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THE EFFECTS OF THE RENAISSANCE ON STAINED GLASS AND THE BREAK UP OF THE ART. PART V

By CLEMENT HEATON

Common Opinions on the Loss of the Art

IT is a commonplace to say the art was lost. But much ignorance prevails as to what really happened, for one cannot find complete information anywhere. One of the ideas has been that the art was killed by religious conflict, while some have accused glass-painters of folly in voluntarily abandoning the right road and thus spoiling their art. Viollet-le-Duc thought it came about from the loss of interest in the art and consequent want of money, and that this was due to the decay of Feudalism.

Thus we have been in the curious position of working at an art of which we knew neither the origin nor the ending. It is not surprising, therefore, that it was not understood technically.

Mr. Lucien Magne has at last come close to the point in saying: "The influence of Italian art stops the flow of French art about the middle of the sixteenth century; cartoons for glass are executed without the least regard for the place the window is to occupy. The composition goes right across the mullions, and as the point of view was chosen for the picture made in the studio the spectator, placed several yards below, seems to see the figures sliding on an inclined plane. . . . The decadence is rapid and complete. . . . Strangers admitted at the court of France, and more honored than the French artists themselves, led art into an unreasonable imitation of works the least suitable for the decorative of flat surfaces."

This view has as yet had but little circulation, though the study given in France to the evolution of sculpture wholly confirms it.

All the Arts Were Subjected to a Change of Fashion in the Sixteenth Century

We have shown how glass painting arose spontaneously as a Northern art, and how it was inspired.

But in the sixteenth century the irresistible wave which came across Europe from Italy, bringing the idea that Italian and Roman classic art was alone worthy of admiration, sapped the base of the Gothic cliff, and presently it fell into the sea: that is to say, the Northern

Early 12th century wall painting, or late 11th, at St. Savin, Vienne. This and the two excellent examples on pages 211 and 212 show the symbolic way in which trees and architecture are represented with no attempt at naturalism, though the artist was untrammeled by the limitations of glass.

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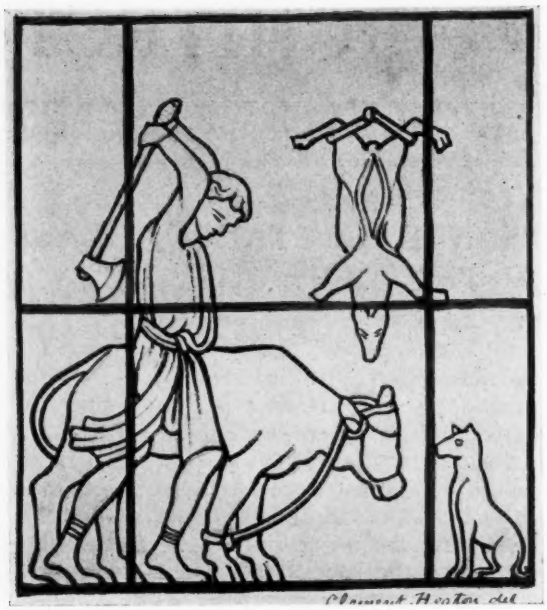


A butcher slaying an ox, with a pig hanging up behind. A scene of everyday life executed in the glass of the Cathedral of Chartres. Choir triforium; early 13th century.

artists abandoned their own ideal. It was not only stained glass which suffered but all the arts. Mr. Henri Bouchot says ("Le Livre," p. 138) the reign of Francis I struck a blow at the art of engraving, and the result of the vogue of decadent Italian work at Fontainebleau was to produce a revolution in taste. The simple and naive figures of the old French engravers were classed among the rubbish (rebuts) of another age; their composition was looked upon with contempt as "antiquated"; a whole class of artists or artisans, book illustrators or enamelers, jewelers, etc., adopted the Italian models with which the king filled his galleries. It was a moment of unreflecting impulse ("engouement irréfléchi").

The Quattrocento on the Banks of the Loire

We must carefully distinguish between the Florentine Quattrocento and the Roman Cinquecento. The former came by many ways, but principally by the favor of the Duc de Berry given to Italian Art, which exerted an influence on the country about the Loire. Here we find during the time of Charles VIII a gradual infiltration of new ideas from Italy and a loosening of the old Flemish-Gothic ideal. This is principally seen in the sculptor's work, and Michael Colombe is the chief actor. He had in his studio Florentine artists.

This early French Renaissance is characterized by a purity of line and a sobriety of construction derived from the union of Gothic and of Florentine quattrocento.

At Le Mans, in 1475, a tomb was erected by Charles d'Anjou to his father, which is of refined early Renaissance, of Florentine type. At the end of the fifteenth century this source of inspiration had mingled with the Flamboyant Gothic and we find it penetrating naturally into the glass. A house at Bourges of about 1500 is still half Gothic, half Italian. A window in the Chapelle de Bar in the cathedral of Bourges is composed of sixteen subjects of small dimensions illustrating the life of St. Denis, and this suggests the paintings of Jean Fouquet, who went to Italy and brought back Renaissance motifs. In this window well-drawn figures of marvelous execution are blended with early Renaissance detail and landscape. It is really beautiful work, but its fault is that one cannot see it. It is too microscopic, and it is like a series of small easel paintings.

Later Work at Bourges

The Chapelle Tullier at Bourges and the church of St. Bounet give us examples of work as late as 1532 and 1544 by Jean Lescuyer, draughtsman and glass painter of that town.

Here we see a Renaissance version of what is really still the Flamboyant Gothic technique in glass. The architecture is white; the landscape on blue; the figures, more or less Italian in style, are in color. The whole partakes of the delicate beauty of early French Renaissance and, though so late a date, is worthy of admiration; there seems no reason for apprehending the approach of dissolution.

But later than this, with the exception of a solitary window dated 1619 in Bourges Cathedral, little seems to have been done. The district of the Loire ceased to be the artistic center of France and to find the new centre we must go north with the French court.

Ultimate Effects of the Renaissance on Glass Design

As long as the Renaissance merely influenced Gothic art it did not do much harm,

and beautiful work of so late a date as 1544 remained unaltered; it was the maintenance of *Gothic tradition* "which for a time kept sweet the glass of the Renaissance." As that died out glass painting went astray.

We must distinguish carefully between this delicate school of the *early* Renaissance and the "engouement irréfléchi" which came in later from Fontainebleau like a new fashion of impossible hats.

