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I.
Pierced Stone Screen in the Church of S. Romualdo in Classe, Ravenna.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

JANUARY, 1896.

No. 1.

BYZANTINE CARVED PANELS.

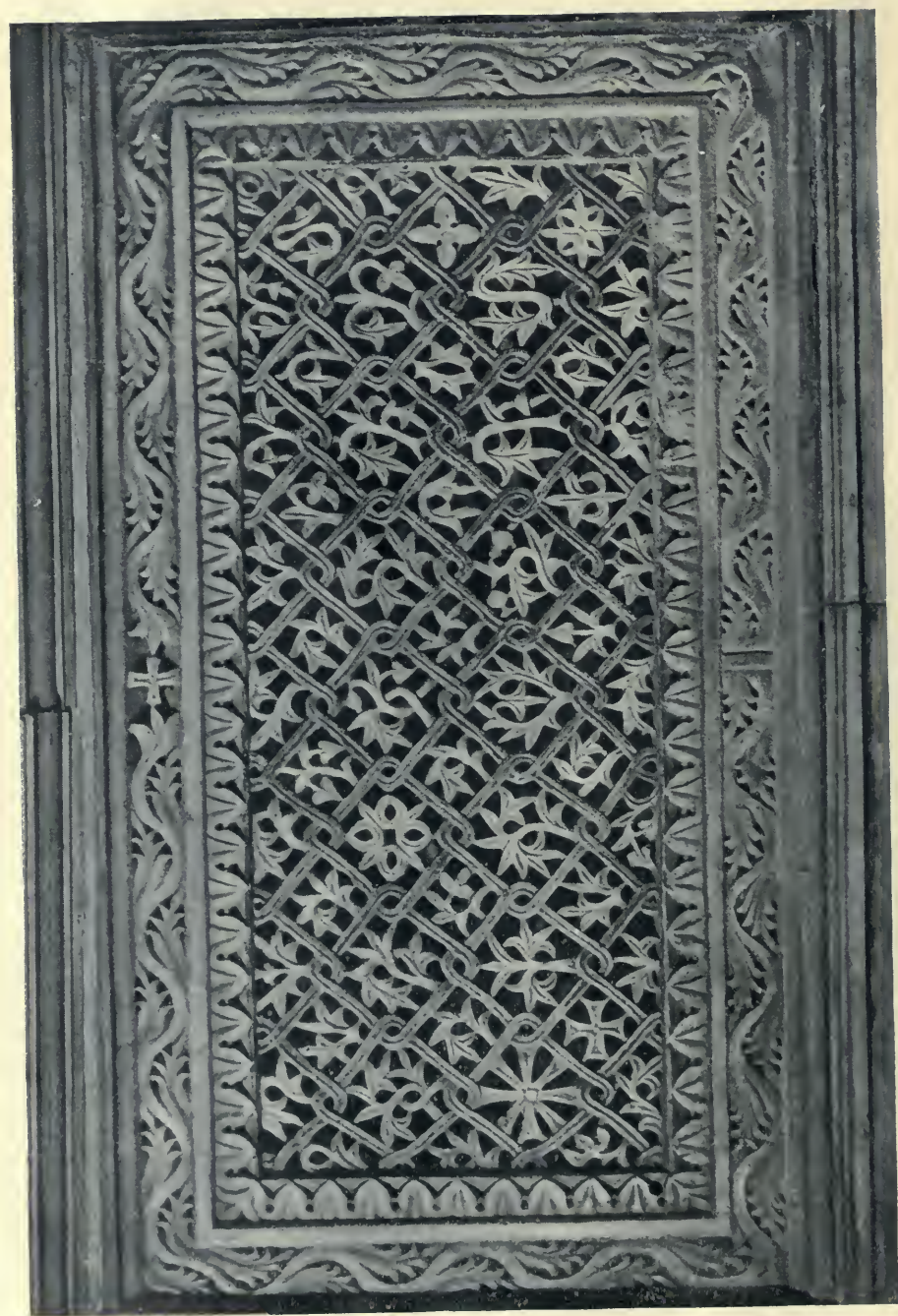
THE decorative treatment shown in the six examples of panel designs selected for the illustrations of this number is one of the most characteristic phases of Byzantine art. The whole tendency of Byzantine ornament is towards low relief or total absence of relief, as, for instance, in the mosaic decoration so much used in the style. There is no question that very beautiful and extremely rich effects can be obtained with such treatment, but it lacks in vigor as compared with relief ornament. Effect of color was the main purpose aimed at by the Byzantine architects, and relief ornament, by reason of the shadows it cast, often interfered with the freedom desired by the decorator. Consequently from the beginning there is a steady tendency towards flat ornament.

The pierced stone panels from Ravenna are hardly more than surface ornament, the portions which have been cut away merely serving in effect to give a background to the pattern. The character of the two panels from the Cathedral at Torcello is essentially identical with the other examples shown, the modelling being used to give variety to the surface, and the same may be said of the panel from St. Mark's.

The historical development of the Byzantine style has been indicated in outline in the issue of THE BROCHURE SERIES for March of last year, where

four capitals from Ravenna were illustrated, but it may be as well to again briefly point out the main facts.

Through the mixture of Eastern (Persian) and Western (Greek) influences at Constantinople, under Constantine and his Christian successors, the architecture of this period showed a strong Oriental character with the accompanying exuberance of ornament and love of detail, tempered by the Greek subtlety, refinement and delicacy of expression. These qualities were all dominated by the Roman conception of mass and grandeur and constructional invention. The movement began in Constantinople and was continued in Ravenna at the time of Justinian, and later for a short period in Venice. From the time of Constantine to that of Justinian, one hundred and fifty years, is a period of formation. Under the reign of Justinian, Ravenna being his capitol, Byzantine art reached its height. The three main centres of Byzantine art work are Constantinople, Ravenna, and Venice. Sta. Sophia at Constantinople has been looked upon by students as not only one of the most beautiful buildings ever erected, but as one of the most remarkable on account of its being the first known example of its type, and at the same time the most highly developed and complete single building erected in the style. Its plan and the domical construction were afterwards adopted in most of the later



II.

Pierced Stone Screen in the Church of S. Vitale, Ravenna.

Byzantine work. S. Vitale at Ravenna is similar in plan and has many other striking resemblances to Sta. Sophia, and St. Mark's in Venice is also easily connected by plain process of development with the two earlier buildings. Sta. Sophia, however, seemed to have no direct prototype. There is similarity in plan and in certain details of construction between it and the Roman baths of earlier times, but the connecting links which would naturally be looked for in the process of evolution do not appear.

I.

PIERCED STONE SCREEN IN THE CHURCH OF S. ROMUALDO IN CLASSE, RAVENNA.

The monastery church of S. Romualdo, connected with the Monastery of Classe, contains a number of interesting details, but is of comparatively slight architectural importance as a whole.

II. to 'V

PIERCED STONE SCREENS IN THE CHURCH OF S. VITALE, RAVENNA.

S. Vitale is one of the most characteristic and interesting of Byzantine churches. Its external walls are entirely of brick-work, laid with joints as thick as the bricks, and quite bare. Its disposition is that of a central octagon about fifty feet in diameter covered by a dome, not visible externally, and surrounded by two stories of exterior aisles. The dome is of hollow earthen pots laid spirally in cement, a light construction common in the east from early times. The central dome is carried on eight massive piers, all the intervals except one being occupied by semi-circular niches in two stories projecting into the surrounding aisle. From the eastern side of the inner octagon opens the choir, consisting of an oblong groin-vaulted bay, opening on either side by three arches into the surrounding aisle, and terminating in a semi-circular apse covered by a semi-dome.

The Byzantine style was introduced into Ravenna through the intimate connection maintained by the bishops with the court of Constantinople. The connection was close towards the end of the reign of Theodoric, and it

was in the year of his death, 526, that the Church of S. Vitale was begun. It was thus almost contemporary with Sta. Sophia. The church was built without interruption, and was consecrated by Maximianus in 547.

V.

PIERCED STONE SCREEN IN THE BASILICA OF S. APOLLINARE NUOVO, RAVENNA.

S. Apollinare Nuovo, one of the two principal basilicas of Ravenna, was built in the beginning of the sixth century by Theodoric as the Arian Cathedral. In 570 it was converted into a Roman Catholic church. The atrium and apse have been removed in the course of later alterations, but the nave still affords the rare spectacle of a well-preserved interior decoration of the Early-Christian period. The ceiling above has been altered. In one of the chapels the portions of a screen (Plate V.) are preserved, which once belonged to the ambo in the nave.

VI.

PANEL IN THE CHOIR SCREEN IN THE CATHEDRAL, TORCELLO.

VII.

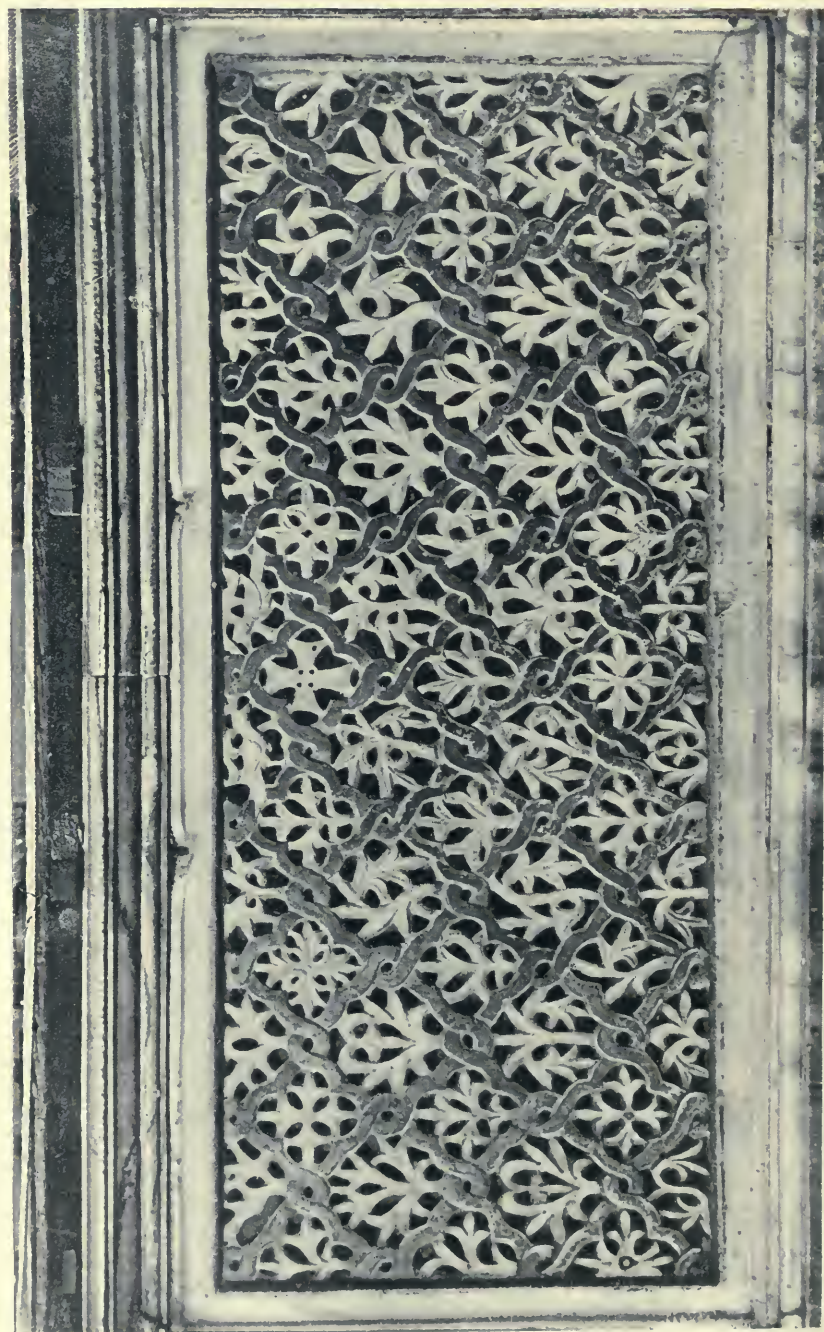
PANEL IN THE AMBO IN THE CATHEDRAL, TORCELLO.

The Cathedral of Torcello (Sta. Maria) is the only remaining member of a group of churches, built shortly after the occupation of the island by the tribunes Arius and Arator. It is a basilica, following in a general way the Latin type, but varying from it in proportions and details. The exterior has been modernized. The interior is in substantially its original form.

Of the nine bays into which the nave is divided, the four eastern ones, used as a choir, are separated from the rest by a screen of marble columns with a simple entablature, the openings, except that in the middle, being closed by an elaborate railing with carved panels (Plate VI.), evidently of Byzantine workmanship, answering to the cancelli of the older Latin basilicas. The marble pulpit or ambo stands in front of the screen, supported on columns and approached by a staircase.

VIII.

PIERCED STONE SCREEN IN ST. MARK'S, VENICE.



III.

Pierced Stone Screen in the Church of S. Vitale, Ravenna.

Architectural Schools.

COLUMBIA COLLEGE.

(Continued from November, 1895, number.)

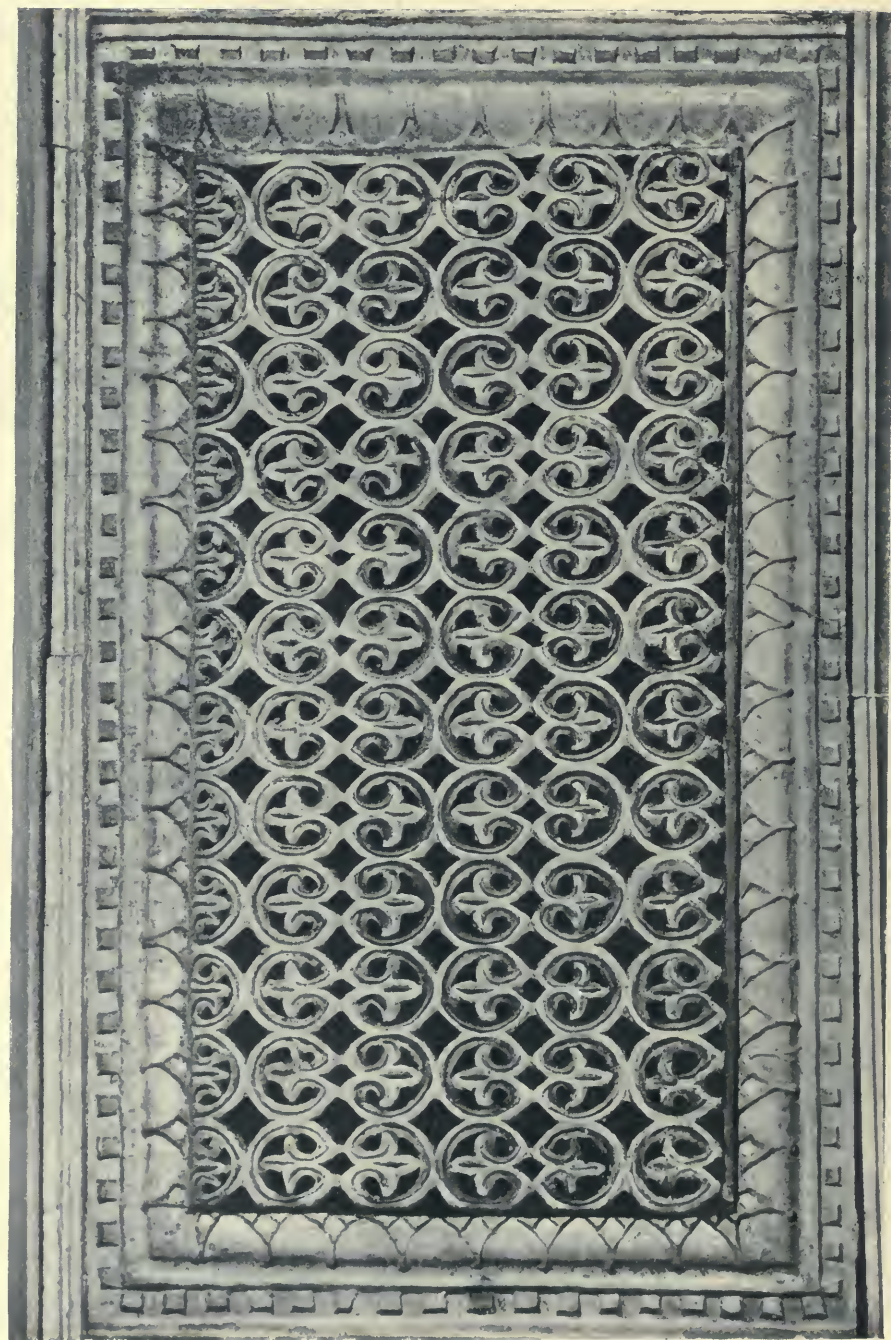
A considerable step in this direction was taken last winter when we undertook to apply this method of "Design by Dictation" to the study of the architecture of the Renaissance by the Second-year class. We began with doors and windows, giving out a list of the elements that enter into their composition—such as architrave, frieze and cornice, arches and imposts, pediments and pilasters, pedestals and balusters, consoles, brackets, modillions, sills, and thresholds—forms with which they had already become familiar in the study of the Orders. They were told to design a dozen windows, ranging from the most simple they could conceive to the most complicated, making sketches in the class at as small a scale as possible, and drawing them out afterwards to a one-fourth-inch scale, approximately. These were criticised from the point-of-view of proportion and evidence, as they were studied with tracing-paper. As a second lesson several examples of doors and windows from Letarouilly's Rome were dictated in detail, and the resulting interpretations compared with the originals. Finally, we were fortunate enough to discover that there was a certain type of doorway of which we could find no example; namely, a doorway furnished with large consoles, after the fashion of Vignola's classical example in the Church of San Damaso in the Cancellaria, but with a multulary Doric frieze and entablature. This was a highly successful experiment. Half a dozen of the class devised forms of console quite in keeping with the triglyphs and mutules, thus adding, it would seem, a new feature to the resources of the Classical architect.

This was followed by similar exercises in the treatment of vaults and ceilings, of wall-surfaces, external and internal, of spires, stairways, and others of the larger features. All this was in preparation for the problems in

Design which occupied the third and fourth years.

These exercises were, indeed, a part of the course in Design. But the principle is the same, and it can be easily applied, as the first cited examples have shown, to the study of the historical development of style. Every step in the evolution of Gothic architecture was taken by varying the procedure which at any moment happened to be in vogue, in accordance with some suggestion of improved construction or ornamentation. The most successful variations survived by a process of natural selection. It is perfectly practicable, as we found in the case of apsidal vaulting, for these same suggestions to be made to the student, so that he may be made to tread in the precise foot-steps of the Free-Masons, forestalling in fact, in his own experience, the revelations of the text-book. This "Design by Anticipation" as it may be called, will, we hope, come to play a valuable part in our strictly historical studies, as a sort of obligatory accompaniment to the lectures on Architectural History, from the time of the Pharaohs to that of the Georges.

The architect, especially, is what the Greeks call the Poet, and what Chaucer calls him too, a *maker*. It is not, of course, every student who can rise to the full height of this argument, although it is true, as Mr. Emerson contends, that every man may be a man of genius as far as he goes, and whatever spark of originality he has should be sacredly cherished. But some men at least, in every class, can profit by these exercises to the utmost, and these should not be deprived of this experience. Others may follow haltingly, and may after all have to be shown what they have not the wit to discover. But they are no worse off if told things at last than they would have been if told them at first. Indeed, they are better off, for the sense of baffled endeavor makes one especially appreciative of assistance. The information comes, as a "felt want," to a mind disciplined to receive it. The main trouble in getting such men to receive new information is that they do not in general feel that they want it.



IV.

Pierced Stone Screen in the Church of S. Vitale, Ravenna.

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An erroneous impression has in some manner become more or less fixed among the readers of THE BROCHURE SERIES that the magazine is published for gratuitous distribution, and that those who do not subscribe will receive it free. This is an error which the publishers propose at once to correct. For obvious reasons a number of sample copies have been distributed during the past year, and every architect in the country has, we hope, received one or more of these. If any have been accidentally overlooked, we shall be pleased to send a specimen number upon request. We need not explain why it is out of the question to send free to the six thousand or more architects of the country a monthly magazine costing to manufacture and deliver more than two-thirds of the small subscription price asked for it. The reason for sending several free sample copies during the past year ought to be just as plain. We wished to demonstrate beyond question our ability to furnish the worth of the subscription price, and we trust that this has been done.

Last year's volume of THE BROCHURE SERIES is now out of print, and its successor will unquestionably be exhausted in the same way, as orders will be filled as fast as received and no copies reserved for filling future orders. For this reason subscriptions should be placed at once if the complete year is desired.

During the last year, and especially during the past few months sub-

scribers have complained that their copies of THE BROCHURE SERIES have not reached them. In taking care of a large list of names occasional mistakes in addressing or mailing will of course occur, and some mistakes can be traced to the post office; but it is our experience after investigating many complaints extending over a number of years that much the largest number of losses of this character occur after the papers have left the mail. It is especially easy for such a loss to occur with the BROCHURES, as they are of about the size of many of the catalogues and pamphlets sent out by dealers in building materials which so frequently find their way to an architect's waste-basket unopened. Furthermore, the BROCHURES are very convenient to "borrow" and, like an umbrella, their chance of returning to their rightful owners is not the best. We would suggest as a safeguard that where it can be done without inconvenience to subscribers, copies be sent to the home rather than office address. This will minimize some of the risks of loss.

Competition.

The large number of clubs of five or more subscribers which have been sent in since the announcement of the competition for the largest lists of new subscribers to THE BROCHURE SERIES sent in before May 1, but which do not come within the conditions prescribed because not paid at the full price of fifty cents for each subscription, leads us to call attention to the announcement which will be found in the advertising pages of this number. It requires a list of only ten new subscribers to enter the competition. Many subscribers might interest themselves in this competition who have not done so, and we feel sure that it is only because the matter has not been forcibly brought to their attention that a larger response has not been made.

The prizes to be awarded ought certainly to appeal to the readers of



V.

Pierced Stone Screen in the Basilica of S. Apollinare Nuovo, Ravenna.



STEARNS BICYCLE, 1896 MODEL. FIRST PRIZE IN COMPETITION.

THE BROCHURE SERIES. The articles are all of the highest grade obtainable and selected especially to appeal to architects and architectural draughtsmen. The Stearns Bicycle, New 1896 Model "A", is too well known as a first class wheel to require any special commendation. A specification describing it will be found on advertising page iv, and an illustration is given herewith. It is a thoroughly strong, handsome and servicable machine, weighing complete $22\frac{1}{2}$ lbs., and possesses all the latest and most approved features of the best wheels. The enormous growth of cycling in popular favor has awakened so many to a realization of its charms that no article could be chosen which would have a wider popularity.

The other prizes are equally attractive in their way.

It has been suggested by a member of a prominent architectural club that a handsome testimonial may be given to a popular member by his many friends in a very simple and inexpensive manner, while the contributors can at the same time get the full value of the small amount expended. By sending subscriptions in the BROCHURE competition to be credited to the name of such a member one of the prizes may be obtained, the number of subscriptions and the prize, denoting the esteem in which the popular man is held. We hope this plan may appeal to some of the friends of the many popular men in the different clubs.

Books.

Five Sins of an Architect, with an Apology.
By Solomon Gargoyle. Riverton,
N. J., 1895. The Riverton Press.
pp. 160.

This amusing collection of five essays and an apology in dialogue form is something of a new departure in architectural literature, and it is entertaining as well as suggestive reading. Its purpose, further than that of being entertaining, is a little doubtful, for all the sins which are imputed to the suppositious architects described are well recognized by their brethren in real life, and no one will be willing, after he has read this arraignment, to admit even to himself that he is guilty of any in the category. And, by the way, in these five sins, as in the "five orders," are included the whole gamut of variations, so that an architect guilty of all five would be the very incarnation of depravity. On the other hand, we cannot imagine an architect in his senses (and the author is apparently both) supplying the unprofessional public with any additional weapons for use against his chosen profession.

The five sins are described under the following headings: Charity, Vulgarity, Eccentricity, Indifference, Insincerity.

The author, for some reason, prefers to be unknown, but he is unquestionably a cultivated writer and an architect of experience and discrimination.



VI.

Panel in the Choir Screen in the Cathedral, Torcello.



SPRINGFIELD, MASS., ART MUSEUM, RENWICK, ASPINWALL & OWEN, ARCHITECTS,

Next to its office buildings and its suburban houses no one class of buildings can be considered more distinctively American than the small memorial libraries and museums which so many of the lesser American cities and towns now possess through the munificence of their well-to-do citizens. New England is especially well provided with such buildings, and many of them are of more than ordinary interest architecturally, for the architect is as a rule given more

freedom to employ his artistic skill than in the more commonplace utilitarian problems of everyday life.

The illustration of the Springfield, Mass., Art Museum given herewith is a case in point. A careful scale elevation of this building from the architects' (Messrs. Renwick, Aspinwall & Owen) drawing will be found in the *Architectural Review* Vol. IV, No. 2., from which this illustration is borrowed. The materials used are brick and terra-cotta, and the detail,



VII.

Panel in the Ambo in the Cathedral, Torcello.

as can be seen from the illustration, is studied with unusual care and good effect.

Among the other illustrations of special note in the same number of the *Review* are the elevation of the Nahant, Mass., Public Library, by Messrs. Ball & Dabney, a very attractive little building in the English Gothic feeling, and two large line plates from the drawings of Mr. Harold Magonigle, the Rotch Scholar, of the North Porch of the Erechtheion. The latter can only be compared with the now well known drawings of the Century Club and the Madison Square Garden, made by Mr. Magonigle several years ago for the *Architectural Review*.

Prof. A. D. F. Hamlin of Columbia College contributes the first of a series of articles, illustrated with photographic views, upon Roman villas and gardens. Taken as a whole the material in this number well bears out the reputation the *Review* has held for the best work.

Beaux-Arts Society.

The Committee on Education of the Society of Beaux-Arts Architects is conducting a series of four competitions in design divided into two classes, for advanced students (Class A), and for beginners (Class B), each competition lasting three months. The first of these has already been held and a synopsis of the programmes for the third and fourth will be issued April 1, and July 1.

Class A is open to all who have obtained a medal, first, second, or third mention in the competitions of last year, or who shall receive a medal or first or second mention in the competitions of Class B this season; and also to all college students.

Class B is open to all students of architecture who may apply, provided their application is endorsed by their professors.

The drawings submitted will be exhibited publicly for at least five days. The judgments will be rendered by the Committee on Education, consisting

of Messrs. John M. Carrère, Albert L. Brockway, John G. Howard, Whitney Warren, E. L. Masqueray, and five others especially invited to make up a jury of ten.

One medal will be awarded in each competition in Class A (provided the jury does not decide that none of the drawings are worthy of this award), and first, second, and third mentions in both classes, A and B. Each student receiving a mention will be entitled to a certificate of award from the Society.

The subjects for the present competition due April 1, are as follows:—

Class A. A Club House for Undergraduates, to be built in a large University town, to serve as a place of study and social recreation. The usual club rooms, library, dining room, lecture halls, billiard hall, gymnasium etc., are specified, and a garden is to form part of the scheme. The lot faces an open square and is bounded on two other sides by streets.

A sketch on tracing paper of the first floor and of the main elevation and a section are to be submitted by all who intend to compete, and finished drawings rendered in water colors, mounted on stretchers, are to be submitted April 1. The drawings required are plans of the first and second floors, and principal section at scale of one sixteenth, and elevation of the facade at one eighth scale.

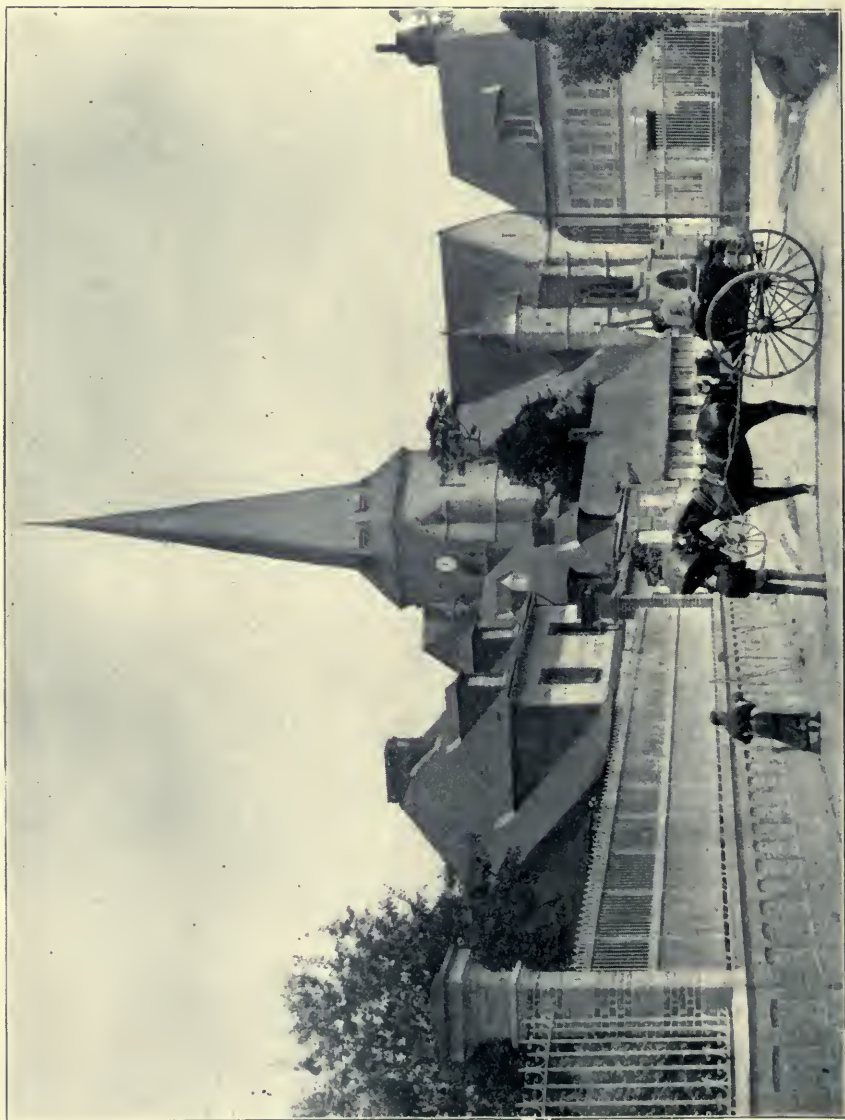
Class B. The façade of a Small Theatre surrounded by streets and facing on a public square. The frontage is eighty feet and the entrance is to have three openings with a loggia in which the Corinthian order is employed in the second story above. A sketch on tracing paper is also required in advance, of this problem. Finished drawings in water color of the plans for the first and second stories, and a section, all at one-eighth scale, and an elevation at one-quarter scale, and a detail of the Corinthian order at one-quarter full size are to be submitted April 1.

Full particulars and detailed programs can be had by addressing Mr. Albert L. Brockway, Secretary of the Committee on Education, 55 Broadway, New York City.



VIII.

Pierced Stone Screen in St. Mark's, Venice.



IX.

Church at Offranville, Normandy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

FEBRUARY, 1896.

No. 2.

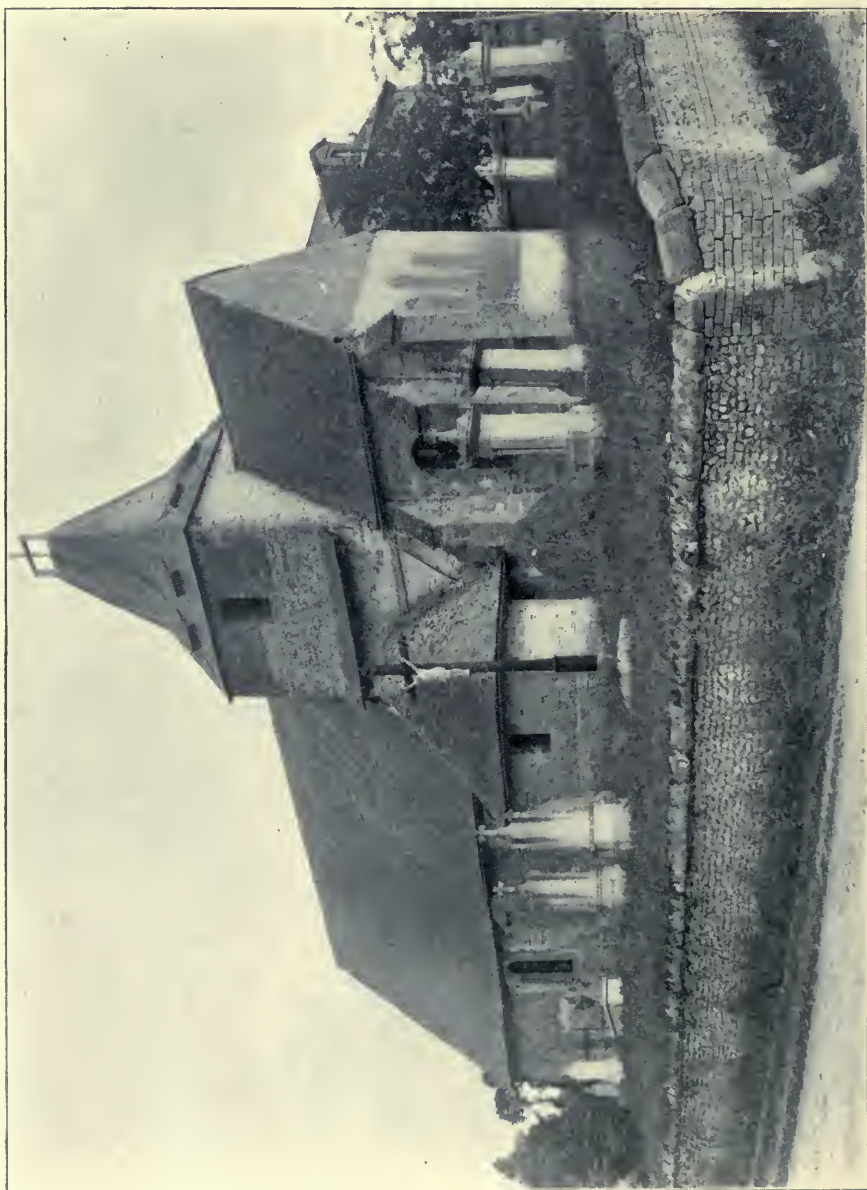
THE SMALL CHURCHES OF NORMANDY.

THE department of Seine-Inférieure lies at the mouth and to the north of the river Seine upon the coast of the English channel. It is one of the most fertile and prosperous portions of the province of Normandy which has long been noted for its production of cheese. This fact furnishes a key both to its physical characteristics and to the character of its inhabitants. Nevertheless its seaport towns have from early times maintained an important foreign commerce, and in the fifteenth and sixteenth centuries sent out fleets which penetrated to all parts of the world. Their explorations in America at this time are especially notable. The incidents used as the framework of Planquette's pleasing opera, "The Chimes of Normandy," will be remembered as hanging upon the return of a Norman nobleman after an absence of a number of years in America.

Rouen, Le Havre and Dieppe are its principal towns. Rouen, with its cathedral and beautiful church of St. Ouen, besides lesser attractions, is naturally the centre of interest to architectural students, but as we have already pointed out in previous articles in referring to the domestic buildings of this neighborhood, the smaller and less pretentious works of architecture often appeal more directly and come

nearer to our every-day life,—in fact give us more that is tangible to work with. While the chateaux, manoirs, hotels, town and country houses of this region have been rich in suggestions to American architects, the charmingly picturesque little churches, as well as the larger and more important ones, have served as models for some of our most successful and characteristic American work. It will not be difficult to trace the relationship between the buildings given in our plates and many of the suburban American churches, and we think that the good taste here shown will not be questioned. The style and exact age of these buildings are not easy to determine, nor in fact, is it at all important to know. In some of the larger ones the round arched Norman work is seen which probably indicates an early date. Most of them however, if they still retain characteristics of the earlier periods, have been repaired and restored in later times, and like Notre-Dame at Neufchatel-en-Bray, so many times that little remains of the original building.

The picturesque grouping of roofs is especially noticable in all of these examples and furnishes one of their most instructive lessons. The treatment of the spire, where one is used, is also in most cases so successful as to be the chief charm of the building.



X.
Church at Calias, Normandy,

Dieppe is, next to Le Havre, the principal seaport of the department of Seine-Inférieure, and most of the towns in which these churches are found are in its near neighborhood. With the exception of Neufchatel-en-Bray they are merely country villages and would be reached by students only by making side excursions from the main line of travel. For those who have time to devote to it, it is scarcely necessary to say, this kind of exploration would be amply profitable. The small towns of Normandy furnish endless material for study, and of a sort that comes nearer to meeting the conditions required of our architects to-day than any of the available work of Europe, unless it be the domestic architecture of England.

IX.

CHURCH AT OFFRANVILLE, NORMANDY.

Offranville occupies one of the most beautiful spots in the Caux plateau, only a short distance from the valley which is the source of the little river Scie. In the middle ages it was a part of the barony of Berneval which belonged from the eighth century to the Abbey of St. Denis. It afterwards passed through the hands of many noble families. Louis XIV finally united it with other estates under the title of Manneville-Charles-Mesnil, and bestowed it upon Francois Bonaventure de Manneville. The Church of Offranville was commenced in 1517, but, interrupted by the religious wars, was not completed for more than a century. It is not so remarkable for its imposing character as for its grace and elegance. It possesses several artistic treasures. The transepts are decorated with pendentives, its glass is especially good, and the large eastern window is particularly fine.

X.

CHURCH AT CALAIS, NORMANDY.

XI.

CHURCH AT ETALLVILLE, NORMANDY.

XII.

CHURCH AT LANQUETOT, NORMANDY.

XIII.

CHURCH NEAR ST. ROUMAIN, NORMANDY.

XIV.

CHURCH AT NEUFCHATEL-EN-BRAY, NORMANDY.

Notre-Dame, Neufchatel-en-Bray, was begun in the twelfth century. In 1472 it was nearly destroyed by fire, but was soon after repaired, which accounts for the anomalies of style which it shows. The choir, which is its finest feature, dates from the thirteenth century.

XV.

CHURCH AT ONVILLE, NORMANDY.

XVI.

CHURCH AT COLMESNIL, NORMANDY.

Club Notes.

An architectural club has at last been formed in Providence, R. I., which bids fair to become permanent.

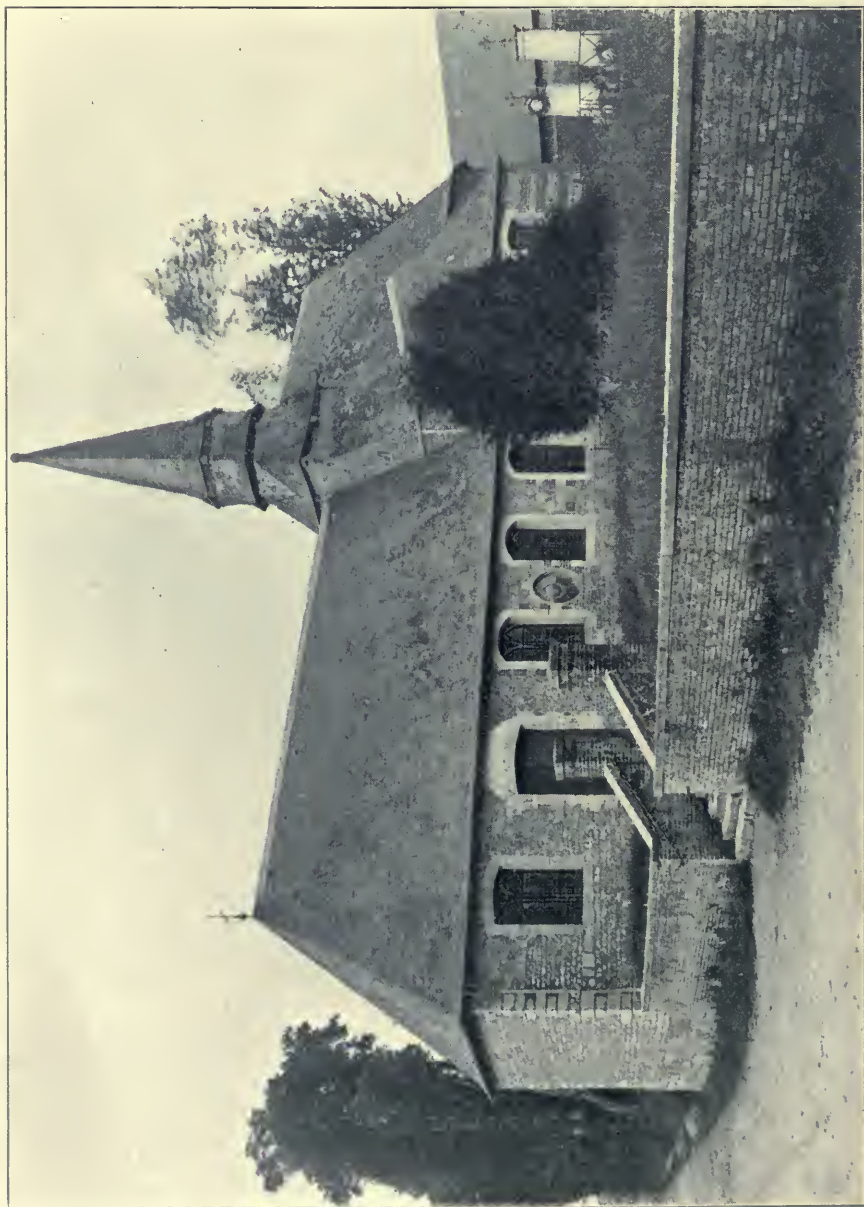
During past years there have been endeavors in this direction but the efforts made have been weak and have lacked support. From the large attendance and the enthusiasm manifested at the initial meeting, which was held on Monday evening, March 23rd, the club certainly gives promise of great success, and it now seems that Providence is in this respect, more nearly on a footing with other cities.

At this meeting a constitution was drawn up and adopted. Norman Morrison Isham, A. M., Instructor in Architecture at Brown University, was elected president, and Harry A. Slocomb, secretary and treasurer.

The club will be called the Providence Architectural Club, the object being to promote architectural study; and any person interested in architecture is eligible for membership by vote of the club.

The meetings are to be held bi-weekly on Tuesdays, but the room will be open to members at all times. It is the purpose of the club in the near future to conduct classes in water color and pen and ink rendering, also lectures upon various subjects with lantern slide illustrations.

After the business part of the meeting a social time was in order. There was a comfortable fire, and the room was blue with smoke—not from the



XI.
Church at Etalville, Normandy.

fire. Desirable quarters have been obtained in the Franklin Building, and the room has been fitted very pleasantly with antique furniture in harmony with the building. A number of excellent photographs were exhibited by Mr. Wallace Eastburn Howe.

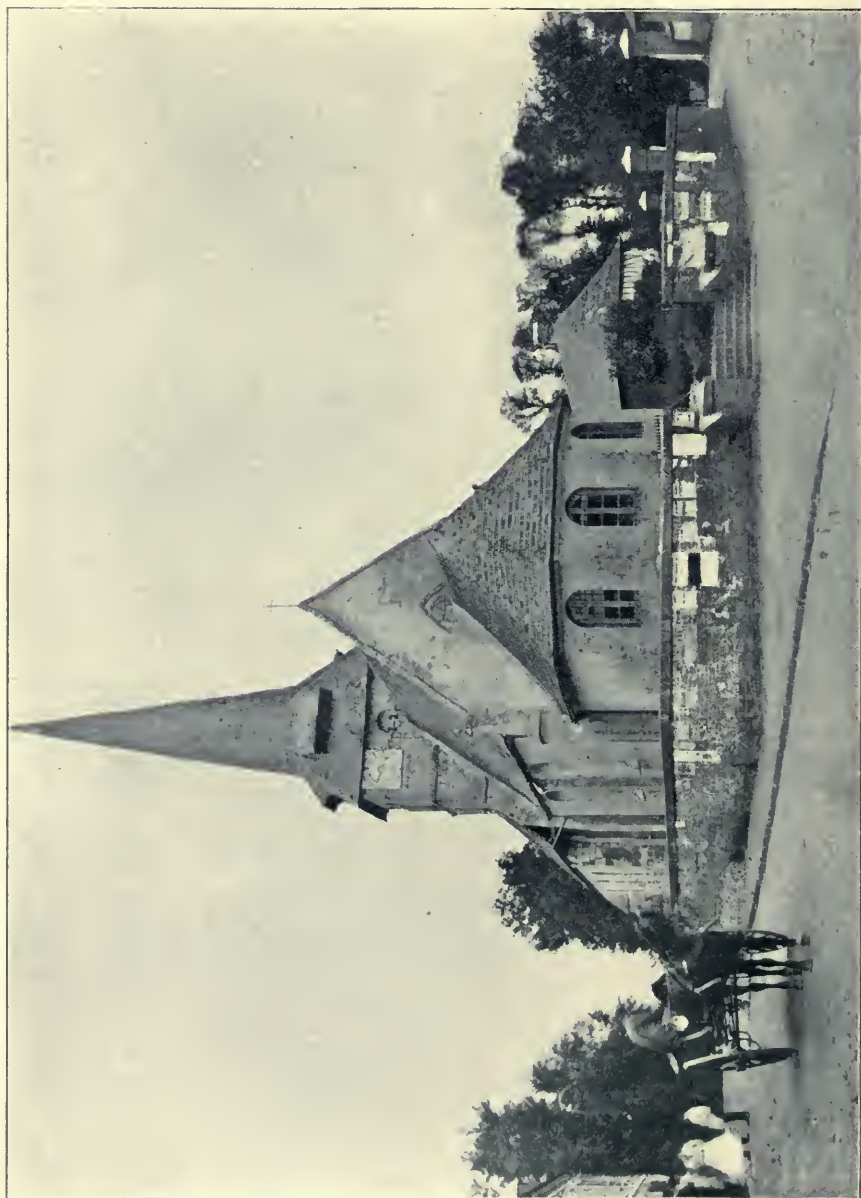
Any member of a similar organization will be heartily welcomed by the club at all times.

At the last regular meeting of the Detroit Architectural Sketch Club, April 20th, Mr. John Robert Dillon, formerly of Chicago, addressed the club, outlining the work accomplished by the Chicago Architectural Club, of which he is a prominent member. At the meeting previous to this, Mr. Zachariah Rice addressed the club, using as his subject "The History of Ornament." The club's directors are now making arrangements for a series of papers to be read at the regular Monday evening meetings, and are corresponding with many well known architectural authorities for the desired materials. The club having brought about the Saturday afternoon holiday, will soon inaugurate a series of sketching tours to alternate with the regular Saturday afternoon classes. The regular semi-annual election was also held at the last meeting to fill the offices of secretary and directors. Edward A. Schilling was re-elected secretary, and Alexander Blumberg and M. S. Wilcox, directors.

The interest in the work of architectural clubs as organizations is unquestionably growing. The latest evidence of this is the highly commendable plan for a series of competitions which has lately been initiated by the *American Architect*. In general outline the plan is as follows:—A problem is announced, the first being the design for a memorial not to exceed \$500 in cost, to mark the grave of a young woman. This is to be competed for by any non-practicing member of an established architectural association. The designs are to be submitted to the members of the various associations and the

three from each association which are considered best are to be sent to the *American Architect*. They are then to be published without comment and each association is to choose from the whole number submitted, the three designs which it considers best. Prizes will then be awarded to the authors of the designs receiving the largest number of votes. Twelve prizes are offered, the first being \$50 in cash. We have no doubt that this plan will result in considerable benefit in many ways. Although competitions for actual building operations are in our opinion to be deplored, in study, and especially in the study of design, we think the effect of rivalry for a prize, or for comparative rank, can seldom result in anything but benefit to the competitors. A keener zest is given to the work if there is something besides the study for its own sake to work for. As bearing upon club work, anything which will lead to a greater activity in matters in which the whole club is interested will certainly have a beneficial result. We trust that this plan will succeed and be followed by others upon similar lines.

The number of American architectural students now in Paris has become so great that there is serious talk of limiting the admission of Americans to the Ecole des Beaux-Arts. The candidates for admission this spring number thirty or forty. Of course only a few of these can be admitted, but many of the unsuccessful ones attach themselves indirectly to the school by entering the ateliers of the various *patrons* or professors of the school who also give instruction to private classes, using in most cases the same problems as the school. Within and outside the school there are now nearly one hundred Americans in Paris engaged in the study of architecture, and the number is constantly increasing from year to year. They outnumber several times over all the other foreigners combined. Many of these men are doing excellent work and will doubtless be heard from when they return to this country.



XII.
Church at Lanquetot, Normandy.

The Brochure Series of Architectural Illustration.

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DuMaurier's fascinating descriptions of the life of Parisian art students have familiarized many with the Bohemian ways of the painters—those of the architects are fully as interesting and cast on much the same lines. Of the social functions celebrated at intervals by the architects, several are especially worthy of note. Dinners are regularly held by the Americans on Thanksgiving and Christmas days, attended with patriotic demonstrations of appropriate nature, and the close of the important competitions is generally marked by some unusual festivity, and several balls are given by the students during the season. Americans form so large a proportion of the foreign element among the French architectural students that they take an important part in many of the festivities aside from their own special occasions.

On February 15th the annual turnout or parade of the Beaux-Arts Architects occurred, upon the occasion of the closing of the competition for the Rougevin Prize. The problem this year was a book cover for the collection of fine drawings supposed to have been left by a great architect to his native town. One hundred and seventy designs were submitted. A week is allowed for working out the designs from twelve-hour sketches made "en loge," of which the last three days are devoted to making final drawings "en loge." A torchlight procession is the usual form of celebration. The procession was headed by the Atelier Laloux—a time

honored custom—carrying its banner and lanterns, and the other ateliers followed with gay painted banners, the *nouveaux* tugging at *cherettes* filled with symbolical representations. The procession ended before the Pantheon where a bon-fire was made of the torches carried by the students.

These apparently trivial relaxations from the more serious work of the students may seem unimportant to the casual reader, but they add greatly to the charm of student life in Paris, and help to furnish an atmosphere of congenial *camaraderie* without which student life loses much of its beneficial influence.

Books.

