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FIG. I. STE.-MARIE-DE-LOCMARIA, NEAR QUIMPERLÉ (FINISTÈRE)

The western façade of the church was rebuilt in the flamboyant period, when the characteristic porch was added. Although of extreme simplicity, the edifice is of extraordinary and striking beauty. The building up of the masses toward the central tower is especially effective.

Architectural Rambles in Brittany II

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Impressions of Romanesque Art

DURING the XI century the architecture of Brittany seems to have fallen chiefly under the influence of the school of central France. The abbey church of St.-Benoît-sur-Loire, of which the choir was begun between 1070 and 1080, appears to have exerted a dominating influence upon the development of the Breton style. The close analogies which exist between St.-Benoît and Loctudy lead me to suspect that the latter church must also date from the last quarter of the XI century. It is true that the Abbé Abgrall, in his

excellent *Architecture Bretonne*, inclines to assign to the church of Loctudy a much earlier date on the strength of analogies with the churches of Landévanec, said to have been rebuilt between 1031 and 1047, and St.-Gildas-de-Rhuys, which was consecrated in 1032. As I am acquainted with neither of these monuments, nor with the documentary evidence relating to their construction, I am not able to judge of the value of Abbé Abgrall's argument. It would certainly be a very important and interesting fact if it could be proved that the ambulatory was in use in Brittany as early as the first quarter of the XI century. However, I strongly

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suspect that if Landévanec and St.-Gildas-de-Rhuys be really analogous to Loctudy, they must have been rebuilt some half century later than the original construction. The resemblance of Loctudy to St.-Benoit-sur-Loire is so close that the



FIG. II. LOCTUDY, INTERIOR

The architectural forms are evidently derived from the school of the center of France. The choir consists of the chevet, with ambulatory and radiating chapels. The nave was covered with a barrel vault supplied with transverse arches. On analogy with St.-Benoit-sur-Loire the monument may be ascribed to the fourth quarter of the XI century.

Breton monument can hardly be assigned a date earlier than the last quarter of the XI century.

Architecturally, the most distinctive feature of the church is the ambulatory with three radiating chapels. The chevet is supported by columns bearing highly stilted arches. It is covered with a half-dome, and the choir has a barrel vault. The transverse arches of the nave at present support a wooden barrel vault which doubtless replaces the original construction in stone. This barrel vault is raised above a high clearstory. There is no deviation of axis, and the floor is level, but all the piers, with the exception of the columns of the chevet, have a decided entasis.

Particular interest attaches to the vaults of the ambulatory which are of the undomed groined

variety. The groins describe a depressed curve, very irregular in plan and elevation. Since the chapels are wider than the spaces between, there is necessarily much irregularity in the vault surfaces. Indeed, the bays between the chapels have barrel vaults with penetrations rather than true groin vaults.

The church of Notre-Dame-de-Loctaria at Quimper confirms the chronology that has been tentatively assigned to Ste.-Croix of Quimperlé and Loctudy. It is evident that the existing edifice dates from two distinct periods. The nave is older than the transepts and apses. In the anonymous monograph upon the church published at Quimperlé in 1903, I find it recorded that in 1120 the abbey of Locmaria was given to St.-Sulpice of Rennes. This latter monastery belonged to the order of Fontevault. The new rule established at Locmaria may well have necessitated the enlargement of the choir, and the consequent reconstruction of the eastern portion of the edifice with transepts.



FIG. III. INTERIOR OF THE DESECRATED ABBEY OF BERNAY (EURE)

This is one of the few authentic monuments of the first half of the XI century in Normandy. The inner orders of the piers were added in the XII century, and the capitals remade at the time of the Renaissance. Originally the piers were rectangular. It will be seen that the nave of Locmaria is analogous to that of Bernay and therefore probably contemporary.



FIG. IV. INTERIOR OF LOCMARIA

The XI century nave has rectangular piers with indented corners. It is severely plain, without carving or adornment of any kind. The decoration of the transepts and choir is much richer. An engaged arcade forms a sort of pseudo-ambulatory. The piers are of complicated section, and there are carved capitals.



FIG. V. NOTRE-DAME OF PONT-CROIX (FINISTÈRE)

This church consists of a nave eight bays long, flanked by side aisles, and supplied with a southern chapel which is seen in the photograph; non-projecting transepts; a choir of four bays, with a double side aisle on the north, a single side aisle and a very large chapel on the south; and a retro-choir with a square east end, although the flanking side aisles end in oblique walls. Beyond these side aisles there is to the south a great transept-like chapel, to the north a double side aisle. The floor of the church slopes downward continuously toward the west and the choir is deflected sharply to the north. Both these refinements were presumably designed with the purpose of increasing the apparent length of the church. The Romanesque portions of the edifice are characteristic examples of Breton architecture of the third quarter of the XII century.

The nave, on the other hand, is of the XI century. This is indicated not only by the far simpler architectural forms, but by the character of the masonry which in the nave is rubble, while the eastern portions of the building are constructed of ashlar. Indeed, the nave of Locmaria is evidently much older than any portion of the church of Loctudy. This is proved both by the simpler ornament and the cruder character of the masonry. Our Breton building seems to represent a state of development analogous to that of the abbey of Bernay in the neighboring province of Normandy. Bernay is one of the few Norman monuments which certainly date from the first half of the XI century. The nave of Locmaria may accordingly be assigned to the second quarter of the XI century.

The development of the Romanesque style in Brittany in the XII century is indicated by the church of Pont-Croix. According to Abbé Abgrall, analogies with the fragments of Languidou erected between 1162 and 1166, establish the date of Pont-Croix as the seventh decade of the XII century. This supposition seems reasonable. It is certain that at Pont-Croix we find ourselves in the presence of a monument showing a style entirely different in spirit and detail from those we have yet studied. The extreme lightness of the construction, the richness of the profiles,

the elaborate section of the piers, could only have been produced in the second half of the XII century.

The other Romanesque churches of Brittany with which I am acquainted, as a rule, fit neatly enough into the scheme of chronology I have indicated above. The church of St.-Ergat at Pouldergat (Finistère) was made over in 1585, but still retains the piers and one arcade of the XII century edifice. The rectangular piers have a semicircular shaft engaged at either end, supported upon bases formed of inverted capitals. These piers in character are more advanced than those of Locmaria, but far more primitive than the piers of Loctudy. They may accordingly be ascribed to the third quarter of the XI century. It may be remarked in passing that the Romanesque piers of Pouldergat all show a crudely executed and irregular, but none the less pronounced, entasis on all four sides.

St.-Meylar of Meillars (Finistère) consists of a nave three bays long, two side aisles, projecting transepts, a choir of one bay flanked by side aisles, and a square apse. The nave, with the exception of the windows enlarged in the XVIII century, dates from the XII century. The masonry has been scraped and refinished, which is most unfortunate, since the capitals have been entirely destroyed by this cleaning process. The piers resemble those of Pouldergat, but the engaged colonettes are even lighter. A little engaged system carries the string-

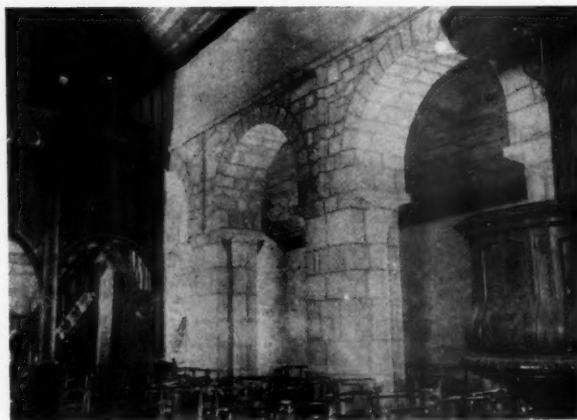


FIG. VI. ST-MEYLAR OF MEILLARS (FINISTÈRE)

The Romanesque nave of this church shows the transition from the severe style of the XI century as exemplified by Loctudy to the lighter and more graceful manner of the XII century as exemplified by Pont-Croix. It apparently dates from the first quarter of the XII century. In the system carrying a string-course inserted between the arches is seen the germ of a motive later developed at Pont-Croix.



FIG. VII. LOCTUDY, ST.-TUDY

The western façade and clocher show the characteristic survival of Gothic forms in the late Renaissance period. The resulting style is extremely picturesque. The exterior of the Romanesque nave has largely lost its character through a modern restoration which has denatured the ancient masonry. The choir with ambulatory, although probably contemporary with the nave, shows a sharp break in design.

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course and is supported on a corbel placed somewhat above the level of the capital.

