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INTERIOR OF CHAPEL, WASHINGTON UNIVERSITY, ST. LOUIS

MESSRS. COPE & STEWARDSON, ARCHITECTS

THE RENAISSANCE OF GOTHIC ARCHITECTURE

By GUY STUDY



SEVERAL years ago Ralph Adams Cram, in his book entitled "Church Building," forcibly pointed out that Gothic architecture in England was not a dead art, and that for a considerable number of years it had been a virile living creation. Since the publication of Mr. Cram's book there has been a steady forward movement. Neither England nor America dropped all other available styles to embrace Gothic; but in church and college buildings Gothic has become perhaps the most favored. Frequently upon opening an architectural

magazine one finds the name of some new designer in Gothic. And not infrequently is a competition won by a Gothic design, where, upon the first reading of the conditions and requirements, a Gothic design appeared impossible. The very honorable position Gothic has obtained in the prevailing "battle of the styles" is a long step from the time of Henry VIII. To Mr. Cram, Henry VIII, ordering the dissolution of the monasteries must appear a monster equal only to the unspeakable Wyatt who came at the end of the eighteenth century. With the monastic orders disbanded, a sudden halt came to Gothic in England. After this no great Gothic monuments appeared. At Oxford a feeble effort was made

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CHURCH OF ST. JOHN THE EVANGELIST, LANSDOWNE, PA.

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in college building, but no monasteries, churches or cathedrals were attempted. The Dark Ages of Gothic began. Upon the continent the Renaissance swept over Western Europe so that by 1550 very few if any Gothic buildings were erected. In England Sir Christopher Wren and Inigo Jones had set the style and Gothic was scarcely dreamed of. And not again for one hundred and fifty years, or until the first quarter of the nineteenth century, does Gothic seem to have been considered. Then along with the Oxford Movement came a spontaneous call for Gothic, so ably answered by the Pugins. Following, and in much less skillful hands came the dry, inartistic Victorian Gothic. Feeble as all the work of this period is, it served to preserve a semi-continuity, and stimulate an interest in the art until only a Sedding or a Bodley needed to appear to formulate it. In their hands Gothic architecture again blossomed full-fledged and perfect.

The date for the beginning of what might be called the "Renaissance of Gothic Architecture," in England, may be set about 1880. From then on half a score of brilliant men appeared. Street, Scott, Pearson, Bodley, Garner, Sedding, Austin, Parley, Stokes, Wilson, are names inseparable from this movement. They were followed by a score of younger men, filled with an enthusiasm and happily supplied with the basic structural principles and true artistic feeling that in all cases dominated Gothic architecture. Wonderful gift for proportion, highly

trained color sense, and logical development of the plan mark the work of these men. In comparing this modern work to the Gothic of the thirteenth to sixteenth centuries, it is conceded that an art more perfect if not perfected, more beautiful and more artistic than the Gothic of the best period will never be developed. It is to be considered likewise that the old work comes down to us under the most unfortunate conditions. Pillaged and torn during the Reformation, worn and destroyed by age, altered and defaced by subsequent additions, and restorations, these monuments appear hopelessly changed from their once glorious state in the thirteenth to the sixteenth centuries. If we could have seen this Gothic before it was stripped of its splendid masses of sculpture, its gorgeous arrays of stained glass, its rich treasures of gold and precious stones, it is not probable we would recognize these same buildings that are standing today. But in making a comparison we find in the best of modern English Gothic a distinctive charm that is not now felt in the old work. It is a feeling produced by a



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consummate and tremendous artistic success; an effect produced by the masterly finish of a great designer, the product of one mind, a complete conception, in plan,

art, imparting complete satisfaction, coupled with the pleasure of a modern living creation.

The striking characteristic of a highly



CHAPEL, WASHINGTON UNIVERSITY, ST. LOUIS, MO.

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in composition, in mass and in detail; thoughtfully conceived, carefully studied and wonderfully executed. These churches form convincing proofs of the master of an

artistic originality is especially true of the work of Sedding. His church in Sloane Square, London, is one of the most successful accomplishments of modern Gothic,

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and a living testimonial to the masterly ability of its architect. St. Augustine's, Kilburn Park Road, Paddington, is another perfect type of the town church. The dimensions of the majority of these modern churches seldom admit the use of the cathedral plan. However, the essential elements are retained. Those elements that give the greatest religious feeling are invariably employed. The nave is flanked by aisles, often suppressed into mere passages yet preserving the play of shadows. The transepts usually do not appear, and if they do, are seldom deep. The choir is deep and spacious and one or two chapels always occur. The plans are well studied and developed; the façades, interiors and exteriors and details are always full of feeling and color. Stained glass, sculpture and all the applied arts are today embellishing these houses of God in much the same manner as in mediæval times. Of all the churches now in course of construction in England, Liverpool Cathedral is the most ambitious, and while less successful than many of the smaller churches, bids well to be a mighty monument to the Living God. The large number of good modern Gothic churches in England is evidence that young enthusiastic architects are taking up this movement and are carrying it forward; and today, church building in England is of a remarkably high standard.

The Gothic Renaissance firmly established in England has yet to make itself felt in France. Recent travel throughout France and several years at l'Ecole des Beaux-Arts confirms the oft-repeated statement that Gothic architecture is, in France, a dead art. A cry was raised for Gothic in the middle of the nineteenth century by Viollet le Duc; and France was roused to

restoring her fast decaying monuments. Under le Duc extensive and intelligent restoration was accomplished. Many of the cathedrals, St. Chapelle, Château Pierrefonds, and the city of Carcassonne, besides numerous other buildings of less importance, were saved to France by the unceasing labors of this remarkable man. But this work was restoration, never recreation, never a complete conception of a whole wherein the greater principles of Gothic architecture need be employed. Le Duc, with a genuine and passionate love for Gothic, lent the full force of his powerful personality to awaken an interest in the art that had once found in France its highest

development.

However, to the misfortune of France, all his efforts came to nothing, absolutely nothing, in reviving the art. Today intelligent restoration continues, as at Laon Cathedral, where marvelous feeling is being put into the work; but beyond this restoration the art is apparently dead. The Ecole des Beaux-Arts, while not dis-

couraging the use of Gothic, never encourages it. A brave student may essay an attempt in Gothic and he receives the gentle criticism, flavored with a touch of sympathy, that "l'art Gothique est mort." Not for a moment would we hold that the Frenchman could not do good Gothic, but the fact remains that not for the past four hundred years has a Gothic monument arisen in France.

With France unaffected by this Renaissance in England, on the other hand, we find in America this movement already well started. The Gothic Renaissance of England appears in the United States under slightly different conditions. Architecture ever reflecting the true character of its people appears in this country slightly less



CHURCH AT OVERBROOK, PA.

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picturesque than in Europe. We find in all of our best architecture evidence of highly trained knowledge, but no remarkable skill nor ingenuity such as that which marks, for example, the period of Louis XII of France, where with exquisite cleverness the artists wedded the newly arrived Renaissance from Italy and the lingering Gothic. Splendid in proportion, carefully studied throughout, is all of our best work, yet invariably it is slightly cold. It is therefore to be expected that the new Gothic in the United States (that which can truly be classed as Gothic) will be open to this same criticism. The English architect adds a slightly personal touch to his design and in most cases lends great charm; the American designer, more severe, follows the classic Gothic forms. For the past ten or fifteen years America has been producing good Gothic. The works of Ralph Adams Cram, Bertram Grosvenor Goodhue, Henry Vaughan, the late Walter Cope, Frank Miles, Day, C. D. Maginnis, R. C. Sturgis, Frederick Mann and several others, are examples of good Gothic worthy to compare with that of England.

Amongst the foremost of these men stands Mr. Cram, whose work has a strong leaning towards the present work of England, and we fail to recall any living Englishman who can get quite the charm of the work of Mr. Cram's firm. Bold, strong and vigorous, yet refined and delicate, unquestionably artistic and masterly, are all of their compositions. Christ Church at New Haven, Conn., and the beautiful reredos in the Chapel in St. Paul's School show what should rightly be expected in our modern churches.

The recent Chapel of Washington University by Cope & Stewardson, recalling King's College Chapel at Cambridge, is

perhaps their most charming design in the style. In the work of Mr. Mann there is a happy blending of the archæologist and the highly trained artist. Mr. Mann's two churches at Overbrook, Pa., show almost no influence of the modern work in England, but are marked by a strong individuality. Ten years ago, where one man could design in Gothic, today ten men are equally able to handle the art. In recent years the increase in college buildings all over the country has called for a careful and intelligent study of Tudor Gothic, and its most successful adaptation for college building of all classes. The new buildings of Washington University, West Point and Princeton, are notable examples and veritable milestones in the progress of our architecture. In Gothic we find a most fitting style for college building. In the separation of the college life from the commercial world is a faint resemblance of the monastic days. The cloistered courts become ideal retreats for the student. Gothic, always a living expressive style, in all its motives, its mullioned windows, its glass, its pinnacles, and its grinning grotesques, is the embodiment in stone of a collegiate life. For the Episcopal Church no other style is fully acceptable, and to this Church the Gothic of today owes its existence. The Church of Rome, bound hand and foot by inartistic precedents, would do well to loose herself and pick up the thread lost in France four centuries ago, and carry it forward. Monsieur Udenstock, one of the eminent architects of France, has said that religion in France was killed by the cold, soulless Renaissance churches of the eighteenth and nineteenth centuries. And it is to be hoped that to the Church which created, developed, and perfected it, it will eventually return.

VIEWS ON ENGLISH GOTHIC

A PROPOS, a recent editorial in *THE AMERICAN ARCHITECT*, and with particular reference to correspondents who from time to time exploit in the public press their woeful lack of accurate knowledge on various matters, we are pleased to note that Mr. Ralph Adams Cram, in a communication to the *New York Times*, has taken the trouble to reply to the contentions of one correspondent in a manner that should prove effective. He writes in part:

All art is marked by a process of adapting an ancient mode, through the energy of an eternal impulse, to contemporary and ever-changing conditions. Spontaneous generation in architectural style is as impossible of achievement as it is in biology. An enduring style is founded on the rock of precedent, of antiquity; an ephemeral fashion rears itself on the shifting sands of a social vanity that, denying the past, makes impossible a future.

Your correspondent's historical accuracy may be tested by his statement that the old "Roman Catholic" cathedrals were adapted to the liturgical services of Edward the Sixth, "by screening off the choir from the nave and using the former alone for the service." Nothing of the kind ever took place. Several of the churches of suppressed monasteries were made into cathedrals, and a few of the latter had always been monastic; in these cases choir and nave had from the first been separated by solid screens, and, the process of reformation having lessened the popularity of religion, the old monastic choirs had for a time proved large enough both for clergy and worshippers. With the recovery of religion in recent years more space became necessary; sometimes the great screens were removed, sometimes the services themselves were transferred to the nave, but in no single instance, I believe, was a screen erected in post-Henrician times as W. E. P. states, and for the purpose he has indicated.

For the historian, the artist, or the philosopher, W. E. P.'s theory of style needs not even so much of denial, but what shall we say of the next following paragraph, wherein is brought forward a theory of the Anglican and the Episcopal Church which two generations ago was abandoned by its last defender, except in the Vatican and among some of the Evangelical denominations? W. E. P. says, "Now as a matter of history, what is called English Gothic * * * lived, flourished, and ended its days long before the Church of England was ever thought of * * * The Church of England was not established until the time of Henry VIII. The English Gothic cathedrals were built by and for the Roman Church."