A Text-Book of the History of Architecture. By A. D. F. Hamlin, A. M., Adjunct-Professor of Architecture in the School of Mines, Columbia College. New York, 1896. Crown, 8 vo. 442 pp. Illustrated. \$2.00.

Professor Hamlin is the first American author to undertake a history of architecture, and, judging by the first reading of his book he has proved himself especially well fitted for the task. It is true Mr. W. P. P. Longfellow has already published his *Dictionary of Architecture in Italy, Greece and the East* which is, as far as it covers the field, a history of architecture, but one of individual buildings rather than of the development of the art. The older histories such as Fergusson, Rosengarten, Smith and Slater and others are unsatisfactory, for one reason or another, as text-books, and more or less out of date. Smith and Slater's excellent little handbooks, although covering the ground well as far as they go, are hardly complete enough to answer the usual requirements in a college course, and are still more unsatisfactory to the inquiring student who is in search of a work to serve both as reference book and text-book for independent study. Professor Hamlin in his preface states that "The aim of the present work has



XIII.

Church near St. Roumain, Normandy.

been to sketch the various periods and styles of architecture with the broadest possible strokes, and to mention, with such brief characterization as seemed permissible or necessary, the most important works of each period or style." This aim has been thoroughly realized and the book is in all respects a very attractive one. It covers the history of the art of building from the earliest primitive times down to the present, and includes a chapter upon recent architecture in the United States as well as the more recent foreign work. The illustrations are carefully chosen and very satisfactorily presented, and are with a very few exceptions made expressly for this book. In such a work photographic illustrations are as a rule much more satisfactory than engravings from drawings, which have furnished the greater part of the illustrations in the older histories. Of course in plans and detail drawings there is a certain value which photographs can not give, and where it is desirable drawings have been used. The arrangement of the book is excellent. It is clearly divided into chapters devoted to different periods and styles, and the various divisions in these styles are emphasized by sub-headings printed in heavy type, and the names of the most important buildings mentioned are also printed in heavier type for greater clearness. Each chapter is preceded by a list of books recommended for reference, and is followed by a list of the principal monuments illustrating the subject of the chapter. Not the least valuable feature of the book is its excellent index.



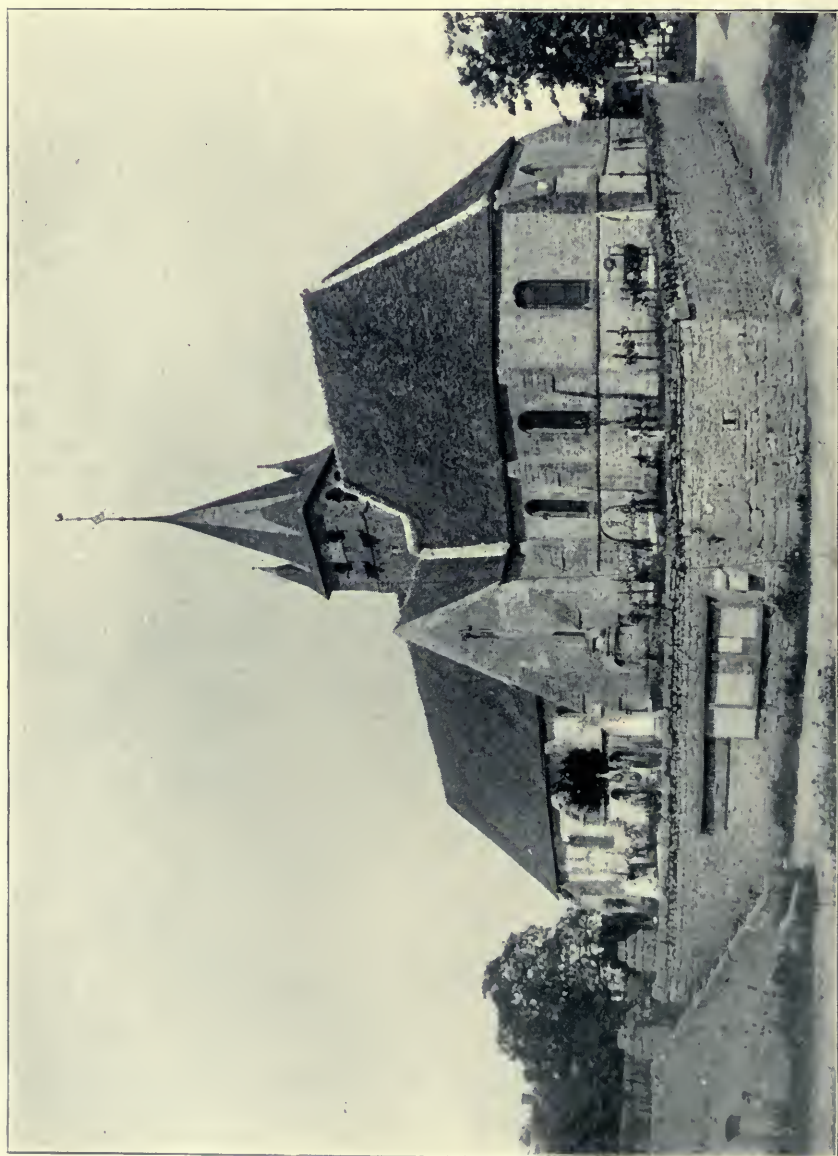
Walter Cope and his late lamented partner John Stewardson were the founders of the T Square Club, while Wilson Eyre, Jr., Arthur Truscott, R. G. Kennedy, and Lindley Johnson

were among its charter members. Soon after Louis C. Hickman and Frank Miles Day became members and were followed by Hays, Bissegger, Ash, Jamieson, Klauder, Munoz, Professor Laird, Lacey, Seeler, Titus, Boyd, and a host of others who have been from time to time conspicuous competitors. In recalling these names it is gratifying to note that, for example, Mr. Cope is still actively connected with the administration of the club, that this year his name again appears on the minutes as the winner of a first mention. Wilson Eyre from time to time makes an exhibition of his sketches at the Club rooms, while Frank Miles Day's beneficent influence as president is still the inspiration of the present administration.

Louis C. Hickman, whose long list of mention drawings is well known, is always eloquent when he appears at a meeting, and his invariable references to the Hinkle Medal are uniformly greeted with applause; and



SUMMER SKETCH, by A. B. Lacey.



XIV.

Church at Neuchâtel-en-Brey, Normandy.

whenever he refers to the glorious privileges of our membership, quoting that "T Square Club architects rise above mediocrity," more applause is certain

to follow, with a request for the "Vanderbilt anecdote." Annual inter-club competitions, of the regular year's work, are advocated by our dauntless champions, who flaunt the mention drawings of the year as invincible.

The intrusive vulgarity in contemporary architecture of extrinsic decoration is ridiculed and condemned by those who understand the permanent elements of beauty as opposed to mere novelty of design, and anything and everything architectural is of interest to us, as we believe that there are no structures so utilitarian in character, so obscure, or so inexpensive, as not to be worthy of studious architectural treatment.

The annual programme consists of seven competitions, five lectures, and two or three special meetings; although, recently, through the courtesy of Prof. Laird, our



SUMMER SKETCH by Frank A. Hayes.

members have had the privilege of attending the lecture course of the Architectural School of the University of Pennsylvania; and in return we yearly offer a membership scholarship to the best designers in the Sophomore and Junior classes of that University.

A syllabus is prepared by the Executive Committee at the beginning of the year which contains detailed information and all the data for each of the seven competitions, and thus enables every one to select the problems most suited to him, and in this way all competitors have ample time to think out their designs before they begin the actual drawing.

Major and minor competitions alternate with such a diversity of requirements that during the year there is sure to be at least one problem which is in exact accord with the special line of study of each member.

Architectural endeavor, self-development, and professional advancement are the aims of the T Square Club, and although this is not a sketch club, yet many and



CHORAGIC MONUMENT COMPETITION.
Charles Z. Klauder, 2nd Mention.



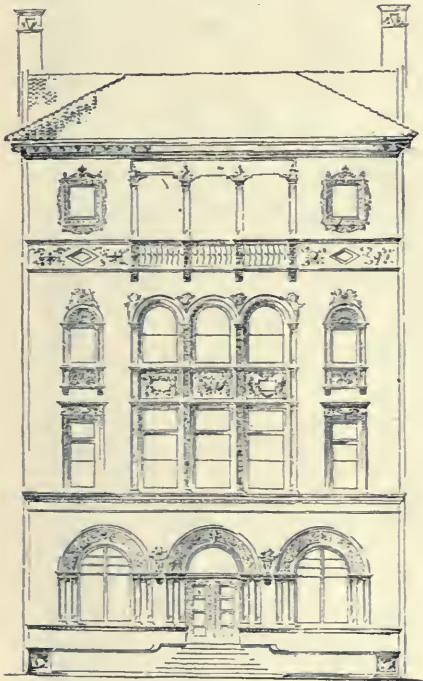
XV.

Church at Onville, Normandy.

varied are the inclinations, aptitudes and resources of its hundred and thirty members, who stand united in the furtherance of architectural achievement.

In 1881 when half a dozen young architects first met regularly at their respective offices with the above object in view, they formed this club. Sound principles assured its success, while the enthusiasm, individuality, and honesty of purpose of each original member attracted the attention of many other draughtsmen.

To those founders, who are today Philadelphia's most advanced archi-



CLUB HOUSE FRONT COMPETITION.
1st Mention, James P. Jamieson.

itects, it owes its present prosperity, and to them the community owes a debt of gratitude, as the numerous Architectural Competitions, Lectures, Exhibitions, and the gratuitous instruction thus afforded, are largely the result of its continued progress; while the sincere criticism of its members has made many progressive transformations.

Frequently at a monthly meeting the casual interchange of ideas leads



BALCONY COMPETITION.
Arthur Truscott.

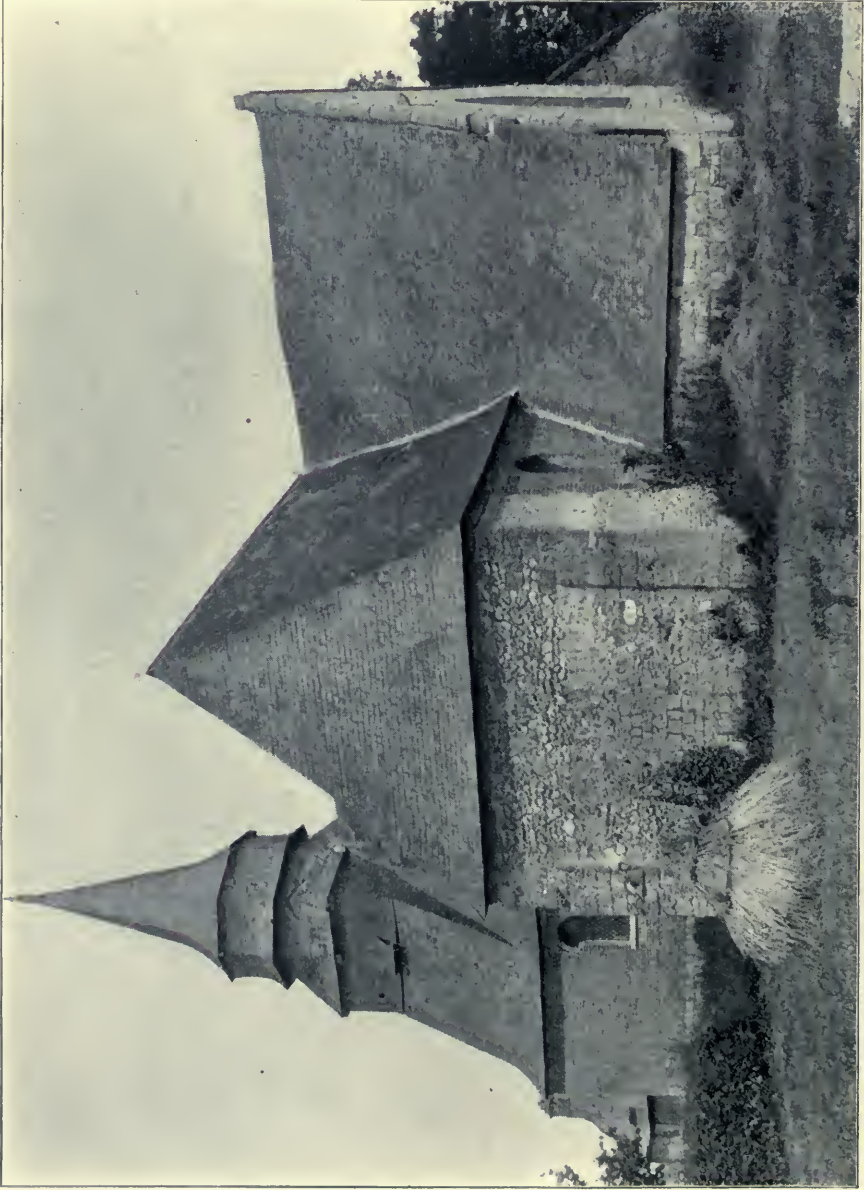
to a fixed solution of some vague caprice of fancy, simplifying and refining the crudest outbreak of a talented imagination..

The innate native architect, the trained student of the Ecole des Beaux-Arts, and the studious untraveller draughtsman, each has his own point of view, and each freely advocates his respective principles at the meetings.

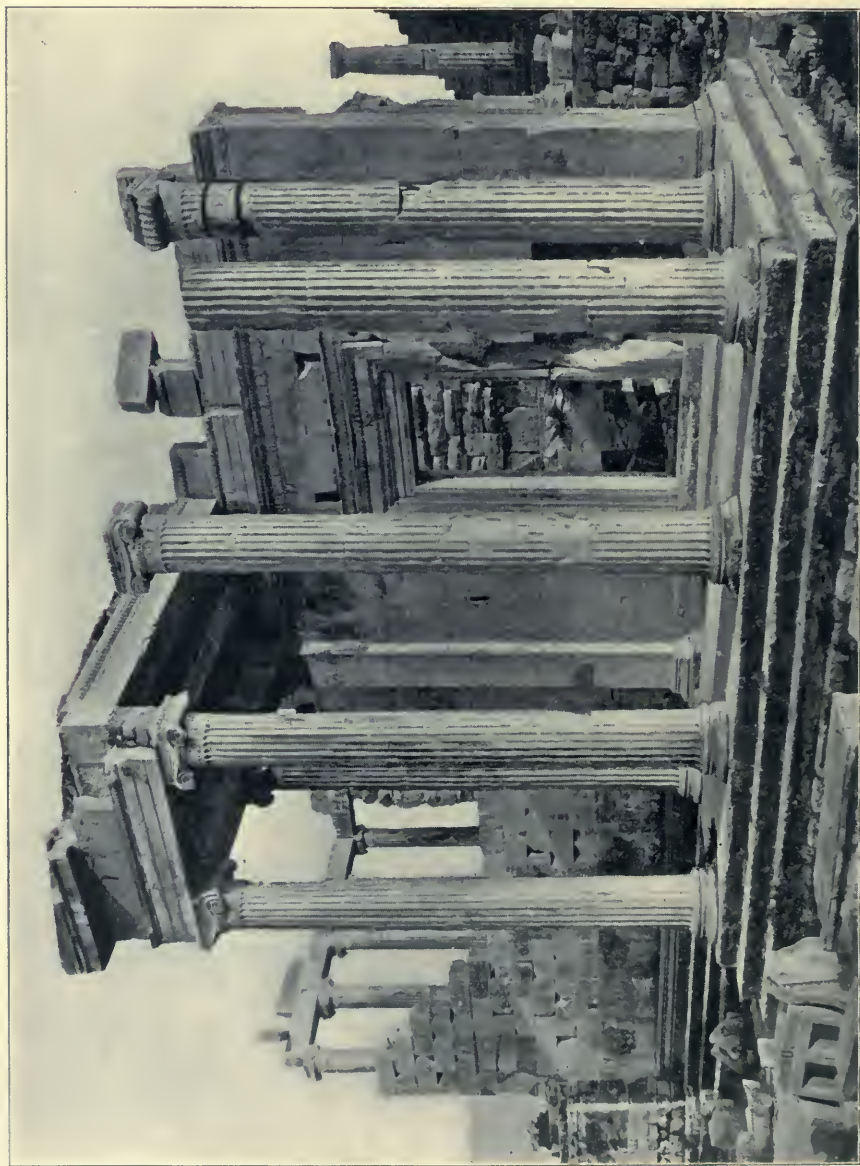
This cosmopolitan atmosphere is the life of our club, as it encourages the development of individuality, without neglecting those fundamental principles upon which all good architecture is based.

(To be continued.)





XVI.
Church at Colmesnil, Normandy.



XVII.

General View of the North Porch of the Erechtheion, Athens.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL II.

MARCH, 1896.

No. 3.

THE NORTH PORCH OF THE ERECHTHEION.

In the issue of the BROCHURE SERIES for August of last year will be found eight plates showing Greek detail, of which three are from the North Porch of the Erechtheion. Reference is also made in that number to the general conditions under which the unrivalled architectural monuments of the fifth century B. C. (to which time the Erechtheion belongs) were built. Consequently no special attention need be given here to historical conditions. Suffice it to say that the Parthenon, the Propylæa and the Erechtheion, the principal buildings of the Acropolis, all belong to this period, known as the age of Pericles, immediately succeeding the Persian wars, marked by the achievement of the greatest perfection in the arts of sculpture and architecture that the world has ever witnessed.

The Erechtheion was the most venerated temple of Athens, containing the sacred olive tree of Athena, the well of Poseidon, or Neptune, and the ancient statue of Athena which was said to have fallen from Heaven. Athena, among her other attributes, was the special protectress of the city of Athens, and this temple, sacred to her in this capacity, was the seat of the oldest and one of the most important cults devoted to her. Other temples, the old and the new Parthenon, the former, together with the old Erechtheion and all of the buildings

then standing on the Acropolis, destroyed in the Persian wars, were sacred to Athena in her various characters. No fixed date can be given for either the beginning or finishing of the present edifice. The older temple was burnt by the Persians in 480 B. C., and it has been inferred that this was one of the first buildings to be replaced upon the return of the Athenians after the wars; but no records exist to prove this. Inscriptions have however been found on the building and connected with it which show that at the close of the fifth century it was still uncompleted; and in fact there are evidences here as well as in other buildings of the Acropolis that the original design was never completely carried out. It was probably completed about the close of the fifth century.

The building is rectangular in shape about sixty-six by thirty-seven feet, running in a general easterly and westerly direction. The east and south sides are on a level about ten feet higher than the north and west sides. The material of the temple throughout is Pentellic marble, with the exception of the black marble frieze and the foundations of Piraic limestone. It has three porches, one of the Ionic order at the eastern end having six columns; the caryatid porch at the west end of the south wall; and the main porch at the



XVIII.

Angle of the North Porch of the Erechtheion.

north-west angle. The interior was divided into two apartments, the smaller one towards the east, divided from the rest of the building by a transverse wall, and several feet lower in level, contained the sacred statue of Athena, placed against this wall, with a lamp before it kept constantly burning, the oil in which was renewed but once a year. It also contained altars to Athena, Poseidon and several other deities and heroes. Among these altars was one to Erechtheus, an early king of the Athenians, for whom the temple has been named. This room was entered by the eastern porch, and communicated with the other apartment by a flight of steps and a door. The second apartment was probably divided in two by a screen of columns surmounted by an entablature, running across the building. This was entered by the main door in the north porch. Under this room was a cistern, and under the north porch a sort of crypt. The purpose of both these last named chambers is now problematical, although the theory is advanced that in the crypt is the cleft in the rock where Poseidon smote it with his trident and caused the salt water to flow which was kept in the cistern or well. It has also been suggested that the sacred serpent of Erechtheus was confined in this chamber, but there is no evidence to support this view. Other altars were placed in this second room, and it communicated by a door with the porch of the maidens. The use for which this porch was intended is uncertain. It has no steps from outside, and although there is a small door it could not have been intended for general use. A flight of steps leads down inside the porch and may have communicated with the outside through the wall on the west. Adjoining this porch was a small low building containing the tomb of Kekrops. Further to the west there are evidences of an enclosure surrounded by a wall, which probably contained an altar and the sacred olive tree; and it is here that the two noble maidens are supposed to have dwelt who succeeded their predecessors every

year in the service of the goddess. This was entered by a door in the north porch.

At just what time many of the portions of the building now standing were built is uncertain. It is very badly ruined as can be seen from our plates, and has been many times repaired, remodelled and restored. Some of the restorations were doubtless done in Roman or early Christian times, and lack the delicacy and finish of the original work. This is very evident in the beautiful main doorway in the north porch where the only original work still remaining is the two upright stones of the architrave shown in plates xix and xx, all the rest being later and inferior in workmanship, and, it is suspected, quite different in design from the original. In early Christian times the building was remodelled into a Byzantine church, the apse being towards the east. Later the Turks used it as a powder magazine. During the wars of the earlier centuries of our era Athens was many times besieged. In mediæval times the buildings of the Acropolis were conspicuous marks for the artillery of besieging armies, and the Venetians, Florentines, French and Turks did much to injure what still remained of the old work.

The disposition of rooms, their purpose, the lighting, roofing and many other details in the arrangement of this building have long been subjects of controversy among archæologists and architects; and it is probable that many of these questions can never be authoritatively settled. The opinions expressed in this article are founded upon a paper in the report of the Archæological Institute of America for 1882-1883 by Prof. Harold N. Fowler of the American School of Classical Studies at Athens. Students who may wish to look into the reasons for the conclusions referred to can find them carefully discussed in Prof. Fowler's paper.

During the last year Mr. Harold Magonigle, one of the present Rotch Traveling Scholars, has made most careful and exhaustive measurements



XIX.

Doorway in the North Porch.

of the north porch, and his drawings which have been sent home as *envoi* are published in Vol. IV, No. 2, of *The Architectural Review*. The editor of the *Review* says of these drawings:—"They are the best archæological drawings that have been made by a travelling student, of exceptional accuracy and delicacy of line. We remember no drawings since those of Inwood's Erechtheion that have so thoroughly presented the fine lines of Greek architecture. The details of the scroll and palmet are drawn with unusual skill and patience."

The photographs from which the plates in this issue and those in the issue for last August are made were taken under the direction of Mr. I. Howland Jones of Boston, a companion of Mr. Magonigle in Athens.

The north porch itself, as can be seen from the general view (plate xvii), is formed of six beautiful Ionic columns supporting an entablature. This order is familiar to all students of architecture as the type of the Greek Ionic; and it is safe to say is the most beautiful example ever produced.

XVII.

GENERAL VIEW OF THE NORTH PORCH OF THE
ERECHTHEION, ATHENS.

This view explains itself after the descriptions given above. The small doorway to the right of the main entrance can be seen between the two columns. This led to the Pandroseion, or enclosure containing the sacred olive tree.

XVIII.

ANGLE OF THE NORTH PORCH OF THE ERECH-
THEION.

Here can be seen the corner capital in which the volute was doubled on the angle to avoid showing the end of the cushion on either face.

XIX.

DOORWAY IN THE NORTH PORCH.

XX.

DETAILS OF DOORWAY IN THE NORTH PORCH.

As noted above, the only original work still standing in this doorway is the two upright architraves. The lintel, including the console, is later

and much inferior in execution. It will be seen that the rosettes in the older portion have round sockets in the centre, it has been suggested, for the insertion of bronze ornaments. The original doorway lacked the inner member of the architrave which was probably inserted to support the broken lintel above, cracked at some time by an earthquake. This is shown by the remains of a bronze hinge in the older work, and the grooves made by the swinging of the door.

XXI.

BASE OF COLUMN OF THE NORTH PORCH.

This is the type of the Greek Ionic base and is sufficiently known not to require description here. The view of another base as well as one of the capitals will be found in the plates of the BROCHURE SERIES for last August, above referred to (Vol. I, plates lix and lviii).

XXII.

SOFFIT OF THE CORNICE OF THE NORTH PORCH.

This fragment is badly mutilated but serves to give the shape and disposition of the ornament.

XXIII.

MOULDING FROM THE ENTABLATURE OF THE
NORTH PORCH.

This moulding is from the top of the architrave of the entablature, inside the columns, in the ceiling of the porch. It gives an excellent idea of the beauty of design and wonderful workmanship lavished on the building.

XXIV.

FRAGMENTS FROM THE ERECHTHEION.

The large fragment in the centre is a portion of one of the caps of the north porch, showing the echinus, the beautiful honeysuckle ornament of the necking, and the flutes below. Above it is a long strip of the egg and dart moulding from the caryatid porch, and at the top a bit of the architrave from the main door in the north porch. On the left at the bottom is a portion of the cornice of the north porch, and above it a fragment of the main frieze surrounding the building.



XX.

Details of Doorway in the North Porch.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rates per year . . . 50 cents, in advance
Special Club Rates for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

If this paragraph is marked, you receive this copy as a sample, and your subscription is respectfully solicited. Is not this little monthly worth fifty cents a year?

Among many plans for making architecture once more an art appreciated by the people, the T Square Club of Philadelphia has hit upon one which will do much to accomplish this object in a small way if it is carried out as proposed. A medal has been offered to be competed for by members of the T Square Club for the "redesigning" of some of the most objectionable buildings in Philadelphia—a most prolific field of work by the way. A photograph of the building with the approximate requirements for which it was intended will be furnished the competitors, and the medal awarded for the best solution of the problem. The publication of these designs, as proposed, will furnish an object lesson more readily comprehended than simple criticism. The plan has the great advantage of offering a remedy besides pointing out the faults of a design. There is no grievance more commonly met with among artists than the complaint against the "critics." "Destructive criticism," and especially by writers who are not producers, counts for little among artists. The plan of the T Square Club is not exactly what is usually termed "constructive criticism," but it has the merit of presenting the ideas of men

who from training and experience as producers are capable of looking at the work in hand from the artist's point of view. Comparison of good and bad, with a competent explanation of the reasons for the excellence of the one and the failure of the other, will frequently awaken the dormant taste of persons who would otherwise take no interest in such matters; or if interested, lack the habit of mind to make comparisons for themselves. It is suggested by members of the T Square Club that one advantage offered by this plan is the enlightenment of that class in the community who are dissatisfied with bad architecture but do not know why it is bad or how to remedy it, and in consequence passively acquiesce, and are imposed upon. This is a chivalrous motive and deserves commendation.

Architects and draughtsmen who are unfortunate enough to be out of work should read the moralizing of the editor of *The National Builder* upon their over-crowded profession, and take to heart his suggestion that if "many of them find dulness their lot they can reflect that 'Professional Ethics' in the smaller cities and towns is a costly code to follow, however it may be observed in the great building centres." To the Dickens with "professional ethics"! Become an architect and contractor; and if you want to know how, read these editorial reflections and learn from the ready-made plans and specifications for the "Maggie" and "Katie" cottages, the "Rosebud" house, the "Maud" flats, the "Jo. Dixon" store-fronts, the "Cabot" court-houses, and the churches and stables sold by the yard. all of which "have not only been drawn by a famous architect but actually built from." These "pointers" should be hailed as the inspired utterances of an oracle. No more complaints from "poor draughtsmen"!

Several new competitions now practically arranged for will be announced in early issues of the BROCHURE SERIES.



XXI.

Base of Column of the North Porch.



(Continued from page 31.)

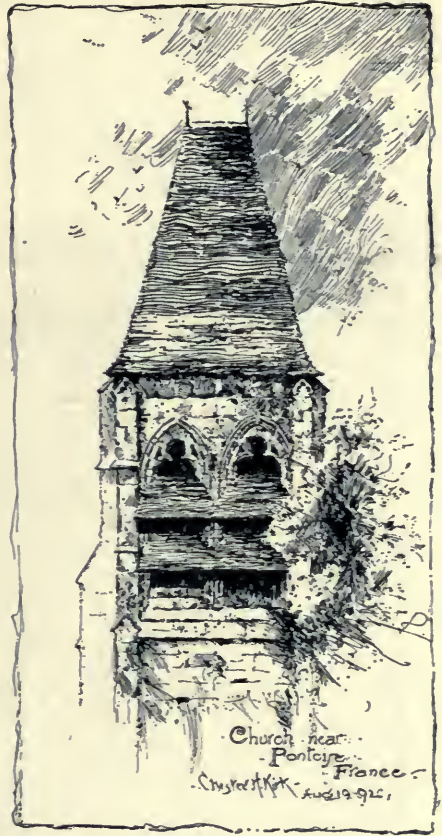
At eight o'clock in the evening when a meeting is called to order, the finished designs are hung around our main clubroom in the order that they arrive. The Secretary numbers them, as they are submitted unsigned, and while the meeting is being conducted groups of architects and draughtsmen comment upon the design nearest to them.

The calling of the roll, reading of the minutes of the previous meeting, unfinished business, new business, and the various committee reports are despatched with impatience, and then comes the more interesting part of the meeting, the "Criticism of the Competition".



SUMMER SKETCH.
1st Mention, Walter Cope.

The chair then appoints two of the older members to lead the criticism, while the members are assembling around design "No. 1", which is sure to receive a very critical examination.



SUMMER SKETCH.
Chester H. Kirk.

At first there is a lull in the conversation, which is broken by a serious remark from one of the authorized critics; this encourages some one else to make a suggestion, and soon there is a lively discussion.

The "incog. author" is apt to cautiously defend his drawing by saying that from the design he should imagine that what critic "No. 1" had suggested was what the designer had meant to express.

A suspicious draughtsman will then nudge another one and ask *sotto voce* if it's his design. An evasive remark to the effect that he hopes he could do better than that will follow; but at the end of the meeting it will be noted that design "No. 1" is unclaimed.

"Number two," some one shouts, and interest is directed to the next drawing. When the shuffling of mov-



XXII.

Soffit of the Cornice of the North Porch.



SMALL THEATRE FOR CANTATAS.

1st Mention, Albert Kelsey.

ing feet dies down, and the members back on the benches and tables get a sure footing, the second analysis begins.

A few well directed remarks are made and received with approval. Some one says that it was unfortunate that his cornice could not have been raised higher. Another remarks that the design is out of character with the requirements, and a third suggests that it would make a better place for beer-testing contests than for a house of worship; and so it goes until the whole collection is disposed of.

Two tellers are appointed, and the meeting is instructed to vote three for first mention, two for second mention, and one for third mention.

Nervous, affected indifference is

visible among the competitors, while the other members make wagers upon the result. Frequently a tie occurs, and then a standing vote is taken to decide the matter.

The names of No. 6, No. 15, and No. 4, are called as soon as the tellers

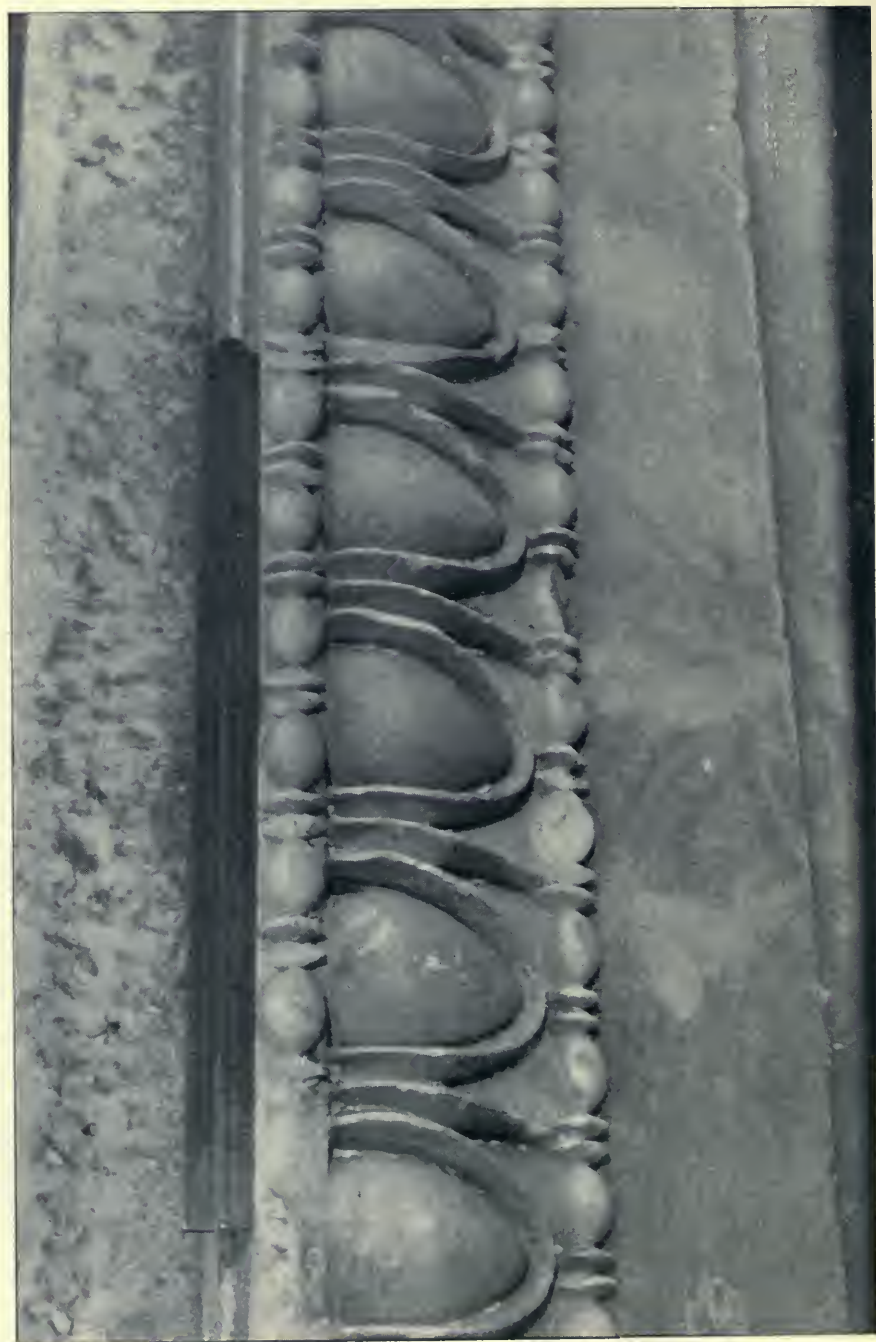
have completed the report, for their designs have been voted first, second and third place respectively; and as the successful competitors respond there arises a din of applause. Every one congratulates the winners, half the gas is turned off, a few long-faced draughtsmen quietly take down their unsuccessful designs, and in half an hour the meeting is over.

Frequently members compete successfully for years for a first mention, and when at last their persistency is rewarded, they feel that



PEDESTAL COMPETITION

3rd Mention, A. C. Munoz.



XXIII

Moulding from the Entablature of the North Porch.

the achievement is an undeniable evidence of progress, and a new impulse is stimulated within them.



CHORAGIC MONUMENT COMPETITION.
3rd Mention, George B. Page.

The T Square Club, by absorbing the most enthusiastic draughtsmen into its organization, and by working hand in hand with the School of Architecture of the University of Pennsylvania and the Pennsylvania Museum and School of Industrial Art, has developed itself and public taste to a greater extent than would have been possible if a narrower policy had been pursued.

It is not all work with us, however. Like the clubs in other cities we have our dinners, smokers, and entertainments; but they are entirely secondary, and in no way conflict with the regular year's work.

A new custom recently inaugurated is to start the year with a diverting performance, more formally known as a reception to the retiring officers of the Club.

All seriousness is set aside, a violinist, a musical club, and some co-

medians are invited to assist in the entertainment. As the evening progresses, from time to time surprises are apt to occur. First it is the appearance of half a dozen members with two "dagoes" and their hurdy-gurdy, whom a few minutes before they sallied out and captured; next it is the arrival of a burlesque ballet, and last and least suspected, the arrival of a fresh keg.

The "Flying-Buttress of the Club" tries to make a speech soaked with architectural sentiment, and sagging down with professional possibilities, but is induced by a cannonade of pretzels, sandwiches, and olives to postpone his enthusiasm and give the hurdy-gurdy a chance.



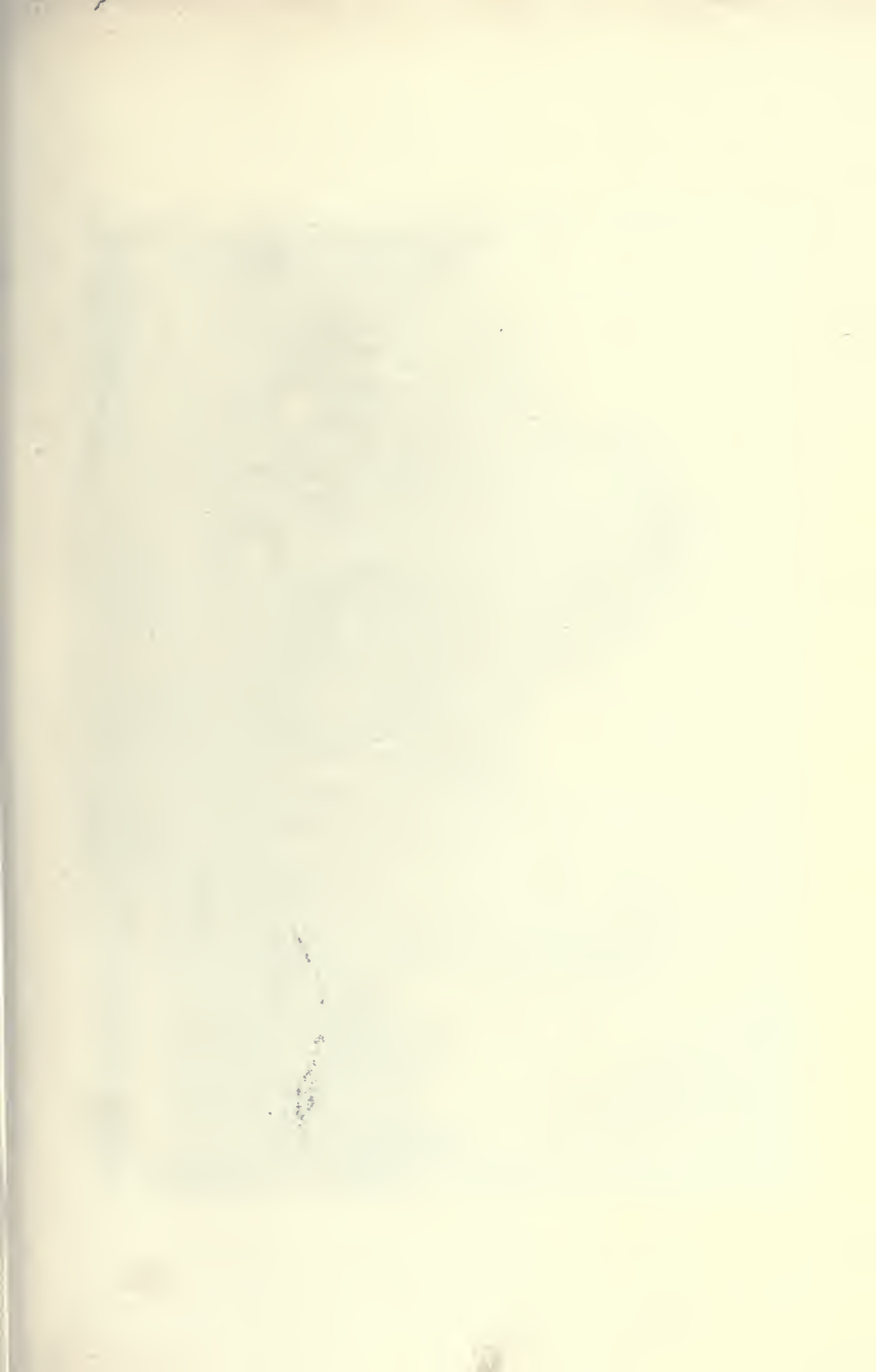
BALCONY COMPETITION.
3rd Mention, Louis C. Hickman.

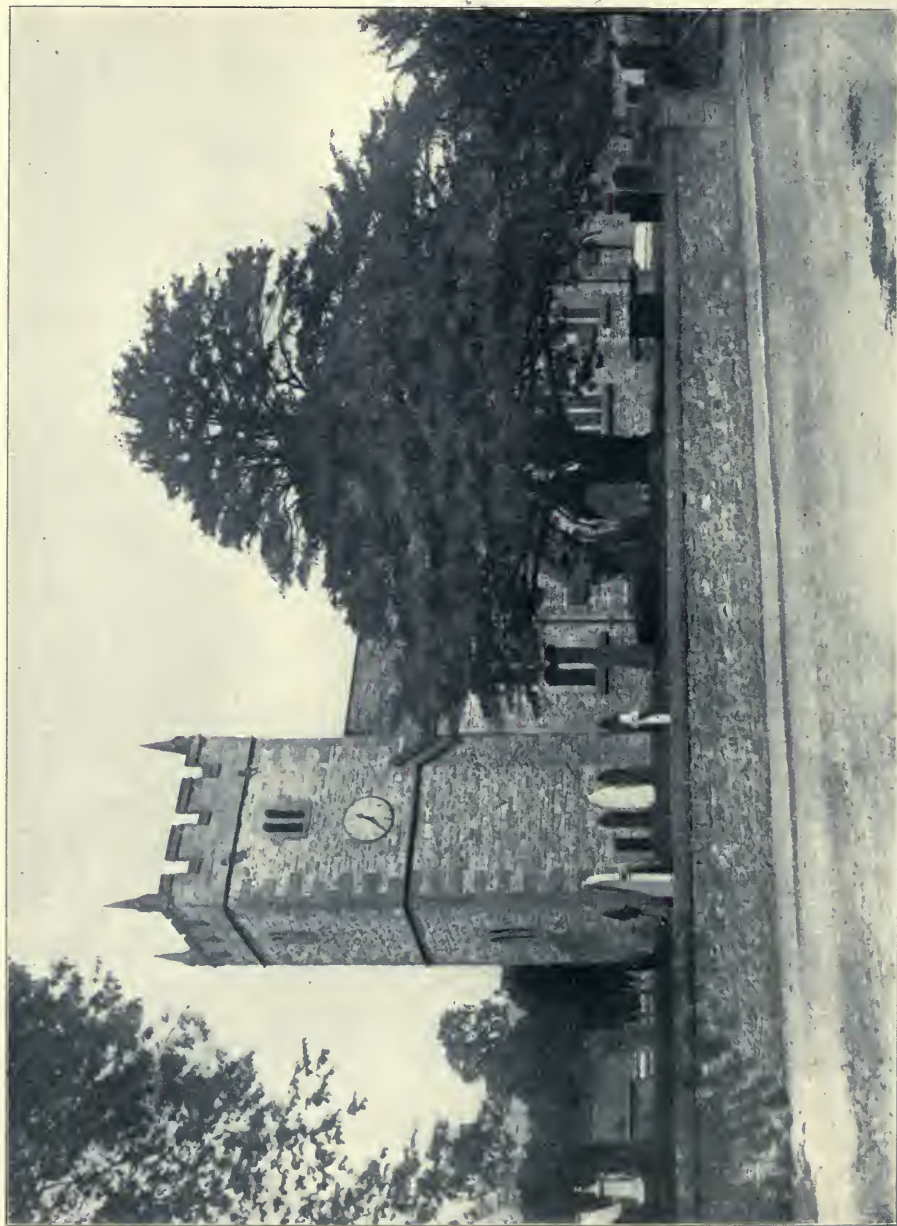
Every one is gay, and the slavery of mechanical office toil is forgotten in the revelry of our inaugural night at the T Square Club.



XXIV.

Fragments from the Erechtheion.





XXV.

Church at Ashford, Derby.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL II.

APRIL, 1896.

No. 4.

ENGLISH PARISH CHURCHES.

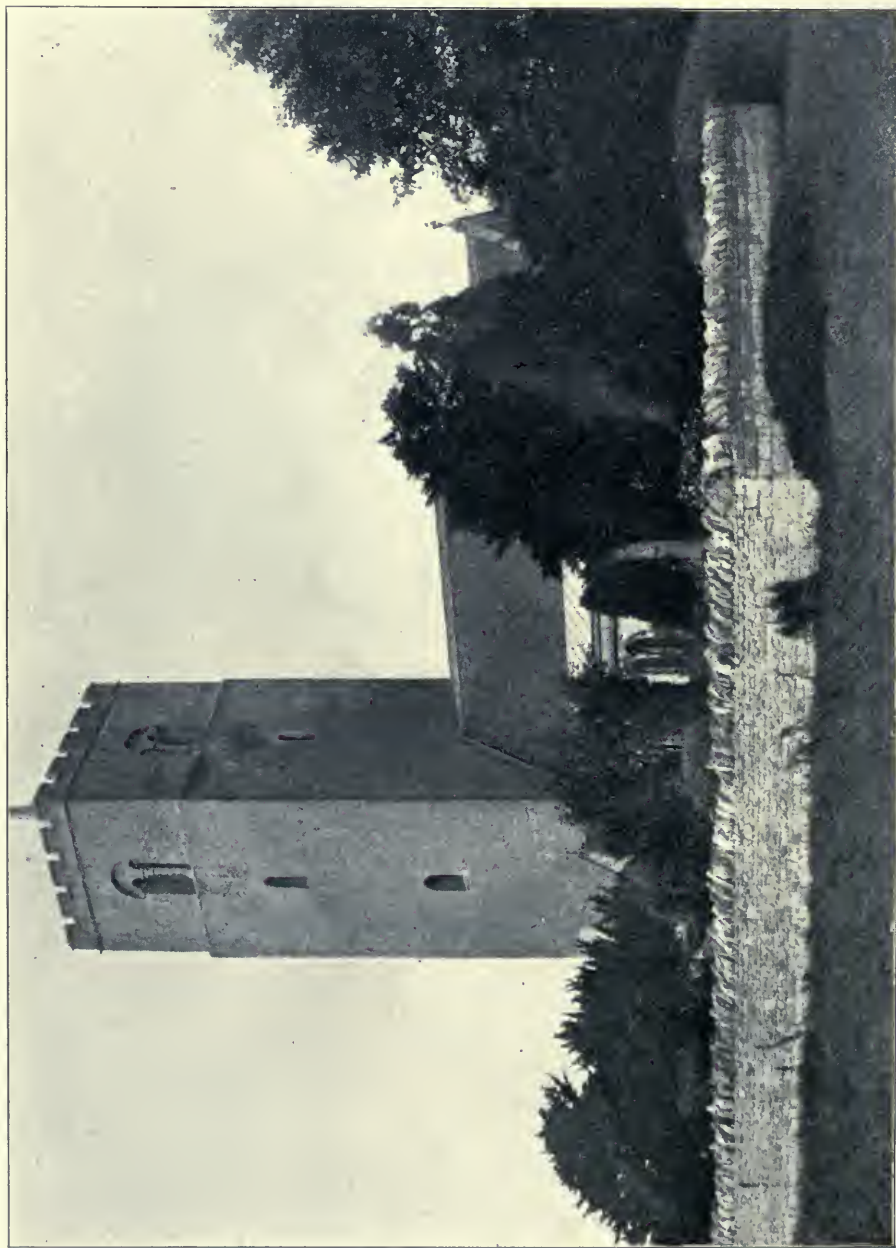
THE love of home, and the characteristics infused into English domestic architecture by this national trait have already been pointed out in a former number of the BROCHURE SERIES.

All English art is largely influenced by, and the result of the same traits which show themselves so prominently in the building of homes. These qualities which we admire in England are the outgrowth of English insularity—and what is this but the homelike influence of a small community, proud of each other yet independent, more than content in their island homes, their village churches, their long low cathedrals, each and all set in the midst of green fields and pleasant trees, nature and man combining to make a perfect whole? The love of home and the love of the country are inseparably bound up together, and this is shown in the beautiful situations of all English buildings, great and small, and the care which through generations of every sort of strife, envy and covetousness, have yet preserved to them their settings of greensward and stately trees. In the church buildings themselves we may naturally expect to find what is seen in the domestic architecture, a distinct national character, indicating the love of truth, and the love of inde-

pendence, and the carelessness for art for art's sake alone, and indeed often an utter disregard for art itself as something for which the English temperament has no more appreciation than for music.

In domestic work this is shown in the building of substantial homes, cherished and handed down from father to son—with the beauty of truth, the beauty of memory, i. e. memorial—and in the country an especial beauty of surroundings showing an humble and reverential love of nature, but a lack of scholastic knowledge or love of art; and in the church work it shows itself in the beauty of truth again—symbolic rather than architectural—the loveliness of simplicity both in general architectural features and proportion, and in natural surroundings—and, on the other hand, in the lack of scientific or architectural knowledge, and a carelessness for ostentation.

In comparing the typical English church with that of France we find in the one a homely beauty, in the other a less responsive but more artistic sublimity. The majestic, scholastic art as opposed to honest but less mature productions, a setting of enclosing houses versus trees, of stone pavement versus greensward—and the homelier type seems often the more attractive, for it is humbler and simpler, it knits the God-given building



XXVI.

Church at Chapham, Bedfordshire.

into close relation with God's fields and trees about it, and gives a sense of unity between God and man, while in the stone paved court and the houses huddled together, we feel somewhat oppressively the handiwork of men who have put out the trees and the grass to make room for the crowded tenement. In the words of Ruskin, "The simplicity of a pastoral sanctuary is lovelier than the majesty of an urban temple."

In the little parish church we have not these sad memories of a half forgotten past, but buildings redolent with the beauty of constant, perhaps daily use, and what symbolism is found in building or furniture has today to the true worshippers the full significance that it ever had. If the aisles and transepts are present they are as ever (even if they be proved to us to be of a totally different origin) the symbol of the Trinity and the Cross. The wood screen, the pulpit, the lectern, the stalls, the sanctuary and the altar, have all their allotted place, their especial use, their official significance, not hap-hazard ornament to the church, but existing for a purpose, and beautiful in that they tell their story with truth, and perchance a further beauty added to this if some loving hand have carved them with a significant story.

The buildings that we have chosen are in no way especially remarkable as English churches go. They are situated in small towns or hamlets and are of so little importance individually, either from an architectural or historical point of view, that we are unable to give any description of them except that based on the photographs alone.

They are of uncertain date, some of the work in one or two instances probably dating back to Norman times and, ranging from that down to modern renovations and additions of the last few years. The plans are as simple as can be, the detail crude, and the materials only those that the locality could most easily furnish; but in spite of these evident limitations and shortcomings we feel that the church belongs where it was placed,

—that it is a part of its surroundings and has a purpose to serve for which it is well adapted. All of the examples shown here are surrounded by church-yards, and in most cases by a simple enclosing wall, while fine trees, shrubbery and climbing vines help to link man's work to that of nature, and carry out the impression of homely simplicity and straightforward consistency.