This church is evidently much later than Pouldergat, and indeed seems about half way between that edifice and Pont-Croix. It must, therefore, be about contemporary with the choir of Locmaria, although it obviously belongs to an entirely different school. At Pont-Croix the engaged system of Meillars was reproduced.

At St.-Magloire of Mahalon (Finistère) the remains of the Romanesque nave are evidently more



FIG. VIII. ST.-MAGLOIRE OF MAHALON (FINISTÈRE)

The Romanesque nave of this church represents the extreme development of the style in Brittany. The wooden barrel vaults are characteristic of the poorer country churches of the region. The uninteresting choir and transept, although flamboyant in style, are probably not earlier than the XVII century.

advanced in style than at Pont-Croix. As at Pont-Croix, the inner members of the archivolt are carried on corbels. At Mahalon, however, these corbels are incorporated with the capitals, an improvement which marks a distinct advance. The capitals are ornamented with naturalistic leaf patterns and grotesques.

There is, it must be confessed, one Romanesque monument in Brittany

which it is exceedingly difficult to reconcile with the tentative chronology we have sketched. According to Abbé Abgrall, the abbey of Daoulas



FIG. IX. ABBEY OF DAOULAS (FINISTÈRE)

This church possesses, so far as I know, the only Romanesque west façade extant in Brittany. The southern side aisle is modern. Although the style seems remarkably archaic, there appears to be documentary evidence that the edifice was erected in 1167.



FIG. X. INTERIOR OF THE CHURCH AT DAOULAS

The apse and the southern side aisle are modern. The interior seems somewhat less archaic than does the exterior. The proportions are much lighter than those of Locmaria or Locudy, and the imposts and archivolts are ornamented. The masonry, moreover, would seem to have been of excellent quality.

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was begun in 1167. The church as it exists has suffered much from restoration. The apse, the two absidioles, and the southern side aisle were added in 1876-1877. Confining ourselves to the study of the authentic parts of the monument, we notice that the slenderness of the piers and the delicate ornaments of the archivolts and imposts strongly recall the nearly contemporary church of Pont-Croix, although it is obvious that the structure of Daoulas is much heavier and more massive. In-

uments frequently showed few points of resemblance with each other. During the XI century the predominating influence would appear to be that of the school of the center of France. The ambulatory, radiating chapels, barrel-vaulted naves, cylindrical columns and many other features were freely adopted from this school. In the XII century, as witnessed by the choir of Locmaria, Norman influence became dominant. At the same time, however, there was growing up a local school of art,

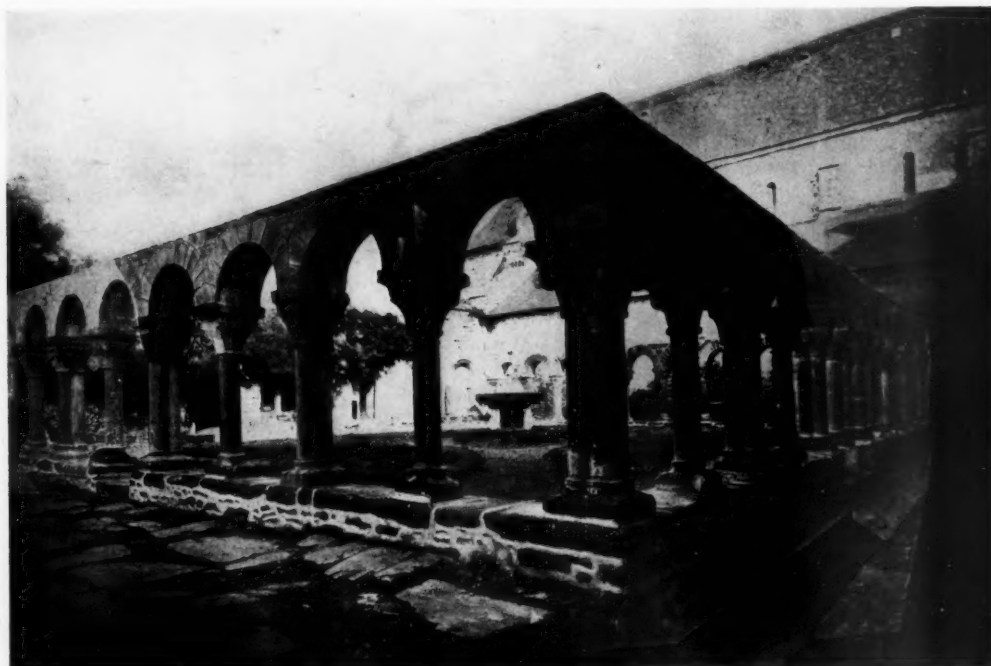


FIG. XI. CLOISTER OF DAOULAS (FINISTÈRE)

In design these cloisters resemble those of southern France dating from the early years of the XII century, and are of a totally different type from the cloisters of Locmaria, where there are piers instead of columns. At Daoulas single and coupled columns alternate. The proportions are somewhat heavy, and the carving of the capitals lacks the delicacy usual in medieval work of this period. The latter fact is probably due to the character of the Breton granite, which is extremely difficult to carve.

deed, the section of the piers is almost as primitive as in the nave of Locmaria. The rubble of the exterior walls of Daoulas is evidently much later and more advanced in character than that of the exterior of Locmaria. It does not seem to me impossible that the church of Daoulas may really be a construction of the third quarter of the XII century, although I confess I am much puzzled by the archaic character of its structural forms.

If on the basis of these all too few monuments we try to form some idea of the history of Romanesque architecture in Brittany, I think we shall have to concede first of all that the school was singularly lacking in unity, and that nearly contemporary mon-

quite independent of extraneous influences. This finally reached its culmination at Pont-Croix.

It remains to fit into this scheme of things the church of Ste.-Croix at Quimperlé, which is entirely different from the other Breton churches. Ste.-Croix, as we have seen, was erected almost exclusively under Lombard inspiration. Elsewhere in Romanesque Brittany the influence of northern Italy is to be traced only indirectly and in very modified form. At Ste.-Croix it is triumphant. At Ste.-Croix we also find foreshadowed the Norman influence that becomes stronger in the first quarter of the XII century.

