

THE AMERICAN ARCHITECT

VOLUME CIII.

WEDNESDAY, MAY 21, 1913

NUMBER 1952



BIRD'S-EYE VIEW OF EXPOSITION GROUNDS

EXHIBITION OF THE SAN FRANCISCO ARCHITECTURAL CLUB

UNDER AUSPICES OF ARCHITECTURAL LEAGUE OF THE PACIFIC COAST

By TOBIAS BEARWALD

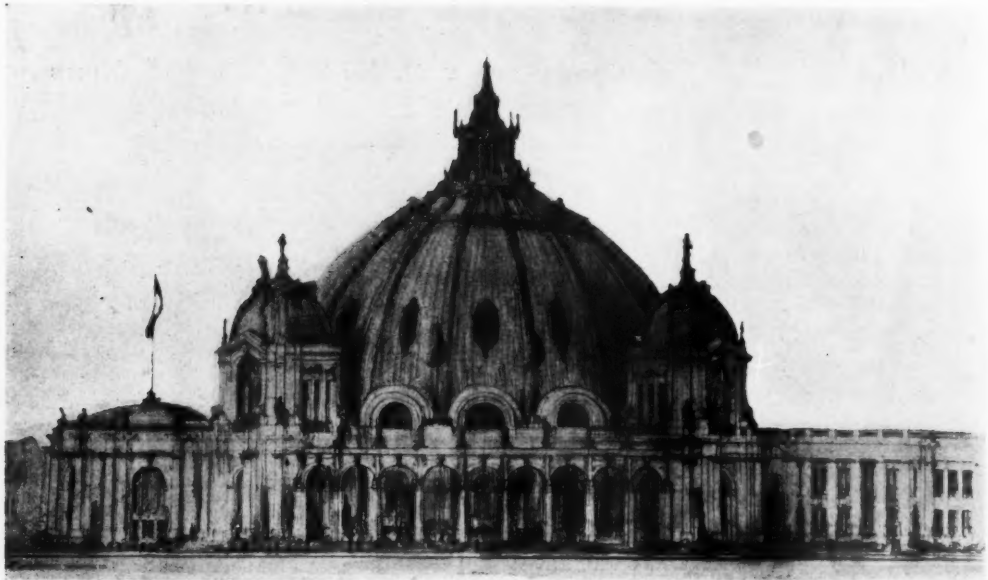


THE sixth annual exhibition of the San Francisco Architectural Club, held under the auspices of the Architectural League of the Pacific Coast, aroused widespread interest and was attended by 38,000 visitors. This fact is considered significant of the increasing appreciation of the people on the Pacific Coast of the value of good architecture and also the great interest that is everywhere displayed in the details, so far as worked out, of the architectural features of the forthcoming Panama-Pacific

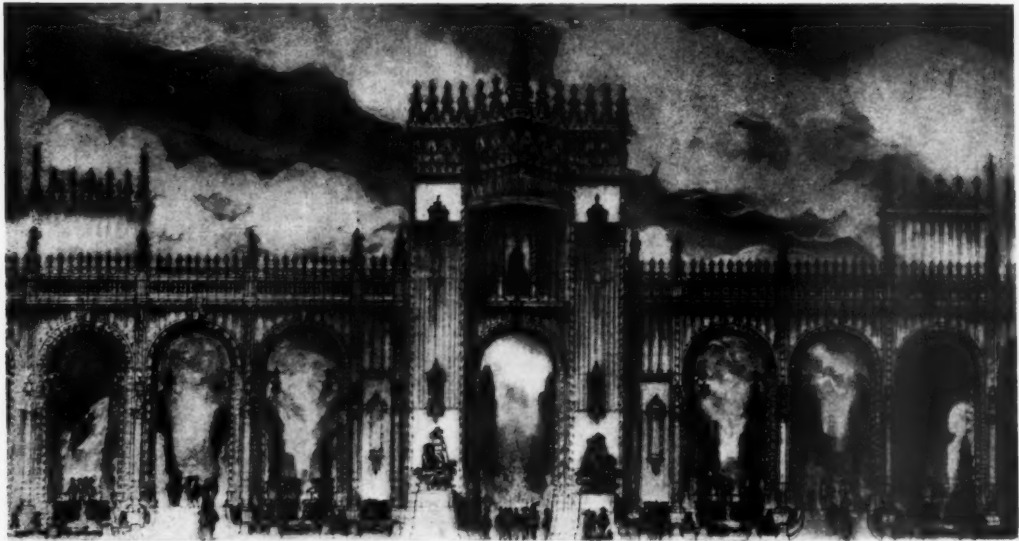
International Exposition to be held in San Francisco in 1915.

That part of this interesting exhibition devoted to the Exposition had been most carefully prepared, in a manner to attract the attention of the laymen and to enable him to readily grasp the idea of those in charge of the Exposition architecture. The scale models of the various buildings proposed, the colored perspectives and the more technical and cleverly executed working drawings were a centre of interest and received on the part of the visiting public many expressions of approval. Yet, the importance of this section of the exhibition did not detract from the large collection

THE AMERICAN ARCHITECT



Festival Hall where the conventions of the world will meet. The building will be 380x200 feet, with greatest breadth of 280 feet, the latter being taken up by the wings. A vast auditorium with a huge stage will be a feature of the structure.



Copyright 1915 by the Panama-Pacific Exposition Co.

FACADE OF EAST, OR FESTIVAL COURT. MR. LOUIS C. MULLGARDT, ARCHITECT

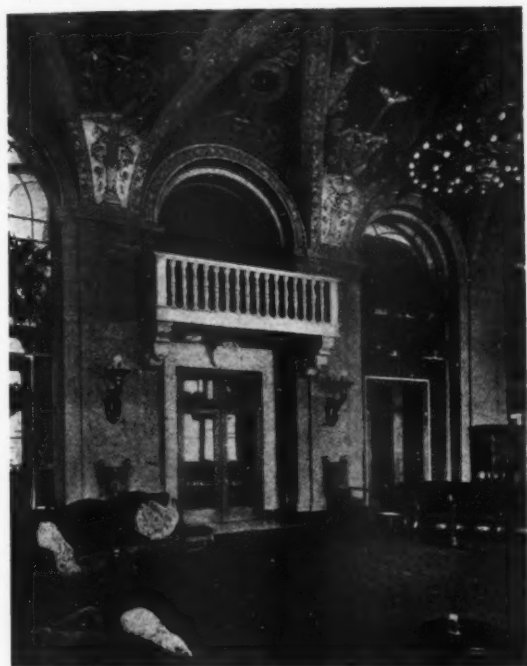
PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

THE AMERICAN ARCHITECT

of current work that was shown, in which the layman and prospective owner found quieter motives.

The various exhibitions held this year as compared with those of last year, would all seem to indicate a progressiveness in the art and practice of architecture that is encouraging as an indication of our material growth. California with a climate that permits the introduction of features of design not possible on the other side of "the Rockies," has an abounding field of tradition, the influence of which is now largely seen in the class of buildings projected, but which by reason of its original picturesqueness, lends itself to a variety of styles and types of

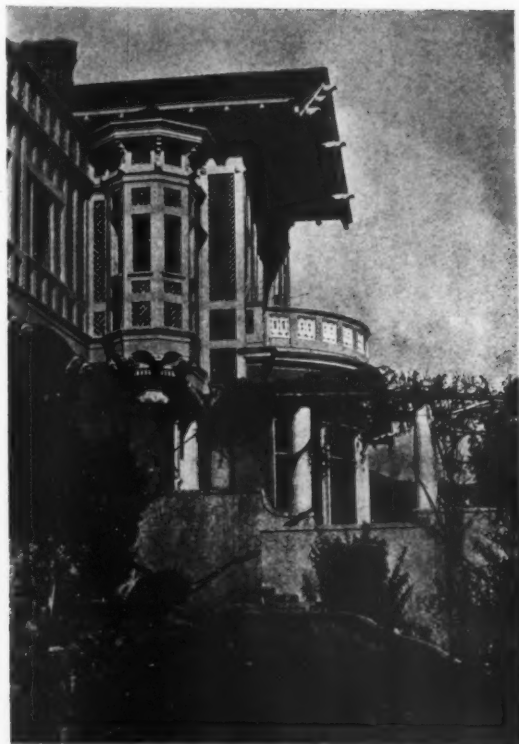


LOUNGING ROOM, OAKLAND HOTEL
MESSRS. BLISS & FAVILLE, ARCHITECTS

EXHIBITION SAN FRANCISCO ARCHITECTURAL CLUB

buildings not everywhere obtainable. It is gratifying to note how fully the men who are responsible for the upbuilding of the Pacific Coast realize the opportunities that are at hand and how successfully they have availed of them.

Some of the exhibits that attracted greatest attention perhaps, were the plaster scale models of the Main Tower by Carrere & Hastings, The Court of the Sun and Stars,



DETAIL OF HOUSE, LOS ANGELES, CAL.
MR. T. F. POWER, ARCHITECT

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

by McKim, Mead & White, and the Court of Flowers by George W. Kelham.

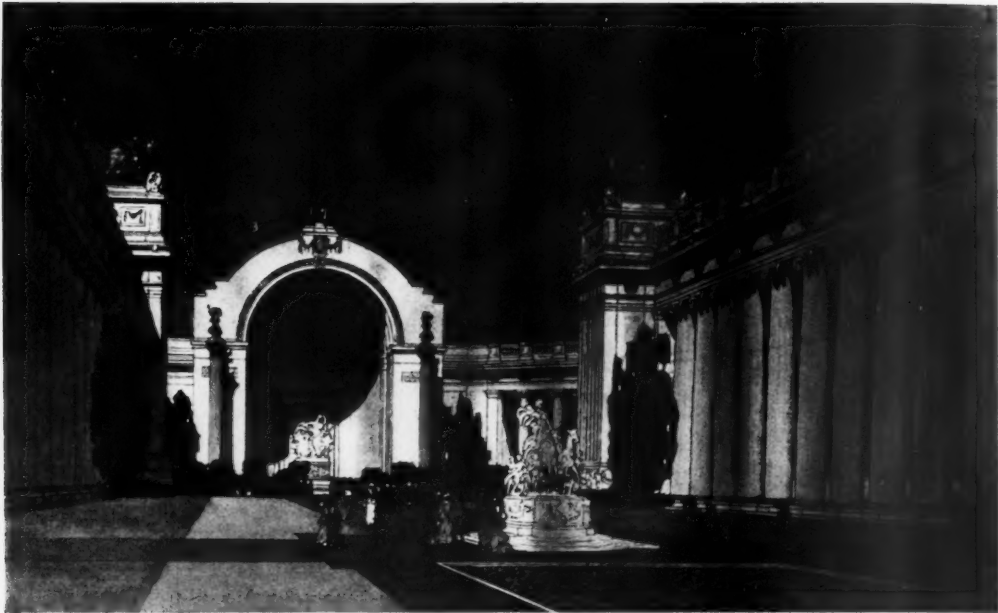
However, the elevations of the North Gate to the Court of the Four Seasons and the Gate of Columbus by Bliss & Faville, the exhibit of colored perspectives



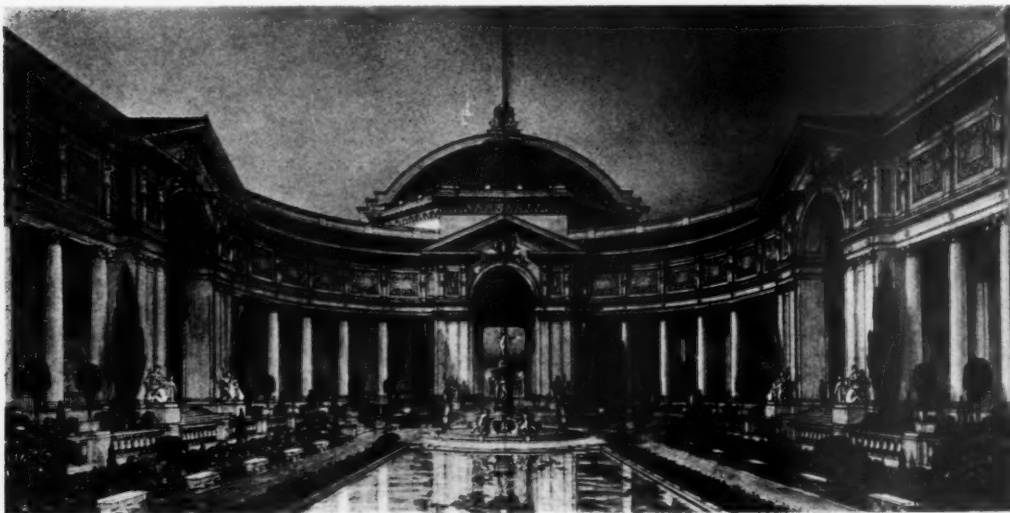
TEMPORARY CITY HALL, SAN FRANCISCO, CAL.
MESSRS. WRIGHT, RUSHFORD & CAHILL, ARCHITECTS

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

THE AMERICAN ARCHITECT



Niche in the Court of Four Seasons or great west court. In each of the four corners of this court, which is designed by Mr. Henry Bacon, Architect, there will be a great niche containing statuary typifying the four seasons. The court will be luxuriant with tropical growths. Behind the columns of the colonnade encircling the court will be mural paintings expressive of the theme of the court and designed by Mr. Jules Guerin.