We have borrowed the thought and some of the text of the foregoing paragraphs from an unpublished paper by Mr. R. Clipston Sturgis. In speaking of the influence of this work upon American architecture he says, "These little English churches seem wholly beautiful to us and to all who see them, and so we are often asked—we architects—to build an English country church,—and when we have made our church to fit the requirements, a good big auditorium, a wide span, an organ where it will show, and a place for a quartette of singers where they wont show, we find that all resemblance to the English church has vanished, both within and without—for those things which constituted the beauty of the English church they neither need nor want." "Let us not adapt the past to new and foreign uses. If we can not use it in its true meaning and beauty to meet the need that gave it birth, and to express the truth which sanctified its art and made it noble, let us lay it aside bravely, feeling sure that in the loss we shall be gainers, for in our ideal building we shall have neither form nor ornament which can not account for itself, and give reason for its existence. Then and then only we shall have true beauty."

XXV.

CHURCH AT ASHFORD, DERBY

XXVI.

CHURCH AT CHAPHAM, BEDFORDSHIRE.

XXVII.

ST. MARGARET, DARENT KENT.

XXVIII.

ALL SAINTS, ORPINGTON, KENT.

XXIX

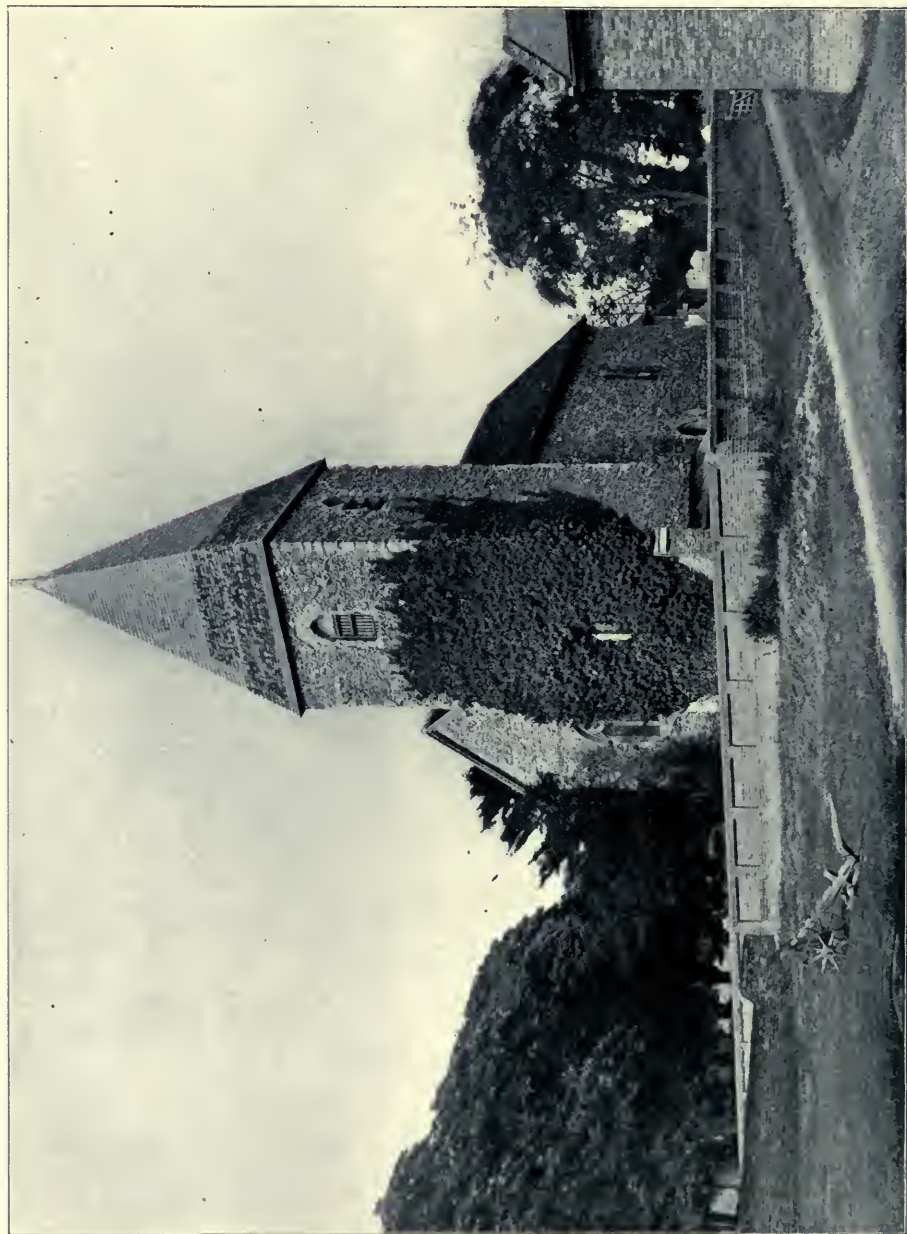
ST. MARY, CRAY, KENT.

XXX.

ST. GILES, CHEDDINGTON. KENT.

XXXI and XXXII.

ENGLISH COUNTRY CHURCHES.



XXVII.

St. Margaret, Darent, Kent.

The Poster Fad.

The following fragmentary notes upon the poster fad have been handed to us, and, although in somewhat incomplete form, they contain so much of the truth that we are led to publish them without further comment.

The language of genius is the vernacular of the elect.

A man of ideas should always express himself as such, yes, and will, though not always in the language of the deaf, dumb and blind.

Genius sees opposition everywhere, and strikes a balance.

A new point of view is the only real gain.

Fads fade, but the "queer" point of view becomes an inheritance of the race.

If the present Poster Craze does nothing else it will help to teach that even a sheet of paper has claims to be heard in its own behalf.

Surface, whether of paper, canvas, wall or door-mat has been down-trodden too long.

An increasing recognition of this is the glory of the Poster Renaissance. Surface is enfranchised; votes early and often as to what it shall be taxed to support, and if superficial in its ways is not alone in that. As Surface must directly support whatever alien horde of ideas may seek to quarter themselves upon it and live at its expense, it rightly claims to dictate what the nature of that life shall be.

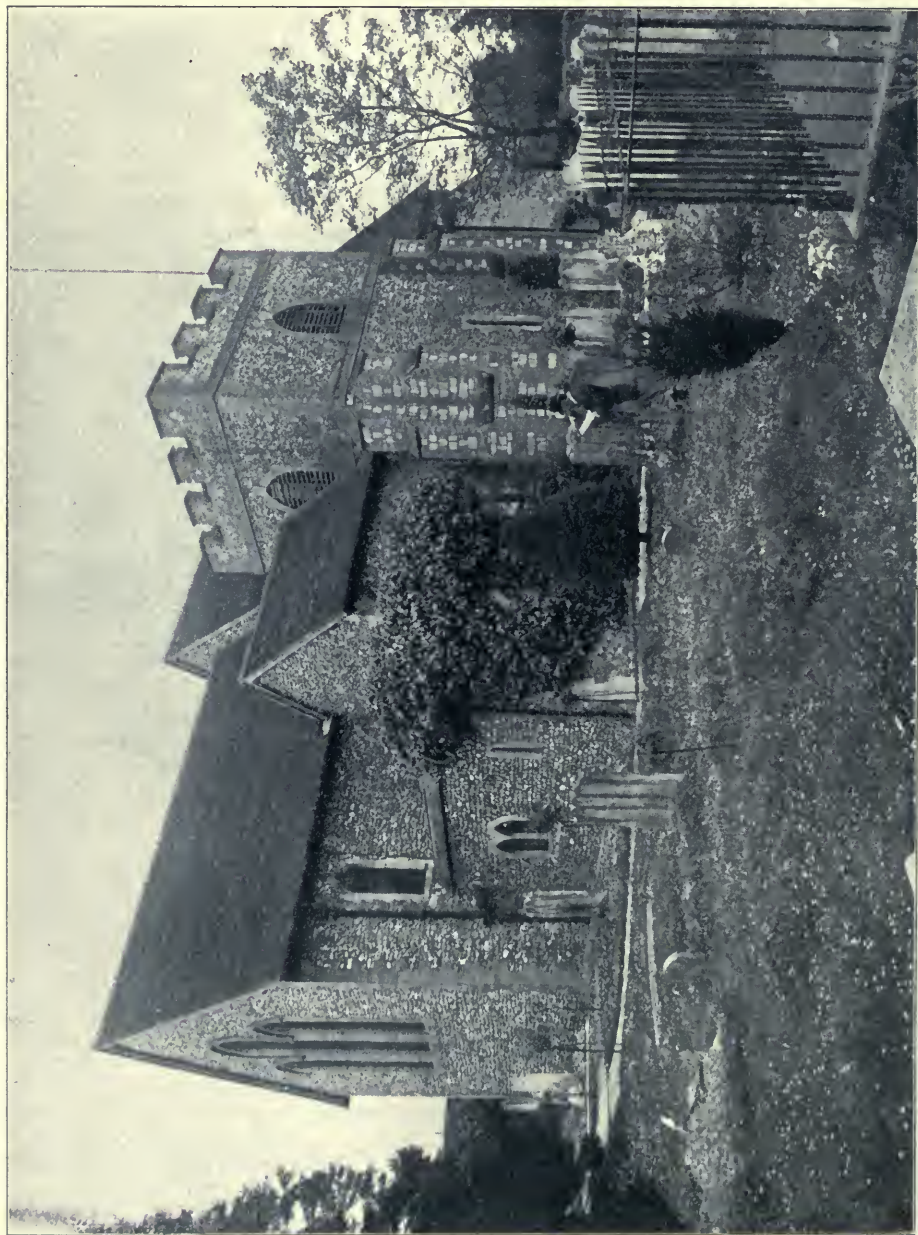
Perhaps the very fact of the Poster being physically of so slight a nature—almost a body of two dimensions—has caused its real function to be more generally recognized. However that may be the general fact is that never before was surface-decoration so often thought of and written *with a hyphen*.

No intelligent conscientious artist would ever attempt to make an innocent sheet of paper accessory to a lie by making it appear to be miles thick or deep, when it is but a small frac-

tion of an inch. He who does such a thing is thrice cruel, for he not only besmirches the paper's moral character, so to speak, but he robs the spectator's imagination of delightful and often much-needed exercise in inferring distance from some of its effects or symptoms, and, worst of all, denies himself the greatest joy of existence,—for the reward of a thing well done is to have done it. A merciful man is merciful to his paper.

I have never personally known an artist or critic who did not mistake his antipathetic moods for principles of art; principles not of action but of criticism, not of living but of dying, and suicide at that; for if life *is*, then a man lives only as he dwells in what is—in other words in affirmatives—and as a critical or antipathetic mood is a dwelling on lacks and short-comings, and a seeking after that which is not, it is, in so far as it prevails over affirmative life, a kind of death, if not the only true death, and death by suicide because its only directly traceable and undivertable effects are subjective—its effects upon the self.

When one of the most remarkable men of modern times in respect of insight into things decorative, after only a few minutes inspection, says of such a varied collection of drawings as the recent exhibition of Columbia bicycle poster designs "What a d—d bad lot!" or when another, an architect of rare intelligence, says of the "fad" in general that "these posters make me tired—there is only now and then a good one," it does not mean that aspiring youth is all wrong in looking upon these men as leading exponents of all that is good in art, it merely means that they, great as they are, do not know themselves or the source of their own power, do not recognize *affirmation* as the only life-giving element in human thought or speech, and can therefore only in their unconscious or inspired moments furnish the true mental pabulum for youthful spirits;—not as critics but as enthusiasts do they serve the world—they and all men likewise, which to a man they would deny.



xxviii.

All Saints, Orpington, Kent.

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

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If this paragraph is marked, you receive this copy as a sample, and your subscription is respectfully solicited. Is not this little monthly worth fifty cents a year?

A new and desirable modification of the usual scholarship plan has been suggested to the members of the Boston Architectural Club for adoption, but no action has been taken upon it as yet. It is a plan that can be just as readily carried out by other clubs, and as there can be no objection on the part of its author to as wide an application as possible, we take the liberty of suggesting it for the benefit of others.

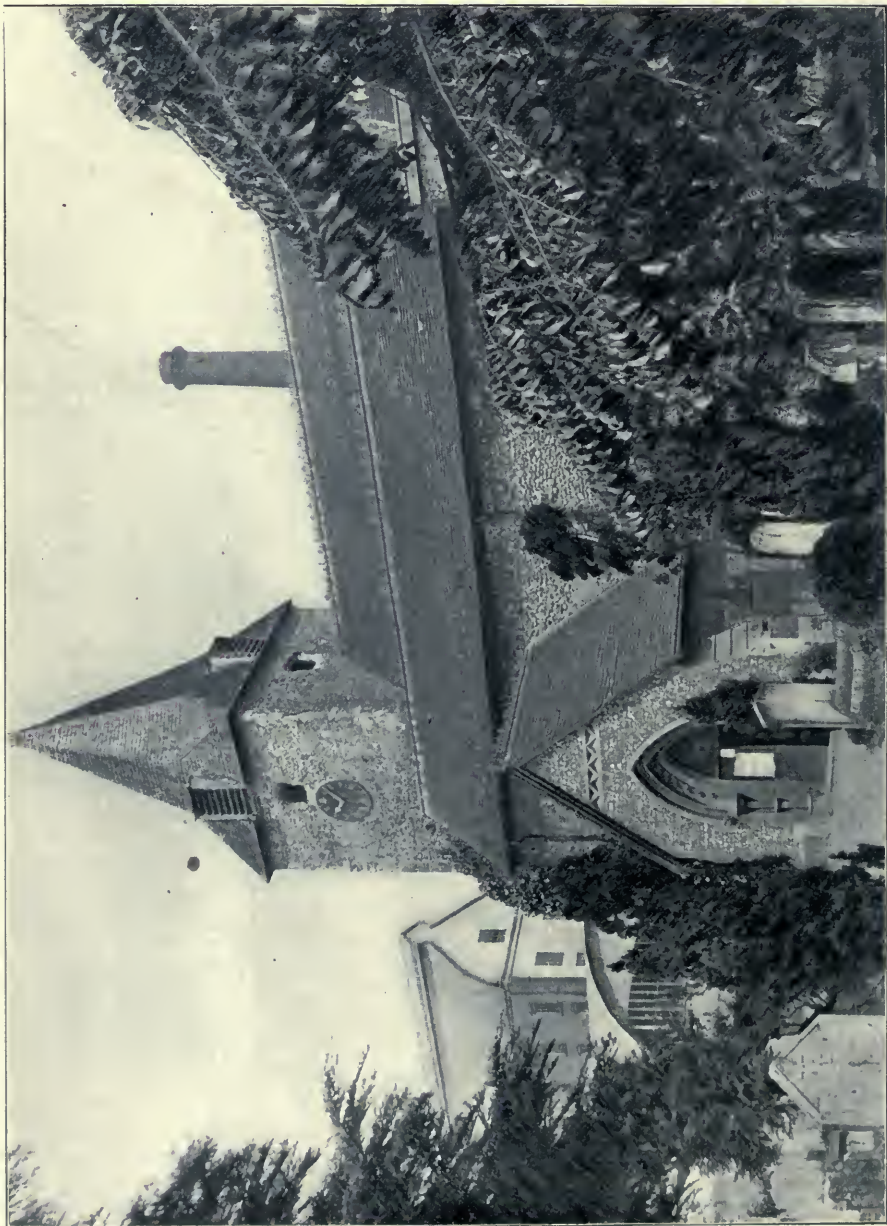
It is proposed to set aside a certain sum annually, either by appropriation from the club treasury or by membership contribution, not with the idea necessarily of paying all the expenses of a travelling student, but as a prize, or an aid in pursuing his studies; two hundred dollars or even less would answer. The disposition of this sum would lie with the members of the club as a whole, and be determined by popular vote, and not by competition. Candidates might signify in advance their willingness to stand for election, but the choice would depend upon the will of the club. The successful candidate would be sent abroad to a certain locality to remain for one, two or three months at the outside, to study and report upon a certain defi-

nite subject, all of which had been decided far enough in advance to enable the club to judge of the fitness of the candidate for the work proposed, and for the candidate to make necessary preparations. The student would be expected to do the work laid out for him to the best of his ability as far as the time would allow; and upon his return the drawings, notes and other records brought back would become the property of the club. By intelligent direction, possibly through competent trustees, subjects for study would be laid out which would not only furnish directly to the student a very valuable interval of study as a vacation trip, but material of great service to the other members of the club; and incidentally, if the plan were well carried out, the drawings could be published in serial form, and might be made to yield an income to help defray expenses.

Suitable subjects for study can be found in abundance, the limited time being no hindrance. On the contrary, in some cases it would be an advantage.

Architectural draughtsmen are now deterred from going abroad for study not alone by the expense of the trip itself but by the loss of income during their absence, which in many cases means practically doubling expenses for the time being, with the prospect of coming home to look for a new situation. The present plan for a short trip would do away with most of these objections, as a draughtsman would probably find no trouble in arranging with his employer for a substitute in his absence, and by planning far enough in advance many could afford the loss of income for the short time required who could not think of a longer trip of a year or two years.

The plan of selecting a student by election and not by the usual competition has distinct advantages in bringing him in closer relation to the rest of the club and making him directly responsible to the members as a whole, while it will further help to develop the feeling of mutual interest among the members, an object of no small importance in itself.



xxix.

St. Mary, Cray, Kent.

Club Notes.

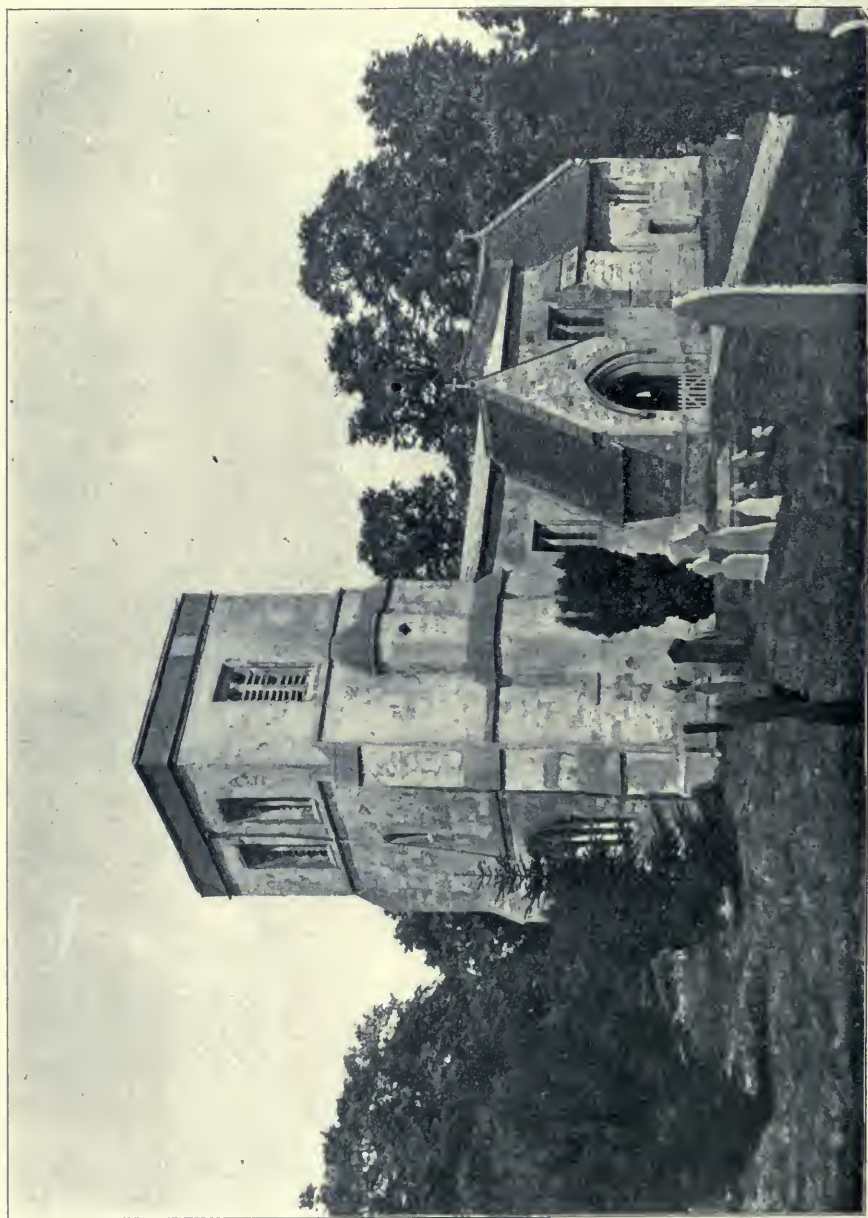
During the season now coming to a close the Boston Architectural Club has done some important work, although in a very quiet way. The classes conducted by the club and the Boston Society of Architects together have been well attended, and the work accomplished is in the main satisfactory and encouraging. One result of this *atelier* however which was looked for by members of the club has failed to appear. It was hoped that the students who now receive the benefits of the *atelier* through the courtesy of the Boston Society of Architects would be led to join the club on account of the additional advantages open to its members, but thus far none have joined. The classes for club members which have formerly been held in the club-rooms have this year been conducted in the *atelier*. No formal lectures have been arranged for this season, mainly because the club has no suitable accommodations for seating an audience. Informal talks, which in most cases prove more instructive and interesting to the average listener than formal lectures, have been given nearly every week. Saturday evening has been set aside as "club night," and entertainment and refreshments furnished; the entertainment usually consisting of a familiar talk by one of the older architects. Among those who have contributed in this way are R. Clipston Sturgis, R. A. Cram, Herbert Jaques, R. S. Peabody, H. Langford Warren, Wm. R. Emerson, and others. Owing to various distracting circumstances it was not considered advisable to attempt a general public exhibition of architectural work this year, but a number of small collections, mainly the work of a single individual, have been hung in the club-rooms, and have attracted much favorable comment. The collection of office drawings by Mr. R. C. Sturgis, and a similar collection from the office of Cram, Wentworth & Goodhue, were especially worthy of study; the water colors of Mr. H.

C. Dunham, exquisite in color and freshness of handling, the careful and intelligent measured drawings of Greek detail, and the extraordinary collection of photographs shown by Mr. I. Howland Jones, with other exhibits, have helped to keep alive an interest in club work. The latest exhibit, and one which created no slight amount of amusement, was a collection of caricatures of Boston architects and their works. The skits and drives aimed at prominent men and buildings will long be remembered. Copley Square transformed into a sunken beer garden with a continuous performance in progress on the stage standing back towards the Public Library,—this being half modelled and half drawn, a very *chef d'oeuvre* of technical manipulation—; Tremont Temple, with its broad wall surface of terra-cotta mosaic represented by a piece of oil cloth attached to the drawing; St. Gaudens' beautiful nude boys on the seal of the Public Library, clothed and in their right mind, supporting a barrel of beer marked "free to all," were but a few of the many original conceits which the authors of the designs could not fail to recognize, but which it is needless to say were not contemplated by them in the beginning.

Books.

A Text-Book on Plain Lettering. By Henry S. Jacoby, Assoc. Prof. of Engineering in Cornell University, N. Y. 1895. Engineering News Pub. Co. 82 pp. and 48 plates.

We must confess to being most agreeably surprised in the contents of this book. The great mass of "alphabet books" and specimens of lettering are so inexpressibly ugly that it was with misgivings that we opened the cover of this latest candidate for favor. But there was no need to fear in this respect. The title truly describes the contents. It is a text-book of plain lettering. There is not an ornamental letter in it. For this we should



XXX.

St. Giles, Cheddington, Kent

be thankful. In one other respect also we have approached this subject, if anything, prejudiced against the author, for it is our feeling that lettering done by rule is about the most stupid production imaginable, and we were prepared to object from the beginning. But here again we find constant evidence of good judgment and excellent taste; and if letters must be made by rule we would commend Prof. Jacoby's rules, for he has only collected and systematized the results of the centuries of development of the Roman alphabet. There is, to tell the truth, no more ground for objection to this work than to the summing up of the principles of the Roman orders of architecture in such works as that of Vignola; and in its field it serves much the same purpose. In the plates, which are large enough and numerous enough to illustrate clearly all that is attempted, are shown several of the best examples of Roman and Gothic or block letters, both in the ordinary upright form, and inclined or Italic, and with diagrams giving the proportions and construction, in the manner adopted in the diagrams of the architectural orders. Each letter is measured in multiples of the width of the stem or upright portion of the letters H, I, L, etc.—in other words, in modules. The subject of spacing letters to give proper effect to a word or line is also excellently illustrated.

There are numerous examples of lettering taken from the work of the U. S. Coast Survey and other sources which have no direct bearing upon the drawings of an architect, but as they are the result of a conventional system every step of which has been taken for a good reason they are worthy of study by all who wish to know either what good lettering is or how to do it.

The explanatory text is as simple and to the point as possible. The book throughout shows thorough familiarity with the subject.

While in practice it is seldom advisable for an architect to spend time in laboriously laying out by rule the lettering on his drawings, it is advisable that he should know the difference between letters well proportioned and well

spaced and those of bad proportions and poorly spaced. There is no easier or surer method of gaining this knowledge than by the study of such a system as that of Prof. Jacoby. After having gained this it is more than likely that the architectural draughtsman will never again have occasion to use the rules. His perception of what will look well in any case will serve in place of rules.

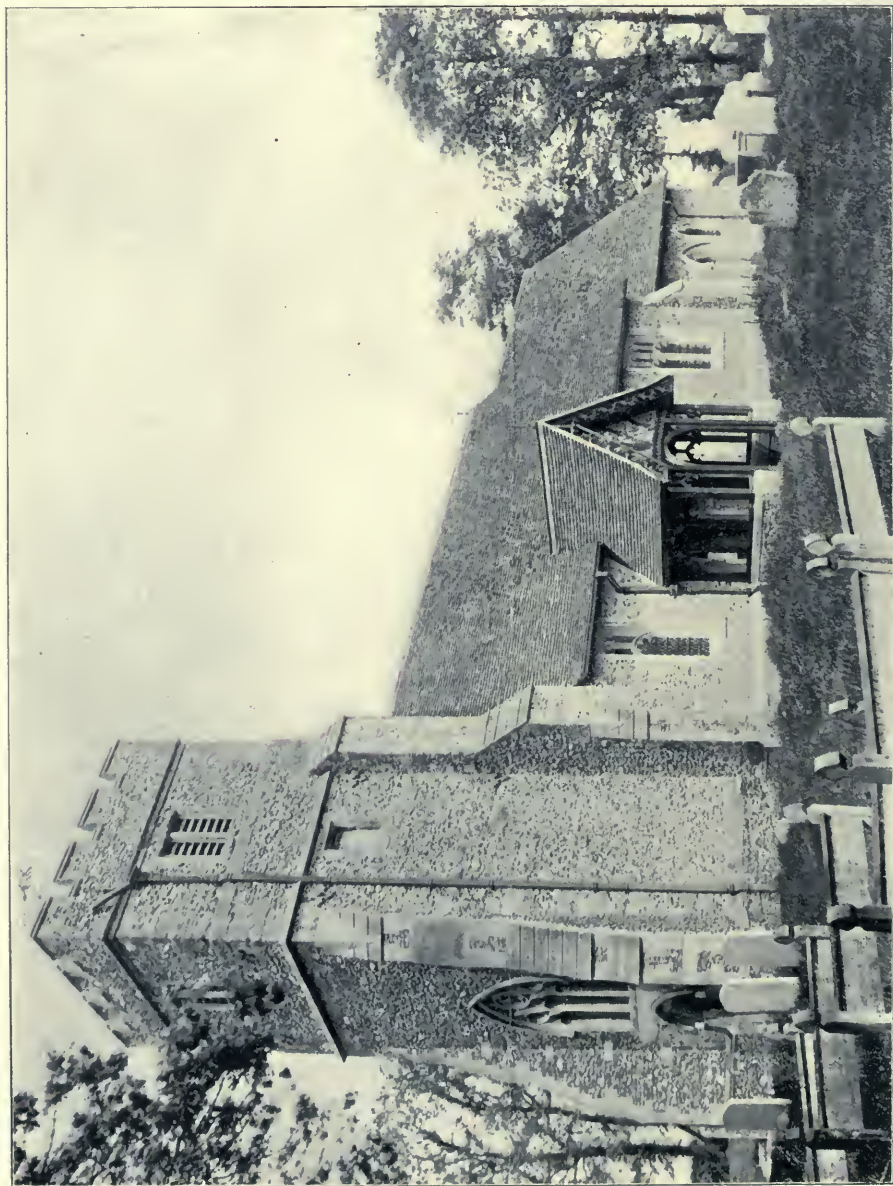
Electric Wiring, for the use of Architects, Underwriters, and the owners of Buildings. By Russell Robb. N. Y., 1896. 183 pp. Illustrated, \$2.50

The wide range of knowledge required of an architect is the main explanation of the making of such books as the present one, which is merely a compendium of common practice in electrical work as applied to building operations. It is mainly devoted to the explanation of the Code of Rules for electric wiring adopted by the National Board of Fire Underwriters which is now accepted as the standard throughout the country.

The author says that there has been no attempt to set forth all the principles of electricity, nor to make the book take the place of engineers. The introductory portion of the book is given up to a short treatise on the general principles of electricity, an explanation of technical terms, and then the Code is taken section by section, and the reasons for the rules explained in detail. It will be found an excellent handbook.

Notes.

Scarcely a public building of importance is erected in the East without Folsom New Model Snow Guards being put on the roofs when the position of the building or the style of roof renders sliding snow a danger or even an annoyance. This simple little device is so cheap, so easily applied and so perfectly adapted to the service required of it, that it has the endorsement of every architect who has ever used it. It is scarcely noticeable on a

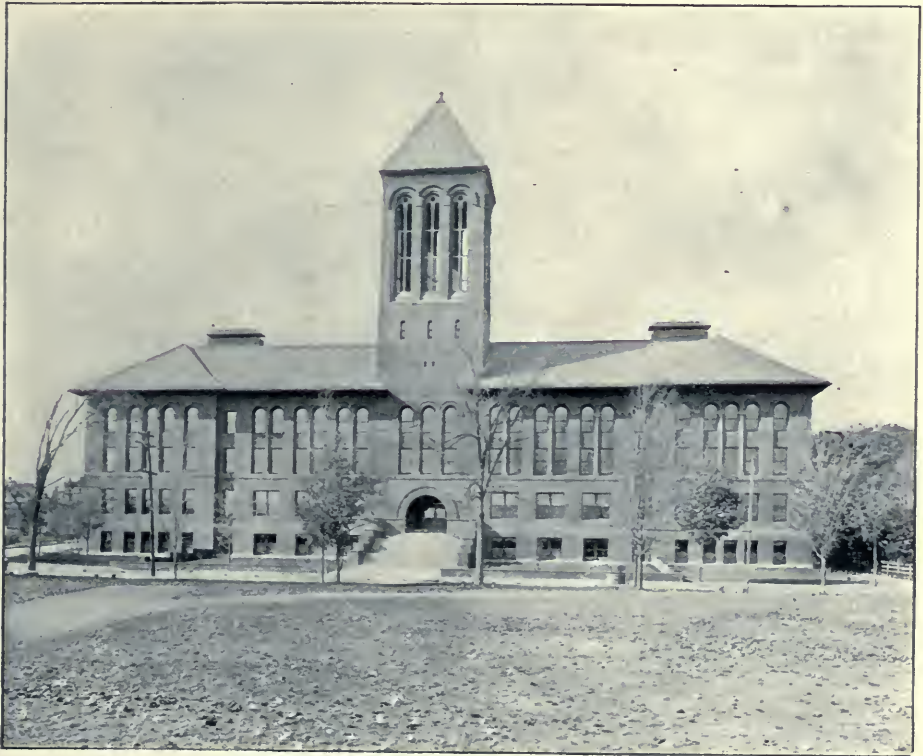


xxxI.

English Country Church.

roof and can be applied to the finest buildings. The new Brookline (Mass.) High School, by Andrews, Jaques and Rantoul, illustrated on this page, is equipped with this device, and at a slight distance there is no indication of there being anything on the roof. The only other preventive of sliding snow is the guard-rail, and imagine the disfigurement it would be on such a building. Knowing the number of prominent and conservative architects

Club for the rather ordinary instrument that the club has heretofore had. Comparison of the club-room with the old and the new piano in it, furnishes an object lesson in the decorative value of so important a piece of furniture, when well designed. There is no moderate priced instrument of standard make that better accords with an artistically treated interior than this Colonial piano put out by the Miller people.

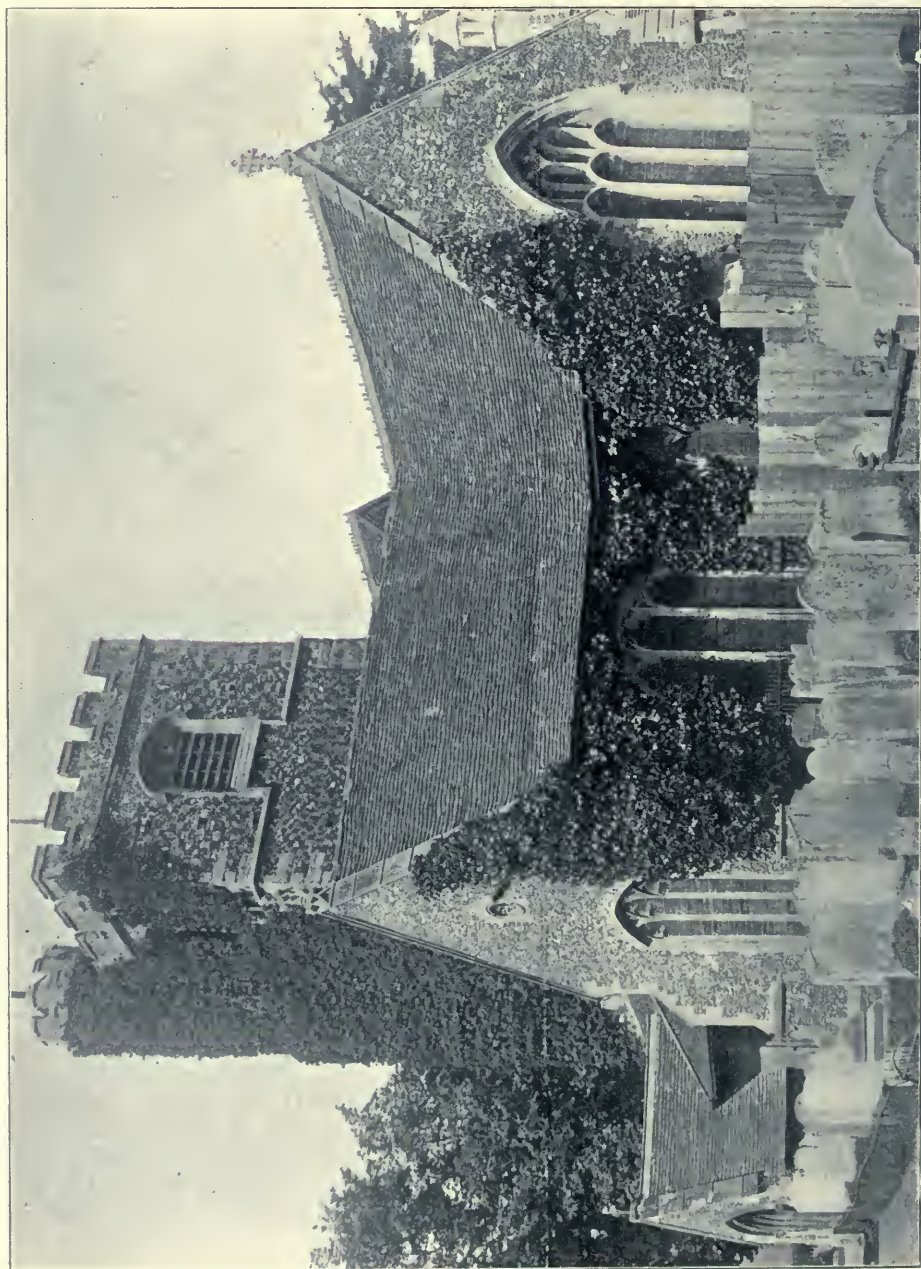


BROOKLINE, MASS., HIGH SCHOOL, ANDREWS, JAKES & RANTOUL, ARCHITECTS.
EQUIPPED WITH FOLSOM NEW MODEL SNOW GUARDS.

who are specifying this guard, we have no hesitation in strongly recommending it to all our readers. Samples and full particulars can be had by addressing the manufacturers at 178 Devonshire Street, Boston.

A new Henry F. Miller piano in the Colonial style case, has been substituted by the Boston Architectural

The use of posters is extending to the advertising of building materials, Harrison Bros. & Co., of Philadelphia, having put one out advertising a fire-resisting paint, while the Bridgeport Wood Finishing Co., of New Milford, Conn., whose Wheeler's Wood Filler is so largely specified by architects, is pushing Breinig's Lithogen Silicate Paint with a poster.



XXXII.

English Country Church



XXXIII.

Window in the Ospedale Maggiore, Milan.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL II.

MAY, 1896.

No. 5.

ITALIAN BRICK AND TERRA-COTTA.

BRICK and terra-cotta architecture has come into considerable prominence in this country in the last few years, and it is quite evident that building materials of burnt clay have many advantages not afforded by any others. In point of durability and cheapness there is little question of their superiority. The main objection to their use comes from the unintelligent handling to which they are subjected—the attempt to use them in ways and for purposes to which they are not adapted—and the impression that because of their cheapness they are inferior and unworthy of use in the finest and most dignified buildings. A study of the brick and terra-cotta architecture of Northern Italy will dispel the doubts on either of these points, of anyone who will look into the matter. The words of Street written more than forty years ago are still true. In “Brick and Marble in the Middle Ages” he says,—“It has been by far too much the fashion of late years to look upon brick as a very inferior material, fit only to be covered with *compo.* and never fit to be used in church building, or indeed in any buildings of any architectural pretensions, so that I suspect many people, trusting to their knowledge of painted architecture in England, would be much surprised to find that, throughout large tracts of the Continent, brick was the natural, and

indeed the most popular material during the most palmy days of architecture in the middle ages. Yet so it was that in Holland, the Low Countries, in large tracts in Spain, and throughout Northern Italy, stone was either scarce or not to be obtained, and brick was therefore everywhere and most fearlessly used. In all these countries, just as in Italy, it was used without concealment, but each country develops its practice in this matter for itself, and there is therefore considerable diversity in their work. They are all alike, and far superior to what remains to us of ancient brick-work in England, for I need hardly say that, with a rare exception here and there, and in comparatively small districts, brick was not used in England between the time of the Romans and the fifteenth century, and when used afterwards, was seldom remarkable either for any singular beauty or originality of treatment.”

Italian brick-work is remarkable as being almost always executed with nothing but red bricks, with occasional but rare use of stonework; the bricks for the ordinary walling are rather larger than ours, in no way superior in their quality, and always built coarsely with a wide joint of mortar. Those used for windows, doorways, and generally where they were required to attract attention and to be ornamental, were made of much



XXXIV.

Entrance to the Palazzo Pepoli, Bologna.

finer clay, and moulded with the greatest care and skill. They are used both with the intermixture of stone and moulded terra-cotta and without. In simple arch mouldings and reveals it was customary to lay the opening with ordinary bricks and cut and rub them down to the required shape. In some cases the points of cusps and key-stones of arches were formed of pieces of stone, the alternation of which with the deep red brick is often very effective.

The class of openings for doors and windows shown in the eight plates of this number of THE BROCHURE SERIES is the commonest and at the same time most successful in the brick and terra-cotta work of Northern Italy. The tympanum, where there is one, is the place in which stone is ordinarily used, when introduced at all, and as this is usually the focus of the ornamental treatment it generally results in a very effective and pleasing design.

As the brick and terra-cotta of Italy was entirely of red, any variation in color was necessarily made in stone. There is no reason however why with our modern resources in mixing clays, and in this way obtaining an unlimited range of color, we should not use the same ideas and motives in design with equal effect while confining ourselves entirely to this one material. The use of glazed terra-cotta for exterior architectural work was occasionally resorted to, but it was mainly confined to isolated panels such as the well-known Della Robbia panels. It was occasionally used, as in the decoration of the arch in the entrance to the Palazzo Pepoli at Bologna, in small mosaic patterns.

XXXIII.

WINDOW IN THE OSPEDALE MAGGIORE, MILAN.

The great Ospedale Maggiore at Milan, one of the largest hospitals in existence, is one of the most important secular buildings in Italy built of brick and terra-cotta. It is one of the few examples in which Gothic, Romanesque and Renaissance motives have been successfully combined. Carl von Lutzow in his "Art Treasures of Italy"

says of this building: "Brick architecture has scarcely produced another building of equal beauty; nor has anything more decorative been executed in terra-cotta than these two stories with their pointed windows divided by columns, the rich plastic garlands which surround them, and the effective medallion heads which ornament the building." The older portion was built about the middle of the fifteenth century, and is credited to the Florentine architect, sculptor, and author, Antonio Filarete. He, like his more famous countrymen Brunelleschi and Michael Angelo, was no mere picture-maker on paper, whose tools of trade are limited to pencil, rule, and T-square. He belonged to the famous school of mediæval "master masons," who, confined to no country, labored in Italy, France, Germany, and England, before art was divorced from industry, to the irreparable loss of both.

The terra-cotta on this building is applied so effectively and with such an evident knowledge and appreciation of its character and capabilities, that it might with profit be studied as a model for work of our time. In detail the ornament rather lacks in crispness of modelling, and gives the impression of "mud-pie", but the proportions and distribution and the general rich effect could hardly be improved upon. The medallion in the spandril seems a little discordant in the detailed view, but takes its proper relation in the larger view of the whole building.

This window is one of a repeated series placed in the second or main story of the façade and surrounded by a round arched Romanesque arcade. The total width of the window from the outside of the architrave is 7 feet 10 inches; the height of column with cap and base is 6 feet. The story above is treated with similar double windows with rectangular panelled architraves.

XXXIV.

ENTRANCE TO THE PALAZZO PEPOLI, BOLOGNA.

The Palazzo Pepoli is situated on



XXXV.

Window in the Palazzo Pesciolini, San Gimignano.

the Via Castiglione, and was built in 1344. It was the residence of the once powerful family of Pepoli. The fine, rich gateway leads to an imposing courtyard, having a colonnade on one side and passages on the other three. The door or gate is 12 feet wide, and the architrave is 3 feet 2 inches in width. The flat member of the architrave, next the label mould, is composed of alternate squares of black and white glazed terra-cotta. The remainder is of red brick.

XXXV.

WINDOW IN THE PALAZZO PESCIOLINI,
SAN GIMIGNANO.

Although quite rude in workmanship this window is so carefully studied in proportion that it is extremely effective.

XXXVI.

WINDOW IN THE PALAZZO PUBBLICO, SIENA.

This is an unusually fine example of very simple treatment, in which brick, terra-cotta and stone are combined. The increase in depth of the brick arch as it approaches the key is a common and effective treatment much used throughout Italy. It can also be seen in the next plate.

The building was erected between 1295 and 1309, from designs by Agostino and Agnolo da Siena, and is now used for public offices for the city.

XXXVII.

WINDOW IN THE PALAZZO SARACINI, SIENA.

This fine old palace is situated on the Via Citta, and dates from the fourteenth century.

XXXVIII.

TYMPANUM OF DOOR TO HOUSE IN CAMPO S. POLO,
VENICE.

XXXIX AND XL.

WINDOWS IN THE PALAZZO MONTALTO, SYRACUSE.

Books.

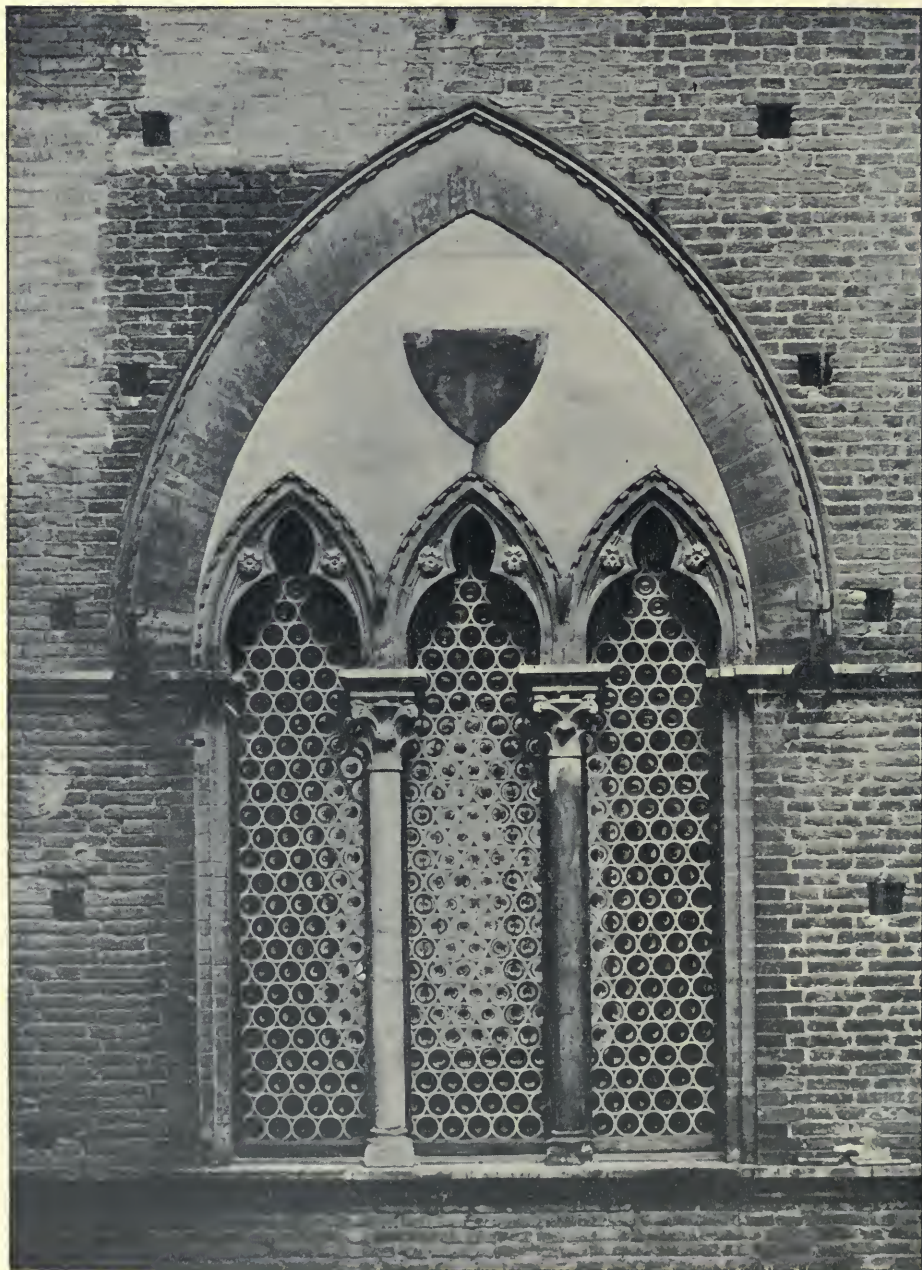
American Architecture, Decoration and Furniture of the Eighteenth Century.
A collection of measured drawings

and sketches of existing work, with an addition of modern work of the same period. By Frank E. Wallis, Architect. 52 plates, folio, New York, 1896.

Reference books upon "Colonial Architecture" are sufficiently numerous to give a wide field of choice to searchers for suggestions in design. The most beautiful and otherwise most noteworthy buildings which can be assigned to this style, especially in domestic architecture, have been illustrated, and their features are now doing service in duplicate in countless houses throughout the country. There is so little of a really distinctive character in the work of the colonial period that it is difficult to draw any lines of classification, and much of the so-called "Colonial" work of the present has about as much claim to the name as the greater part of the round-arched, rock-faced work of five or ten years ago had to be called Romanesque. Aside from historical considerations, and as far as it relates to the application of the name to modern work, the style is merely a question of ornamental details.

Of the books previously published most of the illustrations have been devoted to detail, and the same is true of the work now before us. The detail chosen is interesting and will be found valuable for reference. The examples of ornament and furniture are especially useful—in fact will probably be found the most valuable part of the book—for they are selected with excellent judgment, and well presented. The main difference between this and the several previous books of the same general character is the addition of a number of designs by the author, and several other designs of recent date, which may or may not be considered an advantage. They are quiet and refined in treatment, and follow closely the spirit of the older work.

The book is made up of lithographic reproductions of line drawings (scale drawings and perspective sketches) mostly from the authors measurements.



XXXVI.

Window in the Palazzo Pubblico, Siena.

The Brochure Series

of Architectural Illustration

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

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 Special Club Rate for five subscriptions . . . \$2.00

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If this paragraph is marked, you receive this copy as a sample, and your subscription is respectfully solicited. Is not this little monthly worth fifty cents a year?

It has not seemed advisable at this time to make any further announcements of the competitions which have been promised the subscribers of THE BROCHURE SERIES; but several are now planned for and will be announced in due season, giving ample time for preparation. The unfortunate delay in the publication of some of the earlier announcements has discouraged draughtsmen who might otherwise have competed. This difficulty will be overcome in future and notice given far enough in advance to allow for possible delays of all kinds.

Award of Premiums in the Brochure Series Competition.

As was to be expected, the announcements made in earlier numbers of THE BROCHURE SERIES have resulted in material additions to our subscription lists, and the premiums which were to be awarded on May 1st have been allotted very satisfactorily. The first prize for the largest number of new subscribers, a \$100. 1896 Model "A" Stearns Bicycle, was given to

Mr. J. D. Hamilton of Boston. The second prize, an \$85. 1896 New Mail Bicycle, made by Wm. Read & Sons, Boston, was awarded to Mr. B. S. King of New York, who also obtained the Adjustable Drawing Table made by the Morse Machine Co. of Rochester, N. Y., the first prize in the preliminary competition for the largest number of new subscribers sent in before February 1st. The competitors for the third and fourth prizes were tied, as each sent in an equal number of new subscribers, and it was necessary to determine the awards by lot. The third prize, a \$65. Architectural Montauk Photographic Camera made by G. Gennert of New York, an illustration of which is given on page 75, was given to Mr. F. B. Wheaton of Washington, D. C.; and the fourth prize, a \$25 set of drawing instruments made by the Ball-Ball Co., of Philadelphia, was awarded to Mr. F. L. Harnois of Brooklyn, N. Y.