"As a matter of history," nothing of the kind, in any way, shape, or manner occurred. The so-called "Protestant Episcopal" Church is an extension in the United States of the Anglican Church, which is dogmatically, administratively, and legally precisely the same Church in England which grew out of the amalgamation of the Celtic missions in the North and the Latin missions in the South and continued its heroic and beneficent course from those old

seventh century days—through fortune and misfortune, triumphs and failure, righteousness that rose to sublimity, and faithlessness that approached, though it never achieved, apostasy—down to the present year of grace 1911. The Church of Bishop Wymington-Ingraham and Bishop Greer is the Church of St. Cuthbert and St. Augustine of Canterbury, of St. Anselm and St. Thomas à Becket; of Bishop Fisher and Archbishop Laud. Henry VIII neither ended an old Church nor began a new one; the Regents of Edward VI tried to do both and signally failed; so also did the Cromwellian Parliaments, and with similar results.

So the Church in America and the Church in England stand now as the latter has stood for twelve centuries and more, the Catholic Church of the English-speaking races.

These facts are known to every one within this same great communion; they are denied at present by the Roman communion, and, I suppose, by the Protestant denominations, but it must be remembered that neither Rome nor our separated brethren are building the Cathedral of St. John the Divine, but those who know the unbroken history and succession of their Church. They are perfectly justified, therefore, in harking back for their inspiration to the style their spiritual forefathers won out of another land and transmuted into their own perfect means of racial expression; tried in dark days to destroy, wholly abandoned for three centuries, and have now regained—together with much else of equal or greater value.

Will they stop there, content with their ancestral treasure-trove? No; they will go on, here in America as there in England, until they have developed a local and national religious style, mingled of the records of an unbroken past, the vitality of an expanding present, the prophecy of a wonderful future.

A RECENT LEGAL DECISION

NECESSITY FOR ARCHITECT'S CERTIFICATE

A contract for the painting of a church provided that the work and materials should be to the satisfaction of the architect named therein, and that the contractor should not be entitled to any payment except upon certificate signed by said architect. In an action upon the contract the contractor failed to show that he had secured the architect's certificate. This failure, it was held, was not excused by evidence that the priest in charge of the church had said that he was the boss, and that the contractor need not go to the architect. That evidence was pure hearsay, especially as the priest had died before the trial. There had been a payment on account of the contract price, but that was not necessarily evidence of acceptance of the work.

Schweitzer v. St. Leo's Catholic Church, New Jersey Supreme Court, 78 Atl. 400. (J. S.)

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CONN., HOUSE OF E. V. R. THAYER, LANCASTER,
MASS., AND OF G. F. BLAKE, WESTON, MASS.

FRONTISPIECE:—

COURTYARD, PALAZZO MARINO, MILAN

DR. JAMES A. HONEIJ contributes an article to a recent issue of the *Engineering Magazine*, in which he treats of the subject of Preventive Clinics in Industrial Establishments. His suggestions and recommendations would seem to merit the most serious consideration but his observations anent present conditions and the character imputed to American manufacturers and employers of labor within doors appear in large measure unwarranted. He states:

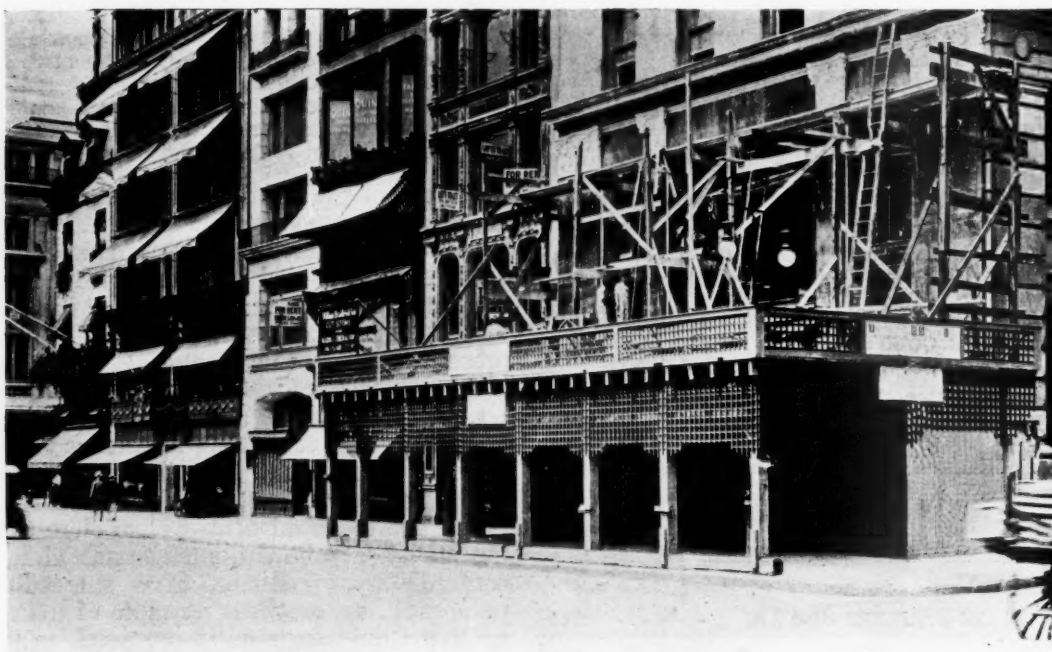
"If we intend to interest the business man in preventive health measures, we must be prepared to demonstrate the economic side of the question. The surprising lack of interest in the health of employees in large industrial establishments has been due to our failure to show its economic aspect. Corporations have been interested in their profits, and in the health of their employees only when their profits have been obviously affected. This has been true so far. In the near future we hope that corporations or producers

will reach that stage of consideration for the health of their employees which they have for their own—not from a mercenary point of view, but for a larger percentage of physically improved workers with a uniform class of product. Then we may hope to see the average class of American workmen equal physically and mentally to any in the world."

We are of the opinion that the representative manufacturer in America is at present deeply concerned in the health and happiness of his employees and not alone from mercenary motives. A perusal of a recent issue of *THE AMERICAN ARCHITECT*, devoted to the presentation of manufacturing buildings, gives evidence of this concern. In fact, Dr. Honeij refers to adequate installations of heating and ventilating apparatus in industrial plants, and the relation between such measures for protecting health and the preventive clinic advocated is so close that the statement above quoted seems almost contradictory. Again, in a succeeding paragraph, an excellent example of a Preventive Clinic such as is proposed, which from the context appears to be conducted by an American establishment, is cited.

If these examples may, as would appear, be taken as an indication of the trend of development along the lines suggested, we see no occasion for the Doctor's impatience and arraignment of American manufacturers. It is probably safe to say that at no period during the history of this country has the employer shown as much solicitude for the health and comfort of those in his employ as at present. Articles contributed to this publication by practical men engaged in the erection and operation of manufacturing structures indicate how thoroughly it is realized that best results are secured from labor and the greatest degree of satisfaction enjoyed by employers when greatest regard has been given to all the details of sanitation, hygiene and general environment.

The statement that after certain conditions pointed out have been complied with, we may hope to see the average class of American workman equal physically and mentally to any in the world will probably be read with surprise by some of the larger manufacturers of this country who have always been under the impression that the American workman was unequalled either physically or mentally by any in christendom.



A "BUILDERS' ARCADE" ON FIFTH AVENUE, NEW YORK

THAT it is possible to give to the most utilitarian thing some measure of refinement and relieve our streets, where building operations are in progress, of the ugliness that is the general feature, is shown in the illustration herewith.

This "builders' arcade," erected to comply with the requirements of New York's building department instead of being left,

as is the general custom, an unsightly structure, has had placed upon it a lattice and balustrade. This lattice was painted a dark green, and the signs affixed were artistically lettered.

The result was so very satisfactory and so unusual as to meet general approval and serve as an excellent advertising medium for the builders and the owners.

THE DISCOVERY OF XVI CENTURY MURAL PAINTINGS

THE uncovering of an utterly unsuspected set of Sixteenth Century mural paintings during a renovation of the ancient German Monastical Church at Frankfort-on-Main has resulted in the discovery of an original self-portrait of the celebrated German painter Albrecht Durer. This is considered as an artistic event of the very first magnitude.

The artist is shown in a long mantle and feathered cap, brush and palette in the left hand and in the right a square tablet with a Latin inscription, stating that the

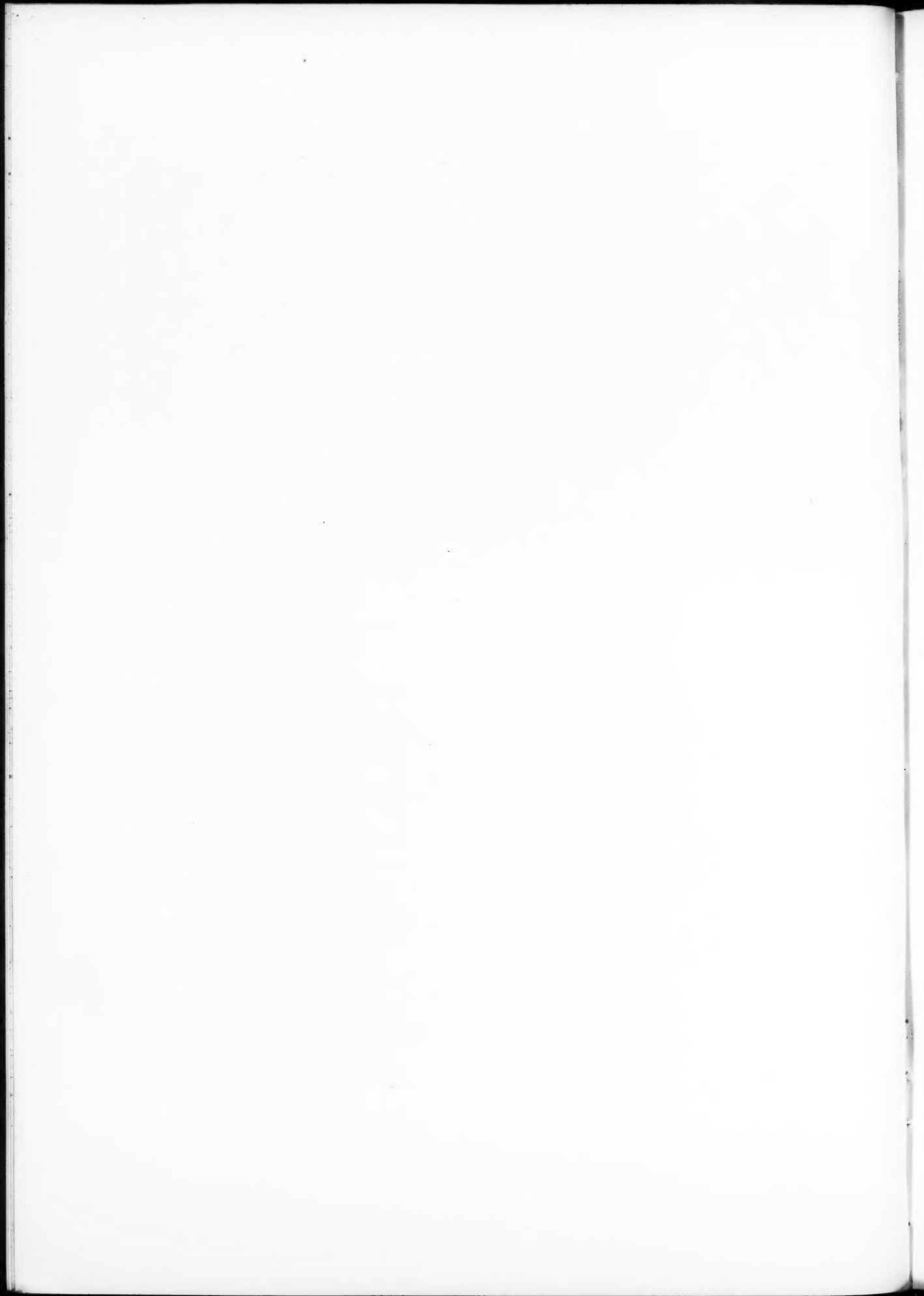
picture is the work of Albrecht Durer, and the date 1525.

