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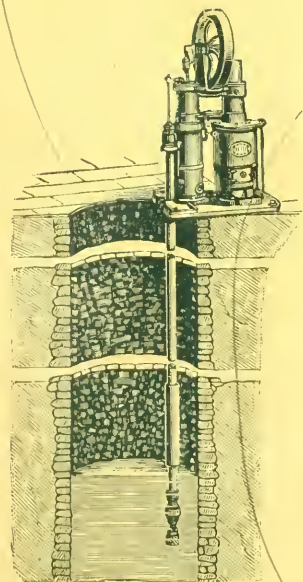
Vol.
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Notes.

In our issue of last month, we first announced our publication of English Country Houses, uniform in style with English Country Churches. In the fifteen days intervening between our last issue and the date of going to press with the present one, this book has beaten all records for sales, in the business history of the publishers, and letters of the most commendatory character have been received from many purchasers. It was felt, in the preparation of this book, that just the sort of material had been secured that would be of use to every American architect who is called upon to design the better class of country and suburban houses. There is every indication that a second edition will be needed before fall to supply the demand, and if so, English Country Houses will prove to be the most successful architectural book of its size and price, yet published in this country.

The Winslow Brothers Co. have just issued a very handsome pamphlet illustrating some of their bronze work. There are seventy-five illustrations representing subjects picked here and there from the enormous amount of this work they have done during the last fourteen years. The half-tone plates and the printing are unusually excellent. The artistic average of the designs illustrated is particularly high, and there are several that deserve special mention. There are three doors or gates for mausoleums which are well studied and beautifully executed—the entrance gates of the Schmidt Mausoleum at Detroit, the inside doors of the Wilke Mausoleum, Chicago, and the gate of the Heinz Mausoleum at Pittsburgh. The entrance of this mausoleum, shown in another illustration, is very well worked out. It is by Vrydaugh & Wolfe of Pittsburgh. Among the many tablets shown we would pick

first, that for the Nurses' Home, St. Luke's Hospital, Chicago, the lettering of which is beautifully designed and spaced, and the inscription well arranged. The border design, so far as can be seen at the small scale of the illustration, is a formal but not conventional treatment of foliage that seems exactly the right thing. The frame of a tablet for the University of Illinois, a bulletin frame for the Schiller Theatre, in Mr. Louis H. Sullivan's well known and always live and interesting style, and a tablet for the Parliament Buildings, Victoria, B.C., are also worth careful examination. The architects of America owe much to the Winslow Bros. Co. for their liberal publication first and last of so much good metal work.

The attention of draughtsmen and students is particularly called to the two forms for installment subscription to the Architectural Review printed on an advertising page in this issue. The Theory of Mouldings by Mr. C. Howard Walker, begun in the issue for this month, alone makes the Review worth subscribing to. It is a paper, which, by reason of its scholarly character and professional editing, is best fitted of all papers in the field for the draughtsman or student who is taking his professional preparation seriously, and the arrangement of dollar monthly payments makes subscription easy.

The Boston Elevated Railway Co. is using large quantities of Iron Clad Portland Cement in the foundations for its line, now under construction. This brand of cement is one of the most successful products of the American Portland Cement industry. It is made by the Glens Falls (N.Y.) Portland Cement Co., under the personal supervision of W. W. Maclay, who, during his connection with the Department of Docks, New York City, was recognized as one of the leading authorities on the manufacture and use of cements. The output of the works is handled by the Commercial Wood & Cement Co. of New York City.

Messrs. Elmer F. Jacobs and Geo. Flack Sansbury of Cumberland, Md., announce that they have formed a partnership for the practice of architecture under the firm name of Jacobs & Sansbury. Their offices are in the Harrison Building and they will be pleased to receive samples, etc., from the trade.

F. R. Comstock, who for a number of years has practised architecture in Hartford, Conn., has removed his offices to 134 West 45th Street (between Broadway and Sixth Avenue), New York.

F. Carl Pollmar has opened an office in the Cleland Building, Detroit, for the practice of architecture and architectural engineering and requests samples and catalogues from the trade.

Van Vleck & Goldsmith have moved their offices from the Presbyterian Building, 156 Fifth Avenue, to the Constable Building, 111 Fifth Avenue, New York.

