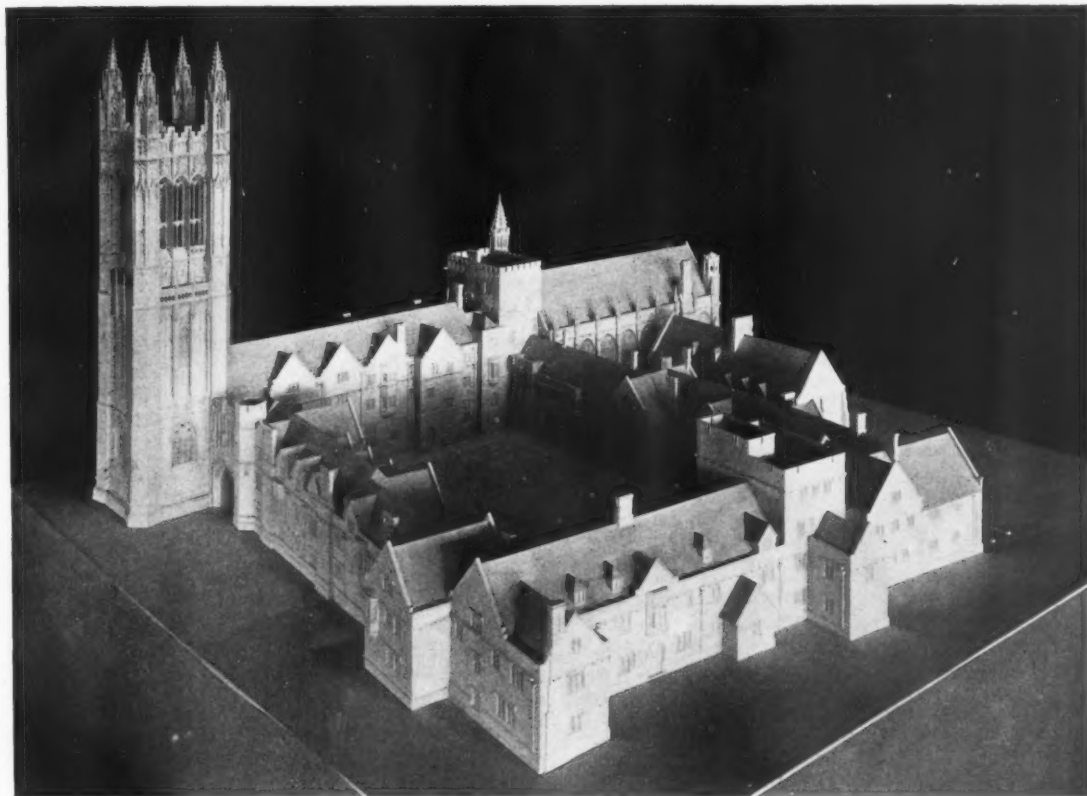


THE AMERICAN ARCHITECT

VOL. C.

WEDNESDAY, OCTOBER 25, 1911

No. 1870



VIEW FROM NORTHEAST

THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY

By HAROLD THORP CARSWELL

*"Graceful, grotesque, with ever new surprise
Of hazardous caprices sure to please,
Heavy as nightmare, airy, light as fern,
Imagination's very self in stone."*

—James Russell Lowell.



POSSIBLY no architects in this country have ever had as interesting an opportunity as the one accorded to Cram, Goodhue and Ferguson in the laying out of the Graduate College for Princeton University. The problem of the proper housing of any great institution is always one of interest to the architect, but when

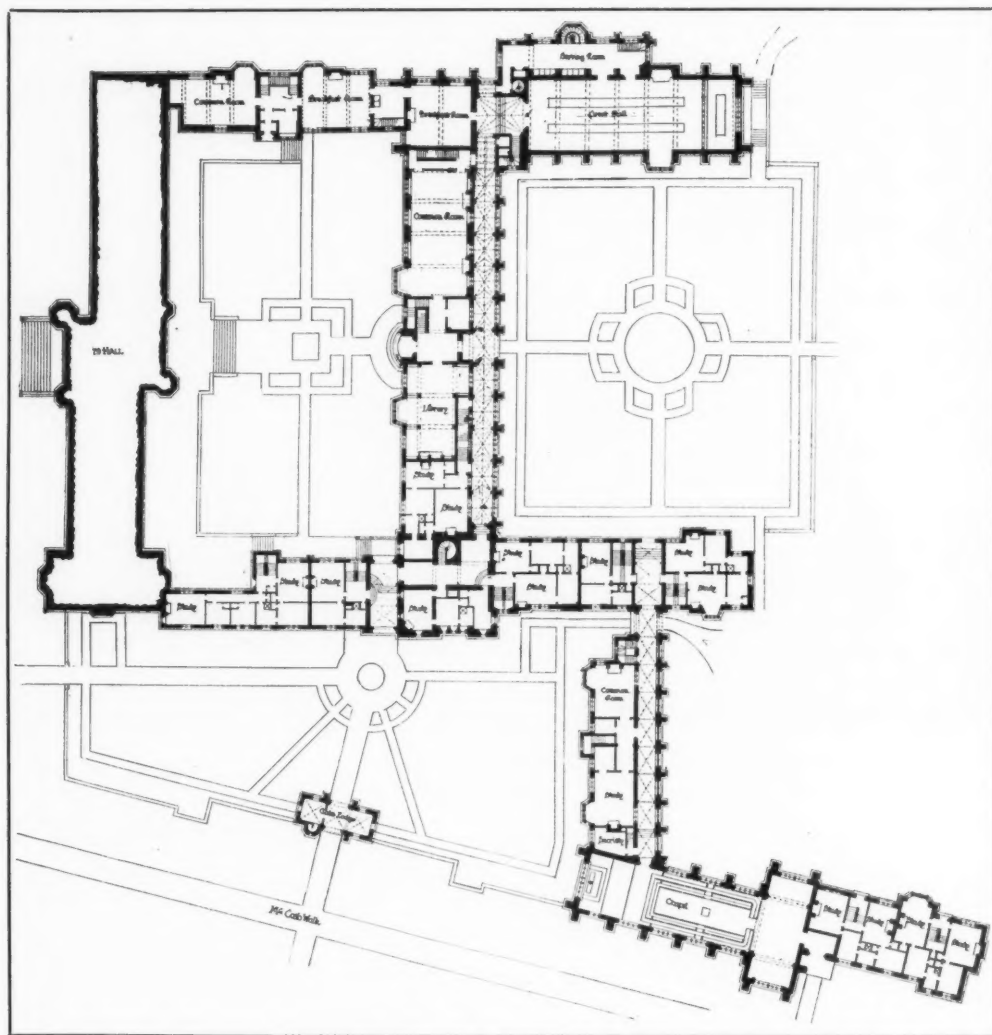
this is one of the foremost seats of learning of the country, representing for us what Oxford or Cambridge does for England, and when it is intended for the use of those older students of the University who, having acquired the fundamentals of their education, begin seriously to think of the position they desire to hold among men in the world, and to appreciate both what

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THE AMERICAN ARCHITECT

they have already learned and the value of the few hours left them before they step forth to test, and by practical experience add to, their knowledge; when the building required is to serve for the housing of such a community; then indeed the problem becomes one of exceptional interest.

Gothic for all future work; Benjamin W. Morris, Jr., whose '79 Hall is full of charm, Henry J. Hardenbergh, Parrish & Schroeder; Frank Miles Day & Bro., whose Holder and Hamilton Halls are perhaps the best examples of Collegiate Gothic architecture that we have in America at the present time;



TENTATIVE PLAN FOR THE GRADUATE COLLEGE

The authorities of the "Newer Princeton" have been almost without exception fortunate in the architects they have selected to design their buildings for them: Richard Morris Hunt, who, in the University Library, began the Gothic revival; Cope and Stewardson who, in Blair Hall, built in 1897, established the style of Collegiate

and Cram, Goodhue & Ferguson, whose Campbell Hall, built prior to the freshman group, although possibly a little effeminate in comparison, is its dangerous rival. Such are the men who have been most instrumental in the advancement of the architecture of Princeton.

