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TRELLIS AS A GARDEN ACCESSORY

BY JOHN J. KLABER

IN view of the great possibilities in the use of trellis, of its convenience, and of its relatively low cost, it is surprising that it should be so little used. The reason for this is perhaps to be found in our study of Italian models, for the luxurious vegetation of the Italian gardens has rendered trellis unnecessary. In our climate, where for many months of the year few plants can thrive, garden adornments become necessary. Trellis naturally suggests itself as a simple, inexpensive and artistic arrangement.

Models for the use of trellis, if not to be generally found in Italy, may be successfully sought in more northerly parts of Europe, particularly in France and Germany. The French Renaissance was prolific in work of this kind, and though many of excellent examples have disappeared, enough remains to offer valuable suggestions.

The most common use of trellis is to decorate walls that would appear too bare if left without some covering. In many cases

climbing plants are trained to grow over walls, but even when used merely as a decorative feature without reference to a support for vines, trellis presents an artistically satisfactory effect. Trellis used in France is usually made of light wooden laths, about one inch wide, and quite thin. These laths are irregular in form, being in many cases split rather than sawed to shape. In Germany sawed strips of heavier section are generally used, the horizontals

being, as a rule, thicker than the verticals, and diagonal patterns being rarely employed, while in France this arrangement is quite common.

The effectiveness of these simple materials is shown at the Luxembourg Museum, Paris, where a white plaster wall with light green trellis is used as a background for sculpture, admirably enhancing the dark tones of the bronze figures. A similar arrangement, but with marble sculpture, is to be found at the Maison de Silvie, in the park of Chantilly.

In some of the more recent examples the designer

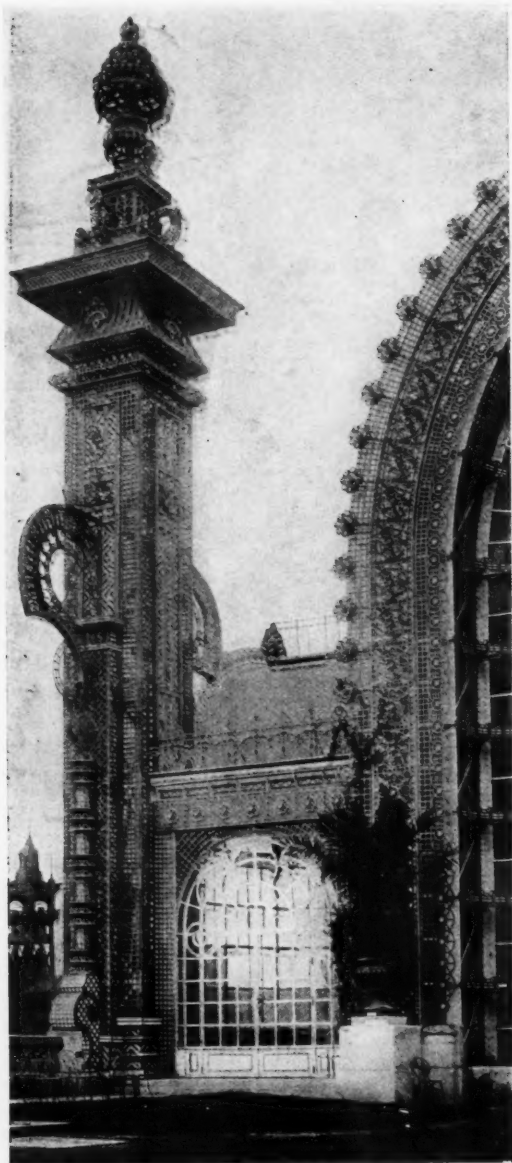


TEMPLE OF LOVE, CHANTILLY

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has not confined himself to rectilinear effects, but has indulged in more elaborate ornamentation. Many blank party walls in Paris have been decorated



DETAIL OF HORTICULTURAL PALACE, PARIS
EXPOSITION OF 1900
M. C. H. GAUTIER, ARCHITECT

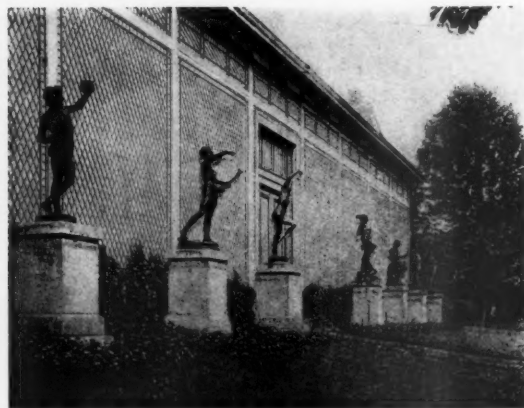
with trellis. The Horticultural Building at the Paris Exposition of 1900, showed to what elaboration this variety of trellis could be carried, without destroying the simplicity of the general lines of the archi-



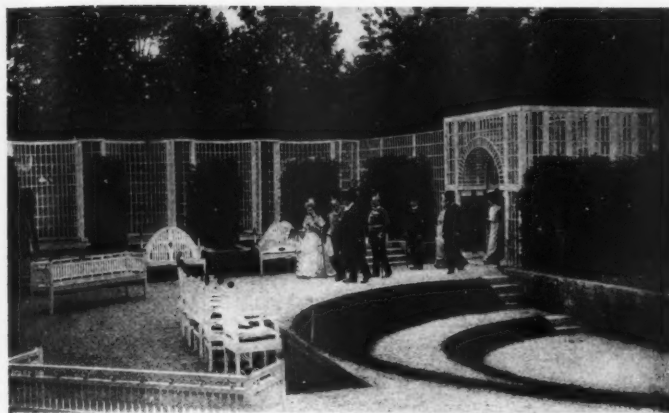
GROTTO, FONTAINEBLEAU

ture. This temporary structure is an exceptional instance. It has since been removed.

Trellis is advantageously used to fill openings where an uninteresting vista is to be partly masked. An instance of its use for the construction of entire buildings is shown in a particularly fine example in the Temple of Love at Chantilly. This



GARDEN OF THE LUXEMBOURG, PARIS



OPEN AIR THEATRE, MANNHEIM EXPOSITION
 PROF. PETER BEHRENS, ARCHITECT.

is a small octagonal pavilion, with a domical roof, having a light iron frame filled in with wooden trellis. The combination of materials is ingenious, and the entire structure a charming example of the style of the eighteenth century. The pavilion is effectively placed at the end of a long narrow island, reached by a bridge and occupied by a central grass plot, flanked by gravel walks with fountains and vases. Under the pavilion is a marble statue of Eros, from which the temple takes its name. The ensemble forms a most pleasing corner of the park.

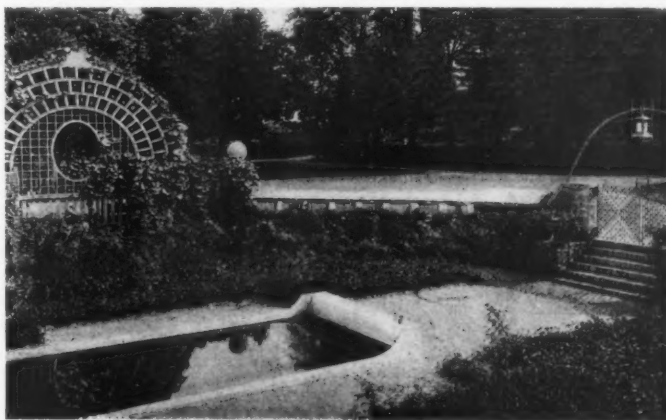
At Versailles there is a trellis fence enclosing the plantations. Its use in this manner seems to date from the construction of the gardens, according to the testimony of the old engravings. This trellis is painted green, to blend with its background of foliage, instead of, as is generally the custom, forming a contrast with it.

The German use of trellis is simpler than the French, and a more geometrical and less fanciful design is noticeable. When it is used against a wall its arrangement is generally of the greatest simplicity, consisting merely of a succession of horizontals, widely spaced laths, crossed by verticals, more closely spaced and of lighter section. When the trellis forms a com-

plete structure more elaborate effects are used, curved lines being at times introduced, but the geometrical character is seldom lost. In Germany trellis has been much used in recent years, both as an independent feature in gardens and as a wall decoration. A notable example of this use is in the courts of several of Albert Gessner's Charlottenburg apartment houses, where trellis is interestingly combined with the architectural treatment of the wall surfaces.

Among the other German architects who have made effective use of trellis in garden decoration are Orwin Hempel, of Dresden; Josef Olbrich, of Darmstadt, and Paul Schultz-Naumburg, of Saaleck, all of whom have produced interesting compositions in this material.

In the geometrical treatment of trellis, however, nobody seems to have approached the prolific Peter Behrens. His work throughout is characterized by simple but solid dignity, combined with considerable novelty of disposition and proportion. His open air theatre at the Mannheim Exposition of 1907 is a suggestive and interesting work, white trellis and green foliage forming almost the entire composition. The stage is enclosed by a background of trellis, the wings being formed by bushes. The auditorium is a series of gravel walks

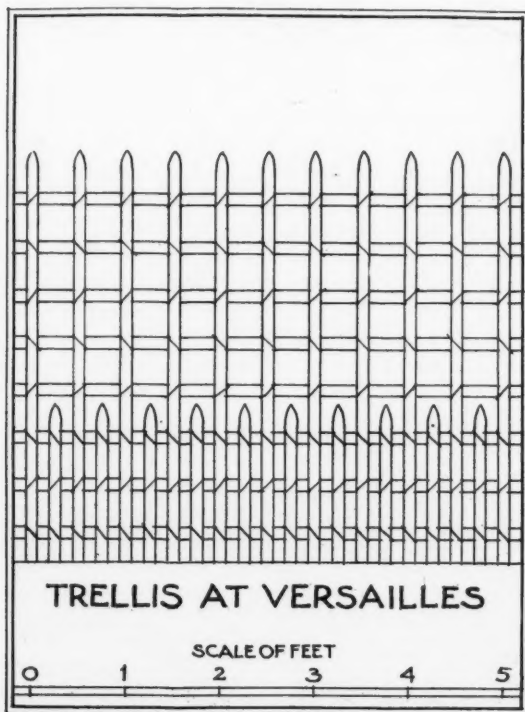


THE ORANGERIE, DARMSTADT



PUBLIC GARDENS, WÜRZBURG

separated by grass slopes, the whole enclosed by a wall of trellis with little exedras and clumps of bushes.



Another example by the same architect is the exhibit of the Allgemeine-Elektrizitäts-Gesellschaft, at the Berlin Shipping Exposition of 1908. Here we find trellis ingeniously combined with foliage and fountains, and arranged for electric light effect at night. The trellis forms a series

of alcoves, enclosing a garden which gives access to the buildings that house the exhibits of the company. The work is effective by its good proportion, being entirely free from applied ornament.

Professor Behrens has not limited his use of trellis to exposition buildings as may be noted by his use of it in his own garden at Neubabelsberg, near Berlin. Here only the simplest forms are to be found, and the whole is charmingly domestic in character, both as applied to rough cast walls and as a

structure for summer houses.

The English examples of trellis are mainly limited to a simple lattice of a more or less utilitarian nature, though Mr. Thomas Mawson has built some excellent pergolas of trellis, of which the best known is that on Mr. W. H. Lever's estate at Hampstead.

In this country trellis has been until recently very sparingly used, except in the palm rooms of hotels. It might well have a more extensive application, and the few attempts already made indicate its wide applicability. A new field suggests itself in the arrangement of gardens on the roofs of apartment houses, where trellis and a few plants could be used to screen unsightly features.

THE IONIC ORDER

The Ionic column must, I think, have been developed as a free-standing pillar. The wide-spreading foundation of its base suggests this, and some of the very earliest examples known were isolated pillars bearing sculptures, as those lately found at Delphi and Ægina. Then we find that Ionic pillars were from an early time used as goal-posts in the circus, and also to mark another goal—the grave. It is remarkable that in one or two Ægean works of art representing contests a pillar appears in the background.

The Ionic column, I do not doubt, was developed from such goal-posts.—*From a lecture by Prof. W. R. Lethaby.*

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MASONIC TEMPLE, SAN FRANCISCO, CAL.

