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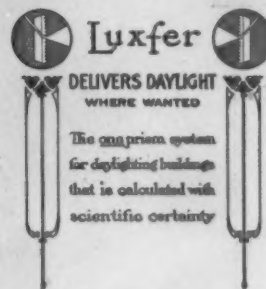
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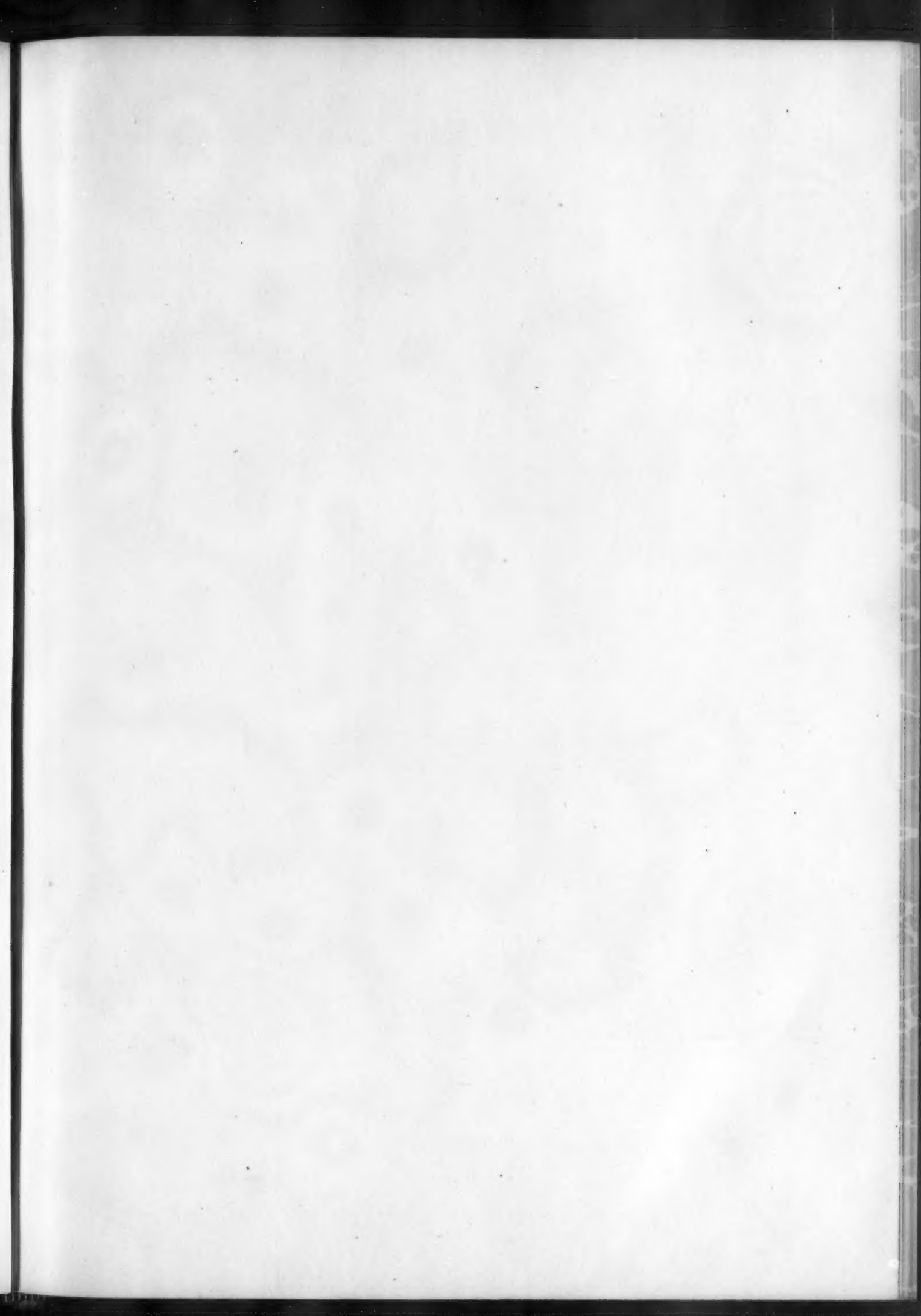


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THE AMERICAN ARCHITECT



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CHURCHYARD OF ST. PETER'S IN THE EAST, OXFORD, ENGLAND.

THE AMERICAN ARCHITECT

Vol. XCVII

WEDNESDAY, MARCH 2, 1910

No. 1784



The Art and Practice of Consistent Forms of Decorative Treatment

THE JACOBEAN PERIOD. BY M. STAPLEY. PART I.

TO write about Jacobean furnishings is a large order, if we take the term Jacobean literally. To the student of history it means the six Stuart reigns that commenced with James I (Jacobus Primus) and ended with Anne—in other words, the whole of the eventful Seventeenth Century. British character and tastes changed amazingly in these hundred years, so that, obviously, no one style prevailed throughout. The term must, therefore, be divided into several widely differing periods, or else taken in a narrower sense to mean the work done under James I and his son Charles I.

It is astonishing to what an extent national history determined domestic environment. Foreign policy, foreign marriages, internal strife, all had a marked influence on even the shape of a chair or the number

of chairs in a room; a fact that fully explains itself to one familiar with an outline of Stuart history.

By the time the Stuarts came to rule more than half a century of Protestantism had practically cut England off from intercourse with Italy. Those Italians whom Henry VIII had encouraged were neither numerous nor great enough to change the form of English work, but they left their mark in its ornament. Their Renaissance motifs were studied and used over and over by men who had started out with Gothic principles; but, as stated above, Italy sent nothing more to add to them.

But just across the channel lay a country not under the ban of Rome—the Netherlands. Her artists and traders went to Rome, Florence, Venice, and what they brought back was merged with the Gothic of their

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A JACOBEOAN OVERMANTEL

ancestors into a distinct style—Flemish Renaissance, Philip II's drastic attempts to stamp out Protestantism in his Flemish possessions enriched England by thousands of clever craftsmen, who brought with them their semi-classic conceptions of art and architecture, and imparted them to English workmen. Thus, by the time of James I, Tudor Gothic was practically gone and a new architecture—Italian via the Netherlands, or early English Renaissance—was established and ready for whatever modifications the events of the Stuart century might make on it.

JAMES I, 1603-1625.

James was an oddity in human character, pithily described as the "wisest fool in Christendom." His timidity caused him to keep clear of war at any sacrifice to British pride; consequently the nation was free to extend its trade and maritime enterprise, to grow rapidly in wealth and intelligence. Thanks to James's weaknesses, the people began to find themselves. There arose an army of merchant princes, whose homes were far more lavish than those known only to the favored aristocracy of Elizabeth's day. All sorts of costly foreign conceits, silks, brocades, fringes, began to find a market with these newly rich. The fancy for profuse gilding came across from France along with articles of luxury hitherto almost unknown. An era of positive

profligacy in furnishing was inaugurated. If in Tudor times mirrors, chests, tables, cupboards, were so few that Elizabeth had to carry these with her when she visited, in James's reign they had become plentiful enough for even a prosperous commoner to possess at least one chamber completely furnished. To be sure, complete furnishing meant only a limited number of objects, but these were most extravagant. Early in James's reign he sent Sir Henry Wootton as Ambassador to Venice. Sir Henry was a man of taste and culture (and of wit, too, since he invented that immortal definition: "An Ambassador is an honest man sent abroad to lie for his country's good.") He sent home some fine specimens of Italian wood carving that greatly stimulated the art in his own country, and for a while Venetian scrolls and cupids were numerous and better executed than the Italian ornament taught by Henry VIII's imported workmen. James was no lover of art, but he was persuaded to appoint Inigo Jones, newly back from Italy and the study of Palladio, as Surveyor-General of the Royal Buildings. Immediately there was a new restraint in art—very different from the Flemish exuberance.

Another move, hardly to be expected from an inartistic monarch, was the establishment at Mortlake of the first English tapestry works, with the Fleming, Sir Frances Cleyn, as director; even after this tapestry continued to be expensive, but its use became more general. Many who bought English tapestry, sold their older Flemish textiles to be cut up for upholstering chairs, a fashion that begins with this reign. Upholstered beds also were introduced, and a tapestry order sent to Mortlake often included bed coverings to match the wall hangings. In this new style, the visible woodwork was of no distinctive character, being subordinated to the upholstery.

James's reign saw the beginning of permanent colonization in America; and the introduction of several American woods that were later used in cabinet work. It was early in this reign that the ordinance was passed against building with wood in London or a mile radius, which meant a marked change in Jacobean town houses.



HALL AT LONGLEAF, THE SEAT OF THE MARQUIS OF BATH, IN WILTSHIRE



THE ANCIENT COMMANDERY, WORCESTER. OLD OAK BEDROOM WITH JACOBEOAN OVERMANTEL

CHARLES I, 1625-1649.

Unlike his predecessor, Charles I was a connoisseur; a skilled craftsman, too, who boasted that he could earn his living at any trade except weaving. His collection of fine furniture was destroyed by the Cromwellians, but the interest it stimulated amongst the wealthy lived on to flourish in a happier future. However, the influence that this gentleman of taste and culture exercised on the art of his day was lessened by the disorder of the times. Being even more crazed than his father on the subject of the "Divine right of kings to govern wrong," his reign was one long quarrel with his subjects. During the internal strife the former foreign trade waned. One might think that the coming to the English throne of a beautiful young French woman might have meant an influx of French fashions in furnishings; but this marriage was intensely disliked by the English, and poor Henrietta Maria's taste had no following. All the outside elements previously imported were developed, but little of new was added, though one new piece of furniture that the Queen brought for her own room was copied—a chest of drawers.

The people grew steadily poorer; to wage a foolish war with Spain they were heavily taxed, which meant a marked curtailing of the personal expenditures in which they formerly indulged; as for the rich royalists, on whom the throne depended for financial aid, they, far from continuing to be patrons of art, sold their land to commoners, pawned their jewels and furniture, and broke up their silver and gold plate in order to help their king. Finally, the bitter feeling broke into war that terminated in the execution of Charles at Whitehall on January 31, 1649. Needless to say, these seven years of civil strife were not propitious to the gentler arts.

And yet, in spite of its stormy character, this reign left its mark. Charles invited Van Dyck to his court; and when Rubens came there on a political mission his advice was eagerly sought as to the king's collection. It was at Rubens' instigation that Charles purchased Raphael's Cartoons for the famous Vatican tapestries as patterns for the Mortlake weavers. In 1638 a man named Christopher patented in London a process for enameling and gilding leather; this had formerly all been imported from Spain and Holland, but the new

process put an excellent decorated leather on the market at a lower price, and to many a room of sombre oak carving was now added the gayer material. Since this reign brought in little of foreign ornament, whatever was done in English furniture making gained in solid construction and in a tendency toward simplicity.

CROMWELL, 1649-1660.

With the prominence of the Puritans, whose peculiarities of dress and whose strange scruples had been a matter of jest ever since James I's accession, there is a distinct check to a multiplicity of furnishings, or to the adornment of the few pieces deemed actually essential. The ridicule and persecution to which the Puritans themselves had been subjected did not save them from being bigots of the first order. The churches of the enemy were brutally defaced, fine works of art were destroyed wholesale. Oliver's Parliament resolved that all pictures in the royal collection which represented Jesus or the Virgin Mother should be burned. In sculpture, the rare Greek treasures that had been brought to England were "delivered over to Puritan stone masons to be made decent." Playhouses were dismantled and the actors publicly whipped at the cart's-tail. As for an innocent masque, such as Inigo Jones had once designed the costumes and scenery for, that was indeed an abomination. Only sad colored dress was tolerated.