In 1907, Mr. Cram was made Supervising

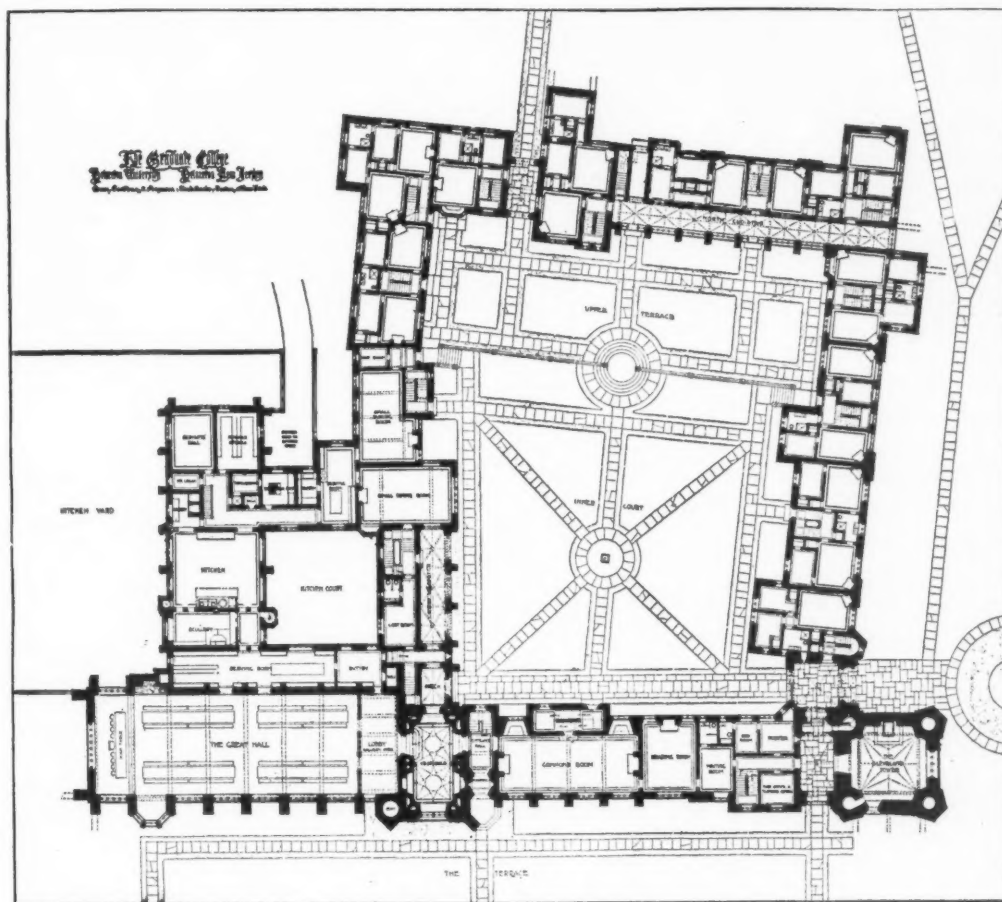
THE AMERICAN ARCHITECT

Architect of Princeton University and soon after this the preliminary studies for the Graduate College were begun. At first a site adjoining '79 Hall was chosen, the building, an H in plan, forming, on one side, an enclosed quadrangle with '79 Hall, and an open court upon the other.

This site, although the best to be had at the time it was chosen, was too restricted

tion of site, and finally it was decided to build out on the Princeton golf links, about half a mile away from the College proper, where ample room could be obtained for all possible further enlargements. All the work done up to this revision was now, of course, absolutely of no further use, and had to be discarded.

At about this time the University author-



GROUND-PLAN OF THE GRADUATE COLLEGE

to permit of any very great growth of the College. Studies for the buildings upon this site were made, however, and the working drawings were nearly completed, when—"offers of very large additional sums for buildings, and endowments," which seemed,—“to open up far greater possibilities than had hitherto been considered” (Mr. Cram, *THE AMERICAN ARCHITECT*, July 21, 1909), resulted in a reconsideration of the ques-

ities decided to incorporate with the group the great tower in memory of President Cleveland, funds for which were being obtained by the Cleveland Monument Association, and this new feature in which it was desired to express the strong, courageous, determined and yet calm and thoughtful character of the man, added further interesting complications to the problem.

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VIEW FROM NORTHWEST

Many architects would hardly care to take upon themselves the tremendous additional expense, which must of necessity follow the adoption of such a plan as the one shown here; the resulting elevations of which not only required a vast amount of time and study to complete them for contract drawings, but which in time to come, in the detailing, will require an absolute host of drawings, before the buildings can be completed.

The final plans are extremely interesting, recalling in their irregularity, which seemed to be demanded by the nature of the site, many of the plans of old Gothic and Tudor buildings built in England during the fifteenth and sixteenth centuries. For the present the group is to consist of two courts, enclosed on all sides by buildings, a great quadrangle divided into two terraces of which the northern one is raised about four feet above the other, and a small kitchen court, in connection with which is a sunken road that passes under the north wing of the service buildings.

The complicated requirements of the group divide it naturally into four sections: First, the Cleveland Tower, which as a public memorial demands separation from the student life of the college proper and

easy access from without; Second, the rooms common to all the students, and the Master's quarters and offices (placed on the second and third floors of the small tower adjoining the Great Hall), which require a centralized position; Third, the service section of the group which must adjoin the Great Hall, occupy an isolated position, and yet easily accessible from without; Fourth, the greater part of the group, that is, the Dormitories.

How these requirements were met and satisfied is shown in the accompanying plans which, without further comment, explain themselves.

The Cleveland Tower is the climax of the whole group, and as the new site is on high ground it will be easily discernible for miles from the neighboring countryside. As at present shown the Tower may appear too isolated from the group, standing as it does at one corner, but possible extensions in the form of a quadrangle to the south and east, joining the south side of the Tower, would, when carried out, perfect the composition.

As previously stated, it was desired to express some of the characteristics of Grover Cleveland in the design for the tower; consequently a solid, strongly based and

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potently masculine design was striven for, rather than one of an airy or delicate nature; to make it "stand on its own feet" was the first consideration, and in the plain, vigorous first story these requirements are satisfied, while above, although it grows richer and richer as it ascends, a scholarly and thoughtful character predominates the design; there is nothing frivolous or insipid, nothing that detracts from its expressiveness of the man in whose honor it was erected. The Tower, as shown in Plate 3, represents the results of many studies, not only of various schemes as a whole, but of the selected design itself. Like the rest of the group it will be built of local stone, similar to that used by Frank Miles Day & Bro. for Holder Hall, with buff Bedford Indiana limestone for its cut stone trimmings. Adjoining the Tower to the north and facing the approach from the Campus is the east elevation, with its richly ornamented entrance gateway or Sally-port, and dignified great chimney stacks that tell the story of the range of students' suites within. At the north end of the elevation an archway, temporarily closed, will open the north cloister that is to connect with a possible extension of the dormitories to the north, forming three sides of a quadrangle with the north wing of the present group which it prolongs some forty feet to the east, and, enclosing the future quadrangle, join again at the projecting gable near the slype shown on the north elevation.

This north elevation is treated in a much simpler way than the one we have just looked at, the cornice, as in the east elevation and all other parts of the group where it occurs, enriched with carved bosses of varied designs, is continued as far as the small slype; here, however, it is omitted and the roof of heavy, rough graduated slates is allowed to come down and project over the wall, supported by a stone string course under the eaves.

This treatment continues throughout the west elevation and all portions of the adjoining service wing, the enclosed court of which is on this side entered from the sunken road.

The west elevation, with the many-lighted window of the Great Hall, was rather a hard problem to solve successfully,

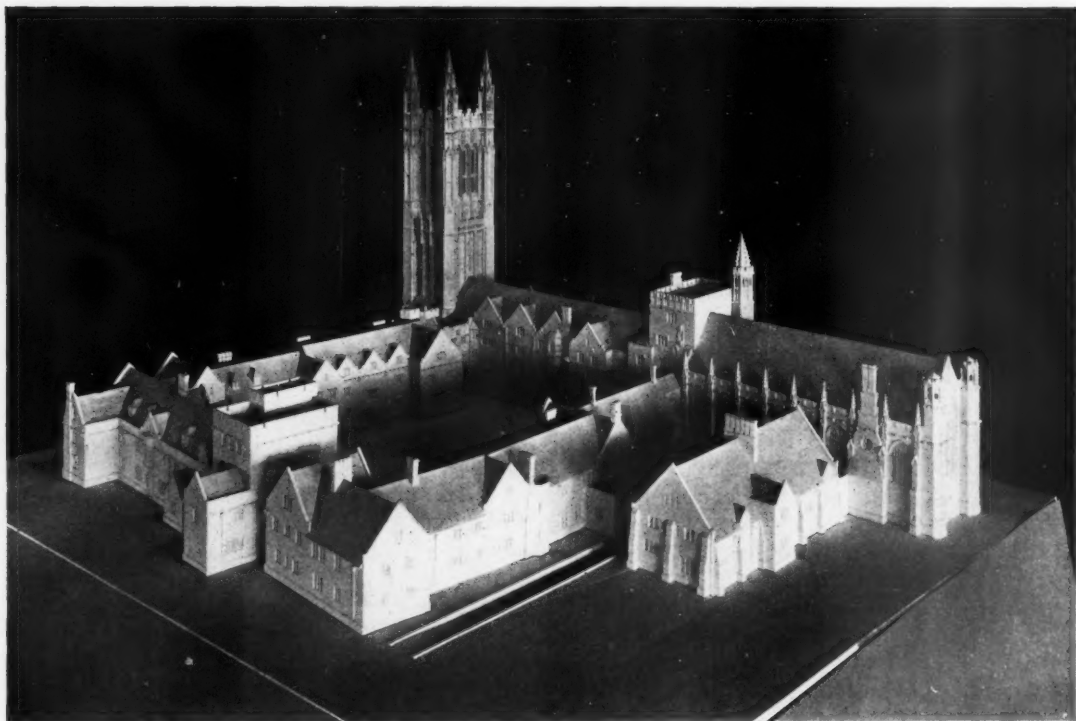
as there was grave danger of making it look too ecclesiastical. No combination of buttresses and pinnacles seemed quite satisfactory and at last the expedient of turrets to be used for the ventilation of the Hall was determined upon and proved most useful to get away from "church" and to make a sufficiently strong ending for the Hall as seen in side elevation or perspective.

