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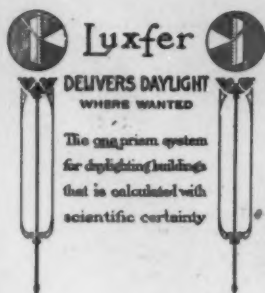
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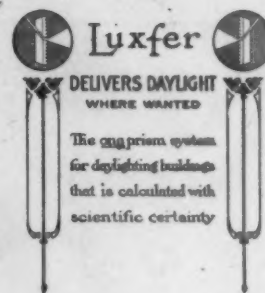
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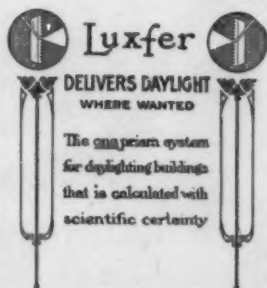
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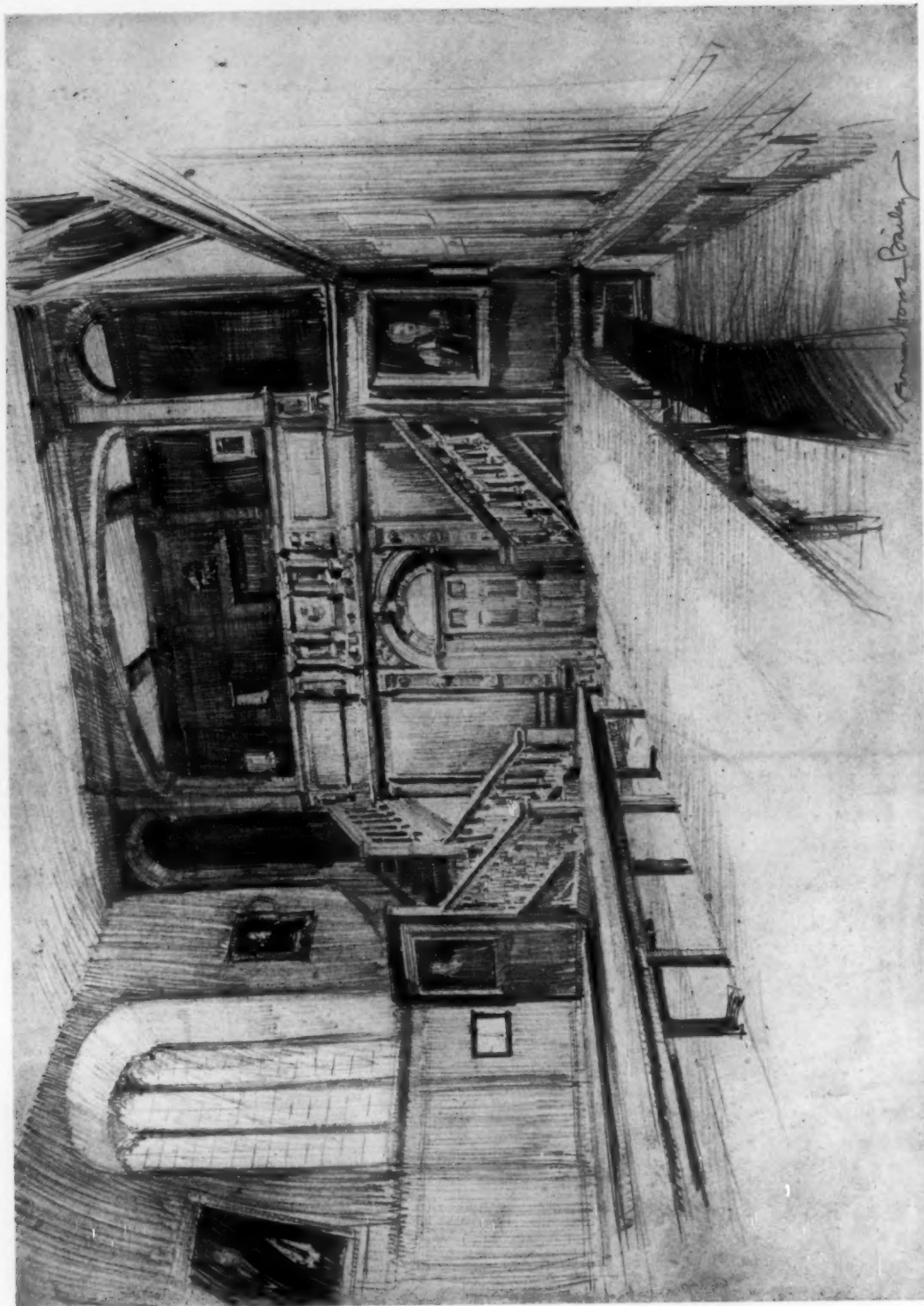
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THE AMERICAN ARCHITECT



From the original drawing by Vernon Howe Bailey.

THE HALL, MAGDALEN COLLEGE, CAMBRIDGE.

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THE AMERICAN ARCHITECT

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No. 1789



The Art and Practice of Consistent Forms of Decorative Treatment

THE JACOBAN PERIOD. BY M. STAPLEY. PART II.*

OF all the architectural details of a room, the Jacobean plaster ceiling, flat or vaulted, was least affected by foreign influences. English "playsterers" had been, in Henry VIII's reign, impressed by the Italian workmen who came at Henry's bidding, but later returned to their own ways and their own native materials of lime, hair and sand. Starting out with easily repeated panels formed by moulded ribs of plaster (suggested by the wooden construction of the roof itself) the ceiling had changed by James's day. The panels were larger; fleurs-de-lis, small sprigs and rosettes, marked the intersections; quatrefoil and oval panels were formed, and these often filled with heraldic devices in strap work framings. It was only in armorial compositions that the figure was introduced, for the English plasterer was not as good

as the Italian at modeling the figure; so he remained content with his strapwork, cartouches, his geometrical arrangements, and the floral ideas he got from the Eastern brocades that were now finding their way to England. The tiny rosettes, discs, and pyramids at the intersections of the panels developed into the foliated pendant. This, largest in the center of the room, became a beautiful shaft to hang the lamp from while lesser pendants accentuated the design elsewhere. Paintings were not applied to plaster ceilings until after Rubens did the famous ceiling at Whitehall for Charles I. By the end of this same reign palladianism had changed the old English plasterwork, not merely in design but in execution; for as Jones expected his men to carry out his ideas implicitly, the old freedom and craftsmanship of the early Jacobean "playsterer" was soon lost.

(*Continued from issue of March 2)



CHILD'S CHAIR, JACOBEOAN PERIOD PROPERTY OF W. F. COOPER, ESQ.

Plaster ceilings were about the only work of art not limited to the rich—the material and labor were cheap enough to be had for the houses of the middle class and even the cottages of the yeomen. They can be found all over England. I remember going into a plain-looking little china shop in Eastgate street, Gloucester, where the display of Royal Worcester, Crown Derby and other expensive porcelains looked somehow very crude under the beautiful old Jacobean plaster ceiling that spread above them.

Doorways were next to chimney-pieces in claiming the carver's attention and were usually embellished by a large amount of decoration. They were flanked with columns or pilasters and were surmounted by a heavy cornice, frieze or pediment, all extravagantly carved; the only sober doors are those surrounded by stone or marble, which material was, naturally, less susceptible to minute detail. The hinges and catches were of wrought iron of skillful workmanship and ingenious mechanism, and outside doors had in addition a knocker.

