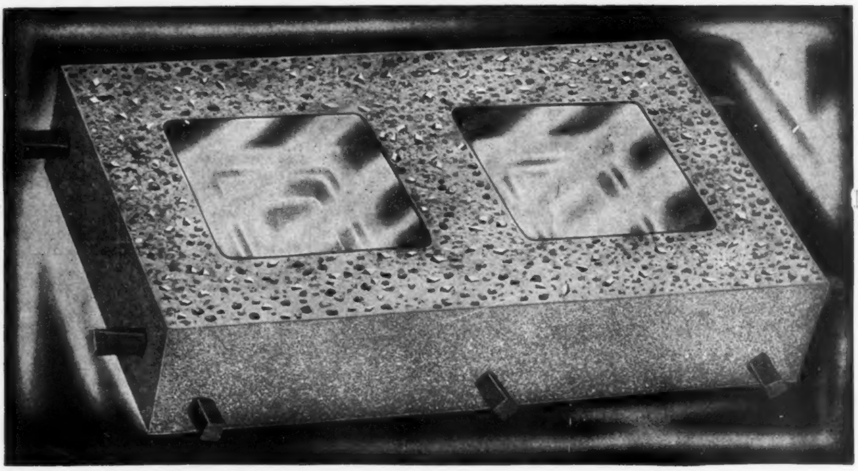
THE AMERICAN ARCHITECT

ILLVSTRATIONS AND READING MATTER PERTAINING TO ARCHITECTVRE AND ALLIED ARTS

PVBLISHED WEDNESDAYS IN N.Y. — FOVNDED 1876
VOLUME CVIII NOVEMBER 17, 1915 NUMBER 2082

W.W. BOSWORTH



Luxfer "Crystolux" Surface (Non-Slip) Sidewalk

Here is a Luxfer Sidewalk which combines every advantage of the Luxfer System of Daylighting plus a "safety tread" feature.

The surface of "Crystolux" is finished rough and has mineral crystals in the top dressing as shown in illustration—possessing the greatest abrasive qualities.

In winter when sidewalks are very often wet and slippery, they are the source of danger to pedestrians.—Luxfer Crystolux Sidewalks prevent accidents by supplying a "safety tread" surface to which the foot clings and cannot slip. The abrasive properties are guaranteed to last as long as the installation itself and the cost is but little more than that of the ordinary smooth surface sidewalk.

The popularity of Crystolux is evidenced by the enthusiastic endorsements of those who have installed it. The architect above all men is in a position to appreciate good features in a product and the Luxfer products are well-known to him to contain the qualities which have *made* and *kept* Luxfer the only, original, predetermined and most scientific System in existence.

Luxfer Sidewalk Lights, Transom Lights, Roof Lights, Floor Lights and Vault Lights are Daylighting 55,000 buildings everywhere, from a small merchant's shop to large department stores, from little two-story buildings to skyscrapers—from roof to basement.

Our Daylighting Experts will be glad to co-operate with you on all your Daylighting problems.

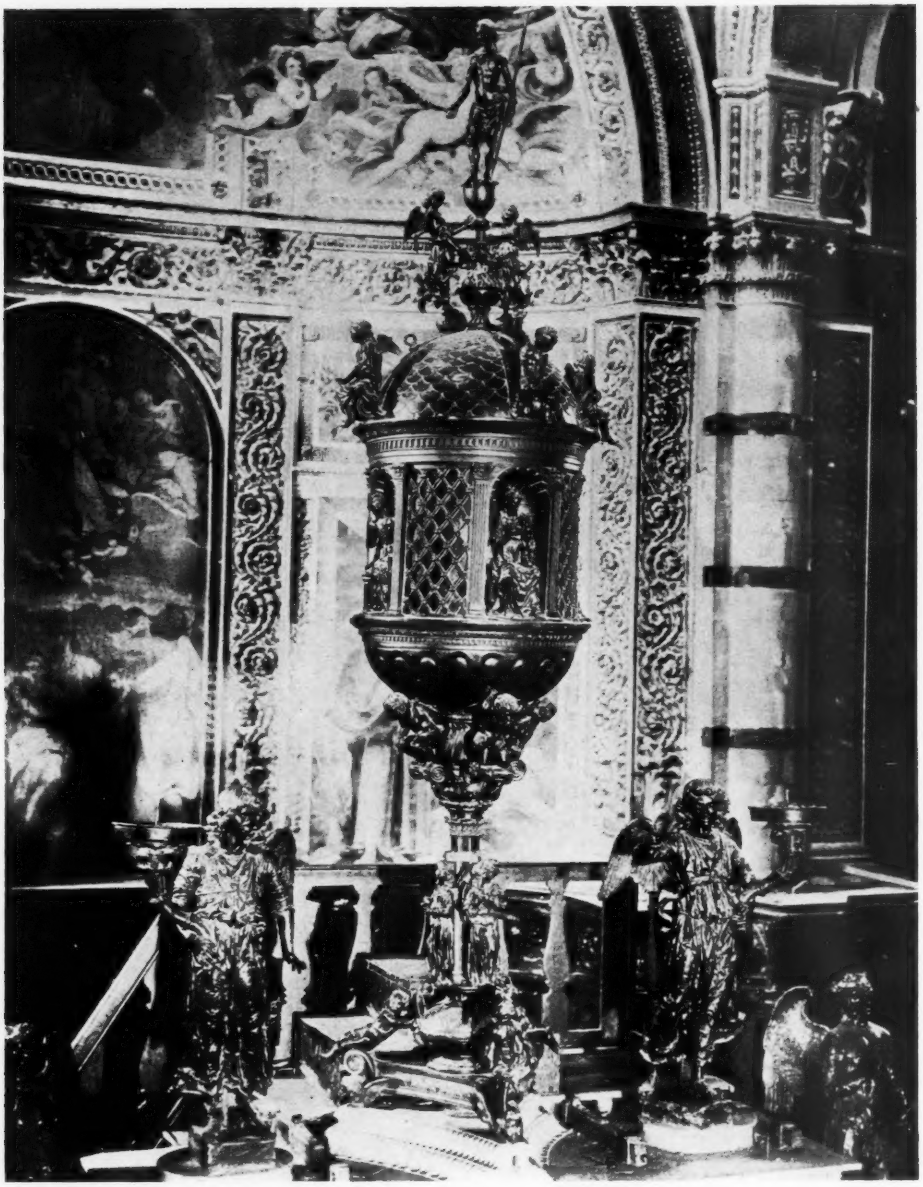
Remember that Luxfer will cost no more than cheap substitutes and from the standpoint of service, economy and durability cost *less*.

AMERICAN Luxfer Prism COMPANY

CHICAGO............Heyworth Building
BOSTON..............49 Federal Street
CLEVELAND.....419-20 Citizens' Bldg.
DETROIT............Builders' Exchange
DULUTH.......310 W. Michigan Street
MINNEAPOLIS...1165 Plymouth Bldg.

INDIANAPOLIS...20 Union Trust Bldg.
KANSAS CITY....909 N. Y. Life Bldg.
MILWAUKEE..............Stroh Bldg.
NEW YORK..........507 W. Broadway
NEW ORLEANS......904 Hennen Bldg.
PHILADELPHIA.....411 Walnut Street

ROCHESTER.......38 Exchange Street
DALLAS............Builders' Exchange
SAN FRANCISCO......445-47 Turk St.
LOS ANGELES.....1835 S. Main Street
ST. PAUL........365 University Avenue



CIBORIUM (TABERNACLE) OF BRONZE, ON THE HIGH ALTAR OF THE CATHEDRAL OF SIENA, ITALY

THE AMERICAN ARCHITECT

VOL. CVIII WEDNESDAY, NOVEMBER 17, 1915 NUMBER 2082

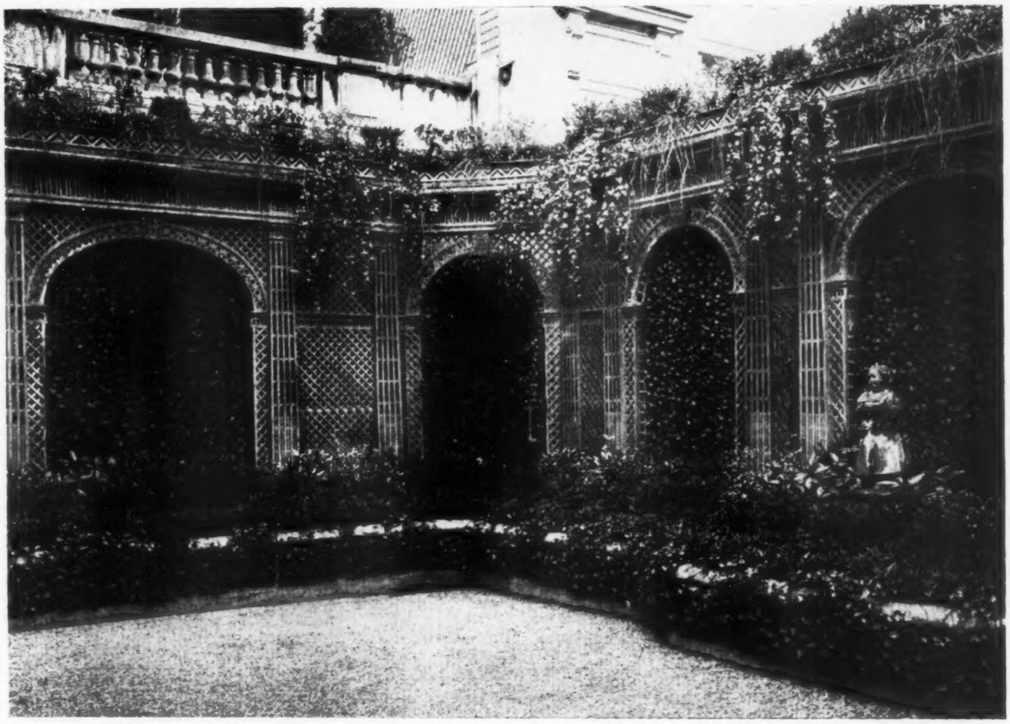


FIGURE 3

The enclosure in which the formal garden is the picture is brightened like old gold on the frame by festoons of growing things. The vines are the life of the trellis and give it action. The ground ties in with the background and the tracery of the wood becomes one with the ivy and grass and bordering flowers.

