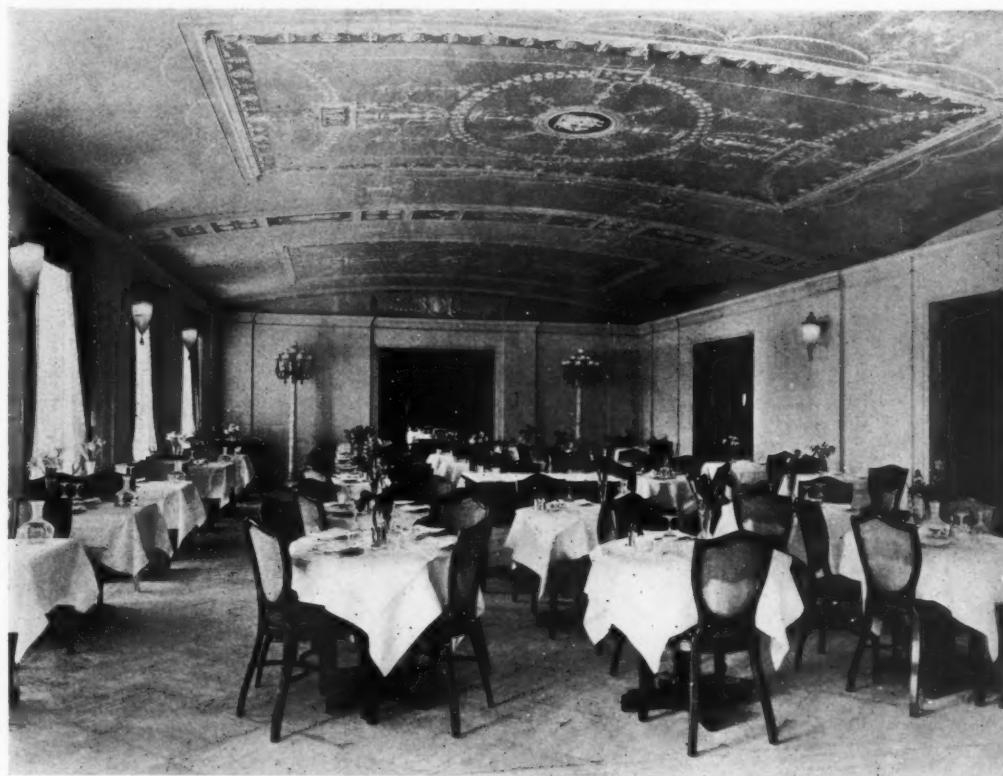


THE AMERICAN ARCHITECT

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NUMBER 2058



RESTAURANT, STORE OF MESSRS. LORD & TAYLOR, NEW YORK

MESSRS. STARRETT & VAN VLECK, ARCHITECTS

NOTE HOW THE SPRINKLER HEADS CONFORM TO THE MOTIF OF THE DECORATED CEILING

The Automatic Sprinkler as a Means of Fire Protection: Its Widening Field of Application

THE increasing adoption and use of automatic sprinklers for the extinguishment of incipient fires in factories, workshops, industrial and commercial buildings during recent years has been little short of phenomenal. The advantages of the various automatic systems or their value from an investment standpoint need not be here discussed, for it is obvious

that anything not possessing merit in large measure would not have received the approval, not only of architects and the public, but of underwriters, insurance interests and experts of all grades to the extent that has been accorded the principle of the automatic sprinkler. But, while its use in industrial and commercial buildings of various types is now recognized as necessary to their ade-

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quate protection and that of their contents, including the people who occupy them, there have been but comparatively few instances in which the sprinkler system has been adopted as a means of protection against fire in buildings of a more ornate character, such as restaurants, residences, offices, and the highest type of retail merchandising buildings. The reason for this has probably been not so much a feeling that the protection afforded was insufficient to justify its cost, or that protection in these types of

the general subject of fire-protection and the installation of automatic sprinklers in buildings, **THE AMERICAN ARCHITECT** recently addressed letters of inquiry to prominent members of the profession in various sections of the country. These letters contained among others the following direct questions to which answers were requested, in the general interest:

1. In what class of buildings designed by you do you deem it necessary to install fire protection?



RECEPTION ROOM, OFFICE OF BERTRAM G. GOODHUE, ARCHITECT, NEW YORK

SPRINKLER HEADS BARELY VISIBLE

buildings was unnecessary, as it was to the general impression among architects that the installation of a sprinkler system with its attendant piping would inevitably mar the appearance of interiors to such an extent that the architectural effect desired would be impossible of attainment.

With a view to ascertaining as nearly as possible the attitude of architects, not only toward this phase of the question, but toward

2. Do you consider that standpipes afford sufficient protection, or do you believe that a sprinkler system offers the only safe method?
3. In cases where you believe that an automatic sprinkler system should be installed, do *you* specify it?
4. In case you do specify it, do you name any particular type of sprinkler head or system?

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AN OFFICE FLOOR IN THE HILL BUILDING, NEW YORK
MESSRS. STARRETT & VAN VLECK, ARCHITECTS

5. Is it of importance to you personally if a building which you have designed is subsequently destroyed by fire.
6. In your opinion can automatic sprinklers be installed without spoiling the effect of the architectural treatment or decoration?
7. If you have had occasion to discuss automatic sprinkler systems with your clients, what attitude do they take toward their installation?

From a number of replies received, it appears that there is practical unanimity of opinion concerning matters about which the majority of the questions were asked. For example, all architects from whom letters were received agree in reply to question 1, that store buildings of all kinds, manufacturing and industrial plants, loft buildings, warehouses, and in general buildings of any description in which materials in quantity are stored or exposed for sale, or in which manufacturing of combustible materials is carried on, should be protected by automatic sprinklers. There is, however, some difference of opinion as to whether buildings not included in the foregoing list are adequately protected by standpipes and other similar means, or should also be equipped with automatic sprinklers to be thoroughly safe. One architect who has had wide experience writes: "We believe the sprinkler system is the only safe method of fire protection that

can be employed." Another of almost equally extensive practice states that standpipes would probably be sufficient in types of buildings other than those mentioned in reply to question 1.

It seems, therefore, that the lines of demarkation between buildings which should invariably be equipped with sprinklers and those that might possibly be adequately protected by other means is not clearly and definitely drawn.

In reply to question 3, it seems to be the general practice among architects of widest experience and presumable knowledge of the matter, to not only specify the sprinkler system, but to make complete

working drawings for its installation, including the installation of standpipes, fire pump, reservoir, gravity tank or pressure tanks, which may be a necessary part thereof, and any other details required for accurate bidding and a complete equipment. But, it appears from the replies that only in a few instances is the sprinkler contract included under the general building contract. In the majority of cases, separate bids are invited on this portion of the work.

Among all the replies received, there was but one answer to question 4. From this it seems to be the universal custom to specify only that the sprinkler head and system must meet the approval of both the National and Local Boards of Fire Underwriters.

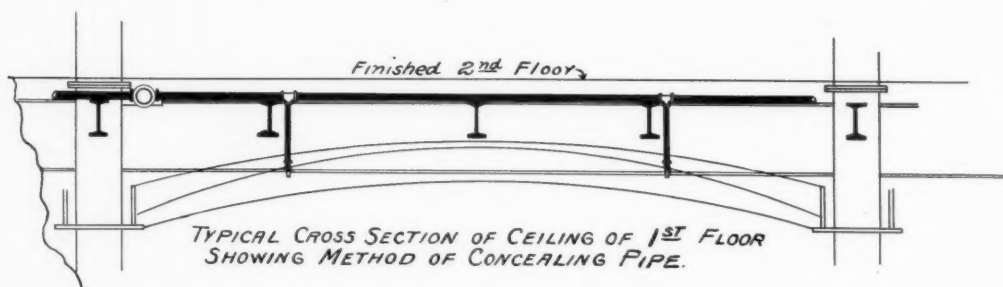
Notwithstanding the uniformity of practice in this regard, as indicated by these letters, we are of opinion that such methods of specification are analogous to those used in the early stages of steel and concrete construction, when architects' specifications for the structural members of a building were not infrequently confined to the simple requirement that the system of floor and column construction adopted by the contractor must be capable of sustaining certain loads, or must meet the approval of the local department of buildings which prescribed the dead and live loads for various types of buildings. Such a specification at the present time would be regarded as an indication

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of ignorance or incompetence. In the same way a specification of fire protection, which simply states that the approval of fire underwriters must be secured, shows little knowledge or understanding of the various devices or systems on the market. Requirements of underwriters are invariably minimum requirements, and it is questionable whether property and life is as well protected as it should be by compliance with minimum requirements. Further than that, there must be a difference in the practical or intrinsic value of different devices which might be selected. With a specification allowing the installation of any system which would meet the minimum requirements of law, it is manifest that the cheapest one on the market will, under ordinary circumstances, be the one selected and installed, with equal probability that it provides the smallest measure of protection.

it appears that the matter of future responsibility is one which merits the most careful consideration on the part of architects when designing buildings and determining upon their equipment with fire-prevention apparatus.

Regarding the possibility of installing sprinkler systems in buildings of ornate design and finish, without marring the architectural treatment or decoration, there is, as might be expected, considerable divergence of opinion. One architect writes that sprinkler heads may be installed so that they are quite inconspicuous, by using a suspended ceiling to conceal the horizontal pipes, and exposing only the sprinkler heads. Another suggests that the work, even when not concealed, can, under certain conditions, be made at least inoffensive. A third states without equivocation or modification that it cannot be done. A fourth believes that, whereas it



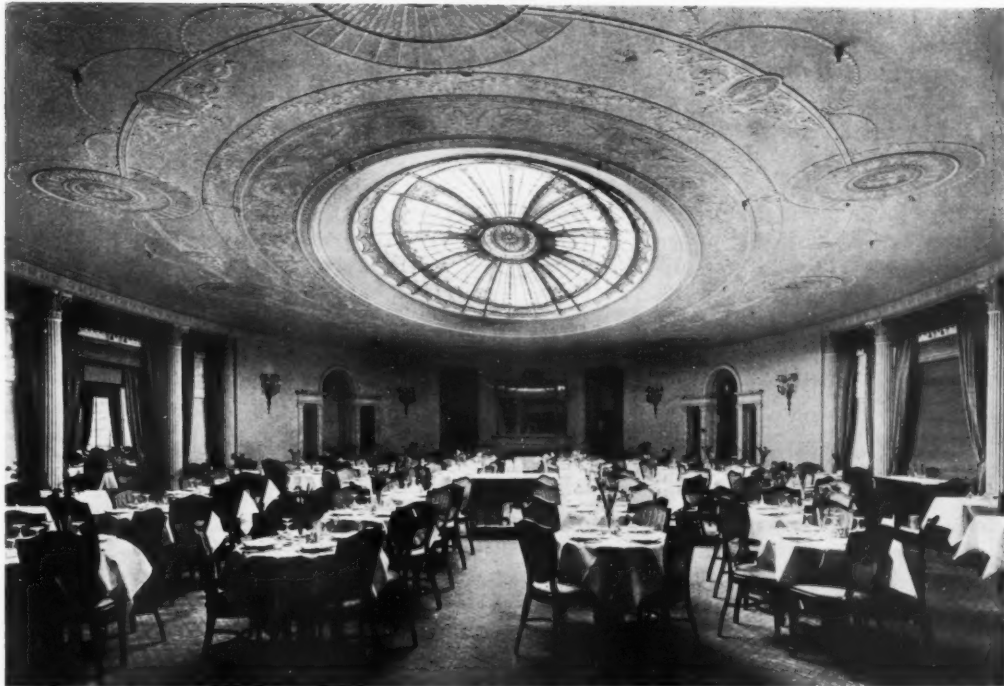
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Regarding the question as to whether it is of importance or concern to the architect if a building designed by him is subsequently destroyed by fire, it appears that there is likewise no difference of opinion. Replies received to this question indicate that architects invariably view with regret and serious concern such an occurrence. The reasons are variously given, but all point to the undeniable fact that the architect realizes at least a moral responsibility for proper equipment to protect the property which has been developed under his direction, and that he feels an investigation following a fire, which established the fact that inferior construction or faulty apparatus and inadequate or insufficient equipment had been employed, would tend to greatly discredit his ability.

