

THE AMERICAN ARCHITECT

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NUMBER 2138

SOME POST-COLONIAL REMAINS ON EASTERN LONG ISLAND

By RALPH S. FANNING

SO MANY of our foremost architects have been working in the so-called Colonial style of architecture during the past few years and so many of the original examples of this unique style have been reproduced in publications that this country may almost be said to be undergoing a colonial revival. The revival, however, has the merit of progression, for much of the contemporary work rivals in beauty and execution the work done by the colonists, handicapped as they were by lack of means and training. The original examples that have survived the destructive agents of time and commercial progress are worthy of study and never fail to arouse the interest of student and architect.

Many interesting works that do not date as far back as colonial times but which were executed with much the same spirit, though dating in the early half of the nineteenth century, may well be

classed with those worthy of study and even imitation. Specially is it a delight apparently to discover and claim for a camera's record an unaltered example of this charming style in some early settled but unmolested countryside.

Such a treat repaid the writer for a trip along the country road leading through the early settled farming section on the Eastern End of the North Fork of Long Island. House after house, facing the gently curving old country turnpike might boast of doorways that look out upon the many scurrying automobiles with as much dignity as they looked upon the old stagecoach in its bi-weekly tour of the same route in the early eighteen hundreds.



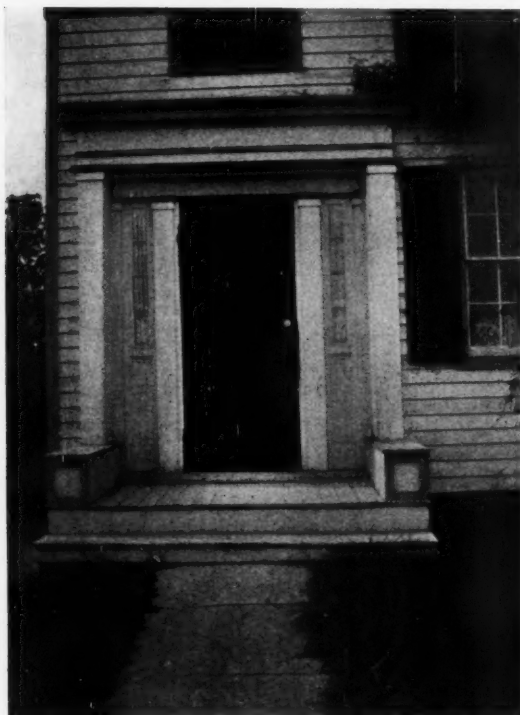
EAST MARION, LONG ISLAND

While the western end of Long Island possessed a colonial architecture of the Dutch type which has been most successfully revived and charmingly modernized by one of our most pleasing home design-

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ers, and is recognized as a distinctive type, this small section of the eastern end of the island had a style of building quite different. This difference is explained by local history. While the Dutch were colonizing the western end of the island near Manhattan and establishing their land-

ing wealth and accompanying display seen in some of the later New England work such as the prospering sea captains built in the whaling ports. This very poverty is often what tends toward furnishing the quaint charm of much of the detail. The builders won their livelihood



EAST MARION



EAST MARION

marks at such places as Brooklyn, Jamaica and Flushing, New England colonists, discontented perhaps with the blue-law severity of Connecticut, plied their sailing crafts across the Sound and founded homes at points which were the nucleus of country estates or villages still bearing their names of Indian origin, such as Mattituck, Catchague or Aquebogue, or else the English applications such as Southold or Jamesport.

Although the buildings bear a closer relation to the New England colonial types than to the Dutch, there is in some few instances an evident combination of influences. About all there is a simplicity and none of the indications of the grow-

from the none-too-productive soil or from the surrounding waters. But little money could have been expended upon home decoration, yet nearly every household seemed able to afford some embellishment in the way of an ornate doorway or a hand-carved mantel. The trade of ship-building was familiar in the locality and no doubt many of the carpenters learned their trade in the shipyards. This might well appear the case when one observes the delicacy and careful use of moldings.

The front doorways seem to have been a special feature upon which decoration was concentrated. Upon these are found many interesting features in the way of molded architraves, paneled doors and

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unique side lights and transoms. The smaller houses had these doorways placed at one side of the front and opening directly into the stair hall which ran to the rear of the house parallel to the one front room. In the occasional more commodious dwelling the front door formed the central motive and opened into a more ample hallway flanked on either side with rooms of equal dimensions.

Anyone at all familiar with that sacristy of the more pretentious country farmhouse in the last generation—the so-called front parlor, a room which contained the family penates in the way of “what-nots” and haircloth furniture—can recall the importance of the rare

to have been in vogue. The simpler of these, though by no means the more common, consisted of the single opening for the door, with its simple paneling and styles heavy enough to accommodate the massive lock and porcelain knob. Enframing this door, an architrave, sometimes plain though more often molded, served as a transition to the slender pilasters that supported the crowning entablature. The pilasters and entablature were a long departure from the classic orders and admirably so, for in them there is none of the feeling that effects are being sought by substituting inferior wood for the desired stone material. Wood is the recognized material



EAST MARION



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occasion that would warrant the use of such a sanctum. These front doors likewise opened only for such notable occasions as funerals or weddings, and this may account somewhat for their fine state of preservation in so many cases.

Two general types of doorways seem

and seldom is any falsity seen in its use. The other type of doorway is more ostentatious and has the side lights and transom to add to the dimensions. Much variety is seen in the treatment of these sidelights. Often they are framed by chaste pilasters, the whole doorway mo-

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JAMESPORT

tive being in turn enframed by a simple trim or more elaborate order treatment. In other examples the mullions are in the form of supporting members which hold the crowning moldings, or again interesting trim encases the doorway and sidelights and receives the siding or shingles.

Frequent examples of wrought iron muntins in the transoms and sidelights add interest, while a rare knocker of



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unique design suggests prestige and dignity as well as wonderment at the occasions that would have demanded so vigorous a summoner.

The approaches to these rather sump-



EAST MARION

tuous entrances were seldom of equal merit, being often merely a tiny wooden stoop or a single step of brick or flagstone. Only rarely are seen the side seats so characteristic of New England homes of this period. The iron foot-scraper, however, is seldom lacking and speaks of the diligent housewife's combat with muddy feet



ORIENT

before the days of cement pavements and vacuum cleaners.

Inside the houses the mantels are the chief features of architectural interest. They are much in keeping with the door-

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LAUREL



RIVERHEAD

ways, and the annual coat of paint for a century of spring house-cleaning has not hidden the charming profiles of many of the moldings. Simplicity is the keynote, and perhaps it was the very poverty of the builders that has given us so many pleasing examples.

Both the exterior and interior of these modest houses offer many suggestions to

the present-day builder. They are gradually disappearing, as so often the farm passes into the hands of the immigrant or the house is remodeled to meet modern demands. The concern of the present-day builder should be to leave behind him architectural motives that will equal and surpass in good taste, interest and beauty, these examples of a bygone people.



AQUEBOGUE

THE CURRENT ARCHITECTURAL PRESS

IN the *Journal of the American Institute of Architects*, for November, Mr. F. C. Baldwin resumes his interesting contributions on Early American Architecture. Mr. F. L. Ackerman also contributes a further article on Architectural Education. The subject of Mr. Baldwin's present article is Mount Airy, in the Rappahannock Valley. There are a number of good illustrations of this well-known example of our best type of early American architecture.

Mr. Ackerman writes with his usual clarity on Collaboration. The Illinois State Licensing law is discussed by Mr. Peter B. Wight. A comparison between the law in Illinois and that in New York State is set forth.

A structural service department, under the associate editorship of Mr. D. Knickerbacker Boyd, is inaugurated. If the work outlined for this department is fully accomplished it may very well outgrow the limits of space available in the present

publication or dominate it to an undesirable extent.

Detailed information as to the forthcoming Convention in Minneapolis, chapter reports and notices complete the issue.

* * *

The Architectural features of the *International Studio* for November are a descriptive article concerning the Washington, D. C., house of the Hon. Henry

(FROM INTERNATIONAL STUDIO)



"KING CHARLES II AND PEPYS."
ETCHING BY ROBERT SPENCE, R.E.

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



THE BALUSTRADE OF THE VILLA BORGHESE,
ROME

White, by W. H. DeB. Nelson, and some examples of recent domestic architecture in Great Britain, recently exhibited in the Royal Scottish Academy in Edinburgh.

Europe is so busily engaged in the great struggle that art there, in a measure, languishes, while many of its best exponents are at the front. For this reason there is scarcity of recent important works in art abroad. The opportunity for a more complete description than heretofore of what is going forward in this country is thus presented. These conditions are reflected in this issue, which con-

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tains very full description of art happenings in America.

* * *

The Tsing Hua University in Peking, China, Murphy & Dana, architects, is the leading subject of illustration in *The Architectural Review* for October. Other subjects are the United States National

(FROM THE BRICKBUILDER)



MUNICIPAL PIER, CHICAGO, ILL.
CHARLES S. FROST, ARCHITECT

Bank Building, Omaha, Neb., F. A. Henninger, architect, and an interesting series of photographs of recent developments in landscape architecture.

Advertising in relation to architecture

(FROM THE BRICKBUILDER)



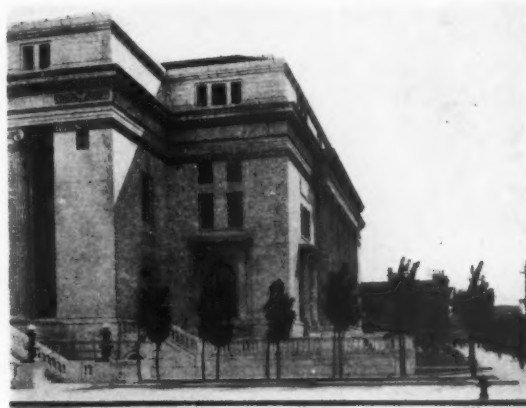
VIEW FROM PIER
MUNICIPAL PIER, CHICAGO, ILL.
CHARLES S. FROST, ARCHITECT

is discussed in this issue by Mr. Edwin H. Brown. Mr. Brown frankly admits he is "very much up in the air in regard to the matter of advertising the profession of architecture and how it should be

done." He believes that the profession should be advertised and not the individual architect.

Mr. Brown is, further, unable to see how architectural magazines can help in any attempt at general publicity. Tech-

(FROM ARCHITECTURE)



U. S. P. O. AND COURT HOUSE, DENVER
TRACY, SWARTWOUT & LITCHFIELD, ARCHITECTS

nical publications are, we believe, conducted for the purpose of disseminating knowledge or general information among those engaged in the work pertaining to a particular field or calling. To regard them as a means of advertising the members of a profession to those outside of its ranks would seem to be to misunderstand

(FROM THE WESTERN ARCHITECT)



GREENFIELD UNION SCHOOL
VAN LEYEN & SCHILLING, ARCHITECTS

THE AMERICAN ARCHITECT

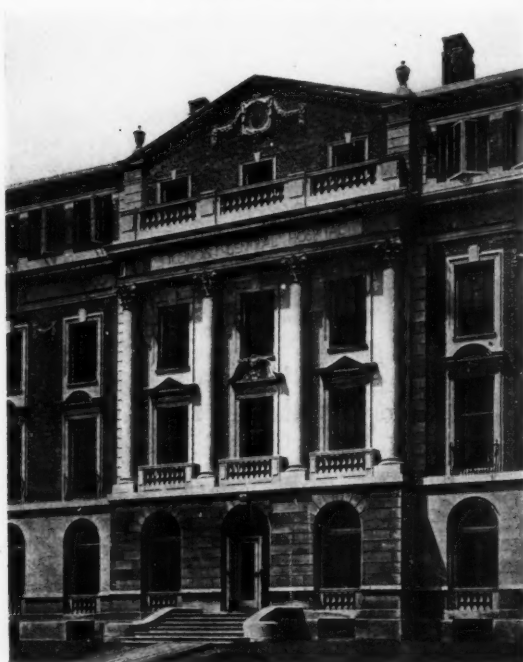
the real function and field of the technical publication.

By the time this appears in print the convention of the Institute will have closed its sessions, and we shall probably have occasion to publish what will be the last word in a discussion of this subject. It has already called forth much frank expression of opinion.

* * *

The South Shore Country Club, Chicago, Marshall & Fox, architects, and

(THE BRICKBUILDER)



DETAIL OF ENTRANCE PAVILION
ILLINOIS CENTRAL HOSPITAL, CHICAGO, ILL.
RICHARD E. SCHMIDT, GARDEN & MARTIN,
ARCHITECTS

three country houses by Hunt & Hunt are illustrated and described in *The Architectural Record* for November.

Arthur Byne contributes an illustrated article on The Bridges of Spain. This series of picturesque structures is of much architectural interest. Joseph Pennell has recently published a work on a similar topic, illustrated by original drawings of many of the bridges shown in Mr. Byne's article. It is of consid-

erable interest to compare Pennell's sketches with the actual photographs, particularly that of the bridge of San Juan de las Abadesas in the Pyrenees.

(FROM ARCHITECTURE)



Y. M. C. A. BUILDING, GREENWICH, CONN.
M. L. & H. G. EMERY, ARCHITECTS

Pennell has retained truthfully all the architectural features and has added an inimitable artistic touch.