On the whole, it seems to me that it stretches



RECREATION BUILDING
CHANNING SANITARIUM, WELLESLEY, MASS.
KILLIAM & HOPKINS, ARCHITECTS

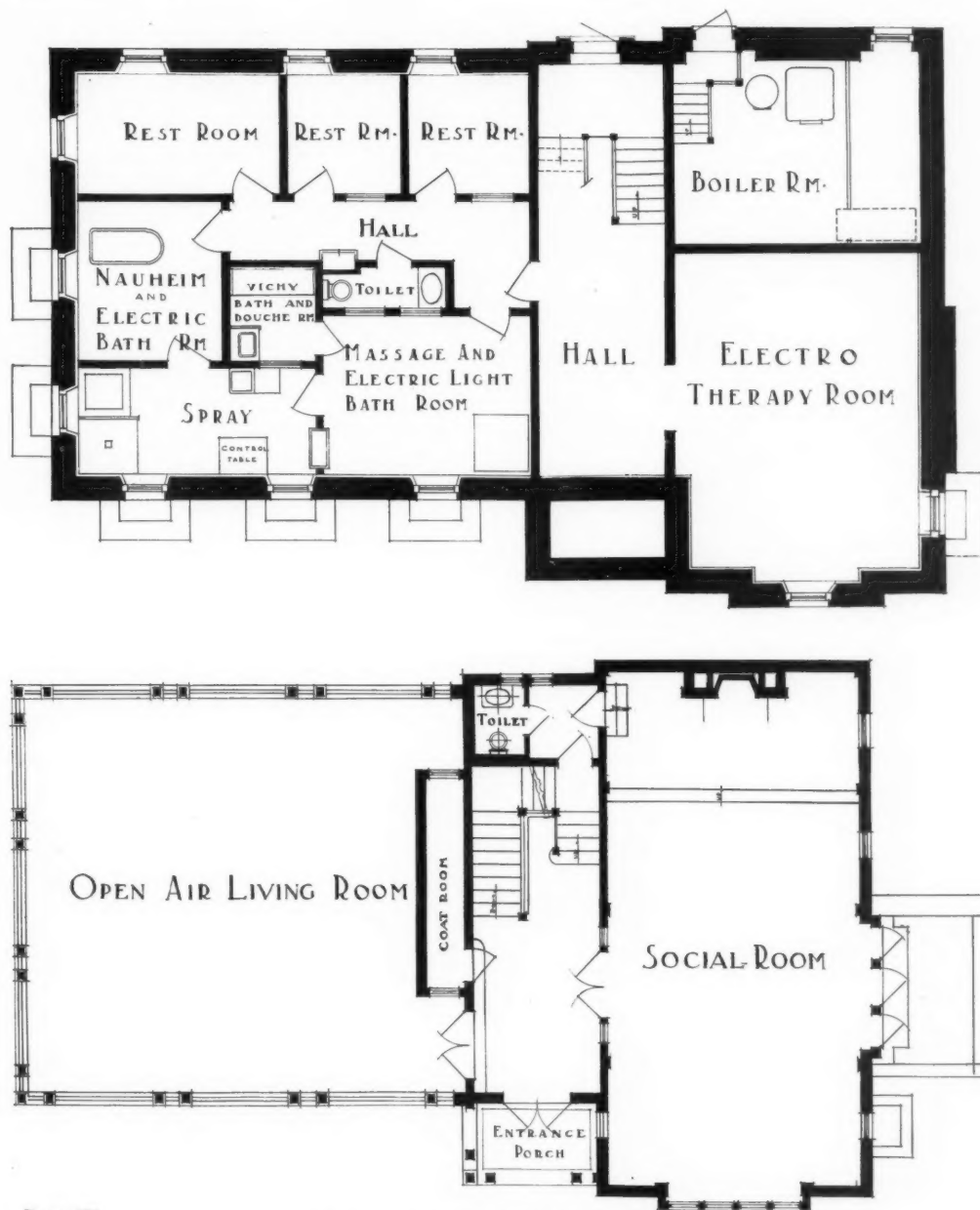


PLATE 191

PLANS—SOCIAL AND TREATMENT BUILDING

CHANNING SANITARIUM, WELLESLEY, MASS.

KILHAM & HOPKINS, ARCHITECTS



HALL—RECREATION BUILDING

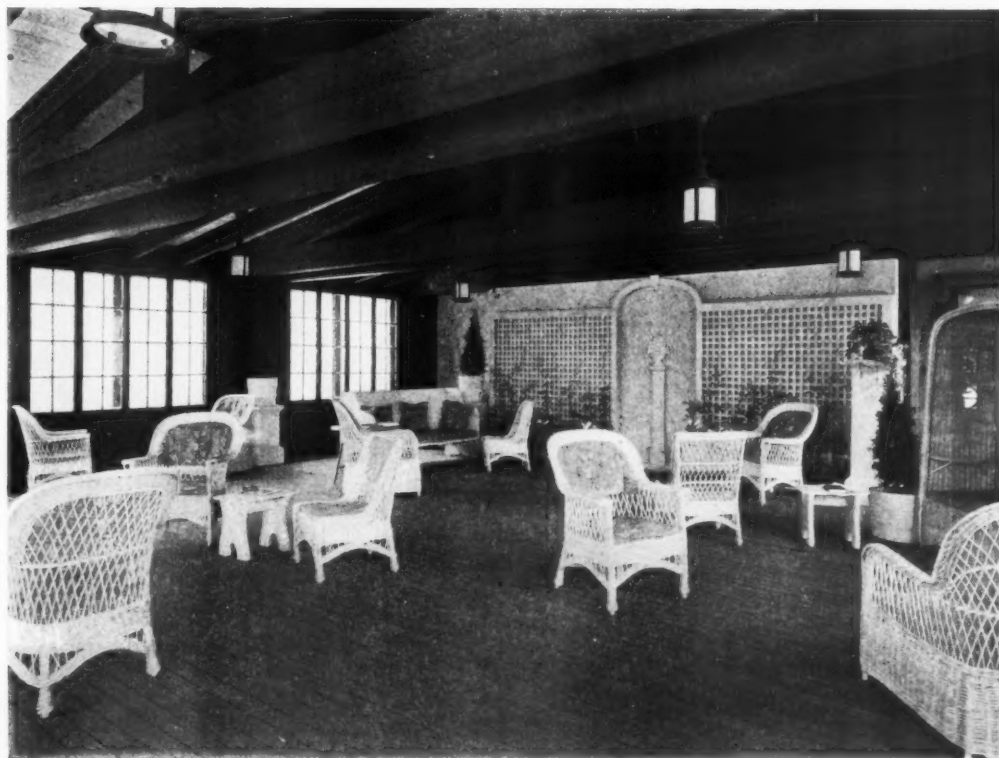


PLATE 192

OPEN AIR ROOM—RECREATION BUILDING

CHANNING SANITARIUM, WELLESLEY, MASS.

KILHAM & HOPKINS, ARCHITECTS



PATIENTS' BUILDING

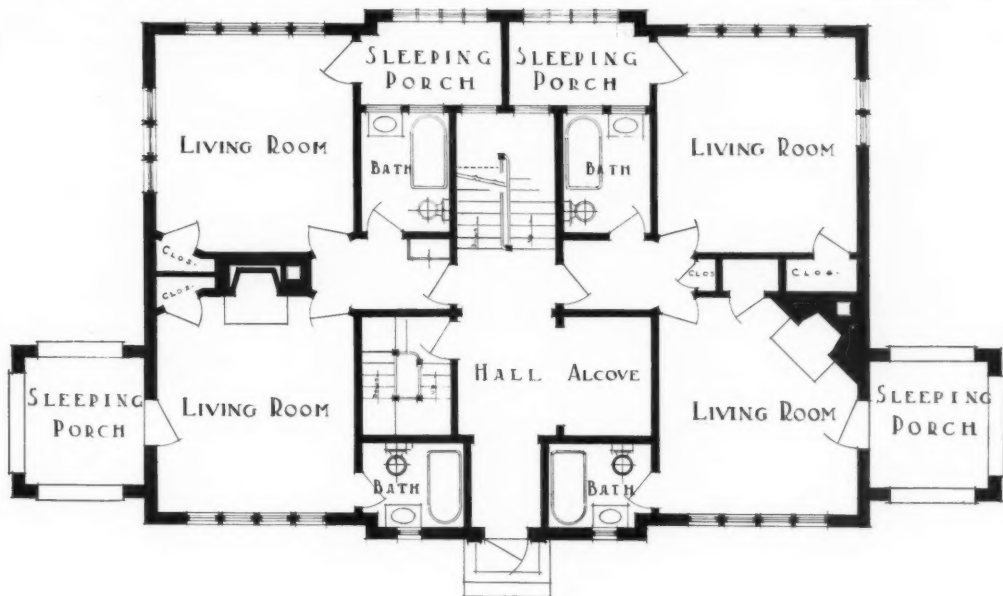


PLATE 193

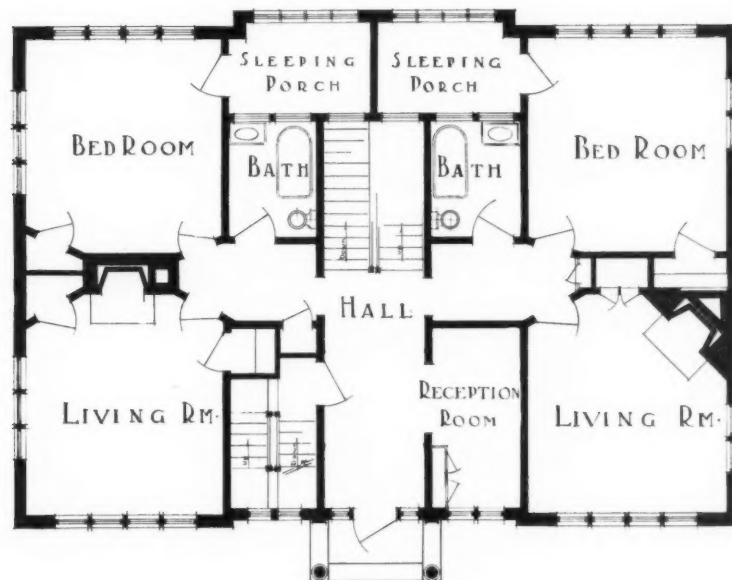
PATIENTS' BUILDING

CHANNING SANITARIUM, WELLESLEY, MASS.

KILHAM & HOPKINS, ARCHITECTS



PLAN OF PATIENTS BUILDING—SMALL SUITES



PLAN OF PATIENTS BUILDING—LARGE SUITES

PLATE 194

CHANNING SANITARIUM, WELLESLEY, MASS.

