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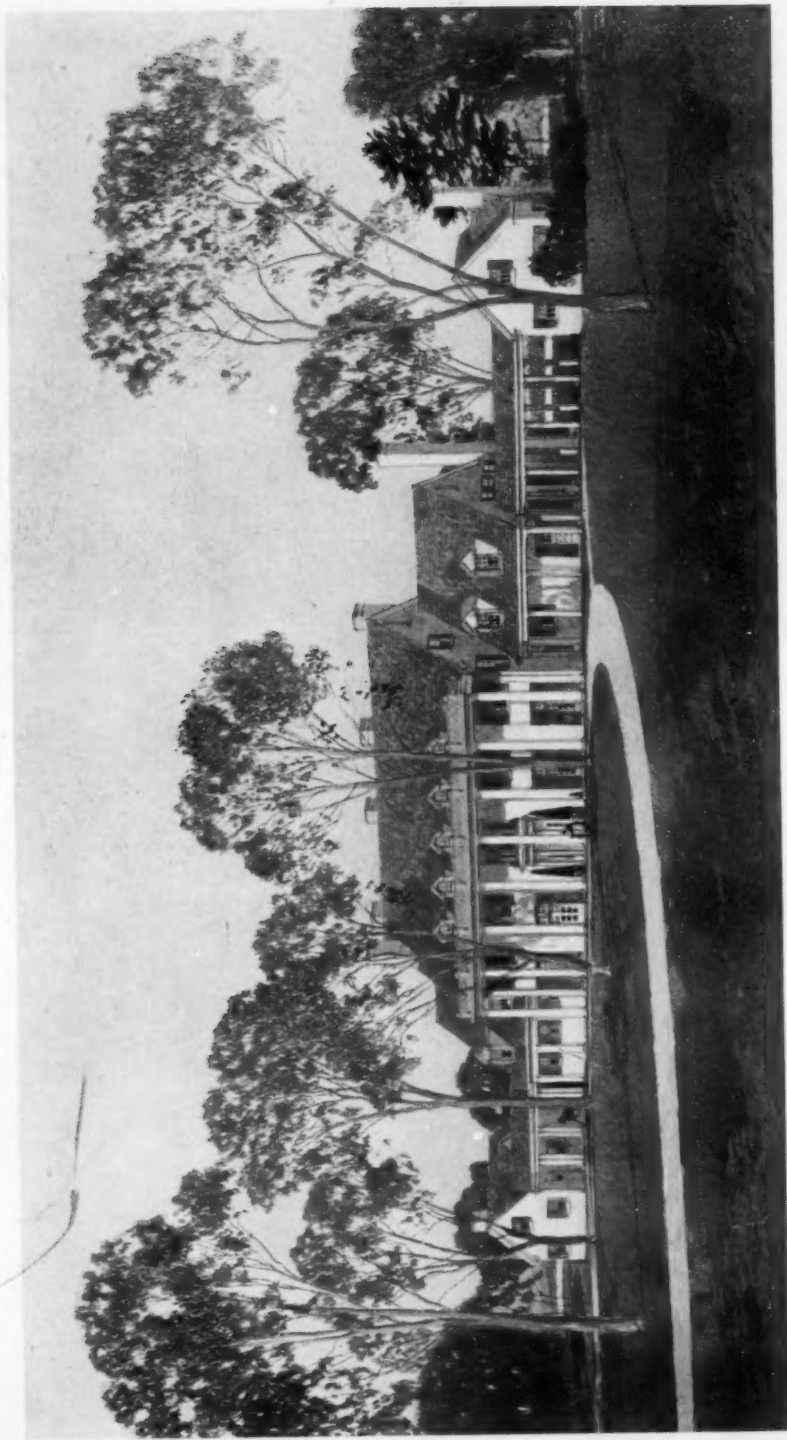
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THE AMERICAN ARCHITECT



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A HOUSE FOR TRACY DOWS, ESQ., RHINEBECK, N. Y.

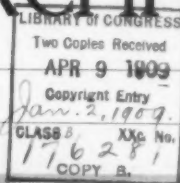
Drawn by Birch Burdette Long

THE AMERICAN ARCHITECT

Vol. XCV.

WEDNESDAY, APRIL 7, 1909

No. 1737



PROPOSED SCHEME FOR BEAUTIFYING THE CITY OF NEWARK, N. J.
SUGGESTED BY THE NEW JERSEY CHAPTER, A. I. A.

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Second Exhibition of the New Jersey Chapter, A.I.A.

WEDNESDAY, March 31, marked the end of the second exhibition of architectural drawings, models and photographs, held by the New Jersey Chapter of the Institute in its lifetime of eight years. The large exhibition room on the top floor of the Newark Public Library had been open to the public for the past two weeks, and there is every reason to believe that the work hung on the walls thereof has had a marked influence on the community's capabilities for artistic appreciation.

One of the aims of the Chapter in the exhibition was to bring forcibly before the public a proposed scheme for beautifying the city of Newark. Through a committee, consisting of Messrs. Hugh Roberts (*ex officio*), Herman Kreidler, John F. Capen, Gilbert C. Higby, Henry Baechlin, and Charles P. Baldwin as chairman, the Chapter had investigated the possibilities of Newark's civic betterment and in the exhibition brought to the attention of her citizens a general plan, which was shown by means of the perspective reproduced above.

In their labors the first difficulty that confronted the members of this committee was the question of scope. It was finally decided not to suggest too much, thereby courting adverse criticism at the outset, but rather to confine the scheme to the heart of the city and to deal only with suggestions for improvement that could be considered not only possible, but in a measure probable.

In the first place, it was recognized that the time had passed when a municipality is content with the park idea, pure and simple. A broader view now holds, establishing the fact that park areas may bring unrelated beauty spots, but not a City Beautiful. People are awakening to the realization that a well considered plan is the essential thing, a plan that will provide park areas, but one that will also establish, as a basis of present improvement and future development, a logical arrangement of the main thoroughfares, the buildings of a public nature and the all-important element of beauty in the streets.

To relieve the congested condition of Market Street a wide thoroughfare is proposed, extending from the Pennsylvania Railroad Station to the Court-house and paralleling Market Street. This double thoroughfare would open into a large plaza at either end, making of these, with proper architectural treatment, two of the focal points of the city.

Crossing this double axis near its middle is Broad Street, which, through the depression of its trolley lines, achieves the distinction that its size and importance as a secondary axis naturally give it.

There are many other details of the proposed scheme that need some knowledge of local conditions for their proper understanding, which we have not the space to go into at this time. Taken as a whole, however, the



RESIDENCE AT MADISON, N. J.
FOR MR. EUGENE UNGER

JOHN H. & WILSON C. ELY
ARCHITECTS

suggestion of the Chapter seems full of benefit for the city's future, and at the same time preëminently conservative and practical in its scope.

A feature of the exhibition that is worthy of note was the policy, outlined in the invitations to exhibitors, of limiting the works shown to those either of architecture in New Jersey, or to work by New Jersey architects. In this way the exhibition gained a distinctive local flavor that proved to be one of its most interesting aspects.