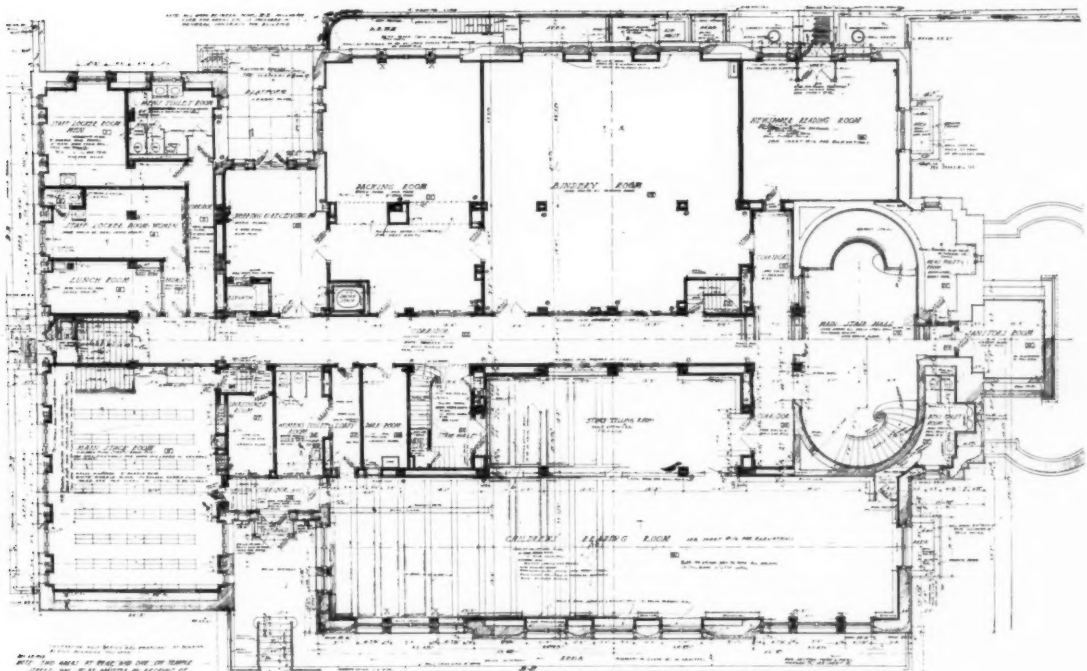
The frescoes were found on the walls of the sacristy of the church, which for years were thought to bear only a simple tapestry pattern, until skillful cleaning and restoration showed the supposed tapestry design to be really a set of elaborate and surprising paintings. From the inscription on the Durer portrait and internal and historical evidence, it is thought that the decorations were the work of scholars of Durer, carried out under the supervision of the master, who capped the work with his own brush during a visit to Frankfort in 1525.



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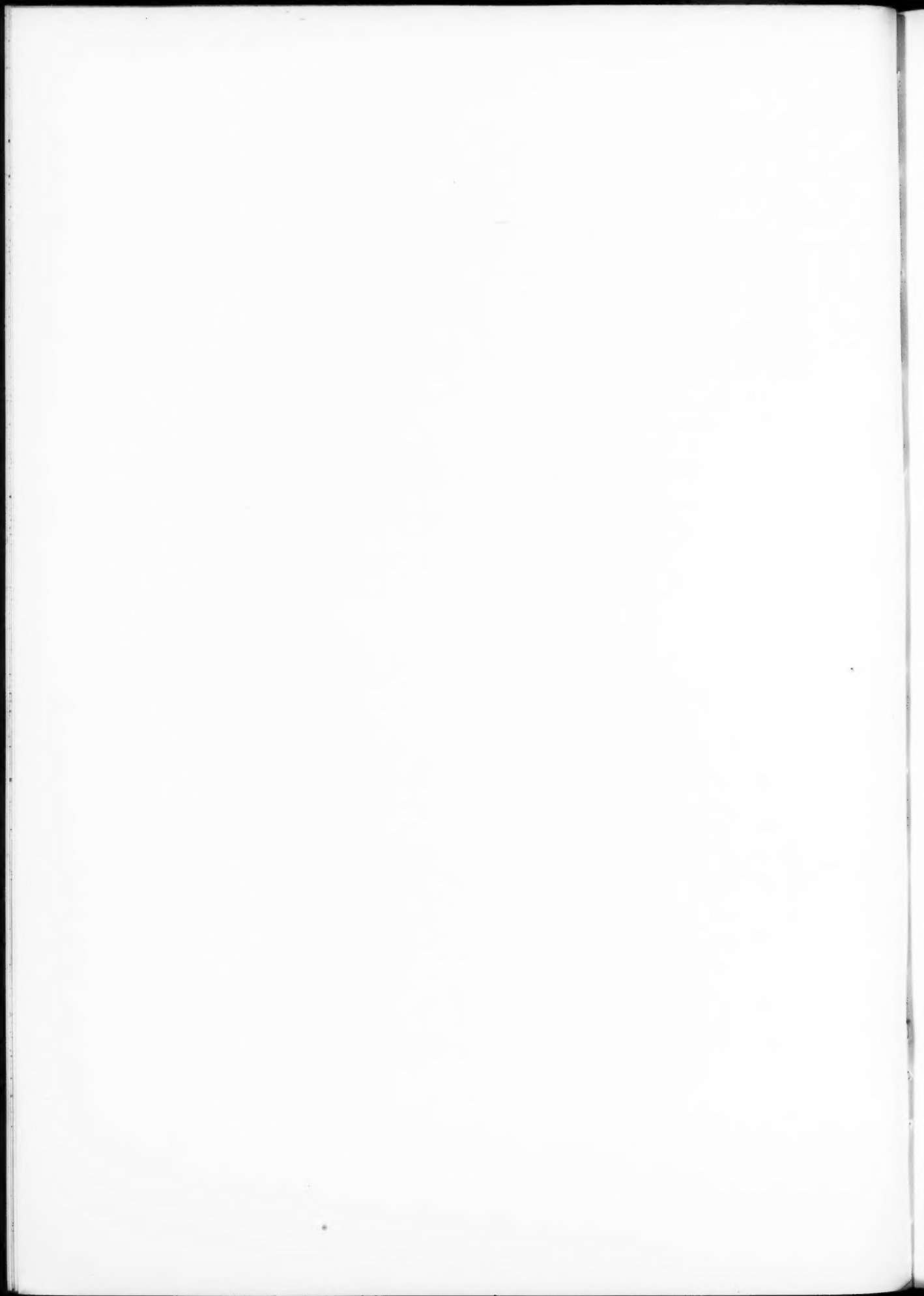


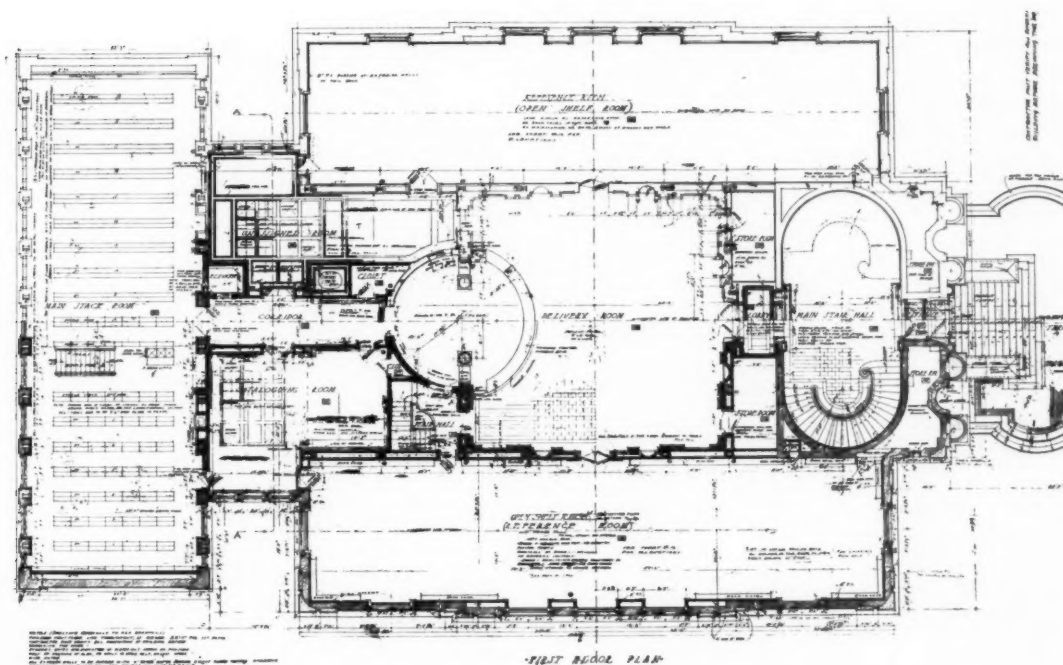
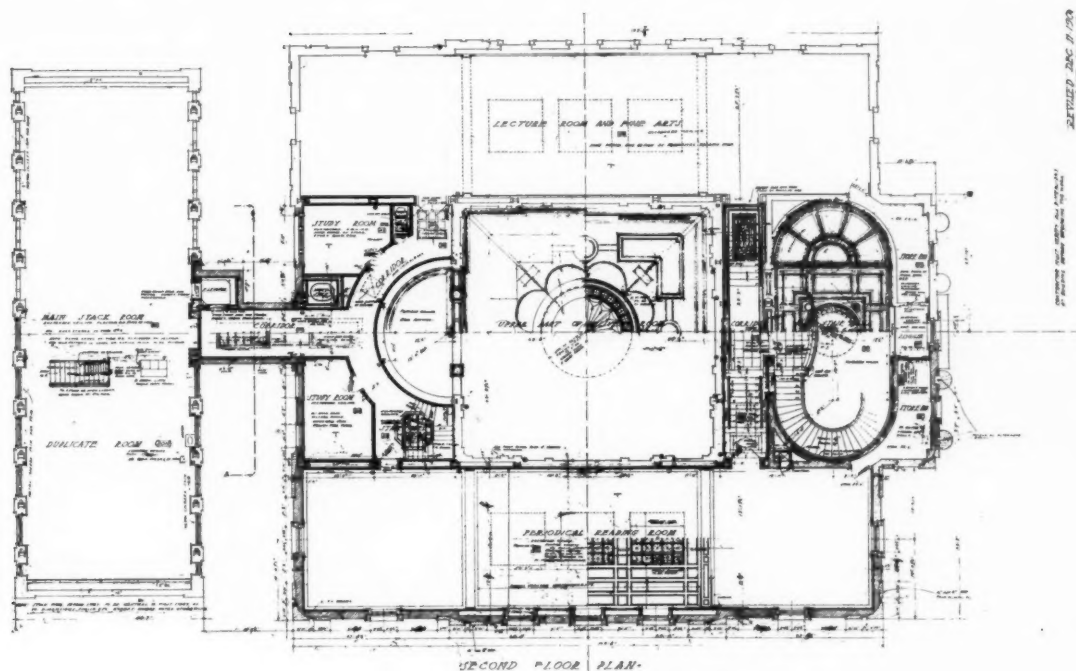


