

THE AMERICAN ARCHITECT

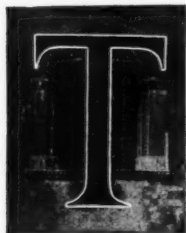
VOL. CI.

WEDNESDAY, JUNE 12, 1912

No. 1903

THE PACIFIC UNION CLUB HOUSE, SAN FRANCISCO

Designed and Constructed Under the Supervision of WILLIS POLK, Architect, During His Association with Messrs. D. H. BURNHAM & CO.



THE modern clubhouse of formal type serves a two-fold purpose. It provides a place of retirement and recreation for its members and their guests, and also affords a dignified surrounding wherein may be entertained distinguished visitors that it is sought to honor.

Perhaps, the more pretentious clubhouse offers to a greater degree than any other

structure, an opportunity to use ornate features of decorative treatment. A lavishness that would be entirely out of place in the detail and decoration of a home or even many types of public or semi-public buildings seems permissible when employed with care and intelligence in the decorative treatment of the clubhouse.

The building now under consideration as originally erected served up to the time of the great fire and earthquake in 1906 as the residence of one of the wealthy families of



THE LOUNGING ROOM

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CEILING DETAIL

the Pacific Coast. The walls of the structure, which as a whole was considerably damaged, remained intact. They were retained in the reconstruction and on the east and west sides were added semicircular extensions.

The location of the building is probably one of the finest in the city of San Francisco. Situated on the apex of Nob Hill, it commands a view of the greater portion of the city lying below, affording a vista to the eastern shore of San Francisco Bay and a beautiful marine panorama, which extends as far as the Golden Gate.

The plan of the building is of particular interest. From the main entrance in the center a wide corridor extends to the rear, a distance of 150 feet, where it terminates in a brilliant window. Two cross halls parallel the central one extending the full width of the building. These halls are walled with gray marbles with

pilasters supporting cornices and vaulted ceilings. The entrance corridor leads directly into the central court. This court is 44 feet square and 30 feet high. The ceiling is of stained glass and sculptured reliefs. The decorative material employed is gray marble with the exception of eight detached Ionic columns which stand on either side of the entrances to the halls. These columns are of white Italian marble. The color scheme is particularly harmonious and combined with characteristic architectural treatment makes this central feature one of the most attractive of the Pacific Union Club House.

The central cross-hallway extends to the large lounging room on the east and to the spacious dining room at the west end of the building. These two rooms are each 40 x 70 feet with ceilings 22 feet high. The very elaborate ceiling in the lounging room was executed by Arthur Putnam, Sculptor, and



CEILING DETAIL



DETAIL OF ELEVATOR GATES

Bruce Porter, Decorative Artist. The general finish of the room is oak.

The main dining room follows in its treatment the decorative style of the Elizabethan period. The walls are panelled to the ceiling in old English oak. The ceiling is unbroken in its effect by electric light fixtures, these being placed along the panelled walls as shown in the illustrations.

The library on the second floor is said to have had its motive in an apartment in the Chateau Chantilly, near Paris. It has a capacity of 10,000 volumes.

One of the interesting features of the clubhouse is the Pompeian Swimming Pool in the basement, the general view and details of which are shown in the plate illustrations. The Doric columns are of marble. Red, blue and gold predominate in the decorative treatment.

Further details of arrangement and treatment will be apparent by reference to the illustrations.

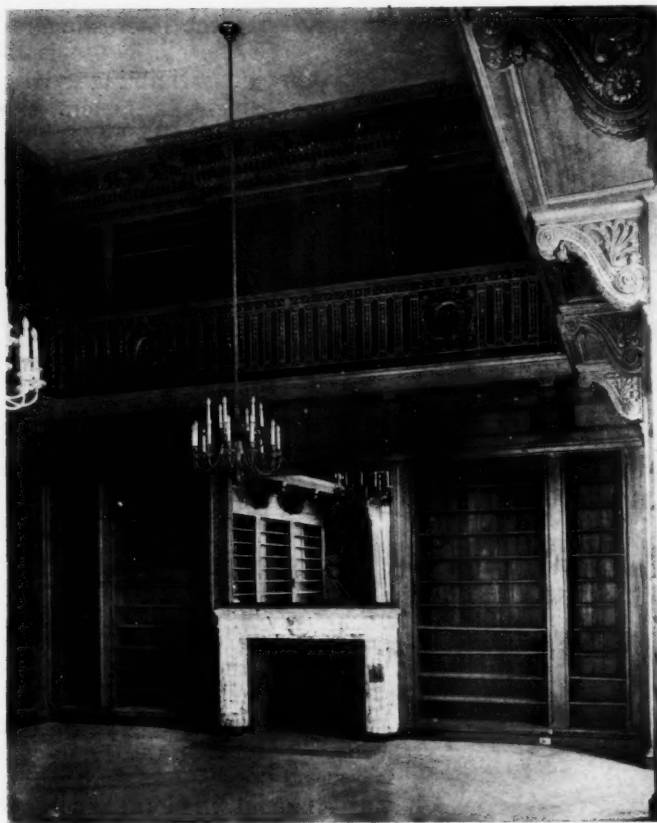
THE CURRENT ARCHITECTURAL PRESS

THE Brickbuilder presents in its April number issued the latter part of the month, the usual variety of illustrations of buildings in which brick and terra cotta are the chief materials of construction.

The principal subject treated is The Little Theatre, New York, very thoroughly



BILLIARD ROOM DETAIL



LIBRARY DETAIL, PACIFIC UNION CLUB

illustrated and described both in *Architecture* for April and *THE AMERICAN ARCHITECT*, April 17th. Other subjects are buildings for the Diamond Rubber Co., Boston, Messrs. Andrews, Jacques & Rantoul, architects, and the Peerless Motor Co.'s building, Boston, by the same firm. Both of these buildings are examples of types developed by the insistence of modern manufacturing and selling methods, requiring large window areas.

An Apartment House on East 58th Street, New York, Mr. J. E. R. Carpenter, architect, presents little, if anything, out of the common in the design of this class of building, which appears in New York at least, to be losing all suggestiveness of the domestic nature of its occupation. A number of country houses illustrated by photographs and floor plans gives evidence of the marked advance in domestic architecture in this country. A detailed list of these houses and their designers will be found in the index

printed elsewhere in this issue.

Mr. Charles L. Hubbard describes a design for "A Heating and Ventilating System, for an Eight-Room School Building." Mr. C. Howard Walker's series on "Distinguished Architecture as a Precedent," and that of Mr. H. Van Buren Magonigle on "Commemorative Monuments," are interestingly continued.

The principal subject illustrated in *Architecture* for May, 1912, is the Bankers Trust Building, this city, Messrs. Trowbridge & Livingston, architects.

The illustrations consist of interior views with exterior and interior details. The building represents a distinct addition to our office building architecture and will repay careful study. The addition of floor plans and structural details to the presentation would have greatly facilitated the process.

Other subjects illustrated are the Hotel Taft, New Haven, Conn., Messrs. F. M. Andrews & Co., architects, and a number of small suburban houses. The text contains an article descriptive of the Bankers Trust Co.'s Building, and a paper by Mr. Charles W. Leavitt, Jr., on the "Training of a Landscape Architect."

The character and interest of Mr. C. Matlack Price's article, published in the May issue of *The Architectural Record*, on "A Renaissance in Commercial Architecture," may perhaps be judged by the following quotations: "One result of our present diverse expressions of what we severally consider good city architecture is that its adequate criticism has become as complex as the study of architecture *in toto*, and the critic is forced to treat of it in terms relative rather than absolute. Each case is an individual study." And, again: "It is fortunate that up to this time, no attempt has been made by architectural dilettante to talk of an 'American Style' in city architecture.

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ENTRANCE, BANKERS TRUST BUILDING, NEW YORK
TROWBRIDGE & LIVINGSTON, ARCHITECTS
(From *Architecture*)

It is fortunate inasmuch as there is no such style, never has been, and in all probability never will be such a style. That all our city buildings are based in their design and detail on European prototypes is too obvious and well known to enlarge upon, and it is manifest that we can consider and criticise these buildings only as adaptations, of which the success or failure must rest solely upon the cleverness or stupidity with which the adaptation has been carried out."

Mrs. M. Stapley writes with usual interest, in this issue on "A Study of Romanesque in Spain." An article of more than passing interest treats of "The Development of a Great City," and is by Professor Otto Wagner, Imperial Royal Surveyor-in-Chief of Buildings for Austria, and Professor of Architecture in the Imperial Academy of Fine Arts, Vienna. An appreciation, by Professor A. D. F. Hamlin of Columbia University, prefaces the article, which is worthy of careful reading.

Mr. Montgomery Schuyler's series on the "Architecture of American Colleges" is continued.