But the Puritans were, above all, sincere; only the sincere would willingly attach themselves to a sect that was ridiculed. And their sincere if fanatical hatred of finery gave to England a decade or more of plain, dignified, conscientiously made furniture. Beauty of form was studied unconsciously, for the merit of an object had to depend on that and not on the wealth of embellishment as in former times. The florid and the ill-balanced were swept away. With the deep sense of democracy that entered people's minds came a less servile attitude. Everybody in a gathering sat down, instead of leaving that privilege only for the highborn; consequently, chair-making was extensively carried on, and the crown timber of Charles having been felled and sold, oak became fairly cheap, and quantities of good, plain chairs and benches found their way into the most unpretentious homes. These were entirely of wood, as upholstery savored too much of ease and gayety.

The vigorous foreign policy of Cromwell raised



JACOBEOAN HALL, WITH SCREEN, KNOLE, SEVEN OAKS

English commerce to a supremacy far ahead of James's time, and the nation became too rich and prosperous to long withstand the call of luxury which the Restoration of the Stuarts gave them full opportunity to gratify.

CHARLES II, 1660-1685.

Although Puritan sobriety was banished from the brilliant court of Charles II, the salient points of good



AN EARLY JACOBEOAN INTERIOR

proportion and good construction were retained by many cabinetmakers. This prince's long sojourn at the court of Louis XIV had filled him with a liking for light and graceful objects, as opposed to heavy, cumbersome oak, and walnut came more and more into favor. An immense amount of foreign wares were imported; and for awhile the efforts to please the gay monarch resulted in artistic chaos; for instance, a chair made for him embodied the twisted leg, upright back and scratch carving peculiar to James I's period, along with Flemish front rails, Spanish feet and, over the back, Italian amorini holding up the British crown.

Certainly the historical event of this reign that most influenced house decoration was the restored king's marriage to Catherine of Braganza, infanta of Portugal. For she brought as dowry to her husband Bombay—the open door to the art of India, China and Japan. To be sure, Elizabeth had chartered the East India Company in 1600, but it had to fight its Dutch, French and Portuguese rivals to such an extent that it was not yet an influence.

The first of this Asiatic art came with Catherine herself—articles indispensable and perfectly familiar to her, for Portugal had held Bombay over a century. Evelyn, writing a description of those rooms of Hampton Court, which had been prepared for the royal honeymoon, speaks of tapestries, of a crimson velvet bed cover valued at £8,000, of a looking glass and toilet of beaten massive gold sent by the queen's mother, and adds that the bride "brought from Portugal such Indian cabinets as never were seen before." Henceforth, we hear often of lacquer work, some using it instead of wainscoting, and fashionable ladies learning to make it. The new pieces of furniture stimulated the art of inlaying; while their light construction suggested a ready use for the new woods introduced by trade with India and with the British Colonies in America. Therefore, oak actually

dies with this reign. And walnut (English and Danish, and the black and white from Virginia) predominates for the next fifty years. Satinwood, ebony, cedar, and even many soft native woods were also shaped into household articles.

It was in this reign that the assiduous Mr. Evelyn introduced young Grinling Gibbons to Charles II. The king straightway appointed him Master Carver in Wood to the Crown. Sir Christopher Wren employed him in his churches, while nearly all the nobility had him decorate their mansions. So different was his entirely naturalistic treatment to the well-established classic conventionalities of Inigo Jones and his carvers, that an entirely new and characteristic aspect was given to everything that Gibbons or his school touched.

It is a matter of history, too, that the great fire of 1666 (which swept away nearly every old half-timber house in London) gave the genius of Sir Christopher Wren its opportunity. The buildings with which he replaced those devoured by the flames transformed the capital. His influence was felt less, however, in decorative schemes and hardly at all in furniture.

In this reign the first mirrors were manufactured in England. During Elizabethan times a mirror was a rare possession, and the glass itself being expensive was worthy of a very rich frame; but about 1685 the Duke of Buckingham brought a number of Venetians to London and installed them at Lambeth, where they made, according to Evelyn, "looking glasses far larger and better than any that came from Venice." Grandfather clocks also made their way into England at this time.

WILLIAM AND MARY, 1689-1702.

The reign of James II was too short and troublous to affect the arts, but with James's daughter Mary and her sturdy Dutch husband, William of Orange, styles



THE ANCIENT COMMANDERY, WORCESTER. THE APOSTLES BEDSTEAD IN THE PRIOR'S ROOM

in furniture undergo a decided change. Flemish was paramount; not merely an influence tamed to suit English taste and customs, as in earlier Jacobean days, but a style almost unmodified; for both English workers and those who followed the royal pair over from the Netherlands were bent on reproducing the wares that made part of Mary's goods and chattels. This second

invasion of Flemish taste was vivid and overflowing.

As previously said, the Dutch had been for more than a century the greatest traders of Northern Europe, the arts and industries of even the remotest Far East being known to them. All who could afford it "collected," and we are told that Rembrandt's studio was a veritable museum. In imitation of the rare specimens of Chinese blue-and-white porcelain that came to Holland, the famous works at Delft were established. Mary was a great admirer of this ware, as well as the Chinese original, and brought a quantity back to her native land. Collecting china became a fad—a fad that necessitated the designing of a suitable receptacle. The china-cabinet, henceforth indispensable, came into existence. The Netherlands, celebrated since the early XIII Century for its weaving, sent many tapestries and gayly upholstered chairs and sofas in the wake of England's new rulers. Marquetry and inlay—examples of which had come in limited number direct since the acquisition of Bombay, were now more plentifully introduced, but they had undergone the Dutch interpretation. The tall floor clocks, ever dear to the Netherlander, with walnut cases, marvelously inlaid with olive, laburnum, ivory, pearl, found a ready market; and the enterprising British artisan soon equaled, if not excelled, his Dutch teacher in making and inlaying them. Card tables, cabinets, sideboards, were all inlaid. Furniture ornamented with gesso work (brought from Italy long before by the Dutch) was much used in the palaces built in this reign. The process was to cover wood with many successive coats of whitening or glue until a covering of one-eighth of an inch was formed. Into this the design was cut, and the whole gilt.

"Turning," popular in chair and table legs since early Jacobean days, was now *turned* into the cabriole leg—a "poem instead of a rhyme," as some one described it; carving in low relief was much practiced, and in many pieces only the inlay is delicately carved. Floral and bird designs—adopted from the Chinese—were favorites with the Dutch, and at these the English carvers soon grew very expert; the human form (in contemporaneous English costume) was no longer depicted, and the geometrical patterns of James I likewise went out of fashion.

Not only did native craftsmen follow this wave of Dutch feeling, but also the thousands of French Huguenots driven out by Louis XIV's revoking of the Edict of Nantes. These established as well new industries in England that meant greater amplitude in house furnishing—crystal chandeliers, long used in France, began to supplant wall sconces; silk mills were established at Spitalfields and silk hangings became far more general than formerly; some of these refugees were papermakers and founded that industry which contributed many a background for the mahogany furniture that was to supersede the age of oak and walnut.

Queen Anne, Mary's sister, and James's second daughter, ended the Stuart line (having outlived her *seventeen* children). With her the term Jacobean ceases. Anne was a woman of little talent and less learning; and though a brilliant literature flourished without royal stimulus, nothing remarkable was achieved in the decorative arts, the recent fashion of

dubbing certain articles "Queen Anne" notwithstanding. But the pure classic feeling introduced by Inigo Jones—the antithesis of the florid Dutch massiveness of William and Mary—was constantly refining and preparing for the distinctly Georgian school of furniture and decoration, for which England became celebrated in the XVIII Century.

This briefly is an outline of the Seventeenth or Jacobean Century, concerning English houses and their contents. Each occupant of the throne was in turn identified with some specific development in the objects around him, yet all the styles overlap each other in a way that makes hard and fast description misleading. When, however, we narrow the term Jacobean into the early Jacobean of James and Charles—into the time when Tudor traditions were becoming completely outgrown and the palladianism of Inigo Jones was not yet fully established—that transitional period can be recognized. For instance, there was a misconception of classic proportion as utter as it was interesting. Pilasters were stunted and their height often interrupted by cross bands of ornament. Sometimes they tapered in at the bottom as in the chimneypiece at Benthall Hall, or again at the top, as in Ford House. As for ornament, plain surface for its own intrinsic value found no favor; and in many cases surfaces were so covered that all structural lines are lost. There was not yet a sense of scale; the old free Gothic ornament underwent a sort of classic refinement, while at the same time Renaissance motifs, such as the egg and dart, dentils, etc., were allowed a Gothic freedom. "Strapwork," an outgrowth of ancient heraldic design, meandered over everything. The whole effect was uniquely rich and interesting in spite of the fact that on its march from Gothic to classic it lost considerable vitality *en route*.

These characteristics are as much a part of the house as of its furnishings, and are best illustrated by the study of a good Jacobean room, devoid of all furniture. There were, as has been said, but few objects available at this period—table, court cupboard, livery-board, a very few chairs, stools and benches, and the ubiquitous chest (for clothes were not yet hung up). But when one considers the beauty of oak-paneled walls and rare tapestry or needlework hangings the chimney piece in carved stone or wood or modeled plaster which was the central feature of interest; the carved doorway; the beautiful mullioned casements; and the elaborate plaster ceilings and friezes so typical of early English Renaissance rooms, one can see that, whatever else might be demanded by comfort, such a room needed but little decoratively. So strong were these various features that no group of Jacobean furniture, be it never so well selected, would look congruous against any weaker background. Indeed, with the permanent decoration of the Jacobean room well studied out, the problem of furnishing is more than half solved. It is these structural embellishments which concern the architect even more than does the furniture.

Wainscoting, the most usual form of wall decoration during the Stuart century, underwent a considerable change. At the beginning small, plain panels had already superseded the ancient linen-fold that had done service all through Northern Europe. This plain panel

runs into Charles II's day. Sometimes it had geometrical design, inlaid with boxwood or ebony, the groove for this inlay being cut into the solid panel, and not, as later, into a veneer. But meanwhile the Flemings were introducing larger panels that sprang from the floor, had arched tops, and were separated by pilasters—a scheme derived from the first story of Italian buildings. The small cross-rails were abolished. These tall panels were often surmounted by a frieze carved with heraldic ornament enclosed in strap work, and the pilasters were fluted or carved. The fashion of hanging up framed pictures and prints had not yet come, and this wall was the whole decoration save for an occasional tapestry or embroidered hanging.

As has been remarked, these innovations of arch and pilaster were by no means classically true as to proportion, and were merely the forerunner of that correct classic treatment which Inigo Jones fully introduced by the middle of the century, to be later elaborated (too much elaborated) by Wren and Gibbons. While Flemish ideas still dominated, the oak paneling was often painted and gilt—the whole, giving a dark, rich effect. What a contrast to this the first truly classic work was can be readily imagined, for it was painted white to imitate the plaster or marble of the Indian palaces that had inspired it.

By the restoration, however, this short-lived fashion of painting had about gone out, and the natural woods (many new kinds now outrivaling the ancient oak in favor) were simply oiled and waxed. From this time wainscoting is found in cedar, fir, walnut alone, and walnut inlaid and cross-banded.