BASEMENT PLAN

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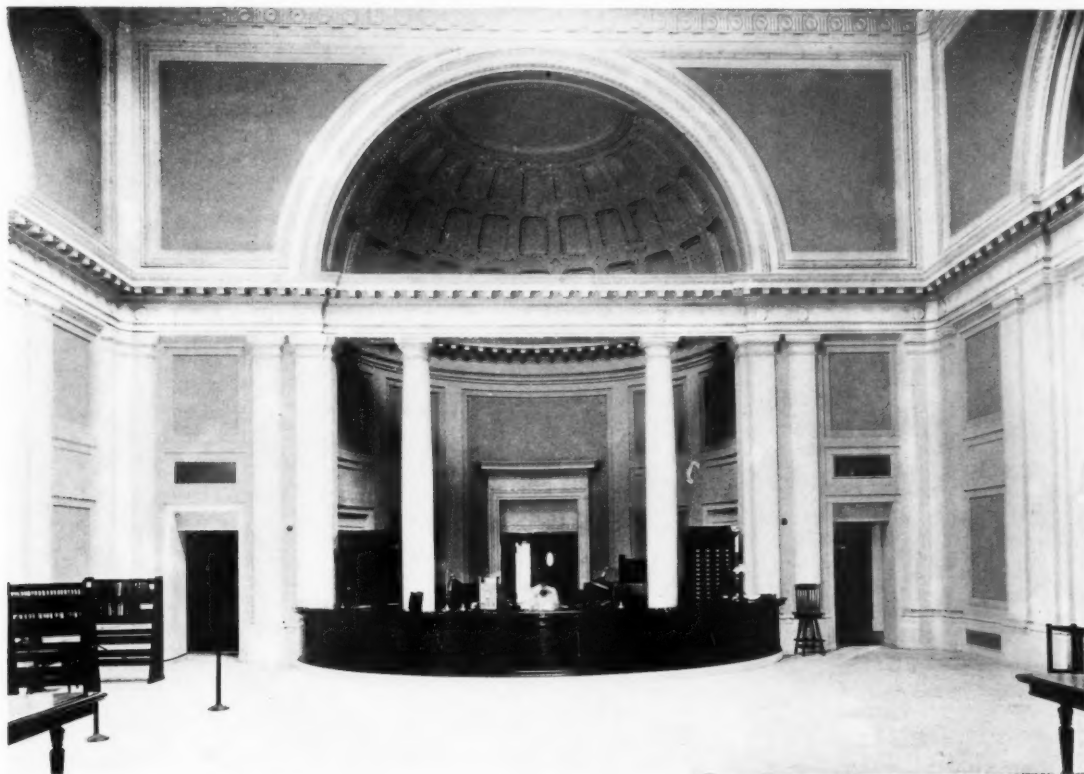
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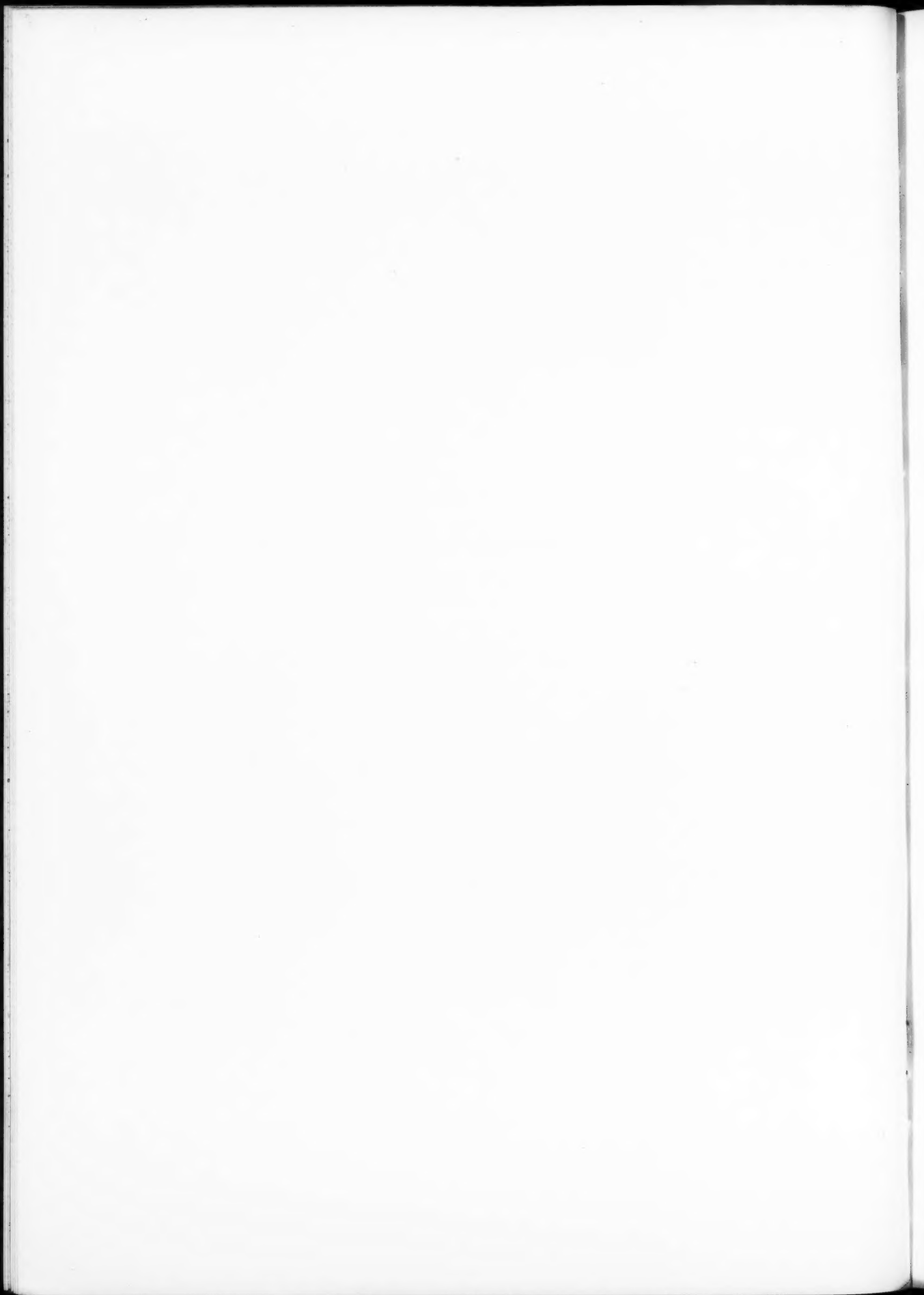
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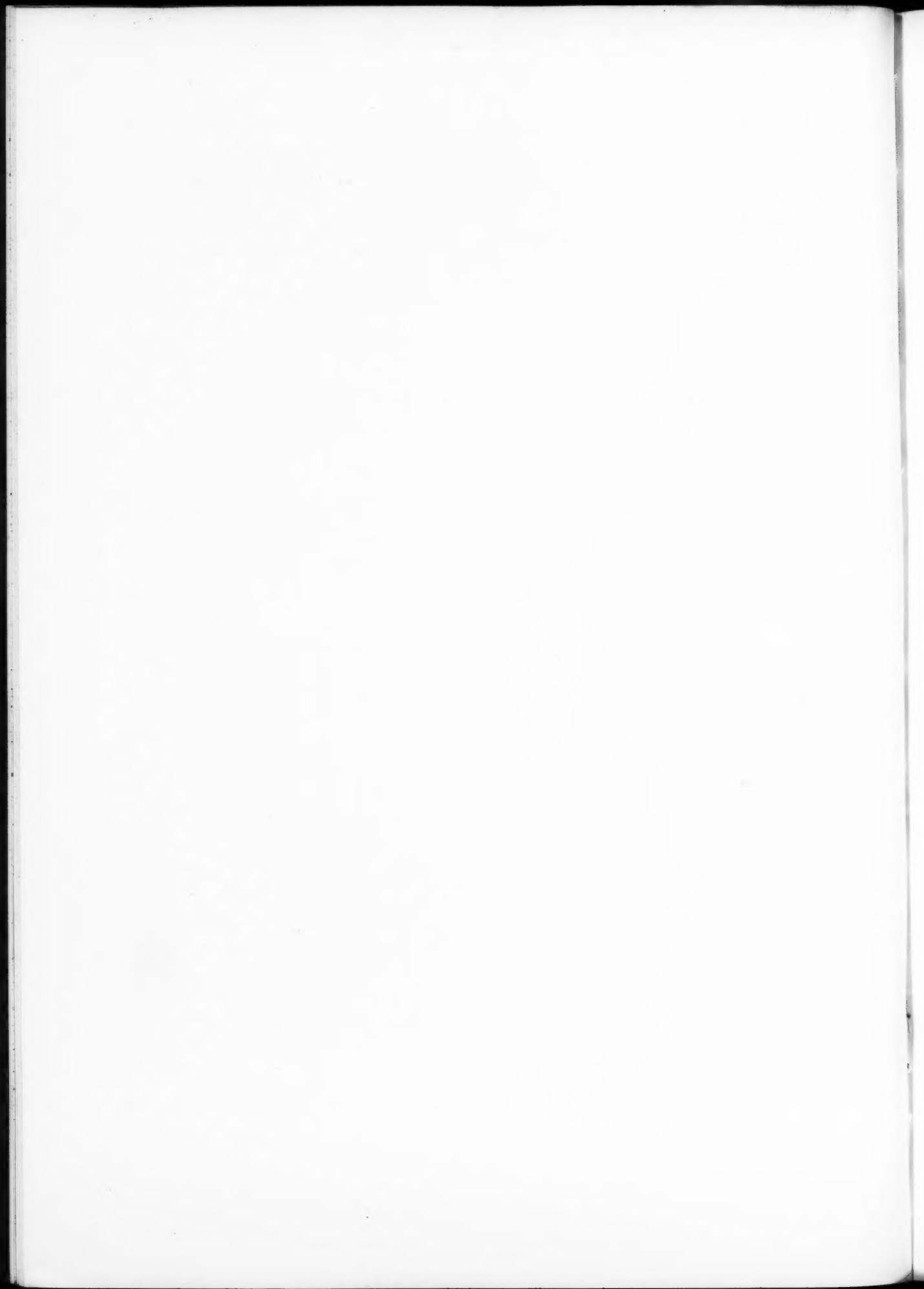
