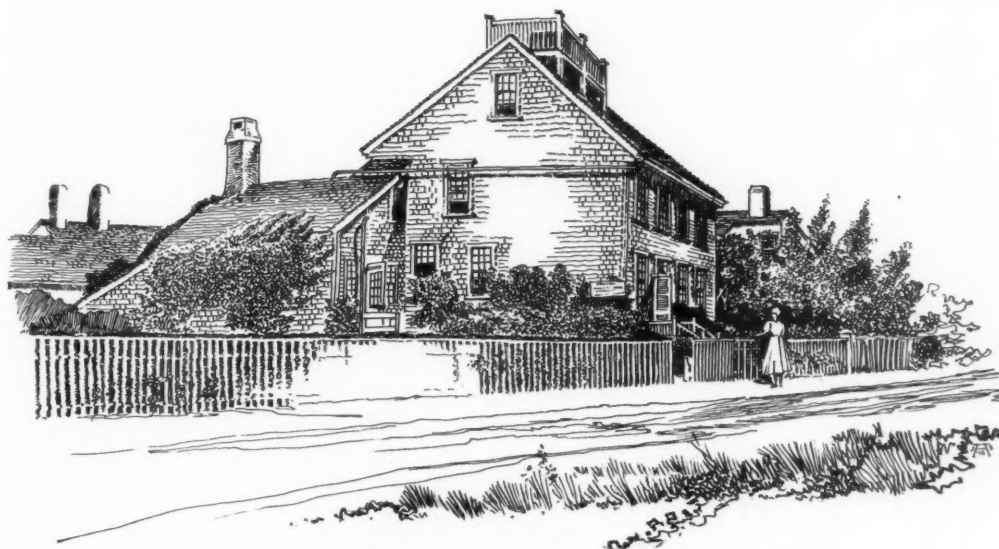


THE AMERICAN ARCHITECT

VOL. CX

WEDNESDAY, NOVEMBER 15, 1916

NUMBER 2134



BIRTHPLACE OF MARIA MITCHELL, NANTUCKET

NANTUCKET REVISITED*

By J. A. SCHWEINFURTH

Illustrated by Sketches by the Author

THE whirligig of time brings us once more to this peaceful anchorage, and in resting from a vacation, one finds the architectural mine far from exhaustion, in fact, the ground was "merely scratched" in a previous installment, so perhaps further notes showing its richness will be acceptable.

The Public Square, or Market Place, of Nantucket might be used to illustrate certain theories as to the origin of Gothic architecture. Its lofty elms, whose curving branches nearly meet overhead, make a cool retreat at all hours. Sitting on the benches provided along the brick walk at intervals, contemplating the green living vaulted roof, flecked with glinting sun-

light, business in the square is not so insistent or noisy but that one can dream away the sunny hours in thoughts of the past greatness of Nantucket. It forms a living cathedral perhaps 750 to 800 feet long and 125 feet wide, with floor paved with cobblestones, always moist and from which one imagines there rises an odor of sanctity—or the faint scent of far-away whale oil, for the last truckloads of whale oil rumbled over these cobbles more than sixty years ago. The cobbled center is bordered by the usual New England brick sidewalk with stone curb, and then those noble trees! They are the chief glory of Nantucket's market place, and long may its citizens guard them against all ills that trees are heir to. For

*Mr. Schweinfurth's first article appeared in issue of January 1, 1913.

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when they are gone the chief glory of Nantucket's market place will be lost. It is to be hoped that Nantucket appreciates their value, and will carefully conserve them, for they are more vital here than any mere question of design of the new store front lately agitated. One cannot help wondering who was responsible for this impressive square, forming as it does

Eliza Codd, has her office, and from her busy atelier comes much of the best work of recent years.

The business houses bordering the walk are devoid of character. So little character have they that a one-story front of light rough "tapestry brick" with light limestone trimmings, a wide expanse of unsupported plate glass carrying two



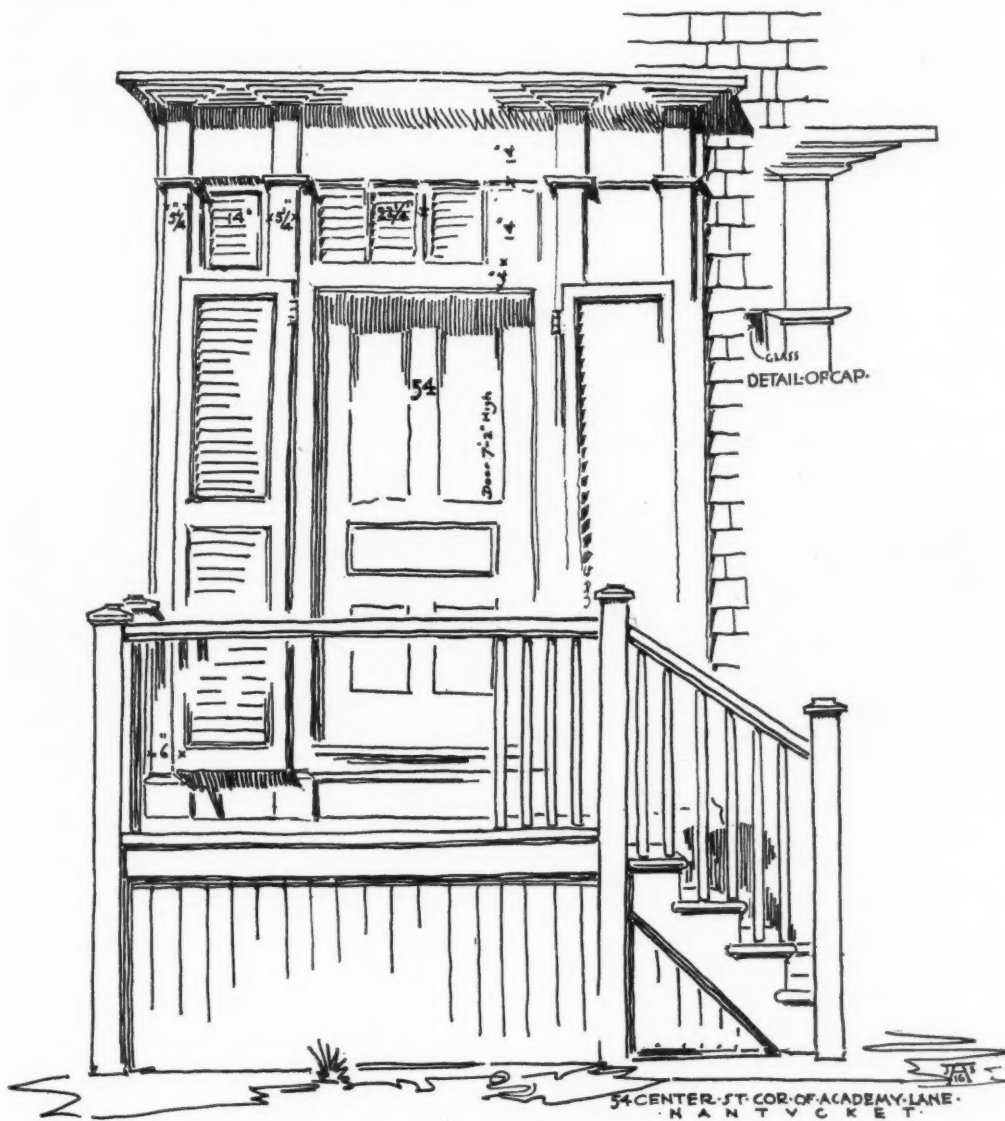
a "center." From it starts the important streets, connected by numerous little grass grown lanes, wide enough for a wagon and pedestrian to pass. It has a curious charm by day or night. In the late Summer a bandstand is erected in its center, and music further strengthens the illusion. In the clerestory, as it were, the "leading architect" of the town, Miss

wide flat gables familiar now on most every brick schoolhouse or garage throughout the land, recently built at the upper end of the square, shrieks aloud in protest at its own presence. Good of its kind, it seems such an unwelcome intruder—of an alien race—and leaves one wishing that the owner had employed an architect who had some appreciation of the

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early work so characteristic of Nantucket. It was with pleasure one read in the "Nantucket Inquirer and Mirror" caustic comment on this little façade, by one who saw its utter incongruity. If there are

treatment of future work here, if discord is to be avoided, either to employ the humble carpenter, thus keeping the existing nondescript style, or best of all, by having the town pass a law requiring all



FROM THE ORIGINAL DRAWING BY J. A. SCHWEINFURTH

only a few more people like this protestant, this will probably not happen again.

It is quite a problem in design to do anything in keeping in this square. Further changes, one fears, will make further discord. It would be safer in

new work here to be considered, criticized and revised, if necessary, by a commission consisting of the "leading architect" and the architect who has demonstrated his ability in the case of the restoration of the Pacific Bank, referred to in a previ-

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ous article. Both would be, by birth and training, full of sympathy for the old traditions, and it certainly would not cost the owner as much to produce a suitable façade, as it would to have such an incongruity as has been produced.

At the upper end of the square stands the Pacific Bank Building, and at the lower end the "Old Rotch Market," built in 1772 by a member of the Rotch family of New Bedford, from a descendant of which family came the Rotch Traveling Scholarship Endowment. Now owned by

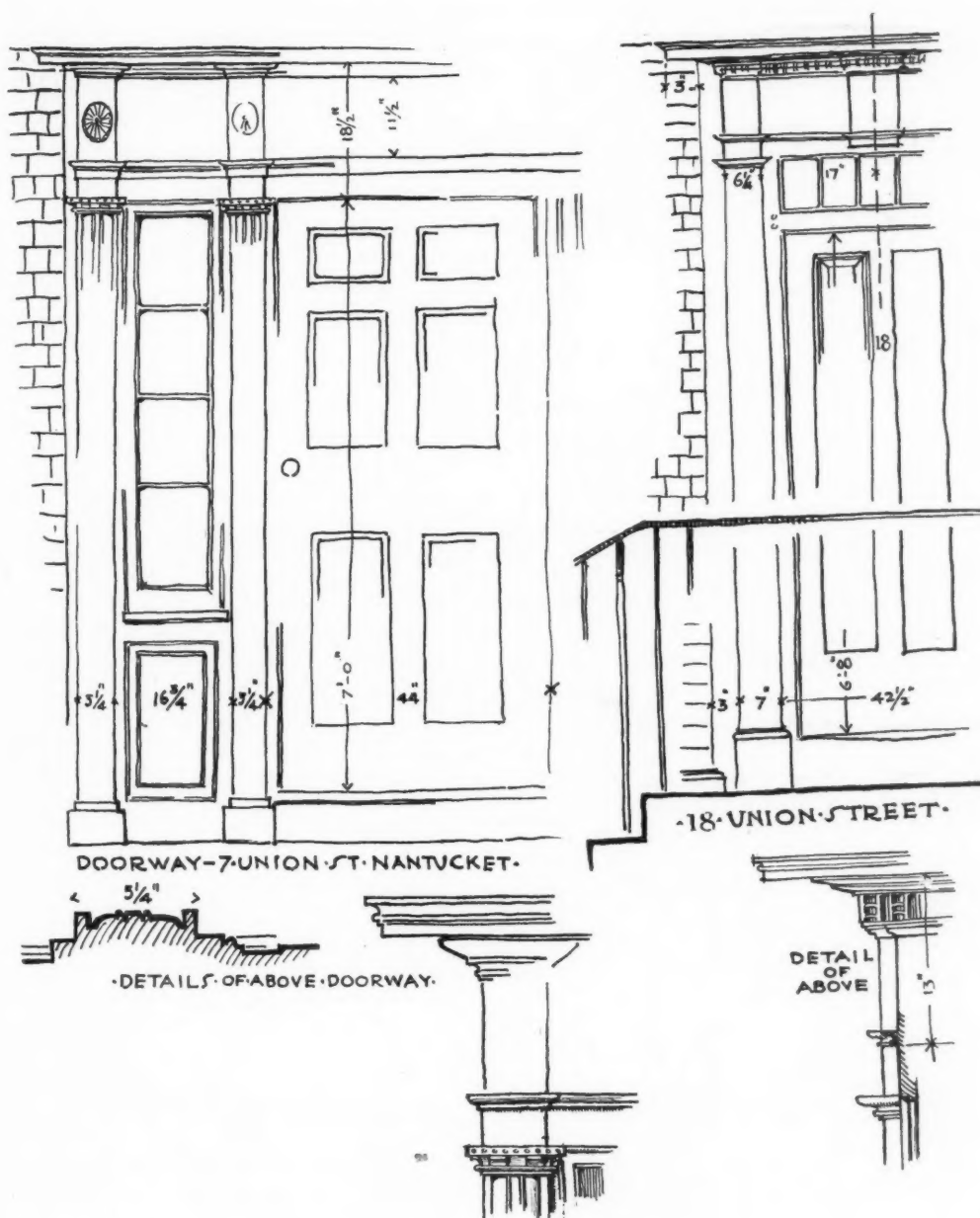
when it has entered the whale's vitals, and other whaling paraphernalia. Seeking here shelter from the rain the writer fell in the midst of a company of a few of the representatives of the "F. F. N." (first families of Nantucket) and the descendants of the old whaling captains, and within these historic walls listened to the story of the Boston Tea Party. Here were made out the charters or manifests describing the cargo and its equipment of the Nantucket sailing ships, the "Dartmouth" and the "Beaver," freighted with



