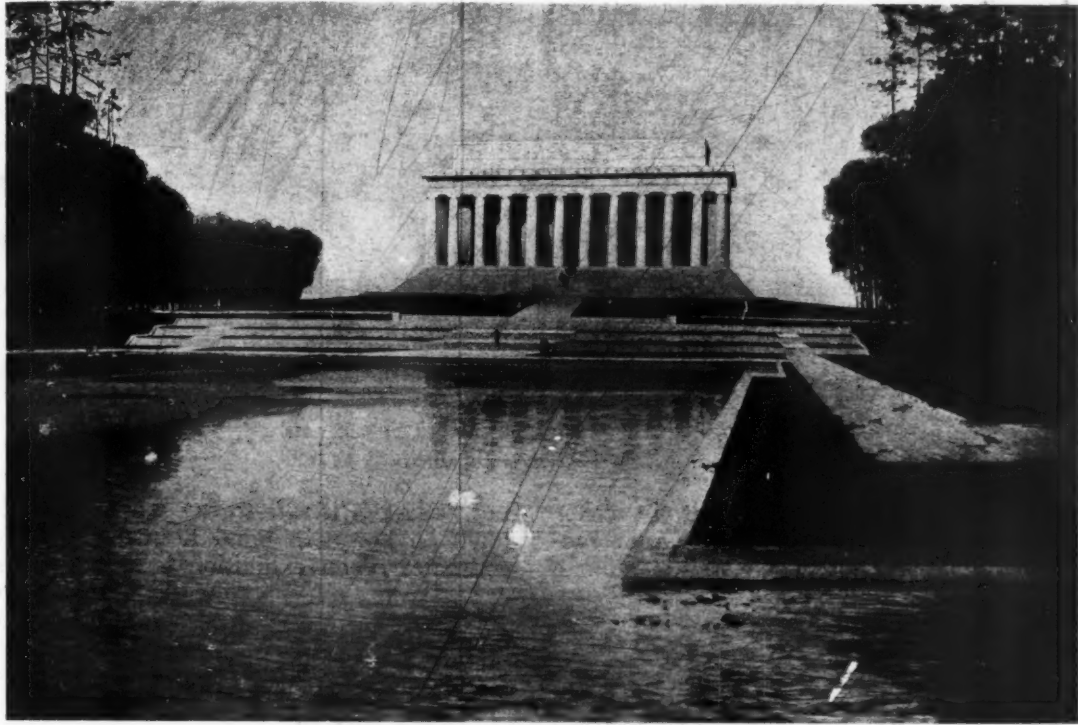


THE AMERICAN ARCHITECT

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WEDNESDAY, FEBRUARY 7, 1912

No. 1885



DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

MR. HENRY BACON, ARCHITECT

TWENTY-SEVENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK



IF the architect who visits the twenty-seventh annual exhibition of the Architectural League of New York, now open in the Vanderbilt Galleries on West Fifty-seventh Street, this city, will effectually divest his mind of earlier preconceived ideas of architectural exhibitions, and give rein to his artistic perceptions, he will find much entertainment and gratification in the abounding proof of the artistic devel-

opment of the practice of architecture. He will also be able to note how, under the suggestion and often guidance of architects, those who work in the arts allied to architecture have produced results in sculpture, mural painting and landscape effects that have helped to place the practice of architecture in this country on the highest artistic plane.

He will observe the evidence of the steady advance in domestic architecture and will be gratified to find therein a reflection of those higher æsthetic attributes of our daily lives. Possibly he may take away

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THE AMERICAN ARCHITECT



TRIUMPH OF A CONDOTTIERE, FLORENCE, 1450

MR. CHARLES HOFFBAUER, PAINTER

with him the impression that in other fields of architectural practice we are somewhat too subservient to our training in the architectural schools of Europe.

If the architectural visitor does not regard the purely æsthetic side of his profession as of first importance and visits this exhibition in search of technical presentations of purely architectural subjects he will meet with some disappointment. It has ceased, apparently, to be considered essential to place on exhibition examples of purely technical work in designing and structural methods. Perhaps the technical

exhibition or one that presents a majority of examples of the technical side of architecture has ceased to be interesting. We do

not believe it is safe to say that it has. It must be borne in mind however that the character of an exhibition is as much dependent upon the

co-operation of the profession as upon the wisdom and energy of those in charge. The committee may decide upon the character and scope of a proposed exhibition, but it will finally be just what the kind and quantity of material submitted make necessary.

Considering the exhibition as one devoted to the artistic side of architecture and allied arts, we can speak in terms of highest commendation. Its educational value

and its influence in creating in the mind of the layman a respect for the practice of architecture are unquestioned.



THE PASSING OF ARTHUR

ROBERT V. V. SEWELL, PAINTER

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First in importance perhaps is the sculpture. Many of the groups and single figures are colossal and reach from floor to ceiling. All the sculpture has been most carefully placed. In fact the grouping and hanging of the entire exhibition reflects credit on the committee in charge.

With each succeeding year the possibilities of sculpture as an adornment of architecture are becoming better realized by architects. The fact that architects are able to secure in collaboration the best men in the sculptor's art in this country, men who give the same careful study to a small relief that they would to a more pretentious work, is gratifying to note. If sculpture received the same recognition at the hands of the amateur of art as the easel canvas, it would not be possible to induce men of such high artistic qualifications to take up this class of work and it would degenerate, as it did in the past, to the level of modeler's productions.

It is not possible to illustrate more than a few of the many beautiful works in sculpture that form an important part of this exhibition. The examples shown will, how-

ever, enable the reader to realize the high quality of the work displayed.

The mural painter has, in a like manner, contributed to the dignity of the exhibition. Many works which combine to lend attractiveness to the galleries are from men who have taught all Europe to regard with respect the art of the mural painter in America.

At the annual dinner preceding the opening of the exhibition more than 150 architects, many of them from out of town, were present. On this occasion plans for a new and improved Fifth Avenue and for a more beautiful city in general were discussed by Borough

President McAneny, Street Cleaning Commissioner Edwards, R. Clipston Sturgis, ex-Commissioner of Schools and Buildings of Boston, and others.

William A. Boring, President of the League, presided. In presenting Mr. McAneny he said, "Our Borough President has accomplished wonders in making Fifth Avenue a wider thoroughfare. Further improvement to the street can be made by doing something to give it character."

Mr. McAneny said he was glad of the



MEDALLION IN CEILING OF LIBRARY, HOUSE OF
HON. WHITELAW REID

MR. GEORGE W. BRECK, PAINTER



DECORATIVE PANEL, THE LEGEND OF THE SARAGOSSA SEA, BY WILLIAM ANDREW MACKAY. PAINTED
FOR DINING ROOM OF HOWARD GOULD, ESQ.

MESSRS. HUNT & HUNT, ARCHITECTS

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INTERCESSION CHAPEL FOR TRINITY PARISH
MESSRS. CRAM, GOODHUE & FERGUSON ARCHITECTS

opportunity to tell the assembled architects what could be done in the way of making a start for future civic improvement and some of the things that have already been done. The city, he said, was badly planned in the first place, and that everybody had come to realize it.

It is not too late to correct early mistakes, he declared, if work be started before rising values make such plans out of the question. He told of the widening of Fifth Avenue and other streets.

Mr. McAneny urged the architects to consider the things already accomplished in street improvements, and asserted his belief that it would be a good idea to have the height of buildings in Fifth Avenue restricted, and possibly have them harmonize with one another architecturally. He was of the opinion that the thoroughfare should be made one of the most beautiful in the world.

Mr. McAneny then told of plans for the new civic centre. He said he would like to see City Hall Park restored to its original simple beauty, and the Federal Building and the old Tweed Court House removed. He advocated an avenue running diagonally from the new civic centre, cutting through Chinatown, to the Manhattan Bridge, and open places with trees from old St. Paul's Church to the new gate to Brooklyn. If he should not succeed in the carrying out of some of his plans, he declared that he pro-

poses to have borough commissions appointed for civic improvement if it be possible.

The Criminal Court Building, he said, should come down, and in a few weeks, he announced, he is going to ask for an appropriation for that purpose.

Medals and prizes were awarded as follows:—Medal for sculpture, to Daniel Chester French; for mural painting, to Charles Yardley Turner; for architecture,

to Charles A. Platt; prizes for collaborative designs in painting, to William J. Beaufey,



BRONZE DOORS, WELLESLEY COLLEGE
EVELYN B. LONGMAN, SCULPTRESS

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architect; Edward Simmons, painter, and Paul Jennewein, sculptor.

This exhibition emphasizes, as has every important one that preceded it in New York this winter, how entirely inadequate is the only building available for the display of a collection of the fine arts. In no other city of importance in this country do such lamentable conditions exist. It is to be hoped that the scheme now being formu-

lated by the allied beaux-arts societies may become a tangible one in the early future and that we may be able to display in a dignified and adequate way all of the commendable examples submitted to juries.

Not until then will that spirit of dissatisfaction among artists that is so evident and which recently culminated in an abortive attempt to form an independent art society be allayed.



EDUCATION. BRONZE MEDALLION OVER MAIN ENTRANCE
EDUCATION BUILDING, ALBANY, N. Y.

