

THE AMERICAN ARCHITECT

VOL. C.

WEDNESDAY, AUGUST 9, 1911

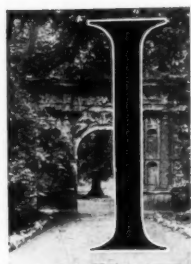
No. 1859



HOUSE FOR EVERETT M. GRIMES, ESQ., SUTRO HEIGHTS, SAN FRANCISCO, CAL.

Recent Work of Louis Christian Mullgardt, F.A.I.A.

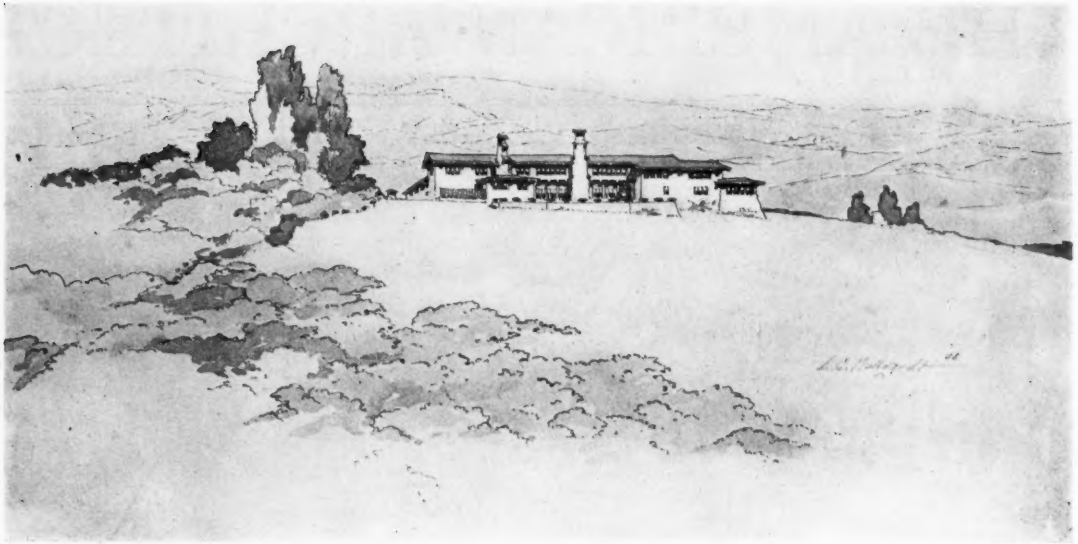
By Walter Belleville Phillips. Photographs by Arthur J. Brunner



It is with pleasure that I have taken advantage of this opportunity to collect a number of photographs of actual work of Mr. Louis Christian Mullgardt located within a radius of forty miles of the City of San Francisco and together with these a number of reproductions of original, or preliminary, studies. I desire to express my appreciation of such an opportunity and acknowledge my indebtedness to Mr. Mullgardt directly and to Mr. Arthur J. Brunner, for their co-operation in preparing this article and accompanying photographs.

The West has up to very recent times been the home of primitive man, whose uses of the material at hand are evident in the temporary structures of the Indians of the West Coast,—from the extreme Northwest to the territories of Arizona and New Mexico, where we find this still primitive man making use of his available wood and adobe. With these he has modeled in such localities as Isleta and Laguna on the old Santa Fe trail, pueblos that are decidedly in keeping with the atmosphere of the surrounding country, and attained an effect with a keen eye for the picturesque which will always remain. From these very early abodes of man it is easy to trace the development of the early Spanish Mission. From the earliest stage, with but slight con-

THE AMERICAN ARCHITECT



WEST VIEW

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.

tinental influences, it has risen gradually in detail and enrichment until we have at a later period works such as San Juan de Capistrano and Santa Barbara Missions, undoubtedly two of our best examples. These show a marked influence of continental architecture as well as of the Italian Renaissance. This gradual development from the very primitive hut of man, made with the materials directly within arm's reach, extends after a lapse of time to a grand finale; known to our profession as a decided touch of the Renaissance influence.

In classing the work of which this article is descriptive, it is necessary to note that as

a type of architecture it is a new one, one in which the individuality and character of its originator are expressed to best advantage. We find no direct influence from previous or contemporary types. With but slight suggestions here and there of the old Spanish Missions and a touch of Italian Renaissance, it is wholly original. The development has rested solely in the hands of an artist and has undoubtedly expressed the thoughts predominant in his mind at the time of composition. Then, to summarize, we can say that these two factors are to be found in a careful analysis of his work: namely, a suggestion of the early Italian Renaissance, and of indirect influences of the early Spanish Padres of our Western coast, factors that control perhaps because of the materials that are assembled to produce the final result. In each example an harmonious application of the materials, blended together in a most interesting style, gives a result that is pleasing to the trained eye and invested with an individual charm.

Taking for our first subject the country estate of Mr. Henry W. Taylor situated in the Claremont Hills to the southeast of the borough of Berkeley, located on a knoll, it commands a magnificent view that sweeps from the eastward directly out over the



COTTAGE FOR W. L. WOLCOTT, ESQ.,
BERKELEY, CAL.

THE AMERICAN ARCHITECT

Cañon of the "Contra Costa" Road and Little Chabot Lake, to the south over the City of Oakland, and westward over El Camino Real to a superb vista of San Francisco, the Bay, the Golden Gate and the Pacific—a picture that with western skies and an ever prevalent Venetian sunset carries one's memories to far-off lands of song and romance.

This structure, as do most of the others pictured herein, comprises a frame building arising on a decided batter from a concrete foundation, thence vertically to the eaves and topped with a delicate silhouette which includes in its analysis the roof and chimney motifs. The eaves are invariably of large over-hang carried on heavy projecting modillions which give the necessary enrichment to the façade.

The roofing materials, which vary considerably with different pieces, are interesting in detail and texture. The roof of the Taylor residence is a composition covering which in essence is properly interpreted a mosaic roof, built up first from a tight sheathing followed by a heavy building paper which in turn is heavily coated with hot asphaltum; over this is poured a thick cement and the baked clay boulders are set at random in this plastic material. In this particular instance, Mr. Mullgardt has used more than thirty different sizes of boulders. Since it has been standing ap-



GARAGE FOR ROBERT J. TYSON, ESQ.,
PIEDMONT PARK, CAL.

proximately four years thus far, as a type of roof it has proved to be a thorough weather resister.

Motifs that must be noticed are: window groups, balconies and especially the stacks which are perhaps the central axis about which the dwelling is assembled, for it is the hearth that reflects the heart of the home. The profile and detail of the chimneys are unique and commendable.

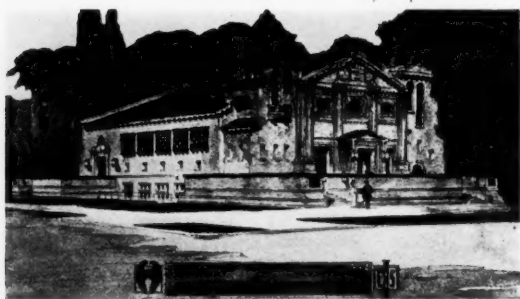
In the residence of Mrs. James Moffitt at Piedmont appears the same charm and correctness of proportion, all in absolute scale and ease. The setting is perhaps a little less inspiring than that of the Taylor residence,—nevertheless, it appeals strongly to the eye. It is here that we can readily see how skillfully the artist has handled the problem of an attached villa. For here we have the cuisine, the servants' quarters,



SOUTHEAST VIEW

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.

THE AMERICAN ARCHITECT



A CHRISTIAN SCIENCE CHURCH, ALAMEDA,
CALIFORNIA

the garage, the shop, and the living quarters practically under the same roof—yet not one roof, since the lines of distinction are so definitely marked that we notice at once a separation of the house proper by the break in the profile, the window sash, and other details, all of which lend an added interest to the composition.

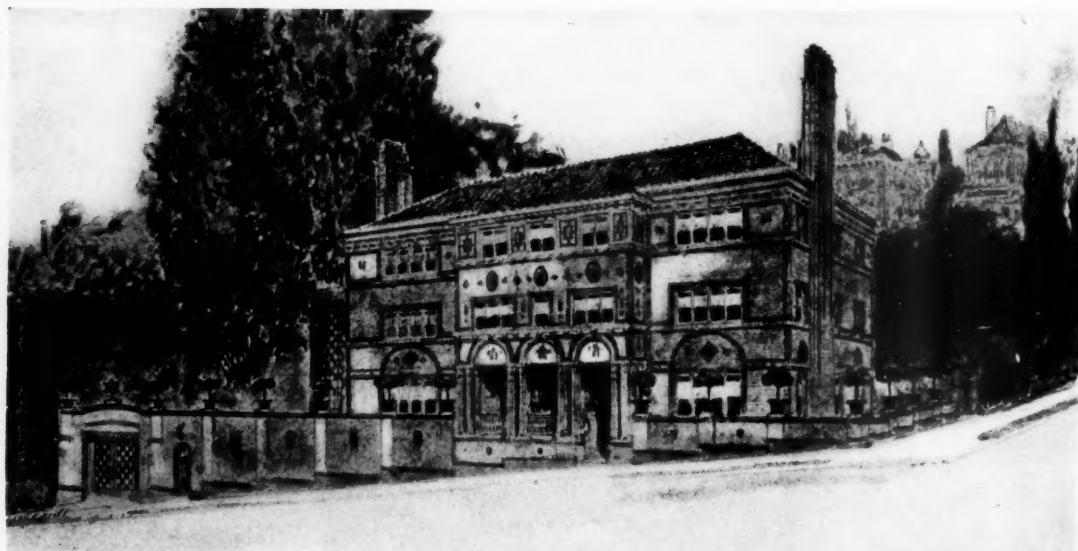
In the cottage of Mr. Charles W. Fore in Piedmont we see that which may advantageously be attained in a small dwelling of moderate cost. This structure on a single floor contains upwards of ten rooms and the pleasing exterior and setting bespeak the charm of the home within.

There are numerous minor details of Mr. Mullgardt's work in general that would

be interesting to illustrate had space permitted—such, for example, are the kitchens, with their accessories, the linen rooms, the closets, trays, and the baths. Each and all have been thoroughly and thoughtfully worked out to meet their respective uses in the most practical and convenient manner.

