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A COTTAGE ON MILL NECK LANE. ORIGINALLY BUILT 1700 AND LATELY ALTERED. IT SHOWS THE POSSIBILITY OF RETAINING THE FLAVOR OF THE OLD FARM HOUSE AND AT THE SAME TIME PRODUCING A COTTAGE WITH COMFORTABLE APPOINTMENTS

PICTURESQUE LOCALITIES NEAR NEW YORK PART I—MILL NECK

By HENRY W. ROWE, *Architect*

TO the casual American it might seem that to obtain romantic picturesqueness, and to experience the thrills that go hand in hand with it, one must travel beyond the limits of our immediate surroundings and even through foreign lands. That this impression obtains is due, no doubt, to the fact that much has been written about rural England, and picturesque France, etc., and compara-

tively little about the poetic charms of our own environment. Ofttimes those of us who are bent towards the aesthetic are at a loss to appreciate what we have, and are prone to look beyond and not at the treasure at our feet, and it is thus with a feeling of artistic loyalty, as it were, that one is inspired to set down a tourist's record of some of the spots of our rural by-ways; descriptions that must necessarily include many touches of architec-

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THE SMITH-UNDERHILL HOMESTEAD. BUILT 1728

tural interest; sketches of some few of the interesting roadmarks, that are found so profusely on Long Island, up the Hudson, through the enchanting lands of Washington Irving; over through Westchester, and yet beyond and along the shores of Connecticut.

In setting out on these courses, it will be quite allowable to view them in a spirit of inconsistency in regard to their history, and in regard to their locality, we will, at liberty, shift the scene, in order that this or that point may be brought out to advantage. They should be viewed, in order to suggest the right flavor, in a setting hinting at the one-horse chaise of a century ago that the picture may be framed in a true Colonial fashion.

To trace a journey through the most interesting courses of Long Island, it will be quite necessary to begin as far out as Glen Cove, for between this point and New York lies flat country interesting more or less for its houses, but lacking in that rolling topography so necessary in its association with inviting rural road travel. We will start at Glen Cove, or better, Locust Valley, which is but a step beyond, and travel north toward the Lattington neighborhood. On our way we would pass by the Old Birch

Hill Inn. A peculiar flavor of the Colonial days lingers about this old hostelry and when we inquire of its past history, we find that in those early days it harbored the most distinguished of traveling squires, and was much favored for the savory dishes served to its guests. All that remains of its former prestige, however, is its white coziness which still suggests the coaching days of the Island. We at once find ourselves amidst a most inviting open country, for scattered through this section may be found lanes, crossways and corners of great interest. Of these corners, in a wealth of which this locality seems to abound, there is none more

charming than the one called Horse Hollow.

This road-mark tucked away in the cool obscurity of the gentle reaches of Lattingtown is, it might be said, a magic spot, and once met, its charm is so effective that the traveler, knowing of its whereabouts, is attracted to it, and if he be an imaginative person, is so taken by its fascination that he is moved to linger in its surroundings. If his conveyance thither should fortunately be of the traditional Long Island "livery" type, he would be inclined to suggest to the drowsing driver that to tarry in the shady hospitality



OLD CASHOW HOUSE. BUILT 1715

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SMITH-UNDERHILL HOMESTEAD. BUILT 1728

of Horse Hollow would be quite to his liking.

Here, set in a shady grove beside the road, there is a pool whose trickling waters on a hot summer's day suggest to one a most peaceful state of mind. There are flowers by this pool and old hedgerows, and all those natural elements so necessary to the presentation of a picture of harmonious rustic tranquillity. Across the roadway, and in tune with all the rest, is an old stone well, whose wall, suggesting the days of long ago, is surmounted by a wrought iron arch, which in turn supports a wheel and oaken bucket.

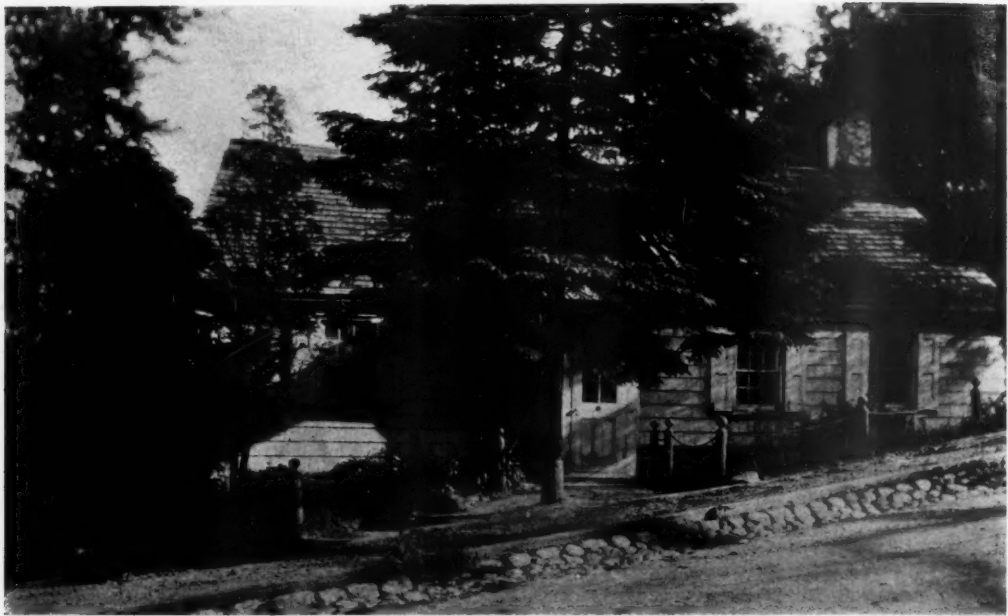
This monument to the traditions of our fathers presents a picture of sweet domesticity where came the bonneted Rebeccas to exchange the gossip of the countryside.

To travel east from here along the Horse Hollow Road and in the direction of Mill Neck you pass through stretches of well-kept farm lands of country squires, their boundaries traced by low white fences. The fields are scattered with trees of luxuriant growth—locusts, elms and many oaks thrive plentifully and yet not too thickly along the rolling country of this course. And so on with the click, click, click of a loose tire counting



THE JOHN UNDERHILL HOMESTEAD. ORIGINAL PART BUILT 1686

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A COTTAGE AT MILL NECK, OVER TWO HUNDRED YEARS OLD AND REMARKABLY WELL PRESERVED. WITH THE EXCEPTION OF A FEW ADDED NECESSITIES, THIS HOUSE STANDS AS ORIGINALLY BUILT

off the distance to the Bayville crossing, and turning onto Matinecock Road you come upon those houses of your dreams—white houses that lie under the protection of state-ly trees whose shelter is not too dense or yet not scant, but open enough to permit of a weathered roofs and white walls of the quaint fantastic play of light and shade upon the old structures. The course would lead past houses with green shutters standing back generously from the lane, some in a state of recent restoration, and others much neglected—the picturesqueness of the latter being quite suggestive of their former beauty. ***

*** It seems that Nature has dealt kindly in her process of ageing these structures, giving them such touches as the moss-covered roof and grey weathered walls.

Traveling along on our way we approached a most inspiring locality—for here, on one of the many delightful coves which indent the northern shore of Long Island, and where in the olden times the Dutch sailors were wont to harbor their craft en route from the Stadt Huys to the further reaches of the island shores, lies tucked away in a miniature valley a scattering of quaint farm-houses known collectively as the Mill Neck

neighborhood. It is known as Mill Neck for no other reason than that upon a neck of land separating a fresh water lake from the cove stood, until a few years back, a mill whose battered walls withstood the storms of two centuries.

This mill, standing in a most dilapidated state, its water wheel twisted and rotted, its roof sagging to a point where it looked as if it had difficulty even in supporting its own weight, was expressive of a picturesqueness found but rarely in our rural communities. Here and there still hung hand-split shingles that bespoke the former shelter of the quarters within. Its frame showing through the boarding in many places gave one the impression of its structure, and with its hand wrought beams stripped bare suggested some great skeleton, defying still the constant wearing of the elements. It was an echo of our earliest industries, and recalled the times when milling went hand in hand with rural pastime.

Upon reaching Mill Neck neighborhood the beauties of the surroundings are found to be most picturesque, for here is a locality of exceptional rural fascination. It is a happy combination of hills and valleys on a small

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scale; a mountainous country in miniature. The hills, from which vistas through the valley and across small sheets of water show quaint white houses dotted here and there in the foliage, are not so high but that they are easily accessible. Viewed from a point of vantage, and there are many, it reminds one of the little toy scenes done so deftly in the days gone by and shown in the lobbies of our old theaters, where water wheels ran and little trains worked their way up the valley, being lost to view now and again in the foliage. The realization of the dreams inspired by those artificial masterpieces may be had from any of the promontories of the ridge; for the range is small and the whole picture is before you uninterrupted by natural obstacles.

But to get back in search for interesting spots. We might, if we had lost our way and were aimlessly wandering about, come on to Pound Hollow, for this is about the only way one could come upon it, being, as it is, a spur from the roadway, tucked in a tiny valley and protected by trees. It is small, almost to the point of holding in one's hand, and is composed of a group of three Dutch farmhouses, with their roofs sagging and

speckled with moss—cottages of almost two hundred years ago, lying undisturbed and almost unnoticed in their seclusion. It is with a feeling that you have unearthed something that you stumble on this spot, unknown and of an obscurity so complete that even the neighbors do not know of its whereabouts.

The occupants of the houses seem to have been handed down also, for they look up from their work with wonderment as you approach, with suspicion, you might say, that you belong to another world, and as if desiring to put you back on your way.

