

THE AMERICAN ARCHITECT

VOL. C.

WEDNESDAY, AUGUST 30, 1911

No. 1862



VICTOR EMMANUEL MONUMENT, ROME

NOTES FROM EUROPE

BY FRANCIS S. SWALES, ARCHITECT



THIRTY years have passed since the first competition was held to secure an architect and a design for a monument "to Victor Emmanuel and the Unity of Italy." The conditions of that first competition fixed the cost at about two millions of dollars, but left the choice of site and whole conception of the monument to the competitors. The result was that the first prize was awarded to Monsieur Henri Paul Nenot of Paris, who at the time was a student at the Villa Medici at Rome.

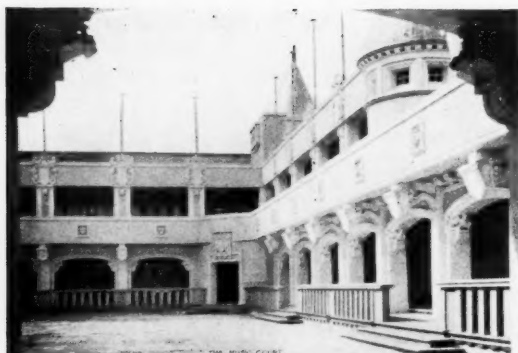
M. Nenot's design was to develop the Piazza delle Terme by erecting a large

column, surmounted by a gilded bronze statue of Victor Emmanuel and ornamented at the base by eight seated figures representing the principal towns of Italy; around this was planned a wide exedra with the front open to the Thermes of Diocletian and broken by a triumphal arch to serve as an entrance to the Via Nazionale. In the bays of the porticoes, ornamented with paintings and sculptures, were to be placed records of Roman history. Fountains and balustrades surmounted by statues completing the decoration of the place were composed upon the model of the forums of Trajan and Augustus.

The competition was an international one, and caused two hundred and forty artists of diverse nationalities to submit designs.

Copyright, 1911, by The American Architect

THE AMERICAN ARCHITECT



THE MUSIC COURT, GLASGOW EXHIBITION

WALKER & RAMSAY, ARCHITECTS

The first prize, about ten thousand dollars, was awarded to M. Nenot, but the execution was withheld.

The monument was again placed in competition, which was restricted to Italian artists, and the site was officially fixed at the Capitol; the programme was, however, inspired by the general disposition of M. Nenot's design.

The monument faces the large irregular quadrilateral Piazza Venezia, which is at the upper terminus of the Corso, extending from the Piazza del Popolo, and the climax of the composition, which is an equestrian statue to Victor Emmanuel, is so placed as to command the view of the whole Corso and of the Piazza del Popolo.

The design is Roman, but peculiarly un-Roman in feeling, and betrays in its general treatment as well as in its details a familiarity with the work of those great architects of the North, who produced the Palais de Justice at Brussels and the Opera at Paris—



HISTORY BUILDING, GLASGOW EXHIBITION

WALKER & RAMSAY, ARCHITECTS

probably less of the influence of those architects particularly, than of the style of the time when the design was made; but which style was the direct outcome of the influence of their individualities upon the "schools," which always make a "style."

The original design by Guisepppe Sacconi has undergone some changes, especially as



FINE ARTS BUILDING, GLASGOW EXHIBITION

WALKER & RAMSAY, ARCHITECTS

regards the stylobate story, due to the discovery that the site chosen was not of solid rock, as had been expected, but of a vast accumulation of rubbish and soil deposited there by the Romans. Through this heap of deposits the foundations had to be carried down to a level below that of the Piazza Venezia; and the galleries and staircases below the monument proper rose out of this circumstance.

The monument was inaugurated as originally intended on June 4th of this year, but a large part of the sculpture and other details remain to be finished. The two end pavilions are to be surmounted by equestrian groups which will materially improve the composition. The material is of a soft, fine-grained limestone which lends itself to carving and takes a polish almost

THE AMERICAN ARCHITECT

equal to marble. The detail, though finely worked, is rather coarse in form and drawing, the treatment of the attic story above the exedra or colonnade is a trifle crude and the relief insufficiently studied; and the cornice to the attic story competes with that of the order, which latter combines with the attic treatment to diminish the scale and damage the noble proportions of the colonnade. The sculpture proposed in connection with the so-called "Nation's Altar" is of a kind that is more suited to an exhibition salon—"museum pieces"—than to a monument. It is beautiful and even dignified in itself, but, lacking in architectural qualities, is inappropriate and unsatisfying as part of the monument.

A monument so important challenges criticism and, of course, gets a great deal of it; but, when completed, in spite of its



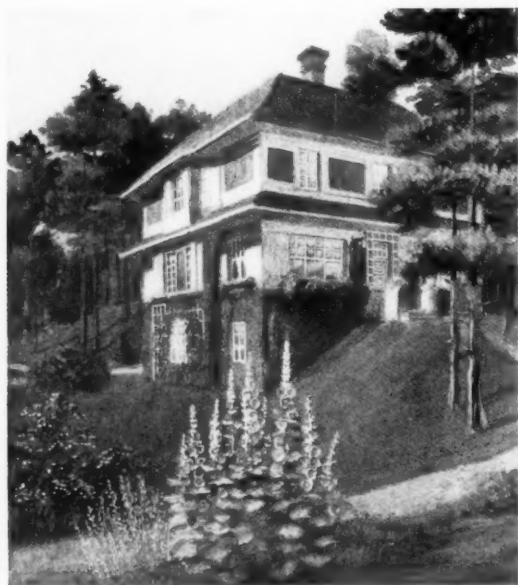
CANADIAN PACIFIC RAILWAY PAVILION, GLASGOW EXHIBITION

FRANCIS S. SWALES, ARCHITECT

numerous shortcomings, the Victor Emmanuel monument as a whole will be not only the largest structure of its kind, but an artistic achievement worthy of its location, and an ornament to Rome.

The Exposition of Rome, 1911, is primarily a great exhibition of the Fine Arts, though archaeology and ethnography are held to be of equal importance and the latter subject has induced nearly every important town of Italy to erect an independent pavilion. The art exhibition is housed in a large, academic and well-designed "palace" overlooking a formal garden or "park" and surrounded by a number of small buildings erected by the foreign nations participating. The United States, Belgium, France and Hungary have erected interesting buildings of modern design; and Great Britain has an extensive pavilion "designed" by an eminent London architect, which has for its front elevation a replica of the second story of the west front of St. Paul's Cathedral, London, and as such is a notable feature in the section of archaeology.

At Paestum, near the three great Doric temples, a buried basilica has been unearthed and several large columns and a



HOUSE OF DR. CARL MÖHRING, BERLIN

BRUNO MÖHRING, ARCHITECT

THE AMERICAN ARCHITECT



HOUSE NEAR GODALMING, SURREY, ENGLAND

GEOFFRY LUCAS, ARCHITECT

well-preserved statue are reported among the finds.

At POMPEII—or rather at a place in the country lying between it and Torre-Anunziata—a Roman patrician villa has been dug up. It is said to be of considerable importance; to belong to the period of about 400 B. C.; to contain some marvelous frescoes and mosaic pavements; halls decorated with Corinthian and Doric columns and a monumental door with gilded metal ornaments. The paintings are alleged to be remarkably fine and depict “scenes of the initiation of women to the dyonisiacal mysteries” and other ritualistic “scenes.”

Dr. Wm. Dörpfeld of Athens, a distinguished archæologist, and of whose writings upon his investigations of Greek theatres we have some knowledge, has been awarded the Royal Gold Medal of the Institute of Architects.

The Caños de Cormona—which is the name given to the Roman Aqueduct at Seville—if the Town Council of Seville have their way, is to be demolished. In its place an iron pipe will supply water to the populace. Warehouses and a row of cheap villas are to replace the beautiful arches erected in the days of Cæsar.

The new Turkish *régime* has not been very considerate as regards the walls of Constantinople; but in the more important matter of preserving

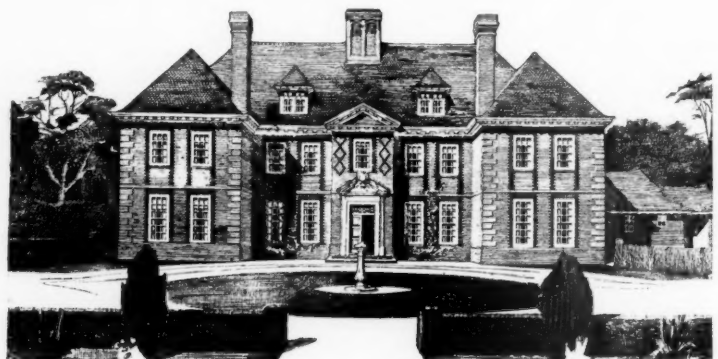
the Church of Sta. Sophia it has shown itself in a better light.

The Ottoman Government retained Signor Luigi Marangoni (the architect in charge of the restoring of St. Mark's, Venice) to examine and report upon the condition of Sta. Sophia. Signor Marangoni does not think the dangers threatening the fabric of the church are as grave as was sup-

posed and is of the opinion that if certain repairs and restorations are promptly made the preservation of the building will be assured.

The Scottish National Exhibition now being held at Glasgow has the usual points of interest which result from the adoption of an essentially national style of architecture. One finds at the exhibition more, in point of number of examples and size, good, thoroughly Scotch architectural works than is to be found anywhere else in North Britain.

