

THE AMERICAN ARCHITECT

Vol. XCIX

WEDNESDAY, MARCH 1, 1911

No. 1836



STATE HOUSE, COLUMBUS, OHIO

THE OLD "GREEK REVIVAL" PART III

BY MONTGOMERY SCHUYLER

HARDLY less important than the work of Mills is that of his associate in Latrobe's office. They were together there 1803-1811, and were both paid out of Latrobe's salary of \$1,700 a year. William Strickland (1787-1854), who thus entered an architect's office at sixteen, was the son of a carpenter and builder in Philadelphia. The son early showed artistic sensibility, which at first was manifested in a turn for painting as well as for architecture, a taste which issued, as was common with American youth of an artistic turn in those days, in his learning the art, or trade, of an engraver. It seems that he practised architecture before

he was "out of his time" as a student of it, for his first building was a precocious performance which he designed as early as 1809, when he was but twenty-two. The commission he very likely owed to the influence of his father. At any rate, the building was of some importance, being the "Masonic Temple." Most curiously, it was an essay in Gothic, like Mills' almost contemporary Bank of Philadelphia, and one gathers that it was much admired for its brief term. It is unlikely that it was vaulted in masonry, like Mills' bank, for it stood but ten years, and the only record left of it is an old print representing the destruction of it by fire in 1819. Of the two churches of his design that

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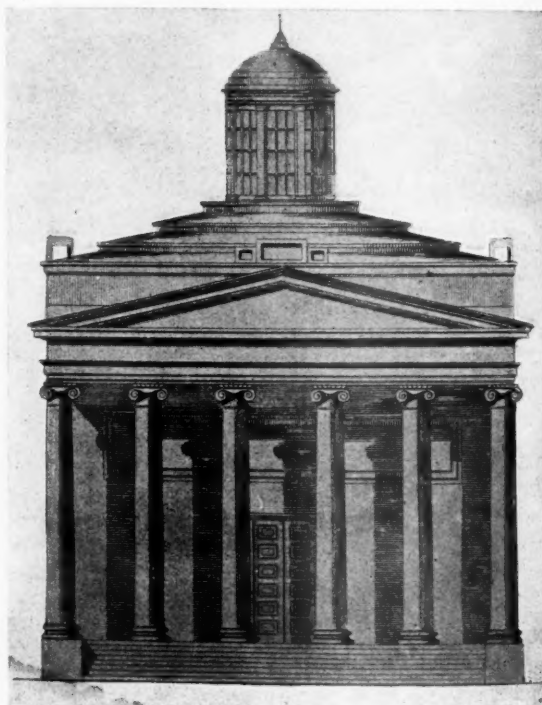
WILLIAM STRICKLAND, ARCHITECT
(1787-1854)

still stand in Philadelphia, one, St. Stephen's, is likewise Gothic, after the fashion of the early twenties. Strickland's "Grecian Gusto" was doubtless acquired in Latrobe's office during the progress of the work on the Capitol, and must have been much strengthened during his superintendence and completion of Latrobe's Bank of the United States in Philadelphia, a work since, and very possibly at the time, attributed to him. Almost certainly his is the branch bank of the United States in New York, both from internal evidence and from the probability that the directors of the bank, when they determined to erect a branch, would have employed their own architect to design it. The building still stands in Wall Street, the oldest building in that thoroughfare, dated 1823, or the year before the abode of the parent institution in Philadelphia was finished. Having passed through several vicissitudes since the parent bank went out of existence, it is now Federal property, and known as the Assay Office. The general scheme of the front is of that modernized Roman which in England is known as Georgian and in this country as Colonial. The feature, the tetrastyle order at the center, is engaged in the wall, lifted a basement story, and limited in width to the base of its pediment. The only mark of Hellenism is the Greek Ionic of the capital, the first example of it in New York, and sharply enough distinguished from the angular capitals which up to then had passed for the only Ionic, of which one version may be seen in the portico of St. Paul's, eighty years older than the bank, and another in the City Hall, twenty years older. Perhaps one may also note the designer's training and predilections in the purity and simplicity of the detail elsewhere, as in the framing and capping

of the windows, although the precedents for these are of the Renaissance. The presumption that this pleasant little front is Strickland's is much strengthened by the likeness to it of his next and more important work, the Mint in Philadelphia, designed in 1829. Here again the order, taken this time from the little temple on the Ilyssus, and applied to a hexastyle portico, is the only badge of the style. The detail elsewhere of the rather awkwardly composed building denotes its Hellenism by even a greater simplicity than that of the branch bank in New York.

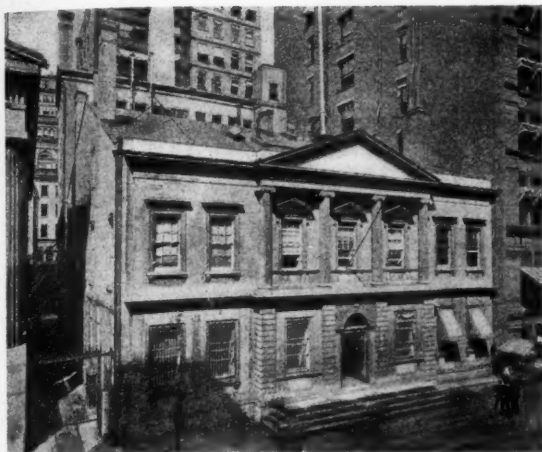
With equal or even greater confidence than this latter can one ascribe to Strickland the design of the branch bank at Erie, Pa., now, like the parent bank in Philadelphia, a custom house, and, like that a Doric temple, only hexastyle instead of octastyle, and of modest size, being only 50 feet by 70 feet in plan. In spite of these diminutive dimensions, it is a more effective reproduction than the older and larger building, the material being here also marble, but the proportions and the detail much more "correctly" and successfully adjusted.

Strickland's next work after the Mint is undoubtedly his masterpiece, and one of the very best things which the Greek Revival has bequeathed to us, and it really extorted from Fergusson, in the interest of his own reputation for artistic intelligence, the praise upon which one is so surprised to come, in the course of his ignorantly contemptuous remarks upon architecture in the United States. This was the "Merchants' Ex-



THE BANK OF PENNSYLVANIA, PHILADELPHIA, PA.
B. H. LATROBE, Architect

Erected 1796-99, demolished 1866. The first work of the Greek revival in America. (From Owen Biddle's "Young Carpenter's Assistant")



