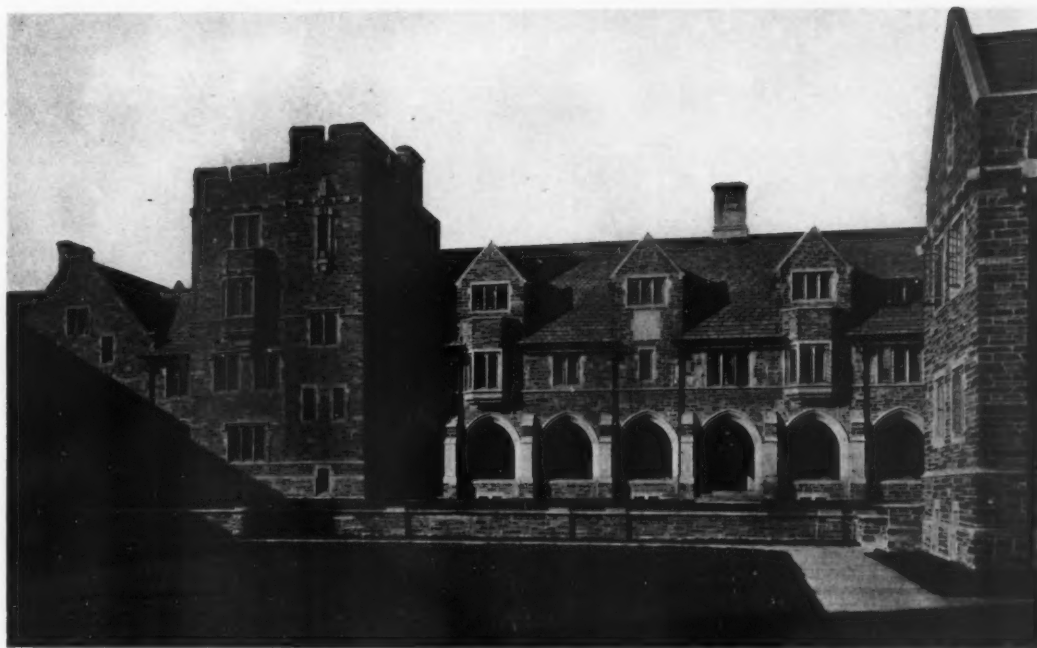


THE AMERICAN ARCHITECT

VOLUME CIV.

WEDNESDAY, NOVEMBER 26, 1913

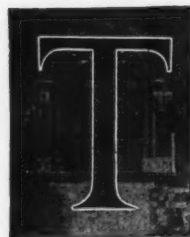
NUMBER 1979



NORTH SIDE OF QUADRANGLE

THE GRADUATE COLLEGE OF PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS

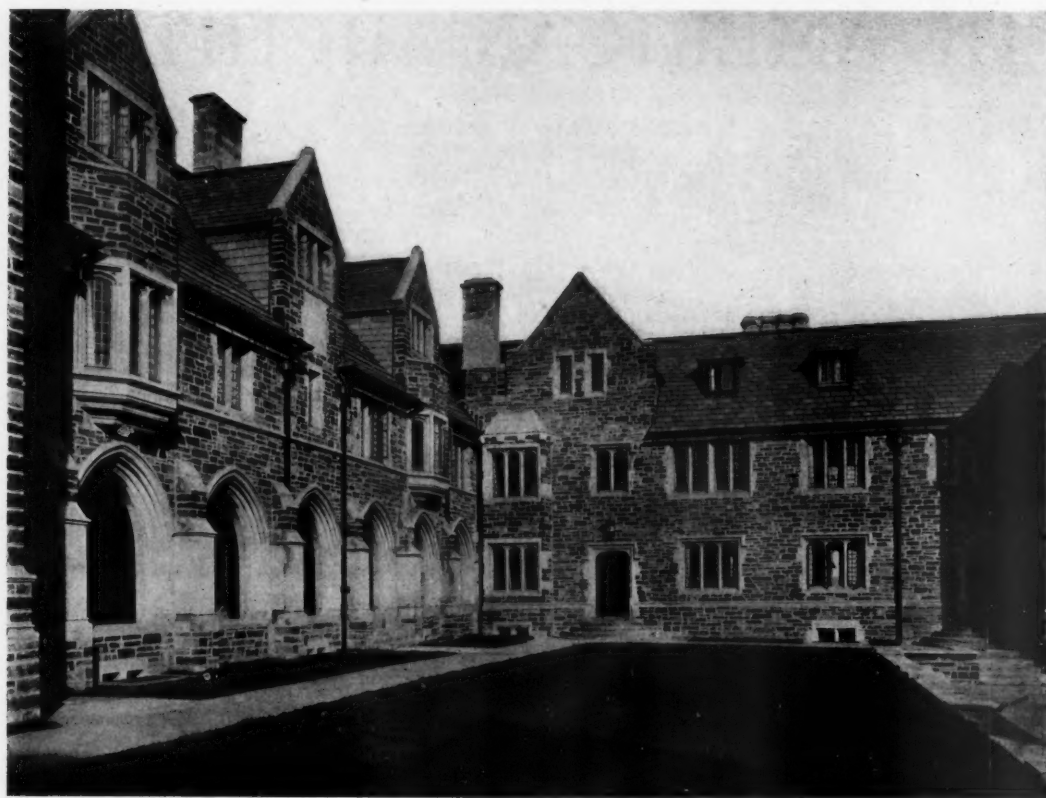


THE solicitous care exercised by college authorities throughout the country in the extension and up-building of educational centers is at no place better shown or more insistently emphasized than at Princeton University.

The recent addition to the buildings which form in part the newer Princeton, constitutes so scholarly an interpretation of the latest phase of the scholastic building as to deserve more than passing notice.

The Graduate College just dedicated is one of the most important of the many dignified structures whose design has originated in the Boston office of Messrs. Cram, Goodhue & Ferguson. The building presents something more to the thoughtful observer than a work of architectural design. Despite the fact that the structure has but recently been dedicated, and the planting which will eventually transform this breezy upland knoll into a spot of restful beauty has not yet been attempted, the general effect to one who first visits the Graduate College is that it has stood

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VIEW IN QUADRANGLE

there on its site for years; that the quiet and reposeful atmosphere that surrounds the place is one of long occupancy, of association with those features of the higher education inviting repose of mind and tranquillity of thought. No ivy has yet stretched its tendrils along the gray stone walls; no trees cast their shadows over well kept lawns, the group stands just as the builders left it, and also just as the architects made it. This scholastic neighborhood, complete and reposeful, is dependent on none of those extraneous and artistic assemblings so often called upon to hide shortcomings.

Description of the architectural features of this group need not be attempted here, for the Graduate College, as designed and planned, was very thoroughly described in *THE AMERICAN ARCHITECT*, issues of October 25th and November 1st, 1911.

The site and location of the buildings thereon does however deserve some comment. The Graduate College, of which

the Cleveland tower is an integral part, is not located within the original college group, but on the opposite side from the railroad track about a quarter of a mile from Blair Hall. The winding road leads by an easy grade to the low-lying hill on which the group is located. When first glimpsed, after the fringe of buildings which obstruct the view is passed, one does not grasp the scope of the buildings or their scale. But with each advancing step the vista opens until at last the terrace on the southerly side of the group is reached, and then the care that has been shown in designing the mass and silhouette is at once apparent. From this terrace now but barely covered with turf one turns to look over the view that stretches away in long vistas of bright autumn colors, showing at this time of year in the middle distance, with the vivid green of well-kept golf links in the foreground. To the left the towers and low lines of the college buildings are seen above the tree tops,

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DETAIL OF SOUTHWEST CORNER OF QUADRANGLE



WEST SIDE OF QUADRANGLE

while farther away to the right the athletic field and lake combine to make a picture that is impressive and inspiring.

The tall tower, a memorial to Grover Cleveland, whose place in the hearts of the students both past and present is one of deep respect, springs from the terrace, at the South-east corner of the group, its pinnacles glistening in the afternoon sun. As will be seen from the illustrations, which have been taken with the purpose of showing the general effect of the mass when viewed from different directions, the adaptability to site and the quiet dignity that one looks for in a group of this nature is at all times maintained.

The main problem to be solved was to provide advanced students with dignified housing and the dependent facilities and, as far as was possible, ideal conditions for scholarly companionship.

All this has, it would seem, been secured at the outset. And if this be true now, how much more ideal will this spot become when with the developing and enveloping hand of time the buildings will have been surrounded with those landscape features that are contemplated and will no doubt be carried to early and most satisfactory execution.

QUANTITY SURVEYING A NECESSITY FOR BETTER ESTIMATING METHODS

By G. ALEXANDER WRIGHT, Member San Francisco Chapter A.I.A.; Hon. Member Quantity Surveyors' Association, London, Eng.; Licentiate R.I.B.A.

PART II

Second. Competition in ascertaining the amount of quantities which occurs now would be avoided. One person, properly trained, would do what it now takes a number of persons to do. The surveyor, too, occupies in a sense the position of an arbitrator between the owner and the ultimate contractor. He lays no claim however to being infallible. We are told that to err is human, and no class of men are more willing to learn, or more keenly alive to the possibility of error. Hence they are trained to be careful and cautious, and will not be unduly hurried, and so, they very rarely make serious mistakes, such as we continually hear about now. In case of an unfortunate error creeping in notwithstanding this extra care, the surveyor will usually prefer to reimburse the one who suffers, rather than prejudice his reputation for accuracy. Where the quantities formed the basis of the contract, as the writer considers they should, the owner would know that he was getting

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ENTRANCE, HOUSE OF MR. ELMER GREY, OAK KNOLL, PASADENA, CAL.
MR. ELMER GREY, ARCHITECT

just what he paid for, and the contractor would be sure of payment in full for every item of work which he did. Each would get what they were entitled to. The quantity surveyor would become a kind of clearing house upon all questions arising as to quantity and cost, for it must be remembered that an experienced quantity surveyor is as well informed upon these subjects as the average contractor, and in some cases, more so. In this country it would be a new profession entirely, and the many advantages to contractor, architect and owner cannot be fully appreciated,

except by actual contact and experience with the complete workings of the system.

