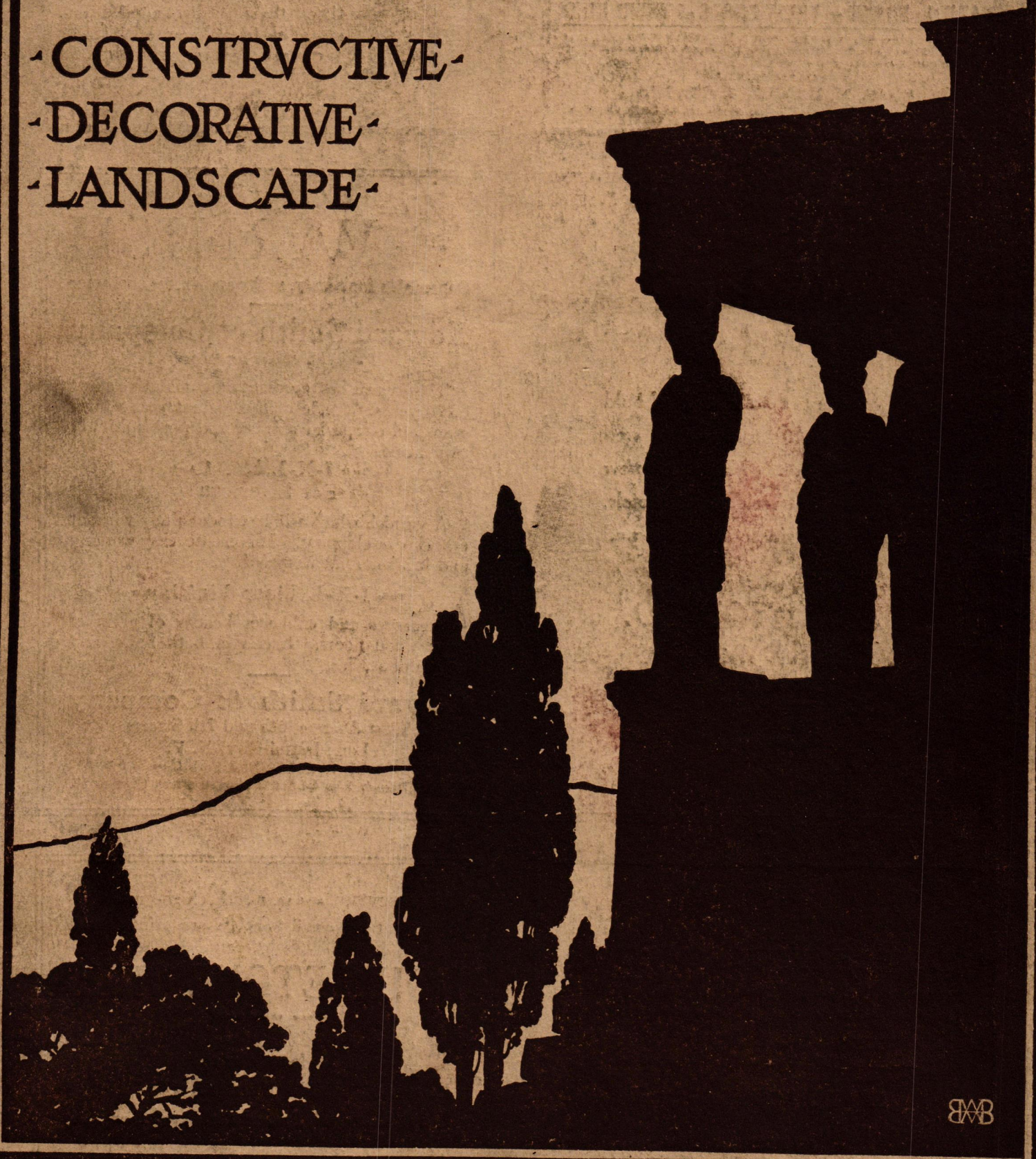


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DECEMBER 1917

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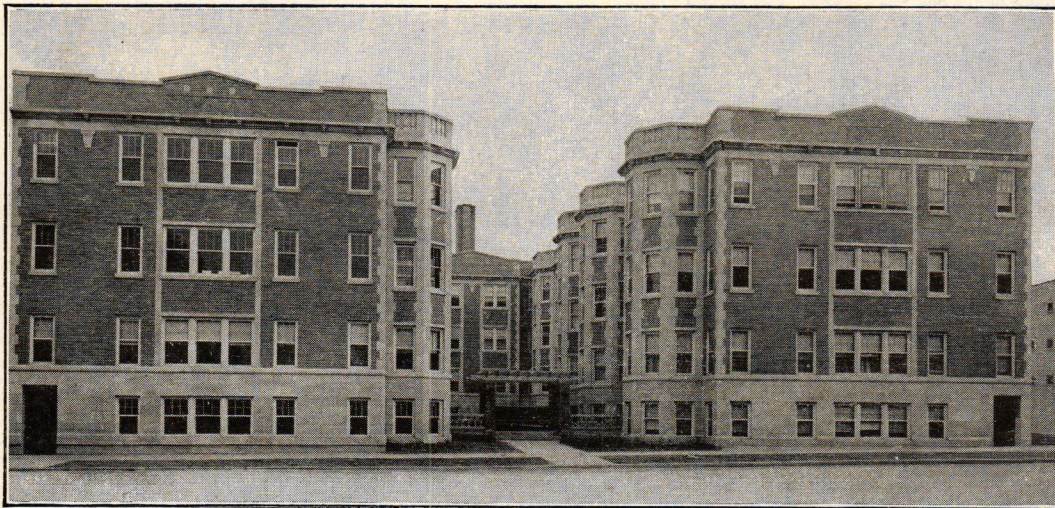
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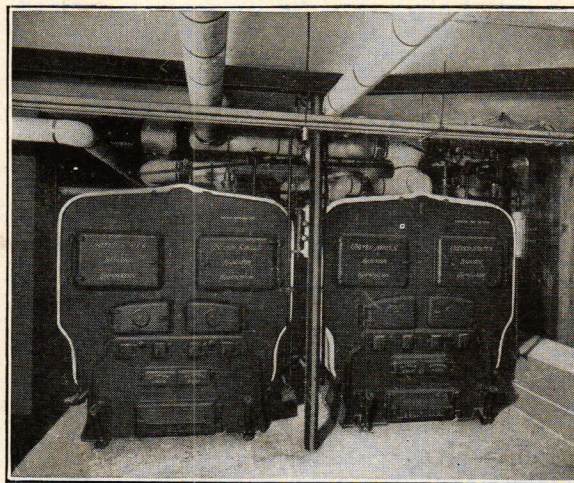
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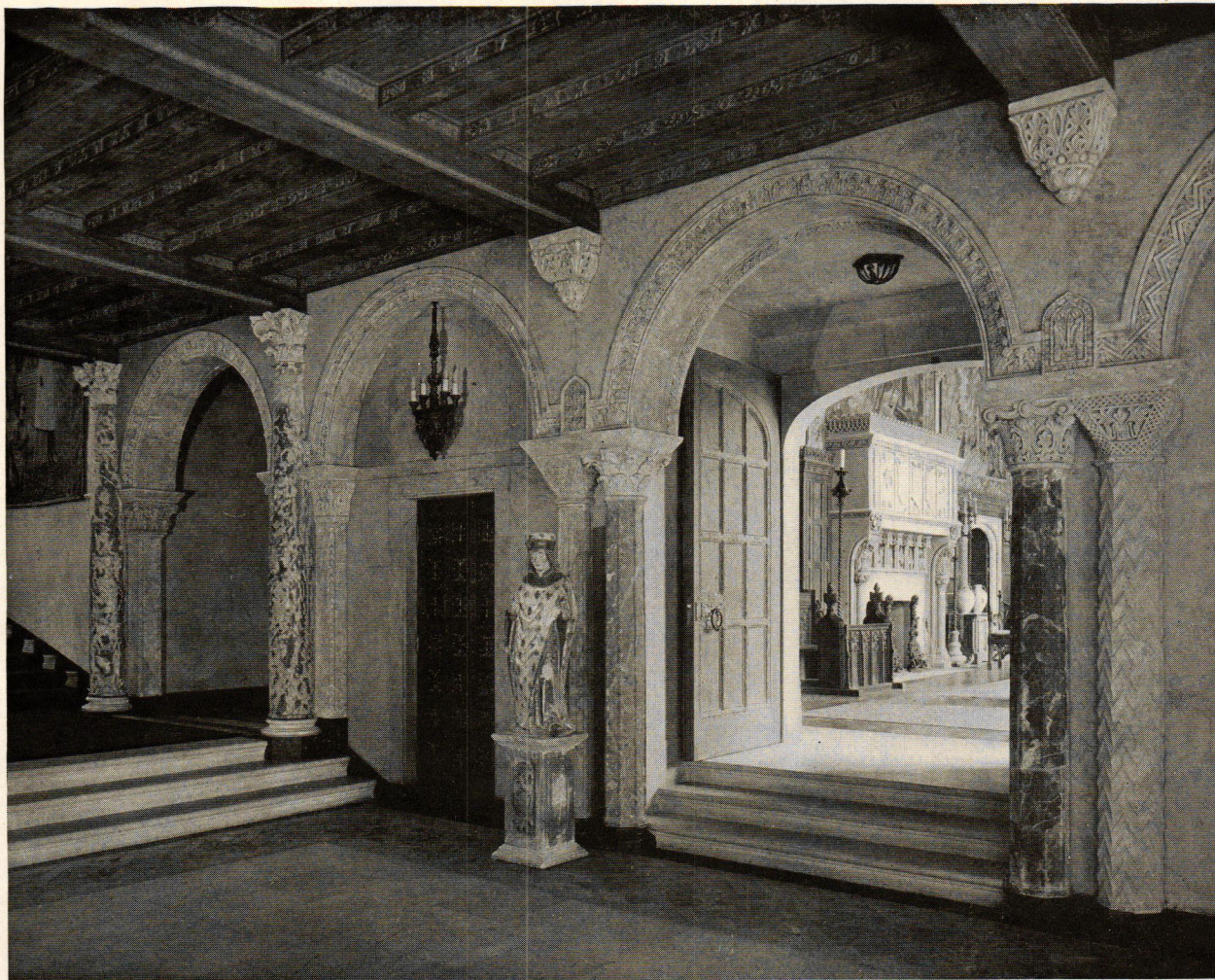
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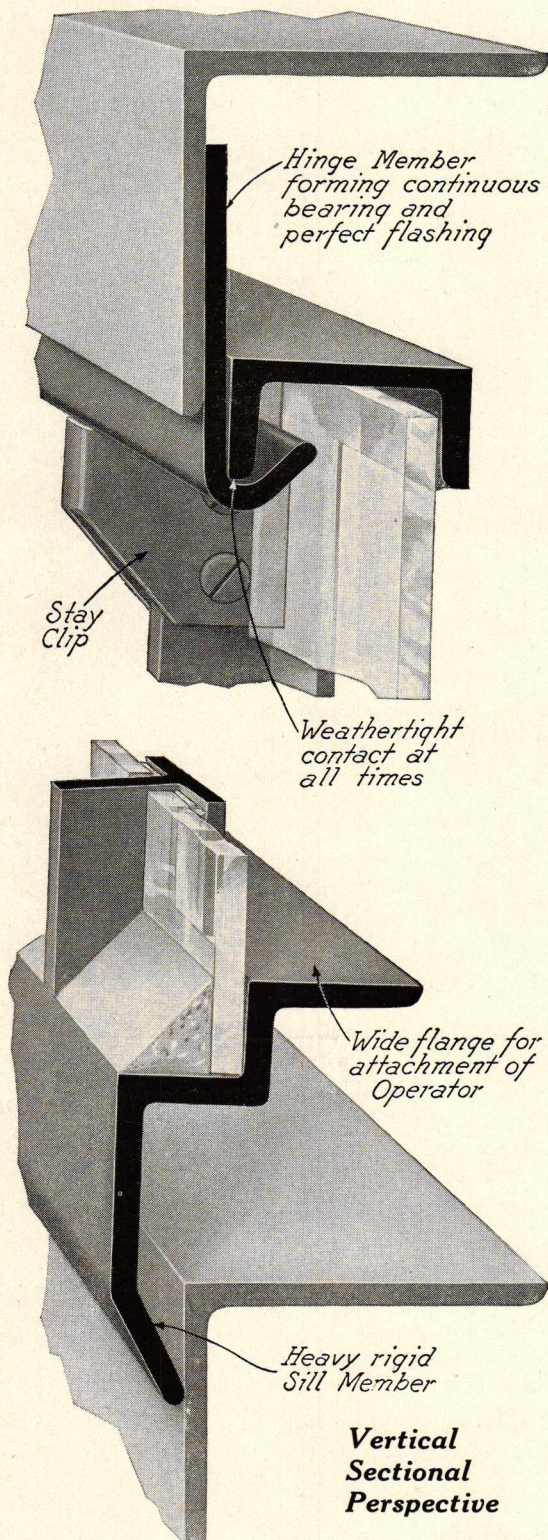
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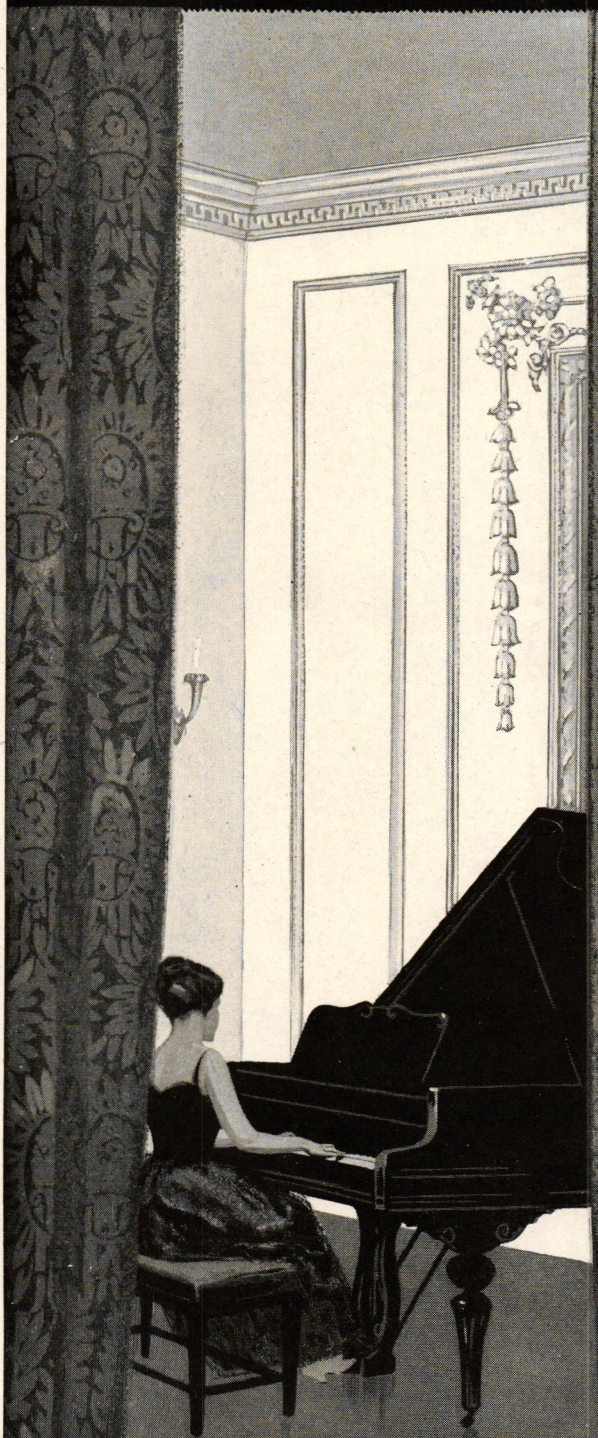
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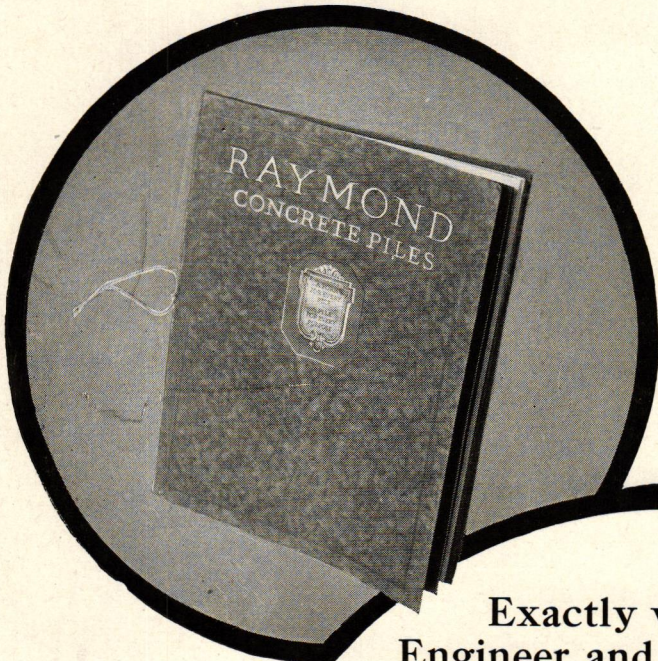
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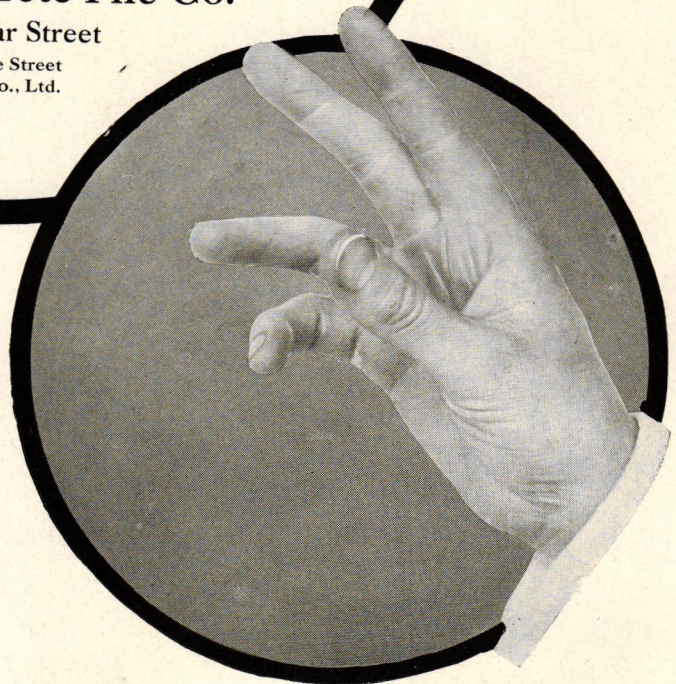
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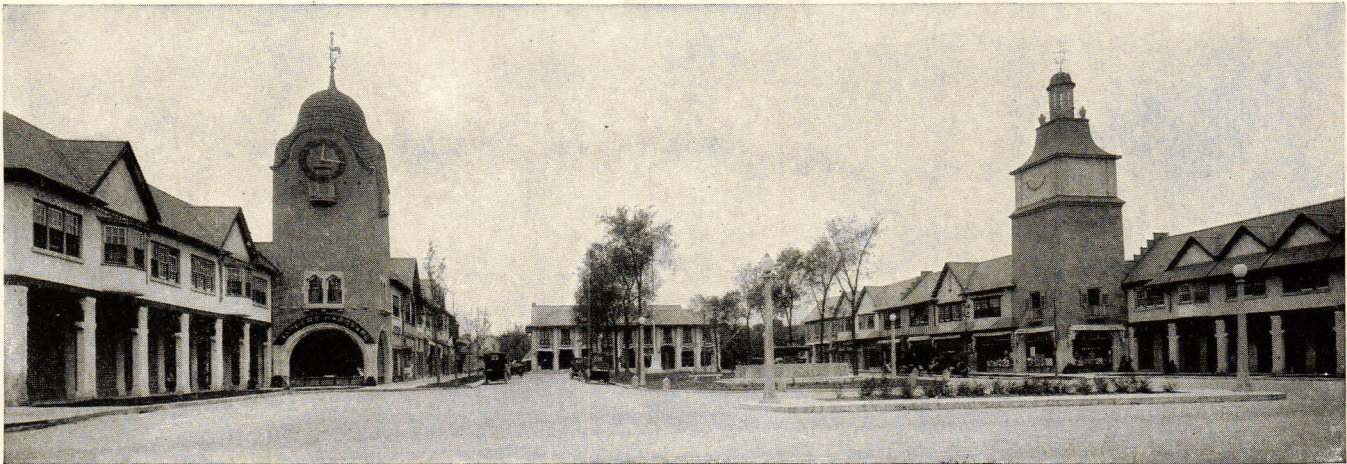
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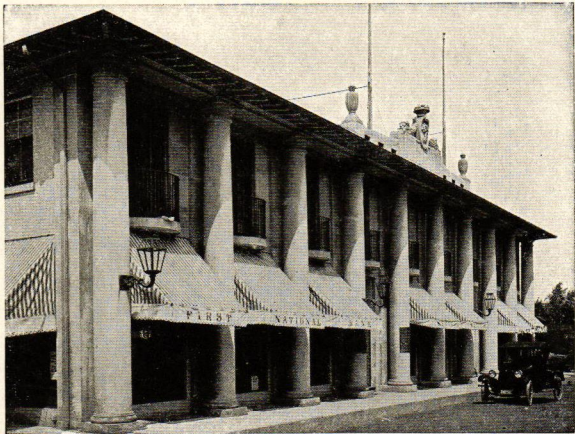
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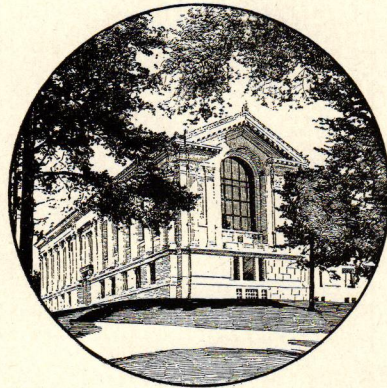
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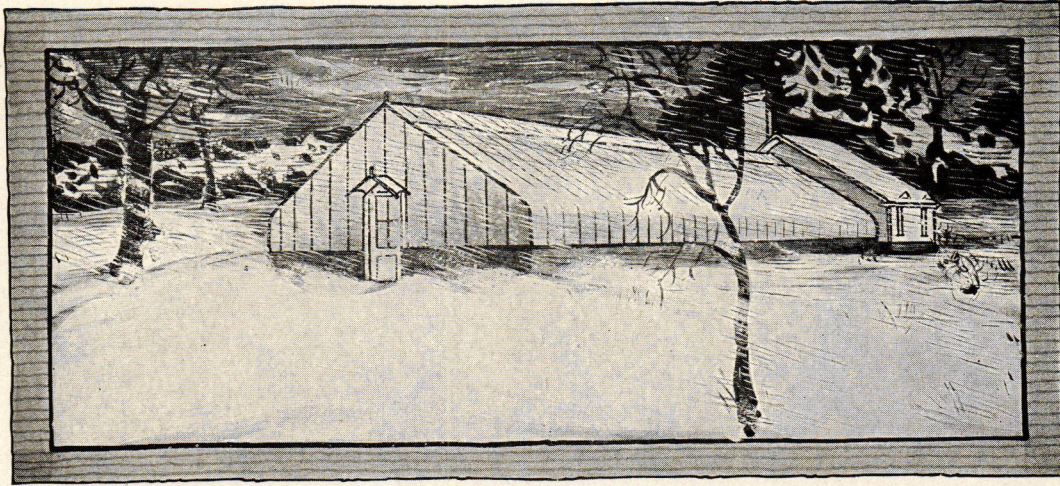
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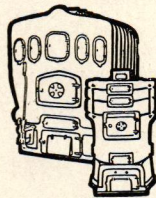
Think of your home, built for the most part of fairly good, wind-resisting, cold-protecting, heat-retaining materials. Then think of a greenhouse exposed on all sides, and just a thin film of glass between the summery heat inside and the vicious, penetrating cold without.

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ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

CONTENTS

TEXT PAGES

THE GREENWICH TRUST COMPANY, GREENWICH, CONN. (Illustrated)	- - - - -	Pages 233-235
<i>By Alfred C. Bossom, Architect</i>		
THE GOTHIC WAY. (Illustrated)	- - - - -	Pages 236-240
<i>By A. Kingsley Porter</i>		
ARCHITECTURE AFTER THE WAR	- - - - -	Pages 241-242
<i>By David Varon</i>		
COLUMBUS, OHIO, REAL ESTATE AND BUILDING SHOW	- - - - -	Page 242
EDITORIAL AND OTHER COMMENT	- - - - -	Pages 243-244
ARCHITECTURAL LEAGUE OF NEW YORK EXHIBITION AND THE AVERY PRIZE	- - - - -	Page 244
THE LANCASTER SCHOOL, ALBANY, N. Y. (Illustrated)	- - - - -	Pages 245-246
<i>Ph. Hooker, Architect. By J. L. Dykeman</i>		
SOME THOUGHTS BY WILLIS POLK	- - - - -	Page 246
PRELIMINARY ESTIMATES	- - - - -	Pages 248, 250
<i>By C. C. May</i>		
BOOK REVIEWS	- - - - -	Page 250
LEGAL DECISIONS	- - - - -	Pages 251-252
<i>By John Simpson</i>		

PLATES AND ILLUSTRATIONS

"UPLANDS," RESIDENCE OF C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.		
Detail, Main Façade	- - - - -	Frontispiece
Detail of Loggia	- - - - -	Plate CXCVI
Main Front	- - - - -	Plate CXCVII
Porte-Cochère	- - - - -	Plate CXCVII
East Terrace	- - - - -	Plate CXCVIII
Dining Loggia and Entrance to Court	- - - - -	Plate CXCVIII
Drawing Room	- - - - -	Plate CXCIX
Court	- - - - -	Plate CXCIX
Vestibule	- - - - -	Plate CC
Detail in Court	- - - - -	Plate CC
Vista from Porch	- - - - -	Plate CCI
Main Entrance	- - - - -	Plate CCI
Plan	- - - - -	Page 246
<i>Willis Polk & Co., Architects</i>		
GREENWICH TRUST COMPANY BUILDING, GREENWICH, CONN.		
Exterior	- - - - -	Plate CCII
Banking Room	- - - - -	Plate CCIII
Main Entrance	- - - - -	Plate CCIV
Door to Directors' Room	- - - - -	Plate CCIV
Exterior and Plan	- - - - -	Plate CCV
<i>Alfred C. Bossom, Architect</i>		
HOTEL CHATHAM, NEW YORK		
Exterior	- - - - -	Plate CCVI
Detail of Upper Stories	- - - - -	Plate CCVII
Lobby	- - - - -	Plate CCVIII
Lounge	- - - - -	Plate CCVIII
Detail, Door	- - - - -	Plate CCIX
Plans	- - - - -	Plate CCIX
<i>Warren & Wetmore, Architects</i>		
BARTOW MANSION (Built about 1830), NEW YORK. Home of International Garden Club, Inc.		
Façade	- - - - -	Plate CCX
House from Garden	- - - - -	Plate CCXI
Garden from Terrace	- - - - -	Plate CCXI
<i>Restoration by Delano & Aldrich, Architects</i>		
ARCHITECTURE SERIES OF MEASURED DETAILS		
Entrance, House at Louisville, Ky.	- - - - -	Plate CCXII
<i>Measured and Drawn by Walter McQuade</i>		
MEASURED DETAILS OF LANCASTER SCHOOL		
Front Elevation and Plan	- - - - -	Plate CCXIII
Bell Tower	- - - - -	Plate CCXIV
Entrance Door	- - - - -	Plate CCXV
Mantels	- - - - -	Plate CCXVI
<i>Ph. Hooker, Architect. Measured and Drawn by J. L. Dykeman</i>		
HOUSE AND PLANS, B. A. BENEDICT, LARCHMONT, N. Y.	- - - - -	Page 247
<i>Julius Gregory, Architect</i>		

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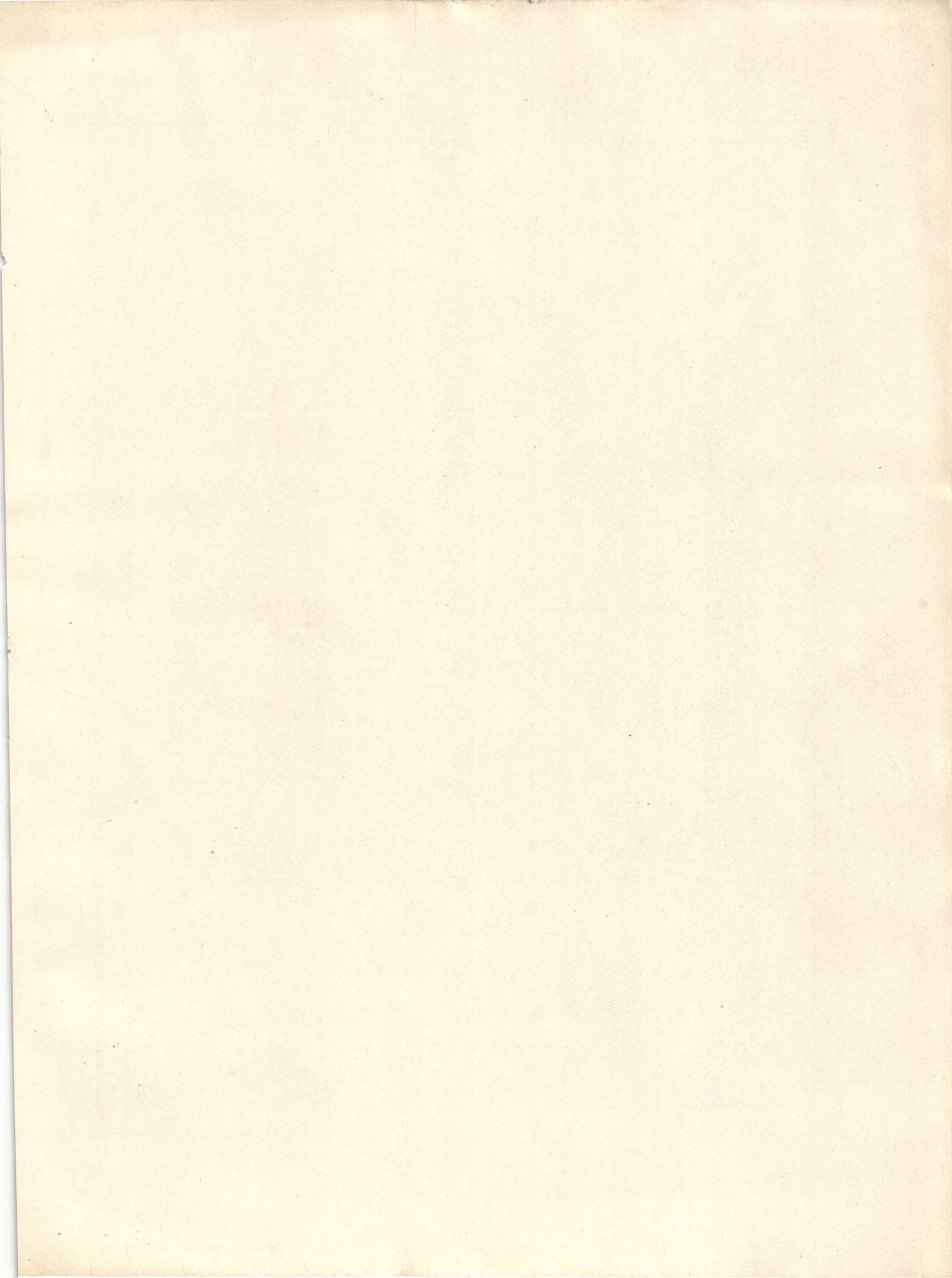
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ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVI

DECEMBER, 1917

No. 6

The Greenwich Trust Company

Alfred C. Bossom, Architect

IN 1914 the increase of business made it evident that the Greenwich Trust Company needed more commodious quarters, and in the latter part of 1915 this idea took definite form to the extent of appointing a building committee to select an architect.

