



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

NO. 515 WEST END AVE., NEW YORK, N. Y. MESSRS. HORGAN & LATHROP, ARCHITECTS, NEW YORK, N. Y.

ENTRANCE TO THE SAME.

APARTMENT-HOUSE, NEW YORK, N. Y. MESSRS. HORGAN & LATHROP, ARCHITECTS, NEW YORK, N. Y.

DESIGN FOR NEW CITY-HALL, NEWARK, N. J. MR. E. A. MCMURRAY AND MR. F. C. COMPTON, ASSOCIATED ARCHITECTS, NEW YORK, N. Y.

PLANS AND SECTION OF THE SAME.

[The following named illustrations may be found by reference to our advertising pages.]

PUBLIC PUMP, LOUVAIN, BELGIUM.

This plate is copied from L'Evolution.



STATUES IN THE PARKS OF GREAT BRITAIN.—It is not the Londoner only who grieves at the lack of beauty in the statues adorning the streets and squares of his city. Frenchmen just now make a point of grabbing coins as readily at the "almost anonymous" ugliness of the modern statues "consecrating" their cities. These statues, says the *Outpost Journal des Debats*, are not so much erected in honor of one dead man as for the glorification of several living ones, who form the "Commission" for the erection of a statue, and receive decorations for their endeavors. A famous French sculptor is quoted in this connection, who had said in the presence of a group of artists: "The artist is the genius of the great artist by which he, the commission would have some of them. Your work," they said, "is fine, but it is incomplete. What about the disease of silk worms, the manufacture of sauges and of beer-and-ale, about cloths in towels?" And nothing the artist could say as to the impossibility of producing silk silkworms and shawl-ribbons removed on a mountain could move the commission. Under such conditions, it is smaller wonder that artists are no better than their work. —*Frenchman's Gazette.*

OUTRAGED.—William Reynolds Wood, President of the Board & Co. Iron Works, of Jersey City, N. J., manufacturer of structural and ornamental iron work, died suddenly in New York City, on Thursday, March 22, 1900. He was forty-one years of age, having spent his time in the business since his graduation from the Massachusetts Institute of Technology, Class of 1881. The Wood Works were pioneers in the use of iron for architectural purposes, and were founded by Charles S. Wood, Sr., in Louisville, Ky., in 1838. They were successfully operated in this city for fifty years. A fire in 1856 destroyed the plant and they were reestablished in Jersey City in 1857. Under the management of William H. Wood, where they are in successful operation, Mr. Wood had been just about to realize some rest from the hard work of building and maintaining and expanding a new plant in a new town when he met his untimely death. He was master of his business and had a large circle of friends. His father was a well-to-do farmer. Now, this craftsman is, in now enjoying a hale old age in his eighty-third year, having retired from active business. —*Deseret Free Press.*

TO JUDGE A RIVER'S HEAD.—It is necessary to make use only of the eyes and the brim of a hat to measure the width of any ordinary river, or even of a probed river, and here is the way to do it: Select a part of the river bank where the grounds run back level, and, standing at the water's edge, fix your eyes on the opposite bank. Now, move your hat down over your knee until the edge of the brim is exactly on a line with the water-line on the other side. This will give you a visual angle the same as the level surface of the river. This angle has been suggested, the ground on your side of the river that you may take off a corresponding distance on it. To do this you have only to hold your head perfectly steady, after getting the angle with your hat brim, supporting your chin with your hand, if necessary, and turn slowly around until your back towards the river. Now, take any number of where your hat hits with the level surface of the ground as you look over the latter, and from where you stand to that point will be the width of the river. —*Deseret Free Press.*