In its department of "Recent Designs in Domestic Architecture in England," *The International Studio* for May illustrates and describes a very pretentious house, located near London, designed by T. E. Colcutt, F. R. I. B. A., and some smaller houses adjacent thereto. An appreciation of the work of Daniel Chester French, Sculptor, by Selwyn Brinton, is a graceful tribute to an artist who Mr. Brinton believes, since the death of Augustus Saint Gaudens, ranks at the head of sculptors in this country.

Illustrations of "Some Artistic Arrangement in English Gardens," from photographs by Mr. H. N. King, are interesting examples of the Landscape Architect's work and have considerable suggestive value.

Mr. Charles DeKay, in his usual interesting and fair-minded way, reviews the recent exhibition of the National Academy.

The Sterling Mansion, at Watertown, N. Y., built more than one hundred years ago, a good example of the country house of its period, is illustrated and described. This house as it now stands is practically a restor-



BANKERS TRUST BUILDING, NEW YORK
TROWBRIDGE & LIVINGSTON, ARCHITECTS
(From *Architecture*)

THE AMERICAN ARCHITECT



DEERFIELD CHURCH
(From *The Architectural Record*)

ation. The work was carried on under the direction of Mr. W. F. Paris, Architect.

The usual reviews of current exhibitions, discussion of happenings in the field of Art in this country and Europe are treated in characteristic style.

The leading article in the April issue of *The Architectural Review*, entitled "Some English Parish Churches," is by Mr. Bertram G. Goodhue, and is illustrated by a series of photographs by Mr. Thomas W. Sears. This is one of the most dignified and authoritative presentations of this subject



HOUSE AT BAY CITY, MICH.
ALBERT KAHN AND ERNEST WILBY, ASSOCIATE ARCHITECTS
(From *The Architectural Review*)



HOUSE AT ST. LOUIS, MO.
MAURAN, RUSSELL & CROWELL, ARCHITECTS
(From *The Brickbuilder*)

that has appeared in the technical press in this country, and is worthy of careful perusal. Mr. Goodhue's knowledge of his topic is unquestioned. The article is supplemented by a series of four full-page plates of modern English churches.

Other illustrations in this number are reproductions of renderings by A. B. LeBoutillier of the First National Bank Building, Boston, Mr. R. Clipston Sturgis, Architect.

(Continued on page 260)



HOUSE AT SOUTH ORANGE, N. J.
GROSVENOR ATTERBURY, ARCHITECT
(From *The Brickbuilder*)

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JUNE 12, 1912

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AN ARCHITECTURAL BLUNDER

THE *Builder* (London) in its issue of May 17th, illustrates the unfortunate result that has followed the building out of one angle of the Piccadilly Hotel Block. At the time the hotel was erected it was not found possible to acquire this corner and include it in the general scheme. To treat the entire block as one building, obviously desirable from an æsthetic viewpoint, was therefore out of the question. The improvement of the block has had the natural effect of inducing the owner of the corner property to rebuild, and as the general architectural scheme of the hotel was not thought to be appropriate or feasible for the business occupying the corner, the owner is proceeding with the erection of his building on entirely different lines. The result is, of course, what might be expected.

Instances of a like character have occurred many times in New York, and doubtless in every city of any importance where owners are unrestricted in the development of their property.

Perhaps it would be unreasonable to expect that the rights of the people can be at all times conserved, and yet it is evident that some means should be adopted that will protect the public from the whims or bad taste of owners who will not be advised. The right of a man to do as he likes with his own can be maintained to the breaking point. Whether it is an unsightly building on our city streets, a glaring sign whose lights invade windows and make sleep im-

possible, or the placing of sign boards along the line of railways at points of scenic beauty, the matter should and will, we believe, in time be subject to proper restriction, and one man, for sordid reasons will not be permitted to freely outrage the artistic sensibilities or the comfort of the many.

THE LENOX LIBRARY BUILDING

THE generous offer of Mr. Henry Frick, to remove the Lenox Library Building, one of the best examples of the work of the late Richard Morris Hunt, from its present site on Fifth Avenue, New York City, and rebuild it stone for stone on the space in Central Park now occupied by the Arsenal Building, is a striking example of liberal citizenship. In view of the undoubted sincerity of Mr. Frick's desire to preserve this notable building for the delight and satisfaction of this and future generations, it is difficult to express our appreciation and at the same time consistently maintain the position many times assumed in these columns, against the placing of buildings in our public parks.

The present Arsenal Building has, of course, become entirely inadequate for the purpose to which it is now put—a police station and the office of the Department of Parks. While the placing of the Lenox Library on this site would be in effect to substitute a dignified and artistic structure for one lacking these qualities, it would seem that inasmuch as space for the offices of the Park Department has been provided in the new Municipal Building now nearing completion, the Arsenal Building could readily be spared and the site it occupies made available for park purposes. Public sentiment is so strongly adverse to even the slightest encroachment on park areas that many letters have already found publication in the daily press protesting against the acceptance of Mr. Frick's offer. The consensus of opinion so far as has been expressed is that no action should be taken which might directly or indirectly be construed as a precedent in the absorption of park space for building purposes, even though the building be intended to provide offices for park administration.

As appears in this instance, the many attempts to locate buildings in city parks during recent years have not invariably been

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inspired by a desire to invade these places, but because of the scarcity of available city owned sites elsewhere. That this condition prevails is probably due to the failure of the heads of our city government in past years to realize our rapid growth and to provide for our future necessities by purchasing and properly conserving advantageously located property either improved or vacant. An example so recent that it is fresh in every one's mind is the Madison Square Garden site. The City could undoubtedly have secured this desirable property at a fair valuation and converted it into sites for public buildings. The opportunity was permitted to pass. Other property now

owned by charitable and religious organizations and some even by the City will in all probability pass to private ownership. We are apathetic to a degree that is fast becoming a reproach. Neglected opportunities for acquiring much needed park lands, unfinished public monuments, abandoned schemes for civic betterments, all multiply, while private interests prosper in many instances by delayed condemnation proceedings. There should be no necessity for being ever on the alert to guard against park encroachments, but until the public good is placed above private interests, or the interests of but a fraction of our citizenship, safety seems to lie in no other course.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 258)

Working drawings of the Pueblo Court House, Pueblo, Colo., Albert R. Ross and George W. Roe, Associated Architects, a dwelling at Rowley, Mass., by Frank Chouteau Brown, and a house at Bay City, Mich., Albert Kahn and Ernest Wilby, Associated Architects. The issue is one of exceptional interest and value, to which the presentation of working drawings to large scale contributes measurably.

The Western Architect for May illustrates



ABBOTT HOSPITAL, MINNEAPOLIS, MINN.
WILLIAM CHANNING WHITNEY, ARCHITECT
(From *The Western Architect*)

a series of commercial buildings in Minneapolis, Minn. These are The Great Northern Implement Co.'s Building, Messrs.

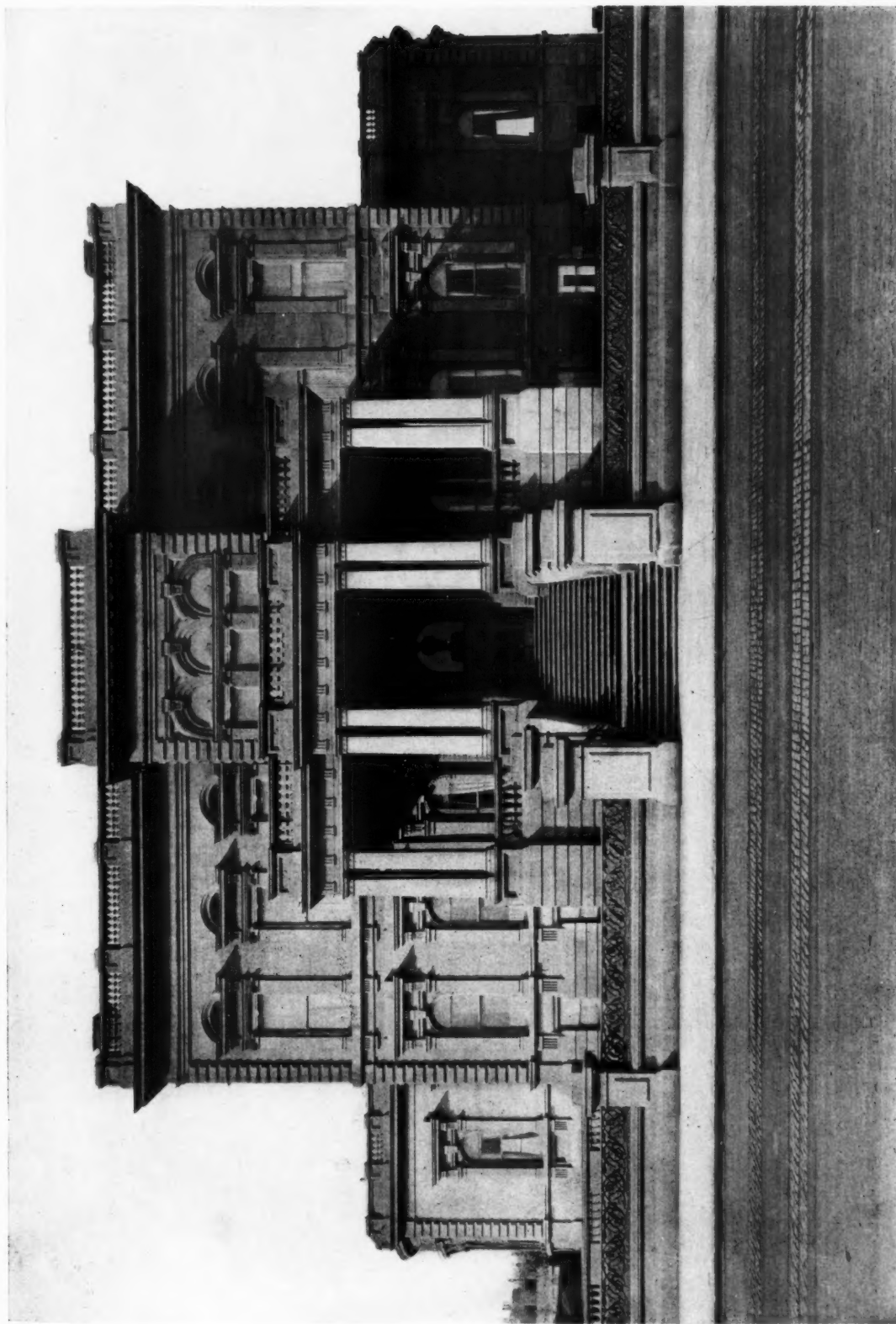
Kees & Colburn, Architects, a very commendable example of its class,—a building for the Loose-Wiles Biscuit Co., and the