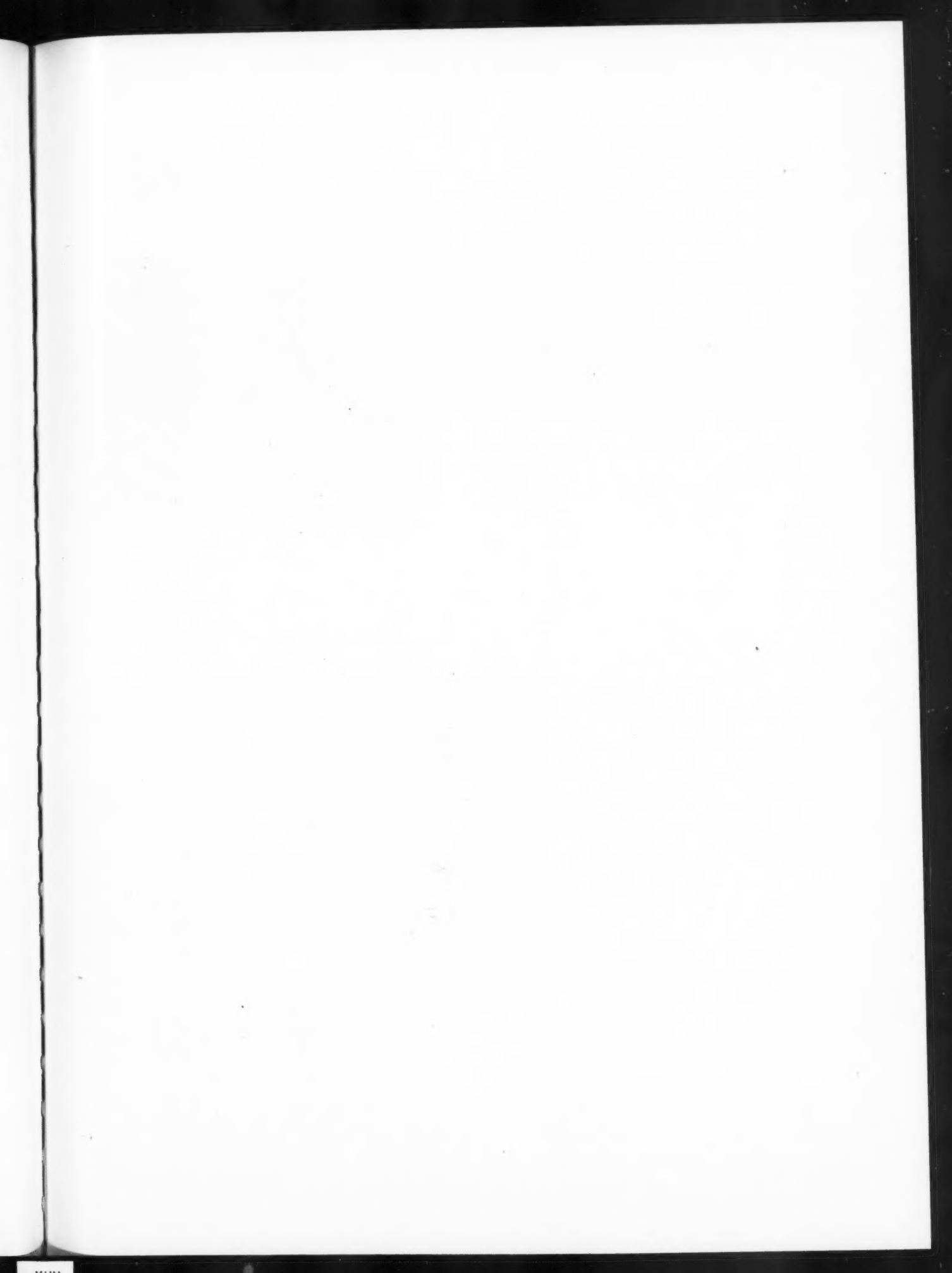
Fiske Kimball describes the 17th cen-

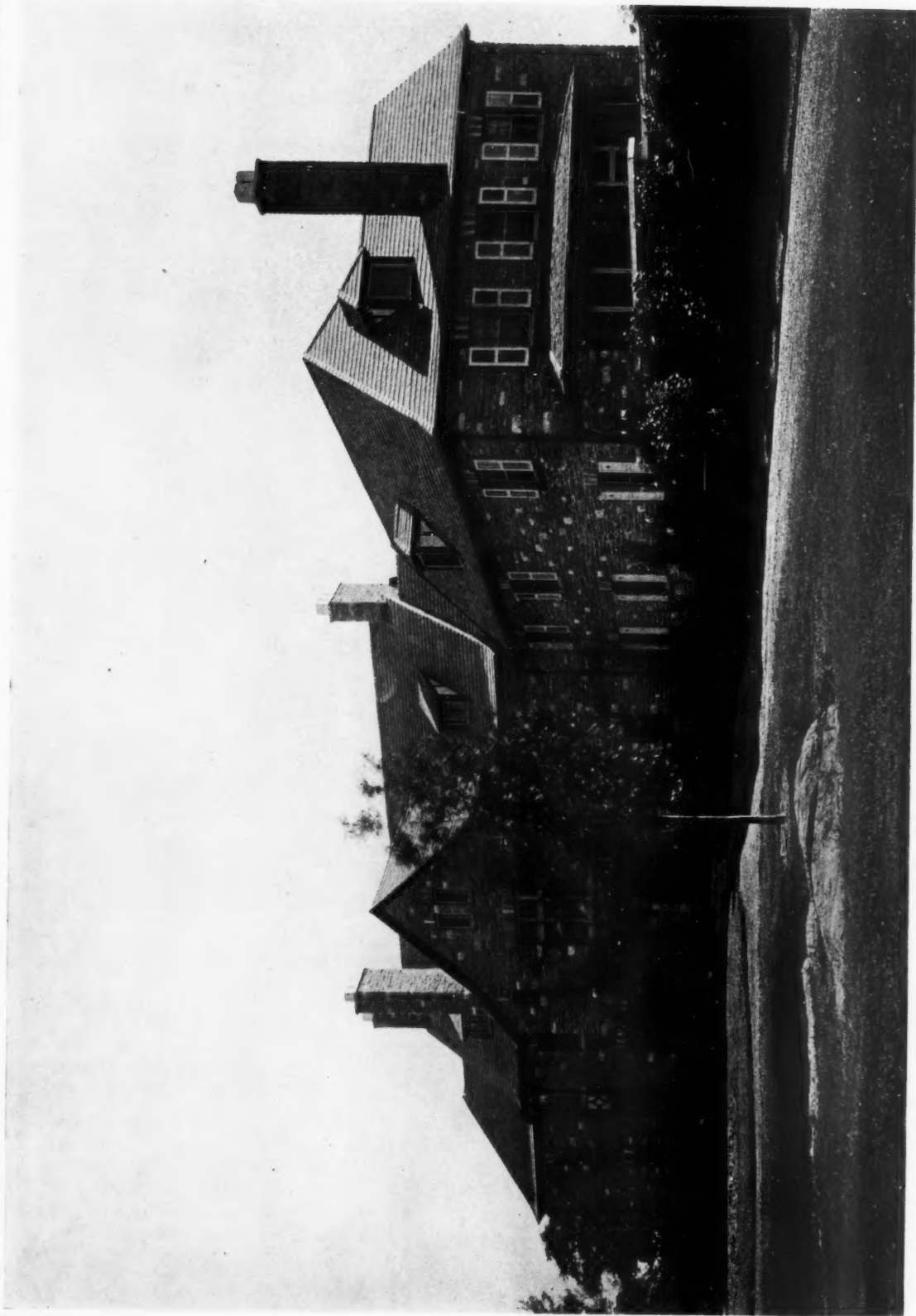
(Continued on page 377)

(FROM THE ARCHITECTURAL RECORD)



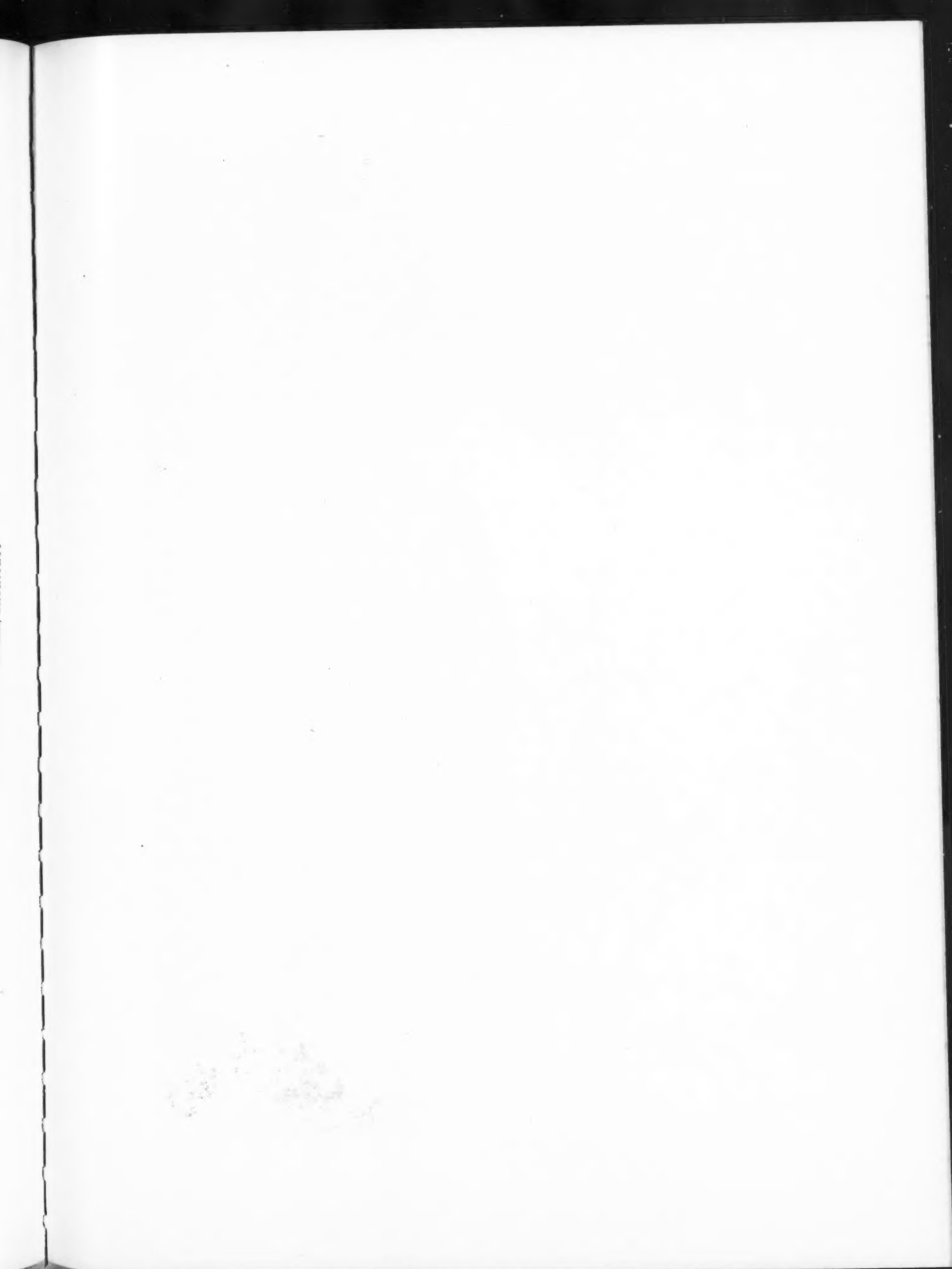
ENTRANCE FRONT—RESIDENCE OF MRS.
FLORENCE H. MARION, SHIPPAN POINT,
STAMFORD, CONN.
HUNT & HUNT, ARCHITECTS





NORTH FRONT

A HOUSE IN GREENWICH, CONN.
MR. THEODORE E. BLAKE, ARCHITECT

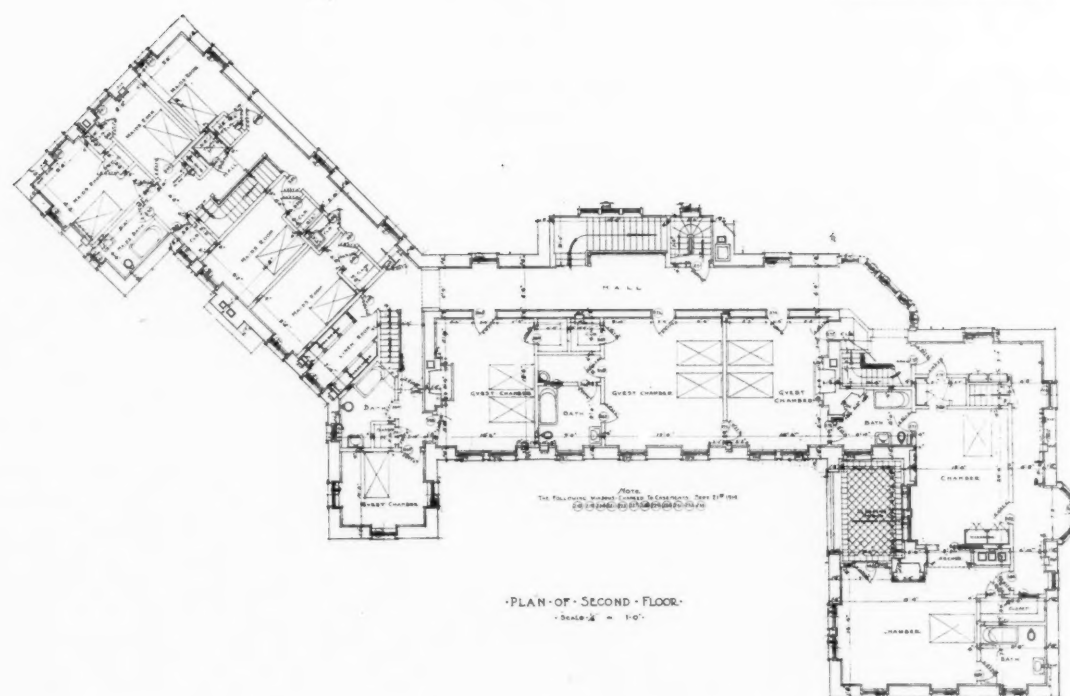
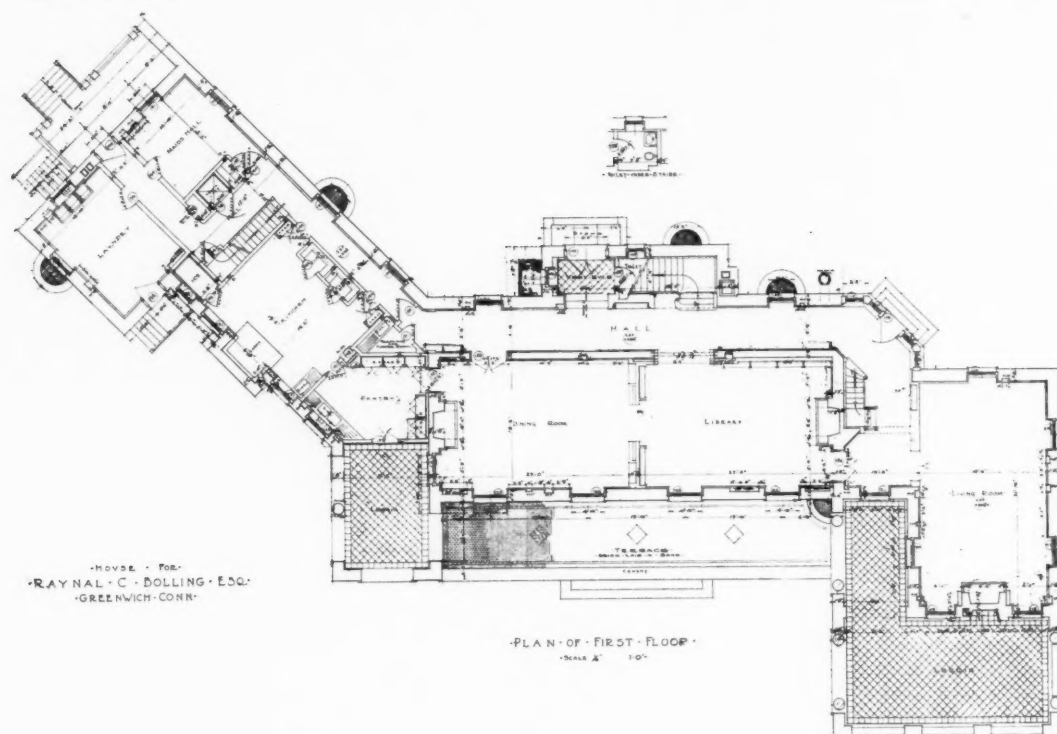