KILLAM & HOPKINS, ARCHITECTS



SUITE IN PATIENTS' BUILDING

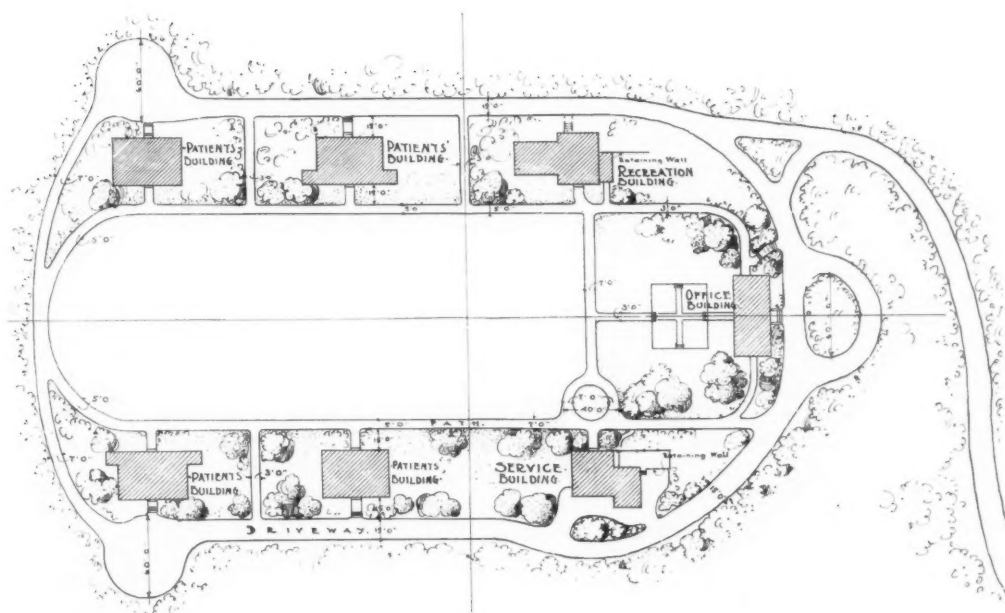


PLATE 195

GROUND PLAN

CHANNING SANITARIUM, WELLESLEY, MASS.

KILHAM & HOPKINS, ARCHITECTS



PLATE 196

SERVICE BUILDING

CHANNING SANITARIUM, WELLESLEY, MASS.

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ADMINISTRATION BUILDING



PLATE 197

GENERAL VIEW, LOOKING TOWARD ADMINISTRATION BUILDING

CHANNING SANITARIUM, WELLESLEY, MASS.

KILHAM HOPKINS, ARCHITECTS

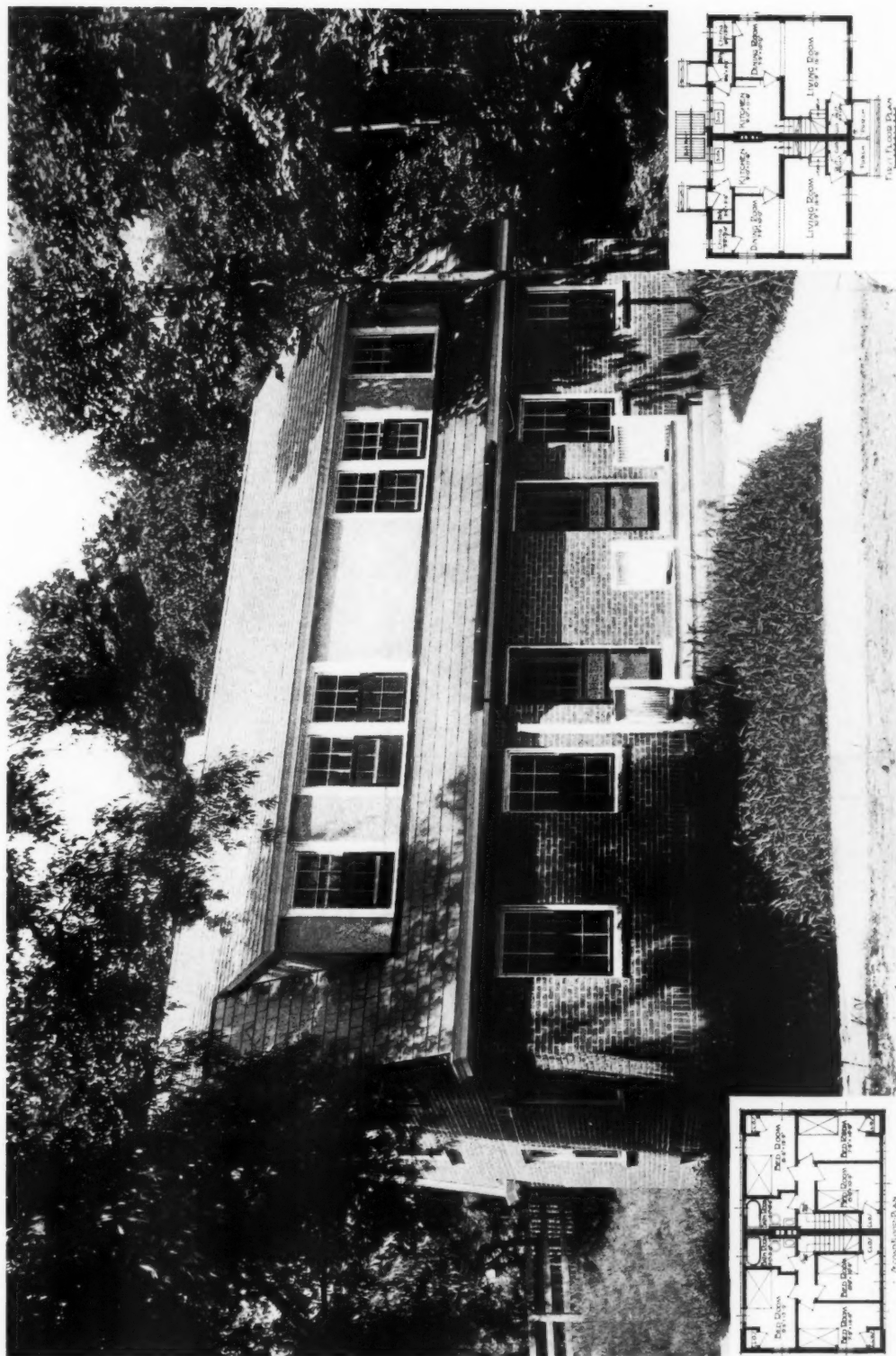


PLATE 198

TWO-FAMILY HOUSE, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS



DOUBLE HOUSE, TYPE C

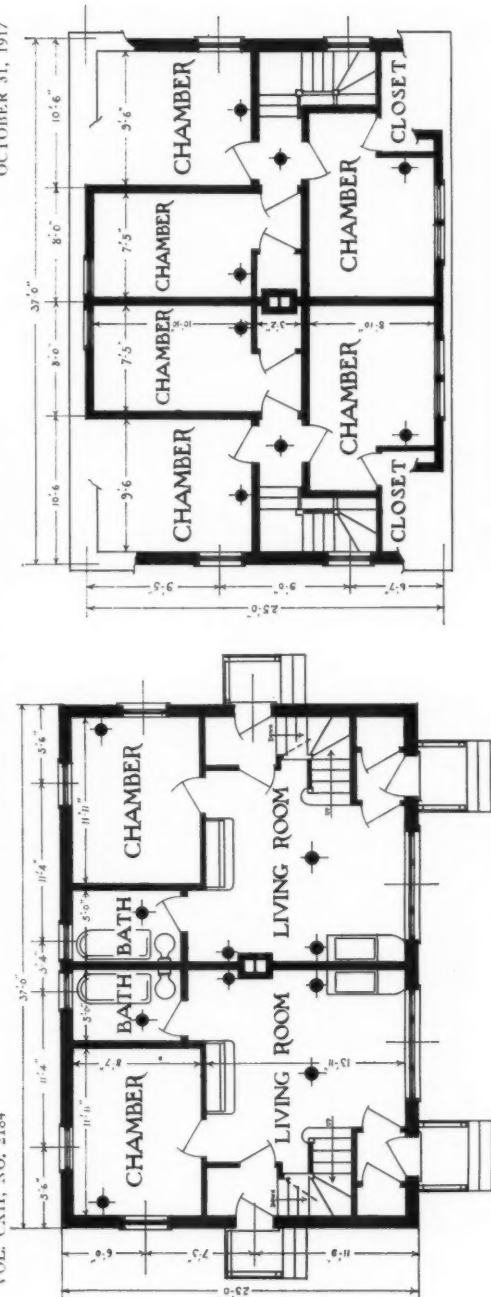


PLATE 199

DOUBLE HOUSE, TYPE B

HOUSES FOR SALEM REBUILDING TRUST, SALEM, MASS.

