

THE AMERICAN ARCHITECT

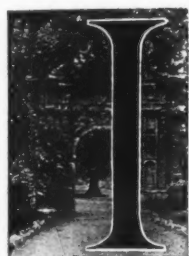
VOL. CI.

WEDNESDAY, MARCH 6, 1912

No. 1889

THE ART OF STAINED AND PAINTED GLASS—PART III*

By CLEMENT HEATON



IN the crypt of Bourges cathedral are the remains of the work from La Sainte-Chapelle, dated 1404. In the nave, in the "Trousseau" Chapel is work of the same date, and in the various windows in the other chapels, we find a continuous series leading on from this time till the fifteenth century, where the features of the canopy and donors form the main elements.

The window in the chapel of Jacques-Cœur is a marvellous piece of workmanship and closely studied design. This compared with the fifteenth century work at York, shows how different work in France was from the English. This is however due to Flemish influence, and though conscientiously drawn, as design, it is not so beautiful,

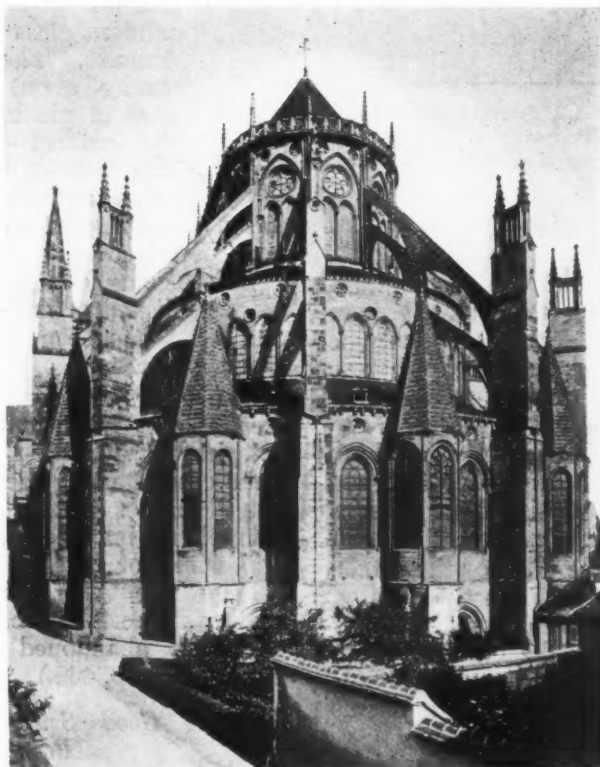
and it reveals the fact that Flemish realism was dominating all France.

In the chapel of Beaucaire we see a flamboyant type of canopy work of 1470, which is contemporaneous with the "perpendicular" so abundant in England, and this is the last stage to which Gothic glass painting advanced before the Renaissance wave came in; so we will here leave it, picking up the thread again when we examine the Renaissance as affecting stained glass,

prevising that the movement was first felt in the district of the Loire, where it modified the flamboyant, while the pure Gothic in the north persisted much later. In this window of the chapel of Beaucaire we find the earliest example of *landscape* which became so developed in the sixteenth century.

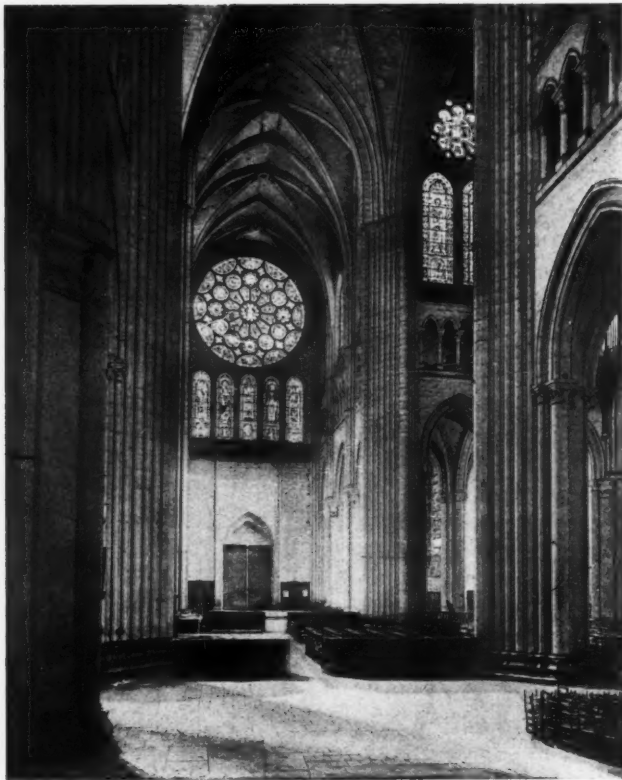
One craft in many phases

We see then that the original craft of glass painting went through complete changes in the course of centuries, being



Bourges Cathedral. Showing the bars of the series of stained glass windows of the Thirteenth Century.

*Part I. January 10, 1912, No. 1881. Part II. February 7, 1912, No. 1885.



South transept, Chartres Cathedral, showing the rose window and part of the clerestory and lower windows. The rose window has a diameter of about forty feet.

FUNDAMENTAL PRINCIPLES OF
XIITH AND XIIITH CEN-
TURY STAINED AND
PAINTED GLASS

*The Modern Practice of Glass
Painting*

HAVING seen how the art of glass painting arose, it must be understood that despite many changes a certain coherence of character existed under them all to the end. Despite all diversity, ancient glass painting remains today one art throughout.

When we come to examine modern glass it is exactly the contrary. We are met, not by variations, but by conflicts of ideal. We may compare the variations of old time to the local dialects of one language, but what we see in modern glass is rather a babel of tongues. There is something wrong about this. It indicates that in picking up the thread of the lost art—for it was technically lost—it has been misunderstood and the fundamental conditions of its existence have not always been perceived.

Before going further we will now examine what mediæval glass painting is essentially and what has been attempted with it by modern variations.

The errors we shall have to note were inevitable. When one sees such ardent votaries as Viollet-le-Duc and Winston in some cases starting theories which verification does not justify, or giving a wrong counsel, we may be assured it was almost impossible for it to be otherwise. Viollet-le-Duc wrote "A long experience and serious study will certainly be necessary to find again the abandoned path." (*Dict. d'Architecture*, p. 462.)

*Practical Good Sense of Ancient Glass
Painters*

For many years the present writer has studied the old work and executed his own,

radically transformed as time went on, and as it migrated from place to place.

The underlying essentials of the nature of the craft are hidden from view by these changes, and a bewildering perplexity is produced on the mind; as one gets more and more information of what went on.

To study the examples of the art is to be exposed to pick up eclectically one thing or another as fashion may lead, unless a more philosophical analysis of the reasons underlying its practice be made.

Rather than dilate therefore on the details of these changes, which arose out of a change of conditions in society, it is preferable now to consider the craft in itself, to see how it was carried on, and how finally it came to be perverted and was extinguished.

These three points will form the subject-matter of the following article and others to appear in *THE AMERICAN ARCHITECT*.

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and as he entered more and more into the spirit of the ancient art, while not abandoning his own ideal, he came to the conclusion that the mediæval workers were good practical workers and good artists. Their shortcomings were due to circumstances, as will hereafter be shown; but in their day, and with their light, they did as well as men could, and modern work as a whole does not reach the level of the old.

Stained Glass is an Architectural Craft, and Not an Imitative Art

The following words from Labarte express a point to be insisted upon: "Glass-painters of the twelfth and thirteenth centuries combined their works with delightful harmony to the edifice. From whatever distance they are examined, one is struck by their elegance and the fine character of their colour. The glass painter had no intention of making a work to be examined apart from the building; he left alone fancies of imagination or realism in colour from nature. His aim was to collaborate with the architect to adorn the monument in architecture. . . . giving in the interior a mysterious light which enhances the severe grandeur of the general effect."

Viollet-le-Duc's View

"Translucid painting can only have for aim design, based as fully as possible on a colour harmony, and this gives a satisfactory result. To introduce into such translucid work qualities peculiar to opaque painting, is to lose the precious qualities of the one without any possible compensation. This is not a matter of blind affection for an art one wishes to maintain in an archaic state, as is sometimes pretended; it is one of those absolute questions—it cannot be too much insisted on—which depend on physical laws which are invariable."

This position led him inevitably into conflict with the imitative tendency of modern pic-

ture painting, which was then at the height of its prestige, and dictated to the other arts. Viollet-le-Duc replies strongly, showing that they can never escape the necessity of observing the right technique.

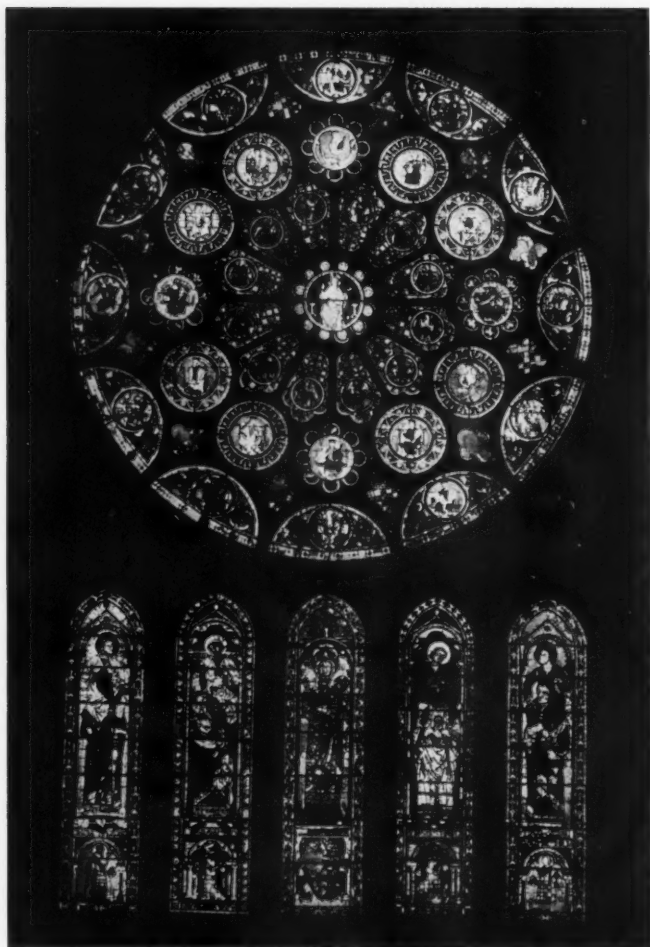
The same conflict with painting did not exist in mediæval times. Glass painting was the natural sequence of mural decoration; interest in art was transferred from the wall to the windows and wall painting inspired glass painting, aright as it was itself essentially ornamental and architectural, and did not lead glass astray.

The Window Must Be a Construction

To fill a space say twenty feet high by six feet wide, with a material at once heavy and fragile, is not the same thing as to cover with paint a piece of canvas which can be rolled and moved about. Nor is



Exterior of the great rose window, north transept, Chartres Cathedral, showing the numerous horizontal bars.



Rose window, south transept, Chartres Cathedral

it the same as to make a painting on a wall, which implies no effort of weight or resistance.

A window cannot be made in one piece, but must be made in a series of panels. Their size is limited, and they must be joined by some means which shall also hold them in place.

All this renders necessary a supporting element—just as a sculptor's clay figure requires a supporting element—in both cases this is *iron*. Iron bars are an essential part of a glass window.

Here the Northern temperament came into play, with its sense of ornamentation and practical craftsmanship. It made capital of the iron bars. They became part of the design, and, as we have seen, the ornamental

arrangement of them started one of the great characteristic styles of the art, which we see at Canterbury, Chartres and Bourges.

Later on, the window space now enlarged, was cut up by stone mullions, which the iron bars completed; the stone and iron together were one thing and united the glass to the stone walls, making one whole with the building.

There is one type of window where the stone becomes still more intimately part of the glass, that is in the Rose windows. These are a glory of the finest Gothic architecture. At Paris, Chartres, Sens, Auxerre, Lyon, Bourges, Nantes and numberless other places, the light streaming through the great lofty Rose windows has an effect of extraordinary beauty, and the English system of replacing them by enlarged ordinary windows, is decidedly inferior. Here the constructive element is the architecture itself.

The Leading is Also a Constructive Element in Stained Glass

Colour in stained windows can only be got by cutting pieces out of the glass, stained while in fusion at great heat, and formed into separate sheets of divers tints. (There is, however, a stain from silver which stains the glass at low heat a pure transparent yellow where desired.) Hence to get colour one must cut out pieces from sheets of different tints, and unite them. This requires the use of lead bands made to an H shape. This fact is elementary, but essential.

If one seeks to forget this element of lead, it becomes a perpetual nuisance. In reality the dark lead lines meandering through the surface are of distinct decorative value. They not only help to give brilliancy and define the forms, but they carry on the black of the bars, and blend the very glass to the stone work, making

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the whole thing *one*, still more completely.

You may see in some continental museums panels of coloured glass made by a mistaken genius who sought to invent a kind of glass painting without lead. The result is a heavy, faded, nondescript sort of transparent painting, most repellent. The whole idea was wrong and the labour of working it out thrown away; and they who forget the leading or quarrel with it are also, in a milder way, under the same illusion. This is particularly the case to-day in France where, when modern windows are produced, they have drifted into the fashion of transparent pictures and use as little lead as possible, as if they were afraid of it.

The Leadwork Can Be Overdone

Supposing one were to place bars at every six inches one would get something of the effect of a prison grating. Their need ceases at a reasonable distance, and introduced beyond measure they would be an eye-sore. Though the leading is necessary, to overdo it and cut up the glass to show much lead is a mistake. When the Gothic revival was at its height in England, Ruskin started the idea that stained glass should be like jewels. Designers took up the idea and made windows so cut up with lead and so divided in colour that they looked like kaleidoscopes. Others have adopted and inculcated leading in which straight lines go slashing across everything in brutal fashion, and in any quantity.

Another By-path: Stained Glass Without Pigment

We see in these examples how, with bad results, the primitive good sense of the old masters was departed from. Any sincere ideal which becomes an inspiration for an artist, is in a sense a gain, and it is a pity to stamp it out and deprive the world of a new phase of art. Yet in the end it is found that all ideals are not of equal value, and time, here as elsewhere, works for the survival of the fittest. An ideal that is to any degree unreasonable comes at last to be seen as such. Hence with all due regard to an artist's sincerity, it is necessary to ask: is such and such a way really the best in any particular case?