As a result of studying the letters received

is difficult to install automatic sprinklers in a finished building without spoiling the effect, it can be done without marring the architecture of the rooms if the work is accomplished during the construction of the building, and concealed pipes with inverted sprinkler heads are employed. And so the replies run with various expressions, a majority of which, however, seem to indicate the possibility of using sprinkler systems in practically any type of building where they are deemed necessary or desirable, without seriously, if at all, affecting the architectural treatment, if the subject is given sufficient study while plans for the structure are being developed, and the system made a part of the original construction. Several instances where this has been accomplished are cited, and a number illustrated herewith. Judging

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DINING ROOM



VIEW ON STORE FLOOR

THE SPRINKLER HEADS ARE TO BE DISCERNED ONLY BY THE CLOSEST SCRUTINY

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from them, it would appear that there is no aesthetic reason for omitting the protection to both property and life afforded by the automatic sprinkler, where circumstances seem to warrant its use.

In going over the replies submitted in answer to the final question listed above, we regret to note that clients do not appear to have given consideration to the protection offered employees, tenants or the public oc-

doubtful return, the added element of safety afforded to human life has not been given appreciable weight. It would seem that, if this represents the universal attitude among clients and owners everywhere, a serious work is confronting architects, to which they cannot too soon apply themselves. That a client could, after he had the matter thoroughly presented to him, ignore his duty in affording any reasonable and entirely feas-



THE BALLROOM, RECTOR'S, BROADWAY, N. Y.

SIMEON B. EISENRATH, ARCHITECT

CIRCLES DRAWN AROUND SPRINKLER HEADS TO SHOW THEIR LOCATION

cupying their buildings, but have simply endeavored to decide the matter, in consultation with their architects, solely on the basis of investment value. In other words, if it can be shown that the saving in insurance to building and contents warrants the investment, they are willing to authorize their architects to include the protection. On the other hand, if the dollar test when applied to the problem seems to indicate an additional investment upon which there would be a

ible means of safety to the lives of his employees, tenants, and such portion of the public as enters his premises, simply because it would involve the expenditure of a comparatively small additional sum upon which he could not figure an attractive rate of interest, seems inconceivable. To supply such protection is a duty, the moral consequences of failure to perform which, cannot be escaped, and an architect should by sufficiently earnest representations, cause a client to see it in that light.

Professional Advertising

THE BUILDER," of London, in a long editorial, which appeared in a recent issue, discusses professional advertising. It is endeavored to show from *The Builder's* point of view, that "it is almost impossible for the professional man to make a career for himself without that which, strictly defined, must be classed as advertising." Further, the belief is stated, "that the abuses of the practice are mainly better dealt with by that most potent of all deterrents, ridicule, than by attempts to draw up codes of ethics."

The following extracts from this editorial clearly show *The Builder's* point of view on a subject that has had long and earnest debate in the councils of the Institute.

The American attitude towards this delicate question so far as has been authoritatively recorded, does not seem to altogether harmonize with the one expressed by *The Builder*, which is, in part, as follows:

We will assume the case of an architect who wants to obtain work, but who has neither a private income nor influential friends. If he shuts himself up in his office and waits until clients come, he will probably wait during his whole lifetime, for his skill, being unknown, is almost useless as an asset to him. He may, it will be said, take part in public competitions, and so secure work; but, in the first place, though "many are called, few are chosen"; and, secondly, only a certain type of man is fitted for the competition struggle; and there are many good architects who are quite unable to qualify even after long practice for competition winning. Again, our architect may secure an official position, but to do so he usually needs friends and introductions he does not possess. Under such circumstances he will probably join clubs or societies composed of men working together for some object of interest or pleasure, and he will assuredly not hide the fact that he is an architect from those with whom he comes into contact. And if he does so he is advertising himself equally with those who put their names on the hoarding of a building under erection. There may be an objection

to the one practice and none to the other, but both are inspired with the same object.

Apart from the advertising involved in suggesting openly or covertly that one possesses professional qualifications, there is the no less subtle process of "making friends" by being a pleasant companion, or by proving one's use in some outside capacity or other, and our contention is that all these methods are employed in varying degree not by quacks and charlatans, but by everyone who has tact, ambition, and understanding, and that they are natural impulses springing out of the necessities of our existence, and yet that, if analyzed, they are but so many forms of advertising. The English Bar may be quoted, for its etiquette as far as advertising is concerned is unusually strict, but the same general conditions apply. Though a barrister may not approach a solicitor and ask for work, he can indicate in many side channels such as politics, journalism, and public life, his fitness and ability; and the etiquette of the medical profession does not entirely prevent the ambitious younger men from demonstrating their ability in their professional calling.

The broad line beyond which such practices are to be condemned seems to us to be where they injure someone else in the same calling who may be said to be "in possession," and where they contribute to bring the exponents of a calling in low esteem.

We should not be inclined to go so far as to say that an architect should not in any case ask a friend to employ him; in some cases it can be done without loss of dignity or sacrifice of professional reputation. "Manners makyth man," and the conditions which determine what is good or bad taste in a certain instance are too delicate and complicated to form a basis for rules and regulations. We have heard the statement made that a man can ask for almost anything if he asks for it in the right way, and we think this is very nearly true in life. He who understands men will come to the conclusion that they are moved in different degrees by the same impulses, and that there are few of our natural and normal impulses which cannot be gratified without disadvantage to the community if our methods are well chosen.

An Instructive Resume of the Life of Sir Christopher Wren

AT a recent meeting of the Leeds and West Yorkshire Architectural Society, the president, Mr. J. H. Farrar, in the course of an address on the life of Wren, dwelt rather upon Wren's personality and his place in history than on the range and quality of his works. Members of the Wren family had served in spiritual and temporal offices to the Crown as early as 1500. Matthew Wren, Lord Bishop of Ely, and his brother Christopher, father of the immortal Sir Christopher, both suffered persecution at the hands of the Long Parliament, Bishop Matthew being confined in the Tower of London for eighteen years until the Restoration. It was for this same Matthew Wren, as President of Pembroke Hall, Cambridge, that Christopher carried out his first architectural work, the new chapel there. He was then more than thirty years of age. Up to this

time he had applied himself chiefly to scientific pursuits, having been Professor of Astronomy at Gresham College, London, and at the University of Oxford. He was skilled in mathematics and a prolific inventor. It was during the year of the Plague that Wren made his only visit to the Continent, when he journeyed to Paris to a Congress of Arts. Here he met Bernini, who was at work upon the Louvre, and Mansart and Perrot. After a stay of six months he returned to England, and in the following year the Great Fire swept away the mediæval town of London and presented to Wren the opportunity for the creation of a new and beautiful city. Unfortunately, the parsimony and stupidity of those under whom he had to work prevented most of his dreams from complete realization: but, despite his limitations, by skill and forethought he converted London from a stuffy, plague-ridden city of the Middle Ages to an airy modern town of brick and stone.

NORTHERN ITALIAN DETAILS

No. 28—GATES, CAMPIELLO CENTANNI, VENICE, AND PALAZZO ZAMBONI, VERONA

PERHAPS the most suggestive impressions that are indelibly stamped upon one's brain while traveling in Italy are the fascinating pictures of sunlit gardens and silhouetted gateways that are seen everywhere. Not even the most uninterested lane is entirely devoid of these delightful interruptions to the monotony of the walls which line them. The gardens seem fairer and more enchanting as they are seen for an instant and then seem to disappear behind long ranges of stuccoed wall. The Italians are naive and simple in the design of their gateways, and little variety or elaboration is asked for. The posts are stupidly monotonous in type, while the iron work of the gate is frequently little more than a succession of uprights supported by horizontals.

The gate posts that are the subjects of

this week's illustrations were selected for their qualities of restrained simplicity. The motives used are fairly familiar, but their handling compels admiration. Much depends upon the felicitous proportion and spacing of the openings. Although the iron work has not been included in the drawings, its very simplicity may be observed in the photographs to be a foil to the masonry.

In American country house architecture we are drawing closer to an intelligent use of walls and gateways. Privacy is being seen to be a desirable feature of our homes and the open display of our intimate domestic life is giving way to the older and saner idea of a more secluded and private home life. This will bring in time an increasing number of walls and gateways to our suburbs and country and a growing appreciation of their usefulness and beauty.

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THE ANNUAL PROFESSIONAL INCREMENT

COLLEGES and technical schools of this country are just about to make their annual contributions of embryo architects to the ranks of the profession. Although to the educational institutions it marks only the completion of another year's work, to the student launched upon the uncertain and little known sea of business life and activity, it usually means the supreme test of ability to direct a career. To thus suddenly be deprived of the protection and advice of guiding minds and be thrown upon one's own resources marks an important step in the development of the young architect. From this point forward, the completion of his training, and that part of his education that will have a tremendous influence on his after life is unprescribed, and usually is determined more by chance than by adherence to any definite plan.

Probably one of the chief weaknesses in our otherwise splendid educational system is the inability or failure to guide the student through the few years that immediately succeed his graduation. While his powers of self-reliance and independence are probably better developed by reason of the utter severance of all connection with the college at

this time of life, yet it must be remembered that his education is still only half completed, and there is great danger of his following, either the direction of least resistance, or that offering largest immediate returns for efforts expended.

The acquiring of training in the concrete and practical side of architecture represents the translation of all that has been learned during the period of undergraduate study into terms of actual substance; and, while there is probably no better or more fitting way to acquire this training than by the traditional one of working in the office of an established architect, there is wide discretionary choice among these that under present conditions is left entirely to the personal taste of the student or the exigencies of his temporary requirements.

Architecture, as it is practiced today, is so sub-divided and resolved into specialized branches that it is entirely possible for the young architect, who keeps firmly in mind the desirability or even necessity of a broad and well-grounded office training, to select offices in which different types of buildings, as, for example, warehouses, schools or public buildings, are studied and designed to the practical exclusion of other types, and apply himself to the task of obtaining successive positions in them. After a few years' experience in a representative office of each of the several kinds indicated, he will find he has arrived at the height of his powers, and with no great expenditure of time. It would then be the part of wisdom to determine the particular field of practice to which he is most strongly attracted, and to exert every effort to take a creditable place in it. Even assuming that the young architect must look at once to office work as a means of self-support, and cannot afford to pick and choose his employers, the fact remains that architecture in America is broad in its scope, offering much latitude of choice, so it would seem that the plan here suggested could be followed in the main, with possible brief digressions.

There is not enough insistence laid in this country upon the importance of broad, general and systematic office training. Our schools are now too prone to regard the student's education as complete when he is awarded his diploma. Unfortunately, the student is too often inclined to take the same

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view, and as a consequence dispenses with the office training and experience of which he stands in such great need. Not infrequently it is subsequently obtained at the direct expense of the client, and at indirect cost to the profession.

THE ARCHITECT'S REGISTRATION LAW

APERUSAL of the text of the Architect's Registration Law, enacted in this state at the last session of the legislature, and published in our issue of May 26, discloses a number of essential features that appear to differ materially from those contained in the laws that have, to some extent, been regulating the practice of architecture in various states of the union for from one to eighteen years. Perhaps the most important of these differences lies in the provision for the administration of the New York law. This matter, almost equal in importance to the character of the law itself, would appear to be entirely removed from political influence by being placed under the jurisdiction of the State University. A law of the highest order in the hands of a Board, subject to political pressure, may fail utterly of its purpose, and become a positive detriment to architecture and the profession alike. By making the State University responsible, however, for the character of those admitted to practice under this law, all questions on the score of proper examinations and their conduct are answered in a most satisfactory way. It is difficult to conceive of a happier solution of what is always bound to be a vital problem, in connection with this subject.

A second point of difference, of less importance, no doubt, but one that has caused, and still is, the source of much irritation in the case of laws operating in other states, may be noted in the matter of fees. No one can reasonably object to the imposition of a

moderate charge in connection with his examination and registration, but when he is afterward required to pay an annual fee or tax for the privilege of practicing his profession, a feeling that the profession is discriminated against is apt to be engendered. The right and propriety, even duty, of a state to inquire into the qualifications of any one, the practice of whose vocation affects the health, safety or well-being of its citizens, cannot be successfully questioned, but after an architect has taken his examination and demonstrated his qualifications and paid the cost of doing so it appears to many that he has discharged his obligation. A year later he is presumably no less competent, and to be deprived of the right to practice because he has not paid an annual tax to the state does not seem to be justified by the theory of protecting its citizen from incompetent practitioners upon which registration laws are usually based. The New York law in charging a suitable fee to cover cost of examination, and omitting any subsequent tax, will commend itself to those who believe that architects should be classed with physicians and lawyers in matters of this character.

