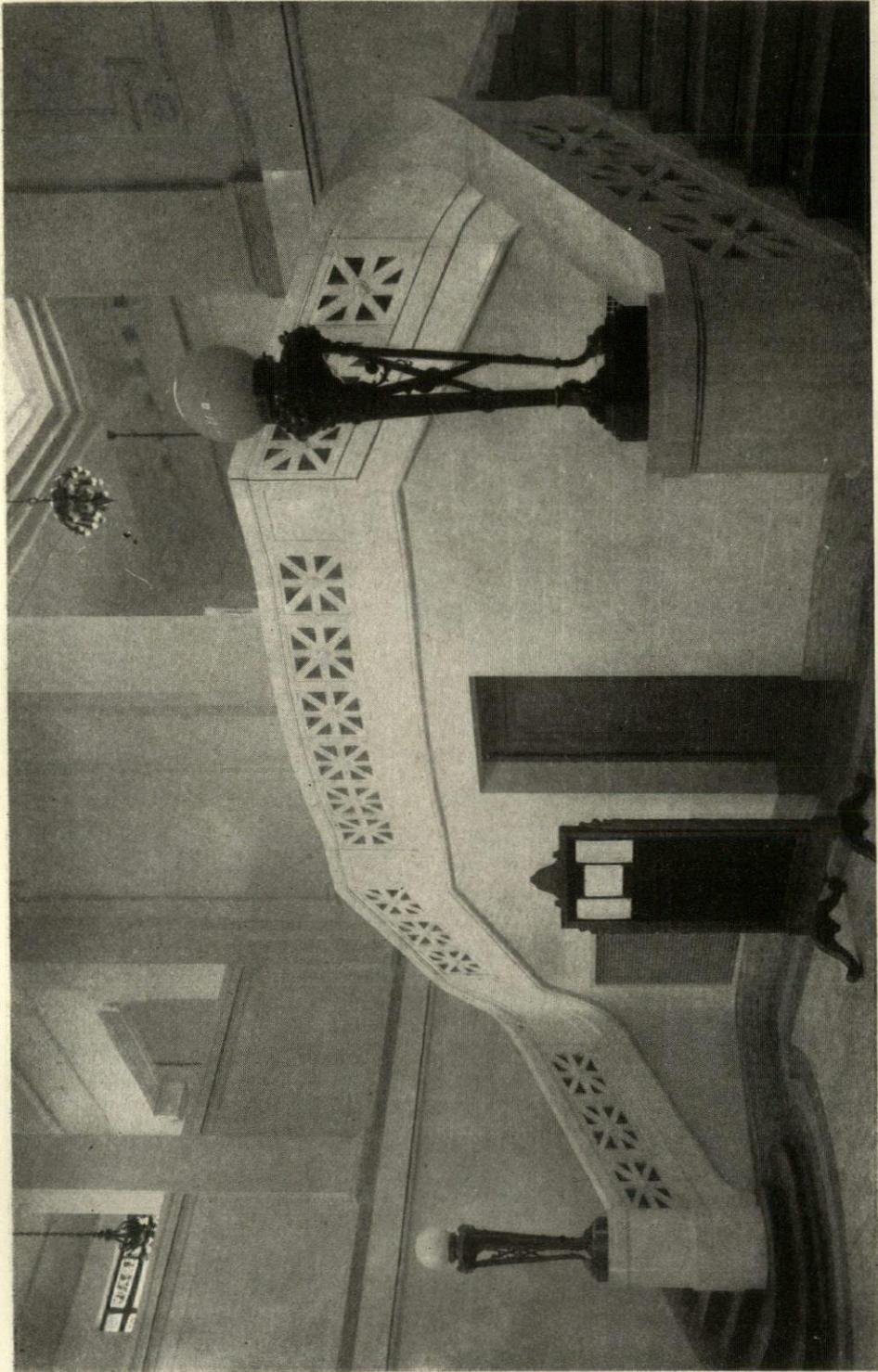
UPPER FLOOR—BIBLIOTHÈQUE SAINT-SULPICE,
MONTREAL. EUGÈNE PAYETTE, ARCHITECT.



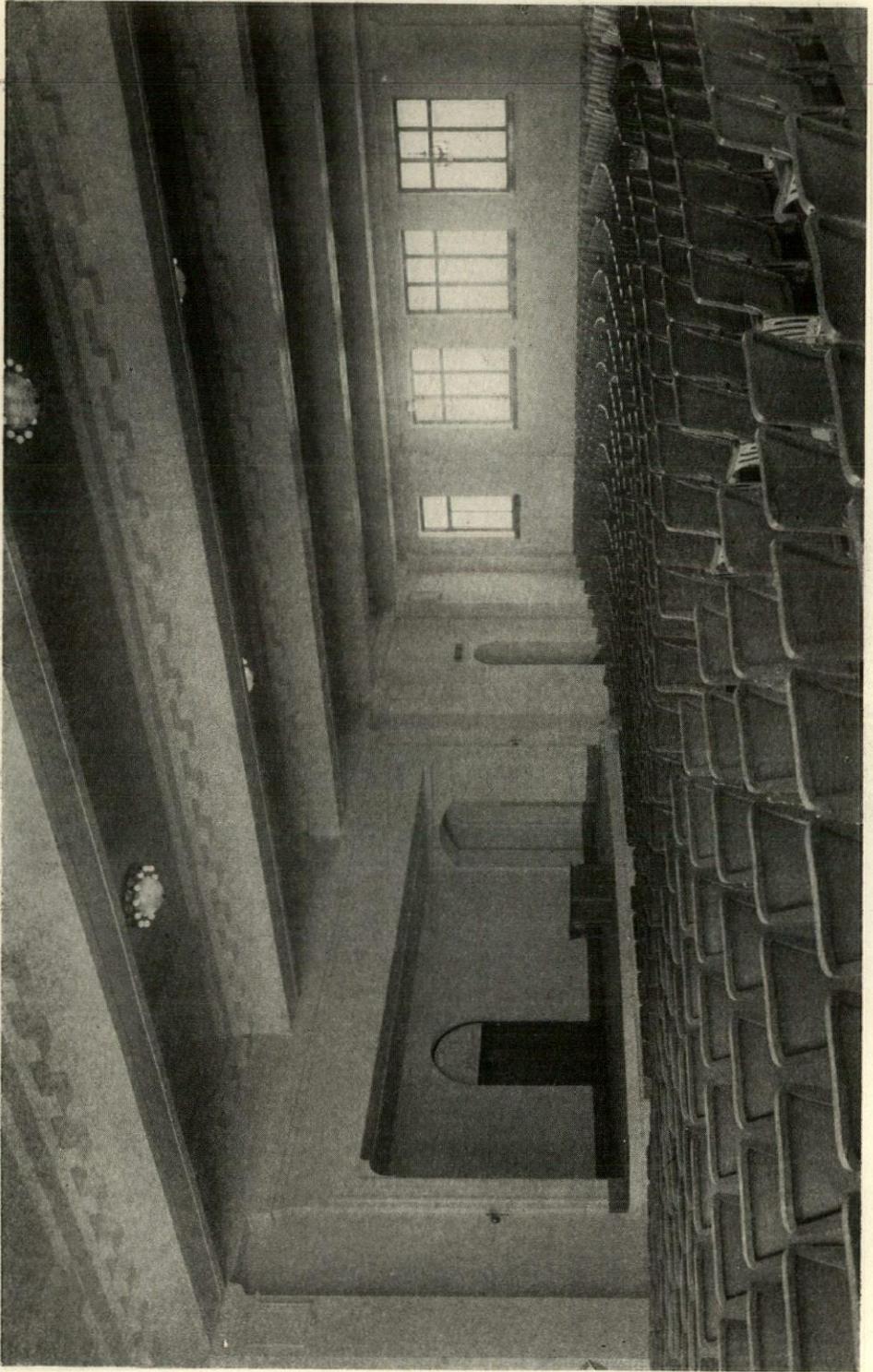
BIBLIOTHEQUE SAINT-SULPICE, MONTREAL. EUGENE PAYETTE, ARCHITECT.



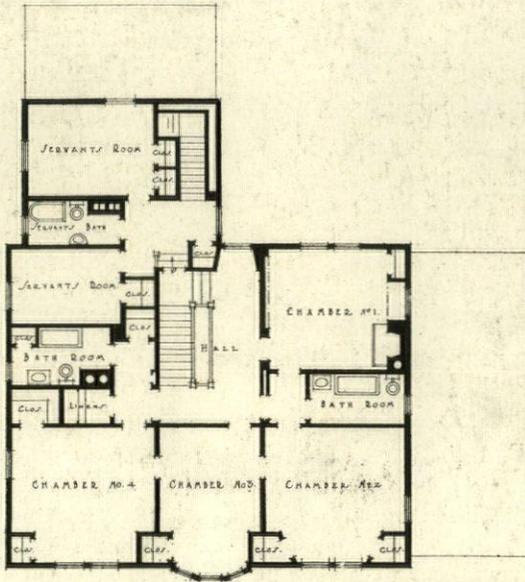
MAIN READING ROOM—BIBLIOTHÈQUE SAINT-SULPICE, MONTREAL. EUGÈNE PAYETTE, ARCHITECT.



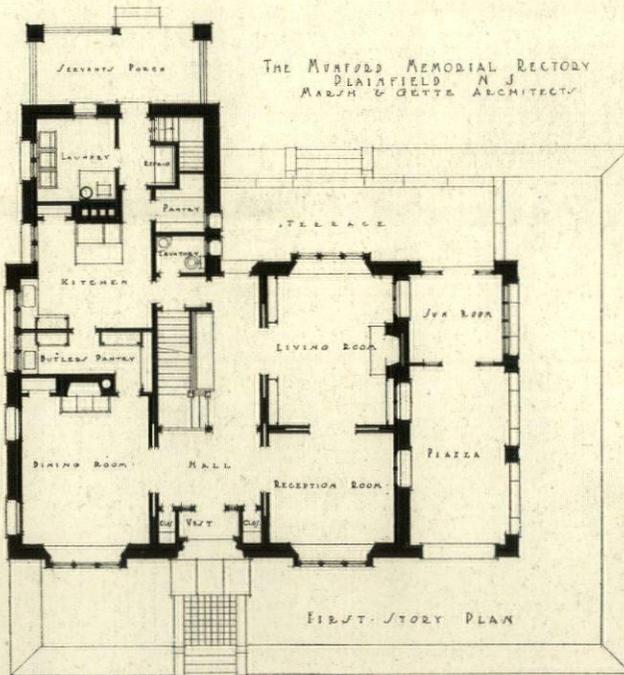
GRAND STAIRWAY TO MAIN READING ROOM—BIBLIOTHEQUE
SAINT-SULPICE, MONTREAL. EUGÈNE PAYETTE, ARCHITECT.



LECTURE HALL—BIBLIOTHEQUE SAINT-SULPICE.