GARDEN GATEWAY AT HANNAFORD, DEVON
DESIGNED BY THOS. H. MAWSON, HON. A. R. I. B. A.
(From *The International Studio*)

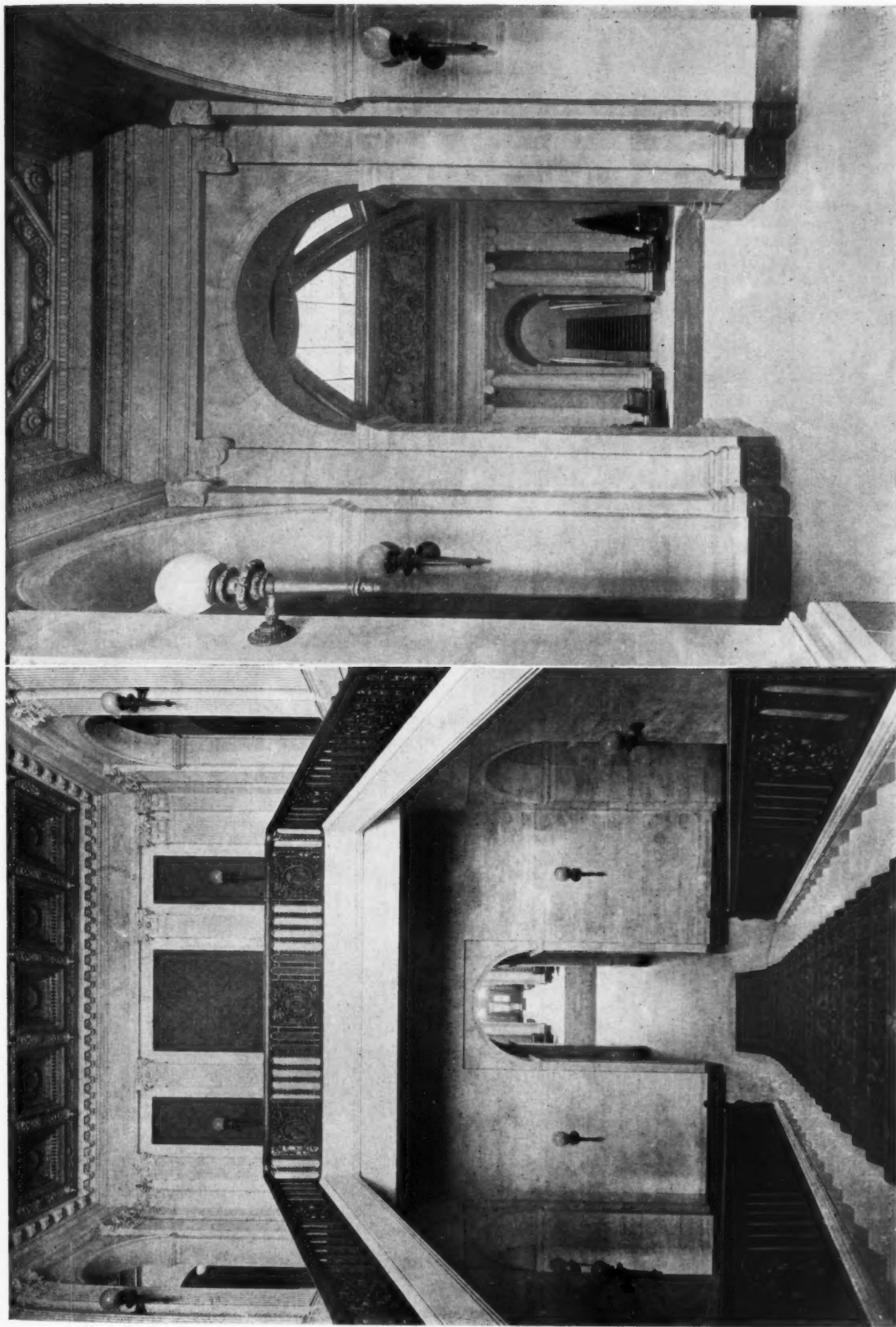
McKnight Building, Messrs. Hewitt & Brown, Architects. Other illustrations are of a High School at Rochester, Minn., by Messrs. Patton & Miller, the Abbott Hospital, Minneapolis, Mr. William Channing Whitney, Architect, and a number of country and suburban houses, particulars of which will be found in the index on other pages.

An article, "A Town of the Middle Ages," by George H. Chettle, describes Campden, a town on the Cotswold Hills, England.



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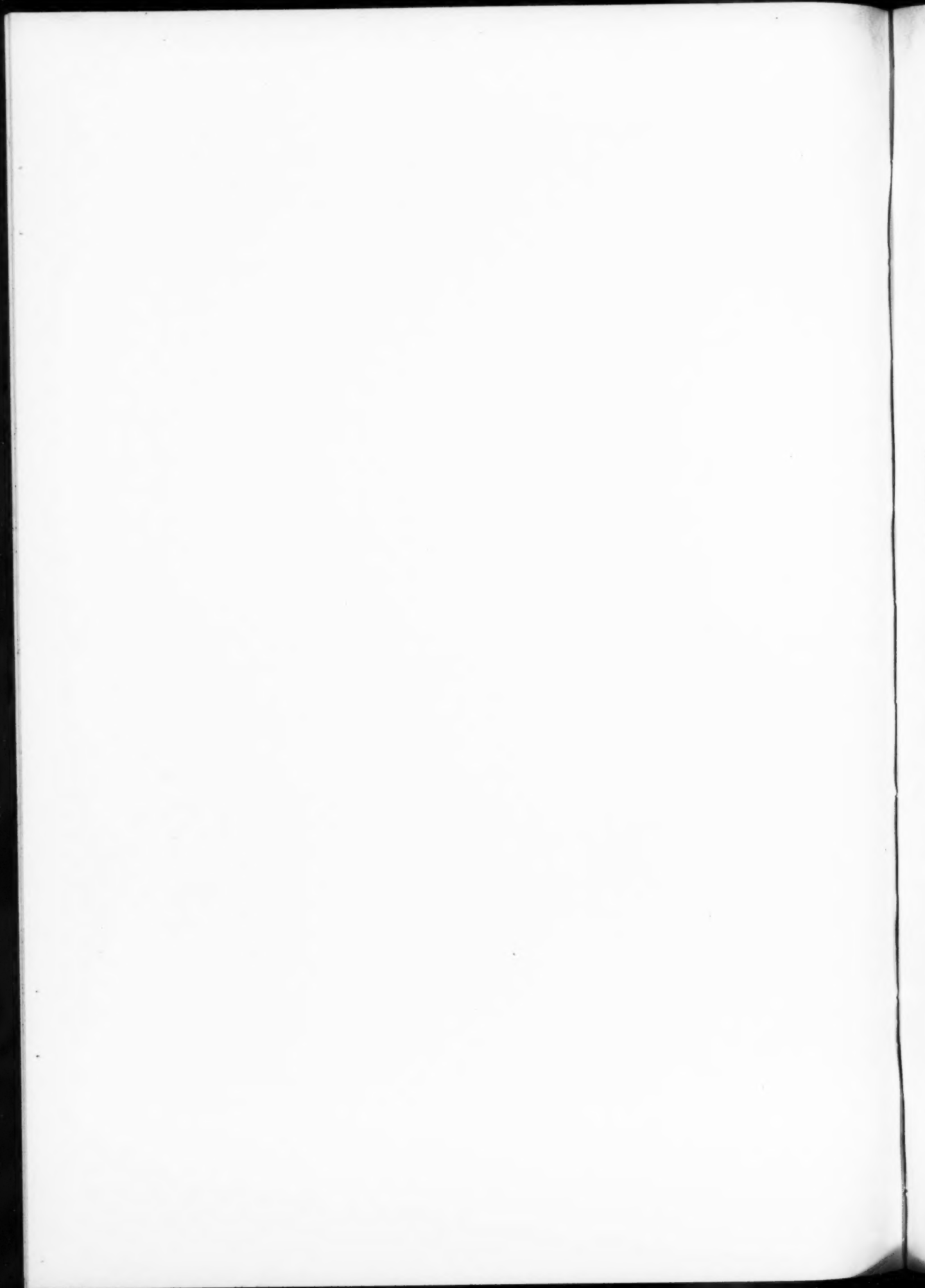