LATTICE; ITS RELATION TO LANDSCAPE GARDENING

BY R. T. PRYOR

LATTICE work is essentially a creation for the exterior and above all does it lend itself to the decoration and embellishment of landscape gardening. It is in this usage that the charm and delicacy of well designed trellis is best appreciated, for it is then possible to form combinations with the plantings and foliage in which it is placed.

In studying the construction of such exterior work a very great attention must be given to detail and method of fabrication in the different members because of the unusual strain imposed on light structural parts by the elements. The care necessary in such cases has been fully described in previous articles.

The adaptation of lattice to interior pur-

FIGURE 1

The formal garden is a veritable exterior salon. Its charm lies in its quiet ensemble, unbroken by prominent features in its central parts, treated as a picture in a frame, that frame consisting of high walls of foliage and architecture or trellis over which is trained a profusion of growing vines and brilliant colors. Across the face of the picture one may see paths and flowers, pools and fountains, all spreading out to the interesting framework of upright wall and foliage.

poses is a question only of design, for in this instance climatic conditions do not need to be taken into account. The problem is therefore one merely of design, for there is then only the need of acquiring an effect of lightness and gaiety with no thought of structural difficulties as they relate to climatic conditions, etc.

Interior trellis work must needs be developed to a much greater degree of detail in its lines and design for the effect of foliage and vines and flowers which add so materially to the exterior work is lacking.

In preparing lattice for the formal garden the design should be considered with the idea in mind that the garden is the interior motif of a bosquet wherein the walls are formed and the interior created in such harmony that the ensemble forms a veritable exterior salon.

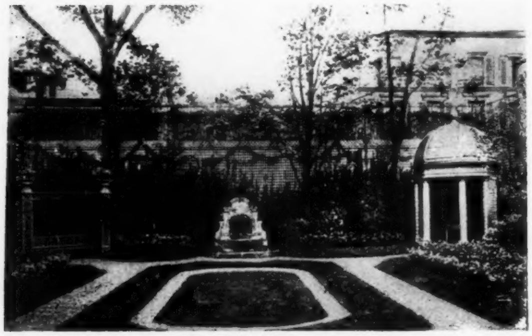


FIGURE 2

As balancing features the sheltered seat and the bouquet here shown are successful. A more difficulty task has been met, more difficult because of the extreme formality of the garden. A fountain has been reared on the central axis, while diverging paths lead to separate important features. The success of three important points so closely related is not so pronounced as though they had been more scattered or made less prominent.

As a rule, the border or "frame" of the formal garden is formed of heavy foliage to emphasize the more delicate planting of the garden. This border planting may well be enlivened and the enclosure made more exclusive by using it as a background for an encircling lattice wall. In figure 3 one may understand how the tracery becomes the frame to the pictorial design of the planting. The paths and aisles may be interrupted by pergolas and arbors and the major axis ended by motifs of architectural importance, such as the bosquet in figure 4 or the shelter in figure 5.

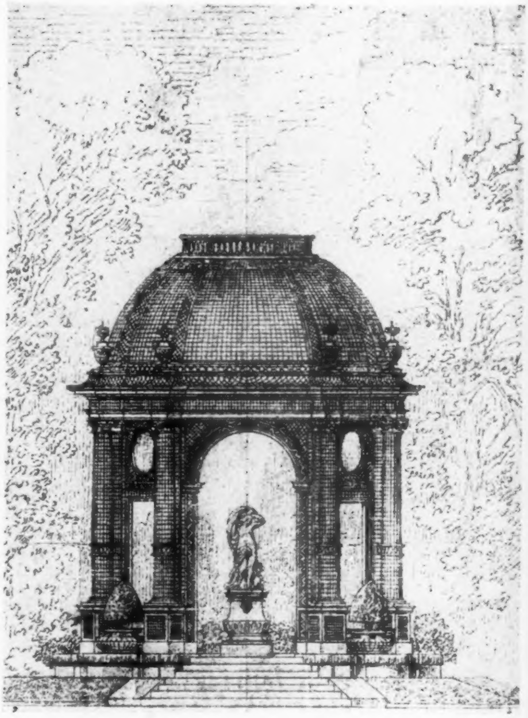


FIGURE 4

The French built lattice well. The design here shown is a charming bosquet sheltering a marble figure. The drawing shows the possibilities existing in the background of foliage and in the delightful proportions of the architecture.

One should bear well in mind that a feature in trellis should almost never be made the central feature of a formal garden.

Where a bare wall is to be covered or an opening is to be closed in, the trellis design may then be well studied in its importance as a feature, for the object is to divert the eye from the subject to be hidden.

In a formal garden lattice has an opposite use. Here the charm of the entire production lies in the layout as a whole and therefore none of the central areas should be broken by prominent or conspicuous objects of any description.

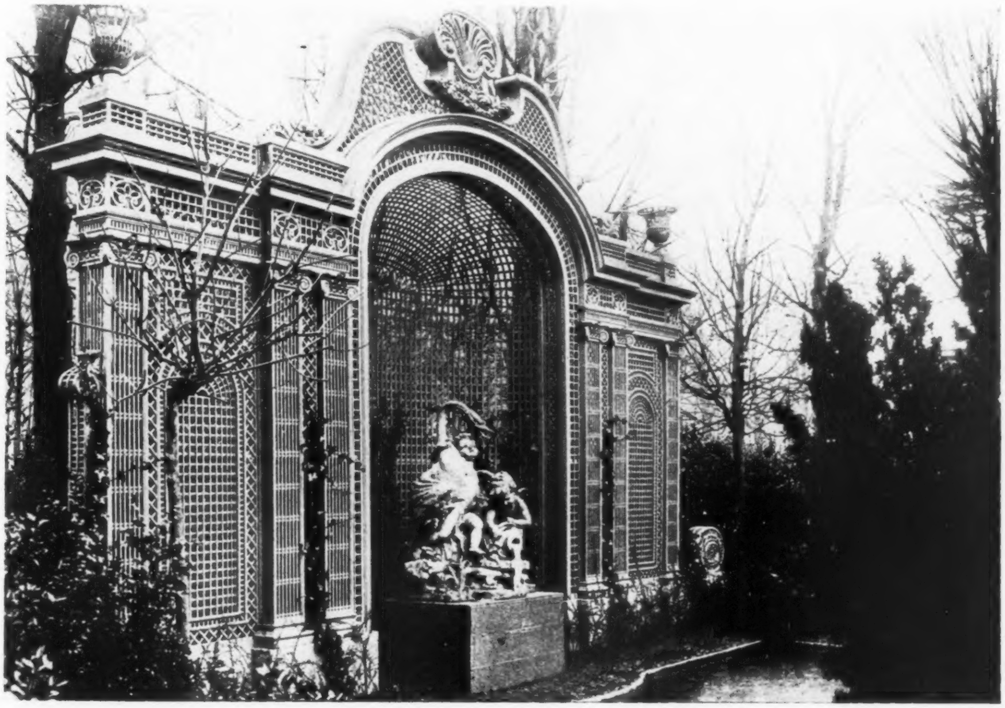


FIGURE 5

The "feature" of a formal garden. It shelters the central spot as you look down the central aisle. This is the end of the garden and from here all paths begin and end. Its reflection in the water, its backing of green, its beautiful proportions and its fitness, are details in the setting of the charming garden shown in figure 6.

Entrance gateways may be of trellis as in figure 12, and vines may be formed over cool arbors which give vistas on some tea house or shelter almost fanciful in its setting.

Figures 1 and 2 illustrate the manner in which the lattice walls and features have been subordinated in the ensemble and get the very important part they play in the framing and decoration of the garden.

So fully must the planting be considered in the setting of the architecture that the designer should be able to see the tracery half hidden in foliage and sparkling in lights and shadows almost before he has placed his ideas in working form. A corner of the garden in figure 2 is given in detail in figure 3. Here the design has been studied in its entirety as a wall.

The classic lines have been employed and the proper voids and solids retained to emphasize the green masses which must occur in a garden wall.

The arches, with their trimmed and leafy fillings, form excellent backgrounds for bits of sculpture, a fountain here or there, or a reflection of black and white in the mirror of some pool.

The French were pre-eminently successful designers of delightful bosquets. Unfortunately not the same care was taken as to the details of construction nor of maintenance, for today one may see ruins and decaying pieces of what one day were charming retreats. Their very seclusion and shelter were their undoing, for the shade and damp and action of dying leaves and moss

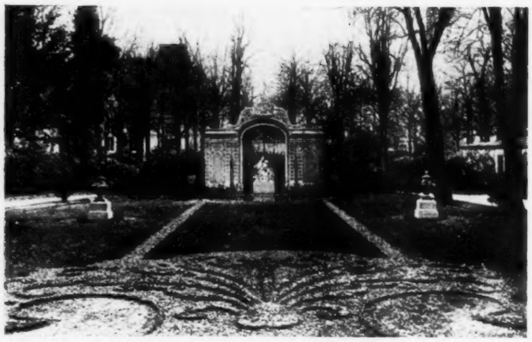


FIGURE 6

In the lattice wall bordering on some pool of water the feature of the garden is placed. This may be the shelter of a group of statuary or may cover the fountain itself. This feature should always end some vista or major axis as in this case where it ends the tapis vert of the formal garden.

has brought them to decay and ruin. Figure 4 illustrates the possibility of the French design, for in Bellefontaine a long aisle was ended by the attractive domed "cabinet," as shown.