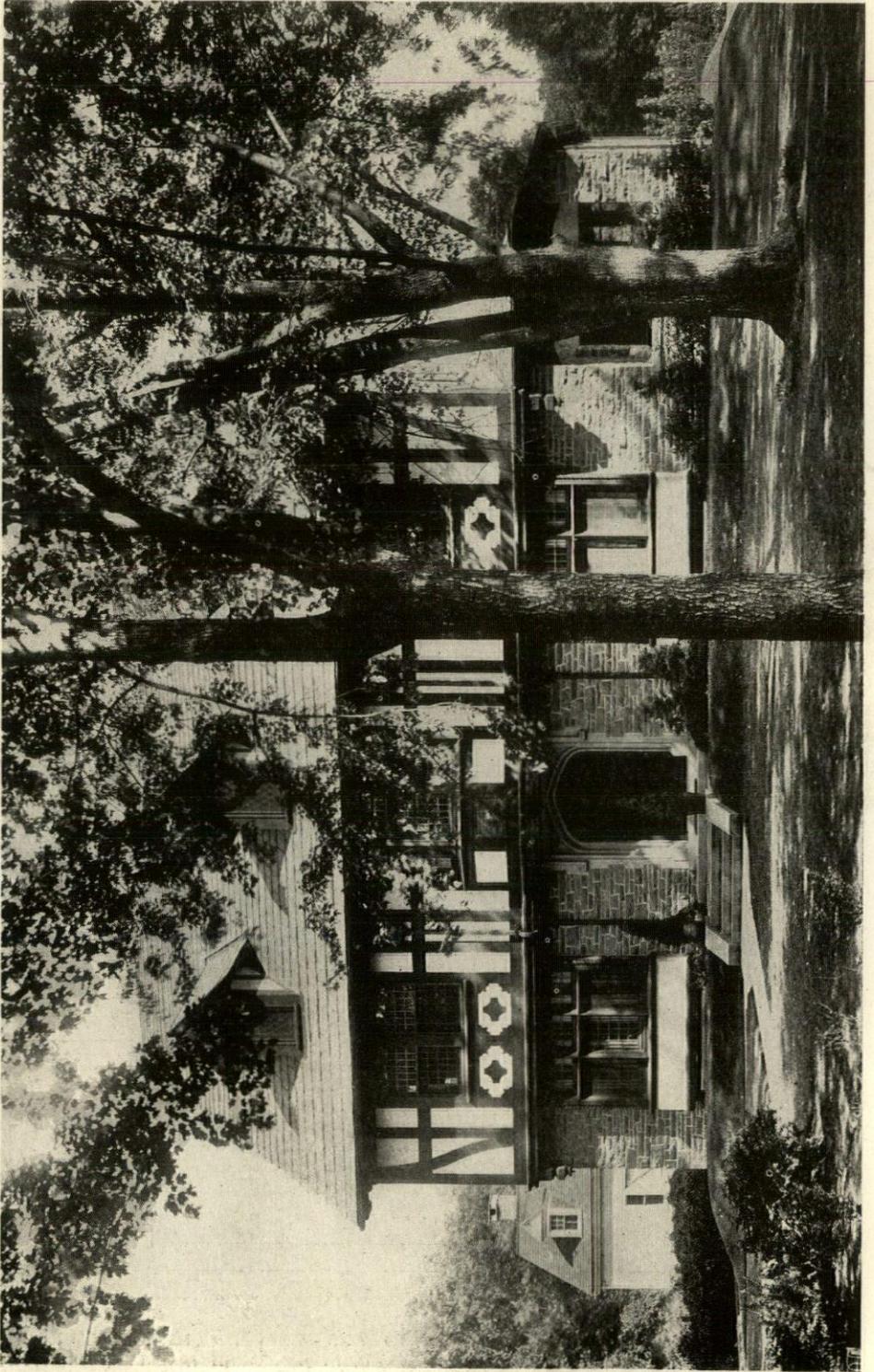


SECOND STORY PLAN

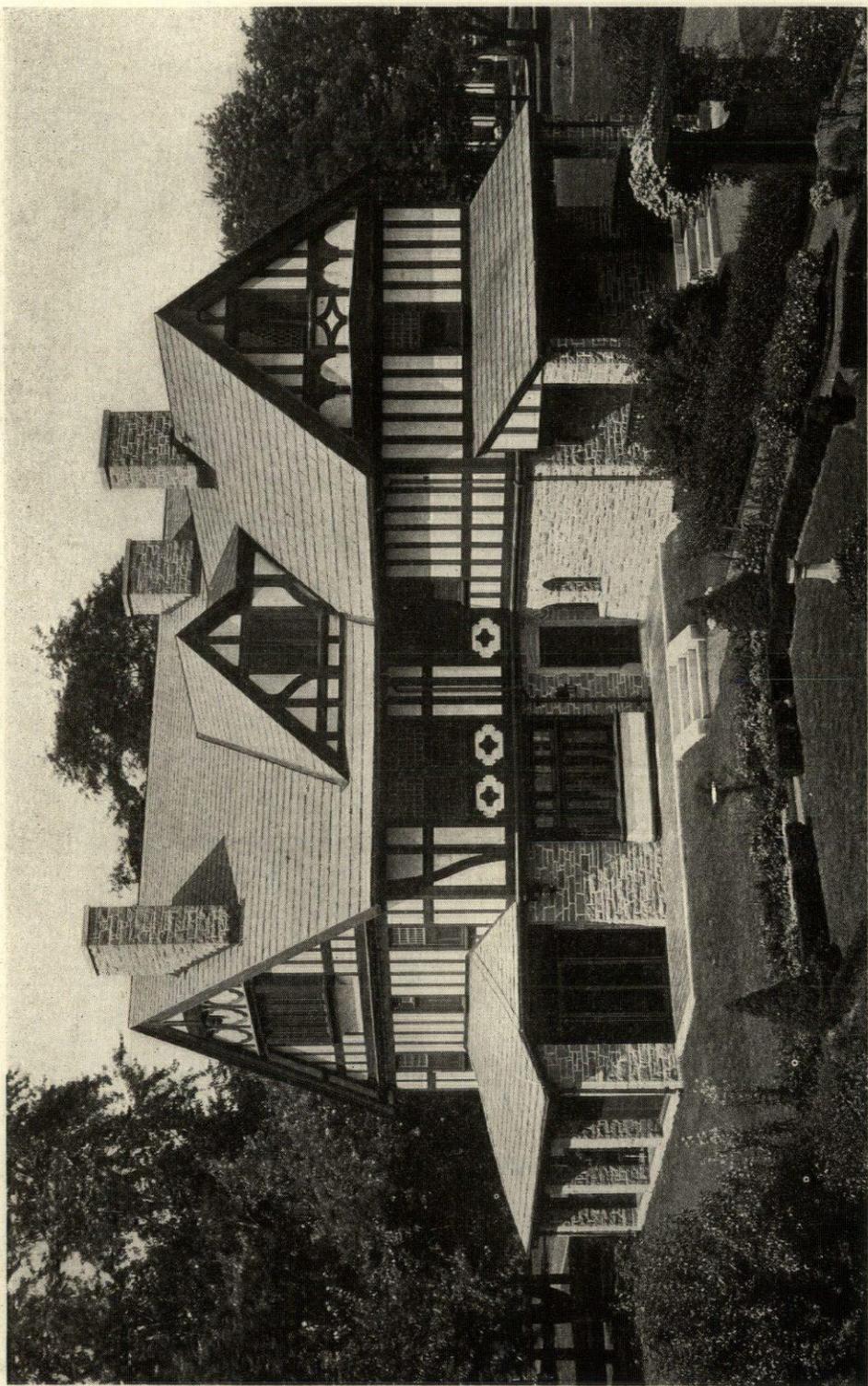


FIRST STORY PLAN

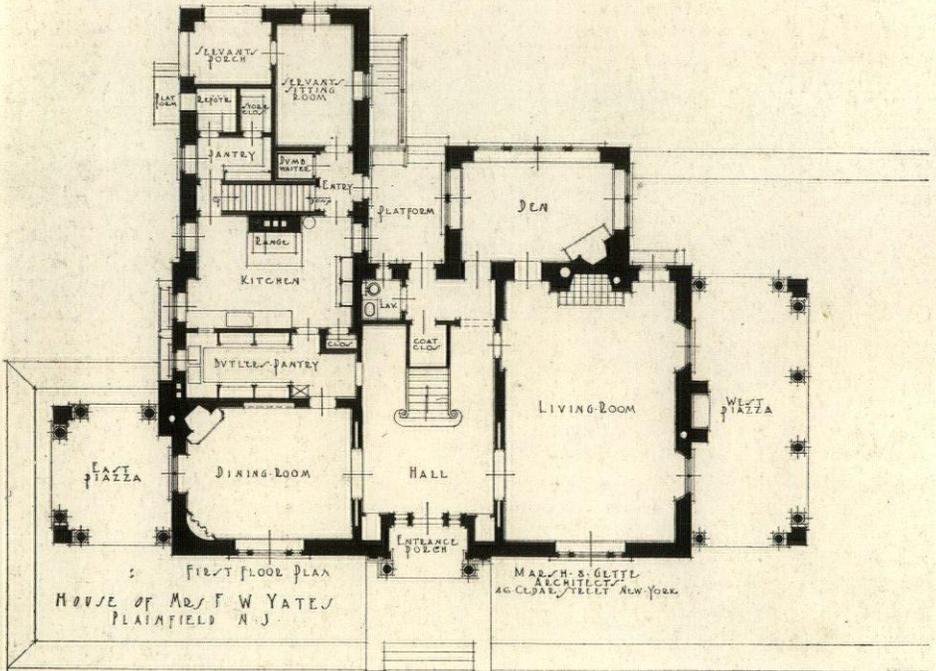
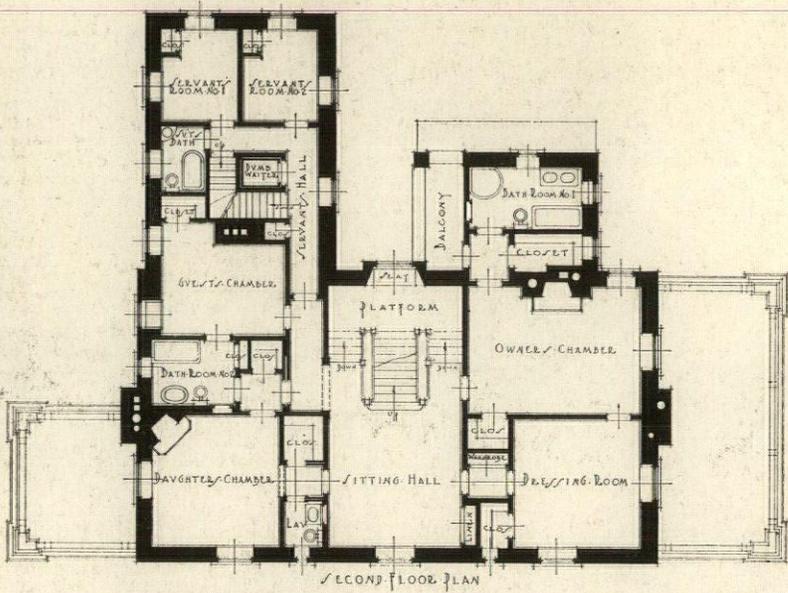
FLOOR PLANS—MUMFORD MEMORIAL RECTORY, PLAINFIELD, N. J. MARSH & GETTE, ARCHITECTS.



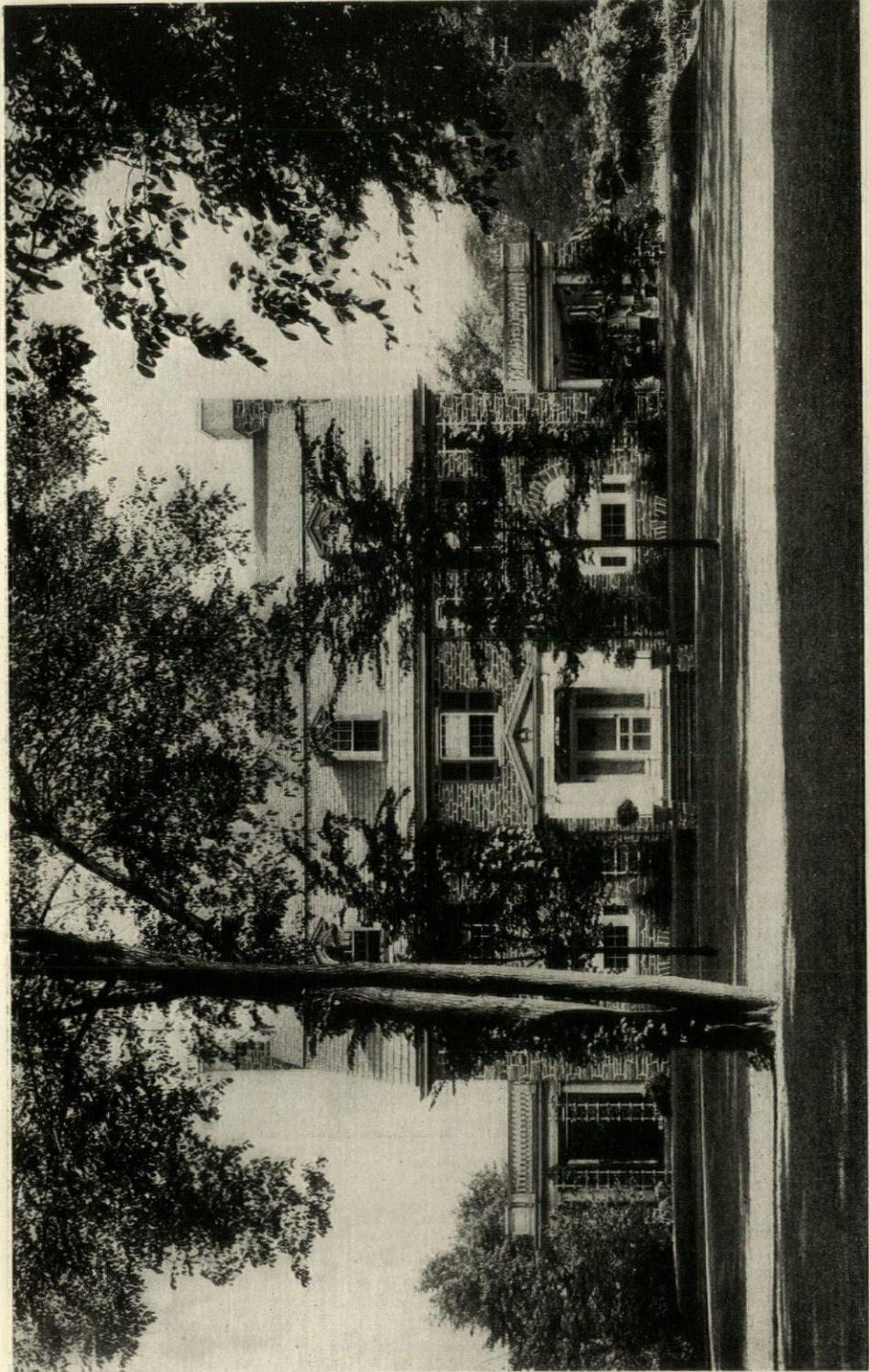
MUMFORD MEMORIAL RECTORY, PLAINFIELD,
N. J. MARSH & GERRIT ARCHITECTS



REAR VIEW—MUMFORD MEMORIAL RECTORY,
PLAINFIELD, N. J. MARSH & GETTE, ARCHITECTS.



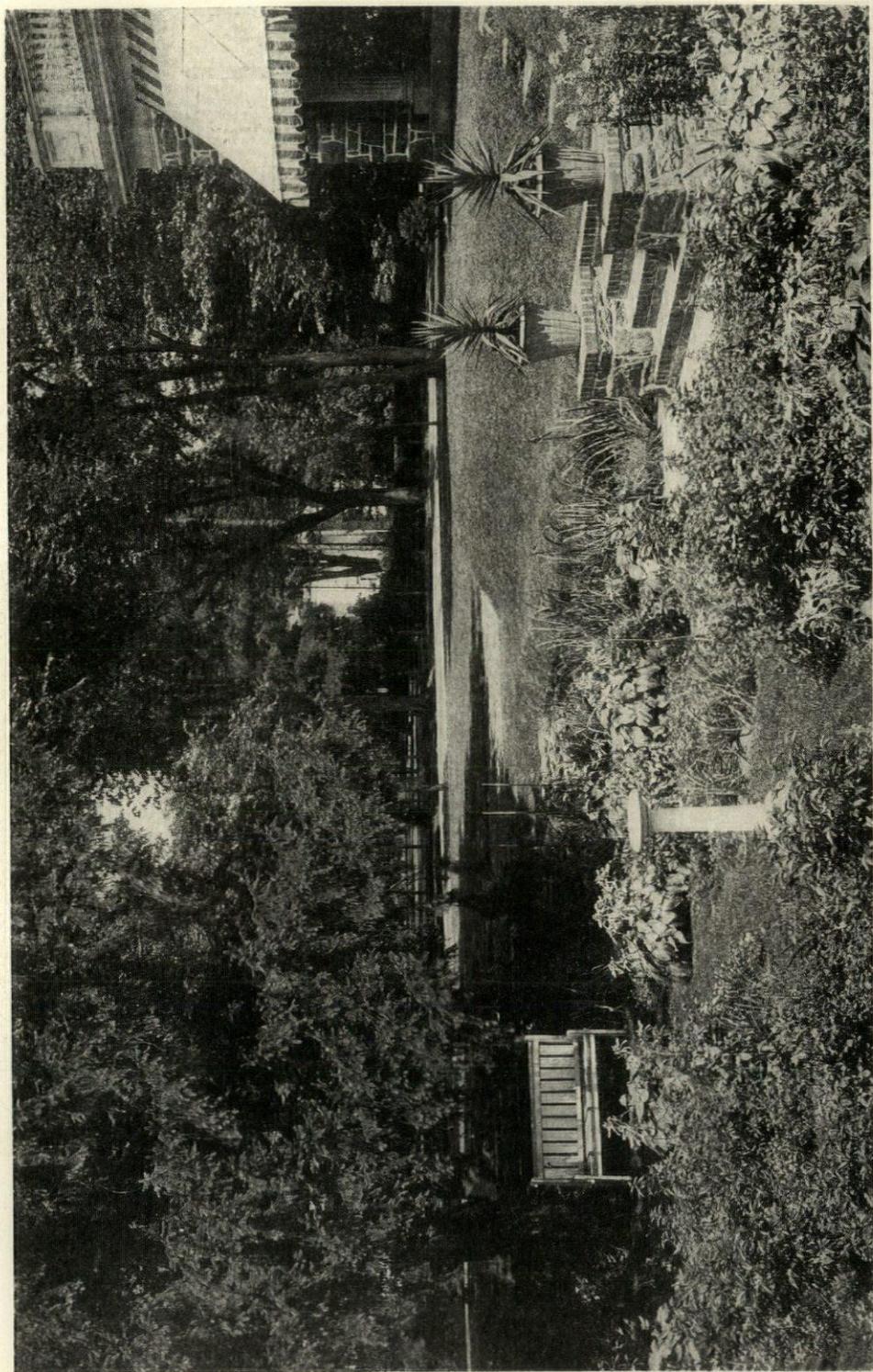
FLOOR PLANS—RESIDENCE OF MRS. F. W. YATES,
PLAINFIELD, N. J. MARSH & GETTE, ARCHITECTS.



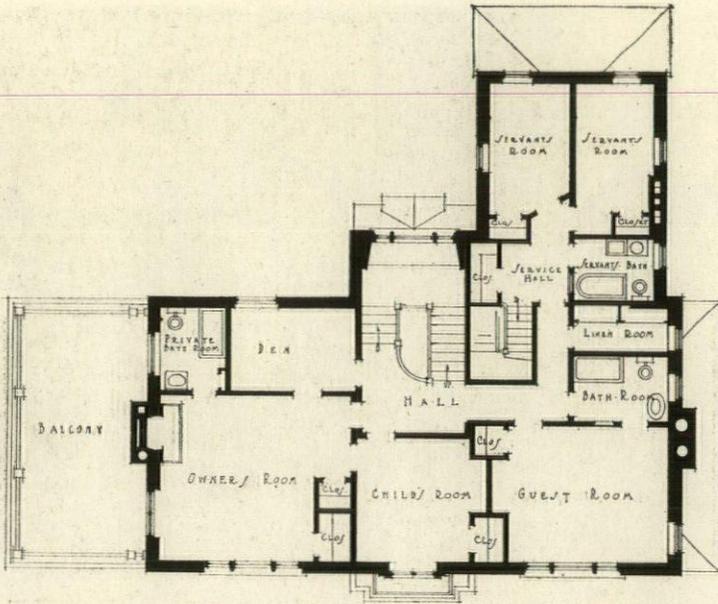
RESIDENCE OF MRS. F. W. YATES, PLAIN-FIELD, N. J. MARSH & GETTE, ARCHITECTS.