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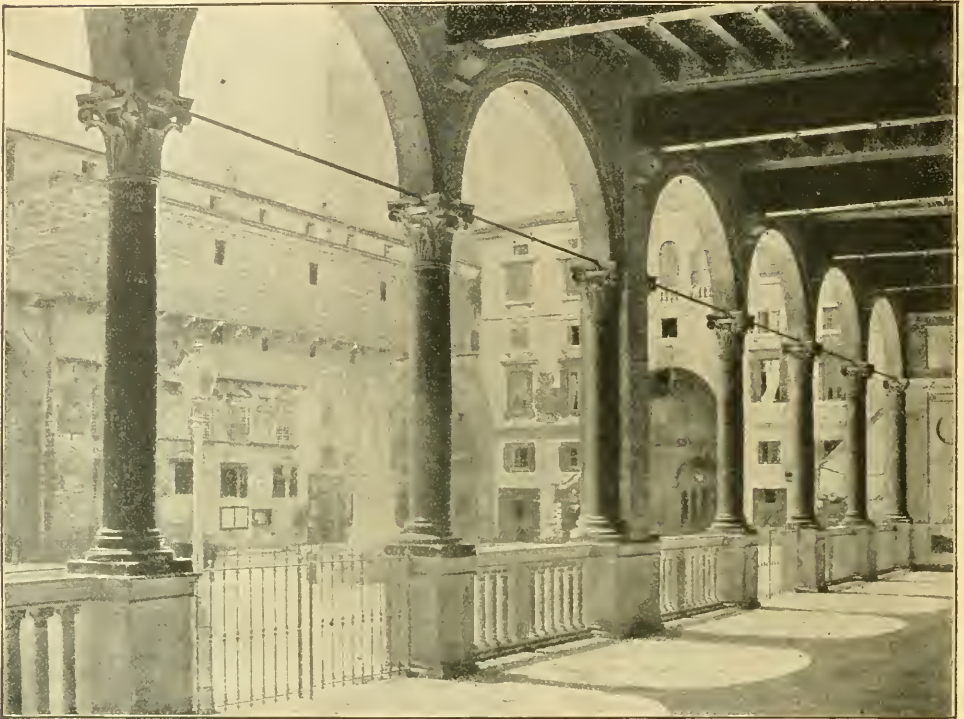
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An essay on the advisability and often the necessity of changing the proportions of the Classical Orders, when adapting them to modern buildings, and a plea for the study and development of "post and beam" architecture. Illustrated with examples of Pompeiian Renaissance and modern treatments of the orders in which the established classical proportions have been disregarded.

The Architectural Review

50 cents a copy.

for May, 1899.

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Port Sunlight, A Model English Village.

By GEORGE EDWARD BARTON.



HOUSES FOR MEDIUM RENTAL, PORT SUNLIGHT.

Mr. Barton recently made a visit to Port Sunlight, with a view to investigating the basis on which this successful venture was conducted. He obtained many photographs and plans showing houses of low and medium rental, Superintendents' houses, the schools, club house, village store, hall, etc., a large number of which are reproduced.

The eight plates in this number of *THE REVIEW* are reproductions of interior details from carefully made working drawings by Stone, Carpenter & Willson, and Wheelwright & Haven.

There are thirty-two illustrations in the reading matter.

The Architectural Review,

for May, 1899.

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The Architectural Review

for June, 1899.

THE THEORY OF MOULDINGS,

By C. HOWARD WALKER.

The first installment of this exhaustive treatment of the design and application of mouldings appears in this issue. Never before has the subject been treated in such detailed manner, or with such regard for the reasons which make one moulding good, another bad, one application right, another wrong. Every draughtsman, every student of architecture, every designer should have the numbers of *THE REVIEW* in which this treatise will be published.

THE BOSTON EXHIBITION,

By H. LANGFORD WARREN.

A critical review of this year's exhibition of the Boston Architectural Club with fifteen illustrations. Many who have seen all the principal exhibitions of the year consider this one the most satisfactory from an architect's standpoint. Certain it is that the comparatively small gallery forced the jury to cutting down the exhibits so that the average of those finally chosen is unusually high.

THE PLATES (eight in number)

Show a rendered elevation and a detail of the New Britain Institute by Davis & Brooks, working details of the Cable Building, Chicago, by Holabird & Roche, rendered elevation of the Springfield (Mass.) High School, by Hartwell & Richardson, and the winning design in this year's Rotch Scholarship Examination, by R. M. Pulsifer—Subject: A Building for a Horticultural Society.

The Review of Current Periodicals

is, as usual, illustrated by a selection of the most interesting plates for the past month, reproduced at small scale.

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PLATE XLI

LIVING ROOM, STERZING, TYROL

THE BROCHURE SERIES OF ARCHITECTURAL ILLUSTRATION.