BRANCH BANK OF THE UNITED STATES, NEW YORK CITY
(NOW ASSAY OFFICE), 1823
WILLIAM STRICKLAND, Architect

change," and is the Stock Exchange of Philadelphia. In this instance, as in others, Strickland was not content to repeat the Greek forms in the relations in which he found them, but attempted to "do something" with them, and in this instance, if not in others, his ambition was vindicated. The architecture of the Merchants' Exchange is entirely confined to the porticoes, as, for that matter, it was in the templar prototype. The sides of the building, in spite of the necessary openings, and with the exception of the extension of the entablature to the terminal pilasters, are in effect mere expanses of plain wall, as background and foil to the porticoes. Of these one, on the street front, is a recessed order "in antis," the order effectively enclosed and effectively related to its base, and the whole composition showing cultivated sensibility and architectural scholarship. The other front it is, opening not upon a street but upon a plaza, in which the architect felt himself free to "do something" with his classic forms, and accordingly projected his portico into a "monopteron," or semi-circular peristyle. This feature has no exact prototype in classic architecture, although, as one sees, it is none the worse on that account. Sir William Chambers' sneer at the "narrow intercolumniations" is evidently inapplicable here, where the spacing is diastylar, almost "aræostylar," but entails no sense of weakness, since the colonnade has nothing to carry but an entablature also thinned to the minimum. The whole peristylar feature is beautifully carried out, from the buttresses at the base which prolong the side walls, and the stairways, straight on one side and following the curve of the projection on the other, which these enclose, to the cresting of the entablature, so discreetly spaced and scaled, and the culminating tower which so fitly and harmoniously crowns the composition. This is, as it simply could not help being, the choragic monument of Lysicrates, commonly known in those days as "The Lantern of Demosthenes." "Elegance" in the use of Greek forms could scarcely go further than in this extremely pretty thing. To be sure, the whole feature is appropriate rather to domestic than to commercial architecture, though, in

either case, it reduces to a minimum the interference of the architecture with the building when the architecture happens to be a classic portico, and in any case is quite its own excuse for being.

Strickland's other attempt to "do something" with the Greek forms, and his only remaining contribution of much importance to the Greek Revival, was by no means so logical or so artistic as the Merchants' Exchange. This is the Capitol of Tennessee, which was his last work, in supervising the construction of which he died, and underneath which he was buried by a special order of the Legislature. The building, it will be seen, is, as to its inhabited parts, an amphiprostyle temple with porticoes at the centers of the sides, crowned with attics instead of the pediments of the ends. This subordinate portico seems an incongruity as an interruption of the "horizontal extension," the development of which, according to Freeman, is the fundamental motive of a classic temple. Since practical considerations, both of use and cost, forbid the modern reproducer of a classic temple to enclose it in a peripteral colonnade, an engaged colonnade along the whole side would be a more consistent and more logical decoration than a projecting colonnade at the center of it. But the main misfortune of the building was also its main novelty. This was the steeple, or tower in two stages, set astride of the roof midway of its length. In the Colonial period a steeple with a portico is a common enough combination, or rather a combination much too common, since each of the features reacts unfavorably on the other, when, as commonly, they are at the same end of the building. But a large and massive tower at the center of the building, apparently requiring an equally large and massive substructure extending downward to the foundations, seems a wanton waste of interior space as well as an exterior incongruity. So



BRANCH BANK OF THE UNITED STATES (NOW CUSTOM
HOUSE), ERIE, PA., 1836-37
WILLIAM STRICKLAND, Architect



THE STATE HOUSE, NASHVILLE, TENN.
WILLIAM STRICKLAND, Architect

it seems in this case. Moreover, the crowning feature, again "The Lantern of Demosthenes," by no means looks so well here, erected on a massive tower of rusticated masonry, as it looks in Philadelphia surmounting its own appropriate base. Since the architect was wedded to this unhappy central feature, and to his lateral porticoes also, it seems that he might advantageously have combined them, by substituting pediments for the actual attics of the porticoes, and making these pediments the gables of real and visible roofs. In that case, the central tower would have gained some of the same significance as the spire or *flèche* that marks the "crossing" of a cathedral. It is a mitigating circumstance of this unfortunate "originality" that the detail throughout is successfully studied, and that even the rusticated lower stage of the tower is what we may imagine a Greek architect to have designed, provided we can imagine the unhappy thought of setting the choragic monument astride of a temple roof to have occurred to a Greek architect at all.

In that chapter of his "Modern Architecture" which deals with the United States and for which his editor has felt bound to apologize Fergusson remarks that "the edifices on which the Americans have lavished

their utmost energies are the State capitols." The remark is, or rather was when it was made, on the whole just enough, though it does not apply to the richest and most populous States. Massachusetts continued to find the late flowering of Colonial architecture in Bulfinch's state house architecturally adequate to its requirements. The Commonwealth has, in fact, very lately done itself credit by insisting upon merely extending the architecture of the building when it had long outgrown the practical needs it was built to meet. Virginia contented and still contents itself with the capitol prescribed by Jefferson, a decade older than "the hub of the solar system," and also in effect a "Georgian" version of classic though the architect was, in fact, a Frenchman. New York for more than half a century, and Pennsylvania for three-quarters of a century, continued to maintain for their State houses edifices in which they could not possibly take pride on architectural grounds, edifices with so slight architectural claims that when the time came for their demolition "there was not a dog to bark at their going." But two capitols were erected before this one of Strickland's for Tennessee which were worthy examples of the Greek revival. The earlier



OLD UNITED STATES MINT, PHILADELPHIA, PA. (1829-1833)
NOW DEMOLISHED
WILLIAM STRICKLAND, Architect

was that of North Carolina. The building, erected hurriedly, shortly after the Revolution and immediately after Raleigh had been chosen as the capital, was considerably extended and improved after the war of 1812, and was destroyed by fire in 1831. Probably the most important artistic loss sustained was that of Canova's colossal statue of Washington, which was the boast of North Carolina. In 1832 the legislature authorized the rebuilding of the capitol on the former site and appointed commissioners to procure designs and prosecute the work with the proviso that the new building should be similar in design to the old but more extensive. The proviso seems to have been operative chiefly in enforcing the construction of a high basement story with a row of tall pedestals by way of "stylobate" for the order instead of the low and solid wall of the templar examples of the Greek revival. The only firm of architects in New York in 1829, according to "Haswell's Reminiscences," was "A. J. Davis, Ithiel Town and Thompson," with offices in the Merchants' Exchange, which had been completed two



THE CAPITOL OF NORTH CAROLINA AT RALEIGH
ITHIEL TOWN AND DAVID PATON, Architects

(Continued on page 86)

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY

239 West 39th Street, New York

G. E. SLY, *President*

E. J. ROSENCRANS, *Secretary and Treasurer*

Address all communications to "THE AMERICAN ARCHITECT."

SUBSCRIPTION RATES

United States and possessions (Porto Rico, Hawaii, Philippine Islands and Canal Zone), Mexico and Cuba, \$10.00 per year.
All other countries, \$12.00 per year.

Entered at the Post-office, New York, as Second-class Matter.

NEW YORK, MARCH 1, 1911

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ILLUSTRATIONS:

Recent Work by Mellor & Meigs, Architects.—Student Work, Society of Beaux-Arts Architects.

Frontispiece:

Garden Terrace, The Villa Conti, Frascati.