THE DYER HOUSE, NANTUCKET

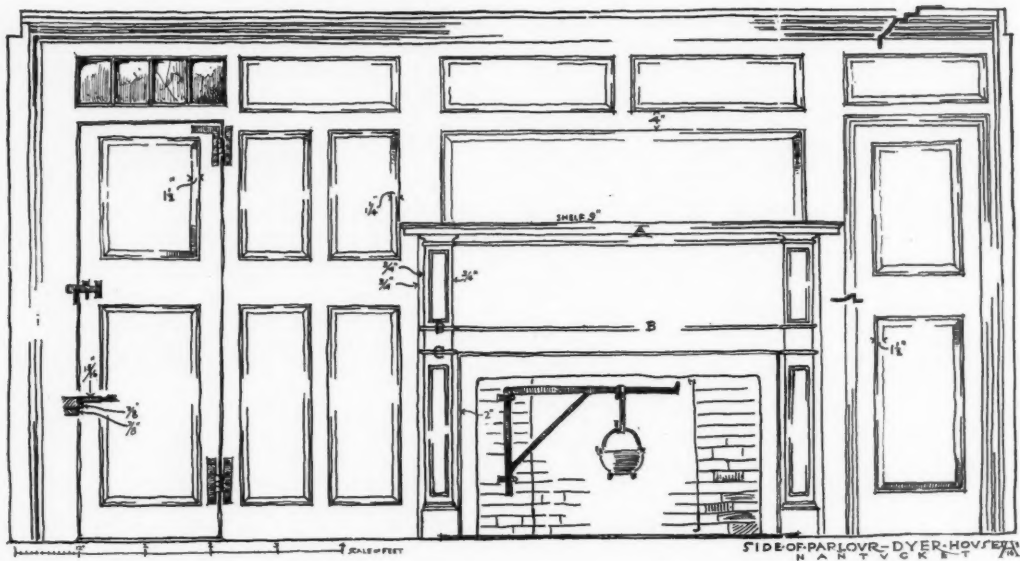
the Pacific Club, it is an uninteresting building, but rich in historical associations. In the "Captain's Room" on the lower floor the old "Sea Cap'ns" used to meet and swap yarns on their return from long cruises in pursuit of the whale. The "old salts" are gone these many years, but some of their descendants gather here and recall to the interested "off islander" tales of their grandsires. On the walls hang old-time pictures of "packets," whaling ships, scenes showing the harpooning and disposal of the whales, specimens of harpoons of various designs—one with a tube containing powder which is exploded

whale oil and whale bone for London. On their return, each had a cargo of the tea upon which was placed a tax by England. History records the exciting times of the "Boston Tea Party" when the two ships reached Boston Harbor. One gentleman present told of the captain of one of the vessels, a relative, who saved from the "savages" a few chests of tea and brought them home to his wife in Nantucket. She sold it, and with the proceeds bought a set of silver spoons and a rocking chair, which are treasured heirlooms in his family to this day. An extensive trade was carried on in those days with British merchants



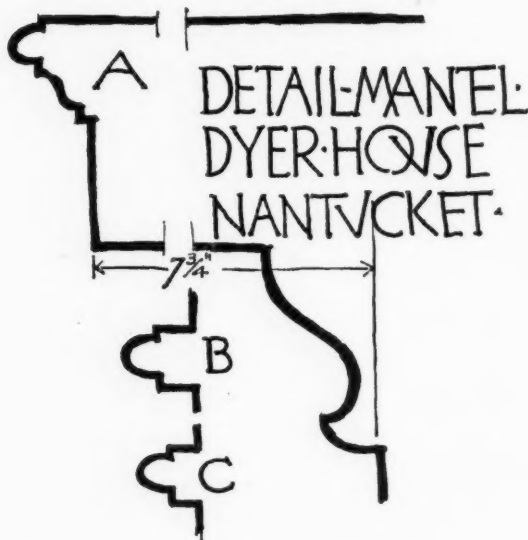
NANTUCKET DOORWAYS AND DETAILS
FROM THE ORIGINAL DRAWING BY J. A. SCHWEINFURTH

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in whale oil, bone, etc.—the marine connection being so direct many merchants and others from different parts of the country sought this port to take passage on outgoing ships.

An isolated island, thirty miles at sea,

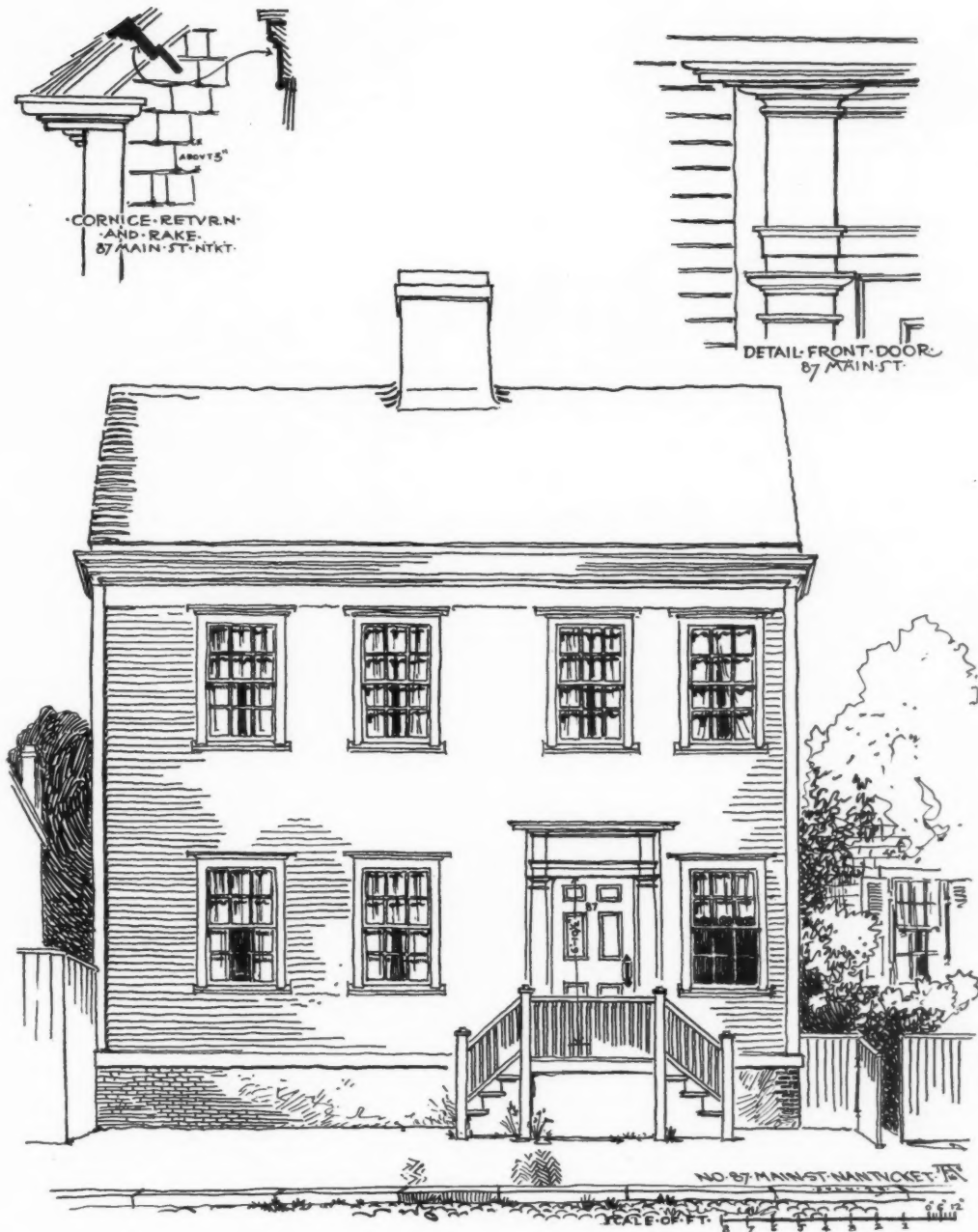


in its virtual segregation from the mainland, there are, of necessity, conditions which affect its population commercially and socially. Its isolated community, always closely allied in social and domestic affairs, practically all coming from the

same intermarried families, about all become "country-cousins." The mingling in daily affairs brought all the people into the most friendly relations. People from the mainland are called "off islanders" and they can never expect to be held in quite the same esteem as those to the island born. The story is told of a little Nantucket school boy, who, in a composition on "Napoleon," after telling of his greatness, closes with "But Napoleon was an 'off islander.'" One Phineas Fanning, Esq., who settled in Nantucket in the eighteenth century, is said to have been the author of the following little poem, which will give a sidelight on the "F. F. N." (quoted from "Brief Historical Data and Memories of My Boyhood Days in Nantucket," by Joseph E. C. Farnham):

"The Rays and Russels coopers are,
The knowing Folgers lazy;
A learned Coleman very rare;
And scarce an honest Hussey.
The Coffins, noisy, boisterous, loud;
The silent Gardners, plotting;
The Mitchells good, the Barkers proud;
The Macys eat the pudding.
The Swains are swinish, clownish called;
The Barnards, very civil.
The Starbucks they are loud to bawl;
The Pinkhams beat the devil."

A representative of one of the old fam-



NANTUCKET

FROM THE ORIGINAL DRAWING BY J. A. SCHWEINFURTH

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ilies above mentioned, on being asked if this arraignment of her ancestors was just, frankly admitted its fairness.

The houses, churches and other buildings of these people are marked by a severe simplicity, a leaning toward Greek detail, a perfect frankness in the treatment of all their problems of design. One feels that the ship's carpenter influenced

several kinds, perhaps white over red, has a most charming and subtle color. At first glance it seems to have symmetrically disposed windows, doors, etc., but in drawing it one finds it is quite different. A colored drawing could only approach doing this house justice. The sketch offered falls far short of conveying its sheer beauty, with its mantle of luxuriant ram-



'SCONSET



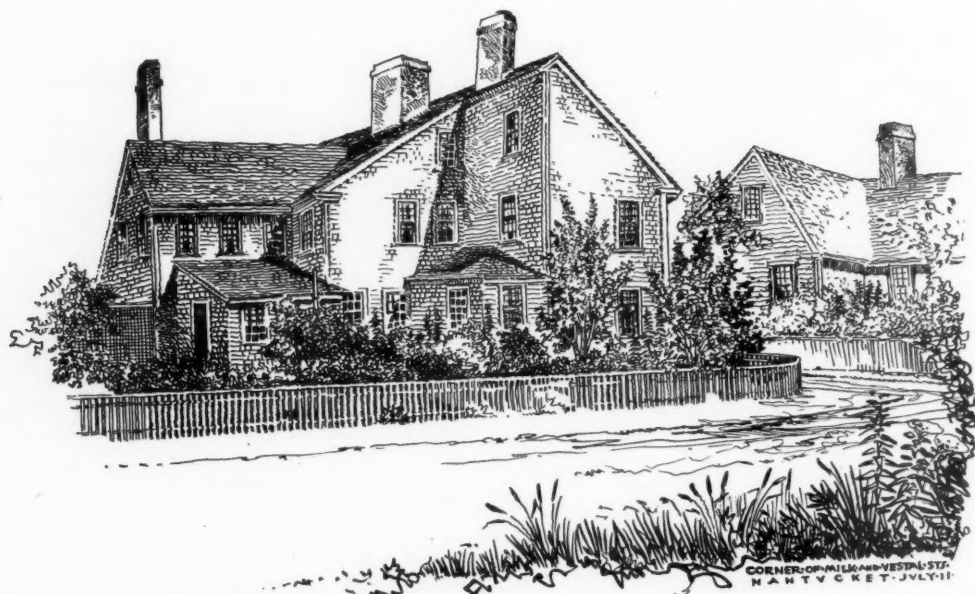
'SCONSET

it in no small degree. The masses are usually simple and symmetrical; they look "big," weather-beaten, good for hundreds of years more. The color and texture, where not painted white, are beyond description. They look like veritable arks.

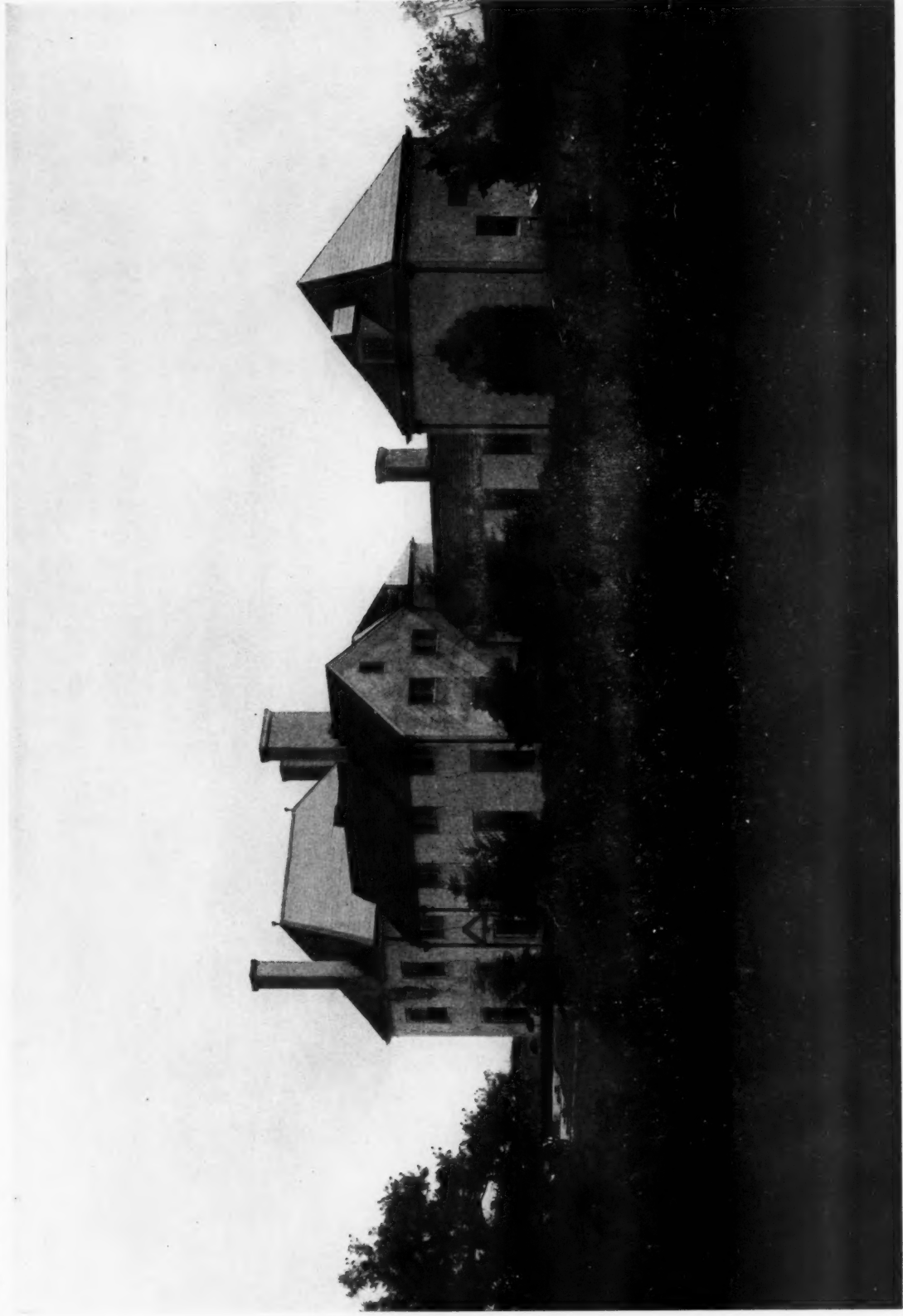
The Dyer house, No. 8 Milk Street, is one of the few one enters at about the street level. It is shingled, and with the various superimposed stains or colors of

ble roses, all brilliant in the noonday sun, with shadows from its simple main cornice, from its doorway and window caps, reaching far down its front. Its interior is remarkably well preserved; while it is over a hundred years old, it looks as desirable and livable as if built yesterday, and is owned by very appreciative and fortunate people from East Orange, N. J.,

