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XCVIII

AUGUST 17, 1910

NUMBER
1808

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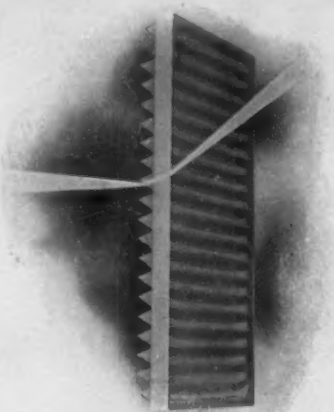


PLATE I. This illustration shows how light rays are bent by means of prism angles.

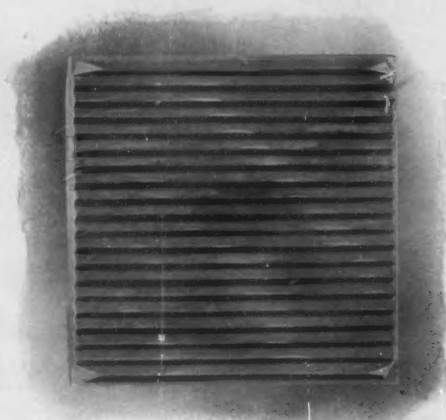


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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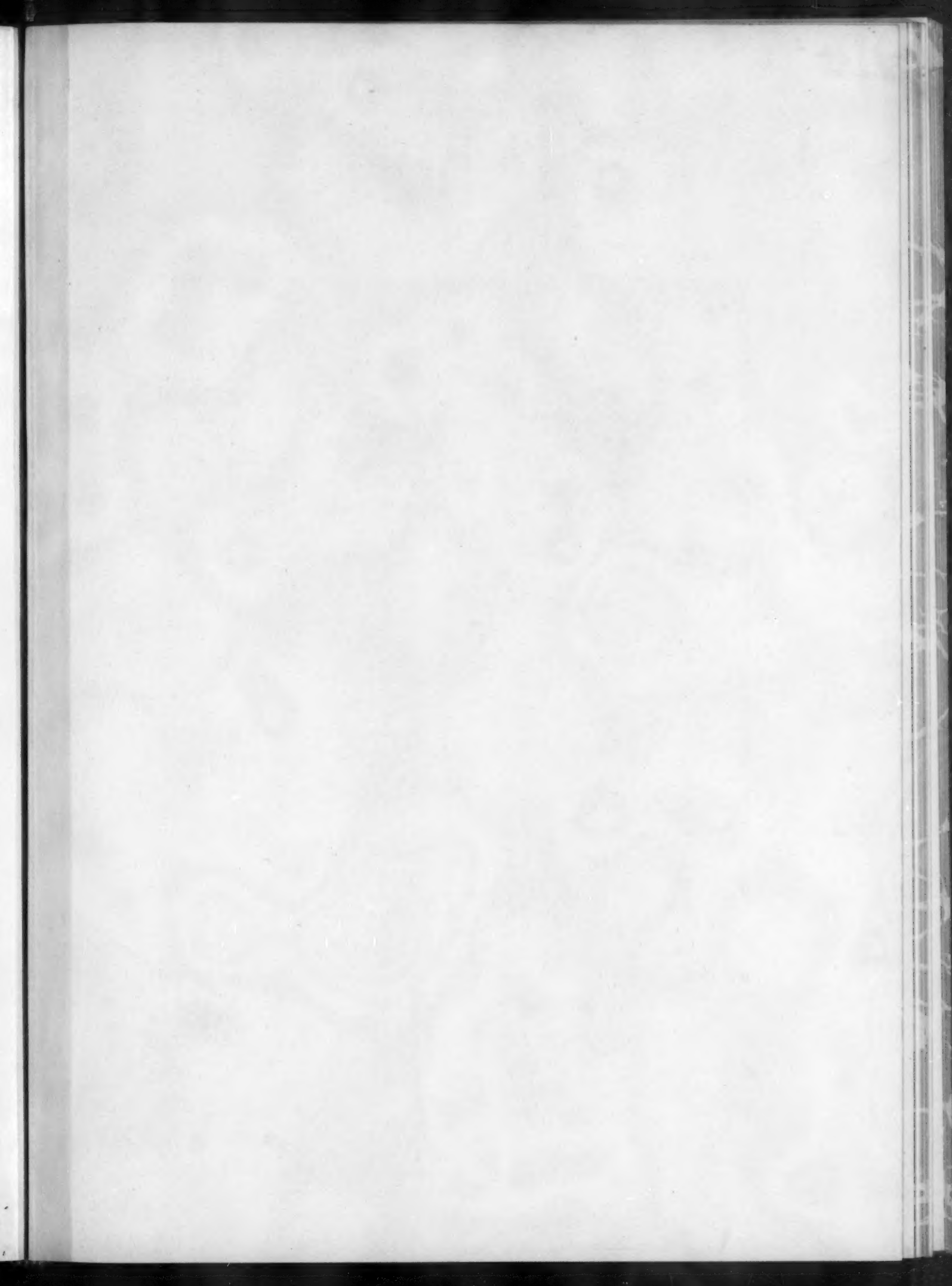
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THE AMERICAN ARCHITECT



BALCONY, PALAZZO FRANCHINI, VERONA, ITALY

THE AMERICAN ARCHITECT

Vol. XCVIII

WEDNESDAY, AUGUST 17, 1910

No. 1808



PRIZE FOR PAINTING

HENRY LAWRENCE WOLFE

THE 1910 AWARDS OF THE AMERICAN ACADEMY IN ROME

THE executive committee of the American Academy in Rome has authorized THE AMERICAN ARCHITECT to announce the successful competitors for the 1910 prizes in Architecture, Sculpture and Painting awarded to advanced students in the Fine Arts under conditions which are essentially as follows:

All the competitions are open to citizens of the United States.

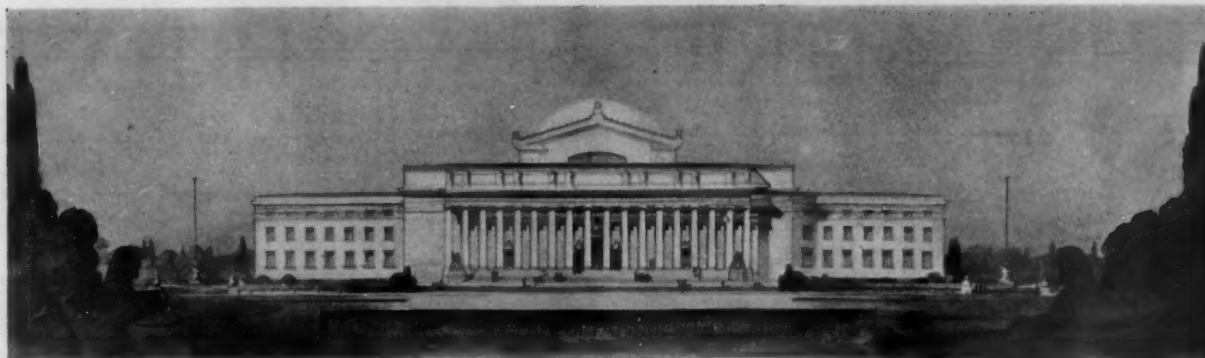
Candidates for the prize in architecture are required to be either graduates of one of the recognized schools of architecture; graduates of a recognized college, with certificates of at least two years' study in an architectural school; first class students of the Paris School of Fine Arts who have received at least three values, or candidates nominated by the committee on recommendation of practising architects in good standing.

Candidates for the prizes in sculpture and painting must submit examples of their work together with a statement as to the course of study pursued.

All properly qualified candidates in architecture, and ten each in sculpture and painting, are then admitted to

the preliminary competitions, from which four in each competition are selected for a final test of six weeks, during which time a definitely prescribed piece of work must be performed under authorized supervision and delivered to the Board of Trustees. From this final competition are selected the prize winners who become students of the American Academy in Rome for a period of three years. The three unsuccessful competitors in each of the three final competitions (i.e. in architecture, sculpture and painting) receive the sum of \$100 each, while the prize winners are required, under the supervision of the director, to deliver certain archaeological work accomplished during their residence in Rome or on their travels, to the trustees of the Academy for its permanent records.

The award in Architecture goes to Richard Haviland Smythe, a recent graduate of the School of Architecture, Columbia University. The problem given to the forty-seven competitors in architecture was a proposed government building on the Mall in Washington for a Bureau of Fine Arts.



