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No. 1772



FIG. 1—WAITING ROOM, UNION STATION, WASHINGTON, D. C.

INDIRECT LIGHTING

BY BASSETT JONES, JR., CONSULTING ELECTRICAL ENGINEER

WE pointed out in a previous article that one of the principal advantages of electric lighting from an architectural standpoint is its flexibility. We are not necessarily bound to any single method of illumination, and a field of application is open to us that is only limited by the demands of good sense; that is, by æsthetic and physiological factors. It is almost unnecessary to consider mechanical factors and construction in determining the general form of the illumination in any given case, for engineering and science have given us practically unlimited methods of devising ways and means. The only difficulty that may possibly arise is the failure of the architect to take into consideration the practical requirements of installation. This is, however, a factor

that must often be met and we frequently find a case where the designer requires certain forms of lighting for the proper installation, of which he has made no adequate provision. It would, therefore, seem the part of wisdom for the architect to make himself somewhat familiar with the needs of various forms of lighting and to take advice when any departure from ordinary practice is contemplated.

The principal danger in the use of electric lighting is its flexibility, and one is likely to prepare a most perfect ideal scheme that cannot be made successful, due to some seemingly insignificant oversight in the execution of the design.

It must not be understood from the above that electric lighting is totally free from the trammels of pre-

cedent, for in many cases the design demands certain established forms of illumination that cannot be departed from without a consequent failure of the architectural construction to attain its best expression. Electric lighting is essentially modern, and it is unfortunate that it is so generally and necessarily confined to a practical imitation of earlier methods of illumination in which it loses its individuality and often fails to properly reproduce the effects of the less efficient illuminants. Thus, a design of a certain historic character frequently demands the use of fixtures whose type is essentially adapted to the use of candles. The fixtures properly form a part of the design and it is impossible to omit them without losing the feeling of unity and appropriateness so essential to all good architecture. The substitution of electric lights for the candles, no matter how skillfully the imitative electric candles are designed, introduces a discordant note that prevents a proper perception of the ideal embodied in the architecture. Furthermore, the extension of our waking hours far into the night and the strenuous duties of this after-dark period demands an intensity of artificial interior illumination that many forms of architecture and decoration cannot bear. All softness and rest is destroyed and the design appears hard and lifeless.

Electric lighting, at its best, is expressive of the freedom that scientific achievement has secured for this age and until our architecture also learns to embody this ideal of freedom, architectural design and modern artificial illumination must always clash to a greater or less extent.

Perhaps the principal feature that electric lighting

has introduced into the field of illumination is the possibility of doing away with the use of lighting fixtures. Yet, as we have pointed out above, architecture itself is hardly in a position to accept this proposition. There are, however, an increasing number of structures essentially modern in feeling that are used for purposes never contemplated by early designers, such as railroad stations, where the illumination must itself be modern in treatment. There is also a decided tendency to treat theaters and auditoriums in the spirit of the times, and in many such cases it is often possible and sometimes necessary to depart widely from usual schemes of lighting.

There are three general methods of electric lighting in which the absence of fixtures, properly so called, may be said to be the underlying principle. The lamps themselves may be exposed and studded in the decoration or along the principal line motives of the design (see Fig. 1 in September 22d issue); in either case serving both as illuminants and as a means of accenting the architectural features. The lamps may be concealed behind glass surfaces let into the design which form secondary light sources producing a semi-indirect system of illumination. And, lastly, the lamps may be so set that the light from them impinges upon and is reflected from opaque surfaces such as plaster or metal, thus producing an indirect system of illumination. Combinations of all three systems are sometimes used, such combinations being generally far more effective than one of the systems used alone. Or they may be combined with fixture lighting.

We propose to largely devote the remainder of this



FIG. 2—GALLERIES, PHILADELPHIA ART CLUB

article to a discussion of the indirect system because no other method of illumination contains more pitfalls to trap the unwary.

The idea of concealing the light sources so as to produce a mysterious appearance of light without reason for its presence has made a strong appeal to a novelty-loving public, and this has led to many thoughtless applications of the indirect method in cases where there is no other reason for its use than this very demand for novelty. We may here recall some remarks made in our first paper in regard to the importance of shadows, and, bearing them in mind, we may lay down the axiom that indirect illumination should never be employed where shadows form any considerable factor in setting forth the design to be lighted. It will at once be seen that the situations where indirect illumination is suitable must be very few and far between. It is particularly inapplicable to designs where fine raised detail is employed, for such detail depends for its sharpness on well-defined shadows, and indirect lighting is generally destructive of shadows, resulting in a flatness and loss of perspective that may be extremely unfortunate.

This loss of shadow, and also of perspective at distances greater than those where eye parallax is the controlling factor, is due to the effect known as diffusion. The reflecting surfaces and the wide distribution of the light sources produces dispersion of the light rays to such an extent that the apparent intensity is nearly equal in all directions. An instance of this is shown in Fig. 3, where it will be noticed that all shadow is lost and, while the design is exceptionally free from detail and therefore loses little in this way by the diffused light, it is uninterestingly flat. The perspective is purely geometrical and so becomes lifeless. We are, of course, now considering this instance only from the standpoint of the architecture but viewed *per se*, as a system of indirect lighting it is an extremely well-worked-out example.

A second example is shown in Fig. 2, where both the architecture of the room and its purpose as a picture gallery are perfectly adapted to this method of illumination. The detail of the room, excepting the ceiling, depends entirely on color contrast and can therefore be more readily appreciated, simple as it is, by a lighting that brings out each feature at its true value. The remarkable clearness of the color and line details in the pictures is very evident, while at the same time any great intensity from unaccustomed angles has been skillfully avoided. It will be noted that the detail of the ceiling is entirely lost. But this is a case where the practical requirements of the room far outweigh any architectural considerations.

From an engineering standpoint the example shown in Fig. 1 is one of the most remarkable instances of indirect lighting ever installed. It will be seen at once, however, that the remarks made above regarding loss of detail through loss of shadow here receive a typical illustration. The room also has a certain coldness that might be relieved by the use of large standards, not used primarily to give light, but to give a furnished appearance to this immense area. The effect of the huge vault would be immensely enhanced by a deepening of

the surface tint of the recesses between the soffits. And this brings us to a point that requires careful consideration in the case of any interior where indirect lighting is to be used, and that is the use of color in the design.

We have seen that ornamental detail is practically useless in such cases when its appreciation depends on distinctions in light and shade. We can, however, largely offset this defect by the use of the tinting brush and shadows may be made to appear where they do not exist in reality. This, however, it need hardly be said, is a dangerous process if the same detail is to be seen by daylight under very different conditions, and it seems safer to frankly treat the decoration as colored or tinted, both by day and by night.

It is not strange that this necessity for tinted ornament or colored decoration when the light is diffused was appreciated by early architects, the most remarkable case known being the Alhambra, where may be found the most perfect system of natural indirect illumination and an equally perfect adaptation of the design to fulfill the requirements of the lighting.

The most usual method of installing a system of indirect artificial illumination is to place the lamps in coves worked into a cornice either above a high wainscote or just below the ceiling. Where the architecture will not permit a projecting cornice to hide the cove, the cove may be recessed back of the wall surface; but in this case the ceiling must also be carried back of the wall surface so that the cove may have its upper side free. With this form of cove it is a very difficult matter to design the illumination so that the ceiling directly above the cove does not receive a very intense light which may remove all sense of structural continuation between the ceiling and walls, the appearance produced being somewhat as though the light comes from brilliantly lighted rooms beyond the walls which appear as partitions having no connection with the ceiling. The lamps are usually placed in a continuous trough reflector mounted in the cove. This reflector must be very carefully designed so as to properly project the light on the ceiling forming the secondary light source. The ceiling must necessarily be tinted in some light shade if any considerable percentage of the light received is to be reflected into the room. The use of lampblack in mixing the tint must be carefully avoided, and any tint approaching French gray is particularly bad.