(To be concluded in issue of April 6)

RECENT LEGAL DECISIONS

LIABILITY OF CONTRACTOR'S SURETY

A provision in a building contract that on completion of the work to the satisfaction of the owner's engineer and before final payment the contractor shall give satisfactory evidence that all bills and claims against the contractor that might remain as a lien against the work are fully paid was for the protection of the owner, but did not impose on him the obligation to require satisfactory evidence of the absence of such claims and lien, and his failure to call for such evidence on payment to the contractor was not a breach of the contract, relieving the contractor's surety from liability for the amount of a mechanic's lien which the owner was compelled to pay.

Alexandria Water Co. vs. National Surety Co. (Supreme Court of Pennsylvania), 73 Atlantic, 952.

NEW CONTRACT WITH CONTRACTOR'S RECEIVER

After bankruptcy of building contractors and the filing of several mechanics' liens on the property, plaintiff, the contractor's receiver, a subcontractor, who had filed a lien, and others, entered into a new contract to finish the work, wherein the defendant, the owner, undertook to pay them the estimated cost of such completion, and, on completion of the contract and on dis-

charge of record of all liens specified in the agreement, to pay a further sum stipulated to become due to the receivers which should be paid to the lienors as provided. It was held that the new contract superseded the original one and fixed the scope of the owner's liability, so that it was not liable for interest on the sums due the original contractors during delay in payment pending the satisfaction of the liens.

Hedden Const. Co. vs. Proctor & Gamble Co. (Supreme Court, Appellate Division, Second Department), 118 New York Supplement, 920.



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CLASS B—PROJECT.

The Committee on Education proposed as a subject for this competition:

AN ARCHIVE BUILDING FOR ONE OF THE GOVERNMENTAL DEPARTMENTS.

It is proposed to erect an archive building for the storage of important documents collected by a department, such as the War Department, from fire and robbery, as isolated as possible and without any openings from the street. The Department of Foreign Affairs at Paris has such an arrangement. The building which is the object of the programme, shall be rectangular, one side of which is on the street or set back from it a few feet and shut off from the street by a high fence. There shall be no opening on this side. The other side is on the edge of an interior court and may be lighted by windows protected by iron grilles. The entrance to this building should be a single door on one end under a closed corridor, which connects it with the main building.

The best disposition for the archives consists in low stories, not more than seven feet from floor to ceiling, with a series of filing cases perpendicular to the windows.

The facade on the court may be pierced by as many windows as there are stories, or by high bays, which will light two or three stories in which the floors are slightly set back from the surface of the wall. There should be the interior passageway, and the filing cases should be about six feet (on centres) apart.

The building shall not exceed 125 feet in length by 30 feet in width over all exterior dimensions. It shall have eight or ten stories of archives above the ground floor connected by small stairways.

On the ground floor shall be the entrance, an entrance hall and office of the custodian, and on the first floor, which will correspond with the third floor of the archives, a room for the classification of and reference to documents and an office for the chief librarian. These small rooms should be in communication by a separate staircase which should be also under the surveillance of the custodian.

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NOTWITHSTANDING the popular clamor against high cost of living and combinations of capital in restraint of trade, it is doubtful if there has been a time within the last decade when trade conditions in general, and the future of construction work in particular, gave greater promise than at present. That architects' offices are crowded with work is evidenced by the insistent demand for draughtsmen and assistants of all grades. At the same time the large amount of building in prospect has not had the effect of increasing the cost of labor and materials abnormally nor of making capital scarce. Considering all factors, it appears that a period of almost unprecedented prosperity is not only before us, but we are even now enjoying many of its blessings.

IF doubt as to the need of art education in this country has heretofore existed in any quarter, we believe it will be effectually dispelled by even a casual contemplation of the exhibitions of utter ignorance of the subject recently given in our national legislative halls. The occasion was furnished by the debate which a consideration of the bill providing for a Commission of Fine Arts provoked in the House of Representatives. By the evidence which this debate furnishes does the crying need of such a commission seem to be completely established. But, reasoning by analogy, if numbers of our distinguished and profound Representatives are so lacking in knowledge and appreciation of the artistic, from what depths must the masses be raised before we can hope to enlist either their sympathy or support in a movement for better art in the land? What

a colossal task confronts the country if the attitude of these prominent and presumably educated and refined men is a true barometer of public taste and feeling concerning the matter. Fortunately there is every reason for believing that it is not. While they can probably block legislation and impede progress and development for a certain brief period, such men as have recently undertaken to criticise and ridicule the work of some of the world's most eminent sculptors, architects and painters will soon be swept aside, and replaced by others of broader intelligence and greater genius. We trust that the day of their retirement will not be too long delayed.

THE general principle in accordance with which exceptional achievements have been recognized and rewarded is as old as the world. Even though the thing accomplished is not in itself remarkable, if only it excels all others of a given class or those produced within certain limitations of time, space, cost or what not, its author may be the recipient of honors or material gain. Probably the application of this principle of rewarding the winner in contests of strength, valor and intellect has stimulated effort as greatly as any agency which has been or can be enlisted from without. Its adaptations are legion, until we scarcely pause to note that this same underlying idea of reward for excellence constitutes a considerable part of the scheme of life.

ONE of the latest applications of the foregoing principle is to be seen in the action of the New York Chapter of the American Institute of Architects in offering a medal for the most meritorious apartment house façade constructed during the coming year. Here, again, it is hoped that the desire to excel and reap reward will stimulate rivalry that will in this case result in an improvement in the architecture of the particular type of building under consideration. A commendable object, sought by what would be a conventional method, except for one point of difference, which, however, appears to be a vital one. In this instance it is proposed to confer honor, not upon the designer of the building placed first, but upon its owner. Of course, the desirability of enlisting the interest of owners in the movement to beautify city streets and buildings is generally recognized, and it will be conceded that architects must obtain the owners' approval of designs proposed for contemplated buildings before they can be executed, but whether such approval will be influenced appreciably by the hope of receiving the honor and distinction which would attach to the bestowal of the medal provided by the Chapter may perhaps be questioned. It is difficult to understand how else the action taken can be expected to benefit existing conditions. Nevertheless, the masses, under which general classification the majority of apartment house owners would probably fall, must be educated and encouraged to build or permit to be built, more artistic buildings, and even though we scarcely expect any very enthusiastic competition for the medal offered or any conspicuous improvement in apartment house architecture by reason of it, anything which even tends toward the desired end is a step in the right direction, and may lead to results far beyond our present range of vision.

(Continued from page 102)

For the esquisse en loge: Ground floor plan and front and rear elevations at 1/16 inch scale.

For the finished drawings: Two plans, ground and first floor (level of reference room) at 1/8 inch scale, and the front elevation on the street and rear elevation, and transverse section at 3/16 inch scale.

Criticism.

A great many interesting projects were submitted in competition for the Archive Building and for the Loggia—both Class B problems. The archives proved to be a very difficult problem, as the two facades—one on the street, and one on the Court yard—had to be treated with an idea of unity in architecture. The problem called for the street facade to be unpierced with windows or openings of any kind and the Court side to have openings. There was a fine opportunity to study the treatment of a large blank wall and to find a special character for such a building. The jury decided that those students who had used a large monumental colonnade lost too much available floor space, as the building was not to exceed 25 feet in width. Many of the plans lacked proper study, especially in the arrangement of the custodian and librarian rooms; in some cases they were not important enough and in others made too monumental. Although the problem was essentially a study of facade, many of the students had neglected their plans as a result.

The Loggias were very satisfactory and in many cases showed a very serious study of the orders.

It was an unusually fine problem and gave remarkable opportunity for a study in color, as the conditions called for the use of inlaid marbles, tiles, etc. Some of the projects submitted were too cold in their treatment for the character of a villa, but in the main this exhibition was very successful.

CLASS B-PLAN PROBLEM**"AN ARCHIVE BUILDING"**

Name	Award	Atelier	City
B. Hoyt	1st M	347 Fifth Ave.	New York City
E. H. Knight	1st M	Hornbostel	Philadelphia
C. S. Kirby	1st M	Drexel	Philadelphia
Wm. P. Coleman	1st M	Ware	New York City
Irvin Porter	M	Geo. Wash. Univ.	Washington
H. V. Rinderman	M	Bosworth	New York City
R. Bassett Blackley	M	Geo. Wash. Univ.	Washington
H. E. Rieger	M	T-Square	Philadelphia
Richard Shaw	M	Boston Arch. Club	Boston
E. Alexander	M	Hornbostel	New York City
C. W. O'Brien	M	Carnegie Tech.	Pittsburg
P. R. Hay	M		
H. S. Maynard, Jr.	M	Bennett	Chicago
Raphael Hume	M	Prevot	New York City
A. S. Gustafson	M	Bennett	Chicago
S. J. Berman	M	Wash. Arch. Club	Washington
A. M. DeHart	M	Prevot	New York City
Frank F. Stone	M	Wynkoop	
H. L. Wirsing	M	Baltimore	Baltimore
J. H. Taylor	M	Wash. Arch. Club	Washington
E. D. Wagner	M	Hornbostel	New York City
J. K. Morse	M	Prevot	" "
R. E. Sherlock	M	Hornbostel	" "
V. D. Abel	M	Drexel	Philadelphia
L. Kercock	M	347 Fifth Ave.	New York City
H. P. Foster	M	Drexel	Philadelphia
A. C. Finlayson	M	Wash. Arch. Club	Washington
S. E. Arminger	M	Geo. Wash. Univ.	" "
C. W. Porter	M	Bosworth	New York City
Chas. Sheres	M	Drexel	Philadelphia
R. E. Iglesias	M	Bennett	Chicago
R. G. Wolf	M	Carnegie Tech.	Pittsburg
L. A. McMullen	M	Donn Barber	New York City
H. I. Hellmuth	M	Carnegie	Pittsburg
C. D. Hasness	M	Drexel	Philadelphia
M. L. Andrews	M	Carnegie	Pittsburg
E. D. Stonerod	M	" "	" "
E. D. James	M	" "	" "
T. J. Raguere	M	Ware	New York City
Chauncy Pierpont	M	Carnegie	Pittsburg
J. V. Wilson	M	T-Square	Philadelphia
Chas. H. Norflet	M	Carnegie	Pittsburg
W. H. Schaffer	M	T-Square	Philadelphia
Chas. L. Palmer	M	Carnegie	Pittsburg
R. R. Rose	M	T-Square	Philadelphia
J. V. Phelan	M	" "	" "
L. V. Scherr	M	" "	" "

WARREN PRIZE PROBLEM**"AN IMMIGRANT STATION"**

Name	Award	Atelier	City
H. D. Hughes	1st Prize	Hornbostel	New York City
LeRoy Barton	2d Prize	Prevot	" "
Jack Senger	M	Hornbostel	" "
T. H. F. Burditt	M	" "	" "
C. E. Hall	M	" "	" "
A. F. Adams	M	Prevot	" "
V. Rigamont	M	Carnegie	Pittsburg
M. Jones	M	" "	" "