Many sketches had been submitted, but the building committee and officers felt strongly that their desire was to have a home for the bank entirely distinctive, quite away from the usual columnar bank which has swept the country. It was their wish that the new Greenwich Trust Company Building should typify as far as it is possible in stone the type of building and the ideals that the Trust Company stands for, and it was the desire that the building should, when created, be of such form that an illustration of the same seen anywhere would immediately be recognized as the Greenwich Trust Company.

Strictly conservative, though progressive, the material to typify this unquestionably was granite, the most durable building substance that is taken out of the earth. It was the pink Milford granite from Maine that was used.

Freedom from unnecessary ornament, standing for the democratic spirit that is so pronounced in all the bank's dealings; the abundance of light and air in the bank building, symbolic of liberality upon the very highest plane, are prevailing characteristics of the institution. The introduction, as the main motive, of arches, wherein every stone bears its share of the weight, makes the entire fabric a matter of joint effort in contrast to that type of building wherein a few large masses of stone rest upon columns, leaving a few columns to do the work, and illustrates the living organization of the bank. These fundamentals stand for the bank in that unconscious way in which it is possible for a building to stand for an animate corporation.

Having arrived at these conclusions and endeavoring to turn them into a practical building, the author searched

his mind and library, and the nucleus of the final conception of the exterior of the building was found in the front of the Mercate Nuovo of Florence, Italy, a market which was built about 1547 from the designs of Bernardo Tasso.

The building committee passed favorably upon this idea, and the preliminary design then took the form practically as the building has been executed.

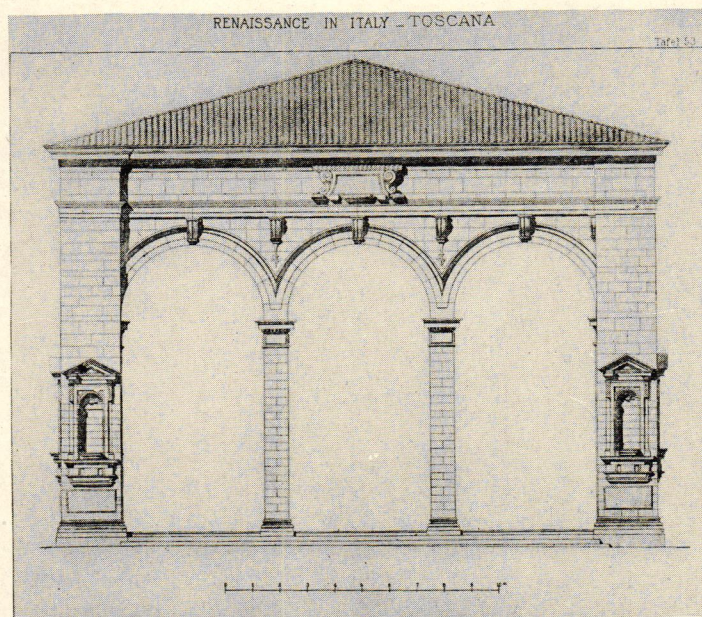
In the further innumerable studies that were prepared to work out this conception it became evident that more wall space, which had previously been given up to windows, would be an advantage, and for this reason on the Elm Street façade two large panels were left in the simple untreated planes of granite, to give emphasis and contrast to the main three light windows that support the dome.

Over the main entrance on Greenwich Avenue it was desired that a clock be introduced, and this, with its necessary supports to tie into the composition, was arranged in the form of an Italian cartouch of the early part of the sixteenth century, supported by two sculptured figures. These, of a youth and a maid, were executed by Mr. Nathan Potter of Greenwich, Conn., and signified the "Defense of the Right,"

when that is required, and "Reward in Abundance for Justified Effort."

Internally the author felt that this was one of the greatest opportunities for reproducing the Villa Madama, which was located just outside of Rome on the northern slope of Monte Mario, and is conceded to be one of the very finest pieces of architectural color work in the world; in fact, it has been looked upon as one of the gems of the Italian work of the sixteenth century. It was designed undoubtedly by Raphael and painted by Giulio Romano and Giovanni da Udine after 1520.

With the inspiration for the building, both externally and internally, derived from that most glorious age of Italian work, the early part of the sixteenth century, the re-



Mercato Nuovo of Florence, 1547.

sult if carried out successfully was bound to be most harmonious. The zenith of the world's painters' art was reached when Michael Angelo and Raphael were called at the same time to do each in his own manner what is hoped will be an ever-enduring masterpiece upon the walls of the Vatican.

For three hundred years Raphael was conceded to be the greatest artist that had lived, and doubtless will be again when the present desire for the eccentric shall have worked out its vogue. Florence gave to him those seeds of knowledge which his inherent genius later developed to such heights, and as a master of composition of serenity and lofty conceptions he has no peer, and on this account his treatment of large surfaces like walls, ceilings, etc., has a dignity unsurpassed. He was responsible for a vast quantity of work, and, considering that he died in his thirty-seventh year, many of his ideas had to be executed by others—such was the painting in the Villa Madama.

Architecture did not reach its zenith, so to speak, for perhaps twenty-five years after the top pinnacle of the painters' expression, and the Mercato Nuovo, which provided the inspiration for the exterior of the building, was another of the fruits of that same Florentine spirit that did so much for Raphael. It is one of those lesser-known gems, as consistent in spirit as those great epics in stone, that will long make Florence one of the great meccas of art.

The building, with a gallery on either end located on a mezzanine, one over the entrance and the other over the vault, enables the room to get the utmost light at the sides and top without any supporting columns to interrupt the view in any direction.

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The main door and vestibule to the vault measure 8' 2" x 8' 6" high and 2' 7" deep, and this one section of the vault alone weighs sixty-four thousand pounds. This is only an indication of the great effort of protection and security that has been made in the construction of this vault. The door, which could be swung by a child, weighs twelve thousand pounds, and, in fact, the total weight of the steel alone that enters into this vault weighs two hundred and fourteen thousand pounds. In addition to putting the very utmost security into the protection of the funds of its customers everything possible has been done to provide most comfortable and commodious quarters for both sexes that visit the bank.

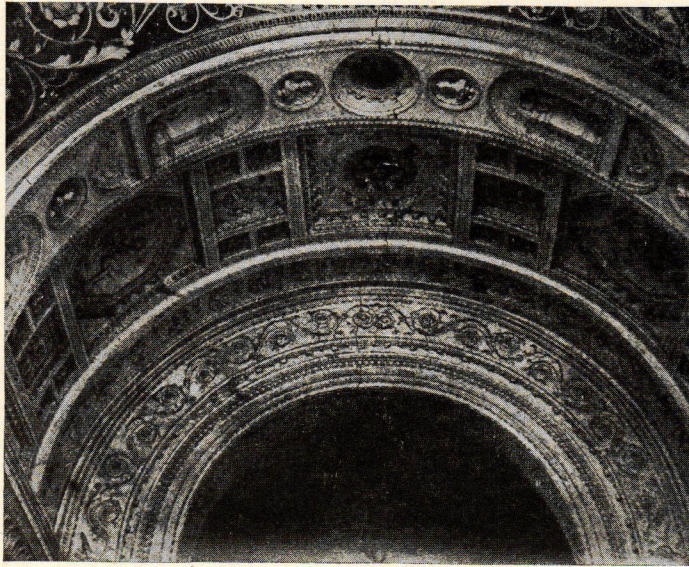
The two front corners are fitted up, the one as a men's club-room and the other as a ladies' room, both also having telephones and all toilet accommodations, and everything possible for their convenience.

The forward mezzanine is supported on two very magnificent Escollette marble columns, which were specially selected on account of their beauty from innumerable blocks and came from Greece. The screenwork of the banking-room is Botticino marble from the Iстриan province of Italy and the flooring is of Tennessee marble.

The open officers' space is a feature which is being introduced, which the bank did not have formerly, and customers will be able to go in and quietly transact their business without having to stand in line as they did before. The special ladies' window in connection with the ladies' room is another

feature. Two committee-rooms for the use of the customers of the bank and the trust officers are readily available for any uses for small conferences that may be desired.

Safe-deposit booths are also readily available from their location on the main floor.



Soffit of main arch of Villa Madama, 1520.



Interior view of Villa Madama, 1520.

The front mezzanine contains the directors' room and is approached from a marble and polychrome iron staircase.

The basement has a complete fur storage, equipped with its own individual refrigerating-plant—furrier's room the same as any big establishment for that purpose in New York City has and is complete in every detail; for further benefit to the customers, large vaults for the storage of silver, rugs, trunks, etc., with special sorting-rooms and examination-rooms have been specially arranged. A dining-room for the employees with a kitchen has been incorporated in the design, so that all of the latest features in up-to-date institutions are installed.

Further, the bank has taken advantage in the re-building of its new home to install its own complete electric-light plant, so that when the storms of the future take place the bank will not be handicapped as it has been in the past by being thrown into total darkness. This will prevent the possibility of a daylight hold-up or the further possibility of the electric power being cut out and allowing the refrigerating-plant to get out of commission and thereby damage its contents.

There is a certain symbolic meaning to all of the decoration throughout the building, and, although the work

derives its inspiration from those marvellous Italian examples, subjects appropriate to the bank have been introduced where the prototype had coats of arms and other emblematic treatments suitable to its own case; for instance, in the four pendentives under the dome car-

touches containing the seal of the United States, the seal of Connecticut, and the seal of Greenwich have been represented. Around the main dome are eight reclining figures—these are symbolic of the four seasons and the four elements. Over the large windows in the centre of the bank are two car-touches on either side representing art, architecture, building, and engineering, the crafts entering into the production of the building. All of the other ornamental features throughout have their significance and are not meaningless ornaments.

In conclusion, the author wishes to express his personal appreciation for the most kindly co-operation which the officers of the bank, particularly Mr. R. J. Walsh, Mr. A. W. W. Marshall, and Mr. W. B. Tood, and also the members of the building committee, have extended throughout this

entire undertaking, and to the general contractors who have done their utmost to carry out the intention of the design so that the result should come as near as possible to the one that it was desired to obtain.



Pendentive of the Villa Madama, 1520.

Honor Roll

T-Square Club Members

IN FRANCE

ARNAL, LEON EUGENE. For French Government, Marseilles.
 CRET, PAUL P. For French Government, Paris.
 HOWE, GEORGE. Ambulance Corps.
 LEWIS, GEORGE, M.D. Aviation Corps.

ON THE HIGH SEAS

ZANTZINGER, CLARENCE C. For Department of State, U. S. A.

IN AMERICA

ANTRIM, WALTER. Ensign Naval Reserve.
 ATKINSON, HOWARD STANLEY. Field Artillery.
 BARNEY, W. POPE. Sergeant N. J. Reserve Artillery.
 CAMPBELL, WM. M. Officers' Training Camp, Fort Oglethorpe, Ga.
 CORNELIUS, JOHN C. Fortress Monroe, Va.
 DELK, EDW. BUEHLER. 2d Lieut. Aero Construction Squadron, San Antonio, Texas.
 DILLON, THEODORE F. Naval Reserve.
 EDWARDS, E. NELSON. Camp Meade, Md.
 GRAVELL, WM. HENRY. Capt. Engineering Corps, Washington, D. C.
 HAMILTON, HUGH A. Lieut. Infantry.
 HASTINGS, FREDERICK W. Ensign Naval Reserve.
 HEIM, HARVEY WM. Camp Meade, Md.
 HUNT, DAVID M. 1st Lieut. Field Artillery.
 KIRKPATRICK, DONALD M. 1st Lieut. Infantry.

LASCHENSKI, SIGMUND J. 2d Lieut. Infantry.
 LISTER, BROOKS. 1st Lieut. Infantry.
 LOVE, S. ARTHUR. 2d Lieut. 68th Aero Construction Squadron, San Antonio, Texas.
 MCBROOM, LELAND A. 2d Lieut. Field Artillery.
 MEIGS, ARTHUR I. Officers' Training Camp, Chattanooga, Tenn.
 MUHLENBERG, FREDERICK A. 1st Lieut. Infantry.
 REGISTER, H. BARTOL. 1st Lieut. Construction Division, Signal Corps.
 ROBINSON, REAH DE BOURG. 24th Engineers Camouflage Corps.
 RUSH, LOUIS H. 2d Lieut. Quartermaster Corps.
 SIMS, JOSEPH P. 1st Lieut. Ordnance Dept., Winchester Arms Co.
 WIGHAM, EDWARD H. Officers' Training Camp, Fortress Monroe, Va.

Other New Names

IN FRANCE

COTE, JOSEPH. Sergeant 18th Engineers.
 SOMERVILLE, W. MARBURG. Major O. R. C. Engineers.

IN AMERICA

ALDEN, CHAS. H. Capt. O. R. C., Quartermaster Department.
 BARTON, LE ROY. Capt. N. Y. Quartermaster Corps.
 HUMMEL, F. C., Boise, Idaho. 1st Lieut., 116th Engineers, Camp Mills, L. I.
 KUNST, LEO F. Capt. 107th Infantry.
 SEXSMITH, HAROLD. Lieut. Ambulance Service.

The Gothic Way

By A. Kingsley Porter

II

DISTASTEFUL as is the ideal of poverty to us moderns, that of chastity is even more repellent to our way of looking at things. We feel that the celibacy upon which the Middle Ages insisted so strongly is ascetic, contrary to natural laws. Especially do we feel that this is so in art. The study of the nude is the most emphasized task set the young student. Ever since the days of Masaccio and Signorelli and Michelangelo, the rendering of the nude has been believed to be the highest function of the mature artist. Certainly to this conception of art we owe masterpieces which the world is infinitely richer for possessing. From the "Theseus" of Phidias, the "Hermes" of Praxiteles, the "Baptism" of Masolino, the "Danaë" of Correggio, to the "Age of Bronze," by Rodin, what a series of forms of inexpressible beauty has this conception called forth!

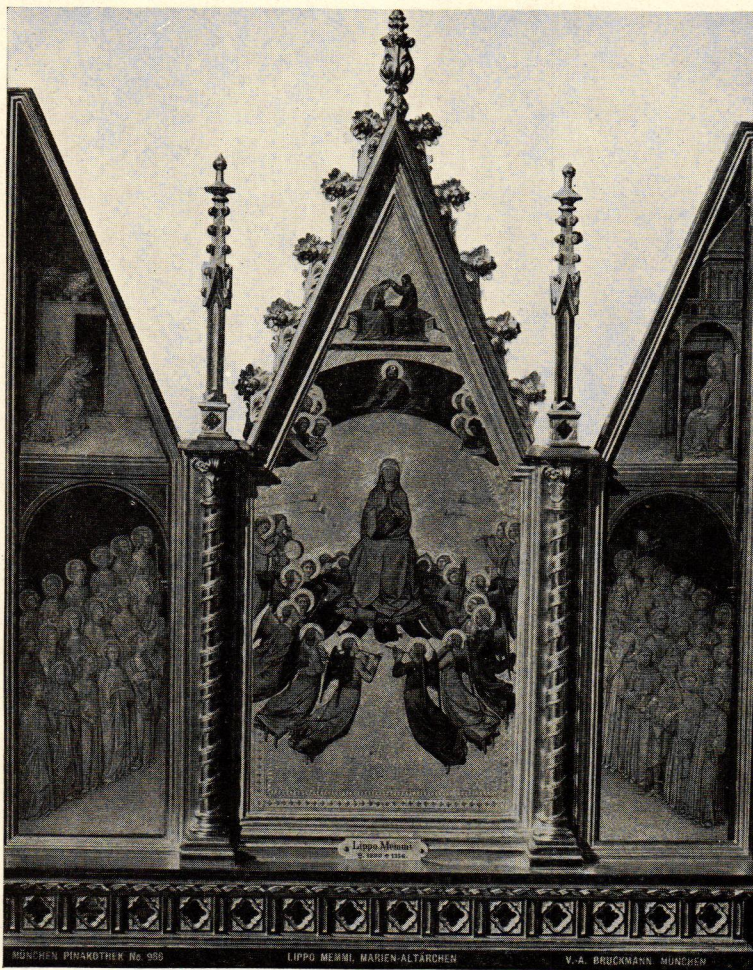
Indeed, in the last analysis, sex is the illustrative idea which vitalizes that art which more than any other has won the universal homage of mankind. The early nineteenth century profoundly misunderstood the nature of the Greek spirit. Keats, David, Canova conceived it as self-restrained, metallic, and icy, colorless as the moonlight on the snow. Something of this old misinterpretation still lives on among us. The Parthenon, Greek statues, subconsciously float in our memories as images of white marble, ghostly as plaster casts. It requires a real effort to grasp the meaning of the archaeological evidence, to realize that Greek art was not anæmic, but red-blooded; not pale, but full of strong colors; not neurotic, but pulsating with life. It is, indeed, in this very vitality of Greek art that lies the secret of its illustrative power. It is full of sex. The emotion it conveys is the emotion of sex; the beauty it interprets is the beauty of sex! This fact has very largely been misunderstood or ignored because the type of sex which appealed with especial power to the Greeks is considered perverse and repulsive by the modern age. Not being willing to grant that an art obviously of the highest type could have been inspired by ideals which seem to us depraved, we have willed not to understand. Yet delight in the nude, and especially

in the nude male, is the key-note of Greek art. Where else has the vigor of youth, the play of muscles, the glory of manhood found a like expression? It is the ideal of masculine sex which the Greeks eternally glorified; this is the beauty they never wearied of interpreting. It is this which is illustrated by Greek sculpture. Greek architecture, like Gothic, was also highly illustrative in character. It was merely a frame for the sculptures—the apotheosis of a frame, but still a frame. In a manner the Greek temple was the converse of the Gothic cathedral. Unity was achieved in the latter by subordinating the sculptures to the architecture, in the former by subordinating the architecture to the sculpture. Without the sculpture the Greek temple is as unmeaning as the music of a song without the words. And the sculptures were the idealization of male sex—that and that only. Thus the entire Greek temple was made a glorious hymn in praise of sex.

At the opposite pole is the mediæval ideal of chastity. The philosophy of the Middle Ages was, of course, primarily Christian, and in this fact lies one of the reasons that it is so seldom understood by moderns. There can be no doubt that chastity was a very fundamental part of the teaching of Christ and that until the sixteenth century the ideal was accepted by the Christian church. Now the problem that was proposed by the mediæval

builders—and it was the same problem that was proposed to the Renaissance painters—was to produce an art which should embody the ideals of the Christian religion. Let us see how the solutions offered by the Gothic artists and by the Renaissance artists compare in regard to this doctrine of chastity.

From the earliest times at Rome the Christian artists had perceived that too great naturalism in the rendering of the human figure was fraught with danger to this cardinal point of Christian doctrine. The old Roman art, full of what we have been taught to call tactile values, and their necessary accompaniment, sensuality, adapted in the earliest churches, was immediately afterward discarded. In an incredibly short time art underwent a complete transformation. The nude youths and maidens of classical times were supplanted by long rows of prophets and veiled matrons



full of hieratic dignity. Naturalistic positions and attitudes were avoided. For tactile values was substituted a new but not less beautiful principle of art, decoration and color. The old beauty was discarded and a new beauty, no less compelling but completely adapted to the expression of the Christian dogma, was discovered. Modern critics, following the worn-out pathway of Vasari, have repeated, one after the other, that this change in the character of art was merely a decline due to the barbarian invasions. It was nothing of the kind. A decline did subsequently take place, but the earliest works of the Christians, compared with the works of the pagans they supplanted, mark, not a step backward but a notable step in advance. The Christian artists accomplished the astounding achievement of creating out of their imaginations a new art adapted to the new conditions and an art which was singularly beautiful and thoughtful.

This was the tradition which the Gothic artists inherited. It was their problem to create figures which should be beautiful enough to suggest the delights of Paradise, and yet from which any taint of the sensual, any smack of the houri of Mahomet, should be absent. It was necessary for them to avoid the earthly, the materialistic, the mundane in their representations.

When forced by the nature of their subject to depict the nude, as in the cycles of Adam and Eve and the Last

Judgment, the mediæval sculptors invariably contrived to deprive their figures of all sensual suggestion. Elsewhere they generally confined themselves strictly to draped figures, and in order that the taint of sex might be still further eliminated, they represented the figures in an unnaturalistic manner, usually with distorted proportions. In the western portal of Chartres the artists, by elongating the proportions, have given their figures precisely that otherworldliness which was required. Nothing could be less sensual than this grave row of prophets and prophetesses. Yet he would be a bold critic who would dare pronounce that any naturalistic figure ever pro-

duced in the golden age of the Renaissance was absolutely less lovely, possessed more grace or sweep of line, more charm, greater dignity, higher decorative significance. I smile when I read it soberly stated that the Gothic artists did not understand the proportions and anatomy of the human figure. In the capitals of this same portal of Chartres, just above the excessively elongated figures of the jambs, and worked by the hand of the same master, are placed, where the exigency of the treatment demanded it,

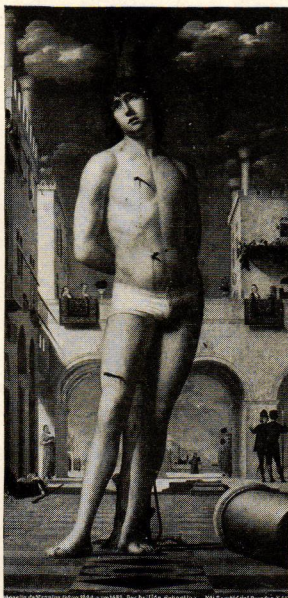
figures as perfectly proportioned as any produced by a Renaissance master. The sculptures of Chartres are probably derived, at least indirectly, from the sculptures of Languedoc. This province, in the early twelfth century, possessed the most vital and pregnant plastic art of Europe. In the unforgettable "Annunciation" of the porch at Moissac we find the proof that the elongation of the figure in twelfth-century art originated in the desire for chastity. Here the sculptures are placed, not on

the jambs as at Chartres, but in panels. Nevertheless, the elongation is equally extreme. The sculptor of Moissac has undoubtedly created a plastic work of surpassing loveliness, and he has turned the restraint imposed by his ideal into a source of additional beauty. Without the distorted proportions, he could have never attained the grace, the sentiment, the refinement with which he has actually succeeded in imbuing his work. At Chartres the same elongation doubtless introduced for the same idealistic reason has resulted in the same decorative beauty and, in addition, has lent to the sculptures an architectural character, a harmony with the vertical lines of the jambs, which could not have otherwise been attained.

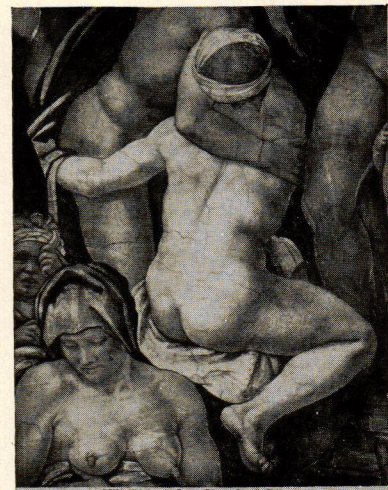
In the drawing of stained-glass windows the ideal of chastity has led the Gothic artists to a similar elongation of the figure and resulted in a similar enhancement of the grace and beauty of line. As the Renaissance approached and the ideal of chastity weakened, the proportions became naturalistic. Simultaneously, mastery of line was lost, so that the



15516 - ORVIETO - La Risurrezione della carne - Signorelli - Duomo - Riproduzione interdetta - Anderson - Roma



Antonello da Messina. St. Sebastian, Berlin.



Michelangelo. Detail of "The Deluge," Sistine Ceiling.

figures became not only less intellectual but also less decorative.

The ideal of chastity reigns throughout Gothic art. The realistic representation of the human form, and especially of the nude, was carefully and purposely avoided in stained glass and miniatures as in sculpture. This lack with which the Gothic artists have been especially reproached is in reality one of their greatest claims to glory. They produced a beauty no less vital, no less great, than that conferred by tactile values, and they still preserved their art entirely untainted by sensuality; they still offered a complete and perfect solution to the problem proposed to them by the Christian church.

Let us now compare a little and see how the Renaissance artists solved this same problem. It will be remembered that in his "Northern Painters" Mr. Berenson remarks that the eclectic painters frequently coquetted in unseemly manner with the flesh and the devil while crucifying Christ or torturing a martyr. As a matter of fact, the practice far antedates the times of the eclectics, and begins with even the earliest masters of the Renaissance. The study of the nude was one of the great aims which the Renaissance artists set themselves. The distinctly sensual suggestion in such pictures as Pier della Francesca's "Burial of Adam," Masaccio's "Baptism" of the Brancacci chapel, the paintings of Signorelli at Orvieto, and others of like kind is indisputable. Now, I should not wish to be understood as disapproving of the use of the nude in art. Sex may be a beautiful thing, an inspiring thing, and it may very well be the mission of the artist to point out to us its nobler aspects. Just as the modern novelist finds in the love story his favorite and almost only theme, so the plastic artist, in treating of secular subjects, may well find his chief interest in the study of the human body in its most beautiful phases. Only let us be frank about it, as the Greeks were. Let us enjoy the nude human form as such. Let us not mix it up with Christianity, with which it has nothing to do, and, above all, when our sensual instincts are appealed to by a picture of the Renaissance, let us not imagine that we are receiving Christian emotion. The art of the Renaissance, like that of ancient Greece, is very largely the glorification of sex. Sensuality is inseparable from the element of tac-

tile values which is the key-note of the Renaissance art of Florence, and more or less of all Italy, with the notable exception of Siena. At Siena alone we have really religious art, and at Siena alone the mediæval tradition is preserved. The other schools of Renaissance art, one and all, whatever secular and incidental beauty they attained, nevertheless all failed to answer the primary problem which had been proposed to them: they failed to give a satisfactory illustration of the Christian spirit, because they depended for effect upon elements diametrically opposed to their theme.