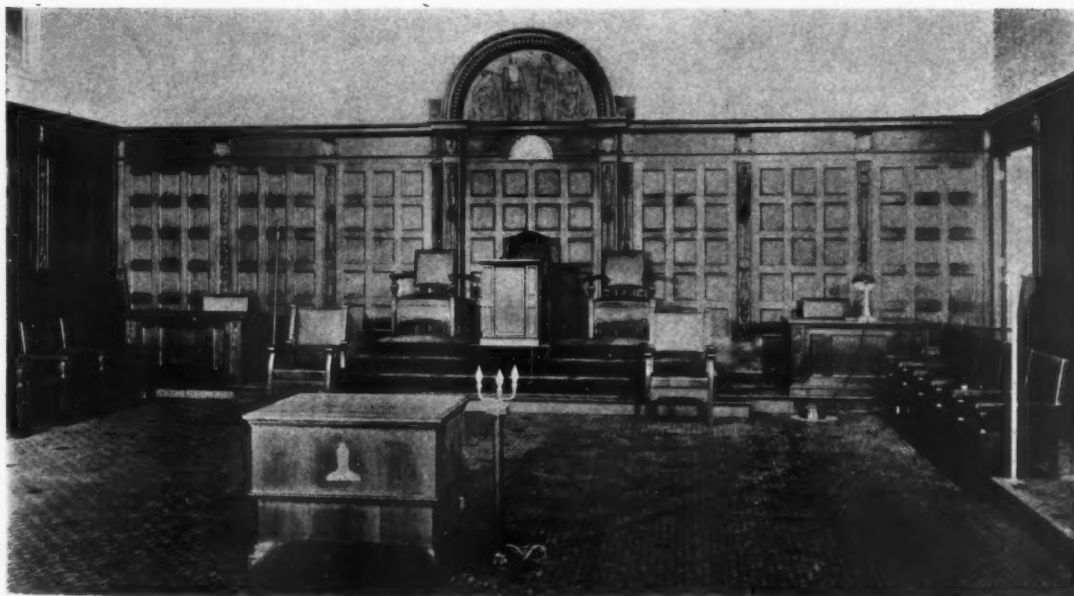
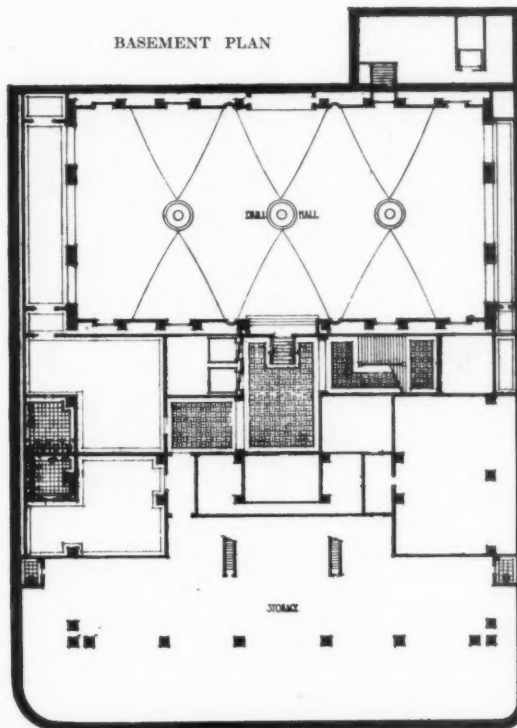
BLISS & FAVILLE, ARCHITECTS

This important contribution to the up-building of the new San Francisco is located near the rapidly developing civic centre and stands, covering the entire area of its site, 156 feet on Oak Street, 120 feet on Van Ness Avenue, and 168 feet on Hickery Street. It is 120 feet high.

The style of architecture, as will be noted, is strongly influenced by that of the early period in Italy. The outline of the building is essentially Roman, its details strongly influenced by Gothic motives. While the elevations are elaborated, no attempt has been made to preserve the predominance of vertical lines, characteristic of Gothic. Horizontal members, columns and colonnades appear as exterior features, while the windows are small and regularly grouped, leaving large wall areas with corbelled cornice. One of the most striking decorative features is the canopied niche of sculptured marble growing out of the principal corner of the building at the third story. This shelters a heroic, carved marble statue, symbolizing King Solomon, who, tradition states, was

the first Mason. The main entrance is midway on the Van Ness Avenue front, and is in carved marble, characteristically Italian Romanesque in design. The semi-

BASEMENT PLAN



MASTER'S STATION, LODGE ROOM NO. 3

The panelling is of walnut with carved pilasters. The wall surface is imitation of Caen stone, which supports a beamed ceiling

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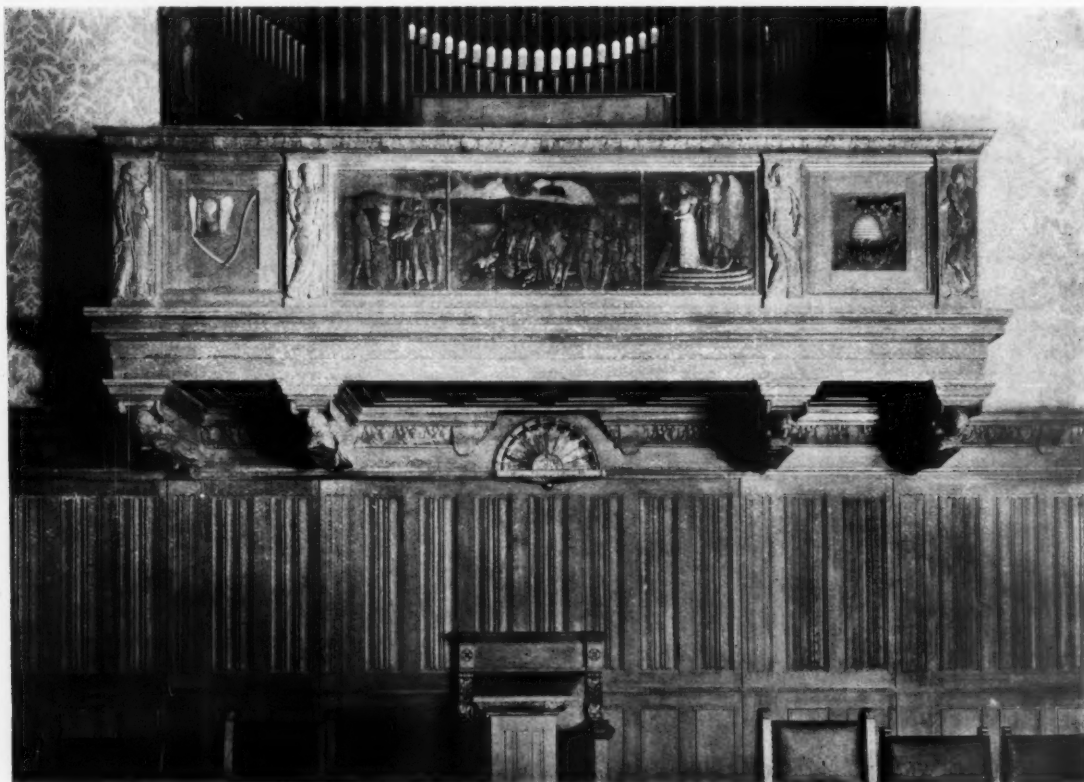
circular arched hood or canopy is supported by corbels, the arches and jambs being in receding planes.

Immediately inside this doorway is a deeply niched marble vestibule with groined ceiling above. This vestibule leads directly into the main entrance lobby. This spacious corridor—it is twenty-one feet wide by sixty-six feet in length and is twenty-four feet high—has floors of Tavernelle and Tennessee marble, laid in tessellated designs. A low wainscot of Tavernelle marble supports grouped pilasters with niches between, while the walls above are in imitation Caen stone, the whole surmounted by a segmental barrel vault with groined intersections, above a decorative impost cap.

The location of the various lodge rooms throughout the building may be determined by reference to the plans, and their description is briefly outlined on the various plates which illustrate them.

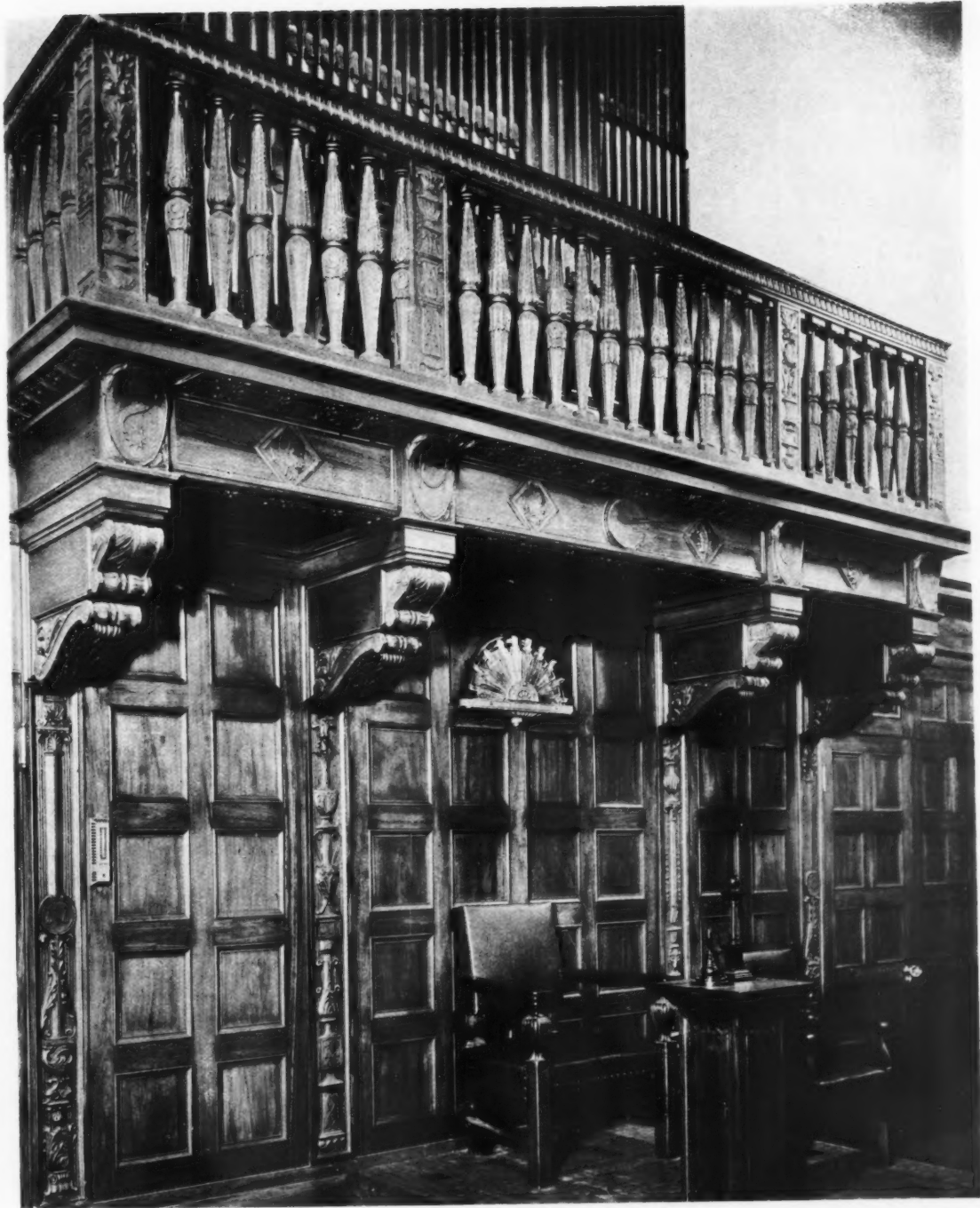
The woods employed in the decorative treatment of these lodge rooms have been principally native California woods, and their treatment and color cannot be adequately described. The effects obtained are the result of much experimentation, and the application of the most artistic perception in the treatment of California native decorative woods.

The Chapter and Commandery Rooms, the most important in the building, are worthy of some special mention. The Chapter room, designated as lodge room No. 2 on the plan, is perhaps the most elaborately designed in the building. A high panelled oak wainscot carried around the room above which, at the Masonic West, projects the richly carved balcony opening from the organ loft, and bearing carved figures and panels replete with Masonic symbolism, constituting the dominating architectural feature of the room. Decorative corner piers and richly figured



ORGAN GALLERY, LODGE ROOM NO. 2
MASONIC TEMPLE, SAN FRANCISCO, CALIFORNIA
MESSRS. BLISS & FAVILLE, ARCHITECTS

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ORGAN GALLERY, LODGE ROOM NO. 3



ORGAN BALCONY, LODGE ROOM NO. 4

pilasters with niches between, lead the eye to the bracketed cornice, and to the purlined and raftered ceiling.

In addition to the electrical equipment, common to the other lodge rooms, an automatic "lightning striker" is installed high up in this room. Adjoining is the banquet room, simply treated and imposing in its scale.

