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# THE AMERICAN ARCHITECT

Vol. XCV.

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No. 1735

## Color as Applied to the Exterior of Buildings

**A**PPRECIATION of color in the highest and most technical use of the word is not born in every man, no more than is the ability to comprehend the higher class of music. To most of us the appreciation of color and of music are acquired tastes. Some of us reach this knowledge by education, directly pursued, while others from surroundings and association absorb a knowledge that we find the source of much satisfaction.

It is difficult for some, to whom the vibrant qualities of a brilliant sunset, or the wonderful effects of the painted canvas are a comfort and delight, to understand that there are people who are "color blind," or to appreciate a condition like that described by Judge A. W. Turgee, who stated that he knew but two tunes: one was Hail Columbia, and the other wasn't.

That association with color and with music through succeeding generations teaches an appreciation of these two arts, color (or painting) and music, is well understood by those who have traveled through southern Europe, particularly in Italy and Spain. In these countries the very dress of the peasant proclaims an appreciation of color at its best. One never sees a discordant combination, and in journeying across the land it is a common thing to hear some humble rustic caroling a song that one at once recognizes as part of a well known opera.

It was the fortune of the writer on an occasion when he was out for a long walk, to cross the line, then under construction, of a railway. Here a number of Italians were laboring with pick and shovel. One of them with

a deep, and not uncultured baritone, was singing the Torreador song from Carmen, while the rest were joining in with all the enthusiasm of the true music lover.

There is a vast difference in color, as paint, and the true definition of the word, which is the juxtaposition of different values, so balanced in their relation that one vibrates against the other. In this way we get a

sense of "tone," just exactly as we do when the vibrating strings of the harp, skilfully touched, produce a harmony.

To learn the value of color as applied to the exterior of buildings, the observant man has only to walk about the streets of Europe, and note how the hand of man, skilfully enveloped by the touch of time, has produced such wonderful results.

It is only in recent years that the architect has turned his attention to the introduction of color in his façades, and the little there is to be seen is sufficiently satisfactory to warrant its more general use.

To accomplish a scheme of color in the decorative treatment of the façades of buildings, there are many materials and substances to choose from. And it may not be so inconsistent as it would seem to state that the use of marble or granite can, when skilfully treated, yield an effect of color that is as

satisfactory in its result as if the whole chromatic scale had been called to the designer's aid.

The proper placing of masses and the grouping of lines, with their resulting shadows, and the aging and staining that nature begins as soon as the work is in place will, to the trained eye, suggest color exactly in



A GERMAN EXAMPLE OF THE APPLICATION OF ORNAMENT AND COLOR



HOUSE AT DUDERSTADT, GERMANY

BUILT 1600

the same way as does the sculptured figure. We do not need to be told when we view the carved marble figure of a Nubian or an African, that his skin is brown. The color suggests itself at once. So do the wrinkled features of an old person suggest the leaden tones of age, or the Aphrodite, emerging from the water, disclose the pink flesh tones sparkling with the moisture that envelops them.

There are many beautiful buildings in this country that are built of a monotone material, where, owing to the action of climatic conditions, a beautiful effect of color is produced, which appeals to and gratifies the artistic sense, until the craze for cleaning or the importunities of some company who desire to exploit a process or cleaning compound, effaces its beauty and leaves in its place a glaring structure that causes the foreign visitors to hurry from its presence, half blinded by its staring newness.

At present the most common form of application of color is by means of terra-cotta. The earlier methods of using the highly glazed surfaces that knew no change or "envelopment," is fortunately superseded by the sand-blasted surface which on account of its greater porosity lends itself to the mellowing influence of time. It is a satisfaction to note that among the larger manufacturers there is a tendency to produce terra-cotta where the various colors are softened and placed with a due regard to their vibrancy. Many good examples of finished buildings may be found in America. The most important and better known in New York are the residences to be found here and there, like bright oases in a desert of monotony, in the residence section of the city.