There can be little doubt that the popularity of St. Sebastian in the fifteenth and sixteenth centuries was due very largely to the fact that he was represented nude. Vasari's life of Fra Bartolomeo contains an anecdote which shows how profoundly this was true. Fra Bartolomeo was, of course, the most religious of all Renaissance painters, with the possible exception of Fra Angelico, a pious monk of S. Marco and a devoted adherent of Savonarola. Moved by the exhortations of the latter, he brought to the famous bonfire of vanities all the drawings of nudes which he had made in his youth. This did not prevent him, however, from painting for the church of S. Marco a picture of St. Sebastian, according to Vasari wholly undraped. This was set up in the church, where it caused, says Vasari, so many evil and light thoughts among the congregation that the monks were obliged to remove it to the chapter-house. Even more shocking, to me, are the famous frescos of Michelangelo in the Sistine Chapel. Let



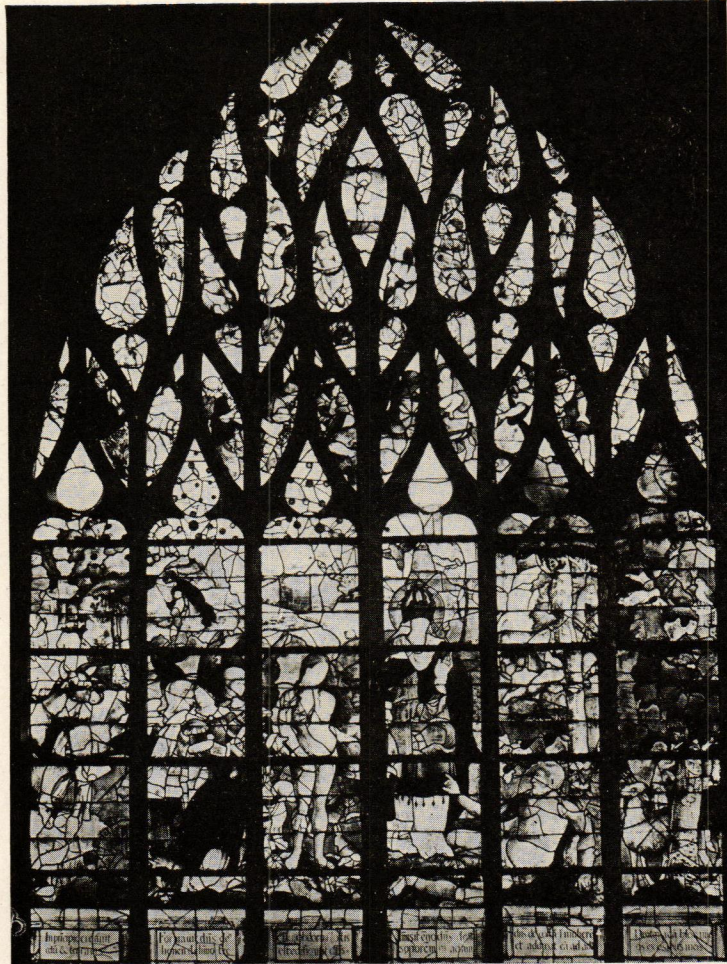
Detail of west portal, Chartres Cathedral.

us stop for a moment to think where we are. This is the private chapel of the pope, Christ's vicar upon earth, the visible head of that Christian religion one of whose fundamental tenets was the doctrine of chastity. In this place, which should be the fountain-head of Christian inspiration, Michelangelo painted the ceiling and west wall with frescos with which every one is familiar. In these paintings I see, and we all see, many things; but among them there is no Christianity. Religion, perhaps, there may be, the religion that inspires the "Theseus" of Phidias or the ninth symphony of Beethoven, but of Christianity there is not a trace. We are in the presence of the glorification of the physical, of the body in its utmost grace and perfection. The mysterious sibyls, the grand prophets, the nude demigods and heroes

recall the grandeur of Prometheus, the struggle of Titans, even the classic grace of the Elysian Fields, but never for a moment the Christian Paradise.

The works of Michelangelo are no answer to the problem proposed to the master. They are in no sense an illustration by means of art of the Christian spirit. Hadrian VI, in a fit of conscientiousness, rare indeed among priests in that profligate age, caused the "Last Judgment" to be expurgated of its most flagrant departures from the path of chastity. And greatly as this mutilation is to be regretted, the very fact that it was perpetrated is an eloquent testimony to the lack of religious feeling in the paintings.

There is nothing more profoundly touching nor more sincere than the adoration of the Virgin in the Middle Ages. Mediæval literature is full of the glorification of the Mother of Christ, written at once with an enthusiasm and a purity that give such work high rank as art. This same feeling is also expressed in architecture. Hardly one of the great cathedrals of France but what was dedicated to Notre Dame. Moreover, throughout these cathedrals the imagery is constantly singing the praises of Mary. Not that we find so many of her images; for the Middle Ages were far too subtle and too intellectual to honor the Virgin with endlessly repeated renderings of the same subject—the Mother and Child, such as we find in Renaissance art. They celebrated her glory in a much more intellectual way—by great stained-glass windows, or sculptures, in which were told with a



Alençon (opne) stained glass of the sixteenth century.

thousand beautiful variations the story of her life, her lineage, her joys, and her sorrows. The miracles believed to have been performed in her name—and they were legion in number—were constantly commemorated. But her glory was sung in even another and more subtle way, and one that is peculiarly mediæval. When, for example, in a window of Laon we see the fleece of Gideon, the artist wishes us to understand that he is really thinking of the Virgin, who, according to the Church-fathers, was the fleece upon which fell the dew from on high. When the mediæval artists represent Moses and the burning bush, they have in mind the Virgin, of whom that bush was a symbol. For, just as the bush burned without being consumed, and as God appeared in it, so, according to the mystics, Mary carried in herself the flame of the Holy Spirit without being burned by sensuality.

When we see Eve we are to think not only of the sinful woman by whose fault humanity was lost, but of the second Eve by whose travail and suffering humanity was redeemed. The Virgin was recalled by these and a thousand other symbols of similar character

spread from one end of the Gothic church to the other. Even when the Virgin is represented as the Madonna with Child, as in the famous *belle verrière* of Chartres, she is not given the form of an earthly woman. She is lifted above the contamination of the world and its materialism. There she sits with her glowing color, the most beautiful blue, perhaps, which the hand of man has ever produced, radiant in glory, but the Queen of Heaven, never for an instant a woman. Her attitude



(Ed. Alinari) P. L. N. 18056. RAVENNA - Emilia. Chiesa di S. Apollinare Nuovo. Parete della navata maggiore a destra. (VI secolo.)

has the hieratical and symmetrical form by means of which the Gothic artists succeeded in lifting their figures above the earthly.

Let us compare with this treatment of the Virgin in mediæval art the attitude of the Renaissance artists toward the same subject. Critics have spent many pages in descanting upon the spirituality of these Madonnas. As a matter of fact, however, the element of sensuality which is almost inseparable from that of human figures treated realistically is most notably present. Let us look, for example, at the Madonnas of Andrea del Sarto. For one and all the model was the artist's wife, the notorious Lucrezia, who, on the testimony of an eye-witness, Vasari, has gone down through the centuries branded as the type of the wicked woman, a faithless wife, an instigator to crime, selfish, remorseless, unscrupulous. These are the features which one of the most famous artists of the Renaissance gave to the Mother of God. When one thinks of the veneration which is often paid to pictures of the Virgin in Catholic churches, this use of the portrait of Lucrezia is singularly shocking. Nor was it rare for Renaissance artists to take their mistresses as models for the Madonna. It was, on the contrary, a common custom, practised quite generally. Fra Filippo Lippi, although a monk, used as his model the famous niece of the prior, whom he seduced. Botticelli, the enthusiastic follower of Savonarola, used the same model for his Madonnas and for his Goddesses of Pleasure. In which part she was more in character may be judged from the fact that she certainly posed for Botticelli nude and, according to a tradition—which is not intrinsically improbable—was the mistress of Giuliano dei Medici as well as of the artist himself.

No, whatever else we say about Renaissance art, let us not speak of it any longer as spiritual. The Renaissance artists treated Christian subjects with flippancy too persistently to leave any doubt on the subject of their true feelings. An endless assortment of saints stand with the utmost composure and look with stony indifference upon the scenes of suffering at which they are present. The apologists of Renaissance art try to explain this method of treatment by calling it impersonality and finding in it a

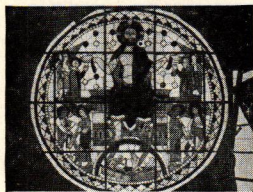
quality much to be admired. Piero della Francesca has been especially praised as a leading exponent of this impersonality. It would be more exact to call it thoughtlessness and insincerity. Critics are fond of speaking of the formulism of mediæval art, but in mediæval art it was not formulism because it was alive and sincere and genuine. In Renaissance art there is much more formulism because the artists were using subjects in which they no longer believed nor were interested to cloak experiments in technic, or appeals to sensuality. Could anything be more absurd than the habit of the Renaissance artists of representing several different events in the same fresco? The Sistine Chapel is full of examples of this abuse. In the same picture we see Moses upon Mount Sinai, the worship of the golden calf, the breaking of the tables of the Law, and other scenes, all of which are supposed to be separated by a considerable

interval of time, yet all represented together in one muddled composition, as if they were happening simultaneously. It is clear in such compositions that the painter cared nothing at all for his subject. The iconographic purport is completely sacrificed to the caprice of the artist and to the real or fancied exigencies of his technic.

(To be concluded.)



West portal of Bourges, showing "Last Judgment."



Châteauroux (Tudre) stained glass representing the Last Judgment, now in the Trocadero, Paris.



Architecture after the War

By David Varon

WHILE the war is still raging and millions of men are giving their lives for liberty and justice, they are already speculating in various organized quarters about the outcome of this world struggle and its political, financial, and economic effects. On the one hand, our camps are echoing the commands of the clarion; on the other, the captains of our industries are planning ahead, preparing the plough and the trawl to restore life when the guns are silenced.

Meanwhile, what about art? The general impression is that some great change will take place, particularly in architecture. And this for various reasons. First, the birth of the great Russian democracy. This in itself is an event of such moment as to have a great influence on all walks of life of the civilized world, and naturally upon art too. Will it be for the best in the beginning? It is hard to say. We have seen the world of art lose its bearings after the French Revolution. With the falling down of class barriers conditions developed that hampered the regular activity and fecundity of art. For a time architecture seemed to be at a standstill if not regressing; commerce and industry were pressing their demands upon the leading minds until the new political régimes were successfully established over Europe. But when the new humanity could breathe again and feel a craving for art the true expressive art found itself lagging away behind. The schools began to dig into the past in an endeavor to get back the secret of creating new styles corresponding to each epoch, as we see them during the various preceding reigns. The missing link is yet hardly established. Facing such a state of political affairs, we might question the future of art; but conditions to-day are not exactly what they were a century ago. The French democracy is over a century old. Art has been revived. Besides, the advent of a new republic, though of moment, is not the only factor to influence our art.

The sojourn of hundreds of thousands of our most intelligent young men in France will undoubtedly leave a deep mark on the artistic conceptions of the generations to come. There they will be in the best art school one may propose to a nation; the cities, even the small villages, through which they are passing, the very atmosphere of France, will engrave unforgettable impressions upon our men directly or indirectly connected with art. The cultivation of beauty is a natural function of French life, and this because the lamp of true poetry is always burning there. If you ask a French schoolboy to define for you *poetry*, he will not say "It is a story written in lines," nor "It is something hard to understand," but he will tell you almost un-faillingly that poetry deals with whatever tends to elevate man, make him nobler, etc. There poetry has found its way everywhere. The mechanic in his shop, the chemist in his laboratory—all are entranced with an idea, carried away by their inspiration in their creative work, and enjoy the poetry of a fully developed life.

Now, being in contact for a long time with such types of men is bound to inculcate into our young men a new and wider conception of life and its scope, to open for them new and glorious horizons.

True enough, we have been sending right along some of our intelligent college graduates to study art in France.

But it is one thing to enthuse over a work of art seen in its proper atmosphere, and another to instil the same feeling of admiration in one's fellow citizens on this side. The artist, jotting down a sketch in his album for his client here, looks at it with the eyes of one who sees in his imagination the surroundings fitting his design; while the client, unprepared either by education or by experience, may not view such conceptions under the same light. Their educations have followed lines too far apart. But now that a common bond of patriotism unites both the future architect and the prospective client, both living for a time in the same atmosphere, there can be no doubt as to the outcome of such an experience.

To illustrate: Our soldiers are to see the part of reconquered France devastated beyond imagination. In spite of the haste with which the building of temporary shelters will have to be achieved for the returning population, one may feel quite sure that beauty will not be altogether absent. In fact, in France even the factory, no matter how plain it is, always has a touch of beauty about it. A mere gate-lodge, a log hut, have their charm and beauty. In France one may learn that beauty is never to be valued by cost, and the difference between putting art to the service of democracy and the democratizing of art.

One of the items not to be lost sight of as a result of this war and its effect upon the architecture of our streets is the introduction of discipline. For a long time our leaders have noticed the entire lack of it. And to remedy this evil they devised various schemes, such as the boy-scouts organizations, camp-fire girls, etc. They also encouraged as much as possible the creation of musical societies, glee clubs, etc., where "team-work" (another word for harmony) is essential to success; but the progress, though real and of very high quality, was very slow. The masses were still very individualistic, competing rather than co-operating. It was natural that this mental attitude should find its expression in architecture. Is it necessary to recall our chaotic down-towns? With the compulsory military training introduced in our schools, every youth will grow more familiar with the idea and the necessity of discipline, not only in the army but in whatever organized body he may belong to, be it financial, industrial, or civic. The result will not be slow to show.

Though our activity may still be feverish after the war, it will find a dignified expression in our structures. More harmony and decency will prevail all over. Sun, air, and light will be more liberally supplied to all quarters intended for human beings; with them true art will become conspicuous and health will supplant disease and crime. Nature will find its representation everywhere in the form of beautiful trees and gardens. To those who argue that our canyon down-towns are the result of a natural state of things, that they had to be this way and nothing could have prevented them from growing in this manner, we would answer that this somewhat fatalist theory might as well defend the Kaiser's misdeeds. The fact is, we have been confounding license with freedom; and "I do what I please" was the motto, irrespective of what it would mean to the neighbor. The lack of discipline thus deeply marked on our streets had a tremendous influence upon the people,

who reacted unconsciously. Our whole system of education was receiving a blow through the transgression of the law of harmony in architecture. The war will have to be credited for having accentuated the movement in the right path.

All the foregoing does not say yet what great change will occur in architecture. Will there be a new style characteristic of the twentieth century or of the Great War? Probably yes—the style of an enlightened world democracy. The coming together of millions of men within the temple of nature cannot but give strong impetus to generous thoughts, and lead to their expression in art. Truth will be one of the characteristics of the new style. It is already so in France, but the principle will spread farther and farther, to the remotest nook of the earth. By truth we do not mean crudity, but art allied to reason. Notre Dame and other monuments of more recent date speak truth to whoever can see. There, in Notre Dame, is a true democratic structure where the merit is not measured by the nature of the stone, a mere limestone, but by the proportions and by the treasures of imagination lavished upon it by inspired artists. It is so common in cities of the Central autocracies to see sham marble and other materials combined to make a pretentious structure, and so revolutive when noted, that one feels refreshed at the mere sight of genuine material, be it brick or even pebbles. Here we have a supreme quality—frankness; while there—hypocrisy. And we know that nations may be judged by their architecture.

But truth, this moral quality, is not sufficient to create art, though it be essential to it. The chances for a better art will grow from the fact that our country has entered war from purely idealistic purposes. The ideal is the main fountain of a living art. Our entering this war marks one of the most important turns of our history. All the world has been looking upon us for the last few decades as a nation of materialists whose only care was to make money. Our presence on the side of France opens a new page in the book of our glorious history. The life in the trenches is doing crucible work, where the various elements of the population of all classes and nationalities are coming into close communion. A hero is to be one in spite of his social condition. A long comradeship amid nature sets the souls free, and real merit is bound to win the admiration of all. Shedding blood together for a noble cause must create an indissoluble tie between fellow men and set free the true poetry lying dormant in each fellow being.

Our art so far has been plodding and groping. It has finally mounted Pegasus, which will take it ere long to the source of inspiration; and in architecture as well as other fine arts the period following peace will see an era of unprecedented fecundity in fine works. The opportunities will be numerous. Much thought has been lavished of late on problems of city-planning, civic improvement, etc. The end of the war will give renewed impetus to all these activities, and help the realization of our noblest dreams. Let us prepare ourselves. With the poet let us "learn to labor and to wait."

MR. VARON'S article in this number, on "Architecture after the War," and Professor A. Kingsley Porter's recent article in the *Journal of the Institute*, "Gothic Art, the War and After," in which he says: "Gothic churches cannot and must not be restored. Let the destroyed monuments of France stand in ruins, but noble, poetic, beautiful ruins, not machine-made modern churches"—suggests to the

editor of ARCHITECTURE that we should be glad to hear from our readers on this subject so full of keen personal and artistic interest to us all.

Mr. Varon gives us reason to hope for a great future of architecture in America—Professor Porter makes us long to have vengeance on the ruthless, brutal, and boastful civilization that has irreparably destroyed the past.

The Columbus Real Estate and Building Show

THE Columbus Real Estate and Building Show, to be held at the Ohio State Fair Buildings January 21 to 30, 1918, offers the following prizes in competition:

FIVE HUNDRED DOLLARS IN PRIZES FOR BEST DESIGN OF \$6,000 HOUSE

An architectural competition of the most practical kind will be held in connection with the Real Estate and Building Show, Ohio State Fair Buildings, Columbus, Ohio, January 21 to 30, 1918.

The competition is under the direction of the Columbus Chapter, American Institute of Architects. It is conducted in co-operation with the Columbus Real Estate Board and the Builders and Traders Exchange.

The competition is open to architects everywhere.

Plans will be received up to and on Wednesday, December 26, 1917.

It is the aim of the Real Estate and Building Show and the organizations co-operating with it in this contest to give to the thousands of prospective home-builders an educational exhibit that will be of practical value to them.

The following are the prizes offered and the rules of the contest, as prepared by the committee of the Columbus Chapter A. I. A., Frank L. Packard, George H. Bulford, and Charles L. Inscho.

PRIZES OFFERED

For the design placed first.....	\$200
“ “ “ “ second.....	125
“ “ “ “ third.....	75
“ “ “ “ fourth.....	50
“ “ “ “ fifth.....	25
“ “ “ “ sixth.....	15
“ “ “ “ seventh.....	10

Honorable mention will be given to designs placed eighth to fifteenth.

The problem is an inexpensive but attractive suburban house of the detached type, supposedly built on an interior lot of rectangular form, with a street frontage of 50 feet and 115 feet in depth, the land being level and without trees or other natural beauty.

The materials employed in the general construction of the house are to be at the discretion of the competitor, but shall be indicated in some manner.

Provision shall be made for no less than the following rooms: living-room, dining-room (or combination of these two rooms), kitchen, three bedrooms, and a bathroom. There will also be a basement under the entire house.

The cost of the house, exclusive of the land and work of embellishing the same, shall not exceed \$6,000.

Further particulars can be had by writing the Columbus Real Estate Board.

Editorial and Other Comment

The Duty of the Community to the Cause of Good Architecture

IT seems foolish perhaps to reiterate that the one class of buildings which should always be well designed is that which comprises the structures erected by the public for public use; but that such reiteration is not without necessity may be observed by the poverty of imagination displayed in most of the structures erected at public expense.

Beginning with the towns or small cities, the first subdivision of this class is the schools; there is perhaps no special section of the general class which is of more importance to the architecture of the country as a whole than the schools—first because they are very many and second because they are used by our citizens in their formative period. As good taste and good judgment in art are to a large extent dependent upon familiarity with worth-while examples of art, it must be evident that our school buildings should not be mere factories of education but should in themselves be cultural stimuli. The universities have realized this, not very clearly perhaps, and the good university buildings may be due as much to a desire to outshine other universities as to a desire for beauty as an element of education; but whatever may be the cause the universities as a class are erecting buildings to behold which is an education. Any undergraduate of Columbia University who can look upon the library without an ennobling sentiment must be of base material, and the man who can spend four years at Princeton, surrounded with the loveliest college Gothic architecture in the world, and graduate untouched by it, does not deserve the opportunities the college has offered him.

Imagine the effect of the new freshman dormitories upon the entering student at Harvard who may have lived in some small Middle Western city in which the standard of taste has not yet progressed beyond late Victorian; nor can their influence be less upon the wealthy boy whose surroundings have been of inelegant magnificence. Buildings like these increase good taste among the school and college graduates, and when school buildings throughout the country are as beautiful as these the standard of good taste will be immeasurably raised. To some extent this has been perceived by the school boards, but more often they take the attitude that a building which is sanitary, light, and danger-proof is all that is desirable and that the architect who is anxious to add to these requirements the equally vital element of beauty is a man to be feared and curbed. Certain cities have been fortunate in their school boards and their architects alike. Newark, one of the ugliest of our manufacturing towns, has school after school which have had the effect of forcing a higher standard in commercial work. New York City has retained for years one architect to design its schools, and his work has been as successful as any school buildings could be under the conditions, lots, and large buildings which obtain there. The architectural profession of St. Louis is also identified with its beautiful school buildings, and, as the children of these cities grow, so must their communities benefit by the silent teachings of the school buildings.

The next subdivision of the class to be considered comprises the city halls and county court-houses. These for the most part are pretentious, gaudy, and ornate; too often

they have been reflections of great architecture—too seldom developments of the small structure, and almost invariably the selection of the architect and the choice of the contractor have been determined by political reasons and not by artistic ones. The American people as a whole has kept the school out of politics—we have been determined to give our children safety, health, and good teaching; but we have been content to see our administration buildings, which should be temples of our democratic faith, the kickballs of the sort of politicians who have made what should be a noble word—politics—a symbol of dirtiness and corruption. Occasionally the reverse is true, and when we find a town which has a town hall so lovely as that of Huntington, Long Island, or a county which has a court-house so good as that of Union County, New Jersey, we feel instinctively that here is a place of cleanly ideals fit to be our home.

Fortunately our national buildings, under two successful administrations of the office of supervising architect of the Treasury, have been of higher average quality than most of our private work, and where we used to find small, gray-granite buildings of wretched plan and forbidding exterior housing the activities of the nation we now find quiet, dignified, spacious, and handsome structures, varied in design in accordance with the neighborhoods in which they are placed, fit to house the branches of our public administration.

The profession has never fully realized the debt which it owes Mr. James Knox Taylor, who lifted the public architecture of the United States from its former low estate to the high place which it now occupies. The influence of the many small court-houses and post-offices which have been erected all over this country has been splendid in the extreme. The one thing to be regretted about these buildings is that they have been built not in the places where they were most needed but in the towns where some ambitious congressman or senator had an axe to grind, and while we may regret that so much money has been spent in the wrong places we can at least congratulate ourselves on the fact that it has been so well spent.

Next to the quality of the work the best educational value of the buildings designed by the supervising architect of the Treasury has been in the selection of the styles of architecture to fit the localities in which the buildings have been built. For example, in Marblehead, which contains many examples of colonial work, the government building is reminiscent of our early public buildings of brick with a white trim, excellent in detail and surmounted by a light cupola. In Westerly, Rhode Island, the post-office building occupies a delightful location, facing the "green," which is surrounded by a marble or a white granite structure of Neo-Grec design. In Stamford, Connecticut, the post-office is of gray brick with colored terra-cotta trim, in a sort of modern variation of Italian architecture and placed between two other larger buildings of a general similar character. Here the architect very wisely observed the harmony of style which should prevail between adjacent structures rather than any traditional architecture of the locality, and indeed in Stamford there are but a very few old buildings of definite style in existence. In Santa Fé, New Mexico, the post-office and court-house is an example of the best modern imitation or variation of the so-called Californian mission architecture; and the principles of

fitting the style to the location which have been observed in these instances is not confined to them alone but is general throughout all this work.

The successor in the office of supervising architect of the Treasury continued to observe this fortunate tradition, but the buildings in Washington itself which house the new departments and extended activities of old ones have been designed by architects whose choice leads one to curious surmises. The new Department of Labor, for example, is comparable in design to a second-rate New York loft building, and three or four other new and permanent government-office buildings in Washington seem to have the same unfortunate characteristics. It is quite possible that the cost of these buildings was reduced to the lowest terms commensurate with sound and durable construction, but a competent architect could have got much better results, would have charged no more than an incompetent one, and these buildings, since they will always be useful, will probably never be destroyed and will always remain monuments to somebody's imbecility. They are certainly not in accord with the grand principles upon which Major L'Enfant designed the city of Washington, and in accordance with which the very noble buildings for Congress, the Treasury Department, the Department of the Interior, and others of the old Washington office-buildings were erected. The Government of the United States has not done its duty to the people of the United States in permitting the construction of buildings like these.

Besides the buildings erected directly by public money, there are a number of types of buildings which, although erected by private subscription, are for public use. Many of them are strictly educational, such as the libraries and museums, and the others, such as hospitals, homes, and the like, should be educational. In most buildings of these kinds an attempt has been made to achieve architectural distinction as well as to secure suitable well-lighted floor area, but for some unfortunate reason the results have not been commensurate with the intentions. Take, for example, the multitude of libraries which Mr. Carnegie has so generously provided; the architects of these libraries have been in most cases selected or recommended by the trustees which Mr. Carnegie has appointed to administer his funds, and the buildings, though doubtless exemplars of sound library plan, unfortunately for the most part have not been of sufficiently high quality to educate in artistic things the people who frequent them. This is true from the great Carnegie library of Pittsburgh down to the ten-thousand dollar buildings in the small towns, yet, on the whole, libraries which Mr. Carnegie has provided are superior in architectural expression as well as in plan to the libraries which have been constructed in other ways. It cannot be too strongly said that the library, the place where people go for education of all kinds (including art education) should be in itself an example of art in the highest degree.

Even more is this true of the art museums, and, while the museums as a class have been architecturally superior to the libraries, yet they have by no means attained the very high standard which we ought to expect from them. Few museums in the country compare in beauty of design with the Pennsylvania Station in New York or even the Union Station in Washington, though the Toledo Art Museum, the Albright Museum in Buffalo, and the museum at St. Louis (originally erected as part of a national exposition) are excellent. They are rather the exceptions than the rule, and, when one considers the bad taste of so many buildings, how can one expect to educate the public appreciation by collecting art objects in a building which is itself an example of false art? One cannot assume that the collections

contained in such a building are of value. People who know so little about art as to permit bad buildings to be erected to contain them cannot be assumed to have made collections of real value to be housed in them. They may be good, they may not—the result is accidental.

The Twenty-Third Annual Exhibition of the Architectural League of New York

THE thirty-third annual Exhibition of the Architectural League of New York will be held at the Building of the American Fine Arts Society, 215 West 57th Street, in February, 1918. The smoker will be given on the evening of Friday the 1st at 9 P. M. The League reception takes place on Saturday, and the exhibition will be open to the public from Sunday the 3d to the 23d inclusive. Hours 10 A. M. to 6 P. M., 8 P. M. to 10.30 P. M. Admission, twenty-five cents, except Saturdays, which will be a free day.

The Henry O. Avery Prizes for Sculpture

A PRIZE of fifty dollars presented by the late Mrs. Samuel P. Avery in memory of the late Henry O. Avery and a special prize of three hundred dollars for the best design submitted by an architect, sculptor, and mural painter in collaboration.

Subject: An assembly-room or auditorium in an Army or Navy Y. M. C. A. building of a training-camp. Length 130 feet, breadth 108 feet, height, floor to ridge, 30 feet, with platform at one end.

The subject for competition, however, to be limited to the treatment of platform or stage and adjacent space. The platform to be within an area 25 feet in depth and 40 feet in width. The building will be used chiefly when artificial light is required.

While the present scheme is to construct these buildings of rather temporary character, they may become permanent features of our national life and be constructed of durable materials.

It is the hope of the committee that the design and its treatment will be such as to make virile appeal to patriotic service and duty.

An expression of the purpose of these buildings has been obtained from the National War Work Council of the Y. M. C. A., as follows:

"The purpose of these buildings is threefold—first, to house the red-triangle programmes—dramatic, operatic, and moving-picture entertainments; second, to furnish a platform from which may be heard the leaders of national thought and life in the country; and third, to bring before these audiences of enlisted men the great ministers and other religious leaders of the day."

Competitors, to be eligible for the award, must submit:

1. A model in color, to be rendered at a scale of one-half inch to the foot ($\frac{1}{2}'' = 1'$), which shall represent the combined work of the architect, sculptor, and painter.

2. A rendered plan at a scale of one-half inch to the foot ($\frac{1}{2}'' = 1'$), showing the treatment of end of the assembly-room.

The judgment of the committee of awards will be based on the effect of the design as a whole and the degree of successful collaboration of the competing groups.

The Avery Prize will be awarded on the sculptural element in this programme and the award of the Collaborative Prize will not render the work of the collaborating sculptor ineligible therefor.

The exhibition of the League is always one of the most interesting and instructive art shows of the year, and this one promises to be more than usually worth while.



DETAIL OF LOGGIA.

"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.

Willis Polk & Co., Architects.



MAIN FRONT.



PORTE-COCHERE.

Willis Polk & Co., Architects.

"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.