1899.

JUNE

No. 6.

TYROLESE DOMESTIC INTERIORS.

THE Tyrol played its most important part in the history of the world during the middle ages. Threaded upon that great artery of civilization, a Roman military road, the Imperial eagles passed through it on their way to conquer the barbarians of the north; and later these same barbarians poured south through it, lured by the sunshine and the gold of Italy. Later still came the caravans of armed merchants; then the motley array of the Crusaders; and at their heels the turbulent armies of the great Hohenstauffen emperors. Bordered upon by four separate and hostile nations, Venetians, Italians, Swiss and Bavarians, itself the main gateway between the north and south, if the Tyrol is today, as it has been called, the "play-ground of Europe," it was then its battle-ground and highway.

And having once been the centre of the whirlpool, having been so gorged with life, it seems as if the nation were not content to play a shrunken part in the nineteenth century, when other routes through Europe and the shifted current of traffic had diverted the tide; but, after the fashion of all dwindled importance, had looked askance at later customs, and clung tenaciously to those of its prime. In manners and in architecture the Tyrolese are today the most mediæval people in Europe.

There are reasons enough, and not

fanciful ones, to account for this:—the stolidness of the national mind, the conservativeness of the people, their attachment to their native soil, their shyness and distrust of strangers, and, above all, the fact that a large part of the population is more than six months in the year completely isolated in Alpine solitudes from all communication with the outer world.

So vitally has the spirit of bygone times survived among this people that the Tyrolese peasant of today may be said to present a striking picture of what life and character must have been in the middle ages. Given to bouts of hard drinking, bold and warlike in his youth, cool, sturdy and self-possessed in his age, he still proves superiority not by mental keenness but by physical prowess, as did his ancestors, the robber-barons, who built the castles that crown every point of vantage. A genuine Tyrolese fights for the pure brute joy of the fighting. Let him but turn the black-cock feather which adorns his hat so that the curve or hook at its extremity turns up instead of down as usual, and he is at once a known and professed quarrel-seeker. The chip is on his shoulder. Whoever wishes to take up the challenge (and there is never a dearth of antagonists) has but to ask a question,—

"How much for that feather?"

The answer comes pat:



"Five fingers and a grip!" followed on the word by a fierce, closing rush and a blow.

The dwellings of the Tyrolese are as mediæval as their customs. The type is that of the German Alps — picturesque, many-gabled old dwellings, with massive vaulted entrance-halls and huge projecting eaves. They stand a little back from the village streets, or stolidly defy wind and weather in some mountain solitude; for no spot seems too inaccessible to niche a dwelling, and a chalet is occasionally found on slopes so steep that to secure it a chain must be passed around the house and made fast to some boulder or clump of trees higher up.

The outer ornament of these houses consists of carved woodwork, of the type made familiar by the Swiss chalets, and of exterior wall-paintings, portraying religious and hunting scenes, or, more frequently, highly illuminated texts or mottoes; and these wall-mottoes are so characteristic and unique a feature in Tyrolean decoration that we cannot pass them without a quotation or two.

They are of all sorts, religious and profane, humorous and philosophical.

The front of an inn in Klausen bears the following:—

"Come within, *dear* guest, I pray,
"If thou hast wherewithal to pay."

On another inn is inscribed:—

"Both love the Lord and drink good wine;
"Earth's joys and heaven's shall both be
thine."

Here is a philosophical motto from a house in Telfes:—

"When the will of God I do
"Then what I will God does too.
"But, if I cross His holy will,
"God follows His own counsel still."

Occasionally the mottoes are in the nature of advertisements. A hatter's house in Kitzbühl bears this one, which is orthodox, if somewhat incoherent:—

"I love the Lord and trust His promise
true.
"I make new hats and dye the old ones,
too."

Occasionally the inscriptions are really poetic. The following, from an inn in the Stubay valley, expresses a

dreamy melancholy,—it might have been written in a Persian garden:—

"I live,—how long I trow not.
"I die,—but when I know not.
"I journey,—whither I cannot see.
"Tis strange that I should merry be."

Nothing can give a better idea of the general wealth in the fifteenth and sixteenth centuries in the Tyrol than the number of pieces of antique furniture and adornment—curious old wedding-chests, Gothic and Renaissance cabinets, rare scroll-work in oak and iron, old Venetian candelabra of colored glass,—that have been discovered in that country within the last thirty years.