MAIN STAIRCASE

VIEW FROM MAIN ENTRANCE THROUGH COURT

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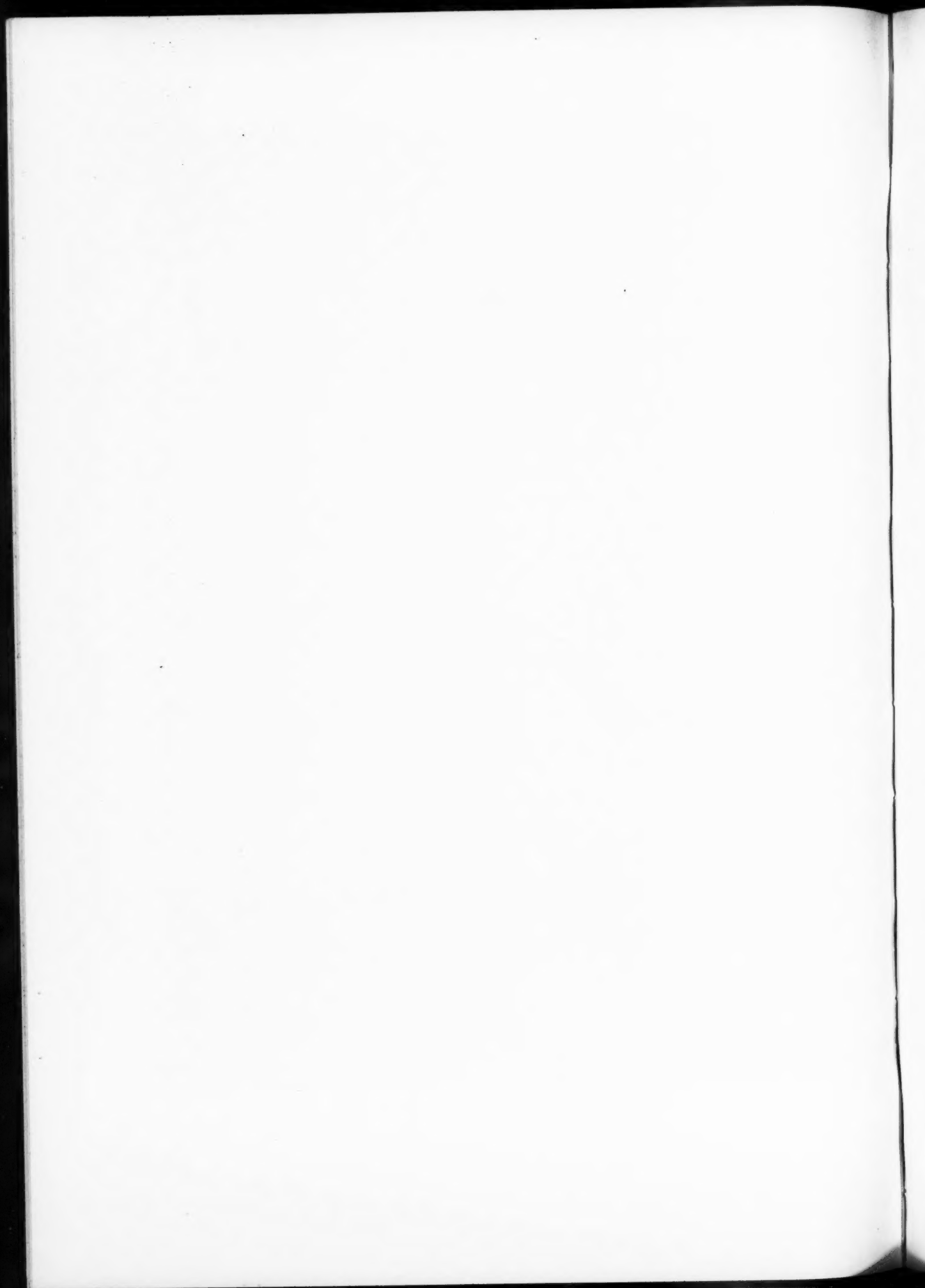