Windows, which had been steadily increasing in number and expanding in size from the narrow slits of feudal times, were by James's reign a highly important feature both from the inside as well as the outside. The bay, always popular with English builders, had mounted to the full height of the house, sometimes with a shape varying at each story; and the single window was often multiplied into a continuous stretch of case-ments clear across the front. It is evident that this not only added great architectural interest to an exterior, but by monopolizing the whole wall space of one side of the room minimized the pieces of furniture set against

that side. The tendency was constantly away from the pointed and cusped to the square top, which was used everywhere when sash windows were introduced at the end of James's reign.

The elaborate chimney-piece that dominated every Jacobean room of any pretension was mostly carved in wood or marble, but in districts where chalk formations abounded, that material so obediently lent itself to the requirements of the carver that it is surprising that chalk chimneys are not more frequently met. Nearest the chalk in effect, and far more numerous, are those of plaster. Though most varied in treatment, in general idea chimney pieces were all the same, no matter what the material; the fireplace was always flanked with columns or sometimes caryatides that carried an entablature, and this entablature consisted of architrave, frieze, and cornice—which latter projected into a shelf that was eagerly utilized when the mania for collecting china work took hold of England, but which in earlier days was unencumbered. On top of the composition was another of the same kind, but of less pronounced projections. The space enclosed between the columns, corresponding to the open fireplace below, was where the carver showed his greatest skill. This panel, sometimes subdivided, often showed the arms of the family with strapwork enclosures; occasionally a niche for a statue takes its place as in the handsome marble chimney in King James's room at Hatfield House; sometimes the carving represents abstract conceptions—Justice, Prudence, etc.—and sometimes a Biblical subject. If wainscoting were growing simpler, chimney-pieces were growing more and more ornate (with details occasionally so fantastic as to almost hide the architectural



PORTIONS OF JACOBEOAN WAINSCOTING

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lines of the composition) until Inigo Jones imitated the pure classic proportion and plain surface.

A room that owed so much to the builders asked but little of the cabinet-makers; but the few pieces in it must be accompanied by rich hangings, since Jacobean days were of unparalleled extravagance in upholstery and embroidery. The bed prepared by the Earl of Dorset for the ungainly and unkempt person of James I may still be seen at Knole—a profusion of coral taffetas with gold and silver embroideries and groups of ostrich plumes. A letter written in 1612 says that the Countess of Salisbury who had just given birth to a child “lyes in very richly, for the hangings of her roome, being white satin embroidered in silver and pearles, is valued at £14,000.” This craze for hangings even went to such an extent that widows ordered black mourning beds, with wall-hanging of black satin embroidered in white and mauve. Yet the richest lady had only a bed, a chest, a prie-dieu, a bench or chair, and a mirror to accompany these costly draperies. The Jacobean, it will be seen, advanced less in comfort than in magnificence and show.

The chest, at first merely a carved oak box with a lid, was a most inconvenient receptacle for clothes. To kneel before it and search through its depths for some particular article must have been distinctly trying, yet no one thought of dividing it into several smaller spaces or of introducing a drawer until about 1625 or so. Meanwhile, as one large compartment, it served in many an old tale of the day as a ready hiding place for the lover surprised in his lady's presence. About the time the drawer was introduced, it was discovered that clothing could be hung up. The chest grew into a wardrobe—though it took a long while—and in its original form remained as the storage place for the linen that formed part of the marriage dowry.

In the dining hall, the court cupboard—our modern sideboard—was the most noticeable article and was generally set in the bay window. It held the silver and gold plate, and the glass vessels that were imported from Venice *when silver and gold had grown too common* to be in favor with the nobles. Its lower part was often an open shelf and its upper part enclosed by doors, with or without a drawer between the two sections; sometimes this enclosed portion was three-sided or five-

sided, while below, open or enclosed, remained rectangular. The cornice that ran around its top was heavy, the doors were inlaid in geometrical patterns of light and dark woods or carved with strapwork, and the posts and legs were the swelling acorn bulb. The same characteristics apply to the liveries, a small sort of cupboard in which rations previously measured out were delivered to servants or guests. Cabinet-making had jumped ahead too rapidly in Elizabeth's reign for the artisan to be well grounded in his craft; but in the Jacobean pieces we find sounder construction and better execution in the design, though not yet arrived at the excellent workmanship of the later Stuarts.

Gate-leg tables were early Jacobean productions, as well as tables, whose sizes could be increased by drawing out a second leaf ingeniously hidden under the

exposed top; but generally speaking, the early Jacobean tables were still simple slabs of oak on four solid legs, which, like the posts of the cupboard, were inclined to the bulbous and the mouldings were heavy. Tables with flaps were introduced in Charles I's reign. There were more stools than chairs, for generally only the master sat in comfort. When many guests were present these stools acted as trestles to support the long boards set across them. Shakespeare places the English dining-hall of his day in an Italian palace, when, pre-

paring for the Capulet dance in “Romeo and Juliet” the order goes forth, “Away with the joint-stools, remove the court cupboard, look to the plate.”

Knole, the stately mansion of the Sackville family, is full of Jacobean furniture. There are comparatively crude pieces made by native workmen who were still true to Tudor traditions; pieces of marked Flemish character; and others made like the Venetian models sent home by Sir Henry Wootton—particularly the chairs of double curved supports instead of vertical legs and upholstered in velvet and gold fringe, and nailed with copper nails. It is on such a chair that James I is seated in Myten's portrait, which hangs at Knole. This mansion also contains the famous silver furniture made for the family in the reign of James II.

The house is only a half hour's ride or so from London, and as it remains practically unchanged since its erection, it is well worth the architect's or decorator's



EARLY JACOBEOAN SIDKBOARD

PROPERTY OF W. F. COOPER, ESQ.

visit. The screen in the great hall (the first apartment to be entered), with its tapering pilasters crowned by somewhat heavy caryatides, and the little key-block arches of the upper tier are all features accepted as characteristically Jacobean; so is the carved wood staircase, with elaborate towering newels surmounted by heraldic figures, and with turned balusters that are simply ponderous in size. The whole stair hall is surrounded by an open gallery of queerly shaped pointed arches supported on diminutive Ionic columns, the spandrels of the arches being intricately carved.

The plaster ceiling in the cartoon gallery (which contains Daniel Myten's copies of the Raphael cartoons) is most fantastic in design. The plaster wall, where not covered by paintings or hangings, is lightly frescoed with a repeat of scrolls and flowers, giving an effect not unlike the meanderings of modern wall paper. The carved wood-work here is painted, and the whole room, with its rich tapestries, its fine pictures, its heavy, elaborate articles of furniture, and its splendid marble chimney-piece, is the quintessence of the early Jacobean style.

Holland House, Kensington, celebrated for its literary associations, is another typical and accessible Jacobean example. It was built in 1607 by John Thorpe for Sir Walter Cope. The paneling and chimney-piece of the "white parlor" are in the best Jacobean style, when the panels were large and upright, framed by bold, uncarved mouldings and separated by fluted pilasters crowned with carved capitals. The panels in the frieze, which supports the dentiled cornice, are enriched with fret-work design in relief. The interior of Holland House, with its furnishings, represents the two lines along which early seventeenth century craftsmen worked—the reaction, on the one side, from the grotesque freedom and crudity of Elizabethan carvings into typical Jacobean; on the other the adaptation of Venetian scrolls, cupids, dolphins, shells (the shell fancy even went so far as to result in a whole set of ugly chairs with shell backs).

The oak pieces that still dominated in early days are admirable for a harmonious decorative scheme. The original supply of genuine specimens is, needless to say, nearing exhaustion. As a result, there are on the market many imitations so skillfully made that they

escape even expert examination. The fashion set by Horace Walpole in his "Strawberry Hill Gothic" resulted in the remaking of many old oak pieces into new shapes—sideboards fashioned out of chest fronts, over-mantels from bedsteads, etc.; while all these have enough of the genuine about them to convince an amateur buyer, in reality they are far from representative of the period they attempt to express. Unless a Jacobean cupboard or chair is well authenticated, an

acknowledged reproduction of some well-known piece is a more satisfying purchase. The most successful Jacobean room I know in New York is where the owner was content to wait years for its completion. Piece after piece was rejected until the one was found that was thoroughly desirable in size, shape, and workmanship. This is the attitude of mind that brings artistic success in the decorator's world.