On the commandery room the architects have centred a great amount of detail and symbolism. Its plan, essentially in the form of a cross, has very short arms, the central square being extended high aloft by great arches supporting a crowning dome. The general dimensions are sixty by seventy-two feet, height to summit of dome, eighty-five feet, and diameter of dome, fifty-one feet. Twenty-four arched windows pierce the dome. There are galleries on three sides, the fourth being occupied by the proscenium and stage. A paneled oak wainscot, twelve feet high, extends around the room, surmounted by the galleries, in one of which is located a tubular

pneumatic pipe organ. A feature of the decorative treatment of this imposing room is a mural painting by Charles Matthews, a California artist of repute.

The building is intended to be absolutely fireproof. The weight of the floors, ceilings and partitions is carried on a skeleton frame of steel, which has been enclosed in concrete or other fireproof material. The exterior material is Manti stone, with most of the ornamental work in marble.

The mechanical equipment, as will be inferred, is modern in all its details. The system of ventilation is one of mechanically circulated warm air, supplied by fresh-air fans located in the basement. All rooms in the building, except the offices, are supplied with fresh air, the temperature of which is thermostatically controlled. The vitiated air from the various rooms of the building is drawn and exhausted by fans located in the attic. Separate exhaust fans are provided for the kitchen and toilet rooms. The stores and several offices on the top floor are heated



ORGAN BALCONY, LODGE ROOM NO. 1

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by direct radiation, while the system of circulation is by gravity and low pressure steam. Hot water is supplied throughout the building from a special plant. A complete vacuum cleaning system has been installed.

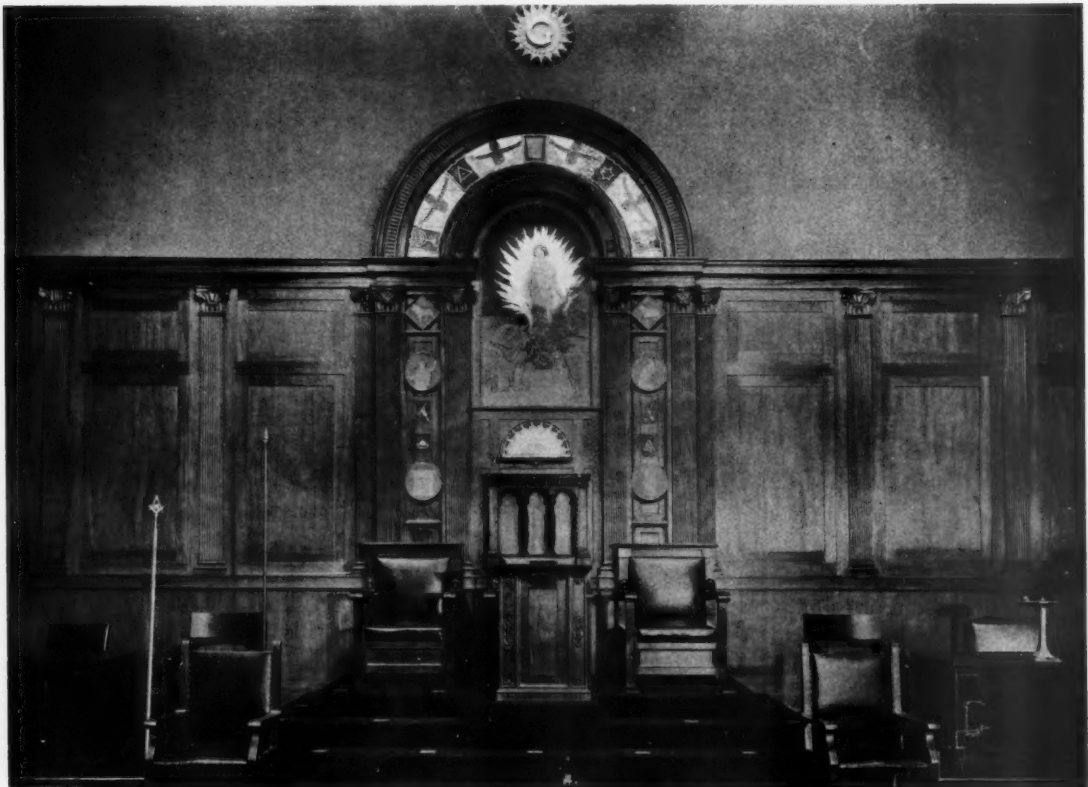
A RECENT LEGAL DECISION

NECESSITY FOR ARCHITECT'S CERTIFICATE

A stipulation in a building contract authorized the owner to terminate the contract and complete the work on the certificate of the architect that the failure of the contractor to properly prosecute the work justified it. In an action by the contractor to recover for materials furnished and service rendered, it was held that this stipulation must be strictly construed, and the architect must act impartially on his own judgment and express his opinion in writing that there is sufficient ground to take the

work out of the contractor's hands. A personal letter from the owner to the contractor, stating the failure of the latter to perform the contract in accordance with the specifications, and notifying him that the owner will complete the work, marked "O.K." by the architect, is insufficient to justify the owner in taking possession of the premises and completing the work. The contract stipulated that the expenses incurred by the owner in completing the work, and any damages incurred through the contractor's default, should be audited and certified by the architect, whose certificate should be conclusive. The owner took possession of the premises and completed the work. The architect never made the necessary certificate. It was held that the owner could not recover the cost of the work or the damages resulting from the contractor's default.

Hoyt v. Pomeroy, Connecticut Supreme Court, 86 Atl. 755.



MASTER'S STATION, LODGE ROOM NO. 4

The painted panels introduced in the room are by Arthur Matthews, painter.

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RELATION OF ARCHITECTURE TO HYGIENE

An architect of reputation both in Germany and America is quoted as recently saying that, from the standpoint of public health and safety, even the medical profession is of no greater importance than the architectural, and adds, in effect, that the architect should be required to know the hygiene of his profession as well as the principles of mechanical construction.

It is significant that this rather startling dictum should come from one whose early training and associations have made him thoroughly familiar with the sociological aspects of town planning in Germany. In no other land has the matter of public health entered so largely into the plans for the whole country's growth. The development of Paris—so long acclaimed the flawless example of civic planning—has been chiefly concerned with æsthetic conditions, with attractiveness of façade, with street adornment and planting, while within a stone's throw of the most splendid monuments there sometimes lurks the filth and disease always accompanying poor housing conditions. Even more striking is the proximity, in Italian cities, of regal

splendor, and nauseating conditions of sanitation and overcrowding.

While a visitor learned in the lore of classic tradition may sometimes feel a certain lack of refinement and congruity in German civic architecture, he is nevertheless invariably conscious of a pervading cleanliness and air of right living that may be enjoyed by every citizen of a German town, laid out and constructed in accordance with the modern standards of that country. If we believe Germany has something to learn in the matter of external design, it is equally certain that she can help us much in solving the problem of providing sanitary housing conditions for every citizen.

It is true that in the routine practice of his profession, the individual architect may have comparatively small opportunity to promote better housing conditions in his city, for he actually designs but a very small percentage of the total number of existent buildings and cannot regulate the operation of any of them after completion. But every architect in addition to being a responsible private citizen, is a potential member of a town-planning board by virtue of his profession, and as such should be able to render great service to his community in promoting the evolvement and adoption of a civic plan to which all future building of individuals would of necessity conform.

Perhaps it would be well if the hundreds of men now in training as future American architects were given more information on the subject of civic sanitation than is usually included in the curricula of architectural schools. The æsthetic considerations of design, now given such a predominating place on the roster of required studies, is important for the training of draughtsmen, but of equal and in a certain sense higher importance to the community is the training of architects in matters affecting the actual living conditions of a large proportion of our population.

EVOLUTION IN DESIGN

It seldom happens in modern times that an important structure is erected before its main features and most of its details have been expressed on the draughting board. The Victor Emmanuel Monument,

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recently completed in Rome, is therefore, an exception to the usual method of architectural procedure, since the architect's original drawings served only as a tentative beginning toward its design. The actual work was done from plaster models, many important changes being made as the work progressed, so that the completed monument is widely different from the original plans. Recently, as the vast work was assuming its final form, it was carefully measured by a young New York architect, and the results of this work are embodied in thirty-five sheets of drawings which, as the only complete and accurate record of the design, will probably become the property of the Italian government.

In the past, nearly every great architectural monument, like every important economic reform, was a product of evolution, rather than the result of pursuing a perfectly defined, preconceived, ideal. Which course is the better, is fairly a matter for discussion. It is easy for the champions of evolution to point a challenging finger to the mediæval monuments which, like an oriental rug, may represent the work and fluctuating ideas of several generations, and stand today as the most perfect structures of their kind extant. Yet a close study of many Gothic cathedrals, for instance, will reveal what we now consider grossly ill-advised developments of, and alterations to, the fabric previously constructed,—additions which may have been made during a lull in national artistic taste or have been directed by merely political rather than worthy motives. Probably every well-informed architect of today regrets that the original design by Bramante for St. Peter's was discarded for the Latin cross plan with its many unfortunate interpretations of detail, resulting in a total lack of scale both within the church and on its exterior.

It is likely that we shall seldom revert to the old manner of "direct inspiration" in executing a building, for experience shows that the tremendous advantages of a design, well studied before a stone is

laid, are too obvious to be gainsaid. If the method pursued by the designers of the Victor Emmanuel Monument was successful, it must be considered as an excuse rather than as a convincing reason for its limited adoption in modern operations.

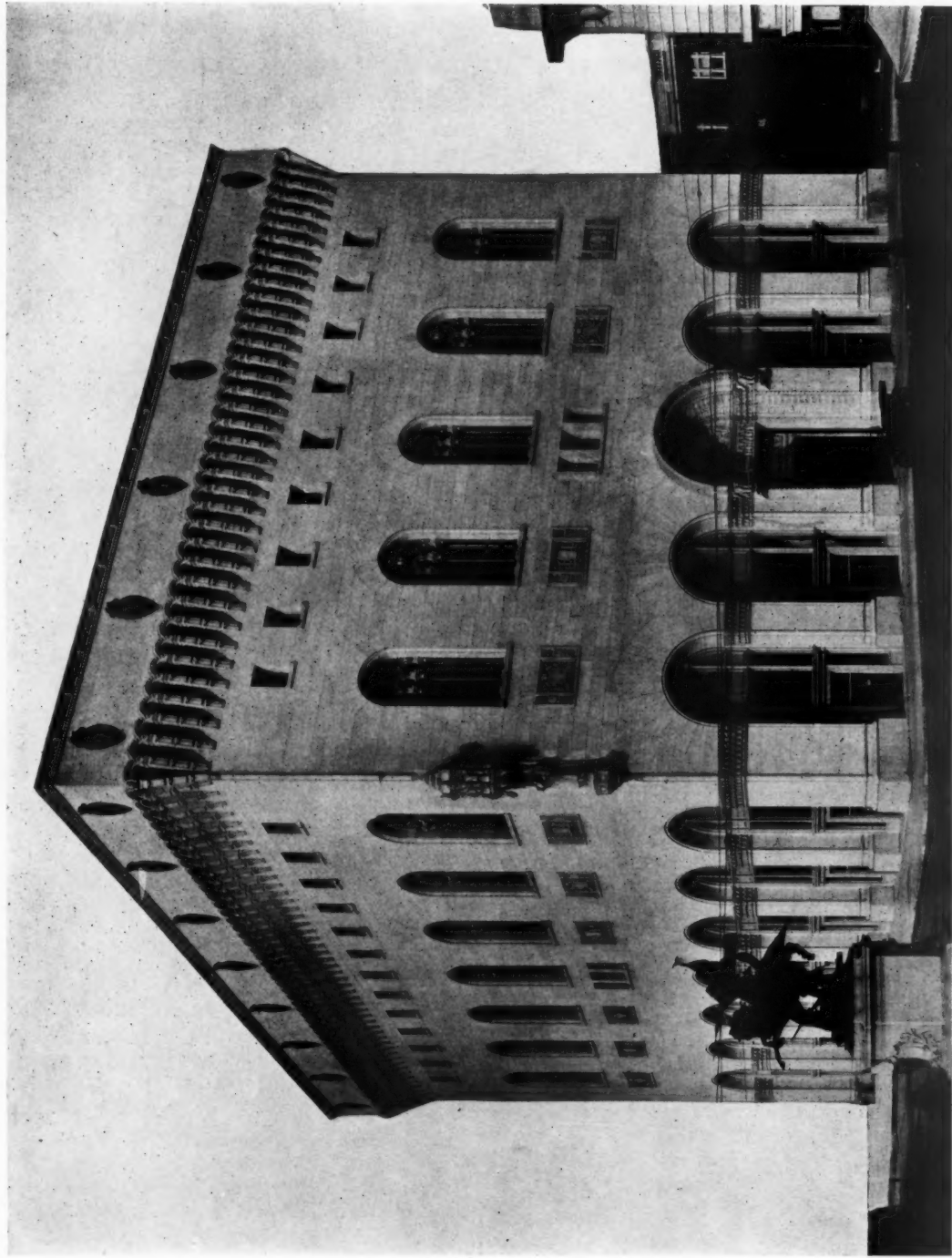
THE NEW JERSEY EXPOSITION BUILDING

In deciding upon the character of building to represent the state at the Panama-Pacific Exposition, New Jersey has set a commendable example of good taste. The legislature failed to appropriate funds sufficient for that grandiose type of structure which, through what is considered by some to be a misconception of a state's individuality, has become associated in the public mind with a great exposition. Realizing that the New Jersey Building would be surrounded by the more pretentious representatives of New York, Pennsylvania, Ohio and Oregon, the Commission decided to adopt a structure that would be distinctive and unique, rather than to vie in grandeur of display with its more extravagant neighbors.