MR. CHARLES KECK, SCULPTOR. MESSRS. PALMER & HORNPOSTEL, ARCHITECTS

THE ART OF STAINED AND PAINTED GLASS, PART II*

By CLEMENT HEATON



WHILE St. Denis is the earliest work of importance for convenient study, it is nevertheless at *Chartres* that the finest twelfth century glass is now found. The celebrity of the basilica led to an afflux of pilgrims and to large financial resources and these enabled work to be done on a scale exceeding that at St. Denis and at Le Mans. It is recognized that the work found in the three west windows over the "portal royal" is the grandest display of twelfth century glass existing, and it is so well preserved as to be practically complete. Here, apart from the Jesse tree, we see the medallion subjects in the square shapes formed by the iron bars, and around all the rich bordering with the interlacing forms we have referred to. The plates in the monograph of the cathedral are good reproductions.

There is another celebrated panel in the same cathedral, that of "la Belle Verrière" where a large figure of the Virgin is treated in the same manner, notably with the pale clear blue which is found in these.

There is some relationship between this panel and another at Vendôme of the same subject, and these and other fragments scattered about go to show there was a distinct school of

twelfth century glass painting of the highest beauty.

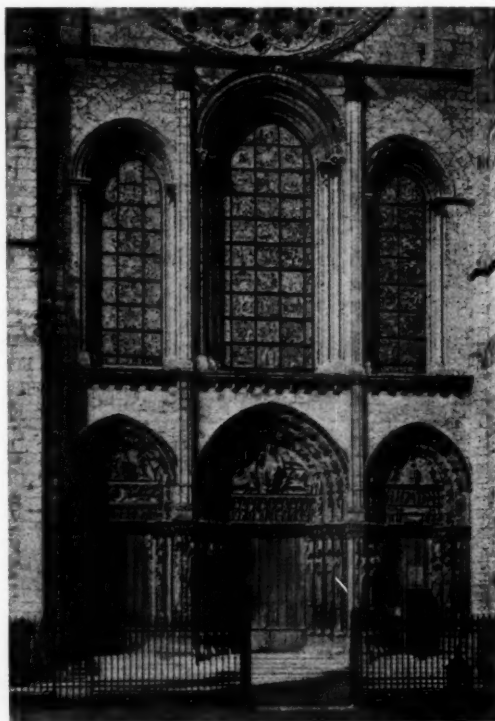
Change of style at Canterbury

The earliest type of glass here is similar to that of the twelfth century Chartres and St. Denis work, but was somewhat evolved. It is a narrative window with stiff early detail and fine bordering.

A close analysis of the series at Canterbury has led the writer to the conclusion, elsewhere demonstrated in detail, that the thirteenth century type of French glass took rise here.

This consists essentially in a system of panels in bars no longer straight, but shaped to the geometric forms of the medallions, circles, quatrefoils and so on. These *curved* bars replace the straight ones of St. Denis and Chartres, and accentuate

the medallions. In the spandrels between them elaborate ornament is found of flowing curved lines, or else a sort of mosaic pattern, while the broad interlacing border is still preserved. This elaborate filling was rendered necessary by the new shapes to be filled. Along with these features is found a tendency to flowing drapery, and more life and movement, while the ornament tends toward a leaf-like treatment. Larger figures in the clerestory replace the close detailed work lower down in the deambulatory, but they are not so erroneous as those in



The three west windows of Chartres Cathedral. XIIIth Century. Showing the strong iron bars at the exterior.

*The first article of this series appeared in issue of January 10, 1912, No. 1881.

similar positions of the thirteenth century. The color is stronger and an equal balance of red and blue is maintained.

Sens, Chartres and Bourges

The work at Canterbury seems to have been executed after the fire in 1175, which made the reconstruction of the choir necessary. Later, a fire led to the same necessity at Sens. Here glass similar in every way to that at Canterbury is found and the artist must have gone to Sens thence. This work is of absolute beauty, and is better seen here than that at Canterbury, where it is much spoilt by the white light from the empty windows, which make the old work appear heavy and dull. Still later a fire at Chartres in the early thirteenth century seems to have called the same unknown master there. Here in the nave we find a superb series of the same kind of work as at Sens. Here we are now fully in the thirteenth century French style. The border tends to become narrower, however, at Chartres, and is seen evolving to another type.

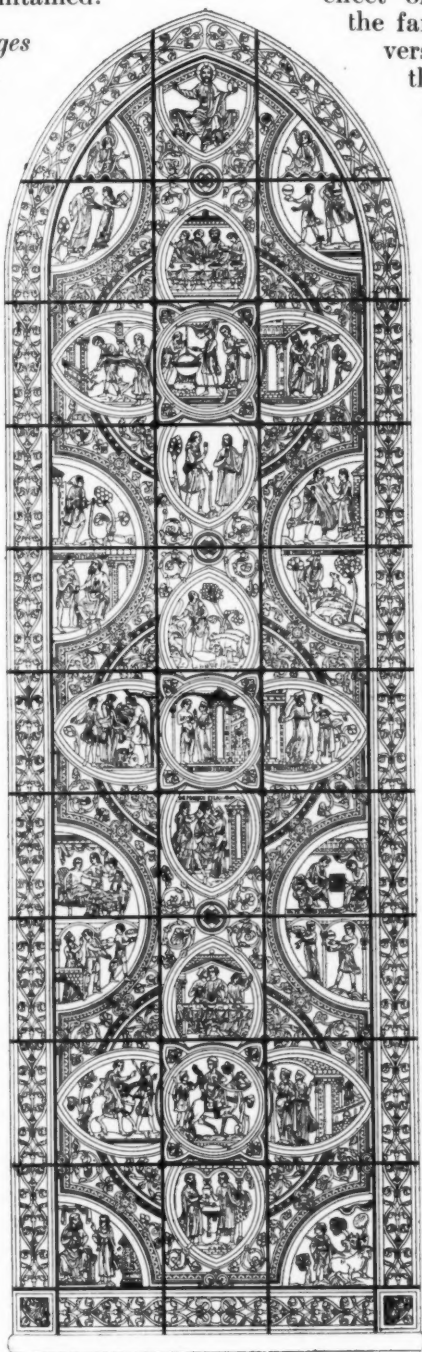
The windows in the eastern portion of Chartres Cathedral are of the same character but later and not so fine. There are three magnificent roses; and in the clerestory great figures are found, and a stupendous color effect is rendered by the

lower and higher windows all being in color. Chartres is the one place where a general effect of early glass can be seen; the fame of the cathedral is universal and is mainly due to this. Rheims would be as fine but has lost all its lower range of stained glass windows, and the glare of white light below destroys the effect of the color above.

If now we go to Bourges, we find the famous series of medalion windows similar to those at Chartres, but later. The borders dwindle here also and the effect is less varied; there is a certain monotony and a certain heaviness, though the design is dramatic and vigorous.

The Communes and the Corporations

While the abbey churches are monastic the cathedrals are communal, and the thirteenth century glass we see at Chartres and at Bourges are a faithful reflection of the new times. If we find there the armorial bearings of the feudal lord, with his horse and armor, and the ecclesiastical dignitary, bishops and abbots, we find also quite often the insignia of the trade corporations, which united the individual traders of the towns into rich and powerful bodies. These, like the ecclesiastics or seigneurs, gave windows, and we see the trades represented underneath in a most living and interesting way.



One of the narrative windows in the deambulatory of Chartres Cathedral about 1240. History of the prodigal son. From the monograph of Chartres Cathedral by Lassus. Notice the conventional trees.

The makers of barrels, and the butcher, the furrier and the clothier and all the rest are seen; and the ornamental, heraldic way in which these everyday people and everyday things are represented among the ornament and in arbitrary, glowing colors shows most distinctly that what was done was done in a well-understood, definite way and constituted a *language of signs*, and not an unsuccessful attempt at exact representation.

Tours and La Sainte Chapelle

If we leave Bourges and proceed to Tours, we find the choir of the cathedral entirely filled with glass of about 1260, which has a powerful effect. But on close examination it is found somewhat coarse, and in some cases the composition and management of the color are positively unpleasant, the borders are still narrower and the foliage backgrounds have disappeared. Though the effect is strong and rich, it does not leave on the mind a sense of the same high excellence as the earlier work.

