

# THE AMERICAN ARCHITECT

VOLUME CIII

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NUMBER 1953

## NOTES FROM LONDON AND REVIEW OF ROYAL ACADEMY EXHIBITION

By OUR LONDON CORRESPONDENT

THE proposal to erect a memorial to the late Mr. R. Norman Shaw is receiving influential support and it is gratifying to note that several of the subscribers, notably Mr. Heseltine and Mr. Vivian, live in houses designed by the deceased architect. This is true evidence of appreciation. The fund at the present time amounts to about £500 and other donations are promised. Mr. Hamo Thornycroft, assisted in the architectural details by Professor Lethaby, will execute the monument, and it will be placed near New Scotland Yard, one of Norman Shaw's masterpieces in design. Those who had the pleasure of visiting Mr. Shaw at the house he built for himself at Ellerdale Road, Hempstead, saw the numerous Old English and German clocks and other curios which he had acquired from time to time. The collection came up for sale at Christie's a few days ago and realized over £3,000. Mr. Norman Shaw left estate valued at about £100,000.

The Building Trades Exhibition at Olympia, the fifth of the series, was opened by the Lord Mayor of London on the 12th of April. There is no evidence that any striking innovation in building construction may be expected. Most of the exhibits are on the usual lines. The various forms of metal construction show that American methods are increasing in favor, but stone and brick remain popular. Among the features of the Exhibition is a cottage partially built with slates, a successful attempt to prove that this material can be serviceable and decorative in various ways. In actual practice, the use of slate, especially for roofs, is often more satisfactory than

materials which meet the desire for color schemes in exteriors. The most striking exhibits are the bathroom fittings and next come the paints, varnishes, enamels, etc., all of which lend themselves to display better than the bare bones of the building art.

As soon as the work of King's College Hospital has been transferred to the new buildings designed by Mr. W. A. Pite and now in course of completion at Denmark Hill, another hospital will be removed from London, namely Westminster Hospital. The demolition of this building will not be much regretted, for it does not fit its present surroundings and is a hindrance, owing to Ancient Lights, to the completion of new Wesleyan Hall, the work of Messrs. Lanchester and Rickards. It is not easy to find a site for the new building, however, and the proposal to utilize three acres at Clapham Common, S. W., is meeting with considerable opposition. It would be necessary to destroy a row of houses, built, as some suppose, by Wren himself under the best influence of the seventeenth century. Church Buildings, Clapham, as they are called, have definite associations with Granville Sharp and others who secured the abolition of slavery, and in one of the houses Lord Macaulay went to school. Apart from such historical interests the buildings are picturesque and give architectural character to the neighborhood; so it is hoped that the new Westminster Hospital will be built elsewhere.

Architects in England are looking forward to the paper to be read by Mr. Thomas Hastings before the Royal Institute of British Architects on May 26. The sub-

ject is "Modern Architecture," presumably American, and although Mr. C. C. Brewster's lecture on "American Museum Buildings" covered some part of the ground recently, Mr. Hastings should have no difficulty in repeating Mr. Cram's success last year in dealing with "University Architecture in the United States." If among the illustrations some of the work of Mr. Guy Lowell, can be shown, including the design for the new courthouse, New York, the forethought will be appreciated.

The next open meeting at Conduit Street to follow that reserved for Mr. Hastings, will be on June 23, when Mr. Reginald Blomfield, A.R.A., President of the Royal Institute of British Architects, will receive the Royal Gold Medal, conferred annually by the King "on some distinguished architect or man of Science or Letters who has designed or executed a building of high merit or produced a work tending to promote or facilitate the knowledge of Architecture or the various branches of Science connected therewith." The inscription reads thus, and since 1848, when the Blue Ribbon of Architecture went to Professor Cockerell, the recipients have been men of special qualifications. Few people in England know, however, that the Royal Gold Medal was instituted by Queen Victoria for the encouragement of the junior members of the profession. A subject was set in 1846 but the conditions were disregarded and the Medal was not awarded. The Council of the Institute then obtained Royal sanction to nominate a man of distinction. On two occasions the Medal has gone to America, in 1893 when Richard Morris Hunt received it, and in 1903 when it was given to C. F. McKim. Among those who have refused the Architectural Laureateship was Ruskin.

Whatever prejudices may have existed with regard to the formation of an Atelier in London on the lines of those which are so successful in Paris, it seems probable that the new opportunity afforded to students to work together under sound guidance will be appreciated. With such essays in composition as "An Institute of Architects in a Capital Town," and "A Gateway to the Courtyard of a Royal Mews" the work of the Beaux Arts Committee has been inaugurated. Whether or not the work

produced in the London Atelier will justify the experiment, a hearty welcome has been given to the Sous-Patron, Monsieur Chaires, who as an élève of M. Pascal, comes to this country fortified with good traditions and who by temperament and knowledge is proving himself to be a man of mark in the artistic life of London. The Atelier is under the direction of Mr. Charles Mewes and Mr. Arthur Davis, the architects (with Mr. Keynes Purchase) of the Royal Automobile Club, Pall Mall, and of other important buildings. During the last few days the design of Messrs. Mewes and Davis has been approved for the new Cunard Offices, Liverpool, to be built on the vacant site between the Dock Offices and the Liver Building. Their work is also a conspicuous feature of the new Cunard liner, *Aquitania*.

An important building in Oxford Street, once the home of a famous firm of coach-builders, has been demolished and a landmark of much architectural interest has vanished. The classic structure with its six immense Corinthian columns had an opulent character well in accord with the purpose for which it was designed, and though during the last few years it was neglected and suffered most of the indignities to which a derelict building is liable, it retained its dignity to the end, like its Roman prototypes. Selfridge's Store, nearby, is on the same scale, and perhaps Mr. R. Frank Atkinson took a hint from the earlier building.

The death of Mr. Sidney R. J. Smith brings to mind the discussion on professional etiquette which arose a few years ago when the Turner Wing was added to the Tate Gallery, Millbank. Mr. Smith, the original architect to the building, was alive, but Sir Joseph Duveen wished his own architect, Mr. Romaine-Walker, to make the addition, and he was employed to do the work. Curiously enough Mr. Smith was placed in a similar position afterwards in regard to the new Bedford College in Regent's Park. Mr. Basil Champneys was the architect but Lady Tate in offering the Library block stipulated that Mr. Smith should prepare the design.

Notice boards have been erected by the Westminster City Council stating that

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"Drivers should not enter Jermyn Street from this end unless calling in the street." If this experiment to enforce one-way traffic in a narrow street is successful it will lead to the adoption of the scheme elsewhere and something will be done thereby to prevent the loss of time which now occurs throughout the Metropolis and which would have been minimized if the plan of Sir Christopher Wren for rebuilding London after the Great Fire in 1666 had been carried out. Another civic question which needs attention is the appearance of monuments on which floral tributes have been placed. At the present time the Irving statue outside the National Portrait Gallery is disfigured by the presence of several much decayed wreaths, a state of things which would not be permitted in New York either by the Art Commission or by the sanitary authorities.

### ROYAL ACADEMY EXHIBITION

The inadequacy of the space allotted to architecture at the annual exhibitions of the Royal Academy is an old standing grievance; but architects have become so accustomed to it that it is no longer discussed, and the public are entirely indifferent in the matter. But the grievance is a real one, not only on account of the fact that it involves the rejection of a large number of works which would be accepted otherwise, and that are in fact accepted, only to be thrown out for lack of space at the last moment, but also on account of the fact that it influences the style and quality of architectural draughtsmanship. In so small a space it is obvious that large drawings are not likely to find a place, so only drawings to a small scale are sent, even in cases when a grandiose representation could only perhaps give an adequate idea of a grandiose conception. British architects, however, rarely indulge in such exercises; an exhibition of architectural drawings at the Academy possesses nothing of the fine frenzy which may be discovered here and there, for instance, at the French Salon. A sort of respectable restraint, if it really be restraint, is manifest everywhere. We are not sure that, notwithstanding our regret that a freer expression of architectural draughtsmanship is not encouraged by the controlling influences at Burlington

House, that the architectural room does not provide this year at any rate as much interest from a purely pictorial point of view as any of the galleries devoted to paintings. In the latter respect it is a poor year for the Academy, the poorest, the most commonplace, for many years. Whatever we may think of the representations of architecture, the drawings do not lack sincerity and intelligence. They are in fact at times more interesting as works of art than the subjects which they illustrate. The water-color drawings by Mr. Walcot of buildings by Mr. Lutyens, Mr. Herbert Baker and Mr. Burnet possess an artistic quality which give to the architectural room a distinction which is scarcely shared by any other gallery at the exhibition. Mr. Walcot's touch is as sure as it is light, and in drawings which are wholly impressionistic in their appeal he contrives to define the essential features and form of the details with surprising clearness. Mr. Charles Gascoyne, who is responsible for the delineations of many other buildings, is also an excellent artist.

Small as it is, the exhibition is fairly representative of the state of British architecture at the moment; and it is characteristic of the artistic cautiousness of the British architect. He remains apparently unaffected, or affected to a very modified extent, by the influences which are spreading in Germany, Austria and France. He is, as it were, content with the traditional aspect of architecture, with his country house, with his village church, with a style of a sort of neo-classicism for his larger buildings. All these are excellent in their way. They suggest easy circumstances, a clear conscience, and a contented mind. Even the careful excursion of Messrs. Adshead and Ramsey into Lombardesque, an excellent adaptation of *St. Marie della Grazie* at Milan, for a church in the north of London, awakens only a sort of archaeological interest. Mr. Rickards, of Messrs. Lanchester and Rickards, is probably the most accomplished architectural draughtsman among living English architects, and the drawing of his firm's design for the Port of London offices is excellent and indicates the quality of the composition, although this scheme was not successful in the competition. Mr. Edwin

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Cooper, whose design for this important building was selected by Sir Aston Webb, is only represented by the entrance to a branch library, a somewhat overweighted classical affair. Sir Aston Webb has sent his design for the new façade to Buckingham Palace which shows a scholarly treatment of a difficult problem and will probably provide one of his most interesting achievements in architecture. The exhibits of Mr. Reginald Blomfield, the present President of the Royal Institute of British Architects, are confined to examples of domestic building, in which he scarcely adheres to the Georgian style. Sir T. G. Jackson's many examples of college building have nothing fresh to tell us, while Mr. Edward Warren's new building in connection with Balliol College, Oxford, breaks fresh ground after an interesting traditional manner. Dr. J. J. Burnet's competitive design for an arch to be erected to the memory of Edward VII at Holyrood is remarkable for the fact that he places the equestrian figure of the King on a high pedestal at the top of his arch, almost as if the Colleoni statue at Venice or the Gattamelata at Padua were placed in that position, with an effect that seems incongruous and unhappy.

British architects seldom fail in domestic building and the examples at the Academy are almost uniformly excellent in suggesting the spirit of pleasure in home life which is, or was, characteristic of the national temperament. Mr. Lutyens always creates original and sometimes quaint designs which are subordinated to no formula; this year he is represented by the elevation of Roehampton House, Roehampton, and by a design for the proposed Municipal Art Gallery, Dublin. Mr. Ernest Newton shows some excellent sketches of houses of a picturesque type, red brick, with gabled roofs and mullioned windows: but in so far as rural building is concerned the two examples sent by Messrs. Unsworth and Triggs are astonishing inspirations, drawn from the very heart, as it were, of rural

existence, the evocation of the essence of an ideal delight in country things of a past day, glimpses of which may be seen in summer time in Sussex, Surrey and other counties, and which make the English countryside what it is. Messrs. Detmar, Blow and Billerey illustrate something of the same feeling in a large mansion which might almost have emerged bodily out of Richardson's or Nash's book of Mansions. So far as we may generalize on the condition of modern British architecture, judged by the present exhibition, we should say that the spirit of tradition is still strongly with us. Certainly, so far as domestic building is concerned: and in buildings of a more public type, the traditional feeling is still there, whether it be derived from Inigo Jones or the British adaptation of classic of a later age. The work of two architects, Mr. Lutyens and Mr. Herbert Baker, and of a firm of architects, Messrs. Lanchester and Rickards, stands a little apart from that of the other exhibitors, in that it shows greater variety of invention, expresses more faithfully the conflicting moods of contemporary life: it is what one calls live work. Mr. Herbert Baker is a Colonial; and Messrs. Darling and Pearson of Canada are also well represented.