Another way which has found considerable favour in modern times, is the idea of

doing without paint, employing leaded glass alone. It is the exact contrary of the idea of getting rid of the lead and doing all with paint.

The careful choice of glass and elaborate cutting and leading may do much; it may lead to an art in glass suitable for domestic interiors and various objects. But that it suffices to replace with advantage the mediæval system for monumental work is questionable.

The glass cannot by itself give the *intention* which is given by the painted lines or mat shading. These cross over the leads and carry the eye over large surfaces giving character to certain parts—here flesh, here drapery, there ornament or foliage. They also give scale, and being finer than the leads in part, and in part stronger, the leads fall into line with the whole, and the eye is satisfied by a unity resulting from the two factors. If lead alone is used, the delicacy of the painted line cannot be attained, nor can the gradations; while the advantage of getting more variety in colour is really none. For the use of pigment does not prohibit close or elaborate leading, though this is not necessary where breadth is desirable; so that the choice of means is larger. To lead up separate hues, slightly varying, gives a kind of colour in glass which is not necessary in large surfaces, or in large buildings—though if desirable these can be used equally well with painted work. The powerful lines necessary for work seen at a distance, if got with lead alone are got only by the employment of a large quantity of heavy material, increasing the weight and labour of production without necessity. This is unwise direction of labour and as they say in France: "*chercher midi a quatorze heures*." In mediæval stained glass, for seven centuries the system of *painted* glass was never abandoned; it was making use of a valuable property of the material.

Stained and Painted Glass

Glass has the chemical property not only of melting, but before melting one piece can solder to another, just as iron when red hot can be welded. Iron is about the only metal to weld thus, and the possibility of "wrought iron" depends on this property.

As glass before reaching the melting

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point will adhere to another piece quite permanently, it is thus that wine glasses and the elaborate Venetian glass vessels are made. So also, if it is powdered, and ground as a pigment, and painted on a glass surface it will, when heated, adhere in the same way, and be incorporated with the larger mass. If an opaque material is mixed with the glass powder, it will be then seen as a dark pigment on the transparent glass. Glass so treated is said to be "painted"—but it is *vitreous* painting. It

will be seen then that this use of pigment is a separate process from staining the glass red or blue, which is done at great heat when it is first made in the furnace. This staining, then, implies the action of fire and is to some extent independent of the will. So one can only make use of what the fire gives, and to depend on this alone necessitates a very laborious process.

Not to use vitreous pigment is to take the position of a blacksmith who will not weld his iron.

SOME BRICK MONUMENTS NEARLY A THOUSAND YEARS OLD, AT BUSTAM, IN PERSIA

By PROFESSOR A. V. WILLIAMS JACKSON

IN one of my three journeys through Persia I visited the old city of Bustam or Bostam, in the great province of Khurasan in northeastern Iran, where are to be found a number of interesting monuments in brick, nearly a thousand years old. The most important of these edifices are grouped around the tomb of a famous Mohammedan saint called Bayazid, who died in 874 A.D.

The grave of this venerated man, who was a renowned mystic philosopher, a dervish mendicant, and also a poet, it is said, is a humble structure of stone raised over his remains after he suffered martyrdom (as a sort of Moslem St. Stephen) by stoning at the hands of his fellow-citizens, who later, however, sanctified his memory and made his tomb a place of hallowed pilgrimage.

Close by his grave are two historic mausoleums of brick construction. The one to the left in the photograph, and nearest which lies the saint's grave, is the tomb of the glorified hero Bustam, who is said to have founded the city about fifteen centuries ago. The other, standing a short distance to the right, is the mausoleum of Kasim, a contemporary and devoted friend of Bayazid, who is said to have met martyrdom at the same time when the great saint was stoned to death. Both mausoleums resemble each other in style of architecture and constructive art.

Bustam's monument, with a pointed roof that looks like an old-fashioned candle-extinguisher, is composed of carefully set layers of unglazed brick set off by ornamental bands of dark and light blue tiling before the roof is reached, a decorative row of headers making the transfer to that part of the edifice. The roof shows traces, here and there, of azure tiling that once covered it, and is surmounted by a metal spindle which crowns the cone.

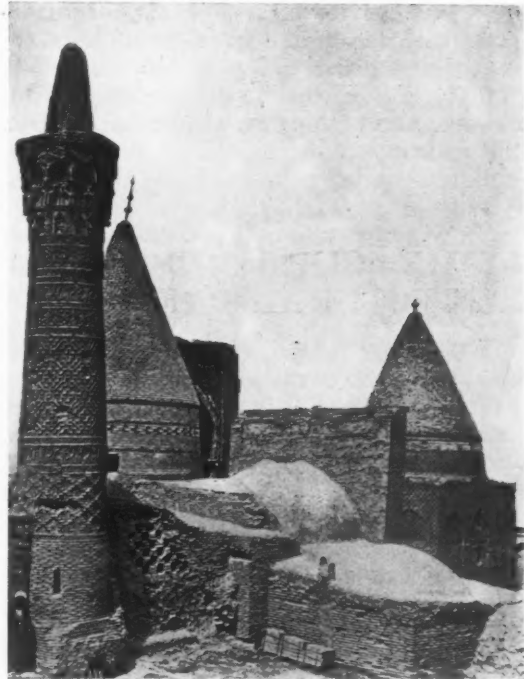
Kasim's mausoleum (on the right) is of similar construction and material. Noticeable in the square body of the lower half of the building are the shallow blind arches of brick, somewhat resembling lance windows, three on a side, the upper part being cross-latticed screens that harmonize exactly with the angular design of the brick setting above them. The pyramidal top which rests upon this well-proportioned foundation has its round brick-row base relieved by a girdle of bluish tiles embellished by intricate arabesques, being quotations from the Koran or some other Moslem source. The cone itself differs from the one described above only in having a simple metal knob as its capstone.

In the background, between the two imposing structures, rises a handsome vaulted arch of unglazed brickwork, adorned with faience tiles of a light bluish color. A glimpse of a part of its façade is seen in the photograph.

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The *chef d'œuvre* of the composite group, however, is the towering minaret on the left, belonging to Saint Bayazid's mosque. From a low, square base of foundation brick, it lifts its cylindrical shaft of yellowish unglazed brick to a graceful height. Huge drums, girdled with zones of artistic setting and ornamented raised geometric designs of marked variety, make up the whole. The intricate pattern of broken-edged diamonds in the central belt is particularly striking, whilst circling bands of Koranic texts in handsome arabesques, divide the zones, and add to the effect. The fretted stalactite work of the elaborate summit of the minaret is notably impressive and is a good example of Mohammedan workmanship in the eleventh or twelfth century, the date to which this interesting tower is assigned by Sarre, the German authority on Moslem architecture.

A study of eastern minarets has a special importance for us of the west, not only because of their historic connection with the ancient Leggurat towers belonging to the Assyrian and Babylonian temples, and indirectly associated likewise with the steeples



DETAIL OF BRICK TOMB OF BAYAZID BUSTAM,
NORTHERN PERSIA



BRICK TOMB OF BAYAZID, BUSTAM, NORTHERN PERSIA

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of Christian temples; but also from the practical standpoint of the brickmaker's line, since many a lesson for the artistic composition of brick in modern factory chimneys and otherwise can be learned from the old-time monuments of the Moslem builder's trade.

THE CURRENT ARCHITECTURAL PRESS

We regret to notice that the example set by certain semi-technical publications has been followed by our esteemed contemporary *The Brickbuilder*. In its issue for February, 1912, there appears an article by Mr. Hubert G. Ripley entitled "The Complete Angler, or Competitions, Ancient and Modern." It is unfortunate, we believe, that just at this time when effort is being made to uphold the dignities of the profession of architecture, and increase respect for men who practice it, that technical publications should lend their pages to an article of this character. We regard it as neither dignified nor elevating. We hope to see these labored attempts at wit confined in future to the class

of publications to which they properly belong.

The text in this issue continues the series by Mr. D. Everett Waid, "How Architects Work." It describes the offices of York & Sawyer, Carrere & Hastings, Charles A. Platt and Grosvenor Atterbury.

Mr. Charles L. Hubbard has also contributed the first of a series of articles on "The Heating and Ventilation of Schools."

Among the illustrations are shown a number of good examples of country houses by Charles A. Platt, McKim, Mead & White, Delano & Aldrich and Cope & Stewardson. All the subjects illustrated are of the highest merit. A Borough Hall



Staplefield Place, Sussex, England. Messrs. Clayton & Black, Architects

(From *The International Studio*)



Borough Hall Roselle, N. J., Mr. W. G. Lawrence, Architect
(From *The Brickbuilder*)

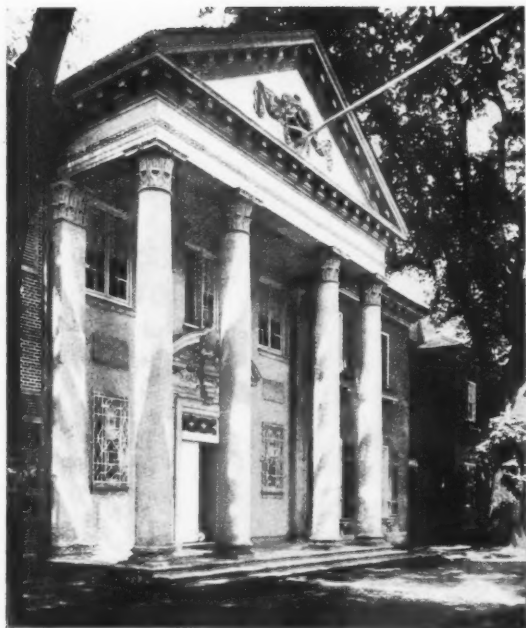
for Roselle, N. J., Mr. Washington G. Lawrence, architect, and an apartment house in Brooklyn by Mr. W. A. Boring, are good examples of the use of burnt clay products in modern construction.

Some features of the group of buildings at the Naval Training School, North Chicago, Ill., of which Mr. Jarvis Hunt is architect, are illustrated. It is gratifying to note the high class of buildings being erected by the government and the architectural excellence they embody.

Architecture for February illustrates to some extent two important examples of recently constructed work.

Mr. Cass Gilbert's very satisfactory public library building for the city of St. Louis,

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Detail of a House at Glen Cove, L. I., N. Y. Mr. Charles A. Platt, Architect
(From *The Brickbuilder*)

and the Vanderbilt Hotel, New York City, Messrs. Warren & Wetmore, architects. The hotel is already familiar to readers of *THE AMERICAN ARCHITECT*, having been illustrated in our issue of February 14th.

The St. Louis Library somewhat indifferently illustrated may safely be described as a most satisfactory building. It proclaims in every line the purpose for which it was erected. It is a library building beyond doubt and suggests the thoughtful care in every detail, that such a struc-



A Tomb at St. Louis, Mo. Messrs. Barnett, Haynes & Barnett, Architects
(From *The Western Architect*)

ture should embody. Mr. Henry Bacon's splendid design for the Lincoln Memorial (see *THE AMERICAN ARCHITECT* February 7th), is also illustrated in this issue.

The text presents little of interest aside from some special reference in a descriptive way to the illustrations in the issue.

The work of Messrs. Barnett, Haynes & Barnett, architects, St. Louis, Mo., is very thoroughly illustrated in the February issue of *The Western Architect*. The leading article in the text is a biographical sketch of George I. Barnett, the founder of the firm. The subjects illustrated are well



Apartment House, Brooklyn, N. Y. Mr. W. A. Boring, Architect
(From *The Brickbuilder*)

selected and indicate the versatility of this firm's work. It has set its mark in the architectural upbuilding of St. Louis and is a record of good accomplishment.

The leading article in *The Architectural Record* for February is illustrative and descriptive of the work of Kilham & Hopkins, architects, Boston, Mass. This firm's work is in great measure already familiar to readers of architectural journals by reason of its previous quite general illustration.

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Aside from a few examples of recently completed work the article does not appear to present anything that has not been heretofore published.

In this issue of *The Record* and in other current issues of the architectural press, we notice the publication of the proceedings of the Convention of the Institute held in Washington last December. We are glad to note that even at this late date other architectural publications are alive to the very important results that were accomplished. In fact, a majority of the English architectural papers printed during January condensations of our special reports published in December.

Other articles appearing in this issue of *The Architectural Record* are "European versus American Color Windows," a continuation of Mr. Aymar Embury's series on "Early American Churches," and a review by Mr. Charles Mulford Robinson of the Report on the Seattle Civic Plan.

In an article on the "Tapestries in the Metropolitan Museum in New York," contributed to the February *International Studio*, by Mr. George Leland Hunter, the author sets down so clearly in his opening sentence the true meaning of tapestry as works of art that it is worth reprinting.

He states: "Many persons look at tapestries as if they were paintings. They criticize them for their value as photographic imitations or interpretations of nature, without understanding that the peculiar virtue of tapestries depends not on the qualities that they *possess in common with paintings*, but on the qualities that *distinguish them from paintings*." The italics are the author's.

The extended use of tapestries in connection with interior decorations will make this article of interest to the architectural reader and we commend it to his attention.

The usual department illustrating and describing Recent Designs in Domestic Architecture, is continued. Interesting examples of English country houses are described.

Mr. C. Matlack Price writes entertainingly of a Renaissance of City Architecture in New York, and there is a well-written review of the work of Miss Evelyn B. Longman, sculptor, also some illustrations of the work of Sir Alfred East, and an article descriptive of the teaching of design at the Prague Arts and Crafts School. These, together with the usual review of current happenings in the field of art, combine to make an interesting issue.



THE AMERICAN ARCHITECT

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Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES:

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. CI. MARCH 6, 1912 No. 1889

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POST OFFICE, OKLAHOMA CITY, OKLAHOMA.
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHI-
TECTS.

FRONTISPIECE:—

BALCONY, PALAZZO FRANCHINI VERONA, ITALY.

THE MORGAN COLLECTIONS

THE transfer by Mr. J. Pierpont Morgan of his collections from the Victoria and Albert Museum to New York, has aroused much interest among art lovers, and considerable conjecture as to the final resting place of these priceless art treasures.