PRIZE FOR ARCHITECTURE

ELEVATION

RICHARD HAVILAND SMYTHE

Jury: Breck Trowbridge, chairman; John M. Carrère, William R. Mead, architects; A. A. Weinman, sculptor; Francis C. Jones, painter.

The prize in Sculpture is awarded to Albin Polasek, a Bohemian, who came to this country in 1901. For the past five years he has been a student at the Pennsylvania Academy of Fine Arts in Philadelphia, where he has distinguished himself by winning various prizes in sculpture, anatomy and composition. The subject of the sculpture test was a work suitable to be placed in the vestibule of a charitable institution.

Jury: Herbert Adams, chairman; A. A. Weinman, Charles Keck, sculptors; Breck Trowbridge, architect; C. Y. Turner, painter.

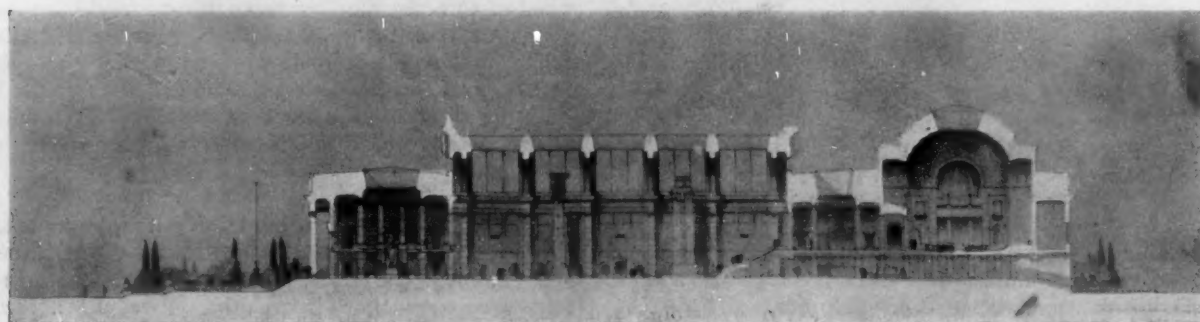
Henry Lawrence Wolfe, winner of the prize in Painting, studied for two years under Messrs. Chase and Beckwith at the New York School of Fine Arts and four years at the Pennsylvania Academy of Fine Arts, where he received prizes in composition and painting. Last year he received honorable mention in the competition which, this year, he has succeeded in gaining. Of the painting subject little need be said, as the shape of the space to be filled explains itself, while the symbolical meaning of the figures is equally clear. It should be said, however, that the greatest dimensions of the surface to be decorated are: height, 12 feet; width, 24 feet.

Jury: H. Siddons Mowbray, chairman; Charles Breck and Francis C. Jones, painters; Breck Trowbridge, architect; A. A. Weinman, sculptor.

To fully achieve the purpose of the Academy the students which it selects for scholars and sends to

Rome, and to whom it extends the unsurpassable advantages of contact with the worthiest sources for artistic inspiration, should have arrived at a stage in their training which fits them to work independently—under the conditions that obtain in the Academy. They should be the best product of our technical educational system besides having enjoyed the benefits of the best training in their art that the country affords. It is only the man who has been thus symmetrically trained who is in position to approach, to the greatest advantage, what the Academy has to offer. And to achieve the broadest results contemplated by the founders of the Academy there should be the greatest interchange of ideas and mutual co-operation between all students of the fine arts. It is only in this way that they may acquire the broad view of art which will be demanded of them in their work, if they hope ever to be accounted great artists. The sympathy and actual business connection between architects, sculptors and painters in this country has never been closer than it is at present and, no doubt, the intercourse of the students at the American Academy in Rome has materially helped to bring about such a desirable state of affairs.

If the same kind of contact between the students of the fine arts in this country could be made general the gain for all would be large. It has been the aim of our architects, sculptors and painters who have at heart the artistic welfare of the country to establish such intercourse, and steps have been taken whereby some of the university lecture-room and library privileges are extended to outside students of the fine arts, while the university students, in return, receive instruction in



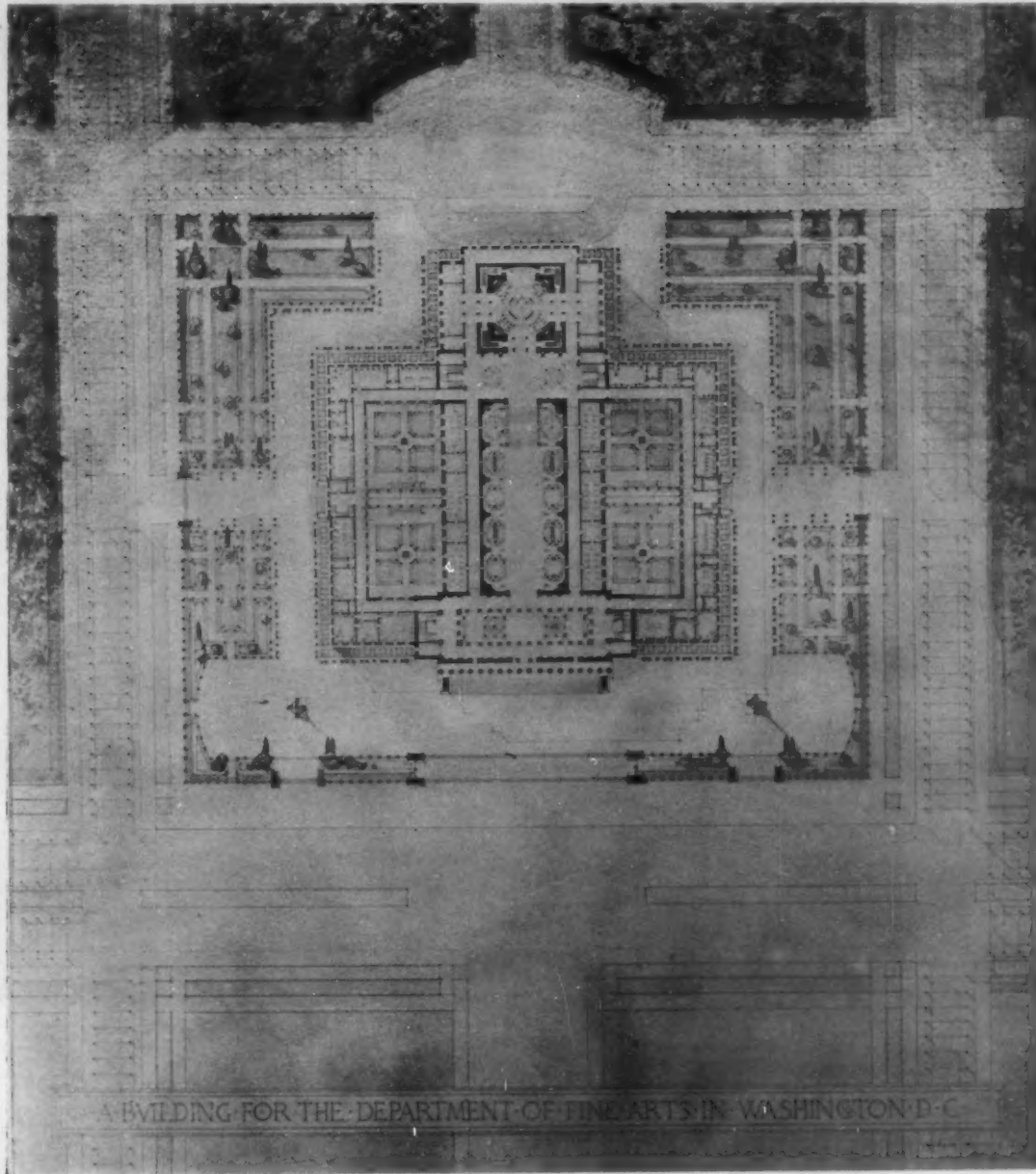
PRIZE FOR ARCHITECTURE

SECTION

RICHARD HAVILAND SMYTHE

drawing from the cast and from life under well-known painters and sculptors who generally give their services free of charge. Such an arrangement, we are informed, has existed for some years between the National Academy of Design and the School of Fine Arts in Columbia University, New York, and has worked to

dents whose training, up to an advanced period, is necessarily so theoretical as that of the architects are not difficult to comprehend. There are, naturally, many ways in which these two bodies of students can be of service to each other and, in a way, widen each other's horizon. If then, an architectural student



PRIZE FOR ARCHITECTURE

PLAN AND ENTOURAGE

RICHARD HAVILAND SMYTHE

the mutual satisfaction of both parties. This, however, is but the beginning of the co-operative work possible between the colleges and universities and our numerous schools of painting, decorative composition and sculpture.