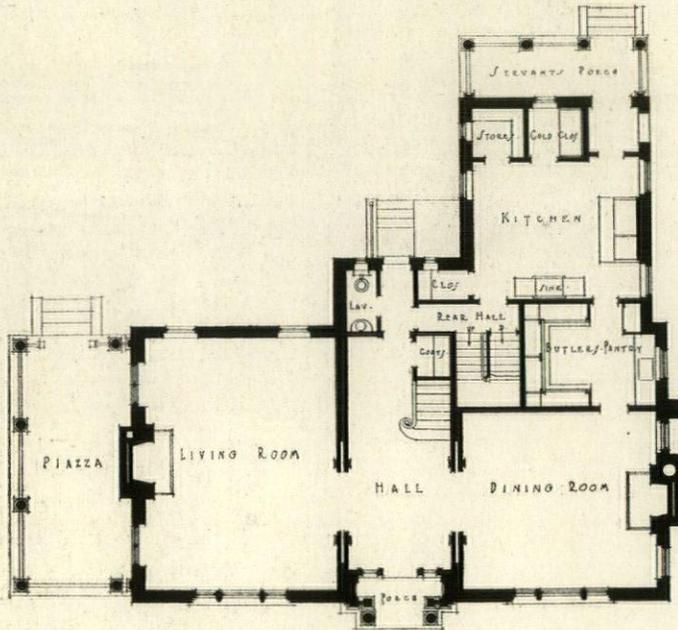
FRONT PERSPECTIVE—RESIDENCE OF MRS. F. W. YATES,
PLAINFIELD, N. J. MARSH & GETTE, ARCHITECTS.



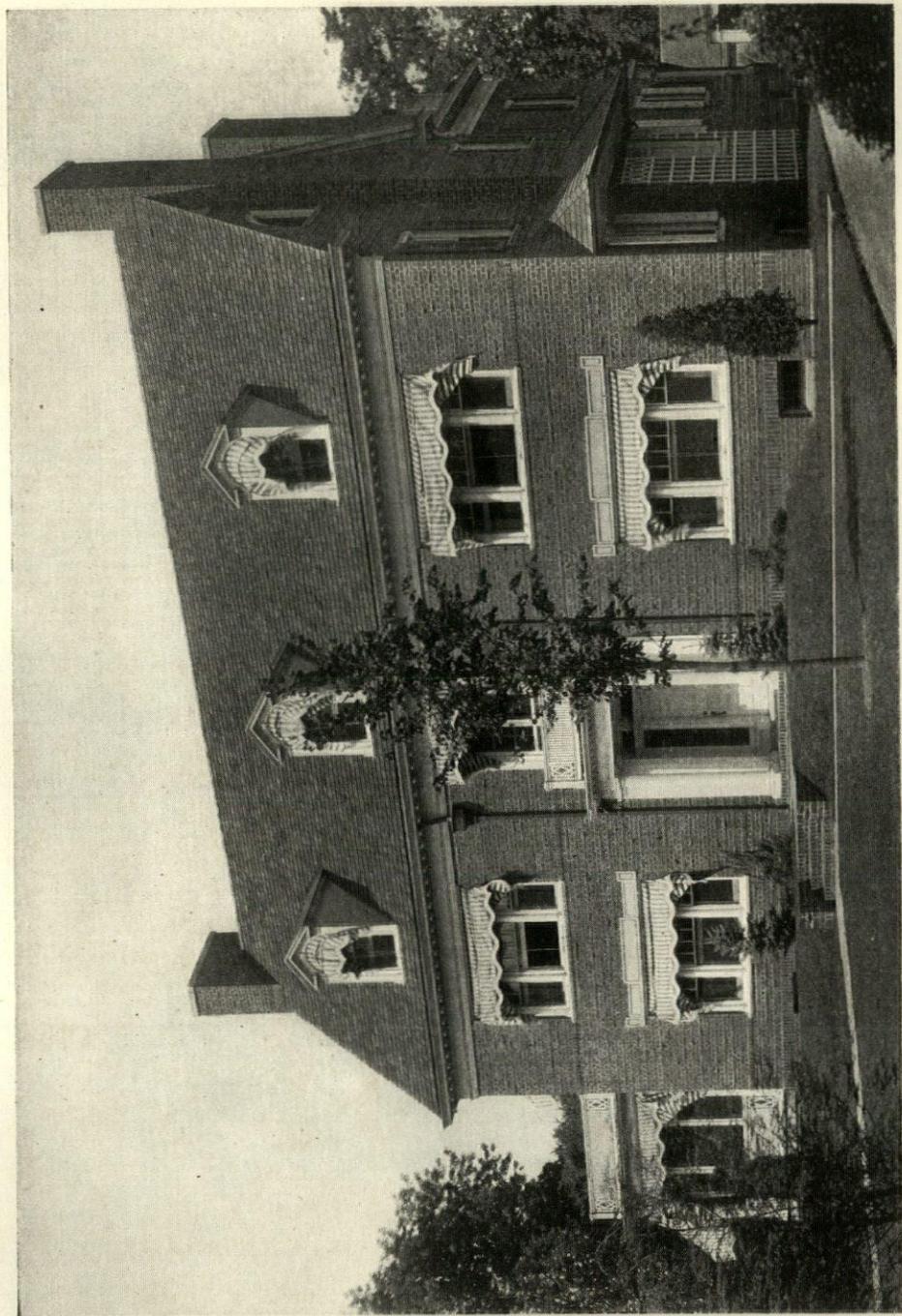
GARDEN—RESIDENCE OF MRS. F. W. YATES, PLAIN-FIELD, N. J. MARSH & GETTE, ARCHITECTS.



SECOND STORY PLAN



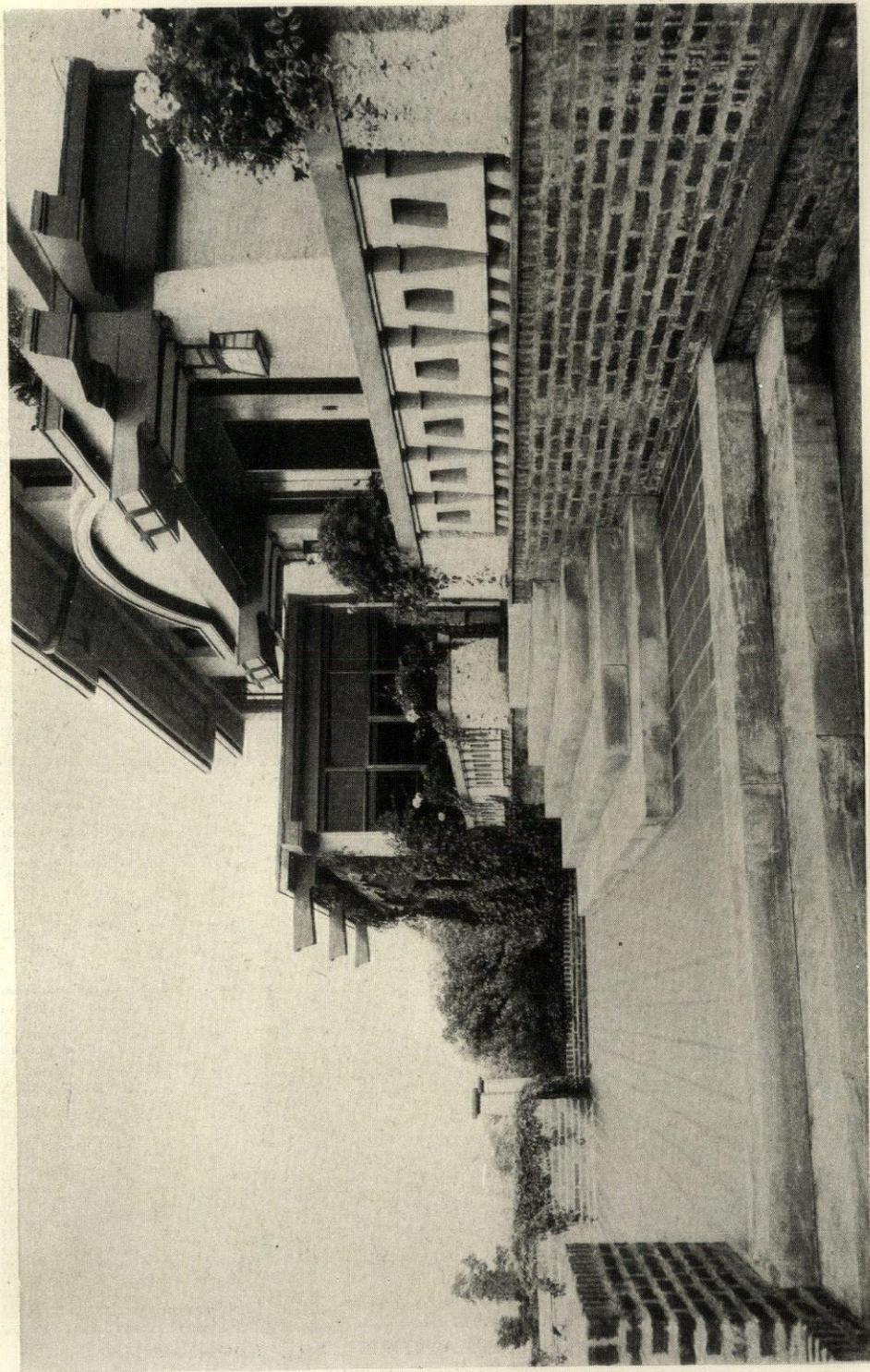
FLOOR PLANS—RESIDENCE OF MRS. E. C. R. LAIDLAW,
PLAINFIELD, N. J. MARSH & GETTE, ARCHITECTS.



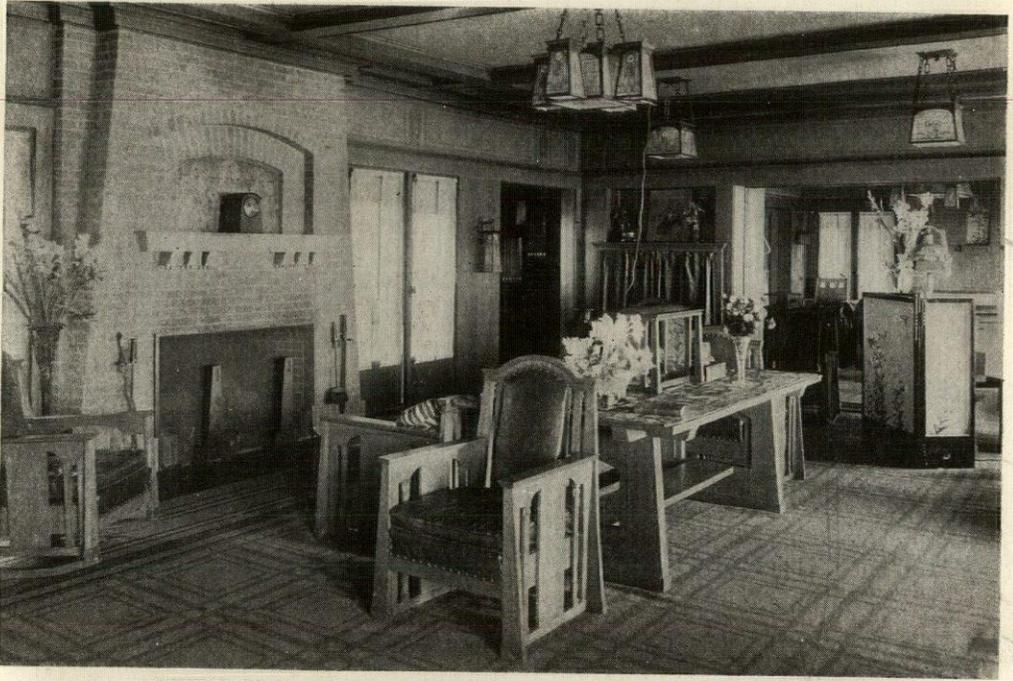
RESIDENCE OF MRS. E. C. R. LAIDLAW, PLAIN-FIELD, N. J. MARSH & GETTE, ARCHITECTS.



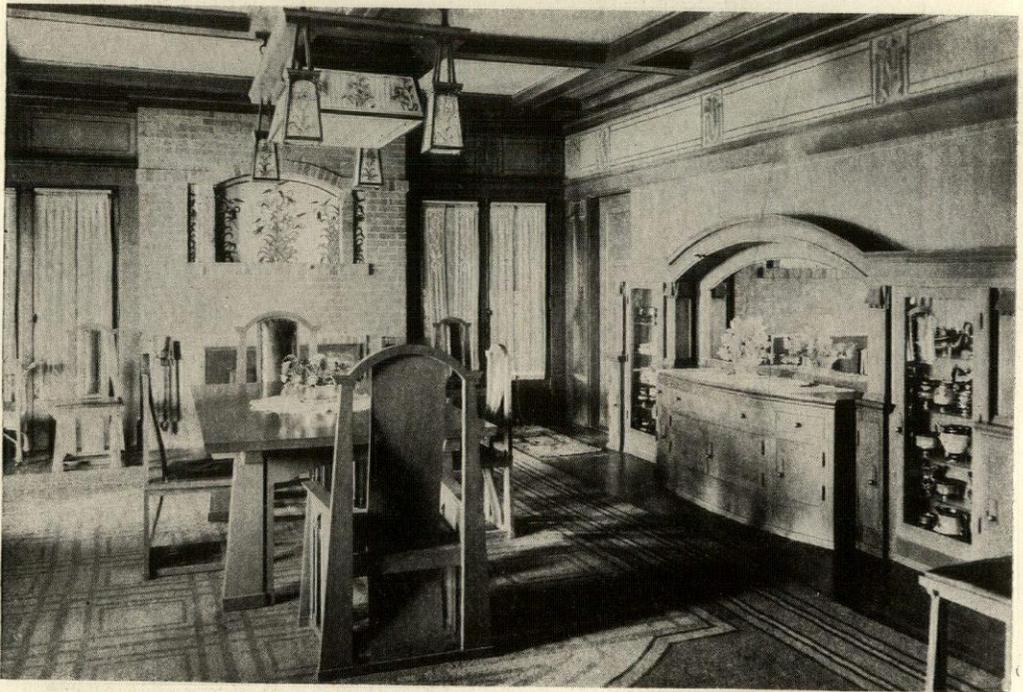
DINING ROOM—RESIDENCE OF MRS. E. C. LAIDLAW,
PLAINFIELD, N. J. MARSH & GETTE ARCHITECTS.



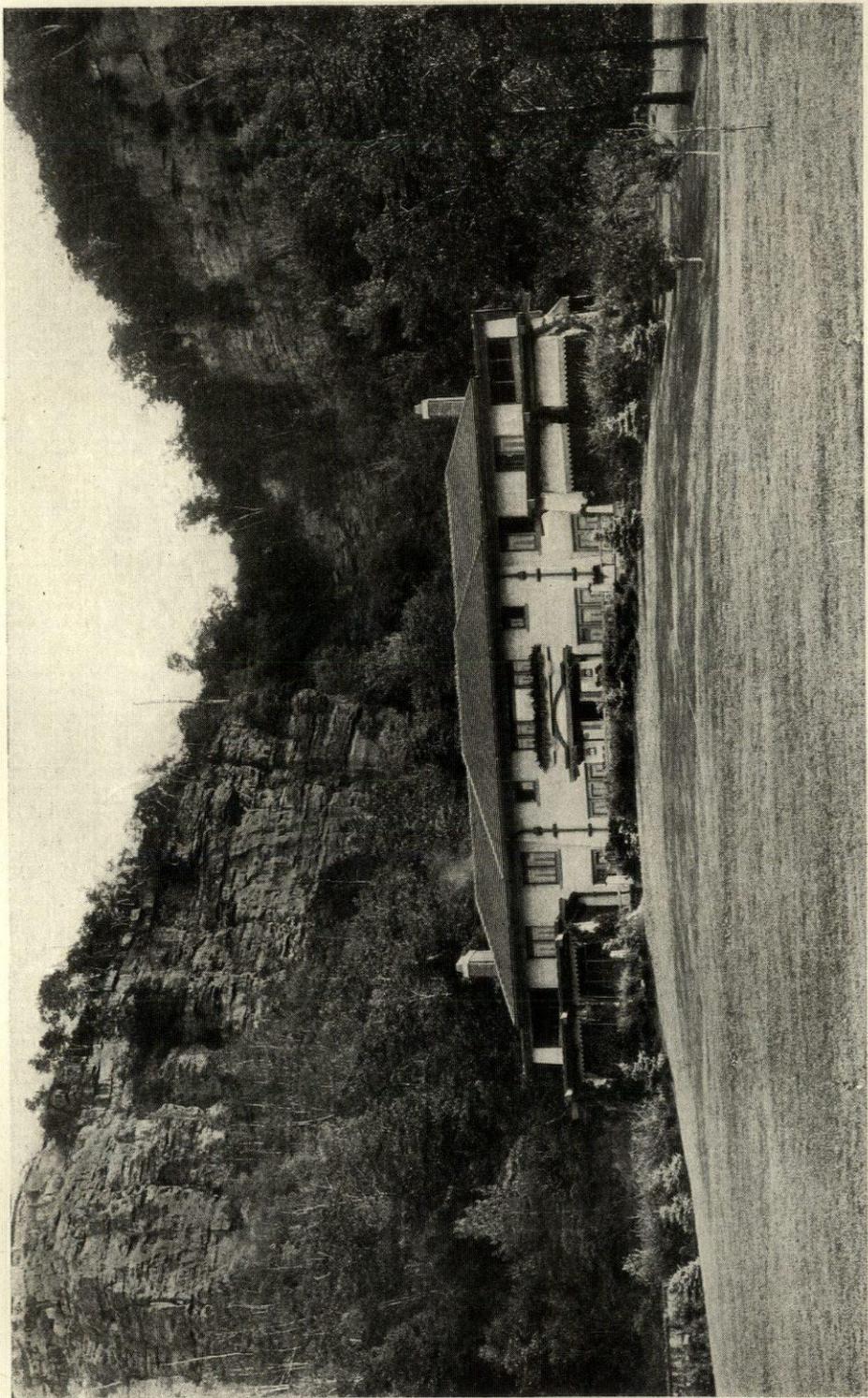
DETAIL OF ENTRANCE—RESIDENCE OF E. L. KING, ESQ.,
HOMER, MINN. GEORGE W. MAHER, ARCHITECT.