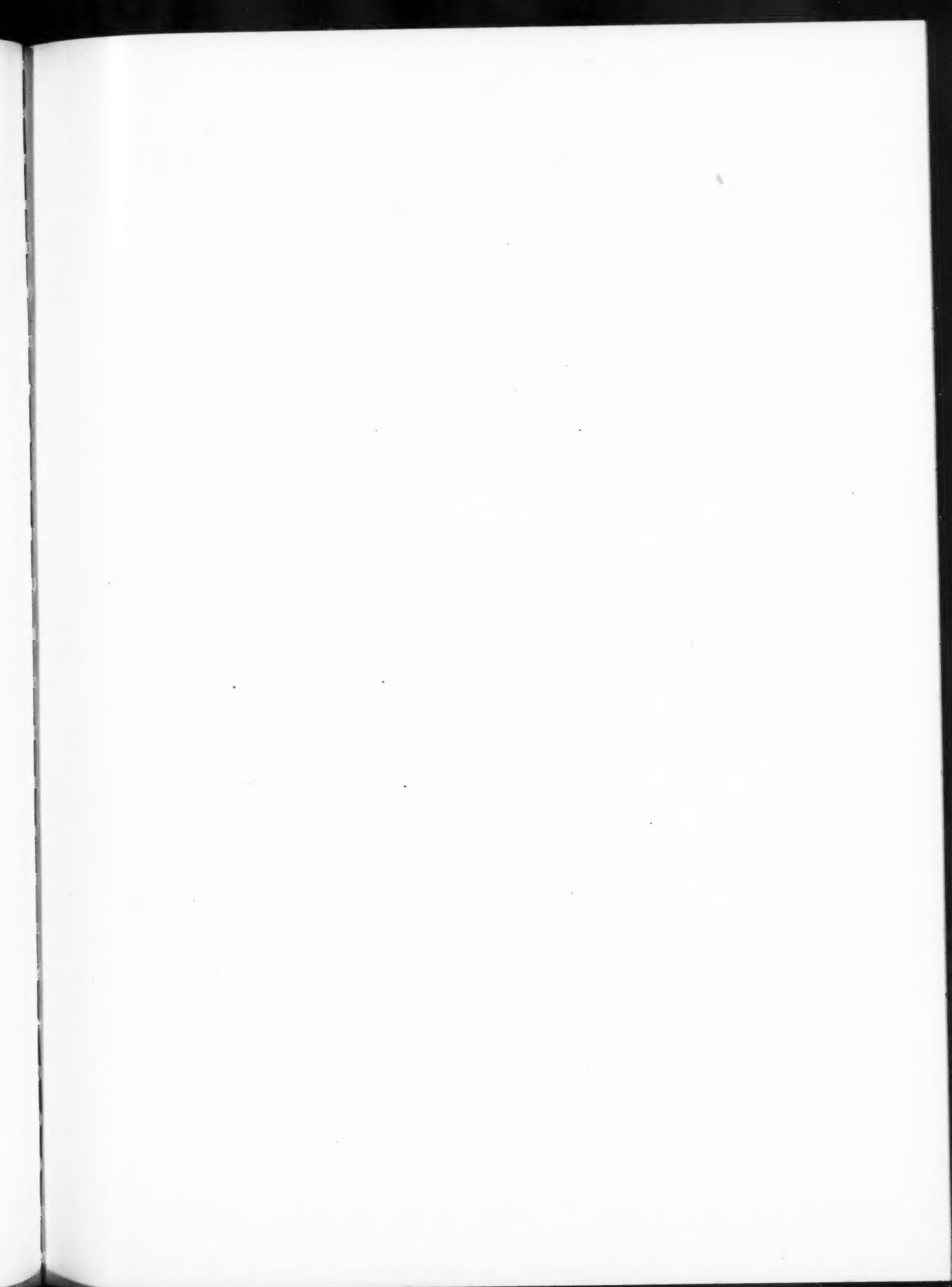
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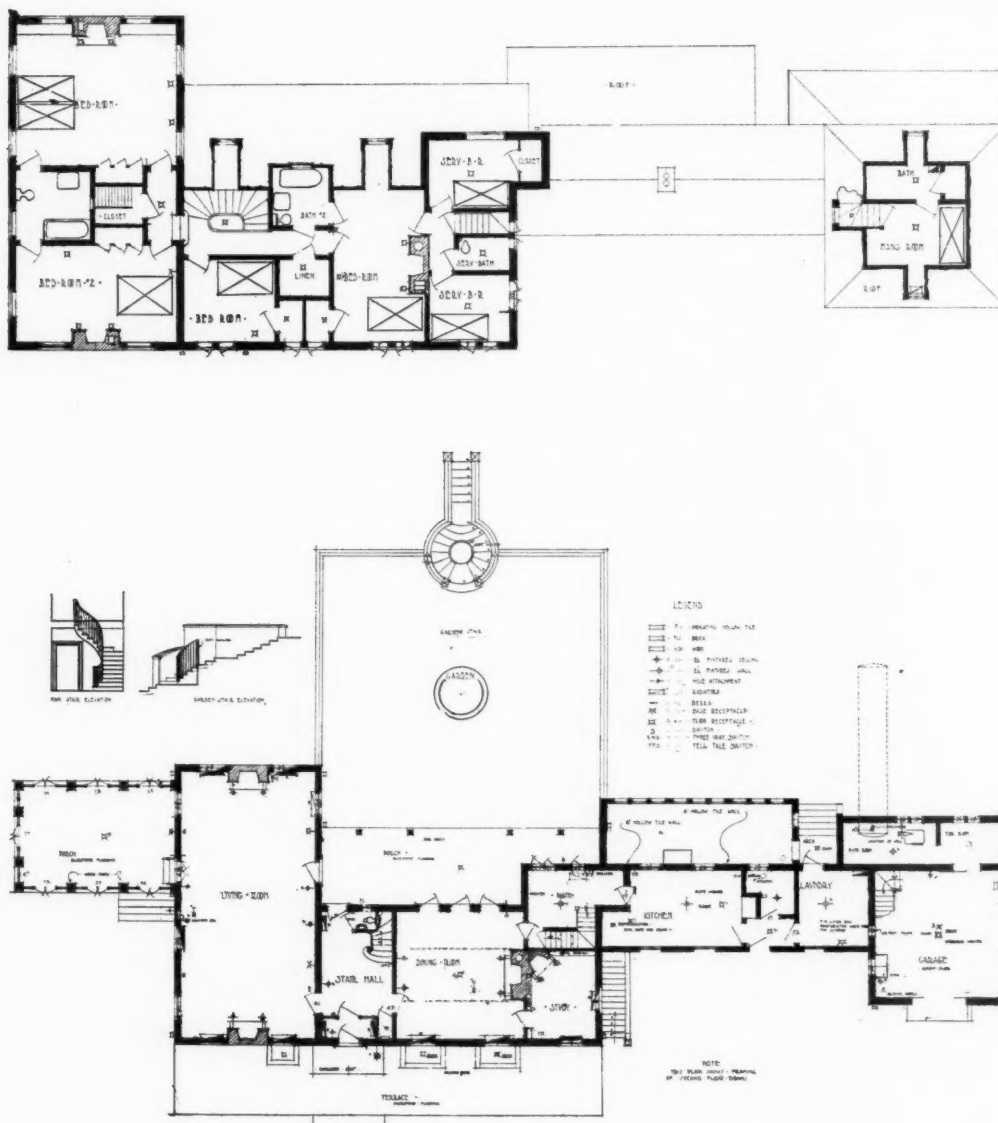


NANTUCKET



HOUSE OF E. E. BARTLETT, ESQ., AMAGANSETT, L. I., N. Y.
DESIGNED BY W. L. BOTTOMLEY OF HEWITT & BOTTOMLEY, ARCHITECTS





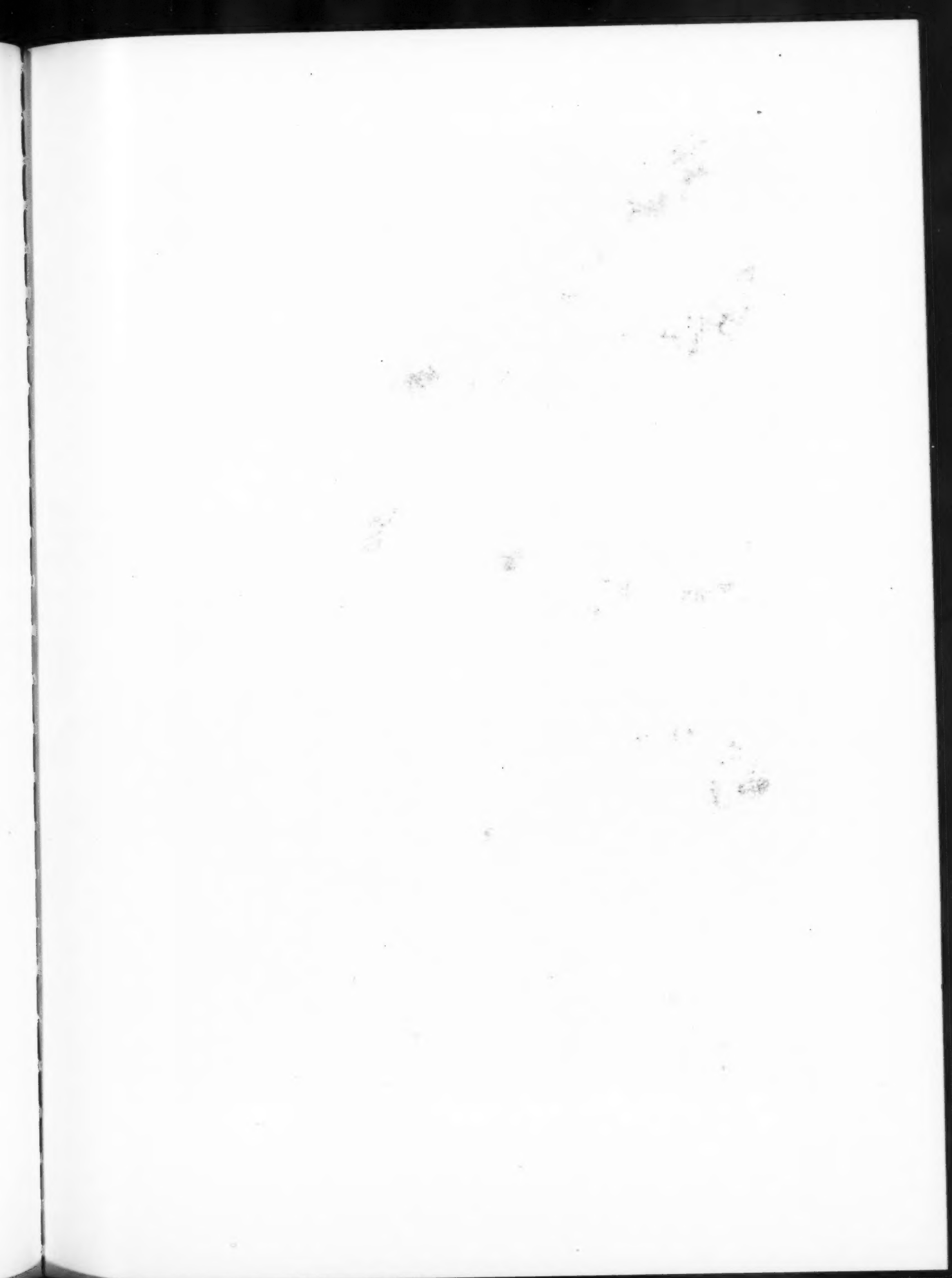
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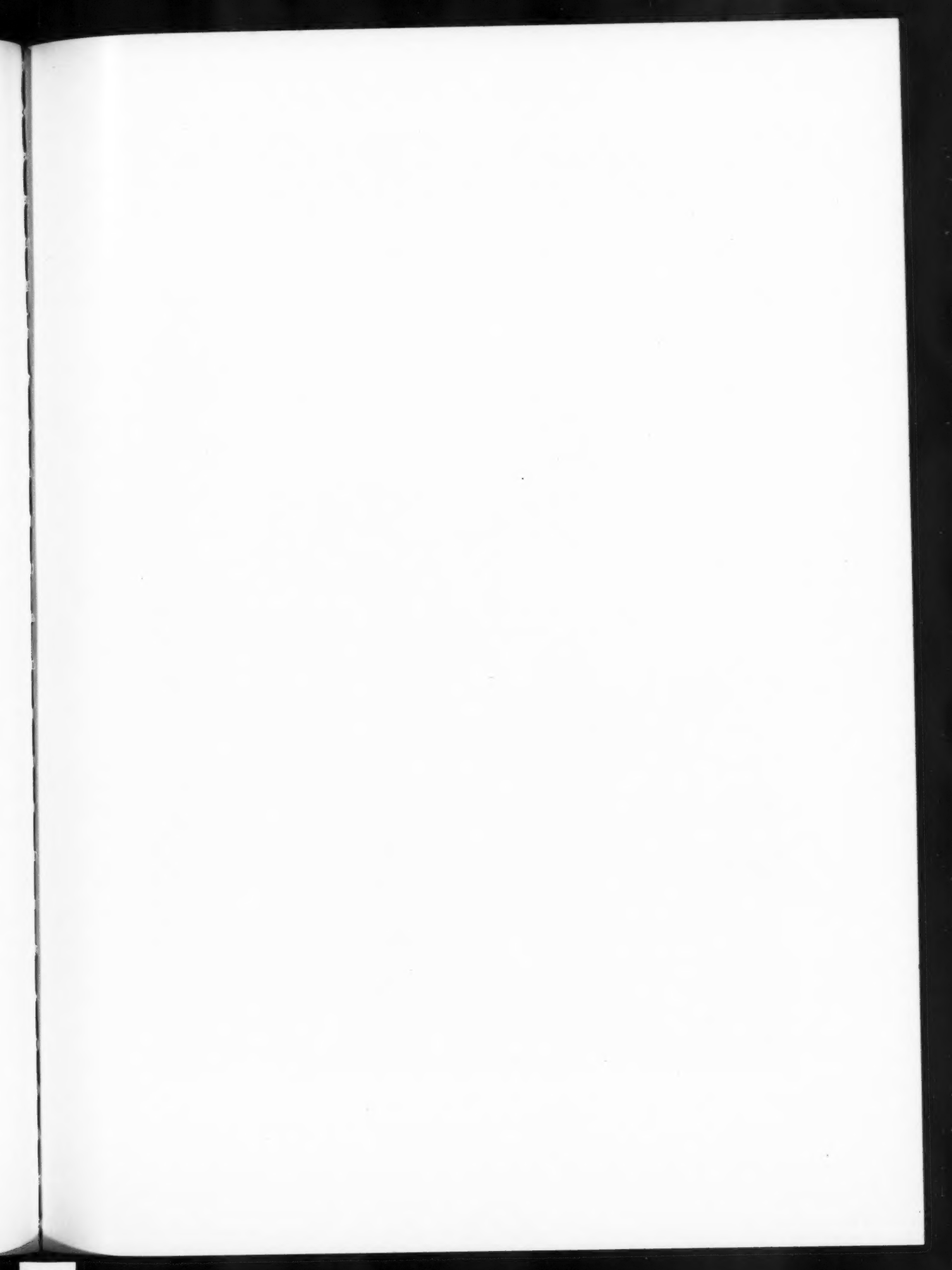


