

9441 THE INLAND ARCHITECT AND NEWS RECORD

VOL. XLIX.

JANUARY, 1907

No. 1



A Monthly Journal Devoted to

ARCHITECTURE

CONSTRUCTION, DECORATION AND FURNISHING

ISSUED ON THE 15TH OF EACH MONTH

PUBLISHED BY PORTER, TAYLOR & CO.

PONTIAC BUILDING, CHICAGO, ILL.

Entered at Chicago, Ill., Postoffice as second-class matter.

NEW YORK OFFICE: 320 Broadway, Phone 636 Franklin.

SUBSCRIPTION, \$10.00 a year in advance. Single copies, \$1.00

All communications intended for The Inland Architect should be addressed to Porter, Taylor & Co., 505 Pontiac Building.

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THE ARCHITECTURAL LEAGUE OF AMERICA

(ORGANIZED 1899.)

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NEXT CONVENTION AT WASHINGTON, D. C., 1907.

Fiftieth Anniversary Convention, A. I. A.

Through President Day's wise selection of committees, headed by men of advanced ideas, faithful to their duties, there was presented to the convention information of the utmost value on a wide range of subjects. Few of the topics were new to the meetings of the Institute, but most had been considered and developed from other than the usual points of view, and hence the conclusions reached gave a marked freshness to the subjects. Some of the most important of the reports, while they clearly evidenced thorough and extended work by the committees, were offered only as reports of progress with the request that the committees be allowed to continue their investigations. This was especially the desire of the committee on education, Ralph Adams Cram, chairman; and that on competitions, Robert D. Andrews, chairman. Another committee whose work was particularly arduous and will require much further consideration, was that on specifications, Grosvenor Atterbury, chairman. It is safe to assert that when these committees make their final reports their subjects will have had exhaustive consideration and a corresponding benefit will accrue to the architectural profession. There was an emphatic desire that the open competition be thoroughly investigated to determine if it had a legitimate place in architectural practice, and if so, how it could be made effective. A special committee is to have charge of this work. Another committee is to examine into the desirability of State license laws. One member of the Illinois delegation, of high standing, stated in convention that he was opposed to any form of license. The splendid work of the committee on the octagon purchase, Cass Gilbert, chairman, whereby the home of the Institute was freed from debt and a maintenance fund started, awakened the highest enthusiasm of the convention.

The General Contractor.

The convention was unanimous in condemning contracting corporations upon the position of the encroachments of the great building of the architect as the arbiter of building operations. The rapid rise was traced of the building companies whose work is so extensive that at the present time few of the large commercial buildings are erected except by them. They largely command the output of structural steel, control the trades; and even influence the appointment of the architect and dictate the character of the design. They exert pressure to accept the cheapest sub-contractor; he is forced to lower and lower prices, and in protection introduces a correspondingly low grade of work. The remedy advocated was a return to the practice of some fifteen years ago whereby the architect through the award of separate contracts for the various parts of the work was brought into close contact with the artisans on the building, had every facility to watch the work, and was without pressure to accept any but the best workmanship. While there are occasions when there is marked advantage in awarding the work to the general contractor, the sentiment of the convention was strongly in opposition to this course as the rule.

The
Celebration
Event.

Kindred societies throughout Europe and America, and nearly all the American schools of architecture were personally represented at the commemorative exercises. On behalf of the institutions that they represented, congratulatory addresses were presented by men of eminence in their calling. Some of these addresses were beautifully engrossed and illuminated; all were highly appreciative of the accomplishment of the American Institute of Architects in the advancement of architecture. The inauguration of the award of the gold medal was an occasion of extraordinary interest, due in no small degree to the presence of the distinguished foreigner to whom it was given. Both the president of the Institute and the honored guest

on this, as on all other occasions where they spoke, were very felicitous in their addresses. The memorial tablet unveiled at the Octagon gives an added attraction to that historical building. The interest of the National Government, the greatest builder, in architecture was shown by the presence at the closing banquet of members of the Cabinet and the Senate, and the Speaker of the House. Their addresses expressed a just appreciation of the efforts of the Institute to improve architecture and beautify surroundings, especially at Washington. Brilliant speeches were made also on behalf of the sister arts and of literature. The utmost efficiency on the part of the committees in charge of the celebration was noticeable.

MODERN BANK INTERIORS

BY HENRY H. JOHNSON*

PART II.

THESE preliminary plans should be made with but little thought as to what the design of the fixtures will be, the design being considered only after the general plan has been decided upon. Otherwise the designer will find himself hampered, because he has decided that he must have certain features in the design and that in order to have these features he must make his plan accordingly and instead of thinking "How can I make the most convenient plan?" he will constantly think, "How can I best carry out this design?" The finished piece of work will then lack that freedom and breadth which is always so apparent in good bank work and so noticeably lacking in much which

please them, still too great care can not be exercised when allowing this influence to show in their own work.

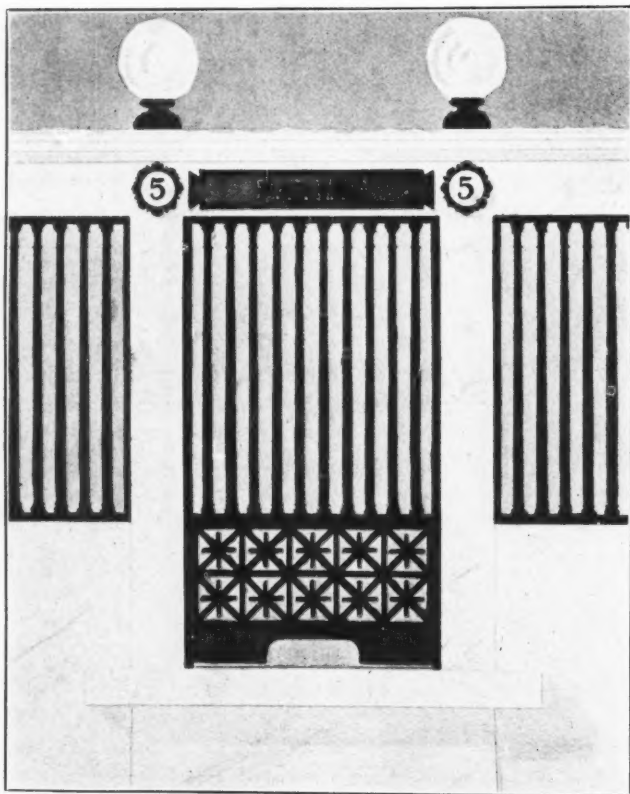
An interior well planned, beautifully designed, and perfectly executed in one place may be a decided failure under different conditions of light, room, location, etc., in another place, and such work is often seen.

For example: An individual bank building eighty feet frontage by one hundred and fifty feet deep and lighted by a central skylight extending over a large part of the room, is planned with central lobby. The ceiling is high, the architectural treatment of the room is massive, the decorations show the artist's touch, the fixtures of marble and bronze are heavy and in perfect harmony with everything else, the work is so convenient in plan, so perfect in design and workmanship that it calls forth the admiration of all beholders. Some designer sees this interior and, like all others, he becomes an admirer and when he is called upon to design another bank interior, he starts out with the mental picture of the interior mentioned above as a guide to success. He, however, has a building half as wide and fully as deep and when he tries to fit the same plan and design into this hall-like room he fails utterly and produces a piece of work wholly lacking in harmony and proportion. This may seem to be an extreme case, but there are many fully as bad.

The plan for every job must be studied with the greatest care and without reference to any but the needs of the institution for which the work is intended and how these needs can be most consistently and most artistically carried out.

More work of this kind is bad because the plan is inconvenient and the proportions poor than because of any other reasons. Make your work good—honest—to quote from Ruskin, "let your work look well, speak well, act well;" let it look like a bank, speak like a bank, and act like a bank.

If one side of the room has windows and is light, place the working space or counting room on this side and the public lobby on the darker side. The clerks have to work constantly in the bank for at least eight hours out of the twenty-four for six days of each week, while the customer comes in and is out again in ten minutes or less time. Always arrange the work so that the customer has a strong light on his face when at any wicket. Don't always plan your room for a corner entrance when the building occupies a corner lot, in fact, never do unless you can in



we see today. Bear in mind that convenience and utility should always come first with artistic effect as a second thought.

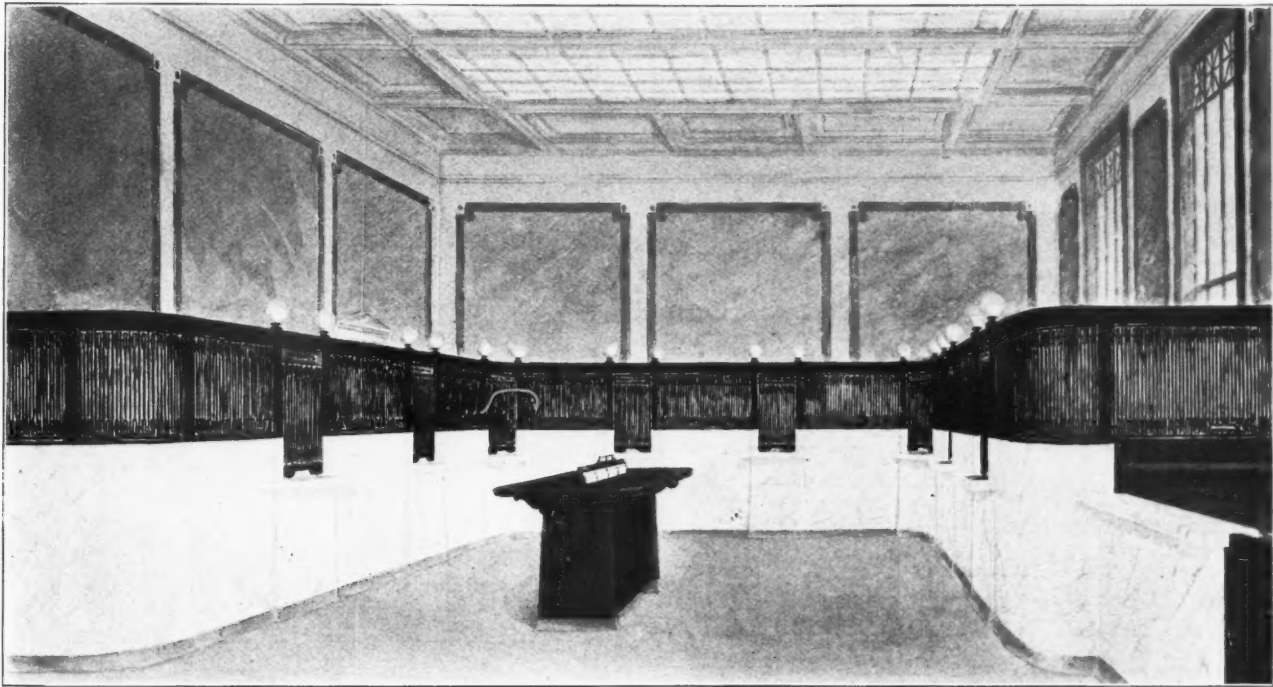
Too often we see a bank where the designer has imitated some work he has seen which has deeply impressed him. While all designers are bound to be more or less influenced by the things they see and which especially