It is doubtful whether there is to be found anywhere such a thing as a Scotchman in need of something to increase his national pride and the remark may be extended to pride in his own personal prowess. Scotch work is never lacking in strong, personal characteristics and for that reason, if no other, a Scotch exhibition ought to be designed by several different designers. The principal objection to be found to the ex-



A HOUSE IN LINCOLNSHIRE, ENGLAND

J. E. DIXON-SPAIN, ARCHITECT

THE AMERICAN ARCHITECT



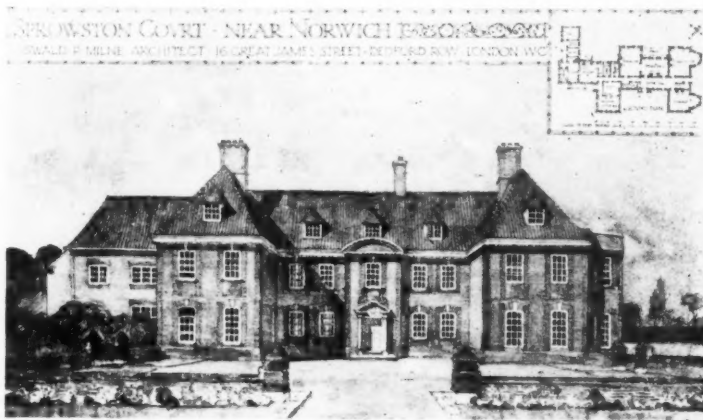
HOUSE AT SUNNINGDALE, ENGLAND

ERNEST H. BULLOCK, ARCHITECT

hibition at Glasgow is that all of the principal buildings are the work of one firm of architects; and though Messrs. Walker and Ramsay, of Glasgow, are artists particularly fitted to design such buildings, and have displayed that fitness in a high degree in several designs, as the History Building, Art Palace, and the Music Court, there is still too much of the feeling that the group consists of a lot of old buildings which have been in the hands of a "restorer." Probably the difficulty would have been too great to have essayed Scotch architecture in plaster; but certainly the scheme adopted of painting the plaster to imitate stonework, and having the "stonework" peel off in large patches, does not result in an ideal effect. Surely it is better to admit candidly the nature of the material of which the structure is built, than to have all the fine pretense turned to an object of ridicule by having that nature assert itself. Several of the smaller pavilions, erected by exhibitors of exceptional importance who require separate buildings for special purposes, have been built with reference to material rather than nationality. The Canadian Pacific Pavilion has combined both. The structure is frankly a wood frame covered with plaster, and painted a light tone of cream color. The bas-relief models showing the trans-Atlantic and trans-Pacific steamships of the company and

the architectural ornaments are gilded with English gold leaf. The ornament is designed to suggest the wealth of Canada in fisheries, forestry, game and agriculture. The fruit ornaments above the entrance are painted in natural colors; and the Arms of Canada painted on the shield adds mass to the one point of bright color externally. The ad-

vertising signs were designed as part of the building and the color — cobalt and gold — of the signs was studied as part of the whole scheme. All of the windows are of specially designed stained glass and give the highest note to the internal color scheme. The decorations and stained glass were designed by the architect and Mr. Charles Robinson and the series of large decorative oil paintings, which completely cover the internal walls, have been designed and executed by Messrs. Charles M. Sheldon, Cyrus Cuneo, Georges Scott and Charles Buchel. Unfortunately, it is the only building in the grounds in which a complete decorative scheme has been attempted, but perhaps its exceptional site — at the highest point of the main road and immediately above the main entrance to the exhibition — justified a more liberal treatment of the exhibition idea than could have been expected in the buildings



OSWALD P. MILNE, ARCHITECT

THE AMERICAN ARCHITECT

of much greater dimensions erected here.

It is gratifying to find in the list of Coronation Honors that the fine arts have received some recognition; and especially as architecture is represented by one of its chief ornaments in England. The honor of knighthood has been conferred upon Mr. Ernest George—now Sir Ernest George—whose other principal social and political distinctions, namely:—his associateship in the Royal Academy of Fine Arts; his election to the presidency of the Royal Institute of British Architects, and the Royal Gold Medal of the Institute,—have come to him within the last four or five years. No architect in Great Britain has done more to maintain refinement, distinction and individuality in the domestic architecture of the land in which he lives; and the character of the man associates perfectly with the character of his work. One cannot but regret that in this instance the honor has been so long delayed; yet it is a satisfaction that it has come upon the first important list of the new King.

One cannot do otherwise than think well of the English house, taken as a whole, if one limits one's self to the consideration of houses designed by architects only and disregarding the work of speculators, "decorators" and "students." But, on the other hand, while it may be admitted that only the very good is "commonplace" among England's best architects, one finds numerous instinctive objections to the "very good." In the first place one may take up, for example, half a dozen professional journals and, after throwing away the illustrations which are too poor to consider, discover that all that one has left are, say,

a dozen views of what at first sight seem to be several studies by one architect for one and the same house.

An examination of the titles proves otherwise: they are all different houses designed (!) by different architects. Now, nobody, not an architect, would be likely to see any difference in them. Everybody would admit that, generally speaking, they are all beautiful and appropriate—and only the person who had lived in a similar house would entertain mental reservations concerning the obvious absence of a properly lighted basement; thoughts of damp walls; too many features in the face of the building; the unpleasant idea of a small colliery—run by a mob of servants who forever break in upon the occupants' quiet to put "coals on the fire"—and inadequate heating and improper modes of ventilation. One would, however, restrict the expression of such criticism to the professional press; because the designs are at least far above the average—even with all their faults—and, except as regards the work of perhaps a dozen exceptional architects, they reach a plane of excellence in planning and external treatment that is the best which the national and climatic conditions permit.

But why not some little change—something besides the number or name of the house to enable us to tell it from any other? American and German architects design houses that are English in spirit to the very core, and produce work that is interesting as well as good. Witness the little house of Dr. Carl Möhring designed by Mr. Bruno Möhring, of Berlin. It is absolutely English in idea—but there isn't a house in England like it!

F. S. S.

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY
THE AMERICAN ARCHITECT (INC.)
239 West Thirty-ninth Street, New York

G. E. SLY, PRESIDENT
E. J. ROSENCRANS, SECRETARY AND TREASURER
Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIPTION RATES:
In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. C AUGUST 30, 1911 No. 1862

CONTENTS

NOTES FROM EUROPE	81
EDITORIAL COMMENT	87
CURRENT ARCHITECTURAL PRESS	89
AMERICANS REVEAL FIRST PARTHENON	91
RECENT LEGAL DECISIONS	92

ILLUSTRATIONS:—

FIRST CONGREGATIONAL CHURCH, OLD LYME,
CONN.

FRONTISPIECE:—

PORCH, CHURCH OF OUR LADY OF ROSCUDON
BRITTANY.

PENNSYLVANIA'S SCHOOL LAW

IT was but a few months since that we took occasion to commend the public intelligence and appreciation of the value of art particularly that branch in which is included architecture as evidenced by the attitude of a considerable number of Pennsylvania's citizens toward the subject of town planning and general municipal improvements. We have no desire to recall our comments nor do we think they were undeserved, but from the following section appearing in the new school law of the State of Pennsylvania, which will become effective December 1st of this year, it is apparent that appreciation of architecture and knowledge as to the methods by which it can best be secured are not universal in the legislative bodies of the State. Section 616 reads:

The State Board of Education shall cause to be prepared, and shall, at the expense of the Commonwealth, publish and upon application furnish with-

out charge to Boards of School Directors plans and specifications of different kinds of school buildings suited to the needs of the public schools.

The evident intention to standardize the building of school buildings to the detriment of art, and the undoubted expense of utility is plain. It would seem that there is still a large element of population, unfortunately much in evidence in public life, that has not been entirely educated out of the archaic notion that architectural plans and specifications providing for a building adapted to one site and environment and one set of requirements, must of necessity fulfill the requirements of a numerically similar community regardless of topography, character of neighborhood, and all the varying conditions that are never duplicated.

A campaign of education might well be directed toward bodies from which such retrograde laws as the foregoing have emanated, and the logical and completely qualified organization to conduct such an educational movement is the American Institute of Architects through its various chapters.

A NATIONAL TYPE

FROM time to time during recent years writers on various phases of the subject of architecture have lamented with some bitterness the undoubted fact that America possessed no distinctive architectural type worthy the name. That while we have progressed in a manner little short of marvelous in the development of new materials and methods of construction, we are still adapting the five orders in the designs of all our various structures and displaying little ingenuity in the adaptations.

There is, of course, no denying the substantial truth of the indictment, and yet a consideration of the factors in the situation seems to furnish at least partial justification for the condition complained of and acquit the profession of a large measure of responsibility for it. One point to be borne in mind is the comparative newness of this country. With only 135 years of history it is manifestly unfair to compare its art and culture with that of a country whose architecture was fully developed centuries before civilized man trod our shores.

Another element worthy of thought is the

THE AMERICAN ARCHITECT

comparative isolation of countries at that period of the world's history when architecture flourished and styles were born. Such a condition undoubtedly tended to foster characteristic types and keep them pure. On the other hand modern habits of travel and emigration do much toward assimilating the thoughts, tastes and actions of the world, and are opposed to the development of national types. As a matter of fact, it may be questioned whether the production of an American type of architecture is probable or even possible when the profession here is constantly receiving recruits from other countries, to which also are being sent our young men for purposes of study and training in architectural design. It has even been suggested that some of the writers who have been most impatient at our lack of originality in design were themselves educated abroad and have since their return been instrumental in adding certain modified bits of old world architecture to that which already constituted the façades of our American streets.

GOOD ART IN PUBLIC PARKS

WE learn with satisfaction that the city of Los Angeles, Cal., has availed of the lessons taught by the experience of

cities in the East and has taken steps to insure the artistic quality of monuments that find a resting place in the parks of that city.

It appears that certain bodies of the citizens of Los Angeles have asked for sites on which to erect statues to men who have achieved fame either locally or in the field of art and letters. The designs suggested did not meet the approval of the Commissioners and they quite properly refused permission for their erection.

We have many times referred to the ill-advised public spirit that has attempted to place poorly executed memorials in the streets and parks of cities. There is not a public park in any city of prominence in this country but could well spare one or more of its monuments which, on account of their latent ugliness, fail to attain the object sought in their erection. This country is not alone in this disregard for the artistic fitness of its memorials. Westminster Abbey has often been cited as a "chamber of artistic horrors," perhaps no more so, however, than the rotunda of the Capitol at Washington. A recent attempt to mitigate by rearrangement the absolute ugliness and incongruity of this collection of statues has resulted, if possible, in further increasing the in-artistic effect.



LOOKING ACROSS LOBBY, FIRST CONGREGATIONAL CHURCH, OLD LYME, CONN.

