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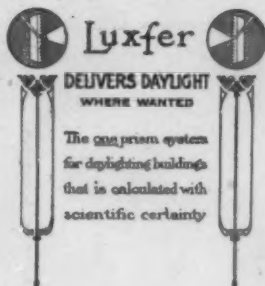
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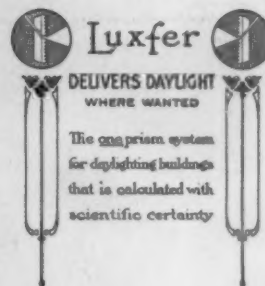
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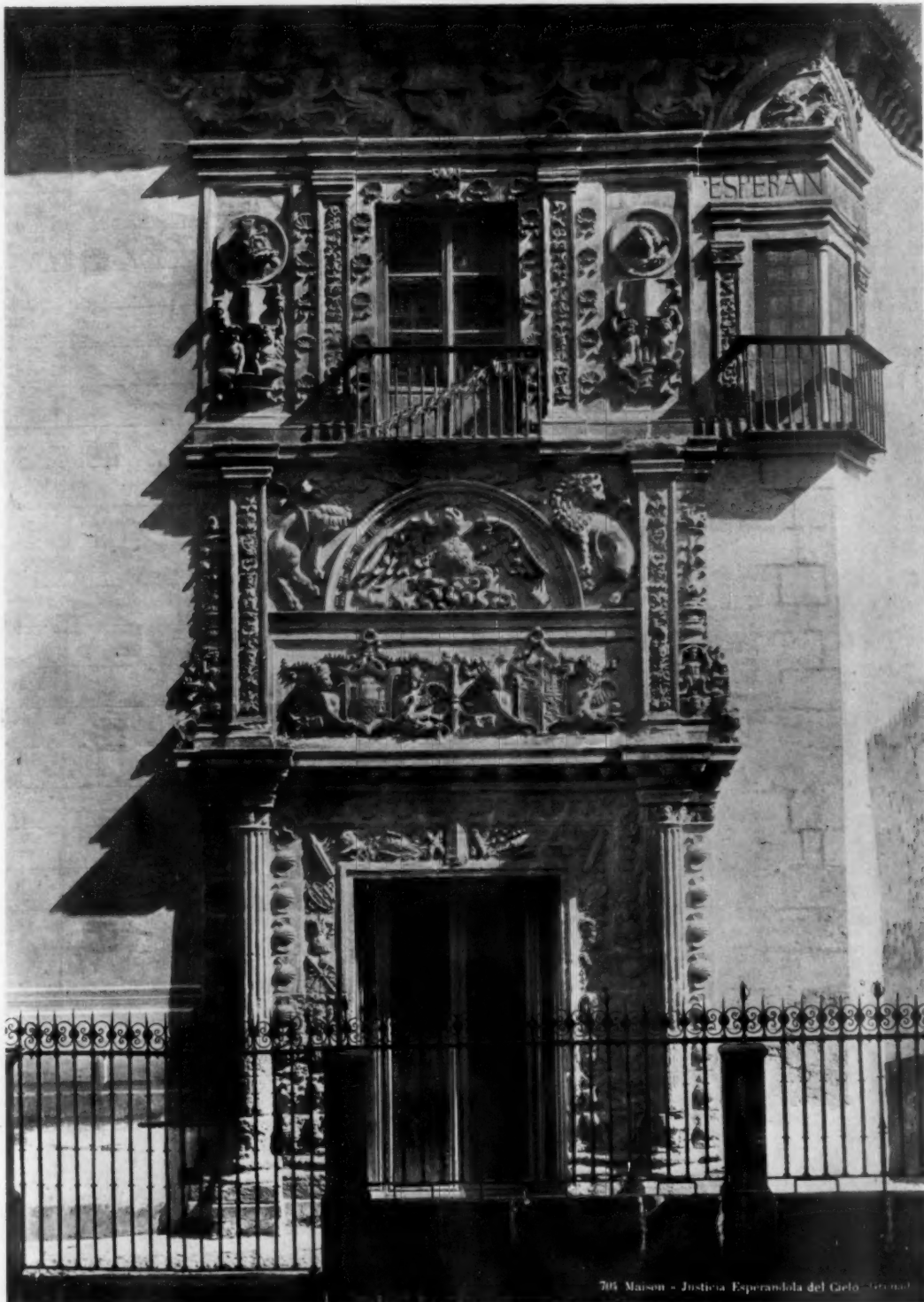


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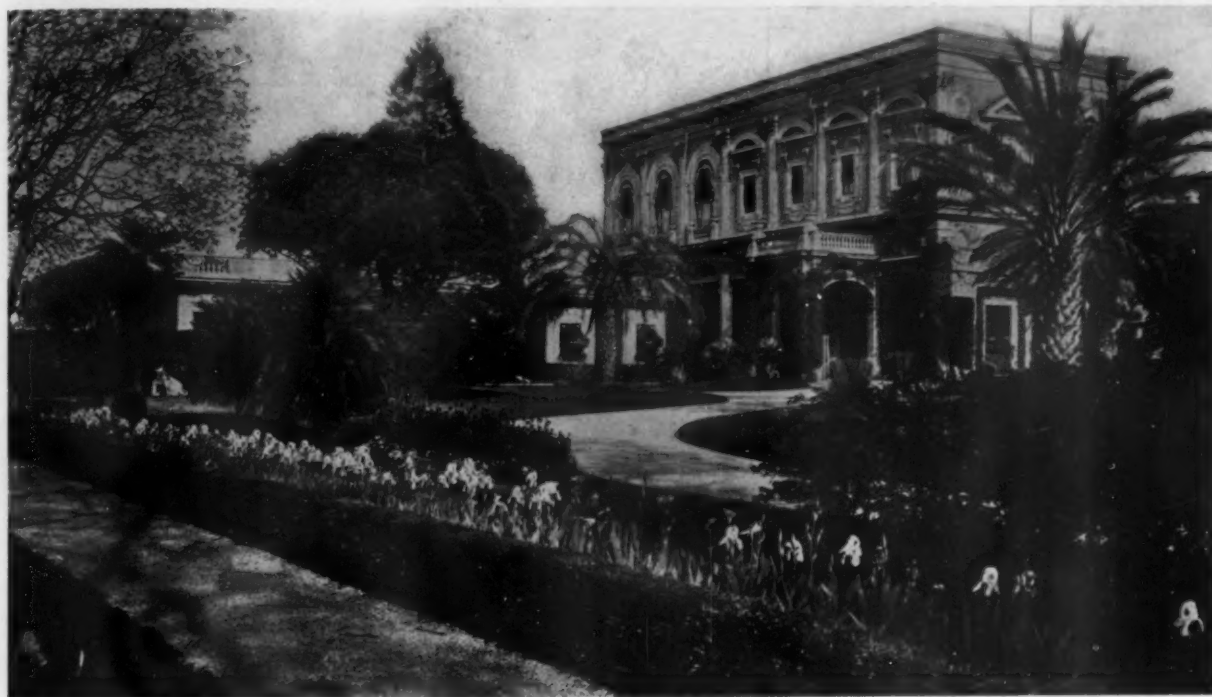
DETAIL OF AN ITALIAN DOORWAY.