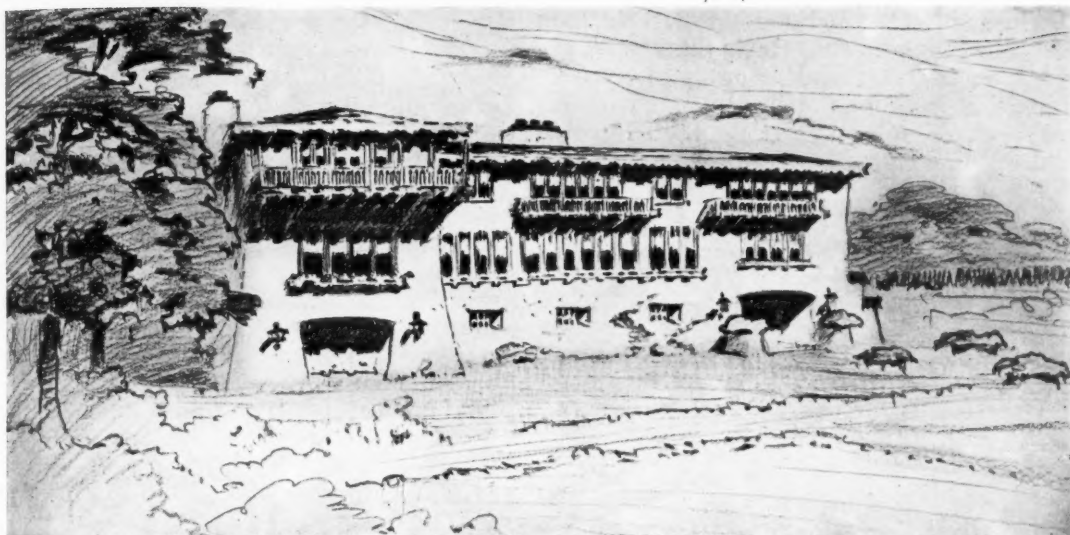
The cement exterior of each of these buildings is finished in what is technically termed stippled cement facing, done by use of a coarse carriage sponge, which results in a rough texture that gives a mottled appearance against a shadow light. The architraves, the jambs and trim are usually of a harmonious but very slightly contrasting color. It is in the roof and stack mountings that we find any marked change in color scheme.

But that which must appeal most strongly to the observer and what could not for one moment remain unnoticed by the trained eye, is the absolute harmony between the buildings and their settings, each building fitting so perfectly into its surroundings that it seems but a natural outgrowth from them. It can only be likened to the fact of their being a further modeling and development of the materials from which they arise, and typical in their silhouettes of the California oak, the eucalyptus and



PRELIMINARY DESIGN

HOUSE FOR CHARLES BRANDENSTEIN, ESQ., SAN FRANCISCO, CAL.



PRELIMINARY SKETCH

HOUSE FOR S. O. JOHNSON, ESQ., BERKELEY, CAL.

the Monterey pine. Here we have just the land, the rocks, the rugged elements which nature covers with a profusion of trees, flowers and vegetation. Out from this setting arises the jewel-like structure

itself, composed of these very elements on which it stands—but transposed and assembled so as to remain at once in keeping with nature and an abode pleasing and convenient to man.

The Restoration of the Parthenon

MR. CHARLES CHIPIEZ'S reconstruction of the interior of the Parthenon illustrated herewith is partly based on positive evidence, partly conjectural. The Parthenon, like other Greek temples, consists of a pronaos or vestibule, an opisthodomos or back chamber, and cella or sanctuary proper. But the distinctive feature of the Parthenon is that the cella is divided into two halls or chambers, which were separated by a solid wall and had no communication with each other. Of these the western was the smaller and seems to have been used as a storeroom for sacred objects. Mr. Chipiez has made no attempt to show the interior of this chamber, and has represented the door leading into it as closed. The eastern hall was by far the more important. Here was placed the famous cryselephantine statue of Athena by Pheidias.

The spot occupied by its base can still clearly be seen on the pavement of the Parthenon. The reconstruction of the statue itself is rendered possible by a long description of it by Pausanias and other writers, and by a number of late copies. There is also clear evidence for the presence of the screen which encloses the space containing the statue, and for the division of the chamber into three aisles by two rows of Doric columns, since traces of both the screen and the columns can still be seen on the pavement. These columns were too slender to reach to the top, and it is therefore probable that a second row was superimposed for the support of the ceiling, as shown in the model. From inscriptions we learn that wreaths, bowls, beakers, and other vessels of various metals were kept in the Parthenon.

THE AMERICAN ARCHITECT

The method of lighting this temple has been the subject of much discussion. The old idea that the Parthenon was hypaethral, that is, had an opening in the ceiling, has been definitely abandoned. Dörpfeld and others hold that the only daylight



came through the large entrance door. The method adopted in our model is the introduction of light through a clerestory, a theory which was first advanced by Fergusson. Its inadequacy is clearly illustrated by our model.

Reprinted from the July issue of the Bulletin of the Metropolitan Museum of Art.

THE POSITION OF THE ORGAN IN MODERN CHURCHES

The position of the organ in modern churches is a difficult one. The size of organs has increased very much in this country of late and with reason, as our old church organs were lamentably deficient, compared with the German ones, in pedal pipes, which form the bass of the whole instrument, and which are necessarily the largest, and take up more room than any others. Such large organs are not necessary, it is true, for accompanying the singing of the choir, and some architects and clergymen have been protesting against them of late years as unnecessary, and an interfer-

ence with the architecture of the church; but they forget that there is congregational hymnody also to be considered, and to accompany that with any effect a large organ is absolutely necessary; congregations, when they sing the hymns, all sing in unison, not in harmony; the organ is necessary to supply the harmony, and a small organ is perfectly futile for such a purpose. The ideal arrangement would be to have a small organ in the chancel to accompany the choir (when they alone are singing), and a large one in the west gallery to accompany the congregation, played by electric action from the keyboard in the choir; but that of course is expensive. Failing that, the best thing would be to have the organ in the transept, when there is one; or, otherwise, in the eastern bay of the nave; anywhere except in a low and confined "organ chamber." The bracketing of the organ high up on the wall may be done, but it is difficult to provide for a large organ in that way, nor is it good for the effect to have the organ very high up.

The Architectural Review (London)

OUR GROWING APPRECIATION OF AND INTEREST IN THE ARTS

The American Art Annual for 1910-11 enumerates 944 art museums, art societies, and art schools as against 403 in 1907. This volume gives a brief account of 280 museums and art societies in the United States, a list of 102 art schools with a total registration of 31,700 and a list tabulating the answers received from 170 colleges and universities maintaining courses in the history of art and giving 5,877 as the number of students receiving instructions in this course and 7,751 as the number who had worked in the studios. Of the art schools the records show 57 as strictly professional, giving instruction in drawing, modelling, and painting from the antique and from life. Instruction in design is given in 56 schools, 39 of which report also classes in the various crafts, such as book-binding, pottery and metal work. While the United States lacks "the well-organized industrial schools that are such a strong fac-

(Continued on page 56)

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VOL. C AUGUST 9, 1911 No. 1859

CONTENTS

RECENT WORK OF LOUIS CHRISTIAN	
MULLGARDT, F.A.I.A.	49
RESTORATION OF THE PARTHENON-	53
POSITION OF THE ORGAN IN MODERN	
CHURCHES	54
GROWING APPRECIATION OF AND INTER-	
EST IN THE ARTS	54
EDITORIAL COMMENT	55

ILLUSTRATIONS:—

RECENT WORK OF LOUIS CHRISTIAN MULLGARDT,
F.A.I.A.

FRONTISPIECE:—

MONUMENT TO POPE PIUS VI., MILAN, ITALY.

OUR UNCOMPLETED MONUMENTS.

CONTEMPLATION of numerous monuments undertaken but never finished leads us to express the hope that the monument commemorative of the sinking of the battleship Maine, now being erected in Central Park adjoining Columbus Circle, in this city, will proceed to entire completion, and not be left, as others have been, in an unfinished state.

The tomb erected to the memory of General U. S. Grant on Riverside Drive lacks, after more than twenty years have elapsed, the sculptured detail that was perhaps the most important and by far the most impressive part of the original design. As it stands today this monument falls far short of inspiring the respect due the great general in whose honor it was erected and for whose remains it affords a final resting

place. It should be the duty of the City to insure the completion of this work.

At the lower end of Fifth Avenue, the Washington Arch stands equally incomplete, but owing to the rare excellence of its design the sense of incompleteness is not so strong. The quadriga that was designed to crown the summit of this arch and the groups that were to rest on the pedestals supplied are only needed to complete a monument that would be the pride of every citizen.

Other examples of incomplete works are to be seen in this city, but the two cited are perhaps the most important.

It is therefore to be urged that the Maine Memorial may not rest in its progress until it has been finally and fully executed rather than add to the reproachful examples that are so insistently in evidence.

THE MAINE MEMORIAL SITE.

IT is significant of the general sentiment of the people with reference to any encroachment on our park areas, to note the many protests that have found their way into the public press against the location of the Maine Memorial on its present site, at the southwest corner of Central Park where Eighth Avenue crosses 59th Street. The site selected was at a point where a small rustic shelter had for years afforded grateful shade and a resting place for many people, and particularly the older residents of the neighborhood. The razing of this shelter and the felling of a number of large trees has called forth a storm of protest, which, although unavailing now, may perhaps serve to indicate that no further trespass of the park areas can be safely undertaken.

VALE THE STILLWELL BILL.

MAYOR GAYNOR'S action in returning disapproved the obnoxious Stillwell Bill, will doubtless be generally commended. As the passage of this measure would have made it possible to place the proposed new Court House in City Hall Park, it is to be hoped that this and similar legislation is buried for all time.

It is inexplicable that those connected with the legislative branch of our government should be so calloused to public

THE AMERICAN ARCHITECT

opinion as to attempt to foist on the City of New York a measure that in various forms in the past has been so often condemned.

It is a sad commentary on our legislative methods that we must scan with the utmost care each measure proposed at Albany for this city to discover if there does not lurk in the phraseology of the bill, something that is inimical to the city's interests or is opposed by the most representative element of our citizenship. The principles of home rule as applied to our city government throughout the country are so well regarded and have proved so efficacious that we are led to wonder that they should be ignored in the manner contemplated by this legislation.