To return to Mill Neck Valley, and travel up through Frost Mill Road, we come to Frost House whose sturdy beams have survived the years of two centuries. Here the staff of Lord Cornwallis quartered, and if one should enter this historic house, he would be shown the table from which these English officers ate their meals while stationed on Long Island. This house so filled with memories of the days of 1775 is, in fact, a relic, for even then it was a building of mature years. It was constructed soon after the many struggles were fought between our early settlers and the Indians. The tales of these



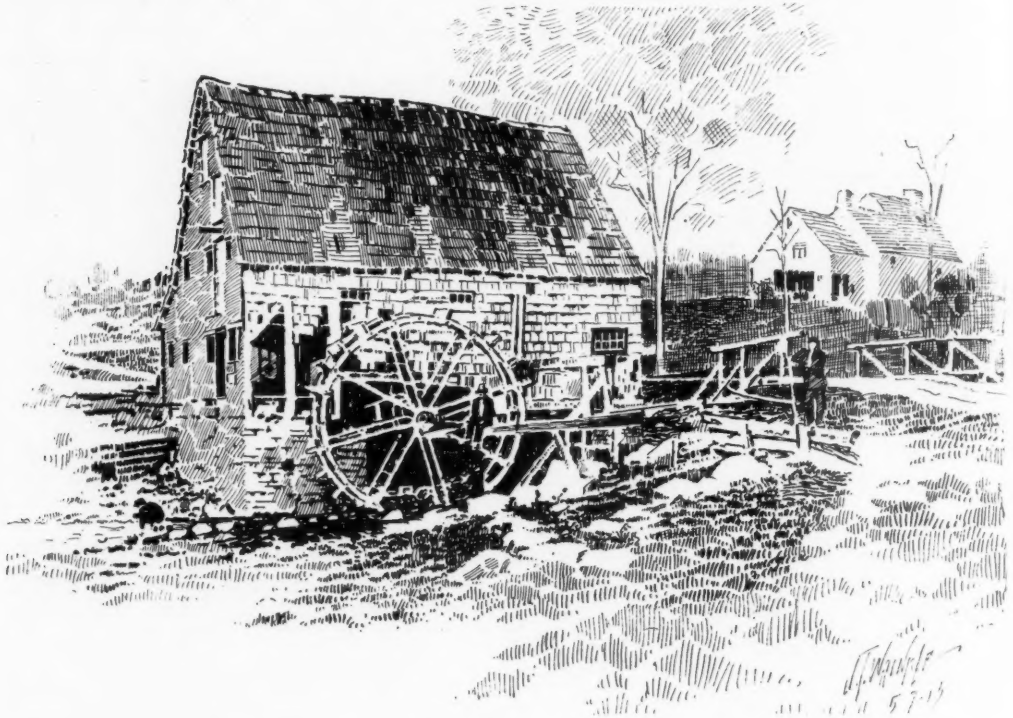
FROST HOUSE. FIRST PART BUILT 1718, LARGER PART 1790

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exciting days have been brought down through generations and are told with spirited enthusiasm by the present occupants.

To wander listlessly through the drowsy haunts of the Mill Neck country; across its fields, and amidst its scattering groves, coming now and again upon a tidy Dutch farmhouse nestled in a cozy, sheltered glen, you are led to reflect that here indeed is a spot

preserved in its early state of peaceful repose, for as you travel you pass by children plodding to the country school; flocks of geese waddling to cover at your approach, and lumbering oxen swinging along the road; and it is earnestly hoped that it may, for many years, continue in this inviting state of rural tranquillity an undisturbed and tranquil place through which to saunter.



THE OLD MILL FROM WHICH MILL NECK TAKES ITS NAME

(FROM A SKETCH BY J. T. WAINKLE)

THE INFLUENCE OF CLIMATE ON ARCHITECTURE

EVERY architect who has traveled to any extent, either in his own country or abroad, will have been very strongly impressed by the evident influence of climate on architectural design. Every structure, no matter what its type, is fundamentally a shelter. Just what the requirements of the building may be in order to provide adequate shelter is of course largely controlled by the rigors of the climate. A writer in a recent issue of *The Builder*, of London, draws some interesting conclusions concerning the influence of climate on architecture and not the least so is that "the history of architecture is very largely the history of roofing."

The article referred to follows:

Architecture is affected by many influences. Amongst others may be mentioned race, climate, materials, religion and social conditions. Of all these influences climatic conditions have had the most obvious direct effects. It is not proposed to consider how, indirectly, architecture has been affected through the influence of climate on the personality of the architect. Different people hold different views on this matter. We may quote the late F. W. Moody as being interesting: "A southern climate seems to affect and elevate the imagination as much by its genial influence on the organization of man as by the beauty of the scenes it presents. . . . I fear we must conclude that those who are, as it were, habitually saturated with the larger and more ideal aspects of nature, and whose life and faculties expand under their influence, must, in the long run, be superior to those who dwell in a less genial climate." Considering more direct influences, we may note that climate is the principal factor that determines the type of roof and window of any building. The former is the more important, for the history of architecture is very largely the history of roofing. With regard to fenestration, Mr. Walter Cave says: "It was not till the time of the Roman Empire that the admission of light came to be considered as an integral part of the design."

A climate such as that of Egypt, which is very hot with a slight rainfall, results in the use of a flat roof, the simplest method of protecting a building from heat; the exclusion of wet being of secondary importance, a sloping roof becomes unnecessary. To obtain light only small openings are used, it being natural in a hot and very sunny climate to prefer a dim light, as a relief from the outside glare. In sunny lands artists seem to use bright colors naturally, and details are refined. We see all these results in the ancient architecture of Egypt, even down to the vivid-

ly painted ornaments and delicate reliefs. One important point to be remembered in designing buildings for Europeans in the tropics is that the white man needs protection from light rays, which are very harmful to the nervous system as well as from heat. "The pigmentation in the skin of a colored man cuts off light rays, and he has therefore only to shield himself from heat rays to be perfectly comfortable." The flat roof is still generally employed, and is very convenient for dwelling houses, as it affords pleasant sleeping spaces during hot weather.

Greece has brilliant sunshine and less heat, but more wet, to contend with than Egypt; the consequence is that the slightly sloping roof, by means of which rain water is conveyed from the building, becomes a necessity. The slope adopted for the roof settled the proportion of the pediments. The natural method of excluding wet from a building with a pitched roof is to make the roof plane advance beyond the external face of the wall, thus covering the joint between the roof and wall; as a result we obtain the cornice, which may be said to spring out of an absolute constructive necessity. The Greek temple was beautified by the addition of the peristyle, which is of great value as a protection from sun and rain, and which keeps the building behind cool. The sculptures are also protected from the weather. The main frieze in the Parthenon is under the peristyle, while the frieze of the external Order and the sculpture in the pediment had great projecting cornices over them. The details and ornament, owing to the abundance of bright sunshine—and to the marble employed—are extremely delicate and refined, and color decoration was freely used.

In Italy climatic conditions are very similar to those of Greece, so that it is evident that the modifications made by the Romans in developing their architecture, partly on Greek lines, were not due to differences of climate.

Romanesque churches were built in the South of France with a ribbed barrel vault over the nave, supported by a half barrel vault over each aisle. Such an arrangement allows of no clerestory and becomes less suitable, owing to lack of light, the further north we go.

In northern countries, where we have more rain and occasional snow to encounter, steeper roofs are advisable, with ordinary building materials, than those used in Greek and Roman buildings. Windows are larger and details to be satisfactory must be bolder.

The use of groined vaulting instead of a continuous barrel (as had been discovered in Rome), allowed light to be obtained in the upper part of a building, and in Romanesque architects, particularly in the northern parts of France and in England, groined vaulting was developed for this purpose.

The use of the round arch in groined vaulting led to many difficulties, and ugly stilted arches had some-

times to be used. The application of the pointed arch did away with all these difficulties; by its use ample light was provided, and this method of construction became the normal one in the north of France and in England.

When the Renaissance in architecture spread to England and France it did not at first entirely upset traditional methods of building; thus "we find in the Early Renaissance châteaux of France the steep roof and the great chimney-stack, and in England Inigo Jones's Coleshill retains these features."

Ornate and Artistic ?

A curious misconception is abroad concerning art in school architecture. Many school board members are apparently of the opinion that a building which is not well supplied with decorative detail is inartistic. The same opinion seems to prevail among certain architects. It was voiced recently by a man who complained bitterly of the lack of appreciation for good architecture on the part of a building committee, which had just rejected his rather elaborate design in favor of a simpler and plainer one. He had provided for expensive cut stone cornices and belt courses on the façade, elaborate marble wainscoting and stucco trim in the corridors and assembly room and other embellishments. While his general plan was good, such important details as the relation of stairways to corridors and classrooms, the arrangement of toilet rooms, etc., had not been fully studied. His competitor, whose designs were rather plain, had, on the other hand, studied very carefully every feature of his building and had completed a general design which depended upon good proportions and well-chosen materials for its effect.

The highest art in architecture, whether it applies to school buildings, office buildings or homes, involves a blending of the beautiful with the useful, in which no essential of the whole is disregarded. Good architecture in schoolhouses means attention to all the possible educational needs of a building so that no practical detail of plan or construction, and no element of permanence and safety are sacrificed.

Service must be the first ideal of the architect, and beauty must be blended with it, not as something stuck on, but as an integral inseparable quality. And that does not mean that embellishment is not necessary or de-

sirable; it rather means that the enrichment of a design should have a true function and should really become a necessary part of it. The best architects understand this and the schoolhouses in such cities as New York, St. Louis and Oakland impress and charm the beholder by the truthfulness and strength of the architectural forms and by their genuine expressiveness of the educational use to which each building is dedicated.