*Manager Bank Fixture Department Wollaeger Mfg. Co.

this way best conserve the space inside. You are planning a bank, not a bazaar. When people start for a bank they don't change their minds because they have to walk around a corner, nor will those who happen along go in and make a deposit simply because the entrance is directly in front of them and they can't miss it. A bank's business doesn't come in that way.

and use no materials which in themselves call to mind these places.

Again, materials should be chosen which have the appearance of weight and strength. While the day of bold bank robberies is past and the truly up-to-date bank depends upon publicity and not upon heavy window guards for protection, still the bank in all its parts should have



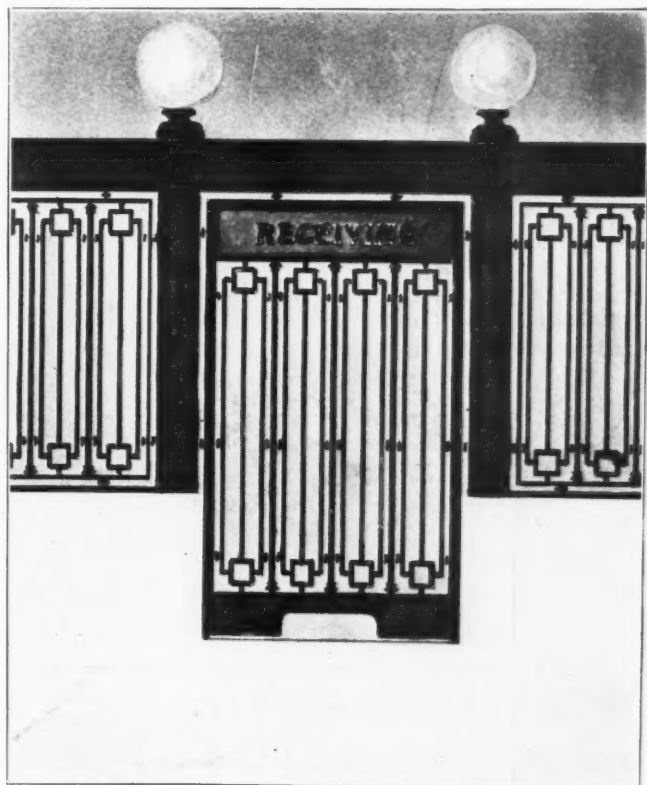
There are so many things which should be and should not be done to achieve the greatest success and these differ so extremely on different jobs that it is useless to do more than attempt to mention a few and again repeat the importance of careful study of the particular needs of the institution in question and how to best use the space and meet the requirements. Make the floor plan fit the case and also make it a careful study in the economy of floor space. If this is done you will find you have made a long stride toward success.

In regard to the design and construction of the fixtures, this entirely depends upon the kind of materials which will be used. Today mahogany and other rare and expensive imported and domestic woods, the richest and rarest of marbles from all parts of the world, and brass and statuary bronze are most often used in the construction of all exposed parts of the counter front and top screen while woods of less expense and steel or wrought iron form the cages and the working fixtures.

The choice of materials is an important matter and one needing careful consideration. It will largely depend upon the amount the bank desires to spend, upon the floor plan, and the amount of light in the room and the manner in which it strikes the fixtures, that is whether coming from above or either side, etc. The wrong choice of materials may make a failure of a bank well planned and well designed. Be sure that you have materials whose colors harmonize and yet will have sufficient contrast to give life and interest to the work. Avoid dead color effects as well as those too brilliant.

Bear in mind that a bank is a dignified institution and that all materials used, both in the building and interior, should have dignity. Avoid anything which smacks of the winerom, the restaurant, the saloon, or the boudoir

the "house upon the rock" look, and to properly convey this idea to the public, materials must be chosen with this in view.

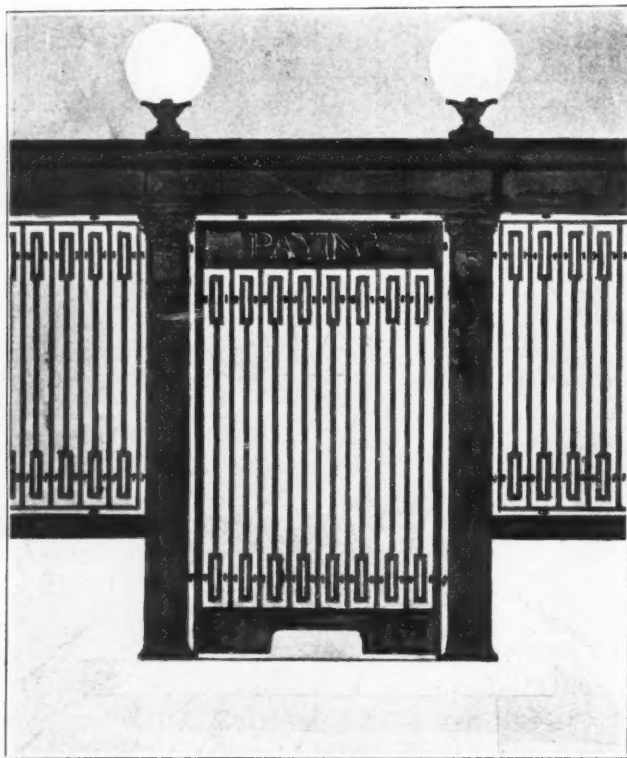


In the combination of the materials and the construction of the work, first, last and all the time, treat each material in its own individual way—that is, wood as wood, marble as marble, glass as glass, metal as metal, etc., and make the construction honest, not trying to hide structu-

ral features, but rather making them in such a manner as to emphasize them.

So design and construct your work that the finished product has a strong, substantial and unified appearance and every part, both large and small, has a reason for being other than for mere show or ornament. Many designers forget that the only way to properly show finely marked marbles is to keep the largest possible unbroken areas, and you can find numerous examples of very recent date where the marble has been so moulded and paneled and carved that the real character of the material is lost, and all that is left is an exhibit of expensive marble cutting.

To a large extent the same thing holds true with fine woodwork, that is, woodwork made of finely selected figured woods. To properly show these, to get all there is to get out of the material, the surfaces should be large and



flat and only in work made from cheap, plain woods should elaborate paneling and moulding be indulged in. The minute you mould a piece of figured wood, to any extent, you sacrifice the figure and to all intents and purposes

you have a plain piece of wood.

Too much care cannot be taken in making the height and size of various parts of the work convenient and easy for use of clerks and customers. An inch on the end of your nose is a good deal and so is sometimes a like amount in some measurement of a desk, counter, chair, settee, etc. How often these proportions and measurements are not correct is surprising and with no excuse except carelessness. If you don't know or are not quite sure, find out.

In all metal work choose the simple, substantial designs. There is neither strength nor beauty in a conglomeration of meaningless scrolls and circles, and there is no dignity. Avoid anything appearing light, cheap, or fantastic. You will find the greatest strength and dignity in grill work made up very largely of straight lines. Do not try and produce something which is beyond your appropriation, but keep the design so simple and within the limit that you can insist upon perfect execution of every part.

One item which is apt to be entirely neglected is the selection of appropriate hardware. Too much care cannot be exercised in the choice of locks, hinges and all working hardware, as well as the exposed ornamental parts, which should be plain and severe in design.

In the use of glass, avoid all but the simplest designs in art glass and use these with the greatest care. The practice of some designers of using highly colored, intricate and fantastic designs of leaded glass in bank partitions cannot be too strongly condemned.

Many designers in fitting any architectural style to a bank fixture forget that many proportions adhered to in exterior work cannot be maintained and produce the best results. This is largely true of all styles, but particularly true of the classic orders. In exterior work a large part, the largest part of the finished work is above the eye, while in the fixtures it is all below 7 feet 6 inches or 8 feet, most of it coming below the eye. The effect produced is therefore entirely different and the proportion of various parts should be carefully studied to produce the most pleasing effect.

To fully cover the ground it would be necessary to divide this subject into numerous sub-headings and discuss each separately and at some length, which would require too much space, so the writer has tried in a general way to cover the subject and touch upon some of the more important points.

PARKS AND GARDENS OF SOUTHERN CALIFORNIA

BY W. L. B. JENNEY, ARCHITECT

GROUPS OF MRS. FOWLER, PASADENA.

THE terrace entrance to the residence, shown in the illustration, is approached from Orange Grove avenue. It is in the midst of the garden, which for the most part is situated on the other side of the house to the left, and is much in the English style, somewhat formal, with regular walks and borders, trees and flowers, as we see so much in England. One cannot fail to be impressed with the beauty of this terrace as one approaches the house. It suggests so many approaches of this kind to the villas of Italy and to the great halls of England. These terraces give an aristocratic dignity and an air of elegance to the entire place.

In the garden there are many interesting features. There is a Japanese tea house, where the family take afternoon tea with their friends. The children use it for a school room, and as we took the photograph a little girl of five years old was working on a blackboard which stood on an easel on the floor.