The obvious advantages of intellectual intercourse between students whose earliest training is so eminently practical as that of the sculptors and painters, and stu-

admitted to the Academy is already fortified with an acquaintance with sculpture and painting by reason of direct contact with fellow students pursuing those arts, he is much better prepared to derive from his surroundings the kind of benefit that it is intended he should. He will regard the remains of a work of architecture or decoration not merely as the application of certain formulæ which he has been taught at school, but take



PRIZE FOR SCULPTURE

ALBIN POLASEK

away with him an appreciation of the inherent qualities that make the work what it is. His specific school training will, of course, unconsciously lead him through an academic analysis of the work, but this analysis will, in his mind, be subordinated to the effects which have been achieved. It is inevitable, of course, that an architect should, in regarding even a piece of classical architecture, note at once certain concrete and mechanical facts of its constitution. But the tendency to associate such prosaic facts with the artistic aims of the problem will assert itself in proportion as his previous training has extended into the sister arts. That does not make him any the less the architect of actual structures which have to serve practical purposes; on

the contrary, it makes him more the architect, the artist whose constant striving should be after the happiest compromise between the most beautiful and the most useful; and the better he understands sculpture and painting, therefore, the better equipped he is to avail himself in his practice of the services of sculptor and painter to supplement those portions of his creations where architecture provides the occasion for sculptural embellishment and mural painting and depends upon their co-operation for its fullest meaning.

The American Academy in Rome can perform no more valuable service for American art than it is doing in encouraging the closest intercourse between students and masters of the three major fine arts.

ALTERATIONS TO ST. CLEMENT'S CHURCH, PHILADELPHIA, PA. HORACE WELLS SELLERS, ARCHITECT

As shown in the photographs of the building as originally constructed, the church had a low apse, the domed ceiling of which was carried to a height slightly above the chancel arch. Viewed from the interior, especially, its width does not seem in proper proportion to the nave, but this condition is explained if it is true that, as originally designed by Notman, the nave was intended to have side aisles and clearstory instead of the roof with a single span and bow-string trusses as at present. This condition at the chancel is somewhat relieved by the organ pipes which have been arranged to fill the space on each side of the opening to the sanctuary. The chief defect in the old apse that it was possible to remedy, therefore, was the crowded appearance due to its low ceiling-height. The walls, as originally treated, were decorated in stucco, the arcading being pierced with windows at intervals, with capitals Romanesque in detail and the whole painted in distemper. The altar, approached by wooden steps, was of oak with retables and tabernacle backed by a low reredos of modern Gothic design. Back of this hung a long dossel with embroidered panel representing the crucifixion and surmounted by a canopy of similar fabrics and flanked on either side by long hangings of contrasting color and material.

When it was proposed to replace the altar by one of more permanent construction as a memorial to the late rector, it was first proposed to follow his long cherished desire to remodel the sanctuary in replica of the apse and altar of San Clementa at Rome. This was the problem first submitted to the architect, but after preliminary studies were prepared, based upon measurements at Rome, it was obvious that the scheme was impracticable as the size of the apse did not permit of an altar of sufficient length for the church ritual if proportioned and designed as at San Clementa, and furthermore, it was rightly considered incongruous to introduce the Italian treatment in a Norman-Gothic structure. Aside from these architectural questions, however, long association and sentiment had attached the parishioners and vestry to the original altar, and it was decided, therefore, to introduce something that would suggest this existing treatment.

To accomplish this it was proposed to introduce a reredos in the form of a tryptych with folding wings and baldachino corresponding to the former dossel, draperies and canopy. The height of the structure, as well as the defects in the existing conditions, called for the reconstruction of the apse to give it the increased height necessary. Therefore the walls were raised to a height sufficient to introduce an upper tier of windows and to raise the ceiling entirely above the reredos, thus giving to the sanctuary dignity

which it formerly lacked. The interior walls, as reconstructed, are faced with red stone, the details being distinctly Norman-English. The altar steps and floor of the sanctuary are of marble, pinkish gray in color, and thus toning satisfactorily with the walls. The ceiling is of oak, the main ribs being carved and gilded. The glass of the windows is leaded in design to carry the vine motive which runs through the carvings, both on the sanctuary walls and ceiling and on the reredos. The altar and base of the reredos are of red stone, the altar standing free and being of the table form; between its supporting posts is disclosed the agnus carved on the base of the reredos. Above the base and including the retables and tabernacle, the reredos is entirely of white oak, the surface being left in its natural condition, except just sufficient stain to give it a grayish cast.

To harmonize the Gothic details with the Norman-English surroundings, the central panel of the reredos was given a circular head and the wings formed to correspond with same, and this circular head of the panel is so placed that when viewed from the nave it is brought in agreeable relation to the chancel arch which frames the opening to the sanctuary.

The illustrations will show how the architect has turned the conditions of his problem to architectural account on interior as well as exterior.



SANCTUARY AND ALTAR BEFORE ALTERATIONS

Photograph copyrighted by E. Belinfante.



DETAIL OF HIGH ALTAR, ST. CLEMENT'S CHURCH
PHILADELPHIA, PA.

HORACE WELLS SELLERS
ARCHITECT

RECENT LEGAL DECISIONS

PROTECTION OF EMPLOYEES ON BUILDINGS

It has been but a few years that the safety of employees on buildings has received legislative attention, but the list of States having laws on this subject has attained considerable length, three—Louisiana, Montana and Oklahoma—being added thereto within the period covered by this review. The act of the Louisiana legislature (No. 264, 1908) calls for the installation of such devices as will protect workmen below from falling objects and requires safety rails to be placed on scaffolds, elevator shafts to be guarded, the adoption of signals for hoists, the construction of secondary scaffolds and protective floors, and the determination and observance of the loading capacity of joists during the construction of buildings. The law is restricted in its application to cities having a population of 30,000 and over. A Montana law on this subject (Chap. 107, 1909) requires scaffolds to be safe and so built as to prevent material falling therefrom, protective shields to be erected above scaffolds if work is being carried on overhead, and that stairs and elevator ways be guarded. The Oklahoma statute (p. 519, 1907-8) relates to scaffolds, hoists, cranes and stays, which shall be "safe and suitable;" and directs the construction of protective floors during the course of the erection of the building if the permanent

floors are not laid before the erection of the succeeding story. The violation of this act incurs specific personal liability as well as a penalty.

The law of California on this subject is amended by a provision requiring protective floors to be laid when necessary for the safety of employees during the construction of buildings more than three stories in height, and the use of means to prevent objects from falling from scaffolds, etc. (Chap. 107, 1909). The statute of Wisconsin is also amended by requiring protective floors to be laid within one tier of beams of the place of work instead of three, as in the earlier law, where fireproof floors are to be laid, and within one story instead of two in other buildings (Sec. 1636-83).—*Bulletin of the Bureau of Labor*.

COMPENSATION FOR EXTRA WORK

A contract was made for the remodeling of a building, the specifications of which stated that the architects had been unable to locate the horizontal runs of soil pipe, and provided that the contractor should locate the old pipes, and connect the new soil and rainwater pipes thereto, and that all drains, soil and rainwater pipes condemned by the plumbing inspector must be removed and replaced by new pipes. The contract price for the entire plumbing job was \$11,000, and it appeared that the replacing of a new sewer system was alone worth \$5,000. After the old system had been uncovered, many lateral connections were found, some coming from buildings owned by others. The system was condemned by the building inspector, and the owner was ordered to install a new one. The plumbing contractor refused to do this under his contract. The owner's general manager directed him to proceed, and he would be paid for the work. In an action by the contractor it was held that there was no intention to make him install a new sewer system as part of his contract and that he was entitled to charge for the installation thereof as extra work.—*Mahoney vs. Hartford Investment Corporation, Connecticut Supreme Court of Errors, 73 Atlantic Reporter, 766*.

FAILURE TO COMPLETE WORK NO BAR TO CONTRACTOR'S RIGHT TO A LIEN

A carpenter contractor held himself ready to finish his work on a building, but was prevented from doing so by a difficulty between the owner and the architects and the subsequent discharge of the latter, and the fact that he could not work under the detailed drawings submitted, and also because of the owner's financial embarrassment. His failure to complete the work and to furnish an architect's certificate, as required by his contract, is no bar to his right to a lien.—*Federal Trust Company vs. Guigues, New Jersey Court of Chancery, 74 Atlantic Reporter, 652*.