PARIS PRIZE COMPETITION

ELSEWHERE in this issue is printed the announcement of conditions that will govern this year's competition for the Paris Prize, which is bestowed annually by the Society of Beaux-Arts Architects of this city. Probably there is no event in the architectural student world that stimulates greater interest. Since it is open to students throughout the United States the amount of material submitted has heretofore been large and there appears good reason to expect the approaching competition to surpass both in number and quality of designs submitted anything that has gone before. We have taken previous occasion to comment on the value attaching to student competitions of the character contemplated by these conditions. While the immediate return is to the student, the ultimate effect will be to improve the architecture of the country. Work carried on under the direction and patronage of practising members of the profession has a peculiar interest to the student and a higher value perhaps than could be imparted to it under other conditions. We regard the scheme of architectural education devised and conducted by the Society of Beaux-Arts Architects as a boon to the students and country alike. It constitutes one of the great educational opportunities available to students of the United States. To the donors of the funds that make the work possible and to those members of the profession who give their time and thought to its proper and effective conduct much credit is due.

A RETROGRADE MOVEMENT CONTEMPLATED

TO a general charge of being pessimists we should plead "Not guilty." In fact, we confess to a firm belief in the future well-being of this country's

architecture. We maintain, moreover, that there is ample evidence of a tangible nature to justify such belief. Anyone whose education and training have fitted him to judge, and who is in possession of his normal faculties, untouched by the bitterness of personal disappointment, will probably admit with readiness approaching enthusiasm the great advance and development made in the art of building during recent years. Not only has our architecture improved in character and the use of permanent materials of construction been greatly extended, but the public attitude has undergone a change that augurs well for the aesthetic future of America. Evidences of this change of feeling are apparent everywhere. Men in public office are in general in sympathy with the new order of things. Measures have even been considered intended to advance the public good by placing some degree of supervision over the designs of buildings facing on the public streets to insure worthy treatment of their façades, in harmony with adjacent architectural features, or a predetermined plan for the improvement of a thoroughfare or square. Such consideration is undoubtedly in sympathy with, and in consequence of, a more general appreciation of the value of good architecture as a municipal asset.

In view, therefore, of the many evidences of enlightenment on every side it comes somewhat in the nature of a shock to learn that the fire commissioner of New York proposes to have erected in this city thirty-one new fire houses of uniform plan and design. No account is to be taken of environment or the apparent requirement of the neighborhood, architecturally. One façade is to be evolved and made to do duty all over the city. We are told that the object is to reduce architects' fees and cost of construction. One set of plans and specifications can thus be utilized to meet all ordinary requirements of the department and the endless duplication of lists of material and equipment is expected to result in favorable prices. In other words, economy is expected to follow the use of a stock design. Economy is always commendable, and particularly so when practised in public office, but care should be taken to distinguish between the false and the true in this as in other virtues. Who that is competent to pass judgment can doubt that the commissioner, in spite of the highest motives, is preparing to save the city one dollar in cash at a cost of ten in wasted opportunities to make the city attractive by reason of its architecture?

If a city does not furnish a worthy example in these matters the efforts of the individual are rendered less effective. Numerous acts and utterances of the president of the Borough of Manhattan have placed him unreservedly in the ranks of the progressives who, with a fine appreciation of the value of art and architecture, are striving for better things in the planning and building of cities. The contrast afforded by his attitude as compared with that of the city official of a few years ago, while a matter for congratulation, is also another evidence of civic advancement.

In all the circumstances it seems deplorable that a retrograde movement of the character described should even be suggested, and it will be little short of calamitous if it is permitted to succeed.

(Continued from page 84)

years before and of which Alexander J. Davis was the designer. This edifice, destroyed in the great fire of 1835, is not to be confounded, by the way, as it has often been, with the subsequent building of the same name and on the same site, designed by Isaiah Rogers. It was with Ithiel Town individually that the commissioners of the North Carolinian capitol conferred and it was his plan for their building they adopted. Work was begun almost immediately according to the accepted plans. The first railroad in North Carolina was the tramway constructed to carry from the quarry to the site the stone for the building, an excellently tough granite, or rather gneiss, of a most attractive yellow tint. Excavations were made and foundations laid and the corner stone was put in place by July 4, 1833. But the progress of the work under the local superintendence available was unsatisfactory and in September, 1834, the architect, acting for the commissioners, contracted with David Paton to take charge of the work. The new superintendent, the son



THE MERCHANTS' EXCHANGE, PHILADELPHIA
WILLIAM STRICKLAND, Architect

of a builder in Edinburgh and himself a builder, had studied architecture under Sir John Sloane, the architect of the Bank of England and one of the leaders of the British Greek revival, and was thus in entire sympathy with the design he was appointed to execute. He was thenceforth identified with the building until its completion in 1840, executing, doubtless, the general plan of Town, for which he made the working drawings, and very possibly adding features of his own design. In any case the detail is all Greek after the strictest sect of Stuart and Revett. The order of the exterior is that of the Parthenon, though confined to a tetrastyle portico at the center of each of the principal fronts of a single intercolumniation deep. The windows of the basement and principal story show a moulding at the top of the lintel which has the effect, especially at the sides where the colonnade is reduced to a pilastrade, of relieving the baldness which was a common blemish in the works of the revivalists. The Ionic of the vestibules of the basement is that of the little temple on the Ilyssus, the proto-Corinthian of the interior is that of

the Tower of the Winds, the Ionic of the legislative hall the Ionic of the Erechtheum. Purity of detail was, of course, attainable and attained in all the works of the revival.

The State House of Ohio is the building of which Fergusson, shortly after its completion in 1856, remarked that, of the American capitols, it is "one of the most admired, after that at Washington." It was in 1838 that the State authorized a competition for the design of its new State House, offering three prizes. The winners of these, in their order, were Martin E. Thompson, of New York City, Henry Walter, of Cincinnati, and Thomas Cole, of Catskill, N. Y., Martin E. Thompson was the "Thompson" of the firm already mentioned, of which the "Ithiel Town" designed the capitol of North Carolina. Henry Walter was a leading architect of Cincinnati, the chief exponent there of the Greek Revival, and the designer of St. Peter's Cathedral. Thomas Cole, of Catskill, is, of course, the famous landscape painter, author of the "Course of Empire," and "The Voyage of Life," and founder of the Hudson River School of Landscape Painting. I find no evidence of his deviating into architectural design on any other occasion. The commission professed to have combined the best points of the three designs. It is difficult to see how this can have been the case, excepting possibly as to the internal arrangement, since the actual building bears the strongest marks of being the outcome of a single conception. It seems likely that the design of Thompson was in effect accepted and that the Ohio competitor was consoled by being chosen to superintend its execution. However that may be, Walter was, in fact, appointed the architect of the building, although he was shortly succeeded, or superseded, in that capacity. The building is monumental in scale, at the time of its erection second only in dimensions to the Capitol at Washington, being 304 feet by 184 feet in area, 157 feet in height exteriorly to the top of the peristylar cupola, and interiorly 124 feet from the floor to the eye of the dome. Monumental also in material, "a fine gray limestone approaching marble in texture and appearance." The monumental design is, upon the whole, monumentally carried out. It is an impressive conception, the triple and virtually equal division into columned center and pilastered wings, of which the striking particularity is that the central colonnade is not projected as a portico but restrained to the plane of the wall. At each end of the wing a bay is left solid and unpierced, an effective nuance of which, as to the outer and more important bay, the woodcut in Fergusson takes no account. A square attic over the center of the colonnade would, doubtless, be a more effective completion than a pediment. Here there is a pediment, but so far withdrawn from the plane of the colonnade as to be ineffective as a crowning feature of it, and, moreover, so unfortunately placed, to fulfill the incompatible functions of a base of the dome and a crown of the colonnade, that its ends rest upon hypothetical walls which impend not over the solids of the columns but over the voids of the intercolumniations. It is out of the question that the designer should have intended the central dome to remain as it is. That bald drum would perfectly sustain a cu-