While it was supposed, in view of Mr. Morgan's intimate association with the Metropolitan Museum in this city, that a larger part of these collections would be placed in that institution, we are informed in the February bulletin of the Museum that, while such part of the collection as

Mr. Morgan may be willing to place on exhibition will be shown in several galleries of the new wing, the larger part will not be exhibited owing to lack of space.

Nothing short of another extension will suffice. That these collections can never be viewed in their entirety is certain unless a new wing or wings are provided. New York has here a most unusual opportunity. Let us hope that no obstacles will be permitted to stand in the way of an adequate extension of the Museum that will admit the proper display of Mr. Morgan's art treasures. The city owes it to the people if funds are not available from other sources and it is also due to Mr. Morgan, through whose public spirit many very valuable collections now form an important part of the museum's exhibits.

THE HEIGHT OF BUILDINGS

REALIZING the menace to the artistic aspect of cities, resulting from lack of restriction in the matter of the height of buildings and its relation to the movement for civic betterments, the Washington State Chapter, Seattle, Wash., has effected resolutions providing for height regulation. In like manner, the Rhode Island Chapter, Providence, has appointed a Committee to frame necessary legislative measures to secure a similar end, while Chairman Coine of the City's Committee has introduced a bill in the New York Assembly conferring power upon the Board of Aldermen of New York to regulate the height of buildings in this city.

It seems fully apparent that if we are to have in the cities of this country any coherent scheme of improvement, it would be necessary not only to limit the height of buildings as is now proposed quite generally throughout the country, but also control in a large measure their general aspect and design. The varied interests of ownership of certain sections, such for example as Columbus Circle in New York and the difficulty of securing endorsement and co-operation of property owners for any scheme involving individual expenses or restriction is not underestimated, but it seems necessary in the interest of all of the people to take action that will occasionally work an injury real or fancied. Times Square

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is another illustration of an opportunity that seems in a way to be wasted. If the situation had been taken in hand not more than five years ago, a civic center of most attractive appearance could readily have been developed without excessive cost or sacrifice to any interest affected. Unfortunately, however, the building that has followed and is now in progress possesses no community of artistic effort and while the various structures erected show some

measure of architectural excellence, the result only tends to inspire one with thoughts of what might have been. New York and other cities of America should profit by the history and experience of European cities and not postpone the day which must inevitably come when regulation of buildings facing on public streets or areas, both in height and character, will be undertaken by Commissions or Boards of qualified members in the general interest.

"ANTIQUES" NEW AND OLD

WE remember having seen an illustration by an artist with a sense of the humorous that showed the "Mayflower" on her arrival at Plymouth Rock. Her relative size was many times greater than the "Lusitania," and she carried an enormous deckload of furniture of every description, while a number of smaller boats, towing astern and extending to the horizon, were each piled high with spinning wheels and pewter dishes. This drawing was offered as a possible answer to the question as to how a vessel such as the "Mayflower" could have held all the "*veritable antiques*" it is claimed were brought to this country by the Pilgrim fathers in that historic vessel.

The fact that a majority of the "antiques" offered for sale in shops are spurious should be known to everyone of sufficient intelligence to be interested in the subject. That it is not is shown by the sales that are made and the fact that these impostors continue to flourish.

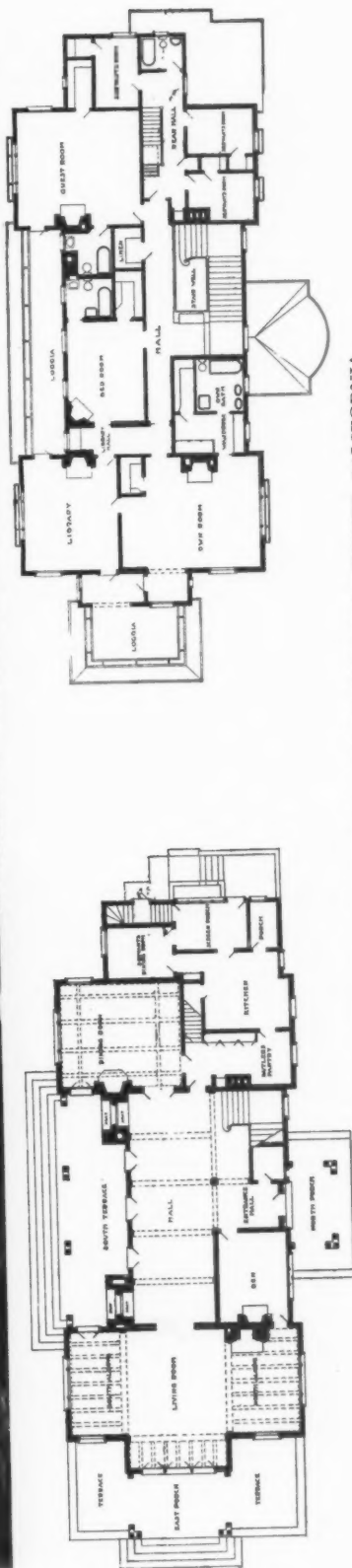
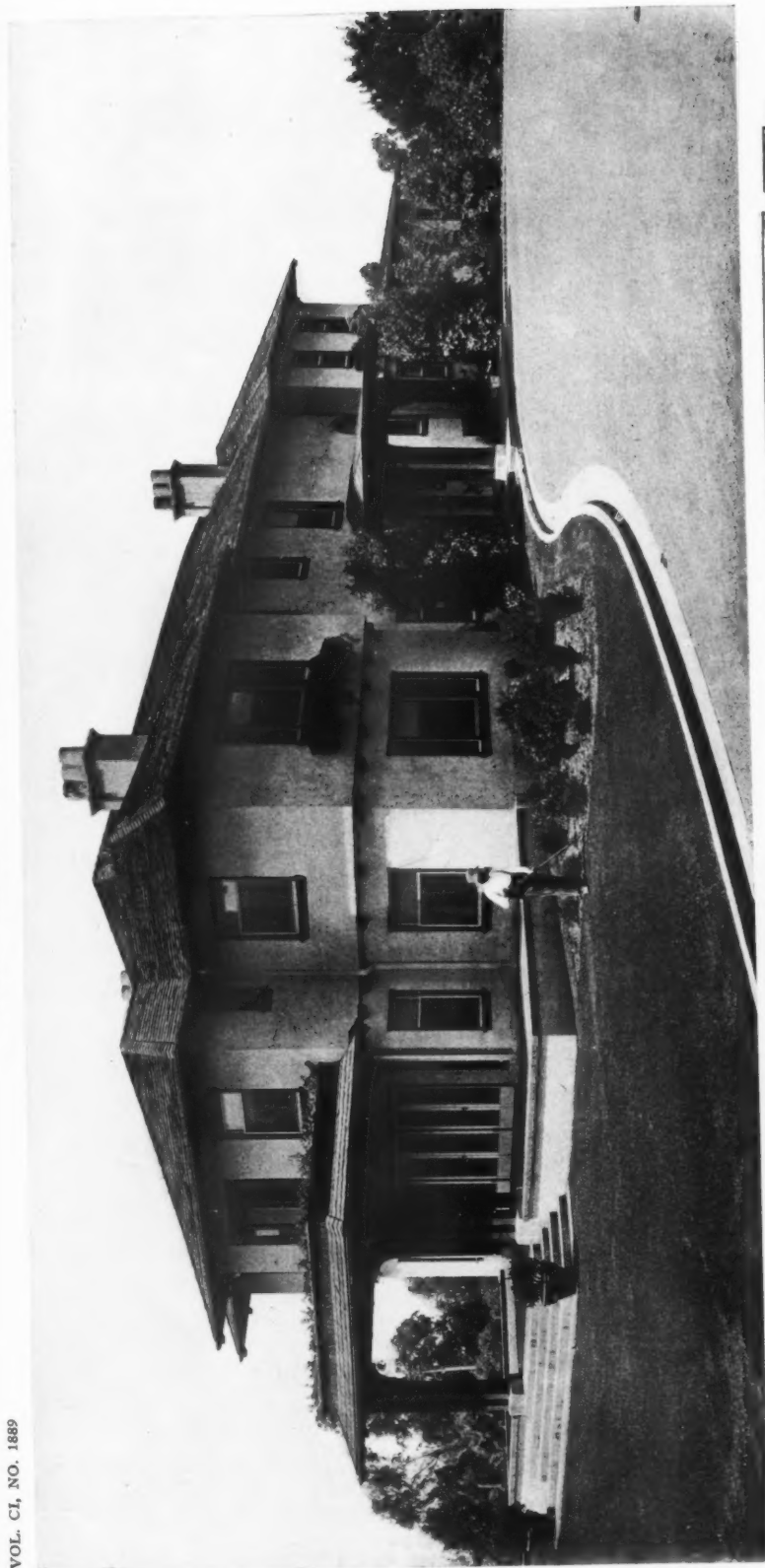
A communication from Mr. Maywell Blake, United States Consul at Dunfermline, printed in the Daily Consular Reports issued from the Department of States, can be read with advantage by every collector. He states that nothing but the veriest trash is to be found in ninety per cent. of the antique shops in Europe, and that this is made with special reference to its sale to the American tourist. The report describes at length the method employed to give an old effect to miniatures, snuff boxes and

paintings, together with the endless variety of furniture that is displayed for sale and its ancient origin insisted upon with much volubility on the part of the tradesmen.

The American tourist is particularly warned against china, pewter and silverware that has what are purported to be old and rare hall-marks or makers' ciphers. These, it is stated, are so dexterously counterfeited as to deceive even experts. Mr. Blake advises purchasers to buy only from reputable dealers willing to give a detailed written stipulation that the articles are guaranteed to be approximately of the period represented.

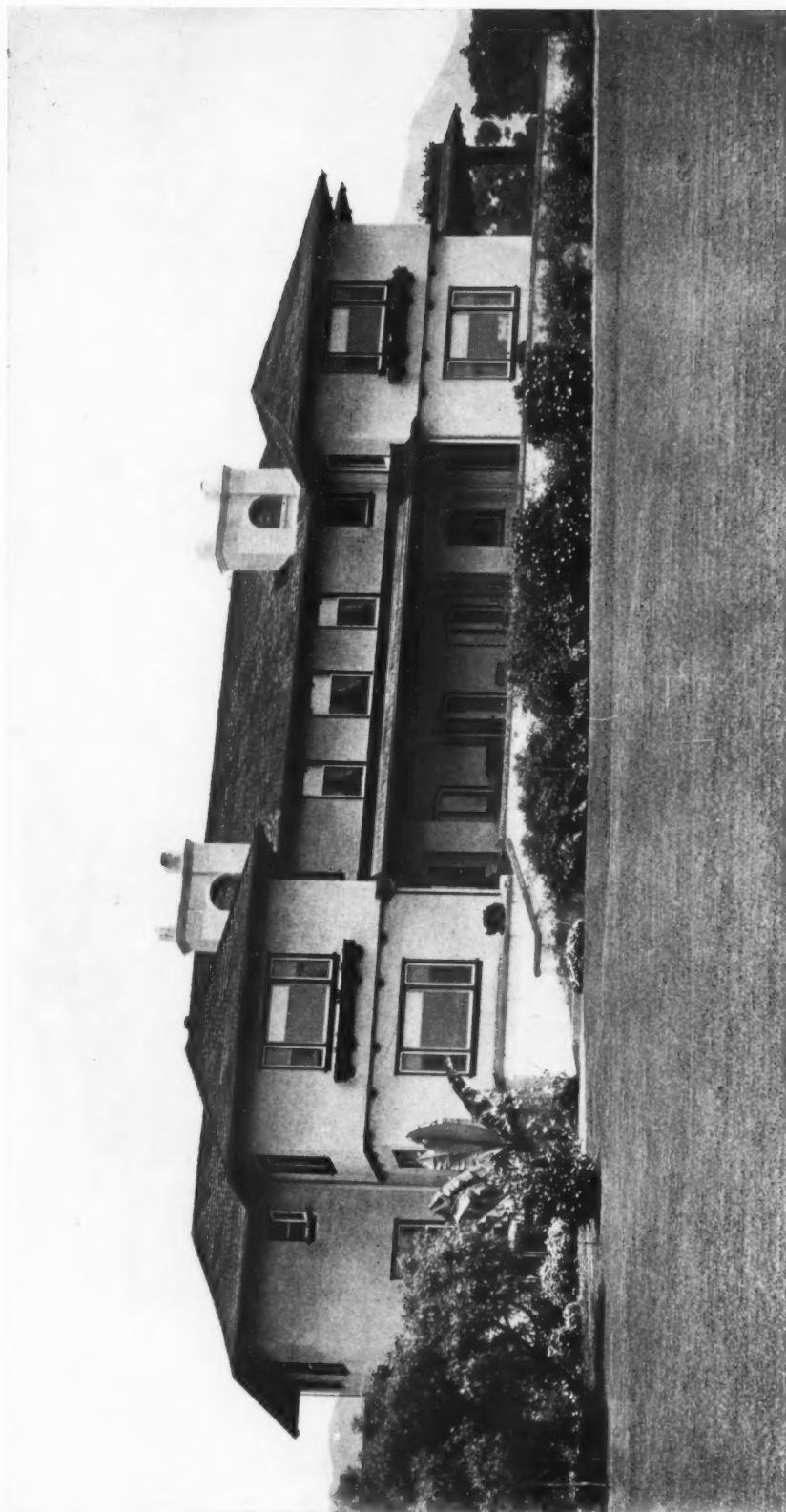
Georgian furniture, especially that made of mahogany, has been keenly sought by collectors in this country, and it is believed every authentic piece is known and its location and ownership established. It is therefore needless to assert that most if not all that is offered for sale is of doubtful authenticity and it is well to use the utmost caution in its selection and purchase.

Viewed from a sentimental standpoint, this furniture, when known to be authentic and to have been made and used during the eighteenth century, has value to the collector. To practical men, and those who care for Georgian design for its beauty alone, a well-made, carefully executed copy will be equally satisfying and much more durable. Many furniture makers can supply faithful copies of examples whose beauty of line and form has warranted their purchase and placing in our museums.

