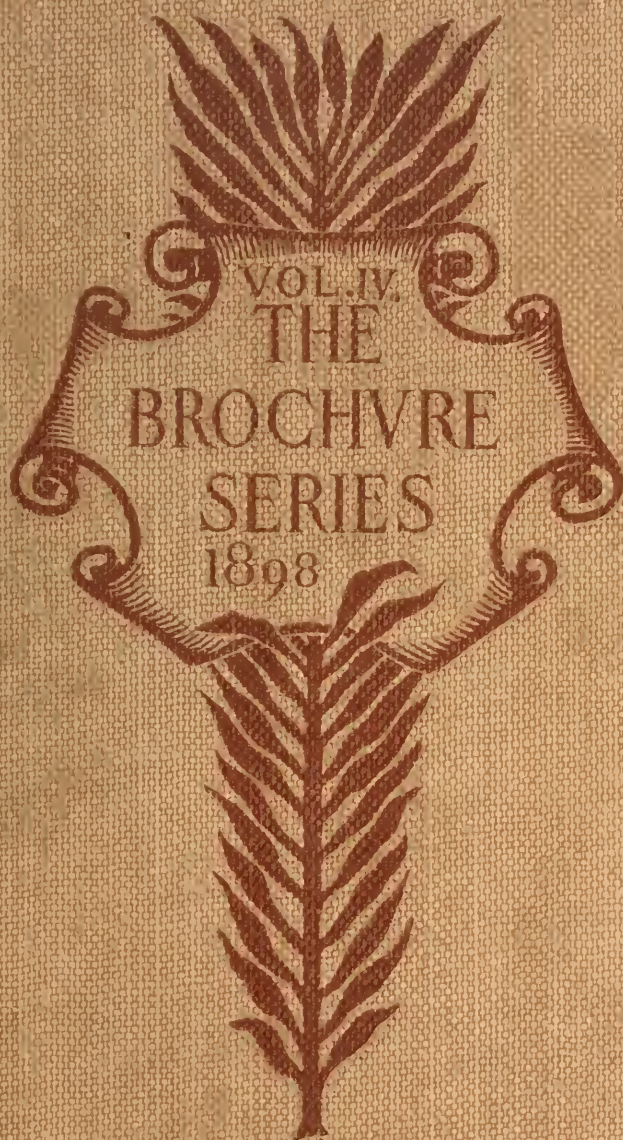




VOL. IV.
THE
BROCHVRE
SERIES
1898

Frank Darling
Imperial Bank Buildings
2 Leader Lane
Toronto

January 1903



Presented to
The Library
of the
University of Toronto
by
Frank Darling.
L.L.D., F.R.I.B.A., R.C.A.



Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

THE BROCHURE SERIES

OF
ARCHITECTURAL ILLUSTRATION

1898

James D. Smith

VOLUME IV



BOSTON
BATES & GUILD COMPANY
PUBLISHERS

320430
21.10.35.

Index to Volume IV.

1898.

LIST OF PLATES.

THE ARCHITECTURE OF SICILY.

- i. Monreale, Sicily.
- ii. Cloister of the Duomo, Monreale, Sicily.
- iii. Interior Cloister of the Duomo, Monreale, Sicily.
- iv. Fountain in Cloister, Monreale, Sicily.
- v. Interior of the Duomo, Monreale, Sicily.
- vi. Interior of the Duomo, Monreale, Sicily.
- vii. Interior Capella Palatina, Monreale, Sicily.
- viii. Mosaics in the Cathedral, Cefalu, Sicily.

LOUIS XVI. CHAIRS.

- ix. Louis XVI. Chair, Fontainebleau.
- x. Louis XVI. Chair and Screen, Fontainebleau.
- xi. Louis XVI. Chairs, Compiègne.
- xii. Louis XVI. Chair, Fontainebleau.
- xiii. Louis XVI. Chair.
- xiv. Louis XVI. Chair.
- xv. Louis XVI. Chair, Fontainebleau.
- xvi. Louis XVI. Chair, Versailles.

ITALIAN RENAISSANCE CEILINGS.

- xvii. Portion of Ceiling in the Palazzo del Te, Mantua.
- xviii. Portion of Ceiling in the Palazzo del Te, Mantua.
- xix. Portion of Ceiling in the Camera del Doge, Ducal Palace, Venice.
- xx. Portion of Ceiling in the Sala dei Busti, Ducal Palace, Venice.
- xxi. Portion of Ceiling of Nave, Pisa Cathedral.
- xxii. Portion of Ceiling in Church of the Jesuits, Cortona.
- xxiii. Soffit in Portico of Pazzi Chapel, Florence.
- xxiv. Portion of Impost to Door, Baptistery, Parma.

MONT-SAINT-MICHEL.

- xxv. Mont-Saint-Michel from the South.
- xxvi. Mont-Saint-Michel: Street in the Town.
- xxvii. The Church: Exterior of the Apse.
- xxviii. The Church: Escalier de Dentelle.
- xxix. La Merveille: Exterior.
- xxx. La Merveille: Salle des Chevaliers.
- xxxi. La Merveille: The Cloister.
- xxxii. Mont-Saint-Michel from the East.

ENGLISH THATCHED COTTAGES.

- xxxiii. Cottage at Cockington, Devonshire.
- xxxiv. Cockington Village, Devonshire.
- xxxv. Otterton Village.
- xxxvi. Ann Hathaway's Cottage, Stratford-on-Avon, Warwick.
- xxxvii. Bramber Village, Sussex.
- xxxviii. Golant, Fowey River, Cornwall.
- xxxix. Lee, near Ilfracombe, Devonshire.
- xl. "The Ship Inn," Porlock, Somerset.

ENGLISH COUNTRY CHURCHES.

- xli. Church at Cockington, England.
- xlii. St. Ann's Church, Lewes, England.
- xliii. St. John's Priory Church, Brecon, Wales.
- xliv. St. Martin's Church, Canterbury, England.
- xlv. Church at Radley, England.
- xlvi. Church at Sonning, England.
- xlvii. St. Mary's Church, Ross, England.
- xlviii. Church at St. Germans, England.

CALIFORNIA MISSION BUILDINGS.

- xliv. Mission of San Luis Rey.
- l. Mission of San Luis Rey.
- li. Mission of San Antonio de Padua.
- lii. Mission of Santa Barbara.
- liii. Mission of San Gabriel.
- liv. Mission of San Carlos.
- lv. Mission of San Juan Bautista.
- lvi. Mission of Santa Barbara.

THE ALHAMBRA: DETAILS OF ORNAMENT.

- lvii. Detail: Hall of the Ambassadors.
- lviii. Alcove Arch: Hall of the Ambassadors.
- lix. Detail: Hall of the Abencerrajes.
- lx. Capital: Hall of the Divans.
- lxi. Detail: Pavilion, Court of the Lions.
- lxii. Doorway: Court of the Barge.
- lxiii. Detail: Court of the Lions.
- lxiv. Detail: Balcony of Lindaraja.

FIREPLACES OF THE CHATEAU OF BLOIS.

- lxv. Fireplace, Chateau of Blois.
- lxvi. Fireplace, Chateau of Blois.
- lxvii. Fireplace, Chateau of Blois.
- lxviii. Fireplace, Chateau of Blois.
- lxix. Fireplace, Chateau of Blois.
- lxx. Fireplace, Chateau of Blois.
- lxxi. Fireplace, Chateau of Blois.
- lxxii. Fireplace, Chateau of Blois.

BRITISH STONE BRIDGES.

- lxxiii. "Old Bridge of Forth," Stirling, Scotland.
- lxxiv. Nidd Bridge, Knaresborough, England.
- lxxv. Wilton Bridge, Ross, England.
- lxxvi. Swale Bridge, Richmond, England.
- lxxvii. Pooley Bridge, Ullswater, England.
- lxxviii. Usk Bridge, Brecon, Wales.
- lxxix. Tay Bridge, Aberfeldy, Scotland.
- lxxx. "The Old Bridge," Croyland Abbey, England.

ENGLISH COUNTRY HOUSES.

- lxxxi. Restoration House, Kent.
- lxxxii. Silgergh Castle.
- lxxxiii. Buckhurst, Middlesex.
- lxxxiv. St. Fagan's Castle, Wales.
- lxxxv. Hatfield House, Hertfordshire.
- lxxxvi. Peacock Inn, Derbyshire.
- lxxxvii. Ingmire Hall, Yorkshire.
- lxxxviii. Luscombe Castle.
- lxxxix. Levens Hall, Westmoreland.
- xc. Smithells Hall, Lancashire.
- xci. Rothschild House.
- xcii. Fountains Hall, Yorkshire.
- xciii. Christchurch Mansion, Suffolk.
- xciv. Compton Wynyates, Warwickshire.
- xcv. Cobham Hall, Surrey.
- xcvi. Annesley, Nottinghamshire.

"THE EIGHT GREATEST FACADES IN THE WORLD."

- xcvii. Facade of Notre Dame Cathedral, Paris.
- xcviii. Facade of the Parthenon, Athens.
- xcix. Facade of the Opera House, Paris.
- c. Facade of St. Mark's Library, Venice.
- ci. Facade of St. Peter's, Rome.
- cii. Facade of the Cathedral of Amiens.
- ciii. Facade of the Farnese Palace, Rome.
- civ. Facade of the Ducal Palace, Venice.

INDEX OF SUBJECTS.

Allambræ, The: Details of Ornament.....	129
Architecture of Sicily, The.....	3
Beardsley, Aubrey.....	135
Blois, Chateau of: Fireplaces.....	147
Books	
Books of Value in the Study of Architecture.....	69
"Decoration of Houses, The".....	15
"Decorative Heraldry".....	15
"Heirlooms in Miniatures".....	123
"Historic Ornament".....	107
"House Drainage and Sanitary Plumbing".....	85
"In Titian's Garden, and Other Poems".....	35
"Lives of Seventy of the Most Eminent Painters, Sculptors and Architects".....	35
"Men, Women and Manners of Colonial Times".....	35
"Municipal Architecture in Boston," Part I.....	107
"Municipal Architecture in Boston," Part II.....	123
"Story of Architecture, The".....	15
"Sunlight and Shadow".....	53
"Tennyson and His Pre-Raphaelite Illustrators".....	17
Brasses, Continental Monumental.....	155
Brochure Series Competitions, see Competitions.....	
Bridges, British Stone.....	165
"Old Bridge of Forth," Stirling, Scotland.....	169
Tay Bridge, Aberfeldy, Scotland.....	169
"The Old Bridge," Croyland Abbey, England.....	169
Wilton Bridge, Ross, England.....	166
British Stone Bridges.....	165
California Mission Buildings.....	111
Mission of Santa Barbara.....	119
Mission of San Gabriel.....	116
Mission of San Juan Bautista.....	119
Mission of San Luis Rey.....	116
Cefalù, Cathedral, Mosaics in.....	7
Ceilings, Italian Renaissance.....	39
Ceilings in Palazzo del Te, Mantua.....	41
Ceilings in Ducal Palace, Venice.....	41
Portion of Ceiling, Nave of Cathedral, Pisa.....	41
Portion of Ceiling, Church of Jesuits, Cortona.....	41
Portion of Impost to Door, Baptistery, Parma.....	43
Soffit in Portico of Pazzi Chapel, Florence.....	43
Cellini, Benvenuto, Goldsmith Work by.....	171
Chairs, Louis XVI.....	21
Chairs, Compiègne.....	23
Chairs, Fontainebleau.....	23
Chair, Versailles.....	23
Chair and Screen, Fontainebleau.....	23
Chateau Blois, Fireplaces of.....	147
Churches, English Country.....	91
Club Notes	
A. I. A., Pittsburgh Chapter.....	49
Atelier Masqueray.....	33, 51, 123, 161
Baltimore Architectural Club.....	123, 211
Boston Architectural Club.....	7, 54, 85
Chicago Architectural Club, 9, 33, 40, 54, 83, 106, 121, 209	
Cleveland Architectural Club.....	33, 51, 130
Detroit Architectural Sketch Club.....	0, 23, 49, 83
Ecole des Beaux-Arts.....	31, 41, 17, 106, 139, 162
National Society of Mural Painters.....	106
St. Louis Architectural Club, 9, 31, 54, 67, 83, 107, 123, 139, 102, 150, 211	
Sketch Club of New York.....	31, 51, 67, 121, 180, 209
Society of Beaux-Arts Architects.....	83
T-Square Club.....	33, 51, 67, 83, 106, 209
Washington Architectural Club.....	31, 67, 121, 161
Competitions, Brochure Series	
Competition B. ("Book Cover Design").....	25
Competition C. ("Plan for Library").....	11, 43
Competition D. ("Register Face").....	77
Extra Competition 1. ("List of Brochure Subjects").....	87
Competition E. ("Pamphlet Cover Design").....	65, 105
Competition F. ("One-room Country Schoolhouse").....	125
Competition G. ("Ornamental Tail-piece").....	141
Competition H. ("Mantel Design").....	177
Competition I. ("Arch of Orinus").....	161, 203
Competition J. ("Eight Greatest Facades").....	161, 215
Competition K. ("Two-room Country Schoolhouse").....	161
Continental Monumental Brasses.....	155
Cortona, Church of Jesuits, Ceiling in.....	41

Cottages, English Thatched.....	73
Country Churches, English.....	91
Country Houses, English.....	182
Cram, Ralph Adams, "English Country House Type, The".....	199
"Eight Greatest Facades in the World, The".....	215
Notre Dame Cathedral, Paris.....	215
Parthenon, Athens.....	217
Opera House, Paris.....	219
St. Mark's Library, Venice.....	221
St. Peter's, Rome.....	221
Amiens Cathedral.....	225
Farnese Palace, Rome.....	225
Ducal Palace, Venice.....	225
"Eight Greatest Facades in the World, The," a discussion by Charles H. Moore, A. O. Elzner, Julian Millard, H. Langford Warren, Russell Sturgis, Henry Van Brunt, A. D. F. Hamlin, Ralph Adams Cram, Robt. W. Gibson, Charles F. Schweiniurth, S. S. Beaman, William A. Boring, Dwight Heald Perkins, Walter Cook, George Cary, W. T. Comstock, Robert S. Peabody, E. A. Kent, Sylvester Baxter, Claude Fayette Bragdon, Thomas Hastings, Louis Mullgardt, C. H. Blackall, J. B. Noel Wyatt, Bruce Price, William Rotch Ware, Joseph Warren Vost.....	227
English Country Churches.....	91
Church at Cockington.....	97
Church at Radley.....	97
Church at St. Germans.....	98
Church at Sonning.....	97
St. Ann's Church, Lewes.....	97
St. John's Priory Church, Brecon, Wales.....	97
St. Martin's Church, Canterbury.....	97
St. Mary's Church, Ross.....	97
English Country Houses,	
"Adaptation of English Designs to American Needs, The," by R. Clifton Sturgis.....	182
"English Country House Type, The," by Ralph Adams Cram.....	199
"Surroundings of the Country House, The," by Wilson Eyre, Jr.....	189
English Thatched Cottages.....	73
Eyre, Wilson, Jr., "Surroundings of the Country House, The".....	189
Fireplaces of the Chateau Blois.....	147
Florence, Pazzi Chapel, Soffit in Portico of.....	43
Gardens, English Country House.....	189
Goldsmith Work by Benvenuto Cellini.....	171
Italian Renaissance Ceilings.....	39
Lettering, "Roman".....	99
Louis XVI. Chairs.....	21
"Maginnis, Charles D." by H. T. Pratt.....	11
Mantua, Palazzo del Te, Ceiling in.....	41
Mission Buildings, California.....	111
Monreale, Sicily, Cathedral.....	3, 7
Mont-Saint-Michel.....	57
Church: Exterior of Apse.....	63
Church: L'Escalier de Dentelle.....	63
La Merveille: Exterior from the North.....	63
La Merveille: Salle des Chevaliers.....	65
La Merveille: The Cloister.....	65
Notes.....	17, 36, 53, 79, 83, 107, 144, 162, 180, 211
Ornament, Details of: Alhambra.....	129
Palermo, Capella Palatina, Interior of.....	7
Parma, Baptistery, Impost to Door in.....	43
Pisa, Cathedral, Portion of Ceiling in.....	41
Pratt, Henry T. "Charles D. Maginnis".....	11
Renaissance Ceilings, Italian.....	39
"Roman" Lettering.....	99
Sicily, The Architecture of.....	3
Cefalù, Cathedral, Mosaics in.....	7
Monreale, Duomo, Cloister and Interior.....	7
Monreale, Duomo, Fountain in Cloister.....	7
Palermo, Capella Palatina, Interior.....	7
Stone Bridges, British.....	165
Sturgis, R. Clifton, "Adaptation of English Designs to American Needs, The".....	182
Venice, Ducal Palace, Ceilings in.....	41



PLATE I

MONTEALE, SICILY

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

JANUARY, 1898.

No. 1.

THE ARCHITECTURE OF SICILY.

TO the architect, Sicily is a revelation: not of any new architectural styles, but of the vast possibilities that lie in the combination and development of styles already existing. Nowhere else in the world are to be found buildings created from such diverse material, and all fused into one wonderful whole by a superb and quite instinctive artistic impulse.

The city of Palermo, which one usually reaches first, is an extraordinary composition of almost every known Christian style, modified by a dozen different nationalities; for Sicily has never been independent, but has been successively the possession of Doric and Ionic Greeks, Romans, Saracens, Normans, Germans, Spanish and Italians; and every race has left its architectural record. In Palermo this record begins with the Saracens, but their unmixed remains are very few, only a fragment here and there. The great period begins with the Norman conquerors. When Roger I. conquered the island, wresting it from the Saracens, he began a series of works that for splendor and nobility are almost without parallel.

Very wisely he did not force the style of his own northern land on this almost tropical island: instead he took such workmen as came to his hand, Greeks and Arabs mostly, and allowed them to work out their own ideas unchecked. The resulting combinations

are almost startling at first, so daring are they and so apparently opposed to every accepted canon of art. In the Capella Palatina we find old Roman columns, opus Alexandrinum walls, Byzantine mosaics, Saracenic roofs and Cosmati work, all mingled in a whole that is second only to St. Marks in Venice for unity of design and absolute splendor of effect. The whole chapel is a perfect jewel casket, so exquisite is it in decoration and prodigal richness of material. There is not a touch of roughness or barbarism anywhere; and yet it was built early in the twelfth century, probably about 1130, when Roger's kinsmen in northern Europe were chopping out savage yet powerful ornament from the coarse rock that was their only building material. It is almost possible to call this chapel faultless, a word that can be justly used of very few other buildings. In proportion, planning, lighting, indeed in every architectural respect, it stands almost alone among the works of Christian times.

Equal praise can be given to no other structure in Palermo or its vicinity. The Martorana is almost purely Byzantine, though built simultaneously with the Palatine Chapel. It has been so remodeled and disfigured that little is left to show its original nature. It could never, however, have equalled the Capella Palatina in proportion or design. The Cathedral is, in its present state, most unsatisfactory. It was built about

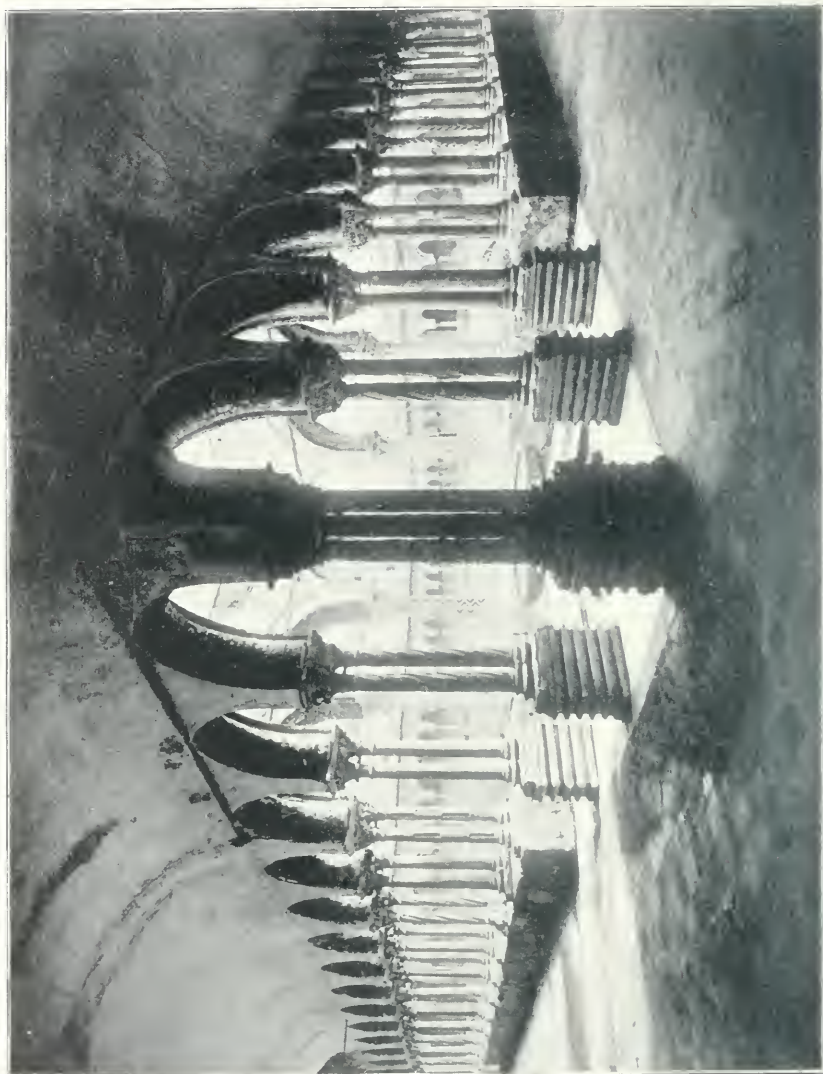


PLATE II

CLOISTER OF THE DUOMO, MONREALE, SICILY



CAPITAL FROM THE CLOISTER, MONREALE

fifty years later by the English Archbishop Walter, and nothing but its rather shapeless exterior remains intact, for in the seventeenth century, the era of neo-barbarism, the Neapolitan Fuga, who must be linked with the forever accursed Wyatt in infamy, was turned loose, and as a result the structure is a desolation within, nothing good remaining but the splendid tombs of the Norman kings. One wonders hopefully if under the garish plaster and white-wash glorious mosaics may not yet be lurking.

Monreale, really a part of Palermo, has the supreme glory of the famous Cathedral; but in spite of its majestic size and the splendor of its mosaics, it is far less wholly satisfactory than the Palatine chapel: its proportions are not good, its composition is defective, its lighting is too ample and garish: moreover, a fire in 1811 destroyed the roof, and the restorations — in point of color — are pretty bad. In spite of all this, however, it is a wonderful church; and its arcade of stilted, almost Saracenic arches sheathed with Byzantine mosaics and resting on noble Roman columns of precious marble, the capitals recut by Greek, Norman and Arabian workmen, is one of the most beautiful architectural works in existence. The combination of features apparently antagonistic, is triumphant; and is a valuable lesson in the development of architectural ideas.

The cloisters leave nothing to be desired from a dramatic and picturesque standpoint, though architecturally the extremely delicate and beautiful columns with their infinitely varied capitals are

exceeding scornful of the arches that rest upon them. Not long ago every one of the shafts of the slender columns was ornamented with the most elaborate mosaic work; but owing to the exigencies of revolution, the monastery and cloister were turned into a *caserne*, and the soldiers amused themselves by carefully picking out almost every vestige of the mosaic work.

In Cefalu one finds a cathedral which, although it is without the amazing wealth of mosaics that makes Monreale one of the wonders of the world, yet possesses a proportion and an architectural composition infinitely finer. The plan is rather Norman or Romanesque in effect, and the superstructure, so far as the interior is concerned, carries out this idea although it is infinitely refined and quite unlike anything to be found in the north. The mosaics are confined wholly to the apse and the first bay of the choir. They are quite the most wonderful in all Italy, and are second only to those at Mt. Athos in European Turkey. Compared with them the mosaics of Venice, Rome and even Ravenna, fall into second place. Were the entire church covered with mosaic of this nature it would exceed in beauty the cathedral at Monreale to an almost infinite degree, and would take place at once with the Palatine chapel in Palermo.

Outside of these three cities of Palermo, Monreale and Cefalu there is little Christian architecture of interest. Of course the marvellous Greek remains at Girgenti, Solunto and Selinunto are



CAPITAL FROM THE CLOISTER, MONREALE



INTERIOR CLOISTER OF THE DUOMO, MONREALE, SICILY

all famous, and those at Girgenti are in many ways unique. One of the temples, the Temple of Concord, is singularly well preserved, as it was used for many centuries as a Christian church. At Syracuse nothing of interest remains except the unique Greek fort. Catania and Messina possess nothing of value, and Taormina, while it boasts a magnificent Greek theatre with much of the Roman proscenium in place, is famous rather for its extraordinary beauty of site and environment. One traveller indeed, who has seen nearly all that is worth seeing in the world, declares the view from the top range of seats in the theatre to be second only to that of the Vale of Cashmere.

As a whole Sicily is unique. It is less spoiled by *modernité* than any other part of Italy. The climate is perfect and the architecture a revelation to those who stickle for absolute purity of style. In Monreale one is forever convinced that Arabian arches sheathed with Byzantine mosaics resting on a colonade of purely classical columns, may be as united and beautiful in effect as the most rigidly scholastic arcade that ever received the approval of academic authorities.

For further illustrations of the Architecture of Sicily, see "Cloister at Monreale," BROCHURE SERIES, Vol. I., page 35; and "Pulpits of Southern Italy," BROCHURE SERIES, Vol. I., page 131.

Club Notes.

THE Boston Architectural Club has again begun to show evidence of its former vigor, after shaking off the load of debt which it has carried for the last few years. Under the executive management of Mr. R. D. Andrews, who now retires from the presidency of the Club, it has paid a debt of nearly \$1,500, and now has a treasury balance of about \$700, with a live and increasing membership list of about one hundred and thirty. This gratifying showing is partly due to the profits from an exhibition held last winter. Although this exhibition was the most important single undertaking of the year, much other good work was accomplished.

To many of those interested in the Club's welfare the opportunities for its members to meet others of similar taste in an informal way, has seemed one of its most useful functions. To combine profitable instruction with recreation has, however, always been the purpose of the Club, and in the work laid out and already well started for the present year this happy combination appears to have been reached with unusual success.

Weekly classes have been arranged in architectural planning under M. Despredelles of the Institute of Technology; in decorative design under Mr. C. Howard Walker; in modelling in clay under Mr. Hugh Cairns; in sketching from the living model with occasional criticisms from visiting artists; in the study of French under M. de la Rochelle; and further classes in water-color, and pen and ink will be organized later in the season.

A series of competitions devoted to problems suggesting public improvement in the laying out and adornment of various sites in the city has also been started, which it is expected will not only interest the members of the Club in public improvements, but will serve to awaken general interest outside the Club.

The first "Vacation Traveller," Mr. E. B. Stratton, who was selected by popular vote, and toward whose expenses the Club contributed \$200, has returned from his summer trip, and submitted a report which will go far toward making the experiment of this year an established feature of each year's work. Mr. Stratton spent his six weeks' time, by advice of the committee in charge of the scholarship, in Somersetshire and Devonshire, and collected a mass of valuable information which has been summarized in his report.

The entertainment committee has planned a more varied programme than usual, and in addition to the weekly Club Nights, which for several years have been a regular feature, a number of excursions and special entertainments have been arranged for.

A special room, used during the evenings for class work, is set aside in the daytime

I. MONREALE, SICILY.

II. CLOISTER OF THE DUOMO, MONREALE, SICILY.

III. INTERIOR CLOISTER OF THE DUOMO, MONREALE, SICILY.

IV. FOUNTAIN IN CLOISTER, MONREALE, SICILY.

V. INTERIOR OF THE DUOMO, MONREALE, SICILY.

VI. INTERIOR OF THE DUOMO, MONREALE, SICILY.

VII. INTERIOR CAPELLA PALATINA, MONREALE, SICILY.

VIII. MOSAICS IN THE CATHEDRAL, CEFALU, SICILY.

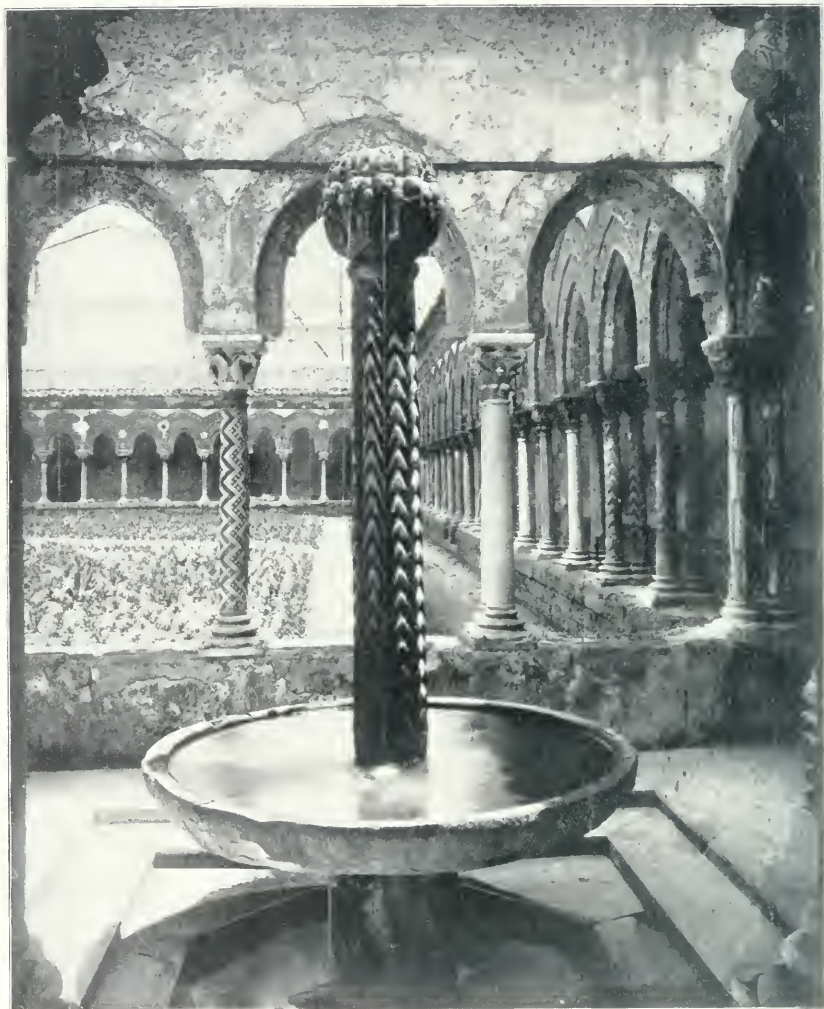


PLATE IV

FOUNTAIN IN CLOISTER, MONREALE, SICILY

for exhibitions; and a number of collections of drawings, photographs and other interesting exhibits will be shown from time to time.

The library of the Club has begun to assume important proportions. The income from the fund of \$5,000 bequeathed by the late Arthur Rotch, is devoted to the purchase of new books, and during the past year a number of valuable accessions have been made from this source. The reading-room table is kept supplied with current architectural periodicals, besides a number of popular journals of general interest.

The invitation of the Detroit Architectural Sketch Club to its Bohemian Night, held on December 11, was unusual and attractive. It consisted of an illustrated folder, of very Japanese appearance, printed by "hekto-graph" in three colors. The programme of the "Continuous Performance,"—the evening's entertainment—is of so thoroughly "Bohemian" a character that we should have been tempted to print it entire, were it not that the verse with which it closes, intended to be sung "in chorus when thirsty, *ad infinitum*," and beginning—

"Mr. Waiter! Over here!
We are dying for some beer!"

would be more than our readers could bear.

The Committee on Club Work of the Saint Louis Architectural Club have reported that the work they had outlined for the year would be similar to that of last year, and that the different weekly classes would be organized as follows:—

Thursday evenings, Senior Class in Architecture, A. Guissart, Instructor. Junior Class in Architecture, R. M. Milligan, Instructor. Saturday evenings, Pen and Ink Class, Oscar Enders, Instructor. Sunday mornings, Water Color, F. Cecil Dwyer; Free Hand Drawing, Frank Steff, Instructor. Tuesday evenings, Modeling, Wm. T. Bailey, Instructor. Besides the above work, monthly competitions will be held and medals awarded to the two competitors receiving the highest number of mentions.

With commendable energy the Cleveland Club has closed up its second exhibition and once more resumed its regular Club work; not upon the old lines of competition work alone, but class work has been introduced in the form of talks and quizzes upon architectural history, each style to be followed by a competition involving its principles. The first talk was upon Egyptian architecture by Architect Geo. F. Hammond, illustrated by stereopticon views, many from negatives of his own making. The talk was a charming and interesting one largely by reason of the personal element introduced into it. Mr. Hammond having travelled over the entire portion of architectural Egypt. The next lecture will be by Mr. Louis Rohrheimer upon Assyrian Architecture.

The third annual banquet of the Club will

be held at the Hollenden Hotel, Jan. 13, 1898. A feature of this banquet will be the ladies—"wives and those to be"—who will attend.

A representative collection of Club and individual work has been sent to the T-Square exhibition.

The Club and the architectural fraternity of Cleveland have suffered an irreparable loss in the death of one of its associate members, Mr. Forrest A. Coburn, of the firm of Coburn & Barnum, who died Dec. 1, 1897. Mr. Coburn was a self-made man, a man ever watchful for the upbuilding and maintaining the standard of his profession, a friend to all, congenial and cordial to draughtsman and architect alike, a staunch friend to the Club and a man noted for his honesty, uprightness and integrity.

The annual Christmas celebration of the Chicago Architectural Club was held on the 29th of December. Messrs. Fritz Wagner, Geo. R. Dean, Edgar S. Belden, Elmer C. Jensen, E. A. Hoeppner, W. B. Mundie, E. G. Garden and F. M. Garden were the hosts of the evening. The Christmas tree, which bore presents for the members, was the main feature of a very merry occasion.

Messrs. Rodger M. Combs, William D. Gates, H. C. Knisely, Herman L. Matz, J. A. White, Edgar F. Seney, Frank L. Davis, D. V. Purington, Thos. A. Dungan, were the hosts at a "Social" given at the rooms of the Club on December 20.

The December meeting of the St. Louis Architectural Club was held on Saturday evening, the 4th of December, President Ittner being present for the first time since the summer vacation. These meetings are largely social and are looked forward to with increasing interest.

Mr. M. P. McArdle was present and gave a short talk, suggesting some advantages that might accrue to the Club by soliciting some members of the local chapter of the A.I.A. to become honorary, and a motion was introduced providing for a committee for that purpose; but this proposition met with a decided Waterloo. Later the names of Messrs. W. S. Eames and E. G. Garden, a former president of the Club, were proposed for honorary membership.

The report of the Committee on Instruction was that more interest than formerly was being taken in some of the classes, notably that under Mr. Milligan. No further effort is made to interest the members in drawing in the class, but a systematic study of the different styles is being made; and one or more members prepare papers which they read and discuss.

Mr. Guissart's class will consider a problem each month, handing in drawings at the regular meetings.

The annual meeting, at which occurs the election of officers for the ensuing year, was held on the evening of January 8.



PLATE V

INTERIOR OF THE DUOMO, MONREALE, SICILY

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.50 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

With this number THE BROCHURE SERIES
begins its fourth volume.

Subscribers' copies of Volume III. will be
bound to order, in especially designed buck-
ram covers, uniform with the preceding
volumes, for 75 cents. Bound Volumes III.,
complete, are now ready for delivery; price,
\$1.25 each.

The Index to Volume III. will be sent on
application. With this Index has been
printed a new and combined Index which
covers the contents of Volumes I., II. and
III. This combined Index will materially
increase the value of THE BROCHURE SERIES
as a work of reference; for by its use the
reader can immediately discover all that has
been published in the magazine about any
subject, club, city, class of subjects, etc.,
without referring to the three separate vol-
umes. The publishers propose to issue such
combined Indices triennially.

Competition "C."

This Competition for the ground plan of
a library building, which is announced on
advertising page ii. of this issue, will, it is
hoped, prove of still greater interest than
any which have heretofore been presented.
It is purely architectural rather than artistic
in character, and its eminently practical
nature should recommend it to architectural
students. All drawings in this COMPETITION
"C" must be received at the office of the
publishers by Feb. 15, 1898. The result will
be announced in the March issue.

The period for receiving designs in the
preceding COMPETITION, "B," closed on the
15th of January. The award and the Prize
Drawing will be printed in the February
BROCHURE.

Further Competitions will be announced on
alternate months throughout the present year.

Charles D. Maginnis.

IN a recent number of THE BROCHURE
SERIES appeared a notice of Mr. D. A.
Gregg, a master of his art, who, in
common with most masters, is known
not only by his own good works, but at the
same time, by the bad works of his followers
and imitators. If the number of the latter
denotes the greatness of the master we know
of no man who has a higher claim to distinc-
tion than Gregg. But occasionally a master
is recompensed by a worthy pupil:—Magin-
nis is an example. Of all the "Gregorian"
school he is one of the few who have reflected
credit on their instructor, and who seem to
have caught the thought that guides the



SKETCH BY HIMSELF

hand, and as a consequence developed some-
thing personal.

His work first came to public notice in
the illustrations of buildings designed for the
City of Boston under Mr. E. M. Wheelwright,
and illustrated in the reports of the Archi-
tectural Department of the city for the years
from 1892 to 1895. It was an excellent
opportunity, and we should be thankful for
the right man in the right place, and that such
excellent work has been so ably pictured.

Some of the original drawings for the
Boston public buildings were exhibited at
the Columbian Exposition, and their excel-
lence attracted attention both in this country
and abroad.

Owing to the large number of buildings
designed in the City Architect's office, and
the fulness with which they have been illus-
trated, it has been possible to follow easily



PLATE VI

INTERIOR OF THE DUOMO, MONREALE, SICILY



the development of Maginnis's style. His first appearance was decidedly that of the under-study; but native substance soon enabled him to play his own part, and not a few "original creations" have since resulted.

Little more than an outline drawing with the least possible amount of "rendering," it is yet virile and complete. It shows not only great facility but a so the proper interpretation of the subject. The treatment of the problem under consideration always receives intelligent attention; and while his work has always a certain picturesque quality, he does not handle a jaunty park building in just the same manner as an office building in a crowded thoroughfare; there is always a just appreciation of the value of accessories, and the setting of the building is always full of local color pertinent to it, though never detracting from the main point of interest.

Maginnis is one of the few architectural picture makers who draw the human beings who happen to come into the picture as if it were a pleasure to do it: and he generally places them where they count. His work is



It must be allowed that here was an exceptional opportunity to gain public notice; but such an opportunity would have been wasted by a man of less ability.

Had Maginnis been simply the delineator of the buildings, an extra hand called in, an outsider, these drawings would still be fascinating in themselves; but it is more interesting to know that he was one of the regular working force of the office, and that most of the designs were brought up with his assistance from infancy to coming out.

One of the problems given the City Architect for solution was the design for a new City Hall. A commission was sent to gather information concerning the city halls in various important cities of the country. A fully illustrated report resulted. The drawings for this report were made in a great hurry, but they show in quite a remarkable degree the possibility of well directed effort towards the accomplishment of much in little.

Maginnis has done few things that excel his drawing for the Boston City Hall design.

free, refreshingly so, from anything smacking of *tour de force*; his point of view is rational; his work is well balanced, sane and thoroughly artistic, though sometimes his rendering is a trifle grey.

It is undoubtedly a proof of his ability that for some time past he has been entrusted





PLATE VII

INTERIOR CAPELLA PALATINA, MONREALE, SICILY

with the instructorship in illustration at the Cowles Art School, and has ably imparted to many aspiring students much of his own ability and enthusiasm.

Though somewhat aside from the purpose of this notice, it yet seems just to the man to touch briefly on the fact that while an illustrator of no mean attainment he is also an architect, and though usually inclined to scoff somewhat at an "architect with a mission" in his profession, we believe that the trend his opportunities have taken points to a possibility of great improvement in a field where great improvements are possible.

It is a well-known fact that church architecture in general and Roman Catholic architecture in particular has been bad, very bad, in this country. It is in this direction that Maginnis has made an excellent beginning, and we look for the much-needed bettering to come from a man in whom we have well-founded confidence.

HENRY T. PRATT.

Books.

THE STORY OF ARCHITECTURE: AN OUTLINE OF THE STYLES IN ALL COUNTRIES. By Charles Thompson Mathews, author of *The Renaissance under the Valois*. New York: D. Appleton & Co. Illustrated. \$3.00.

While many of the pictures that adorn almost every page of this well-printed volume are not original, they serve to make still more graphic the author's pleasing literary style. The book is popular in tone and treatment and therefore in some respects elementary. Thus, one notes that its introductory chapter begins by naming as the three constructive principles, the lintel, arch and truss. But many a young architect or draughtsman, and some older ones, would do wisely to read again what may have been once familiar, from these pages; and possibly find in them fresh information that is worth the while. For reference, the bibliography in table of contents may often be found very convenient, since it is divided under topics. The subjects covered in this book by chapters, are: Egypt and Nubia; India, Indo-China and Java; Eastern Asia; Mexico, Central America and Peru; the Assyrian Style and Western Asia; Greece; Etruria and Rome; the Byzantine Style; Early Christian Architecture; The Mahometan or Saracenic; the Romanesque; the Gothic—Ecclesiastical and Secular; the Renaissance—two chapters; American Architecture. The first picture is of the Pyramid of Cheops; the last is the New York Life Insurance Building in Chicago, fifteen stories high.

THE DECORATION OF HOUSES. By Edith Wharton and Ogden Codman, Jr. Illustrated. New York: Charles Scribner's Sons. \$4.00.

This book is not another contribution to the literature of plaques, scarfs for the mantlepiece, varnished shells and artificial flowers. The subject is broadly associated

with architecture on the first page, by noting how in the middle ages, when men camped in their castles much as they did in their tents, it was natural that the naked walls of the mediæval chamber should be hung with arras, while a ciel, or ceiling, of cloth stretched across the open timbers of the roof; but that when life became more secure, and the influence of classic tradition spread from Italy, northwestward, portable hangings were in consequence replaced by architectural decoration, which held its own through every change of taste until the second quarter of the present century. Since then, the reader is reminded, house-decoration has ceased to be a branch of architecture (?) and "has come to be regarded as a black art by those who have seen their rooms subjected to the manipulations of the modern upholsterer." As a warrant for the publication of this "elementary sketch," as the authors call their handsomely printed volume, they urge that simplicity and common sense in house-decoration are requirements identical with those regulating domestic architecture, the chief end in both cases being the suitable accommodation of the inmates of the house; and that this end has been in a measure lost sight of, while no study of house-decoration as a branch of architecture has for at least fifty years been published in England or America. Even in French there is no modern work corresponding with such comprehensive manuals as d'Aviler's *Cours d'Architecture* or Isaac Ware's *Complete Body of Architecture*. In view of this fact, the present authors dwell at length upon the strictly architectural principles that controlled the old decorators. Their book, both in the text and in full-page illustrations, interprets many phases and the extremes of decorative manner. There are photographic reproductions in clear detail of doors, windows, fireplaces, entrances and vestibules, halls and stairs, and carved and upholstered sofas, chairs and tables, fireplaces and andirons, and locksmiths' work in bronze; besides whole rooms, which contrast the gorgeous fresco and stucco decorations of French and Italian walls and ceilings with an example of Louis XIV decoration in a room of the Grand Trianon, Versailles, as simple as those in any private house. A salon in Fontainebleau is among other examples shown of the simplicity in palaces emphasized in this volume as "perhaps not the least service that may be rendered to the modern decorator."

DECORATIVE HERALDRY. A Practical Handbook of its Artistic Treatment by G. W. Eve, London: George Bell & Sons, York St., Covent Garden, and New York, 1897. \$3.50.

This is a very useful handbook, most attractive in appearance, well illustrated, and dealing with a subject of which nearly all American officials, a vast majority of the public, and not a small proportion of architects and artists are profoundly ignorant. Heraldry is generally held to be "inconsistent with the American Idea," whatever that may be, but it is employed nevertheless even *ad nauseam*, and the results are startling.



PLATE VIII

MOSAICS IN THE CATHEDRAL, CEFALÙ, SICILY

The "American Idea" cannot suppress heraldry, and if we are to have it we may as well have it right. Architecturally it is of immense importance, for it is one of the finest adjuncts of decoration that exists. The illustrations in Mr. Eve's book show this very clearly, but one wishes that he had taught a little more by precept, though no less by example. After all, he may have done all that was possible, for he has devoted a large section of his book to blazon and marshalling, and when the laws that govern these things are once enunciated, what more is there to say? The laws of heraldry are fixed forever, and the vulgar Kings at Arms of the eighteenth century have not, and free born American citizens may not alter them in the least. The only thing to do is to accept heraldry as an exact science — which it is — and abide absolutely by its dicta.

Apparently Mr. Eve has not the courage of his convictions, for after setting down clearly and carefully the laws of heraldry, he speaks tolerantly of one or two things which are hardly to be commended; the using of diaper on the field and even on the charges of a shield, for example, for even if this usage has early precedent it is not to be commended in any case, as it confuses the charges, destroys all effect of seriousness and simplicity, and makes for mere prettiness, the last thing to be sought in heraldry.

Neither is he entirely to be commended in his choice of examples of good modern work. Those of Dom Anselm are fairly good, though they come dangerously near realism on the one hand, while on the other they touch picturesqueness, but the book plates are almost bad. Note in the exquisitely engraved Sherbourne plate the confusion of conventional and realistic changes on the sinister side of the shield, and also in the crest.

These are minor criticisms however: the fact remains that the book itself, particularly the "Primer of Heraldry," is direct, simple and lucid: a most valuable book for every architect and designer.

TENNYSON AND HIS PRE-RAPHAELITE ILLUSTRATORS:
A Book about a Book. By George Somes Layard.
Illustrated. Boston: Copeland & Day.

One need do little more than outline the purport of this plain but elegant little volume to arouse special interest. Mr. Layard modestly calls it in his preface "An inadequate tribute from a bookish person to a book of outstanding merit * * * * for the sake of indicating the methods by which a book may be made to yield discursive and innumerable delights beyond and above those which are at first apparent." The book he writes about is the 1857 illustrated quarto of Alfred and Charles Tennyson's "Poems by Two Brothers," brought out by Edward Moxon thirty years after the first very small and now very curious first edition. Mr. Layard will not say that this quarto is one of the best illustrated books the world has seen, but urges that it is one of the most enchanting; and shows himself rather an artistic than a bookish person in telling how

and why. It is true, as he remarks, that the illustrative drawings by the three more prominent members of the Pre-Raphaelite Brotherhood give the real emphasis to this edition; and the value of Mr. Layard's present work does not lie merely in his renewing attention to the quarto in detail, but in his fine interpretation of the spirit so strangely embodied that it is sometimes hard to find in these drawings. Following a chapter on the origin of the Pre-Raphaelite Brotherhood, the famous trio and their work are separately considered in a chapter for each — Millais, Holman Hunt and Rossetti. The illustrations in Mr. Layard's book are a frontispiece from the copy of the familiar thumb-nail sketch by Rossetti, of "Tennyson reading Maud, 1855," two of Rossetti's studies, two unpublished water-colors by Mrs. Rossetti, "The Lady of Shalott," as drawn by Hunt on the wood-block before cutting, and two or three others.

Notes.

THE event of the past year, if not the most noteworthy event in the history of American architecture, is the successful outcome of the competition for the selection of the architects for the New York Public Library. No competition in recent years has attracted such widespread attention, both in the architectural profession and among the general public.

The accepted design has been partially and inadequately illustrated in many of the popular as well as professional journals; but the full set of drawings has not in any case been given. The importance of this problem and the eminently successful solution of it at which Messrs. Carrère & Hastings have arrived, has warranted the publication of the full set of drawings in the *Architectural Review* (Vol. IV., No. 8), and in addition the design placed second by the jury of award, that of Messrs. Howard & Cauldwell.

Of former design the jury said: "This design fulfils in a high degree all the requirements called for by the terms of the competition, and presents a consistent, skilful and artistic solution of the practical and structural conditions. It is, moreover, direct and dignified in treatment, and would give the city of New York an entirely satisfactory and practical working library and at the same time a beautiful and monumental building. It is distinctly the best of the designs submitted and of very exceptional merit in every respect."

In Number 8, Volume IV., of the *Architectural Review*, these two designs are illustrated in the most complete and satisfactory manner possible. Six double-page heliotype plates have been necessary to show Messrs. Carrère & Hastings' beautiful design, representing ten drawings, and two double-page plates, representing eight drawings, show the design of Messrs. Howard & Cauldwell.

Whenever parquet floors are unsatisfactory the trouble is due in nine out of ten cases to imperfect seasoning, which causes swelling and shrinking under varying conditions of the atmosphere. This fact has never been forgotten by the Wood Mosaic Company of Rochester, who have built up from a small beginning their now large business. It would seem, after inspecting the battery of dry kilns and large storage lofts of this Company, that the seasoning of their stock was unnecessarily careful, but they do not believe in taking any risks. Floors are made to order only. The stock is first worked up in an almost infinite number of geometrical forms of various sizes, cut by specially designed machinery, with absolute accuracy, so that patterns can be laid exactly. Each floor as ordered is then built in sections and finished. The warehouses contain every variety of wood used in furniture or interior finish, and every foot of it thoroughly seasoned. In shipping goods are carefully protected, and as a result, the floors are put down in perfect condition, and remain so.

A short time ago a local architect was asked if he had read a certain article in a number of *THE BROCHURE SERIES* just out. His answer was: "No; I was so busy when it came I only looked at the illustrations and read the Boynton Furnace 'Ad.'" It was time well spent, for these "ads" point to heaters it is safe to specify.

Instead of plates 12 x 16 inches in size, the forthcoming publication of Mr. Wheelwright's Municipal work will contain plates 15½ x 19 inches, one hundred in number. These are additional to the text, which will contain a large number of half-tones from photographic plans and constructural drawings.

An architect who lays out the lighting of a room of unusual shape or size, is pretty certain to find the realization of his scheme unsatisfactory in one or another way. This is particularly true of audience rooms, art galleries and large stores. J. P. Frink of New York City has been doing special lighting work for forty years, and many prominent architects now intrust to him the whole lighting of all but the most ordinary of their work. In the lighting of art galleries, public and private, he has been quite as successful as in church lighting, for which he has a national reputation. To his list of important galleries the new Corcoran Gallery at Washington has now been added.

The experience of large manufacturing companies whose mills and warehouses frequently cover acres, ought to be a fairly good guide to the architect in the matter of a roofing specification. This experience points to Natural Asphalt as far better than coal-tar preparations; and as the Warren Chemical Manufacturing Company now have offices in all principal cities, and contract to apply Asphalt Roofing, we would advise

writing to the New York office for estimates before deciding on any large roof



Some of the finest work in artistic hardware ever done in this country, is being executed by Sargent & Company after special designs by several prominent New York architects, who will use the patterns in large buildings in process of construction. The cut above illustrates the style of hardware recently made by them for the large Bowling Green office building in New York, of which Messrs. W. and G. Audsley are the architects. In the advertising pages of our last issue several groups of their hardware were illustrated from photographs; and architects interested in this important class of building finish, should send to the New York office for "Sargent's Book of Designs" which is a beautifully printed volume showing their principal styles of ornamental hardware.



PLATE IX

LOUIS XVI. CHAIR, FONTAINEBLEAU

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

FEBRUARY, 1898.

No. 2.

LOUIS XVI. CHAIRS.

THE furniture of modern rooms, like the architectural design of the houses containing it, is frequently a collection of incongruous elements from all ages and styles. It has the same characteristics which are seen in all the artistic productions of the present generation, the result of the possession of a great fund of archaeological knowledge, facility in workmanship, and the desire for display, together with the consequent lack of serious thought and the stimulus which comes from the endeavor to overcome difficulties, and the careful adaptation of the product to its utilitarian, as well as artistic, purpose. It is so easy to find something in the store of old designs which is for some reason attractive, either to the designer or his client, that it is at once appropriated and placed in new surroundings with companions from many other sources. Even when a consistent scheme is followed out in one room of a house the adjoining rooms are frequently all out of harmony, and the whole suggests a museum rather than a dwelling. Who can adapt himself to the varying surroundings of a Roman atrium opening into a Louis Quinze drawing-room on one side, and a Japanese or Early English dining-room on the other? Yet such incongruity is constantly seen in the more pretentious city houses of the present day. A consistent use of precedent would avoid this fault, and a careful study of furni-

ture in relation to its surroundings would add greatly to the effect of our houses. The study of precedent can, however, easily be carried too far. The Parisians distinguish many styles, and affect to carry them out in every detail; and we copy Paris. The occupier of these exotic apartments remains still the nineteenth century embodiment which we meet in the street or the shop.

Most of our best modern furniture is traceable to French models, sometimes directly, sometimes through English development. The time of Louis XVI. is marked by a distinct reversion from the elaborate and overwrought designs of the time immediately preceding to a simpler and more consistent type of design, in which the influence of Marie Antoinette is directly traceable.

A comparison of the furniture of the last few centuries will show that, in the development of form and ornament, the designer of one period has frequently, if not usually, refined and beautified the utilitarian product of the workman who preceded him; the process continuing until over-refinement ended in the vulgar riot of unshapely forms which characterizes the work of the most debased periods. Such a condition had in a measure been reached in France at this time. The corrupt and luxurious court of Louis XV. had carried the arts of adornment to the extreme; and Marie Antoinette, sated by this over-indulgence, retired, upon

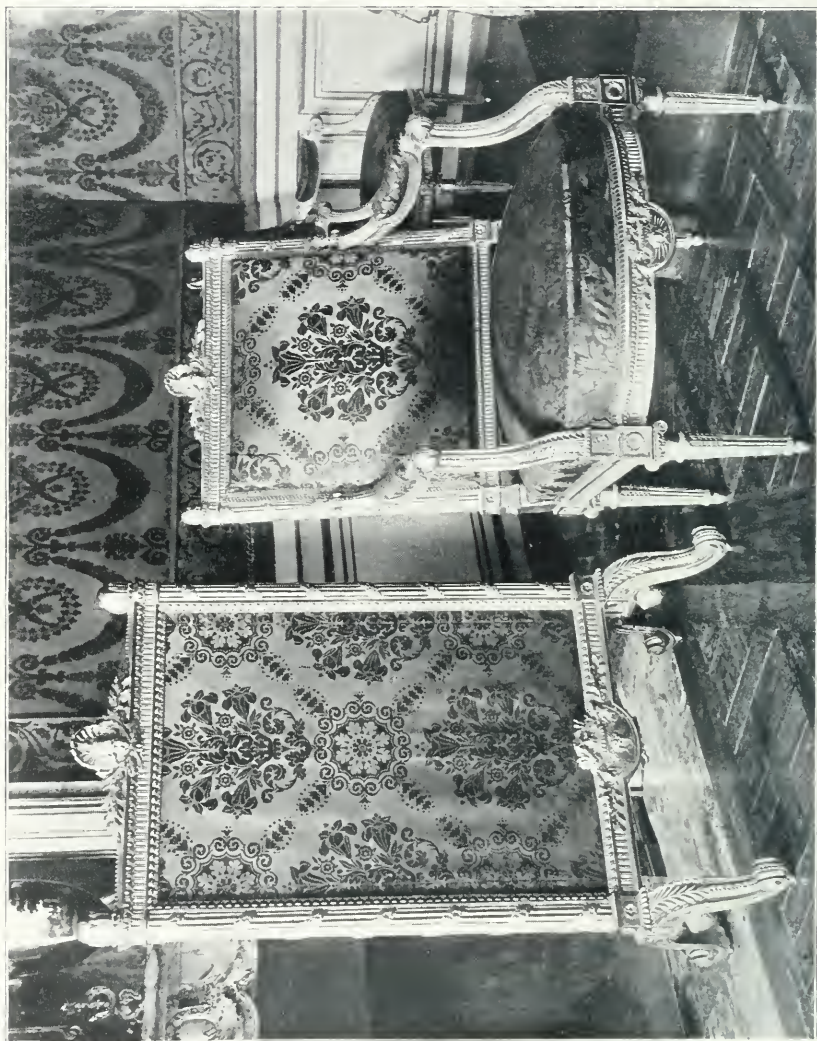


PLATE X

LOUIS XVI. CHAIR AND SCREEN, FONTAINEBLEAU

the accession of Louis XVI., to Versailles, and passed her time in affected simplicity, in the rustic enjoyments of her little farm in the gardens of Petit Trianon. In furnishing the Petit Trianon, which was erected by Louis XV., she employed cabinet-makers whose work has since become famous, and within recent years has sold for fabulous sums. For instance, a little table made at this time, was sold at auction some years ago for six thousand francs, and other pieces of the same period have brought corresponding prices. The upholstered furniture became simpler in design; the sofas and chairs had generally, but not invariably, straight fluted tapering legs; but these sometimes had the flutings spiral instead of perpendicular, and the backs were either oval or rectangular, and ornamented with a carved riband which was represented as tied at the top in a lover's knot. Gobelins, Beauvais and Aubusson tapestry were used for covering, the subjects being in harmony with the taste of the time.

The best furniture of this period, as well as of others, is marked by the absence of projections which are apt to catch the clothes and drapery of those who move about the room, by small and delicate mouldings, low relief in carving, where the craftsman's skill is shown, and the effect of light and shade is produced with a minimum depth of cutting, so that unduly sunk cavities may not catch and hold the dust. In the upholstered chairs the framework and constructional lines are sometimes obscured by the aim for an easy and luxurious seat; but in the examples here given the main lines are carefully considered; the proportions are fine; the ornament rich and restrained, and beautifully executed.

There could hardly be a more marked contrast than the one presented by a comparison of the chairs here shown and those illustrated in *THE BROCHURE SERIES* for December, 1896:—the furnishings of the royal court of France at the height of its luxury and splendor; and those of the American colonies in the midst of a struggle for existence. Both are the appropriate

natural results of conditions, and both excellent. Neither has ever been surpassed in its kind. Their present value to us is, that both, if rightly used, are entirely in keeping with our modern ideas of harmonious house furnishing.

IX.

LOUIS XVI. CHAIR, FONTAINEBLEAU.

X.

LOUIS XVI. CHAIR AND SCREEN, FONTAINEBLEAU.

It is evident from the design that these pieces of furniture were parts of a set. Although very rich and ornate there is no sacrifice of utility. The chairs are unquestionably "made to sit in," and made to serve their purpose well. There is no over-elaboration, the ornament is appropriate to the place and material, and is in good scale. The construction is reasonable and frankly evident.

XI.

LOUIS XVI. CHAIRS, COMPIÈGNE.

XII.

LOUIS XVI. CHAIR, FONTAINEBLEAU.

As in the two preceding plates, the design in these chairs leads to the conclusion that they once formed parts of a set in spite of the difference in upholstery. Little need be added to the comments above, as the same virtues can be plainly seen in these designs as in the former ones.

XIII.

LOUIS XVI. CHAIR.

XIV.

LOUIS XVI. CHAIR.

Here again the relationship is self-evident, while the similarity in treatment between these and the former examples classes them unquestionably as of the same period, in spite of the fact that we are unable to give their origin or present location.

XV.

LOUIS XVI. CHAIR, FONTAINEBLEAU.

XVI.

LOUIS XVI. CHAIR, VERSAILLES.

These two arm-chairs although quite different in minor details of shape, as if they had been made to suit the individual comfort of two persons, are very similar in design, and resemble in a severer way those shown in the previous plates.

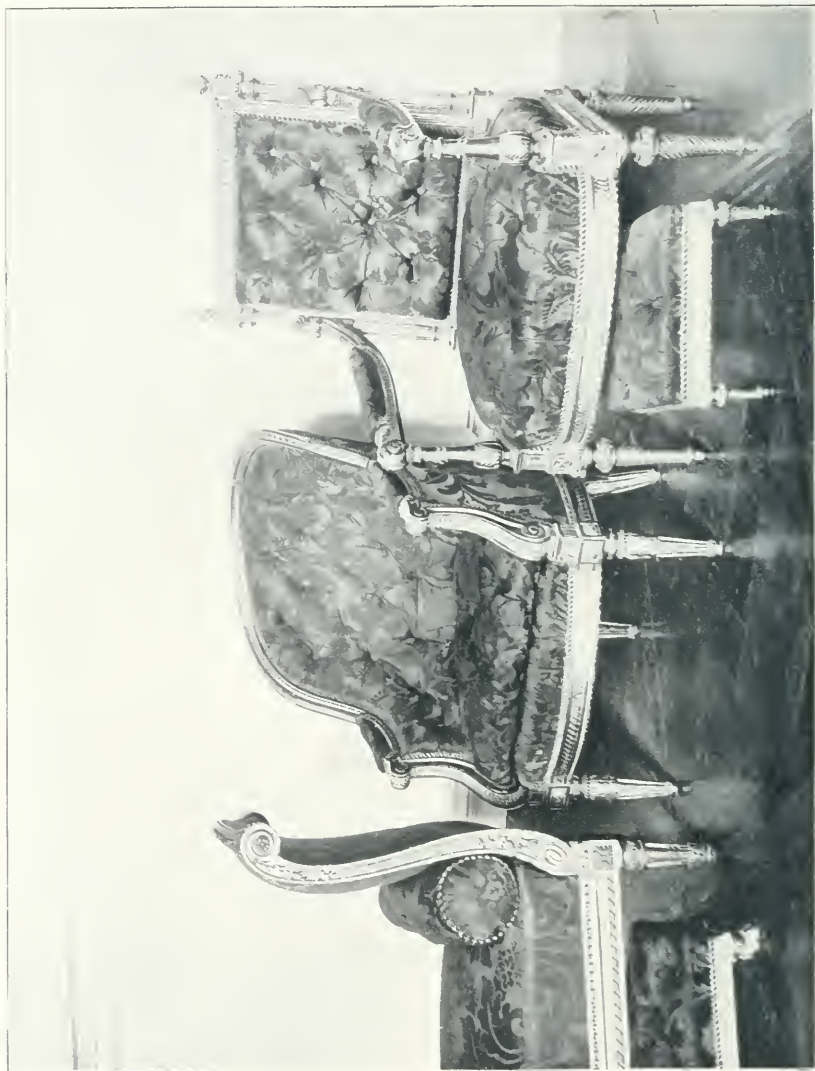


PLATE XI

LOUIS XVI. CHAIRS, COMPIEGNE

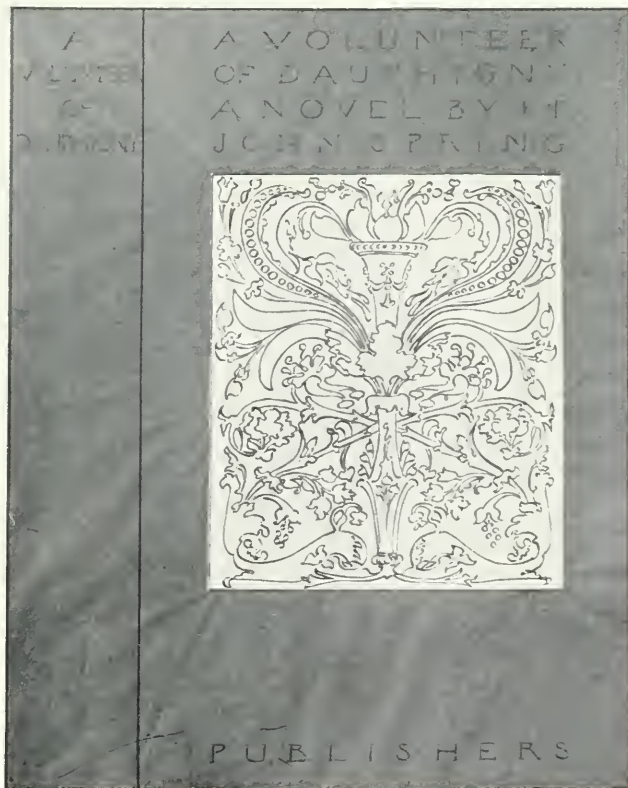
Brochure Series Competition "B."

NEARLY seventy designs were submitted in this Competition: and because of the liberty allowed the designers in choice of motives and arrangement, the variety in treatment was very great. Although the motives suggested by the subject of the book, such as the French heraldic devices, would naturally be given preference as especially appropriate, the Judges have considered that none of the designs in which these motives were employed were as well treated as the design placed first, which has no direct relation to the subject. As a whole, the colors chosen were the most interesting and valuable feature of the designs, but unfortunately cannot be reproduced in the illustrations. The care with which most of the drawings were prepared and the excellent workmanship, especially in lettering, is highly commendable. It is to be regretted that lack of space prevents the reproduction of more of the designs. In commenting upon the designs, the Judges have aimed to select for notice those which possessed some salient points of merit, or which were susceptible of being improved in certain directions. Unfortunately the limits of THE BROCHURE have made it impossible to accord even a word to many drawings which possessed, perhaps, as much claim to notice as those here criticised.

PRIZE DESIGN.

Design by the MISSES MARY and CLARA WARE, BOSTON. (X.X.X.) This design is distinctly the best of those submitted. It, of course, loses much in monochrome reproduction. The "anatomy," so to say, of the ornamental panel is worth study, and the design in itself is graceful. The color scheme adds to its effectiveness; the ground color being dull indigo-violet, the centre panel white with the ornament and lettering outlined in gold. Three other meritorious designs were submitted by the same Competitors, one of which is also reproduced on page 27. The colors of this are dull gray-blue in the ground, the gargoyles in indigo, the letters in indigo with gold capitals and ornaments.

"DOLPHIN WITH PIPE." The charm of this design lies in its very decorative and rich color scheme. The stamping is in sea-green and gold, the ground color maroon. The effect of the cockling of the tracing-paper on which it was drawn gives an additional play of color. "FRANCOIS." An interesting "all over" pattern, decorative and well drawn. Its somewhat wall-papery effect might have been made more suitable for use on a book-cover by confining lines. "LA BARTHE." Very unusual as well as interesting for a book-cover design, combined with a good arrangement of color. Strikingly reminiscent however, of the designs of Mr. Louis H. Sullivan. "FRANCOIS ler." A striking and brilliant arrangement of colors—ultra-marine blue ground, vermilion panel and border line, the pattern in gold. The design inferior to its color-scheme. "TORCH AND DOUBLE CIRCLE." (*Device.*) Gracefully and delicately drawn: well lettered. Hardly possible to say from the incomplete color sketch whether it would lack character. "DOLPHIN." Border overbalances lettering. Colors—red and gold on pale apple-green ground—a trifle crude, yet on the whole effective. "Homo" Lacks scale. Griffin too prominent in comparison with title. Color-scheme dull. Vigorously drawn.



PRIZE DESIGN.

THE MISSES MARY AND CLARA WARE.



PLATE XII

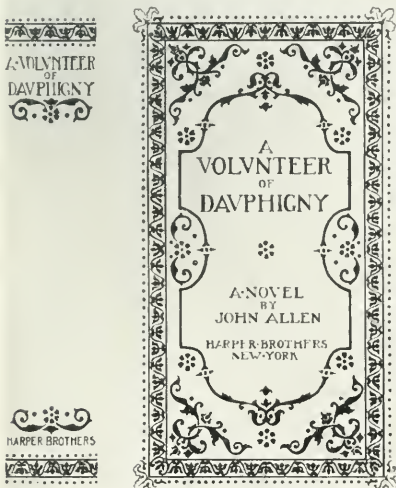
LOUIS XVI. CHAIR, FONTAINEBLEAU



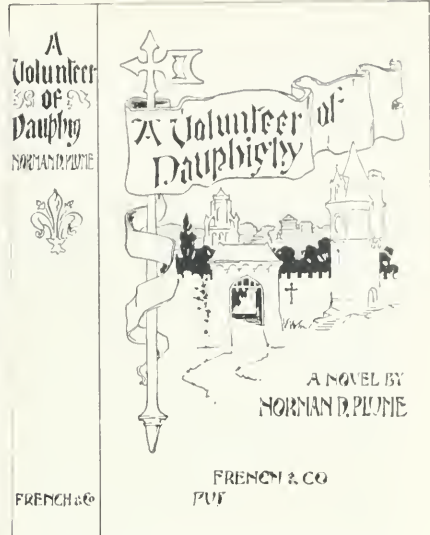
DESIGN OF MISS ADELE GUTHRIE, PHILADELPHIA

MISS ADELE GUTHRIE, PHILADELPHIA. (Device of fleur-de-lis.) A good conception showing great decorative sense. Ingenious use of mediæval motives. Some slight changes in proportion and spacing would have worked great improvement. Color scheme of dark green ground, ivory spaces with gold outlines, excellent.

MISS HELEN M. PENNINGTON, PHILADELPHIA. ("Red and Blue.") A difficult class of ornament to deal with, and in this case skilfully handled. Color scheme quiet but rich: ivory ground, the pattern in gold, relieved by touches of dark green.



DESIGN OF MISS HELEN M. PENNINGTON, PHILADELPHIA



DESIGN OF MR. ARTHUR S. BROOKE, PHILADELPHIA

MR. ARTHUR S. BROOKE, PHILADELPHIA. ("Ruisseau.") The pictorial treatment of this design is free and appropriate. The fault lies in the openness of the drawing. Colors: burlap-colored ground, the design in dark green and gold.

"ALBRIGHT." Lacks definite effect. "COLLIGNI." Drawn with firm line. Color scheme spotty: gold does not hold its own. "MASSIMI." Facile workmanship. Centre, top and bottom weak in comparison with sides—an effect which the color-scheme would emphasize. "SUN." Centre, of acanthus foliage carefully drawn, but lacks accent. Shows decorative sense.

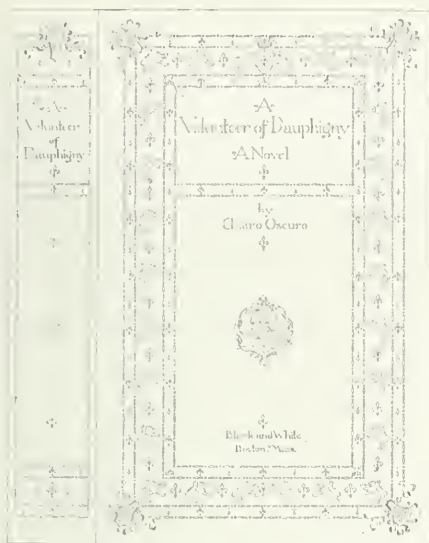


DESIGN OF THE MISSES MARY AND CLARA WARE, BOSTON



PLATE XIII

LOUIS XVI. CHAIR



DESIGN OF MR. ANTHONY P. VALENTINE, JR., PHILADELPHIA

MR. ANTHONY P. VALENTINE, JR., PHILADELPHIA. ("Chiaro-Oscuro.") A design possibly more appropriate for a leather than a cloth binding. Scale very well preserved. The delicacy of the drawing heightened by the color scheme,—a ground of cream color, ornament purple, with gold shields and lions.