The design of the reflector must be developed from the form of the ceiling. It is therefore absolutely essential that space be allowed in the cove for whatever form the reflector takes. If it is impossible to do this it is far better to employ some other system of illumination, for the success of the method depends upon the proper form of the reflector. Any slight inequalities in the light projected on the ceiling may be counteracted by the method of applying the ceiling tint. For this reason it is wise to postpone the tinting until the reflector is installed, lamped, and in use. Exceedingly interesting results may be obtained by placing a grille work, designed to cast a system of decorative shadows on the reflecting surface, across the reflector aperture, or a glass shield may be used, so etched or painted as to graduate the light on the ceiling in any way desired. The use of such a shield properly designed makes it

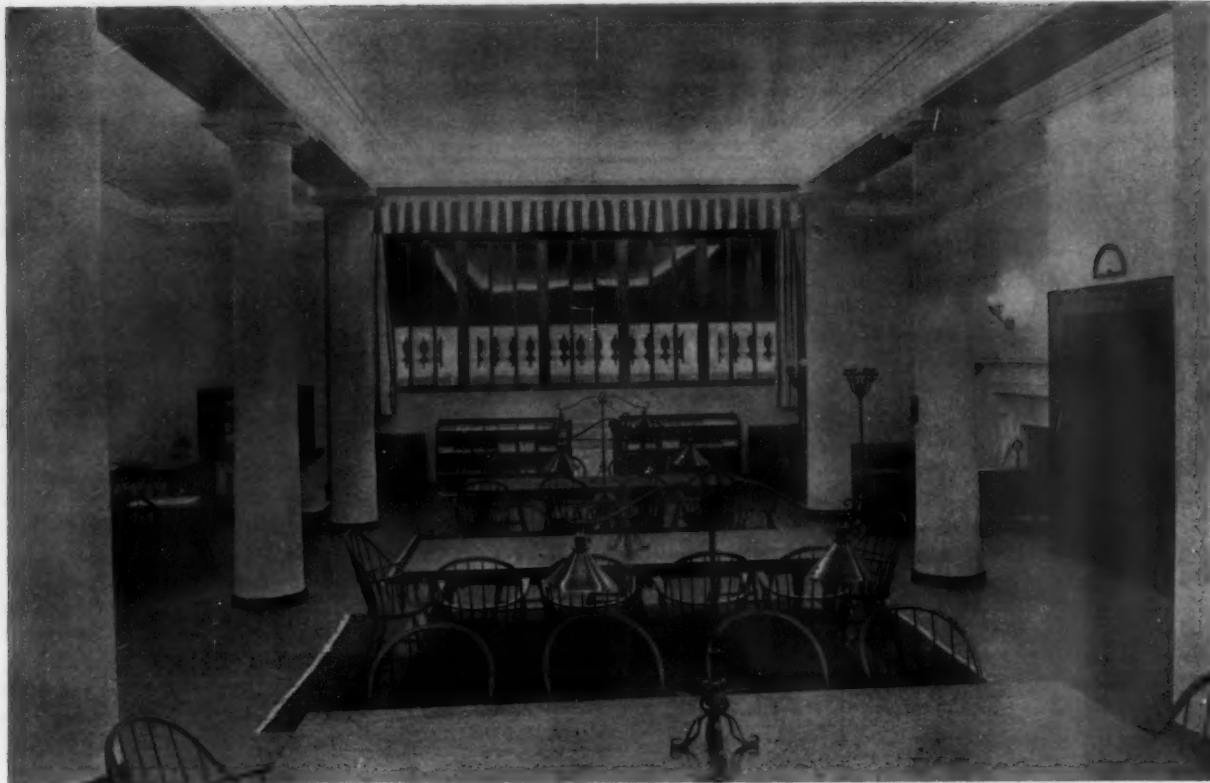


FIG. 3—A MODERN OFFICE INTERIOR

possible to prevent any light from falling on that portion of the walls and ceiling directly above the cove and to so grade the light that it reaches its greatest intensity near the center of the ceiling. The result is to entirely conceal the location of the light sources.

The possibilities of this method of lighting are practically infinite, but we cannot too strongly impress upon the reader the necessity for careful design; otherwise the results are certain to be unfortunate.

Semi-indirect illumination also lends itself to the exploitation of novel and interesting lighting installations. Decorative glass panels and lights may be let into the ceiling or even in the form of a frieze or wall lights. Even certain forms of marble may be used for this purpose where efficiency is a minor consideration. In this way very beautiful effects may be obtained. These panels may be lighted from behind by lamps set in reflectors of forms suited to each case, and here the importance of suitable space conditions and careful design again enters into the problem, the selection of the secondary source requiring special study. To attain any degree of light intensity coupled with efficiency when a semi-direct system is used requires that the lamps be placed close to and directly behind the secondary source. If this is done, and unless the secondary source is very dense with a consequent high absorption and loss of efficiency, spots of light are certain to appear which can only be eradicated by special reflector design, such as will be shown in later articles in which we intend to enlarge upon this subject by illustrations taken from actual installations.

Considerations derived from a study of the physiology of vision have an important bearing upon the wisdom of employing indirect illumination. We must remember that the form of the eye has been developed to meet natural light conditions, and that these conditions are not confined only to the color, form and intensity of the working illumination such as may be received on a table, desk or book, but are also concerned with the location, distance and intensity of the light source. Because the light from the sun is white and of very great intensity it by no means follows that the light from artificial illuminants should also be white and of an intensity equal to sunlight. As a matter of fact the intensity of light received from a piece of white paper exposed to direct sunlight is highly injurious.

The light normally suited to the eye is the light of the sun profoundly reduced and modified by reflection from the environment of nature and is of a comparatively low intensity and of a decidedly bluish, yellowish or greenish tone. These are the tints that generally produce pleasurable sensations, and hence better serve as a means of conveying the emotion of beauty in vision. It would therefore seem reasonable to surround ourselves during our indoor life with an environment having natural tints and transmitting to the eye an intensity of light approximately equal to the average intensity received by the eye when similarly exposed to natural surroundings. When the tints of the indoor environment depart widely from the tints of nature, the light sources should themselves be correspondingly modified both in color and in intensity. This again brings in the

matter of the modification of the color of interior decoration by the color of the light falling upon it. The designer must see his colors both ways. He must arrange his tints so that they will be pleasing under both conditions.

To modify the color of the light from an indirect source we may do one of two things; either select sources giving a light of the desired quality or tint the secondary reflecting source. The latter is usually the most feasible.

After the color of the light has been settled we must consider the matter of light diffusion. The light from an indirect source is entirely diffused, and this is a condition for which the eye is not suited. Average daylight is, comparatively speaking, but little diffused, as can be seen by noting the difference in the intensity of illumination on the two sides of a white opaque body one side of which is directly exposed to the sun. It therefore follows that indirect illumination is not in general suitable for continued use. It should properly be confined to the lighting of foyers, corridors and other interiors in which people are not likely to use their eyes for any protracted length of time, unless the diffused light is shielded to prevent direct access to the eye, as has been done, for instance, in the installation shown in Fig. 2. This injurious effect of indirect lighting is due to the fact, before mentioned, that the intensity is usually the same in all directions, so that to obtain a required working intensity in any given direction an equal intensity is obtained in other directions from which the eye is not adapted to receive it. This, of course, may be avoided in the rare cases where the reflecting surface is directly overhead and the walls are of some sombre hue that will absorb most of the light falling upon them.

The writer has to thank Mr. W. D'A. Ryan, Illuminating Engineer of the General Electric Co., for the illustrations used in this article.

THE CURRENT ARCHITECTURAL PRESS

The architect who, in his recreative moments, endeavors to keep well advised of happenings in the field of art outside the actual daily practice of his profession, will find the *International Studio* a valuable publication.

The November issue contains, among others, a well-written article on Contemporary American Landscape Painting, which is worthy of a careful perusal. It shows the high place in the world of art that has been achieved by the American artist in this most fascinating form of easel pictures.

The series of articles on Recent Designs of Domestic Architecture continues the presentation of the best examples in England and on the Continent. This series is an important addition to the presentation of the modern house and by reason of its thorough manner of illustration leaves little to be desired.

The modern restoration as a rule is so widely at

variance with the original idea of the builders that we are wont to believe that perhaps it would have been better never to have attempted it. But in a case illustrated in this issue, "Paycoke's," a cloth weaver's house, built in the sixteenth century at Coggeshall, Essex, and recently restored by Ernest Beckwith, we feel that the true spirit of the original design has been admirably retained.

The Western Architect for November presents a variety of well-chosen subjects that range in location from coast to coast.

Probably the most important is the new Sherman Hotel at Chicago, by Holabird & Roche, a good example of the modern hotel, in sharp contrast to the illustration of the Hotel Statler, Buffalo, N. Y., by Messrs. Eisenwein & Johnson.

Two concrete houses by Mr. George Maher accent



ST. STEPHEN'S CHURCH
SEWICKLEY, PA.