If, in connection with the law as now enacted, the building codes of the various cities are amended in a manner that will fix responsibility for safe construction, it would seem as though the safety of the public in this state would be better guarded than it has ever been before. As matters now stand, responsibility for the structural safety of buildings is not sufficiently clear. That responsibility should, it would seem, be definitely fixed upon the designer and the one in charge of the construction. The fact that a division of these services results in a division of responsibility is perhaps one of the strongest arguments in favor of every architect supervising the execution of his own work.

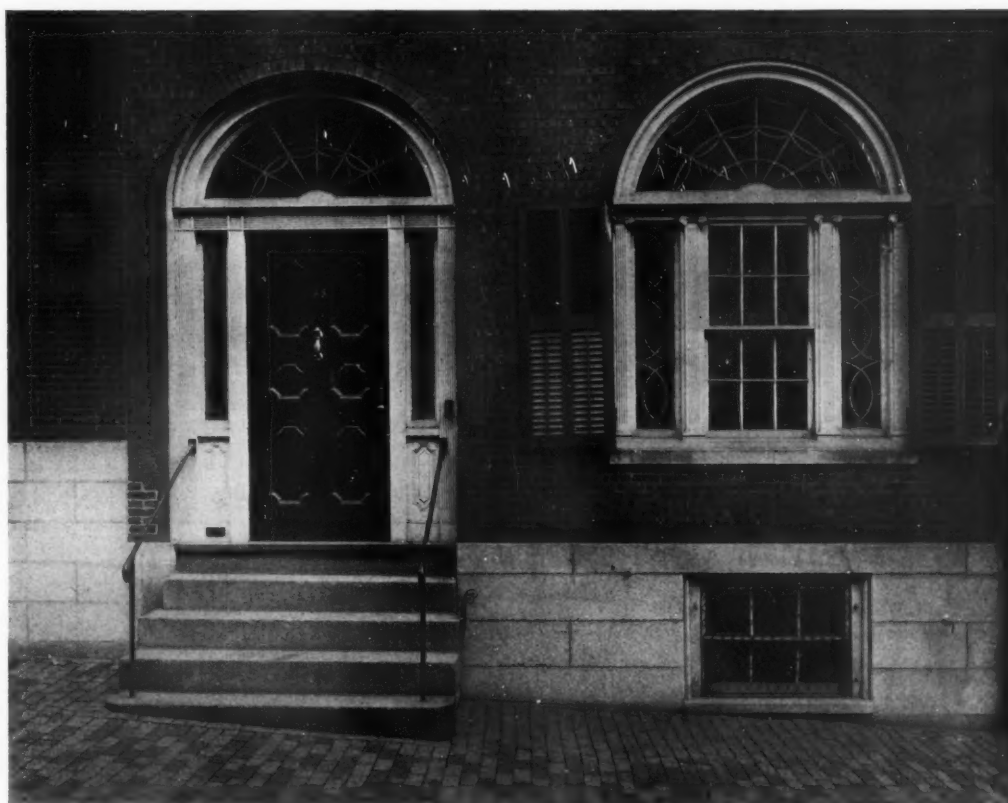


FIG. 9—A DOORWAY AND WINDOW ON BEACON HILL, BOSTON, MASS.

AMERICAN BLINDS AND SHUTTERS

BY DWIGHT JAMES BAUM, *Illustrations by the Author*

IT might be well to say at the outset that the word "*blind*" is intended to mean a movable wooden screen for window openings, composed of fixed or movable slats, while *shutters* are nearly always of solid paneled wood, but may have small openings of cut-out designs.

Shutters were first used in America by the Colonists as a protection for their windows against Indian raids and wild beasts. Therefore, the early shutter is what is known as the solid battened or old colonial farmhouse type, as shown in Fig. 1, which is a photograph of a facsimile designed by Arthur W. Remick.

Later came the solid panel shutter; a good example of which can be seen on the Van Cortlandt mansion (Fig. 2) and the

paneled shutters on the old Dyckman house at 204th street and Broadway.

Modern shutters like modern times are more ornamental, and seldom built on such sturdy lines.

A good early example of blinds with fixed slats can be seen at Westover, in Virginia. This house was erected in 1737 and the blind as shown in Fig. 4 is divided into three sections with sixteen slats in the two lower divisions and nine in the upper. Here also we find one of the few examples of early curved top blinds.

On the Corbit house at Odessa, Delaware built in 1772, appear blinds of four panels of various widths with raised centers. (See Fig. 5.)

Seventeen years later McIntyre built the

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Cook Oliver house at Salem, Mass. Figure 6 shows the very unusual design of the blinds on the street front of this house. The setting of the slats in grooves cut in the stiles is done away with, and in its place is a raised board frame, to the inside of which

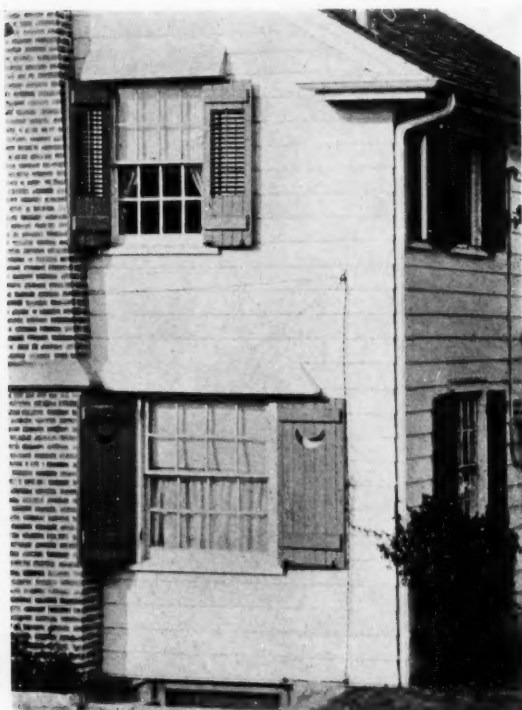


FIG. 1—ARTHUR W. RENWICK, ARCHITECT

the slats are fixed. These are exceptionally wide, only eleven slats to each panel. After this date the slats were noticeably wider in Salem than any other section of the country; probably this is due to the McIntyre influence.

Another Salem house with interesting blinds is at 186 Derby street and was erected in 1799. (See Fig. 7.) Here the same wide slats prevail, but the usual method of letting the slats into the stiles is followed. The narrow stiles are also noticeable.

In 1812 the Bartlett house was built at Newburyport, Mass., and as shown in Fig. 8, a large blind was used with but one panel of twenty-three wide slats.

The southern blinds are very like the ones used in New England except the slats never reached the great width.

A Boston house at 48 Chestnut street, Beacon Hill, built at about this date, has one of the first examples of movable shutters. Here in the double blinds (see Fig. 9) the two lower panels are made with movable shutters, fastened to a small round rod of wood, a method since used in nearly every case where blinds have slats. The upper slats are fixed showing that this is the transitional period.

Another out of the ordinary old shutter is found on the Dr. Bilderbeck house at Salem, N. J. Fig. 10 shows that this shutter is composed of six solid panels.

Still another division of blinds, not shown here, is the two paneled blind with slats, and separated at the center so either the top or bottom can be opened or closed. An



FIG. 2

example of these is found at Mount Vernon, Va.

On the old Wilson house built in 1807 in Baltimore, the blinds are divided into two sections; the upper portion having slats, while the lower part is solid.

Blinds not illustrated in this article and

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used only occasionally are slat panel blinds; these are hinged at the top and also at the center, so when the lower portion only is raised it forms an awning. Venetian blinds are similar, but the slats are made to open and close, being held together by strips of webbing and controlled by cords, so that they may be opened, closed or packed closely at the top of the window. The roll-

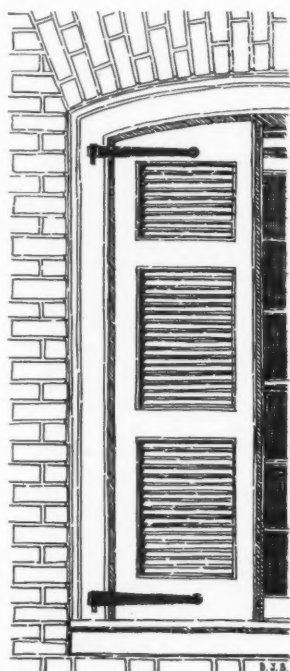


FIG. 4—WESTOVER, IN VIRGINIA, BUILT 1737

ing blinds, invented in the second half of the nineteenth century, differ from the Venetian blinds in that the slats are secured together edge to edge. They may be of wood, but generally are of metal and are used as protection against both fire and burglars. In a great many of the older masonry residences, where deep inside reveals permit, box shutters are

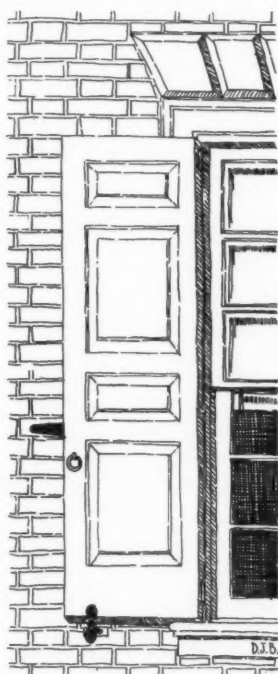


FIG. 5—CORBIT HOUSE, ODESSA, DEL. BUILT 1772

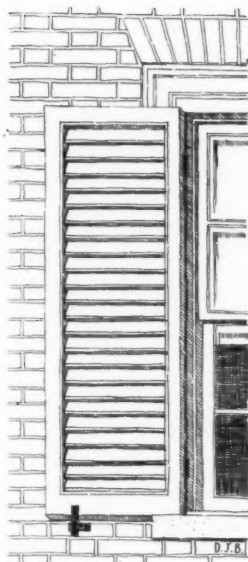


FIG. 8—BARTLETT HOUSE, NEWBURYPORT, MASS. BUILT 1812

used. This is an inside folding shutter so constructed that when not in use it can be folded back into a recess provided in the deep jamb. The upper and lower sections are divided for independent opening or closing.

Coming to the question of modern blinds and shutters, the foregoing illustrated examples probably exerted the most influence on the work of

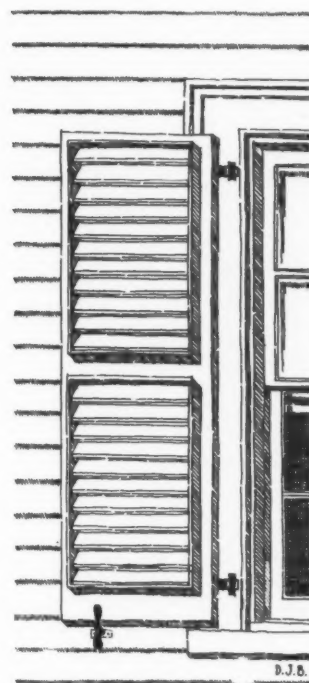


FIG. 6—COOK OLIVER HOUSE, SALEM, MASS. DESIGNED BY MCINTIRE, 1799

today. While there are numerous arrangements of panels on both blinds and shutters, not mentioned here, those shown have a grace in their proportion that can well be studied for modern adaptation. Space permits but little attention being paid to work of today, but the few examples

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illustrated indicate the very important influence of earlier work.

In Fig. 1, Mr. Renwick has carried out on the first story shutters following the lines of the earliest examples of battened type. While the second story blinds are

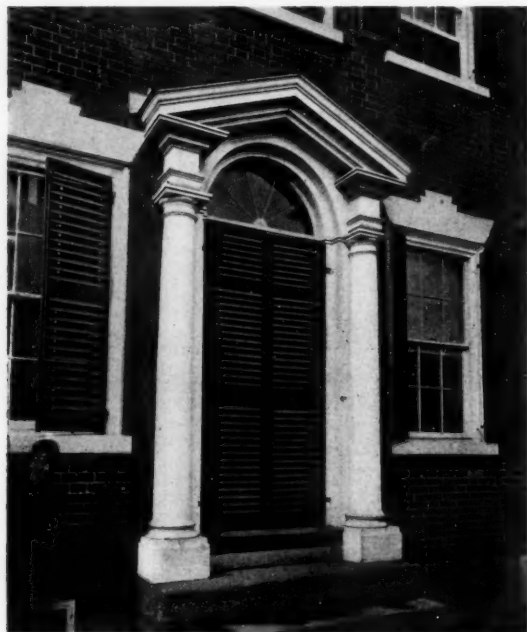


FIG. 7—A DOORWAY IN SALEM, MASS.
BUILT 1799

also built on sturdy lines, but with the later movable shutters added in a central panel.