The same character attaches to the enormous amount of surface at La Sainte Chapelle, at Paris. This has been much restored and yet even in the original glass there is evidence of haste and want of attention. This indeed is not to be wondered at, seeing the quantity there is, and the short time in which it was executed. The walls between the buttresses have practically disappeared, yet the high narrow lights with mul-

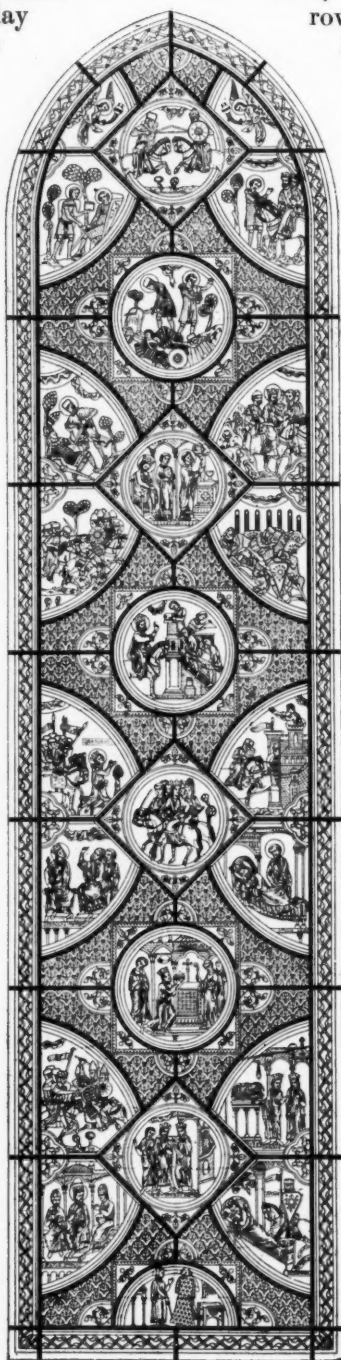
lions between cramp the glass and have forced the designer to make use of narrow, oval medallions and very narrow borders. In between the medallions is mosaic-work ground only. Notwithstanding the beauty of the general display, a sense of fatigue is felt which is due to the want of repose or contrast.

The choir at Le Mans has much thirteenth century glass of the same character, but the presence there of large figures and a variation in scale between the windows gives, from the ensemble, more satisfaction, while at Tours there is an endless number of medallion subjects.

There is evidently at the middle of the thirteenth century a slackening in the vitality and of the inspiration, and soon after it gives way before another type.

The Fourteenth Century

The great change, the fundamental change, between the early thirteenth century glass and that of the fourteenth century is explained by a combination of circumstances. It is known that the idealist or decorative school of sculpture gave way in France in 1330. From that time French art was largely subjected to Flemish influence, and a new type of art, the Franco-Flemish, is formed, of which the character is fundamentally realistic. This conquers all Europe. At the same time the ancient mail-clad seigneurs gave place also to the influence of great financiers and functionaries, with mag-



One of the windows of the same deambulatory in which the medallions are marked by the iron bars. History of Charlemagne from Lassus.

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nificent dwellings. In every way art becomes less decorative and more personal, while the influence of architecture itself makes it a source of inspiration in its details. So the canopy in stone, wood and glass becomes an important element, and from all these causes the old geometric basis of design disappears.

The canopy is found in the earliest glass, but in a simple way; this, at St. Pierre de Chartres about 1307, gets enlarged, and it slowly grows to a place of overwhelming importance, so that at the end of the fourteenth century we find, as at the Sainte Chapelle at Bourges, quite small figures lost among a forest of buttresses and pinnacles.

It is therefore to two quite distinct movements that the form of glass work in the fourteenth century is due: a social change affecting all the art of Europe, and an evolution in architecture and glass itself.

By this time, of course, every trace of enamel-like form has disappeared. The craft of stained glass was now an old and familiar one, and its origin unsuspected. Design arose from the inspiration general to all art, and from its own technique, the "breaking" of the glass (for it was not cut), the leading and the painting. The abundance of strong color is lessened, the glass itself becoming thinner and lighter and more white being used. Much architectural work and much diaperwork, or patterns on the glass, is used. The wide windows provided much tracery, which becomes a special feature, above several stone mullions.

Grisaille becomes, first, a reticulated pattern with natural foliage drawn on it and, ultimately, the quarry and border work so well known, which ends in simple lozenge-

glazing in white glass of purely utilitarian character.

Glass in England of the thirteenth and fourteenth centuries

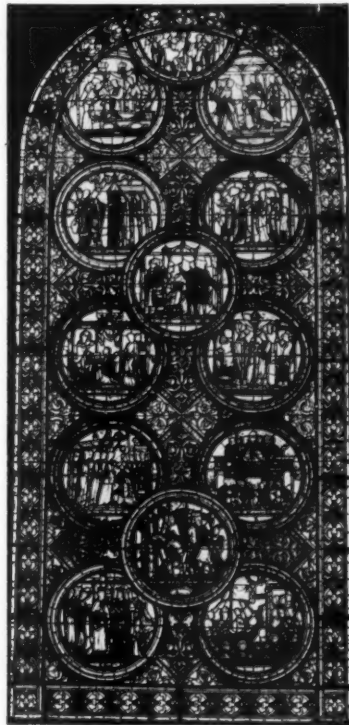
Though a school existed in the twelfth century at York, immediately proceeding from the St. Denis work, it is the new inspiration at Canterbury which is really the historic basis of the art in England.

When the unknown master of Canterbury left for Sens, he left behind pupils able to carry on his atelier. The glass at Salisbury is clearly an Anglican version of the Canterbury school, so is that of Lincoln. In Kent we find windows and fragments which show the evolution of the school into the abundant and familiar "decorated glass" and this we find fully developed at Oxford. The decorated foliage border evolves from the French interlacing border.

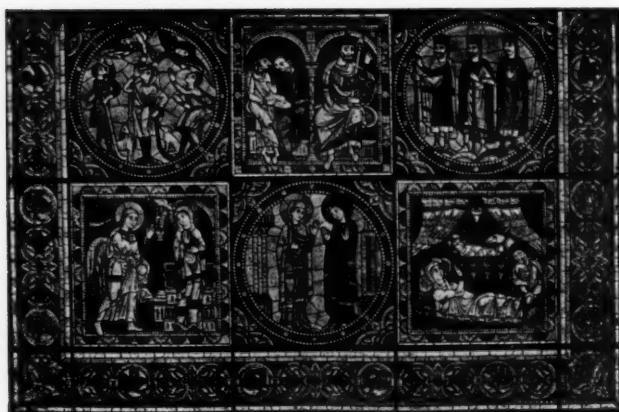
Glass in the fourteenth century was popular and much used and there is a great deal of it. At Tewkesbury and York we find work by the same master or school, of a type distinct from any continental work. Here in England also it has now a technique inspired by the glass craft itself, and it is interesting to compare the two lines

of development in England and in France on the same technical basis. Much use was made in England of "sticking" the glass, *i.e.*, scratching white lines out of the dark color before firing; the use of the silver stain was now also general, while it was absent from the thirteenth century work.

It has been shown by Mr. Francis Bond that the French "flamboyant" architecture is a development of the English "decorated." The English remained in Normandy till



One of the windows in Sens Cathedral.
late XIIIth Century.



Part of the West Window of the XIIth Century in Chartres Cathedral. It is of the same origin as that of St. Denis. From Lassus, *Monographie de la Cathedrale de Chartres*.

1453, and during this time any invention in England would have had access to Normandy. We find definite instances of the thirteenth century school growing into the fourteenth decorated or foliage school of design in England, and to some extent at least naturalism in glass in the north of France seems due to English origin. Grisaille and naturalesque foliage is well seen at St. Ouen de Troyes, blended with lingering medallions, towards the end of the thirteenth century.

Stained glass in Germany

Germany remained faithful to the one general enamel-like Romanesque ideal long after the Gothic had started in France; the same is true to some degree of Burgundy. This appeared inexplicable until it was realized that the change to the Gothic medallion system arose in Canterbury, Sens and Chartres, *i.e.*, in the west; the east and northeast long remained working on the old lines.

In Germany, this older type remained till 1260 and its influence is felt long after the French "Gothic" ideas were adopted. The great ornamental windows of Romanesque design, seem to change into a type where natural foliage gives a superficial distinction to what is still at bottom Romanesque, rather than Gothic. The figures, too, remain of this character, quite late. Whereas French work tends to lightness and variety, German glass is strong and tends to heaviness and repetition. As in

England and in France, enormous architectural canopies come into use later on and run up and up above the figures to an extreme degree. Yet between English, French and German canopy work there is so great a difference that one sees the art has now totally bifurcated into national types.

In Alsatia one finds a curious hesitation between the Romanesque, flowing designs and the medallion system; between severe ornamental treatment and the use of natural foliage. Altogether this is not very satisfactory, but is highly interesting as part of the great evolution going on in the art.

Social changes and the fifteenth century

It must be realized how completely the change of society modified art as years went on. The rise of the new class of wealthy financiers was concurrent with a change in the church. The old enthusiasm slackened. No great building operations

(Continued on page 68)



A series of medallion windows at La Sainte Chapelle, Paris of the middle of the XIIIth Century. The use of the medallion is here excessive and fatiguing.

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TWENTY-SEVENTH ANNUAL EXHIBITION OF
THE ARCHITECTURAL LEAGUE OF NEW YORK

FRONTISPIECE:—

DETAIL OF THE PORTICO OF THE CATHEDRAL,
SPOLETO, ITALY

THE CLAY SHOW

THE Clay Products Exposition, to be held in the Coliseum, Chicago, from March 7 to March 12 inclusive, will mark the initial session of what is intended to be an annual and increasingly important feature of the industry. Perhaps it may be considered by some that products of clay are already well known; that clay has been known and used in the arts as a material of construction, of decoration and in the equipment of buildings from time immemorial; that it also enters into the manufacture of utensils and furnishings and is of such common and usual occurrence in our every day lives as to scarcely require exploitation either before the public or before professional men making use

of its various products in the pursuit of their vocations. In a sense such a position is justified. But, on the other hand, we sometimes become so accustomed to certain objects or materials that a gradual change in the line of their development or even their decline in popularity or use passes unnoticed unless our attention is directed to it. We have always known and accepted clay and many of its products and it seems more than possible that the majority of us have not kept pace with the development of the industry during recent years. In fact there are probably many persons engaged in the manufacture or use of certain clay products who are themselves unaware of the wonderful range of application which this material possesses, and to whom the coming Exposition will be as much of a revelation as it will be to the man in the street. Undeniably, the clay interests have not in recent years made use of all of the means at their command to keep the public or even professional men, upon whose knowledge and appreciation of the material so much of their prosperity depends, informed concerning the progress of the industry.