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IN the issue of May 25th of this year the history and aims of the American Academy in Rome were presented at some length. Elsewhere in this issue are printed the successful competitive designs of the scholars in architecture, painting and sculpture who are to enjoy the privileges of the Academy for the next three years. As previously announced, a condition of the subscription so far made requires the trustees to raise a fund of one million dollars for permanent needs. Of this sum all but \$200,000 has been secured, six founders having each subscribed \$100,000 and \$100,000 having been raised partly by architects and the balance by the friends of the late Charles Follen McKim, who devoted so much of his time and thought to the welfare of this splendid project, leaving his whole fortune to the institution at the death of his daughter.

It is regrettable that it should have been so difficult to raise money for a purpose on which the returns to the fine arts in America must inevitably be so large. If the influence of the Academy is successful during the coming generation in producing but one celebrated member each among the architects, sculptors and painters, the effort will have justified itself. Even if no such result should come to pass, the influence of raising the average standard of taste in American art is an accomplishment not to be set down in dollars and cents. The American Academy in Rome is a national institution deserving the fullest moral and financial support of all who are interested in and concerned for the advancement of artistic taste in the United States.

IN connection with the agitation for the removal of the New York Central Railroad tracks from Eleventh Avenue, New York, the practical suggestion that an elevated structure of several decks be substituted has a direct bearing on the traffic and trucking problem

of New York's vast wholesale district. Moreover, it suggests an inquiry into the general planning of a model warehouse district as one of the most important issues of civic improvement not only in New York but in other large cities where the public's sidewalks are preempted by the trucking and merchandise in the handling of which there is, at present, so much inconvenience for pedestrian and merchant alike. The suggestion was made recently that the scheme of the warehouse district along the North River should be altered by the city so that the warehouses could be placed at the river's edge in the closest proximity to the shipping, thereby saving the great expense of carting, as it is now successfully done in the South Brooklyn stores of the Bush Terminal Company. The plan is, no doubt, excellent, but its execution would be fraught with difficulties and would, perhaps, fail to speedily and entirely relieve the situation. In the first place, the city would, of necessity, have to acquire property to readjust the layout of buildings and streets; secondly, it would mean the municipal ownership of the warehouses which would add another to an already long list of administrative burdens; thirdly, the plan is not sufficiently extensible to provide accommodations for all who would be sure to seek them. To be sure the extensive improvements of the city in Jamaica Bay will, when completed, afford considerable relief, but the growth of the city will, by that time, demand such relief. It may be that, through the cooperation of the railroads, a solution will ultimately be reached that will make possible a wider distribution of the city's storehouses. In the meantime, it would seem wise to seek some solution of planning warehouses affording immediate relief to the public which is now denied the use of its sidewalks and put to great inconvenience in reaching ferries to trains. If the property owners of a warehouse section could be persuaded to cooperate in acquiring a large area a plan suggests itself of a structure with a central court surrounded by a loading platform and reached from the street by a broad driveway through which all trucks would enter, thus leaving the sidewalk in the street entirely unobstructed save at this entrance. To such a plan we can see no practical objection, and architects could, no doubt, introduce elements of architectural interest into a building designed along these lines. Of course, the feasibility of the scheme would depend on the public spirit of the property owners, though it is difficult to see how they could be other than gainers by its general adoption.

A COMMENT appearing recently in a building trades journal that the proposed Hudson-Fulton water-gate in New York is a side entrance to the metropolis is characteristic of the unappreciative point of view still so frequent on large questions of artistic significance. The individual who cannot appreciate the effect of introducing the distinguished foreign visitor to our largest city by its most attractive avenue, the Hudson River, passing in review almost the whole length of Manhattan Island with its picturesque silhouette, has little understanding of beauty. His sense of the practical misleads him, in our opinion, in his assumption that the Battery, at the foot of the island, is the best location for a monumental approach to the city.



THE APSE, ST. CLEMENT'S CHURCH, PHILADELPHIA, PA., AFTER ALTERATIONS. HORACE WELLS SELLERS, ARCHITECT

Fires and Building Materials

The elimination of the fire risk and the effects of a conflagration on different building materials is the subject of a paper read recently before the American Society of Mechanical Engineers in New York by Frank B. Gilbreth. The statistics he quotes from authoritative sources are amazing and the strongest argument for the highest grade of fire-resisting construction:

The total cost of fires in the United States in 1907, according to the figures, amounted to almost one-half the cost of new buildings constructed in the country for the year. Including excess cost of fire protection due to bad construction and excess premiums over insurance paid, the losses amounted to over \$456,485,000, and the actual fire losses due to the destruction of buildings and their contents amounted to \$215,084,709. The greater part of this larger amount has been proved to be preventable; if the construction of our buildings were as nearly fireproof as in Europe the possible saving is computed at about \$366,000,000 annually.

Mr. Gilbreth gives, in his paper, the results of his observations in the burning of the Mutual Life Insurance Company's building at San Francisco. He concludes that no structure of the future should be built of wood or contain any wood. The argument is presented that concrete construction is cheaper to-day, provided metal forms and certified concrete are used, than brick, hollow terra cotta tile or any other material, though it is admitted that these other materials are often preferable where special conditions have to be met.

To effect great reduction, he says, methods of con-

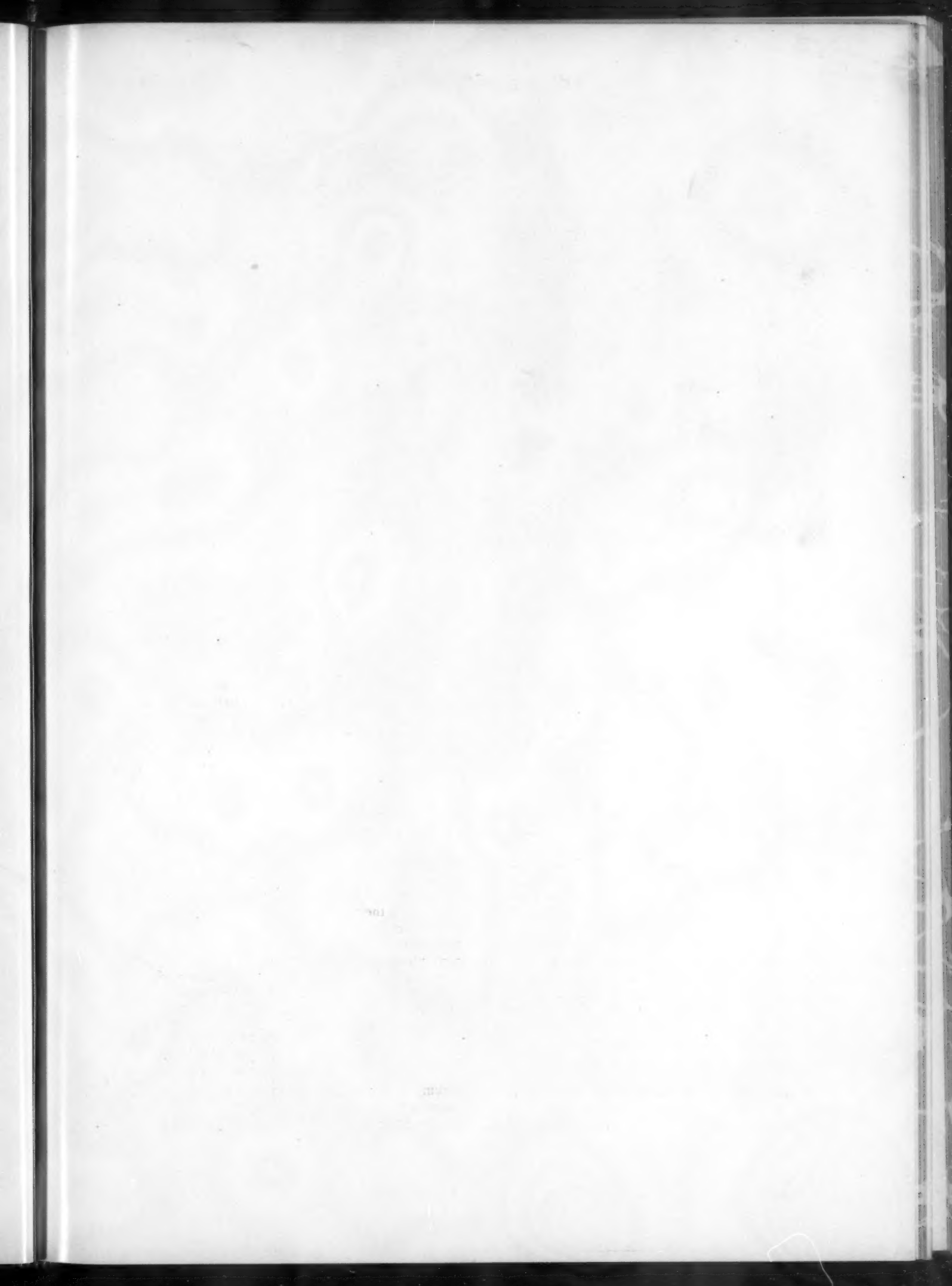
struction, as well as designs, must be standardized. He would have the architect, who alone can give comeliness to a building, become an expert in those methods of handling concrete that make low cost. Being in every sense cheaper than wooden construction, the author argues that its general use in building is further advisable because of its value in reducing the annual fire loss by causing fewer fires, permitting less damage to buildings and their contents by both heat and water, offering less speed of combustion, exposing all fires to view, and minimizing the spread of fire to different parts of the same or to adjacent buildings.

