

# THE AMERICAN ARCHITECT

VOL. CVII

WEDNESDAY, JUNE 23, 1915

NUMBER 2061

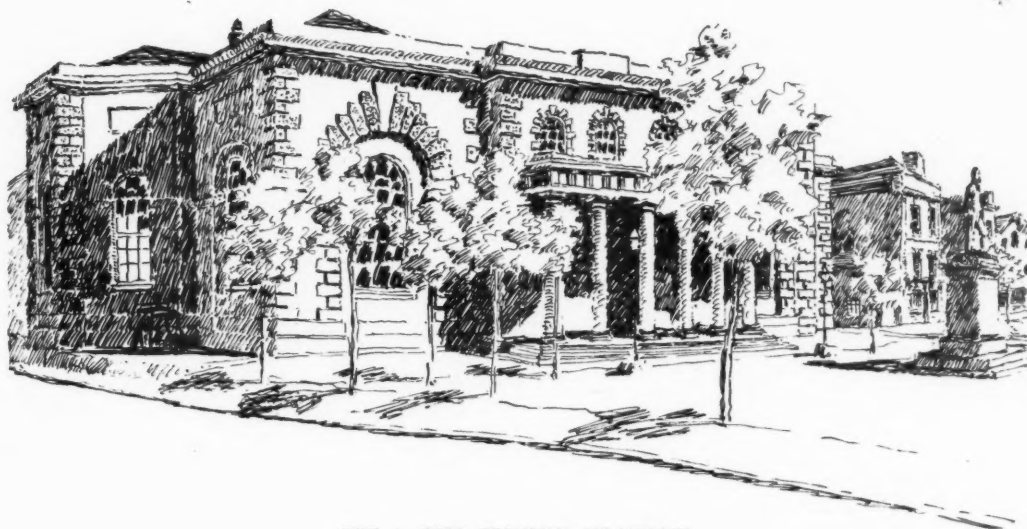


FIG. 1--THE COUNCIL CHAMBER

## THE INFLUENCE OF SALISBURY CATHEDRAL ON THE SURROUNDING BUILDINGS

By P. M. STRATTON, A.R.I.B.A. *Illustrated by Sketches by the Author*

**B**Y the first vision of Salisbury Cathedral any man sensible of beauty may be convinced of an art that can and does exist far away from, and in antipathy to, mere decoration. And when, moreover, the cathedral is the crown of such a man's city, when it is the witness of each occasion he passes through its streets, or from afar it becomes the goal of his day's journey, how much more deeply graven on his mind will that beauty be! Indeed, the effect of such vision on the after builders of Salisbury is seen in many buildings, where the original "form" of the cathedral has been caught as it were in another attitude. For not only did a general excellence in design remain to the city until all tradition died from architecture, but a certain sense of

organism in the whole, and of function in the parts, was very strongly expressed through each succeeding style, more forcibly expressed than in other like English towns. An attempt to illustrate this illusive quality in its proper degree by word and line is hardly likely to be successful, but if it quicken in the reader a desire to see and judge for himself, the object of these notes is attained.

The North Porch of the Cathedral, Fig. 3, has the essence of the matter as it appears on the exterior. Here is the strong base mould, engirdling the whole building, and binding in the steep, boldly projecting buttresses, whose angles above are so widely chamfered. The buttresses are to the life of the cathedral what the column is to the

## THE AMERICAN ARCHITECT

life of a classic temple, and taken with base and parapet they are as satisfying as a Greek order. They have to the full that aspect of naked strength in action which seems peculiar to architecture and sculpture. Their three equal faces rush upwards; the weatherings are almost perpendicular, deeply undercut to give crisp lines, and the chamfers are stopped by being curved out to overhanging bosses. There is the same vigorous grace to the moulding of the arches and jambs, and as well to the proportion of void and solid. For seen from the point of view of the sketch, the great wall at the side, innocent of decoration, is a perfect foil to the open arch of the front. Except for the West Front and until the Tower is reached, the building is boned and sinewed with such arches, buttresses and walls in the nude, as it were; no make-up is practiced; the whole architecture is a naked chastity of stone.

This manner and absence of affectedness bears itself through the interior also, although no doubt the wall-spaces were once covered with ornament in color, and the windows jeweled with stained glass. The proportion and the combined grace and strength of the detail are as they came from the designer's hand, and well match the classical features of the carved heads round the walls. In one part, the triforium master-arch, beauty and force have met and have not matched, for characteristically an almost ugly energy has got itself expressed.

Why this plain, strong architecture rather than the brilliant, decorative work of the Tower and the slender wonder of the Spire, impressed the local builders, may be due partly to its being the finest in the field, partly to the practical difficulties of adapt-

ing tower and spire to buildings for other than religious uses.

The Gateway in the Close wall, called of St. Anne, Fig. 7, shows great breadth of stonework, a corbel in one reversed curve rather than in a moulding to each stone, and wide reveals to its arch jambs.

The Poultry Cross was built in the fifteenth century, and, although the lines are lacking in purity and grace, yet it is a complete organism. Behind is an old shop, and a house over it tile-lined and unfeatured save for the necessary windows and the overhang of each story. Yet the deep horizontal shadows from the latter show it as architecture of noble descent.

Fig. 5 is of the Joiner's Hall, in St. Anne's street, whose designer has gathered his first floor windows into two great bays and opposed to them a reserve of strength in his bare wall. The grotesques beneath the window boards are somewhat foreign to the manner of the cathedral, but are full of tense energy.

The construction of the house in Minster street, Fig. 6, is brought to the surface as much as possible. The shop front is modern;

above it the posts spring to the second floor where a line of detail is formed by the traceried arches and the light and shade of overhanging joists. The shadow gives the point d'appui for the two stories above and the two bay windows. Curved braces grow from the main posts which as well send forth brackets to help carry the light and graceful bargeboards. The whole of the half-timber work in Salisbury is of this type, with plaster panels broader than the exceptionally broad wood framing and the latter braced with sections of curved branches. The Hall of John Halle is externally an exception, but



FIG. 2—SALISBURY CATHEDRAL



FIG. 3—ENTRANCE TO A CORN STORE

it has been restored by Pugin and possibly some of the smallness of detail is due to him. Within, the open roof of the Hall is on the true Salisbury scale.

Wren came to inspect and strengthen the Cathedral Spire and probably was here on other occasions, as he was born a few miles away at Knoyle. He is said to have designed the Choir School and the "Judge's House," both places of a solid, placid, matronly appearance, without that fineness of limb, that upward lift which the cathedral shows. Wren's influence pervaded the city for some years, probably through the workmen from his buildings. "The Renaissance Box of Bricks" lidded down with a hipped roof was built in many streets, with little alteration, except that the bricks glow even more warmly than those Wren himself used.

In the eighteenth century cornices began to dwindle, and suddenly in the high bare walls of that period the spirit of the cathedral is again significant. The first building of importance in the recaptured manner is a stone-fronted house on the west side of the Close. Its masonry is smooth and squared, the features rather mean and the mouldings thin with little roof showing. The clean, great cliff of wall, some fifty feet of it, is the architecture. For it is not treated as a dead surface, like a piece of paper to be shaded with windows or divided with lines; but it performs to the highest degree its own function as a high shelter and a springing support.

The Infirmary (1767) relies for its effect almost entirely on height, including especially the space of brickwork above its uppermost

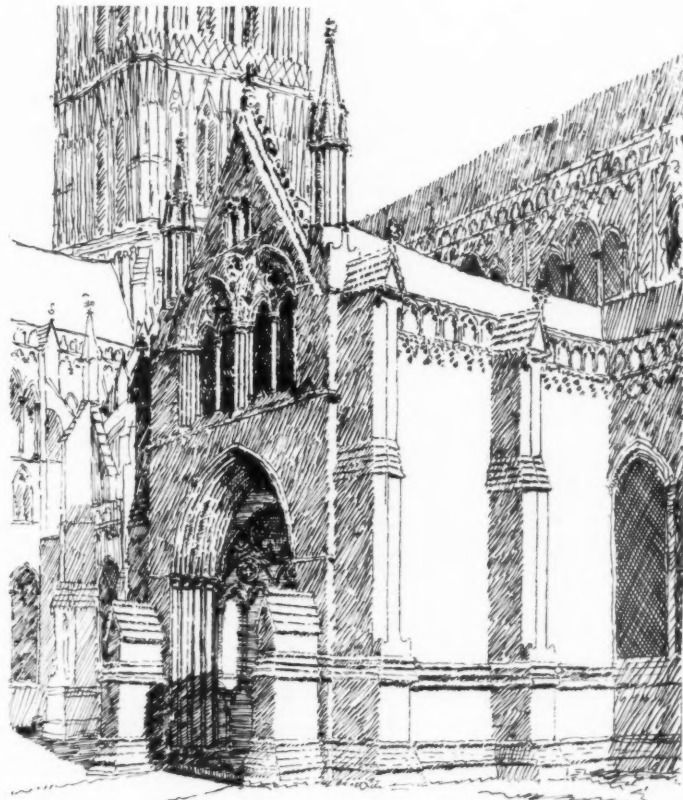


FIG. 4—NORTH PORCH OF THE CATHEDRAL

## THE AMERICAN ARCHITECT

windows. It has no cornice, but a queer kind of battlement hops across the top, a harmless architectural joke. The Council Chamber, Fig. 1, has the merits of the Salisbury Style, in spite of a Welsh-slatted roof

reason why the back elevation, to a narrow street, is more vital than the front.

In one way the humbler buildings have happened to outvie many of the larger. From the sixteenth century to our own day



FIG. 5—JOINER'S HALL, ST. ANNE'S STREET

which seems to have been blossoming ventilators ever since its erection. The portico is pure Tuscan, but the scale of the arched windows and of the bay at the side is too excellently large for it. Perhaps that is the

a very warm red tile has been used in Salisbury not only for roofs, but especially for hanging to timber-framed walls. The woodwork beneath has given here and there, or has warped and been strained out of place.



FIG. 6—HOUSE AND SHOP, MINSTER STREET

## THE AMERICAN ARCHITECT

In consequence the tiles also have moved and lost their flat surface and parallel lines, and have been moulded to the body of the build-

ing. They appear like a red vesture covering yet disclosing the stir of limb beneath. Fig. 3 is of an entrance to a corn-store.



FIG. 7—GATEWAY IN THE CLOSE WALL

## THE AMERICAN ARCHITECT

### The Architects' Registration Law

The following report made by the Committee on Registration of Architects of the New York Chapter to the president, Mr. Richard H. Hunt, deserves careful perusal by all practitioners in the state, as it not only reveals some of the influences that operated in opposition to the recently enacted Registration Law in this state but presages an early amendment thereto:

May 21, 1915.

RICHARD H. HUNT, Esq.,

President New York Chapter, A. I. A.

Dear Sir: Your Committee on Registration of Architects is pleased to announce that the Registration Bill, which was introduced last year and failed, was reintroduced this year and finally passed by both houses, and, on being signed by the Governor, became a law on May 3d.

The Joint Committee in its efforts to secure the passage of this bill encountered a strong sentiment of opposition on the part of the legislature, not to anything specific in this bill, but on account of their prejudice against license bills in general, and it was somewhat difficult to convince them that this is an educational measure and not a license bill to be likened to such bills as have been introduced in behalf of the plumbing and heating trades.

Unexpected opposition also appeared when the attorney representing the Building Trades Employers' Association made active efforts to secure the defeat of the measure. This opposition was a painful surprise, inasmuch as the bill had been submitted by the undersigned personally to the President of that Association and also to the Chairman of their Legislative Committee a year ago, and we had no reason to suspect from their cordial attitude that there would be anything but co-operation with us. When we discovered that their attorney was instructed to secure the defeat of our bill, we arranged conferences with the attorneys and entire Legislative Committee of the Building Trades Employers' Association, and, after protracted interviews during which their leading members supported our point of view, they were voted down by a narrow margin, and their attorney instructed to continue to oppose the bill. We then found that an amendment to the bill, which would be in effect a declaration of purpose and which would in no sense change its meaning or effect, would secure the withdrawal of their opposition. This amendment reads as follows:

"Nothing in this article shall be construed as depriving any person of any rights which he now has with respect to the filing of plans for new buildings or for alterations to existing buildings; nor shall any department or bureau, or superintendent of any department or bureau, with which plans are required to be filed according to law, refuse by reason of this article to receive the same from any one on the ground that the plans are not prepared by a person styled or known as architect."

Our Joint Committee, representing all five organizations of architects, joined in requesting the legislators in charge of the bill in Albany to secure the passage of this amendment. For some reason, those in charge of the bill disregarded our request and the bill was passed without the amendment. This was a very embarrassing outcome, as it placed us seemingly in the position of securing the passage of the bill by a trick. The Association was immediately aroused to make the greatest possible effort to secure the veto of the bill by the Governor. Conferences again resulted and opposition to the signing of the bill was withdrawn on our promise to use every sincere effort to secure the passage of this amendment to the bill at the next session.

In view of the unfortunate experience in Illinois, where, after a law had been in force twenty years, the Board of Examiners has become a football of politics and the laws in existence jeopardized by opposition on the part of the engineers and others, your Committee believes that it will be wise to have this amendment passed, as it will make clear beyond a doubt our purpose to raise the standard of qualifications of architects and not to secure business by force of legislation. The penalty to be incurred under this law is for the use of the title "architect" by any one not duly qualified. We believe that building laws should be made stringent enough to locate responsibility for unsafe design and bad construction. If owners then choose to employ contractors or others to design their buildings, they will do so knowingly and without being deceived by unscrupulous persons who assume the title "architect" unworthily and thereby discredit the profession.

The following is a personal letter addressed to the Commissioner of Education:

"DR. J. H. FINLEY,

President University of the State of New York,

State Department of Education, Albany, N. Y.

Dear Dr. Finley: We are informed that the Architects' Registration Bill has received the signature of the Governor, and has therefore become a state law. In behalf of our Committee which has been working to secure this law and to oppose bills of similar nature which we have believed to be drawn on a wrong basis, we thank you for your kind interest and co-operation.

I believe that serious mistakes have been made in similar legislation in other states, one of the important mistakes being that the execution of the law has been placed in the hands of a board subject to political influence. Since our examinations for admittance to practice under the title of 'architect' will be conducted by the State University, the profession may have every confidence that the purpose of the law will be carried out to increase the efficiency of the profession, and thereby benefit the public as well as architecture itself.

Incidentally, I feel sure that the law cannot be used for ulterior purposes. Some of the builders felt that the architects were trying to legislate business into their own hands. I believe that the building laws should be sufficiently stringent to place the responsi-

## THE AMERICAN ARCHITECT

bility of safe design and safe construction where it belongs, namely, upon him who undertakes to design and construct, whether he be a 'contractor,' 'engineer,' or 'architect.' This law certainly is not intended to force anyone to patronize an architect.

Thanking you again, believe me,

Sincerely yours,

(Signed) D. EVERETT WAID."

The following was received in reply to the above:

"THE UNIVERSITY OF THE STATE OF  
NEW YORK

Albany, May 21, 1915.

"My dear Waid:

I am greatly pleased that the bill has at last become a law. You may be sure of our most cordial efforts to give the purpose of the law its efficient expression, and, as you say, thereby benefit the public as well as architecture itself.

Sincerely yours,

(Signed) JOHN H. FINLEY.

To Mr. D. Everett Waid,

Respectfully submitted,

Committee { L. C. HOLDEN,  
J. W. YOST,  
D. EVERETT WAID, *Chairman*

### National Waste and Temporary Buildings

Architects would generally admit to a desire to build for all eternity, were that possible, and permanence is one of the qualities in building which they chiefly value. But a review of the changing conditions of human life, the transitory movements of population in certain localities, and the altered methods under which many industries are carried out, and, above all, the growth in the requirements of hygiene, leads us, sometimes, to wonder whether future developments will not lead to the erection of a far greater number of buildings whose life will be intentionally limited from the outset. No man can say whether our schools and hospitals may not be completely out of date in fifty years' time, and it is equally hard to foresee the future manner in which certain districts will be used. What is now residential may become manufacturing, or *vice versa*, and it is even difficult to say whether the houses in which we live will not be condemned in the course of a few generations, because new methods may be devised to save labor or promote health. At first sight such a point of view is unpleasant to the architect, who should, however, consider that, if buildings were frankly more temporary in character, it is probable that more people

would build or that they would build more frequently. Nor is there any real reason why, if such were the case, art should differ. Whether a building be designed for fifty or five hundred years, the same essential problems of space, proportion and the disposition of voids and solids will always remain.—*The Builder*.

## NORTHERN ITALIAN DETAILS

### NO. 31—DOORWAY, PAL. SANI, FERRARA

IN FERRARA the Renaissance flourished with great vigor. The moving spirits were Leonello d'Este, a man of fine temper, trained in the discipline of beauty, and Borso, who in 1450 succeeded him. At that time there were at work in the city of Ferrara many painters of distinction as well as a host of workers in the minor arts. There were tapestry weavers from Flanders and France, Lombard goldsmiths, medallists and wood-carvers.

Ercole I (1471-1505) finding the city cramped and congested, undertook to enlarge it by planning and laying out the wide, straight streets that give it its claim in point of time to being the first modern city in Europe. This enterprise was carried out by Biagio Rossetti, to whom is assigned, among other buildings, the famous Palazzo dei Diamanti and the palace of Ludovico il Moro. The latter still preserves its aspect of nobility although evil days of poverty and neglect have fallen upon it.

This brilliant artistic life was maintained by Ercole I in the midst of conspiracies, famines, pestilences, fires and floods. Its ardour suffered from the fury of war in the times of Alfonso I and of Lucrezia Borgia but was by no means extinguished, for at this time was built the Castel Tedaldo, sung by Ariosto and destroyed by Clement VII.

The Palazzo Sani dates from this period, and although it no longer retains the grandeur and elegance of Renaissance days, it is yet full of simple dignity. The massive and severe doorway conveys a sense of strength and vigor. It is designed and detailed in a spirited manner. The material is a dirty grey limestone with wooden doors which are painted a dark brown, and wrought iron window grilles.

## THE AMERICAN ARCHITECT

### THE AMERICAN ARCHITECT

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

CHICAGO OFFICE, *Insurance Exchange*  
Page A. Robinson, *Western Manager*

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

---

---

VOL. CVII                  JUNE 23, 1915                  No. 2061

---

---

#### NEW YORK'S NEW COUNTY COURT HOUSE

**P**ROBABLY the mildest and most temperate comment that can be made on the attitude of the representatives of the Court House Board toward the changes suggested by the committee on Civic Improvements of the New York Chapter of the American Institute of Architects is that it appears regrettable that the eagerness and determination to go forward, without delay or changes, now displayed by the Board have not been more in evidence within the last decade, during which this subject has been before it. For years little has been done in spite of the very evident need of a suitable building to meet the requirements of our courts for more commodious quarters, and the matter has been allowed to drift along from year to year with no appearance of haste, at least on the part of the Board.

In studying the effect which the proposed building would have on our civic architecture the chapter committee came to the conclusion that the proposed plan did not constitute the best possible solution of the problems involved, and recently rendered a report to the Acting Mayor, in which the following statements appear:

"The representatives of the Court House Board, in such conferences as we have held with them, have uniformly held that it was neither practicable nor desirable to place what we consider proper restrictions upon the buildings to be erected upon the sites returned for use by the city, either as to height or design. The arguments advanced have not convinced us of the validity of this contention. They assume that such restrictions will depreciate the value of the property in question too seriously to permit of them.

"In reply to this view it may be stated that, whereas the plan of the board returns only 101,000 square feet to the city, ours returns 208,650—an increase of over 100 per cent. Therefore, the value can suffer a depreciation of 50 per cent. and still give a return equal to the remnants proposed by the board; while at the same time the inestimable benefit of a fine setting is accomplished. Moreover, it appears to us that the opinion given as to depreciation, is not final, and that the experience shows the contrary to be true.

"Pursuant to the desire expressed by the Court House Board that there be more space around the building, we now present a modification of our first plan, which provides a generous open area around the building. According to this plan, the open space from the wall of the proposed building to the wall of the buildings opposite at the four points nearest contact would average 112½ feet, as against 150 feet in the plan recommended by the Court House Board. The object of increasing this width, as we understand it, is to secure a more open setting for the building; and we respectfully submit that this same object can be equally well attained by sufficiently restricting the height of the surrounding buildings—which can be done if a plan is adopted that leaves all the property abutting on the Court House Square in the possession of the city, as our plan contemplates doing."

The advantages of the present proposed plan, as set forth in the report, are as follows:

"It provides a proper, more dignified, and monumental setting for the building. It secures for the city control of all four fronts on the great court house square, and thus makes possible the construction of a real civic center. It provides better and more direct routes for traffic. Worth street is not interfered with, and traffic on it would not skirt the building, but be carried directly past it. It provides a better approach to the uptown entrance, which in time is likely to be quite as important as the downtown one. It would cost less to carry out, as there is less disturbance of existing streets. It occupies less land and the salvage would be greater.