Early 12th century wall painting, or late 11th, at St. Savin, Vienne

Severe remarks have been made by the architect Lassus, who says "at bottom, notwithstanding taste in arrangement, the Renaissance produced *disorder* by copying everything *a tort et a travers* the limits which naturally separated the different arts were lost sight of." This is especially true in the case of stained glass.

The Later Renaissance in France

In the gradual innovation of the Italian on the basis of the Gothic one perceives a series of periods even during the earlier Renaissance. The Renaissance glass corresponds to three periods. The introduction of the orders marks its fall. These were triumphant about 1550 and henceforth is a period when architectural ornamental detail was unconsidered, and the orders alone sufficed to occupy the place.* All the charming variety of design found in the Gothic period and that of the early Renaissance disappeared. Contempt was then poured on the early Renaissance, as much as upon the Gothic, and the "vile artisan" is a phrase met with, marking the idea which attached to craftsmanship in general. Sculpture in ornament was regarded with little favor; hence it could not be expected that such a craft as glass painting would retain it.

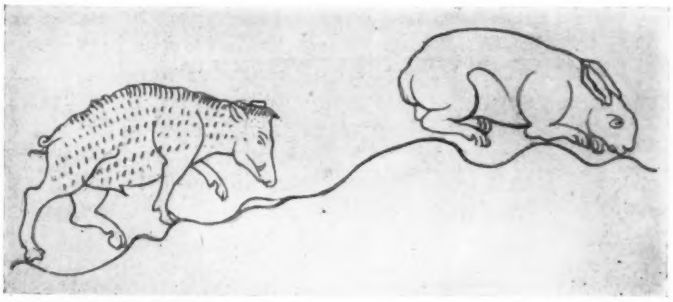
* NOTE.—An example of this is found at Notre Dame de Bourges, where the upper part of a flamboyant arch has been cut off and an order built upon it, to form an appropriate entrance to the church.

Up to the last the glass painters were skilful in their craft. Driven by the fashion of the time to take up Italian ideas, they did what they could with them, and glass lent itself astonishingly to the process; but at last their art fell beneath the contempt poured out on it and practically ceased to exist. In the eighteenth century canons of cathedrals—as at Chartres and Angers—took down many fine windows and put up white glass in their place.

Late Gothic Glass at Paris

A rose window of the time of Charles VIII and a picture in the Louvre from the Parliament House, dated 1475, are perhaps the best indications of the state of art at this time in Paris. In both we see Flemish realism and no sign of the Renaissance.

The rose window is in "La Sainte-Chapelle"; it is architecturally designed and well disposed, and yet the figures are not archaic and have considerable freedom. The earlier windows of St. Etienne du Mont, and some remains in St. Gervais, indicate, with others in small towns around Paris, that there was a gradual change from Gothic to early Renaissance going on here also, at the beginning of the sixteenth century. At this time, however, Gothic tradition was still the living art and was but *influenced*. Had this slow evolution continued it is difficult to say what would



Animal drawing of the 13th century, a boar and a rabbit. Sketched by Clement Heaton from the Album of Villard de Honnecourt

Early 12th century wall painting, or late 11th, at St. Savin, Vienne

have sprung from it, but we should not probably have had the final ignominious breakdown in which perished the traditions of glass-work.

Troyes

The district of Troyes in Champagne claims attention as being the place where the transition can be best studied. A rich bourgeoisie supported the arts from about 1500 till after 1560; it is specially about 1525 that art is here at its prime.

Art in this district was local; the various crafts afforded each other mutual inspiration, and a special character, vaguely existing in 1500, was gradually attained in this way. The rich burghers commissioned painters, carvers and glass painters to produce work at Troyes and all around the district. So a colony of artists grew up who lived honorably, valued and esteemed as citizens, but in a simple, quiet way, among the other artisans of the town. The large rose in the transept of Sens Cathedral, of 1500, was the work of the Troyen glass painters. The churches of St. Nizier and St. Nicholas at Troyes are the typical works, dated 1521 and 1524 respectively.

At Troyes the Gothic ideal remained till late, and disappeared very slowly and quietly—at first only by the adoption of certain ornaments and a more flowing way of treating the drapery. Then, when relations with Fontainebleau were established, the new Italian style invaded the district with a certain Florentine, Domenic, who settled at Troyes, and the Gothic art was superseded forthwith.

MM. Koechlin and Marquet de Vasselot have closely studied this evolution, and have shown how, after a time of transition, the ultimate change was due to the visit of some Troyen artists to Fontainebleau. "Our conclusions," they write, "are scarcely favorable to the Italian penetration; we must recognize that at Troyes all that is touched by Italianism is spoilt, and that if its first contact with the traditional art produced some charming works . . . directly it is master, and the 'great style' is installed in the place of honor, its example is depressing and its influence bad." (La Sculpture à Troyes, pp. 17, 18, 19.)

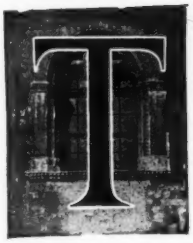
The introduction of these Italian ideas can be traced in the glass at Troyes and, though stained glass remained in use till late (till 1574), we see it little by little reduced to a poor shadow of what it had been when, in 1500, the rose in the north transept of the cathedral of Sens was executed.

A window of this school at Tonnerre, of 1542, and one at St. Parre-les-Tertres, of 1558, are all in white and yellow, except a pale blue sky. There are here also Renaissance buildings in perspective. This distaste for color is evidently the result of the Renaissance, yet even so late as 1574 a good window is found in St. Jean at Troyes, showing how hard the local school of glass died.

Late Gothic and Early Renaissance at Rouen.

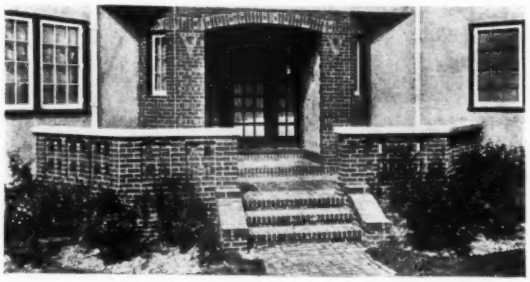
At St. Maclou at Rouen, in the chapels round the choir, is found a range of Gothic windows. In these we have a long series of high lights, in which lofty canopies in white on colored ground rise above single standing figures, giving a broad belt of color all through the chapels. This is an example of the flamboyant architecture in the northwest of France with its rich traceries, which provides admirable openings for glass. The broad technique of the glass enabled these large surfaces to be dealt with; whereas the price of a more elaborate style would have then impeded its use. Hence the late Gothic glass was suitable to the circumstances, but if one approaches this work in any but an architectural spirit it cannot be appreciated.