Mr. Aymar Embury (see Fig. 16) has used on the second floor of the Bruce house fixed shutters in the large lower panel, while the upper section has a raised panel after the manner of the Corbit house, shown in Fig. 5.

On the Dr. Wyeth house, shown in Fig. 11 (by the author), the solid panel shutters are carried out, and on the author's own residence the blind shown in Fig. 14 has the lower portion of fixed slats, while the upper simple panel wears a cut-out design.

From early times it has been the custom of all people to use different forms of cut-outs in their shutters. Among the early Colonists, they usually took the form of auger holes for looking through to watch for Indians and also to fire at the Redskins

and can be seen in the old Dyckman house shutters.

In the first Christian wars against the Moslems, it was discovered that a crescent cut-out on camp screens, etc., would keep away the Moslems' fire on account of their religious ardor. This has always been a favorite cut-out pattern, but is being much overdone in present work.

Modern designs are shown in Figs. 11, 12, 14 and other styles are to be seen in Fig. 13.

Blind and shutter hardware consists of hinges, holdfasts, blindfasts, pulls, shutter bars and shutter lifts. In olden times these were invariably made of wrought iron by

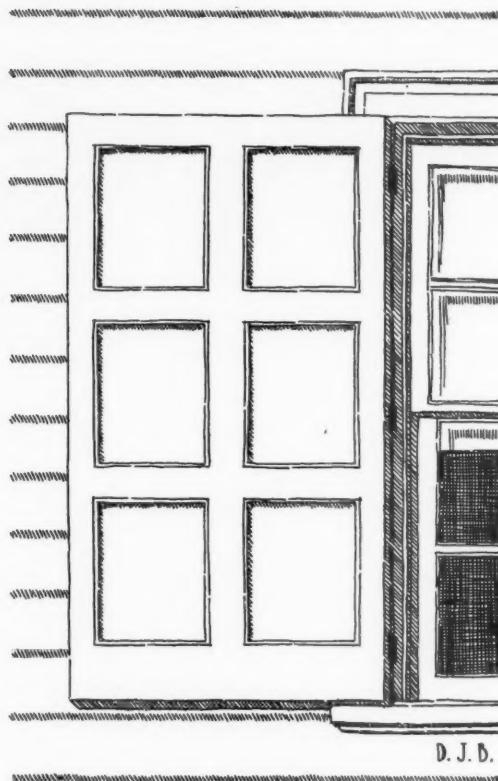


FIG. 10—DR. BILDERBECK'S HOUSE,
SALEM, MASS.

the village smithy, and the existing examples of this old craftsmanship are the basis upon which the best modern work is modeled. The hardware shown in these photographs and sketches are both old and new examples, but all are modeled on the earlier types.

THE AMERICAN ARCHITECT

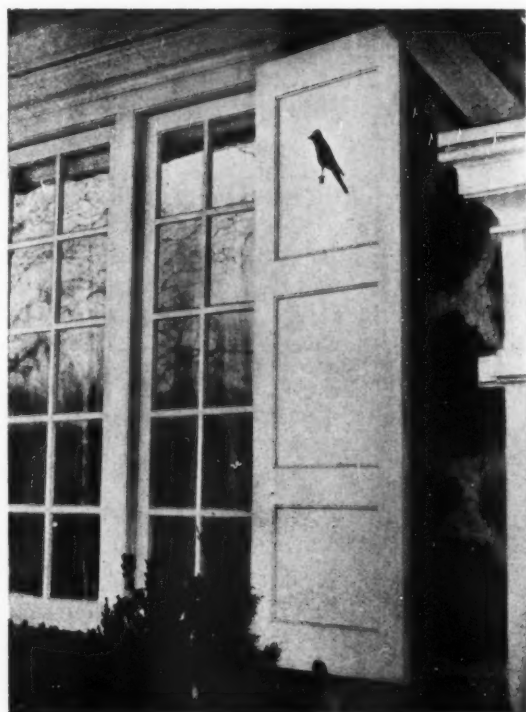


FIG. 11—DWIGHT JAMES BAUM, *ARCHITECT*

Hinges are of several kinds; the strap hinge being the most used in America. The straps are found in many designs, some of which are illustrated in Fig. 12. Modern shutters are liable to lose a great deal of the charm they might possess by using ordinary galvanized butts or hinges

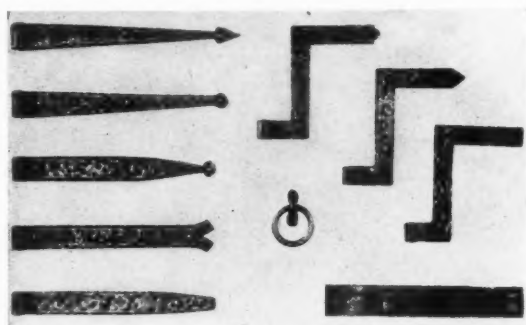


FIG. 12—SOME DESIGNS FOR HINGES

in place of the graceful strap hinge of the olden days. When the complete strap hinge cannot be used, strips can be applied to the face of the blinds, butting against the ordi-

nary hinges on the backs and thereby obtaining the desired effect.

Holdfasts are the metal catches projecting from the exterior walls, placed to hold

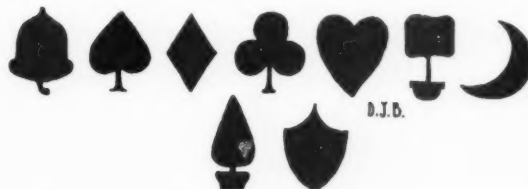


FIG. 13—CUT-OUTS

the blinds against the wall when open. A few of the many designs are shown in Fig. 15. Blindfasts are of two kinds; those operated by a spring which automatically

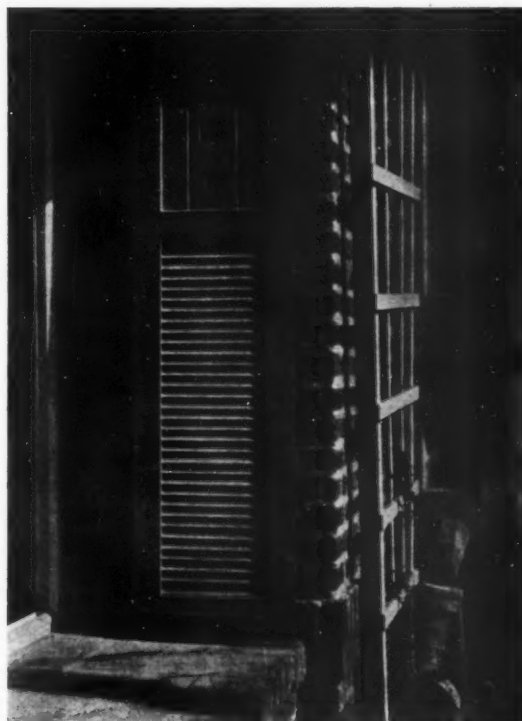


FIG. 14—COMBINATION OF EARLY FORM OF FIXED SLATS AND MODERN CUT-OUT
DWIGHT JAMES BAUM, *ARCHITECT*

catch upon a pin, hook or other projection, and those in the form of a long bar or hook to be engaged in a socket or screweye.

Well designed blinds and shutters, we be-

THE AMERICAN ARCHITECT

lieve, add artistic motives of design to most structures, for they usually improve the window groupings, avoid bareness in ap-



FIG. 15—HOLDFASTS

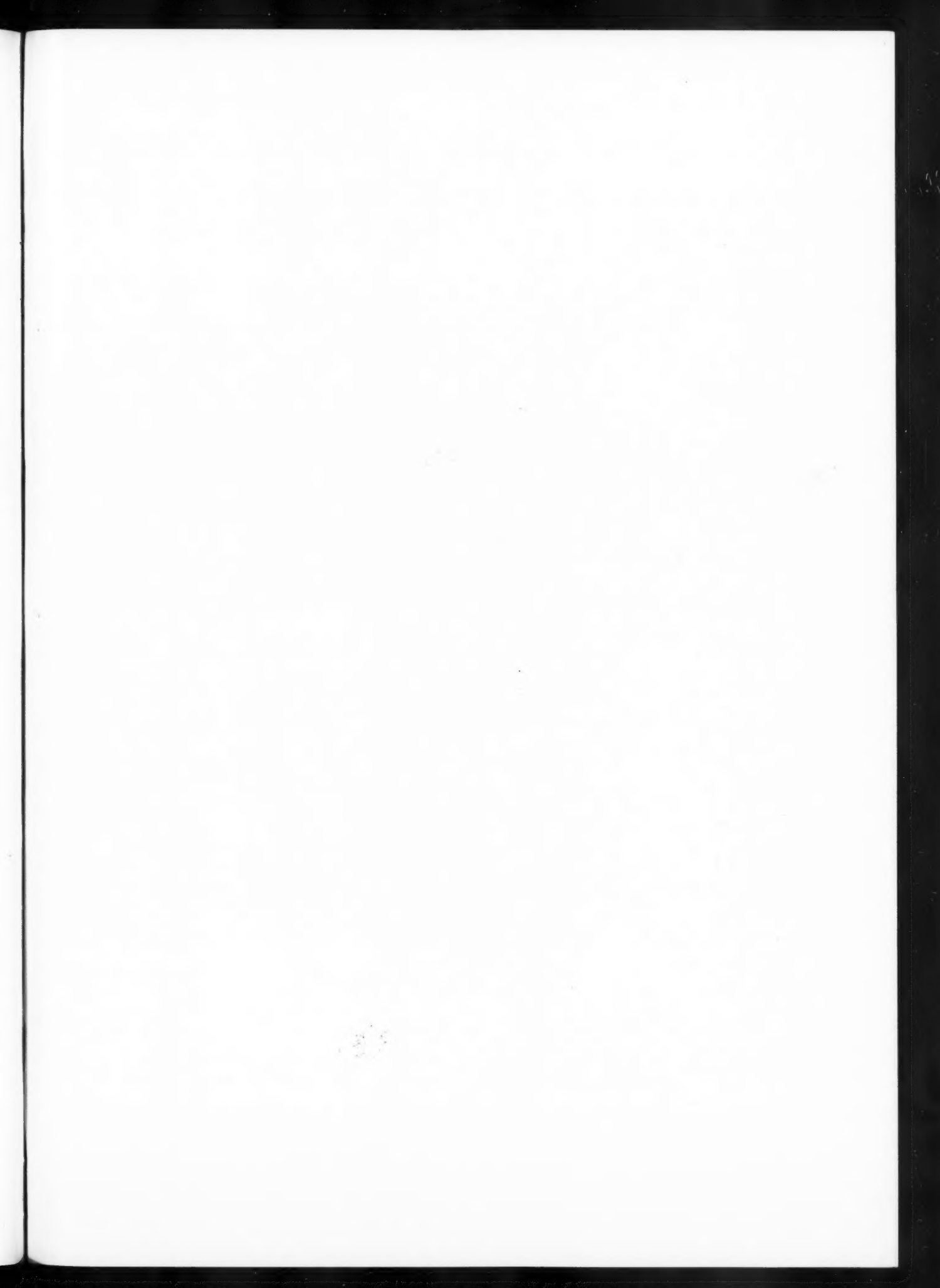
pearance and serve as one method of adding color to Colonial and other houses of period designs. The types of blinds and shutters

here illustrated are reminiscent of an earlier period of architecture in this country. They are so truly American in their origin and suggestiveness as to commend their introduction in the design of our domestic architecture.

Only a few of the examples that have been observed in a limited area have been considered. There exists throughout all of the Colonial states a wealth of suggestion and most artistic introduction of these very necessary features of the exterior of American country houses.