Whereas, the Italian garden will show a garden pool bordered with a temple ruin or grotto, the lake in a French garden will reflect the inviting design of figure 5. Here again, although in itself a motif of much importance in the garden, it is suppressed in the entire design and made to perform but a minor function in the general scheme of planting, *tapis vert* and fountain. This relation is clearly shown in figure 6, a relation which shows how important a lattice feature may become and yet remain only one of the important members of the entire composition.

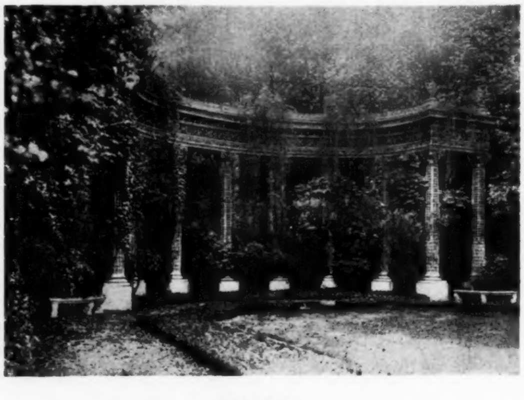


FIGURE 7

This arcade can easily speak for itself. There is a wealth of wistaria and greenness intermingled with a riot of color. Here one can feel that lattice is performing its true function. Here art and nature intermingle and a life has been given to the architectural form which in turn emphasizes the grace of drooping vines and projecting branches.

In the colonnade can be found one of the successful means of framing a formal garden. As is figure 7, the use of a lattice colonnade and drooping vines may become the crowning feature of a garden, almost wild in a riot of vines and foliage and rambling color. Figure 8 is a good illustration of the extremely formal colonnade, treated severely, as is the garden. And yet how easily the monotony of succeeding arches would have been relieved by judicious planting or a wealth of foliage, as in figure 7; by splashes of color in wisteria and roses or brilliant vines, or by the insertion of a spot of white marble in the bays of green.

The long unbroken cornice line would be less tedious if a lattice vase or urn were made to carry up the column line. The succeeding arches might have been enlivened if now and then a perspective filling had been employed in the openings, as illustrated in figure 11. This latter method is especially successful where used in masonry openings, but is equally efficient as a filler where a monotony of openings and arches is to be avoided.

FIGURE 8

Successive arches are monotonous and should be broken or enlivened by filling in here and there with perspective fields, as in figure 11. The skyline might have been broken by vases or features over the piers. Certainly the effect would have been more pleasing if in some of the bays there might have been placed some spots of marble or balustrade.

A bay filled with perspective lattice, fronted with a vase of flowers set in contrasting stone, placed on the axis of the central paths or in the angles, freedom of planting, and foliage, would tend to lessen the hardness of the straight lines which create an unconscious effect of stiffness and formality to what should be a truly garden spot.

FIGURE 13

This side passage has never been treated with planting or foliage. It is painted white on a darker background and because of its free lines and contrasts forms an attractive side hall of a passage which threatened to become unattractive and difficult to treat successfully. Note how the lines of cornices have followed those of a classic cornice and that the feeling of pilasters has been retained by a simple yet effective variation of the lattice design at the corners. This is one of the simplest designs which could have been studied, but carries out to a marked degree the heavy lines and character of the architecture above, creating at the same time a cheerfulness in what might have been a monotonous passageway.

The temptation in this country is to hold to the repetitious design, and this tendency is too often the ruination of successful lattice work.

To be most successful, lattice should form a part in the informal garden. Alone, you unconsciously see the many lines, you feel the architecture. Where you half see the wooden form, where here and there there seems to be a struggle between formality and informality, between given lines and nature's gracefulness in her vines and flowers and moving foliage, there you may say that trellis is successful. You must almost feel that the wood is moldy and musty, that decaying leaves are hidden in the builded forms; you must see the vines endeavoring to wind in and around the woodwork, you must see them both combined, you must know that they belong together. Foliage is always beautiful because it is nature, lattice can be made a feature and attractive, but you must make the structural work grow *with* the natural for it to lose its stiffness

FIGURE 10

From this lattice porch a view is obtained of the gardens shown. The character of the trellis holds in all its details, and in every view as you stand outside there is trellis, now in the formal garden and in the trees and on the wall, and then on the house in porch and balcony.

FIGURE 11

A wall, an opening, lattice—and success. Success in careful design. Simple lines properly applied have enlivened the entire approach to this entrance. One has only to imagine the stone undressed to realize the possibilities of wooden tracery.

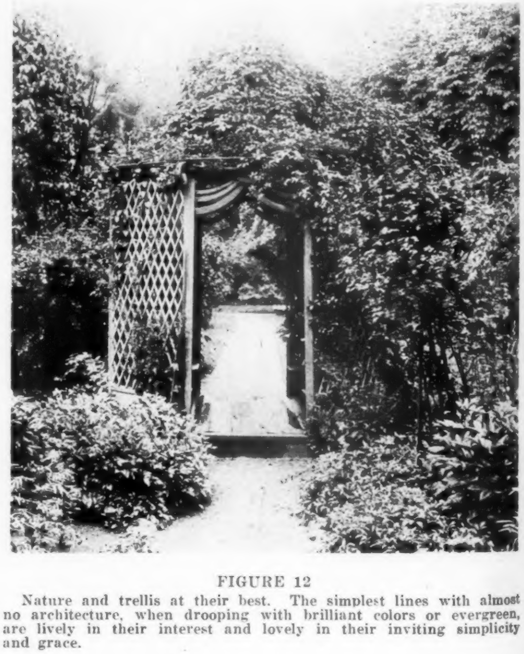


FIGURE 12

Nature and trellis at their best. The simplest lines with almost no architecture, when drooping with brilliant colors or evergreen, are lively in their interest and lovely in their inviting simplicity and grace.

and become subtle in design of line and form.

The simplest shape becomes beautiful and fills a void which it could not do if placed alone. As in figure 12, the entrance to the vista beyond is almost nature made. The gateway here would have been sorry indeed had it been forced to depend on its lines alone to give it character. In its dressing of foliage and its setting a certain charm is given to the entire garden path which would have lost rather than gained if left to planting alone.

In a word, subordinate your lattice wall. Do not make a central feature of the trellis bosquet. Make them important, but place them at the ends of aisles or paths. Let them form a part, with the heavy foliage, in constructing the frame in which the picture is made with all of the tastes and all of the originalities of the individual designer.

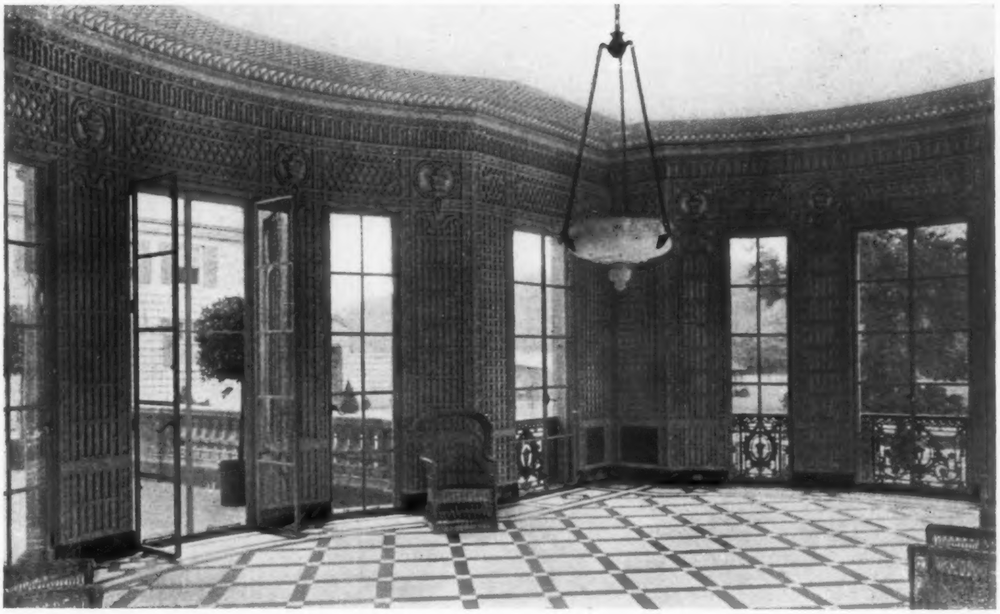


FIGURE 9

Interior lattice must depend on its own design—its lines and forms—to express that lightness and gaiety which is so easily accomplished in the design placed in a landscape or garden. This lattice conservatory is painted a Midas green with a white background and, with the black and gold base, black and white marble floor and near white ceiling, has created an effect of "outdoors" which could not have been obtained by any other treatment of the heavy walls. Judicious selection and placing of potted plants has since added to the attractiveness and lightness of the room, which in winter becomes almost an exterior bosquet in feeling.

Building Operations During Time of War

THE English architectural press has, since the outbreak of the war, been outspoken in its criticism of the action of the Local Government Board in postponing in every way possible all work on public buildings.

The *Building News*, of London, draws attention as in contrast, to the action of the Berlin authorities in making a national matter of this question and states:

Even the news of the new Lille-Warsaw express, making in 30 hours the trip from front to front, is somewhat overshadowed by the report that the city fathers of Berlin have just authorized an issue of bonds to the amount of $75,000,000, to be spent upon public improvements throughout the city, such as new subways, parks, new schools and playgrounds. Incredible as this seems, at a time when many Germans are declaring their country to be fighting with its back against the wall, and to be the desperate victim of a conspiracy to starve, stifle and crush its peaceful non-combatants into submission, we are given the definite testimony of the Lord Mayor of Berlin in corroboration as follows:

"At the beginning of August, immediately after the outbreak of war, things looked quite different. It was as if the whole business organization, so to speak, held its breath. But that was merely a momentary pause. Then all at once we got our bearings and adapted ourselves to the new conditions. And in a few weeks the whole social organism, public and private, was again in full working order. In the first few days the number of unemployed rose from 20,000 to 60,000, a fact that clearly indicates the confusion that at first was prevalent."