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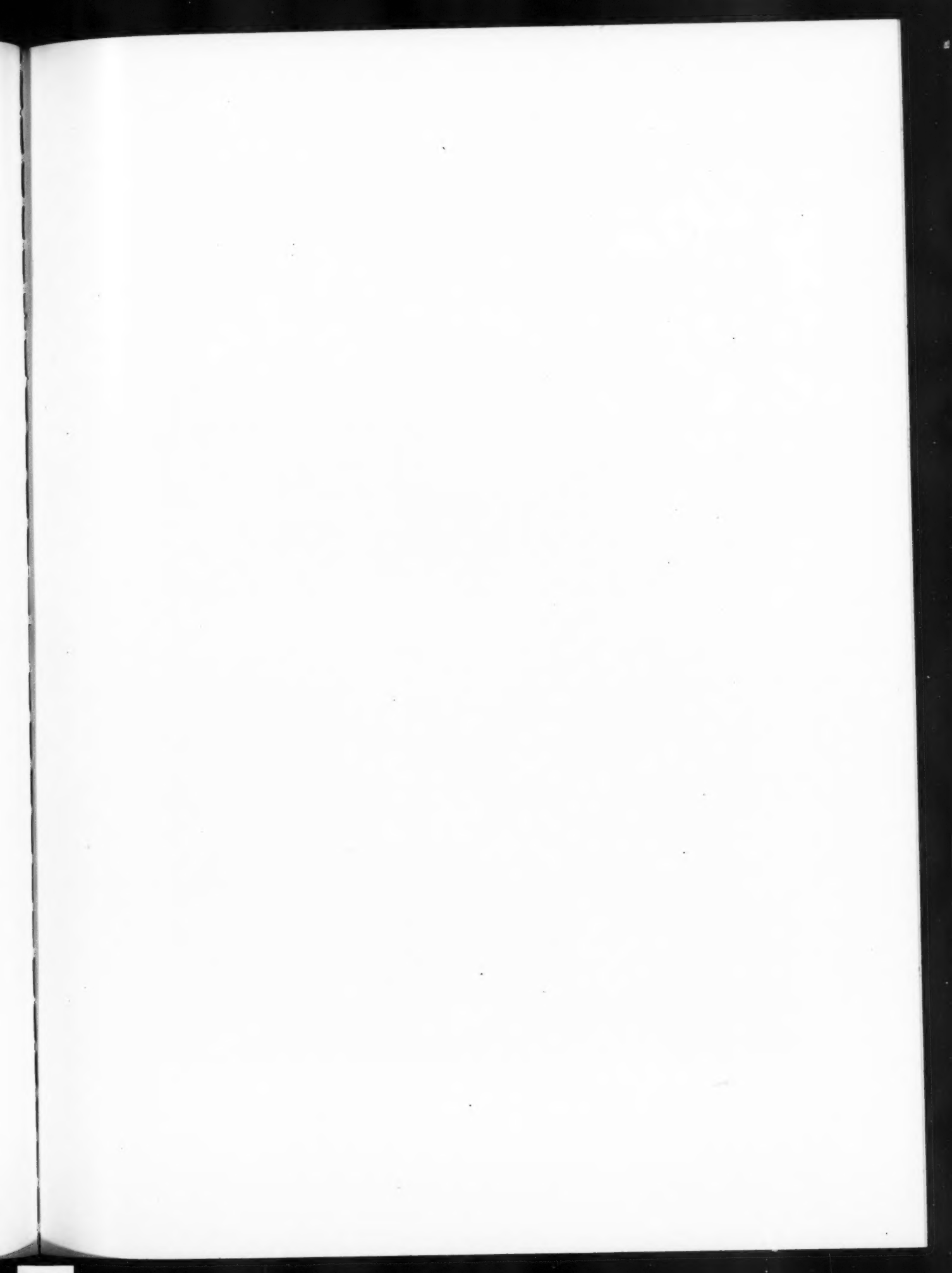


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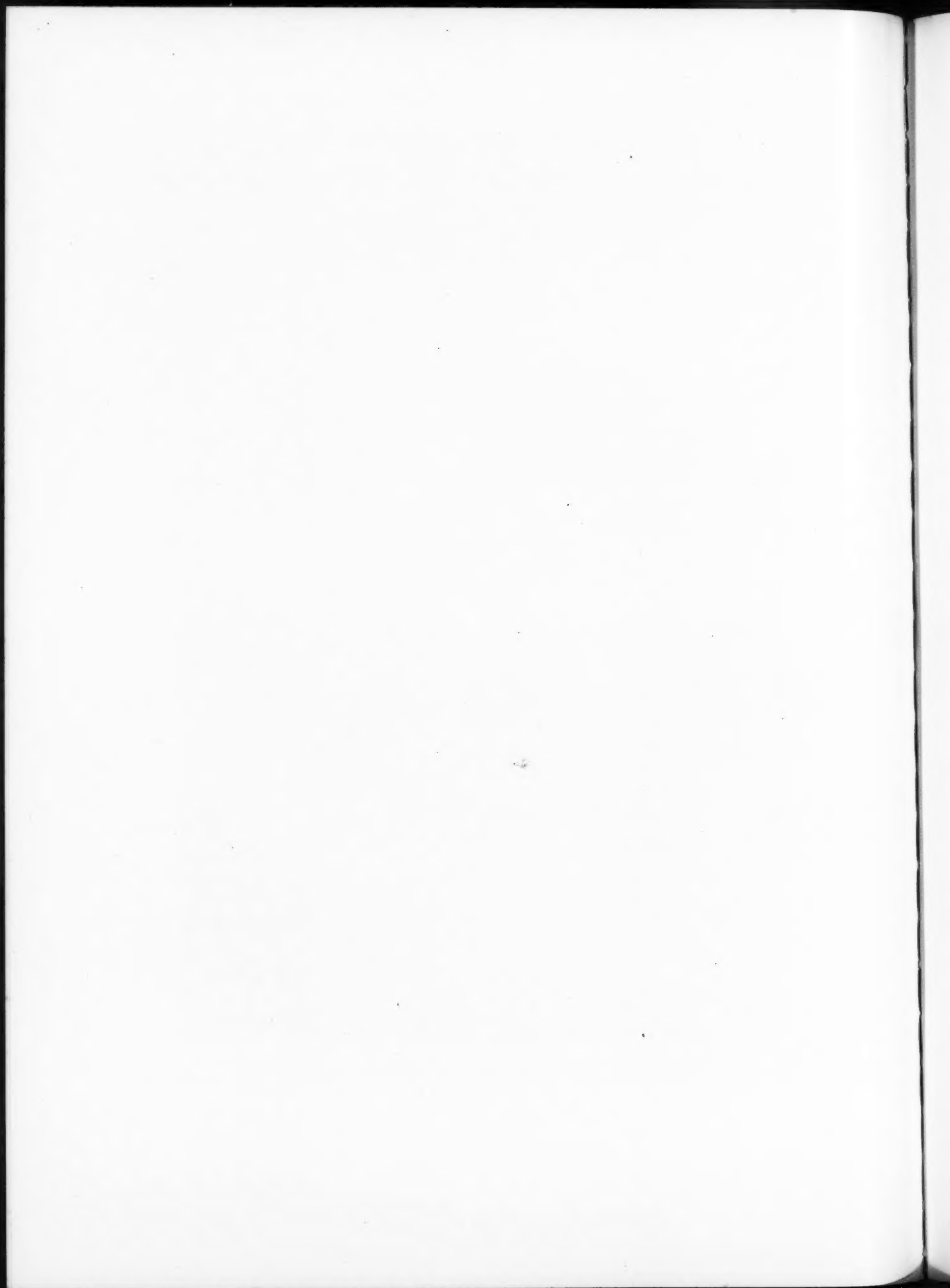


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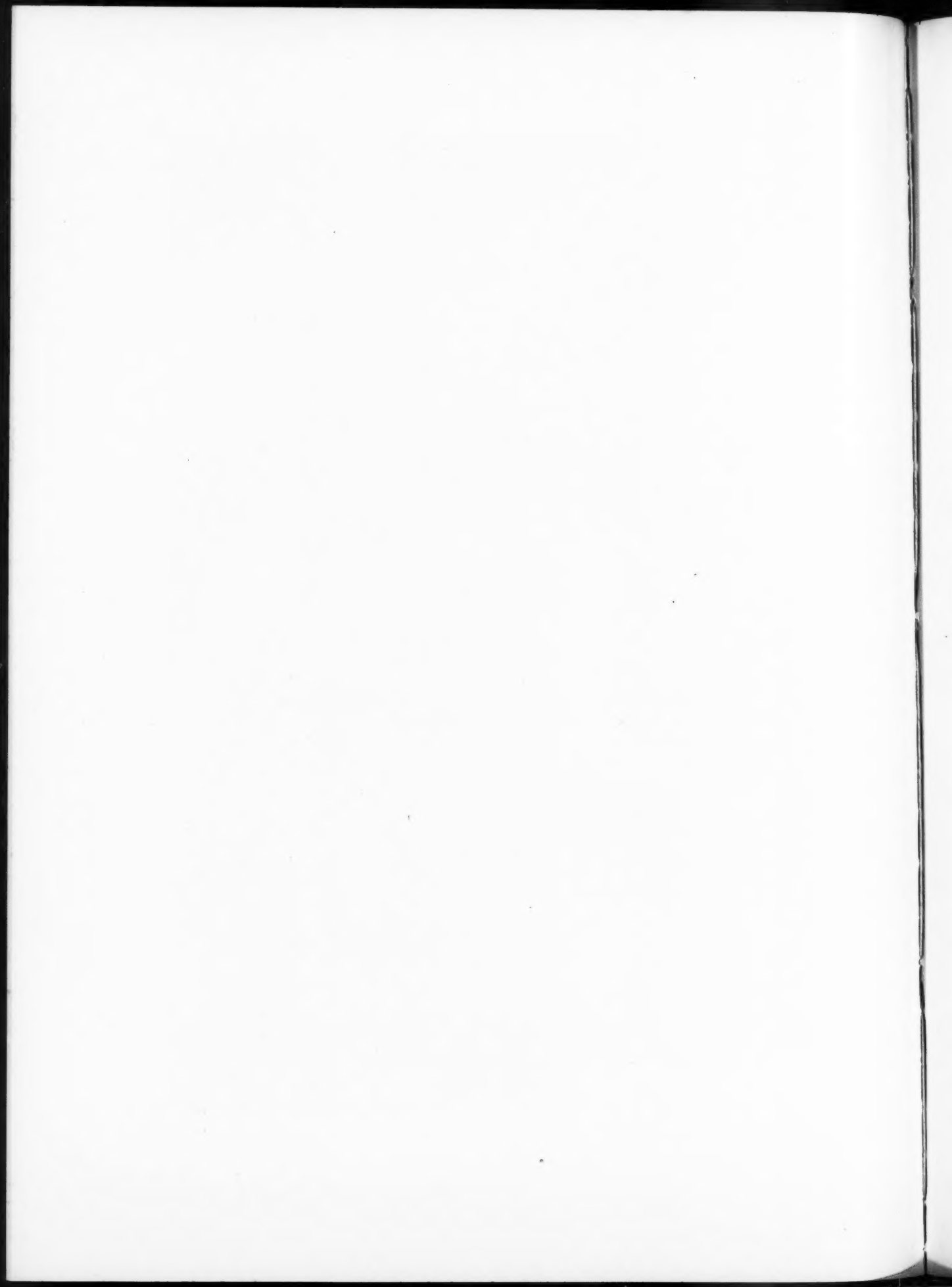


