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The Practical Calculation of Sun-Dials

By CLAUDE L. WOOLLEY

Sun-dials, in use in the European countries from the days when they were a necessity, up to the present time, are coming more and more into use in this country, and are seen on the lawns of country houses, in parks, and places of public resort, and in the vertical form, on churches, and other buildings.

The calculation of dials, or "dialing" as it was termed, was in old times part of a liberal education, but is now nearly a lost art in the United States, being confined to astronomers and a few craftsmen.

It is the purpose of the writer, who has given considerable attention to dials and their calculation, to present briefly, in this article, reliable directions for the calculation of dials geometrically, which, if carefully carried out, are accurate and much easier to understand and make use of than mathematical methods.

THE HORIZONTAL DIAL

Let us consider first the horizontal type of circular form, a finished dial of which is shown in the illustration, Fig. 1.

The latitude of the place where the dial is to be located must first be ascertained, either with the aid of an Atlas or by consulting the officials of the National Survey, Washington, D. C.

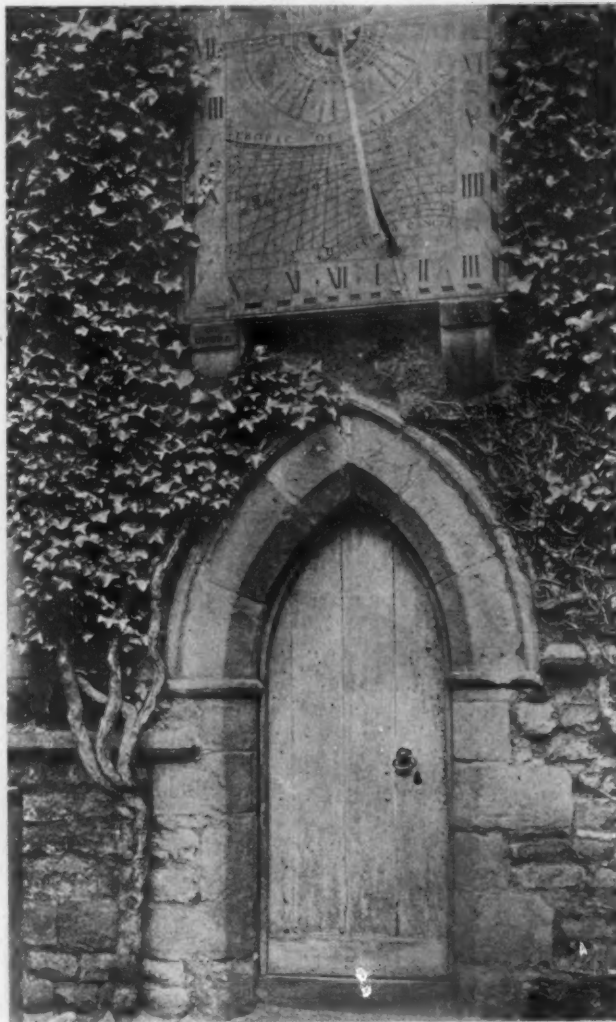
The angle of the gnomon, or piece that casts the shadow, is then laid out, as shown in Fig. 2, of an angle equal to the latitude of

the place, the exact size depending upon the size dial it is proposed to construct. As an illustration, the angle of 42 degrees has been selected, it being suitable for Boston, Mass., and a distance of 100 miles south of it. The position of the hour lines in the diagram may not be perfectly accurate, the drawing being very small, and being intended only as an illustration of the method.

The line A B, Fig. 1, shows the base that rests on the face of the dial; B C the elevation, and the dotted line that portion that is usually cut away to produce a more pleasing effect; the line A C, which casts the shadow, must not, however, be disturbed.

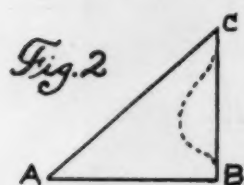
Having decided upon the thickness of the gnomon to be used, which is usually 3-16 or 1-4 in., for the purposes of calculation, draw the lines E D, and G F, Fig. 3, each 8 inches long, and a distance apart equal to the thickness of the gnomon. Then draw I D, G K, H E and F J, each 5 inches long; and H L and K M, each 2 1-2 inches; and the line L to M as shown.

The exact size of the border lines, P, Q, O, N, are not material. Draw the angle equal to that of the gnomon, Fig. 2, shown by the dotted lines, Fig. 3, the side A C resting on the line G F. A being at G, and F X being C B, and X G being B A,



SUN-DIAL OVER PORCH OF EYAM CHURCH, ENGLAND

exactly as shown in the diagram. Now extend the line G F upward from F, a distance exactly equal to the line F X. Extend out the line F J an indefinite distance to the right; from R draw diagonal lines as shown, exactly 15 degrees apart, until they meet the line F J, at S, T, U, V and W. From the points where they meet this line draw lines running into the angle at G.



These lines extending into G are the hour lines, from one to six; the two middle lines E D, F G, being the 12 o'clock lines. Repeat this whole operation on the other side for the hours 6 A.M. to 12 M. If the hours 5 A.M. and 7 P.M. (which are rarely needed) are desired, run them parallel with the 5 P.M. and 7 A.M. lines, as shown, allowing for the thickness of the gnomon. Accuracy in all the measurements is required, particularly in the lines 15° apart, as a slight error here will multiply itself. Having thus obtained the hour lines if a larger dial is required extend the hour lines out to the desired size square or circle. If a smaller dial is desired draw it inside and erase the portion of lines extending. Place the hour figures outside, in line with the hour lines, commencing with 5 A.M. (if it is used) otherwise, 6 A.M., at the lower left hand side, and continuing around to 6 or 7 P.M., as the case may be, at the right hand lower side. The point A of the gnomon, when in position, rests on the 6 A.M., 6 P.M. line, and extends towards 12 on the lines E, D, G, F, it being from A to B. Fig. 2, about two-thirds of the length from E G to D F, whatever the size of the dial may be.

These calculations will also be correct for places on a line, or near to a line drawn east and west from the place originally calculated for, but for locations north or south, new calculations must be made, as the gnomon angle and hour lines change.

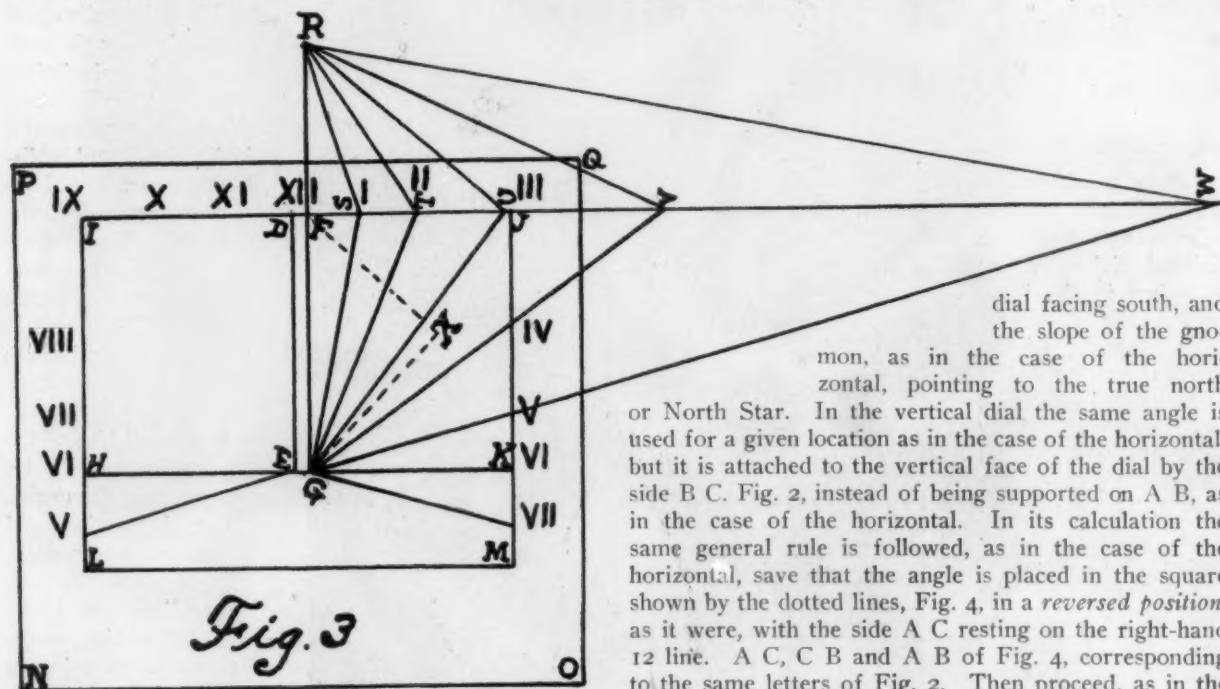


FIG. 1—FINISHED SUN-DIAL.

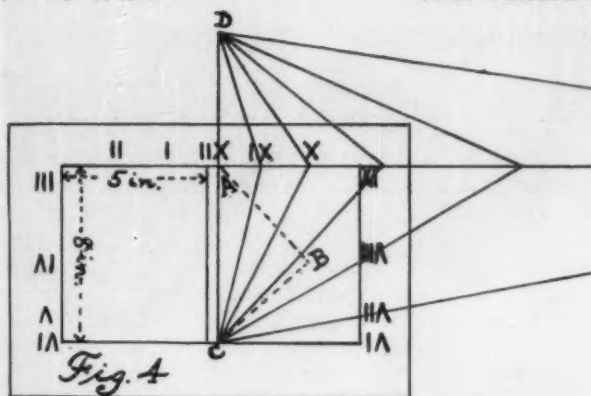
The dial itself may be made of marble, with the hour lines and figures cut into the surface; the gnomon of bronze or brass being imbedded in a groove with cement or melted sulphur. In this case allowance must be made for that portion of the gnomon buried, but the angle must not be changed. Or brass, bronze or aluminium may be used for the whole dial, the gnomon being brazed in position or held in place by small angle braces and rivets.

The supporting base is usually 3 feet or more above ground, and extends down, or stands on a foundation below frost. The dial should be placed horizontally, and its gnomon point to the true north (usually a little east of the magnetic north); more particular directions regarding setting will be given further on.