It is safe to say that two decades ago there was not a house in the whole Tyrolese country that did not possess some article of vertu. The well known curiosity trade of Munich and Vienna has drawn its chief stock from this small country, and such has been the eagerness of collectors that the once immensely rich mine has been all but exhausted, and the simple-minded peasantry, who admire a plain deal chest, daubed with red, green or blue flowers and ornaments far more than a finely chiseled and rare old cabinet in the pure Gothic or Renaissance style, have learned by experience that antiquities command high prices.

The rural domestic interiors which our plates illustrate are all from the German or Northern Tyrol, where German influence predominates.

The alcove shown in Plate XLI., which is from a house at Sterzing, has its walls painted with almost obliterated Gothic ornamentation.

Plates XLII. and XLIII. show opposite sides of a peasant's living-room at Klausen—a quaint little town which consists of but a single narrow street lying high up in a defile. The house dates from the latter half of the fifteenth century, and the ornamental carving of the oak wainscoting is in the late Gothic style. The plain, heavily timbered ceiling, the disposition of the carving and the peculiar form of door are all characteristic of the Tyrolese houses of this class and period.

The many castles or châteaux of the Tyrol occupying, as they do, the eminences of the hills, or perching like



swallows' nests on the most precipitous slopes, form one of the most picturesque features of its scenery. Built by the great robber-barons, who levied tribute on the human flood that once surged back and forth through the valleys, their number, no less than five hundred and thirty-seven, in a country whose total population is less than a million and a half, proves that in the middle ages the profession of highwaymanry must have been remunerative. Some few of these châteaux have redeemed their characters by conversion into factories or breweries, some give shelter to peasants, but most of them are now but the merest stone shells with pierced, crumbling and roofless walls,—the spoils of time, wars and destructive fires. A few of them, however, have either been preserved in something like their original state, or restored.

Plate XLIV. shows a sleeping-room in the Château Meran. Through the open doorway may be seen one of the picturesque so-called "Dutch" stoves, enormous tiled affairs, by which all Tyrolean houses are warmed. Plate XLV. shows an alcove in one of the living rooms of the same château. The doors in both this and in the former plate are studded and bound with iron, and the locks are beautiful specimens of Gothic iron-work.

The Château Velthurns at Brixen contains many rooms in which the fine Renaissance panelling of the style of about 1580 still remains. Plate XLVI. shows the interior of the chapel.

The Château Tratzberg is considered to be the best preserved in the Tyrol. It was sold by Archduke Frederick in 1470 to one Christian Tänzel, a rich mining proprietor of the neighborhood, who purchased with it the title of "The Knight of Tratzberg." In 1573 it passed into the hands of the family of the present owners, the Counts Enzenberg, who have thoroughly restored it, and gathered together a most valuable collection of old furniture, so that the interiors of this castle give an approximately correct idea of their original appearance. The room called the "Maximilian Room" shown in Plate XLVII. contains some very fine Gothic furniture. The chandelier, formed of

a stag's antlers joined to a carved bust of a woman, is an unusual example of Tyrolean carving.

Plate XLVII. shows an interior from the Château Campan at Kaltern. The panelling is dated 1514, and the carving and ornamentation are late Gothic in style.

Alphabets, Old & New.*

By Lewis F. Day.

BOOKS about alphabets may be divided into two classes; first, those which consider the alphabet as material for historical study, and second, those which present different variants of its forms and are designed to be used as copy-