The school board which sticks to simple, honest designs, in which effects are produced by pleasing masses and contours, by harmonious colors and good proportion, and by well-chosen materials, will not fall far short in obtaining an architecturally good school building.—*School Board Journal*.

NORTHERN ITALIAN DETAILS

No. 57—Stairway, Via Tre Alberghi, Milan

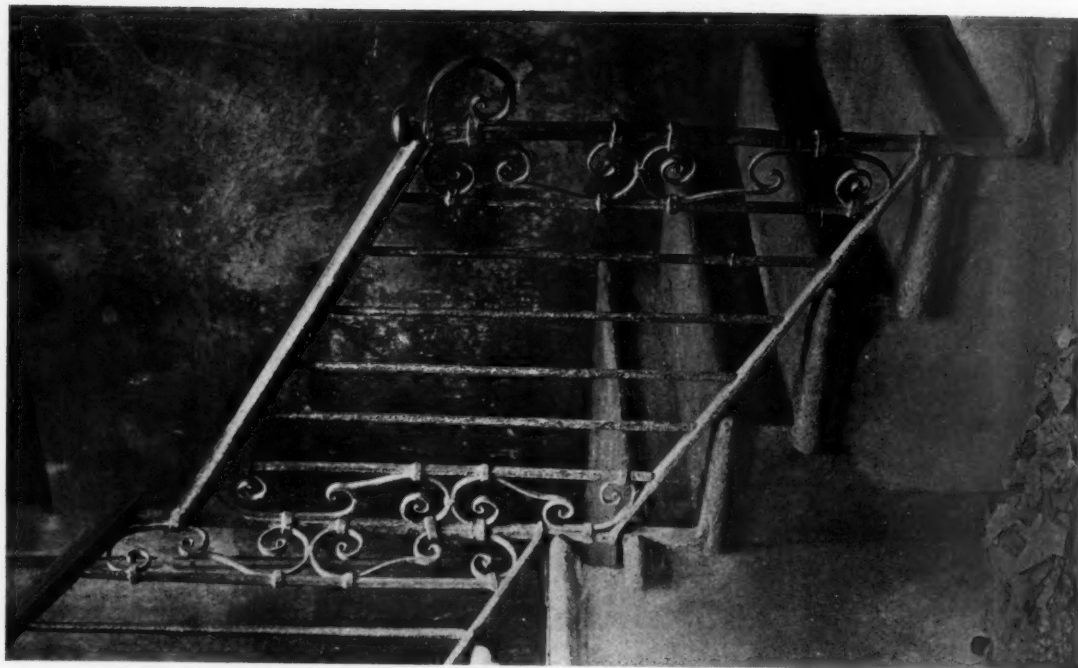
THE open or courtyard stairway is not an uncommon type in Italy, although by no means as frequent as the intra-mural type. The latter stairway is to be found certainly in all buildings of the fifteenth century, but the advantages of the former type for a more picturesque treatment as well as for affording better light and air were not slow to be realized. Especially is this true with regard to the railing treatment which with the growth of wrought iron design in Northern Italy afforded opportunity to the artisans to practise their skill. The architectural motives of these open stairs are not varied much. Almost universally the oblique lines of the strings are minimized by carrying around string courses at the various floor levels, and the landings thus formed are supported by a columnar motive. However stiff and conventional this motive may seem, it yet solves the open stairway in a typically classic manner and preserves the main lines of the building.

The stairway shown in this week's illustrations is simple and beautiful. It is not unlike a similar one in the well-known house of Palladio in Vicenza, where a stairway is carried along one side of the courtyard. In the Milan example an exceedingly plain wrought iron rail is used, giving dignity and charm.