W. J. EAST
ARCHITECT

(From *The Western Architect*)

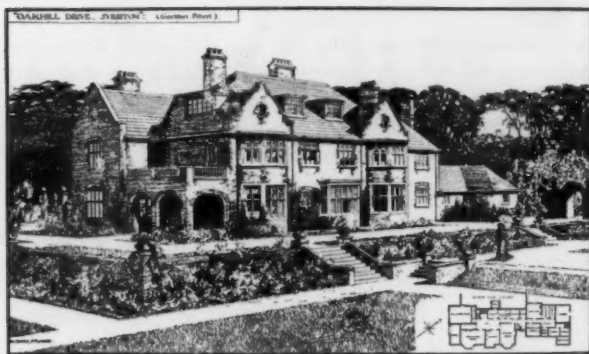
the design so characteristic in Mr. Maher's work, while a schoolhouse at Kansas City, by Mr. Charles A. Smith, a well-designed building, lacks thoroughness of presentation by reason of the absence of floor plans. A recently constructed New York apartment house, John C. Watson, architect, is a representative example of the many new apartment buildings now being erected along the Riverside Drive section in this city.

Mr. J. H. Freedlander's city house would appear to emphasize some features of construction long since fallen into disuse and supplanted by more coherent efforts in designing.

In the text are articles on The Chalet, Bungalow Building in the Tropics and Trade School Education, none of which appear of much technical value to the practising architect, and, like many other technical publications, lead to the opinion that there seems to be a tendency to popularize instead of an attempt to cover the actual field of daily practice.

Architecture for November gives most of its space to an illustration of the recently completed addition to the Masonic Temple, New York, Mr. H. P. Knowles, architect.

The photographs of the subject have been unusually well made and reproduced and afford an excellent opportunity to study the subject.



OAK HILL DRIVE
SURBITON, SURREY, ENG.

WALTER E. HEWITT
ARCHITECT

(From *The International Studio*)

While these interiors are interesting and fully up to the usual architectural embellishments of the Masonic temples throughout the country, we feel that the result has been well summed up by the writer of the architectural criticism in this issue. It is stated, "The architect has very wisely chosen to write in an enduring way a brief history of architecture as seen from his standpoint, but the fact that they are all considered from an individual angle and that the same mind has dominated the styles (instead of being dominated by them) has resulted in a series of rooms quite different in design, of every period and yet of singular unity and character."

Other subjects illustrated in this issue are the Columbia Theater, San Francisco, by Bliss & Faville; a society building at Yale University, Mr. Donn Barber, architect; Messrs. Lord & Hewlett's accepted design for the Soldiers' and Sailors' Memorial at Albany, N. Y.; some country houses by Mr. W. B. Tubby, Mr. Milton See and Messrs. Mellor & Meigs.

In the text is an article by Mr. S. C. Newman entitled "How Competitions Demoralize," which will be read with some interest as adding one or two quite original points of view on the question of competitions.

The last issue of the *New York Architect* received,



HOUSE IN
LAKE FOREST, ILL.

HOWARD SHAW
ARCHITECT

(From *The Architectural Record*)

is for September and presents the work of Messrs. Clinton & Russell.

While some of the subjects are familiar by reason of previous presentation in the architectural press, the technical excellence of the material is so good as to warrant wide publicity.

It is always fortunate when the architect can command a class of clients that appreciate both the æsthetic and the commercial value of good architecture. The business buildings designed by Messrs. Clinton & Russell present good examples of modern commercial buildings that, in addition to the fulfillment of purely utilitarian requirements, have the added touch of good architectural treatment.

Besides the work by Clinton & Russell this issue includes three rather indifferently reproduced plates showing the grand stairway of the Hotel de Ville, Tours. In



HOSPITAL AT
JERSEY CITY, N. J.

CLINTON & RUSSELL
ARCHITECTS

(From *The New York Architect*)

the text is a dignified and appreciative obituary article on the late Charles Follen McKim.

The November *Architectural Record* is a country and suburban house number. The selection of subjects as to architects, location and character of materials can scarcely be criticized. This number is an important addition to the illustration of the country home in America and will be valuable in an attempt to show the high character of the work in domestic architecture being accomplished in the United States.

It would seem, however, particularly unfortunate from an architect's point of view that with two or three exceptions, which in themselves are of a character that renders them of little value, no floor plans are shown. This omission tends to emphasize the leaning toward popularism which is already quite pronounced in this journal.

The text of this issue is composed of articles descriptive of the more important houses shown and well supplements the illustrations.

A RECENT LEGAL DECISION

The surety upon a contractor's bond is entitled to stand upon the terms of the contract precisely as they were when he agreed to become responsible for its performance, and where the obligee, in disregard of a requirement in the contract that fifteen per cent. of the amount due thereon should be retained until final settlement, overpays the principal, he cannot recover the amount of such overpayment from the surety upon the bond.—*Bessemer Coke Co. v. Gleason* (Supreme Court of Pennsylvania), 223 Pennsylvania, 84.

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Failure of the popular press to accord just recognition to the architect. Do professional ethics bar him from claiming credit for his work. The signing of important buildings urged as likely to correct the omission.	
Appreciation shown by a foreign contemporary.	
ILLUSTRATIONS:	
The New Theater, New York.	
Society of Beaux-Arts Architects.	
Frontispiece:	
Feast of Anthony and Cleopatra.	

THAT the public's regard for good architecture has greatly increased during recent years is undeniable. In numerous ways this fact is made manifest. There are, however, certain features of the present situation which appear well-nigh inexplicable. Consider for example the attitude of the general press toward the architect of a successful building. In published descriptions of notable buildings recently thrown open to the public, containing columns of praise for the buildings themselves, the founders, the managers and the persons variously connected with the enterprises, the architects were only mentioned once, and then quite incidentally, much the same as were the ushers and other unimportant personages who took a small part in the dedication ceremonies. Yards of more or less imperfect illustrations of these buildings have been printed in the popular press, but apparently the publishers have not considered the architects' names of sufficient interest or importance to append them to the reproductions. To assume that approval of a building did not carry with it some acknowledgment of regard or appreciation not only of those qualities of mind and training of hand that made the admired work possible, but also of the authors themselves, would seem almost illogical. When a first night performance of a successful play is invariably accompanied by a call for the author, so insistent as to leave no doubt of the audience's appreciation of his art, when every notice of the play or its presentation is published with particular reference to the author, when paintings and other works of art are inseparably associated with the names of the painters or artists who produced them, and the most ordinary

production of a literary tyro is as often known by the name of the writer, as by the title assigned, it seems almost inconceivable that the public should not be interested in the name and personality of the architect whose genius has produced a building possessing sufficient artistic merit to be of such general concern. And yet, publishers of the current and popular press are not ordinarily slow in perceiving and supplying a popular demand. Wherein then does the explanation lie?

PERHAPS the present indifference to the architect in some directions, while the value and importance of his work is so widely recognized and the quality of his genius so generally acknowledged, is due in some measure to the policy of self-effacement which has characterized the professional lives of a number of our greatest modern architects. Modesty is in truth a becoming virtue, and a natural dislike for, and disapproval of, self-exploitation cannot be too highly commended. It is possible, however, that in certain quarters where such policy is in strong contrast with general practice, this attitude of the architect has been considered presumptuous evidence of his unimportance. We would not be understood as advocating or suggesting that the present code designed to govern the practice of architecture, or the attitude of the architect, be deviated from, but the situation would seem to demand some form of remedy. An architect is undoubtedly justified in asking and expecting credit for his achievements; and particularly so, where they have been notable. Even if he possesses no interest or desire in the matter of individual credit, he would render an undoubted service to the profession if he would nevertheless insist upon having it accorded to him.

ANOTHER step in the direction of securing deserved credit will be taken by architects when the custom of signing buildings becomes general. The matter has been thoroughly discussed in the councils and by the architectural press, and no potent reason seems to have been recorded tending to show why this practice should not be universal. There apparently exists no question but that such custom once established would go far not only toward improving our architecture by making known to all, the architects who are responsible for each structure erected, but it would also tend strongly toward correcting the apparent slight placed upon the profession, when, in an exhaustive description of a building, no mention is made of him whose imagination conceived the structure in its minutest detail and whose constructive skill and executive ability enabled him to transform his mental picture into one, no less beautiful, of enduring masonry.

IT appears that our editorial of October 20 anent the subject of architects' specifications was so thoroughly approved by *The Architectural Review* of London that it was copied into that journal's November issue almost in toto. This is certainly evidence of appreciation, and perhaps we should not, under such circumstances, feel annoyed over the trifling fact that in its enthusiasm our English contemporary neglected to give us the usual credit.



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CORRESPONDING SECRETARY
28 E. 21st St., New York

CHARLES EWING
VICE-PRESIDENT
345 Fifth Ave., New York

JAMES OTIS POST
CHAIRMAN COMMITTEE ON EDUCATION
345 Fifth Ave., New York

At the annual meeting of the New York Society of Beaux Arts Architects on November 22, the following officers were elected:

President, Donn Barber; Vice-President, Charles Ewing; Recording Secretary, A. B. Trowbridge; Treasurer, Joseph Howland Hunt; Corresponding Secretary, John V. Van Pelt.