KILHAM & HOPKINS, ARCHITECTS



FIRST AND SECOND FLOOR PLANS, DOUBLE HOUSE, TYPE C

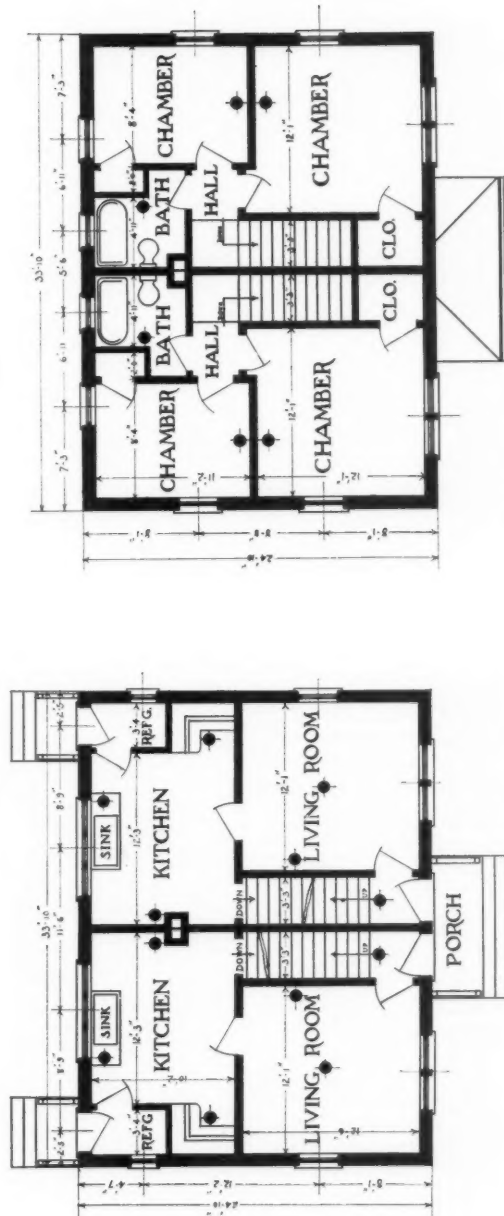


PLATE 200

FIRST AND SECOND FLOOR PLANS, DOUBLE HOUSE, TYPE B

HOUSES FOR SALEM REBUILDING TRUST, SALEM, MASS.

KILHAM & HOPKINS, ARCHITECTS

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PLATE 201

HOUSE OF ARTHUR L. SPRING, BROOKLINE, MASS.
KILHAM & HOPKINS, ARCHITECTS

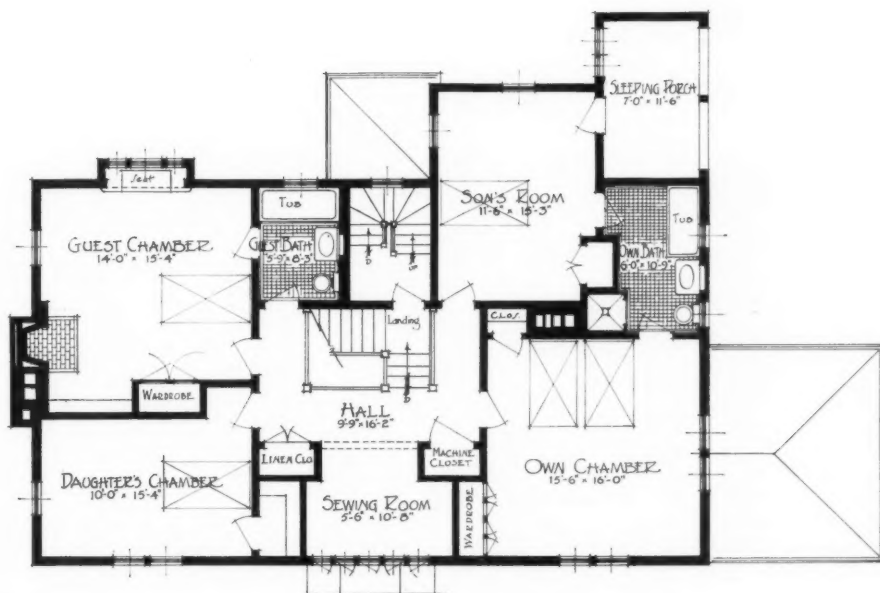


PLATE 202

HOUSE OF ARTHUR L. SPRING, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS



PLATE 203

HOUSE OF EDMUND J. CASEY, BROOKLINE, MASS.
KILHAM & HOPKINS, ARCHITECTS



PLATE 204

DETAIL, ENTRANCE FRONT

HOUSE OF EDMUND J. CASEY, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS



PLATE 205

HOUSE OF EDMUND J. CASEY, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS

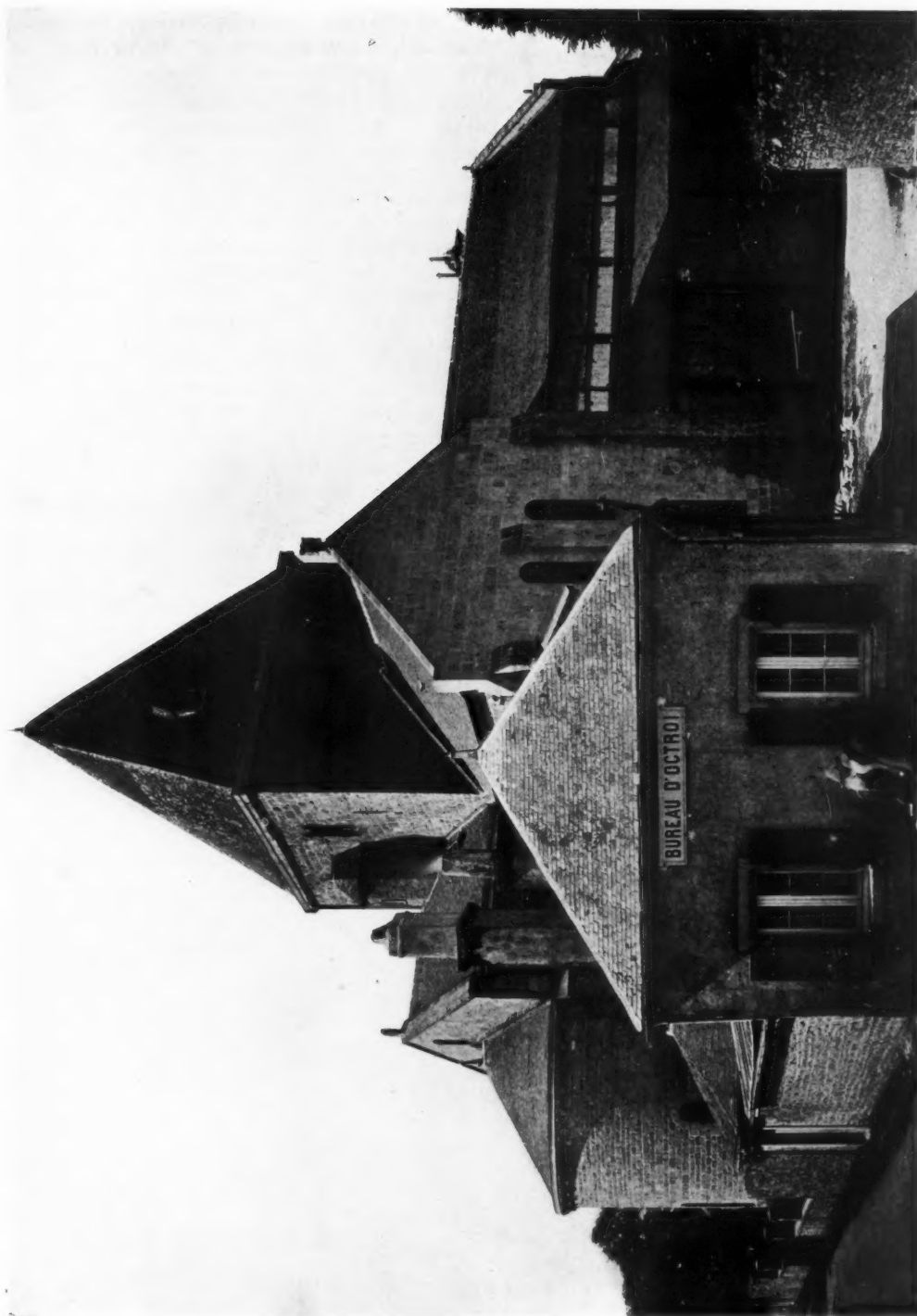


FIG. XII. THE CHURCH OF STE-MARIE-DE-LOCMARIA, NEAR QUIMPERLE

The nave appears to date from the second quarter of the XI century. The choir and transepts were perhaps erected in 1120. The apse and the southern absidiole are modern. The character of the ancient masonry, however, may be seen in the central tower. The buttress on axis in the transept is a Norman motive.