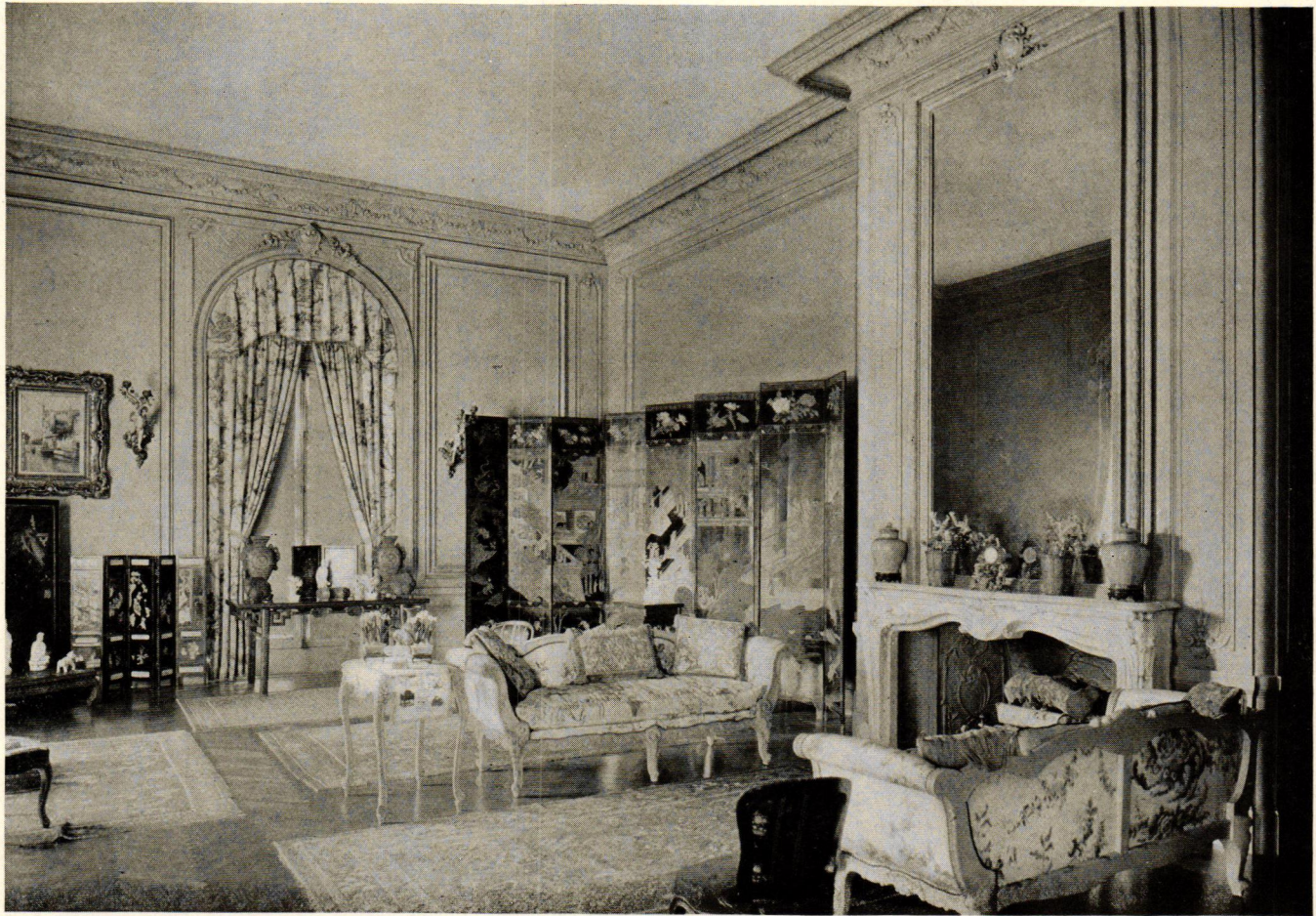
EAST TERRACE.



DINING LOGGIA AND ENTRANCE TO COURT.

Willis Polk & Co., Architects.

"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.



DRAWING-ROOM.



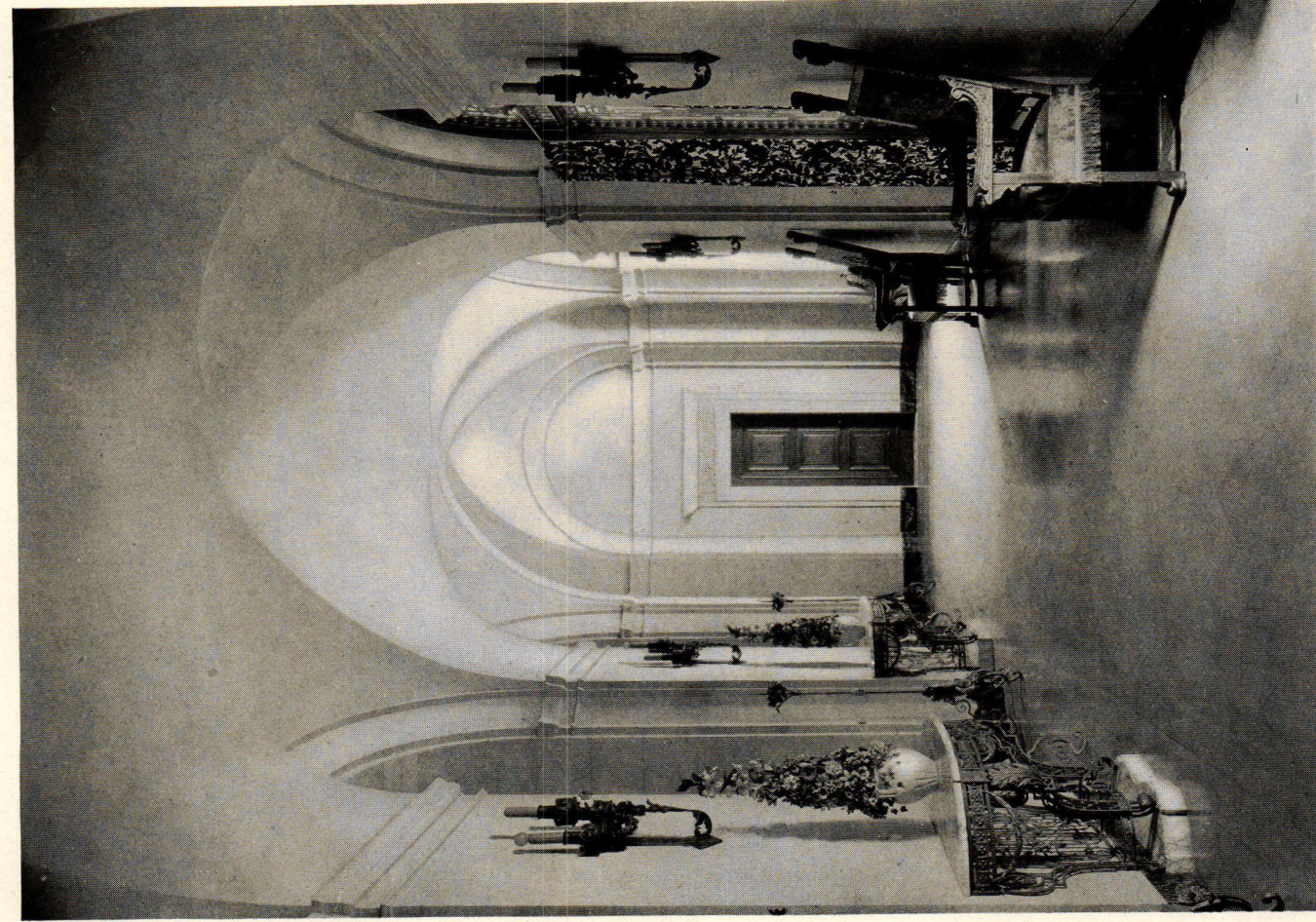
COURT.

Willis Polk & Co., Architects.

"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.

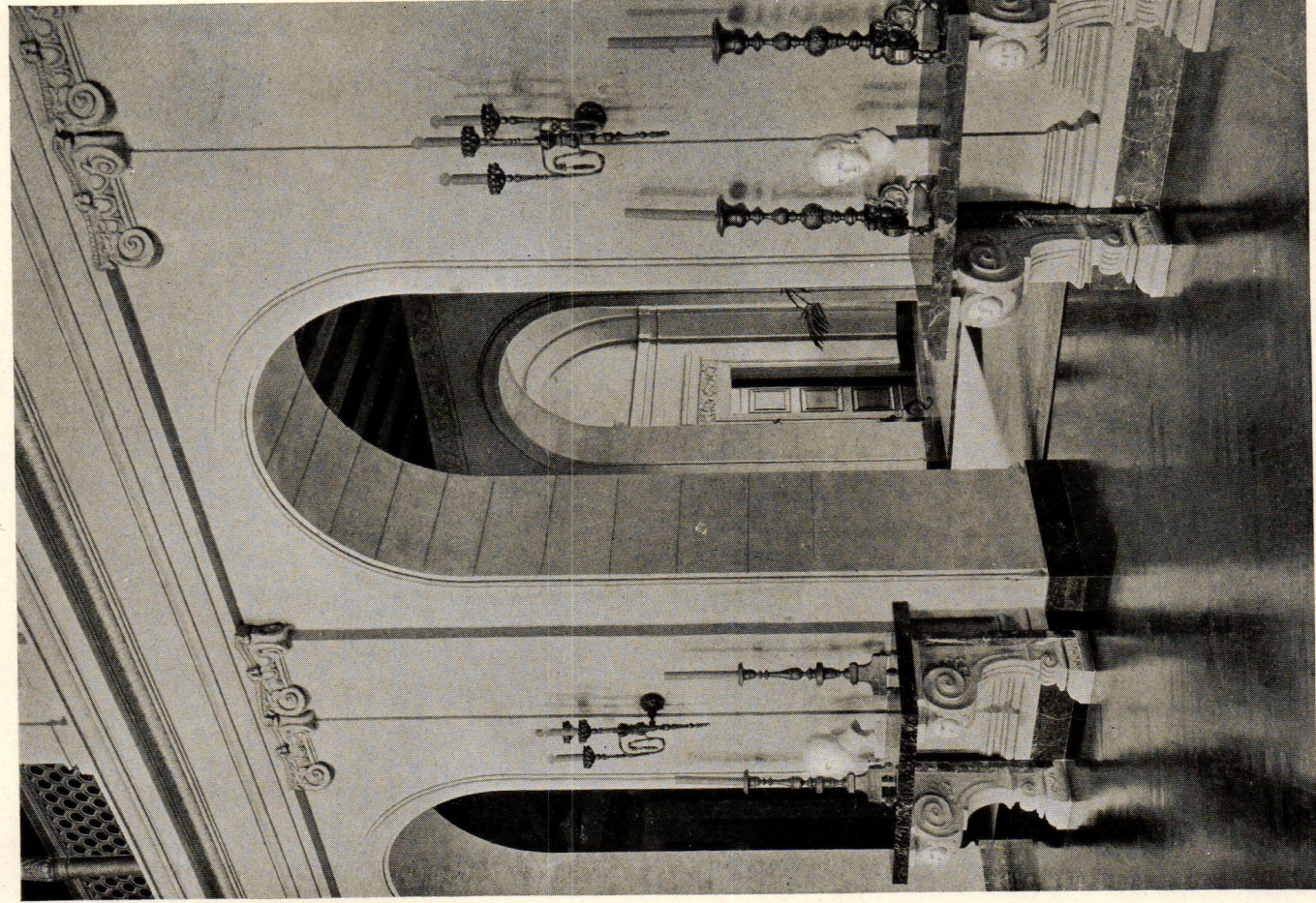
ARCHITECTURE

DECEMBER, 1917.



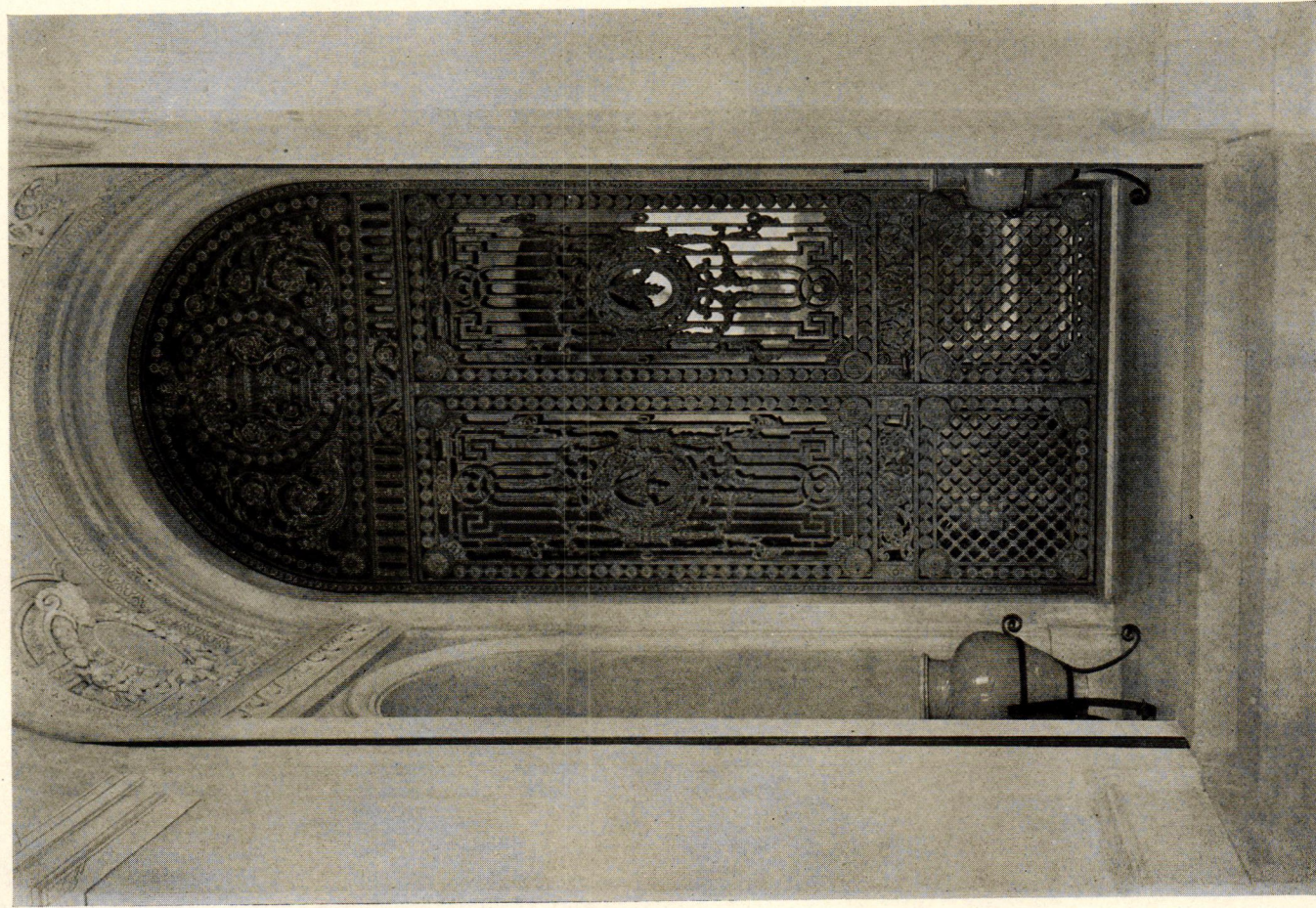
VESTIBULE.

"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.

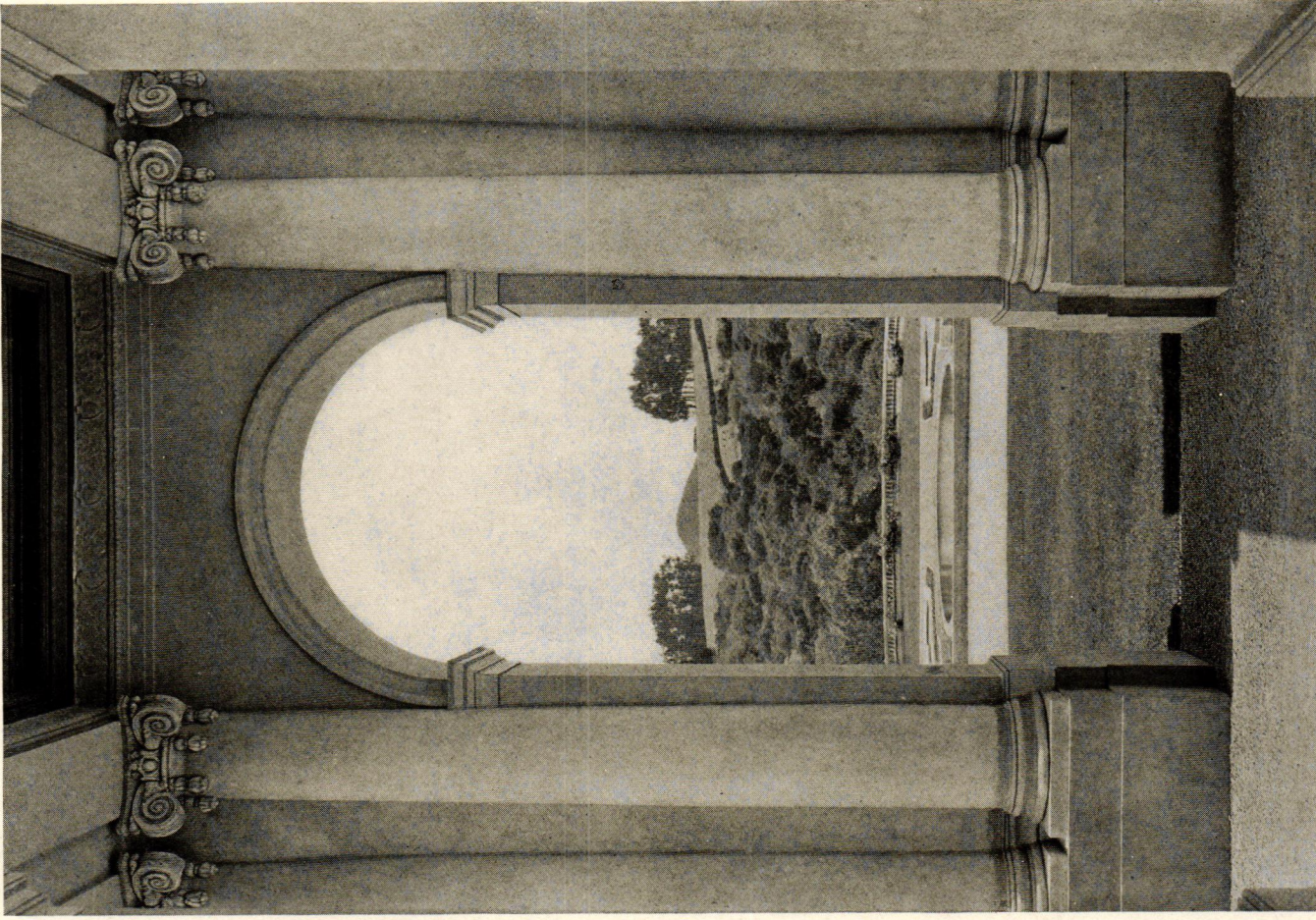


DETAIL IN COURT.

Willis Polk & Co., Architects.

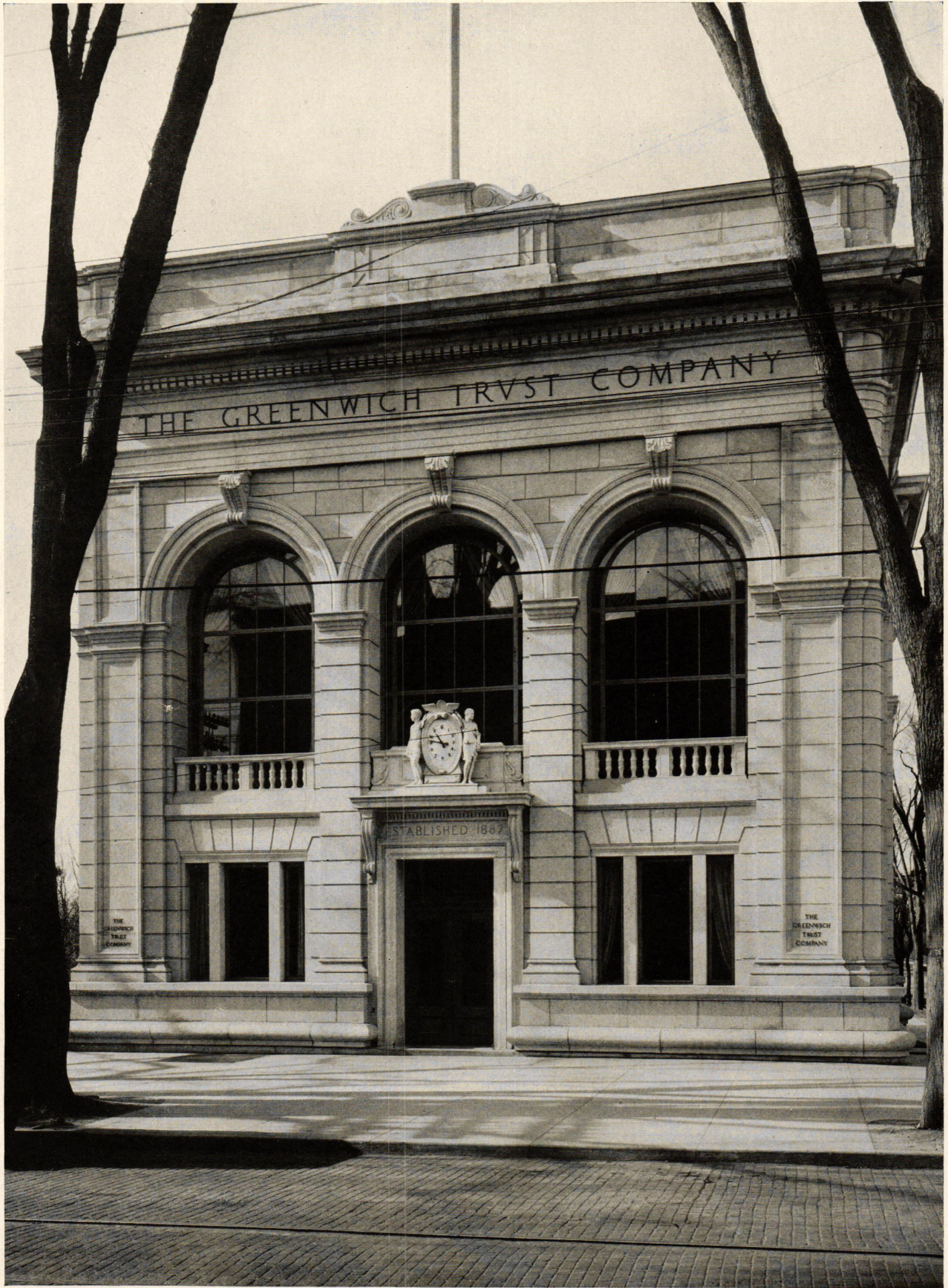


MAIN ENTRANCE DOOR.



VISTA FROM PORCH ENTRANCE.
"UPLANDS," RESIDENCE, C. TEMPLETON CROCKER, NEAR SAN MATEO, CAL.

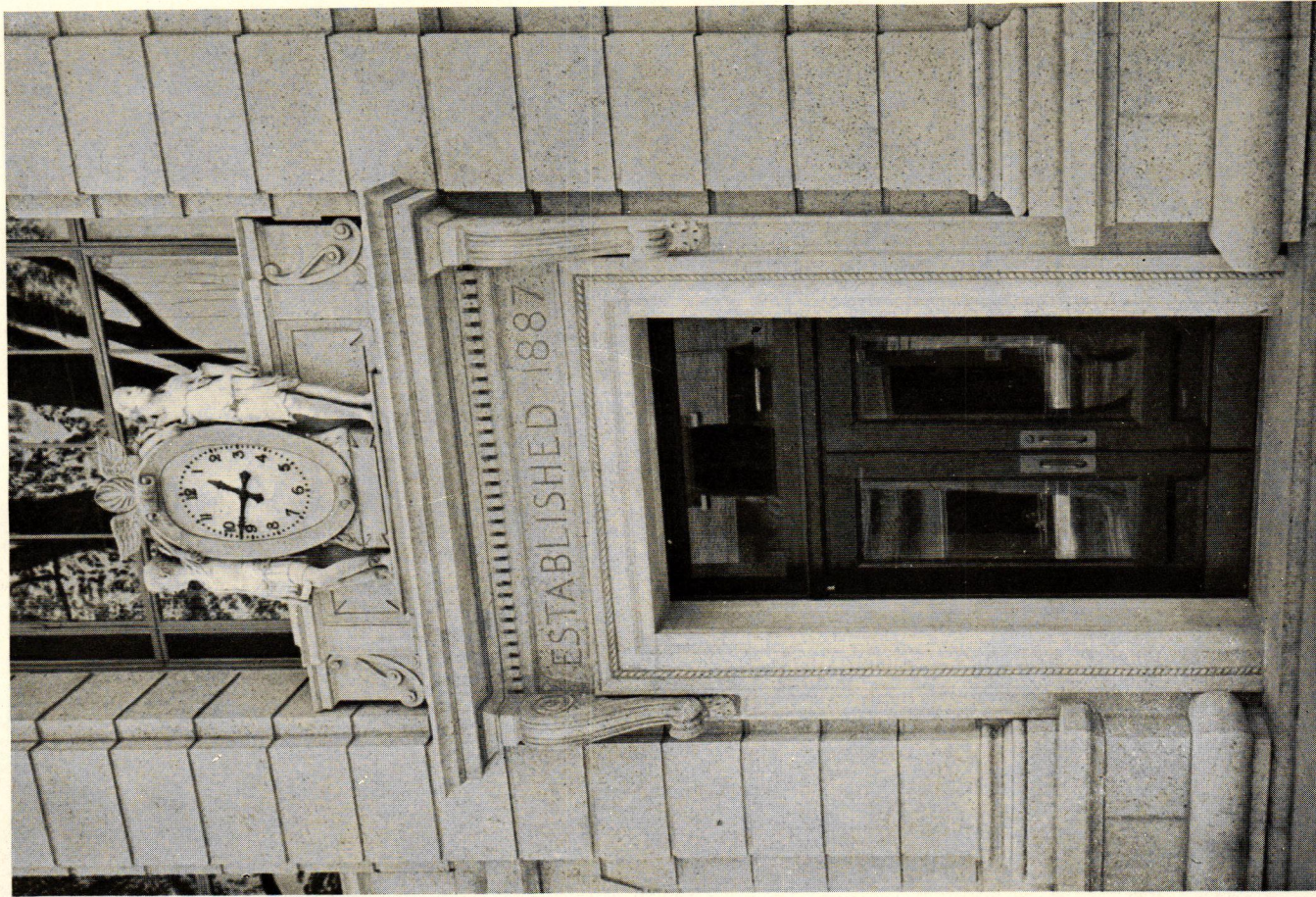
Willis Polk & Co., Architects.



THE GREENWICH TRUST CO. BUILDING, GREENWICH, CONN.

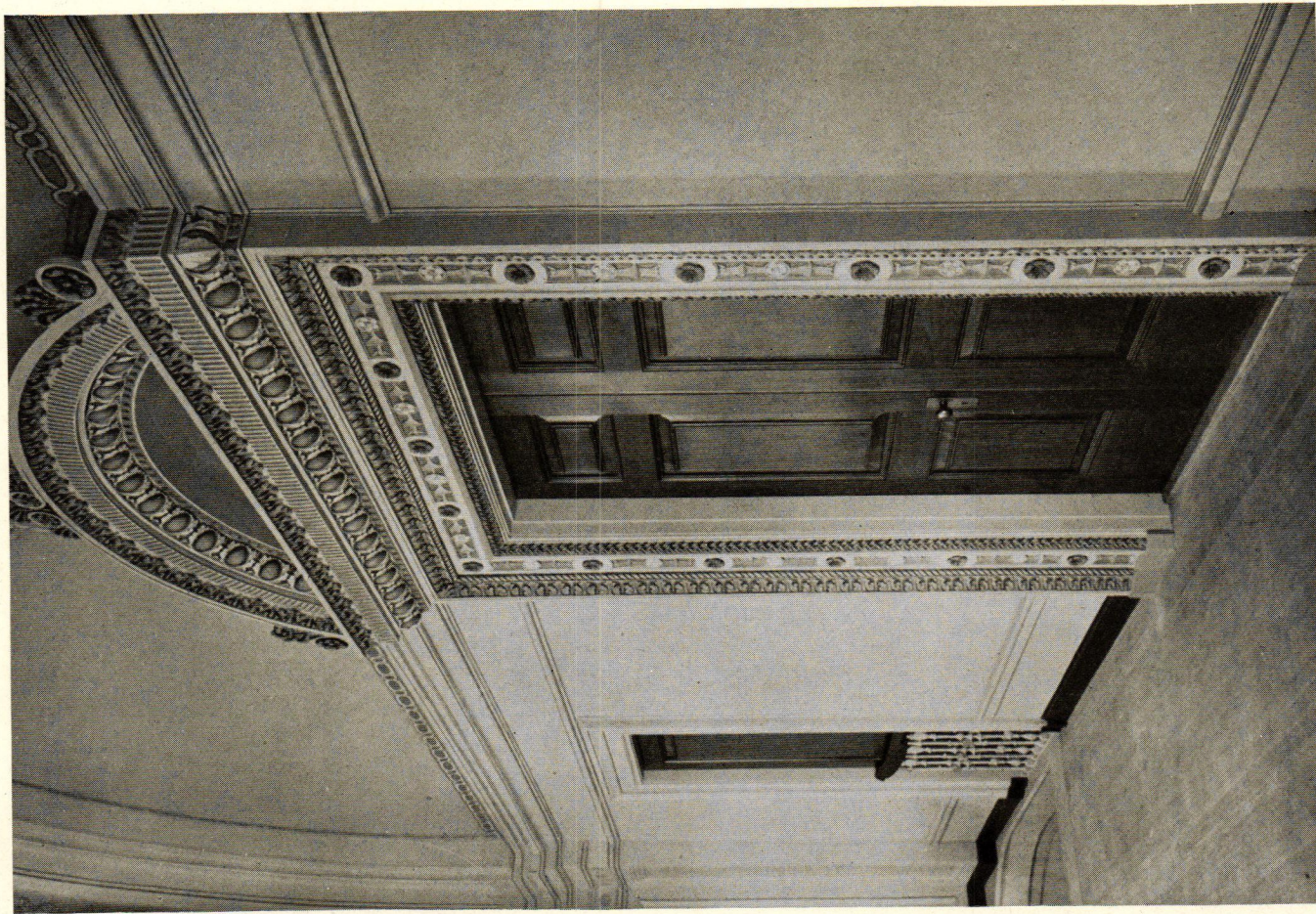
Alfred C. Bossom, Architect.