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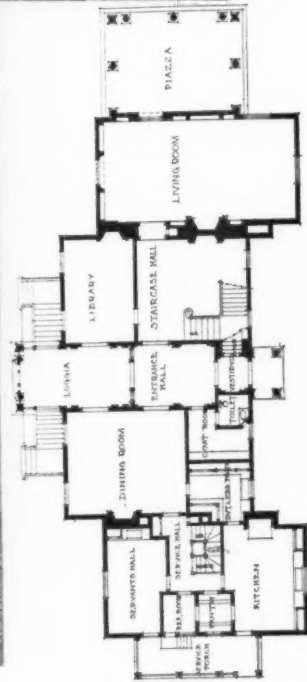
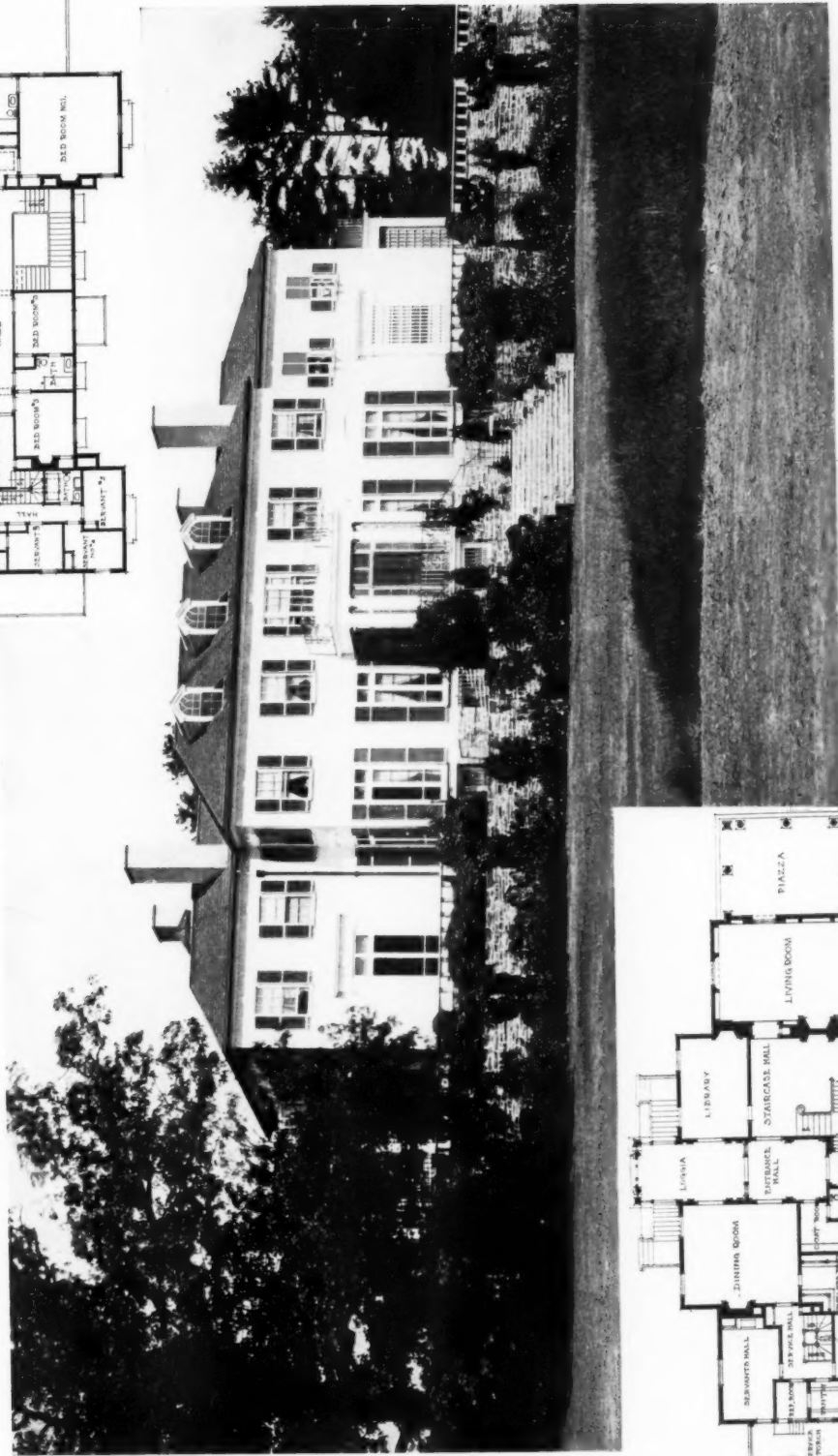
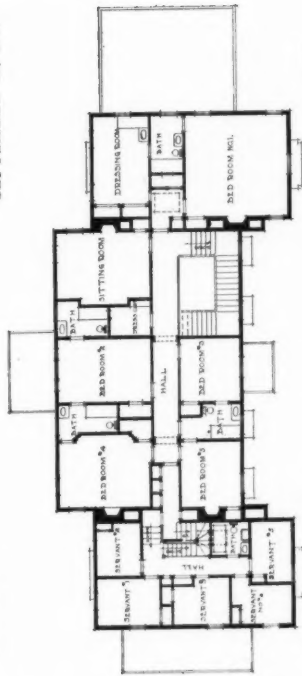
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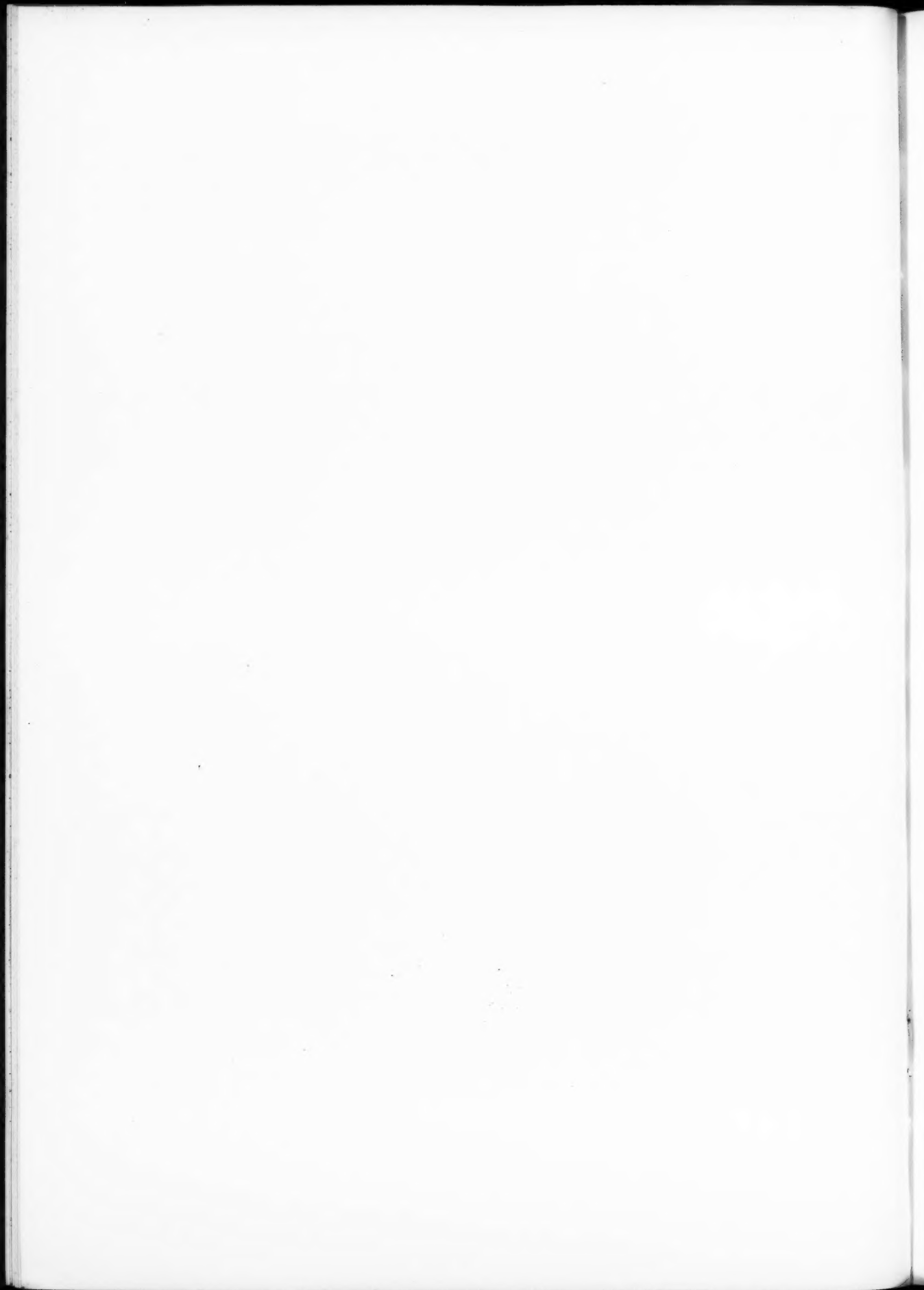
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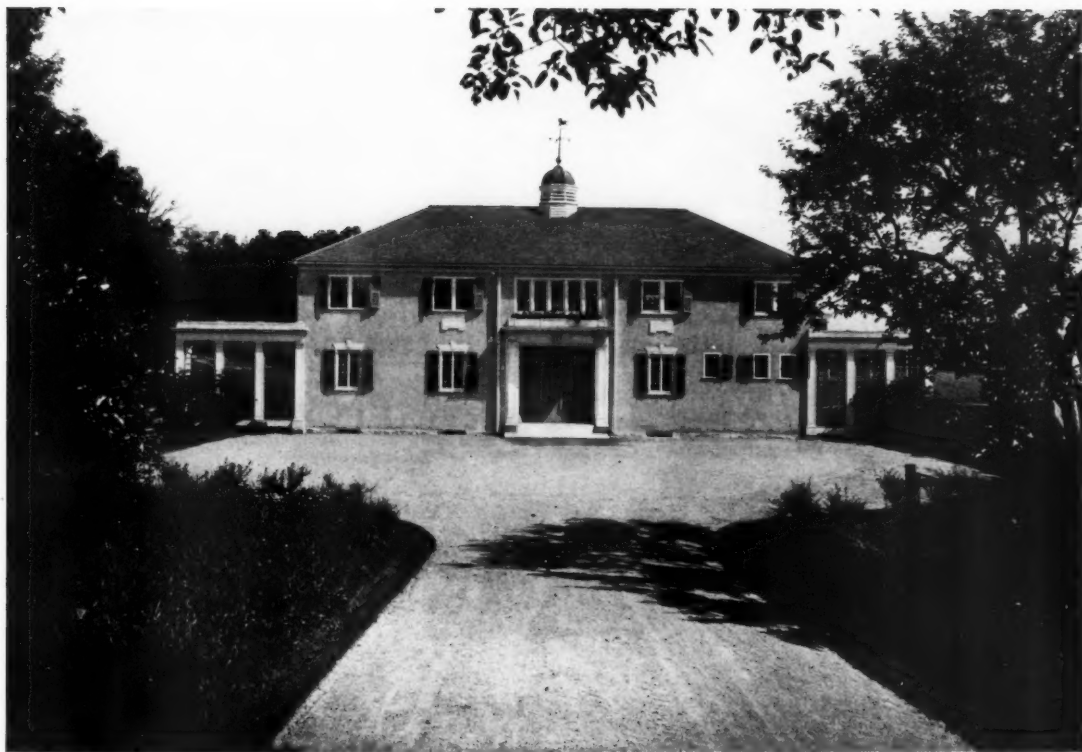