RECENT LEGAL DECISIONS

CONSTRUCTION OF CONTRACT FOR BUILDING MATERIALS

In an action to recover the balance alleged to be due on a contract by which the plaintiff agreed to furnish and deliver to the defendants certain building materials, in part specially manufactured and framed, to be used in the construction of four three-story frame houses, it appeared that the plaintiff was not required to put any part of the material in place in the building. He was to receive for the material \$3,000, of which \$1,000 was to be paid "when standing trim is up," \$1,000 "when buildings are complete," and \$1,300, the balance, "30 days thereafter." All the material was delivered and accepted. The first installment only was paid, and the action was to recover the amount of the other two installments. The buildings were never completed. After the last of the material was delivered work was suspended on the buildings, de-

fendants filed a mechanic's lien and a mortgage on the premises was foreclosed, and the premises sold. The court held that the plaintiff was entitled to recover, notwithstanding the express provision of his contract, postponing the payment of these two installments until the completion of the buildings. The defendants had failed to complete the buildings within a reasonable time, and if such failure was owing to a foreclosure of a mortgage that was a matter for which the plaintiff was not responsible.—N. Y. Appellate Div., 119 Supp., 765.



SMALL PILASTER CARYATIDES, EARLY JACOBEOAN (1620)—FROM THE COLLECTION OF W. F. COOPER, ESQ.

TWO NOTABLE BUILDINGS AT BAR HARBOR, MAINE, GUY LOWELL, ARCHITECT, BY HENRY CHAPMAN MONTAGUE

Half-timbered work on any New York City street would look absurd. A marble façade on any street of Chester, in England, would look equally so, although each might be a perfect example of its own period.

A building, to be excellent, must harmonize with its surroundings. Many buildings of individual excellence are frequently so out of keeping with their neighbors or with the landscape, particularly in this country, as to entirely lose their worth, although in reality America, with its widely diversified characteristics, offers exceptional opportunities to appropriately draw upon almost every known period of architecture for inspiration.

Guy Lowell, therefore, chose well when he designed the "Building for Music" at Bar Harbor in the spirit of the Greek work. It has proved a remarkably successful and logical solution of his problem.

Mr. Owen Johnson, in writing of this building in the "Century," says: "It greets the eye, in the first surprise of its red-tiled roof, its marshalled columns and its fine proportions, like a glimpse of some forgotten Grecian temple."

Nobly set into the slope of the hill, with a background of cool groves and accentuating the dark, bare-topped mountains of the island—the highest on our Atlantic coast—the Building of Arts meets the perplexed visitor with the graceful dignity of a serene age. One listens for the echoes of a shepherd's pipe or seeks among the tree trunks the flitting passage of a flowing robe."

The unusual opportunity of having Mr. Johnson's illusion made into a reality came last summer, when a Greek play was given at the "Building of Arts." The building was primarily constructed for classic productions of music and drama. The founders desired that it be given this expression.

The building stood the test, for it really was a test of its design and its scale, and even its detail. The groups of costumed figures made a completed picture, and yet it was particularly evident at this time that the architect had not tried to produce a restoration of a Greek temple, but that he had given a classic expression to a modern work.

A careful study of the architecture shows that there has not been a servile copying of ancient models, but a practical application of the best Greek examples, merged in a structure that fulfils its present-day purposes. It is far from being exotic; it is really a "Building for Music" at Bar Harbor.

No better proof can be found than the results obtained in this work, that there is no need for a conscious struggle by our architects to develop an "American Style." Here is a building obviously inspired very directly from classic antiquity; yet the forms and materials are so handled as to meet modern requirements.

The Erechtheum, the Propylæa, the Odeon near the Temple of the Olympian Zeus, have been the architect's sources. Even the casual passer-by, however, does not feel that he sees a Greek temple that has been transported to our shores, but that it is a structure entirely appropriate to its uses. The fact that any building is

founded upon precedent of an age of great culture cannot fail but be more of an inspiration, not only to our people, but to our architecture, than if an attempt were made to evolve a purely indigenous style.

When we travel to the shores of Bar Harbor, less than a mile from the inland site of this "Building for Music," and find a house designed by Guy Lowell, obviously inspired by a period of architecture which came nineteen centuries later than the Greek temples, we say, "How can this be? Are both these buildings suitable to their surroundings? Did they come from the same hand? Can an architect consistently do this sort of thing? If the "Building for Music" is right, is it not as bad as putting half-timbered work on Fifth avenue in New York City to have this villa in the same locality?"

Logical thinking will show us that Guy Lowell has again chosen well. There is a fine harmony between the two structures. Each has its red tiled roof, the one with the individual tiles moulded in Greek form, the other in Italian. Each has the warm-toned stucco exterior seen alike on Grecian temples and Italian villas. Even the detail of each, though different, is founded on precedents which in their original environments had many points of sympathy.

What could be more appropriate as expressive of a building for the best music and drama than the first building? What could be more appropriate for a splendid summer home than the second building?

Are not the waters and skies, the groves and mountains of Bar Harbor fit settings for each?

May we not turn back to the best Greek examples and to the best Italian examples almost at the same moment to find inspiration for the work we are doing now?

Does not the result give us a better architecture, a more consistent development, a truer expression of the fact that the past and present have to-day been brought into a more intimate relation than ever before, through research and our close contact with all nations?

THE ARCHITECT'S COMPENSATION BY HOWARD C. LAKE

What compensation can an architect recover in an action at law, particularly in the absence of a definite arrangement?

This interesting question is ever before the members of the profession, and we purpose answering it in a general way, considering briefly a few of the authorities. Of course, in the event of any unusual complications arising, an attorney would best be consulted, as no general course can be indicated for special cases.

Ordinarily the architect receives a commission on the cost of the work. If the cost has not been definitely determined before the architect is employed, as very often happens, he may be hired on a percentage of the estimated cost. This has been held to mean "the reasonable cost of buildings erected in accordance with the plans and specifications."

Authority for this is found in the case of Lambert

vs. Sanford (55 Conn. 437), which was an architect's action to recover for preparing certain plans and specifications for buildings. Plaintiff claimed that he made certain plans and specifications and procured bids for which the defendant promised to pay him 2½ per cent. on the "estimated cost" of the buildings which amount had not been paid. Defendant replied that this did not state a cause of action because it was not alleged when, by whom or how the cost of the buildings was to be estimated, nor how much the "estimated cost" was, nor that any estimate had been made by any person. The architect recovered judgment which was sustained on appeal. "Estimated cost" was held to mean the reasonable cost, as we have stated above, and not necessarily the amount of some actual estimate made by a builder, nor an estimate agreed upon by the parties, nor yet an estimate or bid accepted by the defendant.

In another case (*Scott vs. Maier*, 56 Mich. 554) it was held that a custom among architects does not entitle them to be paid for preliminary sketches and estimates on the basis of a percentage on their own estimates. This was said to be especially true when the owner did not know of the custom. The court took the position that such services should be paid for according to the time spent upon them or according to the understanding had between the parties, actual or implied.

If there is no agreement as to compensation, if the contract makes no mention of it, the general rule is: An architect is entitled to a reasonable compensation. This rule can best be made clear by a consideration of some authorities.

The schedule of charges of The American Institute of Architects has been recognized in New York (*Gilman vs. Stevens*, 54 How. Pr. 197) as showing the customary and legitimate rate of compensation for an architect's services although it did not appear whether the plaintiff was a member of that institute.