THE AMERICAN ARCHITECT

Vol. XCVII

WEDNESDAY, MAY 25, 1910

No. 1796



NORTH FRONT

VILLA AURELIA, ROME

THE AMERICAN ACADEMY IN ROME

BY WILLIAM WALTON

THE American Academy in Rome is officially stated to have been founded in recognition of the "far-reaching benefits" that have resulted to France, Spain, Germany, Belgium, and some other countries through the establishment of national schools of art in that city, "that our own country might not be behind in this movement for the highest education in the arts." The first of these institutions, the French Académie, was created under Louis XIV's great minister, Colbert, in 1666, to provide for further study on the part of the laureates of the official school of the nude in France, and the regulations governing its administration were modified by Napoleon I and Napoleon III. A number of the architects and artists who had collaborated on the Columbian Exposition at Chicago in 1893 became impressed with the desirability of enabling American students of architecture—qualified by graduation from the leading technical schools or competent private instruction—to complete their professional education under the most

favorable conditions of direction and environment. From this desire originated "the American School of Architecture in Rome," established in 1894, supported by private contributions, and the scholars of which were selected by competition. The practical results made manifest soon convinced those interested that the scope of the institution should be broadened to include at least the allied arts of sculpture and painting. A number of public-spirited citizens and of the leading representatives of these three arts decided, in 1897, to establish in Rome a school on the lines of the French Academy, for advanced students in architecture, sculpture, painting and music.

A formal constitution was accordingly drawn up, rules for the government of the institution adopted, and "The American Academy in Rome" incorporated under the laws of the State of New York in June, 1897. In 1901 Hon. John Hay, Secretary of State of the United States, authorized the Ambassador at Rome to accept the position of trustee *ex officio* of the Academy, and directed



THE NEW STUDIOS

FROM THE SOUTH

him to secure for it "all the privileges and exemptions that are accorded by the Italian government to like institutions of other countries." A bill to incorporate the American Academy, introduced in the Senate and the House of Representatives in Washington, passed both houses by unanimous consent and became law, March 3, 1905. This bill, after enumerating the incorporators, created them, their associates and successors, a body corporate and politic in the District of Columbia by the name of the American Academy in Rome, for the purpose of establishing and maintaining an institution on the above-mentioned lines. It was provided that the said corporation might hold real estate and personal property in the United States and in the kingdom of Italy for its necessary use and purposes to an amount not to exceed one million dollars; that it might adopt a seal; that the principal office should be in Washington in the District of Columbia, and the annual meetings held in such places as the said incorporators should determine. And further, that no official of the United States should be eligible to serve as director of said corporation; and that, under no circumstances, should the United States be liable for any obligation incurred by it.

This law preceded by some two years the formation in some of the States of the Middle West of "The National Society for Promotion of Industrial Education," inspired by the "now general realization of our national deficiency in educational matters," and the aim of which was "the establishment of a complete system of industrial training to be carried out as part of our public school system." It was stated quite pos-

itively in many quarters that the United States is so far behind several European countries in the matter of industrial and vocational training that we are in danger of becoming dependent upon the foreigner for skilled workmen. And, on a broader scale, in one of the very latest publications, Professor Wendell's "Mystery of Education," we find set forth this general opinion concerning education in the United States: "There are moods, indeed, when some of us must fall to wondering whether educational processes were ever before so indefinite in purpose or quite so ineffectual."

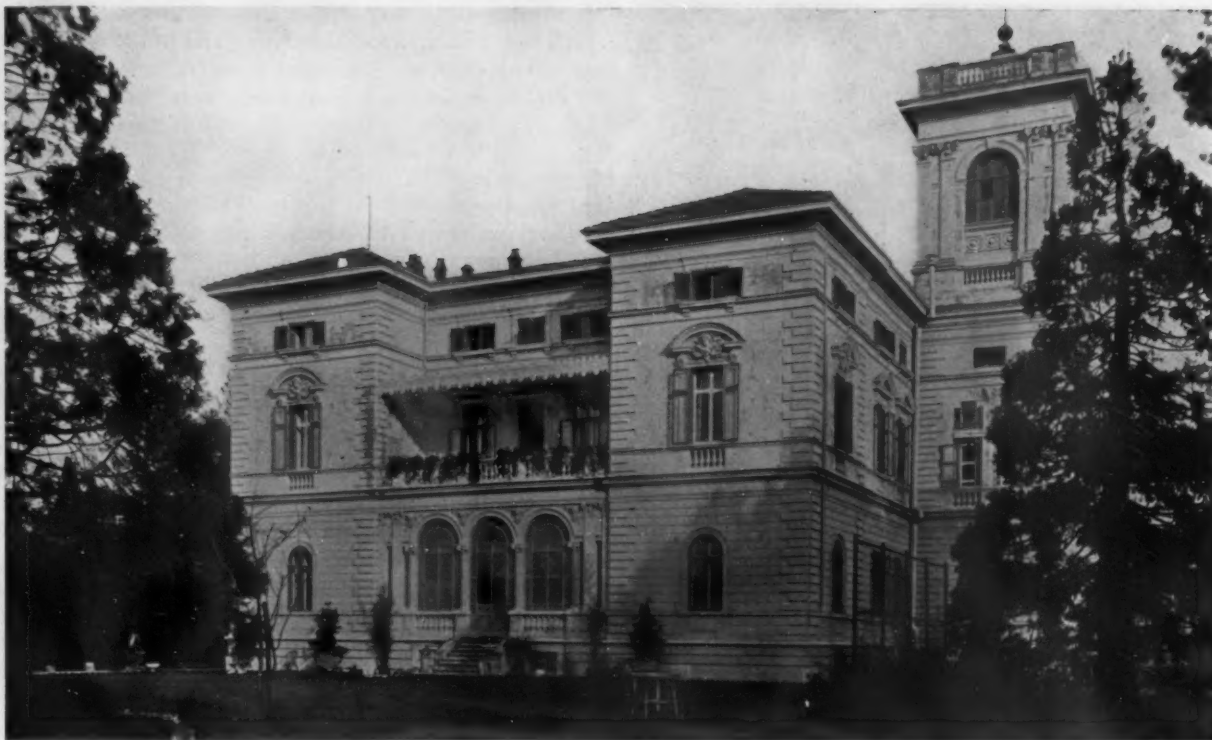
Nevertheless, the new Academy did not find the road made unduly smooth for its feet. In addition to the many practical difficulties attending its organization and the selection of its scholars, there was to be encountered much indifference and some little opposition, even among the practitioners of the three arts to be benefitted. Many of the arguments against the perpetuation of the "official" and "academic" art, with its alleged devotion to formulas, and indifference to the living and breathing art of the new day, etc., etc., which have raged in the younger schools of French painting and sculpture of late years, were revived here.

The law of Congress by which it was officially established enumerated the incorporators, names distinguished in the arts, in literature, education and finance, but it was very largely owing to the earnest initiative of one of them, the late Charles F. McKim, that the Academy was established and maintained for a number of years until an endowment fund was provided to secure its future. One of the very first, if not the first, to put forth this idea of a Roman school, largely in the interests of the profession to which he was devoted, he carried for several years the heavier part of the burden, not dismayed by many discouragements, and living, happily, to see his institution firmly established,



THE NEW STUDIOS

FROM THE NORTH



THE VILLA MIRAFIORI

ROME

beautifully housed, and justifying his hopes by the very tangible results achieved.