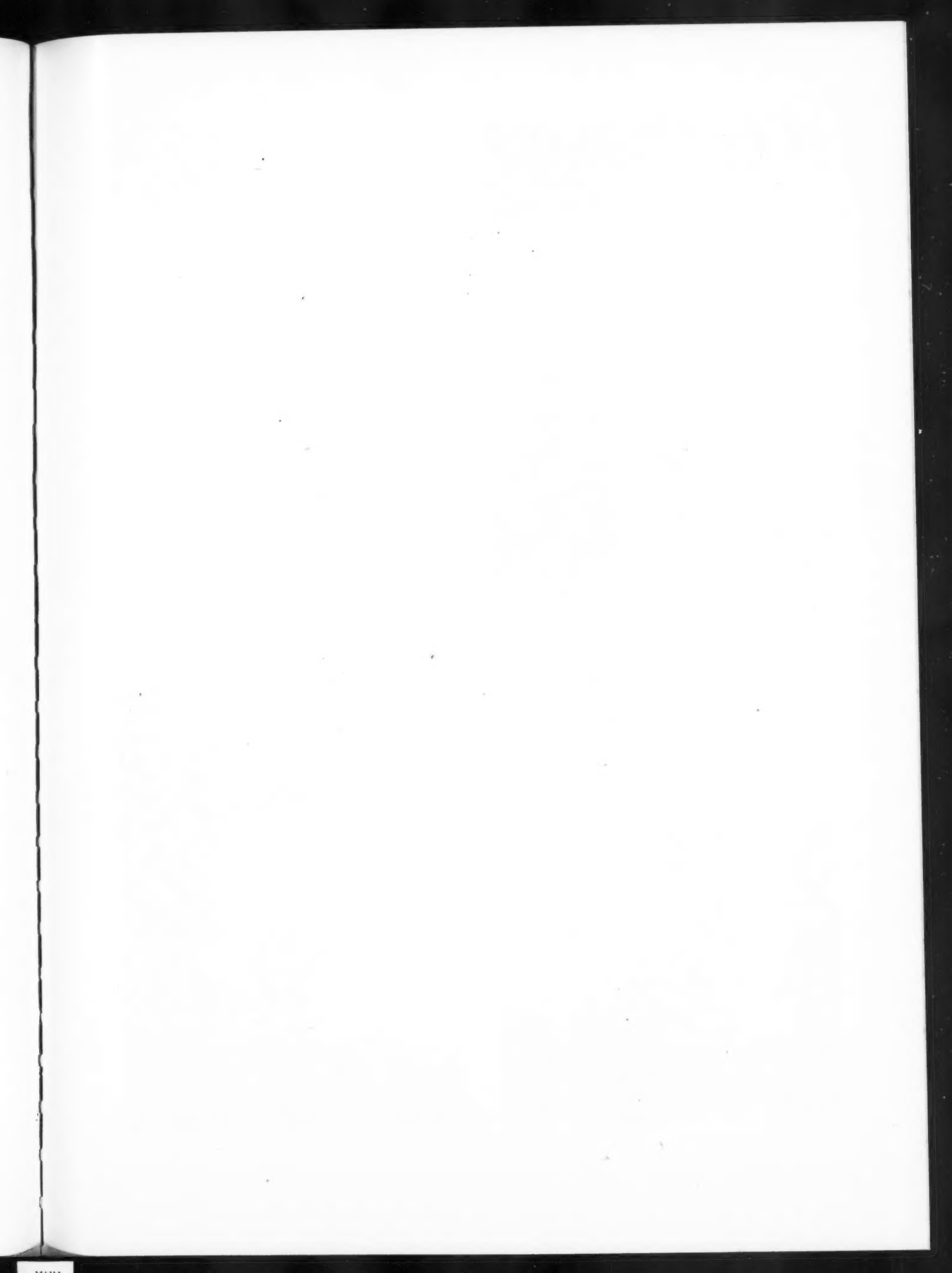
SOUTH FRONT

A HOUSE IN GREENWICH, CONN.

MR. THEODORE E. BLAKE, ARCHITECT



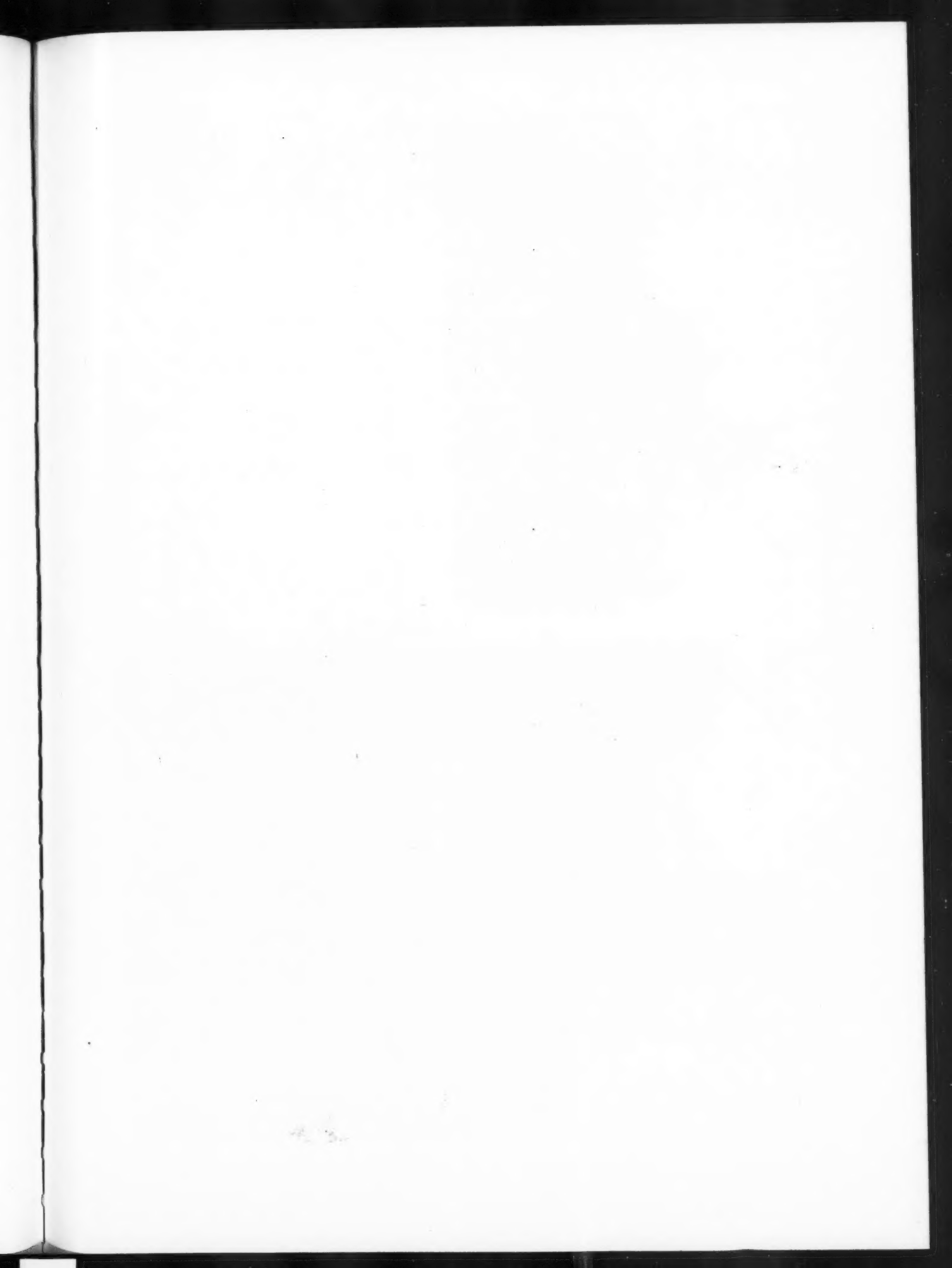
A HOUSE IN GREENWICH, CONN.
MR. THEODORE E. BLAKE, ARCHITECT





A HOUSE IN GREENWICH, CONN.