THE VERTICAL DIAL

The range of the vertical dial is from 6 A.M. to 6 P.M., and it is placed vertically on a wall or support running exactly, or very nearly, true east and west; the

dial facing south, and the slope of the gnomon, as in the case of the horizontal, pointing to the true north or North Star. In the vertical dial the same angle is used for a given location as in the case of the horizontal, but it is attached to the vertical face of the dial by the side B C. Fig. 2, instead of being supported on A B, as in the case of the horizontal. In its calculation the same general rule is followed, as in the case of the horizontal, save that the angle is placed in the square shown by the dotted lines, Fig. 4, in a reversed position, as it were, with the side A C resting on the right-hand 12 line. A C, C B and A B of Fig. 4, corresponding to the same letters of Fig. 2. Then proceed, as in the



case of the horizontal, repeating on the left hand side. The hour lines having been established, *turn the drawing over*, and place the hour figures as shown in Figs. 4 and 5. The square of the finished dial may be made of any desired size, the hour lines previously established being extended out to it, and the gnomon made on the same relative proportion as in the case of the horizontal, the angle C, Fig. 2, resting on the 6 A.M., 6 P.M. line, and extending about two-thirds down towards 12, the side C B resting against the face of the dial. The gnomon is usually made in skeleton form, of brass, or iron well painted with red lead, and paint. Marble or other stone is usually used for the dial face, though wood,



A SUN-DIAL ON ESTATE OF HORACE JAY SMITH, ESQ., GERMANTOWN, PHILADELPHIA, PA.

well painted and battened, is sometimes made use of.

If a wall runs other than true east and west, unless the dial is supported away from it, at one end or the other, the hour lines becoming irregular, their calculation become so complicated as to be beyond the scope of the present article.

Sun-dials give solar time, and if correctly set correspond with clock time on December 25, April 15, June 15 and September 1. At other times they run more or less fast or slow, as shown by the table of equation of time below.

To set either a vertical or horizontal dial accurately, first place vertical or horizontal, as the dial is of the former or latter type, and then turn so that the shadow falls exactly on the 10 o'clock lines, when the watch is as many minutes before, or after 12, as the dial is shown to be fast or slow on any particular date, by the table, and secure in place.

Practically correct time may be obtained from a dial correctly set any bright day by adding to or subtracting

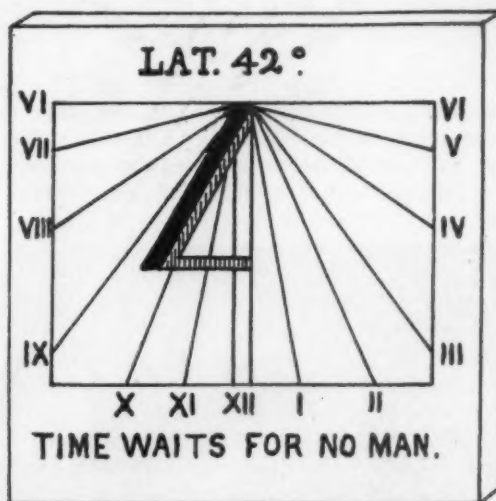


Fig. 5

from the reading of the dial the required number of minutes that it is slow or fast on that date as per table.

It has been the custom to inscribe suitable mottoes upon dials, and many have been used. Lack of space prevents the repetition of any considerable number, but a few of the more pleasing follow:

"Let others tell of storms and showers,
I number only sunny hours."

"You ask the hour; meanwhile you see it fly,
Nor can the hour return that passes by."

"I come and go, and go and come, each day,
But thou, without return, must pass away."

"Remember thou; that here we two combine,
Thou reckonest my hour, as I do thine."

"Sic transit gloria Mundi."
(So passes the glory of the World.)

"My time is in Thy hand."

The following motto from Omar Khayyam has been inscribed upon a very handsome marble horizontal dial recently erected by Mr. Wm. McCoy, of Baltimore:

"Live while you live; and let each day be sweet,
For time is slipping from beneath your feet."

TABLE OF EQUATION OF TIME

Correction in minutes, to change sun time to local mean time. Add those marked +, subtract those marked —, from the reading of the dial.

DAY OF THE MONTH	1	5	10	15	20	25	30
January.....	+3	+5	+7	+9	+11	+12	+13
February.....	+14	+14	+14	+14	+14	+13	
March.....	+13	+12	+11	+9	+8	+6	+5
April.....	+4	+3	+2	+0	-1	-2	-3
May.....	-3	-3	-4	-4	-4	-3	-3
June.....	-3	-2	-1	+0	+1	+2	+3
July.....	+3	+4	+5	+6	+6	+6	+6
August.....	+6	+6	+5	+4	+3	+2	+1
September.....	+0	-1	-3	-5	-6	-8	-10
October.....	-10	-11	-13	-14	-15	-16	-16
November.....	-16	-16	-16	-15	-14	-13	-11
December.....	-11	-10	-7	-5	-3	-0	+2

The half-tone illustrations in the foregoing article are from "Sun-dials and Roses of Yesterday," by Alice Morse Earle, and are republished by permission of Messrs. Macmillan & Co., publishers, New York.



SUN-DIAL AT SANTA BARBARA MISSION, CALIFORNIA

Mr. Frank D. Millet, secretary of the American Academy in Rome, has announced that Edgar I. Williams, of Rutherford, N. J. (Mass. Inst. of Technology, class of 1908), is the winner of the annual competition for the three years' scholarship in Europe.

This is the second year of the award. Last year the award was made without competition to E. F. Lewis, who, like Mr. Williams, was an M. I. T. graduate.

THE NEW UNION THEOLOGICAL SEMINARY BUILDINGS, NEW YORK—MESSRS. ALLEN & COLLENS, ARCHITECTS—(Concluded)

The chapel is the gift of Mrs. D. Willis James in memory of her husband, who was identified very closely with the seminary, and who had given over a million dollars toward the fulfillment of the project for a new group of buildings, an interest which he had very much at heart. The chapel tower rises to a height of over 150 feet above the quadrangle on the axis of 121st Street, and will form a conspicuous landmark until such time as the main entrance tower supersedes it in importance. The lower part of this tower forms the entrance vestibule to the chapel, being slightly above the level of Claremont Avenue, but about 12 feet above the quadrangle with which it is connected by a broad flight of marble stairs. The entire vestibule is finished in limestone, with limestone ribs in the ceiling forming vaults, the ground of which is filled with Guastavino tiling. Two small flights of stairs connect with the gallery, one flight continuing up to the infirmary above and then on up to the storage lofts in the tower and finally leading to the tower roof from which a magnificent view should be had of the surrounding country.

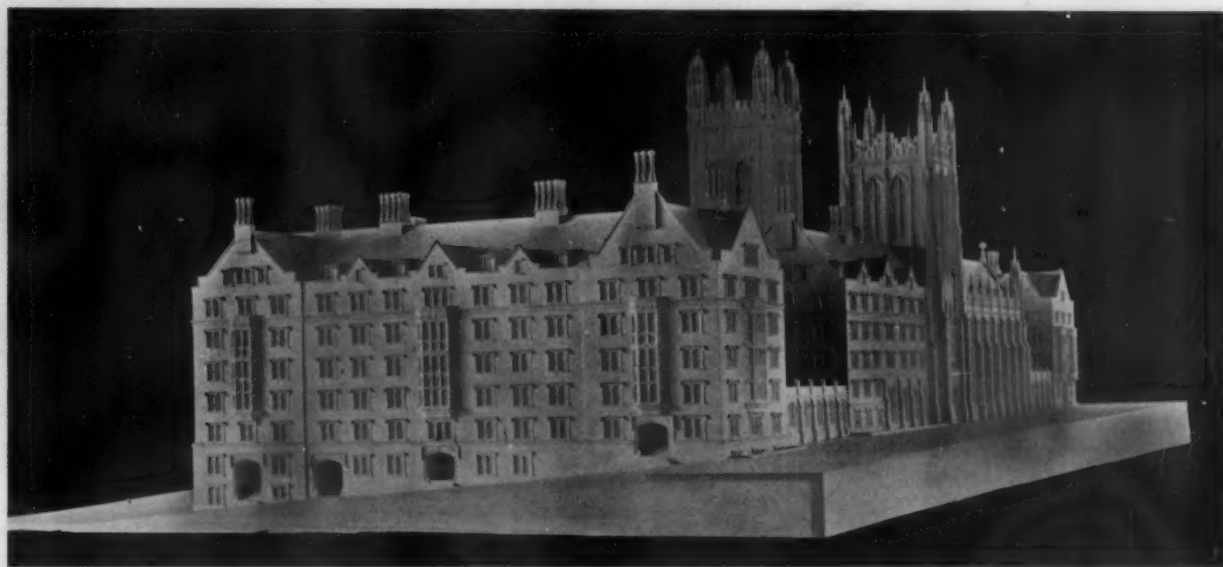
The nave of the chapel is about 100 feet long and 40 feet wide, or 30 feet from column to column. It is divided longitudinally into seven bays without any chancel arch separating the nave and chancel. The chancel occupying the two south bays is defined by the raised platform with the hooded faculty and choir stalls and by the organ which will occupy on both sides of the chancel the space between the line of columns and the outside wall. The chapel will seat 400 on the floor and about 100 in the gallery. In addition there are 30 faculty stalls and 30 chair stalls. The communion table will occupy the center of the chancel with pulpit and reading desk on either side.

The columns are of solid limestone 30 feet high supporting the base of the hammer beam trusses of the ceiling. This ceiling is cypress and the trusses are pierced with cusps and the ends of the hammer beams carved in the form of angels.

The finish of the interior is oak except the ceiling, the panelling being carried up to the sills of the big traceried windows. The filling of the walls will be scoured plaster, and the rear wall will be covered with felt and canvas to aid in the acoustic properties. Prof. Sabine, of Harvard University, an authority on acoustics, has carefully calculated the chapel in order to obtain the best results. His recommendations will be followed, and it is anticipated that the acoustics will be perfectly satisfactory.

The north side of the chapel tower wall will show temporarily an unfinished gable which will finally take a building equal in mass to the chapel proper, thus placing the chapel tower on the axis of a balanced façade. This addition will contain the social halls and additional rooms for about 40 students, with a low building for refectory farther to the north.