Rich in Colonial traditions and in Revolutionary history, New Jersey will be appropriately represented at the Exposition by a reproduction of the Colonial Barracks in the State House Park, but so altered that the plan, which in the original form was a hollow square, now assumes the form of the letter "H." Probably the state authorities could not have chosen a more suitable precedent, for the quiet dignity and elegance of the New Jersey Building cannot fail to favorably impress the Exposition throngs. From a historical standpoint the new building will serve as a monument to a century of peace between the two nations whose blood was spilled within sight of the old Colonial Barracks.

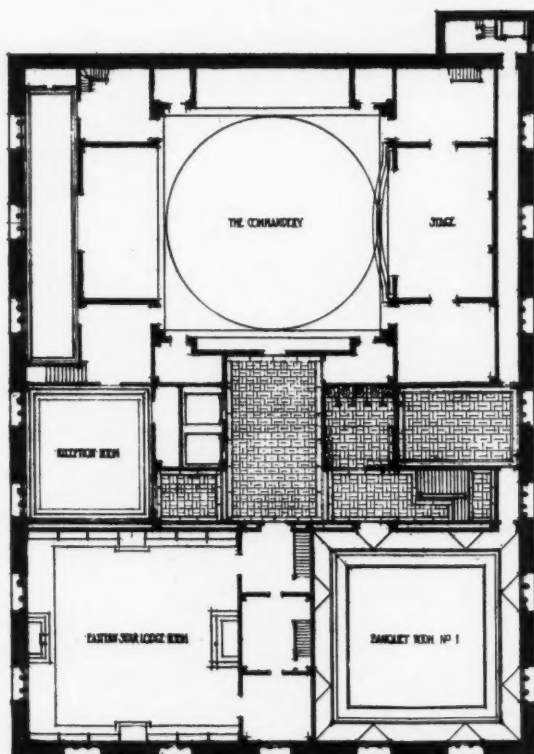
As the authorship of this dignified structure is unknown to us, we are unable to give credit where it is so obviously due.



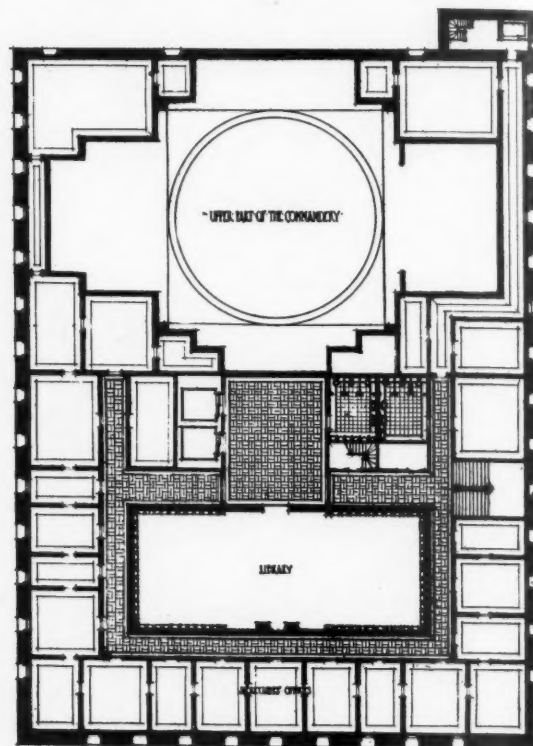


MASONIC TEMPLE, SAN FRANCISCO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS

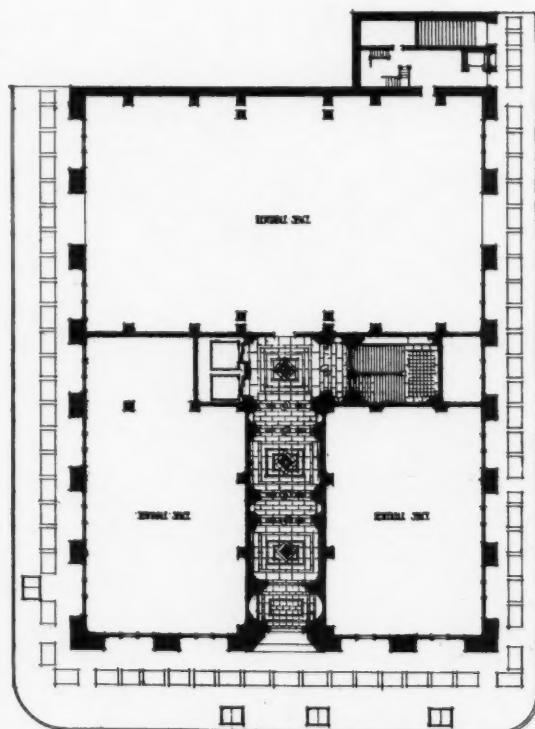




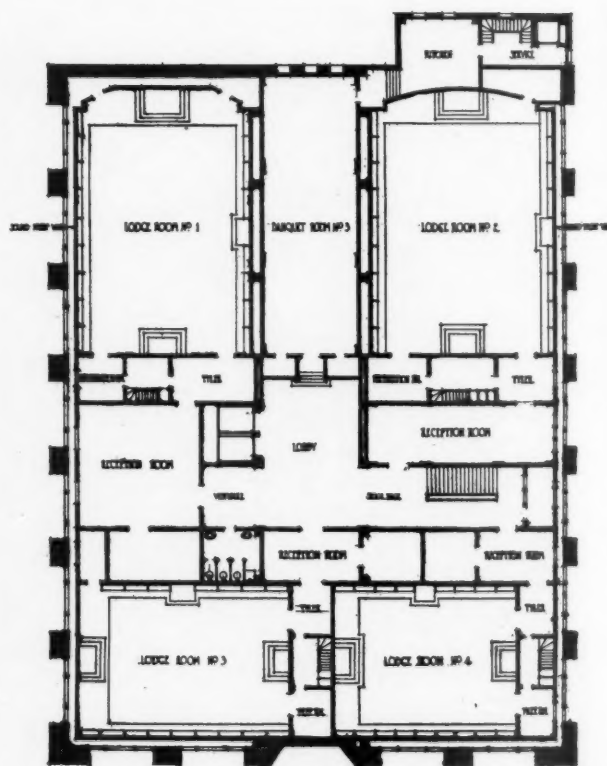
THIRD FLOOR



FOURTH FLOOR



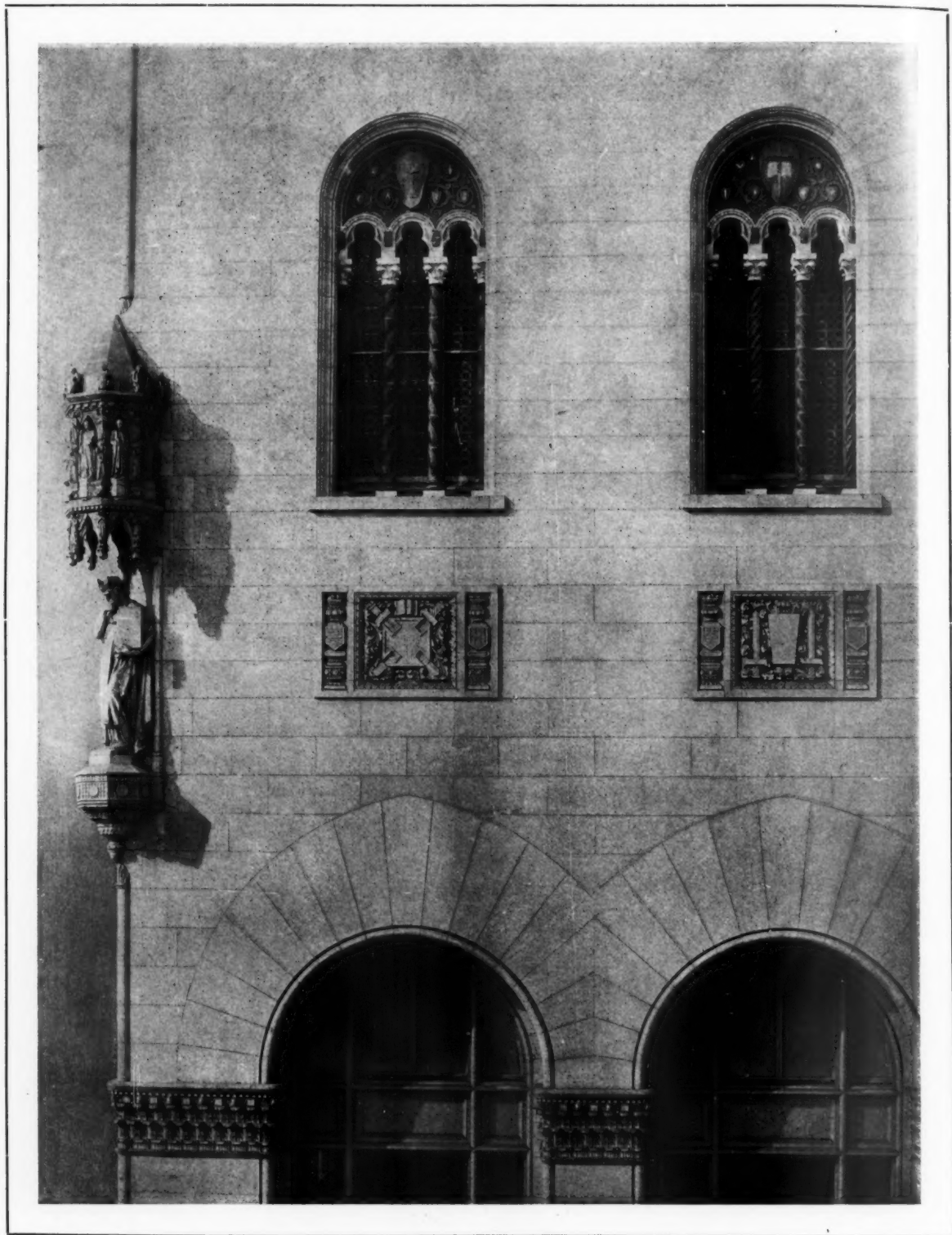
FIRST FLOOR



SECOND FLOOR

MASONIC TEMPLE, SAN FRANCISCO, CAL.

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EXTERIOR DETAIL

As will be noted, Masonic symbolism is everywhere expressed in the details of the exterior

MASONIC TEMPLE, SAN FRANCISCO, CAL.