On the grounds there is a pretty little rustic bridge spanning a pool in which is a small bronze statuesque fountain. The pool is filled with water plants, the pampas grass with its tall white plumes, the papyrus grass, the lotus, etc., etc. There is a pleasing vase, highly ornate, but so surrounded by planting that I was unable to get a

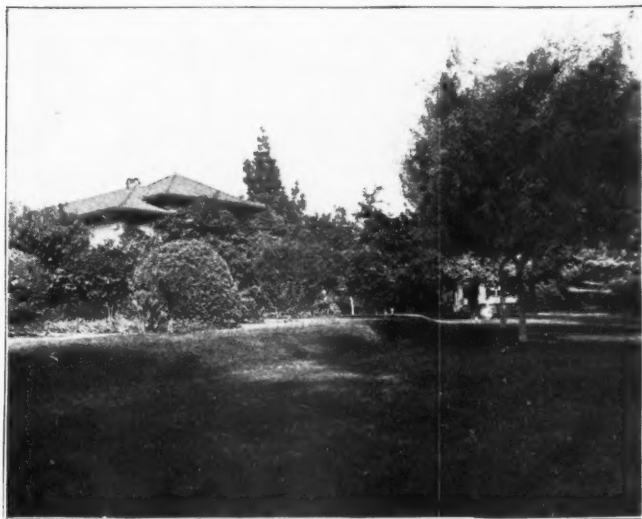


THERE IS A JAPANESE TEA HOUSE.

photo of it. There is a small bronze reproduction of the Dying Gladiator and several other figures scattered through the garden. There are many very pleasing groups of rich shrubbery, many flower beds, pleasingly arranged English fashion. The lawns are remarkably handsome and well cared for. They are artistically planted with a few palms. The lawns slope to the sidewalks on all sides, and you may say of this garden that it is, all in all, the prettiest and most artistic I have seen in Los Angeles.

ST. PAUL'S CATHEDRAL, PITTSBURG.

THE new St. Paul's Cathedral of Pittsburg, consecrated the 24th day of October last, is beautifully and strikingly situated on Fifth avenue and Craig and Ditteridge streets, having a commanding view of the Schenley Park, the new buildings of the great Carnegie Institute, and some of the finest private residences with their palatial grounds which give so much charm and distinction to this part of the city of Pittsburg.



THE LAWNS ARE REMARKABLY HANDSOME.

The architects have selected what, to use the language of a local ecclesiastical publication, "might be designated as the ripened growth of that ancient art, the full flower of the 'decorated Gothic,' as it is known, of the fourteenth century or latter half of the thirteenth century."

The entire structure, externally, is of finely chiselled Bedford stone from base to the cross which surmounts each spire and even the richly wrought and intricate designs of the numerous traceried windows are of cut stone.

The general external dimensions are as follows:

The front on Fifth avenue has a width of 120 feet over both towers; the main front gable rising to 125 feet, and each tower and spire to 250 feet; the central pediment



THE CHILDREN USE IT FOR A SCHOOLROOM.

over the richly carved and sculptured front doorway being 40 feet high, surmounted with a heroic sized statue of St. Paul. The statues in the niches flanking the entrance represent the four Evangelists.

The jambs and arches of these entrances are richly embellished with carvings which reproduce or have for motive the fauna and flora of America, the maple and vine, the fern and ivy, and the squirrel and native birds amongst them, sometimes conventionalized and occasionally in naturalistic treatment.

This type of stone carving is happily carried through the entire structure, both inside and outside, as the illustrations will show.

The total external length is 225 feet from face of towers to rear of sanctuary. Interior length from vestibule to and over sanctuary, 205 feet 9 inches; length of nave exclusive of vestibule, 188 feet 9 inches, width of vestibule 17 feet; depth of sanctuary, 44 feet; interior width of nave and aisles, 100 feet 8 inches; width across transepts, 130 feet; length of transepts, that is, parallel to the axis of the building, and including its aisles, 76 feet, height of vaulting in central division or nave 76 feet, height of vaulting in the inner aisle, next to nave, 44 feet, and height of vaulting in outer aisle 31 feet.

Again we quote from the local ecclesiastical journal. On this subject, the following highly pertinent remarks: "To one who is familiar with the proportions of the great Cathedrals of Europe, the nave in the present structure may appear short and the church wide. As a matter of fact, if practical considerations, the bane of all artists, had not forbidden, the architects would have lengthened the nave and apse so as to have added considerable to the

(Continued on page 20.)

GOLD MEDAL CEREMONIES AT WASHINGTON

ADDRESSES OF FRANK MILES DAY AND SIR ASTON WEBB

WITH its atmosphere of art, its decorations, the music and the throng of fair women, The Corcoran Gallery of Art appeared at its best on the occasion of the awarding of the gold medal to Sir Aston Webb. The scholarly address of President Day was a graceful tribute to the worth of the recipient of the medal. Sir Aston Webb responded with a modesty that often goes with great achievement.

PRESIDENT DAY'S ADDRESS.

Sir Aston Webb, Members of the American Institute of Architects, Ladies and Gentlemen:

The American Institute of Architects establishes upon this, the fiftieth anniversary of its foundation, a medal the intention of which is to mark distinguished achievement in architecture wherever found. To you, Sir Aston Webb, it will be our privilege tonight to give this medal and we are gathered here to signalize not merely by that token but by our presence, the admiration that we feel for your works and the respect that we entertain for your career.

That this medal should first be given to an Englishman needs little explanation. A reasonable modesty might well constrain us to look beyond our own borders and it is but natural that our thoughts should center on that land, with which, more than with any other, we are united by ties of race and thought. We cannot escape from our indebtedness to that land, for of how large an import are the institutions that came to us from it. The principles of our liberty, civil and religious; the foundation of our laws; our speech itself; all these and countless other gifts reach us from forefathers who were both yours and ours. But all this, full of meaning as it is, would be little pertinent tonight were it not that among those gifts, our early settlers brought the wholesome tradition of your native art of building; and as each wave of immigration reached our shores from yours, it brought with it a larger knowledge of that art and a stronger impulse to build wisely and well. How fully we learned our lesson you would see, Sir, could you but visit such widely separated places as Newport, Annapolis and Charleston or could you follow the windings of the River James. You would find Westover, Homewood or a dozen other mansions as convincing in their quite dignity as Raynham Hall or Groombridge Place; and churches, town halls, state houses expressing in the same admirable fashion the aspirations and the limitations of life in those early days.

And just as we then received from you the traditions of Inigo Jones and Sir Christopher Wren, traditions that gave vitality and character to our Colonial building, so at a later time the classical revival that swept over Europe reached us directly from its English source. William Thornton, who designed the Octagon, he who stamped a definite and noble character upon the Nation's Capitol, Thornton no less than his patron Thomas Jefferson, gained his knowledge of classic architecture from those studies of it in which your countrymen were pioneers.

But if in those days, we saw our classic art through British eyes, I fear that today with ready access to the architecture of the world and with a leaven of men among us trained in foreign schools, we might forget an indebtedness of centuries were it not that we are irresist-

ibly drawn to your island by the splendid fabrics that adorn it from Cornwall to Caithness. For, Sir, all that is best in your art is ours, if we have but the skill to make it so. Majestic Durham high above the River Wear; the tree-embowered Haddon with its terraces and stately gardens; the very Abbey by the Thames itself; innumerable treasures of a thousand years, all these are ours if we but read them right.

But we have not failed to recognize that glorious as is the past of your art in England, its present is full of vigor and charm. For many years this Institute has elected to honorary membership, Englishmen the mere mention of whose names calls up the vision of many a noble edifice and many a service to the cause of art. To name only the dead, Sir Charles Barry, Scott, Penrose, Street, Cockerell, Burgess, Ruskin. But among the living, how many are there whose names are dear to us, with whom you have the privilege of an intimate friendship, Ernest George, Phene Spiers, John Belcher, the venerable Norman Shaw whose laurels are yet green, Bodley, whose perennial youth justifies him in Washington commencing even a cathedral.

It is from among men such as these that we have chosen you, Sir, a younger but no less distinguished man, to confer upon you an honor which we shall perhaps not frequently award; and therefore and because an ancient custom sanctions it, I am to recount in good set terms, the reasons that have moved us to choose you as our medalist.

Matthew Arnold's dictum that not only is *good* work needed to put a poet in a secure place, but a *great body* of good work, is no less true of other arts than it is of poetry. On the score of amplitude, your achievement lacks nothing, for no architect in England, save Sir Christopher himself, has been entrusted with the conduct of so many and such vast works. Whether they be houses, churches, courts of law, schools, museums, colleges, government offices or universities, I can name not a tithe of them. Yet perforce I must speak of some of them and of these I name first the Victoria Courts in Birmingham, the model of many similar buildings, and next the new buildings for Christ's Hospital, one of the largest groups of school buildings in the world, yet clearly conceived and treated with a charm that cannot fail to leave an imperishable imprint on the lives of its students. But these were years ago. Just now in the metropolis itself, you bring to completion the great buildings of the Royal College of Science, no less admirable for the way in which they solve a difficult technical problem than for that in which, without losing their individuality, they have been brought into harmony with a structure utterly different in purpose and conception, their opposite neighbor, the Imperial Institute.

Did time serve, I should wish to say more than a word upon those vast additions to the Victoria and Albert Museum, South Kensington, upon which you have been engaged these fifteen years and in which we may hope shortly to see installed the noble collections which they are intended to shelter and to dignify.

Through your hands also, the British nation is giving to the world an example of municipal improvement

upon a vast scale and under circumstances the most fortunate. I mean the treatment of the grounds about the National Monument to Queen Victoria in front of Buckingham Palace, and the planning of the Mall and the Processional Way leading from the monument to Charing Cross. Although progress with an undertaking of this size is necessarily slow, yet perhaps you will have it finished before we, in our capitol city, have brought back to its original simplicity the much perverted plan of l'Enfant and of Washington.