pola, although the cut in Fergusson, which may have been taken from the original drawing, shows only a plain and low conical roof.

As might, perhaps, have been expected, the construction of the building was marked by many vicissitudes, mainly due to the attempts to make "political capital" out of the work. But these do not seem to have affected the architecture. In 1856, when it was practically

completed and when the completion was publicly celebrated, the plans were submitted to Thomas U. Walter, of Washington, and Richard Upjohn, of New York, but it is reported that these architects "made no material change." During the later stages of the construction Isaiah Rogers was employed upon the detail drawings, but it does not appear that at any stage he had anything to do with the design.

THE AMERICAN ACADEMY IN ROME—Competitions in Architecture, Painting and Sculpture

The American Academy in Rome announces competitions for the Prizes of Rome in Architecture, Sculpture and Painting, subject to the following conditions:

REGULATIONS FOR THE COMPETITION IN ARCHITECTURE

First: The competition is open to citizens of the United States.

Second: Applicants for admission to the competition are required to be, first, graduates of one of the architectural schools in the subjoined list or, second, 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, Illinois; Syracuse University; University of Michigan; Carnegie Technical Schools, Pittsburgh; Architectural School of the Art Institute, Chicago; University of Washington, Seattle, Washington, or, third, Americans who are pupils of the first class of the School of Fine Arts at Paris, and who have obtained at least three values in that class; or, fourth, such candidates as shall be nominated by the committee on the recommendation of practising architects in good standing who can certify to their attainments.

Third: Persons wishing to take part in the competition must make written application to the secretary of the Academy, Francis D. Millet, 6 East Twenty-third Street, New York City, not later than March 15, 1911. This application must include a concise statement of the course of study which the applicants have pursued. All applicants in architecture whose credentials are found satisfactory are admitted to the preliminary competition.

Fourth: The preliminary competition may be undertaken in any of the above-named schools, but the competitor must state in his application the school in which he wishes to work. Competitors are required to make a sketch for a work of architecture within a period of fourteen consecutive hours upon a program uniform for all. The sketch must be finished in ink and the competitor is required to preserve a tracing of it for his own use.

Fifth: The committee selects, by examination of the work executed in the preliminary competition, not more

than four competitors for the final competition, which is held without delay after this selection is made.

Sixth: Those admitted to the final competition are required to make a set of drawings in color, which must be accompanied by a memorandum explanatory of the solution of the problem. The design must conform to the sketch submitted in the preliminary competition, and must be entirely the work of the competitor. The competitor may, however, have assistance in drawing or rendering repeated motifs, one of which he has himself fully completed, but no drawings or tracings may be taken into workroom, unless at a different scale from the final drawings and upon a different kind of paper. Any advice or assistance from other persons renders the competitor liable to dismissal from the competition. The drawings must be executed in six weeks from the date of the opening of the final competition, at a specified place, under the supervision of the secretary of the committee, or some other accredited representative of the board of trustees, in whose custody the works remain until they are examined by the committee and the successful competitor selected.

Seventh: The works executed in competition are placed on public exhibition during the period of one week immediately following the award.

Eighth: The successful competitor is required to present himself at the Academy in Rome on the first day of October following the competition. The board of trustees will provide him with a certificate qualifying him to become a student of the Academy.

Ninth: The three unsuccessful candidates in the final competition will receive each the sum of one hundred (100) dollars.

RULES GOVERNING THE BENEFICIARIES

First: Each beneficiary on his departure for Rome receives traveling expenses directly to that city, the amount of which is regulated by the trustees according to the circumstances. On the completion of his full term of study the beneficiary receives his expenses to his home in the United States.

Second: There is allotted to each beneficiary annually for not less than three years the sum of one thousand dollars, distributed in the following manner:

(a) The sum of one hundred dollars each year is retained by the director as a reserve fund to the account of the beneficiary and is paid to him on the completion of his full term of study.

(b) The sum of ten dollars per month for eight months of each year is retained by the director to be paid the beneficiary when he enters upon his annual term of travel in Italy or in other countries.

(c) The sum of subsistence per month during the beneficiary's residence at the Academy is retained by the director as payment for board.

(d) The remainder of the annual subvention of one thousand dollars, after these deductions are made, is paid to the beneficiary in advance, in equal monthly instalments.

Third: During their sojourn in Rome the beneficiaries of the Academy, unless other arrangements are sanctioned by the director and the board, are required to live in the Academy, where studio facilities and sleeping rooms are provided without charge. In no case may any member of the family of a beneficiary become an inmate of the Academy.

Fourth: The beneficiaries in architecture, sculpture and painting during the first year of their term are obliged to remain in Rome or in Central Italy, and are not permitted to leave without special authorization from the director. During the second year of their term they travel in Italy and in Sicily, and during the remainder of their term in Italy, Sicily and Greece, and in other countries where classic and renaissance remains exist; but they are not permitted to travel without having first obtained permission from the director, which permission will be granted only on condition that the prescribed work is completed.

Fifth: The beneficiaries are expected to co-operate with the board of trustees in maintaining the high standard of excellence established for the Academy. The board reserves the right to withhold or withdraw any or all of the privileges of the Academy from any beneficiary whose work, acts or conduct are, in its judgment, detrimental to the best interests of the Academy.

For further information please address F. D. Millet, secretary of the American Academy in Rome, 6 East Twenty-third Street, New York City.

Roman Reinforced Concrete

In a pamphlet recently issued in London by the Secretary of the Concrete Institute attention is called to the roof of a tomb in the Via Appia, dating from 100 B. C. or possibly earlier. This roof is a slab of hydraulic lime concrete in which are embedded bronze rods crossing each other so as to form a lattice reinforcement, quite in the modern manner.