Club Notes.

The Sketch Club of New York has had a more than usually successful season. At its regular monthly meetings its guests and members have discussed with profit many subjects of timely interest, and its lectures and talks have furnished constant attractions. The last meeting and dinner before the summer vacation was held on June 6th, on the roof of the Central Building, when forty-three members and seven guests were present. Among the guests were Messrs. Henry P. Kirby, E. Eldon Deane and B. West Clinedinst. Mr. Kirby and Mr. Deane addressed the Club, and both volunteered to assist in the outing trips during the coming summer.

Mr. Scruce, the Vice-President, has arranged for some very promising outings, some of which will be weekly bicycle trips.

It was decided to carry out the suggestions made by Mr. W. T. Partridge at the April meeting, and a class for architectural research was formed, under the leadership of Mr. Frederick



XXXVII.

Window in the Palazzo Saracini, Siena.

R. Hirsh, who will allot the subject for study, to be reported upon at the meeting in September.

Mr. Partridge, who has been actively connected with several of the leading architectural clubs of the country, stated that it was his opinion, based upon experience and inquiry, that the plan for monthly competitions which has been a feature in the work of most clubs, was impracticable. Whenever these competitions have been tried, members at first have submitted a fair number of drawings, but those who were continually unsuccessful gradually dropped out, and the scheme had to be abandoned. He suggested that the Club be divided into groups, each one of which should be assigned some subject for study to be reported upon at a stated time.

The annual exhibition of the Club, to be held at their rooms, 3 East Fourteenth Street, opens on June 8th, and closes with a "smoker" on Saturday evening, June 13th.

The interchange of ideas between architectural clubs is growing, and its importance will be easily recognized by all who are engaged in club work. During the last year contributions to the various architectural exhibitions have been made in many cases in the name of the clubs to which the authors of the drawings belonged, and these collections of work have in several instances been passed on from exhibition to exhibition, giving a means of comparison of club work which has undoubtedly proved of value to all concerned.

The change from city to city of architectural draughtsmen has also helped in this work of comparison of methods. Mr. W. T. Partridge, who was one of the first members of the Boston Archi-

tectural Club and an officer in its early days, after returning from his two years Rotch Scholarship tour abroad was active in the formation of the St. Louis Architectural Club and one of its most valuable members. With this experience to draw on he is now zealously helping in the work of the Sketch Club of New York.

A similar accession has been made to the ranks of the Detroit Architectural Sketch Club in Mr. John Robert Dillon, who has been for several years the secretary of the Chicago Architectural Club. At a meeting of the former Club on April 20th Mr. Dillon addressed the members on the plan of work of the Chicago club. The Detroit club is showing commendable

activity. It is arranging for lectures and talks to be given at its regular Monday meetings and calling upon outside as well as local talent for this purpose. It has succeeded in bringing about the Saturday afternoon holiday now in vogue in the architects' offices in most of the larger cities, and

in consequence is able to arrange for Saturday sketching classes and excursions of its members.

The judgment of the last exhibition of drawings entered in the competitions of the Society of Beaux-Arts Architects was held on April 17th. The number of drawings submitted was larger than in any of the previous competitions, and the character of the work, — especially in Class A — was entirely satisfactory.

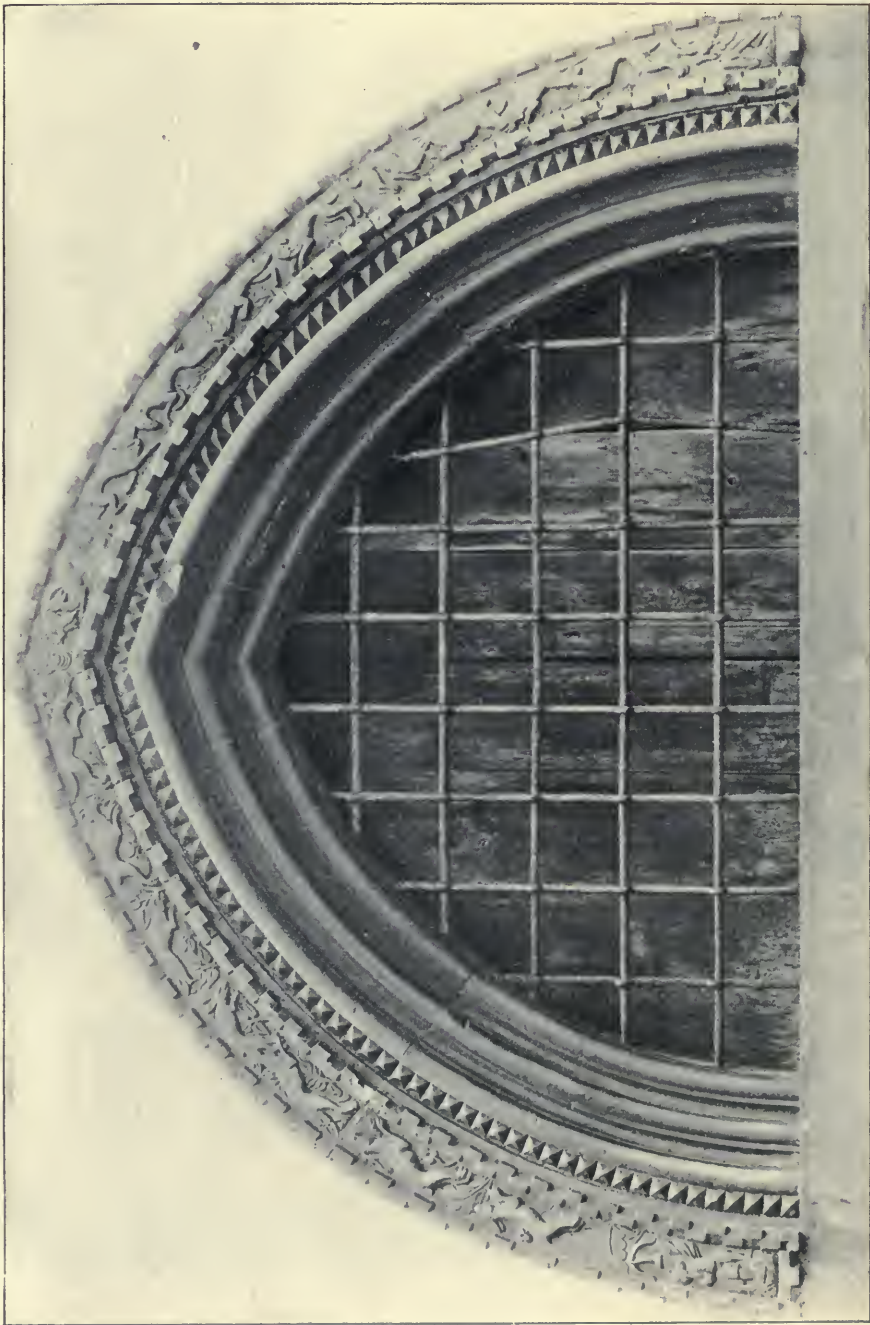
CLASS A. SUBJECT. A CLUB-HOUSE FOR UNDERGRADUATES.

The Medal was awarded to Albert H. Spahr, pupil of the Massachusetts Institute of Technology.



THE ARCHITECTURAL MONTAUK CAMERA.

Third Prize in Brochure Series Subscription Competition
Made by G. Gennert, 24 East 13th St., New York.



XXXVIII.

Tympanum of Door to House in Campo S. Polo, Venice.

First Mention.—Herbert W. Chamberlin, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. C. A. Neff, pupil of Mr. E. L. Masqueray.

Second Mention.—Conrad F. Neff, pupil of the University of Pennsylvania, by unanimous vote of the Jury. Paul R. Allen, pupil of Mr. E. L. Masqueray, by unanimous vote of the Jury. I. Edgar Hill, pupil of the University of Pennsylvania. W. Herbert Dole, pupil of Mr. Ernest Flagg. Seymour Burrell, pupil of Mr. E. L. Masqueray.

CLASS B. SUBJECT. THE FAÇADE OF A SMALL THEATRE.

First Mention.—Russell W. Porter, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. William T. L. Armstrong, pupil of Mr. E. L. Masqueray.

Second Mention.—C. E. Decker, pupil of Mr. E. L. Masqueray, by unanimous vote of the Jury. Harry W. Dyer, pupil of the Massachusetts Institute of Technology, by unanimous vote of the Jury. Roy Corwin Crosby, Norval Richardson, James Hopkins, C. W. Bellows, B. Phillips, Jr., and George E. Sweet, pupils of Mr. E. L. Masqueray. Arthur J. Eggleston and R. D. Graham, pupils of Mr. Ernest Flagg. Waldo Putnam Russell, pupil of Mr. A. L. Brockway.

Third Mention.—A. G. Smith, pupil of Mr. Ernest Flagg. Frank B. Rosman, John R. Jordan and Charles E. Mack, pupils of Mr. E. L. Masqueray. John F. Jackson, no professor. R. Wallace Niver, pupil of Syracuse University.

The T Square Club of Philadelphia will complete its fifteenth year of useful service the coming season. To all who have followed the notes upon club work published in these pages and the illustrated articles in recent issues devoted to the T Square Club it will be evident that this organization is one of the most active and progressive of the many similar clubs of the country. Its fifteenth anniversary will

be marked by an architectural exhibition at the Pennsylvania Academy of Fine Arts, the T Square Club taking charge of the arrangements under the auspices of the Academy.

Walter Cope, heading the Architectural delegates to the Fine Arts League of Philadelphia, has succeeded in getting a special committee of select counsels, who were appointed to look into the proposed new boulevard scheme, to recommend that the boulevard from the City Hall to Fairmount Park be immediately placed upon the city plans.

The lectures Mr. Cope has been giving upon "City Improvements" have been fully reported in the daily papers and his efforts backed by those of Messrs. Seeler, Hickman, Day and Kelsey, the members of the T Square Club who are actively bringing the Fine Arts League into prominence, have not been in vain.

The advantage of architectural club training to ambitious draughtsmen can hardly be overestimated. In corroboration of this it is pleasing to note that in Philadelphia Frank Miles Day, Walter Cope and Wilson Eyre, Jr., each senior members of three of the leading firms of that city, have as a result of their T Square Club intimacy formed a temporary associate partnership for the purpose of jointly designing a large museum. For months they have met regularly at their special office, and have there studied and schemed out the details of this building with the utmost diligence and enthusiasm.

This year, again, the Travelling Scholarship of the University of Pennsylvania has been awarded to a member of the T Square Club, none of the winners, as yet, having been students of any architectural school. It now goes to Mr. Albert Kelsey. The vote in this decision was unanimous. By majority vote, honorable mention has been given to Harker W. Jackson. Seven designs were entered in competition.

The Jury of Award comprised the following architects: Messrs. A. W. Longfellow, Edmund M. Wheelwright, of Boston; and Bruce Price,

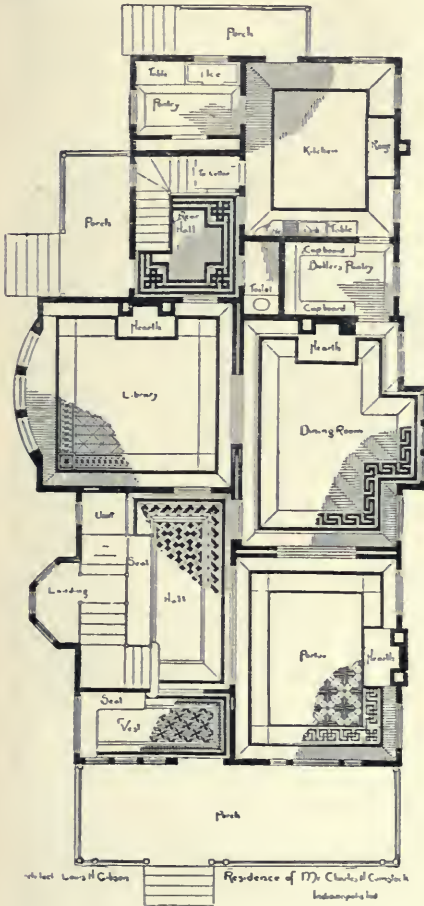


• XXXIX.

Window in the Palazzo Montalto, Syracuse.

Thomas Hastings and Professor A. D. F. Hamlin, of New York.

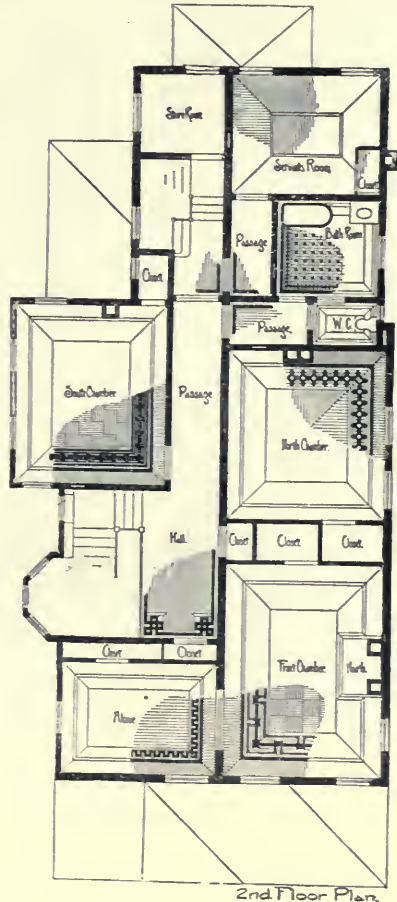
The scholarship grants \$1,000, and requires its beneficiary to spend one year in study and travel in Europe. It has been offered annually during three years prior to the present, and was awarded to James P. Jamieson in 1893, George Bispham Page in 1894, and Percy Ash in 1895.



Notes.

Mr. Louis H. Gibson has designed for Mr. Charles H. Comstock, of Indianapolis, Vice-President and Manager of The Interior Hardwood Co., a residence in which special care has been given to the designing and execution of the hardwood floors. As this is a very important detail of finish in residence work of the better class, we

take pleasure in reproducing the two principal floor plans on this page, as an example of successful treatment. The work is the product of The Interior Hardwood Co. of Indianapolis. The trim is of quartered white oak in the hall and principal rooms of the main floor, except in the dining room, which is finished with a side-board and wainscoting, six and one half feet high, of cherry. The floor designs are chosen to suit the areas covered, and the woods employed are of the lighter shades, to harmonize with the finish and walls without strong contrasts. The floor in the dining room is of the herring-bone pattern, in quartered white oak with Grecian key border in natural cherry. The parlor has a floor of quartered white oak in two shades, with mahogany bringing out the design in good effect, and harmonizing with the furnishing of the room.

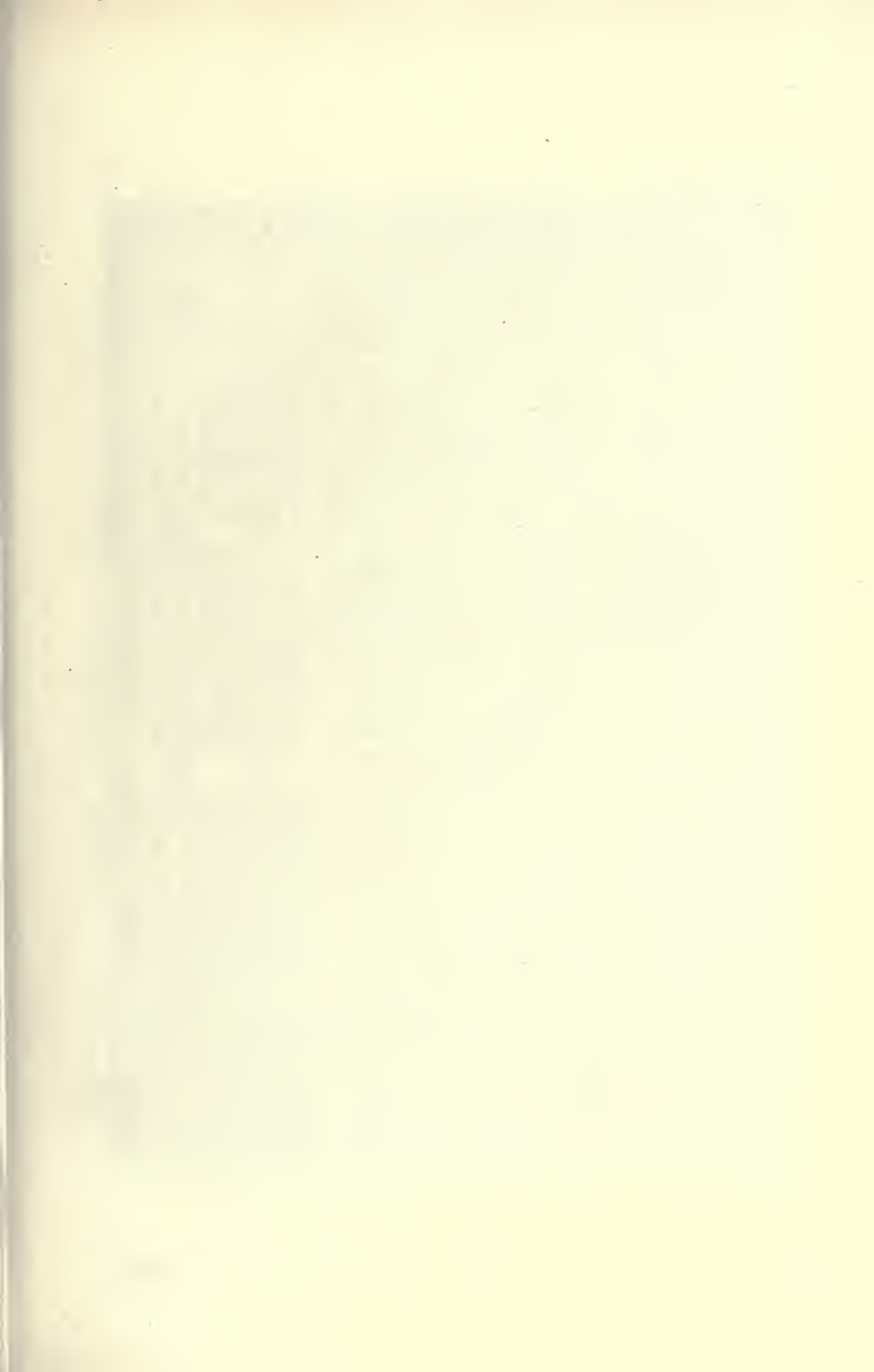


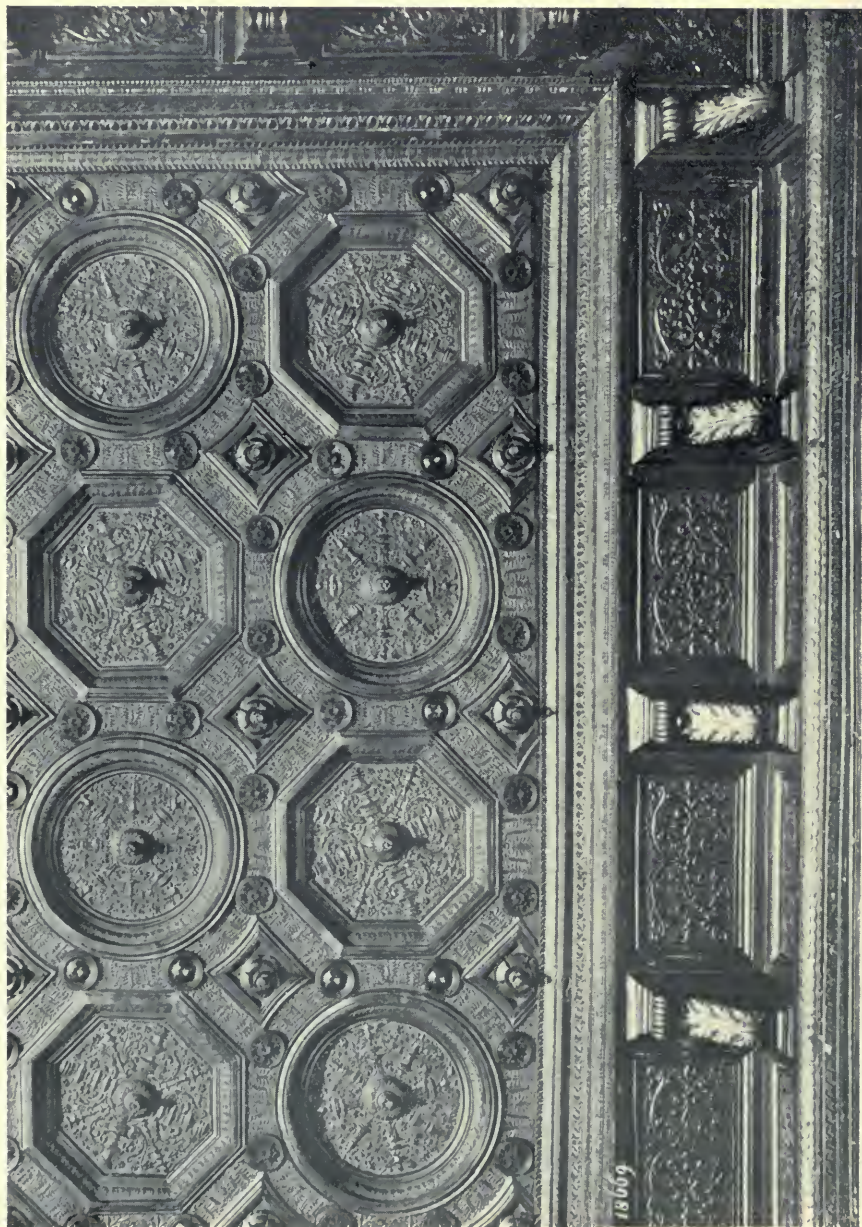
2nd Floor Plan.



XL.

Window in the Palazzo Montalto, Syracuse.





XLI.
Ceiling in the Corte Reale, Mantua.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL II.

JUNE, 1896.

No. 6.

ITALIAN DECORATED CEILINGS.

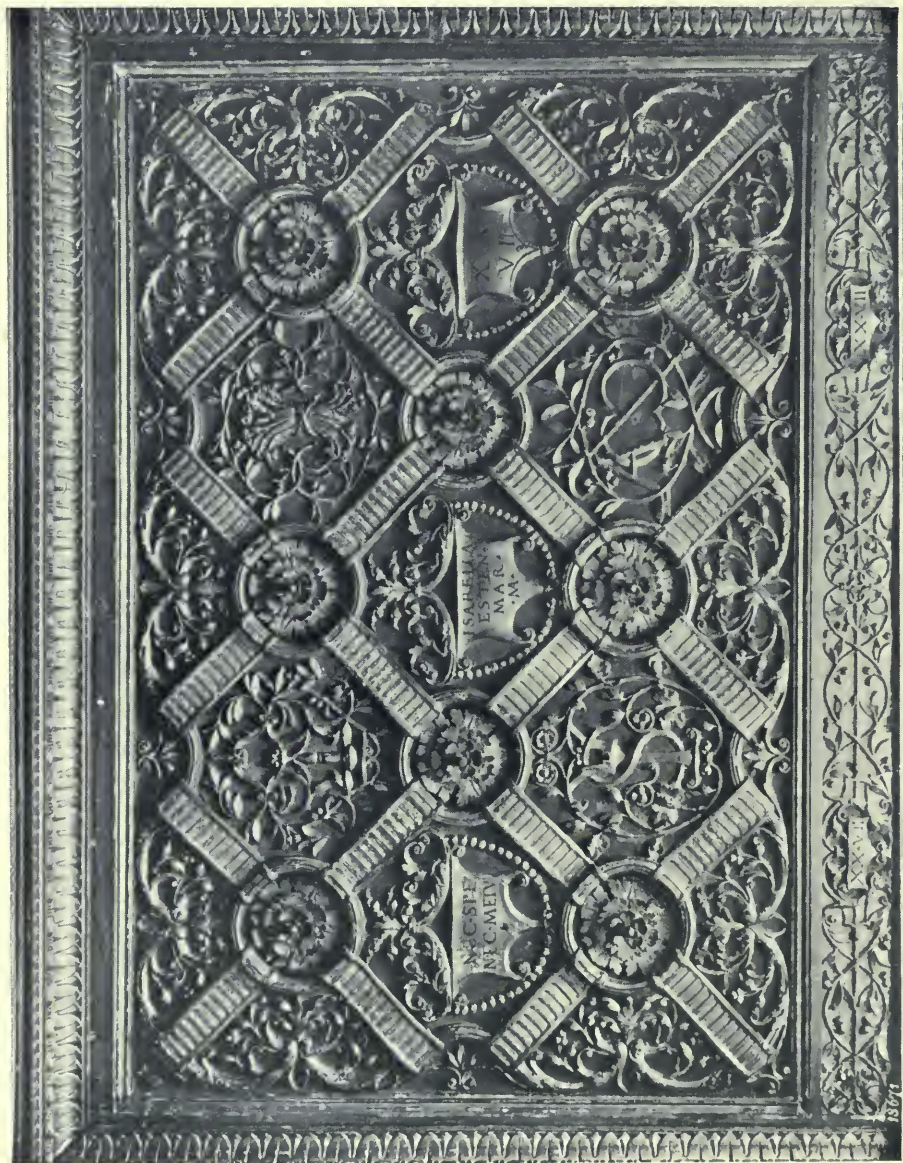
IN selecting any one feature of architectural detail for study it is necessary to consider it in two distinct ways, or from two entirely different points of view; first in its relation to the design as a whole, then as a separate portion of design in itself. To be sure, these two considerations can not be wholly separated, and both need to be constantly kept in mind, but the detail can not be satisfactory unless both are given due weight.

Taking small detached portions of detail, as we have in the choice of our illustrations, the first of these considerations can not be shown in all its bearings, and it is the second to which attention will naturally be directed in comparing the eight ceiling designs in this number. The relations of scale, relief, line, and color, as they effect or are effected by the rest of the room, can not be seen in these plates. However, the consideration of the design in its narrower relations to itself can be fairly well shown in these fragments, and this is of sufficient importance to make them of value for study.

The eight examples all belong, with one exception, to the Cinquecento or sixteenth century work of Italy, and this one example is so closely related to it as its immediate prototype or suggestion, that it is quite appropriate to consider it with the rest.

In the early part of the sixteenth century *Morto da Feltro*, a young Roman painter, was led in his studies to investigate the remains then to be found of the wall decorations of the earlier Roman times. He made the most careful and minute copies of all remaining in and near Rome, and visited all of the Italian cities where such remains were known to exist. Among the ruins which he investigated were the tombs on the *Via Latina*, in the *Campagna*, outside the walls of Rome, which have fortunately been preserved until now, owing to the fact that they were not situated in a neighborhood where building has been done in recent years, and also that the brick and stucco of which they were composed was of no value to remove.

Although not the first to excavate and study this ancient work *Morto da Feltro* was the most talented of the early sixteenth century painters to devote himself especially to reproducing the Roman arabesques and grotesques in the decorations of the period and probably played a more important part in this particular revival than any other one man. *Raphael*, *Giulio Romano*, the *Lombardi*, *Bramante*, and *Michael Angelo*, all went for inspiration to the Roman work of the first centuries of the Christian era, and applied themselves to extricate it from its long entombment. It is no wonder that it started suddenly into new life



XLII.

Ceiling in the Corte Peale, Mantua.

and grew even into a more splendid development than it had ever known, perhaps, in its most gorgeous Roman period.

The principal monuments of the Cinquecento in painting are the Loggias of the Vatican, the Villa Madama, and the Ducal Palaces at Mantua; the churches of Venice and Verona, and Brescia afford the best examples of sculpture.

The arabesques of Raphael, or as they were originally called grotesques, from being chiefly discovered in grottoes, are said to have been directly suggested by some ancient remains discovered in the Baths of Titus. They appear to have given a great impetus to this style of decoration, for they are the first of their kind on an extensive scale. The Villa Madama and the Ducal Palaces at Mantua display designs of equal variety of effect, with a greater unity of character in details. They are by Giovanni da Udine and Guilo Romano, the same artists who executed those of the Vatican Loggias; but in these later works many of the licenses in the Vatican arabesques have been in great measure avoided. They are of a more unmixed classical character; the scrolls are particularly fine. Perhaps the most prominent feature in the designs of this period is the grotesque—often carried to the point of absurdity in mechanical disproportions and impossibilities and violations of the most palpable laws of gravity. The designer, like the poet, has his license with regard to possibilities or probabilities. A mere natural improbability, where natural imitation is in no degree essential, is the privilege of fancy, but the extremely grotesque shocks the æsthetic sensibilities and cannot be otherwise than offensive. There need be no limit to our chimeras, for nature is not their test; but if we combine monsters in our scrolls, or place animals upon the tendrils of plants, we should at least proportion them in size to the strength of the tendrils upon which they are placed. This is not observed in many of the Vatican arabesques, and is occasionally disregarded also in the later works

of Mantua; yet these are, in other respects, the standard types of Cinquecento arabesques, as developed in painting. It was this fault of painful disproportion which Pliny and Vitruvius found with the arabesques of Pompeii, which display anomalies not so much as approached by even the worst specimens of modern times.

In the Cinquecento arabesque curves the scroll is always completed; it is a determinate figure, and its elegance or lightness will depend upon the relative proportions of the stem. With scrolls are combined all other motives of classical art, with unlimited choice of natural and conventional imitations from the entire animal and vegetable kingdoms, both arbitrarily composed and combined. Another feature is its beautiful variations of ancient standard ornaments, as the anthemion, especially, of which there are some admirable Cinquecento examples. The guilloche, the fret, and the acanthus scroll are likewise favorites, and occur in many varieties. The Cinquecento appears to be the special province of the curve in its infinite play of arabesque; but in all its developments it is in the form of some natural object, or artificial combination. The cartouches and strapwork wholly disappear from the best examples. In all the extensive works of the north of Italy, from about 1480 to 1550, such forms are extremely rare. Vases, implements, and instruments of all kinds are prominent elements. The admirable combination and play of color is a chief feature in the work of this period; and it is worthy of note that orange, green, and purple perform the chief parts in the colored arabesques.

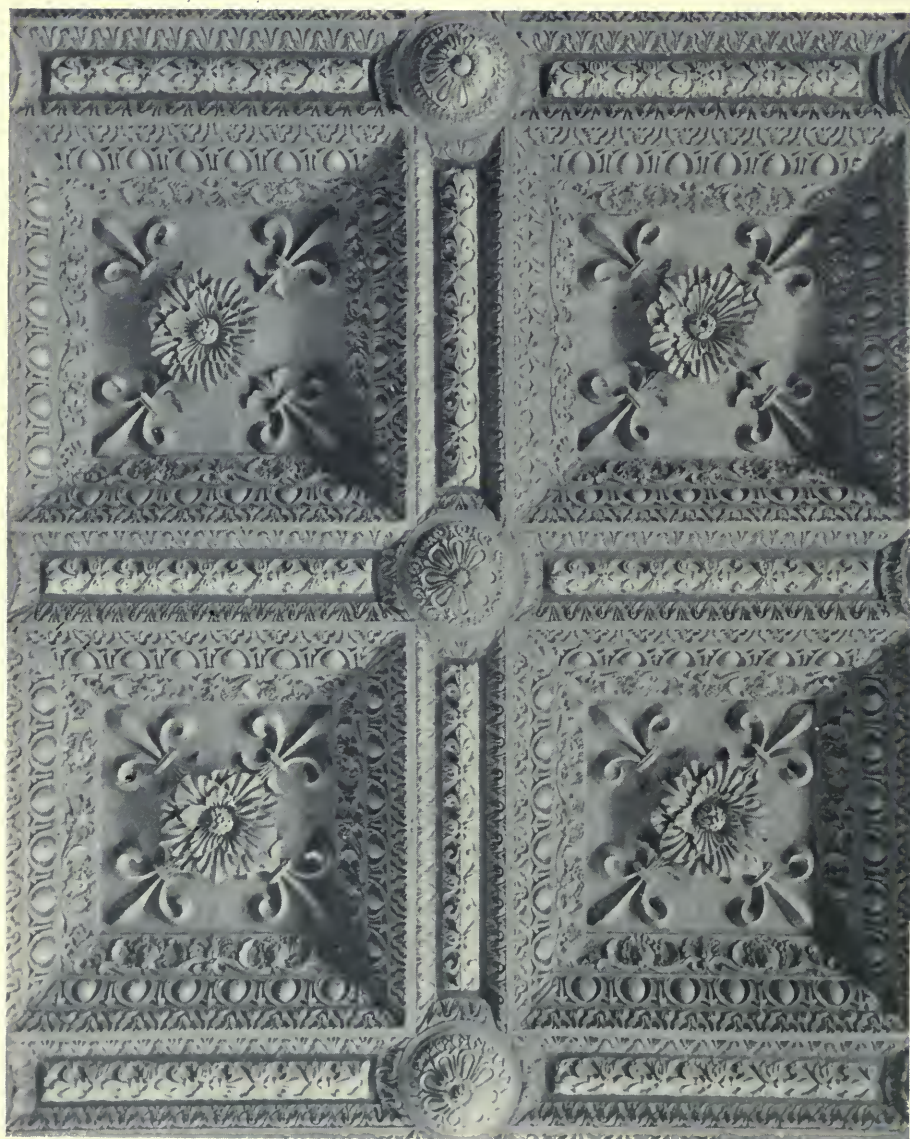
XLi.

CEILING IN THE CORTE REALE, MANTUA.

XLII.

CEILING IN THE CORTE REALE, MANTUA.

The Corte Reale, or Ducal Palace of Mantua, is an extensive mass of buildings of various dates and styles, begun in 1302 under Guido Buonacolsi, one of the earliest lords of Mantua, and continued and extended by successive lords and dukes up to the middle of the sixteenth century.



XLIII.

Ceiling in the Hall of the Two Hundred, Palazzo Vecchio, Florence.

It covers an immense extent of ground, and comprises hundreds of rooms, galleries, church, garden and piazzas. The great apartments were sumptuously decorated in the sixteenth century, principally by Giulio Romano and Primaticcio. The walls, for the most part, have broad pilasters with composite capitals and rich cornices, very elaborately ornamented with arabesques in relief, picked out with gold and color; the ceilings generally of wood, are vaulted and panelled, and painted with figure subjects; the doors richly carved and gilded. The palace was for three centuries the home of the Gonzagas, whose name is closely associated with the rise and fall of this once brilliant and powerful city.

The room in which the two ceilings shown in plates xxxiii and xxxiv are found was part of the suite of apartments of Isabella d'Este, an enthusiastic patron of the arts, to whom a great part of the decoration of the palace is due. It measures twenty feet six inches by ten feet eight inches, and is fourteen feet three inches high. The walls have a dado five feet seven inches high, above which are panels containing painted figure pictures, with a frieze and cornice at the top.

The colors of the room throughout are an intense, heavy blue, and gold. The ceiling, which is of carved wood, is four panels wide and nine long with gold largely predominating. The circular panels have a blue ground with gold ornament, the octagons are all gold, the ground of the small squares is blue with gold rosettes, and the small circles or bosses are gold with blue ornament. All else is gold. In the frieze gold ornament is used on a blue ground, and the consoles in the cornice are treated in the same way. The architrave is of solid gold.

Plate xxxiv shows the ceiling of a small window-niche, or alcove, and is only about three feet and a half long. The color treatment is the same as the larger ceiling.

XLIII.

CEILING IN THE HALL OF THE TWO HUNDRED,
PALAZZO VECCHIO, FLORENCE.

The Palazzo Vecchio needs no

special description. The ceiling of the Hall of the Two Hundred was executed in the fifteenth century, under the direction of Michelozzi, by the brothers Tasso.

XLIV.

CEILING OF A TOMB ON THE VIA LATINA, ROME.

The Tomba dei Valerii, situated on the Via Latina, is reached by going down a double flight of steps, and consists of an oblong chamber about fifteen feet long. Its vaulted roof is covered with well preserved stucco relief, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids and genii. On the vault over the entrance door is represented a female figure on the back of a winged fish, and on the opposite vault the hours are dancing.

XLV.

CEILING IN ROME.

XLVI.

PORTION OF CEILING IN THE ACCADEMIA DI BELLE
ARTI, VENICE.

This is a portion of the ceiling of the Prima Sala and dates from the fifteenth century. Its color is blue and gold.

XLVII.

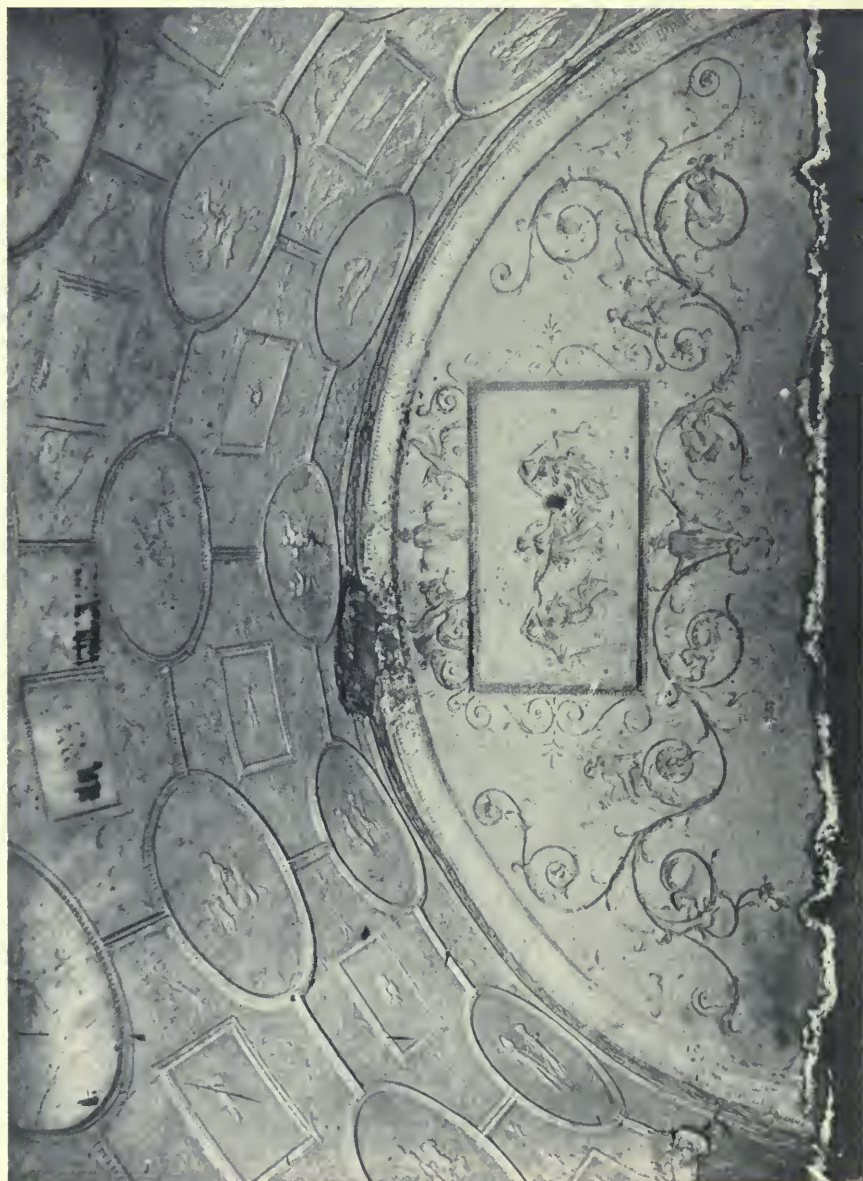
CEILING OF THE SALA REGIA, VATICAN, ROME.

The ceiling of this apartment is a barrel vault, decorated in stucco by Pierino del Vaga and Daniele da Volterra. It was built by the architect, Antonio da Sangallo, as a hall of audience for ambassadors.

XLVIII.

CEILING IN THE VILLA MADAMA, ROME.

The Villa Madama consists of a casino of moderate size, raised on a high basement, of which the principal feature is a lofty open loggia of three round arches, faced with an order of Ionic pilasters, which is continued around the building. This loggia, which opens from the extremity of an elevated bridge-like terrace, is vaulted, and its walls and ceilings are famous for their decorations by Giulio Romano and Giovanni da Udine. The villa was built by Giulio Romano from designs by Raphael, and the ceiling shown is one of Romano's works.



XLIV.

Ceiling of a Tomb on the Via Latina, Rome.

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The history of Architectural Clubs throughout the country is much the same story wherever one may turn. It is but the record of the efforts of the nucleus formed by a few enthusiasts who have recognized the benefits of organization and concerted work, and who have interested to a greater or less degree and for a longer or shorter period other workers in the same field. In all cases it has been a succession of ups and downs, the downs usually outnumbering the ups. The work has fallen on the shoulders of the few devoted enthusiasts, and their efforts, although for the time bearing good fruit, have more often than not been thankless and unappreciated.

Of the many similar examples St. Louis furnishes a good instance of the way in which Architectural Clubs come and go.

After several earlier experiments, in the fall of 1894 a club was formed as the outcome of an architects' baseball nine; as one of its members writes, it was a child of much promise, but its methods were free and easy, and in the spring of 1895, for lack of discipline, it had already begun to go into decline. At this time a reorganization was effected, new life put into the work, and a new constitution adopted.

The scheme of work laid out was, in the main, that followed by most other clubs, and consisted of competitions, classes in design, modelling, pen and ink, and water color.

The spirit of companionship, and the desire to exchange views on questions of common interest, forms an important part in the *raison d'être* of any such organization. The social side of the work can not be overlooked, and in this case has been a most important factor in its success. It has been made the rule with the St. Louis Club to devote one evening a month entirely to social enjoyment, and the large attendance at the social meetings has proved the wisdom of this course.

Neglect of the social instinct is not a common failing with young architects, and almost without exception the various organizations of draughtsmen and architects owe their success to the judicious mingling of work and play. Where the play has been left out the work has invariably suffered. The architect or draughtsman who is a "grind" very seldom proves successful.

In this connection it may be instructive to refer to the history of a certain well-meant experiment in architectural education which, in the beginning, promised to be an unqualified success, but which has through failure to appreciate the well worn motto that "all work and no play makes Jack a dull boy," gone the way of its many predecessors and fallen into decline.

It was started with the sanction and financial support of the Boston Society of Architects and Boston Architectural Club, and its immediate conduct placed in the hands of two young architects who have not only devoted a great deal of time and work to make it a success, but have enlisted the interest of others who have done the same. Unfortunately, however, the work was so arranged that it had few attractions for the brighter men. The rooms were bare and dreary, and no attempt made to lighten the tedium of drawing alphabets, mouldings and the orders. It is hardly necessary to say that under such conditions the interest lagged. Young men employed all day in the drudgery of an archi-



XLV.
Ceiling in Rome.

tect's office—and it is drudgery that is usually given to the younger men—can not be expected to go on week after week for two or three hours an evening with drudgery which differs only slightly from their daily work. Some relaxation is necessary, and if the work is properly arranged and conducted it need not be feared that occasional opportunities for relaxation will interfere with it.

Although the spirit of play need not be carried far enough to detract from the seriousness of the work or to suggest triviality in any way, there seems no reason why architectural study can not easily and safely be made attractive and a pleasurable experience rather than drudgery.

It is to be regretted that with so many favoring conditions this undertaking could not have been more sympathetically conducted, for with proper management much good could be expected from it.

An Omission.

By some oversight the name of the J. F. Pease Furnace Co. was left off the two color design advertising Economy Heaters on the back cover of our last issue. We call attention to this, as there may be some of our readers who might not connect the name of the makers with the name of their heaters, but there can be very few who have had experience in architectural work who do not know well and favorably either the J. F. Pease Furnace Co., as old and tried manufacturers, or the Economy Heaters as an appropriately named line of apparatus.

Books.

Specifications A Practical System for Writing Specifications for Buildings
By W. Frank Bower, N. Y., 1896.
231 pp. \$5.00.

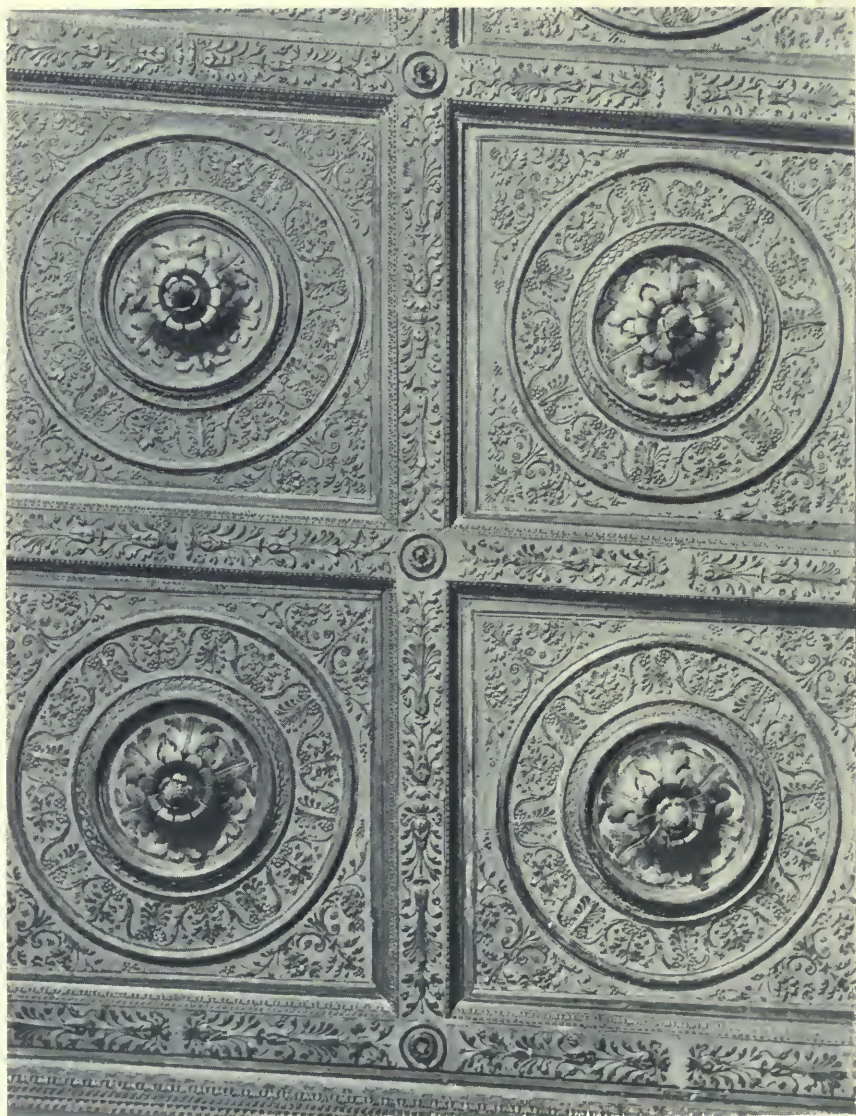
This work is a practical hand-book, being primarily intended for handy reference, and will be found of service mainly in the way of jogging an archi-

itect's memory as to points that might otherwise escape his attention in writing specifications. All of the common methods of construction are taken up successively, and specifications given according to the best practice. A skeleton list is also given which can be used as a reminder in order that nothing may be omitted from a specification. The right hand pages are also left blank for the insertion of manuscript notes. That a young architect without experience for a guide can write a satisfactory specification from this book is not to be expected. It will nevertheless be frequently found useful in any office.

Hints to Draughtsmen.

In a recent number of *The American Architect* Mr. C. H. Blackall makes some suggestions to architects on "Self-Helps" which are excellent and timely, and if followed would surely result in more satisfactory buildings as well as more peace of mind among architects themselves. These remarks are addressed to architects who have passed the experiences of the student and draughtsman and are engaged in work of their own, but the younger men who have not reached this stage of advancement can with profit "stick a pin in them" and reserve them for future application. Some of the suggestions, however, apply to young and old alike. The following extracts furnish food for reflection. There is nothing novel in the ideas, but constant insistence upon old truths is necessary for progress in any walk of life.

"The first aid which naturally suggests itself is constant and varied use of the perceptive faculties in making drawings, sketches, water colors, etc. An architect has to think through his pencil and pen, and if the thoughts are clogged, if the ideas stick at the point, though the result may be satisfactory, there is a loss by friction, and he who expresses his ideas readily on paper has a tremendous advantage over the one who may have, perhaps,



XLVI.

Portion of Ceiling in the Accademia di Belle Arti Venice.

more brilliant conceptions, but is less able to make them of tangible value. But there is no royal road to good draughtsmanship, and it is not wholly a gift. It requires constant practice to even keep what one has, and though I would not set draughtsmanship at the head of self-helps, nor claim that the capacity of an architect is measured by the beauty of his drawings or the facility of his hand, constant sketching is a necessary adjunct of continuous growth. In the cares of professional life it is very easy to drop the habits one may have acquired as a student, and to feel that there is nothing about the office, and little in our relatively uninteresting streets which can inspire us with the pictorial enthusiasm which possessed us in Europe. Quarter-scale and full-size details of actual work are less interesting, but they seem more necessary, and it requires a good deal of dogged determination for one to regularly devote a portion of each day to making some sort of sketch or drawing. And yet the habit of daily sketching is one which none can afford to neglect. Draw from photographs, make pastels, water-colors, or, even better, occasionally draw from life; but there must be some kind of persistent, oft-repeated use of the imitative faculties in this line, or they will relapse into the rusty condition which the younger men are inclined to designate as peculiarly the quality of their elders.

"Then the earnest seeker for growth must study the beautiful in all its manifestations, for beauty is a fundamental necessity of good architecture. I do not mean merely the beauty which finds expression in stone and brick, and iron and brass, but also the beauty which lingers round the setting sun, which paints the lily or adorns the rose, which gives its subtle charm to Rosetti's poems, or crowns with glory the canvas of Chavannes. The subtle, æsthetic sense which makes life enjoyable, the beauty of form, of face, of thought and action, all reflect directly upon the beauty of architecture, and the man who is keenly alive to the one is most apt to bring out the other in his work.