FIG. 16—AYMAR EMBURY II, ARCHITECT





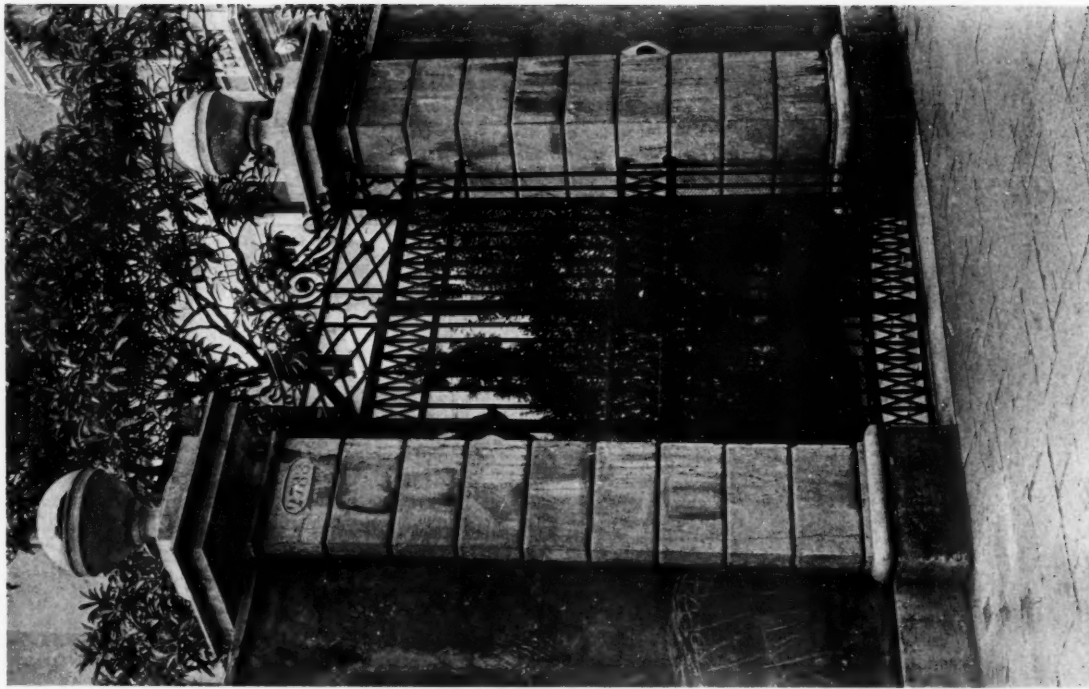
PALAZZO ZAMBONI, VERONA

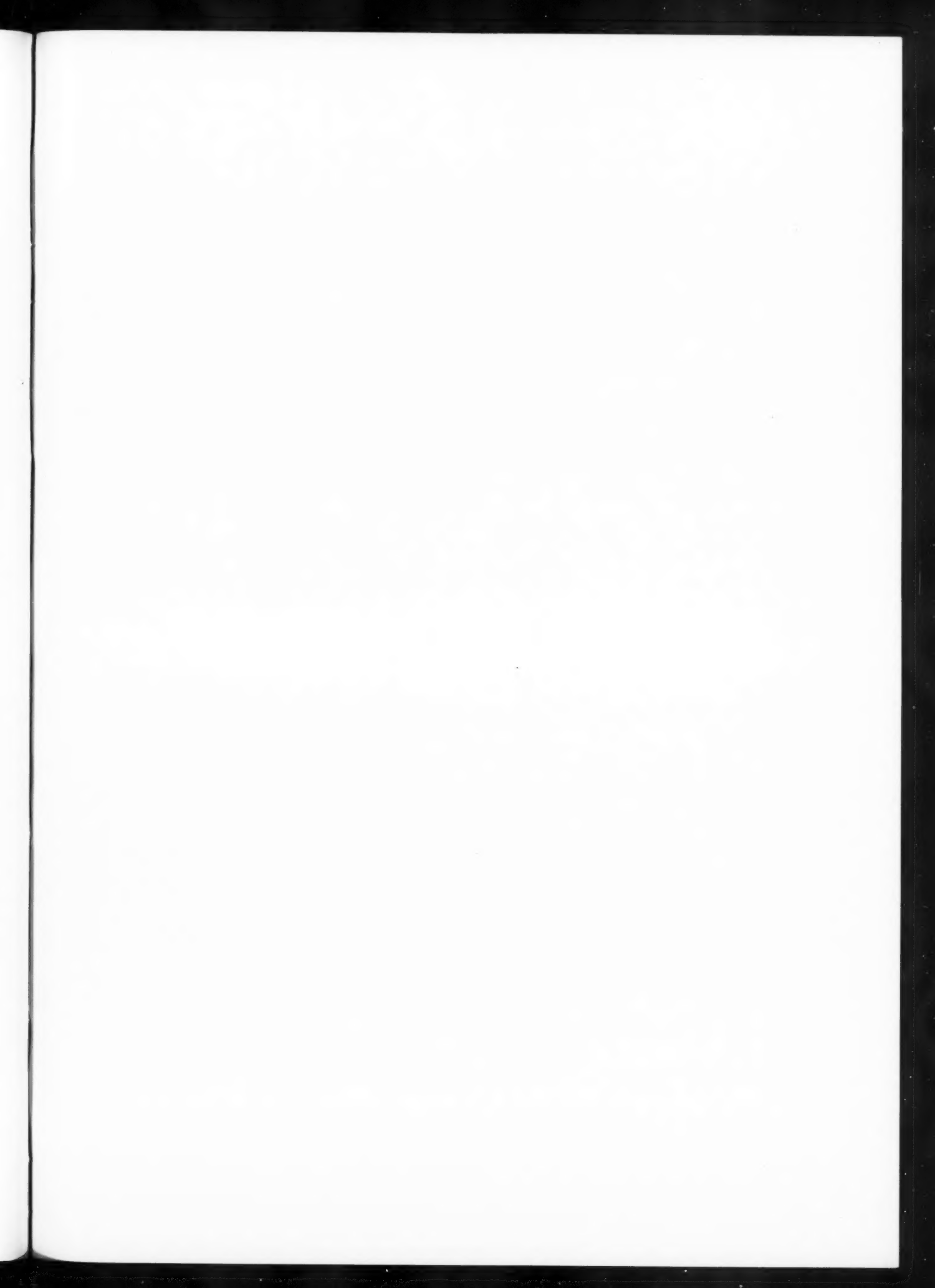
PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

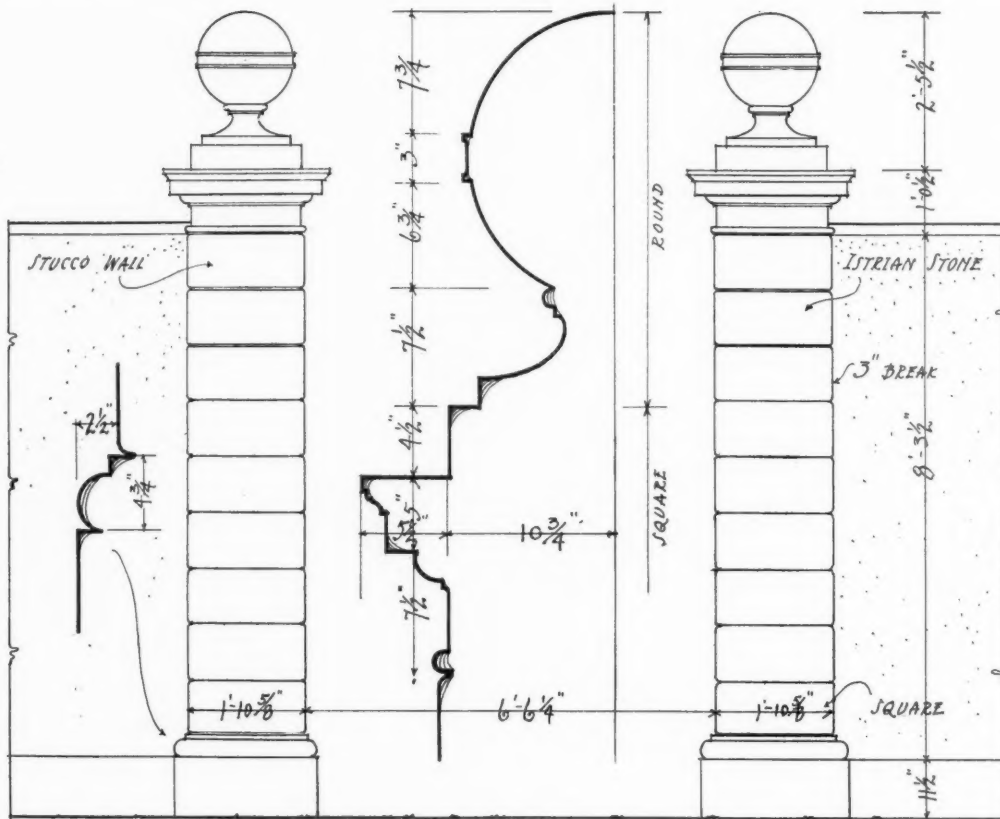
ITALIAN GATEWAYS

CAMPIELLO CENTANNI, VENICE

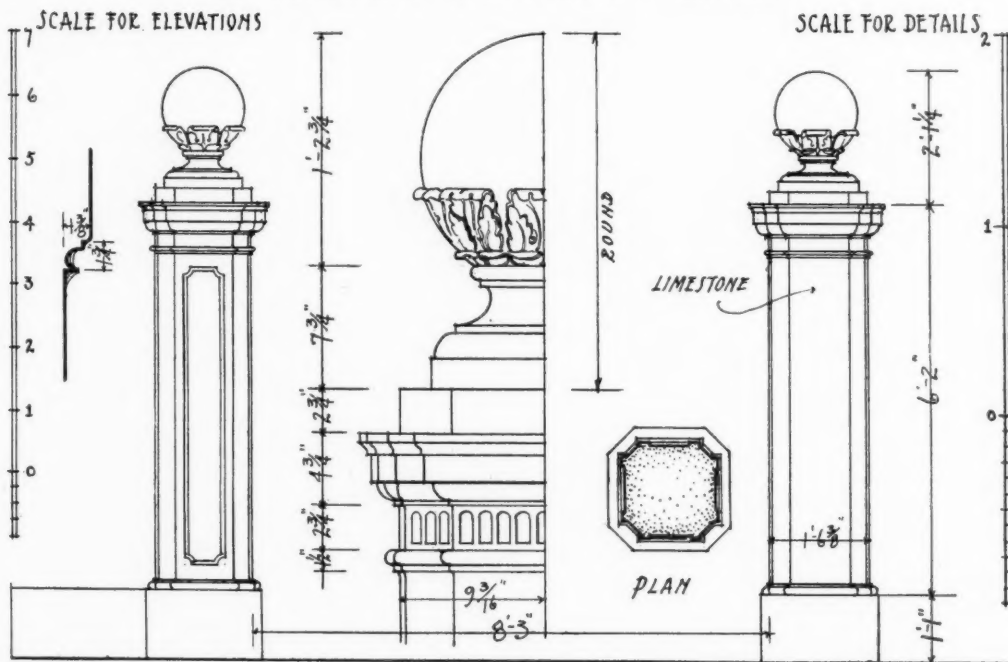
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 60