"Instead of releasing only 101,000 square feet for sale or other use by the city, it releases 208,650 square feet, or over 100 per cent. more. The saving on this item would doubtless amount to several million dollars. It provides better and larger sites for other public buildings in case they are needed. It provides some park area about the building, and it adds about 25,000 square feet to the area of Mulberry Bend Park."

In this connection the Real Estate Board of New York has gone on record by adopting resolutions opposing the construction of

## THE AMERICAN ARCHITECT

the new court house, in accordance with the plans of the Court House Board, on the grounds of extravagance, and has applied to the Board of Estimate and Apportionment to investigate at once the conditions obtaining in respect to this project. It is understood that the Court House Board now takes the stand that the time for opposition and change is passed; that the erection of the new Court House cannot be longer delayed, and that it is unwilling to consider suggestions of any kind or nature that would tend to postpone, in the slightest measure, actual work of construction.

Of course, it is realized that much valuable time has already been lost, and that if work now goes forward with the greatest possible expedition, the completion of this building will not be accomplished until a decade after it was urgently needed. At the same time it would seem that the recommendations of a committee of disinterested experts—which the chapter committee may properly be considered—and one that promises a saving of six million dollars to a city already heavily burdened with taxes, deserves at least careful investigation, even though an unnecessary delay of years already suffered is thereby lengthened a few months.

### PROPAGANDA AGAINST BILLBOARDS MAKES PROGRESS

**T**HE Billboard Law, recently passed by the General Assembly of Connecticut, marks another advance in the fight for the elimination of the unsightly from our landscapes and our city streets. Further than that it brings assurance that steps toward the ultimate suppres-

sion of the blatant and insistent advertisement are not limited to the agitation of magazine writers and speakers before civic leagues. In other words, it gives evidence that work is being accomplished that will undoubtedly bear fruit in the near future. The passage of this law, in itself, should provide encouragement to all who are interested in improving the artistic appearance of their cities and countrysides.

A study of this measure, as drawn, indicates, however, that it is but an opening wedge in the fight. The rights of private property are held to be fundamentally sacred in America, and any restriction of them must be undertaken with extreme caution. It is for that reason that the wording of the law provides no actual restriction as to the size and permanence of billboards, but contents itself with laying a tax upon them that is proportionate to their superficial area. Unless the burden of this tax is sufficient to be deeply felt by the advertisers, it is difficult to believe that this law will prove an effective restriction, except in the more flagrant and blatant cases; only a trial will, however, determine the matter conclusively.

An ideal billboard law should, it would seem, include some limitation of size and restrictions as to character based upon location and the distance of the advertisement from the street or thoroughfare from which it ordinarily would be viewed. In addition it should prohibit billboards in the vicinity of public buildings and parks. To allow them to be used in such positions, for the exploitation of wares in the interest of a private individual or company, apparently constitutes what practically amounts to a conversion of public property to private gain.

## THE PANELED ROOM

**I**N an article by J. A. Gotch, F. S. A., on the history of wood paneling as a method of wall treatment, he very truly remarks "that the clothing of the house has varied from age to age, according to the fashion."

When Shakespeare lived and wrote, the commonest form of wall covering was wood paneling. For a period of more than one hundred and fifty years the paneled wall was the most usual one. Gradually reduced in height to admit the application of wall papers then introduced, it shrunk in its proportions until it became a mere dado around the room, retained as a measure of protection against possible damage to the walls by chairs and other furniture. With the changing styles of furniture and decorative treatment of interiors, the paneled wall either took on its original form from floor to ceiling or was restricted to a mere suggestion of its completeness.

For some locations in the interior of the country house the paneled wall is now introduced with much success, and as it has and probably will continue to have good decorative value, a few words as to its origin and many different forms may be of interest.

It must be borne in mind that the paneled wall does not necessarily belong to any one period or style. Its treatment may accord with the early form of Tudor Gothic, when it had its origin—it may harmonize with the Jacobean, during which period it had its greatest development, or when painted white and designed with the delicate mouldings of the time of Wren, add a distinct charm to the Georgian house.

The paneled room requires no further addition to its wall to complete the decorative treatment. The artist painter has at all times decried the merit of this type of room, as it robs him of a place to hang his pictures.

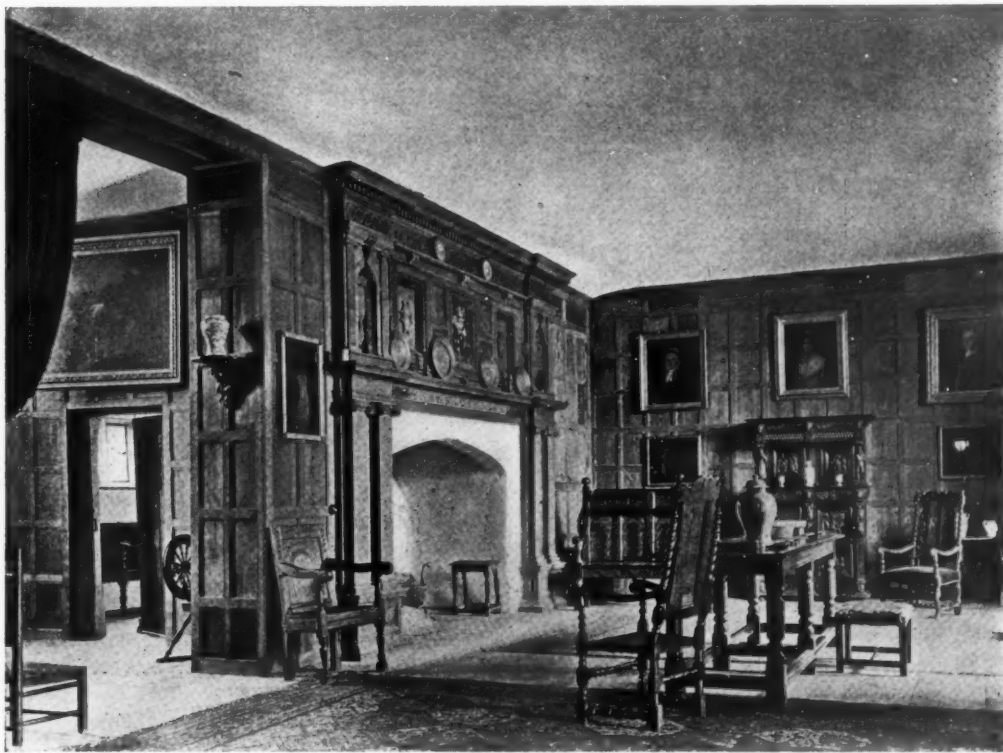


FIG. 1—HALL IN AN ENGLISH MANSION OF THE FIFTEENTH CENTURY

## THE AMERICAN ARCHITECT

The well proportioned panels and the carefully selected woods need no further additions of artistic features, and when accompanied by a moulded ceiling, some well selected rugs and furniture strictly in harmony with the period, there can be no more artistic treatment of an entrance hall, library, den or dining room.

At that period during the XVI Century when many artists from the Continent came to England to engage in the arts and crafts,

that came to their hands, some form of decorative treatment or design, robbed the paneled room of its austerity, and by adding much carving, often "picked out" with color, created a new style. Grinling Gibbons with his rare skill made many wonderful panels, and other wood carvers of lesser ability set to work enriching the paneled room wherever opportunity afforded. The plain four-sided room with its graduated rows of panels from floor to ceiling became



FIG. 2—A MODERN EXAMPLE OF A PANELED ROOM

they found the paneling then in existence but a series of well proportioned parallelograms, as a rule, without any other form of ornament aside from the mouldings that marked its spacing. The only variation to this type was the "linen fold" patterns, and these, at the time of the accession of Queen Elizabeth, had almost disappeared.

The Continental artists and craftsmen from long habit of imparting to everything

"out of style," and rich men vied with one another in the decorative treatment of the "halls" of their stately residences.

Heavily moulded cornices were introduced, pilasters were set up with sturdy pedestals or bases and with florid capitals. Bad taste and vulgarity ran riot.

Fads and fancies in art are as ephemeral as fads and fancies in clothes. The carved panel became easy prey to those who in-

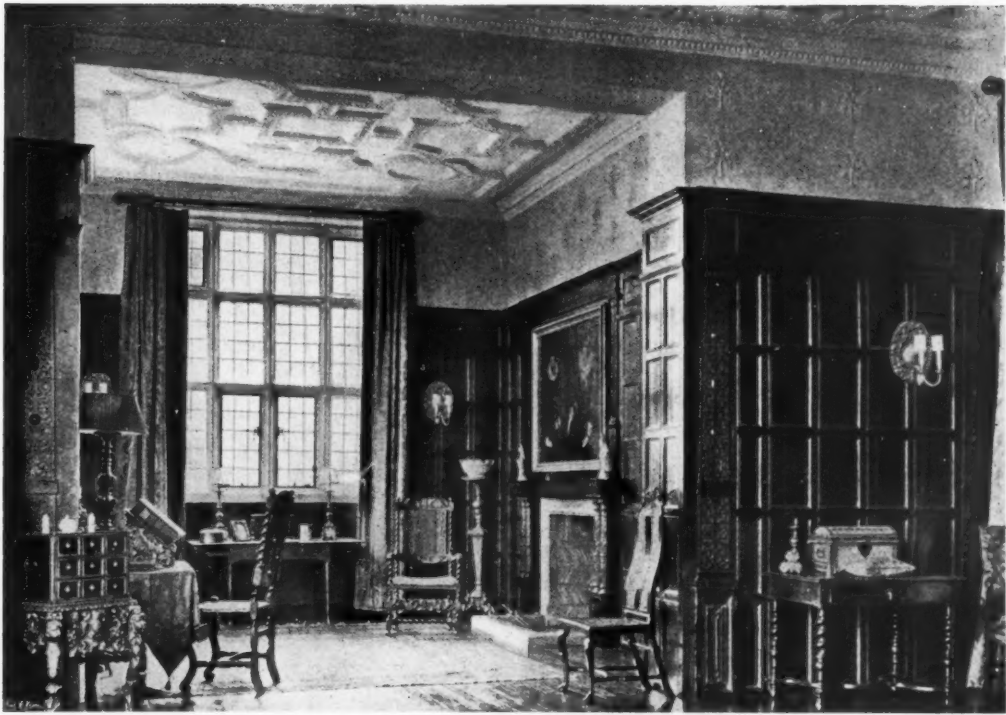


FIG. 3—PANELED WINDOW RECESS IN A SIXTEENTH CENTURY ENGLISH HOUSE

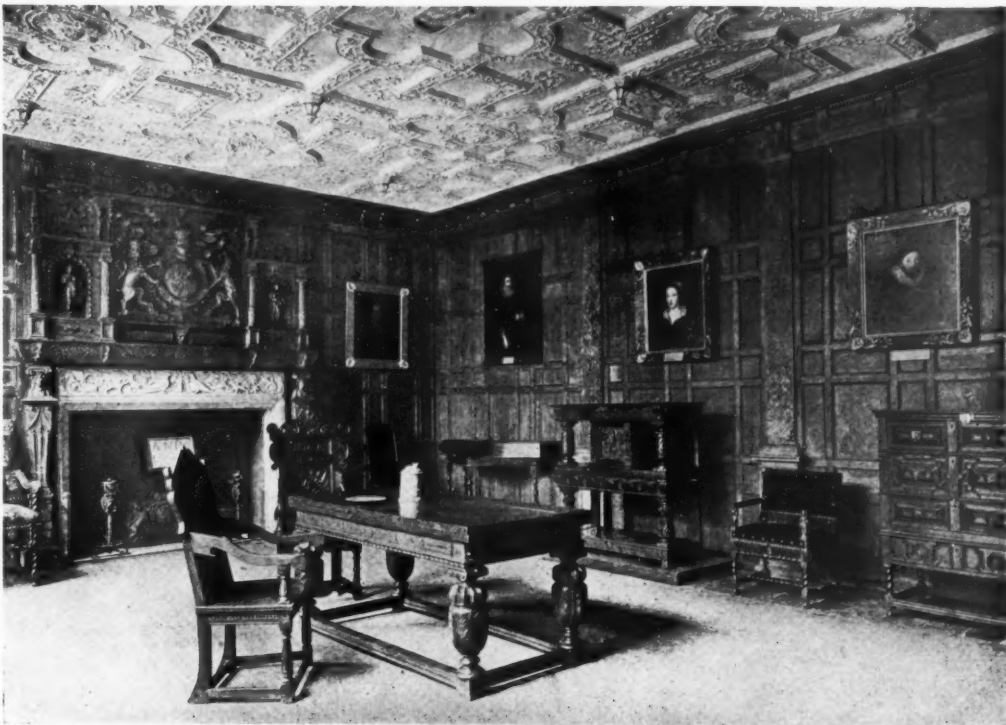


FIG. 4—A FIFTEENTH CENTURY PANELED ROOM

## THE AMERICAN ARCHITECT

dulged a taste for the "rococo," and the style exhausted by its own mis-spent efforts fortunately reverted to the plain, undecorated paneled wall.

Figures 5 and 7 show different styles of linen fold panels, and are examples of the end of the XVI Century. Figure 8 is an example of the paneling in vogue about 1620. Note the carved pilaster and frieze

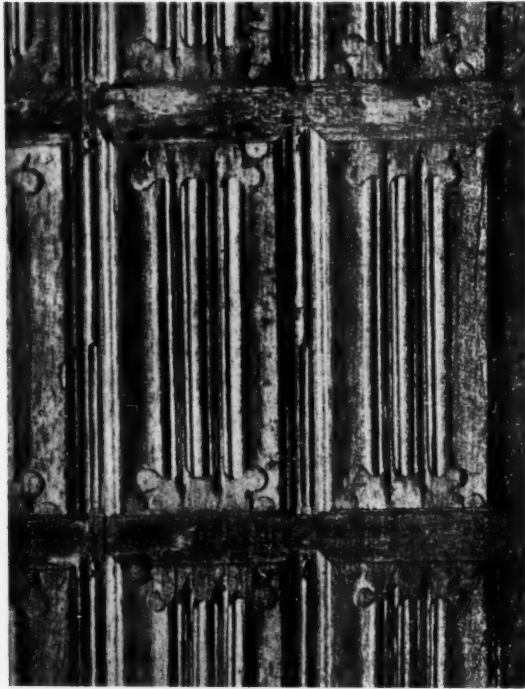


FIG. 5—SIXTEENTH CENTURY OAK PANELING

and the heavily moulded panels. In figure 2 is shown a paneled room in the simpler form and better taste now in vogue.

The wood used in early paneling naturally was of the kind most easily obtainable. In early English work, oak was the more usual wood employed. Oak paneling has perhaps endured longer and is better preserved than that of any other species.

Collectors are keen to secure early, well authenticated examples. Much of this paneling has found its way to America and present lodgment in our museums — when the examples are of unusual interest — and also in many of the more expensive houses. The present accessibility of wood from all

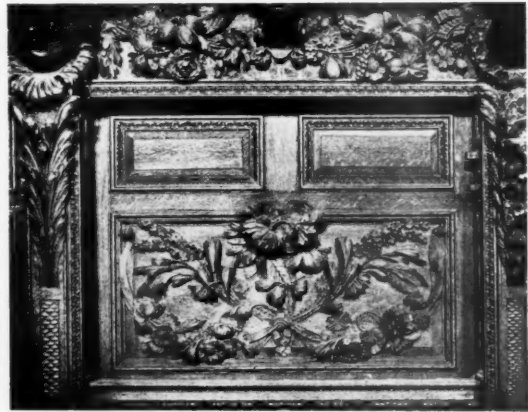


FIG. 6—A CARVED PANEL BY GRINLING GIBBONS

over the world, the knowledge of its color and characteristics that has been spread broadcast by the Department of Forestry of the United States, enables architects to avail of a wide selection.

The modern paneled room when well proportioned and built up of carefully selected woods, presents an example of good form and color that cannot be surpassed. Its

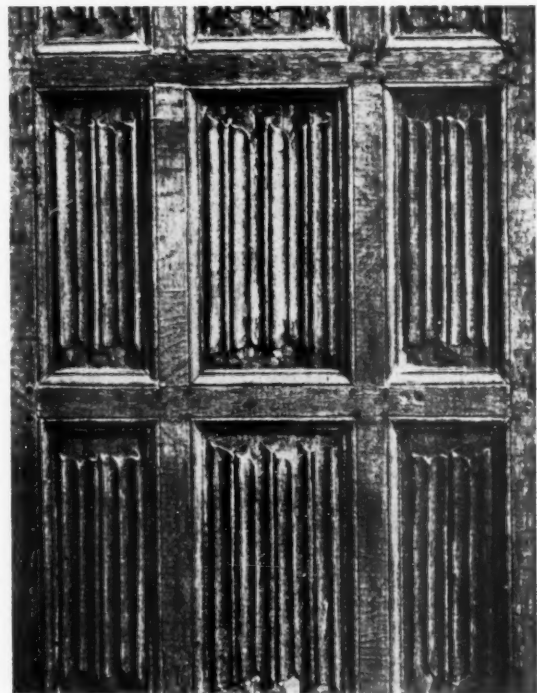


FIG. 7—SIXTEENTH CENTURY OAK PANELING

quiet dignity and good taste adds to the general air of domestic refinement.

It is a satisfaction to note its greatly increasing use in domestic and other interiors in the United States. Having its origin in the necessity to screen the room from the

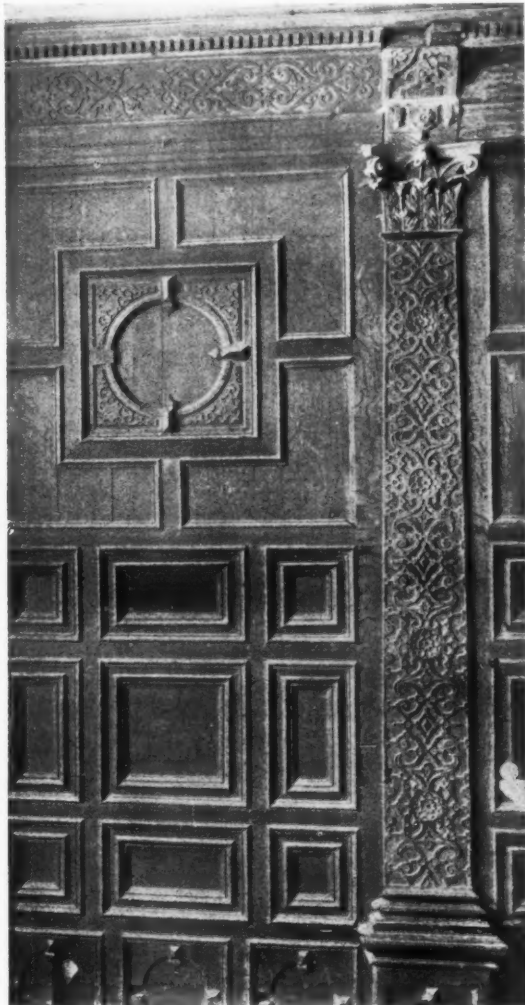


FIG. 8—WOOD PANELING WITH ORNAMENTED PILASTER, CIRCA 1620

draughts that come through loosely constructed walls, it has to-day become a decorative feature, when properly designed, that conveys a sense of good taste and adds charm wherever well proportioned paneling is introduced.