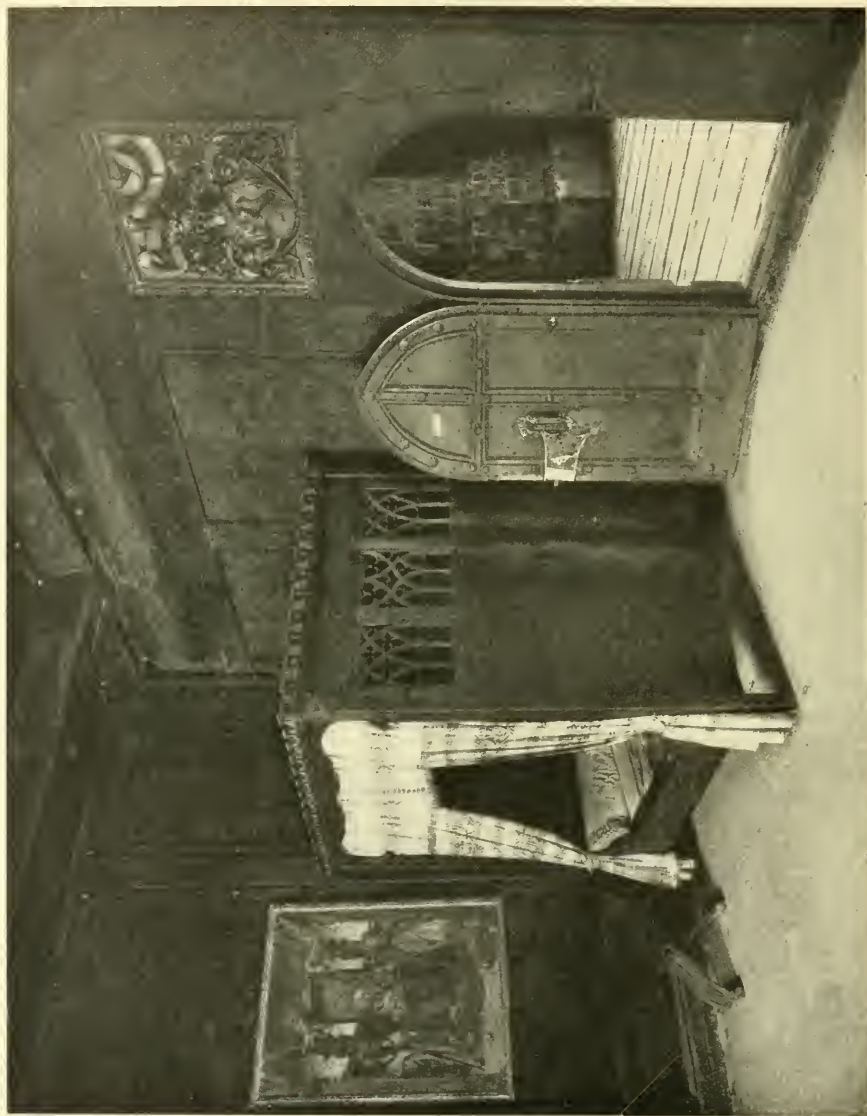


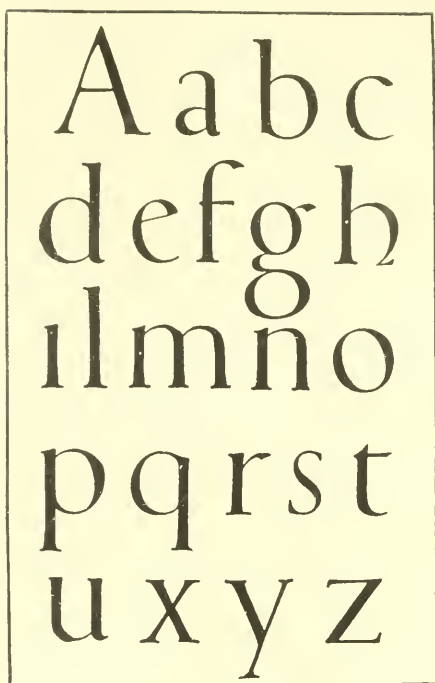
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books. In the first class are a number of wonderfully erudite German works. Midway between the two classes come such books as Mr. E. E. Trange's excellent treatise on lettering, which, though it repro-

* ALPHABETS OLD AND NEW. By Lewis F. Day. Imported by Charles Scribner's Sons, London and New York. 1899. \$1.50.





ITALIAN, 1570

FROM CRESCI'S WRITING-BOOK

duces many useful and adaptable examples, is concerned with them chiefly as historical specimens.

The second, or copy-book field has heretofore been occupied almost exclusively by such treatises as "The Artistic Sign-Painter and Lithographers' Assistant," into which were gathered all distorted and contorted, all the "rusticated" and shaded forms of letter which the ingenious bad taste of the past twenty years could suggest, and of which the crowning glory and tail-piece was usually an "American Eagle with Thunderbolts in Claw. Made in Two Penstrokes."

It is into this field that Mr. Day's book makes a very welcome entrance. As the title-page states, it is frankly a copy-book, "for the use of craftsmen, and intended to suggest the endless variations which may be played upon shapes more or less fixed for us by custom," but it is a copy-book which may be put into the hands of the designer without reservation, for there is hardly one of the two hundred and fifty complete alphabets which is not first-rate in its kind, and there are enough of them, they are sufficiently varied and are drawn to large enough scale to be very practically useful.

However, as Mr. Day says, the designer of lettering who is anything more than a slavish copyist "should know something of the descent of the lettering on which he founds himself," and to supply this information the book is prefaced by an introductory essay of thirty-nine pages—which is sufficient for its intention. Those who wish to go more deeply into the subject of paleography should turn to Mr. Strange's more scholarly treatise which we have mentioned above.