CAMPIELLO CENTANNI VENICE



PALAZZO ZAMBONI VERONA

ITALIAN GATEWAYS

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 61

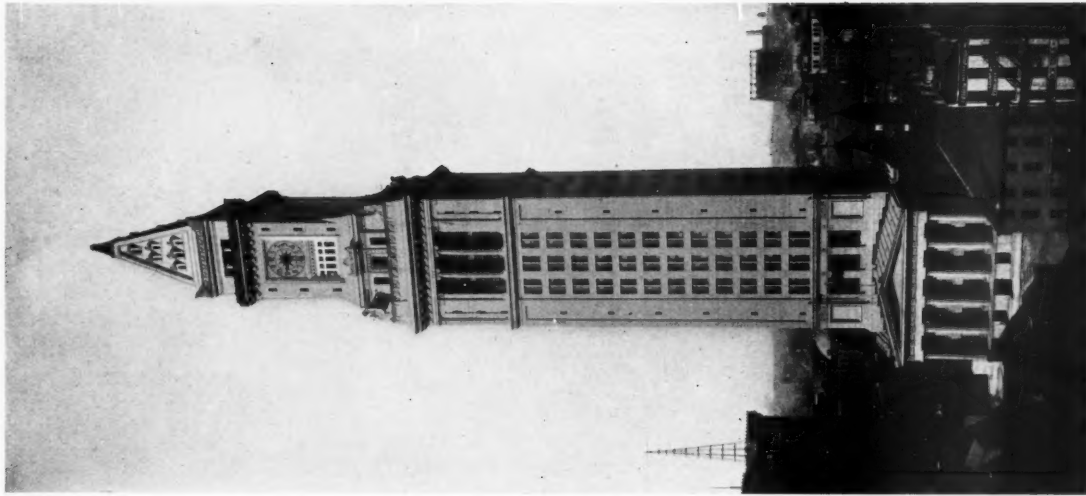




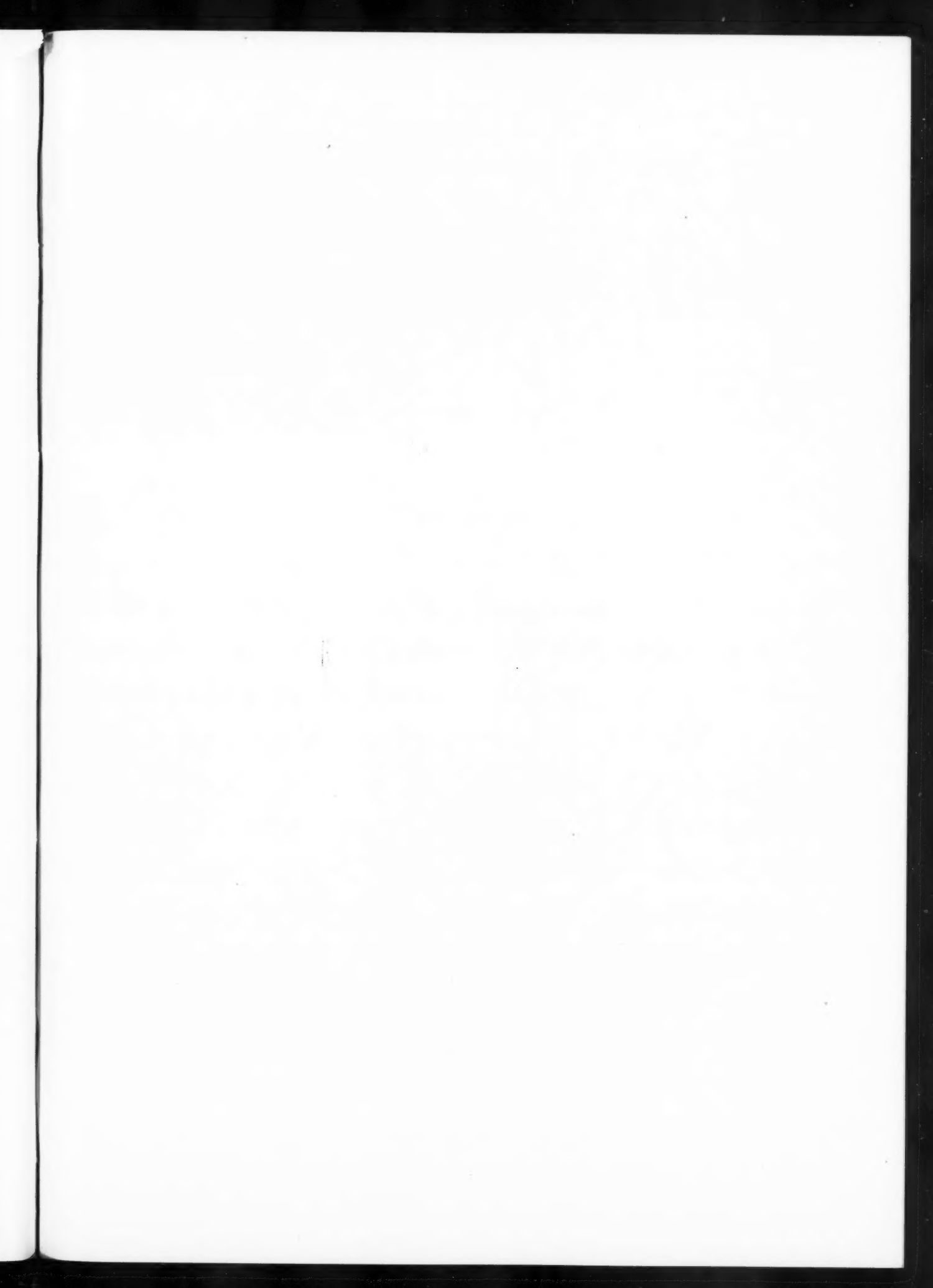
THE BUILDING BEFORE TOWER WAS BUILT

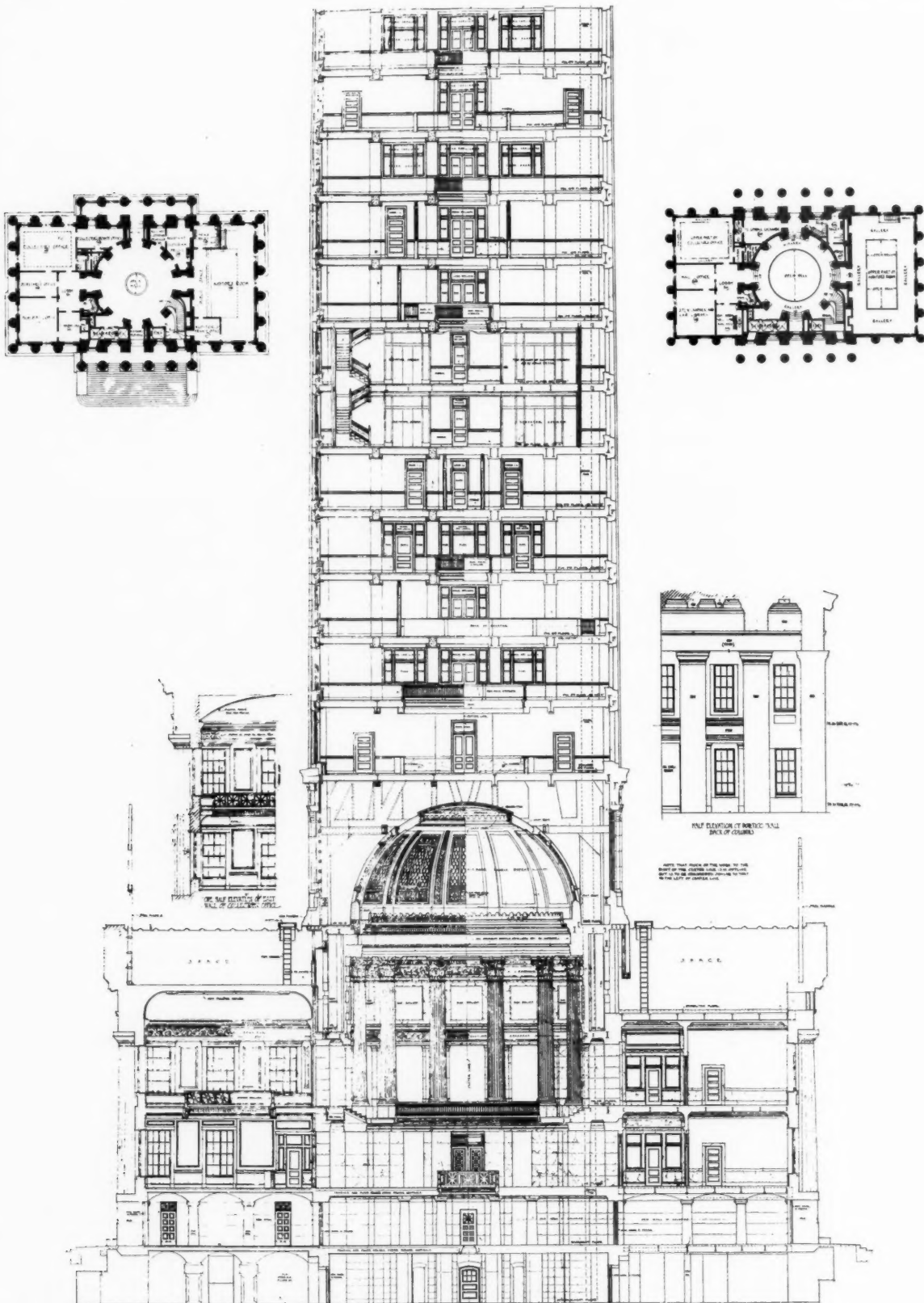
EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