The Hanging Committee, consisting of Messrs. Henry Baechlin, Stockton B. Colt, C. Godfrey Poggi, and Fred. W. Wentworth, performed their duties in a somewhat unusual way, and one calculated to preserve unruffled the good feeling that exists among the Chapter members. Rather than exercise their right of an arbitrary choice of the material submitted, the committee adopted the policy of having each member of the Chapter represented by at least one work on the walls. It might be inferred that the exhibition suffered through this method of selection; but, on the contrary, the tone of the work shown was of a very high class indeed, and well worthy to rank with the annual exhibitions in the larger cities of New York, Boston, Philadelphia and Chicago.

It was stated at the beginning of this review that the New Jersey Chapter is eight years old. A word of further explanation is necessary in this connection. The history of architectural societies in the State dates from the year 1896, when the "New Jersey Society of Architects" was organized. Appreciating the condition

into which architectural practice had fallen, a number of architects in Hudson and Essex Counties banded together under the above name, with the zealous intention of improving the standing of the profession and the cause of art. After the first meeting, held in Jersey City in November, 1896, the Society endeavored to increase its influence for good by including within its membership architects from all parts of New Jersey. Then, in October, 1900, a number of Institute members formed a temporary organization with the idea of securing a charter as a chapter of the Institute. This ambition being realized, the permanent organization, known as "The New Jersey Chapter of the American Institute of Architects," was effected on November 16, 1900.

Since then the growth in the Chapter has been gradual but sure. The original membership was nine; thirteen were added in 1901, seven in 1902, ten in 1903, six in 1904, two in 1905, one in 1906, eleven in 1907, and one in 1908, making a total of sixty-one.

One of the things for which the Chapter is best known in the profession is the carrying through, in 1902, of a



MUTUAL BENEFIT LIFE INSURANCE
BUILDING, NEWARK

GEORGE B. POST
& SONS, ARCHITECTS

State Registration Act. Despite the fact that the Institute itself has never felt called upon to take a definite stand on this question, the New Jersey Chapter maintained, from the time of its organization, that the first step to be taken in endeavoring to elevate the practice of architecture was to legally require all persons who desired admittance to practice in the State to qualify by examination.

Throughout its lifetime the Chapter has stood for what is highest and best in the standards of practice. It has demanded as a condition of membership the honorable practice of architecture, and it has never hesitated to place the stamp of its disapproval on all forms of dishonorable practice, whether they existed within its own membership or outside.

The social side of the Chapter life has not been neglected. Nine regular monthly meetings are held annually, after each of which an informal dinner is held. These dinners have done much toward the Chapter's welfare, by promoting that good fellowship and mutual understanding so necessary for harmonious work.



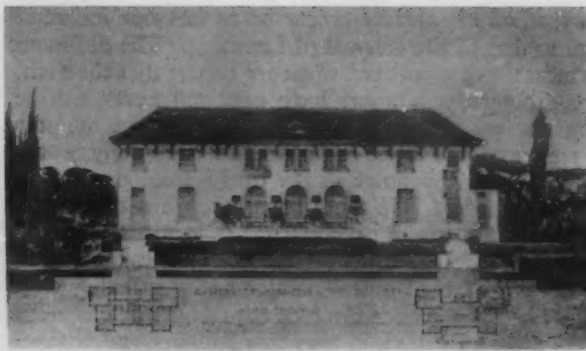
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NEWARK WATER DEPARTMENT

HERMAN KREITLER
ARCHITECT



RESIDENCE OF MR. NELSON B. MEAD
GREENWICH, CONN.

JOHN F. CAPEN
ARCHITECT



A HOUSE ON SHARK RIVER
AVON-BY-THE-SEA, N. J.

A. DURANT SNEDEN
ARCHITECT

Notes on Architectural Training*

BY WARREN P. LAIRD, PROFESSOR OF ARCHITECTURE IN THE UNIVERSITY OF PENNSYLVANIA

THE architectural profession in this country differs from others, notably those of law and medicine, in the degree to which the school has been essential to the whole fabric. So many generations have passed since the day of the self-constituted healer that we forget that the medical school was not always the only channel to legitimate practice, while even the lawyer now finds a systematic course of instruction virtually necessary to his preparation for practice.

But these callings have long been recognized as professions, whereas architecture has only within recent years been accorded that rank. Probably the span of a single generation will cover the time since even the more intelligent class of people regarded the architect as no more than a glorified artisan; but within that period there has taken place a development which is probably not rivaled in the history of any art or profession revived from a one-time greatness. An interesting and, I believe, significant fact in this connection is that the architectural school was born and has enjoyed its lusty growth within this same period. Undoubtedly, each has stimulated and reacted upon the other, and it is unquestionable that the increasing strength and multiplication of the schools is due to the same impulse which underlies our marvelous professional advancement. It would be difficult, were it not unnecessary, to determine the debt which each owes to the other. But it is at least evident that neither the profession nor the schools have yet arrived at any definite acceptance of a controlling policy, either for education on the one hand or of ideals and methods of practice on the other. It is therefore of less profit to consider what the relations have been between the school and the architect than to discuss what they should be and to look forward to the time when each will be working in intelligent accord with the other.

What then should be the relation between the architect and the school? What should constitute the train-

ing of the architect? For this is the one concern of the school. To prepare the ground for an answer, we may state at the outset the accepted fact that the office, no less than the school, contributes to that training, each providing a part which the other either cannot give at all or give so well. The distinction between these very dissimilar parts is best understood when we contemplate the nature of this most exacting profession.

In ancient days the functions of the architect were relatively simple; indeed he often found it possible to be also a painter or sculptor, a poet or engineer; often several of these and usually a scholar. But to-day building has become a process of extraordinary range and complexity. The purposes for which buildings are required are a hundredfold more numerous, and the materials used in their construction, both in kind and quantity, are vastly more abundant. Appliances and methods have added enormously to the facility with which results may be obtained, and the whole atmosphere in which the architect now works has as small resemblance



A HOUSE AT MOUNTAIN
STATION, N. J.

SQUIRES & WYNKOOP
ARCHITECTS

*This paper and the one following it were read before the March meeting, 1909, of the Philadelphia Chapter, A. I. A., in a symposium on Architectural Education.

to that of his ancient precursor as has our industrial age to that of the Revival of Learning. The difference is most sharply outlined when we realize that the architect's obligations to art have not, and never can be, lessened, while, on the other hand, he must be infinitely more a man of science and of affairs. His daily routine may involve any point in the range from pure art to applied science. He must have at once a mastery of design and a working knowledge of construction. He requires to occupy with sympathetic understanding the viewpoint of both mural painter and ventilating engineer; he must realize the nice adjustment between cost and earning capacity in his office building and between symbolism and ritual in his place of worship; he should know with equal certainty the exact point which requires, in a façade, the accent of sculpture and, in a foundation, special precaution against danger of settlement. There must be for him no mystery in the mechanism of elevators and dynamos or the structural qualities of a thousand and one materials and appliances. The historic past must be to him an open book and the allied arts a familiar field.

(To be continued)

THE TRAINING OF THE DESIGNER

BY PAUL P. CRET, A.D.G.

There is no need for a demonstration in a society of architects of the importance of the study of design. They are convinced of it well enough, for in an inquiry conducted in 1906 by the Architectural League, all the answers which came from men of training and tendency so diverse as Messrs. Lord, Goodhue, Van Pelt, Bragdon, Mundie, Eames, Ittner, Taylor, Lacey and others, placed design in the first rank of the subjects composing the curriculum of the college studies for the architect. All these answers suggested also that a greater amount of time be devoted to design and a smaller amount to the other studies than is now the case.