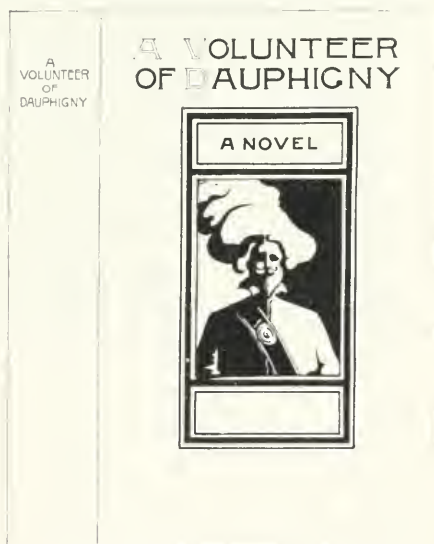
"ARC." Added gold lines on color-sketch increase effectiveness. "MANU PROPRIA." Workmanship best part of the design. "CINQUECENTO." Centres of ornament not well distributed, and the result confusing in consequence. Too many motives. Interesting, nevertheless, and graceful. "WEST COAST." Extremely careful workmanship. Difficult to judge of effect without color sketch. "BROWNIE." (*Device.*) Lacks unity. Ornament confuses lettering. "MAPLE LEAF." (*Device.*) A re-arrangement of the color-scheme would greatly add to the effect. Bottom half of the design exquisitely worked out in detail. "JAQUES." Ornament lacks richness. General effect hard. "JUPITER." Design scarcely well-conceived for the purposes of a book-cover. "R. G. ASHTON." Effectiveness marred by careless lettering. "MACHETE." Interesting, but not well distributed in the space. "CHIE SARA SARA." Striking. Lettering well arranged. WHITE QUARTER-FOIL IN BLACK CIRCLE. (*Device.*) an effective color-scheme—green and light blue on dark green ground—marred by careless design. SCRIPT MONOGRAM "J. P. W." IN SHIELD. (*Device.*) Design decorative and well drawn. Alternate color scheme better than that shown. "D. O. T. (?)." (*Device.*) Figures well treated and drawn with decorative purpose. "CHEVRON, OR, ON SHIELD, VERT." (*Device.*) Effectiveness of well drawn sides of border destroyed by inharmonious top and bottom.

"THE DOLPHIN." Design good and well handled. Color-scheme might be effective. "CUBA." Flower drawing weak in comparison with leaves, and centres of ornament consequently lost. "CLAVERACHUS." Design weakened by color-scheme. "NORTH AMERICA." Workmanship careful. Distribution of colors not balanced. "DOLPHIN." Space well filled and aided by suggested color-scheme of blue, white and gold. "BOOJUM." Figure well drawn and appropriate. Coloring weak. "CLARENCE WINCHENS." Combination of colors best feature of the design. "VELOURS." A very ingeniously thought-out design. Figure vigorously drawn. "PEEKIN." Simple and well distributed, but perhaps commonplace.

In the March issue of THE BROCHURE, new Competitions for several months in advance will be announced, that intending Competitors may have more time to work out their ideas. Among the subjects to be proposed are: design for a metal register, design for a one and for a two-room country schoolhouse, and a pen-rendering from a photograph. The remaining Competitions for the rest of the year will be announced later.

It again becomes necessary to advise intending Competitors to carefully observe the rules and conditions governing each Competition. In future, drawings not accompanied by postage for their return will be destroyed after the Judges have passed upon them.

MR. CHARLES W. MORSE, BOSTON ("Sea.") Bold and striking, but perhaps lacking in richness. Colors: granite-gray ground, panel in black, black letters with gold initials. To have kept the initials also in black might have been an improvement.



DESIGN OF MR. CHARLES W. MORSE, BOSTON



PLATE XIV

LOUIS XVI. CHAIR

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Club Notes.

CONCERNING the recent disturbances
in the Ecole des Beaux-Arts, our
Correspondent in Paris writes:

"We are now about to have a dull
time in the Architectural Department of the
Ecole. The lectures, exercises, *concours*,
rendus, and all judgments will be suspended
from today (December 21) until the first of
February. The cause for this action on the
part of the Ministre des Beaux-Arts was
an incident which happened a few days
ago at the lecture of M. Guadet, the
professor of architecture. For some time
past the students have been dissatisfied
with the programmes given by M. Guadet,
which they think are too exacting, and do
not leave sufficient opportunity for origi-
nality. This year, for instance, in the
"Concours Godboeuf" the subject was: "An
Entrance Gate to a Park," and the material
specified to be employed was wood. Not
liking this subject, a large number of stu-
dents filled the room where the professor was
to lecture, and as he began his remarks, the
cry "*Ta gueule!*" arose, followed by a chorus
of shrieks and hisses. The professor, un-
able to continue, left the room, and was
followed through the School courts by a
crowd of students calling out to him for his
resignation. In consequence, the Ministre
closed the school; and as a result the mem-
bers of the first class, who caused the dis-
turbance, will lose the benefit of two
months' work, while the second class stu-
dents will lose four months' work. The
decision will not affect those not yet admitted,
as the next examinations do not occur till
March.

"[Later: The students at the Ecole have,
after petitions signed by many influential

people, at last gained an audience with the
Ministre; the professors joined in the request
that the School might be reopened, and on
December 27, the Ministre withdrew his
previous decision, and the work recom-
menced.]

"Two Americans have been awarded di-
plomas at the recent semi-annual judgment:
Mr. Theodore F. Pietch of Chicago and Mr.
Charles Butler of New York. The following
Americans have been admitted to the Ecole
this fall: Messrs. J. A. Gurd of Chicago;
J. H. Parker of Baltimore; Horace Greenly of
New York; F. H. Page of Dickson, Ill.; G.
T. Morse of Brooklyn, N.Y.; C. P. Hunting-
ton and Murchison of San Francisco."

The annual meeting of the Washington
Architectural Club was held on December 14;
and the Club is now congratulating itself on
having for President Mr. James Knox Taylor,
the supervising architect of the treasury.
The other officers are Mr. C. G. Graham,
Treasurer; Mr. P. C. Adams, Secretary; and
Messrs. Walter G. Peter and Francis B.
Wheaton, Directors.

The first duty devolving on the Board of
Directors was to procure suitable quarters
for the Club; and two large rooms near the
State, War and Navy Building have been
secured. On Saturday, the 18th, a Dona-
tion Party for the benefit of the Club was
held, to which every member was expected to
bring something to help in furnishing or
decorating the rooms; and as a result one
room is already very comfortably furnished,
and presents a most attractive appearance.

After the New Year holidays the regular
season's work will be resumed, and under the
stimulus afforded by the possession of its
own quarters, the Club hopes to accomplish
much.

The regular monthly meeting of the Sketch
Club of New York was held at the Club
Rooms, 3 East 14th St., on Saturday, January
8. Mr. E. F. Kinsman addressed the Club on
the subject of "Electricity as applied to
Buildings," dealing with the subject in its
earliest stages, and tracing its development
up to the present time.

Mr. H. K. Lovell was elected Treasurer
for the remaining term of the current year,
to succeed Mr. Smith, resigned. Regrets
were expressed at the departure of Mr. Smith
from the city, also at the severance of his
connection with the Club.

Members were requested to keep in view
the February sale of sketches and to prepare
for an ample contribution. Attention was
also called to the "Fountain Competition"
due Saturday, February 5.

On Saturday evening, January 8, the
annual meeting of the St. Louis Architec-
tural Club was held in the Club rooms. Mr.
Wm. B. Ittner was re-elected President for
the ensuing year; Mr. Frank A. P. Burford
was elected 1st Vice-President; Messrs. H.
G. Eastman, 2d Vice-President; Emile H.



PLATE XV

LOUIS XVI. CHAIR, FONTAINEBLEAU

Niemann, Secretary; J. C. Stephens, Treasurer; R. M. Milligan and Benno Jansen, members of the Executive Board. The Treasurer reported a sinking fund of \$200 with ample cash on hand to provide for expenses for some time in the future, beside dues to the amount of over \$200 for the first quarter of the year. The Library Committee reported the addition of a number of valuable volumes and subscriptions to several journals. The Lantern Committee also reported that the lantern would be completed by the February meeting.

After the meeting, refreshments were provided by the hosts for the evening, Messrs. Cox, Lasar, Niemann, Ginder and Cook.

A regular meeting of the T-Square Club was held on Wednesday evening, January 19, the subject for competition being a "Club House for a Country Club." Mr. Walter Cope led the criticism on the ten designs submitted. First Mention was awarded to Mr. A. M. Githens; Second Mention to Mr. W. P. Trout, and Third Mention to Mr. Geo. G. Bassett.

Mr P. B. Wight, Secretary of the Illinois Board of Examiners for Architects, delivered a lecture at the rooms of the Chicago Architectural Club, Monday evening, January 24, on "The New Law Governing The Practice of Architecture in the State of Illinois, and its Benefits;" — a subject of the greatest interest to architects and draughtsmen.

The Managing Committee of the John Stewardson Memorial Scholarship in Architecture announces a competition for a scholarship of the value of one thousand dollars, the holder of which is to spend one year in travel and in the study of architecture in Europe under the direction of the committee. Candidates must be under thirty years of age, and must have studied or practiced architecture in the State of Pennsylvania for the period of at least one year immediately preceding the first day of March, 1898. The successful competitor will be required to sail for Europe not later than April 15, 1898. Inquiries may be addressed to Prof. Warren P. Laird, School of Architecture, University of Pennsylvania, Philadelphia.

At the regular meeting held January 10, the members of the Detroit Architectural Sketch Club listened to an instructive talk on "Charcoal Drawing" given by the president, Mr. Emil Lorch, and illustrated by a series of beautiful drawings done by students of the Detroit Museum Art School. These studies varied in subject from the simple object with flat masses of light and shade, and pieces of ornament, to more difficult drawings from the antique, portrait and nude, showing the possibilities of charcoal as a medium of expression. It was also shown how the drawing from life done by the architect should differ from that by the painter, in whose studies a thorough knowledge of anatomy is necessary. Mr. Lorch then criticized

the sketches, numbering about fifty, that were selected from the work done by the Club's summer class in water-color, and which are now being exhibited at the Museum of Art. He congratulated the members upon the progress made by them over the preceding year, especially praising the work of Messrs. Barnes, Mildner, Ropes, Rosengarten and Burrows. "Egypt," by Mr. Wm. Reed Hill, the first of the lectures on the history of architecture to be given under the auspices of the Club, took place on December 24, in the lecture room of the Museum. These lectures will be open to the public.

Through a misprint in our account of the Cleveland Club's Exhibition, printed in the December Brochure, the name of Mr. Thomas G. Holyoke of St. Paul, who exhibited water-color sketches, was given as "Thomas Holbrooke."

The third annual, and most successful banquet of the Cleveland Architectural Club was held at "The Hollenden" on January 20. The feature of the evening was the presence of the ladies. President Herbert Briggs was toast-master; and the following toasts were responded to: — Mr. John N. Richardson, "The Draughtsman of Today and the Architect of Tomorrow"; Mr. Stephen C. Gladwin, "The Ladies"; Mr. Charles W. Hopkinson, "The Love of Architecture"; Mr. W. Dominick Benes, "Architectural Clubs and what their Aims should be"; Mr. Louis Rohrheimer, "The Future of our Club"; Mr. Starr Cadwallader, "The Relation of Natural and Architectural Beauty in the American City."

The Current Work Committee has just issued the programme for the remainder of the official year. The competition subjects are: February, design for a hall-clock; March, passenger station for a small town; April, design for a small family mausoleum; May, design for a copper conductor-head. On January 27, Mr. Louis Rohrheimer gave a talk upon "Syrian and Persian Architecture."

At the Atelier Masqueray the Atelier *projets* and the Beaux-Arts Society competitions have kept the men unusually busy; and their forty-four drawings gave a decidedly lively air to the atelier. Drawings were being hurried to completion in two rooms, sketches being prepared in another, finished drawings being mounted here and there, — even the central-light court being occupied by *nouveaux* and "niggers," hurrying to get through on time.

At the second annual exhibition of *Projet Drawings* by the Chicago Architectural Club, Messrs. R. C. Spencer, Jr., Hugo Arnold, Hugo J. Liedberg, Robert S. Lindstrom, Victor A. Matteson, Harry C. Starr, Frank L. Davis, E. Greble Killen and Richard Bock, exhibited drawings and provided "gentle" entertainment for their fellow members on the 31st of January.



PLATE XVI

LOUIS XVI. CHAIR, VERSAILLES

Books.

LIVES OF SEVENTY OF THE MOST EMINENT PAINTERS, SCULPTORS AND ARCHITECTS. By Giorgio Vasari. Edited and annotated in the light of recent discoveries, by E. H. and E. W. Blashfield and A. A. Hopkins. 4 vols. New York: Charles Scribner's Sons. \$8.00

Reprints in fresh and handsome form are becoming so frequent with publishing houses, new and old, as to suggest that possibly unawares we are in the midst of another renaissance, not now of Greek and Roman letters, but of later works that will not die. Among these, it is a pleasure to announce Vasari's *Lives*. The preface to this edition states the conceded fact that Vasari's *Lives* is the most important contribution ever made to the history of Italian art, and that no annotated edition [till the present one] has appeared since the year 1850.

Omitting some minor biographies which were included in the voluminous complete work, the trustworthy editorial trio have retained those deemed important, declaring that "fortunately the *Lives*" which possess the finest literary quality, which manifest most clearly the sympathetic insight, impartiality, and critical faculty of Vasari, are also those devoted to the most celebrated artists." They have been wise in not rendering another English text, but have used the translation of Mrs. Jonathan Foster, through which Vasari was first made known to the English-reading public; and which unaffectedly preserves the simple antique charm of the original in so large a degree as to be enjoyed for that: just as we love Florio's *Montaigne* and King James' Bible more than modern versions.

But though the editors have been wise in their conservatism here, it was not through lack of contemporary feeling, and the full knowledge that since Vasari wrote, three hundred and fifty years, and even since Mrs. Foster translated in 1850, art itself and art criticism have entered and been modified by the "age of inquiry." Then, too, particularly as to architecture, actual discoveries on ancient sites have opened up vast fields of direct and collateral interest, during the last half hundred years,—and so in their copious footnotes the Messrs. Blashfield and Hopkins enrich the fruit of Vasari's genius with the results of this archaeological research of the world's constantly refining taste, of the ceaseless flow of contributory literature, of the liberal methods of what is known as the "higher criticism"—as potent in art as in theology; in short, with all that characterizes the scholar or artists of today as distinguished from his fellows in the past.

The biography of Vasari preceding the main text of this edition concludes with a sentence well characterizing the man and his labors. "No artist ever lived on kindlier terms, not only with his co-workers, but with his fellow-creatures; no artist ever wrote with more enthusiasm of the works of others,

with more humility of his own; and those who have followed his blameless life and seen his character revealed in his work, will say with Della Valle, 'Who would not be the friend of Vasari?'"

IN TITIAN'S GARDEN, AND OTHER POEMS: By Harriet Prescott Spofford. Boston: Copeland & Day.

Many of these poems are here republished from first-rate magazines, and Mrs. Spofford's position as a writer of graceful, moralizing verse is well assured. But the title poem in this collection may have special interest for THE BROCHURE'S readers, if it prove in color and form descriptive and suggestive to an artist's eye,—and thus it opens:

"Where the sea with drowsy murmur
Laps the marble, and full rosy,
Far withdrawn in purple heavens,
Slopes of snow and horns of silver,
Figure shining forms that slowly
Swim like giants flushed with sunset,
Cloudy swells from deeps of twilight
Round them tossing, lies the garden
Where the Master takes his pleasure
When the pencil leaves his fingers."

So dulcet are these tones that one misses rhyme no more than in "*Hiawatha*," if so much. The Master himself appears at once upon this scene:

"Still within the spell of daydreams,
Stepping stately down the stairway,
Like some great doge of his painting
Sweeping out of frame and panel.
* * * * *

Here he sups with Sansovino,
With Zuccato, scheming, seeing
For San Marco the new marvel
Growing like a golden bubble,
Poised in happy air above them."

Then, like a strain of music, comes the thought of a festive evening at Casa Granda, across which falls a tragic shadow from the Ten, bringing retribution to some proud guest among the nobles for his "one great joy," "worth the dungeon, worth the dagger." But love and hate, fishermen and princes alike, do homage to this "man of ninety summers." So beauty wins the world. One or two rhymed lyrics relieve the possible monotony of blank verse, though the whole poem fills but thirteen pages.

MEN, WOMEN AND MANNERS IN COLONIAL TIMES. By Sydney Geo. Fisher. Illustrated with photogravures and with decorations by Edward Stratton Holloway. 2 vols. Philadelphia: J. B. Lippincott Company. \$3.00.

To begin with, it may be worth remark that Mr. Fisher's style—at once and completely captivating in the preface—displays, like a gentleman's conduct, nerve and directness with entire simplicity and ease. "All things we have and all that we are," he says, "those colonists gave us, and this we are now beginning to realize. We are rediscovering the debt we owe to the colonies. We are turning to investigate every detail of colonial life with a loving devotion which it is hoped may be a sign of stronger national feeling, or at least of an attempt to have a true national feeling, and to give up the so-called cosmopolitanism and vulgar worship of everything foreign which so long has been our bane." But he adds something more to

what may possibly seem a cap that fits some architects. After deprecating the so-called Romanesque style that has disfigured the country since the Centennial Exhibition "aroused an unfortunate interest in European forms of building," he continues: "Then it was discovered that in our own land and in the line of our own development we had a pure and perfect type for inspiration and suggestion, a type which belonged to the nation and had been wrought out by more than a hundred years of natural effort and experience without hysterical imitation of their success. It has accomplished great things for us already, and there is more in store." The first volume has four photographs of this colonial architecture in diversified forms and remotely separated colonies. But they all preserve the essential elements of this style. The dwellings are Shirley, James River, Va., built 1760; King Hooper House, Danvers, Mass., built 1754; Mount Pleasant, Philadelphia, built 1762; and Pyne House, Princeton, N.J. In Vol. II. the photogravures are Roger Morris House, High Bridge, N.Y., built 1764; and Van Cortlandt Manor, Croton, N.Y., built 1748, both near the seaport on genuine manorial estates; Whitehall, Annapolis, Md., built 1764; and St. James's Church, Goose Creek, S.C., built 1711. While the architectural phase of Mr. Fisher's subject is thus prominent, the title, "Men, Women and Manners in Colonial Times," is truly descriptive of its larger scope.

Notes.

THE Editor of THE BROCHURE SERIES desires to take this opportunity to acknowledge the indebtedness of its subscribers to Mr. Albert Haberstroh, who has kindly furnished some of the finest and most valuable illustrations published in the three last volumes of the magazine. The mosaic pavements from Florence, the wall decorations and the details of the Chateau Blois are notable examples taken from Mr. Haberstroh's very large and fine collection of photographs.

The handsome calendar, a cut of which is given on this page, has just been issued by Messrs. L. Haberstroh & Son to commemorate the semi-centennial of their business existence. It is an effectively designed panel about eighteen inches high, finished in bronze.

Fifty years ago, Lucas Haberstroh established in Boston a business for the purpose of executing high-class decorative work, and soon won a reputation for artistic ability and integrity which made a sure foundation for the long existence of the business. In the year 1877 he admitted to the firm his son, Albert Haberstroh, who had had all the advantages of early associations, constant study and natural inclination to fit him in carrying on and advancing the work begun so



earnestly by his father. Lucas Haberstroh died in 1883 and was succeeded in the business by the son, who has retained the old firm name L. Haberstroh & Son. That the high standard of work with which the business was inaugurated has been not only maintained, but advanced, is evidenced by the many examples of their work which may be seen in some of the finest residences and public buildings throughout the country.

Interior decoration has made remarkable progress in this country during the last half century, and is now, if never before, recognized as a necessary adjunct to architecture; for next to the original plan nothing has so much influence upon the effect of a room as the coloring and design on the ceiling and walls. It is the constant aim of this firm to study the architectural features, in order to enhance the construction by harmony of color and proper proportion of ornamentation.

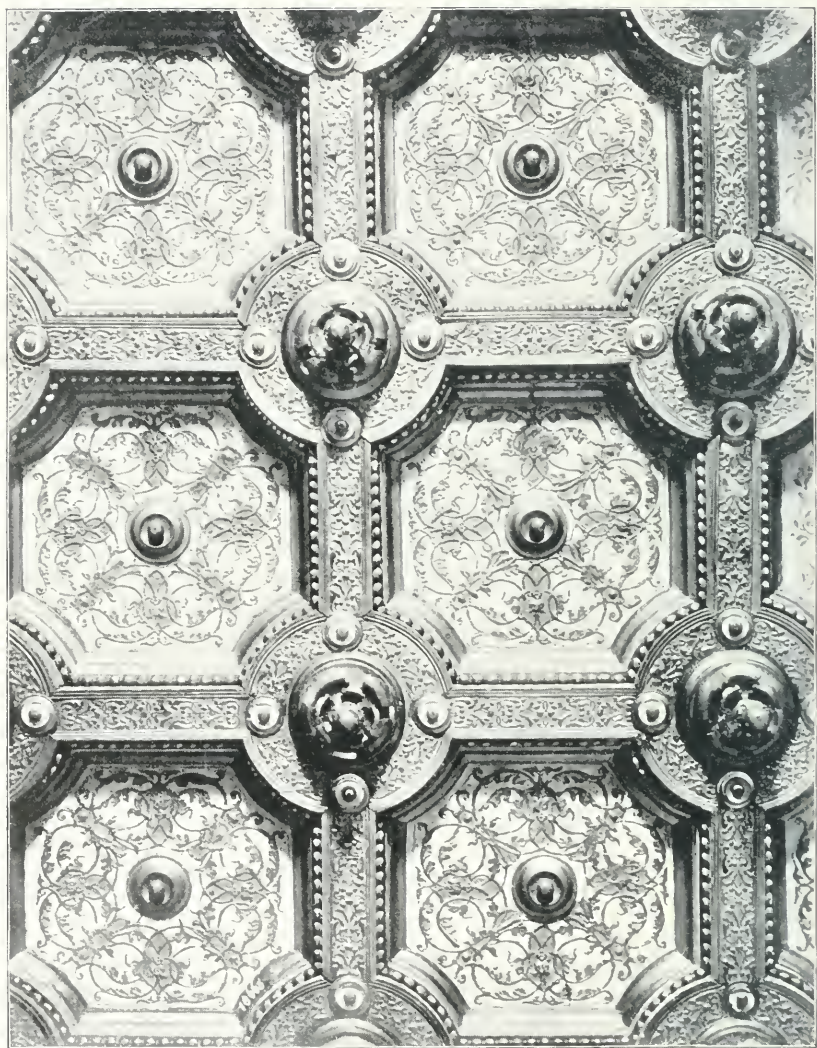


PLATE XVII

PORTION OF CEILING IN THE PALAZZO DEL TE, MANTUA

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

MARCH, 1898.

No. 3.

ITALIAN RENAISSANCE CEILINGS.

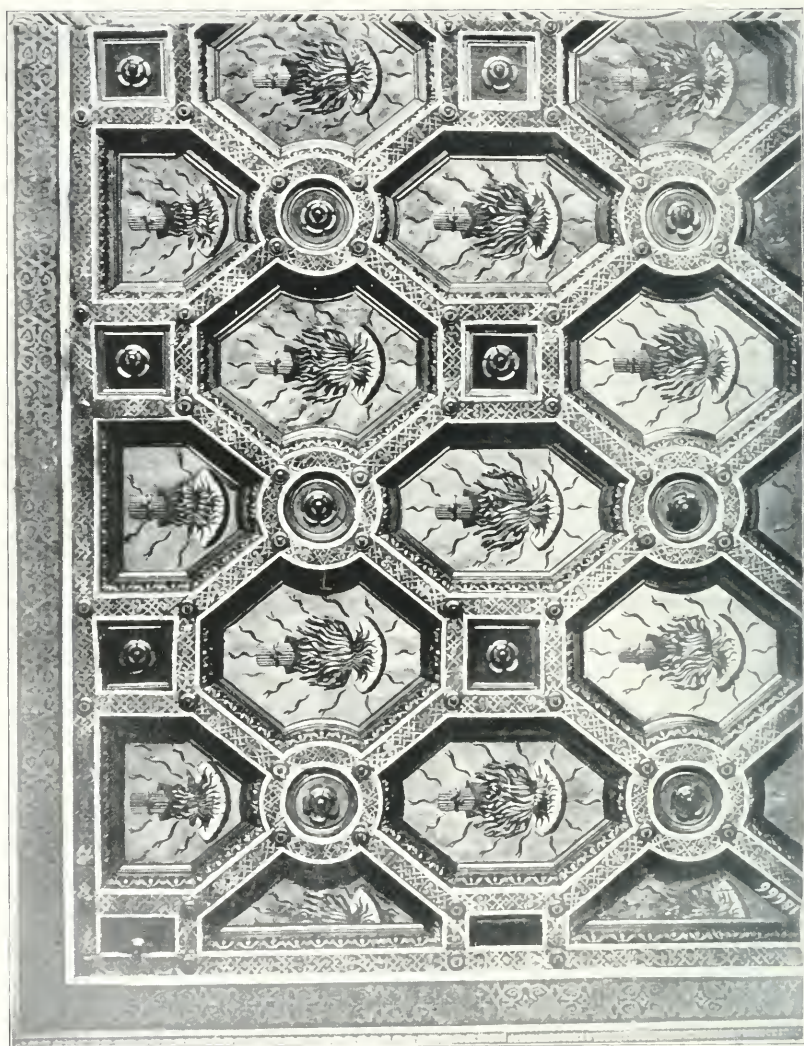
IN THE BROCHURE SERIES for June, 1896 (Vol. II., No. 6), was illustrated a collection of eight Italian ceilings of the same period, and similar to those given in the present number. The article describing these plates gives a short account of the developments of Italian art which led to the Renaissance, with especial reference to the use of arabesque, or "grotesque" ornament. The study of classic wall-decorations by *Morto da Feltro*, *Raphael*, *Giulio Romano* and others, and the employment by them of classic motives in ornament, gave an important impetus to the Renaissance. *Raphael's* decorations in the *Loggias* of the Vatican were the first important examples of the style, but they were quickly followed by others; and his pupils, prominent among whom were *Romano* and *Primaticcio*, soon became famous for work of the same class.

The history of this period, as far as it applies directly to architecture or decoration, has been so frequently referred to in the BROCHURE that it seems unnecessary to devote further attention to it at present.

In the article above noted the technical characteristics of the designs published were discussed. A word or two however concerning the development of the ceiling as an architectural feature may be of more direct interest. The authority for the following statements is *Planat's "Encyclopédie de l'Architecture et de la Construction."*

In the buildings of Egypt ceilings were formed of large stones, frequently of granite, but sometimes, as in the Temple of the Sphinx, of alabaster for the admission of light. In these buildings the roof-stones were supported upon stone lintels resting upon the walls or columns; and the construction was of the simplest sort. The same forms of decorations, hieroglyphics, figures, astronomical signs, etc., either incised or painted, were used as upon the walls of the buildings and upon all other exposed surfaces.

According to *Blouet* the ceilings of Greek temples appear to have been derived not so much from these Egyptian prototypes, to which they are often referred, as from wooden construction, to which they have an easily recognizable relationship. *Pliny* and other ancient authors assert that the ceilings of rectangular temples were ordinarily of wood, and this from the earliest periods onward. Such, for instance, was the ceiling of cypress-wood of the Temple of *Apollo* at *Delphi*. Sometimes cedar was used. The modern ceiling of the church of *St. John Lateran* in *Rome* will give an idea of the form and arrangement of a ceiling of this class. In the construction of wooden roofs the framework was covered with boards or reeds and plastered inside. The rectangular space between the beams, which was thus filled in and decorated, was called a *lacus* or *lacunar*. From this grew the arrange-



PORTION OF CEILING IN THE PALAZZO DEL TE, MANTUA

ment of square panels or caissons of the classic ceiling, such as that of the Temple of Mars in Rome and the Temple of Vesta at Tivoli, and which has come to be a stereotyped architectural form as common as the column and entablature. The use of square caissons, forming the compartments of a wooden roof, was applied by the Romans to stone; and by tradition and imitation it has come down to modern times. The Romans applied it to vaults and archivolts as well as to flat surfaces, as can be seen in the Pantheon at Rome. Hexagonal and octagonal variations of the square form can also be found in classic work. Since classic times there has been an almost infinite variation in the form and decoration applied to ceilings, multiplying and advancing with the added skill of the artist and craftsman.

XVII. AND XVIII.

CEILINGS IN THE PALAZZO DEL TE, MANTUA.

The Palazzo del Te was completed by Giulio Romano for Duke Federigo II. in the early part of the sixteenth century. It consists of a number of buildings ranging in date from the fourteenth to the sixteenth centuries, each successive occupant having added to or enriched it. The ducal family of Gonzaga was noted for its liberal patronage of the arts, and the city was a famous centre of culture and education. Isabella d'Este, wife of Giovanni Francesco III., who reigned from 1484 to 1519, was a beautiful and accomplished woman, attracted about her some of the most eminent men of the time, collected with judicious taste valuable books and works of art, and added many of the decorations of the palace. The two portions of ceilings illustrated are of the period of the later work in the palace, above referred to, and similar in treatment to those described in Vol. II., No. 6 of THE BROCHURE SERIES, where a detailed description of colors and workmanship may be found. The panels are in colors and gold, with the dividing beams of contrasted colors with gold ornamentation, either inlaid or applied to the surface of the wood.

XIX.

CEILING IN THE CAMERA DEL DOGE, DUCAL PALACE, VENICE.

XX.

CEILING IN THE SALA DEI BUSTI, DUCAL PALACE, VENICE.

A description of the Ducal Palace may be found in Vol. I., No. 1 of THE BROCHURE SERIES. The two portions of ceiling decoration are of the later Renaissance period of the Palace, and probably date from the sixteenth century. They are evidently in stucco and probably gilded, without colored decoration.

XXI.

PORTION OF CEILING, NAVE OF PISA CATHEDRAL.

The Cathedral of Pisa was erected after the great naval victory of the Pisans near Palermo in 1063, by Busketus and Rainaldus, and consecrated in 1118. It is a basilica, with nave and double aisles, and transept flanked with aisles and covered with an elliptical dome over the centre. It is entirely of white marble with black and colored ornamentation. The façade is decorated with arcaded columns in successive stories, and open arcaded galleries. The interior is adorned with ancient Roman and Greek columns. The nave is covered by a flat coffered ceiling, richly gilded, while the aisles are vaulted, above which run triforia, which cross the transept to the choir. In 1596 the interior was seriously damaged by fire, but was subsequently restored.

The cartouche shown in the portion of the ceiling illustrated contains the arms of the Medici family with the ball at the top adopted by Catherine. This would indicate that this portion was one of the restorations after the fire.

XXII.

PORTION OF CEILING IN CHURCH OF THE JESUITS, CORTONA

The date and workmanship of this peculiar piece of decoration we have been unable to determine. It is probably of wood, painted; but possibly of stucco on a base of wood. The design seems to indicate Spanish influence, which would be quite possible from the



PLATE XIX

PORTION OF CEILING IN THE CAMERA DEL DOGE, DUCAL PALACE, VENICE

relationship between the Jesuits of Spain and Italy during the fifteenth and sixteenth centuries.

XXIII.

SOFFIT IN PORTICO OF PAZZI CHAPEL, FLORENCE.

The Pazzi Chapel connected with the church of Santa Croce, was erected by Brunelleschi about 1420. It has a fine portal borne by six ancient columns. In front is a frieze of angels' heads by Donatello and Desiderio da Settignano. The caissons of the soffit are of the accepted classic type of the early Renaissance, and might almost be Roman; they are so vigorous and so large in scale.

XXIV.

PORTION OF IMPOST TO DOOR, BAPTISTERY, PARMA.

The Baptistery at Parma, begun from designs by Benedetto Antelami in 1196 and finished in 1270, is constructed of Veronese marble, is octagonal in form, and has three round-arched portals. These portals are decorated with sculptures of the thirteenth century.

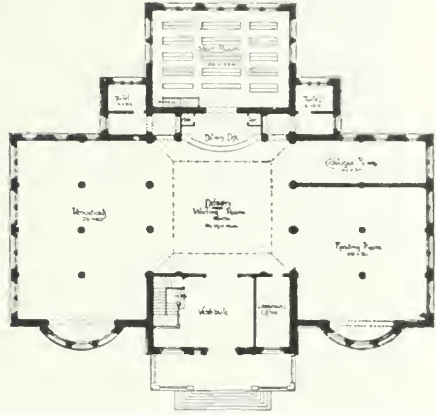
The portion of detail illustrated is selected as an appropriate companion for the ceilings shown in the other seven plates; but it should be noted that there is an evident difference in treatment of the mouldings and ornament in point of relief. The vertical position of the panels and the greater amount of light obtainable upon an upright surface demands flatter mouldings and less intense shadows.

Brochure Series Competition "C."

OF the sixty-four designs submitted in this Competition many had to be excluded from consideration for the prize, because of the large size of the buildings represented, which were entirely beyond what was specified in the programme—a library of from ten to twenty thousand volumes. The conditions were purposely made as indefinite as possible in order that all the latitude consistent with good planning should be left to the designers; but many of the plans sent in were so elaborate and complex that it was impossible to consider them as coming within the conditions. In all good plans simplicity is a

prominent virtue. When in the process of design a plan begins to look "fussy" it is an indication that something is wrong. In the plans before us it was possible for a great many things to go wrong; and in consequence if the premises from which the designer started and his whole process of reasoning were not carefully considered there was risk of going astray at many points.

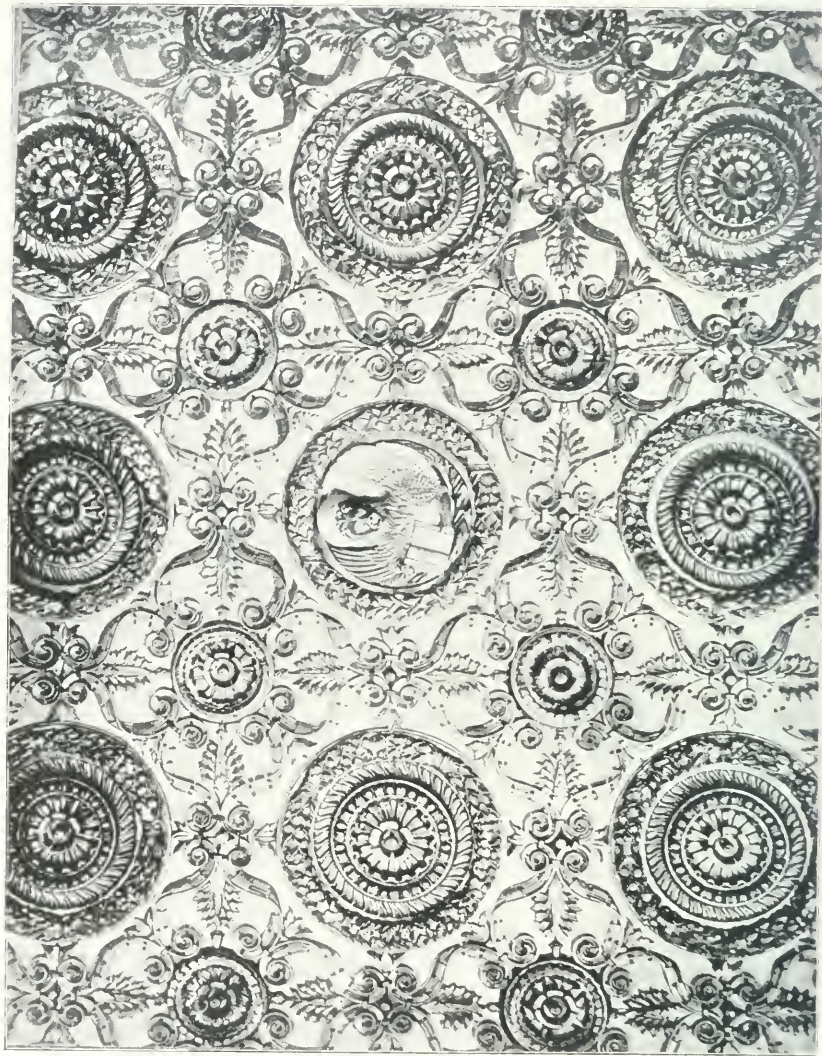
The point which was oftenest a stumbling-block was a disregard for what would seem



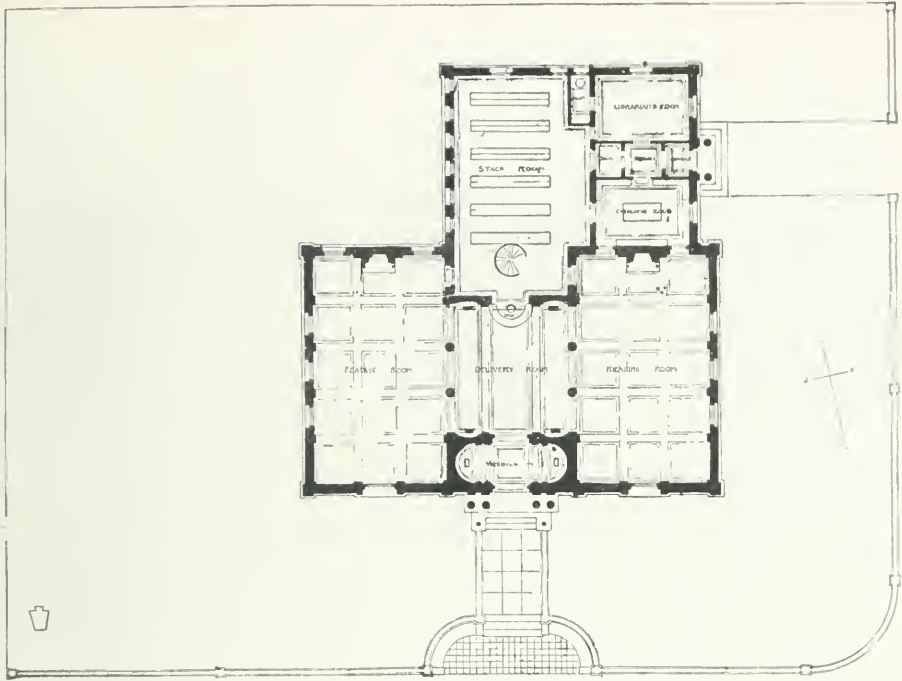
DESIGN OF VIRGIL L. JOHNSON ("ICTINUS"), 14 NO. 38TH ST., PHILADELPHIA, PA.

to be most obvious: that the books and their users should be given accommodations as near together and with as few obstructions between them as possible. For instance, the arrangement of the reading-room and stack-room at opposite ends of a long central building (a common mistake) with all the secondary rooms between, is not good planning. Many of the designs, though well started, were not sufficiently studied. This was especially noticeable in the placing and arrangement of stairways, toilet-rooms and other unimportant rooms. From the nature of the problem none of these could reasonably be allowed to occupy important positions in the building; but in many of the plans they were so placed that they either separated rooms which should not be separated, or interfered with light or proper supervision. In a library of this type, room should not be sacrificed on the first floor for toilet-rooms. In fact public toilet-rooms are not usually considered by any means essential in such buildings, although they may be introduced to advantage in the basement. Where a stairway for public use is necessary it would be desirable to place it near or connected with the vestibule, to avoid disturbing, more than necessary, the occupants of the reading and working rooms.

The cruciform plan, with the stack on the main axis at the rear and the reading and reference rooms in the right and left wings, has proved the most satisfactory solution of the present problem. Where light is obtain-



PORTION OF CEILING IN THE SALA DEI BUSTI, DUCAL PALACE, VENICE



1ST PRIZE DESIGN BY W. J. FREETHY, 85 WATER ST., BOSTON, MASS.

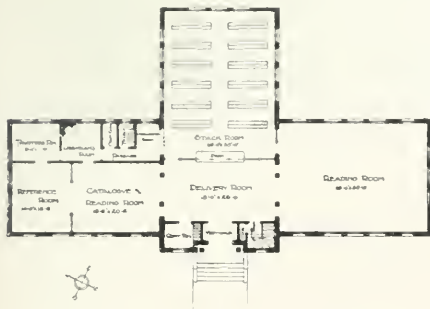
able on all sides this seems the most straightforward and simplest plan. The stack can thus be practically fireproof and isolated if thought desirable, and is most accessible to other parts of the building. The irregular plan with the entrance on the corner and an isolated stack at an angle of forty-five degrees, which was adopted by several designers, is the least satisfactory, and entirely unnecessary upon an open lot of sufficient size.

In making the awards, the judges (Prof. Francis W. Chandler, Professor of Architecture in the Massachusetts Institute of Technology, Mr. Charles C. Soule, Trustee of the Brookline Public Library and the Editor of

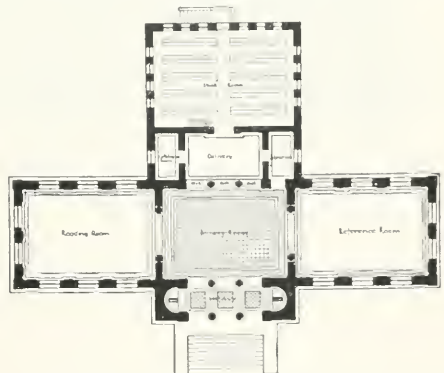
THE BROCHURE SERIES) made tabulated notes. An abstract of these notes concerning some of the most interesting plans has been printed on page 47

PRIZE DESIGN.

Design by Mr. W. J. FREETHY, 85 WATER ST., BOSTON. This plan has many excellent features. It is compact, well lighted, would make a building which could be easily and economically administered, and has all the essentials called for in the type of library specified. The periodical and reference reading-rooms are easily accessible both to the public and the attendant in charge. The



DESIGN OF LEON N. GILLETTE ("OWL"), 3915 BALTIMORE AVE., PHILADELPHIA



DESIGN OF GEORGE H. HIGGINS ("DORIC"), LYNN, MASS.

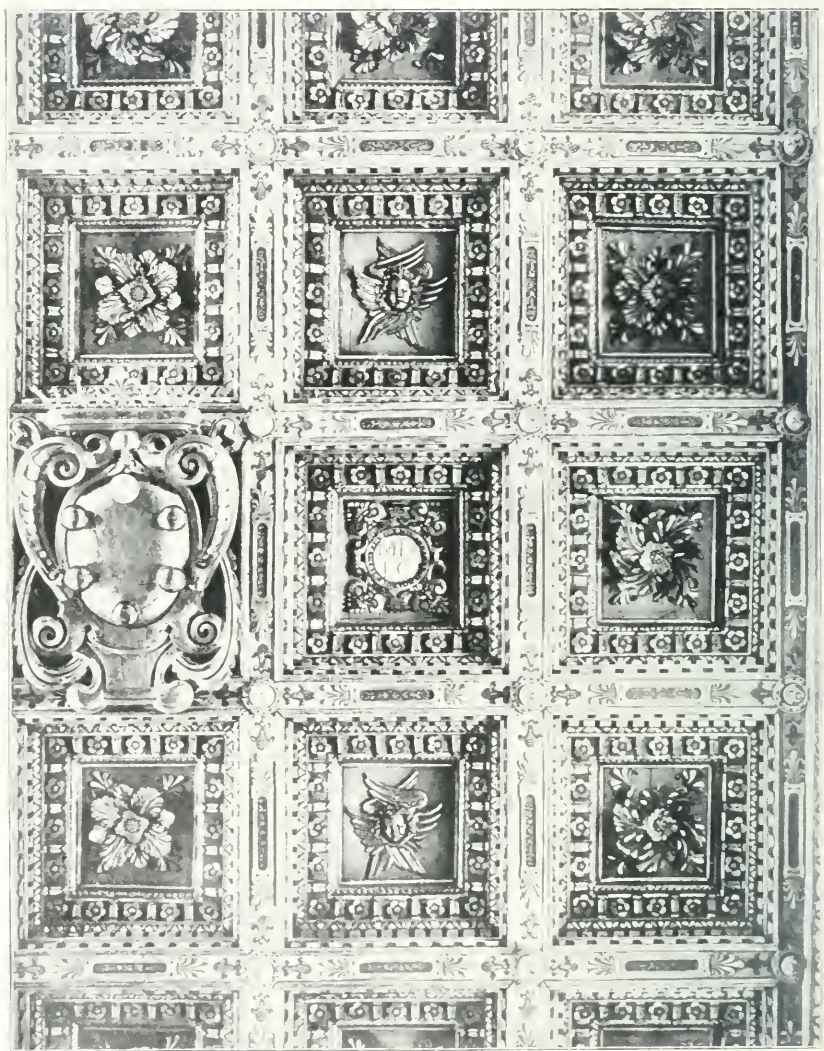


PLATE XX

PORTION OF CEILING OF NAVE, PISA CATHEDRAL

Pseudonym.	Light	Compact- ness.	Opportunity for Supervision.	Arrange- ment.	Chance for Growth.	REMARKS.
Ictinus. (By V.L.J.)	Excellent	Good	Excellent	Good	Good	Catalogue and Librarian's rooms should go in place of Toilet.
Raida.	Good	Poor	Poor	Poor	Good	
T Square and Triangle. (Dev.)	Poor	Good	Good	Poor	Poor	
Double Circle. (Device.)	Good	Fair	Good	Fair	Poor	
Swastica. (Device.)	Good	Fair	Good	Poor	Poor	No Reference Room.
Claudius.	Excellent	Poor	Poor	Good	Good	Good. Omit side entrance.
Caxton.	Good	Poor	Poor	Fair	Poor	Many good points.
Crossed Torches. (Device.)	Good	Fair	Fair	Excellent	Poor	Well thought out. Too large. Omit corridors.
Libre.	Poor	Good	Fair	Fair	Good	Minor rooms badly placed.
Town Library.	Fair	Fair	Fair	Fair	Fair	Very carefully studied.
Doric.	Good	Good	Poor	Good	Good	
Simplex. (Device.)	Poor	Poor	Poor	Poor	Poor	Good arrangement of Book, Delivery and Reference Rooms.
Owl (Device. By R.W.S.)	Poor	Poor	Poor	Poor	Poor	Good idea, badly treated.
Talisman.	Poor	Poor	Poor	Poor	Poor	Some ingenious points.
Idée Fixe.	Poor	Good	Good	?	?	Unusual plan.
Fireproof	Good	?	Poor	?	?	
Z Bar.	Fair	Poor	Poor	Poor	Good	Stack-room good. Minor rooms badly placed.
Owl (Device. By E.P.B.)	Fair	Poor	Fair	Poor	Fair	Several good points.
Honi Soit qui Mal y Pense.						Alcove system bad.
Enigma						Might be good for large city library on small lot.
Swastica. (Device.)		Good	Bad	Fair (?)	?	Good points. Too many partitions in centre.
Owl (Device. By L.N.G.)	Good	Good	Good	Good	Good (?)	Novel plan for library Wings too long.
Cover.		Bad	Fair			Not bad as a whole.
Ictinus. (By F.M.M.)	Good	Poor	Good	Poor	Fair	Worked out thoroughly.
Alfalfa.	Fair	Good	Good	?	Good	Suggestive points.
X.						Too pretentious.
Nemo.	Good	Poor	Poor	Poor	Poor	Some good points.
Unit.						Too pretentious.
B in Double Circle. (Device.)	Fair	Fair	Poor	Poor	Poor	Fair.
Compass.	Fair	Poor	Poor	Poor	Fair	Fair.

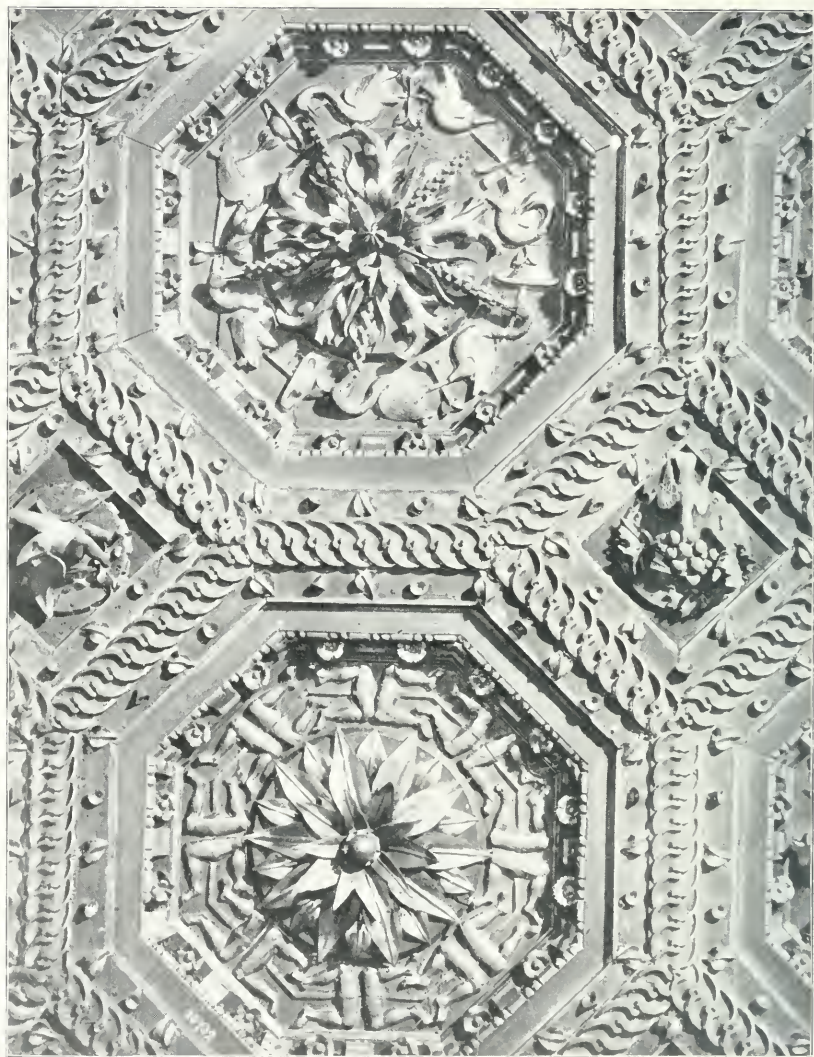


PLATE XXII

PORTION OF CEILING IN CHURCH OF THE JESUITS, CORTONA

delivery-desk is central and commands a view of practically the whole public portion of the building. The stack-room is well placed, well lighted and properly proportioned to the remaining rooms. The designer doubtless intended a public catalogue-room; but in a library of this size the catalogue can be placed in the delivery-room without taking too much space, while it would be desirable to have the librarian's room accessible from the public portion of the building. The judges would therefore suggest using the catalogue-room for the librarian, and the room in the rear for cataloguing and other administrative purposes. In case of the future growth of this library, the stack-room could be enlarged by adding one or more stories of stacks.

Considered from the architect's point of view rather than that of the library expert, this is an unusually intelligent and carefully studied plan. It is safe to say that it is superior, both practically and aesthetically, to a large proportion of American village libraries.

Club Notes.

THE recent mobbing of a professor by the students of the Ecole des Beaux-Arts, an account of which was printed in our preceding issue, recalls former episodes of the same character. One of the most disgraceful of these was about fifty years ago, when Viollet-le-Duc, the greatest of all authorities on Gothic architecture, was at the head of the architectural department. At that time the Parisians were wild over everything Renaissance, despising the Gothic, going so far in their abhorrence of it as to seriously discuss the most economical way of destroying all of the Gothic edifices and cathedrals in France. Viollet-le-Duc, however, had the courage of his convictions; and, entirely against public opinion, insisted upon Gothic architecture being studied. The students, as they did not agree with him, rose up in wrath, driving him out of the lecture hall. In spite of his old age he was not only hissed and hooted at, but mobbed and beaten; dragged across the courtyard and thrown into the street. The gates were barred, and he was never allowed to return.

Our Correspondent in Paris writes: The "Concours Godboëuf" at the Ecole des Beaux-Arts was judged January 20. One hundred and sixty-six *projets* were presented, and the jury published a notice in which they expressed themselves as well pleased with the exhibition. The following Americans were recognized: — Mr. Frank E. Perkins received a 1^{re} 2^e medal, and Messrs. Davis, Rodman, Wyeth, Warren, Barber, Haskell, Phillips, Lowell, Potter, Dyer and Newton received honorable mentions. It is a curious fact that no American has ever won a *concours* for

a money prize in design at the Ecole. About thirty-five Americans are preparing for the coming entrance examinations.

At the judgment of the January problems of the second class at the Beaux-Arts, the following Americans received mentions: For a design for a Stair-case — Messrs. Chandler and Pope, First Mentions; Messrs. Hunt, Humphreys, Robins, Metcalf and Pulsifer, Second Mentions. For the "*esquisse*"; Messrs. Robins, Nash, Humphreys and Bosworth, mentions. For the "*analytique*"; Messrs. Ames, Bosworth, Brown, Holden, F., and Holden, B., mentions.

The First Annual Exhibition of Architectural Drawings will be held by the Pittsburgh Chapter of the American Institute of Architects, in the Carnegie Art Gallery, from May 2 to 31, inclusive. The exhibition will consist of architectural designs, mural decorations, sculpture, etchings and engravings.

The first of the series of papers on the History of Architecture, being given under the auspices of the Detroit Architectural Sketch Club, met with a gratifying success on the evening of January 24. As more than two hundred people crowded into the small lecture hall of the Museum of Art, it was decided to make arrangements to give the next talks in the Main Gallery of the Museum. Mr. Hill's paper proved to be most interesting, and taking into account the wealth of material Egypt offers, very satisfactory. It was illustrated by photographs, chalk-drawings, a large drawing of the Temple of Khonsu by Mr. J. A. Gillard, and lantern slides, among them being views from Edfou, Karnak and Dendera. A paper, on Greek work, was given February 7 by Mr. John Watrous Case.

On February 7 the members of the Chicago Architectural Club were requested to come to the Club rooms prepared with pencils, sketch blocks and bright ideas, to participate in a competition for the design of a building, the governing conditions of which were announced on that evening. A time limit of one-half hour was set for the preparation of sketches, and a general criticism and discussion of the problem followed.

On February 14, Messrs. Howard Shaw, Arthur Dean, Frank M. Garden, Henry W. Tomlinson, Wm. D. Gates, Hugo Arnold, E. A. Hoepfner and D. H. Perkins invited the members to an exhibition of their drawings at the Club's rooms.

The eleventh annual exhibition of works of Architecture and the allied Fine Arts will be held at the Art Institute, Chicago, under the auspices of the Chicago Architectural Club, from March 23 to April 15. This exhibition of original works not previously shown in Chicago will include Architectural Sketches and Perspectives in all Renderings; Projects for Public and Monumental Work; Scale Details of Public and Private Work; Interior Decorations and Furnishings (Samples and Sketches); Sculpture — Architectural and Decorative; Landscape Architecture; Archi-



PLATE XXIII

SOFFIT IN PORTICO OF PAZZI CHAPEL, FLORENCE



[FROM A FLASHLIGHT PHOTOGRAPH]

CHRISTMAS CELEBRATION OF THE T-SQUARE CLUB, PHILADELPHIA

tectural and Decorative Metal Work. Exhibits addressed to the Chicago Architectural Club will be received at the basement of the Art Institute not later than Friday, March 11. The committee in charge of this exhibition are Messrs. F. W. Kirkpatrick, Chairman; N. Max Dunning, Victor Andre Matteson, Birch Burdette Long, Harry C. Starr, Hugo Arnold, Clarence Hatzfeld.

A regular meeting of the T-Square Club was held on February 16. The programme of the competition for the evening, entitled "The Nucleus of a Town," had been arranged by Mr. Edgar V. Seeler, who led the criticism on the drawings submitted, and spoke in an interesting way on the possibilities of the general planning of cities. Mentions were awarded as follows: First, Mr. Ira E. Hill; Second, Mr. Arthur S. Brooke, and Third, Mr. W. P. Trout.

The regular monthly meeting of the Sketch Club of New York was held at the Club Rooms on February 5.

Mr. Henry F. Hornbostel, the speaker of the evening, delivered an interesting address on "Modern French Architecture," illustrated with stereopticon views. After the discussion of the regular business of the Club, and the adjustment of important financial questions, the Club adjourned to the "Stein Room" where refreshments were served.

In the Atelier Masqueray the month has been busy as usual. The sketches for the

Beaux-Arts Society competitions were handed in on February 1. Messrs. Armstrong, Schultze, Levitansky and Foster were awarded First Mentions, and Mr. Loud a Second Mention in the last Beaux-Arts Society Competition, Class A; Mr. Jallade, Second Mention and Messrs. Gray, Schalkenbach, Hutton and Koch, Third Mention in Class B.

By recent vote of the Cleveland Architectural Club weekly meetings are now being held that the series of lectures in Architectural History may be of greater profit. At the meeting held February 10, Mr. Ihna Thayer Frary read a paper treating of influence of the architecture of Egypt and that of Syria, Chaldea and Persia. The talk was followed by an interesting and spirited discussion.

The resignation of Mr. Chas. S. Schneider as secretary of the Club has been accepted, and Mr. Gustave B. Bohm has been appointed to serve as secretary until the annual election in May.

After considerable discussion as to the advisability of locating in new quarters, it has been practically decided to remain in the City Hall room. Steps are being taken to fit it up.

As an outgrowth of the winter's lecture work, other lines than the purely architectural are being followed. Each architectural lecture is preceded by one upon the actual history of the people, their civilization,

(Continued on page 54.)

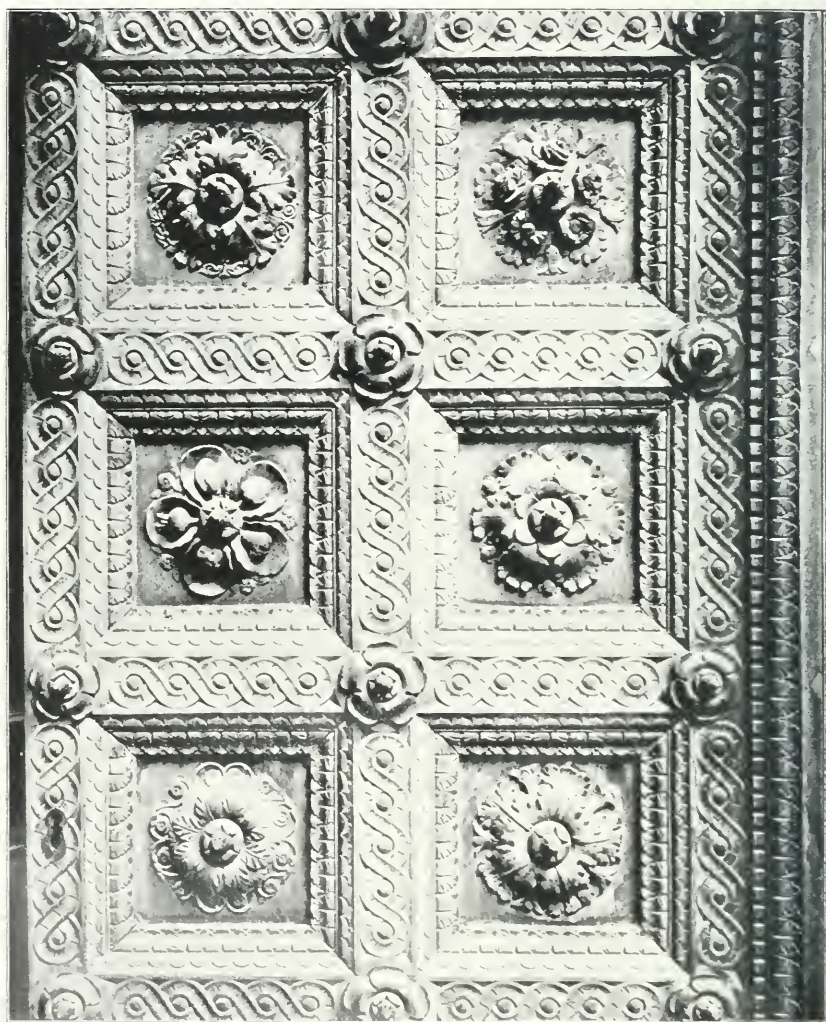


PLATE XX'V

PORTION OF IMPOST TO DOOR, BAPTISTERY, PARMA

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,
13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

The attention of the readers of the BROCHURE is called to the announcements of two Competitions, both closing on the 15th of April, printed on advertising pages iv. and v. of the present issue. It had been the intention to announce but one Competition each month; but these two differ from each other so widely in character that it is to be hoped that many readers will enter both of them.

Competition "D," offered by the Ferrosteel Company for a register-face design, has the merit of being just such a practical problem as designers are every day called upon to solve;—a problem in artistic craftsmanship. The liberal prizes offered are a further incentive. As the Ferrosteel Company may care to use more of the resulting designs than those premiated, they have reserved the right to purchase, by private arrangement with the author, any others of the drawings submitted.

For the benefit of the magazine it is to be hoped that many readers will take an interest in "Extra Competition I." Naturally, the more exactly the BROCHURE can fulfil the wishes of its subscribers in the choice of subjects for illustration, the better; and such an expression of preferences as this Extra Competition is likely to call forth will prove most profitable. It may be well to repeat here from the announcement, that the Editor will always be grateful for the advice of any reader in regard to the BROCHURE. Such suggestions and criticisms are of the highest value; and every expression of opinion will have a most careful and courteous consideration. He would be glad to feel that each subscriber had a personal interest in the conduct of the magazine.

In the April issue of the BROCHURE is to be announced a Competition by the Cutler Manufacturing Company of Rochester, N.Y. The subject is an interesting one, a design to be printed in three colors for the cover of a small pamphlet, entitled: "Classical Architecture on the Shores of the Mediterranean."

Books.

SUNLIGHT AND SHADOW. A Book for Photographers, Amateur and Professional. Edited by W. I. Lincoln Adams. Illustrated by original photographs from nature. New York: The Baker and Taylor Company. \$2.50.

In this book, concerned with the artistic rather than the mechanical possibilities of photography, "it is assumed that the reader has mastered the technicalities, and now desires to make better pictures." On such high ground, the editor more than supplements his book on "Amateur Photography" with one that will be helpful, not alone to the choice of a natural camera-subject, for instance, but to the most effective composition by introducing or leaving out figures from a landscape and other modifying touches; to the proper treatment of foregrounds and the sky, and to obtaining good effects in out-door portraiture; which themes are followed by a discussion of the hand-camera and its right and very wrong uses; instructive articles on instantaneous photography, marines, photography at night, lighting in studio portraiture for due modeling and softness of outline; on the difficult art of photographing children, and the art of grouping. With some papers and illustrations of his own, the text is collated in orderly fashion by the editor, from published articles and illustrations by such authorities as H. P. Robinson, editor of the *Photographic Times*, Alfred Stieglitz, Walter E. Woodbury and J. Wells Champney. The presswork, on thick leaves of plated-book, shows up the one hundred and forty half-tone illustrations to good advantage.

Notes.

THE current number of *The Architectural Review* (Vol. V, No. 2) continues the plan followed in the two preceding issues, devoted successively to the illustration of the New York Public Library and the National Academy of Design, and illustrates with six plates of careful detail drawings, made especially for the *Review*, the principal buildings of the Trans-Mississippi Exposition to be held in Omaha next summer. Half-tone plates showing the elevations of these buildings from wash-drawings, also made for the *Review*, are given in the text. This number also contains, besides the editorial departments of current comments, reviews of books and periodicals, etc., an article upon the architecture of the Omaha Exposition by Mr. C. Howard Walker, of the firm of Walker & Kimball, architects-in-chief of the Exposition; and one by Mr. Edgar V. Seeler, Commissioner on Architecture to the Tennessee Centennial Exposition of last year, upon the planning of the latter exposition.

The publishers desire to announce that orders for over four hundred copies have already been received for "The Municipal Architecture in Boston, from Designs by Edmund M. Wheelwright, City Architect, 1891 to 1895." The edition will be limited strictly to five hundred numbered copies. The list of special advance subscriptions at \$20.00 has already been closed, and the remainder of the edition will be held at the full price of \$30.00 each. Until the edition is exhausted further orders will be entered at this price in the order of receipt.

CLUB NOTES: CONTINUED FROM
PAGE 51.

their customs, their religion, their mode of living. The way is thus paved for a better understanding of the architecture. Reasons are found for building in this or that particular style. Preceding the lecture on Greek Architecture by Mr. John N. Richardson, President Herbert B. Briggs, on the evening of February 17, gave a talk upon the history of Greece.

At the last monthly meeting of the St. Louis Architectural Club on February 4, the president announced the following committees: Lantern and Lecture: Messrs. R. M. Milligan, chairman. Robert Rust and John E. Rudden. Instruction: Messrs. Frank A. P. Burford, chairman. R. M. Milligan, Oscar Enders, Albert Guissart and Francis Cecil Dwyer. Library: Messrs. Emil H. Niemann, chairman, Samuel L. Sherer and Ernest C. Klipstein. Music and Entertainment: Messrs. Benno Jansen, chairman, Ernst Helfensteller and Frank J. Healy. Membership: Messrs. John C. Stephens, chairman, W. T. Bailey and Chas. H. Deitering. House: Messrs. H. G. Eastman, chairman, B. F. Orear and Edward E. Marquard. Each committee submitted interesting reports outlining the proposed work for the coming year. A new lantern has been procured and it is the purpose of the Lecture Committee to provide at least one lecture each month.

Owing to the resignation of Mr. Enders as instructor in pen and ink work, that class has been discontinued, as have also the classes in modelling and antique drawing. The report of the Library Committee showed that the nucleus for a library had been gathered, and an additional appropriation was made for the use of this committee.

It is to the social feature inaugurated early in the life of the Club that it owes its present prosperous condition. The Entertainment Committee therefore has been specially selected.

A movement is on foot to procure new quarters for the Club in the down-town district that it might be more convenient for the members. It seems to be the feeling that if the Club rooms were more accessible they would be more frequented, especially during the lunch hour.

The Chicago Architectural Club is enjoying a term of great activity. The membership is rapidly increasing and much interest is being manifested in the work of the Club, not by the members alone, but also by the architects of Chicago, who recognize the beneficial influences of such an organization on the profession at large. The event of the greatest importance at the present writing is the coming spring exhibition, to be held in the Art Institute, from March 23 to April 15. Preparations are being rapidly completed, and it is probable that this exhibition will be one of the most successful ever held under the auspices of the Club, both in the amount and character of the work to be exhibited. The date of opening has been so set as to allow plenty of time to receive drawings from the Exhibition of the Architectural League of New York. The different groups of members of the club who are preparing drawings, each of some project selected by themselves, are busily engaged in completing their work. These drawings are first exhibited in the Club rooms on Bohemian nights, when the members of the "squad" who have prepared them, act as the hosts. Three squads have already exhibited their drawings. The pen and ink and water color classes are well attended and promise to have a very interesting class exhibit. They have a large number of drawings to select from, and the collection will undoubtedly be of a high character for class work. The lectures given before the members have been largely attended. The course of five lectures by Prof. Wm. Goodyear, given under the auspices of the Chicago Architectural Club and the Illinois Chapter of Architects in conjunction, was a marked success, and encourages the Club to extend still further its tutelage of members in this way.

After the close of the exhibition, several competitions are booked to be announced, and they are all of such nature as to call out the efforts of a large number of draughtsmen.

The class-work of the Boston Architectural Club has been of exceptional quality and interest this season and has induced a large attendance at the classes. Modelling has usually been, both in established schools and in private classes, a subject which has given many difficulties; but the class this year under the instruction of Mr. Cairns has accomplished exceptional results. The work has wisely been restricted to modelling architectural ornament, mainly from verbal instruction, leaving the designer free to interpret the ornament in his own way. As usual, this method has developed the individual traits of the pupil and provided an insight into the possibilities of the art which has stimulated the interest of the students to a remarkable degree. The classes in planning, in drawing from life, and the French class, have all made commendable progress with continued interest.



PLATE XXV

MONT-SAINT-MICHEL FROM THE SOUTH

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

APRIL, 1898.

No. 4.

MONT-SAINT-MICHEL.

ON the northern coast of France, bounded to the north and south by the shores of Normandy and Brittany and to the northwest by the open sea, lies an immense plain of sand, in the midst of which rises Mont-Saint-Michel, an isolated and majestic rock girdled with ramparts and crowned with a Gothic abbey.

"Je l'avais vu d'abord de Cancale, ce château de fées planté dans la mer. Je l'avais vu confusément, ombre grise dressée sur le ciel brumeux," writes Guy de Maupassant.

"Je le revis d'Avranches, au soleil couchant. L'immensité des sables était rouge, l'horizon était rouge, toute la baie démesurée était rouge; seule, l'abbaye escarpée, poussée là-bas, loin de la terre, comme manoir fantastique, stupéfiante comme un palais de rêve, invraisemblablement étrange et belle, restait presque noire dans les pourpres du jour mourant.

"J'allai vers elle le lendemain dès l'aube, à travers les sables, l'oeil tendu sur ce bijou monstrueux, grand comme une montagne, ciselé comme un camée et vapoureux comme une mousseline. Plus j'approchais, plus je me sentais soulevé d'admiration, car rien au monde peut-être n'est plus étonnant et plus parfait.

"Et j'errait, surpris comme si j'avais découvert l'habitation d'un dieu, à travers ces salles portées par des colonnes

légères ou pesantes, à travers ces couloirs, percés à jour, levant mes yeux émerveillés sur ces clochetons qui semblent des fusées parties vers le ciel et sur tout cet emmêlement incroyable de tourelles, de gargouilles, d'ornements sveltes et charmants, feu d'artifice de pierre, dentelle de granit, chef-d'œuvre d'architecture colossale et délicate."

The rock has three different and striking aspects, according to the point of view of the onlooker. From the west it is but a savage and sterile eminence, mournful and desolate; from the north it appears like a gigantic wall, which at its summit suddenly breaks into a foam of sculptured stone; from the south it seems a mountain of splendid architecture, flowering into a thousand caprices, over which the sunlight breaks and plays; and below, nestling confidently at its base and walled in by protecting ramparts, perch the houses of a little town. From the contrast between these modern houses,—so open to the light, so hospitable to the passer-by, so expressive, as it were, of alertness and curiosity,—and the abbey above, sombre and bastioned, showing no other openings than rare and deep-set windows or narrow port-holes, the traveller comes to understand that he is here face to face with two civilizations,—with mediæval enmity and modern amity.

There are in France, so rich in monuments of all kinds and of all periods, numberless churches, monas-



PLATE XXVI

MONT-SAINT-MICHEL. STREET IN THE TOWN

teries, and strongholds of ancient origin. These isolated edifices afford in their dispositions and their details subjects for study of the highest interest; but none of them surpasses in beauty or in grandeur Mont-Saint-Michel, which stands as the finest example of religious, monastic and military architecture in the country. It possesses, moreover, this curious peculiarity,—that it seems to have been built, not only to delight the eye of the artist and to fire the interest of the antiquary, but to unite in a single whole a résumé and synthesis, as it were, of French architecture, and by the union to mark and render easy of comparison the various steps in its progress.

There is, too, another spectacle to be seen nowhere else than at Mont-Saint-Michel.—the “coming of the sea.” The phrase is awkward, but there is no other that so fittingly describes the phenomenon. At low tide the sand is uncovered for more than seven miles from the Mont, and at the moment of the flood the very sea itself seems to rush over this vast and naked plain as if purposed to seize and engulf the rock entire. The sound of the rushing waters, at first faint in the distance, becomes a formidable roar; and in a great wave, like an encircling wall, the sea invests and charges upon the Mont, pouring through the channels in the sand, and finally covering the whole surrounding plain to a height above a man’s head. It is not true that the advent of the water is more rapid than a horse can gallop (the guide-books sold at the Mont show a most terrifying picture of a fleeing horseman overtaken by the tide), but it hastens steadily and implacably; and it is dangerous and has often proved fatal to stray far from the rock near the hour of the flood. The sea ebbs as rapidly as it rises; and in less than two hours after the turn of the tide the great expanse is again uncovered and passable, the sea shining at its edge like a distant river.

The early history of Mont-Saint-Michel is legendary at the best: there are no traces of constructions of an earlier date than the eleventh century, and in consequence no proofs of the existence of earlier buildings. It is



LE CHATELET

ENTRANCE TO THE ABBEY

interesting, however, to trace the traditions, which relate that, in 708, Saint Aubert, Bishop of Avranches, prompted by many and miraculous visions, founded on this isolated rock the first church ever built to the glory of St. Michel, which was thereafter called by his name. This primitive oratory, in imitation of that cave which the Saint had himself hollowed in Mount Gargan, was constructed in the form of a grotto, capable to contain about one hundred persons. Here Saint Aubert established a college of, perhaps, a dozen monks; and this small monastery rapidly acquired a wide celebrity, which gained until the tenth century, when Richard-sans-Peur replaced it by a colony of Benedictine fathers; and in 1020, Richard the Second, Duke of Normandy, founded here a church of which the traces of the transepts and four bays of the nave are still extant.