The Humors of Acoustics

Mr. Justice Darling, sitting at the Old Bailey Sessions House the other day, said that the properties of this building had been so improved that they could now hear two cases at once—one in this court and the other in an adjoining court. The sound they were hearing there was a prisoner speaking in the other court. He had sent to see whether it could be remedied, but he was told that it could not, and that it was one of the peculiarities of the building. Very often in that court they could not hear witnesses or counsel, but they could hear what was going on in the other court. Mr. Justice Darling's reputation as a "judicial humorist" would

seem almost to suggest a brilliant Gilbertian idea that he may have had at the back of his head but was too modest to express—that the learned judges might with acoustic advantage exchange courts—sit in one court to try a case in another. "Cross-examination" would then acquire a fuller meaning; and this arrangement being applied to other courts, perhaps we should less often see the dubious entry in the cause lists.—"Smith v. Jones (*part heard*)."—*Architects' and Builders' Journal*.

Specifications to Reduce Fire Hazards

Numerous fires in large kitchen ranges led C. H. Patton, manager of the Cleveland Inspection Bureau, to make an investigation of such losses and their causes. He found serious defects to exist in the usual kitchen equipment of hotels, clubs and restaurants, and has prepared specifications of such equipment which reduces the principal hazards and makes them as safe as now appears practical. Mr. Patton found that the ventilating systems in 75 per cent. of the hotel and restaurant kitchens were defective, the greatest danger lying in the collection of grease and other materials in the hoods over the ranges and the ducts leading from them to the outside. Frequently these ducts become lined with grease for a considerable distance from the ranges, and if this material takes fire from an overheated range or a grease-flash, the danger of setting fire to the building is very great, unless the ducts are properly installed. This danger can be best overcome by an equipment so constructed that it can be burned out occasionally without damaging the building.



D. D. ELLINGTON,

MEDAL,

UNIV. OF PENN.

Class "A" 111 Esquisse-Esquisse (Rendered Sketch)

STUDENT WORK—SOCIETY OF BEAUX-ARTS ARCHITECTS



THE HOUSE BEFORE ALTERATIONS



THE HOUSE AFTER ALTERATIONS—VIEW FROM SAME POINT AS PICTURE ABOVE



VIEW OF HOUSE BEFORE ALTERATIONS—FROM SAME POINT AS PICTURE ON FOLLOWING PAGE
ALTERATIONS TO THE HOUSE OF JOHN H. PACKARD III, ESQ., CHESTNUT HILL, PA.
MELLOR & MEIGS, *Architects*

MARCH 1, 1911

THE AMERICAN ARCHITECT



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Pent eaves from the front door round the dining room were used to pull down the height of the house, and at the same time to tie the little gable to the main body of the building. The shingles throughout are doubled up every sixth course, thus obtaining additional horizontal lines.

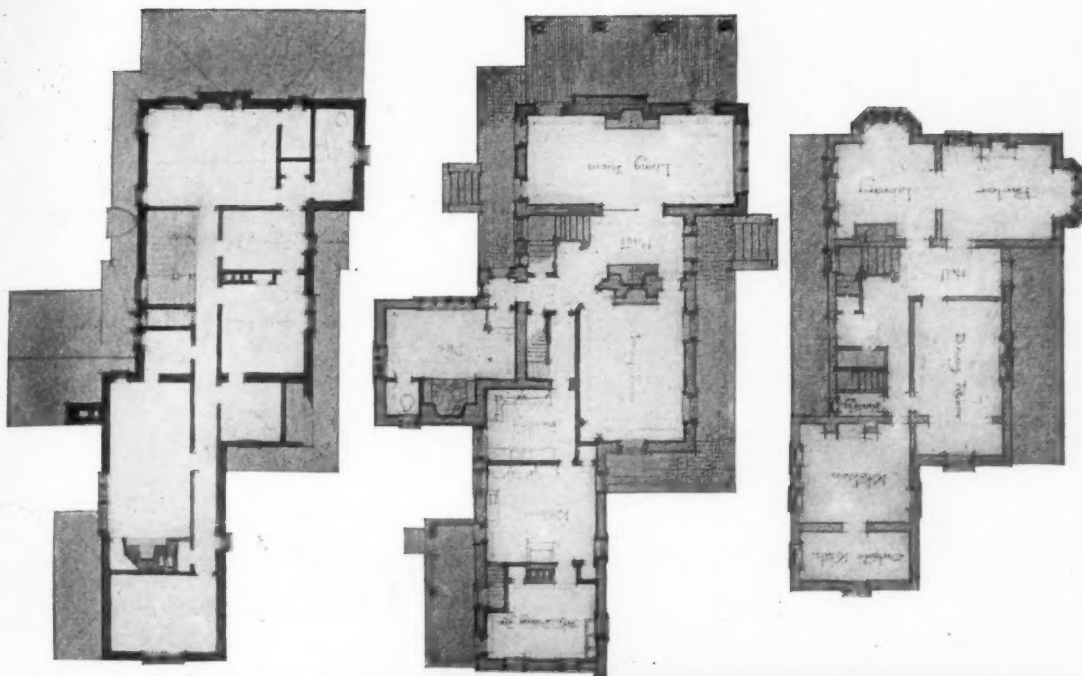
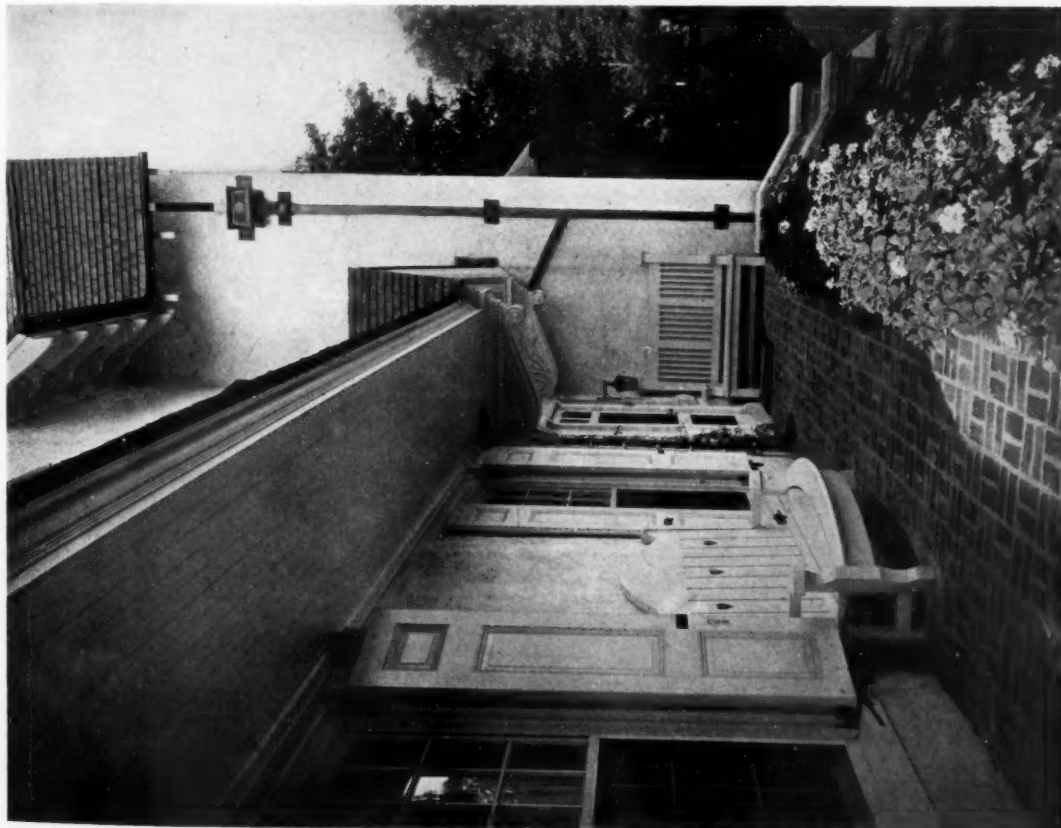
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THE DEN