THE CURRENT ARCHITECTURAL PRESS



THE *Architectural Record* for April is devoted to the illustration of the work of Messrs. Holabird & Roche, Architects. The series of monographs, of which this is one, published by *The Record*, while not always of interest as illustrating either new or unfamiliar examples, are valuable for the reason that they serve as records of different periods of the work of well known men and firms.

Mrs. Stapley continues in this issue her articles on certain phases of architecture in Spain. These are illustrated in a very able way by photographs by Mr. A. G. Byne.

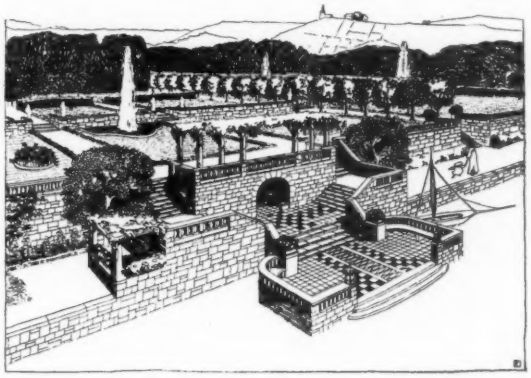


Entrance detail, House in Brookline, Mass. Mr. Frank Chouteau Brown, Architect
(*From The Brickbuilder*)

An article entitled, "Architectural Aberrations," deals with the Hearst Building in Chicago. The unnamed writer fails to find anything to commend in its design. In considering the justice of such criticism, it seems pertinent to observe that it is always much easier to throw down than to build up and while the building may present features of design and decoration that will not bear the most critical analysis, it is hardly deserving of the unqualified condemnation accorded it by this writer.

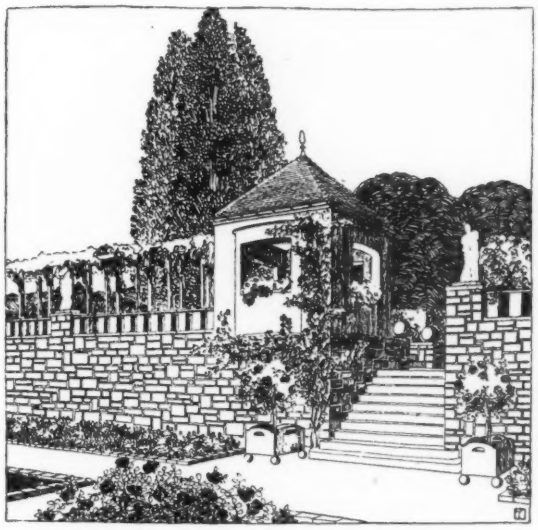
Other articles in this issue are "The Reredos of Christ Church Cathedral at St. Louis," by Guy Study; Part V of Mr. Aymar Embury's series on "Early American Churches," and an article by Mr. Montgomery Schuyler, being a review of the portfolios issued in Berlin, of the work of Mr. Frank Lloyd Wright.

The International Studio for April, has for its leading article a well written and



Design for a Waterside Garden, by Ester Claesson
(*From The International Studio*)

illustrated account of the decorative treatment of the city residence of Mrs. E. H. Harriman, executed under the direction of Mr. Grosvenor Atterbury and Mr. Julian L. Peabody, associated architects. The result,

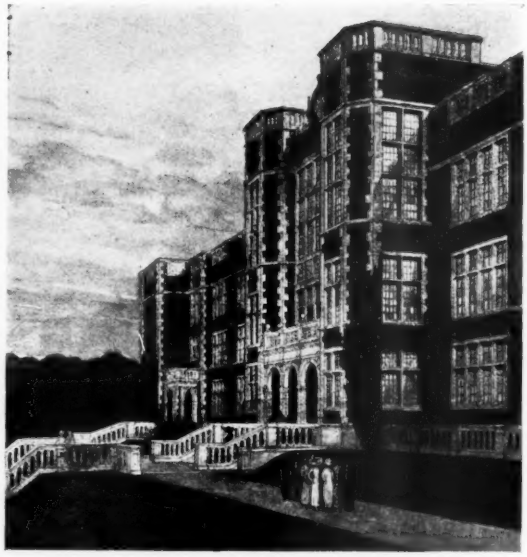


Design for a Summer House and Pergola, by Ester Claesson
(*From The International Studio*)

as shown in the photographs, would seem to be most successful, and in its correctness of detail and execution, leave little to be desired.

Under the title of "Recent Designs in Domestic Architecture," are shown some English country houses, which in their planning and general treatment follow so closely the many recent illustrations of similar subjects as to border on the monotonous. What is perhaps of greater interest, being more original, are some designs for waterside gardens and summer houses.

This issue further contains the usual entertaining "Studio Talk" and review of current happenings in the field of art in this country and in Europe. The illustrations of recent successful pictures are, as usual, well presented.



New Central High School, Minneapolis, Minn. Mr. Wm. B. Ittner, Architect

(*From The Western Architect*)

Studio Building, East 66th Street, New York. E. R. Bossange and Butler & Rodman, Associated Architects

(*From The Brickbuilder*)

The Brickbuilder for March presents Part III of Mr. Hubert G. Ripley's article entitled, "The Complete Angler, or Competitions Ancient and Modern," Part II on "The Heating and Ventilation of Schools," by Charles L. Hubbard, and an article describing and illustrating the Vanderbilt Hotel, in New York, Messrs. Warren & Wetmore, architects, already familiar to our readers having appeared in our issue of February 14th.

The illustrations are of a well selected and representative lot of recent brick buildings. These include apartment houses in New York by Mr. Walter B. Chambers and Mr. D. Everett Waid.

An interesting example of the combined use of brick and terra cotta is shown in the façade of a garage and studio building on E. 66th Street, New York, Mr. E. R. Bossange and Butler & Rodman, associated architects.

A house at Prides Crossing, Mass., designed by Mr. George C. Wales does not perhaps suggest the modern conception of the country residence either in plan or elevation, and lacks that feeling of individuality and domestic life that is generally considered essential.

In studying the plan of an exceptionally pleasing and well designed house by Mr. Frank Chouteau Brown illustrated in this issue, we are reminded of a recent suggestion of a subscriber that all plans should have the compass points indicated thereon to facilitate study.