Third. The enormous saving of time to bidders and sub-bidders need not be discussed at length, this is so apparent, and indeed generally admitted. The bidders' time thus saved by the quantity system, can be used in more closely supervising work actually in hand. Upon a building recently completed by the writer's firm, costing about \$700,000, it was found that nearly 230 bidders and sub-bidders had, for the want of a better system, put in their time and efforts, unproductively, in taking off items, etc. If a uniform system had existed, the bill of quantities would have saved all this waste, and yet this is only one illustration in thousands. A bill of quantities would be segregated into all the different trades and could be used by sub-bidders. This quan-

tity idea is nothing new; the writer's first introduction to the system occurred some forty-five years ago. The basis of it is equity, a fair contract, a square deal, a definite sum for a definite quantity of work, or as Blackstone defines it "A sufficient consideration to do a particular thing." The principle now is becoming more general than ever. To an extent it has been followed by the United States Engineer Department, and in municipal and other engineering work in New York City, *i.e.*, the principle of measure and value. In 1905 also the State of Pennsylvania adopted

THE AMERICAN ARCHITECT



VIEW FROM SOUTH

HOUSE OF MR. ELMER GREY, OAK KNOLL, PASADENA, CAL.
MR. ELMER GREY, ARCHITECT

this principle by law, which appears to have fallen into disuse, as might have been anticipated by any person with any knowledge of the subject, because the state would not guarantee the quantities. The requirement by architects of a schedule of unit prices for certain work is growing in practice, and indicates the trend of the times towards an American system of quantity estimating.

The principle of payment by measurement is in operation in Germany, and the employment by the French architects and contractors of their "verificateurs" is familiar to most of us, at any rate to those who have travelled. Much interest is at the present time being shown in this subject by our neighbors the Canadians, whilst in South Africa, according to recent reports, the members of the Institute of Quantity Surveyors there (established several years ago) are kept well occupied. In New South Wales, and in Victoria, Australia, the quantity

system was unanimously adopted in 1891 by the local architects and contractors, and has been in full operation ever since. It may be interesting to mention here that an American architect, the late Mr. J. Horbury Hunt, then President of the N. S. W. Institute of Architects, and an honorary corresponding member of the A. I. A., was one of the strongest supporters of the movement, and it was the writer's privilege to discuss the advantages of the system with Mr. Hunt whilst visiting Sydney at the time the adoption of the system was under discussion. Then we find the system in operation in the larger cities of Ireland. Long ago in Scotland, the advantage of paying only for what was received, and getting all one paid for, became as apparent, as it has since become in other places.

In England this system of estimating has been followed longer than the writer can remember, and the loose methods, such as

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we still employ, have long since been discarded. No self-respecting contractor there will spend his time gratuitously figuring out quantities in competition with his fellows, for the benefit of some owner who may, or may not, ever build, or have ever intended to do so. Life is too short across the Atlantic to do such things.

The accurate systematized measurement of quantities and analysis of prices, should be of interest to all connected with building operations. These two things above all others appeal jointly to both owner and contractor (involving as they do ultimate cost), and so it is suggested that the insane demand for reckless speed, in place of accuracy, when taking figures, would justify American architects in calling a halt, and in considering the adoption of saner and more equitable methods. An opportunity offers for them now to be originators and leaders in a great movement, aimed solely at a betterment of conditions, and to remain no longer mere followers of a custom, as foolish as it is pernicious.

Fourth. A word as to the accuracy of surveyors' quantities. Can they be depended upon? One safeguard already suggested is to make them the basis or essence of the contract. The writer has advocated also the registration of practicing quantity surveyors, after passing a qualifying examination. Another safeguard would be the issuance of a state license to practice. For incompetency or improper conduct a delinquent's license may be endorsed, suspended, or cancelled. Some contractors have suggested a bond, but there is no doubt that a proper protection against loss can be found and adopted, satisfactory to all concerned. This might to a great extent, be regulated by the terms of a contract. One thing the bills of quantities being duplicated, every bidder's copy would be alike. All would figure cost from precisely the same starting point. The incompetent bidder, or the careless one, could not very well omit the glass, or the painting, or any such item, and thereby defeat a more competent or careful bidder. This occurs daily now. No time need be wasted at the architect's offices asking for interpretations, or rulings as to the meaning of this and that, and the verbal information

thus obtained promptly disputed after the contract is signed. Again, the sub-bidder's bid being made upon the quantities, there could be no subsequent contention on either side as to what was, or was not included in the figure. The quantity system provides that all additions and omissions, to, or from the original contract, shall be measured by the contractor and the surveyor jointly at the time such occur, and the quantities definitely agreed upon. Then at completion of the work the unit prices in the priced bill of quantities, except as may be otherwise provided for in the contract, applied, the result representing the amount or value of such variation, the original estimate being priced upon that understanding. No disputes can occur upon such points. As a further precaution the priced quantities should, at the time of signing the contract, be sealed with wax, endorsed by the parties to ensure future identification, and be deposited for safe custody, in a bank vault, for example, until required for pricing the variations as above suggested.

In communities where the quantity system is followed, the bidders simply examine the architect's drawings and specifications sufficiently to obtain a general idea of the character of the building, but until the contractors of this country become accustomed to pricing the surveyor's detailed quantities, there could be no objection to supplying bidders with the drawings and specifications as at present, and the detailed quantities in addition.

Fifth. Uncertainties and ambiguity having all been removed and adjusted before the bids were even invited, and all interpretations of drawings and specifications having been determined before the signing of the contract, instead of afterwards, the source of many constantly arising disputes would be prevented. The system is a protection as well as a help to the competent bidder. So demoralized have estimating conditions become in some states, that the average competition job is now scarcely worth having, from an income producing standpoint, a sad commentary upon modern competitive methods. The advantages to be derived from the quantity system are so manifest to those who are really familiar

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with it, and the readiness with which it can be adapted to American work and sentiment, so obvious that it seems inconceivable why this system should have been so long overlooked by a progressive people.

Sixth. Whenever the quantity system is finally adopted and bidders are no longer compelled to gamble with speculative items and covering clauses; when the element of chance is eliminated, and bids which now require three or four days to make, can be safely prepared in as many hours; then the responsible contractor will again have an opportunity of making a fair profit, and owners will get still closer figures. Fewer possibilities for disputes and delays will occur, and the architect's office will be relieved of many things which do not, and never did, properly belong there.

Correct bids cannot be made upon defective quantities as is attempted now so largely. Correct quantities necessarily require correct drawings, details, and specifications. It is as easy to prepare same accurately before a contract is let, as to interpret them afterwards.

The quantity surveyor's advent in friendly co-operation and consultation with the architect must result in greater accuracy and stimulate a healthier atmosphere among the building community, more honest effort, better work, and promote a respect and confidence among the public, for those engaged in the building industry, which is not over conspicuous at present.

ARTISTIC ADVERTISING*

REDEEMING THE BILLBOARD FROM THE COMMONPLACE

"The designing and use of posters is a subject far better understood abroad than with us. We have not yet learned to make the better forms of artistic advertising, and what we have made we employ in a fashion which may be termed an abuse rather than a use. The growth of our great publicity agencies has made familiar to us the words 'the bill-board nuisance.'

"That bill-boards have become a nuisance is primarily, because, as a nation, we are still in the process of learning what

is the meaning of the words 'good taste.' We are a great industrial people, which has, as yet, no great industrial art. Our lack of taste makes itself evident in our willingness to submit to conditions and abuses in advertising display which abroad are prohibited by stringent laws.

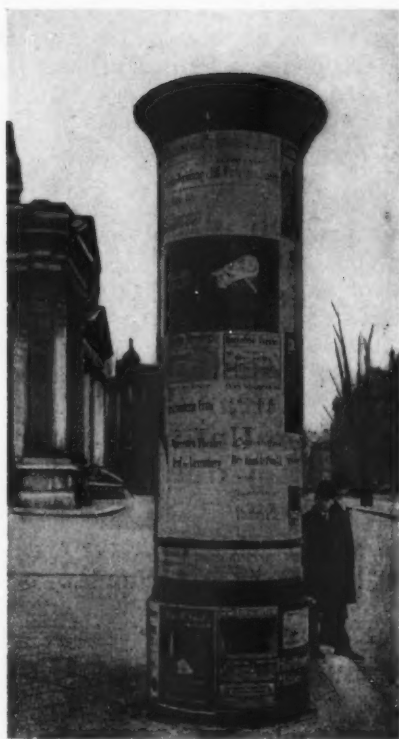
"We have, in this country, no Minister of Finance to say, as M. Klotz, in France, that 'beauty is a part of the natural patrimony,' and that 'it is intolerable that publicity agents should prevent the public from enjoying the beauty of scenery.' Hence our finest streets, our most costly viaducts and elaborate parkways are lined with billboards without let or hindrance.

"A few citizens and a few public-spirited societies have tried to obtain regulation of these matters by statute, but so long as judges hold that a man's right to annoy his neighbors with huge signs cannot be taken from him 'without compensation,' so long the nuisance will persist. Our cities can tax citizens that beauty may be created in streets and parks, but cannot,



A BERLIN POSTER COLUMN

*Extracts from an address delivered by Dr. John P. Haney at the October meeting of the Municipal Art Society of New York.



POSTER COLUMN IN BERLIN

without constitutional amendment prevent the destruction of this beauty by what we like to call 'private enterprise.' 'What we need,' says Mayor Gaynor's Commission, 'is to have beauty written into the Constitution,' so that judges may heed it and understand that the public has as much right to have its eyes protected from the sight of ugly sign-boards as its ears from unbearable din, or its nose from foul odors.

"Abroad, restriction of the billboard has not acted to lower the standard of the art displayed. Rather, it has tended to raise it, and to make it pay a handsome revenue. Fewer sites offer, and those which do are under city control, and are made to contribute to the city exchequer. 'In Berlin,' says New York's recent Commission on 'New Sources of City Revenue,' 'the advertising-stands or "kiosks" pay \$95,500 a year to the city treasury, and Belgium collects nearly as much by its poster tax. Even in South American cities the street advertising is strictly controlled, Buenos Ayres collecting revenue of over

\$100,000 a year from this source alone. Compared with these figures, the sum collected for advertising license fees in this city appears but a trifle.'

"Advertising, as art, has a reputé on the Continent which it does not enjoy with us. Men are especially trained for this work in Continental industrial art schools, and collectors vie with one another in securing examples of their work. In this collecting the art libraries join, the greatest in Germany—that in Berlin—boasting many hundreds of choice posters, all carefully mounted and stored in specially built cases. Similarly, the Folkwang Museum, at Hagen, collects the finest work of German and Austrian poster designers, and makes of its collection traveling exhibitions which are sent throughout Germany to assist in raising the standards of 'commercial art.'