"And still in the line of studying the beautiful, we cannot afford to neglect the exhibitions of paintings and drawings which every year are becoming more frequent among us. We cannot miss one of them without loss. It is not such a very far call from Simons or Monet to quarter-scale drawings, though the connection is often missed and the correlation of ideas not appreciated. An honest attempt in any department of art can be studied to advantage until it awakes a responsive echo in the architect, and thereby his horizon is enlarged, his appreciation intensified, and his own art the better understood.

"Architecture is so essentially imaginative in its highest expressions that a great deal of help can come from a course of imaginative reading. We are too prone to be matter-of-fact even at our best. The irksome requirements of actual practice tend so often to crush out the dreamier qualities which go with every flight of the imagination, that in the rush of business we may forget the satisfaction and the real growth that might come to us by at times following the intellectual revelry of a work such as the "Arabian Nights," "The Ancient Mariner," Prescott's "Conquest of Mexico," or Rudyard Kipling's "Jungle Stories." Indeed, I know of no better literary antidote for architectural affectation than to travel with Mowgli through the romantic imagery of the jungle, letting our fancies run their own pace in a world which is new to us, leaving us with a clearer vision, and a truer perception for the practical, tangible art with which we have to grapple. If I were obliged to choose between fiction and Viollet-le-Duc as a course of reading for an architect, my reason might carry me to the latter, but I firmly believe more growth would come in the long run from a little literary dissipation than from scientific indigestion.

"Now all the foregoing means of self-improvement are quite as available for the draughtsman as for the architect, but there are some ways in which the architect is peculiarly able to profit by other people's experiences and ideas, and to help himself into a



XLVII.

Ceiling of the Sala Regia, Vatican, Rome.

more fitting condition. I believe that every architect should set out, as a rule, first and always to build to suit himself and to have the courage of his own convictions; to resolutely determine to give his clients not what they think they want, but what they really ought to have; to study each problem which comes before him as if it were his own, as if its solution rested with him alone, and never allow himself to put out a piece of work of any description with which he is not perfectly satisfied. This may seem an impossible rule of conduct; exigencies do arise which oblige one to temporize; architecture is very often a series of compromises; and yet I firmly believe that the growth of the architect is quite closely in proportion to his independence of thought and to the extent to which he succeeds in doing nothing but his best. One of our foremost architects makes it a rule never to let a drawing go out of his office until the copy thereof, which has been made for office reference, is, at least, as good as the original. This means a constant struggle, but it also means that the standard is kept up, and the work of this particular architect amply repays the pains he takes with his drawings. A client wants something done in a hurry; we are human enough in many cases to give him what he wants, when our manifest duty to ourselves and to our profession is to resolutely refuse to be rushed or bullied into doing anything but what we believe to be our best. This is a point which personal experience will fully endorse, and from hardly any other source can there come so much real tangible growth to the individual."

Mr. Blackall goes on to show the necessity of forming habits of self-criticism, of comparing ones own work with that of others, and connected thinking. He says: "Even the most clever of our designers would benefit by setting aside a certain time each day which would be entirely their own, to think and plan their work, to ponder on what might be done, and to weigh and measure the results of past attempts." In this connection

he recalls the advice given by an English architect to an American (doubtless himself) who was on his way to study architecture in Europe, to the effect that the student need not concern himself with the number of sketches he made, nor with the number of drawings he elaborated, nor the number of miles covered in journeys, but that he had better pick out some thoroughly good building, wherever he got a chance, sit down carefully before it and study it until he felt its whole being, and appreciated the why and the wherefore of all that he saw, until the secrets of the structure were his, and then he could write back to his friends in America that he had not done much sketching, but he had done a powerful lot of thinking.

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XLVIII.

Ceiling in the Villa Madama, Rome





XLIX.

La Maison Dieu, Saint-Lô, Normandy.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

JULY, 1896.

No. 7.

THE HALF-TIMBER HOUSES OF NORMANDY.

WITH the present collection of illustrations we turn again to the domestic architecture of Normandy, which as previously pointed out is rich in suggestions to American house builders. The half-timber houses of Normandy have furnished inspiration for many of our most successful suburban residences, and the style seems particularly applicable to this country on account of its large use of wood. Our examples are already familiar to American designers.

Aside from the high, steel-framed office building, our most distinctively American work is to be found in our suburban and country houses, mostly of wood, and these have no nearer relatives in the architecture of the past than the buildings we are considering.

Nevertheless a slavish copy of the Norman half-timber work is not to be recommended. In the first place, half-timber construction is not well adapted to our climate, where the extremes of temperature and humidity swell and contract timber so that it is difficult, if not impossible to build a wall of timber and masonry that will keep out the weather. Furthermore, other methods, equally good in design, and more economical and effective in point of utility, have taken the place of the older forms of construction.

One other good reason for avoiding the reproduction of the old work is the

fact that mill-sawed timber when used with masonry lacks the freedom of the hewn timbers of the old work, and gives a cast-iron appearance to the building; and it hardly seems consistent with modern progress in the arts to go back to hewing timber with an adze merely to roughen it.

Wood naturally recommends itself for use as a building material on account of its comparatively small expense; but the idea of cheapness is too frequently carried to the extreme in our modern half-timber work by the use of false construction in which, for instance, what appear to be large beams are built up of seven-eighths boards merely tacked together, or even nailed outside a flat plastered wall made of wire lath.

The work of the fourteenth and fifteenth centuries has the merit of honest construction, and the secret of its existence to-day, as well as much of its charm, is the thoroughness with which it was built. It may not be advisable in our day to use so heavy a frame, or to make such elaborate joints, but we can with profit study some of the old ideas in framing.

Unfortunately, with the increase of wealth and modern improvements the old French towns are fast losing their quaint picturesque character, and the old houses are giving place to modern brick and stone buildings. Already nearly all of this work has disap-



L.
Old House on the Grand Rue, Lisieux, Normandy.

peared from the larger towns. Lisieux at present contains more of it than any other town in Normandy and the work is exceptionally good. The Grand Rue, its principal street, is almost uninvaded by modern buildings.

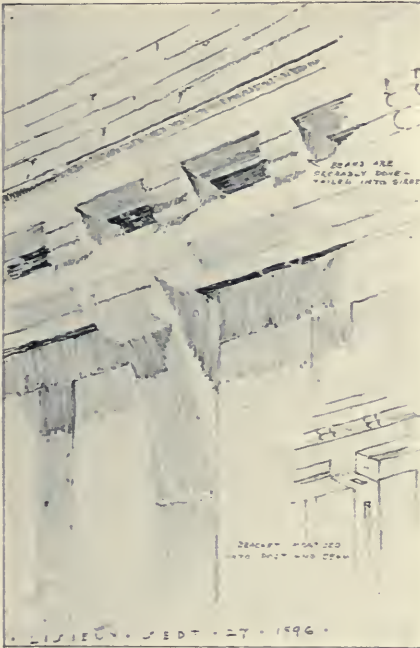
Lisieux is, as Robida calls it, "the capital of the houses of wood." Other Norman cities, Rouen, especially, have contained many fine examples of wooden houses, but Lisieux has nothing else. Chartres has some few examples, there is one beautiful house

gates, the gray and imposing towers of the city wall, looked upon the labyrinth of streets, bright and many colored, the striped façades and checkered effect of colored beams, the large gables of varying forms upon which from top to bottom the wooden structure was carved, incised and painted, upon which timbers large and small, door and window frames were carved with mouldings of many surfaces, where at the ends of beams grotesque figures made grimaces, and big faces in caricature, heads of fools, mythological monsters, fantastic beasts crawling under the roofs, turned and twisted, and where religious figures succeed to comic scenes or the representation of fables or well known legendary subjects. All this covered with paint of many colors, filling the eye with gay picturesqueness—the art of the common people, ingenuous and sincere. How wonderful, what a sight such a city must have presented.

Viollet-le-Duc described and figured a little wooded house which faced the choir of the cathedral in Chartres, built in the fourteenth century, which he considered the most elegant and most complete example of the half-timber architecture of this period with which he was familiar. Like most of the houses of the time it consisted of a first story of stone, upon the walls of which was laid a sill supporting the beams of the floor above which projected beyond the face of the first story and wall, and were strengthened with brackets or corbels. The uprights for the second story wall were supported on the ends of these floor timbers and strengthened with diagonal braces, the spaces between being filled in with masonry.

To show more clearly the thoroughness and care with which the framing was done, we reproduce several sketches by Mr. I. Howland Jones, which will be readily understood from the following description.

The three little sketches from Vitré show one example of framing. The timbers it will be seen are not very large—not like some of the timber work in England—but are so put together that smaller pieces will do the

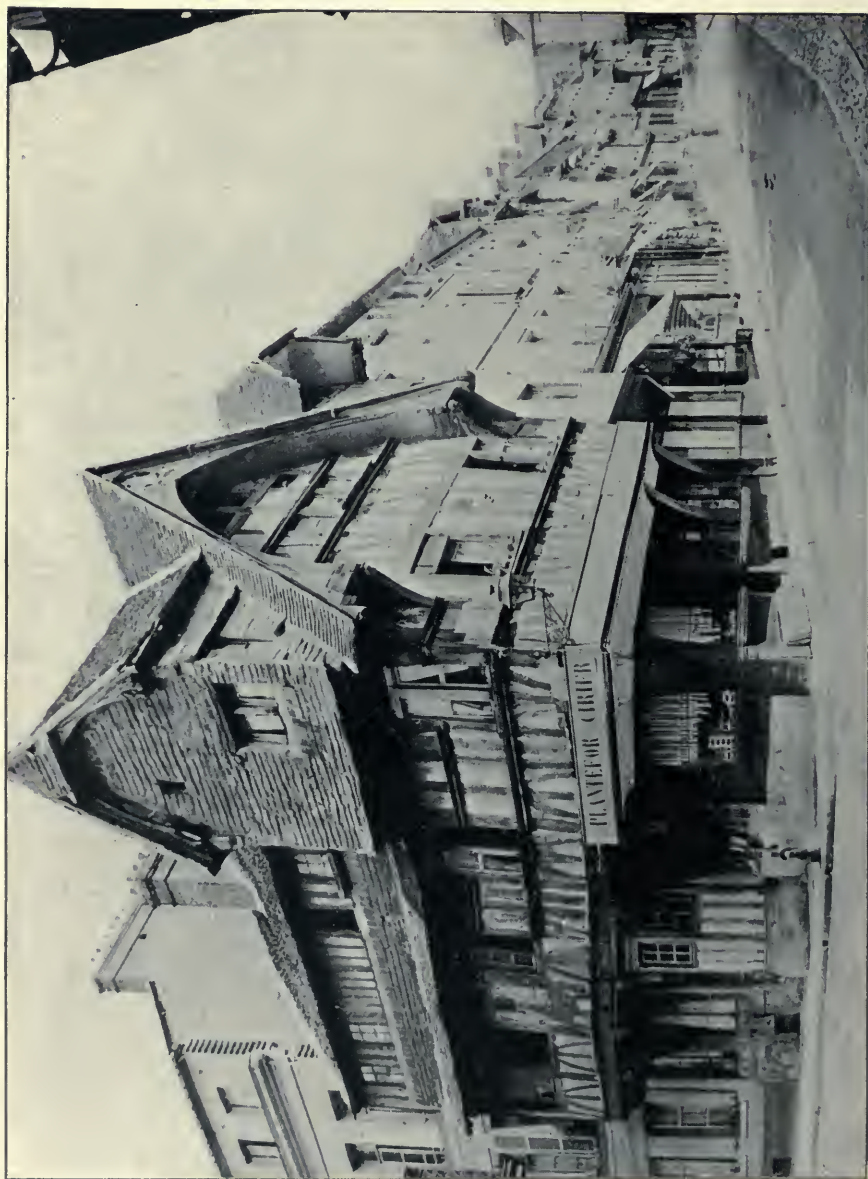


WOODEN MOULDINGS, LISIEUX.

Sketched by I. Howland Jones.

in Sens, and Dinan and Vitré have a number of interesting houses, not so fine in workmanship as those of Rouen and Lisieux. Nowhere else can be found whole streets, or quarters entirely of wooden buildings. There are five hundred houses in Lisieux which are deserving of special study, either for their quaint picturesqueness or interesting details.

It is four centuries since all was solid and new of what we now admire old and worm-eaten, since the unused



LI.
Old House on the Grand Rue, Lisieux, Normandy.

work. In this case the house is built like many of the houses in Vitré and Dinan with the two upper stories built out over the sidewalk and supported on posts which rest on the curb. There is a post at each end of the house and one in the middle, the span between them being about twelve feet. The lower stick is framed into posts so that it is impossible for it to tip when it is loaded on one side with the two upper sticks, and they are also mortised into the projecting girder so that they are perfectly solid, and the three timbers do the work together of supporting the two stories and a gable, which are built of timber and brick, besides the load of the three floors. It will be noticed that the floor joists are dovetailed into the girders so that the whole building is securely tied together. All of the construction is wood—no metal is used anywhere—and all joints are pinned with wooded pins.

We often wonder when looking at photographs of these timber houses how they can be so twisted out of shape and still hold together, but it is easy to understand when we see how thoroughly they are framed.



CORNER BRACKETS, RHEIMS.

Sketch by I. Howland Jones.



FRAMING OF HOUSE, VITRE.

Sketch by I. Howland Jones.

The wood used in this timber work seems to be some sort of hard wood which looks like chestnut. The filling between the wooden timbers is either of brick or stone (usually brick) laid in lime mortar and plastered. The filling is nearly flush with the face of the timber frame. The rambling picturesque roofs are usually covered with red tiles, or with slate. In many places the wood and plaster have been painted, but in others remain gray and discolored with age and weather.

XLIX.

LA MAISON DIEU, SAINT-LO, NORMANDY.

In a little street opening into the square opposite the cathedral of Saint-Lo, are two houses with gables side by side, still called La Maison Dieu, the remains of a hospital of the middle ages which occupied the whole block of buildings in which these stand. The lower story was of stone, and the three upper stories of half-timber with carved beams. The woodwork of the upper stories was delicately carved but is now badly weather-beaten.



LII.

Old House on Rue des Boucheries Lisieux, Normandy.

L.
OLD HOUSE ON THE GRAND RUE, LISIEUX,
NORMANDY.

LI.
OLD HOUSE ON THE GRAND RUE, LISIEUX,
NORMANDY.

After the general descriptions already given it is not necessary to go into details in relation to these two houses. The general character of the construction is perfectly evident from the illustrations.

LII.
OLD HOUSE ON RUE DES BOUCHERIES LISIEUX,
NORMANDY.

This was probably originally built as many of the houses of the time were, for a shop below and living apartments above.

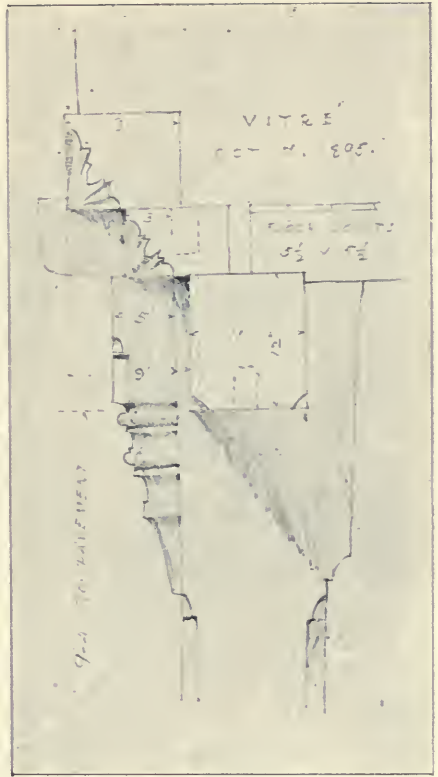
One interesting point observed in this house is the patterns in which the bricks were laid between the timbers. The bricks were left bare without plastering.

LIII.
MAISON DU SAUMON, CHARTRES.

This building is at present used as a fish market and faces on a little



FROM HOUSE IN LISIEUX.
By I. Howland Jones.



FROM HOUSE IN LISIEUX.
Ay I. Howland Jones.

market place behind the cathedral, called the Place de la Poissonnerie. Whether or not it was originally built for the present purpose is hard to say, but fish are employed as motives in the ornament.

LIV.
OLD HOUSE, ABBEVILLE.

This building is known as the house of Francis I.

LV.
OLD HOUSE ON RUE SAINT MARTIN, BAYEUX,
NORMANDY.

The walls of the upper stories of this curious old house are filled in with stone masonry. The lower story looks as if the street grade had been lowered exposing the foundation walls and adding to the general impression of confusion.

LVI.
OLD HOUSE, THIERS, FRANCE.



LIII.

Maison du Saumon, Chartres.

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It may have occurred to some of our readers that the proceedings of the T Square Club of Philadelphia were given exceptional prominence in our pages. If this impression was made it was with reason, for no other club of architects in the country has during the last few years been so active in so many directions. The annual report for the season of 1895-96 (the thirteenth) has just been issued, and gives evidence of an amount of effective work which should be an incentive to other clubs with similar aims. The officers and active members are to be congratulated on the influence they undoubtedly exert, and the good they have already accomplished; and should be encouraged to go on in even broader fields of usefulness. The motto of the club, printed on the cover of their annual report, is a spur to advancement: it reads—"T Square Club Architects

rise above mediocrity. Those who have won honors in this Club are now the architectural authorities of Philadelphia, and therefore the consistent outcome of *our* development should be the same."

With a membership of 133, and an income for the last year of only \$423.25 this club shows a record of achievement which should put to shame the plodding half-hearted endeavors of some of the other architectural associations.

Through close affiliation with the University of Pennsylvania, the Pennsylvania Academy of Fine Arts, the Philadelphia Art Club, Pennsylvania Museum and School of Industrial Art and several other important societies engaged in the promotion of the arts and sciences, the club has reached out beyond its narrow limits and made itself felt as a force in movements for public improvement, as well as in the advancement of architecture as a profession and the private entertainment and improvement of its members. In connection with the Pennsylvania Academy and the Fine Arts League, the Club has held public lectures and encouraged the discussion of questions looking towards municipal improvement in architecture and the "allied arts." This has resulted in a wider discussion of these subjects in the local press than has ever before occurred in Philadelphia. In his annual address, Mr. Albert Kelsey, the retiring president of the Club, outlines the work already done, and urges continued effort on the same lines. The infection of Mr. Kelsey's enthusiasm and praiseworthy devotion to ideals beyond the everyday questions of dollars and cents must account for much of the progress already made. The club will be fortunate if it finds a successor for Mr. Kelsey who can continue the work as he has started it.

As a memorial to the late John Stewardson of Philadelphia, a new travelling scholarship is to be added to the already quite important list. The fund has already nearly reached the amount of \$11,000. No more fit-



LIV.
Old House, Abbeville.

ting memorial to a life spent in unselfish efforts to elevate and broaden the profession to which he devoted himself could be found than this tribute of his friends and co-workers. All who either cherish the memory of Mr. Stewardson or desire to promote the good work which he had so much at heart should add their mite to the contributions already made. Subscriptions can be sent to the chairman of the Memorial Committee, Mr. Robeson L. Perot, Philadelphia Bourse Building, Philadelphia, Pa.

Still another scholarship has been added by the Boston Architectural Club by the adoption of the plan mentioned in our issue for April. The plan is to raise by voluntary subscriptions about \$200 to be used for partly paying the expenses of a man to go abroad for a short vacation trip of a month or six weeks. A committee consisting of Mr. Robert S. Peabody, Mr. R. Clipston Sturgis, and Mr. I. Howland Jones was appointed to take charge of this work and to arrange the details. The committee will select some subject or locality for study, possibly giving several alternatives, and will make its announcement early in the coming season. It is intended that the club members who may wish to become candidates for the scholarship shall arrange to devote their summer vacation and whatever further time is required to this work, and shall submit their names to the committee. The members of the club will then choose one of the candidates by ballot. The recipient of the scholarship will be expected to give his whole time for a short period to the work laid out by the committee and to make drawings and a report subject to their approval. The drawings and other material collected will become the property of the club and will be either published or arranged in such a way that they can be referred to by any member of the club.

It is not expected that \$200. will pay all of the expenses of the trip but it will, together with what would ordinarily be spent on a summer vacation, provide all that will be necessary.

The advantages of this plan have already been pointed out, and it is hoped that it will lead to the establishment of a permanent fund, such for instance as the Owen Jones Studentship controlled by the Royal Institute of British Architects.

One of our correspondents in Paris sends us notes of the recent admissions of Americans to the Ecole des Beaux-Arts. The list numbers only five men, Messrs Humphreys, Gay, Zantinger, Cresson and Hubby. Messrs F. Striebing, S. S. Haskell and G. Lowell, American students, have been admitted to the first class. The judgments in the competitions for the Grand Prize of Rome resulted in the selection of the following awards: In Architecture, 1st, Pillet, student of M. Pascal, 2nd, Bigot, student of Laloux, 3rd, Almbdenstock, student of Paulin. In Sculpture, 1st, Champeil, 2nd, Carli. In Painting, 1st, Moulin, 2nd, Galand. In Engraving, 1st, Dupré, 2nd, Lorieux.

The competition for the Prix de Reconnaissance, or American Prize, open only to Frenchmen, is this year attracting the strongest men in the school. The problem given out is the design for a storage and factory building in Alaska for a fur trading post, and is to be fortified and surrounded by a moat.

During the summer the students entirely desert Paris, and this season is usually taken advantage of by Americans for travel and exploration of the Provinces. Bicycle tours have in the last few years been a favorite method of travelling, and Northern France and Holland the popular field for travel.

Notes.

Some years ago it was the custom among architectural students at the Institute of Technology, to transform one end of the solid rubber erasers, into a brush, by making parallel cuts with a sharp knife, about a sixteenth of an inch apart, and a quarter to three



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Old House on Rue Saint-Martin, Bayeux, Normandy.

eighths of an inch deep, and a second set of cuts at right angles to the first. A solid rubber treated in this way had not the tendency to smooch the paper, and did not wear the surface of the paper so much, and on a drawing which was to be rendered in wash this was an important consideration. Then, at the suggestion of several students, a rubber manufacturer got out a rubber brush eraser; but as he failed to grasp the essential idea the eraser was worse than useless. Meanwhile Mr. Tower, of the Cutter-Tower Co., of Boston, recognizing the defects of the solid eraser, was independently working out the problem, and in 1885 took out a patent, and a little later began the manufacture of the best eraser ever put upon the market, his now famous "Multiplex," which when once used is always used.

There are many architects and draughtsmen still using the old erasers and to them we would say, "send for a sample of the Multiplex." A good sized sample, with circular and price list, will be sent by the Cutter-Tower Co., of Boston, for ten cents in stamps. There is no place where this eraser is more useful than in an architect's office.

Water-hammer is one of the drawbacks to specifying ordinary self-closing or Fuller-work, unless an air-chamber or water cushion is also specified. This adds about 20 per cent. to the cost, if the air-chamber is of lead pipe, and as high as 50 per cent. if a nickel plated brass air-chamber is used. An air-chamber, contained *in* the faucet is the special feature of the brass work being put out by the C. H. Muckenhirn Co. of Detroit, under the same trade mark as their very successful closet—the "Venito." Every architect should examine this new faucet, which costs no more than any other self-closing or Fuller faucet, and has other merits besides its economy in saving the expense of an air-chamber. It has no parts to get out of order, the rubber seat being the only washer used. There is a ground joint connection between the spindle and the stuffing-box, which takes all the pres-

sure off the stuffing-box packing, thus overcoming one of the worst defects of ordinary work. A clapper valve is used, so arranged as to open against the pressure, hence, the greater the pressure the more perfect and positive the action. A one-eighth turn of the wheel handle gives a full opening, and the release of the handle ensures a quick and certain shut-off, *without hammer*, no matter what the pressure. Last, but not least, it is very simple, both in construction and finish, being one of the easiest faucets to keep clean.

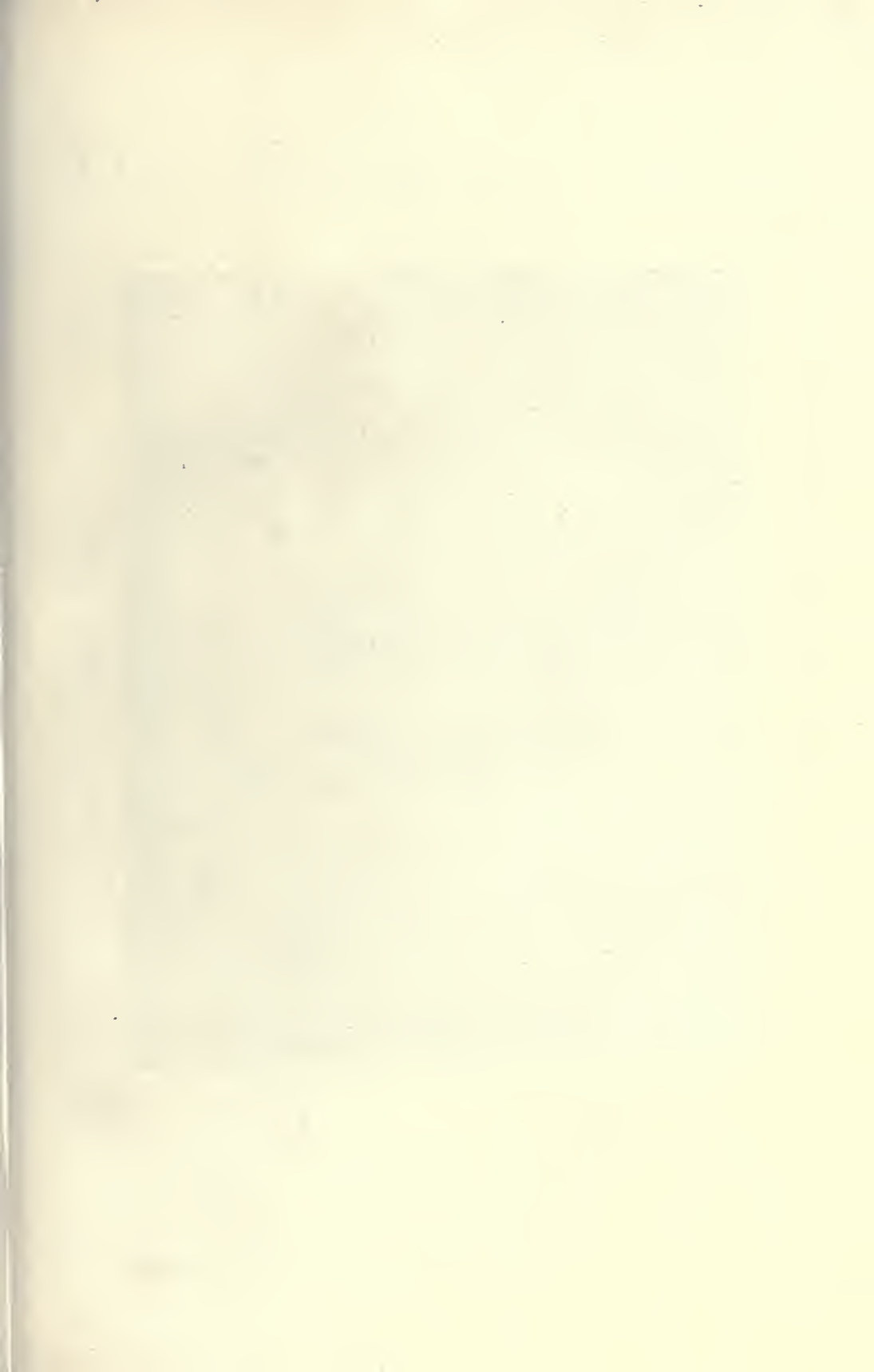
For Brickwork.

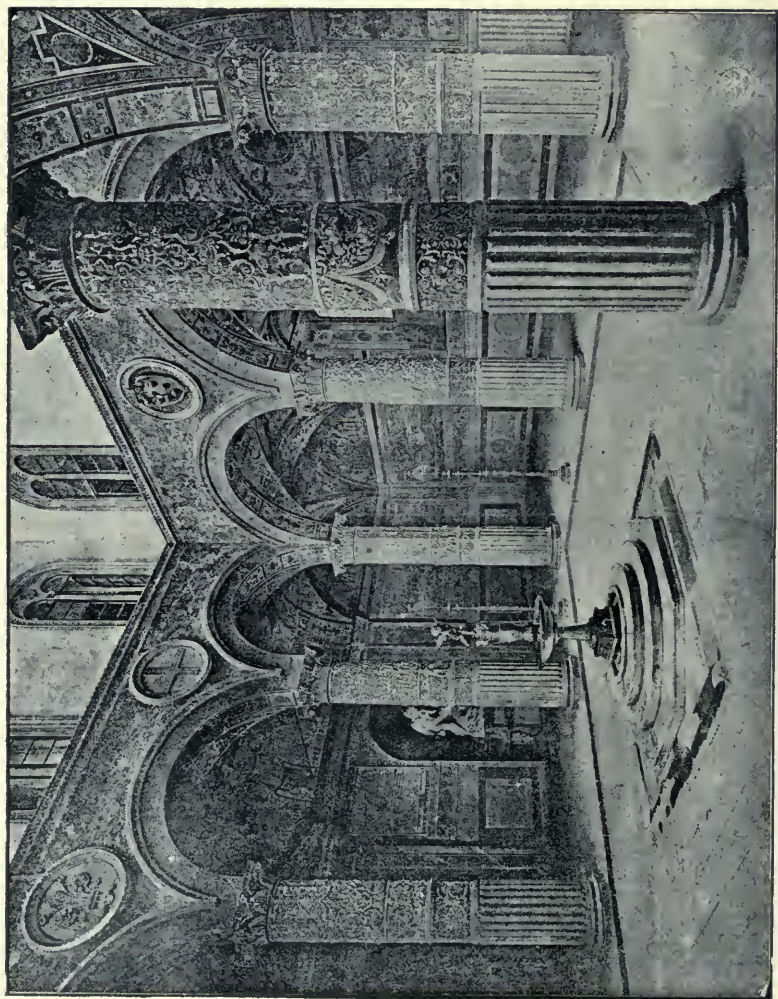
A rather remarkable catalogue which far surpasses their previous efforts has just been issued by the Philadelphia & Boston Face Brick Co. This company some years ago showed the good sense to interest in the designing of their ornamental patterns, Mr. George Newton, who was the third holder of the Rotch Travelling Scholarship. Mr. Newton has worked continuously with the company, adding yearly to their stock of patterns, and producing sketch after sketch suggestive of the most useful and effective combinations of ornamental brick, until their new catalogue is unquestionably the most comprehensive work of the kind published. Besides all patterns of ornamental brick drawn to scale, and mostly in isometric, it contains photographs of work in which their bricks have been used and numerous sketches by Mr. Newton suggesting the treatment of windows, doorways, panels, cornices, quoins, piers and columns, chimneys, etc., etc. The catalogue represents a very considerable outlay of time and money, and is a work that every architect will find useful, simply because it is more than a mere catalogue. While it will be sent free to every architect applying for it, we would suggest to our readers that in sending for it an enclosure of ten cents in stamps to cover postage would be a little courtesy which is no more than due to a company that has done so much to give architects really good patterns of ornamental brick.



LVI.

Old House, Thiers, France.





LVII.

Court of the Palazzo Vecchio, Florence.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

AUGUST, 1896.

No. 8.

COURTYARD OF THE PALAZZO VECCHIO, FLORENCE.

THE term Renaissance is used in a double sense: in a general sense implying the revival of art, and specially signifying a peculiar style of ornament, that is, implying both an epoch and a style. The original idea of the *renaissance*, or re-birth, which is the literal meaning of the term, was purely architectural. The restoration of classical ornament did not immediately follow the restoration of the classical orders, though this was the eventual result; this is an important consideration, for unless we bear constantly in mind that the original revival was simply that of the classical orders of architecture in place of the middle-age style, the apparent inconsistencies we shall meet in the ornamental details of the Renaissance will be apt to confuse us. The Renaissance styles, therefore, are only those styles of ornament which were associated with the gradual revival of the ancient art of Greece and Rome, and which accompanied the scholastic movement in Italy, and gradually spread to other countries, and which reached their perfection in the sixteenth century.

The course of ancient and modern art has been much the same; both commenced in the symbolic and ended in the sensuous. The essence of all middle-age art was symbolism, and the transition from the symbolism to

the unalloyed principles of beauty is the great feature of the revival; art was wholly separated from religion in the Renaissance, but this transition was only gradually developed.

It was in Italy that this new style was almost necessarily developed. Two distinct schools were flourishing there in the twelfth century: the pure Byzantine at Venice, and the Siculo-Norman in the south, containing all the Saracenic elements, not excluding even the inscriptions. From these and the introduction of natural forms wholly irrespective of symbolism, arose a new style of ornament composed almost exclusively of foliage and tracery. This change was largely due to the gradually growing influence of the Saracenic, not as an absolute style, but as affording new elements of beauty, especially its varied and intricate interlacings, which were so very prominent for a while as to constitute the chief characteristic of a new style, the first step of the transition from middle-age to modern art. This movement and activity in art was in some degree the outcome of the crusades and the Latin conquest of Constantinople, gradually evolving through the so-called *trecento* and *quattrocento* periods to the *cinquecento*. Through the earlier periods the idea of religious symbolism was prominent, but in the later it disappears entirely.



LVIII.

Portion of Column, Palazzo Vecchio, Florence.

Grotesque and arabesque forms, with intricate interlaces and a combination of natural and symbolic motives make up the working material of the ornament of this style. The most important influence in the establishment of the style, or the direct source to which most of the characteristics of the Italian Renaissance are to be traced is the Roman work which was carefully excavated and studied at the close of the fifteenth and beginning of the sixteenth century. This new revival was developed chiefly by the sculptors of the north, and painters of central Italy. The true spirit of ancient art was only now thoroughly comprehended, and all extraneous elements were successfully excluded; but with such capacities as those of Raphael, Julio Romano, the Lombardi, Bramante or Michael Angelo, applied to extricate it from its long entombment, no wonder that it started suddenly into new life, and grew even into a more splendid development than it had ever known, perhaps, in its most gorgeous Roman period. This may be considered the culminating style in ornamental art, as presenting the most perfect forms, and the most pleasing varieties. It appeals only to the sense of beauty. All its efforts are directly made to attain the most attractive effects, without any intent to lead the mind to an ulterior conclusion as is the case with the Byzantine and other symbolic styles.

The Renaissance forms are supposed to be symbols of beauty alone; and it is a remarkable concession to the ancients, that the moderns, to attain this result, were compelled to recur to their works; and it is only now in contemplation of this style that the term Renaissance becomes quite intelligible.

In its most perfect form the style was of short duration, as it required too much from the designer's powers, for, besides a familiarity with the art of classic antiquity, it exacted considerable acquaintance with the figure, as well as a thorough knowledge of the animal and vegetable forms generally. Accordingly, already in the sixteenth

century, ornamental art fell back to what it was before that time; and from the middle of the sixteenth century, we again find the promiscuous mixture of forms of all kinds, with a prominence of the cartouche, which from its indefinite character gave greater liberty to the artist, in accordance with his own vague notions of variety, the attainment of which, seems to have usurped every other purpose.

The ornament which is illustrated in the eight plates of this issue belongs to the decline of the Renaissance, of the latter part of the sixteenth century.

The Palazzo Vecchio della Signoria was built by Arnolfo di Lapo in 1298 for the Gonfalonier and Priors, in whose hands rested the government of the Florentine Republic. The architect was restricted as to size and form by the resolve of the then powerful party of Guelphs, that no foot of ground should be used which had ever been occupied by a Ghibelline building, and to which one of that faction might put forward any possible future claim. The square battlements are typical of the Guelphs, while the forked battlements on the tower were added later when the Ghibellines again came into power. The tower of the Vacca family was used by Arnolfo as the substructure for his own tower, which is 330 feet high. Its bell continued to bear the name of "*La Vacca*," and when it tolled men said "*La Vacca mugghia*"—the cow lows.

Michelozzo Michelozzi was charged with the restoration of the building about the middle of the sixteenth century. He made extensive repairs, adding stairways and connecting rooms, and adapting them to the requirements of the time, although he changed very little of the original plan or construction. Among other repairs he replaced the columns of this court, which were originally of brick, and which he did not consider safe, with new columns of stone, without in any way endangering the walls which they support. This, in its time, was considered a remarkable building achievement.



LIX.

Portion of Column, Palazzo Vecchio, Florence.

After the arches and columns supporting them had been rebuilt, it was determined in pursuance of the advice of Michelozzi, that the weight pressing on the arches should be diminished, and that the walls of that part of the building should be reconstructed to that end. The building surrounding the court, from the arches upwards, were consequently altered; windows being made "after the modern fashion," as Vasari expresses it, and similar to those which Michelozzi had constructed in the Palace of the Medici. Giorgio Vasari afterwards made further additions and repairs to the palace, but did not change this court. The plan of the court is nearly square, and measures about eighty feet on a side. It is several feet wider at the back than in front, the right hand wall, upon entering, not being at right angles to the front and back walls. It is surrounded by a vaulted portico supported by columns at the angles, with one intermediate column on each of the three short sides, but two intermediate ones at the back. This leaves the spacing of the columns somewhat irregular. Above, the walls are supported by arches springing from column to column. The angle columns are hexagonal in plan, while the others are circular. Each column starts with an Attic base surmounted by a ribbed drum or prism for about one-third the height of the shaft, separated from the upper portion by one or two horizontal bands of arabesque ornament. The whole surface above the ribs is covered with an intricate arabesque of wonderful richness—no two columns being alike. The vaults and walls of the surrounding portico are also decorated with painted designs of a similar character.

In 1565, upon the occasion of the marriage of Pietro Francesco de Medici, son of Cosimo I., with the archduchess of Austria, daughter of the Emperor Maximilian, this court was decorated with the greatest magnificence. The columns were covered with ornament in white stucco, upon a gold ground. The trophies above the colonnade were gilded, and the flat wall surfaces above were col-

ored in black, gold and azure, with a fleur-de-lis pattern in gold on a blue ground. All these decorations, which give great richness to the court, were executed by Marco Marchetti, or Marcucci, of Faenza.

LVII.

COURT OF THE PALAZZO VECCHIO, FLORENCE.

LVIII TO LXIV.

PORTIONS OF COLUMNS DECORATED IN STUCCO,
COURT OF THE PALAZZO VECCHIO, FLORENCE.

Notice of Removal.

Attention is called to our change of address from 6 Beacon Street to 13 Exchange Street. All correspondence relating to the BROCHURE SERIES or the ARCHITECTURAL REVIEW should be directed to the latter address.

BATES & GUILD, PUBLISHERS.

A Strong Combination.

One of the best known men in the New England building materials business is Mr. H. E. Streeter, whose work some years ago with the Low Art Tiles, and later with other clay products for both construction and decoration, has given him an acquaintance embracing nearly every architect in the New England States. Mr. Streeter has recently contracted with the Flexible Door & Shutter Co. to handle their goods in this territory. Here is a combination that will win. The goods are *all right*, for they are clever in idea and thoroughly well made. Wherever they have been used they have given satisfaction. For dividing large assembly rooms into smaller apartments, there is nothing so far that approaches the Flexifold door. This was the original application of the patent, and it has found adoption in Sunday School rooms, hotels, business offices and club and association buildings. More recently the company has been making a wardrobe that has been adopted in many public schools. This wardrobe is one of the best things possible, not only for schools, but for modern office buildings. Mr. Streeter began hustling before the ink on his contract was dry, and reports a good line of orders.



LX.

Portion of Column, Palazzo Vecchio, Florence.

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Courtesy is the unfailing hallmark of the true gentleman—it is the one attribute which never deserts him. The bounds of considerate and respectful treatment can on no occasion, and under no stress of circumstances, be overstepped without loss of self-respect, and an equal loss of influence with others. The ideal American architect must be a cultivated man, a scholar, a man of the world, but above all else, a gentleman. Consideration for the rights and opinions of others must be inborn, and strengthened by constant and thoughtful attention. It is sufficient proof of this assertion that any architect would resent the insinuation that he was not all that the definition of a gentleman implies. Yet how many there are who dozens of times a day exhibit an almost total lack of this most essential characteristic of the true gentleman—courtesy. The provocation is often extreme, but this is the test of the sterling character.

Many architects seem to take keen delight in “turning down” with most uncalled for insolence, the unfortunate agent for some building material they may not want. They cannot, of course, be expected to see and talk with every solicitor who appears. If any time is to be given to work or clients, this is impossible, especially in city practice. But there is a way of dismissing callers in which the true gentleman needs no coaching, and unfortunately, which the pseudo-gentleman will seldom take the trouble to learn. That the “material man” is too often a bore cannot be denied, but this is no excuse for belittling oneself

by an exhibition of discourtesy. Then too, courtesy has a market value: it is a fact recognized by all business men that courtesy pays. For this, if for no other reason, it should be cultivated. Perhaps no other profession depends so largely upon the favor or good-will of clients as that of the architect. The building material interests of this country represent millions upon millions of invested capital, closely tied through the men who control it with other millions seeking investment in building enterprises. The representatives of these building material interests can not fail to take the measure of the architects they meet, and their influence, which is often great, will be exerted in the direction in which their sympathies point. No architect, whatever his position, can afford to ignore this fact. It appeals to his pocket, a most vulnerable spot.

Agents for building materials are not all bores and nuisances, nor do they all receive curt treatment; the natural tact of some men is proof against it: but even the most obnoxious can be disposed of with no loss of self-respect. However, the dignity of the profession, as well as the dignity of the individual, calls for a radical reform in the treatment of this class, and the stigma will rest upon those architects who disregard it.

Probably there are few architects or draughtsmen who are not looking forward to a foreign tour for study or observation, which, fortunately is becoming a very common experience with young architects. Those who have already been abroad still anticipate other similar tours to extend the knowledge already obtained—for whatever be an architect's devotion to his own country, he will always be able to further round out his experience and always find something to learn from foreign travel. Considerable space has been given in former issues of the BROCHURE SERIES to hints and suggestions upon foreign travel, and we shall continue from time to time to publish other material of the same sort, as occasion occurs.



LXI.

Portion of Column, Palazzo Vecchio, Florence.

Mr. A. Needham Wilson in the Notes of the English Architectural Association gives the results of his experience in the shape of notes on the practical side of travelling. He presupposes a more thorough tour than the journey directly from one important point of interest to another, even if it be limited to a small area. He suggests the working from some centre as a useful plan, for in this way more luggage can be carried, as the bulk can be left at the central point, and only the bare necessities taken afield. Sometimes it will be found desirable to live in apartments, or *en pension*, and then a few luxuries will always be welcome. These it is not convenient or economical to carry if one's luggage is taken through the whole trip. Mr. Wilson's notes refer principally to travelling in France. Of the practical details which he suggests, one or two may be of particular value. Slow drying water colors he found very useful in extremely hot weather, and he ordinarily carried two folding camp-stools. They were light and easily carried, and one placed on top of the other made a handy trestle for a drawing board where dimensions were plotted on the spot. He urges the use of a long, light measuring pole, and the necessity of a sketching umbrella. Passports and various other kinds of credentials, the more the better, are important helps, and he maintains that they should never be neglected, as it frequently happens that they make just the difference between success and failure. An architectural student, more than any other, requires this kind of assistance, for his investigations often depend upon the favor of public officials who have charge of the old monuments, and whose good graces are difficult to obtain if not approached through the proper channels.

English Architectural Prizes and Scholarships.

General information concerning the opportunities in the shape of prizes

and scholarships open to English architectural students is probably not very wide-spread in this country. So much interest has been shown of late years in the general subject of scholarships, and so many have recently been added to the list, that a comparison of methods between our own and the most important English benefactions of this class will be instructive, and no doubt of value. The details concerning the various competitions are taken from the Kalendar of the Royal Institute and apply to the examinations of the last year. There are other competitions and scholarships conducted by other institutions, notably the Architectural Association, but there is not space to refer to them in our present article, and those mentioned will serve for comparison.

The Royal Institute of British Architects has the awarding and administration of ten studentships and prizes annually, all of which are competitive. In addition to these the "Royal Gold Medal" is awarded annually by vote of the Institute. Compared with our American scholarships the largest prize offered by the Royal Institute seems insignificant. Nevertheless, there is apparently no lack of applicants, and the number of familiar names in the lists of successful competitors of former years indicates the fact that the prizemen of the past have made places for themselves.

The Royal Institute Silver Medal and a sum of twenty-five guineas is awarded annually for the best essay on the theme: "The Influence of Material on Architecture." This prize is open to any British subject under the age of forty years.

The Royal Institute Silver Medal and a sum of ten guineas is given for the best measured drawing of any important building. This is open to any British subject under the age of thirty years.

The Soane Medallion and a sum of one hundred pounds is awarded to any British subject under the age of thirty years who produces the best design for an "Institute of Architects." Upon the successful competitor mak-



LXII.

Portion of Column, Palazzo Vecchio, Florence.

ing, within two years after receiving the Medallion, satisfactory arrangements for going abroad for a period of not less than six months, to pursue his architectural studies, one hundred pounds will be paid in two instalments of fifty pounds each: the first when the medallist leaves England for the continent, and the second when he shall, after an absence of not less than six months, have submitted satisfactory evidence of his studies abroad in the form of measured drawings and sketches.

The Pugin Studentship offers a silver medal and a sum of forty pounds. This is open to members of the architectural profession of any country, between the ages of eighteen and twenty-five years. The scholarship was founded for the promotion of the study of the mediæval architecture of Great Britain and Ireland. Candidates are required to submit specimens of drawings, and testimonials, conforming with rules laid down for the conduct of the various competitions, although they need not of necessity be prepared especially for this competition. The successful candidate is required to forthwith sign an undertaking to make a tour, in some part of the United Kingdom, of not less than eight weeks duration, and to devote such tour to the study of mediæval architecture; and he must, prior to a certain date, deliver to the council of the Institute a paper, illustrated by sketches, descriptive of his tour, and his measured drawings, sketches, etc., when if the same be approved by the council, the student will receive the sum of forty pounds and a silver medal.

The Godwin Bursary provides a silver medal and a sum of forty pounds, and is open to any British subject without limit of age. It is founded for the promotion of the study of modern architecture abroad, and is awarded, subject to conditions specified, to any member of the profession who shall submit the best selection of working drawings, or other evidence of special practical knowledge, and testimonials. The knowledge of at

least one foreign language is a necessary qualification. The successful candidate will be required forthwith to sign an undertaking to spend not less than five weeks in some part of Europe (other than Great Britain and Ireland) or America, to study, examine and report on some specimens of modern planning and modes of construction, drainage, water supply, ventilation and other sanitary arrangements to be found in the place or places he undertakes to visit; and he must, prior to a certain date, deliver to the council of the Institute an illustrated memoir descriptive of the same. He may, if he think proper, confine his inquiries and report to one building only in the country visited, if, in his opinion, it be of sufficient importance. The holder of the Bursary, if he fulfil the required conditions to the satisfaction of the council, will receive forty pounds, to be paid in two instalments, the first on his leaving England, and the second on his submitting the memoir, illustrated by sketches.

The Owen Jones Studentship provides a certificate and a sum of fifty pounds, and it is open to members of the profession under the age of thirty-five years. Candidates for this studentship, founded for the encouragement of the study of architecture, more particularly in respect to ornament and colored decoration, must submit testimonials with specimens of their drawings (evidencing acquaintance with color decoration) and compositions in writing, not necessarily prepared for the occasion, exhibiting their acquaintance with the leading subjects treated of in Owen Jones's "Grammar of Ornament." They must satisfy the council that they are practising or intending to practise architecture. Preference will be given to work exhibiting acquaintance with the application of color as a means of architectural expression, not alone by the use of pigments, but also in the juxtaposition and combination of different colored materials. The successful candidate is required forthwith to sign an undertaking to make a tour of not less than



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Portion of Column, Palazzo Vecchio, Florence.

eight weeks duration to some place or places to be specified by him, and to devote such tour to the improvement and cultivation of his knowledge of the successful application of color as a means of architectural expression. He must, prior to a certain date deliver to the council a manuscript descriptive of his tour, illustrated by sketches and measured drawings. If he fulfill the required conditions to the satisfaction of the council, he will receive fifty pounds, to be paid in two instalments, the first before he begins his prescribed tour, and the second after submitting his memoir, sketches and drawings.

The Tite Prize offers a certificate and a sum of thirty pounds, and is awarded to any British subject under the age of thirty years who produces the best design for a stone bridge across an embanked tidal river 725 feet wide. Upon the successful competitor making, within two years after receiving the certificate, satisfactory arrangements for going to Italy for a period of not less than four weeks, thirty pounds will be paid to him in two instalments, twenty pounds when he leaves England for Italy, and ten pounds when he submits satisfactory evidence of his studies in Italy in the shape of measured drawings and sketches.

The Aldwinckle Studentship provides a certificate and a sum of fifty pounds, and is open to all those who submit works for prizes and studentships in the other above named competitions. The award is made by the council to the person who will, in their opinion, best carry out the intention of the donor of the prize. The person so selected will be required to proceed to some part of Spain for a period of not less than eight weeks, and to submit to the council, prior to a certain date, satisfactory evidence of his studies there in the shape of measured drawings and sketches. Payments are made upon satisfactory fulfilment of the conditions, one-half on leaving England, and one-half upon submitting drawings.

The Grissell Prize, consisting of a

gold medal and a sum of ten guineas, is given for the encouragement of the study of construction, and is open to British subjects who have not been in practice longer than ten years. For the present year the problem in competition was a design for a polygonal or circular band-stand suitable for a public garden, constructed of wood and iron, with a domical roof.

The Ashpitel Prize is awarded annually to the candidate in the "Obligatory Architectural Examination" conducted by the Institute, who most highly distinguishes himself. This examination is the regular preliminary to admission as Associate in the Institute. The prize consists either of books, a medal, or money, or otherwise, as shall from time to time be determined by the council of the Institute, for which one year's income of the fund set aside for this purpose is used.