THE LINCOLN MEMORIAL.

MAJOR CLYDE DU VERNET HUNT,
U. S. A., has written to a daily paper proposing that while we may have the

architectural talent in this country to design a suitable monument for the Lincoln Memorial, we should invite M. Rodin, the French sculptor, "to come to the United States, look over the proposed memorial and be commissioned to do the statue."

It is inconceivable to us that such a proposal should find its way into the public prints without receiving at the same time every expression of unqualified disapproval.

Lincoln, the most American in type of any man of his time, can only be successfully portrayed by an American artist, and to intimate that we have not in this country native artists with sufficient ability to undertake the task is to cast reflection on a body of men who for years have been upholding the highest ideals of the sculptor's art not only in America, but throughout the world. We cannot contemplate with patience a gallicized Lincoln, such as we feel sure would result if Major Hunt's suggestion was carried out.

OUR GROWING APPRECIATION OF AND INTEREST IN THE ARTS

(Continued from page 54)

tor in Germany, France and England," the teaching of manual training and of æsthetics in the elementary and secondary and public schools has, nevertheless, "grown very rapidly." This, naturally, has led to the establishment of normal art schools for the training of teachers in this work, and of these the records show 39 art schools with normal courses, the registration of which in 28 was 1,928. The summer schools play an important part in the training of teachers, and the evening schools of students.

The number of architectural federations in the country has doubled, since 1907, from

two to four, and there are 31 professional schools of architecture, most of them connected with universities, the number of pupils enrolled being given as 3,043. An estimate of the annual expenditures for art education in the United States, compiled by Henry Turner Bailey in 1908, is given in this volume as a total of \$11,565,241, "divided between the Federal Government, the States, the municipalities, and private sources. The Federal Government, however, makes no direct appropriation for art instruction, the item of \$95,000 used for instruction in drawing in the public schools of the District of Columbia, the Military Academy at West Point, and the Naval Academy being included in the general school funds."—*William Walton in "The Field of Art," in the August Scribner.*



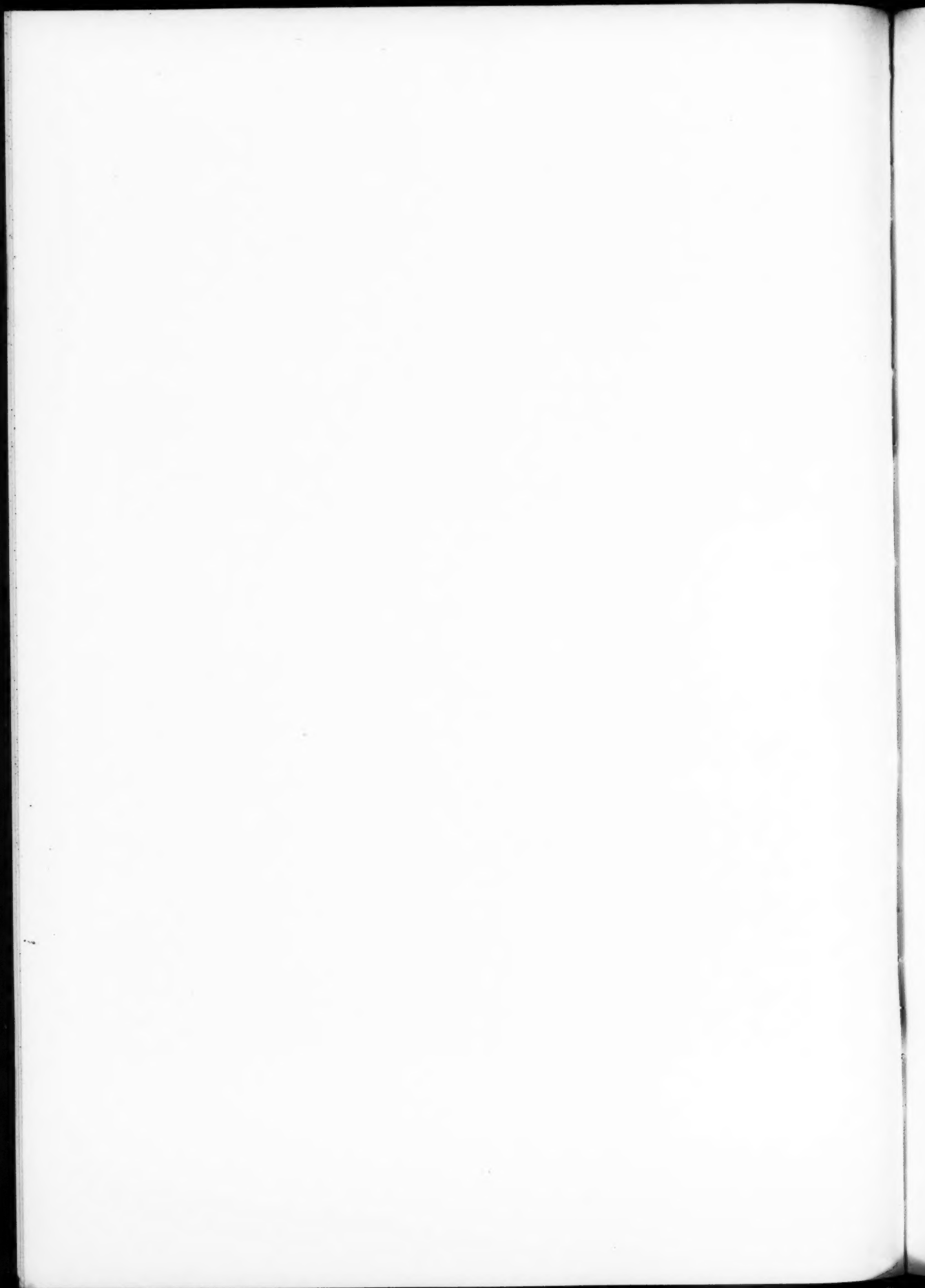
UPHILL VIEW OF WEST SIDE

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.



SOUTH VIEW OF NORTH WING

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.