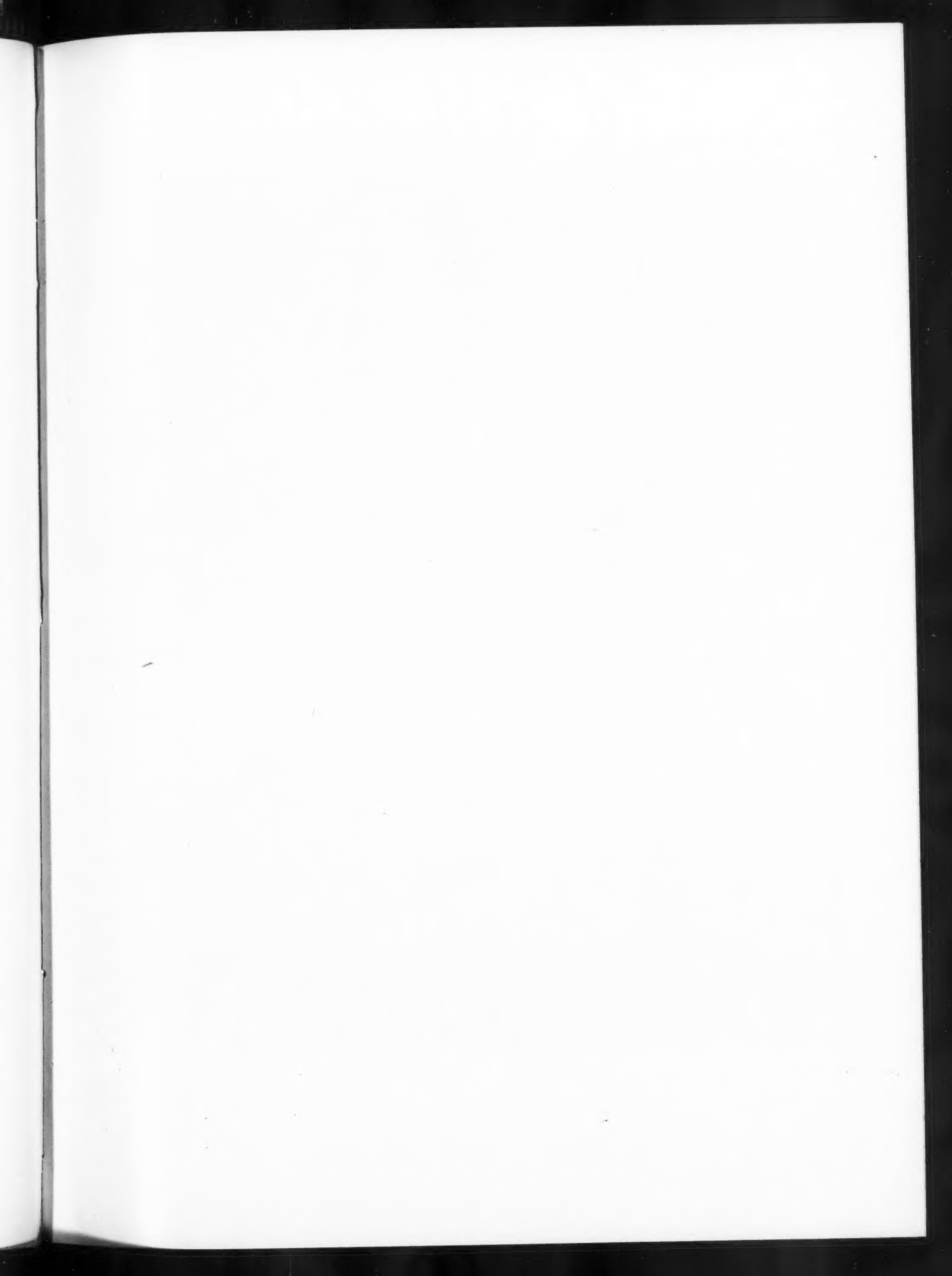
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DETAIL OF MAIN ENTRANCE, IN CARVED MARBLE

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS





LODGE ROOM NO. 1, LOOKING WEST
MASONIC TEMPLE, SAN FRANCISCO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS



ELEVATOR LOBBY

Tavernelle and Tennessee marble floor, imitation Caen stone walls

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS



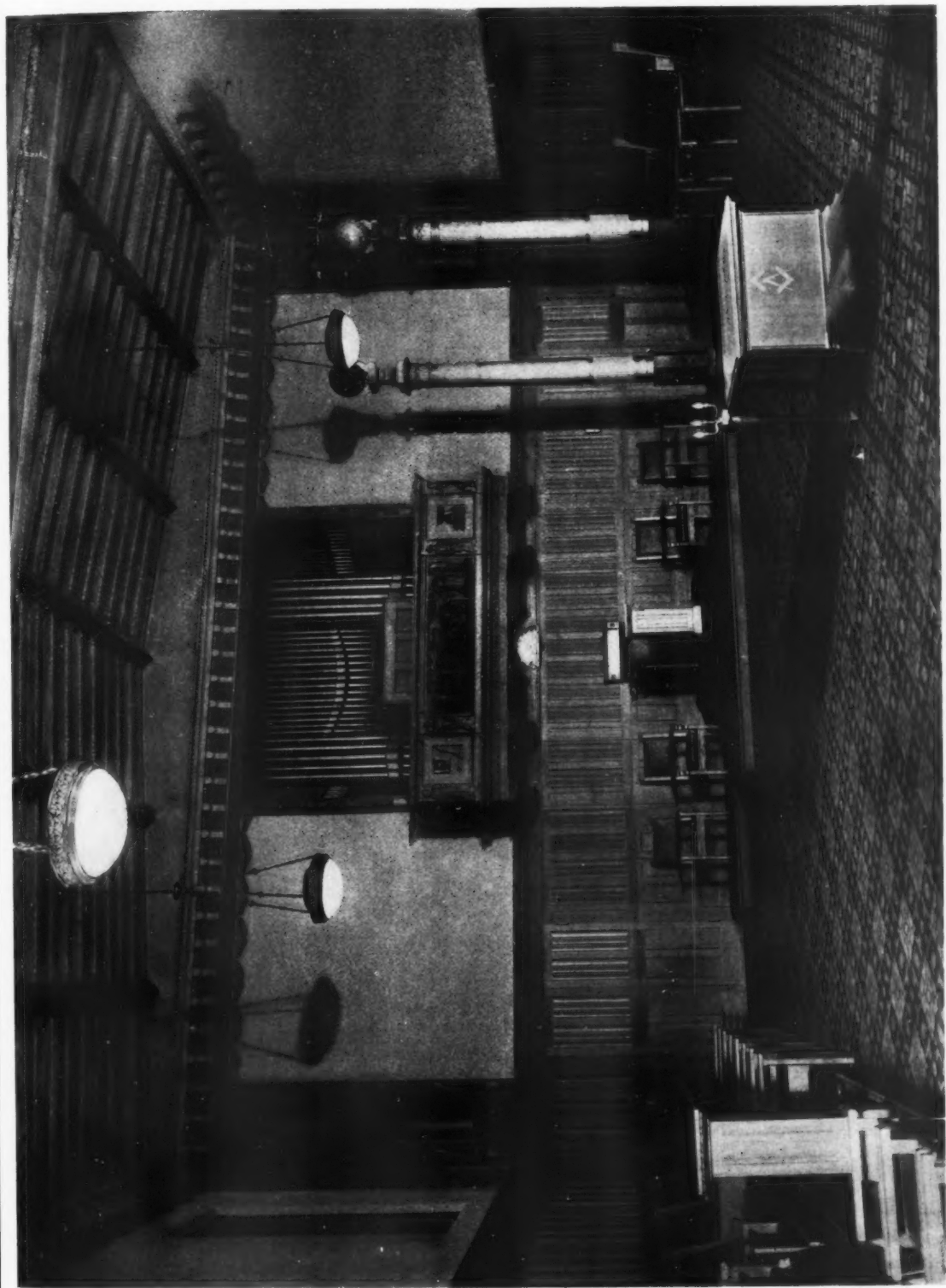
COMMANDERY ROOM, LOOKING EAST

This room is sixty feet wide, seventy-two feet long and eighty-five feet high to summit of the dome, which is pierced by twenty-four arched windows. The only daylight admitted is through these windows. The paneled oak wainscot twelve feet high extends around the room. The carpets in this, as in all other rooms, are from original designs by the architects

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS



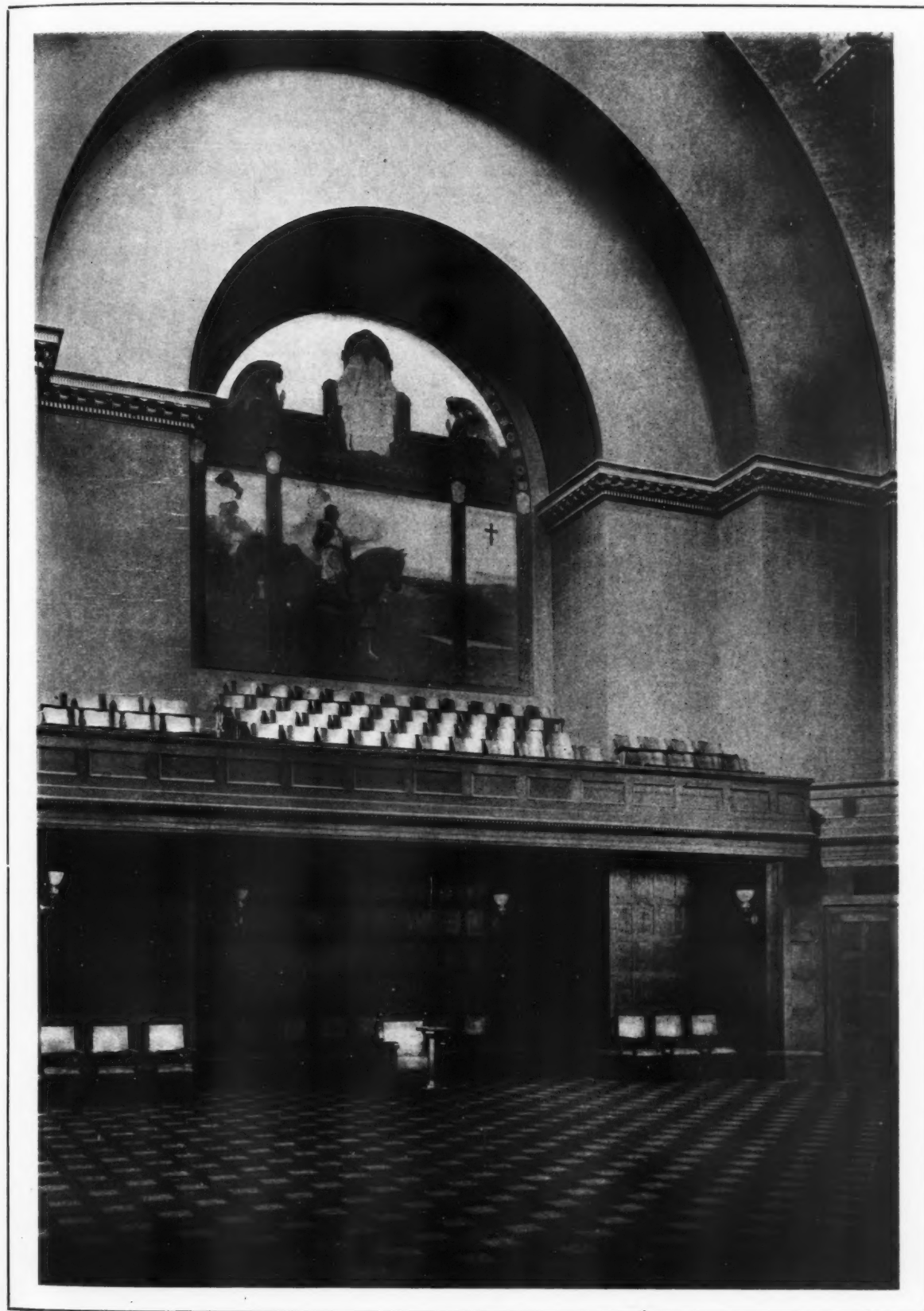


LODGE ROOM NO. 2

A feature of this room is the richly figured corner piers and the carved organ balcony. This lodge room is to become eventually a chapter room