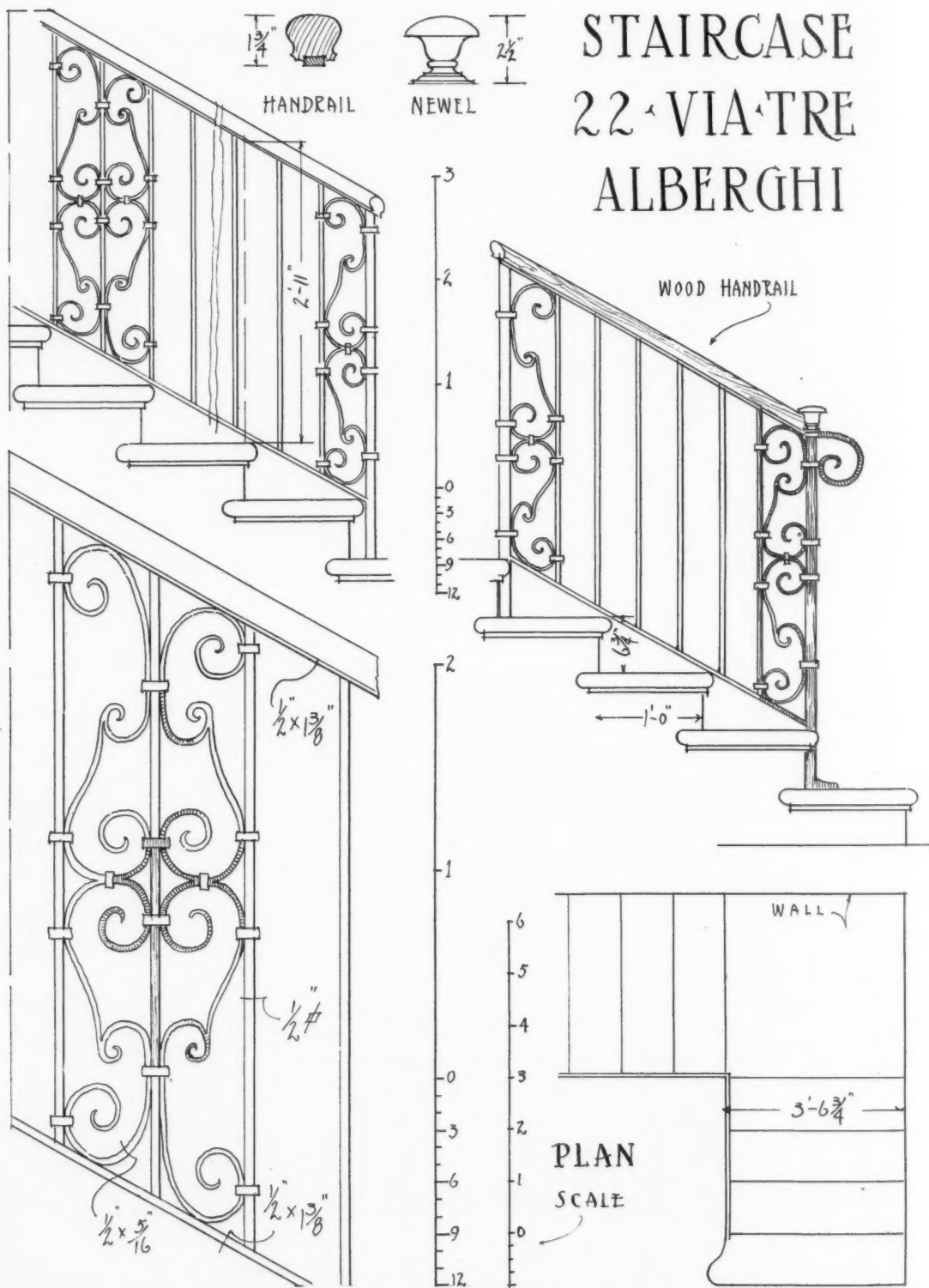


STAIRWAY: VIA TRE ALBERGHI, MILAN

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



ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 117



STAIRWAY: VIA TRE ALBERGHI, MILAN

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

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 118

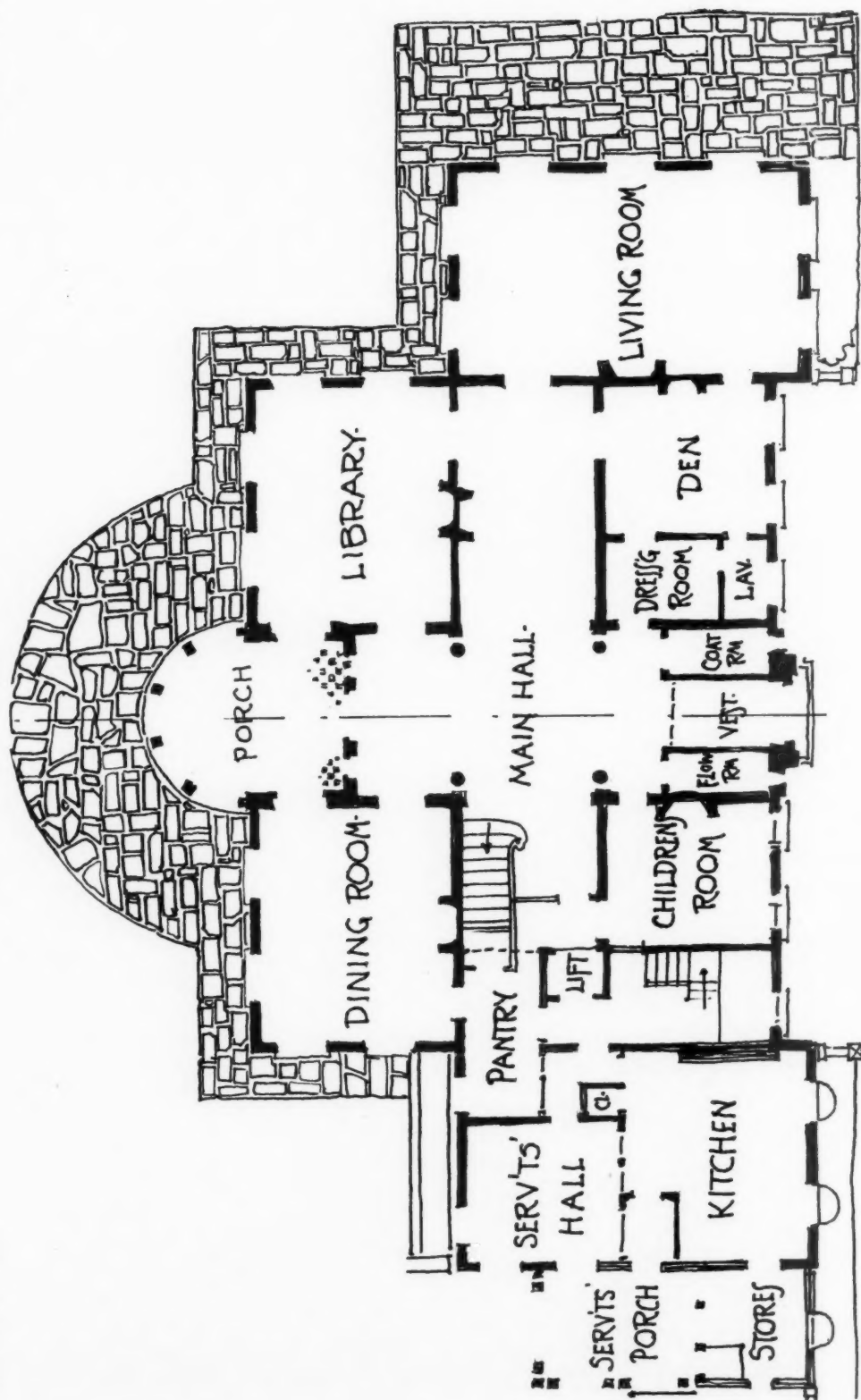


ENTRANCE GATES AND FORE COURT.

HOUSE OF W. V. S. THORNE, ESQ., MORRISTOWN, N. J.
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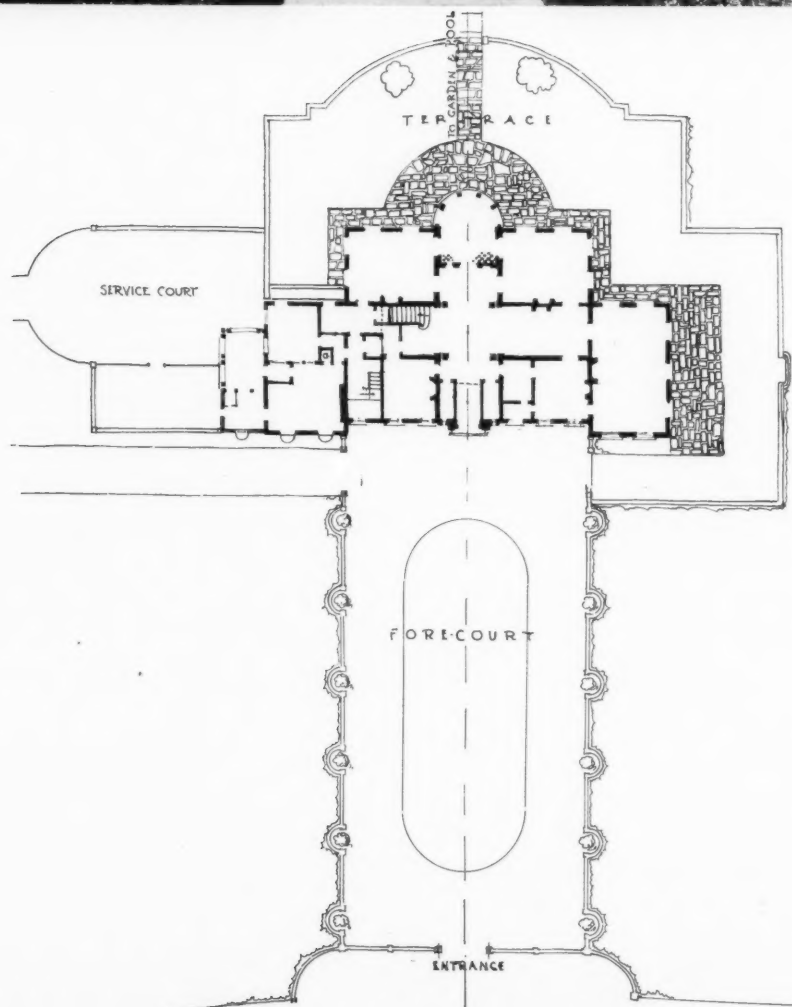
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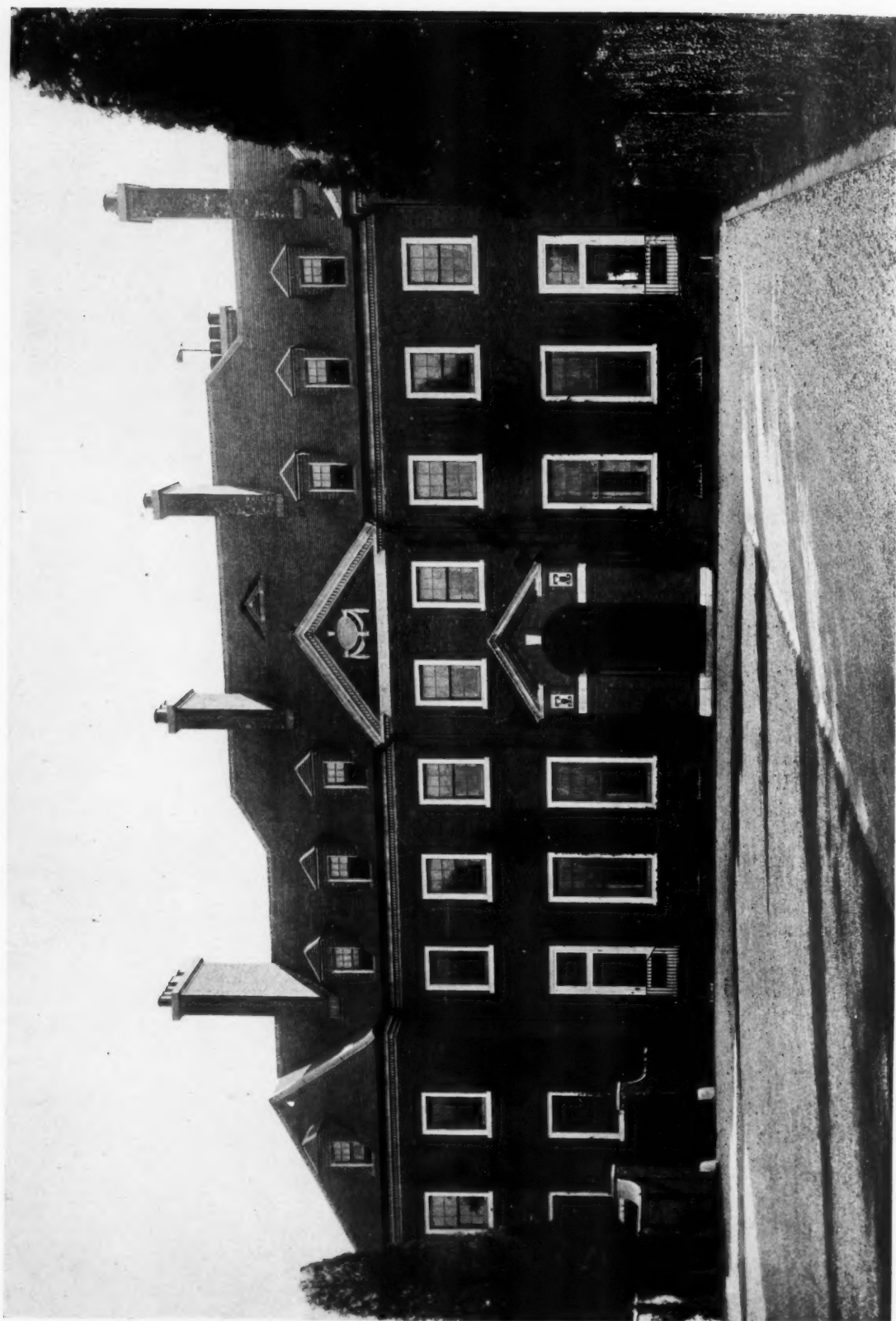