There is now promise that the old order of things is at an end. Bureaus, associations and societies whose missions are chiefly to carry forward campaigns of education covering various portions or phases of the industry have recently been formed and their efforts, added to the interest that the forthcoming exhibition is practically certain to arouse, should result in restoring clay to the prominent place in the affairs of men to which its remarkable properties and manifold uses so clearly entitle it, but which a passive attitude during these later days had greatly jeopardized.

It is hoped that architects in particular will avail of the opportunity provided to study at close range the various phases of the clay industry of special importance to them. As the expert to whom the client is certain to submit many insistent questions involving selections of materials, it behooves the architect to inform himself concerning them at first hand. To do this there has probably never been a more satisfactory means offered or devised than the technical exhibition consisting of full-size

THE AMERICAN ARCHITECT

samples shown in actual position. It is to this class of exhibition that the Clay Products Exposition belongs.

A SCALE MODEL OF THE FORTUNE THEATER

COMMISSIONED by Professor Brander Matthews, dramatic critic and Shakesperian scholar, Mr. Walter H. Godfrey, of England, has prepared a scale model of the Fortune Theatre erected in the years 1599-1600, in Golden Lane, London. This model has been constructed on a scale of three centimetres to the metre and shows the theatre and the stage in detail. It is to be placed in Columbia University, this city, and will, no doubt, attract much attention and dispose of many misapprehensions in the study of the Elizabethan drama, in addition to affording an opportunity to study an early form of theatre construction.

It has been possible to reconstruct this

theatre in its every detail, as the original specifications describing its dimensions, materials and workmanship are still preserved at Dulwich College.

Nothing can impart a better object lesson to the architectural student and afford a more accurate knowledge of buildings that have ceased to exist than their reproduction to scale as models.

It would seem that it is highly desirable that our fast disappearing landmarks, some of which are receiving the care of various Chapters of the Institute, be perpetuated in this manner. These models could be placed in either a National or local architectural museums, or, as in the present instance, in the architectural departments of colleges. By this means we would be enabled not only to hand down to posterity a permanent record of our early architectural history but also demonstrate that we are not lacking in veneration for the work of our ancestors.

THE ART OF STAINED AND PAINTED GLASS

(Continued from page 66)

went on in the fourteenth century such as were so common in the thirteenth. Architecture loomed less in the popular mind, and the corporations were no longer so ready to find money for windows as they evidently had been in early times. The great thirteenth century windows clearly form part of the architecture, as glass walls built into stone ones. But in the fourteenth century we begin to find increasing attention given to *Donors*. When one looks out for it, one is surprised to see how general it was, to insist on the fact, that a certain person or persons had given the window. Of course it began quite early with Abbot Suger, but in a modest way, whereas now it takes a prominent place. As in sculpture, an increasing naturalism in the representation of the human form took place, and in painting, the Flemish-French type of Gothic realism steadily spread all over the continent. So in glass the personal element is made much of; the donor "comes to the front" in a very literal way, and in the fifteenth century

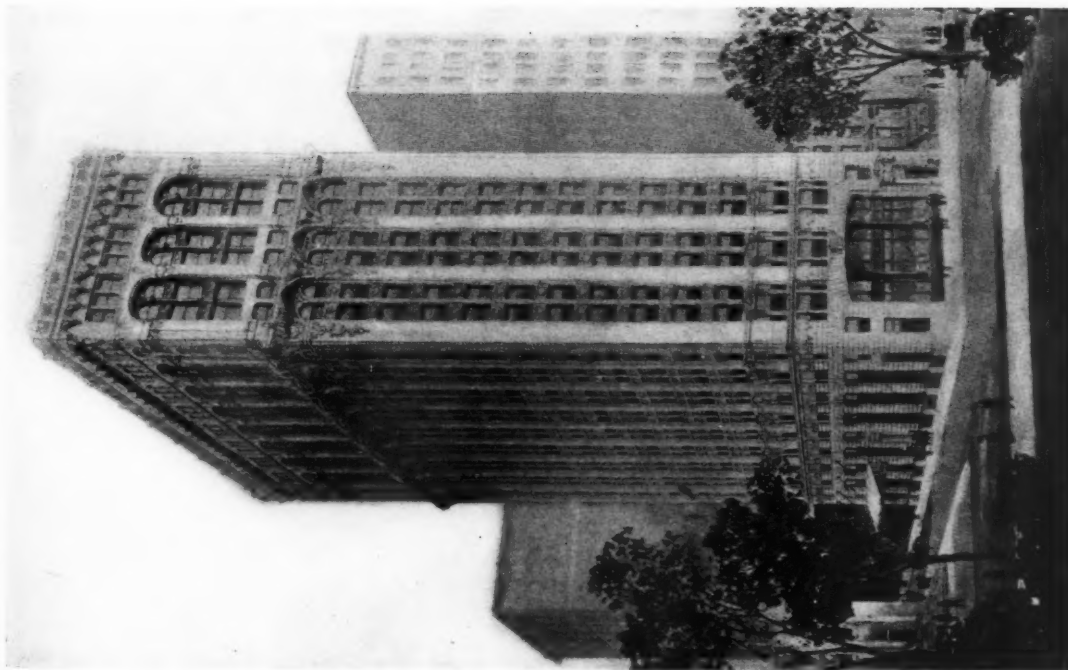
it appears to have been a well-established custom, to represent him and his family.

In England, where feudal power seems to have been more persistent, we see much less of the donor, and the change in style is different. But, as "perpendicular" architecture implies by its name, there is a sameness about the work of this period as much in glass as in stone. The "flamboyant" architecture in France remained more decorative and unquestionably more beautiful, and for the same reason, glass in France remains more interesting than that in England. We shall deal with the causes later on.

The fifteenth century in France.

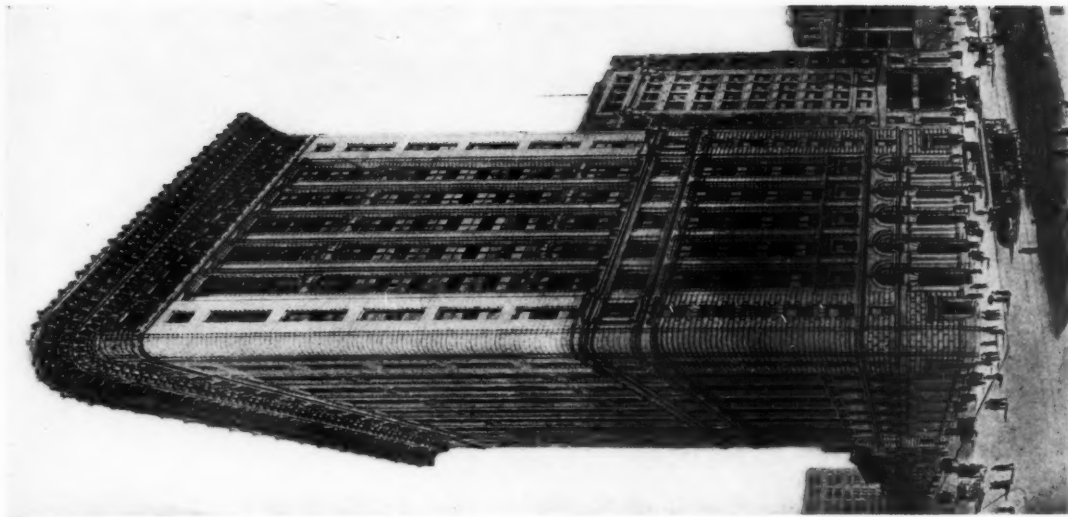
At this time the north and west of France were in trouble from war, and it is in the centre and east we can best find the type of glass then made in France. But there much destruction has taken place, as at Nevers, so that on the whole work is scanty compared with earlier or later periods. It is at Bourges we best see what went on, as the valley of the Loire was, after Dijon, the most prosperous centre.