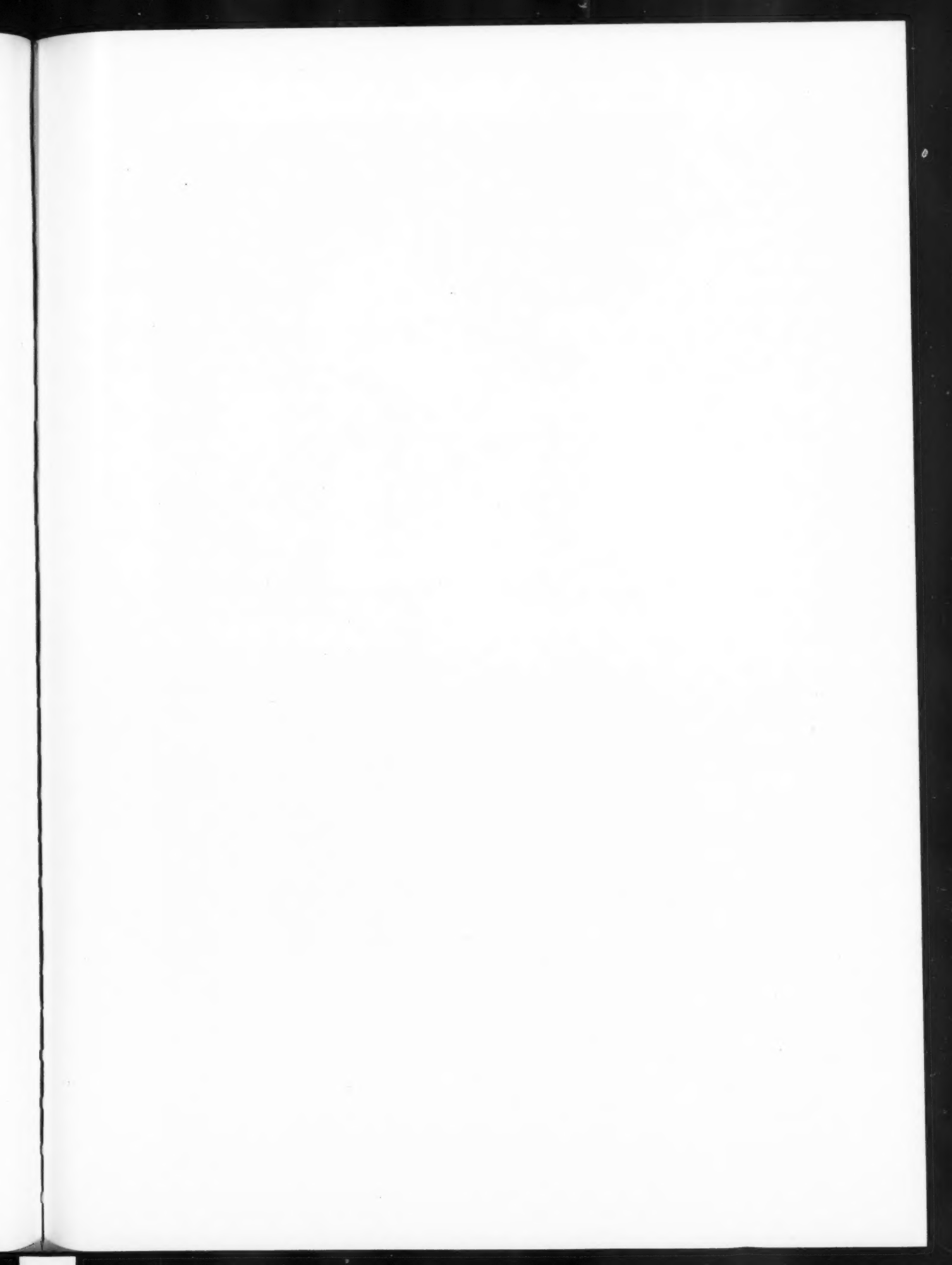
MRS. THEODORE E. BLAKE, ARCHITECT

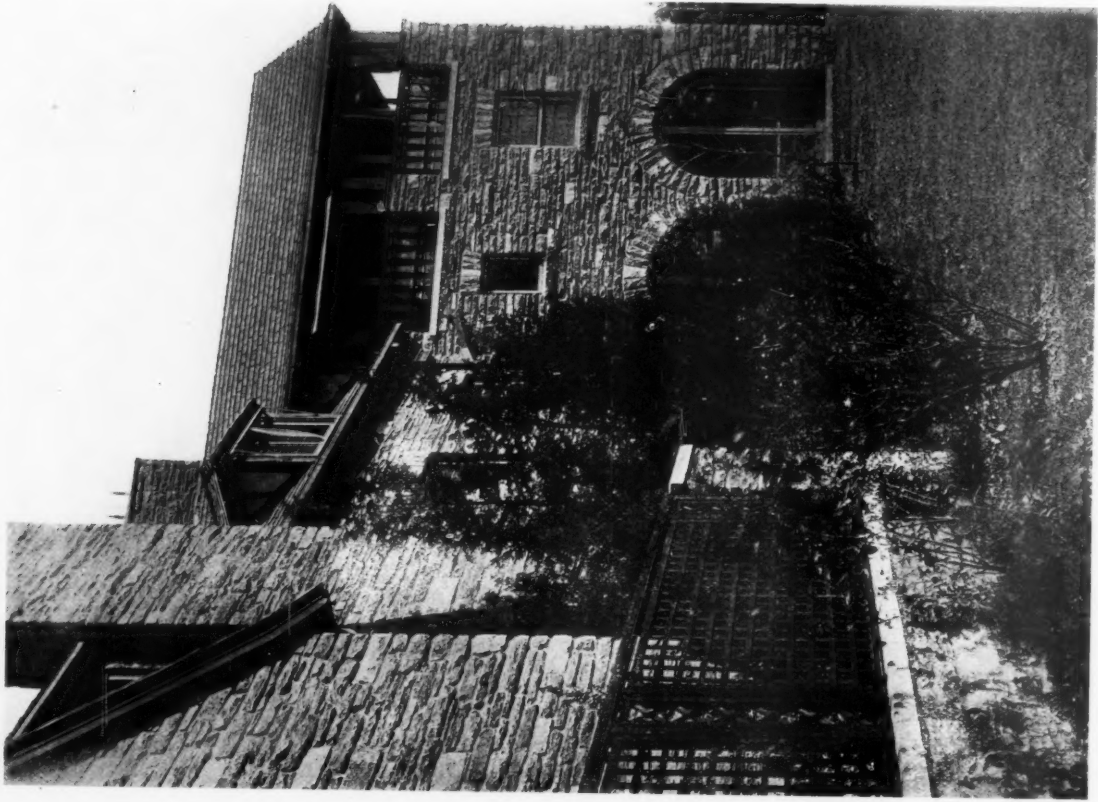




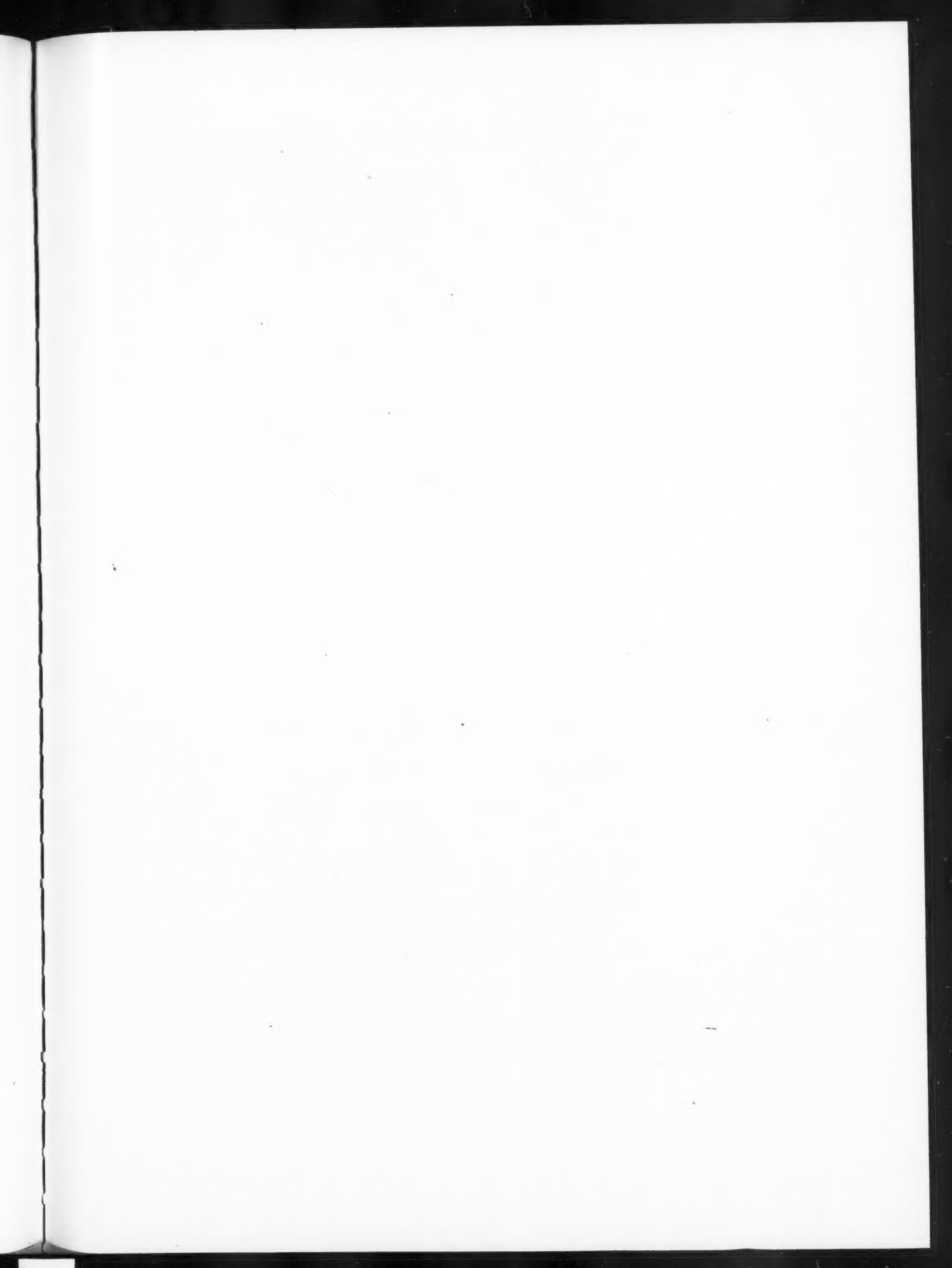
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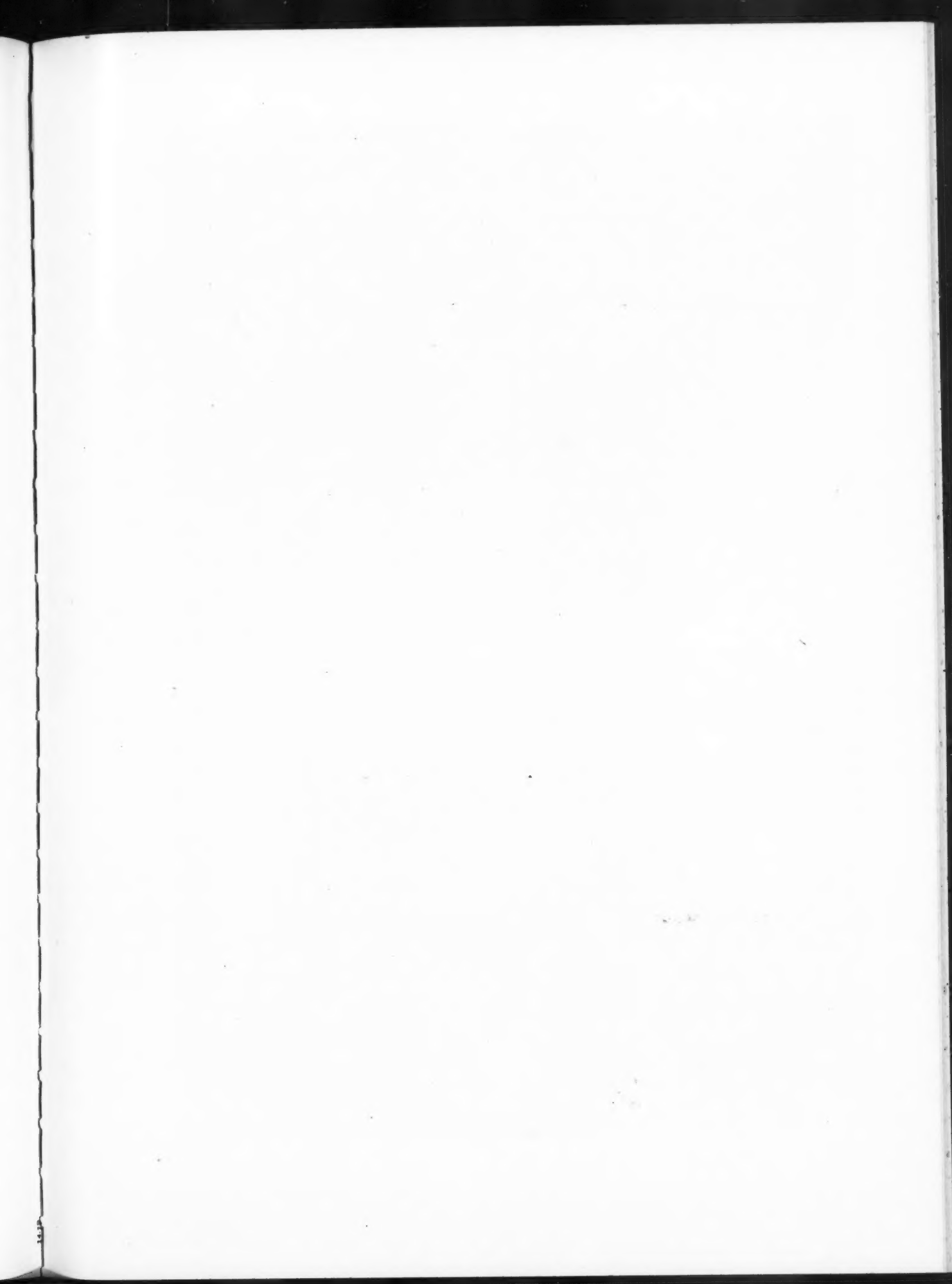
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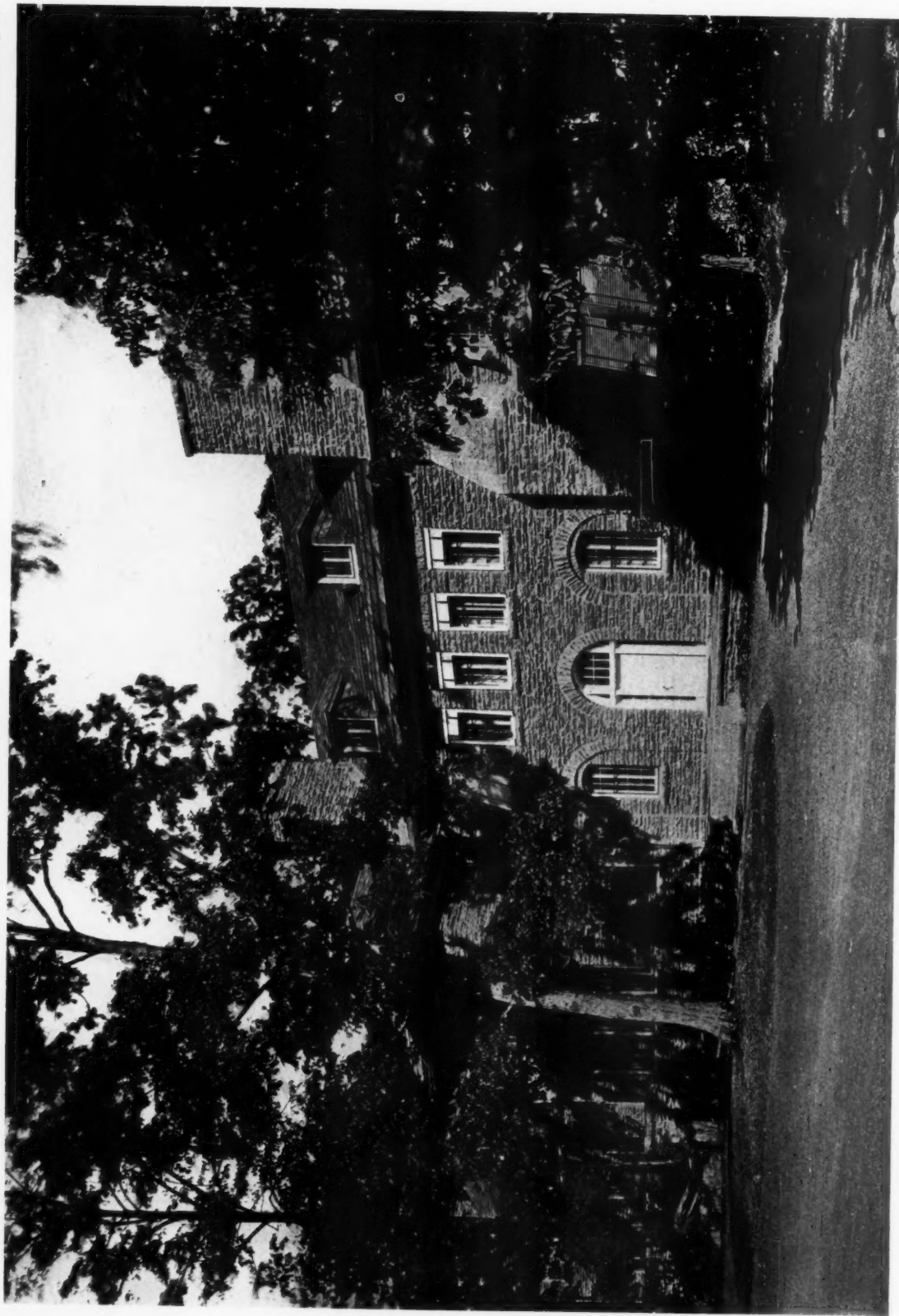




GARAGE OF A HOUSE IN GREENWICH, CONN.

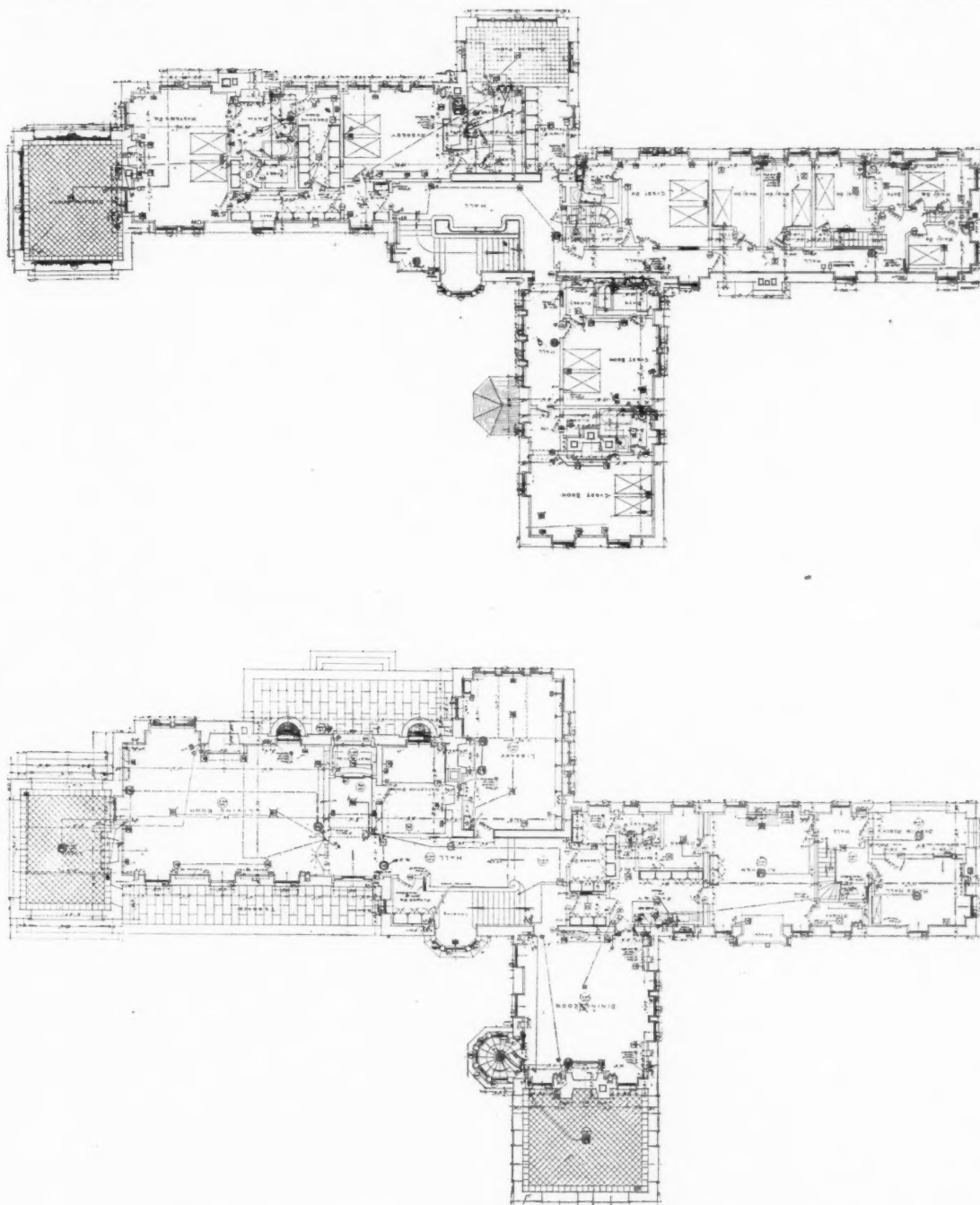
MR. THEODORE E. BLAKE, ARCHITECT





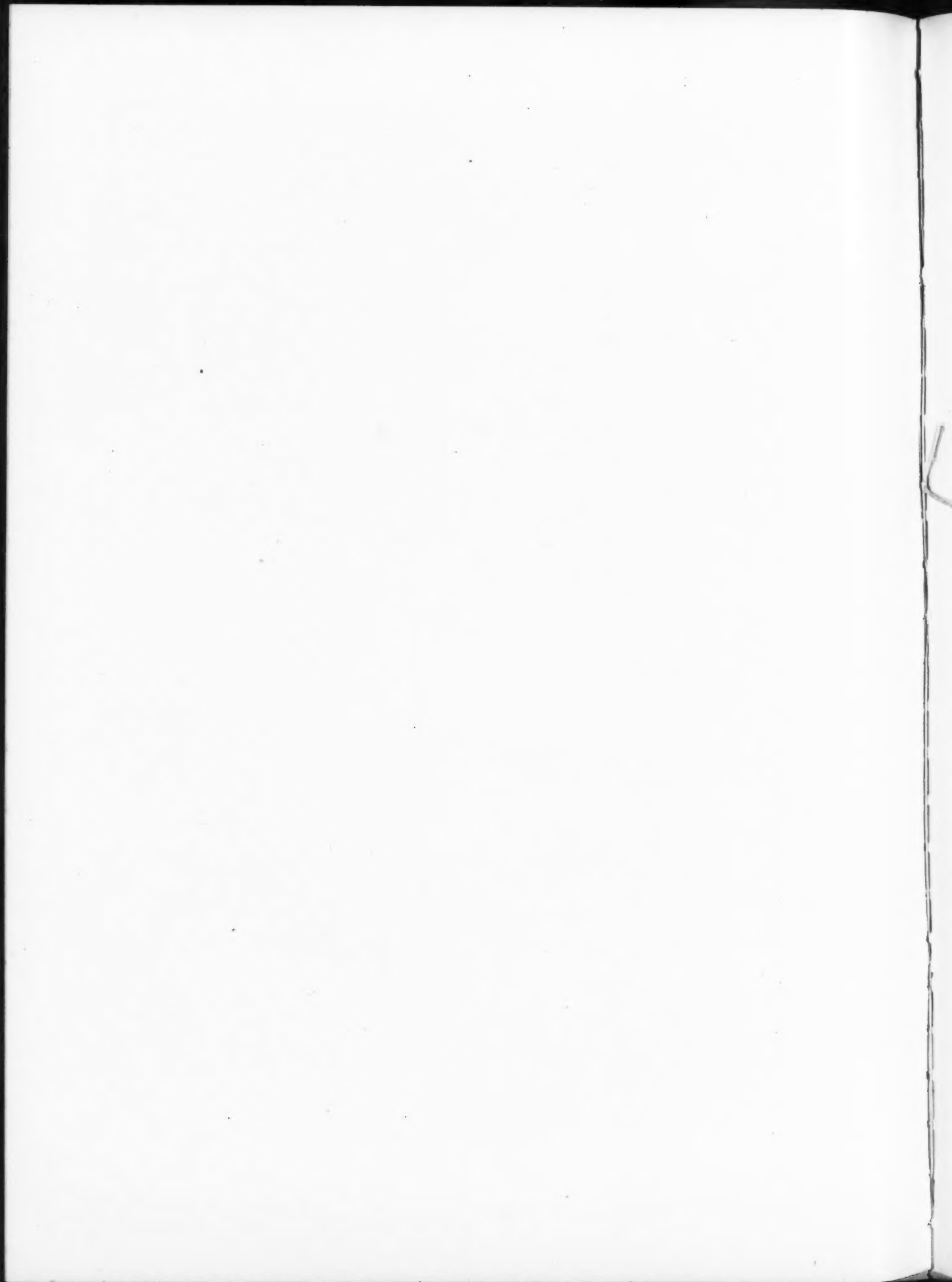
HOUSE OF ALBERT W. JOHNSTON, ESQ., DUBLIN ROAD, GREENWICH, CONN.