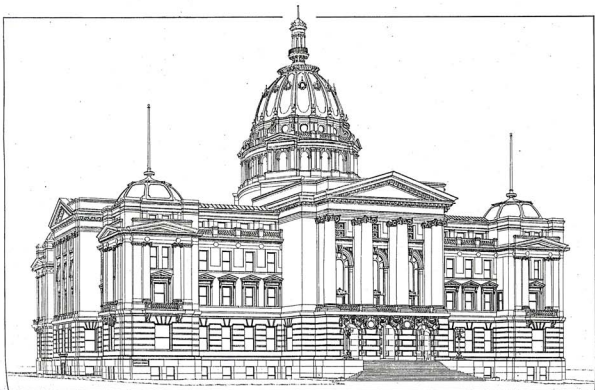
A COLLECTION OF TAVEN'S STUDY.—The April exhibition at the Guildhall is to be of French and English paintings of the latter part of the century, and one feature of it should be particularly interesting to our readers who contributed so many instances of curious Taven's study. For a collection of alphabets is to be submitted, designed by French collectors are being asked for specimens of Chardin, Lecons, Nicholas Watteau, and other famous artists who have been a study of their brush. This method of payment has been common enough with young or struggling artists. The late T. Sidney Cooper painted his way to Brussels, the Royal Oak at Brest, and a study of the study by David Cox, and there are few of the old-fashioned ones on the Thames which cannot show pictures which were paid for in kind. —*London Chronicle.*

A MALLERBAE-GLASS PROCESS.—Louis Knuffield, a glass manufacturer of Matthews, Delaware County, after experimenting covering two years, announces that he has discovered the method of making malabar glass covering the surface of the last area. The manufactured product is not sensitive to sudden changes of heat and cold and may be moulded in any desired shape by the manner of iron. Knuffield says he has dipped almost red-hot lamp-chimneys of the new glass in water that was very cold and they were not cracked. The new process promises to make a great saving in use of glass, and the use of glass in stores. Mr. Knuffield is now believes that he can weld the glass together. Manufacturers who have seen the Knuffield experiments speak highly of them.

HOW THE NEW-YORK SEAWAY WILL CROSS THE HARBOR RIVER.—But one other interesting feature of the work of construction need be mentioned—the building of the tunnel across the Harbor River. Here a problem of selection was presented which for a time puzzled the engineers. More than thirty different plans, any of them feasible, were suggested. In the end the one which was the most difficult was decided upon. Two lines of sheathing were driven into the bottom of the river at a distance of about 100 feet from the width of the channel. The planks were placed close together, so that when the wood settled by the action of the water, the joints became practically water-tight. A roadway, capable of carrying a load of 100 tons on top of the sheathing, and a third wall, at right angles, and touching the ends of the first two walls, completed a chamber which was to be dry, allowed the men to descend and dig out the bottom of the river. As the sub-ice soil was removed it became necessary to lead down the roof of the box with weights in order to prevent the sheathing from floating. But half the width of the stream could, of course, be thus worked at a time, as navigation had to be kept open by the other wall. —*Pennant's Magazine for April.*