(To be continued)

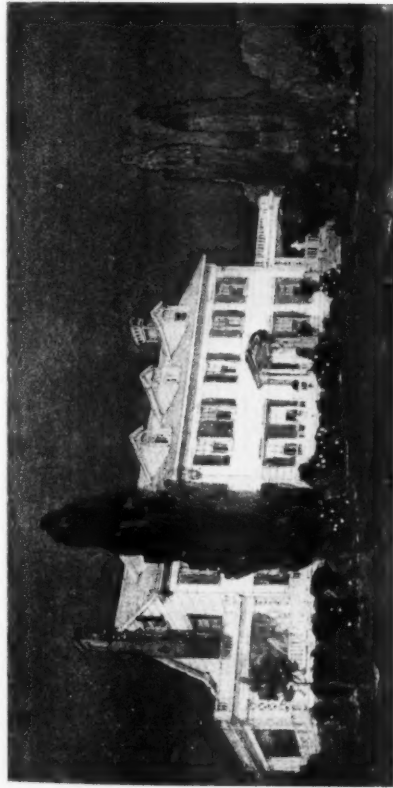


MADISON AVENUE BUILDING, NEW YORK
MR. C. A. VALENTINE, ARCHITECT

TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

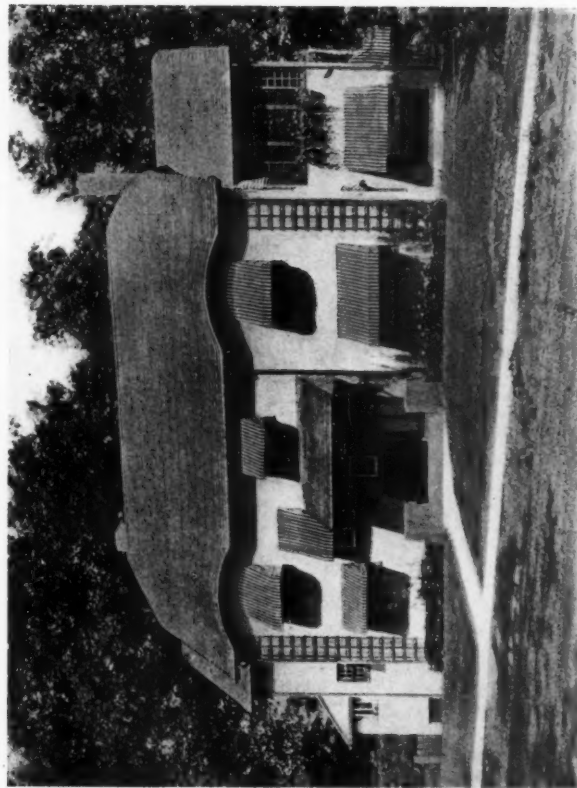


U. S. RUBBER BUILDING, BROADWAY AND
58TH STREET, NEW YORK
MESSRS. CARRERE & HASTINGS, ARCHITECTS, NEW YORK

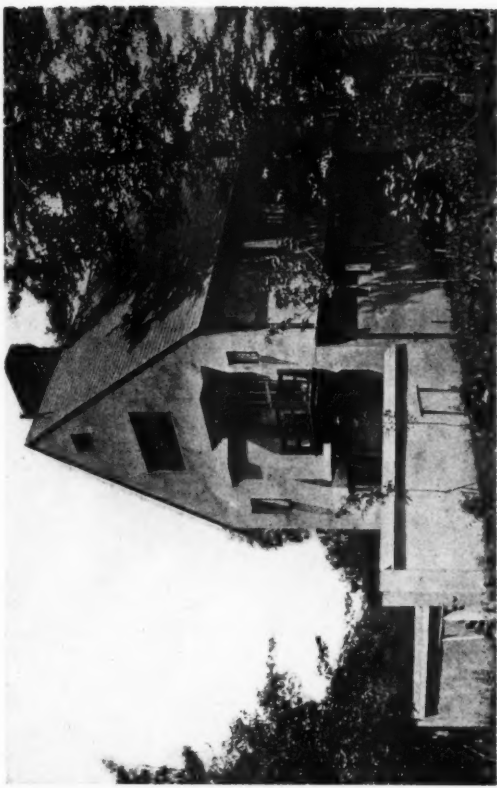


ABOVE, HOUSE FOR W. E. S. GRISWOLD, ESQ., GREENWICH, CONN.
MESSRS. EWING & CHAPPELL, ARCHITECTS

BELOW, COTTAGE FOR WM. F. RUSSELL, ESQ.
MR. BENJAMIN S. WHITE, ARCHITECT



TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK

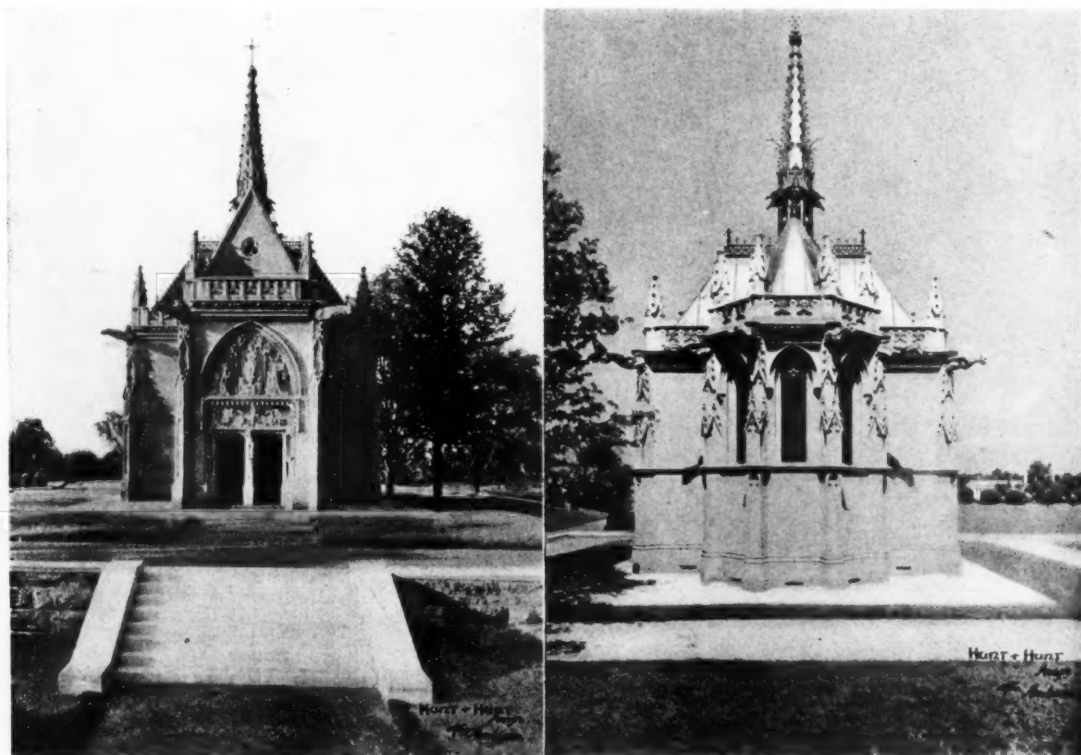


ABOVE, DWELLING AT SUMMIT, N. J.
MR. JOY WHEELER DOW, ARCHITECT
BELOW, HOUSE FOR HENRY F. GODFREY, ESQ., ROSLYN, L. I.
MESSRS. WALKER & GILLETTE, ARCHITECTS