NORTHERN ITALIAN DETAILS

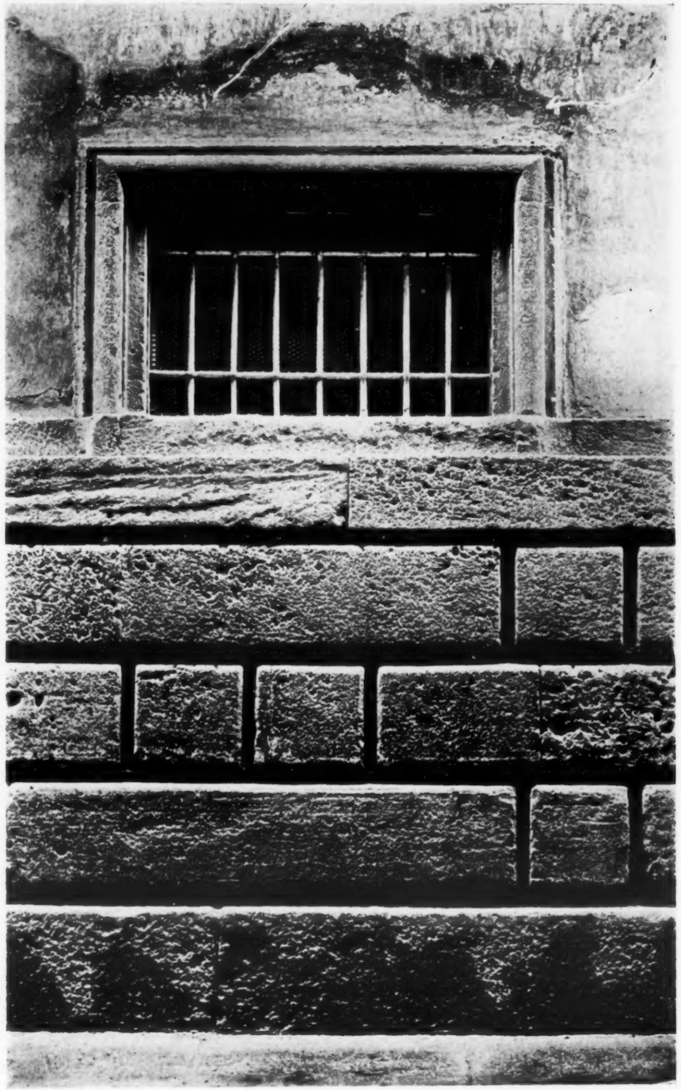
NO. 48—WINDOWS: S. ALLESANDRO, AND VIA CANOBBIO, MILAN

IN Milan there was no great change in the main lines of the architecture during the seventeenth century; it remained faithful to the doctrines taught during the preceding century, and, although we do not find, as at Rome and at Venice, many architects of the first rank, the city can boast quite a number of men whose skill and industry gave distinction to the whole city, endowing it with many notable buildings, both civic and religious.

The opening of this century gave us the works of the Padre Gian Lorenzo Binago, the architect of the church of S. Alessandro. The main lines of this church bear a striking resemblance to those of Santa Maria in Carignano, Genoa, by Galeazzo Alessi. The influence of the baroque has, however, quite modified the details of the Milanese church and it has distinct characteristics, such as great flanking consol and an attic with flowing and undecided silhouette that adulterate its purity of design.

The window illustrated this week is situated upon the lateral façade in a base course continuing the lines of the steps. Although thoughtless in design and unfinished in execution, it is a forceful bit of architecture. The other example taken from the Via Canobbio is certainly of considerably later date; its refined grille and interesting trim and rustication bear the inimitable stamp of the Italian artist.