THE COURT

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THE LOUNGING ROOM

THE PACIFIC UNION CLUB HOUSE, SAN FRANCISCO

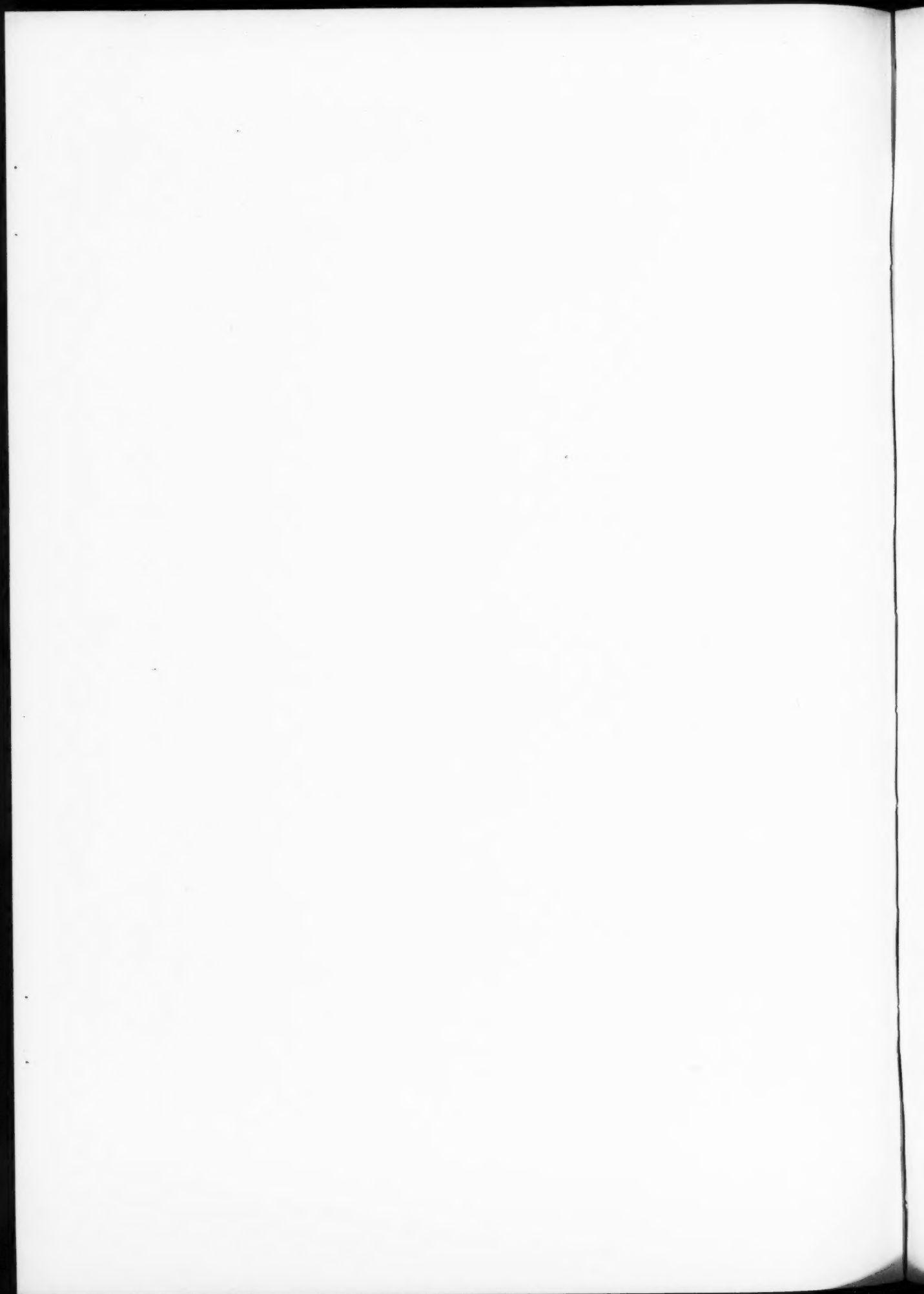
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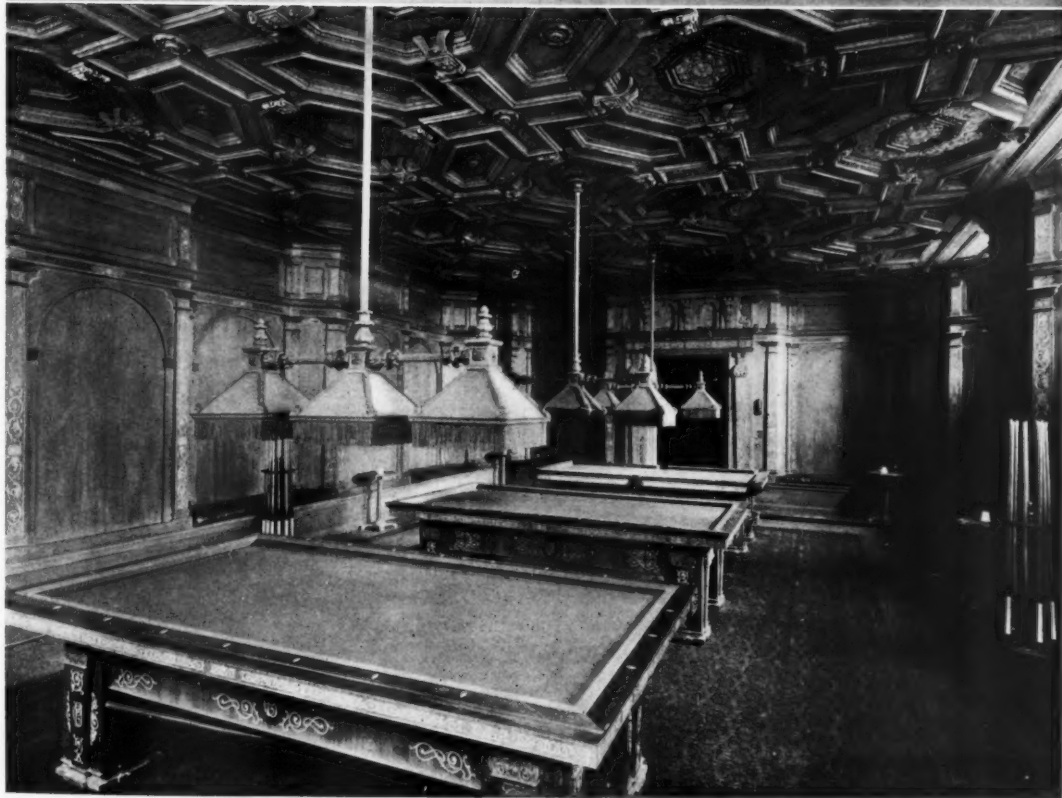
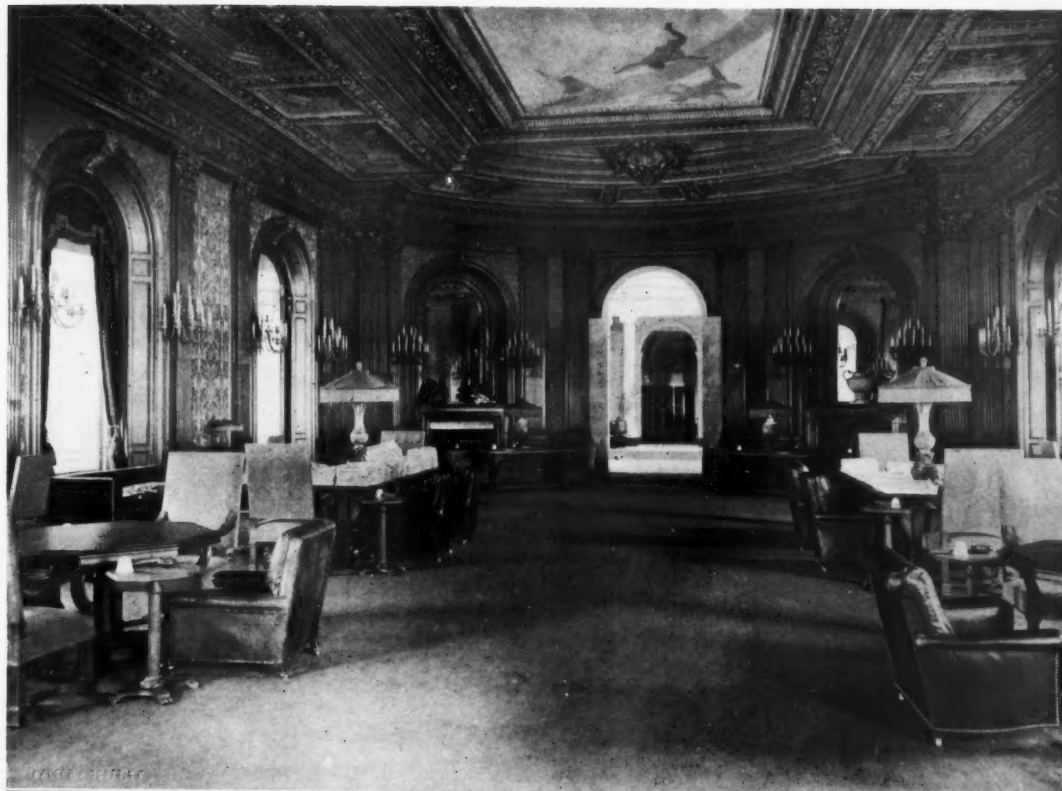


DETAILS OF LOUNGING ROOM

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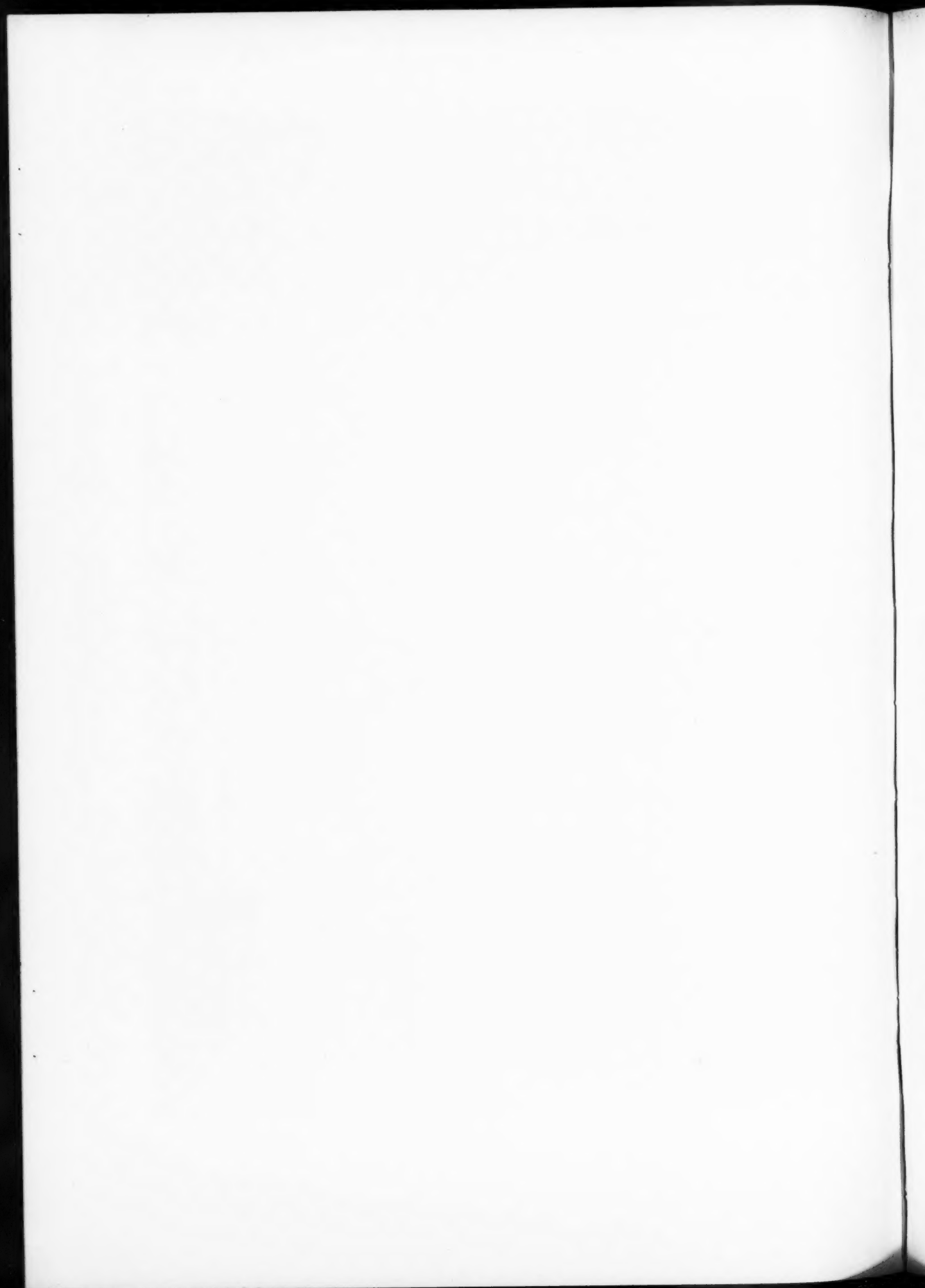