The very important question of a home for the Academy in Rome was fortunately settled by the acquisition of the Villa dell' Aurora, once part of the Villa Ludovisi, situated upon the Pincian Hill, not far from the Villa Medici which houses the French Academy. Its terrace, planted with trees and laid out in a garden designed by Le Nôtre, has an area about equal to that of Gramercy Park in this city, and in the Casino, among other decorations, is the famous ceiling by Guercino from which the Villa takes its name. In October, 1895, the School of Architecture was installed in this building, having been formally opened, under the charge of Mr. Austin W. Lord, on November first of the preceding year in temporary quarters in the Palazzo Torlonia. The lease of the Villa dell' Aurora was assumed by the Academy until its expiration in 1906. In November, 1904, through the munificence and public spirit of Mr. Henry Walters, one of the trustees, the Academy was enabled to secure its present home, the Villa Mirafiori, on the Via Nomentana, about a mile outside the Porta Pia, and from which a tramway runs to St. Peters. But still another residence has been placed at its disposal, and the director authorized by the Board of Trustees to convey to the proper authorities in Rome the written intention on the part of the Academy to accept the bequest (January, 1910). This is the Villa Aurelia, on the Janiculum Hill, one of the highest points within the walls and one from which a famous view of the city and the Campagna may be obtained. So commanding a position, indeed, does this building occupy that it was taken by Garibaldi as his headquarters during the siege

of Rome by the French in June, 1849, and he has left in his memoirs a graphic account of the concentrated fire which was kept up upon it from the advancing French parallels. It was then known as the Villa Savorelli; restored and rebuilt it was bequeathed to the American Academy by the late Mrs. Clara Jessup Heyland, with its contents, unencumbered, but with a few not unreasonable conditions attached, as a memorial to her parents, Alfred du Pont Jessup and Matilda Jessup, formerly of Philadelphia, Pa.

For the School of Architecture, the course of study has been officially defined as "one of observation and



GARDEN FRONT

VILLA DELL' AURORA



FREDERIC W. CROWNINSHIELD, DIRECTOR OF THE AMERICAN ACADEMY
IN ROME

research rather than of design, aiming to form a correct taste and to impress upon the mind, by daily contact with great examples, those principles which are essential to the enduring quality in architecture, be the style what it may. To this end the founders believe it to be of the utmost importance for an architect, before he begins his professional career, to study thoroughly on the spot the typical monuments of antiquity, and such works of the Italian Renaissance as are worthy of being considered their successors. The examples best suited to this purpose are those of Greece and Italy. Expeditions are taken to the former country and to Sicily, but the headquarters of the department are established at Rome, rather than at Athens, because of the greater amount of material there at hand, of use to the modern archi-

tectural student, not only in the art of architecture itself, but in that of mural painting and in the decorative arts, including architectural sculpture."

Of the institution, as a whole, it is stated that "to afford exceptional advantages to a few chosen scholars is not the chief end of the Academy, but is rather the means to that end, which is to help to raise the standard of art education in the United States. Students of art in every part of the country will demand an education and training that will fit them to compete, not alone with the graduates of American art schools, but also with those of their countrymen who have been trained in the *École des Beaux-Arts* and other foreign schools."

A recent incident (January, 1910) which may seem to afford corroboration of this claim for academical training is the result of the preliminary competition, open to all the leading architects of the country, for a design for the great Water Gate and Fulton memorial to be erected in Riverside Park. From the sixty-two designs submitted in this preliminary competition ten were selected by the distinguished jury of architects and laymen to compete among themselves for the final award, and the chairman of this jury, Mr. Thomas Hastings, in commenting upon the result, said: "I have been on many juries in the country and Europe for twenty years, and I have never seen anything approaching the high character shown in these designs. . . . It marks a great step forward in the art development of America." And he called attention to the fact that, with one exception, all of the successful ten in this first competition were "Beaux-Arts graduates." It may be added that the exception referred to was a student at the American School of Architecture in Rome under Mr. Lord.

In pursuance of its comprehensive plan of securing for all its students an education in taste, in general culture, in the careful consideration of works of the past in all three of the arts in relation to one another, the Academy has elaborated a very careful system of competitions to secure aspirants already well grounded in their respective arts. It has been found necessary to select younger men, generally, than the *élèves* of the French Academy, who have had the benefits of a longer course of study at the Paris *École des Beaux-Arts*, and who consequently arrive in Rome at a somewhat more



EDUCATION
BY GEORGE W. BRECK

FIRST HOLDER OF LAZARUS SCHOLARSHIP
FOR STUDY OF MURAL PAINTING IN ROME



ENTRANCE GATES

VILLA DELL' AURORA

mature age and somewhat more advanced in their professional education. On the other hand, it is thought that a better discipline can be secured in the American institution, that there may be a stricter regulation of the young men's occupations. This lack of a systematic direction of the studies has tended in a measure to diminish the value of the traveling scholarships, such as the Lazarus and Rinehart funds, for painting and sculpture respectively, and has had much to do with bringing about the association between these students and those of the Academy.

The regulations of the competition for the Prize of Rome, in Architecture, Sculpture and Painting are drawn up on a general plan. For each it is provided that one shall be held every year, under the supervision of a committee appointed by the Board of Trustees of the Academy. This committee in each case consists of three members of that profession and one of each of the others; two members of each committee shall be members of the Board of Trustees. All three competitions are open to unmarried men, citizens of the United States, and all are held at times and places fixed by the Board of Trustees, and are divided into preliminary and final competitions. It has very recently been proposed to remove the restriction disqualifying married men; and it has been practically decided that the candidates in architecture must have had, in addition to the other requirements, several years' practice in the office of an architect of repute. As to the requirements of college degrees for these students, it is probable that there may be exceptions made in favor of those who show unusual ability in design and an intellectual equipment equivalent to that of a graduate of a first-class college. For each competition, the preliminary and the final, between four and five hundred circulars are sent out, to members of the American Institute of Architects, to members of the important art societies throughout the country, and to well-known laymen.*

From a variety of causes, chief among which is probably the distinctive requirements of the professional education, it has been found to be much more feasible to secure well-trained students for the school of archi-

tecture than for either of the others. For this school, applicants for admission to the competitions are required to be (1) graduates of one of the architectural schools in the subjoined list, or (2) graduates of a college of high standing who hold certificates of at least two years' study in one of the following architectural schools: Harvard University, Columbia University, Massachusetts Institute of Technology, University of Pennsylvania, George Washington University at Washington, Cornell University, University of California, Washington University, St. Louis, University of Illinois, Champaign, Ill., or (3) Americans who have received the diploma of the École des Beaux-Arts, Paris. Applicants for admission to the competitions of this school are required to furnish the Secretary of the Academy with a concise statement of the course of study they have pursued, while for Sculpture and Painting the applicants are required to deliver to him certain original works, or photographs of them—drawings, paintings, sketches, models, schemes of decoration, etc. Students of these two arts, not being able to furnish any evidences of a thorough training, are obliged in the preliminary competition to pass an examination in history, in English, and in French, Italian or German.

In all three of the arts, the committee selects, by examination of the works executed in the preliminary competition, not more than four competitors for the final competition, which is then held without unnecessary delay. In all, precautions are taken that the work submitted shall be strictly the student's own, executed without advice or assistance from other persons, and under the restrictions of time and place stipulated. All works executed in competition are placed on public exhibition during the period of one week immediately following the award. These final competitions have been generally held in the city of New York. The successful candidate in each is required to present himself at the Academy in Rome on the first day of October following



DETAIL OF

VILLA DELL' AURORA

*Detailed conditions of the competitions are furnished on application to the Secretary of the Academy, Francis D. Millet, 6 East 23d Street, New York City.

the competition, the Board of Trustees providing him with a certificate qualifying him to become a student in the Academy. His traveling expenses to that city are furnished him, and also for his return home at the close of his full term of study. To each beneficiary is annually allotted for not less than three years the sum of \$1,000, paid to him in advance in equal monthly installments after certain sums have been retained by the Director, for a reserve fund, for traveling expenses, and for payment for board, studio facilities and sleeping rooms being provided by the Academy without charge. Each beneficiary in these three schools is obliged to remain in Rome and in Central Italy during the first year of his term; during the second year he travels in Italy and in Sicily, and during the remainder of his term in Italy, Sicily and Greece, and in other countries where classic and Renaissance remains exist. Should the Board of Trustees extend the scholarship of any beneficiary through a fourth year, a special programme for that year will be arranged. It has very recently been decided to abandon, at least for the present, the Department of Music, and establish in its place one of Landscape Architecture.

