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No. 1863



PALAIS DES FÊTES

M. PIACENTINI, ARCHITECT

THE EXPOSITION BUILDINGS IN ROME

By FRANCIS R. BACON



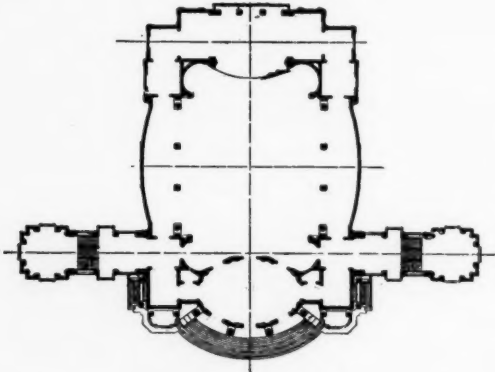
ONE involuntarily catches his breath at the thought of an exposition in Rome. Her seven hills, themselves the most incomparable exposition of history, art and archæology, why should she resort to the artifice of mere *cities* and build stage scenery of painted plaster to entice the "forestiere" and his liras? Does she imagine that we tire of Santa Maria Maggiore, or of the Vatican treasures, that she should seemingly ignore her volumes of classic art and offer us a pamphlet of architectural parody? By the current International Exposition

of Art, Archæology and Ethnography, Rome is celebrating the fiftieth anniversary of the Proclamation of the Kingdom of Italy. The picturesque ruin of the Baths of Diocletian is the scene of the archæological exhibition, and the Castle of Sant' Angelo houses an interesting display of Retrospective Art. The architect's interest, however, is drawn chiefly to the Exposition of Fine Arts, nestled in the Valley Giulia of the Villa Umberto I, and to the Ethnographical Exposition by the banks of the Tiber on the Piazza d'Armi.

Never before, it is said, was an international exposition of fine arts so large, so varied or so luxuriously installed. On the side of the valley directly opposite the en-

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trée d'honneur stands Bazzani's most recent triumph, the Grand Palais des Beaux-Arts—the nucleus, so to speak, of the exposition. The pleasing proportions of the



PALAIS DES FÊTES
M. PIACENTINI, ARCHITECT

central pavilion with its pier finials, allegorical figures awarding laurels to Italy's artists, must command the admiration of every visitor. In the long wings a touch of color has been deftly introduced by large panels of grayish-brown brick, giving the eye a most welcome relief from the unbroken dazzling whiteness so prevalent in most of the other buildings. Being the conception of a master expressed in durable materials, the Italian Parliament is to be congratulated for having purchased this building to house a permanent National Museum of Modern Art. So profuse was the offering of exhibits for this building that it was necessary to make temporary additions which may be more durably rebuilt if warranted by future needs. The galleries exhibit a most interesting display of work by living Italian masters and a large collection of foreign art.

Grouped about the Palais des Beaux-Arts are the interesting but less pretentious pavilions of Russia, Austria, France, the United



FRENCH PAVILION
M. EUSTACHE, ARCHITECT

States, Hungary, Germany, Belgium, Servia, England, Japan and Spain. The style of each building is intended to be characteristic of the country represented, but this idea has been expressed with varying degrees of success.

The English pavilion, if somewhat dry and academic in its "orderly" conception, is very pleasing on its terraced site. At once dignified and restrained, as befits the representative of a great nation, the impressionistic sculpture and the walls of dazzling whiteness reflect the nature of an exposition building. Within, the galleries offer a veritable feast to the art-lover. In addition to the works of living artists, the collection boasts such masters as Burne-Jones, Reynolds, Rossetti, and Turner—



FORUM OF THE REGIONS
MARCELLO PIACENTINI ARCHITECT

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DETAIL, FORUM OF THE REGIONS

MARCELLO PIACENTINI, ARCHITECT

many of them till now jealously guarded in private galleries.

The Ecole des Beaux Arts façade of the French pavilion, the graceful massiveness of the Russian building, the prison-like structure of Servia, Austria's latest experiment in l'art nouveau, the Japanese effusion of eaves and color—each pavilion has its interest both individually and as a part of an unparalleled collection of national art museums. Within a few minutes' walk



RUSSIAN PAVILION

M. SCHOUKO, ARCHITECT

from the charming Borghese gardens, sheltered by the hills of the Pincio, its glistening pavilions silhouetted against the black mass of ilex-groves, this exposition offers an especially cordial invitation to art and its lovers.

Crossing the Tiber by the newly constructed Flaminian Bridge, one reaches the monumental entrance to the Exhibition of Ethnography. Though it has its shortcomings, the exhibition is not nearly as forbidding as its name, and the visitor is



PAVILION OF LOMBARDY

ADOLFO ZACCHI, ARCHITECT

well repaid for braving the sun of a cloudless July day and the solicitations of venders. Its aim is to give a panorama of the architecture, costumes, life and traditions peculiar to the several provinces of Italy—a panorama unbroken by centuries of time or by miles of tiresome travel.

On axis with the entrance gates is the imposing Forum of the Regions, the broad piazza of which offers the best view of the exposition as a whole. Directly before us, above an artificial lake, rises the magnificent Palais des Fêtes. Forming a great oval about this central rendezvous are pavilions representative of the national provinces. Behind them are grouped architectural types of all Italy—Sorrento's sturdy walls disdainful of decoration, Venetian dwellings beside their watery streets, the old quarters round the port of Genoa, and

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PAVILION OF VENETO

MAX ONGARO, ARCHITECT

huts of peasants whose daily life and work are on public exhibition.

The Palais des Fêtes is the theatre of the Exposition, the scene of operas, vaudevilles and concerts. There is distinct cause for regret that a building showing so much cleverness of design and execution should be doomed to the usual fate of an exposition building. Monumental in plan and elevation, the sculptural details and mural decorations executed with comparative nicety, one can but wish that so much talent were directed to a work more lasting.

The Pavilions of the Regions are full of interest as examples of infinite skill in imitation of well-known architectural and decorative features. The province Emilia reproduces paintings and mosaics from her cathedrals, whole chambers from her palaces and a small temple of the third century from Piacenza. The Pavilion of Venetia reflects the glory and charm of Venice, of Travisto, of Padova. Lombardy was fortunate in having for her architect the youthful Adolfo Zacchi. Though not vieing with the others

in size or in pretentious display, her pavilion is one of the most interesting on the Piazza d'Armi. The Castle of Malpaga, the tower of Arengario di Monza, the cloister of the Certosa di Pavia, the cortile of the Monte di Pieta at Cremona, here are assembled in a pleasing and harmonious medley. Within, Como reproduces the rich decorations of a room in the Palazzo Vertemati—Milan, the delicate splendor of the sacristy of S. M. della Passione

—Cremona, a salon of the Palazzo Fodri, with its great Renaissance fireplace, deep-beamed ceiling and richly colored frieze.

Examples multiply. Suffice it to say that each city, each province, has vied with the others in faithfully reproducing her most cherished monuments. It is all stage-scenery; the "brick" and "stone" walls give a mocking reply to the inquisitive knock; the long toil of gifted artists will soon be lost. Yet here and in the Fine Arts Exposition the skill of architects and artists in greatest variety may be seen and com-

(Continued on page 99)



PAVILION OF EMILIA

COLLAMARINI & CAPRI, ARCHITECTS

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FRONTISPIECE:—

CASCADE, PALAIS DU LONGCHAMP, MARSEILLES, FRANCE.

THE FOURTH STILLWELL BILL

STATE Senator Stephen J. Stillwell, of the Bronx, in his apparent determination to remain a factor in the selection of a site for the new County Court House to be erected in Manhattan, is reported to have drawn a fourth bill which he believes will overcome the objections advanced by Mayor Gaynor and others to the previous measures proposed by him. He plans to submit his latest effort to the Legislature as soon as it reconvenes, and believes favorable action will ensue.

The bill, which contains many features common to its predecessors, is said to grant to the Board of Estimate power to select a site, provided action is taken within six months. If the board fails to act within that time its power is revoked and the duty devolves upon the Court House Commission appointed by Mayor McClellan. The commission may select any site except one in a city park, provided selection is made within six months of the time that power

of selection is acquired from the Board of Estimate. If the commission does not exercise its right of selection before the allotted period of time has elapsed, its function passes to the Justices of the Supreme Court of the First Judicial District, a majority of whom acting together can fix the location of the proposed building, without the consent or approval of the Board of Estimate, the Court House Commission or any other body.