It is useless, also, to point out that almost all studies other than design are valuable only as preparation for, or as a complement to, it; some, like drawing and modeling, give to the designer the means of giving a concrete form to his ideas; mathematics and pure sciences are a preparation for the study of construction, which is only the means of designing a building economically and rationally. The history of architecture puts at our disposal the types and forms accumulated through the patient efforts of our ancestors. In short, everything in this curriculum of the school has no other purpose than to make a better designer.

What is an architect but a designer of buildings? This definition is less elaborate, but perhaps more concise, than the one proposed by the Committee on Education of the American Institute, in the following terms:

"An architect we define as one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual and re-

ligious civilization of his time, and as an organizer and director of manifold and varied industries and activities."

What I want to give here is a brief account of the spirit in which I think design ought to be taught and of the best method of teaching it; or, more exactly, for I do not expect to cover the whole subject, a few considerations about the teaching of design.

It has been said that designers are born, not made. The same thing has been said about almost every profession, including the cooks, and it is true, with some restrictions. It is a pet idea of the general public that the great artist, painter, sculptor or architect (when the general public is kind enough to include the architect among the artists) felt one day a sudden inclination to sit in front of the easel or drawing table and, after having pressed his brow, gave to the world a new masterpiece. The truth, as we find it in studying the lives of the great masters, or as we have been able to observe it in our own time, is very different; less theatrical, but more beautiful, for it implies a constant effort from the beginning to the end of a man's life. The most gifted men have had to work as much and more than others, to develop their talent, and in this particular case with which we are occupied, I should say that the main difference between the good designer and the poor one is that the one has the possibilities and willingness to study a problem a longer time than the other.

In the beginning of any work of composition, the finding of the scheme may seem a sort of chance game in which some are luckier than others. There is, however, a corrective to the chance which seems to treat indifferently the good or bad designer. If the bad designer starts on a poor idea, he is unable to better it. He will work over it for a certain amount of time, then stop without being able to go farther, and usually too pleased with what he has done. If he gets a good idea, he will not be able to express it, to make it a concrete thing. He is going to diminish it little by little and make it unintelligible, except to the trained eye.

A good designer, on the other hand, if he does not find the best solution of a problem at first, will have enough training of the mind to find many solutions, seeing immediately the possibility of retaining some parts of them, and by the end, and after a good deal of work, if he has not produced a masterpiece, he will certainly have at least designed a building fitting the conditions of the program, well studied, of good proportions, architecturally correct and useful at the same time; but when he has, perchance, the intuition of the good scheme, he will have the ability to give it an architectural form, to improve it, to make it manifest to everyone in such a way that the work will become one of the landmarks in architectural history.

We see at once that superiority in design is to know how to study, that is to say, to give form to an idea and to improve it by good proportions. One of the masters used to say to his pupils that in the start of a competition there was no such thing as a bad scheme. He wanted to impress in a forcible way that even a poor scheme, put in the hands of the man who knew how to study, could be carried to success.

(To be continued)



BRONZE GATES, SHOWING HERALDIC FORMS

LOGGETTA DEL SANSOVINO, VENICE

Heraldry and Architecture

AMONG the many opportunities offered the architect for decorative treatment, not only on the exterior of buildings, but throughout the interior, even to the furnishings, one of the most interesting of all is the use of heraldry.

The adoption by many American families of coats of arms, to which they have no valid claim, has been so sharply criticized that prejudice has arisen against this form of ornament. This is unfortunate, as it has prevented the use to a large extent, not only of the purely heraldic forms, but also of a class of decoration that is closely related to these, namely the state seals and those of various institutions and societies.

In this connection there is much of value and practical suggestion for American architects in an address by Mr. E. Bertram Kerby before the Liverpool Architectural Association, which appeared in a recent issue of the *Journal of the R. I. B. A.* The address in part was as follows:

"Among the numerous allied arts and sciences which have been pressed into the service of architecture in

the course of its development in Europe, heraldry occupies a peculiar and distinctive position. Its claim upon our notice in this connection is founded, not merely upon its intrinsic interest, but still more upon the unique opportunity it offers to the architect for the application of beautiful and intelligent ornament. Since the intention is to present the subject of heraldic ornament, not as a heterogeneous collection of fantastic and meaningless symbols, but as the most intelligent (and, to the initiated, intelligible) form of ornament which has been applied to architecture, it will be necessary to attempt some elementary explanation of its origin, meaning, and use. It may be urged with some reason that the occasion for the use of heraldry in modern architecture is somewhat rare and remote—though perhaps this is mainly due to the architects themselves. But when the almost inevitable occasion presents itself for an architect to employ heraldic ornament on his buildings, he does not show to the best advantage when he is compelled to admit his ignorance of the subject, or, worse still, when he plunges blindly into its mysteries

and defaces an otherwise noble building with heraldry which is meaningless and childish, or which labels the innocent and unsuspecting client as a craven or a bastard. It may therefore be instructive to see how vulgar and absurd the misuse of heraldry may become, and, on the other hand, what a singularly beautiful and effective accessory to art and architecture it is when employed in its proper and legitimate application.

"We may consider the subject under three aspects: (1) Its origin and meaning, (2) its conventional use in art, (3) as an architectural accessory.

"The origin of heraldry is a military one, and is to be found in the signs and symbols which individuals and tribes of almost every age habitually carried into battle, partly in order that their identity might be more easily distinguished by their followers, and partly to

only those of gentle blood could bear arms, owing to the fact that they alone were in authority and required a distinctive mark; secondly, its hereditary use, since the heir to a man's lands and power would naturally inherit his arms also; thirdly, the necessity of the device on the shield being simple, easily distinguishable, boldly drawn, and peculiar to himself and his family, so as to obviate the possibility of mistake arising.

"The various parts of the full heraldic insignia should first of all be distinguished, together with their use and significance.

"In the first place, there is the crest. It should be borne in mind at the outset that, contrary to the generally accepted idea, the crest, though nowadays the most widely used portion of the achievement (as it is called), is by no means the most important. Crests, as such, came into general use at a considerably later period than the arms on the shield, and were almost unknown until the tournament became an established institution. That they were comparatively unimportant is due to the fact that their use was almost entirely ornamental, and, so far from affording their wearer any practical protection, they were even liable to become a source of danger to him in a hand-to-hand encounter.

"The crest was made of some light strong material, securely fastened to the helmet. It always faced towards the front of the wearer—a fact which should not be overlooked in drawing crests in conjunction with helmets. They should also, as far as possible, be portrayed in such a way that they could really be worn without falling off. The object which constitutes a crest is never represented by itself, but as resting on or within a crown, a cap of maintenance, or, more usually, the twisted wreath of the mantling.