The south elevation, shown on Plate 8, is a fine stretch of buildings overlooking a great terrace which at some future date will be flanked on the east by the quadrangle already referred to in connection with the Cleveland Tower, and on the west by the Dean's House, immediately to be built, parallel to, and at a distance of some fifty feet from, the Hall.

Undoubtedly this view shows the best elevation of the Hall, which, eight bays in length, stretches to an over-all dimension of 110 feet, with a splendid bay window breaking out to the south and emphasizing the height of the room within. Adjoining the Hall a secondary focal point of the elevation is a low tower with a beautifully enriched two-storied bay, giving light to the study and chief guest room of the Master's suite. To the right is a small garden or terrace entrance, which separates the tower from the wing to the east, where the buttresses of the Common's Room balance those of the Hall and give unity to the facade. At the east end of the elevation is the entrance to a small stone vaulted slype on the right of which, up a few steps, is the door to the Memorial Room on the first floor of the Cleveland Tower. Several changes have been made in the treatment of this room since the completion of the drawings shown on Plate 10. The niche for the Cleveland statue has been moved to the east wall on the axis of the entrance door, and the windows have been changed in design and made much smaller; thus making it possible to have them on three sides of the room, whereas before light from only two sides was possible. On the other side of the slype is the porter's room, and, beyond, the great Sally-port, which, with its bluestone flag floor and groined vault, is a splendid entrance to the college.

Directly across the court from the Sally-port is the richly ornamented entrance

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VIEW FROM THE WEST

doorway to the common rooms, and this with the adjoining cloister will be the first thing seen on entering the great quadrangle. Later, as the eye begins to travel toward the north, the interesting gable at the end of the short cloister will be seen, then the small tower and long cloister of the north wing, then the gables of the eastern wing, all of which features, together with those of the south wing that rises directly above on the right, will reflect in the great mirror-pool that is to be in the center of the lower court.

The small sections of the quadrangle elevations give many details of the interior treatment of the students' suites, which on examination prove to be very complete, each man having a study and bedroom to himself with an adjoining bath between every two suites. It was originally intended to panel these studies, but the expense was too great, so that, unless some of the future students make a donation to the college to pay for the paneling of their own rooms, these are to remain with plain plastered walls as shown in these drawings.

The longitudinal section, and the numerous cross sections of the south wing, give a good idea of the interior treatment of the large common rooms, of which the Great Hall with its adjoining Vestibule are the most interesting.

The half-inch scale detail shown in Plate 13, clearly illustrates the design proposed for this Vestibule and makes us regret that the question of cost may demand that a simpler design be used. Fortunately, the Great Hall is a gift and is sure to be built in its present form with great window, bay, fireplace, screen, and paneling all complete, its interior walls faced with rich yellow "Bowling Green" sandstone that will contrast with the white limestone of the window tracery and dark oak of the gorgeous roof above. This room will be beyond all question the most magnificent college hall in this country, if not in the world. It is 108 feet long by thirty-six feet wide, with a height of sixty feet to the ridge of the roof. The lights of the vast west window, which alone contains over 300 square feet of glass, are to be filled

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with richly colored glass, depicting the Seven Liberal Arts. It is a most delightful thing to realize that both this roof and the elaborate gallery screen at the east end of the Hall are to be built of solid baulks of timber, doweled and pegged together in the good old mediaeval way, and that they are in construction what they seem in appearance. If these two rooms are built as

shown here, with the extra amount of careful study which they will assuredly receive in detail, the result will probably prove to be the most exquisite example of Perpendicular Gothic that we have in this country, and further they and the whole College of which they are a part will for all time aid in perpetuating the name of the firm of Cram, Goodhue and Ferguson.

MODERN PLASTERWORK

PLASTERWORK, in company with the other building crafts, has undergone radical changes within modern times. The hard mechanical forms of the nineteenth century have been set aside, and the qualities of old plasterwork emulated. To thoroughly appreciate what these qualities are, one has but to do some modelling in lime plaster, when the natural softness and delicacy of effect not to be produced in any other material will soon be recognized. With regard to the precise treatments appropriate to plaster, however, considerable difference of opinion exists. There is, for example, the opinion which limits plaster to the expression of ornament in low relief with a lumpy, dull surface, avoiding sharpness and undercutting. Then there is the opposite school, which, remembering the work of the Italians at Fontainebleau and elsewhere, pins its faith to high relief and deep undercutting. And, again, there are those who believe in the legitimacy of both meth-

ods if used, respectively, in situations appropriate to their values and effects. This last, in fact, is only another way of saying that the legitimate expression of plasterwork must be determined by the particular circumstances of the building which it embellishes. And therein probably lies the root of the whole matter, for it is obvious that the scale, form and depth of relief suitable for the decoration of a large public building would be entirely out of keeping in the average dwelling, more especially as our newer houses are conceived on the line of the cottage rather than the mansion.

Nevertheless, emphasis is well laid on the necessity for plaster to be modelled with a broad soft effect, as opposed to metallic hardness. The latter treatment is all too easy to attain when practically all decorative plasterwork is cast in moulds; yet even this precision, when attained, is not sufficient for some architects, who desire plaster to be carved to a degree of



PLASTER ENRICHMENT IN THE SMOKING ROOM OF A LIVERPOOL HOTEL

THE AMERICAN ARCHITECT

sharpness quite foreign to the material.

Undoubtedly in the revolt against the "mechanical precision" of the nineteenth century there is a danger of carrying a desirable reaction too far. The woodenness of much of the seventeenth century work,

with its doll figures and impossible Biblical tableaux, however interesting to the student and art worker, scarcely entitles it to be given a foremost place in the annals of plasterwork.

—*The Architects' & Builders' Journal*

THE CURRENT ARCHITECTURAL PRESS

THE *New York Architect* for July, the last issue received, illustrates some dignified types of country and city residences by Hoppen & Koen, architects.

The leading article in the text describes and illustrates certain features of English furniture of the sixteenth and seventeenth centuries.

The October issue of *The Architectural Record* is a country house number. The issue is an interesting one to the client, and it is toward the client that the issue appears to be directed both in its text and illustrations.

The material selected for illustration is in general good, although of course much of it is not new.

The St. Gaudens-White correspondence reaches its third and, we trust, last installment in this issue.

Probably the most important subject illustrated in *Architecture* for September is the South Church on Park Avenue, New York, evidently erected for a Dutch Reformed Congregation, Messrs. Cram, Goodhue & Ferguson, architects. In the matter of design, this very important addition to ecclesiastical architecture in New York, merits every good word said for it in the descriptive article which appears in the text. Apparently, however, this writer has been misled by the very beautiful adaptation of the Gothic style to a denominational

use that is rare, and seeks to couple with it certain terms that are usual in referring to churches and cathedrals erected for ritualistic worship where all the traditions of form and plan have been adhered to.

Other illustrations in this issue are of the New Council Chamber, Nassau Hall,

Princeton University, Mr. R. C. Gildersleeve, architect, a dignified and satisfactory interior, and a number of interesting views of the country house of Mr. Thomas Hastings at Westbury, L. I., designed by Mr. Hastings. Mr. Egerton Swartwout has contributed an article on "The Use of Large Scale Models in

Architecture," illustrated and written with special reference to those used in the preparation of the details for the United States Post Office at Denver, Colo. This article is, as might be expected, an interesting and well-written presentation of the subject.