From this period forward the history of Mont-Saint-Michel is certain, and attested by no firmer proofs than the stone documents which exist in the various edifices on the Mont itself,—mute but incontrovertible witnesses to its past grandeur and importance. Nor is the history of Mont-Saint-Michel an isolated page in the wider annals of France: it has played a part in all the more important events in the march of



PLATE XXVII

THE CHURCH : EXTERIOR OF THE APSE

the nation since its foundation; and the fortress-mountain with its noble and wonderful crown of buildings, which has in turn borne the name of "The Palace of Angels," "The City of Books," "The Bulwark of France," and the "Wonder of the Occident," which has inspired poets and painters and compelled the admiration of all travellers, has a yet firmer claim upon the attention of the historian.

From Mont-Saint-Michel spread the impulse which converted to Christianity the pagan inhabitants of ancient Neustria and Normandy. It was the Mecca toward which the pilgrims of many countries flocked to implore the intercession and protection of its patron saint, and many and touching are the records of the resulting miracles and apparitions. During the dark ages the guardians of the sanctuary cherished the flickering flame of knowledge, and kept alive the ancient arts and sciences,—letters, philosophy, mathematics, astronomy, music and jurisprudence. Among their scholars were numbered interpreters of the Gospels, poets and historians whose names are still remembered. Among them were the friends and counsellors of the French and English kings. In 1066 the monks sent six ships to aid William the Conqueror; and William, when he had overcome the English, wished to confide to these same warlike monks the charge of instructing and reforming his newly gained subjects. Abbot Robert de Torigni checked by his influence and firmness the tyranny of Henry the Second; another abbot, Pierre le Roy, was, in reward for services rendered to the Holy See at the time of the schism of the West, named referendary of the Roman Church. During the Hundred-years' war the monastery was converted into a stronghold, and became a fortress which defied the attacks of the enemy. When almost the whole of France had succumbed to the invaders, her flag still floated over Mont-Saint-Michel; the successful impulse which finally resulted in the expulsion of the English was derived from her defenders; and, after the deliverance of France, Louis the Sixteenth, to honor and perpetuate the memory of their achievements, founded

the still honored order of Saint-Michel.

In later times, however, abuses and disorders began to prevail among the Benedictine monks; and in 1615 they were replaced by brethren of the order of Saint Maur, who remained until the Revolution. The monastery was then converted into a prison; but in 1863 it was restored to its religious uses under the Bishop of Avranches. Mont-Saint-Michel now belongs to the State, at whose expense the buildings are being restored.

XXVI.

STREET IN THE TOWN, SHOWING THE
PORT DU ROI.

According to the ancient chroniclers the town of Mont-Saint-Michel,—if the single street which winds about and clings to the rock just below the line of its splendid edifices, may be dignified by the name of town,—is of great antiquity, dating from the tenth century. The few early colonists who followed the fortunes of the monastery, niched their dwellings into the crevices of the rock where they could be best protected from the encroachments of the sea and from the attacks of men. The hamlet grew slowly, guarding its exposed points by palisades, until, with the construction of the fortifications of the abbey during the thirteenth and fourteenth centuries,



GALERIE DE L'AQUILON

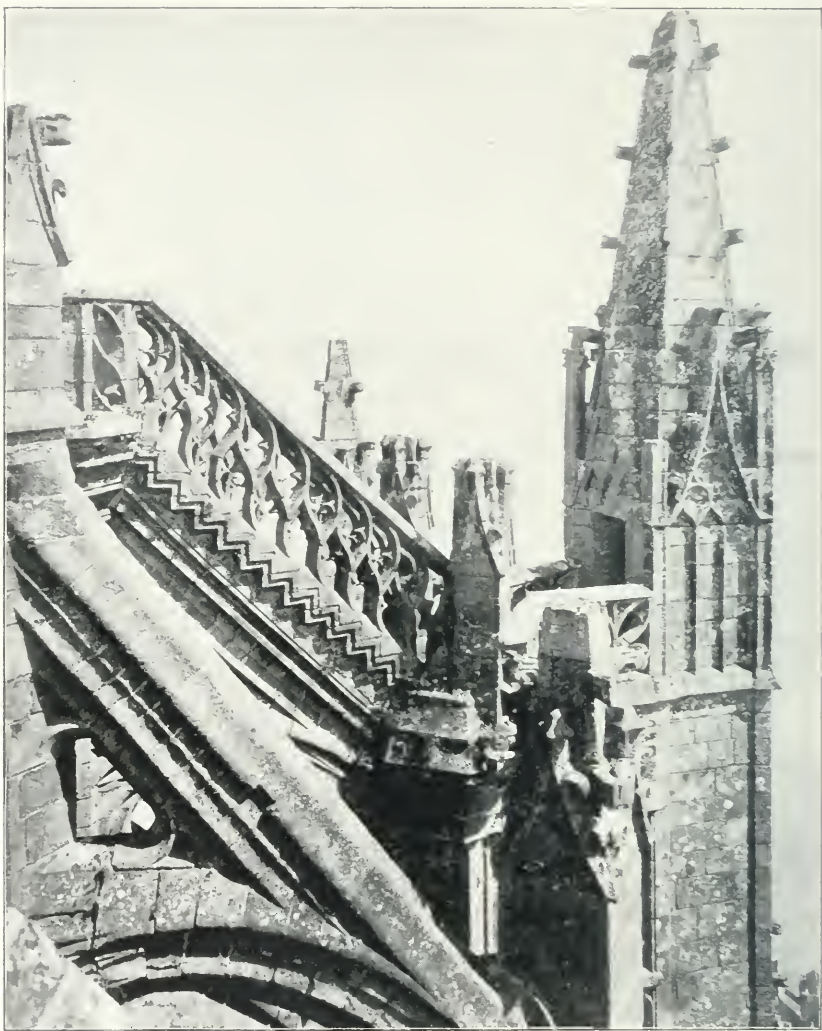


PLATE XXVIII

THE CHURCH: ESCALIER DE DENTELLE

it was hemmed in and protected by solid walls, which were later extended toward the east and south.

After having traversed the narrow and fortified passages, *l'Avancée* and *la Barbicane*, leading from the base of the rock, the visitor reaches the main entrance, *la Port du Roi*, which gives access to the town. The single street is lined on both sides with houses, some of which are still unchanged since the middle ages. There is nothing of unusual interest in their details, but their aspect as a whole is singularly picturesque. From time immemorial the rock has been inhabited by fishermen, but the major part of the houses have always been what they are today, either inns for the reception of pilgrims and visitors, or shops for the sale of images and mementos of Saint Michel. The street closely follows the line of the outer walls, rising sharply as it winds northward, till it abuts at the Châtelet, or entrance to the abbey.

The Châtelet, a small fortress, forms the entrance to the abbey which it was constructed to guard. It is one of the later edifices, having been built in the fifteenth century by Pierre Le Roy, and consists of a square building whose northern angles are flanked by two huge, corbelled towers between which opens the passage to the stairway that mounts to the abbey.

The original architects seem to have been unwilling to diminish the height of the Mont by levelling. Resolved to detract in no degree from the majesty of so splendid a base for their church, they set about their work on the same principle as the pyramid builders; and the buildings were raised partly on the plateau circumscribing the Mont, and partly on the apex itself. As a result, the monastery has a core of rock rising, at its highest point, to the very floor of the church. The ring of lower stories rests upon walls of great thickness and upon piers united by vaults, the whole forming a substructure of perfect solidity. The view of one of these substructures, called the *Galerie de l'Aquilon* (Gallery of the North Wind), will give an idea of the labor which was accomplished in order to properly base the monumental constructions above.

XXVII.

THE CHURCH: EXTERIOR OF THE APSE.

The church itself consists of two parts, of different ages and styles. The Norman nave is in the massive style of the twelfth century, with slightly ornamented capitals, and a modern stone vault replacing the wooden roof which was destroyed by fire. The fine Pointed-Gothic choir is of the fifteenth century, and is surrounded by noble flying-buttresses adorned with a profusion of pinnacles. The clerestory is very lofty and is pierced by large windows.

XXVIII.

THE CHURCH: L'ESCALIER DE DENTELLE.

The Escalier de Dentelle, or Stairway of Lace, built in the fifteenth century, and so named from the openness of its structure, leads from the gallery of the triforium of the church to a platform above. From this stairway there is a splendid view of the neighboring shores.

XXIX.

LA MERVEILLE: EXTERIOR FROM THE NORTH.

As the peculiarities of the site made it impossible to adhere strictly to the Benedictine system of direct communication between the main buildings of the abbey, the other buildings of the monastery grouped themselves around the church, — the great “Merveille,” so called, to the north, and the Abbot's Lodging to the south. “This great collection of buildings,” says Viollet-le-Duc in speaking of the former, “which fronts northward toward the open sea, stands as perhaps the finest example of the religious and military architecture of the middle-ages; and has in all times been fitly called ‘The Wonder.’”

The splendid structure, built entirely of granite, was erected by one continuous effort under the inspiration of an incomparably bold and learned design of the Abbot Jourdain, to which his successors religiously adhered. “To fully appreciate this stupendous monument we must realize the extraordinary energy which enabled its architects to complete it in the comparatively short space of twenty-five years. We must take into account the conditions of its growth, its situation on the very sum-



PLATE XXX

LA MERVEILLE : EXTERIOR

mit of a rugged cliff, daily cut off from the mainland by the sea, and at all other times by an expanse of treacherous quicksands. We must consider the enormous difficulties of transporting materials; for all the granite used—except an unimportant quota dug from the base of the rock itself—was quarried by the monks from the neighboring coast. Then, too, it was necessary to raise the great masses of stone to the foot of the Merveille, the foundations of which are over one hundred and sixty feet from the sea-level."

The building consists of three stories, — the lowest containing the Almonry, the intermediate story the Refectory and the Salle des Chevaliers, the third the Dormitory and the Cloister.

XXX.

LA MERVEILLE: SALLE DES CHEVALIERS.

This noble hall, called the Salle des Chevaliers (commenced about 1215 and finished about 1220), served, as its name implies, as a chapter-room for the knights of the order of Saint Michel, which was founded by Louis the Eleventh. It is situated below the cloister, and is formed of four finely-vaulted aisles of unequal sizes, supported on three rows of pillars; the two rows on the northern side resting on the pillars of the cellars beneath, the third row based on the rock itself. These columns are deserving of special study. Identical at first sight, they are diversified in detail by the various foliations of their capitals.

XXXI.

LA MERVEILLE: THE CLOISTER.

This, the most beautiful part of the building and a gem of Gothic architecture, was built between 1220 and 1228. It is the uppermost story of the immense structure, and the lightest in style. Toward the central court the cloisters are supported by a double row of pointed arches resting on slim granite pillars, leaving an exquisitely groined narrow vault behind the rows. The very graceful capitals are of the plain bell-form with a circular abacus, so

common in English work but rare in France. The pillar of one arch alternates with the point of the next to allow a most graceful carved volute or sprig, issuing from the capital of every alternate pillar, to be seen. The spandrels of the arches are filled up with a creation of foliage, sprigs, flowers, garlands such as is scarcely to be seen anywhere for fanciful variety and sharpness and excellence of execution; the whole is surmounted by a cornice of flowers, all in good preservation. The arches and carvings are of soft limestone; the remainder of granite.

Brochure Series Competitions.

IN this issue of the BROCHURE (page iii) a Competition is set which will allow more play for the imagination of the artist than any that has yet appeared. It is concerned with a cover, in three colors, for a pamphlet entitled "Classical Architecture on the Shores of the Mediterranean," by Mr. Russell Sturgis; and the prize is offered by the Cutler Manufacturing Company of Rochester, N.Y., who proposed to use the best designs practically. The processes involved in the reproduction of such a design for a pamphlet with paper covers will admit of effects more novel and striking than would be possible in a design to be stamped on cloth. The judges are to be Mr. James G. Cutler of the Company, and Mr. Claude Fayette Bragdon of Rochester, the well-known draughtsman, an account of whose work was printed in the BROCHURE for October, and who has done much designing for the Company.

In the next issue of the BROCHURE (May) a purely architectural Competition will be set, namely, the designing of a one-room country schoolhouse. The *School Journal* of New York, which offers the prizes, will print the successful designs in addition to the BROCHURE.

In the May number, also, the award in Competitions "D" and "Extra Competition I" (for the design for a register face, and for a list of subjects for twelve numbers of the BROCHURE) will be announced. The results in both cases promise to be of unusual interest.

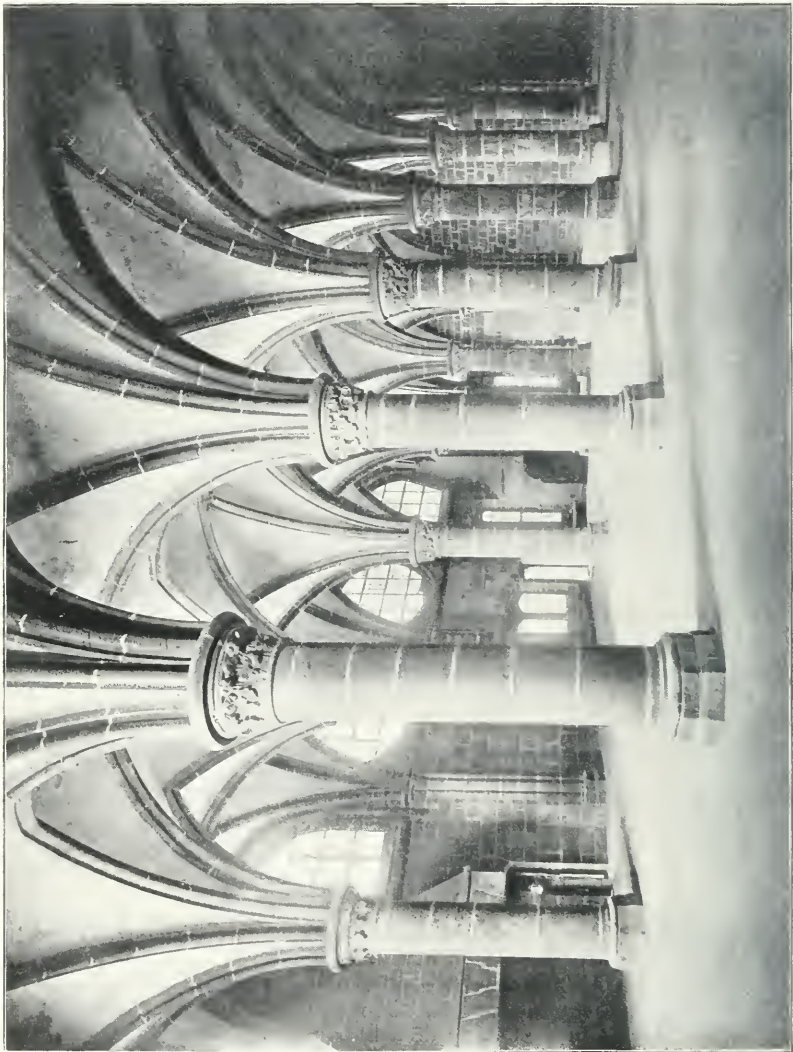


PLATE XXX

LA MERVEILLE : SALLE DES CHEVALIERS

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Club Notes.

OUR Correspondent in Paris writes:—
At the judgment of the Concours
Rougevin last week, the following
Americans were recognized: Mr. Bar-
ber, 1^{re} *médaille*. Messrs. Warren, Phil-
lips, Wyeth, Dyer and Hunt, Honorable
Mentions. In the Architectural Concours
at the American Art Association the archi-
tectural prizes were awarded as follows:—
First prize, 120 francs, Mr. Gurd; second
prize, 80 francs, Mr. Denby; third prize,
50 francs, Mr. Bennett; Honorable Mention,
Mr. Lescher.

A regular meeting of the T-Square Club
was held on Wednesday evening, March 16.
Mr. Louis C. Hickman spoke on the subject of
the Planning of a City Residence, and made
some interesting observations on the possi-
bilities of originality in such planning. The
subject for competition for the evening was
"The Façade of a City Residence," apropos
of which were Mr. Hickman's remarks.
First Mention was awarded to Mr. Horace
H. Burrell; Second Mention to Mr. Edward
Gilbert; and Third Mention to Mr. W. C.
Scheetz. A Club Smoker and Special Com-
petition in Decoration was also held on
March 2. First Mention was awarded to
Mr. Nicola d'Ascenzo; Second Mention to
Mr. Horace H. Burrell. Mr. Frank Miles
Day led the criticism on the drawings sub-
mitted, and also gave an informal talk on
the New Congressional Library at Washing-
ton, speaking of the architecture and interior
decorations of the building.

On Saturday evening, March 12, the St.
Louis Architectural Club held their first
meeting in the new Club-rooms. They have
secured the entire second floor of 916A

Locust street and divided it so as to provide
a large meeting-room and a reception-room
which have been handsomely furnished.
The quarters are by far the most desirable
the Club has yet had, and the location is so
central that it has become a popular ren-
dezvous during lunch hour and in the
evenings. Sixteen new members have been
received within a month. As there were a
number of visitors present, the business
meeting was curtailed as much as possible.

It was decided to have a house-warming at
an early date, and the Executive Board were
instructed to make the necessary arrange-
ments. The problem in design set for the
last month was an engine-house. The draw-
ings were hung and judges were appointed.
The next problem will be a Club-house for
the St. Louis Architectural Club.

The regular monthly meeting of the Sketch
Club of New York was held at the Club
rooms on March 12. The president, Mr.
Evans, read a communication from Mr. Up-
john stating his regret that an illness would
prevent his addressing the Club; and Mr.
Russell Sturgis, who had also been invited
to address the meeting, begged to be excused
on a similar ground. Both gentlemen pro-
ffered their services for some future occasion.

The drawing of the raffle for the water-
color of Lisieux Cathedral, presented to the
Club by Mr. John Nolan, took place, and the
sale of tickets netted the treasury \$141.00.
The sale of sketches at the previous meeting
brought in \$50.00.

Since the annual meeting in December,
the Washington Architectural Club has been
holding weekly meetings in the new quarters.
Two unusually practical competitions have
been held: the first, for the design for a
badge to be used by the deputy building
inspectors of the District of Columbia, was
won by Mr. C. W. Murdock, with Mr. F. B.
Wheaton in second place. Mr. Murdock's
design will be used. The prize was offered
by Mr. Ashford, assistant inspector of build-
ings, who is a member of the Club. The
second competition was even more interest-
ing, being for the design for a Memorial Hall
and Library for Washington & Lee Univer-
sity at Lexington, Va. It is possible that the
successful design may be used by the trus-
tees. In this competition Mr. Donn received
First Mention, Mr. Harris Second, Mr. Peter
Third, and Mr. Murdock Fourth. The other
competitors were Messrs. Adams, Hunting-
ton, Laist, Bradbury, Fuller and Elliot.

A number of informal lectures have been
delivered during the past three months. Mr.
Windom has talked on the history and use of
decorated iron. Mr. George F. Gibbs spoke
about illustrating and the reproductive pro-
cesses; and his lecture, though not archi-
tectural, was perhaps the more enjoyed on
that account. Mr. Breen, an electrical engi-
neer, described the work done electrically in
a new hotel at Norfolk, Va. In addition
there has been a talk on the building laws of
the district by Mr. Ashford, and a very

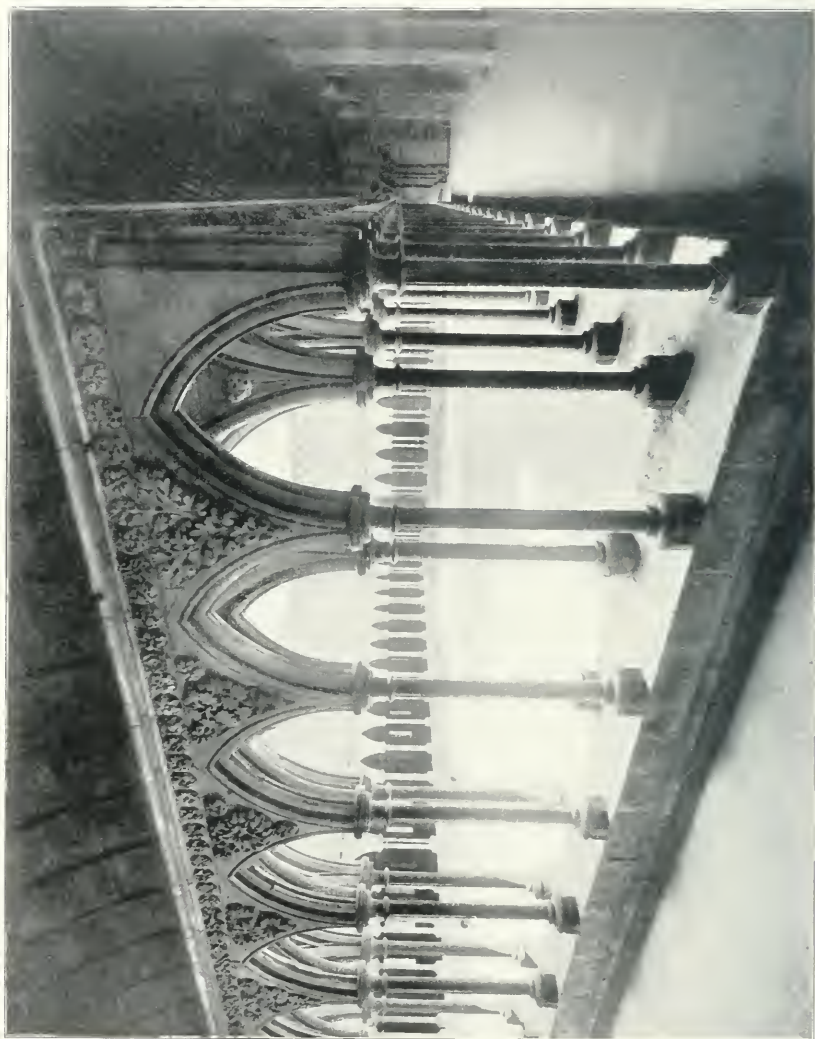


PLATE XXXI

LA MERVEILLE: THE CLOISTER

amusing lecture on some Washington architectural aberrations by Mr. Graham,—both Club members.

Books.

The following list of books was compiled in 1890 for the *Technology Architectural Review* by Mr. Henry Van Brunt, to comprise those works "likely to be of most value in giving a general introduction to the study of architecture," and has proved so useful that it is here reprinted. The books mentioned may be obtained of architectural booksellers generally, or through the publishers of the BROCHURE.

HAND-BOOKS OF ARCHITECTURAL HISTORY. Classic and Early Christian. Gothic and Renaissance. T. Roger Smith. 2 vols. \$2.00 each.—HAND-BOOK OF ARCHITECTURAL STYLES. A. Rosengarten. \$4.00.—DISCOURSES ON ARCHITECTURE. E. Viollet-le-Duc. Translated by Henry Van Brunt. 2 vols. \$15.00.—DICTIONNAIRE RAISONNÉ DE L'ARCHITECTURE FRANÇAISE DU XI. au XVI. Siècle. E. Viollet-le-Duc. 10 vols. \$90.00.—HISTOIRE ET CARACTÈRES DE L'ARCHITECTURE EN FRANCE, depuis l'époque druidique jusqu'à nos jours. Leon Chatelet. \$2.00.—THE SEVEN LAMPS OF ARCHITECTURE. John Ruskin. \$2.75.—THE STONES OF VENICE. John Ruskin. 3 vols. \$4.50.—HISTORY OF ARCHITECTURE. 2 vols. \$7.50.—HISTORY OF MODERN STYLES OF ARCHITECTURE. 2 vols. \$10.00.—EASTERN AND INDIAN ARCHITECTURE. 2 vols. \$10.00.—JAMES FERGUSON.—HISTORY OF ANCIENT ART. \$3.50.—HISTORY OF MEDIEVAL ART. \$5.00. Dr. Franz von Reber. Translated.—DER CICEROSE. Jac. Burkhardt. 3 vols. \$2.40.—GESCHICHTE DER ARCHITEKTUR. W. Lübke. 2 vols.—DEVELOPMENT AND CHARACTER OF GOthic ARCHITECTURE. C. H. Moore. \$5.00.—BRICK AND MARBLE IN THE MIDDLE AGES. G. E. Suerel. \$3.00.—A B C OF GOthic ARCHITECTURE. John Henry Parker. C. B.—CONCISE GLOSSARY OF ARCHITECTURE. J. H. Parker. \$6.00.—PRINCIPLES OF DESIGN IN ARCHITECTURE. Garbett. \$1.00.—THE FIVE ORDERS OF ARCHITECTURE ACCORDING TO VIGNOLA. Edition of Garnier Freres. \$5.00.—ARCHITECTURAL PERSPECTIVE FOR BEGINNERS. F. A. Wright. \$3.00.—MODERN PERSPECTIVE. Prof. Wm. R. Ware. \$8.00.—AN ENCYCLOPEDIA OF ARCHITECTURE. Joseph Gwill. \$20.00.—TECHNOLOGICAL DICTIONARY, IN FRENCH, GERMAN AND ENGLISH. A. and L. Tolhausen. 3 vols. \$11.50.—*NOTES ON BUILDING CONSTRUCTION, arranged under the Science and Art Department of the South Kensington Museum. 3 vols. \$13.50.—PRACTICAL TREATISE ON LIMES, HYDRAULIC CEMENTS AND MORTARS. J. Q. A. Gilmore. \$4.00.—BUILDING SUPERINTENDENCE. T. M. Clark. \$3.00.—GRAPHICS FOR ENGINEERS, ARCHITECTS AND BUILDERS. Part I.—Roof Trusses, Diagrams for Steady Loads, Snow and Wind. \$1.25. Part II.—Bridge Trusses. \$2.50. Part III.—Arches in Wood, Iron and Stone. \$2.50. Chas. E. Greene.—THE ARCHITECT'S AND BUILDER'S POCKET-BOOK. F. E. Kidder. \$3.50.

*Deals with English practice; may be substituted by BUILDING, CONSTRUCTION AND SUPERINTENDENCE. F. E. Kidder. Part I. \$4.00. (Part II. in preparation.)

Notes.

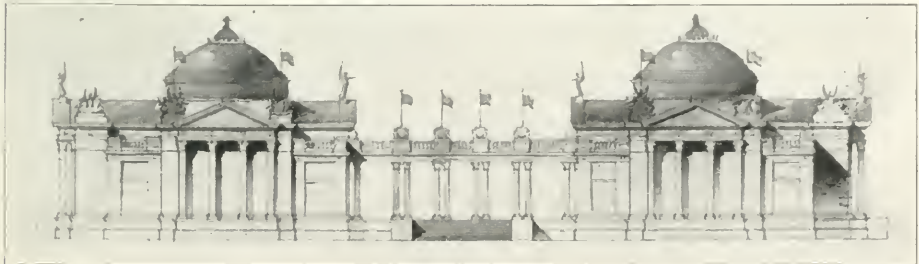
UNDOUBTEDLY the most important event in American architecture since the World's Fair at Chicago will be the Trans-Mississippi Exposition, to be opened in Omaha next June.

The current issue of the *Architectural Review* (Volume V., Number 2), is mainly devoted to illustrating and describing this great Exposition. The description, by Mr. C. Howard Walker, the architect-in-chief, takes up exposition architecture and planning in general, and that of the Trans-Mississippi Exposition in particular. The very complete illustrations, which were drawn for the *Review* under Mr. Walker's supervision, show façades of all the principal buildings; and six double-page sheets of detail drawings of these buildings are reproduced from the plans of Messrs. Walker & Kimball, James Knox Taylor, Cass Gilbert, Eames & Young, J. J. Humphreys and S. S. Beaman.

In addition, Mr. Edgar V. Seeler contributes to the same number an article on the recent Tennessee Centennial Exposition, to which he was a member of the Committee on Architecture. There is the usual quota of criticisms and reviews.

The Mittineague Paper Co. are meeting with great success in their new line of Strathmore Drawing Board. These papers are now carried by nearly all the leading artist-supply houses in the country. They will soon put on the market a water-color and charcoal paper said to be equal to anything imported. Artists and architects should appreciate the fact that they can get as good or better paper made in our own country as is now being imported.

A nickel aluminum T-square is one of the recent improvements in draughting instruments. It has all the advantages of the steel square, without the disadvantages of weight and possible rusting. It is of about the same weight, size for size, as the ordinary cherry square. This instrument is manufactured by Mr. Charles D. Montague of 85 Montrose Street, Springfield, Mass., and full particulars may be had by addressing him.



TRANS-MISSISSIPPI EXPOSITION

FINE ARTS BUILDING.

MESSRS. EAMES & YOUNG, ARCHITECTS

(From the *Architectural Review*, Volume V., Number II.)

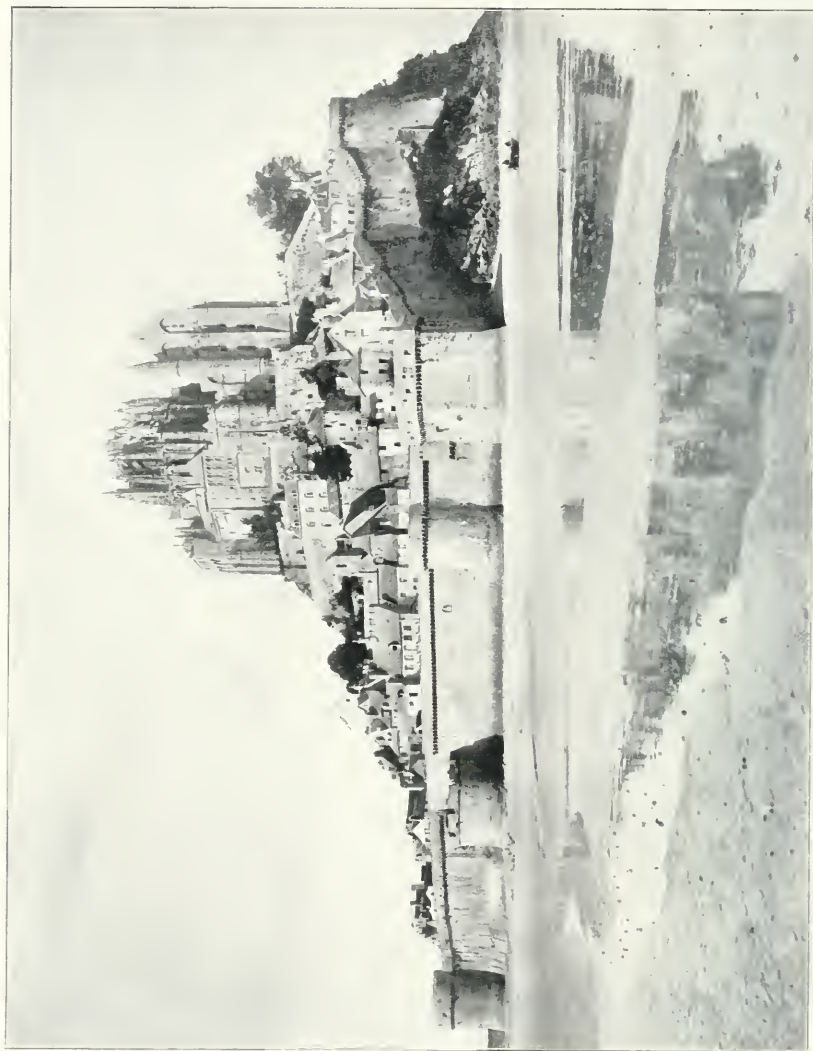


PLATE XXXII

MONT-SAINT-MICHEL FROM THE EAST



PLATE XX (11)

COTTAGE AT COCKINGTON, DEVONSHIRE

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

MAY, 1898.

No. 5.

ENGLISH THATCHED COTTAGES.

“**A**LFIERI thought Italy and England the only countries worth living in,” says Emerson; “the former because there nature vindicates her rights and triumphs over the evils inflicted by governments; the latter because art conquers nature and transforms a rude, uncongenial land into a paradise of comfort and plenty. England is a garden.”

To an American, moreover, England seems a garden of which, in some dim pre-existence, he has held the key. To him, even at first sight, there is nothing alien in her aspect as there is in the aspect of Italy, or of Japan, or even of more familiar France. In England he is at home in a foreign land; and to him she is, in truth, as Hawthorne has called her, an “old home.” Whether this subtle effect is due, as Mr. Henry James suggests (we shall presently quote the passage), to the community of language, or whether, as we are readier to believe, it rises from a common Anglo-Saxon genius, so that the American finds in England, fulfilled by the beneficence of time, the results he is impelled by a native bent to aim at here, is doubtful; but whatever the cause, the result is that he feels in kempt and gardened England a familiar and endearing charm which is lacking in stranger and more imposing lands.

“The latent preparedness of the American mind for even the most delectable features of English life,”

writes Mr. James, “is a fact which I have never fairly probed to the depths. The roots of it are so deeply buried in the virgin soil of our primary culture, that, without some great upheaval of experience, it would be hard to say exactly when and where and how it begins. It makes an American’s enjoyment of England an emotion more fatal and sacred than his enjoyment, say, of Italy or Spain. I had seen the coffee-room of the Red Lion years ago at home, — at Saragossa, Illinois, — in books, in visions, in dreams, in Dickens, in Smollett and Boswell. Just now the scene around me was the England of my visions. It was in this dark, composite light that I had read all English prose; it was this mild, moist air that had blown from the verses of English poets; beneath these broad acres of rain-deepened greenness a thousand honored dead lay buried. The noble friendliness of the scenery, its subtle old-friendliness, the magical familiarity of multitudinous details, appealed to us at every step and at every glance. Deep in our souls a natural affection answered. The whole land, in the full, warm rains of the last of April, had burst into sudden perfect spring. The dark walls of the hedgerows had turned into blooming screens; the sodden verdure of lawn and meadow was streaked with a ranker freshness — and the light, the ineffable English light! ‘Out of England,’ cried Searle, ‘it’s but a garish world!’”



PLATE XXXIV

COCKINGTON VILLAGE, DEVONSHIRE

“We made our way along the rounded summits of those well-grazed heights, — mild, breezy, inland downs, — and descended through long-drawn slopes of fields, green to cottage doors, to where a rural village beckoned us from its seat among the meadows. We struck through a narrow lane, a green lane, dim with its height of hedges; it led us to a superb old farm-house, now jostled by the multiplied lanes and roads which have curtailed its ancient appendage. Such an old house fills an American with an indefinable feeling of respect. So propped and patched and tinkered with clumsy tenderness, so clustered about its central English sturdiness, its oaken vertebrations, so humanized with ages of use and touches of beneficent affection, it seemed to offer to our grateful eyes a small, rude synthesis of the great English social order. Passing out upon the highroad, we came to the common browsing-patch, the ‘village green’ of the tales of our youth. Nothing was wanting; the shaggy, mouse-colored donkey, nosing the turf with his mild and huge proboscis, the geese, the old woman, — *the* old woman, in person, with her red cloak and her black bonnet, frilled about the face and double frilled beside her decent, placid cheeks, — the towering plowman with his white smock-frock, puckered on the chest and back, his short corduroys, his mighty calves, his big, red, rural face. We greeted these things as children greet the loved pictures in a story-book, — lost and mourned and found again. It was marvellous how well we knew them.”

Our illustrations in this issue are concerned, however, not with English scenery as a whole, but with a single and typical feature of English scenery, — the thatched cottage. Of the architecture of these cottages there is manifestly little to be said.

They were originally constructed of clay, turf and other similar materials, supported and strengthened by posts and wooden braces, with a roof of very steep pitch, in order to lessen its pressure upon the walls and to discharge the rain. The eaves of the roof were continued downward, so that the projection might throw the water from

the surface of the walls, and by this means not only prevent the waste of materials, but the dampness to which the interior would otherwise be liable, and to keep off the rain-water from the windows and door. The chimneys were generally carried up singly, in one or both ends of the building, most commonly on the outside of the wall. The covering of the roof consisted principally of straw reeds on slate stone. Garrets were sometimes formed in the roof, with a window, either in the sloping sides or in one of the gables. In consequence of the lowness of the side wall, and to give sufficient light, the horizontal dimension of the window was much greater than the height. The long bearing of the lintel, or head of the window, was supported in the middle by an upright piece of timber, called a “munnion.” The glass frames were made to revolve upon hinges with a vertical axis, glazed with small squares of glass inserted in the lead, and stiffened by cross-pieces of wood or iron called “saddle-bars.” It is probable that cottages were at first built of a single story only; but in course of time they were constructed two stories in height, and as the lower story could not then be protected by the roof, a projection of slate-stone was introduced over the lower apertures to prevent the rain-water from falling upon the wall. To make these projections ornamental, they were formed into labels of hewn stone after the manner of those in Gothic edifices.

What is most noteworthy in the English cottage, however, is its almost invariable picturesqueness. In an essay which long ago appeared in the *Building News*, a writer described the picturesque as “anything which may be likened to a pig with one ear”; and in what picturesqueness really consists has, perhaps, never been convincingly defined, though Ruskin has essayed a definition in his lectures on “The Poetry of Architecture.”

“The essence of picturesque character,” he says, “is a sublimity not inherent in the nature of the thing, but caused by something external to it; as the ruggedness of a cottage roof possesses something of a mountain aspect, not belonging to the cottage as such. And



PLATE XXXI

OTTERTON VILLAGE

this sublimity may be either in the mere external ruggedness and other visible character, or it may lie deeper, in an expression of sorrow and old age, attributes which are both sublime; not a dominant expression, but one mingled with such familiar and common characters as prevent the object from becoming perfectly pathetic in its sorrow, perfectly venerable in its age.

“Of all the embellishments by which the efforts of man can enhance the beauty of natural scenery, those are the most effective which can give animation to the scene, while the spirit which they bestow is in unison with its general character. It is generally desirable to indicate the presence of animated existence in a scene of natural beauty; but only of such existence as shall be imbued with the spirit, and shall partake of the essence of the beauty, which, without it, would be dead. If our object, therefore, is to embellish a scene, the character of which is peaceful and unpretending, we must not erect a building fit for the abode of wealth or pride; but if we erect a dwelling which may appear adapted to the wants and sufficient for the comfort, of a gentle heart and lowly mind, we have instantly attained our object; we have bestowed animation, but we have not disturbed repose.

“It is for this reason that the cottage is one of the embellishments of natural scenery which deserve attentive consideration. It is beautiful always and everywhere; whether looking out of the woody dingle with its eye-like window, and sending up the motion of azure smoke between the silver trunks of aged trees; or grouped among the bright corn-fields of the fruitful plain; or forming gray clusters along the slope of the mountain-side, the cottage always gives the idea of a thing to be beloved—a quiet life-giving voice that is as peaceful as silence itself.”

The cottages here illustrated are merely typical and need no detailed mention, with the possible exception of that in which Anne Hathaway lived at Stratford-on-Avon, and that is chiefly celebrated as the home of Shakespeare's wife. (“I am sure, sir,” said a worthy Stratfordian to Mr. J. W. Hales, “we ought to be very much obliged to Mr.

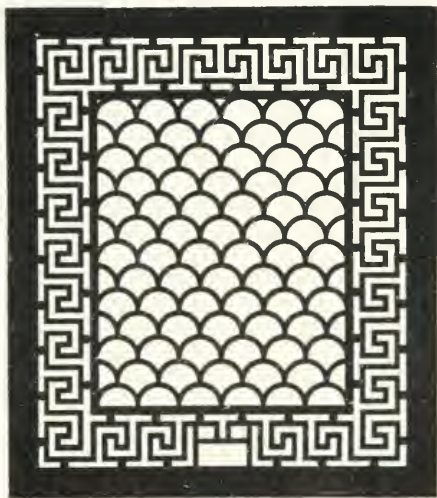
Shakespeare for being born here, for I don't know what we should have done without him.”) It is substantially in the same condition as when the poet wrote the punning verses to its mistress:—

“To melt the sad, make blithe the gay,
And nature charm, Anne hath a way.
She hath a Will,
She hath a way
To breathe delight, Anne Hathaway.”

Brochure Series Competition “D.”

ANNOUNCEMENT OF THE AWARD.

THIS Competition, in the designing of a metal register-face, brought out more than one hundred and thirty drawings. As a whole they possessed unusual merit, and were, with very few exceptions, well composed, graceful, original and well drawn. On the other hand, the purpose for which they were to be used was not sufficiently borne in mind. A register-face is, after all, a utilitarian feature; and though the design of it may be beautiful, it should not be such as, by any unusualness, daringness or obtrusiveness, would call marked attention to itself. For this reason many of the drawings submitted—excellent as designs, admirable for stained-glass patterns, for book-cover and wall-paper motives, for typographical ornaments and for many other decorative uses,—would have been too ostentatious.



FIRST PRIZE DESIGN.

Mr. W. L. Cassin, Brooklyn, N.Y.

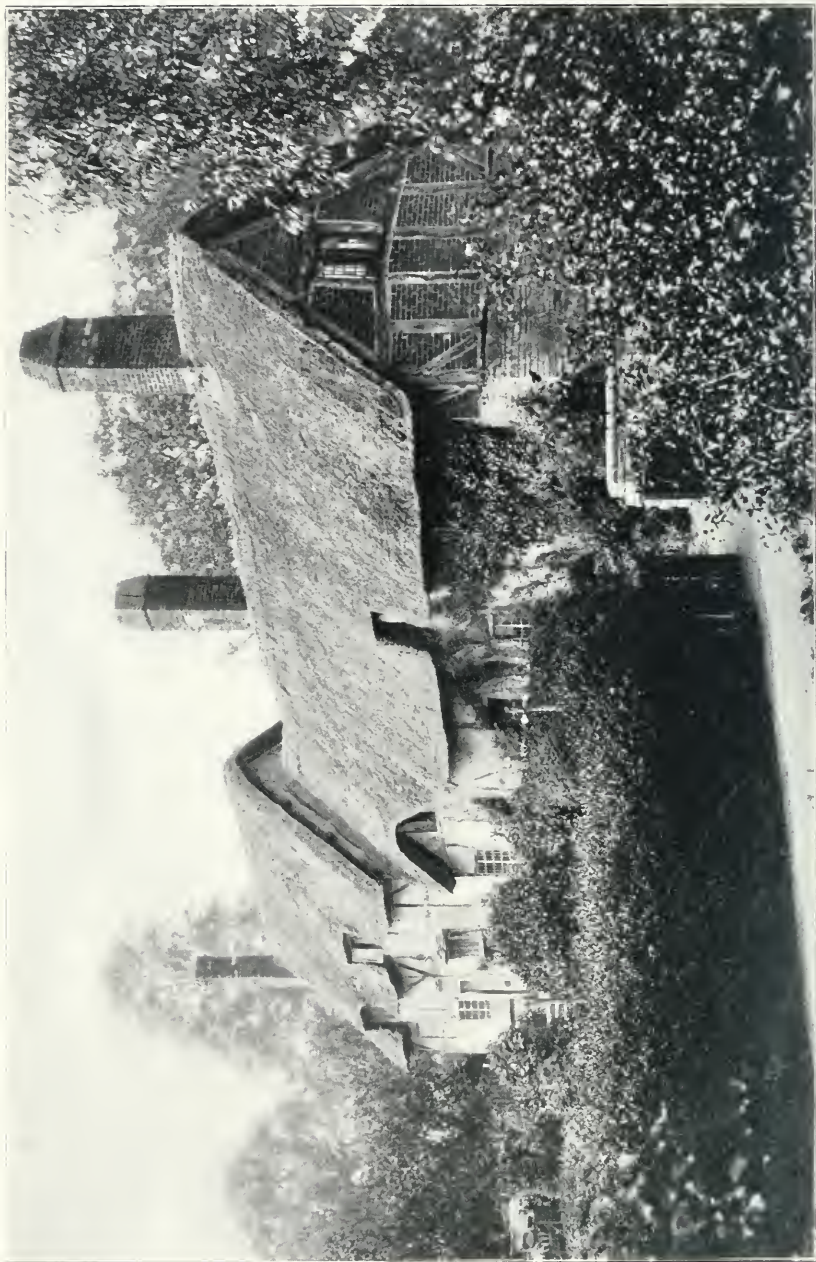
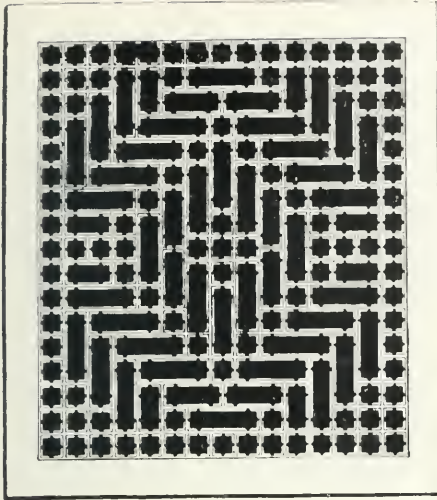


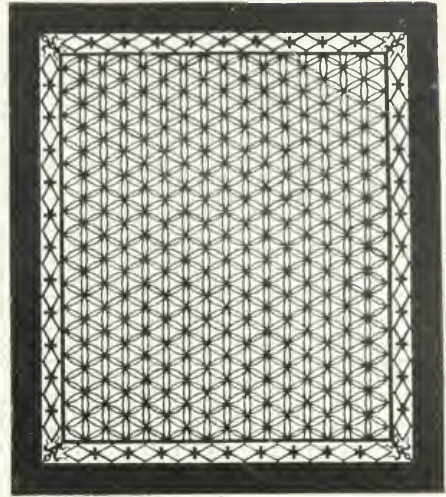
PLATE XXXI

ANNE HATHAWAY'S COTTAGE, STRATFORD-ON-AVON, WARWICK



SECOND PRIZE DESIGN.

Mr. Arthur J. Eagleson, New York City.



FIRST MENTION.

Mr. W. Adair Price, Montreal, Canada.

tations and striking for the intended use. In a word, the main fault of the Competition was a too great striving after a striking decorative effectiveness.

Taking this point of view, it has seemed to the judges (Mr. C. Howard Walker and Mr. C. H. Blackall) that geometrical and repeat motives were the most suitable, rather than the florated or markedly original; and it was notable that so few Greek frets, arabesques and the like were used.

With so large a number of designs, and among them so many that deserved comment, to speak of them in detail, as the judges

hoped to do, would overrun the available space. They have been obliged, therefore, to content themselves with naming those among the Competitors whose designs they considered worthy of First and Second Mentions.

They have taken the liberty of "blackening" some of the drawings here reproduced, that their effect at a distance might be more easily considered.

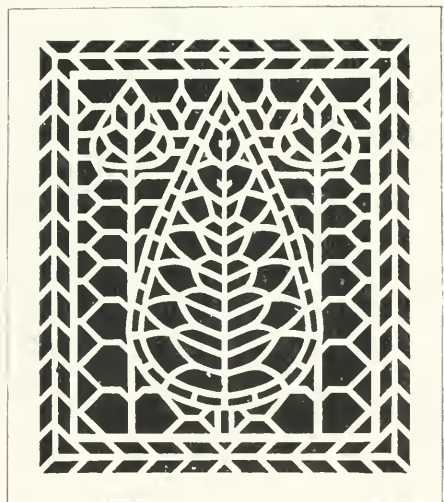
FIRST PRIZE DESIGN.

MR. W. L. CASSIN, 63 FORT GREENE PLACE, BROOKLYN, N.Y. Suited to the



THIRD PRIZE DESIGN.

Mr. Frederick F. Sewall, Chicago, Ill.



FIRST MENTION.

Miss E. Schaefer, Philadelphia, Pa.



PLATE XXXIII



FIRST MENTION.

Mr. J. Harry Mann, Boston, Mass.

material, unobtrusive and excellent in scale. Contrast between the square forms of the border and the curves of the centre effective.

SECOND PRIZE DESIGN.

MR. ARTHUR J. EAGLESON, 109 EAST 24TH STREET, N.Y. Like the first prize design, suited to the material and unobtrusive. It is perhaps weakened by the fact that it has no marked border or centre, and the ribs are a possible objection.

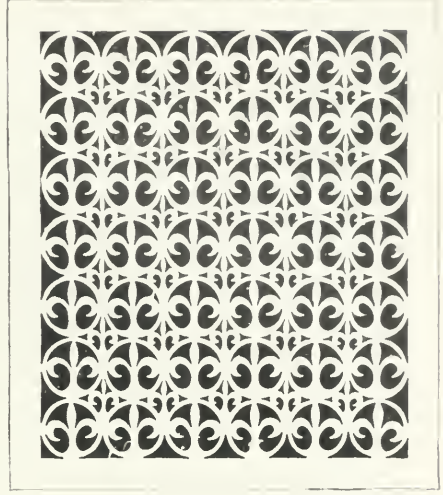
THIRD PRIZE DESIGN.

MR. FREDERICK F. SEWALL, 2721 NORTH



FIRST MENTION.

Mr. Addison B. LeBoutillier, Boston, Mass.



FIRST MENTION.

Miss Hertha Peirce, Philadelphia, Pa.

WINCHESTER AVE., RAVENSWOOD, CHICAGO. Would not be so generally adaptable as the first and second prize designs.

FIRST MENTION.

Miss Florence Chaffin, Jamaica Plain, Mass.; Mr. Alfred F. Shurrocks, Providence, R.I.; Miss H. S. Patterson, Boston; Miss Elva Alexander, Philadelphia; Miss E. H. Schick, Philadelphia; Mr. Ulysses G. Orr, Buffalo, N.Y.; Mr. H. C. Waterman, Hanover, Mass.; Mr. John H. Ring, Providence, R.I.; Misses Mary and Clara Ware, Boston; Miss M. R. Ruggles, Boston; Mr.



FIRST MENTION.

Mr. William Chapman, Neponset, Mass.



PLATE XXXVII

GOLANT, FOWEY RIVER, CORNWALL

J. Pinckney Wightman, Baltimore, Md.; Miss H. B. Bradner, Chelsea, Mass.; Mr. W. J. Freethy, Boston; Mr. C. A. Mitchell, Montreal, Canada; Mr. J. Fullmer Schott, Philadelphia; Mr. Emil Ginsburger, New York City.

SECOND MENTION.

Mr. E. J. Weber, Cincinnati, O.; Misses Mary and Clara Ware, Boston; Mr. J. Pinckney Wightman, Baltimore, Md.; Mr. Will F. Miller, Philadelphia; Mr. Alfred F. Shurrecks, Providence, R.I.; Miss Lillie W. Pope, Newton Centre, Mass.; Mr. Charles W. Valentine, Milwaukee, Wis.; Miss Elva Alexander, Philadelphia; Mr. H. B. Ames, Boston; Miss Elizabeth E. Copeland, Bedford, Mass.; Mr. B. Denver Coppage, Wilmington, Del.; Miss E. Rice, Philadelphia; Miss Elizabeth Searcy, Philadelphia; Mr. W. Halstrick, Cincinnati, O.; Mr. Benj. E. Seward, Boston; Mr. Thomas L. West, Seattle, Wash.; Mr. James P. Hubbard, Rock Island, Ill.; Miss Leona A. Foster, Roxbury, Mass.

All architects and architectural draughtsmen among our readers will be interested in Competition "F," announced on page iv. of this issue, for a perspective and plan of a one-room country school-house, offered by the *New York School Journal*. There is a crying need for such inexpensive school-houses which shall evince some architectural treatment,—not to be designed, as they usually are at present, by the village carpenter.

Club Notes.

ON Saturday evening, April 2, the St. Louis Architectural Club gave a house warming in their new Club rooms.

The rooms have been handsomely furnished and decorated, and the walls were hung with meritorious work of the members. Owing to the large number of visitors and the features provided for their entertainment the business meeting was short, but was made interesting by the reading of a lengthy report of the judges on the competition for an engine-house. Messrs. Ginder and Milligan were the judges and they found that much interest had been taken in the subject by those submitting the designs, and that a careful investigation of the requirements of engine houses had evidently been made. Mr. Benno Janssen was given first place, Mr. Farberger second, Mr. J. C. Stephens, third, and Mr. Emil Neimann, fourth. The lantern was used to illustrate the most prominent buildings in Europe, and, for the rest of the evening, various entertainments, music and refreshments were provided.

The series of five discourses on architectural history, given by the Detroit Architectural Sketch Club, has been a great success. The paper on Norman and Gothic work

by Mr. J. E. Scripps, and that on the Renaissance by Mr. A. Kahn of Nettleton & Kahn, completed the course. The large attendance showed the general appreciation and benefit of these papers. They will be repeated in a similar way next season. On March 28, Mr. M. B. Burrows was elected a director of the Club and Mr. J. A. Gillard was chosen Secretary to succeed Mr. Blumberg.

The April 15 programmes of the Society of Beaux-Arts Architects give the details of the requirements for four competitions in designing,—one for advanced students and three for the elementary class. The first is for a Terminal Railroad Station for a small city; the others are for the Façade of a Greek Doric Temple, a Schoolhouse, and a sketch problem for an Elevated Railroad Station. The sketch problem is due on May 10, but the drawings for the remaining competitions are not required until September 27.

Messrs. Geo. R. Dean, Louis J. Millet, Victor Traxler, G. R. Twose, John Lilleskau, Samuel Levy, C. Axel Sandblom, H. W. J. Edbrooke, Arthur Kutsche and Jay B. Beel, were the hosts of a Bohemian Night, held by the Chicago Architectural Club, held on April 11.

On Friday night and Saturday morning, April 15 and 16, 1898, the T-Square Club held its last smoker and entertainment of the season. Its principal feature was an architectural play, written for the occasion, and entitled: "De Bumps & Buonarroti." It revealed the trials and anxieties of Michael Angelo Buonarroti in partnership with Lewis G. De Bumps, a sportful modern. The fault-finding of the capricious clients and the refusal of the contractor to sign the most extraordinary terms of the agreement produced results which ranged from comedy to tragedy and back again. De Bumps, in finally shooting the contractor, is "ignited" from his club, and the footlights go down upon a tableau which shows the contractor en route to the upper ether, and De Bumps sinking to the red inferno.

The stage, ornamented by droll and fantastic motifs, not only sufficed for the play, but the other performances which the different members and guests offered afterwards to the jovial gathering. Mr. T. Guernsey Moore, assisted by Mr. C. Z. Klauder, gave an impersonation of the late Alexander Hermann. The Club's quartette gave a number of songs, the words of which were composed by one of the members. Mr. Villaret of the Philadelphia Sketch Club, gave an excellent finale to the entertainment with his stirring selections from French and Italian opera.

The very unusual programme, printed in the style of fifty years ago, was most characteristic of the rollicking spirit of the occasion.

The regular meeting was held on Wednesday evening, April 20. After transacting the regular Club business, the criticism and award of mentions on the drawings submitted

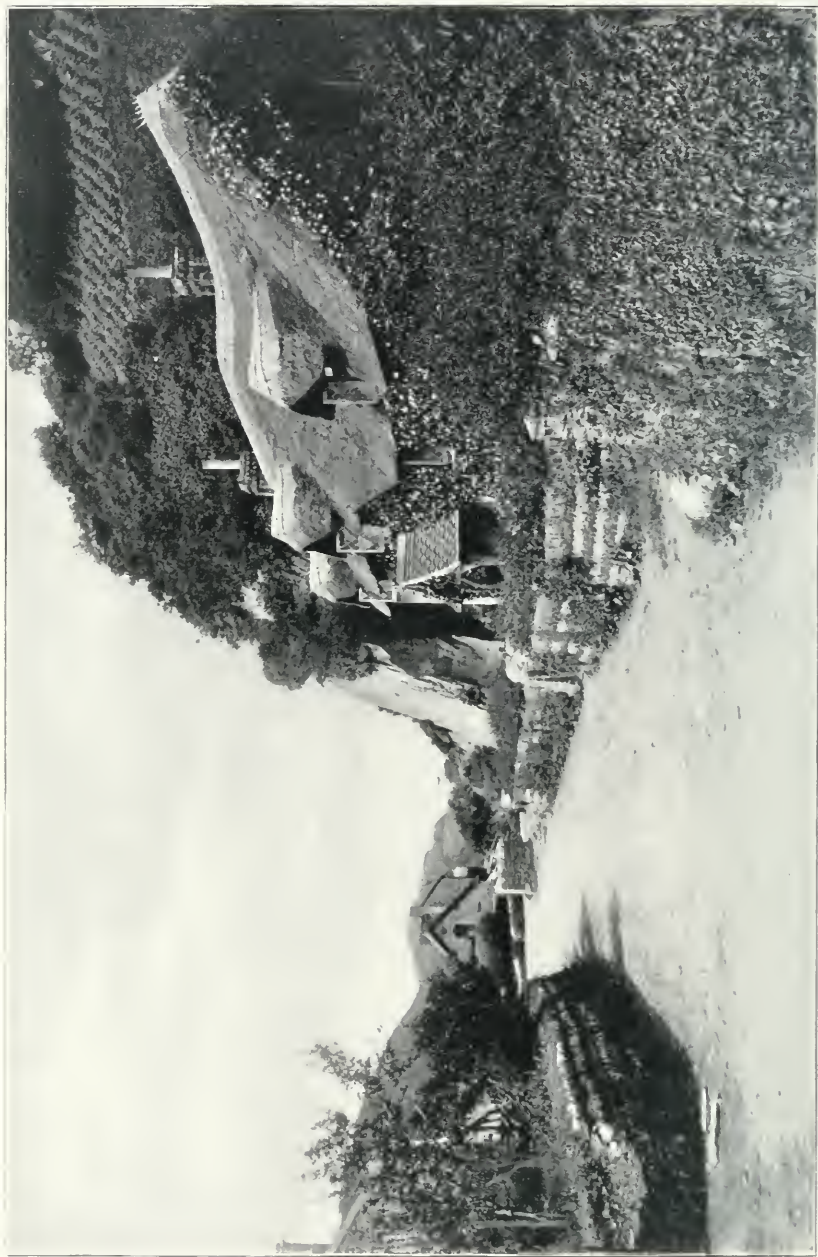


PLATE XXXIX

LIE, NEAR ULTRACOMBE, DEVONSHIRE

in competition for the cover for the Club Syllabus for the coming season of 1898-99 was taken up. First Mention was awarded to Mr. Nicola D'Ascenzo; Second and Third Mentions to Mr. Horace H. Burrell.

Through some subtle telepathic, or other occult influence, the same form of entertainment was suggested to the members of the T-Square Club in Philadelphia and the Boston Architectural Club,—the former antedating the latter by only twenty-four hours. The T-Square Club gave, on Friday, April 15, an architectural farce, which is noticed above in these columns; the Boston Architectural Club, on Saturday, April 16, gave what it is now proposed to make an annual occasion,—an entertainment for the purpose of securing funds for its "vacation scholarship." The form of entertainment was almost precisely similar to that of the T-Square Club, and consisted of a pantomime entitled "The Lady Architect," preceded and followed by miscellaneous numbers, songs, humorous addresses and "variety" features. The office of the lady architect was presented with laughable effect, Mr. W. F. Lee making a bewitching character in the somewhat unusual title rôle. The draughtsmen, Messrs. E. P. Dana and E. B. Stratton, and the office boy, Mr. A. C. Fernald, with diabolic ingenuity, repeated the familiar pranks and added many new ones; and the wicked contractor, Mr. E. H. Hoyt, succeeded in complicating the plot, as might be expected, and in the end made all hearts happy by tearing up the "contract" and catching the fainting architect in his arms. Mr. Hugh Cairns made one of the telling hits of the evening by modelling in clay, before the audience, humorous caricatures of the architect, the office boy, the contractor and the lady typewriter.

Mr. E. F. Maher satirized the architectural lecturer and the architectural magazines and interspersed his remarks with local and personal references.

At the close of the pantomime the lady architect, with her office force, united in singing "Stoffa di Italiano," written by Mr. Oscar Enders of St. Louis and sung to the tune of "Christoph Columbus."

We'll sing to you about the men
Whose names you'll find in history;
Their works are copied right and left
By men of great sophistry.
Architects, both young and old,
Gave way to them quite fitly;
Their names we know end with an "O,"
They lived in sunny Italy.

CHORUS.

Mike Angelo, Palladio, Vignola, and San Gallo, —
They wouldn't do a thing
If they heard us sing,
"Stoffa di Italiano."

Among this clan there was a man
Who built the great St. Peter;
And they do tell he did it well
And never tried hard either.
Mike, you know you were not slow
To adopt Bramanti's plan;
With your glorious dome you paralyzed Rome
And became a famous man.

Palladio, you all must know,
Gave these men a great surprise:
When on Della Salute he designed a volute
Of most gigantic size.
These great and worthy architects
Then made this declaration:
"If you cannot design in the classic line,
Go change your occupation."

Among these high and mighty men
Was one surnamed Vignola,
He could draw the orders upside down
While rowing his gondola.
San Gallo, too, could do this trick,
As also the Lombardo;
It gave him the gout when he found out
He was not the only Dago.

The Florentines, you will agree,
Were surely most artistic;
An expression of great massiveness
Was their main characteristic.
Brunelleschi's name shone out in fame,
When he drew the Pallazzo Pitti;
But, alas and alack! should he come back,
He'd find one in every city.

Now, if you want to shine in this Dago line,
And draw your stuff right smart,
Lay in a stock of balusters,
Festoons and eggs and dart;
Swipe all you can from "Le Troolay,"
"Buhlmann" and "Raguensay";
Then a song and dance in the Renaissance,
Will come to you quite easy.

The vacation scholarship was begun last year, and its object is to give an opportunity to travel and study abroad to those who could afford neither the time nor the money for a long trip, and who might be prevented from various causes from competing for the Rotch Scholarship.

The Club proposes to present \$200 each year to one of its members, who is to go abroad, for at least six weeks, to some definite locality, with some definite object in view. The scholar is chosen by ballot, without examination or competition. It is thought that the limit of time on the trip will enable any draughtsman to obtain leave of absence without forfeiting his position, and that the \$200, with his vacation money, will cover all his expenses.

Books.

HOUSE DRAINAGE AND SANITARY PLUMBING. By Wm. Paul Gerhard. Seventh Edition "Science Series." D. Van Nostrand Co., New York, 1898. \$0.50.

SANITARY ENGINEERING. By Wm. Paul Gerhard. Published by the author. New York, 1898.

The first of these two books is already familiar to most architects and architectural students. It is an excellent pocket text-book of house sanitation and well deserves its long continued popularity.

The second book is rather a tract than a scientific text-book, as its title might lead the reader to suppose. It is an explanation of the limits of the comparatively new profession of sanitary engineering and the qualification required of the practitioner. Mr. Gerhard's long practical experience and familiarity with the work of others fits him to speak authoritatively upon this important subject.



PLATE XL

"THE SHIP INN," PORLOCK, SOMERSET

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II, and III, at 5 cents each;
of Volume I, at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II, and III., \$1.25 each.

Advertising Forms close on the 30th of the month preceding issue.

While the Editor of THE BROCHURE SERIES cannot hold himself responsible for the care of unsolicited photographs, drawings or manuscripts which may be submitted to him, he will always be glad to consider them; and will return those that he cannot use when postage is provided.

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

Brochure Series Extra Competition I.

ANNOUNCEMENT OF THE AWARD.

AS was anticipated a large number of lists was submitted in this Competition for the best set of twelve subjects for twelve future numbers of THE BROCHURE SERIES.

To judge these lists justly has proved a task of no small difficulty. Novel ideas were suggested which required consideration from many points of view before their probable value could be determined; lists, strong in other respects, were weakened by the presence of valueless subjects; weak lists sometimes included subjects of unusual value; and lists were submitted which would have necessitated a radical change in the character of the magazine. In many cases, too, it was difficult to determine the exact scope and intention of the suggestions. The mode of procedure finally determined upon was to assign to each subject in the list a numerical rating, and the status of the list as a whole was determined by the sum of these ratings. When the subjects were arranged in a systematic form, additional values were accorded for the worth of that system.

A complete general classification was also made, and this summary showed the following preferences: The style most named was that of the Renaissance, with the Gothic second, the Classic third, the Oriental style (Moorish, Byzantine, Indian, Japanese, etc.), fourth, and the so-called "Colonial" fifth. In respect to countries, France and Italy led, with the others in this sequence: England, Ancient Greece and Rome, Spain, Germany, America, Holland, Switzerland, Japan, India, Russia, Egypt, Ireland, China, Turkey, Scot-

land and Scandinavia. Exterior views were, on the whole, preferred to interiors; details were frequently demanded; gardens, furniture, and details of interior decoration were popular; and subjects, which possessed both architectural and a wider interest as well were predominant over those which would appeal to the student of architecture alone. A salient feature of the Competition was the frequent demand for what may, for want of a better general term, be called "Arts and Crafts" subjects.

In awarding the prizes the judges have found it somewhat embarrassing to make a definite choice between the best half dozen lists. In doing so, however, they have been guided partly by the consensus of opinion and partly by their own judgment. It is, of course, not to be expected that either of the premiated lists printed below will be used as it stands. The preferences of any one competitor would be too limited in scope. Neither list contains many of the subjects most generally desired, and from the many suggestions received it will be possible to make a selection "for twelve future numbers of THE BROCHURE SERIES," which will far surpass either of them in interest and value.

FIRST PRIZE LIST.

Submitted by Mr. Chas. H. Alden, Jr.,
Boston.

1. POMPEIIAN BRONZES. (Candelabra from Museum of Naples, etc.)
2. FRENCH WROUGHT IRON. (Grilles St. Ouen. Entrance gates, Paris, etc.)
3. ROMAN DETAIL. (Cornices. Detail from Museum of St. John Lateran, etc.)
4. SPANISH DETAIL. (Seville, Cordova and Toledo, etc.)
5. CARVED WOOD FROM PALAZZO COMMUNE, PISTOJA.
6. BARGELLO, FLORENCE. (Court, Doorways, Furniture in Museum.)
7. ITALIAN FOUNTAINS. (Giardino Giusti, Verona. Perugia, etc.)
8. ITALIAN TOWERS AND CAMPANILI.
9. VILLA LANTE, Bagnaia.
10. OLD HOUSES. (Brunswick, Nuremberg, etc.)
11. HADDON HALL.
12. OXFORD. (Late Gothic in University Buildings.)

SECOND PRIZE LIST.

Submitted by Mr. F. H. Hinckley,
Williamsport, Pa.

1. ELIZABETHAN MANSIONS OF ENGLAND.
2. ELIZABETHAN DETAILS. (Taken from one or two of the best examples of Elizabethan houses.)
3. TAORMINA AND GIRGENTI.
4. THE CATHEDRAL OF AMIENS.
5. ITALIAN GARDENS. (Showing Balustrades, Seats, Fountains, Pedestals, Vases, etc.)
6. SIENA CATHEDRAL.
7. EXAMPLES OF PERPENDICULAR GOTHIC IN ENGLISH CHURCHES.
8. FRENCH RENAISSANCE WALL DECORATION. (Panels, Carving, Mouldings from Fontainebleau.)
9. THE LODGE OF FRANCIS I.
10. THE CHATEAU OF CHAMBORD. (Exterior details principally.)
11. THE CHATEAU OF BLOIS. (Exterior details.)
12. EXAMPLES OF JACOBINE WORK IN ENGLAND.

Special mention should be made of an extremely valuable and suggestive list submitted by Mr. Alfred C. Cass, Philadelphia, which was long considered for a prize.

Excellent lists were also received from Mr. J. Kenneth White, Washington, D.C.; Mr. William M. Clarke, Grand Rapids, Mich.;

Mr. Emil Ginsburger, New York City ("Ad Rem"); Miss Leona Adelaide Foster, Roxbury, Mass.; Mr. W. Gedney Beatty, New York City; Mr. I. T. Frary, Cleveland, O.; Mr. Samuel F. Rosenheim, St. Louis, Mo.; Mr. A. G. Smith, Brooklyn, N.Y.; Mr. Henry M. Seaver, West Roxbury, Mass.; Mr. H. Pinkham Merrick, Brooklyn, N.Y.; Mr. P. G. Gulbranson, Boston; Mr. Henry Forbes Bigelow, Boston; Mr. J. D. Fromm, Philadelphia; Mr. W. W. Kent, New York City; Mr. W. Woodburn Potter, Philadelphia; Mr. Wilfred W. Beach, Rock Island, Ill.; Mr. J. L. D. Lafrenière, Montreal; Mr. William P. Bausmith, Cincinnati; Miss Harriet B. Bradner, Chelsea, Mass.; Mr. George Gilbert Entz, New York City; Mr. O. M. Hokanson, Philadelphia; Mr. James C. Green, Brooklyn, N.Y.; and from many others of whom want of space precludes the mention.

To the editor this Competition has proved of greatest benefit. Scarcely a list was received which did not contain some valuable suggestion; and he takes this opportunity to thank every Competitor. If the consensus may be said to fairly represent the wishes of the BROCHURE readers as a whole,—and it is probable that it approximately does so,—it is gratifying to find that the magazine has been heretofore conducted so nearly on the proper lines.

The editor wishes to take this opportunity to repeat that he will always be grateful for suggestions concerning the conduct of the BROCHURE, and can promise that any such suggestions will receive an invariably careful consideration.

Notes.

THE Massachusetts Institute of Technology (Boston) has announced its summer courses in architecture. These courses cover the same ground and are given in the same manner as those of the regular classes. They are particularly intended to fit draughtsmen and students from other colleges for admission to the third year work, and thereby give them the opportunity to complete the professional work in two years. By this arrangement much more of the instructor's assistance can be obtained than can possibly be secured by such students during the busy hours of the school year, when the regular assignments for lecture and drawing exercises of different years may involve conflicts. The courses will begin July 5, and continue eight weeks.

H. W. Gardner, S.B., Instructor in Architecture, will give instruction in the following subjects: (a) Shades and Shadows. This subject will be given by means of lectures, exercises requiring one hour preparation, and drawing-room work. The fee for this course is \$15. (b) Elementary Design. This course embraces the study of the details

and principles of design of the best examples of Greek, Roman and Renaissance architecture. It is given by means of lectures, blackboard exercises, and drawing-room work. This corresponds to the second year course in Design. Fee \$50.

The full programme of these courses may be had on application to Mr. H. W. Tyler, Secretary of the Institute.

The many sash locks now on the market do not seem to worry Hobart B. Ives & Co. They find the steady specification of the Ives lock is insured after an architect has made a few experiments in specifying locks of other patterns. He invariably comes back to the Ives, and stays. Simplicity in any mechanical device is its strongest point, and nothing could be much simpler than the Ives lock.

Architectural plates of worthy work are a part of the architect and draughtsman's stock-in-trade. An exceptional opportunity to secure such plates cheaply is set forth by the publishers on an advertising page of this issue. As the sets differ, so that it has been impossible to announce specific lists of contents, a merely nominal price has been set; but to those who are desirous of forming a general collection, and are not in search of any one particular subject, this will prove no objection.

The articles upon Garden Design which are appearing in *The Architectural Review*, are published in view of the increased interest leading architects everywhere in America are taking in the proper setting for their country and suburban residence work. On many of the larger estates horticultural buildings are necessary, and in this connection we wish to call attention to the satisfactory work Hitchings & Co. of New York are doing in designing and building hothouses to meet the requirements of any scheme of garden treatment that an architect adopts.

Every draughtsman who enjoys working with instruments and materials that are the best that can be produced with unlimited capital and facilities and long experience, should keep a catalogue of the Keuffel & Esser Co. at hand. He may not find it the cheapest, but he will find it the most economical to buy from, and he has the satisfaction of knowing that goods with the dragon trade-mark of this Company on them are perfect, and if by any chance a flaw is discovered, no house is more ready to replace or make good — something they are, however, seldom called upon to do.