THE AMERICAN ARCHITECT

VOL. C, NO. 1859

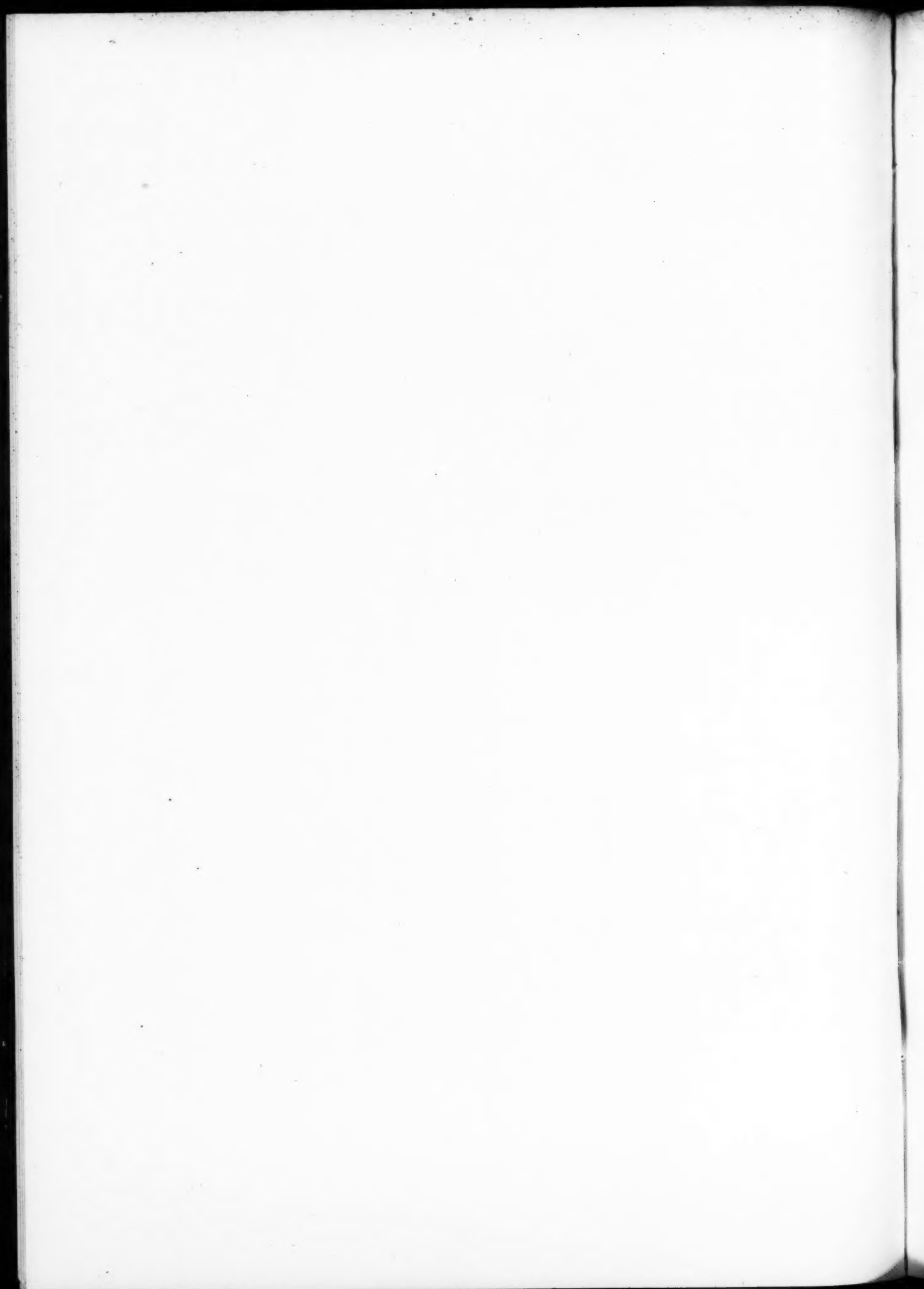
AUGUST 9, 1911

AT RIGHT, VIEW OF TERRACED GARDEN

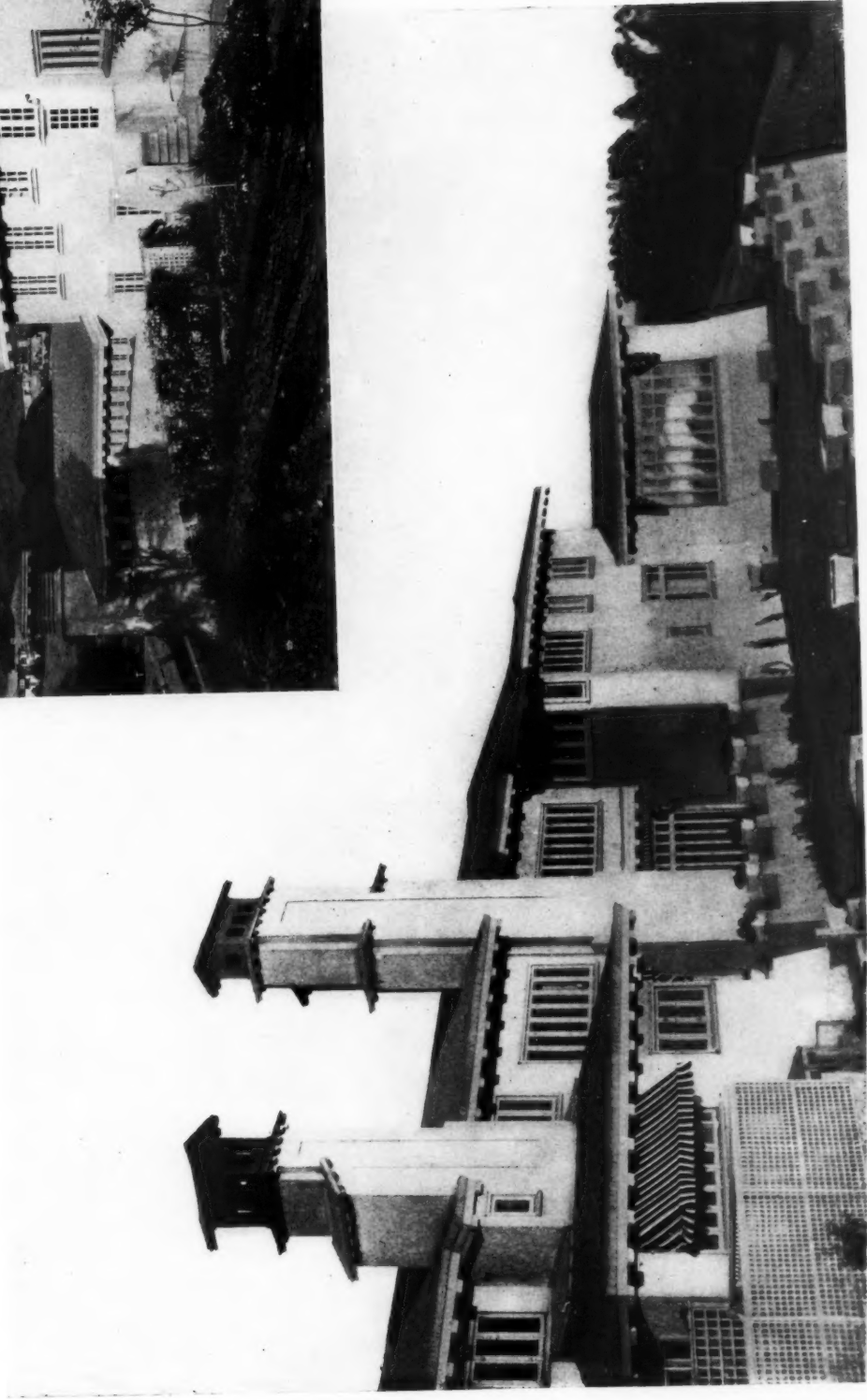


EAST VIEW

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.

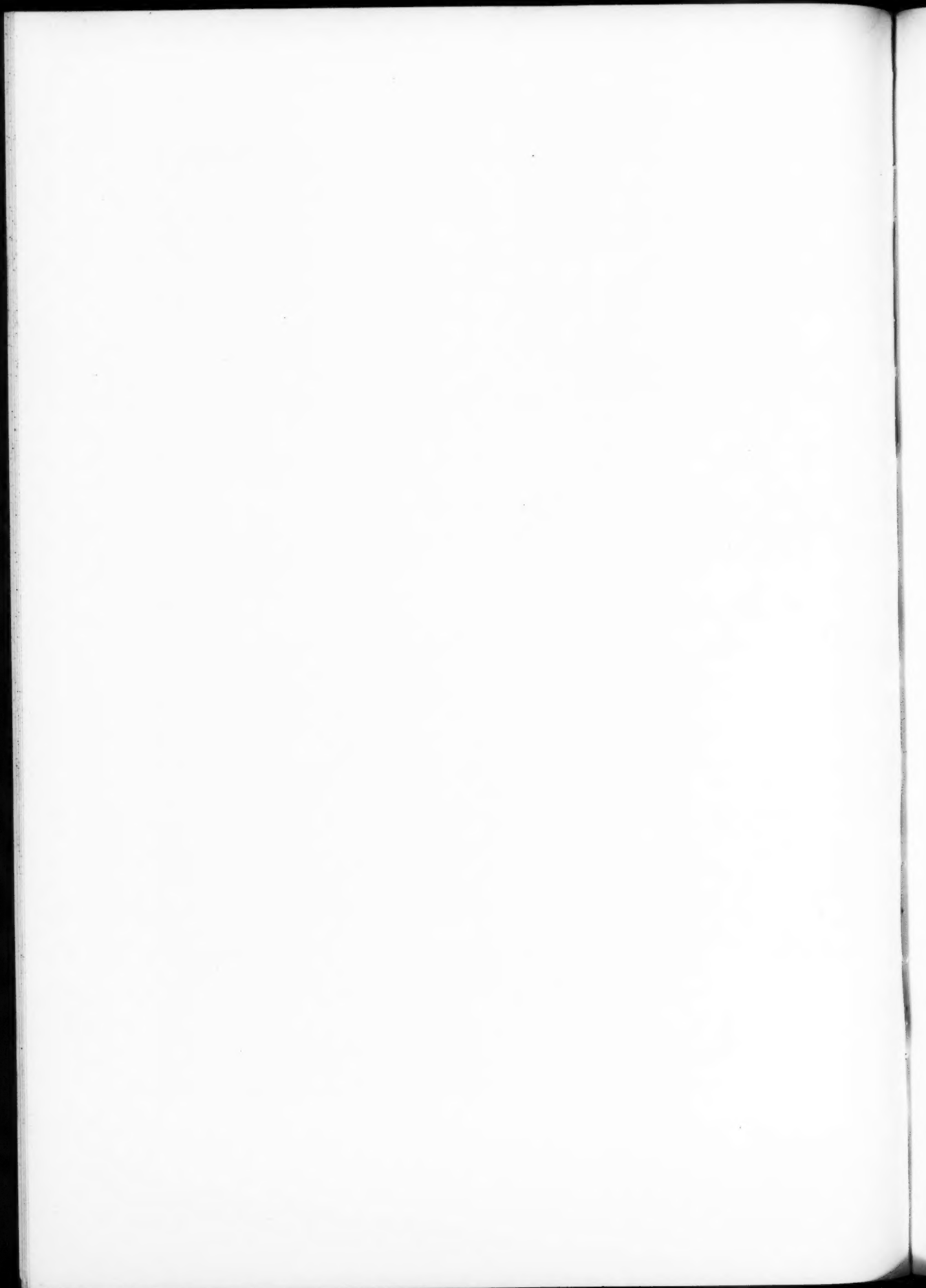


AT RIGHT, NORTH VIEW OF NORTH WING



NORTHWEST VIEW

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.





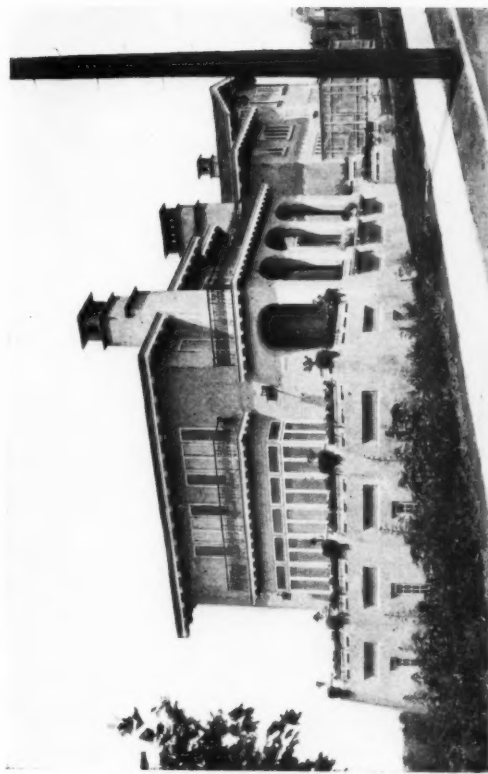
EAST VIEW

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.



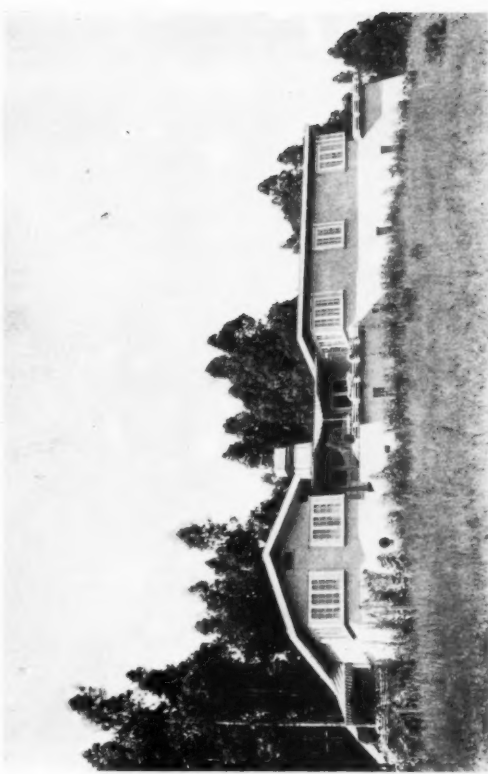
EAST VIEW FROM "TUNNEL ROAD"

HOUSE FOR HENRY W. TAYLOR, ESQ., CLAREMONT PARK, CAL.