The Madison Square Presbyterian Church is a good example, as is the façade of the recently completed

Lotus Club and the apartment building now in course of construction on Broadway at Fifty-eighth street.

The group of buildings of the College of the City of New York, which received so much adverse criticism when first completed, are already putting on the color that nature so skilfully applies, and the sand-blasted surfaces of the terra-cotta are losing much of the startling whiteness that so affected one's artistic sensibilities.

The new Synagogue at Pittsburgh presents an opportunity to study the effect of ornamentation of color. Here the effect of time has been anticipated, and the terra-cotta colored in the soft blues and greens, the vibrant reds and brilliant purples that it takes more than a lifetime to effect. The view of this building, whether in the brilliant sunlight, the diffused light of a gray day, or at night, with the street illumination bringing out in a dramatic way the beautiful tones of the façade, leaves nothing to be desired.

As a further enhancement to the generally acknowledged value of terra-cotta is the introduction in sparing proportions of mosaic work, in patterns in harmony with the architectural treatment of the building. This is interestingly shown in the exterior of the Madison Square Church, already referred to.

Modern brick-making has evolved a material that in some ways has no equal in its well balanced schemes of color. The artistic handling of brick, both in bond and in color and size, has produced results not to be equaled by anything to be found abroad. The modern architect, trained to a true artistic sense, has been quick to appreciate the opportunities for the introduction of color on the exteriors of his buildings, but it is often the case that his enthusiasm has been repressed by the matter-of-fact point of view of his client. It is difficult to con-



A XVI CENTURY EXAMPLE OF ORNAMENT AND COLOR

vince the average client who builds with an idea to speculation that any additional cost spent on decoration is worthy of consideration.

Like all good and desirable things, well considered decoration can be secured only when the people are educated to an appreciation of the good and the beautiful, and demand it as a matter of necessity to add to the comfort of their lives and not as a matter of luxury.

The use of cement, with its blue-gray tones, and the sparing addition of terra-cotta and mosaic has produced some of the most desirable country houses to be found in any land.

A house of this description, framed in its setting of green lawns and sheltering trees, presents an effect as gratifying to its owner as it is restful to the passerby, who greets it as he would a well executed painting.

## THE ART OF THE PLASTERER\* ITS DECORATIVE DEVELOPMENT FROM THE XVI TO XVIII CENTURIES

The thoughtful reader will ponder over the fact that an art, whose beginning dates back to the time of primitive man, that has grown through the ages, and culminated in a period of splendid achievement, should languish and experience a decadence and almost extinction.

This is the history of every branch of art. Is it because of lack of appreciation by the people of different ages, or is it for the reason that it was only at long intervals that the master artist existed to give it its highest form of expression and thus arouse the long dormant interest in the people?

That period designated as the Renaissance—the XV and XVI centuries—can with truthfulness be stated as most prolific in results that are to-day regarded as establishing the standard of achievement by which we judge everything in art that was accomplished before or that has been done since.

The opening of the XV century, or, to be exact, the year 1400 A.D., marked the birth of Lucca della Robbia. Following Lucca, we have his gifted nephew, Andrea della Robbia, and this period produced such men as Verrochio, Donatello, and that swashbuckling master, whose history, as told by himself, reads like romance, the immortal Benvenuto Cellini.

All these great men were masters in the art of sculpture, but more particularly, in the case of the della Robbias, in the modeling in relief. The younger man was noted for his work in terra-cotta, and the impetus of his example spurred other men to achievement in the less durable form of plaster. The history of ornament in plaster relief throughout the world has never been written. The subject is too vast for one man to attempt.

Mr. Bankart's splendid work, dealing with the art of the plasterer from the XVI to the XVIII century, is a scholarly and thorough account of what was achieved

during that period. The volume is a sumptuous one and presents by many illustrations examples of the plasterer's art that we do not remember to have seen in previous publications. The book is almost a necessity in the library of the architect.