But Mr. Day's essay is by no means confined to a mere recital of historical facts. In it, and in selecting the alphabets, he has laid deserved emphasis on the influence, the implement employed and the material worked in. — "we get so much more out of our tools," he pleads, "by going *with* them that it is stupid to strive against them."

Upon other points his advice is equally sensible. "There are two conditions," he says, "on which the artist may be permitted to tamper with the alphabet: Whatever he does he ought, in the first place, to make reading run smoother, and, in the second, to make writing satisfactory to the

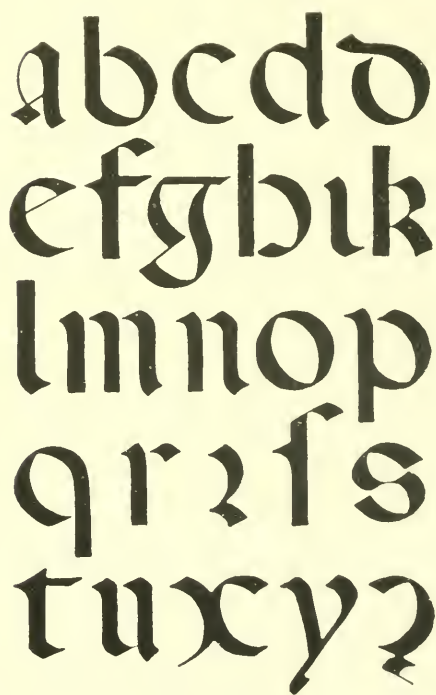
ITALIAN, 16TH CENTURY
FROM THE WRITING-BOOK OF VESPAIAN



PLATE XLV

ALCOVE, CHATEAU MERAN, TYROL

eye." And again: "Lettering is none the more legible because it is ugly; beauty is compatible with the very sternest use."

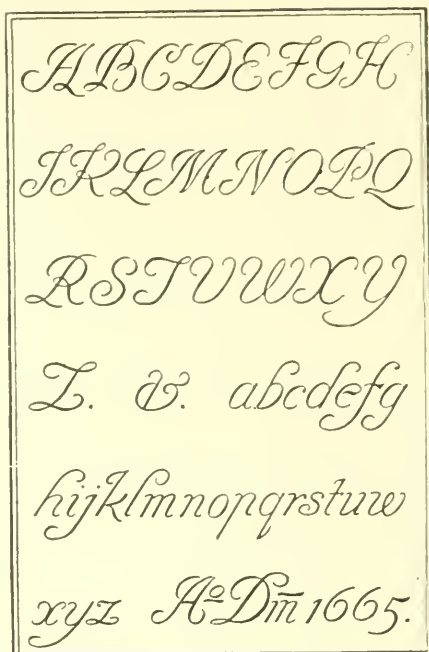
"The way to make reading easier is to mark whatever is characteristic in the letter; to develop what is peculiar to it; or to curtail, or it may be to lop off, anything which tends to make us confound it with another; to emphasize, in short, the individuality of each individual letter, and make it unmistakable. At the same time there is no reason why reading should not be made pleasant as well as easy. Beauty, that is to say, is worth bearing in mind. It must not, of course, interfere with use;



GERMAN, 1613
FROM AN ENGRAVED BRASS AT BAMBERG

but there is not the least reason why it should. Beauty does not imply elaboration or ornament. On the contrary, simplicity and character, and the dignity which comes of them, are demanded in the interests alike of practicality and of art."

Speaking of originality, he says: "There is no need to revive mediæval lettering, no occasion to invent new lettering all out of our own heads, if that were possible; any



FROM MONUMENTAL INSCRIPTIONS IN WESTMINSTER ABBEY,
1665—STONE-CUTTING IN IMITATION OF PENWORK;
NOT CHARACTERISTIC OF THE HISSEL

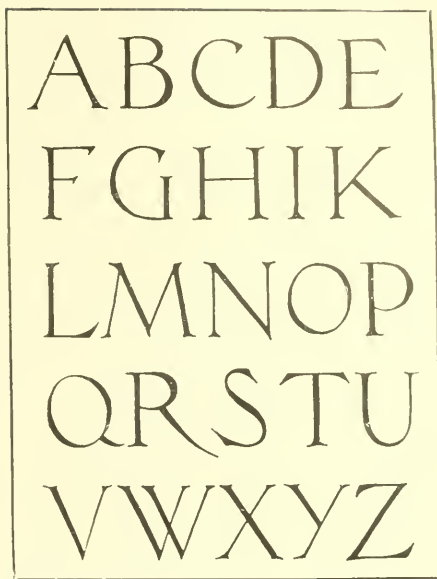


FROM 17TH CENTURY ITALIAN MS.
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PLATE XLVI