## The Originality of Imitation

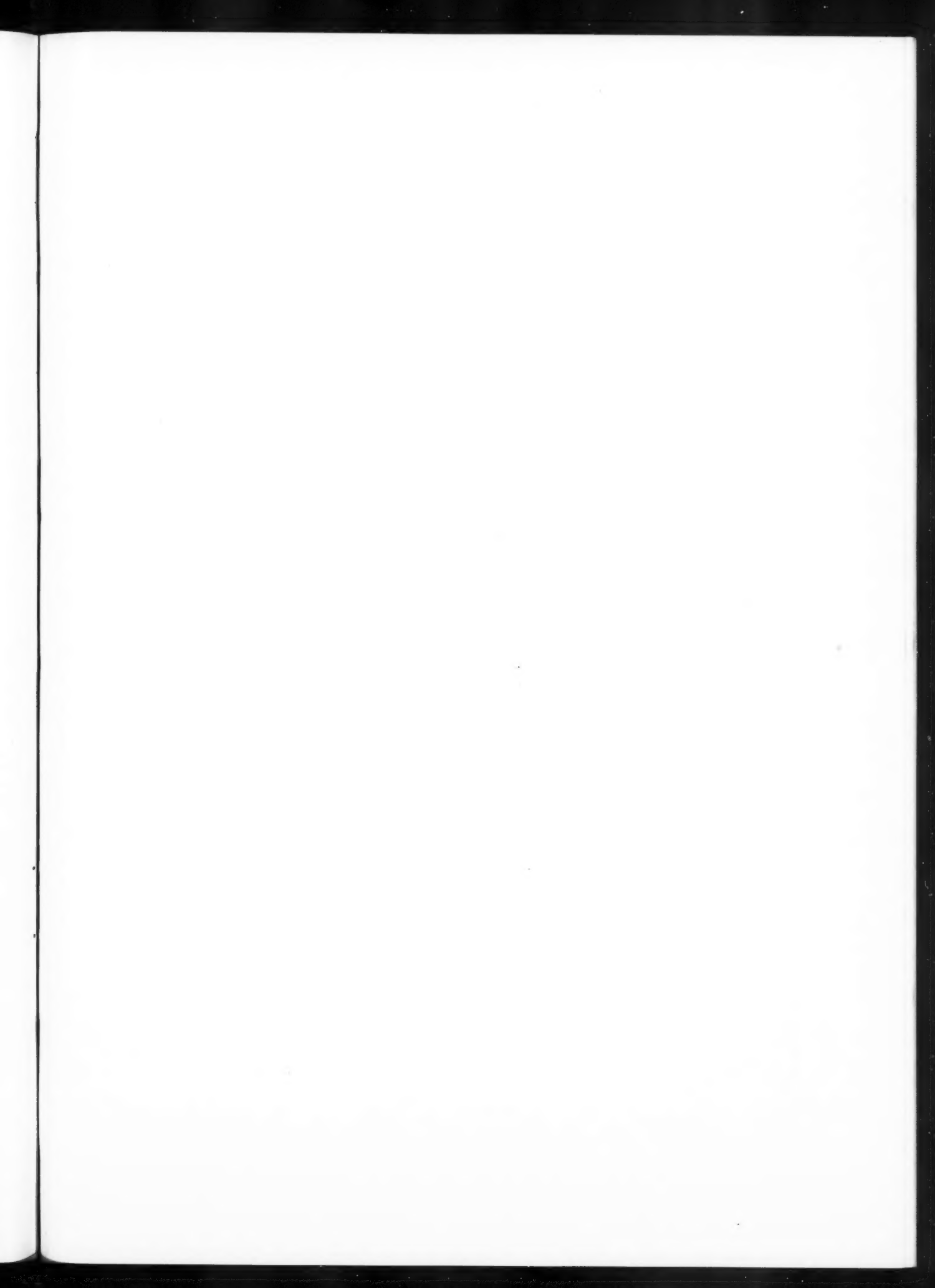
Some designs I have seen lately prompt me to make another passing reference to the gentle art of cribbing. When the practice of punching tram and 'bus tickets in the presence of the passenger was newly established by Act of Parliament, there was a happy quatrain abroad, and recalling that I would suggest every drawing-office should have a card prominently displayed for the edification and guidance of the staff: "Crib, brothers, crib; but crib with care." This of course is reducing matters to a very deplorable condition, and as the architectural version of a reprehensible rendering of the eighth commandment, "Thou shalt not be found out," will be eschewed by all who would fain uphold the honor of the profession. But, in truth, the way of the wicked is a favorite way, and if we transgress let us at least endeavor to get the credit of being competent. Perhaps to many it may seem a pretty poor outlook to keep harking back to some style of years ago, there finding our appropriate substance, and, at any congress, the architect who worked on those lines would cut a sorry figure in comparison with his obviously more brilliant brother making a brave show of the creed that interprets the past in terms of the present. But, somehow, things in practice do not work out so well. The architect intent on rendering the past in terms of the present is almost sure to be unconvincing. There are designs in this year's Academy which illustrate the point exactly. They are meritorious in so far as they follow their model, but go all to pieces in the process of being individualised. I could wish the authors had kept in full view the spirit of the office-card I have indicated. "Crib with care" is an excellent motto: in one light bearing an inspiring meaning—that we should make assiduous study, by actual measurements especially, of the old work, which is so pleasing; in another light bearing a warning—that we should be careful to take the unfamiliar as our model. The exceptional things, the things which, having once seen, we remember; these the designer should avoid if he values his reputation.—*Architects and Building Journal*.

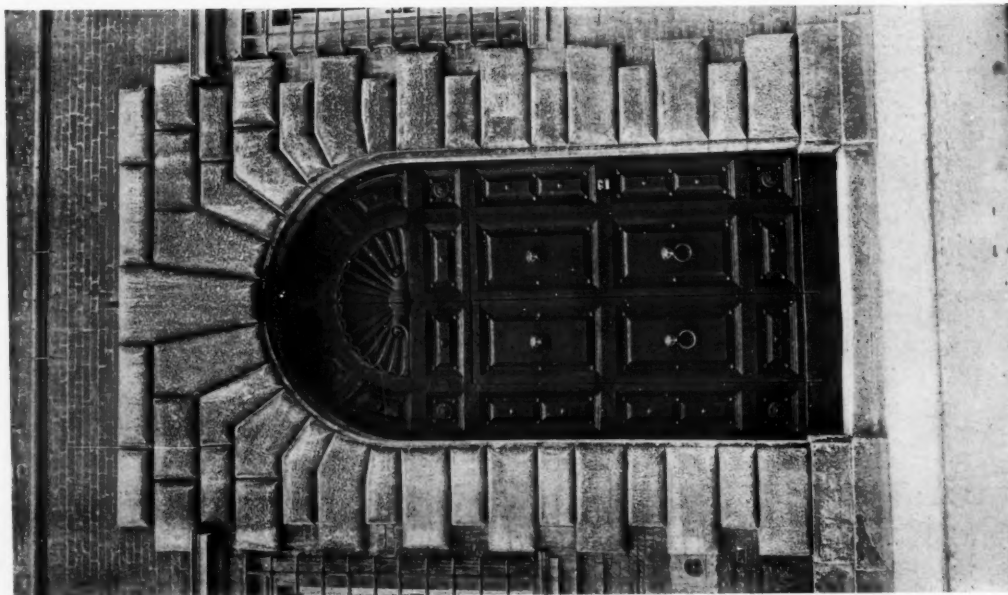
## THE AMERICAN ARCHITECT

### The Art Side of Architecture

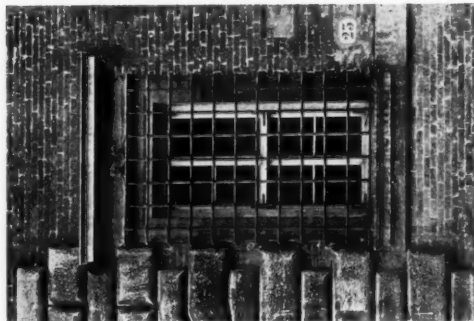
**T**HE architect, remarks a writer in *Indian Engineering*, has always claimed, and justly claimed, to be also an artist; but there is much in his calling that differentiates him from other artists, and that must naturally tend to make him less of an artist and more the man of technique as he grows older in his profession. The student who takes up architecture, endowed by nature with the feelings and intuitions of the true artist, starts with an asset that should prove a strong force to lead him to the very highest success in his career; yet much will depend on his capacity of resistance to the asperities of his profession; and that there are asperities sufficient to rub away those delicate nuances that differentiate him from the sturdy and commonplace man of business, no one will deny. The man who paints or writes music does so mostly in retirement, giving the promptings of his genius unrestricted play. He is not interrupted by practical considerations except in the very smallest way; his work is the work of his own hand as well as of his own brain, and what he produces has been evolved in an atmosphere free, as it were, of cross waves. The work of an architect, and emphatically of one in large business, is brought to completion in a very different way indeed. He directs but has to work through other hands, and is probably at the same time directing more than one work through the agency of many hands, and thus the finished work has not the continuity or unity of one in which idea followed idea rapidly and the hand of the conceiver expressed it at the moment of its conception at its highest strength and freshness. This essential difference in methods between the work of the architect and that of other artists must tell on its quality from the standpoint for viewing it as a work of art. It may not be appreciable at the beginning of one's career, because then both the artistic prompting is fresher and the distraction from individual effort is less. But as years pass and the artist perforce becomes more and more a director of his art than a personal worker in it, the influence of real art on his produc-

tion must grow less and its mere technicalities must develop. A tendency must in fact grow to make his work a composition of unities, each of which may be in itself good, instead of being itself a unity. This is looking at it without considering external influences. But there are external influences which work strongly in the same direction. The freedom of his design is controlled by the tastes of his client, by the materials available and by considerations of cost. Much as he might like to add a feature which would be appropriate according to his own knowledge of the canons of his art, he may be restrained from doing so because it is not wanted or because it is looked upon as needless expense; the kind of stone or the kind of brick that would set off his design best may have to give place to something else for the same reasons; it may be beyond the capacity of his builder, or his honesty, to give the finish expected in the completed work. In these and other ways the completed work may not be the design as conceived by him, and thus some of the art in his architecture may have disappeared in the execution, because other people and material considerations have interfered. The painter escapes all such limitations. If a portrait or landscape is wanted he has only to produce them true to nature, and if his genius enables him to idealise them in some degree they are all the more readily accepted. He works unhampered, puts all the artist that is in him into his work, and is not weaned away by any considerations whatsoever. He thus always remains an artist and may be developing his artistic instincts to the last day of his career. With the architect it is not so. The circumstances of his calling tend to develop him steadily into a man of business; the technicalities of his work become of more importance to him than its artistic side, there are forces at work which make it difficult for the artistic feeling to survive to the end, and thus it is that it is becoming increasingly difficult to apply to the profession of architecture so wholeheartedly the term "Art" as in the case of painting, music or sculpture. In the latter, moreover, there is no change, except in non-essential mannerisms. The artists of every period have but to be faithful to nature, the more faithful the truer are they as artists.

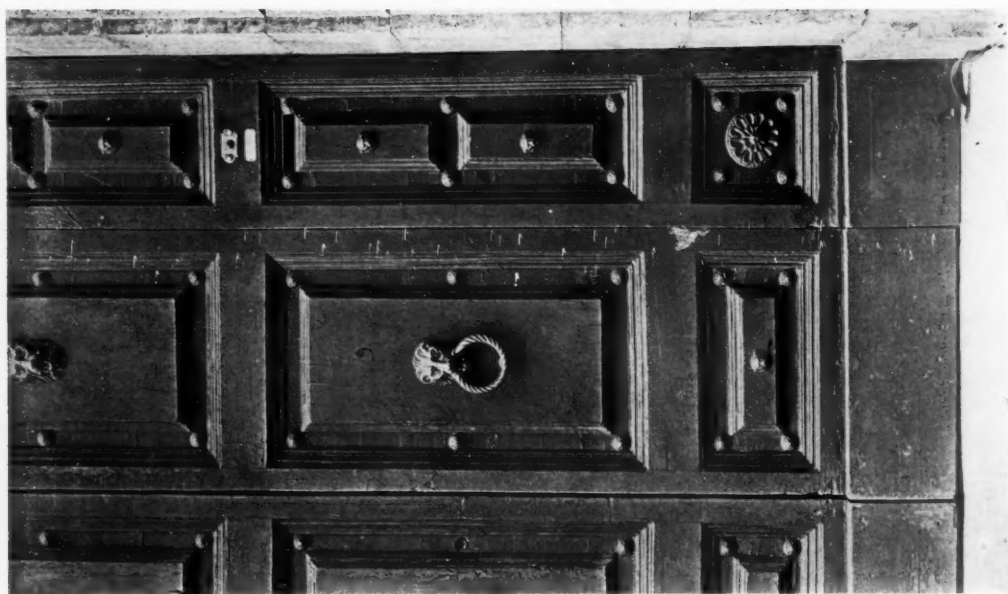




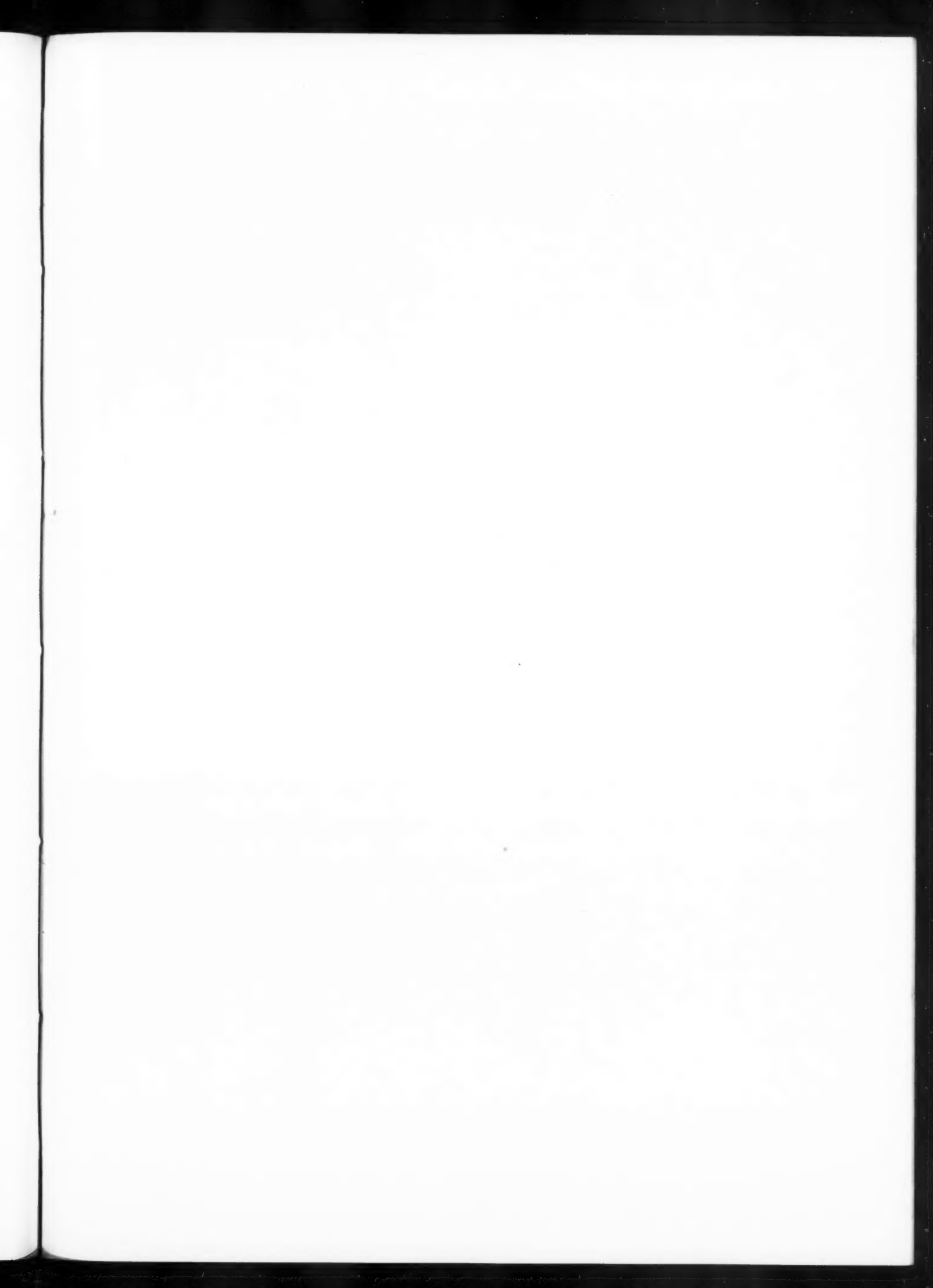
PHOTOGRAPHS AND DRAWINGS  
BY W. G. THOMAS AND J. T. FALLON

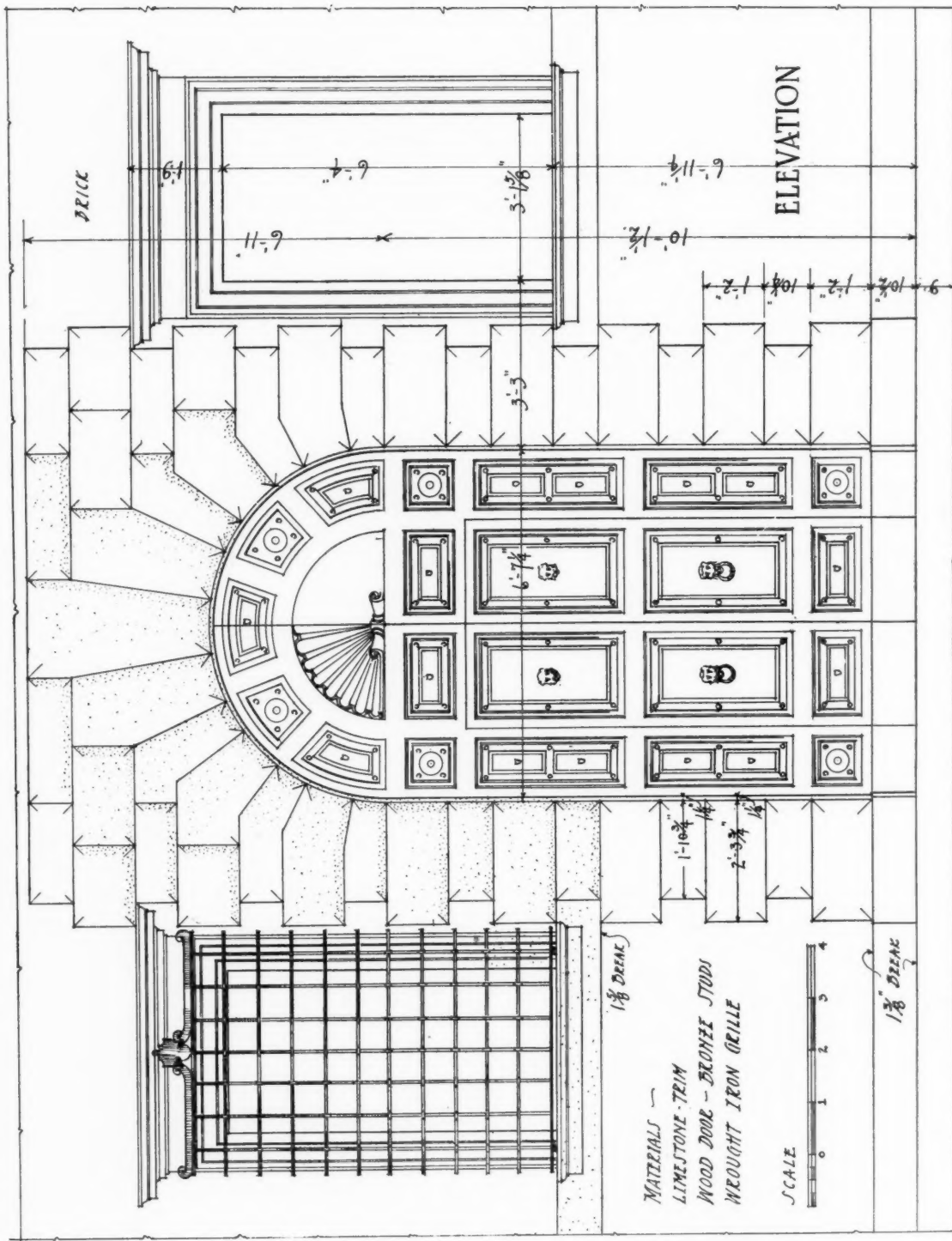


ARCHITECTURAL DETAILS  
OF NORTHERN ITALY—PLATE NO. 66



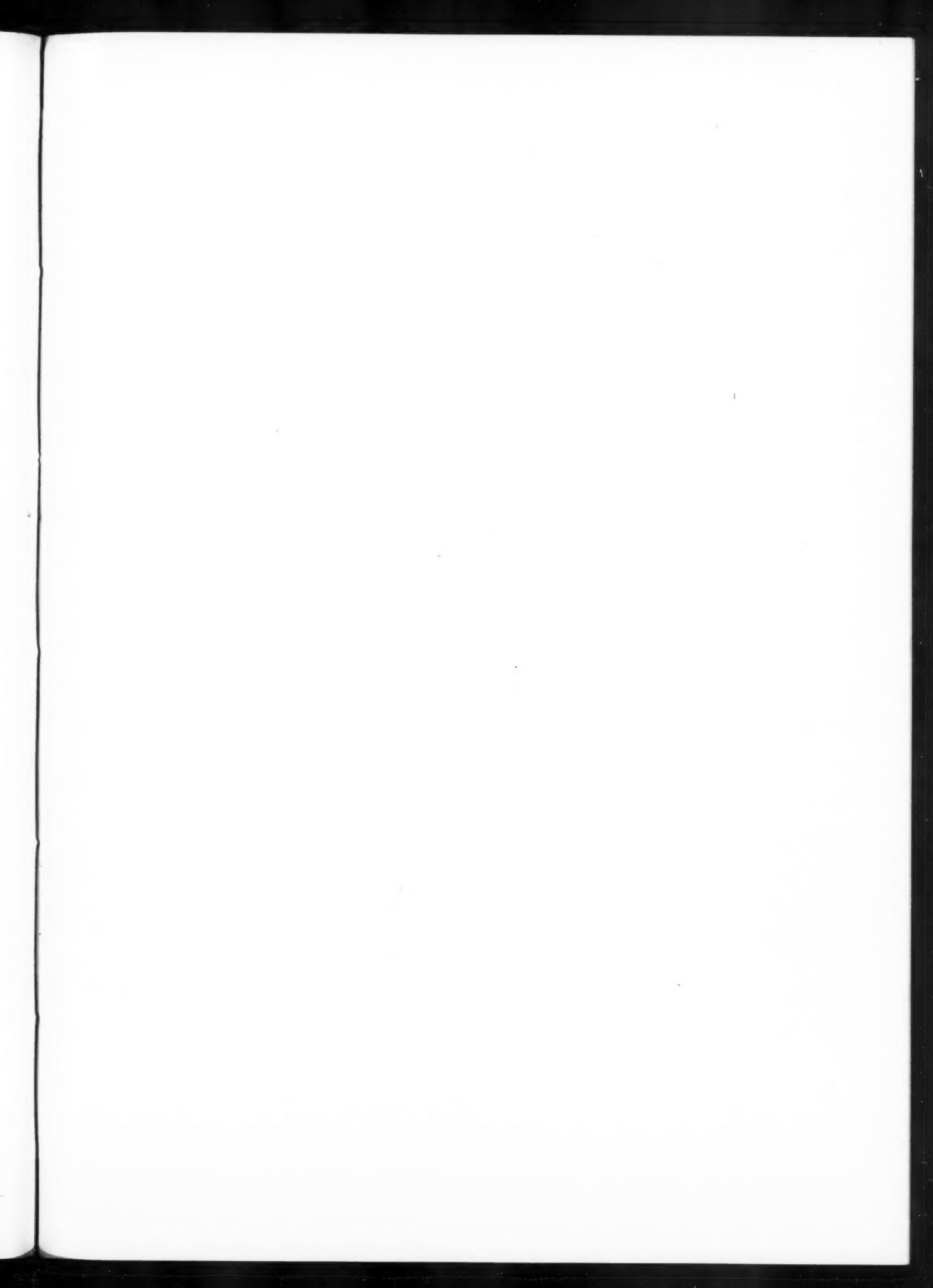
DOORWAY AND DETAILS, PALAZZO SANI, FERRARA