Returning now to the memorial entrance hall, we pass to the left into the library. The lower floor contains the museums, and further along in Broadway the stack room with its five floors of stacks. These stacks



VIEW OF MODEL
FROM NORTHWEST

SHOWING CLAREMONT AVENUE
AND 122D STREET ELEVATIONS

will be of the full end type, all of metal with glass floors, and will be made extra strong, so that an additional swinging section may be hung from the beams between every two sections, thus increasing the capacity of the stack by one-half. This is a method in use in the British Museum. This stack extends up to the under side of the third floor of the library, on which is located the reference hall and the administration rooms of this department. This reference hall and its catalogue room is reached from the broad marble stairs of the memorial entrance hall, passing by the seminar rooms, which occupy a part of the second story. Additional seminar rooms are also located on the fifth story of the library. The public enter from the memorial hall into the catalogue room, a long two-story hall one side of which contains the catalogue cases. These cases can be drawn out either into the catalogue room by the public or into the bibliographical room, which adjoins the catalogue room on the side next to the quadrangle. In conjunction with this bibliographical room is the librarian's offices and stenographers' rooms. The main feature of this library, however, is the large reference hall, about 100 feet long and 40 feet wide. This room occupies the entire space over the stack and runs well up into the roof with a wood-trussed ceiling. Bookcases 7 feet 6 inches high run along the walls below the high traceried windows. The library tower, which marks the axis of 121st Street on Broadway, is designed so that the present floors can be rearranged for book stacks in connection with the main stack room. This tower will have a temporary social hall and some additional students' rooms, and underneath a driveway entrance all in stone with Guastavino ceiling will connect the quadrangle with Broadway and will be closed by massive iron gates. To the north of this tower and with an entrance from the driveway comes the dormitory for 150 students. The rooms are usually arranged with study about 10 x 17 and chamber about 8 x 14 with closet. There are a few larger studies with two chambers and a few studies and chambers combined. Three staircases lead to the three entrances

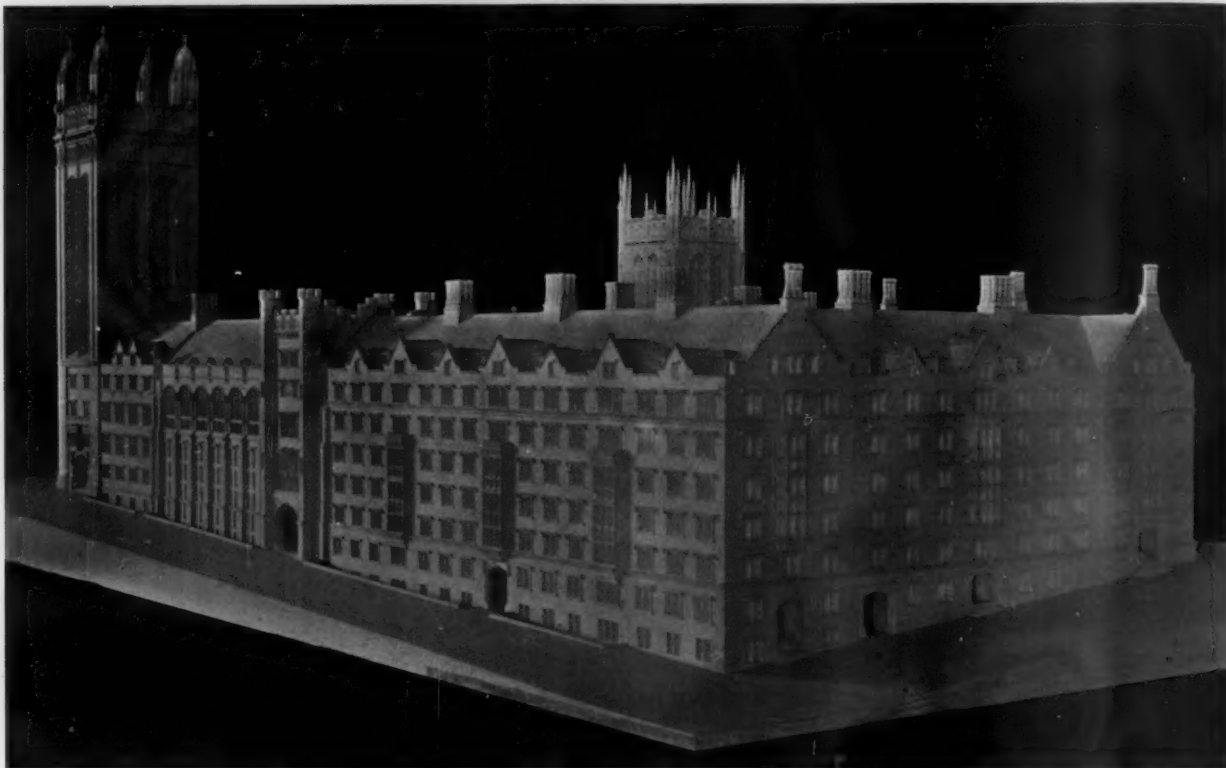
from 122d Street, the quadrangle and the driveway. These stairs are all cut off from the corridors by Kalame in doors and partitions wire glazed, to form a fire screen. Every story has a large bath and toilet room. The halls are finished with slate and terrazo floors and the rooms are trimmed in oak. Under the dormitory is the boiler room and engine room, where all the heat, power and electricity for the entire group is generated.

Connecting with the dormitory on 122d Street will be the building for professors' suites, plans for which are just completed, but are not herewith published. This building will contain two triplex apartments, and five simplex apartments. Each of these apartments has a large hall with reception room, living room, dining room, from three to five large bed rooms and two bath rooms. The service in each case consists of a large kitchen, two servants' rooms, and servants' bath, pantries and a china closet. The main rooms will all be finished in oak, the chambers in cypress and the service portion in hard pine. The public halls will have floors of mercer tile, and the service rooms a floor of some composition such as asbestolith or Taylorite.

The heating of the buildings has been designed by Mr. Alfred R. Wolff. The library, administration building and chapel, have indirect radiation in all public rooms, the exhausts being gathered together in the roof spaces and forced out of the large chimneys, one of which on every building acts as a ventilator. The dormitory, president's house and building for professors will have direct radiation. A tunnel connects the different buildings in the basement stories for passage of pipes, and to give the janitor free access to all heating and exhaust chambers.

Mr. Charles E. Knox has had the lighting of the buildings in charge, and planned the electrical plant. All of the latest methods in reflected lighting will be employed in the public rooms.

The foundations of the buildings are of concrete, the rubble stone from the excavations being used for all area and non-bearing walls. The method of water-proofing



PERSPECTIVE VIEW OF MODEL FROM NORTHEAST

SHOWING BROADWAY AND 122D STREET ELEVATIONS

adopted is one by which a four-inch brick wall is first built outside the foundation wall next the excavations. This wall is then waterproofed and this becomes the outside form for the concrete wall. By such a method a large amount of excavation is saved as the work is all done from the inside.

To aid the architects in gaining a better idea of the mass of the buildings the trustees commissioned Messrs. John Evans & Co. to prepare a model from the original drawings. This model led the architects to modify the drawings to a large extent, so that it is hardly an expression of the actual result which will be obtained. Furthermore the texture is entirely lost, as the light and shade of the different materials and the various recesses do not appear in the plaster. To aid, however, in grasping more clearly the relation of the buildings, a photograph of the model is published in this text.

When the group is complete and the quadrangle grounds and terrace are finished, it is hoped that the ensemble will become an element of educational value to the students, and work toward the betterment of ecclesiastical architecture throughout parishes, to be presided over by men who have spent their preparation in the atmosphere of a carefully studied example of the best period of English Gothic.

REPORT OF THE COMMITTEE ON EXAMINATIONS AND ADMISSIONS, A. I. A.

The Committee on Examinations and Admissions begs leave to report:

The past year has seen a very substantial and satisfactory gain in the membership of the institute. Your committee has passed in review eighty-three applications, upon seventy-six of which the board of directors has acted favorably. It is a

pleasure to report that those admitted under Form "B" have shown a uniformly high standard of excellence, and those under Form "A" include many men of broad practice and acknowledged standing who have added achievement to scholastic attainments, indicating that the American Institute of Architects has appealed to the profession at large as an association rather of practical workers than of mere theorists and scholastics, a reputation which, as it seems to your committee, it were wise to hold and to maintain.

Your committee desires to bring clearly before the institute a matter which concerns not only the efficiency of the Committee on Examinations and Admissions, but that of every other committee handling important work. No committee can work satisfactorily with a scattered membership, and a sufficient fund should be at the disposal of the institute, to allow the members of important committees to convene, that the committee may work as a unit. The residence of two of the three members in the same city has tended to unify and simplify the work of the Committee on Examinations and Admissions, but there were times when an intimate discussion with the third member seemed of the utmost importance to the two, and resort to the mails hampered action. Interchange of ideas by correspondence is difficult in matters of delicate shading. It may not always be possible or indeed politic to have two or three members of a Committee on Examinations and Admissions residing in the same district or locality, hence it will be wise to provide means for the committee to meet as a body at some stated period or periods. The transportation of the exhibits from place to place involves annoyance and danger of loss as well as expense. The expense, however, has fallen quite as heavily on the members of the committee as on the institute under the present arrangement.

As affecting the future growth and stability of the institute, your committee would endorse the growing policy of the institute to submit matters of importance directly to the chapters for discussion, that a chapter may feel that it is an integral and necessary part of the greater body. "Chapter members" are more inclined to seek admission into the institute when they see the work which the "institute members" are doing and realize that the chapter is called upon to pass upon vital matters and assist in important legislation.



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CRITICISM BY THE JURY

The jury met January 25 in order to render judgment in the last Class A competition,

"A NIGHT SHELTER."

After reading and discussing the program, a preliminary examination of the drawings was made and conclusion reached as follows:

The building, though being a useful one in elevation as well as in plan, ought to have a monumental character, being erected for public use. It was desirable to find everywhere abundant air and light. Being for the use of many lodgers, the corridors, vestibules and staircases should be wide and practical. At the entrance, after the vestibule is passed, the control, easy to see, had to proceed and watch the access into the house. As a matter of course the visitors' room should be next to the control, and in easy communication with the baths. The dining room is used next, and then the dormitories. The bathing quarters were to be ventilated and large. The dining room, being for the use of both men and women, had to be located in the center of the plan, thus expressing its common use. Good ventilation and good light, though very desirable, were difficult to obtain, the ground not being large enough. Lateral light by means of courts was a good solution, but sacrificed too much ground. The kitchen in back and next to the dining room was a good location. On the upper floors the dormitories required light on both sides.

Altogether, these requirements were not found in any of the presented drawings and prevented the jury giving anything but mentions.

Façades in character were not well expressed in general.

The students did not keep in mind that the examination service is of great importance in a building of that sort. Staircases and circulation were too small.

AWARD OF THE JURY

JUDGMENT OF JANUARY 21, 1909

CLASS A. PLAN PROBLEM, A NIGHT SHELTER

Pierpont, C. S.	New York	Atelier	Prevot	M
Schaefer, W. J.	"	"	"	M
Rigaumont, V.	Pittsburg	"	Carnegie Tech	M
King, W. H. Jr.	"	"	"	M
Peebles, H. W.	"	"	"	M
Robling, O. J.	"	"	"	M
Hitchins, W. F.	Philadelphia	"	Univ. of Penna.	M
Langille, L. E.	Washington	"	Wash. Arch. Club	M

Bernardi, Walter A.	Ithaca	Atelier	Cornell Univ.	M
Kellogg, F. M.	"	"	"	M
Buell, B. C.	"	"	"	M
Westgate, Mary L.	"	"	"	M
Marquird, Raphael E.	"	"	"	M
Harris, Geo. R.	"	"	"	M
Lippencott, R. A.	"	"	"	M

JUDGMENT OF JANUARY 21, 1909

CLASS A, ESQUISSE-ESQUISSE, A MONUMENTAL CLOCK

Blount, G. F.	Boston	Atelier	Boston Arch. Club	1st M
Barry, F.	New York	"	Hornbostel	M

JUDGMENT OF JANUARY 21, 1909

CLASS B, ESQUISSE-ESQUISSE, HALL FOR MINERAL SPRING

McKinney	New York	Atelier	Hornbostel	M
Lautenbach, L. R.	"	"	"	M
Sheridan, J. J.	"	"	"	M
Wentworth, S. C.	Pittsburg	"	Carnegie Tech Sch.	M
Boucherle, P.	Youngstown, O.	Atelier	Owsley	M

JUDGMENT OF JANUARY 21, 1909

PUPIN PRIZE, A PRIVATE CAR

Cherry, Wm. J.	New York	Atelier	Hornbostel	1st M
Lautenbach, J. R.	"	"	"	2nd M



SUGGESTION FOR A MASTER CLOCK

F. BARRY

ATELIER HORNHOSTEL

A MEMORIAL TO WHISTLER

A monument to J. McNeill Whistler is to be erected on the Thames embankment, London, and will take the form of a life-size figure of Fame, in bronze, bearing a bust, in medalion, of Whistler.