Every amateur photographer among our readers, and there are many, will be interested in the advertisement of the Nepera Chemical Co. in this issue. Their "Velox" printing papers will save many hours of time and trouble in making prints. The Dallmeyer lenses for architectural photographing, also advertised in this issue, will interest the same class of readers.

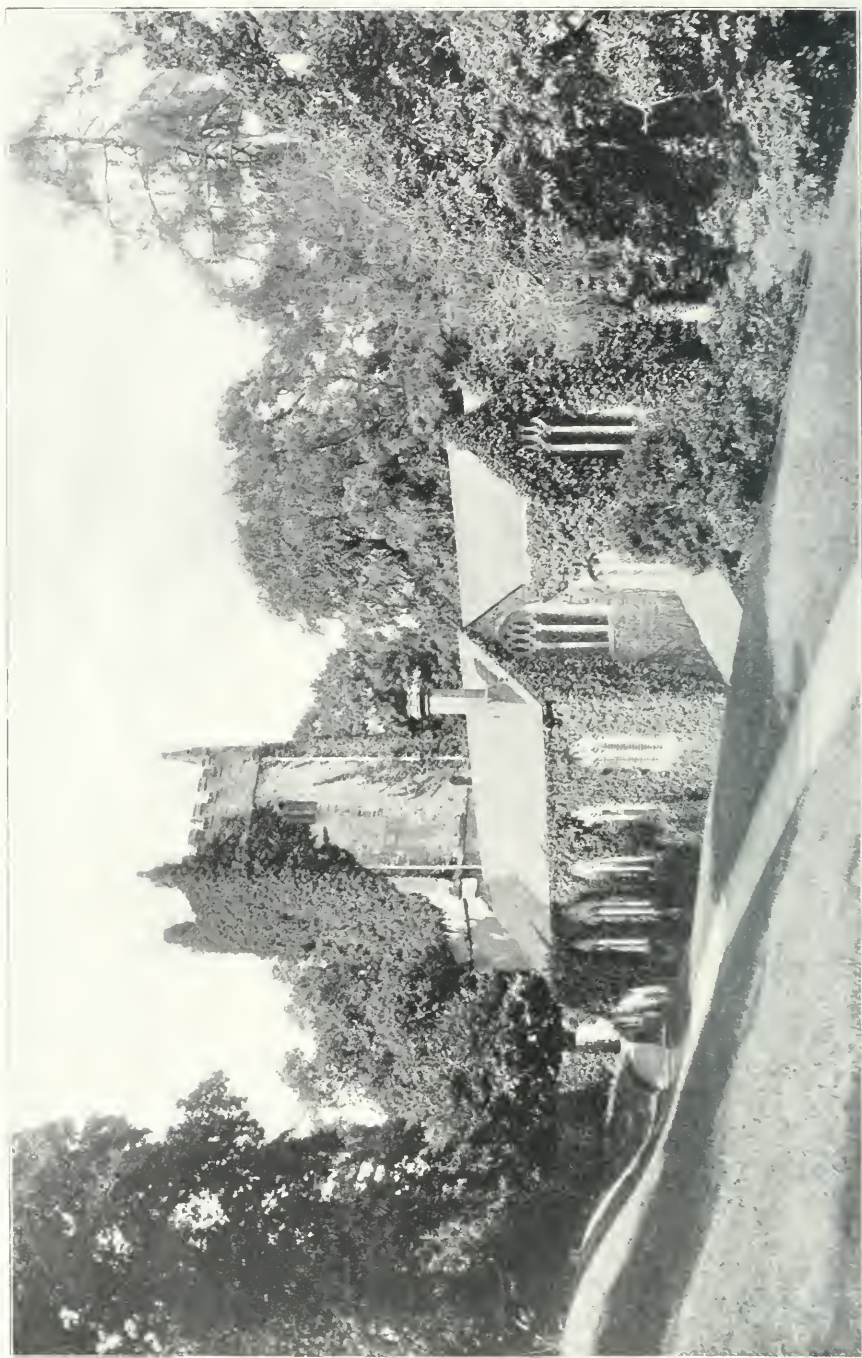


PLATE XLI

CHURCH AT COCKINGTON, ENGLAND

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

JUNE, 1898.

No. 6.

ENGLISH COUNTRY CHURCHES.

IN a former issue of the BROCHURE some attempt was made, in dealing with the cottages of England, to touch upon the reason why English scenery and architecture has so peculiar and potent an appeal for Americans; and, in a paper read not long ago before an architectural society, Mr. R. Clipston Sturgis discussed the English country churches from a similar point of view.

"What I have said about houses," he writes, "seems also to me to be at the root of the charm of English church architecture, for in that too there is the same element of independence, and above all love of truth, which has made the home so interesting. Mrs. Van Rensselaer acknowledges this special charm, and picks out one of the points of interest which constitute it, but I do not think she covers more than a very small part of the ground. She says, speaking of Durham: 'In this Durham Galilee, as before the portico of Peterboro' and beneath the lantern which we shall find at Ely, we learn why English architecture has a singular charm for almost every tourist: it often shows him something that no knowledge of other things has led him to expect,—something quite individual, apart and fresh. No one can anticipate how an English builder may have planned or designed any part of his construction.'

"But there is something more than this constructional eccentricity,—of very doubtful merit anyway,—to give Eng-

lish work individuality and charm. The English church from her earliest days, when as yet there were no divisions in Christendom, maintained its individual character. 'The Reformation viewed as the termination of the power of a foreign bishop was simply the culmination of centuries of protest and resistance.' It was but the assertion of her old position, it was but the evidence of her true independence; and it is to be noted that it was not the independence of lawlessness that she claimed in thus throwing off Rome, but the freedom of a higher service than that of the Pope, where law and order, reverence and obedience, held each their proper place. *This* is what had all along lain at the root of English life, *this* had made sacred a sturdy self-reliance, coupled with a respect for those that were in authority, this had sanctified the family, which had in turn made sacred the larger family of the church.

"In England the growth of the great churches was more marked on spiritual lines and less on those of true architectural growth than elsewhere, for many of the known and probably also many of the unknown architects of England were of the clergy, and were prompted first by the church's need; and when this need was honestly embodied we find great beauty though generally not scholastic, and where this need was not present we get, perhaps, an element of the picturesque but no



ST. ANN'S CHURCH, LEWES, ENGLAND

real beauty. On the Continent, however, the work done was on more scientific grounds, and we have more complete and perfect wholes, organic compositions, every part structurally significant and carried out and ornamented by a host of men who worked not with the heart only, but with the head too. The English art is the naïf and simple expression of the truth, which to our simple Anglo-Saxon minds appeals most keenly. We are always ready to love the quietude and beauty and sacred charm of Canterbury and Westminster, but are not often keyed up to the calm grandeur of Amiens or Chartres. As Mrs. Van Rensselaer says, 'When we want the purely lovely and gracious, the simply human and comprehensible in its most delicate form, then we may well content ourselves with England. When we want the great and sublime in Gothic art, then we must go to the tremendous interiors of France.'

'All these qualities which we admire in Englishmen are the outgrowth of their insularity, (and what is that but the homelike influence of a small community?) proud of each other, yet independent, more than content in their island homes, their village churches, the 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 country are inseparably bound up together, and this is shown in the beautiful situations of all their buildings, great and small, and the care with which through generations of every sort of strife, envy and covetousness their settings of green sward and stately trees have yet been preserved.

'We may therefore expect to find in English church architecture what we have seen in her domestic architecture,—a distinct national character, indicating the love of truth and the love of independence 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 it has for music. In domestic work this was shown in the building of substan-

tial 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 the natural surroundings; and on the other hand, the lack of scientific or architectural knowledge, and a carelessness for ostentation.

'From what I have said in regard to English character we would expect to find less of grandiose qualities and more of homely fitness in the cathedrals and parish churches of England; and as in the latter the aims are simpler and more straightforward, so in them we should expect to find especially marked the English charm.'

The churches of England form a valuable record of the times, and in the mixture of styles generally found in them we are able to trace events, for, unlike the present, the past will generally furnish us with an approximate of date through the handiwork of the mason.

During a period of more than four hundred years the style of English ecclesiastical building slowly and gradually progressed; but although nearly every village possessed some curious example, very little popular curiosity was excited, until an attempt to describe the several styles and periods was made in the beginning of the present century, and sufficient interest awakened to preserve, as far as possible, that which remained of them.

The Norman, Early English, Decorated and Perpendicular, merging one into the other through the above period of years, formed an infinite variety in their several transitions, and rendered the first attempt to distinguish them a work of much care and consideration. The florid Gothic, which grew out of the Perpendicular, seems to have been the culminating point of construction and elaboration. After this period,

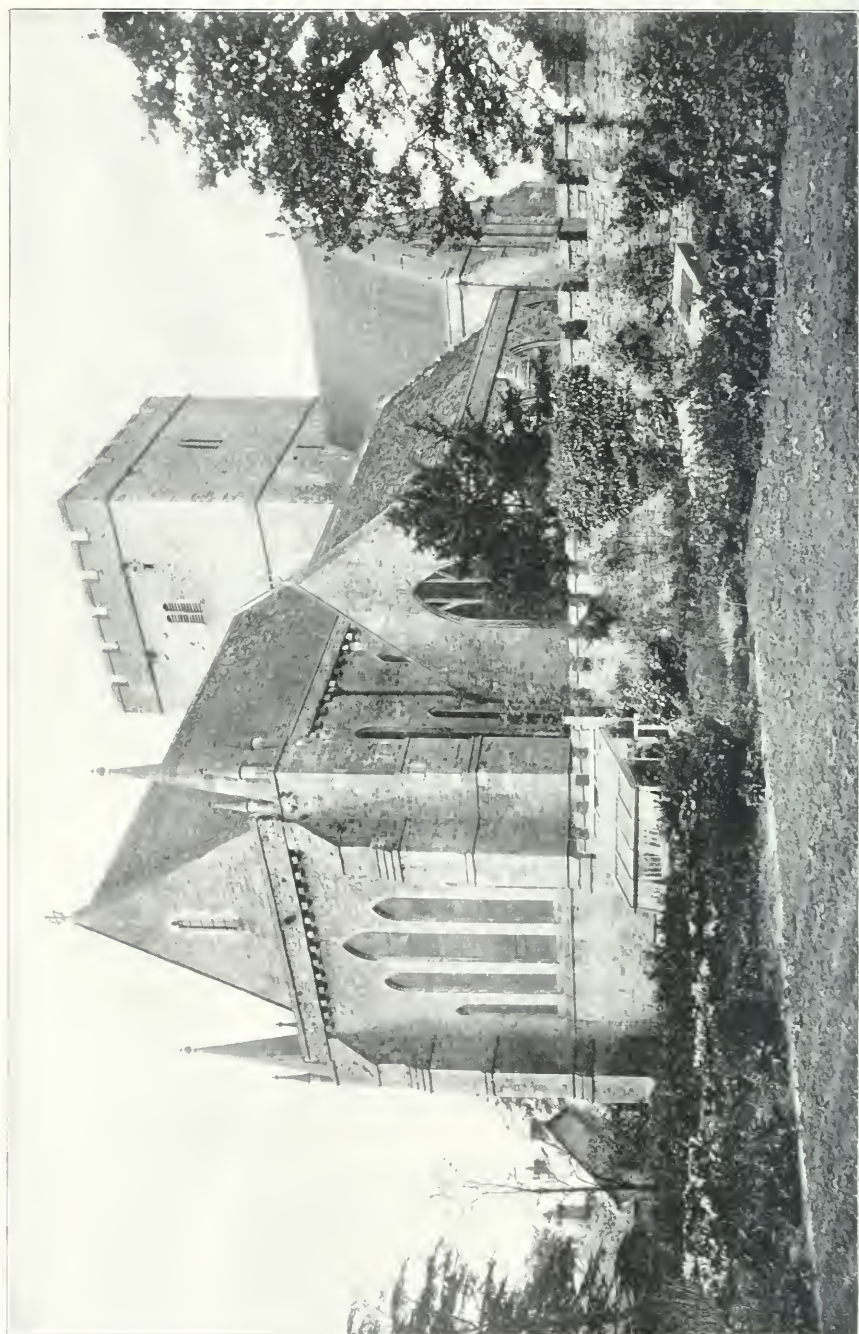


PLATE XLIII

ST. JOHN'S PRIORY CHURCH, BRECON, WALES

however, a retrograde step seems to have taken place, and the subsequent dissolution of the religious houses seemed to hasten that decay in taste which had hitherto distinguished the Gothic builders.

In an essay on Church Architecture, read before The American Society of Architects, Mr. Sturgis, whom we have before quoted, spoke of these English parish churches with especial reference to their adaptability to American conditions.

“For the country,” he says, “they have proved themselves, through many generations of use, to be suitable; and no one can be familiar with the country churches of England without feeling their perfect charm, their peaceful, churchly character, and the spirit of worship which seems to pervade them.”

“The most striking feature of these churches is that they are long, narrow and low. Among the thousands of churches built during these centuries there is hardly one but has these characteristics. Occasionally generous side aisles may give an appearance of width on the ground plan, but this is not apparent inside, where the line of nave and clerestory carry the eye down to the distant chancel. The long and narrow church, undoubtedly, we owe to Norman influence, for in the Norman churches it is invariable, and the later churches of the thirteenth and fourteenth centuries were in many cases built on the lines of an earlier Norman building. One might safely say that the average length of the chancel was double the width, and that of the nave from three to four times its width. It is evident, therefore, that this shape was found satisfactory to these many succeeding generations of people to whom church-going was a most vital part of everyday life.

“There are many things to recommend this plan. The narrowness gives value to the length, which, on a small scale, might otherwise be of no architectural importance, and the length gives dignity to what is the focal point of interest with all Catholic bodies, the altar, and with others the preacher’s desk and chair. The long, narrow nave has proved satisfactory as an

auditorium, for it is practically a speaking-tube. It is true that rood-screens or intervening arches often interfered with its acoustic properties, but in the early days the sermon was the only part of the service which required to be heard, the rest was the repeating of familiar and hallowed words, everywhere alike, and in even the longest churches they would be sufficiently audible to be easily followed, and the sermon was generally delivered from the nave.

“For our modern use this plan is suited, without change, to all bodies which use a ritual, for to them it gives opportunity to emphasize the chancel and altar, to gain the dignity of at least one grand dimension in a small building, and yet, by placing the pulpit at the crossing or in the nave, make a perfect auditorium. A building 20 by 80 gives the architect a better chance both inside and outside than a building 40 by 40, and, if true on so small a scale, it is equally true with grander dimensions; as, however, one enlarges one would naturally leave the absolutely simple lines of the little church, and gain architectural effect in other ways than merely by length. For those who do not use a ritual, and to whom the whole service must be distinctly audible, the only modification necessary would be the natural omission of any division between nave and chancel. This is a loss architecturally, but as it has for them no significance ecclesiastically, it would be obviously meaningless and therefore out of place if it were retained. Even with this loss, the building would offer much opportunity, and the length might be even more clearly accentuated. Constructionally, the simplicity of treating the narrow space is obvious.

“To turn from plan to the treatment of exterior and interior. The early work, Romanesque, or Norman, is full of suggestion for simple and inexpensive churches;—the low walls, the round arch, plain or enriched, the steep, pitched roof, open-timbered, and the square tower are all forms which are within the abilities of workmen of modest proficiency, and on the line of economical work. Even the ornament



PLATE XLIV

ST. MARTIN'S CHURCH, CANTERBURY, ENGLAND

of this period, while requiring some architectural intelligence and sympathy in the workman, does not call for any great manual dexterity or nicety of execution.

"The earliest Gothic was still simple in line, and depended much on clean-cut mouldings, thus requiring better materials and workmanship, and the shafts were often of such dimensions as to require some such material as marble. To many this early Gothic work seems to combine, with the simplicity of aim of the earlier work, a refinement and a directness of constructional effort which the early lacked, and which in the later was so overlaid with ornament, and carried to such an extreme constructionally as to be often but a *tour de force*. Still this later work was very beautiful, and as it grew more and more elaborate it gave, in beautiful tracery of openings and in carving, still greater opportunity to the artificer and master-builder, and there followed the development of tower and spire, porches and other accessories such as cloisters, chapter-houses, side-chapel, etc., all of which gave opportunity to the architect.

"All of these periods abound in fine open-timber roofs; vaulting, so common in the cathedrals and in small churches abroad, not being common in England. In this again England gives us the best examples, as timber roofs, with the proportionally lighter walls which carry them, are more within reach of the means ordinarily at our command."

XLI.

CHURCH AT COCKINGTON.

This church, in the Perpendicular style, was partially restored in 1883. It contains some fine carved woodwork and a beautiful carved reredos.

XLII.

ST. ANN'S CHURCH, LEWES.

A very good transitional Norman structure, which has recently been carefully restored.

XLIII.

ST. JOHN'S PRIORY CHURCH, BRECON, WALES.

A fine Early English and Decorated edifice with a massive tower. Mr.

Freeman has considered it the noblest specimen of a class of churches not uncommon in Wales, where massiveness of effect is produced by simplicity of construction. It has been well restored by Sir Gilbert G. Scott.

XLIV.

ST. MARTIN'S CHURCH, CANTERBURY.

This little church, which has been called "The Mother Church of England," is of the greatest historical interest. There is little doubt that there was a Christian church here in pre-Saxon days, which, even before the arrival of St. Augustine, had been fitted up as a chapel for England's first Christian Queen, Bertha, wife of King Æthelbert. When Æthelbert, through his wife's influence, was converted (about 600), he is said to have been baptized in the very font which still stands in the church, the lower part of which is probably of Saxon date. An old stone coffin is shown as that of Queen Bertha. Part of the walls, which contain Roman bricks, may have belonged to the original church. The chancel was rebuilt in the Early English period.

XLV.

CHURCH AT RADLEY.

This church is in the Perpendicular style, with a modern chancel. It contains some good painted glass and rich old woodwork collected from various sources.

XLVI.

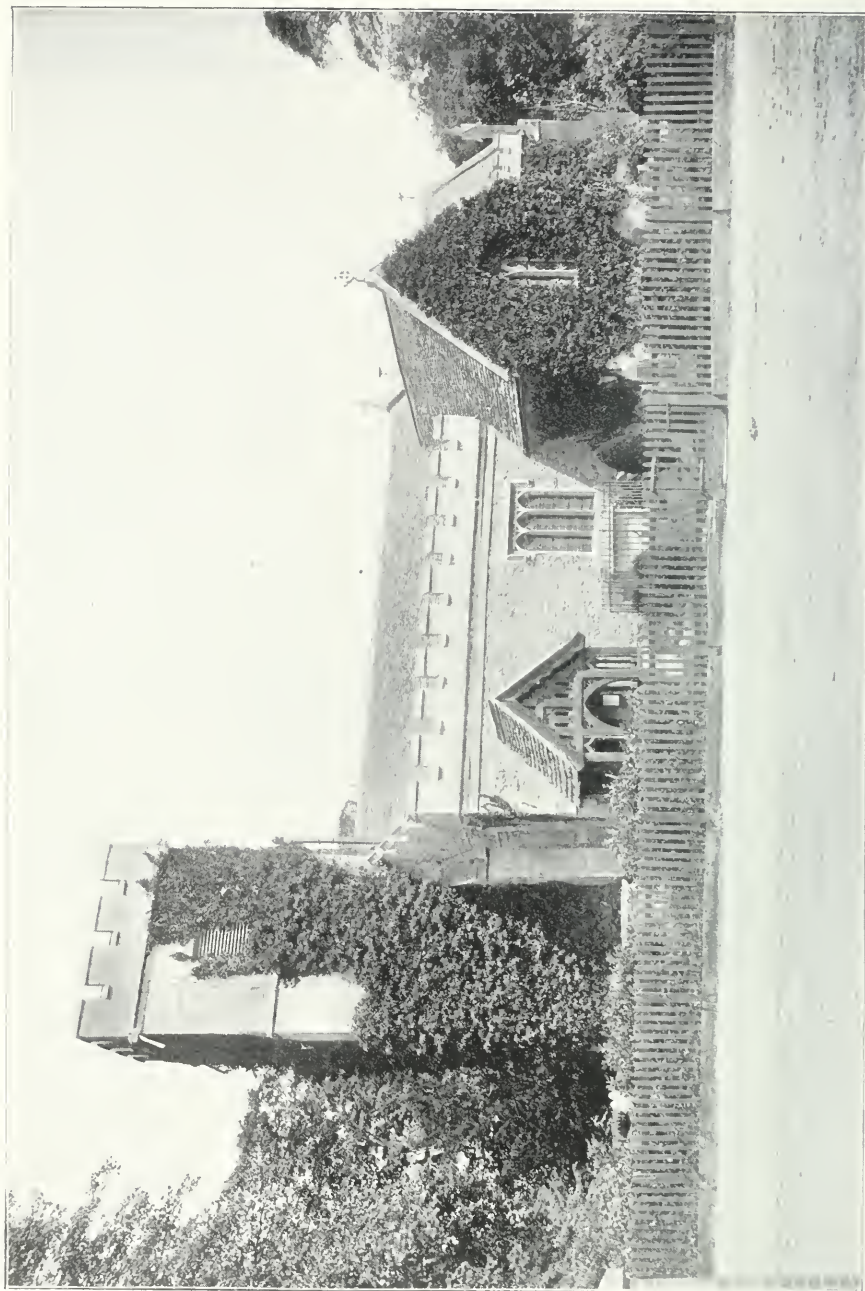
CHURCH AT SONNING.

Before the Reformation there existed here a chapel of St. Sarac, which was a celebrated place of pilgrimage for the cure of madness. The oldest portion of the present beautiful church dates from 1200. The south aisle is in the best Decorated style and the Perpendicular tower is unusually good. The church was restored in 1853. The bells are celebrated.

XLVII.

ST. MARY'S CHURCH, ROSS.

This church, a handsome Decorated and Perpendicular building with a lofty



spire, contains the tomb of John Kyle, the "Man of Ross,"

"Richer than miser, nobler than king
Or king-polluted lord,"

immortalized in Pope's well-known poem. Kyle planted the elms in the churchyard.

XLVIII.

CHURCH AT ST. GERMANS.

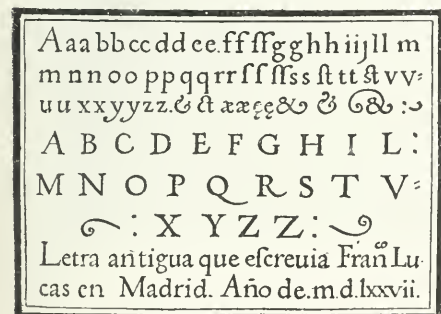
St. Germans was the seat of an old Cornish bishopric, and the names of twelve bishops are preserved in the church, which shows an interesting mixture of the Norman, Early English and Perpendicular styles.

It should be mentioned that the illustrations of English Country Churches in this issue of the BROCHURE are reproductions of a few of the collection of large heliotype plates which the publishers are about to issue under the same title. The announcement may be found on another page.

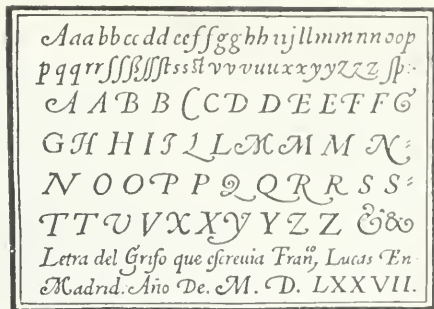
"Roman" Lettering.

THERE is no space in these notes to discuss the origin of the Roman letter. It has, in brief, been practically agreed that the characters which we now call Roman have their source in the hieroglyphics of the Egyptian priests, which, passing through the Phœnician and the various Greek forms, were transplanted by the Greek colonies into Italy, and there became the parents of the Roman forms which remain with us today.

The oldest Latin letters are those of "majuscule" (capital) writing. These first capitals struck out the lines and proportions so



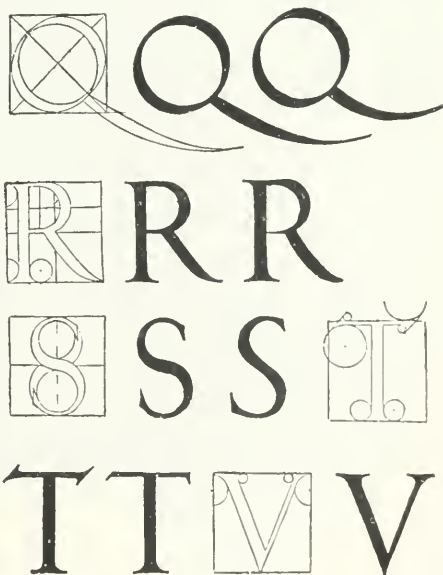
ROMAN TYPE LETTERS FROM THE "ARTE DE ESCRIVIR" OF FRANCISCO LUCAS, MADRID, 1577.



ALDINE TYPE ITALICS FROM THE "ARTE DE ESCRIVIR" OF FRANCISCO LUCAS, MADRID, 1577.

well known ever since. This alphabet is essentially the ideal one for inscriptions in stone. Its use for this purpose crystallized its forms in the first instance, and, with its absolute simplicity, directness and intelligibility, its mathematical rigidity of proportion and boldness, it remains to this hour a characteristic monument of the grandest period of the Roman nation.

The small or "miniscule" letters were gradually derived from the capital letters. When used in manuscripts the letters naturally acquired a somewhat different character, becoming more flexible as they responded to the unequal pressure of the reed. Even in the earliest specimens there is evident a tendency to prolong the F and L, doubtless to distinguish them from the E in one case and the I in the other. The greatest advance toward the miniscule letters, however, was due to the habit of linking the letters



DÜRER'S CONSTRUCTION OF THE ALPHABET FROM HIS "GEOMETRICA," 1525.

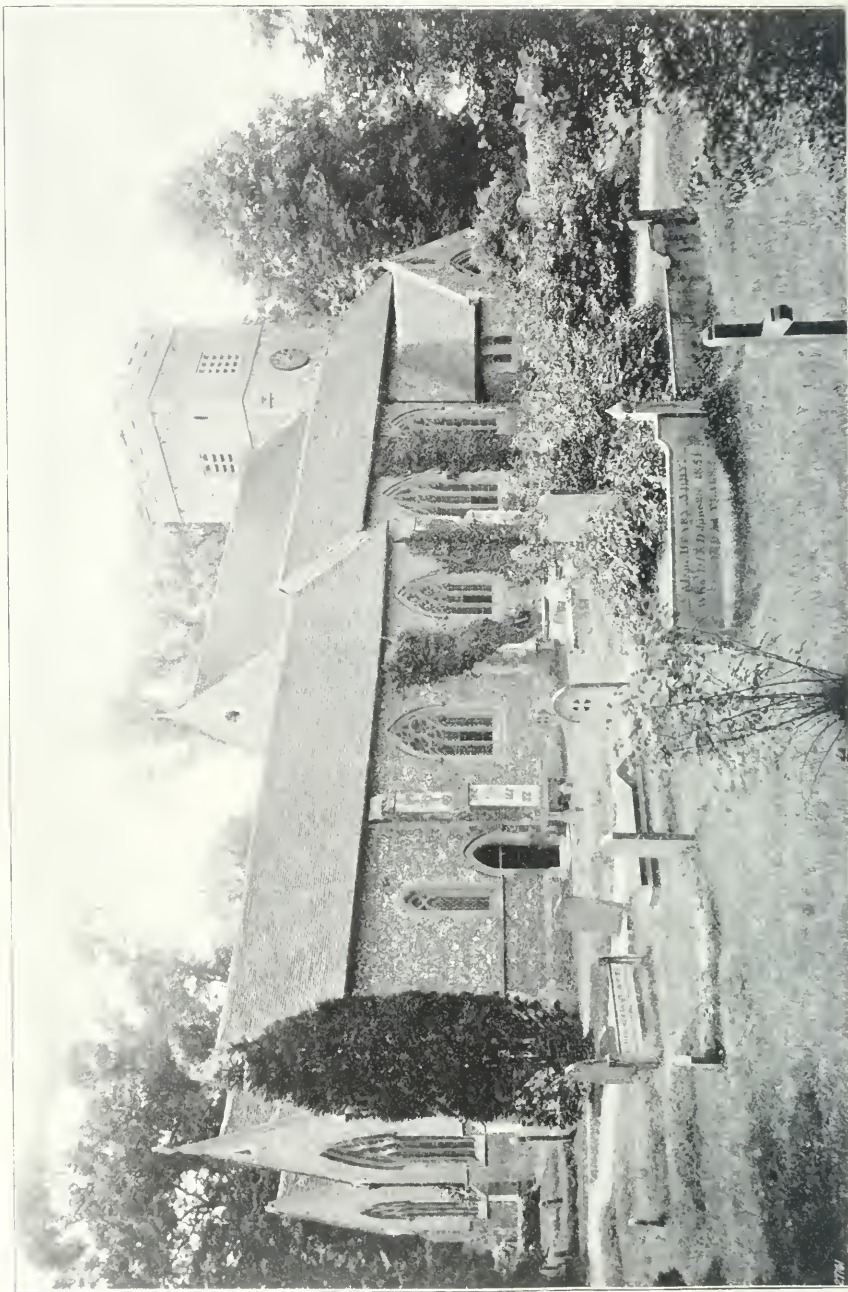


PLATE XLII

CHURCH AT SONNING, ENGLAND



ROMAN CAPITALS BY TAGLIENTE, VENICE, 1524.

together in manuscript writing. This had its consequence in the production of looped characters, with limbs above or below the line.

The letters U and V and I and J, identical in the Roman forms, were gradually differentiated during the middle ages. Till about the tenth century U and V were interchangeable, but gradually a custom arose of using V as the initial and U as the medial letter. The ornamental treatment of the initial I had a tendency to lengthen it, and finish it with a finial curve turned toward the left, away from the main body of the lettering. In this manner was produced the additional letter J. Considerations of euphony attached to both these productions, as initials, the value of consonants, while the original forms, having always, as medial letters, the function of vowels, survived without essential change.

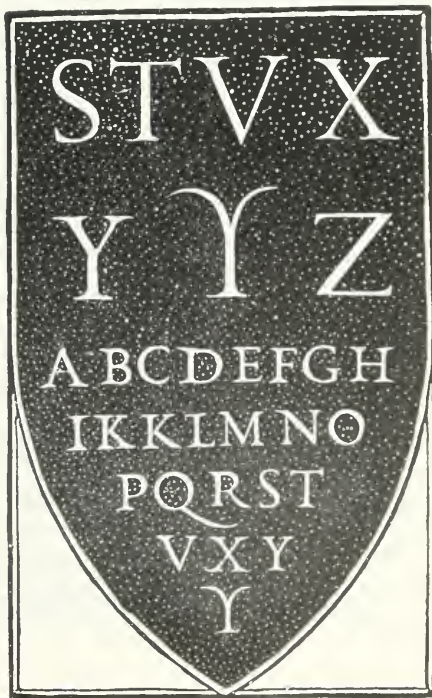
In dealing with so varied and intricate a subject as the making of letters it is manifestly impossible to lay down any specific rules for the guidance of the designer. Perhaps the generalizations given by Mr. E. E. Strange in his excellent treatise on alphabets, from which many of the illustrations for this paper have been drawn, are as useful as any.

"Examples are for study," he says, "not for slavish imitation; for the art student in mere copying shall find no salvation. He must consider the principles of balance and

construction which underlie the specimen before him, try his hand tentatively at such curves or lines as make up the letter he wishes to use, and, when he has mastered these, build up his final achievement boldly and without niggling. If, in the course of his study, any new thing occurs to him, let him test it, whether it exist in the pattern piece or not. For, while on the one hand the experiment may show good reason why the novelty should have been disregarded and thereby enrich him with experience, on the other he may haply succeed in revealing some beauty or quaintness which for want of trial had else lain unsuspected forever.

"A letter needs, of all things, to convey one clear idea, and only one, to an observer; and the eye should never be worried by having to stop and disentangle the eccentricities of ornament, or fret itself with the conceit of craftsmanship which obscures a piece of work by an advertisement of the way it was wrought.

"Another snare to be avoided is that of measurement, of the institutions of canons of proportion or such like vanities. These are diseases common not only to our machine-made age—they date back to the logicians and other word-jugglers of the middle ages. . . . But although for the designer or scribe there should rarely arise the need of making his letters to scale, we must not ignore that of the craftsman who, in the fashioning of instruments of considerable size, often has that



ROMAN CAPITALS BY TAGLIENTE, VENICE, 1524.

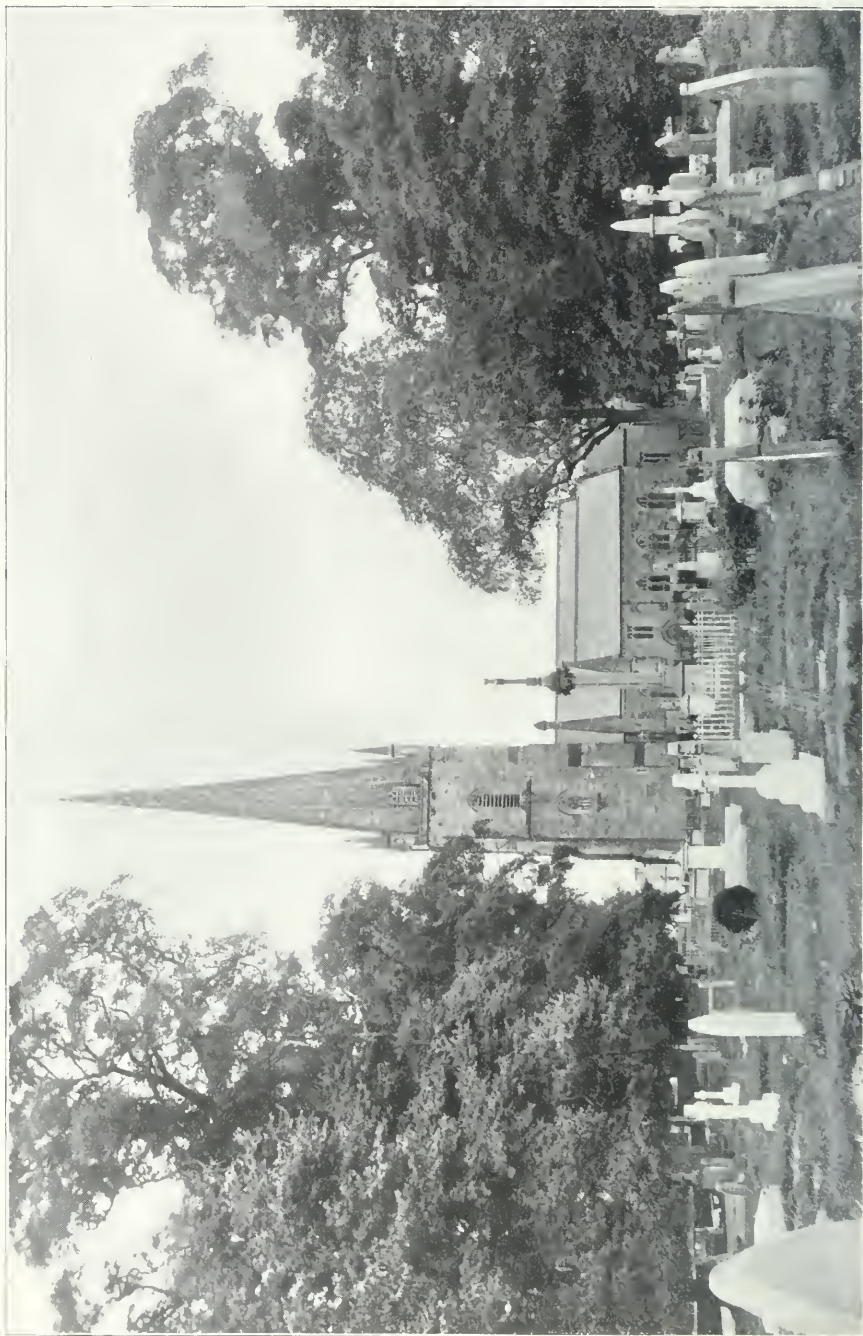


PLATE XLVII

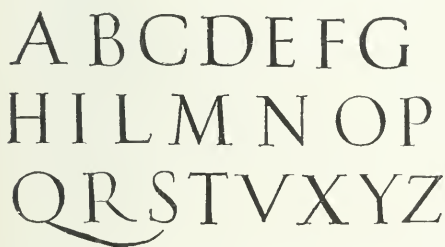
ST. MARY'S CHURCH, ROSS, ENGLAND



RENAISSANCE ROMAN ALPHABET FROM THE SPECIMEN BOOK OF
JOHN OF YCIAR, BISCAY, 1547.

burden laid upon him. This has fortunately been provided for by, among others, one of the greatest artists of the world, Albert Dürer; and it is to him that we owe a magnificent alphabet, not subordinated to any fanciful system of proportion, but so put together as to bear analysis into simple elements, and to be easy of reconstruction by almost purely mechanical methods."

One of our cuts reproduces some of the more unsymmetrical letters of Dürer's alphabet and shows the system of construction to



ROMAN CAPITALS FROM THE "LIBRO DEL LETTERE CANCELLAR-
ESCHE" OF ANTONIO SACCHI, ROME, 1605.

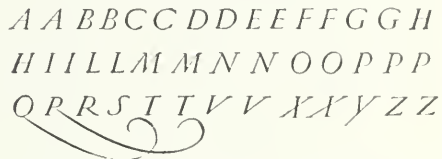
which Mr. Strange refers. The alphabet, though lacking in the flexibility and grace of the best Italian models, is bold, individual and strong,—clearly derived from ancient Roman inscriptions. Dürer's method is as follows:

He takes a square and divides it into four equal parts for the A, for example. The horizontal line across the centre gives the cross-bar. The sides of the square are divided into eighths, and one-eighth is measured at the top of the vertical dividing line,

one-eighth again from each bottom corner of the square. To these points, the limbs of the A are drawn; the up stroke and cross-bar being one-sixteenth, the down stroke being one-eighth of the square in thickness. Circles of one-fourth of the square in diameter are struck at the top of the A where the limbs meet, and at lower corners to form the outside serifs of the feet, the inside serifs being formed by circles of one-sixteenth diameter; and so the A is complete. Various sub-divisions of the square are given as guides in the formation of other letters, but that for the A is illustrative of the system, and the same proportions of thick and thin stroke are adhered to throughout, and the same method of forming the serifs.

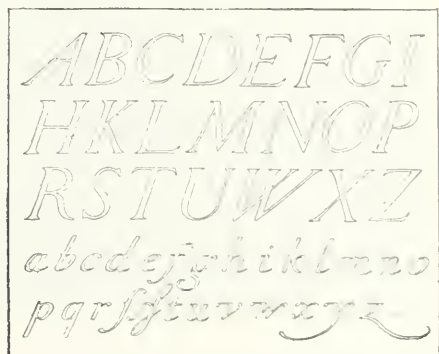
It may be interesting in this connection to allude to the origin of the lettering still in use to represent dates and the like. 1000 was represented by the Greek *phi*, habitually written CIO, which, from careless lettering and a false analogy, was soon identified

DEL SACCHI



ITALIC CAPITALS FROM THE "LIBRO DEL LETTERE CANCELLAR-
ESCHE" OF ANTONIO SACCHI, ROME, 1605.

with *m*, or M, and accounted for as the initial letter of *mille*. Similarly, 500 was represented by half *phi*, IO, soon identified with the letter D; 100 by a circle inclosing a dot, and thus C, the development being again aided by its being the initial letter of *centum*. The original sign for 50 was the Chaldean letter *chi*, represented by an arrow-head pointing down, altered into L and then into L; while the symbol for 10 (X) is probably derived from an archaic Greek letter which has also furnished us with the later S.



RENAISSANCE ITALIC FROM THE "ORDNUNG DER SCHRIFT" OF
GOTTLIEB, MÜNICH, 1744.



PLATE XLVIII

CHURCH AT ST. GERMAN, ENGLAND

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

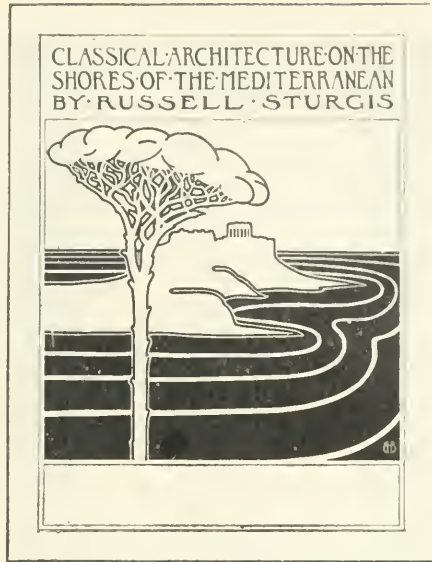
Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Brochure Series Competition "E."

A MUCH smaller number of designs
than usual was received in this Com-
petition, for a Cover Design in
three colors, for a pamphlet entitled
"Classical Architecture on the Shores of the
Mediterranean, by Russell Sturgis," which is
to be issued shortly by the Cutler Manufac-
turing Company of Rochester, N.Y. Neither
were these designs, as a whole, equal in

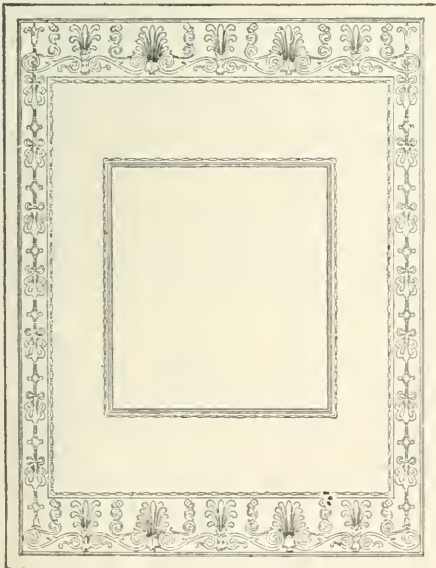


DESIGN BY

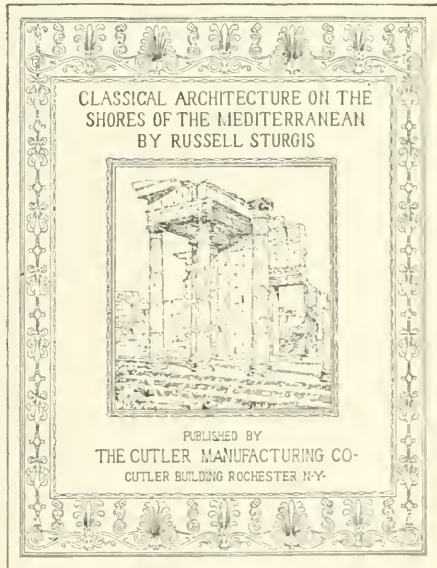
Miss H. B. BRADNER, CHELSEA, MASS.

quality to those ordinarily submitted in the
Brochure's Competitions.

The Judges, Messrs. James G. Cutler and
Claude Fayette Bragdon, both of Rochester,
have awarded the First Prize to Mr. J. Pinck-
ney Wightman, 710 Dolphin St., Baltimore.
The color scheme of this design is as follows :
Ground of old ivory with outlines in sepia ;
the sky in the centre panel, and the back-
ground of the surrounding ornamental bor-
ders in blue.

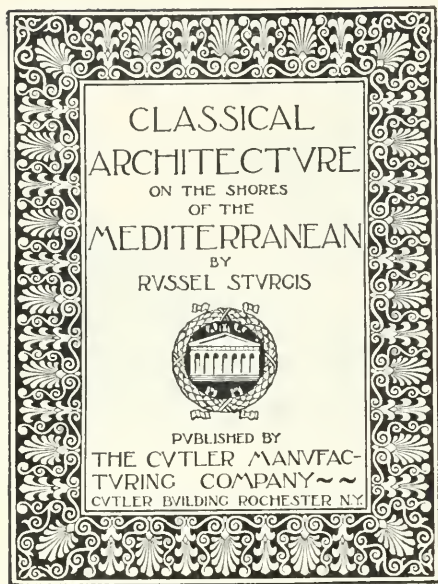


FIRST PRIZE DESIGN.



Mr. J. PINCKNEY WIGHTMAN, BALTIMORE.

[Front Cover.]



SECOND PRIZE DESIGN.

Mr. LOUIS LABEAUME, BOSTON.

The Second Prize was awarded to Mr. Louis LaBeaume, 24 Rutland Square, Boston. The color scheme showed a ground of dark gray-green, with the lettering and the outlines in black; and the centre medallion and the surrounding border in gold.

The third design here reproduced, that of Miss H. B. Bradner, Chelsea, Mass., is colored as follows: The design is relieved in pale green against a dark sea-green background. The sky and the panels containing the lettering are colored blue. The lettering is in dark green.

The award of prizes in Competition "F," for the perspective and plan of a one-room county schoolhouse, will be announced in the next issue of the BROCHURE. A new Competition ("G") involving the design for a decorative tail-piece, or ornamental chapter ending, is set on page iii of this issue.

Club Notes.

OUR Correspondent in Paris writes: At the April judgment of the first class *projet* for "Une Place Publique" the following Americans received mentions: Messrs. Warren, Haskell, Phillips, Lowell, Anderson, Potter, Dyer, Bakewell and Hunt.

In the April architectural *concours* at the American Art Association the jury awarded as follows: First Prize, 150 francs. Mr.

[Back Cover.]



SECOND PRIZE DESIGN.

Mr. LOUIS LABEAUME, BOSTON.

Lescher; Second Prize, 100 francs, Mr. Burrell; Honorable Mentions, Mr. Gurd and Mr. Stowe.

The annual meeting of the T-Square Club was held on Wednesday evening, May 11, at which there were present forty-eight members. The reports of the various committees were heard, and the Treasurer's report showed the Club to be on a secure financial footing. The medals for the competitions held during the past year were awarded as follows: Gold Medal, Mr. Nicola D'Ascenzo; Silver Medal, Mr. Horace H. Burrell; Honorable Mention, Mr. Charles Z. Klauer. The following officers were elected for the ensuing year: President, Mr. Edgar V. Seeler; Vice-President, Mr. Adin B. Lacey; Secretary, Mr. Herbert C. Wise; Treasurer, Mr. Horace H. Burrell; Executive Committee, Messrs. David K. Boyd, Walter Cope and James P. Jamieson; House Committee, Messrs. Nicola D'Ascenzo, George B. Page and Frederick M. Mann.

At the annual meeting of the National Society of Mural Painters the following officers were elected for the coming year: John La Farge, Honorary President; Frederick Crowninshield, First Vice-President; George W. Maynard, Second Vice-President; D. Maitland Armstrong, Treasurer; Herman Schladermundt, Corresponding Secretary; J. William Fosdick, Recording Secretary.

On Monday evening, May 2, 1898, Mr. Theodore M. Pietsch, lately returned from the Ecole des Beaux-Arts, Paris, addressed

the Chicago Architectural Club on "Student Life in Paris." Special reference was made to those studying architecture.

On Saturday, May 7, the regular monthly meeting of the St. Louis Architectural Club was held. The drawings of the monthly problem were handed in, and a committee was appointed to consider the advisability of holding an exhibition during the coming fall. As there was little business to be considered, the lantern was brought out and an interesting study made of some of the different warships, cities, etc., that are now attracting so much attention. A spread was provided by the hosts for the evening.

In the April number of THE BROCHURE SERIES, in referring to the Trans-Mississippi Exposition at Omaha, Mr. C. Howard Walker was mentioned as the architect-in-chief. In justice to his partner, Mr. Thomas R. Kimball, this statement should be corrected, the firm of Walker & Kimball being architects-in-chief of the Exposition.

Books.

MUNICIPAL ARCHITECTURE IN BOSTON, FROM DESIGNS BY EDMUND M. WHEELWRIGHT, CITY ARCHITECT, 1891-1895. Edited by Francis W. Chandler, Boston: Bates & Guild Company. \$30.00. Part I,—School-houses.

Next to dwelling houses and business buildings perhaps schoolhouses oftenest claim the attention of architects. It is therefore matter for comment that since the work of Robeson published in 1874 there has been no attempt on the part of architectural writers to collect the scattered data relating to this subject, and to record the latest information upon schoolhouse design and construction. Remarkable progress has been made in the last few years, both by school boards and architects, in meeting the constantly increasing demands for convenience, hygienic surroundings and economy of administration. It has been difficult to keep pace with these developments without devoting much time to the matter, and a concise statement by an authority of such acknowledged high standing as Professor Chandler will be welcomed by all who are called upon to study this problem. Professor Chandler has taken the work of Mr. Wheelwright as a text, and has made it the basis of his chapters upon the more general topic. Conditions in Boston may not be precisely the same as those of other American cities, but within the range of these conditions Mr. Wheelwright has unquestionably gone further and accomplished more than any architect who has elsewhere tried to solve the schoolhouse problem. The information now published directly relating to these schoolhouses is in itself of great value. The range in size, construction and requirement is great enough to furnish means for intelligently working out any of the problems

which are now coming up in American school building, with the one exception of the large schools which are at present being built in New York under the supervision of Mr. Snyder. Complete plans are given of twenty-three buildings, with descriptions of materials, special features of construction, cost, and so forth; while working drawings of several of these are also shown. Most valuable articles upon heating and ventilation and upon sanitation of schools are contributed by Prof. S. H. Woodbridge and Mr. Frederick Tudor, and the volume is illustrated with forty-three full-page plates, the greater part of which are heliotypes from negatives made by Mr. E. E. Soderholtz.

HISTORIC ORNAMENT. A Treatise on Decorative Art and Architectural Ornament, with 317 illustrations. By James Ward, Vol. II. New York: Imported by Charles Scribner's Sons. \$3.00.

To the student of ornament this will be found an interesting and valuable work, not so much in the direction of a reference book and as a fund from which motives and suggestions in design may be drawn, as in the line of general information, giving, as it does, an historical account of the development of the numerous minor arts, each treated separately. In the present volume furniture, pottery, enamels, ivories, metal-work, textile fabrics, mosaic, glass and book decorations are taken up in this manner. It does not come within the scope of the work to consider the question of design from the analytical or constructional point of view. The treatment of the subject is thus made easier to follow. Although each of these arts has been repeatedly described and illustrated upon this plan, we know of no work which contains this information so concisely and conveniently arranged.

Notes.

MR Edward B. Stratton, the travelling scholar of the Boston Architectural Club, brought with him, on his return from abroad, a large collection of photographs which he made with his own camera. Photographs of even the best known subjects are often rendered of small professional value because they are taken by lay photographers who cannot appreciate the architect's point of view, while this point of view was naturally paramount with Mr. Stratton. The collection, when exhibited at the Architectural Club, created very favorable comment, as nearly every subject contained suggestions of value in American work. Fifty of the most desirable of his negatives, representing English manor-houses, small half-timber and stone houses, country churches and choice architectural bits, many of them hitherto unobtainable, have been secured by Mr. Edward J. Jones, whose advertisement of prints from them appears in this issue. The illustration is from one of Mr. Stratton's photographs.

Messrs. Hobart B. Ives & Co. of New Haven, Conn., known all over the country through their superior sash lock, have brought out the Ives Window Stop Adjuster, which has these essential advantages. It is made from one solid piece of metal, with a thick bed that will not bend in tightening the screw, and a thin flange to admit of a close adjustment of screens, and also prevent the screw from drawing it into the wood. Its solid ribs will drive into the hardest bead or stop, and prevent the adjuster turning in either direction. It is applied with a half-inch bit. Cuts fully illustrating this adjuster are shown in their advertisement in this issue, and a mounted sample will be mailed on application.

Messrs. Summers & Wight have recently finished equipping a model wood-working plant at 81 Wareham Street, Boston, for the execution of interior finish, from architects' drawings. The best machinery to be had has been installed, and as the factory is new, it has been planned for the most economic handling of work. This firm is in position to do church, office, bank and residence interior finish at prices as low as consistent with thorough workmanship and selected materials.

A three-inch double beveled architects' vest-pocket scale, put up in a neat leather case, which Soltmann's Scale Department

offers to deliver postpaid for ten two-cent stamps (or scale only for five two-cent stamps) is something which every draughtsman has use for. It is only about three inches long and contains scales $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, 1, $\frac{3}{4}$ and $\frac{7}{8}$ inch to the foot and $\frac{1}{16}$ inches. For engineers a similar scale can be had which is divided 10, 20, 30 and 50 parts to the inch. A pamphlet illustrating drawing materials may be obtained upon application to 119 Fulton St., New York City.

The attractive illustration on this page shows the interior of a palm house, one of a large range of horticultural buildings, designed and erected by Hitchings & Co. of New York, on an estate at Millbrook, N.Y. This particular building is 40 ft. wide, 60 ft. long and 40 ft. from floor to ridge of dome. The roof is of large sheets of ribbed glass, bent to the curve of the rafters. A very carefully planned system of hot water heating is one of the features of this house, the diffusion of heat being perfect, and 70° being easily maintained in zero weather. Hitchings & Co. give special attention to carrying out architects' rough sketches for horticultural buildings on large country estates, and for conservatories for city houses; and the work when finished is not only good in design but perfectly adapted for its purpose.



INTERIOR OF PALM HOUSE, MILLBROOK, N.Y.

HITCHINGS & CO., BUILDERS.

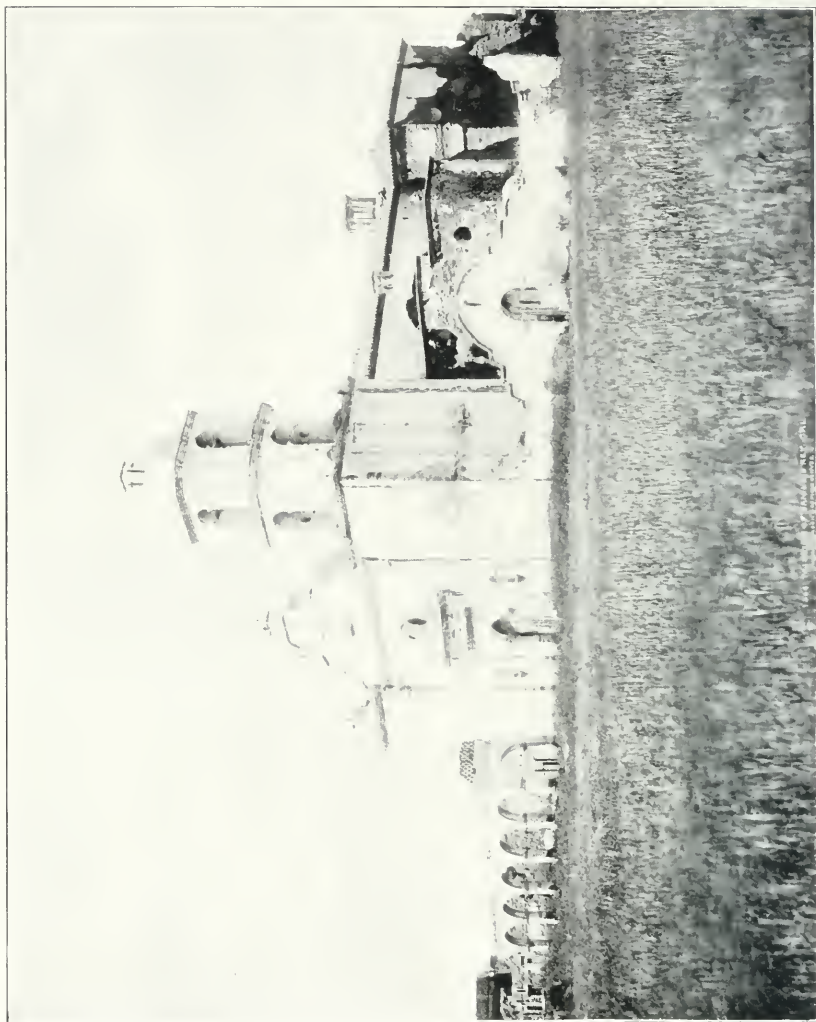


PLATE XLIX

MISSION OF SAN LUIS REY

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

JULY, 1898.

No. 7.

CALIFORNIA MISSION BUILDINGS.

THE Missions in California were founded by expeditions of Franciscan friars from the already established Missions in Mexico. The Spanish Government had decided to colonize Upper California, and the passion of the Church gladly allied itself with the purpose of the State.

The responsibility of the practical organization of the first expedition into Upper California devolved upon Joseph de Galvez, who, as Visitor General, represented the person of the King in every province of the Spanish Empire; while the Church was represented by the celebrated Father Junipero, a man of the greatest energy and the most fervent piety, to whom most of the credit for the foundation of these Missions is due.

The records of this first expedition into California are full of interest. It was divided into two parts, one to go by sea, and one by land. Every possible precaution and provision was thought of by the wise Galvez; but neither precaution nor provision could make the journey other than a terrible one. Father Junipero, with his characteristic ardor, insisted on accompanying one of the land parties, although he was suffering severely from an inflamed leg, the result of an old injury. Galvez tried in vain to detain him; he said he would rather die on the road than not go, but that he should not die, for the Lord would carry him through.

The diary kept by a Father Crespi is full of quaint and touching entries concerning this toilsome march. "Nothing abounds except stones and thorns," he says. They journeyed for days without finding water, they were obliged to hew their pathway with axes through great tracts of impenetrable cactus, they were drenched to the skin by cold rains, they were deserted by the Christian Indians whom they had brought from Lower California as guides; sometimes the party found themselves hemmed in by mountains, and were forced to halt for days while scouts went ahead to find a pass. More than once, hoping that at last they had found a direct and easy route, they struck down to the seashore only to discover themselves confronted by impassable spurs of the coast range, and forced to toil back again up into the labyrinths of mesas and cactus plains.

It was Holy Thursday, the 24th of March, when they set out, and it was not until the 13th of May that they reached the high ground from which they had their first views of the bay of San Diego, and saw the masts of the ships lying at anchor there — "which sight was a great joy and consolation to us all," says the diary. The gladness of the meeting was dampened only by the sad condition of the ships' crews, many of whom were dead or dying. They had been four months, with their poor charts and poorer ships, making their way from La Paz up to San



PLATE L

MISSION OF SAN LUIS REY

Diego; and in consequence of insufficient and unwholesome food the scurvy had broken out among them. It was a melancholy beginning for the new enterprise. In fifteen days twenty-nine of the sailors and soldiers died. The Indians, who at first had been gentle and friendly, grew each day more insolent and thievish, even tearing the clothes off of the sick lying helpless in the tents or in the huts on the beach. At last, on the 16th of July a cross was set up facing the port, and in a rude booth of branches and reeds, mass was celebrated and the grand hymn of *Veni Creator* was sung, the pilgrims "supplying the want of an organ by discharging firearms," says the old record, and with only the "smoke of muskets for incense." Thus was founded the Mission of San Diego; and thus was laid the corner stone of the civilization of California on July 16, 1769.

Before the lapse of a fortnight a second expedition was organized, which was to proceed up the coast as far as Monterey, and to found a Mission there. This expedition toiled up the coast; but, after a fruitless search for the magnificent port described by Vizcayno, encountering sickness, suffering privation and occasionally death, they were compelled to return to San Diego; and, as a memorial of their visit they erected a rough cross on a little hillock near the beach, and cut on it with a razor the pathetic inscription: "The overland expedition from San Diego returned from this place on the 9th of December, 1769, starving."

The effort at missionary colonization was not, however, abandoned, and the

history of the next fifteen years is a history of struggle, hardship and heroic achievement. In 1770 another expedition moved up the coast, following the track of the first explorers, whose diary was their guide, and founded the mission of San Carlos on the bay of Monterey. San Diego and Monterey served to mark the extremes of the first Spanish occupancy; the interval was filled up and the area of missionary conquest gradually extended by other similar establishments. The names of these institutions, founded in rapid succession, are as follows:—



IN THE GARDEN

MISSION OF SANTA BARBARA

1771. San Gabriel, San Fernando, San Antonio.

1772. San Luis Obispo.

1776. San Juan Capistrano, San Francisco de Assisi.

1777. Santa Clara.

1782. San Buenaventura.

1786. Santa Barbara.

1787. La Purisima.

1791. La Soledad and Santa Cruz.

1797. San Juan Bautista, San José, San Miguel.

1798. San Luis Rey.

1802. Santa Ynez.

After this missionary efforts seem to have relaxed, but a revival at a later date led to the foundation of San Rafael in 1817, and San

Francisco Solano in 1823. This last, at Sonoma, was as far north as the missionaries penetrated.

The records of the founding of these missions are similar in details, but full of interest. The routine was the same in all cases. A cross was set up; a booth of branches was built; the ground and the booth were consecrated and christened; a mass was performed; the neighboring Indians were summoned by the ringing of bells swung on the limbs of trees; presents were given them to inspire them with trust,

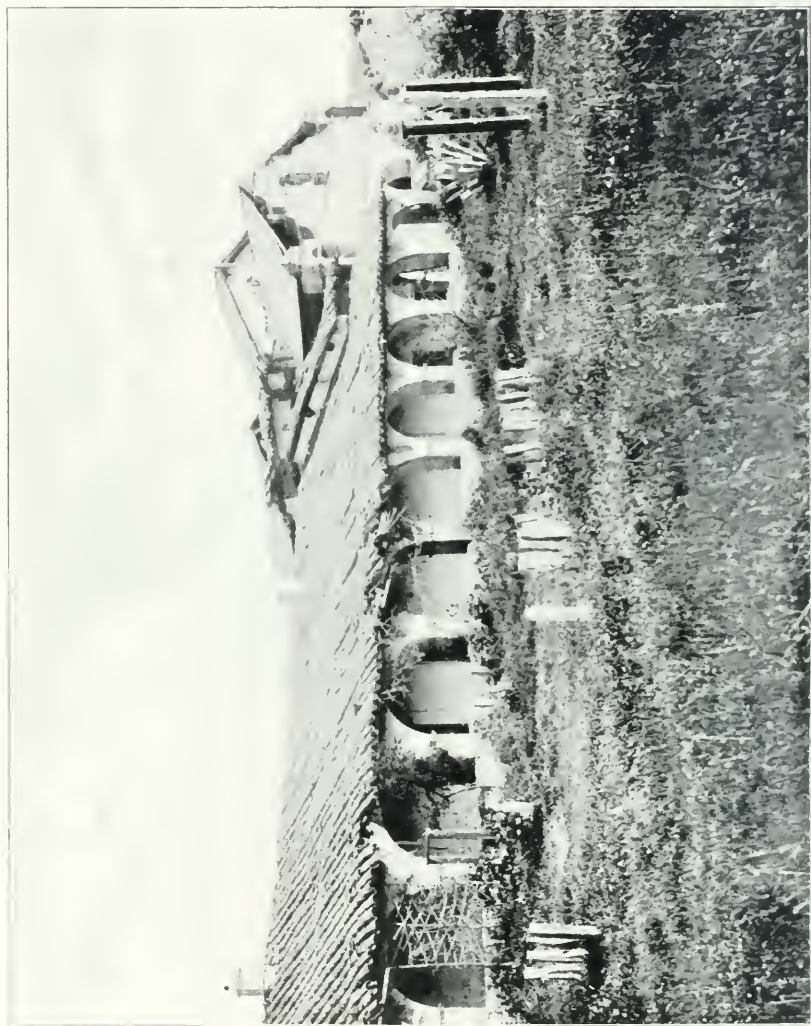


PLATE LI

MISSION OF SAN ANTONIO DE PADUA

and thus a Mission was founded. From the rough booth of boughs and reeds of 1770 to the pillars, arched corridors and domes of the stately stone churches of half a century later, is a change only a degree less wonderful than the change in the Indian, from the naked savage with his one stone tool, grinding acorn-meal in a rock bowl, to the industrious tiller of soil, weaver of cloth, worker in metals, and singer of sacred hymns.

These Missions were, of course, designed for the instruction of the rude aborigines in the truths of Christianity and in the arts of civilized life. The scheme of life and discipline was devised by the Jesuits, and the Franciscans who succeeded them followed their system. The following description, condensed from the account of a traveller who saw one of the Missions in its palmy days, will convey a fair idea of the establishments of which it was a type:—

"The Mission Building is in the form of a hollow square, of about one hundred and fifty yards front, along which a gallery extends. The church forms one of the wings. The edifice, a single story in height, is elevated a few feet above the ground. In the interior is a court adorned with a fountain and planted with trees, on the corridor extending around which open the apartments of the friars and the major-domo as well as those used for workshops, schoolrooms and storehouses, and the chambers set apart for the accommodation of travellers and guests.

"The male and female infirmaries, as well as the schoolrooms, are placed in the most quiet portions of the premises. The young Indian girls occupy a set of apartments secluded from the rest and called the 'nunnery' and they themselves are familiarly styled 'nuns.' They are thus entirely protected from intrusion, and, being placed under the guardianship of staid and trustworthy matrons of their own race, are taught to spin and weave wool, flax and cotton, and do not leave the nunnery until marriageable.

"Those of the Indians who exhibit most talent are taught music for the church services; and such as attain superior proficiency, either as carpenters, smiths or even agricultural laborers, are made foremen and placed in charge of the other workmen.

"Two friars are stationed at each Mission; the elder is charged with internal administration and the duty of religious instruction, the younger with the direction of the agricultural and mechanical labor.

"Industry is inculcated and encouraged by the constant example of the Fathers, who are always the first to put their hands to the work; and considering the meagreness of

their resources and the absence of European labor, the works they have executed with the aid of unskilled savages of low intelligence, are marvels of agricultural and mechanical skill. These comprise mills, machinery, bridges, roads and canals for irrigation, besides extensive agricultural labors. For the erection of nearly all the Mission buildings large beams had to be transported from the mountains, eight and ten leagues off, and the Indians taught to burn lime, cut stone, make bricks, tiles and the like.

"Opposite the Mission building is usually a guard house for the lodging of four cavalry soldiers, who act as couriers, carrying correspondence and orders from one Mission to another, besides protecting them from the incursions of hostile Indians.

"The following is a summary of the ordinary day's work at a Mission: At sunrise the bell sounds for the Angelus and the Indians assemble in the chapel where they attend morning prayers and mass and receive a short religious instruction. Then comes breakfast, after which they repair to work. At eleven they eat dinner, and after that rest until two. Work is then resumed and continued until an hour before sunset, when the bell again tolls for the Angelus. After prayers the Indians sup, and are then free to take part in a dance or some such innocent amusement. Their dress consists of a shirt of linen, a pair of pantaloons, and a woolen smock. The head workmen have also cloth clothes like those of the Spaniards. The women receive every year two changes of underclothing, a smock and a new gown."

The Missions in California were in all twenty-one. They may be said to have attained their maximum of prosperity during the first quarter of the present century. The Indian tribes of the coast had been, by that time, reduced to pupillage at the various establishments; and though there were still wild tribes in the mountains, the friars seemed to have lost the spirit of missionary enterprise, and had settled down to a quiet life among their neophytes, producing from the soil all the necessities, and many of the simpler luxuries of life, and accumulating for the Indian communities they governed great pastoral wealth. The extent of their possessions may be imagined from the statement that in 1820 the Mission cattle are quoted at 140,000 head, the horses at 18,000, the sheep at 190,000, etc. The average annual product of grain is given at over 113,000 bushels.

But the increase of white settlers, bringing with them the wants, ambitions and freedom of modern life, was incompatible with the continued suc-



1888 THE BUILDING OF SANTA BARBARA, CALIF.



OLD FOUNTAIN

MISSION OF SAN FERNANDO

cess of institutions based as the Missions were, on paternal authority. The Indians were infants in all respects except age and capacity for toil; and the settlers were subject to no restraints except those of the civil authority which was of the weakest kind. Contact and intercourse with them corrupted the Indians and relaxed the bonds of discipline among them. Moreover the broad acres and the vast herds of the Missions excited the cupidity of the settlers who did not regard the property of the friars and Indians in the same light as that of white people. Under these influences the Mexican Congress, in 1833, passed a law for secularizing the Missions, converting them into parishes, replacing the missionary priests by curates and emancipating the Indians from their pupilage to the Church. Administrators were to be appointed for the temporalities of the Missions, the proceeds of which, after a small allowance for the maintenance of the priest and the charges of public worship, were to be applied to public purposes.

Under this law the greedy politicians of the day were enabled to plunder the Missions pretty nearly to their heart's content. The administrators administered away the tangible property in

favor of themselves and their friends with marvellous industry and celerity, and despoiled the Missions of their lands and cattle by wholesale. Through all this the Indians were the victims. They were, under the administrators, compelled to work far harder than before; they were ill-fed and ill-treated; they were hired out in gangs to work in the towns or on farms under masters who regarded them simply as beasts of burden; their rights to the plots of land which had been set off for them were, almost without exception, ignored. A more pitiable sight has not often been seen on earth than the spectacle of this great body of helpless, dependent creatures, suddenly deprived of their teachers and protectors, thrown on their own resources, and at the mercy of rapacious and unscrupulous communities, in time of revolution. The desolation wrought was so rapid and complete, and its effects on the Indian population so malign, that the Government became alarmed and suspended the operation of the law. But it was too late; the mischief had been accomplished, and the establishments thenceforth visibly decayed.

The ruin of the Missions was completed by the American conquest. The few remaining Indians were speedily



PLATE LIII

MISSION OF SAN GABRIEL

driven or enticed away, for the rough frontiersmen who came over the plains knew nothing of missionary friars or civilized Indians; they came here to squat on public land, and respected no possession beyond one hundred and sixty acres, and that only in the hands of one familiar with the English language and modern weapons.

None of the Missions retains its original character. Where population has grown up around the site, as at Santa Clara, San Francisco and San Rafael, they became parish churches. At other places squatters took possession of them, excluding priest and major-domo impartially; and in more than one case even the churches were sacrilegiously degraded to the use of stable and the like. In many others, parts of the buildings were demolished for the sake of the timber, tiles and other building material they afforded.

At last, in 1856, under the decision of the United States Land Commissioner, what was left of them was returned into the inalienable possession of the Catholic church. Many of them are still in operation as curacies; others are in ruins; of some not a trace is left,—not even a stone.

XLIX., L.

MISSION OF SAN LUIS REY.

This was originally the most beautiful of all the Missions. It has a perfectly proportioned dome over the chancel, and beautifully groined arches on either hand and over the altar. Four broad pilasters on each side of the church are frescoed in a curious mixing of blues, light and dark, with reds and blacks, which have faded and blended into a delicious tone. The once celebrated artist Huica was sent from Spain and spent several years in carving the various ornamentations of the building. There were originally six life-sized statues around the main doorway, and above this a large window surrounded with carvings of sacred emblems, flowers and foliage in oak, and above this again, three statues. A Byzantine pulpit hanging high on the wall inside and three old wooden statues in niches are the only decorations now left.

LII., LVI.

MISSION OF SANTA BARBARA.

The Santa Barbara Mission is still in charge of the Franciscans, the only one remaining in their possession. It is now called a college for apostolic missionary work; and there were in 1883 eight members of the order living within its walls. The Mission buildings stand on high ground, three miles from the beach, west of the town and above it, looking to the sea.

LIII.

MISSION OF SAN GABRIEL.

This Mission is situated not far from Los Angeles. The stone church was begun shortly after the establishment, but was not completed until 1785.

LV.

MISSION OF SAN JUAN BAUTISTA.

At San Juan Bautista there lingers more of the atmosphere of the olden time than is to be found in any other place in California. The Mission church is well preserved; its grounds are enclosed and cared for; in its gardens are still blooming roses and vines, in the shelter of palms, with the old stone sun-dial to tell time. On the east side of the church is a succession of three terraces leading down to a valley. On the uppermost is the old graveyard, in which it is said that four thousand Indians are buried.

For further details of the rise and fall of these California Missions our readers are referred to the very complete accounts by Mrs. Jackson ("H.H."), and by Mr. John T. Doyle, from which most of the above brief summary is condensed.