Of course the need of a new Court House is generally recognized as urgent, and doubtless this fact accounts for Senator Stillwell's persistency in the face of popular objection and disapproval that have greeted his many attempts to bring the matter of site to a determination. It would seem, however, that the overwhelming sentiment that has been manifested in opposition to any project which contemplates encroachment upon park area by public or other structures should have dictated the inclusion of the restriction made in the case of the Court House Commission in the terms under which the other bodies may act during temporary or possible jurisdiction. A bill that makes even possible the selection of City Hall or any other park as a site for a court house is not entirely satisfactory, regardless of other and perhaps highly commendable features.

RESPONSIBILITY

THE panic following the blowing out of the electric fuse of a moving-picture machine at Canonsburg, Pa., recently, which resulted in more than a score of deaths, serves to emphasize the need of ample and direct means of exit from all halls or places of public assembly. In this instance there was no fire nor real cause for alarm. Nothing occurred that is not liable to take place at any time where for purposes of instruction or entertainment diagrams, figures or pictures are thrown upon a screen. The fatalities were due entirely to the inadequacy of the exits. In fact, the responsibility for loss of life appears to rest with those who adapted the building to its present use, without providing reasonably sufficient means of exit.

In the larger cities the building ordinances usually prescribe minimum requirements

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of strength, emergency exits and other features upon which the public safety depends, but the architect who contents himself with a bare compliance with such requirements, regardless of conditions and without satisfying himself as to their sufficiency, is not fulfilling a moral obligation which he assumes when he undertakes his commission. In the case of smaller cities and towns, where building regulations are non-existent or else a farce, both as to character and enforcement, the public is practically without protection except such as is afforded by the employment of architects with a keen sense of their moral as well as legal responsibilities.

We have recently had brought to our attention an instance in which a Building Committee having in charge the construction of a semi-public non-fireproof building in a city whose building laws were negligible instructed the architect to prepare plans providing for an auditorium on an upper floor. Very little study of the problem was required to convince the architect that it would not be feasible to provide entirely adequate means of exit from all parts of

the building in case of fire or panic, even though it stood detached from other structures. He so reported to the committee and, when some opposition was shown to his report, he quietly stated his readiness to relinquish the commission rather than become the architect of a building that he considered would be a menace to the safety of the public that was expected to occupy it. His counsel prevailed, the plan was entirely changed, and before the completion of the building a fatal fire in the same city had the effect of gaining for this architect expressions of approval from his committee for his determined stand.

Justification does not always come as quickly, nor is error as freely acknowledged, but the architect who is satisfied to simply produce an artistic design and barely comply with the building laws where they exist, not concerning himself at all where there are no governing ordinances, is failing in the most important function of the profession—that of providing as great a degree of safety for the occupants of any building as is compatible with the character of materials and construction adopted.



THE SMALL SALON, HENDERSON EMBASSY BUILDING, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT

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THE EXPOSITION BUILDINGS IN ROME

(Continued from page 96)

pared at one glance, as it were. Is there anything for us to learn from the exhibitions of other nations, and may we draw a breath of encouragement as we glance from the primitive peasant's hut to the palaces of royalty, religion and art? If so, Rome's Exposition of 1911 may be regarded more as an interesting text-book than as a "pamphlet of architectural parody."

Studied along these lines, the visitor to the Exposition at Rome will derive the greatest benefit.

THE STYLE NÉO-GREC

DURING the seventeenth, eighteenth, and early nineteenth centuries monumental architecture as a fine art was more fully understood and appreciated than it is to-day. Eminent men, laymen as well as architects, inspired by the gigantic works in existence or in progress on the Continent, roused to the highest pitch of enthusiasm by the masterpieces of Greece and Rome, sought to express in a succession of monumental works the admiration they experienced for what they had seen and studied abroad. During the whole of the above interesting periods Englishmen were never at a loss in adapting classical themes to the problems in hand. Wonderful compositions were evolved by men who were academies in themselves; as witness the works of Inigo Jones, Wren and Vanbrugh; and yet all these works, monumental as they undoubtedly are, lack the character so indissolubly associated with the works of Greece and Rome.

Admitting that the earlier works of the Renaissance in this country exhibit a freshness in the handling of the ornament and the detail, is not that freshness in itself indicative of a striving after academic



ENTREE D'HONNEUR (ETHNOGRAPHICAL EXPOSITION)

VENTURI & FOSCHINI, ARCHITECTS

truth? The avidity with which the ornamental designs of Le Muet and Marot were assimilated proves most conclusively that the artists of the early eighteenth century desired to extend their knowledge of the antique, and they readily accepted pseudo-Roman designs as being the exact counterparts of the originals.

It is the custom to-day in some quarters to decry late eighteenth-century architecture, while the classic essays of the nineteenth century are anathema; yet reflection proves to the thinking mind that the researches of the English archaeologists in Greece during the eighteenth century were world-wide in their results. France at that date was convulsed by the Revolution and the martial tendencies of Napoleon; Germany torn by the marching and counter-marching of foreign battalions; Italy ransacked from end to end, her priceless treasures carried off to adorn the halls of the Louvre; America too young to do more than consolidate her position as an independent nation. In the midst of all this turmoil, intrepid English architects and artists made their way by sea to Greece, braved the dangers of the piratical hordes and the fanaticism of the Moslems and patiently measured and studied the glories of past civilizations which were accounted even by the natives as works of the genii. The immediate results of their devoted efforts were at first non-apparent. The

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old traditions were too deep-rooted to be changed; and so we find a grafting of Greek detail on to vernacular compositions. The archaeologists who practised as architects were not accorded, in the shape of commissions, the rewards that were their due. Clever adapters of Greek detail caught the popular fancy, and, what is more, held it. The Brothers Adam showed the possibilities of a Greek style, and their use of attenuated columns proved their desire to emulate the elegance of Greek design.

The *néo-Grec* style is the epitome of design, its interest a reflection of the tireless mind of the designer, who, having obtained a great many ideas bearing on his subject, melts these very ideas in the crucible of his imagination, refining them again and again until the minted metal gleams refulgent. All material is the same to such an one. By these means, and these alone, is original design possible. The greatest masters of the English school of painting approached their subjects in this spirit; the architects did the same. Spontaneous originality was curbed, restraint was exercised and to-day

their works are our wonder and admiration.

That great American firm of architects, McKim, Mead and White, braved a storm of criticism when they boldly transposed renowned European buildings to serve as the basis of their style. Whispers were heard on every side to the effect that the new Boston Library was only another version of Sainte-Geneviève, Paris; the new Library of the University of the City of New York only another version of the Panthéon; there was nothing new in their work, etc., etc. But the hostile critics forgot one important fact: they underrated the personal factor; they ignored the genius of McKim, who changed these architectural motifs, clothed them with Greek finesse, gave them point and expression, and, what is more, made them American. McKim did not play up to the popular taste he cared nothing for the plaudits of the crowd; he held dear the architectural interests of America, and sacrificed the notoriety of an hour for the lasting fame of centuries.