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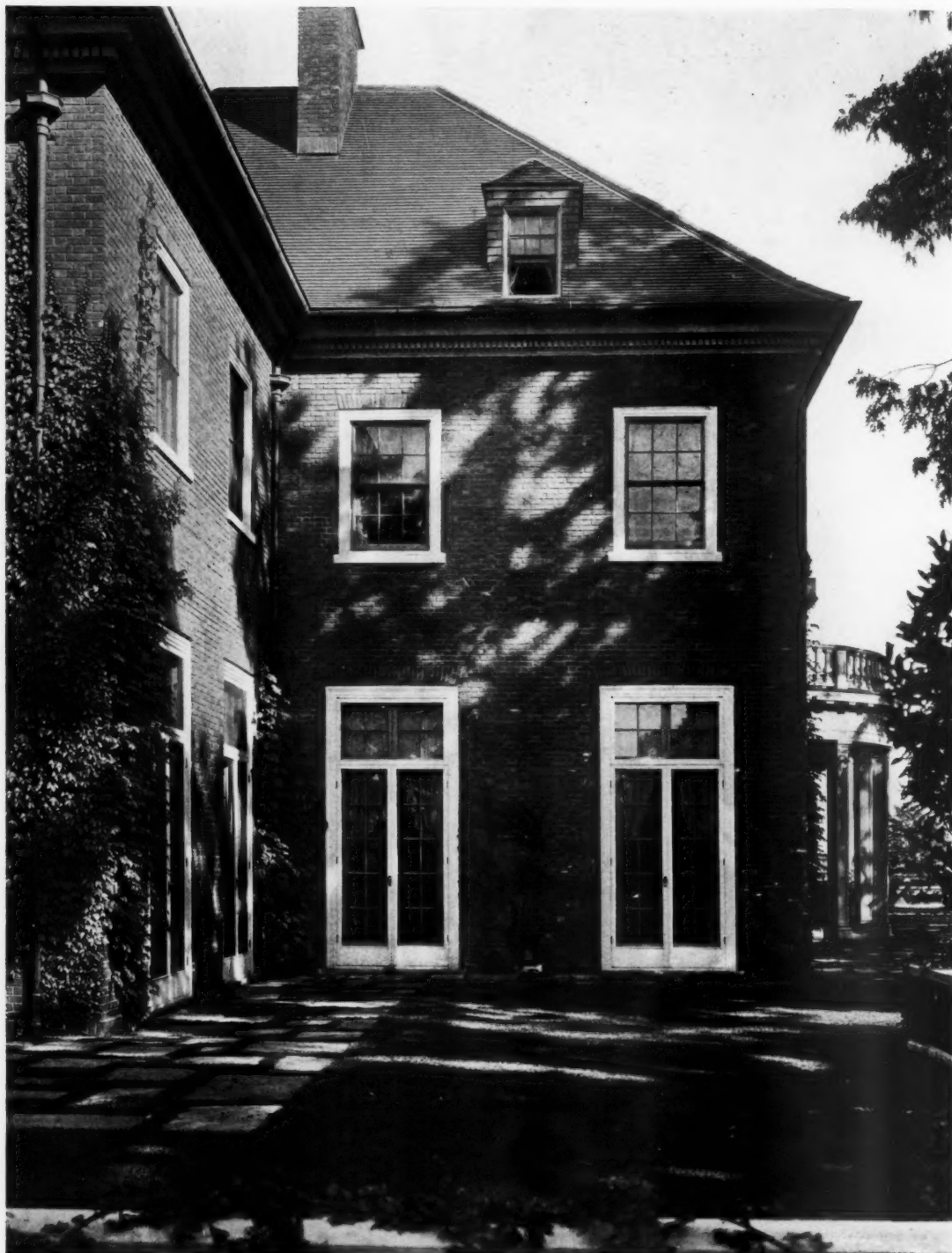


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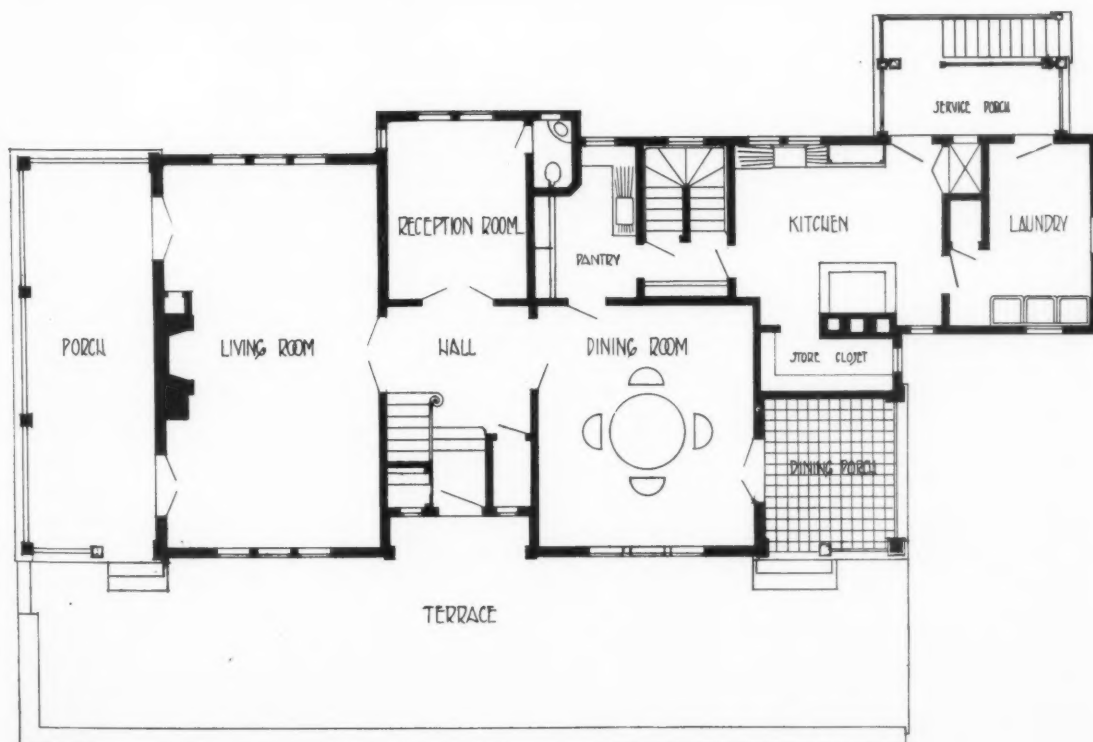


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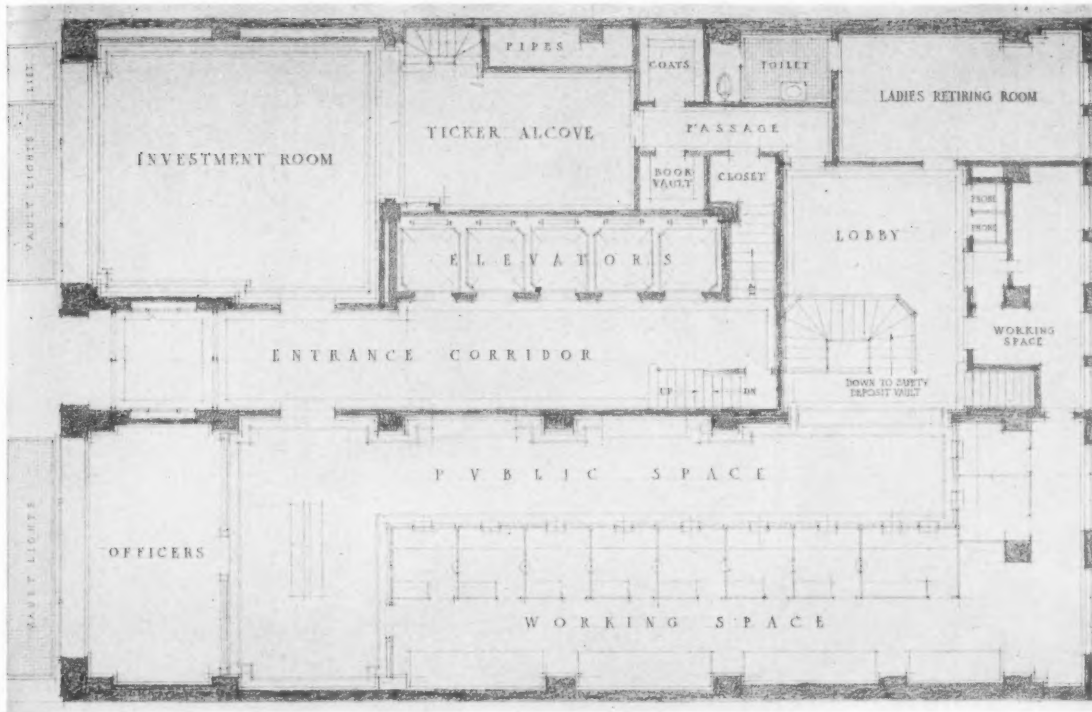
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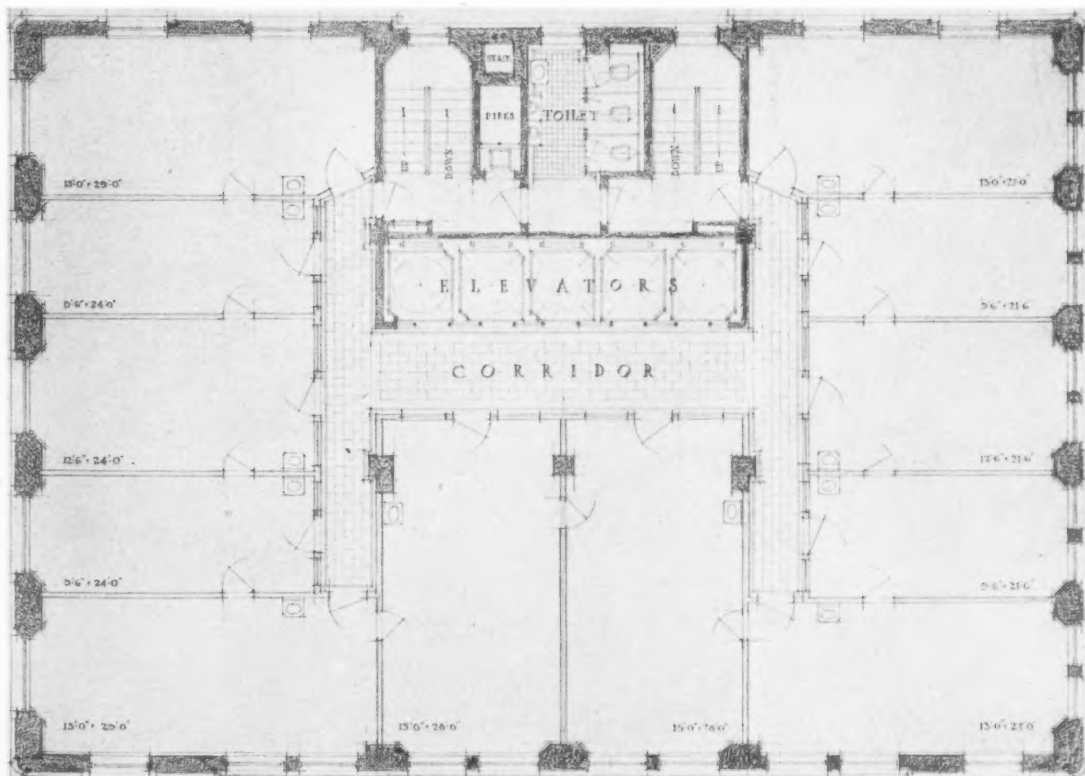
OFFICE BUILDING, NO. 8 WEST 40TH STREET, NEW YORK