DECEMBER, 1917.



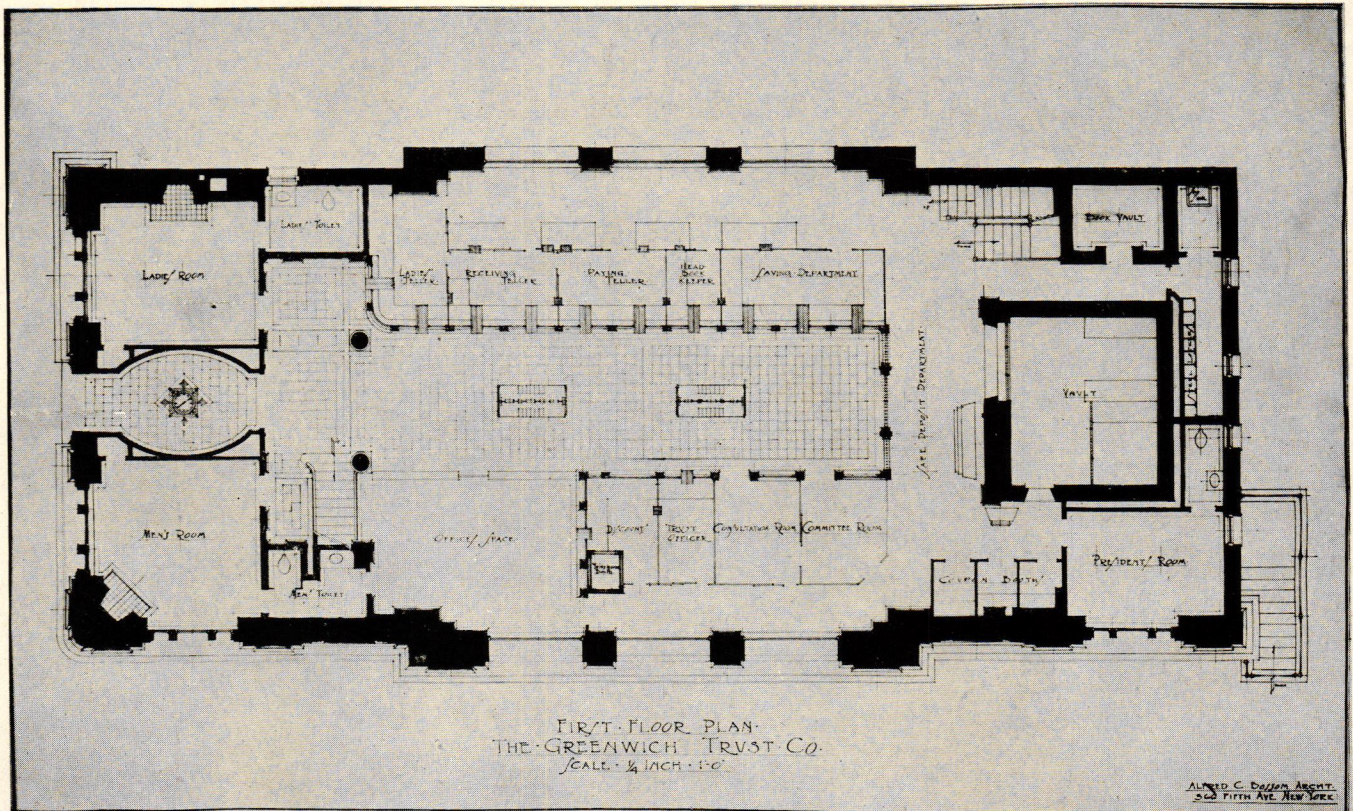
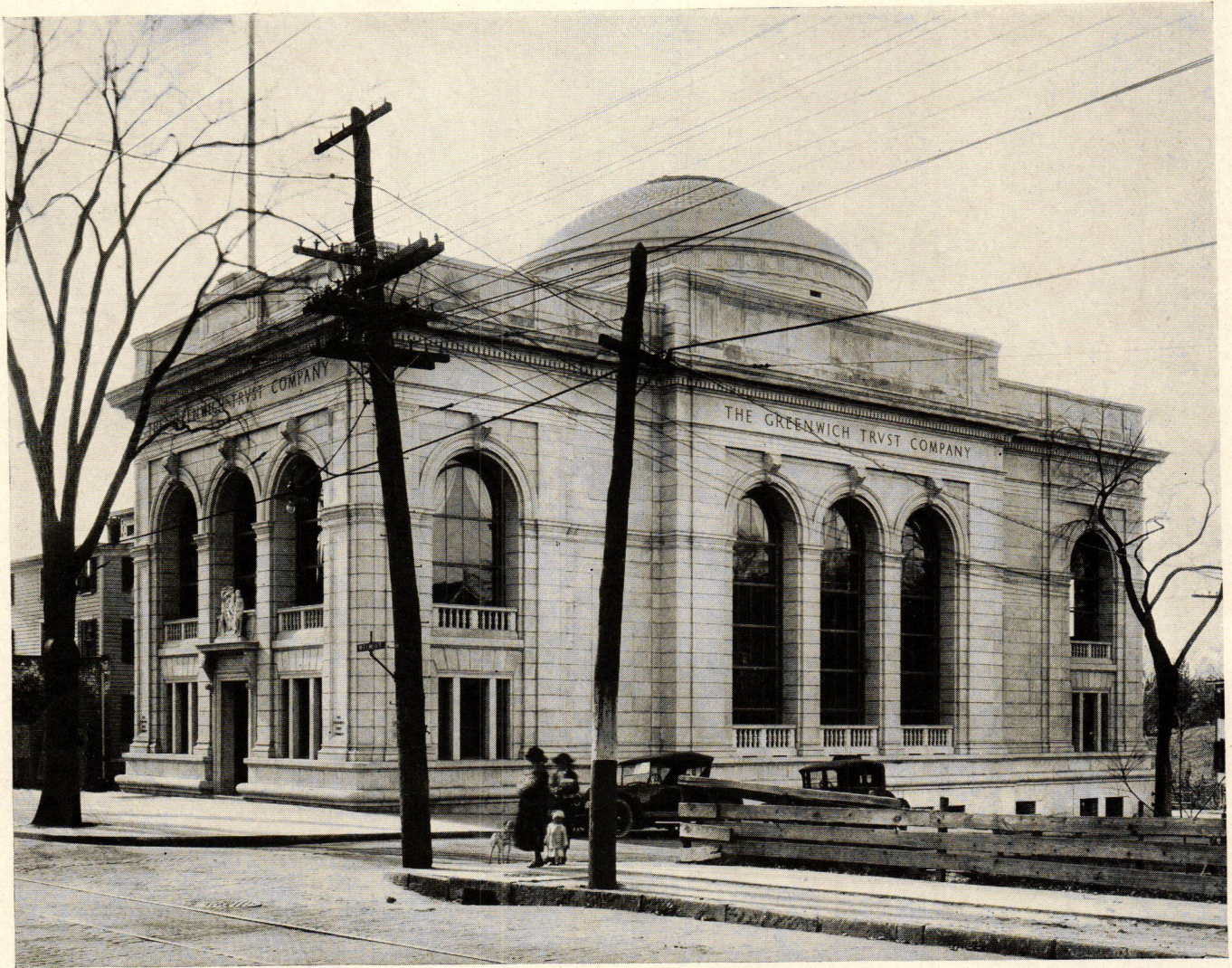
MAIN ENTRANCE DOORWAY.

THE GREENWICH TRUST CO. BUILDING, GREENWICH, CONN.



DOOR TO DIRECTORS' ROOM.

Alfred C. Bossom, Architect.



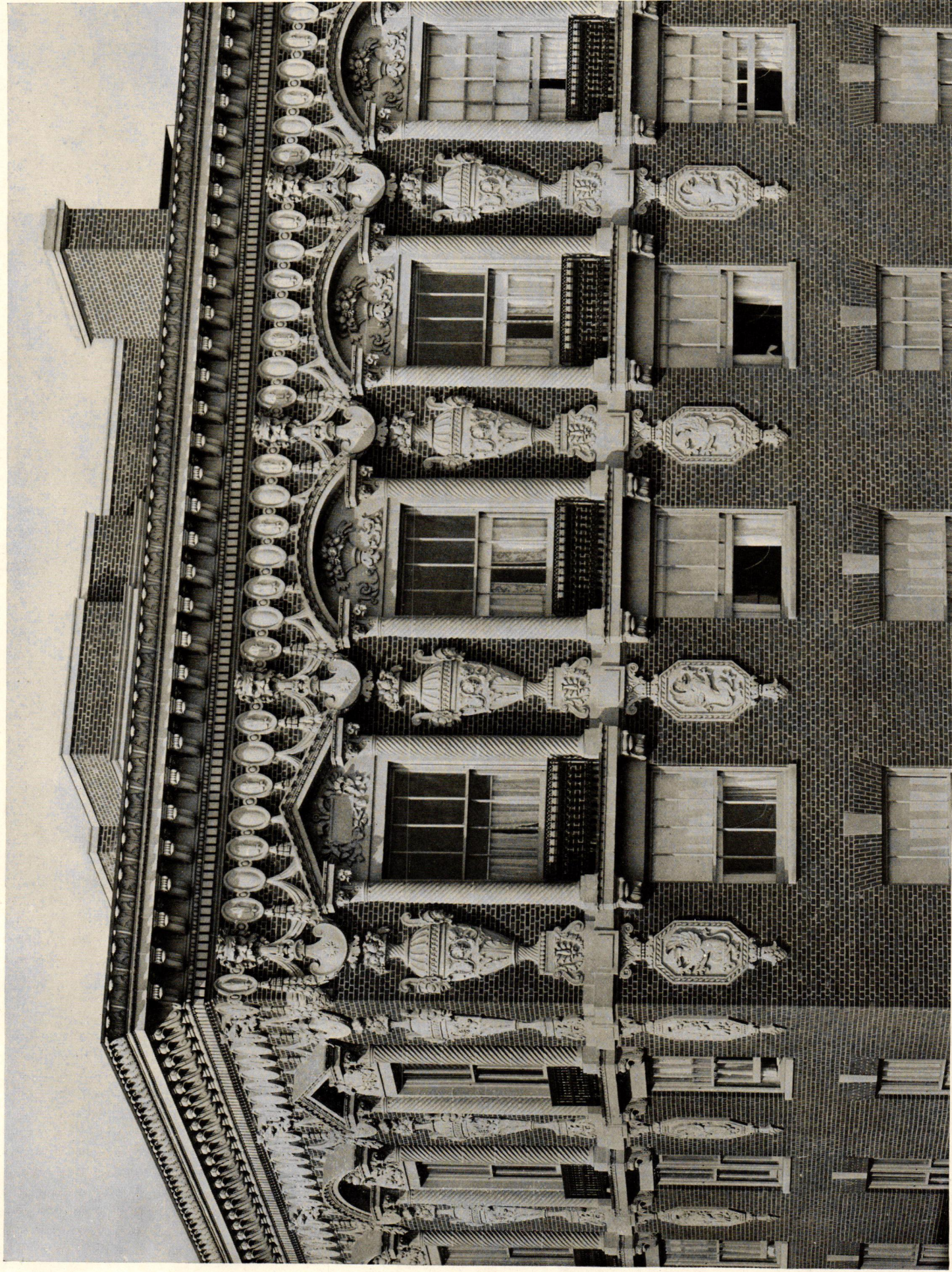
THE GREENWICH TRUST CO. BUILDING, GREENWICH, CONN.

Alfred C. Bossom, Architect.



HOTEL CHATHAM, VANDERBILT AVE., 48TH TO 49TH STS., NEW YORK.

Warren & Wetmore, Architects.



DETAIL OF UPPER STORIES, HOTEL CHATHAM, VANDERBILT AVE., NEW YORK.

Warren & Wetmore, Architects.



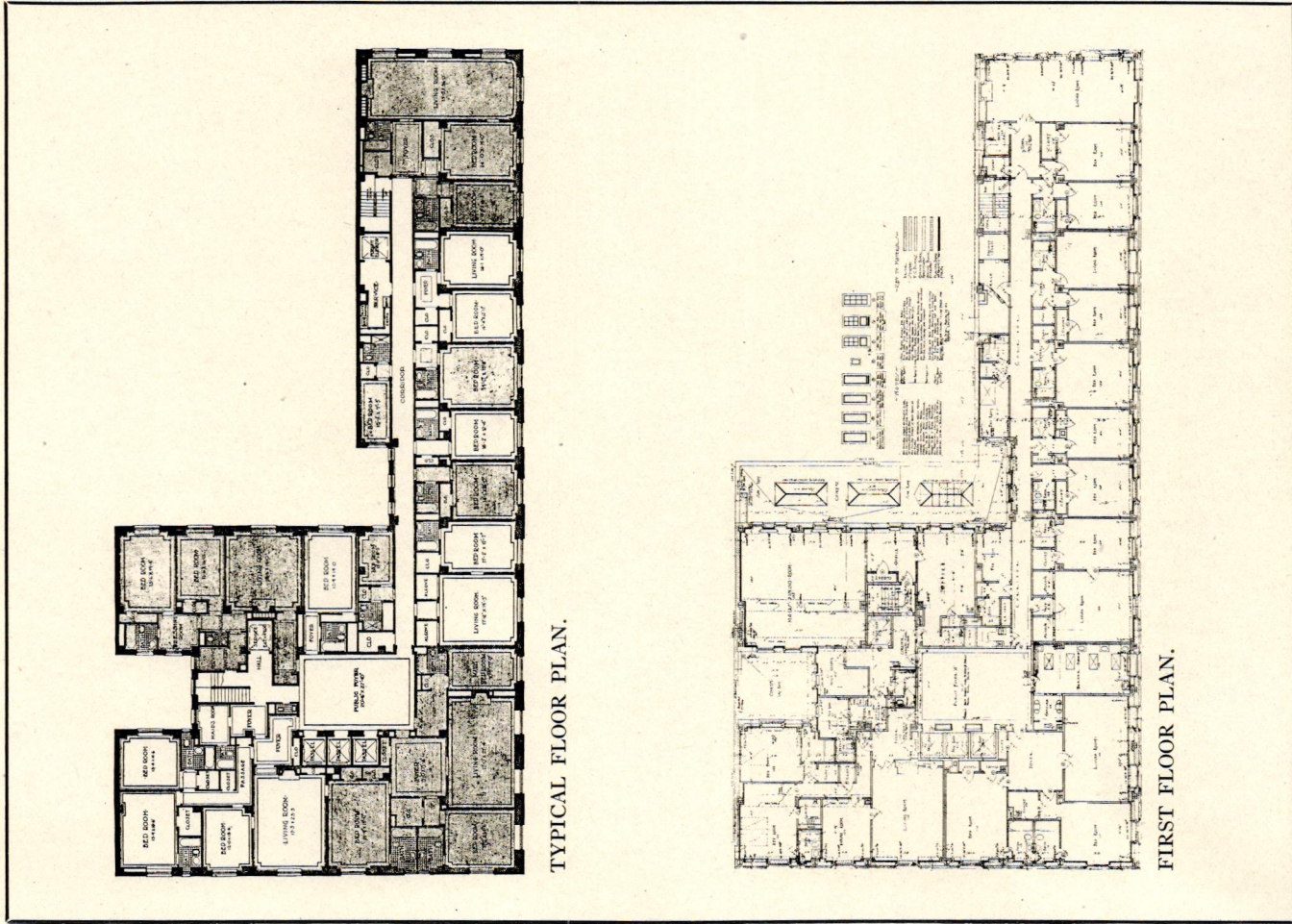
LOBBY.



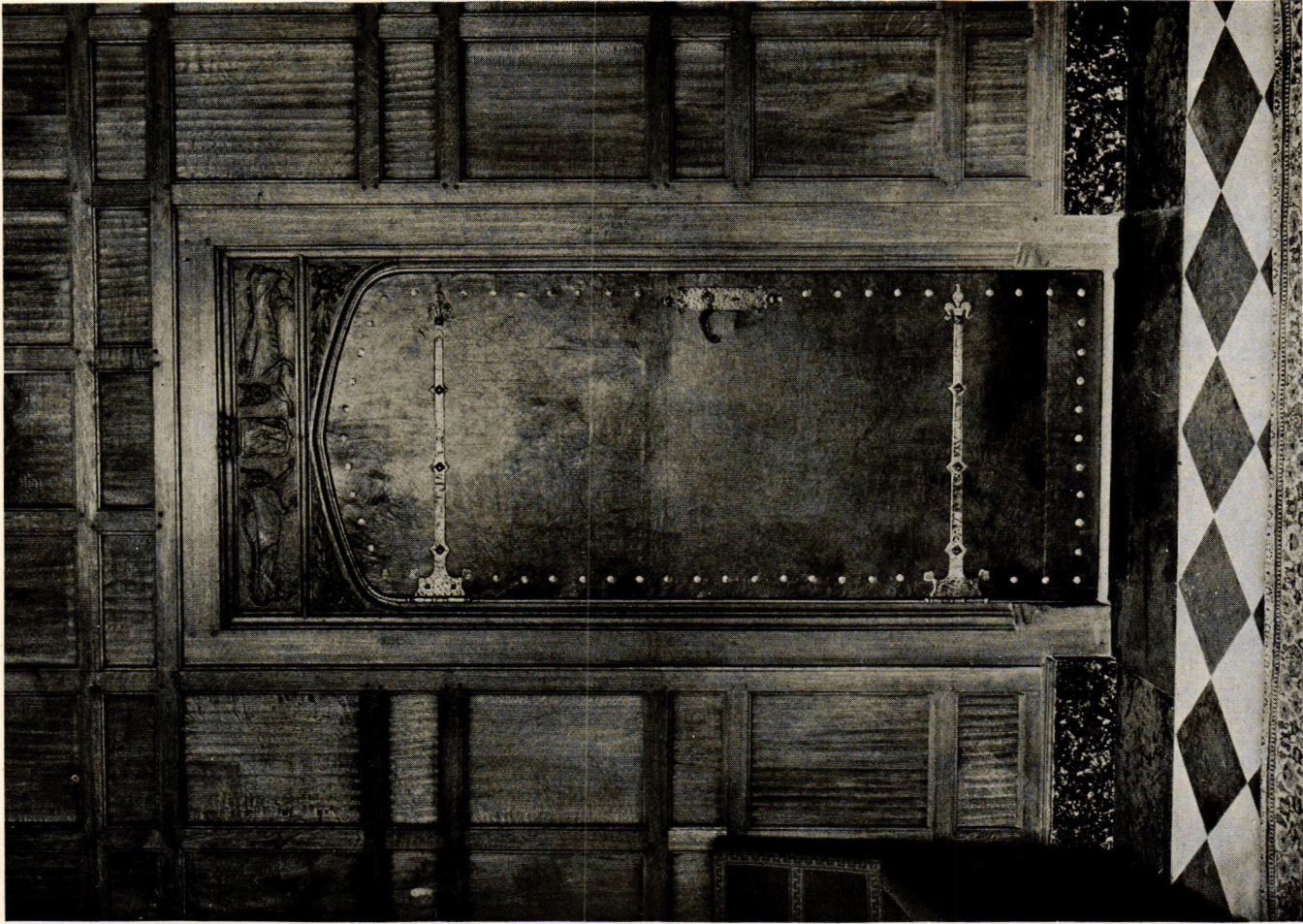
LOUNGE.

HOTEL CHATHAM, VANDERBILT AVE., NEW YORK.

Warren & Wetmore, Architects.



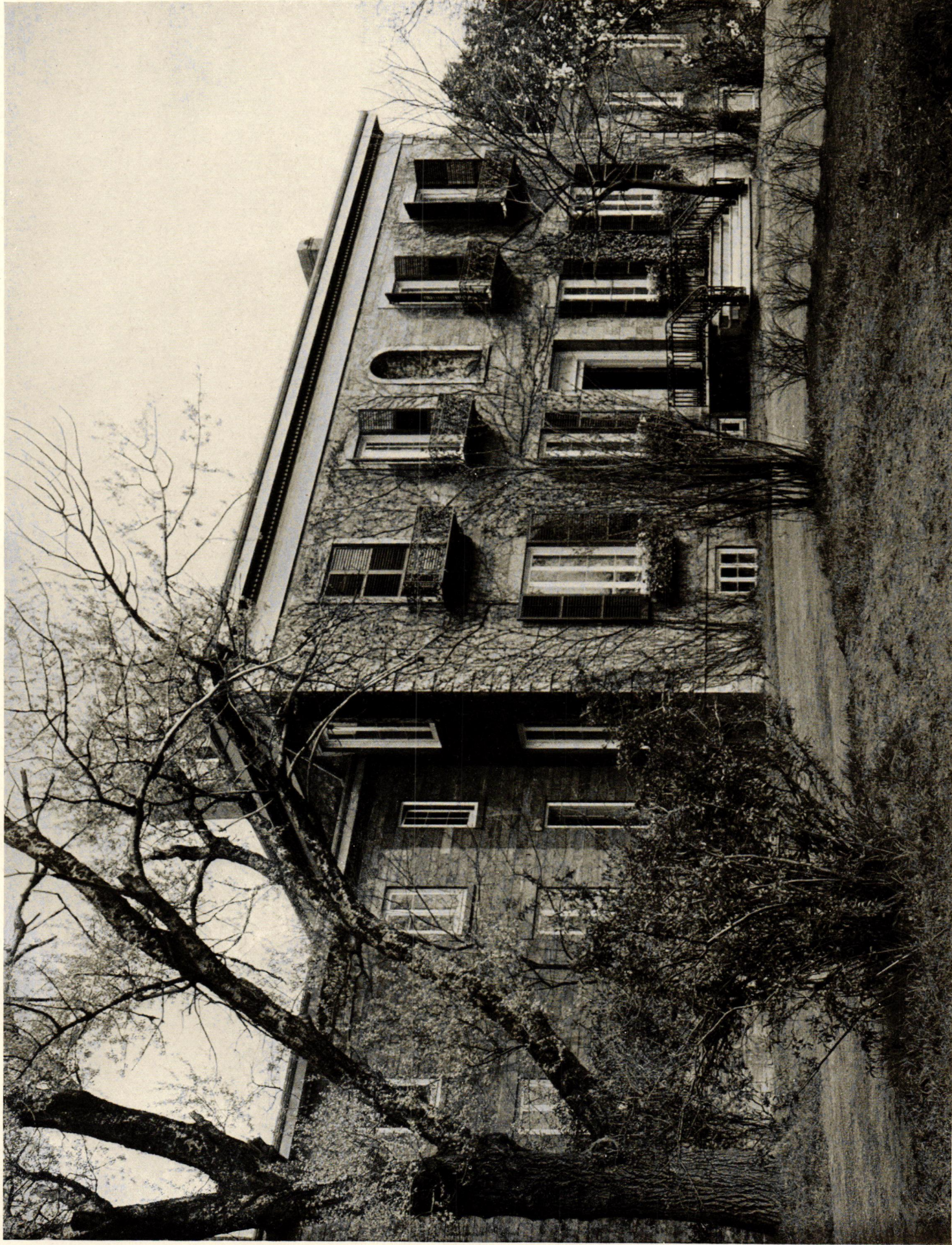
PLANS.



DETAIL.

HOTEL CHATHAM, VANDERBILT AVE., NEW YORK.

Warren & Wetmore, Architects.



BARTOW MANSION, PELHAM BAY PARK, NEW YORK (Built about 1830).

HOME OF INTERNATIONAL GARDEN CLUB, INC.

Restoration by Delano & Aldrich, Architects.



HOUSE, FROM GARDEN.



GARDEN, FROM TERRACE.

Restoration by Delano & Aldrich, Architects.

BARTOW MANSION, PELHAM BAY PARK, NEW YORK (Built about 1830).

HOME OF INTERNATIONAL GARDEN CLUB, Inc.