An interesting note is given to the exhibition by two schemes for the beautification of London, South of the Thames, provided respectively by Mr. C. E. Mallows and Messrs. Raffles Davison and D. Barclay Niven. Since the London County Council decided to place their palatial County Hall on the Lambeth side of the river a good deal of attention has been drawn to the somewhat sordid conditions which prevail in the neighborhood. A drastic scheme of town-planning might improve matters. Of the two designs at the Royal Academy that by Mr. Mallows is the most idealistic. Both however are interesting but it would exceed our space to weigh the advantages or the possibilities of accomplishment of either. That is another story, and it lacks neither plot nor interest.

## EXTREME TEMPERATURES AS AFFECTING MODERN WOODWORK

THOSE ultra-conservative people who delight in reiterating that there is "no way like the old way," that we do not produce today in many lines of manufacture, in spite of the perfected machinery employed, articles of mechanical and structural perfection equal to those laboriously wrought by hand a hundred years or more ago, are probably sincere but not correctly informed as to conditions. The woodwork that forms part of the structural interiors of old buildings, the furniture that was made a hundred years ago, are all cited as examples of excellence of workmanship, of painstaking care and slow processes of completion as opposed to modern machine made products.

Careful inquiry into modern woodworking methods will conclusively show that the machine made work is not only equal to but in most instances far superior to earlier hand made examples. The precision of modern woodwork is so much greater than the old that there can be no comparison.

A writer in a recent issue of *The Decorative Furnisher*, commenting on this question, draws attention to the fact that complaints concerning modern furniture deterioration arise from its exposure to conditions that are not endured by examples housed in museums and deduces that therein lies the cause or explanation. This cause is believed to be the variable temperatures that prevail in the average modern interior, due to modern ways of living. The facilities of newer methods of heating combined with the predilection of most people for fresh air in rooms during sleeping hours, creates throughout the twenty-four hours of the day a range of temperature, especially in the winter months, varying from the torrid heat of a midsummer day to the freezing cold of a winter's night. Sudden changes like these will effect the deterioration of even the best made furniture. The warm room and its contents becomes easily susceptible to the absorption of moisture

that accompanies the lower temperatures. The consequent swelling, warping, cracking and other evidences of deterioration are inevitable. Furniture and the interior trim of modern houses cannot be made to withstand the consequence of these sudden changes of temperature as well as did the old-time product endure the comparatively even or slowly changing temperatures to which it was subjected. In earlier days when the fireplace was the source of heat, it caused "local centers" of heat, but did not change to any marked degree the temperature of the entire room. Further the ventilation was more constant, and, as is well known, there will always exist a more or less equitable temperature when the air in the room is constantly in motion.

The cited cases of the durability of furniture exhibited in museums as opposed to its deterioration when in actual use, is not due, as might be supposed to the absence of "wear and tear" but because owing to well-regulated thermostatic control, the temperature varies but little. Not only does this apply to woodwork of all kinds but to rare fabrics, works of art and similar things that are susceptible to changes of temperature.

The "old way" was in many instances a very good way. The painstaking care employed in the production of even the most commonplace of utilitarian articles is an argument in favor of thoroughness. But, we should not like to believe, nor can we entertain the opinion, that the vast improvements in woodworking methods and the perfection of woodworking machinery has not been able to produce an article equal to the hand-made ones of our forefathers' day. Of course, there is a great quantity of cheaply and poorly constructed woodwork and furniture to be found on every side but of that there is no object in speaking. Our reference is to the best class of cabinet work in relation to what corresponded to it in our grandfathers' time.

## THE REHABILITATION OF UNIVERSITY GROUPS

**W**E believe it has been truthfully stated that the reason for many large bequests to American colleges and universities is the knowledge that the money given would be spent in the erection of buildings that would, in the first place, eminently serve the purpose intended and in the second, by reason of their great architectural beauty and fitness, would add to the renown of the respective colleges and incidentally to the reputation for generosity of the donor.

It seems safe to assert that in no line of architectural endeavor has there been a larger measure of artistic achievement. This is due at least in part to realization by college authorities that coherency was necessary to the attainment of any considerable degree of artistic beauty. In consonance with this conviction they have generally selected architectural advisers, and the results have been the evolvment and acceptance of schemes that possess the very highest merit. Rarely has any of these projects been at once carried to completion, but having secured a coherent and well considered scheme, such buildings were constructed as the immediate re-

quirements of the institution demanded, and the monies in hand would permit. As stated, the results have been so very satisfactory that generous donors have usually contributed further sums as needed to continue schemes so well considered.

Examples of this character are illustrated in this issue, showing prospective work, by Messrs. Frank Miles Day & Brother and Messrs. Day Brothers & Klauder.

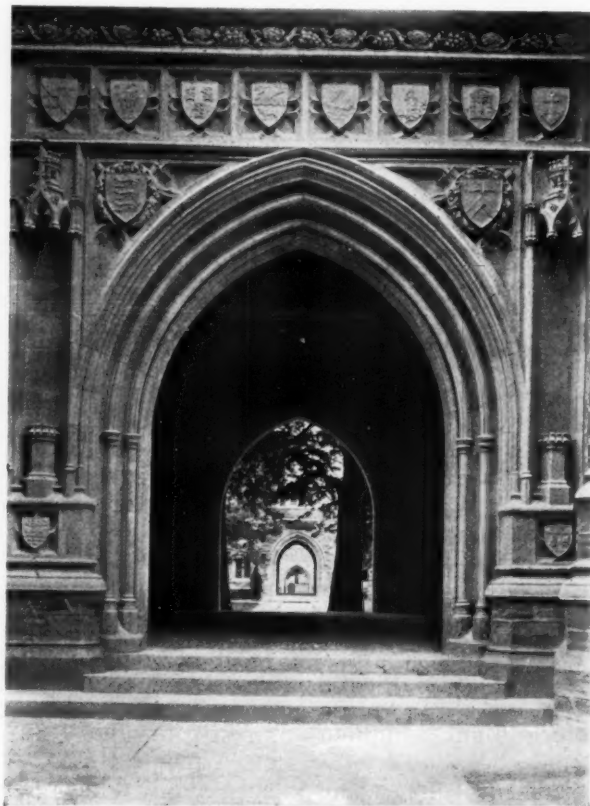
The scheme for the extension of Princeton University was interestingly outlined by Mr. Ralph Adams Cram, in an article published in *THE AMERICAN ARCHITECT* in January, 1909. The proposed layout fixed the location and general style of design of the various buildings that will

comprise the group and eventually result in a beautiful and coherent culmination.

In like manner the work at Cornell University at Ithaca, New York, is being carried forward. There is little doubt that the alumnus of both Princeton and Cornell will regard with pride and much satisfaction the efforts being made to increase the artistic qualities of the university buildings.

It does not seem inappropriate to direct attention to the fact that is what being accom-

(Continued on page 252)



ENTRANCE: HOLDER HALL, PRINCETON  
MESSRS. DAY BROTHERS & KLAUDER, ARCHITECTS

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## THE MAINE MEMORIAL

**W**HILE finding in it much to commend, we are not entirely in sympathy with the sentiment expressed in a recent editorial printed in the *New York Times*, anent the Maine Memorial erected in this city. For example, it may be that the executed monument does not completely fulfill the promise contained in the original design; in fact, it has not apparently worked out with all the artistic success that might have been expected from the drawings, and yet it is beyond a doubt very far above the standard set by many of the examples of municipal art which already adorn this city.

In the matter of the monument's location, however, we are in thorough accord with the writer of the article referred to. Its location in Central Park adjoining Columbus Circle where it will necessarily screen to some extent what has heretofore been a delightful vista of Central Park, we regard as a grave error. THE AMERICAN ARCHITECT has ordinarily opposed every project involving a diversion of any portion of park area to purposes that could be better served by the utilization of another site, and the case of the structure in question was no exception. Our comment made at the time the location of the Maine Memorial was determined, read as follows:

"It is significant of the general sentiment of the people to note the protest against

the location of the Maine Memorial on its present site. . . . The storm of opposition, though unavailing now, may serve to indicate that no further trespass on park areas can be successfully undertaken."

Since the practical completion of the Memorial, we see no occasion for changing our views in this matter. Of course, there can be no question as to our patriotic duty to perpetuate in enduring materials the memory of our martyred dead, but it is most unfortunate that advantage was undoubtedly taken of this deep feeling and respect to select a site and carry to completion a structure that should have been located elsewhere.

If the outcome in this matter serves to prevent future errors of this kind, perhaps the sacrifice will not be too great, but it is regrettable that here in New York we can only learn our lessons in municipal art, the conservation of our architectural opportunities and the prevention of encroachments on park spaces by such costly methods as in the present instance.

Just what influences are behind the ever-recurring efforts to place structures in our parks for which there is no logical reason or excuse, it would probably be difficult to determine. That such influences exist, however, is indisputable. With the present object lesson before us it would seem that the time is now ripe for the enactment of such ordinances as will make it impossible for anyone to ever again utilize the parks for any purposes other than those for which they were originally intended.

## A QUESTION OF ETHICS

**C**ONSIDERABLE comment has recently been made in publications belonging to both the popular and technical fields regarding the propriety of a professional man publishing the results of his labors, particularly if they be directed in the line of original research, in the popular press, before they have been given to the members of his own profession through the medium of the journals of his profession. Not unnaturally perhaps, there appears to be a disagreement on the subject, the daily papers and popular magazines adopting the view that if the work involved, and results

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achieved are, as is generally the case, of interest directly or indirectly to the public, the public should have information concerning them without waiting the slower processes of receiving it in the form of a resumé of technical articles appearing in the technical press. The publications belonging to and representing more or less imperfectly the various so-called "learned professions," however, seem to incline to the view that professional dignity as well as the demands of science are ordinarily best served by first publishing in the journals of the profession involved, the results of professional labors. In fact, we believe that professional men in general deprecate the practice, fortunately not extended, of giving premature interviews on technical matters and publishing the results of professional achievements in the popular press prior to their technical publication, as tending to lower professional standards and detract from professional dignity, and it is to be regretted that this feeling has not

found more definite and general expression in codes of professional ethics. Probably however the subject will receive adequate official consideration in the near future.

It may be broadly stated that a man's professional reputation depends largely upon the esteem with which he is regarded by his fellow practitioners, and this in turn depends almost entirely upon his professional attainments. There is probably no better nor more dignified method of presenting for the consideration and verdict of his professional brethren the work accomplished by an engineer, architect, doctor or lawyer than to permit its publication in a journal of character, freely circulated in the profession to which the practitioner belongs. If the work merits more than usual attention or is of such a character as to command the particular interest of the public, it may be safely left to find its way into the public press by a process to which the author of the work will not then be suspected of contributing undignified support.

### THE REHABILITATION OF UNIVERSITY GROUPS

*(Continued from page 250)*

plished at our colleges and universities, where each is regarded as a "centre" for future architectural development, might with equal success be carried forward in the civic centres of our larger cities, if owners could be induced to sink their selfish interests in a wider appreciation of the general welfare. What has been so satisfactorily accomplished in the rehabilitation of college groups could be effected in our cities. We would then be able to conserve our architectural resources and not experience the regret that has heretofore characterized the architectural development of most of our favored localities.