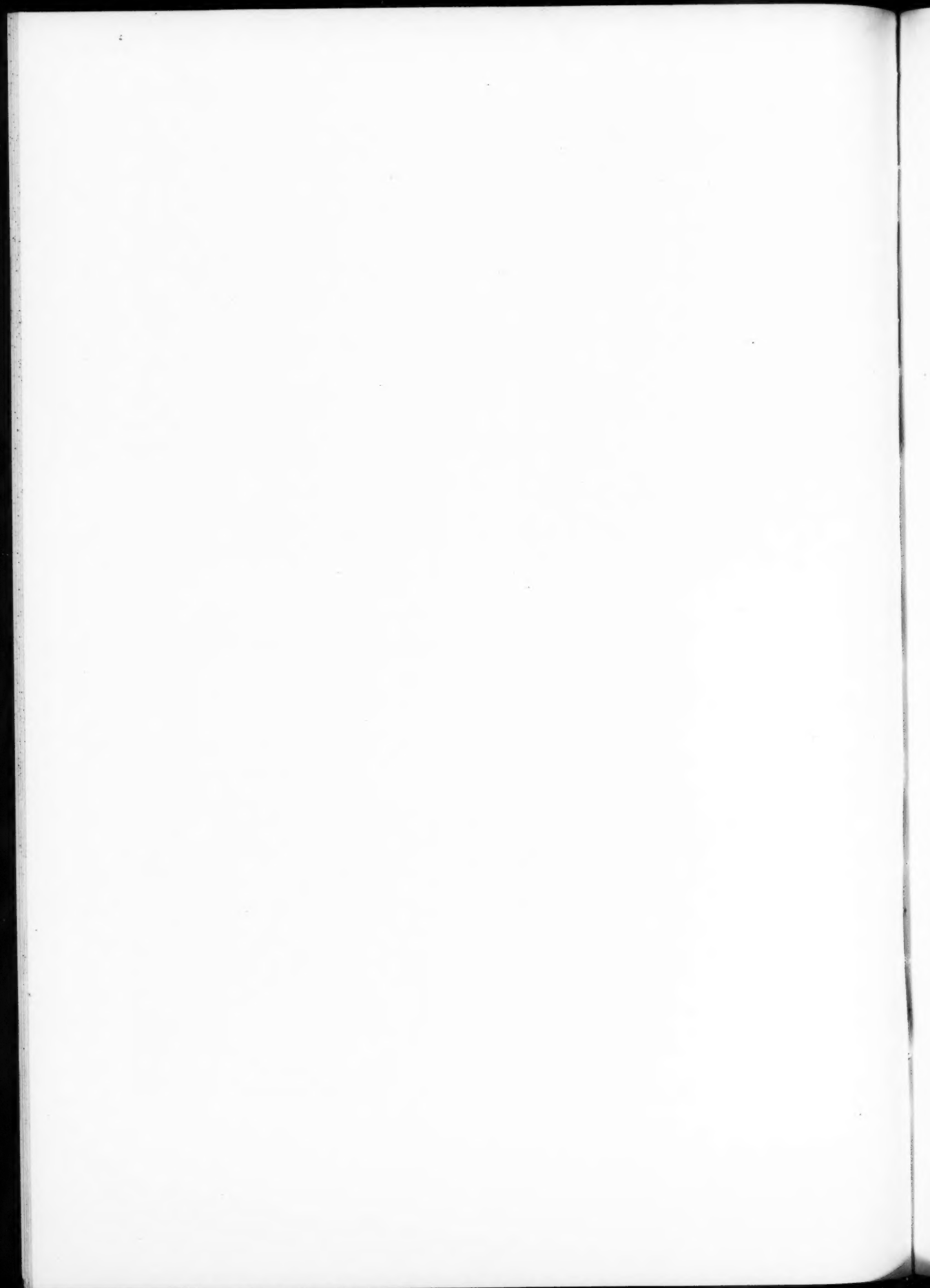
SOUTH VIEW

HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.

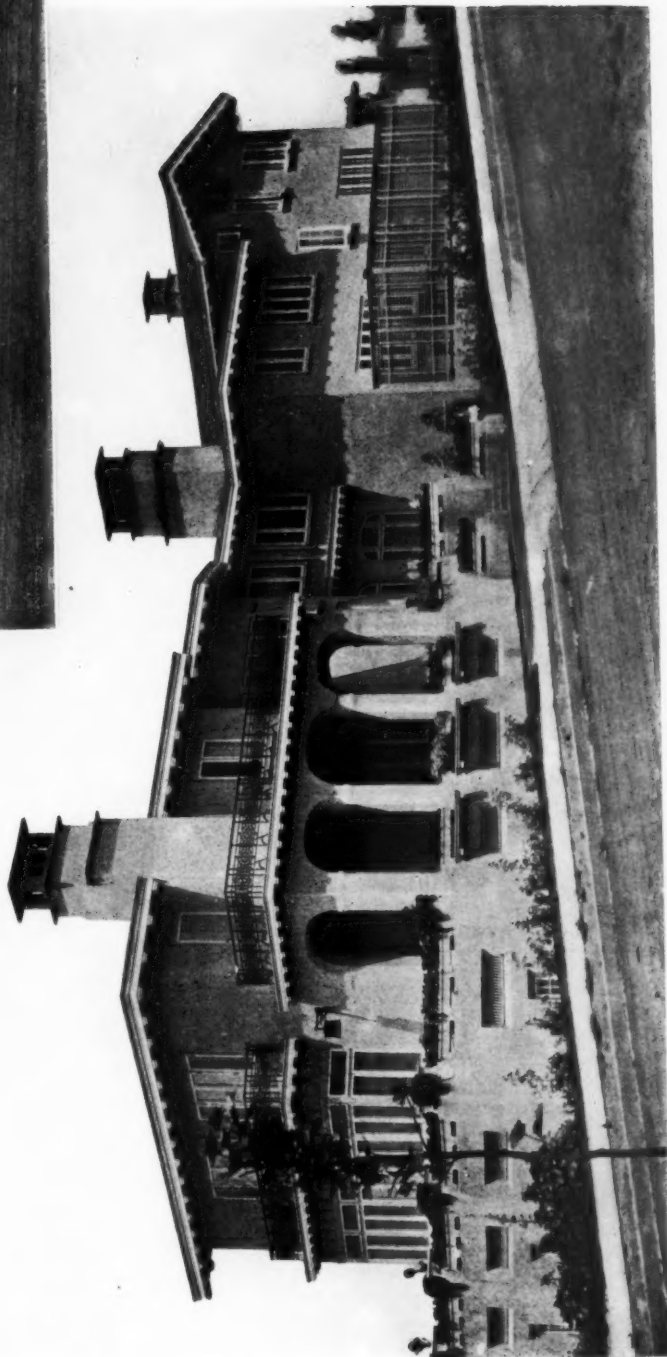
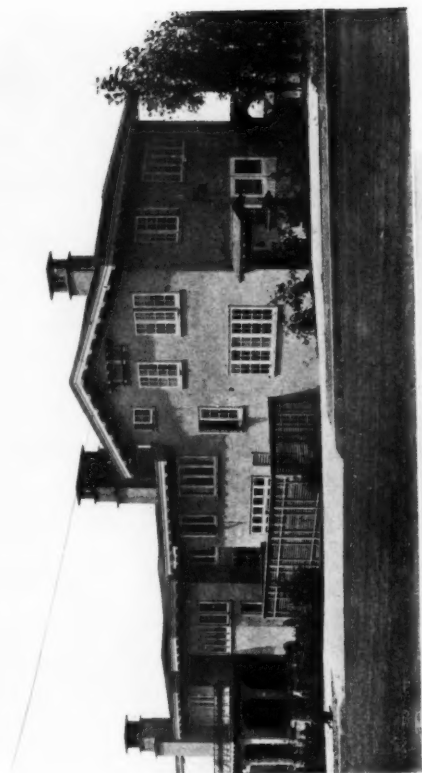


SOUTHWEST VIEW

COTTAGE OF CHARLES W. FORE, ESQ., PIEDMONT HILLS, CAL.