The institute schedule of charges were, however, passed upon by the United States Supreme Court in the case of *Southmeyer vs. United States* (147 U. S. 342). The plaintiff sued in the Court of Claims to recover a large sum for drawings made for the Congressional Library which were accepted by the Government and used in constructing the building. The Court of Claims held that the act of the architect in accepting a salary indicated that his services should be estimated according to the rule of *quantum meruit* and not according to the institute schedule. This was affirmed on appeal.

In *Dull vs. Bramhall* (49 Ill. 364) there was no agreement between the parties as to compensation, but it was held that although the making of certain plans were not embraced in the original contract of employment, nor in the duties therein imposed, there could be a recovery of additional compensation therefor.

Is an architect who has performed part of his con-

tract according to its terms and is prevented from finishing it by the failure of the other party, entitled to compensation for the work performed? It has been so held by the nation's highest court (*Chicago vs. Tilley*, 103 U. S. 146).

Five per cent. on the estimated cost of the work has been held a reasonable charge (*Mulligan vs. Mulligan*, 18 La. 20; *Knight vs. Morris*, 13 Minn. 473).

A very recent case (*Fitzhugh vs. Mason*, 2 Cal. App. 220) is authority for the proposition that where it is not provided when the architect's fee shall fall due, the employer is liable only on the completion of the work. The failure of the architect to obtain a certificate entitling him to practice architecture as required by the State laws was held not to invalidate the contract, though he could not legally perform the same without procuring such certificate. Another interesting point in this case was a statement by the architect in one of his last letters regarding the employment. He specified certain terms and said he could not accept employment except on the terms specified. The defendant did not expressly accept the terms, but sent the architect a draft for certain expenses, requesting him to investigate buildings in other cities. It was held that the allusion to fees in plaintiff's letter did not constitute one of the terms of the contract and that the defendant was, therefore, only bound under an implied provision to pay the regular fees. The court did not regard the allusion to fees in the architect's letter as anything more than a statement of "the regular fees charged by architects for services which were doubtless already known to defendants."

Ordinarily the architect receives a commission on the cost of the work as stipulated in the contract. While it is not always specified in the contract, this should be and generally has been done of late. Ordinarily it is provided that a fixed percentage shall be paid. Such a contract is lawful, and will, of course, be upheld.

In an English case (*Emden vs. Carte*) the plaintiff, an architect, who sought to recover under an agreement, became a bankrupt the following year. A few years later he was discharged and he sued for damages for this alleged wrong. His trustee in bankruptcy was held a necessary party to join with him in the suit and that the trustee was entitled to conduct the litigation, as the cause of action passed to him.

Another interesting point which affects the rights of the architect in collecting his charges has arisen in cases of interference by the owner with the architect. In *Marcotte vs. Beaupre* (15 Minn. 152) there was a contract, payment being based on a percentage of the cost. It was held that when the owner interfered the architect could consider the contract as rescinded and sue for the value of the plans furnished.

In this article we have considered only the rate of compensation of an architect. In a future issue we will take up the question of who is liable for services rendered and how payment may be enforced.

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CONTENTS

THE ART AND PRACTICE OF CONSISTENT FORMS OF DECORATIVE TREATMENT. THE JACOBAN PERIOD, PART II. . . .	141
RECENT LEGAL DECISIONS.	144
TWO NOTABLE BUILDINGS AT BAR HARBOR.	145
THE ARCHITECT'S COMPENSATION.	145
EDITORIAL COMMENT	147

The length to which a restorer of paintings can properly go a much mooted question.

The New York Central Railway's scheme for terminal improvements in New York.

The urgent need of more skilled workmen or artisans to properly interpret, in materials, the architect's drawings.

ILLUSTRATIONS:

A Building for Music, and a residence, by Guy Lowell, Architect.

Frontispiece:

The Hall, Magdalen College, Cambridge.

WHILE the necessity or occasion for such a suit at law as the one recently prosecuted in a New York court by a noted art patron, in an effort to recover the purchase price of certain paintings claimed by him to be spurious is greatly deplored, it has nevertheless been the means of shedding much light on the general subject of "restoration," a branch of art about which there has for many years been a desire on the part of the public for more accurate knowledge than appeared readily available. The line of demarkation which separates the legitimate work of the restorer from that of the fraudulent picture painter has at times been so faint that considerable confusion undoubtedly exists in the minds of many as to just how far one may go in the commendable work of restoring to the world a faded, torn, and possibly, long-forgotten painting. It appears unfortunate that the testimony did not settle this question conclusively, but it did tend to establish the fact that the restorer's work has added much to the income of dealers in years past, and has not, perhaps, been a positive detriment to the reputations of certain painters. Indeed, after reading the testimony we almost find ourselves wondering to whom greater credit is due, the artist or the restorer. The fact that a jury of more than average intelligence has been unable to agree,

would seem to justify this feeling. That the exceedingly clever and talented restorers are obliged to conceal their own large part in the production of very creditable canvases for reasons of a pecuniary nature, while indicating the immense value of a reputation, appears little less than a reproach to art patrons and connoisseurs whose attitude has done much to encourage the deception and, in a measure, create present conditions.

PERHAPS the most comprehensive and, at the same time stupendous, scheme ever seriously proposed for a group of city buildings and structures is that put forth by Messrs. Warren & Wetmore as representing the ultimate plan of the New York Central's terminal improvements in this city. If carried out it will in truth transform a very considerable section of New York, and while it appears doubtful if the next decade will see the entire accomplishment of so vast an undertaking, anything done in harmony with the scheme as determined will add to the value of the city's semi-public improvements and bring the final realization of this gigantic work that much nearer. The willingness with which a number of corporations in the public service have undertaken improvements of the highest class in this and other cities is in strong contrast with their attitude of a few years ago, and really constitutes one of the most hopeful and encouraging evidences of adequate future development to be found. It is to be hoped that nothing will occur to interfere with or interrupt the speedy realization of present plans, or in fact disturb the present very satisfactory state of mind of numerous large corporations regarding the construction of proper buildings.

PROBABLY one of the most urgent needs in the entire realm of building is that of more skilled workmen or artisans. The dearth of competent mechanics in all lines of construction work is becoming a matter of grave concern. It is no longer possible to secure certain character of masonry or woodwork, due to the fact that mechanics who are qualified to undertake its production cannot be found. If a workman does not possess the requisite knowledge and skill there is no possibility of securing desired results from the use of materials under his hand. In time past the artisan has contributed almost as much to the final effect of buildings as the designer, and his assistance is sorely missed by the architects of to-day. Under present conditions of trade-unionism and the further art-deadening effect produced by the modern requirements of speed imposed on the majority of construction undertakings, there seems little hope of early improvement. And yet it must come if our work is to be restored in character to the average that obtained in earlier days, for example. Perhaps the vocational school offers a solution of the problem. At least it seems worthy a trial, and there can be no question but that an infinitely more independent and, beyond doubt, a loftier career is open to the thorough artisan, than to a clerk or small tradesman. We shall hope to see more emphasis laid on the importance and value of a vocational training for young men.

NOTES OF RECENT PUBLICATIONS OF INTEREST TO ARCHITECTS

Fonts and Font Covers. By Francis Bond. Illustrated by 426 photographs and drawings. Full cloth; 313 pp.; 6x9 inches. Price \$4.80. New York, London and Toronto: Henry Frowde, Oxford University Press.

The man who approaches the practice of architecture with that respect and reverence for his profession to which it is entitled will be at all times a student. We cannot recall a profession whose examples are so thoroughly landmarks of history and civilization, and one where its study leads into so many delightful paths and byways.