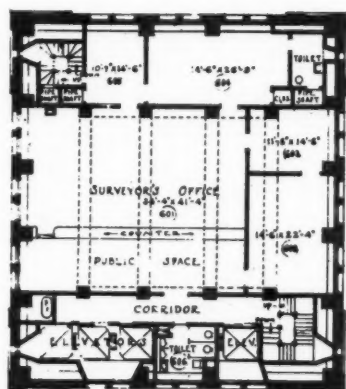
MESSRS. PEABODY & STEARNS, ARCHITECTS



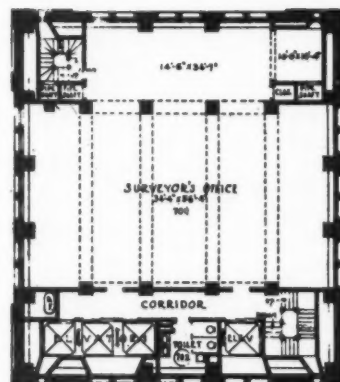
BUILDING WITH TOWER



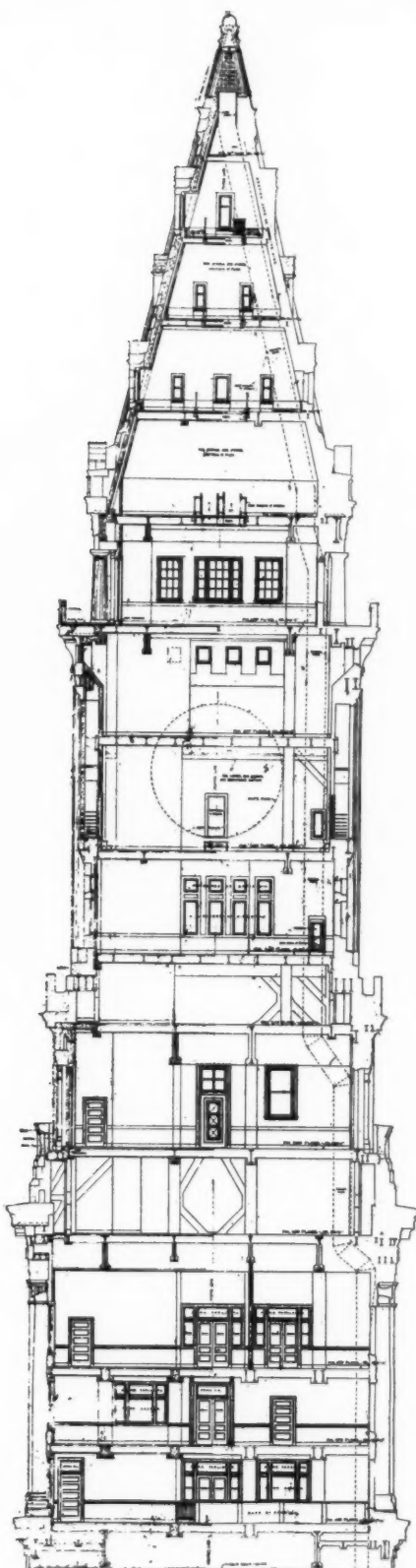




SIXTH FLOOR PLAN
U. S. CUSTOMS



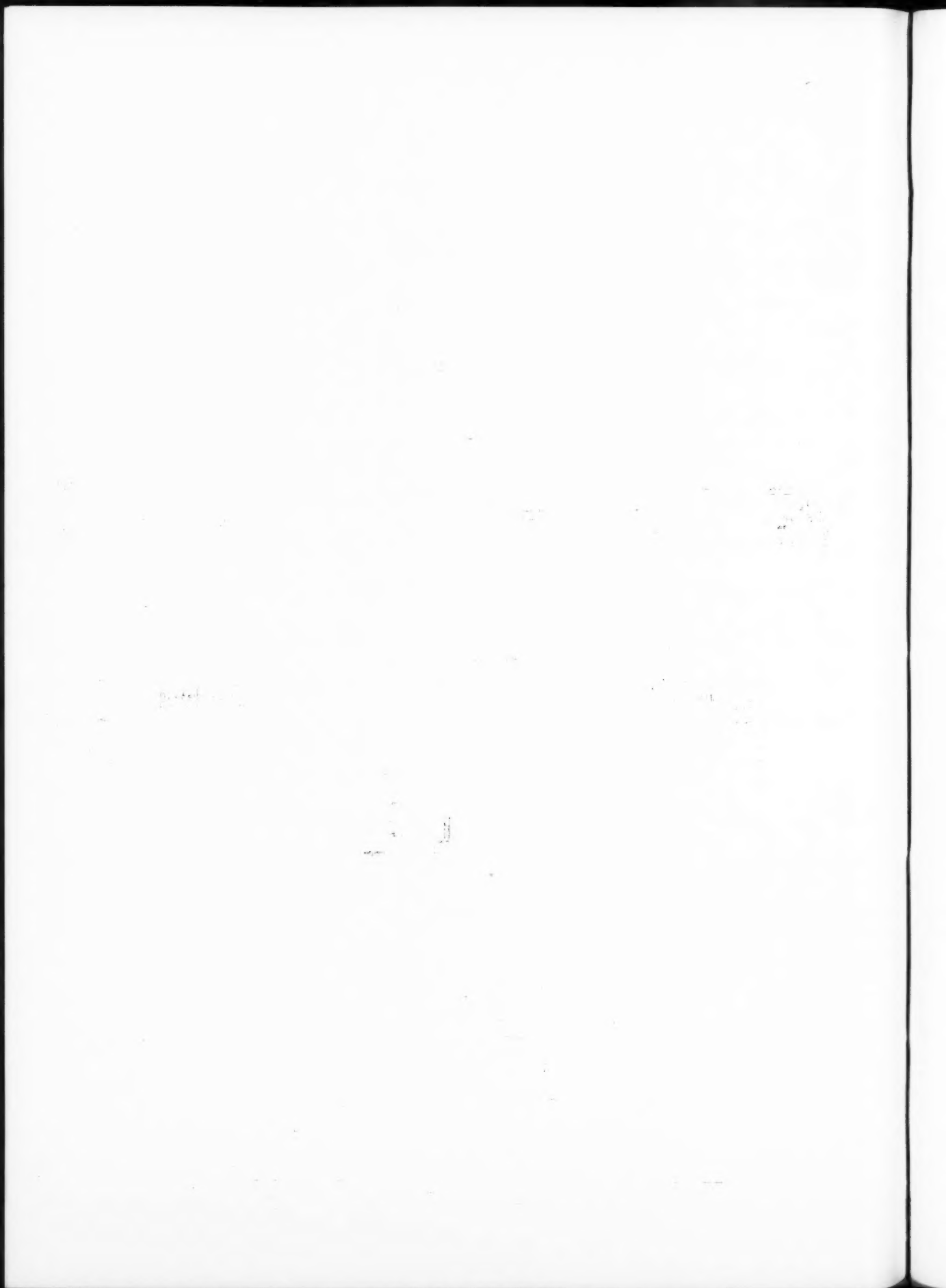
SEVENTH FLOOR PLAN
U. S. CUSTOMS

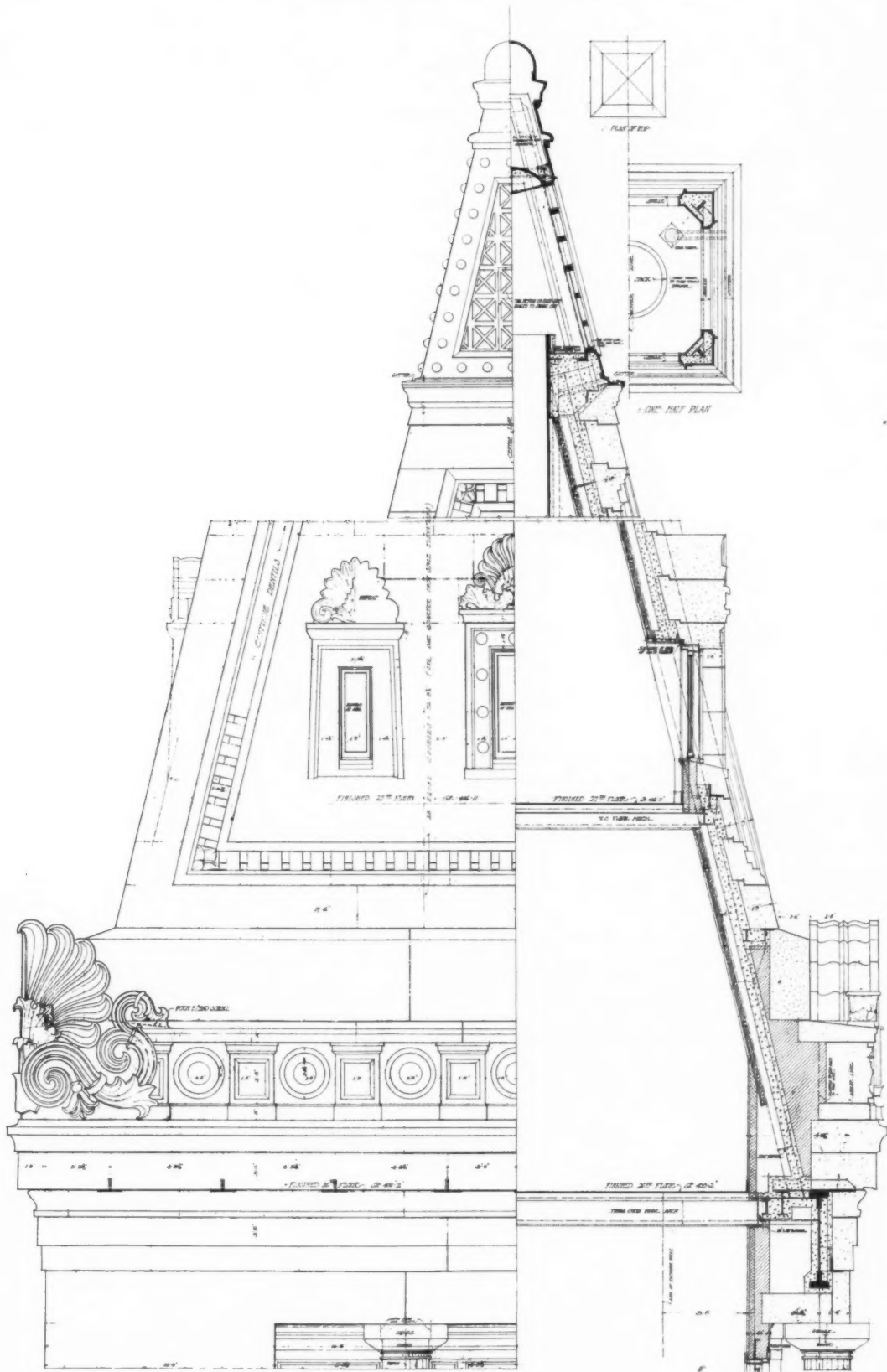


SECTION OF UPPER HALF OF TOWER

EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

MESSRS. PEABODY & STEARNS, ARCHITECTS

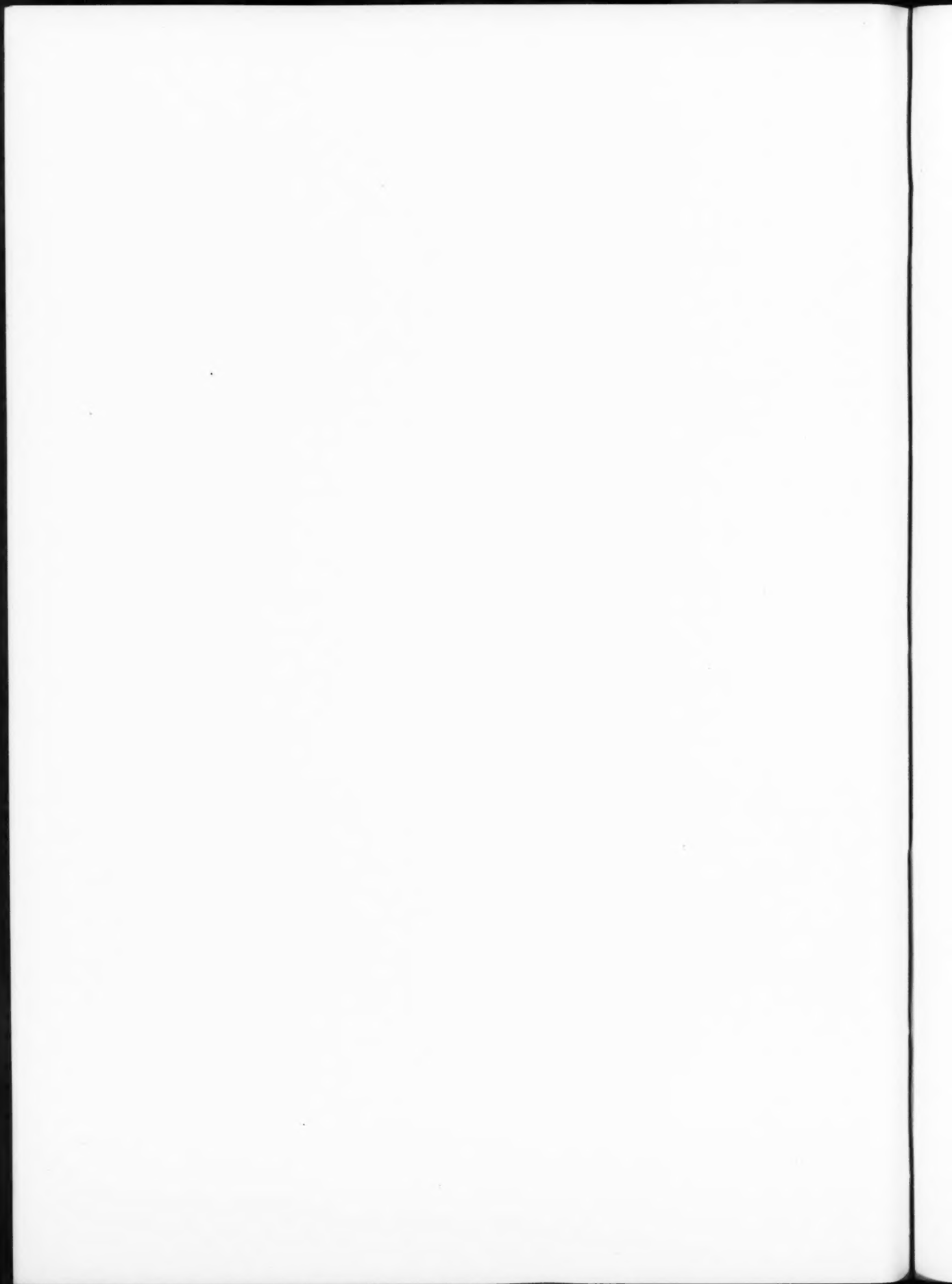




DETAIL OF TOP OF TOWER

EXTENSION TO THE UNITED STATES CUSTOM HOUSE, BOSTON, MASS.