Rodin, the French sculptor, has undertaken the work, and it is now well under way. This eminent artist's connection with the Whistler Memorial is a guarantee of its great excellence.

Those who have viewed the preliminary work in the clay, pronounce it one of Rodin's masterpieces.

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Senator Newland's bill designed to ultimately provide for Bureau of Fine Arts.	
Lincoln Memorial—Its Location and Character.	
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The New Union Theological Seminary Buildings, New York (10 pages).	
Society of Beaux-Arts Architects, Student Work (2 pages).	
Frontispiece:	
Figures on attic story, south elevation of Brooklyn Institute of Arts and Sciences. Augustus Lukeman, Sculptor.	

WE ARE laboring under no misapprehension and believe that we cherish no delusions concerning the genuineness of the obstacles yet to be overcome before the hopes and ambitions of the American Institute of Architects, in reference to the proposed Bureau of Fine Arts, have been fully realized. Nevertheless, it should be a source of particular gratification to all persons interested in the cause of art and architecture in this country to note the alacrity with which President Roosevelt has tendered his co-operation. His recent appointment of an official Fine Arts Council would seem to be a needed and important step toward the ultimate goal. The duties of this council, made up of architects, painters, sculptors and landscape architects, headed by the Supervising Architect of the Treasury, are in general to advise upon the character and design of public work in which the art of design forms an integral part and to make suggestions and recommendations for the conservation of historic monuments.

A MORE commendable action, and one which will meet with more universal approval among cultured people, it is safe to say, has not been taken by

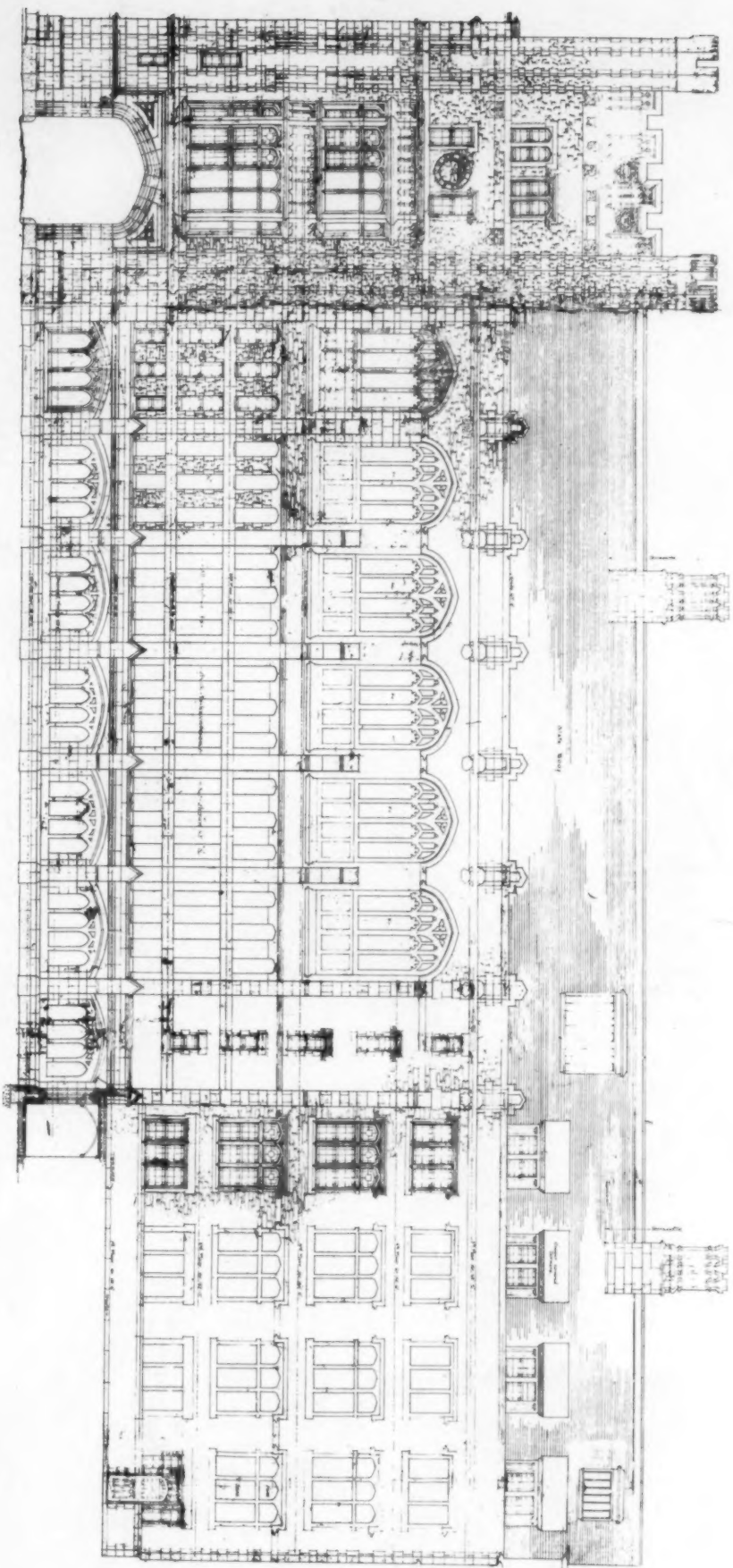
the President during his term of office. In fact, the good which will undoubtedly result is practically unlimited. The character of the council can be readily judged by reference to the names of the distinguished men composing it, and while we recognize the difficulty in selecting and bringing together a body of men who can work harmoniously in committee, with the sole object of accomplishing the greatest possible good for the country at large, we are persuaded that the selections made will reduce this difficulty to a minimum. The activity of the President taken together with the bill, introduced in the Senate on January 19th, by Senator Newlands, of Nevada, which is intended to provide eventually for the Bureau of Fine Arts, seems to indicate a future of great promise for Art in this country.

PROBABLY the first service that will be demanded of the Fine Arts Council chosen by the President will be a report on the subject of the proposed Lincoln Memorial. In fact, unless plans now forming are consummated with the greatest dispatch, it is doubtful if the Council will be organized in time to take a very prominent part in the controversy now in progress over this subject. It is stated that there is definite determination on the part of certain politicians to pass the McCall Bill, which locates the Lincoln Memorial on or adjoining the Union Station Plaza, in time to have it signed by the President on February 12th. The American Institute of Architects is most commendably active in opposing this Bill, which it considers ill-advised and in every respect inadequate. As stated by the Directors of the Institute, the Lincoln Memorial located on or near the Plaza of the Union Station will inevitably form an integral part of the Station, and be insignificant in scale compared with the surrounding structures. It will never be a distinctive Memorial for Lincoln if constructed in accordance with this plan. It is pointed out that the question of a site has been carefully considered by the most capable Commission obtainable in this country and this Commission has designated as a suitable site for the Lincoln Memorial a location equal in importance to that of the Capitol, and the Grant and Washington Monuments, where it will be a harmonious part of the scheme for the development and beautification of Washington.

REGARDLESS of whether the Fine Arts Council is organized in time to consider the matter, it would seem to be the plain duty of every architect to oppose, to the extent of his ability, the attempt of the McCall Bill to disregard the advice of men whose skill and talent is unsurpassed in matters of this kind. We believe furthermore that the form which the proposed Memorial is to take is of importance only second to that of the site. A Memorial Building on the site proposed by the Commission would seem to fulfill the requirements more perfectly than any other plan yet proposed. If such a building could be placed in the charge of men of talent not less than that possessed by the Commission which designated its proper site, we believe a Memorial would result that would stand as a monument not only to one of the greatest men in American history, but also to the talent, intelligence and culture of the American people at the present time.