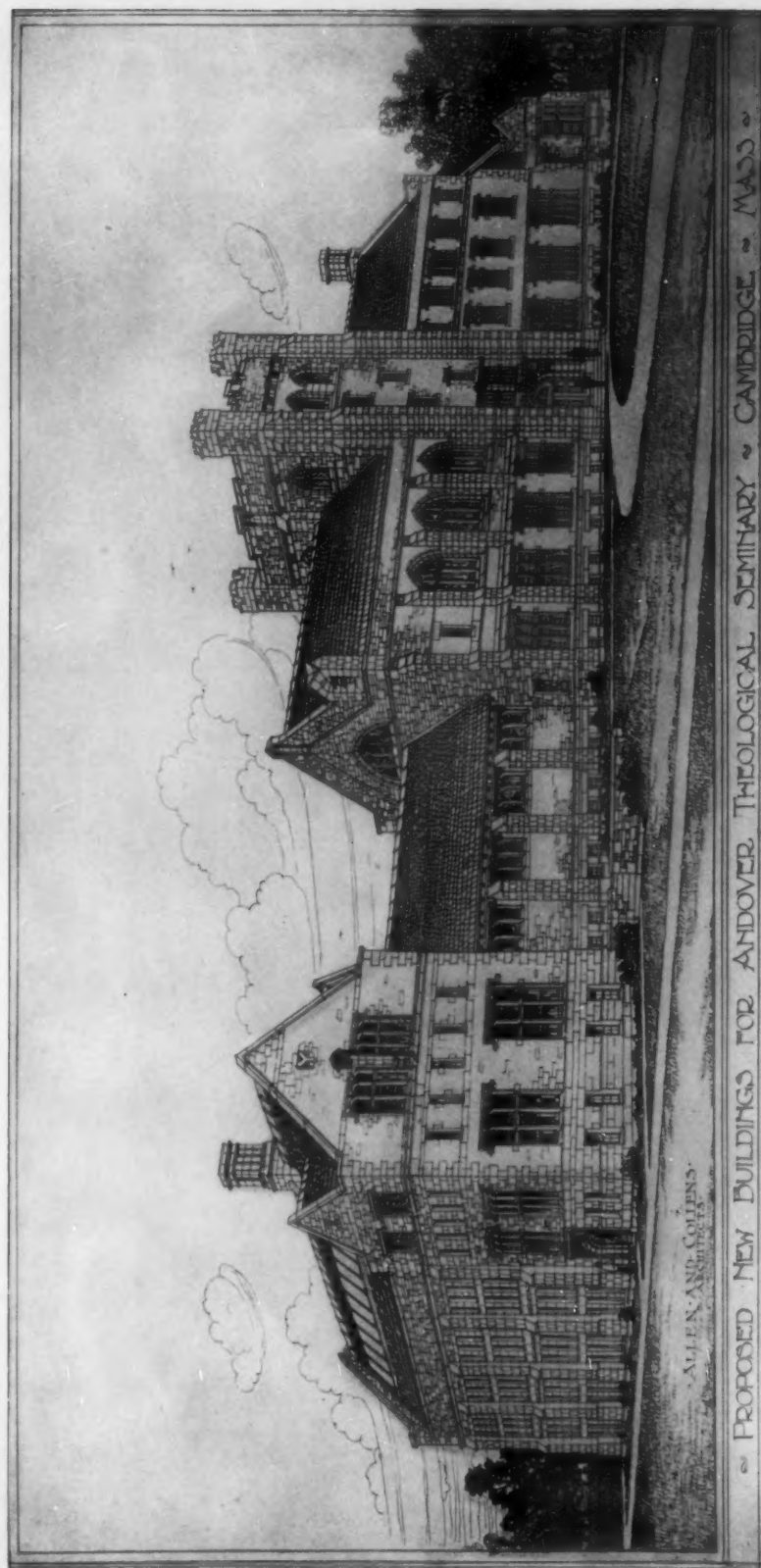
Contemporary Commercial Building

Reference was made recently in these columns to the fact that more of our large commercial buildings than ever before are coming under the direction of the architect in good standing, with the result that owners of such buildings are allowing their architects greater latitude in the planning, in the choice of safer and more enduring methods of construction and of a better grade of materials. Heretofore a large number of these structures were erected from indifferently studied designs that were merely sold for a nominal price and left to the tender mercies of contractor or construction company to be erected as seemed most desirable for immediate ends and just within the constructional limits set by law. In such cases there can hardly be said to have been an architect at all, even when the design has been inoffensive, as the most essential parts of architectural services, careful detailing and close supervision of erection, were almost entirely omitted. Under the new order of things the owner has about become convinced that he has nothing to lose and much to gain by availing himself of architectural superintendence which he formerly considered superfluous and against his best interests. He has found by a little experience that he fares at least as well in the rentability of his building, a low insurance rate, economy of operation and minimum maintenance charges, if he allows these matters to be looked after by his architect, whom he pays a proper fee, as if he allows them to engage his own, more or less, desultory attention.

There are a great number of instances that could be cited of large mercantile structures recently finished or yet in course of erection in New York, Chicago, Philadelphia, San Francisco and elsewhere in which the hand of the architect is noticeable throughout to the great advantage of their owners.

Some of the most notable visible architectural improvements in these buildings are greater economy and convenience in planning, better lighting and ventilation and a very noticeable tendency towards simplicity and dignity of both exterior and interior with a use of substantial materials and finishes. One of the most striking advantages is the use of finish materials in a more honest and reasonable manner. For example, if stone can be afforded as an exterior finish the best quality is used and the money that was formerly spent in carving and otherwise embellishing a poorer grade of the material is now put into a better grade. The same applies to brick, terra cotta, metal, glass and wood.