MR. ERNEST GREENE, ARCHITECT

THE CURRENT ARCHITECTURAL PRESS

"THE BRICKBUILDER" for July lacks in some measure interesting features that have characterized former issues. The serial articles are continued, these being "Some Problems in School Planning," by Mr. R. Clipston Sturgis; "The Principles of Architecture," Part III, by William L. Mowll; Part I of "Legal Hints for Architects" by William L. Bowman, presented in a somewhat extended form and one from which it is difficult to obtain specific information unless the entire article is carefully read. These are practically recent court decisions divested of their legal phraseology, some of them already familiar to our readers. Other articles in this issue are a description of the Second Precinct Police Station, New York, Messrs. Stockton Beekman Holt and Thornton Chard, Associated Architects; "Burned Clay in the new Chicago and Northwestern Station," and the Report of the Jury in the Competition for a Small House to be built of Hollow Tile.

The illustrations are of the School of Industrial Arts, Trenton, N. J., Mr. Cass Gilbert, Architect, plans and working drawings of which were shown in *THE AMERICAN ARCHITECT* of November 24, 1909; a Hebrew Temple in Chicago, by Alfred S. Alschuler; the Club House for the Pitts-

burg Athletic Association, Pittsburg, Pa., by Janssen & Abbott; some houses by Messrs. Cope & Stewardson, Parker, Thomas & Rice and Mr. Charles Barton Keen.

"The International Studio" for August contains the second article by Mr. E. A. Taylor on the "American Colony of Artists



CLUB HOUSE FOR THE PITTSBURGH ATHLETIC ASSOCIATION, PITTSBURGH, PA.

JANSSEN & ABBOTT, ARCHITECTS

(From *The Brickbuilder*)

in Paris." Every man who has studied abroad will recognize the "atmosphere" that pervades this article. It is very interesting and affords a glimpse of the art life of the American student in the French capital.

The department of Recent Designs in Domestic Architecture in England illustrates some interesting examples which, in their departure from the stereotyped design that seems to have become so prevalent in this class of work in Great Britain, are much to be commended. In the planning of these houses a departure from the traditional plan appears to have been made and the various plans presented are more in keeping with those forms that best serve the comforts of our home life and are, we believe, more generally in evidence in the work of American architects.

The leading article is a description of the work of Mr. Alfred Stieglitz, the pictorial photographer. Mr. Stieglitz's work in his special branch of photography is too well known to need comment and the ex-

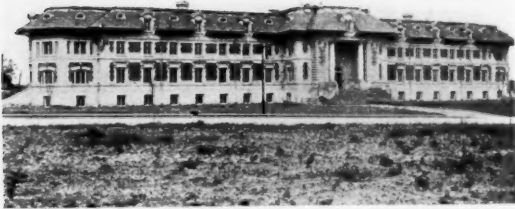


HOLDER MEMORIAL TOWER AND HOLDER HALL, FROM QUADRANGLE, PRINCETON UNIVERSITY

DAY BROTHERS & KLAUDER, ARCHITECTS

(From *Architecture*)

THE AMERICAN ARCHITECT



THE BROWNLOW BARRACKS, NATIONAL HOME FOR
DISABLED VOLUNTEER SOLDIERS

J. H. FRIEDLANDER, ARCHITECT
(From *The Architectural Record*)

amples shown we believe have had thorough illustration heretofore.

The most important features of "The Architectural Record" for August are the "Intimate Letters of the Late Stanford White." These are correspondence with his friend and co-worker, the late Augustus Saint-Gaudens and are edited by the latter's son, Homer Saint-Gaudens. These letters, it would seem, are only interesting as showing the fraternal spirit that existed between two men of equally artistic temperament and do not, in any way, give evidence of that serious side of Stanford White that was represented in the work that he has left behind as a monument to his memory. They will, however, be read with interest



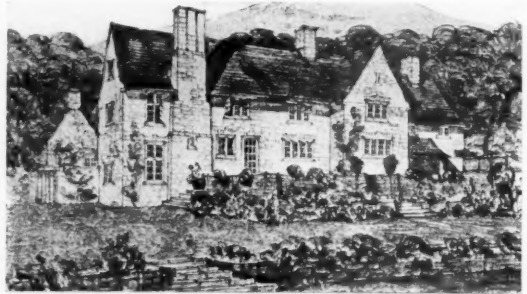
HOSPITAL BUILDING, ROCKEFELLER INSTITUTE
FOR MEDICAL RESEARCH

YORK & SAWYER, ARCHITECTS
(From *The New York Architect*)

by men who had close acquaintance with Mr. White as reviving certain phases of temperament that made him a charming companion.

An article entitled, "An Architectural Innovation," contains many illustrations and a description of the work of Lewis Christian Mullgardt. These are familiar to our readers, having been presented in a much more extended form in our issue of August 9th.

Mr. Montgomery Schuyler writes on "The National Home for Disabled Volun-



DRAKESTONE, STINCHCOMBE, GLOUCESTERSHIRE

OSWALD P. MILNE, ARCHITECT
(From *The International Studio*)

teer Soldiers," of which Mr. J. H. Friedlander is architect, and Mr. William Welles Bosworth has an entertaining article entitled "Mens Sana in Corpore Sano." The keynote of Mr. Bosworth's article is summed up when he says: "Show me what you are and I will tell you what kind of architecture you will do." The theory advanced is that there is a resemblance to the man in his work. Mr. Bosworth has labored assiduously to prove his contention and we shall leave it to the reader to decide whether or not he has done so. Part II of the "Architectural Treatment of Concrete Structures," by M. M. Sloan, and other contributed matter, a detailed list of which will be found in the index in another column, complete an issue which is quite thoroughly a popular presentation of the subject of architecture.

"The New York Architect" for June presents in its illustrations the somewhat amusing combination of the very dignified Rockefeller Institute and the Folies Bergère, the latest addition to New York's

THE AMERICAN ARCHITECT

"Great White Way" attractions. While both in their respective types present excellent examples, it is quite unusual to find in one issue of an architectural journal illustrations of the ultra-scientific and the most volatile form of modern amusement buildings.

The leading article in the text is the address on "Public Buildings," by Mr. Ernest Flagg, delivered at the Town Planning Conference in Philadelphia last May.

"Architecture" for July contains illustrations of Holder Hall, Princeton, N. J., Messrs. Day Brothers & Klauder, Architects. This dignified example of collegiate architecture is worthy of more than passing interest and will repay close study. Other illustrations are of an apartment house in New York by Messrs. Brown & Almiroty, which, in view of the fact that the average apartment house to-day does not present much of architectural interest, appears worthy of reproduction. Mr. Cass Gilbert's School of Industrial Arts, Trenton, N. J., also referred to as being published by "The Brickbuilder," the Brewster Building, which was thoroughly illustrated and

described in *THE AMERICAN ARCHITECT* of June 14th, the Nassau Country Club, Glen Cove, L. I., Mr. Woodruff Leeming, architect, together with some country houses, details of which will be found in the index in this issue, and the architectural criticism of the illustrations shown complete the number.

"The Western Architect" for August has for its leading article a paper by Erwin G. Holbrook on "Agricultural Architecture," dealing more particularly with the out-buildings for a country estate. This subject is an interesting one and has not, we believe, had the treatment it deserves in the architectural press.

The illustrations are mostly of Mr. Holbrook's work and are interesting as dignified types of the class of buildings they represent. Of the subjects illustrated in this issue, the most interesting we believe is a recently completed school house for St. Louis, Mo., Mr. William B. Ittner, Architect. A well designed business building in Denver, Messrs. W. E. and A. A. Fisher, Architects, some Californian country houses by Mr. Frederick Roehrig, are also shown.

AMERICANS REVEAL THE FIRST PARTHENON

Excavations on the site of ancient Corinth still occupy the American School of Archaeology, says the *London Times*, and the internal arrangements and reservoirs of the principal fountain of the city, Piræne, have been successfully investigated. In another part of the city large Roman baths have been found. Results of especial interest have attended the work of the school on the Acropolis of Athens. Here the director, Mr. B. H. Hill, has made a close examination of the earlier Parthenon which Pericles incorporated into the present building. The excavation of all the graves of medieval ecclesiastics inside the temple showed that the foundations were not, as usual, composed of single walls following the lines of the walls and colonnades above, but formed a solid platform. This platform was built for the early Parthenon of 506 B. C.; it was raised a little higher for the second temple of 485 B. C.,

while for the Periclean Parthenon of 447-432 B. C. only a thin underfloor of soft limestone was added, together with a narrow strip for widening the whole structure on the north side.

The first Parthenon, of soft limestone, was to have been hexastyle, with 15 columns at the sides but the work was interrupted by the Persian invasion when only the lowest step of the stylobate had been completed. After the battle of Marathon the second temple was begun, also hexastyle, but with 16 columns at the sides. It was somewhat smaller than its predecessor, but entirely of marble, except the lowest step, which was of reddish limestone. Hitherto unknown, the whole lowest step and part of the second have been revealed in situ beneath the present building. After its destruction by Xerxes in 480, when the work had proceeded only so far as the setting of the lowest drums of the columns,

THE AMERICAN ARCHITECT

the remains of the second temple were in part carried off and built into various parts of the Acropolis; an examination of these scattered fragments has enabled Mr. Hill to reconstruct the design of the temple with minute accuracy.—*Boston Herald*.

RECENT LEGAL DECISIONS

ABANDONMENT OF CONTRACT FOR CAUSE

A building contractor is entitled to earn his payments in the order prescribed by the contract, except as the necessities of building require him to do in some part the work for which compensation is provided in the later installments. The owner, however, cannot force the contractor to distribute his labor to several classes of work without power to complete any. When the owner has interrupted the work of plastering so that the contractor is driven to abandon performance of his contract after doing much work that related to payments later than that for the plastering, such abandonment is not without cause and the contractor may recover for work done and materials furnished.

Jones v. Dodge (New York Supreme Court, Appellate Division), 122 N. Y. S. 815. (J. S.)