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JANUARY 27, 1909



• ORADRAWING • ELEVATION •

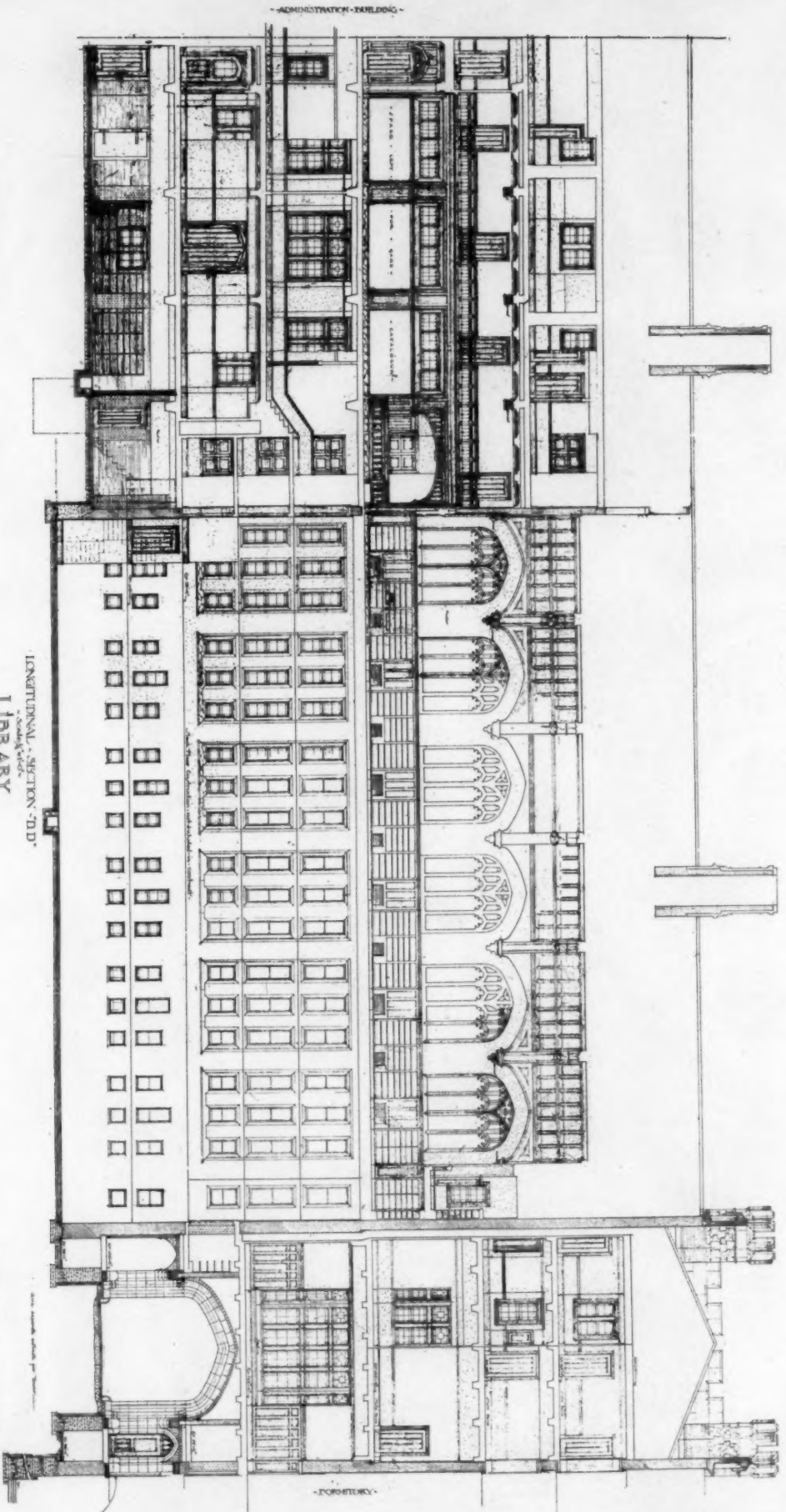
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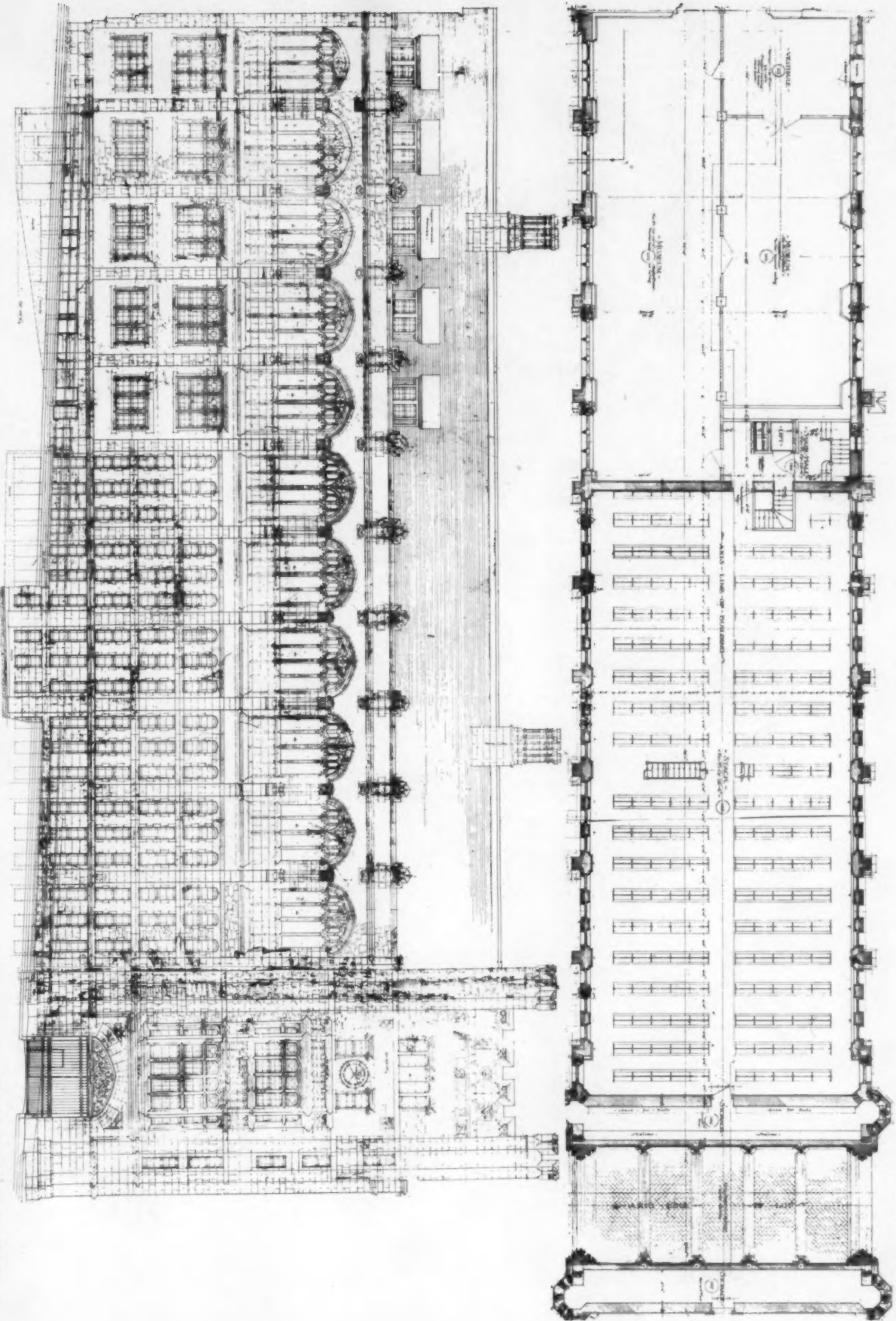
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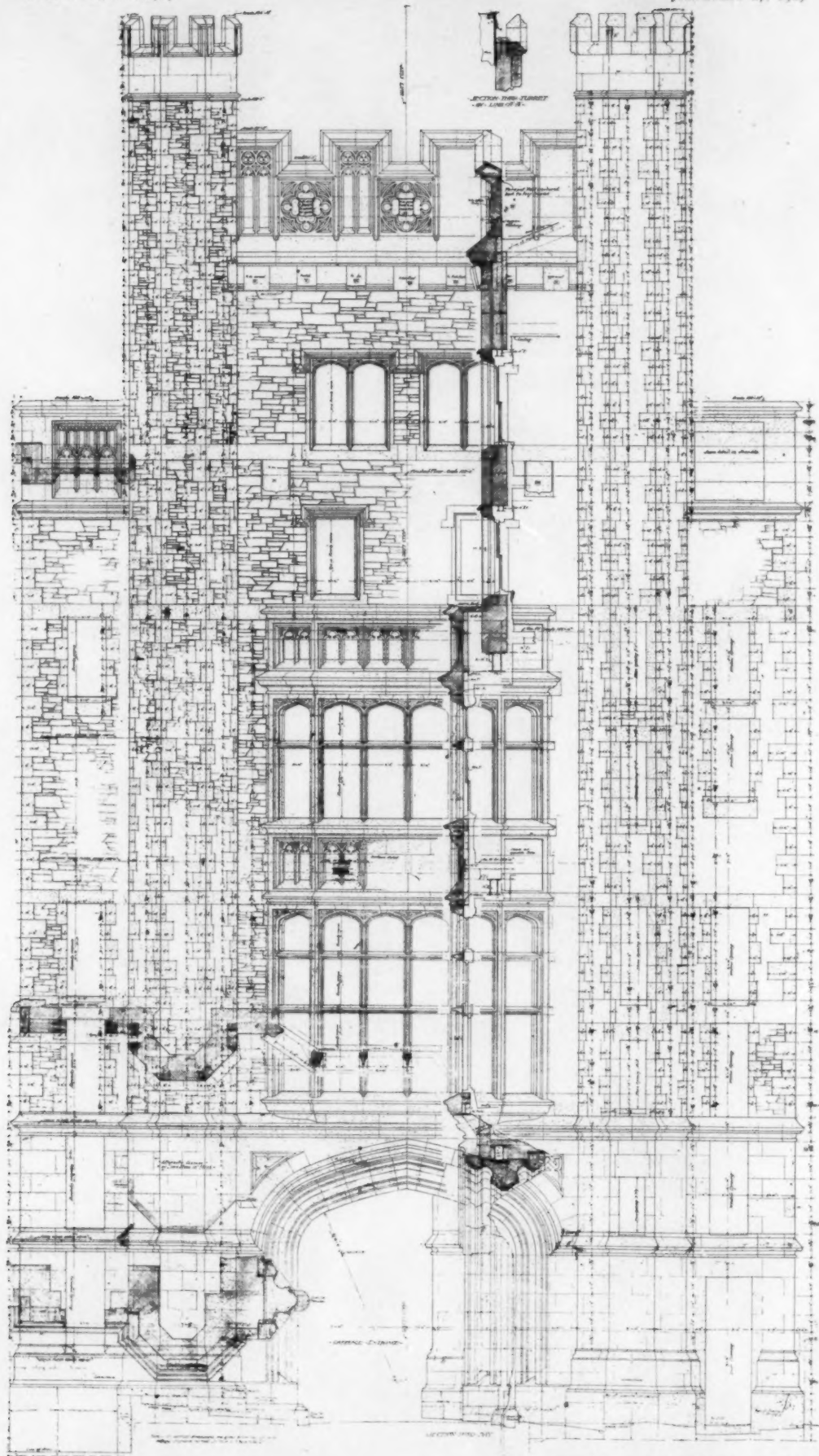
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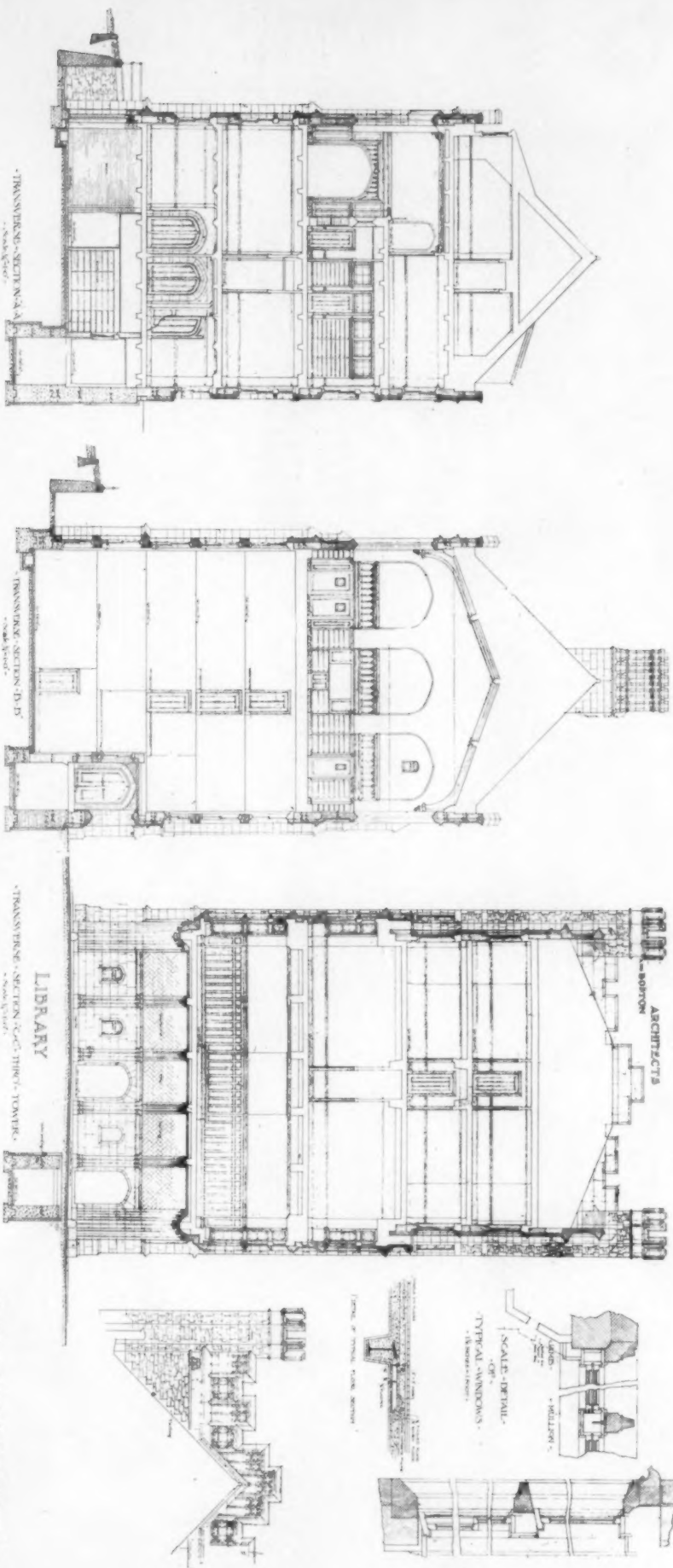