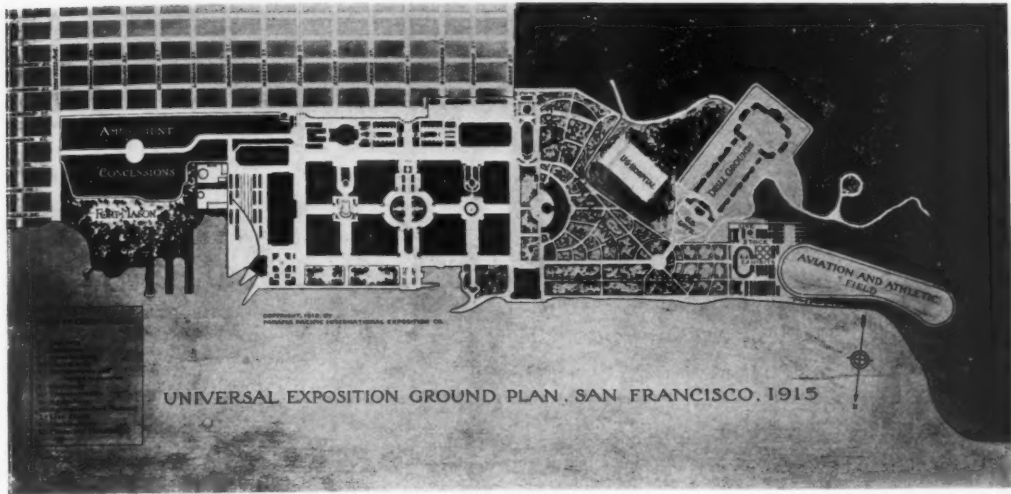
Copyright 1915 by the Panama-Pacific Exposition Co.

COURT OF PALMS. MR. GEORGE W. KELHAM, ARCHITECT

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

THE AMERICAN ARCHITECT



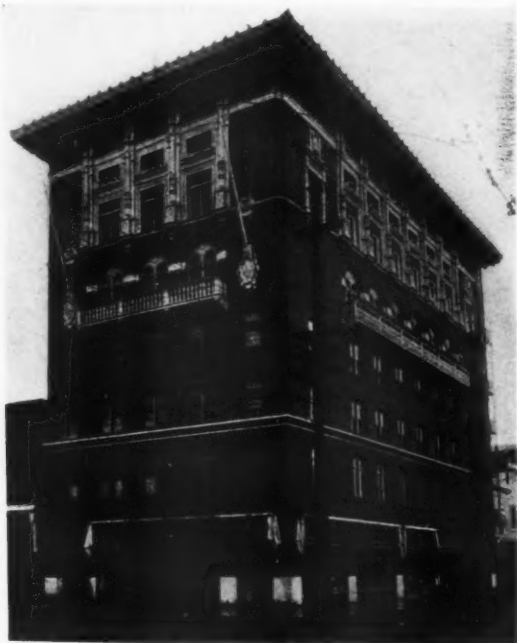
GENERAL PLAN. PANAMA-PACIFIC EXPOSITION, 1915

by Willis Polk, the exhibits of Woollett & Woollett, Chas. Peter Weeks, George W. Kelham, Loring P. Rixford, Edgar Mathews, Righetti & Headman, F. H. Meyer and Bakewell & Brown were all worthy of close study.

In an article of this character it is possible to mention specifically but a few of the

drawings, so it is only just to state that a great majority of the exhibits deserve credit, both for the manner of their presentation, which was excellent, and also for the great improvement shown in the architecture portrayed over that which provided the material for former exhibitions.

The close observer of our architectural progress, the man who attends exhibitions or who sits where he sees in review the best that is being done in architecture cannot fail to be impressed with the fact that



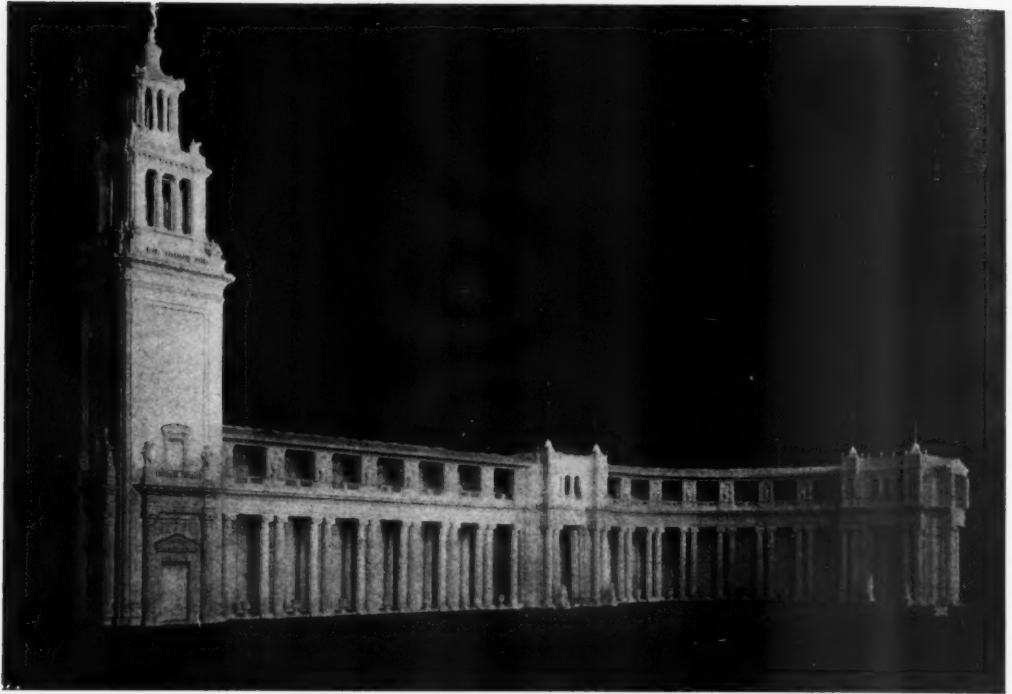
SALEM, ORE., MASONIC TEMPLE
MR. ELLIS F. LAWRENCE, ARCHITECT
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB



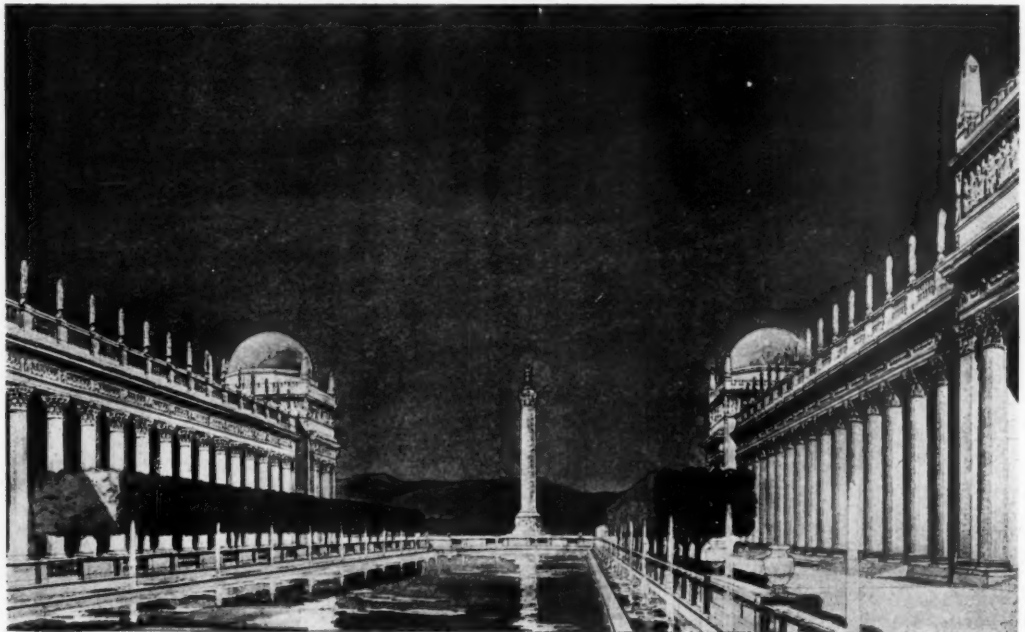
APARTMENT HOUSE, BERKELEY, CAL.
MR. JOHN GALEN HOWARD, ARCHITECT
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

throughout the broad expanse of these United States there is a steady and wholesome trend to saneness in construction, sincerity in design and the straightforward expression of our art that is growing steadily stronger and firmer rooted with each succeeding year.

THE AMERICAN ARCHITECT



Model of the Court of Palms that will open out from the exposition city upon a tropical garden upon the south. This court is south of the Court of Four Seasons and is designed by Mr. George W. Kelham, Architect.



Copyright 1915 by the Panama-Pacific Exposition Co.

Looking toward the hills of Marin County through the entrance of the Court of Sun and Stars
Messrs. McKim, Mead & White, Architects.

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY
THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' 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

CHICAGO OFFICE, Hearst Building
Page A. Robinson, *Western Manager*

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

VOL. CIII

MAY 21, 1913

No. 1952

STANDARDS OF AMERICAN ART

THE futility of any endeavor to determine by a canvass of so-called "authorities" in their several fields, the best existing works of American art in its several phases of architecture, painting, sculpture and handicraft is demonstrated by a list recently published by an Art School Magazine issued in Boston. The method employed to secure an expression of opinion was the issuance of 3,000 ballots directed to a list of selected names. But seventy of these ballots were returned. The small number of replies is said to have caused some astonishment, but it would seem that with a little study of the matter the result might readily have been foreseen, since among experts of acknowledged standing there exists a strong disinclination to make positive selection of the "best work that has been produced," as the ballot required. In fact it is ordinarily the incompetent who is most willing to pass judgment upon and often discard without hesitation a work that has occupied the mind and hands of the master for years. Conversely, he frequently selects for high praise examples that are unworthy of even the smallest measure of commendation. This phase of the situation, the reasons for which are quite patent, is illustrated somewhat in the list of buildings selected by those who possessed a desire "to oblige," that was stronger than their disinclination to go on record;

or a willingness to be regarded as an authority that overcame all doubts. For example, we find there the State Capitol Buildings at Harrisburg, Pa., and at Albany, N. Y.

But after all while not conclusive, it is of some interest to study the list of buildings given and to note that those recorded as "best" cover chronologically a period dating from the earliest Colonial times to buildings that are only just completed. It would contribute still further to this interest if the names of those casting ballots in their favor were printed after that of each subject nominated.

FIFTH NATIONAL CONFERENCE ON CITY PLANNING

THE principal feature of the National Conference on City Planning, held in Chicago May 7, 8 and 9, which distinguished it particularly from its predecessors, was an effort, in which all present participated, to lift above the stage of idealistic discussion and place on a dignified basis as a scientific, well-developed department of the city's government, the principles and practices of City Planning. A definite scheme for transforming the many theories and ideas that have been advanced heretofore, into tangible comprehensive form, has been sought, and it is believed found in the suggestions contained in a report presented to the Conference by Mr. Frederic Law Ohmsted. As announced at the Conference, Mr. Ohmsted's plan contemplates the opening of a City Plan office as a part of the city government, where a staff of trained employees will develop maps showing all physical aspects of the city, while other experts will compile reports dealing with the less apparent but equally important phases of the city's existence.

Unfortunately, up to the present time the majority of our citizens seem to have regarded as more or less Utopian the plans and schemes advanced by those interested in the physical development of cities. It has been felt that such attitude was largely due to the lack of definite means for carrying forward any plan not recognized as a municipal improvement emanating from an official source. It is to correct this con-

dition that Mr. Ohmsted proposes to establish a City Plan department as a component part of the city government, and it would seem that the scheme if generally adopted should provide the needed remedy.