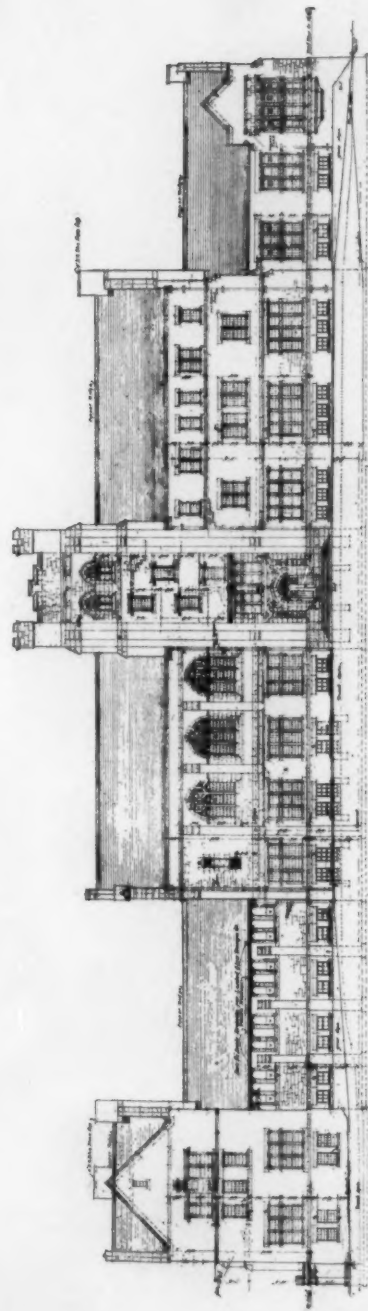


ALLEN & COLLENS, ARCHITECTS

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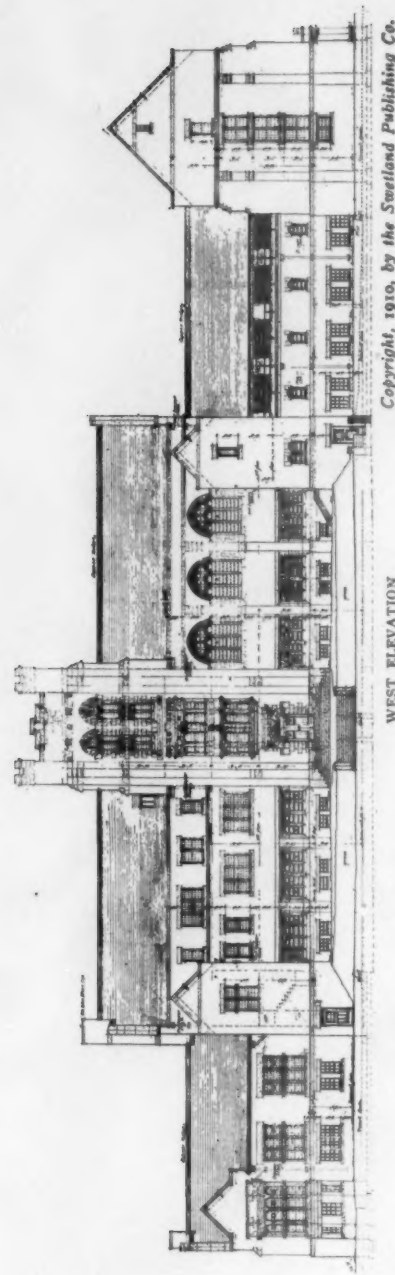
This seminary will, in a sense, be part of the educational system at Harvard, in that the Harvard Divinity School Library will be joined with the Andover Library. The trustees recently bought a tract of land known as Nortons Woods, in Cambridge, an admirable site for a group of educational buildings. The building at present under construction is to be known as Andover Hall, and consists of a central motif with a Gothic tower containing the administrative elements. The first floor has four large class rooms, the second floor a chapel to seat 200 and the offices for president and professors. The third floor, as also the fourth and fifth floors of the tower, are given up to dormitory purposes, and will enable the seminary to house about fifteen students. A glance at the perspective will show that the façade is unbalanced. It is the intention of the trustees to ultimately build a dormitory wing corresponding to the stack wing, which will house an additional fifty students. On the south of the administration wing is found the library, consisting of the one-story reference room, with

wood beamed ceiling, which opens off the catalogue room in the stack wing. This stack wing has accommodation for 250,000 volumes. Directly in the stack are placed seminar rooms, so that students can find an opportunity for quiet study in the midst of the books which they are consulting. On the north of the tower in the one-story building, corresponding to the reference room, is found the Commons Hall. This is also a room with beamed ceiling, where students may congregate for social intercourse and quiet discussion. The building is to be constructed of split face granite of a brownish gray color. The trimmings are to be limestone. The latest methods of heating and ventilating will be installed, as well as all the modern library appliances and equipment. It is expected that the work will be completed by the first of August, 1911, and that the seminary will be able to move in in time to begin the academic year. It is hoped that when completed the group with its cloisters will present the aspect desired, of a simple Gothic type adapted to educational purposes.



EAST ELEVATION

ANDOVER
THEOLOGICAL SEMINARY
CAMBRIDGE
MASS.



WEST ELEVATION

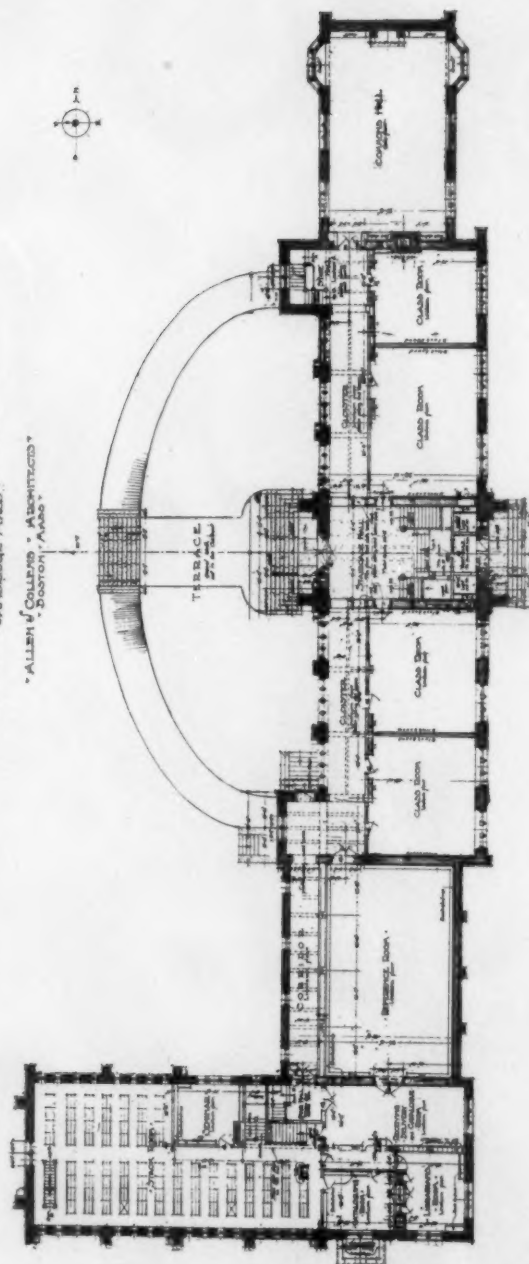
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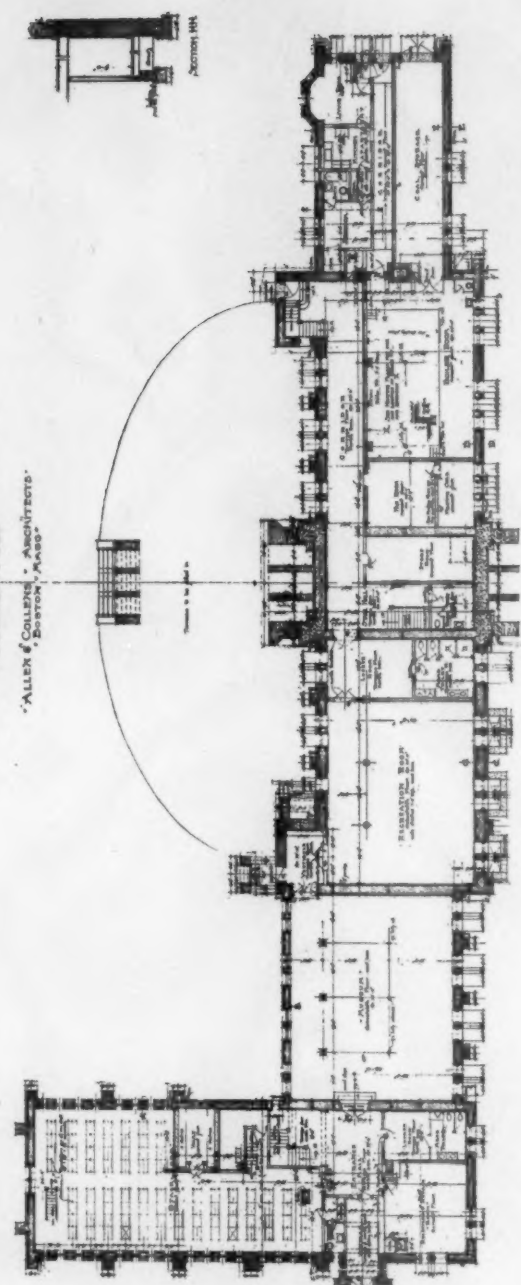