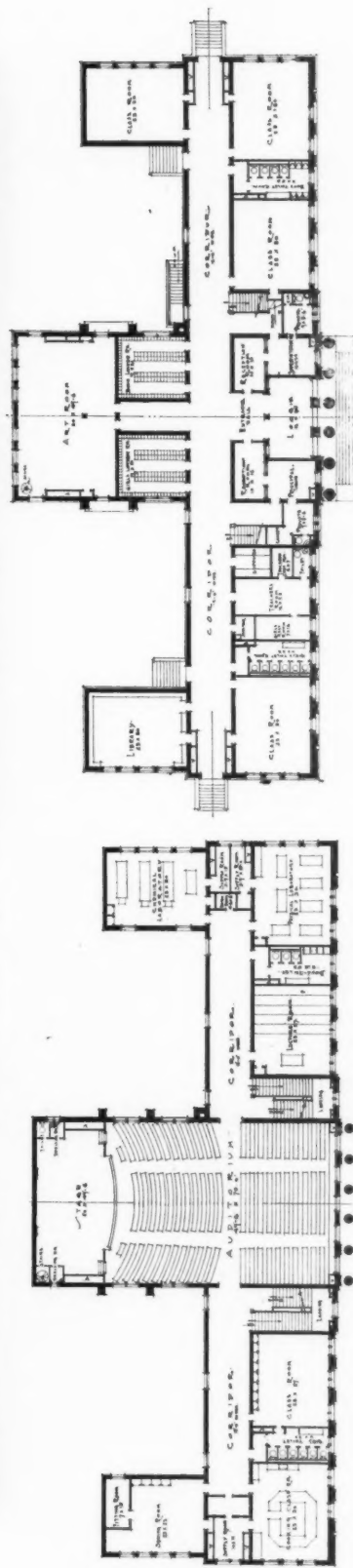
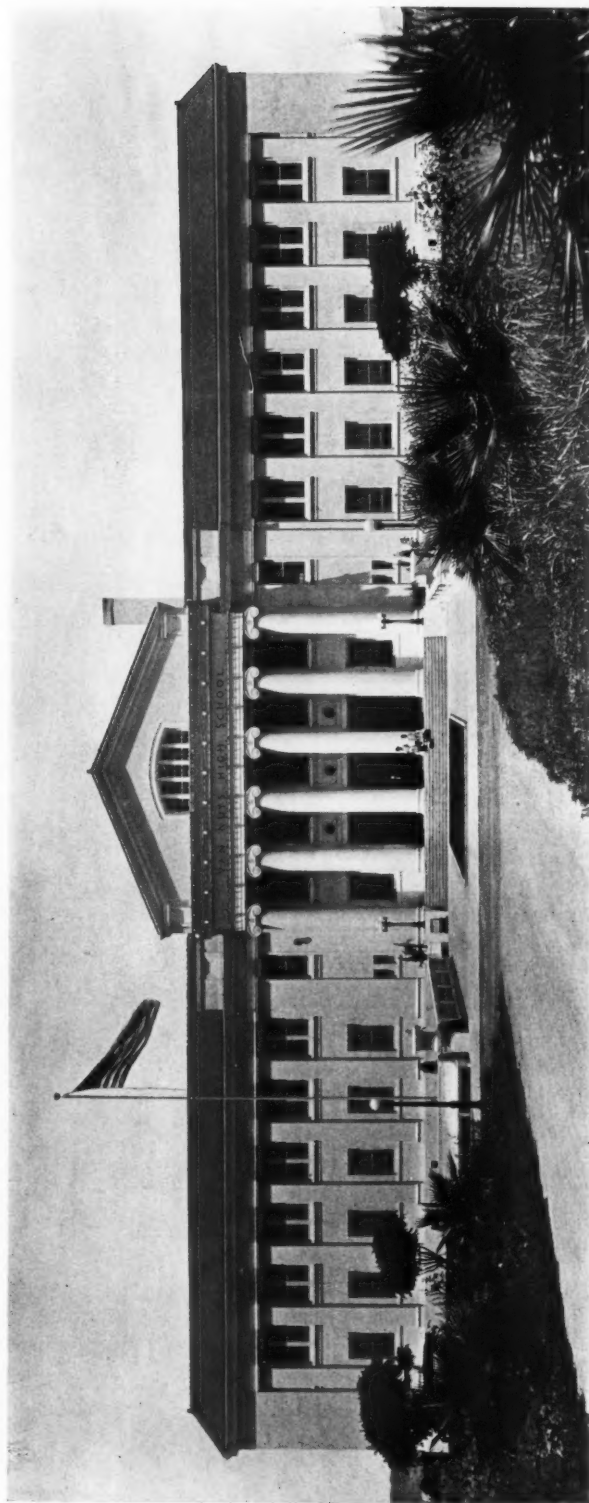


SUNKEN GARDEN AND POOL.

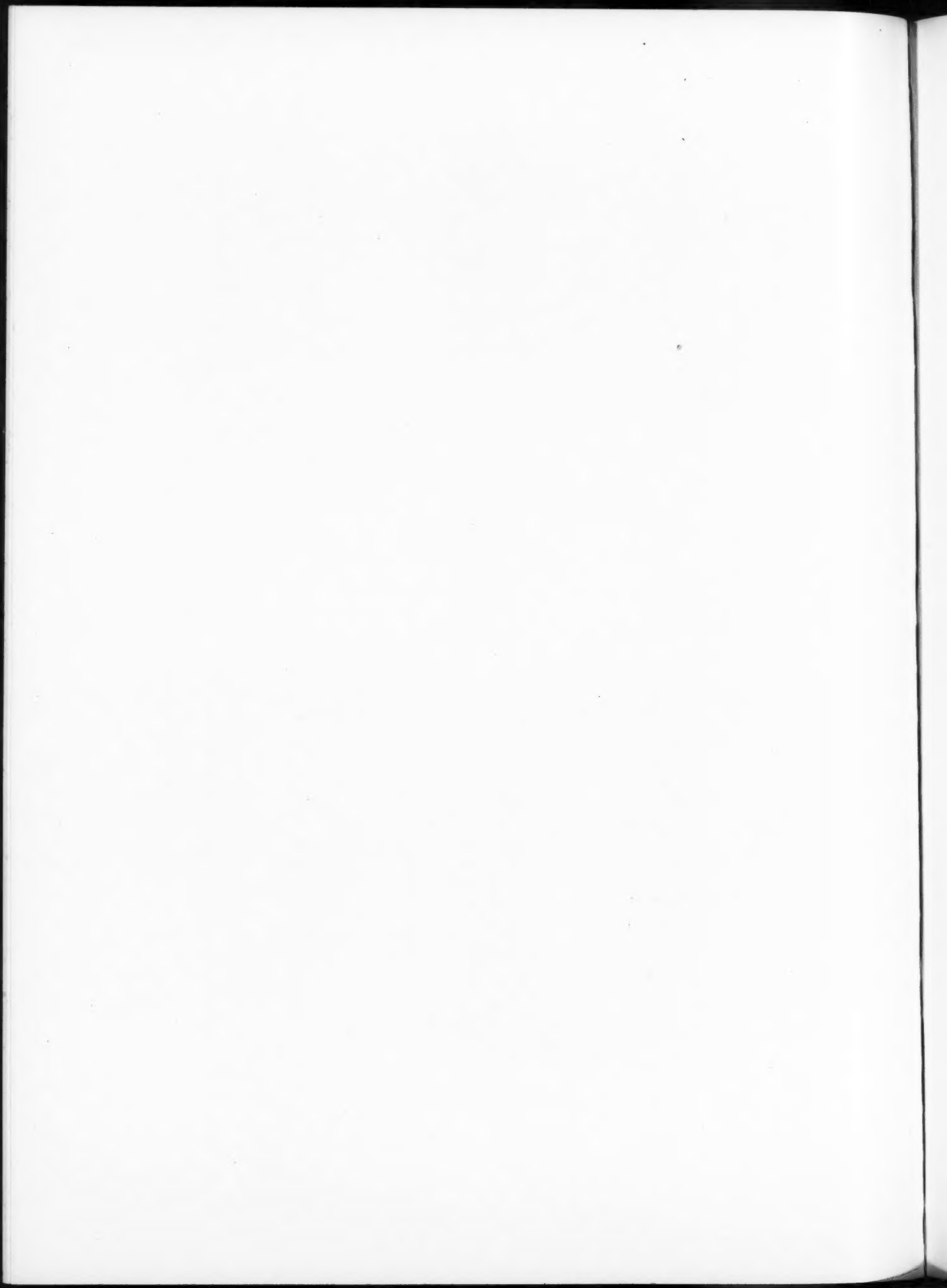
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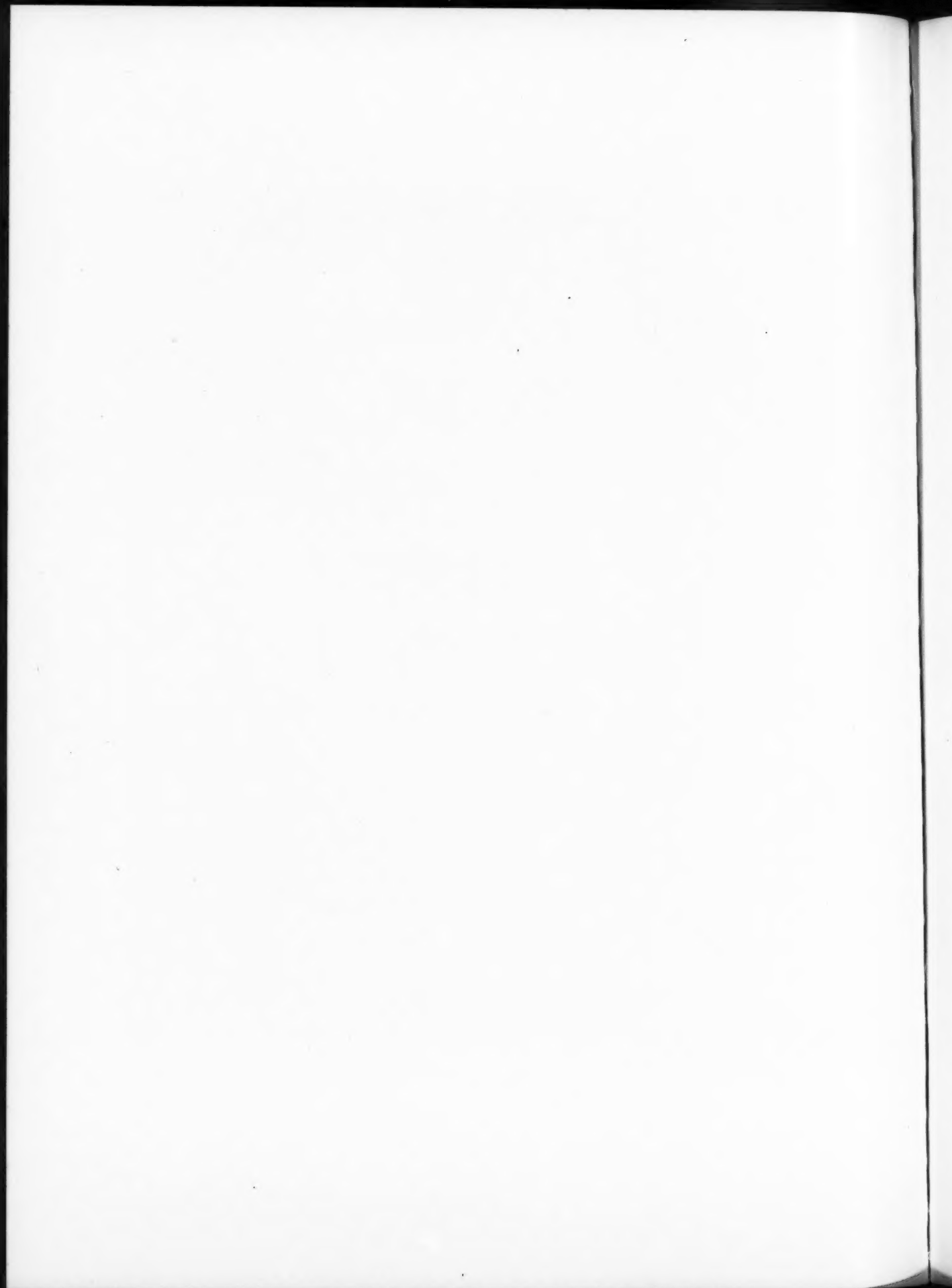
HIGH SCHOOL, VAN NUYS, CALIFORNIA
MESSRS. ALLISON & ALLISON, ARCHITECTS