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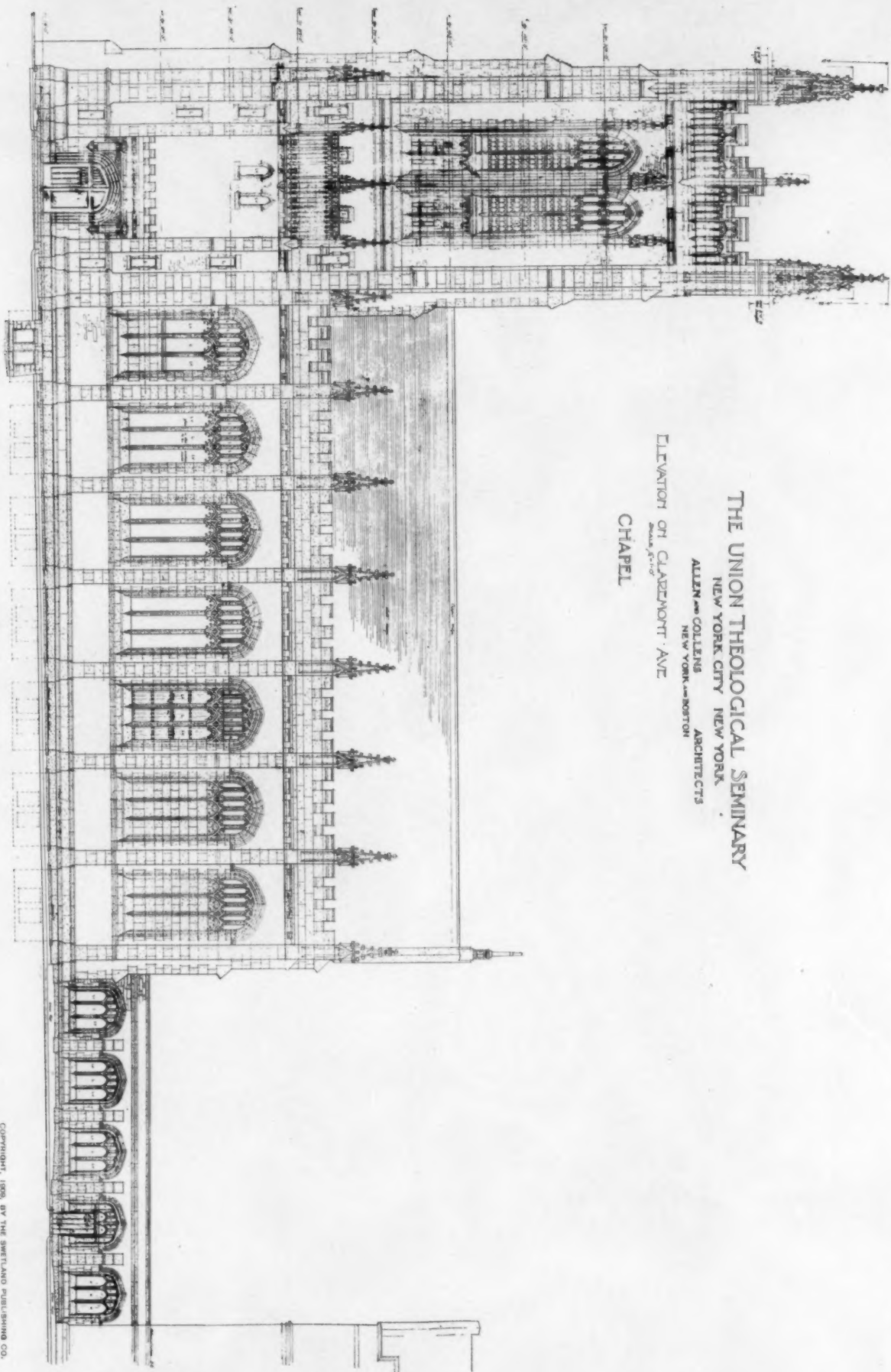
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ELEVATION OF CLAREMONT AVE
CHAPEL



CLAREMONT AVENUE ELEVATION

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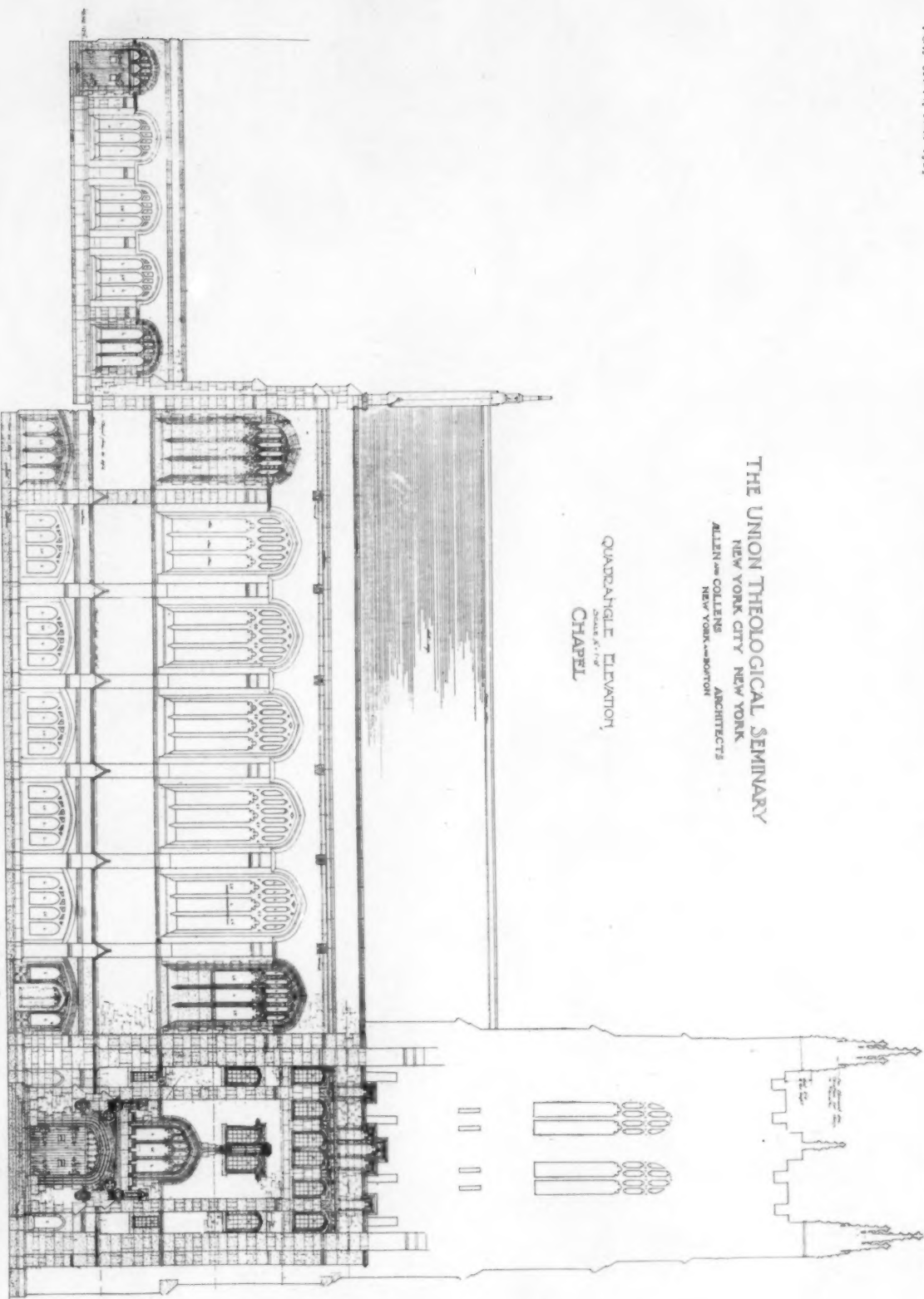
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QUADRANGLE ELEVATION,
CHapel



Scale 1/8" = 1'-0"