For the illustrations in this issue of the BROCHURE our readers are indebted to the kindness of Mr. William H. Hunt, the manager of The Cleveland Hydraulic-Press Brick Company. Mr. Hunt has personally made a very complete collection of photographs of Spanish-American architecture, and many of the most interesting of these views have been reproduced by half-tone plates, of very unusual quality and size, to form a folio issued by The Hydraulic-Press Brick Company,—a very valuable contribution to American architectural literature.



PLATE LIV

MISSION OF SAN CARLOS

Club Notes.

THE New York Sketch Club visited the new buildings and grounds of Columbia College, Morningside Heights, on Saturday afternoon, June 4. An enjoyable part of the afternoon was the visit to the Avery Architectural Library. Mr. Smith, the librarian, in expectation of the visit, having arranged on various tables many of his most valuable books. Dinner was served at the "College Tavern." Among the guests were: Mr. G. Howard Chamberlain, Prof. Wm. R. Ware, and A. D. F. Hamlin, Mr. M. K. Kress, and Mr. H. M. Hornbostel of the Architectural Department. Professor Ware responded to the toast of "The Guests." A feature of the dinner was the effect produced by the blue-printed menus which were from a design by Mr. H. W. Jackson. After dinner in the lecture room of Havemeyer Hall Mr. Chamberlain delivered a lecture on "Old Ravenna," which was very interesting, being composed of reminiscences of a trip, the object of which was the study of the Byzantine Architecture in Italy. During the evening an opportunity was provided for examining the exhibition of the Architectural Department. After the lecture a "smoker" was held at the "Tavern," where catalogues of the exhibition of the Boston Architectural Club were distributed.

The time being too short to carry out the programme, it was necessary to postpone the election of Treasurer and Chairman of Current Work Committee. That the work of the Club might not be impeded the President appointed as temporary chairman of the committee, Mr. Geo. Stirratt, who with the Executive Committee will make arrangements for the sketching trips during the summer.

The Chicago Architectural Club notified its members of the Bohemian Night of June 6, by a red, white and blue postal card, which was inscribed:

"War! War!! War!!!"

"Grand trooping of the colors at the rooms of the Chicago Architectural Club on Monday evening, June 6. Red hot war news by our special staff of correspondents. Maj.-Gen. W. A. L. Schaefer, Brig.-Gen. Oscar Spindler, Capt. W. C. McFetridge, Qr.-Master-Gen. G. Broes-Van-Dort, Col. Hugo Zimmerman, Corp. E. O. Nelson, Sergt. Frank Baker, Rear Admiral C. F. Nelson and Private Jos. W. Sullivan, ask you one and all, to volunteer in an attack upon the Commissary Department with the view of laying in six days' rations. Specials: The prize in the Henry R. Dillon Club House Competition will be awarded. The Boston Public Library Photographs will be distributed among the lucky ones, and a 'gang' excursion by water to Milwaukee to inspect the new Public Library will be planned. Don't miss this last Bohemian Night of '98. Come yourselves—bring your friends, and order your wagons and carettes for 12 o'clock."

The Washington Architectural Club held its annual meeting Saturday, June 4, and elected the following officers for the ensuing year: President, Mr. Edward W. Donn, Jr; Secretary, Mr. Arthur B. Heaton; Treasurer, Mr. W. D. Windom; Directors for two years, Messrs. T. F. Laist and W. J. Marsh; for one year (to fill unexpired term), Mr. T. J. D. Fuller. After the election the constitution of the "Fine Arts' Society of the District of Columbia" was accepted and the following delegates to that body were elected: Messrs. T. F. Laist, W. D. Wood, T. J. D. Fuller, and as alternates, Messrs. W. D. Windom, P. C. Adams and E. R. Crane. Mr. Frank Upinan and Mr. Harry Dodge Jenkins of the Chicago



THE NEW YORK SKETCH CLUB'S "OUTING."



PLATE LV

MISSION OF SAN JUAN BAUTISTA

Architectural Club were admitted as members. This was the last meeting of the Club for the season.

On Thursday evening, May 19, the Baltimore Architectural Club held a meeting for the annual election of officers, with the following results. President, Mr. Wm. W. Emmart; Vice-President, Mr. Wm. G. Nölting; Secretary and Treasurer, Mr. Charles Gregg; Board of Control, Messrs. J. B. Noel Wyatt, Wm. J. Fizone, Albert L. Harris and Raymond P. Allen.

Mr. Wm. M. Ellicott offered a prize to the member producing the best summer work (either measured drawings or sketches) with the understanding that there must be four or more members each entering at least three or more drawings. The Club then adjourned until the fall.

The Atelier Masqueray has just finished the regular term but will remain open all summer to accommodate students wishing to work during vacation. The last competition of the Beaux-Arts Society, Class "A," for "A School of Fine Arts," resulted in Mr. B. W. Levitansky, of The Atelier, receiving First Mention with a special recommendation. No medal was awarded. Mr. Leonard Schultze also received a First Mention, and Second Mentions were awarded to Mr. S. S. McGrath, Mr. Herbert R. Loud and to Mr. Wm. T. L. Armstrong. In Class "B," "A Ball Room" First Mentions were awarded to Mr. H. F. Wickenhoefer and Mr. James E. Cooper, and Third Mentions to Messrs. John J. Lawlor, S. Lewis Goodwin, Cornelius H. Venn, Louis E. Jallade, Benjamin Steckler. In the "Sketches for a Bell Tower" Mentions were awarded to Messrs. James E. Cooper, Leonard Schultze, Wm. T. L. Armstrong, B. W. Levitansky, F. B. Rosman. And in the "Sketches for an Elevated Railroad Station" a Mention was awarded to Mr. James E. Cooper. Most of the work is now on exhibition at the Atelier, having just been returned from a tour of exhibitions including Cleveland, Philadelphia, Pittsburg, Chicago and Montreal, besides the Architectural League and the Beaux-Arts Society in New York.

The regular meeting of the St. Louis Architectural Club was held on Saturday evening, June 4. The new lantern has been completed, and an initial exhibition of interesting buildings in and about Rome, with explanation, was given by Mr. Fred Cox. A lengthy report was read by the committee appointed to inquire into the advisability of having an exhibition this fall, in which they recommended that one be held and that committees be appointed at once to make the proper arrangements during the summer. A motion to hold no meetings during July and August provoked vigorous opposition. The judges appointed on the competition for the Club house, Messrs. Enders and Helfensteller, awarded first place to Mr. M. H. Fuebinger and second place to Mr. E. H. Neiman.

Books.

MUNICIPAL ARCHITECTURE IN BOSTON, FROM DESIGNS BY EDMUND M. WHEELWRIGHT, CITY ARCHITECT, 1891-1895. Edited by Francis W. Chandler. Boston: Bates & Guild Company. \$30.00. Part II.

The second volume of this work, which completes the publication, gives a better idea than the first of the versatility of Mr. Wheelwright as a designer, and of the skill and force with which he succeeded in carrying out his designs. Here are illustrated four complete groups of hospital buildings designed for different requirements, and important additions to another and older hospital. A reformatory school, the headquarters of the Boston Fire Department and two engine houses, two police stations, a number of park buildings, an extremely well studied design for a new City Hall and the entrances to the Subway for street cars under Boston Common, each of these required special study and just appreciation of widely varying conditions. How successfully these conditions have been met may be judged from the fact that although one hundred large, full-page plates and numerous text illustrations are devoted to the buildings mentioned above, together with the schoolhouses treated of in the first volume, there is no suggestion of monotony or over illustration. It is quite certain that while perhaps no other American architect has ever been honored by the publication of his work in such form, no similar opportunity has before been presented in this country.

The text of this volume is noteworthy on the same lines as that of the previous volume. Dr. Edward Cowles and Dr. G. H. Rowe review the development of modern hospital construction, and give a careful résumé of the needs of such buildings in light of the latest scientific investigations. Mr. Frederick Tudor discusses the intricate subject of heating and ventilation of hospitals; and Mr. C. Howard Walker describes the difficulties, and the means employed by Mr. Wheelwright to overcome them, of the peculiar Subway problem.

HEIRLOOMS IN MINIATURES. By Anne Hollingsworth Wharton. Philadelphia: J. E. Lippincott Co. \$3.00.

The compiler of this book has brought together much entertaining matter concerning American painters of miniatures, and their subjects. From colonial times to the present day the art has flourished, although the best work was done early in this century.

The present work does not aim to be a history of the art. It is in fact much more a history of the fair and gallant subjects of the artist's brush, with a truly Philadelphian delving into the genealogy of all concerned. It is illustrated with nearly a hundred reproductions of miniatures, and a charming colored frontispiece. A chapter on the history and practice of miniature painting by Emily Drayton Taylor, with examples of her own work, concludes the very attractive volume.



PLATE LVI

MISSION OF SANTA BARBARA

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Brochure Series Competition "F."

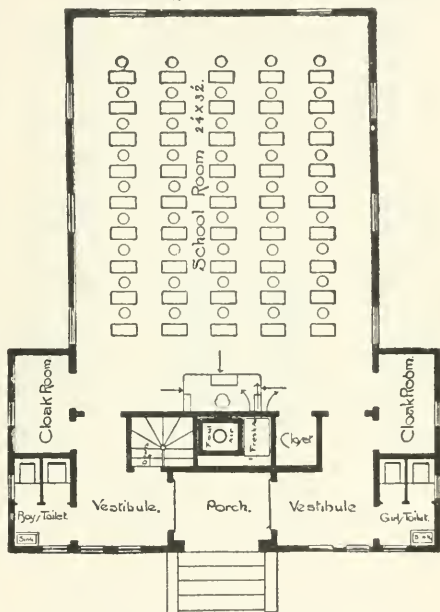
IN this Competition, for the plan and per-
spective sketch for a one-room Country
Schoolhouse, more than sixty designs
were submitted.

In a building of this character the main
consideration is the plan, all other points
should be subservient to convenience of
arrangement. Only two of the plans sub-
mitted (those of the first and second prize
designs) were, however, entirely satisfactory
in character, though many of the others might,
by minor changes, have been made service-
able.

It is, of course, extremely difficult to obtain
architectural effect with so few and simple
elements as this problem provides. Approp-
riateness and economy although not specific
conditions in the programme are implied as
a necessary consequence of the purpose and
location of the proposed building. Many
Competitors erred, perhaps naturally, in
making their designs too elaborate and ex-
pensive for the intended purpose. As a

whole, the results were not especially fruitful
in suggestion.

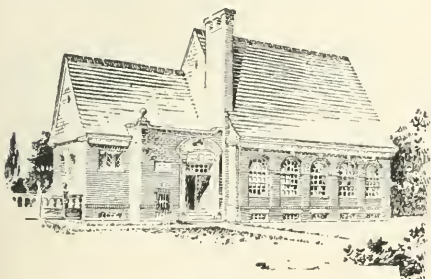
The Judge, Mr. E. M. Wheelwright, late
City Architect of Boston, has made the fol-
lowing decisions: —



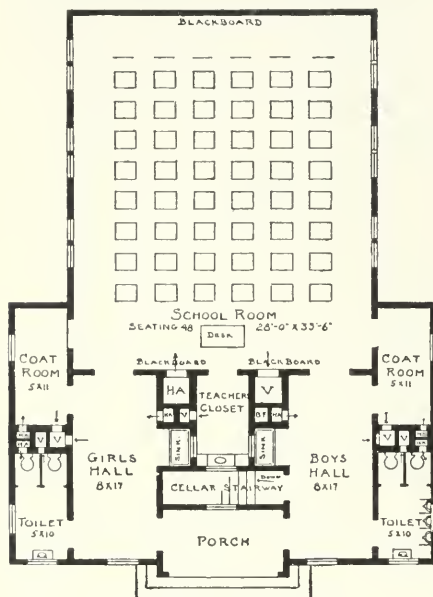
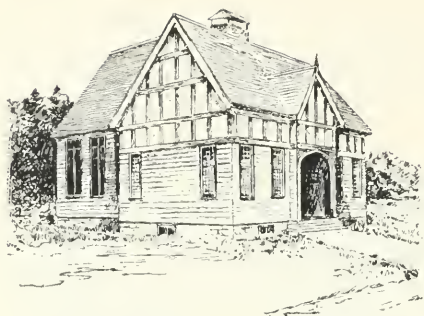
FIRST PRIZE DESIGN.

By MR. G. D. REID, MALDEN, MASS.

The First Prize has been awarded to Mr.
G. D. Reid, 20 Magnolia St., Malden, Mass.
His design meets more satisfactorily than any
other submitted the requirements for a one-
room Country School. The teacher's desk
is placed on one of the narrower sides with a
large blank space in the wall opposite. The
principal light is from both long sides, the
most desirable method of lighting; and al-
though four windows on each long side would
have been better if there were any possibility
of shadowing, under the premised conditions
the window surface is sufficient. The cloak-
rooms are given their proper relation to the
schoolroom and the toilet rooms are properly
isolated. A more interesting accentuation of
the entrance would have improved the ex-
terior design, which, while it lacks marked
architectural merit, is to be commended for
its simplicity and fitness for the purpose.



PERSPECTIVE BY MR. SEYMOUR G. STUDLEY,
PROVIDENCE, R.I.



SECOND PRIZE DESIGN.

BY MR. TURNER HODGDON, BROOKLINE, MASS.

The Second Prize has been awarded to Mr. Turner Hodgdon, 172 High St., Brookline, Mass. The arrangement of schoolroom, cloak and toilet rooms which he has chosen is very like that of the first prize design. It has, however, the disadvantage of mullioned and transomed windows; and with but three openings on the side it should have had two windows in the wall opposite the teachers' desk. The location of a teacher's closet with an entrance immediately behind the desk destroys valuable blackboard surface. The exterior treatment of this design cannot be commended.

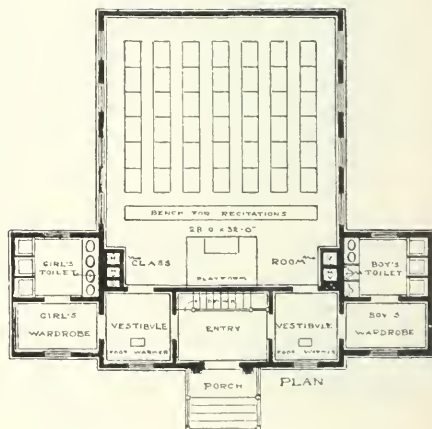
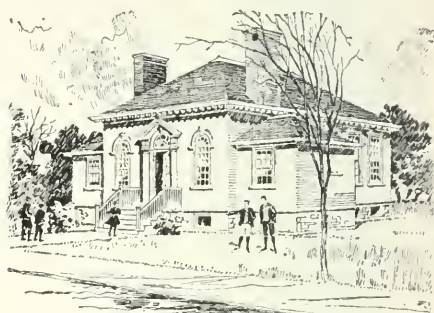
The Third Prize has been awarded to Mr. Louis LaBeaume, Boston Architectural Club, Boston. In this design the schoolroom is arranged in much the same way as in the First and Second Prize Plans, but is better lighted than the latter, in that it has four instead of three windows in each of the long sides, which permits of the omission of all windows in the wall opposite the teacher's desk. The cloak and toilet rooms are im-

properly placed. The cloak-rooms should be connected with the schoolroom, and should not be directly connected with the toilet-rooms. A change in arrangement in this respect would have necessitated but a single chimney,—a desirable point in itself for such a building where economy should be closely considered. The perspective presents the suggestion of an architectural design which might, by study, be brought to fittingly express the purpose of the building.

The perspective shown of the design of Mr. Seymour G. Studley, 49 Westminster St., Providence, R. I., presents, perhaps, the most pleasing architectural effect of any design submitted. The plan, however is defective. The schoolroom is not properly lighted and the cloak and toilet rooms are not well placed.

Of the other designs it may be said that a large number show unfamiliarity with the most approved arrangement of schoolhouse plans, and the errors arising from complication, and it would seem, from insufficient study of the requirements for such buildings. Most of these fail, as previously pointed out, in over-elaboration.

The announcement of the results in Competition "G," for an ornamental Tail-piece, or Terminal Ornament to a chapter, will be made in the August Brochure.



THIRD PRIZE DESIGN.

BY MR. LOUIS LABEAUME, BOSTON.

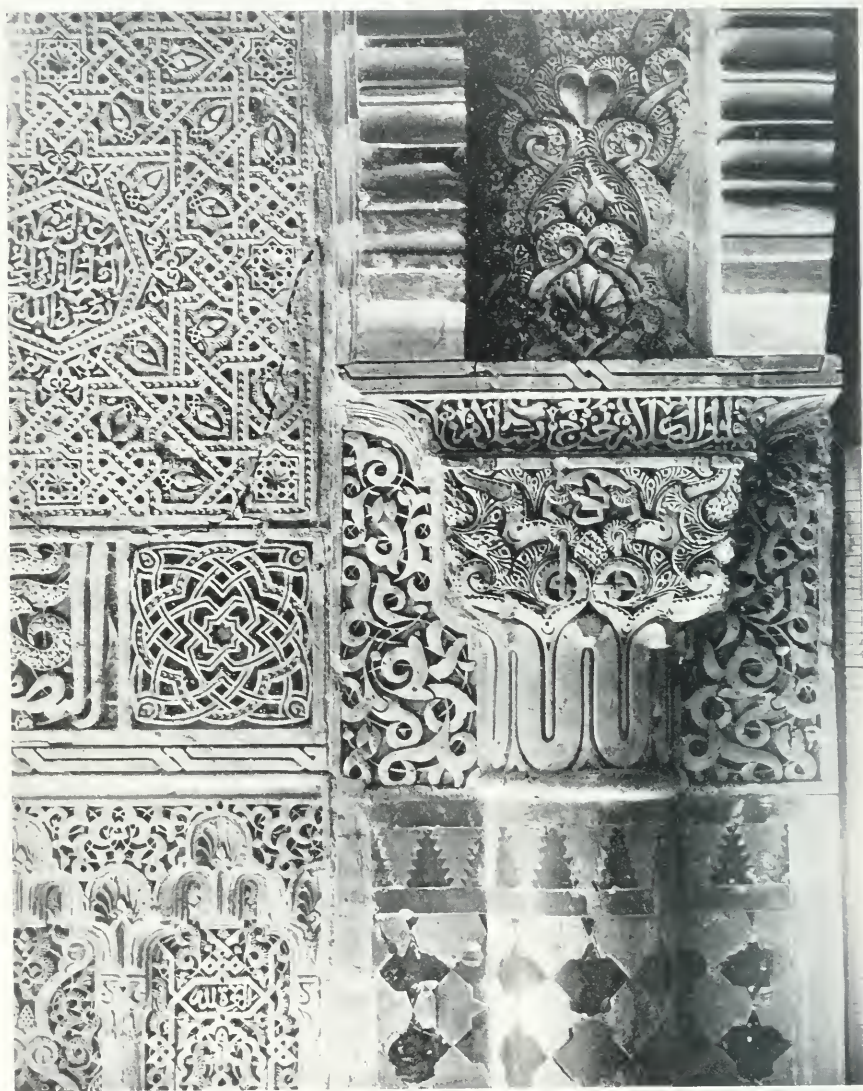


PLATE LVII

DETAIL: HALL OF THE AMBASSADORS

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

AUGUST, 1898.

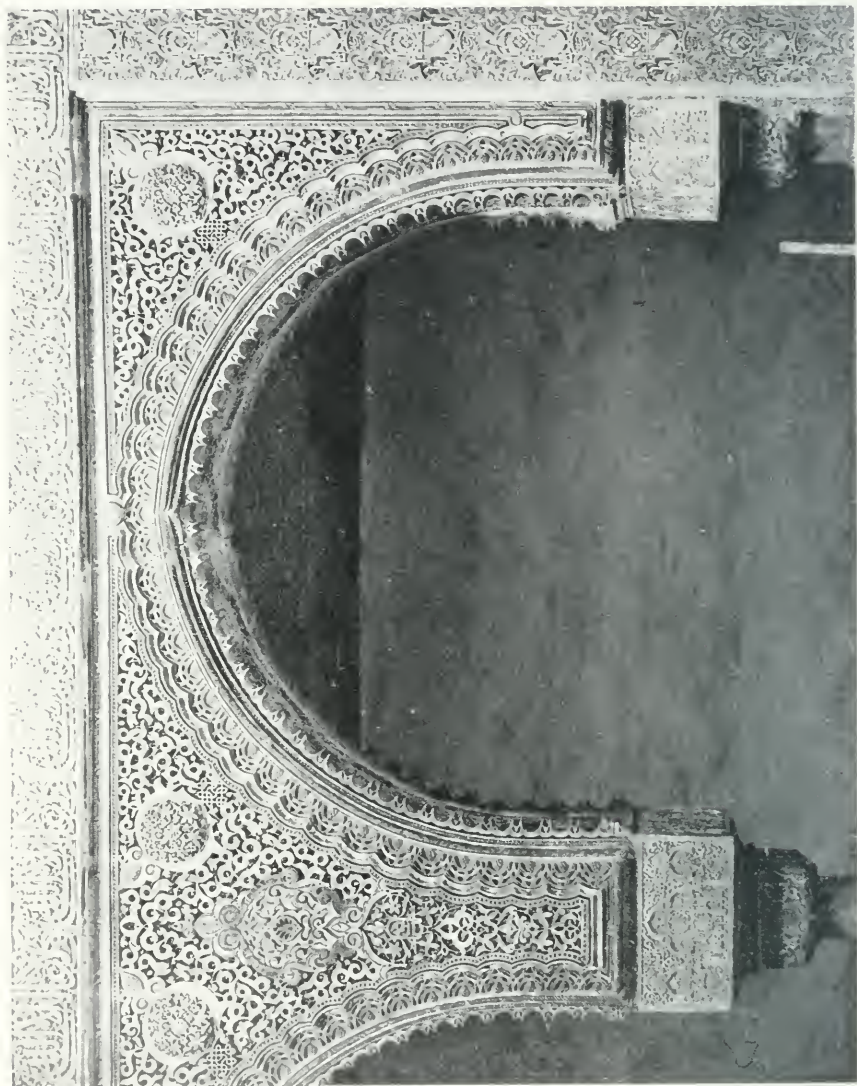
No. 8.

THE ALHAMBRA: DETAILS OF ORNAMENT.

ALL Eastern art that is done under Mohammedan influences loses irreparably the highest charm, for the creed of Islam forbids the representation of any living thing. The prohibition is derived from the two books of sacred writings in which are inscribed the ecclesiastical dogmas of the Mussulman world. The first and most important of these, the "Sounnah," is the written law given to the people by the Prophet himself; the other, the "Hadith," is a collection of his sayings made by his disciples, and forms a sort of commentary. But one verse in the "Sounnah" prohibits—and then by implication only—the representation of animal life:—"O, True Believer, wine, games of chance and idols are abominations invented by Satan: refrain from them and you shall be blessed." The "Hadith," however, contains the two following, and more specific, passages: "Woe to him who painteth a living creature; for, at the day of the Last Judgment, the creature which he hath depicted shall come to him to demand a soul for the body that he hath made for him. Then shall that man, unable to give life to what his hand hath made, burn forever in eternal fire." And, further on: "The Lord hath sent me against three sorts of men, that I should utterly confound them; namely, against the proud-spirited, against them that have many gods, and against them that worship idols. Refrain, therefore, from depict-

ing either the image of the Lord or the image of man, and paint naught but trees and flowers and such things as are without life." Painting, therefore, and sculpture in their higher developments are wholly banished; while, shut out from the higher possibilities of art, they have developed all that was accessible to them to a degree that no other men have ever done; and, as Owen Jones has written in his "Grammar of Ornament," the Alhambra is at the very summit of perfection of Moorish art, as is the Parthenon of Greek art.

The decorative art of Islam is chiefly a rich surface decoration. The walls are covered with diaper-like forms in an inexhaustible variety of conventional patterns, the general constructive lines of the design being of geometric character, and the filling-in consisting of very conventional foliate and floral forms. The scheme of color is very rich and harmonious, great use being made also of gold. Such architectural features as doorways, windows and niches are emphasized by broad bands of ornament, and amidst all are inscribed, with great ingenuity and decorative charm, numerous sentences from the Koran or the poets. These inscriptions are a very characteristic feature of Mohammedan art. The Cufic or Arabic letters lend themselves readily to graceful treatment, and we find these texts from the sacred writings of the Mohammedans or passages from other authors very freely introduced.



ALCOVE ARCH: HALL OF THE ABENGERRAIES

Religious prohibition notwithstanding, we occasionally find representations of animal life. In the Alhambra itself, in one of the rooms, we find human figures painted, (it has been suggested in excuse or explanation that they were the work of a renegade Christian) and the Court of the Lions derives its name from a fountain in the centre, the basin of which is supported by a ring of lions. It bears the inscription: ". . . O, thou who beholdest here these crouching lions, fear not, for life is lacking to enable them to show their fury!"—a sufficiently needless caution, as all who have seen them or casts of them will testify.

"To an unpracticed eye," writes Washington Irving, "the light relieves and fanciful arabesques which cover the walls of the Alhambra appear to have been sculptured by the hand, with a minute and patient labor, an inexhaustible variety of detail, yet a general uniformity and harmony of design truly astonishing; and this may especially be said of the vaults and cupolas, which are wrought like honeycomb, or frost-work, with stalactites and pendants which confound the beholder with the seeming intricacy of their patterns. The astonishment ceases, however, when it is discovered that this is all stucco work; plates of plaster of paris cast in moulds and skilfully joined so as to form patterns of every size and form.

"This mode of diapering walls with arabesques, and stuccoing the vaults with grotto-work, was invented in Damascus, but highly improved by the Moors in Morocco, to whom Saracenic architecture owes its most graceful and fanciful details. The process by which all this fairy tracery was produced was ingeniously simple. The wall in its naked state was divided off by lines crossing at right angles, such as artists use in copying a picture; over these were drawn a succession of intersecting segments of circles. By the aid of these the artists could work with celerity and certainty, and from the mere intersection of the plain and curved lines arose the interminable variety of patterns and the general uniformity of their character. Much gilding was used in the stucco work especially of the

cupolas and the interstices were delicately pencilled with brilliant colors."

With one or two exceptions the original color has peeled in parts or deteriorated in tone throughout the Alhambra; but enough remains to make it possible to determine the original scheme with perfect certainty. The colors employed were, in all cases, the primary blue, red and yellow (gold); the secondary colors, purple, green and orange, occurring only in the mosaic dados which, being near the eye, formed a point of repose from the more brilliant coloring above. It is true that, at the present day, the grounds of many of the ornaments are found to be green; in all cases, however, it has been discovered on a minute examination that the color originally employed was blue, which, being a metallic color, has become green from the effects of time. This is proved by the presence of blue color which occurs everywhere in the crevices. In the restorations, also, which were made by the Catholic kings, the ground of the ornaments were painted both green and purple. These restorations or re-paintings are easily discoverable from the original Moorish work, both from the coarseness of execution and the want of that perfect system in the balance of colors by which they were rendered so harmonious by the Moors. It may be remarked that amongst the Arabs, the Egyptians and the Greeks the primary colors, if not exclusively, were almost exclusively employed during the early period of art, while, during the decadence the secondary colors became of more importance.

"So completely were all the architectural forms designed with reference to their subsequent coloring," writes Owen Jones, "that the surface alone will indicate the colors that they were destined to receive. Thus, in using the colors blue, red and gold, they took care to place them in such positions that they should be best seen in themselves and add most to the general effect. On moulded surfaces they placed red, the strongest color of the three, in the depths, where it might be softened by shadow, never on the surface; blue in the shade, and gold on all surfaces exposed to light; for it is evident that by

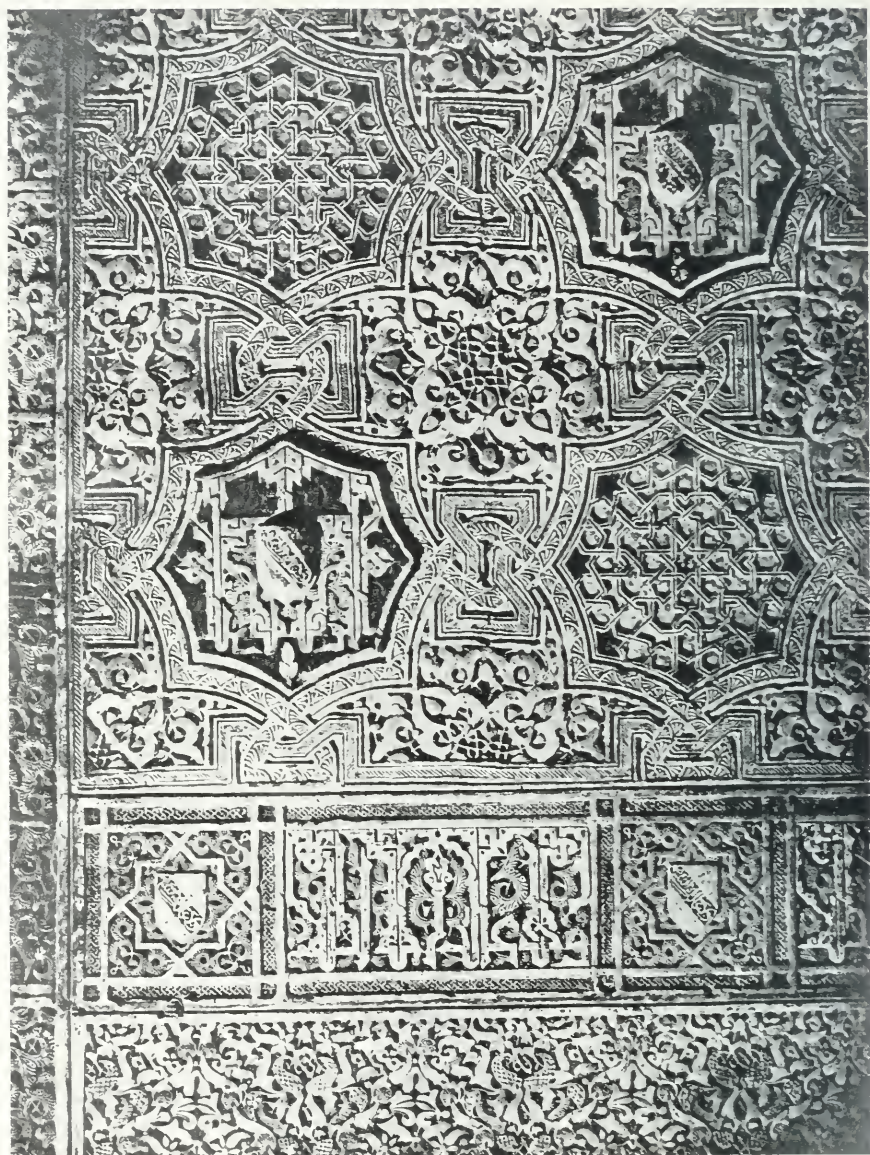


PLATE LIX

DETAIL: HALL OF THE ABENCERRAJES

this arrangement alone could their true value be obtained. The several colors are either separated by white bands or by the shadow caused by the relief of the ornament itself; and this appears to be an absolute principle required in coloring—colors should never be allowed to impinge upon each other.

“In coloring the grounds of the various diapers the blue always occupies the largest area; and this is in accordance with the theory of optics, and the experiments which have been made with the prismatic spectrum. The rays of light are said to neutralize each other in the proportions of three yellow, five red, and eight blue; thus it requires a quantity of blue equal to the red and yellow put together to produce a harmonious effect, and prevent the predominance of any one color over the others. As in the Alhambra yellow is replaced by gold, which tends towards a reddish-yellow, the blue is still further increased to counteract the tendency of the red to overpower the other colors.”

The first care of Moorish ornamentation was for larger surfaces,—to satisfy the eye with harmonious relations of those surfaces to one another, and to the spaces they have to enrich, from a distance; and then to provide minor fillings and intersections so as to supply adequate elaboration for close inspection. In addition to the decorative effect produced by variations in relief, still greater refinement was obtained by patterns in color, painted upon the surfaces of the modelled ornaments. Although almost everywhere the color has been either rubbed off, or rubbed into confusion, the abrasion has affected for the most part only the pigment leaving the surface of the stucco bare, and showing the outline of the delicate ornament which has been drawn in by the pencil of the artist.

Owen Jones epitomized, under the following nine propositions, the system upon which the Moorish art of ornamentation was based:—First, to decorate construction, never to construct decoration. Second, to let all lines grow out of each other in gradual undulations—always so as to conduce to repose. Third, to care first for general forms and then for harmonious

subdivisions and fillings. Fourth, to balance straight, inclined and curved forms so as to produce harmony and repose by contrast. Fifth, to let all lines grow out of a parent stem, traceable throughout its course—Sixth, either radially (as in the chestnut leaf), Seventh, or tangentially (as stems from branches.) Eighth, to avoid the simpler curves and use only those of a higher order. Ninth, to treat all ornament conventionally, *i.e.*, not in direct imitation of Nature, but in a mode of imitation subordinated to the architectural conditions of the surface or form to be ornamented.

“Poets, historians, travellers and artists, of all degrees of competence,” says Hannay, “have labored on this wondrous Moorish ornamentation, and have done their best to convey some idea of it to readers who have never seen it, by pen, by brush and by pencil. At the end, however, one sees it all very dimly indeed, Owen Jones explains with care, how, by drawing straight lines to cut one another in this way or in that way, the basis of the Moorish ornamentation can be laid bare. One knows that he is right, but for all that, his explanation leaves one with a general impression of chess-boards gone mad. He gives drawings which a mole could see to be admirable of their kind, but he had to leave the sun and air and the space of Grenada behind, and without them the form of the decoration is *caput mortuum*. Ford comments with excellent sagacity on the good fortune of a people who could use an alphabet which is itself an ornament. The motto of Ibnu-l-ahmar, the founder, ‘There is no conqueror but God,’ which is everywhere written up, makes in itself a fine decoration. One notes the fact, and one agrees with Ford, but it is in a languid sort of way, and one remains nearly as far as ever from realizing what the thing is really like. You may talk about intersecting straight lines and the use of primary colors, and the advantage of having a Cufic alphabet to write inscriptions with, but you will never enable any one of us who has not seen it to realize what the ornamentation of the Alhambra is.”

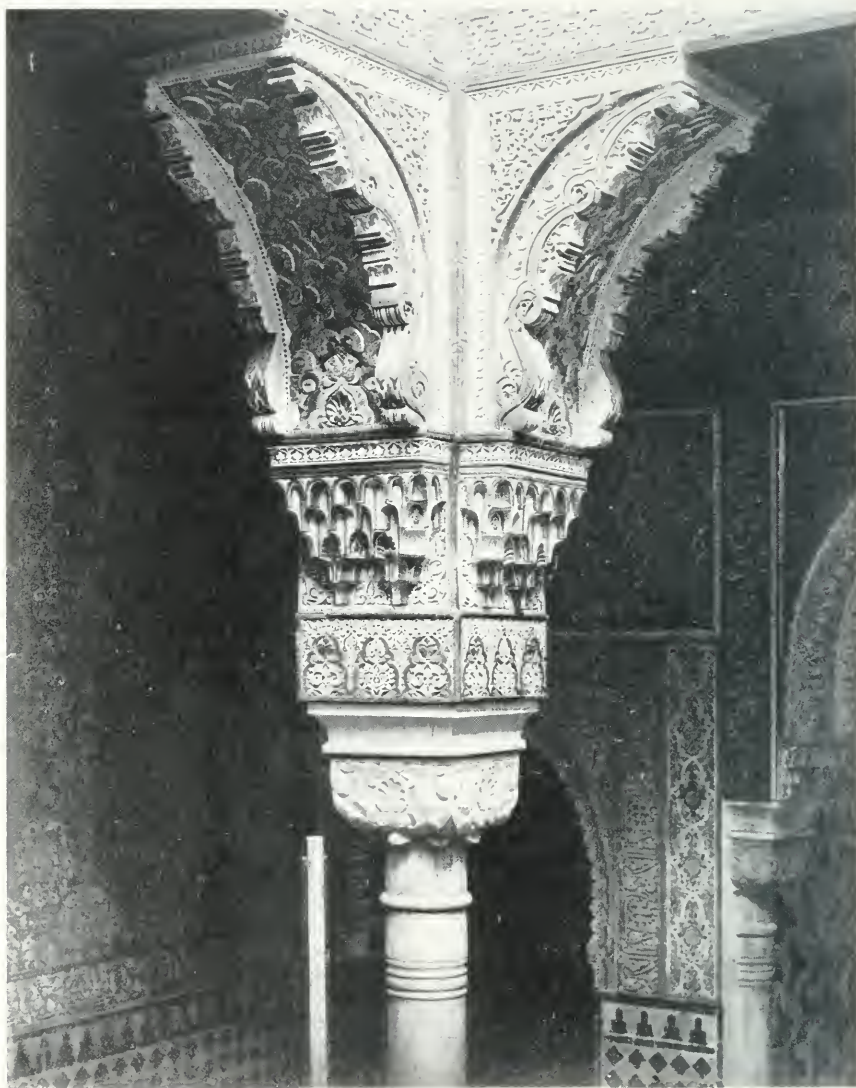


PLATE LX

CAPITAL: HALL OF THE DIVANS

Aubrey Beardsley.

NO journal which is in any way connected with the arts of design need offer an apology for commenting upon the work of the late Aubrey Beardsley, since, whatever may be the ultimate judgment as to his deserts, it is incontrovertible that, for better or worse, his influence on the character of contemporary design has been pre-eminent. A writer in the *Studio* (London), to which magazine belongs the credit of having first recognized the merit of Beardsley's work and of having presented it to the public, says of him:—

"Born on August 24, 1872, Aubrey Beardsley had scarce reached an age when art students, even of the most brilliant type, are considered fortunate if they gain local school honors, when he stepped into the crowded field of illustration, and, by the extraordinary vitality of his convention, at once influenced trained draughtsmen all over the world. . . .

"Beardsley's nervous, yet equal, line was in its way superb, but not more so than his sense of filling a space by masses, or than his novel artifice by dot, by white lines, and by pure suggestion. . . . Whether working with broad masses, white silhouette on black, or even black on black, he escaped confusion in pure line. He never attempted modelling nor was concerned by cast shadow; and in the later methods, used in 'The Rape of the Lock' and 'Volpone' and many of his *Savoy* designs, he set himself to develop a style which, while it suggests wood-engravings of the sixties so long as you do not place examples of each side by side, is no less his own than were his first drawings executed in pure line or pure mass.

"Today it has been said that his figures are but puppets in vacuum. He evidently intended them to be simulacri only, and recognized that a *l'atmosphère*, which belongs to color, and can be only faintly suggested by a scheme of varying blacks and greys, is not essential to the art of black and white. His ingenious decoration, which invented new 'motives' by

the score, that designers of conventional patterns have not been slow to imitate, is too obvious to need comment. . . .

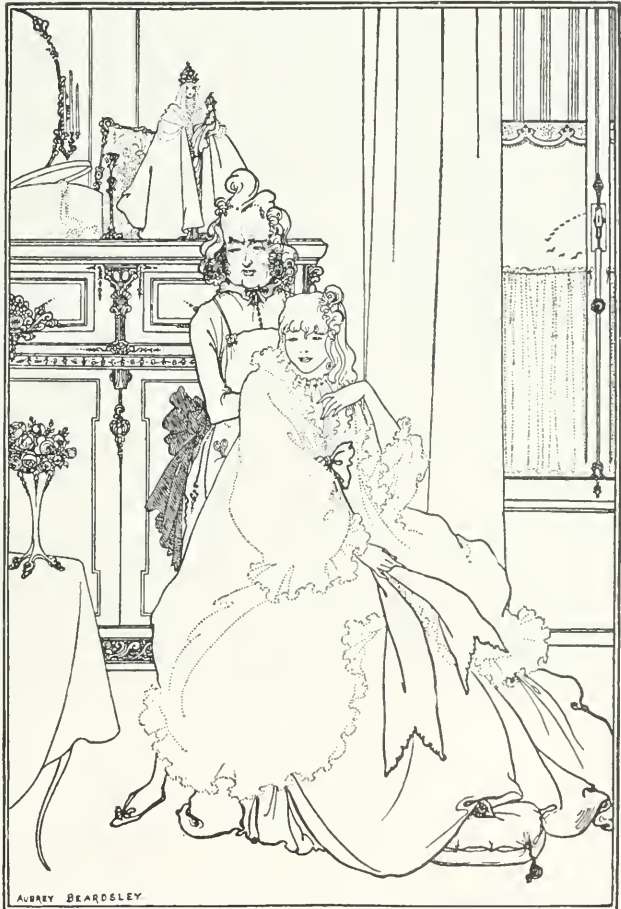
"Death has given Aubrey Beardsley the immortality of youth, and in future histories of illustration, whether for blame or praise, men must needs add that it was a mere boy who did these things and did them as no other had ever attempted to do them before.

"That he displayed sheer genius is admitted on all hands; that it was of the sort that made for the advance of the art of illustration is another matter; it certainly added not a few possibilities to its technique, and defined more clearly that artificiality which is admirable for pure decoration, because of its remoteness from actual pictures of things seen."

Mr. Walter Crane, whose temperament would hardly lead him into the fullest sympathy with Beardsley's spirit, wrote of him while he was yet alive:—

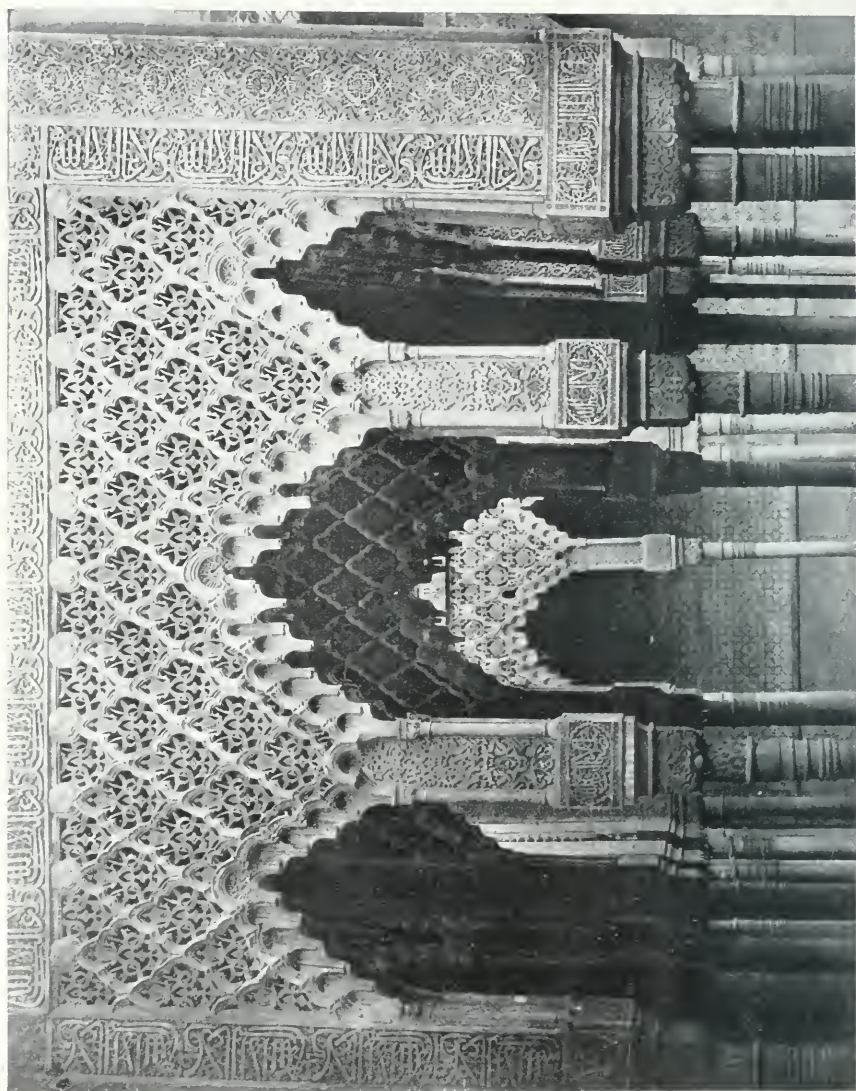
"His work shows a delicate sense of line, and a bold decorative use of solid blacks as well as an extraordinarily weird fancy and

(DRAWING BY AUBREY BEARDSLEY.)



"THE COIFFING."

FROM *The Savoy*.



grotesque imagination, which seems occasionally inclined to run in a morbid direction. Although, as in the case of most artists, one can trace certain influences which have helped in the formation of his style, there can be no doubt of his individuality and power There appears to be a strong mediæval decorative feeling mixed with a curious weird Japanese-like spirit of *diablerie* and grotesque."

By far the most appreciative and at the same time analytical and comprehensive discussion of Beardsley's work that has yet appeared is Mr. Arthur Symonds' paper, recently printed in the *Fortnightly Review*. To those who find in these strange drawings a quality which is more than mere eccentricity and a spirit which is a commentary on our civilization we may recommend Mr. Symonds' criticism, from which we have here only space to quote briefly

"Beardsley attained to the full," writes Mr. Symonds, "one, certainly, of his many desires, and that one, perhaps, of which he was most keenly or most continuously conscious: contemporary fame, the fame of a popular singer or a professional beauty, the fame of Yvette Guilbert or of Cléo de Mérode. And there was logic in his insistence on this point in his eagerness after immediate and clamorous success. Others might have waited; he knew that he had not time to wait. . . .

"Like most artists who have thought much of popularity he had an immense contempt for the public; and the desire to kick that public into admiration, and then to kick it for admiring the wrong thing or not knowing why it was admiring, led him into many of his most outrageous jokes of the pen. . . . And this limitation was an unfortunate one for it limited his ambition. With the power of creating beauty which should be pure beauty, he turned aside only too often to that lower kind of beauty which is the mere beauty of technique, in a composition otherwise meaningless, trivial or grotesque He allowed himself to be content with what he knew would startle, doing it with infinite pains, to his own mind conscientiously, but doing it with that lack of reverence for great work which is one of the most sterilizing characteristics of the present day.

"It was a common error at one time to say that Beardsley could not draw. He certainly

(DRAWING BY ALFRED BEARDSLEY.)



"THE PEACOCK SKIRT."

FROM "SALOME."

Published by John Lane, London.

did not draw the human body with any attempt at rendering its own lines, taken by themselves; indeed one of his latest drawings, an initial letter to 'Volpone,' is almost the first in which he has drawn a nude figure realistically. But he could draw with extraordinary skill, in what is after all the essential way;—he could make a line do what he wanted it to do, express the conception of form which it was his intention to express; and this is what the conventional draughtsman, Bouguereau, for instance, cannot do. The conventional draughtsman, any academy student, will draw a line which shows quite accurately the curve of a human body, but all his science of drawing will not make you feel that line, will not make that line pathetic, as in the little drooping body which a satyr and a Pierrot are laying in a powder-puff coffin in the tailpiece to 'Salome.'

"And then, it must never be forgotten, Beardsley was a decorative artist and not anything else. From almost the very first he accepted convention, he set himself to see things as pattern. Taking freely all that the Japanese could give him, that release from

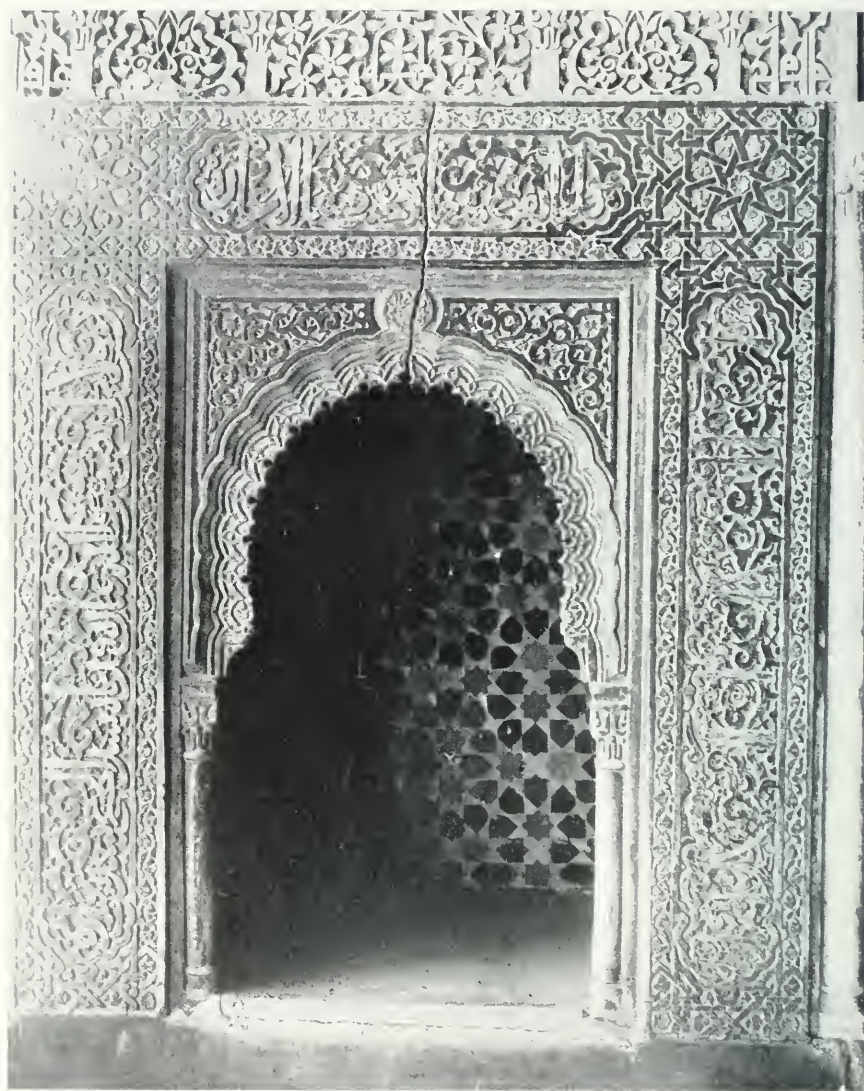
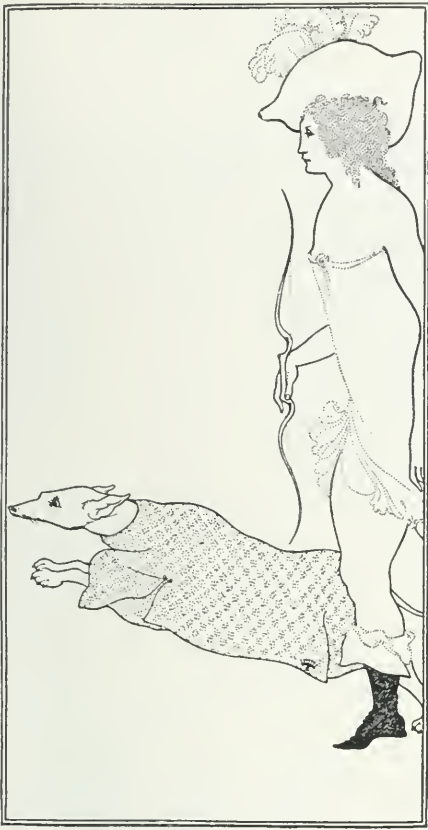


PLATE LXII

DOORWAY: COURT OF THE BARGE

(DRAWING BY AUBREY BEARDSLEY.)



"ATLANTA." FROM "A BOOK OF FIFTY DRAWINGS."

the bondage of what we call real things, which comes to one man from an intense spirituality, to another from a consciousness of material form so intense that it becomes abstract, he made the world over again in his head, as if it existed only when it was thus re-made, and not even then until it had been set down in black line on a white surface, in white line on a black surface. Working, as the decorative artist must work, in symbols almost as arbitrary, almost as fixed as the squares of a chess-board, he swept together into his pattern all the incongruous things in the world, weaving them into congruity by his pattern. Using the puff-box, the toilet-table, the ostrich-feather hat, with a full consciousness of their suggestive quality in a drawing of archaic times, a drawing purposely fantastic, he put these things to beautiful uses because he liked their forms, and because his space of black and white seemed to require some such arrangement of lines. They were the minims and crotchets by which he wrote down his music: they made the music, but they were not the music."

Beardsley's first formal appearance before the English public may be dated from an

issue of the *Studio* magazine in 1893, which contained four of his drawings. His celebrity was immediate. During the following five years all his principal drawings were made. The list comprises, among others, the "Mort Darthur," the "Bon-Mots" grotesques, drawings for the *Yellow Book*, the "Salome" decorations, the illustrations for the "Rape of the Lock" and the few drawings contributed to *The Savoy*.

Beardsley died at Mentone, Italy, on March 16, 1898, from consumption of the lungs, at the age of twenty-six.

The illustrations of Beardsley's drawings here reproduced are fairly typical of his various styles

S. F. N.

Club Notes.

OUR correspondent in Paris writes:—By the judgment of June 18, the following Americans were awarded diplomas at the Ecole des Beaux-Arts: Messrs. Barber, Don, Morgan, Louis and C. S. Rodman of New York, and Mr. Frank E. Perkins of Boston. In the history of the Ecole only eleven Americans have now received its diploma.

At the recent entrance examinations there were nearly five hundred applicants for admission, of whom about thirty-five were Americans. But thirty-nine of these applicants were admitted. The Americans were Messrs. Emerson, Levi, Gottlieb, Daggett and Spiering.

At their Annual Meeting the Cleveland Architectural Club elected the following officers for the ensuing year: President, Mr. H. B. Briggs; Vice-President, Mr. S. C. Gladwin; Secretary, Mr. G. B. Bohm; Librarian, Mr. G. W. Andrews; Chairman Current Work Committee, Mr. I. T. Frary; Chairman Entertainment and House Committees, Mr. H. E. Shimmin.

A Saturday afternoon Water-Sketch Class has been started under the direction of Mr. F. M. Striebinger. The class has shown much energy and enthusiasm. Steps toward providing lectures at the meetings during the coming winter have already been taken. During the warm summer months the regular meetings of the club will be discontinued.

The postponed regular meeting of the St. Louis Architectural Club took place on July 9. The attendance was not so large as at some previous gatherings, but every one came prepared to enjoy himself; and after the business—which consisted of appointing a committee on exhibition and again voting down a proposition to adjourn until fall—had been disposed of, the good things provided by the hosts were discussed.

A number of members have organized a Saturday afternoon Water-color Class under the direction of Mr. Annau, which has taken the place of the usual ball-game.

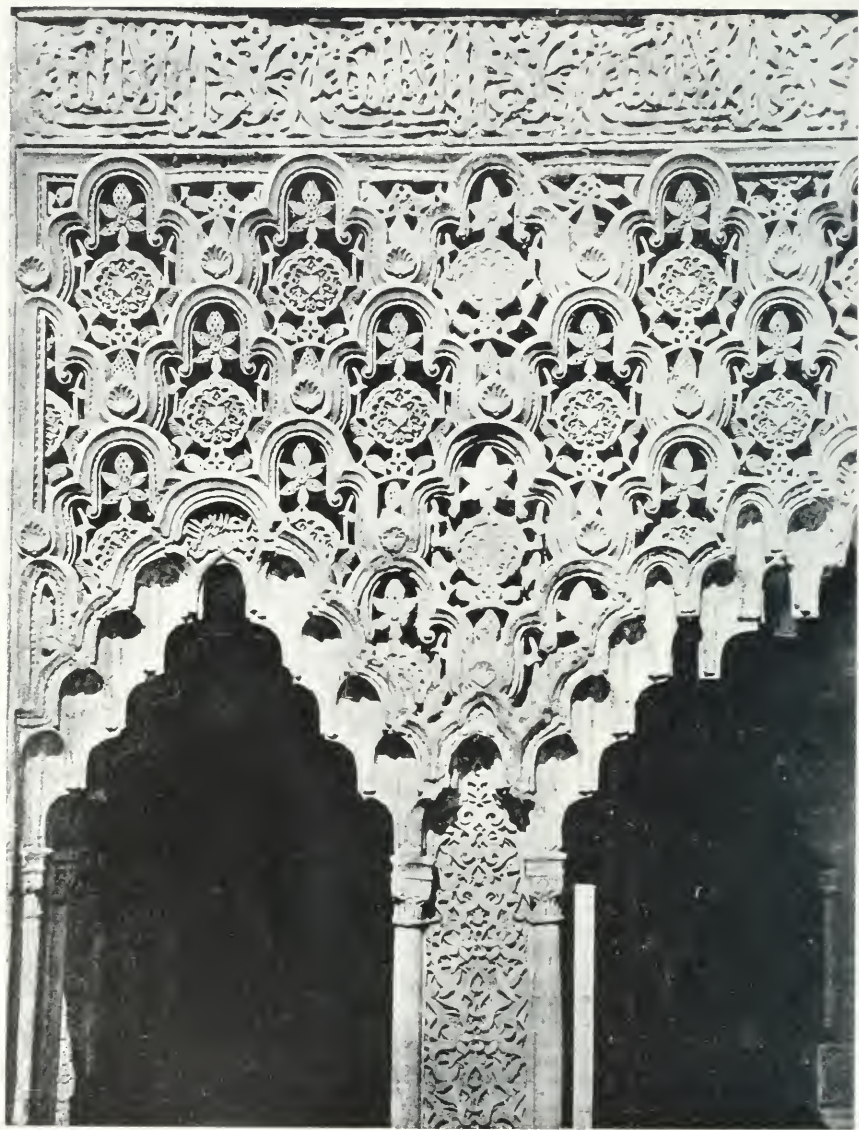


PLATE LXIII

DETAIL : COURT OF THE LIONS

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

TO SUBSCRIBERS

Under a recent act of Congress, magazines
will not, in future, be forwarded from their
original destinations unless extra postage is
prepaid. Subscribers to the BROCHURE
should, therefore, promptly notify the Pub-
lishers of changes in address, giving the
old addresses as well as the new. The Pub-
lishers cannot hold themselves responsible
for copies lost through failure to do this.

(DRAWING BY AUBREY BEARDSLEY.)

Brochure Series Competition "G."

ANNOUNCEMENT OF THE AWARD

SIXTY-SIX designs were submitted in
this competition for the design of an
"ornamental tail-piece, or terminal
ornament to a chapter."

The judges have awarded the FIRST PRIZE
to MISS MABEL HARLOW, 110 ESSEX
STREET, BANGOR, MAINE; the SECOND
PRIZE to MR. FRANCIS P. WIGHTMAN, LEN-
INGTON, VIRGINIA, and the THIRD PRIZE
to MR. WILLIAM M. CLARKE, 405 JEFFER-
SON AVENUE, GRAND RAPIDS, MICHIGAN.
They have also reproduced some of the best
of the non-premiated designs (of which the
merits and defects are sufficiently obvious),
and they have briefly criticised some few of
the designs not shown, as follows:—

"INDIA INK"—Might, with black type on
rough paper, spot effectively. Crude in exe-
cution. "WINNISIMMET"—Tulip design
least commonplace of the three submitted,
but this might be improved by strengthening
the border lines. "BROCHURE"—Has good
points; but its unpleasant character would
limit it to few uses. "ATBARA"—Well
executed, but scarcely decorative or appro-
priate. "AFTER-GLOW"—Clever in idea, but
lacking in decorative quality. "EDITH"—



"LA BEALE ISOUD AT JOVO'S GARD."

FROM "LE MORTE DARTHUR."

Published by J. M. Dent & Co., London.

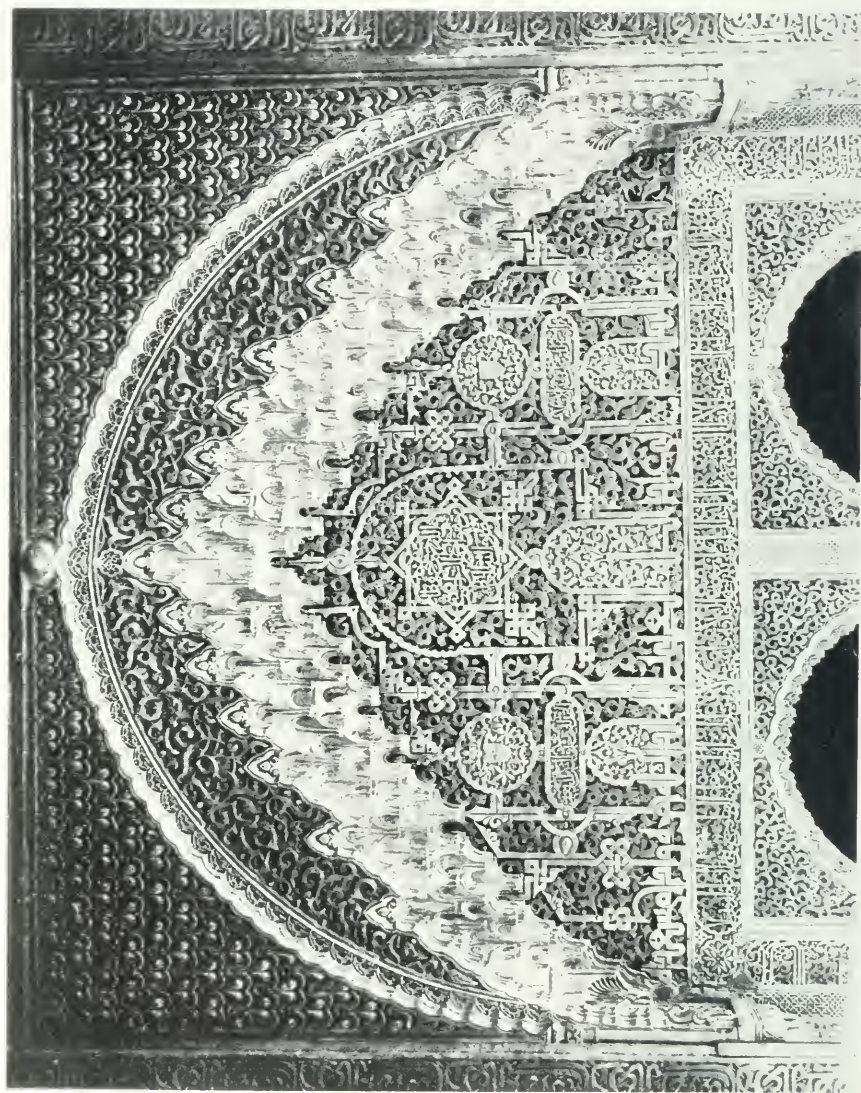
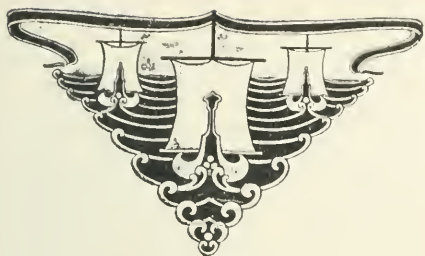


PLATE LXIV

DETAIL : BALCONY OF LINDARAJA



FIRST PRIZE.

Miss Mabel Harlow, Bangor, Me.

Intelligent use of outline. "TAPIS"—Extremely careful and accurate in workmanship; weakened by the blankness of the centre panel. "NASTURTION"—Dark leaf in centre too heavy for rest of a delicate design. "EGYPT"—Drawings show perception of the value of contrasting black and white. "CIRCLE"—The origin of the Corinthian capital has been frequently better

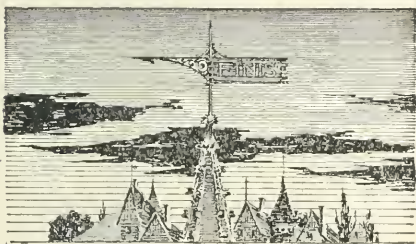


SECOND PRIZE.

Mr. Francis P. Wightman, Lexington, Va.

illustrated. "OMEGA"—Figure poor; ornament delicately drawn. Such fine pen-lines are difficult to reproduce effectively. "DROL-LIG"—Would spot well on a page, but lacks refinement of execution. "CASTS"—Clever in idea.

Perhaps the greatest common weakness of the designs submitted was a lack of one quality—and a quality without which a tail-piece can have no excuse for the spoiling



THIRD PRIZE.

Mr. William M. Clarke, Grand Rapids, Mich.

of white paper—decorativeness. Too many of them would in no way have embellished the page of a magazine. Some were carefully drawn and interesting as motives of design; others, often embodying clever ideas, were in themselves attractive pictorial illustrations; but there were few that would have fulfilled acceptably the precise terms of the competition,—for a "decorative tail-piece or terminal ornament."

In this connection, Mr. Walter Crane's remarks on the subject of tail-pieces, taken from his book on Decorative Illustration, may prove interesting. He writes:—

"For my part, I can never resist the opportunity for a tail-piece if it is to be a fully illustrated work, though some would let it severely alone, or be glad of the blank space



MENTION.

Mr. Anthony P. Valentine, Jr., Philadelphia, Pa.

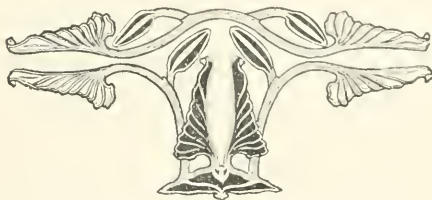
to rest a bit. . . . Certain types are apt to recur, but while the bases may be similar the superstructure of fancy may vary as much as we like. There is, what I should call, the mouse-tail termination, formed on a gradually diminishing line, starting with the width of type and ending in a point. Printers have done this with dwindling lines of type, finishing with a single word or an alldine leaf. Then there is the plan of boldly



MENTION.

Mr. Francis P. Wightman, Lexington, Va.

shutting the gate, so to speak,—of carrying a panel or design right across, or filling the whole of the remaining page. This is more in the nature of an additional illustration to carry on the story, and might either be a narrow frieze-like strip or a half or three-quarter page design, as the space would suggest. There is the inverted triangular plan, and the shield or hatchment form, the garland or the spray, sprig, leaf, or spot, or pen-flourish glorified into an arabesque. The medallion form, or seal-shape, too, often lends itself



MENTION.

Miss Margaret Steele, Indianapolis.



MENTION.

Mr. George A. Swift, Boston.

appropriately to end a chapter where an enclosed figure or symbol is wanted.

"One principle in designing isolated ornaments is useful: to arrange the subject so that its edges shall touch a graceful boundary or enclosing shape, whether the boundary is actually defined by enclosing lines or framework or not. Floral leaf and escutcheon shapes are the best, but free, not rigidly geometrical.

"The value of a certain economy of line can hardly be too much appreciated, and the perception of the necessity of the recurrence of line, and re-echoing in the details of leading motives in line and mass."



MENTION.

Mr. Francis P. Wightman, Lexington, Va.

Notes.

IN one of his charming novels, Mr. Henry James, Jr., makes one of his American characters, who comes suddenly upon a rural English church exclaim: "It is the first church I ever saw. How it makes a Sunday where it stands!" One can sympathize with this feeling in looking over the collection of 100 plates, advertised elsewhere in these pages, under the title of "English Country Churches." There is not one shown that lacks the peculiar charm and fitness which pertains only to the rural church of England, and which so strongly appeals to the Anglo-Saxon mind. The subjects for this collection were chosen in England by Mr. Ralph Adams Cram, of the firm of Cram, Wentworth & Goodhue, whose church work is so widely known. They have been reproduced by the best heliotype processes to the full size of the original negatives, and include many little-known churches of great beauty. The plates are inclosed with a title page and alphabetical index in a handsome portfolio, bound in crimson buckram and parchment paper.

On another page of this issue the first of the fall series of *BROCHURE Competitions*, Competition "H," is announced. The problem set is a very practical one,—for the design of an architectural mantelpiece. It has been thought advisable to limit the style

to be employed to the "classic"; but, since, as is stated in the conditions, classic may be held to include the Renaissance and Early Colonial styles it includes a broad field.

The current issue of the *Architectural Review* shows in its plates the Young Ladies' Home of the Young Ladies' Christian Union of New York by Messrs. Howard & Cauldwell, and the City Hall at Binghampton, N.Y., by Messrs. Ingle & Almirall, with full details; while two plates are devoted to reproducing furniture designed by Messrs. Babb, Cook & Willard for F. B. Pratt, Esq., of Brooklyn. In the same number Mr. Russell Sturgis writes vigorously of "Common Sense Planning," and Mrs. Champney's profusely illustrated paper on "The Château Gardens of André Le Nôtre" is concluded.

There are numberless ways of keeping photographs, but by far the best method we have yet seen is the Gilson album, made by The Carter's Ink Co. This album consists of covers adjustable to from one to forty-eight mounts, which can be easily removed or put back after use. The mounts are sold by the dozen, and no blank mounts need be kept in the covers. It is a most admirable device for keeping classified collections, for additions can be made at any time, each subject being put exactly in its proper class. An almost necessary accompaniment to the album is Carter's Mounting Pad, by which prints can be mounted with ordinary paste upon very thin mounts, without the least cockling. We would advise every architect and draughtsman who is not so far in a system of preserving photographs that he cannot make a change, to write to The Carter's Ink Co., Boston, for full information. There are very few things we can so strongly recommend.

Attention is called to the new line of American charcoal papers for the first time announced in the advertisement of the Mittineague Paper Co. in this issue.

What architect is there, that does not frequently have interior woodwork finished in white? If the superiority of Supremis and Shipoleum for their special purposes is any criterion, the White Enamelite, recently added by the Chicago Varnish Co. to their line of special finishes, must be as perfect a preparation for inside white finish, as there is on the market. Sample panels showing this finish may be obtained by addressing the Chicago, New York or Boston offices of the Company.

At a recent test, under the supervision of one of the leading architects of Philadelphia, a full stream of water was thrown in twenty-five seconds after the alarm, from hose reeled on the new pattern Guibert hose rack. By merely drawing off the hose, the water is turned on. This new rack should be placed in every building of importance. Full particulars may be obtained from the estate of J. C. N. Guibert, 39 Cortlandt St., New York.





PLATE LXX

FIREPLACE, CHATEAU OF BLOIS

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

SEPTEMBER, 1898.

No. 9.

FIREPLACES OF THE CHATEAU BLOIS.

THE Renaissance, the transition from the Middle Ages to our modern times, which took place gradually in Italy, was in France particularly sudden and complete.

When the imprisoned instincts of fifteen centuries burst their bonds, the revolt was felt in art and literature as in life. The life of the nation had long languished under an enforced repression, especially foreign to the French temperament; and a rule, long fallen into disrepute, was shaken to the foundations on coming into contact with hostile traditions embodied in forms apt to the national sympathies and instincts. Before the end of the fifteenth century the printing press had begun to scatter knowledge far and wide; the discovery of a new Continent across the Atlantic was stirring the imagination of the Old World; but it

was a discovery within that Old World which was to exercise the deepest influence on the intellectual condition of France — the discovery of Italy through the expeditions of Charles VIII. and Louis XII.

Her warriors returned empty of honor, gorged with plunder, satiated with rape and rapine; boasting of cities sacked, and garrisons put to the sword. They had sucked the life-blood of Italy, but her death brought new life to France; for the French came back with the wonders of the South on their lips, and her treasures in their hands. They brought with them books and paintings; they brought with them armor inlaid with gold and silver, tapestries enriched with precious metals, embroidered clothing, and even



FIREPLACE: CHATEAU OF BLOIS.

household furniture. Distributed by many hands, in many different places, each precious thing became a separate centre of initiative power. The châteaux of the country nobles boasted the treasures which had fallen to the

* The wall and ceiling decorations of the Château of Blois have been described in Number 8, Volume III. of THE BROCHURE SERIES, and the Great Staircase in Number 10 of the same Volume.



PLATE LXVI

FIREPLACE, CHATEAU OF BLOIS



FIREPLACE: CHATEAU OF BLOIS.

share of their lords at Genoa or Naples; and the great women of the Court were eager to divide the spoil.

A social revolution, a change in habits of life, set in at the same time in violent reaction. For fifteen hundred years the senses and their appetites had been degraded and debased in the estimation of men, till they had become as vile as they had been accounted. Utter foulness of manners, and habits of indiscriminate excess were not the result of the Renaissance, but the outcome of the Middle Ages.