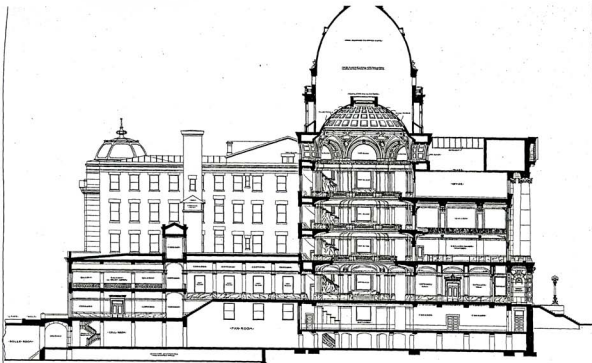
LIGHTING AT ST. PAUL'S.—On Easter Sunday last, St. Paul's, in London, was, for the first time, radiant with the electric light. It is three years since the change was decided, and ever since the work of preparation has been going on. Miles and miles of wire have been taken into the crypt, and carried up in galvanised pipes, through the walls of the walls which bring the rainwater to the roof, and at the various points where the wire is required to enter the building. The supply is taken from the Charing Cross Station, and is protected, as so to guard against a possibility of failure. The complete removal of lighting fixtures about two thousand glass lamps, but owing to the expense only part of the work is done. The electric light is carried by the "whispering gallery" at the base of the dome in fact, as to replace them would mean the dismantling of the interior. The work has been completed, and there only remains the introduction of the standards and pendants in the cathedral, which will be of ornamental brass, partly furnished by conversion of the existing standards. The work is being carried out under the supervision of Mr. Harding, clerk of the works of the cathedral. Naturally, the adapting of the cathedral to such a building as this great metropolitan cathedral, a work for which no precedent exists, has given ground for the most varied of opinions. Seven years ago an experiment was made with the electric light at St. Paul's with arc-lamps. At that time, it is said, the public might expect nothing of the startling innovation proposed. The electric light was already on tip-toe into the building, and after some delay the great nave-lamps glowed suddenly bright forth. A single trial was sufficient to condemn the arc-lamps, but even with lamps of the latest type, by means of lighting a cathedral. First of all, there is the architectural work, by which the outlines of such and forms are lost. The light is by way of lamps. This has the advantage of being the cheapest system, for the lamps can be attached direct to the walls, and no pendant or standards are required. It also shows the character of the building, in what many consider a pleasing way, but the cathedral architect did not think the plan worthy of the building. The plan is in what may be called theatrical church-lighting, in which concealed lamps throw a bright illumination upon some central spot or figure.

The other of St. Alban's, Highbury, is illuminated by incandescent lamps this way, and some popular American preachers during their sermons gave the lights turns on and a time-light dinner. The plan is being causing the congregation to see them enveloped in a sort of saintly radiance. At St. Paul's itself, when the new method was created screened arc-lighting was used, and the result was a very poor one. The plan abandoned as not in the best taste. One other use of the electric light in churches may be described as the "occasional lighting." This is at St. George's, Southwark, where incandescent candles made of china have been hung in places of flame. This system of altar-decoration has been rejected at St. Paul's as unnecessary. The standards and lamps are arranged purely for congregational use. They are therefore placed—whether oriented on standards or suspended from above—as nearly as possible in a plane, about 15 feet above the floor. For service this will give the maximum effect, and although the richly-carved marble and sparkling gold tracery may not really be necessary by day, it will be in the most brilliant light, they will be seen as well as by the gas hereafter. —*British Transcript.*



CITY HALL, NEWARK, N. J.  
E. A. McMURRAY AND P. S. GONSTOCK, ASSOCIATED ARCHITECTS.

REPRODUCED BY PERMISSION  
*The American Architect*  
April 12, 1919.  
Vol. 122.



•• LONGITUDINAL SECTION ••  
 •• ON LINE A—A ••

COURTESY: BUREAU OF THE ARCHITECT, NEWARK, N. J.

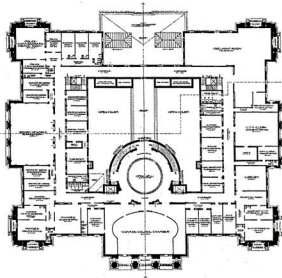
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CITY HALL, NEWARK, N. J.  
 E. A. McMURRAY AND F. R. COMSTOCK, ASSOCIATED ARCHITECTS.

*The American Architect*  
 April 12, 1902.  
 No. 1872.



-FIRST FLOOR PLAN-



-SECOND FLOOR PLAN-





PERSPECTIVE OF THE NEWARK CITY HALL.

Central Office in this Building Installed by Gamewell Fire Alarm Telegraph Co.

John H. and Wilson C. Ely, Architects.

# THE NEWARK CITY HALL.

JOHN H. & WILSON C. ELY, Architects.

**T**HE City Hall is a much larger building than the Court House previously described and so different in its nature as to make comparisons useless.

The exterior is of gray granite. Massive square towers emphasize the corners with the façade at the main approach standing out in line with these. A broad flight of steps, flanked on either side by pillars bearing ornate bronze electroliers, leads up to the main doorway.