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE ARCHITECTS

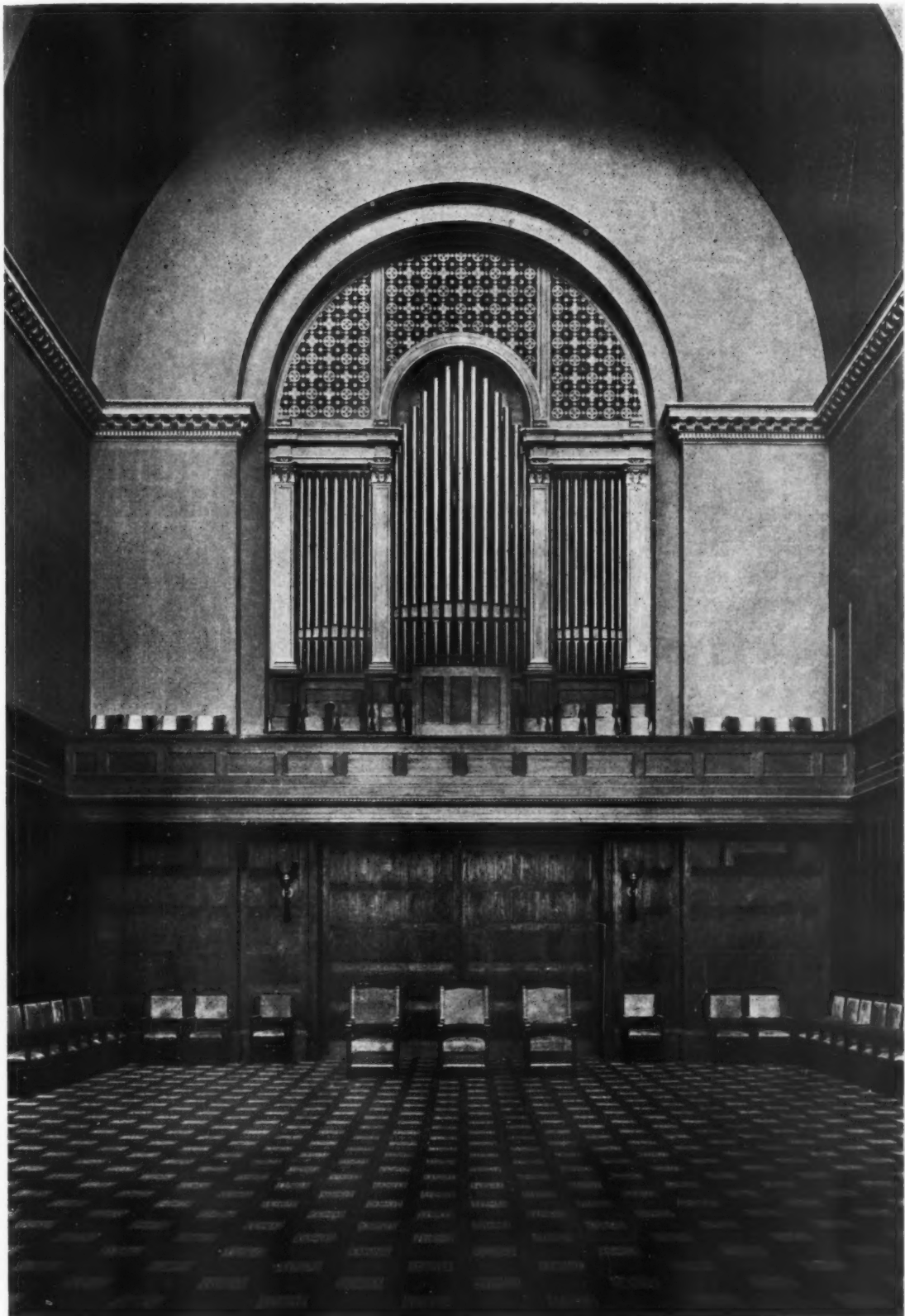


COMMANDERY ROOM, SHOWING MURAL DECORATION BY ARTHUR MATTHEWS

MASONIC TEMPLE, SAN FRANCISCO, CAL.

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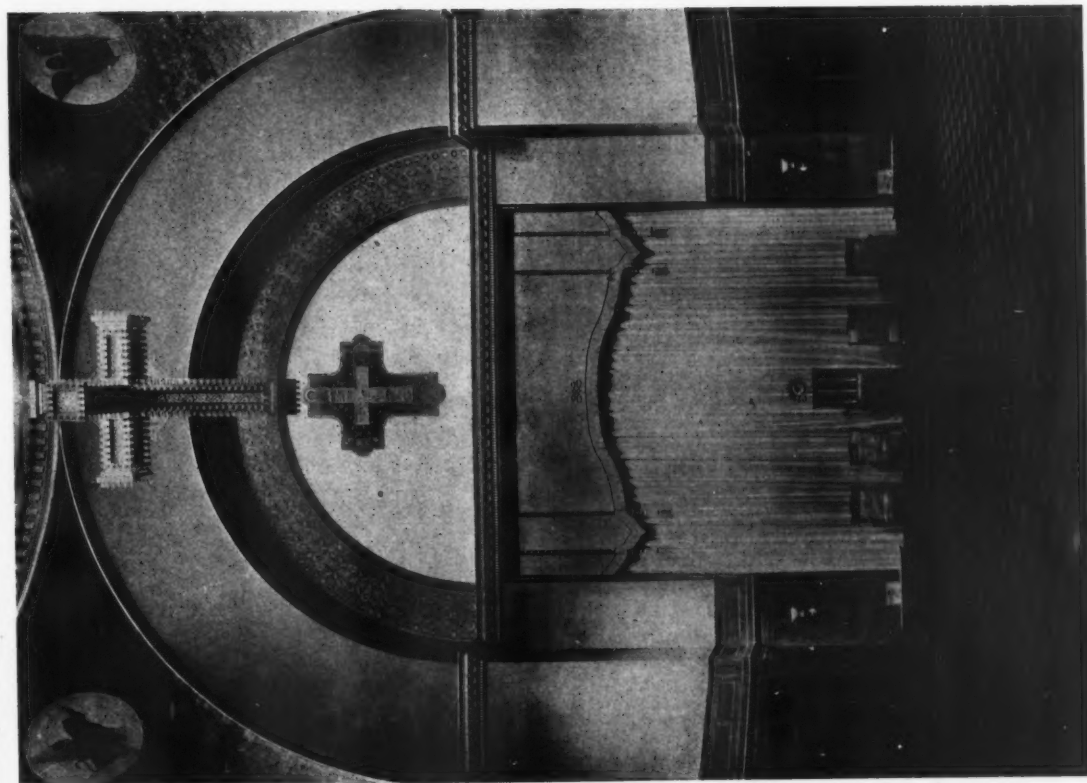




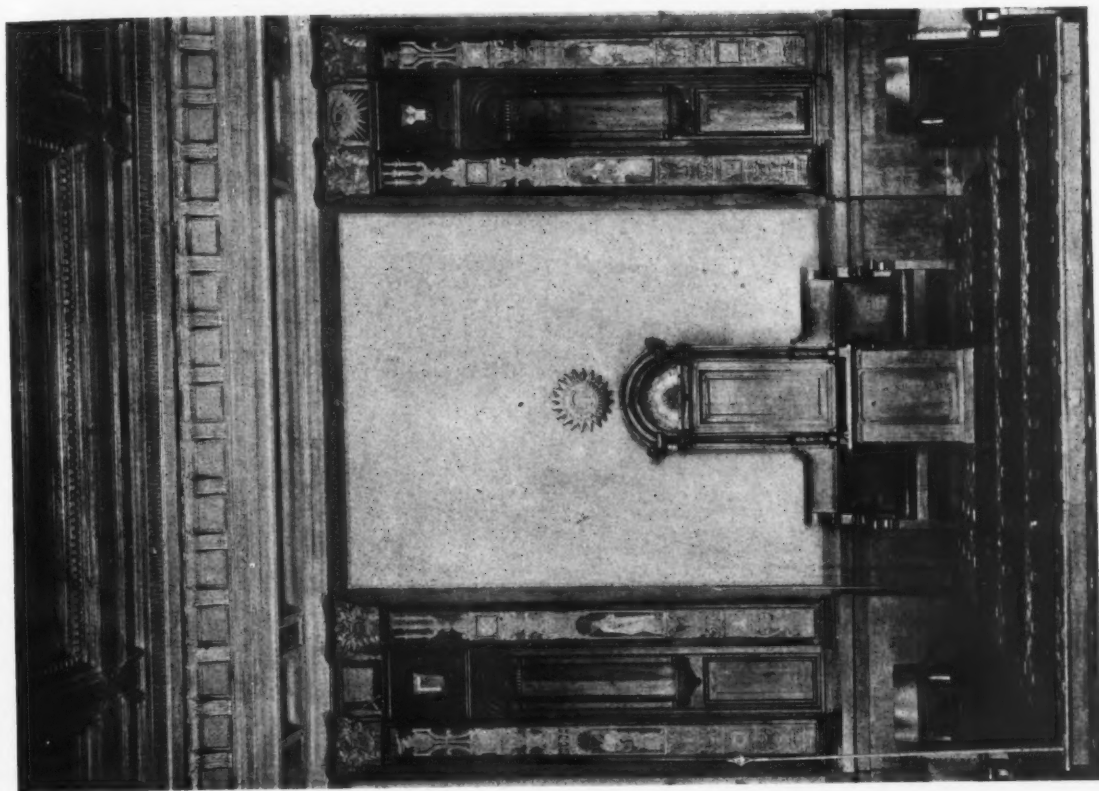
ORGAN BALCONY AND SCREEN, COMMANDERY ROOM