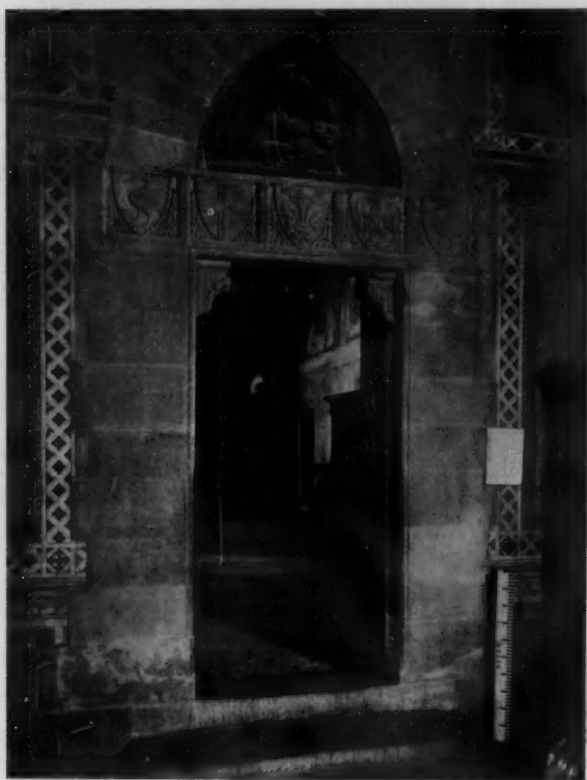
"An admirable example of a crest may be seen on the helmet of the Black Prince above his tomb in Canterbury Cathedral. The helmet is surmounted by a cap of maintenance upon which stands the lion of England.

"The helmet upon which the crest was worn varies in heraldic art, though not in actual use, its shape and position representing the rank of the wearer. The horrible dog-faced helmet which the fashion of last century decreed for the achievements of gentlemen has now been almost universally superseded by the beautiful old tilting helmet. The Prince's surcoat embroidered with his arms, which was worn over the armor, is a very rare specimen of that garment. It was the origin of the term 'coat-of-arms.'

"The mantling, or mantlet, was originally a silk veil to protect the helmet and shoulder from sun and dust in hot climates, but in later times it was cut into long, ornamental folds. We shall have occasion later to see the decorative possibilities of this feature which await the artist.

"The use and origin of the shield are so obvious that they need not be particularized. The modifications in its size and shape are, however, worthy of note, especially as they have a considerable influence on the application of heraldic design to architectural requirements.

(To be continued)



PORTA DELLA CAPPELLA

NATIONAL MUSEUM, FLORENCE

instil fear into their opponents. But it did not begin to assume the form of a science and become subject to rules and conventional usage until the time of the Crusades, though the mediæval heralds used to indulge their flights of fancy by ascribing imaginary arms to all the principal personages of history and mythology.

"It was of course peculiarly important in the middle ages that a knight should be easily recognizable in battle, since his face was covered. It therefore became the custom, directly closed helmets came into vogue, for the knight to bear upon his shield and surcoat some device by which he might be distinguished. The device naturally came to be inseparably associated with an individual and his family. Hence arose some of the main principles of heraldry; first, its honorable character, since

PRIZE DESIGNS FOR WORKINGMEN'S COTTAGES

The results of a competition recently held by the Rochester Chamber of Commerce are interesting in showing the actual possibilities in that locality for erecting dwellings at a cost of from \$1,000 to \$1,500. Prizes aggregating \$600 were offered last Summer for designs in three classes of houses, to cost respectively \$1,000, \$1,250 and \$1,500, which would be suitable for a town or city lot, not less than 40 by 100 feet in size.

The materials and style of construction were optional. The prizes given were for a complete house in each class, including a bathroom with three fixtures, a kitchen sink, sewer and water connections to street, gas pipes and fixtures, furnace wall pipes and registers to second-story rooms for future furnace, and floor registers and stove pipe thimbles for present warming with stoves. The cellar excavation was assumed to be in earth.

A committee consisting of Mr. J. Foster Warner, architect, and several officials and business men of Rochester, judged the drawings entered. In making the awards the chief points considered were convenient arrangement, economical construction, and appearance, while the limits of cost were rigidly enforced.

With the idea of providing inexpensive homes for the increasing population of Rochester, the Chamber of Commerce has put on sale copies of the premiated designs, with specifications at the absurdly low price of \$5.00 for the houses costing \$1,000; \$6.25 for the \$1,250 ones, and \$7.50 for those costing \$1,500.

UNIVERSITY SCHOLARSHIPS OF THE A. L. A.

Harvard University offers to members of the associate societies and to the individual members of the Architectural League of America, three scholarships in architecture for special students. The scholarships will be forwarded to those who stand highest in a competition in architectural design to be held in May.

The competition will be conducted in the various cities by the League through the organizations affiliated with it, on a programme prepared by the Architectural Department of Harvard University, and will be judged by the Professor of Architecture in the University and a Boston architect selected by the League.

These scholarships entitle their holders to free tuition in Harvard University for one year, the cost of such tuition otherwise being \$150 per year.

If the number of candidates and the quality of work done in the competition should warrant such action, the Department of Architecture of Harvard University will recommend to the authorities the award of similar scholarships to the two competitors standing next highest on the list to the successful ones.

It is hoped that a large number of men will avail themselves of the splendid opportunity presented by the above.

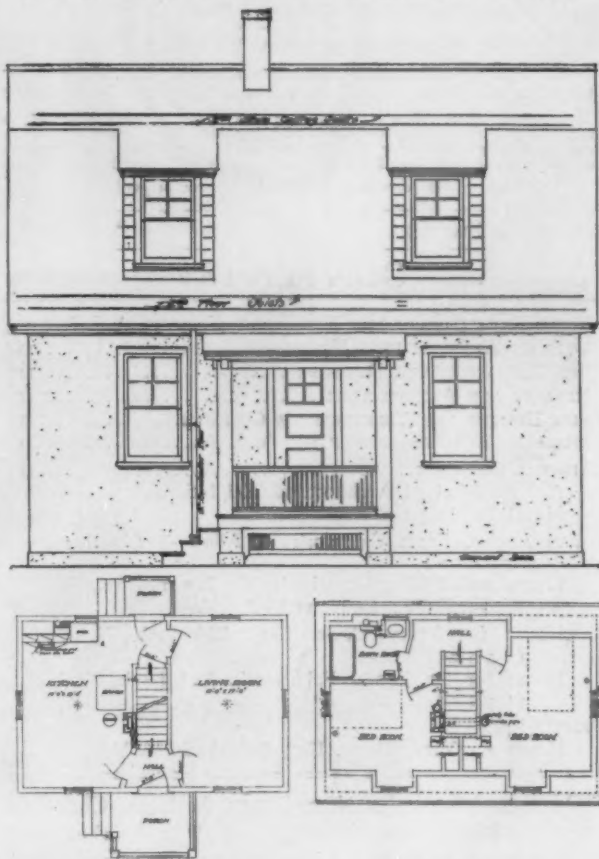
Candidates should notify Emil Lorch, Chairman of the Committee on University Fellowships, Architectural League of America, Ann Arbor, Mich., by April 10 of their intentions to take part in the competition.

The programme will be given out at 9 A. M. May 1st, at a place in each city designated by the officers of the

local organization, or by the Chairman of the above Committee on University Fellowships in the case of individual members of the League.

Eight consecutive hours will be allowed for making a preliminary sketch, a tracing of which should be retained by the competitor, the original being handed to those supervising the preliminary competition.

Supervisors of examinations will endorse the original



PRIZE DESIGN FOR
\$1,250 WORKINGMAN'S COTTAGE.

MISS ESTELLE M. BYERS
DESIGNER

sketches and send them at once to the Chairman of the Department of Architecture of Harvard University.

The essential features of this sketch are to be adhered to in preparing the final drawings.

The competitors will have until Monday, May 10th, to complete the drawings called for by the programme. The drawings are to be sent in a mailing tube, and must bear the postmark or express stamp of that date. They should be addressed to the Chairman of the Department of Architecture, Harvard University, Cambridge, Mass. The drawings of the unsuccessful competitors will be returned.