GERMANY'S POLICY REGARDING EMBASSY BUILDINGS

DURING a recent debate in the German Reichstag, the desirability of supplying ambassadors abroad with commodious offices and well-designed embassy buildings of a type that would reflect and be in keeping with the dignity of the Fatherland, received emphatic and general acknowledgment. In accordance with the policy there outlined, the German Embassy building soon to be erected in Washington, D. C., will, if present efforts are

successful, be typical of the best modern German architecture. To that end, the German Government, according to report, is about to invite German architects to enter a competition for the proposed building.

We have already taken occasion to refer to the character of buildings utilized by representatives of our Government for Embassy purposes in European capitals, and pointed out how thoroughly undignified they are in most instances. It would seem that the same spirit that actuates the German Government to maintain the dignity of its foreign representatives might well become part of the policy adopted by this Government. We would then be spared the mortification that every American who visits Europe experiences when he beholds the premises usually occupied by our representatives abroad.

RECENT LEGAL DECISIONS

ARCHITECT'S CERTIFICATE AS TO LENGTH OF DELAY

A building contract provided for payments on the architect's certificate, his final certificate to be conclusive evidence of performance, and that the contractor should pay \$25 per day for delay in completion, unless allowance therefor was made by the architect. The architect gave a final certificate certifying that the contractor was entitled to a final payment. The certificate showed the contract price, the amount of former certificates, the amount of the final certificate and stated that the contractor was forty-eight days beyond the time specified for completion. It was held that the architect was authorized to certify as to delay, and that the certificate showed that the owner was entitled to deduct from the amount of the certificate the penalty provided for delay. In the absence of fraud or mistake,

the architect's certificate was conclusive as to the length of the delay.

Weld v. First Nat. Bank, Illinois Supreme Court, 255 Ill. 43, 99 N. E. 72.

EXPENSE OF COMPLETION OF CONTRACT BY OWNER AFTER STRIKE

A building contract provided that, in the event of a strike and cessation of work on account of the character and condition of the labor furnished by the contractor the owner should have authority "to arbitrate or adjust the matter," and that the contractor should make good the loss, to be fixed by the architect or by arbitration. It was held that the amount necessarily expended by the

owner to complete the building on the happening of such an event, under an adjustment by the architect, should be credited against the contract price.

David Lupton's Sons Co. v. Automobile Club of America, 32 Supreme Court, Rep. 711.



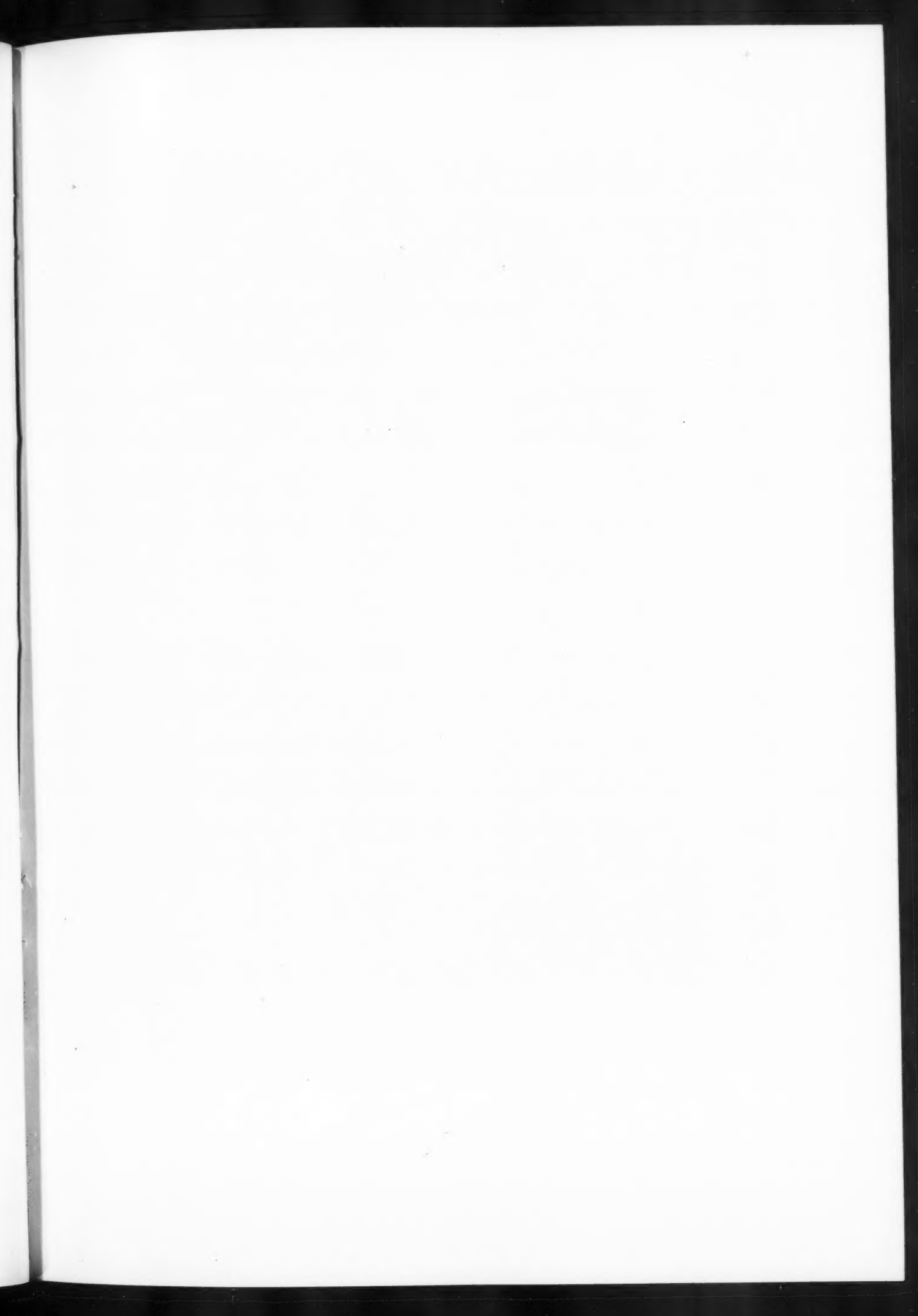
OAKLAND HOTEL
MESSRS. BLISS & FAVILLE, ARCHITECTS
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB





GUARANTY TRUST COMPANY, NEW YORK

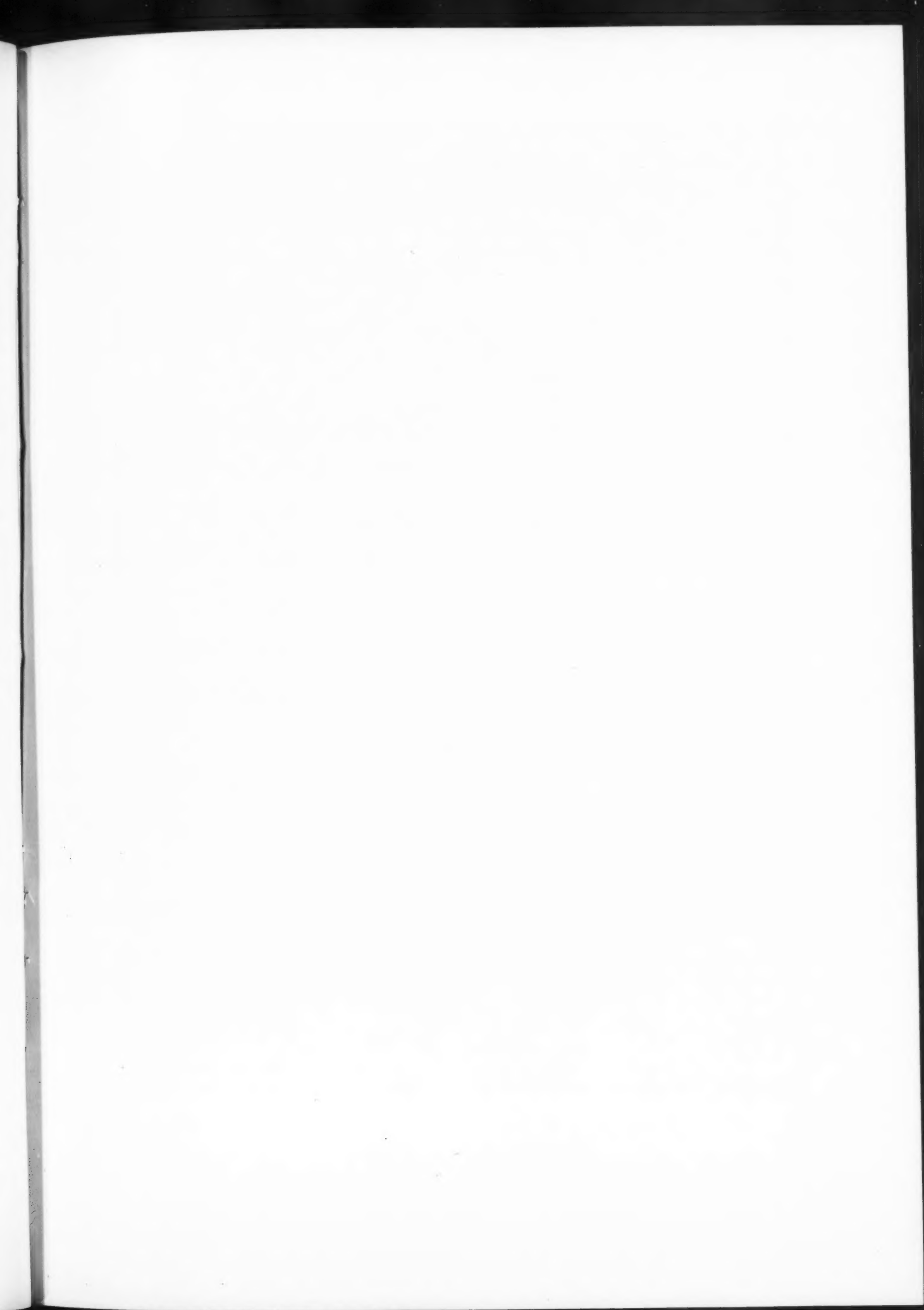
MESSRS. YORK & SAWYER, ARCHITECTS





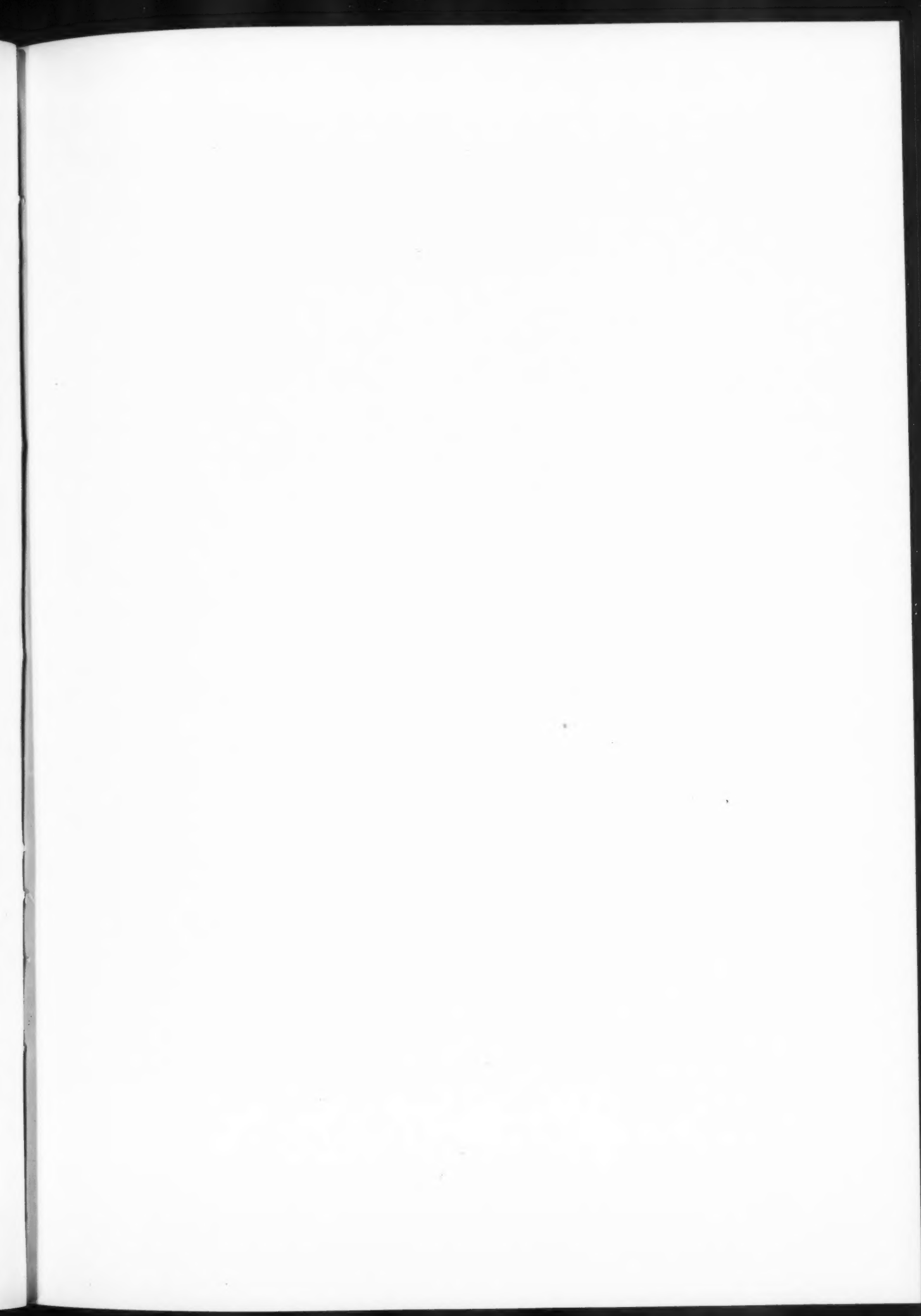
DETAIL OF LOWER STONES

GUARANTY TRUST COMPANY, NEW YORK
MESSRS. YORK & SAWYER, ARCHITECTS





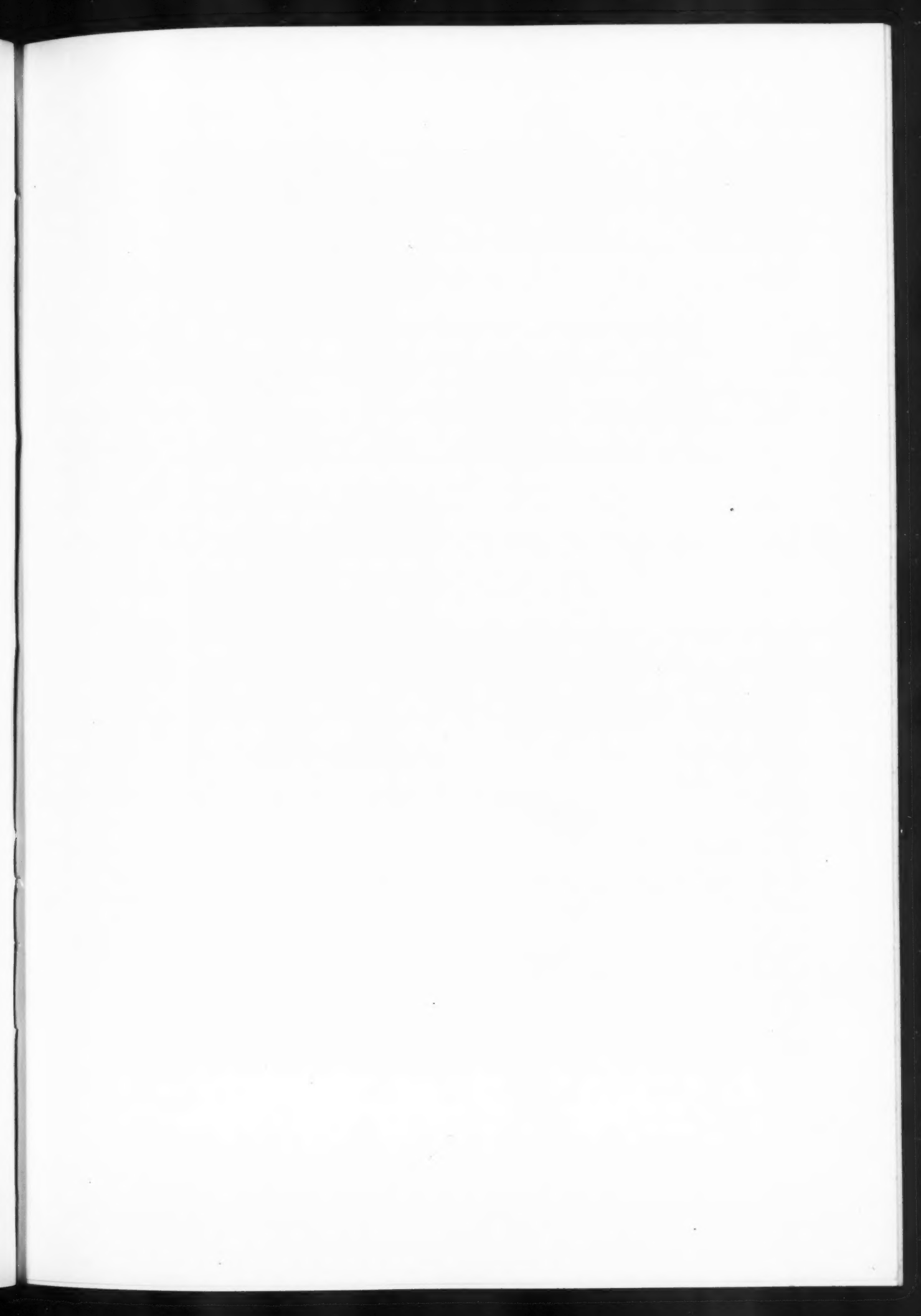
GUARANTY TRUST COMPANY, NEW YORK
MESSRS. YORK & SAWYER, ARCHITECTS

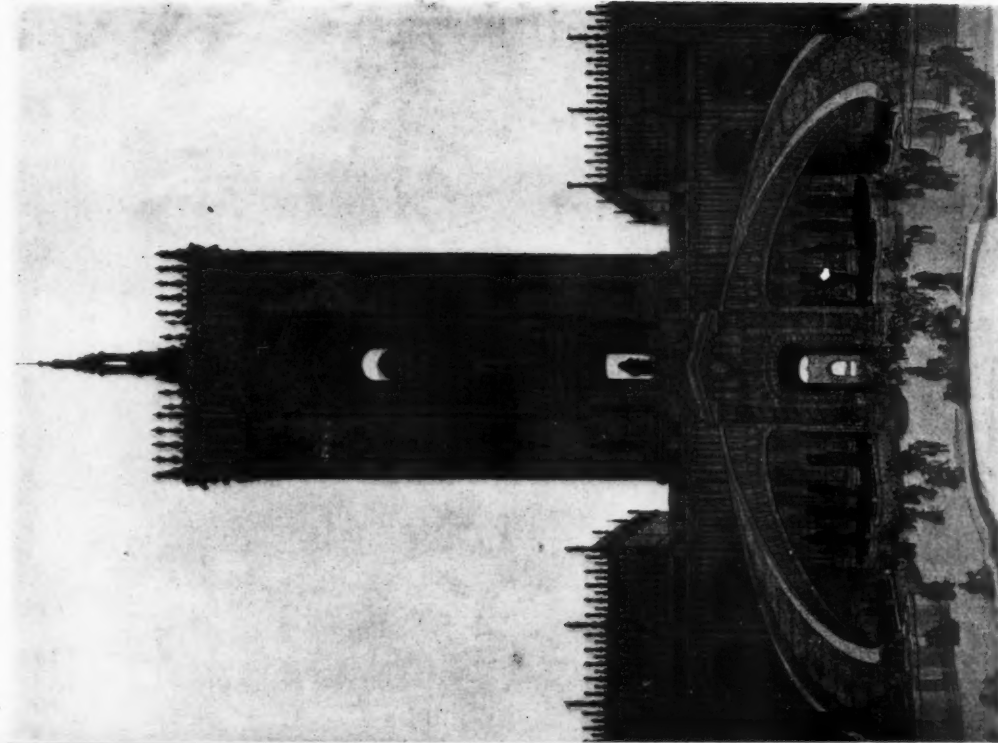
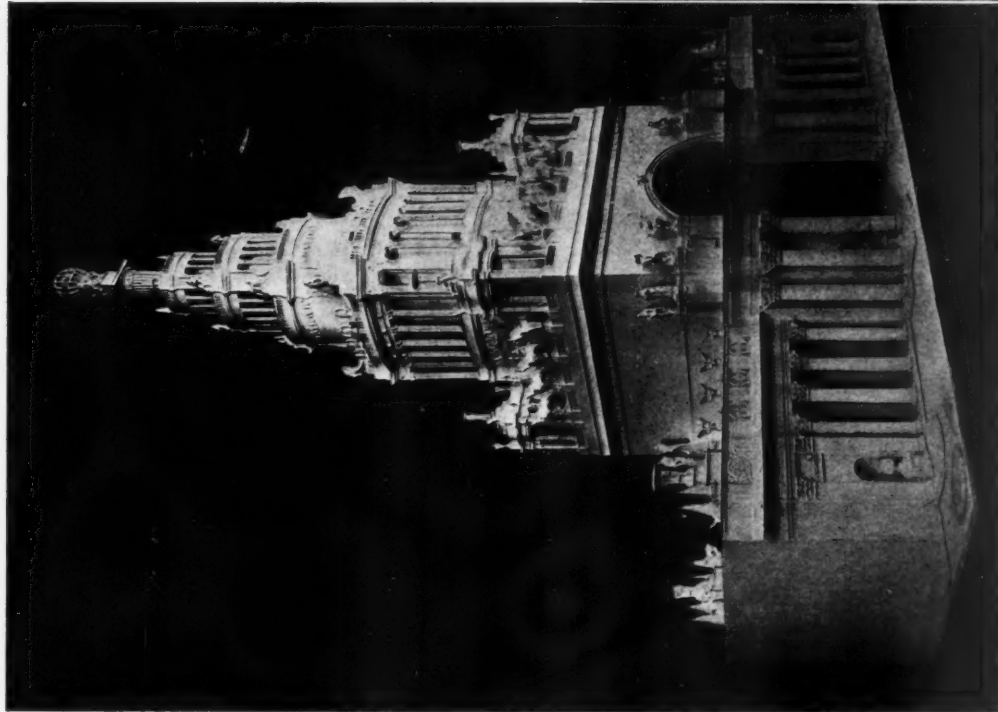