The author, in his introduction, states: "That an art so interesting and unique as that of the plasterer should have escaped record and consideration in any collected form at the present day is to be regretted. A material of so homely a character as plaster, so easy of manipulation, so reasonable of cost, associated as it has been in the past, and always must be, with the daily lives of all races of humanity, is surely worthy of some general survey."

It is truly stated that applied decoration is the record of a man's impression of his environment. It not only reflects the temperament of the artist, but in the case of ornament in plaster relief it affords opportunity to study the manners and customs of the period in which it was created. The imperishable character of plaster decoration has preserved for the education of the present day examples dating back to 3000 to 3500 B.C.

Among the ruins of Mesopotamia, which are ascribed to this date, the walls were found covered with stucco ornament. That there were frescoes on the walls and other forms of decoration in color is probable. These have all succumbed to the hand of time, leaving only the low relief of the terra-cotta ornament.

The great Vitruvius, who wrote on architecture some two thousand years ago, has at some length set down the proper form of construction on which to build the stucco ornament. This was the period of what was



ROMAN STUCCO-DURO, FROM THE GARDEN OF THE VILLA FARNESIA

\*The Art of the Plasterer, by George P. Bankart, an account of the decorative development of the Crafts, profusely illustrated. London, B. T. Balford. Imported by Charles Scribner's Sons. We are indebted to the publishers and importers for permission to reproduce the accompanying illustrations.





SPARROW'S HOUSE, IPSWICH, ENGLAND. EXTERNAL PARGE DECORATION DATING ABOUT 1557

known as stucco-duro, a composition of stucco with other materials, the nature of which varied and was the subject of much controversy.

The exhumation of the Baths of Titus disclosed a form of wall covering or decoration to which was given the name of sgraffito, or scratched ornament. This consisted in the application of a "ground" of black plaster, which, while in a fresh condition, was covered with a white stucco, to which cartoons were transferred. The outlines were then hatched over or scratched with a tool so as to expose the black coating beneath.

In the late sixteenth and early seventeenth centuries another school of plaster craftsmanship appeared in England. This has been designated as pargetting or parge work, and took the place of the stucco-duro. It was formed of ordinary lime, sand and hair, with which the native workman coated his walls, and was applied to any part of the structure internally or externally. Many beautiful examples of this parge work are found in the eastern and southern counties of England.

The commonest form of this style was the cutting or incising of patterns through the top layer down to the coating underneath, somewhat after the manner of sgraffito work already referred to.

One of the best examples of parge work extant is Sparrow's House at Ipswich, illustrated herewith to show the decorative possibilities of this form of plaster work.

The history of plaster work in England, as written and illustrated by Mr. Bankart, presents so many interesting phases and so many beautiful examples that its perusal will stimulate the architect to avail as far as possible of this durable and very satisfactory form of ornament. With the increasing use of plaster for

the exterior of dwellings in this country, any information as to its decorative treatment must be of distinct value.

The introduction of anything the beauties and possibilities of which are not thoroughly understood takes time and education.

That this is an age of pictures cannot be disputed. In every home throughout the country, from the humblest to the most stately, one finds pictures, varying in character from the print cut from some magazine in the house of the lowly to the private gallery of paintings in the mansions of the rich.

But one seldom finds the plaster cast, or the decorative panel, as the people have not yet become educated to the value and possibilities of this form of ornament.

In a conversation with a prominent member of the National Sculpture Society, on the occasion of the opening of the society's exhibition, this artist stated that after twenty-five years of patient waiting for recognition it was only within a very short time that there could be noted an awakening as to the value of ornament in relief in the private house.

The general opinion had been that plaster ornament was only suited to monumental buildings. But now, the demand for examples of low relief for the decoration of domestic interiors had become insistent, and as the best men in the profession were lending their efforts towards the production of plaster relief, it was hoped that this form of ornament would take its place, where it truly belonged, with the mural painting, the tapestry or the hung canvas.



MODERN SGRAFFITO DECORATION. NORTH WALL OF CHANCEL OF ST. PAUL'S CHURCH, WESTMINSTER



ENGLISH SCHOOL OF PLASTER WORK

Built A. D. 1615. So called from the introduction of aquatic forms in the square panels between the pendants.