VIA PAOLA DI CANOBBIO



S. ALESSANDRO

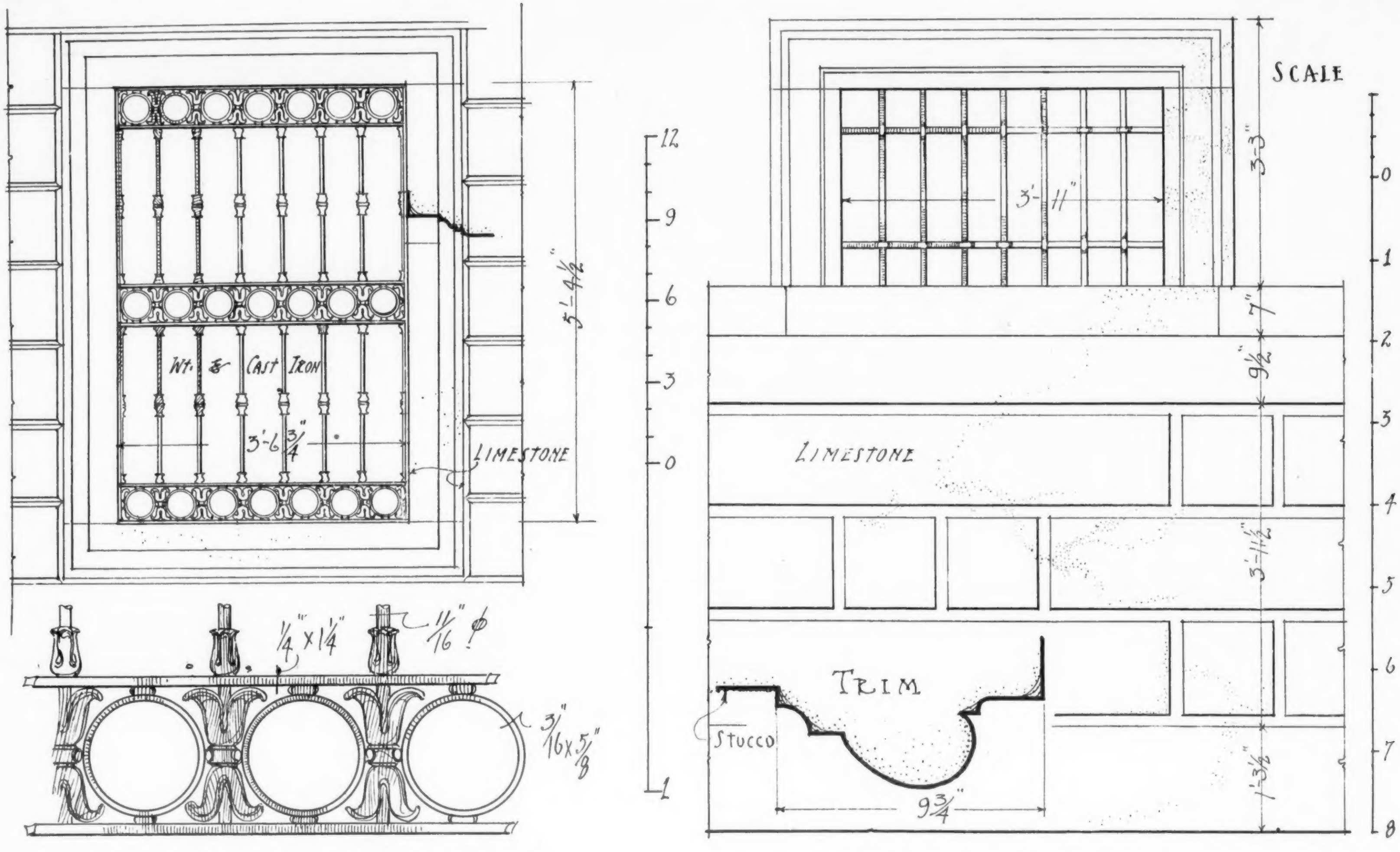
WINDOWS, MILAN

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

WINDOWS, MILAN

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 101



VIA · PAOLO · DI CANOBBIO

S · ALESSANDRO

WINDOWS, MILAN

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

VIEW LOOKING NORTH EAST

VIEW LOOKING SOUTH WEST

THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

MESSRS. CARRERE AND HASTINGS, *ARCHITECTS.*

CENTRAL FIGURE ON FOUNTAIN NOT YET IN PLACE

THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

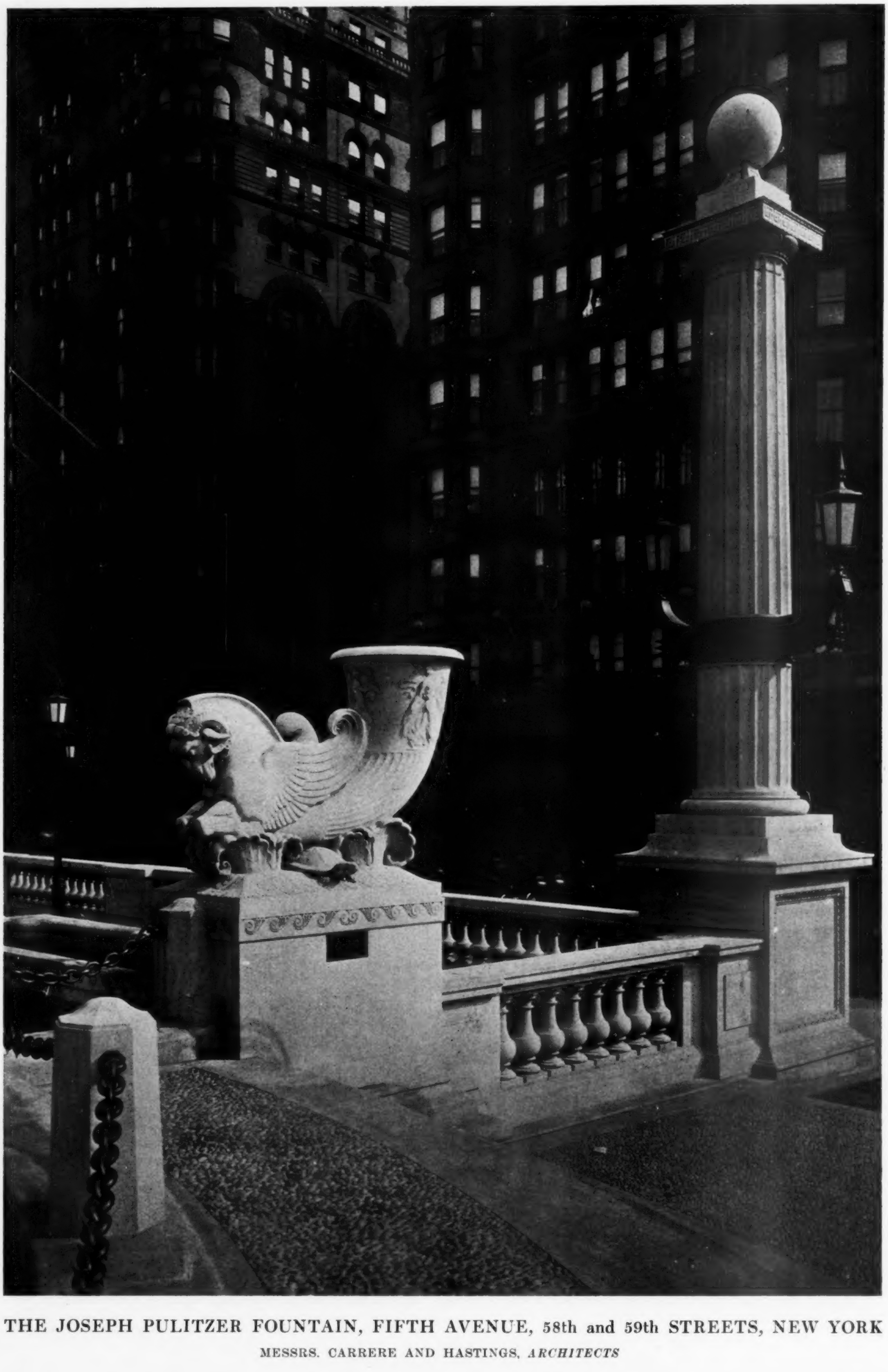
MESSRS. CARRERE AND HASTINGS, *ARCHITECTS*

THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

MESSRS. CARRERE AND HASTINGS, *ARCHITECTS*

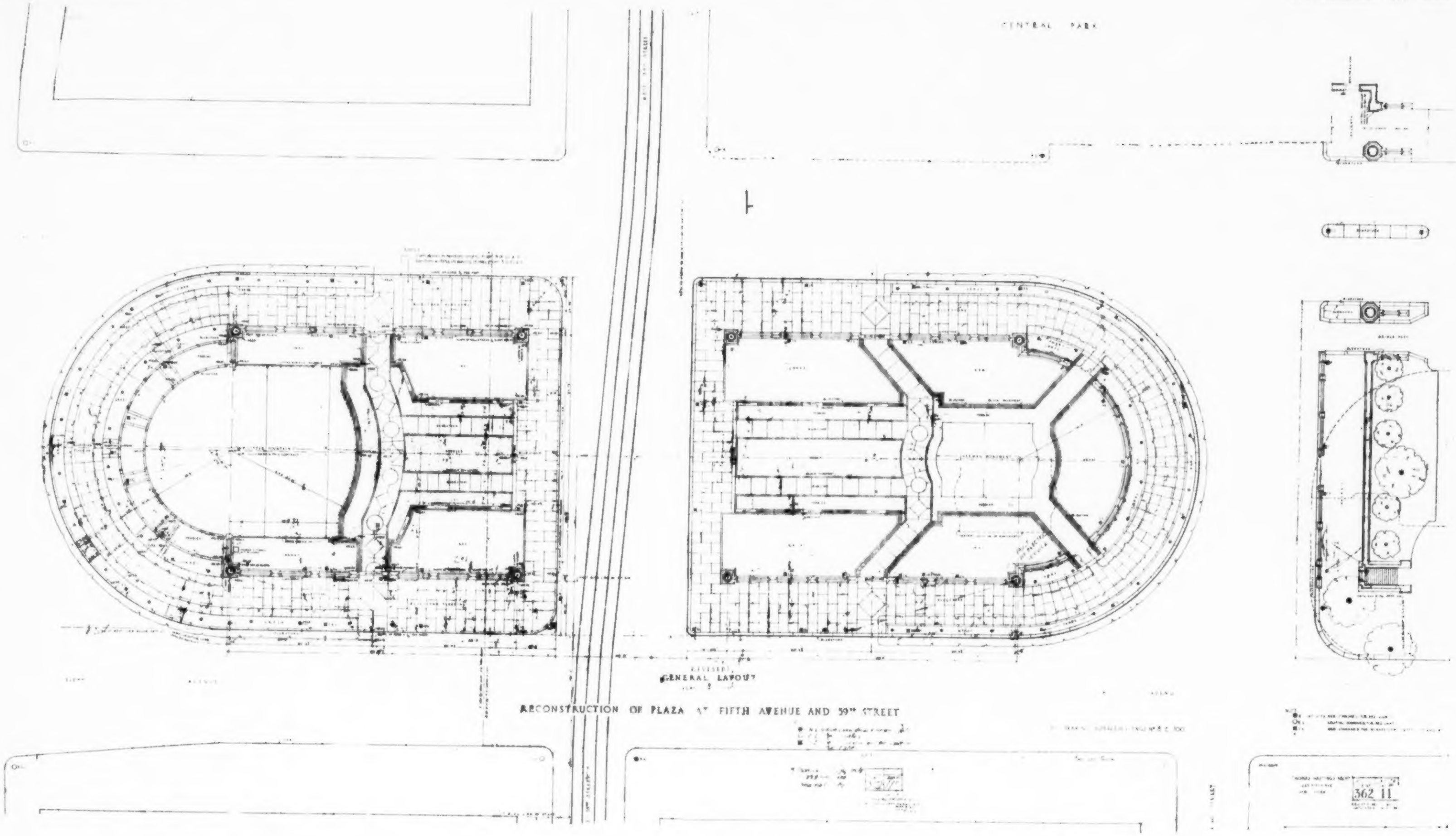
THE AMERICAN ARCHITECT

VOL. CVIII, NO. 2082 NOVEMBER 17, 1915



THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

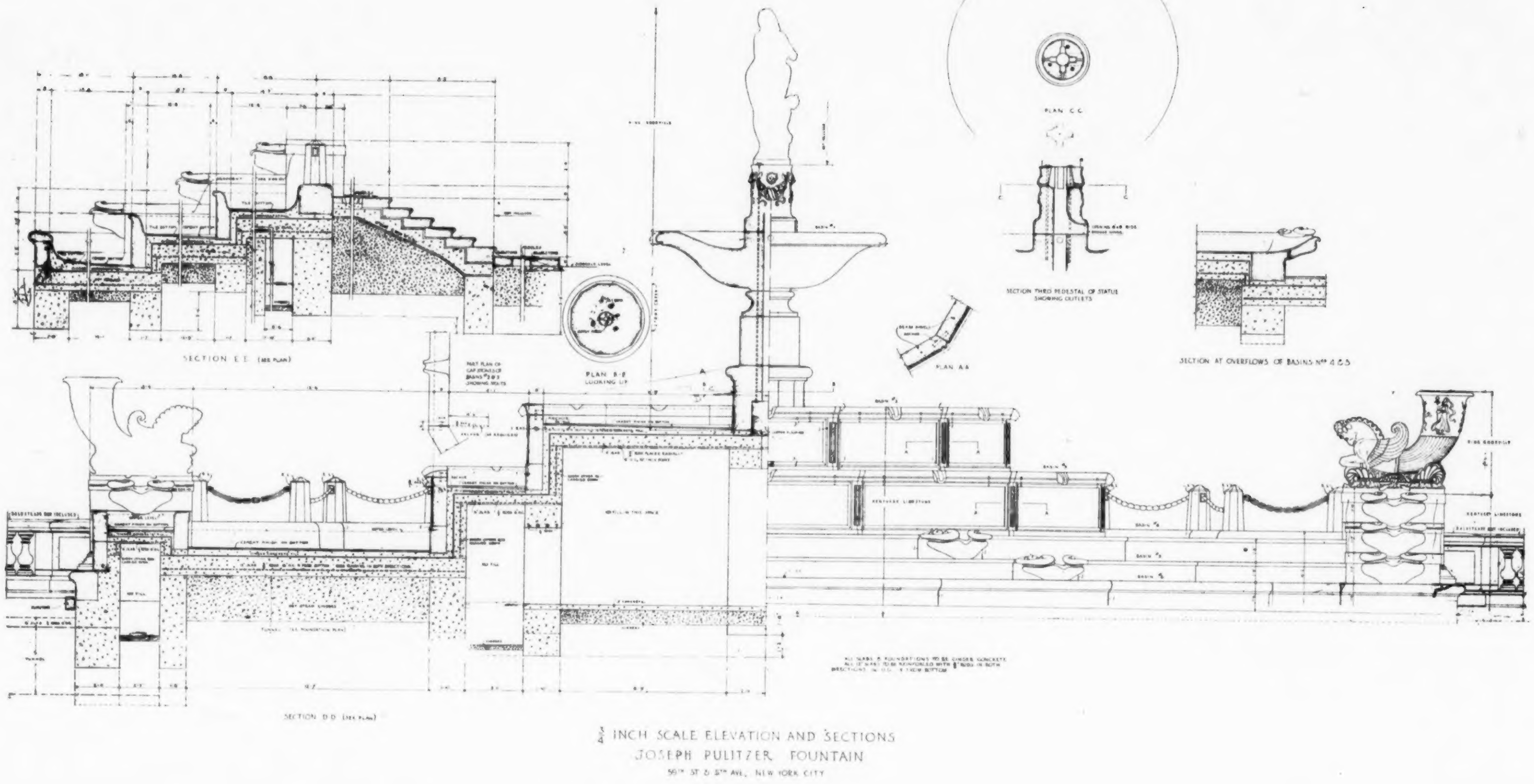
MESSRS. CARRERE AND HASTINGS, *ARCHITECTS*