Mr. H. Van Buren Magonigle's series on "Commemorative Monuments," is continued in this issue, while Mr. C. Howard Walker begins a discussion of "Distinguished Architecture as a Precedent." This, the first of a series, it is stated by the author, is intended to analyze for architectural students the qualities in acknowledged masterpieces of architecture.

Rood Screen, Christ Church, New Haven, Conn. Henry Vaughan, Architect

(*From The Architectural Review*)

Two issues of *The New York Architect*, one for October and one for November-December, 1911, have been received. The illustrations for October are of the Prudential Building, Newark, N. J., Messrs. George B. Post & Sons, architects. It is detracting nothing from the architectural excellence of these buildings to state that they have been very thoroughly illustrated in the architectural press during the past two years and so offer nothing new or of present interest to the profession.

St. Peter's R. C. Church, Edinburgh, Scotland. Mr. R. S. Lorimer, Architect

(*From The Architectural Review*)

The November-December issue is devoted to the illustration of the Shively Sanitary Tenements, variously called the "Vanderbilt" and the "East River Homes Foundation."

The text in neither issue is of sufficient interest to merit comment. Dr. Shively's article in the November-December issue conveys little accurate information concerning the architectural treatment of the work,

Church at Springfield, N. J.

(*From The Architectural Record*)

although it is entitled to respect as from the pen of a man who is beyond doubt eminently qualified to judge of the sanitary aspect of these buildings.

The February and March issues of *The Architectural Review*, being numbers 2 and 3 of the new series, have been received.

February issue has for its principal subject of illustration some office studies and interiors by Mr. Charles A. Platt. While drawings may be considered simply a means to an end the means employed in the accomplishment of results for which there is much striving cannot fail to be of interest to the profession generally. The March issue features the Franklin Park "Zoo," Boston. The leading article treats of "A New Theory of Acoustics," by J. E. O. Pridmore. As presented, this "theory" appears not only new but rather vague, particularly as regards any practical use or application. Details of contents of these two issues may be found in the index to current architectural publications. A considerable increase in amount of matter presented may be noted, and the announcement of future issues gives promise of material possessing much interest and value.

The April number of *The Western Architect* contains an article on City Planning under the title, "Does City Planning Pay," by Mr. John Nolen. The same author also contributes an article treating of "The Basis of German City Planning Procedure, An Example From Duesseldorf." The attention being given to the entire matter of City Planning renders any discussion of the subject of timely interest, and as might be expected, the articles referred to contain much of value for those engaged in this branch of practice.

The illustrations consist of a miscellaneous assortment, including a rather pretentious residence in Los Angeles, Cal., by Messrs. Hudson & Munsel, the New Central High School, Minneapolis, by Mr. William B. Ittner, illustrated from drawings, a store building, library, some reproduced pen and ink sketches by Mr. Harvey Ellis, and considerable other material of possible interest.

Architecture for April reproduces a number of photographs of the Little Theatre in New York. Mr. Harry Creighton Ingalls and Mr. F. Burrall Hoffman, Jr., Associated Architects, illustrated in THE AMERICAN ARCHITECT of April 17th. Also an apartment house at 998 Fifth Avenue, Messrs. McKim, Mead & White, Architects, published in THE AMERICAN ARCHITECT, November 29th, 1911. A further portion of this issue is devoted to a presentation of the Prize Winning Designs in the Portland, Oregon, Public Auditorium Competition, shown in THE AMERICAN ARCHITECT, December 6th, 1911. Other subjects will be found in the index of current architectural publications.

The text presents the usual "Architectural Criticism," an article by Charles W. Leavitt, Jr., in justification of the Profession of Landscape Architecture, and one entitled "An All Around Architect," by Lewis Warren.

AS OTHERS SEE US

AT a recent meeting of the Architectural Association, London, Eng., a paper was read by Mr. C. A. Daubney, embodying his impression of architecture in America, gained during a sojourn of some months in this country.

We are not always as fortunate in our critics as in this instance, for Mr. Daubney appears to have come to America with a receptive mind, divested of much of the insularity and prejudice so often displayed by visitors from abroad. Being a thorough critic it is of course to be expected that Mr. Daubney found many things that did not meet his approval, and many that called forth his warmest commendation.

At the outset of his remarks, published in *The Builder*, of London, he stated:—

> I dare not hope to reveal to you tonight any startling ideal in American architecture at the present day. There is much in it that is good and hopeful side by side with much that is bad and hopeless. All I can do is to indicate certain phases which may lead you to investigate and study the subject more fully. I am reminded that architecture is the graveyard of many an accepted platitude. "Genius," said Carlyle, "is the transcendent capacity of taking trouble first of all." Hogarth similarly said that genius is nothing but labour and diligence; while Matthew Arnold adds his verdict that genius is mainly an affair of energy.
>
> If such be true, we should find a genius at every street corner, more particularly in New York, Chicago and the other great cities of the states, where the painstaking efforts of the architects cannot be denied. Then, too, the belief that the pathway to Hades is paved with good intentions is flatly contradicted where architecture is concerned.
>
> None will deny that it is an upward path, and not a

downward one, which is trodden by those who set out equipped with a good intention and an earnest desire to do good work.

The lack of tradition as a basis of present design, the absence in most instances of precedent to guide the architect, is appreciated and referred to, as follows:

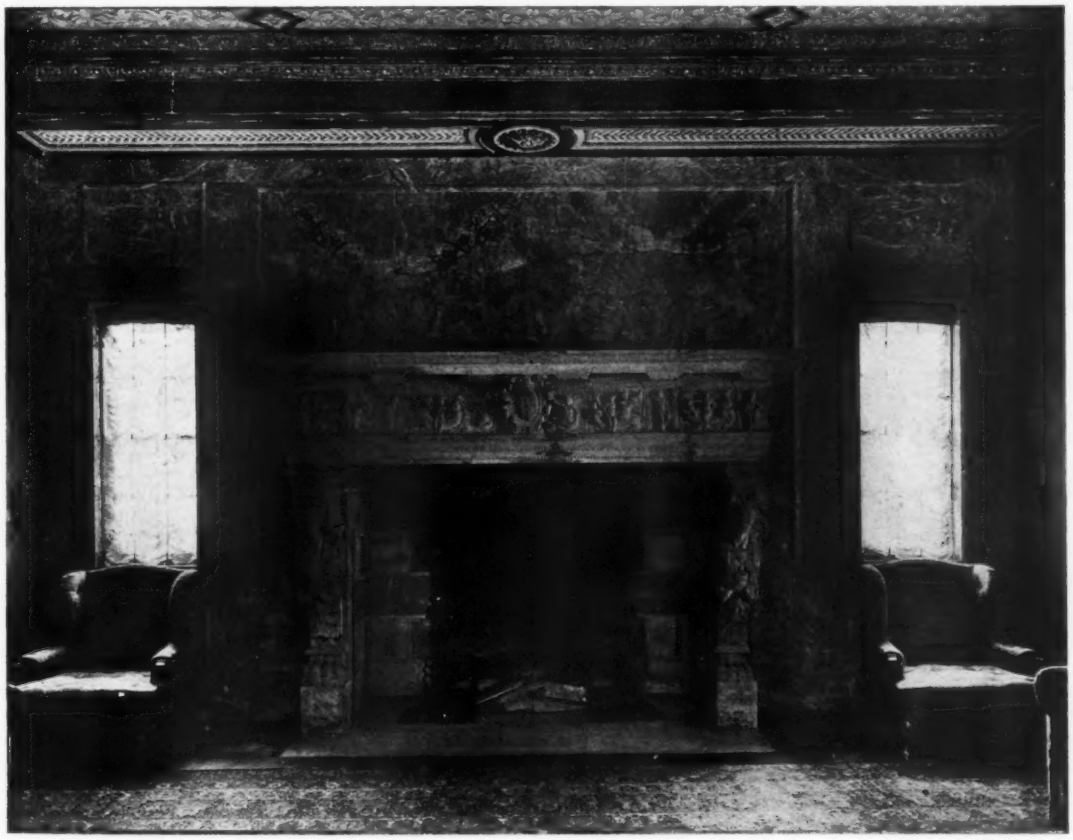
Substantially no historic masterpieces dating from the heroic times are readily at hand for study and reverence. The architect must largely import his ideas, and must trust in the preparation of his designs to the very unsatisfactory evidence of illustrations and photographs rather than to the works themselves.

A moment's consideration will show that in such circumstances two things must happen. The strong man will demand to have before him clear and explicit records of the best works corresponding to that upon which he is engaged. If he cannot recreate their atmosphere, he will at least grasp the detail. His work shall be correct and technically good, even if in the transportation of the design the spirit has been irretrievably lost. The weak man, on the other hand, will probably try to distract attention from his deficiencies by riding off on his own unregulated fancies into realms of wild experiment which other workers of mature experience have long since learned to shun. In some such way it is possible to account for the extreme care and completeness of much of the work.

Comparisons are always odious, but one is forced to the conclusion that the nakedness of some of the modern work on this side is not entirely due to the poverty of the client or to a desire for severe simplicity at any cost, but rather to a lack of capacity on the part of the designer to tackle a more ornate and possibly more appropriate scheme.

That the field of practical execution covered by the architect in this country is broader and more comprehensive than in any other is a contention often advanced and one that can probably be sustained. As the dominating factor on the work from the inception of the design to the completion of the building, the architect in America covers a field broad in its application and deep in the knowledge required to successfully effect the results to be seen by the observant visitor everywhere.

The American architect appears to have wider responsibilities than the architect here. This is more particularly true in the case of the larger works. There



FIREPLACE IN DRAWING ROOM, HOUSE OF H. F. McCORMICK, ESQ. MR. CHARLES A. PLATT, ARCHITECT

LIBRARY, HOUSE OF WM. G. MATHER, ESQ. MR. CHARLES A. PLATT, ARCIHTECT.

is a very general understanding that each man should rule his own roost. The architect will be expected to produce a satisfactory result without having to be guided except on general lines by the client. It may be that the client is only building as an investment and knows nothing of good or bad work. In such circumstances the architect will probably find himself with an absolutely free hand.

This will demand from him close attention to rule and convention. Any hostile criticism of eccentricity of design will shake the faith of a purely commercial speculator, and so we find a certain amount of restraint upon originality and genius.

Another restraining element is the fact that in most of the large centres there is a very rigid building regulation which demands the production of full plans, details, and calculations for inspection by the local authority in order that a building permit may be considered. The omission of essential information will delay the permit being issued, and the work itself will be consequently retarded. Novelties or variations from customary procedure will, as may be expected, be looked upon with suspicion by the building officials and cause possible lengthy explanations and inquiry.

These various qualities are dignifying professional practice in this country and elevating its plane. And in order to secure even greater efficiency in the future, the thoughtful men are seeing to it that the student body in receiving the instruction that will fit it to take its place in practice and not only uphold the character of present work and practice but carry it forward without interruption.

In referring to these features, Mr. Daubney stated:

> A high standard of education is becoming more and more essential. The tremendous interests, both public and private, which are at stake in many of the large undertakings demand a technical skill in the first place which does not but rarely obtain here. I think that public sympathy is strong on the side of rigorous examination and qualification for all practicing architects. This, of course, is a hopeful sign, and the universities are alive to the necessities of the case.

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PROPOSED BUILDING CODE FOR NEW YORK

ALTHOUGH it is possible that the strictest accuracy in the use of descriptive terms would require reference to the proposed Building Code for the City of New York to be made under the caption "A revised" rather than "A new" Code, it is, nevertheless, apparent that the measure now under consideration, with every prospect of becoming law, has received a very large amount of attention and intelligent study from the "Joint Committee on City Departments" of the various organizations represented, and the Superintendents of Buildings of the five Boroughs. Indeed it is doubtful if an entirely new Code would have required more work to prepare, but the desirability of changing only such portions of a law already familiar to builders and architects, found inadequate or unjust, rendered the drafting of an entirely new Code unwise. Unless improvement of a very positive nature and degree could be made by eliminating or rewriting a given section, it is evident that existing provisions should be retained. This is apparently the plan upon which the formulation of a Building Code for New York City was undertaken.

The results of the work which was done specifically by delegates from the New York Chapter, A. I. A., Building Trades Employers Association, New York and National Boards of Fire Underwriters, American Institute of Consulting Engineers, Brooklyn Chapter, A. I. A., New York Society of Architects, and Superintendents of the various Boroughs of New York, as embodied in the proposed Code, are as far in advance of anything offered during the past four years of agitation of this subject, as might be expected from a comparison of so representative and eminently qualified a body, with previous Code Revision Committees.