THE "FISH ROOM" CEILING, AUDLEY END, ESSEX

## THE HISTORY AND AIMS OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

The Society of Beaux-Arts Architects was organized in 1893, its objects being to cultivate and perpetuate the principles and associations of the École des Beaux-Arts of Paris. Educational work was at once started, based upon the lines of the French School, which consists of an Atelier system of instruction by practising architects, and necessitates wholesome competition among the students, so arranged that the younger men can profit by the suggestions and criticisms of those more advanced.

This educational work of the Society developed very rapidly, proving that the opportunity offered was appreciated by the draftsmen who were enrolled each year in ever-increasing numbers.

The French system of values was established, by which a certain number of values in Class B advances the recipient to Class A.

It was observed, however, that many draftsmen followed the Society's course only long enough to demand increased wages, and, contented with this, would drop out before taking the entire course. Some further incentive seemed necessary to induce students to greater or longer exertion.

In 1904, when Mr. S. B. P. Trowbridge was President of the Society, and Mr. Lloyd Warren Chairman of its Committee of Education, the idea of a Paris

Prize was suggested. In August of that year Mr. Warren visited Paris and was presented by Monsieur Louis Bernier, membre de l'Institut, the architect of the Opera Comique, to Monsieur Marcel, the Directeur des Beaux-Arts, whom he acquainted formally with the creation of the prize, at the same time requesting him that the École des Beaux-Arts extend some privileges to the Laureat of the Society. Monsieur Marcel, through the medium of Monsieur Paul Dubois, the Directeur de l'École des Beaux-Arts, placed the matter before its faculty, who appointed a committee, consisting of Messieurs Vaudremer, Pascal, Guadet, Nenot and Mayaux, to consider it with Mr. Lloyd Warren. The latter met these gentlemen at the ministry of the Beaux-Arts and they assured him in warm terms of the satisfaction which they felt at the new proof of the fidelity of their American pupils to the traditions of the École and of their evident appreciation of the teachings of their professors, and expressed themselves ready to do what might be considered advisable to advance the architectural training of the young men whom we wished to place under their tutelage. In the due course of time the Conseil Supérieur considered the matter, with the result that, on December 24, 1904, Mr. Warren received from Monsieur Marcel a copy of the regulations which were passed affecting the standing of the Paris Prize man as a student of the École des Beaux-Arts. The text of these regulations we take pleasure in reproducing here. It is as follows:

ARTICLE I. There is added to Article 50 of the regulations of

the National and Special School of Fine Arts seven paragraphs, of which the following is the text:

Exceptionally, and specially described as foreign scholars, young men who are presented to the French Government in the quality of Paris Prize Scholars, may be authorized to follow the lectures and to take part in the competitions of the first class in the section of Architecture subject to the approval of the faculty.

They must have obtained this title in a special competition, publicly organized in their country having this recompense in view. This competition can only be held by societies composed exclusively of old students of the School of Fine Arts or of the regional schools of architecture of France, and having at least one hundred members.

The scholars must produce a certificate coming from the Director or President of the society charged with the direction of the competition, attesting that they have already made with success studies corresponding to those prescribed by the regulations as the curriculum of the second class in the section of Architecture of the National School of Fine Arts.

The presentation of the scholars to the French Government (Ministry of Public Instruction and of Fine Arts) is to be made by the embassy or legation of their country.

The studies of the foreign scholars are regulated by the articles of the regulations applicable to the first class of the School of Fine Arts. These scholars cannot, however, profit from prizes attached to various competitions. They cannot, likewise, obtain the Diploma of Architect, reserved to the French and foreign students who have made all their studies at the School of Fine Arts or at one of the regional schools of architecture.

The limit of age for participation in the competition is thirty years.

The above regulations do not apply to foreign scholars who have made in these schools all the prescribed studies, including the examinations for admission to the second class, and who, during the course of these studies should have profited by the scholarship now under consideration.