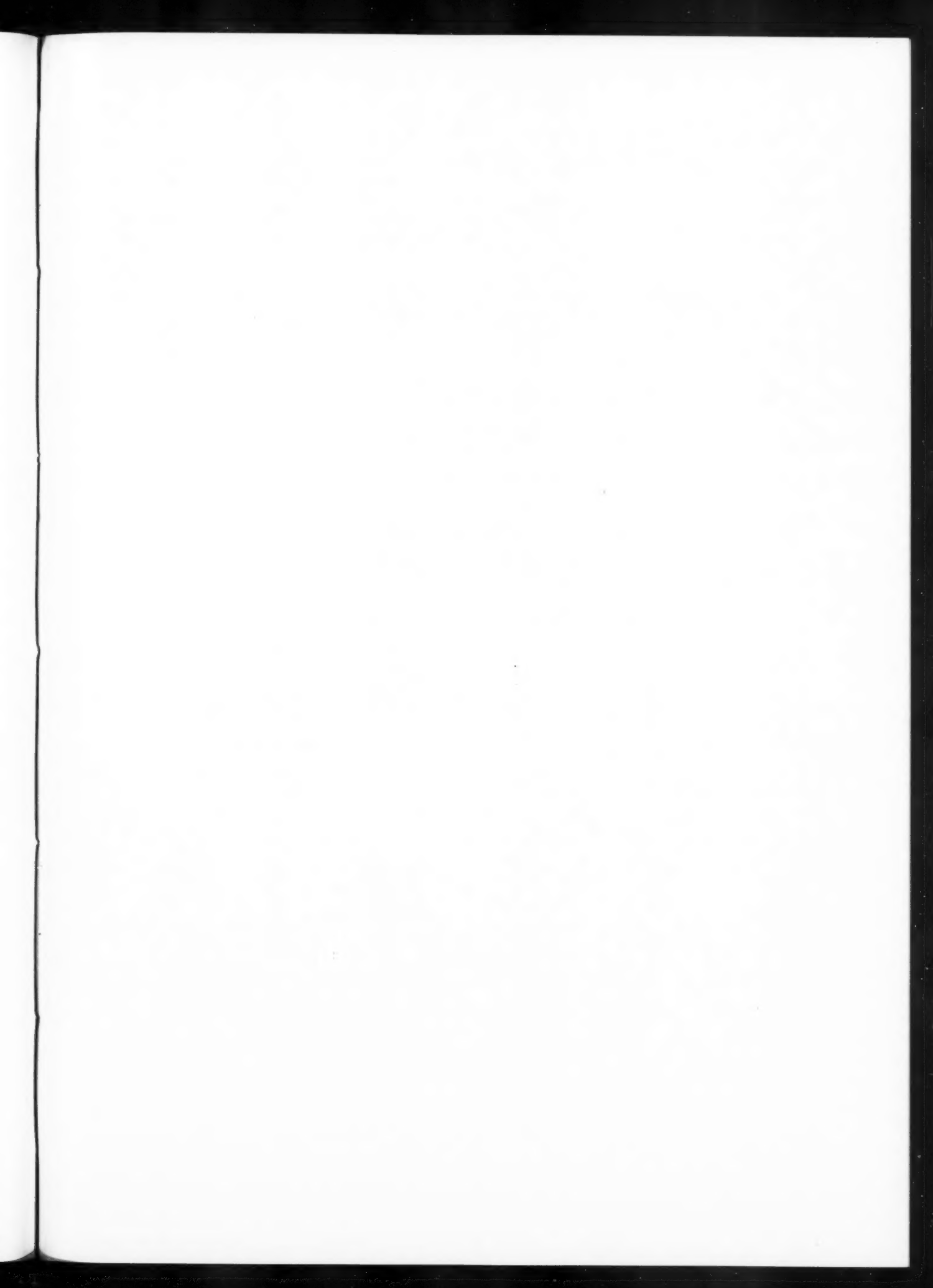


PHOTOGRAPHS AND DRAWINGS  
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS  
OF NORTHERN ITALY—PLATE NO. 67





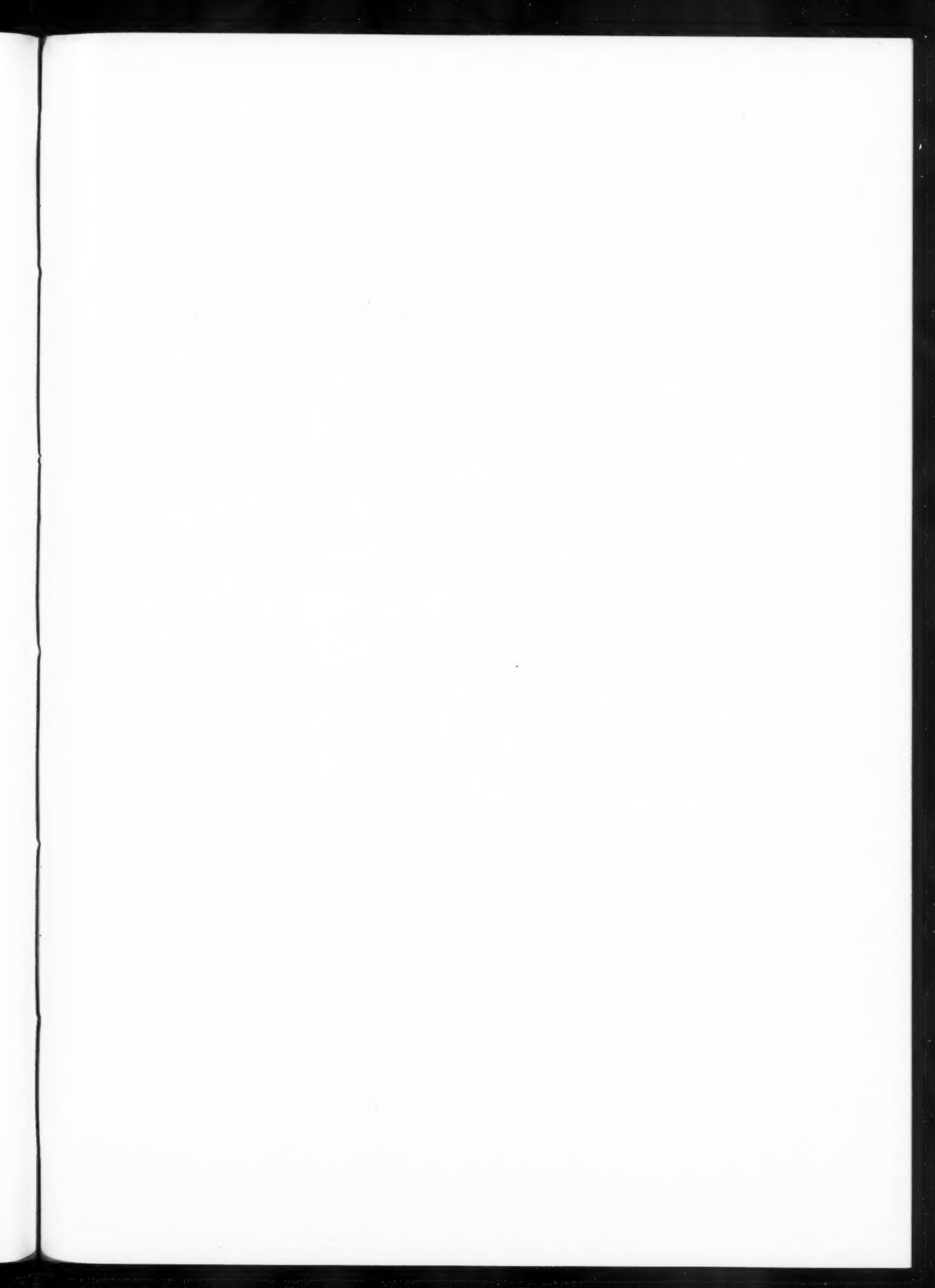


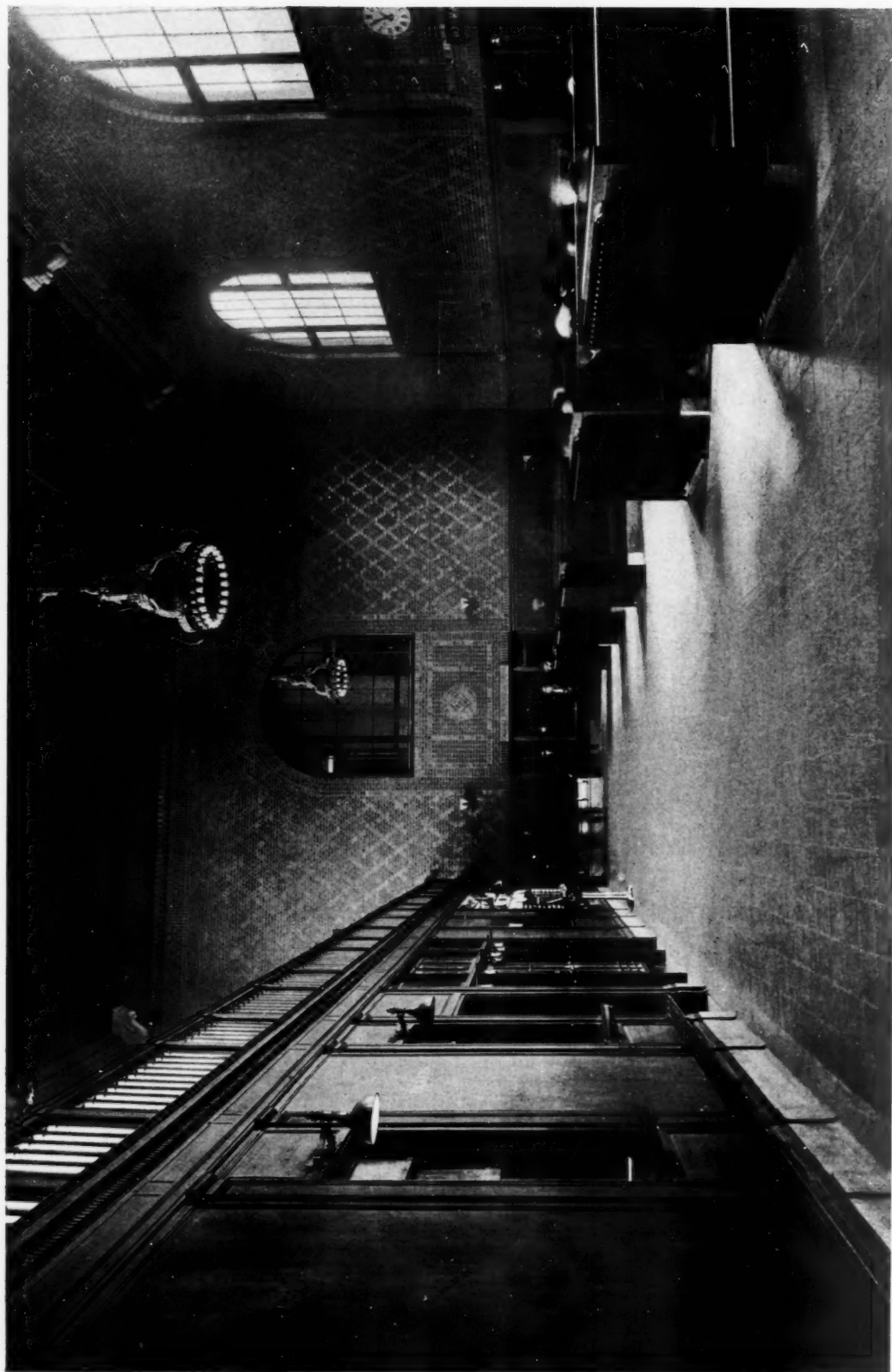


WHITE PLAINS STATION N. Y. C. AND H. R. R. R., HARLEM DIVISION

MESSRS. WARREN & WETMORE, ARCHITECTS

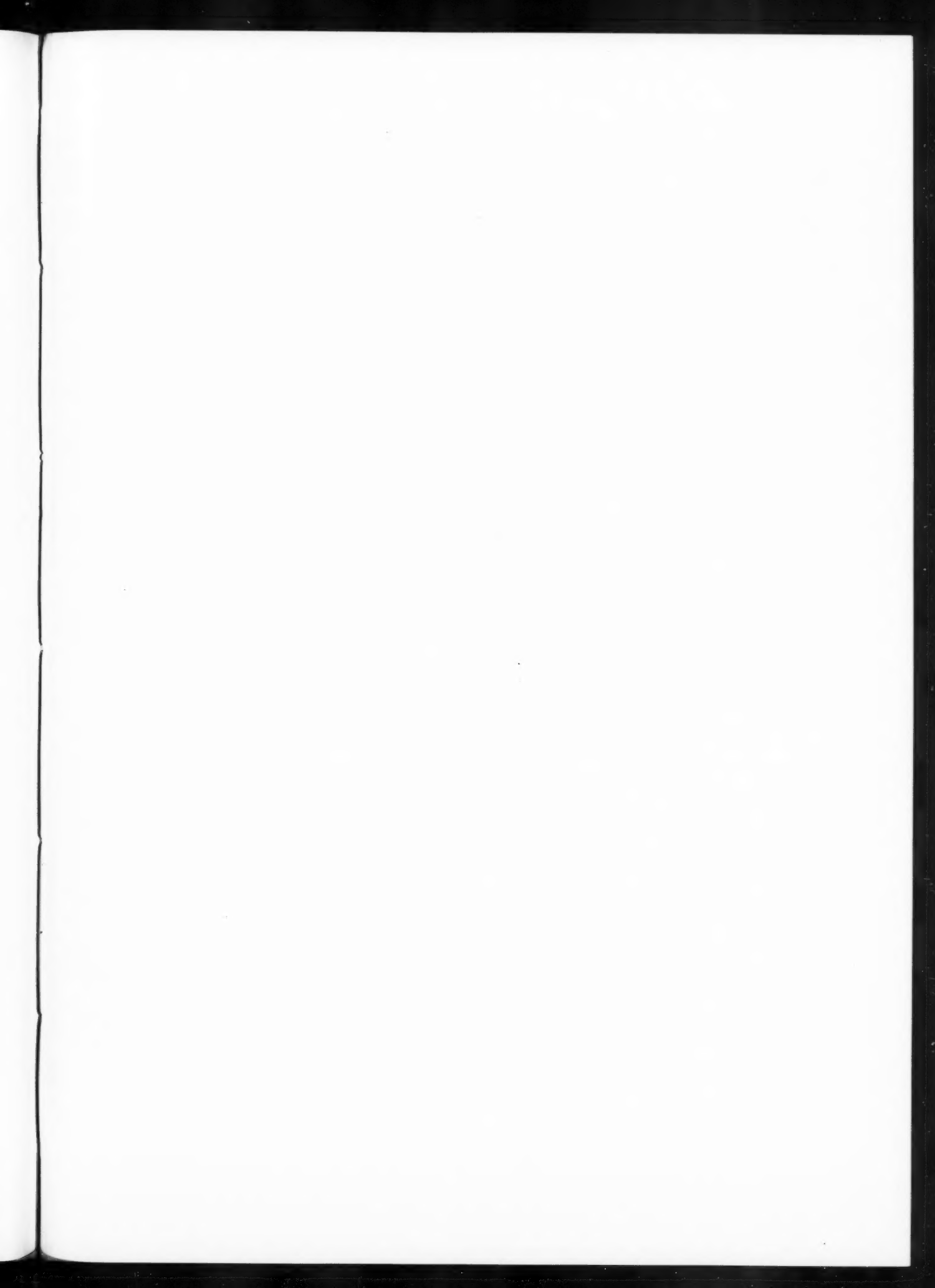
This is a fireproof building; copper roof, pile foundations. Exterior walls, brick and terra cotta. Interior is finished in brick; steam heat and electric light