2 INCH SCALE, DETAIL

TILE ROOF

Stucco

ROUGH STUCCO

SMOOTH FINISH

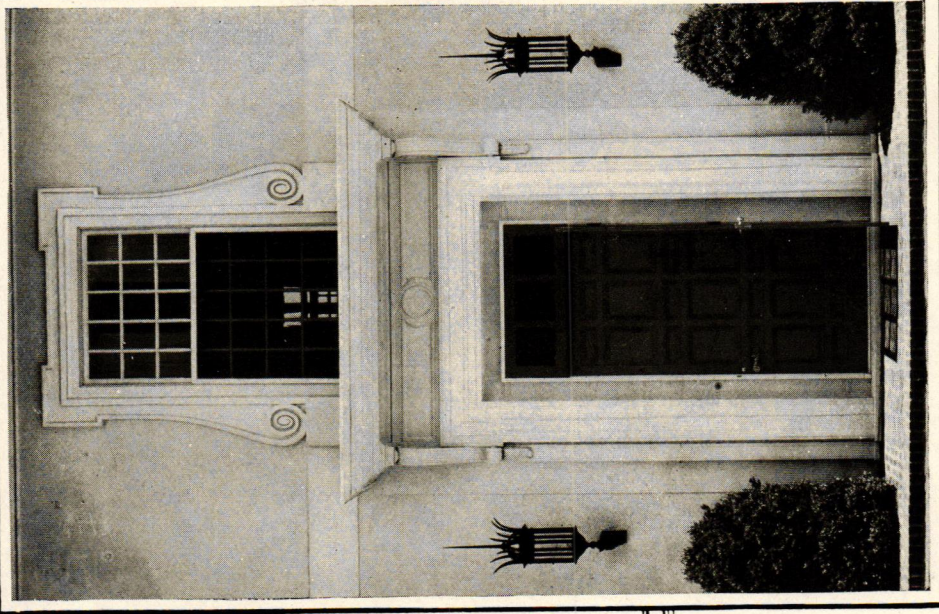
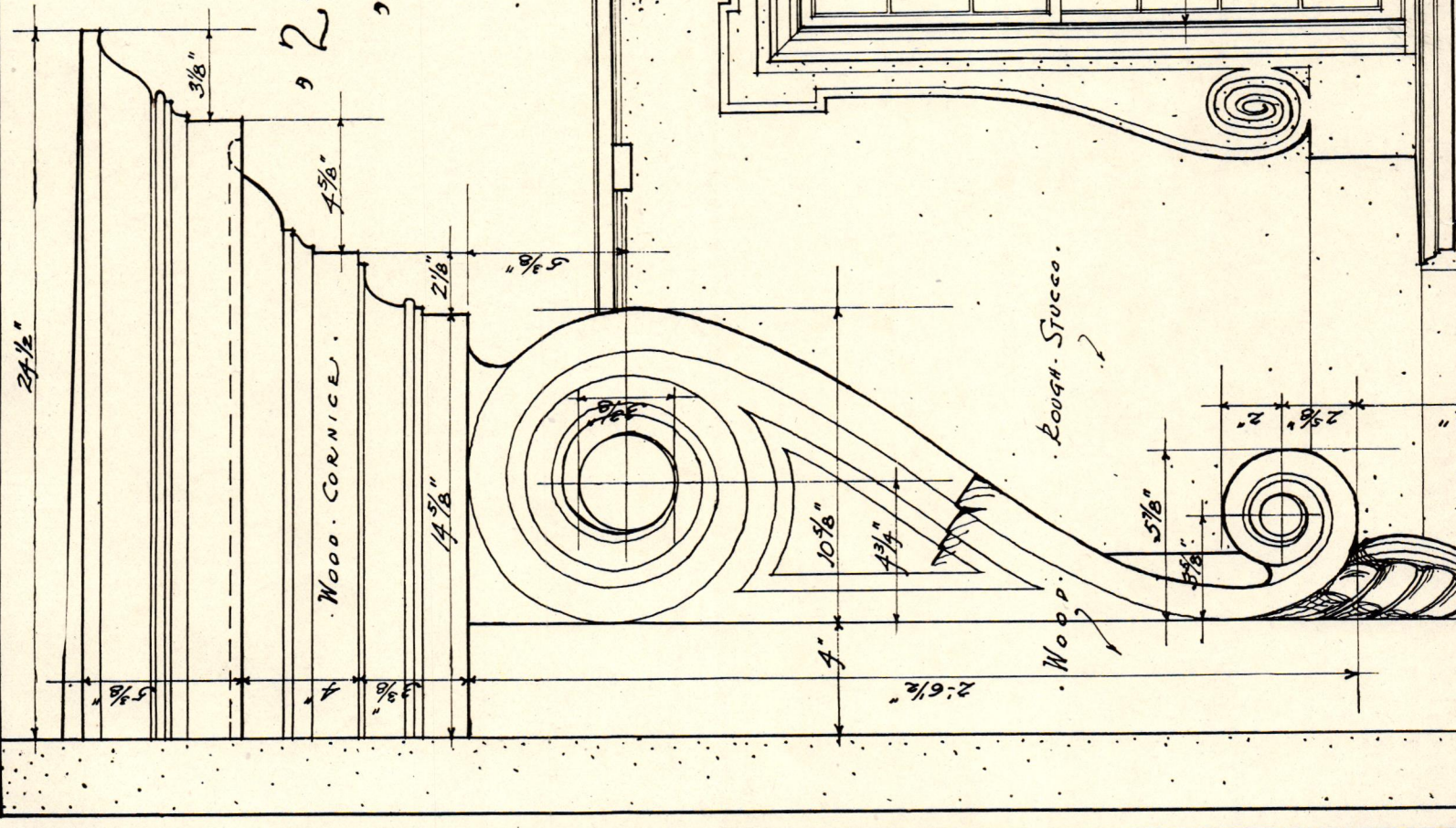
SMOOTH FINISH

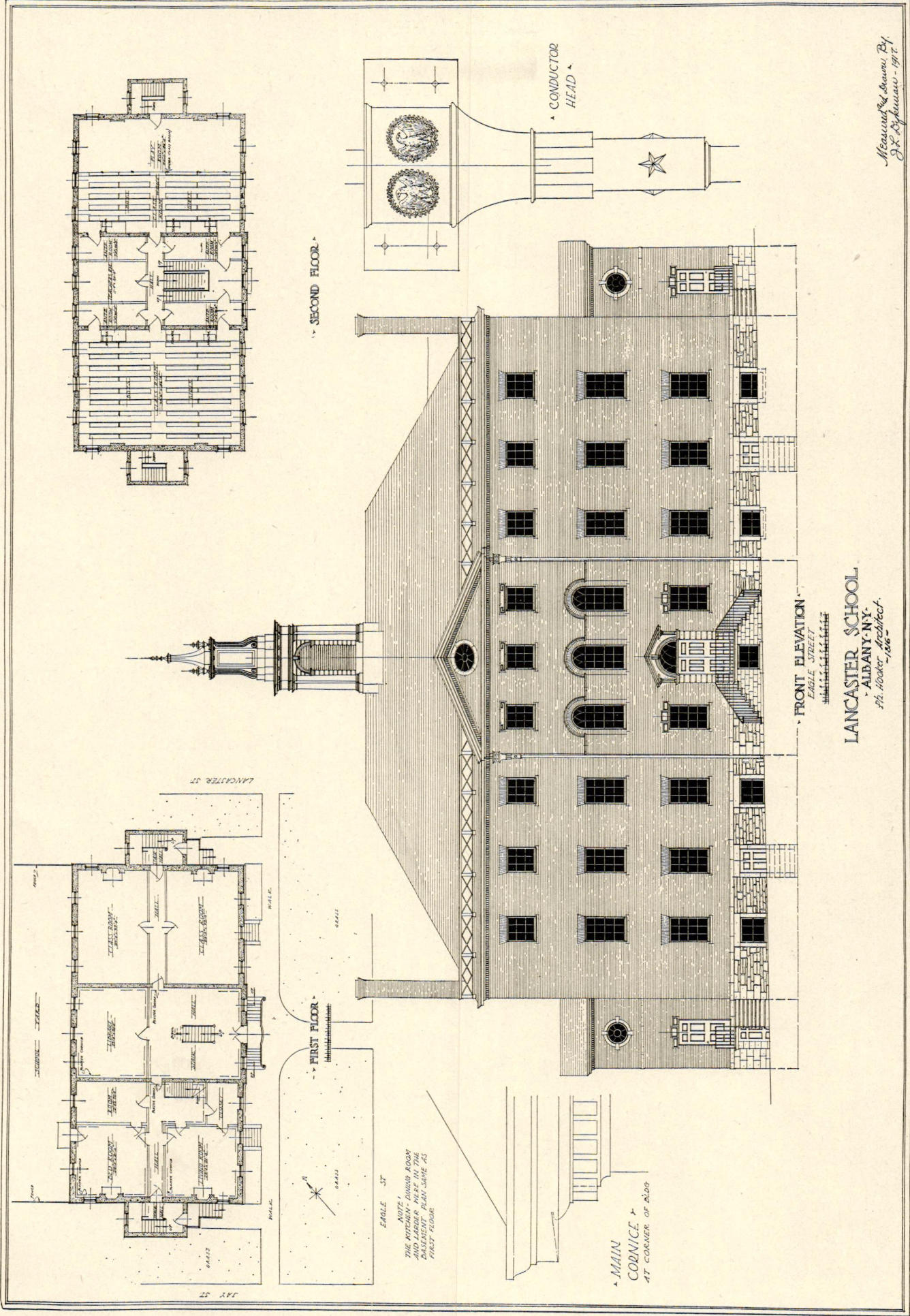
WOOD CORNICE

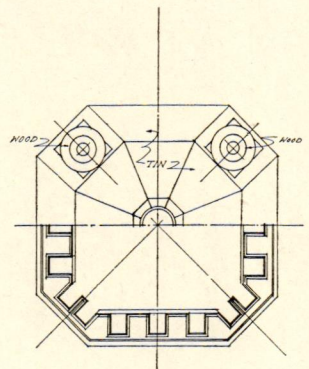
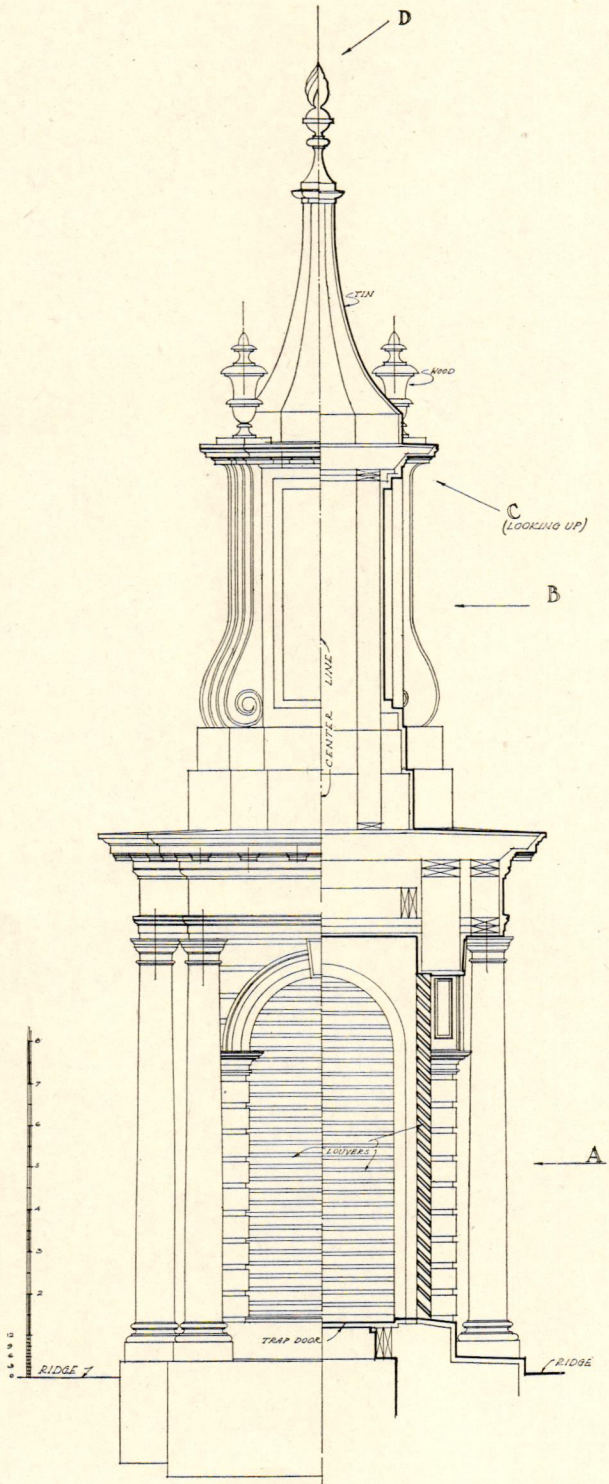
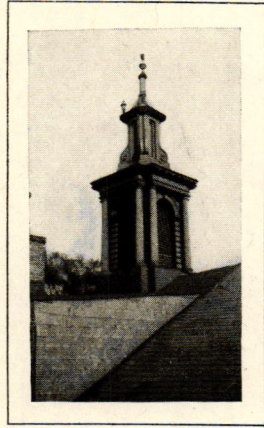
ROUGH STUCCO

WOOD

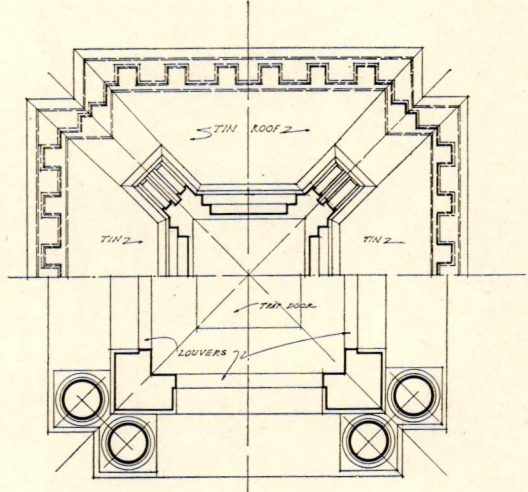
D. # WINDOW







PLAN C & D

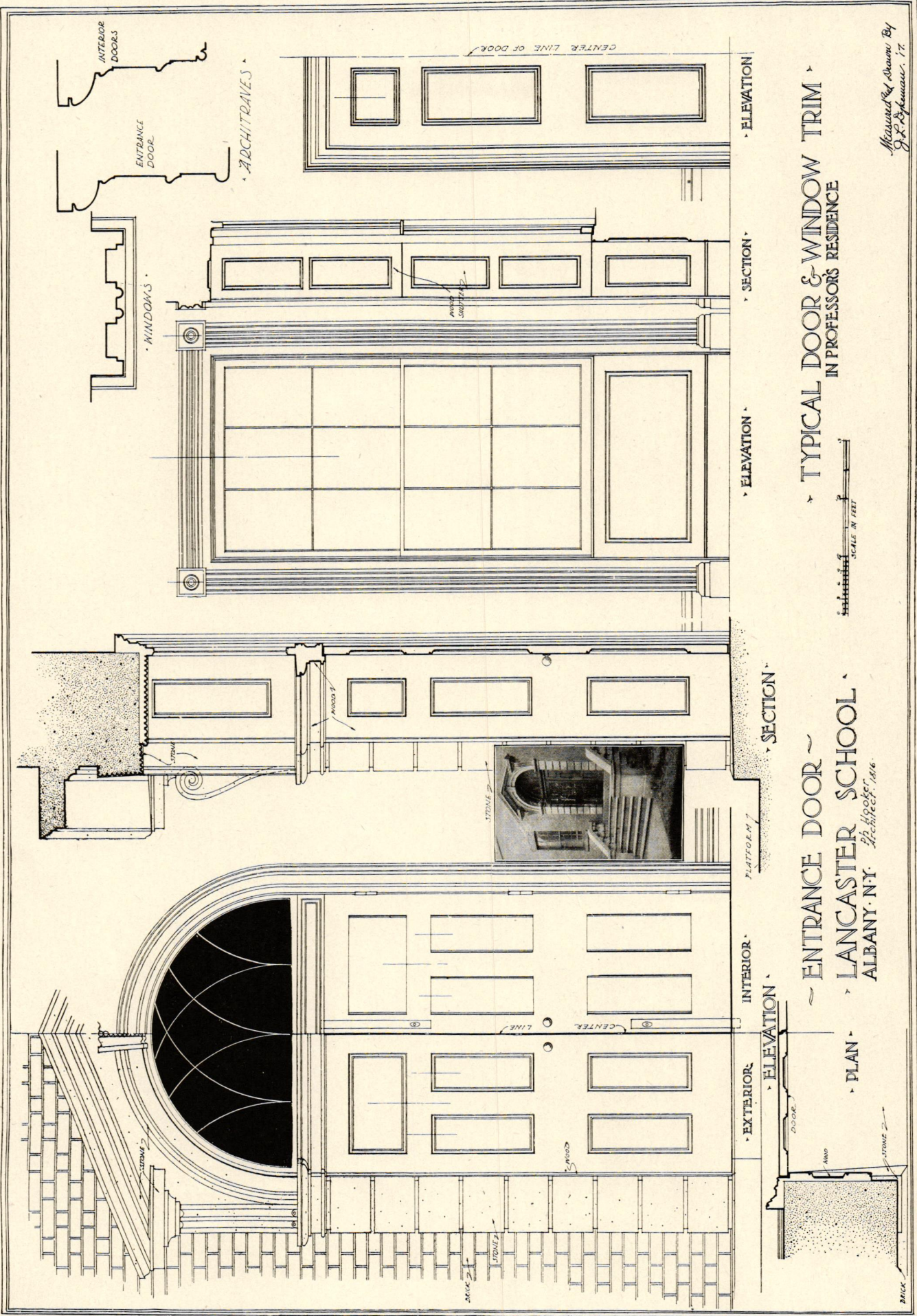


PLAN A & B

ELEVATION SECTION (ONE HALF)

BELL TOWER
 LANCASTER SCHOOL
 ALBANY, NY
 Philip Hooker, Architect
 1916

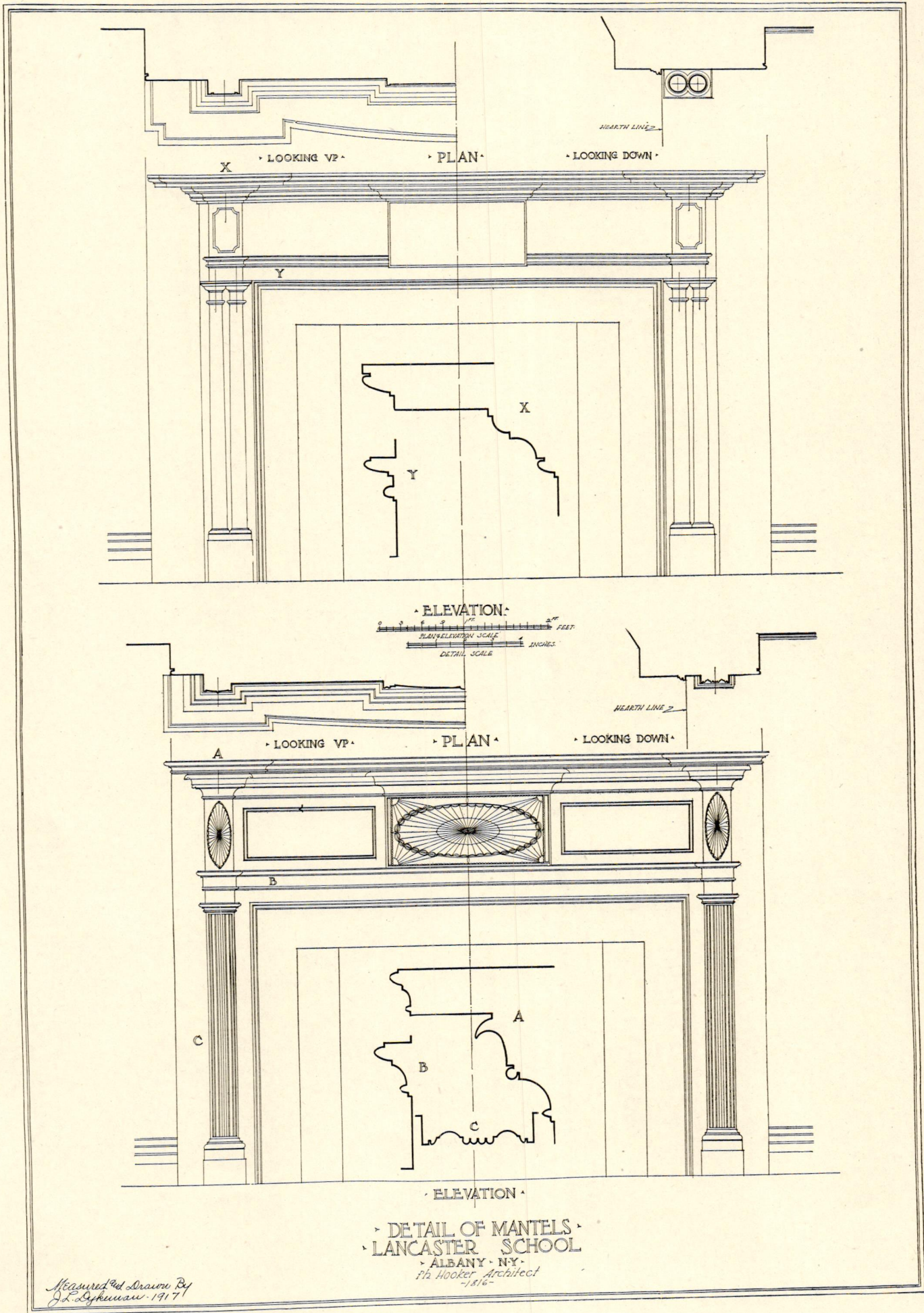
Measured and drawn by
 J. L. Dykeman, 1917



TYPICAL DOOR & WINDOW TRIM
IN PROFESSOR'S RESIDENCE

ENTRANCE DOOR
LANCASTER SCHOOL
ALBANY, N.Y. ARCHT. 1916.

Measured & drawn by
D. F. Speman, '17



The Lancaster School, Albany, N. Y.

Philip Hooker, Architect

By J. L. Dykeman

THE first attempt at forming a free school in Albany was in 1812, when by an act of the legislature the Albany Lancaster School was incorporated. Too much learning among the masses had been considered a dangerous thing, although it was daily becoming more apparent that something had to be done to keep the children off the streets and provide some education to fit them to be useful and worthy citizens. The academies for boys and girls, providing a higher education, were in process of organization, but aside from a small school conducted by the Mechanics Society, exclusively for its own children, no thought had been given to the needs of the poorer classes. Consequently the agitation for so worthy a cause met with instant success.

The school took its name from Professor Joseph Lancaster, an English Quaker philanthropist, then busily engaged in establishing schools throughout England under the monitor system, whereby one principal with the aid of

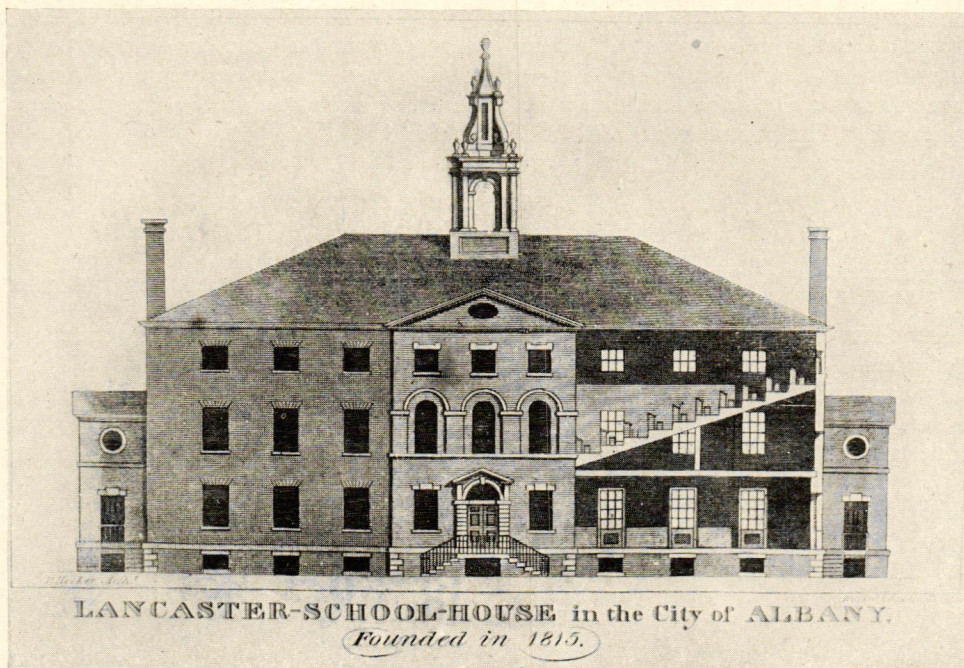
monitors was enabled to conduct a school of at least four hundred pupils. Economy was the watchword, but, notwithstanding the system's shortcomings and handicaps, the schools thrived and educated both boys and girls, who later in life proved themselves good citizens and worthy the labor and expense put forth in their behalf.

The first board of trustees consisted of thirteen citizens, with Mayor Philip S. Van Rensselaer acting as president. William A. Tweed Dale, graduate of Edinburgh University and disciple of Lancaster, was the first and only principal of the school. He was described as "a man of strong will, great patience and persistence," and certainly his ability to control four hundred pupils attested the tact and knowledge of child life which he must have had in great abundance. He was a familiar and interesting figure in Albany in those days, as he was daily seen upon the streets wearing a red wig and a gayly colored calico wrapper, and riding astride a donkey. Under his guidance the school, which had been conducted in the rooms of the Mechanics Society, soon grew to such proportions that the common council, in 1815, voted \$24,000 to erect a suitable building. The site selected was Jay, Eagle, and Tiger Streets, the name of the latter, happily, giving way to the more appropriate one of Lancaster, after the school's preceptor. Philip

Hooker, who had just designed the Albany Academy, was selected as architect. The building committee consisted of Elisha Jenkins, James La Grange, Benjamin Knowler, and Barent Sanders. L. Farnham was master carpenter, Jas. Turner master mason, and Hamilton and Watson stonecutters.

The building, which was dedicated in April, 1816, with elaborate ceremonies by both city and State, was designed to accommodate four hundred and fifty pupils and was at that time one of the largest in the country. The materials

used were a hard-burned red brick laid Flemish bond, with Nyack sandstone trimmings for the exterior walls, wood for cornices, and the bell tower and slate for the roof. All windows were provided with outside blinds. The interior, except for the basement and first floor on the south occupied by the principal as a residence, was extremely plain; plastered walls, plain trim, and a heavy 3-inch plank flooring



throughout. The entire building, in fact, was in keeping with not only the school system itself but that of its founder, who several years later, in his quaint Quaker garb, paid a personal visit to this seat of learning he was so instrumental in founding. The building was three stories in height, facing Eagle Street, with minor entrances at the ends. The first floor, aside from the principal's rooms, consisted of two classrooms, an anteroom, and a large library. The two large classrooms on the second floor extended across the building two stories in height. The pupils sat at sloping-topped desks, facing the centre, on steps, each step being one foot higher than the other, so that the teacher could see and be seen from any part of the room. The tops of the desks on the first step were provided with sand-boxes in which the smaller children learned to write, and from this row they graded to the top, where the older pupils used pen and ink. Each desk accommodated nine children, with a permanent place allotted at the head of each class for the teacher selected from the older and brighter pupils. The head teacher, with the two monitor generals, occupied desks on a platform down in front. At the right of this platform was a high pulpit labelled "Honor—Reward—Merit" from which the declaimers held sway, as oratory played a very strong part in the boys' education. A large blackboard on

the wall back of the teacher was used for the daily motto, from which the children learned to write and spell. Underneath the stepped floor of these rooms, at either end of the building, were large playrooms reached by the small end stairways, and conveniently located off these rooms were large dark closets, or "dungeons," where the unruly were taught to behave. The monitor generals controlled the pupils during school hours. But two pupils were allowed from the room at once, the length of their absence being governed by the swing of a pendulum at each entrance. Upon leaving the pendulum was started and noted by the monitor, and when an arc of fourteen minutes had been reached the absentee was supposed to have returned—else dire punishment was meted out to the unfortunate. Reading, writing, and arithmetic were the principal things taught, with much time devoted to lessons in sewing for the girls. It is most interesting to us to-day, in the midst of our "back to the soil" movement and our school gardens, to learn that in the yard in the rear of this building the boys were taught the "most useful and thrifty study of gardening." The school surely was a model from an economical view-point—one principal, two assistants (one male and one female), whose salaries were but a pittance. The monitor assisted the

teachers in controlling the room, and each class was taught by the pupils themselves. The incentive to excel was strong—first to become a teacher, a monitor, and then—the highest reward of all for the boys—a free scholarship in the Albany Academy.

In 1832 the school was closed by an epidemic of cholera, and for some time afterward the building was used as a hospital. Later it was reopened and continued as a free school until 1836, when it was again closed, upon the perfection by the State of our present school system. The building was idle for a period of years, until Union University took it over for a medical college, it being known to-day as the Albany Medical College. The city, however, still retains a claim on it, as the deed stipulated that if at any time it should be used other than as a medical college it was to revert to the city.

The building as it stands to-day, like many others, unfortunately, of our earlier buildings of like nature, has little left of interest, it having been altered to such an extent that it has lost most of its original charm. Its history, however, remains as one of the most interesting passages of the early efforts toward a free education.

Some Thoughts by Willis Polk

Architect of the Charles Templeton Crocker House near San Mateo

DURING the past two decades architects have in most instances contented themselves with the reproduction of famous types rather than trying to contribute to the evolution of an architecture of our own. Some of this work has been beautifully done, and no doubt much of it will in the future be referred to as twentieth-century Renaissance rather than as replicas of earlier periods.

However, the true twentieth-century Renaissance will perhaps only be found when our architects, with a proper regard for precedent, become bold enough to assert an individuality of their own. This does not mean that we should accept any of the extreme attempts at originality that seeks expression from time to time, and gives heart to the insurgents, and adds to the collection of freaks that already abound in the world. It means that without a purpose to copy, or imitate the architect should with deep reverence and great respect for precedent seek inspiration from and give recognition to the definite forms that have been perfected through centuries of development.

After all, the art of architecture is probably wholly confined to the production of agreeable forms. The practical use of a building within the bounds of its purpose makes each building an individual problem. The architect's competence is tested by the amount of skill he displays in trying

to solve each problem, but his fame as a creative artist, however, must rest with posterity.

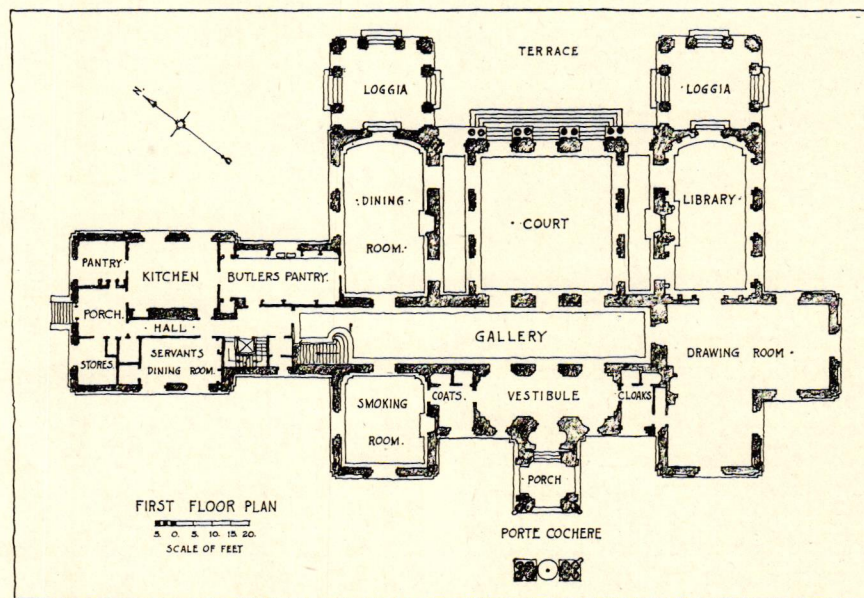
Contemporary approval is not always reliable and is sometimes not flattering, but the wise designer should always seek time for mature study. Plans often under stress are produced in from two to four months' time.

Such haste in planning obviously prevents elimination of superfluous detail, wasteful and needless expenditure of capital, and mature conclusion in final detail. A set of plans carefully worked out from every angle—artistic, economical, and practical—attains a higher value if made with utmost deliberation. This latter process could well consume at least six months' if not one year's time.

The trouble with most modern work is that it shows only too plainly the hasty jumbling together of a mass of detail obviously purloined by wholesale from the storehouses of time. Such crimes are an indictment against our intelligence as well as a reflection upon our honor, and none of us are free from guilt; but sometimes an imitation is as good as an original and in most cases is better.