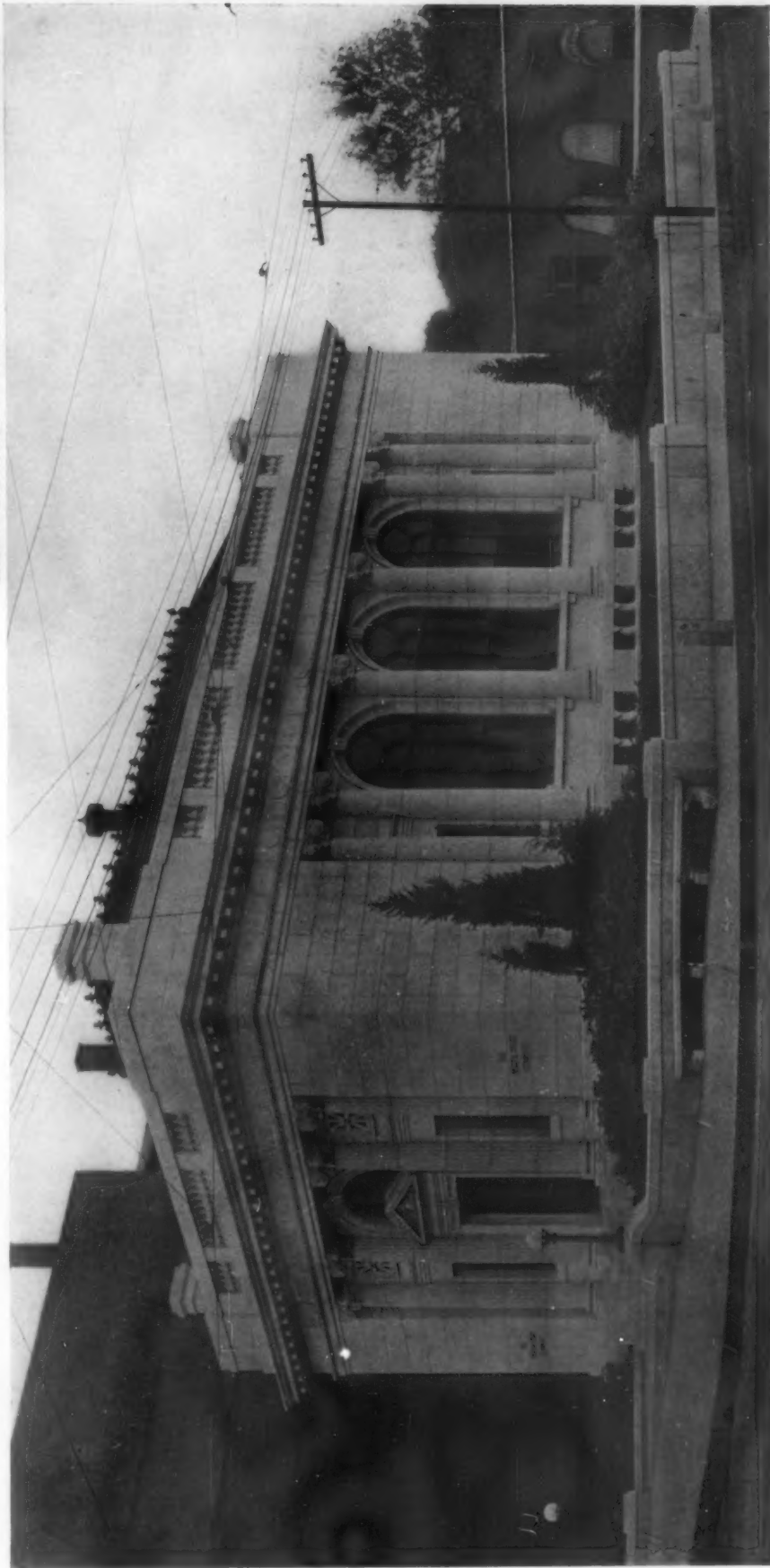
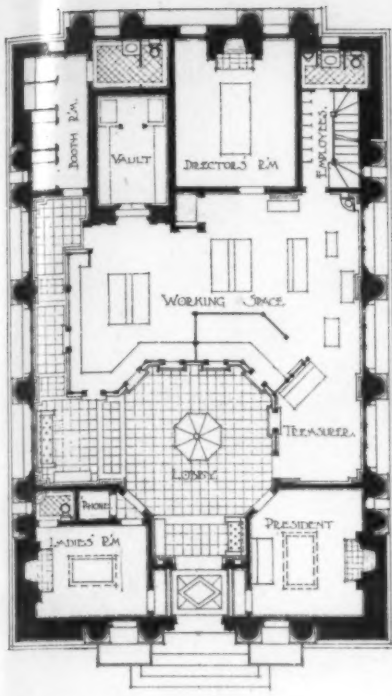
CLASS B-ORDER PROBLEM**"A LOGGIA"**

Name	Award	Atelier	City
Alfred Murawsky	Pl M	Cleveland A. C.	Cleveland
Victor Bark	Pl M	Ware	New York City
I. O. Lauffer	Pl M	Cleveland A. C.	Cleveland
J. R. Smith, Jr.	Pl M	Maxwell	Montreal
Wm. Johnson	Pl M	Carnegie	Pittsburg
H. M. Blagge	M	Ware	New York City
E. Holthausen	M	Carnegie	Pittsburg
M. J. Mead	M	N. Y. S. of A. D.	New York City
J. T. Sibley, Jr.	M	Hornbostel	" "
A. H. Goldner	M	Jallade	" "
J. Nelson	M	Washington Univ.	St. Louis
K. W. Lind	M	Wynkoop	New York City
W. H. Horstman	M	Wash. Arch. Club	Washington
J. H. Nielson	M	Geo. Wash. Univ.	" "
A. F. Poose	M	Wheeling	Wheeling
H. Wittekind	M	18 W. 27th St.	New York City
L. T. Godfrey	M	Wynkoop	" "
R. L. Lanz	M	Drexel	Philadelphia
Anne F. Fry	M	" "	" "
T. H. Jackson	M	" "	" "
A. Niemann	M	Carnegie	Pittsburg
R. von Emdorf	M	Geo. Wash. Univ.	Washington
A. H. Rowlett	M	" "	" "
W. R. Campbell	M	" "	" "
E. C. Potts	M	N. Y. S. of A. D.	New York City
A. J. Samson	M	R. I. S. D.	Providence
John Lehti	M	Wash. Arch. Club	Washington
E. C. Barker	M	N. Y. S. of A. D.	New York City
H. L. C. Gall	M	Jallade	" "
W. R. Hair	M	Hamilton	Hamilton, O
O. L. Butler	M	Wash. Arch. Club	Washington
D. Evans	M	Carnegie	Pittsburg
James Thomson	M	Prevot	New York City
J. Shelhar	M	" "	" "
J. W. Wood	M	Maxwell	Montreal
T. J. Rutherford	M	" "	" "
N. W. Hutchings	M	Drexel	Philadelphia
C. R. Vail	M	N. Y. S. of A. D.	New York City
L. A. Withers	M	Carnegie	Pittsburg
Julius Weinberg	M	Bosworth	New York City
F. Evans	M	Carnegie	Pittsburg
R. L. Hohl	M	Cleveland A. C.	Cleveland
H. T. Schmitt	M	Jallade	New York City
Benj. Moskowitz	M	Bosworth	" "
W. J. Gill	M	Cleveland A. C.	Cleveland
M. G. Kingsley	M	Carnegie	Pittsburg
H. O. Ziegler	M	Drexel	Philadelphia
A. H. Conzelman	M	Wash. Univ.	Washington
L. F. Ward	M	N. Y. S. of A. D.	New York City
W. H. Crosby	M	Carnegie	Pittsburg
Dan Neulinger	M	Ware	New York City
J. E. Rosador	M	Drexel	Philadelphia
W. W. Mathews	M	" "	" "
K. Samoorian	M	R. I.	Providence
J. H. Dilk, Jr.	M	Drexel	Philadelphia
R. B. Green	M	" "	" "
Isaac Moscovitz	M	Bosworth	New York City
G. H. Vrooman	M	Lescher	Chicago
Henry Tresal	M	Ed. Blum	Philadelphia
Emil Kimmel	M	Drexel	Philadelphia
H. Beshgetorian	M	Prevot	New York City
C. H. Lovelace	M	R. I. S. of D.	Providence
M. Williamson	M	N. Y. S. of A. D.	New York City
C. L. Aiken	M	Dyer	Cleveland
W. Jackman	M	Prevot	New York City
L. G. Bridgman	M	347 Fifth Ave.	Baltimore
F. J. Taylor	M	Baltimore	Baltimore
H. J. Briggs	M	Wash. Arch. Club	Washington
F. F. Drolshagen	M	Mil. Draft's Club	Milwaukee
W. T. Jones	M	Carnegie	Pittsburg
O. H. Banville	M	R. I. S. of D.	Providence
Fred Thomas	M	Baltimore	Baltimore
F. C. Yewell	M	Carnegie	Pittsburg
C. E. Moss	M	" "	" "
C. A. Millsaugh	M	Jallade	New York City
W. I. Grau	M	3 E. 33d St.	" "
Chris Rieder	M	Carnegie	Pittsburg
D. G. Mackee	M	Pietsch	Baltimore
O. B. Einstein	M	Carnegie	Pittsburg
W. R. Russell	M	Pietsch	Baltimore
J. B. Farr	M	Harrisburg	Harrisburg
H. E. Ziegler	M	Pietsch	Baltimore
F. J. Larson	M	Boston Arch. Club	Boston
Elmer Marclia	M	18 W. 27th St.	New York City
G. D. Martino	M	Hornbostel	" "
W. B. Case	M	Geo. Wash. Univ.	Washington
A. P. Schenck	M	N. Y. S. of A. D.	New York City
B. A. L. Keyes	M	Pietsch	Baltimore
H. Hofmeister	M	Hornbostel	New York City
E. B. Shorey	M	345 Fifth Ave.	" "
F. F. Fish	M	Donn Barber	" "
T. J. Gilbert	M	Prevot	" "
Mildred S. Covert	M	Drexel	Philadelphia
Albert Hullberg	M	Prevot	New York City
H. A. Rich	M	Dennison & Hiron	" "
E. B. Volmer	M	Ware	" "
W. S. Pavey	M	347 Fifth Ave.	" "
Chas. Menz	M	Prevot	" "
Royal Dana	M	Ware	" "
Richard Palleson	M	" "	" "
B. F. Olson	M	R. I. S. of D.	Providence

BRISTOL TRUST CO., BRISTOL, CONN.

WALTER P. CRABTREE, ARCHITECT

The exterior of this building is of white marble, with a tiled roof in green and copper tints. Its setting is peculiarly fortunate, being surrounded on all sides by lawns on which is planted shrubbery. The interior is finished in marble, the columns and pilasters being of green Italian marble, the walls wainscoted with polished pavonazzo. The woodwork is Honduras mahogany. The walls above the wainscot are a dark warm blue, with deep effects of old gold. The building is thoroughly fireproof, and has the most modern equipments. It is heated by steam and ventilated by a blower system.