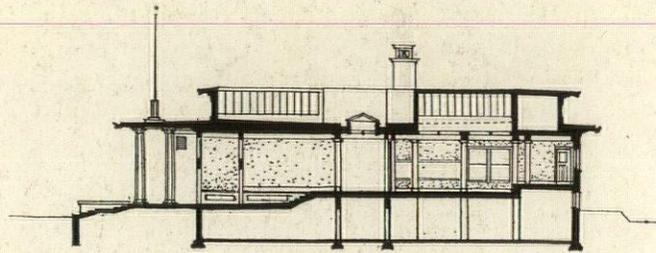
LIVING ROOM—RESIDENCE OF E. L. KING, ESQ., HOMER, MINN.
George W. Maher, Architect.



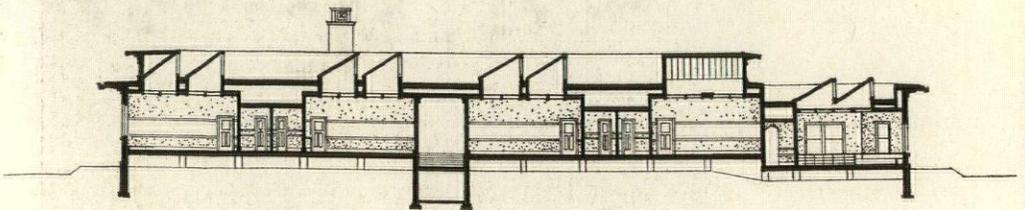
DINING ROOM—RESIDENCE OF E. L. KING, ESQ., HOMER, MINN.
George W. Maher, Architect.



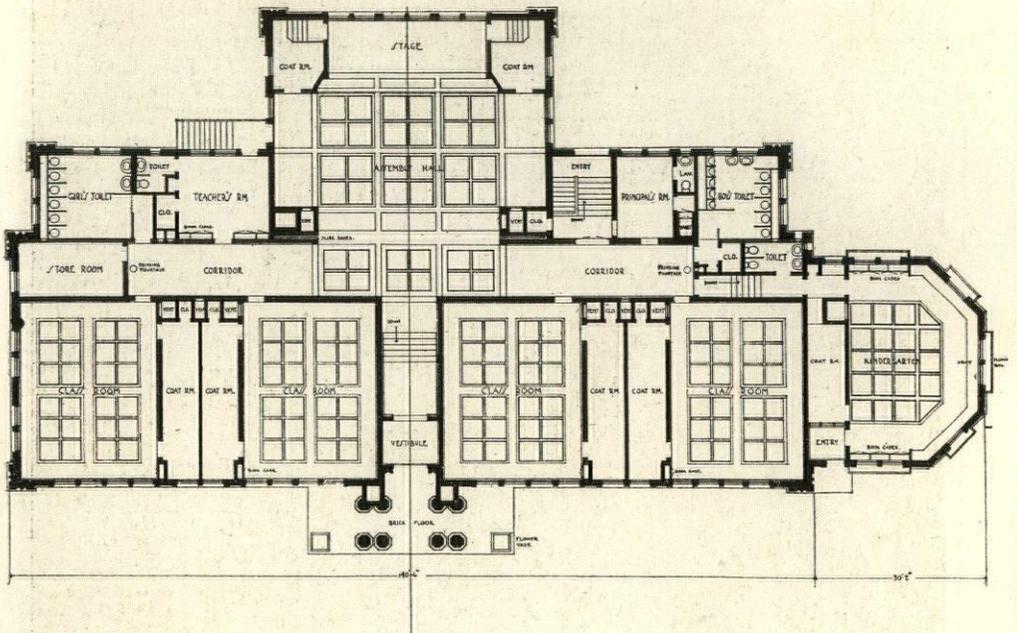
RESIDENCE OF E. L. KING, ESQ., HOMER,
MINN. GEORGE W. MAHER, ARCHITECT.



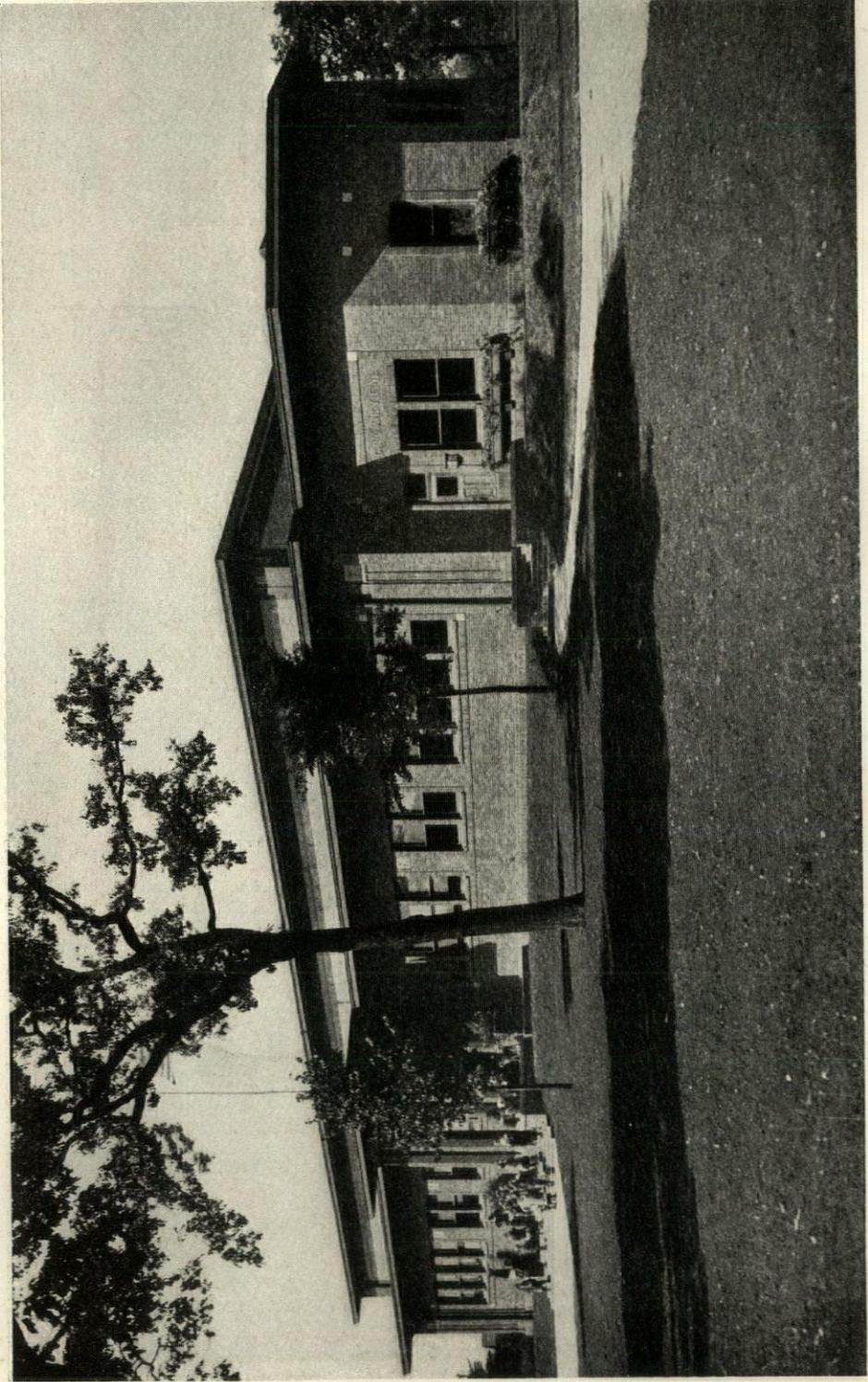
TRANSVERSE SECTION



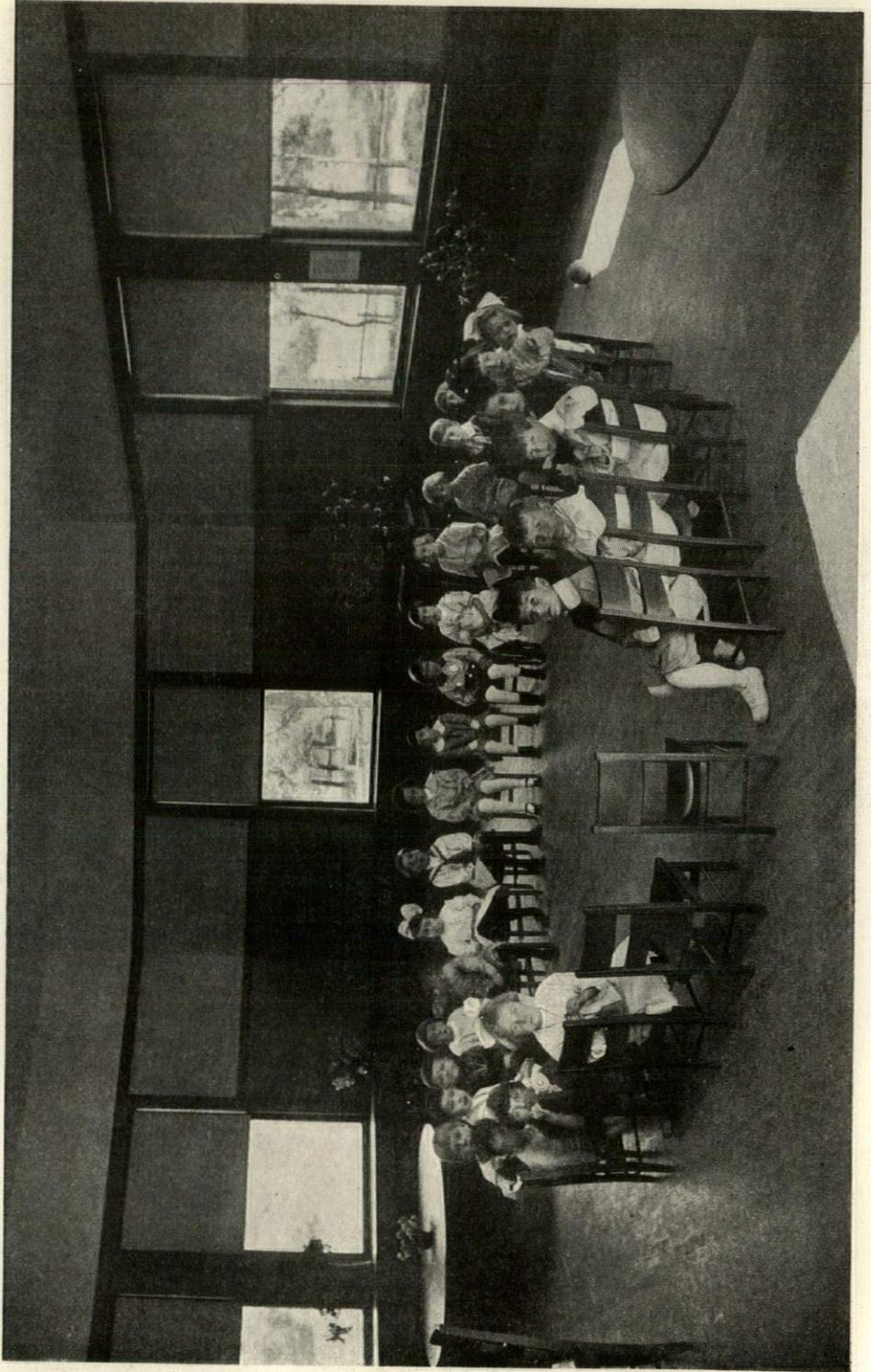
LONGITUDINAL SECTION SHOWING SAW TOOTH ROOF SKYLIGHTS OVER ALL CLASS ROOMS



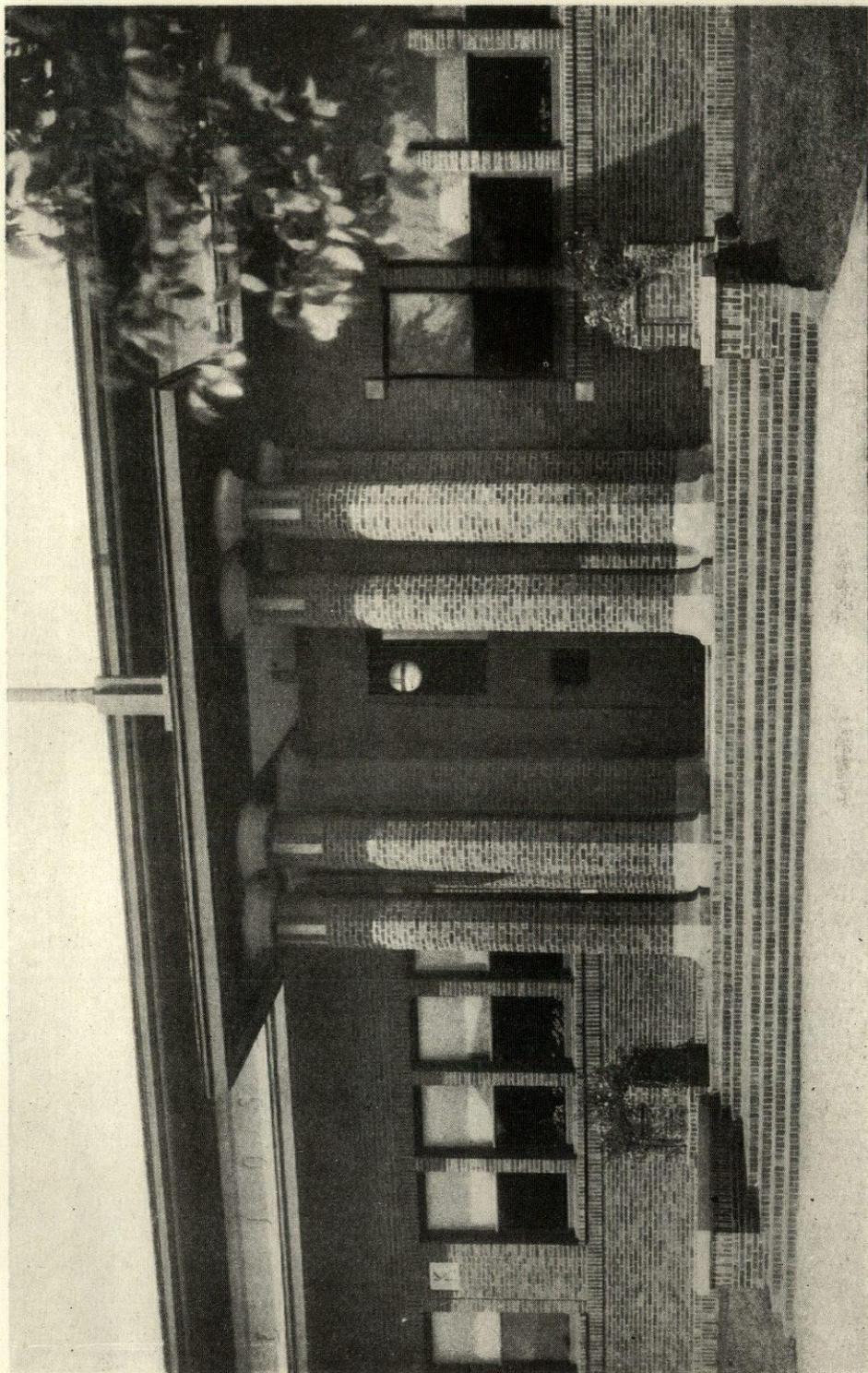
MAIN FLOOR PLAN AND SECTIONS—JOSEPH SEARS PUBLIC SCHOOL, KENILWORTH, ILL. GEORGE W. MAHER, ARCHITECT.