Not the less interesting because it deals in a prosaic age with the world's most splendid spectacle, is the arrangement upon which you are now at work for the site of the Durbars at Delhi.

Of these and many others of your works, all may tomorrow gain an idea from the collection of illustrations of them which are hung in the Institute's house, The Octagon.

But in the midst of these large affairs, you have not neglected to perform a labor of love in the restoration of,

your countrymen is shown by the volume of your works, by the honor of Knighthood conferred upon you by the King, and most of all by your election as a Royal Academician.

Thoreau exclaims "How admirably the artist is made to accomplish his self culture by devotion to his art"; and in you we see that it is not only nature but devotion to your art that has endowed you with "the intellectual versatility and refinement, the felicity of temperament" which we recognize alike in you and in the work that you have done.

And now, Sir, because you have these qualities, and because, for a life time, you have dedicated them with signal success to the service of your profession, the American Institute of Architects confers upon you its medal for distinguished achievement.

RESPONSE BY SIR ASTON WEBB.

Mr. President, Mr. Howard, Ladies and Gentlemen, and Members of the American Institute of Architects:

I am afraid that no words of mine can possibly express



FRANK MILES DAY, PRESIDENT OF THE AMERICAN INSTITUTE OF ARCHITECTS.

ancient edifices; as at the fine old Norman Church of St. Bartholomew the Great, the oldest church in London, which for well nigh thirty years has been within your charge and which you have rescued from neglect and ruin and wisely rehabilitated.

Nor have you ever failed to discharge those burdensome duties which every leader owes to the rank and file of his profession. On how many committees, in how many offices you have advanced their interests it boots not to say. From among these, let me note only the presidency of the Royal Institute of British Architects, that Institute which we are proud to regard as the model and prototype of our own; and the chairmanship of the "Board of Architectural Education" that is so successfully unifying and improving the training of architects in the United Kingdom.

That your talents have not been unrecognized by



SIR ASTON WEBB, R. A., RECIPIENT OF THE FIRST GOLD MEDAL OF THE AMERICAN INSTITUTE OF ARCHITECTS.

the high appreciation that I feel that this Institute should have seen fit to bestow this gold medal of yours upon the architects of England through so humble a representative of that great profession as myself. Sir (turning to Mr. Day), any little modesty that I may have had I am afraid must have entirely vanished as I sat hearing your far too kind remarks upon myself and of what I have done. I thank you sincerely, and I must ask the audience to take off some of it. (Laughter and applause.)

I have come over here personally to say "Thank you" in the sincerest and the directest and the simplest way I can. And to assure you that all architects on the other side of the water will deeply appreciate the fact that on this, the jubilee day of your Institute, and the institution of this gold medal, you should send it over to the other side. Nothing I am quite sure in speaking for my brother

architects, would they appreciate more than that, and I venture to think that it must do a great deal to strengthen the good feeling and friendship which I am glad to think already exists between the architects of both countries (applause). Strengthened it already has been by the delightful personal intercourse that many of us had the opportunity of having during the International Congress which took place in London last summer.

As some slight indication of that good feeling, I have received this morning—before it was light—a cable from London from the secretary of the Royal Institute of British Architects, asking me to make an announcement of the fact that at their meeting which they held last night, they elected, subject to their acceptance of the election, three new honorary corresponding members of our body. Those three members I hope you may be interested to hear they have elected are your president, Mr. Frank Miles Day (applause), your vice-president, Mr. Case Gilbert (applause) and your past president and, almost father I believe, of the Institute, Mr. George B. Post (applause). We shall be very proud if those three gentlemen accept that election and become one of us. As honorary members of the body we have already the honor of having Mr. McKim as one of them (applause).

It adds greatly to my pleasure to receive the medal from an architect so eminent as yourself, one whom, if I may so say, has done such refined and distinguished work, much of which I have had the pleasure, the last few days, of seeing and admiring.

It has always been one of my happiest recollections that it fell to my lot to have the privilege to hand our medal to Mr. McKim (applause). He came over personally to receive it, and I need hardly tell you that directly he arrived he entered into our hearts and affections and has remained there ever since (applause).

There is very much to an Englishman, landing here for the first time, that is very familiar to him. One does not feel at all in a strange land. He meets also, of course, a great deal that is not so familiar—that is another of the charms of coming over here. And as I walked about the streets of Philadelphia and New York, I have had constantly running in my mind the words of Jean Ingelow who was herself the sister of a well known architect and a great friend of mine, when she said:

It is not likeness only charms the sense

It is not difference only sets the mind aglow;

It is the likeness in the difference

Familiar language spoken in the snow.

As one who has spent only a few days in your country I am sure you will not expect, and I feel it would be the greatest presumption on my part, to express any opinion on the splendid architectural achievements I have seen in Washington, Philadelphia and New York. But I have noticed how great a hold architecture seems to have on the heart and imagination of the people here, not of architects only, but of the people generally, and I was very much prepared for that by a remark that Mr. Post made when he was speaking at the Guildhall in London, when he said that fifty years ago in America, architects and their work were not very much considered, but at the present day the position of both the practitioner and the art had been greatly improved. That seems to be one of the most hopeful signs for architecture in any country, that the people take a real and living interest in it. It does not seem to me to be at all wonderful when one looks

about and sees the wonderful problems that architects have here to solve.

Take New York, for instance, there appears to be a terrific problem being solved there at a terrific speed which takes us poor English architects' breath away. To see the lower part of New York being practically rebuilt with new buildings, some five or seven times taller than the buildings that stood on the site before. At present the work is only half accomplished, and it is difficult to judge of the ultimate effects. For the moment, we see mainly the unfinished side of these huge structures, and there is naturally a sort of gappiness and want of scale in the whole city which will disappear when the streets are filled with these buildings (laughter). And for myself it seems to me—as far as a tourist is able to judge, that the proportion of these streets will finally assimilate on a gigantic scale very much to the streets of some Italian town, such as Genoa or Florence (laughter and applause). These streets will have the great overhanging cornices apparently almost meeting across the road, and it does not surprise me to find that these streets have already attracted the pencil of artists such as Mr. Pennell and Mr. Cooper, and I imagine before long they will attract the pen of the poet. The busy traffic of the streets and the idea of the quiet thinker in the top story really seems to me a suggestive and a very impressive thing (laughter and applause). I am quite serious. I felt this very much the other day when I was taken out of a very crowded and unusually busy street and shot up into the air—I don't know how many stories—and found myself in the calm and artistic surroundings of Mr. Cass Gilbert's rooms in a pure and tranquil air and forgot all about the noise and bustle below. Just as I was leaving, some papers published illustrations of buildings twice the height of the highest skyscrapers that is in New York! When these are up, I imagine the present monsters will be reduced to pigmies and all the scale retired again, and what will happen then, I am glad to say, it is not for me to forecast.

The problem of the proper control of the expansion going on in our large cities seems the same in both countries. The abnormal growth in many of our large cities is the same as in your own. We feel—I don't know if you feel it so—that this expansion ought to be controlled by certain conditions which should include open spaces for air and recreation, and also sites for public buildings, churches, etc. The present development of many of our cities at any rate is, I am afraid, along the lines indicated by the Bishop of Birmingham who said the other day: "We walk through miles and miles of streets in our big cities without open spaces, without anything except what Dickens called, 'an uninterrupted view over the way.'"

We want the whole mass of our cities to be organized, planned and laid out, but instead of that our cities grow at the will of the jerry builder—I don't know if you have them here (a voice: "Yes indeed.") orderless, shapeless, without method, because there is no one to plan and forecast, to give the city dignity, space and order, nothing to make it worthy to be called a city.

Over here, I believe, you are taking seriously this matter in hand, and your Institute is often consulted in matters such. I am glad to say that is also becoming a fact with us, that the Government and public bodies do to some extent consult us in these matters. And we are making some small progress. For instance, Regent street and the Quadrant has to be rebuilt owing to the leases

falling through, and the design was submitted to a small committee of architects with the final result that the design is now in the capable and artistic hands of Mr. Norman Shaw. You, of course, have an outstanding example of what may be done for architecture in the plans proposed with such extraordinary ability by the Park Commission for the improvement of this already beautiful capital of yours. The details of this great scheme are already very familiar to us in England, and we look forward to its full completion and to seeing Washington one of the beauty spots and wonders of the world. (Applause.) I hope you will agree that the proper placing of our public buildings is as important as the design itself. Wren, in his time, complains that our public buildings were nearly all seen sideways. That is the same now. It is quite an exception for any of our large public buildings to be really handsomely approached. You of course have a magnificent example of the proper placing of a building in the Capitol here, and in many other cases. We, I am sorry to say, have very few. The French, of course, are the masters of the work of arranging public buildings, and we all know how the Opera House in Paris gains by the splendid Rue de l'Opera, and how the Rue de l'Opera is improved by the Opera House at the end of it. With us it seems to be thought that for the purpose of traffic no street must ever be ended, going on forever, and I must confess I have seen streets on this side of the water which have the same tendency. I venture to think that among the public duties of the Institute of Architects is to educate the people that in the laying out of cities there are other matters to be considered than traffic and sewerage. And that the placing of buildings at the ends of vistas is one of the matters that ought to have their consideration. A vista, in my opinion, ought to be closed, and closed in good time.

In architectural matters—and I hope I am not too technical, but this is the only opportunity I shall have of talking on matters architectural—the most important is architectural education. I think the convention has had a most interesting and important report on that matter just brought before it. We ourselves are going through a sort of revolution quietly in the matter of architectural education. All our young men have gone to an architect's office for three or four years, and been apprenticed. Now they go to school for two years and afterward to an architect's office. We hope to systematically teach what can be taught systematically, and afterward put them to work in an architect's office. We hope to substitute for the dry study of old work through dates and comparison of dates—as introduced by Rickman and others, the more important comparison of the whole structure by plans and sections, and the balance of weights and thrusts. We have started a board of architectural education, which your president has mentioned, with a view to co-ordinating the work of the schools. I have only touched on this because it is a matter of deep and abiding interest whether in your country or in ours. For we must remember that the young man we are educating will follow us and we shall soon have to consider them as our equals, possibly as our superiors, and perhaps stand aside to see them pass us, and we must recognize education to be the greatest influence on our art.