THE DINING ROOM

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The paneling in the dining room is constructed in plaster panels in wood moulding. Instead of planting these mouldings directly on the seat of plaster, the effect of a sunk panel was obtained as follows: A wood ground was put in before plastering, of the exact size of the finished moulding, and after plastering this was removed, and the finish put in and the whole painted white. The den is in fumed quartered white oak.

HOUSE OF JOHN H. PACKARD III, ESQ., CHESTNUT HILL, PA.

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STAIRCASE HALL



DEN FIREPLACE

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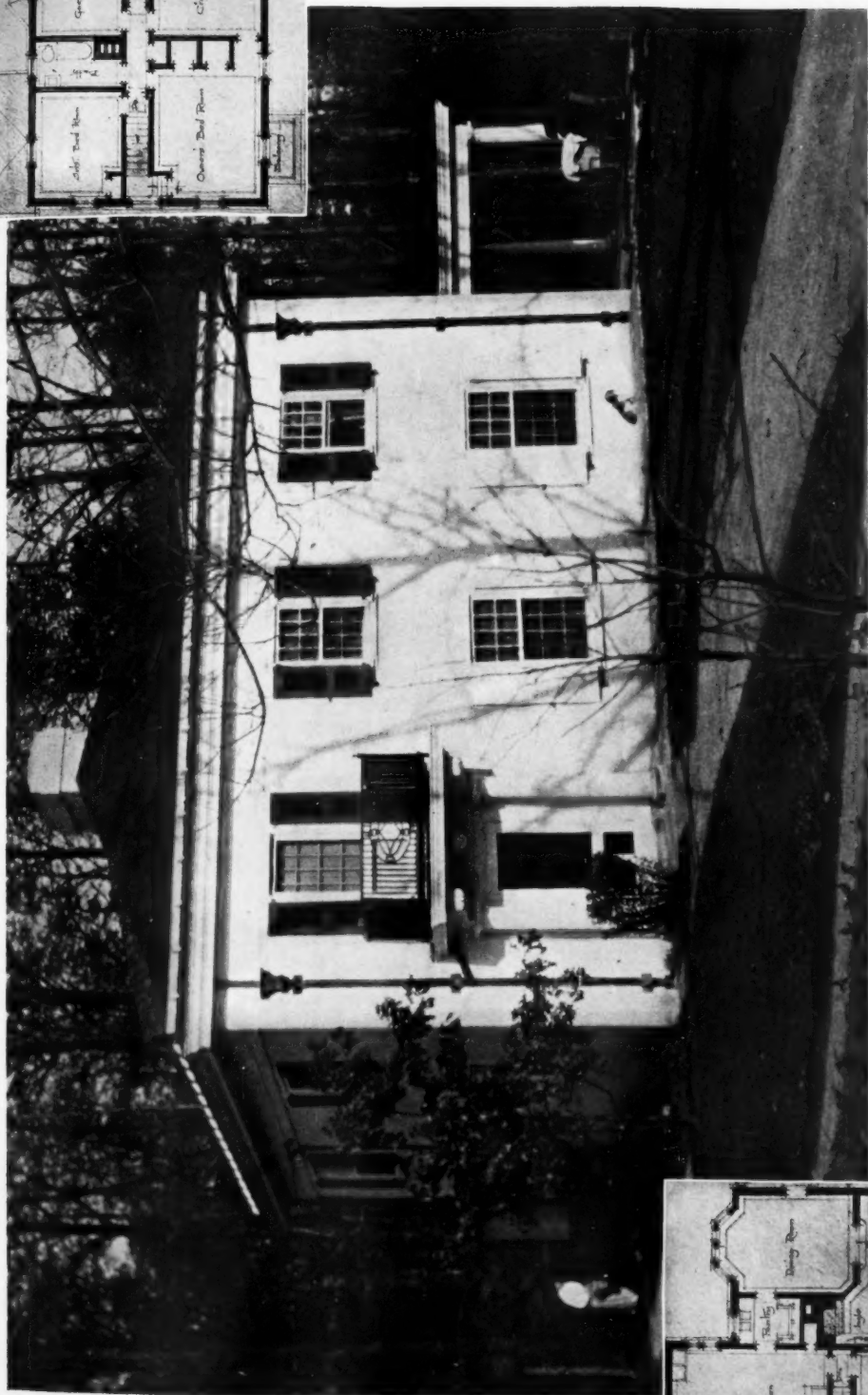
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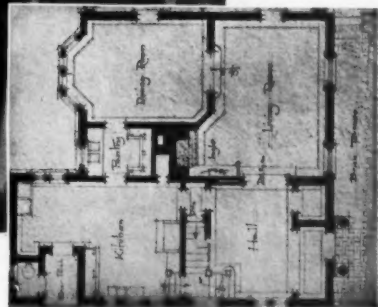
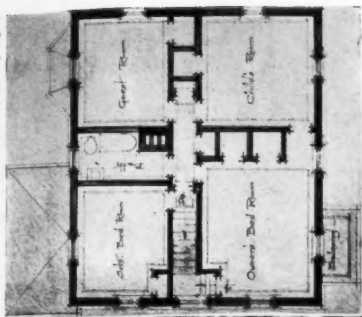


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This house is built of 8-inch hollow tile, with shingle roof. The cement has proved very satisfactory in texture and the color was obtained by use of quartz or white sand, New Jersey gravel, and white cement. No coloring material was applied and the result was a finish that, on close inspection, shows it to be a cream or ivory tint. The shingles are stained a dull orange green.

HOUSE FOR EDWARD F. BEALE, ESQ., STRATFORD, PA.