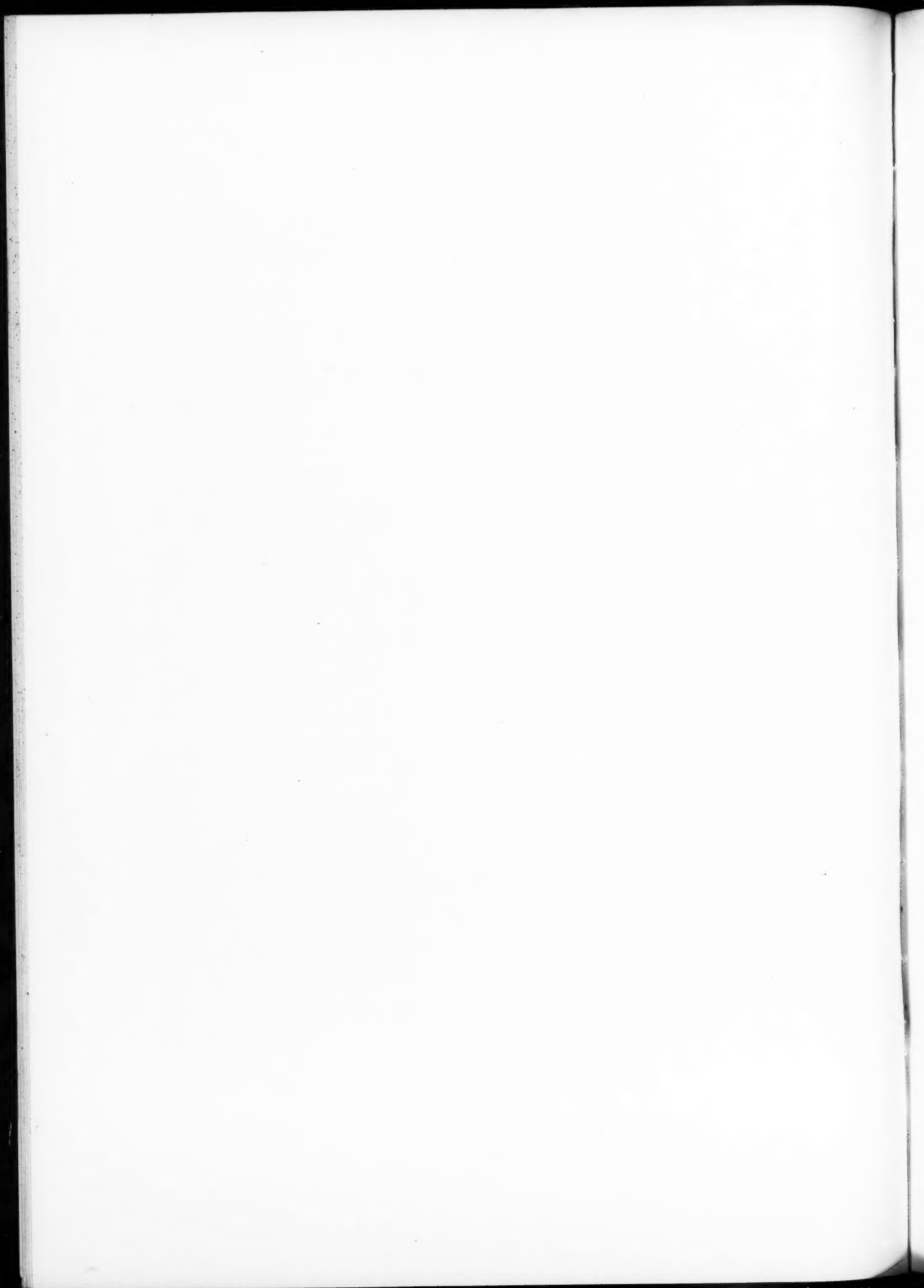


AT RIGHT, NORTHEAST VIEW



SOUTHEAST VIEW

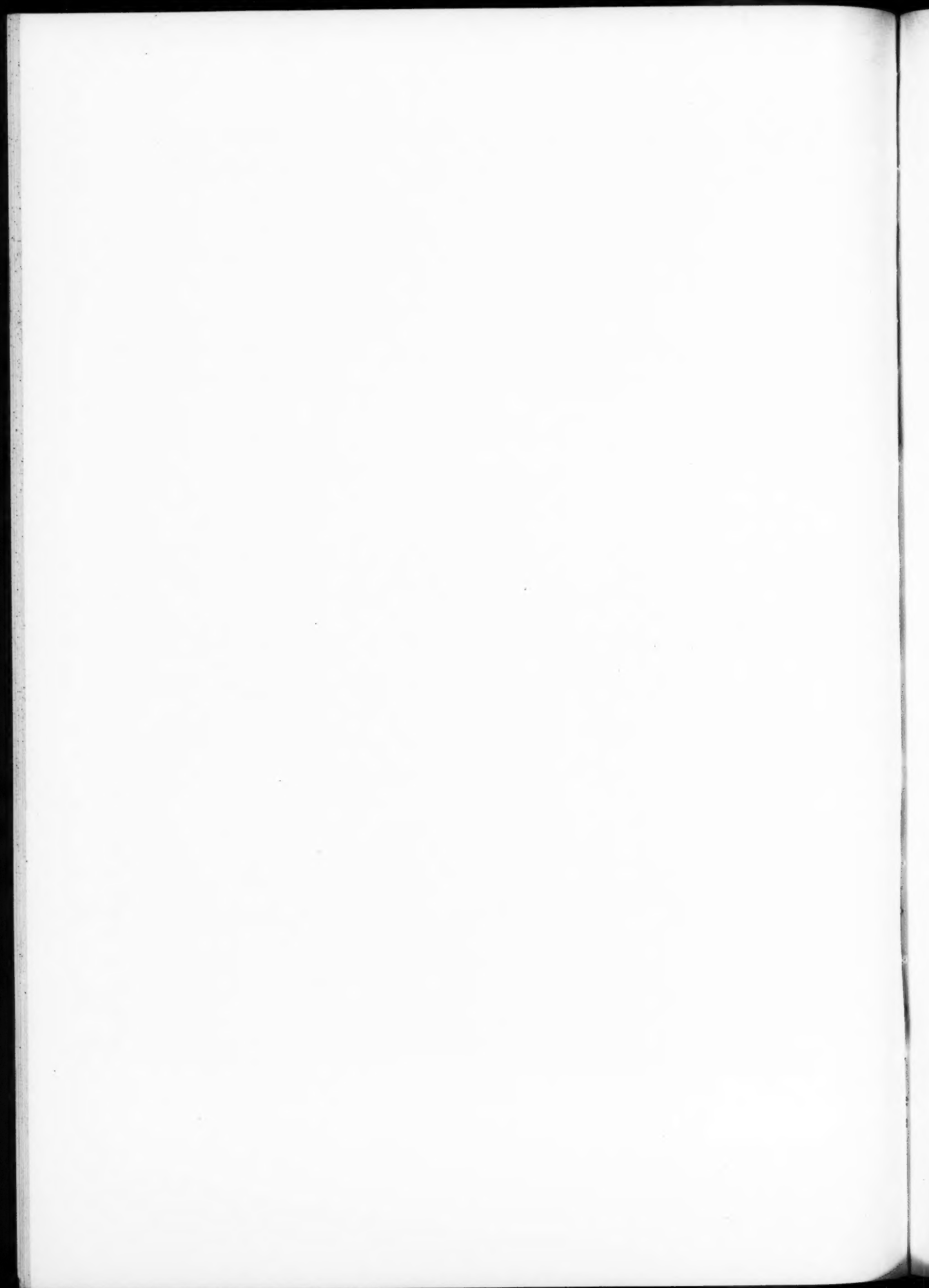
HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.





EAST ARCADE

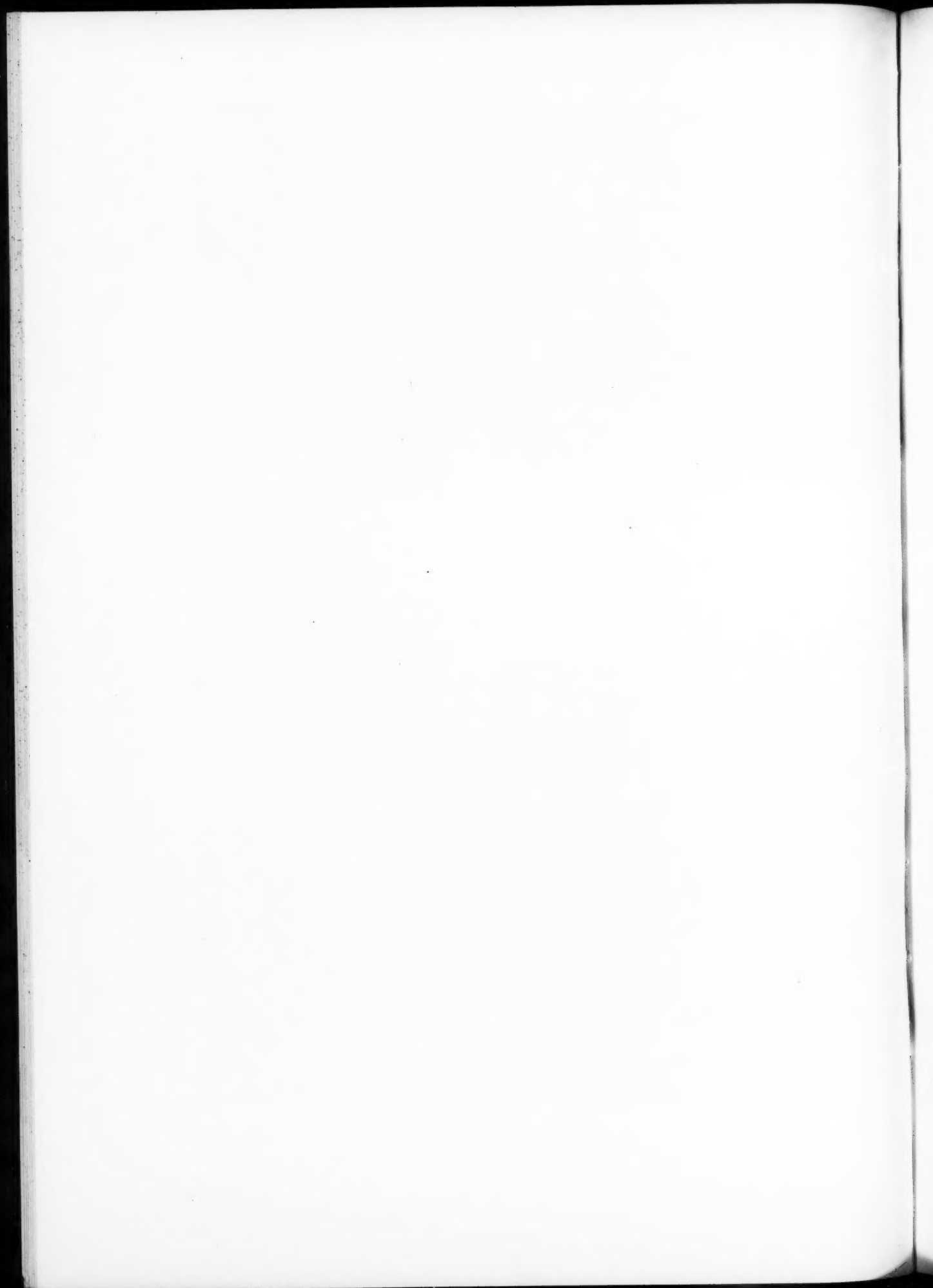
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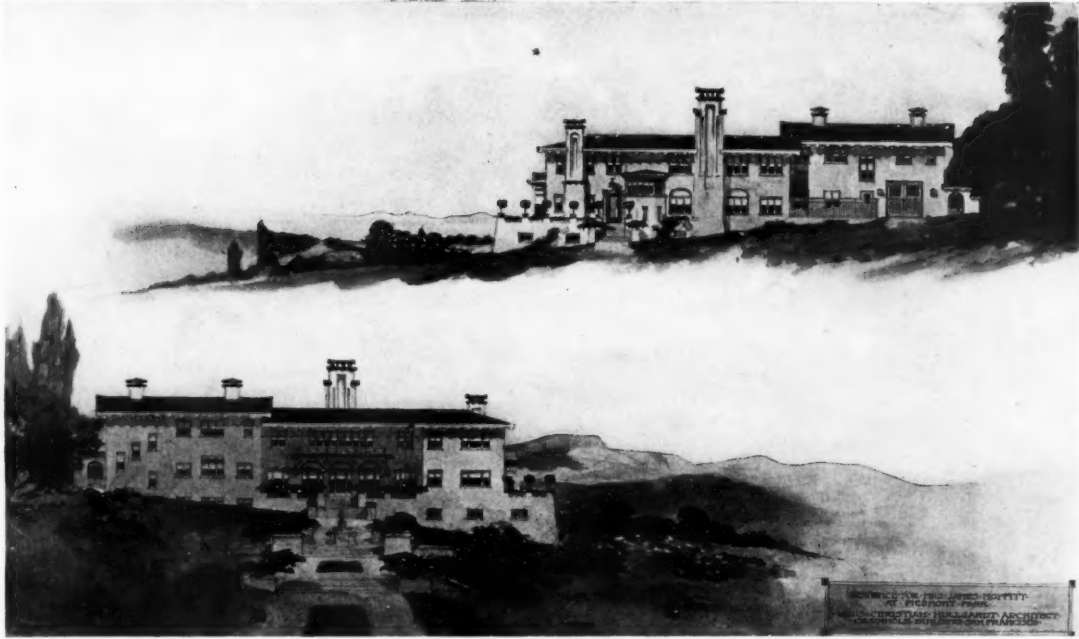




STAIRCASE

HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.