By encouraging the study of motives rather than the history of architectural design, we hope to bring before the mind of the student that our art is creative rather than imitative and that though looking backward is informing

and delightful, looking forward is more hopeful and stimulating still—the last century was spent by us at any rate in analysis and criticism of what has already been done, the present century may be spent in showing there are resources that will clothe the multifarious requirements of the present day in reasonableness and beauty expressive of our times.

Mr. President, Ladies and Gentlemen, the memory of this evening will remain with me all my life. I shall take the medal home and keep it amongst my most treasured possessions, and hand it down to my children, whom I am glad to say are architects too, and will therefore appreciate it. And when I look at it, as I often shall, it will remind me—though no reminder will be needful—of your wonderful country, your splendid architecture, and your boundless generosity and hospitality which you so lavishly bestow on my countrymen and have extended to me on this occasion (loud and long continued applause).

ARCHITECTURAL EDUCATION*

REPORT OF COMMITTEE ON ARCHITECTURAL EDUCATION,
RALPH ADAMS CRAM, CHAIRMAN.

THE problem of architectural education is so important, so far reaching, and marked by such intricate ramifications, that we have been able hardly to do more than state the case, leaving to the committee of next year the more detailed study and the formulating of clearer inferences and conclusions.

It is an interesting fact and worthy of record, that this committee, made up of superficially diverse types, has found itself absolutely unanimous even in matters of detail. After some months of individual study, the Chairman asked each member of the committee to embody his conclusions and recommendations in the form of a tentative report. Such reports were received from Mr. Carrère, Mr. Kendall, Mr. Sturgis and Mr. Trowbridge. These were examined at a meeting of the committee, and with the report of the Chairman, were found to be identical in spirit and in matter. It would seem, therefore, that under the appearance of diversity, there is a body of profound and unanimous conviction that argues well of the architectural profession in America.

In order to establish a basis of judgment, we fixed first of all upon working definitions of architecture and of an architect.

Architecture we defined as a Fine Art with three aspects: as a manifestation of pure beauty, as an enduring and trustworthy language that voices the existing best in civilization, and as an exact science through its structural relationships.

An architect we defined as one ranking in the class of men of culture, learning and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual, and religious civilization of his time, and as an organizer and director of manifold and varied industries and activities.

From these assumptions, it follows necessarily that the object of architectural education must be the breeding of gentlemen of culture, learning, and broad sympathies, who understand the dignity and the significance of art both as beauty and as language, who are perfectly proficient in the technique of the art they follow and who can inspire, organize and direct widely different classes of men.

Such was our view of the general situation and our

*Report presented at the convention of the A. I. A., held January, 1907.

unanimous conviction as to the essential nature of any sound system of architectural education. Examining the various agencies in America in this light, and that we might see how nearly they approached, severally and in mass, to the principles indicated above, we found them to consist in two forms, viz.: the elementary, *i. e.*, the "architectural classes" connected with public instruction and philanthropic societies, and the "Correspondence Schools," and the Academic, *i. e.*, the regular schools of architecture; the voluntary combinations under the control of certain groups of architects, such as the independent ateliers, and the *concours* of the Beaux Arts Society, and the American Academy in Rome.

The elementary systems we have been compelled to disregard for the time being, but we believe they demand the closest scrutiny, for while they may give a certain plausible dexterity to boys ambitious of becoming architectural draughtsmen, they can not be considered as systems of education, since their methods are superficial and rudimentary, the taste they inculcate frequently questionable, while they do nothing toward creating the basis of broad, general culture which is absolutely and primarily essential. Furthermore, we believe that these elementary systems may, and in some cases do, accomplish serious harm through inducing boys temperamentally unfitted for one of the most noble and exacting professions to throw themselves into an impossible career through misrepresentations to the effect that "architectural drafting" is only a trade, to be acquired as easily and by the same methods as stenography. We believe the Committee on Architectural Education may be of great assistance to the elementary schools, and indirectly to the architectural profession by volunteering its friendly services in an advisory capacity, and we commend both this, and the close study of the systems themselves, to our successors in this Committee.

The Academic agencies may be divided again into two categories: one made up of those which aim to give a complete and final education, viz., the regular Schools of Architecture supplemented by the Roman Academy; the other of those whose object is to develop, through a special insistence laid on certain points, necessary elements in the equipment of an architect which students and draughtsmen have been unable to acquire satisfactorily through their collegiate or practical experience, viz., the ateliers, the Club classes, and the *concours* of the Beaux Arts Society.

Now it is evident to us that none of the systems named above is in itself, and independent of all other agencies, able to produce the combination of general culture, good taste, instinct for beauty and executive ability which make up the ideal architect. The architectural schools should, by their general training, do much toward the creation of broad and inclusive culture; they must ground their students in the history of art and civilization and the correspondence between these two things; they will give him his fundamental knowledge of the essential elements of architecture as an art; they must enable him to lay the broad foundation on which he is to erect his superstructure of professional capacity, but the crucial point, the development of good taste and the instant sense of beauty, they can not touch through the scholastic agencies now marshalled to this end. We are unanimously of the opinion that this passion for beauty and this instinctive good taste may be inculcated, if at all, not through the

methods of scientific pedagogy, but by the close personal relations and the keen enthusiasm that arise through the association of a group of students with a practicing architect, chosen by the free will of the student because of admiration for, and sympathy with, his principles, his personality and his achievements.

With the advantages of the atelier system comes a corresponding danger, that of a feudal following of one strong personality and an unconscious exaggeration of his peculiar theories and methods. This danger is counteracted by the system of general competitions between the students in the several schools and ateliers, where each man, as representing each system or impulse, finds himself on a field of battle where individualism is put to the test and stands or falls by just so far forth as it has acquired universality.

This combination of the atelier and the *concours* is to a large degree the method introduced and followed by the Beaux Arts Society, and we believe it essential in any scheme of architectural education; but so long as the atelier system is purely voluntary, and so long as the *concours* are conducted by a group of men without official status, and bound together by the traditions of one particular system and nationality of training, there is always the danger of an unwholesome predominance of one set of ideas, to the unintentional exclusion of others of equal value but of different origin. Such competitions conducted exclusively by advocates of Gothic or of Art Nouveau might conceivably defeat their own just ends.

Believing, therefore, that these two features of the atelier and the general competition are essential elements in any complete scheme of architectural education, and that to have their fullest effect they should become a part of the curriculum of every architectural school, we urge on the several schools the wisdom of action to this end, and on the Education Committee of next year consideration of the question how a scheme of general competitions similar to those now conducted by the Beaux Arts Society, but official and universal, may be brought into existence.

In scrutinizing the several schools to ascertain in how far each seemed to be working toward the development of the typical gentleman of general culture with special architectural ability, and acting on an unanimous opinion that design can best be taught, at least in its higher aspects, only through the personal influence of practicing architects, while the instinct for beauty may be best developed by personal contact with those who already possess this instinct and the power to communicate it, we took the ground that the work of the schools should be considered primarily as a means toward the development of a man of general culture, and as an agency for establishing sound and basic principles of art, which, through intimate contact with architects themselves, should be developed to their highest estate.

Working on this basis, and using for purposes of general comparison the tables printed by the Committee on Education of the Architectural League, we found surprising variations as between six of the principal schools of the United States. Mathematics varied from 6.5 points at Harvard to 12 at Technology and Columbia; building construction from 5 at Harvard to 10.5 at the University of Illinois; languages from 7 at Columbia to 20 at Pennsylvania and the Institute of Technology; art theory and history from 7 at the University of Illinois to 18.5 at

Columbia; freehand drawing and rendering from 5 at Illinois to 11 at Cornell, and design from 13.6 at Technology to 32 at Cornell.

While the tables referred to above should be used only as a basis for the most general deductions, we are convinced that they show indisputably that our schools are weakest in providing what we have called general culture. For example, the Massachusetts Institute of Technology stands alone in giving more than two points to general history, and here the points number only four, while mathematics is credited with 12, science 9, and languages 20, the latter branch of education ranking 50 per cent higher than even design itself. We desire, therefore, to urge on many of our architectural schools consideration of the question, whether they may not advisably diminish the stress now laid on purely technical education and strengthen that placed on all that tends toward general culture; and on those schools, where, in the tables of the League the points credited to esthetics fall below 30, consideration of the possibility of strengthening themselves in this particular direction.

So far as education in design is concerned, we found that the atelier system had been accepted in its entirety only by Columbia, while Harvard had introduced a modification that was working well, and seemed to us very significant. Participation in the concours of the Beaux Arts Society was authorized by the University of Pennsylvania, Syracuse, Cornell, Washington University, St. Louis, and the Massachusetts Institute of Technology.

There is every reason to be encouraged by the present system of architectural study at Columbia, which has been recently reorganized on thorough-going "University" lines. Here the course is not divided arbitrarily into years, but into grades, and in each the student must acquire a given number of credits before passing to the next higher. Students are required to carry on their work in design in some one of the ateliers or studios officially recognized by the University. A choice of two courses is offered, one for the Bachelors degree, the other for a Certificate in Architecture, the requirements for the former being more severe while in the latter a course in structural design is offered in place of mathematics and engineering. Graduates of this school may pursue their studies in advanced design and research in foreign schools of architecture; the program consists in one major and two minor subjects: the first is one of design, and through an arrangement with France, is pursued in an atelier connected with the School of Fine Arts. One of the minor subjects implies travel or library work, the other is in the line of general culture, the courses at the Sorbonne being available, by arrangement.

It seems to us that the question has been taken up at Columbia with the broadest view and is being worked out logically and with every prospect of admirable results.