Executive Committee.—Donn Barber, A. B. Trowbridge, James Otis Post, Harvey W. Corbett, Charles Ewing, Edwin H. Denby, Austin W. Lord, William W. Bosworth, Joseph Howland Hunt.

Committee on Education.—Donn Barber, Lloyd Warren, Charles Ewing, Duncan Candler, James Otis Post, chairman.

Paris Prize Jury.—Donn Barber, Harvey W. Corbett, Edward L. Tilton, James Otis Post, Lloyd Warren, chairman.

Any communication in regard to the educational work of the Society should be addressed to Mr. James Otis Post, 346 Fifth Avenue, New York.

ARCHAEOLOGY AN OPEN PAVILION November 30, 1909

Name	Award	Atelier	Address
E. Grzybowski	M	Prevot	New York City
H. A. Buxton	M	Carnegie Tech.	Pittsburg
W. F. Burkhardt, Jr.	M	"	"
T. R. Critchlow	M	"	"
John Lehti	M	Wash. Arch. Club	Washington, D. C.
C. W. Porter	O	"	"
J. H. Taylor	M	"	"

A PLAN THE ATHENEUM

A. M. Kirchbaum	M	Prevot	New York City
A. Hazell	M	"	"
Le Roy Barton	M	"	"
C. W. Stedman	2d Med.	"	"
A. F. Adams	M	"	"
J. M. Kellogg	1st Med	Cornell Univ.	Ithaca
H. W. Peaslee	M	"	"
H. Baxter	2d Med	"	"
W. G. Schaeffer	M	"	"
L. A. Thomas	M	"	"
J. McGinniss	M	Boston Arch. Club	Boston
F. W. Hauptle	M	T-Square Club	Philadelphia
A. H. McGrail	H C	"	"
H. E. Rich	M	"	"
F. H. Sterling	M	Carnegie Tech.	Pittsburg
H. R. Allen	M	Cornell Univ.	Ithaca
E. A. Knox	M	Carnegie Tech.	Pittsburg
E. J. Hergenroeder	M	"	"
W. F. Burkhardt	M	"	"
D. M. Allison	M	"	"
W. H. King, Jr.	M	"	"
V. Rigaumont	2d Med	"	"
S. C. Wentworth	M	"	"
K. Gloekler	M	"	"
Herman Brush	H C	Donn Barber	New York City
E. P. Chrystie	2d Med	Hornbostel	"

A ESQUISSE ESQUISSE A MONUMENT TO ROBERT FULTON November 30, 1909

Name	Award	Atelier	Address
A. E. Flanagan	1st M	Columbia Univ.	New York City
J. H. Clark	M	"	"
R. S. Adler	M	"	"
Chas. Romer	M	Hornbostel	"
McKinney	M	"	"
Antonio di Nardo	M	T-Square Club	Philadelphia
W. J. Schaeffer	M	Dyer	Cleveland

WORKS OF ART BELONGING TO NEW YORK

Whatever shortcomings may be laid at the door of the Municipal Government of New York City, it certainly cannot be stated with truth that the Municipal Art Commission is not mindful of the great value of the works of art which it has under its care belonging to the city.

This commission has recently issued a volume of 239 pages, 7x10 inches, which is a model of the printer's and engraver's art. This volume contains in classified form illustrations and descriptions of all of the works of art belonging to the city. Examination will show the great value of these various paintings, both easel and mural, and of the sculpture situated both indoors and out.

So large a proportion of these art treasures are placed in buildings not frequented by the general public that it is only by special quest the art lover may view them.

The wise action of the authorities that has enabled our municipal buildings and public schools of the higher grades to receive as part of their interior decorative treatment paintings of the best character has resulted in Bleshfield's splendid mural painting at the City College, Turner's Opening of the Erie Canal in the DeWitt Clinton High School, and Kenyon Cox's Reign of the Law and other dignified examples in the Criminal Courts Building.

Of easel pictures, principally portraits, New York possesses a priceless collection, the best of which are probably hung in the Governor's Room in the City Hall.

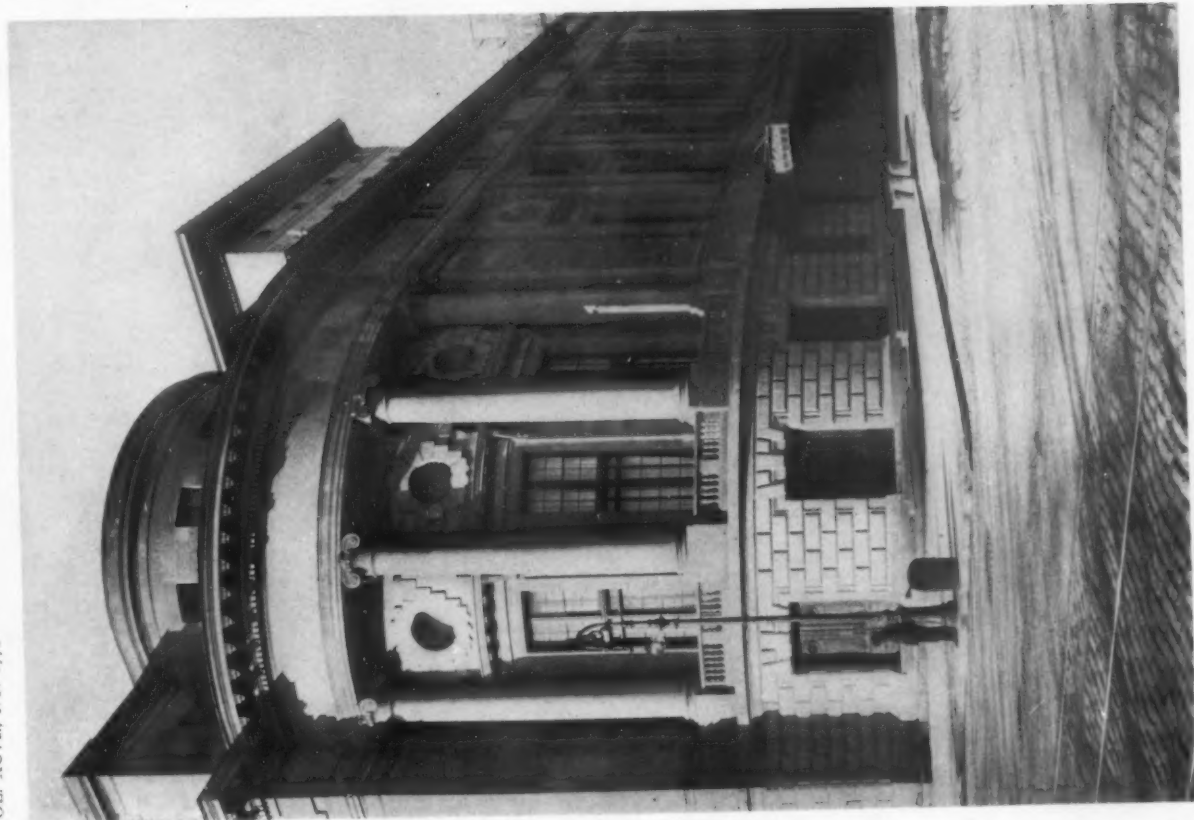
John Trumbull's splendid series, commencing with Washington, and including New York's Governors, Clinton, Jay, Hamilton and many others, are alone a great collection. To this can be added pictures by artists whose names rank among the greatest in America, and who have successfully portrayed the various Governors of the Empire State.

It is probably in the field of sculpture that the dweller in and visitor to New York will be most familiar by reason of daily association.

While the city owns many examples that came into its possession before the institution of the Municipal Art Society, and about some of which, perhaps, the least said the better, it has in its parks and public thoroughfares examples of the best of the sculptor's art to be found in this country.

Saint Gaudens' Farragut and Sherman, Ward's and Bush-Brown's Washington statutes (the latter an equestrian), the Erickson by Hartley, Bartholdi's Lafayette, and many others equally creditable, can be mentioned.

It is a satisfaction to know that under the wise administration and critical judgment of New York's Art Commission future additions to its ownership of art will be sure to raise and never lower the standard of accepted subjects.