MR. THEODORE E. BLAKE, ARCHITECT



HOUSE OF ALBERT W. JOHNSTON, ESQ., DUBLIN ROAD
GREENWICH, CONN.

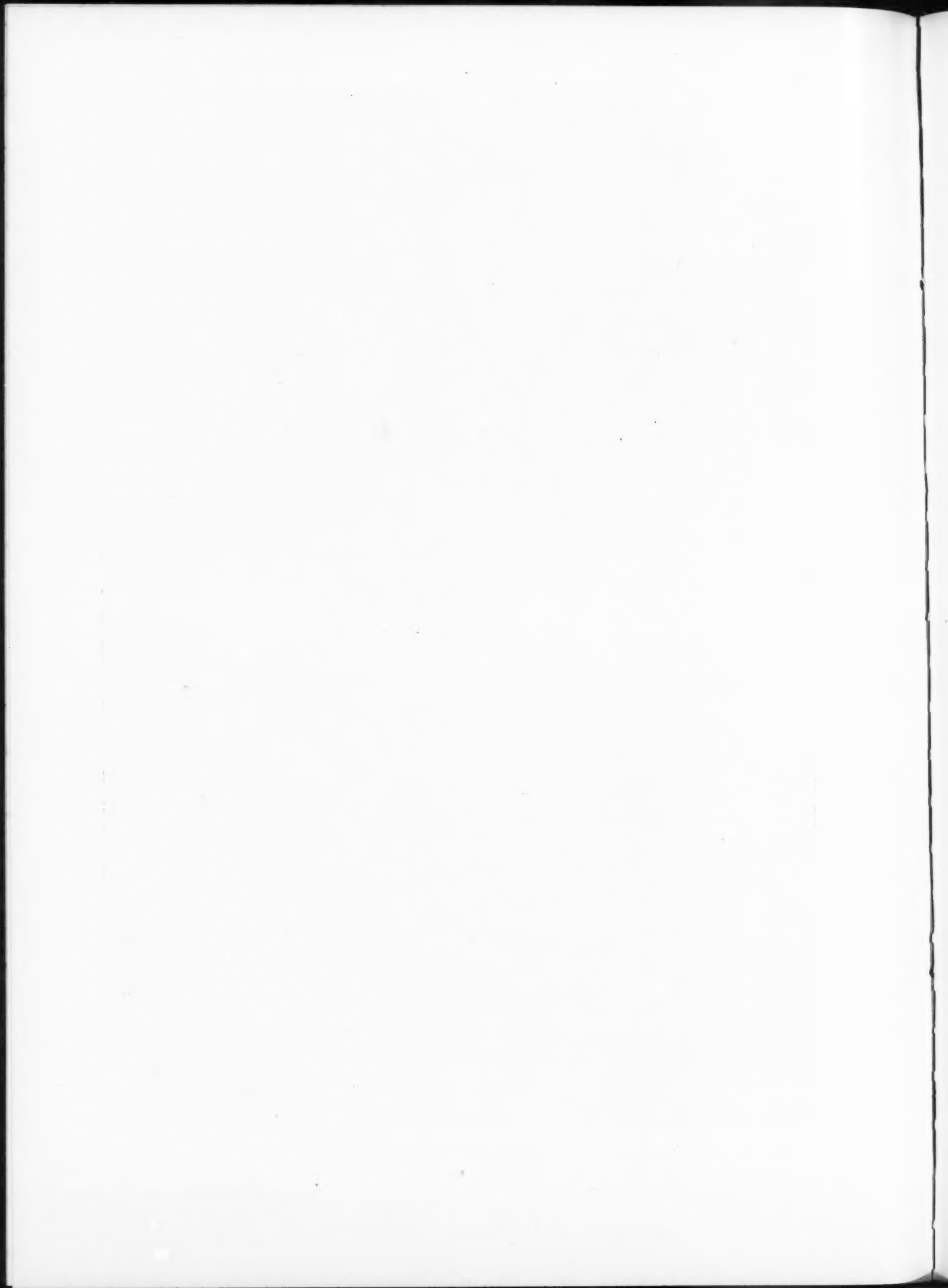
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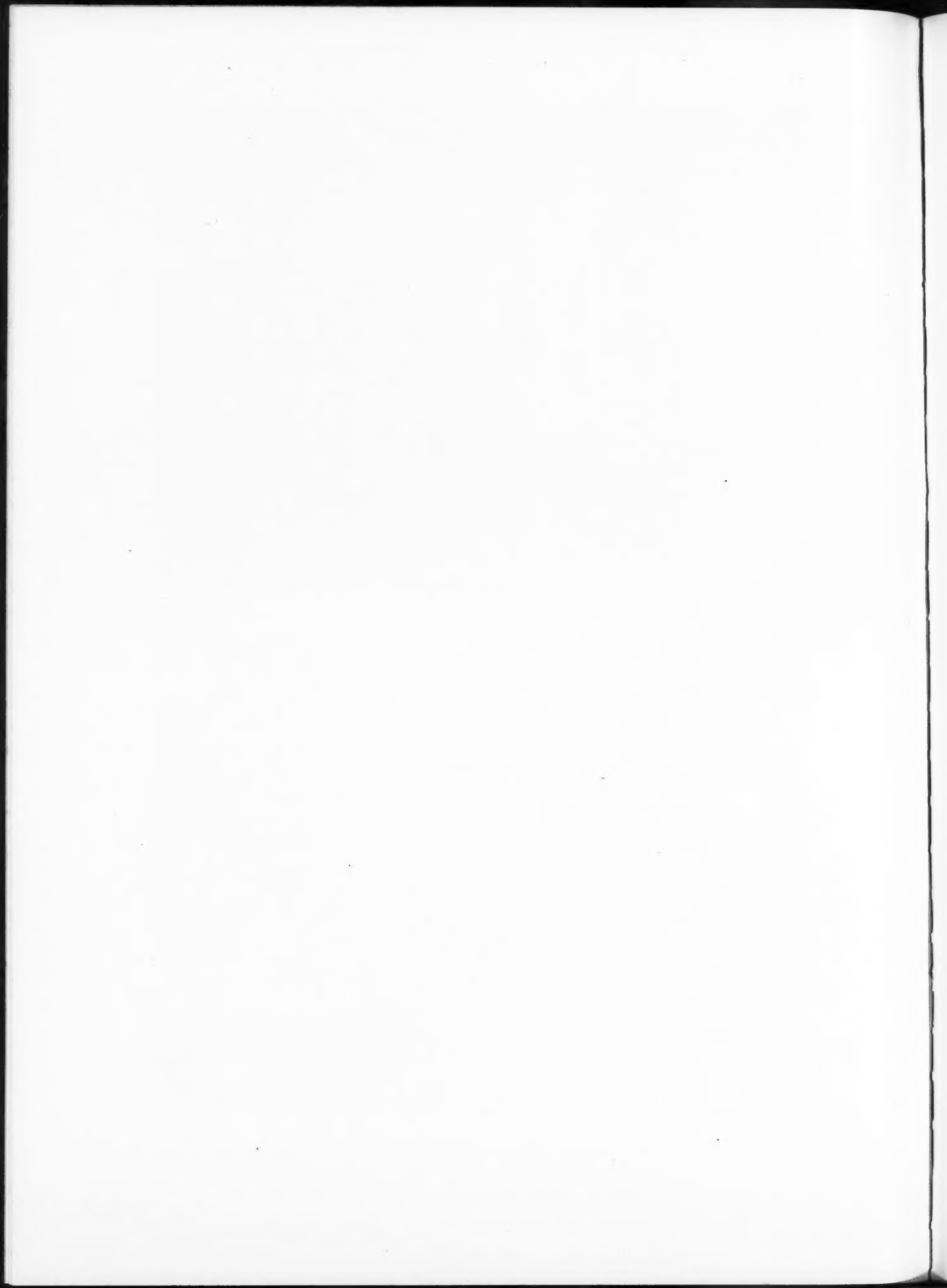
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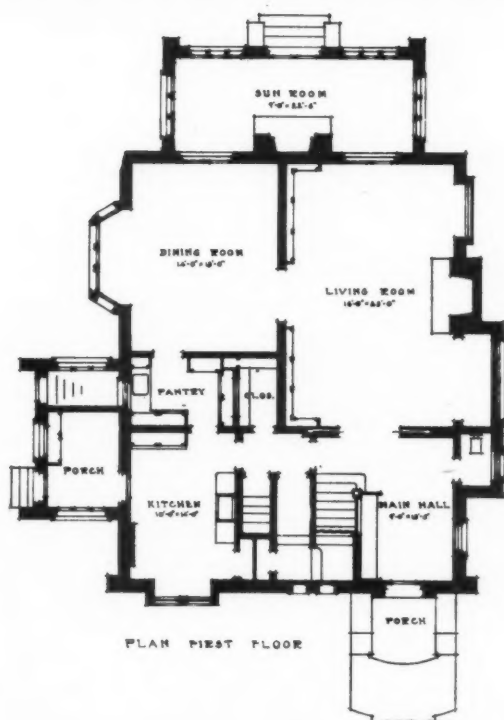




HOUSE OF ALBERT W. JOHNSTON, ESQ., DUBLIN ROAD,
GREENWICH, CONN.

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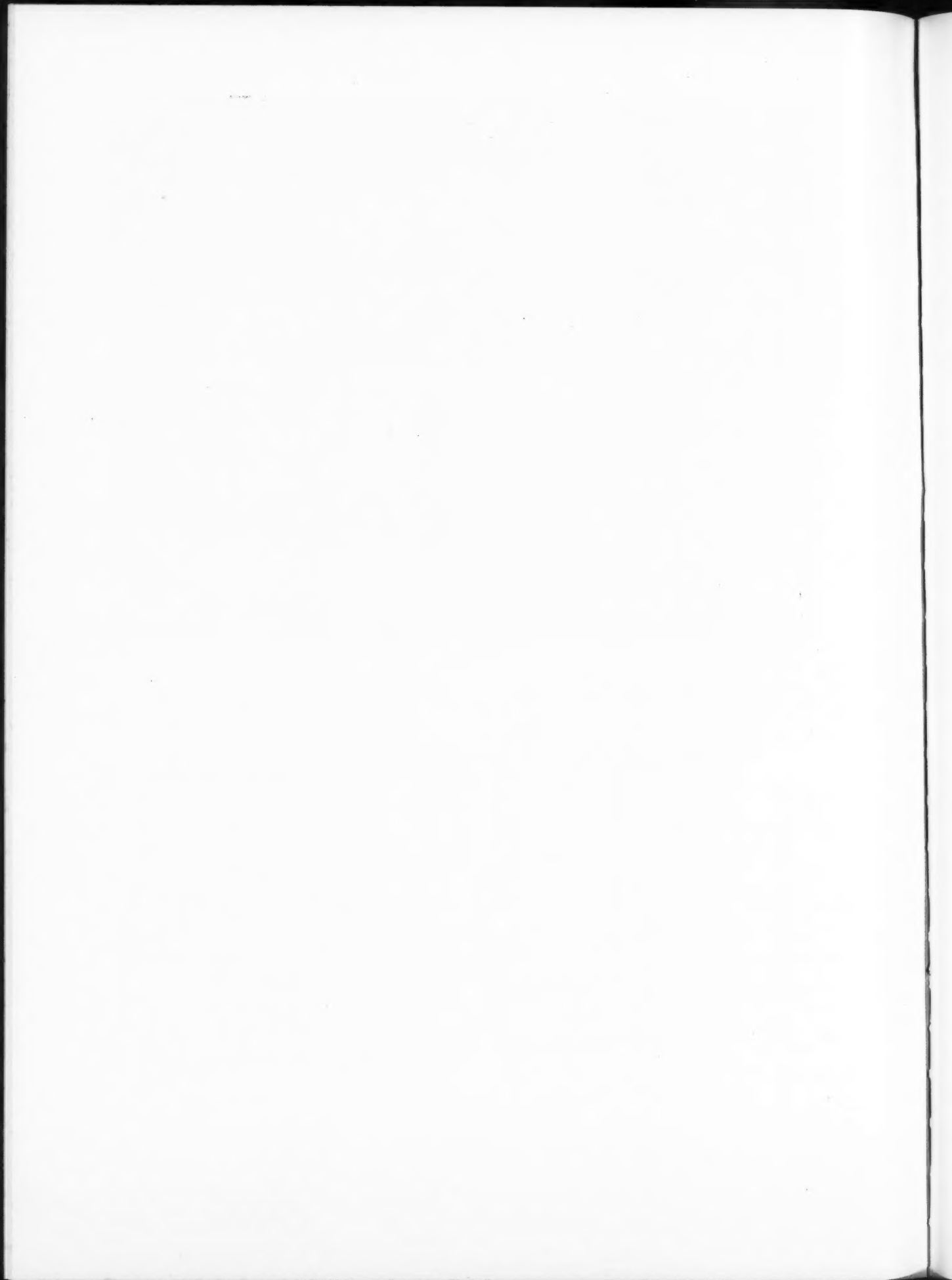