JOSEPH SEARS PUBLIC SCHOOL, KENIL-
WORTH, ILL. GEORGE W. MAHER, ARCHITECT.

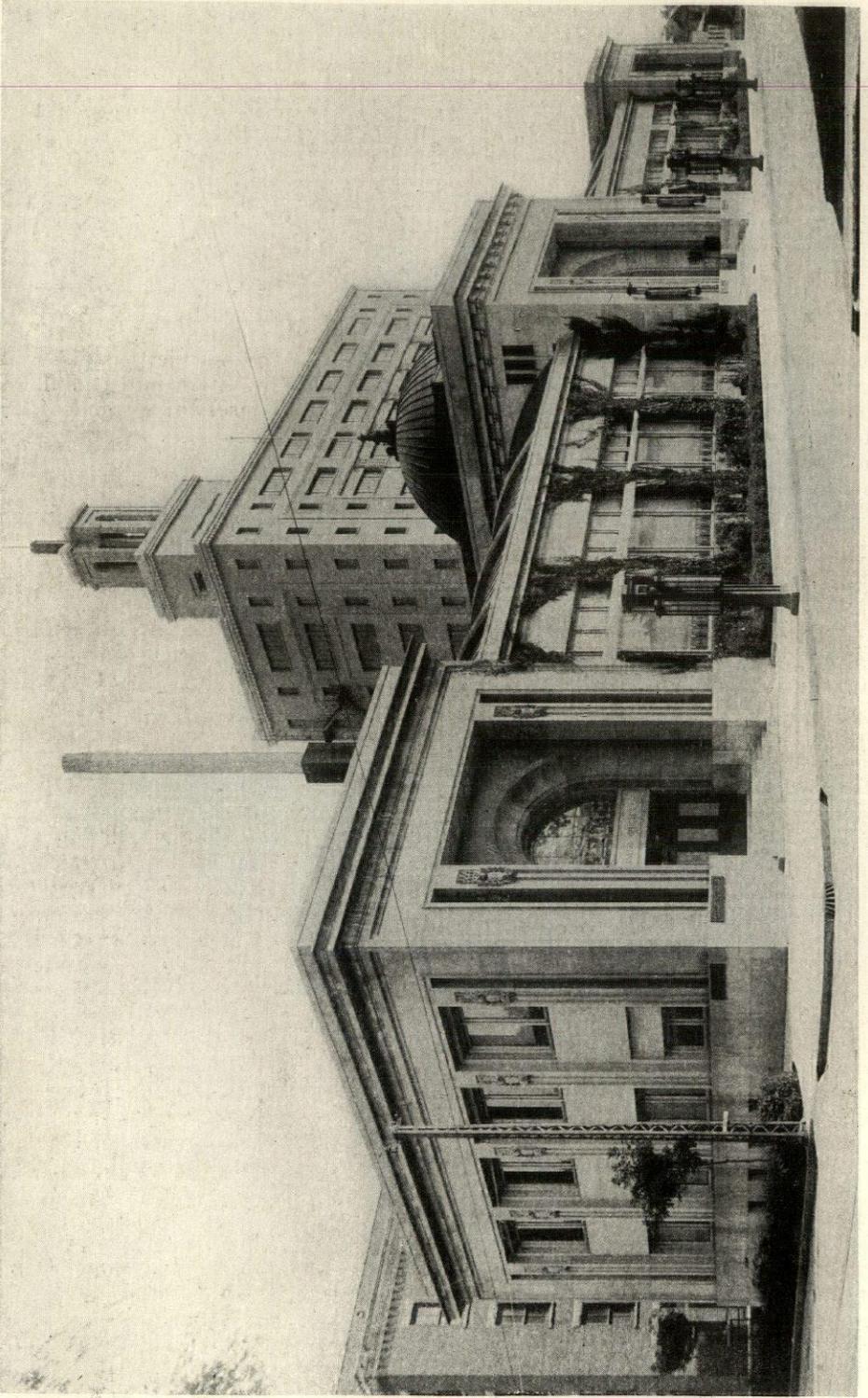


KINDERGARTEN ROOM WITH OVERHEAD LIGHT (NOT SHOWN IN PHOTOGRAPH)—JOSEPH SEARS PUBLIC SCHOOL, WASHINGTON, D. C.



MAIN ENTRANCE—JOSEPH SEARS PUBLIC SCHOOL,
KENILWORTH, ILL. GEORGE W. MAHER, ARCHITECT.

PHOTOGRAPHED BY GEORGE B. BROWN, WINONA, MINN.



ADMINISTRATION BUILDING—J. R. WATKINS MEDICAL CO., WINONA, MINN. GEORGE W. MAHER, ARCHITECT.

CHARLES COOLIDGE HAIGHT

MR. Charles Coolidge Haight died on the ninth of February at his home, at Garrison-on-Hudson, aged seventy-five. So passed away one of the strong architects of New York City.

His practice covered fifty years. It started in that dark period after the Civil War, when architecture was at its lowest ebb throughout the country, the Mansard Roof Age, when the speculative builder lined whole city streets with brownstone fronts, and his brother, the country carpenter, displayed a nimble ingenuity in jig-saw work and strangely patterned shingling. Among the people there was no appreciation of better things; the good old traditions were gone. Such an environment meant esthetic death to all but the strongest natures. All honor, therefore, to those few men who could form high ideals and steadfastly follow them.

Mr. Haight studied a year at the Columbia Law School. Then came the Civil War, and he enlisted. At twenty-four he was Colonel of the Thirty-ninth New York Volunteers, was shot while in command of his regiment in the Battle of the Wilderness, and was invalidated home.

It was afterward that he began his real life-work. A year in an architect's office, a year or so in traveling abroad, and he started in practice for himself. Keen observation and intense study made it possible, though the student period was always short in those days.

He had been brought up under strong church influence; his father, the Reverend Benjamin I. Haight, being assistant minister of Trinity Parish in New York, he was early taught to appreciate the scholarly Gothic work of Upjohn. It was natural for him to go to the churches and colleges of England for inspiration, while other architectural students of the time turned to the Paris school or to Italy and Rome.

His practice grew rapidly. One small country church followed another. I have a color drawing of one of the earliest, half elevation, half perspective, with several incidental men and women promenading

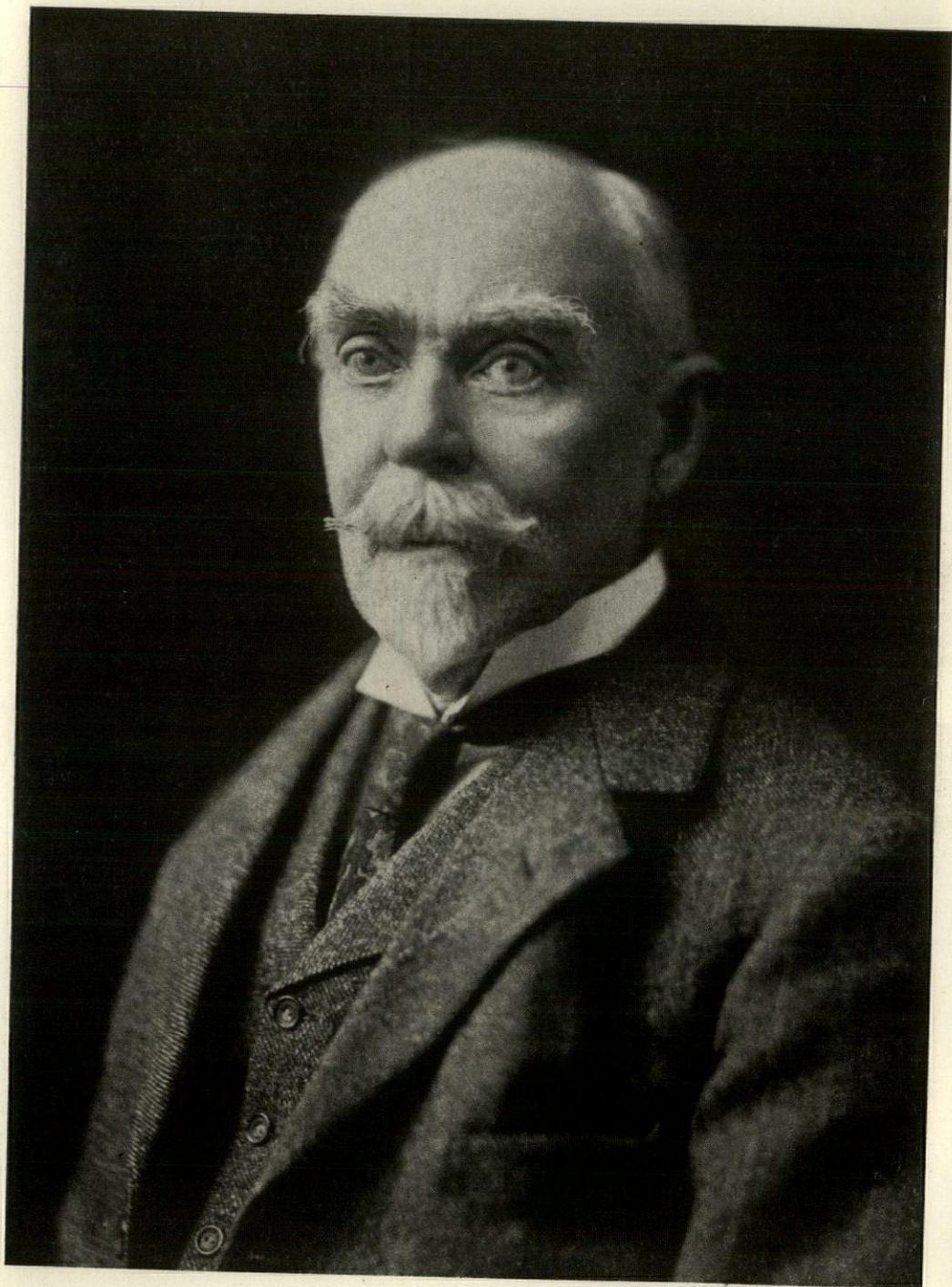
before it in the clothes of the period, the men with abnormally high silk hats, and the women with hoopskirts and shawls, holding absurdly tiny sunshades.

The architecture was crude compared with what followed later, though far better than most of the churches and other buildings built at the time. Improvement, however, was steady and consistent, and each design was better than the one before. His construction was excellent, rare in that jerry-building age. He went thoroughly into detail. His positive and conservative trend of mind, reinforced by his legal training, assured firm and definite contracts. His business management was perhaps hard at times, but beyond reproach. To him right was right and wrong was wrong, and there was no middle course.

His first great work was in designing the buildings of old Columbia College, that stood on Madison Avenue, where the New York Central is today. They formed an interesting group, an adaptation of Gothic, picturesque rather than regular, with long vertical lines of buttresses and pointed windows and steep gables.

Later he began the General Theological Seminary in old Chelsea, New York City. These buildings are of a different character, but here, it seems to me, he was at his very best. There is a quiet tranquillity in the long ranges of the earlier buildings with their wide, mullioned windows and low-pitched gables and their delicious color in warm red brick and soft gray limestone, partly covered with ampelopsis vines.

The Chapel and Hoffman Hall are more severe, with a certain lofty dignity. With them a change came over his work, and there developed what would be called his "later manner" were he a painter. His style became more severe, more scholarly; it found perhaps its highest expression in the Yale University buildings. First came the well-known Vanderbilt Hall at the southern end of the Campus. Phelps Hall followed; then the first Sheffield Dormitories. I was associated with him in the later buildings,



CHARLES COOLIDGE HAIGHT.
1841-1917.

so know them best; they are the College Library, the Sheffield Tower, Oliver Hall, Mason Hall, and the great laboratory group at the head of Hillhouse Avenue. This was his last great work.

Strange to say, he built few churches in recent years; but the two best known rank well with his other work, for the interiors of St. Ignatius', New York, and the Military Chapel of St. Cornelius, on Governor's Island, are among the best things he did, dignified, lovely in color, a true expression of the Anglican tradition, yet with an individuality that is far beyond mere archaeology.

Perhaps this later work gave the truest expression of his personal character. He was a gentleman of the old school, dignified, reserved, not easily approached, courtly in manner, punctilious, reminiscent of an age that is passing away. He was highly respected by the men who worked under him, as their letters testify. Let me quote a letter just received from one of New York's greatest builders and contractors:

"As an evidence of the confidence which I think Mr. Haight inspired throughout the building trades, I recall the fact that, notwithstanding what we considered were unusual clauses in his special form of contract, and which would have been strenuously objected to under other circumstances, we felt absolutely safe in view of Mr. Haight's invariable fairness and habit of doing justice to both parties; contracts could be signed almost without reading them except as to amount and I cannot recall even a dispute arising in any work executed for Mr. Haight by my office. I have heard many others say the same thing of Mr. Haight, and all

those who have done business with him will feel the loss, not merely of his work, but of the influence which his handling of affairs had in building up a proper relation between the architect and the building trades.

"The architects of his generation who were at the top when I came to New York are nearly all gone, including Hunt, Post, Price, McKim, Stanford White, Clinton, Russell, and now Mr. Haight, and their successors certainly have a large gap to fill."

As to the influence of his professional life, who can say how far it has extended? In many ways the force of a strong man's example is felt as an incentive, but who can say just when and where? He was one of those who made the profession of architecture respected here as it is today. He was eminently conservative in business methods, and his influence was always on the side of tried and solid construction. I remember Mr. McKim's advising me years ago to accept a position Mr. Haight then offered me, for he said there was no better constructionist in New York and no one of a higher standing in sound business management. He was a strong partisan of Gothic architecture and doubtless did as much as any man to make the people appreciate it and desire it for their schools and colleges, and to break down their narrow point of view that Gothic was appropriate only for their churches.

The Gothicists have lost a strong partisan; an honorable and able business man is gone; but his work is accomplished, and the profession of architecture is the better through his having lived.

ALFRED MORTON GITHENS.

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THE SCAMMON LECTURES FOR 1915

By PETER B. WIGHT

THE Art Institute of Chicago has just published, through the University of Chicago Press, the six Scammon Foundation lectures delivered during the season of 1915. The lectures* comprise the eleventh series.

All the lectures of the ten previous years have been published, and the course in each year has been delivered, I believe, by a single lecturer. In the present instance the course, on the general subject of architecture, is elucidated by three architects of distinction, two lectures having been assigned to each, and each having selected his own topics. The first two are by Ralph Adams Cram, the second two by Thomas Hastings, and the third two by Claude Bragdon. Through this selection of lecturers each of the leading, mutually antagonistic, schools of thought in relation to the art of architecture has found eloquent and authentic interpretation.

Than this book no better evidence of the unsettled condition of architectural art could be put before the public. Forty years or more ago, when some of us were young practitioners, architects at their

meetings discussed these same topics until the "battle of the styles" became so embittered as almost to disrupt their organizations, and it became necessary to call a truce for the sake of peace and to give more attention to practical matters. At that time architects had little historical or practical knowledge of the styles they were talking about. But the last thirty or forty years have witnessed a vast amount of research and investigation that was lacking before, and disputants are now furnished with facts which make it possible to construct learned arguments on each side.