The name of the designer should not appear on any of the drawings. The sketch and the final drawings should bear some device, a copy of which, with the author's name and address, should be sealed in an envelope and enclosed with the drawings. The competitor must not have any assistance whatever in preparing his drawings, and that they are by him alone should be stated on the identification sheet.

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April 7, 1909

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THE policy of the New Jersey A. I. A. Chapter's exhibition committee, as noted in another part of this issue, is worthy of serious consideration by all associations of this kind. In adopting the plan of having all members who care to submit exhibits represented on the walls, it seems but natural to fear at first the lowering of the exhibition's standard through the presence of inferior work. And it is quite probable that such a fear would be realized in at least some architectural bodies as they now exist. If, however, a society assumes and holds firmly to a high standard of requirements for entrance to its membership, the plan has many advantages in its favor. The association of architects that courageously refuses admission to all whose work it could not advantageously display on its walls will be assured not only of more completely representative exhibitions, but also of having attached to its membership a greater and more valuable significance, and to its organized efforts more weight.

AN interesting subject for discussion is brought up in one of the April magazines, namely, the relation of mural painting to architecture. The author of the article contends that a mural painting, as distinguished from a panel painting, has no right to be other than flat; that it should not in effect be an opening in

the wall, through which may be seen a picture; but rather should it be unmistakably and frankly a wall. The wall paintings of Pompeii, with their strong, flat tones, their conventionalized figures and their fanciful architectural adjuncts, are cited as the true and rational type of mural paintings. On the other hand, the author boldly condemns such work as Sargent's *Frieze of the Prophets*, Abbey's *Quest of the Holy Grail*, de Chavannes' paintings in the Boston Library, and those by Alexander Harrison in the Pittsburg Carnegie Institute. His condemnation is not directed against the power and beauty of these paintings but rather against their character in relation to their setting, against what he considers their failure as extensions of architecture, against modern painters for using the wall for the glory of their art rather than for the glory of architecture. He classifies as mere scene painting the well known ceiling in the Sistine Chapel, where niches, carvings and moldings are realistically painted upon a plain vaulted surface.

THERE is a great deal of truth in the author's conclusions. We heartily agree that such a deception as that on the ceiling of the Sistine Chapel cannot be considered true art. Nor can there be any justification for the deliberate painting out of supporting piers by converting their surfaces into more or less realistic landscapes. Such a practice is worse than bad art; it is bad taste. Nevertheless, it is a far cry from these occasional transgressions to Abbey's magnificent work in the Boston Library, or to Sargent's splendid *Prophets*, and it seems to us that he is a rash man indeed who would wish these masterpieces lowered from their high estate and subordinated to the architecture. Does anyone think for a moment that visitors climb that second flight of stairs in the library to look at the architecture of the long, vaulted room, splendid as it is? It is Sargent's paintings that draw us up there. The whole room is no more than a setting for them; it has no other function. With Abbey's work on the floor below the conditions are somewhat different, in that the room in which they are placed is the delivery room for books. Here the adventures of the knights serve to interest and delight us while we await our books. And surely the paintings lack no justification. To wish them mere flat wall decorations, shorn of all depth, is heresy indeed. They are panel paintings, not mere wall decorations. They do not trespass upon the rightful corner supports of the room, nor do they even make us forget the architecture.

THE fault to be found in many articles of this general type is that the writers evolve a plausible theory and thereupon condemn every existing thing that does not conform to it. In their activities they often forget or ignore the existence of a thing called convention, something which is rather firmly established in the life and thought of a people. Overlooking this, a writer will some day prove, to his own satisfaction at least, that, since a canvas is a flat surface, a painter has no moral right to deceive the public as to its real character by painting thereon a picture with depth—a representation with perspective and light and shade.