Paris, December 6, 1904. (Signed) J. CHAUMIE.

Following is a list of the men who have won the Paris Prize Scholarships:

|                 |                   |                               |
|-----------------|-------------------|-------------------------------|
| Season of 1904, | George A. Licht,  | student of J. H. Freedlander. |
| " " 1905,       | John Wynkoop,     | " " Donn Barber.              |
| " " 1906,       | F. C. Hiron,      | " " Donn Barber.              |
| " " 1907,       | W. Sydney Wagner, | " " H. Hornbostel.            |
| " " 1908,       | Wm. Van Alen,     | " " Donn Barber.              |

All of the above men have made remarkable records at the École in Paris.

Mr. Licht won thirteen medals, including the Grand Medal given for the greatest number of values during the year, and the Grand Medal of Silver given by the Société Centrale des Architectes Français for the greatest number of values in rendered projects during the previous three years. Mr. Licht was in the École only fifteen months. He is a native of New York City.

Mr. Wynkoop was born in Crestline, Ohio, and had studied in the University of Rochester and in Columbia University, having obtained a degree of B. S. He made a fine record at the École, winning many mentions and several medals.

Mr. F. C. Hiron was born in Birmingham, England. He had been a student of the Massachusetts Institute of Technology, and won several prizes in this country before he obtained the Paris Prize. He has been awarded several medals for his work there.

Messrs. Wagner and Van Alen are still at the school doing good work.

The Paris Prize Committee has been incorporated, and has received liberal support from certain generous citizens who are ready to help meritorious enterprises

in the field of art. The following guaranteed a certain yearly fund to meet the expenses of the Paris Prize work: Andrew Carnegie, C. H. Mackay, J. T. Woodward, E. J. Berwind, J. P. Morgan, Eben Wright, L. P. Morton, J. H. Smith, W. K. Vanderbilt, Mrs. H. P. Whitney, Charles Lanier, Henry Walters, A. D. Juilliard and Lloyd Warren.

The Committee now has a certain fund, the income from which is sufficient to meet one-third of the annual expense of the scholarships.

The preliminary competition for this season's Paris Prize was held on March 13, the second competition occurs on April 3, and the final on May 15.



PORCH DETAIL

MR. AYMAR EMBURY, II., ARCHITECT

## THE CORNER OF THE PORCH

One of those little problems that confronts the architect most frequently is the disposition of the columns at the corner of a porch. There are three common solutions—one, the use of a single column; another, the use of a pier; and the third, the use of three columns. The first method is usually unsatisfactory if the porch has any considerable width, giving the effect of an insufficient corner support. The third method is often cumbersome, as the three columns grouped together seem unnecessarily strong for the weight they have to support. As a result the second method, in which a square pier occupies the corner, has been the most widely used. The accompanying illustration shows, however, still another solution of this problem, wherein the architect has found what is, to us at least, a new way to secure a happy mean in the corner supports. Two columns are used, and the entablature between them makes a turn of forty-five degrees from both the front and the side, with a slight offset.