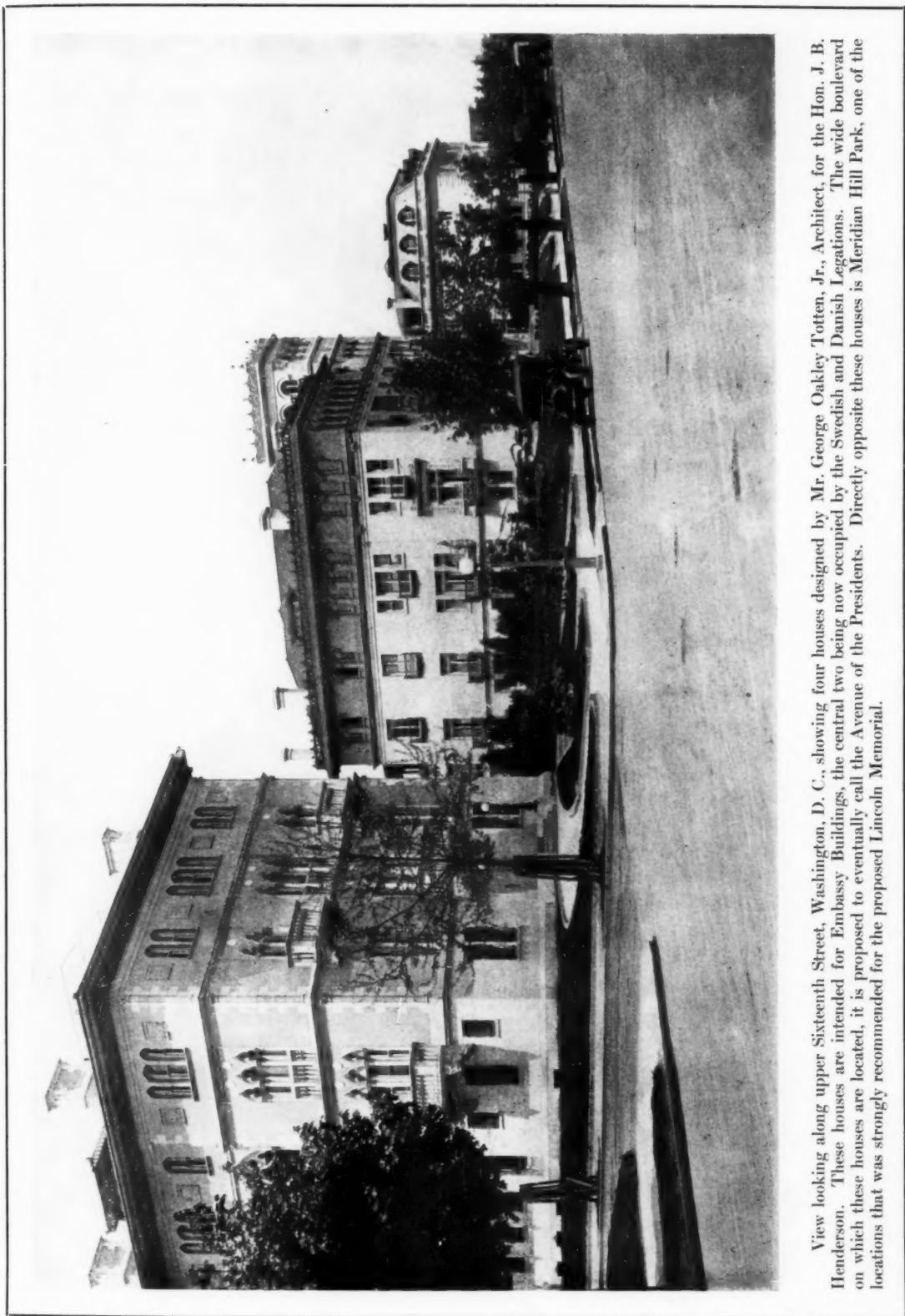
—*The Architectural Review*,

London, England.

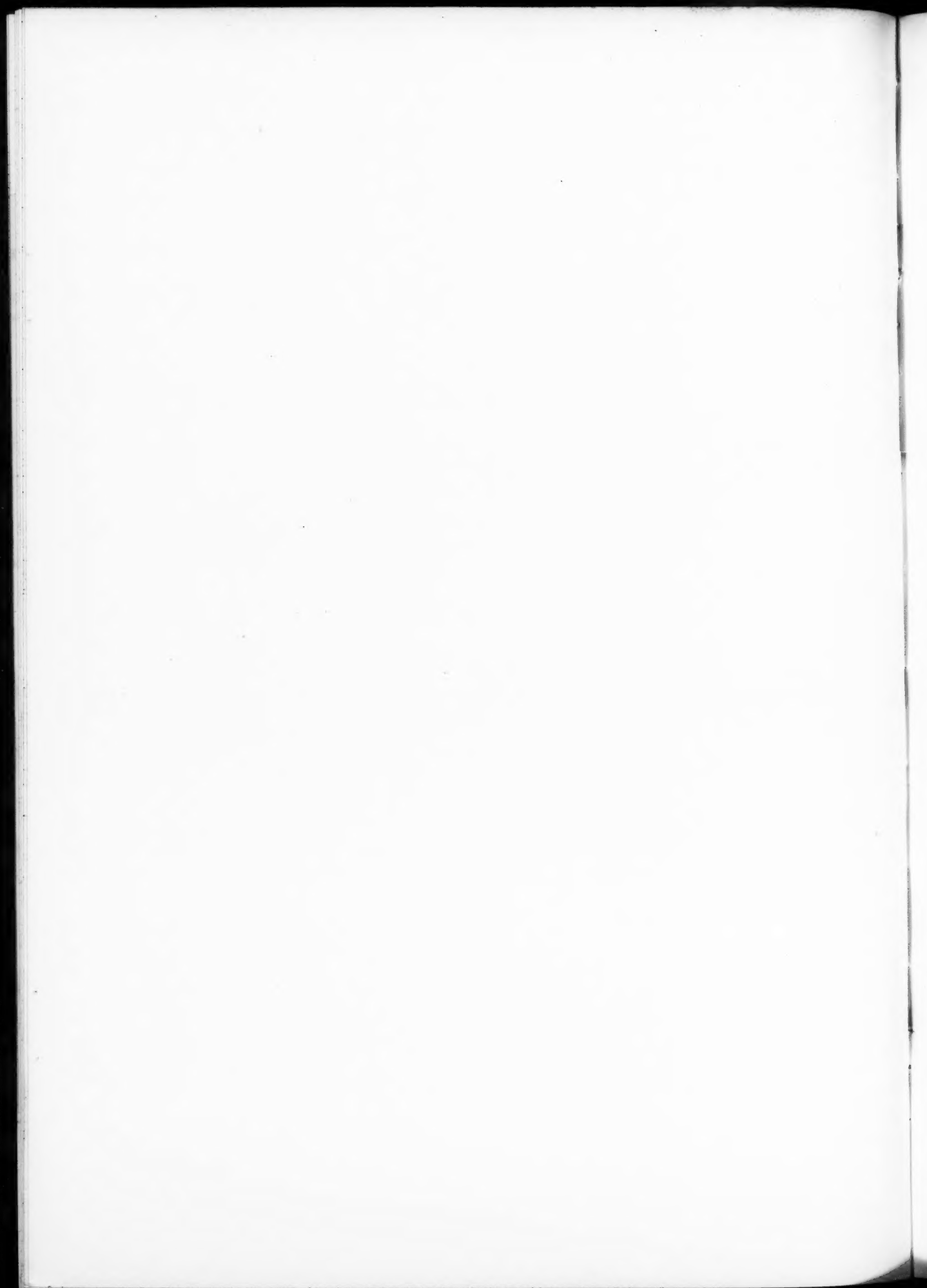


THE DINING ROOM, HENDERSON EMBASSY BUILDING, WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN JR., ARCHITECT



View looking along upper Sixteenth Street, Washington, D. C., showing four houses designed by Mr. George Oakley Totten, Jr., Architect, for the Hon. J. B. Henderson. These houses are intended for Embassy Buildings, the central two being now occupied by the Swedish and Danish Legations. The wide boulevard on which these houses are located, it is proposed to eventually call the Avenue of the Presidents. Directly opposite these houses is Meridian Hill Park, one of the locations that was strongly recommended for the proposed Lincoln Memorial.