The September *Brickbuilder* presents well selected illustrations restricted as usual to buildings erected of clay products. Perhaps the most interesting subject is the American Pavilion at the International Exposition, Rome, Italy, Messrs. Carrere & Hastings, architects. This is a good example of the use of modern brick, and the building in its design seems to have grown on its site, so well does it fit its environment.

(Continued on page 174)



MAIN FRONT, HOUSE OF TRACY DOWS, ESQ.,
RHINEBECK, N. Y.

MESSRS. ALBRO & LINDBERG, ARCHITECTS
(From *The Architectural Record*)

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY
THE AMERICAN ARCHITECT (INC.)
239 West Thirty-ninth Street, New York

G. E. SLY, PRESIDENT
E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIPTION RATES:

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

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

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(Part I—Plates 1 to 6)

FRONTISPIECE:—

DOORWAY CATHEDRAL, BEAUVAIS, FRANCE

NEW YORK CITY NOT OVER-BUILT

IN an article recently published by a New York daily, it was stated on the authority of a certain firm of builders, whose operations are chiefly of a type promoted and generally financed to a considerable extent by the builders themselves, and an insurance company, which has in times past loaned large sums of money on improved real estate, that New York City was greatly over-built. Particularly was this true, according to the authorities quoted, of apartment buildings, hotels and office buildings. In fact, the insurance company was represented as unwilling to make further loans on this character of property, under existing conditions.

With the object in view of ascertaining how accurately the opinions of the parties, as set forth in the publication referred to,

represented the general feeling, *The American Architect* assigned to a representative the task of making general inquiry among those whose business brings them in touch with conditions in the building field. As a result of this investigation, the following situation can be reported:

There has been within the past year a decrease in the number and cost of apartment buildings erected as compared with the two preceding years, amounting to approximately 40 per cent. Hotel accommodations provided have increased in a slightly greater ratio during the last twelve months than during the two preceding years. The amount of money invested in new office buildings has been greater by 40 per cent. during 1911 than it was during the corresponding months of 1909 and 1910. To all appearances and judging from such statistics as are available, the increase in population of New York City has not been at a less rate during 1911 than it was during the preceding years. If this is true it would seem to indicate that conditions in the apartment building field are not in reality as bad as those existing a year ago. Inquiry among real estate agents apparently confirmed this indication. While there are cases of new apartment buildings only partially rented, there are a number of others which were entirely rented before completion. The vacancies reported by these men who are closely in touch with the situation are not as great in the aggregate as they were at the corresponding time last year. Hotel keepers in general also report a satisfactory condition of business. Owners of office buildings do in some cases report a large number of vacancies and even acknowledge the necessity of lowering rentals. This condition, however, is regarded as temporary. The occasion for it appears to be due to general business conditions on account of which office space is curtailed by many firms, rather than to actual over-production. A full resumption of business will at once correct it. In fact, the present rate of building would probably be no more than sufficient to supply the demand of normal growth under normal conditions, such as will undoubtedly prevail within the next year.

In the matter of available money for making improvements in the fields investigated, two financial institutions of repu-

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tation and standing, both large lenders in this market, (the only ones interviewed) expressed their readiness and entire willingness to entertain any applications made for loans on property belonging to the above classes, provided they were presented by responsible parties as a part of a legitimate building project. The president of one institution suggested that would-be borrowers on the character of properties referred to need not abandon their projects if the insurance company quoted by the daily paper was unprepared to furnish the necessary capital, as his company would gladly extend to them every facility for carrying on their work, supplying all the capital warranted by a conservative business policy.

From more than one quarter *The American Architect's* representative received intimations that the article in question was strongly reminiscent of happenings of former years. In any event, it appears that the opinions expressed in it are not generally held and do not represent the attitude of a number of institutions and firms operat-

ing in the same field. The regrettable feature of the entire matter is that regardless of the facts the publication of such an article does inestimable harm by creating an unwarranted feeling of uneasiness among the timid and retards investment development, which is often more affected by the dismal croaking of the pessimist, than by any actual fault or condition of business. It is difficult to understand how anyone, having the public welfare at heart and not dominated by some selfish motive, could inspire the publication of such business-paralyzing statements and opinions, particularly when they do not seem to be justified by unquestionable facts. It has long been acknowledged that the one certain and irresistible method of producing business depression is to proclaim such a condition loudly and persistently; to magnify certain unfavorable though often ordinary and unimportant elements which frequently exist under any set of business conditions; to ignore all encouraging symptoms and to indulge in gloomy prophecies as to the future.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 172)

Other subjects appearing in this issue will be found in the general index to the current architectural press.

The text contains an interesting article on the decorative treatment of plaster walls, and one by Walter B. Chambers entitled, "Architects in Charge of Construction." This article is a discussion of the trade con-

tract method of conducting building operations, and an argument in its favor as opposed to the usual contract method.

Arthur Hoeber, the painter, has contributed to the October *International Studio*, an appreciative article on the late Edwin A. Abbey. It is a satisfaction to have placed before us an appreciation by a painter who is so well fitted to write of Abbey and his work.

A very beautifully illustrated article on Japanese art and artists with particular reference to their work in Cloisonné Enamels, a description of the Turin International Exhibition, fully illustrated, are included in this issue.

The architectural reader will find an interesting article by Samuel Howe on "The Lombardy Poplar as a Decoration," and under the title "A Cheerful Note in Church Decoration," illustrations and a description of the interior of a church at Watertown, New York, of which Mr. W. F. Paris is the architect.

There is also described and illustrated a Tudor house at Duluth, Minn., with



ENGINEERING BUILDING, RUTGERS COLLEGE, NEW BRUNSWICK, N. J.

D. D. WILLIAMSON AND HILL & STOUT, ASSOCIATED ARCHITECTS
(From *The Brickbuilder*)

THE AMERICAN ARCHITECT



AMERICAN PAVILION AT THE INTERNATIONAL EXPOSITION, ROME, ITALY

MESSRS. CARRERE & HASTINGS, ARCHITECTS

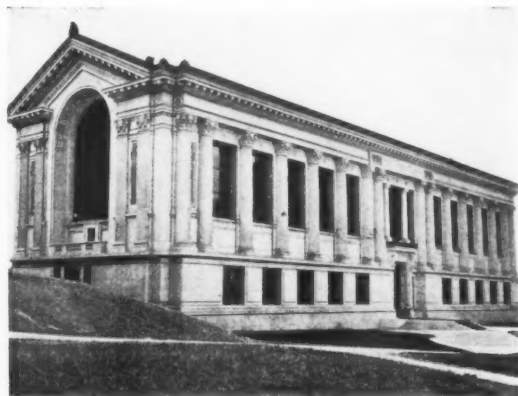
(From *The Brickbuilder*)

particular reference to its interior decoration.

The usual studio notes and review of current exhibitions are printed, together with a discussion of art topics in this country and abroad.

The principal part of the text of *The Western Architect* for October consists of a reprint of an address by Mr. Irving K. Pond, President of the American Institute of Architects, delivered before the American Federation of Arts. We have on a previous occasion referred to this address as a scholarly and carefully considered discussion of art and individuality.

The illustrations in *The Western Architect* for October, details of which will be found in the index on another page, present a miscellaneous number of sub-



NEW LIBRARY, CALIFORNIA UNIVERSITY, BERKELEY, CAL.

JOHN GALEN HOWARD, ARCHITECT

(From *The Western Architect*)

jects, with few exceptions the work of Liebke, Nourse and Rasmussen, Des Moines, Iowa, architects.

The most interesting subject is the new library for California University, Berkeley,



VIEW OF COURT, COUNTRY HOUSE, THOMAS HASTINGS, WESTBURY, L. I.

MR. THOMAS HASTINGS, ARCHITECT

(From *Architecture*)

Cal., Mr. John Galen Howard, architect.

This building is a correctly designed structure, presenting features that constitute a purely academic conception. We are inclined to the opinion that the entrance detail as designed has not added harmony



RESIDENCE OF GEORGE ROSE, WESTBURY, L. I.

MESSRS. HOPPIN & KOEN, ARCHITECTS

(From *The New York Architect*)

to the design and that it does not possess the elements of vigor that dominate the rest of the building.

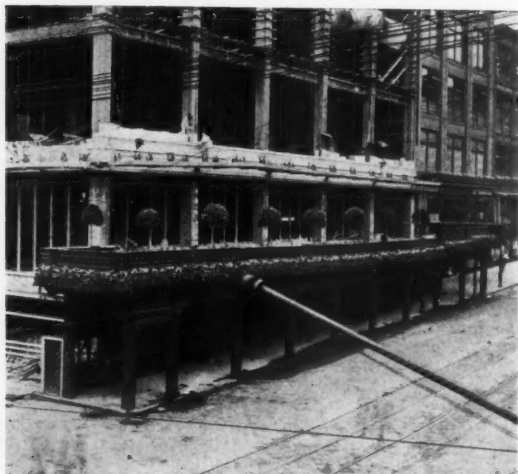
The illustration of the working drawings of the Graduate College of Princeton University, Princeton, New Jersey, will be concluded in our next issue.