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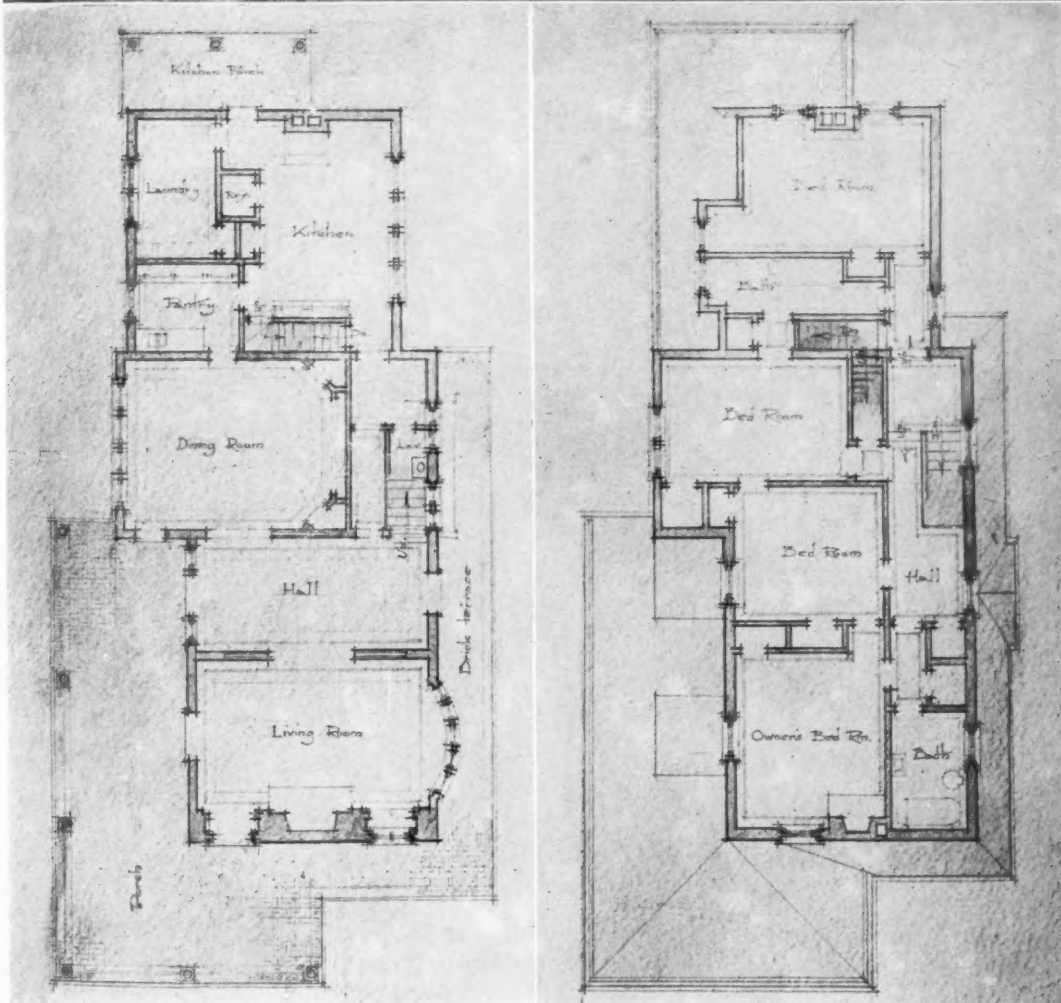
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The hall is finished in white, and living room has a wainscoting of oak strips over burlap, the space above being finished in plaster. The house is heated by hot air, the registers in the living room being located in the rises of the steps leading into it.

HOUSE FOR EDWARD F. BEALE, ESQ., STRATFORD, PA.

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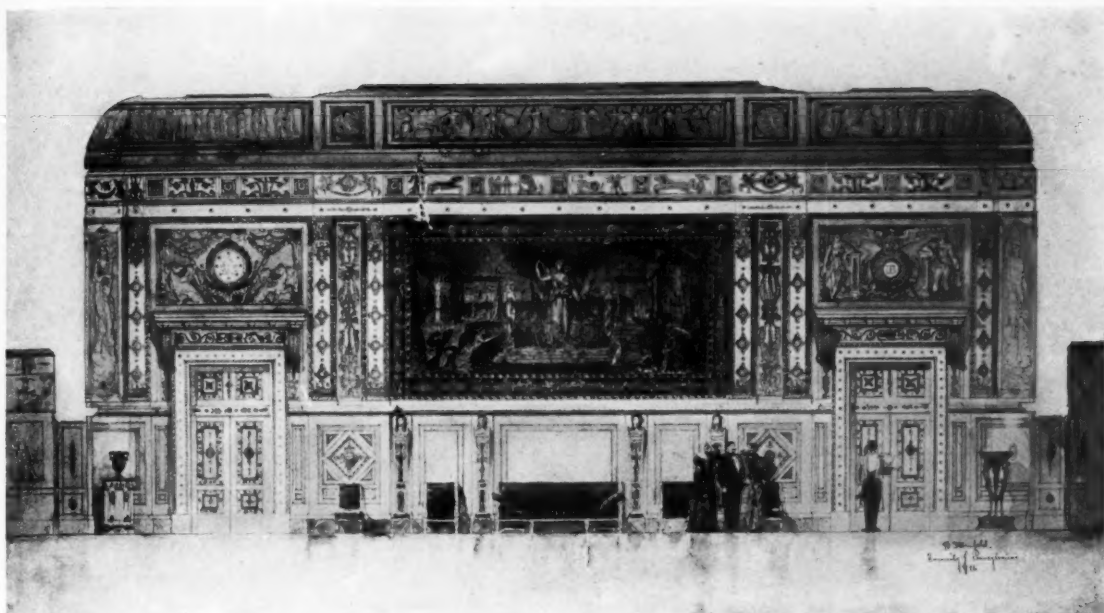




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H. STERNFELD

FIRST MEDAL

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T. J. RAGUERRE

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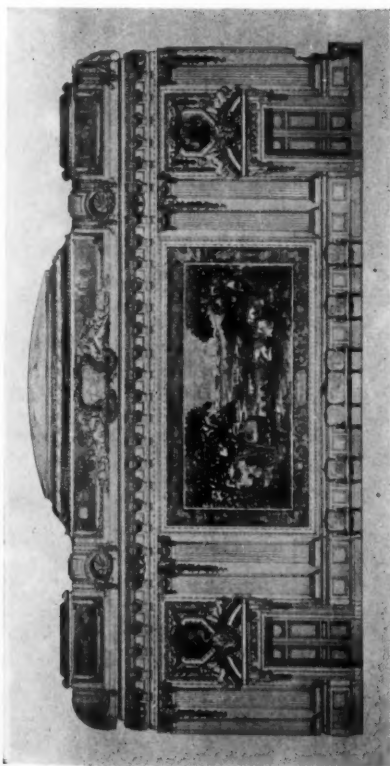
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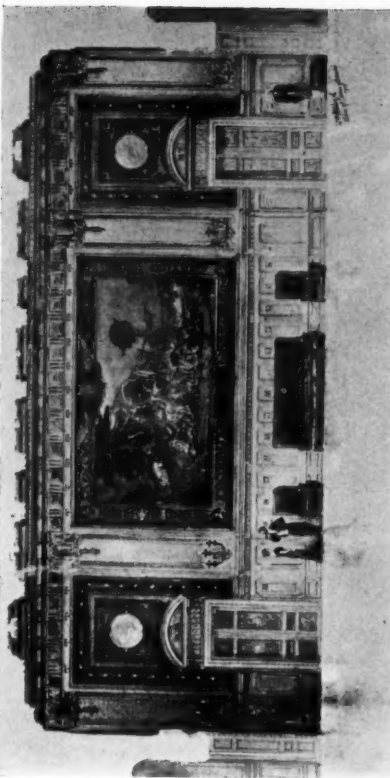
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W. F. BURKHART, JR.