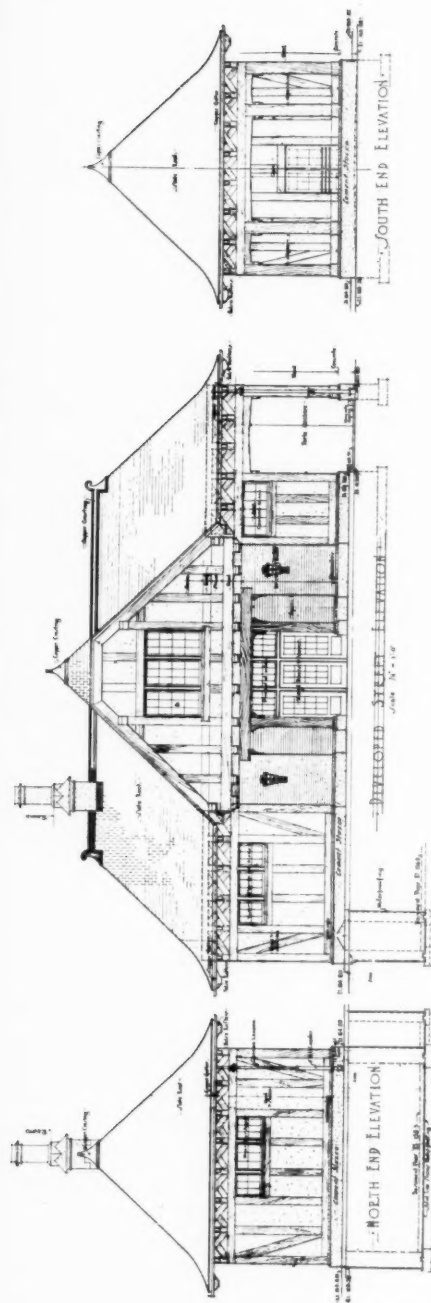




WAITING ROOM

WHITE PLAINS STATION N. Y. C. AND H. R. R., HARLEM DIVISION  
MESSRS. WARREN & WETMORE, ARCHITECTS

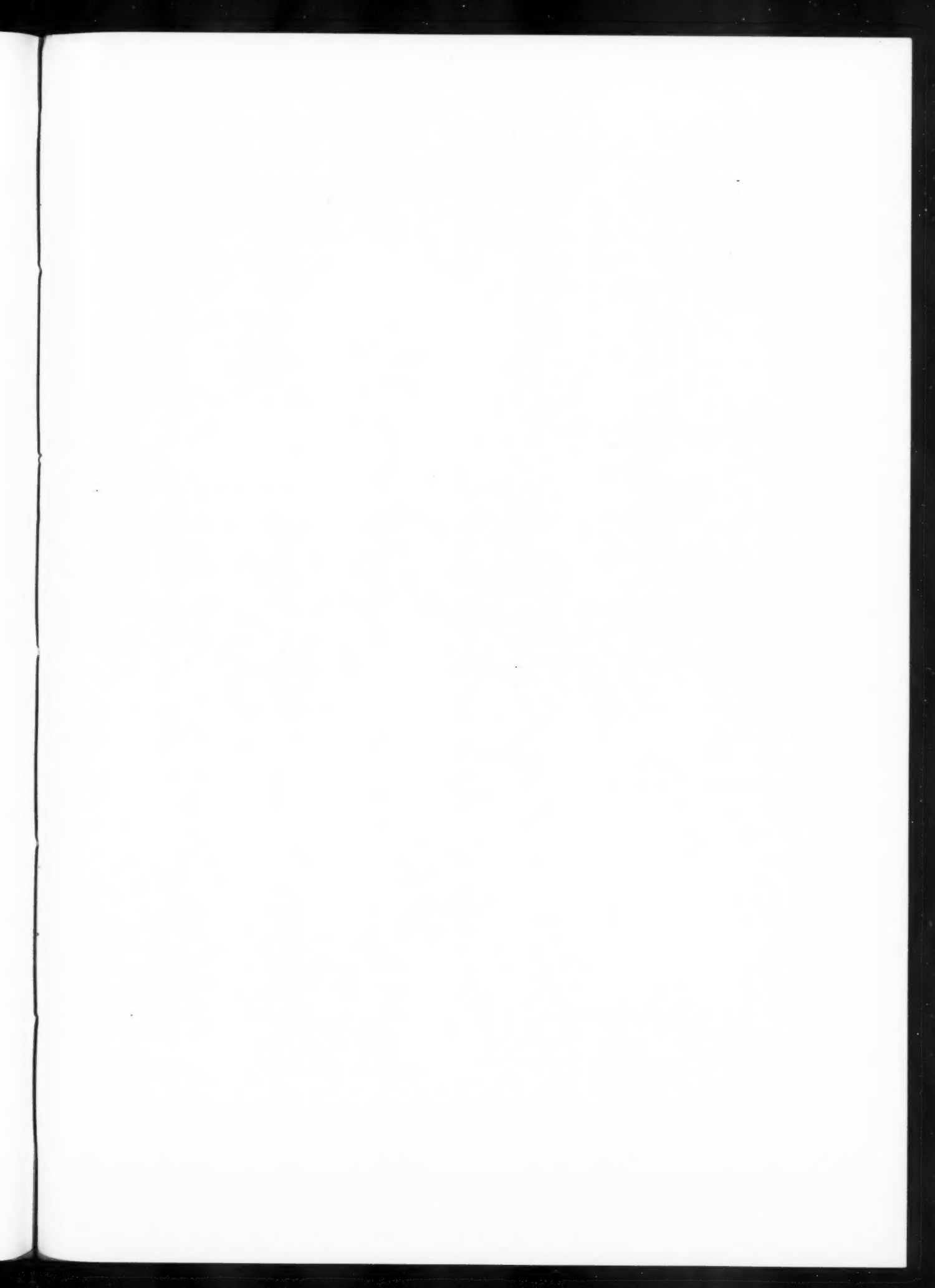


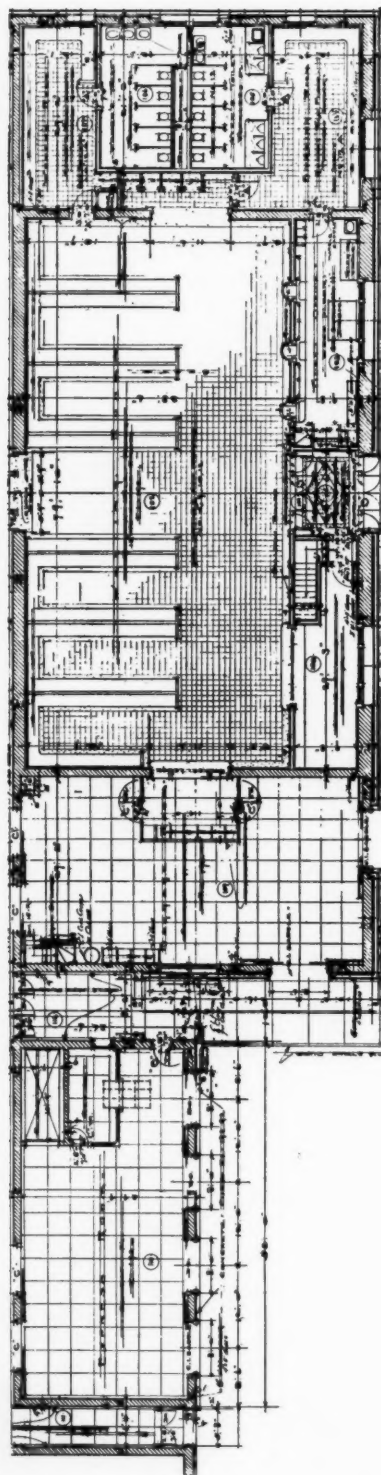


HARTSDALE STATION N. Y. C. AND H. R. R. R., HARLEM DIVISION

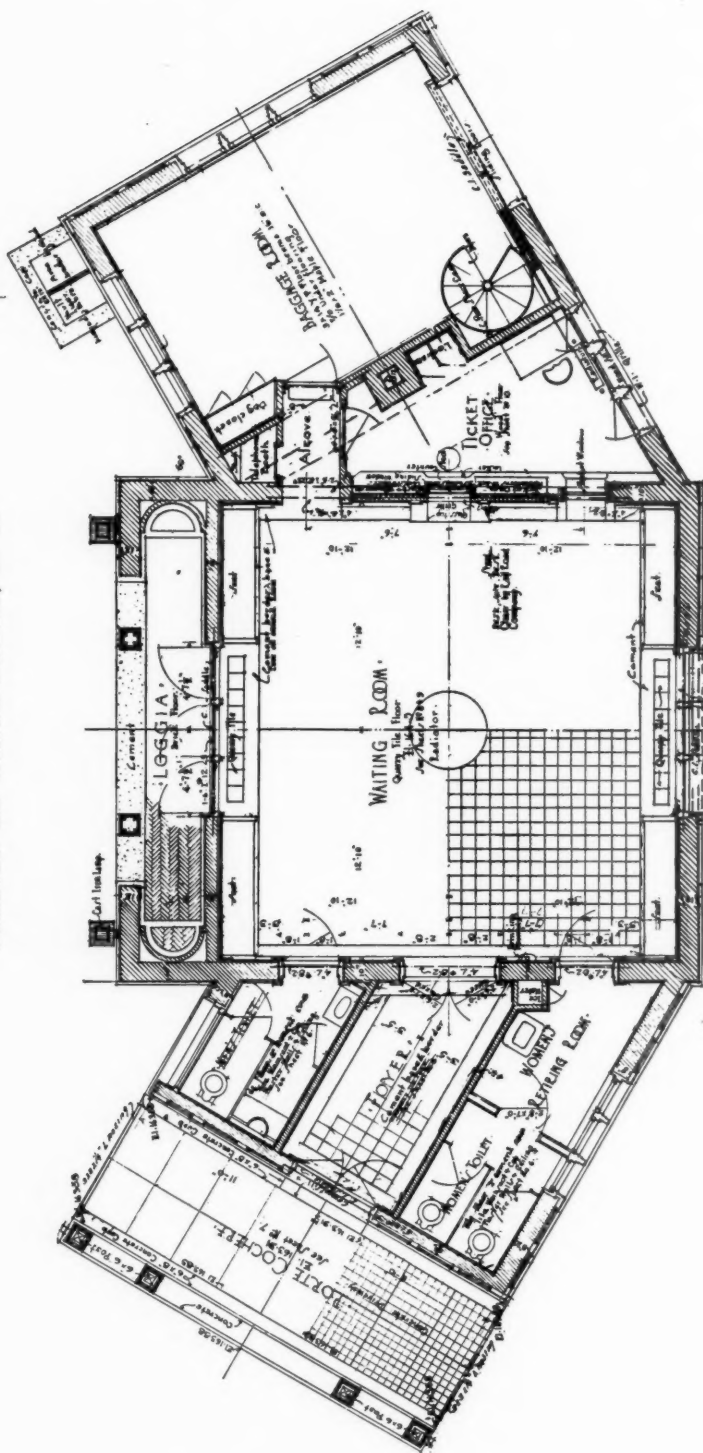
MESSRS. WARREN & WETMORE, ARCHITECTS

Building non-fireproof. Exterior walls, brick and stucco; roof, slate; foundation, concrete. Interior is half timber finish; steam heat, electric light

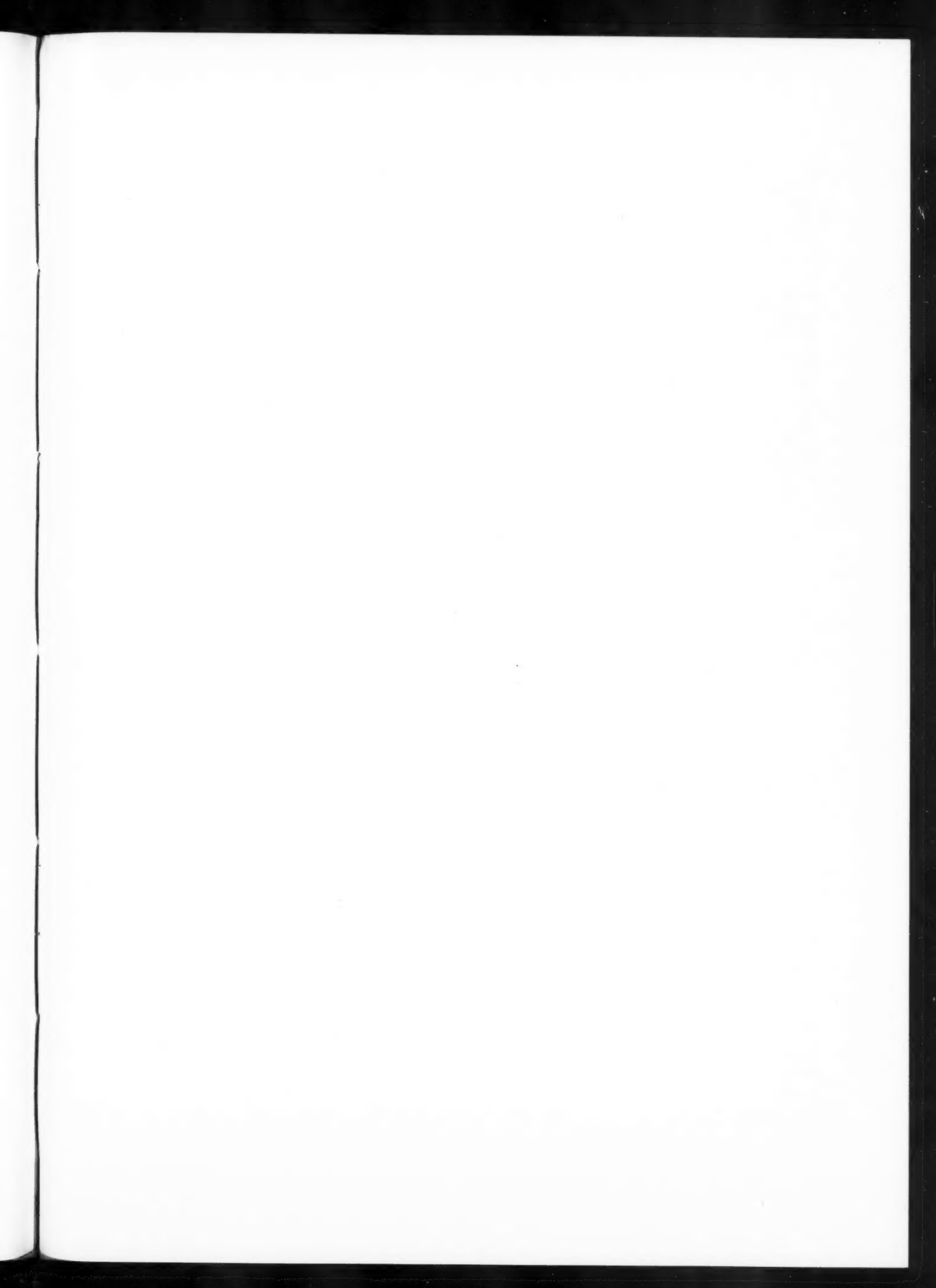


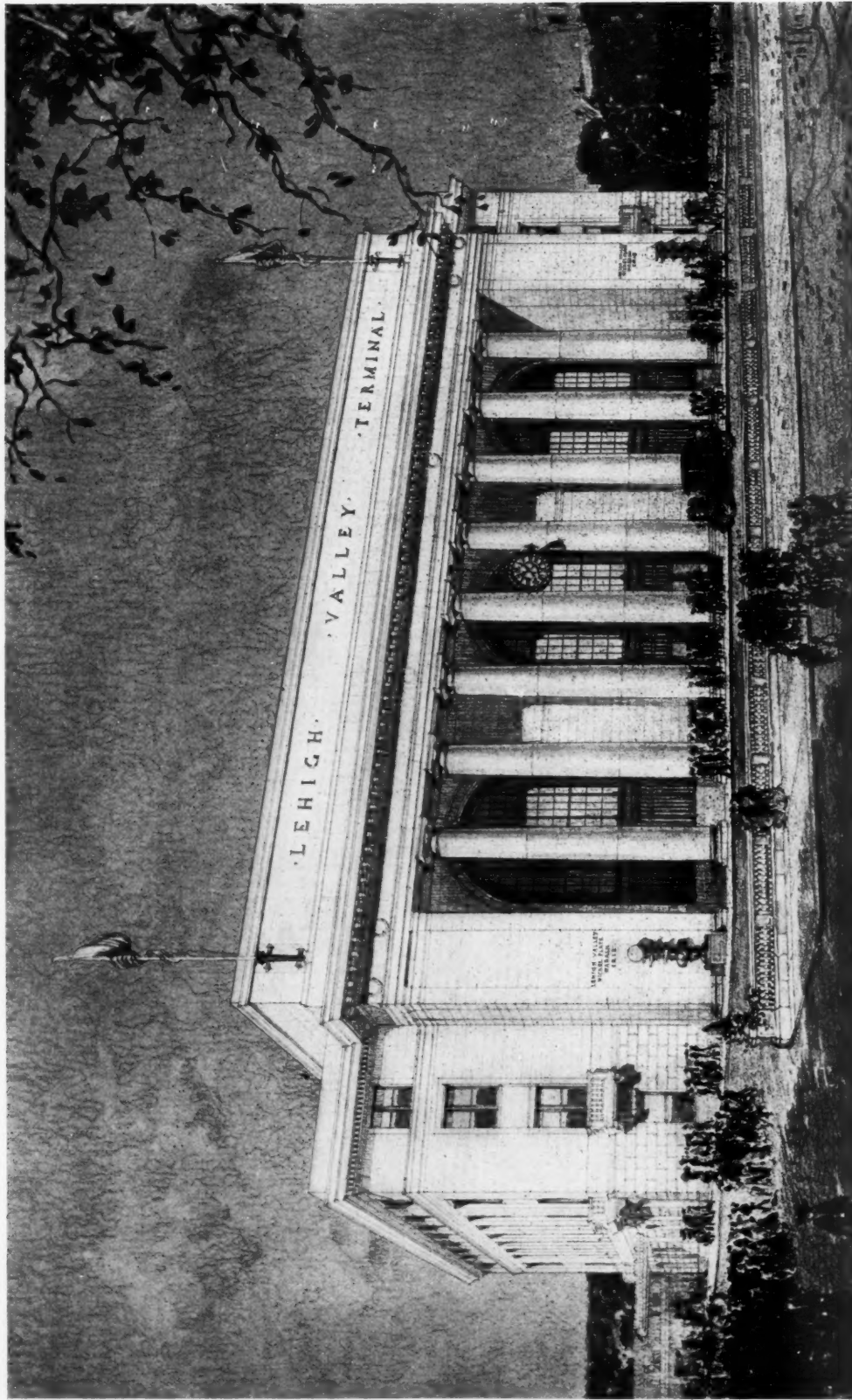


STATION AT WHITE PLAINS, N. Y.