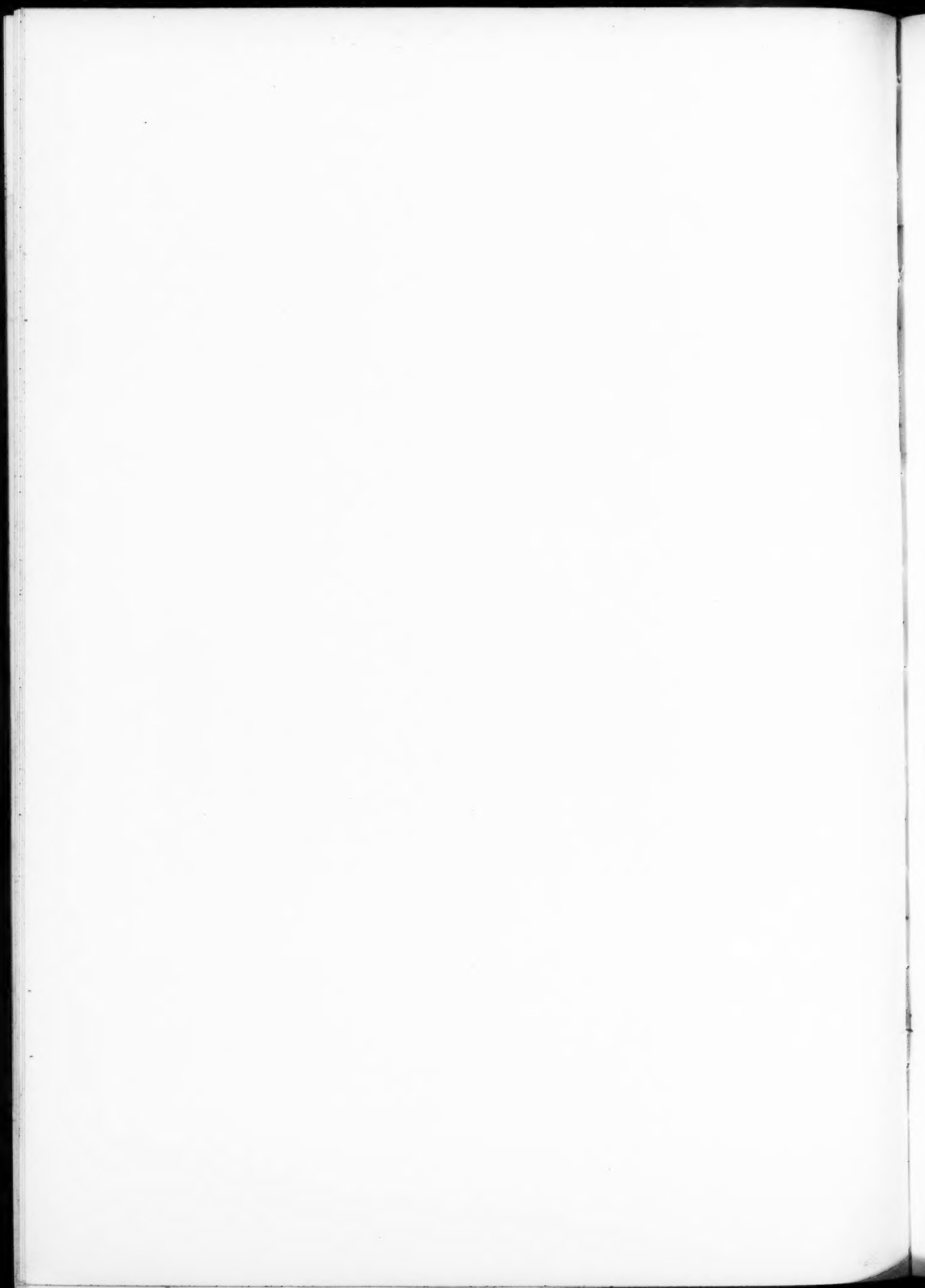


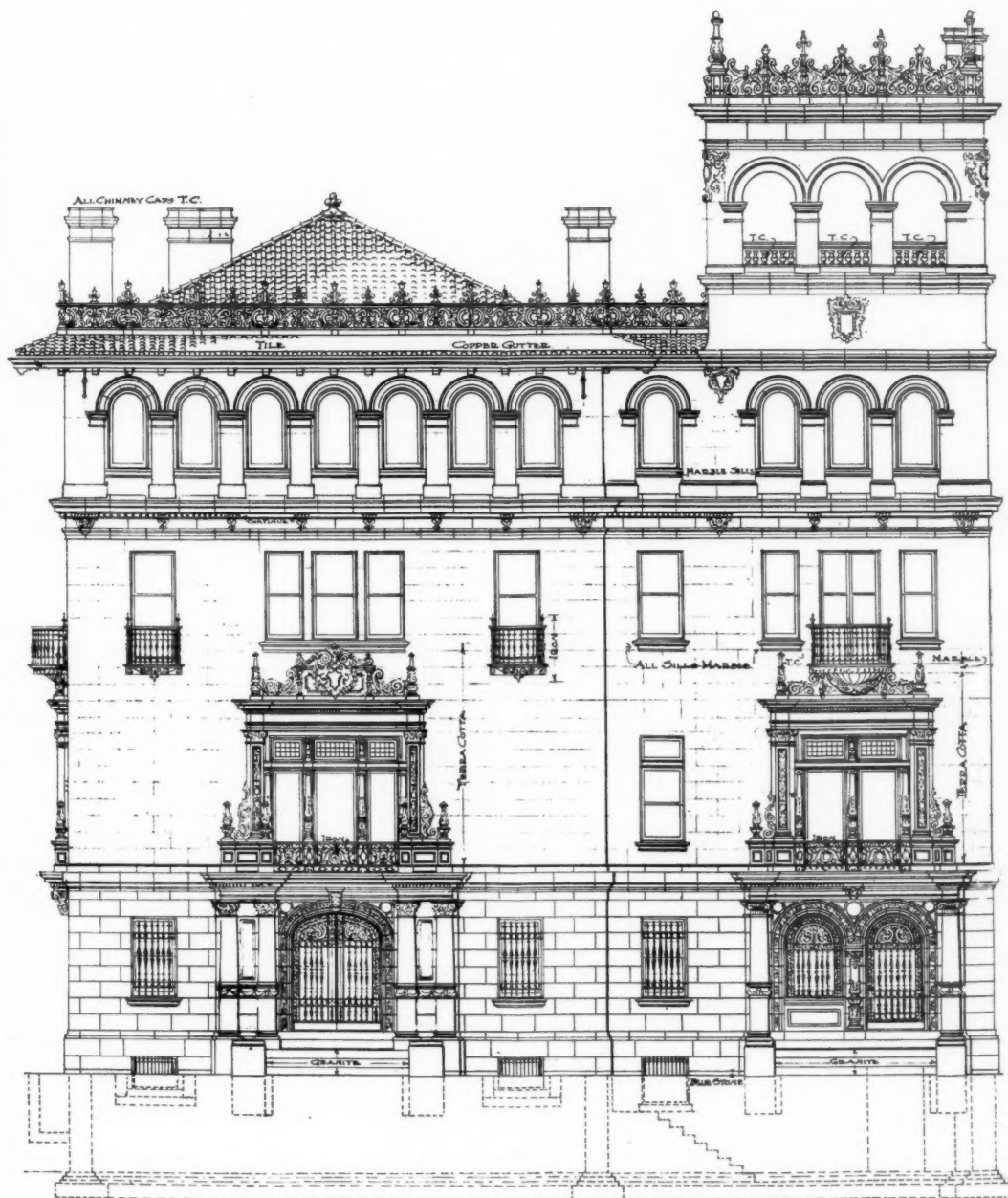


THE SWEDISH AND DANISH LEGATIONS, SIXTEENTH STREET,
N. W., WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT

The central two of those shown in the group picture. The fronts of these houses are of Indiana limestone with carved ornamental work. The sides are of limestone and imitation stone. The upper floor of the tower of the house at right has been designed as a sun parlor. The central hall of house at left is finished in Caen stone. The salon on second floor is finished in white.