Nor, do we know of a profession where its drudgery is so well compensated by its artistic possibilities, and the uplifting and refining influences that surround its practice.

The most commonplace materials he uses, have a history, not mere tradition, and the records of achievement, fortunately in most instances made tangible by the enduring qualities of the structures or the research of the learned and studious members of the profession, cause the architect to regard with satisfaction the fact that he has chosen so dignified a calling. We are reminded of all this on reading Mr. Bond's book. He not only presents more than four hundred of the best Fonts and Font Covers extant, many of which are so rare as to have escaped the notice of earlier writers, but he takes the reader so entertainingly through the history of the rites of baptism that we are forced to acknowledge how valuable is the work that the antiquarian has done and is doing towards completing the record of every good detail that goes to furnish the structure of our architectural knowledge.

We feel sure that no man will regard as wasted the time spent in a careful reading of this work. Aside from its suggestive value in decoration and detail, it adds that scholarly appreciation with which every man desires to regard the details of his labors and enables him to approach with a true sense of its dignity and importance the accomplishment of the work in hand.

It is both curious and interesting to learn how, what, to the casual observer, is of no significance, will present to the man of scholarly research a suggestion of greatest moment. For example, the position of the Font in the church. The antiquarian will tell you with certainty the approximate period in which the church was erected, when informed where the Font is located.

Baptism, regarded as the sacrament that expressed admission to the church, made the location of the Font, near the main entrance doors, of particular significance. These details of church fittings had their locations fixed so rigidly by use and ceremonial form that their location during the present day in any other place can safely be regarded as evidence that they have been removed.

In the architectural form and decorative treatment of Fonts and Font Covers, the observer may trace the

varying periods of architecture, so faithfully do they mirror the period of their creation, and so truly do they correspond to the prevalent architectural style.

As a hint to modern designers, the book presents examples of the greatest value, and it would seem that the architect, who aims to have of easy access a library of reference, would find this book of particular value.

English Leadwork—Its Art and History. By Lawrence Weaver, F. S. A. 270 pp.; 8½ by 11½ inches; 440 illustrations; full cloth. Price \$10 net. New York. Imported by Charles Scribner's Sons, London. B. T. Batsford.

When life was less strenuous than it is to-day, when nothing was too insignificant to merit the deft touch of the artist craftsman that even vessels and tools of the trades received the careful thought of their makers in an effort to produce something not simply for its utility, but for its artistic merit as well, much that is good was accomplished and has become standards of form for their respective usages.

The richly carved flags and plaques by Benvenuto Cellini, the magnificent door panels by the Della Robbia, later the carvings by Gibbons, are examples of the application of ornament that will at once occur to every one. There are treasured to-day, hoarded, so to speak, in the collections of the antiquary articles of the rarest excellence, not made from the precious metals, but of the more common ones. Sword and dagger hilts, old arms, all beautifully chased and of most exquisite form, hardware (locks and keys), door plates and tablets of brass and iron, all prized, not alone for their rarity, but also for the evidences of artistic skill and deftness of manipulation that they bear.

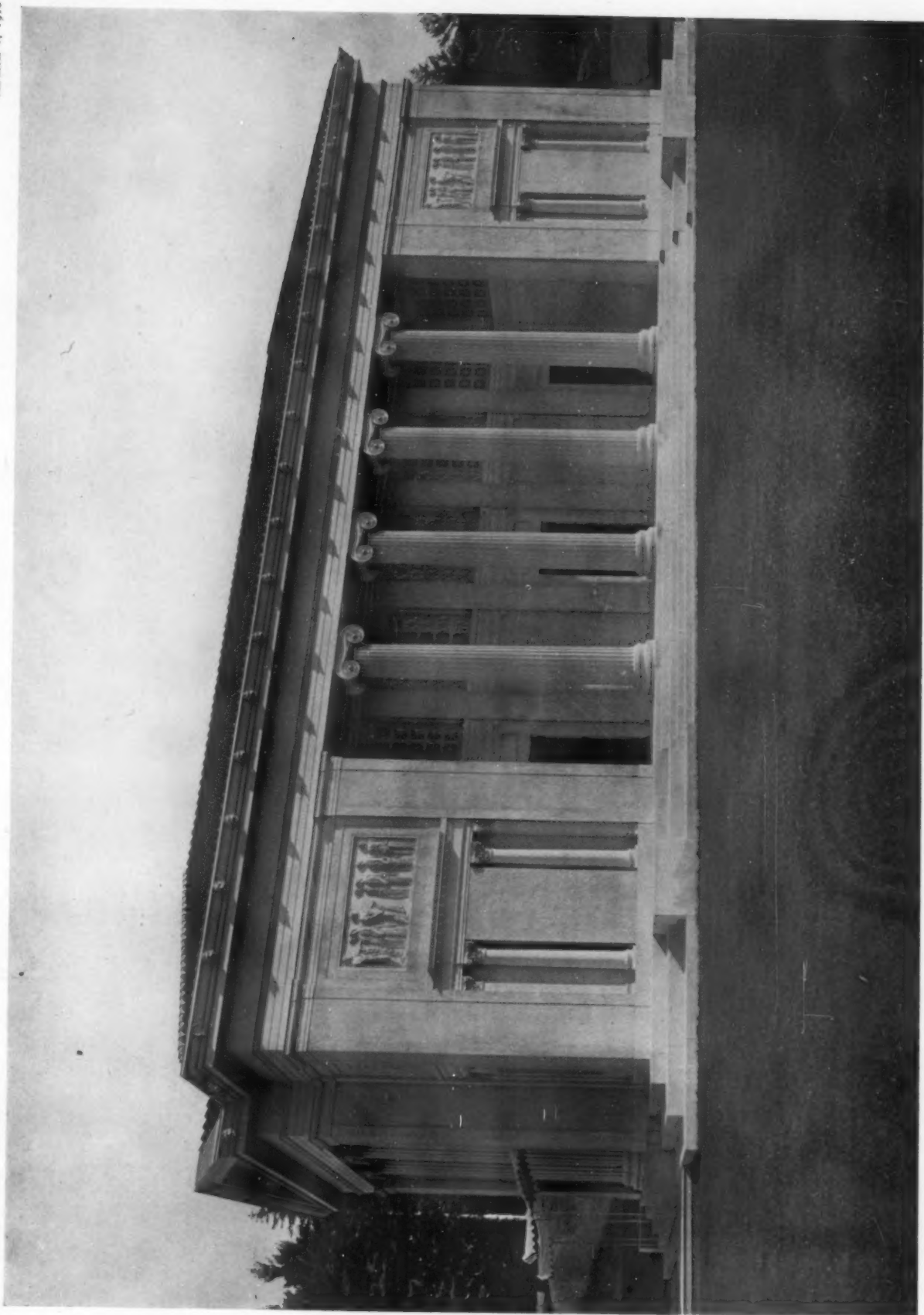
Many things, however, are not susceptible of collecting, for their situation and historic significance is part of their value. There are many details of architectural embellishment, rare carvings and traceries, stained glass and decorations in stucco on the walls of buildings, and also the many forms of the artistic application of lead.

These we must either travel to see or avail of some writer, who, thoroughly competent and keenly alive to the merits of his subject, sets down their description in text and illustration for our education and entertainment.

This Mr. Weaver has most charmingly done, and the reader, who heretofore had knowledge only of the use of lead in the XV, XVI and XVII centuries, as applied to leader heads or the less artistic roofs of buildings, will be interested to note the many uses to which the early craftsmen put this base metal.

This book places in the hands of the architect a volume of much practical use. Its suggestive value in designing ornament cannot be questioned, and it will repay careful perusal and should be easily accessible.

The illustrations alone show valuable ideas of detail, and a wider range of application of lead in ornament than has heretofore been generally known. This book can be highly commended.