FIRST FLOOR PLAN

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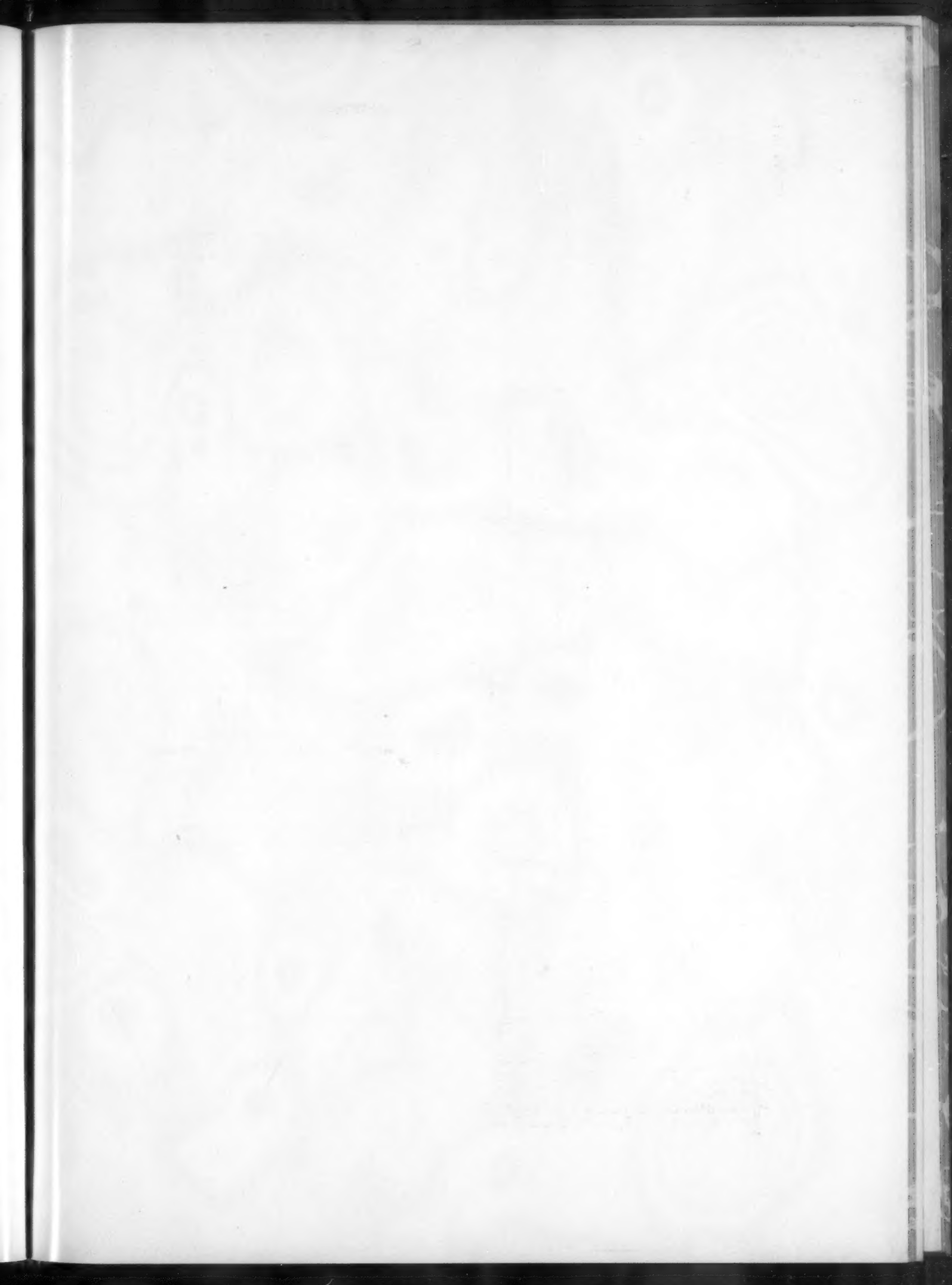
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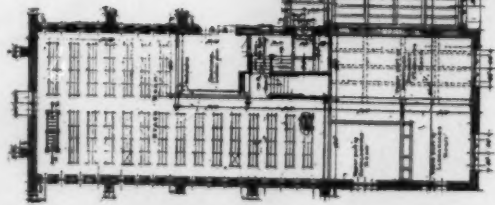
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BASEMENT PLAN

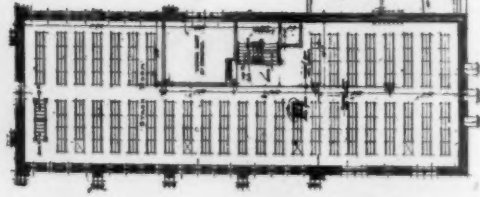
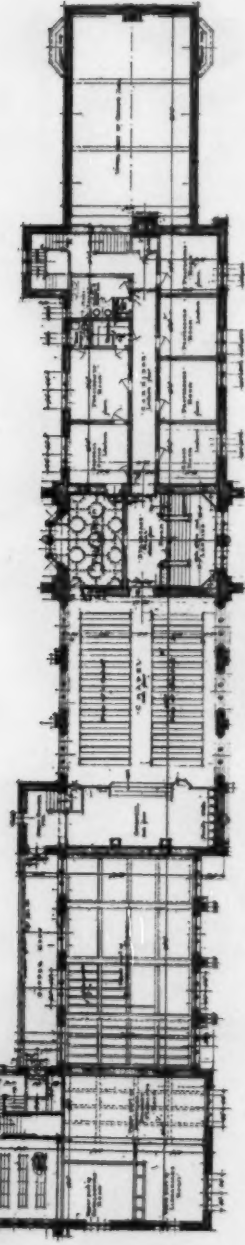
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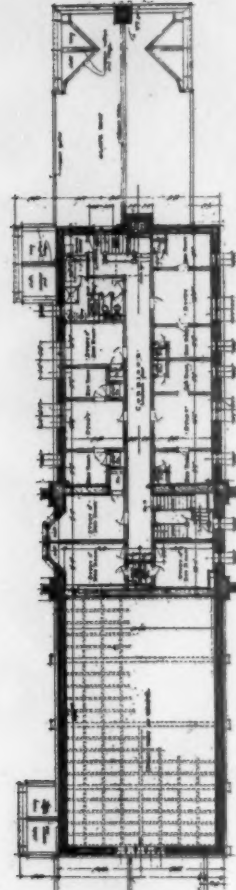
SECOND FLOOR PLAN

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THIRD FLOOR PLAN

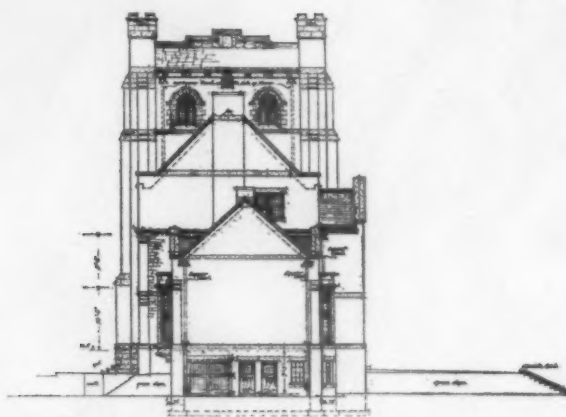
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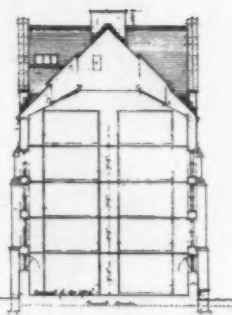
"SECTION ON LINE AA."



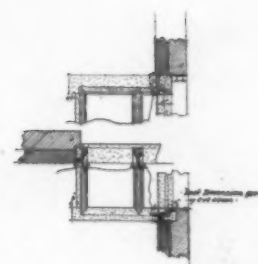
"NORTH ELEVATION"



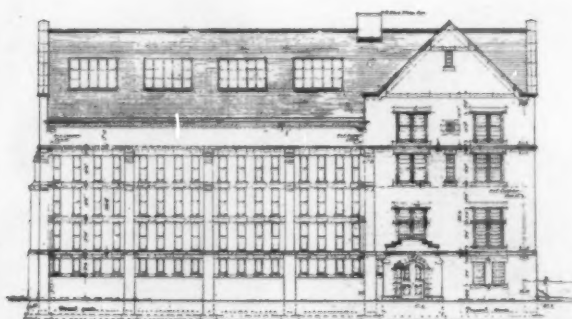
"NORTH ELEVATION OF LIBRARY"



"TRANSVERSE SECTION OF LIBRARY"



"1/4 IN SCALE DRAWING OF TYPICAL WINDOW"