In general terms the improvement may be said to consist in the elimination, where considered feasible, of much detail, making the provisions more general in character and increasing the requirements designed to afford greater safety to occupants of buildings. This is accomplished by providing for a greater number of exits, safer and more commodious stairways, the installation of automatic sprinklers in various classes of buildings and certain improvements in the character of construction; finally, all barriers or impediments to the introduction of new methods of fireproofing or building construction generally are removed by making it possible to adopt any materials or form of construction capable of meeting certain prescribed tests.

The very evident spirit of fairness in which this Code was drawn, has resulted in a measure probably less open to charges of favoritism or injustice than it was supposed would ever be possible under the conditions known to exist.

Of course, there will be objectors and it is quite probable that there are features susceptible of improvement. For example, it may be thought that buildings could have been made much safer by restricting the use of combustible materials used in their construction or finish to a greater extent than has been done by the proposed measure. Also, the criticism may be advanced that proper or sufficient provision for the safety of occupants of existing buildings, such as department stores, office buildings, etc., has not been made. Again, the question will doubtless arise as to why the construction of theatres has been given such explicit and detailed attention, while other buildings, in which danger of disaster from improper construction or inadequate means of exit and fire prevention is hardly less, have been touched upon in only the most general and brief manner.

It must be realized, however, that an ideal or perfect Building Code will probably never

be formulated. In fact, who would be competent to judge of the matter, if such a thing were undertaken? Conditions are so complex and the objects to be attained so numerous and at times opinions which are the result of experience, education or personal interests, so conflicting, that the best possible of attainment would seem to be a code which, while representing in a sense some degree of compromise between the various views honestly held by competent students and investigators of the subject, would, nevertheless, provide reasonable protection of life and property and insure fair and just consideration of all materials and methods of construction without prejudice or favor.

It is believed that the proposed Code, which appears from a somewhat careful study to have been drawn with only the essential interests of the public in mind, will come as near to providing these qualities as could be reasonably expected, under all the circumstances.

City Planning Conference

THE Fourth Annual City Planning Conference, to be held in Boston, May 27th, 28th and 29th, will doubtless bring together a considerable number of city government officials, architects who have given much attention to the subject of City Planning, and others interested in the general topic of civic development.

The general program of the Conference will be carried out in the Lecture Room of the Boston Public Library. It will be supplemented by an exhibition which will probably include work already accomplished, as well as plans for proposed developments.

A feature of the Conference will be a series of studies of specific areas, taking into account the financial aspect of City Planning, assessments and excess condemnation.

The "Zone-System" of Germany will be described by one who has recently made an exhaustive study of it and who will endeavor to show the applicability of the system to conditions in this country.

Reports of progress since the previous Conferences in Washington, Rochester and Philadelphia will tend to bring the subject up to date and make available the lessons taught by work so far accomplished.

The value of these National gatherings has already been amply demonstrated, and it is believed that both in point of attendance and interest the forthcoming Conference will equal, if it does not exceed, any that have preceded it.

"DINGLETON HOUSE," CORNISH, N. H.

MR. CHARLES A. PLATT, ARCHITECT

DETAIL IN GARDEN

"DINGLETON HOUSE," CORNISH, N. H.

MR. CHARLES A. PLATT, ARCHITECT

"WOODSTON," MOUNT KISCO, N. Y.

MR. CHARLES A. PLATT, ARCHITECT

THE MANOR HOUSE, GLEN COVE, L. I.

MR. CHARLES A. PLATT, ARCHITECT

THE PERGOLA, "WELD"

MR. CHARLES A. PLATT, ARCHITECT

"GWINN," CLEVELAND, OHIO

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XUM

"GWINN," CLEVELAND, OHIO

MR. CHARLES A. PLATT, ARCHITECT

XUM

LIBRARY MANTEL

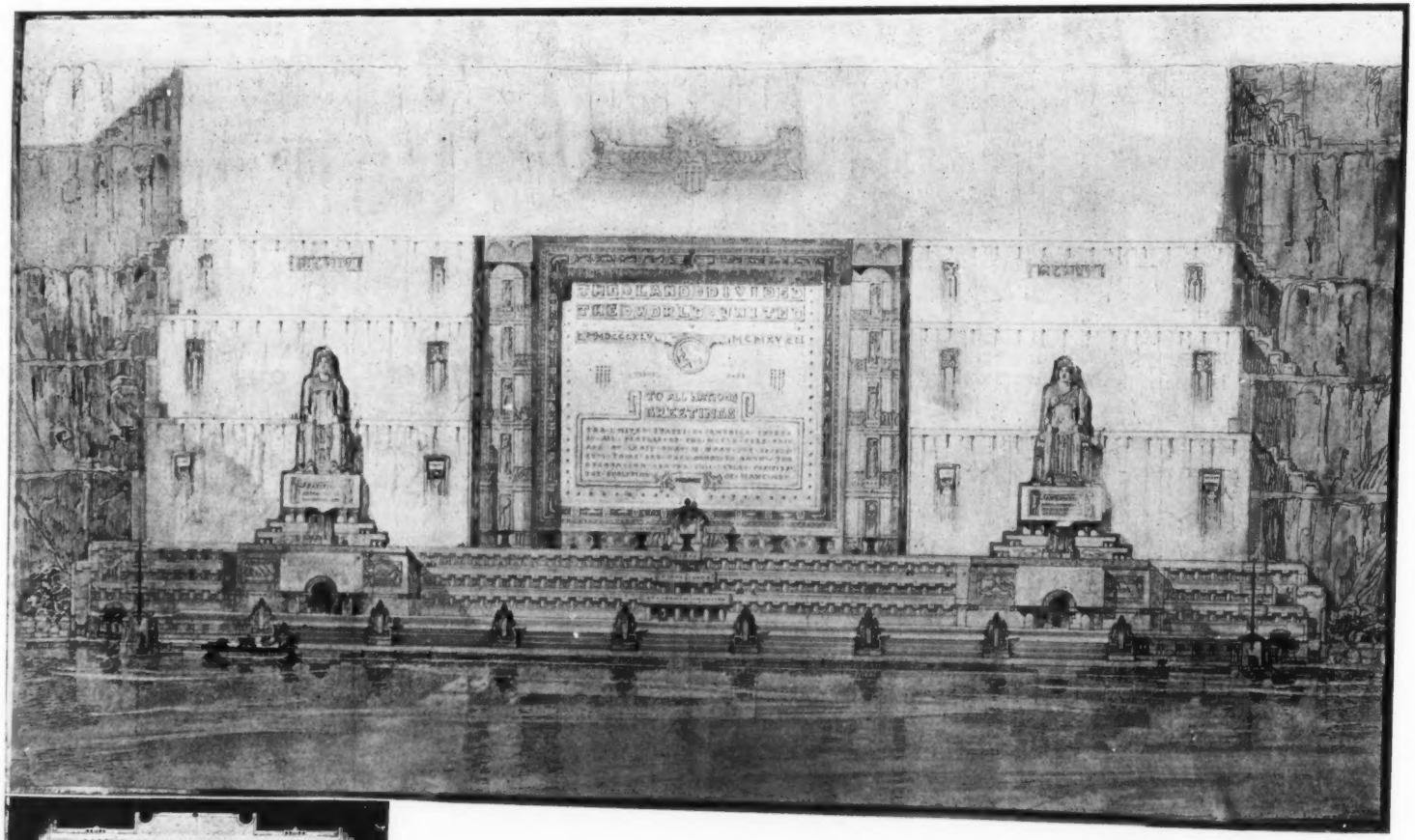
HOUSE OF WM. G. MATHER, ESQ.