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MAIN ENTRANCE LOBBY

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MAIN CORRIDOR

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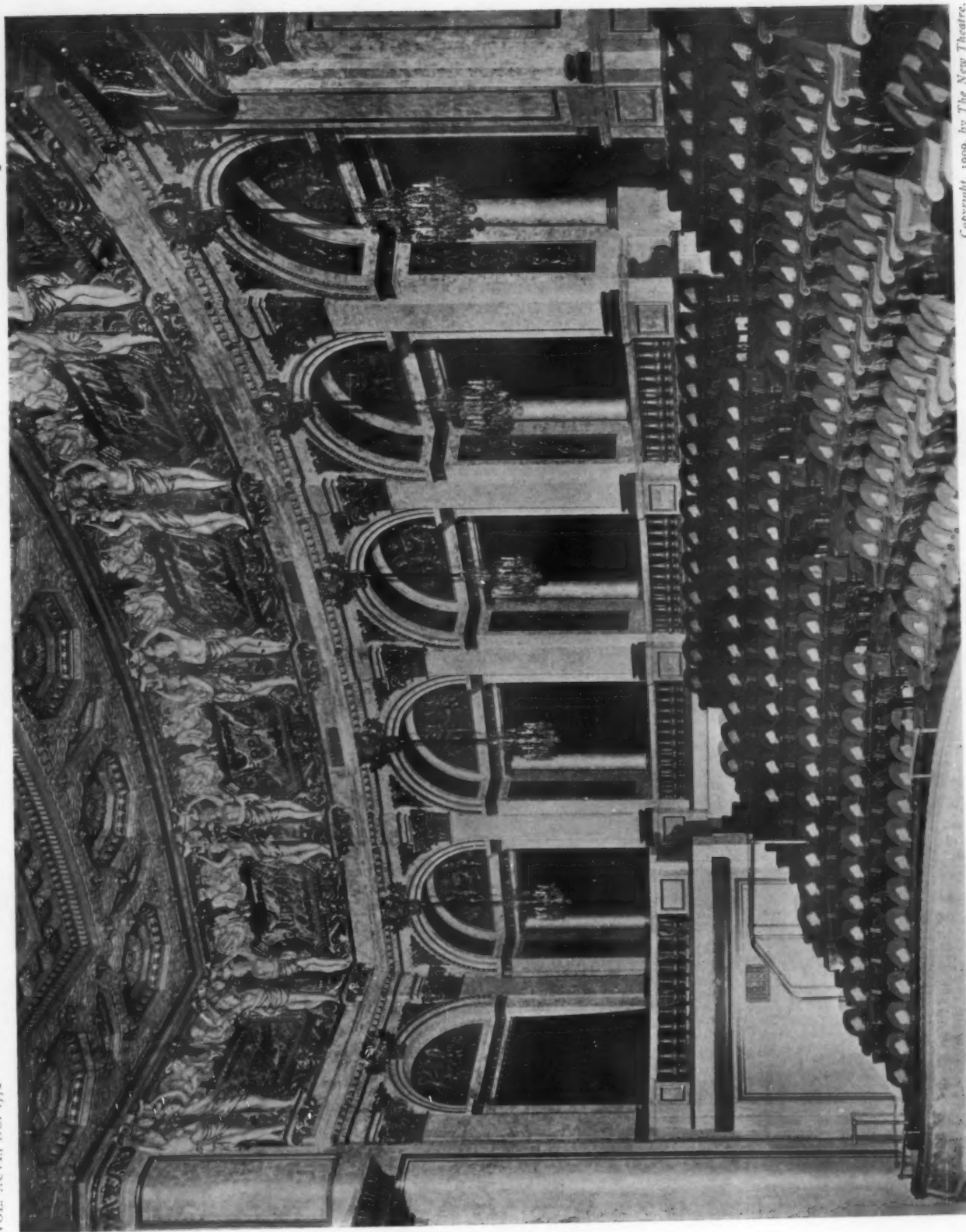
ROOF GARDEN



VIEW OF AUDITORIUM

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DETAIL OF FIRST BALCONY

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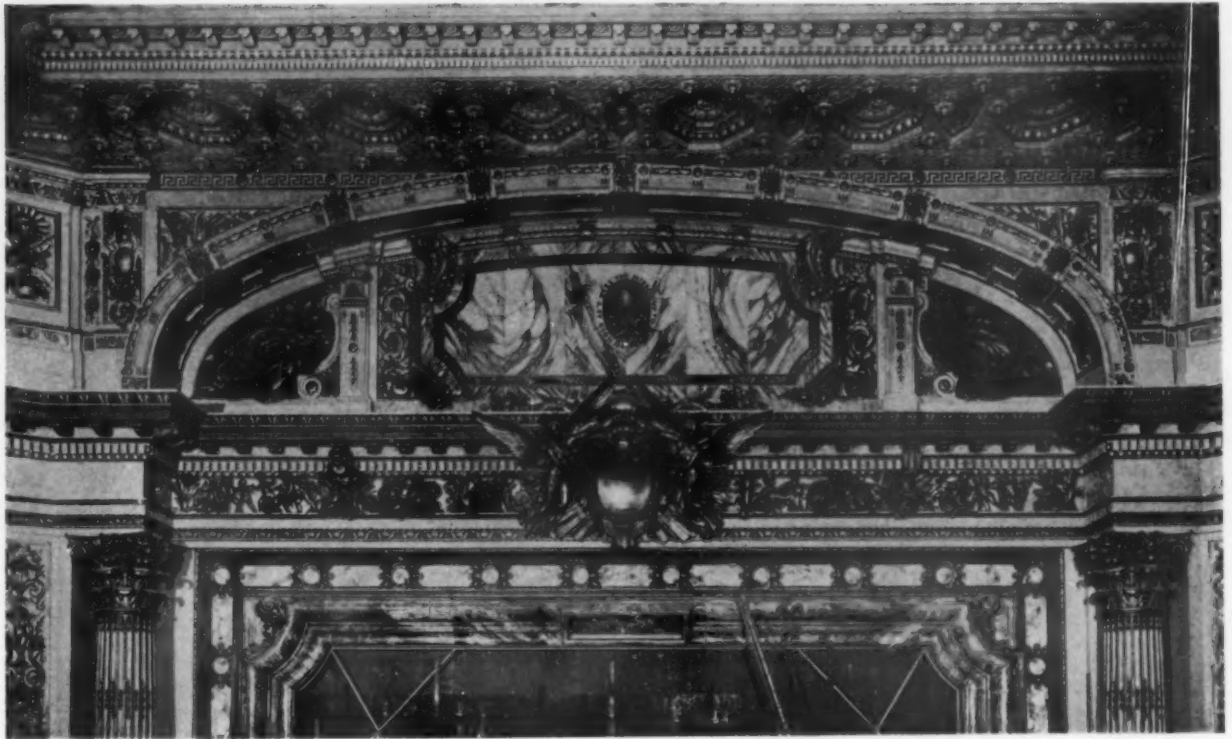