THE AMERICAN ARCHITECT

REFINING THE COMMONPLACE

REFERRING to an illustration of a "builders' arcade," in our issue of September 20, we now show a similar structure, erected in Seattle, Washington, during the construction of a department store building, of which Mr. John Graham was the architect.

It is gratifying to note that the architects on the Pacific Coast are as keenly alive as their brethren in the East to the value



of some measure of artistic treatment of even the most utilitarian structures.

We believe it is along just such lines as we have illustrated that the whole people can be led to a better appreciation of good design, and that after a few further examples like these it will naturally follow that public sentiment will be educated to a point where even temporary structures will not be permitted to remain eyesores, while it is possible to improve their appearance at so moderate a cost.

COATING "CLEOPATRA'S NEEDLE"

CLEOPATRA'S Needle, which was placed on the Victoria Embankment just thirty-three years ago, is undergoing a complete renovation by the London County Council. It is fifteen years ago since it was last washed down by the fire hose, after which a preservative preparation was applied to save the obelisk from the damaging

effects of the London atmosphere. This is the first occasion on which a scaffold has been erected round the needle, which reaches to a height of 87 ft. 6 in. During the past week the hieroglyphics which are inscribed on the sides of the obelisk have been scrubbed with plain water, after which a coating of paraffin wax was applied. The question of the best preservative against the deleterious effects of the London atmosphere has engaged the careful attention of the council's chemist, and, after numerous experiments, it has been found that paraffin wax gives the best results.

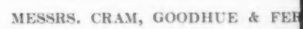
—*The Architects' & Builders' Journal*

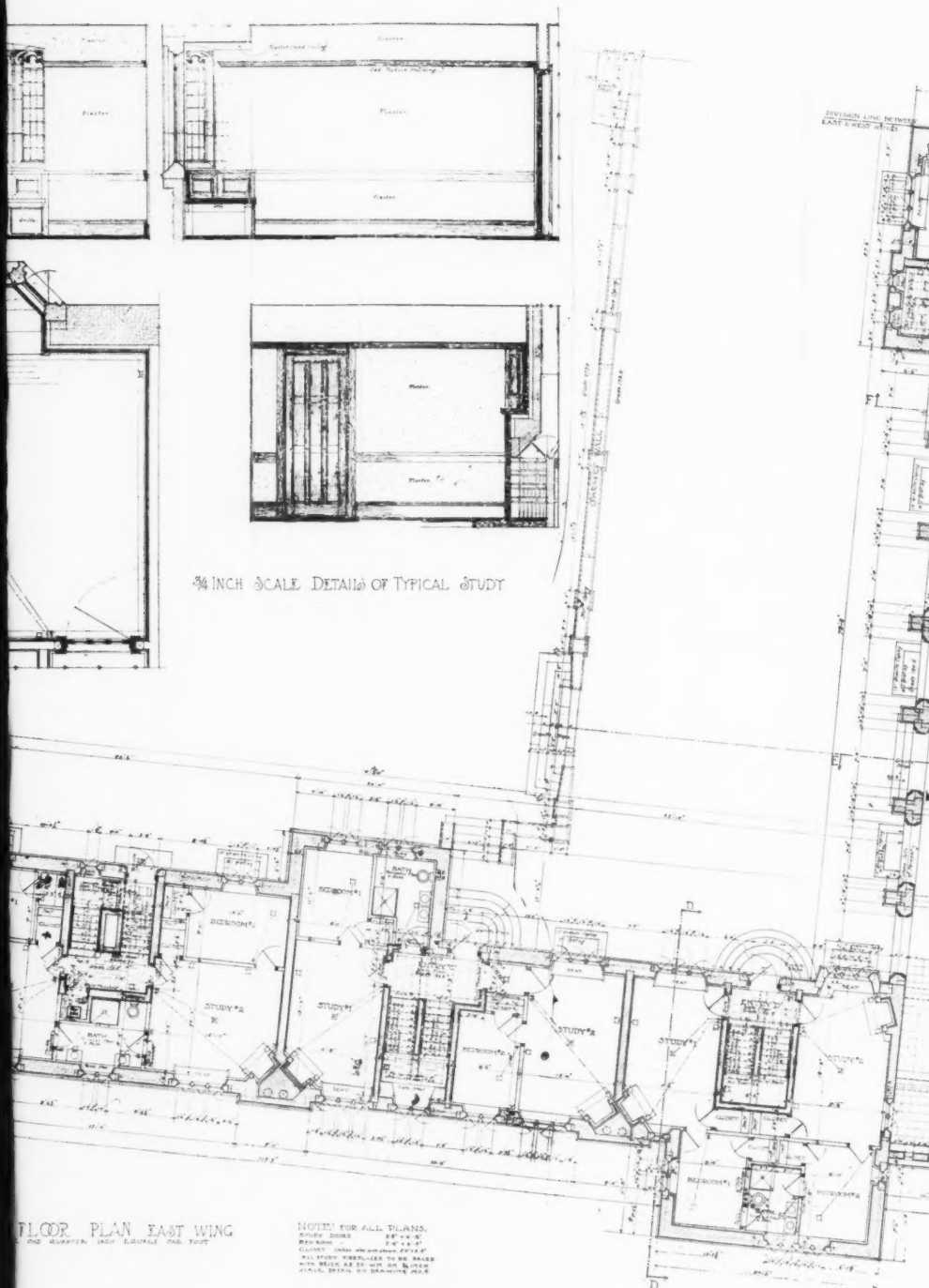
A RECENT LEGAL DECISION

LABOR LAW DOES NOT APPLY TO OUT OF STATE WORK ON MATERIAL

A contractor having the contract with the city of New York for the erection of a municipal building agreed in the contract to comply with the labor law. It subtlet the furnishing of the stonework to a corporation which did a large portion of the work in Maine. On a motion for an injunction the question presented was: Can a contractor under the labor law agreeing with the city for municipal work do a large part of the work out of the state, and if he does, must he pay to the workmen on this out of state work the rate of wages prevailing in the city? The cutting, trimming and dressing of the stone were done in Maine at \$3 per day per workman; the prevailing rate in New York City being \$4.50 per day. The plaintiff claimed that the contractor could not do part of the work out of the state without paying the out of state workmen the rate of wages prevailing in New York State. It was held, however, that the New York Labor Law (Consol. Laws, c. 31), providing that workmen on public works or material used in connection therewith shall be paid the wages prevailing in the locality within the state where the public work in its completed form is to be situated, does not apply to work done out of the state on the material.

Ewen v. Thompson-Starrett Co., 128 N. Y. Supp. 595. (J. S.)