WRITTEN CONTRACT CANNOT BE VARIED BY ORAL EVIDENCE

A building contractor, suing for a balance for work done and materials furnished and alleging substantial performance of the contract, which was in writing, cannot be permitted to give testimony of an oral agreement which materially varies the terms of the written contract for the purpose of establishing substantial performance.

Goldstein v. Leichter (New York Supreme Court), 123 N. Y. S. 2. (J. S.)

EFFECT OF REFUSAL TO GIVE ARCHITECT'S CERTIFICATE

A builder contracted to make certain alterations and additions to a building under the direction and to the satisfaction of an architect, acting as agent for the owner. The owner agreed to make final payment within 30 days after completion of the contract, on the certificate of the architect in writing that all the work was done to his

satisfaction. After the contractor had completed performance the architect refused to give a final certificate. It was held in an action for the final payment that the contractor could recover on the contract, provided he could prove substantial performance and that the architect's certificate had been fraudulently withheld. If the contract had not been substantially performed, but the work done was accepted by the owner, the contractor could recover the reasonable value on *quantum meruit*. It was however, held to be error for the court to instruct the jury authorizing a recovery on the contract if the jury found from all the evidence that the architect ought reasonably and fairly to have been satisfied with the work and approved it and issued his final certificate. This was substituting the judgment of the jury for that of the architect. But the architect, in the exercise of his judgment, may have differed with the jury and withheld his certificate in perfect good faith and without fraud. For this reason judgment for the plaintiff was reversed.

Cope v. Beaumont, Circuit Court of Appeals, Third Circuit, 181 Fed. 756. (J. S.)

COVENANTS AGAINST MECHANICS' LIENS

An agreement in a building contract not to permit a mechanic's lien to be filed or remain on the property does not prevent the contractor from filing a lien on his own behalf. To have this effect there must be an express covenant against liens or one so clearly implied that "the mechanic or materialman can understand it, without consulting a lawyer as to its legal effect."

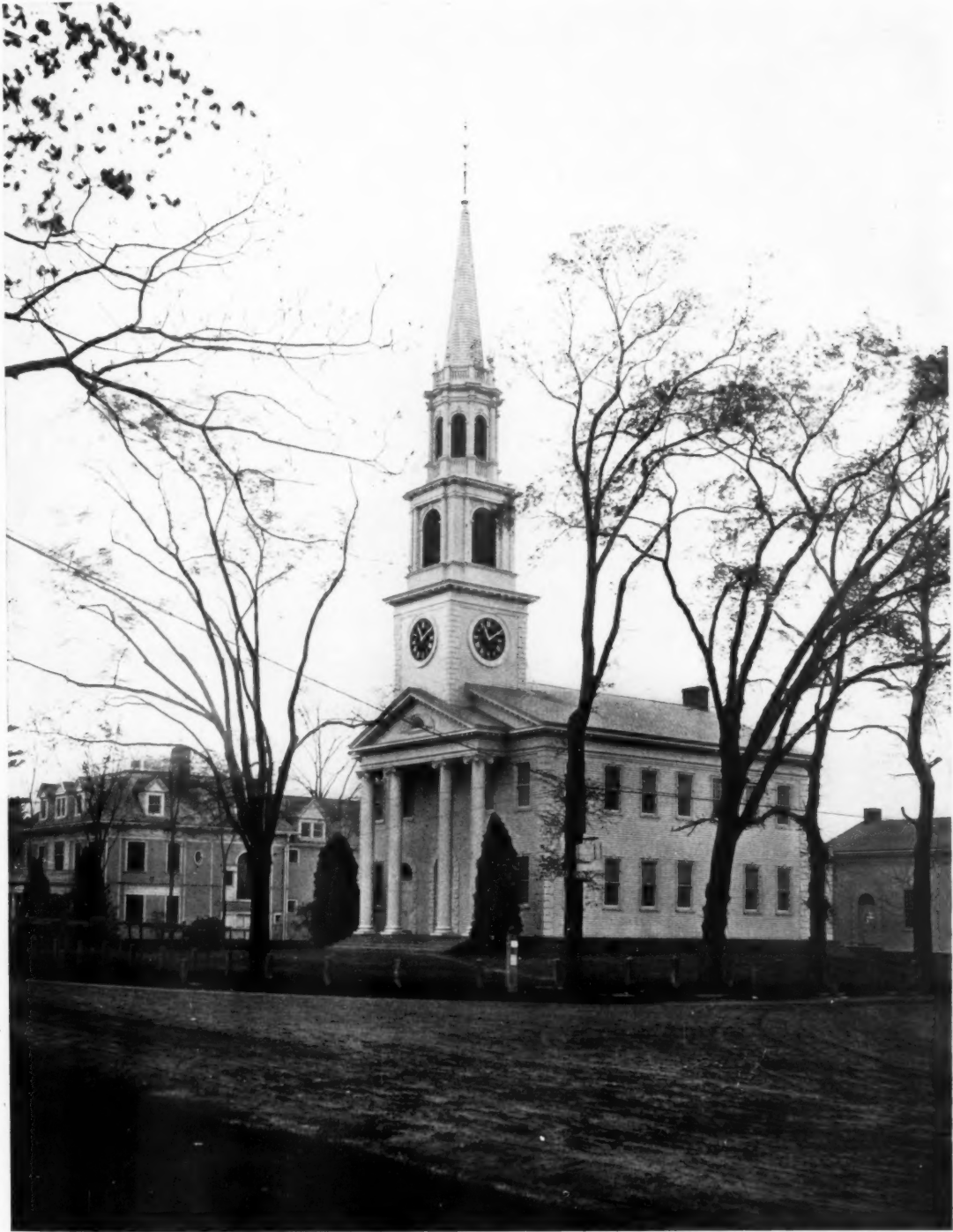
Schmid v. Palm Garden Imp. Co., 162 Pa. 211.

Ketscher & Co. v. Green, N. Y. Supreme Court, 124 N. Y. Supp. 461. (J. S.)

ALLEGED FRAUD IN GIVING ARCHITECT'S CERTIFICATE MUST BE PLEADED AFFIRMATIVELY

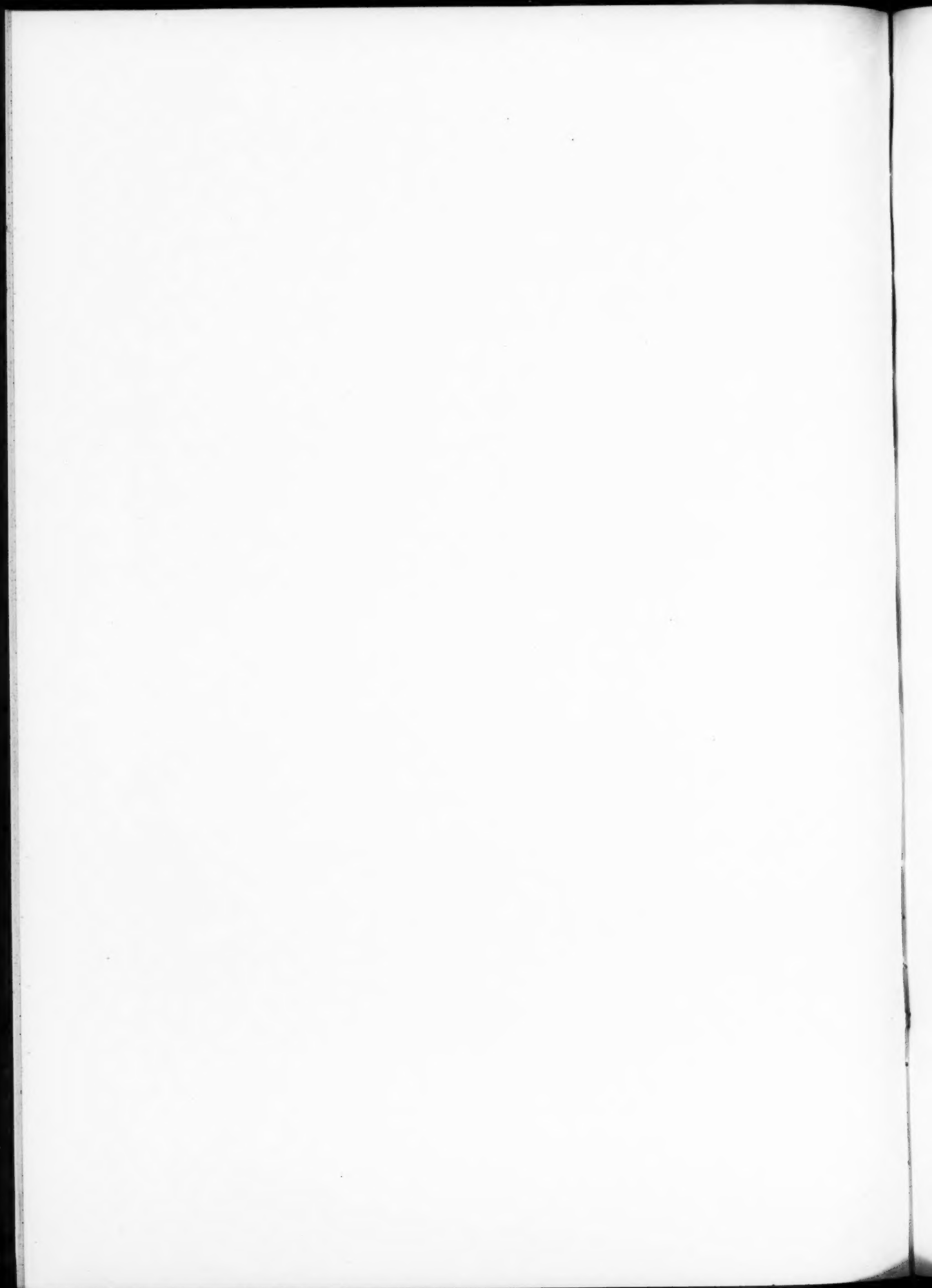
Where a party seeks to attack as fraudulent a certificate given by his engineer or architect under a contract, he must plead the fraud of the engineer or architect affirmatively.

Horan v. Mason, New York Appellate Division, Second Dept., 125 N. Y. (J. S.)