### A RECENT LEGAL DECISION

#### SURETY BOND—WAIVER OF CONDITIONS

A contractor's surety bond provided for immediate notice of breach of the contract to the surety company's president, the with-

holding of percentages from installment payments and notice to the surety before the last payment. These provisions the owner failed to comply with. But it appeared that the contractor, being unable to pay materialmen out of estimates certified to him by the architect from time to time, agreed with the owner that the latter should, to prevent the filing of liens, pay all such claims as should meet the approval of the surety company. The claims were subsequently approved by the surety company's attorney in fact, whose general authority was not questioned, and then paid by the owner. It was held that these acts constituted a modification of the contract, and a waiver of the provisions of the bond as to notice, etc. But the fact that the owner delayed for some days to give the surety company notice of the contractor's default would relieve the surety company from liability on the demurrage clause in the contract.

*Parsons v. Washington Const. & Bldg. Co., Washington Supreme Court, 125 Pac. 954.*

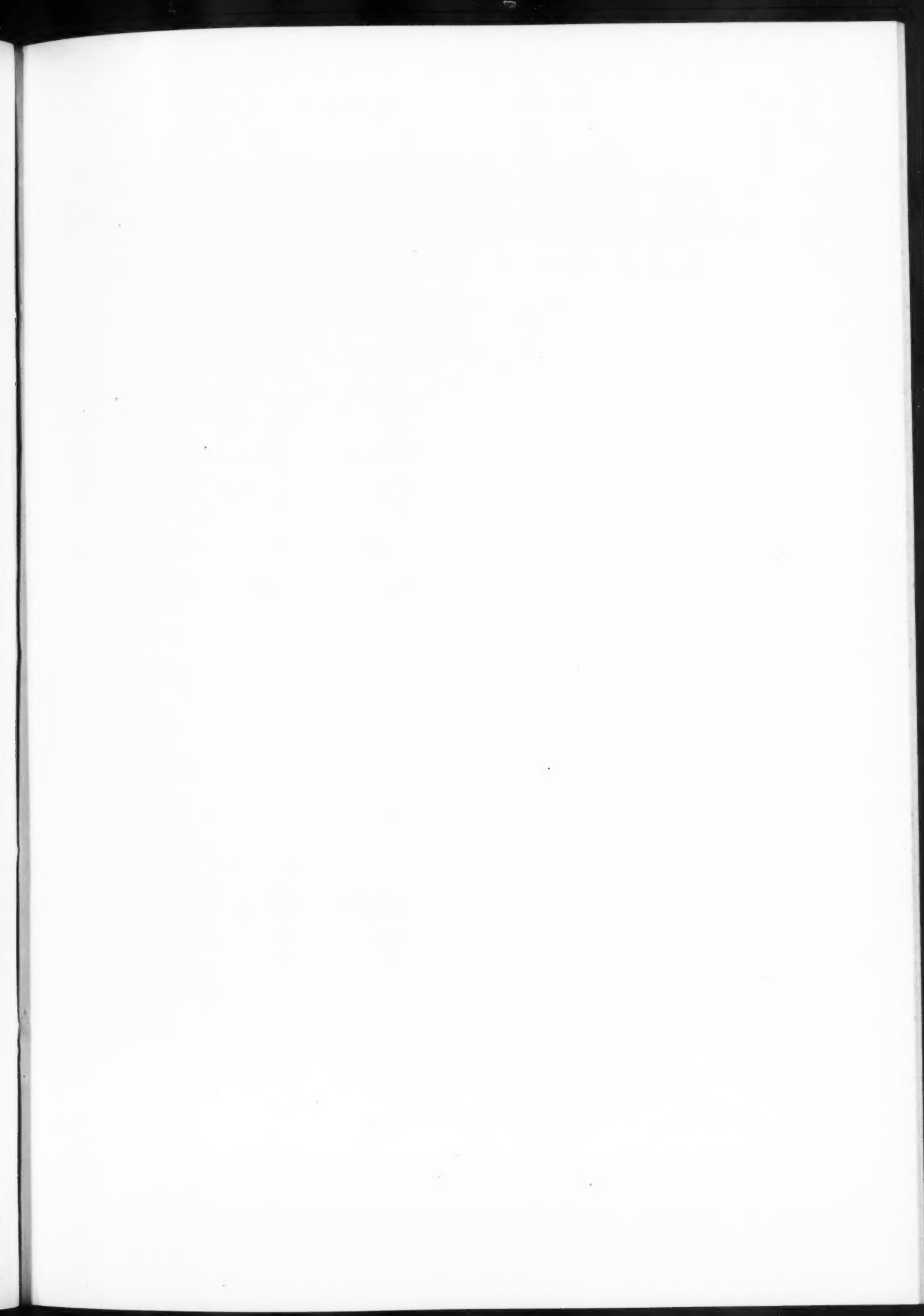




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HOLDER HALL, PRINCETON UNIVERSITY

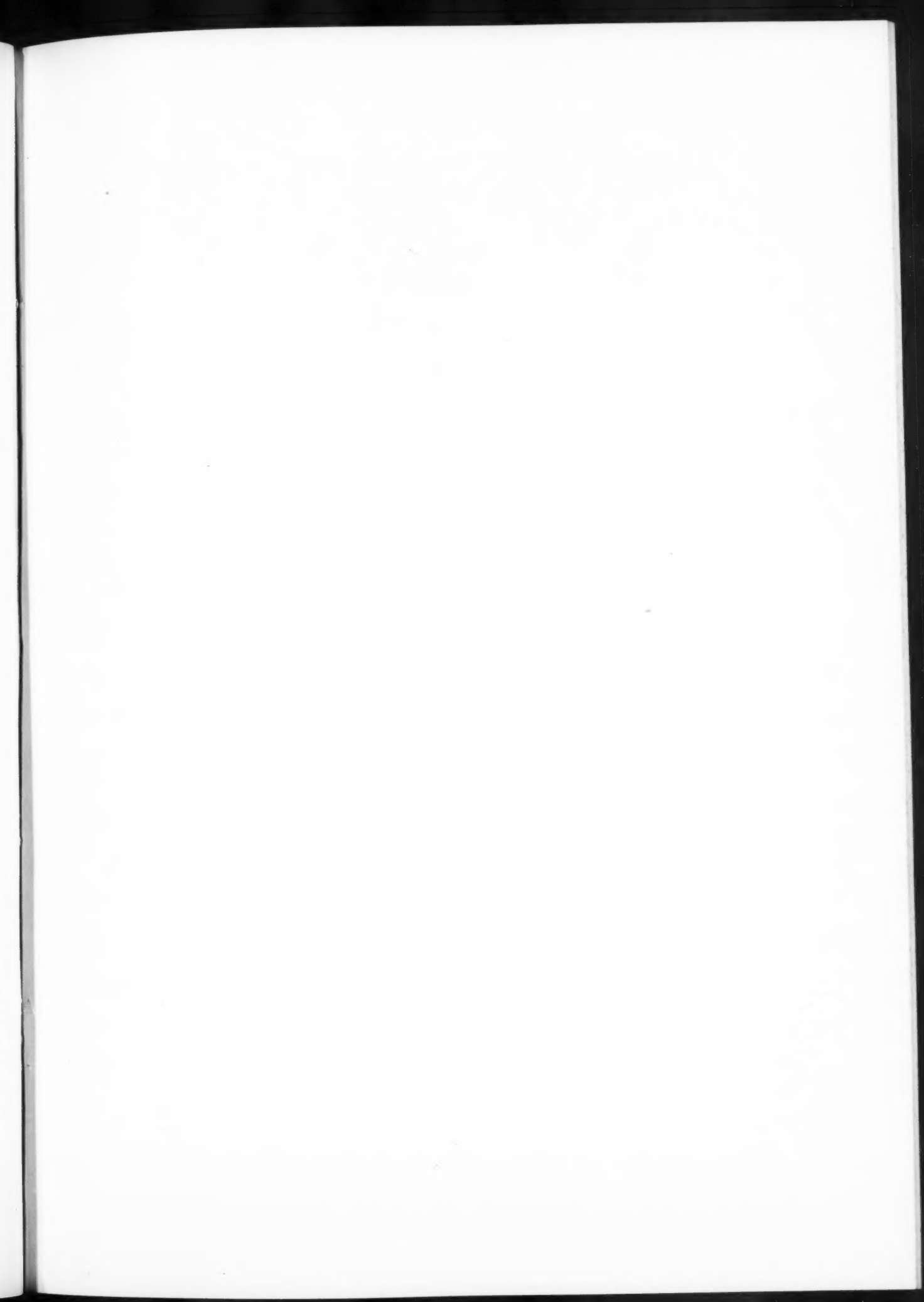
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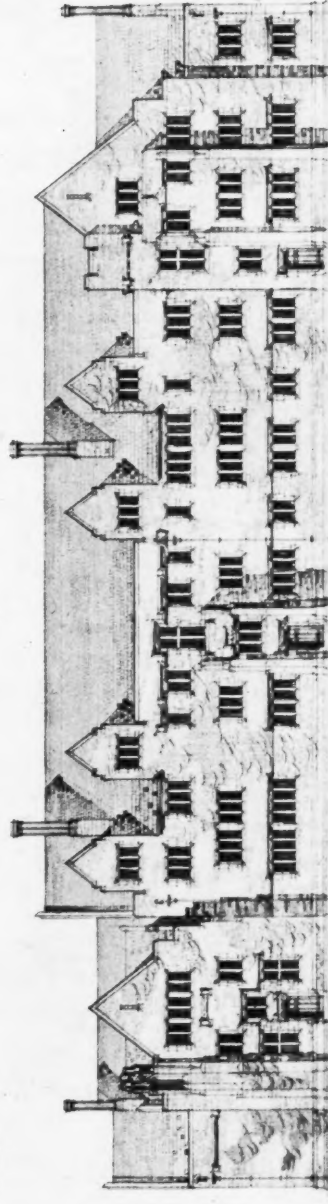