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS



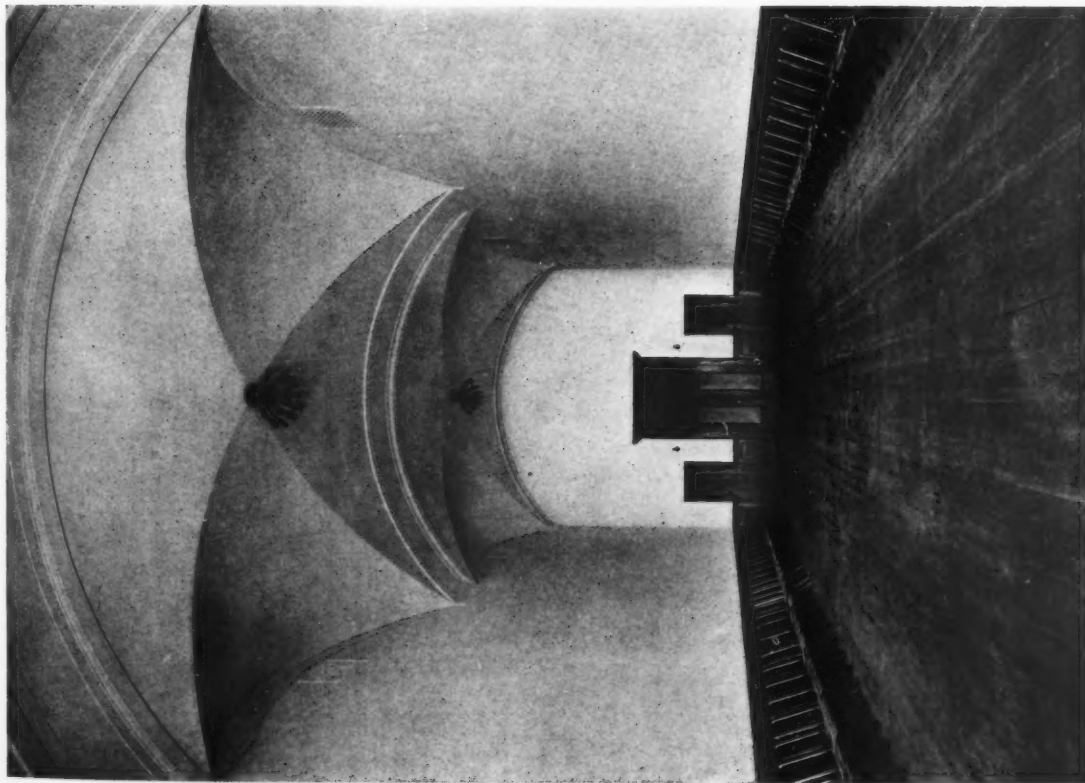
STAGE, COMMANDERY ROOM



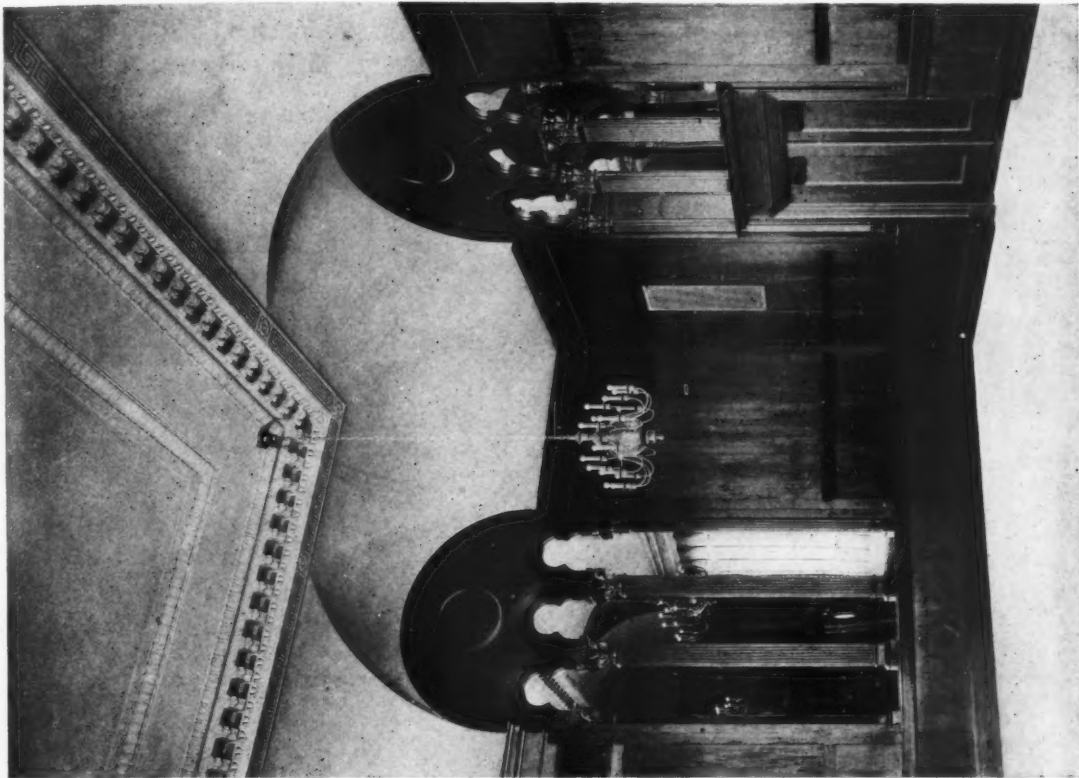
MASTER'S STATION, LODGE ROOM NO. 1

MASONIC TEMPLE, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS

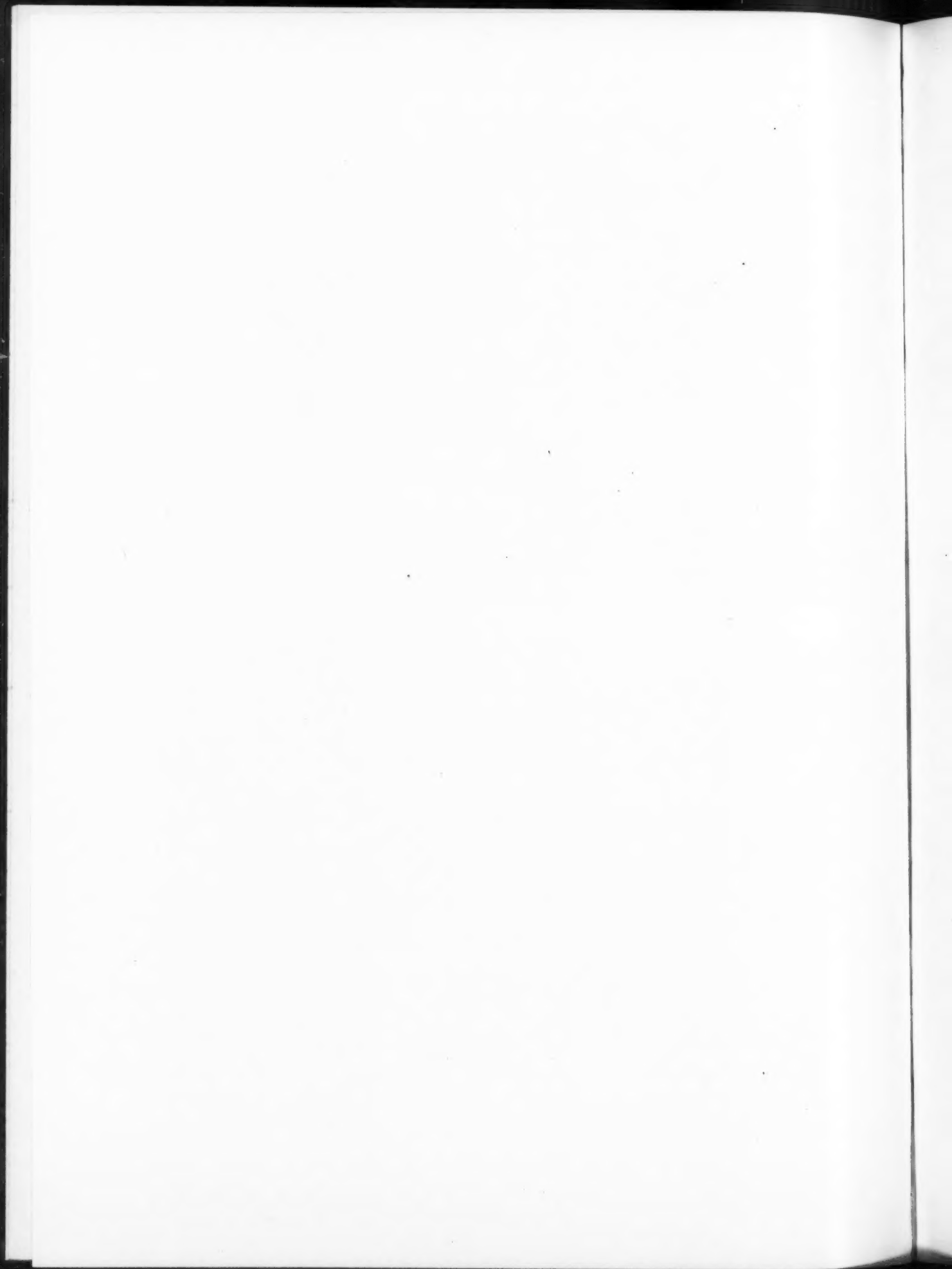


BANQUETING ROOM NO. 3



CORNER IN MAIN BANQUETING ROOM

MASONIC TEMPLE, SAN FRANCISCO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS



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CURRENT NEWS AND COMMENT

MINNEAPOLIS PROPOSES TO LIMIT HEIGHTS OF BUILDINGS

According to an ordinance recently introduced in the City Council of Minneapolis, Minn., the heights of buildings in the business section of that city will be limited to not more than one and three-fourths times the width of the street on which they front.

A NEW ART LEAGUE

Owing to the inadequacy of exhibition space in New York City, a new society of artist painters has been formed to be known as the National Society of American Artists. With each recurrent exhibition of the National Academy, much discontent has become evident owing to the rejection of a large quantity of excellent material for want of space to hang it.

While a new organization has been each time threatened it is only recently that the matter has assumed important proportions, and we now have this new organization composed largely of men not members of the Academy, but whose pictures are important enough to insure their acceptance at Academy exhibitions if there was room for them. The officers of the new Society are:

Ernest Albert, president; Hobart Nicholls, vice-president; G. Glenn Newell, corresponding secretary; H. Ledyard Towle, recording secretary, and Frank Bicknell, treasurer. These, together with Paul Cornoyer, Charles Bittinger, Jules Turcas, and Arthur Crisp, form the Board of Control.

Other members are John W. Alexander, John F. Carlson, F. E. Church, Elliott Clark, Louis Cohen, Arthur Crisp, Charles Ebert, Marshall Fry, Edmund Græcen, Walter C. Hartson, Harry Hoffman, William R. Leigh, Jonas Lie, George Macrum, Frederick J. Mullaupt, Arthur Powell, H. Ledyard Towle, H. A. Vincent, Everett L. Warner, and Gustave Weigand.

The society will hold its first annual exhibition in the Municipal Galleries, 40 Irving Place, from the latter part of March to May 1st.

It is stated that the idea of the new organization is not to compete with or attempt to supersede any existing society, but to provide an opportunity for exhibiting work by the ever-increasing number of artists, for whom the existing organizations are unable to obtain room.

The object of the society, as stated in its constitution, is the advancement of American art by the opening of new avenues of opportunity for the exhibition of meritorious works of art without antagonism toward any existing institutions.

THE ORIGIN OF MOULDINGS

In the course of an address recently made by Professor W. R. Lethaby, F.R.I. B.A., on "Greek Architecture," and delivered before the Architectural Association of London, Eng., he stated, with reference to the subject of the origin of mouldings, as follows:

"Egean art illustrates quite clearly the origins of architectural mouldings. Just as the painted subject tended to become a sculptured relief, which was completed by painting so the painted band of spirals led up to the carved bands of spirals of the doorway at Mycenæ. Further, I believe it will be found that a large class of mouldings arose as bands of hollows and projections imitating the painted bands which are so universal on early pottery. Relief sculpture, pattern work, and moulding are thus for the most part echoes of painting. Besides this imitative source for minor moulded work, there are three main conditions in structure for the larger mouldings and orders of mouldings. First, there is the recessing into a retiring series, as around a doorway; secondly, the projecting capping forming a protective shelter; thirdly, rounding as for a column and the great echinus of its capital. This conception of moulding, as founded on certain large structural forms, with added minor shadings, should be helpful to the modern designer who considers principles."

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A COMPETITION FOR SCULPTORS

PROGRAM FOR THE PRELIMINARY COMPETITION FOR THE ROBERT MORRIS MEMORIAL, PHILADELPHIA

It is proposed to erect a memorial in Philadelphia to Robert Morris, under the joint auspices of a City Commission, Pennsylvania Bankers' Association and the Fairmount Park Art Association of Philadelphia.

There has been issued a program for the preliminary competition, under which all designs submitted shall be deposited with the Committee between May 1st and May 31st, 1914.

The cost of the memorial, placed in position and complete, is not to exceed \$28,000, and this sum shall include the erection of a full size model in staff, at the side indicated.

Copies of the program and all particulars of the competition may be had by addressing Mr. John W. Ford, Secretary, 618 East Girard Avenue, Philadelphia, Pa.

THE MODERN ARCHITECT

The *Engineering Record*, in a recent issue, discussing the complex duties of the practice of architecture today, states editorially as follows:

"Before passing hasty judgment upon the architect of our own times, think a moment of the evil days upon which he has fallen. In the mediæval times he must perforce know only the technique of masonry—the rest was his art. If he were building a church the fine stimulus of the Gothic was his inspiration and his medium was craftsmanship in stone. Today he must know masonry and concrete, structural steel and sanitary plumbing, lighting and heating, electric wiring and acoustics. The old congregation did not need to read and mostly couldn't, expected to be cold and generally was, could not understand the Latin of the service even if it chanced to hear it.

"His predecessor did not have to plan for buying his stone from one source; his steel from another and his woodwork from a third; he was not hounded by agents of patented devices nor pestered by circulars of supplies offering him 'the usual architect's commission of .. per cent.' All

these things the architect of today has to endure, besides being called a slavish copyist if he turns to the best in antiquity and a commonplace innovator if he does not.

"His chief hope is in suiting himself as best he may to new conditions, calling in technical advisers on the details which he cannot in the nature of things have time to master, even if he has the ability, standing the more firmly by the interests of his client as he confronts a regiment of sub-contractors, and remembering that he must be artist before being engineer or contractor. Originality and resourcefulness are much more difficult to find than technical or constructional skill, and if the architect is to be more than a master mason or boss concrete mixer it must be by the possession of these attributes. Art did not die with the Gothic nor perish with the Romanesque. The times have changed and the architect must change with them."

A CORRECTION

In our issue of March 11th, announcing the result in the competition for the Wilmington-New Castle County Building, it was stated that Palmer, Hornbostel & Jones were the winners.

This competition, we are informed, was won by John D. Thompson, Jr. and Palmer, Hornbostel & Jones, associated architects.

PERSONAL

Mr. Russell W. Soper has opened an office for the practice of architecture in Sarnia, Ont., Can.

Mr. Albert B. Baumann, architect, Knoxville, Tenn., announces that he has succeeded to the business of the firm of Baumann Bros. He has opened offices in the Henson Building.

William C. Weston, architect, of Birmingham, Ala., has opened a branch office in Mobile, Ala. (Room No. 7, Peoples' Bank Building), in charge of Mr. John Eyres Davis. Manufacturers' samples and catalogues are requested.

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BOOK NOTE

BAROQUE ARCHITECTURE. By Martin Shaw Briggs, A.R.I.B.A. Full cloth, 225 pages, size seven and one-half by ten inches, with 100 illustrations. Price \$5.00, postage twenty-five cents additional. New York: McBride, Nost & Co.

The war of "styles" in architecture has been waged and its battles hotly contested ever since the constructive art has been a factor in the upbuilding and material growth of nations.

Each style has had its adherents, who with much argumentative spirit, backed by citation of notable examples, have pressed their contentions and eagerly sought a following.

Baroque architecture is one of the many examples of architectural design that has claimed the attention of disputants, and Mr. Briggs has perhaps, in the present work, presented the claims of this architectural style in a more forceful and logical way than has ever before been attempted in the English language. Many German and French writers have at different periods entered the lists as champions of the Baroque, but the present work, is, we believe, the first pretentious one that has been placed before the English speaking people, and it is therefore worthy of careful consideration.

The old adage:—"Give a dog a bad name and it will stick to him," finds adaptation in the general attitude of the architectural profession towards Baroque architecture. As the author states in his introductory chapter:—"For years it has labored under a curse, the curse of a nickname whose origin is lost in obscurity and whose meaning is doubtful of definition." What exactly is Baroque architecture? is the question that is asked, and how it became so called, the author endeavors to answer.