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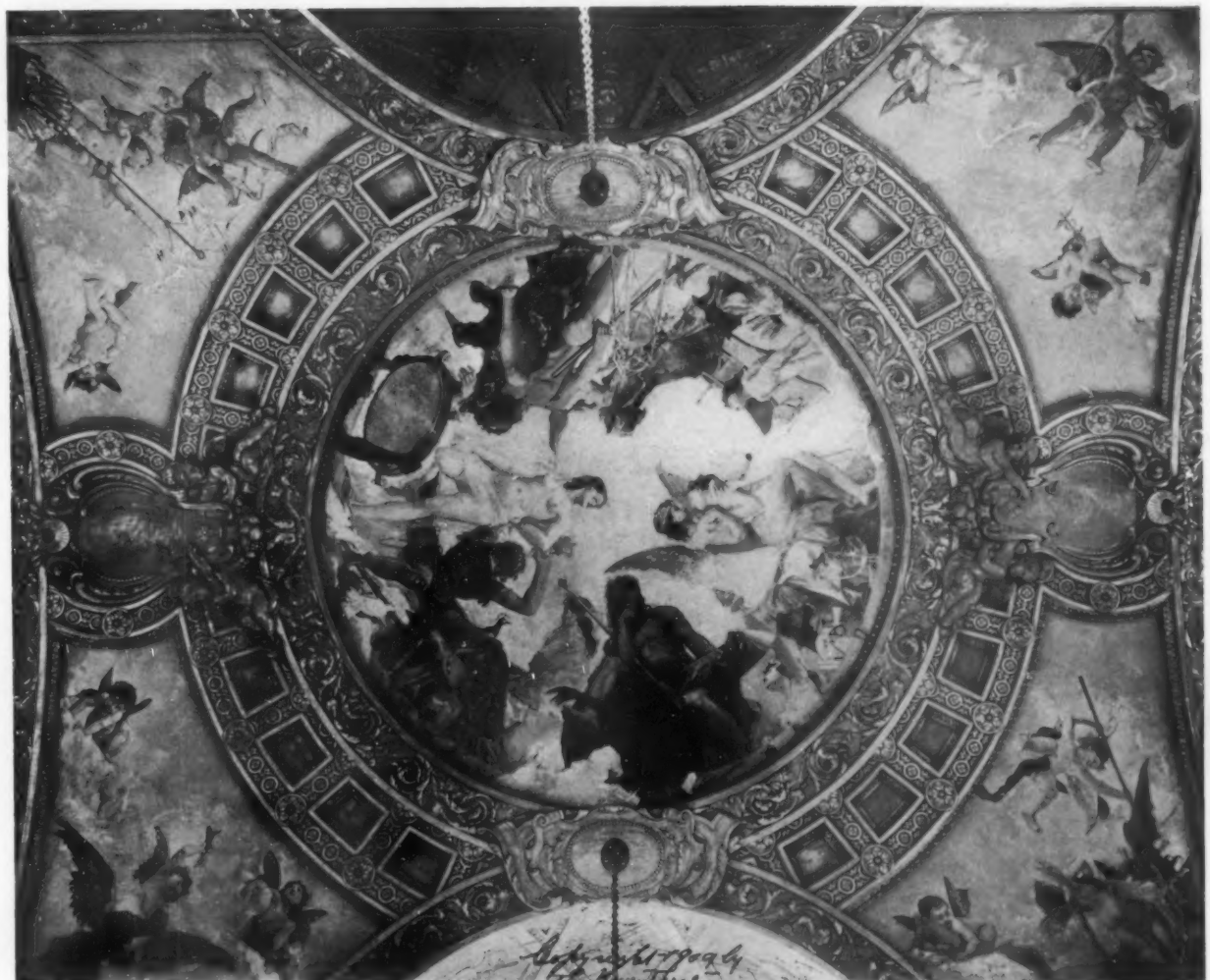
DETAIL OF PROSCENIUM OR GUEST BOX

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THE PROSCENIUM ARCH



CEILING DECORATION

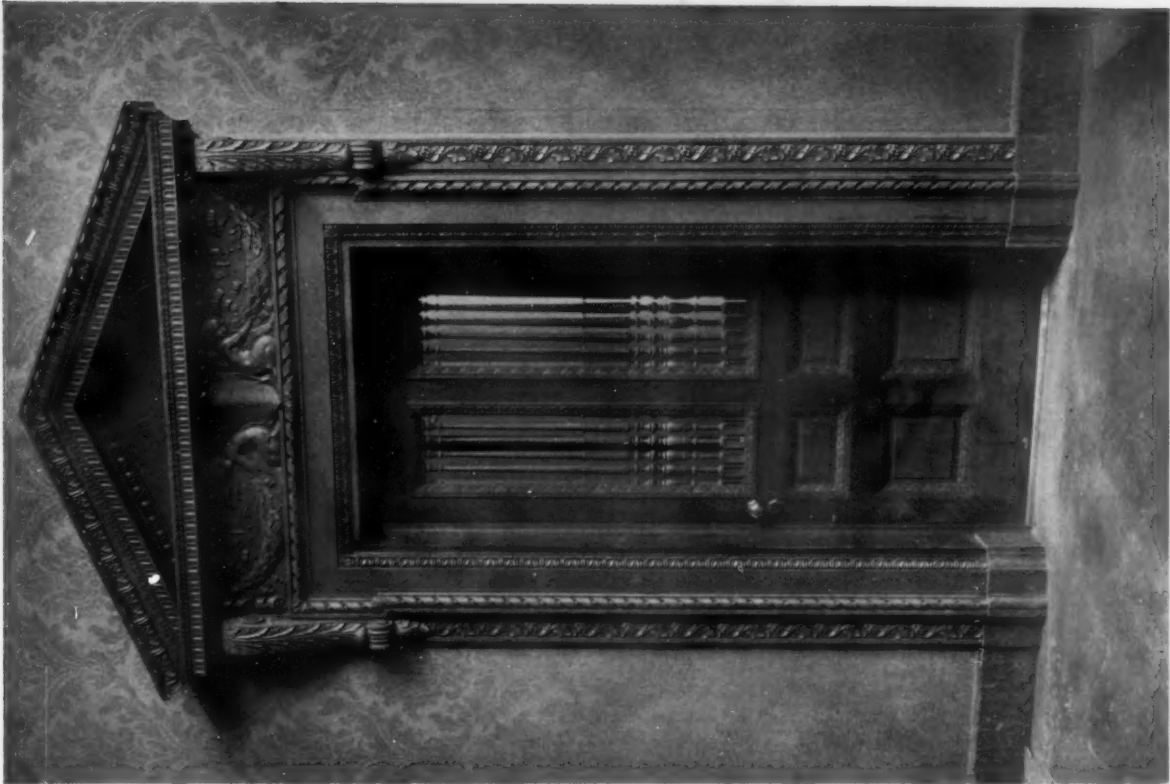
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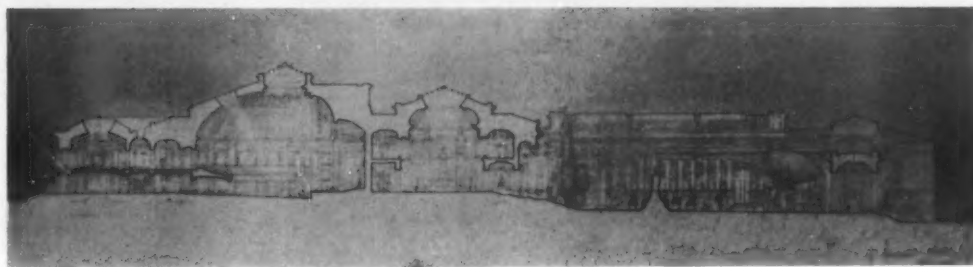
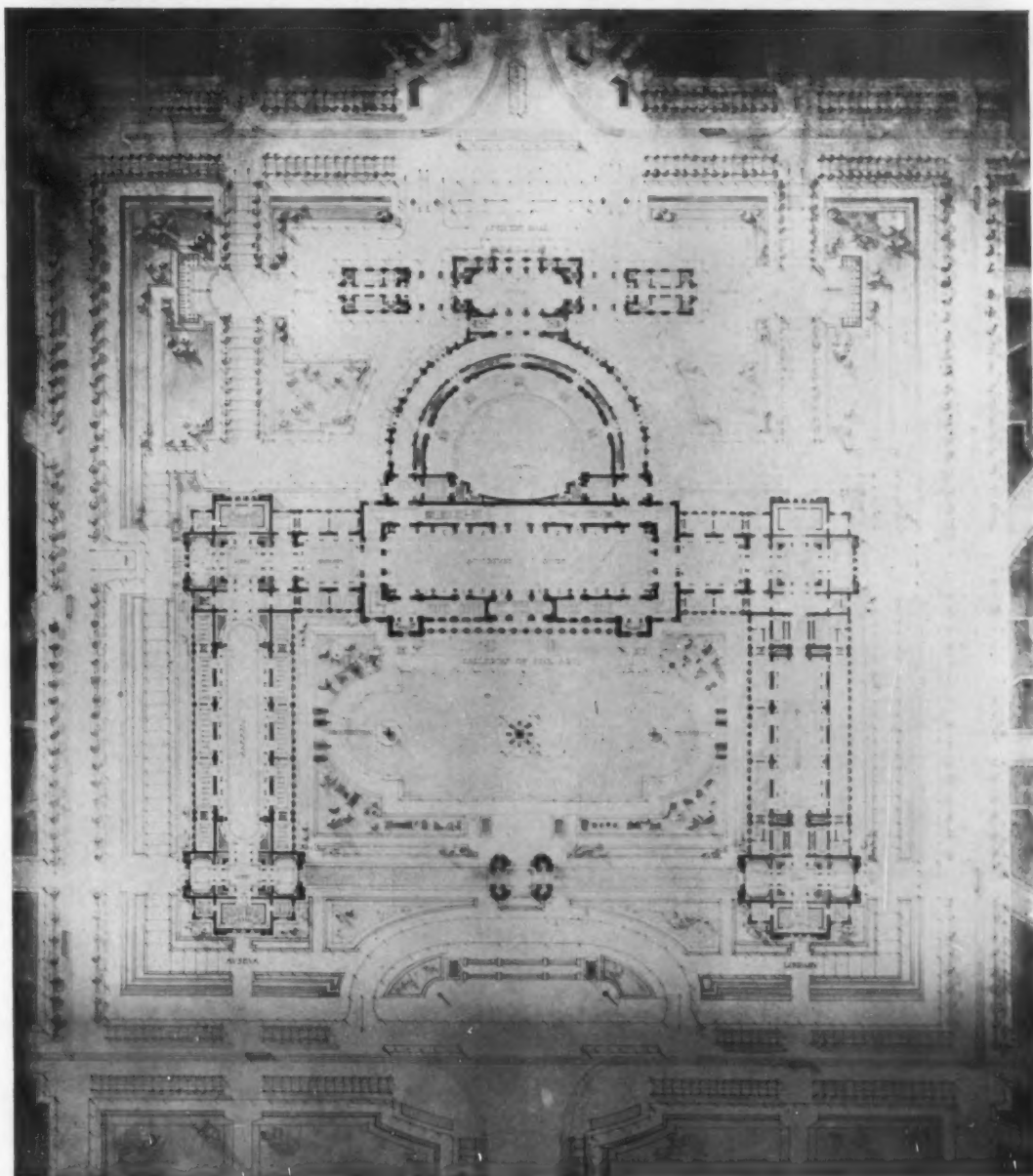
AN OWNER'S BOX