The volume before us is a signal example of the advance in knowledge. It is equally notable as testimony to the effect that increased knowledge has brought about little, if any, progress toward stylistic agreement. Mr. Cram extols Gothic architecture; Mr. Hastings exalts the Renaissance, and Mr. Bragdon urges the validity of the aims of the Progressive school.

Mr. Cram starts out with the assertion that "all great architecture is organic; every building that has endured or will endure as a monument of good art is, in a very real sense, a living organism." The subject of his first lecture is "The Begin-

*The Scammon Lectures for 1915, published for the Art Institute by the University of Chicago Press, Chicago, Ill. 8vo.; pp. 172, 35 photogravure ills. \$2 net.

nings of Gothic Architecture;" that of the second, "The Culmination of Gothic Art." Of modern art he says: "Art today is in the condition of Germany after the break-up of the Empire (that is, the old German Empire), a hundred little piffling states, none knowing where it was or what it existed for, and with no co-ordination and no sense of unity. As there at times, through the whim of fate, some margrave or grand duke or elector was born greater than his kind, who gave for a moment a sudden splendor to his little state, so now, in any one of the arts, may arise, and does arise, a genius who spreads a temporary glory on his little art, as Wagner or Browning or Richardson or St. Gaudens or Sargent; but each passes, and art returns again to its normal level of mediocrity and general aimlessness."

In conclusion he refers to the great war in Europe as connoting the breakdown of modern culture, which, being without unity in religion, in philosophy, in ideals of life, have been incapable of producing a uniform, organic art: "It (the condition which brought on the war) has led us back to the discovery of the comprehensive, stimulating, and character-building culture behind it (Gothic art). Through these things we can gain an answer to the appalling question forced on us by the great war, seeing now the true nature of the civilization that could have issue in such a thing as this, realizing where . . . right rests and wrong, and finally realizing the lines on which, once the surging of the world is over, the new era must be built if the benevolent and regenerating culture of true religion, sound philosophy, and vital art is to return to a wasted but repentant and regenerate world. . . . The study of medieval art and medieval culture is not, at this time, a trivial playing with archeology. It is the finding of the answer to the great question propounded by the world at war."

Mr. Hastings' lectures deal with the "Principles of Architectural Composition" and "Modern Architecture." They are in effect an argument for the teachings of the modern French school of Renaissance architecture. The argu-

ment is put in what is probably the most effective form it has assumed in English, being the work of a practitioner who is also a scholarly theorist. It assumes that Classic architecture exists and always has existed, having been brought down from Egypt and Assyria through Greece, Rome and Byzantium, and, finally, Romanesque art, which continued to use Roman details. After an interruption by the Gothic in the twelfth, thirteenth and fourteenth centuries Classic architecture reappeared in the fifteenth; it had never entirely disappeared in Italy. Coming to its own again in the Renaissance, it has continued to be the prevailing style in continental Europe, in England, and in America through the Colonial period. Furthermore, we have always used it in the construction of government buildings down to the present time.

Mr. Hastings advocates the Renaissance style of architecture for all buildings. He condemns the use of different historical styles for different classes of buildings, opposing all eclecticism in most positive terms. He condemns with equal earnestness those who would "break with the past" and those who would "select from the past," and the "would-be style inventors" are classed with "Futurists, New Thinkers, Cubists and Art-Nouveau followers." The majority of people, he says, "do not seem to realize that in solving the problem of modern life the essential is not so much to be national, or American, as it is to be modern and of our own period." Renaissance architecture is modern, the latest phase of the direct line of evolution from the Classic origins of architecture.

The following quotations are given because of the interesting light they throw upon the methods of work of a successful practitioner: "In our study," says Mr. Hastings, "in order to understand fully the true condition of things and the real proportions and the scale of our building, we should always blacken-in the walls of our plan, and draw and color-in the shadows of our façades and sections; otherwise we can never judge how the building will look in execution. This way of rendering drawings reveals the true proportions and conditions of things, while a

perspective drawing distorts and misleads."

"Mere work never made an artist; a great work was never produced without great working. A man can never be a great artist without great industry. . . . A man may think that he must wait for a so-called inspiration; but the real artist will find something to do for every hour and leave inspiration to take care of itself. Inspiration will come oftener and with greater power when the artist works without waiting for it."

"The most difficult thing in composition (and I believe this to be true of all art) is to know how to be simple, but to be simple without being stupid and colorless; to be firm and strong without being hard and angular; to have good detail, which, on the one hand, does not assert itself to the injury of the ensemble, and, on the other hand, is not timid for want of a fear of refinement."

Mr. Bragdon's first lecture, entitled "Organic Architecture," is an unusually clear statement of the condition of modern architecture:

"We observe a great confusion of ideas upon the whole subject of architecture, not alone on the part of the public, but in the profession itself. Eminent architects are found to differ widely in their opinions, and these differences find expression in their work. It is clear that there is no common agreement among them as to what constitutes excellence. If we apply only the criterion of everyday common sense it would appear that the modern architect has not yet grasped the modern problem. Let me try to prove to you that this is so."

Then follow these propositions, each of which is enlarged upon in a paragraph:

"First, the architect of today fails to think and work in terms of his place.

"Second, the architect fails to think and work in terms of his time.

"Third, the architect fails to think and work in terms of his materials."

Mr. Bragdon then proceeds:

"When we come to consider architecture throughout the world and down the ages, we find it bisected by a like inevitable duality; either it is *organic*, following the law of natural organisms; or it is

arranged, according to some Euclidian ideal devised by proud-spirited man. In other words, it is either cultivated, like the flower, or it is cut, like the gem. . . .

"It is important that this fundamental difference in aim and method should be clearly perceived and thoroughly understood. This will be best accomplished by comparing and contrasting Gothic architecture, which is pre-eminently a striving toward a free organic expression of plan and construction with Renaissance architecture, wherein predetermined canons of abstract beauty are imposed."

Then follows a discussion of the relation of form to function, showing that Gothic is a manner of building in which the form is everywhere determined by the function, changing as that changes; while Renaissance architecture, on the other hand, represents an ideal in conformity with which the function is made to accommodate itself to forms and arrangements chosen less with a view to their exact suitability and expressiveness than to their innate beauty. "In short, Gothic architecture is *organic*; Renaissance architecture is *arranged*."

Mr. Bragdon's second lecture, on "The Language of Form," is a valuable and suggestive exposition of his views as to possible sources of new forms in art and ornament. To this exposition I cannot do justice in a small space, and will therefore merely commend it to my readers' attention, closing with this finely expressed thought of Mr. Bragdon's:

"Do not conceive of beauty in any narrow way, as limited to mere esthetics. Seek out the things that thrill you and be sure that there is beauty in them, for the test of beauty is the measure of the joy it brings. Beauty is mystery and enchantment, the thing with star dust on it. Learn to recognize the brush of its invisible wing, not alone in art galleries and concert halls, but in a face in a crowd; a song at twilight, moonrise, sunset; in the din and glare of cities as well as in the silence of great spaces; in the train taking its flight to the seaboard as well as in the crowd taking its flight to the rooky wood."

The Scammon Lectures for 1915 is a stimulating discussion of the conflicting ideals vital in American architecture.

BOOKS ON COLONIAL ARCHITECTURE

By RICHARD FRANZ BAGH

Curator, School of Architecture, Columbia University

Part V.—Furniture and Furnishings (Continued)

UNDER the second major class of works which concern entirely or else give part of their pages to a treatment of furniture are to be included collections of photographs and sketches. Of these there are quite a number, and invariably of excellent quality. All reserve a goodly number of plates for interiors and several show items of furniture or other details separately. Above all, we must note the fine volumes in which Mr. Eric Ellis Soderholtz was concerned, either as sole author, namely: *Colonial Architecture and Furniture* (Folio; pp. 6 and 60 plates. Boston; G. H. Polley and Company; 1895. Rare); or else in collaboration with Mr. James M. Corner, namely, in *Examples of Domestic Colonial Architecture in New England* (Folio; no text, 50 plates. Boston; The Boston Architectural Club; 1891. Rare); or with Mr. Edward A. Crane, namely, in *Examples of Colonial Architecture in South Carolina and Georgia* (Folio; no text, 52 plates. New York; Hessling and Spielmeyer; 1895. Rare). These works deal with various regions, but in all cases include a number of fine reproductions of well-selected details of carving and also good examples of doorways or mantels or portable furniture pieces. The same is true of two publications by N. W. Elwell, *Colonial Furniture and Interiors* (Large folio; pp. 6 and 66 plates. Boston; G. H. Polley and Company; 1896. \$12.50), and *The Architecture, Furniture and Interiors of Maryland and Virginia During the Eighteenth Century* (Large folio; pp. 6 and 63 plates. Boston; G. H. Polley and Company; 1897. \$12.50).

Other works containing collections of photographs which will be found of value are those by Frank Cousins, *Colonial Architecture*, series I, containing *Fifty Salem Doorways*, with introductory text

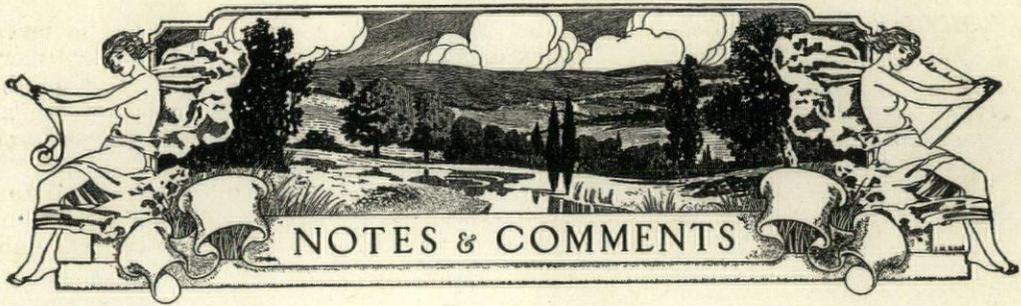
by Glenn Brown (Folio; 50 plates. Garden City, L. I.; Doubleday, Page and Company; 1912. \$5), but unfortunately not continued beyond the first series; and by George Henry Polley, *The Architecture, Interiors and Furniture of the American Colonies During the Eighteenth Century* (Large folio; pp. 5 and 90 plates. Boston; G. H. Polley and Company; 1914. \$40). All of these volumes likewise received more extended notice at an earlier date in this series.

Of greatest value for the architect interested in Colonial furniture are, of course, the books of the third class, according to our subdivision at the beginning of this study, namely, those which contain plates of measured drawings. Of these there are all too few. First and foremost stands the *Georgian Period*, to which we have so often referred, with which every architect is familiar, and which serves as a sort of gospel for many of his tribe. *The Georgian Period* contains dozens of excellent drawings of carved and wrought details, of furniture, of mantels, and many other types of decoration that fall properly within our province of furniture at the moment, since we have construed this to cover furnishings and to include various kinds of carved and wrought accessories. Beside this collection of plates all others must at first seem insignificant. Obviously there is room for hundreds of collections of measured drawings and, to the credit of authors and publishers alike be it said, more and more of these works are being undertaken. There is a great need for them, for the information they bring is of the reliable kind to which alone the architect and designer may pin his faith. Two excellent series of plates in this field are again of regional type: William Davenport Goforth and William J. McAuley's *Old Colonial Architectural De-*

tails In and Around Philadelphia (Folio; no text, 50 plates. New York; William Helburn; 1890. \$12), and Lois L. Howe and Constance Fuller's *Details from Old New England Houses* (Folio; no text, 50 plates. New York; The Architectural Book Publishing Company; 1913. \$9), of which the latter is an especially commendable piece of work. Of similar character, but less useful for us here, is *Old Philadelphia Colonial Details* (Large folio; no text, 55 plates. New York; The Architectural Book Publishing Company; 1914. \$10), by Joseph Patterson Sims and Charles Willing, and credit for priority in this field, as well as for good results, must be granted the two publications by Frank E. Wallis, *Old Colonial Architecture and Furniture* (Square folio; pp. 6 and 60 plates. Boston; George H. Polley and Company; 1888. Rare), and *American Architecture, Decoration and Furniture of the Eighteenth Century* (Quarto; no text, 52 plates. New York; Paul Wenzel; 1895. \$7.50). It is noteworthy that the former of these books was issued in 1888. We should also mention in this connection Donald Millar's *Measured Drawings of Some Colonial and Georgian Houses* (Folio; 2 vols., pp. 6 and 40 plates, and pp. 4 and plates 41 to 80. New York; The Architectural Book Publishing Company; 1916. \$25). This is a collection of distinctly useful and intelligent plates, although the author is handicapped in his presentation by poor reproductions. We might also suggest that details be presented at larger scale and that lighter paper stock be used. A lighter paper with greater tensile strength should invariably be used in books of measured drawings, for such books receive too much handling in daily practice. The heavier paper stock so often used is too dry and soon becomes brittle from much handling; and what is more, cannot be strengthened so readily by mounting on

cloth. These criticisms must be taken to apply, however, to the publishers rather than to the author's part in the work. The details shown by Mr. Millar are of decided value, well selected and thoughtfully presented.

We cannot too highly commend, in this connection, the excellent collection of drawings by Alvin Crocker Nye, published under the title *A Collection of Scale Drawings, Details and Sketches of What Is Commonly Known as Colonial Furniture, measured and drawn from antique examples* (Large folio; pp. 5 and 55 plates. New York; William Helburn; 1895). The author maintains a uniform scale for his drawings, a method of presentation which greatly enhances the instructive value of his plates. In many cases he has introduced perspectives, and these likewise he has as a rule constructed mechanically at a uniform scale, and he has even placed all perspectives in corresponding positions on his plates. In the case of perspectives which are drawings made directly from the object the author has placed them elsewhere in his plates to avoid confusion. The book contains no photographs; a few of the latter might give added interest to the plates. As it stands, however meagre and seemingly insufficient in the quantity of plates included—there are but fifty-five—we do not hesitate to say that this volume is in its conception and mode of presentation the most thoroughly useful book in the field of Colonial furniture that has yet been issued, and the date of its publication is 1895. In over twenty years no similar collection has appeared; it is high time that others were prepared, for our increased knowledge of the field and the contemporary general interest in furniture of our formative decades would render such works particularly useful to men in practice as architects, as decorators and as furniture designers.



The Baptistry of Poitiers.

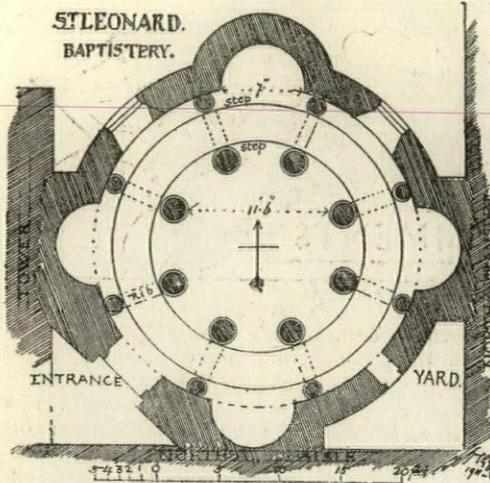
Undoubtedly the most interesting archaeological study in early Christian art on French soil is that offered by the ancient Baptistry of Saint Jean at Poitiers. As some outpost of a civilization long departed, this monument has continued to elicit inquiry. Like many another early building it has been piled high with accretions in varied subsequent styles and media, and the materials of the structure have been repeatedly reconstituted. No doubt its continued vitality is due in part to the fact that a controversy attaches to its fabric and in part to the fact that it is situated in Poitiers, a haven of French art, and, what is more, in a commanding position upon a main roadway which had to be deflected to save the edifice, so that even a casual passer-by is bound to note its character and to be struck by its position beneath the level of the present streets.

The controversy in regard to this building is engaged with its probable primary use and with the date of its erection. It has variously been considered an old tomb, a small pagan temple, or an early Christian baptistry. Much light has been cast upon these points and a decidedly better understanding of the building made possible by the researches of the Père de la Croix, whose analysis of the structure has remained since 1903 the most reliable source of information concerning it. This authority maintains that the initial use of the building was that of a baptistry, and while others have assumed that its primary construction was due to Bishop Ansoaldus (682-686), de la Croix assigns its first construction to the fourth century of our era—that is, in the Gallo-Roman age in France—adding that modifications of the structure occurred in the seventh century, the building having remained intact since that time.