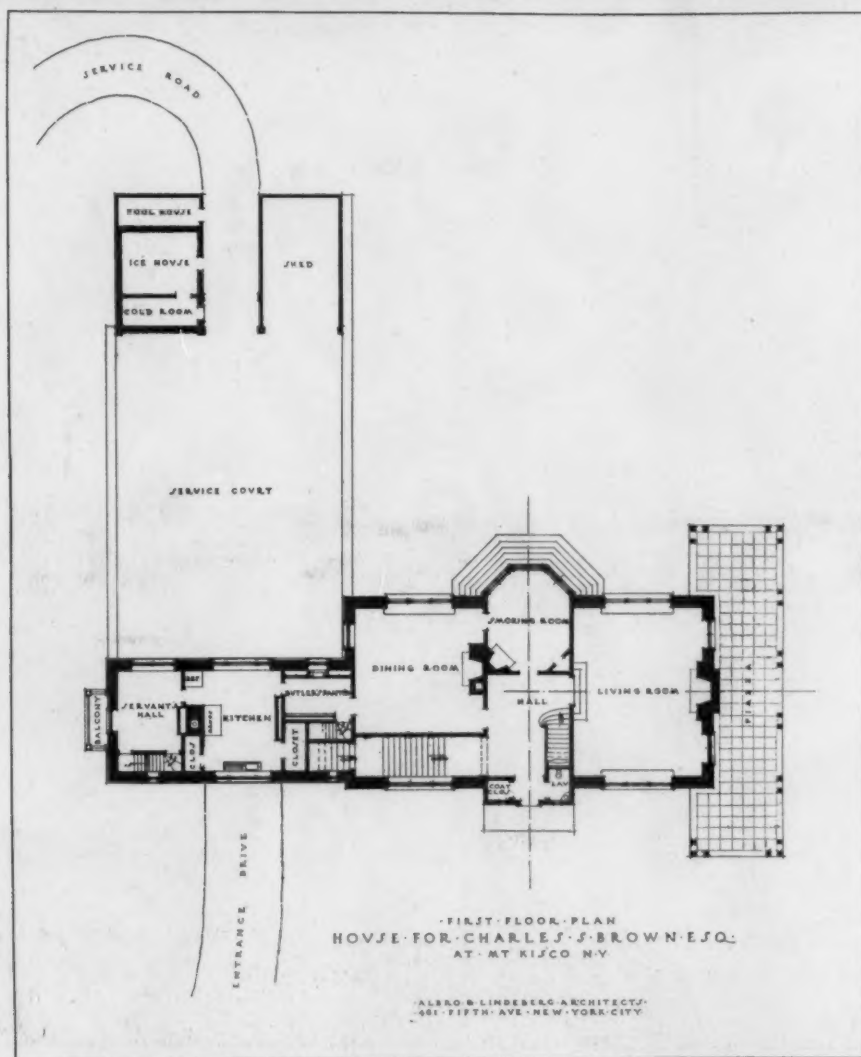
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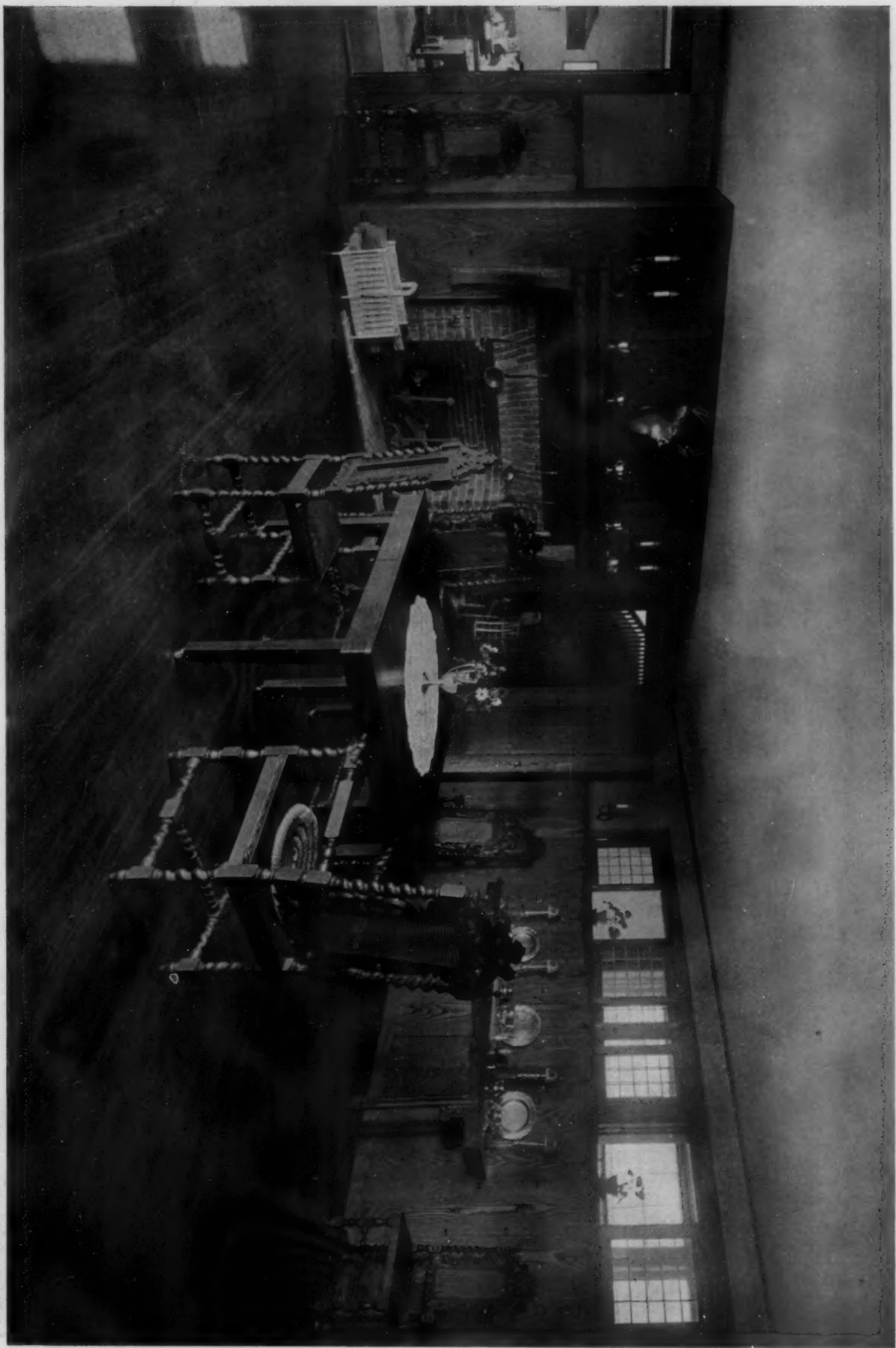
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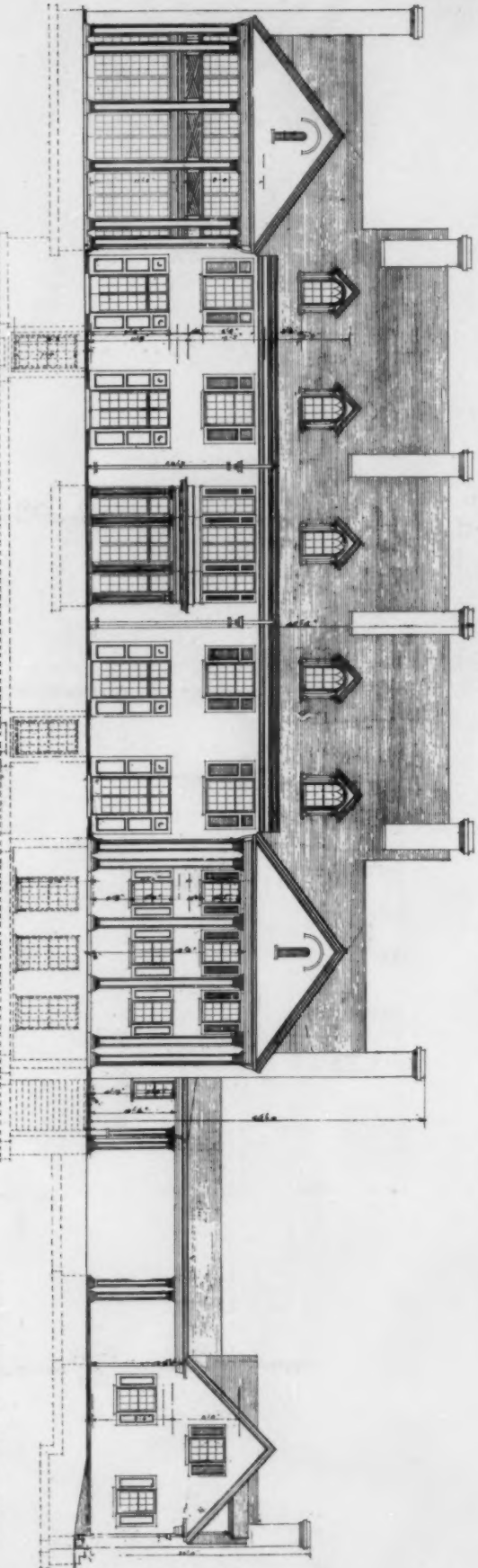