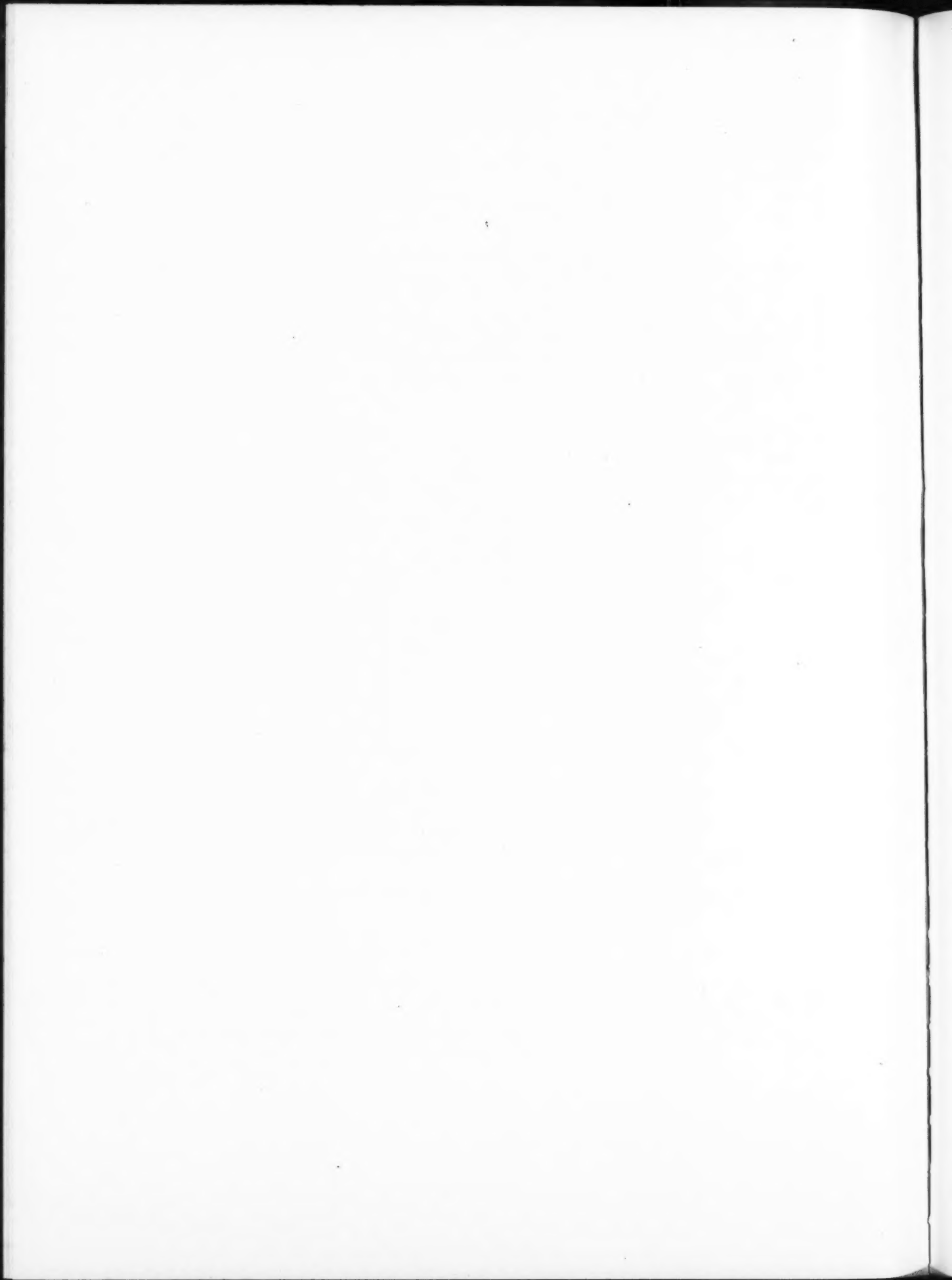
HOUSE OF MR. HENRY SWAN, DENVER, COLO.

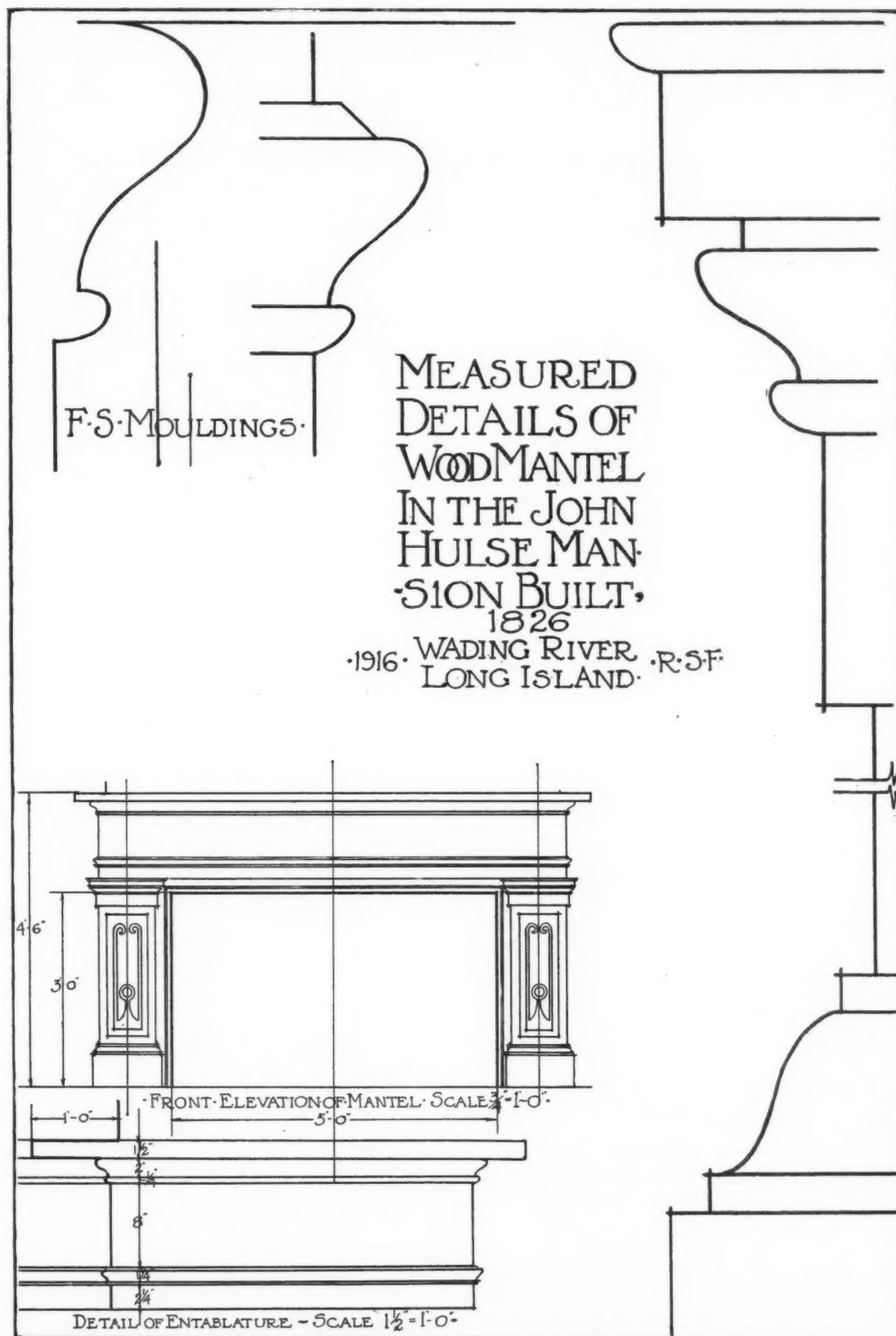
MESSRS. W. E. & A. A. FISHER, ARCHITECTS

Non-fireproof construction, shingle roof, brick and concrete foundation. Exterior walls, brick and stucco, interior walls and partitions, brick and wood. Interior finish, birch and enameled pine. Vapor heating system, vacuum cleaner, electric light. Cost per cubic foot 22 cents.