There are two points at Harvard that seems to us particularly noteworthy: the broad and lucid manner in which the theory and history of art are being taught, and the recent adoption of a modified atelier scheme. Four architects of established reputation set, in succession, problems in advanced design; each criticizes the working out at more or less frequent intervals during the space of a month, and in the end renders judgment. This seems to us a step in the right direction, though by no means to take the place of the true atelier system. It is, however, an indication of one way in which architectural schools

that, unlike Harvard, are at a distance from the large cities, may acquire something of the indispensable element of personal influence on the part of practicing architects.

In our investigation of the subject, many questions have suggested themselves as worthy of serious consideration. We do not feel that our data justify us in making a specific report on these matters, but we name them and commend their consideration to our successors in this committee.

They are as follows:

What do the schools teach as to the expressive function of art in general and architecture in particular, *i. e.*, as to art as an index of civilization, standing high or low in exact relationship to the civilization that brought it into being?

What is the attitude of the several schools toward the various styles, *i. e.*, do they all, or any of them, teach that there are one or more styles which are sound and logical, while there are others which may or may not be interesting from an archæological standpoint only: if so, what?

What is taught as to the relationship between construction and function on the one hand, and design and decoration on the other, *i. e.*, is this relationship clearly brought out in the case of Classical, Byzantine, Romanesque, Gothic, Renaissance and modern architecture, or is it ignored, each style being considered as an abstract thing, regardless of its aspect as a manifestation of the close community that must obtain between function, construction, design, and decoration?

What are the criteria of judgment of design in the several schools, do they vary, and if so, to what degree?

How much attention is given to the question of presentation in each school? And is there apparently an undue amount of time and labor given to this in certain schools, an inadequate amount of time and labor in others?

In view of the fact that the practice of architecture is rapidly becoming so specialized that it is apparently necessary that a student should decide at the outset as to whether he should follow the esthetic or the structural line of work, is it not desirable that the schools should divide their courses in such a way that a student might elect which one he would follow, artistic or structural, there being in the case of the former a maximum of esthetic instruction and a definite minimum of structural education; in the latter a maximum of structural education, a definite minimum of that which is in its nature esthetic?

To give a general resume of our conclusion, we report as follows:

The object of all education is to make more effective units. For this the fundamental equipment is that knowledge of the language, literature, and history of his own country as will enable one intelligently to take advantage of opportunities; and such knowledge of the literature and history and art of other countries as shall give a broad general knowledge of what civilization is. The possession of this knowledge is what is meant by civilization.

When a man adopts a special branch of industry and thus limits his useful effectiveness to a distinct field, special training and knowledge are required in addition to general cultivation, which nevertheless remains the fundamental essential.

Schools of architecture are established for the purpose, first, of insuring the pupil in the possession of general cultivation; second, to give him a thorough technical equipment in the history and literature of architecture and in the laws that have been established by precedent; this, to make him familiar with present conditions and practice. In no one of these fields is his study completed in the school; he is simply started in the right way. In general cultivation and in a knowledge of the history of architecture it is essential that the student should be fully equipped while his acquaintance with methods and practice may be, and indeed will be, largely acquired later.

It is on the first two, then, cultivation and the theory of design, that attention should be centered. Admirable as our schools are, it can do no harm to emphasize the point that they are training men to be intelligent architects, not skilled draughtsmen, and that manual dexterity is dearly bought if it is at the expense of intellectual equipment. Skill can readily be acquired with practice, nothing in practice quite takes the place of sound school training.

The schools should give the student a thorough grounding in the great architectural precedents and their application, and an intelligent understanding of them so that he may know why they became established and to what extent they meet modern requirements.

Of prime importance are the classic orders, not for what they are in themselves, but because they are the terms, the language, in which a very large part of our architectural heritage is expressed. With a thorough knowledge of the orders and their application in Greece and Rome, one is in a position to understand the varied expression of the Renaissance in Italy, in France, in England, in Spain and in her American possessions, and here in the United States.

Almost, if not quite equally important, is the knowledge of Christian architecture; the whole development that followed on the fall of the Roman empire, and which, through Syrian, Byzantine, Southern Romanesque and Norman finally culminated in the wonderful architectural monuments of the Middle Ages. The one is the history of a great intellectual and sensuous movement, the other of a great spiritual movement. In both is the sense of beauty very marked, in both is construction recognized as the basis of all good architecture.

The knowledge of these things is fundamental for the education of the architect; ability to apply the knowledge is essential for practice. The student may learn *how* to apply his knowledge in the school, even though the real application of it comes later. It is in teaching the student how to apply his knowledge that the architect can be of real use to the teacher. The man in constant active practice, to whom the school is but an occasional occupation brings to his work a spirit, an enthusiasm, a point of view, which are essentially for the development of the critical faculty.

We believe that the more important work of the school, general cultivation, and the theory of design, which can best be taught by the trained teacher, should be supplemented on the less important side, the practice of design, by the active assistance and co-operation of the architect.

If this is to be done in the most effective way unity of aim and of action is desirable for the principal schools of architecture, so that those in charge, who are neces-

sarily most familiar with the work, themselves may determine on the best methods.

This unification we are almost inclined to consider the crux of the whole matter. Important as they are, methods must be secondary to impulses. At present, it seems to us, not only does the idea of general culture as the indispensable basis, fail of its due recognition—the general tendency being toward the development of the specialist, or savant, rather than of the well rounded and cultured personality with a special equipment for architectural expression—but architectural education in the United States tends toward an undue individualism and centralization on the part of the several schools. Educationally, the architectural profession seems to be in about the same position of the thirteen Colonies before the adoption of the Constitution—even before the ratification of the Articles of Confederation.

We believe that on the whole, Architecture is being taught in America with a broader view, and in certain respects more effectively than in any other country. Through co-ordination, a unification of standards, and co-operation, we believe that in a few years the education offered in this country might be looked upon as final, except for the absolutely necessary element of study and cultivation through travel and research amongst the inimitable monuments of the pagan and Christian past. We object to considering our own schools merely as feeders for the Schools of Fine Arts in Paris, and we look forward to the time when a great Post Graduate course shall be possible in America through a great central School of Fine Arts in Washington. To make this possible, we must first of all achieve a certain amount of co-ordination, unification, and co-operation between all our now somewhat aggressively independent schools, and we believe that the first step in this direction would be the acceptance by all of the principle of general competitions, and the establishing of an official central and representative body that should put this principle into practice.

APPLIED ARTS AND SCIENCES*

REPORT OF COMMITTEE ON APPLIED ARTS AND SCIENCES,
IRVING K. POND, CHAIRMAN.

THE Committee on Applied Arts and Sciences was instructed "to consider on such questions as": First, "how to overcome the unsatisfactory conditions due to the severance of the intimate relation once existing between architect and the craftsman"; Second, "how to facilitate the delegation of design to craftsmen"; and Third, "how to secure some assistance to the architect in his work from the Arts and Crafts movement."

In order to know "how to overcome the unsatisfactory conditions due to" the cause above stated, it is quite necessary to understand the nature of the original conditions and the reasons underlying the changes which have led up to and still compel "the severance of that intimate relation once existing between architect and the craftsman." Even with a knowledge of the facts, power to do not always follows desire to do, and to overcome or to know how to overcome the unsatisfactory conditions is not within the power of a single committee, a single body, or a single generation. A partial knowledge, however, may suggest mitigations, where it can not effect radical change. The intense apathy of the great public toward art, the general lack of knowledge or care as to what constitutes art or how

*Report presented at the convention of the A. I. A., held January, 1907.

art touches life, the utterly commonplace and devitalizing attitude on part of public and designer, of seeking the line of least resistance, of harking back to something which is well known and can be recognized on the instant—all of this conspires against the elevating of art standards; and the architect, if he would, can not rise above the general flood of wilful and self-satisfied stupefaction. It seems perfectly demonstrable that in the great periods of art everybody loved and appreciated beauty, whether actual producers thereof or not. The power to create and the capacity to appreciate beauty sprang from the conditions of life and inhered in all classes—at least the capacity for appreciation was general. The artists themselves, until the Renaissance, were drawn mainly from one class and that not socially a high one. They were banded as brothers; their training was from within and was developed by association; their minds were of about the same caliber; and mutual sympathy in thought and ideal made for the best. Class distinctions in art did not exist in the lofty periods as they do now. Even in our great democracy these distinctions are most clearly marked. The doers, that is, the craftsmen, are of the lower classes, the designers are a grade higher in the social scale, the architects are coming more and more from the cultured class, and, unfortunately for art, many of independent means are seeking the profession because the work is genteel. The art patrons and they who may dictate the monumental art of the world are of the moneyed aristocracy. The assumption of knowledge and the possession of power in the upper classes begets in the mind of the worker a dull subservience which does not make for art and which on all counts is to be deplored. The general scheme of education is herein at fault, for it touches life but superficially and gives to "educated persons" a mere smattering of the non-essentials of art and to the workman a business knowledge, the sole end of which is its mintable quality. And life has not gained by that phase of modern education which devotes its energies to developing art producers. Once art was *lived*, now it is *taught*. "Schools of art" have come to be considered necessary. But schools do not seem to have justified themselves, while they do seem in no small measure to justify the proverb—"When schools come in, art goes out."