"Commercial Art with us is a term of reproach. As a people we like to distinguish between what we call 'Fine Art' and art of all other forms. Unfortunately, our painters and our art schools aid in maintaining this false distinction. Our art students, for the most part, wish to be makers of pictures and our well-known



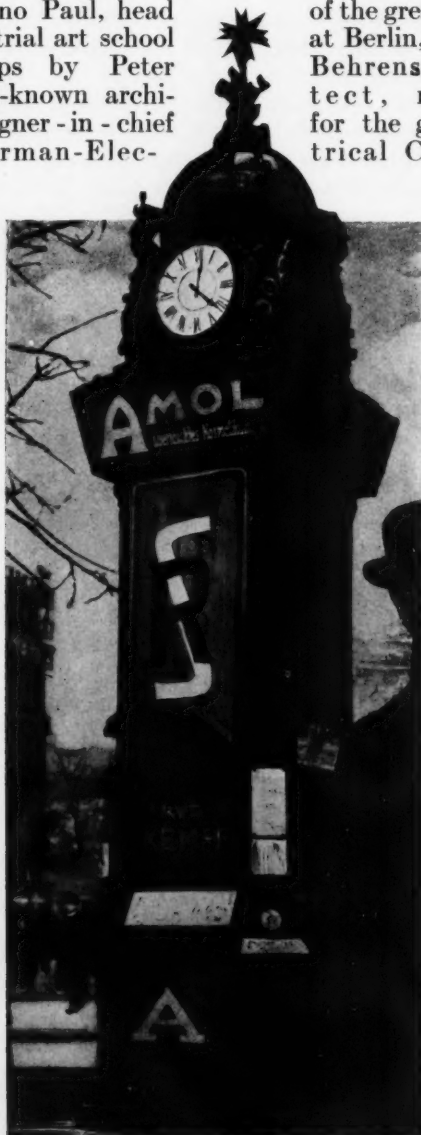
ADVERTISING KIOSK AND NEWSSTAND IN BERLIN

THE AMERICAN ARCHITECT

painters hold aloof from making 'signs for the trade.'

"How different and how much better for industrial art is the attitude of artists abroad! In a dozen German cities one may find the names of leading artists attached to designs for lamps, rugs and furniture, even to the covers of theatre programs, or to the labels to go on candy boxes or bottles. In any exhibit of industrial art one will find posters by Jank, a noted painter, chairs by Bruno Paul, head of the great industrial art school at Berlin, and lamps by Peter Behrens, a well-known architectural designer - in chief for the great 'German-Elec-

trical Com-



A FOUR DIAL MUNICIPAL CLOCK AND ADVERTISING COLUMN

pany.' These names are but samples. Scores could be added of those trained in the studios supported by the state, who have aided in the last generation to bring Germany's industrial art to the front.

"The attention given to advertising by the industrial art school has made the foreign poster what it is. The earlier history of this art saw its best examples produced in France. There Chéret, Steinlein, Mucha and Toulouse-Lautrec showed what striking effects the artist could obtain with simple masses and striking color effects, but it was left to German and Austrian designers to consider further the appeal of the poster through the element of humor, and the reduction of the printed word to its lowest terms.

"It is in these elements of humor, of simplicity of design, masterly drawing, brilliancy of color and brevity of phrase, that the posters of Klinger, Bernhard, Hohlwein, Gipkens and Obermeier have of late years come to claim position in the first rank. With these artists it is the picture which must tell the story, and tell it so well that it may hold the eye when on a 'kiosk' or bill-board, with a dozen other clever drawings. No wordy paragraph of details is added to confuse the eye with a mass of small and wiggling spots. Our advertisers have yet to learn to subordinate the 'story' to the art which needs no further explanation, allowing the jolly citizen with his stein to advertise the brewery, the natty equestrienne to tell the latest triumph of the fashionable tailor, or the deliciously ridiculous centaurs of Klinger to remind one of the humorous pages of the *Lustige Blätter*.

"In the United States we are undoubtedly making great strides in our advertising art. The Leyendecker Brothers, Maxfield Parrish, Gould, Wildhack, Fancher and others, have made excellent posters, but we have yet to develop an American advertising art which shall give in sprightly and humorous vein, and with masterly handling of line and color, something of the genial breeziness of American character.

"For the greater part, our advertising is still in the hands of men of indifferent art training. It is commercial in the nar-

(Concluded on page 216)

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

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G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

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

CHICAGO OFFICE, Hearst Building
Page A. Robinson, *Western Manager*

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VOL. CIV NOVEMBER 26, 1913 No. 1979

TAKING UNJUSTIFIED ADVANTAGE OF AN EXISTING CONDITION

EQUITABLE exchange of values is the basis of honorable commercial life in America, and any known and persistent violation of that equity is a discredit to those responsible for it. A discrepancy between values given and received apparently exists in the extra fire-insurance premiums demanded on "fire-proof" mercantile and office buildings more than eight stories high. An extra premium charge of one cent per \$100 is effective on buildings of nine stories and the charge multiplies rapidly on buildings exceeding that height. The schedule of the New York Fire Insurance Exchange, according to a study made by the Heights of Buildings Commission, indicates that the extra premiums based on excessive height alone, amount to thousands of dollars in the case of certain buildings.

These extra charges, in the case of the Woolworth Building said to total more than \$10,000 a year, are justified only on the assumption of increased risks by the insurance companies, who profess to make their charges in accordance with experience

in losses. The record of fire loss to the high buildings erected during the past fifteen years in Manhattan, however, does not appear to justify the charge of any extra premium for this class of buildings, for even when the contents in any portion has been practically consumed, the fire loss was generally restricted to a very small proportion of the building. When the fire in the Ashe Building two years ago destroyed the highly inflammable stock of a clothing company and claimed the lives of many workers, the damage to the building itself was almost negligible.

Of course, before the advent of modern methods in the erection and equipment of office and mercantile buildings, there was probably good reason for believing that a high building entailed a risk disproportionate to that of the lower structure. On account of imperfect construction, and insulation and few and lax legal requirements, there were then more opportunities for the breaking out of fires than under present conditions, and the character of building permitted their easy and rapid spread. At the same time inadequate alarm systems and fire-fighting apparatus rendered the detection of fires less prompt and their extinction less certain.

Many of the highest buildings recently erected in Manhattan seem to entail, in proportion to their value, a less degree of risk than some eight-story structures which, though technically fireproof, are of imperfect construction and equipment. Yet, under the present system of charges, the highest buildings in which the probability of fire loss is minimized by relatively perfect construction and equipment, must pay a rate of premium disproportionate to the rate paid by buildings which though of less height frequently offer greater chance of loss. Construction and equipment, rather than mere height, would seem to be the true criterion of fire hazard.

The moderately high building is an economic necessity in many instances and is likely to persist in spite of the unjust discriminatory premiums now levied against it. But for any commercial class to take advantage of another's necessity and make extra charges without giving value therefore, is a violation of commercial honor, as it is understood in America.

THE AMERICAN ARCHITECT

HASTE IN BUILDING

THE modern tendency toward haste in building construction appears to have reached its consummation in the recently reported feat of erecting a two and a half-story residence, from the cellar excavation to the final plaster coat, within twenty-four hours. From three to four hundred men were employed on the premises simultaneously and every time-saving device known to the builder's trade was utilized. In accomplishing this unusual enterprise the contractors must have had very much the same sensations that an architect feels in attempting to perfect designs for a prospective building within the time allowed by an eager client.

When an experienced business man urges that building operations be started, by contract, on a large apartment house within three weeks from the making of the first sketches, there is good opportunity for the architect to do some much-needed educational work. To tell his client the truth at the outset rather than entirely evade the issue, will forestall much ultimate disappointment on the part of the owner and relieve the architect of the odium that attaches to supposed tardiness. To take an inexperienced client "behind the scenes" and give him some idea of the amount of time needed for perfecting the details of his commission is missionary work worthy of a busy architect's consideration, for it may dispel the popular idea that the work is principally pictorial and may be readily done by a clever draftsman in a few hours.

Very few things worthy of perpetuity in art or architecture have been accomplished when speed was the controlling factor. Doubtless the ceiling of the Sistine Chapel could have been decorated within six months, but Michael Angelo would not have cared to sign it as his own. The artist's or architect's function is creative, and such creativeness generally cannot be hurried if the best results are to be gained. The use of mechanical contrivances for lessening the labor of building operations, and the rendering of skill in the drafting room more efficient by wise organization, are legitimate and generally desirable, but to allow too short a time for creating the design or directing the work is to render uncertain results which might otherwise be thoroughly satisfactory. When the exigencies of the case demand, as in the recent erection of a notable bank building in New York, architects have frequently shown a spirit of accommodation in accelerating the work that was equalled only by the excellence of its performance. It is unreasonable, however, for a client to ask an architect to do every day that which is justified only in emergencies. When through procrastination the client has allowed insufficient time for the preparation of drawings, the architect should not be expected to risk his reputation in attempting a commission which, when accomplished may not be satisfactory to either of them. An informal campaign of education in the necessity of allowing ample time for completion of drawings would be a step toward better relations between the public and the profession.