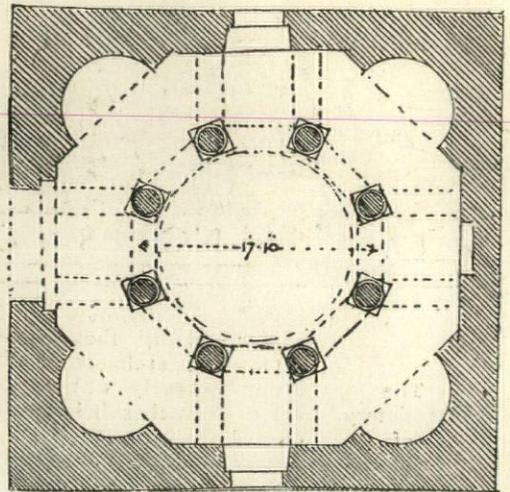
While a goodly number of texts are ad-

duced to demonstrate that an early Christian baptistry could have brought about complex plan requirements—demanding, for instance, separate accommodations for a vestry, a sacristy, a bishop's room or office and the like—still it would seem reasonable to assume that only the most radical differences in faith and practice could have encouraged so radical a differentiation in the architectural form of a baptistry in old France from that followed in other parts of Europe, and even of Africa and the near East, during six or seven centuries of church history. Most interesting examples to the contrary are found, for instance, at Civray sur Cher, at St. Léonard near Limoges, and in the Panthéon at Riez, in France, and likewise at Ravenna in Italy. Such buildings are invariably and distinctly radial in plan, circular or polygonal—preferably octagonal—or occasionally in the form of a modified square. There are in other extant baptisteries no plan subdivisions and no accessory rooms, although there is sometimes the suggestion of an aisle or ambulatory due to the disposition of columns or other supports with reference to a domical roof usually of a diameter less than that of the circle or octagon of the inclosing walls. What is more, the further back we go in ecclesiastic history—especially if we deal with the fourth century, when it is believed that this building was erected—the more decidedly is a circular or polygonal building needed for this purpose, since the baptistry was always a distinct building in the early church and since complete immersion was a requirement of the rite of the baptism.

The Baptistry of St. Jean at Poitiers differs in all respects from the characteristic plan. The earliest portion of the building is composed of a central rectangle of greater width than depth, with apse-like projections at its sides and back. Those at the sides seem to have been at first rectangular in the exterior and semicircular within, but



PLAN OF BAPTISTERY OF ST. LEONARD, NEAR LIMOGES. FROM JACKSON, "BYZANTINE AND ROMANESQUE ARCHITECTURE."



PLAN OF BAPTISTERY, RIEZ, IN PROVENCE, KNOWN AS "THE PANTHEON." FROM TEXIER AND PULLAN, "ARCHITECTURE BYZANTINE."

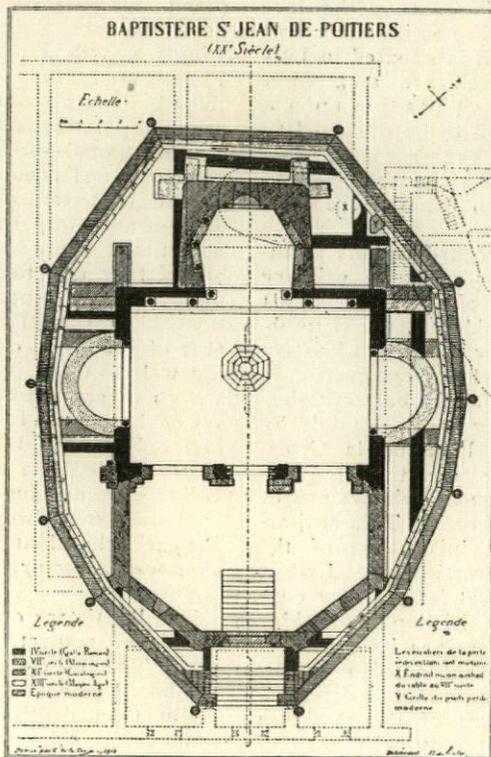
were later given parallel semicircular walls; that at the back was pentagonal within and rectangular in exterior. Researches to date, however, have not succeeded in making clear that this earliest portion of the edifice is truly Gallo-Roman, and therefore it is yet safe to conjecture that part or all of the construction was of the early Middle Ages erected upon the Gallo-Roman foundations. Again it may be assumed that the central square formed part of the initial structure, thus bringing it closely within the historical requirements of symmetry for a baptistery plan, and that the apsidal projections are later additions undertaken when the building ceased to serve its primary purpose; while the original name, including the word baptistery, persisted in succeeding centuries, misleading

archaeologists, as all misnomers are bound to do, until the facts have been ascertained. Finally, it should be added that this baptistery was not in proximity to any church

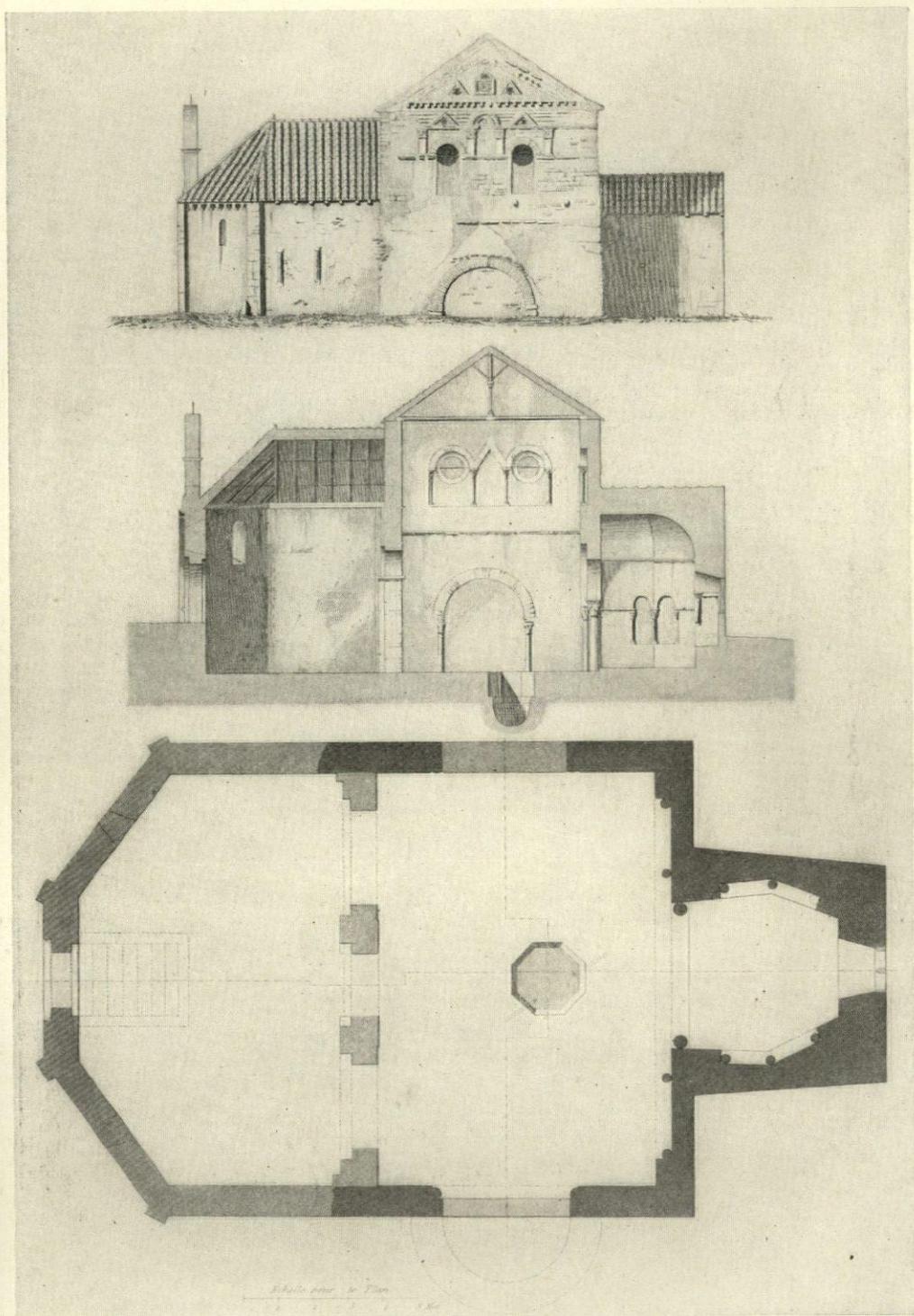
now known to have existed, which in itself would encourage the conclusion that the original structure was not a baptistery, despite the fact that for some centuries this was the sole place of baptism in Poitiers.

We may therefore believe the building a pagan temple or tomb consecrated to Christian purposes, but not to those of a baptistery, unless the reservation is made that the use of the building for baptismal purposes was initially and admittedly a makeshift and that no plan alterations had been undertaken to bring it within the requirements of the recognized baptistery type.

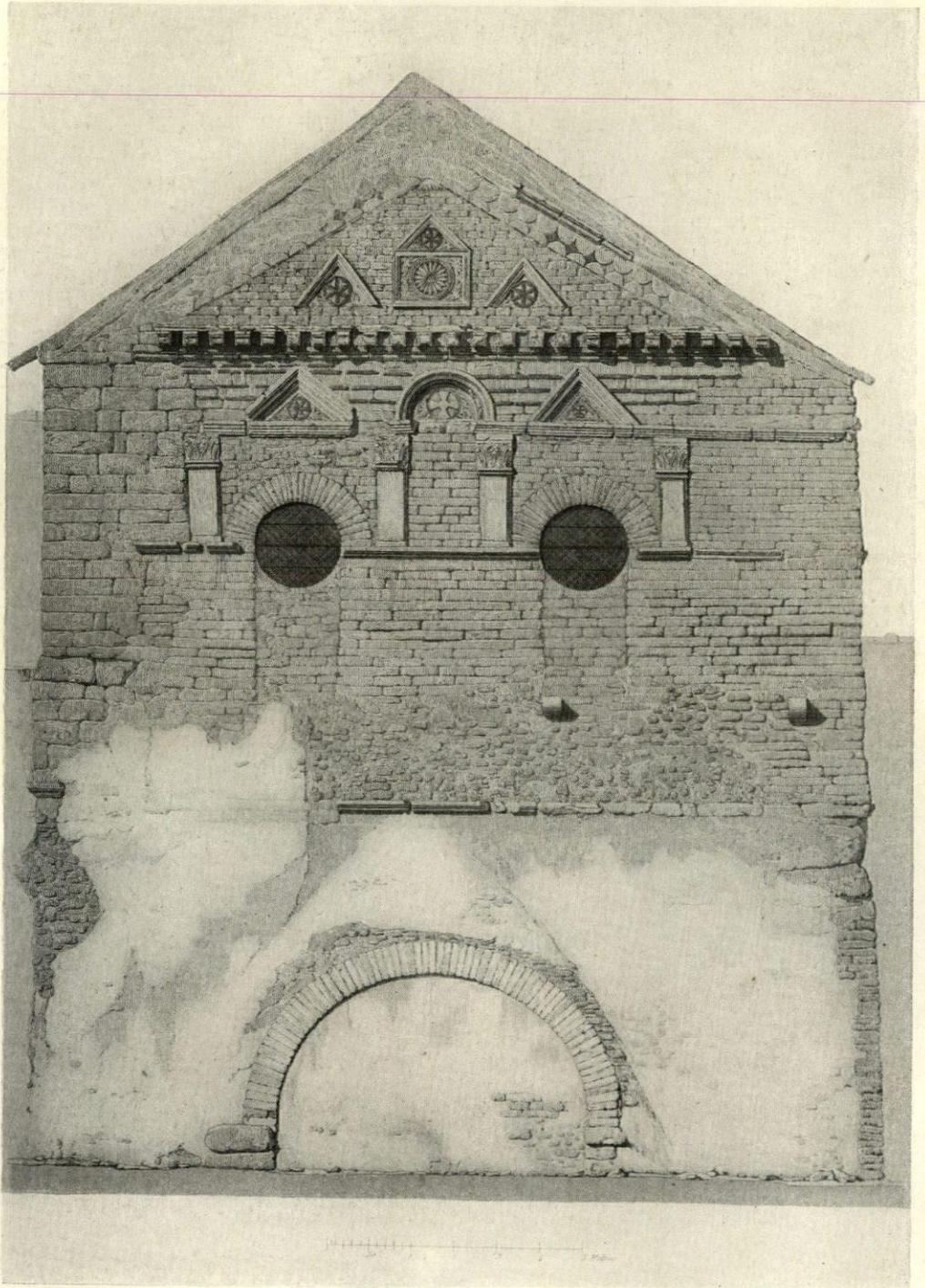
That the building may have been at



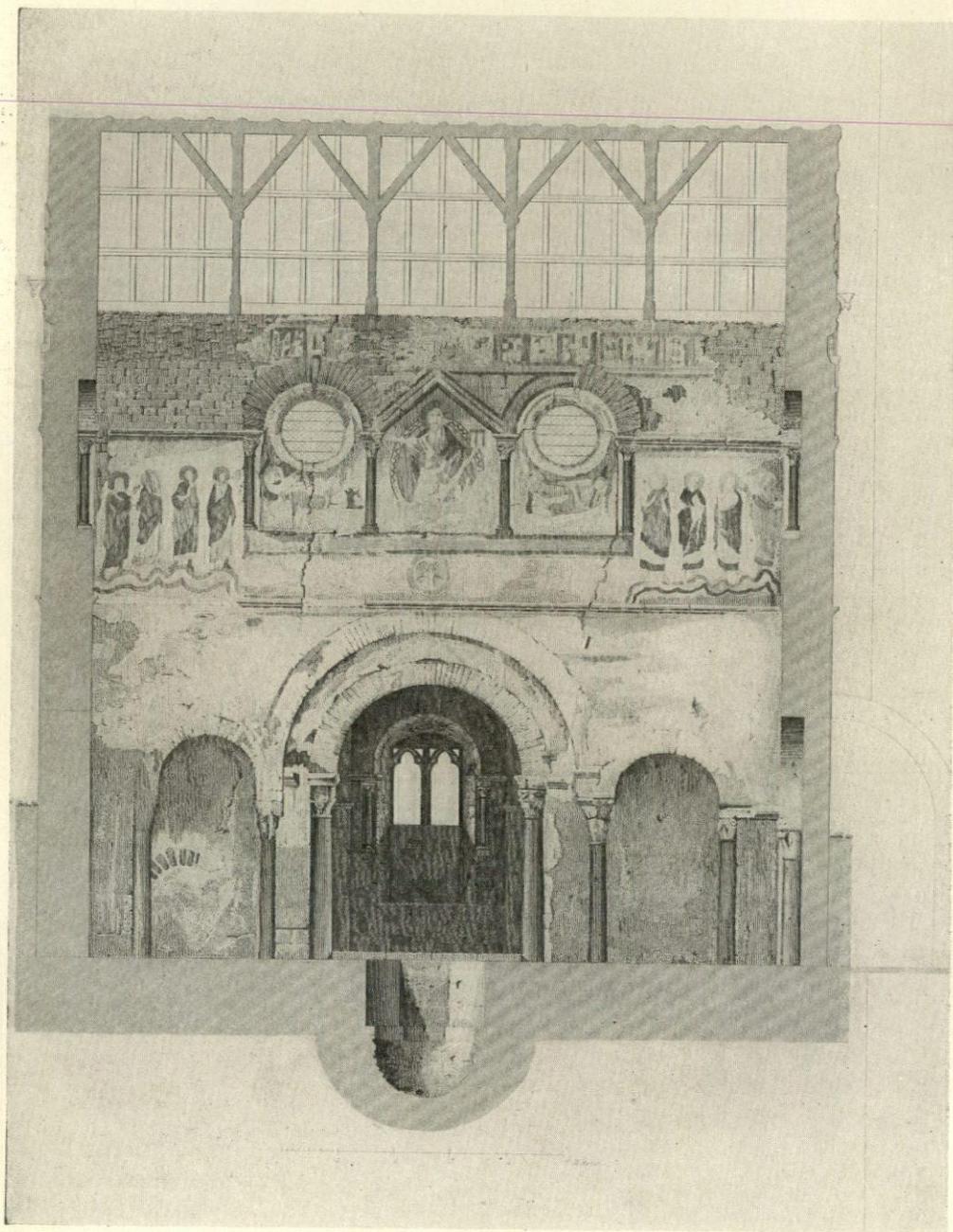
PLAN OF ST. JEAN, POITIERS. AFTER PERE DE LA CROIX.