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the limits of credibility least violently to assume that Ste.-Croix was erected, as the documentary evidence would lead us to suppose, in the third quarter of the XI century. Its structural and ornamental forms are, as we have seen, without analogy in Brittany, but they perhaps most resemble monuments of the end of the XI century, such as, for example, Loc-



FIG. XIII. CAPITAL AT NOTRE-DAME-EN-ST. MELAINE, RENNES (ILLE-ET-VILLAINES)

In the western porch is preserved this Romanesque capital of the XI century, strongly Lombard in style. Another capital in a symmetrical position was similar, but was remade in the Renaissance style. The bases are supplied with griffes. The rest of the Romanesque church has been entirely denatured, except the transverse arches in two orders spanning the nave and side aisles west of transepts, which are probably another remnant of the XI century church.

tudy. There is, moreover, at the very eastern border of the province of Brittany, another Romanesque monument extant, which shows strong and direct Lombard influence. I refer to Notre-Dame-en-St.-Melaire at Rennes. This church can only date from the last quarter of the XI century. All told, therefore, the indications seem to be that Ste.-Croix of Quimperlé was really erected in the year 1083.

Training in Esthetic Taste

(Extract from a Paper by Professor Keyes of Dartmouth College)

At present, the three most potent educative forces among us are, I believe, the newspapers (and certain magazines), the movies, and the department stores. The motto of each of them is, "We sell the public what it wants." It has to be. . . .

The idea that art is not a substance but an emanation—a spirit, if you will, inherent in nothing—a vibration of beauty set in motion by the interplaying influence of things brought into right relations—is, perhaps, a little difficult to grasp, certainly as a guiding principle in trade, where volume production and volume sales are the essential desiderata. One can look to keen manufacturers to recognize demands and cater to them. But the education of the taste which produces those demands ought not to be left to them. There is too much danger that it will prove a taste for novelty rather than for excellence. . . . The problem of establishing a satisfactory standard remains.

When all else fails, we fall back upon public education. It must be within its province to instruct not alone in the three R's, in hygiene, breadmaking, and the theory of government, but to impart—or rather to develop—high standards of esthetic taste. That sounds like quite a program of responsibilities. Quite likely it is an impossible one: but certainly we have increasingly elaborate courses of art teaching in our public schools; and it seems pertinent to inquire to what end—unless it be the elevation of public taste.

Systematic Destruction of Louvain

Mr. Hugh Gibson, first secretary of the American Legation in Brussels, describes the systematic destruction of Louvain by the German troops in the *World's Work* for October. In his article he says:

"The houses on both sides were either partially destroyed or smoldering. Soldiers were systematically removing what was to be found in the way of valuables, food, and wine, and then setting fire to the furniture and hangings. It was all most businesslike. The houses are substantial stone buildings, and fire will not spread from one to another. Therefore the procedure was to batter down the door of each house, clean out what was to be saved, then pile furniture and hangings in the middle of the room, set them afire, and move on."

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The Barnard Lincoln

IT is most unfortunate that so much acrimony has developed in the controversy being carried on by those who approve of and those who object to Mr. Barnard's statue of Abraham Lincoln.

It is even more regrettable that those who are "wrangling" as to the merits of this statue should have carried their differences of opinion to a point where it has attracted attention in art circles abroad.

To present the incidents in sequence, George Grey Barnard, the sculptor, conceived and executed for Mr. Charles P. Taft a statue of Lincoln which was presented by Mr. Taft to the city of Cincinnati.

Outside of the comparatively small number that constitutes the art world there was no general expression as to the artistic merit or demerit of this work at that time, and it was not until a few months ago, when it was learned that replicas of the statue were to be sent to London and Paris as gifts from the American people, that the controversy now so fiercely waged had its beginning.

Those who condemn Mr. Barnard's work direct attention to a letter from the Hon. Robert Lincoln, son of Abraham Lincoln, in which it is stated:

"I should, of course, have filial pride in having a good statue of my father in London and in Paris, of a character like the two great statues of him made by Augustus Saint-Gaudens, and that which I

have good reason to expect in the Lincoln Memorial, now being modeled by Daniel Chester French. That my father should be represented in those two great cities by such a work as that of which I am writing to you would be a cause of sorrow to me, personally, the greatness of which I will not attempt to describe."

The Hon. Joseph H. Choate, but a few days before his death, characterized the Barnard statue as "horrible" and promised to work against its acceptance by the Government as a gift to France and England.

Mr. F. Wellington Ruckstuhl, editor of *The Art World*, and himself a well-known sculptor, denies that he originated this campaign to prevent the sending of replicas of Barnard's Lincoln abroad, but nevertheless has printed in his journal the most severe denunciation of Mr. Barnard's statue and has given over considerable space to those who decry its merits, both as a truthful representation of the man and as an artistic interpretation.

Further, and also in opposition, are the views of writers in the daily press. In a long article on Monumental Art, and with special reference to this controversy, the *New York Tribune* states:

"It is, then, not alone because Mr. Barnard's Lincoln is revolting as a portrait, that Mr. Charles P. Taft, reputed to be the potential donor of the bronze, should think twice before he allows the committee acting in the matter to ignore the protest of Lincoln's son and present it to London. He should ponder also this large question of artistic manners, this principle of framing a public memorial with a decent respect for the opinions of mankind, for the unchanging traditions of a special form of art."

The *New York Times* is emphatic in its disapproval, and states:

"The gentlemen who are willing to incur the grave responsibility of placing before the Houses of Parliament in Westminster a replica of George Grey Barnard's ungainly statue of Abraham Lincoln are of the opinion that all expressions of disapproval of this piece of sculpture as a work of art or as a portrait are of 'pre-eminently personal origin and vitriolic inception.' The phrase is precious and should be preserved. But its purport is untrue. There is nothing either personal or vitriolic in the common belief of all reasonably intelligent Americans who have viewed Mr. Barnard's Lincoln without prejudice that it is not a good likeness of the man; that it depicts him in an aspect and a posture not typical or natural; that it is ungainly, and that it is not an effigy to set up in a foreign capital as a memorial of a great man and a symbol of American institutions."

The Washington correspondent of the *New York Sun*, under date of Oct. 5 last, gives a report of a

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resolution offered by Representative Rogers, and also records his comments on the statue of Lincoln by Barnard as follows:

"Representative Rogers (Mass.) introduced a resolution in the House to-day asking the President to use his good offices to prevent the statue of Lincoln by George Grey Barnard, now in Cincinnati, from being sent to London as a gift of this nation.

"Mr. Rogers thinks London would form a dreadful opinion of the 'Great Liberator' from the statue in question. He read a letter from Robert Lincoln, son of the martyred President, showing how the family felt about it.

"Here are some of the things Mr. Rogers said about Mr. Barnard's work of art:

"A neck like Alice in Wonderland after she swallowed the wrong piece of cake.

"A pose patterned after the crane.

"Shapeless canal-boat structures instead of boots or shoes.

"More simian than human.

"Misshapen, ugly, comic, cartoonist feet exhibiting plenty of sole, but no soul."

The foregoing will serve to indicate the general trend of disapproval. There are, however, many men of high artistic reputation who are not disposed to accept the popular condemnation of Mr. Barnard's statue, and who insistently proclaim its high artistic merit.

Frederic MacMonnies, discussing the question of the artistic excellence of the statue, states:

"How can it make any difference to the world whether it is democratic or plutocratic or autocratic, whether it is modern or classic? What we want in Barnard's statue is that sculptor's vision of Lincoln's soul—and we have it. In addition to this, it is good sculpture, composition and excellent design.

"As to the clothes with which Mr. Barnard has draped the statue, how unimportant! I take it for granted that so great an artist as Barnard would not use any clothes that were not appropriate to the times.

"I always think of Lincoln as a stupendous laborer, a man of sorrow and acquainted with grief, a man thinking into the terrific problems of the day and helping to solve them. And as Barnard thinks of Lincoln as a rugged, worn, sad, kindly spiritual human being, why quarrel with it? That is his vision.

"He has helped to let the public into the secret of Lincoln's greatness."

Commenting on Representative Rogers' resolution, Paul Swan, writes to the *New York Sun* as follows:

"The Philistine attitude of Representative Rogers and a few other lawmakers regarding the Lincoln statue of George Grey Barnard proves once again that works of art should never be submitted for

their worth to materialistic and unimaginative judges.

"It is preposterous that a man with the great creative and imaginative power, the sense of finesse and strength of George Grey Barnard should be open to the demolishing judgment of those whose vocations preclude any comprehension of things artistic and creative.