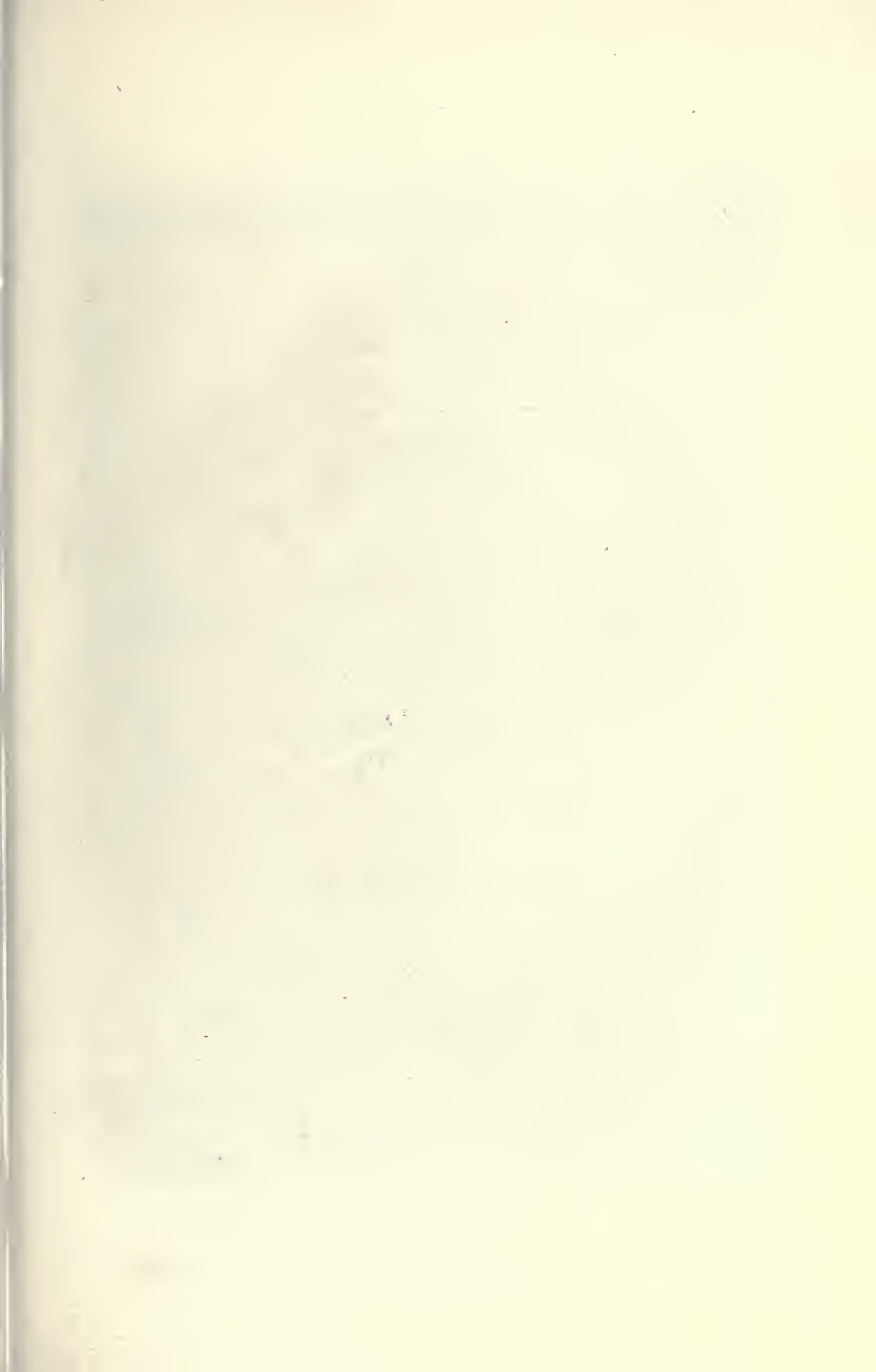
Notes.

Imitation may be the sincerest flattery, but it has its drawbacks. There are two snow-guards on the market that are easily mistaken for the well known Folsom Guard. Each is made of wire, and applied precisely as is the Folsom Guard. They differ in the form of the part that projects above the roof and both embody the principle of the *old* Folsom Guard in having a brace below this projecting part. The tendency of the *old* Folsom Guard to lift the slates by leverage acting on this brace, also the danger of cracking the slate on which the brace rested, caused the makers several years ago to change the pattern, and the "New Model" which they now make is free from this or any other objection. Architects specifying a snow guard should definitely specify the "New Model Folsom Guard" and insist upon its use, for the average roofing contractor to whom larger profit is an inducement is very apt to substitute. No other endorsement of the Folsom New Model Guard is needed than the buildings illustrated in their advertisements in our pages.



LXIV.

Portion of Column, Palazzo Vecchio, Florence.





LXV.

Door of the Palazzo Orsetti, Lucca.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

SEPTEMBER, 1896.

No. 9.

ITALIAN RENAISSANCE GRILLES.

IT is curious to notice how restricted a part ironwork plays in the art of the Italian Renaissance, except in a few special localities, such as Siena and Lucca; iron having been regarded apparently as a material more fitted for practical than for decorative work. Within this restricted field, however, its importance cannot be denied. The finest achievements of Renaissance Italy in metal work were in chased and Damascened suits of armor, which exhibit a beauty of design and perfection of workmanship seldom if ever surpassed.

Door and window grilles, torch and banner bearers, and lanterns are the principal objects of iron treated in an ornamental way, which we find as representing this period. The collection of fine examples of torch bearers and lanterns in THE BROCHURE SERIES for July, 1895, will, with the illustrations of this number, give a fairly comprehensive view of the smith's art of the sixteenth and seventeenth centuries in Italy.

The Italian work of this period is, as a whole, superior in many respects to that of any other country or time. It is nearly always beautiful in itself and thoroughly consistent with the material. It is conventional in treatment without the faults of a large part of the work of later times in all countries, which has leaned towards more or less naturalistic forms, often produced with an amount of labor out of all proportion to the importance of the results.

A recent English writer upon this subject points out the tendency of modern iron-workers to mingle conventional and realistic foliage in one piece of work. This is, as he says, even worse than a design made up of entirely realistic foliage, as the two elements will not blend. It is difficult to impress upon a craftsman, whose training in design has been limited, the importance of unity of style in his work. His inclination is toward intricacy and elaboration of detail, with little regard for the finer qualities of proportion, scale, balance, and above all the suitability of the design to the material in which it is executed. The latter quality is, in the best work, largely an unconscious one, and disregard of it is usually the result of an attempt on the part of the workman to test his skill in a *tour de force* by the mere imitation of forms made in or adapted to other materials. It is in this direction, and in the foolish desire to smooth and "finish" forged iron, that the work of the present fails most conspicuously.

The general revival of the arts in the early period of the Renaissance in Italy showed itself quite differently in the various minor arts. In iron work there was nothing of Greek or Roman design which could be readily adapted to Renaissance conditions. The work of the smith was very slightly developed in classical times, and, as a result, the Renaissance iron-workers could only



LXVI.

Door of the Palazzo Brancoli-Busdraghi, Lucca.

refine and adapt the work of their predecessors in the middle ages. In the later period a greater freedom is evident, and at the same time a better harmony with surroundings in the work used in connection with other arts, as in building, for instance.

Wrought-iron grilles and railings are found in use, at first in simple and inartistic forms, from the early middle ages. Windows and other orifices for light were small, and often consisted of loop-holes only, so that grilles could under no circumstances assume the importance of large dimensions. For doors and gateways grille work was rarely employed, as the times demanded that these should be closed with heavy barriers studded with iron for defensive purposes. The first attempts at artistic grille work are probably to be found in fire screens and articles of furniture of a similar nature. In exterior work, grilles were first used for protection rather than for ornament. They were strong and massive, and were distinctly barbaric in design, and menaced the trespasser with pointed bristling ends. Later, under Gothic influence, grilles came into use in churches to close in chapels, altars, monuments, etc.; and also in the cloisters and courtyards to enclose wells. With this more extended use they gain in richness and elegance. Altar and chapel grilles grew larger and higher, at first treated mainly with vertical square-iron supports filled in more or less with horizontal straps and ornament. Afterwards a form appeared constructed on geometrical lines, which is the forerunner of the more elaborate geometrical patterns of the Renaissance, such as the quatrefoil design shown in Plate LXXII.

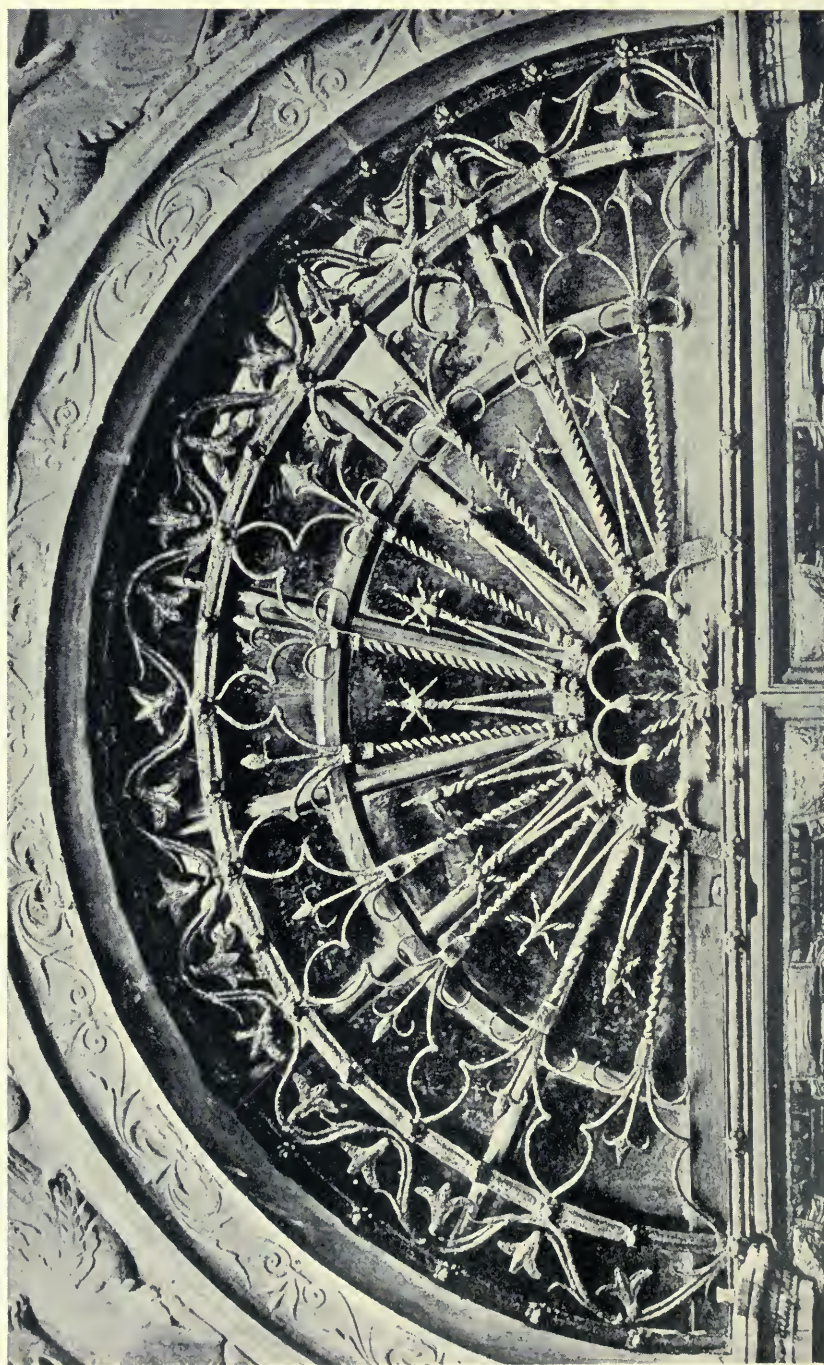
During the Renaissance the use of grille work increased further, not only in churches, but also in private houses and in public buildings. Oriels and alcoves were often divided off from the principal apartments by grilles, and window openings and fan lights were richly grilled. Square and angle iron was replaced largely by round iron.

Renaissance grille work may be classed under three groups: First, the early style of grille formed of bars was retained, together with the same kind

but with added ornament, and such modifications as the new style demanded. The second group consists of the further development of geometrical tracery, carried out in the flat. In combination with the predominant quatrefoil designs of the Gothic period are to be found numerous other varieties, such as the trellis in which parallel bars cross each other obliquely. The latter form, however, is more frequent in German work than in Italian, where also the predilection for round iron is also more marked. The third group comprises panels, consisting of a framework filled in regularly with some specific pattern. Inasmuch as these rarely occur in the styles of the middle ages, they may be counted as belonging to the innovations introduced under the Renaissance. The form of the filling is, of course, governed by the position it is to fill. Along with the vertical and horizontal rectangular filling are to be found the square, the circle, the ellipse, the stilted and depressed arch, the semicircle and the lozenge, which, for the most part, form the basis of the pattern. The right angle, square, circle and ellipse are principally used in door and window fillings, while the stilted and depressed arches and semicircle are adapted to fan lights. Lozenge-shaped panellings, and those with irregular angles, are found almost only in staircase ballustrades. Besides these, all sorts of irregular forms are occasionally found.

Two principal features serve to form a basis for the classification of panelling. The design may show a distinct top and bottom end, when it is simply symmetrical. Or, the ornament may be developed from the centre in all directions in equal proportions, when it is bi-symmetrical, or repeating. Little divergencies from absolute symmetry and perfect regularity often occur so far as to affect detail only, without disturbing the regular effect of the whole.

In arched or semicircular openings in which fan lights are used, the treatment is sometimes upright and symmetrical; or, — and this is specially true of semicircles, — in order to avoid the inelegant meeting of the radial bars at one centre, a smaller open semicircle, or one which is ornamented independently, is intro-



LXVII.

Grille over the Door of the Palazzo Orsetti, Lucca.

duced. This will be seen to be the treatment in all of the designs illustrated in our plates. It also happens occasionally that the semicircle is divided into separate zones, each of which is treated as a band of ornament in itself. This form of design is also used, to a certain extent, in nearly all of the examples shown.

LXV.

DOOR OF THE PALAZZO ORSETTI, LUCCA.

This plate, and the next one, are given to show the relations of the grilles (which are given at larger scale in the succeeding plates) to their architectural surroundings. It will be seen that each design has a marked individuality, although taking its place in the general design without unnecessary prominence.

LXVI.

DOOR OF THE PALAZZO BRANCOLI-BUSDRAGHI, LUCCA.

The grille in this design, as compared with that in the doorway of the Palazzo Orsetti, is more delicate and lighter in treatment, and conforms with the details surrounding it. The treatment of both these examples shows an intelligent grasp of the design as a whole, and the superiority of the Italian ironwork, as elsewhere pointed out, in its thorough adaptability to the conditions it was intended to fill.

LXVII.

GRILLE OVER THE DOOR OF THE PALAZZO ORSETTI, LUCCA.

LXVIII.

GRILLE OVER THE DOOR OF THE PALAZZO BRANCOLI-BUSDRAGHI, LUCCA.

LXIX.

GRILLE OVER THE DOOR OF THE MONASTERY OF BARBANTINE, LUCCA.

LXX.

GRILLE OVER THE DOOR OF THE PALAZZO CENAMI, LUCCA.

These four grilles show a marked similarity of treatment, and a comparative study of them will be very instructive to any designer of wrought iron. The arrangement of the design upon the radii of a circle is not, of course, the only system upon which such a form can be laid out; but it is naturally the simplest and first suggested, and is admirably suited to the purpose in the present instance. Unlike most designs composed largely of linear forms, a grille

often counts as light against dark, or the reverse, depending upon the position of the observer; and for this reason the open spaces surrounded by the forms of iron must be as carefully considered as the skeleton itself. Upon examination, it will be seen that these grilles are remarkably satisfactory when considered in either way.

LXXI.

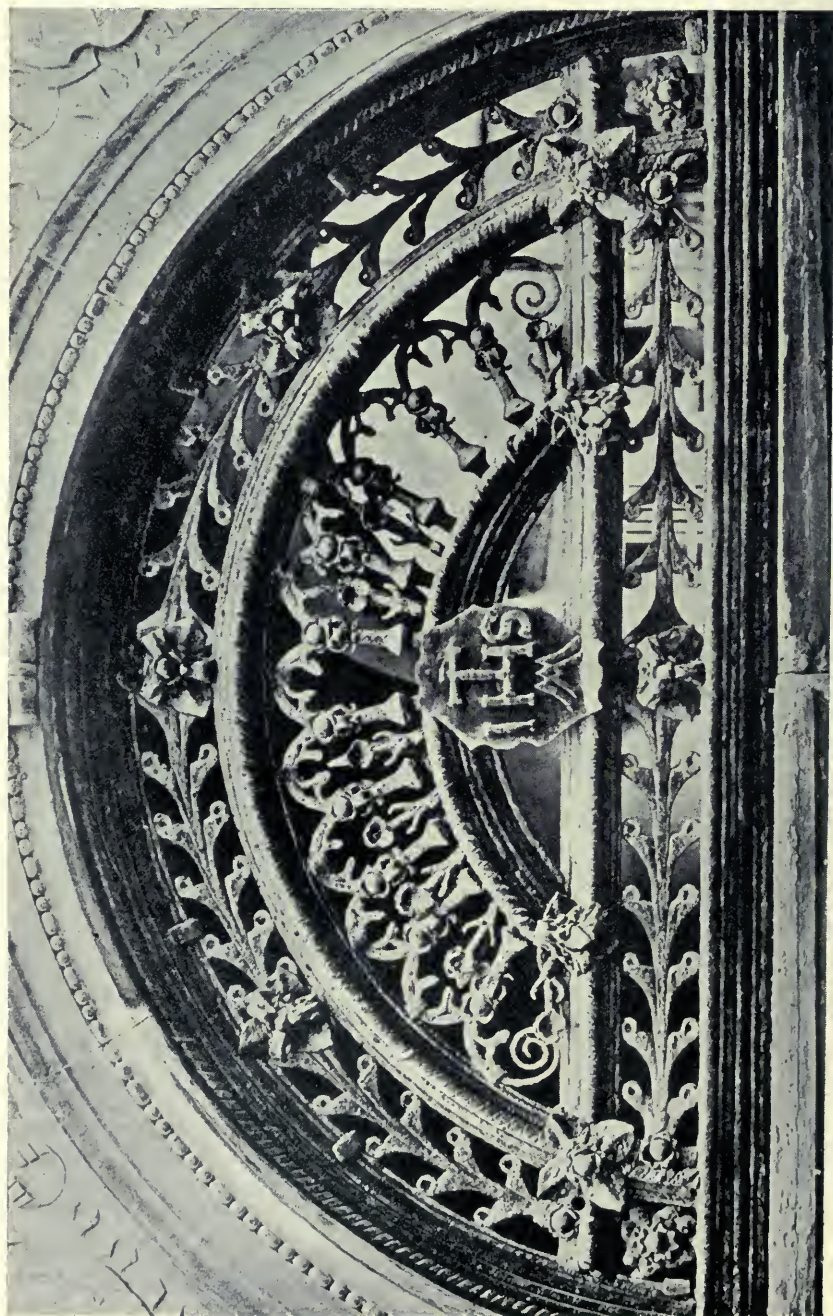
GRILLE IN THE CHURCH OF S. GIORGIO DEGLI SCHIAVONI, VENICE.

This grille is of a class of strapwork characteristic of the period, and familiar through numerous examples. It is an exceptionally good instance of the production of a geometrical diaper pattern in a thoroughly wrought-iron manner. German, French and Spanish ironworkers, although often indulging in greater elaboration, have never approached the best of this work in the instinctive feeling for the material, the restraint, and at the same time the richness of detail. German wrought-iron gates and grilles of this period, for instance, show, as a rule, more freedom, and often grotesqueness, but lack the appreciation of the fundamentals of the best ornamental design. They abound in interlaces and scrolls, but do not meet the requirements of conditions, æsthetic and utilitarian, as does the Italian work. The delicate proportioning of pieces, with the slight variations inseparable from hand-wrought work, and at the same time the careful preservation of the main geometrical forms and lines, is especially worthy of notice in this example, and we might say of emulation in modern work.

LXXII.

GRILLE IN MADONNA DEL ORTO.

The simple design of this grille is perhaps not to be compared with the more elaborate ones shown in the preceding plates, but its very simplicity is characteristic. It is unquestionably a design for the place, its lines harmonizing and conforming with those about it. In workmanship it is also perfectly straightforward; the only suggestion of treatment in the least out of character with the material being the joining of the two scrolls in the small semicircle in the arched top, where joints have been made which are seldom used in the best work.



LXVIII.

Grille over the Door of the Palazzo Brancoli-Busdraghi, Lucca.

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It is seldom that American readers have an opportunity to know anything of the actual work of architectural students in other countries. This is especially true of what is being done in England, as most of our young architects, if they go anywhere abroad to stay and study, choose Paris as a location. For this reason, the methods of English students, and the opportunities open to them, have been given prominence in these columns. The competitions conducted by the Royal Institute of British Architects have been referred to before, and the conditions described. The prize drawings in the various Institute competitions are exhibited annually and attract considerable attention among the older architects, as well as among the younger men. This year they are exhibited at the rooms of the Institute. The Institute itself appoints one of its members to report upon the drawings submitted, and his report is published at length in its journal. This year the duty fell upon the vice-president, Mr. W. M. Fawcett.

The programme and conditions governing the competitions are published several months in advance, and it is only required that designs shall be originated and executed entirely by those who submit them.

The prizes offered for original design include the Soane Medallion and one hundred pounds, the Tite prize, and the Grissell competitions, all of which have been described before in the *BROCHURE SERIES*. These prizes naturally attracted the largest numbers and the most important work. The subject for the

Soane Medallion was a "Market Hall." The designs submitted were mostly mediæval rather than classical in character. The subject for the Tite prize was an "Italian Villa"; and that for the Grissell competition, the bay of a church.

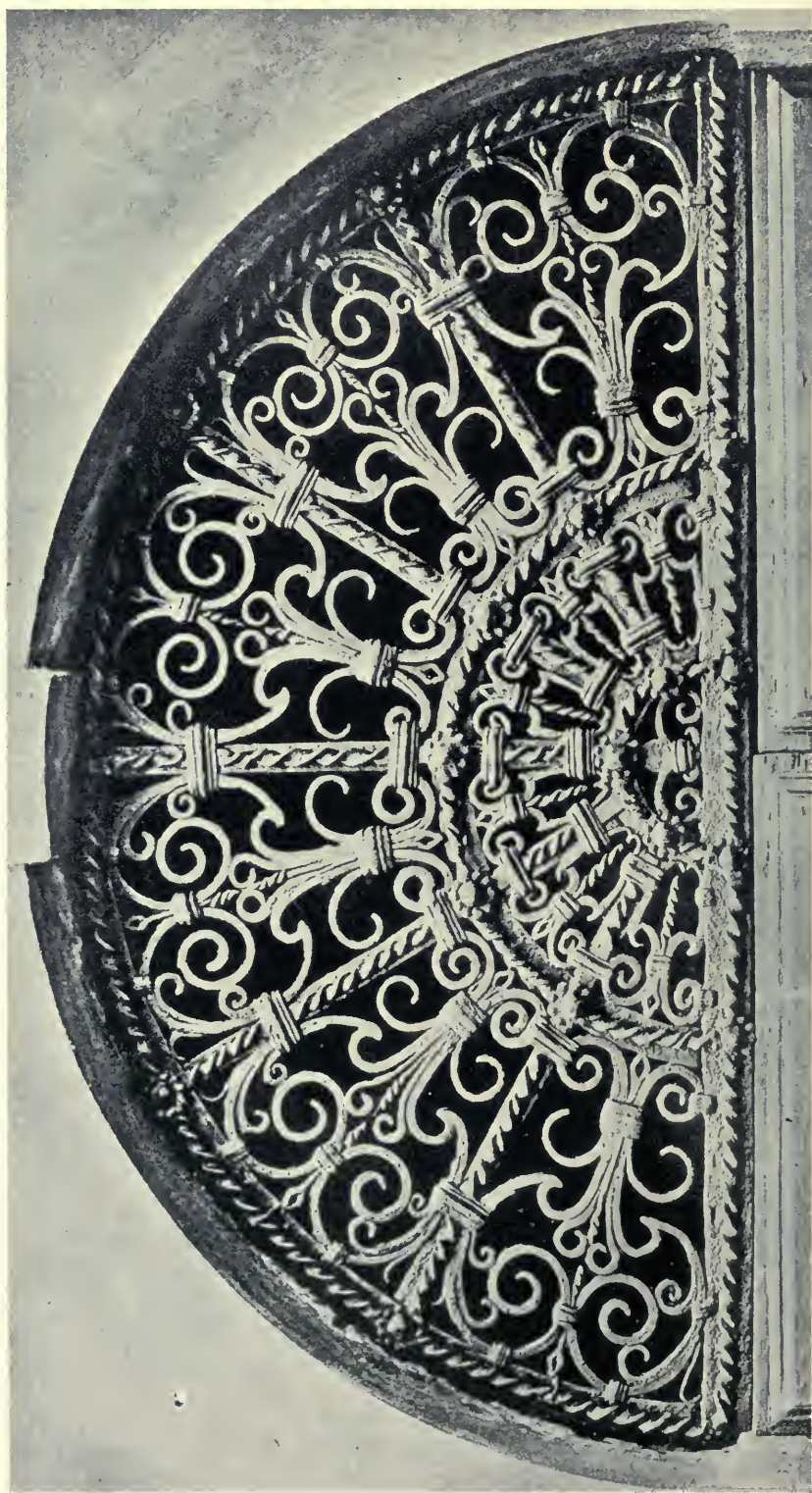
The Owen Jones studentship, founded for the study of ornament and colored decoration, brought out two sets of drawings in color from existing decorative work. Mr. Fawcett speaks in high praise of the work submitted for this prize. This is a line of investigation in which none of our American scholarships have as yet entered, although the student sent abroad by the National Society of Mural Painters will naturally devote some of his attention to this field of study.

The measured drawing competition has attracted three sets of drawings: One of Melrose Abbey, and two of the church of St. Mary-le-Strand, London. These are all praised as excellent work.

The Pugin studentship for the study of mediæval architecture in Great Britain has eight competitors, also giving evidence of careful study and promise of good work in future.

Mr. Fawcett says in conclusion:—

"In looking over the large amount of work which has been undertaken for the chance of the prizes, most of which involves an undertaking to prosecute studies still further, one cannot help feeling for the disappointment of the many who receive here nothing but a word or two of praise, or perhaps of blame. To them there may be the feeling of inquiry as to what good they have got from their labors. I trust they have had sufficient interest in their work not to feel depressed because others have taken the prizes. Though I do not consider myself an old man, I am old enough to have noticed that the men who succeed best in their professions, whether lawyers, doctors, chemists, or men of other classes of science or literature, are those who take a real pleasure in their work—who seem never to find it irksome, but seem often to do it for the fascination they find in it. I feel sure it is more so with those who take up art as a profession, whether it be painting, sculpture, or the branch we are practising ourselves. The thought and study which you have



given to your work has, I feel sure, been of great benefit to you; and I hope it has been a pleasure also, and that you can all join one of your brother competitors in his motto, and say from your heart, 'Labor ipse Voluptas.'

Extract from the Address of Professor Aitchison

To the Students of the
Royal Institute of British Architects.

No teaching will give genius or parts to learners; but I think I may say, without fear of contradiction, that untiring diligence is an absolutely necessary qualification. And this has been so evident to those who possess genius, that Buffon defined it "as the art of taking trouble"—which we all know it is not. But diligence is so absolutely necessary for the development of genius, that it is excusable to confuse the necessary servant with the master.

The wisest saying of the Delphic oracle was, "Know thyself," and it can be as usefully applied to themselves, by those who study architecture, as by others in the various exigencies of human life. It is obvious that if one knows one's self one can best choose the part of architecture most fitted to one's aptitudes, and one can map out those parts that are essential to be learnt; by this means not only is much useless labor saved, but that worst of all shipwrecks is averted, the having embraced a profession that is not congenial and for which one finds one's capacities are not fitted, and this, too, when it seems too late to throw up the profession. I recollect hearing of a pupil of Laing's—the Laing who built the Custom House—who found architecture so uncongenial that he embraced the law, and became a vice-chancellor, as Alfieri the barrister became a celebrated architect. It is within the knowledge of most men that many of those who have become distinguished have changed their profession, but these men have mostly had a natural aptitude for the subject they eventually embraced and excelled in.

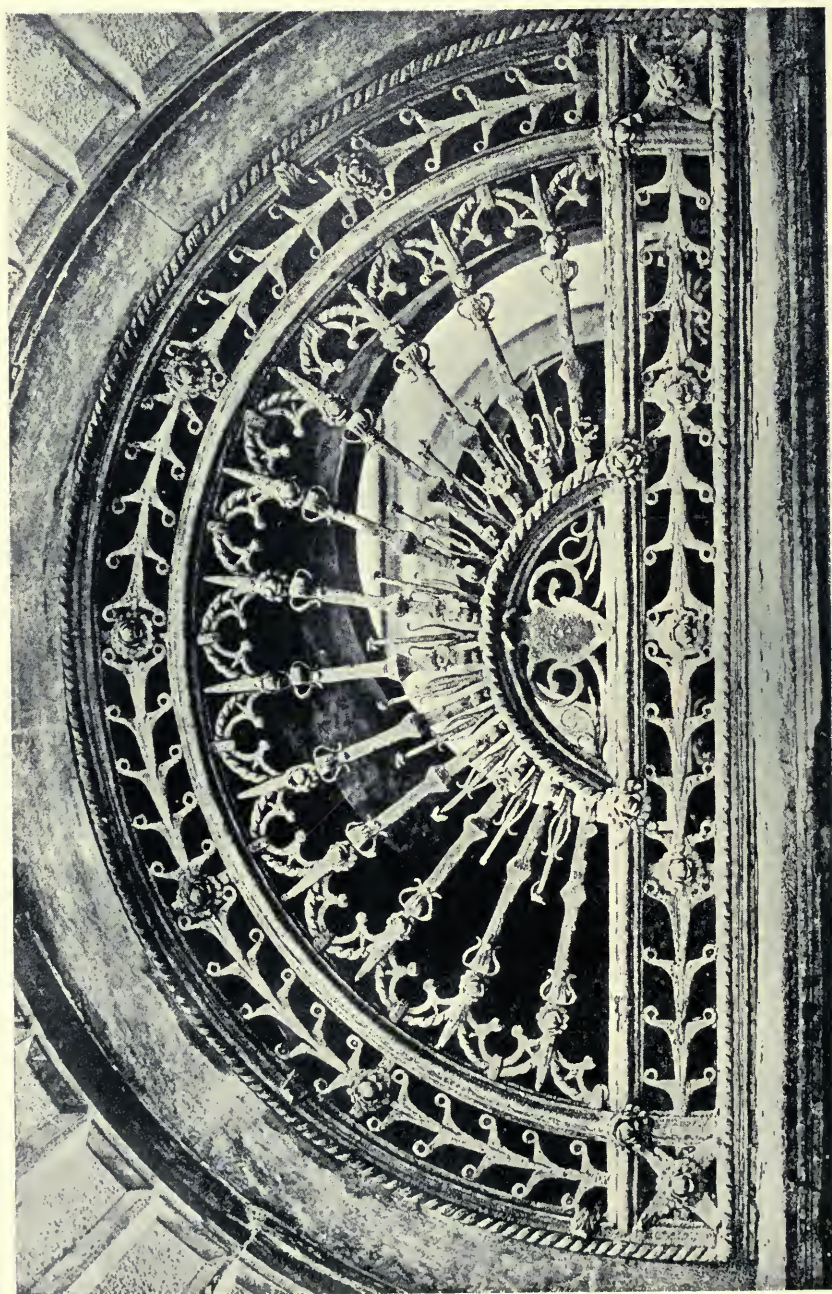
To those unfortunates who have em-

braced architecture but have no aptitude for it—nor, as far as they know, for anything else—I can only recommend the behavior of Scotchmen under the circumstances. I think I may say that Scotchmen are the only people of the United Kingdom who have a good education, and by this I mean a moral education. Each man who finds himself in this position says to himself, "This is my only chance in life; I have no natural aptitude for it, but I must try by application and striving in season and out of season to make up for my lack of aptitude," and you rarely find that they fail in whatever walk of life they have embraced, for they mostly gain a good position.

Youth is naturally enthusiastic and ambitious, and would fain know everything connected with its occupation. Most students have probably read Bacon's programme of mastering all human knowledge; but we are not all Bacons, and had Bacon lived now, when the memory wanted for one small branch of science is greater than that given to most men, he would never have set out on so impossible a quest.

A student, for example, has to see what a column or stanchion will safely bear, and so he wants to know the laws of flexure, and finds himself referred to Poisson. He gets Poisson's book, but finds that to understand it he must master the differential calculus; he gets a treatise on that, but finds it would take him his whole life, if he could learn it then. Yet as the multiplication table is to arithmetic, so is the differential calculus to the higher branches of mathematics; he therefore comes to the old conclusion "that everybody cannot do everything."

It is, perhaps, a laudable ambition to take one of the great architectural geniuses as a pattern, but you should have common sense enough to calmly and dispassionately review your own powers and capacities before entering on a serious attempt at imitating his achievements. There is only one genius in several millions of people who is blessed with the capacities of the great architects, who has the making of a Brunellesco, an Alberti, a Peruzzi, a Bramante, a Leonardo, or a Wren: and I only wish



LXX.

Grille over the Door of the Palazzo Cenami, Lucca.

more of those who find themselves incompetent would abandon the profession. The average capacity of mankind is not great, and yet each one wishes to be the bright particular star of the world. Each unit of mankind cannot endure the idea that his capacity is not equal to that of the greatest genius; but he will admit that he is deficient in industry, and in that judgment which guides a man to concentrate himself on the principal aim of his life. This shows us one of the weaknesses of humanity, to be ashamed of admitting that which is a pure accident, over which we have no control; and to admit, without blushing, our neglect of those things that are in our power. It is the fashion to encourage the belief that all men are born with equal capacities, as it is to suppose that every epoch is equal in mental and moral power, and that the difference depends on teaching, as if cutting and polishing a flint stone would turn it into a diamond. I recollect Roebuck talking this sort of nonsense at Sheffield; and after pointing out what John Stuart Mill could do at thirteen years of age, who had then mastered Greek, Latin and mathematics, he says: "But if John Mill could do what he described, why may not John Brown do as much, or nearly as much?"

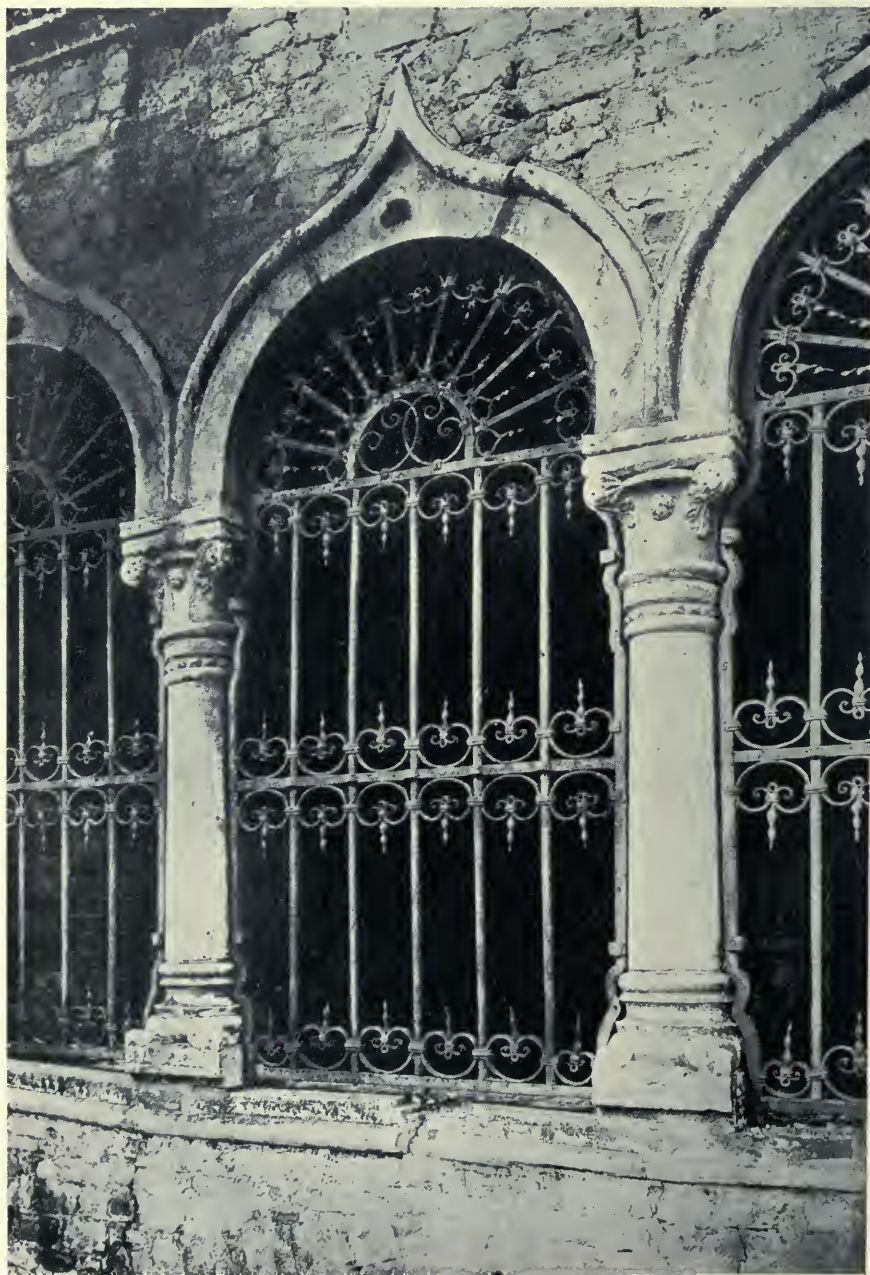
The subjects that seem to me of the utmost importance are — first, the recognition by students and their teachers that architecture is a structural art, and that until this is realized and acted on no great improvement is likely to take place. All the materials we use have weight, and in their ultimate position have size too, and in the positions they are placed have, as well as downright pressure, cross and diagonal strains. All these strains occur in almost every building, and must balance one another, or else the building becomes deformed or ruined, or tumbles down. The theory of the strains that produce equilibrium is called statics. The architect with the keenest observation, the strongest memory, and the greatest experience is a mere child compared with one who is a master of statics and the strength of materials. Secondly, we all admit that without proportion buildings and their parts are unsightly, and we endeavor to

train the eye to good proportions by studying classical buildings; their proportions, however, mainly give the statical results gained by experience at the time the buildings were erected; if these studies are pursued too long they are apt to make us fall in love with a state of knowledge inferior to that which we now possess.

That friend of our youth, Mr. Ruskin, partially enlightened us on this subject by pointing out the infinite variety of proportions in nature, most of which we find agreeable to the eye, and we now know that what may be called the fundamental proportions depend on the weight to be carried, the strength of the material and its height and size. Statics allow us to go further, for, knowing the strains to be borne and where they come, and the strength and peculiarities of the material, we may mould it into various forms, either by cutting away useless parts or by adding to the bulk in certain directions. By statics we know where there is a change of function, and where various strains are concentrated, and these parts call for some expression, and the only way of expressing them architecturally is by moulding.

The proper arrangement of each chamber for the duties it has to perform, the collocation of the different chambers, and the access to them by means of halls or passages without unnecessary waste of room, is commonly denoted by the word "planning," and in reality it includes much more, as, for instance, their proper lighting, aëration, ventilation and warming; in fact, the enabling us to make the different portions fulfil their ends is the foundation of all good architecture. But man wants more than this; he wants not only certain parts to be more striking than others, but to make the whole have such an external appearance that it tells us the use of the building and evokes the emotions proper to its use. All we have to deal with outside are walls and roofs, but we may want porticos and porches, towers, lanterns, spires and domes for certain uses and under certain circumstances.

Inside we have much the same elements, but we have as well floors, ceilings and staircases: and, although we



LXXI.

Grille in the Church of S. Giorgio Degli Schisvoni, Venice.

always want floors to be flat, there are circumstances where steps are required to give elevation and dignity to certain parts, and there are also certain shapes which add beauty or dignity to the rooms, and if the ceiling is vaulted or domed we may want it made striking or beautiful.

One particular point is usually missed in speaking of architecture,—the skill in combining the junctions between forms of diverse or opposed shapes and of marking the different changes of function where they occur, or of marking the concentration of strains. These, as I have mentioned before, are accomplished by moulding, and these mouldings are to give us varieties of light and shade and to have a sort of logical sequence in their forms. The Greeks were the first and the greatest masters of mouldings, which were, of course, shaped to be played on by brilliant sunshine and in a clear air. The Roman mouldings were only badly designed Greek ones with infinitely less variation. The second masters of moulding were the Gothic architects, who designed them for the misty climates and feeble sunshine of the countries they lived in. They were as logical as the Greeks, though destitute of their refined artistic sensibilities, and since then the study of profiling has been abandoned.

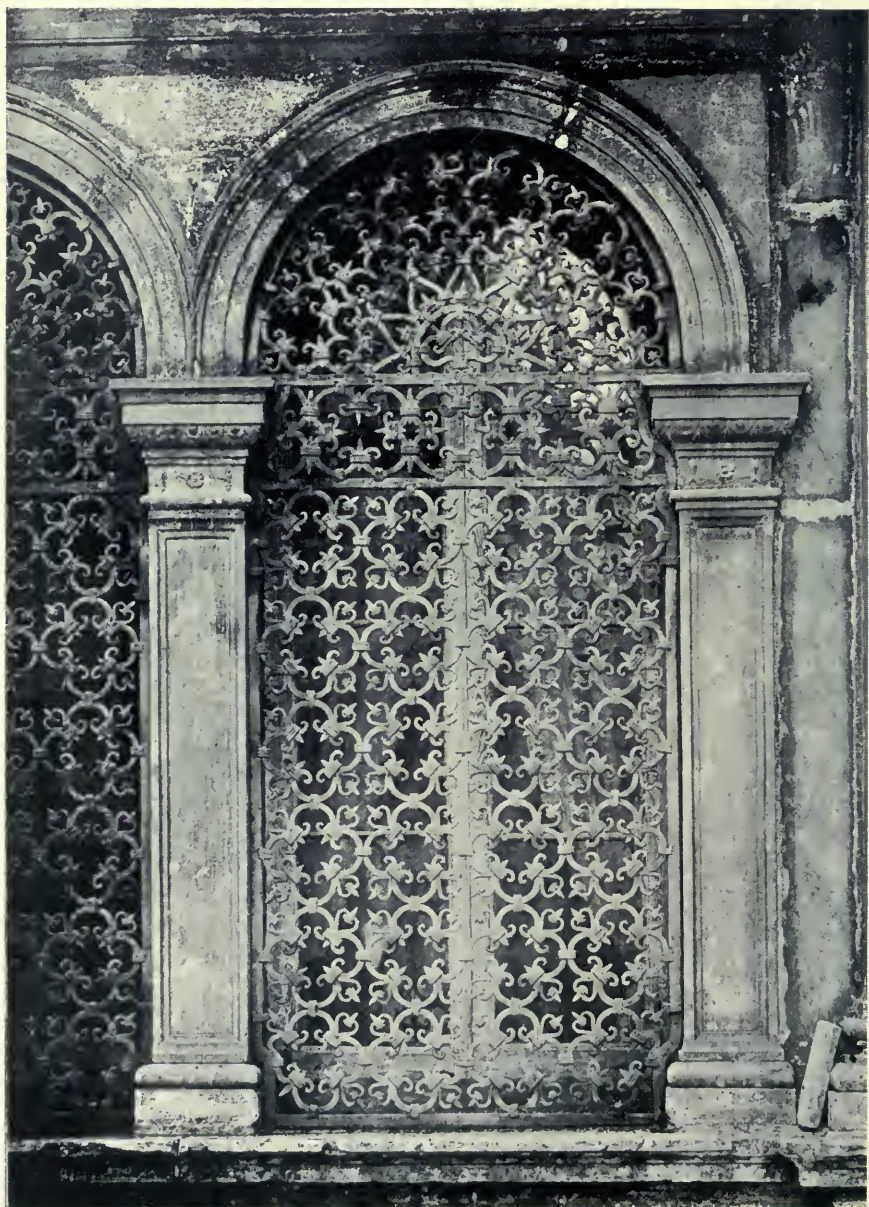
I say nothing of sculpture, in which I included naturalistic as well as vegetable and animal forms, for this is another art; but it must be exercised with due regard to the architecture, and must neither be incongruous nor destroy the scale of the part, the chamber nor the building. You cannot expect sculpture from architects, as it takes the life study of an artist, and architecture alone may be said to embrace the life studies of many men,—men of science, men of ingenuity and men of art. When, however, the architect is so transcendent a genius that he can master his own art and that of another artist, he excites our wonder and our admiration; but to be a bad architect and an execrable sculptor too is not a combination to be admired, and still less to be proud of. It merely entitles the possessor to Martial's compliment, who called the amateur who did so many things nicely a great meddler.

Notes.

An interesting feature of the ARCHITECTURAL REVIEW will be a *résumé* of the competitions of the Society of Beaux-Arts architects, with illustrations of the medal designs, to be prefaced by an article fairly stating what the Beaux-Arts Society stands for. This will be contributed by Mr. John Galen Howard.

Thirteen years ago a large roof in New York was covered with Warren's Natural Asphalt, and at the present time that roof is in such good condition that the Warren Chemical and Manufacturing Company are using it for samples. It is a big roof, but when used up there are others laid about the same time, so that the supply of samples is inexhaustible. There are few architects who do not know the advantages of Warren's Natural Asphalt over coal-tar roofing preparations; but if any of our readers are interested, at the present time, in the best covering for large roofs, we would advise getting a piece of the New York roof above referred to, for comparison with roofs of other materials. A line to the New York office, 81 Fulton Street, will bring it, with considerable interesting information about asphalt roofing.

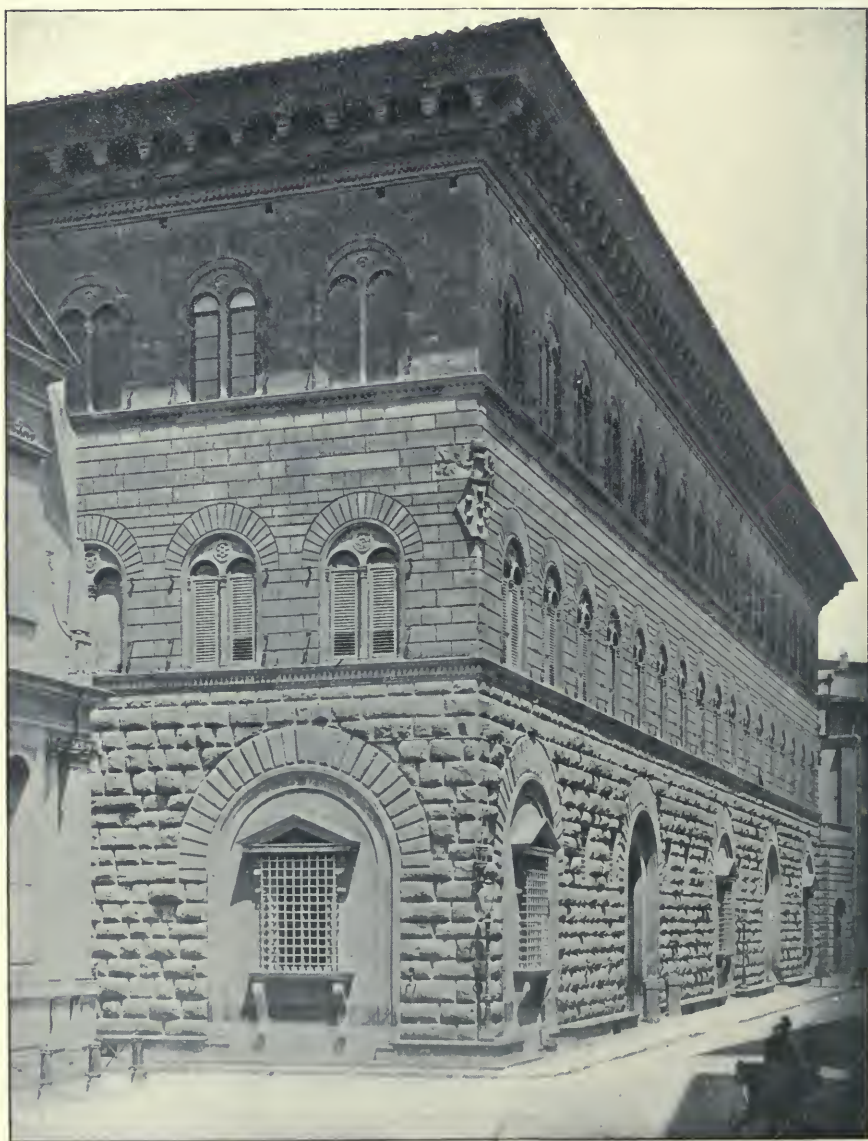
There is crying need of some comprehensive work upon schoolhouse planning, construction and design. Part I. of our forthcoming work on the Municipal Buildings of the City of Boston, designed and erected by Edmund M. Wheelwright, will come the nearest to supplying this want of anything yet published, as it will take up in every detail the modern schoolhouse, as illustrated by the most recently erected ones in the city of Boston. Mr. Wheelwright's long and careful study of schoolhouse construction and planning makes his work as authoritative as any in this country, and no architect can afford not to have the book for reference. Prof. Chandler, the present consulting architect to the mayor of Boston, is directly in touch with schoolhouse work and no better author or compiler could have been secured.



LXXII.

Grille in Madonna del Orto, Venice.





LXXIII.

The Riccardi Palace, Florence.

THE BROCHURE SERIES

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Vol. II.

OCTOBER, 1896.

No. 10.

THE RENAISSANCE PALACES OF FLORENCE.