FIRST CONGREGATIONAL CHURCH, OLD LYME, CONN.

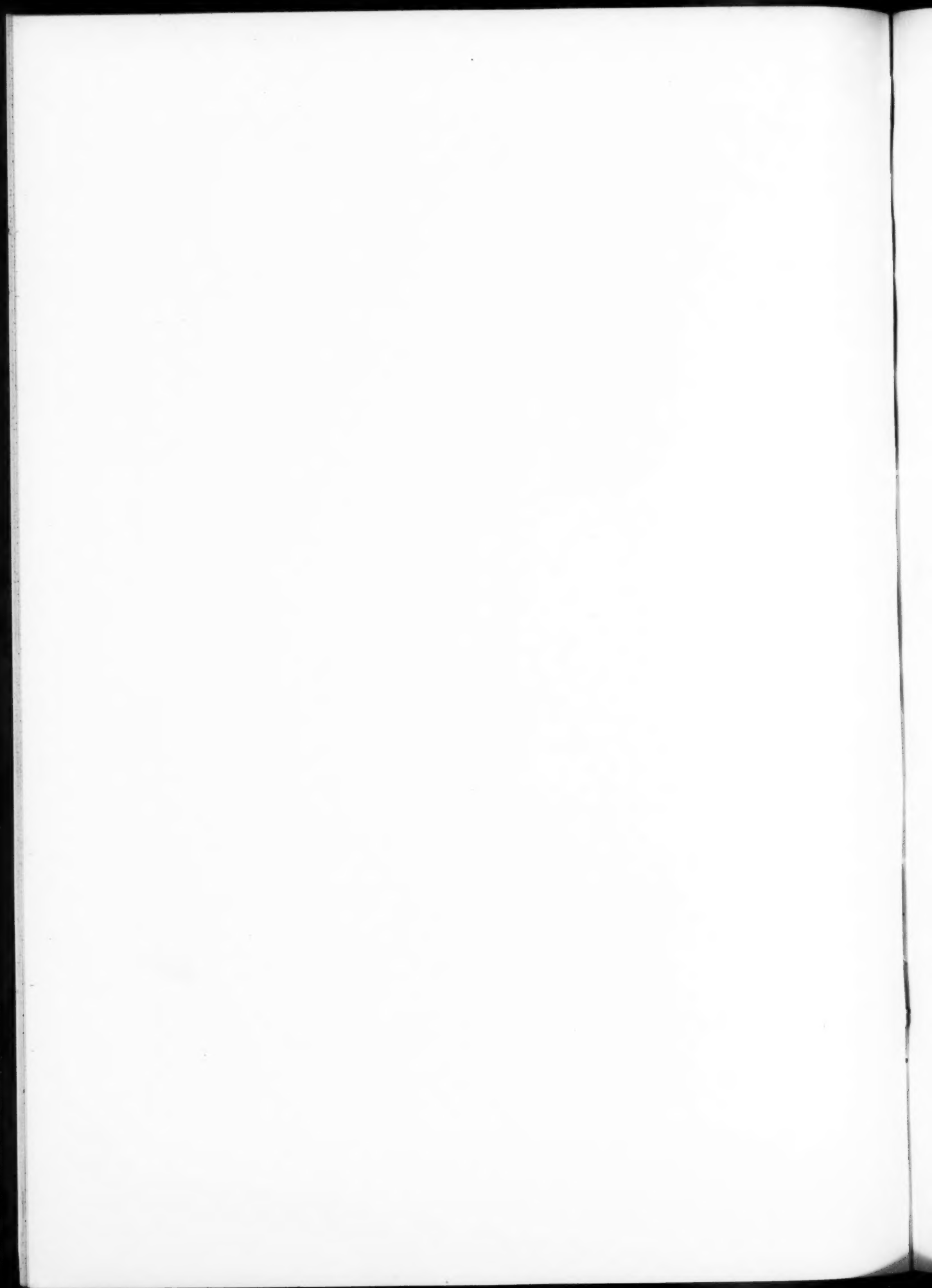
MR. ERNEST GREENE, ARCHITECT

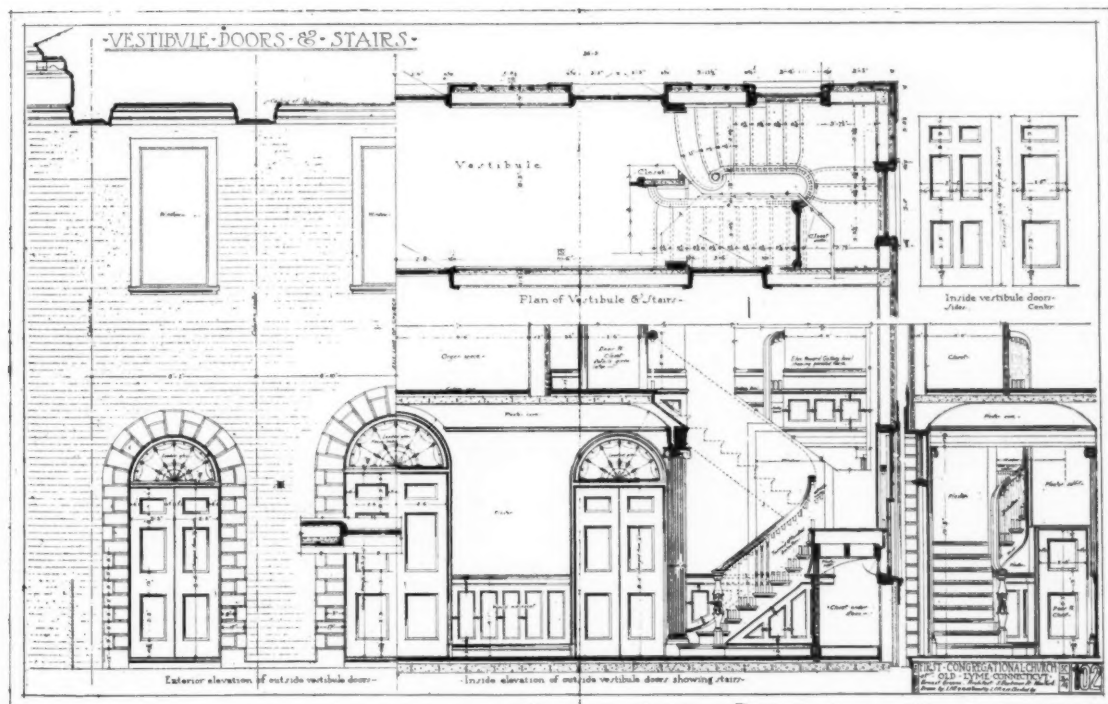
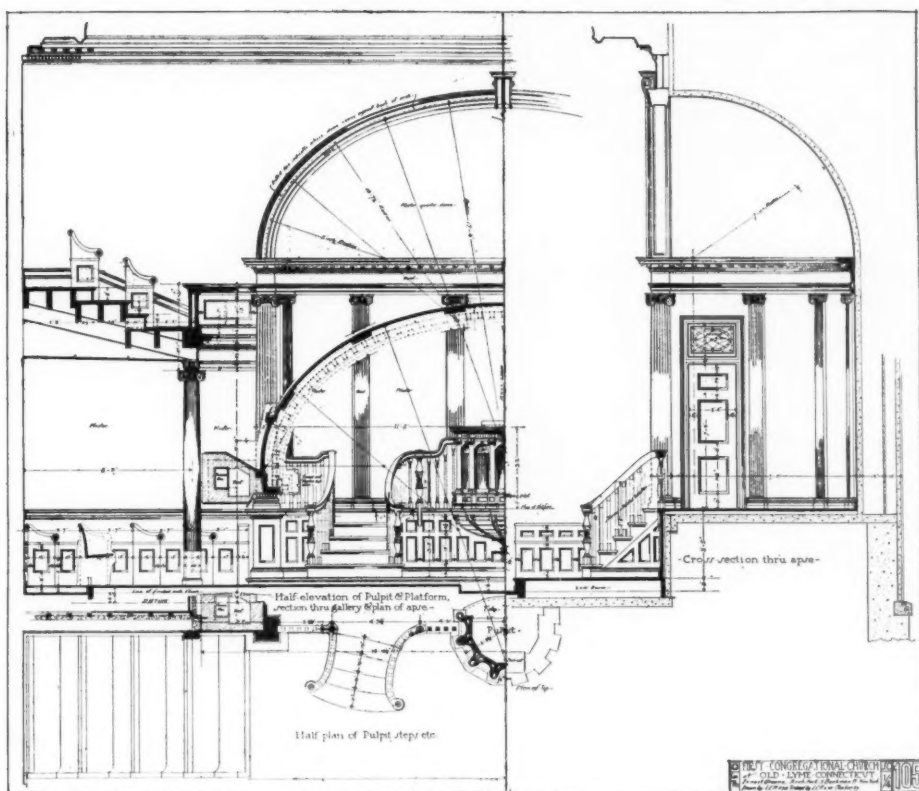




FIRST CONGREGATIONAL CHURCH, OLD LYME, CONN.