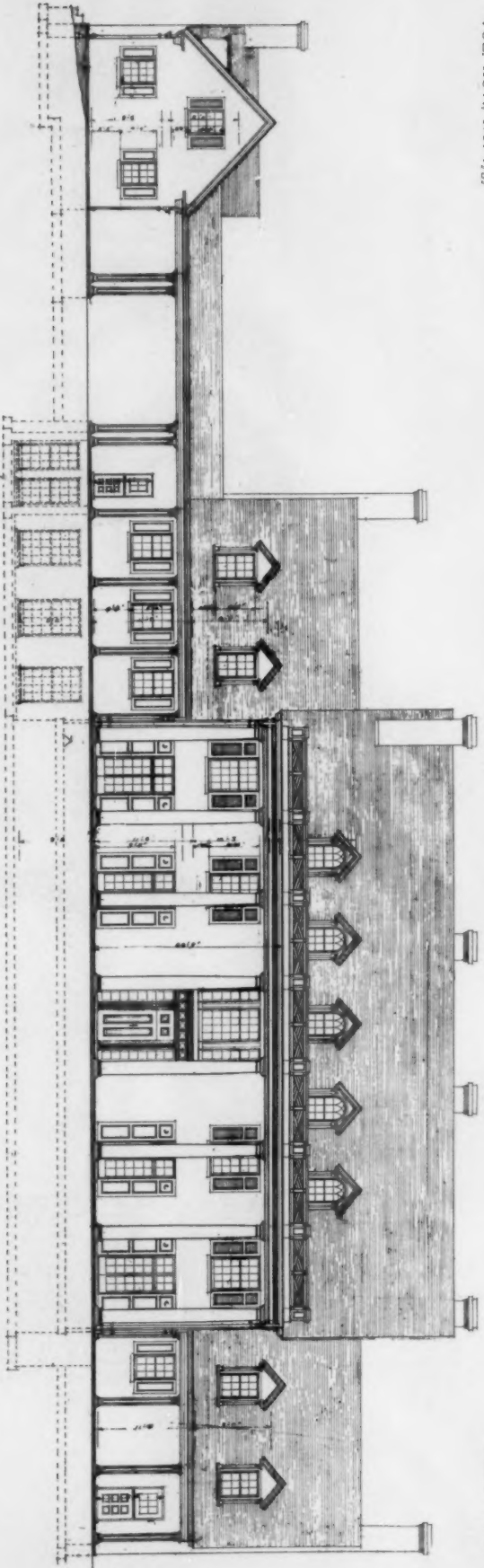
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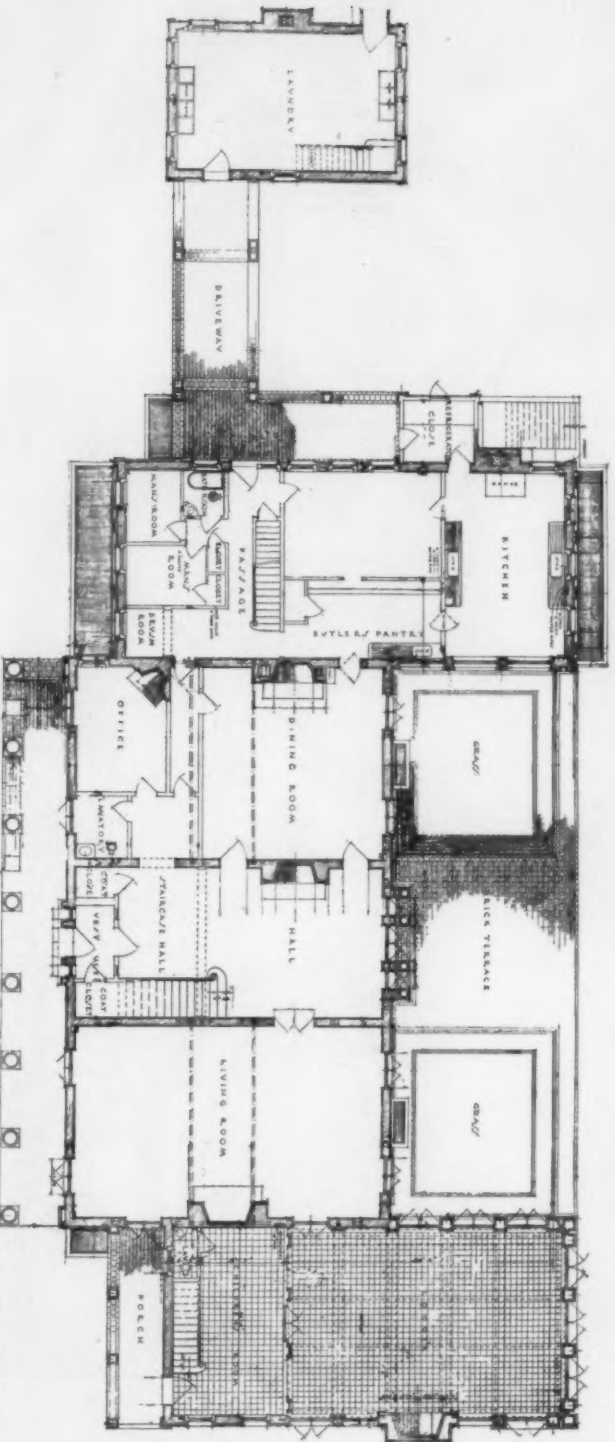
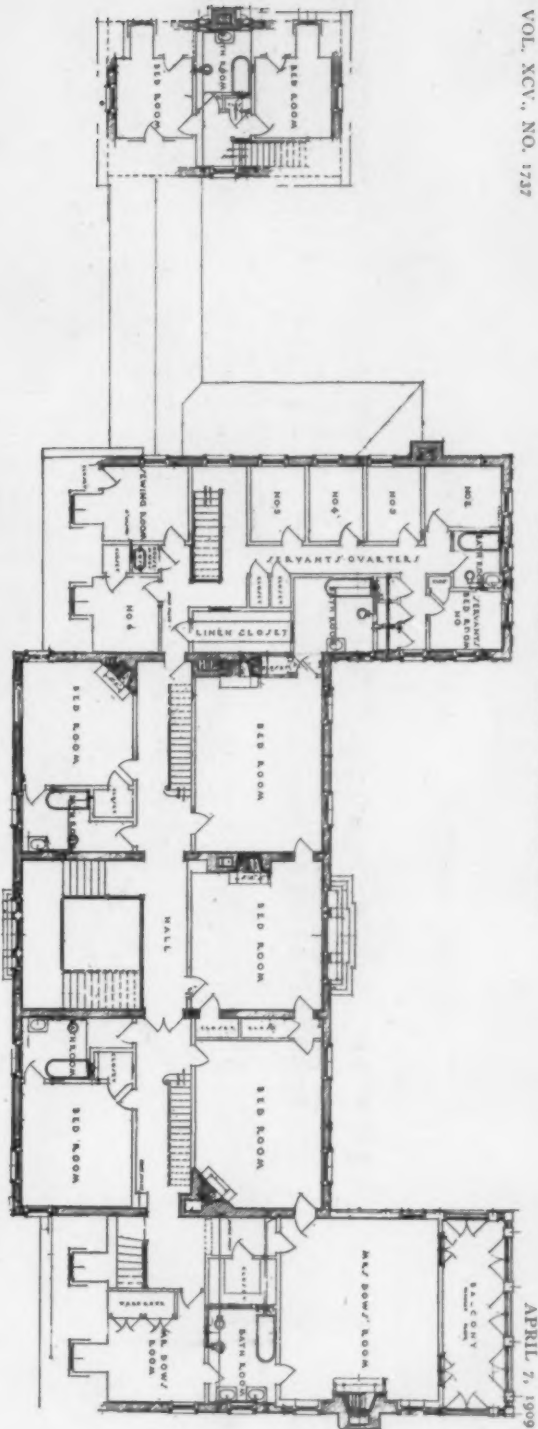
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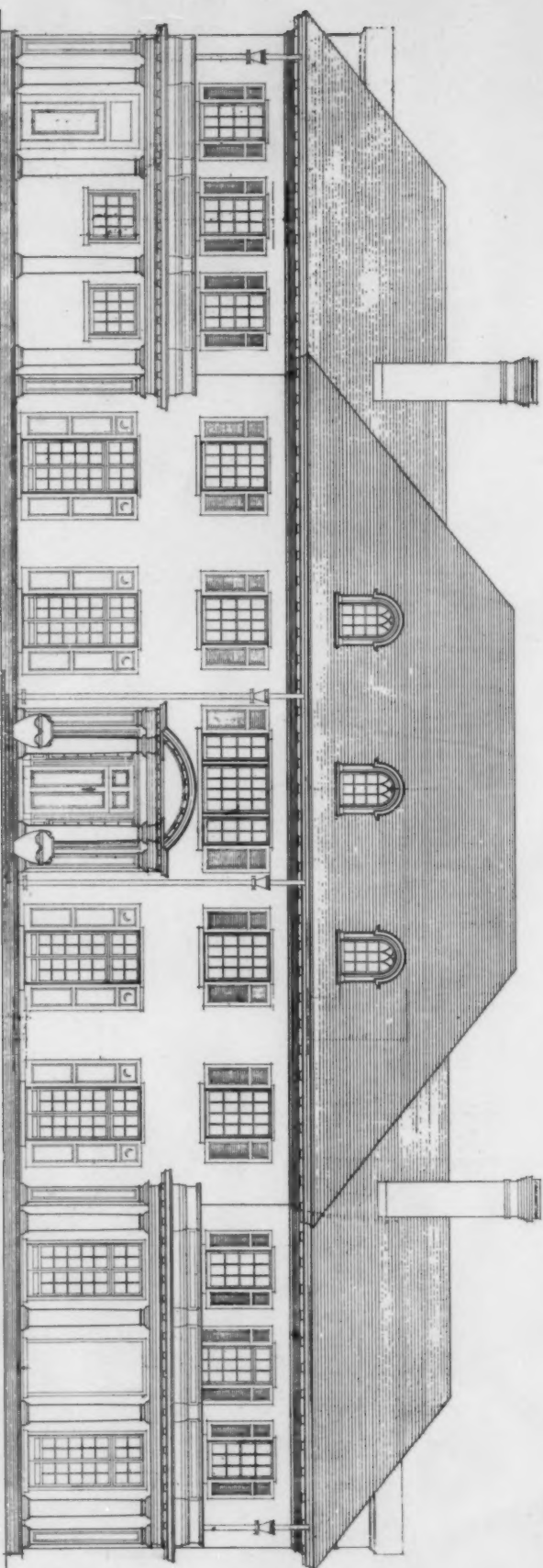