An irrational system of general education, then, and closely drawn class distinctions, especially in the field of art production, would seem to be marked factors in this severance of ties between architect and craftsman. Realizing the great advantage to the art worker in the old intimate conditions, many great and rare minds have advocated an advance beyond the unsocial and wholly irrational tendencies of modern life, to an ideal existence under State socialism, viewing the matter as one falling in the range of political economy. It would seem that in this they have not been wholly justified, for the great creative periods of art and those referred to during which love and appreciation of art have been general, have occurred under varied forms of government and have been wholly independent of the nature of the governmental structure. The matter is largely one of social ethics, of mental development, and of social economics, and not at all of governmental forms. The socialism which shall bring joy in labor is not necessarily governmental, but it is greatly to be feared that the socialism which is governmental will operate to reduce humanity to one dead level of incentive, of capacity, of achievement, and may be of recompense, though that is of minor importance. The arbitrary ap-

portionment of task which must almost of necessity accompany any system of State initiative and supervision of activities can not otherwise than stunt personality and individuality. But this phase of socialism will hardly endure, for the annihilation of the distinctive functions of the various members can no more prevail in the body politic than it can in the individual, the body natural. For by nature and design (if we grant to the great universe a directing force) certain individuals, as certain members, are appointed—not condemned, but consecrated—to do certain work, and the pleasure and profit to the individual need not necessarily be in the work he performs, except as that work is necessary to the wholesome life of the body general. In other words, the feet are not to take upon themselves the work of the hands; the heart finds itself in deep and troubled waters when it takes upon itself the functions of the brain; the brain is incapable of doing the work of the heart. The effort of a new civilization should be, not to uproot individuality, not to smooth to a dead level the face of nature, the southern slope which catches the sun and the rugged eminence which shields it from the winds, but to make life tolerable where it has been intolerable, to make beauty bloom where no beauty has been, to minimize as far as possible the burden of irksome toil and to make the general conditions of life productive of the higher happiness. Through education and bettered environment the State may make the general life fruitful of sane enjoyment. A broader education, a wider sympathy, a deeper knowledge of the realities of life, a developed love of beauty in the mind of the race and a passionate zeal to express it, will reunite the sundered relation of intimacy which once existed between creator, interpreter, and laity; that is, architect, craftsman, and public.

Until an advanced state of art endeavor and of art appreciation has been reached, the architect need not seriously concern himself with the matter of delegation of design to craftsmen. The question is, rather how far shall the personal equation be allowed to enter in the interpretation of a sketch by the craftsman. No broad-minded architect shuts himself off from the suggestions of draughtsman or craftsman. But unless there be a singleness of thought and purpose in the minds of architect, assistant and interpreter, an understanding born of long seasons of sympathetic interchange of thought and idea, suggestions will tend rarely toward a unified expression. The wise architect will seek to have about him understanding and sympathetic assistants in all branches, but the architect need not seek to escape the travail of creation. Does the work bear down upon him? He must realize that beauty comes through stress, perfection through infinite pains, life comes even through death. The practical solution of the problem for today would seem, then, to be for the architect to bring himself as far as possible into the same relation with the craftsman that he holds with his assistant over the board, and failing that, should seek the craftsman whose work expresses a parallelism of idealism and motive, and, having found, employ that hand to execute the work and that mind to interpret the sketch.

The so-called Arts and Crafts movement, we must frankly realize, has not yet entered the stage in which it can be of much or of any assistance to the architect. The movement as such has not yet affected the great body of craftsmen. Artists and craftsmen connected with the movement have confined their thought and activity mainly to the design and execution of single and simple

objects of use or beauty, such as pieces of furniture, household utensils, and bits of decoration. In most of this production the amateur spirit is manifested and not any of it bears upon the greater problem of architecture. Most of the artist-craftsmen have no intimate knowledge of architectural principles, which is to be regretted; and, too, they have had no architectural schooling, upon which they are to be congratulated, at least those of them to whom such schooling would mean the acquirement of an academic method and a frame of mind which expresses itself in the application of architectural details to the various simple objects, rather than in a lucid recognition of the limitation of materials and a frank adaptation of form to use. It is in the design and execution of stained glass for windows and ornamental metal work and carvings which the arts-craftsmen are called upon occasionally to accomplish, that the want of appreciation of architectural and structural lines most manifests itself. Now and then arts-craftsmanship has undertaken to impress its spirit upon some modest example of cottage architecture, and has succeeded; but these are sporadic cases, and do not affect in any way the general tendencies. The architecture of the cottage, of the lesser house, of the villa, of the mansion, of the palace, is but a reflection of the greater architectural spirit, and until architects have learned to handle the greater architectural problems, and to solve them on their merits without reference to conventions established

in other climes, under other conditions, the lesser architecture will suffer from and express the same want of capacity for freshness of invention and directness of thought, the same inability to more than rehash old *motifs* which expression in the greater and the monumental architecture of the day.

It were unjust to place upon the architect the entire blame, for blame there is, in all this abuse of tradition. It were better to attribute it in the large part to the lack of taste and of knowledge which exists because of the certain deficiencies in our civilization, the lack of correct methods in education which fosters the general ignorance of and indifference toward all forms of art. The germ of hope lies in the attitude of some of the lesser architects, and in the Arts and Crafts movement—not so much in what it has accomplished as in the spirit which animates it. The movement portends an awakening to art consciousness. But great and monumental architecture must be the expression of a deep, broad, spiritual life, and can not be built up by accretions to any movement, however vital, sincere and wholesome it may be. The lesser architecture must, in the final expression, follow and reflect the greater. Yet even today, while in special instances the architect may enjoy the assistance of the individual artist-craftsman, architecture in general reaps no advantage from the Arts and Crafts movement.

FIFTIETH ANNUAL CONVENTION

AMERICAN INSTITUTE OF ARCHITECTS

THIS convention which marked the fiftieth anniversary of the foundation of the American Institute of Architects was held at Washington, D. C., January 7, 8 and 9, 1907. The attendance numbered nearly two hundred. The feature of the business sessions were the reports of the standing and special committees. With one exception, that on the Signing Buildings and Using Institute Initials, these reports evidenced full appreciation by the committees of the subjects entrusted to them. Among those of signal interest to the convention were Education, Ralph Adams Cram, chairman; Applied Arts and Sciences, Irving K. Pond, chairman; Securing Funds for the Purchase of the Octagon, Cass Gilbert, chairman, and On Relation of Architects to the Contracting System. As these reports were read they were received with prolonged applause.

The convention met at the New Williard Hotel at 10 o'clock, Monday, President Frank Miles Day in the chair.

The address of welcome was given by the Hon. Henry B. F. MacFarland, president of the board of commissioners, District of Columbia. This gentleman is a stirring speaker, very appreciative of the influence of the architects in the work of beautifying Washington, and he gave the Institute a warm welcome home.

The business of the convention then proceeded.

The report of the Board of Directors was read by Ralph Adams Cram:

REPORT OF THE BOARD OF DIRECTORS.

The Board of Directors reports that it has held four regular meetings and that between these meetings its Executive Committee has been frequently in session.

The Board reports that the Institute has now 763 members, to-wit, 331 fellows, 432 associates, 62 honorary members and 82 corresponding members.

Since the last report of the Board five fellows have been elected, namely: J. Randolph Coolidge, Jr., Boston; Richard Earnest Schmidt, Chicago; S. B. P. Trowbridge, New York. Four fellows have died, namely: Messrs. G. W. Cady; A. H. Kipp; Stanford White, and E. R. Willson. Four fellows have resigned: A. W. Cordes; William Fitzner; C. H. Palmer, and W. H. Tyndall. Two fellows have been dropped, Havelock E.

Hand and Charles R. Percival, from the roll of membership.

Twenty-one associates, Charles H. Alden, Jr., Albert H. Belvins, Edward T. Boggs, Wallis Eastburn Howe, Thomas W. Reely, Howard Shaw, were elected February 8, 1906; F. E. Gieseck, Electus D. Litchfield, Fernand Parmentier, Walter Louis Rapp, John B. P. Sinkler, Arthur H. Smith, H. Spielman, Emlyn L. Stewardson, Frank E. Wallis, John Zettel, were elected May 19, 1906; Stephen Codman, D. Despradelle, H. K. Klutho, E. L. Masqueray, Dwight Heald Perkins, were elected October 24, 1906.

Two associates, Robert C. Ferguson and Henry C. Hayward, have resigned.

One honorary member, Sir Caspar Purdon Clarke, has been elected. No corresponding members have been elected during the past year.

The Board wishes again to impress upon the members of the Institute the importance of securing the election as associates of all those practicing architects who through their actions and the quality of their work have shown that they would be desirable as members of the Institute. It is only by constantly drawing members from the ever increasing ranks of the profession that the Institute can maintain and increase its work of raising the standard of professional life and conduct.

The Board nominates for election to honorary membership, Hon. F. G. Newlands, United States senator from Nevada; and Mr. Leopold Eidlitz, one of the founders of the American Institute of Architects; and for corresponding membership, Mr. James G. Cutler, Professor William H. Goodyear and Francis H. Bacon.

The Board nominates for election to fellowship, Messrs. Henry C. Bacon, William S. Post, John Russel Pope, New York; A. B. Pond, Chicago; James P. Jamieson, Philadelphia; Clarence A. Martin, Ithaca, N. Y.

As the prosperity of the Institute is intimately connected with that of its Chapters, it is gratifying to know that the Chapters are almost without exception in a flourishing condition. Since the last convention a new Chapter has been formed at Atlanta, Ga. The total number is thus raised to twenty-eight. Their membership varies from five at Dayton to 192 at New York. Some of the Chapters have exerted a marked influence

for good upon their communities and it is important that members should not forget how great a force may be brought to bear upon public opinion by the action of a Chapter.

The finances of the Institute have given the Board most serious concern. While the receipts from fees of members if administered with economy are sufficient to pay the ordinary expenses of operation they do not suffice for extraordinary occasions for which special provision has to be made. This is very clearly shown by the fact that no such provision having been made for the unusual anniversary celebration held in January, 1905, your present Board has labored under a deficit of \$2,500, resulting from that event. The Board determined that such a thing should not occur again and is glad to report that suitable provision has been made by the Chapters and the members for the cost of the fiftieth anniversary celebration, so that no charge greater than that ordinarily assumed by the Institute on account of the convention will fall upon.

The interest upon the Octagon notes (\$800 per annum) has been regularly paid from the Octagon fund and has not been permitted to appear as a charge against the Institute's general fund, until the last half of the present year when \$400 was taken from the current funds. The taxes on the property (\$317.01, recently raised to \$480.53 per annum) have also been paid from the Octagon fund until this last year when they were taken from current expenses.

The repairs to the Octagon, most urgently needed, have been made, but much yet remains to be done both by way of repairs and furnishing. Through a committee under the chairmanship of the first vice-president of the Institute, a serious effort has been made to raise the sum required to extinguish the debt upon the Octagon, and the effort thus far splendidly successful, must now be pushed to a conclusion. The Institute here in convention assembled, should make it its highest, its immediate duty, to secure pledges for the remainder; so that this fiftieth anniversary may be signalized by leaving the Institute's historic mansion and ample grounds entirely free from debt.