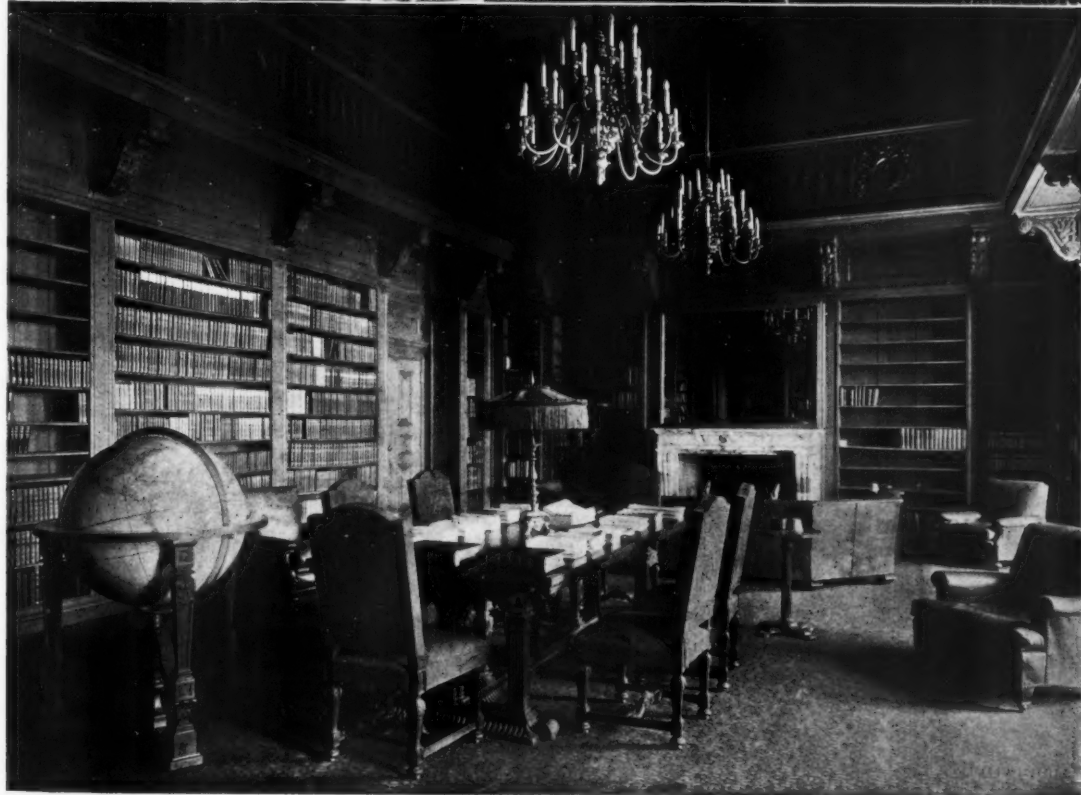


ABOVE, THE LOUNGING ROOM; BELOW, THE BILLIARD ROOM

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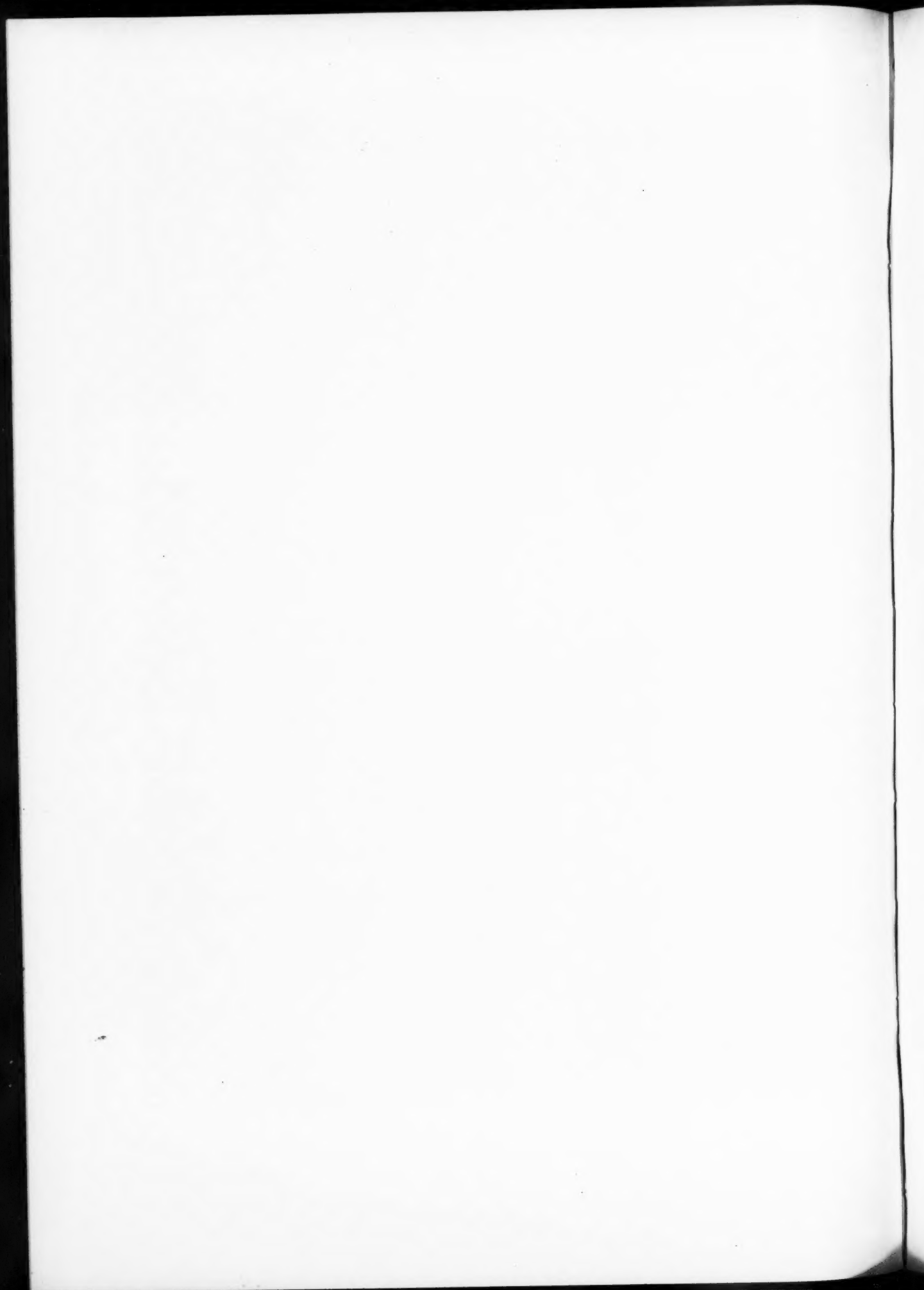