## DISCOVERIES IN BABYLONIA

An interesting paper on "Discoveries in Babylonia and the Neighboring Lands" was read recently at a meeting of the Victoria Institute by Dr. Theophilus Pinches. Dr. Pinches said the discoveries of the Germans on the site of Babylon practically made the city live once more. According to Delitzsch, it was a comparatively small city, not larger than Dresden or Munich. Unfortunately the remains of the Tower of Babel have within recent years been cleared away to build the dam of the Hindiyeh Canal, and instead of a great monument the depression where its foundations were laid is now all that exists. The basement of the tower was square, and not, as the pictures in old family Bibles and elsewhere showed, circular in form and tapering with a spiral ascent until the top was reached. According to Dr. Weissbach, the structure measured about 309 feet each way, and was about the same height. Though this is only a third of the height of the Eiffel Tower in Paris, it was still sufficiently imposing as a high monument. The lowest stage was much higher than any of the others, and the topmost stage was the upper temple or sanctuary of the god Bel or Merodach, a hall of considerable size, 80 feet long, 70 feet broad, and 50 feet high. Dr. Pinches gave some account of the excavations of Americans, who have made some most successful researches in Babylonia. The site they have more especially explored is Niffer, the ancient Nippur, a site which the Rabbins identified with the Calneh of the tenth chapter of Genesis, one of the first cities of Nimrod's (*i. e.* Merodach's) kingdom. It contains the ruins of a great tower resembling that of Babylon. The antiquity of this town and temple was regarded by the Babylonians as being as great as that of the world itself. At the ruins of Bismya, the ancient Adab, there is also a temple-tower, on the summit of which were found inscriptions of the reigns of Dungi (2700 B. C.) and Sur-Engur (2800 B. C.). The deepest excavations at this spot revealed deposits of thrown pottery of graceful design, which Dr. E. J. Banks regarded as belonging to the most remote period of Babylonian civilization—namely, 10,000 years ago or earlier. Another interesting discovery was that of a structure supposed to be a crematory. Although the Babylonians burned their dead, ordinary burial was also practised, but instead of coffins the body was apparently enclosed in a large jar before interment. Professor Scheil gave reproductions of some of the gigantic specimens of pottery which he found, in which the body was apparently inserted entire.—From *Journal of the R. I. B. A.*

## WOULD OMIT TAX ON PRIZE BUILDING

Some local architects are quite enthusiastic over the plan for encouraging the erection of artistic structures that obtains with the municipal commission of Buenos Ayres having to do with such matters. The stimulating part of that plan is to give a gold medal and diploma each year to the architect designing the most attractive building erected and to omit the taxes on the building for a time. The local architects interested in the matter are of the opinion that such a plan might be adopted in Newark to advantage. If it was, they be-

lieve that the merit of the buildings erected in this city in the future would be higher from an artistic and architectural point of view than it is now. Others may say the proposition is impossible. At any rate, it is food for thought at this time when the New Jersey Chapter, American Institute of Architects, has had a scheme for beautifying Newark prepared, which will be on view at the exhibition opening in the Free Public Library next week.—Newark (N. J.) *Call*.

## WILL EXHIBIT MUNICIPAL ART

The Committee on Congestion of Population in New York and the Municipal Art Society of New York will hold a City Planning and Municipal Art Exhibition in the Twenty-second Regiment Armory, Broadway and Sixty-eighth street, from May 3 to May 16, inclusive. A three days' conference will be held beginning May 3, in which many experts from various cities will participate.

## NEW VATICAN GALLERY

The new picture gallery recently opened at the Vatican contains upward of 300 canvases. These pictures have never been seen in public exhibition heretofore.

Above each door of the new gallery is a golden inscription reminding posterity that the installation of this gallery is due to the initiative of the present Pope.

## LORADO TAFT'S COLUMBUS MEMORIAL

The striking memorial to Christopher Columbus, which is to stand in the vast plaza of the Union Station, will be one of the great works of art in the capital. It is by the well-known sculptor, Lorado Taft. This model was selected on account of its simplicity, combined with an effective harmonization with its setting in front of the new Union Station. The model shows a grasp of the architectural problems involved, and besides presents a fine characterization of Columbus himself, who, while incidentally a sailor and soldier, was primarily a great thinker. Mr. Taft will at once begin the construction of this monumental work.

## CRYPT IN CHAPEL AT ANNAPOLIS, DESIGNED BY ERNEST FLAGG, TO HOLD THE REMAINS OF JOHN PAUL JONES, TO BE COMPLETED

Before the close of the recent session of Congress both Houses passed an appropriation of \$135,000 for completing the chapel of Annapolis Naval Academy and the tomb of John Paul Jones. The crypt will be the permanent resting place of the body of John Paul Jones.

General Horace Porter, who was largely instrumental in arranging for the removal of the great naval hero's body from France, expended \$35,000 from his private purse for the purpose. He suggested that this amount be appropriated to complete the crypt instead of for the purpose of reimbursing him.