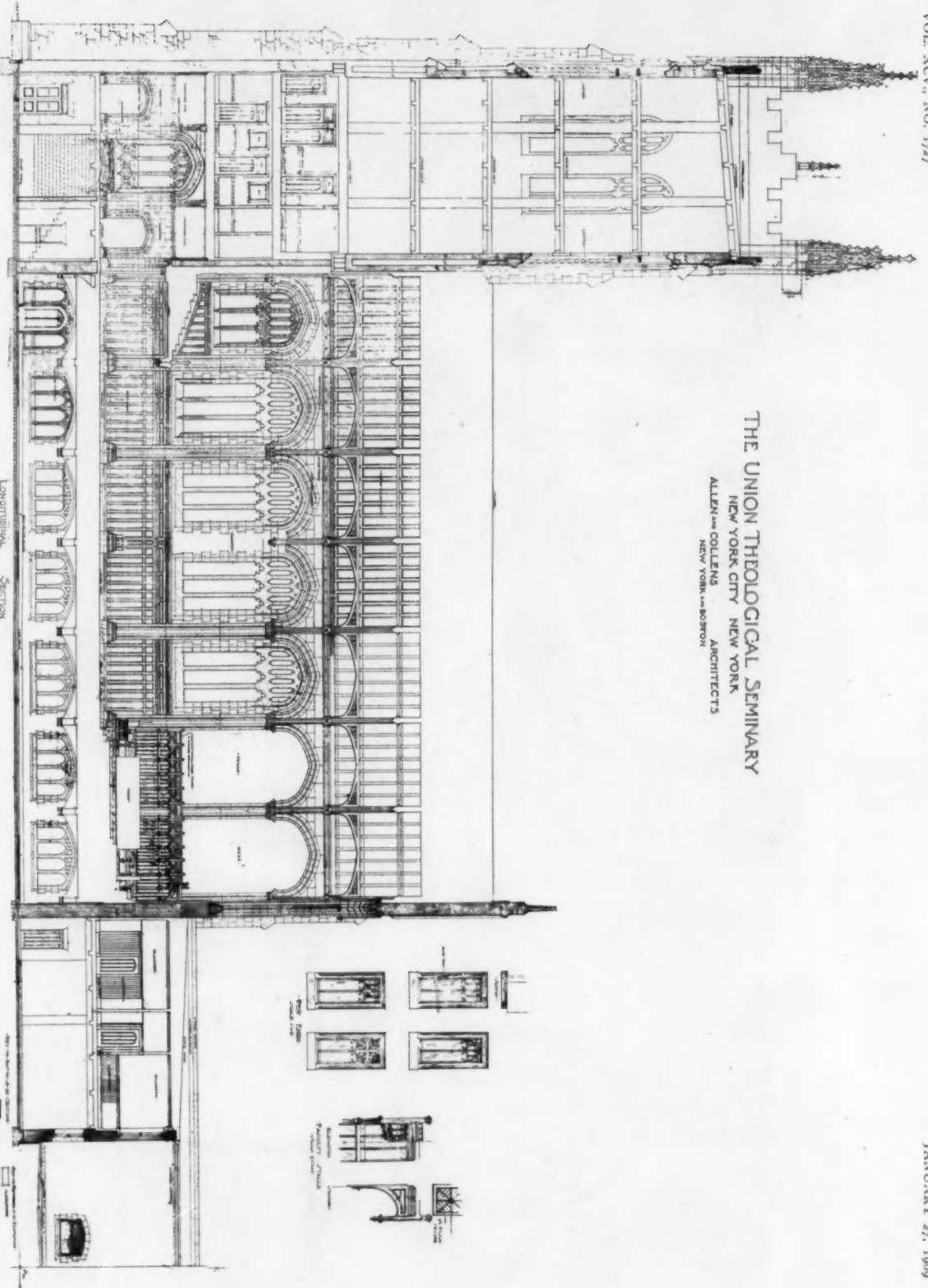
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QUADRANGLE ELEVATION

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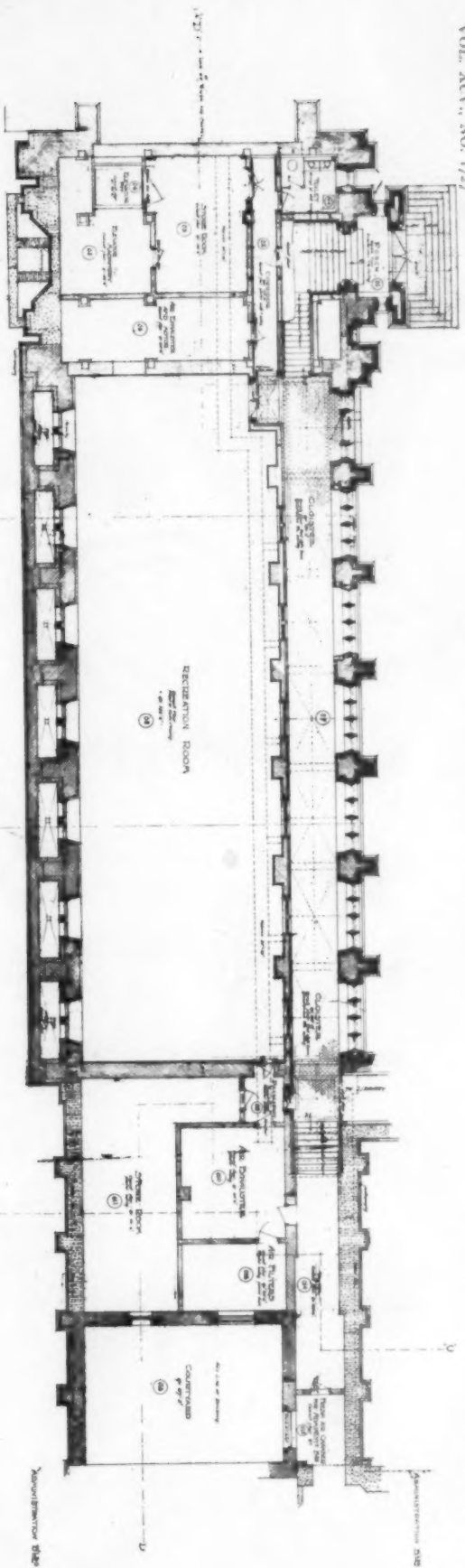
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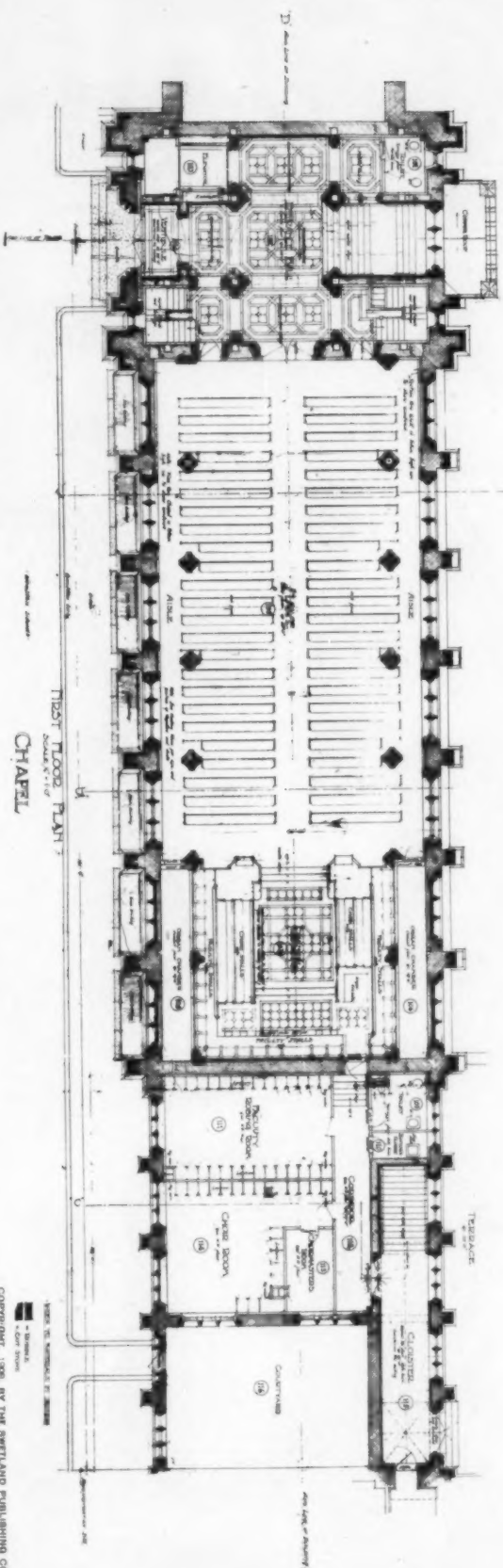
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FIRST FLOOR PLAN
CHAPEL