ABOVE, THE BREAKFAST ROOM; BELOW, THE LIBRARY

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MAIN DINING ROOM

THE PACIFIC UNION CLUB HOUSE, SAN FRANCISCO

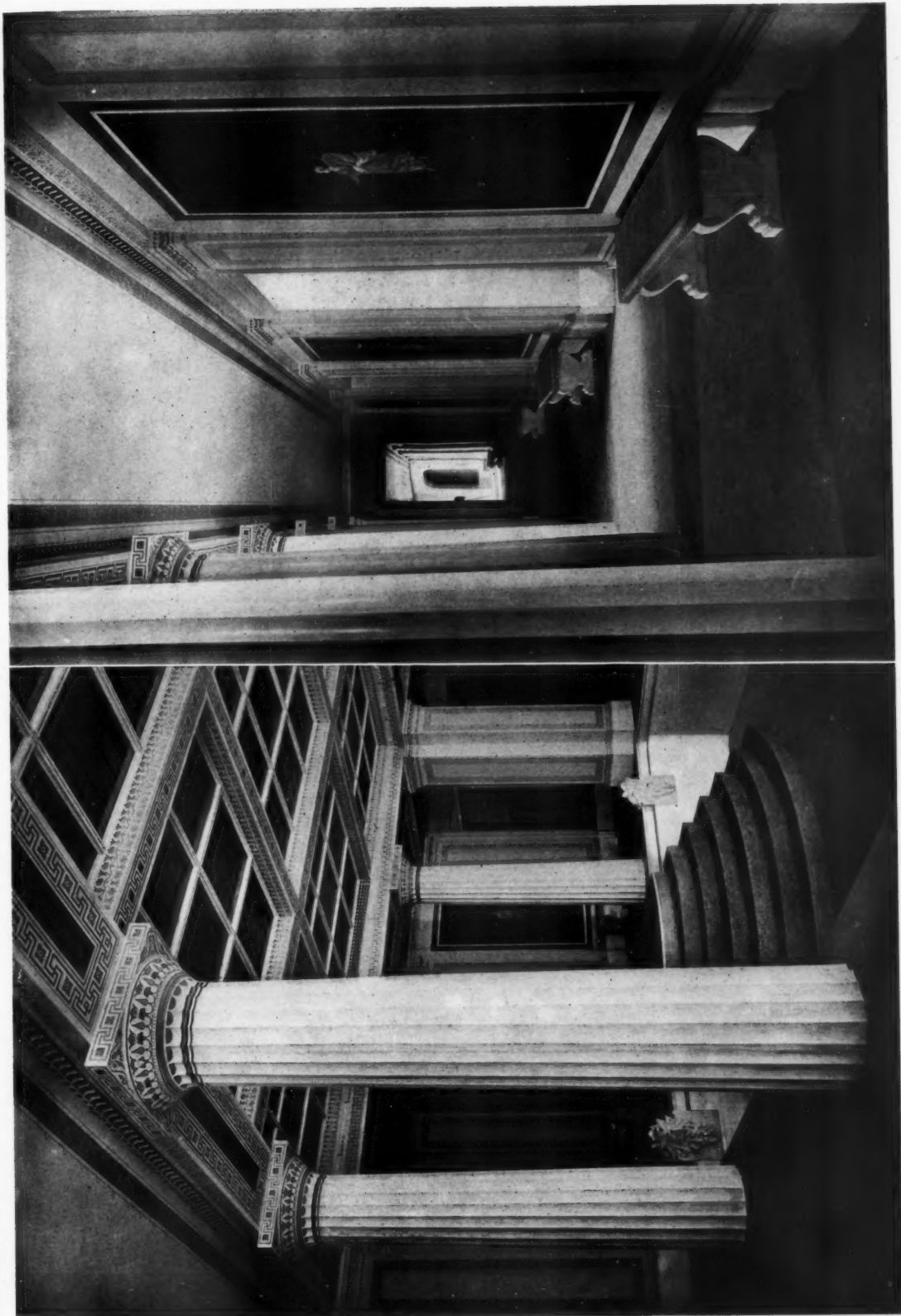
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POMPEIAN SWIMMING POOL