CHAPEL, CHATEAU VELTHURNS, BRIKEN, TYROL



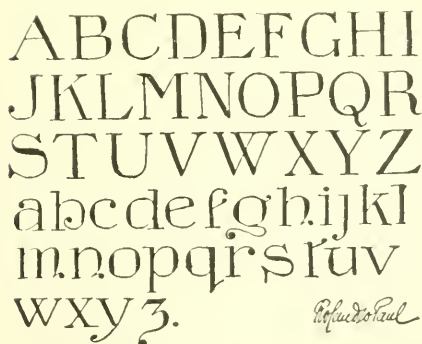
MODERN

BY LEWIS F. DAY

new departure of ours must be very much on old lines; but at least we might found ourselves upon the best that has been done and go straight to that for inspiration.

"While the alphabet is alive there will be changes in it, but they must inevitably be gradual; we can only creep on to new forms. Practically, what we have to do is to take an alphabet and modify it according to our wants and inclinations, without, as a rule, interfering much with its legibility. A man may, if he knows what he is about, make it more legible, as well as in other ways bettering it

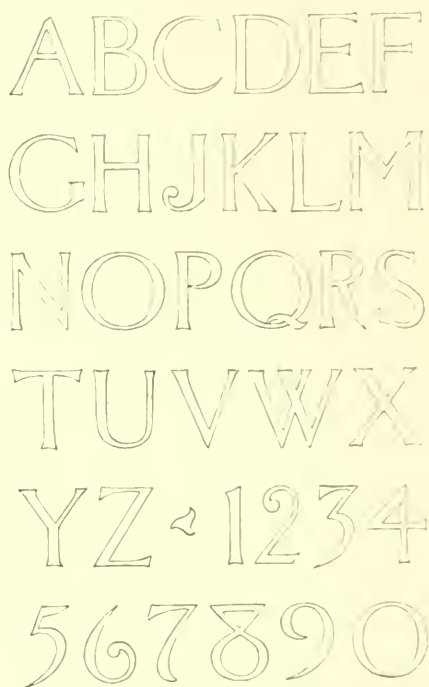
"An important consideration in the design of an alphabet—if design be not too pretentious a word to use in speaking of



MODERN, PENWORK BY ROLAND W. PAUL, ARCHITECT

what can scarcely be much more than a variation upon orthodox forms—is that the letters should be systematically treated. They are more likely to be all of one family if we derive them from one source. But there is no reason why we should not cross the breed in lettering if we can thereby improve the stock. An alphabet, however, should not *look* hybrid. The artist is free to do what he can; but the test of success is that his creation should look as if it must be so, and could not have been otherwise.

" It is of no use trying to evolve brand new alphabets out of our inner con-

MODERN, BY J. CROMAR WYATT, ARCHITECT,—
SUGGESTIVE RATHER OF THE CHISEL
THAN OF THE PEN

sciousness. No one would understand us, and we want to be read. Originality is what we all desire, but it is scarcely the thing to seek consciously, least of all in lettering; it comes of its own accord if it ever comes. We are original or we are not."

From this point of view the alphabets of modern design are the most interesting in the book. There are some fifty shown,



most of them by the author, who has intentionally worked with varied materials—beaten-brass, gesso, clay, embroidery, brush, steel and quill pen, etc., others by Messrs. Beresford Pite, Pearce, Weekes, Patten Wilson, Paul, J. Cromar Wyatt, Cowtan and Walter Crane. To justly criticise the modern alphabets which Mr. Day presents is difficult, shown as they are, letter by letter. How will they look in combination,—in actual use? We are forced in most instances to judge letter by letter—and so unfairly. We have, in the first place, to guess at the intended use of each, (sometimes in itself a puzzling problem) and when we have surmised the environment, we must imagine the letters shown, not filling an oblong space in an alphabeti-

ABCDEF G
HIJKLMN
NOPQRR
STVWXYZ
abcdefghijklmnop
opqrstuvwxyz.
1234567890.

MODERN

BY J. W. WEEKES

cal order, but combined into words and sentences.