On entering, a vestibule of great beauty presents itself. White marble flanks the walls to the ceiling, a mosaic design on a gold ground. Passing on we come to the great rotunda, fifty feet or more in width and rising to the central dome of the roof.

The circle of the rotunda is broken by four arches which extend to the dome. These are interrupted at the level of the second and fourth stories by the cornices of the orders which terminate at these levels. The order of the first story consists of paired Tuscan columns of Breccia marble with the broad pier bases between flanked with gray veined marble heavily rusticated.

Opposite the main entrance is the grand staircase which sweeps in double flight to the second floor. The carved and polished marbles contrast in tone while the four electroliers designed after Greek tripod lamps set out the design.

Above the second story rises a two-story order of Corinthian conception. The concave pier faces are treated in panel with a sub-order of ornate design. Surmounting the arches before mentioned is the great dome which, with its four pendentives, is decoratively

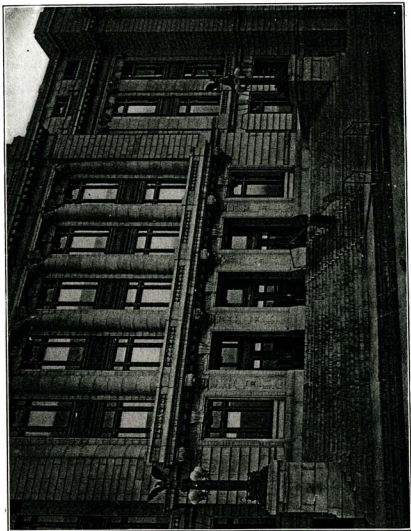
treated as one theme. This dome bears out the late French Renaissance motive of the whole design. Its richly embossed plastering is solidly covered with gold leaf, while the central window of golden glass is designed in keeping.

Flanking the rotunda on either side are two long courts which extend to the roof.

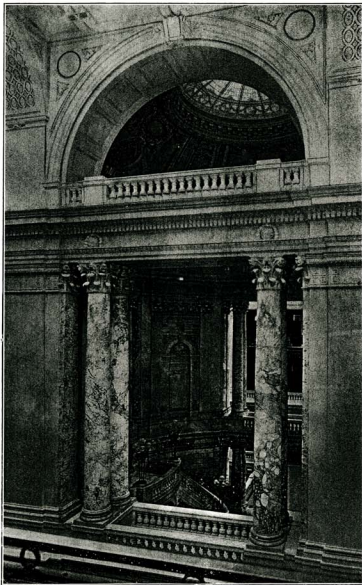
These are plainly finished with two-story pilasters crowned with Corinthian capitals paralleling the secondary order of the rotunda. The top story consists of a series of arches with pendentives, bearing ornate cartouches in white and gold, between. An oblong skylight of leaded glass admits light to the interior. A peculiar construction in these courts is the bridge across them at the first floor level. This is an artifice to admit light and air to the basement below.

This arrangement of rotunda and courts gives the building a hollow oblong plan about which, on the interior, galleries run, which give access to all the offices. There are four floors and basement in all. These are connected by four elevators and four flights of stairs which run up in the piers of the dome. The arrangement is most convenient, as the traffic is distributed on the first floor and much walking in the upper corridors avoided. Another elevator is provided in the southwest corner for special service.

The Mayor's office is located on the second floor immediately above the entrance. This is furnished in mahogany, with deep red hangings and carpet. The decoration is plain, giving the room a business-like substantiality. The lighting, well diffused and efficient, is pro-

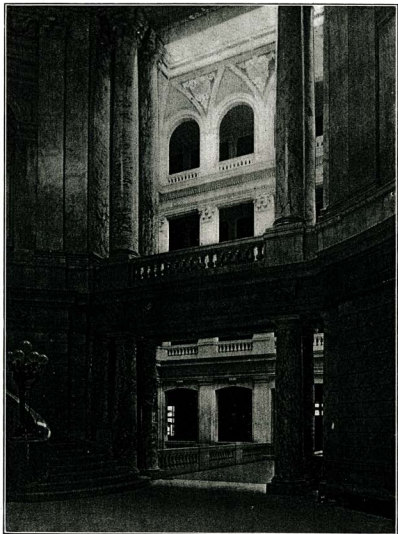


THE APPROACH AND ENTRANCE TO THE CITY HALL.  
Electric Fixtures: The Browe Company.