GROUND PLAN

THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

MESSRS. CARRERE AND HASTINGS, *ARCHITECTS*



THE JOSEPH PULITZER FOUNTAIN, FIFTH AVENUE, 58th and 59th STREETS, NEW YORK

MESSRS. CARRERE & HASTINGS, *ARCHITECTS*

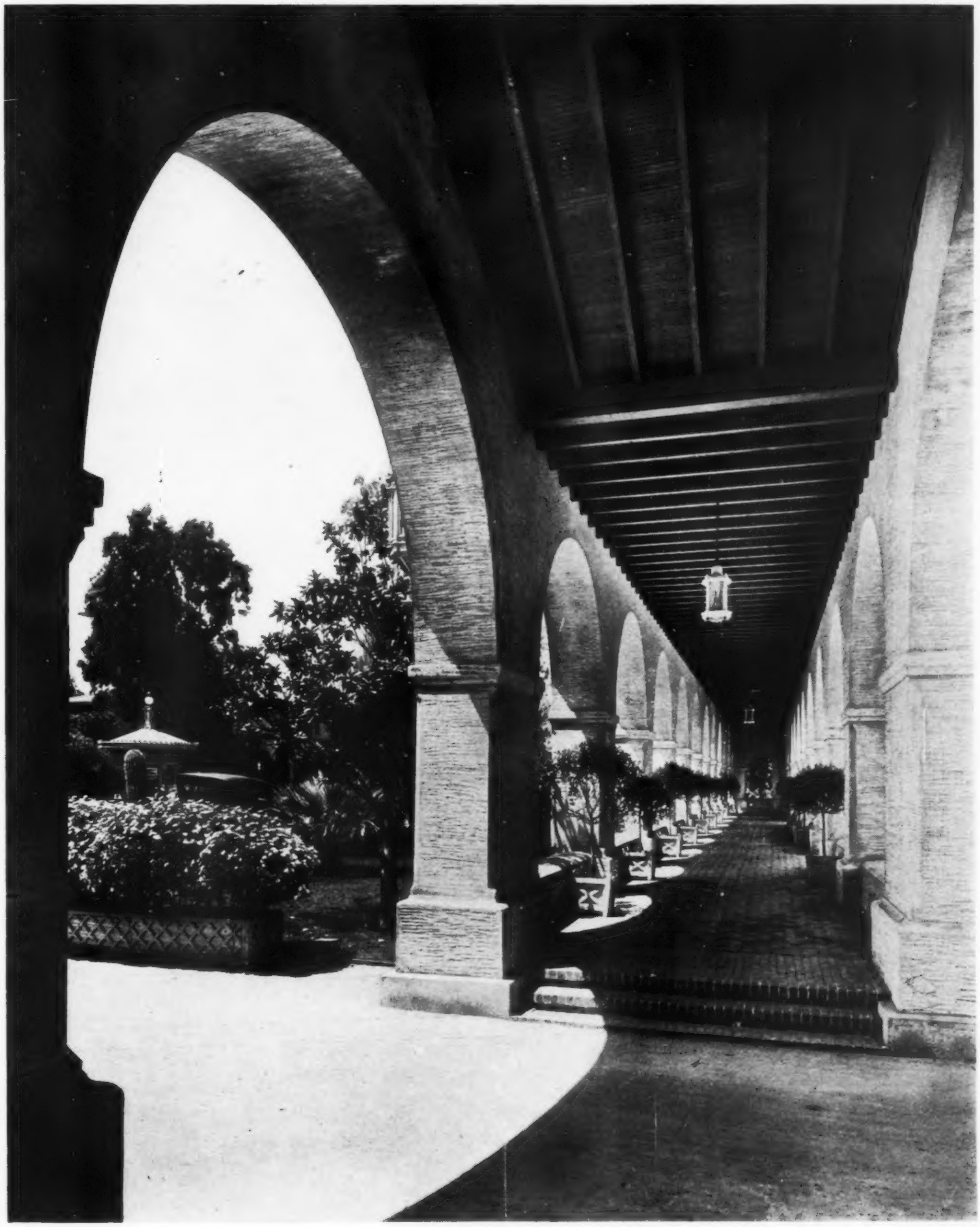
SOLDIERS' MEMORIAL, WESTVILLE, CONN.

MESSRS. BROWN AND VON BEREN, *ARCHITECTS*

CALIFORNIA BUILDING, PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. THOMAS H. BURDITT, *ARCHITECT*

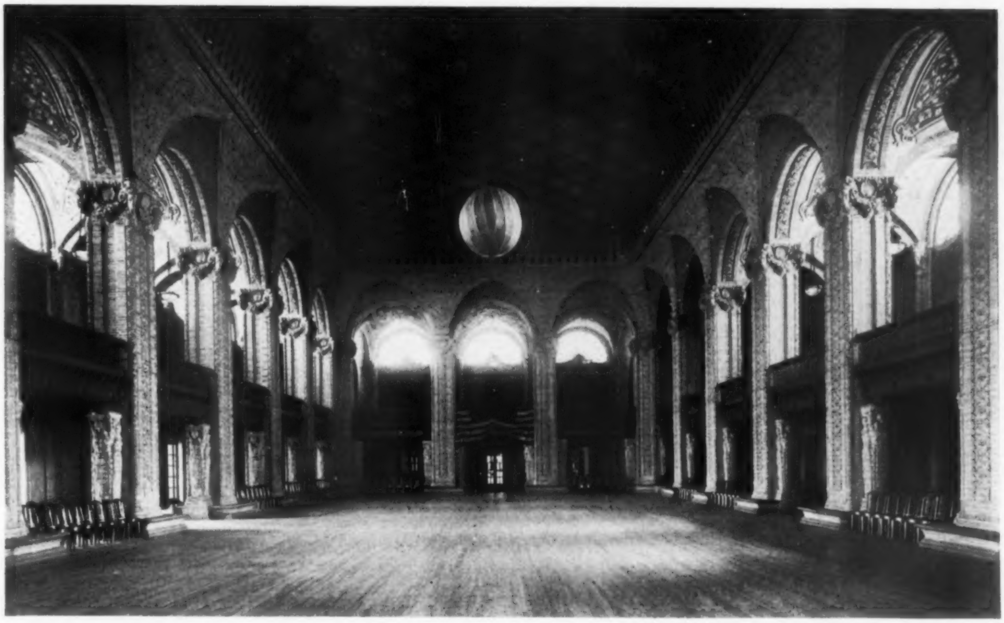
THE AMERICAN ARCHITECT
VOL. CVIII, NO. 2082 NOVEMBER 17, 1915



CORRIDOR

CALIFORNIA BUILDING, PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. THOMAS H. BURDITT, *ARCHITECT*



BALL ROOM

RECEPTION ROOM

CALIFORNIA BUILDING, PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. THOMAS H. BURDITT, *ARCHITECT*

PAVILION OF CUBA

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. FRANCESCO J. CENTURION, *ARCHITECT*

VESTIBULE AND MAIN STAIRWAY

INTERIOR COURT

PAVILION OF CUBA

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. FRANCESCO J. CENTURION, *ARCHITECT*

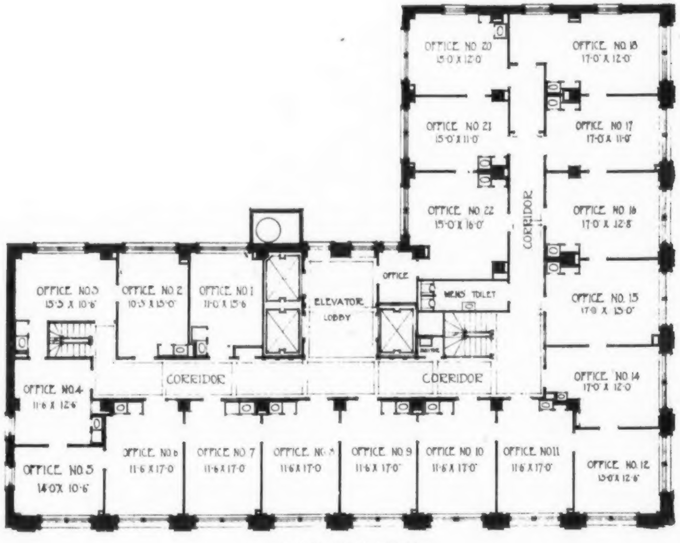
LADIES' RECEPTION ROOM

BALL ROOM

PAVILION OF CUBA

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, CAL.

MR. FRANCESCO J. CENTURION, *ARCHITECT*



TYPICAL FLOOR PLAN

BALBOA BUILDING, SAN FRANCISCO, CAL.

MESSRS. BLISS & FAVILLE, *ARCHITECTS*

TH

Add

In t

T
ALI

Ent

Vo

TH

ian
hav
pe
do
the
tha
de
of
est
co
ac
of
see
a c
of
ou
Fi
tha
tec
bu
a r
fir

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, *Insurance Exchange*
Page A. Robinson, *Western Manager*
Entered at the Post-office, New York, as Second-class Matter

VOL. CVIII NOVEMBER 17, 1915 NO. 2082

THE WILLIAMSBURG FACTORY FIRE

THE numerous investigations, already completed or well under way, of the fatal fire that recently occurred in a candy factory, located in the Williamsburg district of Greater New York, have apparently established a number of pertinent facts beyond any reasonable doubt. Of direct bearing on this case are the records that indicate a violation of laws that had been knowingly tolerated by the departments having jurisdiction for a period of nine months. Also it seems to have been established that the locking of an exit door contributed largely to, if it did not in fact, account entirely for, the loss of life. But back of the causes and results of this fire there seems to be revealed, by the investigations, a condition that may well claim the attention of the public, as every portion of it is obviously affected in a greater or less degree. First, we are warned by no less an authority than the chief of the Bureau of Fire Protection that there are scores of factory buildings in Greater New York in which a repetition of the disastrous Williamsburg fire is possible at any time. Second, we have the fire commissioner's assurance that these dangerous conditions cannot be entirely remedied within ten years. The reasons assigned are that the departments charged with the enforcement of laws affecting the construction, equipment and operation of factories lack a sufficient number of inspectors to accomplish the work, and further, that factory owners frequently employ every conceivable means, including the influence of powerful political organizations, to oppose and delay the installation of life-saving devices and equipment.