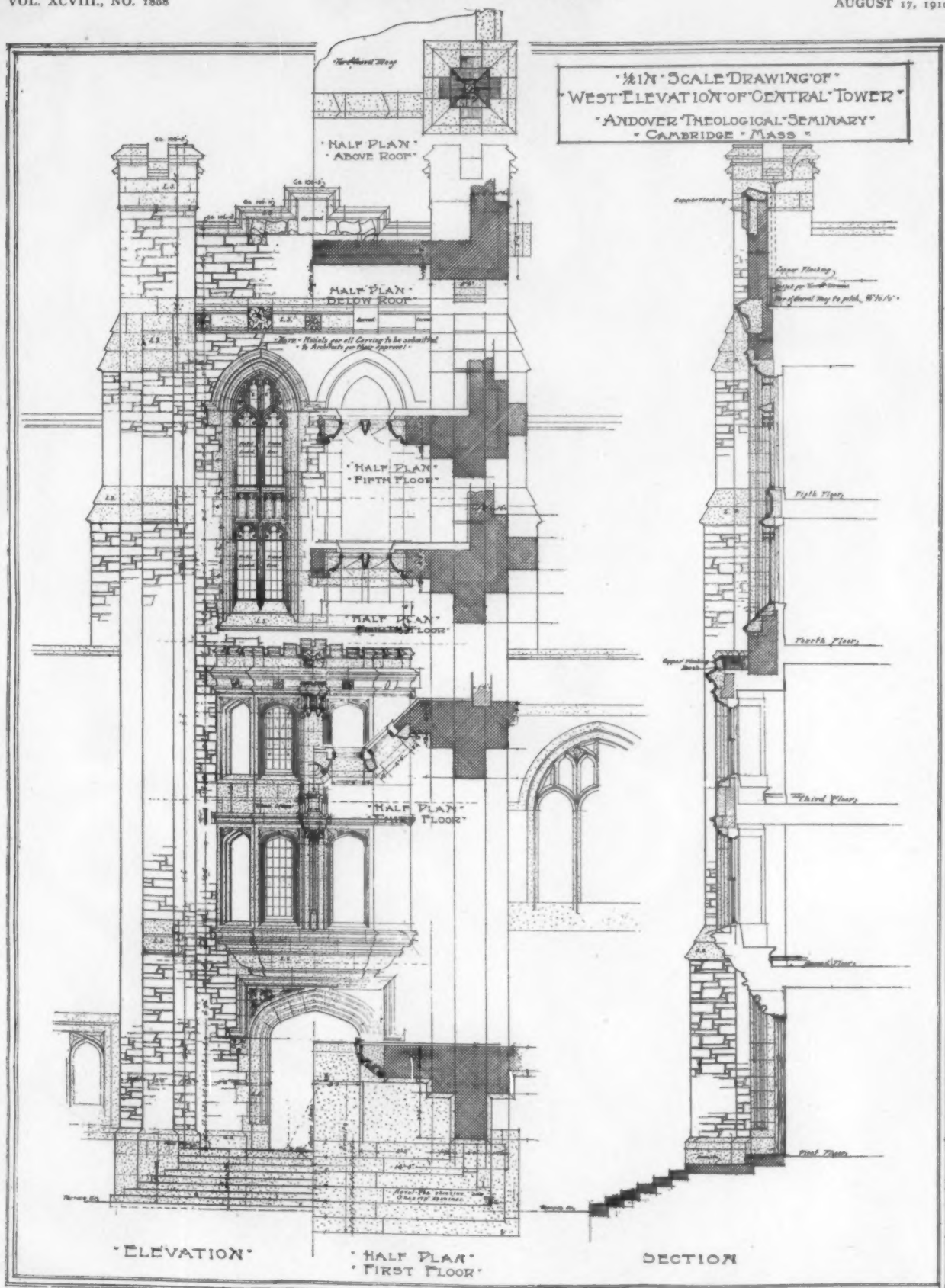


SOUTH ELEVATION

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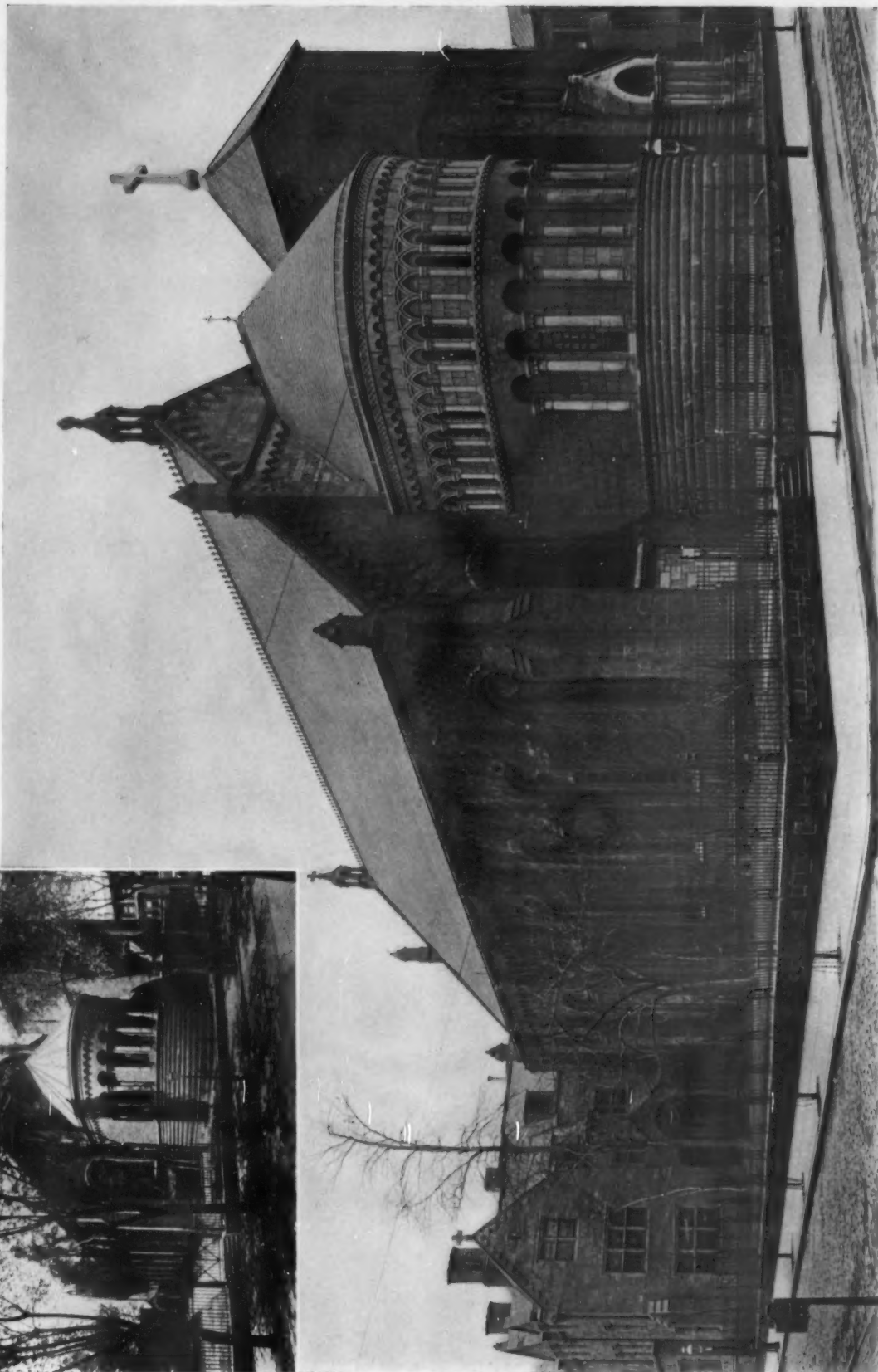
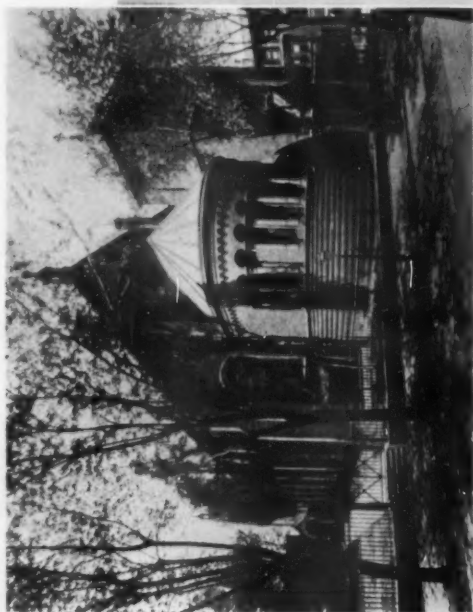


THE AMERICAN ARCHITECT

AUGUST 17, 1910

ALTERATIONS TO ST. CLEMENT'S CHURCH, PHILADELPHIA, PA.
HORACE WELLS SELLERS, ARCHITECT

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HIGH ALTAR AND SANCTUARY

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