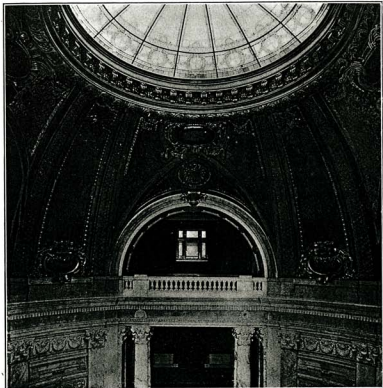


LOOKING ACROSS ONE COURT INTO THE ROTUNDA AND THE COURT BEYOND.





LOOKING FROM THE ROTUNDA INTO THE COURT BEYOND.



THE GOLDEN DOME OF THE ROTUNDA.

All decorations: H. Shultz & Son Co.

duced by a row of electric lights running about the ceiling of the room. This system is employed throughout the building.

An outline of the office room afforded may be interesting. The basement contains the head station of the Police Force, the Chief's office, Detective Bureau and office of the Superintendent of Streets, as well as the First and Second District Courts.

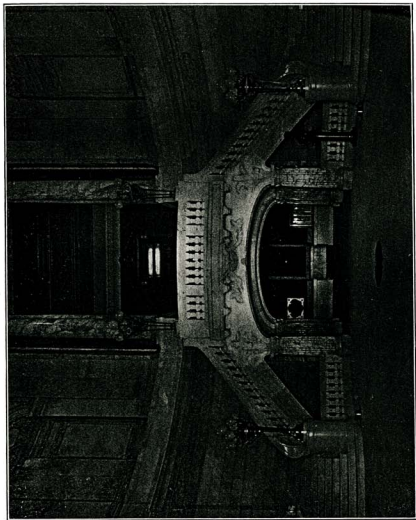
The first floor accommodates the Board of Assessment and Tax Revision,

Department of Water, Controller's, Treasurer's and Auditor's offices.

On the second floor are found the offices of the Mayor, the City Attorney, Police Commissioners, Common Council, Street and Water Commissioners and City Clerk.

The Board of Education occupies a large part of the third floor, with many smaller offices for special Boards, Commissioners, etc.

The Chief of the Fire Department occupies commodious quarters on the



THE GRAND STAIRCASE IN THE ROTUNDA.  
Lighting Fixtures: The Browe Co.

fourth floor. Here is being installed the new Gamewell fire alarm system which is said to be one of the finest of its size in the country. It will cost, when completed, over \$50,000.

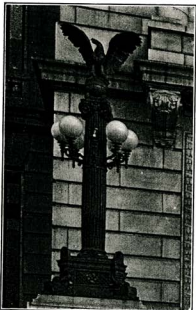
In thus briefly describing this building there are many points necessarily omitted. However, some inherent structural features may not be overlooked. The large amount of space devoted to interior courts tends to equalize the temperature both in winter and summer. The natural ventilation is excellent, as the rooms all face the street on one side and the interior court on the other.

The acoustic properties in the rotunda and courts are noticeably perfect. A

person speaking in an ordinary tone of voice may be heard distinctly throughout the rotunda.

Among the principal contractors on the City Hall was the firm of H. Shulz & Son Co., who won the job in competition on the merits of their designs. The dome and the ceiling of the foyer, previously described, attract especial attention.

The electric lighting fixtures, especially the two exterior standards, are very attractive and were installed by the Browe Co. of Newark. The bronze for these was cast by Jno. Williams, Inc., of New York.



BRONZE LIGHT STANDARD—CITY HALL ENTRANCE.

Bronze Cast by Jno. Williams, Inc.