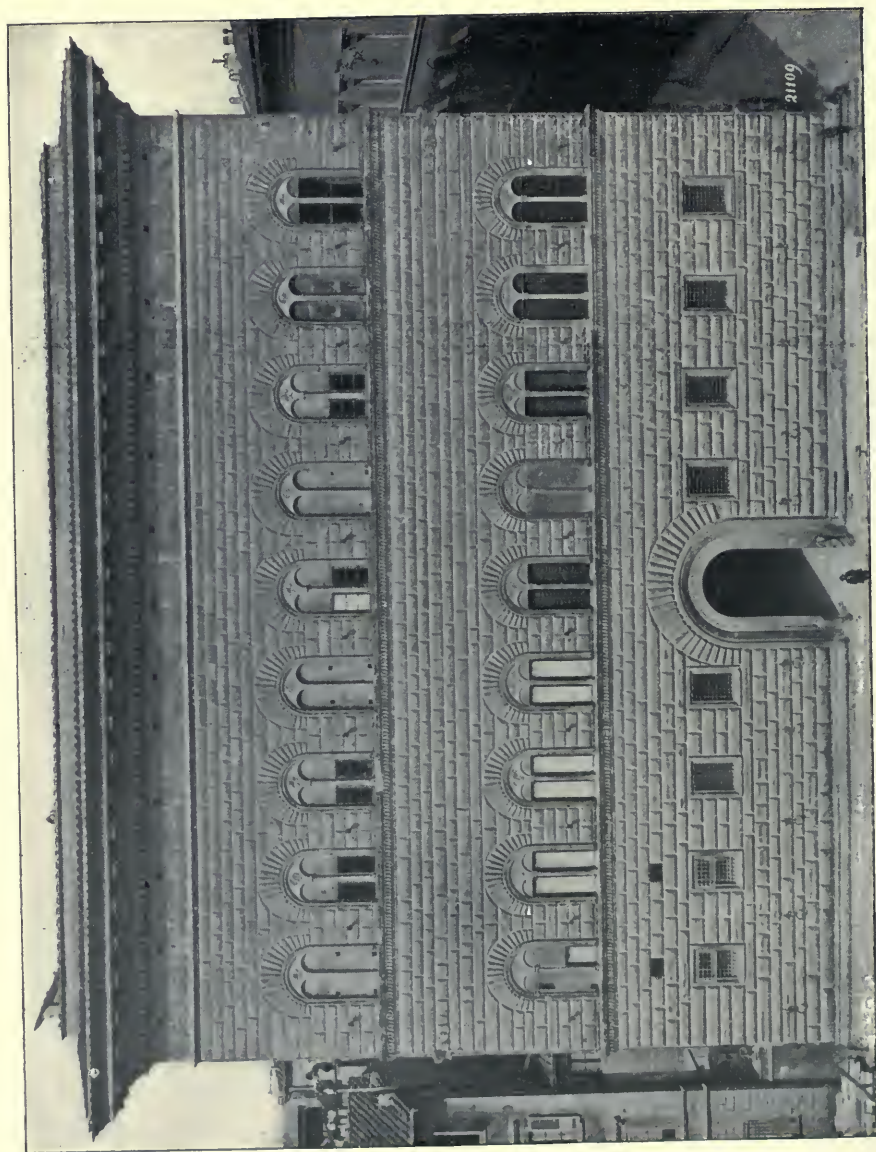
THE fifteenth century is the time of that transition which sought to mediate between previous architectural tradition and antique form. In church architecture there was a partial return to the flat-roofed, and sometimes even to the cruciform, vaulted basilica; but still there was an evident attempt to modify this constructive system by antique proportions. In secular buildings the outlines of the mediæval façade were adopted; the principle of dividing the windows by slender columns, which is both graceful and well adapted to the principles of construction, being most frequently used. The chief charm of the new style still lay in secular architecture, especially in the building of palaces which were developed from the mediæval castle; just as the showy life of this period — highly cultured, aristocratic, and adorned by art — was developed from the warlike, defiant, feudal, knightly existence of an earlier age. Thus palace courts were now finished with richness and beauty, surrounded by open arcades, which were often repeated on the upper stories; and, whether the supporting columns were strong or slender, the preference was still given to antique rather than to mediæval forms.

The rule with regard to the employment of these ancient forms was, however, still somewhat arbitrary. Such ancient monuments as could be seen

were indeed faithfully copied; but there was no clear conception of their underlying principles, to say nothing of the closer relations of parts. There was, accordingly, a tendency to dispose of the forms at random; and in proportion to the non-recognition of their stern conformity to law was the free surrender to a graceful, fanciful style, which at this time inspired many minds, and often enticed artists into superabundant decoration. Although these works err in excess of grace and elaboration, and though weak points appear to the strict architectural critic, they are still as far beyond the contemporaneous decoration of the late Gothic style, in freshness, naivete, wealth of fancy, and graceful finish, as free artistic feeling is beyond merely mechanical handwork. Accordingly, these very works of the early Renaissance generally exert that resistless attraction which is the lovely privilege of inspired youth.

Florence, long since the cradle of art, is also the birthplace of the Renaissance, and its father, the great master Filippo Brunellescho, whose fame rests on the building of the dome of the cathedral.

Brunellescho was no less great, and perhaps even more fortunate, in secular architecture; for in the Pitti Palace he created a model for Florentine palaces, which may have been exceeded in elegance, but has never been equalled in majesty of effect. In a gigantic free-stone edifice, apparently reared by a



21109

LXXIV.

The Strozzi Palace, Florence.

race of giants, he first made use of the rusticated style, whose sturdiness scorns all decoration, and finds its equipoise in broad, round-arched windows.

His successor, Michelozzi, followed closely after this model in the equally vast Riccardi Palace, but he treated the rustic style more delicately, gave the windows the graceful mediæval dividing columns, and crowned the whole effectively with a frieze, somewhat too heavy, perhaps, but copied from Roman models. The courtyard is surrounded by a fine arcade, in which the pillars are closely united to the arches in mediæval style, — a fashion afterwards followed in Florence.

This palace architecture reached its noblest perfection in the Strozzi Palace, which harmoniously unites the delicate proportions of the rustic style, a noble division of stories, and an elegant disposition of columns in the windows, and receives an incomparable crown in the world-famed cornice.

The Gondi Palace, built about 1490 by Giuliano di San Gallo, is a smaller building, blending the sober majesty of the palace with the well-proportioned grace of a simple citizen's home, and is also attractive for its charming colonnade with staircases and fountains.

Examples of this Florentine style, in the neighboring city of Siena, are the stately Piccolomini Palace (built in 1460), the Lesser Spannochi Palace, with its grand frieze adorned with medallion heads, the Palazzo Nerucci, and the Palazzo del Magnifico. The neighboring Pienza, the birthplace of Pius II. (Æneas Sylvius Piccolomini), by whom it was raised to temporary importance, still possesses several buildings, among which is the grand Piccolomini Palace, adorned with colonnades and loggias, as mementos of its transitory splendor.

LXXIII.

THE RICCARDI PALACE, FLORENCE.

In 1430, Cosimo de Medici charged Brunellescho to design a palace for him; but it was not carried out, and Michelozzi was employed to make another design, from which the palace was built. Its principal front is about two hundred and thirty feet long and about eighty feet high. The design is strictly symmetrical. It is one of the largest and

most imposing of the early Florentine palaces, while its elegance and delicate proportions are famous. The first story is thirty-three feet in height, the second twenty-two and the third eighteen.

The first story is of vigorous rock-faced stonework, the second of smooth, rustic masonry, and the third of plain ashlar. The first story shows five broad, simple, round-arched recesses, widely spaced, and alternately occupied by doorways and square-headed windows, said to have been designed by Michael Angelo, with broad projecting sills supported on consoles, and bold pedimented caps.

The palace encloses a small interior court (the usual plan of the period) about thirty-eight feet square, with an open vaulted arcade on the first story; the second composed of double windows, like those of the front; and the third of a very light open loggia, its roof carried on thin composite columns. A broad frieze over the first story arcades contains medallions with bas-reliefs by Donatello. The interior contains a great gallery painted by Luca Giordano and a chapel with frescoes by Benozzo Gozzoli.

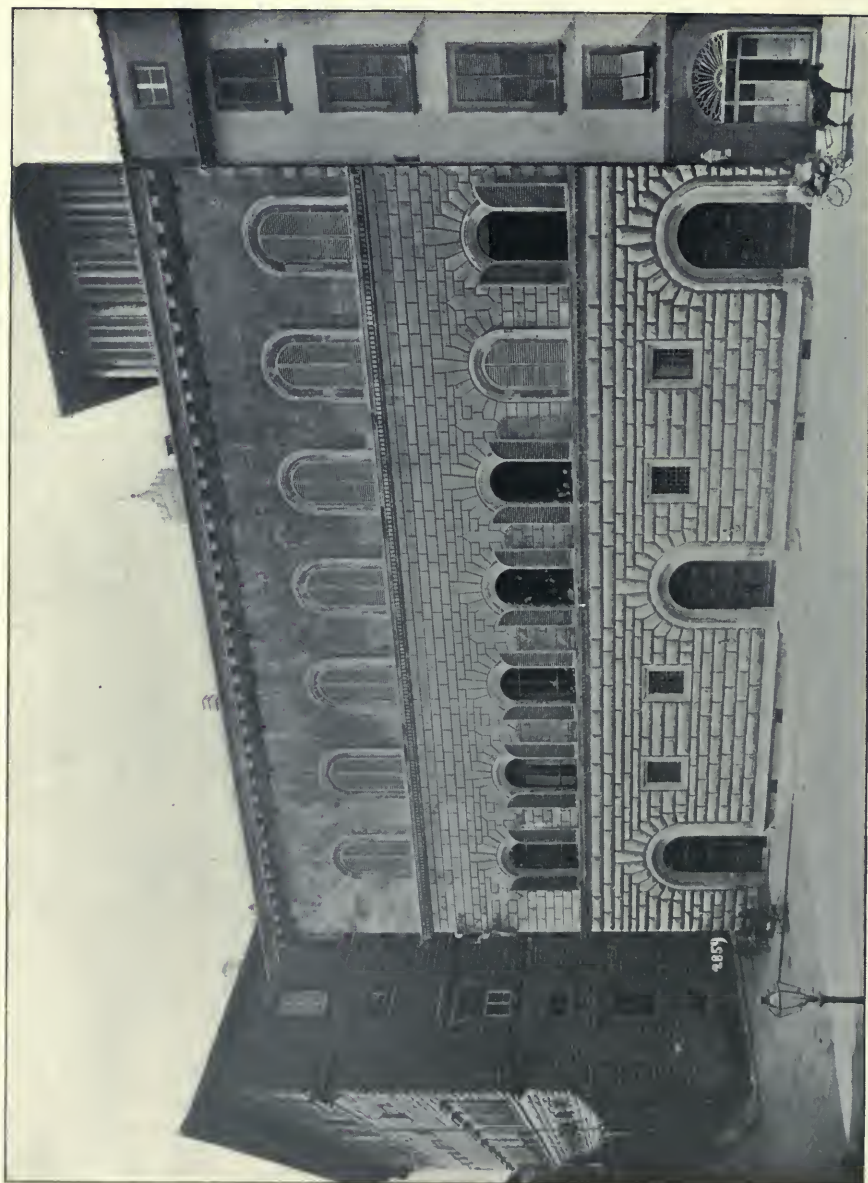
In 1659 it was sold to Duke Ferdinand II., by Gabriel Riccardi, but since 1814 has been owned by the state, and is now used for government offices.

LXXIV.

THE STROZZI PALACE, FLORENCE.

The Strozzi Palace was begun in 1489, after a design by Benedetto da Majano, for the wealthy merchant, Filippo Strozzi, the elder. It was continued and finished in 1533 by Simone Pollaiuolo, who is responsible for the design of the court. It is, perhaps, the finest and most consistent example of the distinctive Florentine palace architecture of the fifteenth century.

Its plan is a rectangle of one hundred and twenty-nine feet by one hundred and seventy-four, with fronts substantially alike in design on three streets, each with a simple round-arched entrance in the middle, from which a passage leads to the centre of an interior court. The walls are entirely of plain rustic stonework of extreme boldness, and in three stories, measuring re-



LXXV.

The Palazzo Gondi, Florence.

spectively, thirty-five, thirty, and twenty-six feet, the whole height of the wall being about one hundred and four feet. The upper story is internally divided into two, the upper being lighted from the court. A stone bench runs round the base of the entire building. The interior court, about thirty-six by fifty-eight feet, is surrounded on the first story by a vaulted corridor with an open arcade of round arches with moulded archivaults, springing directly from Corinthian columns. The second story is likewise a round-arched arcade, with broad, flat pilasters resting on pedestals, and enclosing square windows with moulded architraves. The third story is an open loggia with a sloping roof supported on light Corinthian columns standing on a balustrade.

The Strozzi Palace is so badly situated in a narrow street that it is impossible to obtain a satisfactory view of it; it can, however, boast of the magnificent Corinthian cornice (which is complete only on one façade) which has immortalized the name of Simone Pollaiuolo, surnamed *Il Cronaca*, who repeated at Siena the design which he had taken from the fragments of an ancient cornice lying among the ruins of the Roman Forum.

The lanterns, or "fanali," of the Strozzi Palace, illustrated in the *BROCHURE SERIES*, Vol. I., Plate XLIX, deserve notice. The artist who made them was named Niccolò Grossi; and Lorenzo de Medici, who would often stop at the smithy in which he worked, had nicknamed him "*Caparra*," because he always insisted on being paid in advance.

LXXV.

THE PALAZZO GONDI, FLORENCE.

The date of the Palazzo Gondi is variously given as from 1481 to 1501. It was built from the designs of Giuliano di San Gallo. It is a fine and characteristic façade, which seems, however, to be but a portion of what was originally intended. The whole height is about eighty feet. The interior court is about seventeen by thirty feet, with a fountain in the centre and a beautiful surrounding open arcade with Corinthian columns, one side of which is

occupied by a fine decorated staircase with a delicately ornamented balustrade. The palace was restored in 1874.

LXXVI.

THE PALAZZO GUADAGNI, FLORENCE.

The Palazzo Guadagni is a large palace, presumed to date from the middle of the fifteenth century, and is attributed to Simone Pollaiuolo. The distinctive decoration of the building is a band of rich and delicate sgraffito work at the top of the second and third stories. The treatment of the fourth story as an open loggia, with light columns of composite design and broad eaves cornice, is peculiar.

The metal work of the corner lantern, the torch holders and door knockers, like that of the Strozzi, Riccardi and Pazzi Palaces, is of great elegance. (See *BROCHURE SERIES*, Vol. I., Plate L.)

LXXVII.

THE PALAZZO RUCELLAI, FLORENCE.

The Palazzo Rucellai is situated on the Vigna Nuova, a narrow street, with its beautiful loggia on the opposite side of the way. It was built by Leo Battista Alberti, in the early part of the sixteenth century, for Giovanni Rucellai. Alberti was a scholar, and interested in the literary revival as well as in architecture. He was one of the most celebrated architects of his time, and was the first to seriously study the buildings of Greece and Rome.

LXXVIII.

THE PALAZZO LARDEREL, FLORENCE.

The Palazzo Larderel is a small palace of much purity and elegance of design, built about 1560, from the designs of Giovanni Antonio Dosio, of Gemignano.

LXXIX.

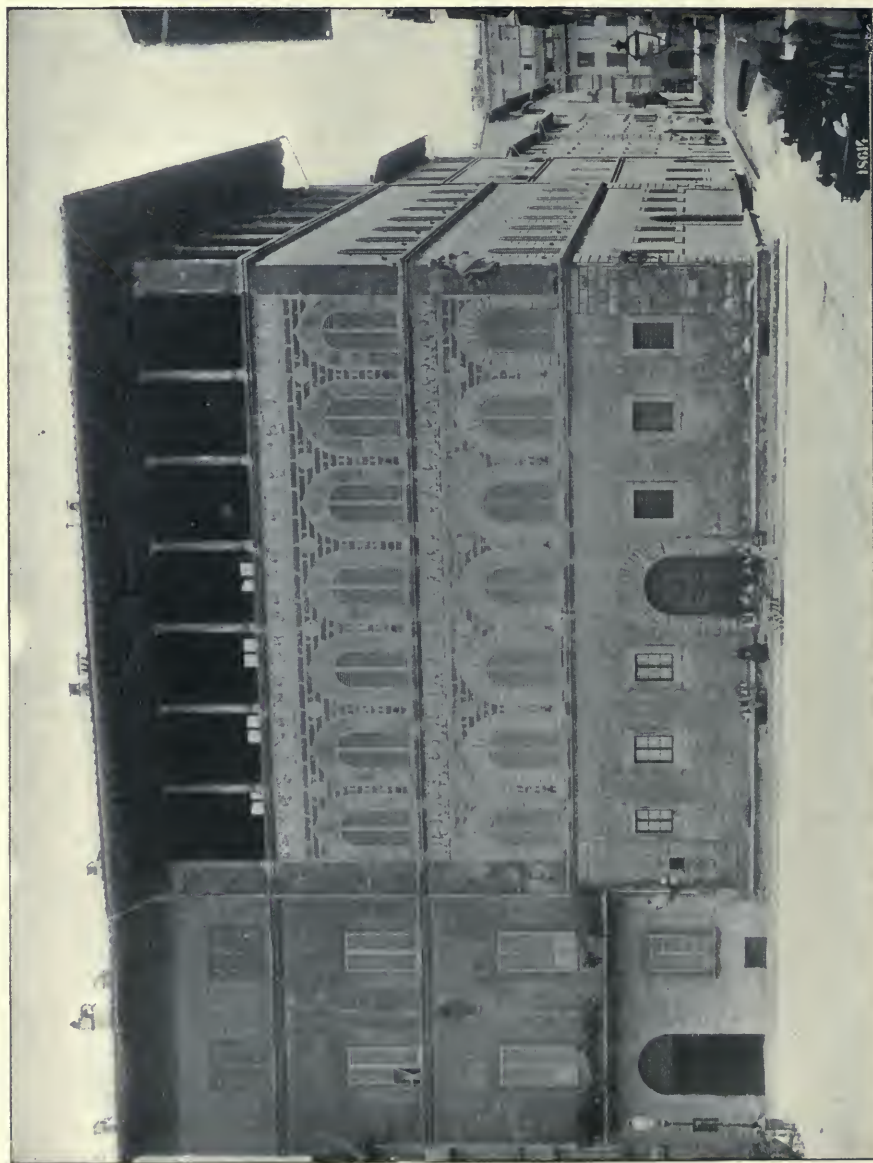
THE PALAZZO ANTINORI, FLORENCE.

The Palazzo Antinori, on the Via Rondinelli, belongs to the fifteenth century, and was built by Giuliano di San Gallo for one of the Boni family, from whom it came to the Antinori.

LXXX.

THE PALAZZO SERRISTORI, FLORENCE.

The Palazzo Serristori is at the end of the Piazza dei Renai, and was built by one of the Serristori family, who were adherents of the Medici.



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However commendable may be the plan of encouragement, advocated by many earnest and effective workers, of praising the good and ignoring the bad in human productions, this is not the course of natural law, and will not be the rule with humanity for a long time to come.

It is rarely possible to awaken a true and thorough appreciation of the good without first clearing away the bad to give it scope and room for expansion. The bad should be combatted. Appreciation of excellence comes only from comparison, and a certain knowledge of the degrees in the scale of excellence is necessary to the formation of a true decision. Constructive criticism, if possible, is to be preferred when the reader or student is in a condition to receive it. But destructive criticism, satire and ridicule are often necessary heroic remedies which can alone be depended on to be effective. The slow influence of example, exerted by worthy productions, is not sufficient. The vitality of the bad is much greater in proportion than of the good, and must be met with constant strife wherever it appears. Allowing or encouraging the good to grow is only half of our duty. The parable of the sower must be remembered. The harvest will be small and of poor quality if the tares are allowed to grow unheeded.

Without intelligent appreciation and encouragement human beings cannot do their best work; but because an earnest and conscientious worker is exerting all his powers and is producing some excellent results, together with other work

that is not so excellent, there is no reason why we should refrain from criticising the bad because of the good. What parent would think of allowing the evil tendencies of a child to go unreproved because they were only occasionally shown, and the good tendencies were much more marked and even gratifyingly strong?

It is possible, of course, to discourage worthy and conscientious workers by adverse criticism; but if it is honest, straightforward and well-meant it will seldom do any lasting harm. The hypercritical condition of mind is another matter, and is just as much removed from the normal condition as the super-sensitive one, which cannot endure exposure.

This subject, in its special application to architecture, has been considerably discussed of late, and those who have taken part in the discussion are apparently no nearer a conclusion than at the beginning.

Very few of the architects of this country are familiar with the marvellous pencil sketches of Mr. Charles Herbert Woodbury, which are such a revelation and delight to those who do know them. A new set of twelve facsimile reproductions, just published, brings this subject especially to our attention at the present time. The reproductions in this set are the full size of the original drawings, and are in all respects facsimiles, as nearly as the term can be applied. Mr. Woodbury's work is properly described as "pencil painting." He uses pencils of several grades of hardness, with a broad point, and a soft, fine-grained paper. Even in the most delicate tones (which are obtained with a hard pencil instead of a light touch), his handling is firm and decisive, obliterating the texture of the paper, and thus avoiding the rough and grainy appearance of a light stroke.

Mr. Woodbury is not an architect, and from the point of view of an architect, superficially considered, his wonderful sketches may seem unsatisfactory as representations of buildings, or in recording the impressions most valuable for reference architecturally. This is,



LXXVII.

The Palazzo Rucellai, Florence.

however, a most partial and one-sided opinion to arrive at. As an illustration of the error involved, the estimate placed upon the recent work of the well-known English illustrator, Herbert Railton, by a very discerning critic, will make this matter clear. A writer in *The Architect* of London says: "The principal difference between the early and the more skilled, later work of Mr. Railton is that in the latter mass receives attention primarily, rather than detail. The sketches, in fact, express the impression which one of the busiest artist's of our time has educated himself to receive. In them there is no working-up; what is felt at the most receptive moment is honestly and promptly recorded, and becomes the basis for later treatment. Mr. Railton does not enter into competition with the photograph, which can give detail with a fidelity it would be waste of time for the hand to compete with. What he supplies is something beyond the power of any scientific process to render, and that is the effect which can be produced by a building on a very susceptible and original mind, which has been strengthened by the severest training. The sketches may be only hurrygraphs, a sort of artistic stenography or confidential memoranda; but they are original in their aims, and as revelations of individuality they have the same character as the studies of great masters in painting and sculpture. They are invaluable as indicating one of the stages in the process of representing a building as a work of art by means of another work of art."

If the writer of these lines had intended his remarks to apply to Mr. Woodbury's sketches, they could not have hit nearer the mark. The moral which any architect or draughtsman may find in them is an important one. The inevitable tendency of an architect is to see the smaller features and details of a building, and in sketching it to try and represent these details, not the general impression, or the dominating impression. This is the necessary result of his study of working-drawings, and his *knowledge* of the details, which his mind can supply even if his eye fails to see them. Consequently, an architect's sketches seldom have the breadth, or in

fact give the truthful representation of a building that can be found in the drawings of an artist who has had the painter's or illustrator's training.

There are very few architectural draughtsmen who cannot study to advantage the intelligent work of such men as Woodbury and Railton; and most of them will find a valuable corrective in this study.

The lead pencil is perhaps the one most important tool of the architect, and in making studies, sketches and rapid memoranda it is his invariable resort and constant companion. An architect who cannot use his pencil with facility and decision is at great disadvantage. Naturally, therefore, the work of an artist who has made a thorough study of the peculiar qualities of this medium of expression, and its limitations of material, and has added further the knowledge and training of an accomplished painter, has an especial interest and value to architectural draughtsmen.

Books.

A Practical Treatise on Shades and Shadows. By Julian Millard, assistant professor of architecture, University of Pennsylvania. Phila., 1896. 44 pp., 4to.

Architectural students will be much interested in a new textbook just issued by Assistant Professor Millard, of the Department of Architecture, University of Pennsylvania, containing simple constructions for determining shades and shadows in architectural drawings.

The methods are an adaptation of those in use at the Ecole des Beaux-Arts, Paris, to the needs of American draughtsmen. They can generally be applied without the use of the plan, and greatly simplify operations which would otherwise be complicated and impracticable.

The book will be found of considerable value in the directions indicated, but the explanations are so condensed that a previous knowledge of descriptive geometry, or of the common methods of



LXXVIII.

The Palazzo Larderel, Florence.

determining shades and shadows, will be almost necessary to the ordinary student. After the first principles of the subject have been mastered, the methods here given will be of the greatest importance.

Extracts from the Address of Professor Aitchison

To the Students of the
Royal Institute of British Architects.

(Continued from page 141.)

There are one or two more points that I must mention, but perhaps the influence of the age is the most important; this, in one direction, is what we call the taste of the nation, and it inevitably modifies the individual taste of the artist. The old proverb says, "The mind of man is greedy of novelty," and novelty in itself has, no doubt, a certain charm; but it should only be that difference from what has gone before which must inevitably follow from those thousands of things, circumstances and temperaments, that distinguish one age from another. It shows us, too, how ridiculous antiquarianism is when it takes the place of architecture. We are not Greeks, Romans or Byzantines; our age is not Romanesque, nor Gothic, nor Renaissance; and if the architecture of the day is to charm the age it must discover and embody the desires of the age. The paraphrasing of deceased styles only charms us in so far as our civilization approaches that of the date of the building paraphrased, and the building wants novelty too. We naturally do not admire Gothic paraphrases, as the desires of those times are so far removed from our own inclinations. The Gothic architect's passion for geometry is very far from being ours.

The nation, too, has lost all desire for art which is the embodiment of ideas by which alone the bulk of the people can be taught; now a little scientific jargon, embodied in a newspaper paragraph, or an Act of Parliament, is expected to fulfil the function of art, but any person of observation can see it does not. Art, which should

proclaim to the most uneducated the various inestimable advantages obtained by being free, by having a voice in the election of its representatives, by belonging to a great nation with colonies, by free teaching, by free surgery and doctoring, by free lunatic asylums, by the free housing, clothing and feeding of aged paupers, by free libraries, by public parks, gardens and baths, by free museums and free picture galleries, knows nothing of it, because it is not brought to their eyes by art: in fact, so far is this from being the case that all these benefits, if not unknown, are unnoticed, because art is suppressed in all the buildings which minister to the people's wants. Such buildings should be of the most impressive appearance and adored with sculpture, expressive of their use. Splendid tombs and monuments in public places should perpetuate the memory of the great warriors and statesmen, the great inventors and industrial leaders, the great poets, the great writers, musical composers, painters, sculptors and architects, whose works will make the nation live in the memory of the world when its greatness and glory have departed.

Architects can but slightly modify the desires of an age, as there are so many thousand things, conditions and influences that combine to mould public taste. All they can do is to have the attainable knowledge and skill required for their art, and if invention in architecture is extinct we must try to recreate it. I hope it is not extinct, but if it be we still have the mountains, rocks and peaks, the caverns and grottoes, the woods, the trees and the plains, the rivers and seas, the clouds and the heavens, to stimulate us to embody the lessons we can learn from these natural effects; not to speak of the lessons we can learn from the past architectures of the world. I cannot help thinking that if the born architect should arise and be single-eyed in his devotion to this grand art, we might hope to see it again flourishing, as in the grand epochs of the past. Antiquarianism is not content with gnawing out the vitals of architecture, but is destroying our faith in its being still alive.

Another of the points that wants



LXXIX.

The Palazzo Antinori, Florence.

attending to is the study of the means employed by the great architects of the world to evoke the emotions proper to the use of buildings, and particularly to those dedicated to the adoration of the Almighty. Students are naturally apt to seize upon features that they admire and use them in the most incongruous way, as if the adornment of a temple or a palace were appropriate to a laborer's cottage, a coal store, or to a tailor's shop, whose owner makes the human form divine, ludicrous and ignoble. Elegant simplicity of appearance should be the architect's aim for most of his buildings, as his aim should be to produce horror and repulsion in a prison.

Our great object now is to be sure that we have done our best to learn all that we ought to learn. How delightful would it be if we were as sure of our progress as were the Gothic architects, and, instead of being as careful of every scrap left by a semi-barbarous age as if it had come from heaven and were sacred, we could use with a light heart good stone for our own work as they did, and build such monuments as we have never surpassed. I may say this was not confined to Gothic days; the Greeks used the sculpture they had surpassed for filling in holes and trenches, and Mr. Purdon Clarke showed me a Saracen wood block that had once formed a door-head in a destroyed mosque, the back of which had been used for the work of the day, while the carved part, worked in a former age, had been built in.

If the Institute wants to start this work of fundamental improvement, it will see that its examinations are not confined to students alone, but are to be passed by every one who joins it, and that everything that is not architectural is excluded from the examinations, and that those things alone are included that every architect ought to know to be worthy of the name. No one can say that the arts of surgery and medicine have not enormously advanced since the surgeons and doctors had to pass a strict examination in the subjects of these arts. No sane person can suppose that, if architects were required to show that their knowledge rested on a solid foundation of science and æsthetics, architecture would not rapidly progress.

Notes.

The difference in cost between the best sash chain and cheaper makes is so small an item on a building of any importance that the architect cannot afford to use any but the best. That there is none *better* than the Smith & Egge "Giant Metal" all reputable manufacturers admit. That many prominent architects consider it the *best* is proven by the long list of prominent buildings it has been used in. Mr. J. J. Halpin, the New York representative of the Smith & Egge Manufacturing Company, has given us a long list, and from it we pick the following representative buildings: Postal Telegraph, Standard Oil, American Surety, Metropolitan Cable, United Charities, Equitable, Home, and Metropolitan Life, American Tract Society and Stock Exchange Buildings, the Plaza and Waldorf Hotels, Metropolitan and Manhattan Clubs, Art and Natural History Museums, Vanderbilt and Gerry mansions and the public schools. Could any better guarantee of excellence be given than this list? All heavy sash should be hung with "Giant Metal" chain if durability is a consideration.

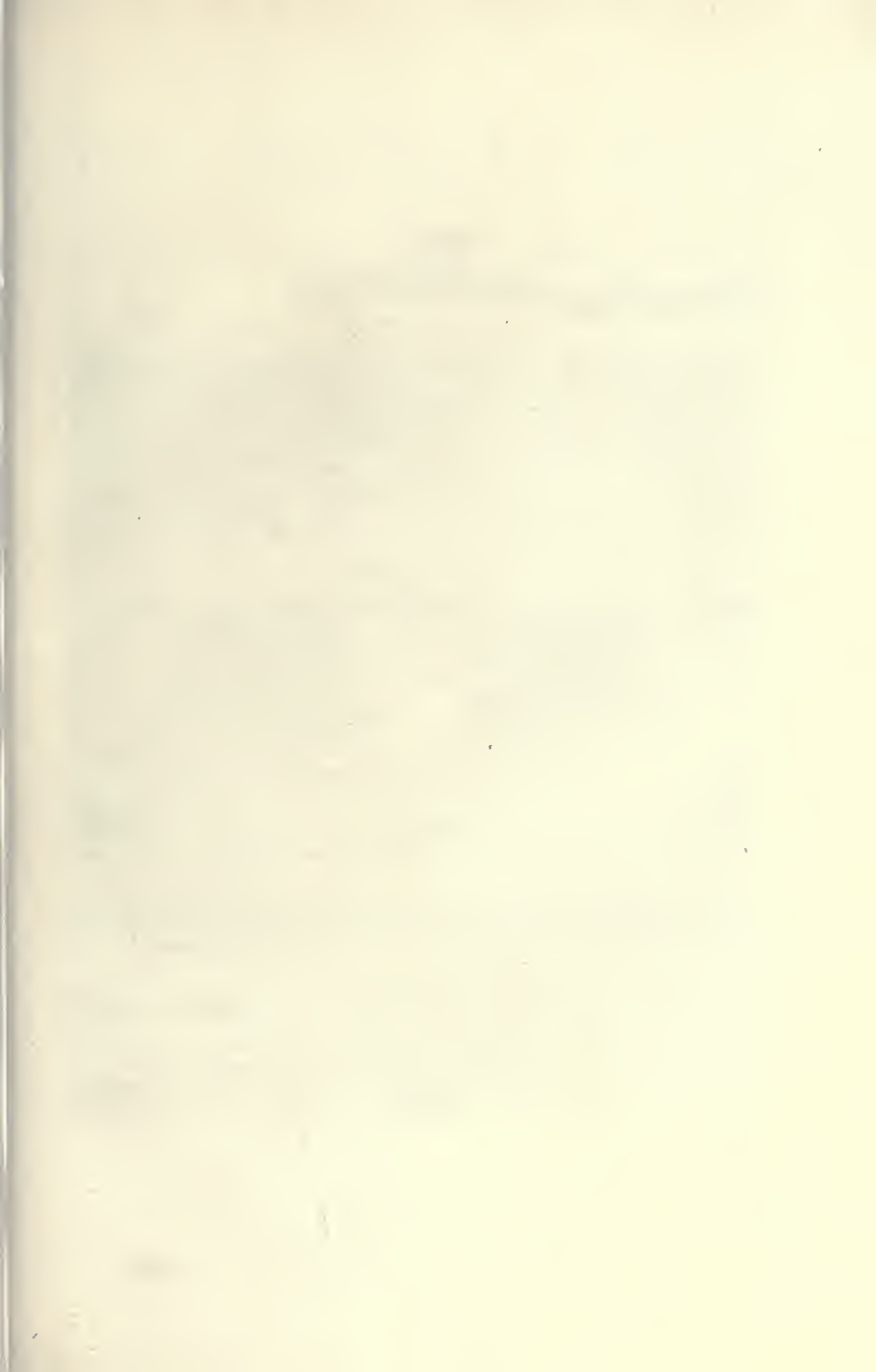
It is often convenient to gain all the pocket room possible in window frames, and by the use of the Shull Overhead Pulley a pocket the whole length of the frame is secured, frequently allowing the use of iron instead of lead weights, and thus saving in expense. These overhead pulleys possess many advantages over the old-style side pulley, and they are well worth consideration by every architect who wishes to use the latest improvements in building devices.

The forthcoming monograph of Mr. Edmund M. Wheelwright's work as architect for the city of Boston, which is being prepared by Prof. F. W. Chandler, of the Massachusetts Institute of Technology, bids fair to be the most complete and practical work on municipal architecture ever published.



LXXX.

The Palazzo Serristori, Florence.





LXXXI.

Cornice of the Riccardi Palace, Florence.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

NOVEMBER, 1896.

NO. II.

ITALIAN RENAISSANCE CORNICES.

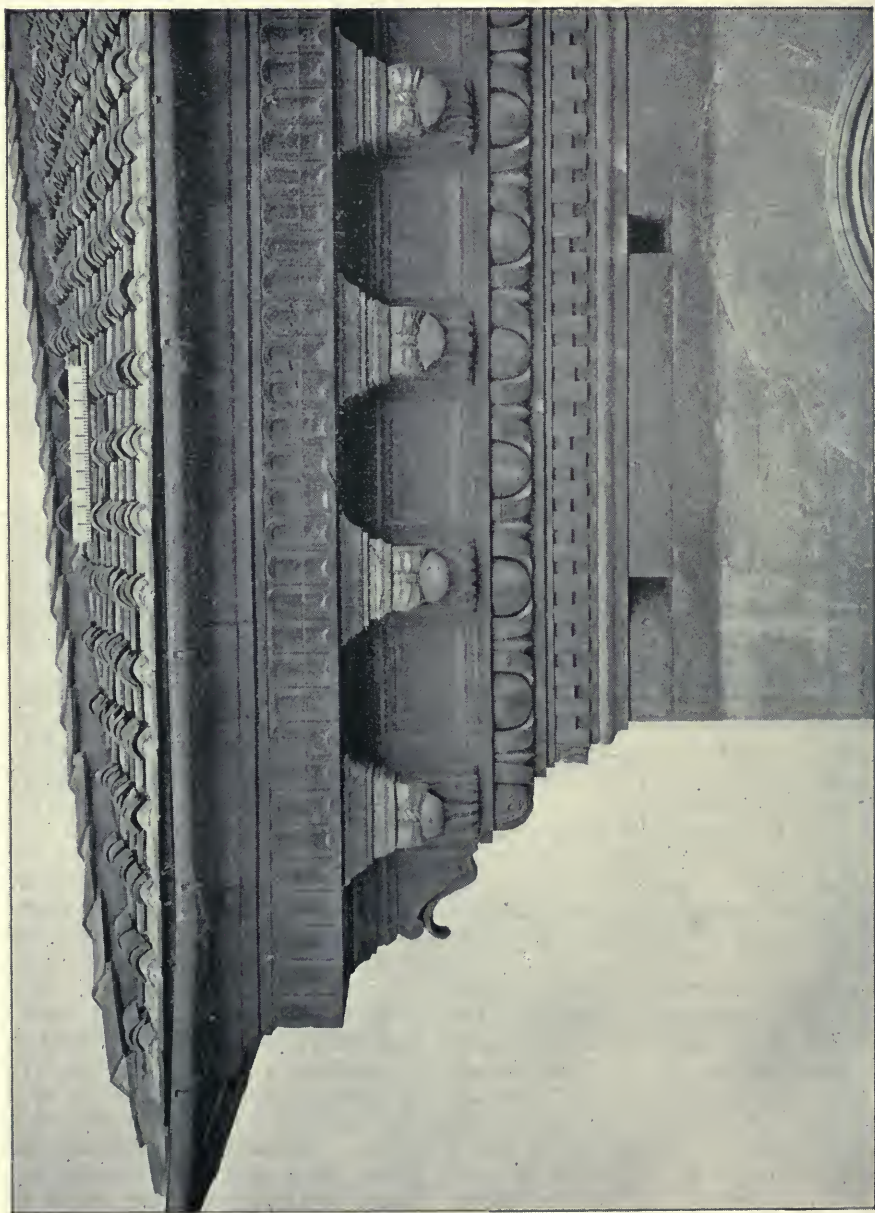
THE cornice is the upper moulding, or collection of mouldings, of a wall, designed in exterior work to protect the wall itself from the drip of rain and to form an agreeable finish, and also to receive the roof where one is used, and in interiors to serve as a gradual transition from the vertical surfaces of the wall to the horizontal ceiling.

In the earlier and simpler styles the cornice existed merely as a cavetto moulding, but this developed gradually into an ornamental feature made up of a number of members. Those archæologists and students of architecture who trace the Greek and Roman orders to a wooden prototype use the classic cornice with its supporting frieze and architrave as one of their most convincing arguments in support of this derivation.

In Egypt, where rain was infrequent and a wide projection unnecessary, the cornices of the older buildings are of the simplest form; in fact, they do not deserve the name, and need only be mentioned as evidence of one of the earlier forms of this treatment. It is constantly found in Egypt and is common in Assyrian and Phœnician remains. In its simple form this cornice was not sufficient to protect the walls of a building where rain was abundant, and in Greece it was naturally superseded by one of greater projection. The development of mutules and guttæ,

modillions and dentils, was a natural one, which followed the gradual increase in the desire for complexity and elaboration, down to the time of the fall of the Roman empire. The severe and heavy Doric became more delicate, and was followed by the Ionic, and in turn by the Corinthian, all of which were borrowed and modified by the Romans, all the while growing more and more cut up and enriched.

Towards the end of the fifteenth century the Renaissance movement began to be felt, but it was not until the middle of the sixteenth century that it was well established. The renewed use of the classic orders presented difficulties which were solved in many different ways. The palaces of Florence, Siena and Rome, for instance, being made up of several stories, one above another, it was desirable to keep these divisions distinct, giving in the façade a complete order to each one, or at least above the first story, which could be used as a basement or stylobate. In this division of stories the ancient theatres, such as the Coliseum and the Theatre of Marcellus, contained suggestions. So it came about that each cornice, in the shape of a band or string course encircling the building, was expected to follow the proportions of the order used on that story. The cornice which crowned the wall, if submitted to the same conditions, would not be in proportion to the height of the building.



LXXXII.

Cornice of the Riccardi Palace, Florence.

The colossal order, which was immediately adopted in spite of true logical principles, and of which Michael Angelo has given a remarkable example in the palace of the Capitol, satisfies these latter conditions, because the height of the order, being the same as that of the building, the cornice takes its proper proportion and relation to the wall. This is an abuse of the classic colonnade which did not exist until the beginning of the sixteenth century. Bramante, studying, without doubt, the Coliseum, sought to give greater importance to the upper cornice in the use of consoles or modillions. The beautiful main cornice of the Cancelleria in Rome is treated in this manner. Another departure was soon taken, however. The orders, placed one above another, were still used in the interior courts, but disappeared from the façade, which, divided by string courses, and without other projections than a row of quoins at the angle, received a rich projecting cornice, the proportions of which correspond to the height of the façade. As an example, take the beautiful Farnese Palace, the cornice of which may be by Michael Angelo, or possibly Vignola, and which is one of the most magnificent in Rome. Also the elegant Masiani Palace, the masterpiece of Peruzzi, and the Ruspoli and Spade palaces, etc.

We cannot leave the subject, no matter how rapidly we are passing over it, without speaking of a Florentine palace, the cornice of which is treated after the manner of those just referred to, and which is especially remarkable for its beauty of design and its size. This is the Strozzi Palace, colossal in size (104 feet in height from the ground to the top of the cornice), and is crowned by an entablature composed of a plain unornamented frieze, bearing upon the astragal which terminates the wall of the façade which is built of rusticated masonry from top to bottom, and supporting the cornice which follows the form of the Corinthian order, with modillions, and having a projection of nearly seven feet, and a trifle more than this in height. The effect is wonderfully rich and powerful.

We can see that the architects of the beginning of the sixteenth century (the

Strozzi Palace was begun at the close of the fifteenth century) were presented with a new difficulty, when to the height of the building was added the extra projection necessary to make such a cornice effective. The great cornice of the temple of Jupiter Stator had a projection only a little over five feet. Thus, the architect, Simone Pollaiuolo, called Cronaca, who built the cornice of the Strozzi Palace in imitation of an antique fragment which was found in his time in the Roman Forum, sought to provide against the sliding off or falling of his cornice by building it hollow, and very carefully balancing the stones of which the courses were made up.

Terra-cotta and brick also furnish materials which have been used very distinctively and effectively in cornices.

LXXXI.

CORNICE OF THE RICCARDI PALACE, FLORENCE.

LXXXII.

CORNICE OF THE RICCARDI PALACE, FLORENCE.

The Riccardi Palace was built in 1430 by Michelozzo Michelozzi, for Cosimo di Medici. The principal front is about two hundred and thirty feet long and about eighty feet high. The cornice is a very vigorous and satisfactory one.

A general description of the palace will be found in the number of the BROCHURE SERIES for October, 1896.

LXXXIII.

CORNICE OF THE PICCOLOMINI PALACE, FLORENCE.

This cornice is almost the exact counterpart, on a smaller scale, of the famous Strozzi Palace cornice; its members and proportions are practically identical.

LXXXIV.

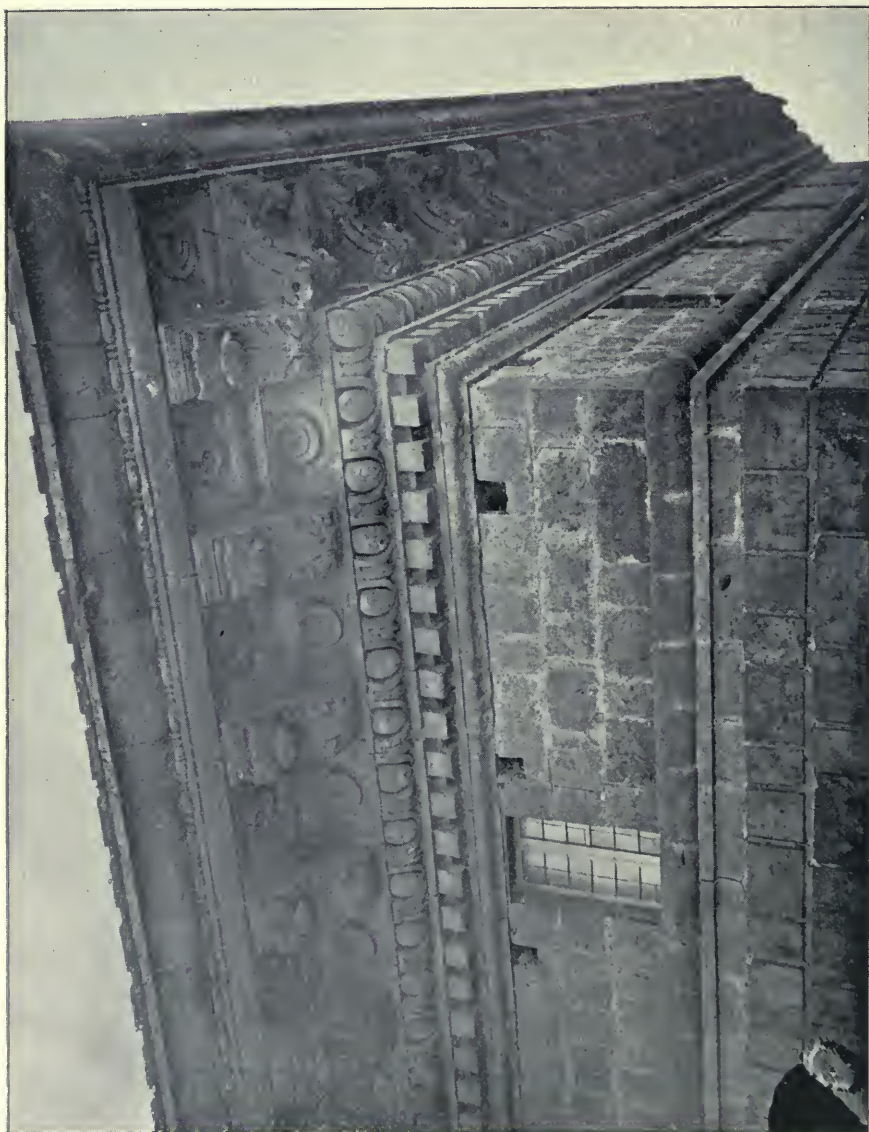
CORNICE OF THE PALAZZO POLLINI, SIENA.

As the plate indicates, this cornice, as well as the work from the Certosa at Pavia, is of terra-cotta.

LXXXV.

CORNICE OF THE LOGGIA DEI LANZI, FLORENCE.

In 1375, Andrea di Cione built the Loggia dei Lanzi opposite the Palazzo Vecchio. Its three arches are doubtless so familiar that a description is unnecessary. It is Gothic in spirit and detail, but the architect, instead of using a pointed arch, employed a round one.



LXXXIII.

Cornice of the Piccolomini Palace, Florence.

LXXXVI.

CORNICE OF THE CLOISTER, CERTOSA AT PAVIA.

LXXXVII.

CORNICE OF THE CLOISTER, CERTOSA AT PAVIA.

LXXXVIII.

CORNICE OF THE CLOISTER, CERTOSA AT PAVIA.

The Certosa at Pavia was a Carthusian monastery, founded in 1396, by Gian Galeazzo Visconti. Its architectural interest is confined to its celebrated church, one of the richest and most elaborately decorated buildings in Europe. A vestibule, with some much-decayed frescoes by Luini, leads to an inner court, at the farther end of which is the front of the church, which has a nave and side aisles, transept and choir, with a polygonal dome at the crossing. The exterior, except the front, is of brick, and is a curious mixture of styles, in which the Lombard-Romanesque may perhaps be said to predominate; several of the most notable features of that style, as the round apse and the arcaded galleries under the cornice, being employed in almost unequalled profusion.

The complexity of the design, however, makes the general effect more Gothic than Lombard. The projections of the chapels about the choir make three reentrant angles in each shoulder of the crossing; each salient angle of the building (twelve in all) is marked by a small square turret, carried up into an open shrine or lantern; the buttresses and gables are crowned by pinnacles. The octagonal lantern at the junction of nave and transept is a striking and effective feature, composed of two retreating stories of open colonnades with entablatures, a third story of arches surmounted by a balustrade, and a Renaissance belfry with eight arches and pilasters at the angles, crowned with a high dome.

The façade, nearly a century later than the body of the church, is wholly distinct from it in design, being an early Renaissance building, begun in 1473 by Borgognone, a Milanese architect, and finished after his death. It is divided by projecting pilasters into five compartments; the three in the centre being carried up to a level gallery of open arches with a heavy cornice far above the nave roof, the two side com-

partments terminating at half the height of those in the centre, with open belfries at the extreme angles. The whole front has become of almost unparalleled richness by successive elaboration. The single doorway in the middle is a round arch, flanked by coupled Corinthian columns on either side with broken entablatures. In the side divisions are grouped windows with architrave, frieze and cornice. Above the first story a gallery of open arches runs the whole width of the front. Above is a range of windows: that in the centre being circular, those in the sides being round-arched and coupled. Every portion of the front is covered with sculptured ornament, the pilasters carrying ranges of statues in niches, and the wall being divided into panels decorated with carving and inlay of rich marbles, porphyry, jasper, bronze, medallions of the Roman emperors, and heads of angels.

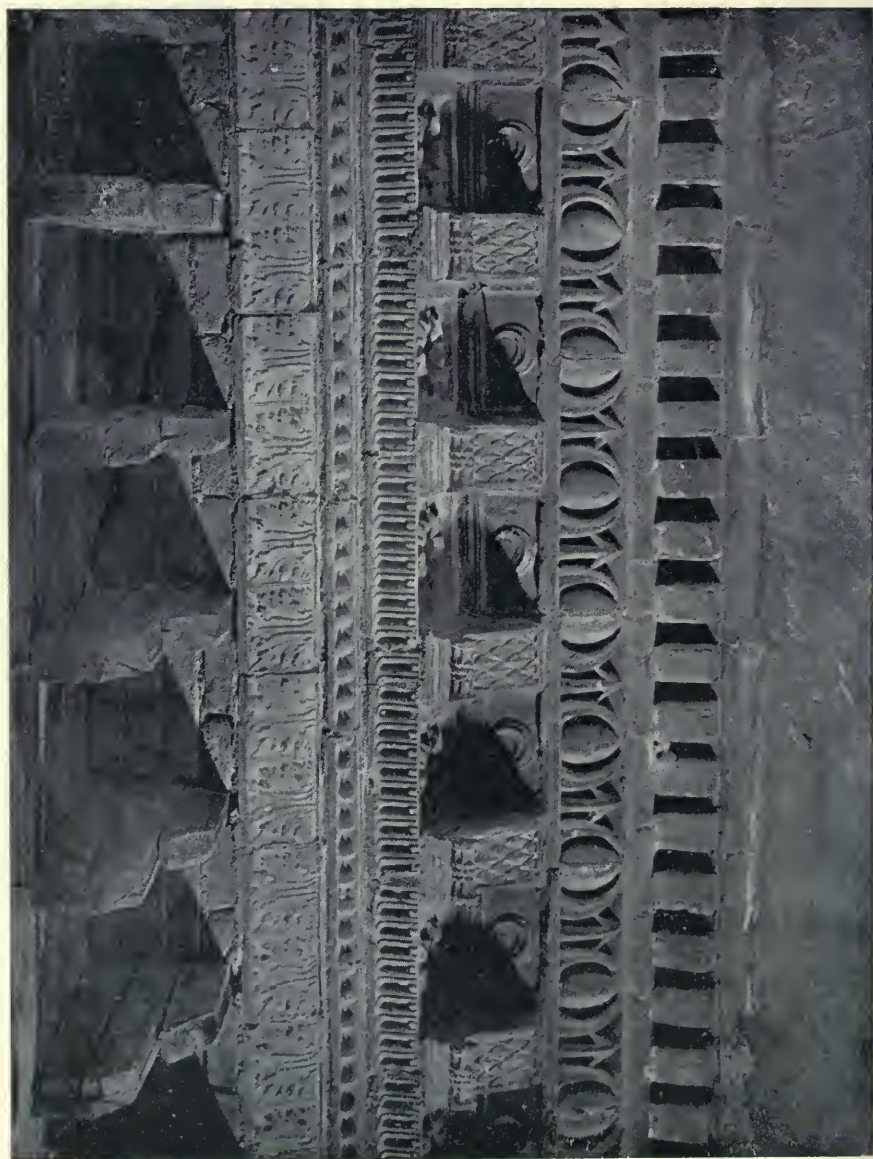
On the south side of the church are two cloisters, with beautiful arcades of terra-cotta arches decorated profusely with exquisitely modelled sculpture in high and low relief, and supported on slender marble columns. The larger of these cloisters measures 420 by 330 feet and is surrounded by the twenty-four small houses of the monks.