HARTSDALE STATION N. Y. C. AND H. R. R., HARLEM DIVISION  
MESSRS. WARREN & WETMORE, ARCHITECTS

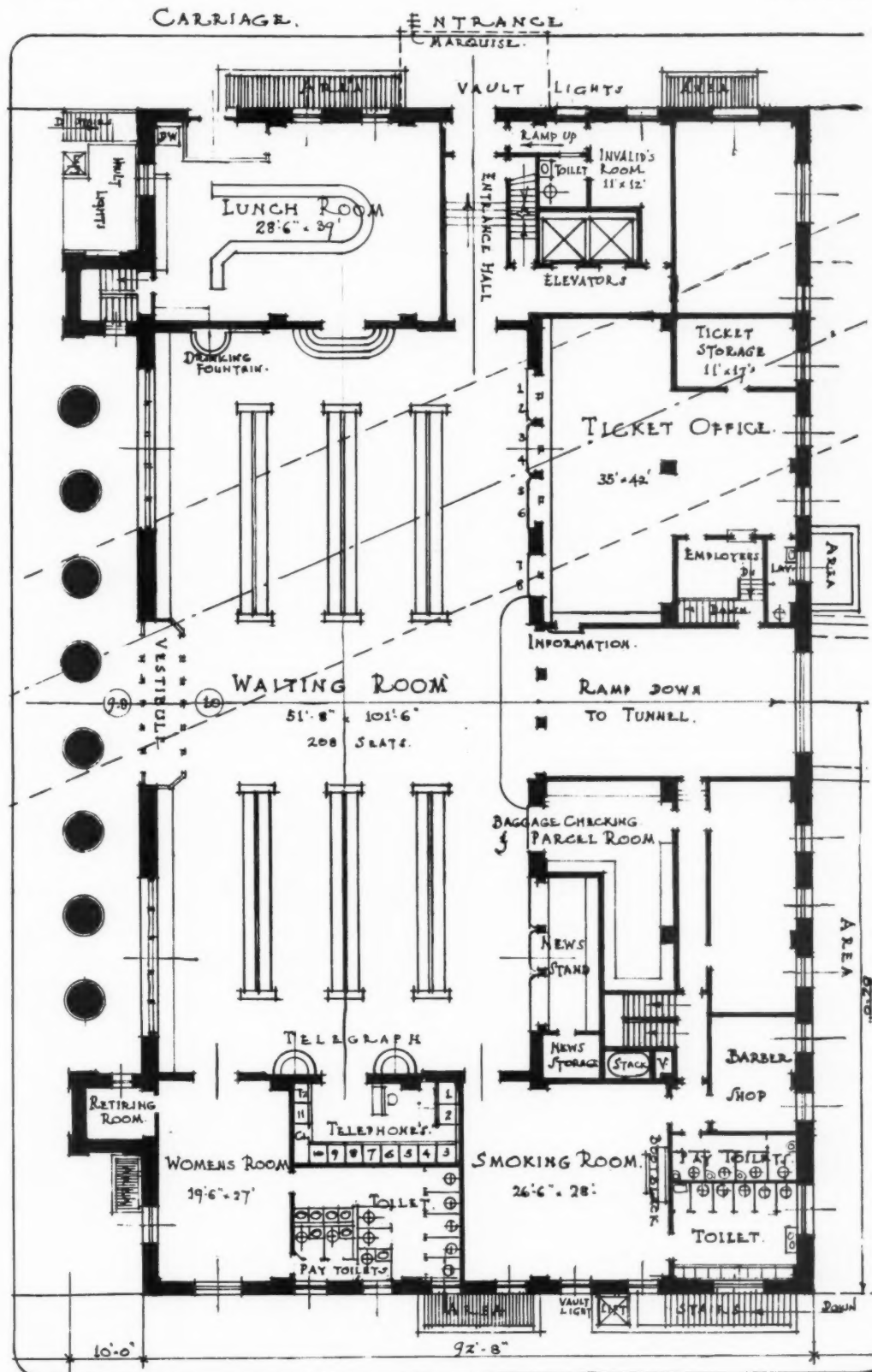




TERMINAL FOR THE LEHIGH VALLEY RAILROAD, BUFFALO, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT

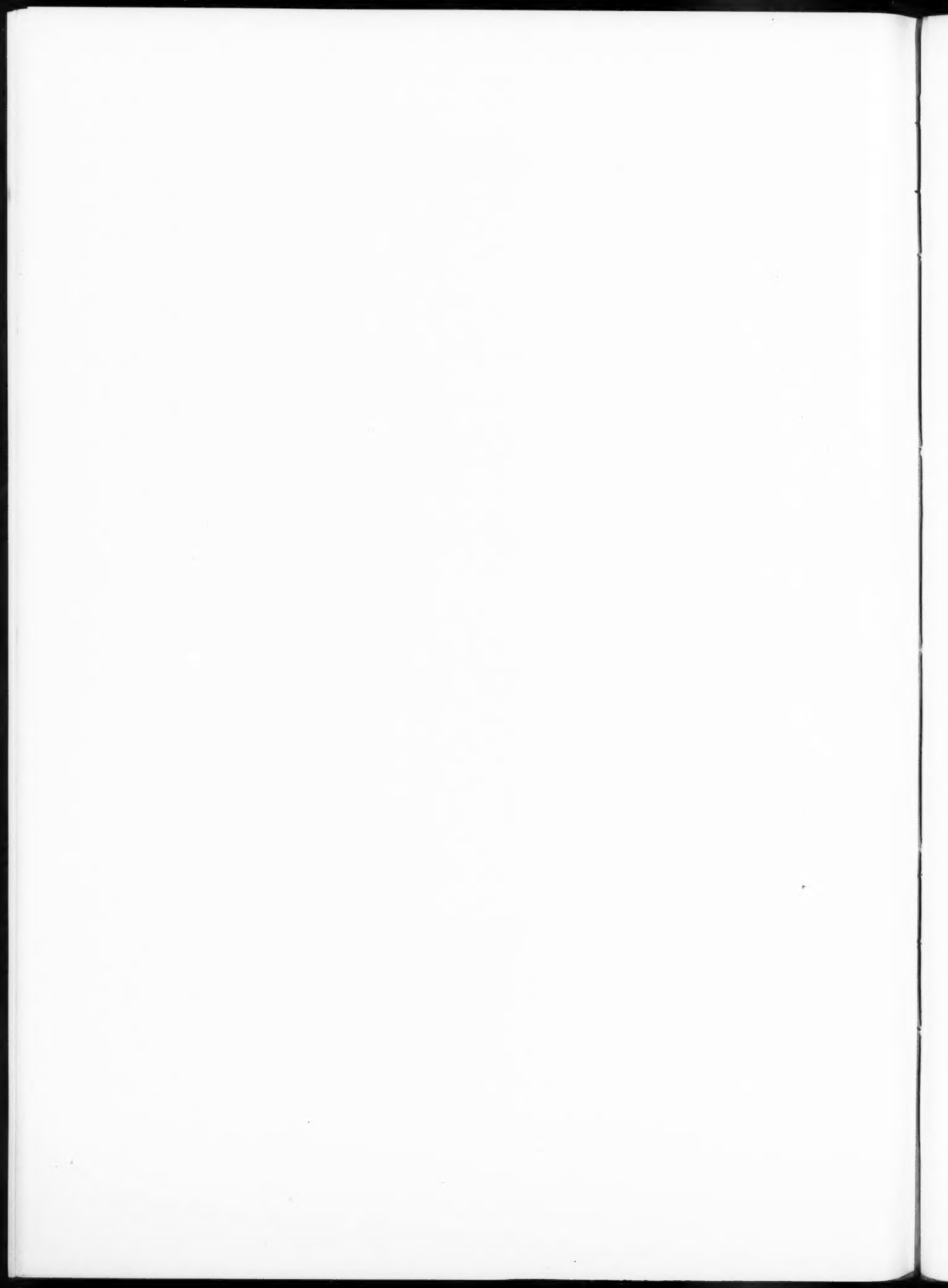
Fireproof. Exterior walls, limestone; roof, inland slate; foundation and floor arches, concrete. Interior finish, marble, plaster and wood; hot water heating system. Cost about 25 cents per cubic foot



MAIN FLOOR PLAN

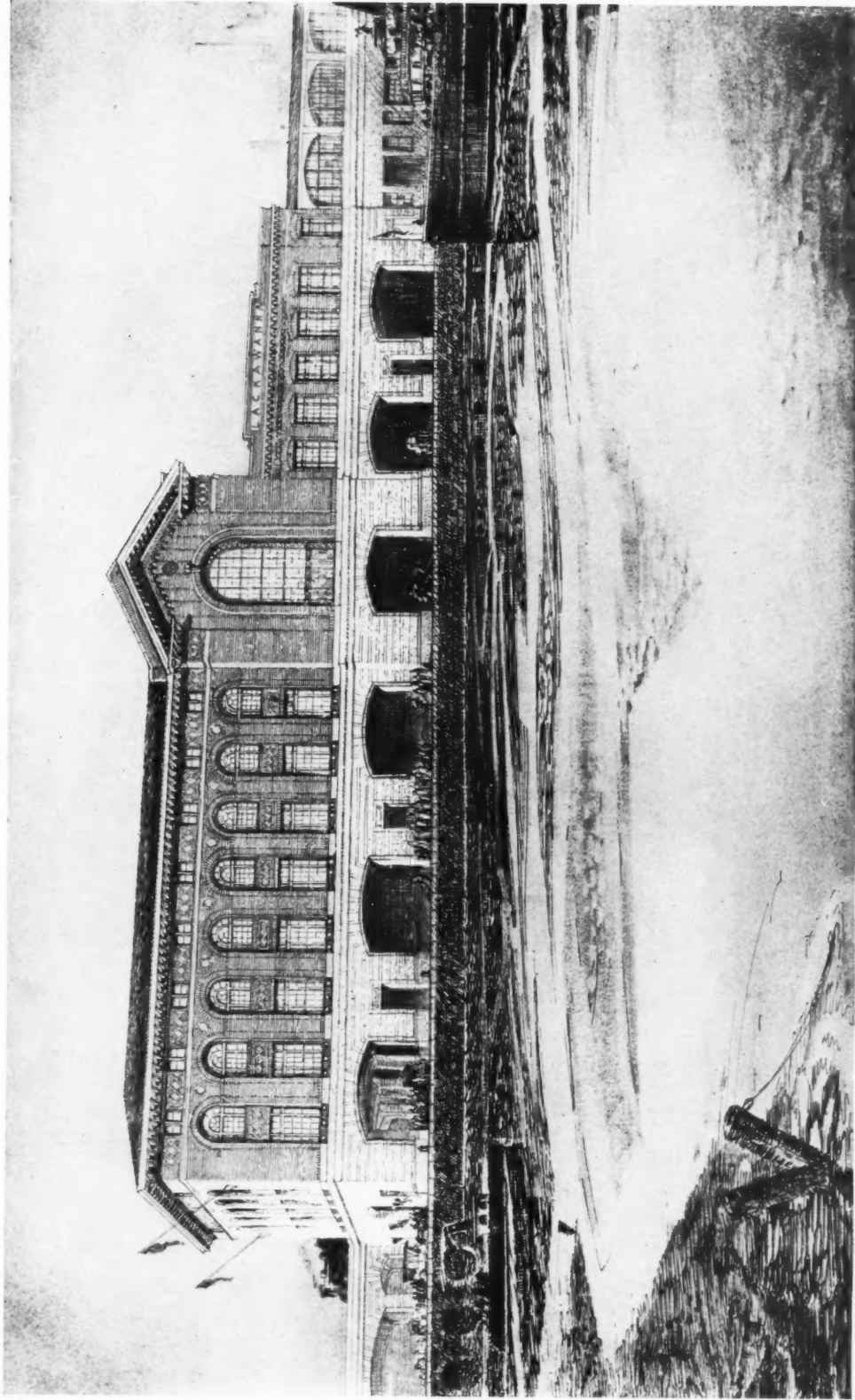
TERMINAL FOR THE LEHIGH VALLEY RAILROAD, BUFFALO, N. Y.

MR. KENNETH M. MURCHISON, ARCHITECT



# THE AMERICAN ARCHITECT

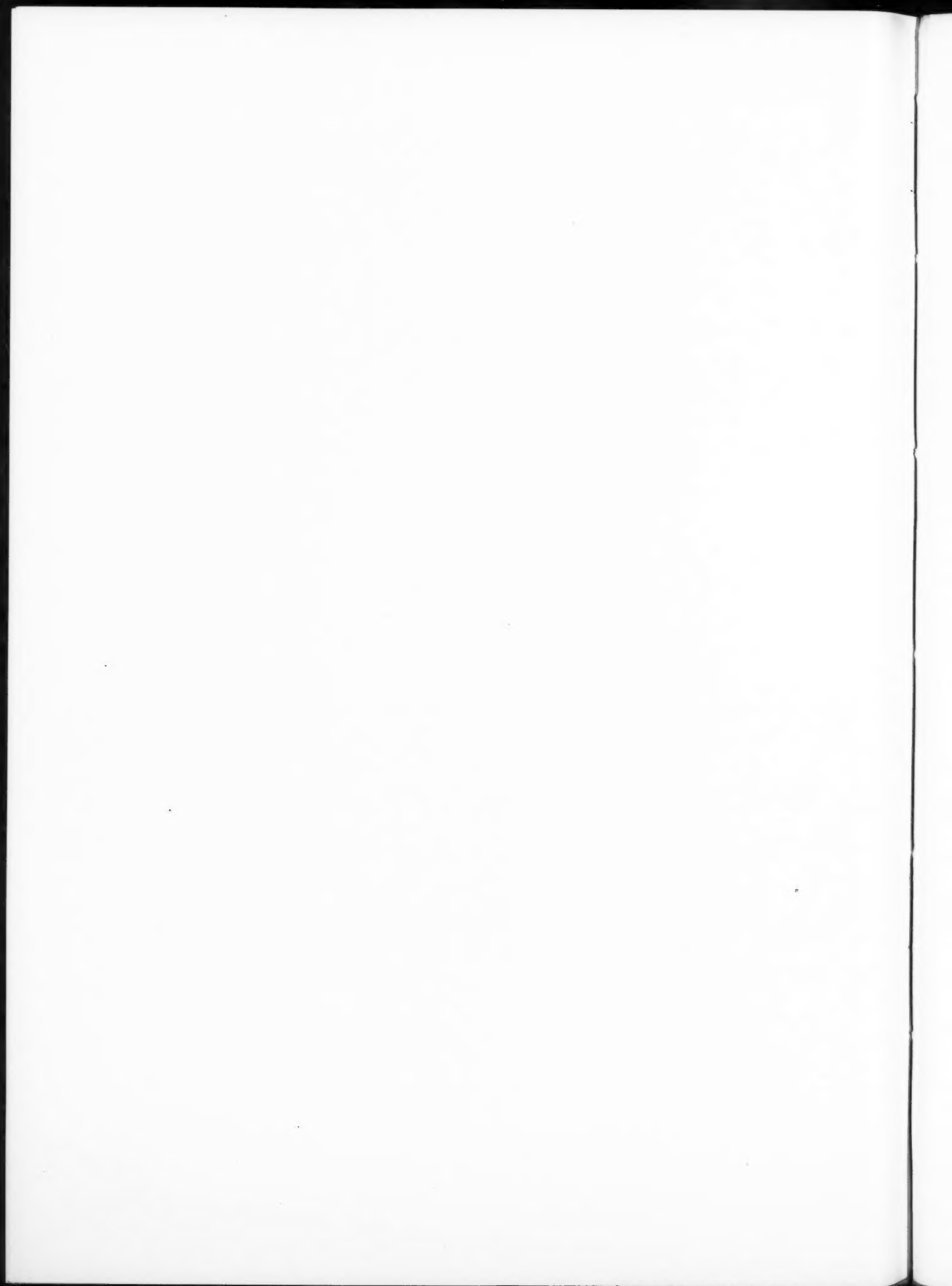
JUNE 23, 1915

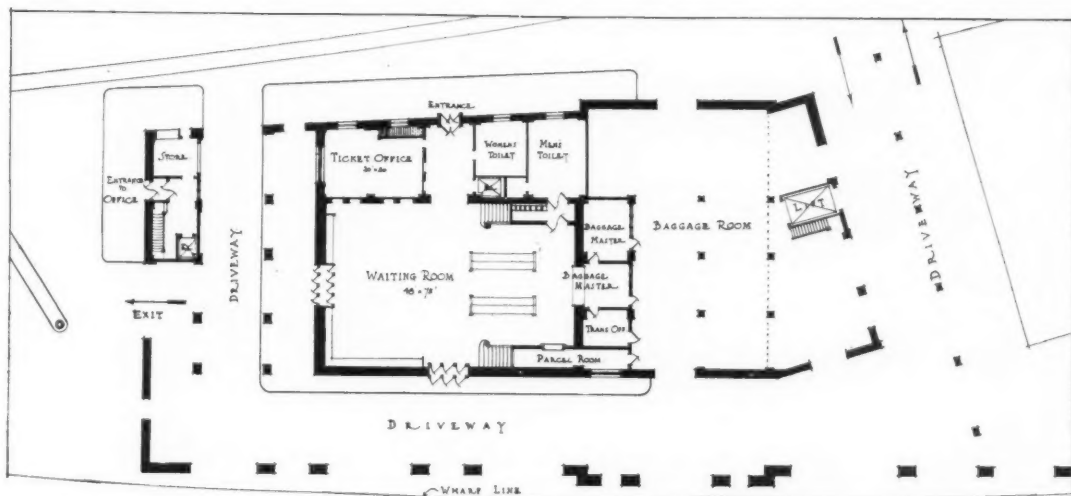


**BUFFALO, N. Y., TERMINAL, D. L. & W. RAILROAD**

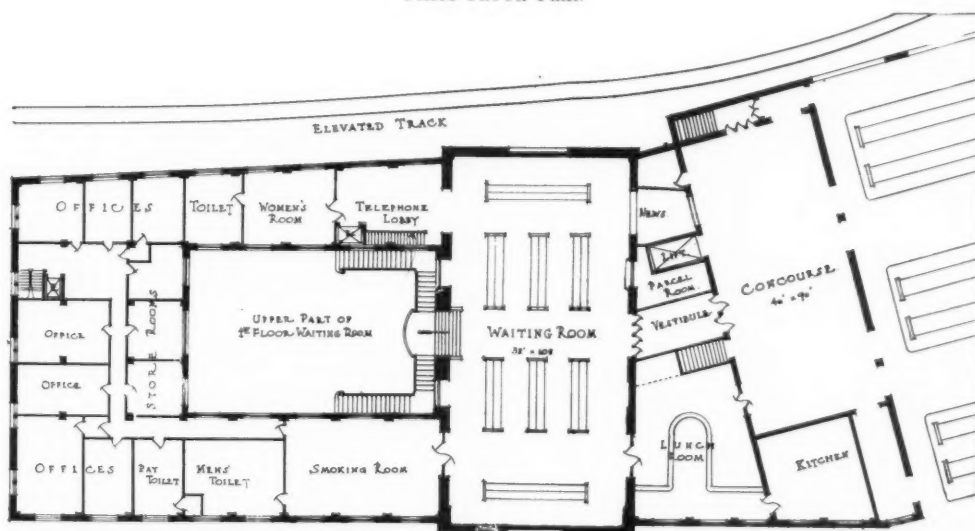
MR. KENNETH M. MURCHISON, ARCHITECT

A fireproof structure, with exterior walls of brick, tiled roof and foundation of piling. Floor arches, concrete. Interior finish is of brick, marble and imitation stone. Steam heated, electric lighted, vacuum cleaner equipment. Cost, 27 cents per cubic foot