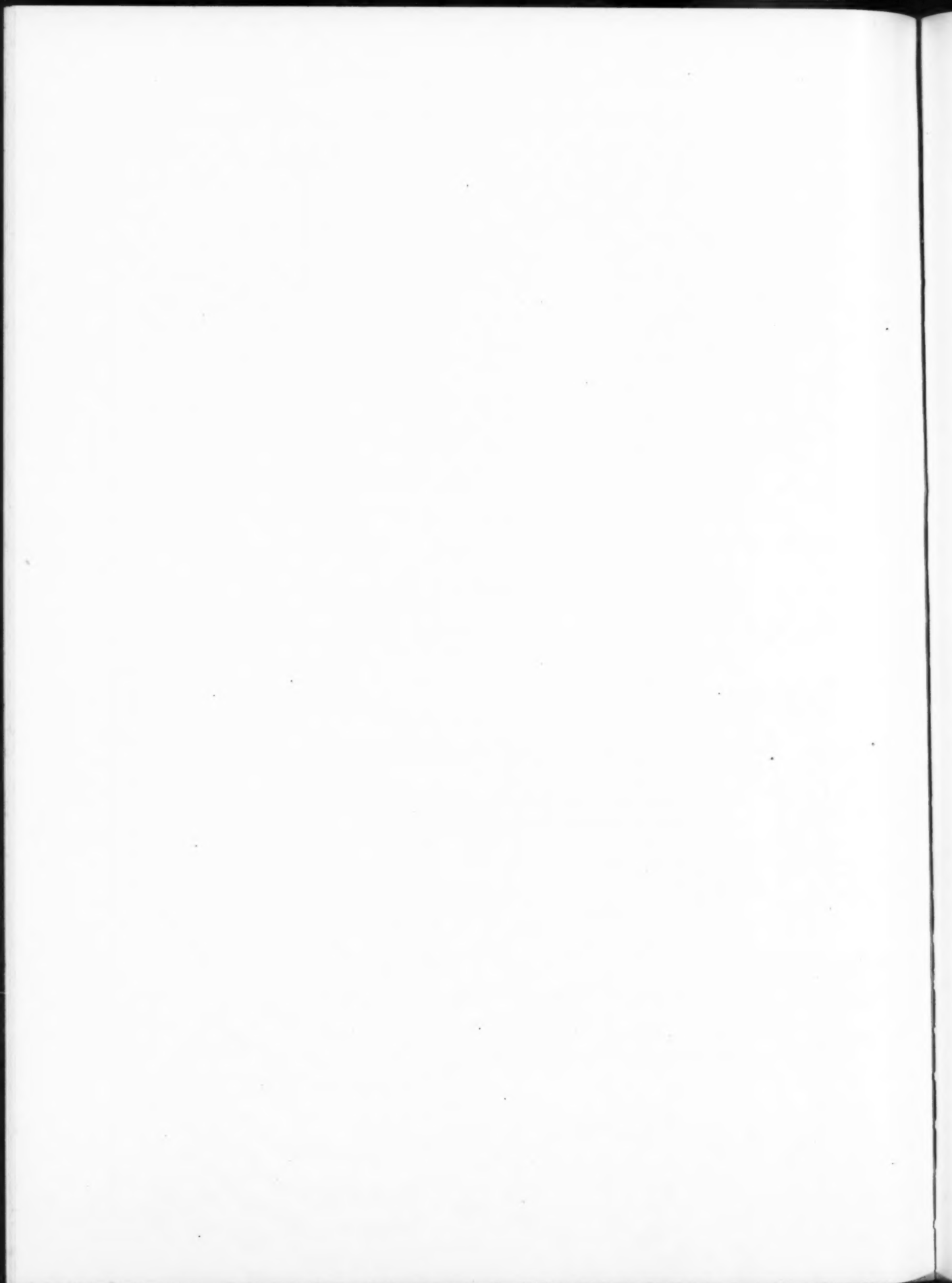


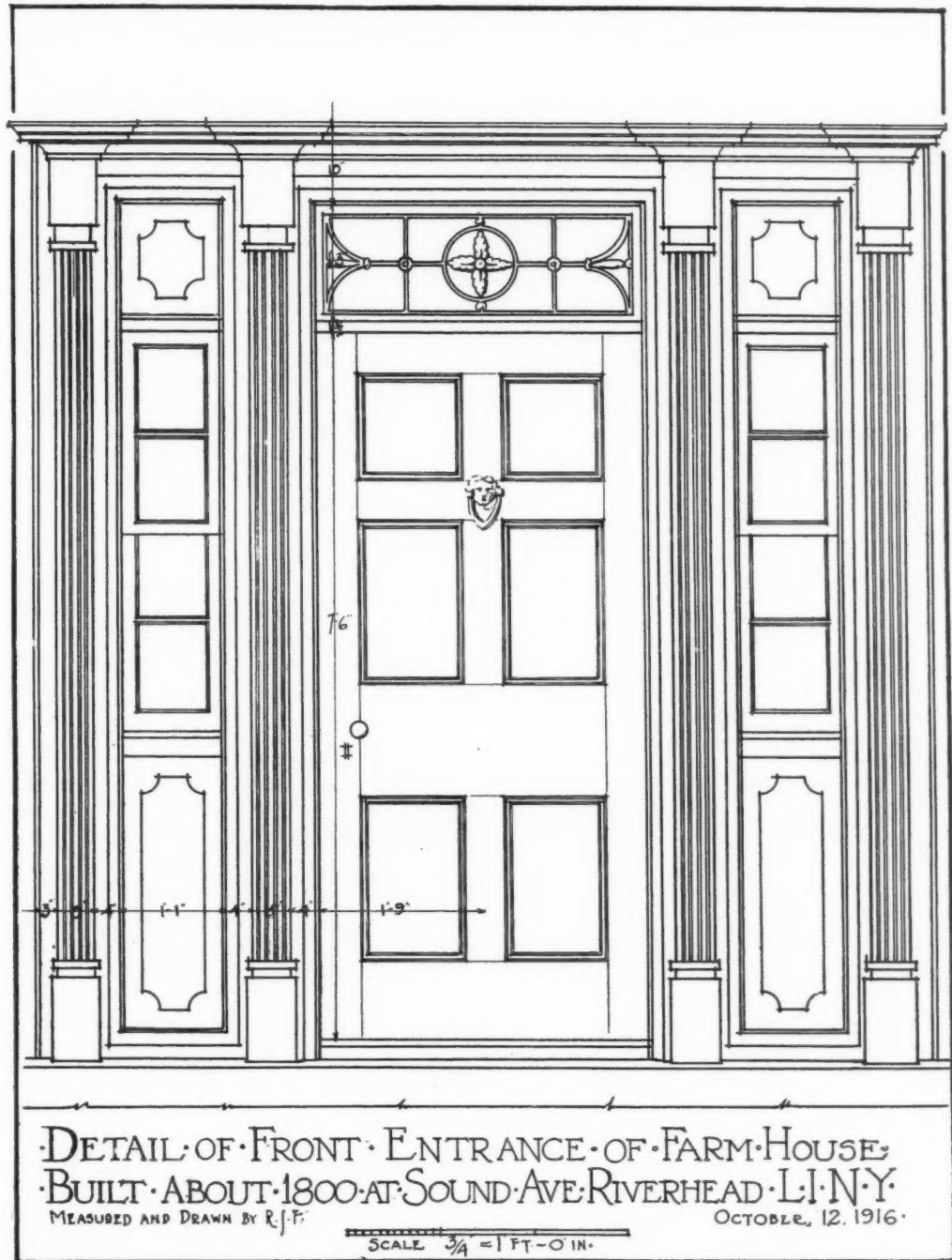




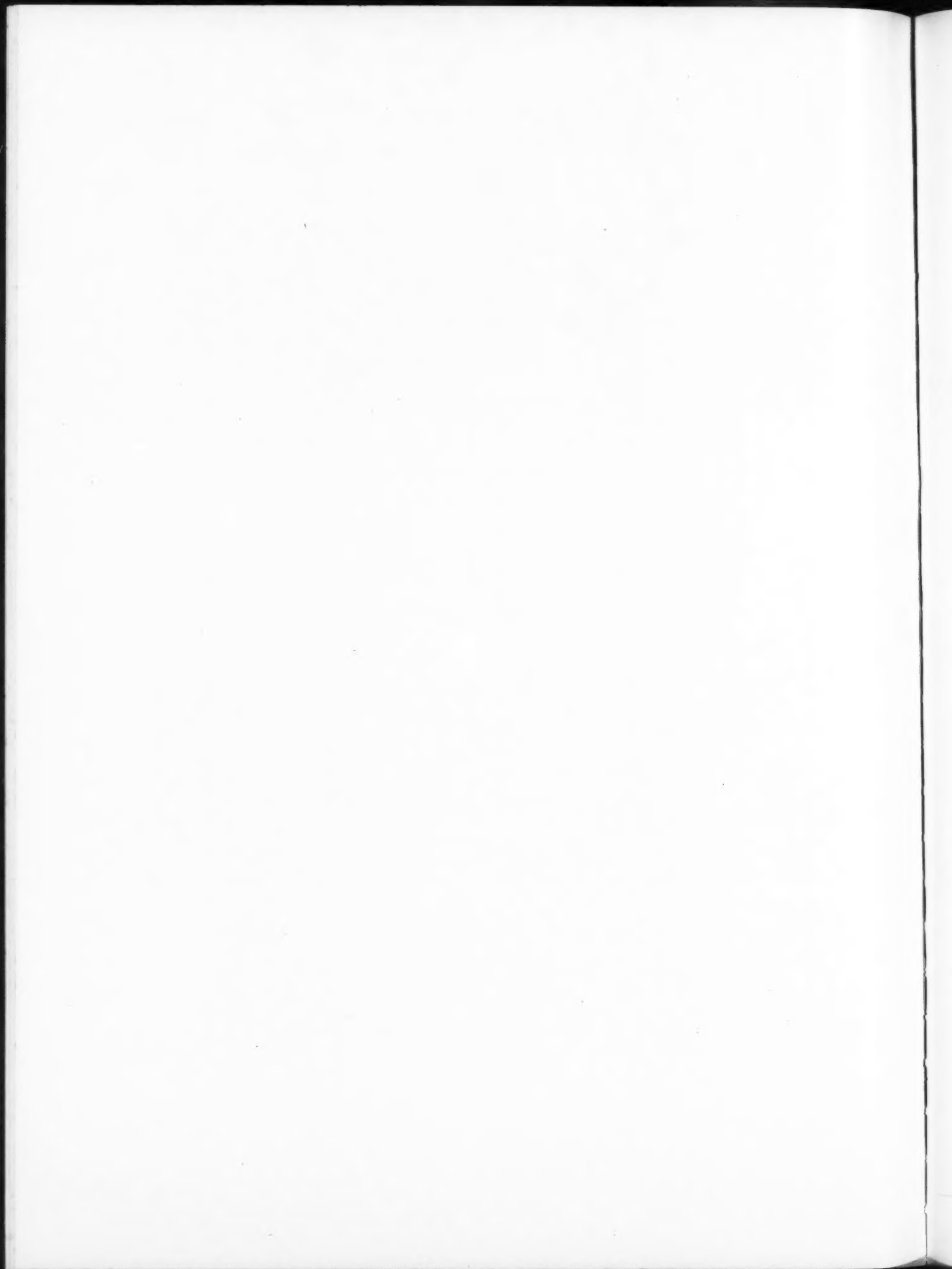


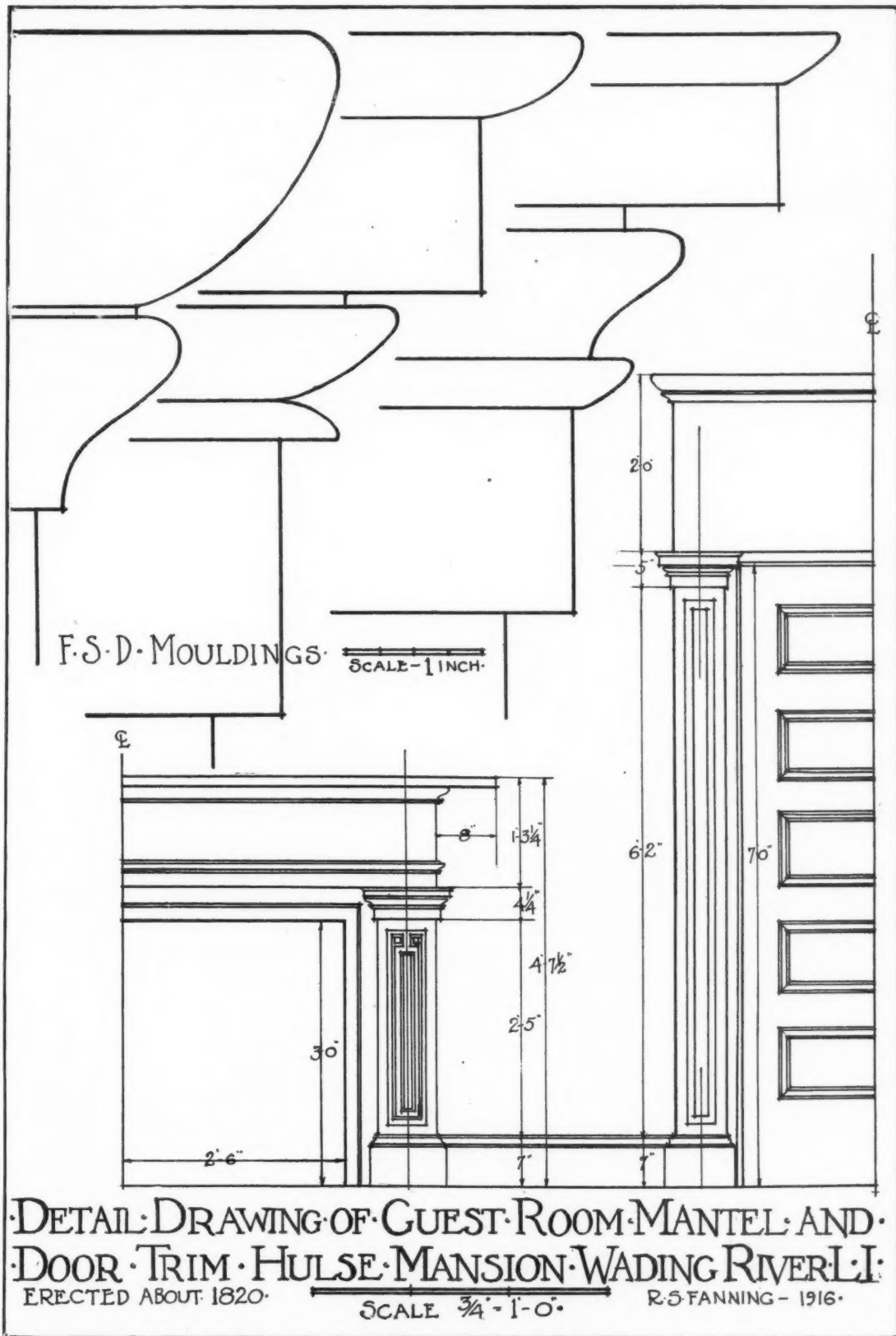
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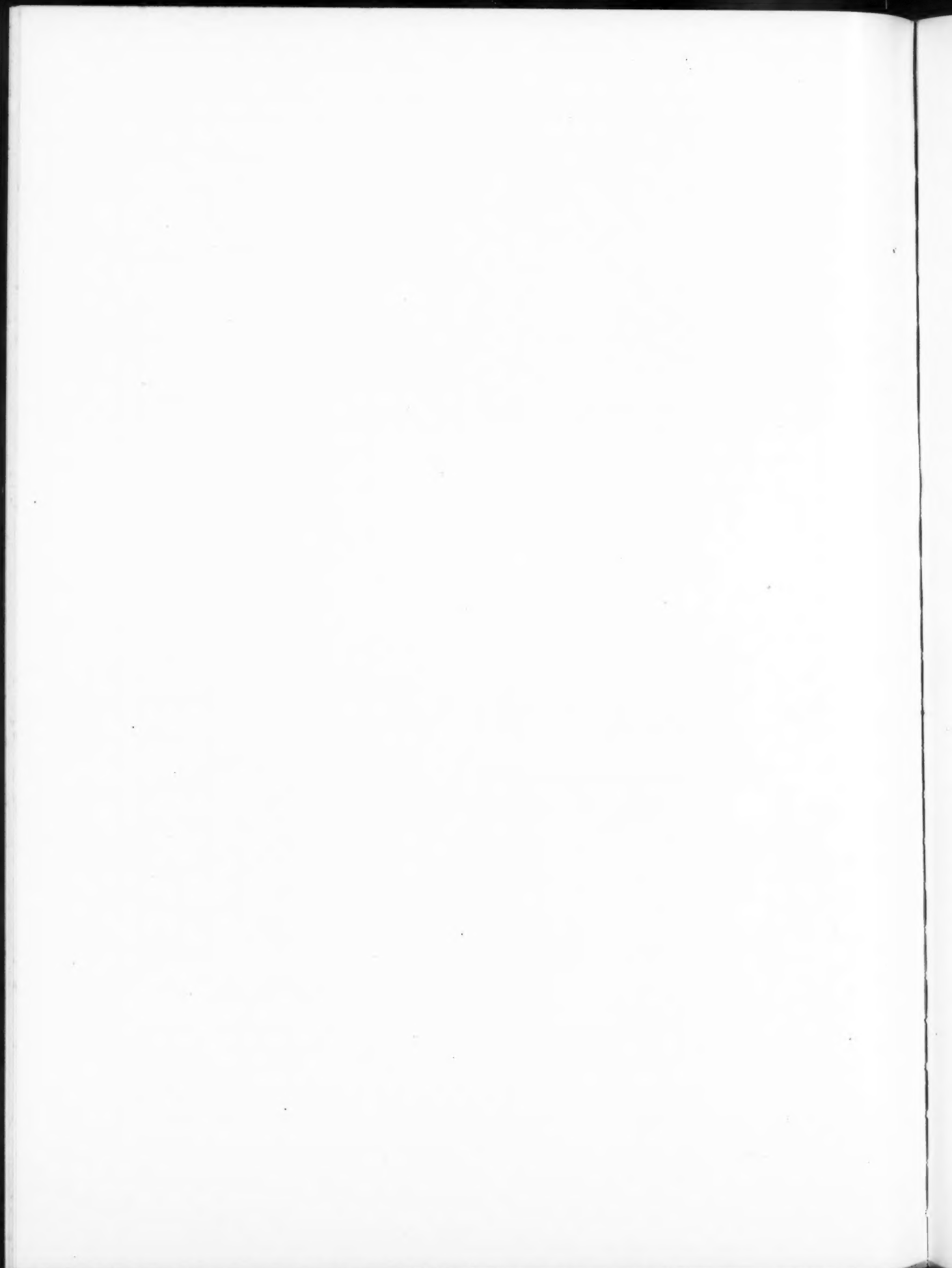


(SEE ARTICLE, POST-COLONIAL REMAINS ON EASTERN LONG ISLAND)





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Matter

VOL. CX DECEMBER 13, 1916 No. 2138

INADEQUATE OR DEFECTIVE PLUMBING

A MANAGER of improved real estate, with an aptitude for statistics, made the announcement recently that of all the complaints registered by tenants of buildings under his control and direction, 80 per cent related to inadequate or defective plumbing and water supply. Time was when the subject of insufficient heat also gave rise to many misunderstandings between tenants and landlords, but there has been a marked improvement in the heating facilities and equipment supplied the average building during recent years, until complaints on the score of inadequate provisions for heat are seldom justified and no longer common. On the other hand, the improvement in sanitary equipment of apartment buildings and office structures particularly has been confined almost entirely to the fixtures furnished, the size, design, location and insulation of the waste and supply pipes frequently not receiving the attention they require to insure satisfactory service at all times.

Probably to the average architect consideration of questions involving proper design of the piping systems is irksome.

Certainly, there is nothing particularly inspiring about water and waste pipes, and yet their importance is indicated by the foregoing statement concerning the causes of complaints by tenants. Perhaps it has not been realized that in the majority of buildings it is necessary to allow a gallon or more of water to waste before the temperature of the water from the faucet approaches that in the street mains or storage tank. Attention on the part of the architect to the selection and proper application of pipe covering or insulating material would in most instances go far toward preventing this condition. In addition to poor insulation, hot and cold water pipes are not infrequently placed in the same chase or channel, within a few inches of each other; the natural result is that the water in both pipes tends toward the same temperature. When cold water is desired, water must be wasted until the pipe is emptied, and refilled from the source of supply. In the same way, when an attempt is made to draw hot water it, too, must be allowed to run until the branch pipe has been resupplied from the circulating main. In addition to the waste of water, fuel or other form of energy is consumed to provide circulation in the hot water pipes that would be largely unnecessary if the pipes were thoroughly protected by non-conducting materials.

The general annoyance which the conditions here described inevitably cause is a direct result of inattention on the part of the architect. Any practitioner could overcome it if he made a serious attempt to do so. Belonging to the same class of petty, preventable mistakes are waste pipes of a size that renders the emptying of bath tubs a long and tedious process. Water supply systems without proper air chambers to absorb the shock when water is suddenly shut off constitute another annoyance, while the experience of a tenant on the upper floor of a building who is unable to secure water when tenants below him are using it—due to pipes of insufficient size or improper design—is a familiar story in every office devoted to the management of buildings.

While these matters may be regarded by some architects and not without rea-

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son as relatively unimportant and uninteresting in comparison with the larger questions of design and arrangement, it is apparent that if they are worth considering by the owner who desires satisfied tenants, and the taxpayer who objects to the waste of water, they should not be overlooked by the author of the building plans. Another phase of the subject is the effect which dissatisfaction with any feature of building equipment has upon the architectural reputation. To the layman, satisfactory operation of a building probably commends the architect more often than does excellence of design.

NEW YORK COUNTY COURTHOUSE

IT IS a matter of gratification that the new county courthouse, the erection of which has been under consideration for some thirteen years, will finally be begun during the coming summer, according to the statement of Mr. L. Laffin Kellogg, chairman of the courthouse board. It is reported that specifications which have been in the hands of the corporation counsel for some time will be approved, and tenders invited before the beginning of the new year. This statement seems to definitely dispose of recent rumors to the effect that the plans by Mr. Guy Lowell—with which our subscribers are already familiar—for a circular courthouse had been practically abandoned, and that the site already cleared would be disposed of by the city.

The need of an adequate building to house the county courts of New York has been urgent for years. In fact, the facilities now afforded would be little short of a disgrace to a backwoods community, and it is probable that only the hope and prospect of a new building in the not remote future has prevented concerted action on the part of judges and the New

York Bar to relieve the condition before it reached its present acute stage. It is hoped all opposition to the plan, as now proposed, has been withdrawn, and that the work can go forward without interruption to an early completion.

PRESERVATION OF HISTORIC MONUMENTS

THE movement for the preservation of buildings and monuments of historic interest in this country seems to be gathering force. Reports from various sections indicate greater activity on the part of artistic organizations, public spirited citizens and chapters of the American Institute of Architects than ever before. The greatest obstacle to be overcome in this work is, as might be expected, the modern demand for utilization of space. In many instances it has been practicable to convert buildings inseparably associated with the early history of this country into art museums, and preserve them together with the objects of art which they house to posterity. Unfortunately, however, this is not always possible, and some of the earlier monuments have been destroyed to make room for modern commercial buildings. Undoubtedly, the sites of all or the greater number of these historic structures could be made to yield a greater income, if dedicated to such purpose, but in an age when vast sums are being expended for the fostering of art, and when culture is more highly prized in this country than ever before, it hardly seems that enlightened public sentiment will much longer sanction the destruction of any of these irreplaceable treasures. Some means must be made to restore and preserve them to future generations, and architects are peculiarly fitted to take a prominent part in the work.