THE PACIFIC UNION CLUB HOUSE, SAN FRANCISCO

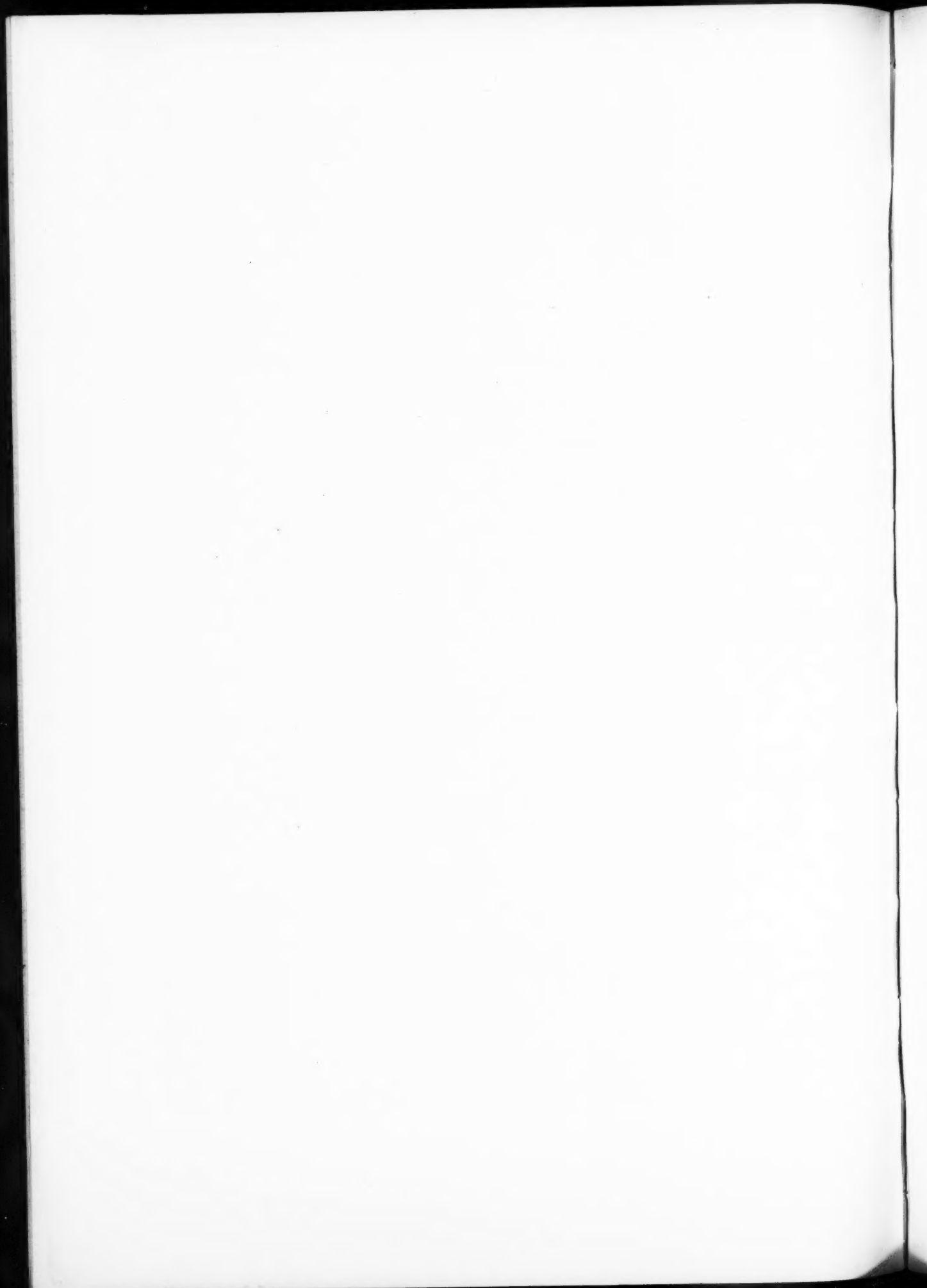
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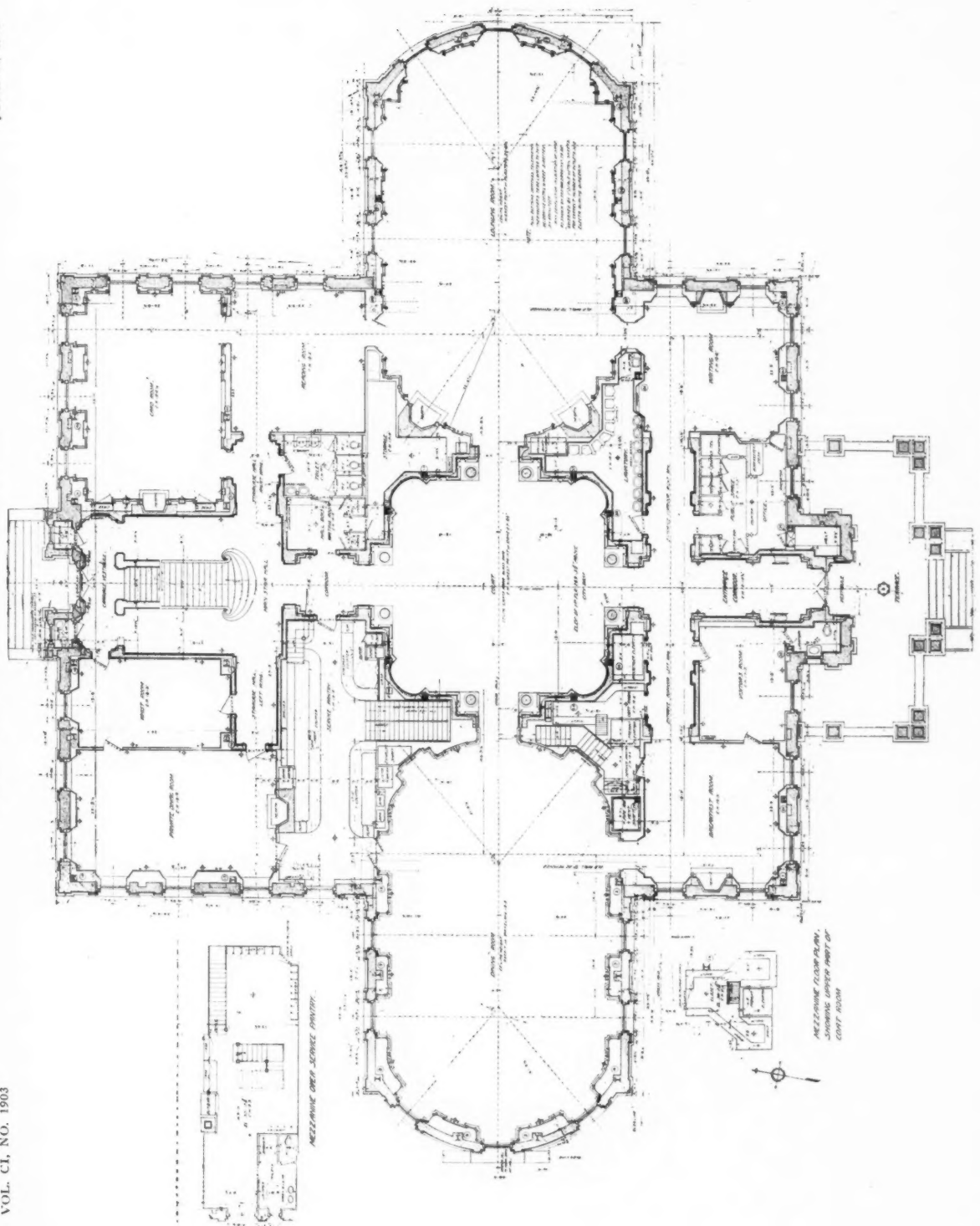
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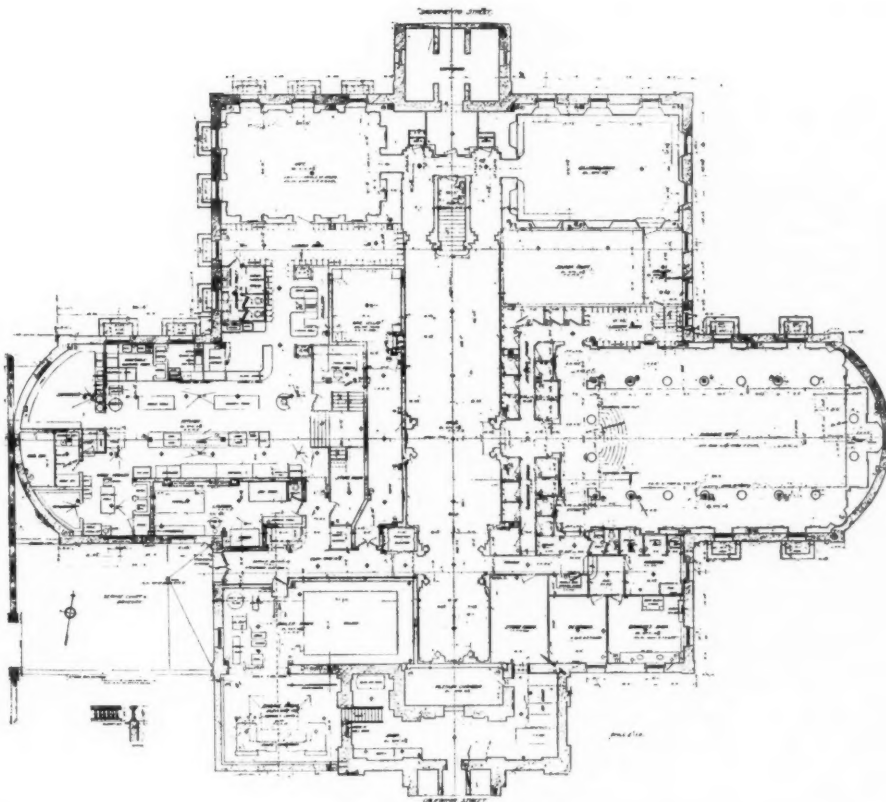
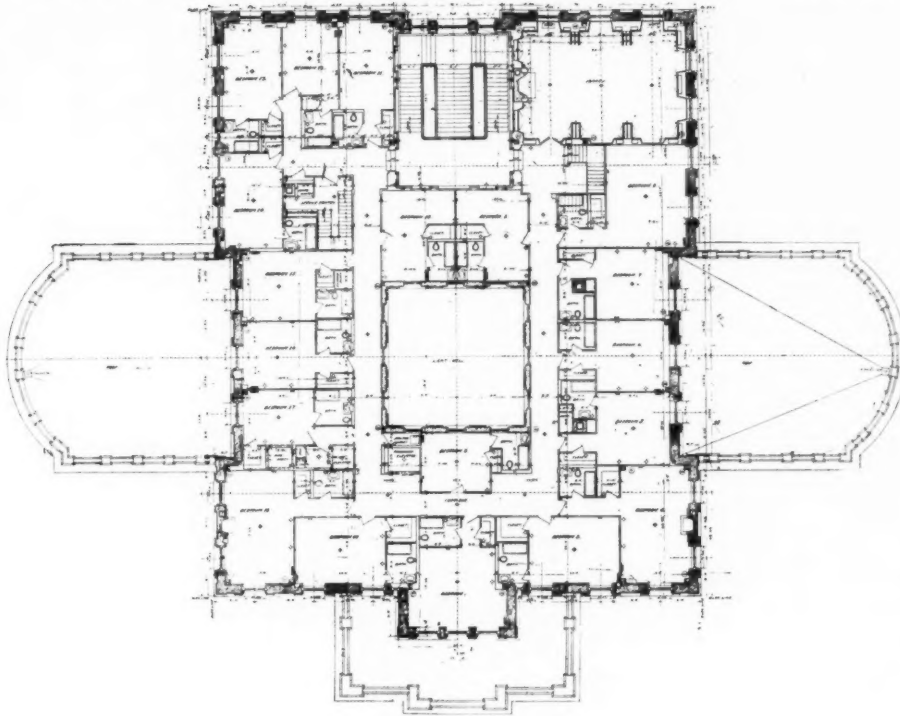


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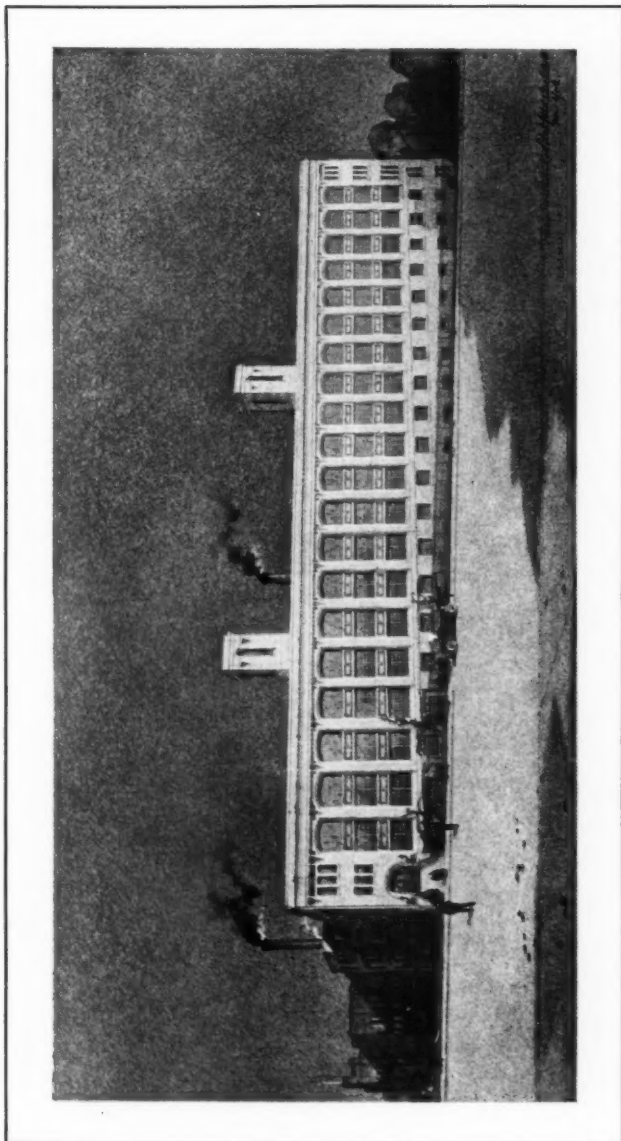


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