## A CORRECTION

In illustrating the Universalist Church at Watertown, N. Y., it was stated in our issue of March 17 that Mr. Horace B. Upjohn was the architect. The name should have read Mr. Hobart B. Upjohn.

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### ILLUSTRATIONS:

The New Lotus Club Building, West Fifty-seventh street, New York, 8 pages.

### Frontispiece:

Interior of Town Hall, Colchester, England.

NO civilized country of Europe, to the best of our knowledge, imposes a tariff on art. On the contrary, Italy and Spain, notably, impose an export tax for the commendable purpose of retaining their great national art treasures at home. In taxing works of art brought into the United States, the men who did so probably were fully convinced that they were merely following the general plan of taxing luxuries. In the clearer light of to-day the tax appears rather as a barrier against culture and education. The time has passed when art was regarded as a luxury, something very desirable for those who could afford it. That state of mind has passed forever from this people; it has gone the way of witchcraft, the way of slavery. It takes a long while, however, for any change in public feeling to bring about a change in the laws of this country. Congress never leads a movement; it merely reflects the unmistakable will of the people. And, naturally enough, it always takes a long while for that will to make itself unmistakably heard in Washington.

THE provision in the Payne tariff bill for a revision of the duty upon works of art is a long step in advance. Some day we shall have all art objects on the free list, but for the present the proposed revision is an excellent substitute. If the clause remains unchanged when the bill becomes law, all works of art twenty years or more of age will come in duty free. On

the importations of the modern paintings and sculpture there will be imposed an ad valorem duty of twenty per cent. While there has been a feeling among the artists that a flat duty of one hundred dollars should replace the present arrangement, for the purpose of keeping out foreign work of little value, it seems to us that the Payne bill, in its broader-minded attitude, deserves and will have their undivided support.

FOR many years the ill-advised burdensome duty upon the old masterpieces has worked to the great disadvantage of the art-loving public in America. But for it we would have accumulated in our museums a far greater number of the world's treasures through the beneficence of American patrons of art. There are now in London a vast number of paintings, bearing such names as Raphael, Rubens, Gainsborough and Reynolds, that are being held there by their American owners solely on account of the enormous duty that would now have to be paid for their import. The removal of this obstacle is not a matter that would benefit only the wealthy owners of these paintings. Sooner or later all great works of art find their way into the public museums, by gift, by inheritance, or, in a few cases, by purchase. The new measure, then, is not for the good of the few; it is for the many, and we trust that Congress will so regard it.

THERE is a growing tendency, particularly among the younger men, to over-estimate the value of the drawing to the detriment of the building itself. We see many working drawings that compel admiration by reason of their superb draughtsmanship, their exquisite technique. Such drawings give a great deal of pleasure, but we believe they are to be charged with much unstudied architecture. It is so much easier to make the drawing *chic* and attractive than it is to visualize the finished work and make the working tracing a complete record of the refinement in proportion, in material, in surface texture, in detail, that our mental picture demands. It is so much easier and yet so vastly less important.

We would not decry neat, workmanlike drawings—these are almost essential in this age if the work is to be carried forward without annoying delays and misunderstandings. A good working drawing may be compared with a terse sentence; each aims to convey an idea in the most direct and emphatic way, without verbosity. The point we would emphasize is the difference between businesslike drawings and those marked by the deadly facility and clever technique of the man who is an illustrator rather than an architect.

Consider the fact that no architect before Bramante left to the world really intelligible drawings; are the monuments of antiquity any the less admirable for that lack?

We have a conviction that if the man whose drawings are made for their own sakes were to spend half of his draughting hours at the building, or in the modeler's shop, at the brickyard or at the quarry, his name would be the more likely to go resounding through the ages. The building's the thing.





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FOYER AND STAIRCASE HALL, LOOKING TOWARDS ENTRANCE

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THE DEN, LOOKING TOWARDS BILLIARD ROOM



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THE MAIN PARLOR



THE LOUNGING ROOM

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