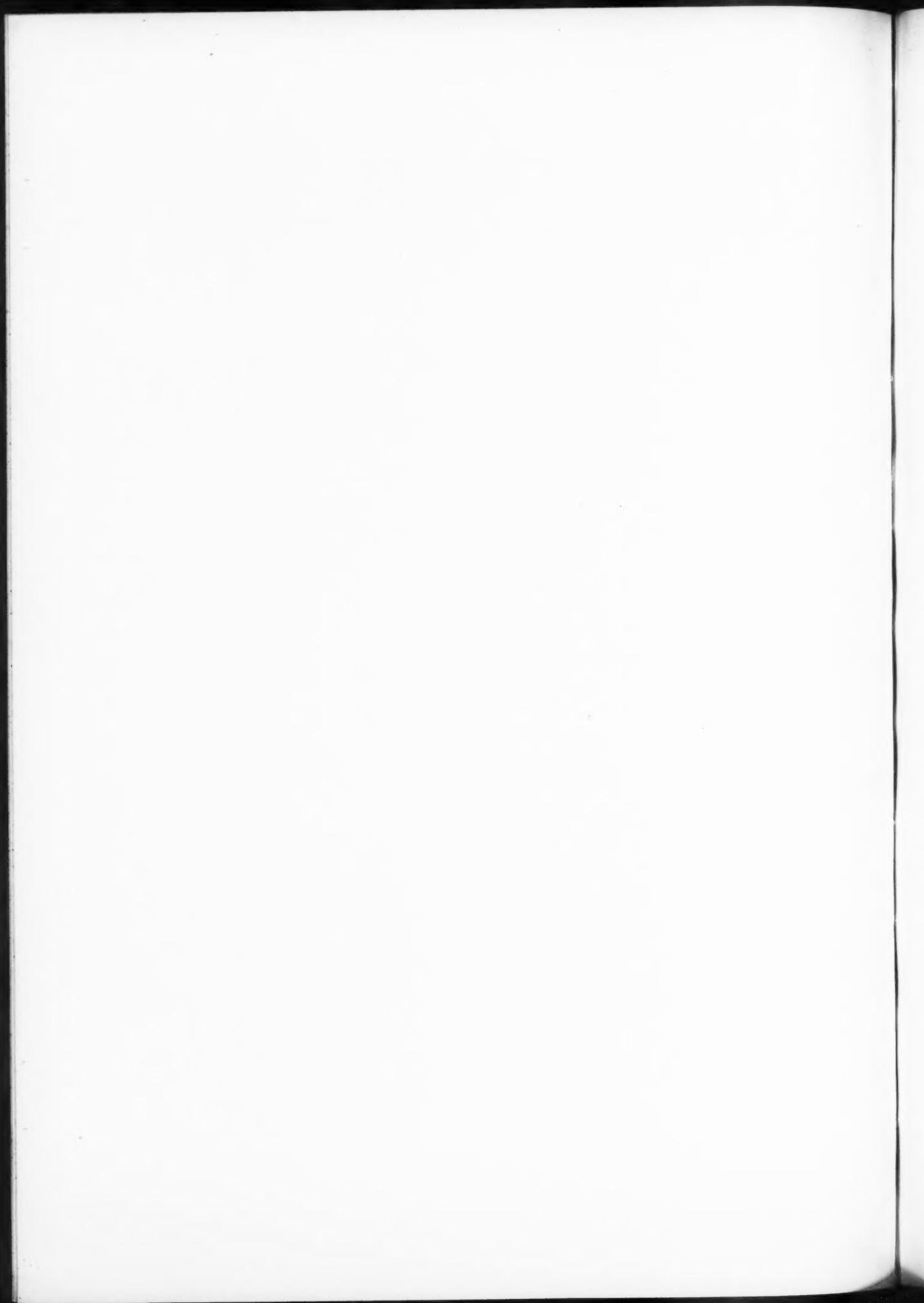


HOUSE OF S. P. CALEF, ESQ., MONTECITO, SANTA BARBARA COUNTY, CALIFORNIA

MESSRS. MYRON HUNT AND ELMER GREY, ARCHITECTS



HOUSE OF S. P. CALEF, ESQ. MONTECITO, SANTA BARBARA, COUNTY, CALIFORNIA
MESSRS. MYRON HUNT AND ELMER GREY, ARCHITECTS





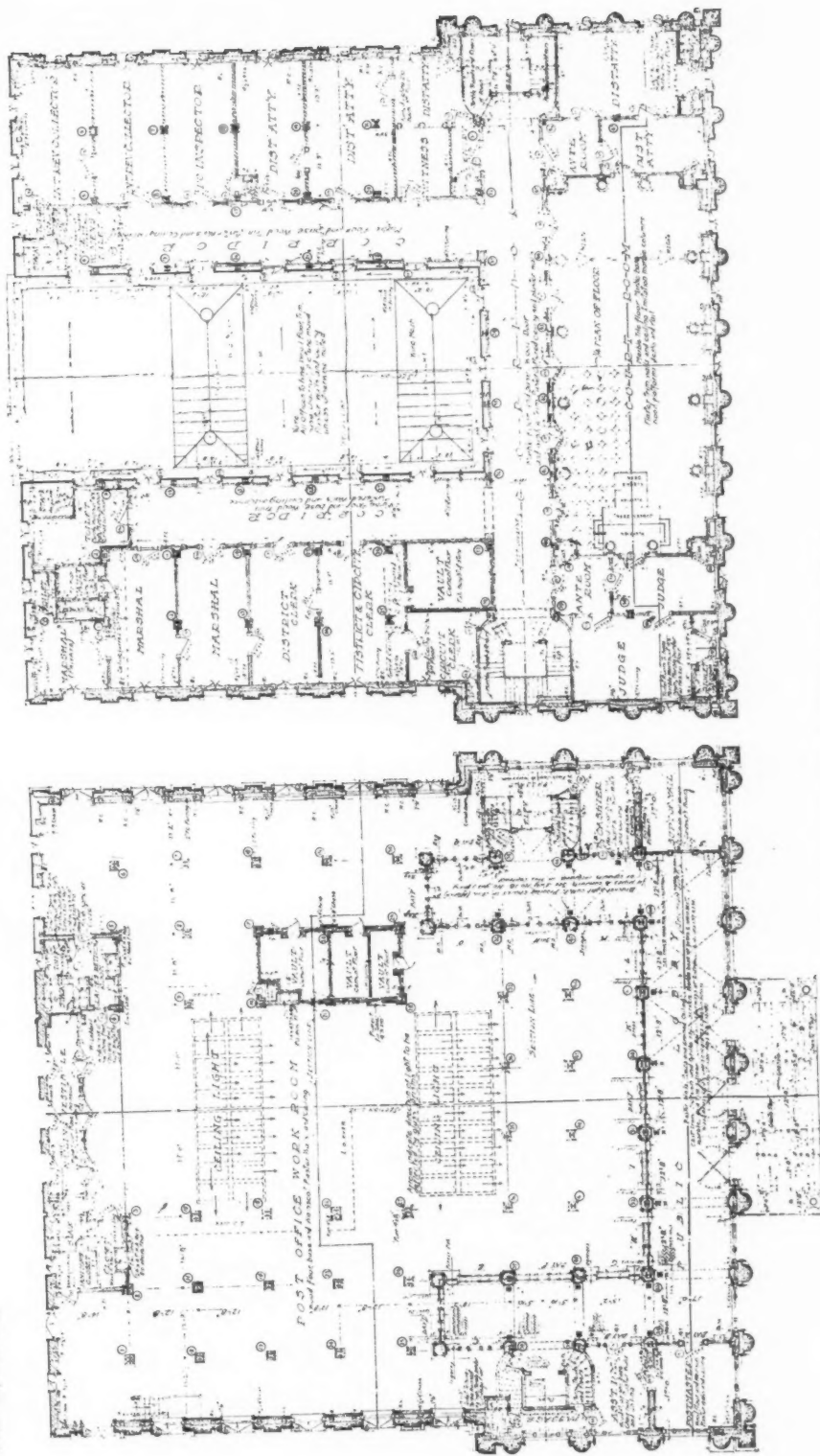
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MR. JAMES KNOX TAYLOR, SUPERVISING ARCHITECT, UNITED STATES TREASURY DEPARTMENT