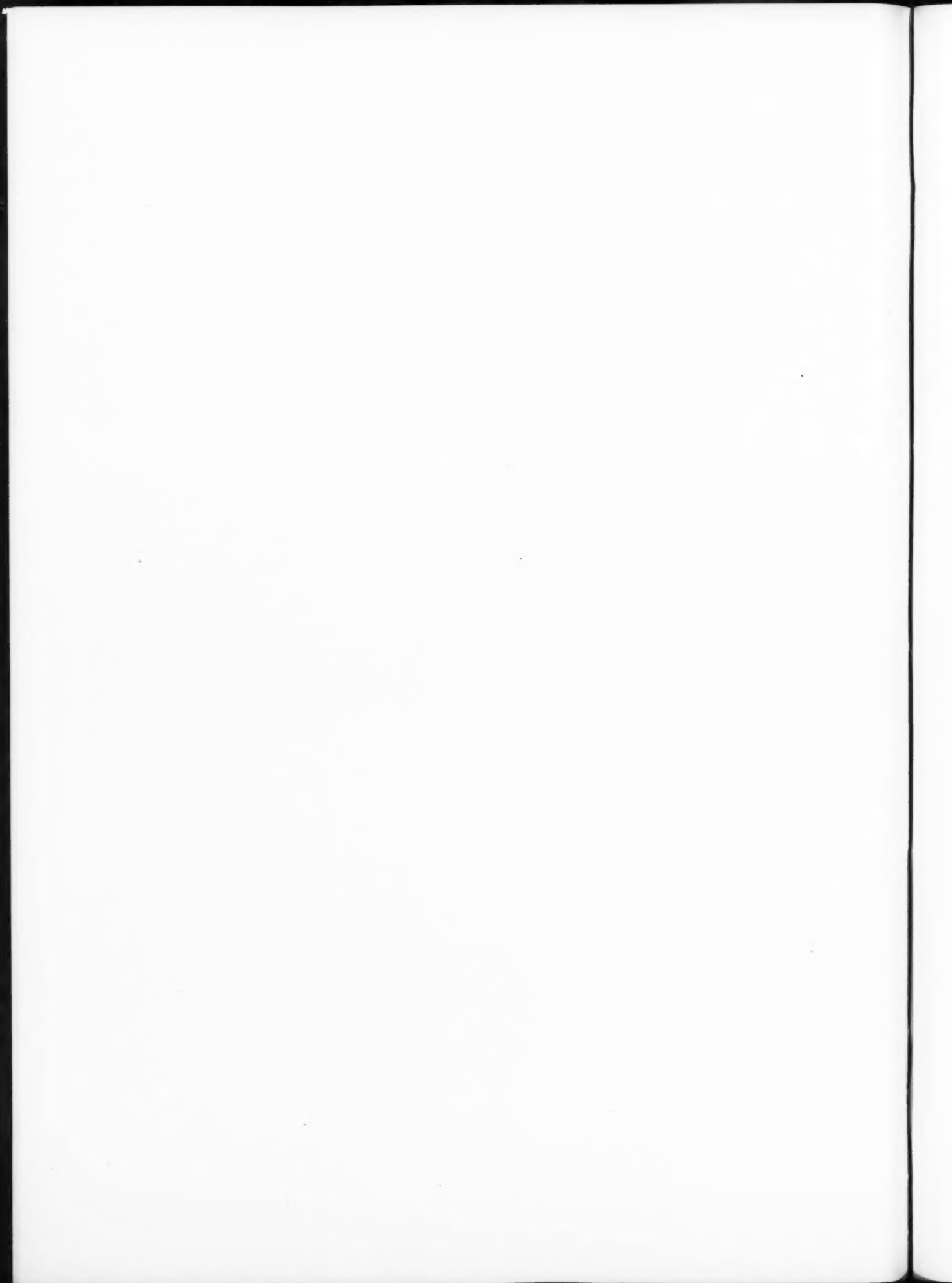
MESSRS. PEABODY & STEARNS, ARCHITECTS

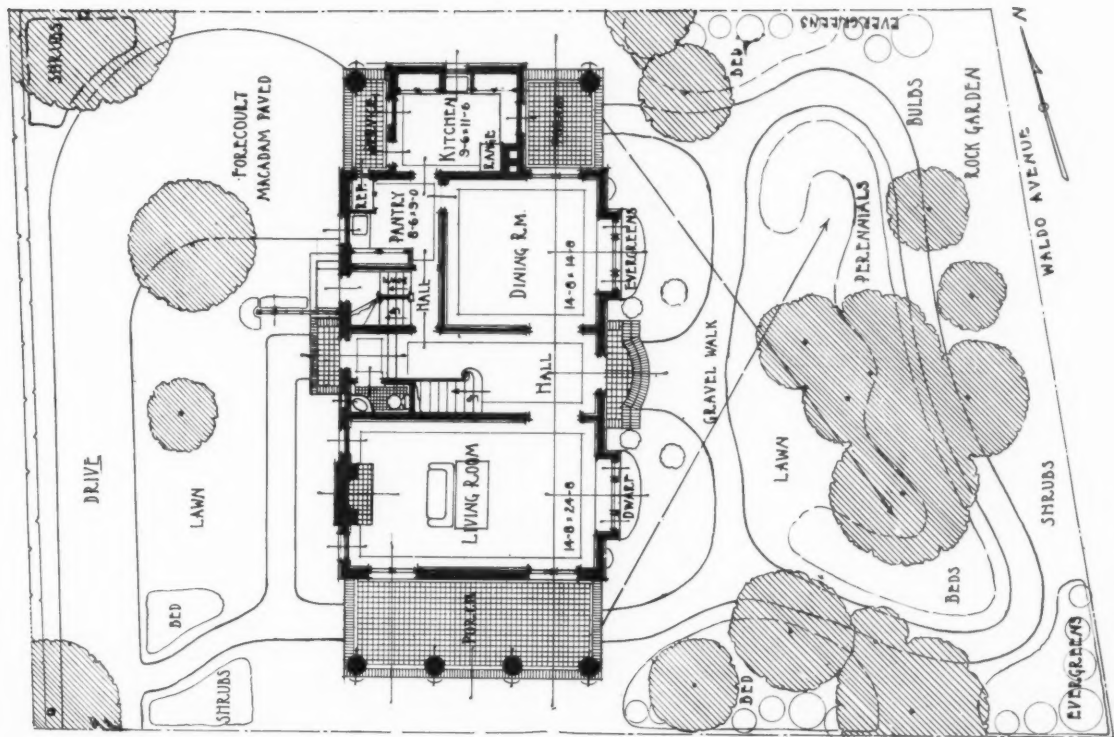
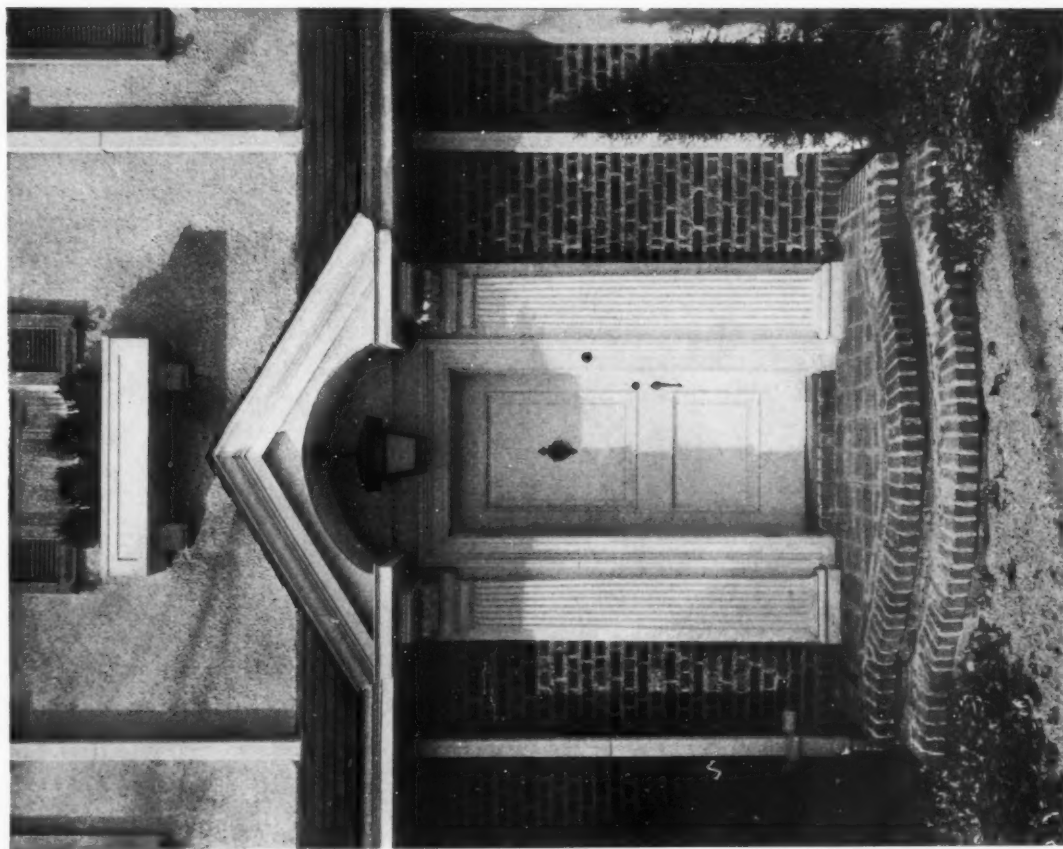




HOUSE OF DWIGHT JAMES BAUM, RIVERDALE, N. Y.

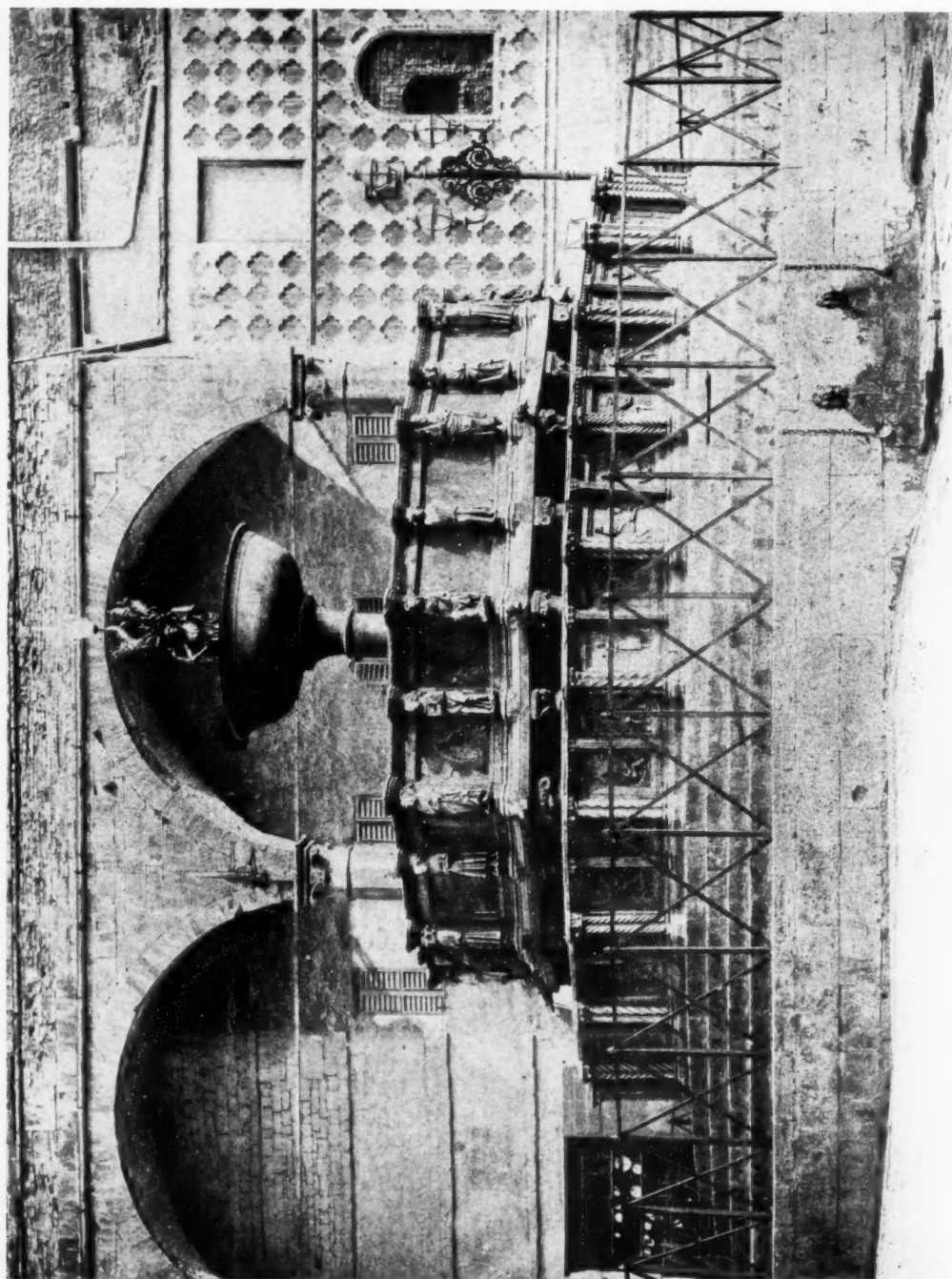
MR. DWIGHT JAMES BAUM, ARCHITECT





HOUSE OF DWIGHT JAMES BAUM, RIVERDALE, N. Y.

MR. DWIGHT JAMES BAUM, ARCHITECT



THE GREATER FOUNTAIN, PERUGIA, ITALY (1277-1280)
SCULPTURES BY NICCOLO AND GIOVANNI PISANO AND ARNOLFO DE CAMBIO