The crude outburst of life came first; the attempt to maintain an æsthetic direction of life followed. The Renaissance, in proclaiming honor to every manifestation of human energy, gave to each a claim to be considered worthy of culture—even the senses should be served like princes, and all pleasures brought within the domain of art. The men of the fifteenth century said: "Our existence is not life; let us break our bonds and live!" Villon is their voice, and the cry which he utters is simply: "Let us live! live *'pour gaudir et faire grant chère'*!" The Renaissance came to add: "Your life is that of beasts, not men. Do not rest until you have shaped every manifestation of human energy into its most perfect form. Not until you have done this,

and in your own person combined all, can you say you have tasted perfect life." The studies of Rabelais' hero, Gargantua, embrace, in one day, classic literature and language, mathematics, botany and astronomy; he also practices wrestling, swimming, riding, and all manly exercises which give strength, as well as those which give grace to the body. Thought is taken for the pleasures of the table, and he enjoys the company and converse of learned and travelled men; music is not forgotten, and time is found for elaborate dress, finished even to perfume. And this superhuman performance of Rabelais' giant is but the difference between attempt and achievement, for the omniscience of Gargantua represents the intention which animated the men of the Renaissance.

The keynote of the movement being, then, the assertion of the beauty of life and the joys of the senses, its influence was naturally most felt in connection with secular life; the main determining motive of the kings and their nobles became the ambition to multiply places of delight for their residence, especially in the country. On all sides, palaces and gardens sprang up, the workman being urged by vigilant supervision to instant haste. This sweet, new-found life was short; what was to be



FIREPLACE: CHATEAU OF BLOIS.



PLATE LXVII

FIREPLACE, CHATEAU OF BLOIS

done must be done quickly. There must be no halting, no tarrying. The rapidity in achievement should be the wonder of an after age. "The Escorial!" says Brantome; "what of that? See how long it was a building! Good workmen like to be quick finished. With our king it was otherwise. Take our Fontainebleau and Chambord. When they were once projected, when once the plumb-line and the compass, and the square and the hammer, were on the spot; then, a few years after, we saw the Court in residence there." Margaret de Valois writes to her brother from Blois: "Knowing your will is soon to see your project complete, I have no other gratification than to visit the spots which it pleased you to show me in order to entreat the workmen to *hasten* what you have ordered. I do not cease to go twice a day through all your building and garden."

Men and women, princes, prelates, nobles, all were building, fashioning anew their habitations, fitting them for every purpose of manifold life.

Particularly prodigious and breathless was the activity with which châteaux were raised or transformed in the royal province, watered by the Loire, and chief among these was the Château of Blois. From the beginning of the French monarchy to the end of the fifteenth century each successive reign had in some way developed, in some way added to this castle-fortress, set on the rocky eminence which tempted the Romans, and lent its natural protection to their first establishments; and now, when the time of its glory as a fortress had passed, when the art of the Middle Ages had finally flickered out, the new art of the joyful Renaissance was to touch and transform it from a gloomy, moated château of protection and defence into a palace of pleasures, suited to minister in the highest degree to the new found delights of life.

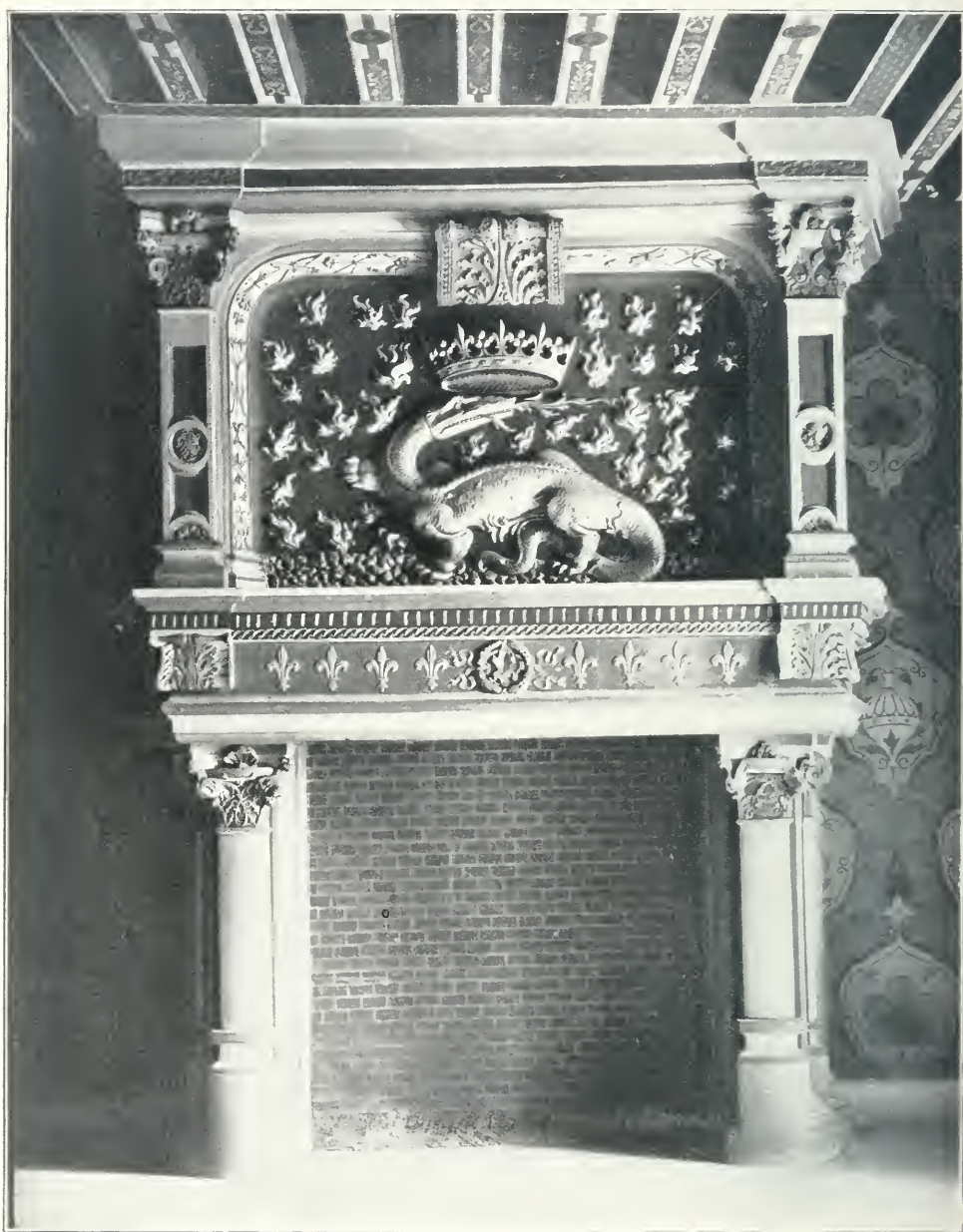
The workmen to whom this transformation was entrusted, who, among other things, designed and carved, and painted, and gilded the fireplaces shown in our illustrations (with the exception of plate LXXII., which bears the crowned "H" of Henry II., and which is included to show the later develop-

ment of the style), were artists of the school which was pre-eminent from the middle of the fifteenth century to the end of the reign of Francis I.,—the great School of Touraine.

Before the Renaissance, a similarity of style had existed throughout France, and distinctions in her art are rather those of chronology than of locality; but with the liberty for individual development, the various schools arose, and henceforward the differentiation is rather of schools than of periods. Up to the time of Louis XI. the School of Burgundy had been pre-eminent; but, with the waning influence of the Burgundian dukes, it had gradually failed in prestige, and many of its best artists, Michael Colombe among them, removed to Tours, which was then the centre of France. The growth of this little coterie was stimulated to the highest by the presence of the Court, for Louis XI. and his immediate successors dwelt, for the most part, not at Paris but at Tours; and the Court had taken on proportions hitherto unknown. It had become a centre which gathered together the rich, and the learned, and the skilled; and to these artists of Tours, previously limited in training, isolated in life, and narrowed in activity by the rigid conservative action of the great corporations and guilds, it afforded a rallying point which brought them into immediate contact with the best culture of their day, and gave them a countenance and protection hitherto unknown.

It chanced, too, that the School of Tours was particularly fitted to profit to the fullest extent by the new impetus from Italy, to assimilate the Italian artists which the kings brought in their train; for Touraine had long enjoyed an intercourse with Italy denied to most other French cities. There are many records of the visits of her artists to Rome and all travellers, coming from Rome and landing at the port of Narbonne, passed this way on their road to England.

But, though they borrowed a new style, the workmen of Tours at once moulded it to their own genius, and produced a result distinctly personal to themselves; and the modifications they



introduced in the Italian style were just such as one might expect from the different temper of the race. The restrained and sweet gravity which delights us in the purest examples of the trans-Alpine Renaissance is, it must be admitted, too often wanting in the French work of the same class; but for vitality and variety, on the other hand, for exuberance of fancy, for resourceful ingenuity of construction, the superiority of the French is conspicuous. Above all things, it is their own; for though it is unchallenged that the new style was not born in France, it was recast in that country into a distinctly French thing, and bears the unmistakable stamp of the fusing energy of French genius. Additional testimony to this latter conclusion has been adduced from the recent studies into the work of the various French schools of artists which flourished at this period, which has led to the dismissal of claims hitherto advanced in various cases in favor of Italian artists, and has brought into greater prominence the names of native *maîtres maçons*, whose claims had been underrated, and who were generally superior to the artists, usually of second rank, who came amongst them from beyond the Alps. At any rate, prior to the arrival of Rosso, who was specially engaged at Fontainebleau, no Italian of note is known to have been employed in directing the works undertaken at the various royal châteaux of Touraine; and, moreover, even in the most fantastic moment of Gothic inspiration, the French artist had given evidence that his right hand obeyed a national instinct for order, for balance, for completeness; and that his eye preferred, in obedience to a national predilection, the most refined harmonies of color. Step by step he had been feeling his way, and now the broken link of tradition was again made fast, and in the Renaissance, the workmen of Tours and the workmen of Athens joined hands, united by the genius of Italy.

Toward the middle of the sixteenth century, the glory of the School of Touraine faded; Paris, not Tours, became the court city, and the artists of Fontainebleau, who swore in the name

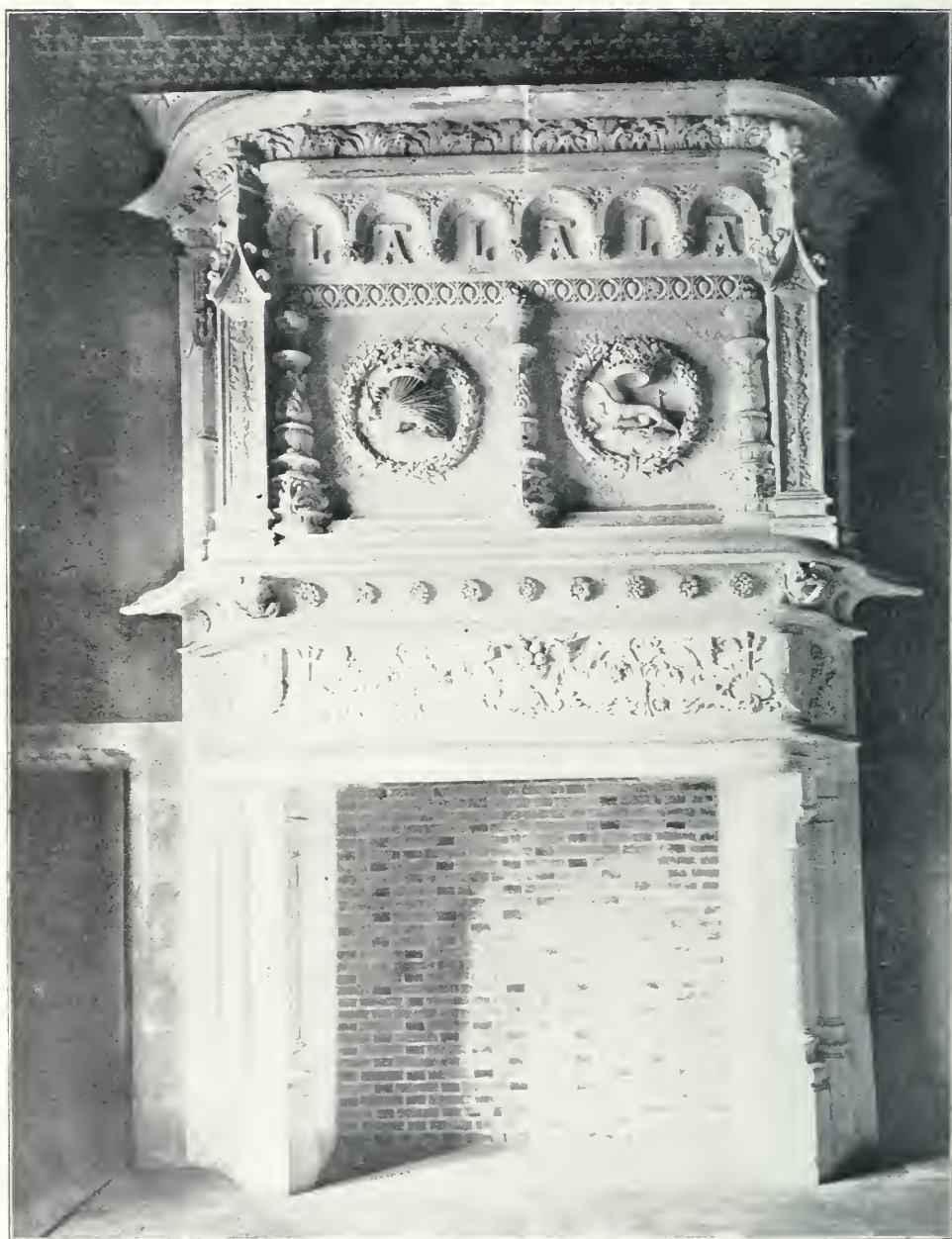
of Michael Angelo, supplanted those of Tours; but not before they had given to the world the best in architecture and decoration of Azay le Rideau, of Chenonceau, of Chambord, and of Blois.

The Blois known to the traveller of today, the Blois which our plates illustrate, is not, of course, the Blois of Louis XII., or of Francis I.

After the death of Gaston d'Orleans, Blois was dismantled and neglected; and, in the terrible devastations of the Revolution of 1793, suffered like all the rest of the châteaux for its royal recollections, and was, as usual, converted into a barracks, and left little more than a lamentable ruin. But a few years more, and, thanks to the wisdom of the administration, the destruction would have been complete; but suddenly the heart of France was changed, and the rage for demolition gave way to a sentiment of affection for all which had belonged to the old régime; and, in the nick of time, an architect was found who proved himself, by his zeal, his intelligence and his faithfulness, able to restore to this royal château something of its former splendor. The Blois of today is the Blois of M. Duban's reconstruction. Work was commenced on the wing of Francis I. in 1845, under his direction, and was continued some years later in the Louis XII. wing. The fireplaces, which are shown in the accompanying plates, have been restored from fragments still in place; but in some instances, where the destruction was complete, M. Duban availed himself of descriptions from drawings, or from motives taken from other rooms.

Even in their present mutilated or restored conditions, however, the royal châteaux of Touraine furnish the most direct and tangible examples of French Renaissance architecture, and are favorite objects of study for architects. Of these Blois, although not even yet completely restored and arranged, is, perhaps, the one most familiar to Americans; and in its architectural detail the most available in suggestions for modern application. The accompanying plates show this detail typically.

Most of the fireplaces shown in our illustrations are carved with the indi-



vidual devices of the monarchs in whose reigns they were erected. The badge of the porcupine was that of Louis XII. which he took from the camail his father wore at Agincourt. The ermine, the crowned "A" and the twisted cord were the devices of Anne of Brittany. The meaning of the latter symbol is doubtful. The salamander, represented as a lizard surrounded by flames, was the favorite badge of Francis I., which he inherited from his father, and bore the motto, *nutrisco et extinguo*, for it was believed that the animal could live in fire, which it even extinguished by its coldness. The usual sign of Henry II. was the initial "H" surmounted by a crown. The fleur-de-lis, which appears conjointly with most of the above emblems, was, of course, the badge of France, and has been borne by her kings since Robert, son of Hugh Capet, carved it on his seal in 996.

Continental Monumental Brasses.

IN England there are more than four thousand old brass incised monuments, while in all the Continent of Europe there are probably not two hundred remaining, though there must have been originally many thousands; for the wars and revolutions which so frequently devastated the Continent always opened the way to the desecration of churches and the more valuable monuments of the dead. The unfortunate habit of laying brasses in the floors of churches, too, has been especially destructive, not only by reason of the wear from the feet of the devout, but because of the surprising carelessness of the custodians as to what became of the old memorials when new pavements or repairs were undertaken. It is fortunate that the nature of the material was durable, and to this, and to this only we owe the fact that there are at present so many well preserved specimens of the art; for brass defies, as stone will not, alike the hand of time and the hammer and penknife of the desecrator.

The earliest memorials were of stone carved in low relief or incised slabs, and the earliest brass known to exist, which bears the date of 1231, was evidently made after the model of an incised stone by an artist accustomed to work in that material, and for many years the brasses show traces of the stone influence. Originally intended as imi-

tations of the more pretentious effigies carved in relief, the persons commemorated in the early works are represented in a recumbent position, the head resting on a cushion or helmet, and the feet against a lion or a hound or a lap-dog, the hands joined in the attitude of prayer. Only in the later works was this imitation of a recumbent effigy lost sight of, and the person represented as standing on the ground.

The earliest brasses were of a superior material (called "laton" or "latoun" and manufactured chiefly at Cologne), and are still in much better preservation than those laid down hundreds of years later, so that, curiously enough, the wear and tear is in



JORIS DE MUNTER AND WIFE. 1439.

inverse ratio to the date of execution. In the fourteenth century the ornamentation of these brasses became much more elaborate, the architectural canopies and niches in which the figures were represented being especially remarkable. In some cases, too, when it was intended to portray the robes worn, and especially where heraldic blazoning was to be represented, portions of the surface of the brass was enamelled in colors, and sometimes inlaid with metal of a different tint. With the greater elaboration, however, there arose a tendency to attempt to gain greater relief and graphic emphasis. —in short, an attempt to escape from the





MARTIN DE VISCH. 1452.

limitations of the material; and from this time the decline of the art set in.

The English brasses (though indeed, many of the finest of them are of Flemish workmanship), are easily distinguishable from those by Continental craftsmen. The latter, as a rule, employed a single plate, covering it with a sometimes bewildering profusion of ornament, architectural and otherwise. The Flemish work is particularly distinguished for the fine quality and use of outline, the ornamental effect obtained by the relief of plain surfaces against an elaborate background of diaper-work, and for the broad artistic feeling shown, under the strict limitations of the material employed. The lettering, too, in the Flemish work is usually beautifully spaced and proportioned, and the carving of countenances shows a faithful attempt at portraiture. The English brasses are not as beautiful in detail, but are often more simple, direct and dignified in effect.

The brasses of England have been pretty completely illustrated; but those of the Continent, which are in many respects superior, have been heretofore less widely known. Recently, however, the Reverend W. T. Creeny of England has issued a very large and beautiful volume (privately printed for

the author) containing some hundred rubbings of unsurpassed technical perfection from Continental monuments. From this volume we have reproduced five representative examples; and abridge the following descriptions from Mr. Creeny's comments upon them:—

"JORIS DE MUNTER AND WIFE. 1439. BRUGES.—In this remarkable monument Joris de Munter and his wife are robed in winding-sheets, which, by the skilful use of a few bold lines, the artist has made to drape with much grace. The crosses on the breast were metal crosses, which were so placed when the body was laid in its grave. The diaper pattern on the background is peculiar, but a piece of cloth with the same identical diaper on it still exists, so that the artist did not invent the background, but copied it from embroidered or woven cloth."

"MARTIN DE VISCH. 1452. BRUGES.—This mural brass is in the chapel of SS. Crispin and Crispianus in the Cathedral of Bruges. It commemorates Martin de Visch, who had such a charming address that he captivated and married three ladies of property, all of the same name. The diaper on the wall behind him is covered all over with flowers and the image of a little dog with a collar of bells, and under him the word 'Moy.' The fishes on his shield, his tabard,



JOHN LUNEBORCH. 1474.



PLATE LXX

FIREPLACE, CHATEAU DE BEAUVILLE



SIDONIA, WIFE OF ALBERT. 1510.

his sleeves and on the shield behind his head refer to his name, which is 'Fish' in English. The tabard must have been richly enamelled with heraldic colors, as all its surface was scored with lines to receive the colors. The outer border of the monument is composed of horse-bits."

"JOHN LUNEBORCH. 1474. LUBECK.—This brass is in the church of S. Katharine, Lubeck. It is a work of great merit, and has some points of special interest, the first being the individual expression of the face, so remarkably suggestive of the late W. E. Gladstone. The embroidered dress with its fur trimmings is very rich, and affords a good example of the sumptuous attire of the citizens of Lubeck four hundred years ago. The dagger that hangs from the girdle, and the bag neatly made to open with a clasp, with the two little pouches on its outside, all seem appendages of the man of taste and refinement. Two hairy, savage men are beneath his feet, and beneath his head is a soft, embroidered cushion."

"SIDONIA, WIFE OF ALBERT. 1510. MEISSEN — When you visit the Cathedral of Meissen you are told that this monument was engraved by Albrecht Dürer. Whoever

may have been the artist, he was certainly one who put on the surface of this brass a refined finish, surpassing all others at Meissen, or probably anywhere else. But this was only mechanical excellence; the mental refinement of the true artist declares itself in every line of the beautiful head and graceful figure of the pious woman he has here pictured."

"WILLEM, MARGRITE AND CAREL DE CLERC. 1597-1608. MECILIN. — The father and mother are represented as kneeling before a small family altar on which is a crucifix. Behind them is a curtain of some rich cloth draped with the pomegranate, and suspended from three points. The knight is in full armor, with a tabard emblazoned with his arms; his helmet, with its visor up, is placed on the floor of the altar, and he has, with proper reverence, also taken off his gloves to say his prayers."

The method employed in making copies of "rubblings" of brasses is as follows: After the brass has been carefully cleaned with a nail brush, a sheet of white paper of the sort known to paper-hangers as "lining paper" is laid over the surface and fastened to prevent slipping. The entire surface of the paper is then rubbed over evenly with "heelball," or black shoemaker's wax, which is composed of a mixture of beeswax, tallow and lampblack. Owing to the greater contrast between the lines and surfaces in the black and white copy, a carefully made rubbing is usually even more clear, and reveals more detail than the original brass.



WILLEM, 1597. MARGRITE, 1598. CAREL DE CLERC, 1608.



PLATE LXXII

FIREPLACE, CHATEAU OF BLOIS

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,
13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES,
in especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

The Publishers cannot be responsible for copies lost
through failure to notify them of changes in address; and
in requesting such changes Subscribers should give the
old address as well as the new.

Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Brochure Series Compe- titions "I," "J," and "K."

ON pages ii. and iii. of this issue announce-
ments of three Competitions are made.

COMPETITION "I," in which the
prizes are offered by the makers of
the "Tilemore" drawing bristol board, is
for a pen-and-ink rendering from the photo-
graph of The Arch of Drusus, reproduced
on page ii. This rendering is to be made
on "Tilemore" drawing board, four sheets
of which, in two surfaces, cut to the proper
size, will be sent free to any reader upon
application to the publishers of the Bro-
chure. Rendering plays such an important
part in architectural practice, and may be
done in so many individual styles, that the
results of this Competition will afford mate-
rial for interesting comparisons. The draw-
ings will be criticised in detail by expert
judges. The Competition closes October 15,
and the results will be announced in the
November issue.

COMPETITION "J," for a list of the eight
greatest architectural façades in the world, is
offered by the BROCHURE. The resulting
lists will be tabulated and views of the eight
façades receiving the most votes will consti-
tute the plates in our December issue. The
first and second prizes, respectively, will be
awarded to those Competitors whose lists
most nearly agree with the result of the
consensus of votes.

It has seemed to the Editor that the com-
pilation of a list of the world's eight greatest
façades by the readers of the BROCHURE
should have as great an interest for lovers of
architecture as had the recent much-mooted

discussion of what were the ten greatest books
in the world for literati; and he hopes that
every reader to whom the subject appeals
will go to the slight trouble involved in
entering this Competition, that the resulting
consensus may be more representative and
valuable. It is possible that a discussion of
the result by a number of eminent architects
will follow its publication.

The Competition closes October 15, but
the result is not to be announced till the
December issue, that time may be allowed
for procuring proper photographs.

COMPETITION "K," offered by the *School
Journal* of New York City, for the plan and
perspective of a two-room country school-
house, presents in an enlarged form the
problem set in our recent Competition "F."
The judges' criticisms of the latter will point
out some pitfalls to be avoided; and the
greater opportunity for design afforded by
the larger building will make this Com-
petition still more interesting and profitable.
The Editor of the *School Journal* has reserved
the right to reproduce in that magazine more
of the resulting designs than can be pre-
sented in the limited space of the BROCHURE;
and a copy of the *Journal* will be sent to
every Competitor whose drawings appear
in it.

This Competition closes December 15, 1898,
and the prize designs will be printed in the
January, 1899, issue.

The announcement of the award in Com-
petition "H,"—for a mantel design—is to
be made in October.

Club Notes.

THE Atelier Masqueray will resume
work about September 15; a large
quota of new students is expected.

This season a new departure will be
made, for, owing to many solicitations from
women students, Mr. Masqueray has con-
sented to open a separate and special Atelier
for women, and a course of study covering
three years has been arranged. Decoration
will be a special feature. The former stu-
dents are looking forward to the opening
dinner, which will take place about Septem-
ber 14, somewhere out in the country. It is
hoped to make this a gala occasion, although
they will miss their Massier, Mr. Foster, who
sailed for Europe some time ago.

Although the regular meetings of the
Washington Architectural Club have been
discontinued until the latter part of Septem-
ber, a few of the members take interesting
trips to near-by points. On August 14, the
Club went to Annapolis and spent a most
interesting day among the old houses of that
quaint town. In the fall the Club will oc-
cupy new quarters in the Old Octagon House
which has been leased by the American Insti-
tute of Architects.

Members of the St. Louis Architectural Club and ladies were entertained by Mr. and Mrs. Edward Lasar at their home in Maplewood on the evening of August 6. Mr. Albert Guissart, with his violin, and Mr. Enders, with legerdemain and songs, entertained the Club; and in a "cake walk" the members proved that their talents were not wholly consumed in the study of architecture. At a late hour the Club returned to the city in a special car.

The recent judgment of the first-class *projet* for "Une Ecole Vétérinaire" at the Ecole des Beaux Arts in Paris, resulted in the following awards to American students: Mr. Phillips, 1^{re} 2^e médaille; honorable mentions to Messrs. Lowell, Dyer, Bakewell, Lescher, Koch and Corbett. In the judgment of the *esquisse*, for "Une Portique d'Attente" Mr. A. D. Koch received an honorable mention. The Grand Prix was won by M. Chiffot.

Notes.

BEGINNING with the current issue (Number 6, Volume V.) the number of text pages of *The Architectural Review* is increased to afford more space for the valuable articles which the *Review* has to present. A new departure, too, is the illustration of the critical department in which Current Periodicals are reviewed. These illustrations are picked from the leading European and American architectural journals, and with the scholarly context, enable the reader to keep informed of the best work that is being done in the profession all over the world.

Mr. J. Randolph Coolidge Jr., contributes a discriminating and fully illustrated paper on the late Charles Garnier, the architect of the Paris Opera House. The early, and best, architecture of Japan is described by Mr. Ralph Adams Cram, who has just returned from a study of the subject in that country.

Four of the eight full-page plates of the issue are devoted to plans of the Worcester County Court House, by Messrs. Andrews, Jacques and Rantoul; two to the West Roxbury High School by the same architects, and two to the new Randolph Dining Hall at Harvard University, by Messrs. Wheelwright and Haven.

As the plates in Bates & Guild Company's recent publication, which consists of one hundred photographic views of the smaller "English Country Churches" chosen by an architect, with a special view to their usefulness to architects, should be seen before their value can be properly judged, the publishers are preparing a sample plate, printed to the full size and on the same paper as the originals in the book, which they will be glad to send to any one interested in the subject, on receipt of ten cents in stamps.

The Nation (New York) in a comprehensive review of "Municipal Architecture in Boston," says of the first volume, which is devoted to school buildings: "The buildings, all of quiet design, in a classic or Italian style, and of simple materials—brick, with a modest use of terra cotta and cut stone—show how much character, dignity, and even elegance, an able architect may secure with these slight means, by straightforward, appropriate design; by skilful use of proportion and refinement of detail. Though of necessity, pretty uniform in type of plan, they are models of good arrangement, according to the needs of schoolhouses, as they are understood in this country. One wonders, as he looks them over, that the same architect should in four years have designed so many buildings for so nearly uniform uses, with so much variety, and at such a level of excellence.

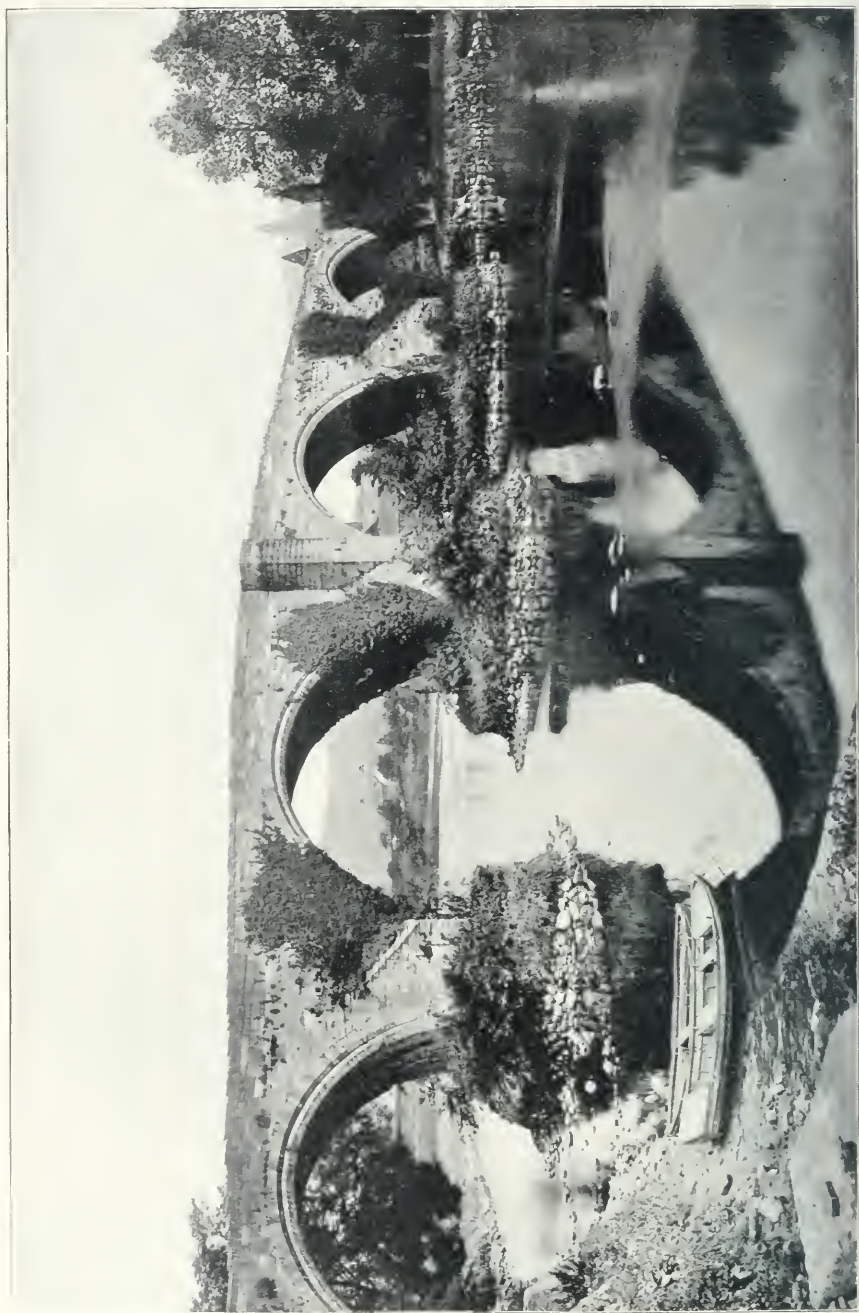
"Prof. Chandler's essay on the planning and construction of schoolhouses is admirable—clear, practical, comprehensive and judicious. . . . We doubt if the English reader will find the subject so adequately treated elsewhere."

Messrs. Tileston & Livermore of Boston, makers of the new "Tilemore" Drawing Bristol Board, have wished to introduce their board to pen draughtsmen by means of a Competition which is announced on another page. They have placed a quantity of this board in the hands of Messrs. Bates & Guild Company to be used for purposes of the Competition; and will at any time, send useful samples on application.

The famous "Brooklyn Bridge Brand" of Rosendale cement is thus guaranteed by the manufacturers: Tensile test: 30% of water, 30 minutes in air and 23½ hours in water, 75 lbs.; 7 days, 120 lbs.; 95% fine on a 2500 mesh sieve; 300 lbs. net, per barrel.

Hardly a week passes that we do not hear of some large contract for iron or steel building construction awarded to the Berlin Iron Bridge Co. This is one of the busiest concerns in the country and their large plant at East Berlin, Conn., is perfectly planned and equipped for the economical handling of large contracts for any sort of structural iron work.

It usually takes several years to get a new departure in the line of building materials or appliances so well established that its specification becomes general. A marked exception to this rule is the Yale "Vulcan" Lock, of all wrought metal, — scarcely a year old, but already extensively specified by architects all over the country. This lock is fully described in a special pamphlet, which, like all Yale & Towne printing, is an artistic delight. It is to be had for the asking.



THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

OCTOBER, 1898.

No. 10.

BRITISH STONE BRIDGES.

OF all the inventions of human wit, there is scarce one of which the necessity and use is more obvious than that of bridging streams which would not otherwise be passable with safety. We have reason, therefore, to suppose that men had very early some constructions or conveniences of this nature; and yet we do not find among the monuments of the most distant antiquity any memorial of them.

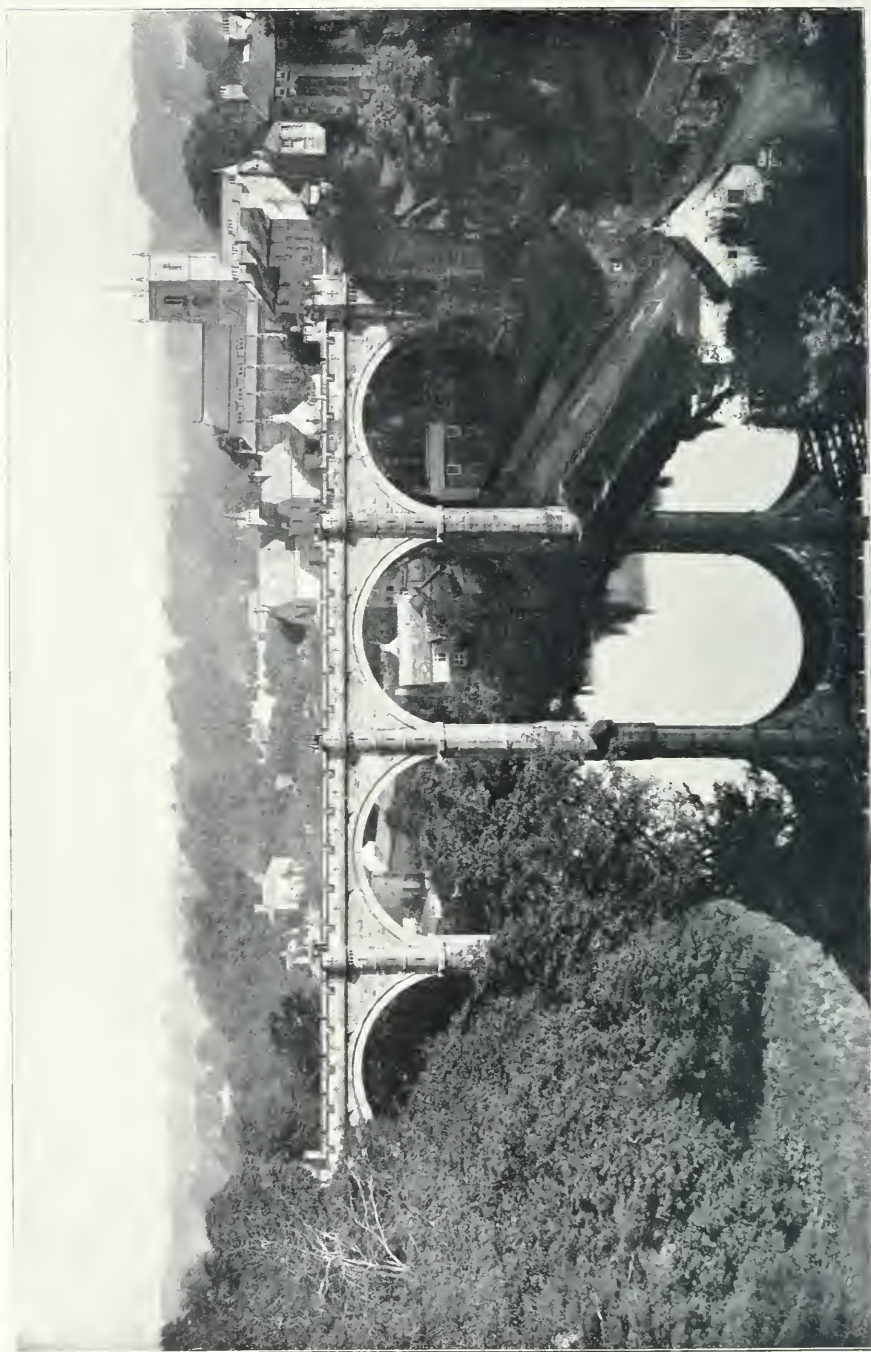
It is highly probable that the first bridges were composed of lintels of wood or stone, stretching from bank to bank, or, if this were impracticable, resting on piers or posts fixed in the bed of the river; and in China many considerable structures of this kind exist.

The Egyptians, who are generally acknowledged to be the fathers of the arts and sciences, had not, that we know of, any bridge worthy of notice in their populous and fertile kingdom: the Jews, perhaps, considered that, after their experience in the Red Sea, bridge building would be for them unnecessary; and the first bridge that is recorded in history is ascribed to the Assyrians and Babylonians, and was built by Nitocris, the queen who reigned in Babylon after Semiramis. From the descriptions by Herodotus it seems to have been no mean feat of engineering. To secure the adjacent country from inundations, the Euphrates river was turned from its course; high, artificial banks were erected, and two canals were con-

structed to drain off the surplus water. At the same time a bridge, "in no wise inferior to any of the other buildings in beauty or magnificence," was built. It is accounted to have been a furlong in length and thirty-five feet in width, built with great skill to supply the defect of a foundation in the sandy river bottom, with arches of huge stones fastened together with iron chains and melted lead.

As the rivers of Greece were in general small, it is, perhaps, not strange that there is little mention of the Greeks as bridge builders; and yet it is a curious indication of an economic lack in the Greek temperament that "the Athenians waded when their temples were the most perfect models of architecture." On the other hand, the Romans, whose constructive ability was as great as their desire for conquest, which made bridge-building on a large scale necessary for them, were the greatest bridge-builders the world has seen; and perhaps no work of architecture was better suited to their genius.

The first bridge constructed at Rome was the "Pons Sublicus," or wooden bridge (*sablica* meaning a stake or pile), and was the bridge defended by Horatius; and the first great work in which they employed the arch was in the Cloaca Maxima of the Tarquins. They spanned the Tiber with no less than eight bridges, and held these structures in so high an esteem for their services to mankind, that they invested them with a distinctly religious char-



acter. They were founded by religious orders, and dedicated with religious ceremonies, and the more important ones were in the charge of the priests. Indeed, the formal title of the Pope of today, inherited from nearly twenty centuries of predecessors who have wielded more power in the civilized world than any other rulers, is the Pontifex Maximus—the supreme bridge-builder.

Beside the celebrated wooden bridge which Cæsar built over the Rhine, and described in detail (and which has, perhaps, caused more anguish to modern schoolboys than it ever did to the inhabitants of ancient Gaul), there are accounts of two great Roman bridges, which may be of sufficient interest to warrant a reference to them here.

The first is that great, and accounted to be beautiful, bridge built by Trajan over the Danube for the purpose of conquering the “barbarians.” This bridge consisted of twenty arches, one hundred and fifty feet high, and the span of each arch was one hundred and seventy feet, so that the total length of the bridge could not have been less than three thousand four hundred feet. The great structure was demolished by Adrian, Trajan’s successor, to prevent those same “barbarians” from crossing upon it and carrying their arms against the Roman Empire.

The second bridge was built by the Emperor Caligula. It is narrated that Caligula had boasted that he would walk upon the sea as other men did upon the land; and that he ordered an enormous number of ships to be secured in all parts, many others to be new built, and all to be brought to the bays of Baia and Puteoli in Campagna, about ninety miles from Rome. These ships he caused to be placed in two rows and moored together, side by side, in the form of a crescent, thus forming a bridge of above three miles in length, extending from Baia to the opposite shore. Upon these ships, which were first overlaid with planks and then covered with earth, he had houses built for his reception, to which fresh water was conveyed in pipes. When all was done, he and all his court, attended by great crowds, rode “with an awful

majesty from one end of it to the other; and after this, lodging all night upon it, he caused such a prodigious number of torches to be placed in all parts of the work, as gave him occasion to boast that he had not only turned the sea into land, but also the night into day. And, that he might perform something more memorable before he left the bridge, he ordered a great multitude to be cast into the sea, who all perished without remedy.”

In every country which the Romans conquered they built military bridges, many of them surpassing the bridges in Rome itself; and these structures became the prototypes and patterns for all European bridge-building thereafter. Indeed, there is no requisite to be met with in modern bridges, which is not to be found in the Roman constructions; for they consisted of piers, arches, buttments, carriage-ways, raised banquettes, or foot-paths, separated from the road by a railing, and were sometimes even furnished with a cover to shelter passengers from the weather.

“There is no single problem,” writes Tuckerman, “wherein the laws of science, and mechanical and artistic skill combine, which has so won the attention and challenged the powers of inventive minds as the construction of bridges. The various exigencies to be met, the experiments as to form, material, security and grace have been prolific causes of inspiration and disappointment. In this branch of economy the architect, mechanic and mathematician fairly meet; and it requires a rare union of ability in all of these vocations to arrive at original results in this sphere.”

When it is considered that in designing a bridge, location, climate, use, risks, span and material—all factors which vary with every problem—must be taken into consideration, the futility of attempting to formulate any valid principles for bridge architecture will be apparent. One daring writer has attempted such a formulation, with the following truly valuable conclusion: “The beauty of a bridge consists,” he says, “chiefly in apparent strength and solidity, yet combined with boldness and lightness of construction, the em-

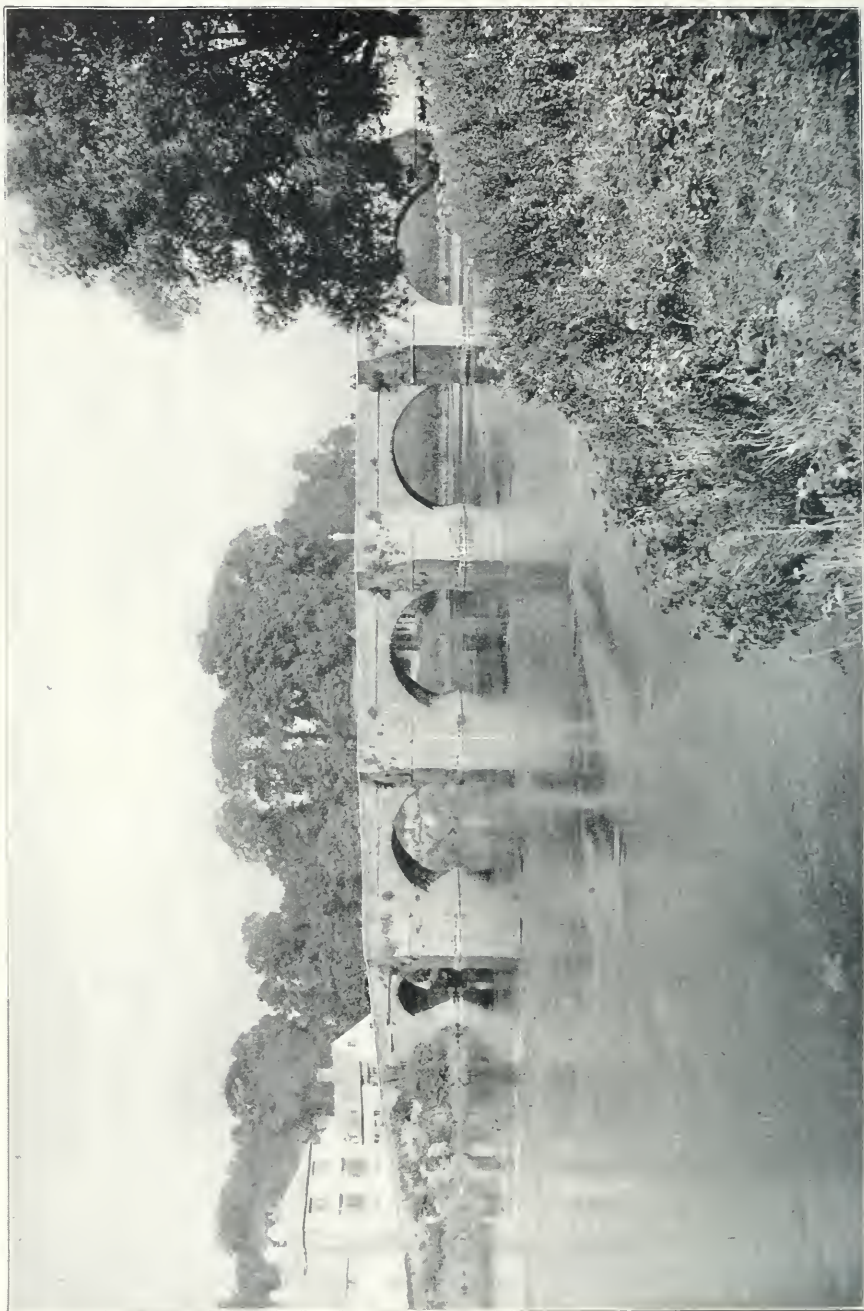


PLATE LXXV

WILTON BRIDGE, ROSS, ENGLAND

ployment of materials, the due proportion of solids and voids: and when arches are employed, the precision and degree of their curvature."

There is, however, no problem of design which is better deserving of an architect's study. Buildings of whatever sort, are commonly seen in perspective, and may be hidden and dwarfed by their neighbors or surroundings; but a bridge, whether it crosses a rural stream, a river, or a city thoroughfare, always ends the vista and fills the eye. "Of all substantial structures, too," says a recent writer, "bridges are the most immovable. Churches are torn down to make way for commerce; schools change with changing methods of education; one kind of commerce crowds another out; even prisons and poor-houses are passed along by the surges of population; but the thoroughfares of travel, once established, are inflexibly conservative, and all that is visible in their construction should possess the qualities that entitle them to respect and admiration."

Fortunately bridges, especially those of stone of the sort that we are now considering, are most amenable to the arts of design; and there is no artificial structure that more readily admits of a satisfactory combination of the practical with the sentimental, using the latter word in its legitimate sense. In the country, to employ Mr. Bagehot's felicitous phrase, "a bridge completes the river landscape; it stiffens the scenery, which was before too soft, too delicate, too vegetable." In the city the bridge is often the rendezvous, the familiar landmark, perhaps the only picturesque framework in all the marts; and often, too, the traditional nucleus of the place, as the reader will acknowledge if he will but recollect what the Rialto is to Venice, the Ponte Vecchio or the Ponte Trinita to Florence, the Ponte S. Angelo to Rome, the Pont Neuf to Paris or London Bridge to London.

PLATE LXXII.

"OLD BRIDGE OF FORTH," STIRLING, SCOTLAND.

The Old Bridge at Sterling existed long before there was any bridge upon the Tay, or any other stone bridge upon the Forth river, "that bridles the

wild Highlander," and it was thus absolutely the gate between the north and south of Scotland. Near it was fought the battle of Sterling (1297) when the Scots under Wallace gained their first victory over the English.

PLATE LXXV.

WILTON BRIDGE, ROSS, ENGLAND.

This bridge was built in 1599. The arch nearest the town was broken down in 1644 by Colonel Rudhall to impede the advance of Colonel Massie's forces. On the north wall of the parapet is a quadrangular stone, visible against the trees in the engraving, which has an old sun-dial on each of its sides.

PLATE LXXIX.

TAY BRIDGE, ABERFELDY, SCOTLAND.

This bridge was built in 1733. Four obelisks rise from the parapet in the centre; and over the central arch is a tablet engraved with a crown, crossed swords, and the initials of King George. The "Jubilee Cairn" shown in the plate was erected in 1887 to commemorate the raising of the Black Watch regiment, which was first mustered on this bridge in 1740.

PLATE LXXX.

"THE OLD BRIDGE," CROYLAND ABBEY, ENGLAND.

This bridge is supposed to be the most ancient Gothic structure remaining in the entire kingdom, and must have been erected about 860. It is formed of three semi-arches, whose bases stand in the circumference of a circle, uniting at the top; and was formerly situated at the confluence of three small streams, the Welland, the Nyne and the Catwater, which united under it and flowed thence to the German Ocean. It is obvious, however, that utility was not the main motive of the builder; and it may be allowed the claims of boldness of design and singularity of construction. The ascent is so steep that foot passengers only can go over it. On one side sits an image, supposed to be that of King Ethelbald, with a crown on his head and a globe in his left hand. Although this structure has been built for so many centuries, the arches are still sound and free from fissures, and the building in general exhibits very trifling marks of decay.



SWALE BRIDGE, RICHMOND, ENGLAND

Goldsmith Work by Benvenuto Cellini.

POET and murderer, gentleman and bravo, courtier, writer, sculptor and goldsmith, Benvenuto Cellini touched the turbulent life of the sixteenth century in Italy at more points than any person who

anatomy, to model from the nude, and to acquire familiarity with antique masterpieces. Enamelling and niello formed special branches of his craft; nor could architecture be neglected, because he was often called upon to fashion tabernacles, and to execute large works in gold or silver which resembled buildings by their intricacy of design. He handled every instrument from the hammer of the gold-beater and the chisel of the stone-cutter down to the engraver's burin and the palette of paste-mixers. He had to be as ready at the anvil or the furnace as at the more delicate operations of wire-drawing and filigree manipulation. From the workshop of the master-goldsmith the apprentice went forth able to select his own particular branch of industry. Meanwhile it must not be forgotten that, so long as he remained a goldsmith, he was forced to work in miniature. His many technical accomplishments were employed chiefly in producing articles of plate, jewelry and costly furniture. This made him, while he continued in the trade, a

servant of the popular caprice and fashion which varied with the change of seasons. Those world-famous masters who, like Ghirlando, Donatello, and Brunelleschi, won glory by their subsequent achievements in painting, sculpture and architecture, devoted themselves to special studies in the higher



MEDICI CUP

PITTI PALACE, FLORENCE

has left a record of his doings, and from the pages of his autobiography the "genius of the Renaissance incarnate in a single personality leans forth and speaks to us." But although it is by his autobiography, which is to the sixteenth century what Pepy's diary is to the seventeenth, that his name will be longest remembered, he was the first goldsmith of a time when that art had risen to its highest development.

"Like nearly all the greatest Florentine artists before him, sculptors, painters, architects and engravers," writes Mr. John Addington Symonds, the translator of Cellini's life, "he was put at an early age to the goldsmith's trade. *Oreficia*, as it was then understood, formed an epitome of all the plastic arts. The young goldsmith did not merely learn how to work in precious metals and to set jewels. He was bound to become acquainted with the mysteries of brass-foundry, the methods of hammering iron, the secrets of chiselling steel for medals and casting dies. He had to make himself an expert draughtsman, to study



SALT CELLAR

PRINCE ROSPIGLIOSI COLLECTION



PLATE LXXVII

POOLEY BRIDGE, ULLSWATER, ENGLAND



MEDICI CUP

arts soon after their prentice-days were over. This was not the case with Cellini. He continued to be a goldsmith in the strict sense of that term until he had completed his fortieth year. This fact has to be taken into account when we criticise his serious efforts in statuary.

"In technical excellence, as regards all processes of handling, chasing and engraving, enamelling metals and adapting ingenious designs with bold invention to the special purpose of the object, the rare remnants of Cellini's work defy competition. It must, however, be admitted that, even while working on a small scale, he displayed more manual dexterity and more ornamental luxuriance than any of the higher intellectual gifts. The man, as he stands revealed in his autobiography, was lacking in reserve, in delicacy, in fineness of emotion, in elevation of soul and imaginative purity. We are not, therefore, surprised to find that his artistic work, in spite of its prodigious skill, fecundity of invention, energy and thoroughness of execution, is deficient in depth, deficient in sweetness, deficient in true dignity and harmony."

Few of Cellini's masterpieces in goldsmith's work survive, but there are some specimens, either authentic or probably authentic, in the various European museums, and from among these we have

chosen five examples for illustration:—

CUPS IN THE PITTI PALACE, FLORENCE.—

These two cups and a flagon, all of enamelled gold, are a part of the celebrated Medici table service which is preserved in the Pitti Palace. They are attributed, with probable correctness, to Cellini.

ROCK CRYSTAL CUP AND COVER IN THE UFFIZI, FLORENCE.—

This cup is of engraved crystal mounted in enamelled gold. The cover is of pierced gold, enriched with enamels. The monograms on the cover were

formerly considered to consist of the initials of Henry II. and Diane de Poitiers, but it has been recently conjectured that the letters were not H and D, but H and C,—the initials of Henry and Catherine de Médicis, whose marriage took place in 1533. The interlaced crescents which form the basis of



ROCK CRYSTAL CUP

HATFIELD HOUSE, ENGLAND





ROCK CRYSTAL CUP

UFFIZI, FLORENCE

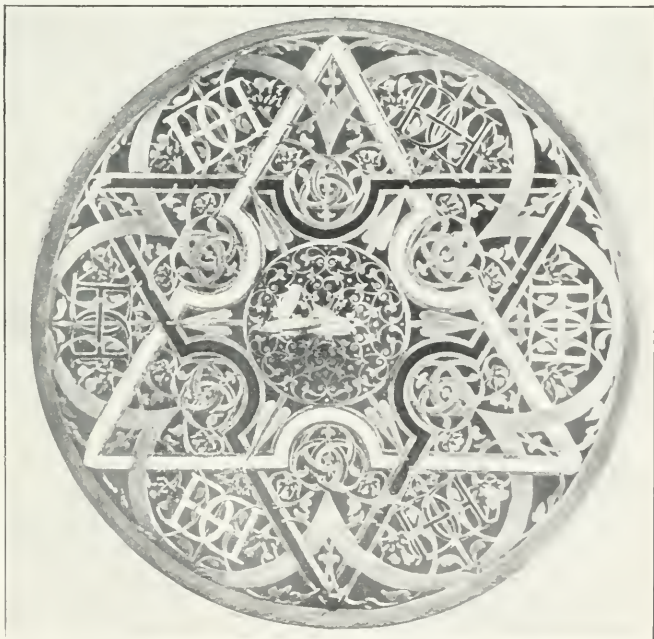
the cover design was the device which Henry assumed as Dauphin. The cup stands a trifle over eight inches high.

SALT-CELLAR IN THE COLLECTION OF PRINCE ROSPIGLIOSI — This piece measures about eight inches in height by eight and one half in width. The shell-shaped salt receptacle is polished inside, and enamelled on the outside with ornaments in deep blue, red, green, and pale blue. The body and tail of the dragon which supports it are enamelled in green with black scales; the head is bright blue, and the beak of gold. The shell of the tortoise on which the dragon rests is of gold, enamelled with black. Upon the sphinx which serves as a handle the artist has expended the most lavish decoration. The head is of gold, the body is covered with an opaque white enamel enriched with gold designs; the wings are of gold, green, red and blue, and the feet of gold with black scales and green claws. A large pearl hangs as a pendant upon the breast of the sphinx, and two pearls are set in the ear-rings.

ROCK CRYSTAL CUP AT
HATFIELD HOUSE, ENG-

LAND — The crystal bowl of this cup is engraved with figures of animals, trees and birds. The stand, the rim and the cover are of gold *repoussé*, richly enamelled. The cover is enamelled in translucent green, with a design of waves, fishes, dolphins and sea-monsters. The handle of the cover is formed by the figure of Neptune seated on a shell and armed with a trident. This piece, although it cannot be absolutely proved to be his, has all the marks of Cellini's workmanship. Its discovery is recent and very curious. In 1861 there was found under the bed in an old and disused chamber of Lord Salisbury's manor, Hatfield House, a rough chest which, being opened, disclosed a large casket, mounted with silver, of very beautiful Spanish workmanship; and this casket contained three

pieces of Italian goldsmith work of the sixteenth century, — a fork of gold and enamel, a watch enamelled and set with rubies, pearls and sapphires, and the cup above mentioned. It is not likely, however, that either the fork or the watch are of Cellini's workmanship.



COVER OF ROCK CRYSTAL CUP

UFFIZI, FLORENCE

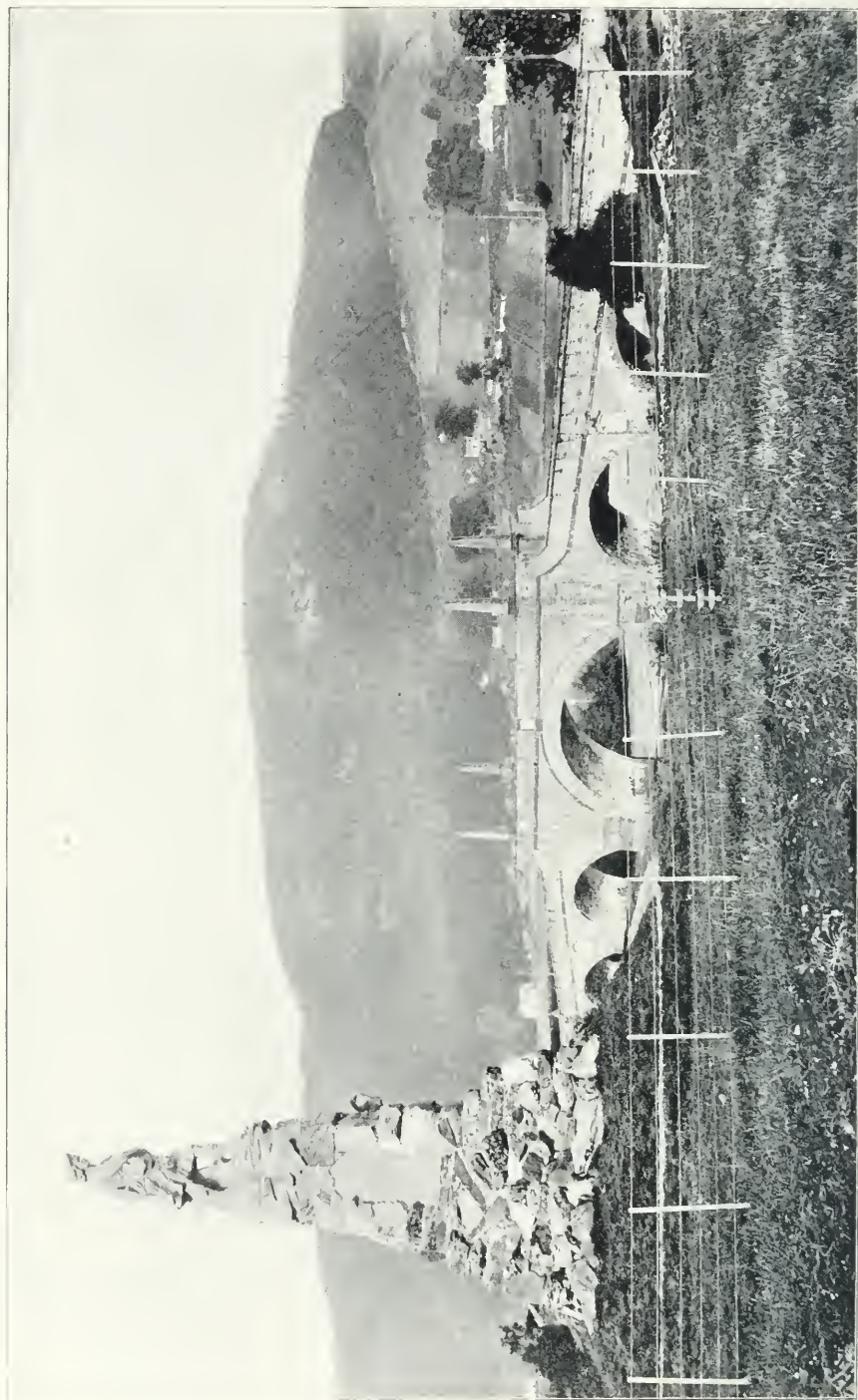


PLATE I CIX

TAY BRIDGE, ABERFELDY, SCOTLAND

The Brochure Series of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS OF Volumes II. and III. at 5 cents each;
of Volume I. at 25 cents each. BOUND VOLUMES, in
especially designed buckram covers: Volume I., \$2.50;
Volumes II. and III., \$1.25 each.

The Publishers cannot be responsible for copies lost
through failure to notify them of changes in address; and
in requesting such changes Subscribers should give the
old address as well as the new.

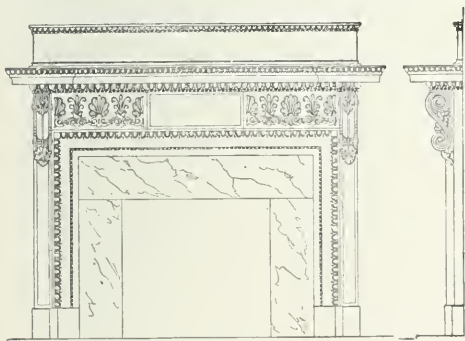
Advertising Forms close on the 30th of the month pre-
ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
himself responsible for the care of unsolicited photographs,
drawings or manuscripts which may be submitted to him,
he will always be glad to consider them; and will return
those that he cannot use when postage is provided.

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

Brochure Series Competition "H."

THE conclusion is repeatedly forced upon
the judges in the BROCHURE Competi-
tions, that a vast amount of painstaking
labor is wasted in these Competitions
in misdirected effort by unfortunate competi-

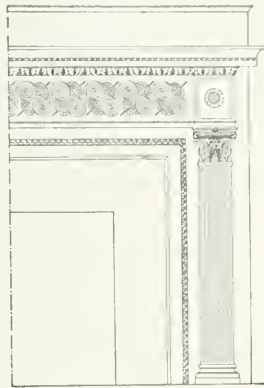


FIRST PRIZE.

Mr. Howard Sill, Glendale, Md.

tors whose conception of the meaning of
design is too vague, and whose training is too
limited to prevent them from doing extrava-
gant things, and who consequently entirely
throw away their work in competing with
the more intelligent, better trained designers.
This estimate applies, of course, only to those
who do not profit by experience, and who
go on doing the same kind of thing over

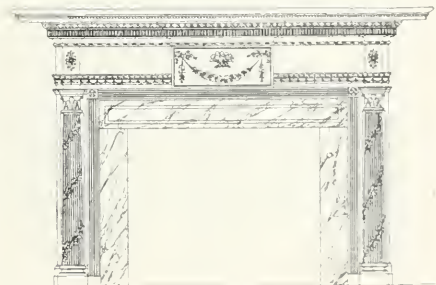
and over, as many undoubtedly do. It has
been mainly with the hope that benefit could
be given to such struggling designers, that
the faults in designs have at times been es-
pecially dwelt upon. In nearly every Com-
petition of any size there have been drawings
submitted which could only excite ridicule
or pity, but which were, without doubt, sent



SECOND PRIZE.

Mr. Anson M. Titus, Tufts College, Mass.

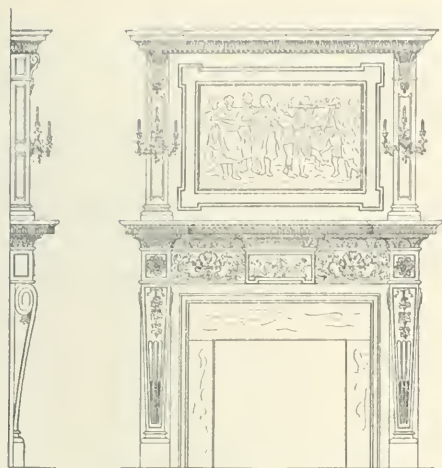
in good faith. It is impossible to try to
labor with this kind of benighted effort.
Besides, however, the hopelessly benighted
and the confirmed habitués of the wrong
course, there are many who occasionally see
the light and make an effort to reach it, but
who, unfortunately, do not remain in it
long. These latter make up the larger part
of the regular competitors. The amount of
labor, and, in fact, the technical skill ex-
pended on the hundred drawings made es-
pecially for Competition "H," for example, if
it were directed with only a little more care,—
such care as each one of the competitors
might exercise if he would,—might produce
surprisingly different results. It may not
then seem gratuitous to offer a suggestion
or two dealing with the fundamental prin-
ciples of design. These simple principles are
the most difficult to master, but they must be
ingrained in a good designer, and are a nec-
essary foundation for any superstructure of
skill or training.



THIRD PRIZE.

Mr. O. M. Hokanson, Philadelphia, Pa.

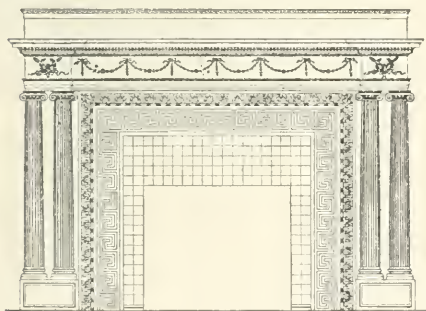




Design by Mr. John W. Kearney, New York City.

The most common and most serious fault to be laid to the designers in these competitions is lack of simplicity: simplicity in proportion, simplicity in scale, simplicity in motive, line, color, elaboration of detail and so forth, to the end of the chapter. In another way of putting it — the designs lack study. There are very few of the drawings submitted which the designers would not improve if they were asked simply to redraw them. It has been repeatedly pointed out in the comments upon designs for all kinds of purposes that this one quality of simplicity was the most important one to consider, and that directness, or the adaptability to the purpose intended, was the first practical consideration. With these two ideas, or rather two phases of one idea, thoroughly fixed in mind, very much fruitless labor will be saved those engaging in future Competitions. This applies as well to the Competitions in planning and architectural design, as to those in the decorative arts.

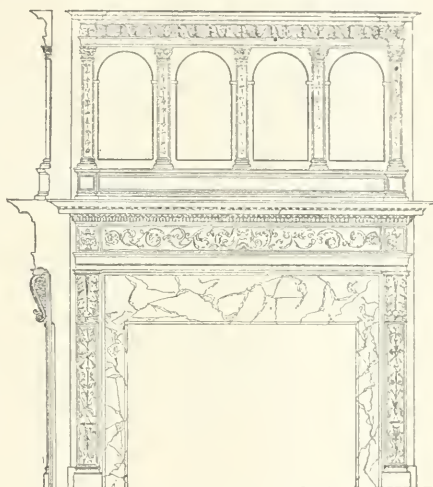
In the present Competition the judges, Messrs. Robert D. Andrews, Arthur G. Everett and the editor of *THE BROCHURE SERIES* have considered as of primary importance the scale and proportions of the designs submitted. The great majority of the one hundred and three designs are lacking in these primary elements; either the proportions of



Design by Mr. W. A. P. Schmidt, Brooklyn, N.Y.

the several parts of the designs are not in harmony; or the scale of these parts is at variance with each other; or, finally, the scale of the whole design is petty and insignificant. This latter is the most common fault. As a consequence, such designs are found to be lacking in distinction, and have not the architectural character which the programme distinctly calls for. It cannot be too strongly insisted upon that the chief quality which makes good design is good proportion in the several parts which should be as few as possible.

FIRST PRIZE: — MR. HOWARD SILL, GLENDAL, MD. While not conspicuous for originality this is a thoroughly consistent, harmonious adaptation of the best architectural type. It has unity, richness and dignity of scale, and excellent proportions. It is practically independent of the material in



Design by Mr. Edwin H. Hewitt, Boston, Mass.

which it is executed. In addition the drawing itself is admirable.

SECOND PRIZE: — MR. ANSON M. TITUS, TUFTS COLLEGE, MASS. This design has a distinction of style which is rare. So far as the forms employed are concerned, it is thoroughly original. Its excellence consists in gaining a wholly classical simplicity without the use of hackneyed details. The pattern on the frieze almost errs in this respect, and we would suggest a treatment which partakes less of the character of a distributed wall ornament, and more of a design made for a panel of the particular shape it occupies. The directness of the general treatment of the whole design cannot be too highly commended.

THIRD PRIZE: — MR. O. M. HOKANSON, PHILADELPHIA, PA. This is a good example of an entirely familiar scheme. It takes rank above many others of like kind submitted, by virtue of the skill with which the elaboration of parts is gained, without disturbing the simplicity of the whole. In a word, it is felicitous without being original.

The entasis of the columns is somewhat too great.

The three other designs which have been selected for illustration have not been taken so much because of their excellence above others as because they were types of classes, each good in its way. The general proportions in each case are well studied, but all have serious defects in detail.

The announcement of BROCHURE SERIES COMPETITION "K," for the perspective and plan of a two-room country schoolhouse, which closes on December 15, is repeated on an advertising page of this issue. The awards in COMPETITION "I" are to be printed in November.

Club Notes.

THE Sketch Club of New York held its first monthly meeting of the season on September 10, at the Columbia College Tavern. The following notice was sent to members:

"SPECIFICATION. PART I.—*Club Business*. Action is to be taken in regard to the proposed amendment to the constitution in reference to the holding of office by members who are practicing architects. There will be a special election for Treasurer, also for Chairman of the Current Work Committee. Discussion of the work for the winter.

"PART II.—*Entertainment*: Mr. J. Frederick Thorne has kindly consented to read one of his unpublished stories. Dr. J. Leffingwell Hatch will play the 'cello. Signor B. V. Giannini, pianist, and others.

"PART III.—*Refreshment*. Sandwiches, Beer, Punch, Stogies.

"AGREEMENT. The Sketch Club of New York, party of the first part, agrees to perform the work and furnish materials as set forth in the Specification, without charge, in consideration of the attendance of yourself, as party of the second part.

N. HAUSMAN,
Recording Secretary."

The above specification and agreement were fully carried out, to the gratification of a large number of members and guests. The vacancies in the Executive Committee were filled by the election of Mr. Ed. A. Atkins as Treasurer, and Mr. W. H. Hudswell as Chairman of the Current Work Committee.

The regular monthly meeting of the St. Louis Architectural Club held on Saturday evening, September 3, was a particularly interesting one, and enlivened with discussion. Confusion with the local Chapter of the A.I.A. caused the Chapter to request the Club to change its name, but a joint committee appointed to consider the matter reported unfavorably and the request was withdrawn. The members of this committee representing the Chapter heartily recommended that the members of the Chapter join the Club. This report was very readily

adopted by the Club. A committee on revision of the constitution was appointed.

The committee on publication of the new building ordinances reported their labor about completed and a net cash balance to be turned into the treasury of about \$560.

The water color class has been doing some very excellent work during the summer; and the work of the Club during the coming season promises to surpass anything yet done, as there seems to be a growing interest among all of the members. It is expected that all of the classes will be started by the first of October.

Notes.