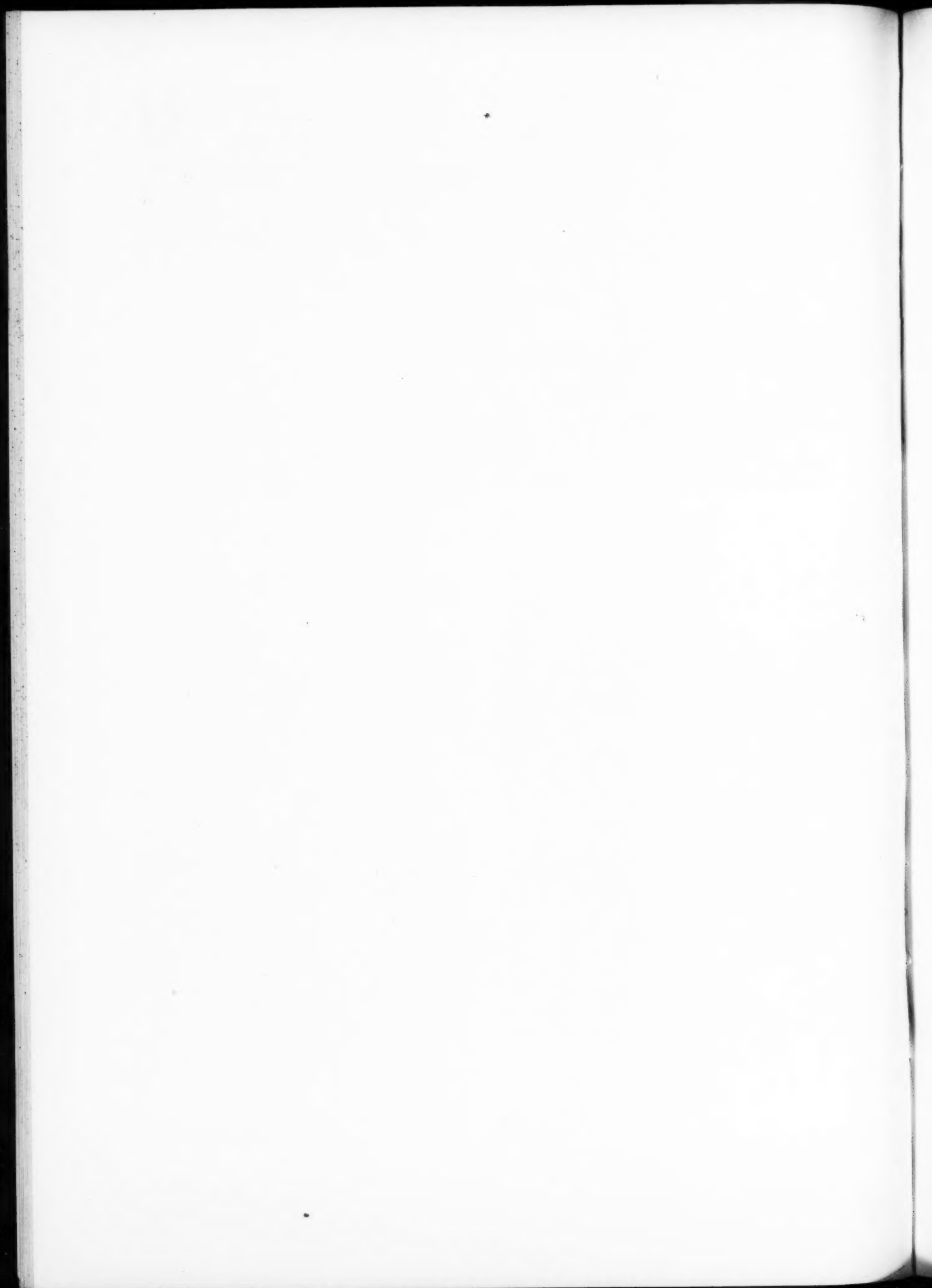
FIRST PRELIMINARY SKETCH. EAST AND WEST VIEWS
HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.

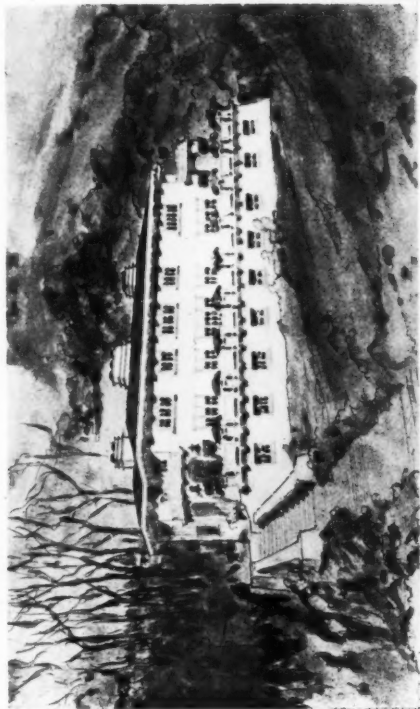


GARDEN LANTERN
HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT
PARK, CAL.



NORTHEAST VIEW
HOUSE FOR ALEXANDER SCLATER, ESQ.,
CLAREMONT HILLS, CAL.



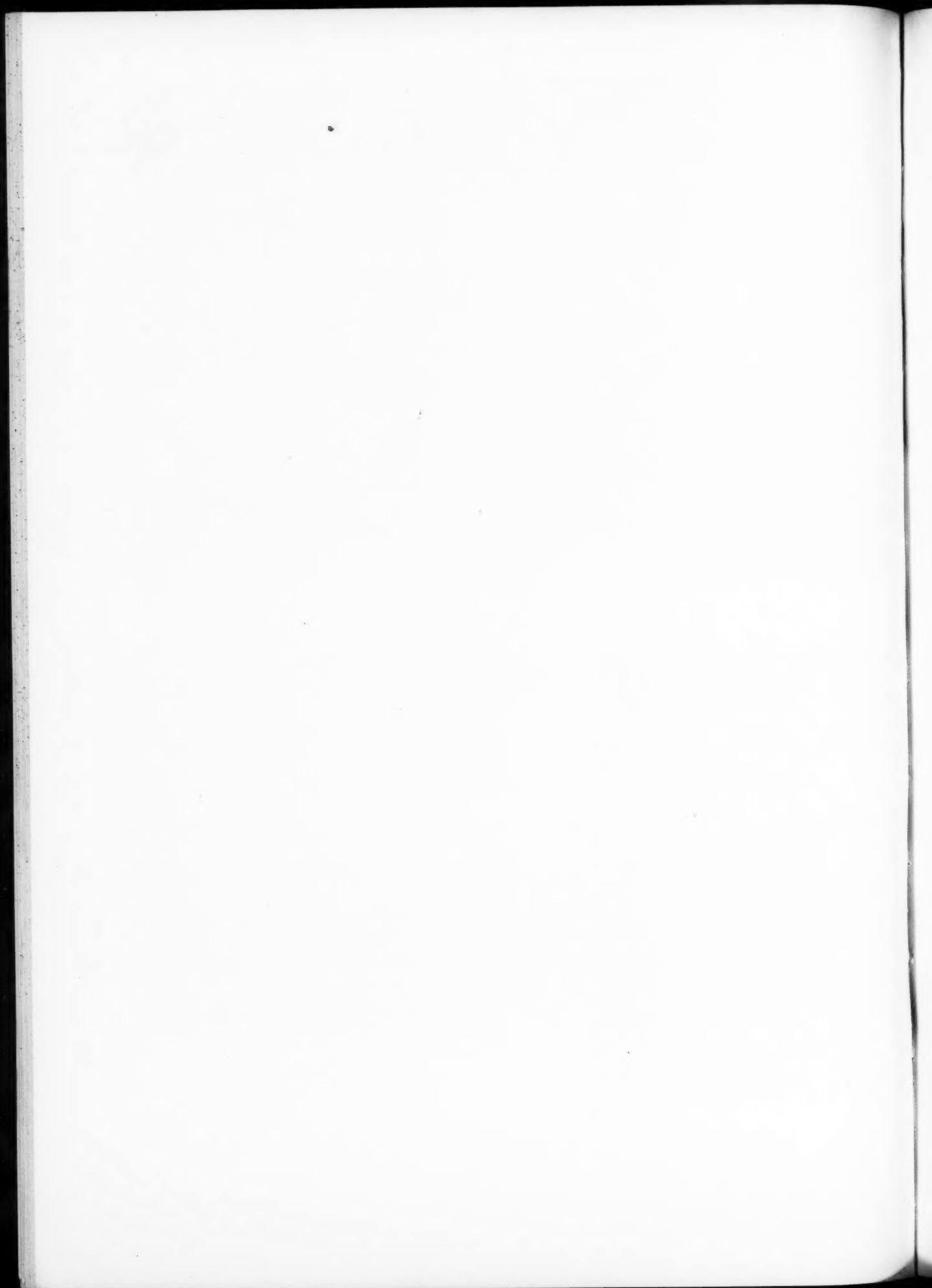


AT LEFT PRELIMINARY SKETCH



SOUTHWEST VIEW

HOUSE FOR ALEXANDER SCLATER, ESQ., CLAREMONT HILLS, CAL.