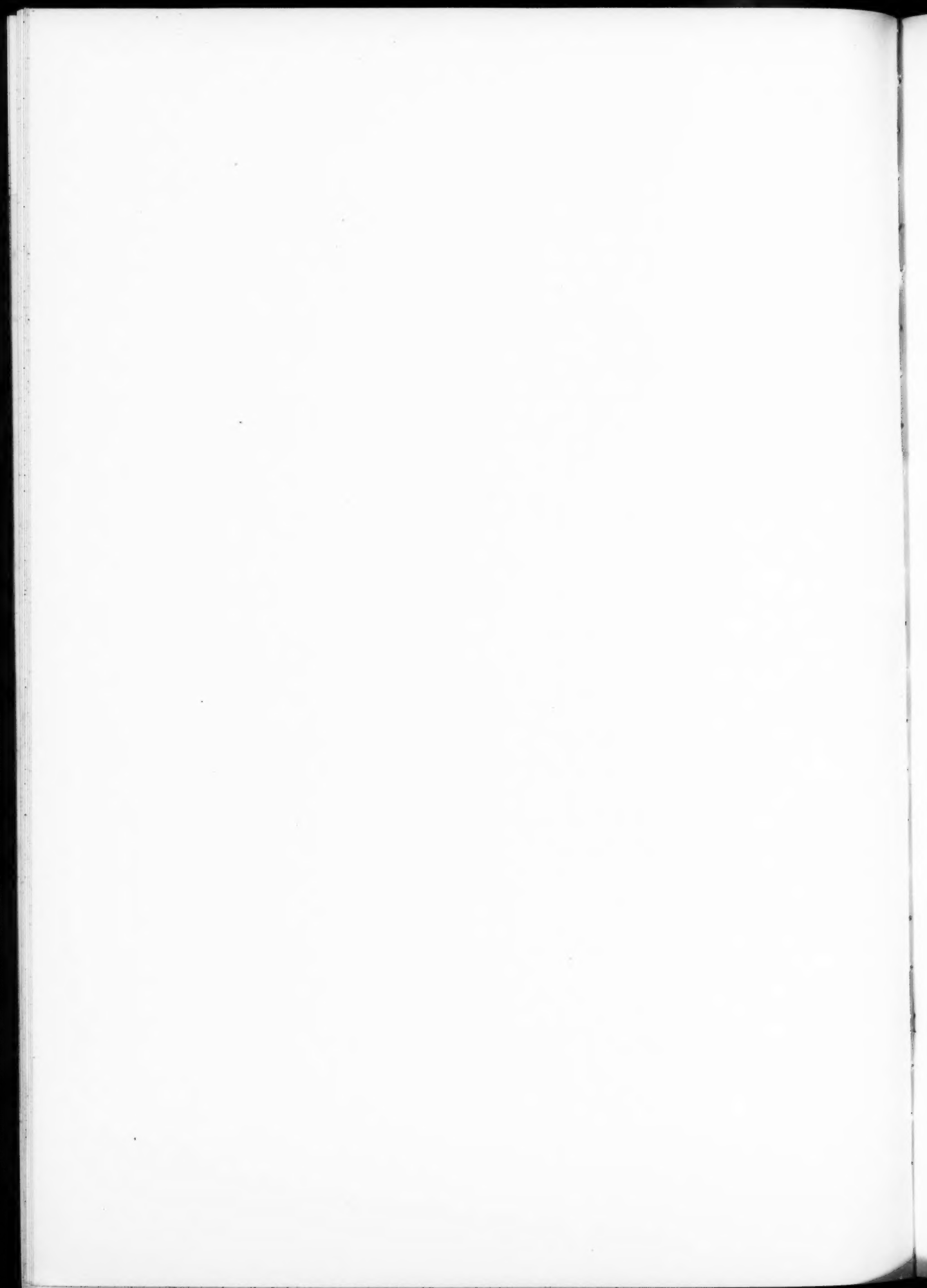




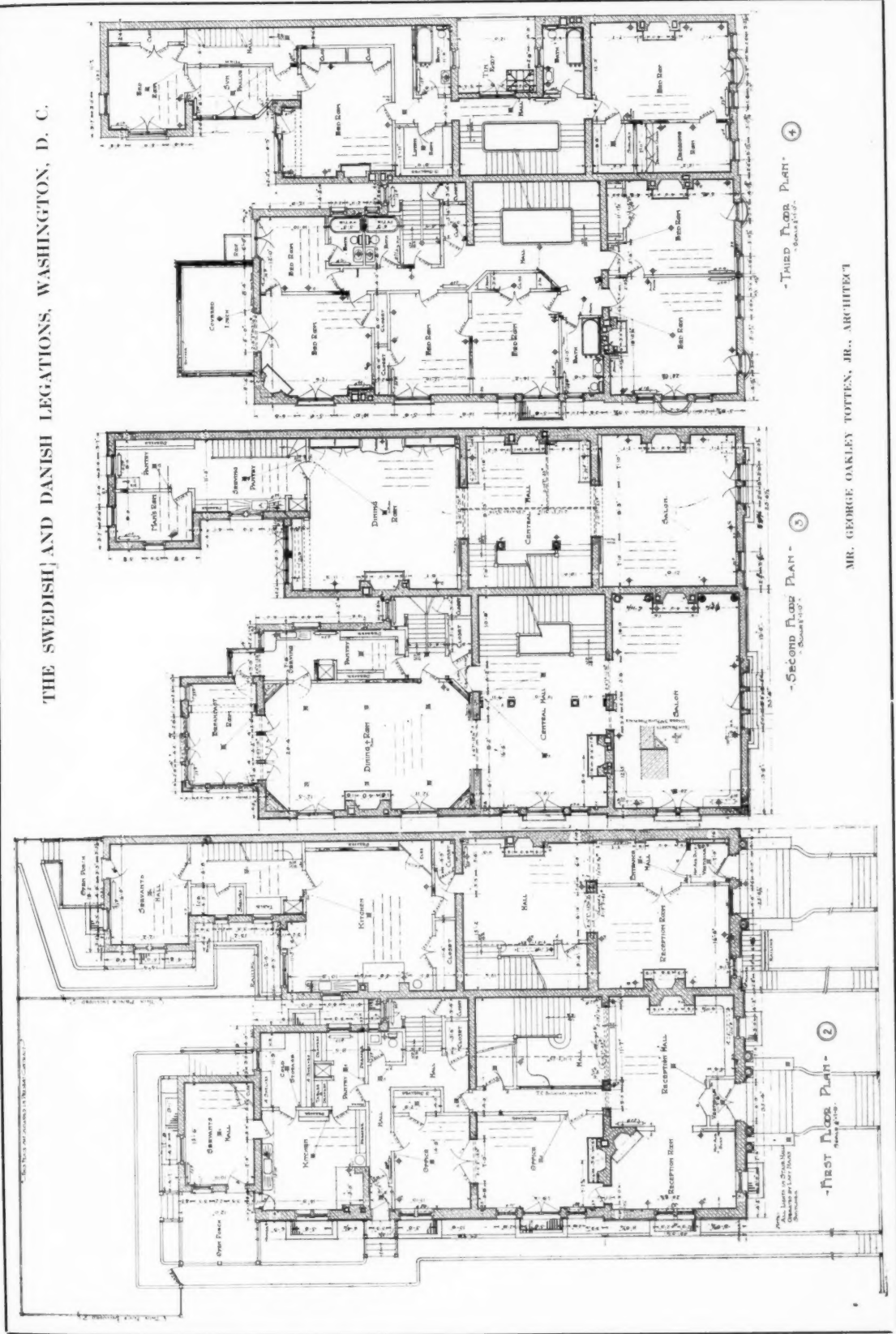
SIXTEENTH STREET ELEVATION

THE SWEDISH AND DANISH LEGATIONS, SIXTEENTH STREET, N. W.,
WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT



THE SWEDISH AND DANISH LEGATIONS, WASHINGTON, D. C.