DORMITORIES AND DINING HALLS, PRINCETON UNIVERSITY

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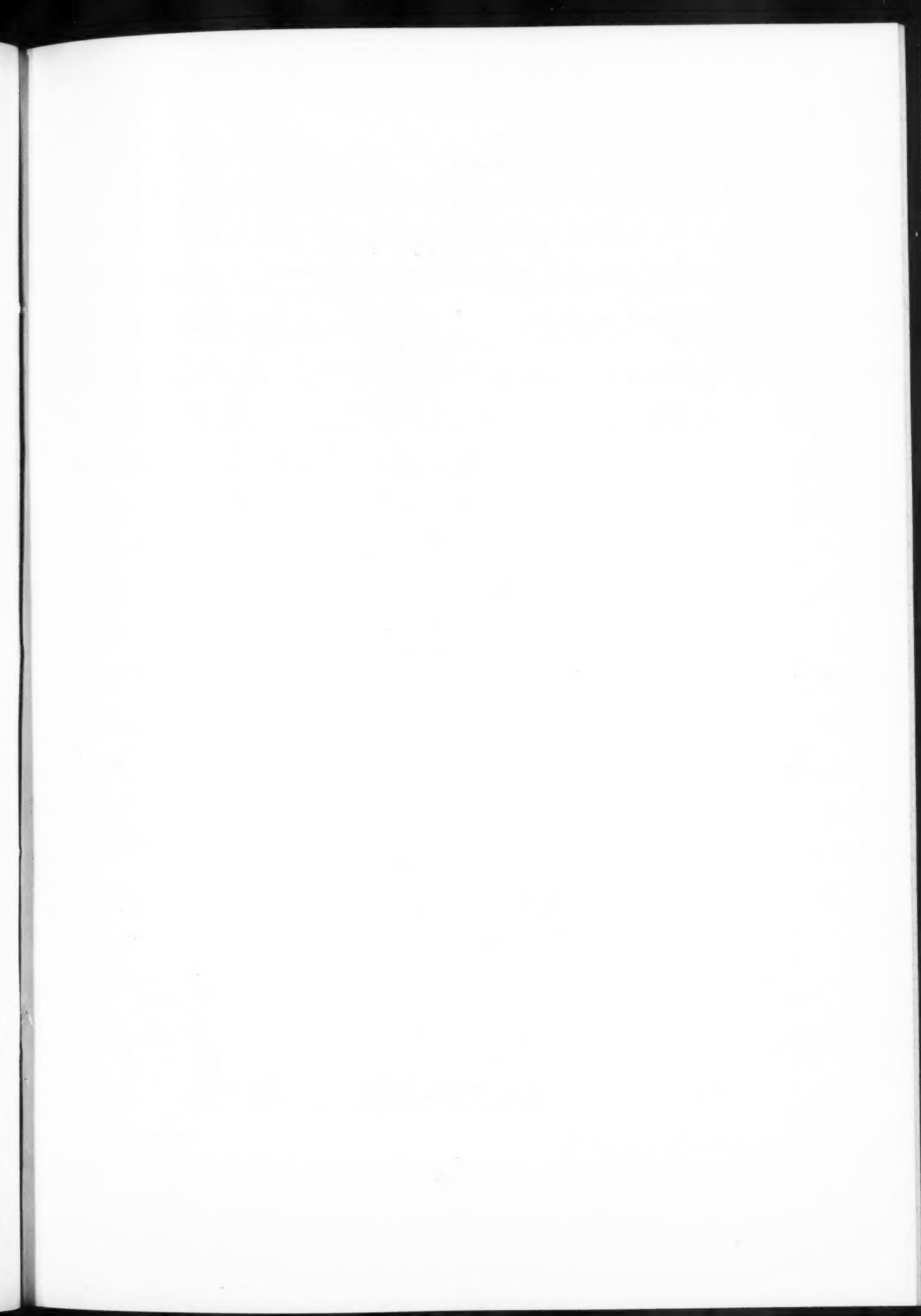


Proposed Dormitory  
Quartermaster's Office  
Reg and Board Building  
Philadelphia



Scale 1/8" = 1'-0"

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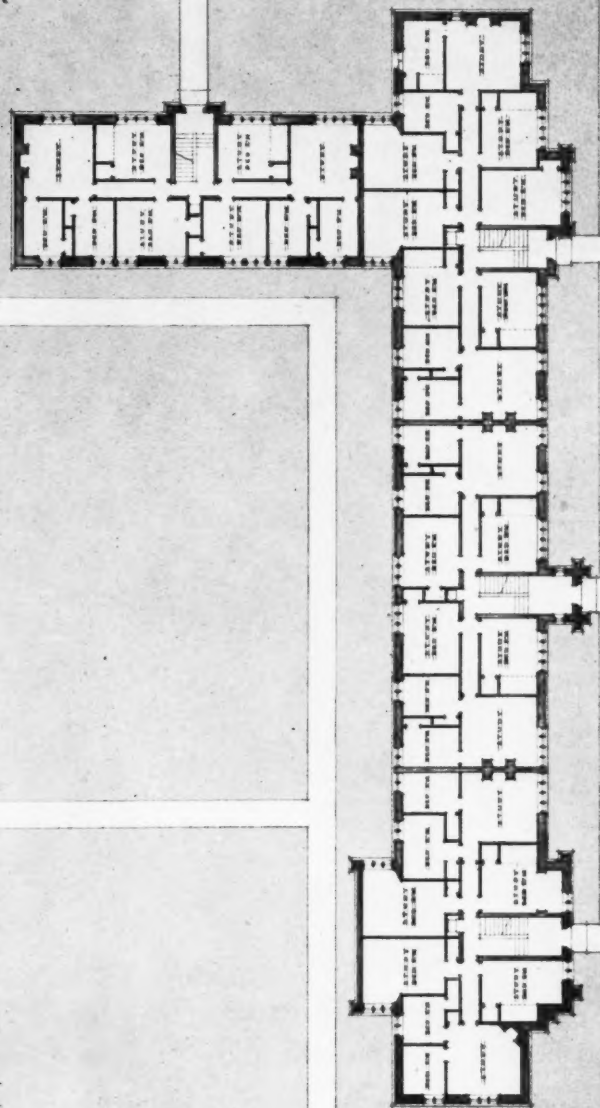


PERSPECTIVE VIEW

DORMITORIES AND DINING HALLS, PRINCETON UNIVERSITY  
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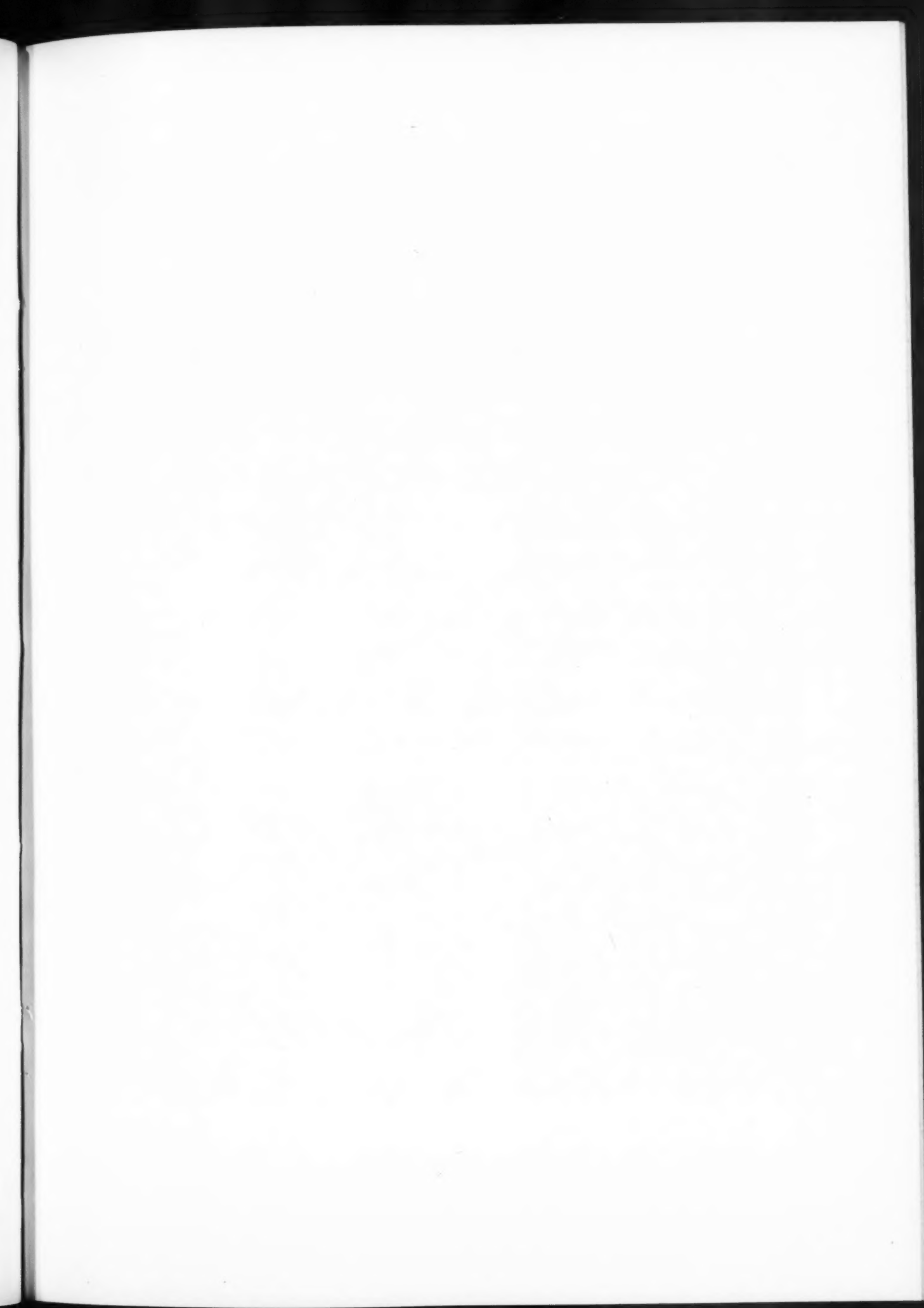


PROPOSED DORMITORY FOR PRINCETON UNIVERSITY, PRINCETON, N. J.  
CAPACITY 104 MEN  
4-1/2 IN. SUITES  
& FINISHES ROOMS



TYPICAL FLOOR PLAN  
Scale 1/4" = 1'-0"