An example of the difficulties encountered by the officers of this institution in securing painters and sculptors as well educated as the architects was furnished by the competitions of 1909. Although circulars addressed to the best art schools in the country brought numerous responses and several applicants from among their most advanced students in painting, at the preliminary competitions their designs were all thrown out as deficient. A second competition produced only slightly better results. No pupil from any school in New York city figured among the winners. These advanced students were educated only in the mere technique of their art, and not always effectively in that—unlike the architects, they had no training in general culture, in languages, in the history of their art. Much of this is doubtless due to the quality of the art of painting in oil as being quite *sui generis*. Also, to a general failure of recognition among American art students of the necessity of any thorough professional education, and consequently to the very much wider curriculum of the architectural and more technical schools. Also, possibly, to the fact that it is easier to make a good architect than a good painter or sculptor. It may be mentioned, however, that the Art Students' League of this city has recently arranged for a series of lectures on the history of art.

The will of William H. Rinehart, Esq., of Baltimore, Md., provided for the establishment of two scholarships for sculptors, with the privilege of a four years' residence in Rome, in the Villa dell' Aurora, and in 1895 the trustees of the fund, amounting to \$100,000, offered the income from it to the use of the Academy. This fund had accumulated in the hands of the late William T. Walters, and had been entrusted to the Peabody Institute of Baltimore, which confided its administration to his son, Henry Walters. The candidates for this scholarship, selected from among those who in a preliminary examination have shown themselves of marked proficiency, after passing a final competition, receive a thousand dollars a year for four years, a passage to and from Rome, and a studio and lodging in the Villa where

they must live and work. They are to devote a year of their time to travel in France, Italy and Greece, and in return for all this must produce before their return a certain definite amount of important work.

In the same year, 1895, the committee in charge of the Jacob H. Lazarus Scholarship for the Study of Mural Painting expressed the desire to associate their beneficiary with those of the other departments and constitute him an inmate of the Academy. The income from this scholarship is \$3,000 for three years, payable in quarterly installments in advance by the treasurer of the Metropolitan Museum of Art—this sum including traveling expenses to and from Europe. The holder of this scholarship, after passing a pretty stiff preliminary and final competition, is required to spend at least twenty-four months in Italy, sixteen in Rome and eight in other places, and, in general, to avail himself to the fullest extent possible, by travel, close observation and rapid sketching, of the unequalled opportunities afforded by Rome for the study of mural painting in all its branches.

In addition to these two, the holders of other traveling scholarships—of the Rotch Traveling Scholarship, awarded annually to students of architecture; the McKim Scholarship, Columbia University; the Perkins; the Robinson, Harvard University; the Julia Appleton, Harvard University; the Lowell, Massachusetts Institute of Technology; the Alumni, University of Pennsylvania; the Cresson, Academy of the Fine Arts, Philadelphia; the Drexel Institute, and the Stewardson Memorial, University of Pennsylvania—have hitherto enjoyed the privileges of the Academy for varying lengths of time, but it is proposed that, hereafter, these students shall be admitted only for long periods, and subject to the regulations of the Academy.

Its administration is by the constitution vested in a Board of Trustees, twenty-four in number, divided into three equal classes, each class holding office for three years and until their successors are duly elected. Each of the four branches of the fine arts must be represented in the Board, and the total number of these representatives shall be no less than one-half the entire number of trustees.

The list of these directors, some of them assuming the office temporarily when the regular succession failed, is a short one. Austin W. Lord, as we have seen, was the first director of the School of Architecture, 1895, and director of the Villa dell' Aurora to 1897; Wm. S. Aldrich had charge of the Academy for about a year, and was succeeded by Samuel A. B. Abbott, formerly President of the Board of Trustees of the Boston Public Library; H. Siddons Mowbray, sojourning in Rome for some eighteen months while making his studies for the decoration of the library of the University Club, in this city, took this office for a portion of that time, in June, 1903; George W. Breck, a graduate of the Lazarus Scholarship, became director in November, 1904, and Frederic W. Crowninshield in October, 1909.

That very important feature of all educational institutions, an ocular demonstration of the work accomplished, in the shape of regularly recurring commencements or exhibitions, has not been forgotten in the Academy's programme, but has not yet been fully organ-

(Continued on page 208)

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The second national conference on city planning.
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Church at Oak Lane, Philadelphia; Two Houses at
Oak Lane, Philadelphia.

Frontispiece:

Detail of an Italian Doorway.

THE critics of theories advanced and methods pursued in civic improvement in this country will, we believe, have little objection to make when they read, in our last issue, the report of such a gathering of scholarly men as those who met at Rochester, early this month. We have no doubt that their criticism is intended to be constructive. It is not difficult, from the standpoint of Americans, to understand that in this country results are sought in the shortest space of time and on the largest scale, regardless of the matter in hand. It should be remembered that in the brief life of civic improvement much has been accomplished, and this in spite of heavy odds. It should also be born in mind that in any important movement of a constructive nature it is always the secondary and less urgent reforms that are destined to be most speedily realized. The great and enduring monuments of progress are the accumulated lessons of multitudinous preceding undertakings of lesser importance. The history of architecture affords a parallel: If it were possible to compile from contemporary sources a faithful chronological record of its progress, the result would be a work containing many small successes and a great many big failures, which seemed at the moment fatal to the progress of the whole art. But there were deeper underlying principles operating on too large a scale to be generally visible to the contemporary worker and observer. Yet to the mind in the distance the consummate result was never in doubt, as history duly records to guide and encourage future effort. It was out of the many small successes that civilization retained the aesthetic Parthenon, the

splendid Roman forae, the marvelous cathedrals and the progress of modern times. And it is in the same way that our cities in the future will show the results of the epoch-making work of civic improvement which yet seems so small to us of this generation.