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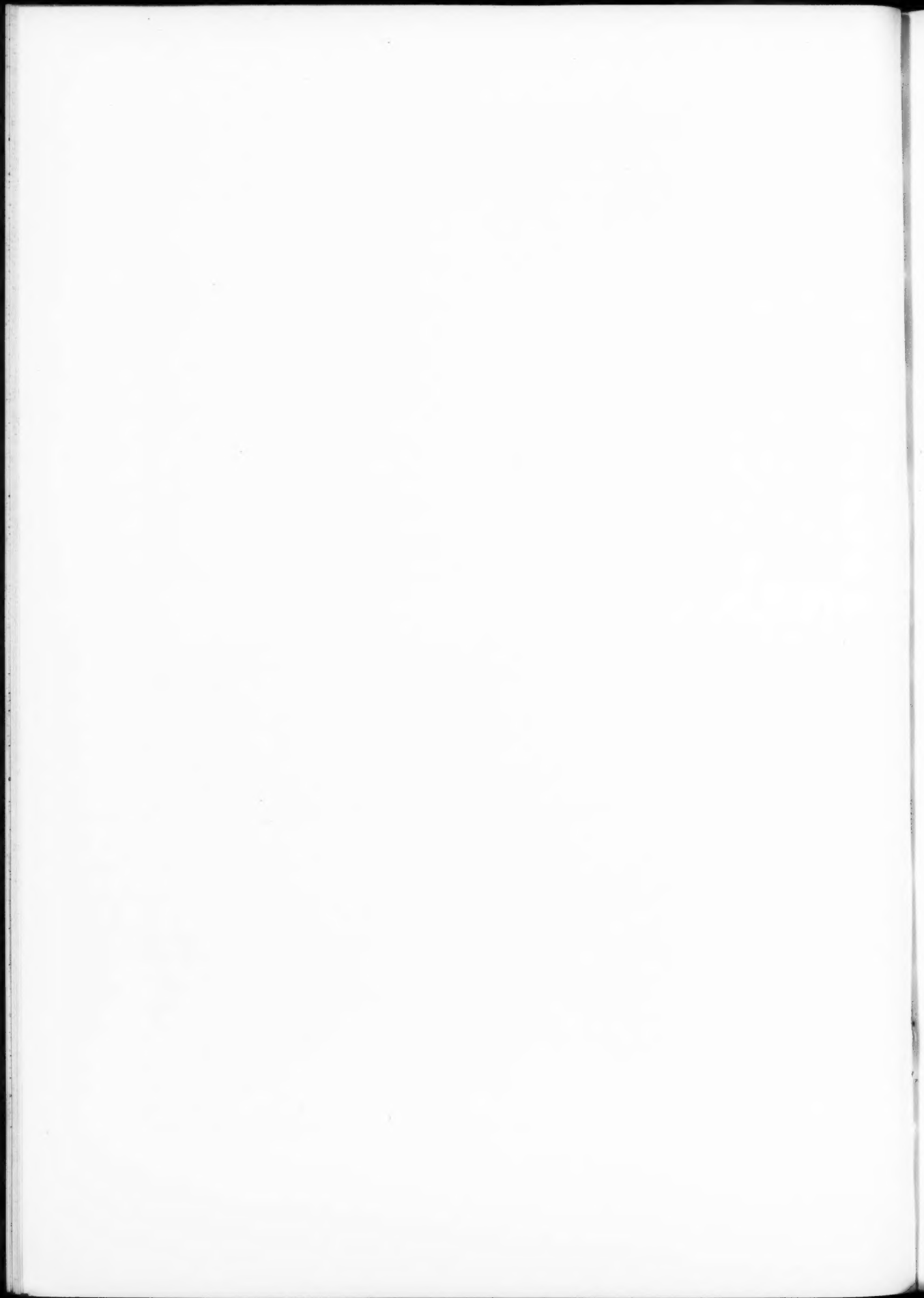
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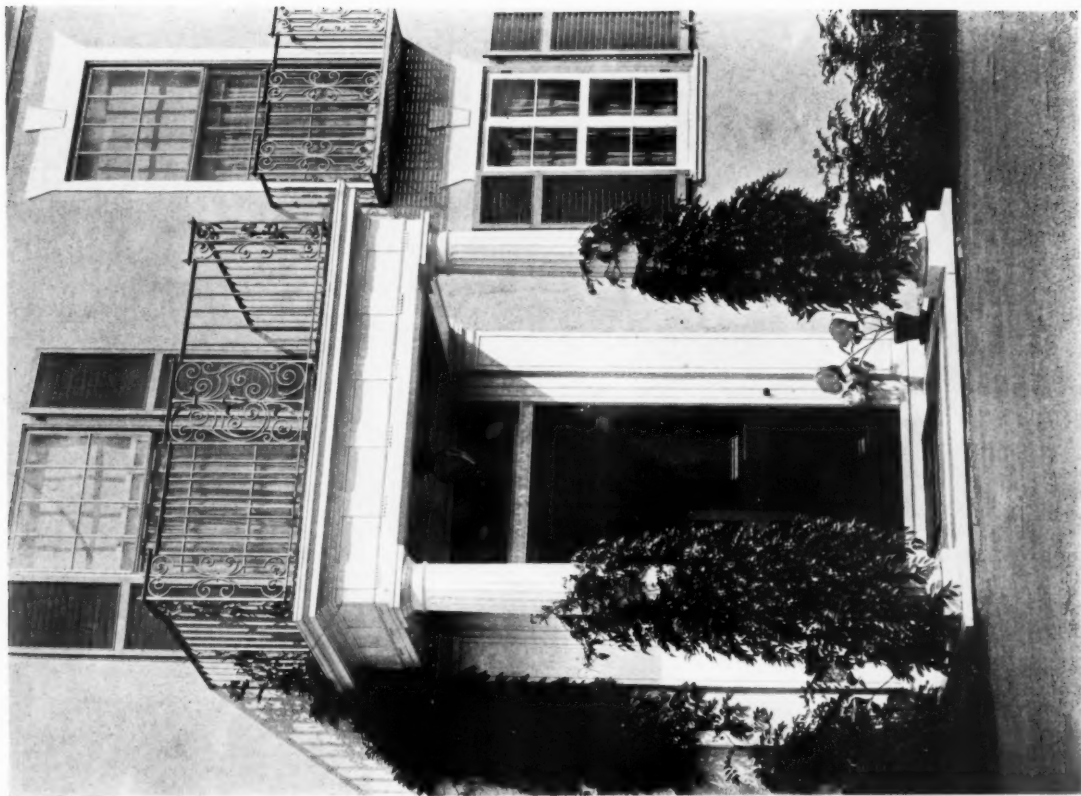


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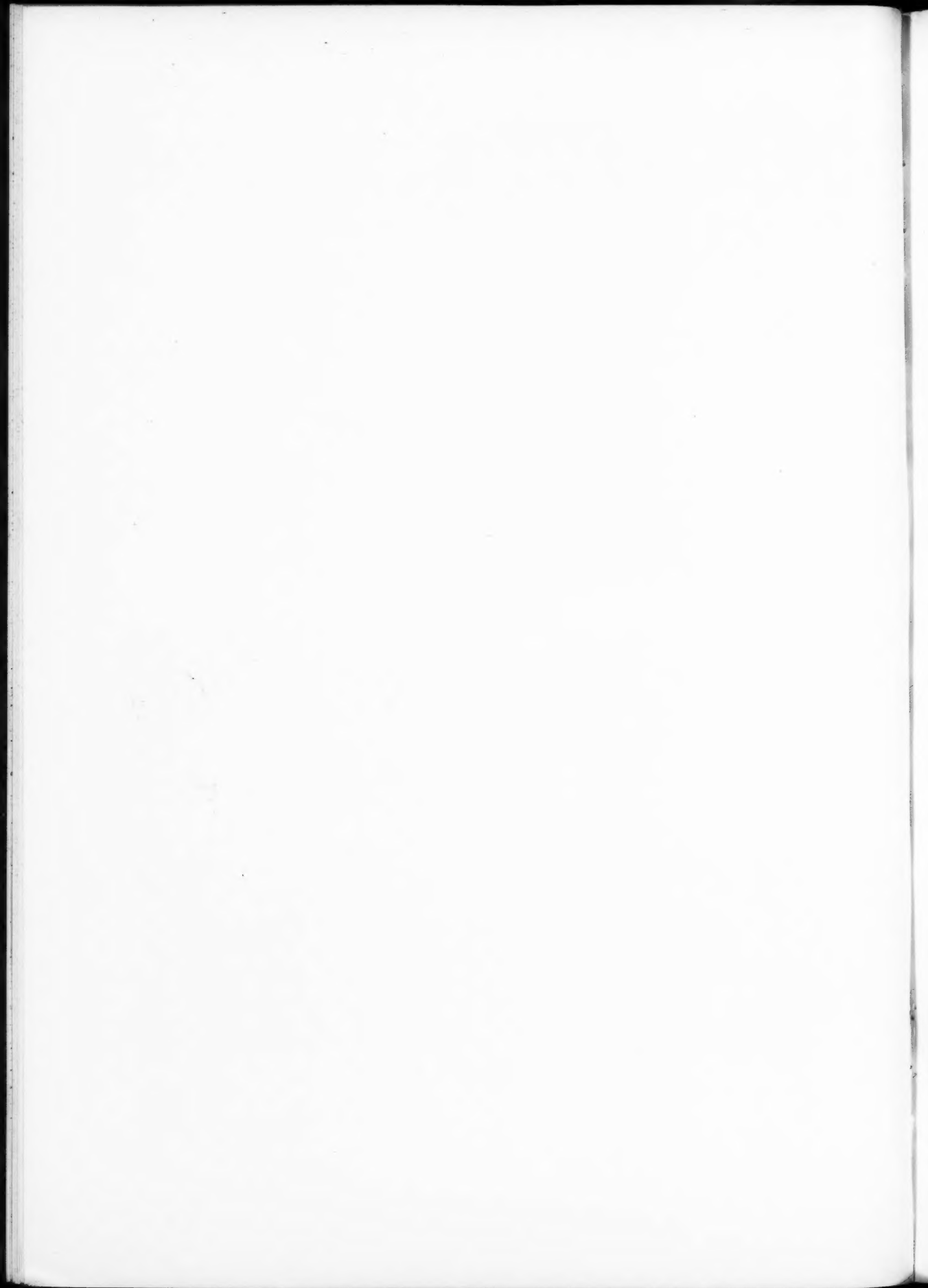
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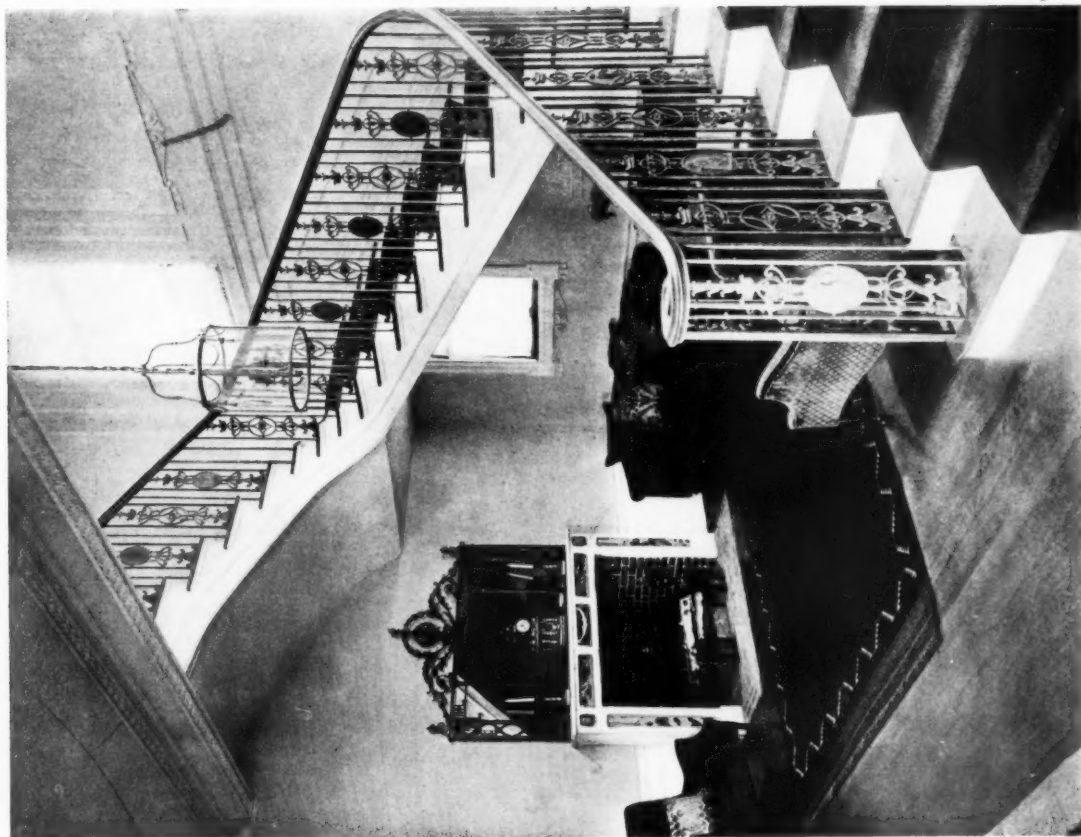