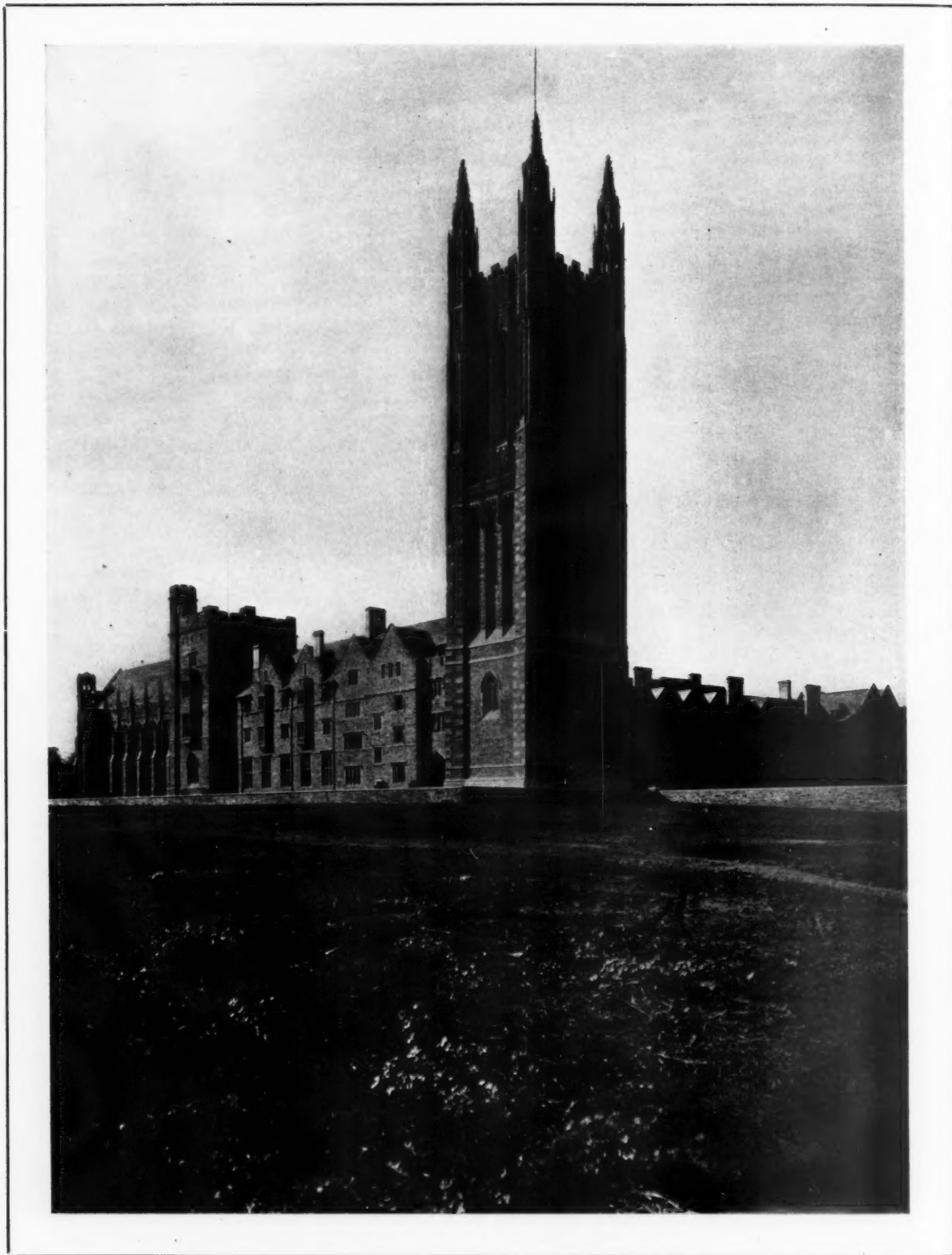
ARTISTIC ADVERTISING

(Continued from page 214)

rowest sense of that much abused word. The advertiser says the public is to blame for this, but the public is helpless to express its preference. It surely has never elected to have its finest street—Fifth Avenue—splashed all over, wherever there is a vacant lot, with badly designed, and badly colored lithographs. It has had no voice in the selection of the artists or in the demand that they fill their posters with a web of words, so that the design loses all unity and character.

"No, the American public is not to blame. Its taste is not of the best, but it is undoubtedly rising. We have not, in this country, as in Germany, a great society of 'Friends of the Poster,' with an illustrated magazine as its organ. But we have citizens, who feel the outrage of the untrammelled exploitation of scenic beauties, who know good drawing, and who will commend the recommendations of the Mayor's Commission as to the restriction of the billboard nuisance, and give recognition to those advertisers who demand simpler and finer examples of this most public of all arts."