THE AMERICAN ARCHITECT

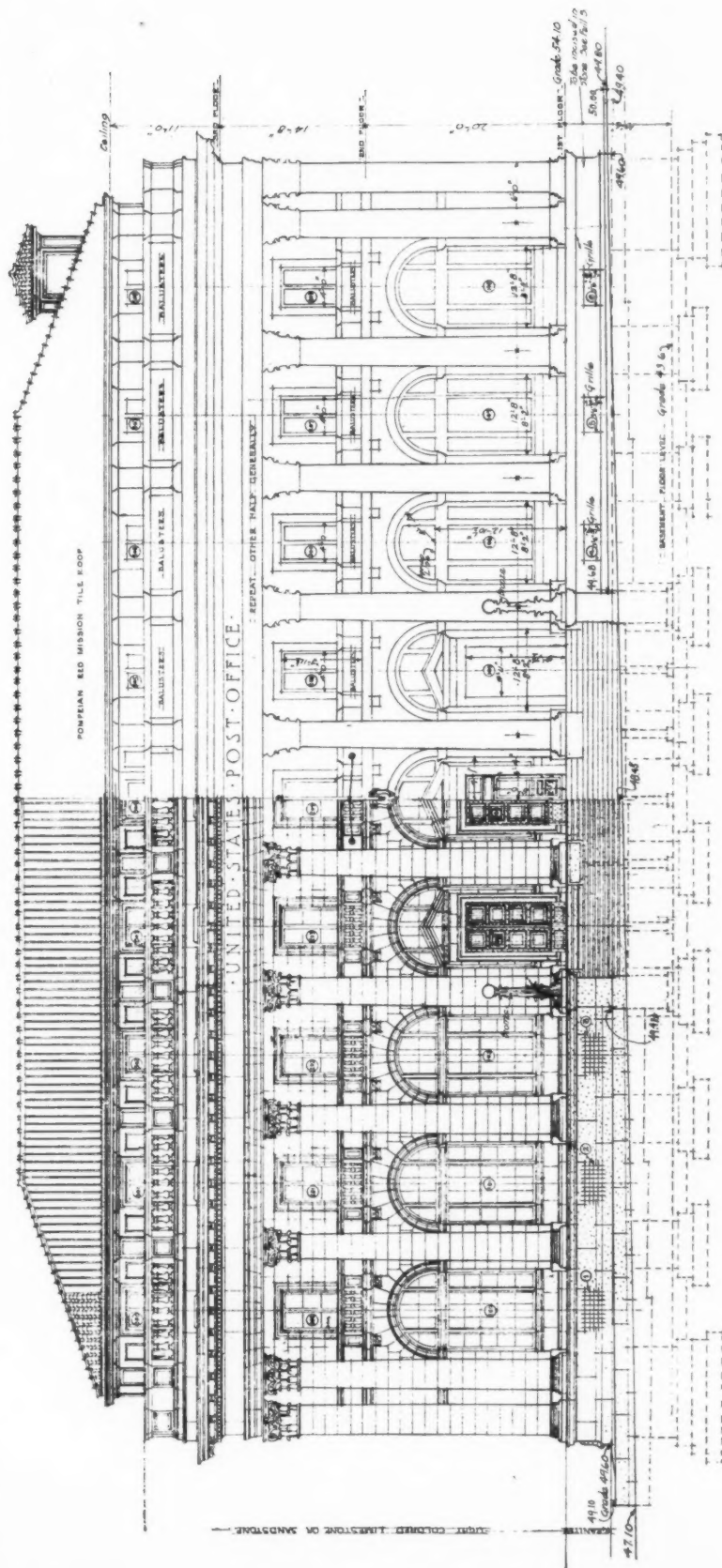
MARCH 6, 1912

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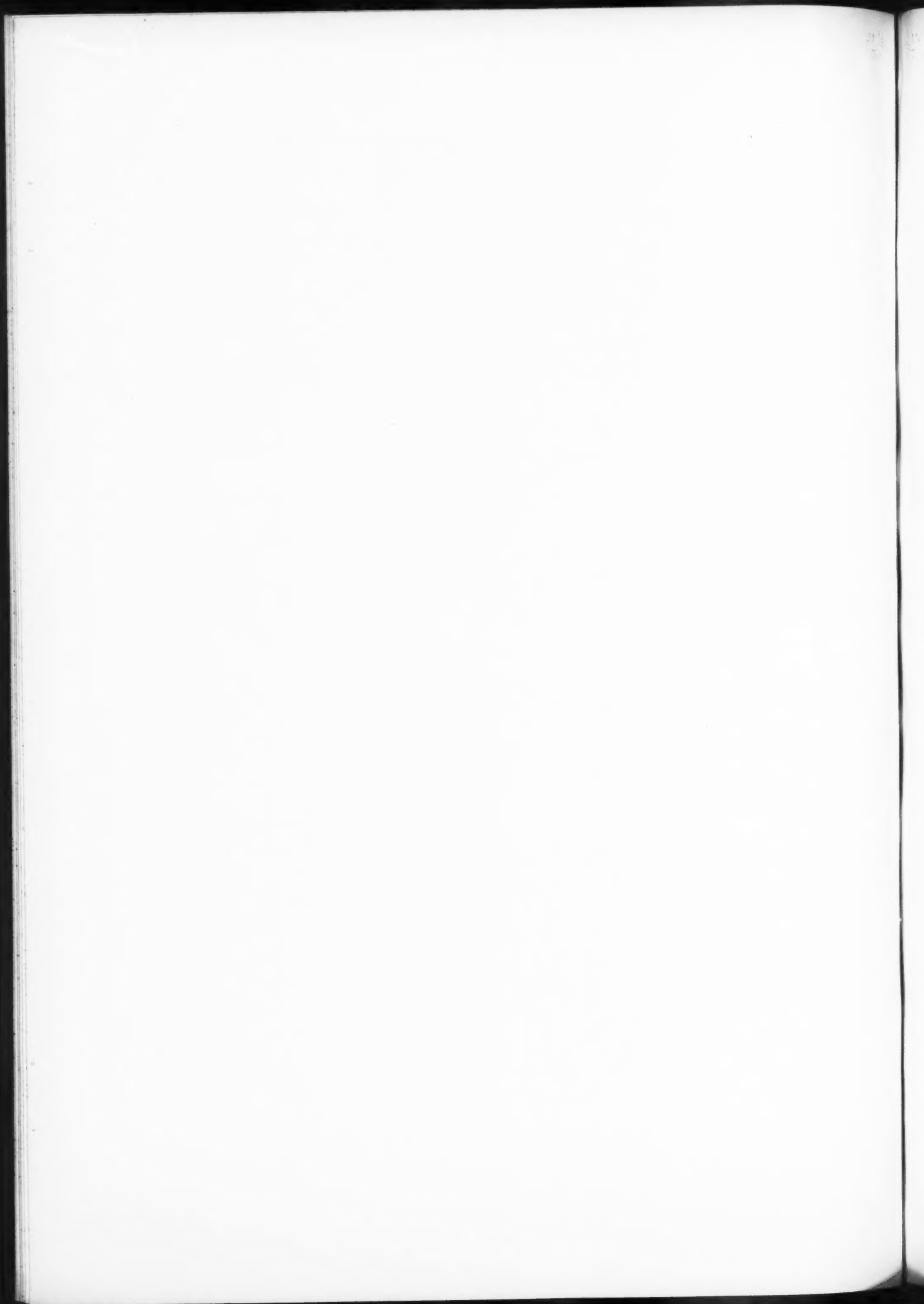
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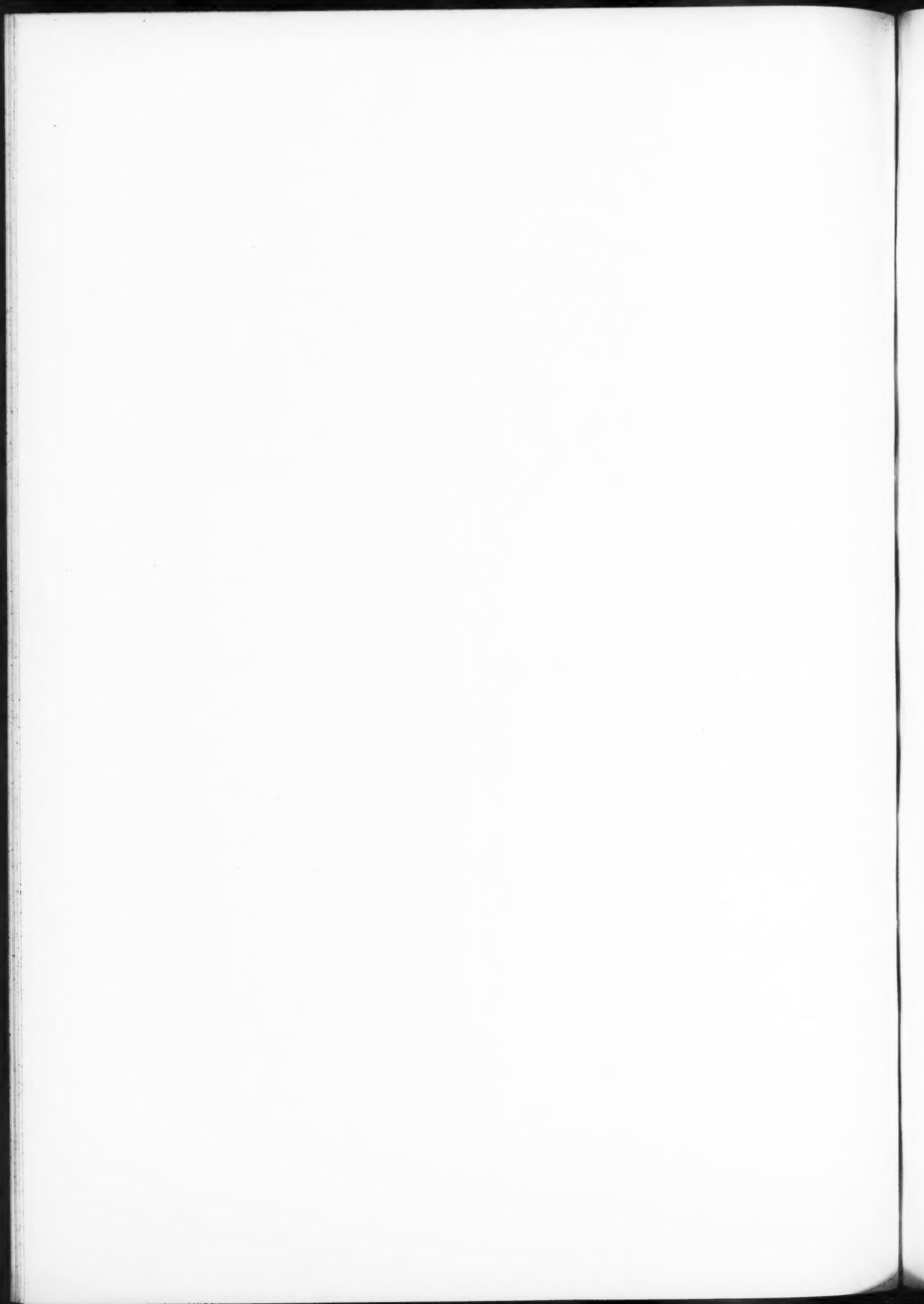


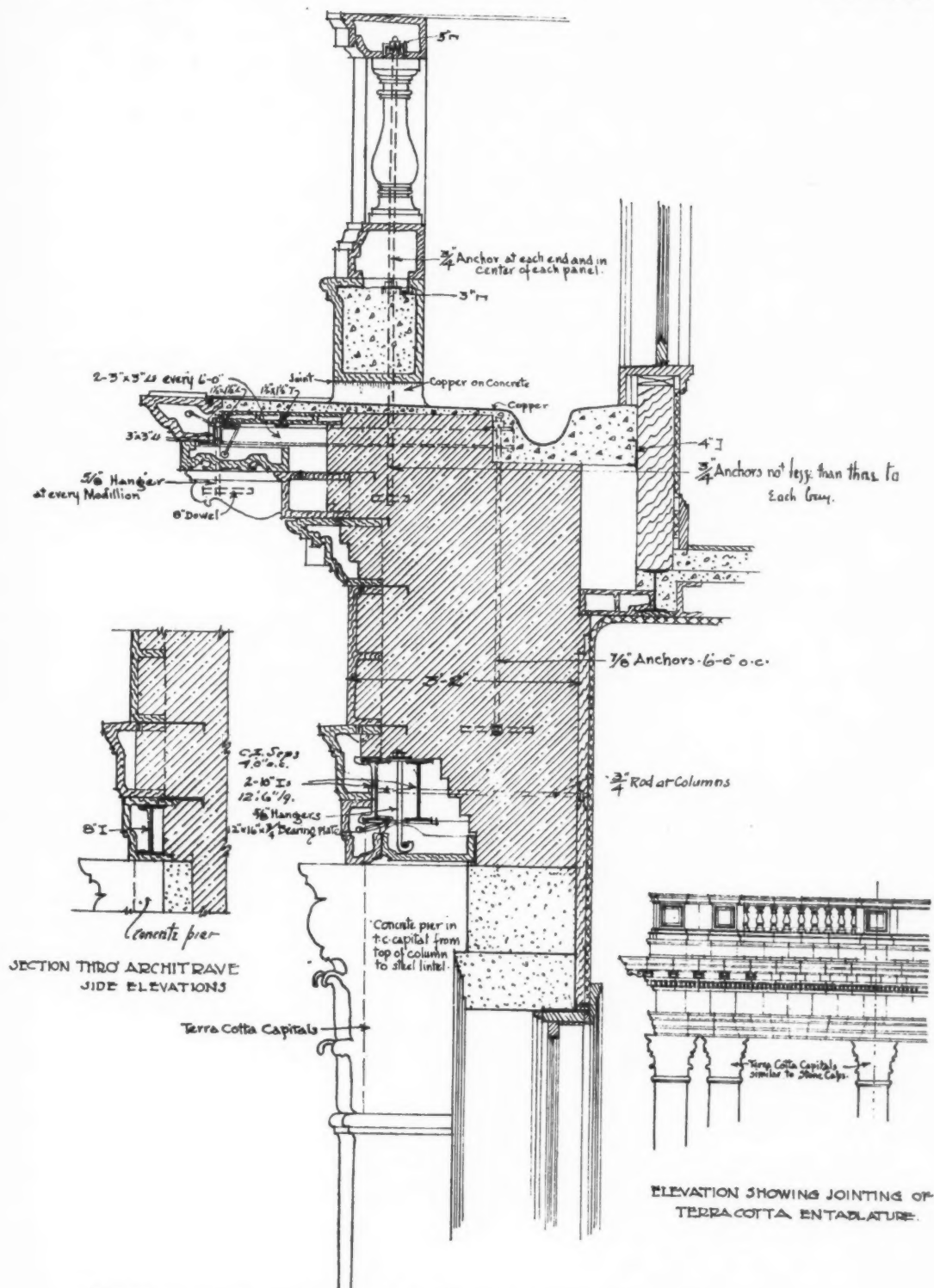
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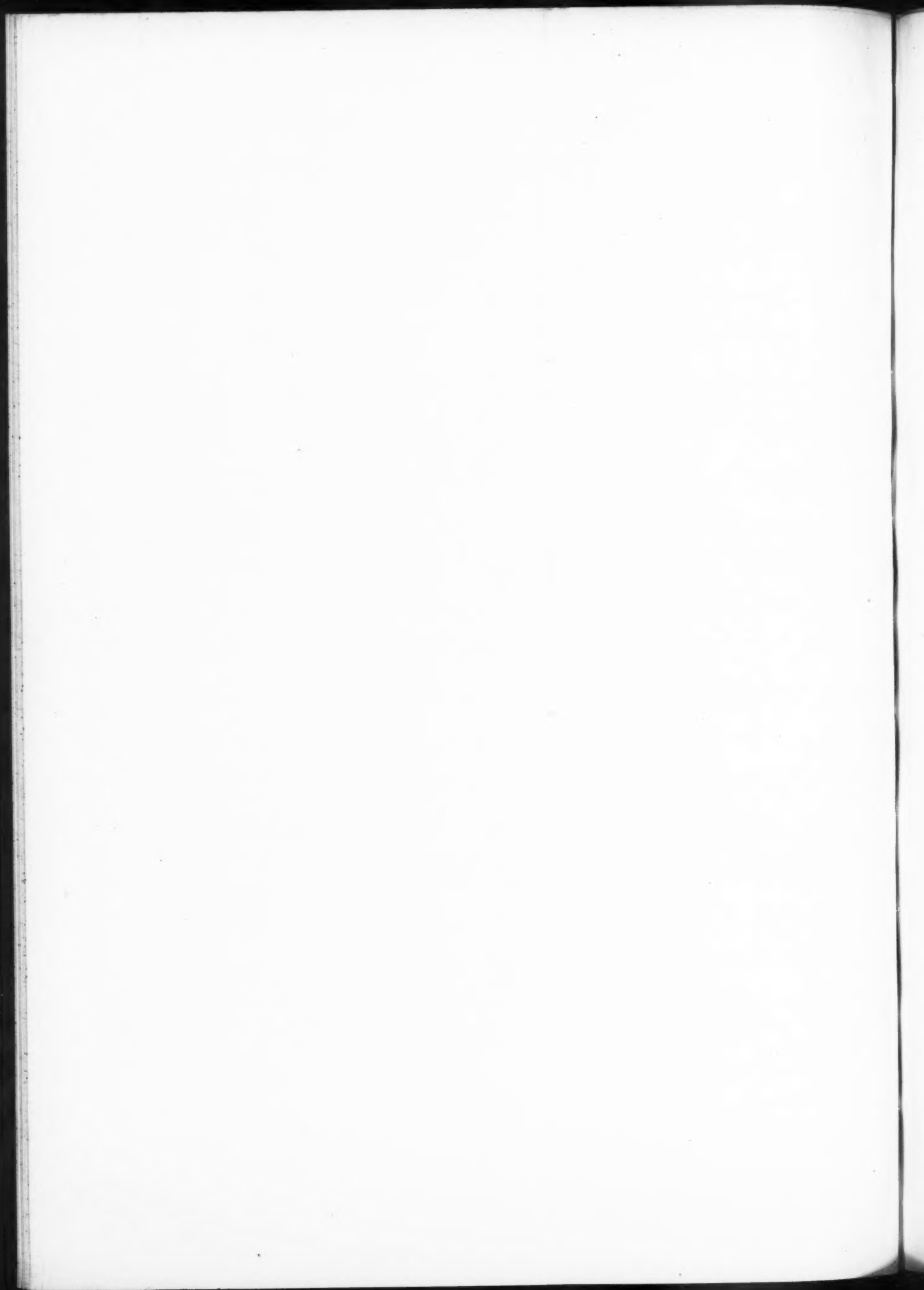