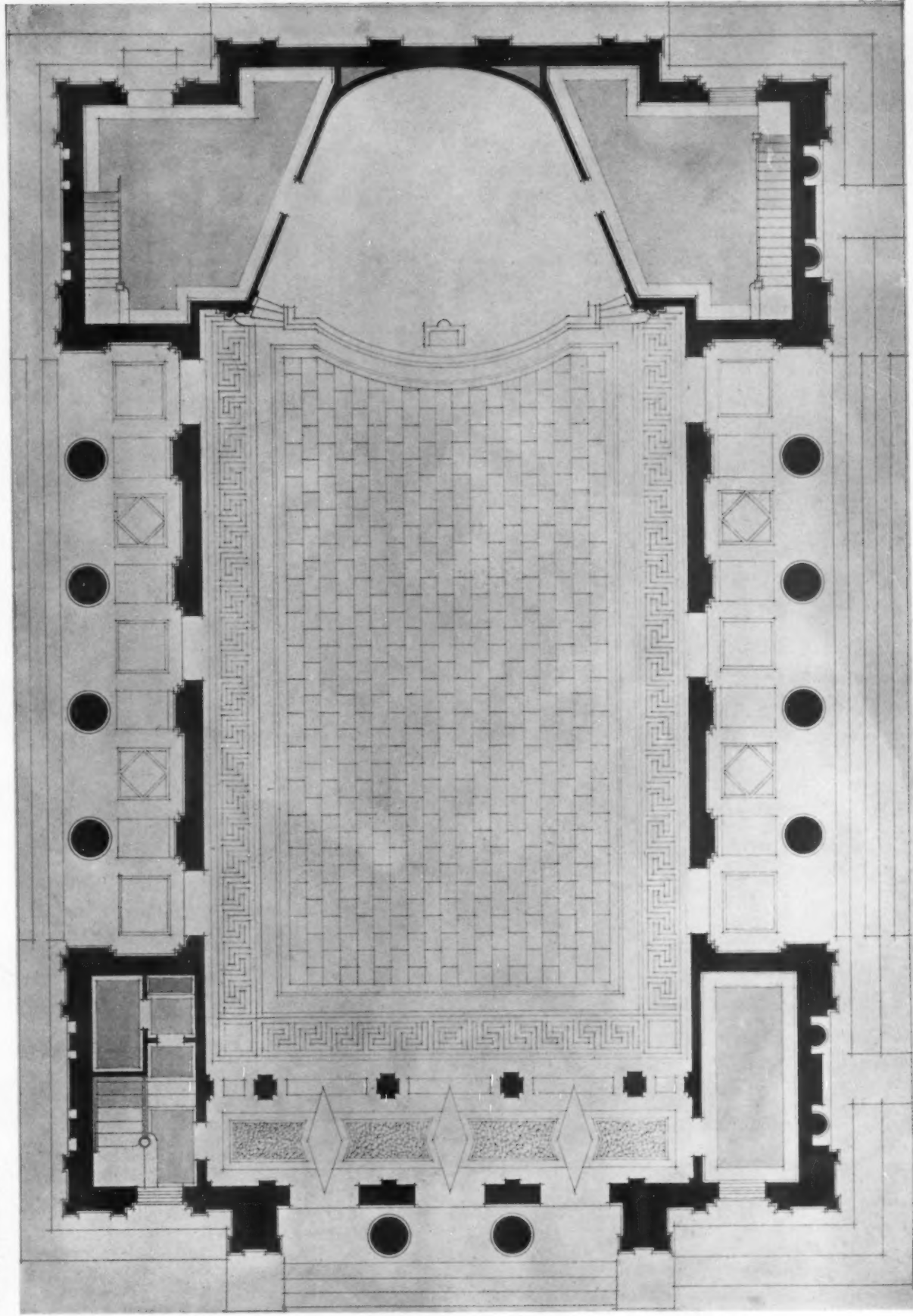
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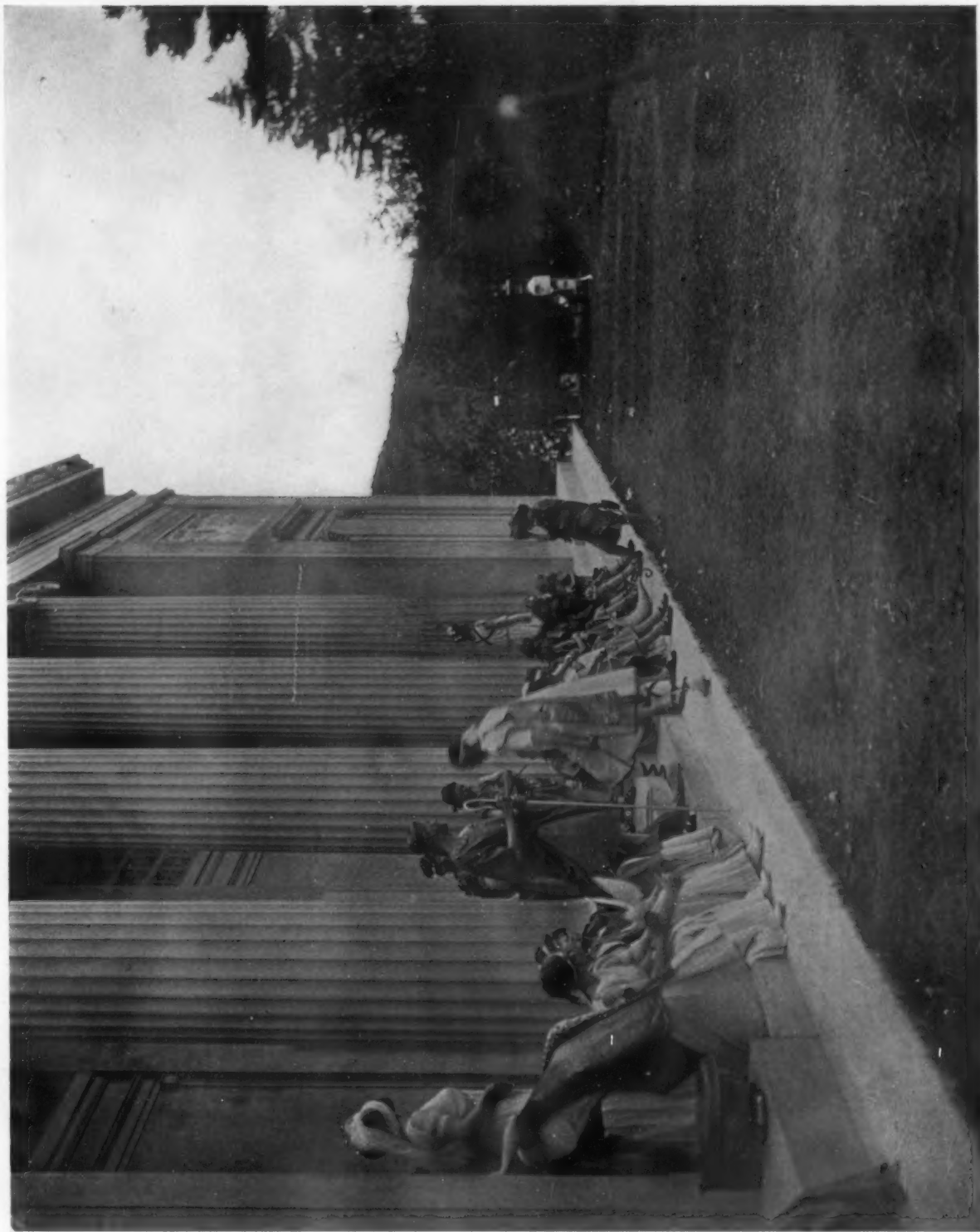
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