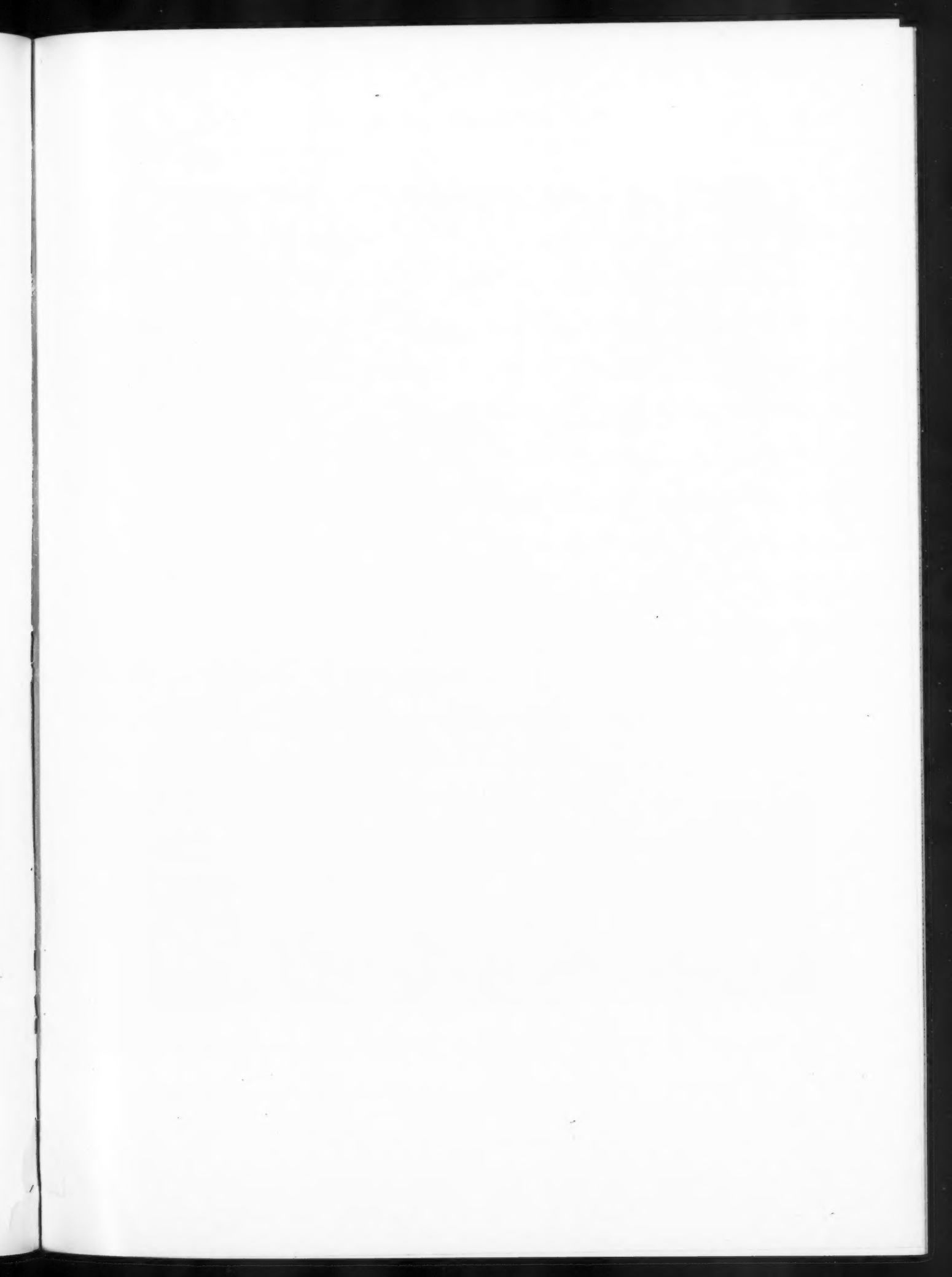


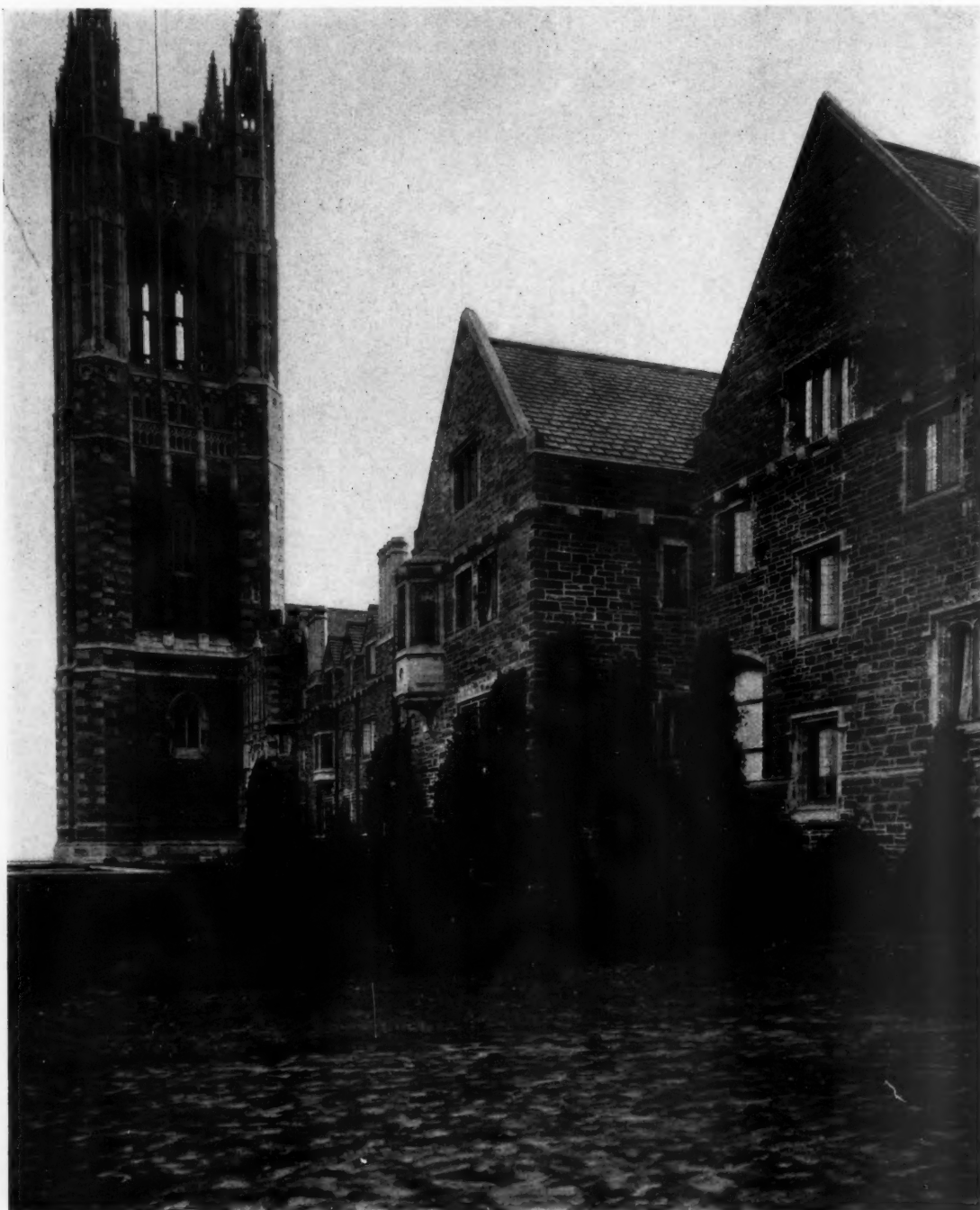


VIEW FROM NORTHWEST

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS

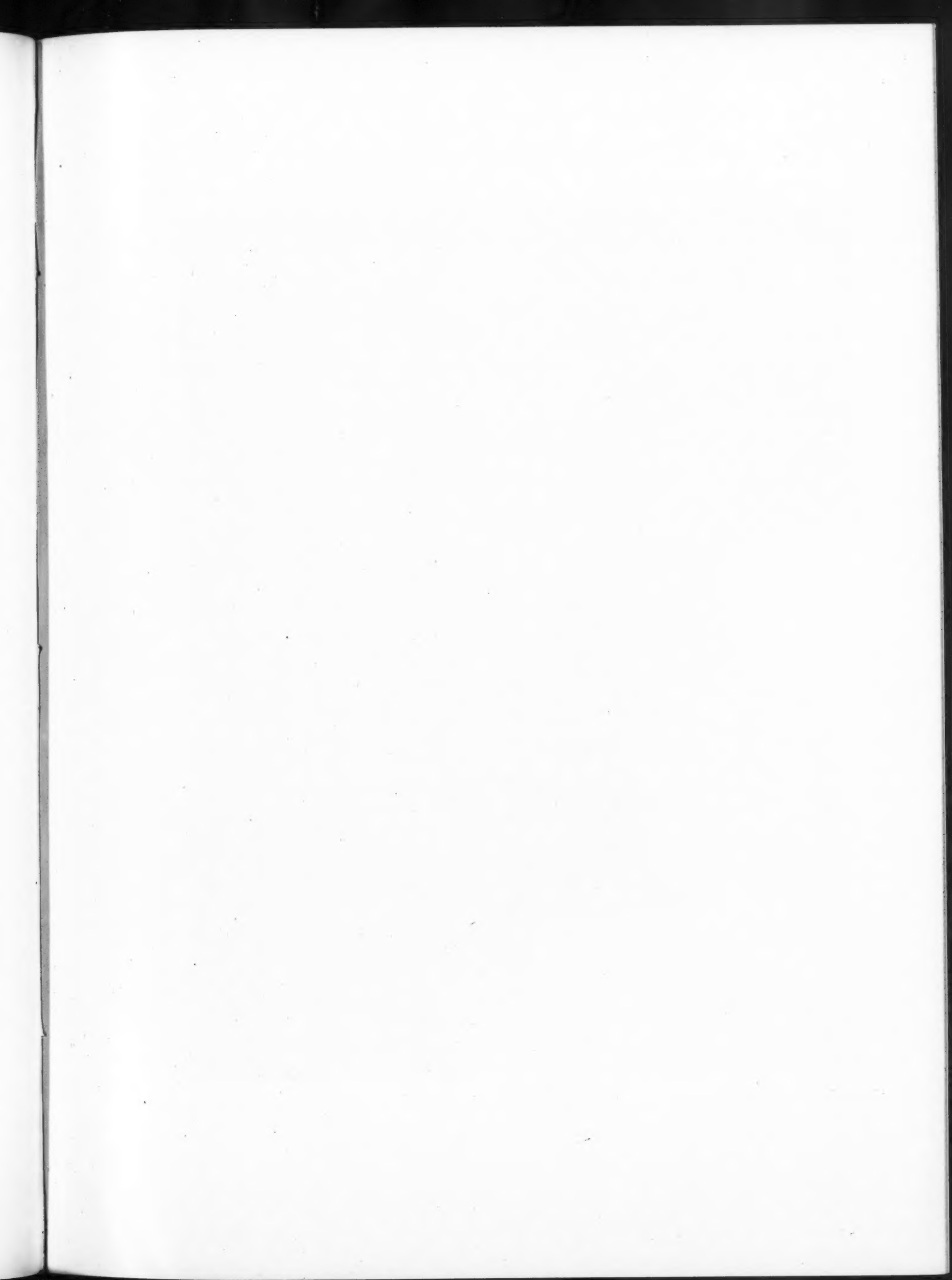




LOOKING ALONG EAST ELEVATION

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS





LOOKING ALONG SOUTH ELEVATION

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS

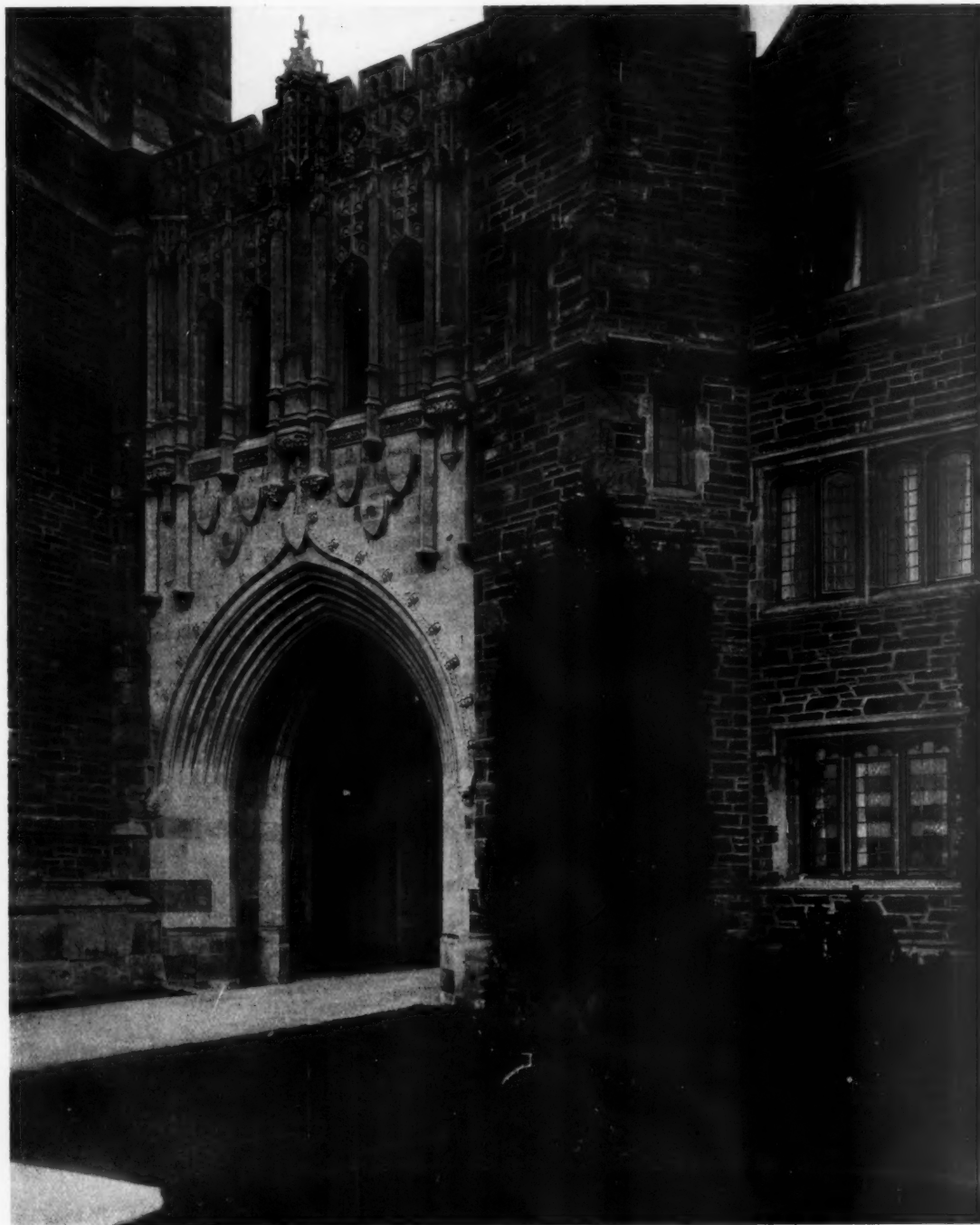


LOOKING ALONG SOUTH ELEVATION

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS

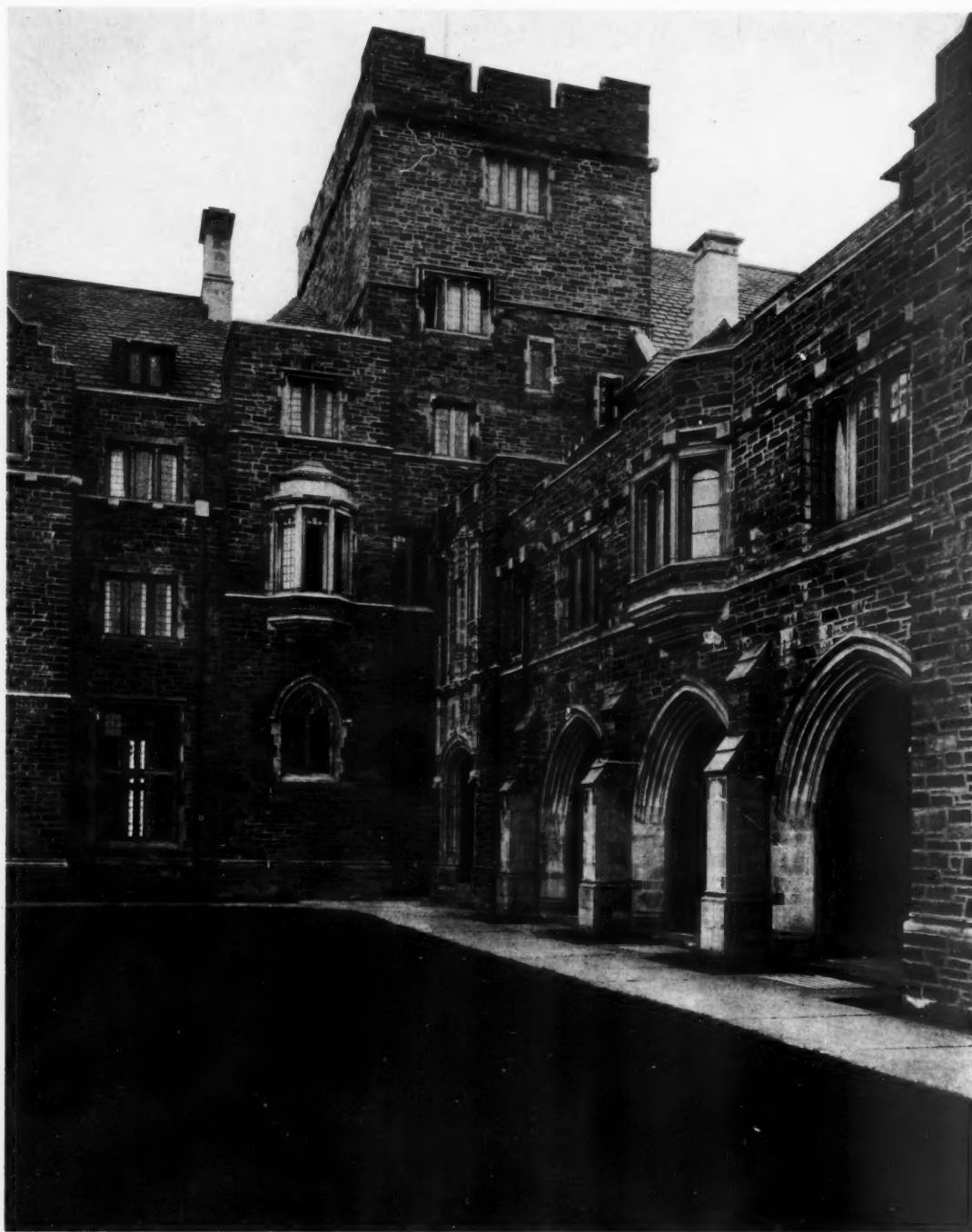




THE MAIN GATEWAY

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