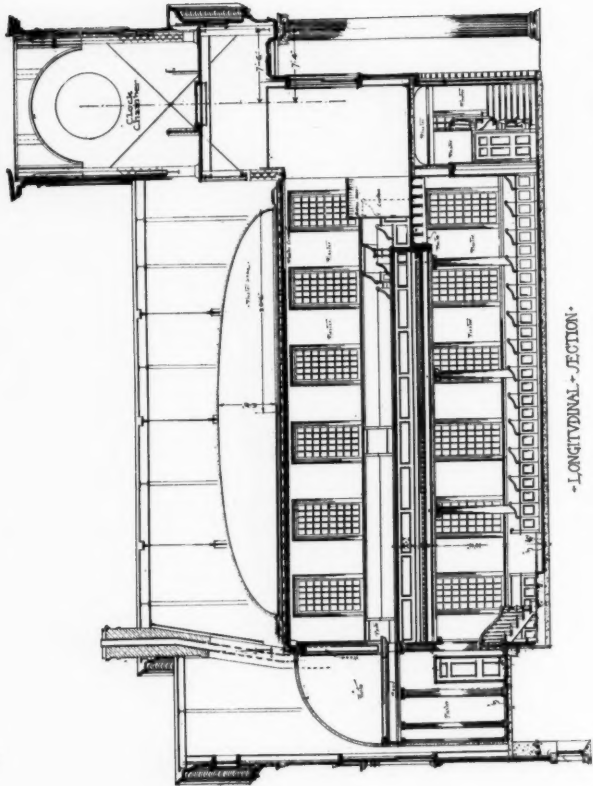
MR. ERNEST GREENE, ARCHITECT



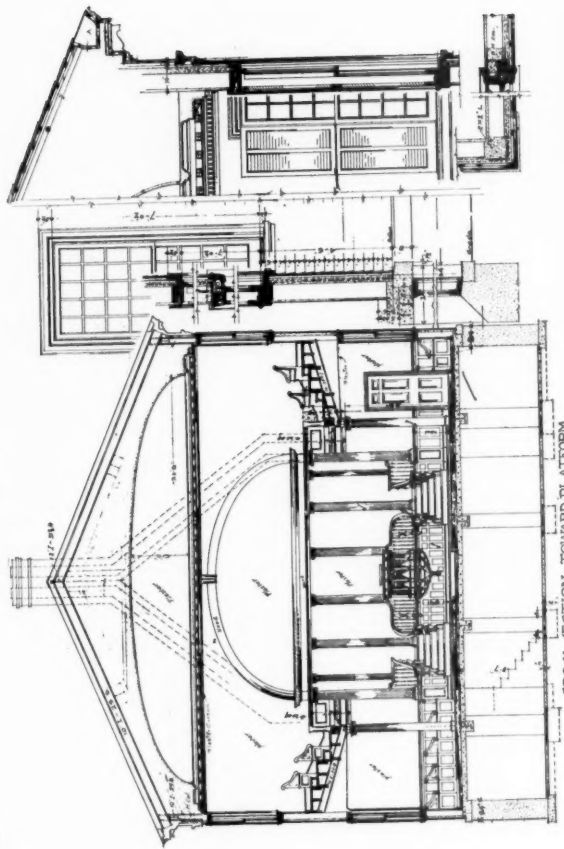


FIRST CONGREGATIONAL CHURCH, OLD LYME, CONN.

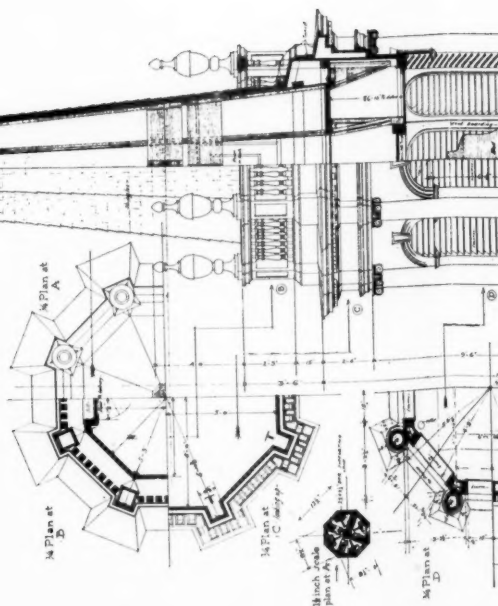
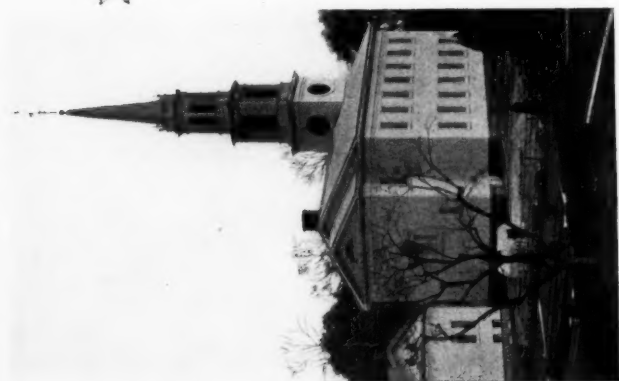
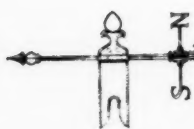
MR. ERNEST GREENE, ARCHITECT



• LONGITUDINAL SECTION •

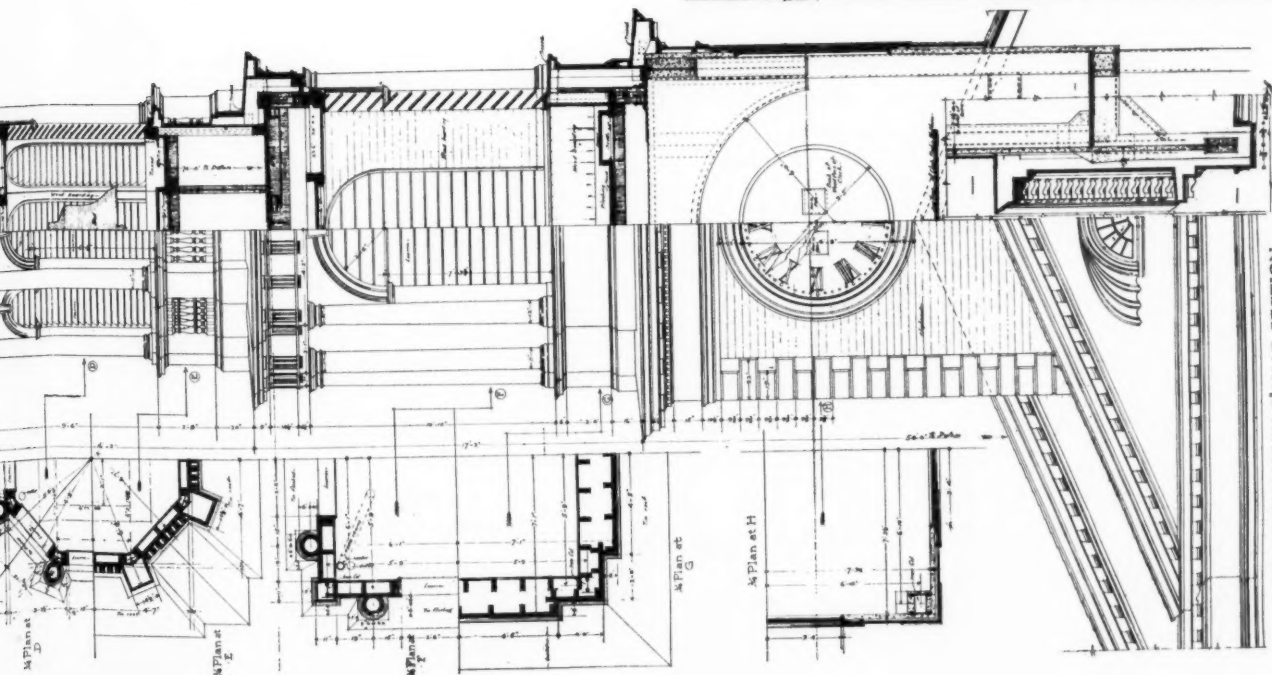


CROSS SECTION - TOWARD PLATFOUR

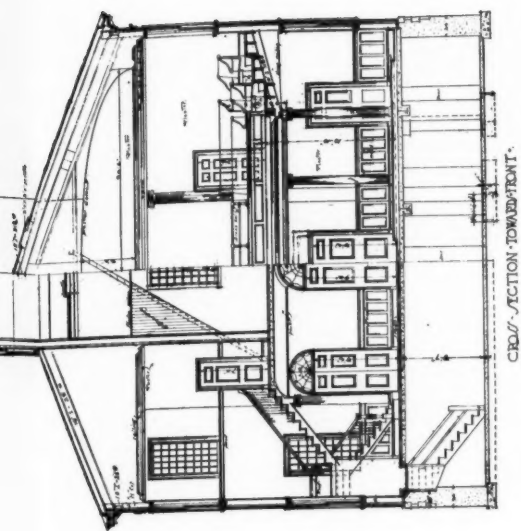


FIRST CONGREGATIONAL CHURCH OLD LYME, CONN.

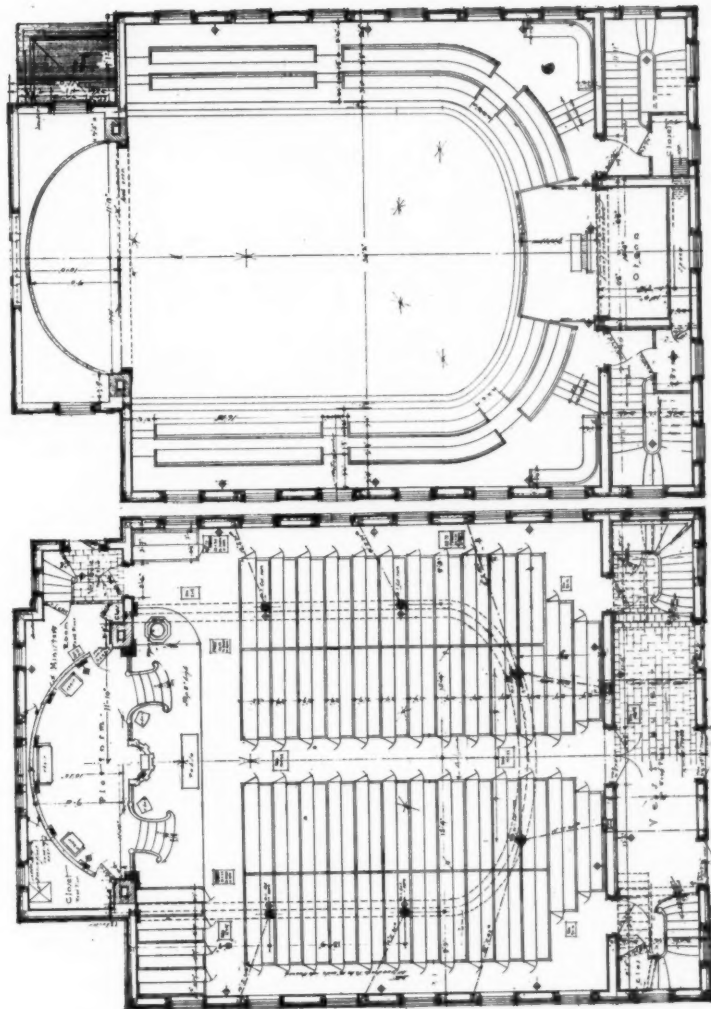
MR. ERNEST GREENE, ARCHITECT



HALF-SECTION & HALF-SECTION



CROSS-SECTION TOWARD FRONT





FIRST CONGREGATIONAL CHURCH, OLD LYME, CONN.