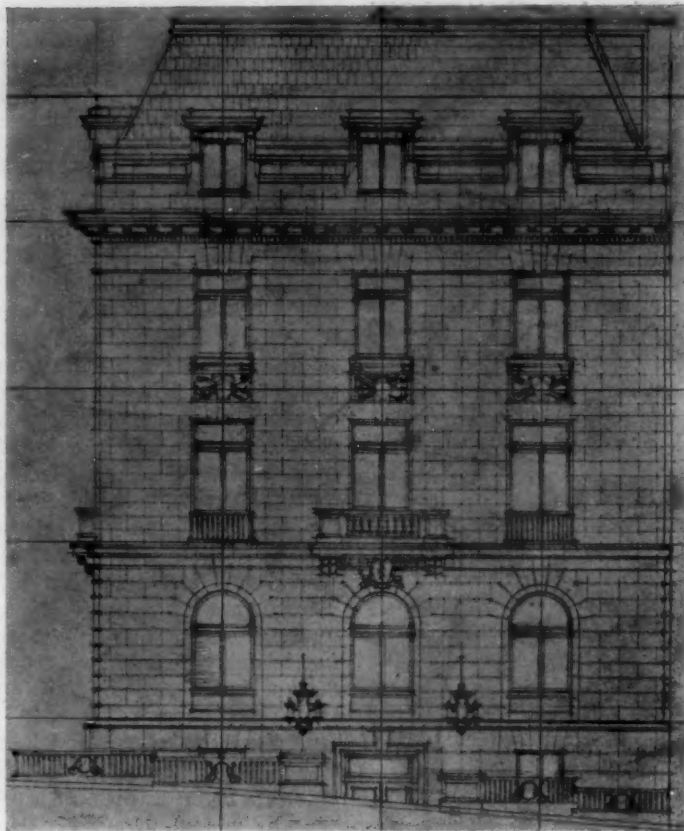
THE development of transportation facilities has undoubtedly made possible and given rise to many important building operations, but the greater ease with which building materials may be obtained has also operated as a temptation to the owner to crowd certain undesirable conditions on his architect. In fact, one of the most troublesome problems with which the latter has to contend is the clients' insistence on placing an aesthetically wrong building in a given environment and it is only fair to architects to say, by way of explaining the lack of comity of some architectural design, that this insistence is due largely to the facility of getting materials which are perfectly suitable in their local environment but quite out of place in a distant locality where different conditions obtain. The current issue of a building trade paper comments on the stone question and its perennial appearance with nearly every federal building project. Many a good design has been injured by unsuitable material. Contractors are often able to make larger profits, aided by water and railway facilities, by advising the use of a product which has to be brought from a distance. Theoretically, the influence of a contractor with an architect's client is, of course, non-existent, but fact here contradicts theory. This is merely the commercial side of the question but every architect knows that commercial information of the building trades in the hands of the laymen makes it exceedingly difficult, at times, for him to do himself justice. He is at a disadvantage in imposing on clients who know his "business" so well, his professional standards without which he cannot hope to maintain his status.

PROFESSOR CHARLES F. THWING, of the Western Reserve University writes, in a recent issue of the *Nation*, on the improvement of the text book. The name (text book) he says, "indicates the idea that a book represents the essential teachings concerning a subject" and further on adds that "the best text book of the generation represents the union of two elements, a proper knowledge of the subject and a proper knowledge of the mind." How many text books in the English language for students of architecture are there that recognize these two elements in their just proportion? Where may a book be found which gives him, for instance, the essentials of the art of engineering as he needs to have them placed before him? True, there are many excellent works on the subject matter but do not these books all neglect the second element, a proper understanding of the mental viewpoint of the architect? In our opinion more carefully conceived text books for the architectural student would be as productive of substantial good for the future of American architecture as any other single cultural influence which we can call to mind.

ized, owing to many practical difficulties, one of which has been the lack of official funds. An exhibition of the students' work was, however, held in Villa dell' Aurora, opening on January 11, 1904, comprising the work of three architects, two painters and one sculptor, which was considered to have given the Academy a very creditable international reputation. The King and Queen of Italy were present, many members of the diplomatic corps, of the government, of the academic bodies; their majesties were received at the entrance of the building by the director, Mr. Mow-

bray, the Ambassador of the United States, the Mayor of Rome, the Minister of Foreign Affairs, the director of the French Academy, and numerous other notabilities. The American Ambassador, in the course of his speech, stated that he believed this to be "the first instance of an American art institution being formally opened by royalty." Several other exhibitions of the works of the students have also been held, both in Rome and in New York; a very interesting collection of these works, drawings, paintings, sculpture and photographs of completed work, was seen in the annual exhibition of the Architectural League of this city in February, 1910—most of the important places on the walls, indeed, being held by its graduates.

A still more important problem, that of the official funds, it is believed, is in a fair way of being satisfactorily solved. It has been proposed to establish different classes of members of the Academy, according to the amounts contributed, each member to have a vote in the election of the Board of Trustees. The list of members of the Academy comprises, including those named in the act of incorporation, Founders—such persons or corporations as shall have contributed \$100,000 each toward the foundation of the institution; Patrons, such as shall have contributed \$50,000 each; Fellows, such as shall have contributed \$10,000 each, all these holding their membership in perpetuity. Shortly after the purchase of the Villa Mirafiori the fund for the maintenance of the



122D STREET ELEVATION

INSTITUTE OF MUSICAL ART
CLAREMONT AVENUE AND 122D STREET, NEW YORK

DONN BARBER
ARCHITECT

Academy was started on the basis of ten subscriptions of \$100,000 each, and the completion of this fund is now within a reasonable distance. With this in view, steps have been taken to secure a repeal by Congress of the limitation in the original act of incorporation of the amount of property held by the Academy to one million dollars.

Mr. William Rutherford Mead has, since Mr. McKim's death, been elected as president of the Academy.

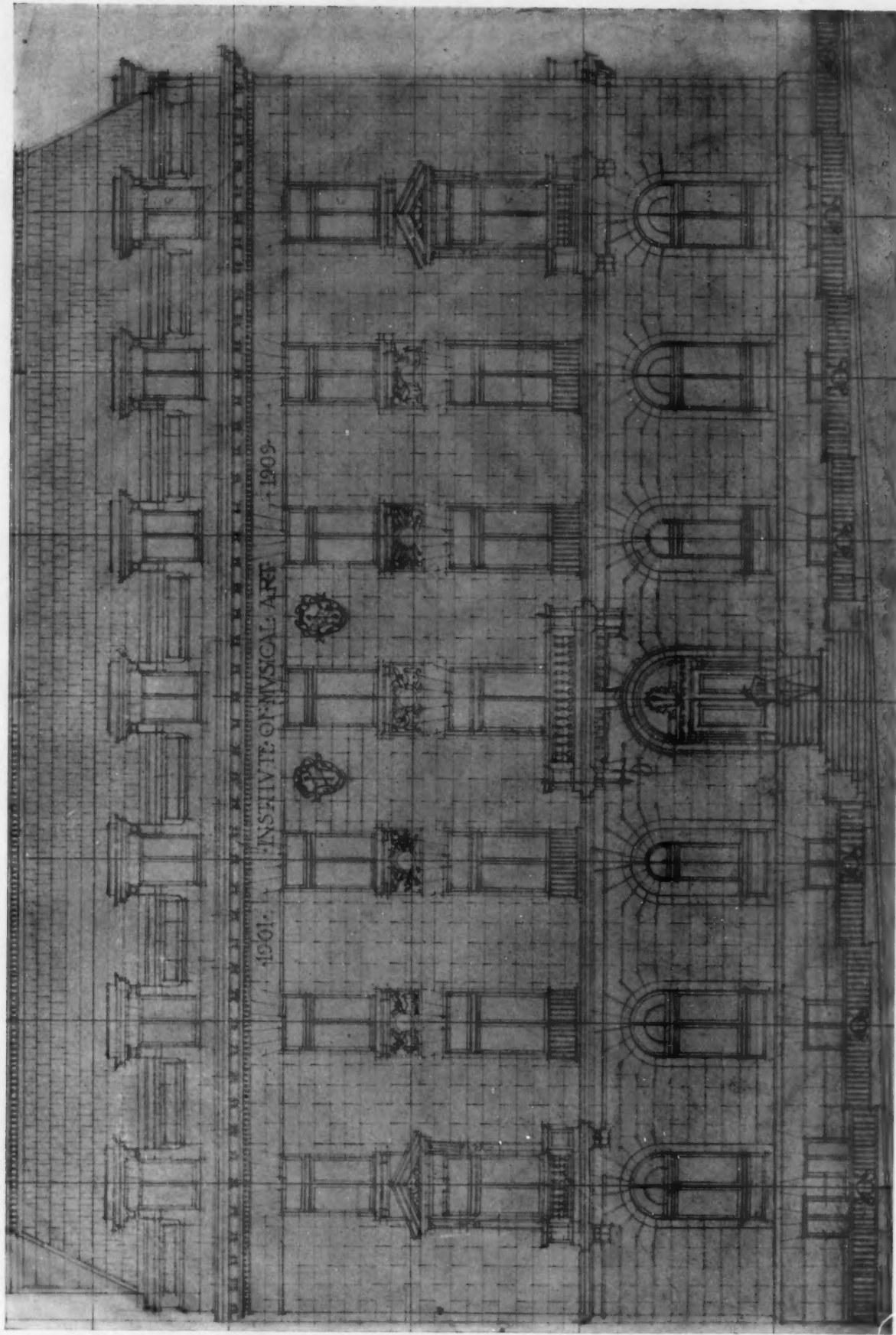
Memorial to Charles Follen McKim

Work has been begun by Columbia University on a tablet in memory of Charles Follen