QUADRANGLE, LOOKING SOUTHWEST

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

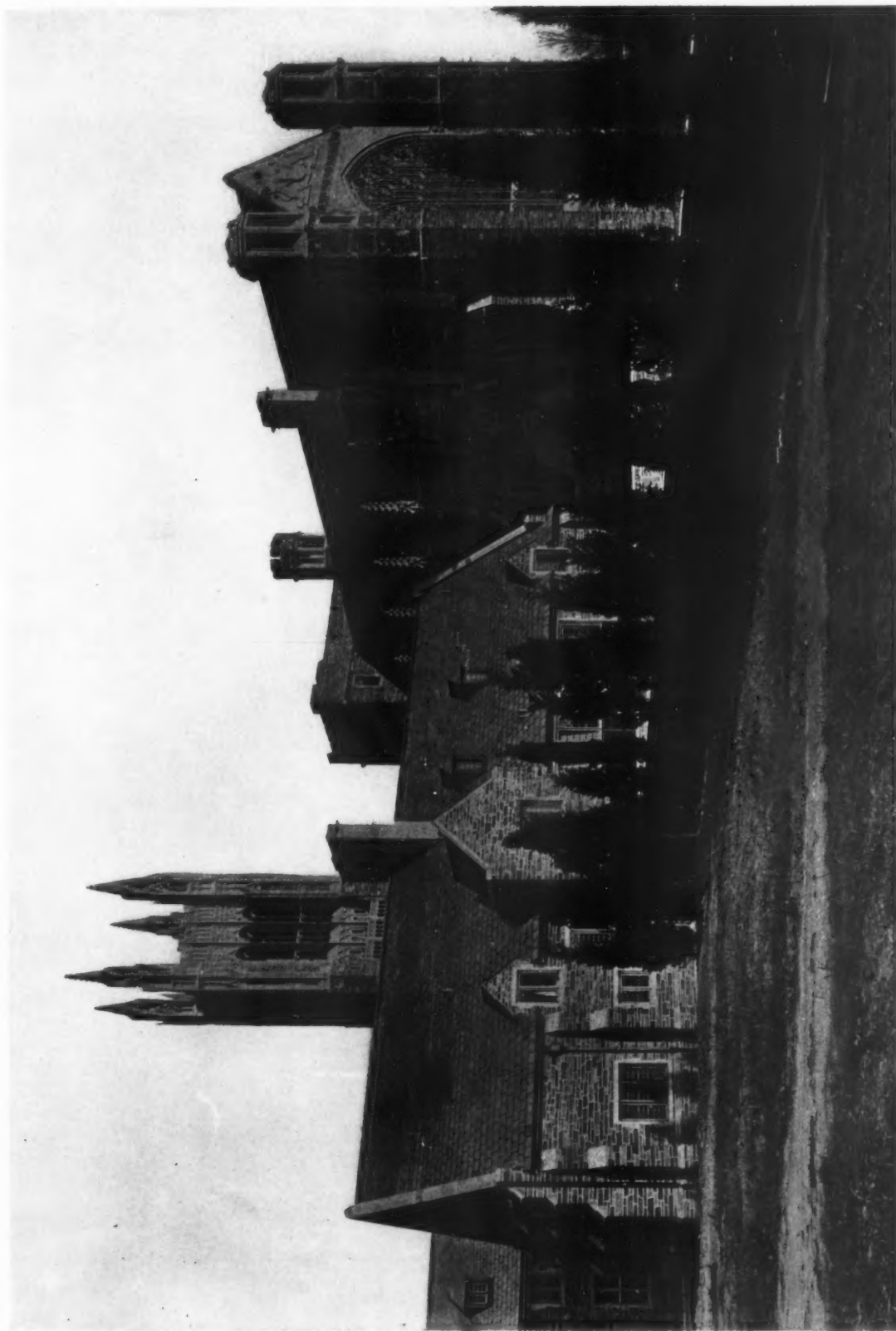
MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



QUADRANGLE, LOOKING SOUTHEAST

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



VIEW OF WEST SIDE

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY
MESSRS CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



THE GREAT HALL LOOKING WEST

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

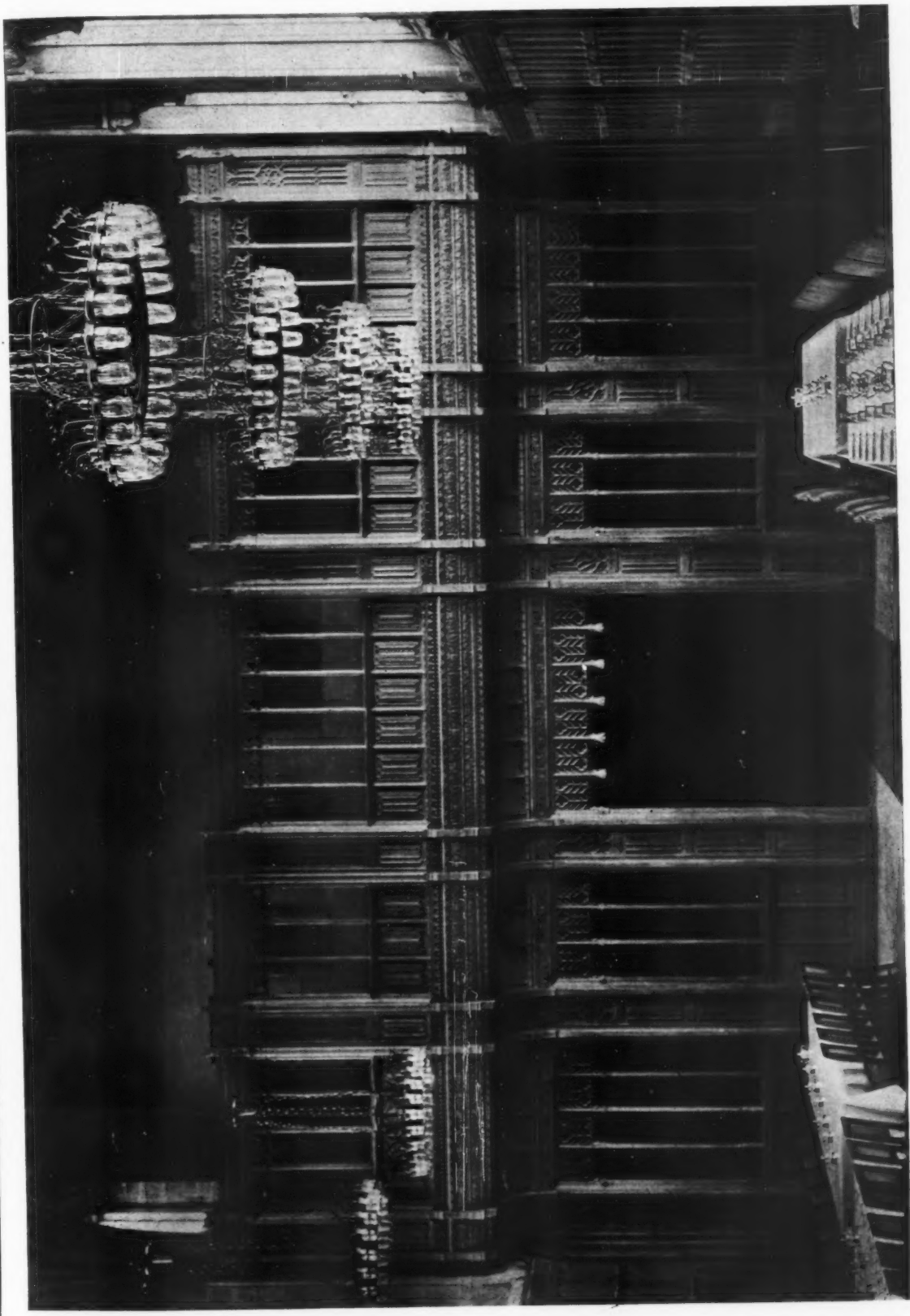
MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS



THE GREAT HALL, LOOKING EAST

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

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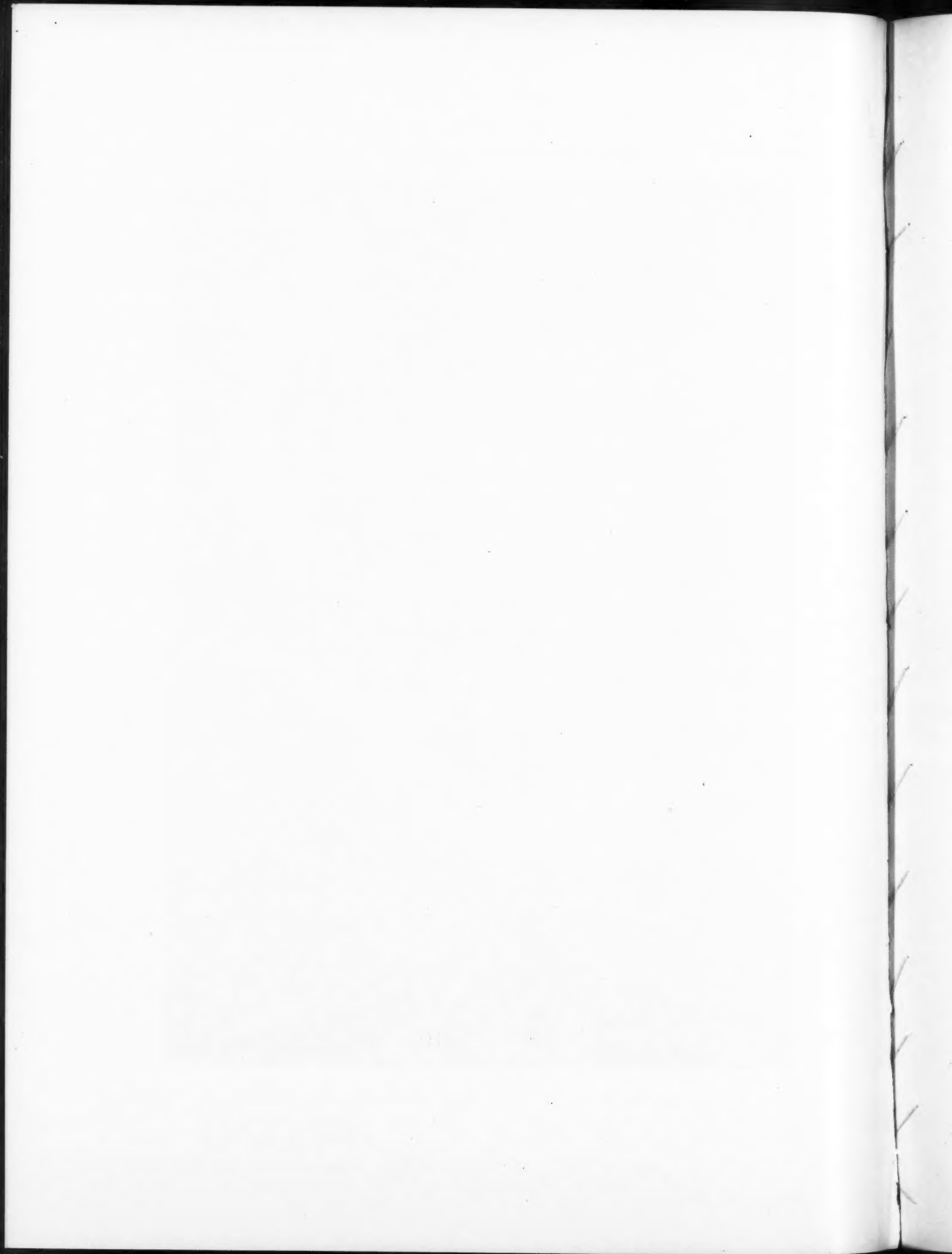
SCREEN, EAST END OF GREAT HALL
GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY
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COMMONS ROOM

GRADUATE COLLEGE AND CLEVELAND MEMORIAL TOWER, PRINCETON UNIVERSITY

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CURRENT NEWS AND COMMENT

THE LATE WILLIAM PITT PREBLE LONGFELLOW

At a recent meeting of the Boston Society of Architects, the following resolutions on the death of William Pitt Preble Longfellow were unanimously adopted:

"The Boston Society of Architects having, by the death of

WILLIAM PITT PREBLE LONGFELLOW, lost one of its most distinguished members, desires to place on record its high opinion of his character and of his services to the profession.

"As first editor of *THE AMERICAN ARCHITECT*, he gave to its pages a character of refinement and a literary excellence which professional journals too often lack; and his works, "The Column and the Arch," "The Encyclopedia of the Architecture of Greece, Italy and the Levant," not to mention such occasional essays as that on the Greek Vase, unsurpassed in its kind, form an enduring monument to his memory.

"His delicate health and modest disposition prevented the general knowledge of his qualities from being at all proportioned to their excellence; but to those who were privileged to enjoy his friendship the intercourse with so cultivated and well balanced a mind will ever remain a treasured memory."

THE CATSKILL AQUEDUCT AND ASHOKAN DAM

A REMARKABLE ENGINEERING UNDERTAKING NEARING COMPLETION

When, in the not distant future, water is sent through the seventeen-foot bore, extending from the Catskill Mountains in this state, 127 miles away, to supply New York City with water, the culmination of one of the most remarkable of recent engineering feats will have been accomplished.

Mountains have been pierced, rivers undermined and deep and broad valleys traversed. New York City has been tun-

neled and physical difficulties have been met and overcome in a manner to elicit the admiration of engineers the world over.

This aqueduct will, it is stated, have a flow of half a billion gallons a day, with a reserve capacity of 900,000,000 gallons for use in case of unusual fires.

The storage basin and dam at Ashokan, is in the heart of the Catskill Mountains. This basin has an area of 8,180 acres and a storage capacity of 132,000,000,000 gallons. Its cost to date has been about \$20,000,000. The reservoir tops 900 square miles of territory.

To create this reservoir seven villages were razed and 2,000 people were moved, eleven miles of railroad were torn up, sixty-four miles of road were discontinued, forty miles of new highway were laid, and ten new bridges were built.

ANNUAL MEETING IOWA CHAPTER, A.I.A.

At the recent annual meeting of the Iowa Chapter of the American Institute of Architects, held at Des Moines, resolutions condemning present methods of competition were passed. A proposed endorsement of a state license law was referred to the Legislative Committee. That the Committee will favor such endorsement is foreshadowed by the unanimous opinion expressed during the meeting for action that will place Iowa with other states now controlling the practice of architecture.

A plan to provide a "working basis" between the architects of the state and the Master Builders' Association of Iowa was also formulated and will be pushed to an early issue.

THE NEW DELHI

It is stated in the English architectural press that Mr. Edward Luytens and Mr. Harold Baker, the architects selected by the Government of India to prepare designs for the more important buildings of the new imperial capital, have left England en route for Delhi.

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THE GERMAN EMBASSY AT WASHINGTON A WRITER IN *The Architects' and Builders' Journal* DISCUSSES THE RECENT COMPETITION

The following comment by a writer in *The Architects' and Builders' Journal* of London, seems to condemn the methods employed in the recent competition, held in Berlin, for the German Embassy at Washington, D. C., but rather commends the object sought.

The article is as follows:

It appears that a competition among German architects was held for the design of this building, which is estimated to cost £200,000, and no fewer than 272 designs were submitted. A competent jury, including the Foreign Secretary and the leading architects of the Empire, assessed these, and selected the design of Bruno Moehring, who, if I am not mistaken, has done some excellent work in civic lay-out in Berlin. When the design came before the German Emperor, however, His Majesty wholly disagreed with the award, said the selected design was "not suited to Washington," and promptly set aside the whole of the competition drawings in favor of the Court architect, von Ihne, who was instructed to prepare the design. The unfairness of this proceeding is so obvious that I need not comment on it, except to remark that it would have saved a lot of trouble if the German Emperor had announced himself as sole assessor from the commencement. But it may be that His Majesty is, once more, doing a good work for his country. German architects of the modern school are dallying with a strange mixture of Classic and Art Nouveau, and if the selected design were of this character, it would be put out of countenance by the stately work which American architects are achieving; whereas, if I mistake not, von Ihne may be counted on for a non-committal design; and in a foreign country it is imperative to look sober and respectable, even at the risk of being deadly dull. A German innovator amidst the architecture of Washington would only invite ridicule, and we may be sure that is the last thing the Kaiser wants.

RHODE ISLAND CHAPTER APPROVES PROVIDENCE MUNICIPAL ORDINANCE CREATING CITY PLANNING COMMISSION

The Rhode Island Chapter of the American Institute of Architects at a recent meeting voted their unqualified approval of the proposed municipal ordinance creating a City Planning Commission for the city of Providence. In the course of a long discussion, those present pronounced the ordinance a model of its kind.

WASHINGTON, D.C., ARCHITECTURAL CLUB PLANS NEW TYPE OF EXHIBITIONS

The Washington, D. C., Architectural Club, it is stated, is endeavoring to inaugurate a series of one man or one firm exhibitions throughout the winter, to take the place of the usual annual club exhibition. According to reports, it is proposed to make an entire change of exhibitions every one or two weeks, and by this means maintain a constant interest in architectural work as opposed to the spasmodic feature of a single annual exhibition of short duration.

It is stated to be the unanimous opinion of the officers and members of the club, that a plan of this nature, when efficiently conducted, will offer to the public a continuous and varied series of exhibitions, throughout the winter, and be conducive to a better understanding of the work of Washington architects.

WASHINGTON STATE CHAPTER A.I.A.

The annual meeting of the Washington State Chapter of the American Institute of Architects was held November 5th. The following officers for the ensuing year were elected:

President, Charles H. Alden; Vice-Presidents, J. F. Everett, G. F. Cove, K. K. Cutter; Secretary, Arthur L. Loveless; Treasurer, A. C. P. Willatzen; For Council, W. R. B. Willcox.

Delegates elected to the Institute Convention in New Orleans, La., were Charles H. Alden, J. H. Schack, C. H. Bebb and W. J. Sayward.

The annual address of President Willcox, which related to certain phases of the relation between the architect and the public, was an interesting arraignment of some weaknesses of architectural design and was made the subject for discussion at the next regular meeting. Mayor Cotterill, the guest of the evening, spoke on some points of practical application of the new Building Code, and suggested the matter of illuminated street signs as one which deserved some attention from those interested in civic beauty.