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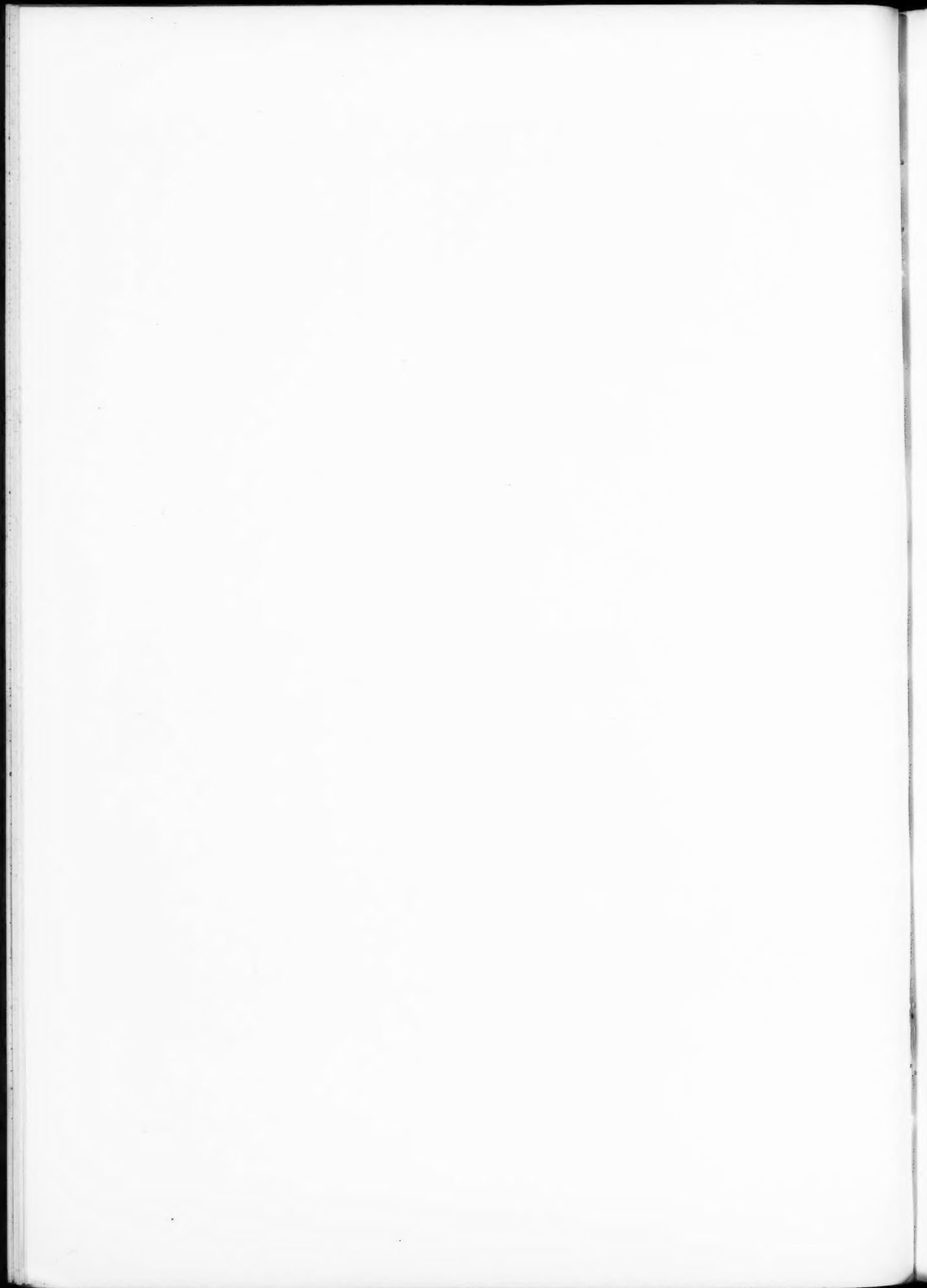
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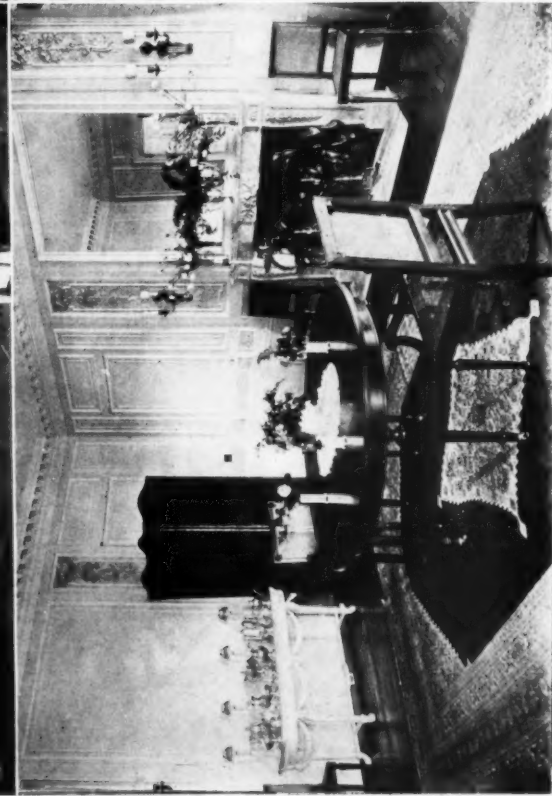
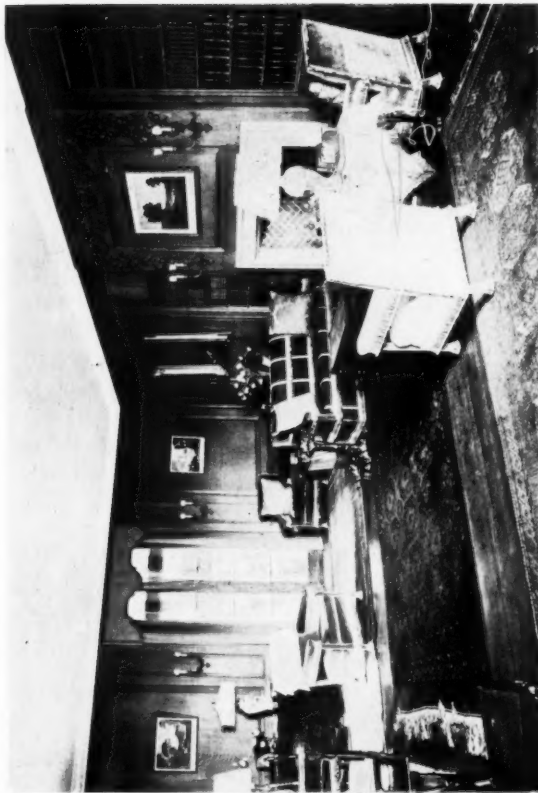
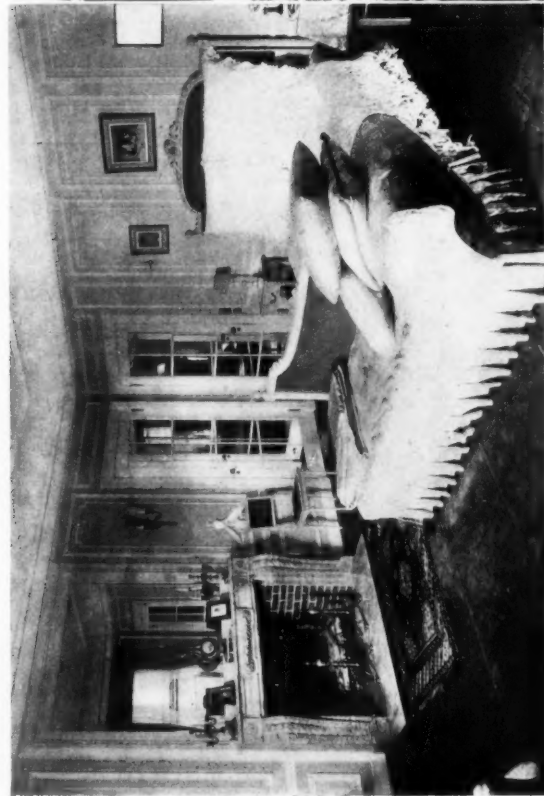