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BANKING ROOM, LOOKING TOWARD ENTRANCE

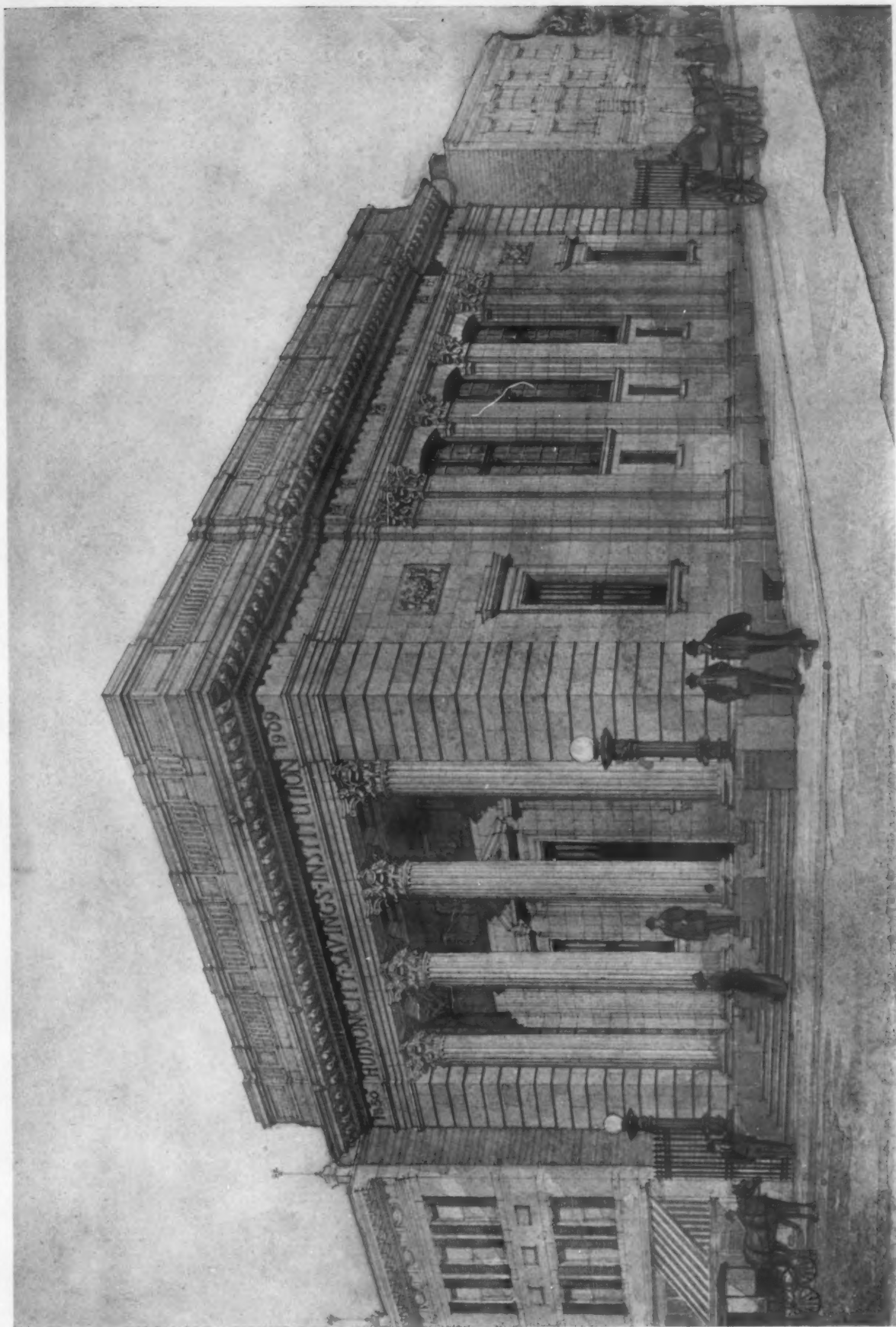


BANKING ROOM, FROM ENTRANCE

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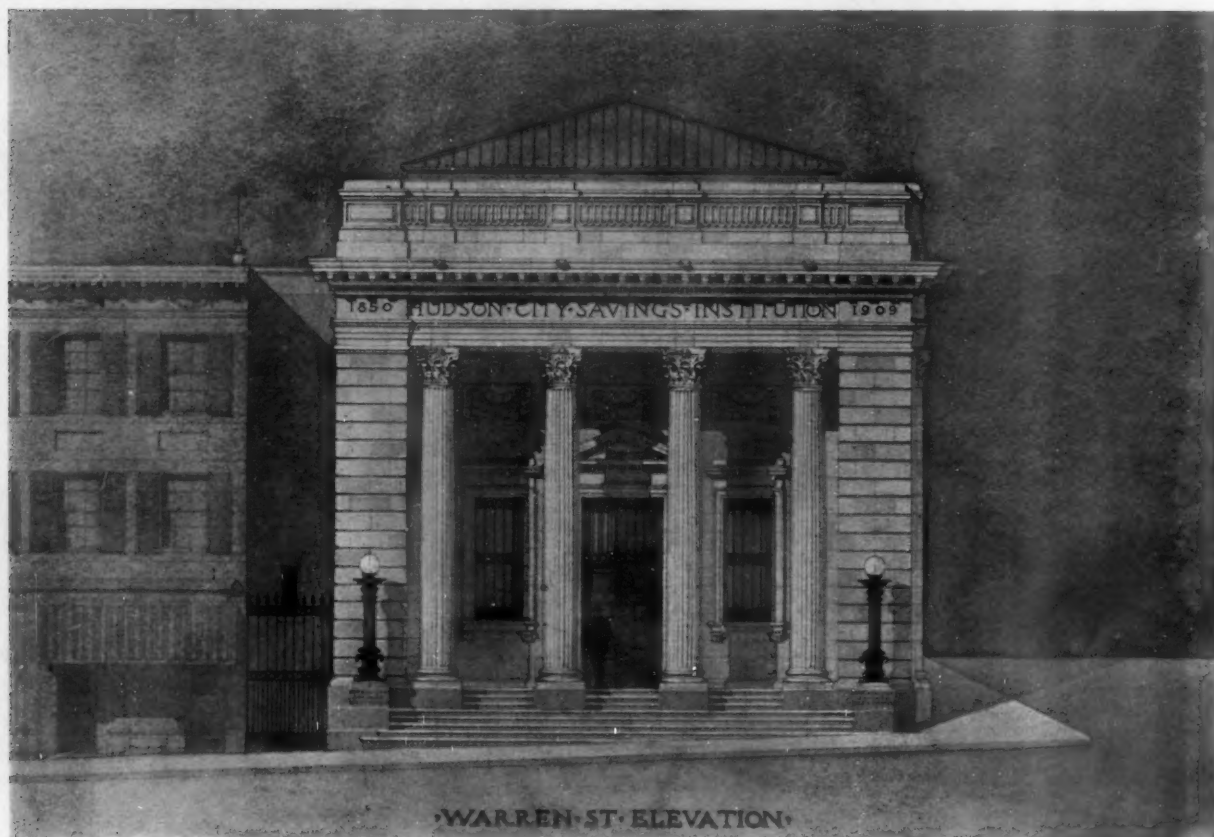
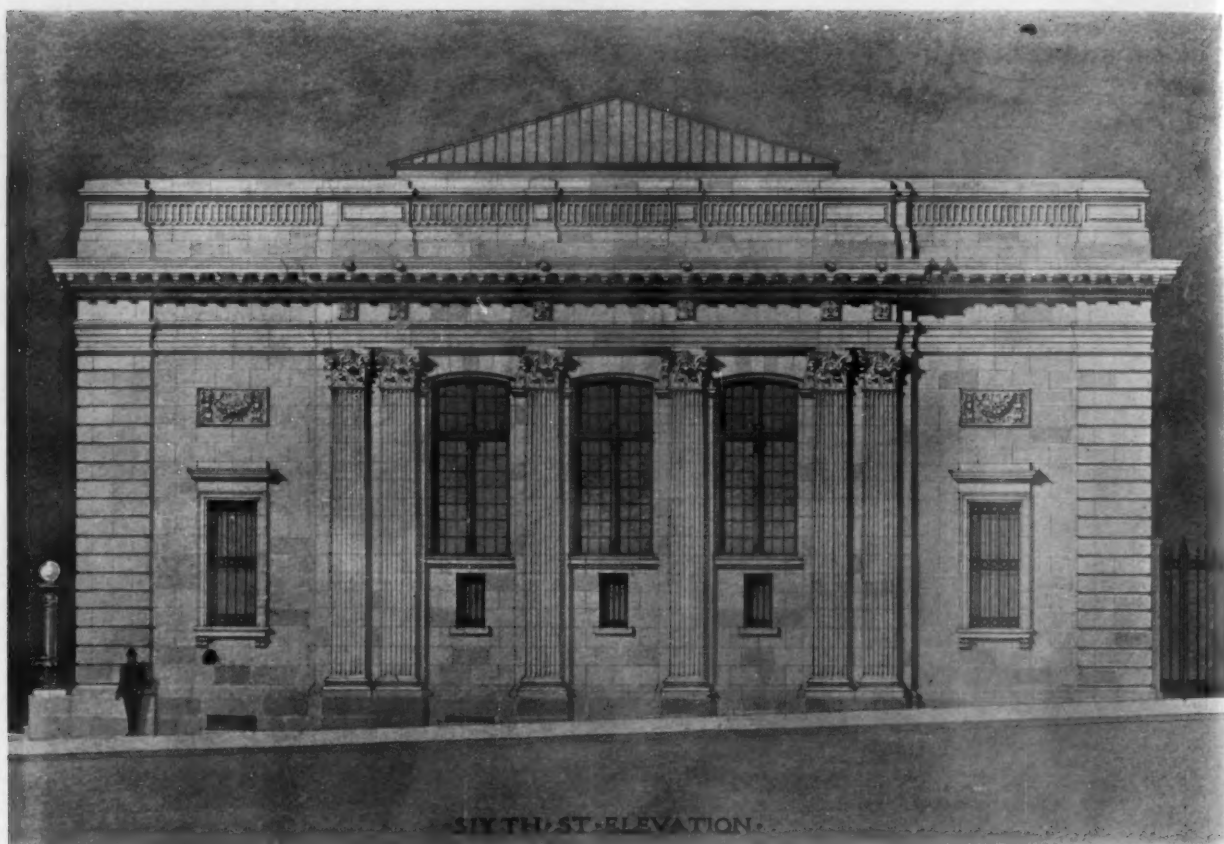
BRISTOL TRUST CO.
BRISTOL, CONN.