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LXXXIV.

Cornice of the Palazzo Pollini, Siena.

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At just what point advertising begins and leaves off—that is to say, what should be called by the term and what should not—is a difficult matter to determine. There is a tacitly accepted custom, which has in some cases been reduced to a rule, that members of what are known as the “professions” shall not seek employment by advertising; yet certain professional men freely use methods for bringing themselves before the public which are frankly accepted as advertising methods, and for which advertisers regularly expend much money. These same men would be shocked at the suggestion that their conduct was in the least “unprofessional.” The distinctions upon this point in the minds of many architects must be drawn with a finer appreciation of propriety than is vouchsafed to ordinary mortals.

An example in point is furnished, by the publication of the first number of what is ostensibly an architectural periodical, but which is really an advertising “scheme,” by which three reputable architects are “written up,” as advertising men say—we trust, without being called upon to pay for it. This “scheme” is a familiar one, and is not held in any too high repute. Publications of this class are ephemeral, and are usually given an inflated value all out of proportion to their true worth. Nobody imagines that they have any special value except to their promoters, who reap rich harvests. Business men are drawn into them because they do not see how to refuse, or because their vanity is flattered by the unlicensed praise doled out at so much a line.

There appears to be little difference between these “schemes” and the new publication we refer to. The editor, author and publisher, one and the same individual, very justly discredits any claim to criticise the architecture which he illustrates. His articles are no more and no less than advertising “puffs,” with the usual accompaniments. How men with the professional standing of the two firms of architects whose work receives this fulsome praise can knowingly lend themselves to such a barefaced advertising “scheme” it is hard to see. We prefer to conclude that they have not seen the matter in its true light.

In an article read before the Royal Institute of British Architects upon “The Probable Influence of the Technical Education Movement upon the Architect and his Work,” Mr. Frank Caws made the following reference to the employment which a young architect can profitably make of his time:—

“An architectural student who is wishful to make the most of his time, and yet who must keep himself in health by a certain amount of physical exercise, might usefully substitute for a while, for his dumbbells and Indian clubs, the joiner’s saw and plane, and the mason’s mallet and chisel, and the blacksmith’s hammer, at the technical school, so killing two birds, as it were, with one stone. The architectural student should not, however, expect to become a skilled amateur mechanic, nor should he give to such manual labor time which ought to be consecrated solely to the study of art and science. The youngest students of architecture ought not to give any large part of their leisure to the study of constructional science; for the first subject of a young student’s care should be to cultivate art, pure and simple, except such practical studies of construction which he is sure to encounter in the course of his day’s work at the office. Such art as he specially needs the architectural student can learn under excellent masters in the Central School of Art at Kensington, or in any of its London or provincial branches. He ought not, for the first two years of his pupilage,



LXXXV.

Cornice of the Loggia dei Lanzi, Florence.

to use a T-square, straight-edge, or compass at the art school, or anywhere out of office hours. Let him learn, above and before all things, to draw, and then to shade, to paint, to carve, to model in clay; and to do all these things as an artist purely (and not as an architect), and to do them well. No proficiency in the knowledge of constructive science, no dexterousness in the use of level and tape and theodolite out of doors, and of line and rule in the office, will ever atone for a want of competency to do the work of an artist. An architect who cannot draw properly cannot see properly, or think and feel properly. This may seem an absurd statement, but it is most deeply true.

"After a youth has been two years absorbing his whole leisure in the passionate pursuit of art, he will, by means of his ordinary day's work in the architect's office, have begun to have an inkling of the necessity of his acquiring structural science. It is better that this should not be forced too suddenly upon him, even by his attendance at the technical schools. Let him grow slowly to realize it, just as the grown man, when the flush of youth is past, has it gradually brought home to him that 'life is not all cakes and ale.' By forcing too soon upon the architectural student the demands of his profession, there is danger of blunting and spoiling his keenest and most sensitive art feelings, which should be encouraged to grow unhindered and unpruned while the brief springtime lasts. No matter if his earlier designs display the greatest ignorance of constructive science, so long as they show the passion and fervor of the artist. If the student be earnest, constructive science will enter in due course into his life and thoughts; and he will not be content so long as it remains unmastered."

Architectural Students and the Handicrafts.

Portion of a paper by T. G. Jackson.

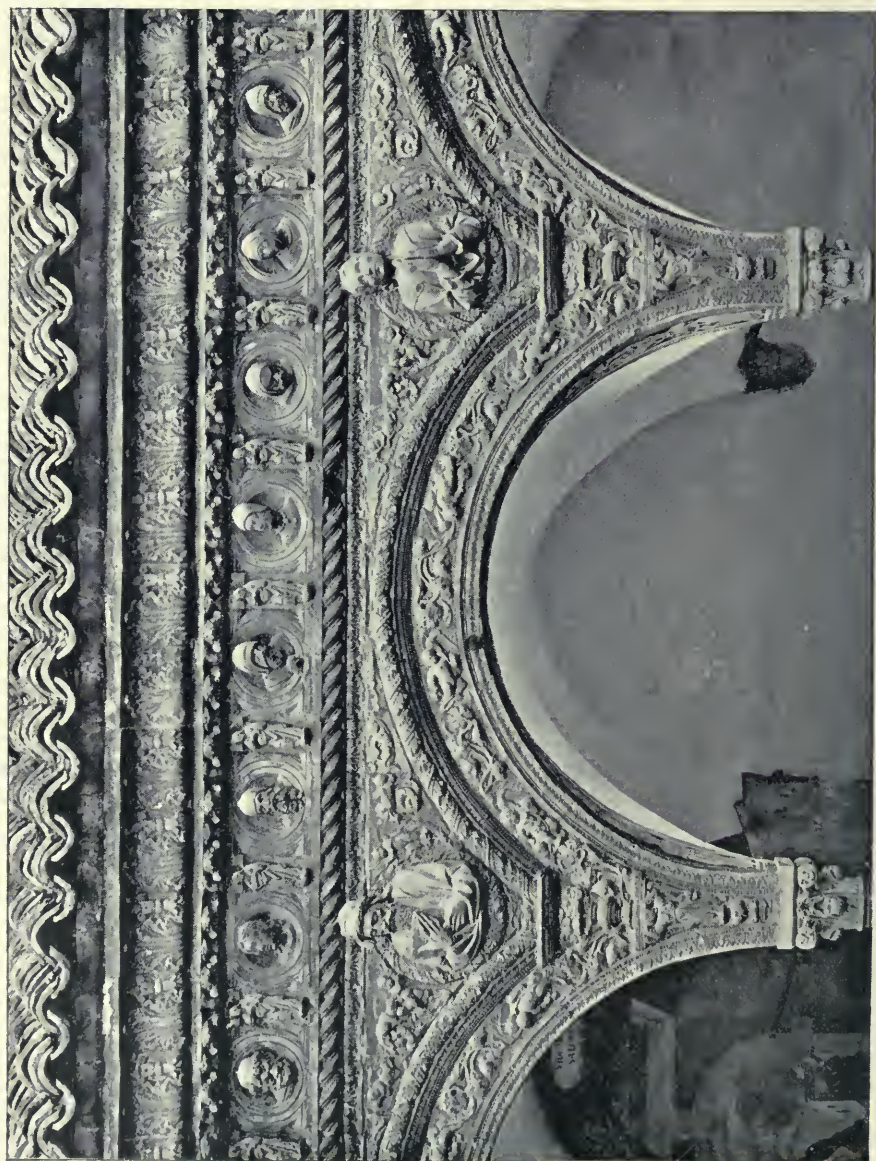
It used to be the fashion for any one writing or speaking on architecture to

cite Vitruvius as the authority for what he said. The writings of Vitruvius are no longer regarded by everybody as the gospel of architecture, and, indeed, are now perhaps rarely read by architectural students. And yet on the present occasion I cannot do better than take as a text the opening passages of his treatise, which seem to apply very aptly to the subject for discussion tonight.

Vitruvius distinguishes at the outset between practice and theory in architecture, and goes on to point out that architects who are mere handicraftsmen without literary training are unable to give any reason for what they do, while those who trust only to theory and book learning without practical training seem to grasp at a shadow, and not reality.

An architect, he says, must be properly trained in both fields. He must be both ingenious and teachable, for neither will wit without training nor training without wit make the perfect artist. He must be a skilful draughtsman, a learned geometrician, not ignorant of optics, instructed in arithmetic, a good historian and a diligent student of philosophy. He must understand music, he must know something of medicine, he must be familiar with the decisions of the lawyers, he must understand astrology and astronomy. This is a formidable programme, and if one may without profanity speak disrespectfully of a writer who has hitherto been considered almost sacred, one would be tempted to say he was writing nonsense. The first part of his list is, no doubt, necessary enough; and as to the latter part, when we come to his explanations, we find that they do not make so much demand on the student as at first sight they seem to do. The usefulness of his historical lore is to enable the architect to explain the meaning of some of his ornaments, and to tell the inquirer that the figures of caryatids, which were used as columns, were derived from the matrons of Caryas, a Peloponnesian city, who were carried into slavery because their country had sided with the Persians against the Greeks.

On the other hand, we have the dictum of the Greek architect, Pythius, who says that the architect must not only have this general theoretical knowledge,



LXXXVI.

Cornice of the Cloister, Certosa at Pavia.

but must be actually skilled in the practice of all the arts which he has to deal with, and not only that, but superior in each one of them to the specialist who follows only that single art.

Which of the two is to be our guide? Shall we be satisfied to be proficient in the theory of our art, learning it from books and lectures, and merely acquainting ourselves with practical work in a general way, enough to enable us to understand our specifications, and order the work properly, and detect flagrant instances of inferior workmanship and bad material; or are we with Pythius to put our hands to the work ourselves, and not only design but help to execute it; to train ourselves to be master craftsmen as well as superintendents and directors of other men's labor?

For many generations past the former of the two methods has been the order of the day. Most of us who have reached or passed middle age have been brought up under it, and if we have to any extent departed from it, it has been of our own initiation that we have done so.

That this plan was not that in vogue during the best periods of modern European art is well known. It was not in that way that the architects, or building artists of the Renaissance, in its earlier and more independent days, or those of the Middle Ages, worked. They would have been at a loss how to go on if you had parted them from their building and their workmen, and shut them up with a drawing-board and a T-square, and asked them to make their designs and convey their instructions by means solely of drawings. Their method was that of Pythius rather than that of Vitruvius, whose gospel, fortunately, had not in their day obtained currency, or been placed on the canon of inspired authorship.

I need not tell you that of late years there has been a revulsion against what I will call the Roman method of practising architecture in favor of the Greek. Many of us have been preaching against the strictly professional view of architecture, and urging that a man cannot be expected to produce good designs who seldom or never comes into contact with

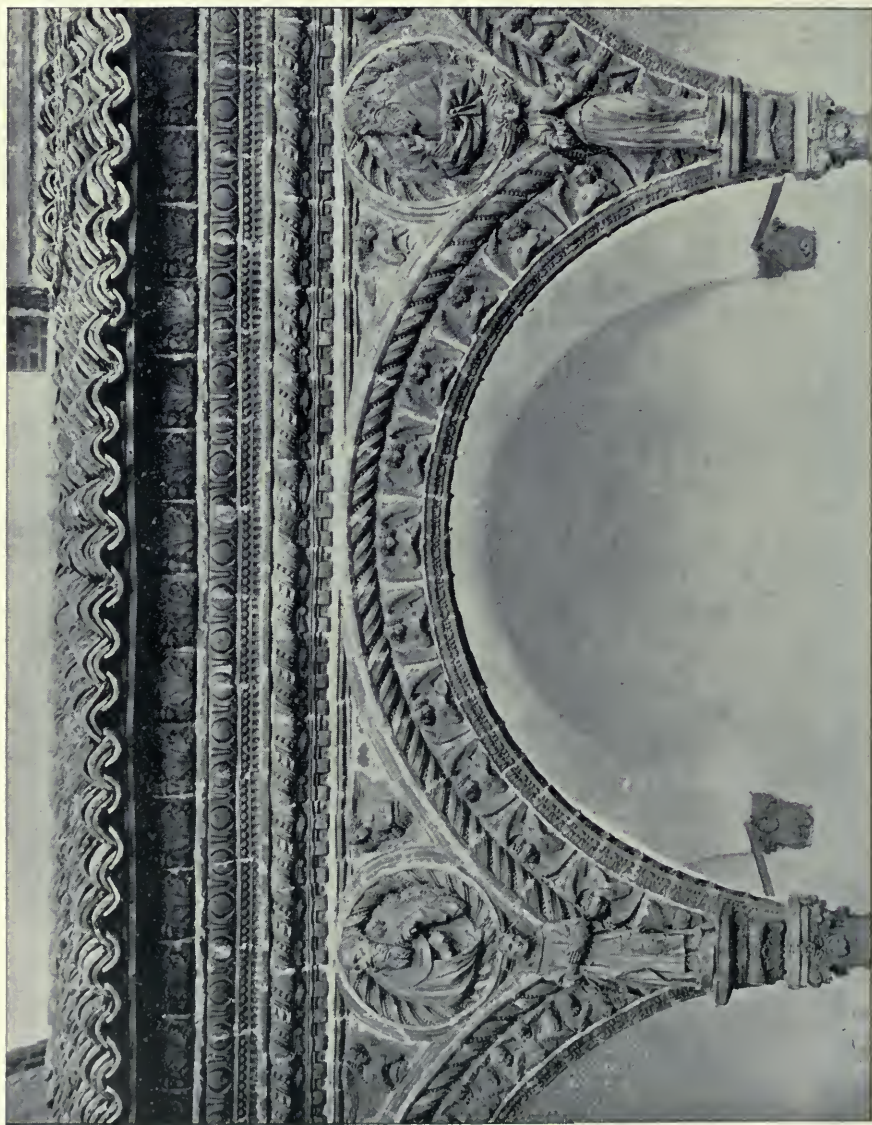
the materials out of which his designs have to be constructed. We have argued that it is from the handling of material that suggestions in design can most readily be gathered; that reading about processes in building, or any of the arts which go to make up a building, will never teach a man how to make the most of his opportunity, how to use his material to the best advantage, how to economize labor so as to avoid wasting it to no purpose, and how to design in accordance with the natural qualities of stone, iron or wood with which he has to deal. We have tried to impress on the student that an hour spent in the workshop or on the scaffolding will often teach him more than a week spent in a library. We have gone still further, and tried to persuade students not only to go and see how things are done, but actually to put their own hands to the work, and to become handicraftsmen in one or more of the many arts with which, as architects, it is incumbent on them to be familiar, and of which it is necessary the technicalities should be understood by any one who undertakes to design for them.

(To be continued.)

Notes.

When a building material is used on all of the Astor properties in New York, it has about the strongest possible endorsement. Indeed, the Astor trade in some lines is sufficient to keep an ordinary-sized plant running. For years Giant Metal Sash Chain has gone into the Astor properties, and there is no likelihood of any change being made in favor of the cheaper chains. The fact that direct competitors acknowledge that no chain can be better than the Giant Metal, but all claim to make "as good" a chain, ought to be all the argument needed for its specification on good work.

The "Old Pierce House," located at Dorchester, Mass., is an admirably



LXXXVII.

Cornice of the Cloister, Certosa at Pavia.

preserved specimen of the earliest New England architecture, and a monument to the solid and substantial building of our forefathers. Built in 1635, it has never been owned or occupied by any but a lineal descendant of its builder, the present owner being of the eighth generation from the original Robert Pierce. A short time ago, in making repairs, it became necessary to open the walls of this ancient structure, when they were found to be stuffed, between the studding, with eel-grass, placed there, no doubt, for more complete pro-

The above facts are cited because the most common, and what would be, if true, a most vital objection raised by prospective users of insulating and deafening "quilt" made from this material is that the eel-grass filling will, in course of time, decay or become brittle and powdered, thus rendering the quilt worthless for the purposes to which it is applied. This is, perhaps, a natural hypothesis, but scientific reasons for the contrary view can be given. In this connection it may be well to observe that the presence in the eel-



THE OLD PIERCE HOUSE, DORCHESTER, MASS.

tection from the rigorous climate of the New World. Notwithstanding the almost innumerable alternations from dry to damp and damp to dry to which it must have been subjected during the more than two and a half centuries that it has remained in these walls, this eel-grass was found to be in a perfect state of preservation. The cause of this preservation is found in the chemical constitution of the eel-grass, which contains silicon in place of the carbon of common grasses, which also makes it non-inflammable.

grass of a large percentage of iodine, common to all sea plants, renders it free from the attacks of moths and vermin, to destruction by which wool felts and all other materials of animal origin are peculiarly subject. The long, flat blades of eel-grass, crossing each other at every angle as they do in the quilt manufactured by Samuel Cabot, 70 Kilby Street, Boston, form the innumerable minute *dead* air spaces which give to the material most of its great insulating power; and their elasticity contributes the resilience which furnishes the rest.



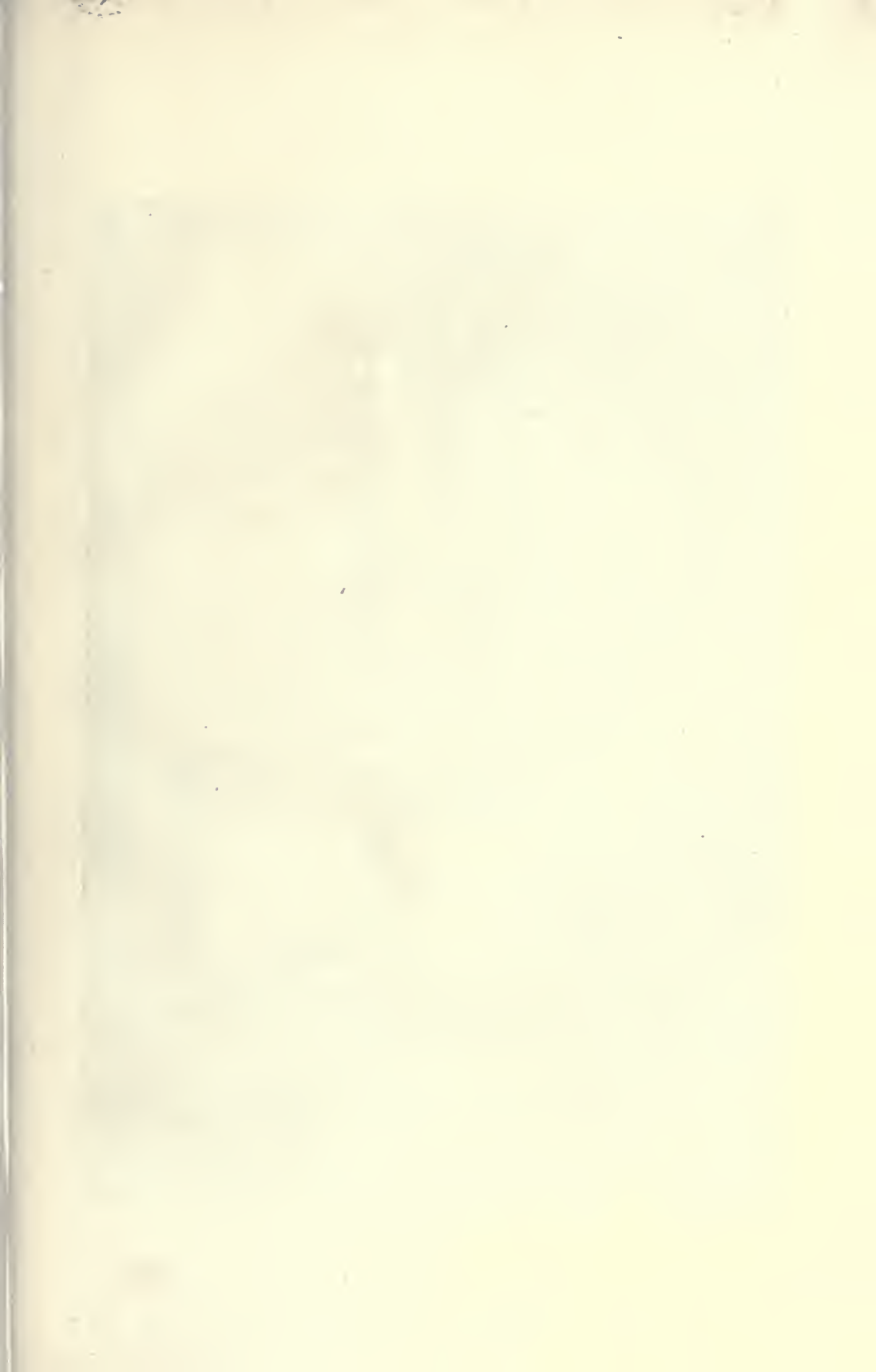
LXXXVIII.

Cornice of the Cloister, Certosa at Pavia.



LXXXIX.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

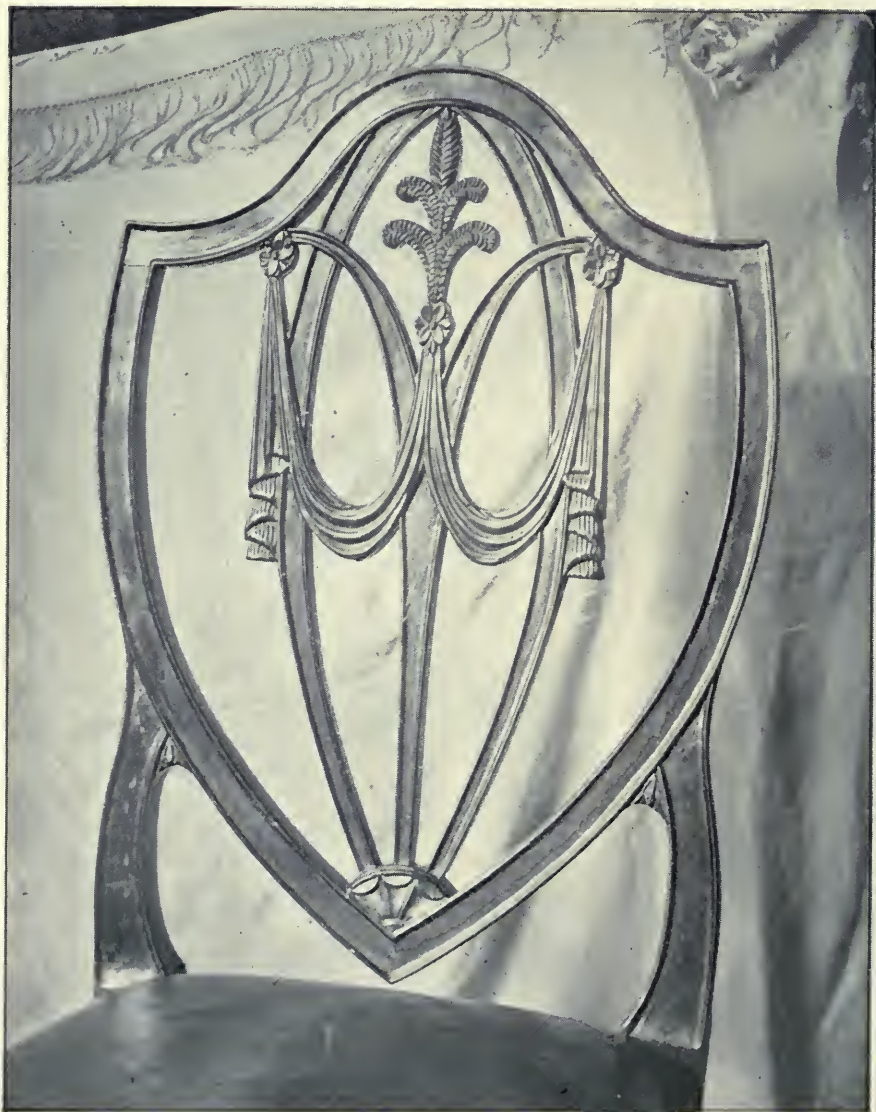




XC.

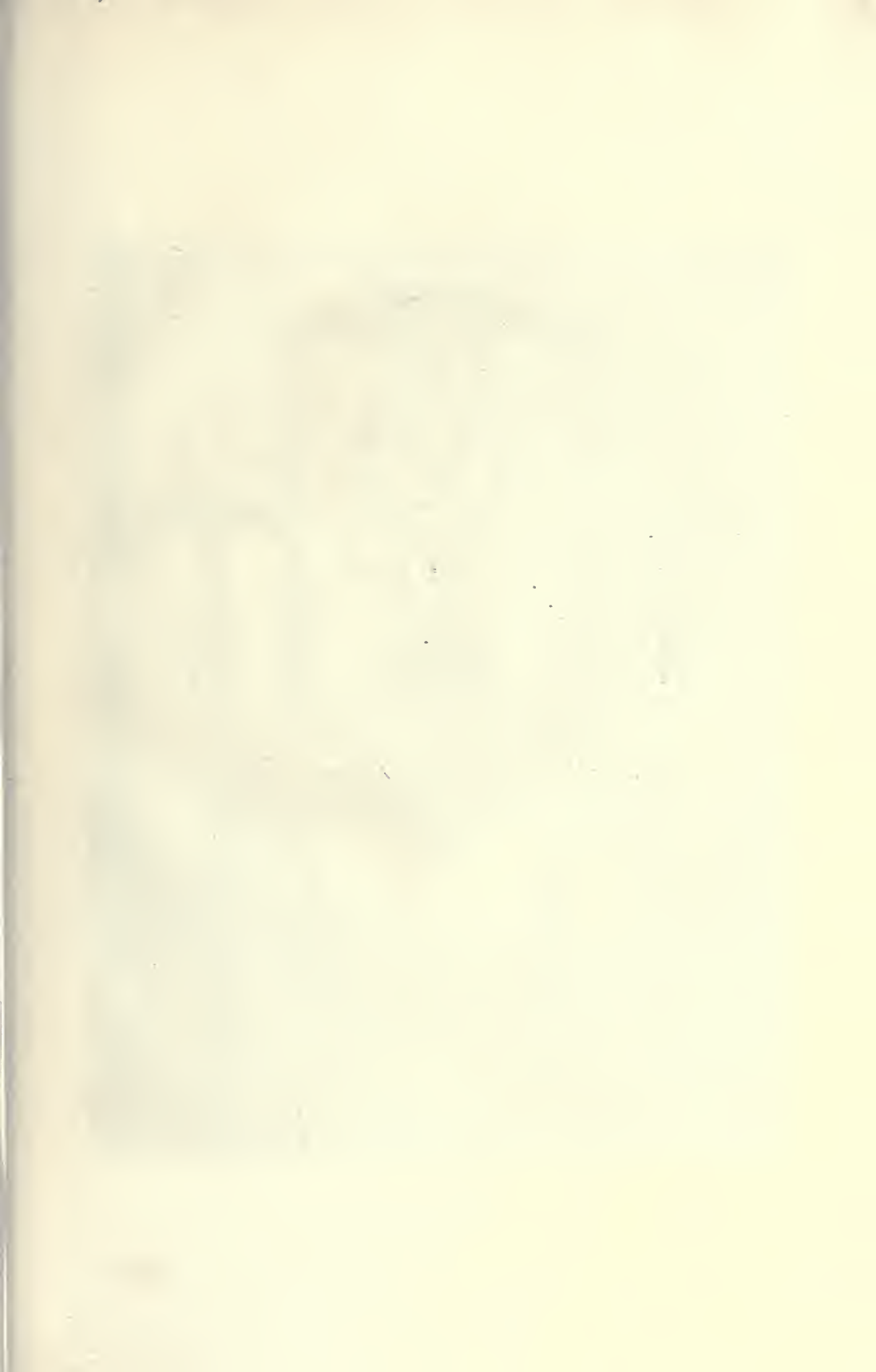
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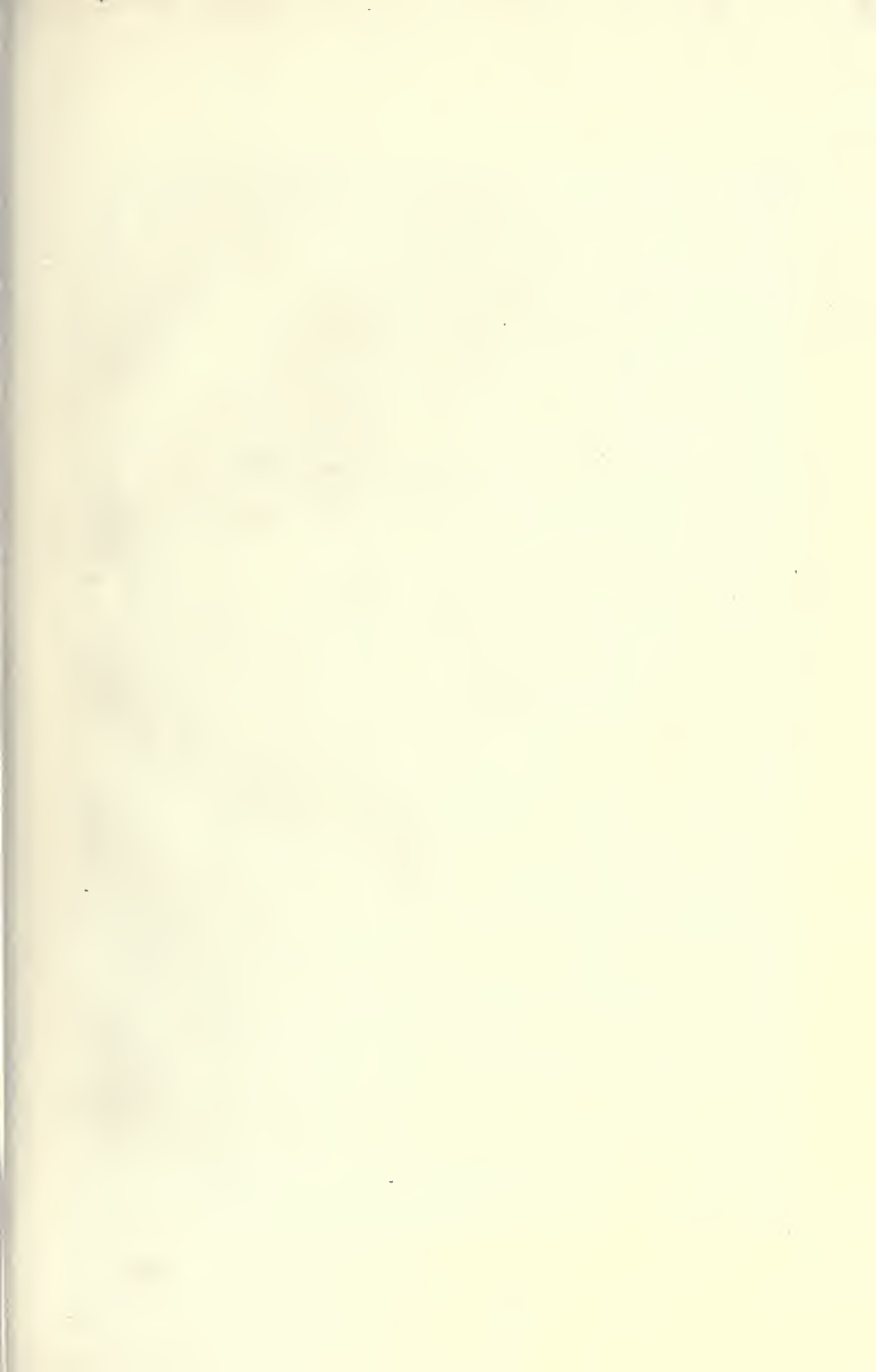
Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.





XCII.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.





XCIII.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. II.

DECEMBER, 1896.

No. 12.

AMERICAN COLONIAL CHAIRS.

JOHN ALDAM HEATON introduces his work upon the "Furniture and Decoration in England during the Eighteenth Century" with the statement: "Carlyle has said that the eighteenth century produced nothing of value but the French Revolution; he might, also, have excepted English furniture."

This may appear like the assertion of an enthusiast, but it is excusable in view of much that we now admire and reproduce from old models. What our great-grandfathers despised and neglected, what our fathers utterly forgot, we value, restore and copy.

The household furniture of the latter half of the last century—at any rate, the best of it—has, of late, so commonly come to be regarded as the best the world has yet produced, that no apology seems needed for a slight departure from the rule thus far followed in this publication of illustrating only European architecture, and of devoting space to a series of chairs, which are popularly known in this country as "Colonial," and which may have been made in America, or in England—it matters little which. The examples chosen are of the same patterns as those commonly in use at the close of the last century in England; and some of them were doubtless brought over from the old country. Which, if any, are American it is now almost impossible to tell.

Chairs, sideboards, cabinets and ta-

bles, of the style known as "Chippendale," "Adams," "Sheraton," etc., whether made by these masters, or by some of their army of imitators and followers, now sell for several times their original prices, and are imitated by furniture makers of all degrees of skill and fame.

In point of style, appropriateness and general usefulness, nothing now made is better adapted to modern conditions than the best of this old work; and, besides having been a fad for a number of years, it is steadily growing in favor with people of taste.

Most of the patterns shown in the illustrations are shapes which are now generally used for dining-room chairs, and are especially suitable for this purpose. The arm-chairs shown in Plates XCII., XCIII., XCIV. and XCVI., and the "Chippendale" pattern shown in Plate XCV., are all shapes frequently used and hard to improve upon.

The "Windsor" chairs, when well made and of good materials, are the most durable, and at the same time the most comfortable plain chairs to be found. The lines of the best examples are graceful and the construction reasonable.

One fault which many chairs of modern make (especially those of French origin) have is their frailty and illogical construction. They are designed for show only, and are not suitable for use. The drawing-rooms and parlors of the last generation, which are still fresh in



XCIV.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

the memory of most of us, and which were opened only to receive guests, were decorated (?) with these instruments of torture; while the fine old furniture of our grandfathers was thrown into the attic or barn-loft, to be brought to light and cherished as priceless treasures by the present generation. We feel the bulk of this furniture to be at once good to look at, useful for daily life, constructively excellent, and within the reach of the average purse; and by comparison with much of the vulgarly ostentatious work of the present,—the relics of the "taste" of the last generation,—a return to the simpler patterns of "Chippendale" furniture, even if badly notched and somewhat worm-eaten, seems a most desirable relief.

The original suggestions for this style are, without doubt, French, and from the time of Louis XIV.; but it came to be a thoroughly English style in its development. In applying the French ideas, the English toned down the eccentricities, stiffened the curves, and added an air of severity to the original type, while the French went on developing it in the other direction, until the relationship can hardly be traced.

Previous to the time of Thomas Chippendale there had been published, mainly in France, a number of books devoted to furniture and decorative designs, and these, it is safe to assume, had much to do in forming the style which he adopted and developed. Chippendale was in the first place, and principally, a carver—a maker of extravagant and flamboyant frames to mirrors and girandoles; and so eagerly did he copy the originals that he actually seems to have outfringed the French.

From this time on (1746) a number of elaborate books of engraved designs for furniture were issued, mostly by men who were carvers only. The demand for ornamentally framed glass mirrors (then attractive novelties) was probably the origin of this whole movement, as far as cabinet-makers were concerned.

Heaton says of Chippendale: "It is rather disconcerting to find this man, to whom, in common parlance, we agree to attribute our style (and who certainly has left us an abundance of copper-

plate engravings), not only not a man of education and modesty, but a very commonplace and vulgar hawker of his wares, prepared to make *anything* that will please his customers and fill his purse." He calls his book "The Gentleman & Cabinet Maker's Director," "being a large collection of the most elegant and useful designs of household furniture in the Gothic, Chinese and modern taste. To which is prefixed a short explanation of the five orders of architecture, and rules of perspective, with proper directions for executing the most difficult pieces." His preface begins with the very modest introduction: "Of all the arts which are either improved or ornamented by architecture, that of cabinet-making is the most useful and ornamental."

A great deal of Chippendale's published work is entirely lacking in merit, and unworthy of the reputation given it.

Upon examining a piece of furniture that can reasonably be ascribed to Chippendale, it will be found of excellent workmanship, and the wood, always mahogany without any inlay, is richly grained, showing a careful selection of material.

The chairs of Chippendale and his school are very characteristic. The backs are cut in fanciful open-work patterns; and the more ornate work, the twisted ribands of his design, are scarcely to be reconciled with the use for which a dining-room chair is intended. The well-moulded sweep of his lines, however, counterbalances this defect to some extent, and a good Chippendale mahogany chair will ever be an elegant and graceful article of furniture.

Following Chippendale came Richardson, Ince & Mahew, Pergalosi, Hepelwhite, Sheraton, the brothers Robert and James Adam, and a number of others who published collections of designs. Robert Adam was an architect of considerable prominence, and his work was that of a careful student and cultivated artist. It had a marked effect upon the taste of his time. It is often pointed out that our so-called Colonial style in this country, especially in interior work, finds its nearest relationship in the work of the brothers Adam



XCV.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

in England. When we consider the vile taste which surrounded them on all sides, the false standards set up by a pretended admiration of classical work on the one hand, and an extravagant desire to follow all the excesses of the French Renaissance on the other, we can but wonder at what they were able to do. They carefully considered all the details of building, finishing and furnishing a house, even to the household utensils; and, although bound within strict limits by their interpretation of the proper principles of design based on the "five orders" of architecture, they showed a remarkable freedom and versatility, and accomplished a vast amount of work.

The comparative dates of the chairs selected for illustration in this number are difficult to determine, but in all probability the bandy-legged forms, shown in Plates XCVII. and XCVIII., together with the Windsor chairs, such as those of Plate C., were among the earliest of the forms we have chosen, and belong to the earlier part of the eighteenth century. The bandy-legged form of chair is said to have been introduced into England from Holland in the reign of William and Mary, and it came into use in this country early in the eighteenth century, and towards the middle of the century were made with some ornamentation and ball and claw feet. This was, of course, before the time of Chippendale.

In the earlier Colonial times, chairs appear to have been comparatively rare articles of personal property; for in the numerous inventories of effects which are preserved to us they are seldom mentioned. As the Colonies grew richer, the simpler and earlier patterns, many of them of turned spindles, with rush or leather seats, gave place to the more elaborate and delicate patterns.

The Windsor chair appears to have been a favorite pattern with our forefathers, and it was made in all sorts of variations of form and proportion. Even in its ugliest and most uncouth shapes, however, it is one of the most satisfactory pieces of furniture we have. Its popularity was so great in the last century that cabinet-makers advertised in the newspapers the fact that they were

prepared to make Windsor chairs to order. Within the last few years the popularity of this pattern has been revived, and we trust will continue.

The name "Chippendale," now so common, and used often without discrimination, has been applied to furniture having only a general resemblance to patterns actually made or designed by the master himself. For instance, the chairs represented in Plates XCII. to XCVI. have some features which strongly suggest the designs in Chippendale's books; but we cannot say how far this indication can be trusted. In the same way the chairs in Plates LXXXIX. to XCI. have a general resemblance to the work of Heppelwhite, and may have been made from his designs for aught we know to the contrary. As much might be said for each design represented. The truth of the matter seems to be that these names, through loose application, have come to be so elastic that they now have very little meaning; and we have some doubt if the conditions were ever very different. Dr. Irving W. Lyon, in his work on the "Colonial Furniture of New England," states that nowhere in any of the records which he had searched for information did he find mention of the name of Chippendale in connection with furniture, although it is pretty safe to say that some of his furniture must have found its way to this country. It is probable that the names of the makers were considered of comparatively slight importance at that time; and when these names later assumed a sort of generic application it was too late to lay down the limits within which they could properly be used.

The few examples we give to illustrate the chairs of the last century are all taken from the very valuable collection of furniture belonging to Dr. William H. Crim of Baltimore, through whose courtesy, and that of Mr. Horace C. Dunham of Boston (from whose negatives the plates have been made), we are able to make so excellent a showing.

LXXXIX. to C.

CHAIRS FROM THE COLLECTION OF DR. W. H. CRIM, BALTIMORE, MD.



XCVI.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

The Brochure Series The Practice of Architecture of Architectural Illustration. in the Middle Ages.

PUBLISHED MONTHLY BY

BATES & GUILD,

13 EXCHANGE STREET, BOSTON, MASS.

Subscription Rate per year . . . 50 cents, in advance
 Special Club Rate for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

The work now in preparation upon the municipal buildings erected by Mr. E. M. Wheelwright, for the city of Boston, will be of exceptional value to architects who have not the time or opportunity to personally examine and investigate the latest school buildings, institutions, etc., of the country.

Schoolhouses are among the commonest problems presented to architects for solution; and unless an architect has constant need to keep informed of the progress made, in meeting the ever-increasing demands of school committees and public officials, he cannot expect to make the most of his opportunities, and provide school accommodations which will satisfy these demands. The literature obtainable, bearing upon this subject, is meagre and scattered; and no architect who has not made an exhaustive study of the subject can keep abreast of the times in this department.

Mr. E. M. Wheelwright, former city architect of Boston, while occupying that office, was called upon to design and build an exceptionally large number of school buildings, and his success is familiar to the profession. Prof. Francis W. Chandler, an architect of long practical experience, and now the expert adviser of the mayor of Boston, who was chosen to examine and advise upon all designs for public buildings for the city, is eminently fitted to treat this subject in a comprehensive manner.

Professor Chandler will compile this work, and, with the assistance of specialists in various departments, furnish a reference book, the need for which has long been recognized.

Mr. T. G. Jackson, in the paper from which extracts were given in the November issue, goes on to give a picture of the conditions under which architects practised in the middle ages and immediately after, which is instructive and interesting, and furnishes a vivid contrast to present conditions. He says:—

The architect of those days, therefore, was a superior clerk of works, as we should call him, with this radical difference,—that he had no master over him, sitting most of his time in an office perhaps one hundred miles away, directing him by the penny-post what to do, and sending him drawings to show him how to do it. Imagine a modern clerk of works to have had the training of an architect as well as that of a tradesman in one of the handicrafts; that is to say, to have the skill to design the work he directs; or, what is the same thing, imagine a modern architect to have learned one or more of the manual trades, and to choose to go and superintend one of his own buildings as his own clerk of works, and you have the nearest approach to the architect who designed and raised the mighty structures of the past, which it is our aim to rival, and our despair to surpass. He would necessarily be a mason to begin with, for masonry is the king of all the trades, the one which all the rest follow, and the one which, blending itself, as it does, imperceptibly with sculpture,—which is but a refinement of masonry,—passes without any visible or marked transition into the higher region of fine art. In olden time sculptors and architects were the same persons; or, at least, though there were sculptors who were not architects, there were probably no architects who were not sculptors capable of designing the carved work of their buildings, and of executing the most important parts of it—notably the figure-work—with their own hands.

Let us for a few minutes try to realize in our own persons what it would be like to practise architecture after this



XCVII.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

fashion. Let us shut our eyes to the present and try to open them again in the days of, say, Henry VI. or Lorenzo di Medici.

Relieved of all the official and commercial occupations in which I venture to say most of us — do what we will — find half, and more than half, our time spent, we shall pass our working days clad in the workman's blouse, setting out our work on the ground, drawing such simple diagrams as will give the workman the proportions and dimensions of the several parts, marking out the mason's moulds, perhaps taking the mallet and chisel out of his hand to show him practically how we want certain parts finished, trying on the building itself, as we can nowhere else, the scale and proper character of our sculptured ornament, without doubt doing so much of it ourselves as will give the clue to the subordinate carvers, and probably finishing some of the most important parts with our own hands. Conceive the sureness and confidence with which we should work. There would be none of that experimental and hesitating anxiety which makes us doubt after drawing out a design whether it will come out as we intend in actual execution. No! there is the building itself on which to try experiments. When the thing is going wrong we can stop it at once and correct our original device and substitute something better, and there will be no contractor to worry us for an "*extra*" on the inevitable plea that the new way is more expensive than that for which he contracted. And so our building will rise, and as it nears completion, and the scaffolding comes down, and we stand with hands behind us, and head thrown back, to see our creation as it emerges in its maiden whiteness from the enveloping veil of poles and planks, we shall feel that it is indeed our creation, the work of our own brain, and in a measure of our own hands, in a way that no architect can quite feel now about any of his creations, however much pains he may have devoted to them.

The drawings used in olden time were of the slightest and most conventional kind. Even in Wren's time working drawings, such as we make for every

detail, were not found necessary when competent workmen were employed. When sending his small scale plans and directions for the library at Trinity College, Cambridge, Wren adds: "I suppose you have good masons; however, I would willingly take a further pains to give all the mouldings in great; we are scrupulous in small matters, and you must pardon us, the architects are as great pedants as critics and heralds." In his day there were trained schools of masons and joiners who had traditions of their own, and could be trusted to apply them. The architect gave them the size of the door, the scale and amount of ornament he wished to use in the doorcase, and the workman had sufficient skill to fill up the details of the sketch and to realize the architect's intentions as he would have them. So with the masons: to give them the moulding "*in great*" would, Wren seems to imply, be unnecessary if the men were good craftsmen. But where are the workmen nowadays who could be trusted to do this? It is easy to imagine the result if we tried the experiment.

Old buildings were very simple, and in their plans there was very little variety. One manor house was arranged very like another manor house, and one cathedral or church on much the same general lines as another. Those buildings of our own day which retain this simplicity of plan could be built without drawings just as the old ones were. It would be easy enough to build a great church from foundations to capstone of spire without a single drawing but such rough diagrams as the designer would need to enable him to put the parts of his building together. But when we come to such elaborate buildings as the modern town halls, or technical schools, or boarding-houses of our public schools, or theatres; or when we have to deal with confined and scantily lit sites, as in the streets of London, careful and elaborate plans are a necessity, and the drawing office indispensable. There is no prospect whatever of our being able to build in the future without drawings, and we may dismiss as impracticable all hope of superseding them by supervision and direction on the spot, and of being able



XCVIII.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

"Colonial Chairs."



FIG. 1.*

to shut up our offices and take to the building sheds and the scaffolding.

But admitting all this — acknowledging, as I fear we must, that the necessities of modern system are too strong for us, and that we must, in the main, go on as we are now doing, is there nothing we can do to place ourselves more in touch with the handicrafts? If we cannot go the whole way, may we not go part of the way to meet those workmen on a common footing with whom, whether indirectly or directly, we cannot help co-operating in the carrying out of our designs? If we cannot, as Pythius would have us, excel in all the arts, so as to surpass in each one of them the skilled workman who has followed that one alone, and made himself master of it, surely we may, without being unreasonable, demand of our architects that they shall at least not design things without knowing how they are to be made.

*The four cuts on this and the following page represent regular stock patterns of chairs manufactured by Mellish, Byfield & Co., Boston, who will be glad to give further information concerning them if desired.

The new Boston Public Library can scarcely be called "Colonial" in style, even if it is difficult to say exactly to what style it belongs. The chairs throughout the building, however, have been copied as exactly as possible from an original "Windsor" which was brought from England in our Colonial times; and it is conceded by all who stop to note the harmony of design which characterizes the Library building and its contents, that these chairs are admirably suited to their purpose and surroundings.

One of the many variations of design known under the general name of "Windsor chairs" is shown in Plate C. of this issue; and Fig. 3 on page 199 shows the chair made by Messrs. Mellish, Byfield & Company, 86 Washington Street, Boston, for the Boston Public Library. The great variation in design, and at the same time the excellence of it, both constructively and artistically



FIG. 2.



XCIX.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.



FIG. 3.

considered, bear the best evidence of the straightforward methods used by our ancestors, and the result of aiming directly at the mark. At the time these patterns were originated there were few cabinet-makers in this country. The village carpenter made most of the furniture, possibly with imported work for a model, or as a suggestion, but generally with nothing but his own ideas of fitness for a guide.

The other designs shown on this page are adaptations of old patterns made by Messrs. Mellish, Byfield & Company. The relationship of these patterns to English prototypes of the Georgian period can be easily traced. There could be no better illustration for our comments on page 187 upon the fitness of these early forms to modern requirements, than these of the Windsor chairs. All of the patterns are well suited for dining-room use.

Notes.

Hobart B. Ives & Co., whose well-known sash lock will probably be

found on more buildings than any other make of lock, have brought out a new lock of the same mechanical principle, but stamped out of cold-rolled steel. It is one of the most simple and easy-working locks, and at the same time the most strong and durable, of the many similar devices on the market. It is made in all the popular finishes. A cut of this lock, with further particulars, will be found in their advertisement.

Mr. R. T. Adams, who handles the fine floors of the Wood Mosaic Co. in Boston, has moved his salesrooms from 80 Devonshire Street to 388 Boylston Street, falling into line with many other houses that make artistic interior finish and furnishings a specialty. This class of trade, by locating on Boylston Street, is developing it on similar lines to Fifth Avenue, New York. Mr. Adams, in his new location, will add a line of grille and fretwork to his hardwood flooring, and keep on building up what he has already, a good business, by most careful attention to every detail. Architects find his work as good as any in its line.



FIG. 4.



C.

Chair from the Collection of Dr. W. H. Crim, Baltimore, Md.

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Title Brochure series of architectural illustration
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