PRINCIPAL DOORWAY

GUARANTY TRUST COMPANY, NEW YORK
MESSRS. YORK & SAWYER, ARCHITECTS



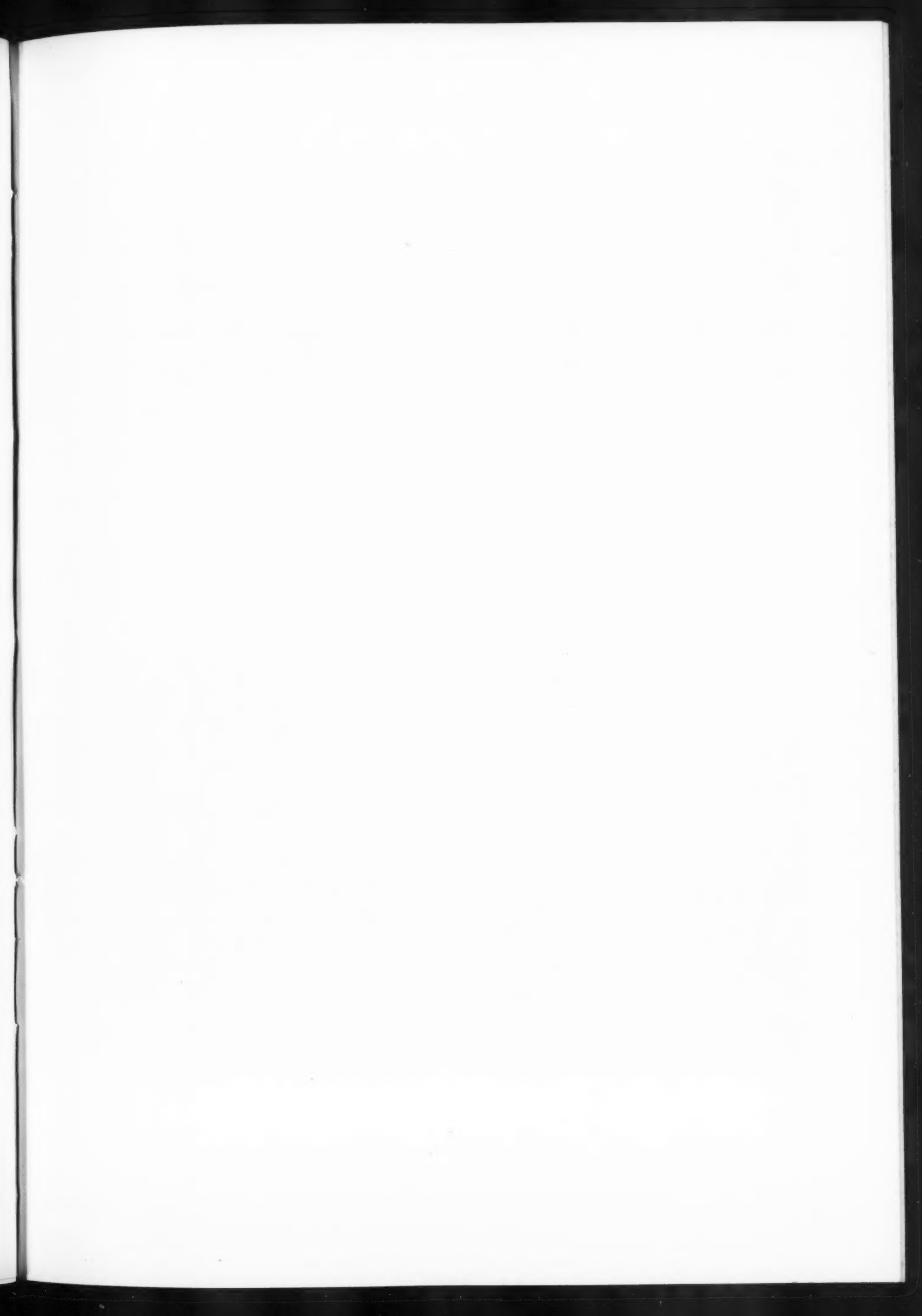


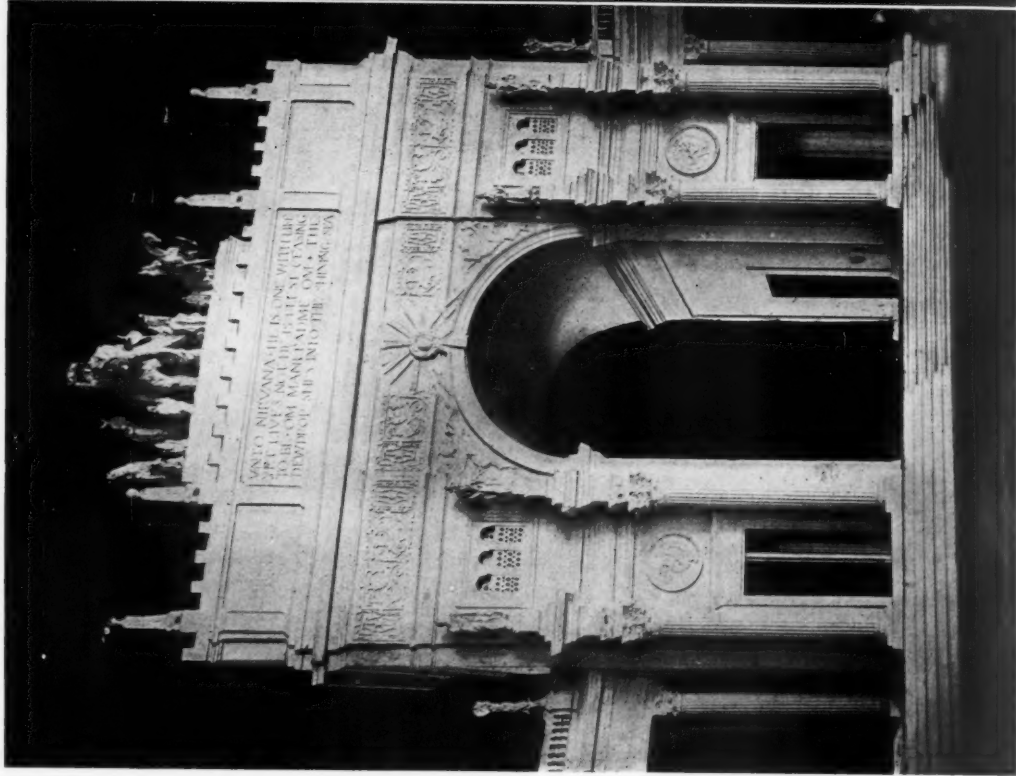
At left: Model of tower of the Administration Building, which will lie at the south end of the Court of Sun and Stars. Messrs. Carrere & Hastings, Architects. This tower 400 feet in height, will be beautiful with statuary, mural paintings and mosaics; at its summit will be a grouping of statuary supporting the globe typifying the world.
At right: Great Cascade in the form of a staircase in the east or Festive Court. This court will be one of the three great courts dividing the central group of exposition palaces from north to south. The waters of the cascade will flow into two great fountains. The court, representing the type of architecture of the Spanish Renaissance, is designed for pageantry upon a colossal scale. The great tower, 270 feet high, at the northern entrance of the court, will contain a pipe organ with echo organs in the smaller towers. Mr. Louis C. Mullgardt is the architect.

Copyright 1915 by the Panama-Pacific Exposition Co.

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB





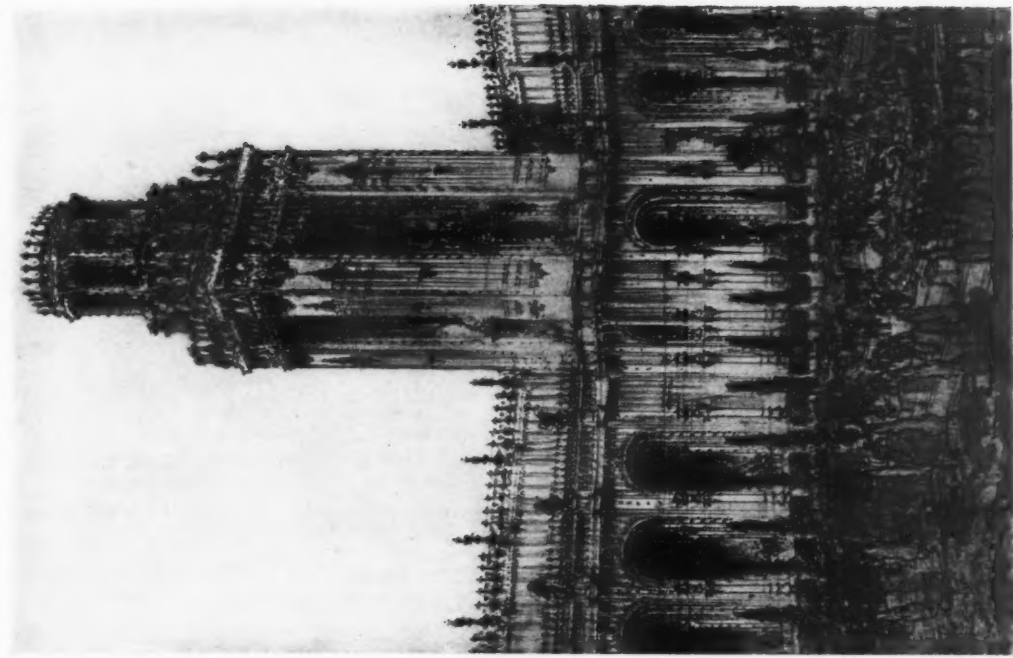
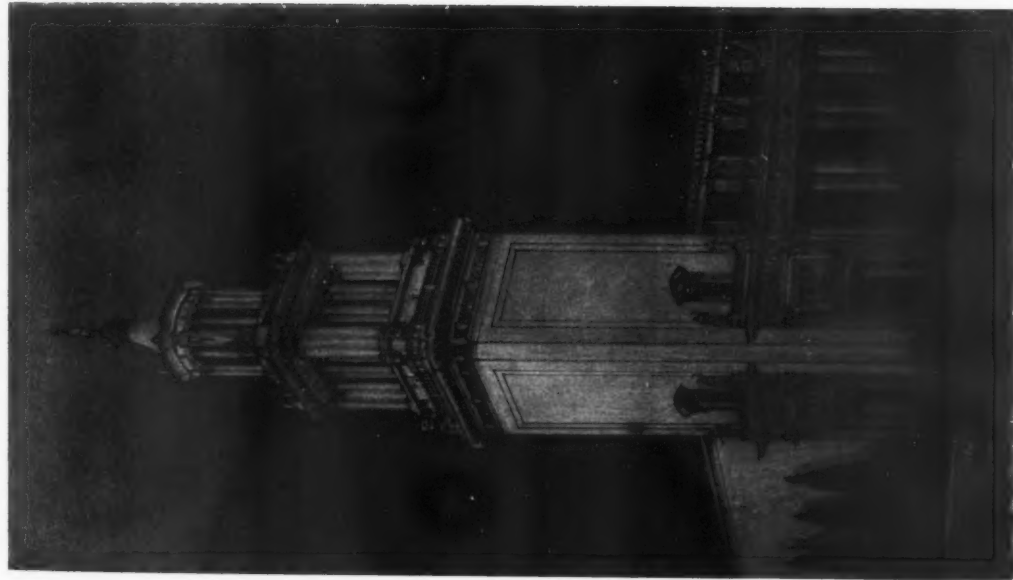
At left: Triumphal arch on the east side of the grand court of honor, the Court of the Sun and Stars, Messrs. McKim, Mead & White, Architects. The Court of the Sun and Stars in size will correspond to the place before the Cathedral of St. Peter's at Rome. This triumphal arch, larger than the Arc de Triomphe at Paris, will lead into the great east or Festive Court; the group surrounding the arch is composed of figures symbolical of the Orient, the tallest figure being twenty-eight feet in height. On the opposite side of the Court of Sun and Stars will be a triumphal arch of equal size, surrounded by prairie schooners and other figures typifying the Occident. The arch upon the east and the arch upon the west will exemplify the theme of the exposition, the meeting of the East and West in the Panama Canal.



At right: Court of Flowers, looking toward Horticultural Hall. Mr. George W. Kelham, Architect.

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

Copyright 1915 by the Panama-Pacific Exposition Co.