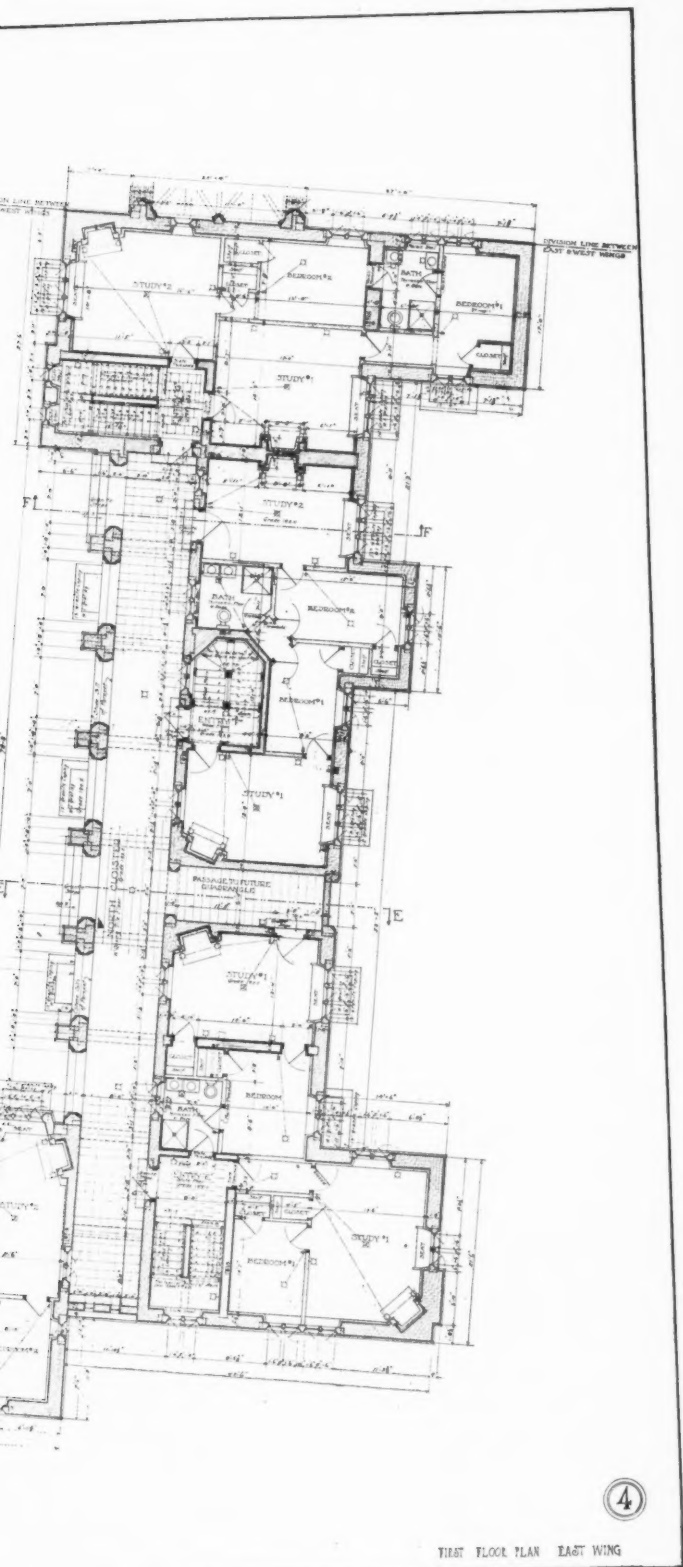




COLLEGE OF PRINCETON UNIVERSITY, PRINCETON, N. J.

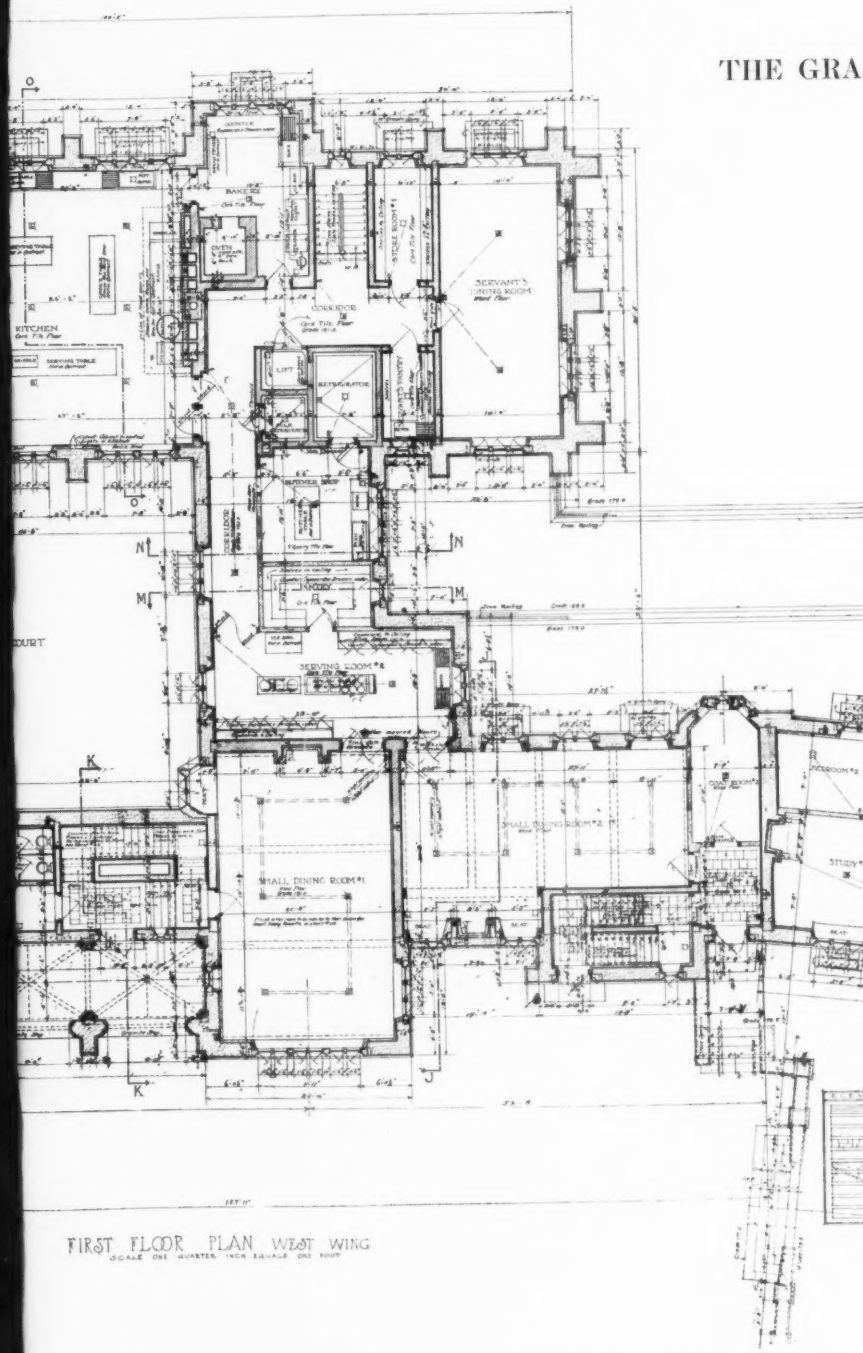
S. CRAM, GOODHUE & FERGUSON, ARCHITECTS, BOSTON AND NEW YORK

OCTOBER 25, 1911





THE GRA

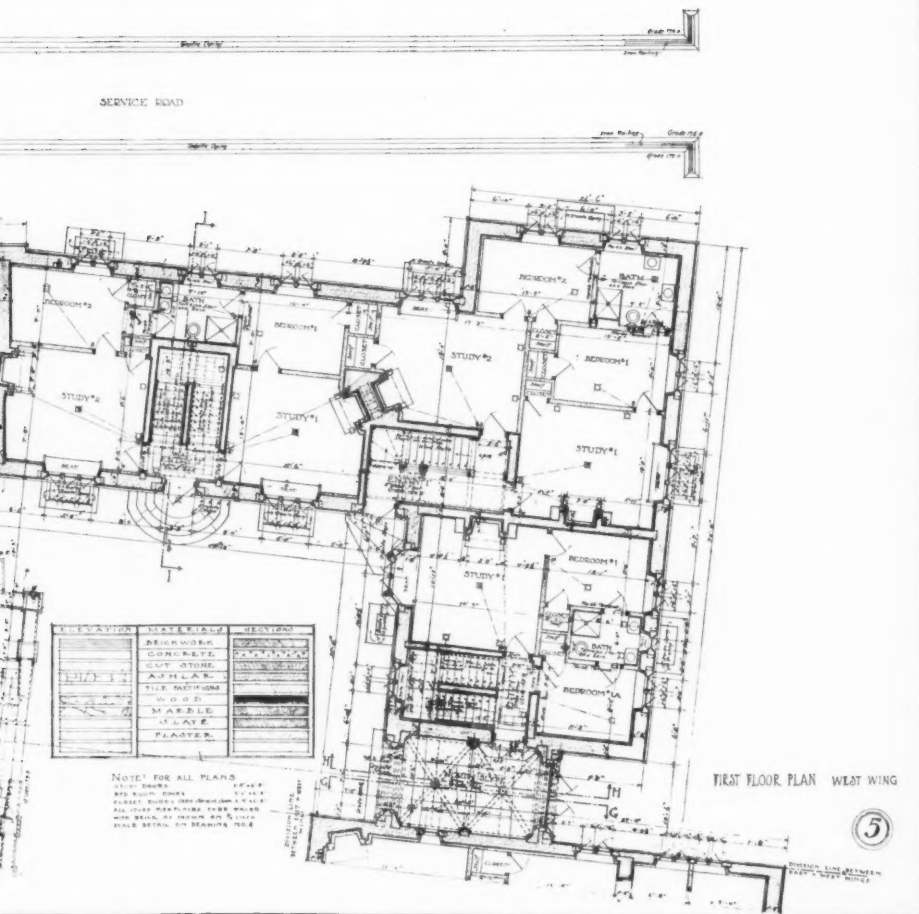


OCTOBER 25, 1911

THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY
PRINCETON, N. J.