BASEMENT PLAN
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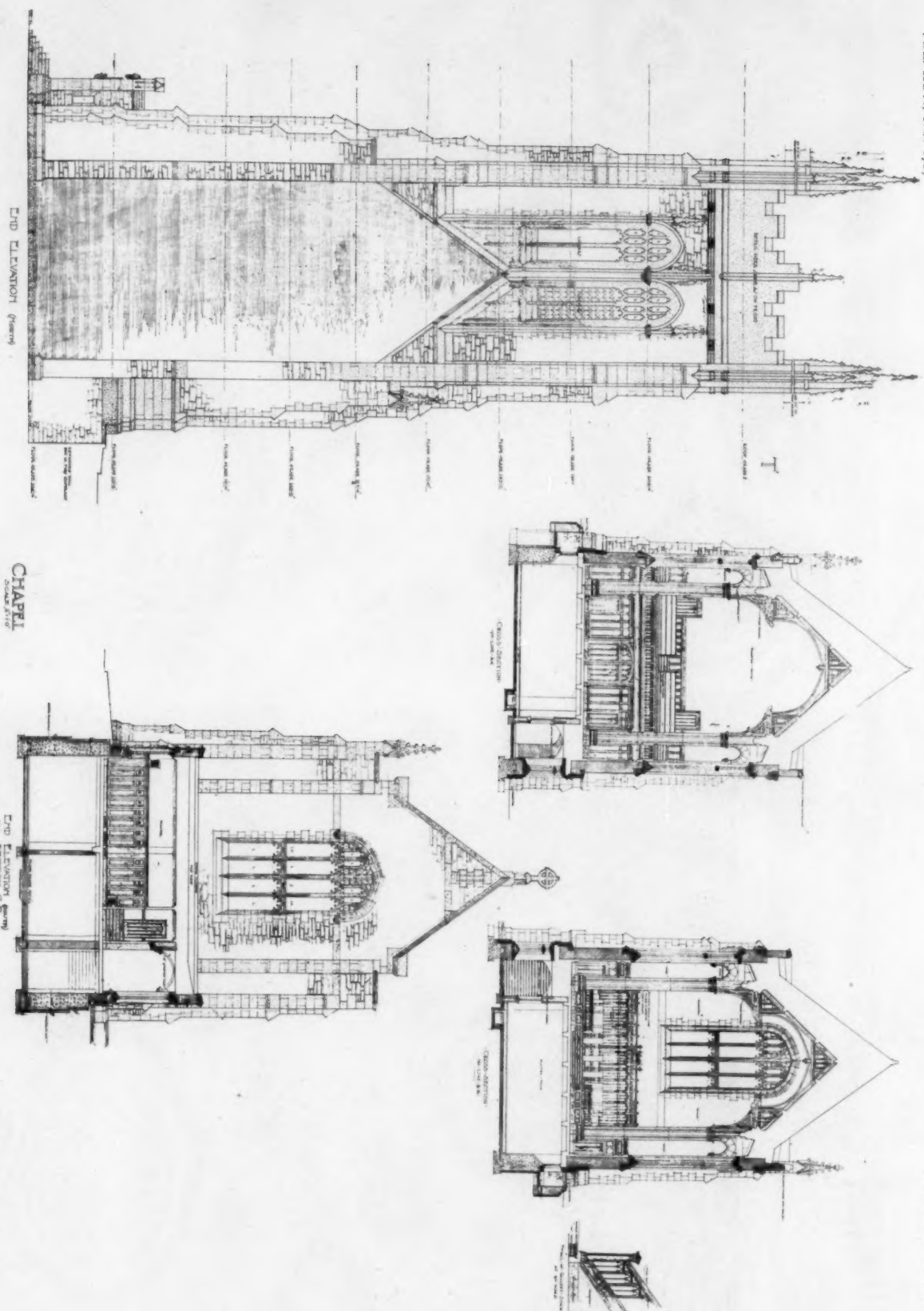
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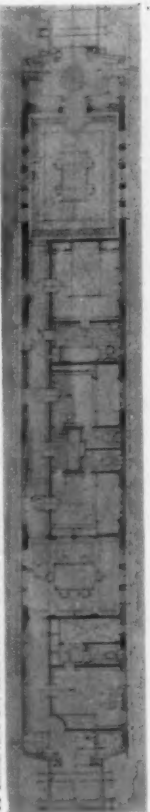
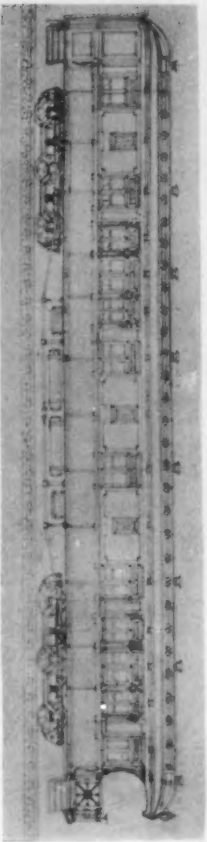
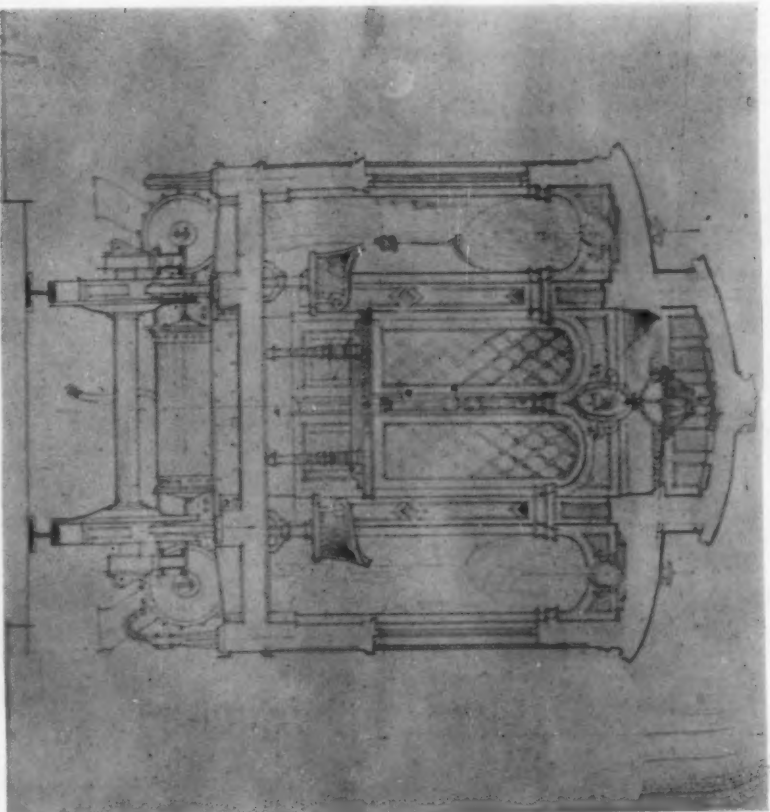
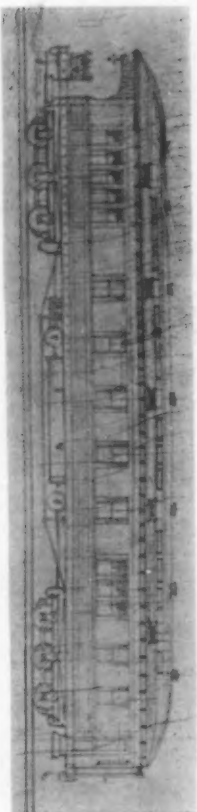
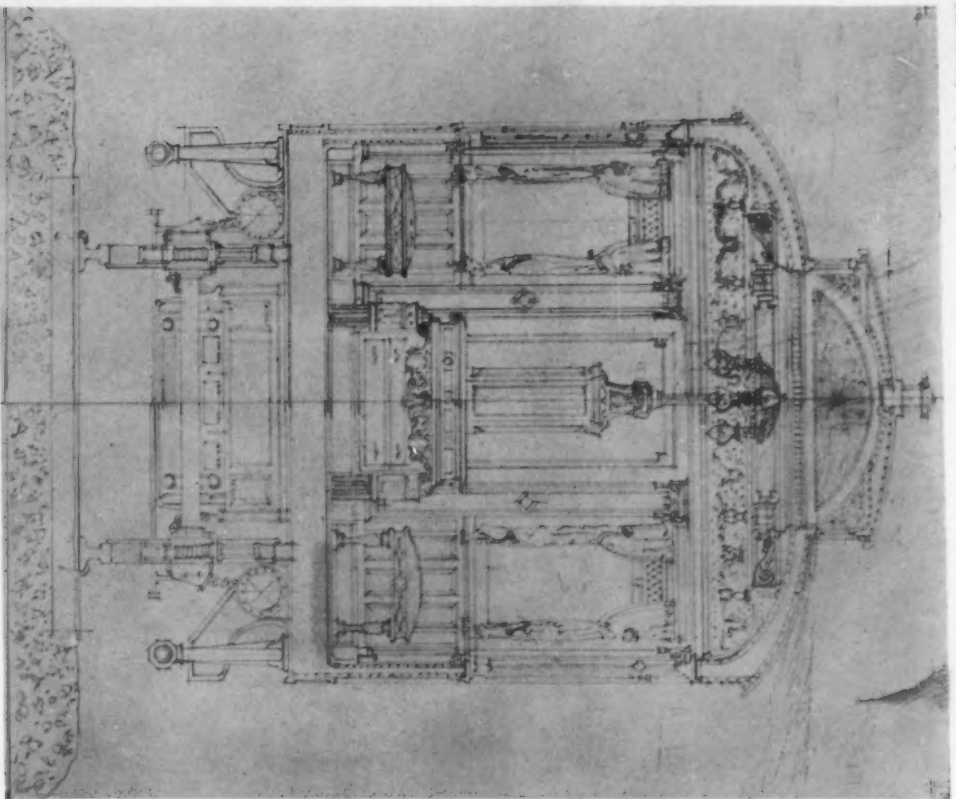
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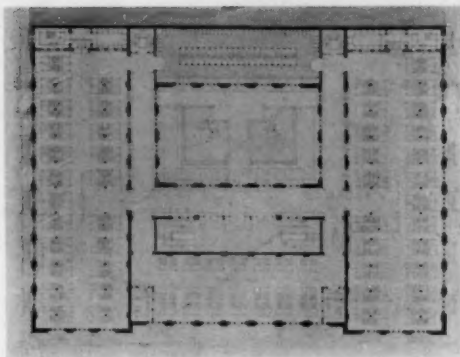
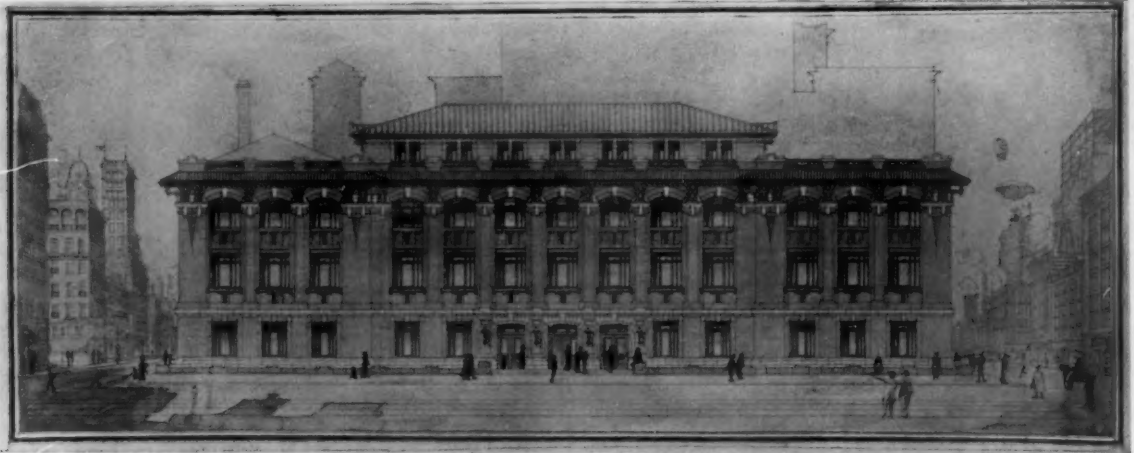
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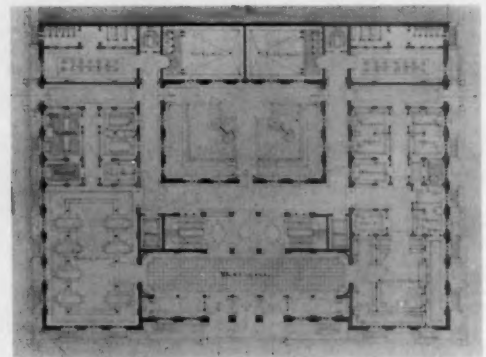
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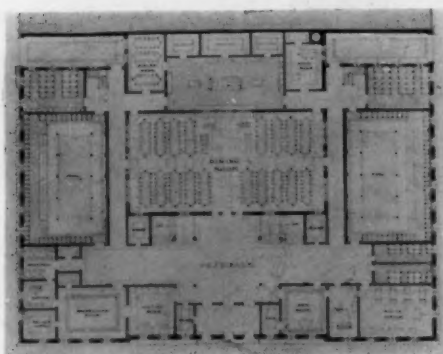
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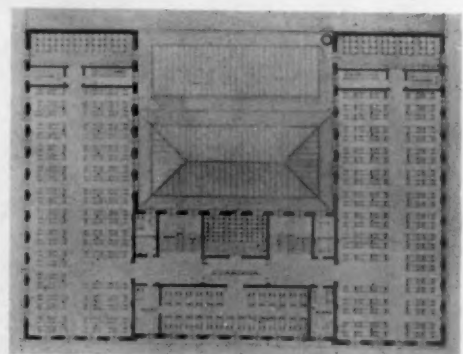
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