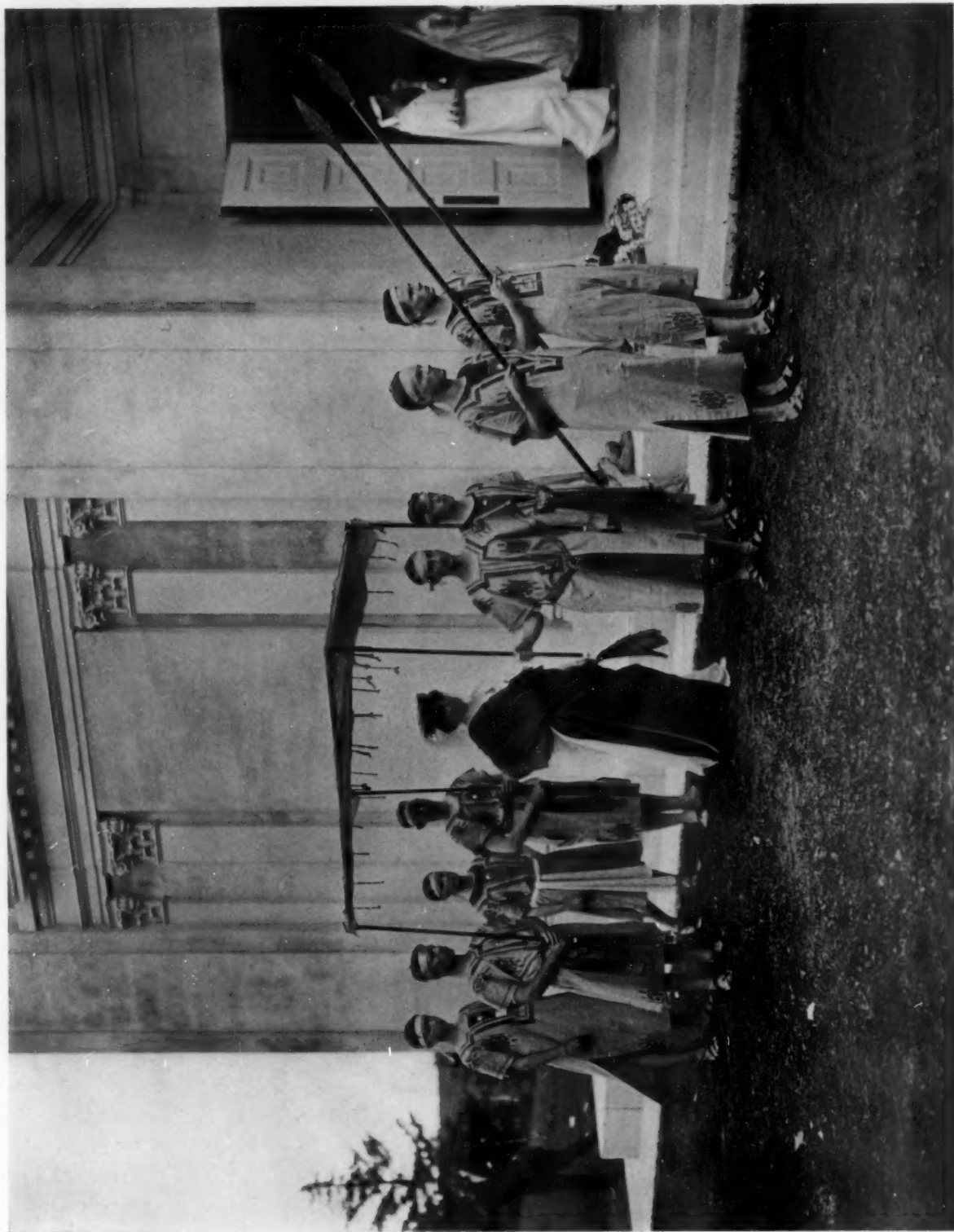
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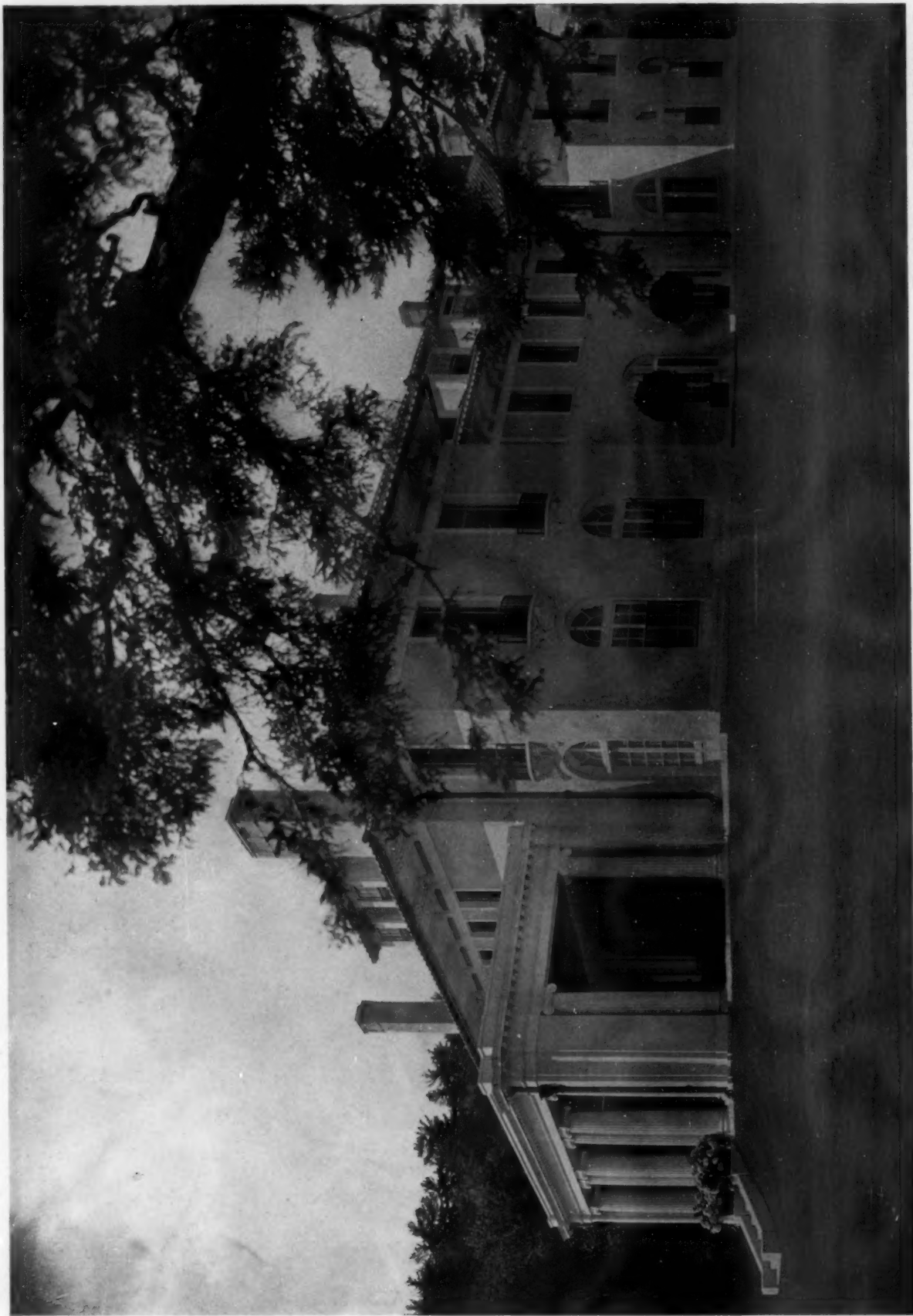
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