So much premised, it seems to us that, to judge these modern alphabets by the canons that Mr. Day has laid down, they are, as a whole, both legible and graceful. But they do not, in our opinion, rise to his final test-inevitableness. The accompanying illustrations are reduced from a few representative pages of Mr. Day's book by

ABCDEF
GHIJKL
MNOPQR
STUVW
XYZ & E
abcdefghijklmnop
klmnopqr
stuvwxyz

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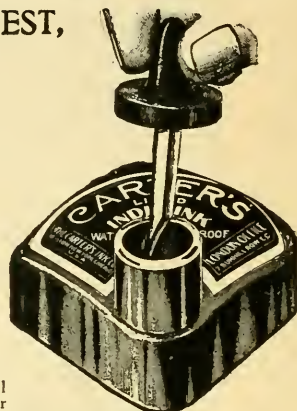
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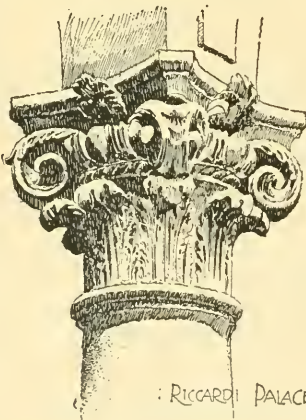
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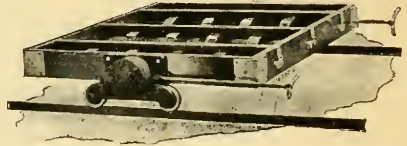
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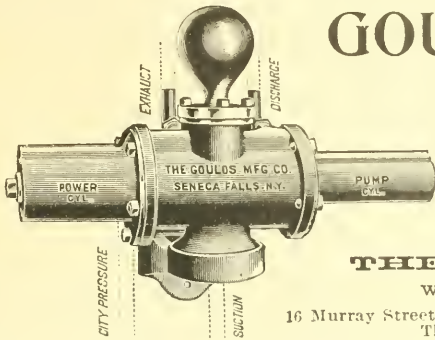
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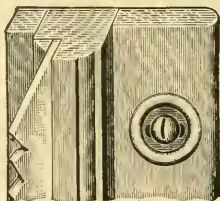
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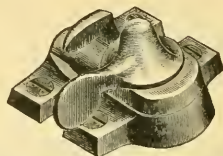
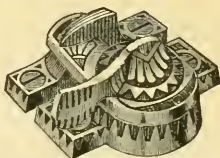
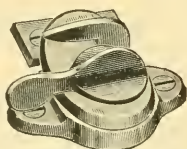
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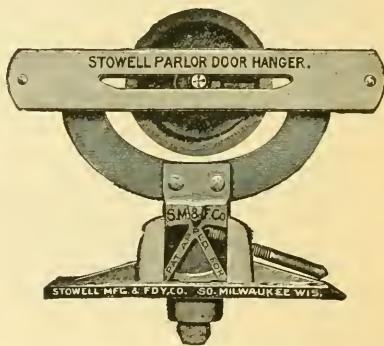
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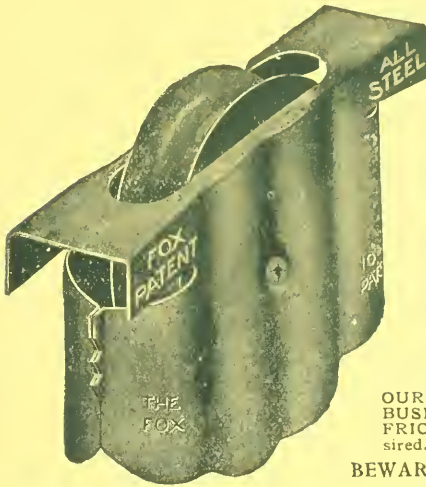
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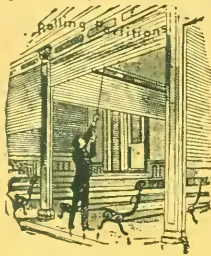
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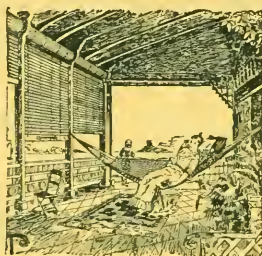
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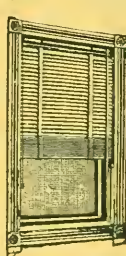
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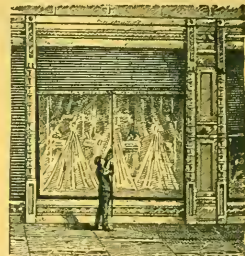
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