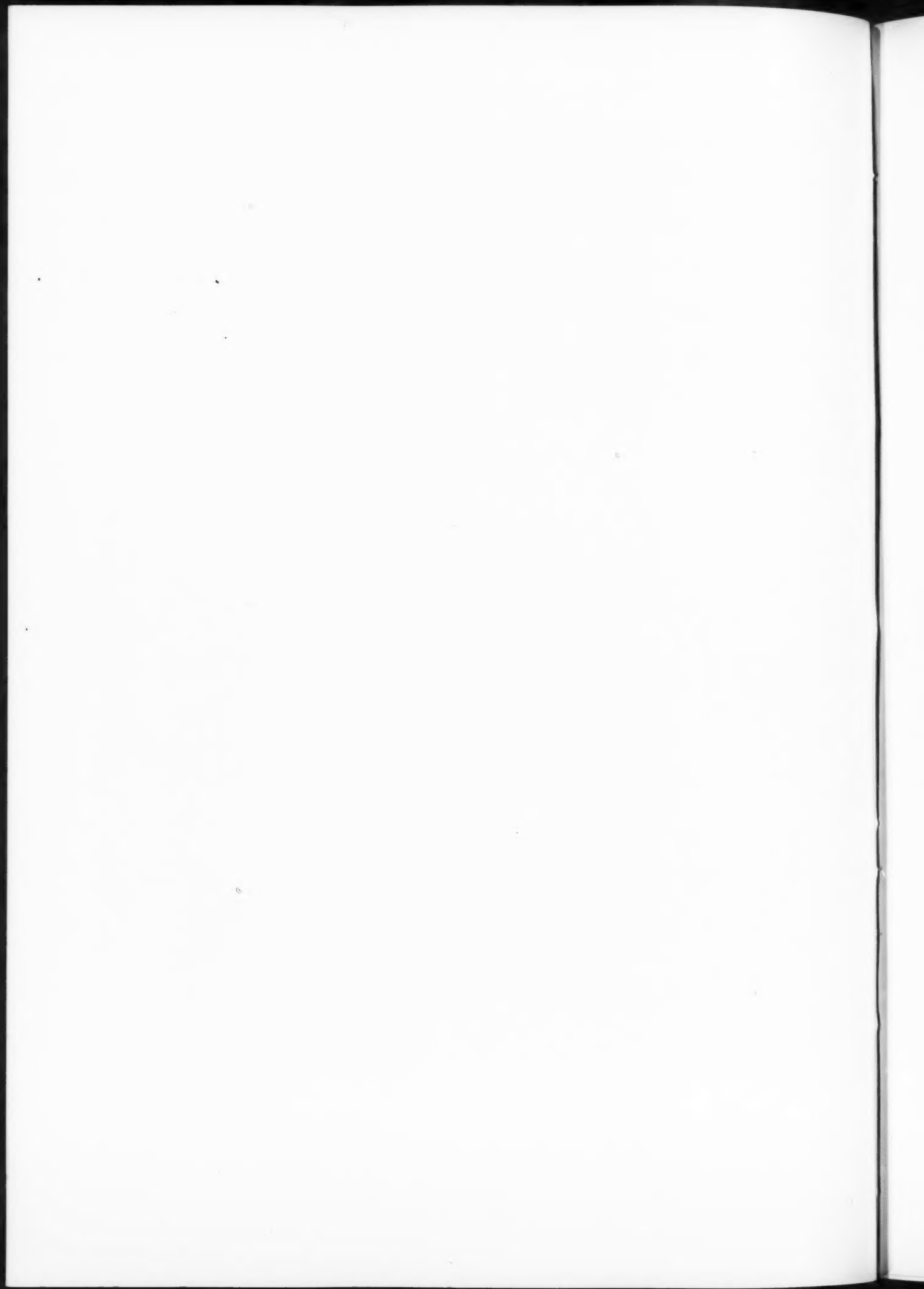


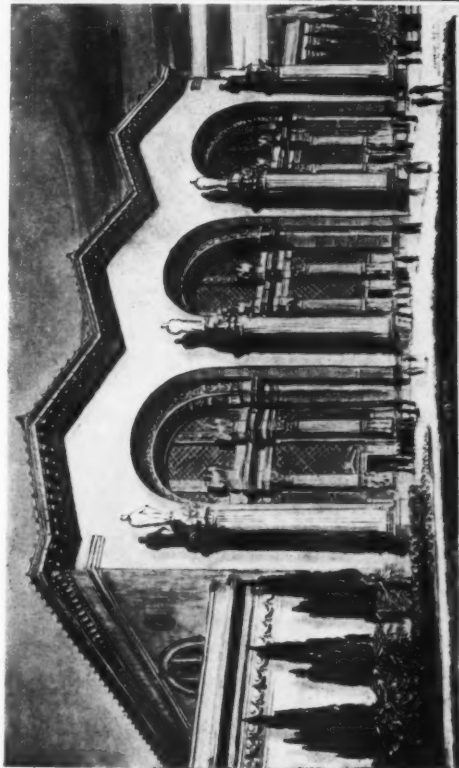
At left: One of the Italian towers that will mark the approach to the Court of Palms, Mr. George W. Kelham, Architect. There will be two of these courts identical in size, one south of the Court of Four Seasons and one south of the Festive Court, which will be known as the Court of Flowers.
At right: An echo tower in the east or Festive Court, Mr. Louis C. Mullgardt, Architect. Great saengerfests and choral festivals will be held upon the floors of the court.

Copyright 1915 by the Panama-Pacific Exposition Co.

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915

EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB



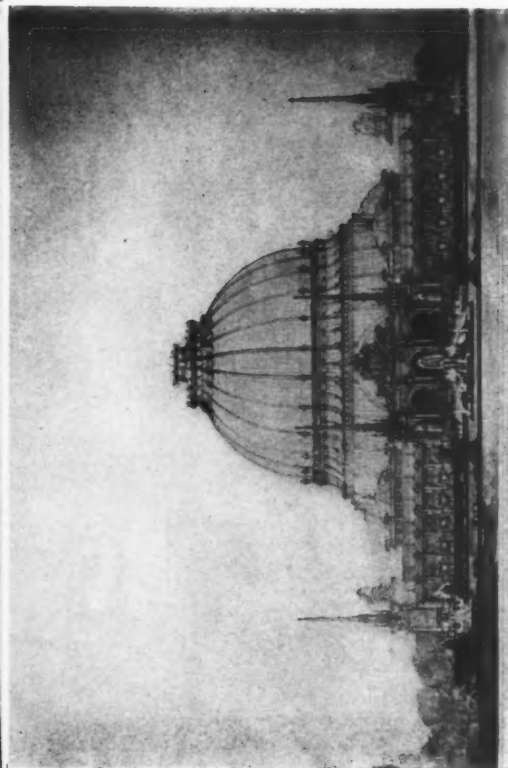


Copyright 1915 by the Panama-Pacific Exposition Co.

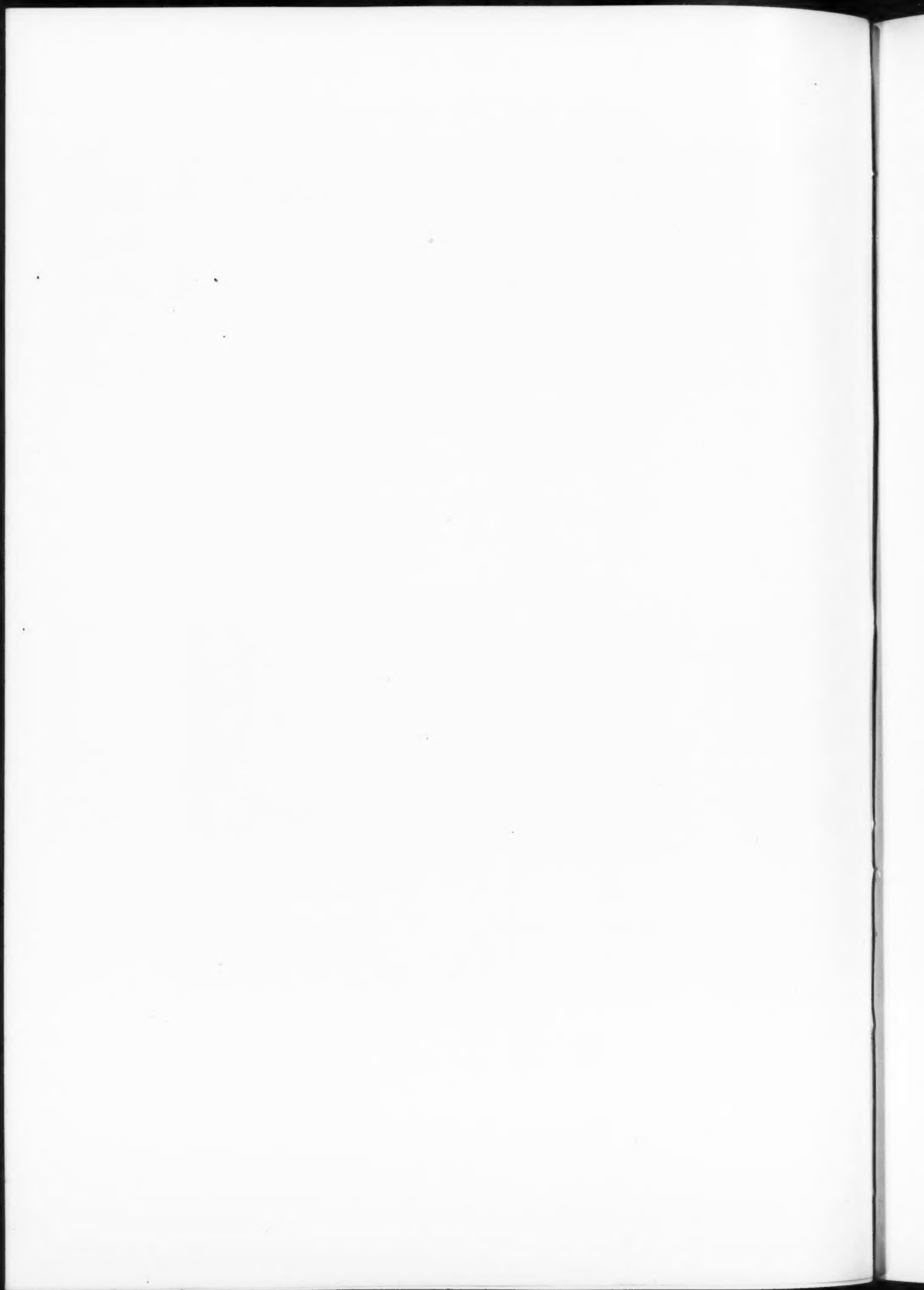
Above, at left: Machinery Hall, Messrs. Ward & Blohme, Architects. The largest building at the Exposition and now under construction. The structure will be 367x967 feet and will be decorated with more than a mile and a half of ornamental cornices. The interior arrangement consists of three naves 75 feet in width, 122 feet in height and more than 900 feet long.

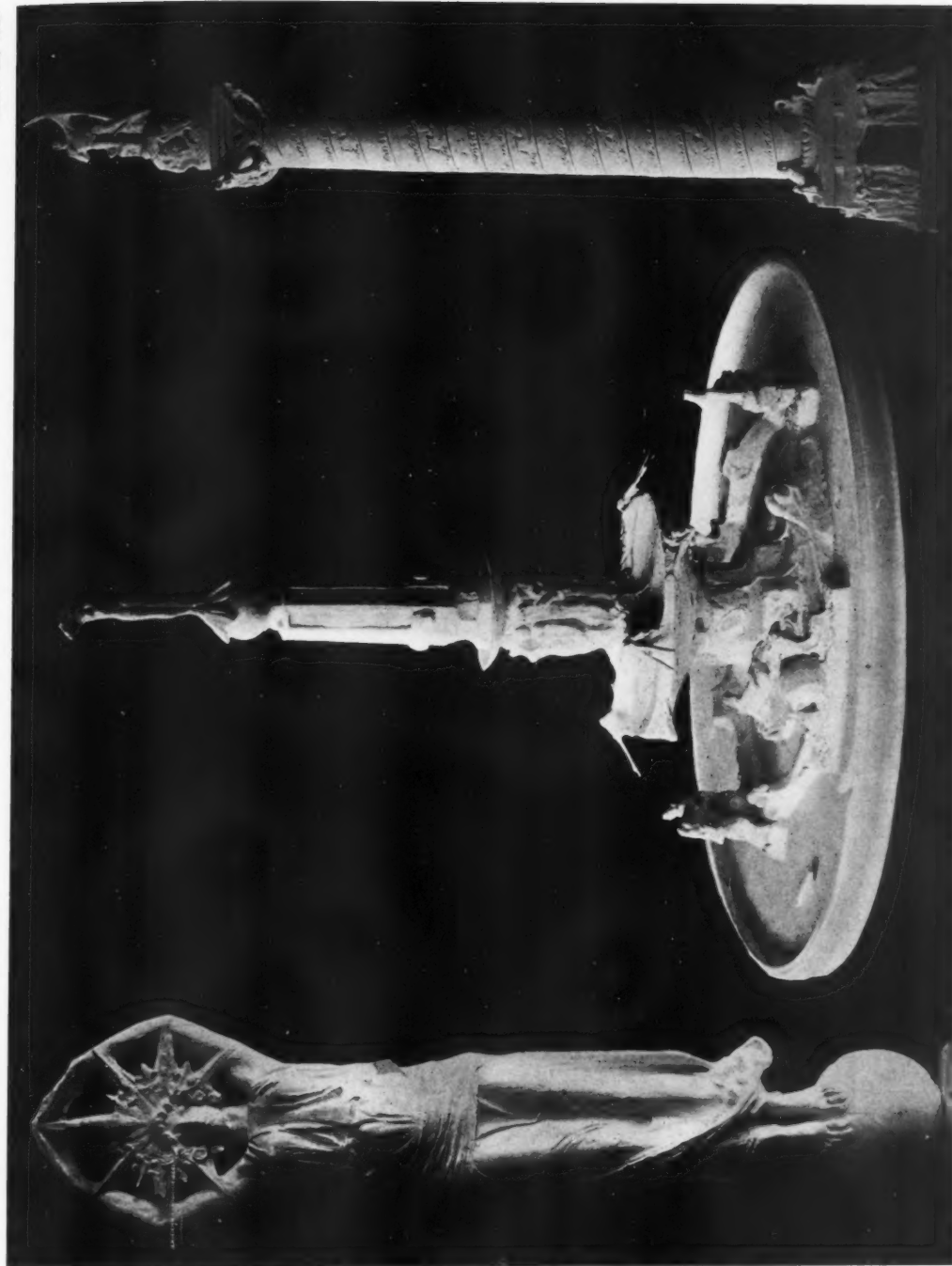
Below, at left: Horticultural Building, Messrs. Bakewell & Brown, Architects. The building will be 630x295 feet and will be composed almost entirely of glass. Its dome, 165 feet high, will be seen as one of the striking features by those who enter the Exposition from the tropical south garden.