FOR the benefit of draughtsmen in search of positions and of architects who require their services, THE BROCHURE SERIES will print advertisements on these subjects, not to exceed twenty-five words in length, in its text columns, until further notice, free of charge. Communications in answer to these advertisements which are addressed in care of the magazine will be forwarded if desired. All such advertisements must reach this office before the twenty-ninth of the month to appear in the succeeding issue.

The publishers have still in stock a few sets of *Architectural Review* plates, which, since they cannot be used to make up complete numbers, are offered at a merely nominal price. They are advertised on another page of this issue.

The November number of THE BROCHURE SERIES is to be a special and enlarged issue, corresponding to the "Special Library Number" of last year. The main subject will be "English Country Houses," and more than double the usual quota of illustrations and text pages will be given. Mr. R. Clipston Sturgis and Mr. Ralph Adams Cram will contribute papers dealing critically with the English Country House and with its adaptability to American conditions; and Mr. Wilson Eyre, Junior, will write an illustrated article on Country House Accessories, such as gardens, terraces, approaches and the like. The usual departments will also be included. The price of this special number to non-subscribers will be ten cents.

For the accommodation of those who prefer to have the plates forming the collection entitled "English Country Churches," bound, instead of loose in a portfolio, the publishers have arranged to supply the book, bound, with leather back and corners, for \$12.00. The price in portfolio is \$10.00. A descriptive circular of this collection of plates (one hundred in number) will be sent to any address upon request.

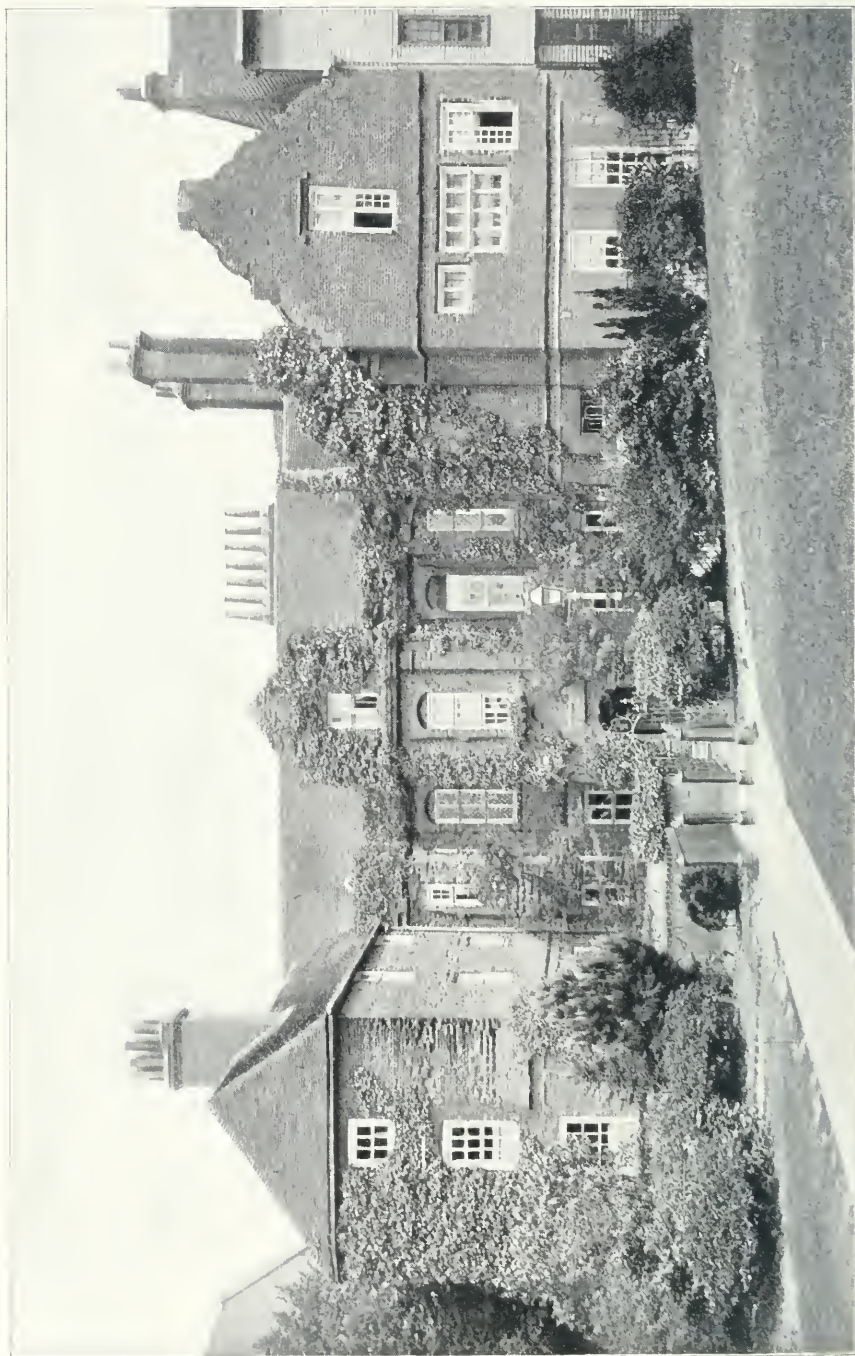


PLATE LXXXI

RESTORATION HOUSE, KENT

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

NOVEMBER, 1898.

NO. 11.

ENGLISH COUNTRY HOUSES.

THE ADAPTATION OF ENGLISH DESIGN TO AMERICAN NEEDS.

By R. Clipston Sturgis.

PROBABLY the majority of people who speak of an English country house have a more or less definite type in mind. This relates not only to the house itself but also to the life which goes on in it. The house is an irregular, low, rambling group of buildings with many gables and chimneys; the life one of active out-of-door sport, of farming interest, of the tilling of land and the care of stock, of afternoon teas in flannels or hunting clothes, and dinners in evening dress. The English house has developed to meet just such requirements, and they, except as a somewhat forced imitation, do not exist in this country. English country life has been for generations and centuries the life not only of the tiller of the soil but also of the man of education and wealth, and between the two classes, that of the farmer and of the great landowner, there have been, and are, innumerable links extending from the farmer of a small freehold to the country squire.

In mediæval days, as soon as the fortified castle passed away, Englishmen began developing the house which is today associated with their country life. From the common hall, surrounded by private rooms and offices, and also from the early buildings grouped around the castle court, was derived the quadrangle plan, and from this the E and H and other familiar modifications. The great landowner at his country house had not only an enormous retinue but was also always entertaining, so that his life had the touch of the world, and was in a way cosmopolitan; and yet he, himself, was still a countryman at heart, and loved country ways and country sports. He was more interested in ample and convenient accommodation than he was in art; and yet he loved art in his way, and would have his

house decorated with carving, and his rooms rich with dark panelling, tapestries and modelled plaster ceilings. Above all, he would have his house set in pleasant gardens, amid shaded walks and trees, flowers and splashing fountains.

Throughout the early days of house development, including the prolific days which marked the fifteenth and sixteenth centuries, one fancies that the owner made little pretense to knowledge of art or architecture. The builder was himself artist and artisan, and where a man showed somewhat above his fellows, like Thorpe, he was yet distinctly of the builders' class, and worked, despite his fancies and vagaries, first and foremost to meet actual requirements and needs. This is the fit and proper way to approach all problems of architecture. These men had the inheritance of the wonderful craftsmanship of the earlier days, and of the impetus to study of the Renaissance, and furthermore, worked unhampered by the half-learned knowledge of the amateur. It is no wonder that they solved so perfectly the requirements of an English country gentleman's life, and built for him houses and laid out grounds which are yet our envy and our emulation.

After Tudor days the influence of the Italian Renaissance, slowly filtering to England, modified both plan and exterior of the country house. No longer did the owner plan with his master mason—the latter a man of no mean intelligence or requirements; but he employed as his designer one who had travelled and studied, who had absorbed the lessons of Vignola and Palladio, and was prepared to erect a building with the Orders, in true proportion, forming the keynote of all. For a while English sentiment and taste was so strong that the new classic influence hardly



PLATE LXXXII



HILDON, HAMPSHIRE

ASTON WEBB, ARCHITECT

did more than modify the old way, but soon it gained entire control, and the important country houses were no longer typical of English country life. The plan was perfectly formal and balanced, the rooms were treated with Orders, the garden alone preserved its English feeling and sentiment, and although directly influenced by contemporary French work, was yet sufficiently English to retain a national character. The classic work of England did not as truly represent English country life as did the earlier types; and the growing popularity today of the less formal style seems to indicate that it more fully embodies the ideal of country life.

If one attempts to compare this English country life with country life in America there is no true parallel to be found. Our people are not great landowners with large numbers of dependent tenants. They are not country people, who, with every advantage of education, yet make their real home in the coun-

try. They are not farmers first and men of cosmopolitan tastes afterward. They are first and foremost, and nearly always, dwellers in cities who go to the country for a greater or less time for recreation and rest. The country is rarely the permanent home for those who

by education and surroundings are suited for the more diverse requirements of modern city life.

Again, as to the social life in the country. The Englishman, at the head of a large household, with numerous guests, sought retirement not only from outsiders but even from his crowd of guests, and therefore had his rooms for entertainment and his rooms for family use and his house set apart from the highway and from his neighbors. On the other hand, the American, closely affiliated with those days when companionship meant mutual protection, sought this same companionship rather than privacy, and his country place was for his neighbors to see and perchance ad-



HILDON, HAMPSHIRE

ASTON WEBB, ARCHITECT



PLATE LXXXIII

BUCKHURST, MIDDLESEX

mire quite as much as for the pleasure and enjoyment of his family and his guests; and his guests, never numerous, were for the time part of his family. Finally, the American sought the country when the influence which produced what one may call the more typical English country house had passed, and when the neo-Classic was in full sway. It is not strange that, considering all this, we should so often see failure in the attempt to build in this country, as a summer resort, an English country house. It seems to be a fundamental law in architecture that what is perfectly adapted to one people and one time can rarely be successfully modified or altered to suit new requirements. It must start *de novo* to be a natural growth answering to well-defined demands and needs.

Today country life in England is in essentials much what it was three hundred years ago, and country life here is still somewhat like that of fifty years ago. If it were quite the same it would be impossible to take an English type for our country house; but the change in our life, such as it is, is wholly towards English life. People are beginning to build houses which are fit to be called homes rather than summer resorts, to stay longer and longer in these houses, to take a more general interest in the things of the country, both its sports and its serious occupations. Many are taking up the occupation of farmer much on the line of the gentleman farmer in England; and so the English type, which would have been impossible even thirty years ago, is coming within reach. As has been said, however, the adoption of a foreign style is almost out of the question, and only in as far as we are English in tradition, in thought, and in life, can we make this English house our own. Here the more generally received idea of a country house is of a house removed from the formality and even from the comforts and conveniences of city life, where recreation and complete change from the complex requirements of modern life can be had. If it be hardly more than a forest or a shore camp so much the better; so is the contrast and change more complete. Such a house is all very well in its way and for its particular purpose, but it is not of more than passing importance architecturally. If it answers faithfully to these primitive requirements a certain interest attaches to it: if, as is more common, it is but a pretense, and seeks in forced ways to be rural and rustic and form part of the landscape, it is almost an eyesore.

How, then, can the English type, which is so perfect a country house, be modified to suit our needs? By adopting those principles which have produced the English house, and by using the English examples as witnesses to the working of those principles, not as models for reproduction. The English house, designed as a home, is of permanent materials; our country house, in as far as it makes any pretense to permanency or importance, should be of

permanent materials. To see rooms designed and finished with great expenditure encased in frame walls is an anomaly. The English plan is a natural outgrowth of the needs of English life, and the American plan should be an equally direct expression of the quite different needs of American life. Because the Englishman has many servants who make no objection to long distances, and who can serve a dinner hot when kitchen and dining-room are one hundred feet apart, it would be folly for us to plan thus, and ensure the prompt resignation of all the servants. We cannot disregard the habits and manners of our people, which are, for the present at least, distinctly different from those of our English cousins. Again, we cannot disregard the imperative claims of the climate. The English want sun. The country house is largely a winter house, and sun, at no times over abundant, is in winter as precious as it is rare. Our country houses are used largely in summer when one must have protection from sun. It seems futile to say that the client who wants an "English house" must needs do without blinds and verandas. If blinds and verandas make it no longer English, then it must be no longer English. One may be sure that if the English had needed these things they would have had them without regard to style or any other imaginary artistic claim, and that they would have so designed them as to be both useful and ornamental as well.

Keeping in mind, then, the requirements of American life, one may well take the English country house as an example of how similar requirements have been happily met. The general plan of the H or E, with courts and terraces, is quite as fit for us as for them and may well serve as the skeleton of the American plan, always admitting that a somewhat more compact arrangement is necessary here to meet the requirements of American service. The great hall and gallery and the immense dining-room, are splendid features of the plan, but if one has these they should be with a purpose, and one must then have also other rooms suitable for the more quiet family life, without which the house is but a hotel. Outside the steep roofs, the many chimneys, speaking of cheerful fires, the good red brick, fit for vines, all are features fit for our Northern climate, but suggesting almost too exclusively winter requirements. If the American house follows these lines it must also provide for the exigencies of our summer climate.

To sum up: The English country house seems the most perfect house for Anglo-Saxon requirements in a northern climate, and is, therefore, for all who have Anglo-Saxon inheritances or tastes the most perfect model. But as our habits and our climate are different from those of Englishmen we cannot successfully copy the house, but must design afresh, inspired, aided and directed by the happy solution which they have made of a similar problem.



PLATE LXXXIV

ST. FAGANS CASTLE, WALES

THE SURROUNDINGS OF THE COUNTRY HOUSE.

By Wilson Eyre, Junior.

IN adapting the English country house to our American needs we are naturally urged to study as well the English method of treatment for the grounds immediately surrounding the house, the terraces and plants, the gardens, etc. We find that the basis of this method is simply good common sense, and is an evolution from climate, customs and natural growths. We in America, with our difference in climate, customs and growths, will do well not to follow too closely in their footsteps, but in the main essentials we can learn much.

At any rate, whatever school of landscape gardening one believes in, whether in the formal or in the free, natural method, one fact cannot be gainsaid,—that care and thought should be put upon the grounds and surroundings as well as on the house, that this should be done from the beginning, and that the happy-go-lucky period, when the American architect chose a favorable spot for the house and from that moment gave the grounds no further consideration, has fortunately passed. The time, too, has passed when the house once built, the grounds were turned over to the landscape gardener who made a sloping lawn covered at random, or apparently so, with every variety of shrub, evergreen and

flower-bed, and who laid out with reckless freedom winding paths and drives of a light-blue color, the reason and nature of these curves being entirely arbitrary, and having no other excuse than the desire to avoid straight lines. The only rule regarding the placing of the stable was that it should be in some inconspicuous corner; and as for the green-houses, kitchen-garden, pleasure-garden, etc., these were rarely if ever considered until the owner, after living in his house for a certain period, realized the need or desire for them, and it was then necessary to place them not perhaps where they should be, but in whatever portion of the property the architect and landscape gardener had left it possible to occupy for this purpose. In fact, under guise of respect for nature the architect entirely neglected the broad study of his house and surroundings.

This much for preface. Now let us consider the best methods used in England for the arrangement of grounds.

If we have a small problem, such as a half an acre or an acre, quite flat, where we are overlooked and surrounded by our suburban neighbors, the answer is not easy; but, on the other hand, it is by no means hopeless. We can do much with high, close-cut hedges, and by the judicious



GARDEN, LEVENS HALL

WESTMORELAND



PLATE LXXV

HATFIELD HOUSE, HERTFORDSHIRE



THE TERRACE, HADDON HALL

DERBYSHIRE

planting of trees screen ourselves at certain points and make the most of the situation. For larger problems the answer is easier. The house faces, in most cases, north and south; the approach should be from the north, the front entrance being reached by a drive, straight if possible, to form a vista through the trees on either side. In olden times there were two courts at the approach, —the fore-court and the house-court. The house-court has been abandoned because it was found inconvenient to walk such a distance from one's carriage in bad weather; the fore-court, however, remains, and its treatment, though simple, is in great variety. It is usually walled or hedged in on four sides, is sometimes quite large, sometimes only of sufficient size to turn a carriage and horses. There was very little attempt at growth or gardening in these courts, and where they were treated with a grass centre a sundial or fountain was often placed in the middle of the plot.

In planning the house, the dining room and breakfast room, etc., are generally placed with one exposure, at any rate, to the east. This places the servants' quarters to the east and north. The fore-court, therefore, serves, with its wall or hedge, to separate the main drive from the servants' quarters and from the base-court (or "bass-court"), which is best placed to the northeast, and serves as the approach to stable, servants' quarters, etc. The kitchen-garden naturally arranges itself to the east, with a good sunny exposure to the south. This kitchen or

vegetable garden is much thought of in England, and is treated with great care and consideration; and as part of the decorative effect of house and grounds flowers are grown here in great beauty and profusion. William Lawson says in his book, "A New Orchard and Garden," that you should make "comely borders to the beds with roses, lavender and the like." He and others think it well to go farther than this and include arbors, gardens, houses and

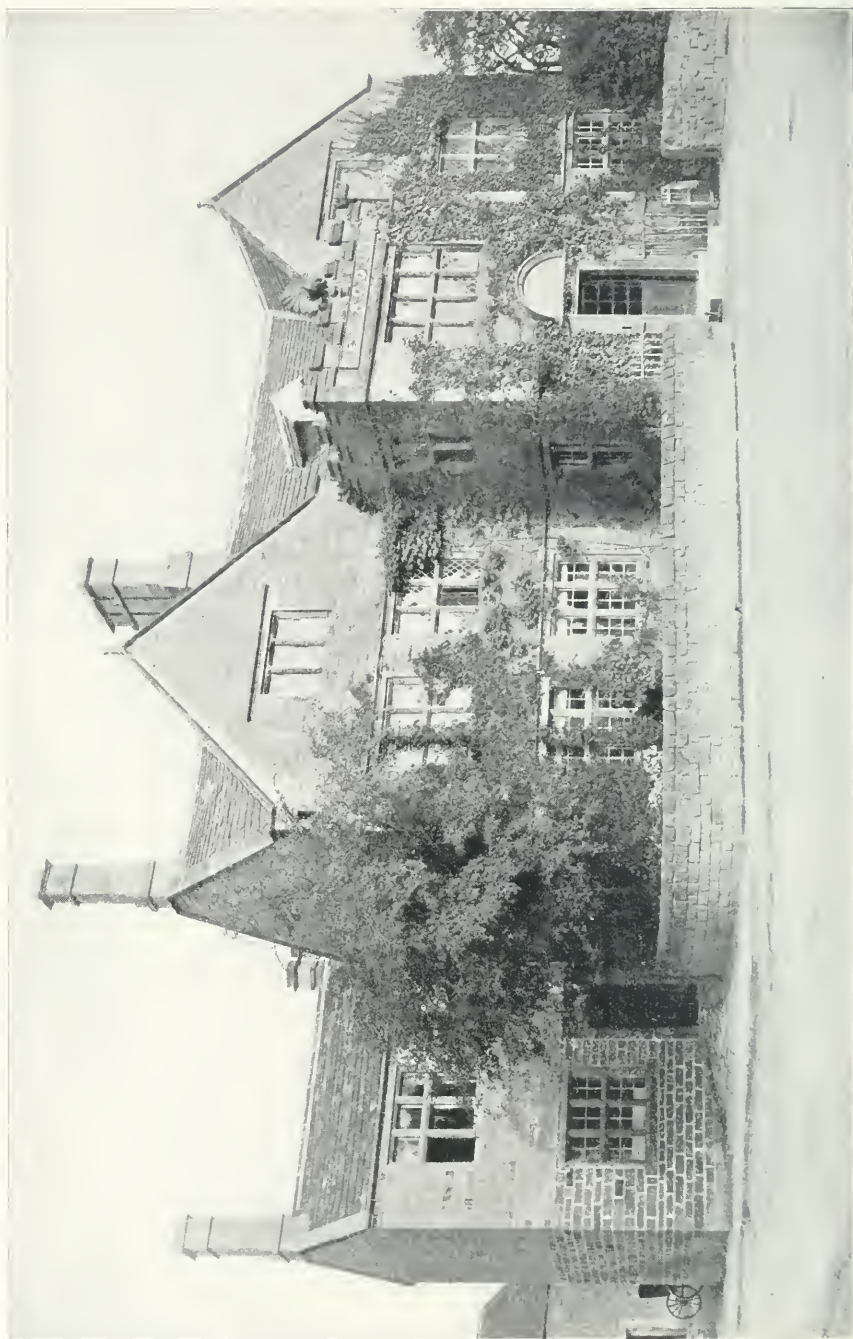
other features such as are generally associated with the pleasure garden.

The living rooms in the house face the southern exposure, and this is called the garden front. In our climate the verandas or porches are on this exposure, and would very appropriately, therefore, look out

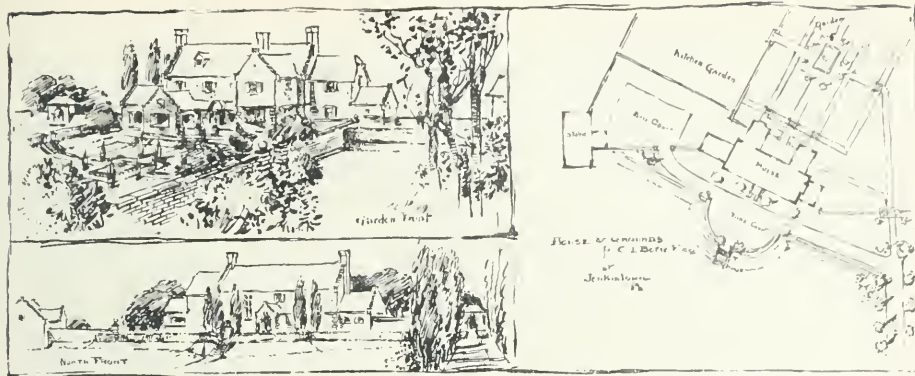


THE TERRACE, HADDON HALL

DERBYSHIRE



PEACOCK INN, DERBYSHIRE



HOUSE AND GROUNDS FOR C. L. BORIE, ESQ.

WILSON EYRE, JR., ARCHITECT

upon the terrace and pleasure-garden. A very favorite arrangement on such a site is to place the house on a flat terrace, either of grass or with a stone parapet and balustrade, with flights of steps leading to the garden which is depressed and therefore better seen and appreciated in its general design and arrangement. In this "garden of pleasure" vistas are carefully studied, not only in the garden itself but in con-

ovals, "frittes" and cinquefoyles and numerous other varieties. It became the habit at one time to use all sorts of ingenious and toy-like effects; and Reginald Bloomfield in his "Formal Gardening in England," says: "One doubts if any little figures with broad plates of round, colored glass, gilt for the sun to play upon, perched on the top of a high hedge, were ever used in the seventeenth century. Caprices of this sort obtained no permanent hold in England: the national tradition was too sober to accept them." All these extremes helped to bring the formal gardening method into disrepute for some time, but of course it is a serious and lasting factor when kept in bounds, and will always have its healthy reactions.

Terraces are little understood in this country, though used to great advantage in England. With us the ground is allowed to slope in any direction, both about the house and against it, regardless of its character; the only plea for this being that nature knows best. The English house is, in nearly every instance, placed upon a flat terrace. Of course there is a picturesque form of house which can be treated in a more rugged way, but this style I am not now considering.

Our American method in choosing the site for our house has been to select a place



PLAISH HALL

SHROPSHIRE

nection with the features of the house, the view from the windows towards the garden, etc.

The typical English garden is distinctive in the use of what is called "topiary work," — part of the hedge and some of the close-growing trees being cut into shapes varying from the simple round, square or pyramidal to the most fantastic and absurd forms, such as imitations of birds, ships, etc., and in some instances where it is carried to an extreme, as at Levens Hall, Westmoreland, the effect is that of a cemetery filled with grotesque green tombstones and monuments. I give an illustration of this garden, which though it has the charm of age and quaintness is to my mind a warning of the extremes to which formal gardening can be carried. Another exaggeration is the extent to which the complication of forms of flower-beds were carried, with their "knots" and "lozenges," their



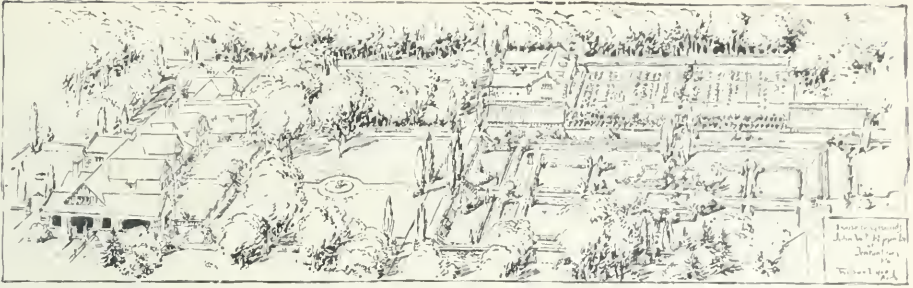
HERON COURT

DORSETSHIRE



PLATE LXXXVII

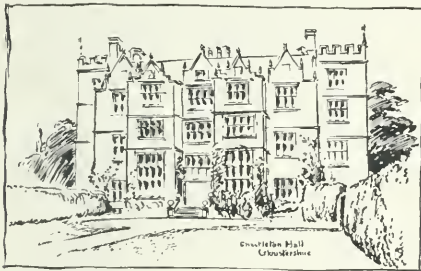
INGWIRE HALL, YORKSHIRE



HOUSE AND GROUNDS FOR JOHN W. PEPPER, ESQ.

WILSON EYRE, JR., ARCHITECT

that has a view and an extended view. We are willing to take the top of a hill without a tree if need be, to face our house regardless of the points of the compass, of the position of outlying buildings, of garden approaches, etc., so long as we have an extended view. This habit is, however, on the decline. We are approaching the English methods every day, and we are not as anxious to see and be seen; we are



CASTLETON HALL

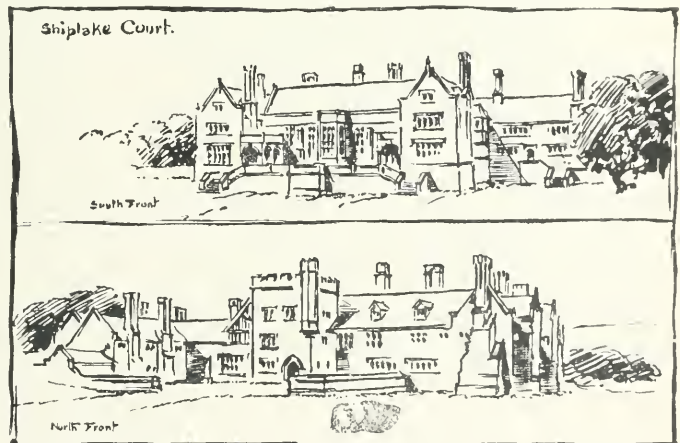
GLOUCESTERSHIRE

ceasing to feel that we must have our veranda facing the busiest scene and the dusty road, so that we may have amusement and excitement. An architect once told me that after placing his client's house with what he thought the best judgment, with the living porches on the proper exposure on the privacy of a quiet garden, the indignant client seeing no front porch and no excitement exclaimed: "What do you expect my wife and mother to do all day?" We are discovering too, that, with our quick growing suburbs, our extended view becomes, in very few years, a view of numberless cottages of every size, of every color and of every style; and we are be-

ginning to realize that if we want beauty combined with privacy we must hedge ourselves in to a certain extent and beautify our immediate surroundings. Beyond these again we can have glimpses of the extended view, the beauty of which is perhaps enhanced by not being quite so evident. Besides we often tire of an extended view and come to care for our garden more and more; this latter has its limit, and, with its high hedge or wall surrounding it, gives us the feeling of protection and retirement.

I think the best custom is to place the garden in full view of the living portion of the house, instead of at the side or in some part of the grounds where it is out of sight; but this must be subject to modifications according to the necessities and exigencies of the site:—we would scarcely cut down a beautiful grove of old trees to secure an open space for our garden and then plant a nursery of young trees in the open spaces. Again, if it is absolutely necessary to approach the house from the south the entire scheme must be studied from a different point of view, and I have seen very beautiful results spring from the very difficulties of the case.

In my illustrations I have given several



SHIPLAKE COURT

OXFORDSHIRE

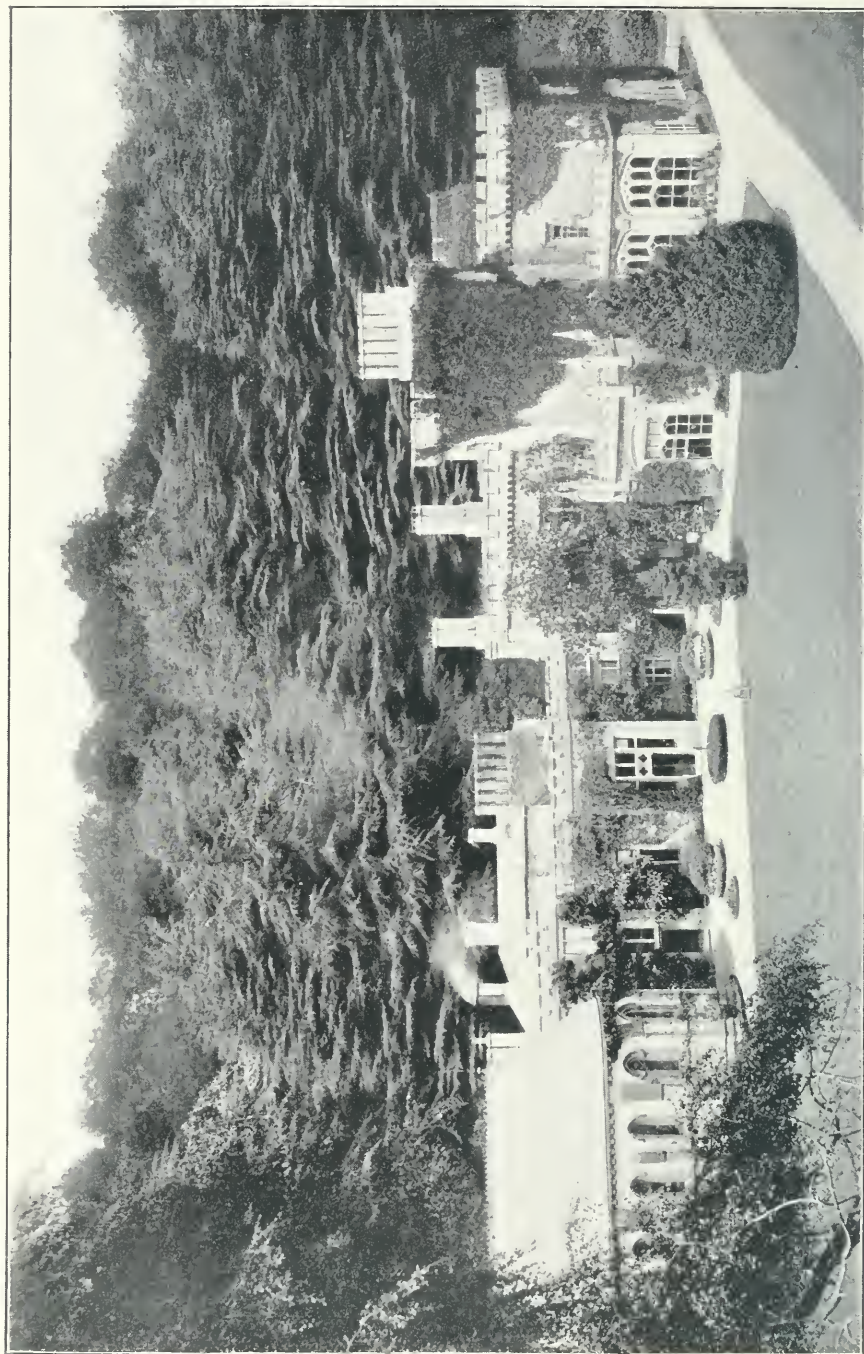


PLATE LXXXVIII



LOCKS PARK

DERBYSHIRE

examples of fore-courts, more or less informal, but showing how various the treatment is. Those at Castleton and Annesley are particularly fine, although the latter would have been better for having a more definite line to the left, a low wall or hedge for instance, and it would also be improved by having a dial or other object of interest in the centre of the grass plot. The terrace to the right with its wall above and line of trees overhanging the balustrade is a favorite and very beautiful arrangement. I give illustrations of the terrace at Haddon Hall, one view showing the manner in which the terrace joins the house, and the other being a nearer view of the terrace itself and the flight of steps. The little sketch of Shiplake Court, one of Mr. Ernest George's houses in England, shows a careful study of the old work, and is a good example of the arrangement of north and south fronts. The north showing the kitchen wing, stables, etc.; to the east a simple fore-court with low parapets, the walls at the entrance and the south being terraced and looking out upon the private grounds. In this case the outlook is upon the river. I have given a sketch of Plaish

Hall, to show an example of one of the old house-courts which, as I before mentioned, are no longer used. Three or four views such as Oswaston, Locks Park, etc., are given to show the care and elaboration with which grounds in the vicinity of the English houses are treated. I show a drawing of Leighcombe, by Messrs. Cram, Wentworth & Goodhue, which is an adaptation of English methods for house and grounds; the treatment of the grounds is very good indeed, individual and full of imagination, and one regrets that the general arrangement of grounds has not been more fully shown. It has been most difficult to gather material for illustrating the points I wish to make, and I put this forward as my excuse for giving two sketches of my own work, Mr. Borie's and Mr. Pepper's houses and grounds, which illustrate a little more fully the layout of approaches, gardens, etc.

It appears as if the English influence were gaining ground rapidly in our country; and it seems to me far more suitable than the Italian influence which is too southern in its nature to suit either our national temperament or climate.



OSWASTON MANOR

DERBYSHIRE



THE ENGLISH COUNTRY HOUSE TYPE.

By Ralph Adams Cram.

EVERY nation expresses its most essential characteristics in some particular manifestation of art, and in thinking of each the work that was most personal, most delicately expressive of national character, rises instinctively before one. As in France, it is the great cathedrals that are the France of mediæval times to the architect, so in England is it the domestic and personal work from the time of the early Renaissance down to the beginning of this century that instantly suggests itself as the expression of racial life. I say domestic work, for the small churches that are so unique and valuable a part of English architecture are really as truly this as the manor houses and cottages that ordinarily monopolize the name. In all the work of this period, that is, from the beginning of the fifteenth century until the end of the eighteenth, there is most evident a certain quality of "hominess," of domesticity, that one finds almost nowhere else, and it is this intimate and personal quality that is the greatest charm of English architecture.

All good building of whatever time and place has adapted itself to its environment, harmonizing always with the surrounding landscape and the local atmospheric conditions, but seldom has it reached so intimate a degree of concord as in England,

for the simple reason that only here has the home as the ultimate unit of the State, rather than the community or even the individual, reached the very perfection of its development. Certainly the home, as we in this country know it to be through inheritance and practical identity of race, is an English institution, and so it shows itself in the architecture that came to give it form and visible expression.

And of the many types of homes in England the manor house is perhaps the most characteristic, for in it one finds neither of the extremes, on the one hand of the economy, even poverty, of the cottages, on the other the formality, aristocratic usages and social grandeur of the castles and palaces. They are the least self-conscious of the many kinds of architectural work, and both in plan and exterior seem to have grown spontaneously with the enormous trees and the velvet lawns that surround them. Wherever they may be, whether in the smoky levels of East Anglia, among the curved hills of the north, or on the rolling wolds of the south, they adapt themselves insensibly, yet delicately, to the conditions of their surroundings, so that one realizes that it is they themselves, together with the churches and cottages of the same period, that make English landscape what it is, the most



GARDEN, ST. FAGANS CASTLE, WALES

SEE PLATE LXXIV

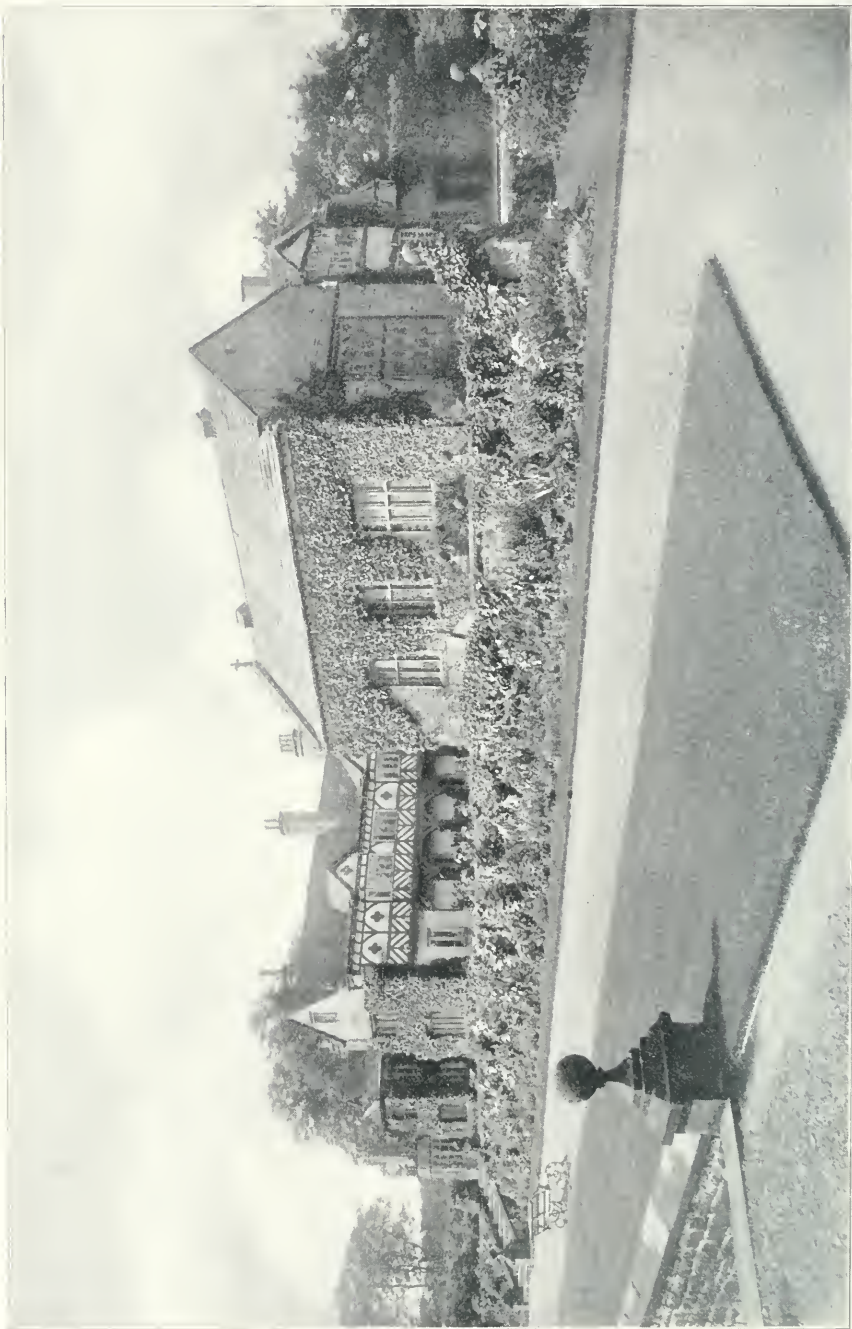


PLATE XC

SMITHELLS HALL, LANCASHIRE

restful and satisfying that one can find anywhere in the world.

It would be rather hard to point out just why this work is so supremely good and acceptable, it would be harder to reproduce it in all its beauty, and yet we in America certainly should try to do both. Since the beginning of this century we have had no domestic architecture that was in the least admirable, or even tolerable when tested by the standards of English work, and even the houses of the Colonial period were good rather from contrast with the things that followed than from any intrinsic virtue of their own. Building in England had suffered a simultaneous degradation, so nothing else could have been hoped for here, but now that we have apparently reached the depth below which is no possibility of further fall, and have, as well, recognized the wickedness of what we have done, and the extreme beauty of what our fathers did before us, there is no reason why our domestic architecture should not take on a new life, unless indeed we lack the civilization and refinement that

are necessary to this end, and this we are hardly ready to admit as yet.

Of course it would be absurd, and too nearly on a par with some of the recently dead architectural fads, were we to try to copy the English work in every detail, to reproduce it with all its faults, or even with some of its virtues, for it was essentially an emanation of the time, and all that we have any right to are those qualities that go deeper than the accidents of an epoch. English domestic planning has always had serious faults, and in this respect, in the arrangement of the plan, we can make a great improvement over our models, at least for our local conditions; again, immediately after the reign of Henry VIII there occurred a sudden and violent coarsening in detail, partly due to the retrogression in

civilization, partly to the consequent dismissal of the Italian workmen who had exerted so beneficial an influence on local architecture, and acceptance in their place of Germans, so the detail of the time of Elizabeth has little merit and is no model for study, but the wonderful charm of the domestic architecture of this time is beyond and above the details of plan and ornamentation, and lies rather in the frank yet always picturesque and well-balanced composition, in the strong and dignified masses, the spontaneity and unstudied quality of the arrangement, the fine materials, always used with a perfect regard for their varying natures, and above all in the quite indefinable and equally unteachable delicacy

with which the work, whether in brick, stone or half timber, fits itself in line, color and mass into its environment.

Now these are precisely the qualities which our modern work lacks. Our composition is huddled and without balance or rhythm, the masses are insignificant and undignified, the plan is usually admirable from the standpoint of convenience, but the rooms

do not hang together, and in themselves are too often fantastic in shape, nervous, and without repose. We use wood covered with thick coats of ever-to-be-renewed paint from which to make the forms of classical stone construction, while brick is usually regarded as a cheap substitute for stone, and must be made very shiny and smooth and of novel colors, whereas we ought rather to recognize it in its proper form as one of the most beautiful and adaptable building materials ever invented by man. Finally, and as an ultimate depth of depravity, we use as much as we can afford of random quarry-faced ashlar, and eke out with clapboards or stained shingles.

As for harmony between our houses and their natural surrounding, no one could claim that it is a salient characteris-



LEIGHCOMBE

CRAM, WENTWORTH & GOODHUE, ARCHITECTS



PLATE XC

ROTHSCHILD HOUSE

tic of our work. Modern yellow and white "Colonial" would fit hardly any terrestrial landscape, and "face" brick of wonderful colors must invariably swear at any civilized surroundings.

A little serious study of English models of the sixteenth and seventeenth centuries cannot fail to show the fatal shortcomings in our modern work and to suggest the very course to pursue whereby we can affect a very salutary change. The trees and fields and sky are as fine here as in England, and there is no reason why our country houses and the residential portions of our villages should not be things of beauty. By right of inalienable inheritance all that was done in England up to the seventeenth century is ours, and it is perfectly possible for us to adapt it to modern requirements and our own local conditions of life and society. It would be absurd for us to copy the English idiosyncracies of plan, and the details of ornament that were the outgrowth of a certain time, but it would be even more absurd for us to try to find our models in the French schools and ateliers, and refuse our own inheritance of the most adaptable and personal and homelike domestic work the history of architecture has ever known.

generally through the endeavor to include more distinct detail than was shown in the



"TILEMORE." Mr. Harry C. Wilkinson, Lewiston, Me.

Brochure Series Competition "I."

ANNOUNCEMENT OF THE AWARD.

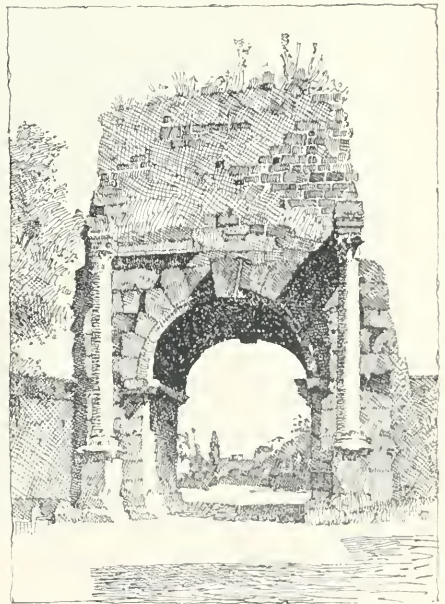
ONE hundred and twenty-one drawings were received in this Competition,—for a pen rendering from a photograph of the Arch of Drusus, Rome. The general average was unusually high, and the number of really good renderings large. On the other hand, in even the best of the designs a little more careful consideration and some changes, slight in themselves, would have made a vast improvement.

The judges,—Mr. Charles D. Maginnis and Mr. Bertram G. Goodhue,—consider that the problem set was a difficult one, involving, as it did, the rendering of so many textures, the contrast of shadow and sunlight, and the treatment of the vista through the arch; but for these very reasons one that afforded scope for the greatest exercise of skill and judgment.

In rendering textures the success of Competitors was various. Some succeeded admirably, some failed hopelessly. The proper reproduction of the rubble-work on the top of the arch seemed to be particularly difficult to attain. The effect of sunlight was usually well shown, the drawings seeming indeed, for the most part, more sunny than the original photograph. The vista was also often well rendered; and those who failed in this particular did so

photograph. It would have been preferable to have erred on the other side.

From a pictorial point of view the subject was excellently adapted for effective rendering; but by no means all the points of advantage were seized. For example, the central dark mass in the photograph—the heavy shadow under the curve of the



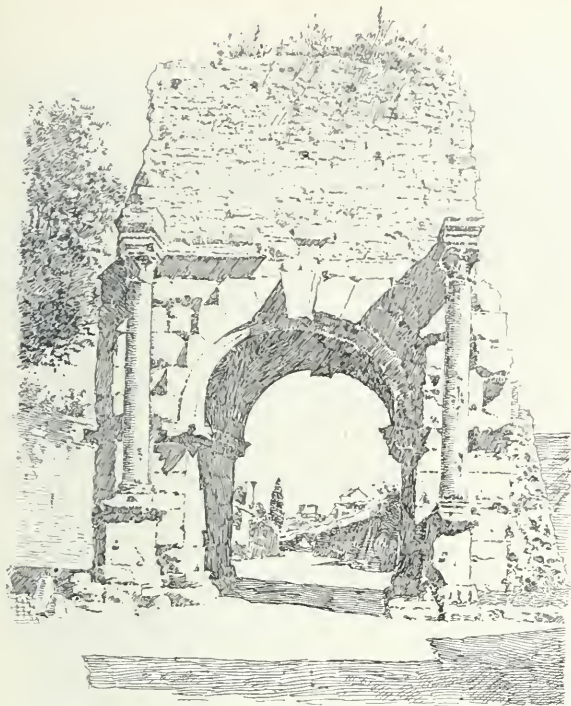
"DRUSUS."

Mr. Julian R. Buckley, Boston.



PLATE XCII

FOUNTAINS HALL, YORKSHIRE



FIRST PRIZE.

Mr. William R. Reed, Brooklyn, N.Y.

arch—was, in the original, contrasted against the light sky directly behind it, and this contrast should have been made the most of. In many cases, however, the ground shadow between the piers of the arch was made heavy enough to detract from the value of the shadow above; and the tree to the left was frequently so darkly drawn that there were three masses of equal blackness.

The values of the photograph were often too slavishly copied, and the result, though accurate in itself, lost the individuality that differentiates good *rendering* from an ordinary *reproduction*. This point was excellently illustrated by the design submitted under the pseudonym of "MEMOR." The drawing (too fine in line to be reproduced except by the half-tone process) was rendered, with the most exquisite technical skill and painstaking care, after the manner of the finest steel-engraving, but in minute imitation of every slightest line and shadow in the original, resulting in a piece of work which could have been done much more rapidly and accurately with a camera, and which was totally lacking in individual charm.

Originality and inventiveness were not given sufficient play. A common pitfall lay in the literal rendering of the shadow falling across the immediate foreground of the photograph. This shadow, in the opinion of the judges, it would have been better to omit. It was cast by a structure

quite outside the field of vision, and therefore served no purpose, besides forming an ugly parallelism with the shadow between the piers of the arch. True, a bare expanse of foreground would have been objectionable, but this might have been overcome by various expedients,—either by the rendering of the pavement itself, or by the use of figures or other minor accessories.

The use of figures was but seldom attempted in the drawings; and when figures were introduced they were rarely so placed or so treated as to be of full value. An instance may be drawn from the rendering here reproduced, and signed by the pseudonym of "CONAN-I-CHI-CO." To place a cart and oxen under the arch, so breaking the ground shadow between the piers, was an excellent idea; but here both the oxen and the cart are drawn in sun, thereby dulling the effect of the sunlight in the distance; whereas if the position had been changed, so that the oxen should have shown in the sun, while the dark cart in the shade contrasted with the background and broke the ground shadow, the object would have been attained, and at the same time the effect of sunniness increased.

In making the award the judges were finally concerned with the consideration of four designs: those awarded the FIRST and the SECOND PRIZE and those of "DRUSTUS" and "TILEMORE."



"CONAN-I CHI-CO."

Mr. Edward N. Dart, Boston.



PLATE XCIII

CHRISTCHURCH MANSION, SUFFOLK



SECOND PRIZE.
Mr. Ralph S. Vinal, Boston, Mass.

The FIRST PRIZE is awarded to Mr. Wm. R. Reed, 33 No. 1st St., Brooklyn, N.Y. The general effect of the design is good. It is broad, sunny and homogeneous. The technique is sophisticated and interesting, and in certain respects reminds one of Vierge. The use of line in the shadows is excellent. The textures are well preserved, the rendering of the attic being the weakest point in this respect. On the other hand, the designer has erred in the reproduction of the foreground shadow, and the effect of distance through the arch is not well kept. The tree to the left has been made too dark, especially toward the bottom, and the broken lines on the wall beneath it are tentative and feeble. The line of shadow, too, where it cuts the left side-wall under the arch, is a trifle hard.

The SECOND PRIZE is awarded to Mr. Ralph S. Vinal, 532 Columbus Avenue, Boston, Mass. This design is more vigorous than the first and the foreground treatment is better, but there is not so much care for form and detail. The technique is hard and unpleasant, the tree scratchy, and the outline of the attic weakly drawn.

"TILEMORE." The rendering of this design is careful, but the effect is, perhaps, a little labored, and "pretty,"—the arch looks too new. While the values are well

preserved there is too much cross-hatching. The rendering of the attic is good, — perhaps better than the same portion in the first prize design.

"DRUSUS." In this drawing the values are well kept, the shadow under the arch is properly made the central dark point, and the tree accordingly lightened. The whole effect is harsh, however, and the cross-hatching is put on in a very hard and mechanical fashion.

"CONAN-ICHI-CO." Central black too strong and not sufficiently led up to. Treatment of columns weak.

"TYRO." Foreground too black, and shadow under arch too hard. Vista interestingly treated.

"PAS A PAS ON VA BIEN LOIN." Dignified and solid, but too grey. The shadow under the arch is not sufficiently black, and the drawing might have been improved by the use of more high-lights on the arch itself.

"CAP." Had this drawing been made with greater care it would have been considered for a prize. The shadow under the arch is weak and the treatment of the columns crude. The drawing was evidently hastily made.

"X & O." Conventional. Textures and foreground well treated. Edges in sunlight too hard, especially



"TYRO." Mr. Anthony P. Valentine, Jr., Philadelphia.



around curve of arch. Columns too elaborately shaded.

"ALBERTI." Shading of columns good. Sky weak and too much rubbed.

"MORTILE." Shadow in foreground made extremely objectionable.

"JESU" a. Has merits of the first prize design to a less degree.

Honorable mentions have been awarded to: Messrs. C. A. Mitchell, Montreal; Alex. G. Thompson, Westerly, R.I.; John T. Comes, Pittsburg; Birch B. Long, Chicago; E. J. Shut, Rochester, N.Y.; Edward T. Wilder, New York City; Harold S. Graves, Medford, Mass.; C. Bertram French, New Haven, Conn.; Charles F. Hogeboom, Jr., Chicago; Charles N. Hoar, New York City; Charles T. Bachmann, Allentown, Pa.; J. Fred. Bliss, Akron, Ohio; Edward W. Gentz, Grand Rapids, Mich.; George R. Tolman, Boston; Howard S. Baldwin, Allentown, Pa.; E. J. Weber, Cincinnati, Ohio; D. S. Williams, Ft. Snelling, Minn.; Henry W. Bisbee, Fairhaven, Mass.; W. Adair Price, Montreal; Linden Bree, San Francisco; Nicola Porreca, Philadelphia; Hugh S. Orr, Brockton, Mass.; Frank E. Coombs, Boston; H. G. Ripley, Boston; John G. Draniec, Buffalo, N.Y.; Edwin H. Hewitt, Boston; W. F. Jackson, Boston; Daniel R. Huntington, New York City; F. C. Hiron, Boston; Homer W. Colby, West Medford, Mass.

Club Notes.

THE regular monthly meeting of the Sketch Club of New York, was held at the Hotel Avellanet on the evening of October 1. The principal business before the Club was the proposed amendments to the constitution as follows:—

"Members are to be of six classes: resident, non-resident, associate, patrons, privileged and honorary. Associate members may consist of those whose associations and interest in the Club make them desirable associates. Any person may be an honorary member of the Club, who shall be elected as such because of interest manifested in the same. Privileged members, patrons, and honorary members, shall have all the privileges of the Club, except that of voting and holding office. Initiation fee of associate members shall be five dollars, and quarterly dues, three dollars. Yearly dues of privileged members shall be fifty dollars. Yearly dues of patrons shall be one hundred dollars."

The last sketching trip of the season was announced to take place October 8, to Pompton Lake, N.J. After the business meeting the Club was entertained by Mr. D. F. Poth, cornetist; Mr. Eaton, the baritone; Mr. Gustave Goldschmidt, pianist; and Mr. Thorne who read several selections. Several new members were introduced.

The T-Square held its first regular meeting of the present season on Wednesday evening, October 5, at which a large number of members were present. The President, Mr. Edgar V. Seeler, opened the meeting with a short address, outlining the work to be done by the Club. The subject for competition at the meeting was "Sketches made by Club Members during the past year"; and mentions were awarded as follows: First Mention, Mr. John J. Dull; Second Mention, Mr. Oscar M. Hokanson; Third Mention, Mr. James P. Jamieson.

The Annual Exhibition of the T-Square Club, to be held in conjunction with the Sixty-seventh Annual Exhibition of the Pennsylvania Academy of Fine Arts, is to take place from Jan. 14 to Feb. 2, 1899. Entry blanks and labels may be had upon application to Mr. Albert Kelsey, or to Mr. Harrison S. Morris, Secretary, Pennsylvania Academy of the Fine Arts, Philadelphia. Entry blanks, properly filled out, must be sent to the Academy on or before Thursday, Dec. 8, 1898. Drawings thus entered will be collected free of charge, as follows: In Philadelphia, December 20, 21; in New York, December 19, 20, 21; in Boston, December 19. All work sent in may be entered for the Exhibition of the New York Architectural League, if so desired. The Jury of Selection and Hanging Committee for the Architectural Exhibit will be composed of Mr. John Galen Howard of New York, Mr. C. Howard Walker of Boston, and Messrs. Edgar V. Seeler, Adin B. Lacey, Herbert C. Wise, Horace H. Burrell, David K. Boyd, James P. Jamieson and William L. Bailey of Philadelphia.

It is the hope and aim of the Committee to make this Exhibition and the Catalogue of exceptional interest.

A special committee of the T-Square Club was consulted by the Civic Day Committee in regard to the decoration and illumination of the line of march for Philadelphia's "Peace Jubilee" parade; and the Club has been promised entire charge of the decorations on the occasion of the National Reunion Parade of the Grand Army of the Republic in Philadelphia.

A "Smoker" was given at the rooms of the Chicago Architectural Club on Monday evening, October 24, at which Messrs. Fritz Wagner and Wm. D. Gates spoke on the subject of "Terra Cotta as a Building Material."

Mr. Wagner, of the Northwestern Terra Cotta Co., has offered three prizes, 1st of \$50.00—2d of \$30.00—3d of \$20.00, for the three best designs for a Terra Cotta Column and Lintel with wall surface above, to be competed for by members of the Chicago Club. The Club reserves the right to exhibit any or all drawings at its Spring exhibition.

(Continued on page 211.)



PLATE XCV

COBHAM HALL, SURREY

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD COMPANY,

13 EXCHANGE ST., BOSTON, MASS.

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

BACK NUMBERS of Volumes II. and III. at 5 cents each;
 of Volume I. at 25 cents each. BOUND VOLUMES, in
 especially designed buckram covers: Volume I. \$2.50;
 Volumes II. and III., \$1.25 each.

The Publishers cannot be responsible for copies lost
 through failure to notify them of changes in address; and
 in requesting such changes Subscribers should give the
 old address as well as the new.

Advertising Forms close on the 30th of the month pre-
 ceding issue.

While the Editor of THE BROCHURE SERIES cannot hold
 himself responsible for the care of unsolicited photographs,
 drawings or manuscripts which may be submitted to him,
 he will always be glad to consider them; and will return
 those that he cannot use when postage is provided.

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

[CLUB NOTES: CONTINUED FROM PAGE 209.]

The regular monthly meeting of the St. Louis Architectural Club took place on Saturday evening, October 1. The meetings are being well attended and the members manifest an unusual interest. The committee on publishing the new building ordinances reported that they had finished their work and had turned into the treasury \$860.00. The Club's library was enlarged by several gifts, and a hundred dollars was appropriated for the use of the library committee.

The lecture committee has about completed arrangements for a number of lectures during the season, which will be illustrated with the lantern. A committee was appointed to revise the constitution so as to more nearly meet the requirements of the Club. Arrangements have been made for beginning the season's work, the first problem, an Entrance to a Public Park, being due at the first meeting for November. The Saturday afternoon water-color class has been discontinued, but a class in architectural history will be soon started. The business meeting was unusually long and lively, and was followed by the regular symposium, with Messrs. Rust, Cook, Hirsch, Morris and Levy as guests.

The first regular meeting of the Baltimore Architectural Club for 1898 and 1899 was held at the Club room in the Wilson Building, 301 N. Charles St., on Thursday evening, October 6. Summer Work by Messrs. Wm. W. Emmart, Albert L. Harris and E. Prussiano was placed on exhibition, also two drawings by Mr. Hugh Sisson Magruder. The events of the evening were purely of a social character, no business being transacted.

The recently issued syllabus outlines the Club's work up to May, 1899, and announces the following eight competitions: 1—Summer sketches; 2—Entaw Place entrance to Druid Hill Park; 3—Treatment for an interior court; 4—A memorial tablet; 5—A small brick church; 6—A light-house and keeper's house; 7—A city engine house; 8—A small country-club. It has been decided to offer a prize of \$5.00 for the best record for the year's work in competition.

Notes.

ADVERTISEMENTS of draughtsmen in search of positions, and of architects who desire their services, not to exceed twenty-five words in length, will be printed in this column free of charge, until further notice. Such advertisements must reach this office before the twenty-fifth of the month preceding issue. Draughtsmen are advised to state the city or locality in which they desire employment.

Position in Boston architect's office wanted by draughtsman. Best of references. Address L. E. J., care BROCHURE SERIES.

Architectural draughtsman of nine years' experience desires position with architect, building-supply house or fire-insurance underwriter. Address F. A. J., care BROCHURE SERIES.

Draughtsman wants position in an architect's office. Address H. B. D., care BROCHURE SERIES.

Draughtsman with ideas, good taste and experience wishes position with architect, building-supply or material firm, in any capacity. Address L. J. W., care BROCHURE SERIES.

Situation in New York City wanted by a technical graduate of nine years' experience on best work. Specialty construction. Unexcelled references. Address "Æsthetic," care BROCHURE SERIES.

College graduate, with some practical experience, desires position with a reliable architect. Opportunity to advance of first importance. A 1 references. Address A. M. T., care BROCHURE SERIES.

First class academic man, ten years' experience in residence interior decoration and furniture, desires position with interior decorator, mantel or furniture manufacturer. Pencil and color perspectives. References. Address E. O. W., care BROCHURE SERIES.

Position wanted as student in architect's office. Good draughtsman. Some experience in the business. Address E. P., care BROCHURE SERIES.

Draughtsman, six years' experience at general draughting, wants position in Boston architect's office. Boston references. Address F. E. S. S., care BROCHURE SERIES.

In the advertising pages of this issue the announcement of Competition "K," in which the awards are to be printed in January, is repeated; and a new Competition, "L," is set, in which the designs are due on Jan. 15, 1899.

The publishers of the BROCHURE will pay twenty-five cents each for copies of the magazine for January 1895 and February 1895, provided that these copies are in fit condition for binding.



PLATE XI VI

ANNESLEY NOTTINGHAMSHIRE



THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

DECEMBER, 1898.

No. 12.

"THE EIGHT GREATEST FAÇADES IN THE WORLD."

IN THE BROCHURE SERIES for September, the readers of the magazine were invited to express by vote their opinions as to which were the "eight greatest façades in the world," and each voter was requested to submit a list of eight buildings.* The conditions limiting this choice were purposely made as loose as possible, to allow for the widest play of individual preference: façade was broadly defined, according to Webster, as "the front of a building, especially the principal front, having some architectural pretensions," and no limitations of style or period were imposed; but it was stipulated that the "greatness" should be considered purely from an architectural standpoint, not from that of historical or any other interest.

It was evident that the question created a lively interest, and a large number of lists was received. The votes having been tabulated, it was found that the following eight façades, given in the order of preference, had received the largest number. This list, chosen by consensus, may be said to represent, therefore, in the opinions of THE BROCHURE'S readers (the majority of whom are either architects or students of architecture), the "Eight Greatest Façades in the World."

1. FAÇADE OF NOTRE DAME CATHEDRAL, PARIS.
2. FAÇADE OF THE PARTHENON, ATHENS.
3. FAÇADE OF THE OPERA HOUSE, PARIS.
4. FAÇADE OF ST. MARK'S LIBRARY, VENICE.
5. FAÇADE OF ST. PETER'S, ROME.
6. FAÇADE OF AMIENS CATHEDRAL.
7. FAÇADE OF THE FARNESE PALACE, ROME.
8. FAÇADE OF THE DUCAL PALACE, VENICE.

Several well-known architects and laymen have been kind enough to give the readers of THE BROCHURE their critical

opinions of this choice, and these criticisms form an interesting commentary on the question itself and on its results. They are printed on another page of this issue.

XCIII.

NOTRE DAME CATHEDRAL, PARIS.

NOTRE Dame was founded in 1163 on the site of a church of the fourth century. It was consecrated in 1182, but the nave was not completed till the thirteenth century. The present façade dates from the beginning of the thirteenth century, but has been frequently altered and destroyed. During the Revolution the cathedral was sadly desecrated, indeed, a decree was passed in 1793 devoting the venerable pile to destruction, but this decree was afterward rescinded.

"Assuredly there are few more beautiful things in architecture than this façade, — the three deeply-dug porches with their pointed arches; the plinth, embroidered and indented with twenty-eight royal niches; the immense central rose-window, flanked by its two lateral windows, like the priest by his deacon and sub-deacon; the high, frail gallery of open-worked arches, supporting on its delicate columns a heavy platform; and, lastly, the two dark and massive towers, with their slated penthouses. These harmonious parts of a magnificent whole, superimposed in five gigantic stages, and presenting, with their innumerable details of statuary, sculpture, and carving, an overwhelming yet not perplexing mass, combine in producing a calm grandeur. It is a vast symphony in stone, so to speak; the colossal work of man and of a nation, as united and as complex as the Iliad and the *romances* of which it is the sister; a prodigious production to which all the forces of an epoch contributed, and from every stone of which springs forth in a hundred ways the workman's fancy directed by the artist's genius; in one word, a

*The award of the prize in this Competition "J" will be found on the advertising page facing the inside cover.



PLATE XCVII

FACADE OF THE PARTHENON, ATHENS

kind of human creation, as strong and fecund as the divine creation from which it seems to have stolen the two-fold character: variety and eternity. . . .

"It is an edifice of the transition. The Saxon architect had set up the first pillars of the nave when the crusaders introduced the pointed arch, which enthroned itself like a conqueror upon those broad Roman capitals, and in the pointed style, mistress of all styles thenceforth, — inexperienced and timid at the beginning, but soon broadening and expanding, though not yet daring to shoot up in spires and pinnacles as it was to do later in so many marvellous cathedrals, but checked here, as it were, by the influence of the heavy Roman pillars, — the rest of the church was built.

"These hybrid structures are not the least interesting ones to the artist, the

thus the bees; and thus men. The great symbol of architecture, Babel, is a bee-hive.

"Great buildings, like great mountains, are the work of centuries. The man, the artist, and the individual efface themselves in these vast anonymous masses; human intelligence is concentrated and summed up in them. Time is the architect; the nation is the mason," — VICTOR HUGO: *Notre-Dame de Paris*.

XCVIII.

THE PARTHENON, ATHENS.

THIS, the official temple of Athene Parthenos (the Virgin) at Athens, was begun about 450 B.C. by Ictinus under the political direction of Pericles and the artistic presidency of Phidias.

"Time, more benignant than mankind,



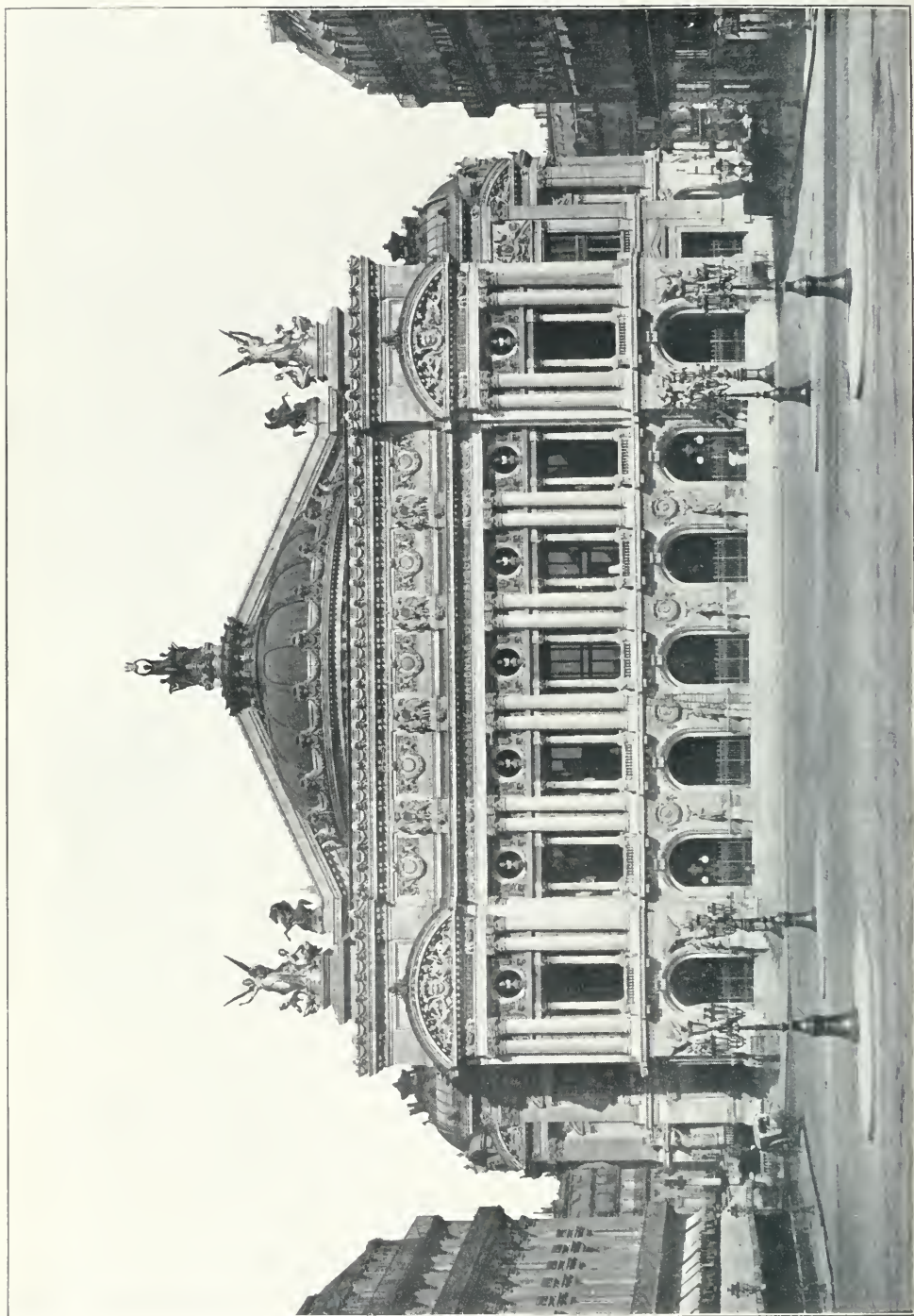
PARTHENON AND ERECOTHEUM

ACROPOLIS, ATHENS

antiquary, and the historian. They show how far architecture is a primitive art. Inasmuch as they demonstrate (what is also demonstrated by the Cyclopean remains, the pyramids of Egypt, and the gigantic Hindu pagodas), that the grandest productions of architecture are social more than individual works; the offspring, rather, of nations in travail than the inspiration of men of genius; the deposit left by a people; the accumulation of ages; the residuum of the successive evaporations of human society; in short, a species of formation. Every wave of time superimposes its alluvion, every generation deposits its stratum upon the building, every individual lays his stone. Thus build the beavers;

—as if, indeed, in sympathy with art, in pity for man's impotency to build such another marvel, — has respected this temple; and the Parthenon, set upon the Acropolis, as on a golden tripod, and surrounded by the sculptured choir of the Attic mountains, still shines in immortal, absolute and perfect beauty.

"The façade is composed of eight Doric columns, raised from the soil by three steps, and surmounted by a triangular pediment. Nothing could be simpler; a dozen lines ruled on a sheet of blank paper suffice to indicate the design; and yet before the reality your false imagination of it melts and disperses like the haze, and the façade, shining in virgin whiteness,



which your fancy has pictured, melts like a snowflake before the sun. For so many sunsets have steeped with their crimson floods these Pentelic columns since they first rose, twenty-four hundred years ago, at the bidding of Phidias in the crystal air of Greece, that the marble, purged by the lustration of that rich and fervent sunlight from the creeping leprosy of moss and fungus, has taken on rich and deep tones of red and orange and sienna, and to the beauty of form of which you have dreamed you find added the glory of color . . .

"Aye! we have given over our tattoos and our war-paintings, we no longer pierce our nostrils with rings of fish-bone, and we have exchanged our flint-tipped spears for rifles, but is that all? And before this temple, so noble, so beautiful, so accordant, as it were, to some divine harmony, we are overcome with a deep and humble revery,—a revery disturbed by unquiet questionings. Has our race indeed advanced along the paths of progress with such giant strides as we would fain believe? Has it not rather retrograded? for, with all our new and multiplied religions, and numberless inventions,—in spite of compass, printing-press and steam—has not the spirit of such beauty well-nigh vanished from the earth; are we not impotent to lure it back?" —THÉOPHILE GAUTIER: *Loïe de Paris*.

"When seen, as it now only *can* be seen, its majestic ruins mutilated by Venetian bombs, by the mines of Morosini, by the hammer of Theodoric, by the artillery of Turk and Greek; its columns, in immense blocks, scattered upon the ground; its capitals broken, its triglyphs damaged by the agents of Lord Elgin,* its statues carried away by English vessels; enough remains to assure me that it is the most perfect poem written in stone upon the face of the earth. . . . I felt all antiquity in its divinest product." —LAMARTINE: *Voyage en Orient*.

* Lord Elgin's spoliation called forth Byron's epigram: "Quod non fecerunt Gothi, hoc fecerunt Scoti."

XCIX.