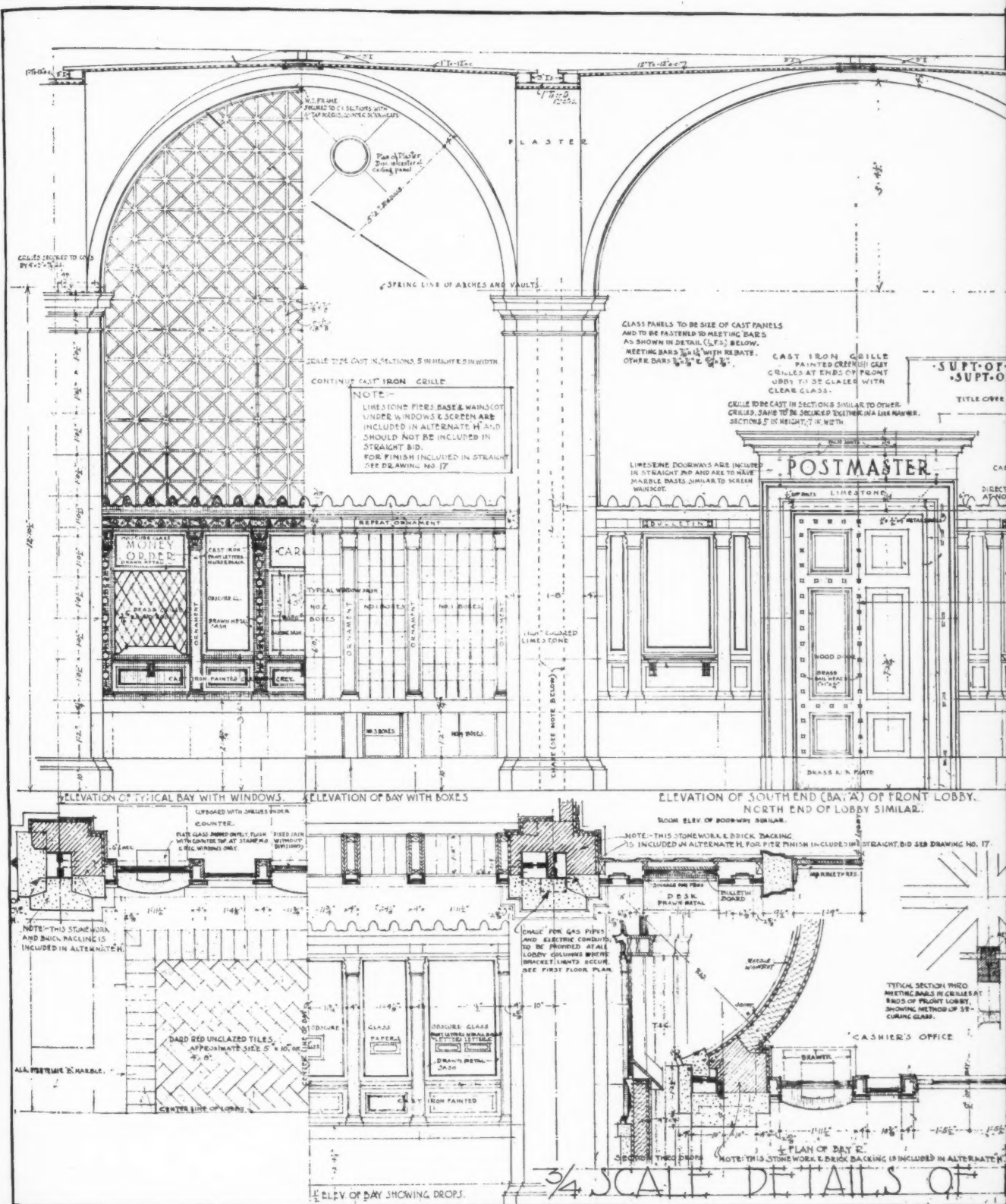


TYPICAL SECTION THRO' TERRA COTTA ENTABLATURE
SCALE $\frac{3}{4}" = 1'-0"$

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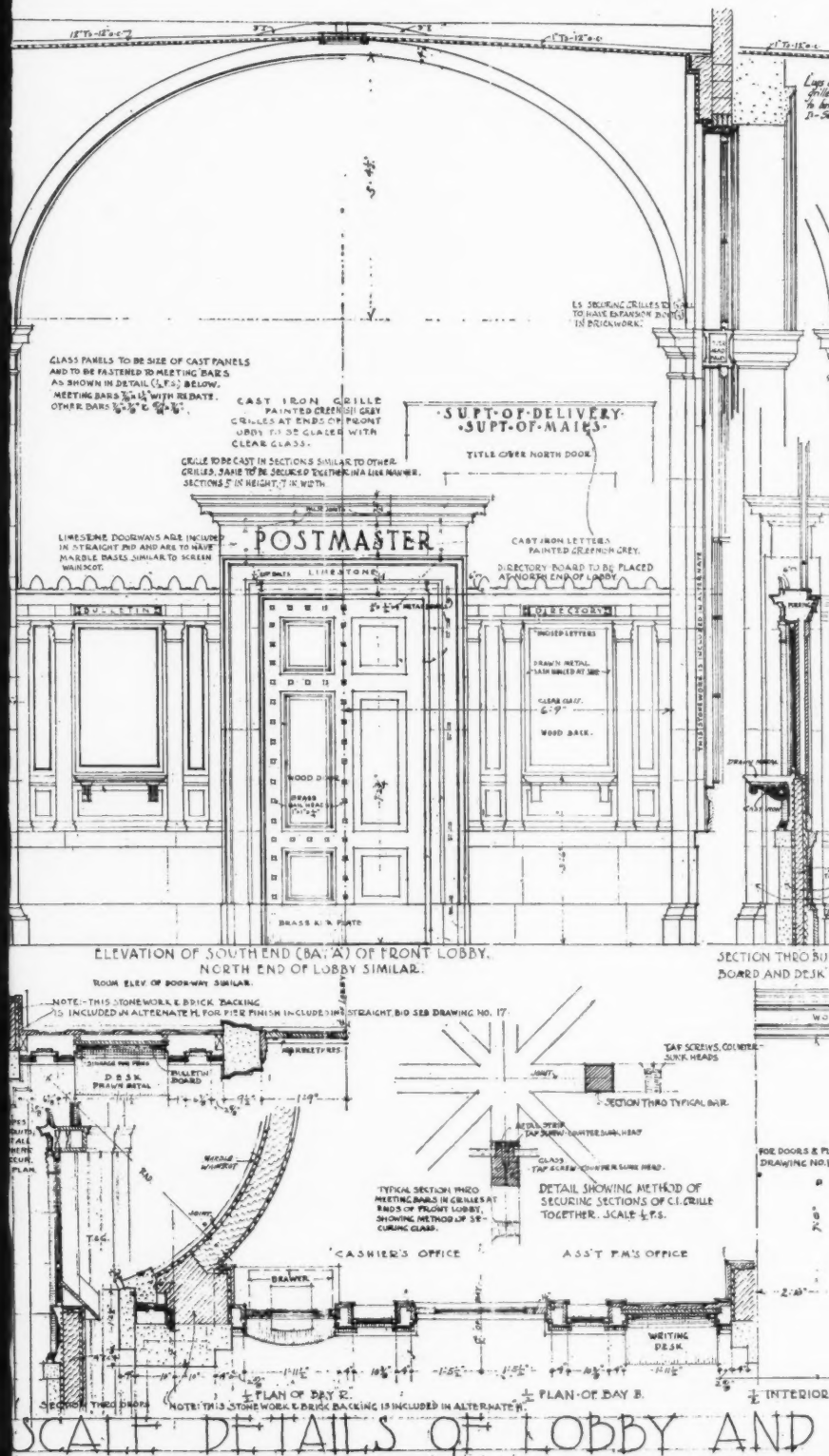