McKim. It will be placed in South Court, directly in front of the Alma Mater statue in front of the library. It is expected that the tablet will be far enough advanced by Commencement Day for the unveiling.

The Institute of Musical Art, Donn Barber, Architect

The latest addition to the buildings of the Riverside Drive section are the new quarters of the Institute of Musical Art at Claremont Avenue and 122d Street shown in the accompanying working drawings of the architect. The main façade is on Claremont Avenue facing Grant's tomb and Riverside Drive and commands a picturesque view of the Hudson River and the Palisades beyond. The building affords on the first floor public rooms, administrative offices and an assembly room extending through the second floor, lighted from the ceiling and provided with a gallery at the back. The remainder of the second floor is given over to teaching and class rooms as are the upper two floors. The grade of 122d Street away from Claremont Avenue is so sharp that the eastern end of the lot has been left unexcavated with the exception of a passageway on the outside running around the three sides of the east wing of the building, as is shown in the plan of the sub-basement.



INSTITUTE OF MUSICAL ART
CLAREMONT AVENUE AND 122D STREET, NEW YORK

CLAREMONT AVENUE ELEVATION

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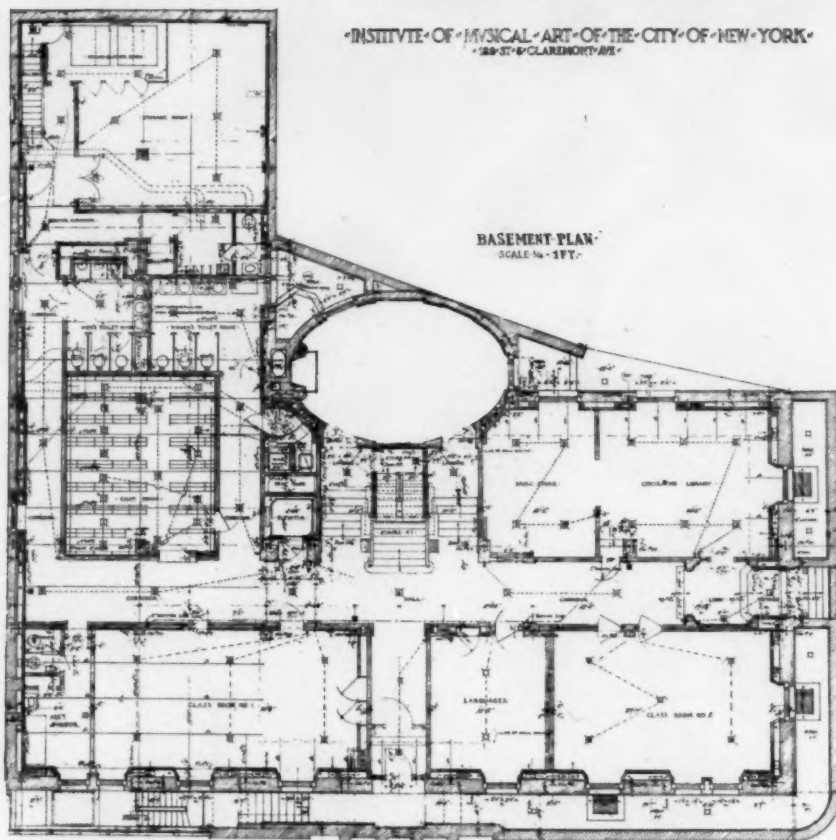


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INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
122 ST. CLAREMONT AVE.

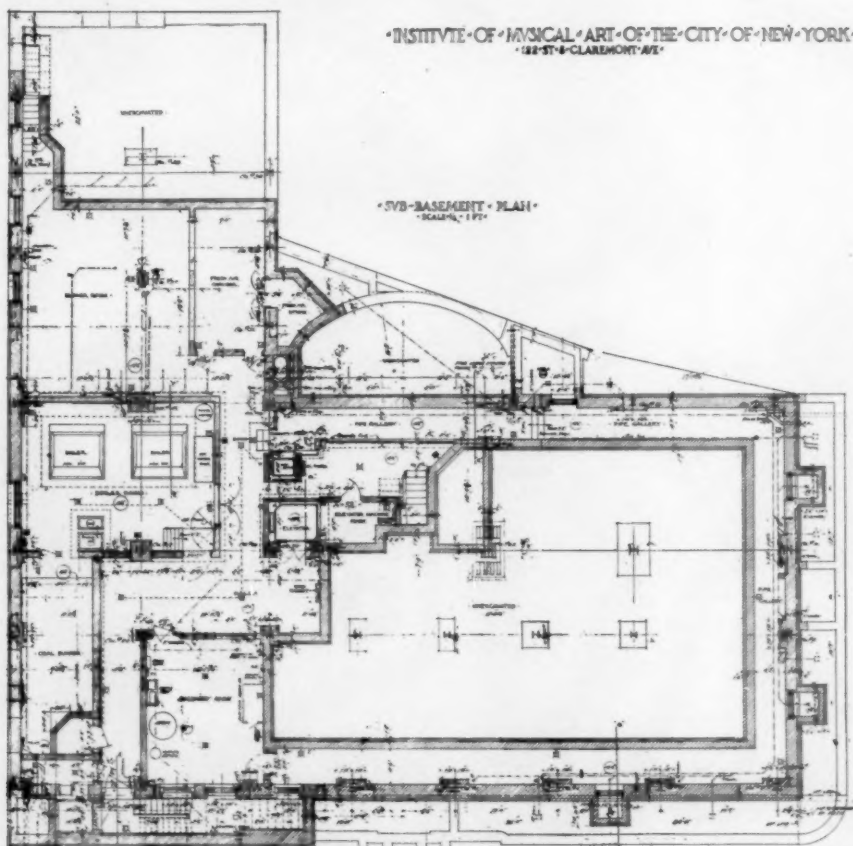


BASEMENT PLAN
SCALE 1/4" = 1 FT.

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MUSICAL ART

CLAREMONT AVENUE
AND 122D STREET
NEW YORK

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122 ST. CLAREMONT AVE.