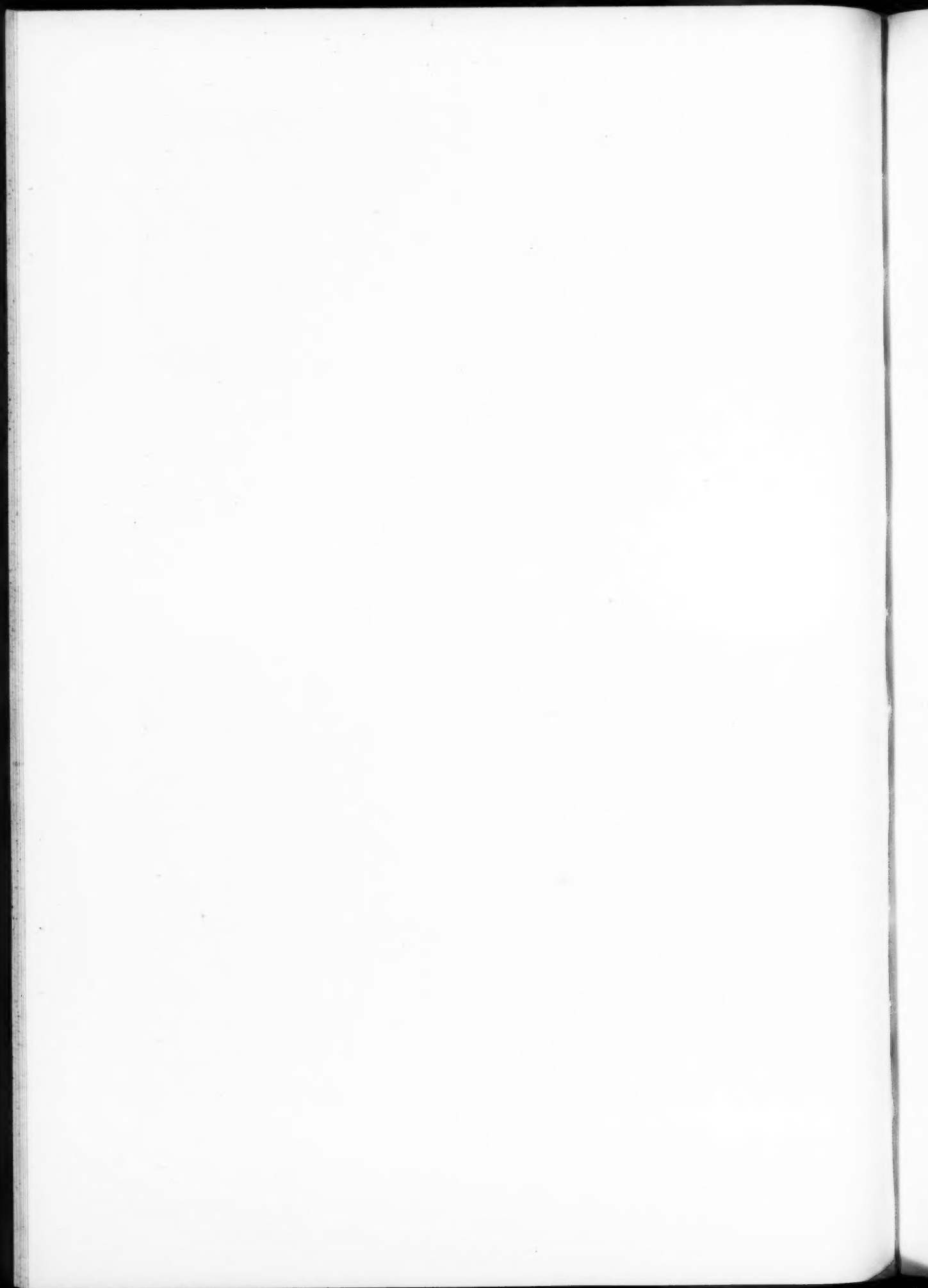


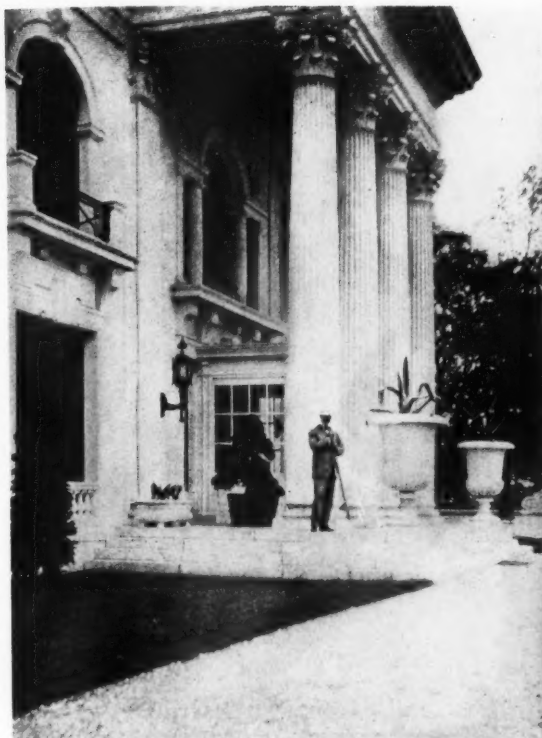
INTERIORS, HOUSE AT MOUNT KISCO, N. Y.
MESSRS. DELANO & ALDRICH, ARCHITECTS



A MORTUARY CHAPEL
MESSRS. HUNT & HUNT, ARCHITECTS

TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK





DETAIL OF PORTICO, RESIDENCE OF R. R. COLGATE, ESQ., SHARON, CONN.
MR. J. WM. CROMWELL, ARCHITECT



DETAIL OF MRS. CHRISTIAN STENGEL'S RESIDENCE, NEWARK, N. J.
MR. WARRINGTON G. LAWRENCE, ARCHITECT



TERRACE FRONT, RESIDENCE OF G. H. T. MARTIN, ESQ., MERION, PA.
MR. D. KNICKERBACKER BOYD, ARCHITECT



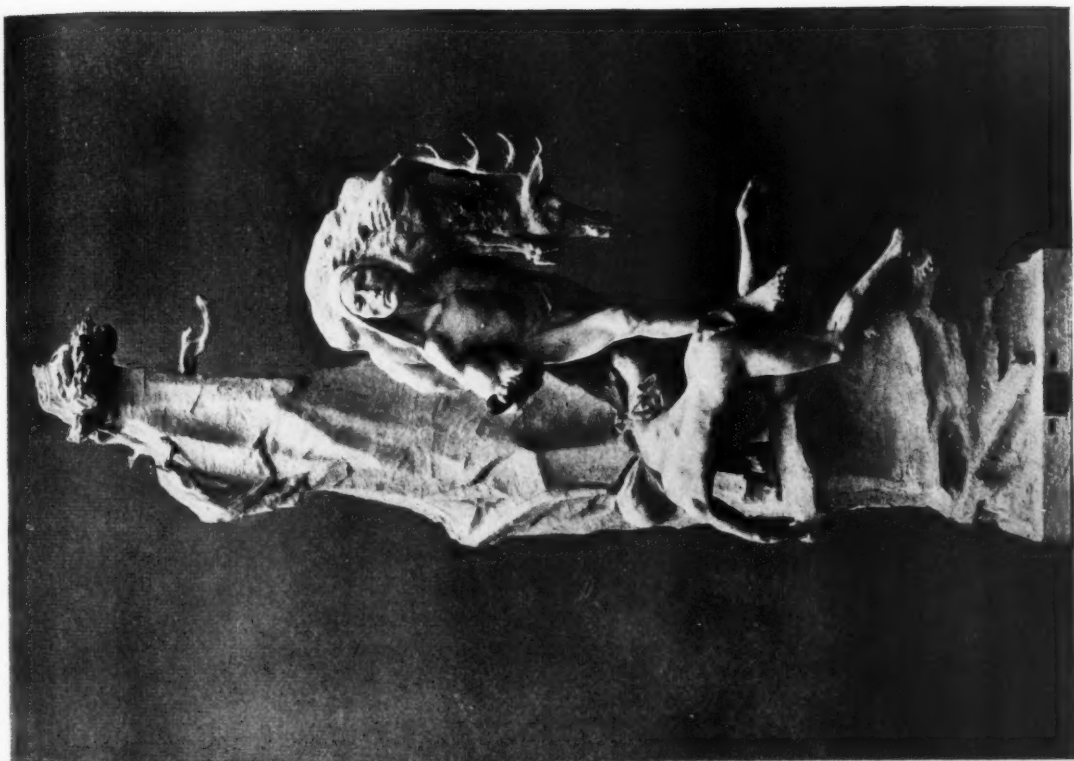
ENTRANCE DETAIL, RESIDENCE OF A. T. LOOMIS, ESQ., SOUTH ORANGE, N. J.
GROSVENOR ATTERBURY, ARCHITECT