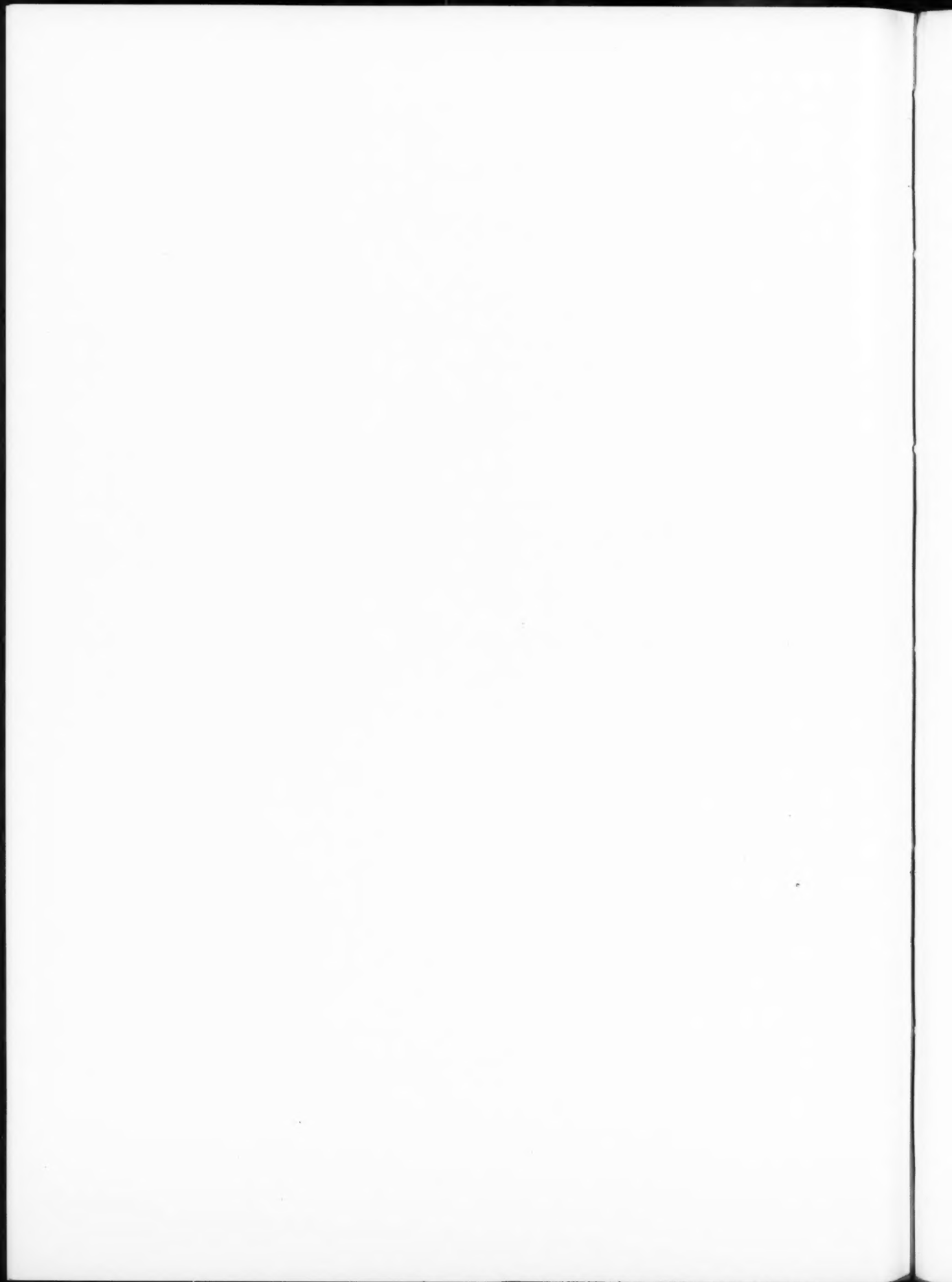
FIRST FLOOR PLAN

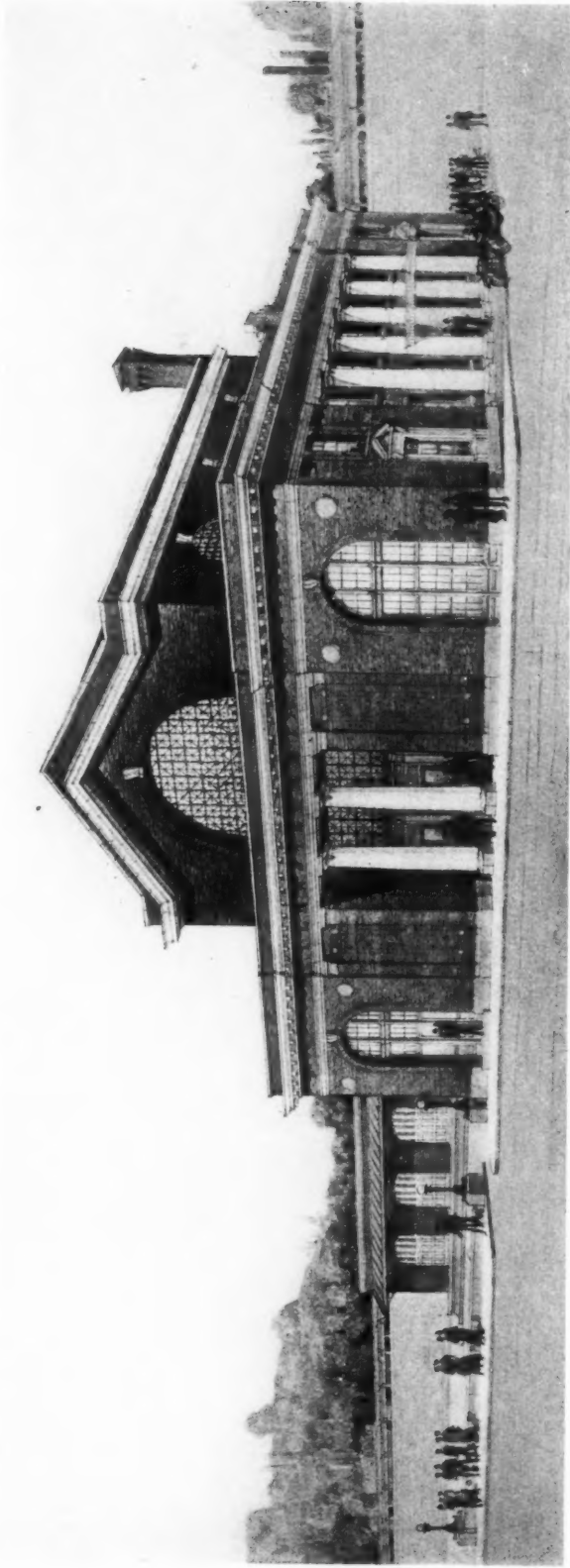


SECOND FLOOR PLAN

BUFFALO, N. Y., TERMINAL, D. L. &amp; W. RAILROAD

MR. KENNETH M. MURCHISON, ARCHITECT

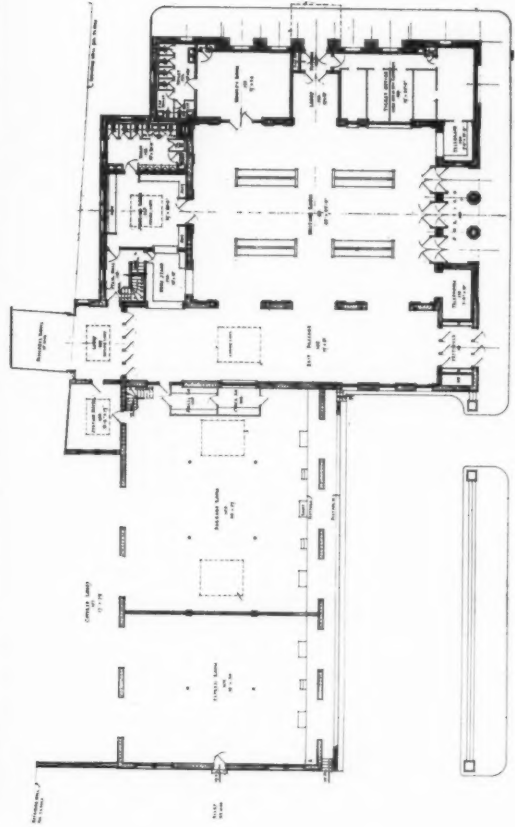


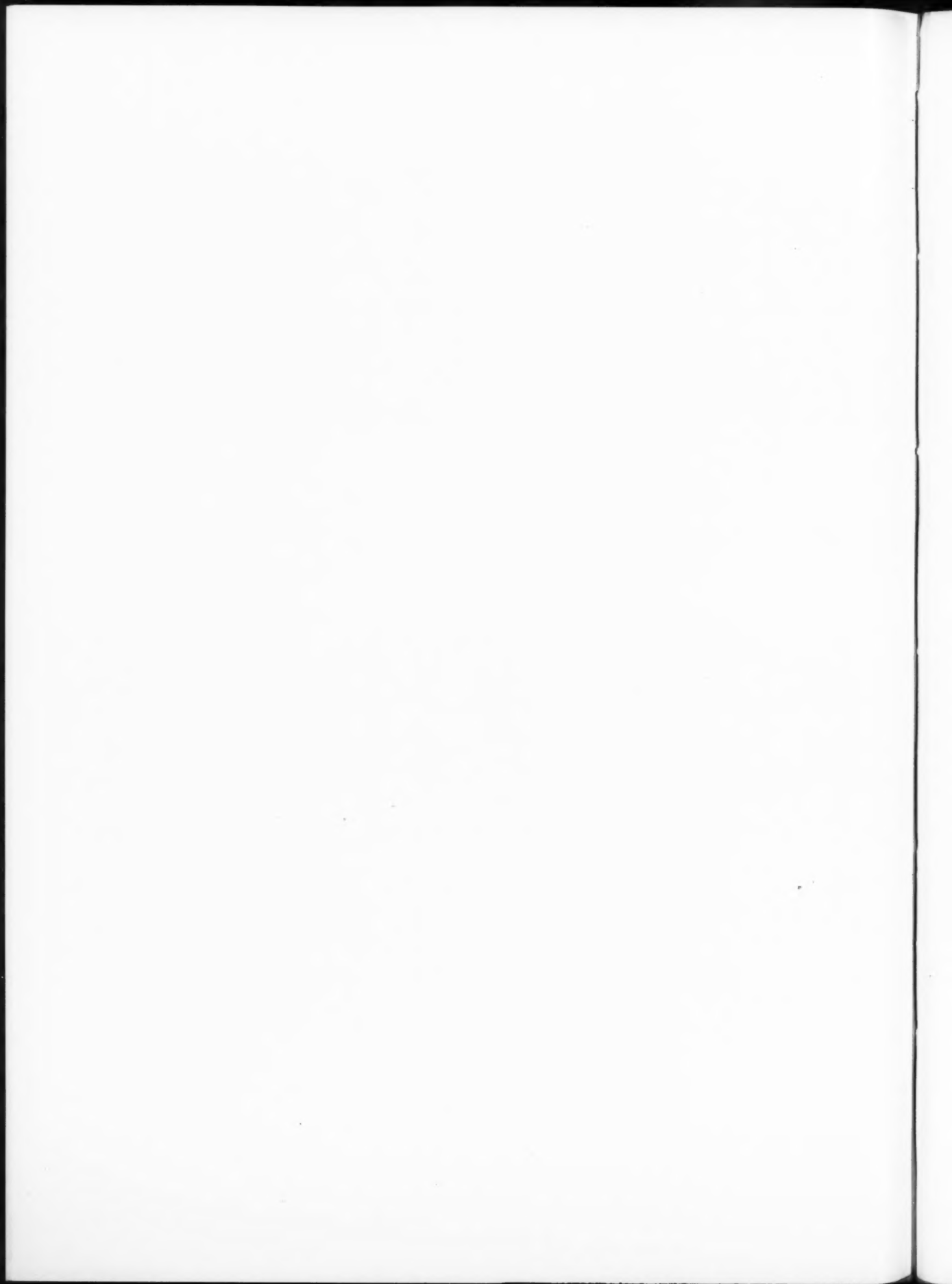


JOHNSTOWN STATION OF THE PENNSYLVANIA  
RAILROAD COMPANY

MR. KENNETH M. MURCHISON, ARCHITECT

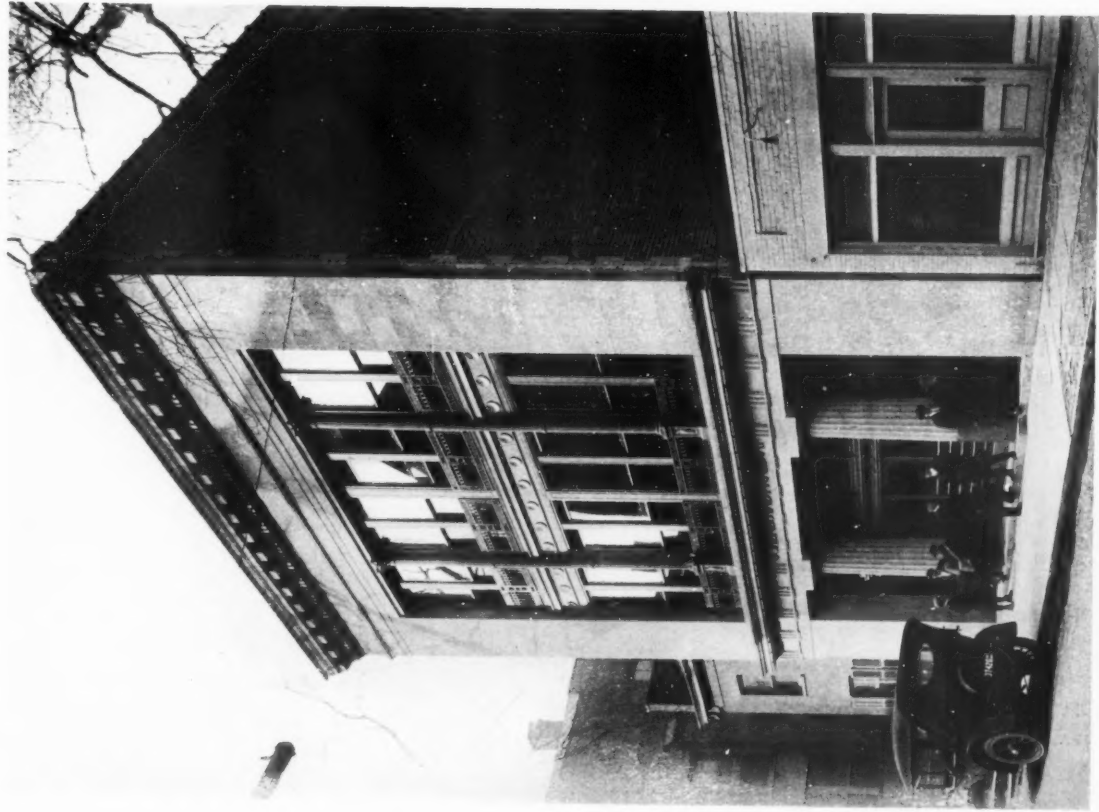
A fireproof structure. Exterior walls of brick, slate roof, concrete foundation. Interior walls and partitions, terra cotta; floor arches, concrete. Interior finish, marble, brick and plaster. Steam heated.





THE AMERICAN ARCHITECT

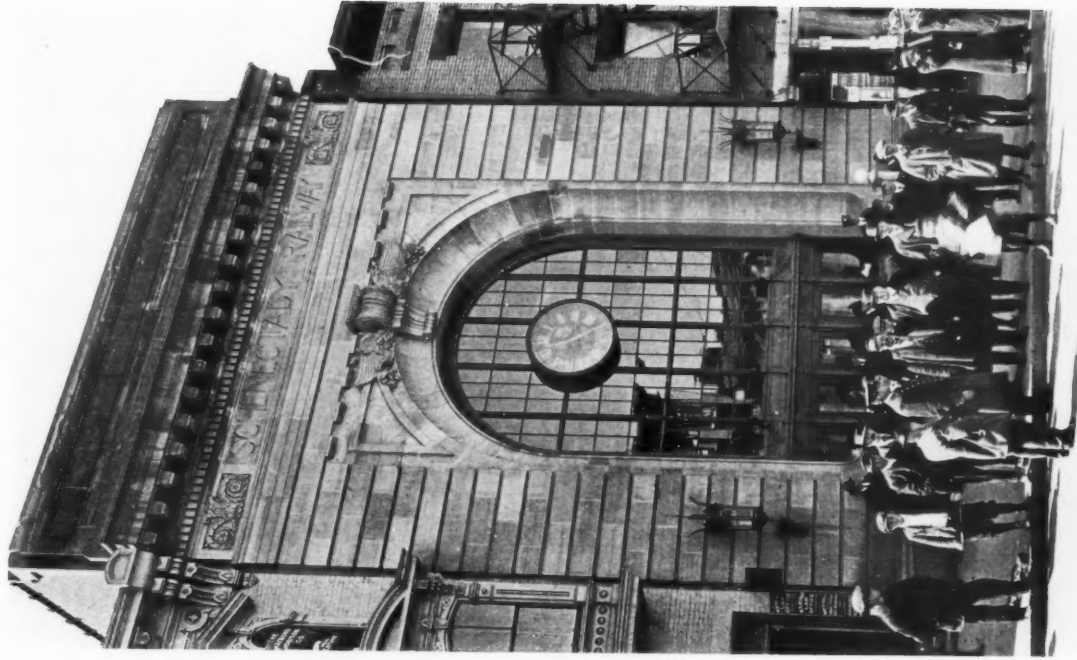
JUNE 23, 1915



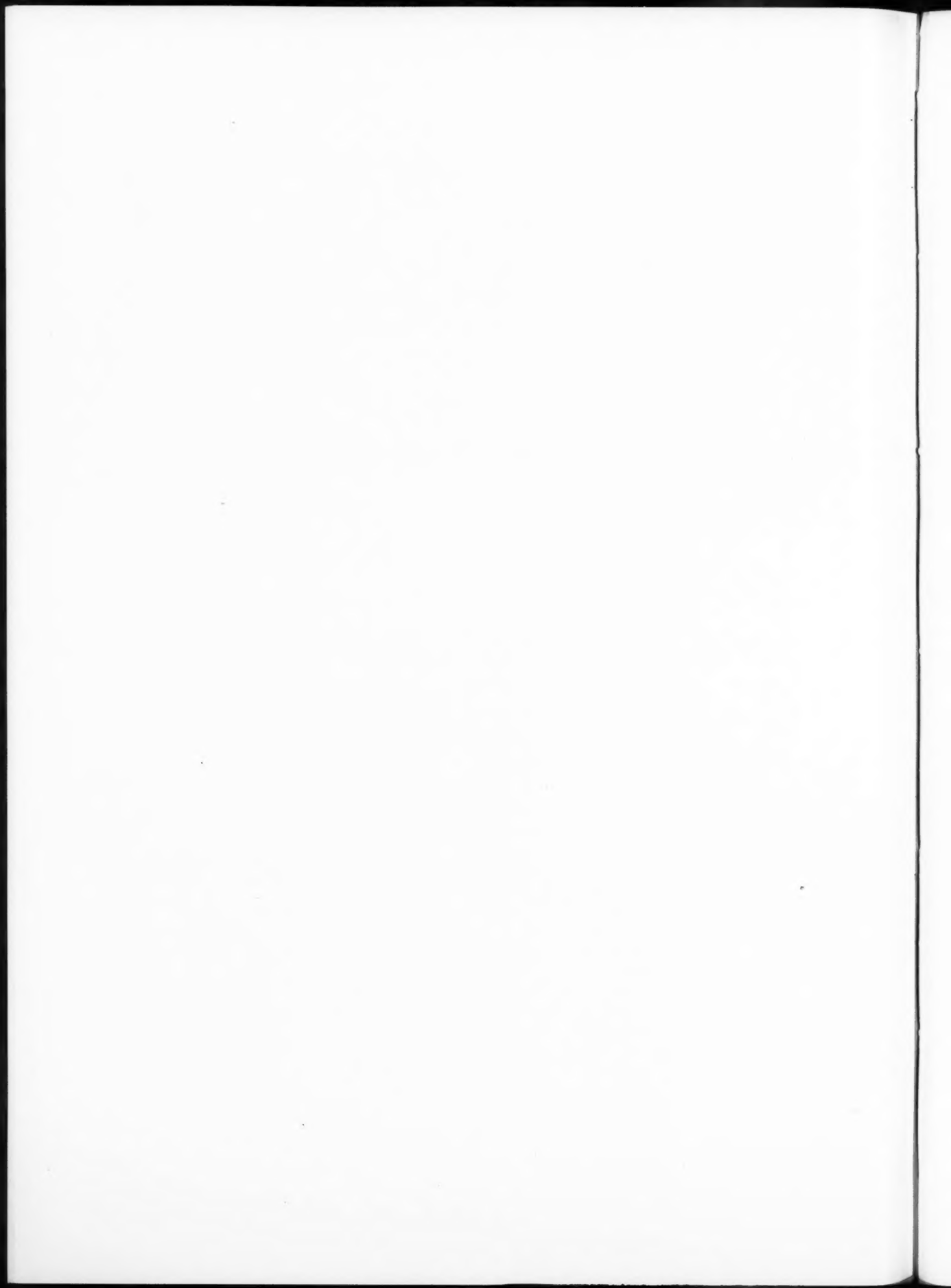
LAFAYETTE STREET ELEVATION

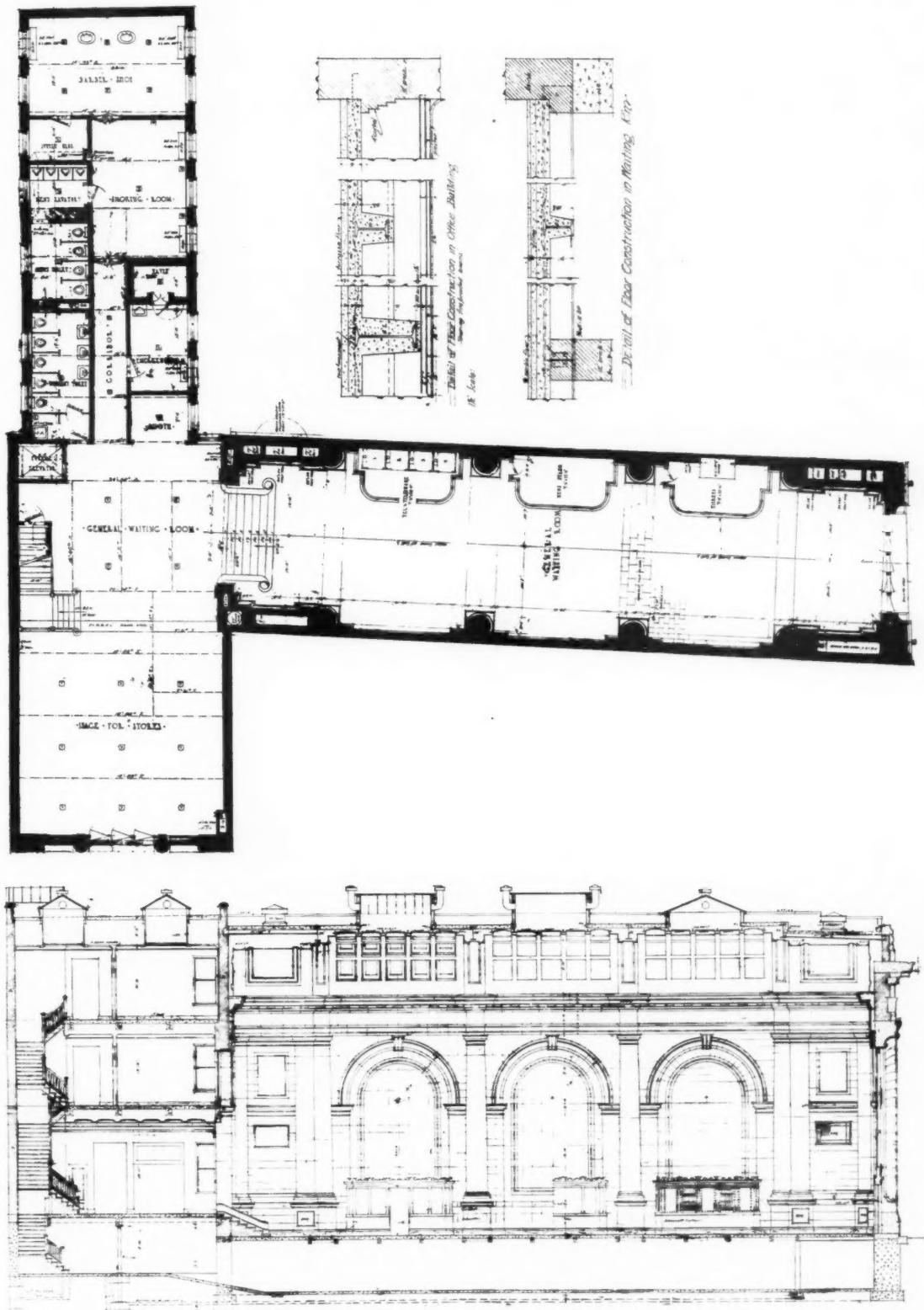
WAITING ROOM AND OFFICE BUILDING SCHENECTADY RAILWAY COMPANY, SCHENECTADY, N. Y.