An exhaustive research among many authorities has not led to satisfactory results, and the best that can be offered as to the origin of the word indicates that in its best known phase Baroque only suggested a name expressive of contempt for the architectural results achieved.

We are told that the most plausible hypothesis is, that "in signifying in Latin

(*verruca*) a wart," it came to be applied by jewelers to an ill shaped pearl (*baroca*) and at a later date to the fantastic, the bizarre, and the decadent in art or even in nature.

Putting aside any further research as to the meaning of the word whose origin is buried in the obscurity of a long-forgotten past, and which can at best be traced only to the studio slang of a certain period, it is certain that Baroque and the often substituted one of Rococo, has become synonymous for the florid and unusual in architectural design.

Much of the material in Mr. Briggs' book has heretofore found publication in a more condensed form in the London (Eng.) *Builder* and the *Journal of the Royal Institute of British Architects*. Its amplification in the present work permits the author to more thoroughly discuss his topic and to dwell at length on the analysis and criticism of Baroque wherever it exists. Every country in ancient and modern Europe has been searched and in the various chapters the result of this inquiry is set forth with much interesting information as to the lessons to be learned both as to adaptation and avoidance.

To prove the value of a research into a field of architectural design that is generally considered one to be avoided, the author quotes in conclusion from Walter Pater, as follows:—

"Theories which bring into connection with each other modes of thought and feeling, periods of taste, forms of art and poetry, which the narrowness of men's minds constantly tends to oppose to each other, have a great stimulus for the intellect, and are almost always worth understanding."

This quotation exactly states the value to the thoughtful reader of Mr. Briggs' work. It is one that should find place in the libraries of architects.

The illustrations admirably supplement the text, and the entire presentation of the subject is worthy of respectful consideration. Bibliographies at the end of each chapter bear evidence of care in their compilation, offering valuable assistance to the reader desiring to further pursue the study of the subject.

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INDUSTRIAL INFORMATION

A NEW TRUS-CON HANDBOOK

This work is now in the third edition, and represents a large amount of labor and research by the publishers, the Trus-Con Laboratories of Detroit. The subjects treated are waterproofings, dampproofings, concrete coatings and technical paints for structural work. Complete descriptions of the various products of the Laboratories are given together with specifications covering their correct use or application. In some instances the text is made plainer by the use of illustrations.

Testimonial letters from the users of Trus-Con materials are also included, and seem to indicate a very wide range of usefulness for the various materials and an exceptional degree of satisfaction attending their use.

To anyone engaged in concrete or cement work the information contained in this hand-book would seem to be invaluable. It will be mailed free on application.

THE KRANTZ SAFETY PANEL

The H. Krantz Manufacturing Company, 160 Seventh Street, Brooklyn, N. Y., has recently issued Bulletin No. 34, descriptive of the Krantz Safety Panel.

This is described as a mechanically and electrically perfect panel, possessing the following advantages: Simple in construction; great strength; sufficient metal in conducting parts; no unnecessary joints between branches and mains; all parts subject to wear are removable from the front of board and can be replaced without adjustment; occupies minimum space in building, being only thirteen and one-half inches wide; absolute protection because no live parts are exposed; all parts interchangeable; guaranteed for five years.

This booklet contains general specifications, specifications for boxes and cabinets, illustrations of various types of panel boards, and also illustrations showing fuse arrangements, and many other features of the panel board. A number of Krantz

switchboards installed in prominent buildings are also illustrated.

These bulletins present an unusual amount of technical information that cannot fail to be of both interest and value to the architect or engineer in charge of electrical installations. They will be sent upon application to any one interested.

WATERPROOFING FOUNDATION WALLS

The Hydrex Felt and Engineering Company, 120 Liberty Street, New York City, has prepared for free distribution, blue-print No. 020214, showing the "Membrane Method of Waterproofing" building walls below grade, when it is not possible to waterproof the floor of the basement or cellar, at the same time.

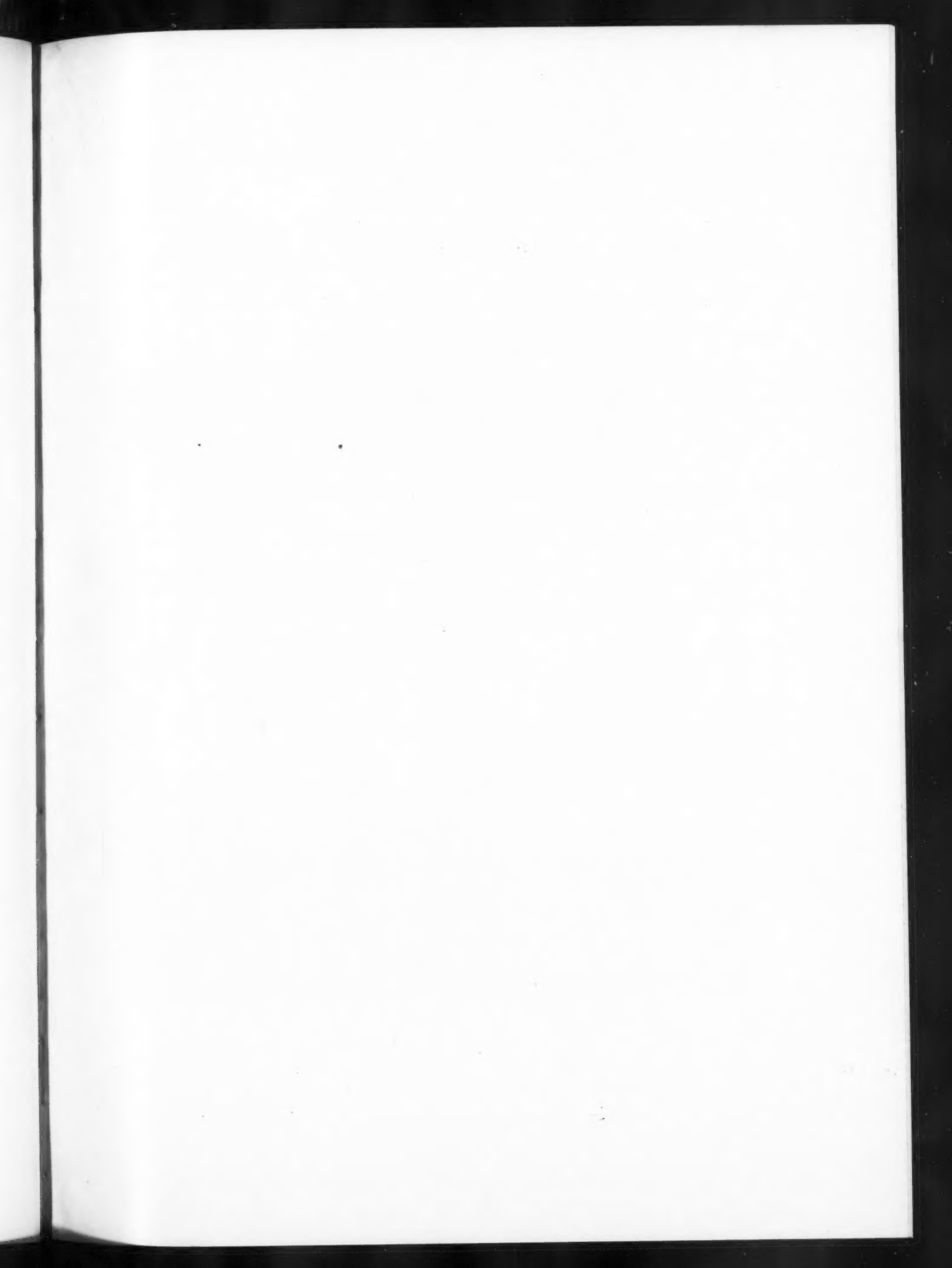
The blue-print has been prepared with the idea that architects may see at a glance the method of applying Hydrex materials recommended by the manufacturers. After serving its purpose in the drafting room, the print can be turned over to the field superintendent to enable him to make sure that the materials are applied in the proper manner. The reasons for the various details shown are stated briefly in notes on the blue-print.

Upon request, this blue-print will be sent to architects and others interested in waterproofing methods and materials.

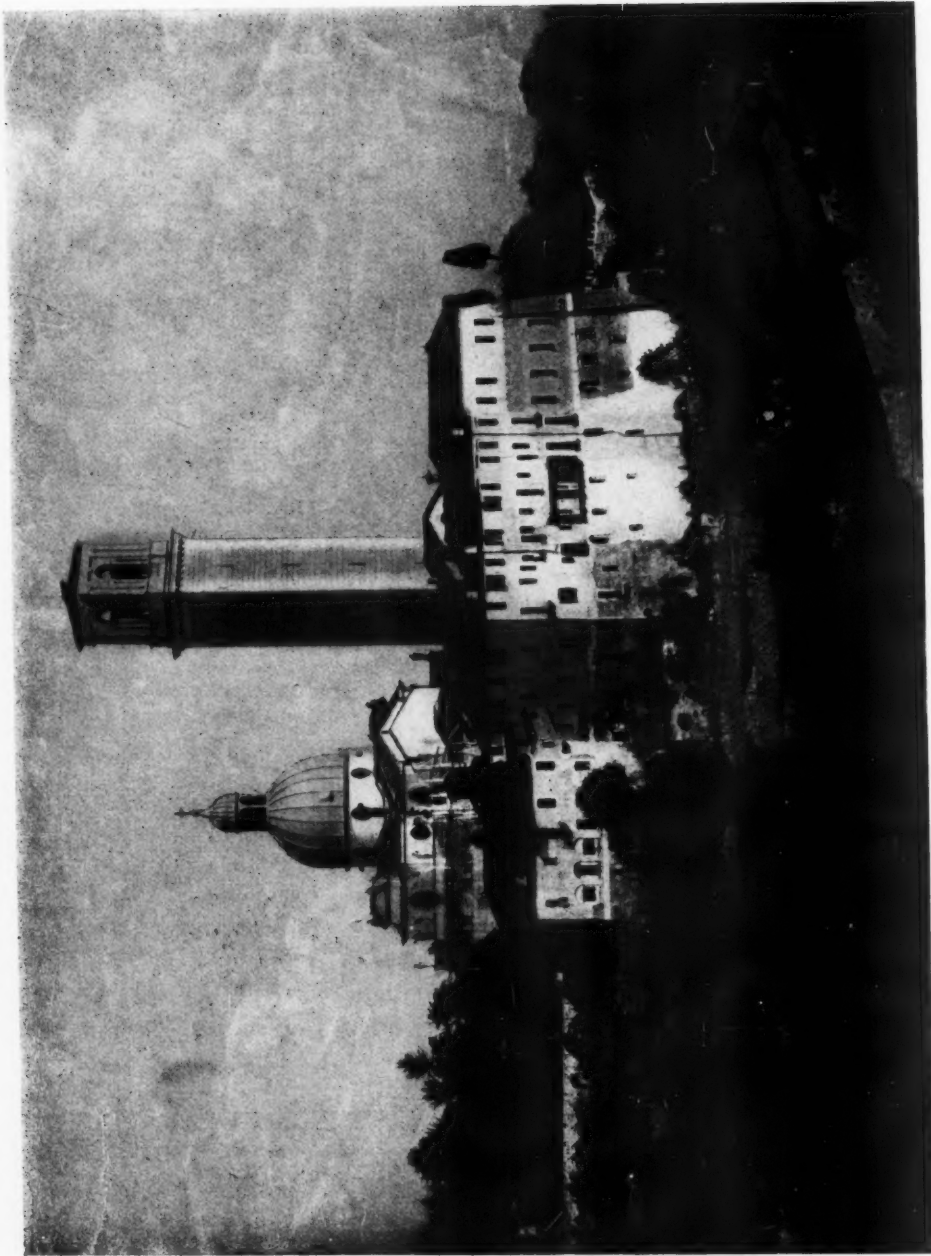
DUNNING BOILERS

Catalogue No. 57, issued by New York Central Iron Works Co., Hagerstown, Md., illustrates and describes the Dunning Boilers for steam and hot water heating made by this company. Attention is directed in the catalogue to the serial number, 57, as representing the number of years that this company has been engaged in the manufacture of this line of boilers.

The Dunning boilers are said to be constructed of wrought steel plates. The top plate, or crown sheet, is of course at all times covered with water, and the impinging of the heat at this point, allows, the makers state, the extraction of a maximum of heat and is conducive to the most economical operation.



THE AMERICAN ARCHITECT



PANORAMIC VIEW, CHURCH OF MONTE BERICO, VINCENZO, ITALY