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DOOR IN THE FOYER
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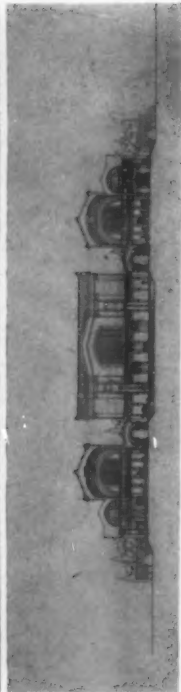
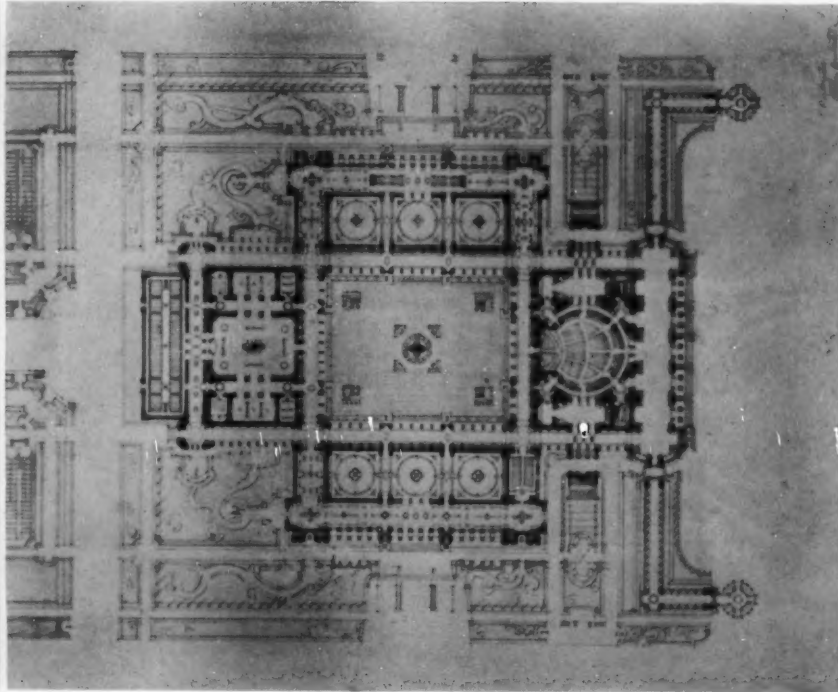
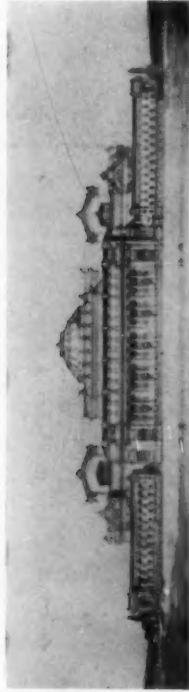


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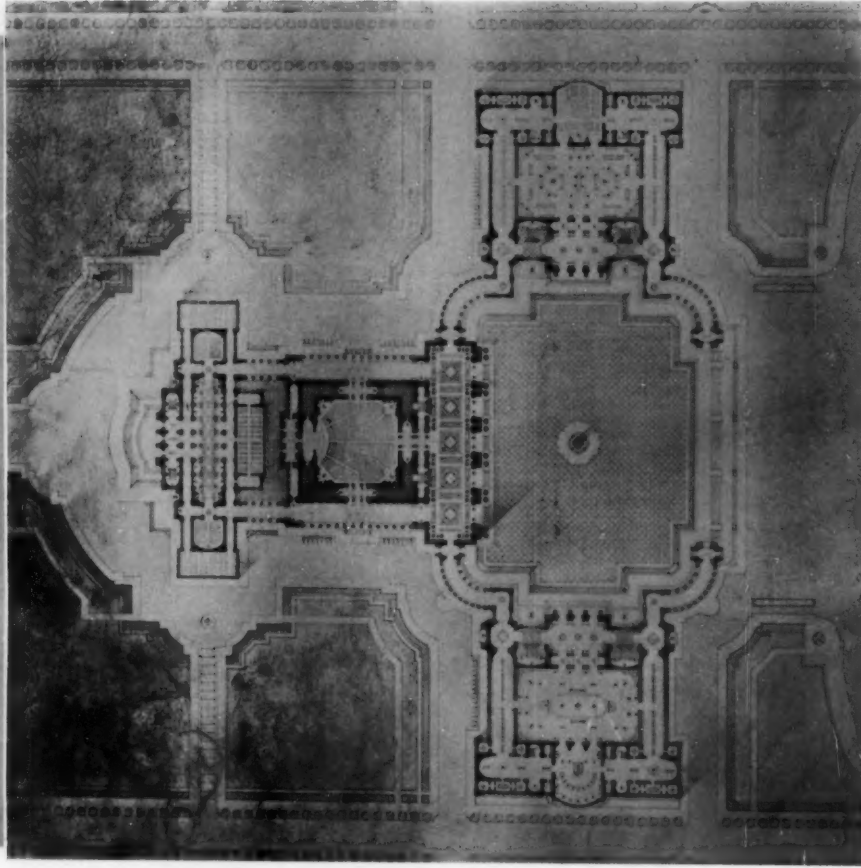
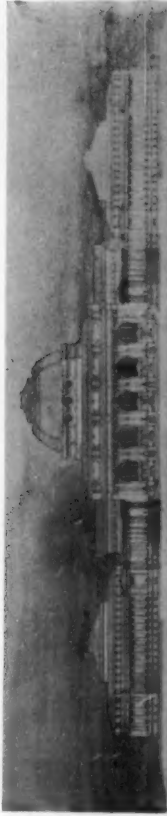
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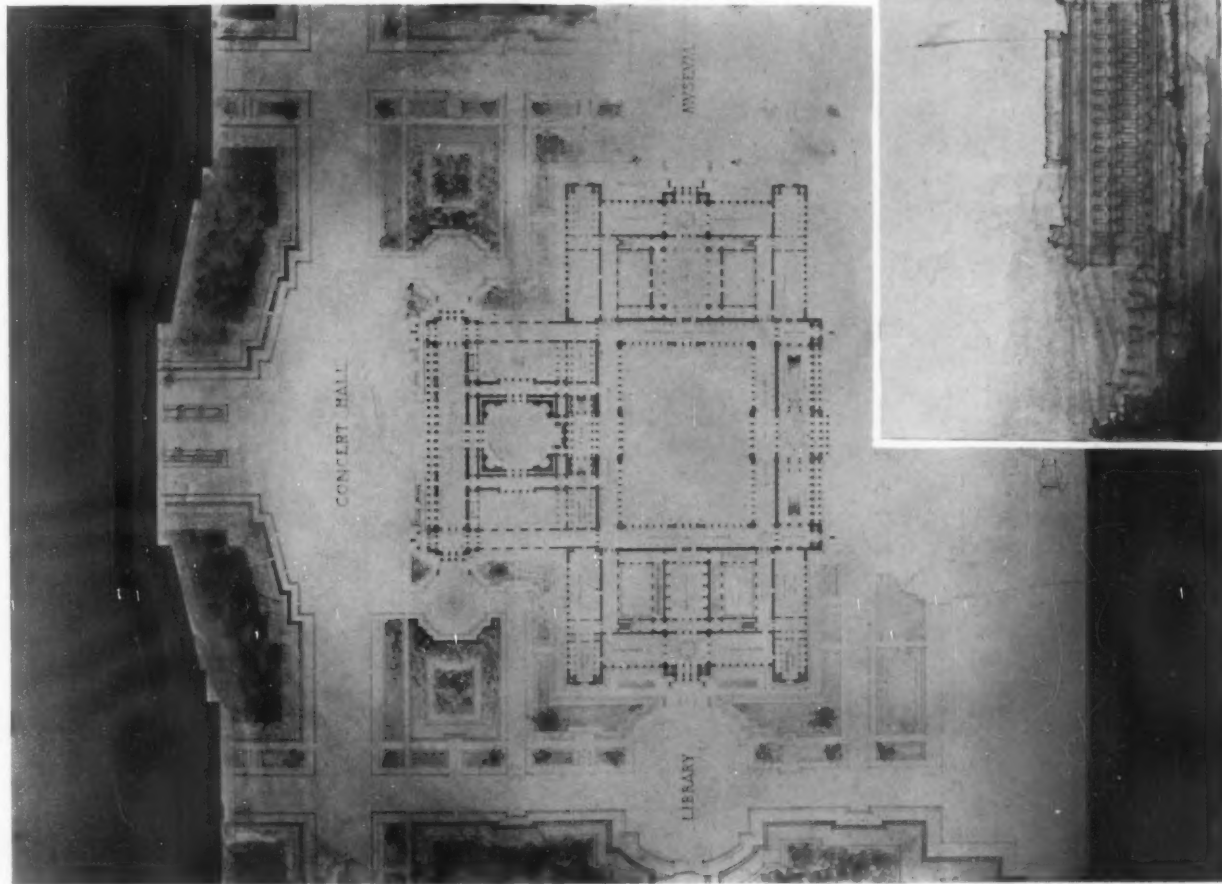
CLASS A PLAN PROBLEM