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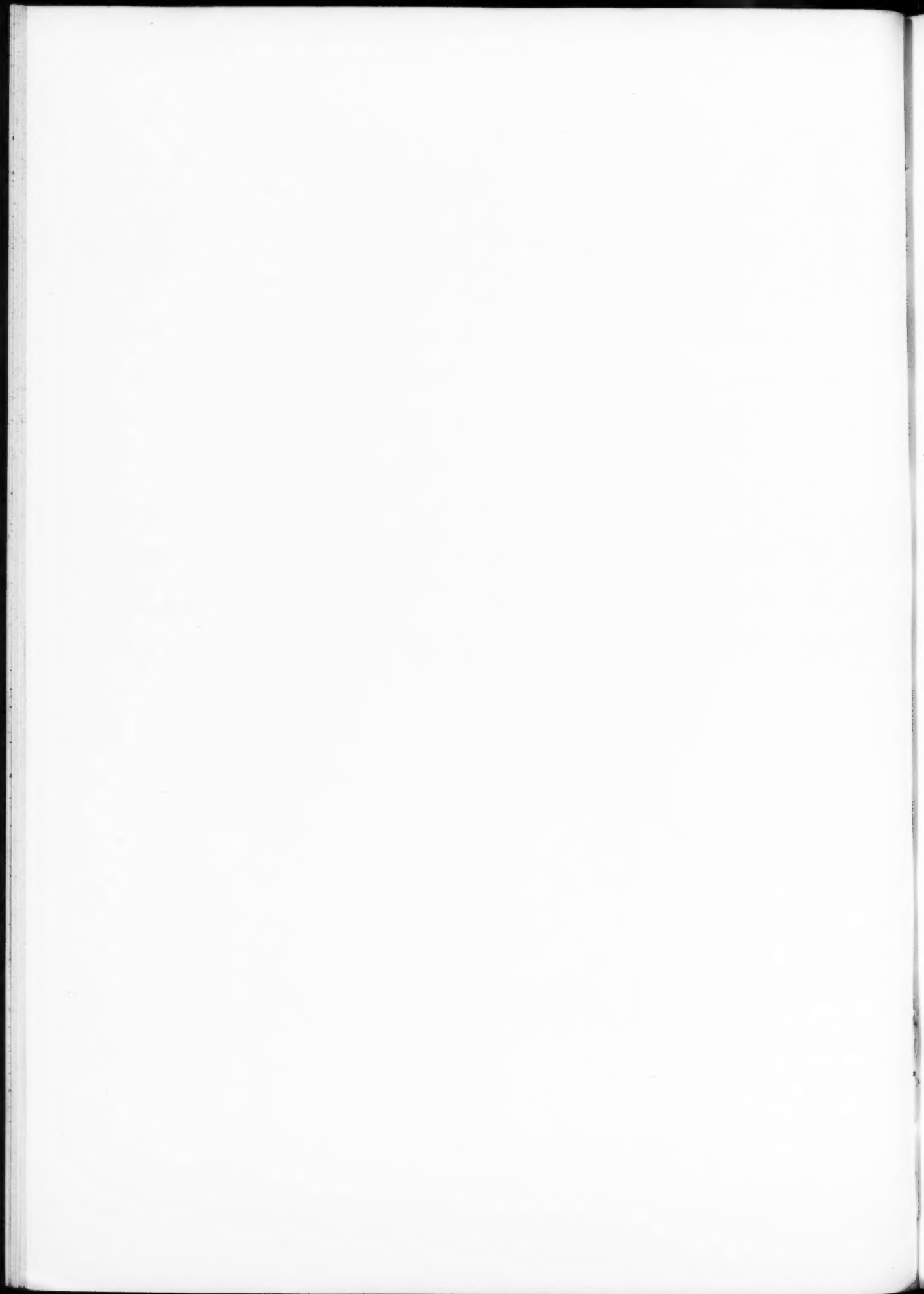
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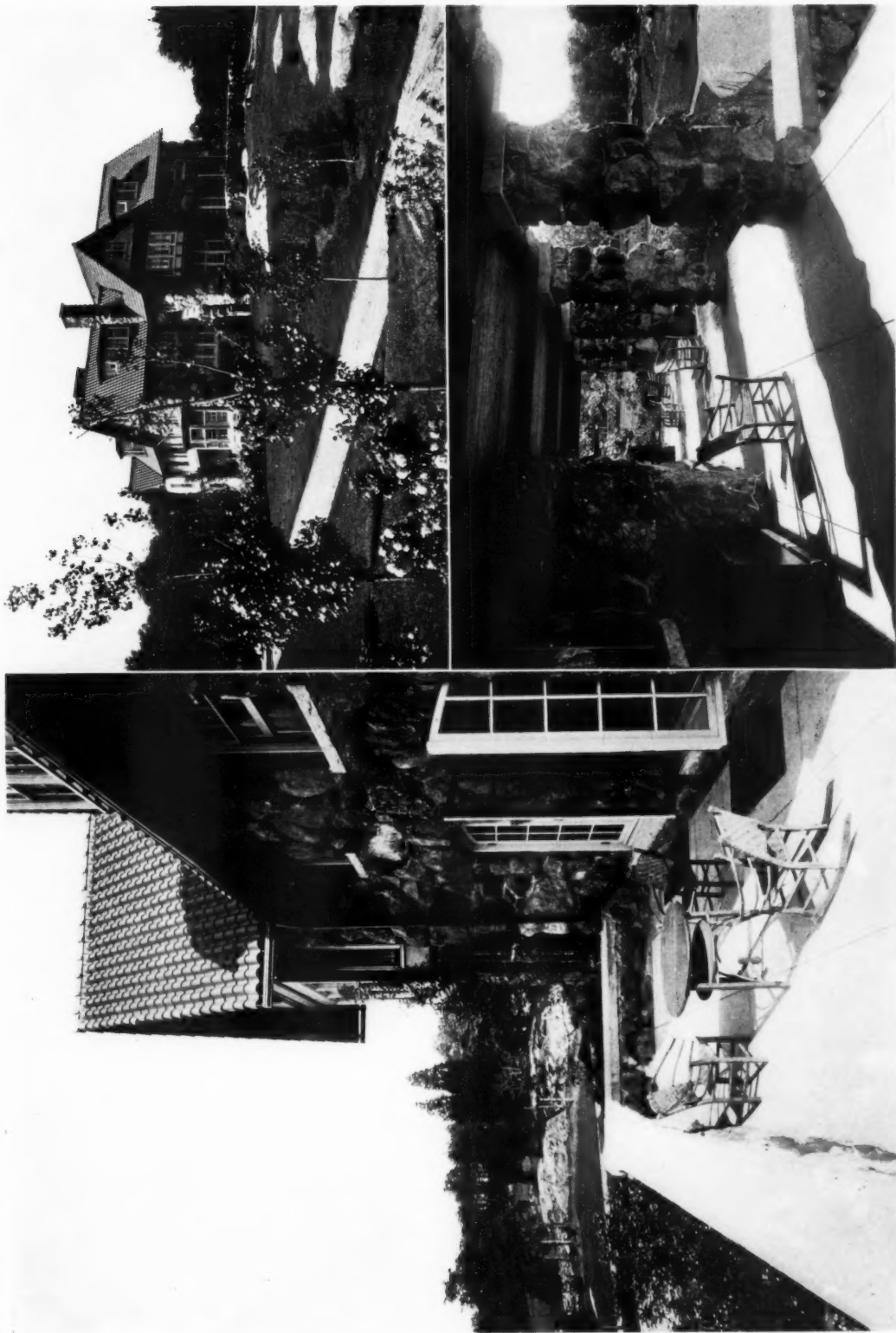
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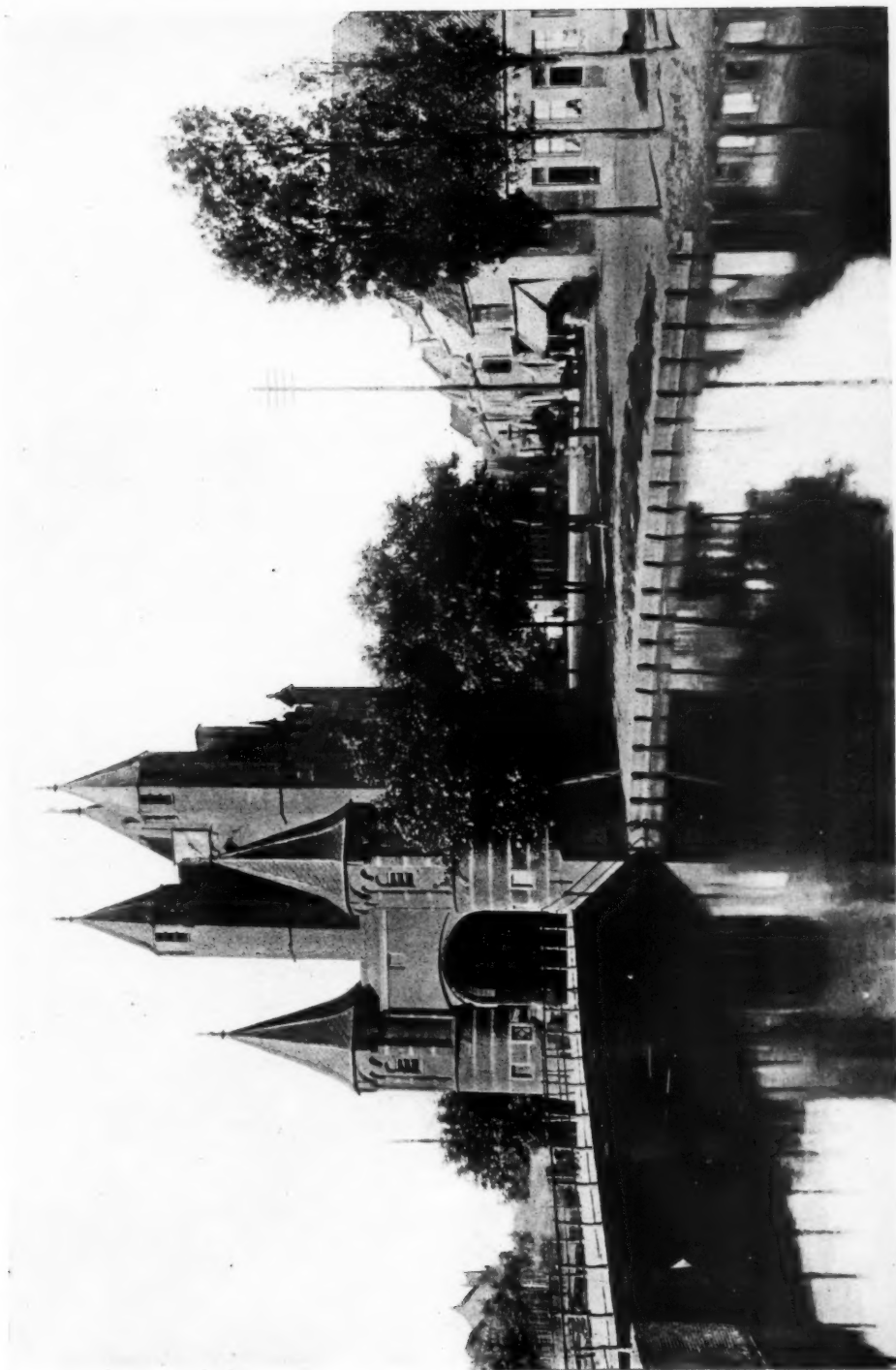


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