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FIRST FLOOR PLAN



TYPICAL FLOOR PLAN

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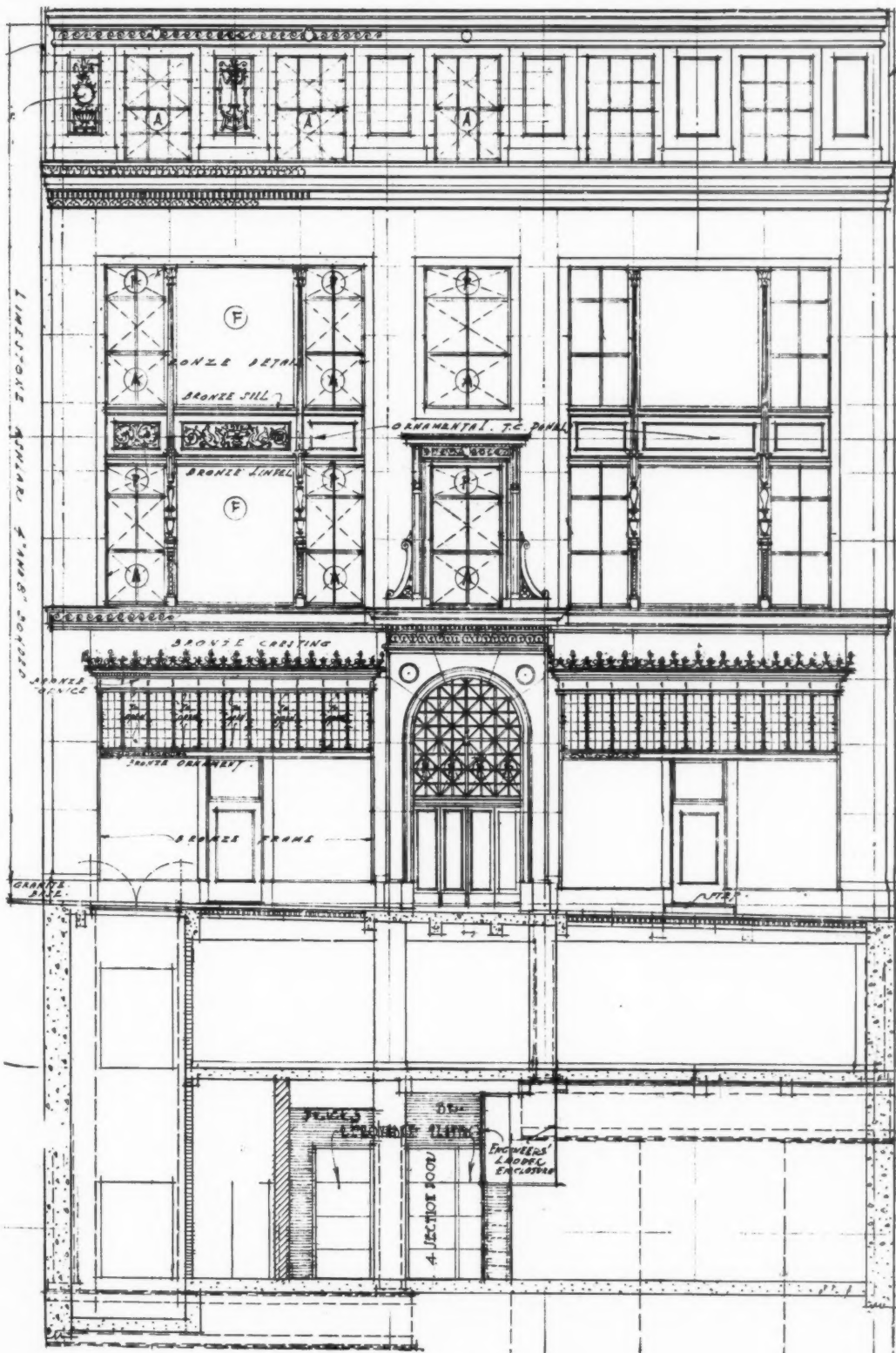
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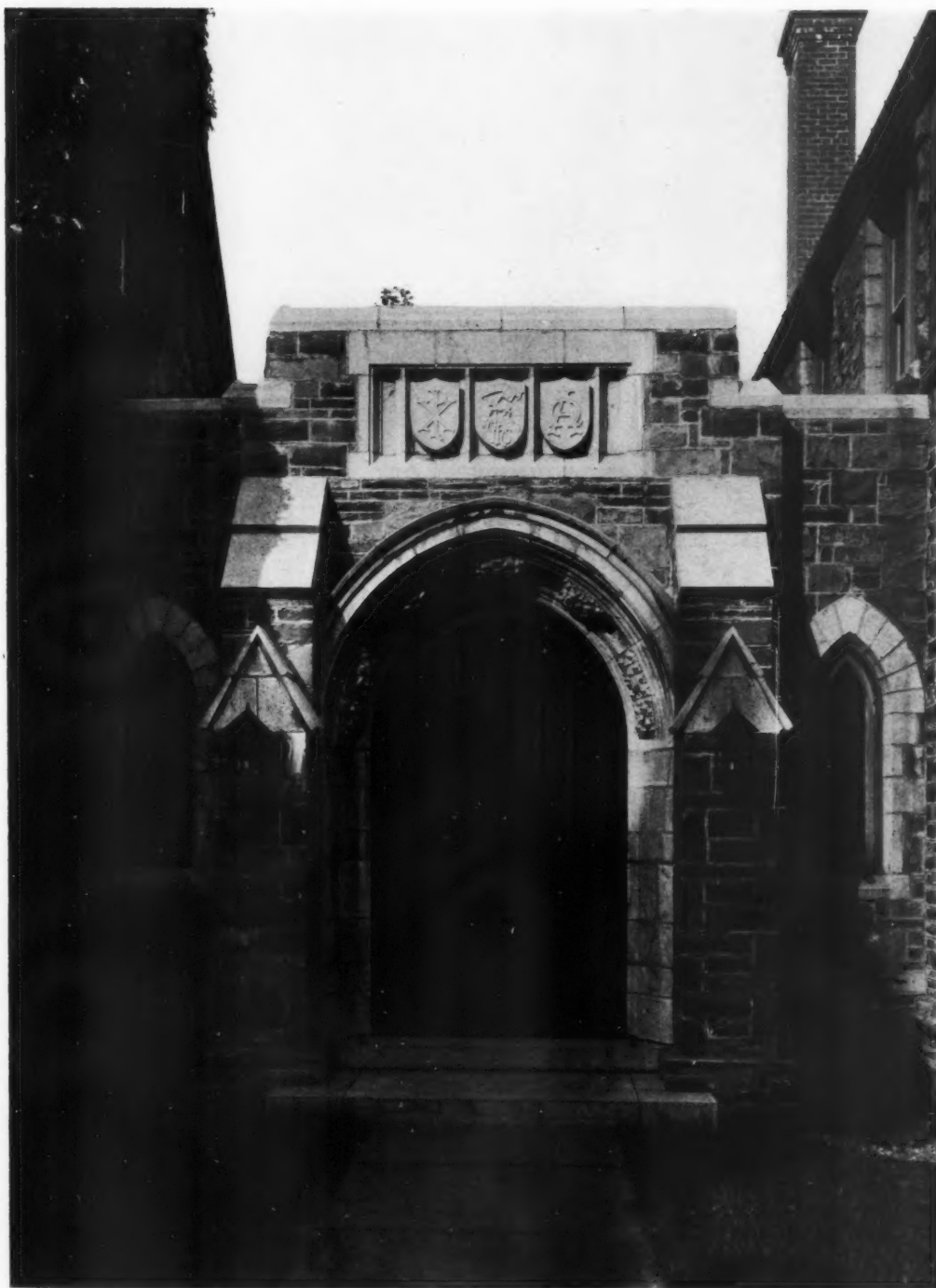
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DETAIL: LOWER STORIES