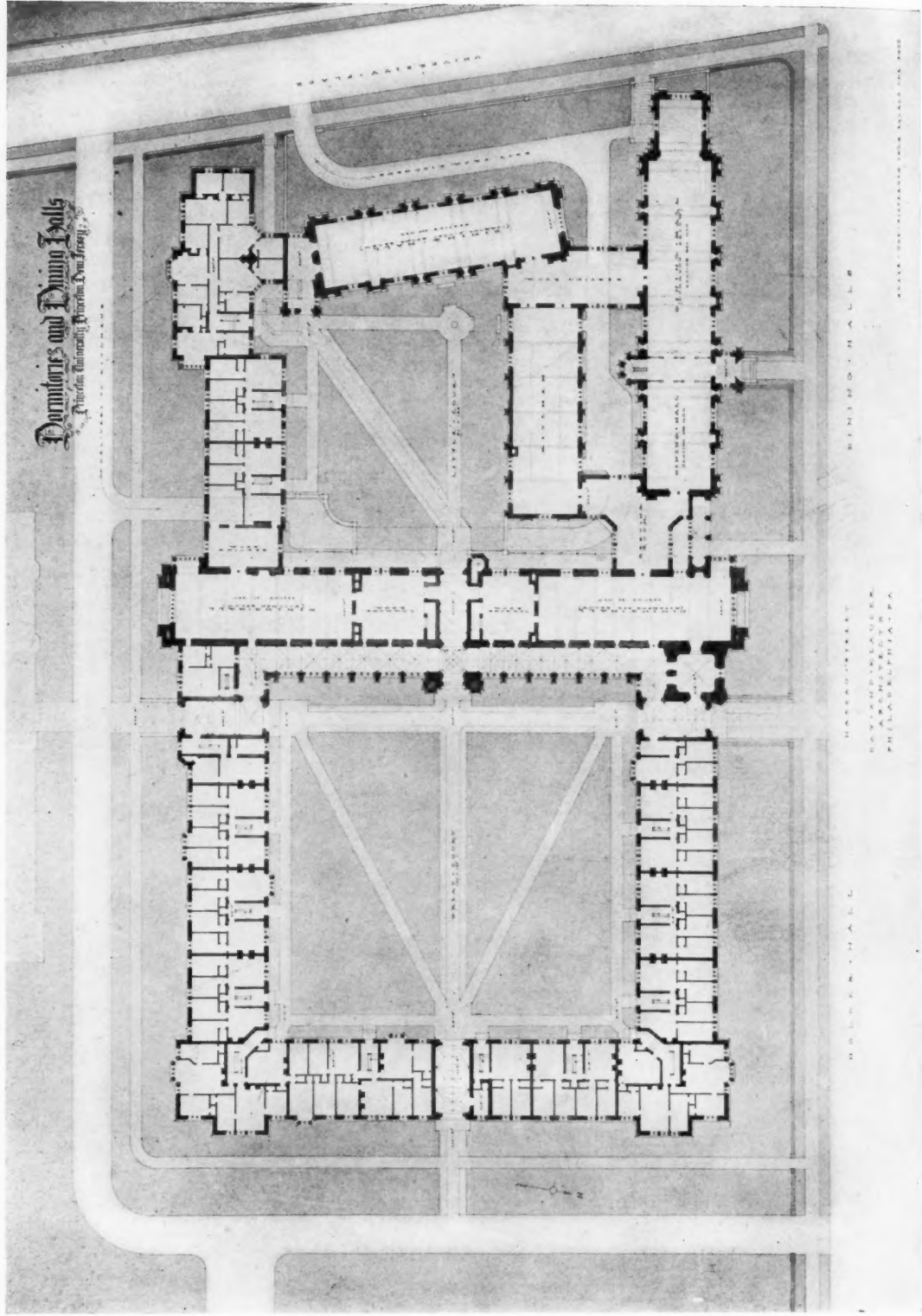
DORMITORY, PRINCETON UNIVERSITY, PRINCETON, N. J.  
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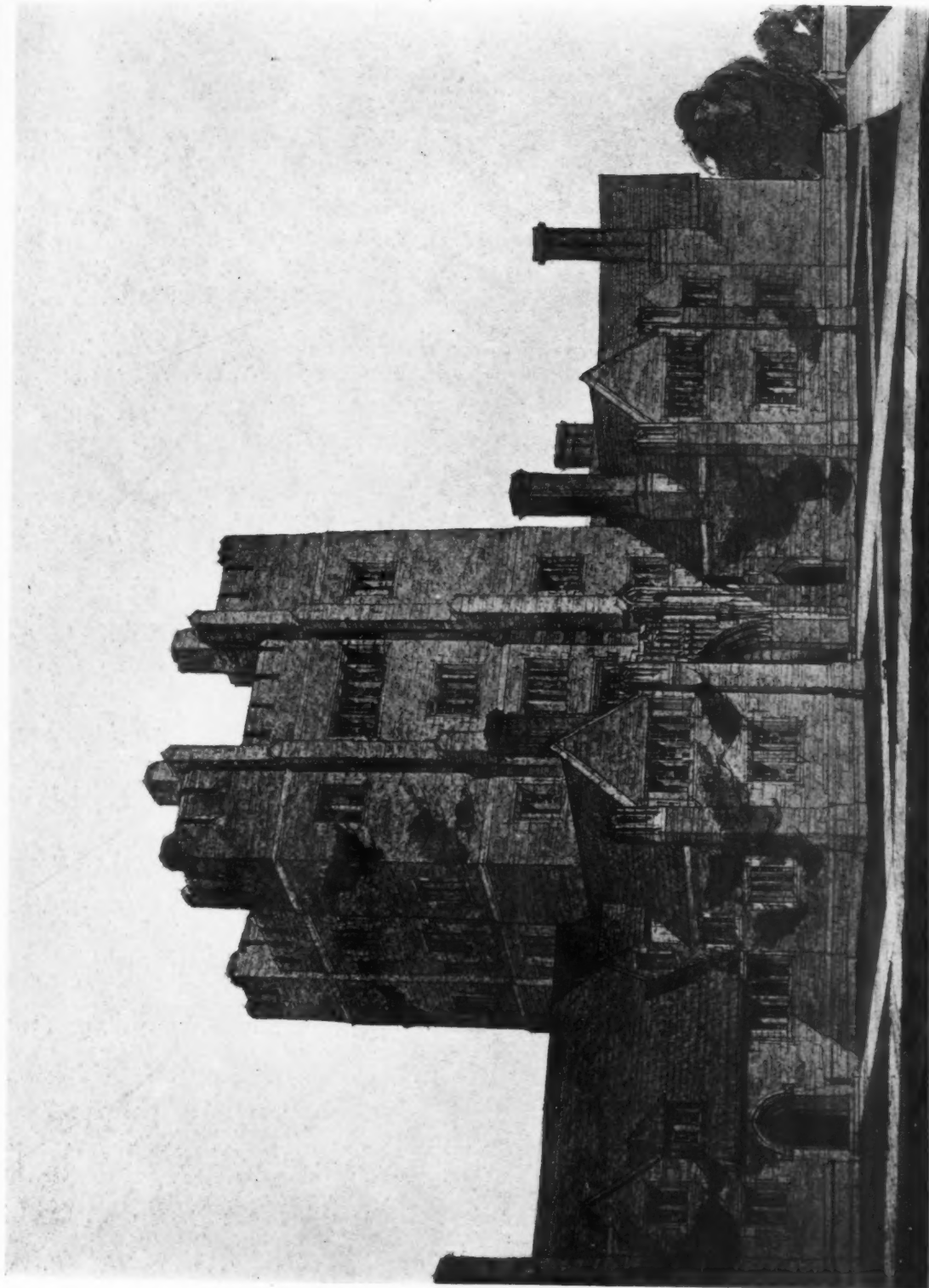
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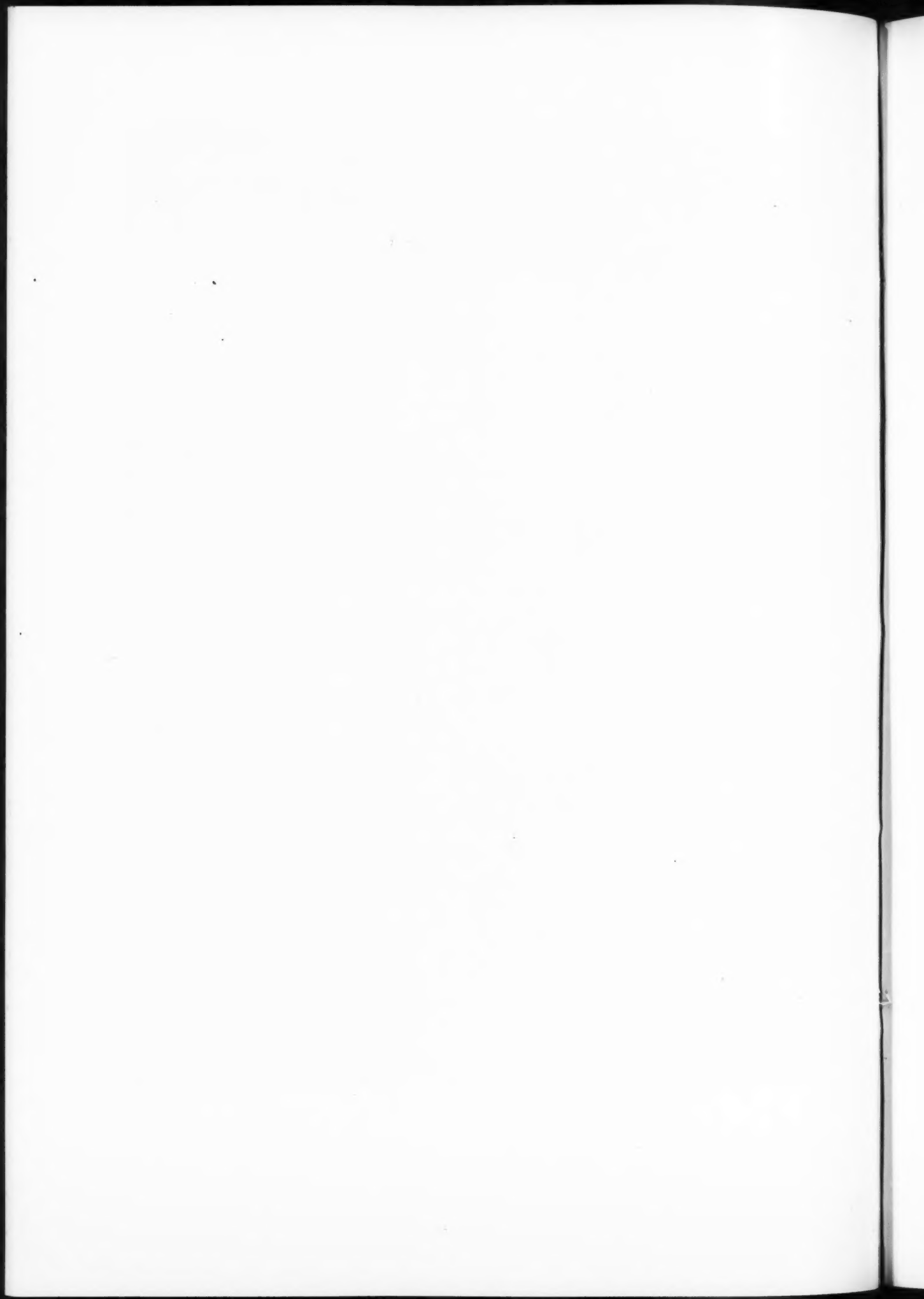


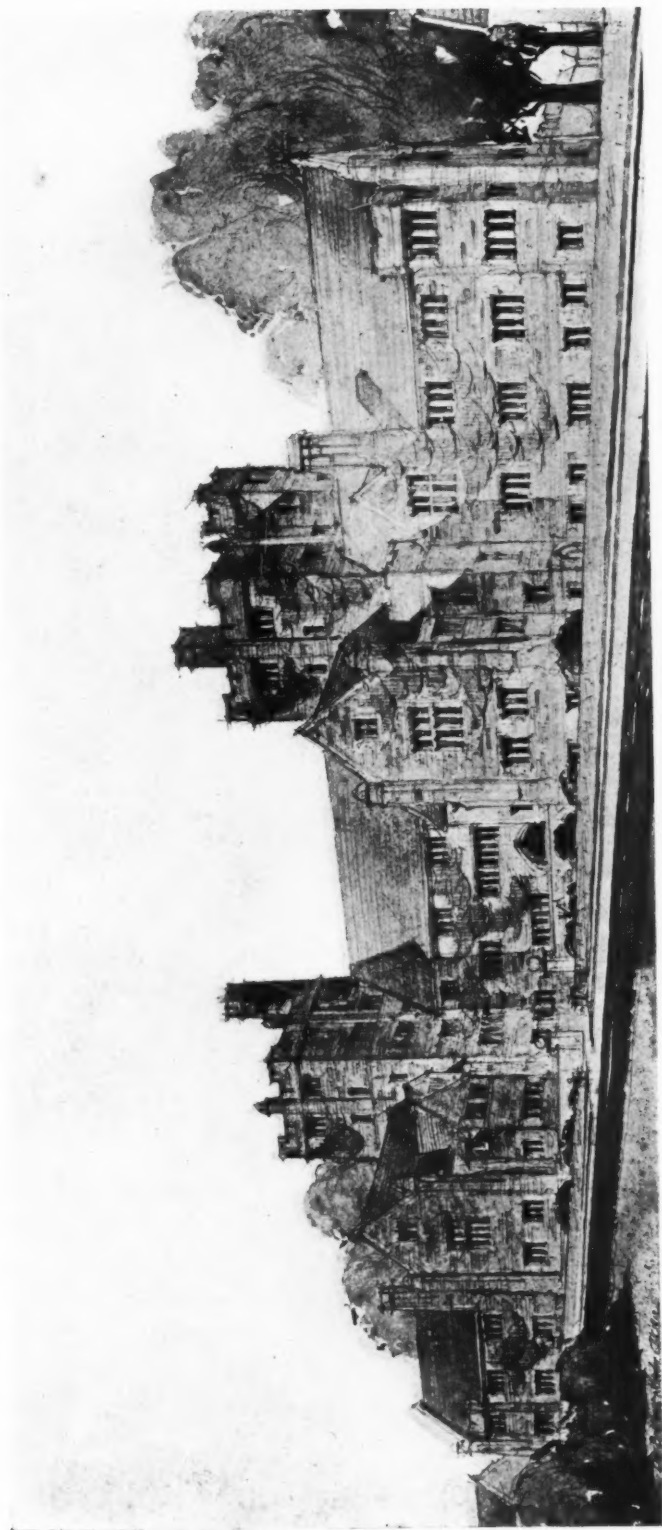
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ENTRANCE TOWER FROM NORTH-EAST