ERNEST GREENE, *Architect*

THE church-building that had stood nearly a century on the corner of the main street and the Boston post road in Old Lyme, at the mouth of the Connecticut River, was entirely destroyed by fire July 3, 1907.

This old building of the First Ecclesiastical Society (Congregational Church) was a landmark for miles around. It was designed and built by Samuel Belcher, of Ellington, Conn., and the contract, still preserved, dated December 23rd, 1815, after describing the building in some detail states that it calls for "Material and workmanship to make said House equal to any Meeting House in the State of Connecticut east of the Connecticut River."

Soon after the fire, when the building of a new church was discussed, it was found that there was a very strong sentiment of most of those interested in favor of reproducing as nearly as would be feasible the design of the old building, and this feeling governed the design of the new church and suggested the somewhat unusual methods of construction employed. For with this desire for a building to look like the old one was also coupled the requirement that it should be fireproof, at least in its structural portions. These considerations dictated wood for all exterior finish, and after considering reinforced concrete in its ordinary form, for the structural parts it was decided to use, instead, steel covered with concrete, as being better suited to the concentrated loads of a wide roof and the tower and steeple.

The new building is an adaptation of old forms to new methods of construction, or perhaps, rather, the expression of a past historical style in new materials. For the design of both exterior and interior follows very closely that of its predecessor, although there were almost no measurements to go by and most dependence was upon photographs obtained from various sources. Careful study of these photographs enabled the reproduction of the columns, the pews and of many of the mouldings on exterior and interior. The steeple of the new building is thought to be a foot or two higher than the old. The entrance doors swing out instead of in, the gallery stairs and the vestibule are more elaborately finished than were the old and there is an additional entrance near the pulpit with a robing room opening from it. The pulpit recess is the shape of the one built in the old building in 1885 but the arrangement of pilasters against the wall is new.

The frame of the building is entirely of steel and, excepting the roof trusses and part of the steeple, is encased in cement. In the main part of the building Bethlehem "H" sections are used for the upright members, while the four portico columns carrying

one side of the tower and steeple are lattice construction with the spaces filled in with concrete in addition to the 2" covering of cement, over which is the wood casing. The heads of these portico columns are tied together with a plate girder. In the old building each portico column was a single solid piece of white pine. With the steel framing it was found that the bell could be placed in the upper belfry, which gives its sound a wider radius.

The walls between the uprights are of cement 2½" thick on Truss Metal Lath placed on the outside of the uprights. Metal lath on the inside line of the uprights carries the interior plastering of patent plaster. On the outside of the cement walls are secured vertical wooden battens, to which are nailed the white pine clapboarding and exterior finish. Thus the wall is twelve inches thick and the cement construction is protected from all dampness by the woodwork.

The floor construction is of reinforced concrete with sleepers imbedded in rough concrete and laid with wooden flooring in the usual manner.

The main roof is covered with greenish gray slate, but the spire at the top of the steeple is covered with hand split juniper shingles painted like the other exterior woodwork.

In decorating the interior the endeavor has been to adhere closely to the simple style of the building and to avoid color or ornament which would detract from the delicate mould-

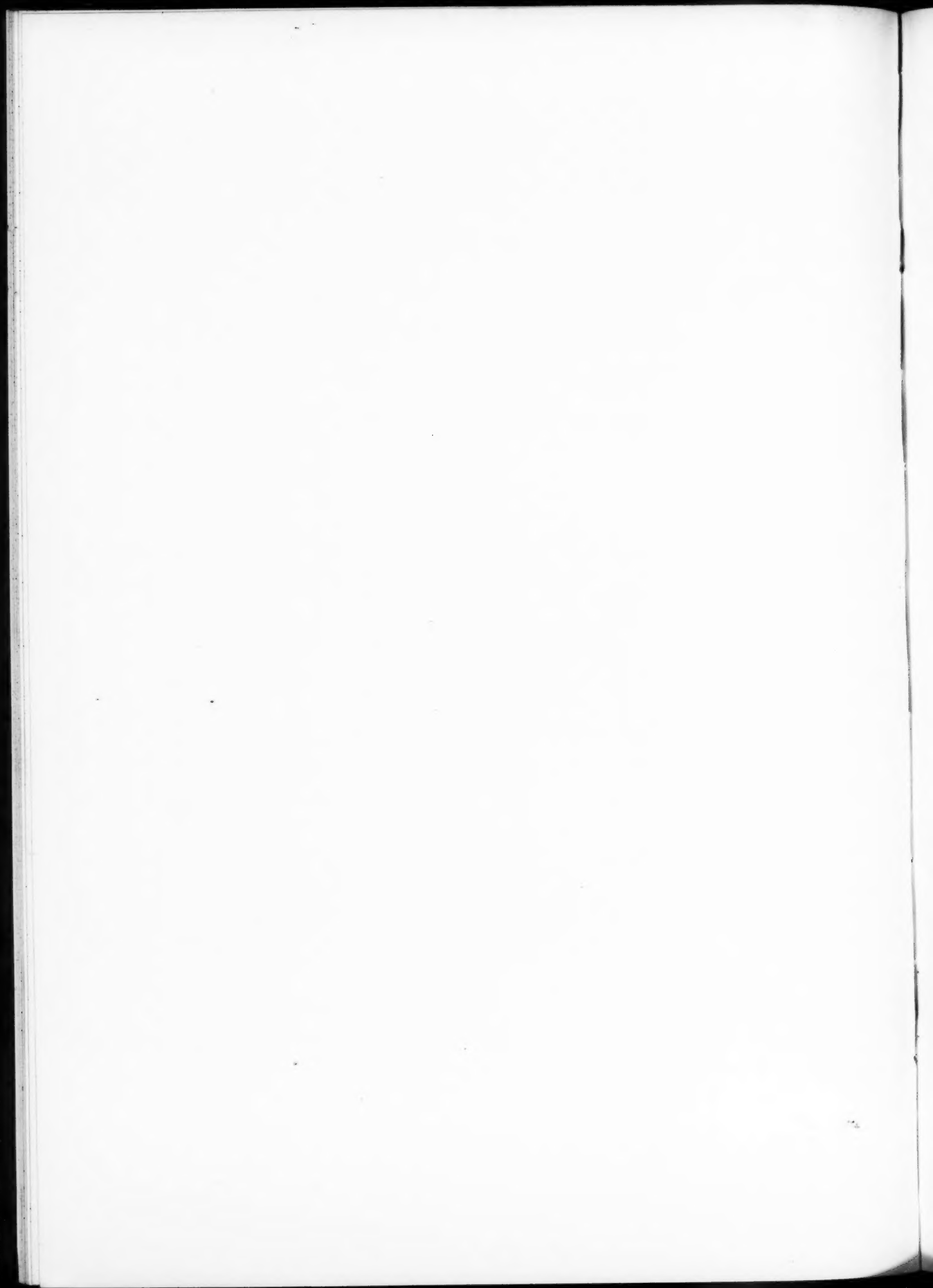
ings of the cornice, the gallery front, the platform recess or the pulpit. The mahogany of pulpit and pew arms is rather light in tone and nearer brown than red. All the other interior woodwork is painted a light ivory white without gloss. The walls are tinted corn-buff with the ceilings a little lighter, and the large Greek honeysuckle at the springing of the dish-dome as well as the smaller stencils in the pulpit recess are gold leaf, which on these curved surfaces catches the light effectively. The only strong colors are the cushions and the carpets. The organ pipes are finished with gold leaf.

The heating is by two large Thatcher hot-air furnaces, which were used in preference to steam or hot water because it is not desired to keep the building continually heated, as the parish house and Sunday school building are separate from the church building, as is shown on the photographs. There are two large vent flues in the chimneys, which draw air from near the floor and cannot be closed, thus exerting a constant pull of air from the building which tends to draw in the heated air from the furnaces when the windows are closed and the heating registers open, and assures a constant change of air.

The building cost complete about \$50,000.00.