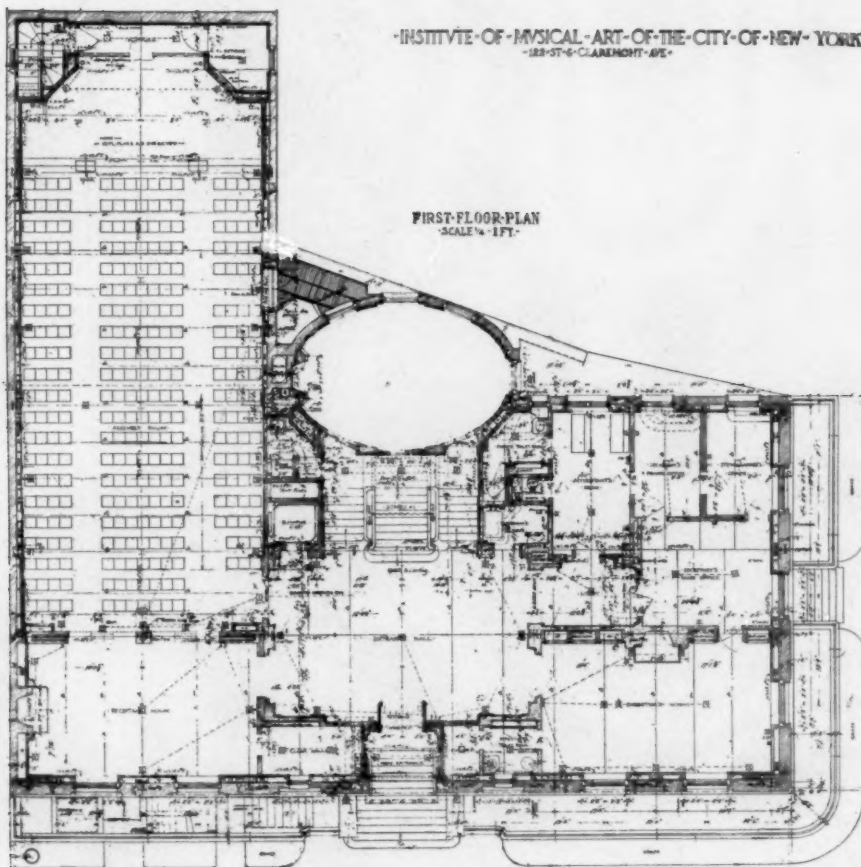
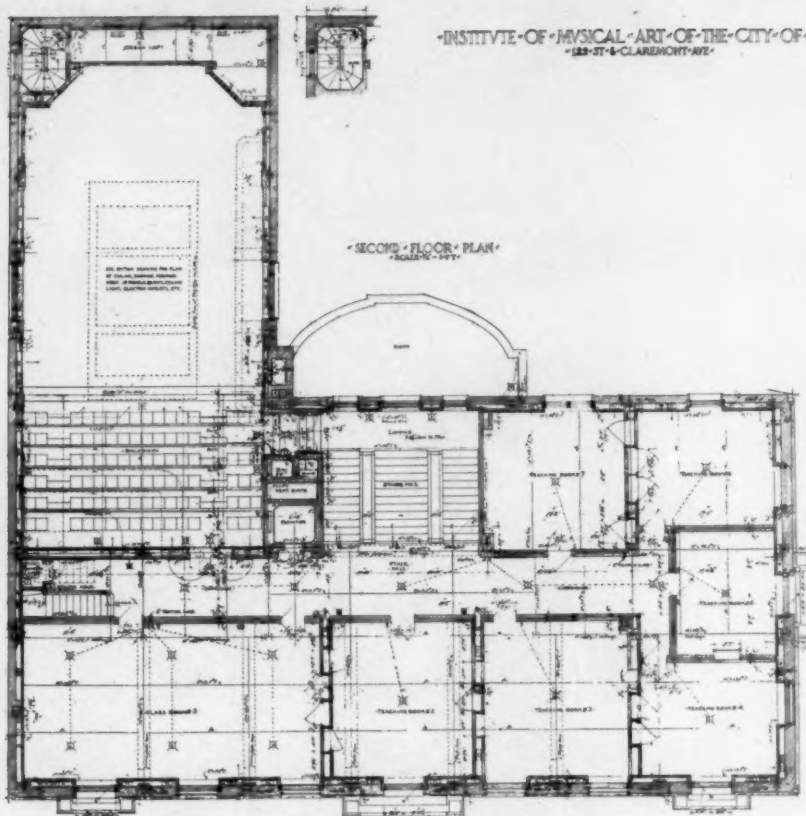


SUB-BASEMENT PLAN
SCALE 1/4" = 1 FT.

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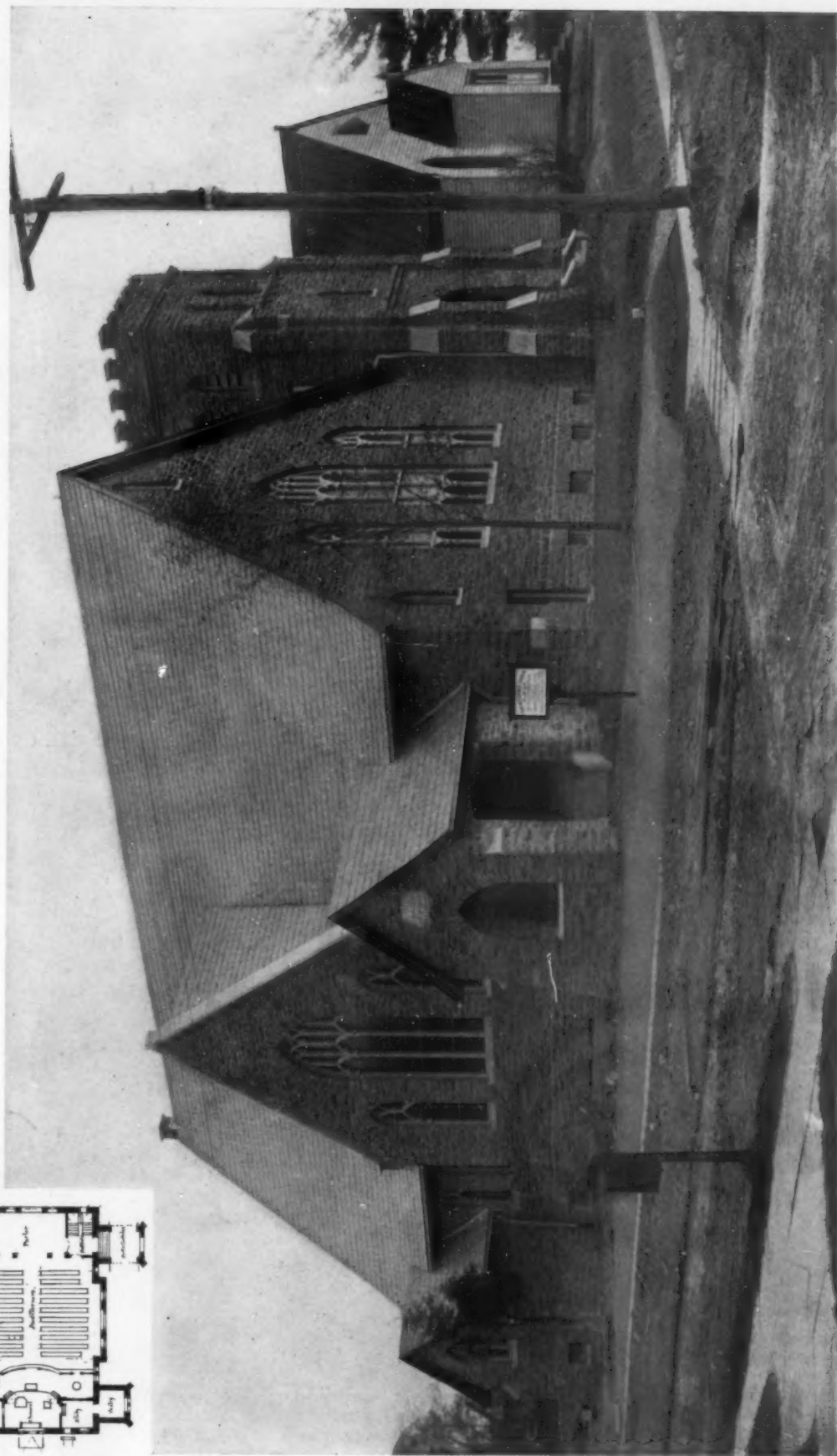
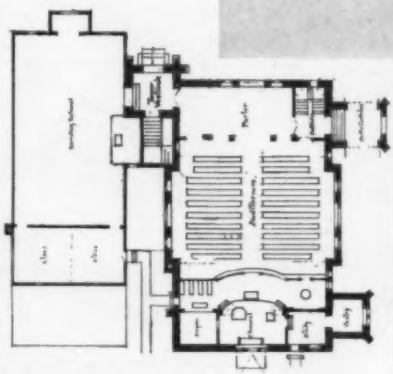