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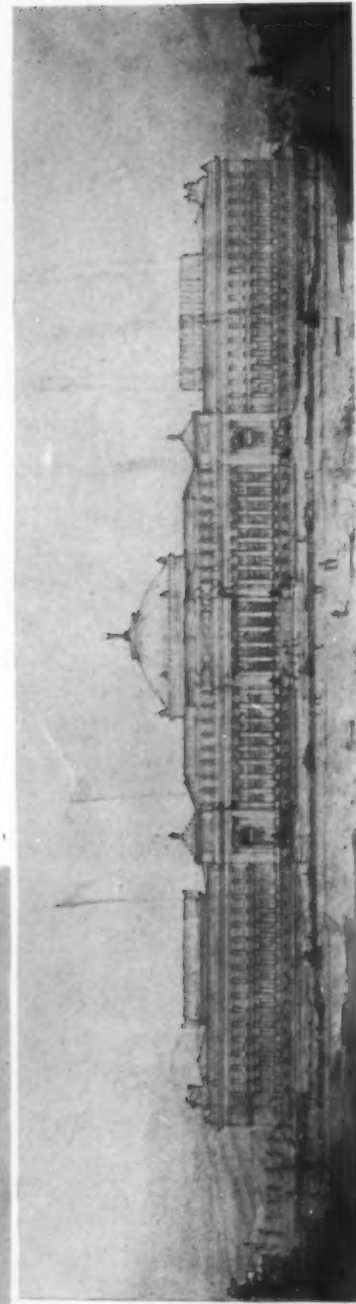


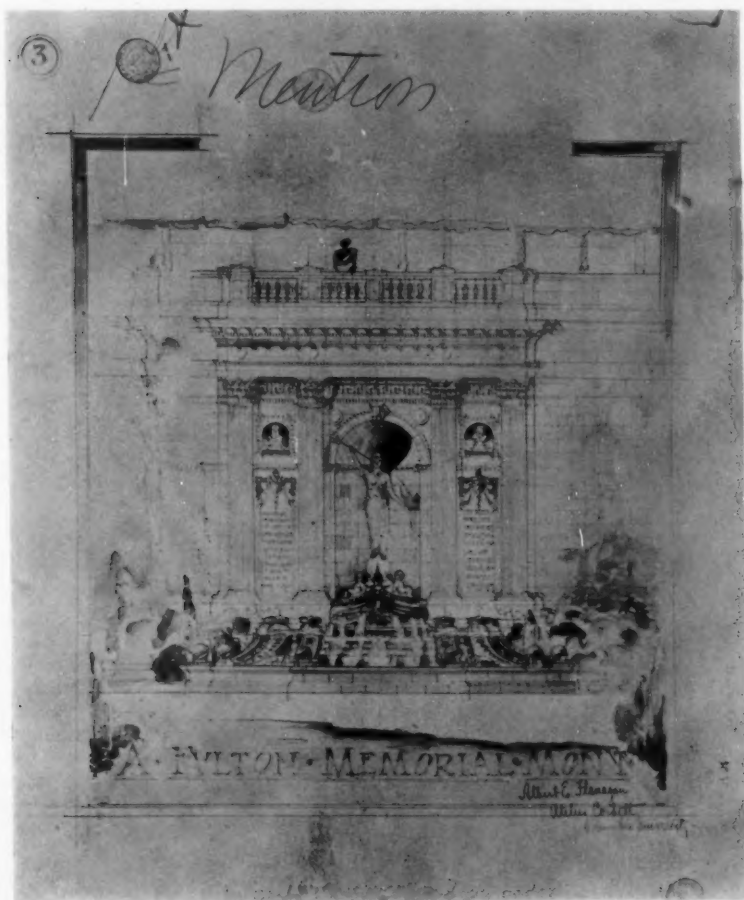
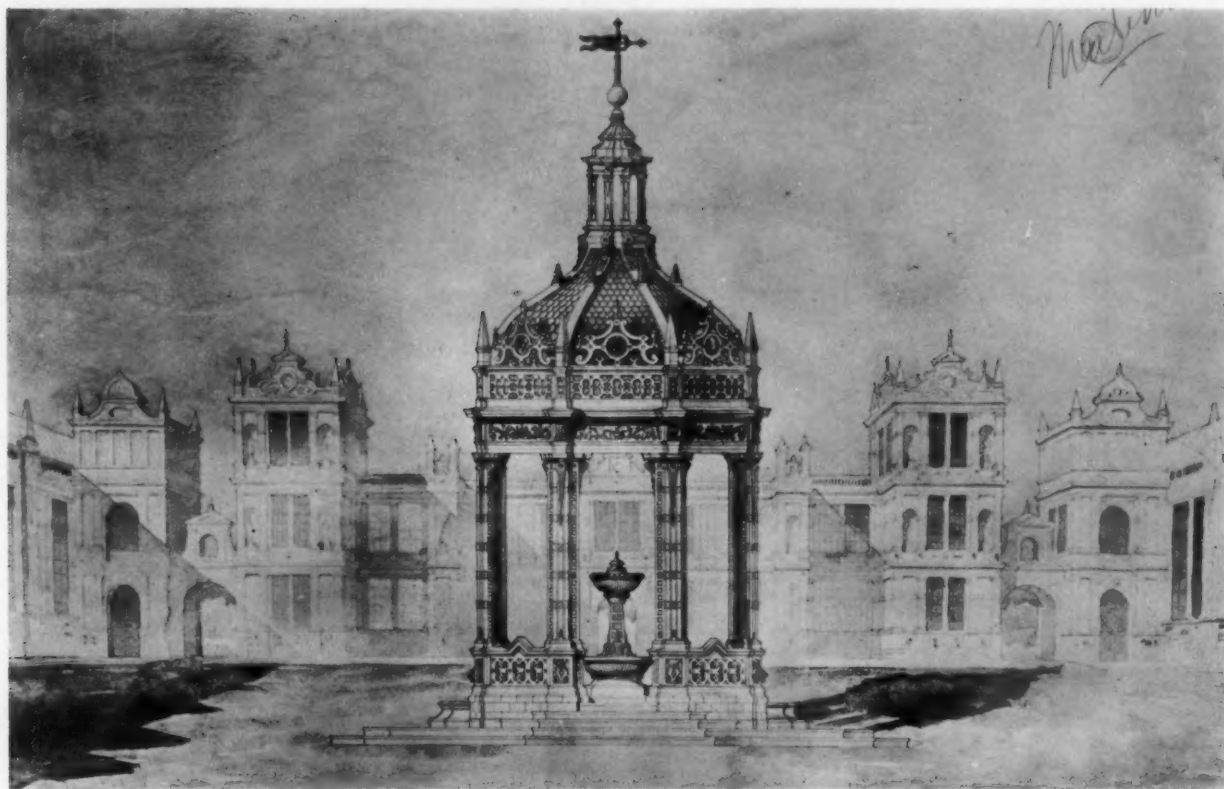
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