WALTER P. CRABTREE
ARCHITECT



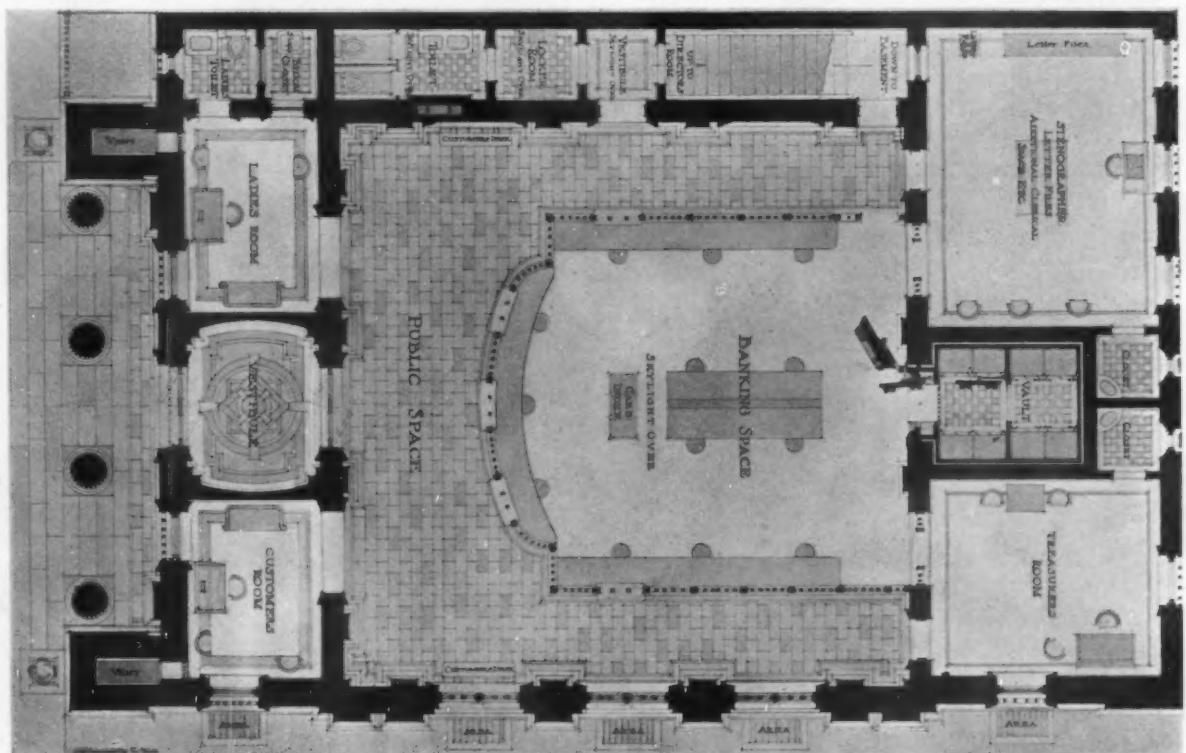
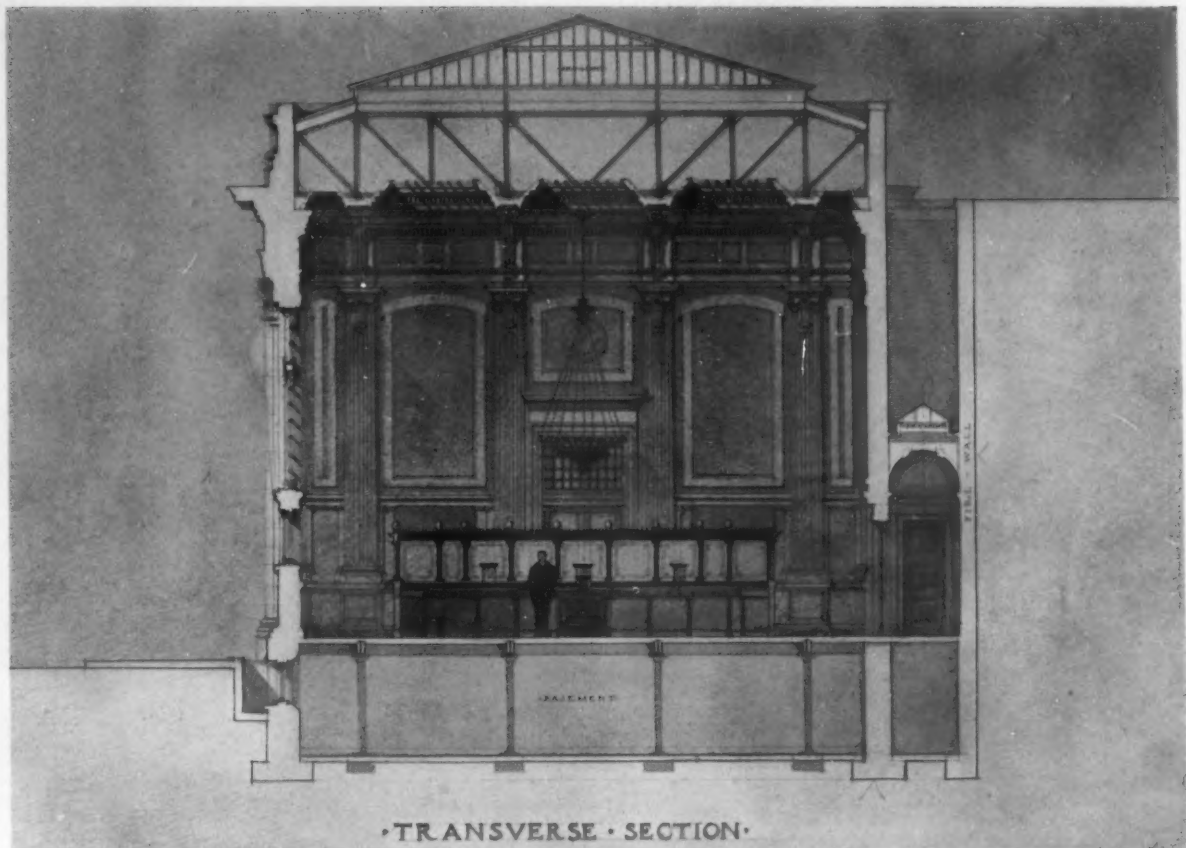
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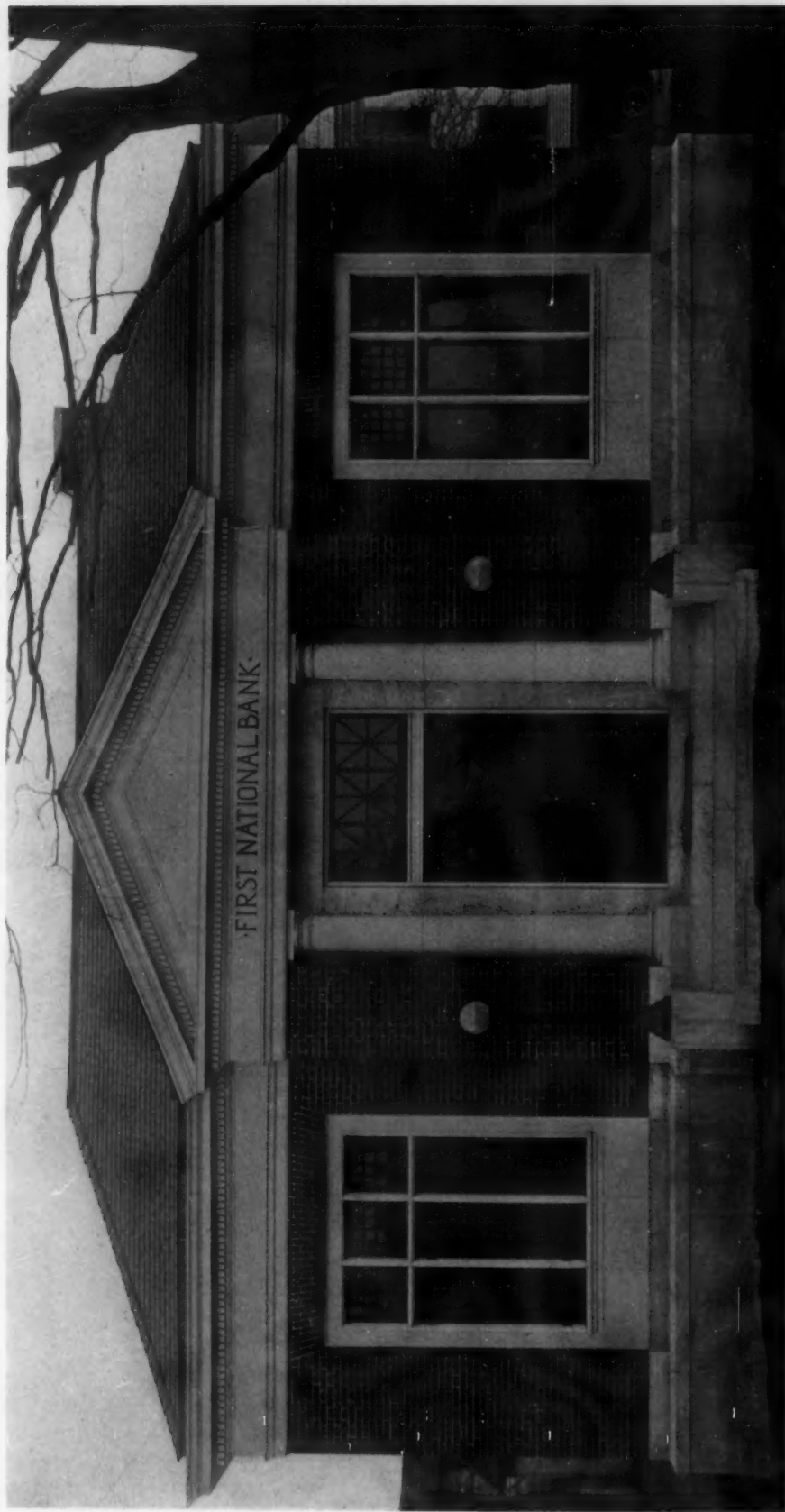
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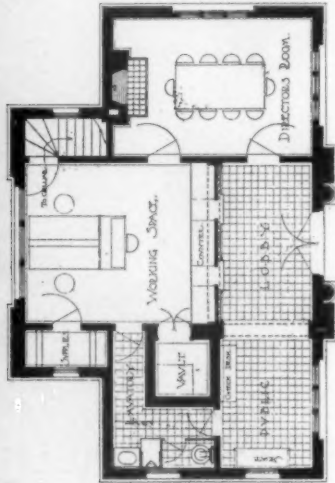


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FIRST NATIONAL BANK, PLAINVILLE, CONN.

WALTER P. CRABTREE, ARCHITECT

The problem in planning this building was, to keep the cost down to the minimum and yet not sacrifice the arrangement or construction. The working space is placed directly back of the entrance. This room is well lighted with triple windows from the rear and also by a skylight above. The stairs to the cellar lead from this room and large supply closet for stationery, etc., opens from the working space. The materials used throughout are of the best of their various kinds; the foundation is of stone, with underpinning from grade to first floor of Ashley Falls White Marble and from there to the cornice is built up of red pressed brick, laid up in Flemish bond, with white mortar. The cornice is of wood; gutters, flashings and ridge are of sixteen-ounce copper. The roof is covered with Brownsville slate. The interior woodwork is of selected white birch, finished a dark mahogany, the floors in the public lobby and lavatory are of mosaic tile. Working space and directors' room have oak floors, of narrow width. The main entrance is made more imposing by the large marble columns, with marble architraves around the doors. The walls and ceilings throughout are finished with a rough sand finish and then decorated. The ceiling of the lobby is domed and finished in a dull Roman gold. The vault is built up of reinforced concrete. The complete cost of the building, including heating, interior decorating, furniture, etc., complete, was a little less than \$65,000.





LOBBY, LOOKING WEST

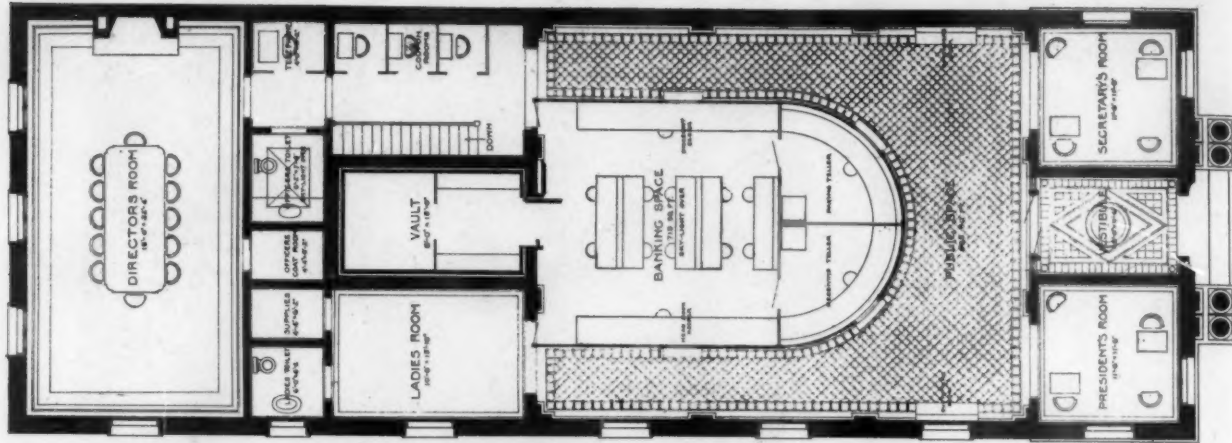


LOBBY, LOOKING EAST

FIRST NATIONAL BANK
PLAINVILLE, CONN.