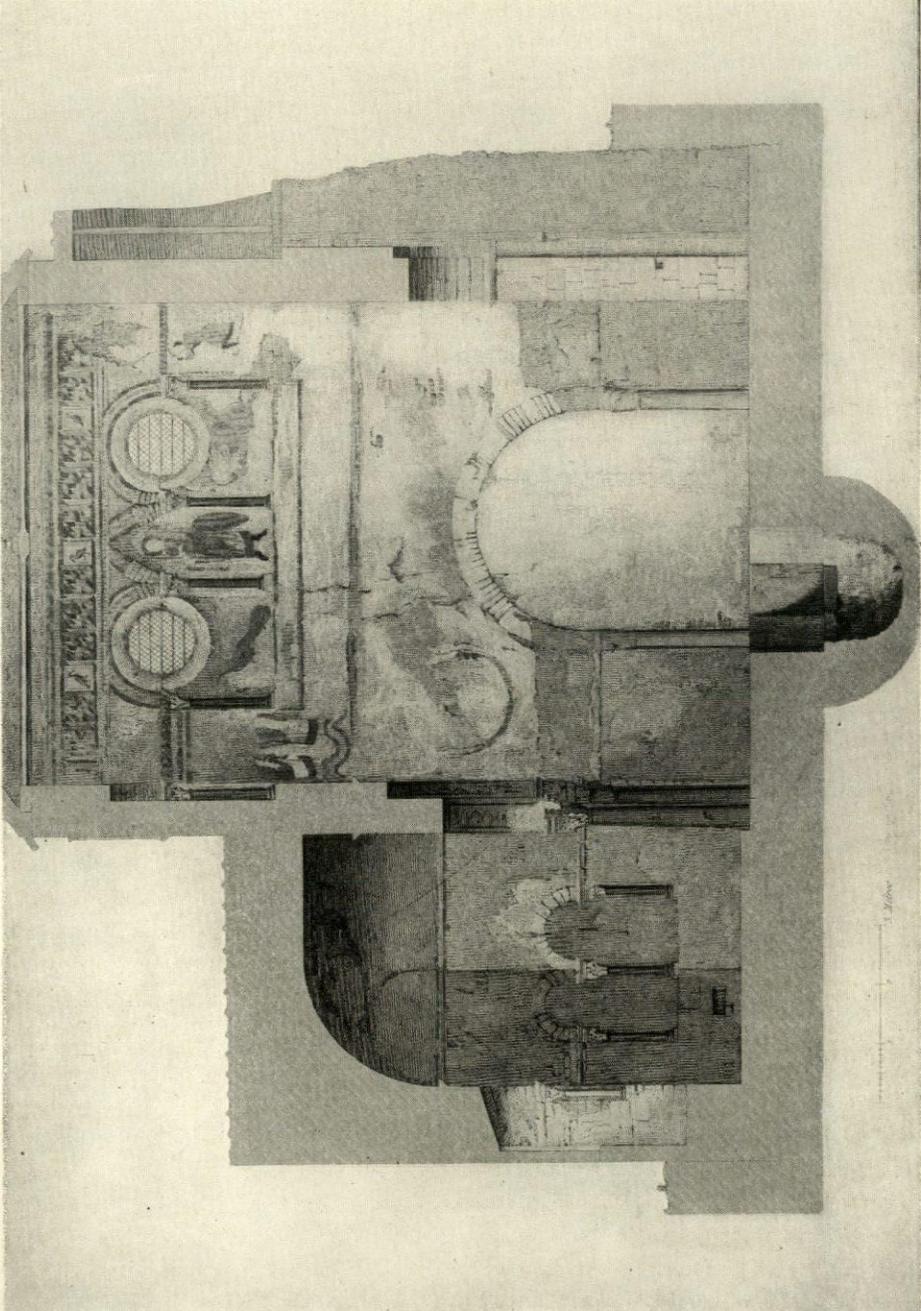
PLAN, SECTION AND ELEVATION, BAPTISTERY
OF ST. JEAN, POITIERS. FROM GAILHA-
BAUD, "MONUMENTS ANCIENS ET MODERNES."



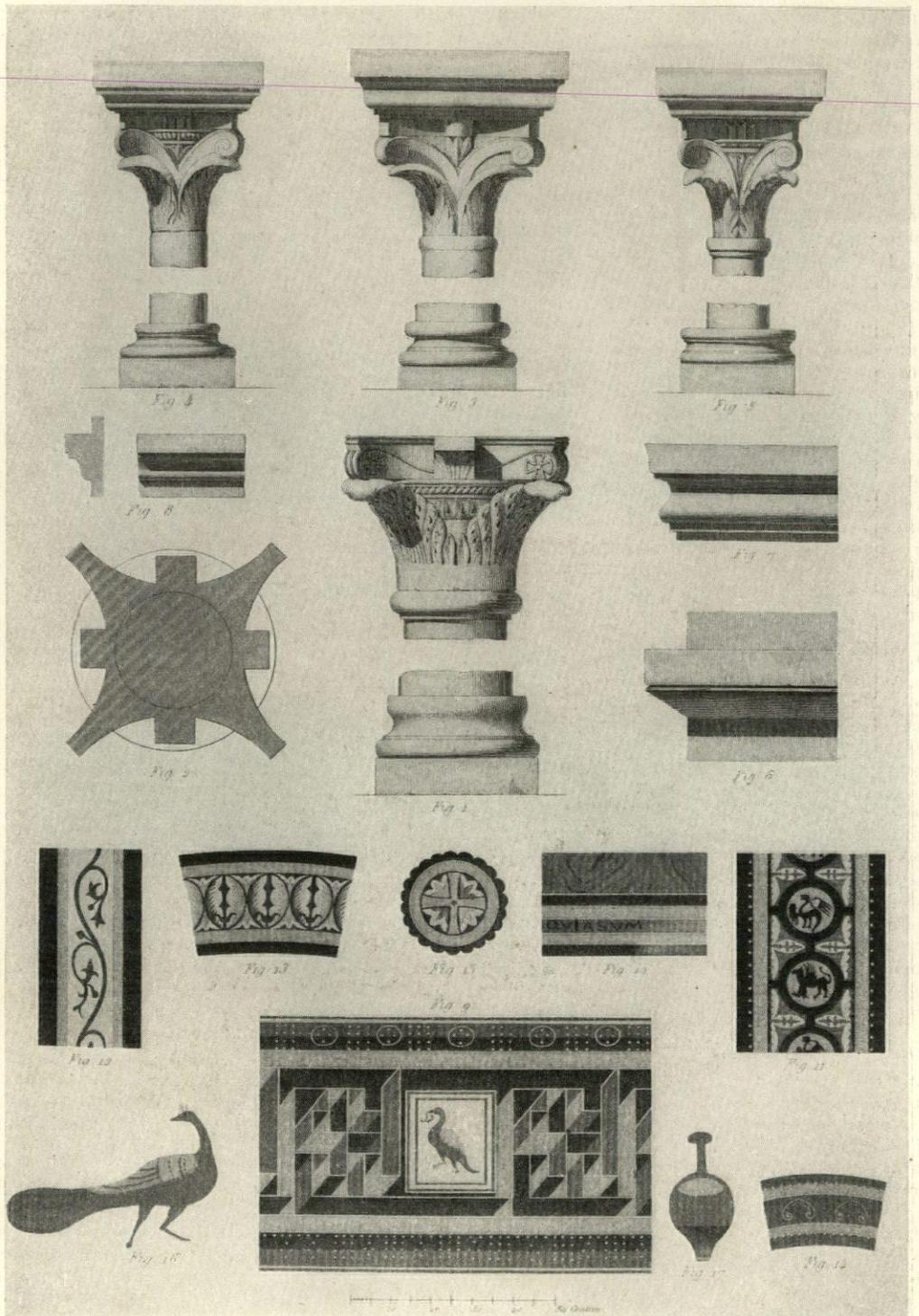
ELEVATION, BAPTISTERY OF ST. JEAN.
POITIERS. FROM GAILHABAUD.



TRANSVERSE SECTION, BAPTISTERY OF
ST. JEAN, POITIERS. FROM GAILHABAUD.



LONGITUDINAL SECTION, BAPTISTRY OF
ST. JEAN, POITIERS. FROM GAILHABAUD.



INTERIOR DETAILS, BAPTISTERY OF ST. JEAN, POITIERS. FROM GAILHABAUD.

one time a pagan tomb has been assumed on the basis of a classic memorial inscription of Claudia Varenilla, and it may be said that the assumption is yet tenable in the absence of proof to the contrary and in view of the above noted objections to its classification as a baptistery.

Latterly the French critic, Charles Marcel Reymond, has attempted to set the whole problem at rest by advancing the theory that the original building was a Roman house, dating possibly from the third century, and that the ruins of this house were removed or in part reconstructed for use as a tomb. Of the latter some carved details were used in the makeshift baptistery and are still visible. Due to this reapplication of old details as dictated by convenience alone and—as in the case of the sawed-off pilasters surmounted by original capitals carved for full height pilasters—resulting in a nondescript fragmentary decoration of no definite type, the building seems to lack architectural system, or, indeed, preconceived design. In this connection we might reasonably cite some Italian Romanesque churches showing a similar somewhat random use of sculpture and other details, as is seen in San Michele at Pavia, among others. The barbarous handling thus resulting is one of the most interesting manifestations of that time in early medieval art when architects, or rather master masons, were groping anxiously for light, studiously devising the fine system of ornament which was to become the full fledged Romanesque, precursor of Gothic.

M. Reymond further assumes that the tomb was a simple rectangle, and cites similar examples in the Roman Campagna, namely, the buildings now known as the Temple of Rediculus and the Chapel of St. Urban, both of square plan without accessories—and that when it was converted to baptistery uses the three apses were added. Perhaps nothing better than the exigencies of this particular site, of existing masonry, or possibly the willful originality of a particular cleric, may be held responsible for the resulting departure from type.

Later years witnessed a number of further changes, followed by a complete restoration, which leaves this building at present in excellent condition, but, of course, as a Romanesque monument. The Baptistery of Saint Jean at Poitiers is an excellent example of a splendid stamping ground for the archaeologist, and offers, furthermore, all possible reasons why an archaeologist should be the most painstaking, accurate and persistent of mortals.

Bibliographic note: For those whose interest may prompt them to pursue further the interesting history and controversy in regard to this building, the following bibliography is appended: De Caumont: Cours d'antiquités monumentales, Caen, 1841, v. 4 and 5; Dreux Duradier: Mémoire in Journal

Historique de Verdun, v. lxxviii, 1750; Fontenau: Mémoire in ditto, v. lxxix, 1751; Foucart: Notice sur Poitiers et ses Monuments, in Mémoires de la Société des Antiquaires de l'Ouest, v. 7, Poitiers, 1840; Gailhabaud: Monuments anciens et modernes, v. 2, Paris, 1853; Gazette des Beaux-Arts, August, 1914, article by C. M. Reymond; Grille de Beuzelin: Mémoire sur les antiquités de Poitiers, in Mémoires de la Société des Antiquaires de France, 1837; Jackson: Byzantine and Romanesque Architecture, Chicago, 1914, v. 2; Lebeuf: Lettre, in Journal de Verdun, v. lxxix, 1751; Lenoir et Vaudoyer: Etudes de l'architecture en France, magasin pittoresque, 1839; Lenoir: Atlas des Arts au Moyen Age, 1803; Mangon-Delalande: Dissertation sur le tombeau romain de Varenilla, in Mémoires de la Société des Antiquaires de l'Ouest, v. 1, Poitiers, 1835; Martenne: Voyage littéraire de deux Bénédictins de la Congregation de Saint Maur, 1717-1724; Mérimée: Notes d'un Voyage dans l'Ouest de la France, Paris, 1836; Millin: Voyage dans les Départements du Midi de la France, Paris, 1811; Père de la Croix, in Guides of the Congrès de la Société française archéologique, 1903 and 1913; Siauve: Mémoire sur les Antiquités de Poitou, Paris, 1804.

RICHARD FRANZ BACH.

The Architectural League Exhibition.

The annual exhibition of the Architectural League of New York is one of the important events on the architectural calendar. It is a study in itself, this method of advertising architecture to a public surfeited with distractions; and the officers of the League through the experience of a long course of years have developed rare ability in the special technique of exhibitions. Considering the war's check on building operations, which have centered on country houses in the last two years, the material in the strictly architectural section was so skillfully handled that its thinness was hardly apparent to the casual visitor. The individual exhibits have been extensively published, and specific mention of them is not necessary. What is worth while is to point out a few of the main aspects of the exhibition which should prove of value in other organized efforts of the profession.

The presentation and arrangement of the

exhibits was a distinct achievement. Artistic things were displayed not only artistically, but architecturally. Continuing an innovation of the last two years, the vistas through the rooms were made use of; and charming effects were obtained in the centre spaces, which are usually left bare. Here little garden effects were laid out, with an occasional fountain or pool; and much appreciated benches were conveniently distributed around the plants, as in a garden. The color contributed greatly in this effect. Mr. Burch Burdette Long, who always does the hanging, is responsible for this. For a background, instead of an even, flat surface, he distributed cloths of slightly varying shades, yellows, or tawny colors, hung in loose folds to add character. Then against them he spotted the exhibits, mingling skillfully those that were architectural with those that were not; and the colors blended at a distance like the pattern of a fine rug or piece of tapestry. Another great improvement was in the quality of the miscellaneous assortment of designs, drawings and decorations that custom includes in architectural shows. Formerly it seemed as if the League was the victim of all kinds of esthetic experiments having only the most distant relation to architecture, the oddest assortment of exotic decorations, ridiculous in subject, wild in conception and execution, startling in color, often setting one's teeth on edge. This year, however, there were signs that the tempestuous youths identified with these experiments are approaching maturity. It would not do to assert they are, all of them, entirely beyond the nonage. What they have to say is often doubtful in content and importance, but this youthful school is increasing in ability to handle brilliant color imaginatively and decoratively. The intense deep indigos, rich strong reds and pure tube-color yellow-greens boldly combined were inspiring. The organizers of the League are to be congratulated on their foresight in patiently encouraging the designers of this school through their years of experience and growth.

Another good feature was the oppor-

tunity given to craftsmen to exhibit. It is entirely right to give support to that small group of manufacturers who have come up in the last few years and who produce in the true spirit of craftsmanship for which architects are always yearning. Without the co-operation of such men, architecture could never have made the remarkable progress it has made recently. Their struggle to maintain the highest standards must be a hard one; and without suspicion of commercializing, architects can lend their backing to these makers of stained glass and workers in wood, iron or bronze who exhibited at the League. Indeed, one would like to see this feature of architectural exhibitions extended, admission being awarded as a prize to manufacturers, after the most severe and impartial consideration.

The exhibit of materials in the basement was another innovation which might be developed. In the interests of sound construction and proper use of materials and mechanical devices, it might not be amiss to have such exhibits regulated by rigid selection, giving them a tacit approval before the public.

In the architectural field, the increased exhibits of models was most welcome. How superior they are to the traditional perspectives, those old brands which we have come to know only too well, and to hate so cordially. A model is a far sounder and more instructive method, for both client and architect, of visualizing a scheme than is a perspective drawing. Instead of one point of view, it shows all points, and shows scale and color even more dependably. The models in the League were wonderfully executed, even erring on the side of too much realism of trees, coloring of flower beds, rocks and shrubbery. It is not wise to encourage clients to expect too much in the way of explanation and demonstration.

Continued prosperity to the League. It is an achievement for a professional exhibit to attract such a throng on a Saturday afternoon in New York as that which appeared on the last day of the exhibition.

JOHN TAYLOR BOYD, JR.



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