MR. MARCUS T. REYNOLDS, ARCHITECT

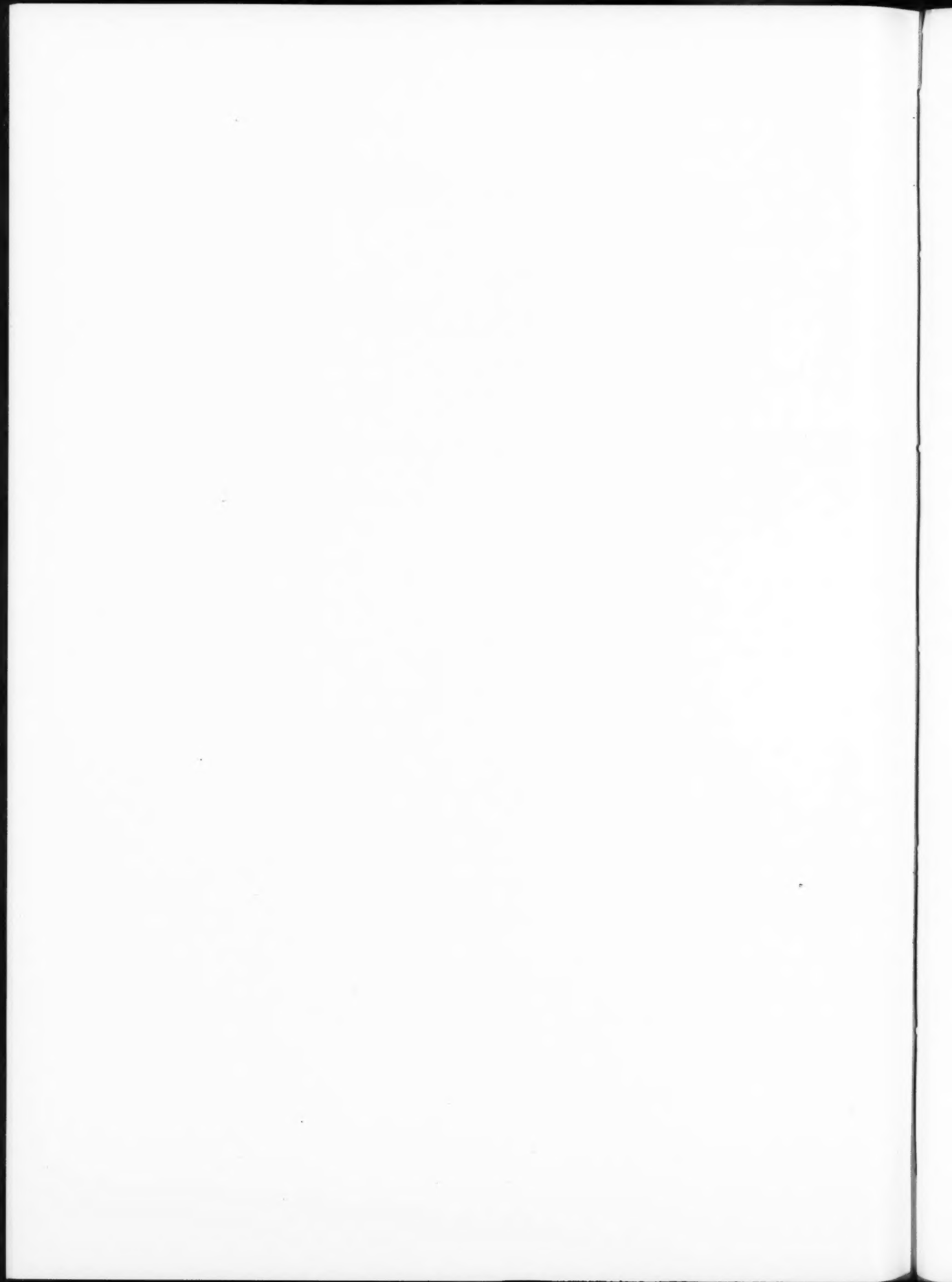


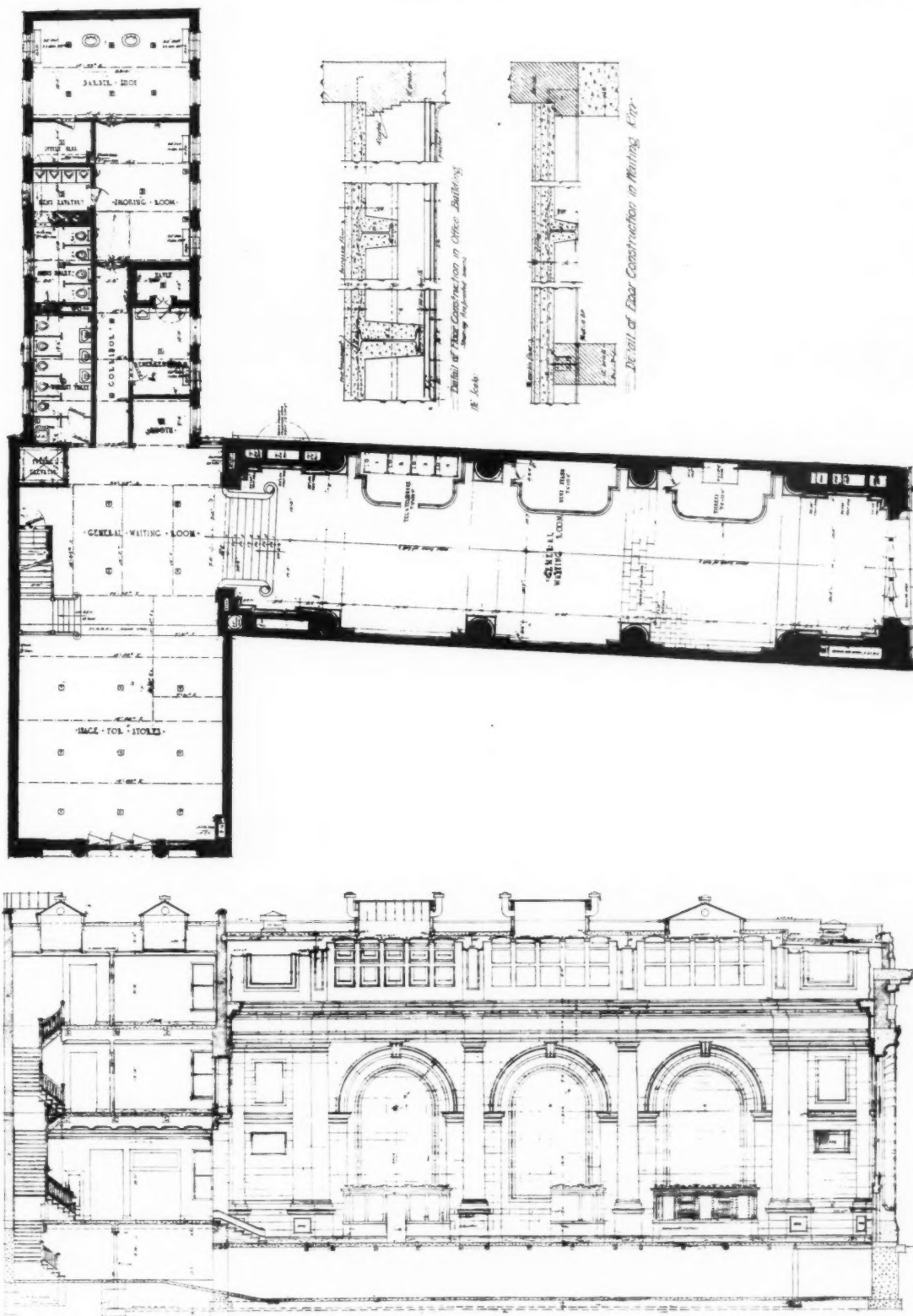
STATE STREET ELEVATION



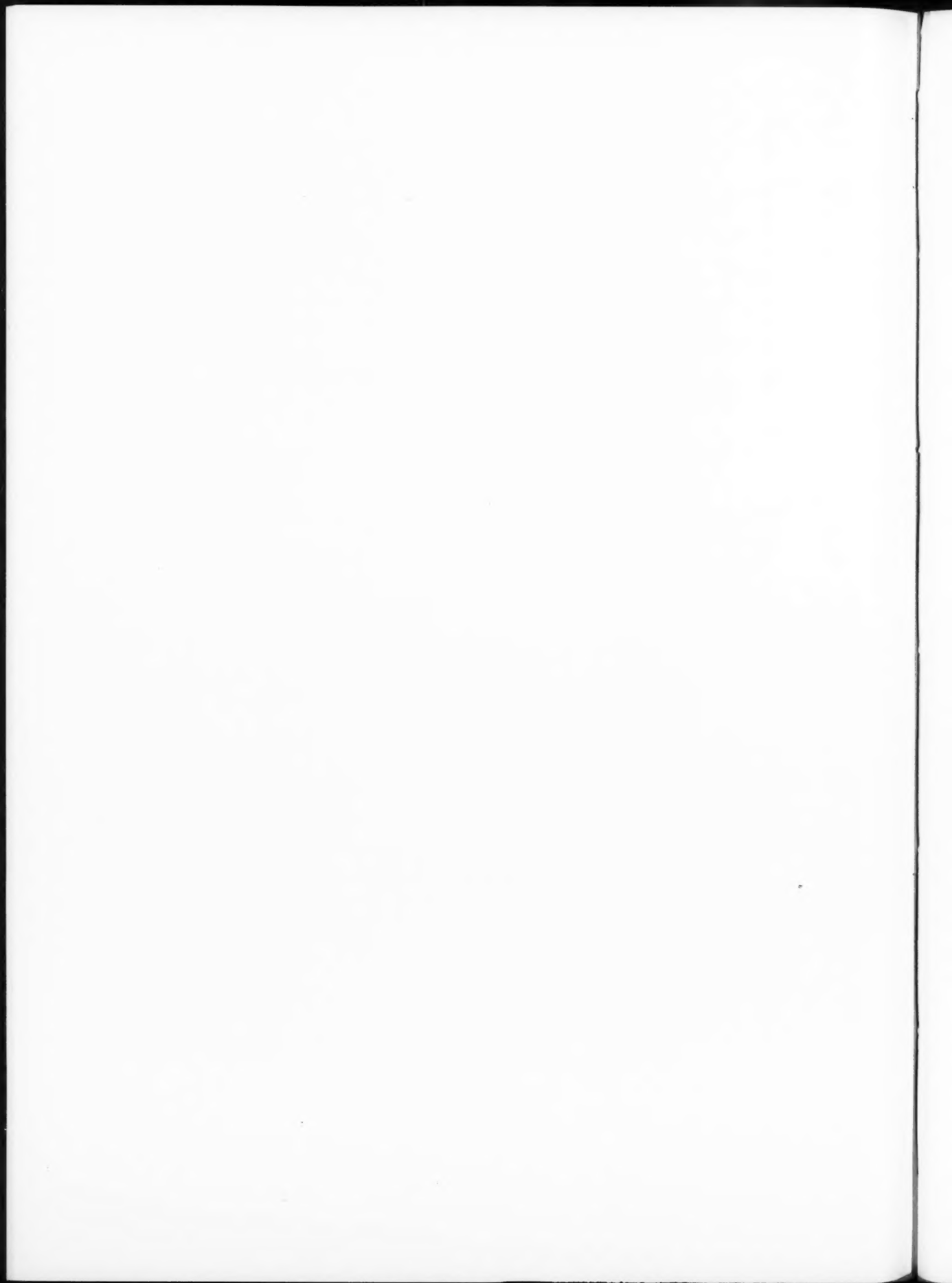


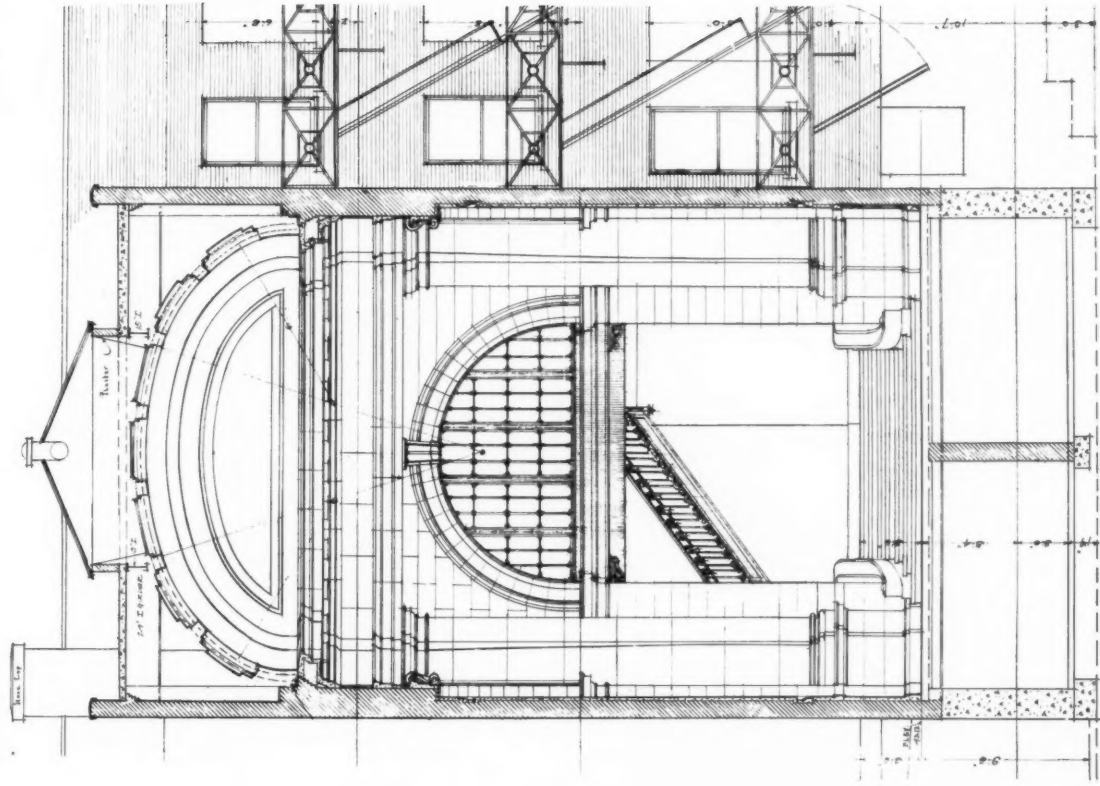
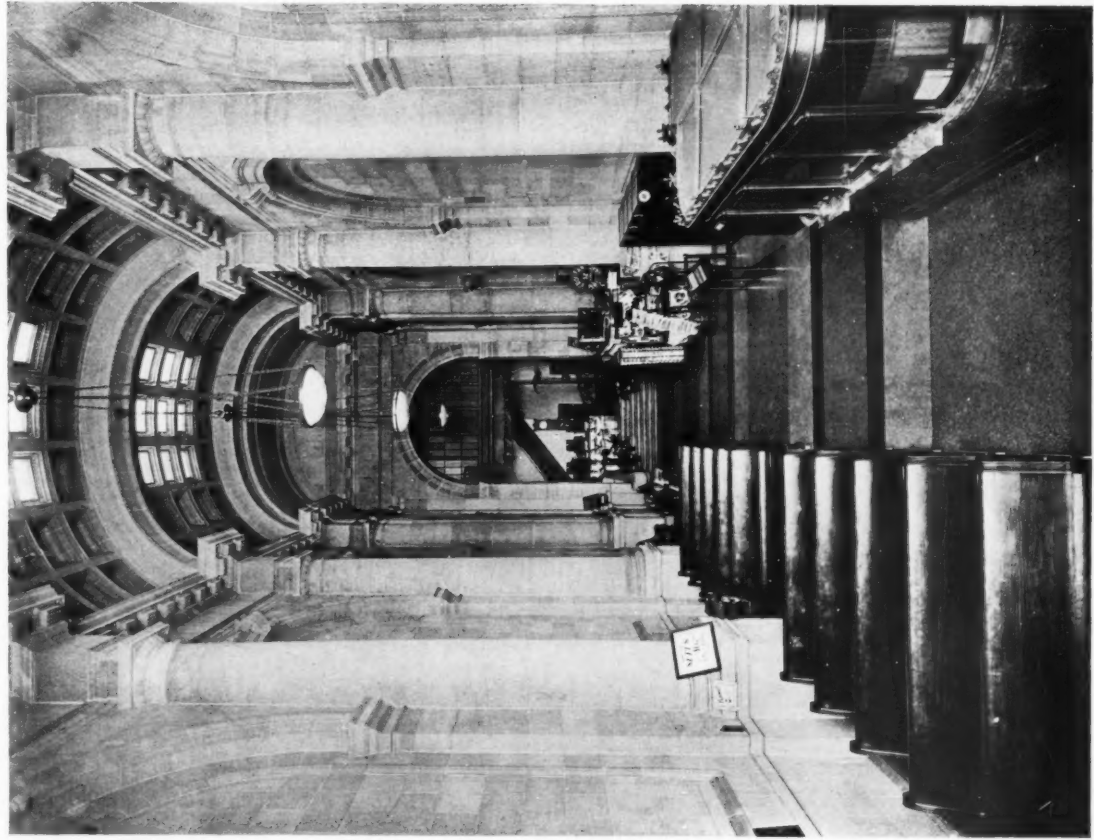
WAITING ROOM AND OFFICE BUILDING  
 SCHENECTADY RAILWAY COMPANY, SCHENECTADY, N. Y.  
 MR. MARCUS T. REYNOLDS, ARCHITECT





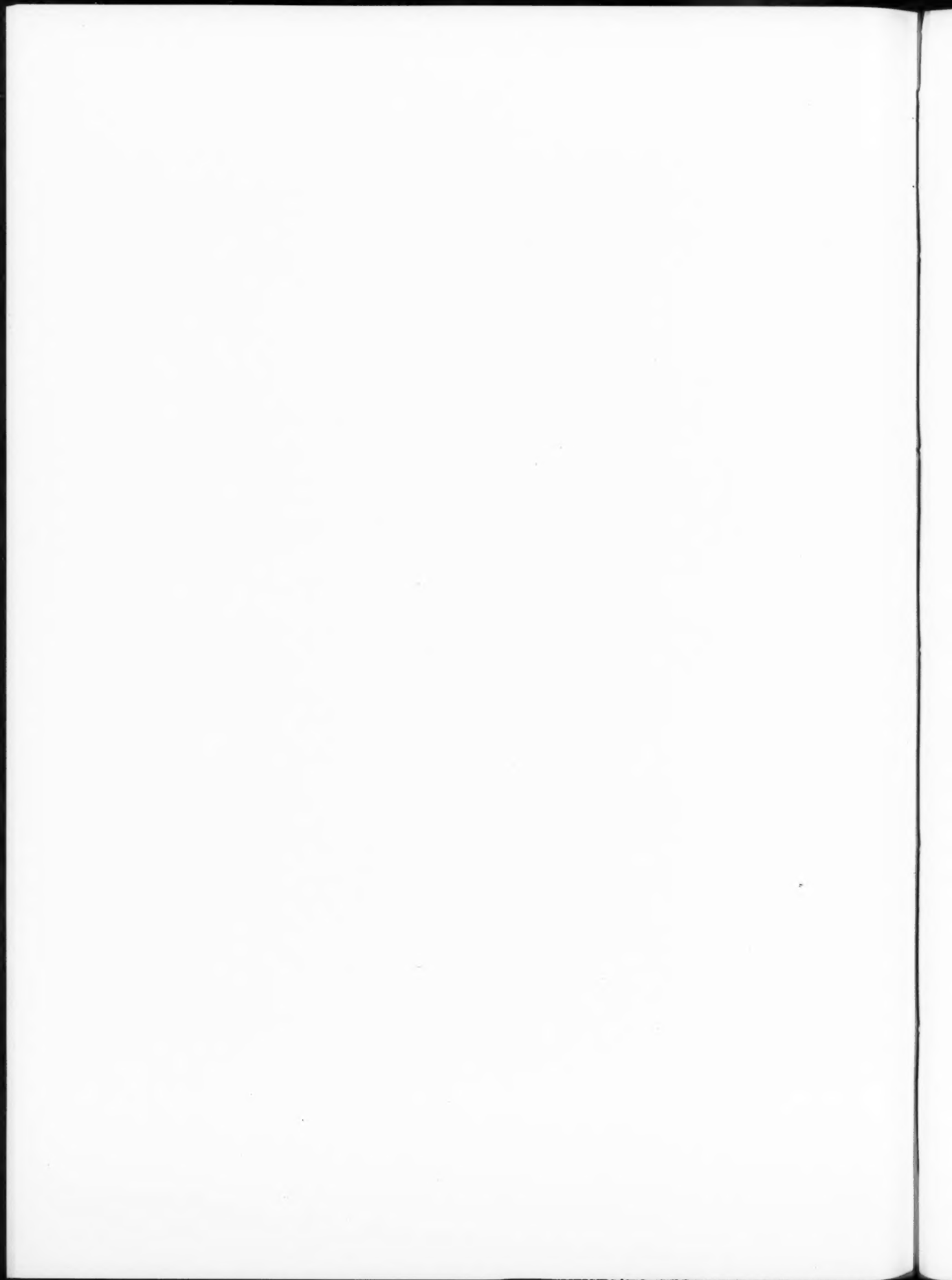
WAITING ROOM AND OFFICE BUILDING  
 SCHENECTADY RAILWAY COMPANY, SCHENECTADY, N. Y.  
 MR. MARCUS T. REYNOLDS, ARCHITECT





WAITING ROOM AND OFFICE BUILDING, SCHENECTADY RAILWAY COMPANY, SCHENECTADY, N. Y.

MR. MARCUS T. REYNOLDS, ARCHITECT





TERRACE POOL

GARDEN OF CHARLES S. WALTON, ESQ., ST. DAVIDS, PA.

MR. D. KNICKERBACKER BOYD, ARCHITECT

THE AMERICAN ARCHITECT



7

DETAIL OF COURT

FARNESE PALACE, ROME, ITALY (XVI CENTURY)