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CURRENT ARCHITECTURAL PRESS

(Continued from page 374)

turey chateau of Les Gratteaux, while Richard Franz Bach contributes his fourth article of the series on Church Planning in the United States. The portfolio of current architecture comprises some fifteen plates, the details of which are to be found in our index to the current architectural press.

(FROM GOOD FURNITURE)



DETAIL OF A DOOR IN THE BOUDOIR OF MARIE ANTOINETTE AT FONTAINEBLEAU
DECORATION ATTRIBUTED TO ROUSSEAU DE LA ROTTIÈRE

The Municipal Pier in Chicago, Mr. Charles S. Frost, architect, illustrated in the October issue of *The Brickbuilder*, presents a good opportunity to study a very well conceived development of a city's waterfront. This example is in marked contrast to the poorly designed makeshift "recreation piers" that disfigure our waterfronts, and it is a satisfaction to be able to record an expression of approval of a feature that we hope will become an object lesson for other cities.

The Robert Treat Hotel, in Newark, N. J., designed by Guilbert & Betelle, a hotel in Saginaw, Mich., by Richard E. Schmidt, Garden & Martin, and the Oak-

(FROM THE ARCHITECTURAL RECORD)



REAR VIEW—HOUSE OF E. D. SPECK, ESQ.,
GROSSE POINTE, MICH.
ALBERT H. SPAHR, ARCHITECT

land, Cal., auditorium, John J. Donovan, architect, are other subjects illustrated.

In the text Aymar Embury II writes of the "Architectural Development of Fifth Avenue from Twenty-third Street up." There is also presented an interesting description of the Chicago Municipal Pier, and Mr. R. F. Bach makes further contribution to the already extensive

(FROM THE INTERNATIONAL STUDIO)



A HOUSE IN SCOTLAND
MILLS & SHEPHERD, ARCHITECTS

literature on the Dome of St. Peter's, Rome.

* * *

The Western Architect for October is a special Detroit issue. As in the case of previous issues where illustration is confined to one locality, there is little

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novelty in the material chosen, although there is undoubtedly much good architecture presented.

Whether the cause of good architecture is materially advanced by this method of exploitation has been debated pro and con.

The consensus of opinion seems to

(FROM THE WESTERN ARCHITECT)



UNITED STATES NATIONAL BANK BUILDING,
OMAHA, NEB.

F. A. HENNINGER, ARCHITECT

question its value more than when the practice was first attempted.

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A description of earlier forms of reproductive processes for the popularization of art in France during the eighteenth century is set forth by Mr. William Laurel Harris, in the November issue of *Good Furniture*. Mr. Harris' article is inspired by a recent exhibition at the Colony Club, New York, of a series of eighteenth century engravings, made "*en manière de crayon*," and he states that many

people are apparently without a clearly defined knowledge as to just what this process implies. The author presents a review of art and its reproduction at a certain time in France that may be read with much profit.

Messrs. Eberlein and McClure contribute an article on Technique and Process of Furniture Painting, and Mr. Bach's series on Foreign Artists in French Furniture Design is continued to its fifth installment.

The usual lot of well selected interiors are illustrated in the department of Art in the Home.

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The United States Postoffice and Court House in Denver, Col., Messrs. Tracy, Swartwout & Litchfield, architects, is very thoroughly illustrated in *Architecture* for November. This building is a good example of the best development of our Federal architecture. The manner of its inception and its progress towards satisfactory completion should serve as an example to that body of men in Congress who are so keen to set aside methods that produce such good results and substitute others which those best competent to judge of their merits have unanimously condemned.

A Y. M. C. A. building in Greenwich, Conn., M. L. & H. G. Emery, architects, and some suburban houses by Aymar Embury II, March & Gette and Walter McQuade, complete the illustrations. Mr. Edgerton Swartwout's series on the Classical Orders is continued, the present article treating on the Doric order. Mr. Swartwout also contributes an article descriptive of the Denver Postoffice.



FLOOD LIGHTING OF YALE BOWL, NEW HAVEN, CONN.

FLOOD LIGHTING

THE modern city knows no night, in the former sense of a period of darkness during each twenty-four hours. In fact, it is to a certain degree sleepless, and that main thoroughfares are often more thronged at midnight than they are at mid-day, has served to make necessary their illumination at night in a manner that rivals the glare of noon-day.

Night lighting of cities has grown with the rapid development of modern electrical engineering, and to-day effects are shown and accepted as the usual things in the lighting of city streets that five years ago would have aroused wonderment.

Because flood lighting is a comparatively recent development in the field of illumination, its real relation and service to the architect as a beautifying agent

are not, perhaps, thoroughly recognized. It is generally regarded solely as an advertising method, used chiefly to illuminate signs, but in reality this is only one of the many applications and is really secondary.

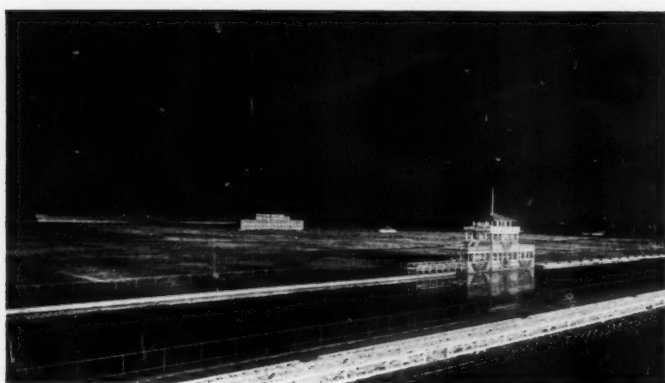
Flood lighting should suggest something bigger to the architect. There have already been many successful installations at pageants, for out-of-door sports and to illuminate government and historical objects.

Every community has some famous landmark, and flood lighting such a structure seems destined to become a favorite means of emphasis and one that is calculated to foster and increase civic pride. Applications of this character have been made to the City Hall at Plymouth, Mass.; the City Hall, Waterbury, Conn.; Soldiers and Sailors Monument on Riverside



NEAR VIEW, TOWER OF CITY HALL, PHILADELPHIA

THE AMERICAN ARCHITECT



NIGHT VIEW OF AREA BETWEEN GRAND STAND AND "BLEACHERS," SHEEPSHEAD BAY, N. Y., SPEEDWAY

Drive, New York City; the State House at Boston, Mass., and hundreds of other buildings, monuments and statues of local heroes. As an adjunct to the municipal lighting of the city, flood lighting carries electrical display ideas to their logical conclusion.

It furnishes the architect with a method of obtaining a perfect and artistic setting and at the same time accents the lines of beauty of his creations. Its clear, even light accentuates their charm by



NIGHT VIEW, FROM THE COMMON. STATE HOUSE, BOSTON, MASS.



CITY HALL, WATERBURY, CONN.

night and enhances it in practically the same manner that the work of the landscape gardener contributes to the general effect of the country house or edifice surrounded by a well-kept park.

This method puts into the hands of the architect a means of giving his exteriors the artistic completeness that characterized the interior masterpieces of the late Stanford White and makes possible the unique touches created by the combination of night's softening darkness as a background

and the bold cameo effect of the brilliant, evenly distributed light.

The applications made have been most successful from every point of view and whether illuminating automobile races at the Sheepshead Bay Track at New York, monuments, capitols, street pageants or out-of-door shows, the results suggest wonderful possibilities along the line of decorative lighting.

So far the most extensive use was at the Panama-Pacific Exposition at San Francisco, where the engineers were practically given carte blanche. They developed the special apparatus and meth-

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ods that made this illuminating display world-discussed.

The applications of flood lighting are becoming recognized as the finishing touches to the commercial palaces of the



FLOOD LIGHTING OF SOLDIERS AND SAILORS MONUMENT, RIVERSIDE DRIVE, NEW YORK

largest cities, which represent in general the artistic sense of the day and the community. If their beauty is revealed only



DISTANT VIEW, TOWER OF CITY HALL, PHILADELPHIA, PA.

part of the time they are only partly efficient from this point of view and are not doing their best in the general scheme of things.

It seems reasonable to believe that as time goes on this phase of municipal beautifying will gradually come to play a more prominent part in the work of the architect.

The applications enumerated above and illustrated here suggest numberless possibilities. The success of work already accomplished forecasts additions to the thousands of installations throughout the country.

THE AMERICAN ARCHITECT

The Authorship of Buildings

Too often, in describing a new building, the lay journalist suppresses the name of the architect. As if in a frantic effort to atone for this remissness, a Cardiff writer produces a paragraph of rather lavish attribution. "Two famous Welsh architects," he says, "played a prominent part in the construction of London's chief streets and buildings. While John Nash built Regent Street, the Regent's Canal, Regent's Park, and the Marble Arch, and rebuilt Buckingham Palace and other principal buildings, Inigo Jones constructed Covent Garden, Lincoln's Inn Fields, Gunnersbury, and the river front of Somerset House, and repaired St. Paul's Cathedral and other buildings." No doubt this is very useful information; but, being slightly out of date in respect of some of the buildings and chronologically topsy-turvy in putting Nash before Jones, it may possibly create inaccurate impressions in the minds of those to whom the matter is sheer news. Nash may pass for a Welshman, and Jones may be justly claimed for one on the strength of his name, although tradition has it that he was a Londoner bred and born, and that is why he has been fatuously called "the English Palladio." As to Jones's work, would that as much remained of it as the paragraph suggests. Covent Garden Market, as we know it, was built by William Fowler, no earlier than 1830. St. Paul's, Covent Garden, as built by Jones about 1633, was destroyed by fire in 1795, and rebuilt by John Hardwick. Few but precious are the traces of Inigo Jones in Lincoln's Inn Fields, Lindsey House being his last stronghold; and visitors from Cardiff will have been sadly misled if in admiring Sir William Chambers's riverfront to Somerset House, they imagine that they are confronted with the work of Inigo Jones, whose building was destroyed before 1776, when Chambers began to erect his masterpiece. St. Paul's Cathedral is better able to correct any possible confusion with its precursor; but the writer of the paragraph would have done well to make it clear that his reference was to old St. Paul's.—*Architects and Builders Journal*.

INDUSTRIAL INFORMATION

Entirely Different

Under the above title, the Monarch Metal Weather Strip Company, 4121-23 Forest Park Boulevard, St. Louis, Mo., has issued a brochure descriptive of the Monarch Casement Window Stay. As indicated by the name, this consists of a device for holding a casement sash in any position desired, and preventing slamming. It is made of non-corrosive materials, and is concealed by being recessed in the top of the sash. The operation of this device is accomplished by simply opening the window. The "Monarch" is said to automatically hold it in any position without strain or rattle. It is said to be positive and noiseless in action, regardless of weather conditions. Its position precludes the possibility of interference with screens, shades, curtains, or any other fixtures. By being concealed, it does not detract from the lines of the window. It can be attached to either old or new sash.

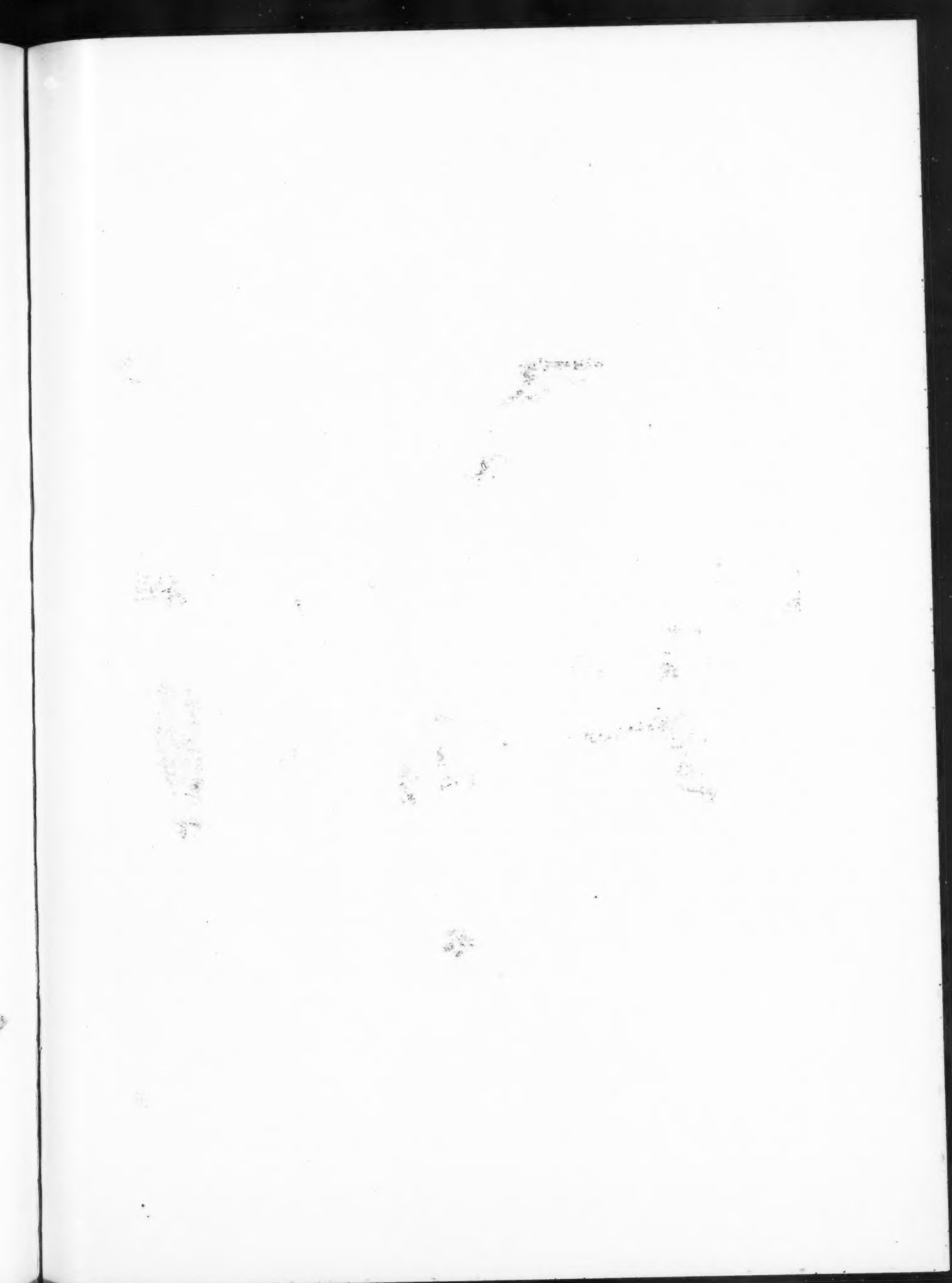
Copy of this brochure will be sent to architects upon request.

Panic Exit Door Bolt

The Columbia Iron and Wire Works Company, Canton, O., has issued a pamphlet in which is illustrated in some detail the Columbia Panic Exit Door Bolt. These bolts may be used on either single or double doors. While they securely lock the doors from the outside, they insure safety in case of panic from the inside, as it is claimed they never fail to operate with a slight pressure of the push plate which releases the bolts at the top and bottom and permits the doors to swing outward.

The bolt is neat in appearance, can be easily applied to any door, has adjustable lock nuts, enabling the lengthening or shortening of the rods, which is a convenience in setting. The case is made of solid brass or bronze. The rods are of cold rolled steel, electroplated in any desired finish.

Copy of this booklet will be sent to architects upon request.





ENTRANCE DETAIL

TOWN HOUSE OF HENRY JAMES, ESQ., PARK AVENUE, NEW YORK
MR. FREDERICK STERNER, ARCHITECT