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MR. JAMES KNOX TAYLOR, SUPERVISING ARCHITECT, UNIT

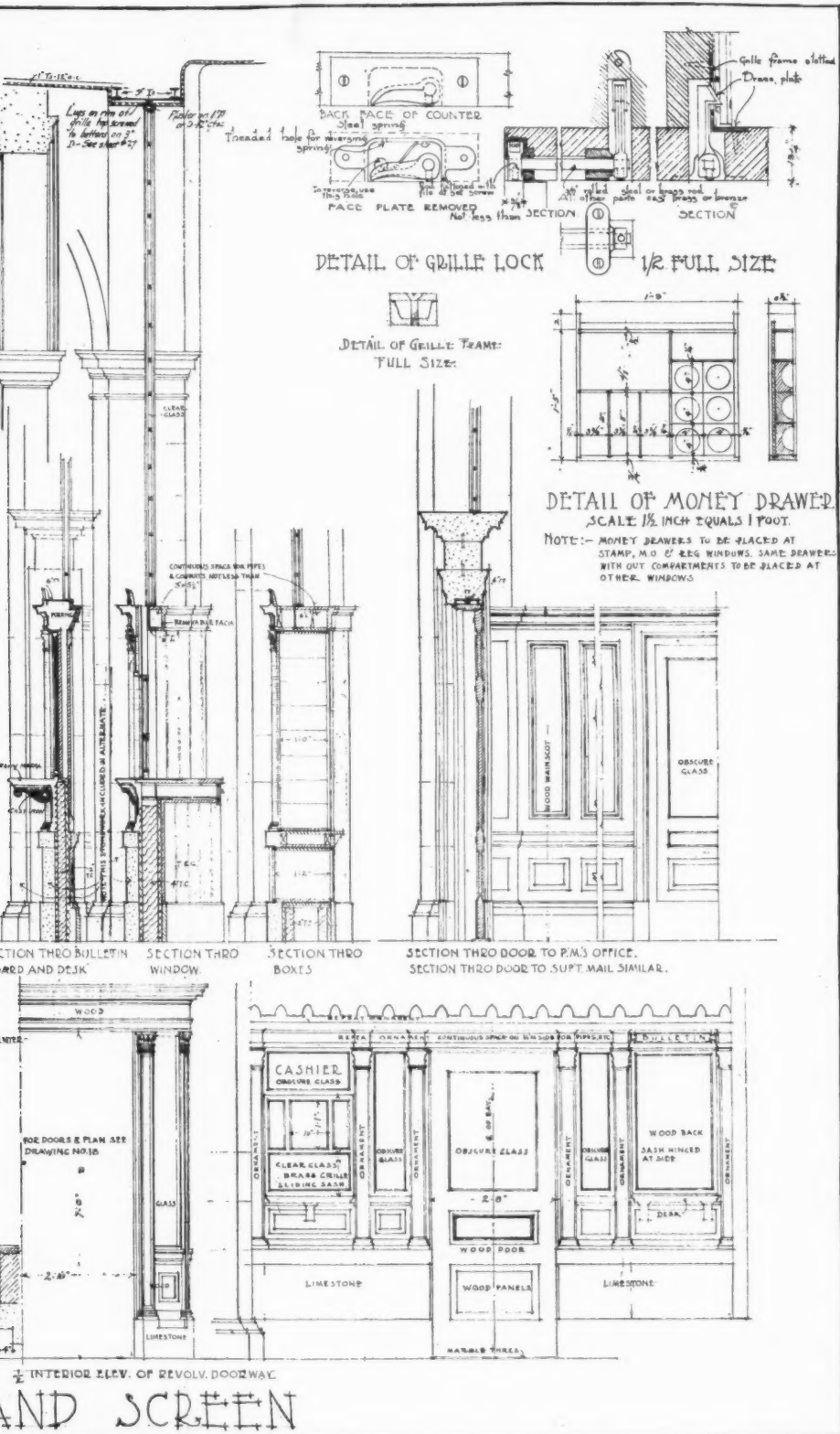
THE AMERICAN ARCHITECT

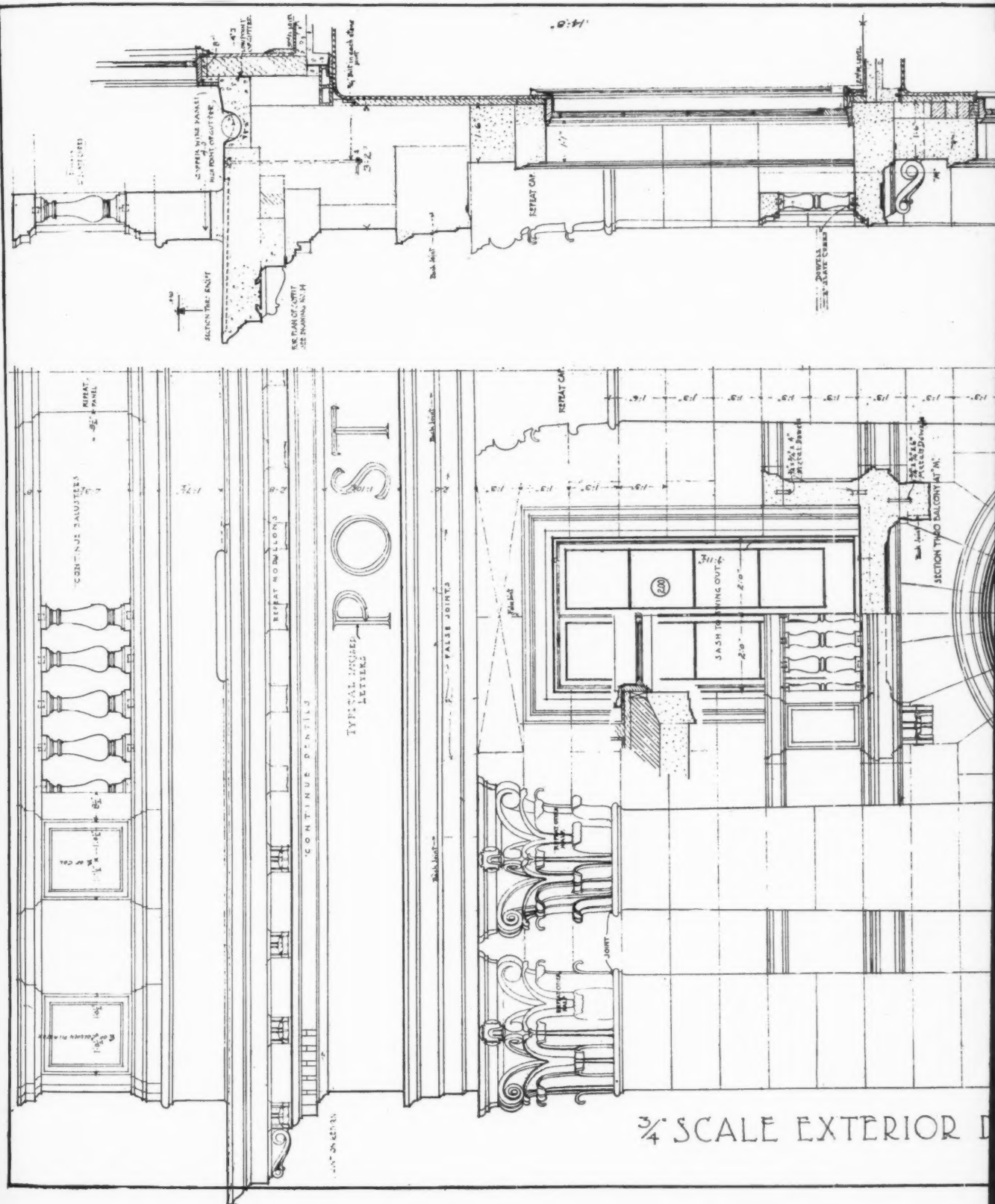


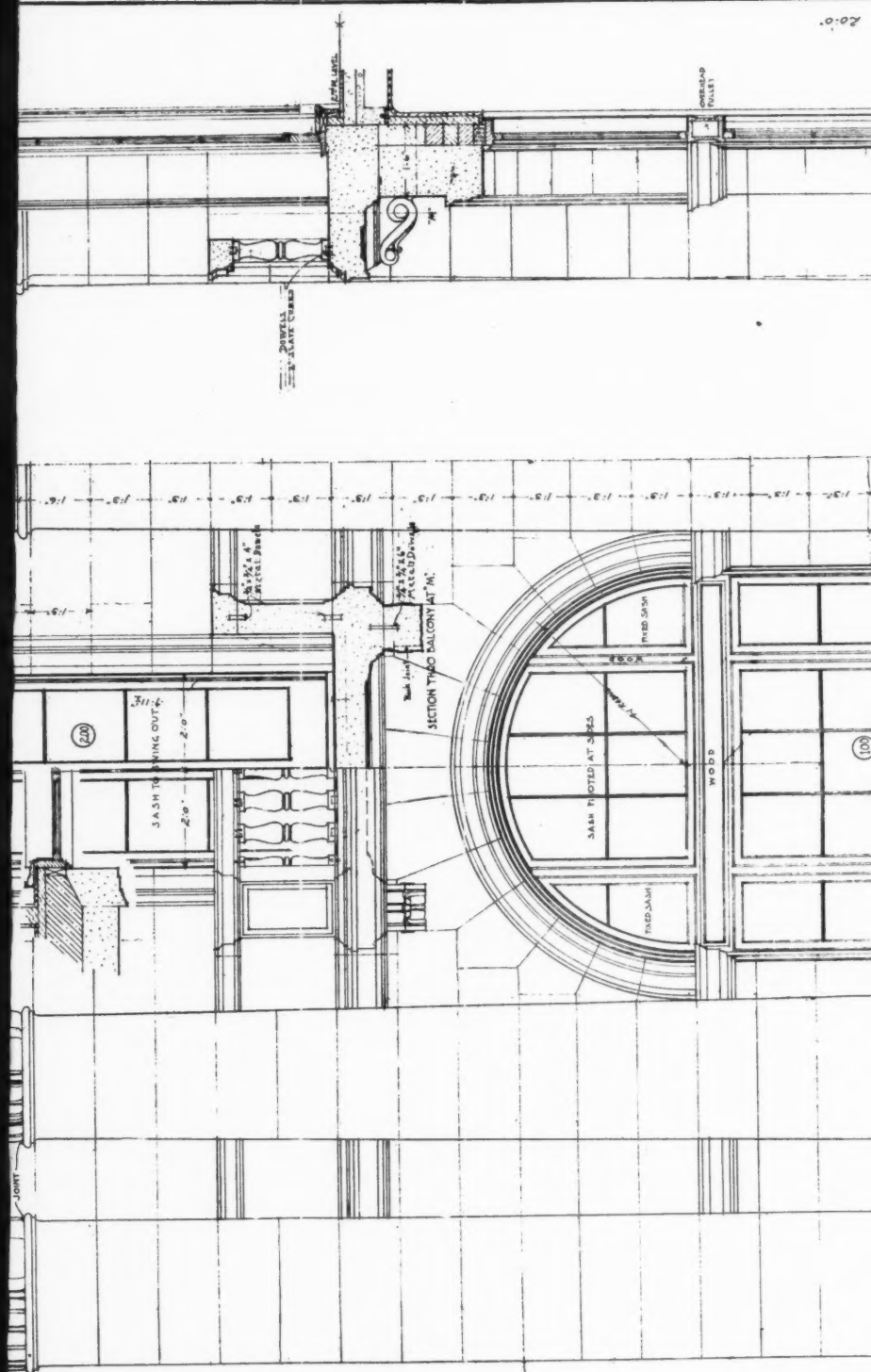
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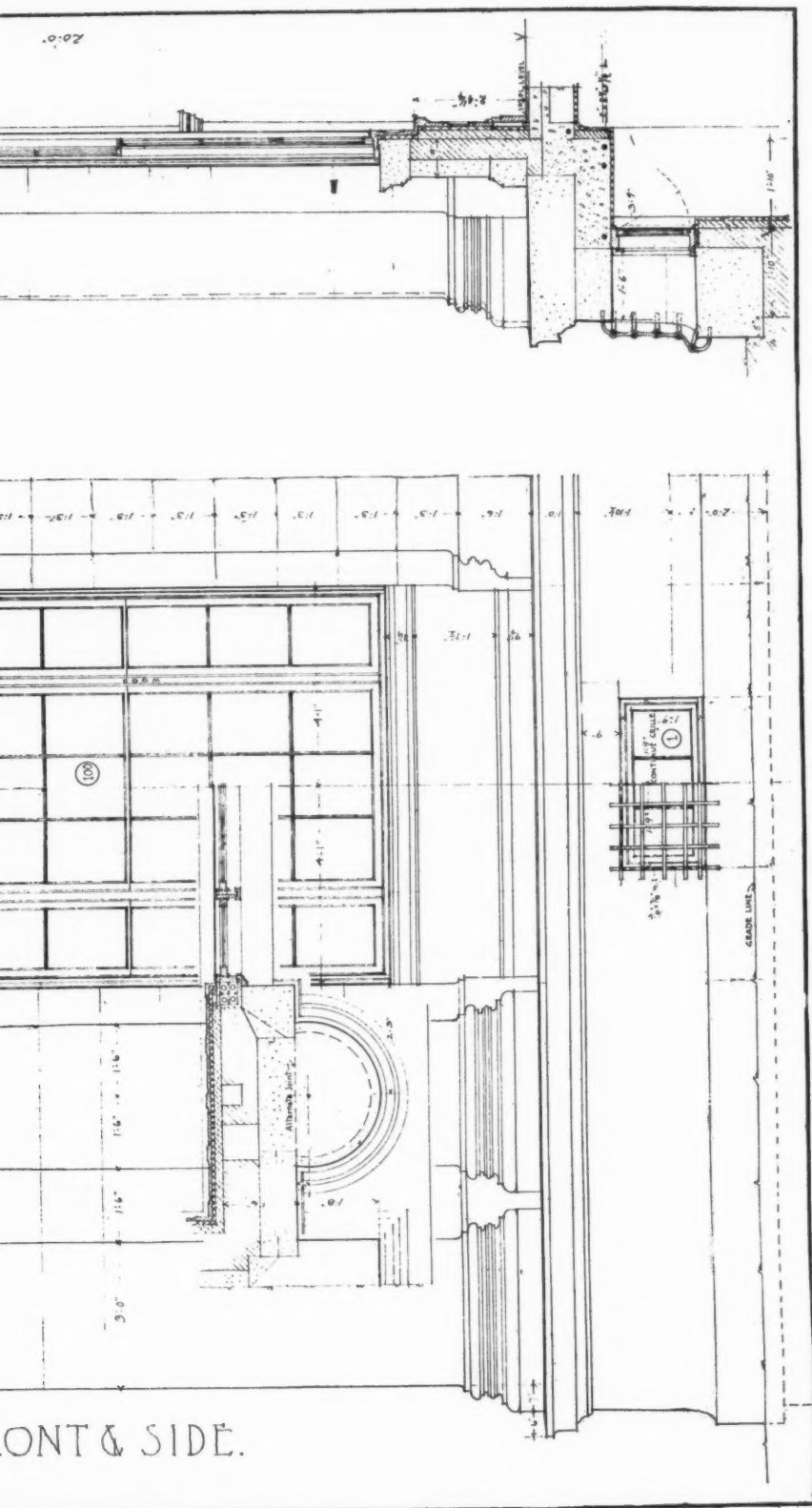
MARCH 6, 1912







¾ SCALE EXTERIOR DETAILS OF FRONT



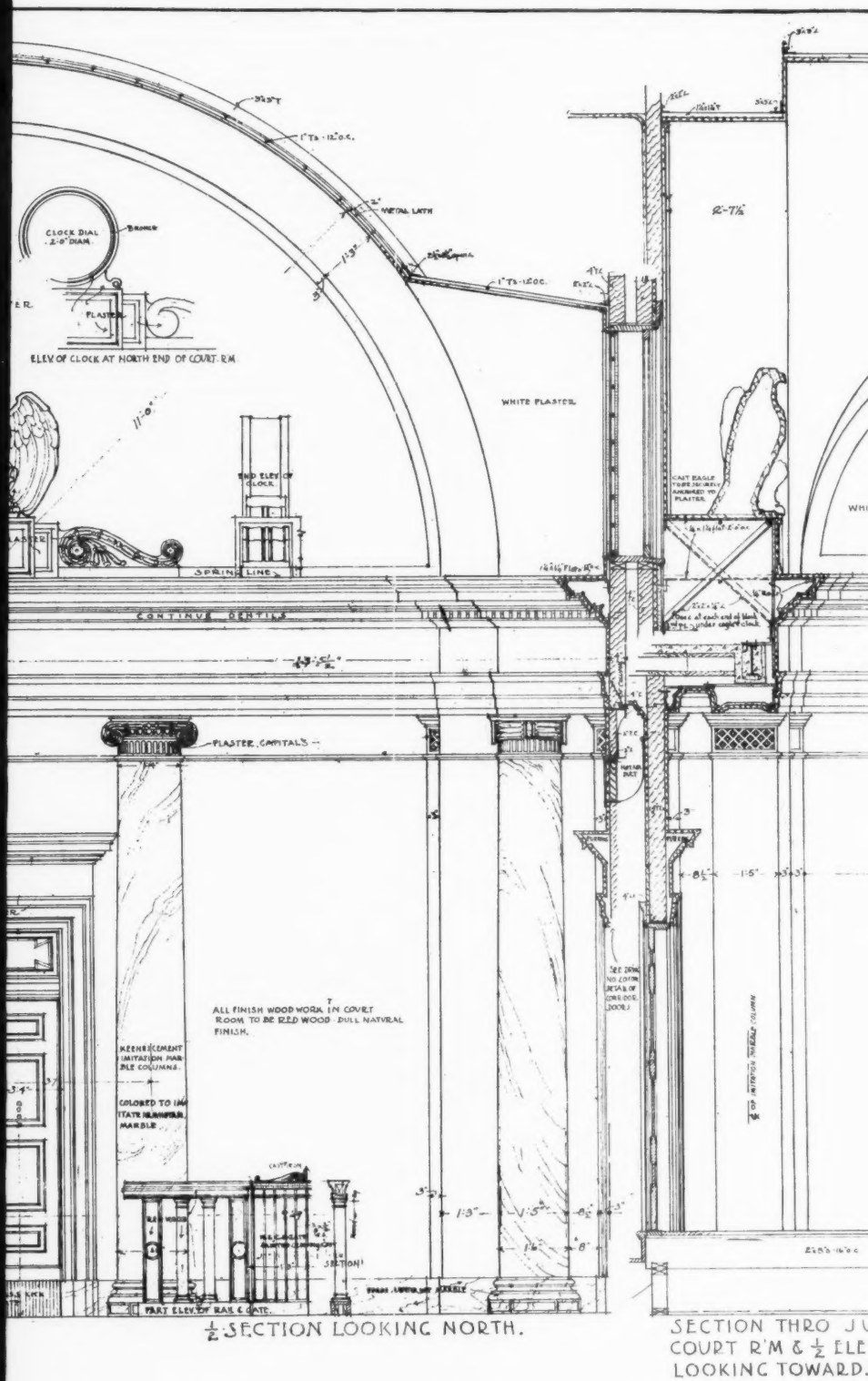
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POST OFFICE, OKLAHOMA

MR. JAMES KNOX TAYLOR, SUPERVISING ARCHITECT, UN

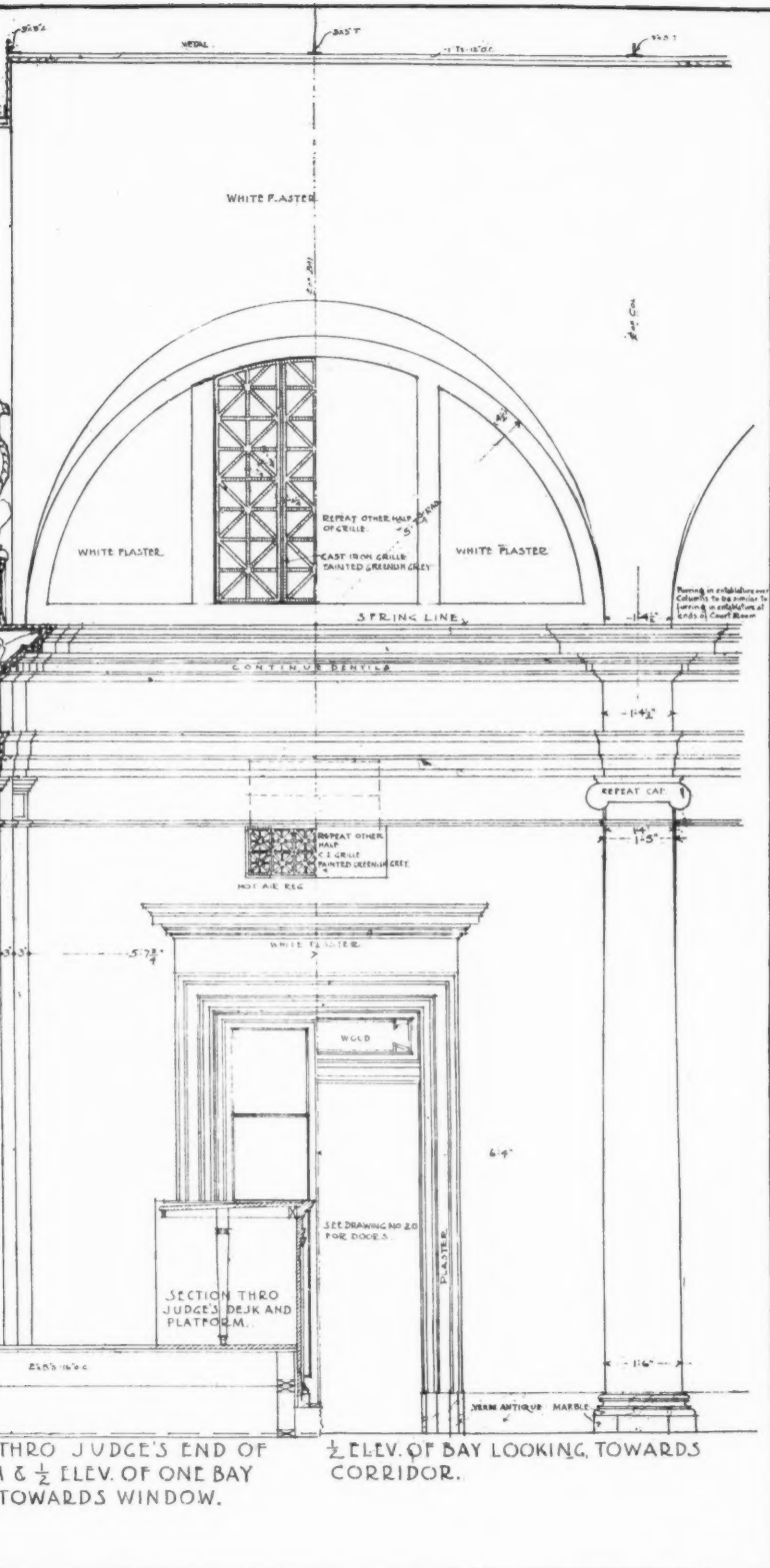


SCALE DETAILS OF COURT ROOM.