Above at right: Service Building, occupied by the architectural and engineering departments.



PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915
 EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB



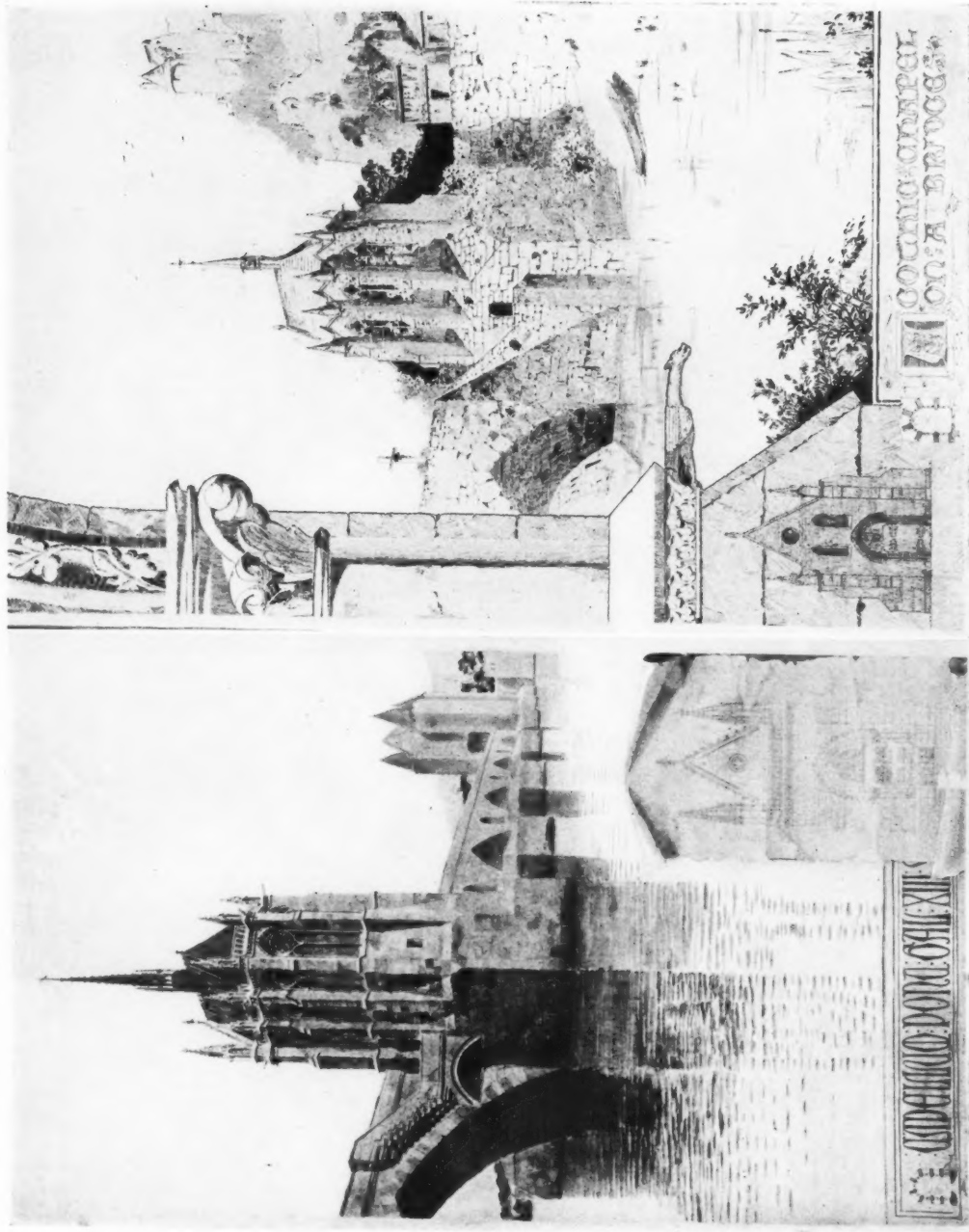


Copyright 1915 by the Panama-Pacific Exposition Co.

COURT OF SUN AND STARS

At left: Figure symbolizing Star. *In centre:* Model of a great fountain. *At right:* Colossal column at the entrance of the Court on the esplanade on San Francisco harbor. The spiral of this column leading upward will symbolize the Endeavors of Mankind. At the summit of the column will be a figure typical of Fame, a youth pointing his arrow at the sun.

PANAMA-PACIFIC INTERNATIONAL EXHIBITION, 1915
EXHIBITION OF SAN FRANCISCO ARCHITECTURAL CLUB

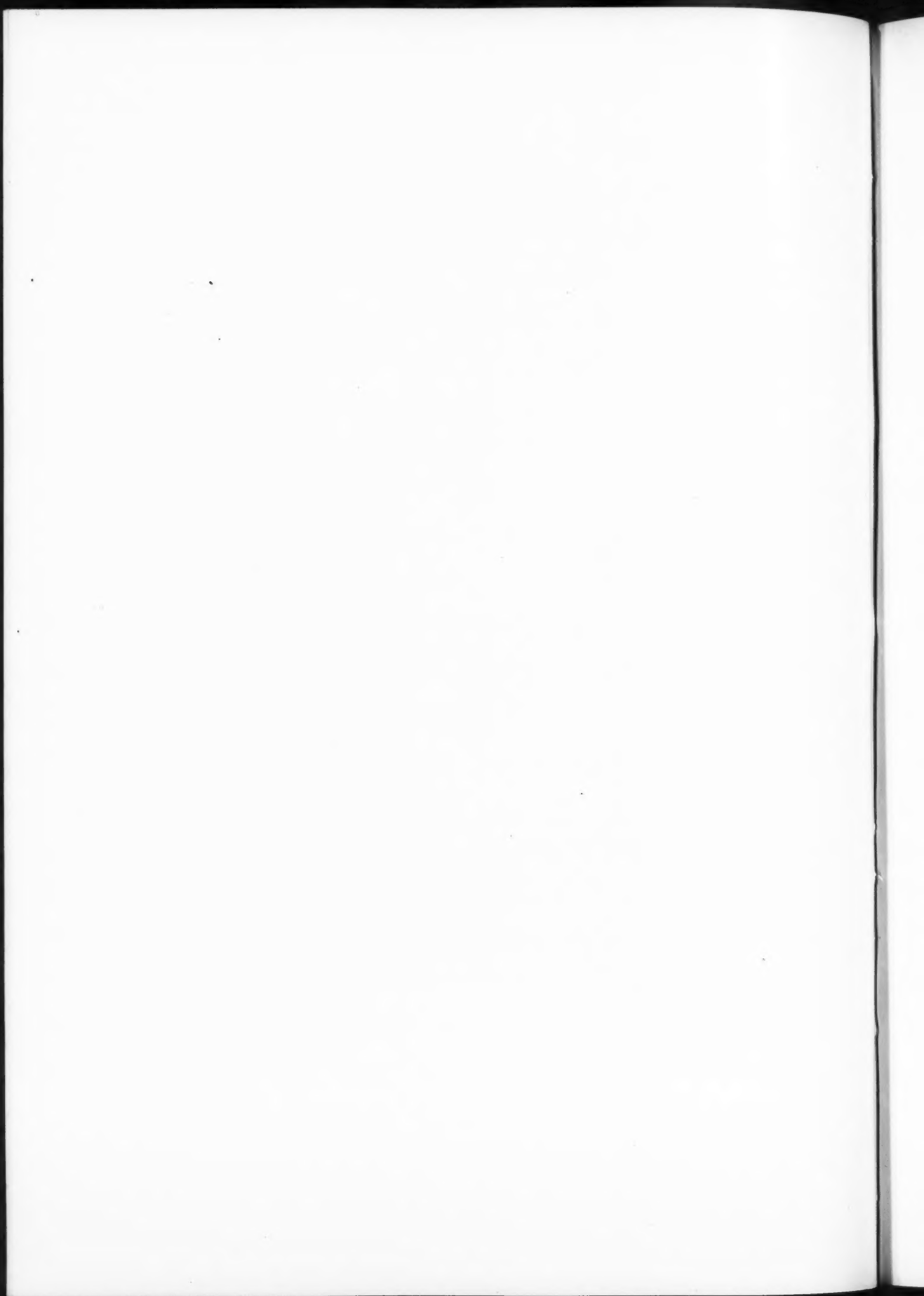


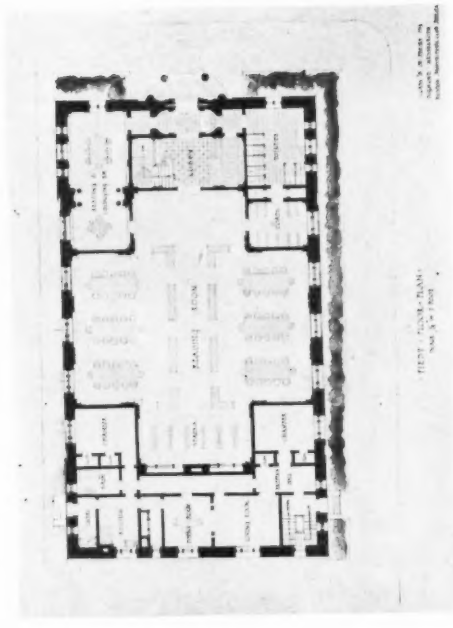
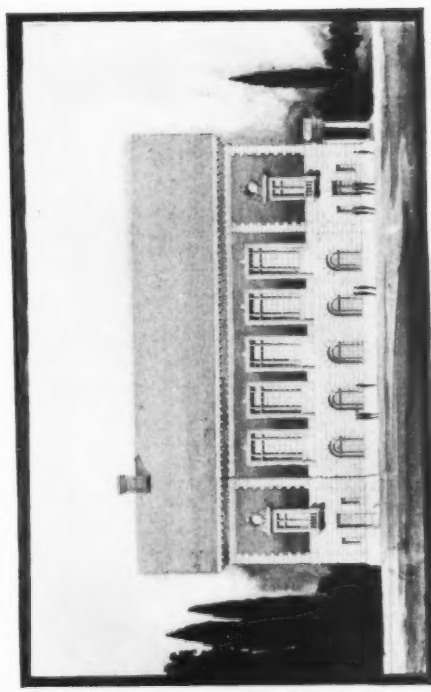
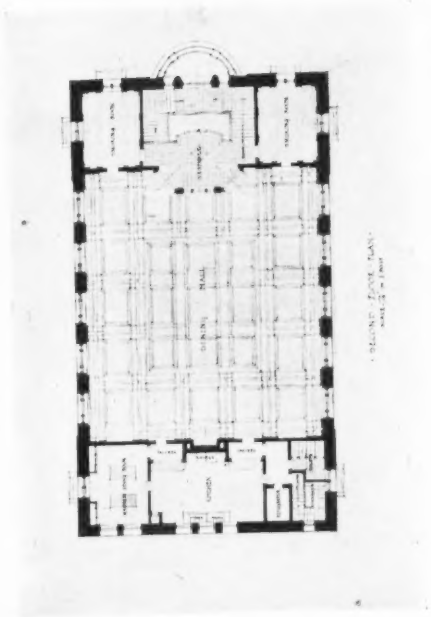
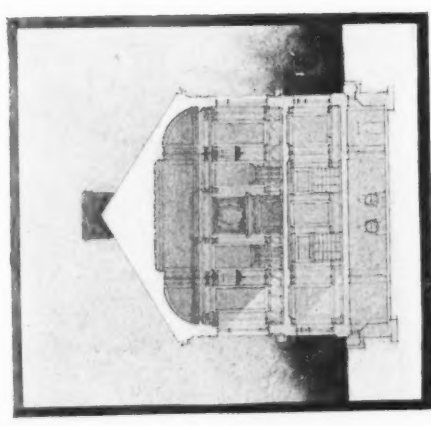
JAMES PERRY WILSON, THIRD MEDAL, ATELIER COLUMBIA. ARTHUR S. HILDEBRAND, THIRD MEDAL, ATELIER COLUMBIA

CLASS "A" AND "B"—ARCHAEOLOGY—IV PROJET—(PROBLEM IN DESIGN)