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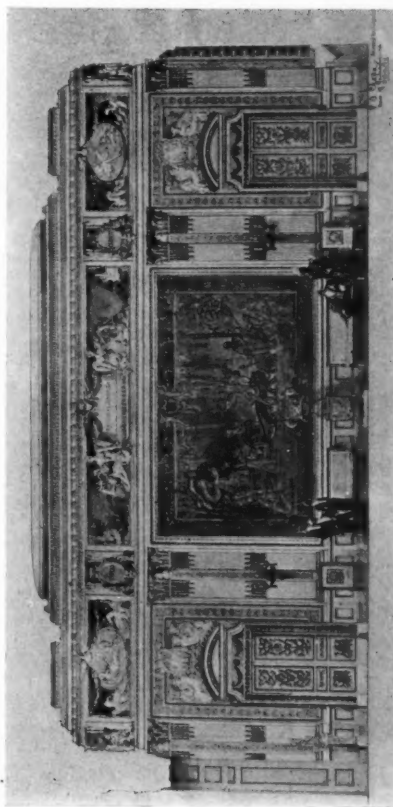
CARNEGIE TECHNICAL SCHOOLS



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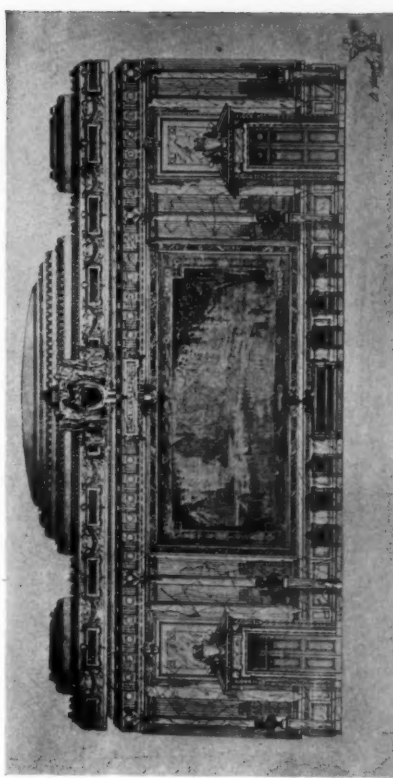
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A. HAZEL

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WM. H. KING, JR.

MEDAL CARNEGIE TECH. SCHOOLS

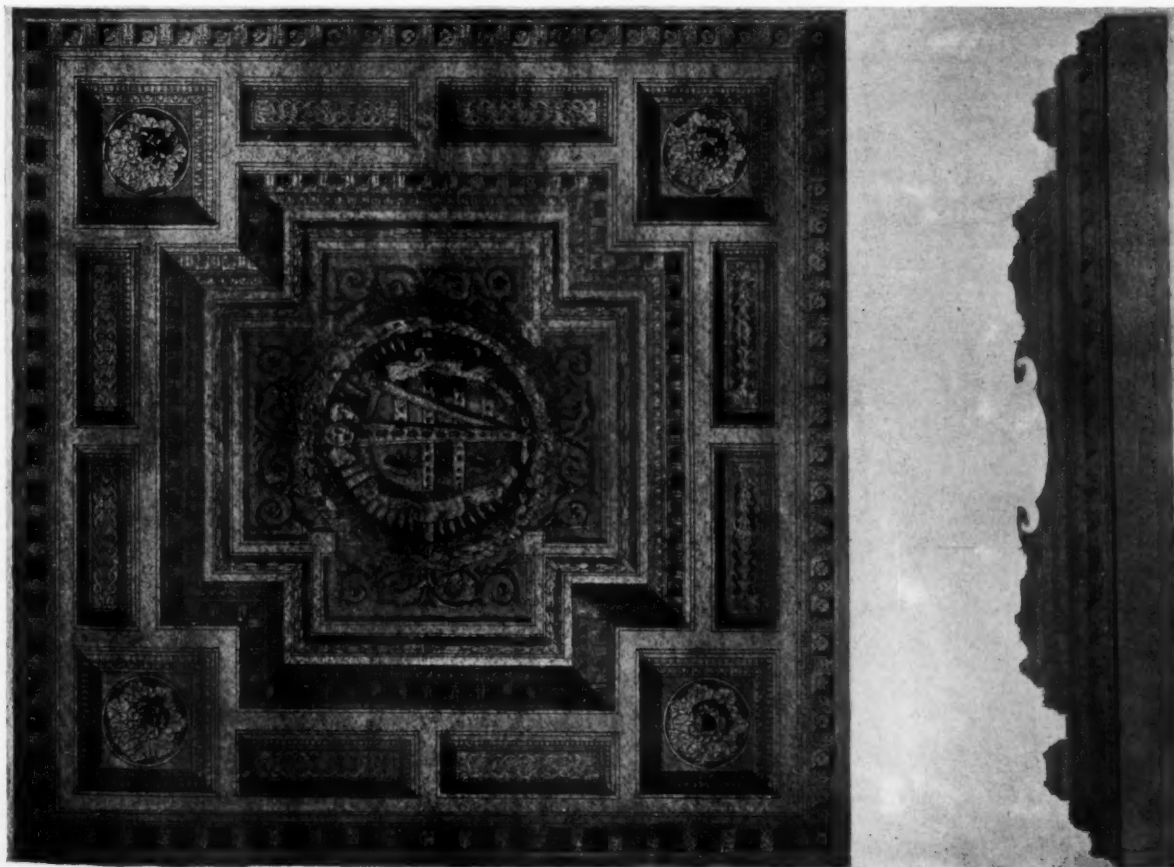


W. H. CROSBY

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CARNEGIE TECH. SCHOOLS

CLASS "A" and "B" II ARCHÆOLOGY PROJÉT (PROBLEM IN DESIGN)



M. C. FARREN

MEDAL

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XV CENTURY DOORWAY—PALAZZO BATTINI LUCCA, ITALY.