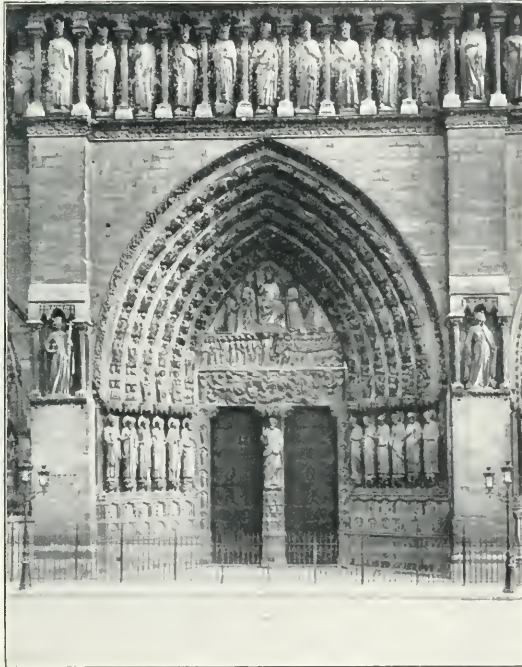
THE OPERA HOUSE, PARIS.

THIS, in area the largest theatre in the world, was designed by the late Charles Garnier, and was begun in 1861 and completed in 1874.

In his monograph, "*Le Nouvel Opéra de Paris*," published in 1878, M. Garnier, the architect, devotes his first chapter to a discussion of the façade. After having defended it, with great ingenuousness and wit, against the four charges which seem to him "to have a certain consistency, and to be worthy of attention," namely: (1) that the basement story (*soubassement*) is too low, (2) that the polychromatic decoration is "a heresy in Paris," (3) that there is too much gold, that it is too rich, and (4) that "it looks like a side-board covered with bric-a-brac," he goes on to point out the two main faults which he himself finds in the façade. These are, that the attic is too high—a defect caused in his plans by the proximity of high buildings which he feared would dwarf the Opera,—and that the decoration of the attic is not altogether to his liking. ("I made the mistake," he says, "of submitting my original scheme to several

persons, and the still greater mistake of following their advice.") He concludes the chapter as follows:—

"I can find no further fault with the façade, but after what I have said it will be obvious that I do not consider it as absolutely perfect. But in spite of this, in spite of the imperfections of detail, and in spite of false notes which jar with the general harmony, I consider the façade as the most typical, the most individual part of the entire building; and were there many more faults in it, I should still, and shall always be proud of having designed it. For side by side with regrettable crudities there are perfect elegancies; and had I built no more than the loggia, and employed the colored marbles, I believe that I should, in large part, have fulfilled my



CENTRAL PORTAL

FACADE OF NOTRE DAME, PARIS



duty as an artist; sometimes mistaken, it is true, but striking out bravely for myself, and not clinging too close to the beaten paths.

"Ah! you critics who are so pitiless for the errors of architects, do you realize that you would require them, alone among all other artists and all other artisans, to succeed at the first trial? No rehearsals, no revisions, no experiments are possible for them. Their work grows day by day, before all eyes, and never do they see it as a whole till it is finished,—finished for good or ill. Which is thereamong you that would accept so terrible a responsibility? Would you, you dramatists and composers, who may alter your scores and librettos up to the last moment of the last rehearsal? Would you, you painters, who may touch and retouch your sketches and your canvases at will, and who will not part with your pictures till you have judged them perfected? Or would you, you authors, who may rewrite your manuscripts, and revise your proofs to your full satisfaction? Nay, even boots and garments may be tried on before they are purchased, and the cook taste his sauce before it goes to the table;—only the architect alone, forsooth must without fumbling and without hesitancy put his first shot straight into the bulls-eye! As for me, some of my arrows have missed the white, but, nevertheless, I feel that I can lay aside my bow without blushing unduly for my maladress."—CHARLES GARNIER: *Le Nouvel Opéra de Paris*.

C.

ST. MARK'S LIBRARY.

"A GRACEFUL building, of the central Renaissance, designed by Sansovino in 1536, and much admired by all architects of the school. It was continued by Scamozzi down the whole side of St. Mark's Place, adding another story above it, which modern critics blame as destroying the 'eurithmia'; never considering that had the two low stories of the Library been continued along the entire length of the piazza they would have looked so low that the entire dignity of the square would have been lost. As it is, the Library is left in its original good proportions, and the larger mass of the Procuratie Nuove forms a more majestic, though less graceful, side for the great square."—RUSKIN: *Stones of Venice*.

"In 1536 Sansovino commenced what may be deemed the most beautiful secular building in Italy,—the Libreria Vecchia, and now for the first time the Venetians were made aware of the progress which the rest of Italy had been making during the preceding quarter-century in the knowledge and use of the true Roman column; for in comparison with this unique edifice the Venetian Renaissance had up to now been heir to the Classic but at second-hand. But in this building the architect had not

only grasped the general formulæ of Roman architecture, but with the sure hand of an artist, had animated its forms with the purest splendor of plastic art. Venice never fully appreciated, perhaps, the grandiose and energetic forms of its columns and cornices, the strong masses of cast shadow, nor above all, the extraordinary richness of its sculpture; but in its essence the building was nothing more than a splendid decoration, such as the Venetians loved. Given such a problem it would have been easy to make an edifice more characteristic, more expressive of its purpose; but it is, as it stands, nevertheless, one of the most, if not the most, admirable, two-story building in the world."—BURCKHARDT: *Der Cicerone*.

"With the work of Sansovino and Palladio the architecture of Venice attained a richness and harmony comparable to her achievements in painting, and their churches and palaces were worthy to shelter her great nobles—so aristocratic and splendid in aspect, so dignified and elegant in bearing.

"Their was no mere formal and pompous art, as the art of the following century was to become; it still glowed with something of that innate richness and fire of the race, that restrained passion, which was the most precious heritage of the Renaissance. . . . To the triumphs of Bramante, of Luciano da Laurano, of Alberti and of Brunelleschi, and to the teachings of antiquity, they added that which resulted in a complete revitalization of their art. As the creations of Michelangelo are marked by energy and movement, those of Giulio Romano or of Sammichele by hardness and formality, so those of Sansovino and Palladio are distinguished by grace and color—the work of a race of painters as opposed to the work of a race of designers."—MUNTZ: *Histoire de l'Art pendant la Renaissance*.

CI.

ST. PETER'S, ROME.

"IN 1506, on the 18th of April, Julius laid the first stone of St. Peter's according to the plans provided by Bramante. The basilica was designed in the shape of a Greek cross, surmounted by a colossal dome, and approached by a vestibule fronted with six columns. After Bramante's death Giuliano da Sangallo, Fra Giocondo, and Raphael successively superintended the construction, each for a short period. Raphael, under Leo X., was appointed sole architect, and went so far as to alter the design of Bramante by substituting the Latin for the Greek cross. Upon his death Baldassare Peruzzi continued the work, and supplied a series of new designs, restoring the ground-plan of the church to its original shape. He was succeeded in the reign of Paul III. by Antonio da Sangallo, who once more reverted to the Latin cross. After a short interregnum, Michel-



angelo was called in 1535 to undertake the sole charge of the edifice. He declared that wherever subsequent architects had departed from Bramante's project, they had erred. 'It is impossible to deny,' he wrote, 'that Bramante was as great in architecture as any man has been since the days of the ancients. When he first laid the plan of St. Peter's, he made it not a mass of confusion, but clear and simple, well lighted, and so thoroughly detached that it in no way interfered with any portion of the palace.' Having thus pronounced himself in general for Bramante's scheme, Michelangelo proceeded to develop it in accordance with his own canons of taste. He retained the Greek cross; but the dome, as he conceived it, and the details designed for each section of the building, differed essentially from what the earlier master would have sanctioned. In spite of all changes of direction, the fabric of St. Peter's had been steadily advancing. Michelangelo was, therefore, able to raise the central structure as far as the drum of cupola before his death. His plans and models were carefully preserved, and a special papal ordinance decreed that henceforth there should be no deviation from the scheme he had laid down. Unhappily this rule was not observed . . .

"During the pontificate of Paul V., Carlo Maderna resumed the form of the Latin cross, and completed the nave and vestibule as they now stand upon this altered plan. The consequence is what has already been noted—at a moderate distance from the church the dome is lost to view; it only takes its true position of predominance when seen from afar. In the year 1626, St. Peter's was consecrated by Urban VIII., and the mighty work was finished. It remained for Bernini to add the colonnades of the piazza, no less picturesque in their effect than admirably fitted for the pageantry of world-important ceremonial."—SYMONDS: *The Renaissance in Italy*.

"A work so vast and so various must be approached in the spirit of knowledge and docility. Most buildings have an unity of plan; and their different parts, and the successive changes in structure and detail are like variations upon one musical theme. Not so with St. Peter's. It awakens no ideas of unity or simplicity. It is a great representative structure, which gathers within itself the convergent rays of innumerable lights. It is a temple, a museum, a gallery of art, and a mausoleum. If a fanciful comparison may be pardoned, other churches are gardens, but St. Peter's is a landscape. Its growth and history embrace nearly three hundred and fifty years, and it expresses not only the will of different popes, the tastes of successive architects, but the changes and revolutions of time itself. Its foundation is nearly coeval with the invention of printing; before the sacristy was completed the splendid researches by Watt had been crowned with success; and in the interval had occurred the dis-

covery of America and the Reformation. Religion, politics, literature, art and manners had gone through whole cycles of mutation, and the web of society had been unravelled and rewoven."—HILLARD: *Six Months in Italy*.

CII.

AMIENS CATHEDRAL.

AMIENS Cathedral was erected, 1220–1228, by the architects Robert de Luzarche, Thomas de Cormont and his son, Renault. Of the two uncompleted towers of the west façade the lower belongs to the thirteenth, the loftier to the fifteenth century.

"It is the admitted privilege of a custode who loves his cathedral to depreciate, in its comparison, all the other cathedrals of his country that resemble, and all the edifices on the globe that differ from it. But I love too many cathedrals—though I have never had the happiness of becoming the custode of even one—to permit myself the easy and faithful exercise of the privilege in question; and I must vindicate my candor and my judgment in the outset, by confessing that the Cathedral of Amiens has nothing to boast of in the way of towers,—that its central *flèche* is merely the pretty caprice of a village carpenter,—that the total structure is in dignity inferior to Chartres, in sublimity to Beauvais, in decorative splendor to Rheims, and in loveliness of figure sculpture to Bourges. It has nothing like the artful pointing and moulding of the arcades of Salisbury—nothing of the might of Durham. No Dædalian inlaying like Florence, no glow of mystic fantasy like Verona. And yet, in all, and more than these, ways, outshone or overpowered, the Cathedral of Amiens deserves the name given it by M. Viollet-le-Duc—'The Parthenon of Gothic Architecture.'

"From the unhewn block set on end in the Druid's bethel to this Lord's house and blue vitrailled gate of heaven, you have the entire course and consummation of the northern religious builder's passion and art."—RUSKIN: *The Bible of Amiens*.

"Arch above arch, pinnacle above pinnacle, column above column, pier above pier, its vanishing lines lost at last in the heavens above, the wondrous façade bursts upon the astonished eye in an overpowering grandeur, a wealth of sculpture, an exquisite grace of line and composition unlike anything else in all architecture . . .

"The utmost touch of spire is not here as Robert of Luzarche meant it should be, but all the tower lines are eloquent of it. In their own beauty of form and thought they point to the beauty's consummation, until the completed spire is seen in a dream, almost as Robert must have seen it."—LARNED: *Churches and Castles of Medieval France*.



PLATE CII

FACADE OF THE CATHEDRAL OF AMIENS

CIII.

THE FARNESE PALACE, ROME.

THE Farnese Palace was commenced in 1530 by Alessandro Farnese, who became Pope Paul III. Sangallo, the younger, was the first architect, and Michelangelo completed the building by the addition of the top story and cornice. The blocks of travertine of which it was constructed were taken from the Theatre of Marcellus and the Colosseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese Palace may curse the sacrilege of these upstart princes."

"Of all these fossils, the grandest, noblest, most imposing and rigidly magnificent is, in my opinion, the Farnese Palace. It is situated in a vile quarter. In order to reach it you pass near the gloomy and dilapidated Cenci Palace. Five minutes before I had traversed the Ghetto of the Jews, a veritable nest of pariahs in a labyrinth of crooked streets and foul gutters, its houses, with their dislocated bulging fronts, reminding one of a dropsical hernia, their dark courts discharging exhalations, and their winding stone steps clinging to walls reeking with the filth of centuries. Ugly, dwarfed and pallid figures swarmed here like mushrooms growing on a heap of rubbish.

"Your mind filled with images of this description, you reach the palace. Alone, in the middle of a dark square, it rises enormous, lofty and massive, like a fortress capable of discharging and receiving the heaviest fire of ordnance. It belongs to the grand era; its architects, Sangallo, Michelangelo and Vignola, and especially the first named, have stamped upon it the veritable Renaissance character—that of virile energy. It is indeed akin to the torsos of Michelangelo; you feel in it the inspiration of the great pagan epoch, the age of tragic passions and of unimpaired energies that foreign dominion and the Catholic restoration were about to weaken and degrade.

"The exterior is a colossal, square form, with strong barred windows, almost wholly without ornament. It had to resist attack, endure for centuries, and lodge a prince and a small army of retainers; this was the first idea of its master and of the architect—that of the pleasing came afterward. But the term pleasing is badly chosen; amidst bold and dangerous customs, amusement and graceful amiability, as we comprehend them, are never thought of; what they prized was grave masculine beauty, and they expressed it by lines and by constructions as well as by frescoes and statues. Above this grand, almost bare façade, the cornice that forms the edge of the roof is both rich and severe, and its continuous framework, so noble and appropriate, grips the entire mass together, so that the whole is a single form. The enormous bossages

of the angles, the variety of the long lines of windows, the thickness of the walls, combine in one aspect the ideas of grace and of beauty."—H. TAINE: *Italie*.

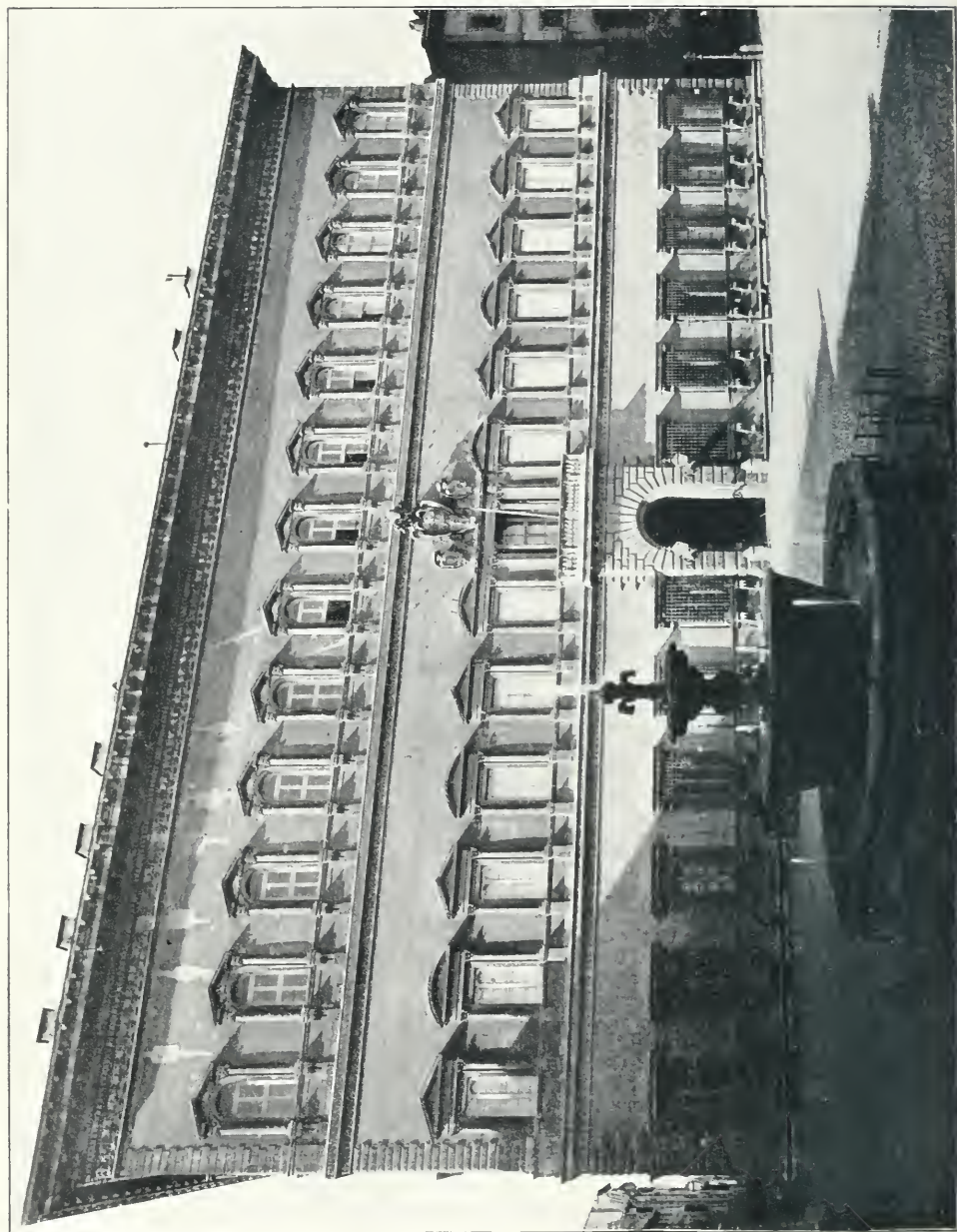
CIV.

THE DUCAL PALACE, VENICE.

THE Ducal Palace was originally founded in 800, and afterwards destroyed five times and as often re-erected in grander style. The present façade is said to have been built in 1424-42 by Giovanni Boni and his sons Pantallone and Bartolomeo Buon the elder.

"It was decreed [because of an impoverished treasury], that none should dare to propose to the Signory of Venice to ruin the old palace and rebuild it more richly, and there was a penalty of one thousand ducats against any one who should break it. Then the Doge, wishing to set forward the public good, said to the Signory . . . that they ought to rebuild the façade of the old palace, and that it ought to be restored, to do honor to the nation; and so soon as he had done speaking, the Avogadori demanded the penalty from the Doge for having disobeyed the law; and the Doge, with ready mind, paid it, remaining in his opinion that the said fabric ought to be built. And so in the year 1422 . . . it was passed in the Council of the Pregadi that the new palace should be begun . . . and so, on the 24th day of March, 1424, it was begun to throw down the old palace, and to build it anew." —CADORIN: *Pareri di XV. Architetti*.

"Like a magnificent diamond in a brilliant setting the Ducal Palace effaces the rest. I can describe nothing today—all I care to do is to enjoy myself. Never has like architecture been seen; here, all is novel; you feel yourself drawn out of the conventional; you realize that outside of Classic or Gothic forms, which we repeat and impose on ourselves, there is an entire world; that human invention is illimitable; that, like nature, it may break all the rules, and produce a perfect work after a model opposed to that to which we are told to conform. Every habit of the eye is reversed, and we see here, with surprise and delight, oriental fancy grafting the full on the empty instead of the empty on the full. A colonnade of robust shafts bears a second and lighter one decorated with cusped arches and with trefoils, while above this support, so frail, expands a massive wall of red and white marbles whose courses interlace each other in designs and reflect the light. Above, a cornice of open pyramids and pinnacles intersects the sky with its border,—a marble vegetation, bristling and blooming above the vermilion and pearly tones of the façade."—H. TAINE: *Italie*.



"THE EIGHT GREATEST FAÇADES IN THE WORLD."

A DISCUSSION BY CHARLES H. MOORE, A. O. ELZNER, JULIAN MILLARD, H. LANGFORD WARREN, RUSSELL STURGIS, HENRY VAN BRUNT, A. D. F. HAMLIN, RALPH ADAMS CRAM, ROBERT W. GIBSON, CHARLES F. SCHWEINFURTH, S. S. BEAMAN, WM. A. BORING, DWIGHT HEALD PERKINS, WALTER COOK, GEORGE CARY, W. F. COMSTOCK, ROBERT S. PEABODY, E. A. KENT, SYLVESTER BAXTER, CLAUDE FAYETTE BRAGDON, THOMAS HASTINGS, LOUIS MULLGARDT, C. H. BLACKALL, J. B. NOEL WYATT, BRUCE PRICE, WM. ROTCH WARE, JOSEPH WARREN YOST.*

THE following letters were received in reply to a request for a brief criticism of choice of the "eight greatest façades" compiled by THE BROCHURE's readers. The most marked feature of the discussion is the divergence of opinion it exhibits. There is no building named in the list whose right there is not questioned; none which is not deemed by some critic to deserve a leading place.

Two points, brought forward in regard to the question, require, perhaps, a word of explanation. It is objected, first, that some of the façades named are not façades at all, in the more limited and esoteric sense. That they were included may be due to the broad definition of the word, (merely, "the principal front of a building,") which was purposely adopted in announcing the contest. Second, some critics consider that the result might have been made more satisfactory had architectural greatness been defined. But is there any such definition upon which competent judges would agree? Is there any such definition, less general than the common understanding of the word "greatness," which would not bar out some building clearly entitled to be called "great"?

To those gentlemen who have, with some strenuousness, objected to the whole undertaking, on the ground that it is, and always will be, impossible to determine finally and with authority which are the eight or the eighty greatest façades, it may be answered, humbly, that THE BROCHURE had no such high ambition. If the discussion has proved interesting, or in any way profitable, its aim has been achieved; and surely no harm has been done: the question is returned as good as new:—What *are* the eight greatest façades in the world?

CHARLES H. MOORE,
PROFESSOR OF ART, HARVARD UNIVERSITY.

It is interesting to find that by a general consensus of opinion among your architectural fraternity, the west front of the Cathedral of Paris stands first on the list of eight façades, ranked by them as the greatest in the world. The monumental grandeur, architectural propriety and artistic charm of this noble composition must, I think, impress every competent beholder with the feeling that it is the most admirable thing in the way of a façade that human genius has produced at any epoch, or in any style. I would observe with respect to the other designs named in the list, that only two of them *are* façades in the same sense. The façade of Amiens, and that of St. Peter's in Rome are the only others mentioned which are architectural compositions intended to emphasize and mark with peculiar dignity the entrance fronts of the buildings which

they enclose. The Parthenon has no façade in this sense. The idea of a principal façade was never developed among the Greeks. The façade of the Paris Opera House may have some claim to be ranked with those named above; but those of the Farnese Palace, St. Mark's Library and the Ducal Palace are not materially different from one or more other sides of the respective buildings. The idea of the great entrance façade was developed by the Romanesque and Gothic architects, and is a peculiar architectural product of the middle ages. It was foreshadowed, indeed, in the Egyptian Temple and in some of the early Roman churches of the East; and it was carried over into the church architecture of the Renaissance; but it is not a feature that properly belongs either to Classic or neo-classic architecture.

HARVARD UNIVERSITY.

CHARLES H. MOORE.

A. O. ELZNER,

OF MESSRS. ELZNER & ANDERSON.

I am glad to see that Notre Dame Cathedral has found so many admirers, for it is certainly one of the finest things that ever was done by man. However, I do not think that it ought to be placed before the Parthenon, for, notwithstanding the remarkable grouping of its parts and its dignity and repose, and at the same time its picturesqueness and all the other qualities, too numerous to mention, which it possesses that contribute to its greatness, it must not be forgotten that the Parthenon is unique among all the buildings in the world, in that it is the very embodiment, purely and simply, of all the great principles which have governed and will continue to govern architectural design. The Opera House at Paris may have qualities which justify its being ranked among the great façades in the world, but there is so much about it that invites unfavorable criticism that it certainly does not justify a third place among all others. This seems to be an unmerited distinction. The other buildings mentioned leave little room for comment, except that Amiens Cathedral lacks the simplicity which, as we all know, is the highest art, and I should think that there would be other façades that ought to take its place in this classification.

I regret that St. John Lateran at Rome is not among these leaders. It is beautiful in its gigantic scale and in its quiet, dignified proportions, and if it were better known would undoubtedly be found a rich source of inspiration.

CINCINNATI.

A. O. ELZNER.

JULIAN MILLARD,
PROFESSOR OF ARCHITECTURE, UNIVERSITY
OF PENNSYLVANIA.

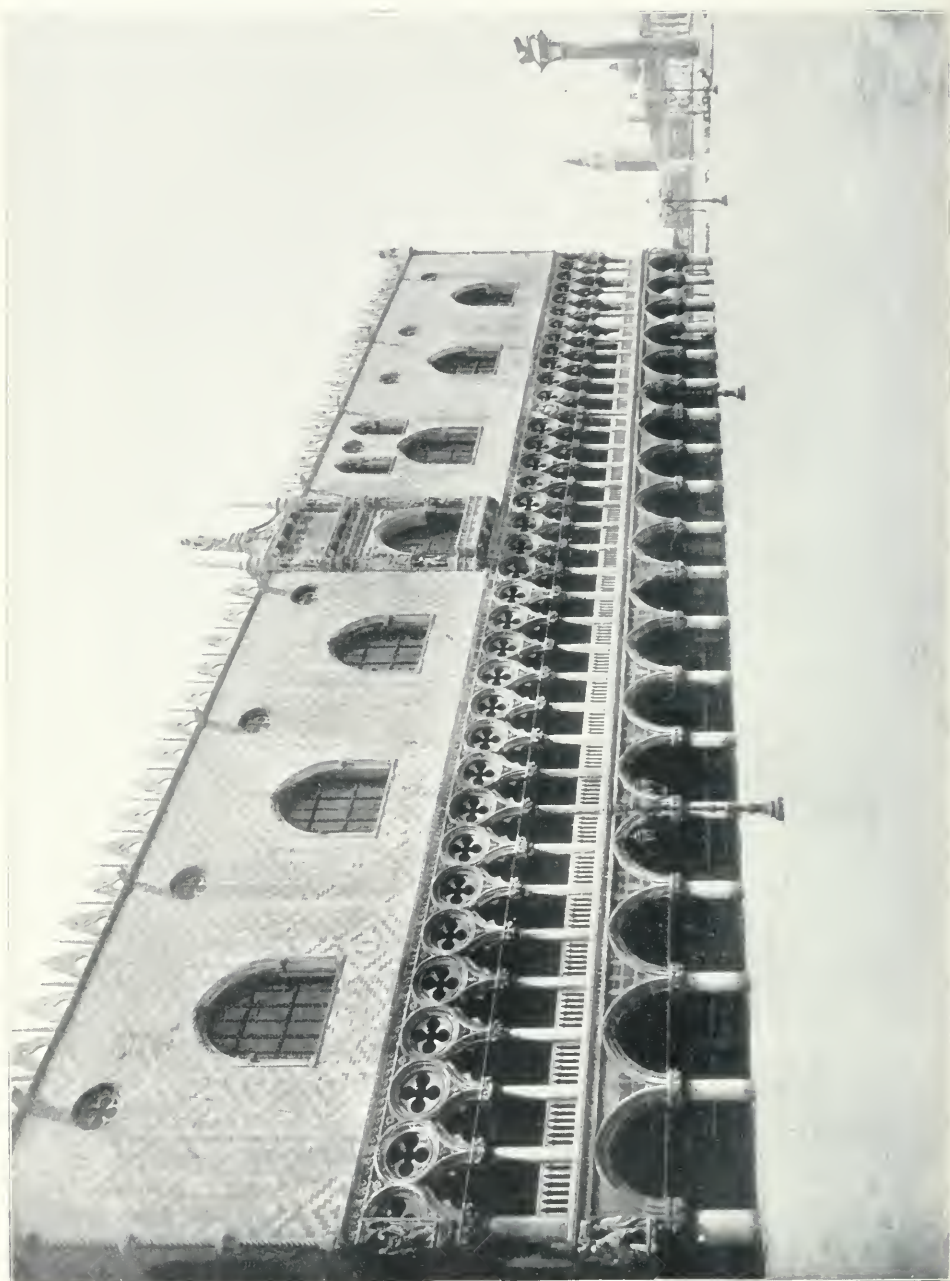
A very important and undetermined element in the discussion is as to what constitutes "greatness" in architecture. My impulse is to exclude from the list the Paris Opera, St. Peter's, the Doge's Palace and Amiens Cathedral, and to introduce the Cathedral at Florence, St. Mark's at Venice, the Capitol at Washington, the Pandolfini Palace, Florence, and perhaps the Strozzi in place of the Farnese. The list as given is, however, very suggestive as showing what are the ideals of the younger professional element. Judging by this list the outlook for American architecture is very encouraging.

UNIVERSITY OF PENNSYLVANIA. JULIAN MILLARD.

H. LANGFORD WARREN,
PROFESSOR OF ARCHITECTURE, HARVARD
UNIVERSITY.

The vote is amusing in respects, some especially in the inclusion of the façade of St. Peter's! Most critics are agreed in condemning Maderna's colossal monstrosity, and in regretting that the integrity of Michelangelo's great design should have been thus ruined. Surely there are many Renaissance façades which are greater, if not so big. On the whole it is gratifying to see so many of the really best things of the world come uppermost in such a vote. But I have not much sympathy with the attempts to deal in superlatives which just now seem so popular.

* A few replies were received too late for publication in this issue. They will be printed in January.



So much depends on the point of view, there is always so much to qualify any judgment, that a selection of greatest things is as apt to be misleading as really helpful. I should hesitate myself to select the eight greatest anything. It is interesting to note that with regard to things really as near perfection as mortals may hope to reach there are no serious differences of opinion among instructed men. The Parthenon and Notre Dame of Paris are, it seems to me, such productions, and are the only two of the eight named which I should without any hesitation place in such a list.

HARVARD UNIVERSITY. H. LANGFORD WARREN.

RUSSELL STURGIS.

I think the voters for "the eight greatest façades in the world" were considering the architectural merit of the building, in each case, rather than that of any one of its fronts. It seems to me that only one of the eight buildings named can be said to have a façade; that is to say, a front designed by itself and considered apart from its place as one side, one front, one exterior of the building. Certainly neither the Parthenon nor St. Mark's Library nor the Ducal Palace can be said to have any façade whatever. If, then, we are to consider the question to be, Which one of the eight buildings named presents the finest front in one direction? I should vote without much hesitation for St. Mark's Library in Venice; and this without implying that its style is the noblest or that it belongs to the greatest school, but because, judged by the canons of its school and by the necessities of its time, it seems to me the nearest to ideal success. There are, I think, finer and more complete west fronts of cathedrals than that of Amiens or that of Paris. Of the Parthenon no one can really judge, but my impression has always been that it was too wide for its height, and that the corresponding front of a hexastyle temple must have been the finer thing. The other buildings seem to me out of the running, with the single exception of the Ducal Palace at Venice. Much as I love that building and supremely fine as are its constructional scheme, its architectural details and its sculpture, I still think that its opposite neighbor beats it as a harmonious composition.

I cannot close without congratulating you and the public upon the evidence given by this vote that those fronts which are the most esteemed by your readers are, all but one, fronts of buildings which are designed all around, so to speak. The influence on modern architecture of the street front considered as a primary subject of design has been extremely injurious in this—that the younger men learn to design in the flat. Elevations, they come to think, are the finest things in the world, and the proportions which look well on the drawing-board will be sure, they think, to look well in execution. The present competition and its results seem to afford the valuable lesson that the best front, after all, is one side of a building which is designed as the building and not as a drawing.

NEW YORK CITY.

RUSSELL STURGIS

HENRY VAN BRUNT,

OF MESSRS. VAN BRUNT & HOWE.

If it were possible for any two architects, acting independently of one another, to agree upon a list of the eight best façades, to give them anything approaching the same

order of preference, and to prove their choice by any process of demonstration, such a consensus as you have invited would refer only to facts practically established, and would have therefore no greater interest than an ordinary academical exercise; it would have been a test rather of the knowledge than of the professional judgment of the contestants. But there are so many different kinds and qualities of architectural merit in a façade; merit is expressed under so many different conditions, and is so nearly equally distributed among many buildings of the highest rank that, with one notable exception, it is impossible to prove that there are in the world eight façades distinctly better than eight other façades which might be chosen, or, indeed, than eight times eight. The exception referred to seems to have a bearing upon the present consensus.

Reber correctly formulated the deliberate opinion of the civilized world regarding the Greek style of the age of Pericles, when he pronounced it the highest ideal of architecture for the entire future of the human race. It is the only style which, in logical process of development, ever culminated in a single building—a building of such consummate beauty, purity and refinement that it could never

have a rival. And yet this building, the most inspiring and suggestive of the creations of man, has been accorded only a second place upon a list, in which the fifth place has been given to poor Carlo Maderna's façade of St. Peter's, the ugliest and saddest architectural error ever committed. In the same list the unfinished west front of the cathedral of Paris, which is a preparation for two spires which have never been built, has the first place (before the Parthenon) and that of Amiens the sixth; but the higher stage of Gothic progress exhibited in Rheims is not recognized. The appearance of the Library of St. Mark in the fourth place and of the Farnese Palace in the seventh, as representative of the consummation of the Italian Renaissance, is a perfunctory, but perhaps a defensible acknowledgment of the indebtedness of modern architecture to this phase of neo-classic art; while that of the New Opera in Paris, immediately after the Parthenon and before

the works of the Italian masters, is a compliment to modern French Renaissance, which perhaps Charles Garnier, as its interpreter, deserved from ingenious young America, but which he would have blushed to acknowledge; and it is proper and natural that at the close of this nineteenth century of architecture, over which the eloquence of Ruskin has had so great an influence, his "Central Building of the World" should be accorded an honorary place among the eight; but this place is three places after that given to the unfortunate front of St. Peter's, which offends against every principle of design taught by the author of "The Stones of Venice."

Indeed, out of the immense inheritance of beautiful designs which has come to us from the embarrassing bounty of the past, to select and set in order of merit eight façades as the best, is a task which might betray the wisest among us into expressions today which he would be the first to repudiate tomorrow. In like manner the consensus of opinion which we are now considering, will not commend itself to the sober second thought of the contestants. Neither the selection nor the order of preference is capable of rational explanation, and it is evident that the voters never considered the problem seriously, or attempted to analyze their preferences. I venture to suggest that per-



PORTION OF FAÇADE

DUICAL PALACE, VENICE

happas a better and more deliberate and significant test of judgment and knowledge would be exhibited in a choice of the six or eight buildings in the world which have exercised the greatest influence over the development of style.

KANSAS CITY.

HENRY VAN BRUNT.

A. D. F. HAMLIN,
PROFESSOR OF ARCHITECTURE, COLUMBIA
UNIVERSITY.

I imagine the list would have been a little less incoherent had there been some specification as to the meaning intended by "greatest." St. Peter's, for instance, has a façade which (excluding the great court in front which is no part of the façade), is hardly a "great" work except in a physical sense, since it has neither repose nor brilliancy nor refinement nor richness, all of which exist in Rheims, and Amiens and even in the Paris Opera House; while Notre Dame, if less ornate than these, has a majesty and breadth of composition that make up for its lesser brilliancy, and certainly warrant its being at or near the head of the list. It is interesting to note that these qualities of repose and simplicity of mass have evidently impressed the readers of THE BROCHURE SERIES with peculiar force: let it be hoped that they will design under the influence of that happy impression.

Of course there can be but *one* "greatest" façade, and no vote can settle which one that is. What this vote indicates is really the tendency of taste among THE BROCHURE'S readers, and the list is evidence of a catholicity of taste which is hopeful. Two French and one Italian Gothic building, one antique Greek, three Italian Renaissance and one modern French design make up the eight. But it also suggests that there are unexplored regions for these readers, or at least unfamiliar examples in the history of architecture. The Parthenon, which is not a "façade building," so to speak, could never have equalled, as a façade, the magnificence of the great altar at Pergamon, or the splendor of the Ulpian Basilica. If the examples to be voted on be limited to extant edifices, there are many which press closely on those which won the majority of the suffrages:—the noble portico of the Parthenon, the exquisitely embroidered but stately Taj at Agra, the Jumma Masjid at Delhi and the glorious façade of Rheims Cathedral (in my judgment the most superb blending of constructive art with sculpture that the world has seen). There are the stupendous west end of Cologne Cathedral and the Colonnade of the Louvre, a work in its own domain unsurpassed, and the grandly simple Arc de l'Etoile, Chambord and the Vieux Louvre, and others besides, any of which might in another circle of architect voters receive the suffrages accorded to some of those elected by your readers, and with quite equal justice.

It would be interesting to study the elements of greatness in the eight façades which have won in this election, and to learn the predominant reasons for their selection. But since that cannot be done, it might be not amiss to suggest that your readers should study carefully these eight works and a few others like them, to see whether they cannot fathom something of their secret of success and derive therefrom instruction and inspiration for their own labors.

COLUMBIA UNIVERSITY.

A. D. F. HAMLIN.

RALPH ADAMS CRAM,
OF MESSRS. CRAM, GOODHUE & FERGUSON.

I gather that these façades were to be judged simply as architectural compositions, and without reference to the rest of the buildings or to the accidental elements of beauty and attractiveness which may come from age, the development of sequent styles, or historical associations. Considered from this standpoint it seems to me that the list is open to some criticisms.

That the front of Notre Dame, Paris, should be placed first seems to me entirely right, and the fact that it should have been chosen speaks remarkably well for the judgment of those who voted: the Farnese Palace should also, it seems to me, rank among the great façades of the world, while I suppose the Parthenon must also take position here, though it seems to me the paramount beauty of this building is due rather to its quality as a whole than to the design of the façade proper. The fashion of separating arbitrarily the front of the building from the rest of the structure, and considering it by itself, is a modern one, and to my mind very unhealthy, and I cannot feel that any great building should be judged after this fashion. Of the other façades included in your list there are two that I think should be dropped out at once, viz., St. Peter's, Rome, which seems to me careless in composition, poor in mass, and clumsy in detail; and the Paris Opera House, which latter, however wonderful it may be in point of original detail, certainly lacks that dignity, straight-forwardness and simplicity necessary to give it a paramount position. Amiens Cathed-

ral is one of the most beautiful façades in existence, but this beauty is due to the accidents of changing styles. The front is not a complete architectural composition, for this reason, and I think that Rheims Cathedral should be substituted in its place, since this front is of one period, and absolutely united in design. St. Mark's Library in Venice is of course delightful, but it doesn't seem to me "great," while the Ducal Palace is too accidental, and owes its extraordinary beauty too much to circumstances other than those that are purely architectural, to rank with the other great work.

Were I to correct this list to suit myself I should certainly substitute in place of St. Peter's the Colonnade of the Louvre in Paris, the Ca Doro in Venice, and the front of Orvieto Cathedral. These three latter buildings are essentially and primarily façades, and they possess just those qualities of unity, proportion and the mutual relation of parts resulting in a complete and satisfactory whole which every façade, to be entirely satisfactory, must possess. The list that I would suggest, then, would read as follows:

- (1) Notre Dame, Paris,
- (2) Farnese Palace,
- (3) Rheims Cathedral,
- (4) Ca Doro,
- (5) Colonnade of the Louvre,
- (6) Orvieto Cathedral.

For the other two numbers, I should perhaps agree with your list in nominating the Parthenon and the Library of St. Mark, though, for the reasons already stated, these two hardly seem to me typical and ideal façades, yet they are great examples of architecture, and may justly claim place here.

BOSTON.

R. A. CRAM.

ROBERT W. GIBSON.

The first impression one receives is that the composite opinion shown by this selection has been guided by something rather different from the pre-eminence of any of the subjects. There seems to be an effort for a selection which should be representative as well as distinctive. Perhaps this arises from the combination of such variety of views. It is hardly possible to understand how a person who considered Notre Dame Cathedral in Paris as possessing the greatest façade in the world could so sympathize with the Parthenon at Athens as to place it second. But it is of course comprehensible how the lovers of Gothic and of Grecian architecture should be so nearly equal in numbers in a large vote as to alternate in position along the list, and produce a curious mixture of motives and qualities in their selection. Bearing this in mind, the choice seems to indicate a very lively appreciation of the beauties of mediæval architecture notwithstanding the prevailing fashionable tendency toward Classic work and especially toward the schools of modern Paris. It appears to indicate, also, an appreciation of definite character in architectural composition as distinct from mere beauty of detail, or elaboration of composition, or technical perfection of any kind. The buildings selected are buildings of marked expression, and in that sense are all great; but it seems to me that from any other standpoint of criticism some of them are far from being the most perfect representatives of their style or its motive. It is hard to understand how a lover of the Renaissance could give the façade of St. Peter's at Rome so prominent a position, and pass unmentioned the beauties of the galleries and pavilions of the Louvre and the Tuilleries. It is equally difficult to define the standard of criticism in Gothic art which places Notre Dame of Paris on the list and gives no place to St. Ouen in which the same principles are evolved to the climax of their possibilities. The eighth selection in the list perhaps gives a further clue to the mental attitude which prompted it and thus adds to its value. The Ducal Palace at Venice is most peculiarly an artistic composition as it stands, probably by accident, because an experienced architect can hardly believe that the designer of the superb second story and the loggia beneath it, intended to surmount that beautiful and skilful work with the blank mass with irregular openings now resting upon it. This upper portion is an accidental success, depending largely upon the great assistance of age and climate. It is possible that the modern utilitarian builder might finish some miracle of art in a similar fashion, and not spoil it, but the accident is not likely to occur again, and if it did would even then not establish a useful precedent. It seems to me, then, that the Ducal Palace is lowered from the rank of the greatest façades by its eccentric composition, although its artistic value and beauty are recognized universally.

Another impression given by the list is that the voters were necessarily limited in their selection by their only partial familiarity with such a world-wide question. To make a correct selection one should have seen all the notable buildings, and have studied them with equal care, which of course is impossible. Few men have so wide a knowledge, and none have the necessary impartiality, so

that even when an able opinion is expressed it is necessarily based upon a limited experience, and would therefore have been much modified had that experience been enlarged. How many of us have seen the renowned Taj Mahal? If we had seen it how much would it modify our preferences? I will not undertake to answer this question. Its value is in the fact that it cannot be answered, which goes to show that the list now under discussion is of value chiefly as indicating the attitude and opinion of the voters, and is thus indicative of their experience and predilection, and is of comparatively little authority as a final answer to the question submitted to the vote.

NEW YORK CITY.

ROBERT W. GIBSON.

CHARLES F. SCHWEINFURTH.

The result of the vote awakens great interest and arouses much enthusiasm among the lovers of good architecture, each of the eight selected façades being great in their way, each possessing remarkable character and beauty. If we ask which is the greatest of these eight, would Notre Dame be the greatest? Is not greatness in architecture to be interpreted, as unusual in degree, large in extent, stately, of large consequence, grand, developing into the chief, principal, the most important? True greatness, in all things, must refer to the character; to that something which pre-eminently places it above its neighbors or surroundings. The first requisite in a great façade is its architectural character. This character is obtained first in its proportions, then in its accentuation, then its clothing, in each of which is to be considered location, adaptability, usage—the latter public or private, a home or a palace. Beautiful, historic, or interesting a façade may be,—without the architectural character it fails of being the greatest. Greatness does not signify absolute correctness; for, while St. Peter's is so often found wanting, yet its most severe critics unite in placing it foremost among the greatest architecture. Greatness must be that quality possessed, in the façade viewed, which fills the beholder with awe and wonder, giving intense satisfaction thereby, filling the heart with kindly, exuberant feelings, higher and better endeavors, greater results. Considering these elements as constituting greatness, the greatest façades must be those in which the architectural character, as expressed by proportions, solidity, of mass, simplicity and correctness of detail, marks them as unusual in degree, ennobling, sublime, great.

The Parthenon, St. Peter's, Amiens, the Farnese Palace, being the second, fifth, sixth and seventh of the selected list, meet all the requirements. To these façades I would add the Basilica of S. Francesco di Paola, Naples; Pantheon of Agrippa, Rome; Cancelleria Palace, Rome; Musée of Nantes; Riccardi Palace, Florence; each being a finished façade in itself in which all the proportions, lines and detail are so combined as to place each pre-eminently above its neighbors as the eight greatest façades in the world, considered from an architectural point of view.

CLEVELAND. CHARLES F. SCHWEINFURTH.

S. S. BEAMAN.

Instead of Notre Dame I should select the west front of Cologne Cathedral, which, though falling short of much of the artistic charm of the French building, is entitled to rank with the very greatest architectural work. The Parthenon is conceded without question, while the exquisite order of the Erechtheum is equally deserving. The Paris Opera House lacks the purity, sublimity and repose that must characterize a great artistic work. St. Mark's Library, Venice, while admitting for it a certain beauty and grace, seems to me to be too much overwrought and unsatisfactory in detail and general composition to be classed with the greatest eight. The Library of Columbia College has a much higher claim to true greatness than this building. St. Peter's, Rome, notwithstanding certain faults, is surely entitled to rank with the eight greatest works of architecture, especially its apsidal façade, blending with and supporting the grand dome in such a noble and harmonious manner. Amiens Cathedral is a noble and charming work, but can hardly be judged to be superior as a work of art to some of the English cathedrals. Neither the Farnese Palace, nor any other residential palace, ancient or modern, is entitled to a place among the eight greatest façades. I cannot deny the claim of the Doge's Palace, Venice, to be one of the greatest architectural works. It must, however, be confessed that it is difficult to judge this building calmly, by reason of the inspiring beauty of its environment, it being the center of what is probably the most beautiful architectural group in the world. If I were asked to name the eight greatest architectural façades from an artistic point of view they would be the following:—

(1.) The Parthenon. (2.) St. Peter's; apsidal façade with dome. (3.) West front of Cologne Cathedral. (4.) United States Capitol; approach front. (5.) Doge's

Palace, Venice. (6.) St. Mark's Church, Venice. (7.) St. Paul's Cathedral, London. (8.) New School of Fine Arts, Athens.

CHICAGO.

S. S. BEAMAN.

WM. A. BORING

OF MESSRS. BORING & TILTON.

If "*de gustibus non est disputandum*" be true, this selection, being taken as fairly representative of the popular taste, shows that the buildings which conform to the principles of academic design are those which are considered greatest and are those which stand the test of time. The chosen façades all conform to these principles, all are set upon places where they are seen to advantage, they are symmetrical, the features are on each side of a central axis balancing each other, and they have strong horizontal divisions. France is the only country which has produced a modern façade worthy to rank with the greatest, and this is in a style distinctly French, founded upon and descended in direct line from the Renaissance, which has been the artistic expression of civilized Europe since the graduation from the perfected and beautiful Gothic, of which but two or three examples are cited. This is because she has, with the great genius she has ever shown in architecture, taken her heritage from the Renaissance, and moulded it into a virile style expressive of French sentiment and modern thought. The lesson we learn from this is, that we should take the style that has come to us in unbroken line and work into it the spirit and artistic expression of our own country; not to work as imitators or archaeologists, but to take the glorious principles of architecture which have governed all the great masters from Ictinus to Garnier, which now find expression in the Renaissance, and to mould this plastic style into a beautiful American architecture.

NEW YORK CITY.

WM. A. BORING.

DWIGHT HEALD PERKINS.

I find myself unable to "consider the greatness from a purely architectural point of view, not from that of historic or other interests." Architecture when it becomes great is like other arts—an embodiment of truth, an expression of principles and of the life of the people by whom it is projected. There is no such thing as "a purely architectural point of view" dissociated from conditions. Perfection of form in the exterior of a building is no more the criterion of greatness than is a handsome face of human character. I would not consider façades great merely because they were grammatically correct, or maintained their space relations in good proportion. If I were to make a list of the eight greatest façades I would begin by searching for the eight greatest civilizations, and select from each its purest architectural exponent. I should by all means find one example in the cradle of civilization along the Nile, but because of your limit to "façades," I would not insist in this case. The façades in Egyptian examples are not the grandest or the most typical parts of their temples. I would therefore place—(1.) The Parthenon. Because of its own perfection and its harmony with the civilization producing it. (2.) Any list of eight should, in my opinion, include the Taj Mahal, the most perfect oriental façade. It is original, based on eternal principle, and is typical of a great group of temples. An example of limitless influence has here been given in the consistent use of marble and the decoration of flat surfaces. (3.) St. Peter's in Rome. So grand and broad that no one can accuse it of borrowing its beauty from another time. (4.) Carcassonne. More a group than a single façade, but grand, massive, simple, a martial poem in masonry, a fine architectural expression of feudalism. (5.) Notre Dame. The flower of the French garden of the twelfth century. Classic in its strength and simplicity, Gothic in its lotiness and grace. (6.) Salisbury. Mentioned instead of Amiens because quite as perfect and springing from another set of conditions. (7.) Riccardi Palace. Mentioned instead of the Farnese Palace, because of its greater directness, its possession of more perfect organic construction and its elimination of unrelated ornaments and pilasters. (8.) Library of St. Mark's. A most thoroughly consistent organic structure in the Renaissance style. I wish there were a ninth place in which to put the Opera House of Paris, although it is still too new to be properly placed in relation to the world's history. I believe that the Ducal Palace should not be listed at all. The exterior is not as planned; the upper stories were originally designed to be on the inner wall, and the court has no relation to the exterior. The detail is beautiful, but the composition was unfortunately changed.

There are many great examples not touched upon that should be in any list of great works. After all, it is hard to discriminate and limit to eight examples. It would be easier to make a list of eighty than of eight, and if it were done, there would be included several great works in Japan.

CHICAGO.

DWIGHT HEALD PERKINS.

WALTER COOK,
PRESIDENT OF THE SOCIETY OF BEAUX-ARTS
ARCHITECTS.

What we should hope to obtain from such a voting contest as this would be some indication of the tendencies of the younger members of the profession, some hint as to the direction which the architectural work of the near future in this country is to take. It is probable that most of the voters have been students in some of our architectural schools, and the teaching of these schools would naturally be reflected to some degree in the list of "great façades." This hope hardly seems to have been fulfilled. One is immediately struck with the unbridled eclecticism, the excessive catholicity of the list, where the Parthenon and the Cathedral of Amiens, the Paris Opera House and the Ducal Palace walk arm in arm. It would almost appear as though, as in American political combinations, an effort had been made to conciliate all sections lest some particular style or epoch should feel itself slighted. Now a broad and generous appreciation of all that is best in art is assuredly admirable in itself. Few true artists fail to reach it, most of them after years of observation and study and striving to create. But it may well be questioned whether it is well to start in one's career without a very definite idea, a bias, even, in favor of some particular kind of architecture; it is really better to be liberal and bigoted, rather than to sin by an exaggerated breadth of view, which has in it nothing of the force of youth, and which too often results in vagueness and indecision of purpose. *Qui trop embrasse mal étreint.*

It is difficult in the result of the voting to see any decided tendencies, any progress towards a dominant school among our younger men. To many this may seem no misfortune; it would certainly indicate a continuance of our present heterogeneity of architecture, if indeed any conclusions are to be drawn.

NEW YORK CITY.

WALTER COOK.

GEORGE CARY.

The Parthenon hardly presents today a great architectural façade. It is a ruin and leaves everything to the imagination of what it was. The façades of the Cathedral of Amiens and Notre Dame de Paris, are impressive, and represent a less civilized age than we have today. Much of the detail on these façades is out of scale and out of reason. There is room for too much criticism in the study of proportion in the Farnese Palace to rank it with the following: The Opera House in Paris may well be classed among the greatest architectural façades, for the reason that it embodies the work of one man. The details are as original as is possible in the Classic style, and the combination of different materials and colors is harmonious, and the whole effect is grand and less open to criticism than most works of art. St. Peter's at Rome is undeniably one of the grandest architectural façades, and so also the buildings surrounding the Piazza of St. Mark's in Venice. Standing in the Place de la Concorde in Paris, viewing the Madeleine and the buildings on each side facing the Rue Rivoli, there is presented one of the grandest architectural façades; the buildings surrounding the Place de Carroussel form another. The Capitol at Washington, though open to criticism, as are all works of art, presents one of the grandest façades, and to my mind should be ranked among the foremost. The Parliament buildings of London, viewed from the terrace of the House of Lords, present an architectural façade surpassed by few.

BUFFALO.

GEORGE CARY.

W. T. COMSTOCK,
EDITOR OF *Architecture and Building*.

The selection is interesting and has the added merit of tending to promote research. Recognizing, as we must, that there are no canons of architectural taste rigid enough to determine such a question with mathematical accuracy, it might be of advantage to follow this up by asking your readers to give their understanding of what "a purely architectural point of view" is, and by what process of reasoning they reached their decisions. Architecture has been frequently defined: Professor Hamlin in his "Architectural History" says it is the "art of building beautifully." Ruskin insists that "ornamentation is the principal part of architecture." Guided by the one, elaborate decoration would be the decisive element; by the other the choice would be as various as the different ideas of beauty prevailing in the minds of your voters. Form, proportion and beauty combined in simple and restful harmony are the essentials to good architecture. These essentials are well exemplified in the Parthenon. The circumstances of his times afforded the architect of that building an opportunity which may never occur again. He worked in a period when ideas of form and proportion were

fully developed, yet he was not overpowered by the multitude of architectural examples and the restrictions of precedent, and had great room for original conceptions. The result was a simple well proportioned and appropriately ornamented building. Judged by its influence on the world's architecture this building stands pre-eminently the first. In it may be found the inspiration of Roman Renaissance and the best work of modern times. The selections seem to indicate two lines of thought, one inspired by this, the Classic, model, and the other by the Gothic. Notre Dame naturally takes high rank in the latter, and the vote indicates many admirers of that style which must always hold the first place in ecclesiastical work. But space is too brief to enter into the merits of Garnier's Opera House, St. Mark's Library or other of the selections. I have only to commend the undertaking as likely to promote research which may result in better architectural ideas.

NEW YORK CITY.

W. T. COMSTOCK.

ROBERT S. PEABODY,
OF MESSRS. PEABODY & STEARNS.

I have just read this sentence: "In literature as in science, comparison is only fruitful when the subject is placed in its right genus and class." This may be said with equal force of architecture. Greatness, even when it is "considered from a purely architectural point of view," places an architectural façade in a very vague classification.

I suppose it means a prominence of qualities that make a building conspicuous and typical and illustrative of the best maxims. But who is to say whether beauty of detail or of composition or of color weigh most as elements of such greatness? The façade of the Opera House in Paris perhaps belongs in the list as a well balanced, carefully grouped frontispiece, in spite of detail that compared with much other work is vulgar. On the other hand, the front of Amiens Cathedral depends largely on its detail for its beauty, and many cathedral fronts might perhaps be ranked higher if the question were one of composition. Then again, unless we give great weight to color and picturesque effect, the front of the Doge's Palace might not appear on the list. The buildings named have, however, one quality in common. Whether of the Classic or Mediaeval or Renaissance periods, the scheme of each is a well balanced, symmetrical composition. It was thought, not so very long ago, that Classic and Renaissance work alone had these qualities. Many now find that similar methods underlie the best architectural design in any style. It is probably because all the façades named are well proportioned and are laid out on monumental principles that your voters selected them regardless of style. It seems to me that on these grounds the selection was good.

I do not know what end is sought in making such a list. Perhaps you wish to show an inquirer, by means of it, what architecture is when at its best. But architectural design can be of the greatest interest to us in so many different ways, and "greatness" is so indefinite a quality, that I really do not see much good in making such lists as that before us.

BOSTON.

ROBERT S. PEABODY.

E. A. KENT.

I think little change may be fairly made in the list of eight greatest façades; nevertheless I have made the following list solely from its effect on me, and not on critical estimate of details, and I exclude any mention of Indian types for the reason that, like many other architects, I know them only by photographs. I am of the opinion that well-travelled judges would rate some of them ahead of several European façades we are rating so high.

- (1) Notre Dame Cathedral, Paris.
- (2) The Parthenon, Athens.
- (3) The Opera House, Paris.
- (4) U.S. Capitol, Washington.
- (5) St. Peter's, Rome.
- (6) St. Mark's Cathedral, Venice.
- (7) East Façade (Colonnade) Louvre, Paris.
- (8) The Ducal Palace, Venice.

In selecting examples in this way an architect is too apt to give undue weight to a work that is pure in its style, or even scholastic, and so to exclude work the layman prefers from its proportion and penetrations alone. I therefore place the Capitol at Washington as greater than St. Mark's Library, and I consider some mediaeval fronts, notably Pierrefonds, Coucy, Warwick and Carnarvon, push all our selections closely for first place in "greatness." If mass and perforation were all that impressed one, they would lead. I think a list of the twenty or twenty-five best façades would be interesting to secure in the same way you have secured the eight.

BUFFALO.

E. A. KENT.

SYLVESTER BAXTER.

I have been so deeply impressed by so many noble façades, and the emotions of grandeur and beauty have proceeded from such diverse elements that the idea of comparative greatness in their character has never occurred to me, and I believe that it would be well nigh impossible to draw up a satisfactory list. But were I to attempt the task I am sure, at least, that the list agreed upon in the recent contest would be very remote from my ideal. To possess the character of greatness an architectural work must, I think, together with artistic correctness, possess two emotional and inspirational elements: that of impressiveness, or grandeur, affecting the beholder as he is affected by the majesty of a sublime mountain; and combined with this, it must have the character of richness or of exquisite charm, to suggest a superabundance, an inexhaustible wealth of grace and beauty. The list impresses me with its limitations, confined as it is to the Gothic and the Renaissance, with the exception of a single example of the Classic, and omitting a masterpiece like the Taj Mahal. It includes two really bad examples—the meretricious Paris Opera House, and St. Peter's in Rome—the impression of the latter being that of bulk rather than mass, of hugeness instead of grandeur. I would also look elsewhere than to the Ducal Palace in Venice, which, while it has a beauty that gives it the exquisite element, lacks grandeur, and is more picturesque than majestic. Were I to include a play-house in my list I would be inclined to rank the Stadt Theater of Leipzig at the head for its noble beauty. And were it permissible to include a work that has passed from existence I would certainly give high place to the creation of the late Charles B. Atwood, the Peristyle and its flanking structures at the Columbian World's Fair of 1893. Practically all of Mr. Atwood's work for that occasion, while built ephemerally, was designed enduringly, and transformed to substantial material could at once have been put to permanent use. Atwood was one of the world's true geniuses in architecture, and in the memory of visitors to Chicago in 1893 his Peristyle was a thing of beauty that will remain a joy forever. Fortunately one of his creations there was built, as well as designed, for permanence, and therefore I would include in my list, for its felicitous site and its ineffable charm of mass, proportion, and delicacy of feeling, his Palace of the Fine Arts, now the Field Columbian Museum, in Jackson Park, Chicago.

MALDEN, MASS.

SYLVESTER BAXTER.

CLAUDE FAYETTE BRAGDON,
OF MESSRS. BRAGDON & HILLMAN.

It is impossible to name the eight best façades in the world, as it is to name the ten best novels, or the ten best pictures. The value of such a contest consists not in the result, but in the effort on the part of each competitor. The present list is more interesting than admirable; but this is easily accounted for when it is remembered that the most popular "gent" of the Fireman's Fair is not always he who receives the greatest number of votes. Like the underbred people who are found in good society, there are façades in the list which owe their presence there to assertiveness rather than to merit. Still, when all is said, they form in the aggregate a distinguished company. Number one, Notre Dame, is admirable; but to find the Parthenon linked with the Paris Opera is like seeing Athene Parthenos hand in glove with la Dame aux Camelias. The Library of St. Mark embodies everything that was best in the not altogether admirable sixteenth century Italian architecture, but the façade of St. Peter's is out of place in this select company. It is the bloated millionaire at the dinner of distinguished literateurs. Perhaps some of the competitors thought that the façade might be supposed to include the beautiful dome, but this could be so only in the mind of an architectural draughtsman who thinks of a building, as he draws it, in terms of two dimensions instead of three. As a matter of fact, the façade and the dome are like the sun and moon in this, that as one rises the other sets—that is, as a person approaches the façade the dome sinks out of sight behind it, while at the distance at which the dome assumes its proper grandeur, the façade is concealed by surrounding buildings, or is unintelligible because so far away. Every careful student of architecture should know that, leaving out of account its worthlessness as a design, the present façade was constructed and the nave lengthened, in violation of Michael Angelo's intention, which was to have the dome dominate the whole. Amiens is wonderful, truly, but does it not stand in the same relation to some other buildings not on the list, as does the statue which shows intricate lacework carved in marble to the severe nudity of a Greek, or the archaic simplicity of an early Italian figure? The Farnese is worthy of being included, yet it is clearly more open to criticism—it is less perfect than the Strozzi, for example. About the Ducal Palace there can hardly be a question. This brings us to

the end of the list with how many masterpieces omitted? Where, for example, is the Taj Mahal? Standing proudly aloof, no doubt, criticising the company, like the Indian prince in Kipling's stories. Where is St. Mark's, that iridescent dream of beauty? America, too, has fared badly, and perhaps deservedly so; yet if the Boston Library had three hundred years behind it, it might be thought as admirable as St. Peter's, or if the Beaux-Arts were in Boston, it might be mentioned in the same hushed breath with the Paris Opera even.

ROCHESTER.

CLAUDE FAYETTE BRAGDON.

THOMAS HASTINGS,
OF MESSRS. CARRÈRE & HASTINGS.

I feel at a loss to know what to say with reference to this choice, and, especially so, as the eight façades chosen might be considered, without one exception, as amongst a few of the highest conceptions in the history of architecture. It seems to me, however, impossible to place them in any order. Who can say whether the façade of Notre Dame, in all its beauty, is more beautiful than the Parthenon? They are so far apart in character, in composition, and the conditions which the architects had to solve were so entirely different, that it seems like trying to compare a beautiful woman with a handsome house. It seems to me, however, that a few words might be said without giving any positive order. St. Peter's seems to me far down on the list, because, in my opinion, Michael Angelo's dome is not only, perhaps, the greatest dome ever built, but it is certainly the most original, when we remember that every dome of its type, or which resembles it in any way, has been built since, and it seems as though every dome yet to be built would of necessity be further influenced by St. Peter's. Les Invalides, the Val de Grace, St. Peter's of London, and almost every dome built since St. Peter's, resembles it in its general composition, and to me it is marvellous to think of this great originality and vitality from a man over seventy years old. It was very gratifying to me to see the Paris Opera House on your list, as the one and only modern building selected. I believe that this building will, in somewhat the same way as did the dome of St. Peter's, influence all architects who have theatres or opera houses to build for many generations to come. It is a great conception, and I know of no building where the exterior so completely interprets the plan and expresses in design the purpose of the monument.

Another interesting fact is that St. Mark's Library in Venice is put higher on the list than the Farnese Palace in Rome. This fact has pleased me because I have always felt that, as a general thing, American students have given too much thought to the very early transition Renaissance, of which the Farnese Palace is such a beautiful expression, and that in their study of this period of architecture they have too little appreciated the later Renaissance in Italy.

NEW YORK CITY.

THOMAS HASTINGS.

LOUIS MULLGARDT.

It seems particularly noteworthy that the late Garnier should have been the only architect living within the past two centuries, who has been honored in the recent voting contest established by the BROCHURE. It is also a notable fact that all the subjects selected emanate from Latin countries, excepting the Parthenon. The acknowledged spirit of "Age and Historical Adoration of Architecture" is difficult for mankind to shake off. This spirit has manifested itself in the selection of the Temple of Minerva, aside from its worthiness. The structure has been in partial ruin and decay for generations past, and no person of this period has beheld it in its "living" state. The remains, however, cannot be dissociated from that never-to-be-forgotten mythological spirit, which created it; and the romantic halo of ancient Athens of over twenty centuries ago will continue to hover over its ruins until its complete destruction. The venerable pile seems to whisper fanciful tales of pristine beauty and grandeur, of which, to our minds, there can be no equal. The same motif, proportions and embellishments reproduced today in our land, would likely meet with much skepticism from those who will, at the same time, go into raptures over the divine beauties of a past Athenian Parthenon. The selection of the Ducal Palace, with its lower story of half-buried columns, its proportionately weak two-story arcades and tracery substructure, supporting what appears to be a great excess weight, consisting of nearly solid diaper-patterned masonry, is assuredly founded on veneration of age, intensified by history and surroundings. We would scarcely countenance a modern repetition of so frail a design, whereto we might apply the same criticism which is being used respecting some of our modern "sky scrapers," the first story walls of which apparently consist of single sheets of plate-glass. The selection all told presents a unique composite of ideas and taste, commendable and truly American.

ST. LOUIS.

LOUIS MULLGARDT.

C. H. BLACKALL.

Assuming that the choice was intended to be based upon a consideration of façades only, the resulting list seems to refer to entire buildings. It is open to question whether the west front of Notre Dame is not a less truly great achievement than the masterly handling of the *chêvet*, while the façade of St. Peter's is hardly considered a great architectural work, though the building as a whole ranks among the best. After all, an expression such as is indicated by this list is a matter of personal point of view and susceptibility to specific influences. All of the eight buildings mentioned are great, and the list might be extended to include many more which are equally great. Surely the Taj Mahal is as remarkable an achievement in its way as the Farnese Palace; and it is quite probable that Barry's Houses of Parliament would appeal to some far more strongly than Garnier's Opera House. That Notre Dame Cathedral at Paris should rank first is somewhat of a surprise in these days of Renaissance revival, and if a Gothic building is to be placed first on the list it does not seem quite fair to put Amiens Cathedral sixth; and moreover, this list disregards the façade of Rheims Cathedral, which does not appear at all, though certainly as full, logical and far richer than either Notre Dame or Amiens. As a matter of pure imaginative, consistent design, taking the building either as a whole or as a façade, St. Mark's ought hardly to take a back seat for St. Peter's, though the former does not appear in the contest. But after all one cannot quarrel very seriously with such a list. It is a good one, and every façade named would without doubt be included in any list which might be made to comprehend all of the great creations of the past.

BOSTON.

C. H. BLACKALL.

J. B. NOEL WYATT,

OF MESSRS. WYATT & NOLTING.

The difficulty in making such a selection seems to me to lie in this: What is the basis or standard by which an architectural façade may be ranked as one of the "greatest in the world"? An example may be the best of its class or kind, but that class not perhaps of sufficient importance or dignity to rank as among the greatest in the world. The Parthenon at Athens, Notre Dame of Paris and the Farnese Palace at Rome, are the greatest examples of great subjects—temples and palaces. The Opera House of Paris, most gorgeous example of its kind, expresses its purpose, its nationality and its epoch, but is vulgar in its lack of reserve. The Ducal Palace, Venice, owes its greatness largely to its exquisite coloring, lavish wealth of detail, location, and inseparable historic romantic association. St. Peter's, Rome, the Amiens Cathedral and St. Mark's Library, Venice, I deem inferior to the others named, both in architectural proportion and detail; and the Library is not expressive of its purpose. I would suggest as worthy of being included in the list, the Ionic colonnade of the Berlin Museum, St. George's Hall, Liverpool, and, recognizing its faults, but also its imposing grandeur—the east façade of the Capitol at Washington.

BALTIMORE.

J. B. NOEL WYATT.

BRUCE PRICE.

It is the mistake of all of the young enthusiastic dillettantes to jump into archaeology for answering such a question; they mistake the building for the façade. Notre Dame is a façade, and one of the most glorious in the world, but the façade of the Parthenon is nothing without the building, and it is the structure and not alone any single one of its faces that makes it great and beautiful; and even if you rob it of its wonderful history it would be marvelously beautiful. The beauty of the Parthenon to me is for what it represents and stands for; its purity, its power, its purpose, its embellishment of the intellectual in art, in its columns as well as in its metopes, that make it so glorious, and its site and all the halo of literature and life that surrounds it that make it a pile in a class by itself. A good deal of this sort of thing falls upon Notre Dame, but Notre Dame, as I have said, has a glorious façade, even were its structure not there to make it more glorious still. The sentiment that created it adds another flavor to it, and even without this Notre Dame is the most beautiful thing almost that man has ever created; but between Notre Dame and the Parthenon there is this difference: the Parthenon could be built today and a use found for it, and the spirit that inspired it could be fanned into life again, I feel quite sure, but the myth out of which Notre Dame sprang is dead and will never revive again; it seems beyond the scope of possibility that the human race would fall back into the superstitious bogs that made such structures possible. I can see no use today in reviving it, nor can I see a peg upon which the Gothic cloak could be hung. The façade of the Opera House was a marvellous one when it was completed and is a marvel today of beautiful

proportion, but it is only a question of time when its outrageous detail will make it commonplace. St. Mark's Library is, as it was and always will be, perfectly beautiful. The other four I would rather say nothing about. They are types of power and beauty, and the last is a curious conceit; it is great because it is against all the rules and known traditions of art, and still one of the most beautiful things in Europe, but it has no use and never should be imitated or copied in any way.

NEW YORK CITY.

BRUCE PRICE.

WILLIAM ROTCH WARE,
EDITOR OF *The American Architect*.

I am tempted to write in protest of this undertaking, amusing and perhaps interesting as it may be. I protest simply on the ground that the vote adds but one more pinnacle to the spurious reputations which have been built up by those who have a printing-press at command, enlarging reputations already established by those in earlier years who also had printing-presses at their command.

If any one will give the matter a little consideration, I think he will find that the reputations of most artists—whether painters, sculptors, or architects—just as of all military and naval heroes, are the result of nothing more valuable than the revolutions of the printing-press turning out the hackneyed phrases of the penny-liner. Most certain proof of this asseveration is to be found, of course, in the annals of military history where the names of Sampson and Schley, and Wainwright, and the others will be passed down for ages, while others, equally heroic and worthy of the honors of literature, will never be heard of. This list of eight buildings which has been arrived at through this vote adds nothing to any real knowledge which anybody has on the subject of real or comparative excellence as between one work of architecture and another. Every one of them lies on the plain beaten track where travelling is easiest, and so has acquired a reputation through mere vulgar increment of sight-seers. Each building in the list is well enough in its way, but I am not at all certain that any one of them would be found in such a list formed by an architect of native artistic ability who had never read the literature of the profession. On the other hand, the valuation which any observer puts upon a work of architecture depends not so much upon architectural canons of taste as upon his mood at the moment, affected by the condition of his stomach, by the surroundings of the landscape, the light, the time of day, the weather, companionship, and an infinity of other uncertain conditions which vary in each case. I feel quite sure that you would do more real good by publishing the names of the eight buildings which received the *smallest* number of votes than by publishing these. In this secondary list would surely be mentioned, by men whose taste could be respected, buildings less well known because of their literary fame, and which so would be of really greater interest because of merits which depend less upon the voice of common repute.

BOSTON.

WM. ROTCH WARE.

JOSEPH WARREN YOST,
OF MESSRS. YOST & PACKARD.

I note, first, that among these buildings there are one Greek, three French and four Italian; three are Gothic, one Classic and four Renaissance; three are Christian churches, one a Pagan temple, two are palaces, one a library, and one a theatre; that all are built by the Arian branch of the human family, which is not supposed to be the great building race of the world.

Architectural greatness rests upon four qualities—excellence of composition, richness and harmony of detail, greatness of dimensions and nobility of materials. Judging by these lines, neither one of these façades is greatest in all, some of them in none, of these requirements. But it is not necessary that they should be in order to hold the places consigned to them. It is only necessary that they should have the highest average. Again, it is to be remembered that only façades are to be judged, and that many great buildings do not have great façades. Remembering all this, the judgment rendered by your readers does not appear to be so far wrong as might be supposed. I am inclined to wonder why St. Mark's Library was included, and the Louvre, and many other façades which come to mind, were omitted. A discussion of the quality of the façades which seem to demand a place in the list, would extend too far for this article. This much can be said of the façades selected,—they all possess remarkable and exceptional architectural qualities; and while we might not agree with the judgment in all respects, it is nevertheless entitled to high respect for the fact that it seems to have been entirely independent of style, country, time or purpose, and is an honest effort upon the part of your readers to decide the question fairly.

COLUMBUS, OHIO.

JOSEPH WARREN YOST.



320430
P Technol.
Author
Title Brochure series of architectural illustration
4,1838

DATE.	NAME OF BORROWER.

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket
LOWE-MARTIN CO. LIMITED