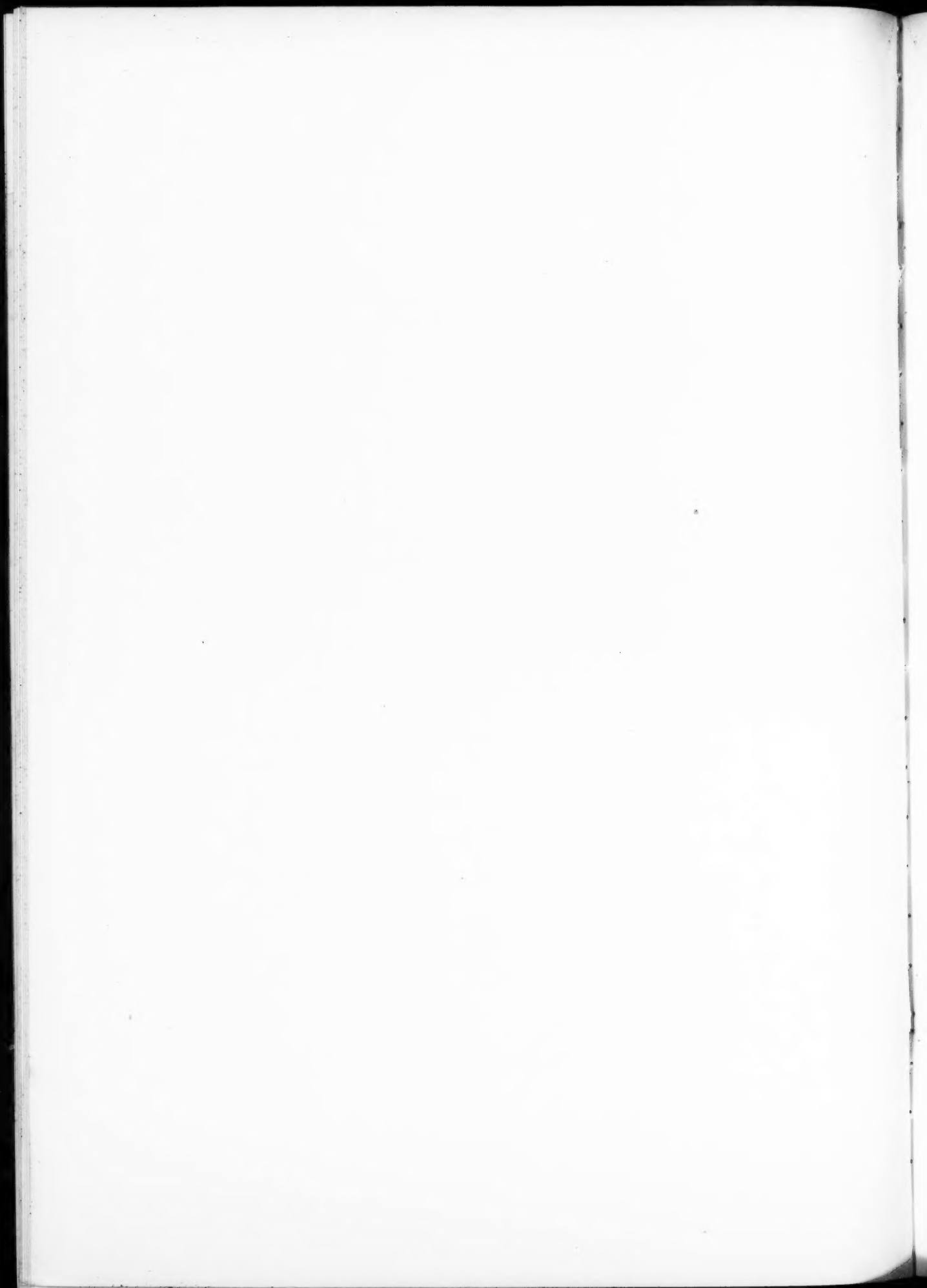


-FIRST FLOOR PLAN-
1

-SECOND FLOOR PLAN-
2

-THIRD FLOOR PLAN-
3

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT



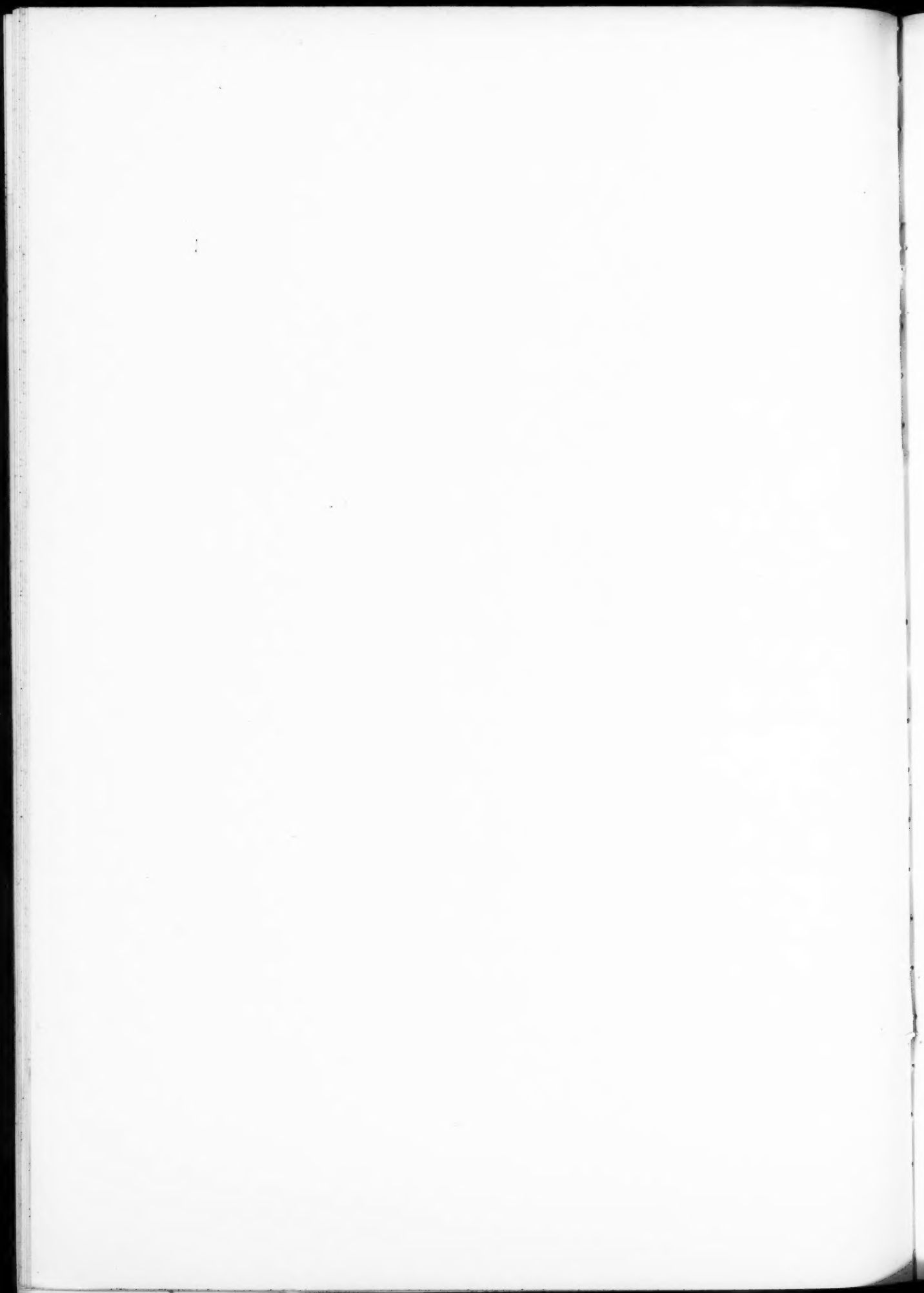


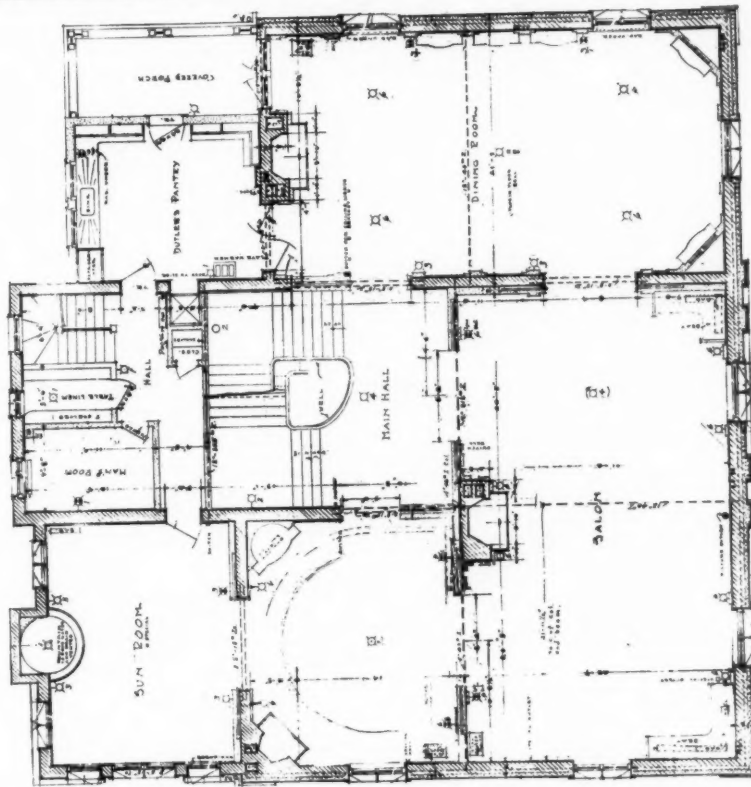
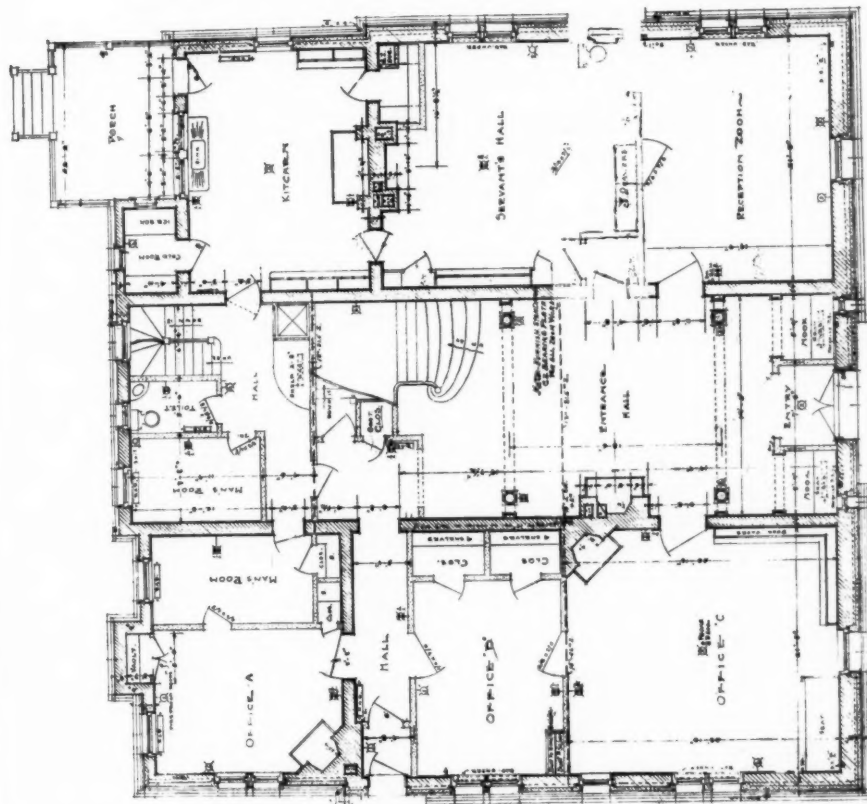
THE HENDERSON EMBASSY BUILDING, SIXTEENTH STREET, N. W.,
WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT

This house is the farthest north of those shown in the group picture. The name of the Legation that will occupy it is, for the present, withheld.

The exterior is of Indiana limestone. The mansard is covered with slate and has copper cornices. Construction is fireproof throughout.



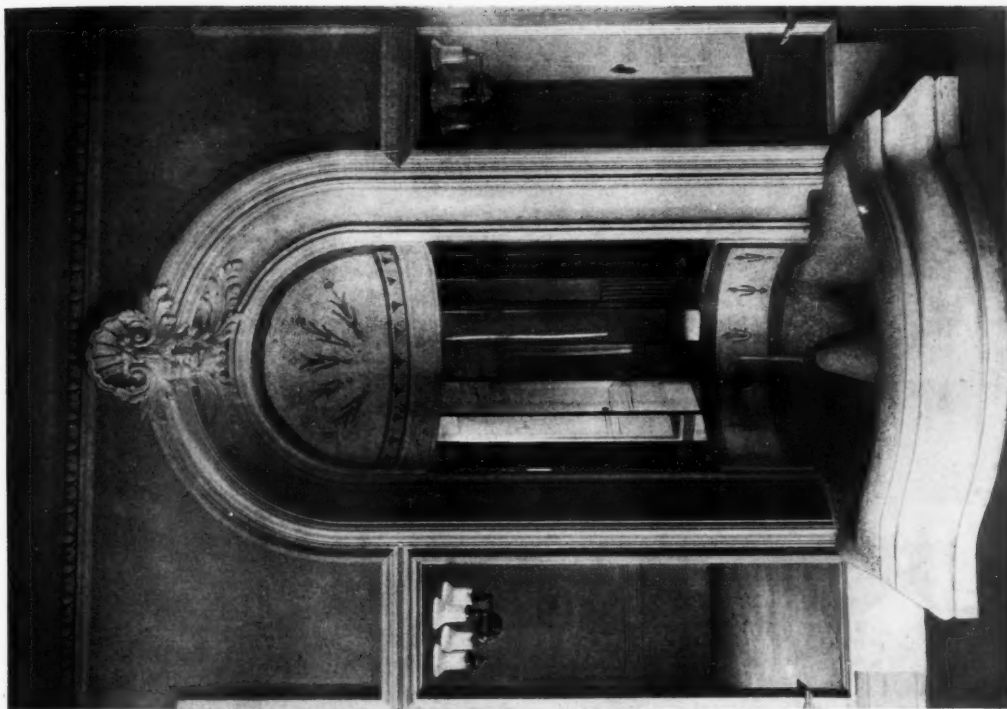


THE HENDERSON EMBASSY BUILDING, SIXTEENTH STREET, N. W., WASHINGTON, D. C.

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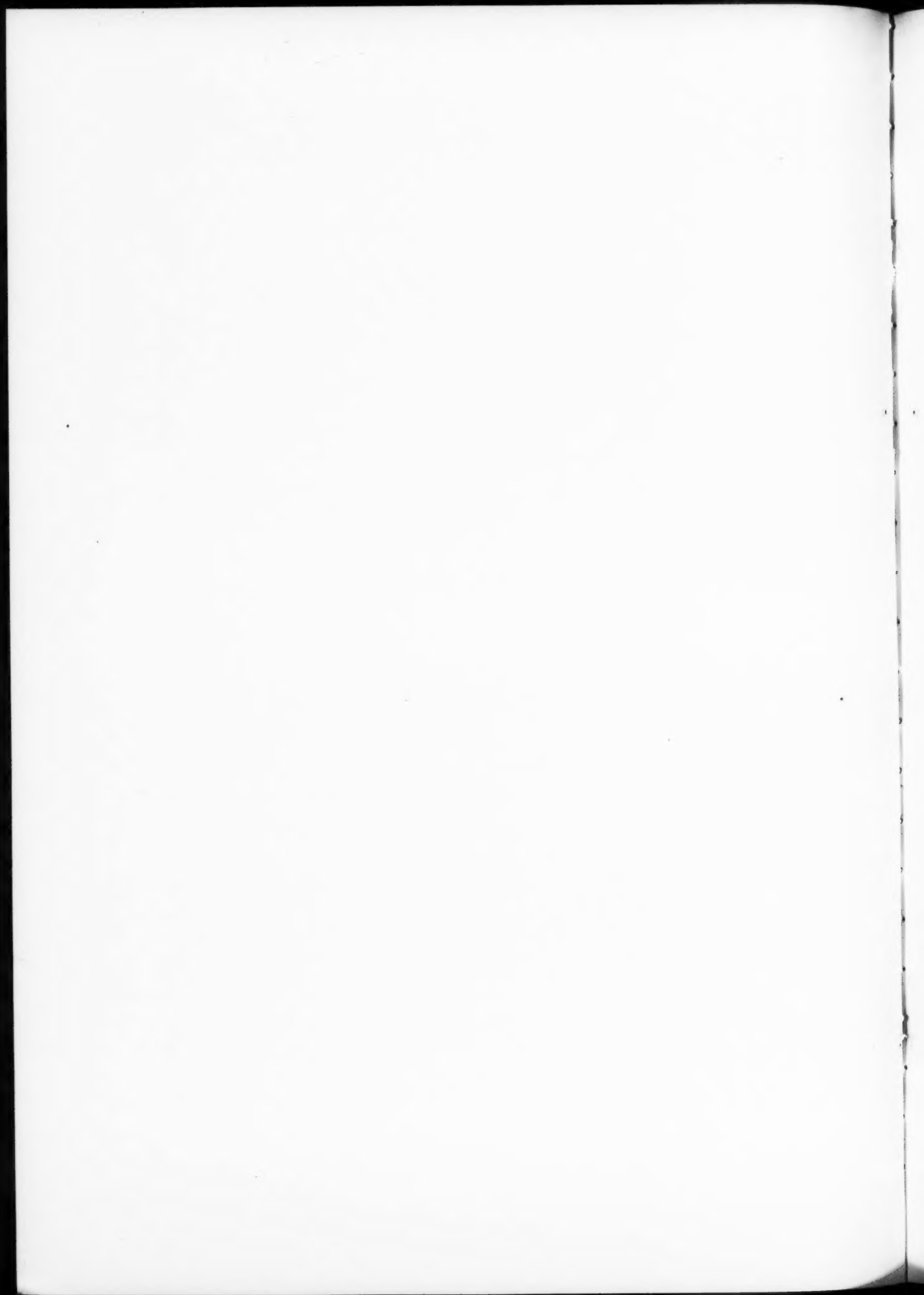
MAIN SALON