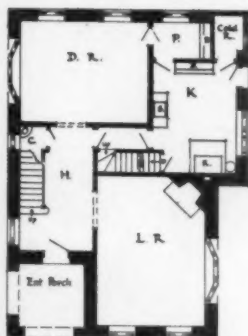
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THE REFORMED CHURCH OF OAK LANE, PHILADELPHIA

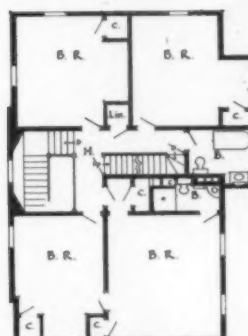
VALENTINE B. LEE, ARCHITECT





HOUSE AT OAK LANE
PHILADELPHIA, PA.

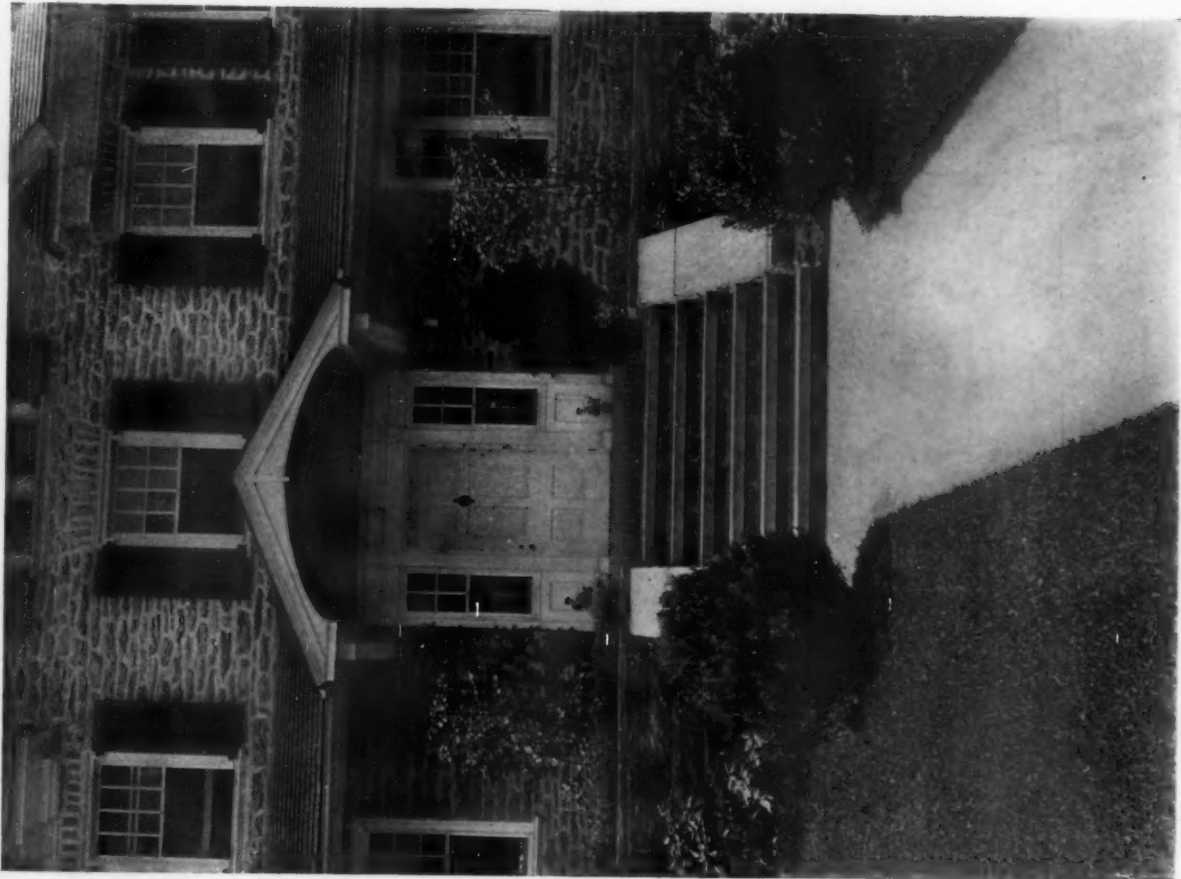
VALENTINE B. LEE } ASSOCIATED
E. H. FETTEROLF } ARCHITECTS





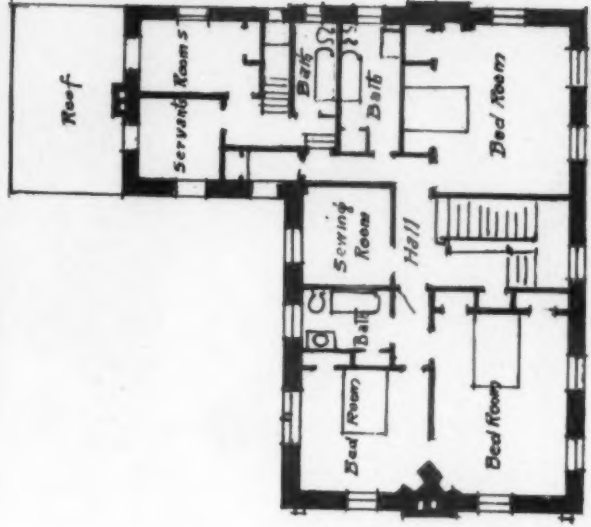
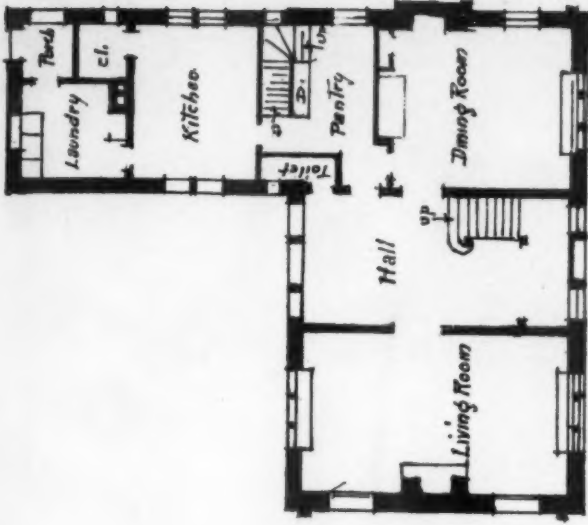
HOUSE OF ARTHUR SCOTT, ESQ.
OAK LANE, PHILADELPHIA, PA.

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