SOLACE

MR. ISIDOR KONTI, SCULPTOR

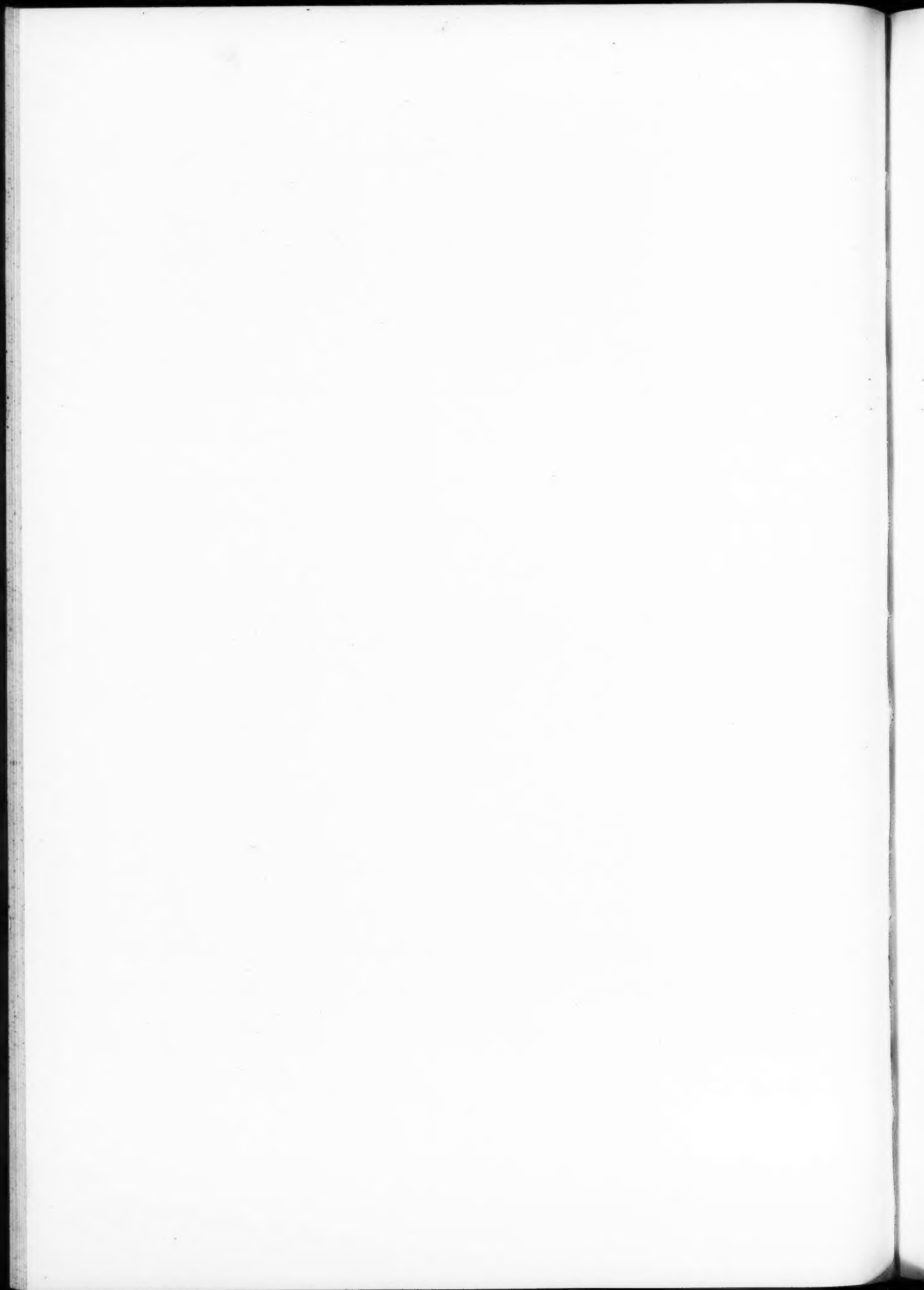
TWENTY-SEVENTH ANNUAL EXHIBITION



PRIMITIVE LIFE ON THE HUDSON

MR. F. M. L. TONETTI, SCULPTOR

ARCHITECTURAL LEAGUE OF NEW YORK

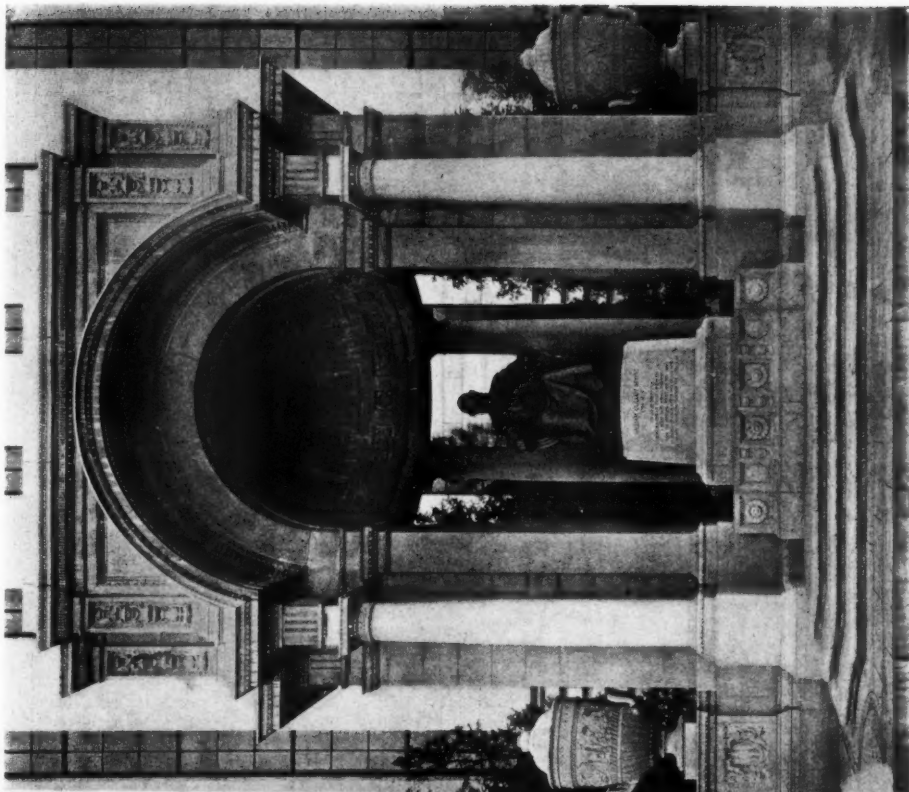




MEMORY, DETAIL OF MARSHALL FIELD MEMORIAL, CHICAGO, ILL.