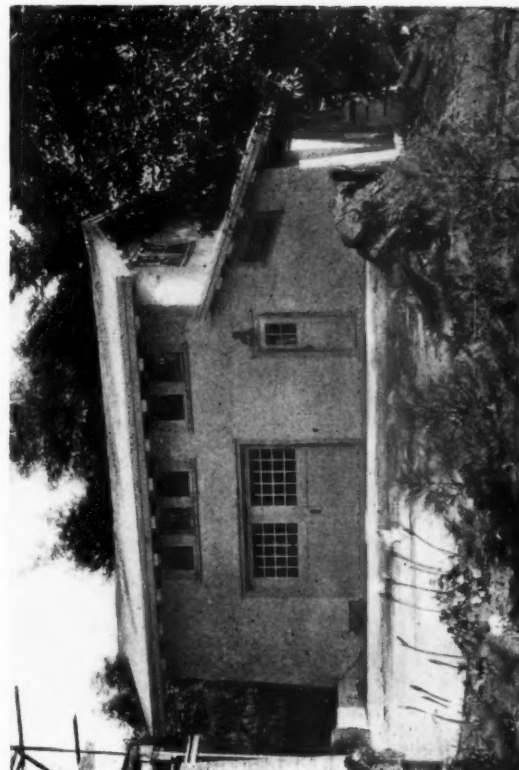
GARAGE COURTYARD

HOUSE FOR MRS. JAMES MOFFITT, PIEDMONT PARK, CAL.



NORTHWEST VIEW

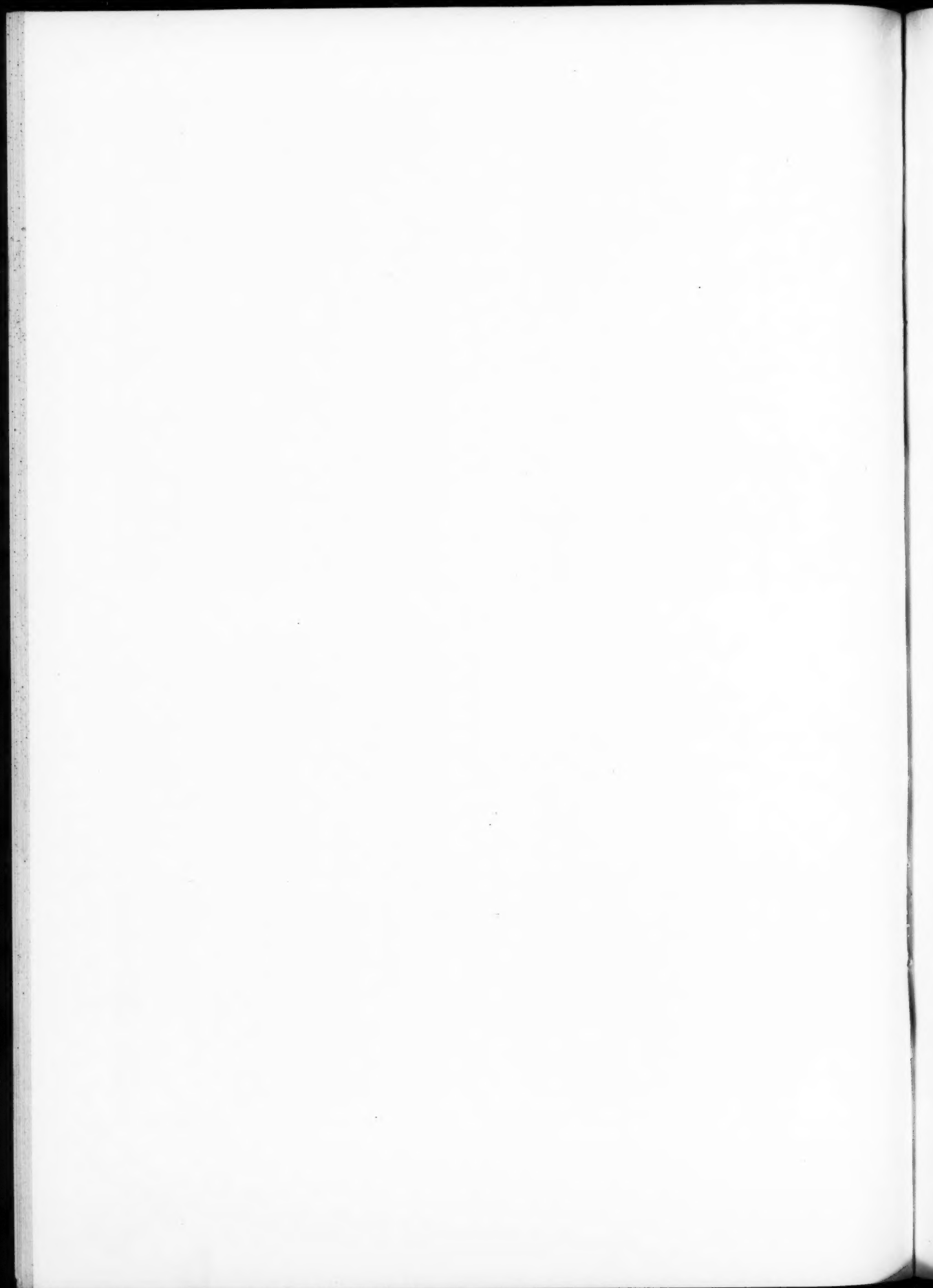
COTTAGE FOR W. L. WOLCOTT, ESQ., BERKELEY, CAL.



A GARAGE AT BERKELEY, CAL.



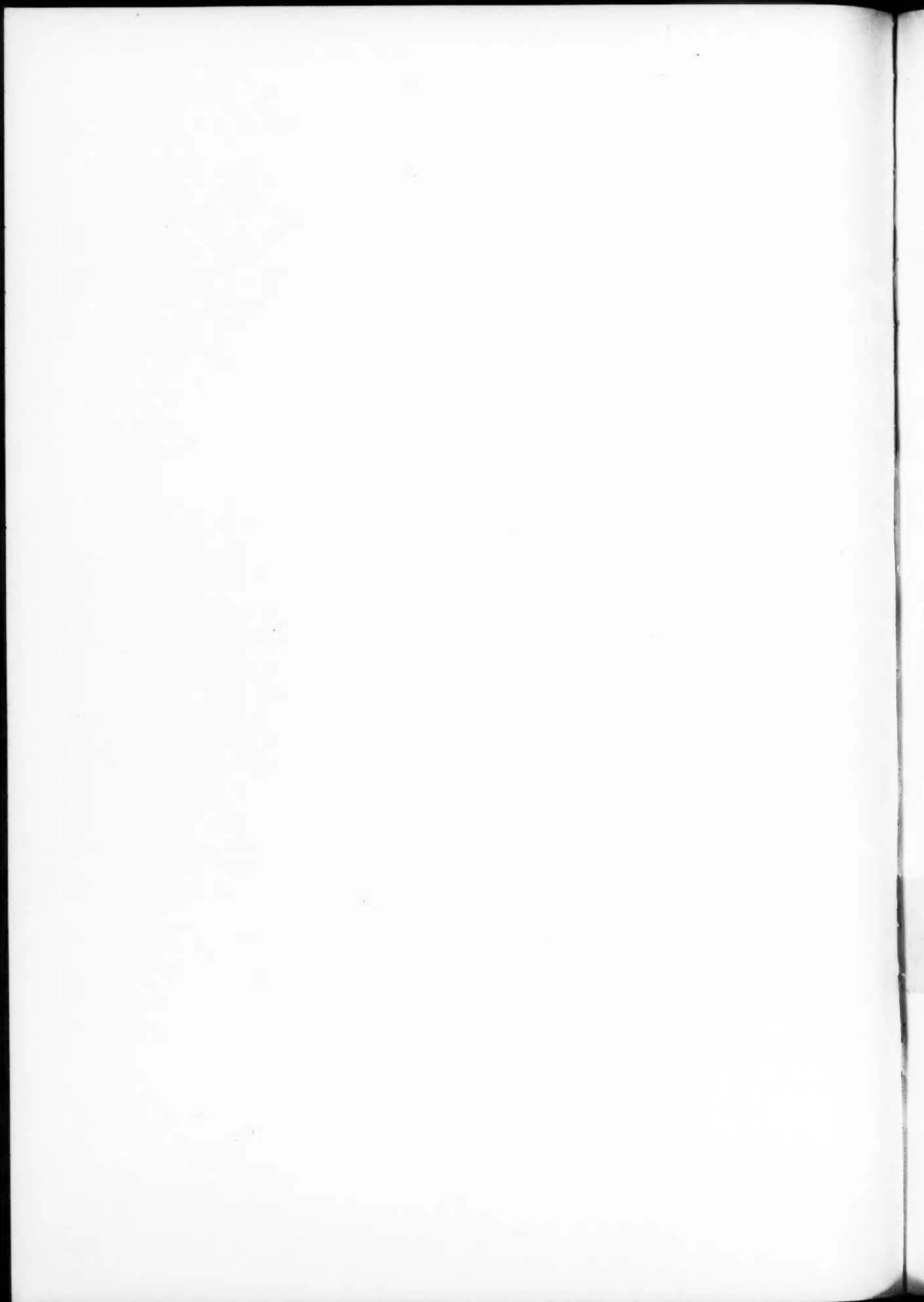
BUNGALOW FOR DOUGLAS S. WATSON, ESQ., WHITE OAKS, CAL.





SOUTH VIEW

COTTAGE OF CHARLES W. FORE, ESQ., PIEDMONT HILLS, CAL.





APPROACH

COTTAGE OF CHARLES W. FORE, ESQ., PIEDMONT HILLS, CAL.

THE AMERICAN ARCHITECT



MONUMENT TO POPE SIXTUS V, CHURCH OF THE SANTA CASA, LORETO, ITALY