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WALTER P. CRABTREE
ARCHITECT



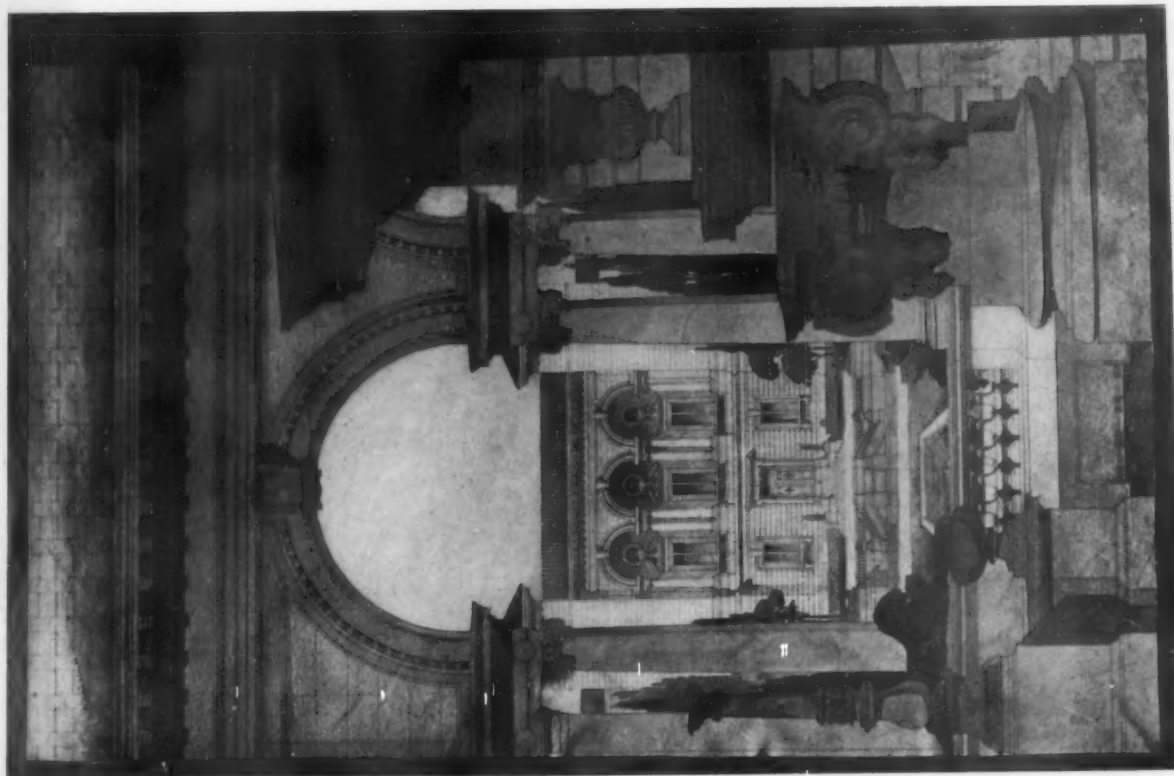
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GLENS FALLS TRUST CO.

GLENS FALLS, N. Y.

MARCUS T. REYNOLDS

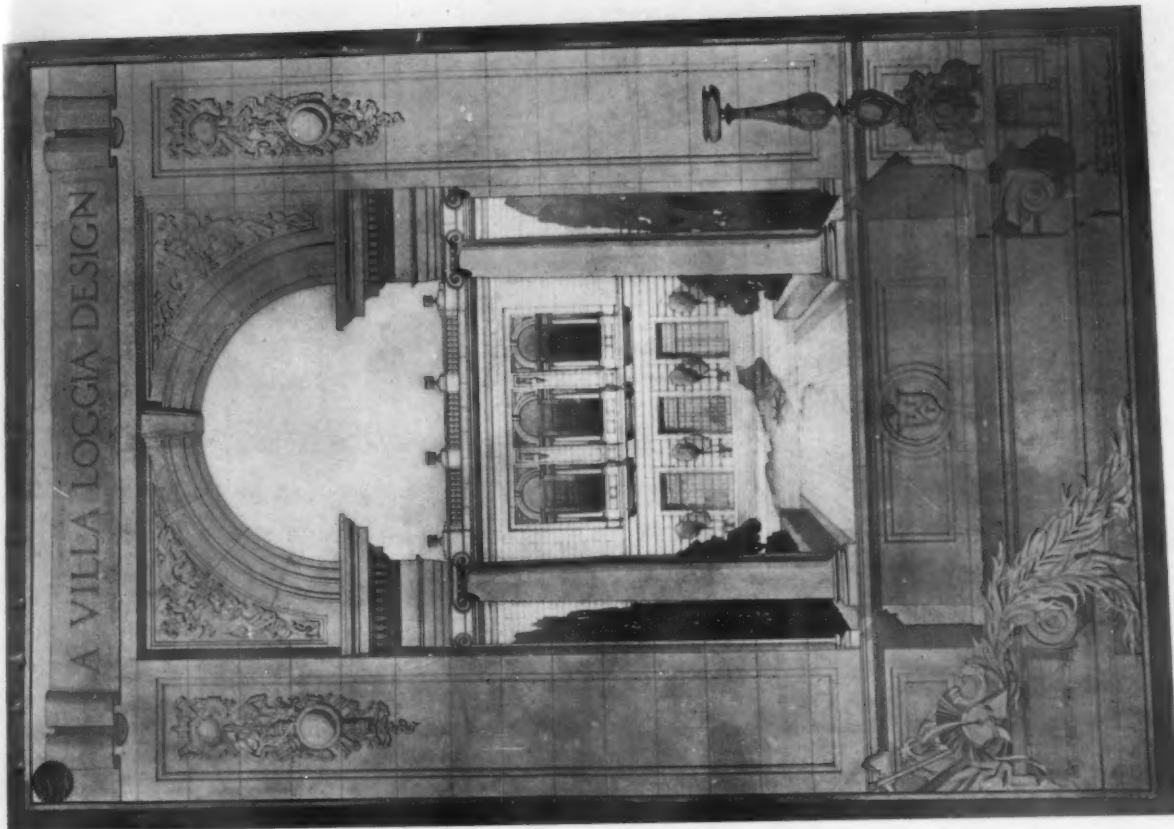
ARCHITECT



MENTION PLACED

WILLIAM JOHNSON
STUDENT WORK
SOCIETY OF BEAUX-ARTS ARCHITECTS

CARNEGIE TECHNICAL SCHOOLS



A VILLA LOGGIA DESIGN

MENTION PLACED

J. R. SMITH

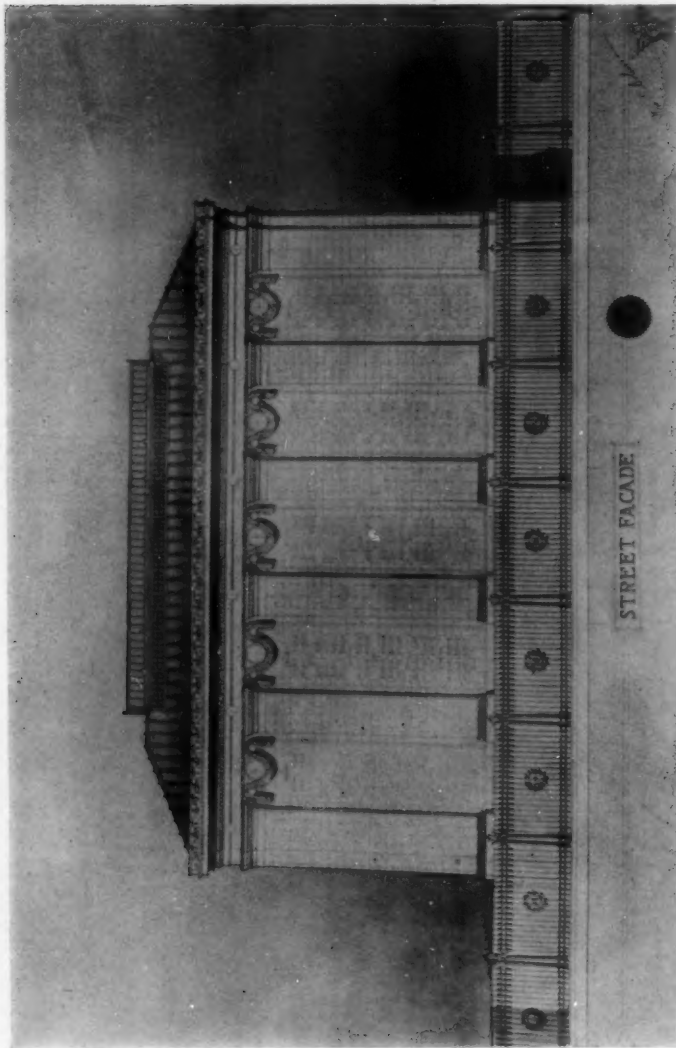
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ATELIER MAXWELL
CLASS B ORDER
A LOGGIA