FOUNTAIN IN BREAKFAST ROOM

THE HENDERSON EMBASSY BUILDING, SIXTEENTH STREET, N. W., WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN, JR., ARCHITECT





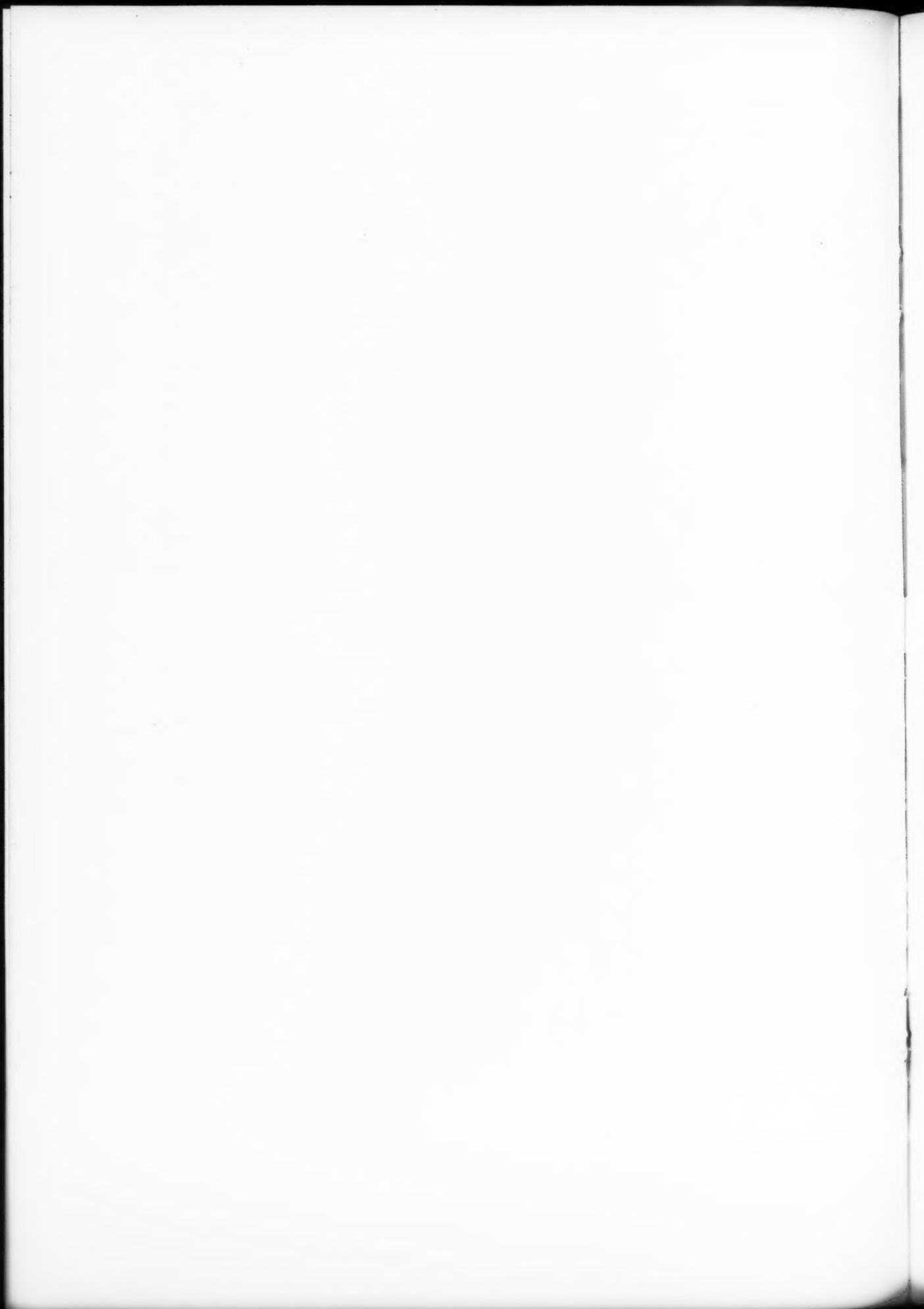
VIEW OF STAIRWAY FROM SMALL SALON



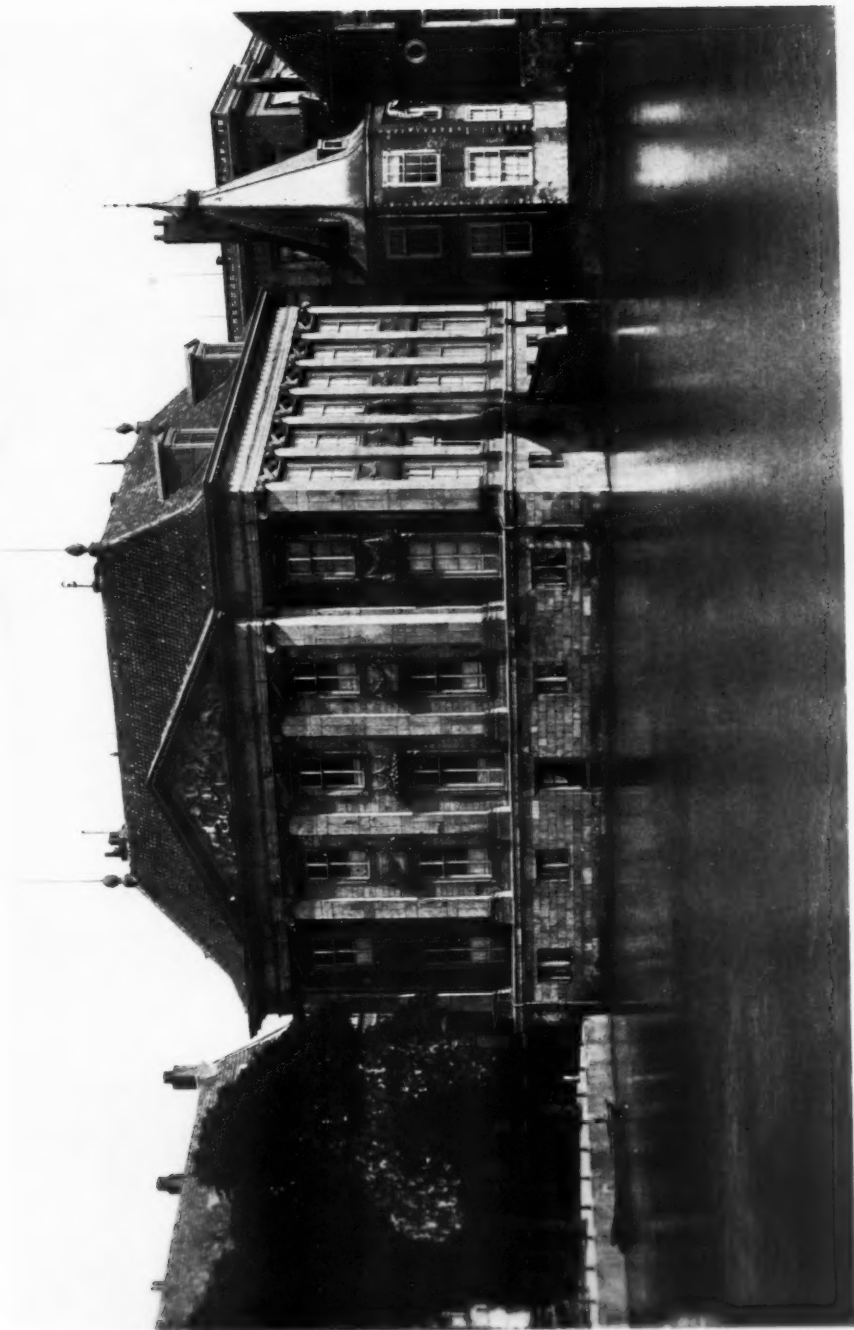
MAIN STAIRWAY

THE HENDERSON EMBASSY BUILDING, SIXTEENTH STREET, N. W., WASHINGTON, D. C.

MR. GEORGE OAKLEY TOTTEN JR., ARCHITECT



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THE MAURITSHUIS, THE HAGUE