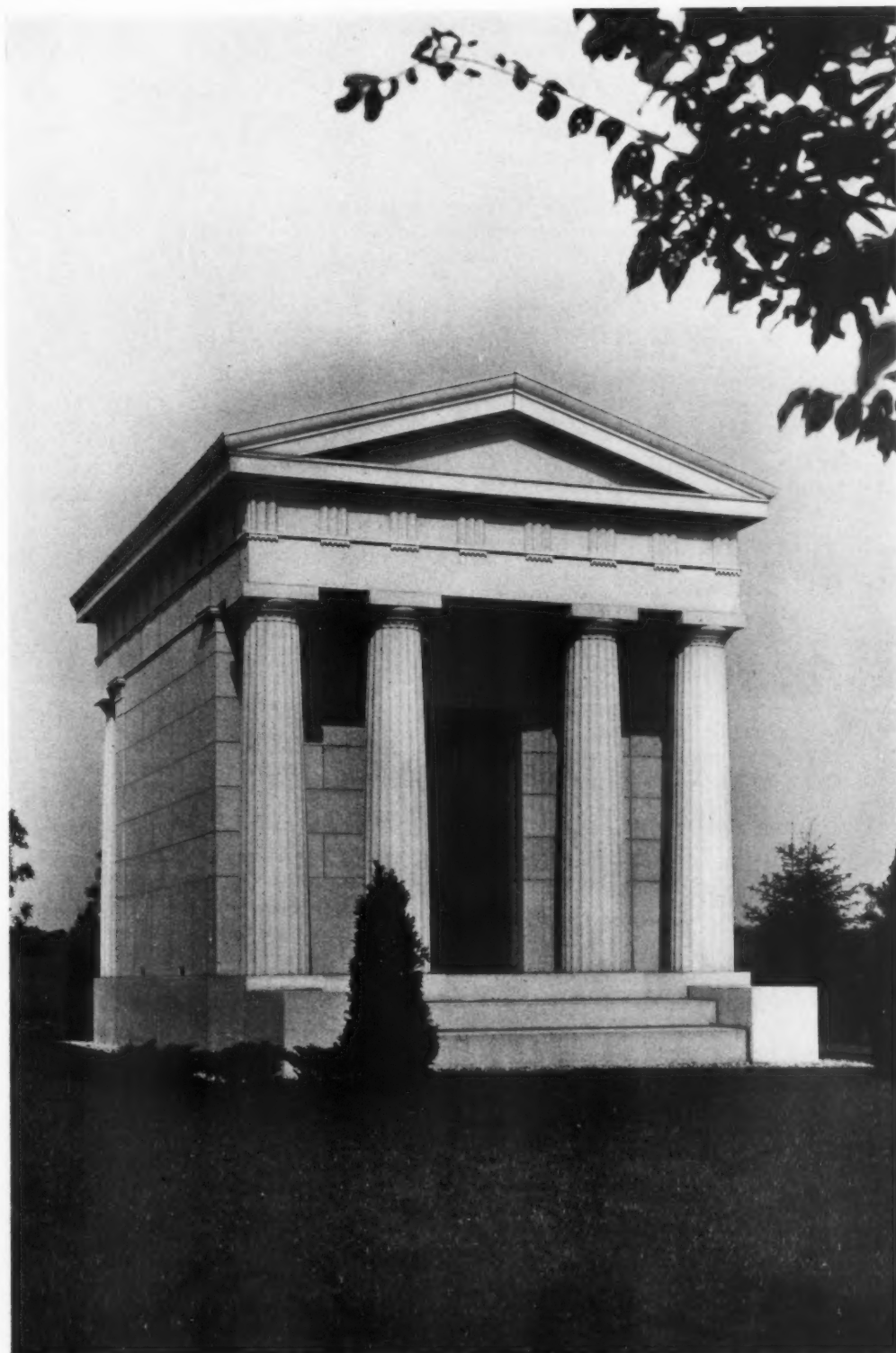
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THE COUNTRY-WIDE EFFORTS BEING
MADE TO PREVENT OR ELIMINATE UGLINESS.

THERE has probably never been a movement in this country which gave promise of greater ultimate advantage to its citizens than the one now well inaugurated, having for its general object the prevention of ugliness. The recently aroused public demand for an artistic environment finds one expression in the appointment of Municipal Art Commissions whose chief function it is to prevent ugliness in public structures, and in all places under public control. It finds another in the city planning commissions charged with the responsibility of making an exhaustive study of the city's future needs, and evolving plans that will insure ample facilities to meet future traffic, transportation, housing, manufacturing, educational and recreation requirements, so that fifty or one hundred years hence the city will afford a comfortable and convenient place in which to live and carry on ordinary vocations of life. A third may be noted in the form of increased consideration being given by corporations and

individuals to the appearance of buildings and works for which they are responsible, even though they be of a private character. Railway companies, either as a result of their experiences with municipal art commissions or in recognition of the general demand are no longer erecting their structures in violation of every canon of art, and good taste. The same can be said of waterworks, and power companies, who are now realizing the value of good design from an artistic as well as from practical and scientific standpoints. Examples indicating the new order of things are becoming more numerous yearly. Obviously the change which is taking place and is manifested by these outward indications is vastly extending and broadening the architect's field of usefulness and opportunities. Upon him will fall the work and responsibility, and to him will belong the greater part of the credit, for whatever measure of success attends the universal impulse now being felt for the substitution of art in many places where heretofore ugliness has held undisputed possession. We feel no anxiety as to the outcome.

METHODS PROPOSED FOR STABILIZING REAL ESTATE VALUES IN CITIES.

THE problem of reducing the present extreme fluctuations in real estate values is one that confronts every city and town of importance in the country and for that reason the study given the subject by the New York City Commission becomes of general interest and value.

Undoubtedly the greatest factor contributing to the unstable conditions that exist in the real estate and building field is the constantly and rapidly changing character of improvements that have heretofore been made, without let or hinderance, in practically all sections of cities depending entirely upon the opportunities, real or fancied, for gain or advantage presented to the individual who cared nothing for the effect upon the neighborhood invaded. Instances in which a street has suffered serious depreciation for block after block of its length, by reason of a sudden influx of manufacturing or retail establishments requiring buildings of a type and character foreign to the locality and bringing with them vast forces of employees, are so numerous and well-known

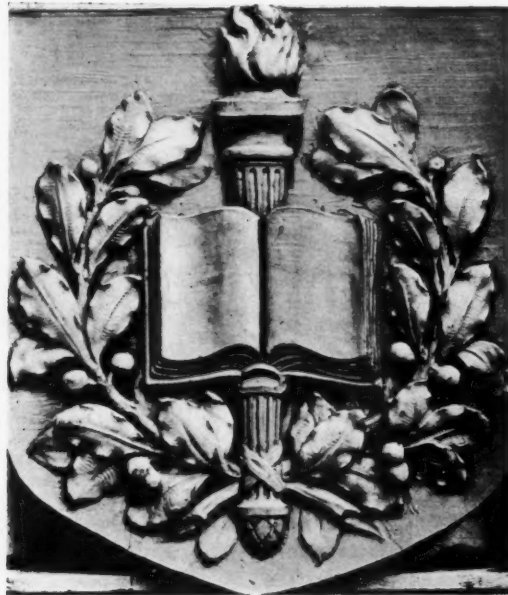
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as to no longer require specific mention.

Under such conditions, existing in the majority of cities of this country, it becomes not only impossible to determine the character of improvement for a given site that will insure any degree of permanency of the investment return, but it is obvious that constantly shifting trade and residence centers would prevent the realization of any definite plan for city improvement. The first step in the formulation of a comprehensive plan for city development and growth would seem to be a determination of the proper character of occupancy of the different portions of the city area; and after determination they must remain fixed, else the plan, which can only be developed in the course of years, would when completed fail to meet the requirements of changed locations.

The well-meant efforts of financial institutions to control and direct the growth of cities by withholding money needed for improvements of certain character unless they be in an approved location, and the agreements of merchants to refrain from handling

goods manufactured outside of an approved zone, may perhaps produce some slight effect, but in many instances the money can be found and the goods disposed of among people who have no interest in a local question of city planning or real estate values. The complete solution of the problem would seem to lie in the establishment of residence, retail, wholesale and manufacturing zones in which no building or business foreign to the locality will be permitted. It is now generally conceded that cities possess the necessary power and authority to enact ordinances restricting the character and location of buildings, as required by the zoning plan, and to exercise that power wisely would unquestionably result in conditions conducive to their greatest material improvement. Until that is done the uncertainty which surrounds the future development of many localities is too great to justify any considerable investment of private funds in their improvement or the expenditure of public money in an effort to realize a plan for civic betterments.



THE CURRENT ARCHITECTURAL PRESS

WE are in accord with Mr. C. H. Whitaker when he states, in an admirable article on "The Relation of Art to Life," in the January issue of *The Journal of the American Institute of Architects*, that "one of the most useful societies that could be organized would be the society for suppressing the use of the word 'Fine' in connection with art." That it seems to detach rather than to relate, is also true. Perhaps some day some clever man will evolve an accurate definition of art.

The leading article in this issue is on "The Education of Public Taste," being the address delivered by Dr. Jesse Benedict Car-

Further reports of the convention are printed, and some examples of the architectural exhibitions held during the convention, are illustrated.

* * * *

The Brickbuilder for December, received December 30, is a Church issue. The architects represented are John Russell Pope,

(FROM THE ARCHITECTURAL RECORD)



DETAIL OF TERRACE ON MAIN AXIS OF GARDEN
—COUNTRY HOUSE OF H. H. ROGERS, ESQ.,
SOUTHAMPTON, L. I.

WALKER & GILLETTE, ARCHITECTS



EPISCOPAL CHURCH, WESTBURY, L. I., N. Y.
MR. JOHN RUSSELL POPE, ARCHITECT

ter, director of the American Academy in Rome, at the annual dinner of the American Institute of Architects, held in Washington on December 3, 1915.

Riddle & Riddle, Albert S. Gottlieb, Carrere & Hastings, Ludlow & Peabody, Davis, McGrath & Kiesling, Clark & Russell, and Bingham, Coveny & Bisbee.

A novel feature of the issue is that a number of churches other than those built of brick, are illustrated.

Mr. Dwight H. Perkins contributes the leading article. It is on the school building as a social center, and is, of course, an

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(FROM THE ARCHITECTURAL RECORD)



GARDEN ELEVATION ON NORTH—COUNTRY HOUSE OF H. H. ROGERS, ESQ., SOUTHAMPTON, L. I.

WALKER & GILLETTE, ARCHITECTS

authoritative and instructive discussion.

