

OUR ILLUSTRATIONS.

THE PALAZZO POMPEII-VERONA.

This fine palace is built on the bank of the river Adige and is a very characteristic example of the robust architecture of Sanmicheli. He was considered the greatest military architect of his day. His fortified gates still form the entrances to the city of Verona and his domestic work shares somewhat of their severe and powerful aspect.

Earlier endeavours to apply the Roman "orders" of architecture to buildings of more than one storey, going on the idea of superposing one order upon another, generally resulted in a strongly marked horizontal division with a lack of vertical connection and unity. The method of employing the orders in an entirely subordinate manner as mere framing to windows and doorways and then crowning the whole building with a huge cornice was satisfactory in point of design but did not satisfy the desire of the Renaissance architects to see the orders glorified to the utmost.

In this Palace Sanmicheli has made the classical order a feature of dominant interest, not simply placed upon another storey of varied design but provided with a basement which seems as essential a setting for such a colonnade as the upper stage itself seems a fitting crown for such a pedestal. The bold suppression of any projecting cornice between the two parts contributes largely to this excellent unity of effect.

This is one of the earliest buildings in which a classical order is placed upon a rusticated basement—a treatment again employed by Sanmicheli in the Canossa and Bevilacqua Palaces at Verona. It became one of the most favourite motifs in the later Renaissance of England.

CECIL S. BURGESS.

POST OFFICE, WINNIPEG.—MESSRS. DARLING, PEARSON & OVER, ARCHITECTS.

In plan this building has the usual post-office arrangement—space for the public along the front and side walls, working space in the centre, and the vestibule for the reception and despatching of mails in the rear, opening on a lane. The principal public space, where are the private letter boxes, is along the front—the ground floor of our illustration—and at one end, in the pavilion on the left, are the stair and elevators.

The dimensions of the facade are 134 ft. by 70 ft. to the soffit line of the cornice. The material will be Tyndall stone throughout. The building is of skeleton steel construction, with floors of terra cotta arching covered with four inches of cement and a hardwood flooring. The stairs are of cast iron. The flooring and the doors are the only structural wood. The window frames are of metal and are glazed with wired plate glass. The windows have also iron shutters. To deal with fire within the building, five stand pipes are arranged.

Provision has been made in the basement for establishing the plant necessary for a pneumatic tube system.

Examination of the design shows a simple arrangement of five bays and two pavilions, kept broad by due distinction between the bays and the central portion of the facade, and by subordination of the horizontal lines of all windows between the basement and the cornice, and harmonized by a balance between the scale of the three storey order and the rustication of its setting. The rustication of the basement is carried

up into the pavilion and these are further distinguished by the vigorous subtlety of the pedimented composition which unites the three storeys of windows. The cornice bounds the whole, and the composition up to the attic is a fine piece of rich harmony. The attic, which will, no doubt, in execution have to dispense with the support of the roof from ordinary points of view, has been given an interesting skyline by combining dormers with the balustrade. The top storey of the pavilion, being above the cornice, makes a complication difficult to treat. It partakes partly of the nature of an attic, which must be kept down, and partly of the nature of a crowning member, which should be enriched.

It is worth noting that the architects have helped their own building by accepting as far as possible the vertical heights of the existing adjacent building. Their own composition gains by treating the other as an appendage and they have certainly saved the life of the little one, and—which is a great point—helped instead of injuring the street.

THE MODERN AMERICAN HOUSE IN THE ARCHITECTURAL RECORD.

The October number of the Architectural Record is devoted to a study of the Modern American House. In a preliminary chapter the writer deplores the present state of affairs in which the decorator is independent of the architect. "One man or one firm," the Record says, "should do all the necessary designing, and the function of the professional decorator should be to carry out the architect's ideas. . . . The architect, whatever his limitations, alone represents a good aesthetic tradition. The American business man and his wife have no aesthetic traditions at all. . . . The professional decorator may have in his employ designers as competent as the average architect, but"—he is in short in business and his only concern with his client's state of taste is to satisfy it and take his money. "He works entirely by routine." The writer might have added that the decorator's competent designers must be very competent indeed if—especially in the time usually at their disposal—they can fall in exactly with the taste of every architect. It needs moreover a liberality of mind such as we do not find, for instance, in the distinguished foreign artist in Punch who, replying to the owner's objection that a proposed scheme of decoration will kill his high blue dado, says, "'E is a beast, your 'igh blue dado, and I veesh to keel 'im very mosh indeed."

The writer has no sympathy with the æsthetically austere and ungracious rooms which some architects seek to force on their clients. The demand for a cheerful, comfortable and homely atmosphere in a dwelling is absolutely a legitimate demand, just as the demand that the interior should be thoroughly designed is also legitimate; it is the action and reaction between these two demands which will most effectually serve to give American (and Canadian) interiors the mixture of propriety and distinction which they need. At present distinction is too often obtained at the expense of propriety and comfort, and propriety and comfort too often obtained at the expense of distinction.

In the matter of the Hall, the Record seems to be quite complacent about the treatment of the hall as a sitting room "even if by so doing the other rooms of the house on either storey are somewhat crowded or diminished in number." This surely is distinction at