VIEW DURING CONSTRUCTION



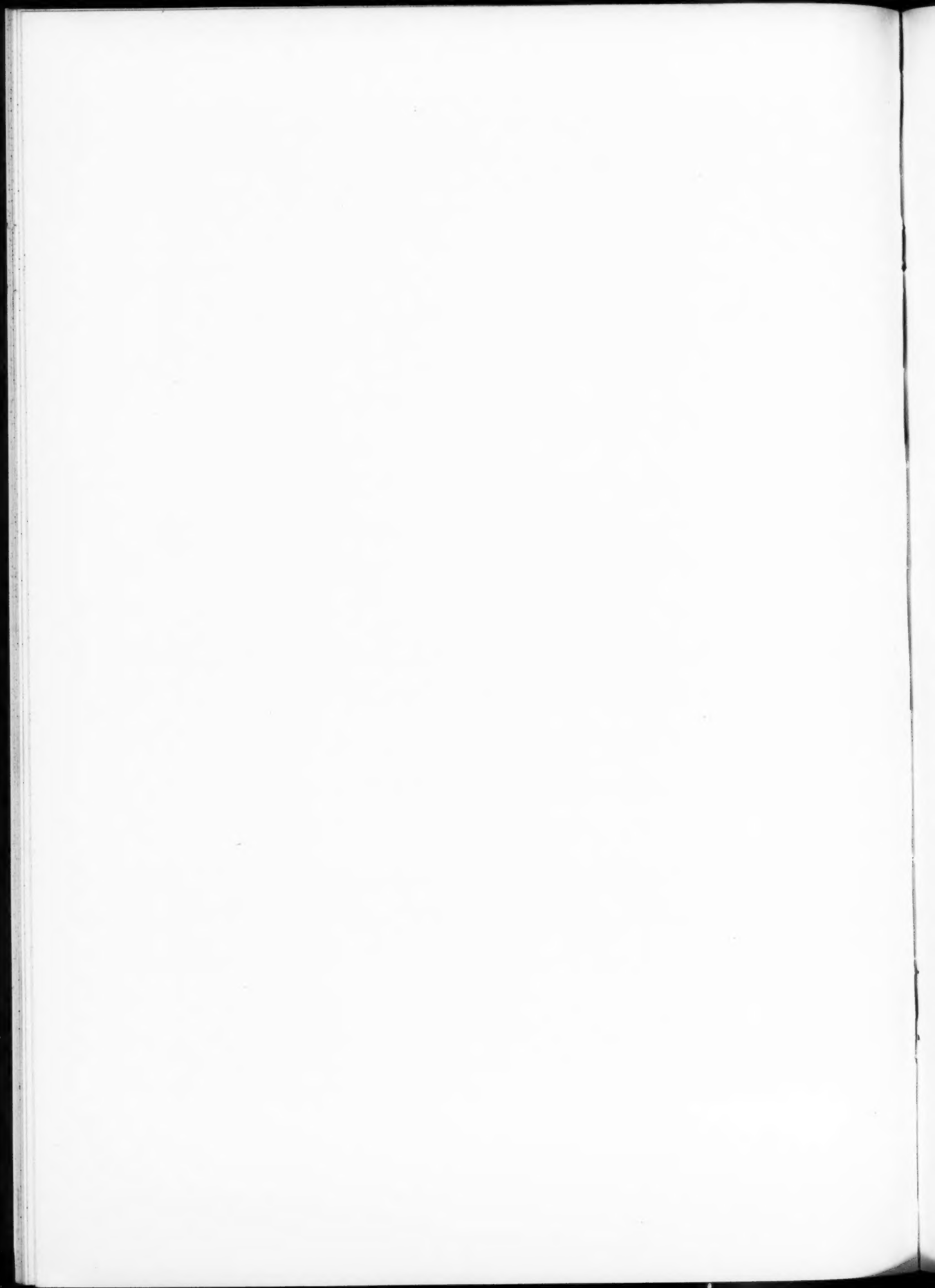


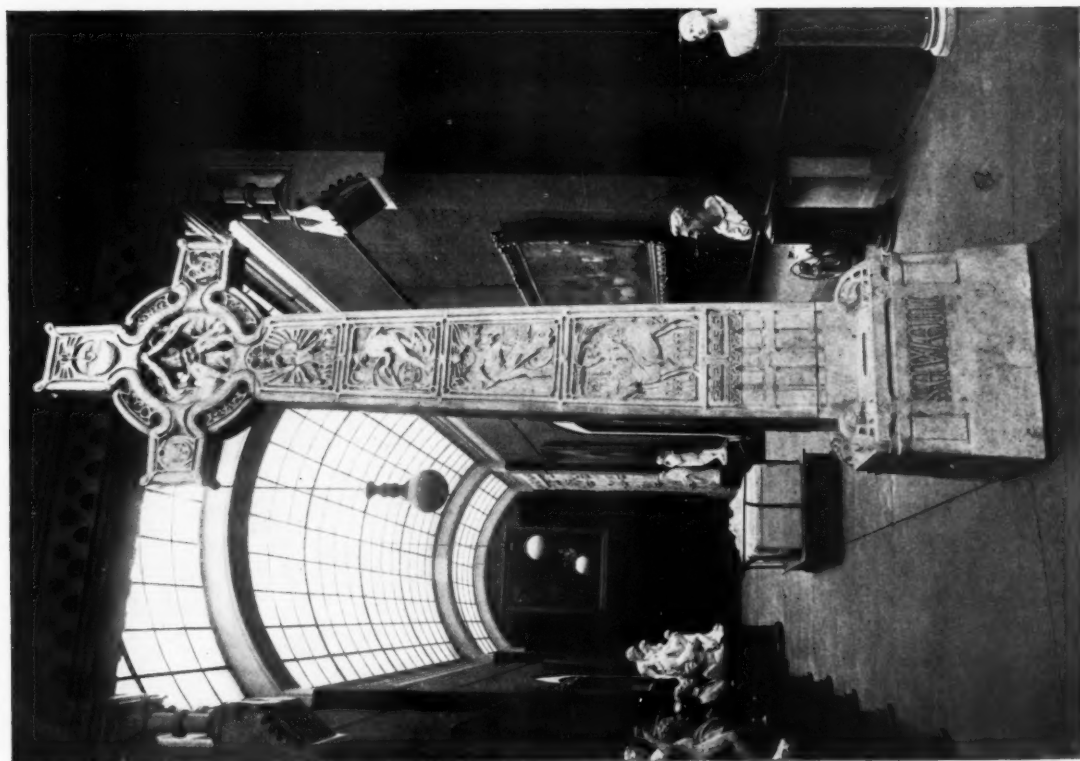
FAIENCE MANTEL IN SUN PARLOR IN HOUSE OF MRS. E. H. HARRIMAN, NEW YORK

GROSVENOR ATTERBURY AND JULIAN PEABODY, ASSOCIATED ARCHITECTS. A. STIRLING CALDER, SCULPTOR

The sculptor has conceived a continuous form of decoration from the bases of the pilasters upward over the architrave and filling the frieze. At the base of each pilaster are masks of the "Giant" and "Giantess" (for the motive was suggested by the story of "Jack the Giant Killer") from whose tangled backs spring beanstalks and sunflowers, up which lusty youngsters climb, to romp with their mates, who spring in and out the spiral vines of the frieze. The decorations of the mouldings of the entablature with bean-forms imposed on the surfaces, and the general amplification of the members give a richness of texture in harmony with the vigor of the frieze.

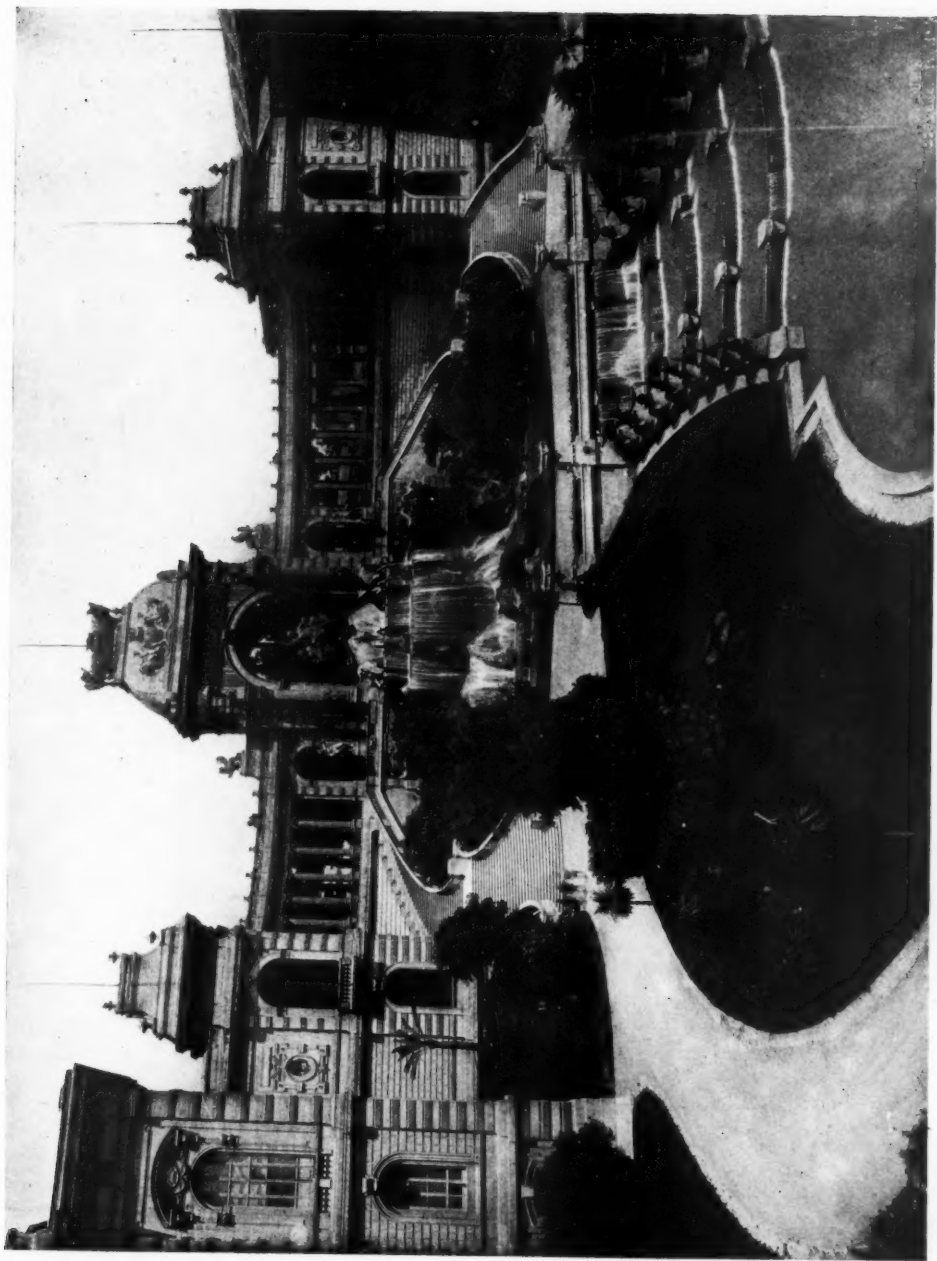
In all it is a proof that a freely original composition and treatment may be fitted to and made part of a conventional architectural frame or structure without doing violence thereto. The faience is in two tones of ivory.





TWO CELTIC CROSSES
MR. A. STIRLING CALDER, SCULPTOR

THE AMERICAN ARCHITECT



CASCADE, PALAIS DU LONGCHAMP, MARSEILLE, FRANCE