The questions of culpability and punishment for the loss of life sustained in the case under consideration can probably be safely left to the proper authorities, but if these statements of men who are in a position to know the facts are entirely accurate, and there is no reason apparent for doubting their accuracy, the situation is so serious that it calls for immediate remedial action. Why we did not hear more about the conditions, which must have been known as well to those officials now disclosing them before the fire as since, until after it had taken its toll of human life, is a question that must suggest itself, but its answer cannot be of present value to the investigations except as possibly pointing a way for the improvement of future public service. The main points for architects to decide are: First, the extent to which they have contributed to present conditions by indifference, when their knowledge of building construction and equipment would have enabled them to exert the strongest kind of an influence where matters involving fire-protection were under consideration. Second, in what manner can the profession be of greatest aid in a general movement to improve the character of buildings and their equipment in this country, and thereby reduce the fire hazard? One obviously effective method is to decline to become in any way identified with a building project which does not include adequate means, in the opinion of the architect, regardless of minimum requirements of law, for the protection of the life of occupants. To anything less than that, it would seem that no one's conscience would allow him to agree, in the light of recent events.

But the architect's intimate relation to and knowledge of building work in general appears to fit him to go farther. Might architects not take such concerted action as would lead to the profession becoming in a sense a protective agency of recognized value, not only as regards the structural safety of buildings, but in the matter of the means afforded by them for the safety of their occupants in the case of fire, as well?

When a physician in his practice encounters a contagious disease, the laws demand that he at once report it, and steps are taken to protect the public. Why should not an architect in like manner report a condition that his experience warrants him is a menace to life? The thought seems to merit careful consideration.

Probably one of the greatest difficulties now lies in the fact that the character of occupancy of some classes of buildings is so frequently changed without proper changes being made in the facilities provided for the use and protection of the occupants in case of fire. This phase of the subject, with which architects have no connection, should unquestionably be more fully covered by law or ordinance, and adequate means provided for its enforcement.

BUILDING DURING WINTER MONTHS

TO architects who have been in practice for a decade or more, the fact that there is a general tendency to extend what was formerly considered "the building season," until it practically constitutes an all-year-round activity, is apparent. That this general attitude is one of advantage to the client, to the profession and to the manufacturers of building materials is no less obvious. Of course in a country possessing the differences in climate that are to be found in the extremes of the United States, a general rule cannot be applied; but even in northern latitudes there is now more building and construction work carried on during winter months than formerly, and by the exercise of industry and ingenuity on the part of both architects and builders, we expect to see this materially increased from year to year.

It is entirely obvious that any business prosecuted in seasons only, must be carried on in a manner affording greater profit on each individual operation, in order to carry the organization through the season of no work. It follows as a corollary that if work can be undertaken throughout the year it will be performed at less total cost to the builder, and we may depend upon competition to reduce the cost to the owner. What applies to the business of the builder applies, with possibly less force, to the work of the architect. While the cost of professional services would be no more to the owner, under the present system of architects' fees, there would obviously be a greater profit to the architect if his office could be working at moderate rate and capacity throughout the year.

As to the character of work executed in winter, it would seem that modern practice employing comparatively quick setting cements and methods now well known of protecting work until concretes and mortars have had sufficient time to set, largely overcome the dangers which formerly attached to construction work carried on in cold weather. Moreover it can be stated that at least half of the work in connection with a large proportion of building construction is done after exterior walls have been completed and the building temporarily enclosed; so that heat can be employed to regulate the temperature where plastering and finishing are being done.

A general movement to increase the amount of work undertaken during the winter months has recently been started by prominent manufacturers of building equipment, who have called attention in forceful manner to the many advantages that accrue from the standpoint of all concerned when construction work is carried on without cessation during the winter months. The time is undoubtedly not far distant when building operations will go forward in all parts of this country with as great energy from December to April as during any other season of the year.

MEMORIAL PYLON, COLUMBIA UNIVERSITY, NEW YORK

MESSRS. McKIM, MEAD & WHITE, *ARCHITECTS*

MR. CHARLES KECK, *SCULPTOR*

CALIFORNIA BUILDING
PANAMA-PACIFIC INTERNATIONAL EXPOSITION

STREWN along the western borders of California from San Diego on the south to Sonoma on the north, there arise the quaint monuments of an earlier civilization in the Golden State—the missions of the padres.

Although of the architectural type which the early Spanish priests bore with them eastward from Spain to the Philippines and westward to South and Central America, the California missions have a quality all their own. They are distinctive of New Spain, as California was known in the early forties.

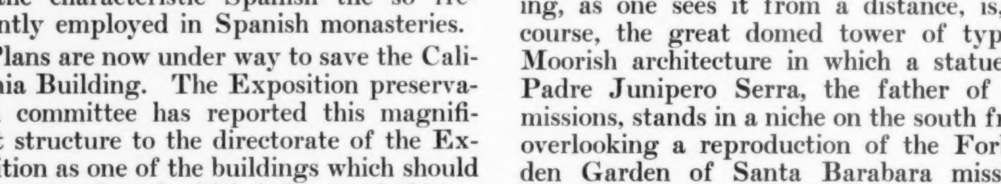
In the construction of the California building at the Panama-Pacific International Exposition, it was planned to reproduce a number of the most artistic features of the California missions as a whole. This magnificent building, therefore, represents no particular mission, but it reproduces in part the architecture of all the missions; the familiar mission fronts, the bell towers. The walls of the California Building are surfaced with the imitation Travertine stone used on all of the Exposition palaces. Their coloring is not unlike that of the missions built of adobe. Its roofs present the appearance of the characteristic Spanish tile so frequently employed in Spanish monasteries.

Plans are now under way to save the California Building. The Exposition preservation committee has reported this magnificent structure to the directorate of the Exposition as one of the buildings which should be preserved, and which it is practicable to save.

The California Building is the largest structure ever erected by a state or a nation at a world's exposition. With its furnishings, it represents an expenditure of approximately $2,000,000. It is situated on the Marina, "Villa Gardens," as the broad expanse along the shore of San Francisco Bay is called, and is near the northwest corner of the main group of exhibit palaces.

Aside from the five acres of floor space, the California Building contains the administrative headquarters of the Exposition and the social headquarters as represented by the Women's Board of the Exposition. Here, during the present year, many notable functions have been held, and many famous men from all parts of the world have gathered. Within the building is a magnificent ballroom, scene of many a brilliant reception; a great banquet hall, where public men in many walks of life have been honored; a commodious reception hall, connecting the ball and banquet rooms with the great exhibit section of the building. Seven motion picture theatres and lecture halls, with a seating capacity of 2,000 persons, are located in the building, and are used by the California counties for displaying their industries and points of interest to visitors. More than 7,000 feet of motion picture films was prepared for the purpose.

The most prominent feature of the building, as one sees it from a distance, is, of course, the great domed tower of typical Moorish architecture in which a statue of Padre Junipero Serra, the father of the missions, stands in a niche on the south front overlooking a reproduction of the Forbidden Garden of Santa Barabara mission. Many of the features of California mission are, as before observed, to be found here faithfully reproduced, or adapted to modern requirements. The architect of the California Building is Mr. Thomas H. Burditt.



CURRENT NEWS AND COMMENT

Self-Consciousness in Art

We do not know exactly when the self-conscious artist first made his appearance on the stage of life, but the disease with which he was infected found a suitable environment and spread in the unhappy thoroughness of Black Death or other of the scourges which have from time to time decimated mankind. The great artist, whether painter, sculptor, architect, or musician, often had a fair conceit of his own talents and a sense of his importance to mankind, but it was honestly and directly expressive. For example, Stradivarius is reputed to have said that even God could not make one of his violins without him, and Benvenuto Cellini reveals his astoundingly naïve vanity in his memoirs. In another case, one of the greatest of our Renaissance masters, in commenting on his design for one of the Orders, calmly says that it is superior to those of the Italian masters, and arrogates to himself a greater æsthetic insight than theirs; but in all these cases, and many others which might be instanced, we have the outcome of childlike faith and pride, together with a total absence of self-consciousness. Men in those past days played their part in life without imagining themselves in the dual position of actors and spectators of their own deeds, and their work was none the worse if they sometimes appreciated their merits at an exaggerated figure.—*The Builder* (London).

An Interesting Course of Lectures

The Washington, D. C., Society of the Fine Arts, has planned a course of lectures of more than usual interest. Men large in the public eye will take part in this course. Lectures thus far announced are as follows:

On November 17, Charles R. Ashbee, F. R. I. B. A., will lecture on the province of the Arts and Crafts.

December 17, Versailles and its treasures will be the topic, and as the lecturer will be Mr. Carroll Beckwith, it will doubtless prove to be a very admirable presentation of the subject.

Alfred Noyes, whose reputation as a poet is world-wide, will speak on poetry on January 19, reading selections from his own works, and on February 16 Gwendolyn Logan will lecture on "The Arts of the Drama."

Mr. Joseph Pennell will lecture in March on an artist's adventures on the trail of his authors.

The Sinister Influence of Bad Housing

In an address delivered during the annual conference on national housing, held at Washington, Mr. John J. Murphy, tenement house commissioner of the City of New York, dwelt at some length on the scourge of disease, poverty and crime, which he stated, in his opinion, were directly influenced by bad housing. Mr. Murphy's address was one of unusual interest, and indicated a wide and valuable experience.

Cleveland Chapter, A. I. A.