VOL. XCVII, NO. 1784

THE AMERICAN ARCHITECT

MARCH 2, 1910

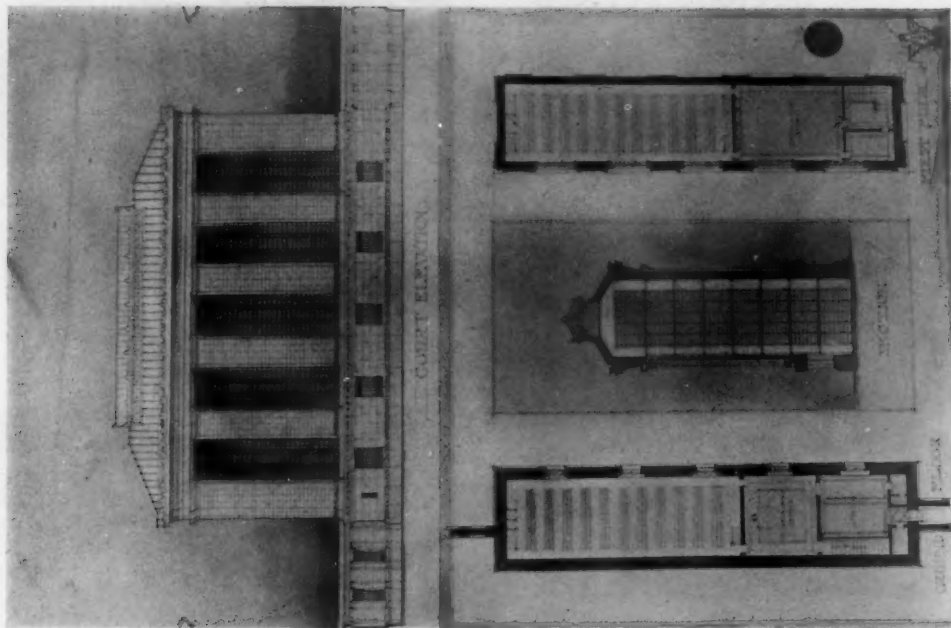


STREET FACADE

FIRST MENTION

WILLIAM P. COLEMAN

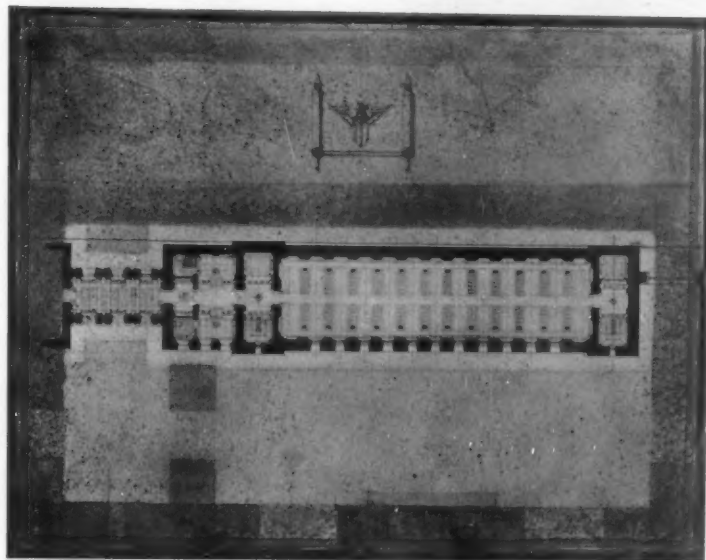
ATELIER WARE



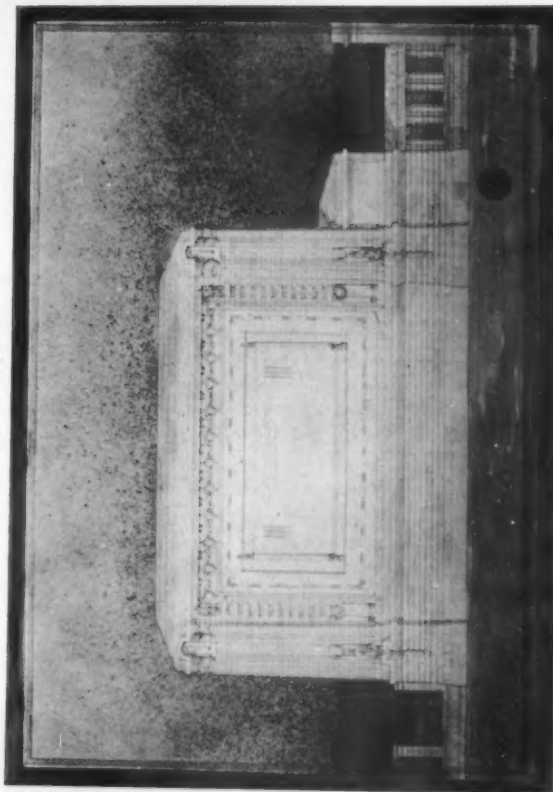
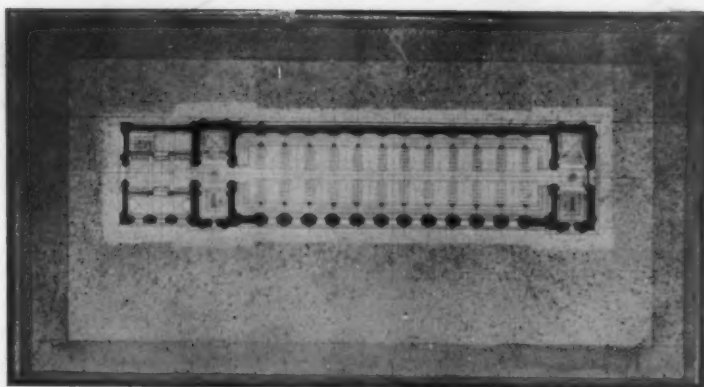
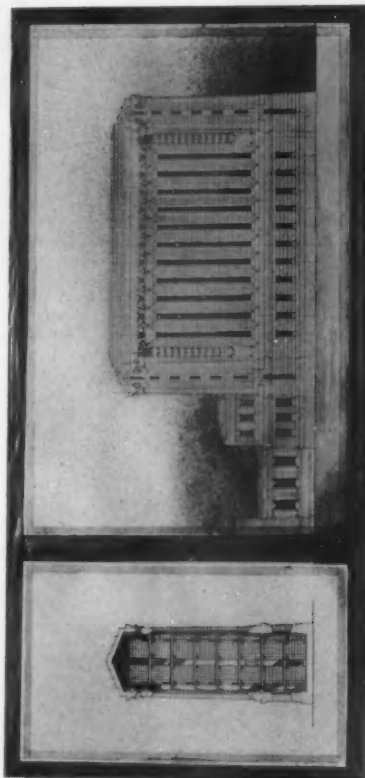
COURT ELEVATION

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CLASS B PLAN PROBLEM
AN ARCHIVE BUILDING

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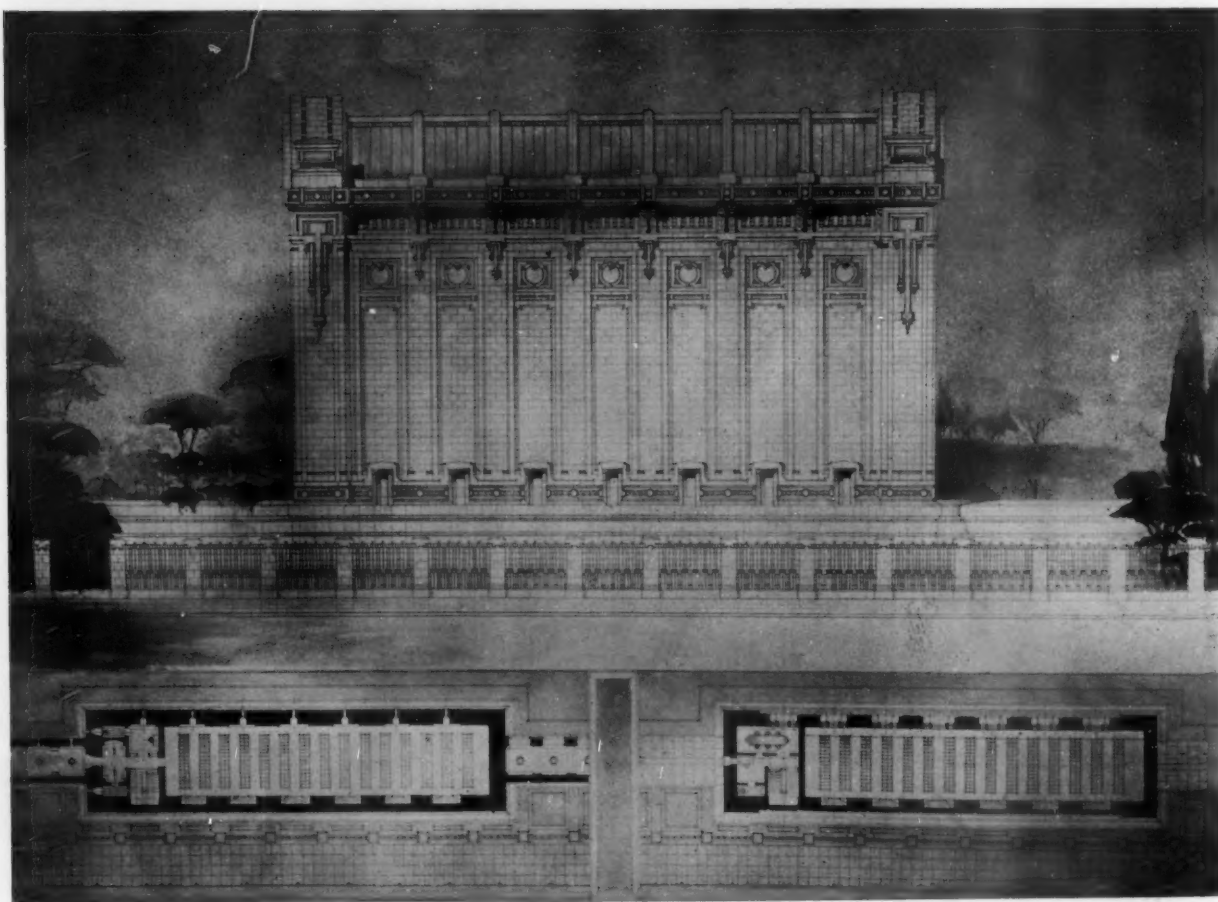
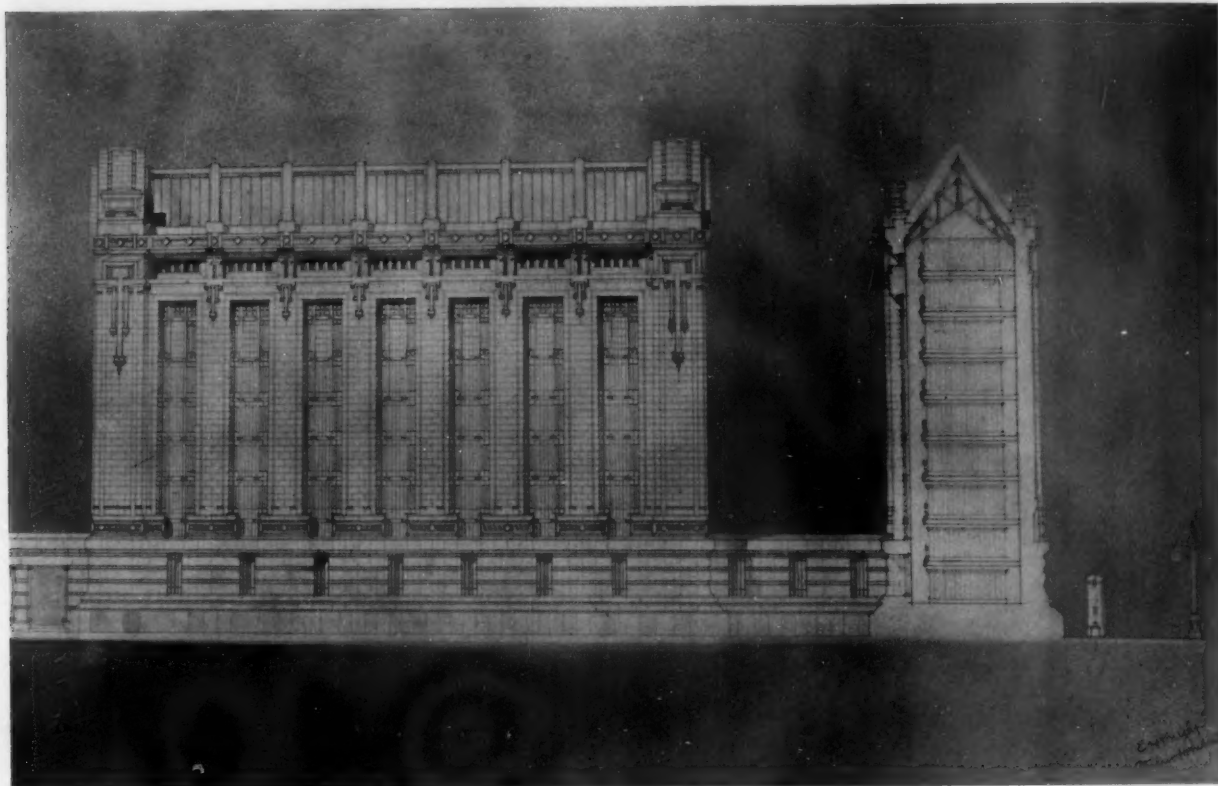
B. HOYT—FIRST MENTION



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CLASS B PLAN PROBLEM
AN ARCHIVE BUILDING



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AN ARCHIVE BUILDING