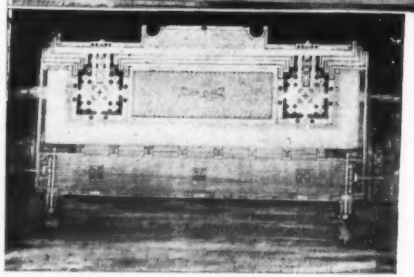
MR. CHARLES A. PLATT, ARCHITECT

RECEPTION ROOM MANTEL

HOUSE OF H. F. McCORMICK, ESQ.

MR. CHARLES A. PLATT, ARCHITECT

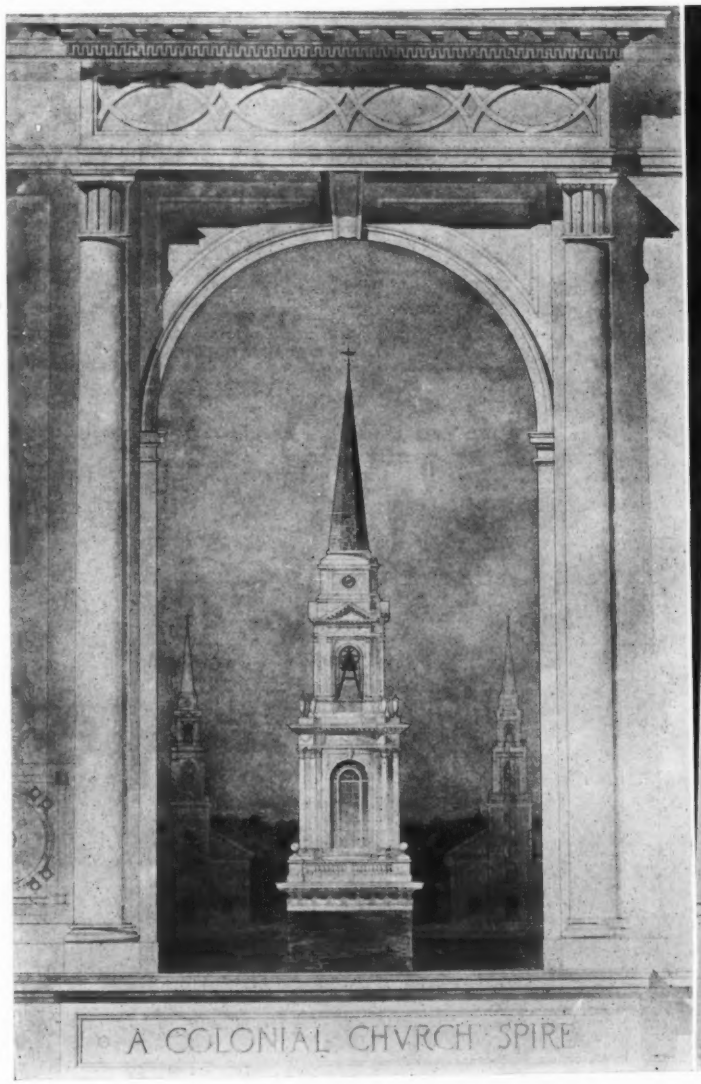


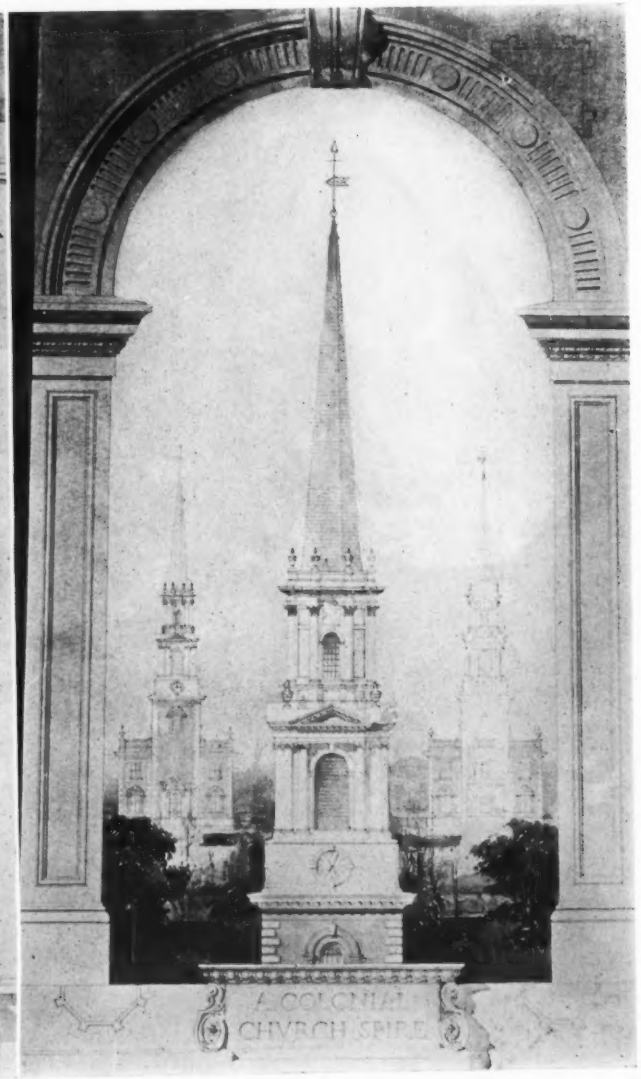


B. HOYT, FIRST MEDAL, ATELIER WARE

Class "A"—IV Projet (Problem in Design). A Commemorative Monument

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



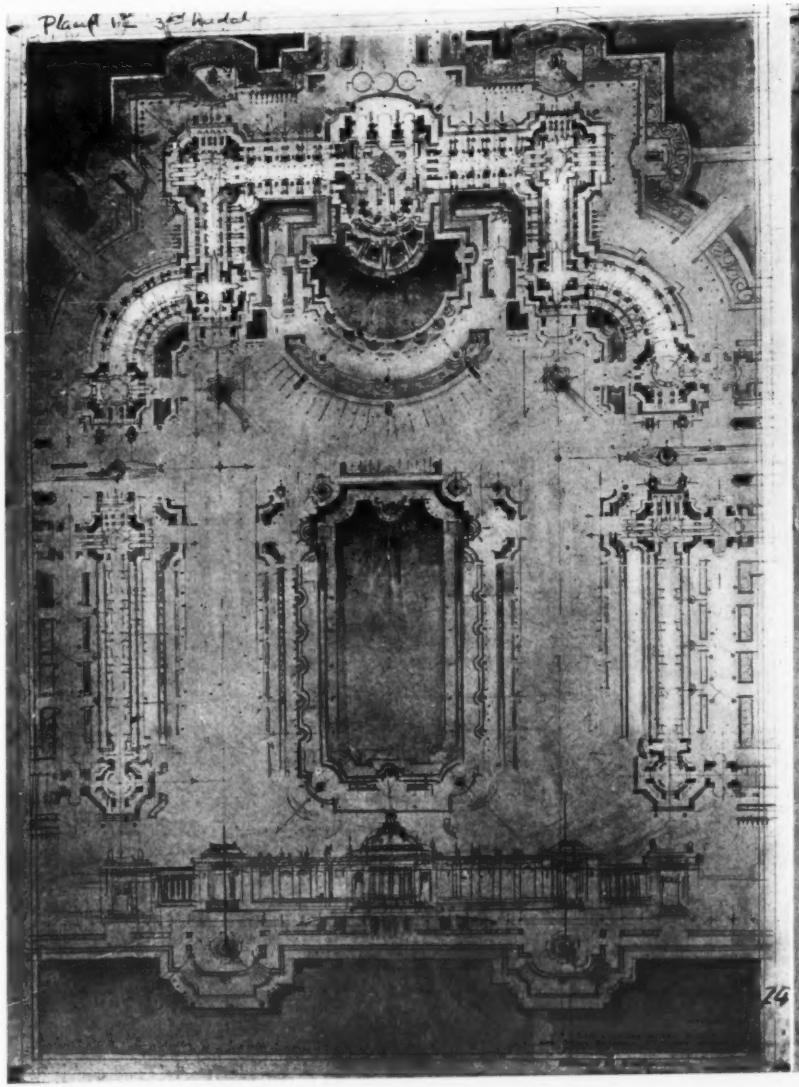


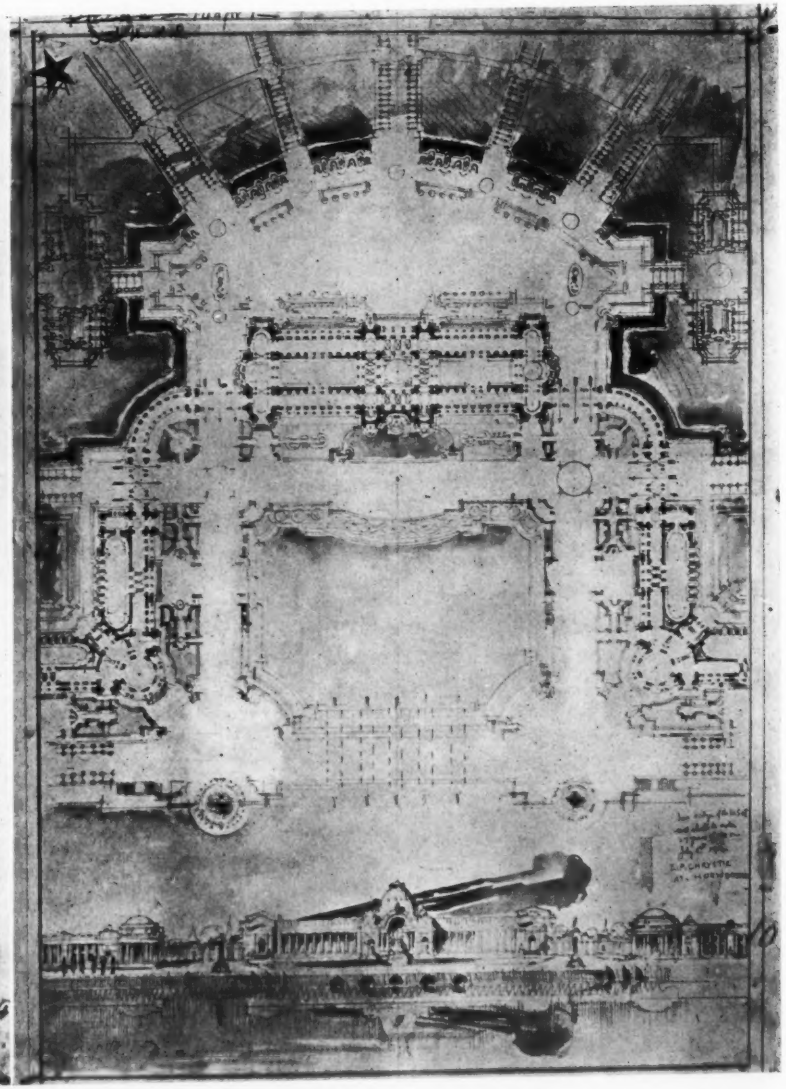
A. C. FRANK, ATELIER LECHT

PHILLIP S. MEWHINNEY, CARNEGIE TECHNICAL SCHOOLS

Class "A" & "B" Archaeology—Projet (Problem in Design). A Colonial Church Spire

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





DONALD M. KIRKPATRICK, PHILADELPHIA, PA. TIED FOR FIRST PLACE E. P. CHRYSTIE, ATELIER HORNBOSTEL

Second Preliminary Competition for the Paris Prize—The Court of Honor for an Exposition

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

DETAIL OF THE CAMPOSANTO (CIMITERO DI STAGLIONE). GENOA, ITALY