The Cleveland chapter of the American Institute of Architects at its October meeting approved the movement to provide adequate subway approaches to the Superior avenue, N. W., and Detroit avenue, N. W., ends of the high level bridge and recommended that careful consideration be given to the street plan and to the architectural treatment of approaches.

The monumental character of the bridge, the architects assert, demands that the approaches and architectural features should be given the same study which has characterized development of the group plan.

A report on the lake front and Union depot ordinance was submitted by Charles W. Hopkinson. By unanimous vote, the chapter indorsed the ordinance and recommended that it carry at the coming election.

Obituary

Mr. L. H. McNeill, architect, of Mobile, Ala., died in New York, on October 21st.

T. W. Story, Sculptor, Dead

T. Waldo Story, sculptor, brother of Julian Story, the painter, died on October 22d.

The first statue placed in the House of Commons in London, that of Sir William Vernon Harcourt, was made by Mr. Story, who also made a bust of Lord Randolph Churchill for that chamber.

Mr. Story was famous in this country for his gold mosaic memorial to Mr. and Mrs. Belmont, parents of August and Perry Belmont, in Trinity Church, Newport; the drinking fountain in Hopedale, Mass., and the bronze doors of the library of the late J. P. Morgan.

Personals

Messrs. W. E. Parlow and Chas. Deas, architects, have formed a partnership under the firm name of Parlow & Deas, with offices located at 425 H-H Bldg., Cape Girardeau, Mo., where the business was formerly conducted by W. E. Parlow. They desire samples and catalogues.

The J. Martin Haenke Company, Inc., architects, of 15 Broad street, New York City, has been dissolved. Mr. J. Martin Haenke will carry on the architectural practice of the company retaining the same offices.

W. Wiegand, architect, New York has moved his offices to the Monolith building, 45 W. 34th street.

Carl Reger, architect, Morgantown, W. Va., has opened offices in the W. Va. Traction building, where he will practice his profession. He desires manufacturers' samples and catalogues.

BOOK NOTE

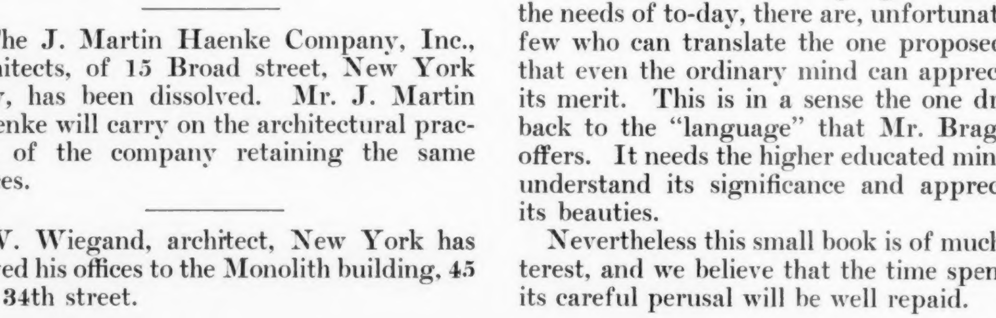
PROJECTIVE ORNAMENT. By Claude Bragdon. Full cloth, 80 pp., size 5½ x 8½ inches. Price $1.50. Rochester, N. Y.: The Manas Press.

This work is described in the publisher's announcement as "the grammar of a new space language, derived from geometry," and expresses the belief that "there is urgent need for fresh ornamental motifs which shall be at once beautiful, meaningful and modern." There can be no question that the designs set forth in this book are modern. Their beauty is the beauty of the curved and broken line.

The spontaneity of decorative design cannot always be prompted by an abstract knowledge of geometry, and as the application of the motifs set forth is largely based on such knowledge, it is not likely that the method will become as widely adopted as its merits undoubtedly deserve.

While we are not prepared to admit that we are without a form language suitable to the needs of to-day, there are, unfortunately, few who can translate the one proposed so that even the ordinary mind can appreciate its merit. This is in a sense the one drawback to the "language" that Mr. Bragdon offers. It needs the higher educated mind to understand its significance and appreciate its beauties.

Nevertheless this small book is of much interest, and we believe that the time spent in its careful perusal will be well repaid.



INDUSTRIAL INFORMATION

Architects' Handbook of Specifications

The Trus-Con Laboratories, 1668 Trus-Con Building, Detroit, Mich., have just published an extremely useful handbook known as "Architects' Handbook of Specifications for Waterproofing, Dampproofing, and Technical Paint Products."

This is a looseleaf binder of standard size (8½ x 11 inches), containing thirty complete specifications covering the use of waterproofing, dampproofing, and protective coatings, under all general and a number of special conditions calling for such materials. The book is carefully indexed and enables the reader to find at a glance the specification covering his particular problem.

The publishers expect to supplement this book from time to time by adding sheets covering specifications for new and unusual conditions. A limited number of copies of this publication have been laid aside for free distribution. A request on business stationery will procure one.

A Vertical Plan File

The Yawman & Erbe Mfg. Co., Rochester, N. Y., with branch offices in principal cities of this country and Canada, has recently published a booklet of fifteen pages, entitled "The Proper Place for Blue Prints and Drawings." The Y. & E. solution of the lost blue print problem—so familiar to architects, engineers, builders, and, in fact, every one whose work requires either the making or using of plans and blue prints—is a cabinet in which can be filed from seven hundred to one thousand prints, indexed, ready for instant reference.

This cabinet is said to be dustproof, takes up but three and three-quarters square feet of floor space, and the front of which is made smooth so it can be elevated and used as a handy table on which to examine contents of cabinet. To file or remove a print, it is simply necessary to raise the lid, release the side catches by pressing sideways the spring inside of the front near the top, and pull out the top of front. This allows an expansion of six inches, enabling operators better to separate the tops of the pockets.

It is claimed that as a device for architects, artists, engineers, etc., this cabinet has no superior. It is out of the way when closed, but ready when wanted and is never strewn with drawing materials. Inside of the cabinet are hung manila pockets in which the drawings are filed. Each pocket is closed half way up so prints are held firmly in place, preventing torn edges. The top of each side is reinforced by a piece of hard wood with beveled edge so that index letter or number shows clearly. Pocket is supported in place by these strips.

An alternate method of using the file is to substitute metal binders instead of the folder pockets. These binders are particularly desirable for tracings and other sheets of material so thin that they might sag down in the pockets, or for small blue prints or other small sheets, which it is not desirable to file in the large pockets.

These binders are said to be simple and inexpensive. Each is a strong steel strip bent double, lengthwise, thus forming a "U" shaped groove in which the tops of the prints or tracings are inserted.

The vertical file is furnished either of wood or steel.

Any further information desired, or the booklet referred to, many be had upon application.

Sub-Level Waterproofing

Minwax Company, Inc., 18 E. 41st Street, New York City, with offices in Boston and Chicago, has issued Bulletin No. 1, in which the necessity for sub-level waterproofing is assumed as conceded, and the Minwax System for doing the work is discussed. According to this system, the waterproofing consists of two layers or plies of Minwax saturated cloth laid in and cemented with Minwax hard waterproofing, the resultant waterproofing course thus being an integrated sheathing made up of three layers of the waterproofing and two layers of cloth. This sheathing is described as tough, strong, elastic, flexible, practically puncture-proof, and so far as observations of some ten years indicate, free from all deterioration.

It is acknowledged that, to the engineer or architect who has been accustomed to use from five to seven ply waterproofing, the question of the adequacy of any two ply waterproofing will occur. It is believed, however, that if the two ply meets all the requirements it is folly to add expense, time and effort in a multiplicity of plies or courses.

The bulletin contains Minwax specifications, discusses the question of cost, shows a number of well-known structures which, it is stated, have been waterproofed according to this system, and illustrates by means of drawings the methods to be used in securing desired results by the use of these materials. In addition to the waterproofing of sub-level portions of structures, this company furnishes a number of different varieties of materials for other uses. Among them are the following: Minwax floor waterproofing, expansion joint cement, brick and cement coating, stone back and structural steel coating, damp-proofing, protective metal coatings, etc.

The bulletin referred to or other desired information may be had upon application.

Stock Terra-Cotta

A series of drawings, size ten by fifteen inches, of details of stock terra-cotta, drawn to scale, have been issued in loose-leaf portfolio form by the Midland Terra-Cotta Co., Lumber Exchange Building, Chicago.

These drawings, it is stated, have been specially prepared for the use and convenience of architects and builders. At various times, and not infrequently, there occur instances where terra-cotta could be appropriately and effectively introduced in certain buildings if it were not for the time and expense necessary to the preparation of special drawings, the making of models and the burning of the clay.

The plates in this collection have been prepared to show designs which are always kept in stock ready for delivery, and could under such circumstances be used either singly or in any desired combination.

Architects are urged to increase this line of ready-to-use terra-cotta by regularly selecting some of these stock sections in making up drawings for work not requiring special designs. If this is done the manufacturers state they can eventually anticipate the demand by carrying a line of terra-cotta in colors and finishes to meet almost every demand, and in this way eliminate the element of long delay for delivery of terra-cotta, one of its greatest handicaps.

Portfolio of Industrial Buildings

The Industrial Engineering Company, 30 Church Street, New York City, has recently compiled for free distribution among architects engaged in the design of similar work, a portfolio of industrial buildings erected by it within recent years. The collection consists in each instance of a half-tone cut of the exterior of a building, attached to which is a brief description containing data of interest to any one making a study of the subject. For example, the materials used or type of construction is given, height of stories in many instances, and also floor loads for which the buildings were designed, together with cost, per square foot and cubic foot. By means of the cuts and this data, a fairly accurate idea can be formed of the building in question, and it would seem as though the information would be of more than usual value in similar work.

Added to this portfolio are a diagram and formula for estimating the cost of reinforced concrete buildings, which it is claimed will give a more reliable approximate figure than can be obtained by cubing or estimating by means of cost per square foot of floor space.

It is the intention of the Industrial Engineering Company to furnish additional photographs and data from time to time, which may be added to this portfolio, which is of the looseleaf type.