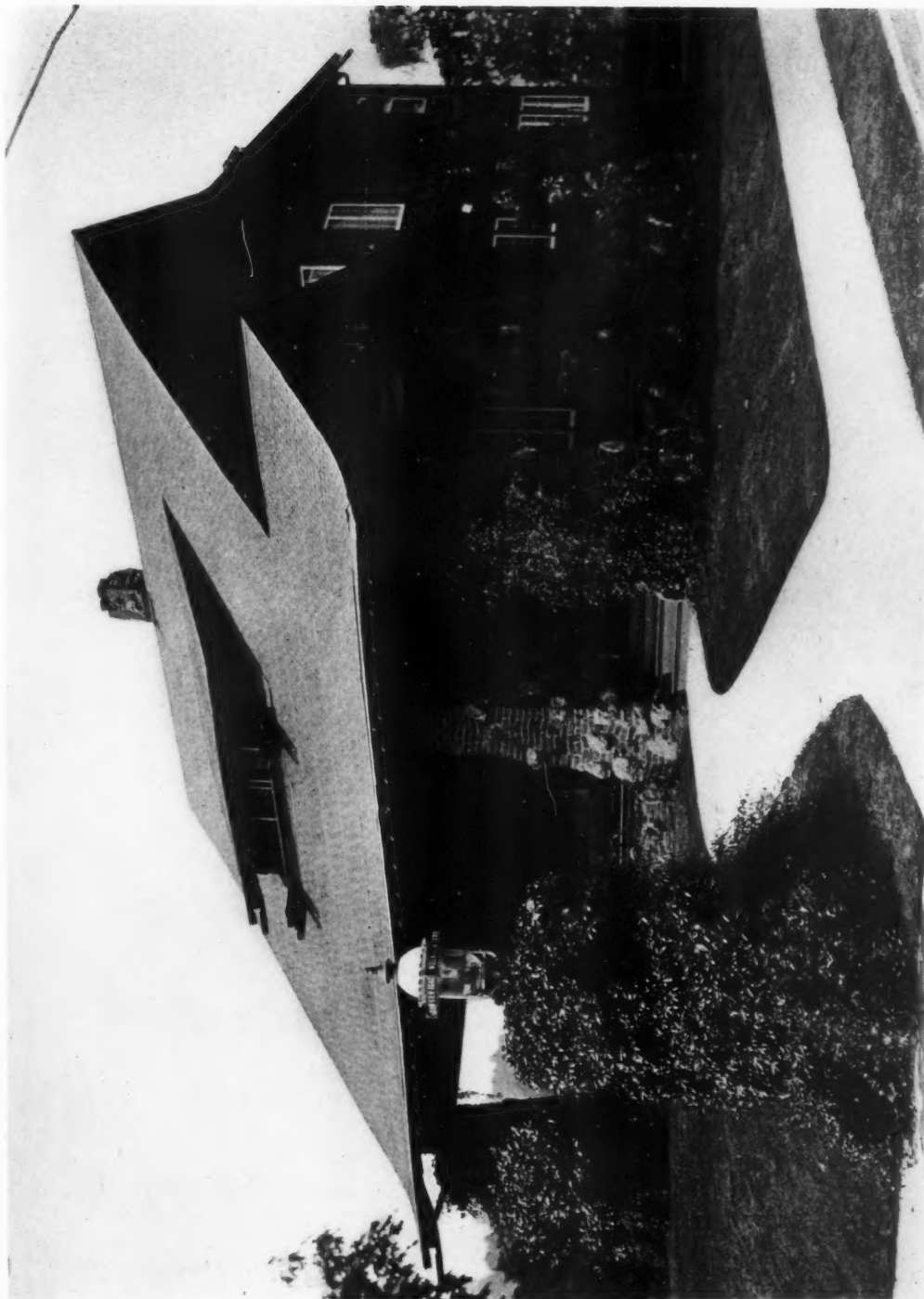




DETAIL OF MAIN BUILDING

HIGH SCHOOL, VAN NUYS, CALIFORNIA
MESSRS. ALLISON & ALLISON, ARCHITECTS

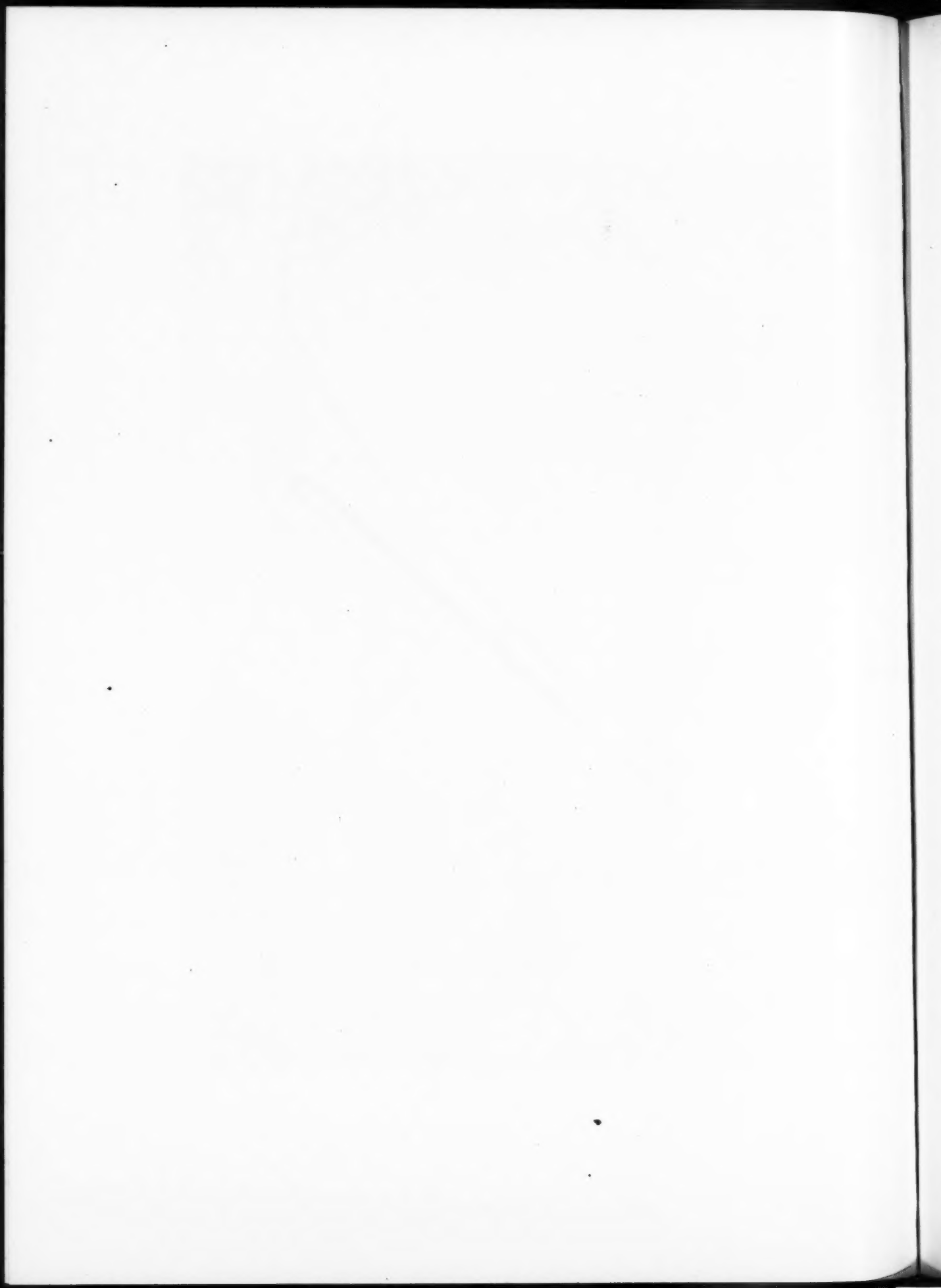


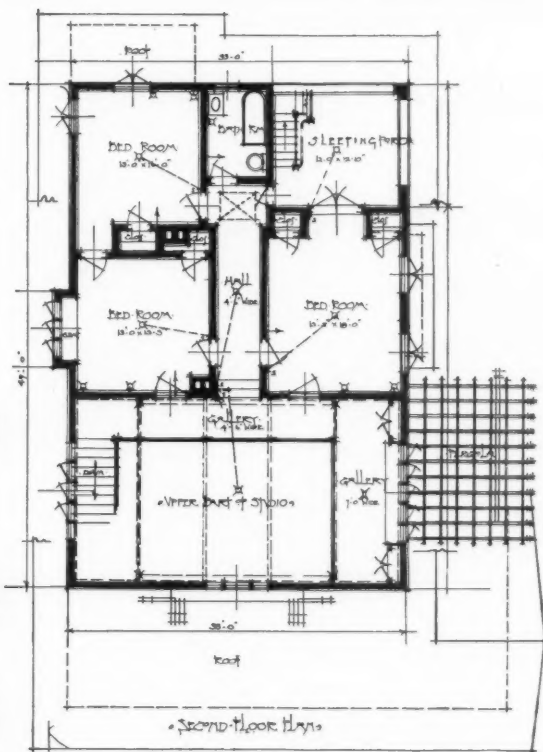
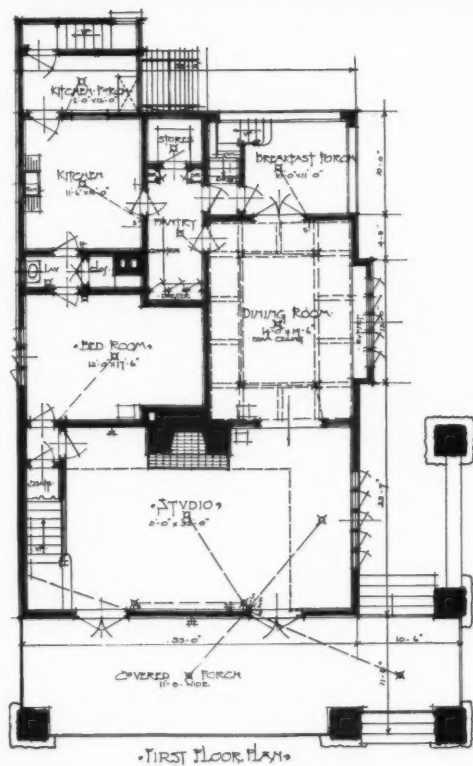


HOUSE OF MRS. G. J. ROBERTSON, BIRMINGHAM, ALA.

MR. WILLIAM LESLIE WELTON, ARCHITECT

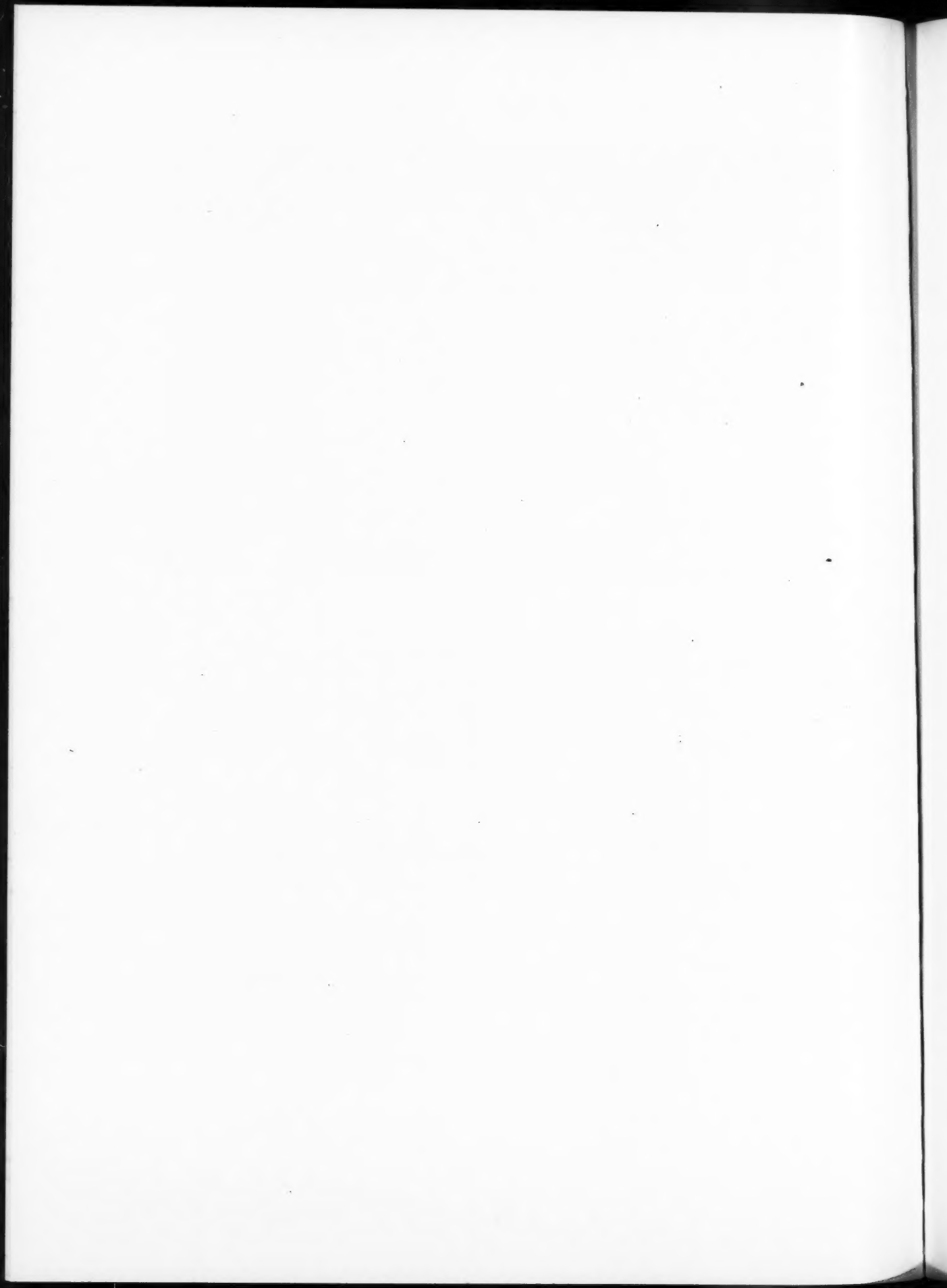
Exterior, weathered field stone and clinker brick, rough siding and battens. Composition shingle roof. Furnace heat, electric light, standard plumbing. Cost 7c. per cubic foot.