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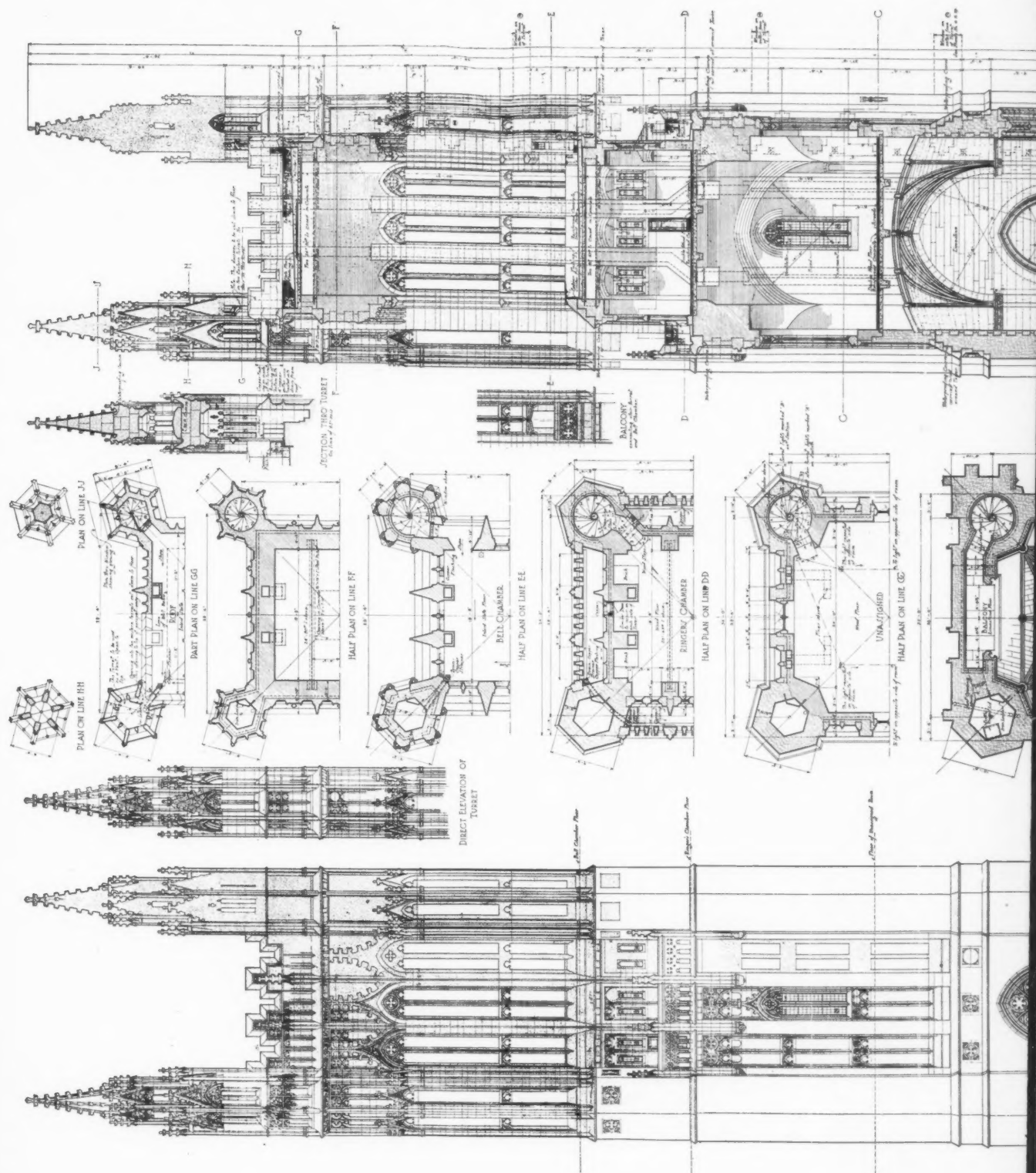
BOSTON AND NEW YORK