"Personally, I have sounded many 'creators' and 'interpreters' of art, and they all agree that the statue of Lincoln is a sincere, sympathetic and poetic representation of 'the rail splitter,' the man who knew what he was talking about when he said: 'God must have loved the homely people—he made so many of them.'

"Evidently, Mr. Rogers wants a 'pretty man,' with French heeled shoes. Poetry is found in ruggedness as well as in a Lincoln 'prettified' until he is a Beau Brummell. George Grey Barnard has vividly portrayed the poetry of homeliness, the fine underlying soul of rugged proportions for those who can see. Let artists and not lawmakers be the judges of art."

Theodore Roosevelt has set his approval on the Barnard Lincoln, and the *Touchstone Magazine* prints a letter from him in which he states:

"At last we have the Lincoln of the Lincoln-Douglas debates. How long have we been waiting for this Lincoln! I feared with the passing of years it would never come, but here it is, the living Lincoln, the great democrat. This statue is unique; I know of no other so full of life. The greatest sculptor of our age. One is worthy of the other. I congratulate Barnard with all my heart. He has given us Lincoln, the Lincoln we know and love."

Enough has been set down to show how radically opposed are the elements of this controversy. It is unfortunate for more reasons than one, as it will create in the minds of many an entirely erroneous impression as to Mr. Barnard's statue.

Mr. John Singer Sargent says he has no words in which to tell Mr. Barnard how much he likes the work.

The whole controversy is presented in an editorial printed in the Oct. 3 issue of *The Architects' and Builders' Journal* of London.

The suggestion that we send both the St. Gaudens and the Barnard Lincolns to England offers an admirable solution to this controversy and would remove the entire matter from the horns of the present dilemma.

The editorial is as follows:

"It is not wholly regrettable that art gives rise to frequent occasions for public controversy. They stimulate interest and prevent stagnation. Hardly have the echoes of the Romney picture dispute died

(Continued on page 326)



DETAIL OF MAIN ENTRANCE

HOUSE OF ARTHUR L. SPRING, BROOKLINE, MASS.

KILHAM & HOPKINS, ARCHITECTS

(For other illustrations of this house, see plate section)

The Barnard Lincoln

(Continued from page 324)

away, when there arises a rather exciting newspaper correspondence about rival statues of Abraham Lincoln. Any educational value that it may hold is, however, to some extent discounted by the untimeliness of any sort of misunderstanding, no matter how trivial, with our American cousins. Not that so infinitesimally small an issue can reduce by a single degree the warmth of the affectionate sympathy with which the two peoples have clasped hands; but so delightful is that sympathy that we could have wished that no shadow of a shade of apparent disagreement of any kind whatever should interfere for a single moment with our enjoyment of it. And it shall not. Put briefly, the facts are that we are anxious to have a statue of Lincoln at Westminster, and that we have been in some danger of inadvertently accepting a statue of which many eminent Americans disapprove. It was at first understood that the statue for which our Government had gladly offered a site would be a replica of the fine rendering by Augustus St. Gaudens. For some reason that is not made clear, the St. Gaudens replica proposal did not materialize; and eventually Mr. Charles P. Taft very generously offered a replica of Barnard's statue. About the merits of Barnard's statue there is considerable difference of opinion, the main objection to it being that President Lincoln's son, Mr. Robert Lincoln, strongly disapproved of it. On the other hand, there are excellent judges who speak very highly of it as a work of art; and the only rivalry is between the advocates of the St. Gaudens and of the Barnard statues respectively. We on this side of the water are but neutral spectators of a conflict in which we would fain hope that both sides might win. Then we should get two statues instead of one; although to us would probably fall the delicate task of determining which statue should stand in front of Westminster Abbey, and which should dignify some worthy site in some other of our great cities, any one of which would joyfully welcome it, because in this country the veneration for Abraham Lincoln is hardly surpassed in his own. We should then have a trinity of statues of Lincoln; for there is already a rather fine one in the Calton Cemetery, Edinburgh, near the remarkable monument of David Hume."

Massachusetts Launches Industrial Housing Enterprise

The Massachusetts Legislature has passed the bill which authorizes the Homestead Commission to proceed with its experiment in low-cost housing—

an experiment by which the Homestead Commission hopes eventually to bring about "the elimination of the slum from Massachusetts industrial centers."

An appropriation of \$50,000—in place of the \$100,000 for which the original bill provided—has been granted the commission, and the Governor's executive council, which passes upon warrants before money can be taken from the State treasury, has voted \$2,500 with which to carry out the initial steps of the experiment.

Arthur C. Cony of Cambridge has been selected to supervise the development of the plans and the construction of the buildings, and the commission has been authorized to make arrangements with Kilham & Hopkins, architects, for the preparation of plans for from 12 to 20 houses.

The commission has options on fourteen parcels of land in Lowell which has been selected as the scene for the experiment because it is believed that the population of that city is more truly typical of America than that of any other textile city, and because it has been found that the people of that city are home builders to a greater extent than those of any of the other big manufacturing centers.

It is said that the actual construction will begin just as soon as a decision has been reached with regard to the type of dwelling to be erected. The ideal for which the commission is standing out is a dwelling of five rooms that can be built for \$2,000 and sold on monthly installments of \$15.

Henry Sterling, secretary of the commission, has been quoted as stating that "the plan is entirely feasible and can be put into operation at no cost to the State and none to the workingman who adopts it as a method of obtaining a home, for he pays rent now and will pay rent in the future, the only difference being that the rental he pays under the Homestead act will go to himself, since in the end he will own the property."

We Are Learning to Appreciate Color

Though living under skies as radiant as those of Spain or Greece, we as a nation are strangely unresponsive to the appeal of color. Whether it be due to the rigorous mental cast of our pioneer settlers, to drab Puritan and gray Quaker, or to more deeply rooted circumstances, the fact remains that the typical American looks askance upon any degree of chromatic license. Sober of temper and habit, we have for over a century been closing our eyes to color in many of its most appropriate manifestations. There are two reasons why we have seen fit to place a virtual taboo upon frank, virile color effects. One

is a certain provincialism incidental to isolation from the main currents of European culture. The other is the acute sensitiveness of the native nervous organism which shrinks from vigorous color stimuli and demands only soothing combinations. Such conditions have naturally tended to impair the in-born love of color so that, in due course, vivid tints have been banished as garish and offensive and minor tones alone considered the mark of good taste.

There remains, however, something to say on the other side of the case, for within the past generation matters have undergone a decided change. The worthy citizen who once inhabited a brownstone mansion filled with old masters painted with brown sauce is no longer deemed the acme of esthetic culture. Glance along the streets of our more progressive cities and you will note that many of those dingy façades have been refaced, and heavy hangings discarded for *fillet* or brightly figured chintz. The increased use of brick, limestone, and colored terra-cotta has enhanced the attractiveness of the modern building, while ominous portraits and lowering landscapes have given way to prints or canvases reflecting the true spirit of the out-of-doors.—From "The Field of Art" in the October *Scribner*.

Fire Tests of Building Columns

Apparatus for this work, which is being jointly conducted by the Associated Factory Mutual Fire Insurance Companies, the Bureau of Standards, and the National Board of Fire Underwriters, is now completed and tests are being run. A total of 114 columns is assembled and the work will probably require more than a year for its completion. Illustrated pamphlets descriptive of this undertaking have been distributed to underwriters, engineers, architects and others. These pamphlets include an invitation to all having a proper interest in the subject to visit the laboratories when in Chicago and witness this important work, the first of its kind to be attempted.

Tinned Copper as a Roofing Material

The Bureau of Standards of the National Fire Protection Association has recently investigated the unusual and interesting corrosion of the roofing material of the Library of Congress. This building has been covered since about 1893 by tinned sheet copper that has become covered within the last ten or fifteen years with small pits; in many cases these pits have extended completely through the sheet.

Such a condition is interesting, particularly in view of the fact that Washington is uncommonly free from smoke, which is ordinarily understood to be a strong accelerating factor in corrosion. The investigation has shown that the corrosion was due to no accidental inferiority of the material, but that it is to be considered as characteristic of all material of this type.

Increase in Substitution of Other Materials for Wood

Twenty-five years ago lumber was regarded as almost as much of a necessity as wheat, while to-day it is steadily being replaced by various substitutes, says a report by the Forest Service on "The Substitution of Other Materials for Wood" just off the press. Disregarding the temporary effect of the war, with its sudden demand for lumber and its great enhancement of prices of many substitute materials, the report points out the tendency in the long run. Each year more steel, concrete, brick or tile is being used in places where lumber was formerly employed. This is particularly true in cities where enactment of building codes and the development of new forms of construction have created a demand for more durable building material. Shingles have given way largely to composition and tile roofings, wooden sidewalks have been almost wholly replaced by cement, while the modern skyscraper, with its steel framework and stone, brick or tile walls, occupies the site of some former frame structure. Railroad cross-ties and mine props are about the only forms of wood which are not affected.