I cannot think of anything to say in defense of the C. Templeton Crocker house, except that if I could do it over I would try to do it better.

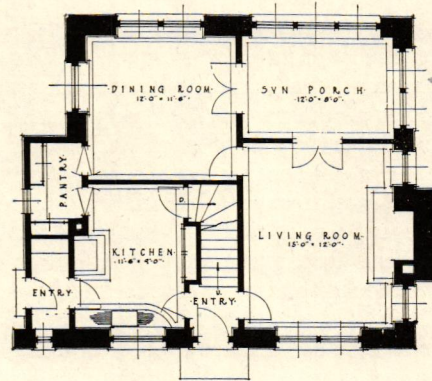
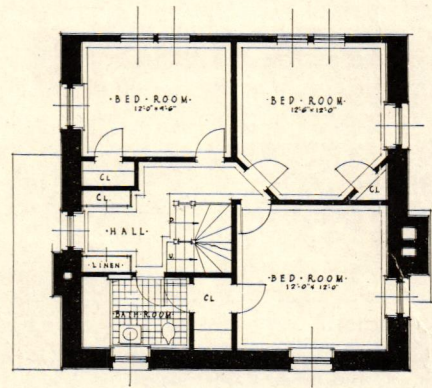
WILLIS POLK.



Plan of the Charles Templeton Crocker House, see Plate Section and Frontispiece.



HOUSE AND PLANS, B. A. BENEDICT, LARCHMONT, N. Y.



Julius Gregory, Architect.

The Preliminary Estimate

By Charles C. May

WERE the practice of architecture less an alloy of the commercial and the æsthetic, or were these ingredients less variously proportioned, standards of judgment might be more easily applied. The case of the architect would be less analogous to that of the clam-digger who died unhappy because unable to decide whether his life-work were fishing, mining, or agriculture.

Old Benvenuto Cellini had commercial upsets with his royal patrons, and his experiences were doubtless shared by his contemporaries—architects as well as silversmiths. Commerce perplexed the great of his sixteenth-century day, whose fortunes hung on princes' favor—it perplexes the great of our twentieth-century professions, who deal with magnates, unhereditary, self-made. But just as surely the veriest architectural neophyte, blessed with a single job upon which to hang his shingle, is confronted with business complexities where perhaps he had anticipated only the soft-pencil pleasantries.

If one were to ask ten architects of wide experience what one element in their practice had produced the greatest amount of dissatisfaction or misunderstanding, the largest number of jobs indefinitely held up or definitely abandoned—it is a safe prediction that nine of them would give, in one form or another, the answer—"Costs." And, going further, probably seven of them would find that their disappointments and failures were due to misunderstandings by which projects had met an untimely end not later than the estimating stage.

It is anent this question of the estimates that the client is apt to have the hugest misconceptions as to the architect's province and responsibility. Oftentimes the layman fails entirely to distinguish the function of the architect as creator, designer, draftsman, and supervisor from that of the builder as estimator, contractor, and executive. Such a confusion in fundamentals is prone to breed a lack of confidence on the part of the client, met perhaps by a tinge of resentment on the part of the architect—seeds which may easily bear troublesome fruits—abandoned jobs, or an undertone of antagonism following through the progress of the contract. Any architect who cannot quote comparable instances from his own practice is eligible for a special medal of honor—or good fortune.

Few sets of preliminary sketches are studied in the beneficent atmosphere of a perfect frankness. Is it some feeling akin to the bargain instinct which prevents clients from laying on the conference table not only their requirements but an equally specific and truthful statement of their financial limitations? Is it a mistaken sense of delicacy which prevents the architect from insisting upon such a statement as a necessary preliminary to an intelligent attack upon his problem? As if a physician were to attempt a diagnosis of a serious illness without a detailed history of the case or examination of existing symptoms. Yet architects are every day of their professional lives asked to attack large problems under just such blindfold conditions. Commonest of the sins of the conference, perhaps, is the omission by the client of any financial limitations, when such limitations are in fact the essence of the problem; next comes the case of a financial limit disingenuously stated, the client arguing that the architect always runs up the cost anyway,

so that it were better to make the first statement on a seventy-five-per-cent. basis; finally, and as a result of long experience on the part of the architect with clients of the second class, comes a real financial limit correctly stated by the client, but interpreted by the architect as the customary understatement. It is difficult to say which class of misunderstanding is most productive of discord and disaster.

It will be remarked, and with some degree of truth, that in at least two of these typical cases the key to that situation lies in the hands of the architect himself, and in just that degree a plea for reformation should indeed be addressed toward a firmer insistence by the architect upon straightforward, clear-cut information rather than upon wider education of the layman. Yet a strong stand on the one side, unless met by intelligent understanding on the other, will be barren of the result that we are striving for—a closer co-operation between client and architect, looking toward increased efficiency and better satisfaction to both.

Let us admit that in the past the responsibility for an abnormal amount of dissension lies on both sides of the conference table—the exact relative proportions do not now concern us. What *does* interest us is the relation that should exist between architect and client at that crucial point in the proceedings when the preliminary estimate is in order.

The prospective house-builder, having authorized preliminary studies, has had laid before him small-scale sketches—rough, free-hand "squiggles," as likely as not. The reaction produced under such a stimulus will presumably be—according to the sex of the client—"How soon can we get in?" or "How much will that cost?"

Both questions are entirely legitimate, but it is the second with which we are concerned at the moment. Not only is it a question which the architect cannot rightly avoid—it is, as we have suggested, the failure to face this issue squarely at the outset that has wrecked innumerable buildings before ever a stone was laid. The question, then, having been put to the architect, it is important to consider just what the client has a right to expect in reply.

It is obvious at once that he cannot expect an estimate in the real sense of the word—an accurate figure based upon a tabulation of all items of labor and material that are to enter into the fabric of the building. To obtain the data for such an estimate requires a complete set of plans and specifications with every detail considered. The architect must base his preliminary estimate upon a set of sketches with merely a memorandum specification or, at the worst, no specification at all. To develop the sketches into working-drawings is a process involving a great amount of study, time, and labor, and consequently expense. It is the chief function of the preliminary estimate to avoid the possibility of its all being wasted, in case the building as originally projected proves too costly. Actually, then, the preliminary estimate could be defined as a well-considered guess based upon previous experience.

Manifestly, it is unfair to regard such an estimate as a definite figure to which the architect can be morally bound. Yet the tendency among clients so to regard it is universal, and perhaps it were well to recognize this outcrop of human nature as inevitable and to govern one's self accordingly.

The simplest means of putting himself right would be for the architect never to give an unqualified figure of cost from a preliminary set of data. This is not hedging; it is nothing more than an acknowledgment of the conditions. The sketches admit of a wide range of possibilities in their further development; a wide range of price is equally possible. It would be far wiser, then, for the architect to make a practice, as some of them are already doing, of presenting their preliminary estimates as possibilities, between upper and lower limits.

The leeway between such limits would be determined by many factors among them: the size of the operation, its location, the class of building involved,—whether church, residence, factory or what-not,—general conditions in the building trade at the moment, and special features in the labor-and-material market at the particular point in question. In general, one might say that a higher and lower figure differing by 25 to 30 per cent. would be distinctly reasonable.

To the layman, so wide a factor of safety will seem unreasonable. He would say, offhand, that on a \$10,000 house, for example, the architect's preliminary estimate should miss the mark by not more than \$500 or at the most \$1,000—that is to say from 5 to 10 per cent.

But let us see what happens in actual practice. Given a perfectly definite set of plans and a complete specification, the figures on an alteration to a residence, within the Metropolitan District of New York, ranged from \$7,775 to \$12,600, a difference of 62 per cent.—this with perfectly definite and identical data upon which to work, in a local market which, presumably, should have held no surprises for any of the bidders, since two were of New York and the other two from the town where the work was to be done.

It will be objected that this was an alteration, that the element of uncertainty is always at a maximum in such work, and that the high and low bids represent simply large and small factors of safety. The high man played it very safe, making sure that if he *should* get the contract he would stand a very good chance of a handsome profit; the low man figured it very closely, gambling on the uncertainties, and trusting, if misfortune overtook him in one spot, to make it up in another. All this is true—and its plausibility is so appealing that one is almost sorry to find that the differences that can be attributed to this element are not greater than appear in every-day practice.

Consider the case of a small church on which bids were recently taken. Here, it would seem, the element of uncertainty would be negligible. The building is new construction, so that there should be no surprises; the location is near at hand, so that markets are local and familiar; the bids are for immediate acceptance, so that there is no gambling in future prices. Yet these bids—six of them—run from \$21,000 to \$33,000—again a divergence of more than 50 per cent.

Here the material conditions were all as clear, as fixed, and as familiar as ever a contractor might wish. The secret of such vagaries of results must, therefore, be looked for elsewhere. And in the personal and psychological elements of the bidders themselves we do find much to help in explaining the seemingly unexplainable. The high bidder finds himself, at the moment, loaded with all the contracts he can comfortably handle; another would embarrass rather than relieve him. Certainly he does not want the job except on a silver-platter basis—assured profit and no worries. Yet he dislikes, on principle, to refuse to bid. He figures, therefore, roughly and amply; he adds a double portion for contingent fund. He then blithely sends in his bid—and forgets it.

Once in a century or so such a bid finds itself accepted, in which case the bidder receives the shock of his career. In the vast majority of cases this man's bid is filed for eternity among those estimates of which the architect remarks: "He must have weighed the plans. He certainly never figured them."

Such is the variant on the higher side of the normal estimate. On the lower the explanation is the complementary. This man, it happens, is just now rounding up several contracts; he must either have new work or lay off his forces. Not only does he need the contract to insure his personal income, but, failing new work, he faces the prospect of seeing his organization disbanded, with the necessity of rebuilding later on at a serious cost and endless labor. On that basis it would be far better to take this contract without a penny of profit (perhaps even at a financial loss), merely to hold together his own organization. It is up to him, therefore, to figure everything as closely as ever he can, to cut down to rock bottom, or eliminate entirely, his contingency fund, and to figure his own profit at the pay of a wage-earner.

Besides these purely personal elements there may be other determining features. It may be, for example, that the low bidder has access to a quarry of local foundation-stone, to a gravel-bed or a sand-pit, under special circumstances that enable him to underbid competitors in his masonry or concrete items. He may perhaps have had left on his hands a lot of brick from another job—surplus resulting from a change during the progress of the work. A job lot of structural steel may have fallen into his hands, and may chance to fit the case in question. All of these contingencies—or any of them—may enter into the making up of an estimate just as effectively as the number of doors and windows, or the yardage of plaster surfaces.

Such, in brief outline, are a few of the circumstantial features that make the issuance of any set of drawings for estimate the beginning of an adventure, even for the most experienced architect. These features, by the same token, are the ones that are likely to make the architect's preliminary estimate appear pure guesswork. His hope and salvation lie in the probability that chance variations in the bids will occur on both the upper and lower sides of the normal, and that through the collection of empirical data over a period of years he may gather information that will enable him to approximate the limits within which the actual bids will vary.

As to the means by which architects are accustomed in practice to make their calculations, the most useful as well as the most usual is the unit price per cubic foot. Less often and less accurate is the unit price per square foot of ground floor.

The architect who builds, say, a series of colonial cottages, finds that one grade runs about 24 cents per cubic foot, while a slightly higher grade, with better interior finish, more plumbing, a costlier heating-plant, costs 30 cents. His first move, then, in approximating the cost of a new job of similar character, must be to classify it in a general way in order to determine what unit price will best apply.

We assume that preliminary studies, made to provide for the client's requirements, are before the architect. He comes to the conclusion, let us say, that the prospective house belongs in the better of the two classes referred to. The rest is simple arithmetic—given the plan and elevation of a house, how many cubic feet are contained within and including its body? There are, to be sure, certain variants and special cases which must be treated on a different

basis and with special care. Of this sort are porches, open and enclosed; decks, terraces, arcades, pergolas. Obviously, an open porch with a trellis roof will not cost the same per cubic foot as a room, enclosed, roofed, and finished. Yet a porch, tile-floored on a concrete slab, and included within the main body of the house, can properly be lumped in with the house itself.

For simplicity's sake it is best to reduce these special cases, so far as possible, to a common denominator. A fair rule—somewhat arbitrary, to be sure, but probably as good as another—is the following: porches with rooms over them, and roofed with the body of the house, cube like any other part of the house; for porches that are roofed over by themselves take one-fourth of their cubic contents in making up the total; for terraces and uncovered decks use one-eighth of the cubage. In this latter case, particularly, sound judgment must be used in taking account of variations in depths and thicknesses of foundation-walls, amount of fill, etc.

Work outside the immediate vicinity of the house is best not included in the cubage for preliminary estimate, both because it is usually not indispensable to the consummation of the original contract and because it is practically best handled under separate agreements on a percentage or day's-work basis.

The method of approximating costs from the ground area of the building is necessarily less accurate and less reliable than that from cubic contents. At the same time it is useful in applying a check to the first method, and in cases of buildings that run quite true to type, such as two-story cottages, plain factory buildings, twelve-story apartments, and so on, the results are oftentimes surprisingly

accurate. Contractors are accustomed to use this area method in checking up totals of their own estimates, to guard against mathematical error.

In brief outline, such are the ordinary methods by which the architect must arrive at his answer to the client's most leading question—that of cost; and such are a few of those lapses of the conference room through which some of the best-laid plans ever drawn to scale have gone astray. What, then, is the upshot of the whole matter? Is not the first necessity a general clearing of the atmosphere of the conference-room, that each party may perceive more clearly the position, the province, and the problems of the other? Let the architect strive most earnestly to grasp the essentials of his client's programme, let him assure himself that he has a bona-fide statement of the building appropriation; let him make clear to his client's mind the nature of the preliminary estimate, the means of arriving at it, and the necessary limitations in its accuracy; let the architect respect the confidences of the client as scrupulously as must the lawyer and the physician. Let the client, on the other hand, in selecting his architect, choose only a man with whom he is willing to establish such a relation; let him then strive intelligently to understand something of what happens in the architectural mill while his house is being ground out—how indecision breeds delay; how changes multiply costs.

Must it not, then, follow that in the light of such an understanding, each may consider his own problem anew, and may freshly perceive that interests which before had seemed divergent are in reality identical, and that closest, frankest co-operation can produce remarkable results in the form of contracts smoothly executed instead of regretfully abandoned.

Book Reviews

MEMOIRS OF THE AMERICAN ACADEMY IN ROME. The first volume of this new series, that will be devoted in general to the work of past and present students or officers of the Academy, in both the School of Fine Arts and the School of Classical Studies, is now ready. The present volume consists mainly of studies by members of the School of Classical Studies. It is therefore a continuation of the "Supplementary Papers of the American School of Classical Studies," of which two volumes had appeared before the School became a part of the American Academy. There are 172 pages, fifty-four plates, and two indices.

The book is beautifully printed by the Istituto Italiano d'Arte Grafica at Bergamo, and is thoroughly Italian in appearance. Page and print are simple but dignified; the lettering, without being archaic, suggests the Roman styles of the Renaissance. Volumes will be published at intervals of a year. The first volume will be forwarded postpaid on receipt of \$5.00. A few copies of Volume II of the "Supplementary Papers of the American School of Classical Studies" are on hand and may be procured for \$3.00 each.

C. GRANT LAFARGE,
101 Park Avenue, New York City.

HOW TO STUDY ARCHITECTURE. By Charles Henry Caffin, author of "Art for Life's Sake," "How to Study Pictures," etc. With over two hundred illustrations. Dodd, Mead & Company, New York. 8vo. \$3.50.

Mr. Caffin's book is a welcome as well as a useful and helpful addition to the popular histories of architecture, intended primarily for the lay reader. As he says, there is no art so intimately related, so much a part of our daily lives, none with a greater appeal, and none so little appreciated by the average man in the street. The great sky-scraper may arrest the eye by its magnitude, but the beauty of design in its plan and maybe its structure is too often never thought of. The building is only a building.

Such books as this do a public service, helping to make architecture a living and personal art to every one. Mr. Caffin has given much space in chapters preceding those on the various architectural periods to an outline of the history of the civilization from which the various styles have been evolved, and accounts for the use of particular building materials in their structures. The book is thus a history of architecture as well as a concise history of the peoples of the world who have most strongly left the impress of their ideals on the art of building. Some of our readers will be specially interested in what the author has to say regarding the "Beaux Arts Training" and the effects of the "Beaux Arts Training."

"They [the Beaux Arts men] will be looked back to as the men of the transition, who established the recognition of architecture as an art, fostered higher standards of taste, and compelled a public that was chiefly interested in commercial expansion to begin to regard art as an indispensable element in progress."

Awards for the Best New Buildings on Fifth Avenue

AWARDS were recently made by the Fifth Avenue Association for the best and second-best new buildings erected in Fifth Avenue in a year and for the best and second-best remodelled buildings. The gold medal for the best building went to the No. 511 Fifth Avenue Corporation for the Postal Life Building at the corner of Fifth Avenue and Forty-third Street. A diploma was awarded to York & Sawyer, architects. A silver medal was given to the Guaranty Trust Company for the second-best building, that

at the corner of Madison Avenue and Sixtieth Street. The architects for this building, Cross & Cross, received a diploma.

The gold medal for the best remodelled building went to Messrs. Cartier for their building at No. 653 Fifth Avenue. William Welles Bosworth, architect, received a diploma. A silver medal was awarded the Union Trust Company for alterations made in their building at the corner of Fifth Avenue and Thirty-eighth Street. Theodore C. Visscher, architect, received a diploma.

Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer

WAIVER OF PROVISION AS TO ARCHITECT'S CERTIFICATE

The provision in a building contract that payments should be made only on the architect's certificate had been repeatedly disregarded, and the architect was satisfied with the work, deviations having been made at his direction. The Pennsylvania Supreme Court holds that a verdict for the contractor for a balance due was warranted, the owner having almost daily supervised the work and made no complaint as to the deviations.—*McKenna v. Vernon* (Pa.), 101 Atl. 919.

DEGREE OF ARCHITECT'S RESPONSIBILITY

The Michigan Supreme Judicial Court holds the responsibility of an architect does not differ from that of a lawyer or physician. When he possesses the requisite skill and knowledge, and in the exercise thereof has used his best judgment, he has done all the law requires. The architect is not a warrantor of his plans and specifications. The result may show a mistake or defect, although he may have exercised the reasonable skill required. If he possesses and exercises the care and skill of those ordinarily skilled in the business he is not liable for faults in construction resulting from defects in plans. His undertaking does not imply or guarantee a perfect plan or a satisfactory result. It is considered enough that he himself is not the cause of any failure, and there is no implied promise that miscalculations may not occur.—*Bayne v. Everham* (Mich.), 163 N. W. 1002.

COMMISSION ON COST OF CONSTRUCTION

S. & P. entered into a written contract with L., under which the latter was to erect a certain building according to definite plans and specifications for \$50,000, not including telephone system, elevators, or architect's fees. L. was to receive as compensation 10 per cent of the actual cost of construction. During the progress of the work certain extras, changes, and additions were made under the direction of S. & P. not called for by the plans and specifications, and elevators and a telephone system were installed, all of which increased the cost of the building to \$76,568.05. In an action against L. for damages for breach of contract the plaintiffs contended that they were entitled to recover the difference between the actual cost of the building and the price fixed in the contract, while L.'s contention was that the plans and specifications had been changed, and in fact abandoned and new ones substituted by the plaintiffs, and that the additional cost was occasioned thereby, and that he was entitled under the terms of his contract to recover 10 per cent of the entire cost thereof as compensation for his services. The Oklahoma Supreme Court held that L. was entitled to 10 per cent of the actual cost of the building, including the extras, changes, and additions.—*Schafer v. Lee* (Okla.), 166 Pac. 94.

ALTERATION IN WORK—REFUSAL OF ARCHITECT'S CERTIFICATE

A building contract provided that "no alteration shall be made in the work, except upon the written order of the architect." The architect, without fraud or collusion with

the owner, refused to give such order because of changes made by the contractor in lessening the thickness of walls and the depths of trenches, and the substitution of a cheaper grade of wood, which could not be discovered until after the work was finished. In an action to recover a balance alleged to be due on the contract it was held that the plaintiff was not entitled to recover.—*McAdams v. Smith*, 65 Pa. Superior Ct. 568.

SUFFICIENCY OF NOTICE TO SURETY OF CONTRACTOR'S DEFAULT

A building contractor, who agreed to complete alterations in a building and not to permit any laborers', mechanics', or other liens to be filed on the building, gave a bond conditioned for the faithful performance of the contract, which provided that as a condition precedent to the surety's liability it should be immediately notified of any breach, and that suit should be commenced within six months after completion of the work. About a month after completion the owner notified the surety that the contractor had completed the work and that a settlement would be made within forty days thereafter, or as soon as claims and liens on account of the work, and materials furnished had been paid or satisfied. The surety was requested to take such steps as should be necessary to see that all such claims and liens had been satisfied. The Oregon Supreme Court held, in an action on the bond, that this notice was sufficient to inform the surety of the contractor's breach.—*Seattle Dock Co. v. Pacific Surety Co.* (Or.), 167 Pac. 510.

UTAH STATUTE REQUIRING OWNER TO OBTAIN CONTRACTOR'S BOND

The Utah Supreme Court holds that the statute of that State, Laws 1915, c. 91, requiring the owner of land desiring to make a contract for the construction of a building for a price exceeding \$500 to obtain from the contractor a good and sufficient bond with sureties payable to the owner for the benefit of himself and any parties interested, in a sum equal to the contract price conditioned for the faithful performance of the contract and the payment of accounts for material and labor used in the structure, failing which the owner will be liable for the payment of such obligations, is not unconstitutional as depriving the landowner of due process of law. In the course of an exhaustive opinion the court says: "The purpose and object is for the protection of all parties concerned, except the original contractor, who as experience has demonstrated, has less need of protection than any one else concerned in the business. . . . If the owner requires the contractor to procure the statutory bond, he is protected against loss. If he does not, he becomes liable to laborers and material men if the contractor fails to pay them, though he may have paid the contractor in full. He has his remedy in his own hands. Under the mechanic's lien law, if he fails to hold the fund for the payment of laborers and material men, the same misfortune may occur. Under the bond statute he must take care to exact the bond, and under the lien statute he must take care to hold the fund."—*Rio Grande Lumber Co. v. Darke* (Utah), 167 Pac. 241.

PAYMENT FOR PLANS FOR BUILDING WHICH WOULD
CONTRAVENE STATUTE DISALLOWED

The Pennsylvania Supreme Court holds that an architect, suing for services in the preparation of plans and specifications for a building under a contract with the defendants, which building was to contain a moving-picture theatre and dwellings, bathhouse in cellar and stores, in violation of the Pennsylvania statute of 1911 regulating the construction of buildings used for the exhibition of moving-pictures, was a party to an agreement to do an unlawful act and could not recover. The court's reasoning was as follows: "The principle that, since one may change his mind before the actual perpetration of a forbidden act, the mere intention to commit a wrong is no defense has no proper application under the circumstances at bar; for even though, after an erection of this building, the defendants might not have put it to any forbidden use, yet that fact does not change the status of the case so far as the plaintiff is concerned. The latter's position, therefore, is simply this: All men are supposed to know the law, and, further, one holding himself out as an architect is particularly charged with knowledge of the statutory regulations and restrictions governing the erection and use of buildings; therefore we must assume both the plaintiff and defendants knew that the uses to which the latter contemplated putting the proposed structure were forbidden under a criminal penalty by the statutes of Pennsylvania. Thus, it may be seen, we have the plain case of three men, the defendants, intending to do a forbidden thing, employing a fourth, the plaintiff, to assist them in making plans to carry out their unlawful purpose—in other words, a combination which could be indicted as a criminal conspiracy. Of course, no contracts or engagements entered into under such circumstances will be enforced at law. The plaintiff showed this unlawful combination in making out his case and, indeed, it would have been impossible for him to avoid doing so; hence the law will leave him just where it finds him."—*Medoff v. Fisher* (Pa.), 101 Atl. 471.

With the foregoing may be contrasted the following ruling of the Minnesota Supreme Court, made four months later (July, 1917). Under an ordinance prohibiting the erection of a factory in a residential district it was held that the building inspector could not refuse a permit to improve an uncompleted building conforming to the building ordinances, and which might be used for some proper business purpose, though the owner did not know for what purpose it would be used, and though the plans adapted it for a factory, and though to fit it for any business or residential use work beyond what the plans required would be necessary.—*Meyers v. Houghton* (Minn.), 163 N. W. 754.

Neither opinion cited any prior cases as authorities.

CONTRACTORS' DEFAULT—EXPENDITURES BY OWNER—
NOTICE TO SURETY

A building contract provided that, whenever the architect should certify that the contractors were in default and the default should continue three days after written notice thereof, the owner might complete the contract at the contractors' expense, and that the architect should determine the amount of expense incurred by the owner for that purpose, which determination should be conclusive on the parties. After partially performing the contract, the contractors became financially embarrassed, and were

unable to complete it, and so informed the owner. By agreement, the contractors superintended the performance of the remainder of the work, and the owner paid the bills for the labor and material necessary to complete it. The contractors approved all such bills, and before they were paid gave written orders to the owner to pay them. The Minnesota Supreme Court holds, in an action by the owner against the contractors and their surety, that, the parties to the building contract themselves having admitted the default and agreed upon the amount expended by the owner, there was no occasion to have these questions determined by the architect before recovery by the owner of his expenditure. The surety bond required the owner to notify the surety of any act on the part of the contractors involving a loss for which the surety was responsible immediately after the owner had knowledge thereof. It was held: (1) That omitting to give notice of the failure of the contractors to complete the contract within the stipulated time, no damage being claimed from this default, did not relieve the surety from liability for other defaults. (2) That the existence of claims against the contractors aggregating less than the amount which would become due them from the owner within four days from the time the owner learned thereof, and which were promptly paid out of such amount, did not constitute a default within the meaning of the bond. (3) That, in the absence of prejudice from the delay, a notice given October 9 of a lien which came to the owner's knowledge October 4 was sufficient where the intervening time had been occupied in ascertaining the financial condition of the contractors.—*Church v. Curtis* (Minn.), 153 N. W. 259.