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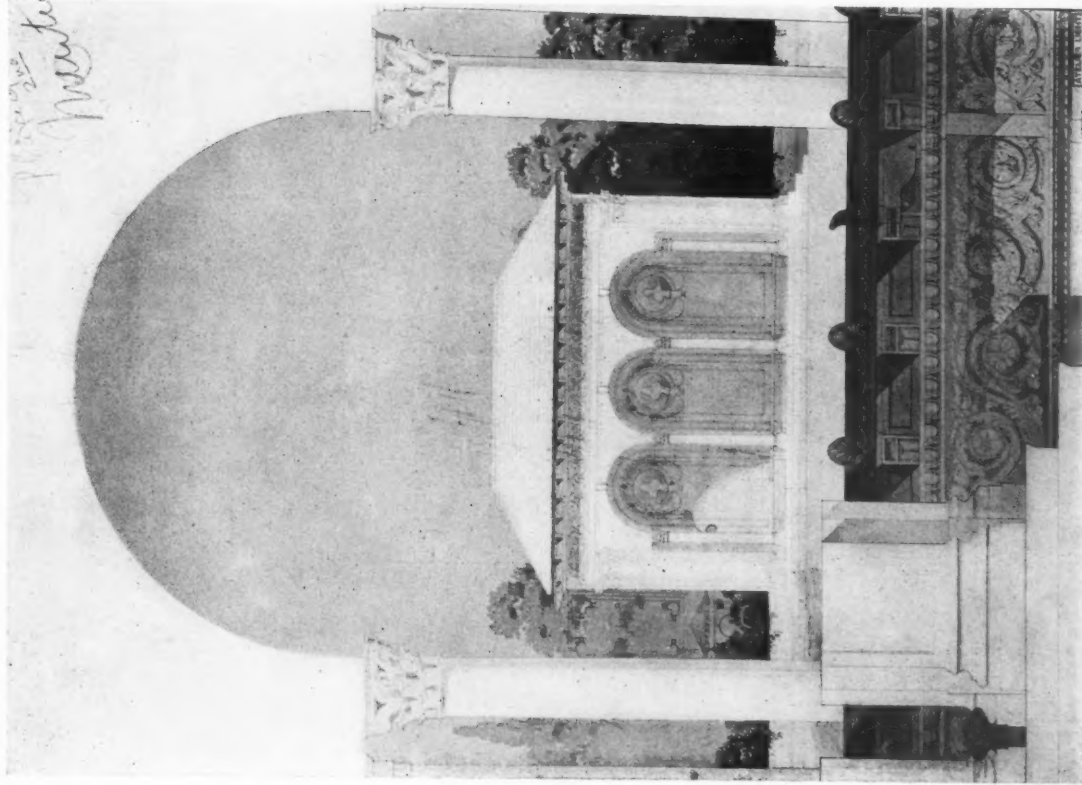
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MARCH 6, 1912



THRO JUDGE'S END OF
A & 1/2 ELEV. OF ONE BAY
TOWARDS WINDOW.

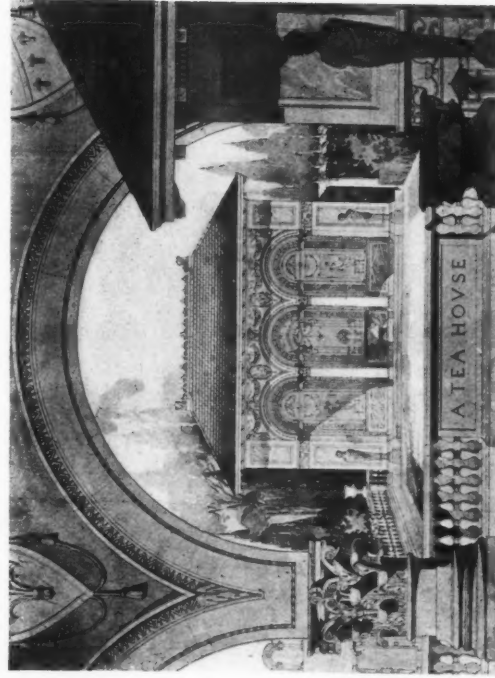
1/2 ELEV. OF BAY LOOKING, TOWARDS
CORRIDOR.



R. E. MARTIN

MENTION PLACED

ATELIER LIGHT



J. M. SCHEINER

MENTION PLACED

ATELIER WARE

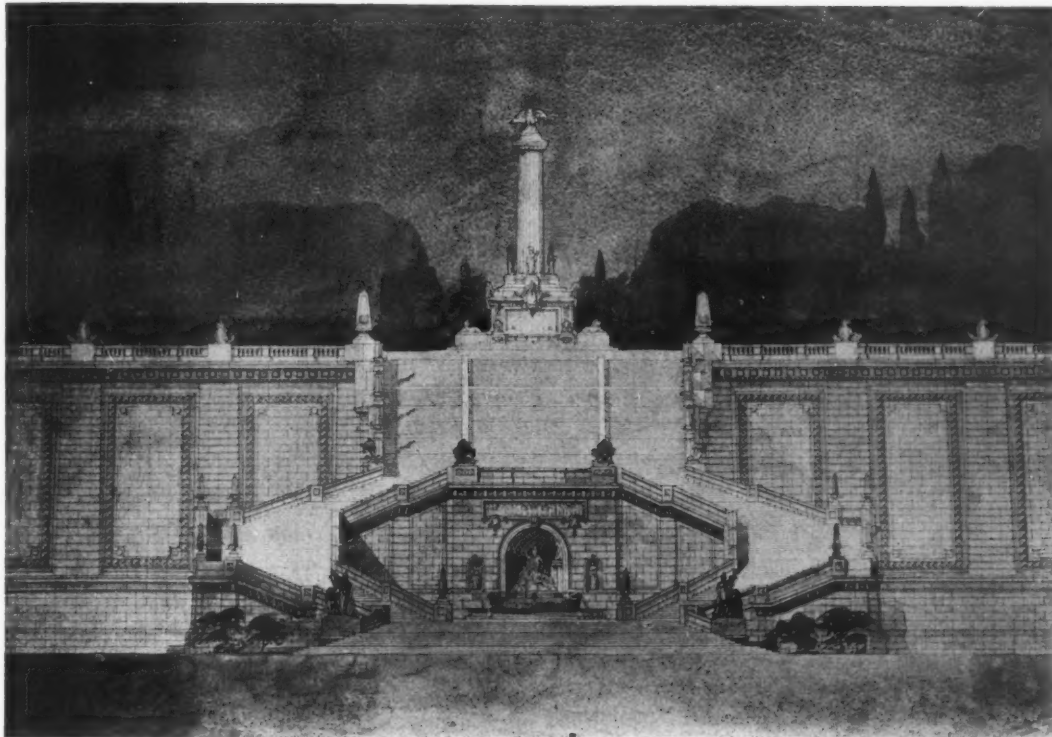
REPORT OF THE JURY ON THE PROBLEM

In judging this problem the jury ruled that the taste shown in the type of Corinthian order chosen was of importance in determining the result, while the quality of composition and drawing were, as usual, considered dominating factors. In a problem of this nature a simple design showing careful study in proportion and good indication and thorough drawing will be pretty sure to have a position of honor. One of the placed drawings which had charm of style, showing a nice feeling of Italian Renaissance architecture was criticized because the end façades were crowned by pediments. In this design, as in several others, a lack of feeling for the material of construction was evident. Balusters were shown so slender as to appear in the scale of construction was evident. The indication of balusters in perspective was also faulty.

In general, the showing was encouraging. The jury would remind the contestants that all order problems are intended to lead the students to study the best examples of classic or Renaissance architecture. Simplicity with a careful eye to the charm of proportion, which distinguishes the best examples of ancient architecture, are qualities far more worthy the attention of the student than any amount of elaborate ornament and "catchy" water color rendering. And it is to be remembered that good drawing is always received with real enthusiasm.

CLASS "B" III, ANALYTIC (ORDER PROBLEM). A TEA HOUSE,
ON A COUNTRY ESTATE

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



A. H. GOOD

FIRST MENTION

CARNEGIE TECHNICAL SCHOOLS

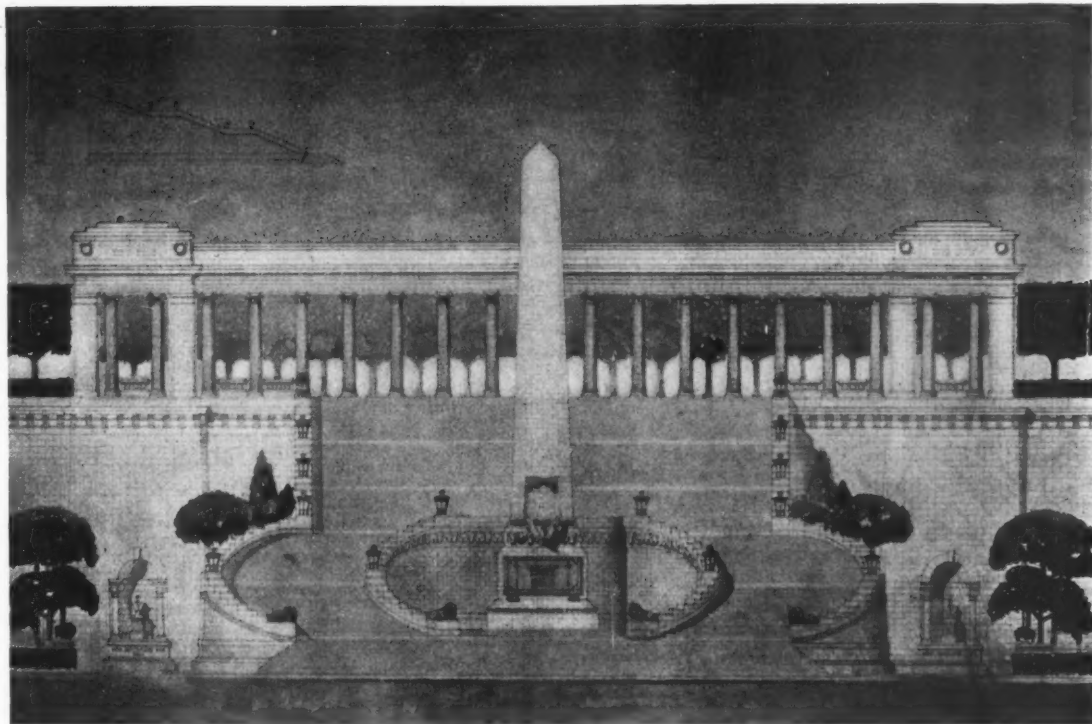


F. A. SPANGENBERG

FIRST MENTION

ATELIER PREVOT

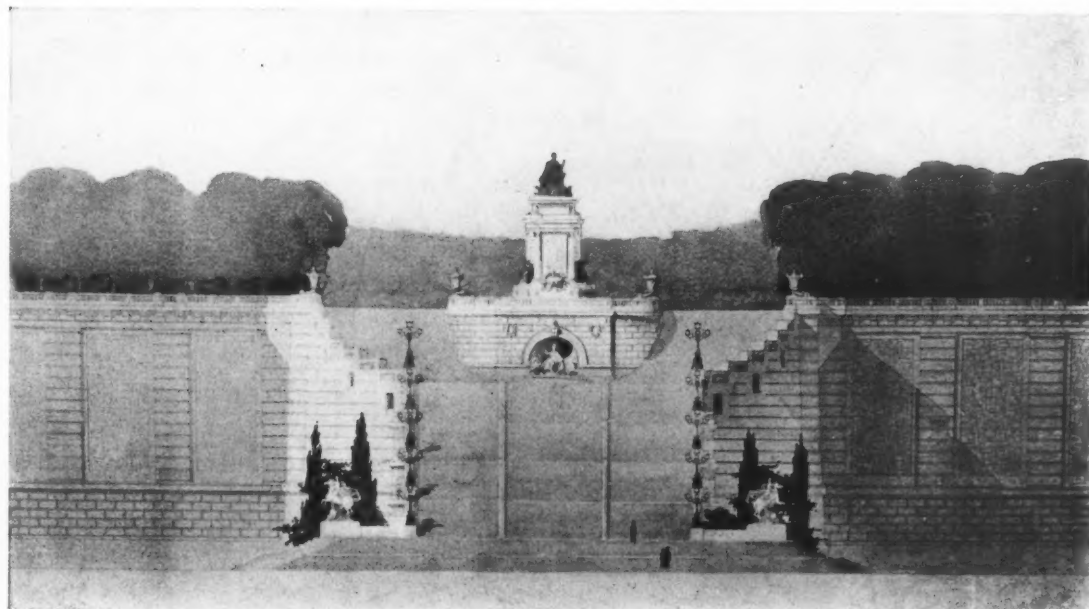
CLASS "B" III PROJET (PROBLEM IN DESIGN). A MONUMENTAL STAIRWAY
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



J. T. SIBLEY

FIRST MENTION

ATELIER HORNBOSTEL



W. H. KIRCHENBOWER

FIRST MENTION

CARNEGIE TECHNICAL SCHOOLS

CLASS "B" III PROJET (PROBLEM IN DESIGN). A MONUMENTAL STAIRWAY

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT



SIXTEENTH CENTURY DOORWAY, PALAZZO SCHIO, VINCENZA, ITALY