THE CHAPEL OF A THIRTEENTH CENTURY BRIDGE IN FRANCE

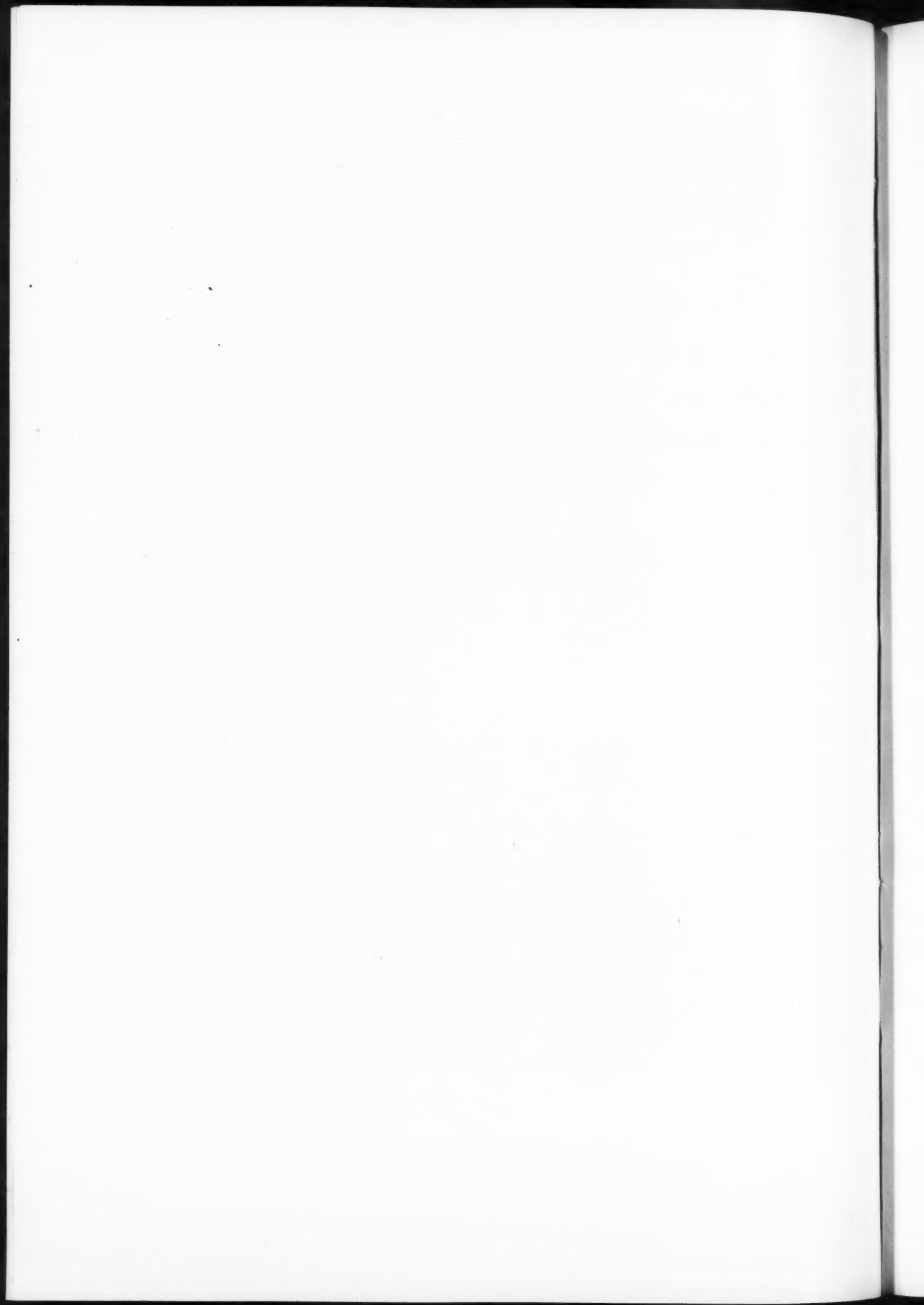
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

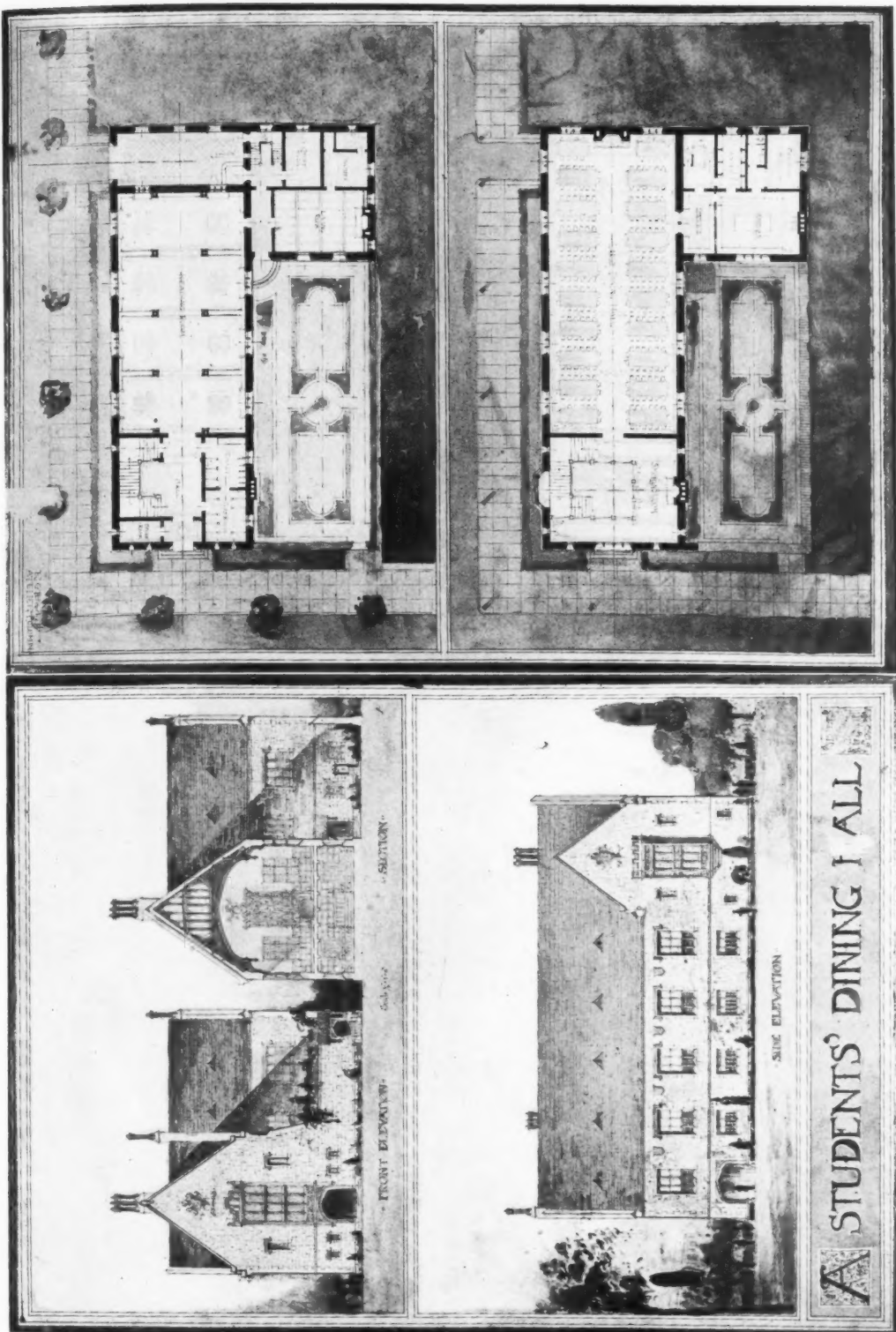




SIGMUND NESSELROTH, FIRST MENTION, BOSTON ARCHITECTURAL CLUB

CLASS "B"—IV PROJET—A STUDENTS' DINING HALL
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





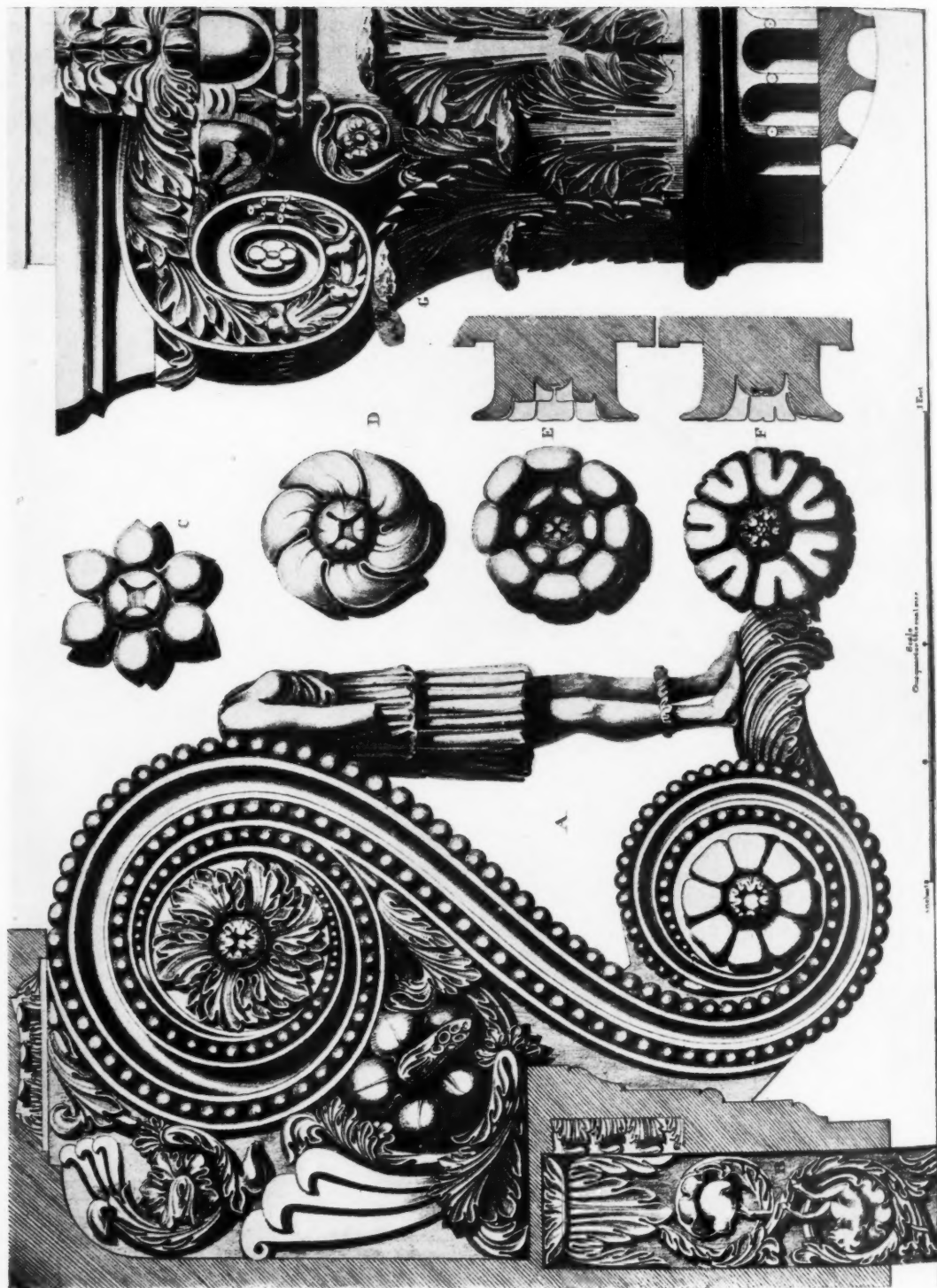
R. G. BRACKETT, FIRST MENTION, ATELIER COLUMBIA

CLASS "B"—IV PROJET—A STUDENTS' DINING HALL
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE ARCH OF TITUS AT ROME

The capital, keystone and rosettes

THIS is supposed to be the first instance of the use of the Composite Order. The capital is sufficiently perfect to admit of an authentic restoration, although the leaves which are of the olive are minus their terminations, these having been destroyed. The keystone of the centre arch here shown is decidedly rich in ornament and well executed, the curves of the scrolls being particularly graceful; the beads are cut so deep that they are nearly detached. The figures on the front of the keystones represent, on one side of the arch, Roma, and on the other side, Fortuna. The soffit (B) of the architrave is ornamented with scrolls and figures of little animals and the rosettes (C) (D) (E) (F) in the centre of the plate are from the coffers of the centre arch. Note the simplicity of detail and the boldness of relief of these rosettes.



THE CAPITAL, KEYSTONE AND ROSETTES
THE ARCH OF TITUS, ROME, ITALY
(For description, see preceding page)