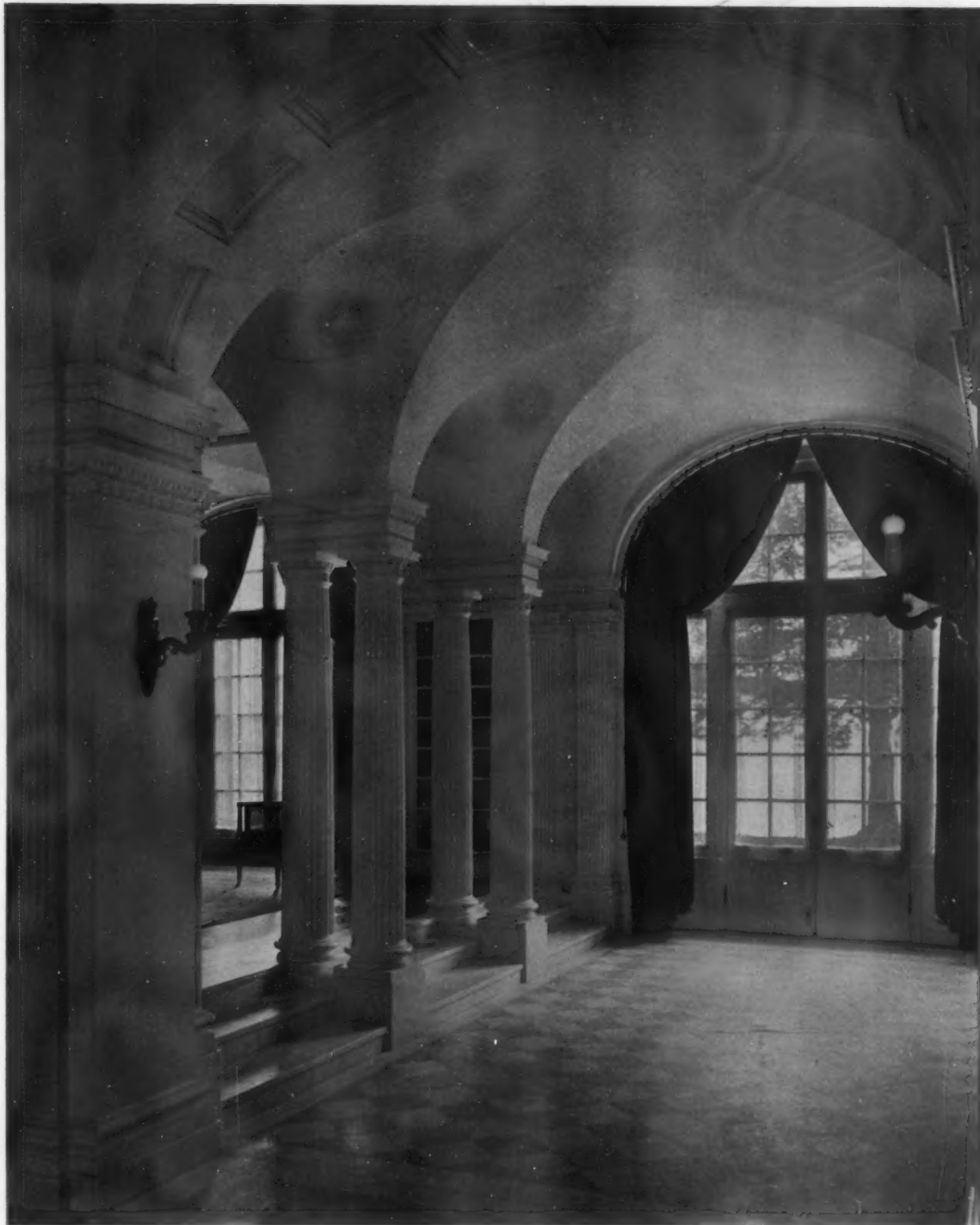
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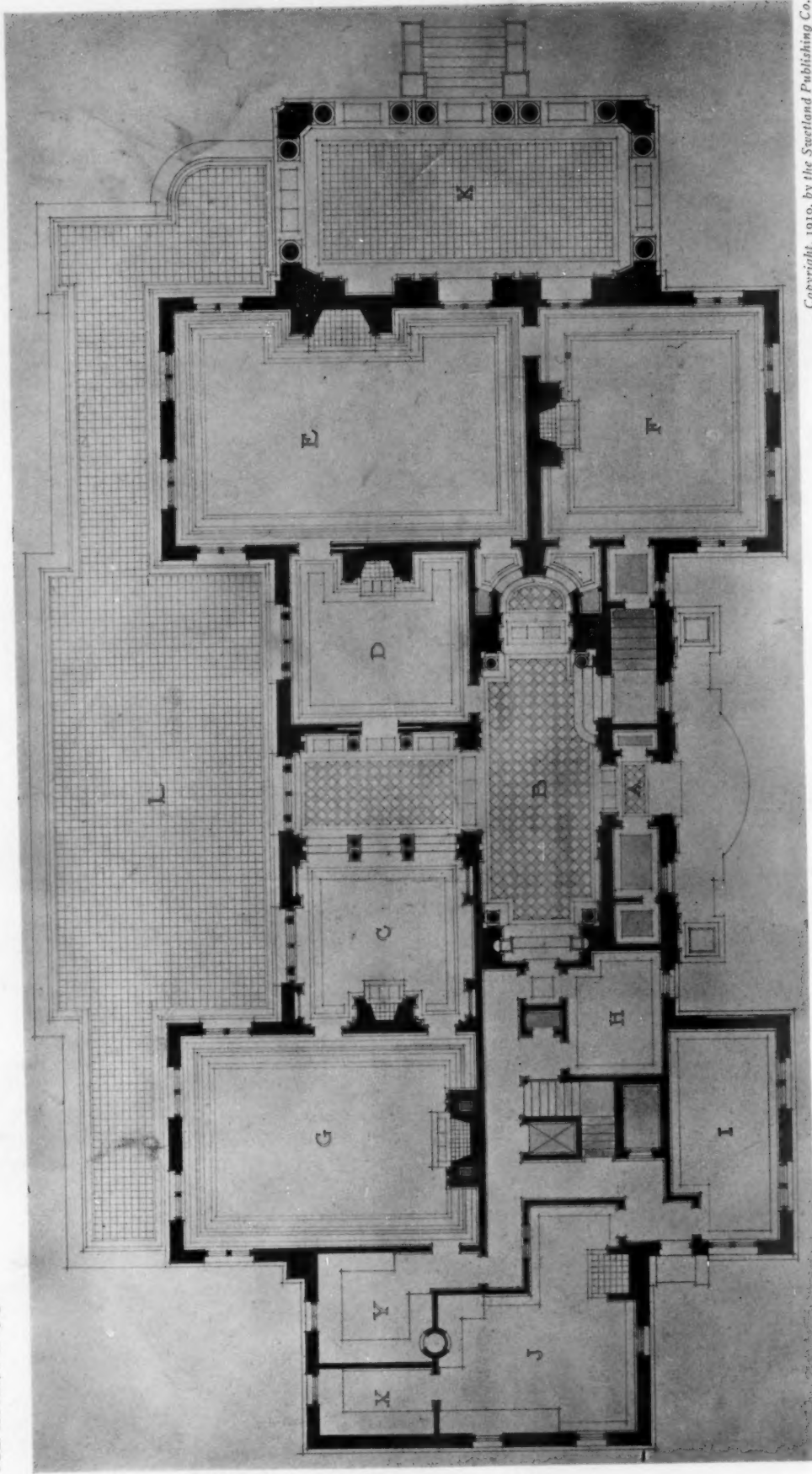
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