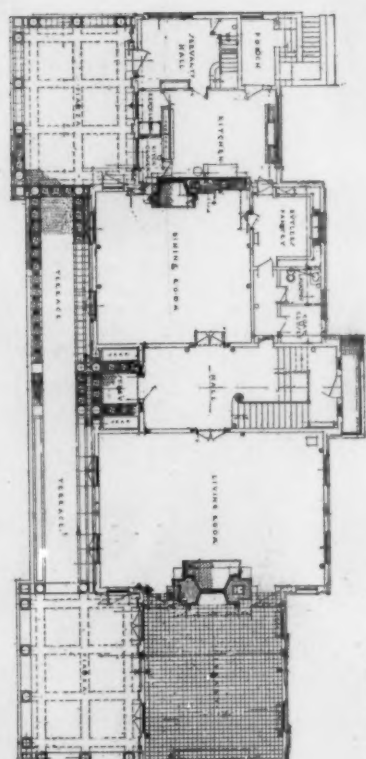
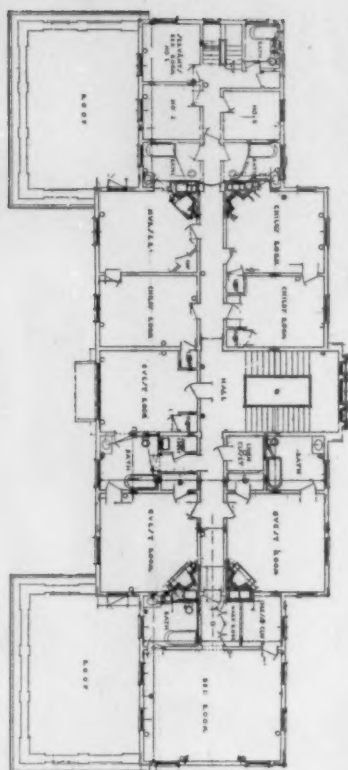
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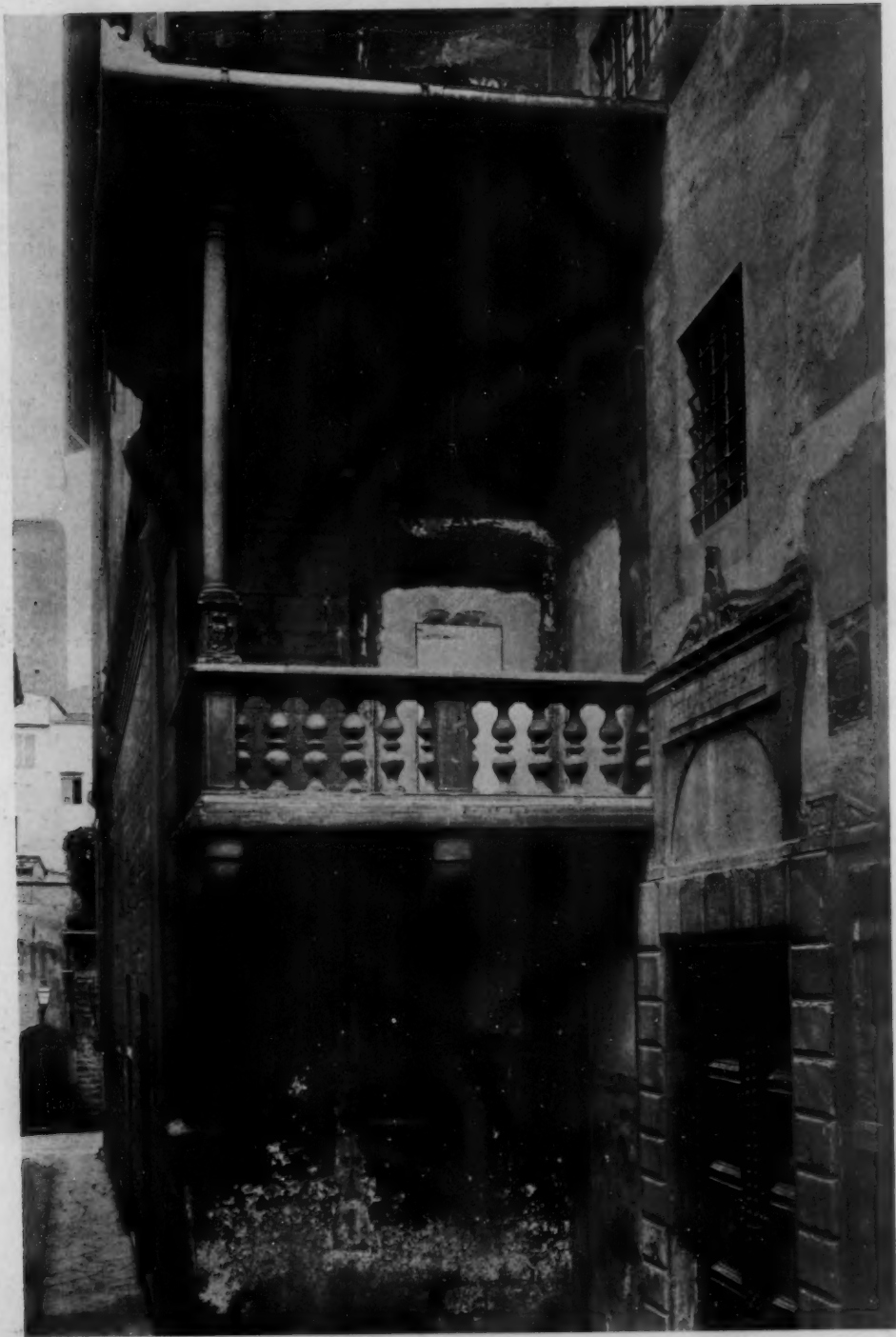
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