THE AMERICAN ARCHITECT

Referring to his recent trip abroad, he gave an interesting account of the lay-out of European cities in regard to parks, boulevards, etc., which in most cases was made possible by the change from the ancient walled cities to the modern commercial one.

MASSACHUSETTS STATE LAW CREATING TOWN PLANNING COMMISSIONS

TARDY ACTION OF MUNICIPALITIES IN COMPLYING WITH THE LAW

The *Boston Herald*, commenting on the recent enactment by the State Legislature of Massachusetts, as to the creation of Town Planning Boards, states as follows:

"Eight states besides Massachusetts have some such law as that passed by the last legislature regarding the establishment of local planning boards by cities and towns of more than 10,000 inhabitants. These states are New York, Pennsylvania, New Jersey, Connecticut, Missouri, Illinois, Ohio and California, but in all of them the law simply gives permission for the creation of such boards. In Massachusetts the law is mandatory. Yet though it says "shall" instead of "may," only eight cities and one town have thus far complied with it, in anticipation of the first annual conference which will be held in this city November 18th and 19th, and there is apparently no way to compel the others to act."

THE PERSONAL SAFETY OF INDUSTRIAL WORKERS

MEASURES TO SAFEGUARD LIFE AND LIMB

In a recent issue of the *Industrial and Engineering Digest* there appears a well illustrated article showing what has been accomplished in Germany to safeguard industrial employees from accident.

The campaign of conservation in this country that was inaugurated a number of years ago looking towards conservation in every direction where waste was most to be found, did not take cognizance of human life and limb until the large number of accidents in hazardous employment had developed demands for damages to an amount that made some attention to the safety of employees a necessity.

In an editorial reference to the article, *The Digest* comments as follows:

"Human life has too long been held cheap in America, and the slogan of 'Safety First,' which is now being heard on our railroads, should be heard in our industrial plants as well.

"By this we do not mean that all American industrial establishments regard the safety of their employees as a secondary consideration. On the contrary, many of the American plants are the last word in safe-guarded machinery and provisions for the health and comfort of their workers. But such plants are the exception, rather than the rule. It is our earnest hope that this condition may be reversed, and that every American plant be as well safe-guarded as the German plant which we describe elsewhere."

THE BATHS OF CARACALLA

IMPORTANT ARCHÆOLOGICAL DISCOVERIES MADE BY PROFESSOR FERRI

A correspondent of the *Morning Post*, London, writing from Rome, announces that during recent excavations of the baths of Caracalla, conducted by Professor Ferri, archæological discoveries of the most important nature have been made.

He has found, it is stated, a large subterranean gallery, over half a mile long, as well as drains for carrying away the water from the baths, with the places where the slaves kept the towels for the bathers and the wood for heating the furnaces. In one of these drains he has come across the fragments of a marble group of statuary, representing Mithras killing the sacred bull, whose blood is flowing down its sides, while a dog and a snake are licking the bull, and a scorpion is biting it. The Baths of Caracalla were already known to have been connected with the worship of Mithras, as Senator Lanciani has shown.

PERSONAL

Mr. Harold G. Whitehouse, formerly of the firm of Keith & Whitehouse, architects, Spokane, Wash., has taken offices in the Hutton Building, Spokane, Wash., where he will practice his profession. He desires to receive manufacturers' samples and catalogues.

INDUSTRIAL INFORMATION

IN this section will be found information concerning late catalogues issued by manufacturers of building materials, fixtures or equipment. Also under this head will be printed, from time to time, certain data relative to new devices or methods of construction considered to be of interest to architects. Architects are invited to make use of THE AMERICAN ARCHITECT'S Catalogue Files and Information Department whenever they can do so to advantage. Any assistance we can render or information we can furnish in this connection will be freely given.

NON-LEAKING RADIATOR VALVES

A booklet published by the Detroit Lubricator Co., Detroit, Mich., illustrates and describes the Detroit Packless valve, a radiator valve that, it is claimed, will not leak. An accessory of this description will be valuable as an attachment to radiators, preventing the annoyance and often very considerable damage due to leaky valves. The makers claim for these valves an entirely new method of construction, which combines simplicity with artistic finish.

The booklet referred to shows the different types designed to meet the varying conditions of radiator service, and includes a table of "roughing in" dimensions that will be of value in making preparation for installations. The booklet will be mailed on request.

"THE CLEAN WAY TO CLEAN"

The above is the title of an attractively prepared pamphlet issued by Western Electric Co., who are makers of Western Electric Sturtevant vacuum cleaners. These cleaners are made in various sizes to meet the conditions of use, and in both portable and stationary types. The makers claim that they embody the latest principles of approved construction in vacuum cleaners, and that the strong vacuum which is known to be destructive to the fabric being cleaned is entirely absent in these vacuum cleaners.

The pamphlet referred to may be had by architects upon application.

SANITARY POTTERY

Sanitary Pottery for November, the house organ of the Trenton Potteries Co., Trenton, N. J., contains an instructive article on plumbing in moderate cost homes with various forms of specification for plumbing installation.

This publication may be had by architects upon request.

WATERPROOFING SPECIFICATIONS

An attractively prepared pamphlet has been recently issued by the H. W. Johns-Manville Co. containing J. M. Asbestos Roof and Waterproofing specifications specially prepared, it is stated, for the use of architects. This pamphlet appears to have been prepared with unusual attention to those features calculated to be of service to architects when writing specifications. It will be mailed to architects upon request.

HOLLOW TILE

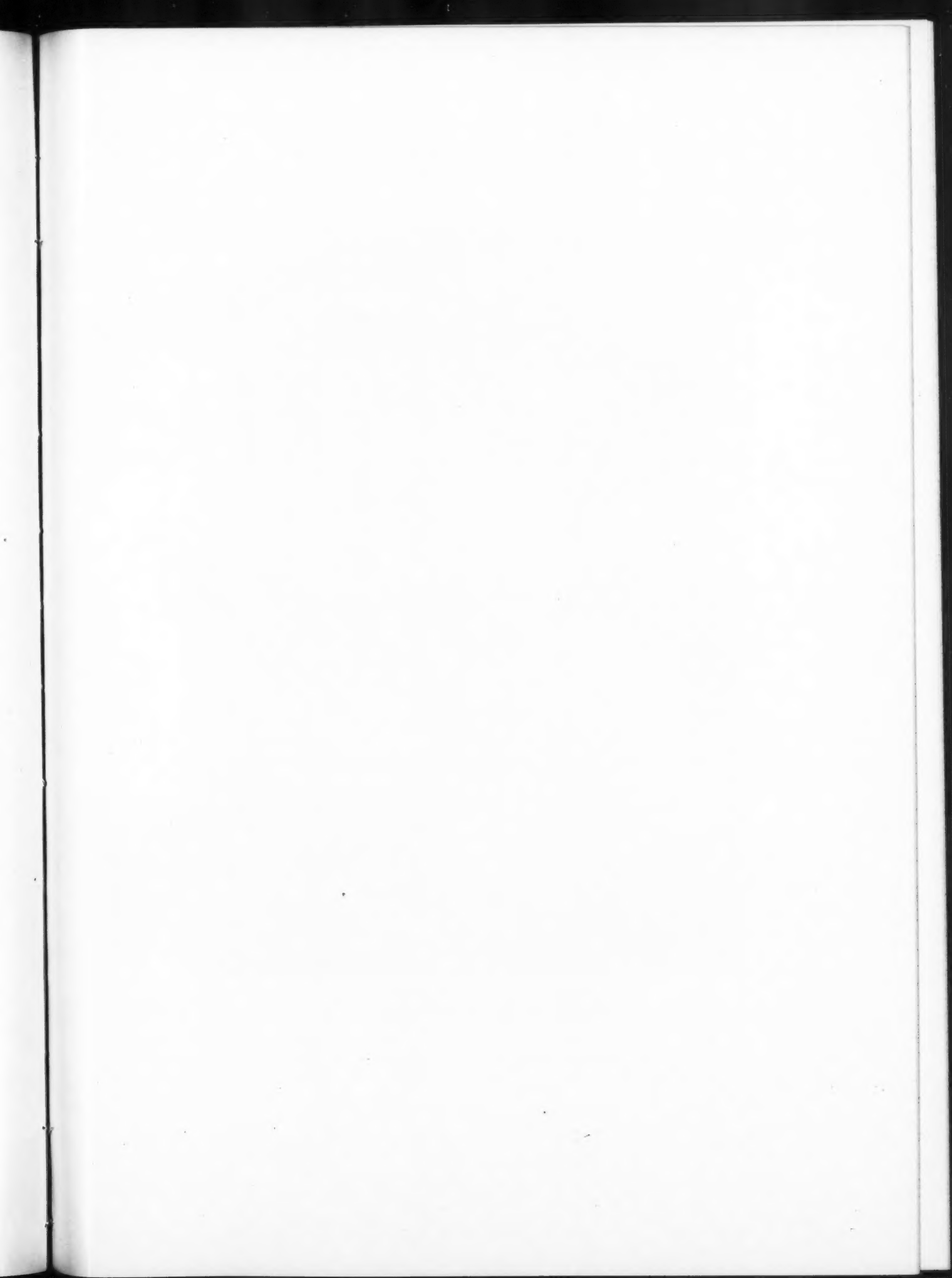
The *Interlocker* is the name of the "house organ" of the Ohio Clay Company, of Cleveland, Ohio, and is issued monthly to acquaint Hollow Tile users with the latest phases of construction, where hollow tile is employed, and to demonstrate the latest forms of use of this material. The October issue contains illustrations and descriptions of some interesting tests in actual fires together with details for typical construction, which will be of interest to architects.

A THIEF-PROOF ELECTRIC LAMP

"Shurlock, the socket that locks," is the title of an illustrated pamphlet issued by Pass & Seymour, Inc., Solvay, N. Y.

It describes the merits claimed for a device or socket for electric light lamps that prevents their removal without the use of a key specially provided to unlock them.

Every large user of electric light, particularly hotel keepers and factory owners, know by unfortunate experience the item of loss sustained by the petty thievery of electric light lamps. The makers state that by use of this socket insurance against loss of this nature is complete. Pamphlet will be mailed on application.



THE AMERICAN ARCHITECT



TEMPLE OF THE SIBYLS, TIVOLI, ITALY