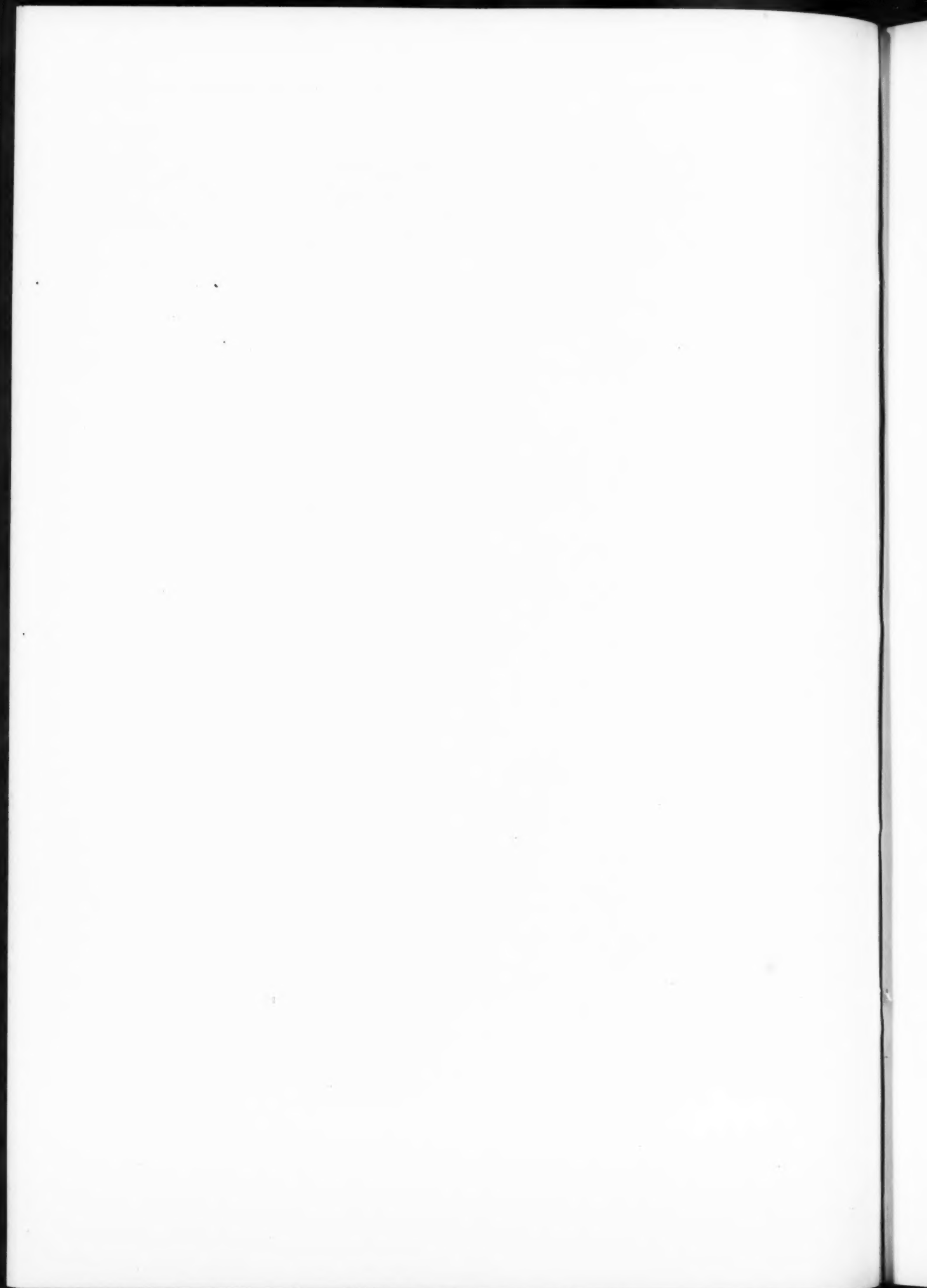
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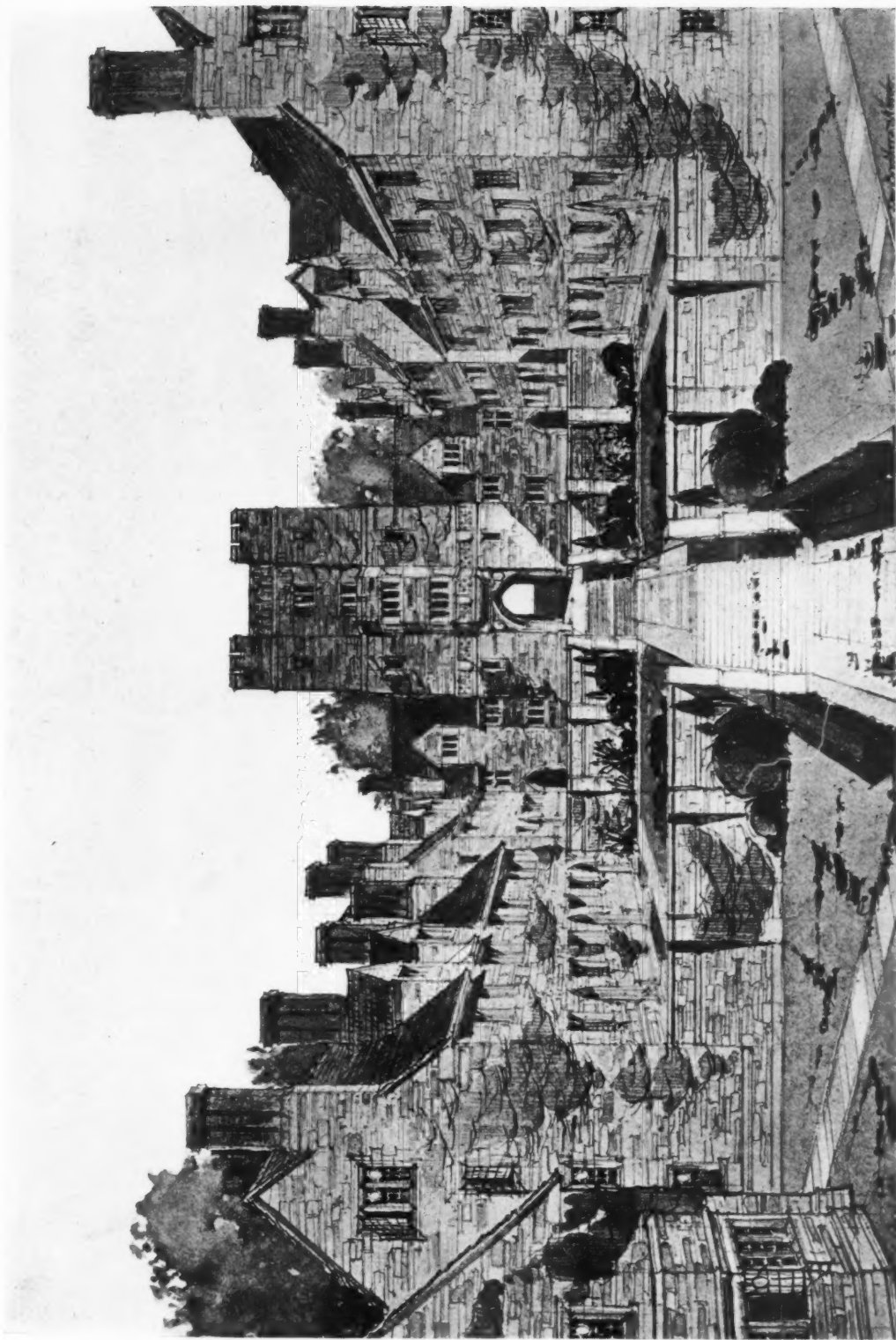