How hard this substitution has hit the lumber business is shown by the Government estimate that the total replacement of lumber in all forms of use is 8,090,000,000 board feet, or 21 per cent of the lumber consumption of the United States in 1915. The rate of substitution seems to be increasing and is now in excess of 500,000,000 board feet a year. Approximately 70 per cent of the lumber cut goes into forms of use whose demands appear to be decreasing. Twenty per cent more goes into strongly competitive fields. In the remaining 10 per cent of wood uses there seems to be a much better opportunity for a larger consumption.

Increasing substitution has not, however, lowered lumber prices to the consumer, the report points out. On the contrary, they have steadily advanced, while the cost of many substitutes has decreased. Exhaustion of the stands of local timber and discovery of new sources for the manufacture of other building materials are given as some of the reasons for these changes. More than 75 per cent of the re-

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placement of wood, however, is made in spite of higher initial cost of the substitute.

The effect of the growing use of other materials has been to accentuate competition and decrease profits in the lumber business. As a result of this and other reasons, alternate periods of curtailment and over-production have made the lumber market unstable.

Recent Books

THE ITALIAN ORDERS OF ARCHITECTURE. By Charles Gourlay, A.R.I.B.A. Thirty pages of text and thirty-two plates, size 9 x 12. Bound in buckram. Price \$2.00 net. New York: Longmans, Green & Co. London: Edward Arnold.

This book has been prepared to supply students of architecture and building with a reliable work on the Italian orders, as presented in their most generally useful forms.

It presents the proportions and forms of the orders in plan elevation and section in a series of preliminary plates. These are followed by plates giving details of moldings to a large scale and such other relative matters as pedestals, imposts, archivolts, balustrades, doors and windows, as are required when designing any composition based on the orders.

No attempt has been made to show how the several Italian masters proportioned and detailed their orders. The plates have been specially designed and drawn in a decided manner to show clearly such parts as are usually of an obscure nature.

As the plates are practically self-explanatory, but little descriptive text is furnished. A commendable feature of the plates is that they have been drawn without shading, being left simply in outline. By this means the drawings are clearly and easily read.

Industrial Information

Drafting Machines

A pamphlet of more than usual interest to architects and to architectural and engineering draftsmen has been issued by the Universal Drafting Machine Company of Cleveland, Ohio, who are manufacturers of all kinds of drafting and plotting machines for every purpose. Possibly the greatest retardants to spontaneity and originality in design encountered by the average draftsman are the drudgery and unnecessary effort to which, under the old method, he was compelled to submit from the beginning to the completion of even the simplest drawings. The

introduction of drafting machines that serve to eliminate the T-square and triangle, the rule and all the attendant accessories, has served to free draftsmen from the distraction and the mechanical drudgery incident to their use. There can be no doubt that after all of these drafting machines have been mastered—and a very short time is required for this—their use will effect a saving from one-quarter to one-half of the time otherwise employed to make a drawing. This elimination of purely vexatious details will naturally induce more direct and straightforward habits of thought and therefore is a constant aid to better design and detail, and what is of the utmost importance, to a greater accuracy.

Special reference is made in this catalog to an architectural and structural protractor having special graduations giving one-fifth, one-fourth and one-third roof pitches each way from the zero. There are also added graduations to give two inches to the foot each way from the zero that will be a great aid in drawing large or small sections of I-beams, channels, rails and similar structural irons. This special protractor will, we believe, serve a very useful purpose in every architect's office.

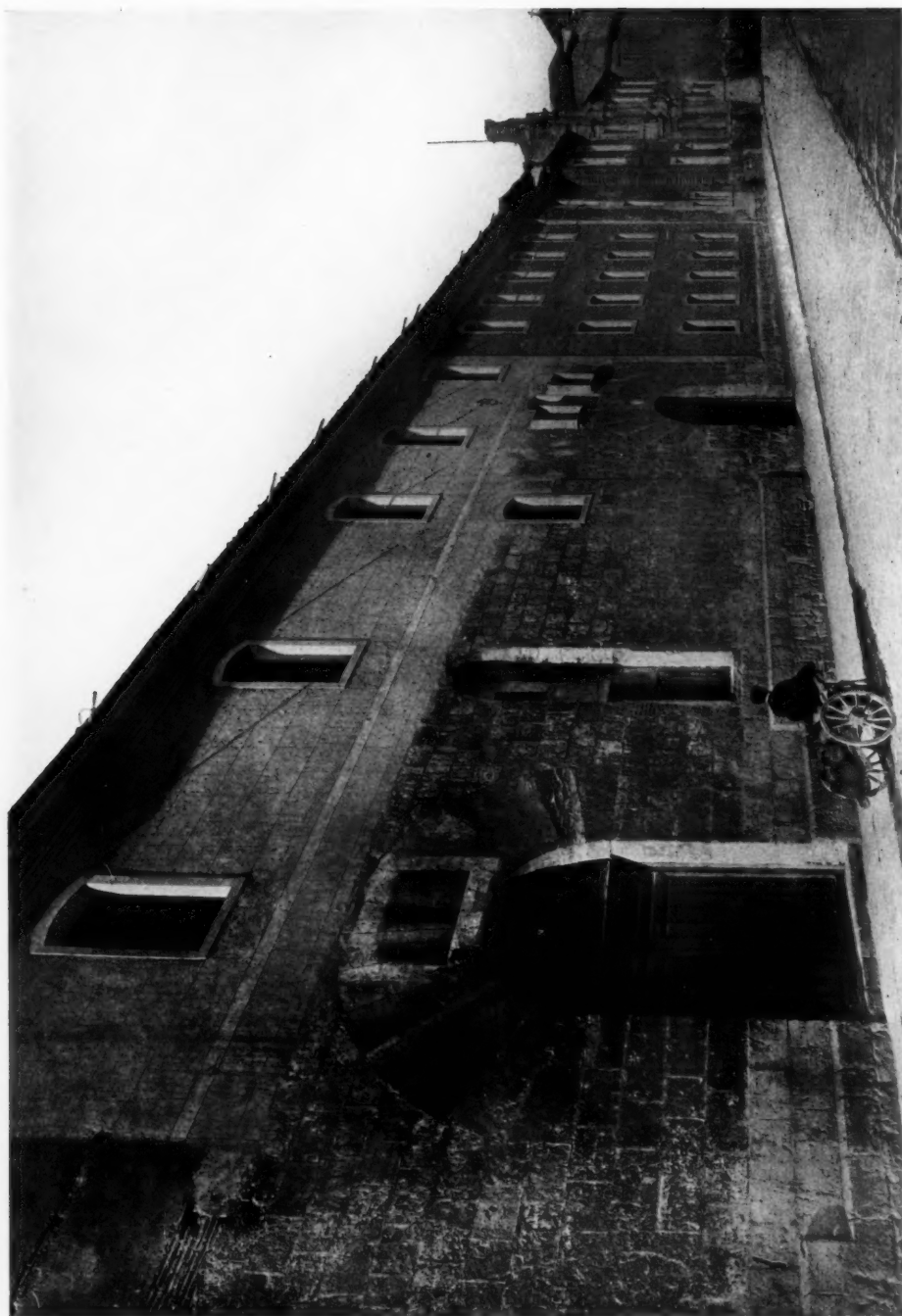
The pamphlet referred to is very thoroughly illustrated and gives the best possible idea as to the general features of the drafting machines illustrated. It will be sent to architects on request.

Competition for the Dillon Memorial Fountain

The Davenport L. I. C. is conducting a competition, approved by the Iowa Chapter of the A. I. A., for the Dillon Memorial Fountain. Participation in this competition is limited to such Architects, Sculptors and Designers as shall have made application on or before Nov. 22nd, 1917, accompanied by evidence of their education and experience satisfactory to the Owner and the Professional Adviser. The Owner agrees that he will admit no one as a Competitor to whom he is not willing to award the commission to erect the Memorial in case of his success in the competition. First prize, commission to design the fountain; 2nd prize, \$100; 3rd prize, \$75, and 4th prize, \$50.

Davenport Levee Improvement Commission, R. J. Clausen, Sec'y
315 Central Building, Davenport, Iowa

ADV.



XVI CENTURY BUILDINGS, VALLADOLID, SPAIN

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