HOUSE OF MRS. G. J. ROBERTSON, BIRMINGHAM, ALA.

MR. WILLIAM LESLIE WELTON, ARCHITECT



THE AMERICAN ARCHITECT

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THE INCREASING USE OF PORTLAND CEMENT

ALTHOUGH there seems to be less of a spectacular character observable in connection with the use of Portland cement in various forms and combinations—such as concrete blocks, reinforced concrete, stucco, etc.—than was to be noted a decade or more ago, when the advent of concrete as a practical material of widespread application in construction was first heralded, its use is nevertheless continually being extended until there are now few buildings or structures of consequence erected in which Portland cement in some form does not enter as an important factor. Naturally, this new development of a comparatively old material has necessitated the facing of many problems both interesting and novel. One of the most absorbing appears to be the determining of a rational architectural treatment for concrete buildings whose exteriors are finished in stucco or cement, which will at the same time be adapted to the physical properties of the material. The situation has afforded unusual opportunities for architects of originality and resourcefulness to evolve a treatment that will afford

relief from the dullness and monotony that usually characterize the façade of a concrete building. It is true that in their efforts to accomplish a worthy object the "progressives" have in some instances wandered from the realm of good taste and have proceeded apparently on the theory that newness and unusual forms would take the place of, or perhaps be mistaken for, design, but there is no cause for alarm on that account, for it has been amply demonstrated that only real art can survive the test of time.

That new styles and types in architecture are only evolved by a slow process of study and elimination is again proven by the fact that after a dozen years' use of concrete there still remains much to be learned as to its possibilities both artistically and structurally. A style of treatment particularly adapted to this material will no doubt eventually be produced, and in the meantime we can only counsel patience and discourage any tendency to applaud clever manipulation, unless it also possesses the essential elements of good design.

THE ARCHITECTURALLY NEGLECTED LOFT BUILDING

WHILE it is lamentably apparent that no class of commercial buildings receives the degree of architectural treatment to which it might profitably be subjected, there is one which seems to show almost total neglect on the part of the capable designer. It is the loft building. In recent years industrial and manufacturing buildings proper have greatly improved in design, and even apartment buildings are given study by architects of ability more frequently than was the case a few years since. The construction of loft buildings, on the other hand, seems to be entirely a matter of cost per cubic foot. To the average investor the question of how cheaply the contemplated structure can be erected to carry a given load per square foot and provide necessary enclosing walls with mechanical equipment sufficient to meet the requirements of a not exacting class of tenants, is the all-important one. If the architect suggest any

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degree of refinement in the design or equipment or, for example, anything in addition to the most meager apparatus that might be expected to perform the functions of a heating plant, he is promptly informed that the rental per square foot would not be increased thereby, and therefore the matter need not receive further consideration.

Fortunately, the laws of many states now require a certain minimum amount of ventilation in loft buildings where manufacturing is done or a considerable number of people are employed. There are, however, no minimum requirements established in the matter of architectural design, and until there are or until owners can be convinced that an attractive building secures tenants at a higher rental than does an unattractive one, architects of loft buildings will be engaged in a class of work which cannot in the nature of things possess great attraction for them. They will, however, be in a position to do a great educational work at first hand, and by improving in every case the opportunity offered it is possible that their lot may eventually be made less hard.

SELECTION OF BUILDING MATERIALS

THE increased attention given to the selection of building materials of construction during recent years is a most certain indication that architecture is now receiving close and intelligent study. Availability, cost, durability, fire-resisting qualities and general appropriateness of all possible materials of construction are now, as unquestionably they should be, usually given careful consideration during the preparation of designs for the majority of structures. To this fact doubtless is due the increased use of worthy materials and the decline in favor of others. This tendency also makes more readily possible the introduction of new forms of known materials, or even new materials, which in their character and composition might reasonably be expected to meet some requirement not entirely served by those already existing. When,

as was the case a quarter of a century ago, the same materials were used again and again as a matter of custom or by reason of the ultra-conservatism that characterized many architects of the old school, the introduction of modified forms or new materials was extremely difficult. Now an entirely different attitude is taken. A period of investigation and study has finally succeeded that of inaction. It is probably the result of a number of causes, the tracing of which would be profitless. That the change has led to the greatest development is, however, apparent, and that fact is important. Within the period of time referred to we have seen, for example, the development of steel construction, the introduction and wonderful growth of reinforced concrete as a material adapted to nearly every structural use, the greatly extended application of architectural terra cotta, and of clay products generally; and the lumber industry has grown until it is among the first in importance in this country.

With these facts before us, it is also to be noted that close study of the various materials has not in the case of any material mentioned limited or restricted its use, but it has resulted in wiser selections to meet special requirements, with the result that greater development and better satisfaction has followed. In this work architect and manufacturer have collaborated, and each is perhaps entitled to equal credit, for without the co-operative assistance of the manufacturer, the designer would obviously be unable to secure effects for which he is striving, and conversely, without the approval of the architect, the manufacturer's new products or his improvements and development of old ones would never come into general use.

The demand for modern forms to express in architecture our modern civilization will doubtless eventually result in radical modifications in those now generally employed, but of no less importance will be the changes in detail, texture and treatment which the constant development of building materials is gradually bringing about.

Nantucket Revisited

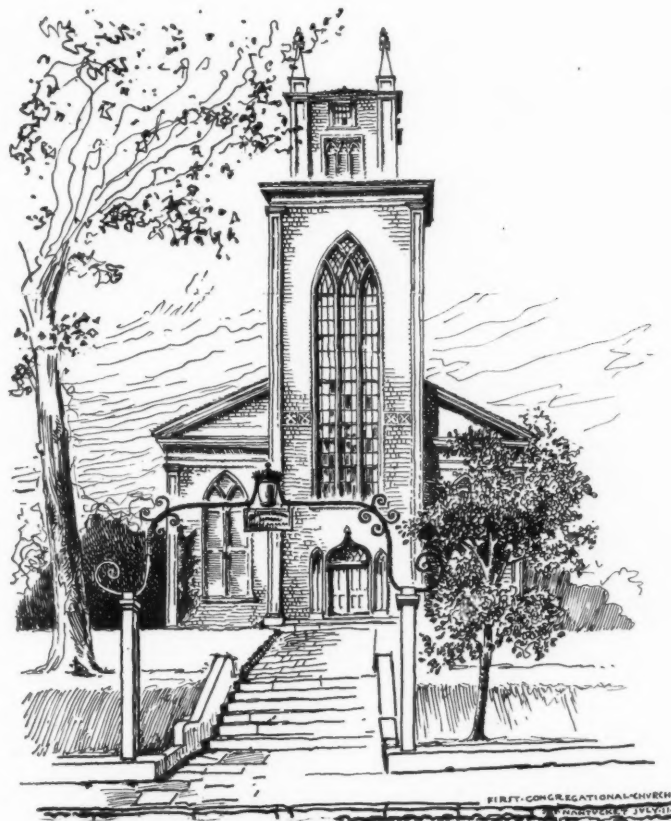
(Continued from page 308)

who take pride in rehabilitating it in the suitable old-time spirit. The side of the parlor is shown by a sketch to scale, with detail of mantel. The top-lights over the doors, and often in the upper panels of the parlor doors in the colonial houses here, I was told, were to be accounted for by the fact that the "court-
ing" or "sitting up" with the young ladies of the house was usually done here.

The small house No. 57 Main Street is one of the best of its type in Nantucket. Extremely simple, of such fine and subtle proportions that it had to be measured so as to get its true form for presentation. It has white trimmings with clapboards of a warm gray tone. It is a small, inexpensive house, and because it shows what has been done with a small outlay, in comparison with what is so often done nowadays for a greater sum, and with a great waste of effort in design, it is deemed worthy of so much pains. It has the absence of effort, the simplicity of all true art, humble as it is, calmly serene—the house of a simple, refined people. There are no "frills," no "fuss and feathers." The detail of the cornice shows the

flat rake molding which is used here extensively, giving to the gable ends a solid effect devoid of shadows caused by the usual method of continuing the same moldings of the cornice up the rake, and it has the double set of steps so characteristic of the houses here. On asking a native carpenter why so many of the houses here required such steps, he said it was to get a high cellar. It was sug-

gested that the cellar could go deeper, and the first floor be lowered with the same result, whereupon he covered his retreat by saying he "had no time to waste talking about sich things." It is probably because the soil in some parts of the town is wetter at depth, and therefore expensive to keep the cellars dry, or it may be that the sewage system requires it, as there must be "a reason."



FIRST CONGREGATIONAL CHURCH, NANTUCKET

The doorway at No. 7 Union Street is remarkable for its unusual form of molded pilasters with enriched capitals, etc.; 8 Union Street for its extreme simplicity, fine proportions and extremely refined details, certainly worked out by some lover of Greek subtlety in moldings; that at 54 Center Street for its fine proportions and the shadow effect of its simple cornice; the front door of the Ocean House for its Greek feeling of de-

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sign and the rich effect of its simple flat moldings about the panels, heightened by an incised line in the panel itself, and its curious carved panel in the Greek feeling.

From a narrow lane near the Ship Inn one gets a glimpse of a picturesque jumble

ally made so, as is often the case in our time.

In Vestal Street (appropriate classical name) is the birthplace of Maria Mitchell, seeker of stars, Professor of Astronomy at Vassar College, one of the many famous people of Nantucket. This, too, should be



'SCONSET



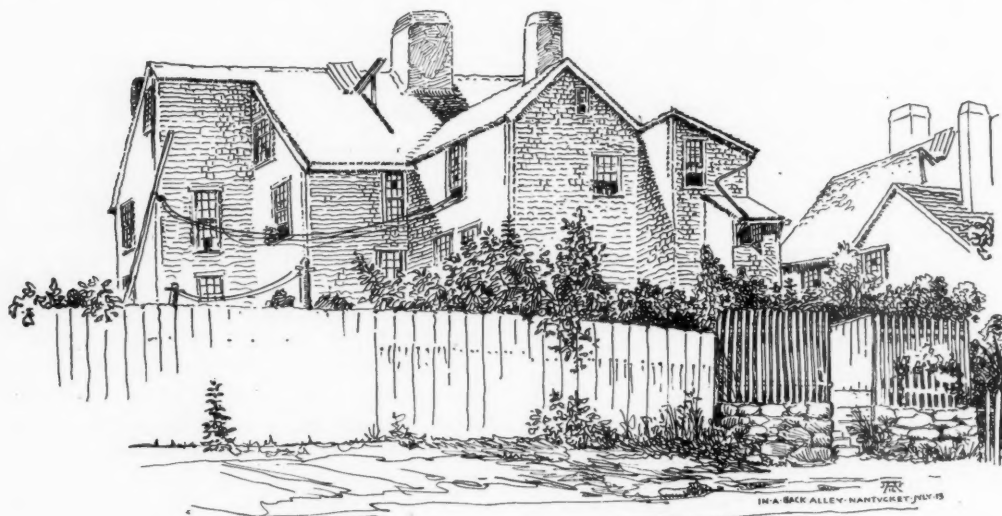
'SCONSET

of roofs. Its simple front in a paralleled street, demure enough, gives no sign of the riot going on in the rear yard. With clothes lines working from the windows, as often seen in Naples, it is probably inhabited by foreigners. It is a big gray hulk, beaten by the relentless storms of years, and has the effect of still being dry and shipshape, despite its buffetings.

The houses at the corner of Milk and Vestal Streets and in Lily Street are picturesque without effort. They look as if they grew that way and not intention-

represented in color rather than in line; its walls are covered with a sort of weather-beaten, salmon gray tinted shingles, with a deeper tint of the same for the finish. The rich English ivy which flourishes in Nantucket gracefully mantles its less noble parts. In the noonday sun, for the sun shines with great brilliancy at Nantucket, as it does at sea after a storm, this humble cottage is glorified with richest color, long to be remembered.

The First Congregational Church, in what is known in old "Carpenter and



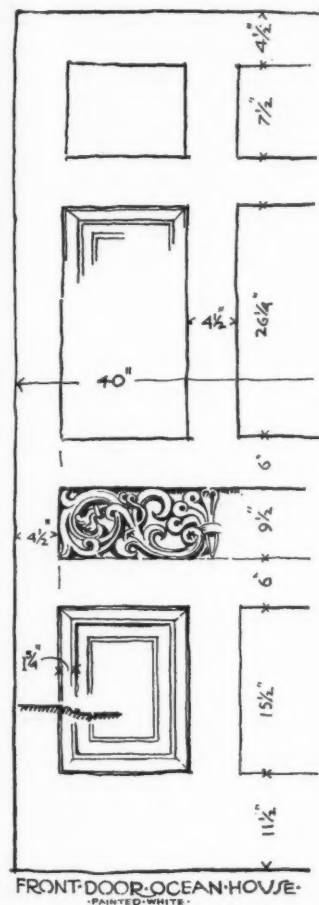
NANTUCKET

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Builders' Pattern Books" as the "Gothick Style," seems to be preëminently suitable for the place and the time. It is in sort of a "Gothick" suitable for the resources of the carpenter builders, perhaps without plans by an architect. There is no pretense about it; it is of wood, and does not imitate stone; it seems to be more suitable

for its purpose, has more "character" than an expensive stone church would have been. There are thousands of meeting houses and churches throughout this broad land which cost very much more, and cannot compare with this unpretentious and simple edifice.