DINING HALLS FROM NORTH-WEST

RESIDENTIAL HALLS, CORNELL UNIVERSITY, ITHACA, N. Y.  
MESSRS. DAY BROTHERS & KLAUDER, ARCHITECTS

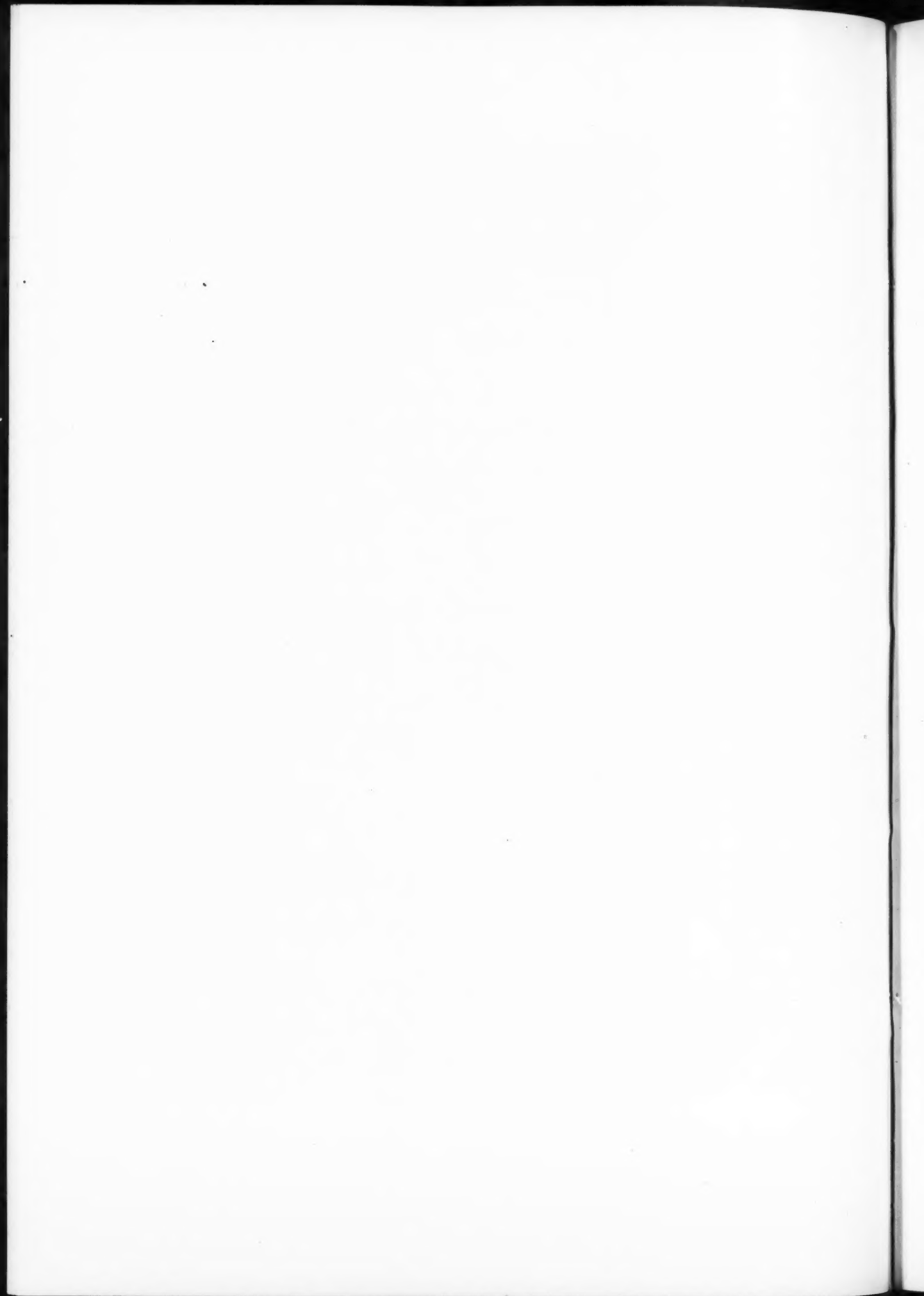


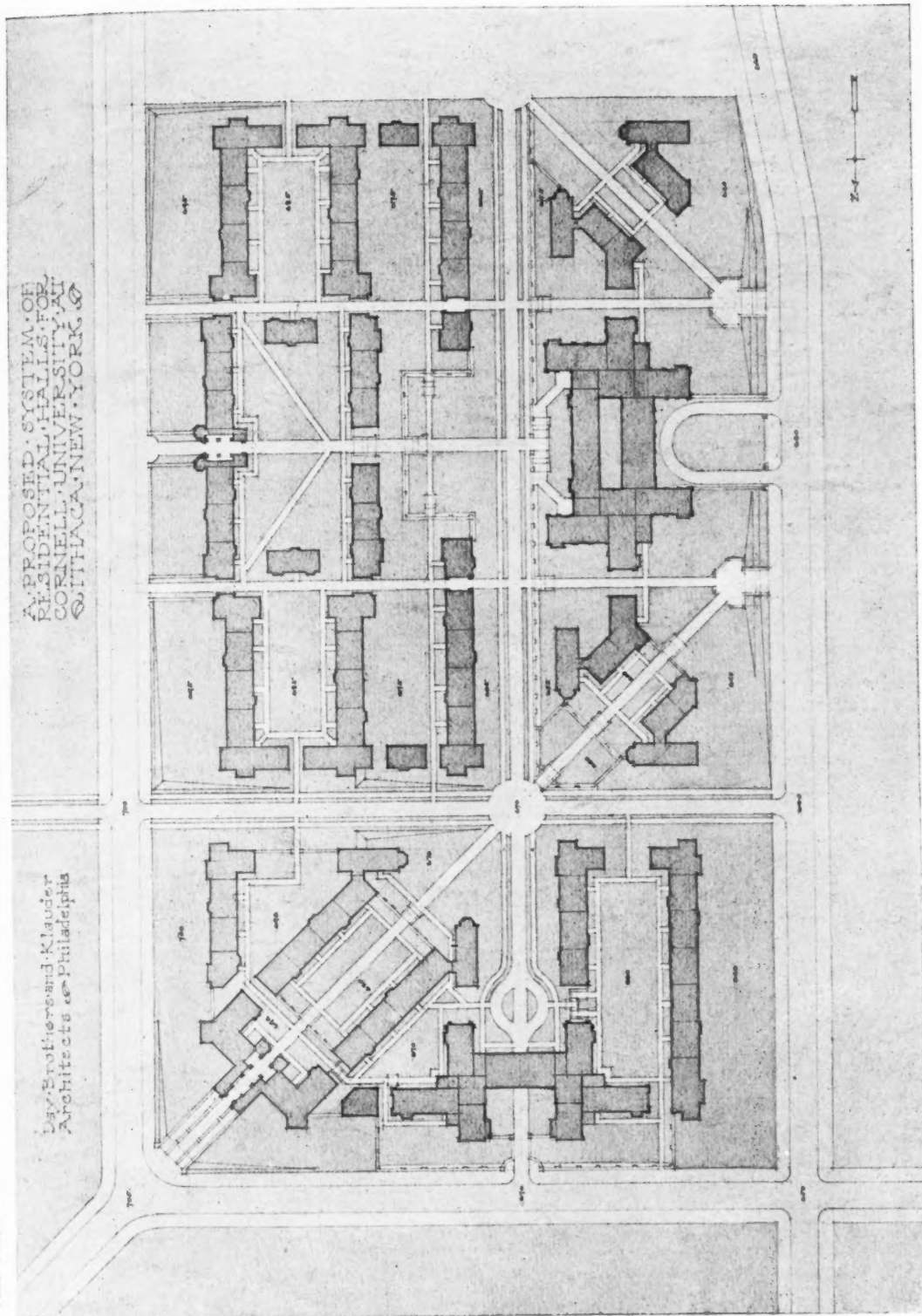


PERSPECTIVE VIEW OF DIAGONAL COURT

RESIDENTIAL HALLS, CORNELL UNIVERSITY, ITHACA, N. Y.

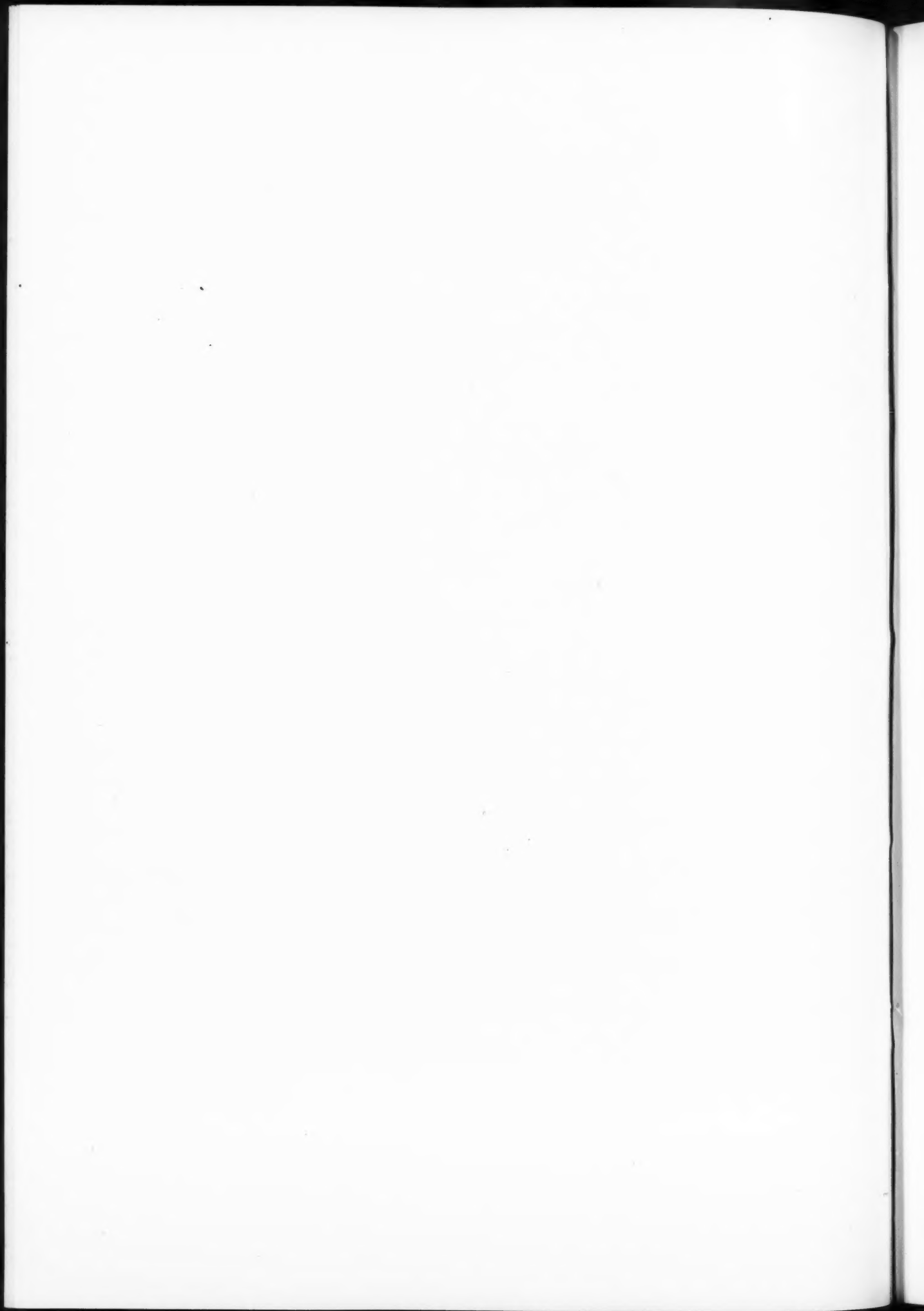
MESSRS. DAY BROTHERS & KLAUDER, ARCHITECTS