Mr. Price's series on native American woods for interior finish is continued.

The Heating and Ventilation of Churches is discussed by Harold L. Alt.

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The principal subject illustrated in *Architecture* for January is the Central Branch Building, Y. M. C. A., Brooklyn, Messrs.

(FROM ARCHITECTURE)



CENTRAL BRANCH BUILDING, Y. M. C. A., BROOKLYN

TROWBRIDGE & ACKERMAN, ARCHITECTS

Trowbridge & Ackerman, architects. This is a brick building, somewhat detached in its exterior design, and so nearly resembling

(FROM THE BRICKBUILDER)



BAPTIST MEMORIAL CHURCH, TWICKENHAM, ENGLAND

INGALL, BRIDGEWATER & PORTER, ARCHITECTS

the modern apartment house as to give no suggestion of its true character of occupancy. This same criticism might be made of the interior views shown, particularly in the foyer and billiard rooms. The design, as a whole, lacks the characteristics of a men's club. Other subjects illustrated are a church in Ridgefield, Conn., W. K. Rainsford, architect, Allen & Collens, associated, a dignified and well designed country house by James Brite, and a typical ledge-stone house in Germantown, Pa., Duhring, Okie & Ziegler, architects.

A series of two pages of plates, presented over the title "The Architects' Scrap Book," give one exterior view each of eight houses in Bronxville, New York. The names of the architects have (inadvertently, no doubt), been omitted.

The leading article in the text, contributed by Benj. F. Betts, treats of "Early Archi-

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ture in Western New York." The author lapses into the common error of designating as "Colonial" a type of architecture strictly Georgian. Colonial architecture is, of course, all the many types developed in this country during our Colonial period and ranges from the French on the North to the Spanish on the Capes of Florida, including

(FROM THE JOURNAL OF THE A. I. A.)



JOHN LAWRENCE MAURAN, PRESIDENT,
AMERICAN INSTITUTE OF ARCHITECTS

the Georgian, or English on our central Eastern seaboard. It is usual to note the absence of this fine distinction among the laity, but unusual in an architectural journal.

Engineering Coefficients is the subject of an article in this issue by DeWitt Clinton Pond.

An editorial criticism to the effect that architects as a rule lack knowledge of economical construction is printed in this issue.

(FROM THE ARCHITECTURAL REVIEW)



ACADEMIC BUILDING, EXETER, N. H.
GRAM & FERGUSON, ARCHITECTS

The principal subject of illustration in *The Architectural Review* for December is the new Academic building, Exeter, New Hampshire, by Cram & Ferguson, architects. As a well considered example of the modern Georgian this building will take high rank.

The house of Mrs. F. L. W. Richardson, Charles River Village, Mass., designed by Richardson, Barott & Richardson, is also very thoroughly illustrated, especially with reference to the surrounding garden.

In the text there is a valuable article on some sixteenth-century Persian brick-work, illustrated by photographs from the collection of J. Parker B. Fiske.

Mr. Stuart Bartlett has contributed an article on Some French Period Fireplaces and Mantels, taken principally from the Cluny Museum.

(FROM THE ARCHITECTURAL REVIEW)



HOUSE IN CHARLES RIVER VILLAGE, MASS.
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS

THE AMERICAN ARCHITECT

(FROM THE INTERNATIONAL STUDIO)



MEMORIAL TO BANDSMEN OF THE TITANIC, BY
PAUL E. MONTFORD

The usual review of the architectural press is printed.

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Probably the most interesting feature to architects in *The International Studio* for January is a series of decorative paintings by Frank Brangwyn for Christ's Hospital, West Horsham.

A reproduction of one of the paintings is shown on opposite page to the original chalk study, and it is of particular interest to note how few, if any, are the changes from the original conception.

The method pursued is akin to that of architectural practice, where it is always a satisfaction to be able to see how the finished building "works out" as compared with the rendering.

Mr. Frank Owen Payne has contributed a somewhat sketchy article on "Some Noteworthy American Fountains," and there is an entertaining article on the artistic work,

(FROM ARCHITECTURE)



HOUSE IN SCARSDALE, N. Y.
MR. JAMES BRITE, ARCHITECT

as a book illustrator, of Charles Robinson. "Wall Tablets and Memorials by British Sculptors" is an article illustrating many examples of more or less recent execution.

(FROM GOOD FURNITURE)



CHARACTERISTICALLY CARVED XVI CENTURY
ITALIAN WOOD DOORS, IMPOSTS AND LUNETTE

Consideration of these leads us to indulge the hope that future memorials—and there will probably be many—may be simpler in their form and more architecturally excellent in their expression.

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The January *Architectural Record* presents an excellent photograph of the late F. W. Dodge, accompanied by a tribute by Roger W. Babson.

The leading article in this issue is by John Taylor Boyd, Jr., and describes the country

(FROM GOOD FURNITURE)



SPECIMEN OF XVI CENTURY ITALIAN WOOD CARVING

MIRROR FRAME MADE AT MONTALCINO FOR THE SALVIATI FAMILY BY AN ARTIST WHOSE IDENTITY IS NOW UNKNOWN

house of H. H. Rogers at Southampton, Long Island. Messrs. Walker & Gillette were the architects. The house and grounds are very thoroughly illustrated.

This house adds another to the many large and well designed houses that have been erected on the Eastern seaboard by men of large wealth. The restraining effect of good architectural design is apparent both indoors and out, and the result should be one in which the client will take considerable satisfaction.

Features of Pastorius Park, a suburban Philadelphia residential section, and the history of its development, are set forth by Harold D. Eberlein. The houses are mainly from designs by Robert Rhodes McGoodwin, Edmund B. Gilchrist and Duhring, Okie & Ziegler. These parks, or restricted areas, are becoming more usual and indicate the desire for suburban life, when its conditions as to neighbors and general surroundings can be controlled. The present example is one of much merit and good architectural expression, and its description and illustration will be found of interest.

Part II of Mr. Stevens' Series on American Hospitals, and Part V of Colonial Architecture in Connecticut appear in this issue.

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In *Good Furniture* for January, Mr. George Leland Hunter writes of the Chinese and Bokhara groups of Oriental rugs, Messrs. Eberlein & McClure continue their

(FROM THE INTERNATIONAL STUDIO)



"THE STONING OF ST. STEPHEN"

BY FRANK BRANGWYN, A.R.A.

series on the Relationship between Furniture and Architecture and the interesting series by Mr. William Laurel Harris on Musical Instruments is brought to its eighth chapter.

An article on the Importance of the Vista in interior decoration by C. Matlack Price is chiefly of interest by reason of its illustrations.

The examples of furniture and furnishings shown in this issue have been selected with usual good judgment.

INDUSTRIAL INFORMATION

Curtis Steam Turbine Generators

Bulletin No. 42206, issued by the General Electric Company, Schenectady, N. Y., is devoted to Curtis Steam Turbine Generators. It is stated that the growth of the electric industry, the ever-widening field of electric applications and the constant cheapening in the cost of electric power have been brought about by the Steam Turbine. Its advantages were recognized sometime ago, and as a result practically all the electric power produced by large steam stations of today is generated by turbines. It is claimed that the pre-eminence of the Curtis Steam Turbine as manufactured by the General Electric Company over all other types is recognized, and is the result of the fundamental requirements of electric power generation. These may be summarized under the broad headings of low cost and continuous service. More nearly than any other type of prime mover, the Curtis turbine, it is claimed, fulfills these requirements. Economy and reliability are combined in it.

A brief description of the Curtis Turbine and its construction, intended to make plain the advantages claimed, are given in this bulletin, and a number of installations of Curtis Turbines direct connected of generators operating under various classes of service are shown. They indicate a wide field of adaptation to this type of apparatus. Bulletin may be had upon request.

Nonpareil Corkboard Insulation

The Armstrong Cork & Insulation Company, Pittsburgh, Pa., has issued a new edition of its catalogue. This latest work contains a great deal of detailed information concerning insulating materials and their application to cold storage warehouses, ice plants, breweries, fur storage vaults, dairies, and in general for positions in which heat insulating material for temperatures under 212 degrees Fahrenheit is required.

The catalogue begins with a picture of the cork oak from the outer bark of which, it is stated, Nonpareil corkboard is made, and treats the subject of insulation and its rela-

tion to the preservation of constant temperatures in a very thorough manner.

It is believed that this catalogue, which may be had upon application, will be of more than ordinary use to architects in the designing of buildings requiring insulation.

Finishing Touch in Fireproofing Your Building

Under the above title, the Dahlstrom Metallic Door Company, Jamestown, N. Y., has issued a booklet on the evolution of fireproof building trim. This book reviews the subject of unprotected wooden doors and metal covered wooden doors vs. hollow steel doors. It also takes up the question of proper hardware, casings and other items of finish, which might prove vulnerable in case of fire. It is noted that mouldings and finish of any desired form can now be furnished in metal, which makes it entirely feasible to eliminate all combustible trim or finish from buildings. The matter is also considered from the standpoint of insurance and safety.

The pamphlet presents other phases of the subject, and altogether provides material for serious thought. It will be sent upon request.

Bi-Cal-Ky Fans

The Bi-cal-ky Fan Company, Buffalo, N. Y., has issued a general catalogue and one or more supplemental catalogues, illustrating the various types of fans manufactured by it. With illustrations are given dimensions and capacities, so that a designer may readily select the type and size of fan to meet his requirements, and provide adequate space for installation. While the greater number of designs shown are for power-driven fans, there is a roof fan ventilator shown which, it is stated, produces positive ventilation without the use of power. In other words, it is operated by the air that passes over a building. Installations of this type of fan are illustrated, and a list of users is furnished.

This catalogue will be sent upon request.

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