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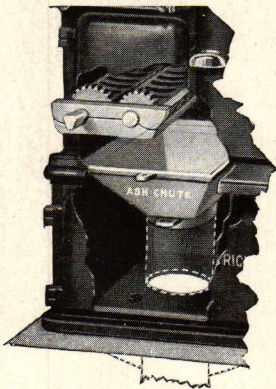
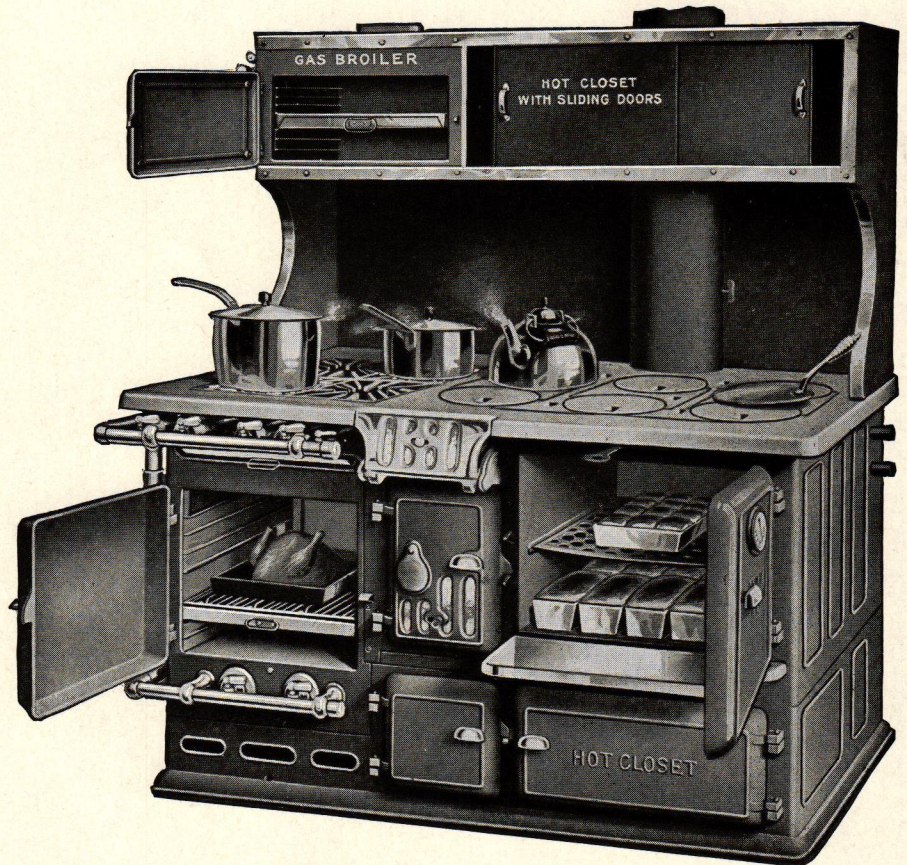
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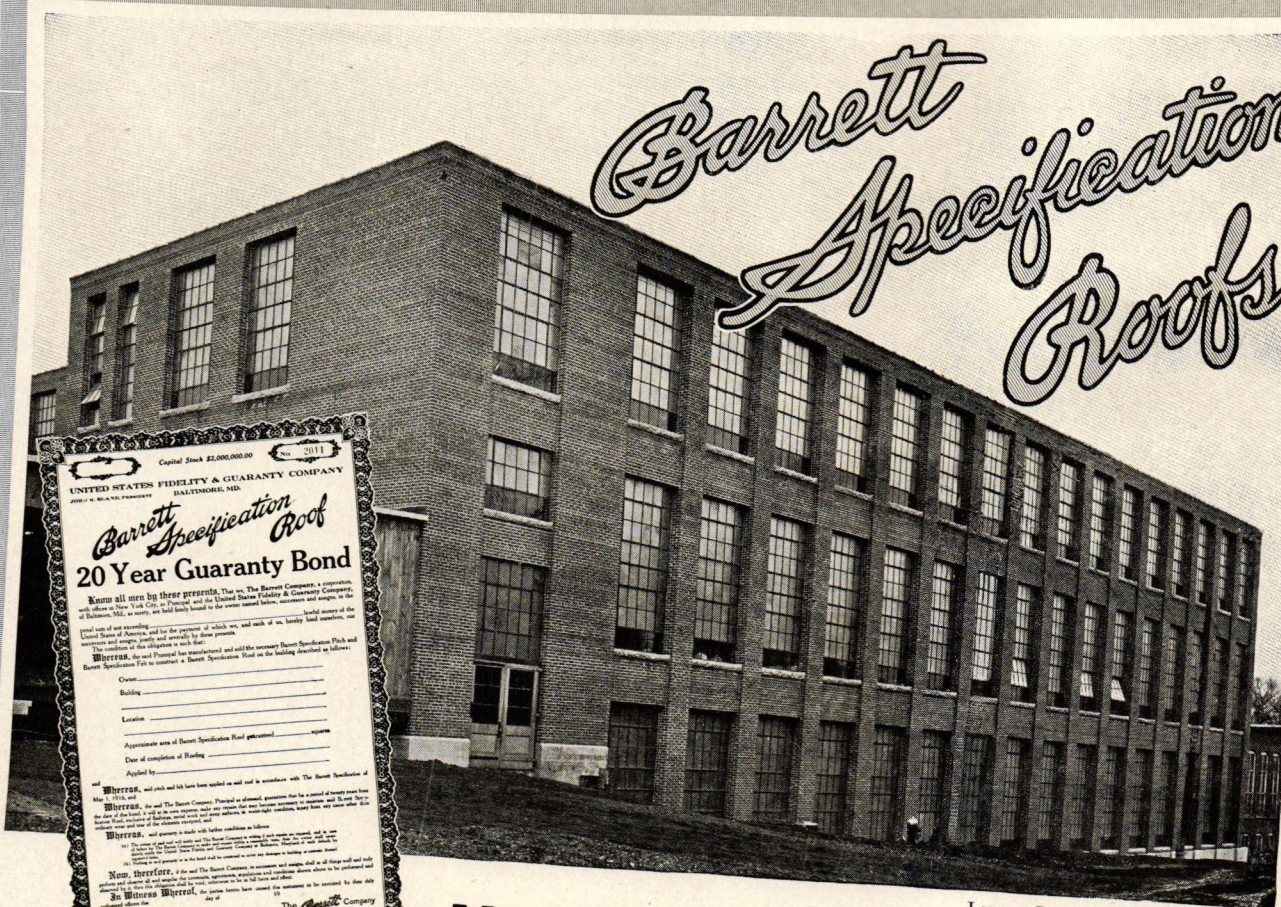
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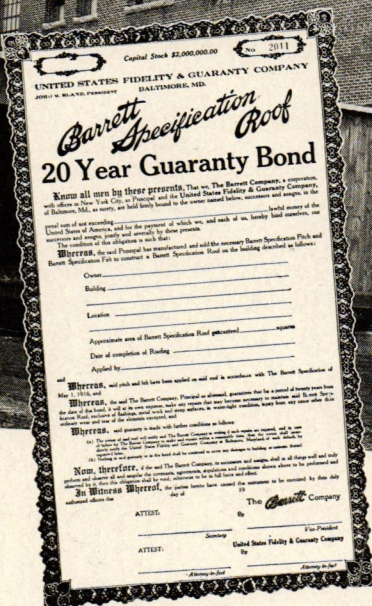
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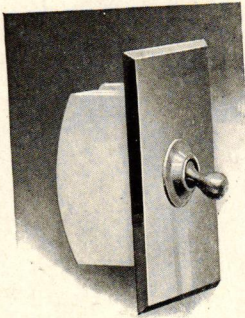
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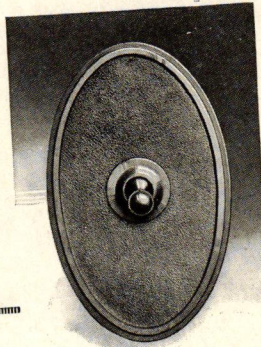


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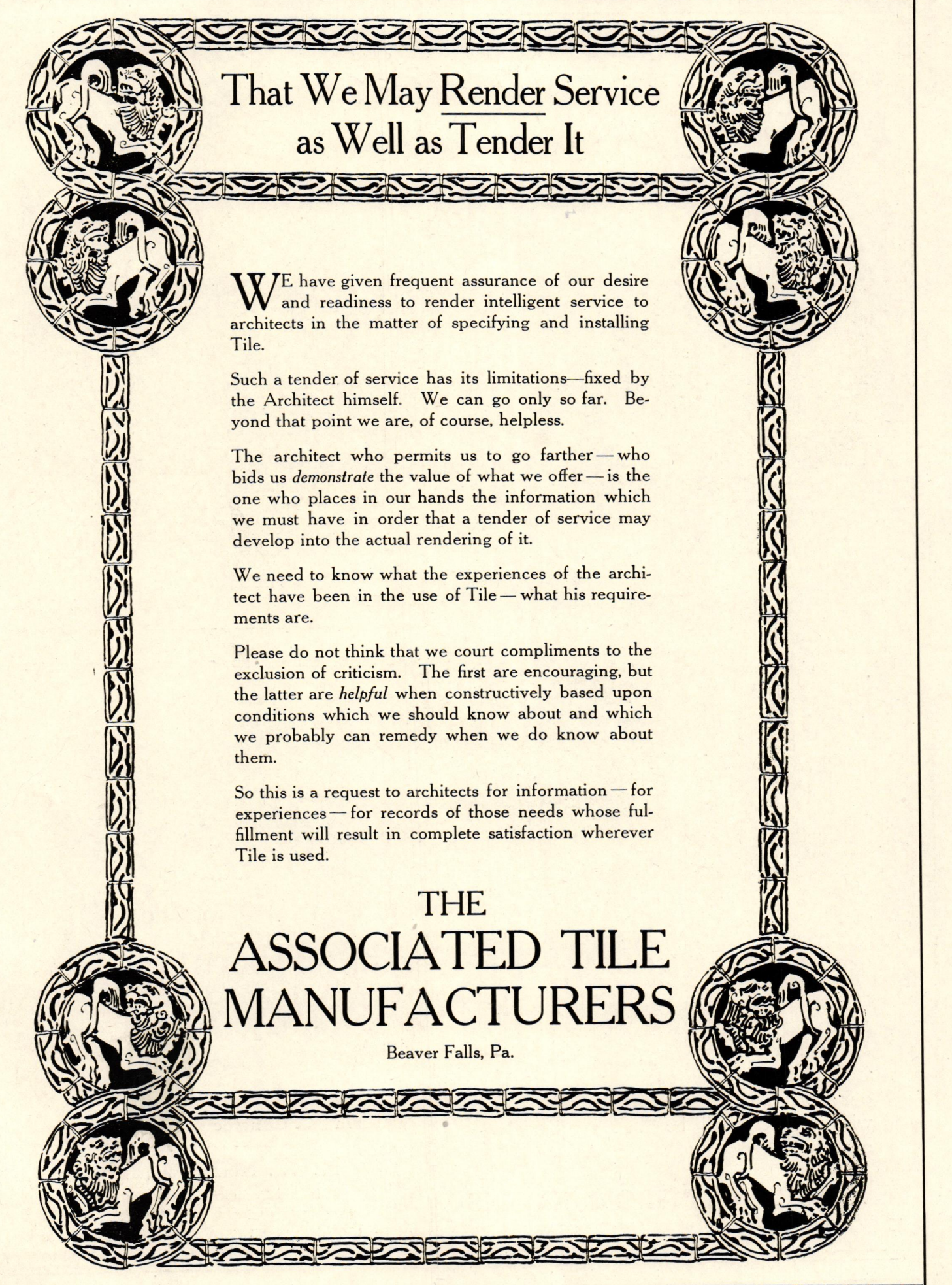
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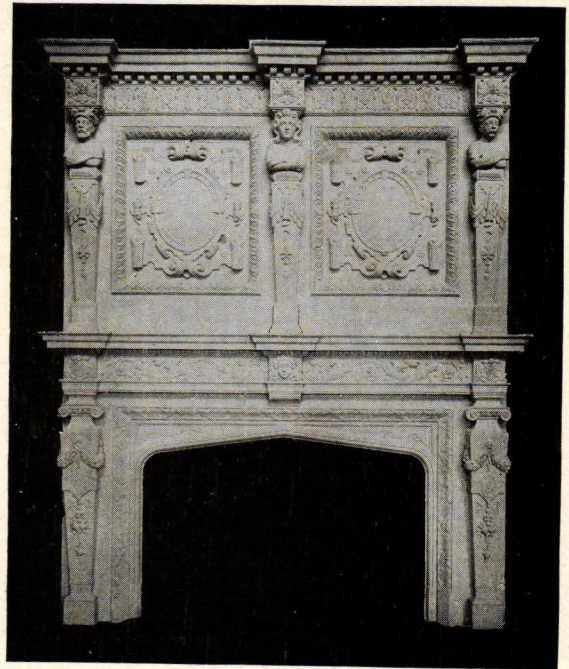
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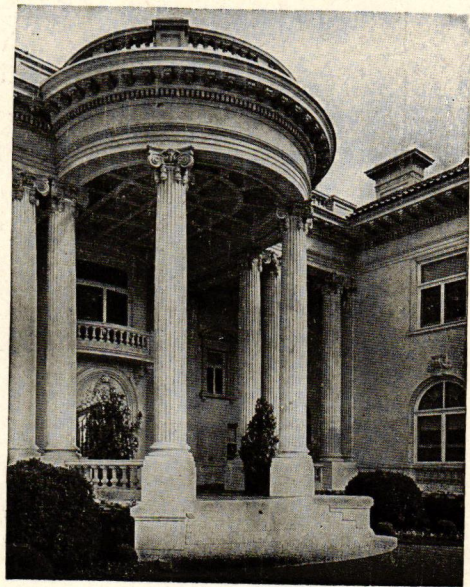
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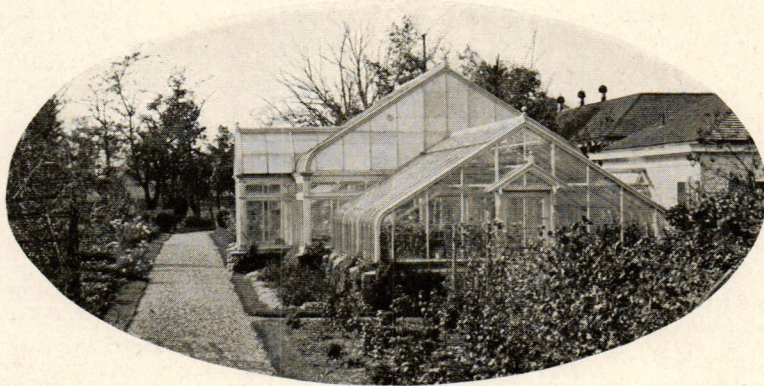
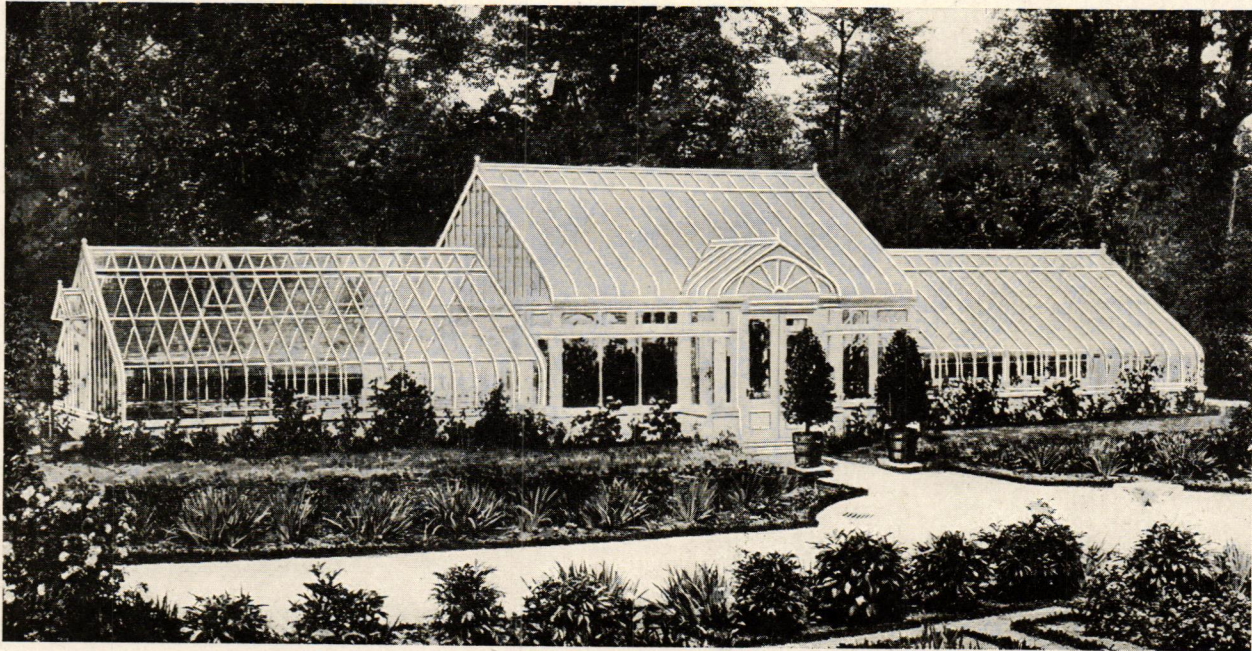
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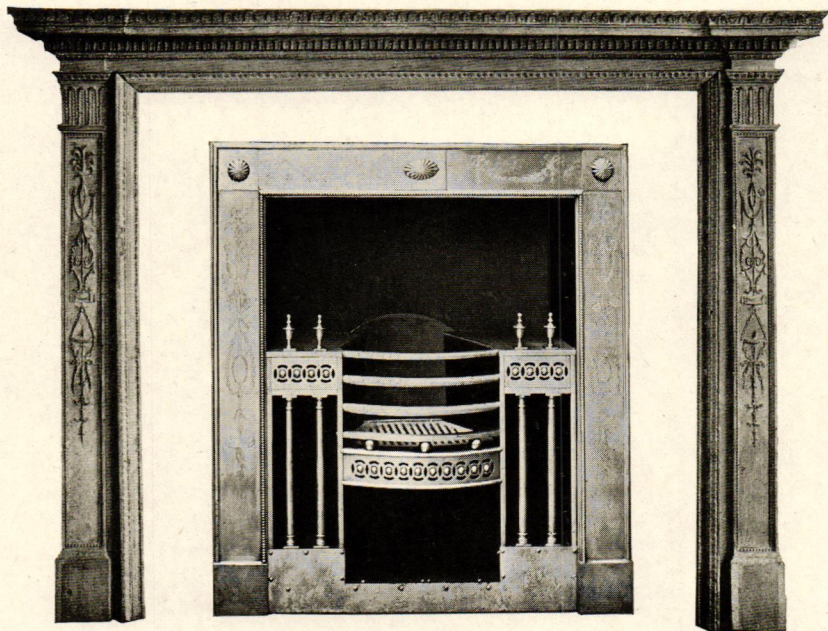
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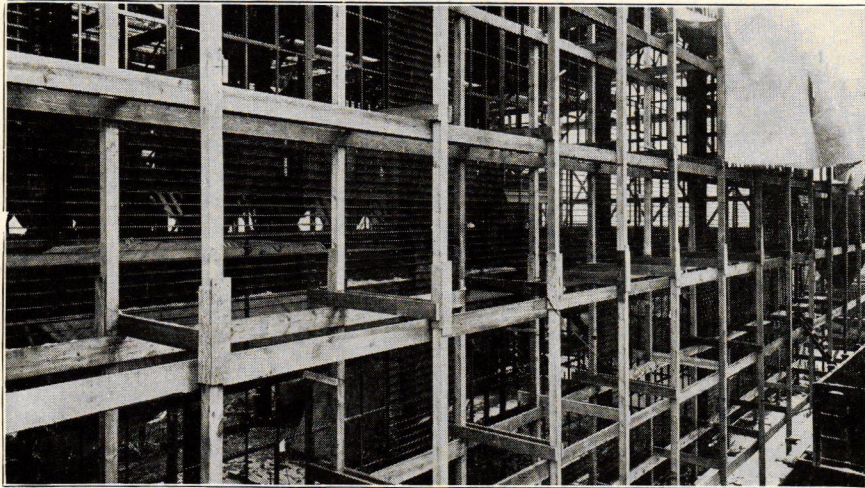


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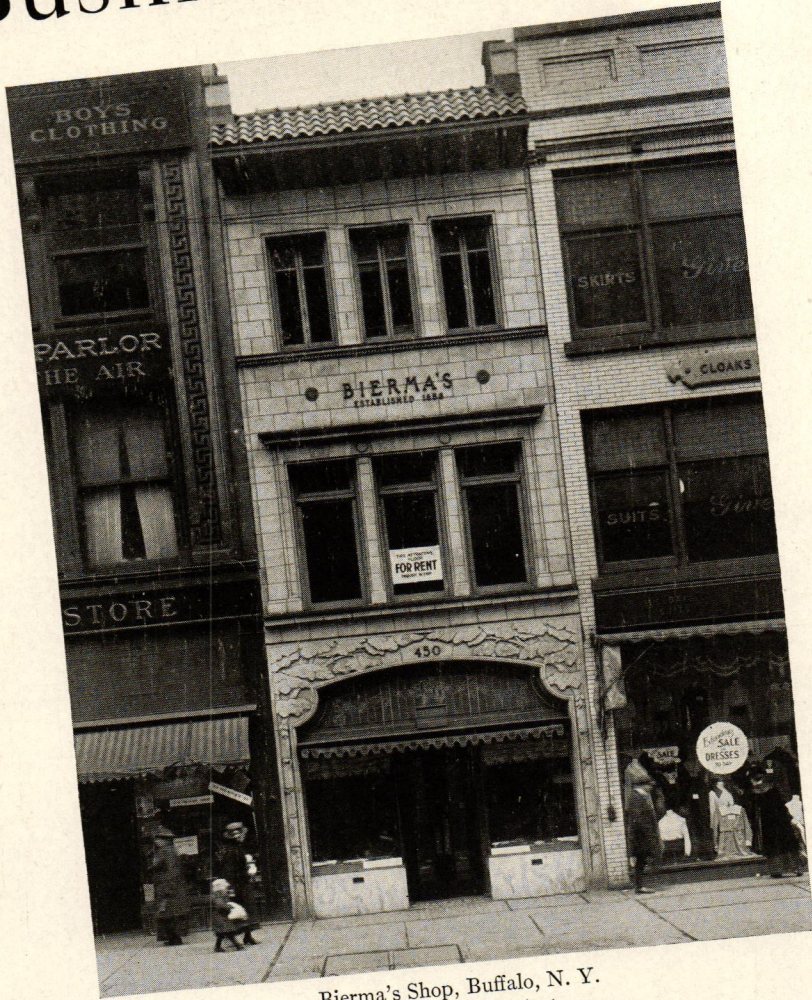
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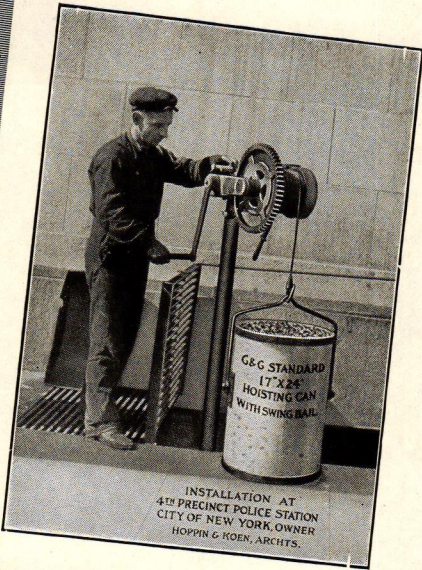
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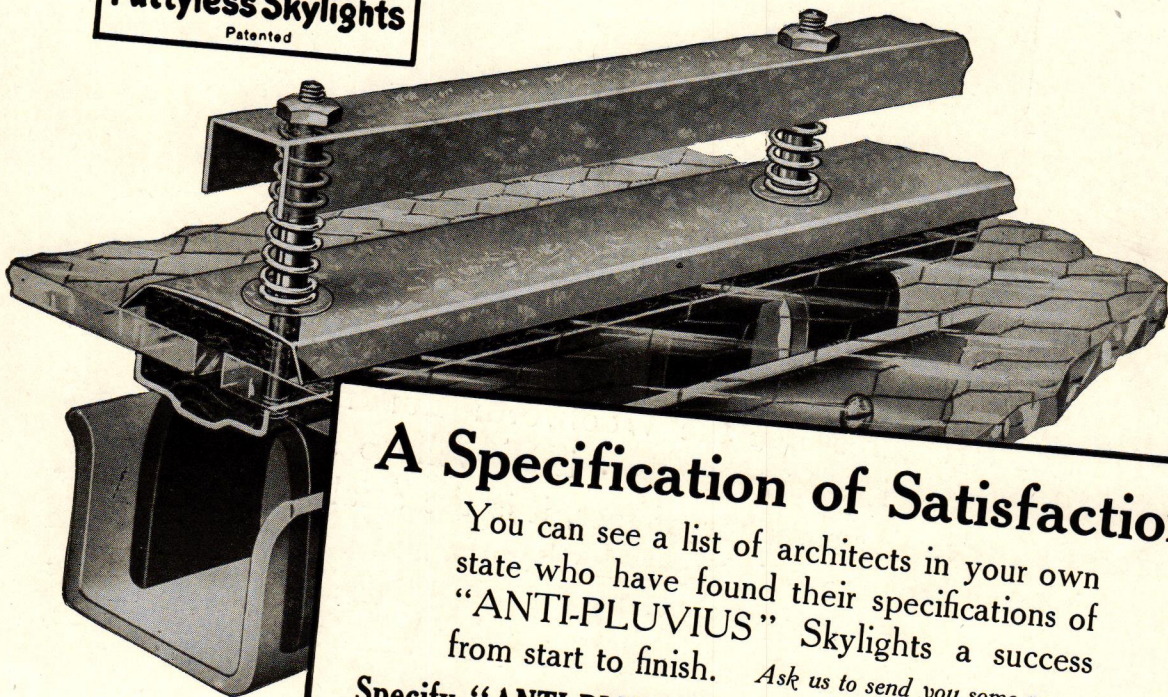
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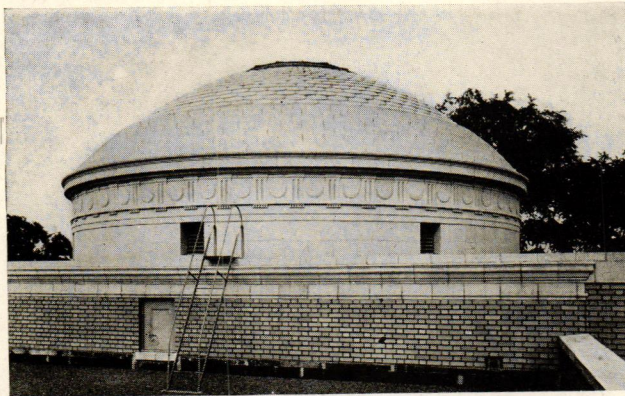


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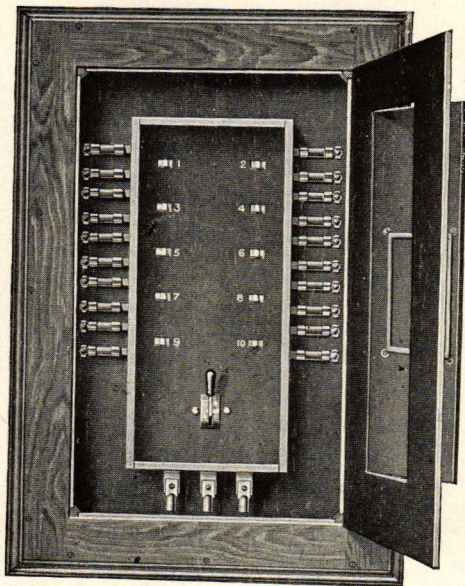
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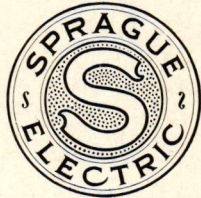
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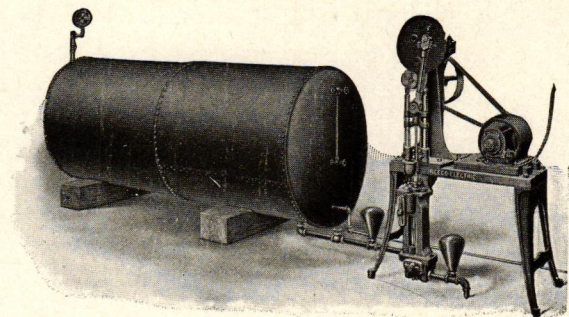
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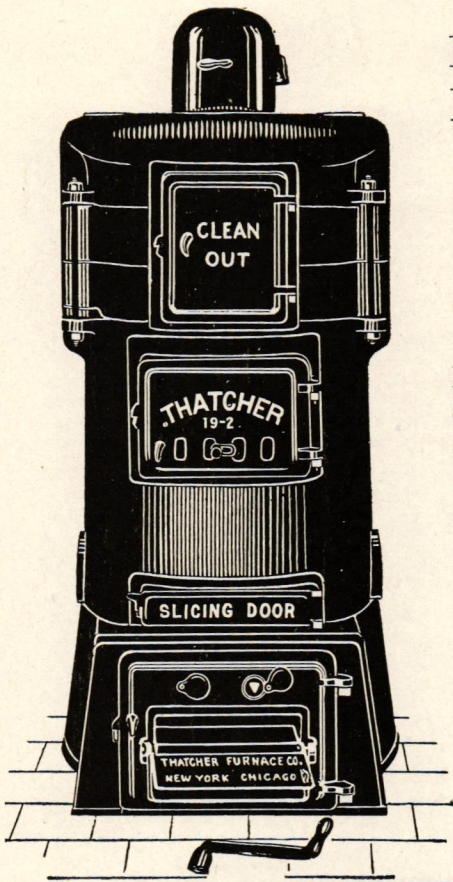
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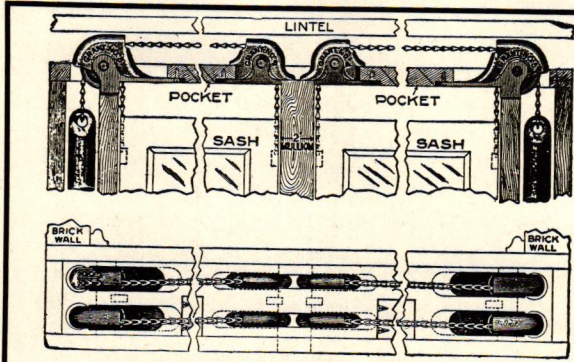
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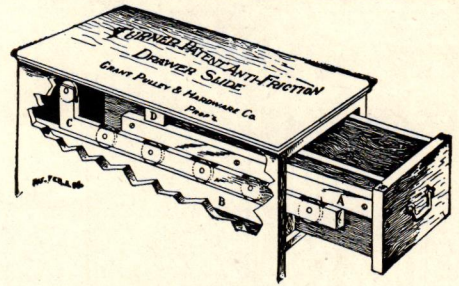
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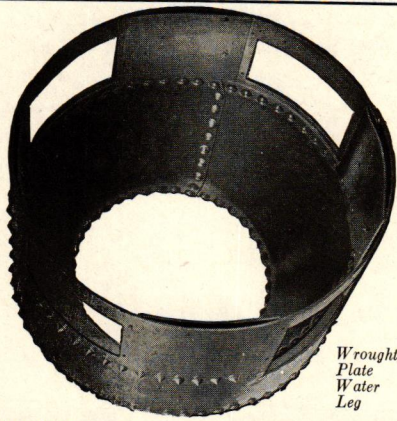
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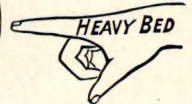
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