One cannot close an article on Nantucket without presenting some of the attractive little houses at 'Sconset, situated about seven



and one-half miles from the town, beyond the great rolling moorlands, and much affected by actors. These little nests, one could call them, are often fishermen's cottages altered slightly, and sometimes garnished with a wealth of rich, heavy English ivy, are perfectly suited for a retreat from the complicated life of the cities, to a house so small and primitive as to require little housework and care, and where "Let 'er go, Gallagher" is the word. These cottages have significant names, sometimes after old aborig-

ines, as in the case of the "Wanackamack Lodge," after a sachem of that name in 1659, and Nauticon Lodge; sometimes made up of a combination of words to suit the abandon of the time and place, such as "Takeitezie," "In and Out," "Hate-toquit," "Bigenough," "Nonetoobig,"



'SCONSET

"House of Lords" and "Auld Lang Syne." One cottage, bearing a Greek inscription, which, while probably belonging to some "highbrow," still is willing to extend the "glad hand."

The most interesting of a group of five shown is that numbered 3; somewhat neglected, with a profusion of luxuriant ivy, which, with its great gnarled and



'SCONSET

twisted trunks, seen under the veranda roof, resembles entwined serpents, and with the rude lattice work, revives memories of the mysterious East. It has an air of tragedy, of mystery and melancholy, as the wind sighs through the mantling ivy—so we will call it the "Lodge of the Serpent Charmer."

The grass-grown lanes are narrow, the cottages small, like dolls' houses. To indicate the scale, a few of the many other "charmings," who flit by on their way to bathing beach or tennis court, are inserted in the sketches.

THE AMERICAN ARCHITECT

William M. Chase

The death of William Merritt Chase, painter, on October 25th, marks the passing of an artist whose personality was a prominent feature in the artistic life of New York, and whose high reputation has been acknowledged wherever good art is recognized.

Chase was a painter in the broadest sense. His portraits vied with those of his contemporaries who specialized in portraiture, yet his landscape painting compared favorably with that of men who had achieved the highest honors in landscape art.

But it is as a teacher of art that he will be best known and remembered among a large number of younger painters who at one time or another have come under his instructions.

He possessed an undefinable ability to impart knowledge.

Cost of Building Operations Increased

Building operations in many of the larger cities of the country increased in 1915, according to the United States Geological Survey, Department of the Interior. In forty-eight selected cities the total cost of building operations was \$641,769,199, an increase of \$22,016,845, or nearly 4 per cent over 1914. Twenty-eight of these cities showed increase and twenty showed decrease. New York was the leading city in cost of building operations, with \$103,023,800, an increase of \$28,993,559 over 1914. Chicago, which was the leading city in 1914, was second in 1915, with building operations costing \$97,291,400, an increase of \$14,029,690. Brooklyn was third, with a total of \$45,601,851, an increase of \$3,729,544 over 1914. The number of permits issued or buildings erected in 1915 in these forty-eight cities was 201,190, a decrease of 2,542 compared with 1914. The number of permits or buildings ranged from 469 in St. Joseph, Mo., to 14,515 in Brooklyn, N. Y. The average cost per operation was \$3,190 in 1915 compared with \$3,042 in 1914.—*Stone*.

Old Colonial Architecture in Connecticut

At New Haven you may sit on the piazza of a comfortable yacht clubhouse at Morris Cove and, looking up the harbor, across the smoke of the busy city, see the red stone cliffs in whose caverns Whalley and Goffe, who as patriots, with many others, sat in judgment on Charles I, hid from Stuart vengeance. Around the corner from the clubhouse is one of the oldest structures near the Sound, the Morris House, built while the unhappy Regicides still were hiding in the wilderness of New England. Thomas Morris erected its roof-tree in 1673, when the lands about "Solitary Cove" were as yet uncleared. When the house was more than a century old the British put it to the torch, but it was built of tough native stone, and its walls remain unharmed. To-day the broad white gable of this substantial early farmhouse is the most attractive bit of colonial architecture that one may see hereabouts. It is not, however, without compeers in interest among the picturesque old villages that one may visit in the fifty-mile stretch of coast between New Haven and New London, a section claiming some of the earliest settlements in Connecticut. Two towns have always stood for all the others in those parts in my mind's eye. They are at the mouth of the Connecticut River. To the east, behind richly colored marshes, lies Old Lyme, a town much loved and painted by artists. Its graceful church spire—"Everybody paints the church at Lyme," the artists say—rises above deep waves of billowing trees that on acquaintance prove to be noble elms lining streets abundantly broad. You find the same sort of streets and similar great trees in majestic colonnades at Saybrook, across the river; and, like Lyme, the town is proud of its big old houses and its history. The fort in which the settlers of Connecticut made their first stand against the savage Pequot Indians was here, and here also was the original seat of Yale University.—From "The Nutmeg Coast," by W. M. Thompson, in *Harper's Magazine*.

Reducing Fire Risk with Skim Milk

Instead of feeding skim milk to the hogs, farmers may use it in the manufacture of a fire-resistant covering for building purposes, especially shingles, according to Ernest McCullough of Chicago, a fire protection engineer for the cement industry.

Mr. McCullough says a mixture of cement and ordinary fine sand in a paste is effective as a fire-retardant preparation for shingles, but it has the difficulty that the wood absorbs the water and the dry sand and cement blow away. As skim milk is the medium used to hold intact the pigments in cold-water paint, so by using skim milk without water the integrity of the paste is assured.

This use of milk in the preparation of certain paints has long been known to the trade as a trade secret. Now it is given out to the general public so that any farmer can cover his own farm buildings with a fire-retardant paint made from the skim milk from his own farm, together with cement and fine sand. It also makes a waterproof paint.—*Concrete Age*.

Book Note

LIGHT AND SHADE AND THEIR APPLICATIONS. By M. Luckiesh. Full cloth; 260 pp.; size 5½x9 in. 135 illustrations, 10 tables. Price \$2.50 net. New York: D. Van Nostrand Co.

Light and shade are those things by which we determine the outward form of all solids. But unless one's eye is trained to detect the subtleties of the play of light and the varying degrees of shade, he has but a superficial knowledge of the real nature of things he sees. To say that an apple is round is to convey no exact meaning—so is an orange, a peach and many other fruits, as far as the eye of the untrained observer detects. The trained

eye will classify each separate thing, and when this training has become highly developed we have the artist. Many men have made careful and patient study of the factors that control all phases of light and shadow and have reduced as far as possible their laws to an exact science. This work is of the greatest aid to those who are unable to command as an inherent gift the power to correctly analyze form and the elements of light and shade that suggest it. To these a book of this nature is of much assistance, as it will make clear many things that were not clearly understood.

Knowing these laws is of the greatest help in all the arts, particularly that of architecture. In the case of natural or out-of-doors lighting it is essential to know the effect of both direct, diffused and reflected light on the façades of buildings. Further, it is of the utmost importance to have at least some fundamental knowledge of artificial or interior lighting, so that the best co-operation may be secured in the design and its subsequent illumination. All of these important matters are very lucidly discussed by Mr. Luckiesh.

The book is divided into fourteen chapters. These deal with the characteristics of objects, shadows, the influence of color and a comprehensive study of light and shade in nature, sculpture, architecture, painting, stagecraft and photography. The final chapter, treating of light and shade in lighting, is an important one, as it takes up and discusses the many modern methods evolved by illuminating experts.

The book is written in a readable style, divested as far as possible of ultra-technical phraseology, and after careful reading will undoubtedly be placed with other works whose reference value makes them a helpful adjunct in the day's work of architects.

INDUSTRIAL INFORMATION

Reducing Hot Water Cost

The Kewanee Boiler Company, Kewanee, Ill., has issued a booklet illustrating the Kewanee water-heating garbage burner. Its operation makes fuel of garbage and rubbish, using it to heat the hot water necessary in apartment and other buildings, such as hospitals, restaurants, hotels and larger residences. In this way both economy and sanitation are served. The burner is built of boiler plate, and is simple to operate. It is claimed that it will outlast any building. The construction provides for two grates, the upper grate forming the garbage chamber. A small fire is started on the lower or coal grates, the garbage being thrown into the upper chamber in quantities completely filling it if necessary. It requires only a short time to dry the garbage, reducing it to a combustible condition, when it burns completely without odor, according to the statements made, leaving only a small amount of odorless ash. The by-pass which is provided prevents the wet and damp garbage from smothering the fire when it is first started, as it provides a passage for the flames around the garbage, drying it to a point where it ignites. Statistics are given to prove the economy of this system of garbage disposal, and would seem to present a strong argument in favor of the equipment. The booklet will be sent to those interested.

Asbestos Shingles and Roofing

H. W. Johns-Manville Company, with principal offices at Madison Avenue and Forty-first Street, New York City, has recently issued two new catalogs, one describing Transite Asbestos Shingles and the other Johns-Manville Corrugated Asbestos Roofing.

These catalogs have been prepared for general distribution. They contain much data and information about these materials, and also many illustrations which indicate their use on buildings of different types.

Vapor Heating

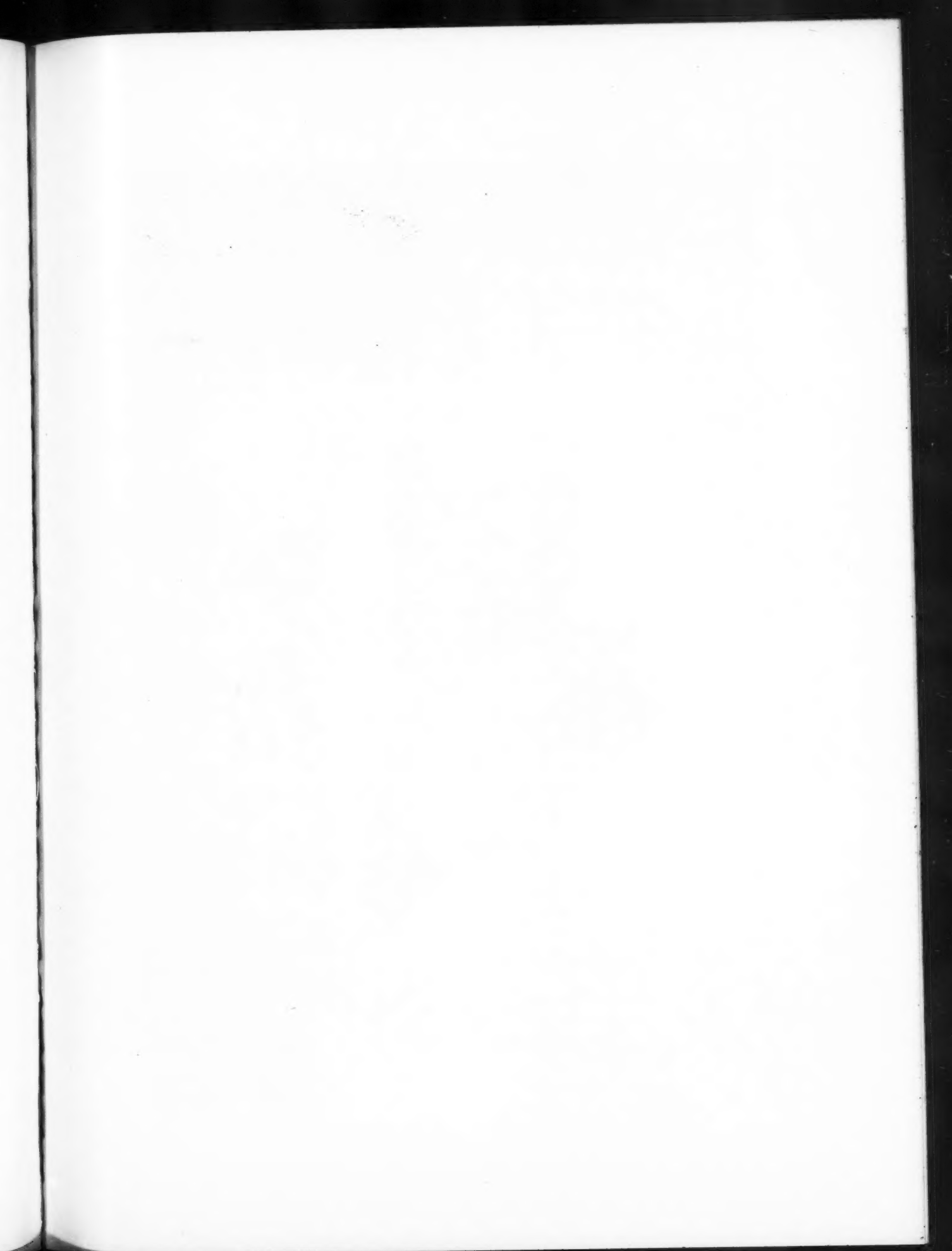
The Doody Vapor Heating Company, Inc., Boston, Mass., has issued a booklet of twenty-four pages describing the Doody System, and illustrating by means of half-tone cuts a number of buildings in which this method of heating has been employed.

The Doody Vapor Heating Attachment is designed to regulate the drafts and control the operation of the system. This control is claimed to be the most essential requirement of a perfect system of vapor heating. By its employment the regulation of the draft is said to be entirely automatic, sensitive, and therefore economical. It is stated that in this system of heating there is no pressure and no vacuum. Operation is at atmospheric pressure; consequently leaks do not develop and there are no valve troubles, no pipe hammering, and yet an abundance of dependable heat with economy of fuel.

The Doody Modulating Valve is a special patented valve said to be adapted for vapor heating only, and meets the demands of the weather and the occupants of each room by permitting personal, independent regulation of the heat in each radiator. The valve is placed conveniently at the top of the radiator, and although "quick opening," it has fractional adjustments, and one-half turn of the handle opens or closes the valve fully.

According to statements made, it is possible with the Doody System to heat the whole or any portion of the surface of any radiator. On cold days, for instance, the radiators can be fully heated; in mild weather a small portion of the radiator, only sufficient to heat the room comfortably, can be used.

Directions for the installation of this system are given, and the type of boiler upon which the apparatus will give best results is described. The illustrations cover practically every type of building, and a long list of installations for which cuts are not shown is printed. Copy of the booklet may be had upon request.



THE AMERICAN ARCHITECT



IMMACULATE CONCEPTION CONVENT AND CHAPEL, FERDINAND, IND.

MR. VICTOR J. KLUTHO, ARCHITECT