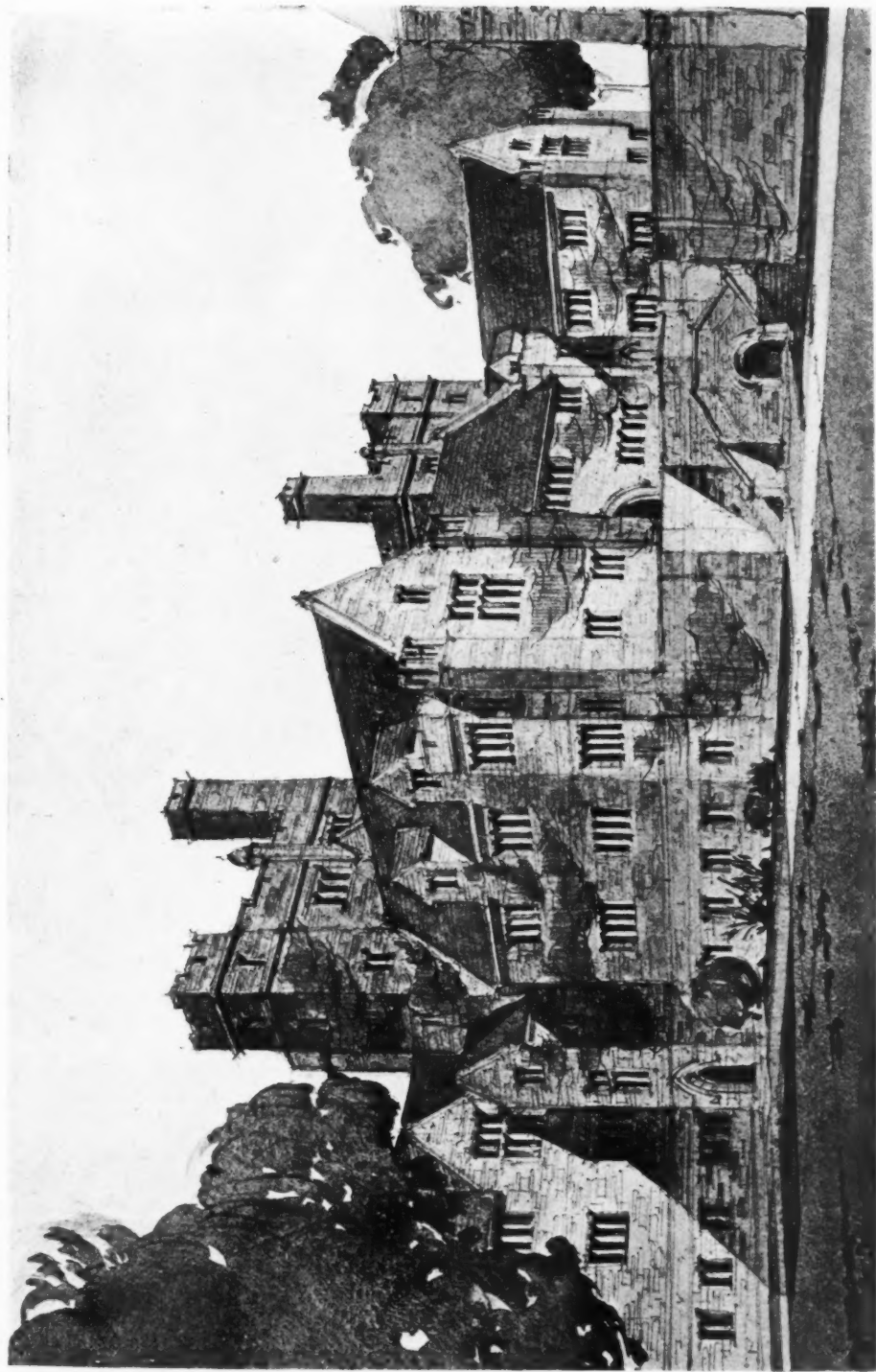




BLOCK PLAN

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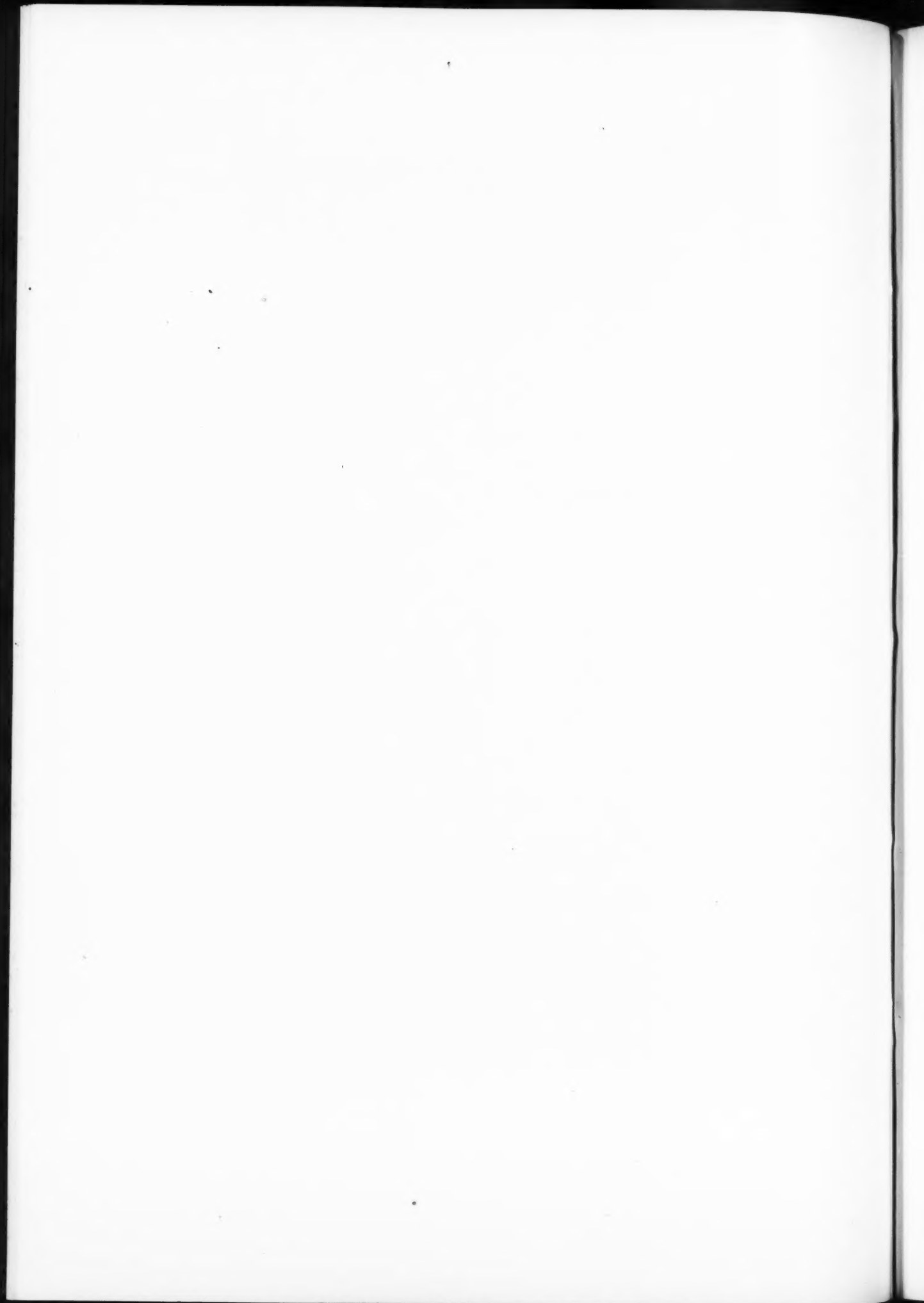


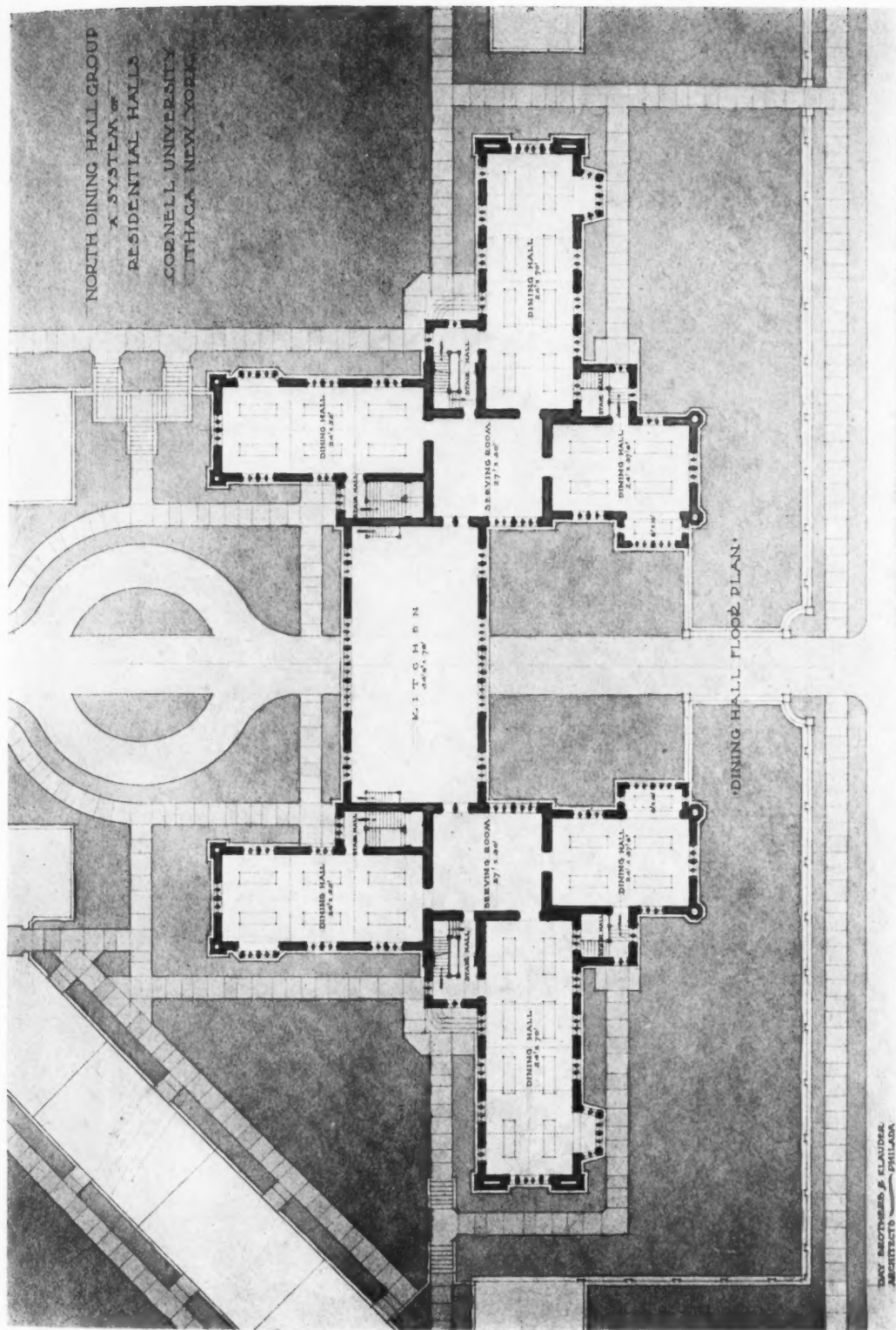


DINING HALLS FROM SOUTHWEST

RESIDENTIAL HALLS, CORNELL UNIVERSITY, ITHACA, N. Y.

MESSRS. DAY BROTHERS & KLAUDER, ARCHITECTS



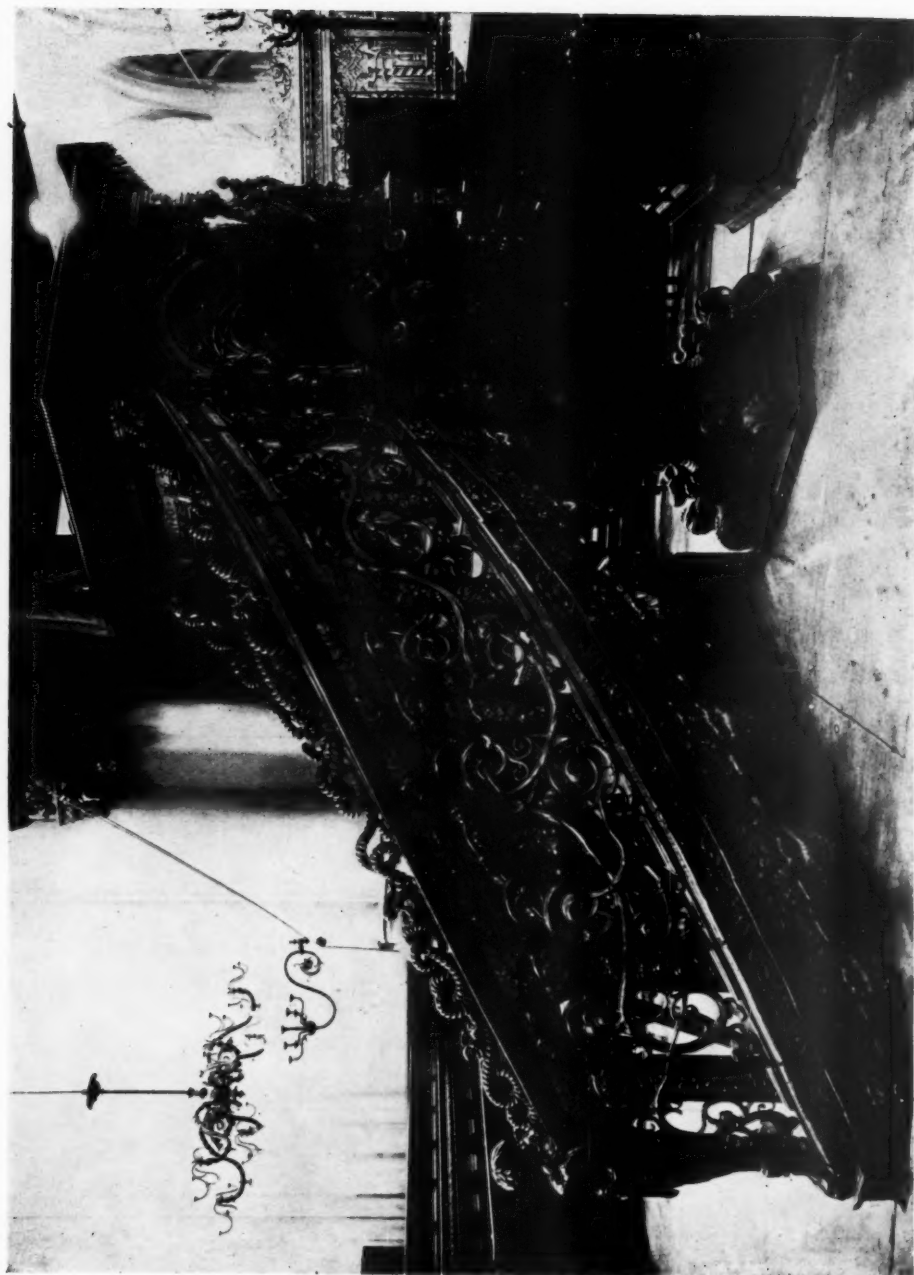


NORTH DINING HALL GROUP

RESIDENTIAL HALLS, CORNELL UNIVERSITY, ITHACA, N. Y.

MESSRS. DAY BROTHERS & KLAUDER, ARCHITECTS

THE AMERICAN ARCHITECT



PULPIT, THE NEW CHURCH, AMSTERDAM