MR. DANIEL CHESTER FRENCH, SCULPTOR

MR. HENRY BACON, ARCHITECT



WILLIAM CULLEN BRYANT MEMORIAL, NEW YORK PUBLIC LIBRARY

MR. HERBERT ADAMS, SCULPTOR

MESSRS. CARRERE & HASTINGS, ARCHITECTS

TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



INJUSTICE

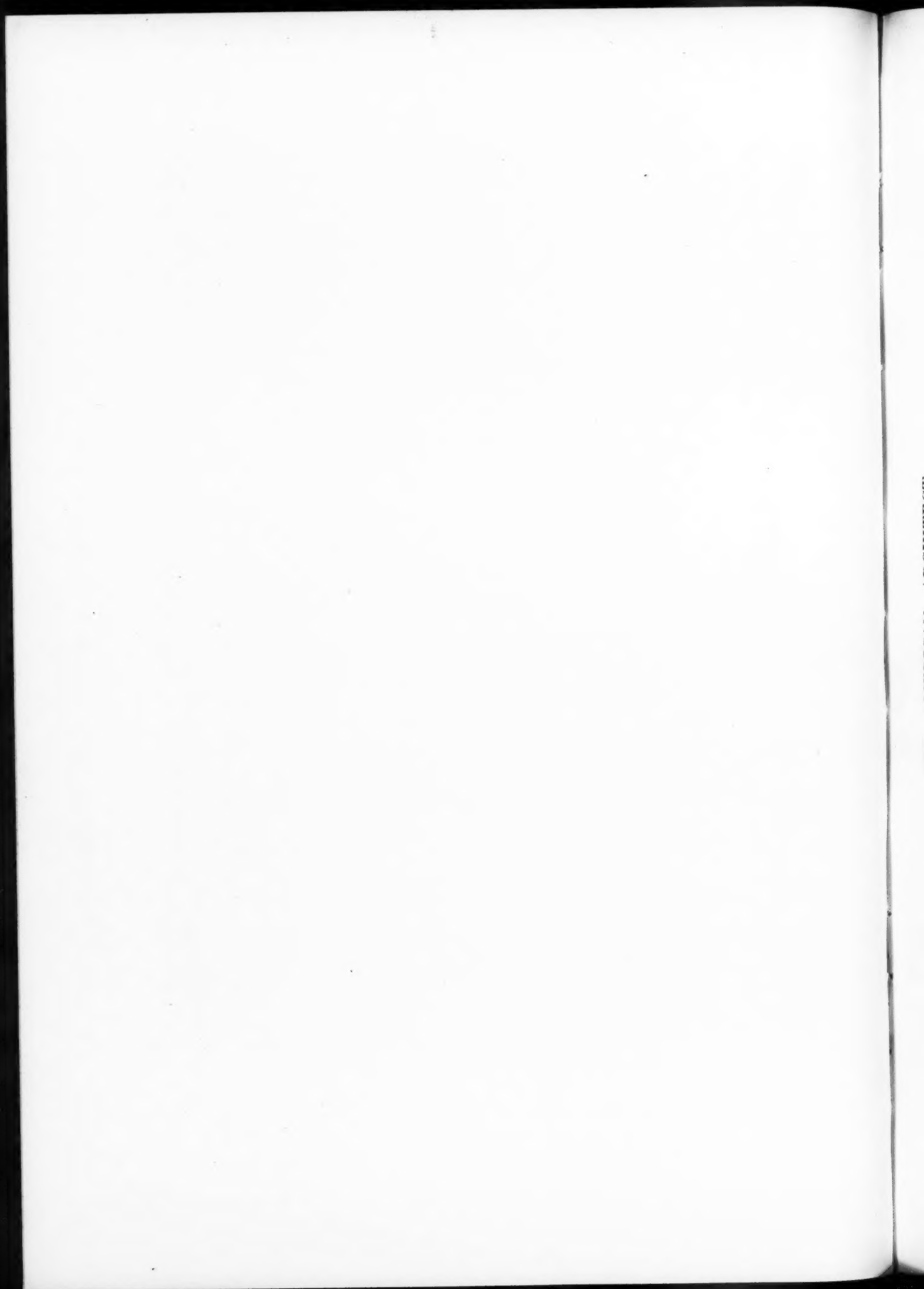
MR. FRANCIS WILLIAM VREELAND, SCULPTOR



THE OUTER DARKNESS

MR. ROBERT I. AITKEN, SCULPTOR

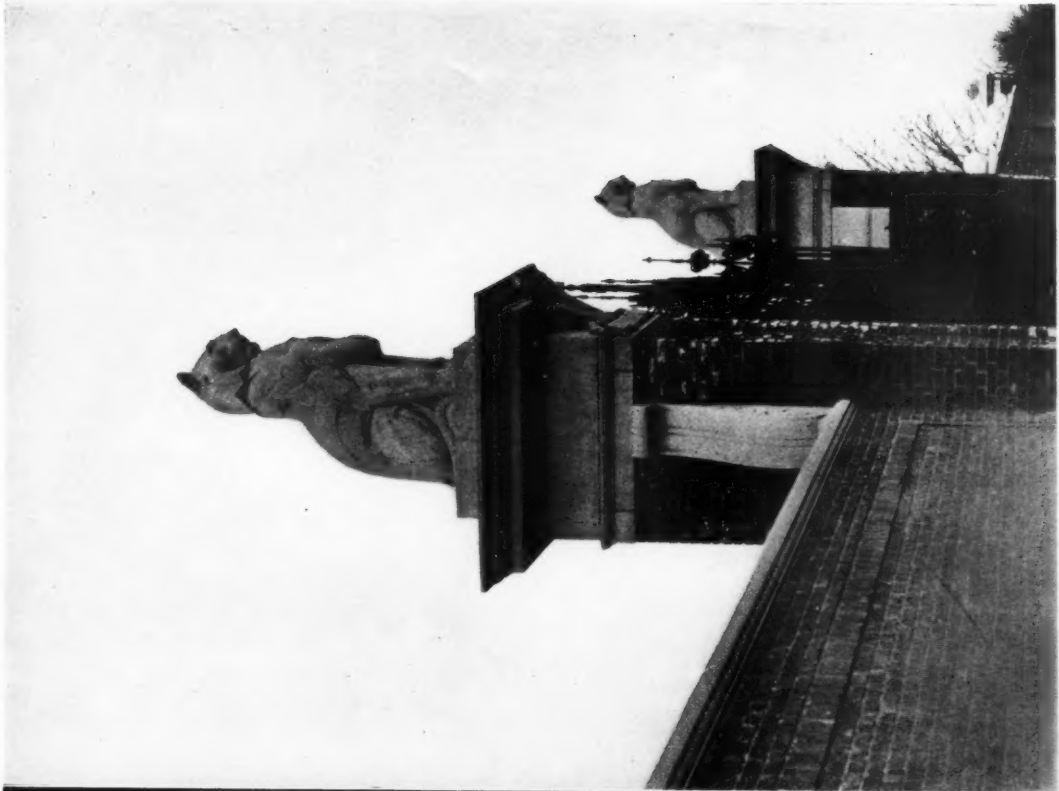
TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK





TO THE ILLUSTRIOUS OBSCURE. DESIGN FOR A FOUNTAIN

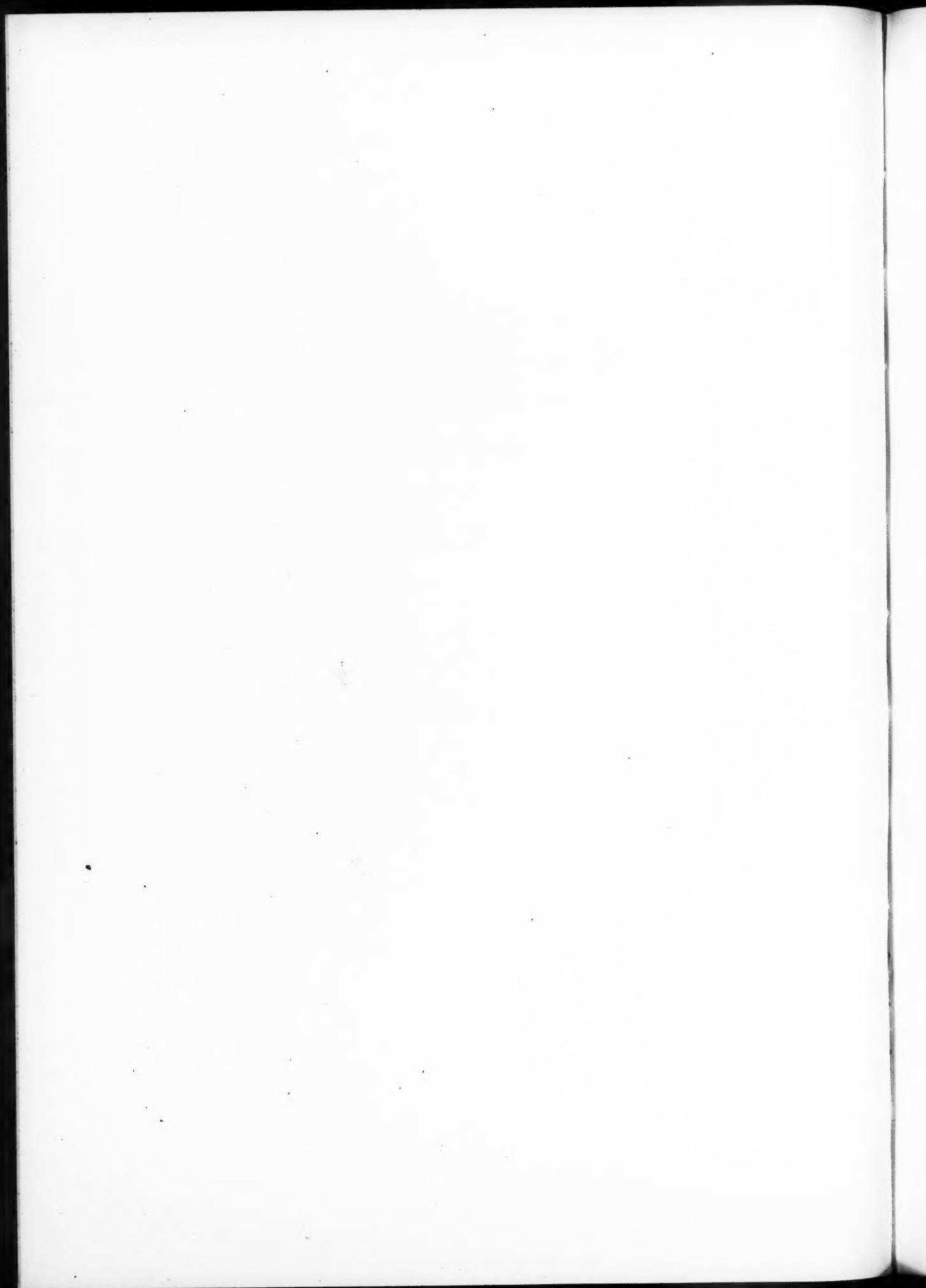
MR. ROBERT PAINE, SCULPTOR



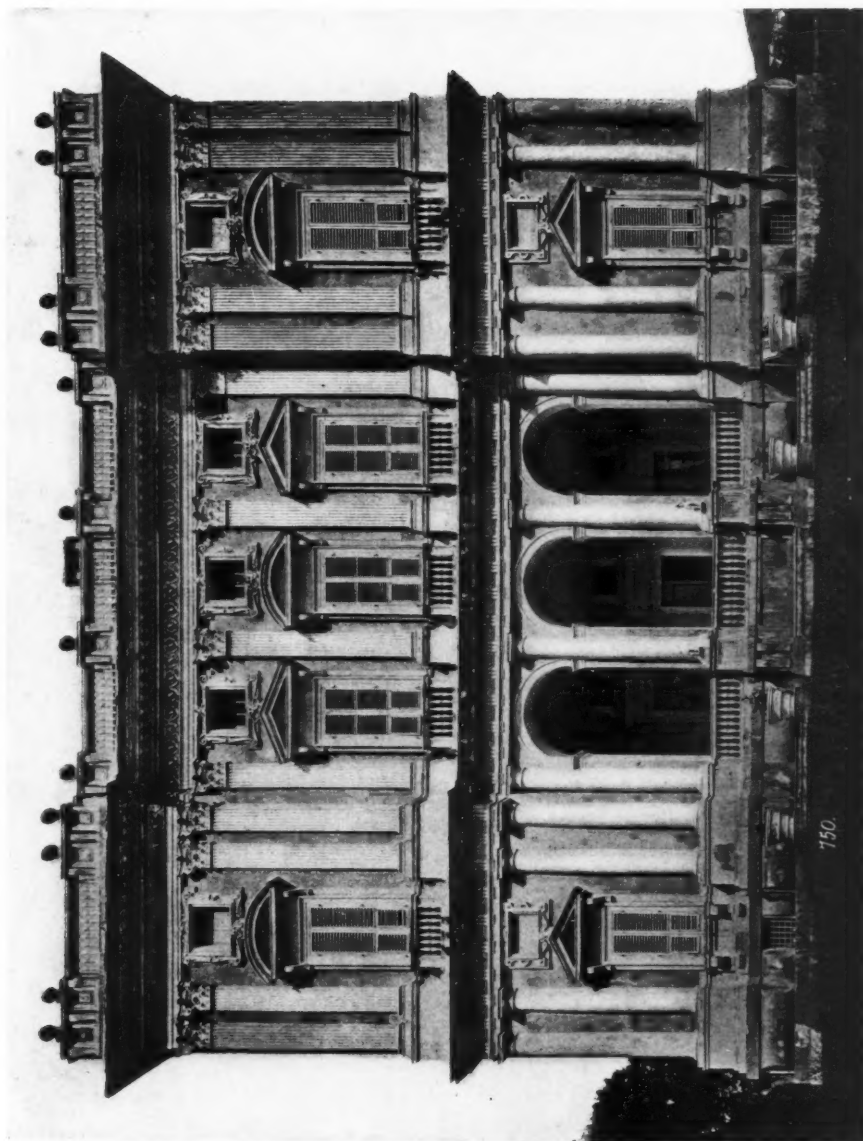
TIGERS ON GATES TO ATHLETIC FIELD, PRINCETON

F. G. R. ROTH, SCULPTOR, NEW YORK
MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK

TWENTY-SEVENTH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



THE AMERICAN ARCHITECT



VILLA CAMBIASO, GENOA, ITALY

Formerly the Villa Guistiniani. S. Francisco d'Albaro is on the shore immediately outside of Genoa on the east. There is another Villa Cambiaso likewise by Allesi, its date 1557, at S. Martino d'Albaro, which is back of S. Francisco d'Albaro higher uphill.