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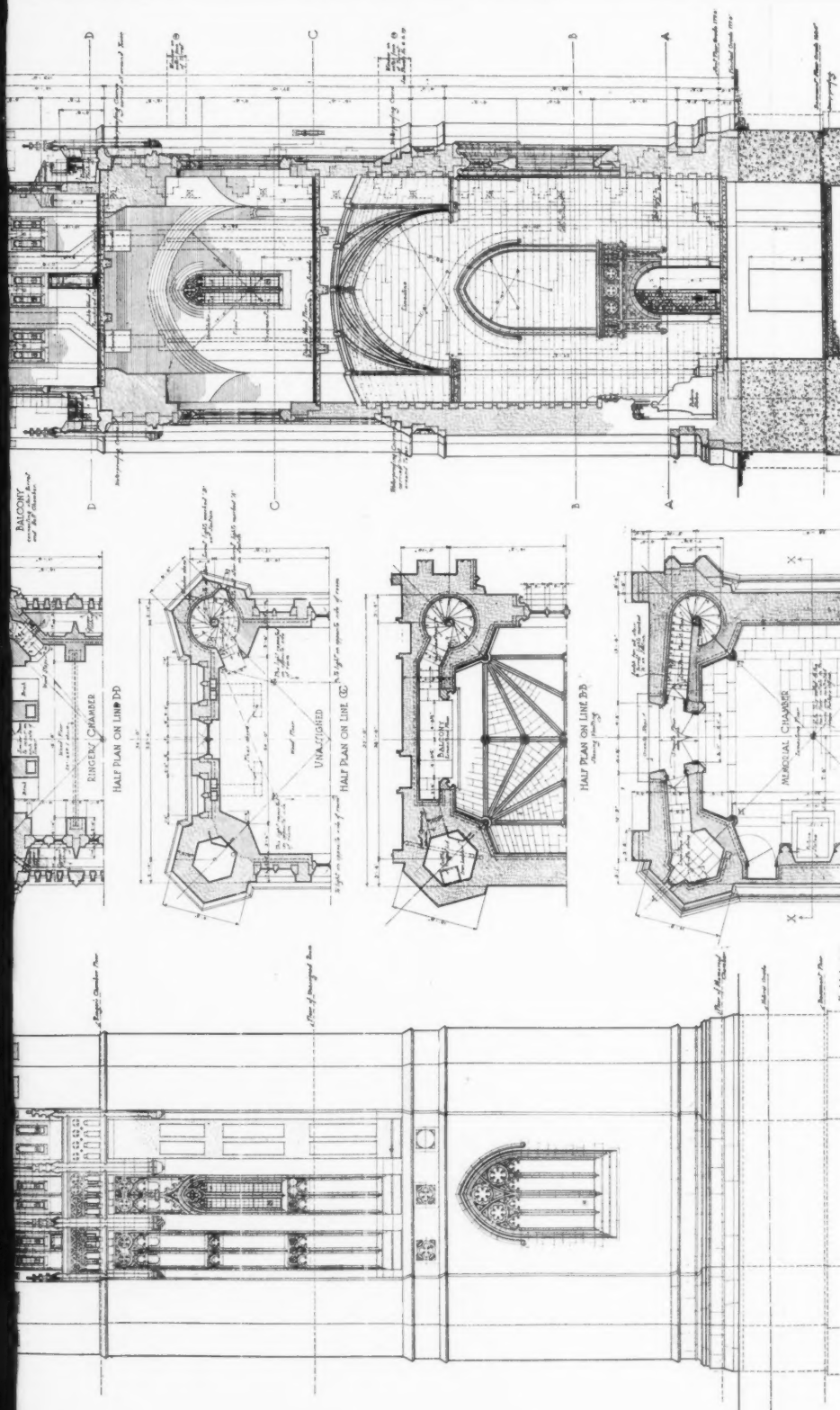
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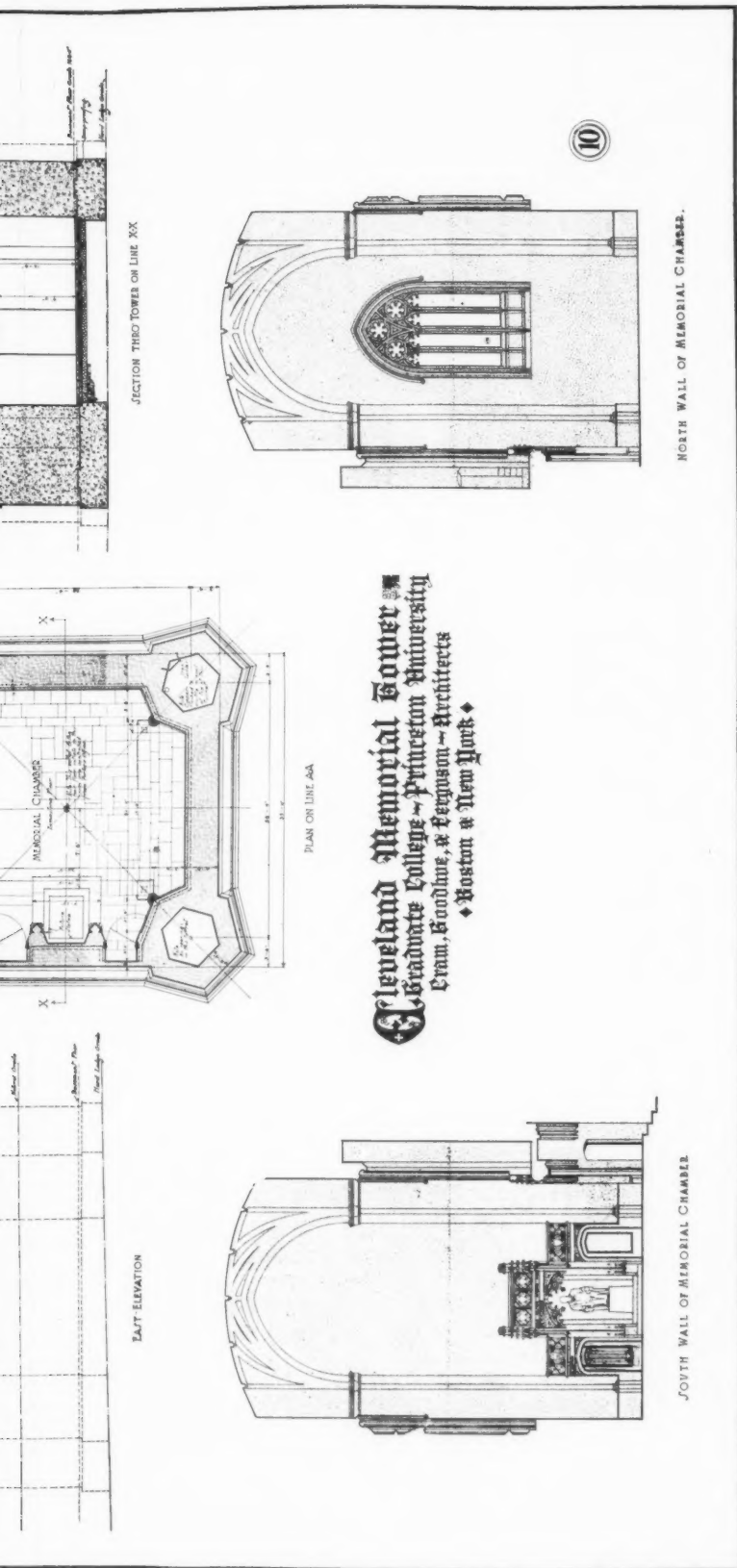
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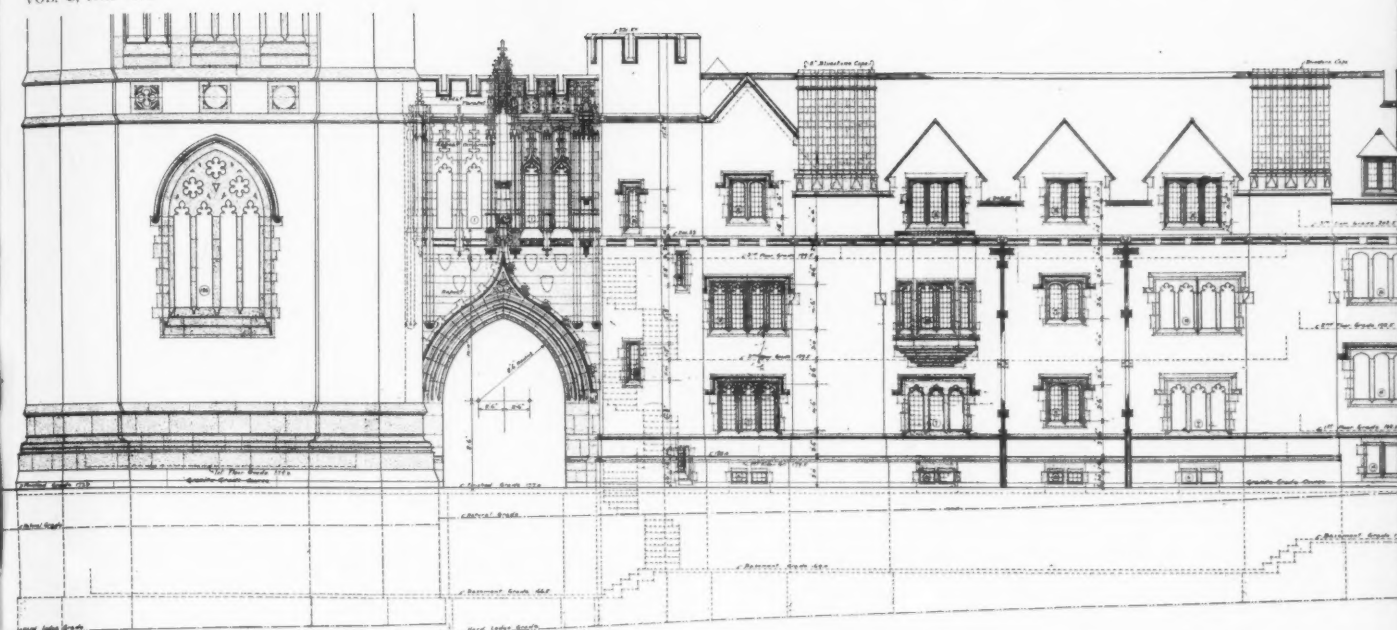
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EAST ELEVATION



SECTION ON LINE E-L

WEST ELEVATION OF THE QUADRANT
SCALE ONE QUARTER INCH EQUALS ONE FOOT

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THE AMERICAN ARCHITECT (PLATE No. 4)



EAST ELEVATION



WEST ELEVATION OF THE QUADRANGLE
SCALE ONE QUARTER INCH EQUALS ONE FOOT

NOTE.
All dimensions having the same number are, unless otherwise
indicated, of walls and roof handles.

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SECTION ON LINE T-T

NOTE:
The number of ribs, including
the roof trusses.

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NORTH ELEVATION
SCALE ONE QUARTER INCH EQUALS ONE FOOT



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THE AMERICAN ARCHITECT (PLATE No. 5)



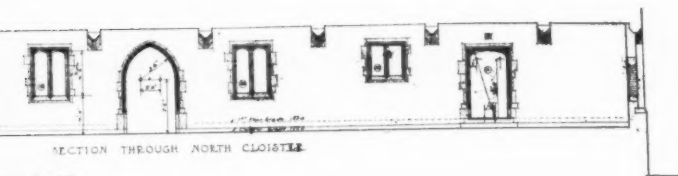
NORTH ELEVATION
SCALE ONE QUARTER INCH EQUALS ONE FOOT



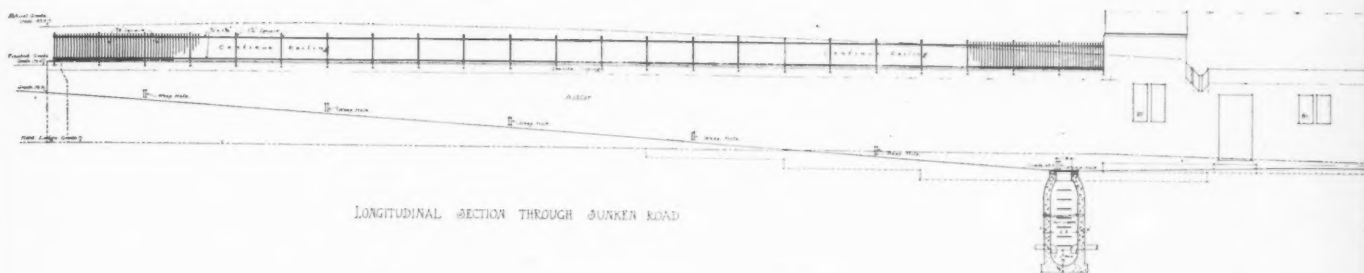
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LONGITUDINAL SECTION THROUGH SUNKEN ROAD



SECTION THROUGH SLICE TO
ON LINE 'M-M'

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WEST ELEVATION AND SECTION THROUGH GREAT HALL
SCALE ONE EIGHTH INCH EQUALS ONE FOOT



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D NEW YORK

THE AMERICAN ARCHITECT



ANTIQUE SCULPTORED TABLE IN THE NATIONAL MUSEUM
NAPLES, ITALY