The Board draws attention to the fact that the European architectural societies are frequently enriched by the legacies of the members. This practice is frequent in the Royal Institute of British Architects and in the Societe Centrale des Architectes Francais; these legacies in the case of one society reached 395,193 francs in a single year. The Board suggests to the members of the Institute that such a practice is worthy of imitation.

The Board reports that acting in accordance with the wishes of the Institute it has taken the important step of establishing in the name of the Institute, a gold medal, for distinguished achievement in architecture, and has made the award of the medal to Sir Aston Webb, R. A. It is a fortunate circumstance that the medal may first be conferred upon the fiftieth anniversary of the foundation of the Institute. The medal has been executed, under the advice of Mr. C. F. McKim, and Mr. George B. Post, with admirable skill and with the highest beauty by Mr. Adolph A. Weinman. It is worthy of the best traditions of the art. Your Board proposes to formulate rules governing the future award of the medal and to submit these rules for the consideration of the Institute at its next convention.

At the thirty-ninth convention your Board was instructed to offer at the fiftieth anniversary some signal honor to such person or persons as had done most for the profession or the Institute during the last fifty years. Your Board after giving careful consideration to the problem thus presented has deemed it wise that it should assume the form of a tablet in honor of the founders of the Institute and of those who joined them in framing the constitution. This tablet erected in the Octagon is from the design of Mr. Edgar V. Seeler.

The Seventh International Congress of Architects was held in London, last July under favorable auspices and with entire success. The Institute was represented by the president, first vice-president, by two past presidents and by forty members. Acting in what appeared to be the spirit of the thirty-ninth convention, your Executive Committee, of whom a majority were present in London, tendered to the International Committee, on behalf of the American Institute of Architects, an invitation to hold the next Congress in America. This invitation was warmly received and although a decision was reached in favor of Vienna, it is not improbable that the next subsequent meeting may be held in America.

The large space given in the current volume of the Proceedings of the Institute to questions of municipal improvement bears testimony to the continued interest of the members in this subject. During the past year substantial advances have been made in such improvements in many cities, while in others the subject has been under serious consideration.

In accordance with the instructions of the last convention the Board has considered the question of co-operating with the Architectural League in the foundation of more scholarships in schools of architecture. The Board was somewhat surprised to find that for those already in existence the competition was by no means keen and that one of them was actually vacant this year. The Board therefore deems a further study of the conditions necessary and hopes that the apparent failure may be found and overcome.

Your Board was instructed by the thirty-ninth convention to lend its aid to the establishment of a governmental bureau of the fine arts. It found that two bills bearing on this subject were about to be presented to Congress. One of these appeared to be much more satisfactory than the other. In the improvement of that one your Board assisted and it stood ready to co-operate with other societies in urging its passage. Owing to the crowded condition of congressional business these bills were not reached. Your Board has the subject in mind and will endeavor to advance it when any opportunity occurs.

The many and varied subjects which come before the convention and Board have generally been referred to committees to secure their adequate consideration.

The reports of many committees will shortly be presented and the Board does not wish to say anything by way of anticipation, yet it deems a word of explanation wise in some few cases. The last convention ordered that a study of competitions should be made by a special committee whose duty it was to consult the Chapters and report to the Board. It then became the duty of the Board to study the subject and send a report to each member of the Institute.

Unfortunately owing to the great length of time required for the work of the committee and the consultation of the Chapters it has proved impossible to carry out the convention's program in its entirety. The Board has received the final report of the committee only at its present session. The report is printed and will be distributed at the convention as it comes from the committee. The Board commends this most important subject to the very careful consideration of the convention.

The Board of Examiners, the details of whose work owing to their nature, are not laid before the convention, performs a difficult and somewhat laborious task which it discharges with great fidelity and for the performance of which the Institute is much indebted.

The Committee on Practice established at the last convention was confessedly experimental. As far as may now be seen the experiment will prove successful. One link in the complete chain for a proper handling of cases of discipline seems still to be lacking, but the Board hopes to supply it without calling upon the Institute to take action.

The Committee on Specifications established at the last convention has done a great amount of preparatory work and an adjunct committee has been appointed to study the standardization of the symbols used in architectural drawings.

The work of the Committee on Education has been of great interest if for no other reason than that it shows that men of common high purpose, entertaining at the start ideas of apparently the most antagonistic character may by the logic of the facts before them be brought into perfect accord as to all that is fundamental. The report of the committee has many other points of interest to which the Board directs your attention.

All of which is respectfully submitted by the Board.

The House Committee, Glenn Brown, chairman, in outlining the needs of the Octagon stated that the committee long felt the need of a dignified and proper meeting place for the Institute on its own property. This can be readily done by placing a hemicycle on the rear lot, building a duplicate of the old stable on one side of the hemicycle and connecting this along the wall with the Octagon by colonnades, thus surrounding our old garden which could be treated formally and be enclosed by the buildings of the Institute. In this way the committee feel that the property might be made one of the most attractive and interesting places in the city and at the same time give us space for the

collection of drawings, models and a place where we could have formal banquets and regular business meetings, while the Octagon would be furnished up for offices and club rooms.

Ralph Adams Cram, chairman of the Committee on Education, read in admirable voice the committee's report which is published in full in another column. The favor with which it was received is shown by the following remarks:

MR. WARREN: I move that the convention express its highest appreciation of this admirable report. There are, however, one or two points I should like to call attention to. One is that there is to be a unification of standards—in other words, something like official architecture, and I hope the committee will further consider this question, whether in the history of architecture, official architecture, unified architecture, or strong individuals or schools has accomplished most. Whether in the development of great styles most has been accomplished by those which have received official approval, or those which have sprung up through strong individualities. I think that one of the most encouraging and interesting signs that we may see in present architecture, is in the very clear beginning of certain local distinct manners of work. I do not think most of us would mistake a lot of Philadelphia or Boston or New York work. Now I would ask the committee if it is desirable to do away with this? That there should be some co-ordination there seems to be no question. But when we consider the question in the light of the development of architecture as the important underlying thing, I think we may possibly be led to a slightly modified conclusion. There is one other point—the standard of admission to schools, the amount and character and time of work they demand. I notice, for instance, in the one school with which I am familiar, it was said that in only one school was there a demand for history, but students are not admitted to Harvard unless they have had history, and they must have had both ancient and modern. And so as to languages; French and German are required for admission. Harvard is now contemplating demanding a bachelor's degree for admission.

PROFESSOR LADD: May I add my sense of appreciation of the great value of the report, and my confidence that the authority which the committee asks to proceed in its work will result in that which most of the schools most wish.

MR. A. B. POND: I believe the report may well be the beginning of the most significant thing in American architecture since the foundation of this Institute, in the development of individuality.

THE PRESIDENT: The warmth with which you have received this report shows that you consider it, as the chair considers it, one of the most important, the best report ever presented by a committee to this Institute. (Applause.) The president of this Institute has been in session with this committee on several occasions, and knows the ardor with which they have addressed themselves to this report.

The report and resolution were then adopted.

MR. LITCHFIELD: I move that the committee be authorized to have the report printed separately from the Proceedings for distribution.

THE PRESIDENT: The Board will take appropriate action without further resolutions.

The Report of the Committee on Foreign Correspondence was read by Glenn Brown, chairman.

REPORT OF COMMITTEE ON FOREIGN CORRESPONDENCE.

The committee has carried on an active correspondence with the various officials of the International Congress of Architects in reference to the meeting in London July 16 to 21, 1906, a report of which will be given by the Committee on the Congress. The Ecole des Beaux Arts have printed a volume giving the record of all students who have entered the Beaux Arts since its foundation. A new edition of this work is in press. Your Committee on Foreign Correspondence has been in communication with them in reference to the names of Americans which will appear in this new edition. They have obtained data so as to make a history of the various American architects more complete and the Editor has agreed to put F. A. I. A. or A. A. I. A. after the names of all members of the American Institute of Architects who have attended this school. We have had communications from Mr. Henard in reference to the development of Paris and he has sent us numerous interesting documents which have been filed in the Institute library. Com-

munications from Mr. Eng. Broerman, recording secretary of the International Institute of Public Art, in reference to civic development in this country, to whom a lengthy paper was forwarded descriptive of the work in progress in the United States. The questions from Mr. Stuben in reference to Washington, have been answered by the chairman of the committee. Through this committee also a description of the proposed development of Washington has been described in *L'Architecture* with very favorable comments.

Mr. Irving K. Pond, chairman of Committee on Applied Arts and Sciences, said: Our committee was widely spread so that it has been impossible for us to meet and consider this subject as we could have desired. We have been in communication, but it has been difficult to get personal contact.

Mr. Pond's report, which is published in another column, was regarded so complete and valuable that it will be published separately for circulation among the members and the public.

Mr. George B. Post made a verbal report as chairman of the Committee on Government Architecture as follows:

Nothing has arisen during the last year which made it necessary to entail the great expense on the Institute of calling my committee together. But during the past year a new system in one or two cases has been employed by the Government with regard to the method of retaining and compensating architects which it has seemed to your committee in many respects was very advantageous to the architects in giving them an assured and definite profit, but probably almost certainly very extravagant to the Government. A series of resolutions was offered by Mr. Post.

MR. POST: The only investigation that I remember with regard to the cost of architectural work was made by this committee some five or six years ago, in a case of emergency when it had to bring proof before a committee of Congress that the architects' charges were based upon the principles of *quantum meruit*, and not on the mere fiat of a trade's union that commissions should be 5 per cent. The chairman wrote to some sixty architects asking them what their work cost, and received from almost all answers stating that their work had cost them—if I recollect right—more than, in the average than two and a half per cent commission on the cost of the work erected. I do not think the investigations of the Institute have ever gone further.

MR. CASS GILBERT: The Committee on Securing Funds for the Purchase of the Octagon was appointed by the Board of Directors, and it pleads a lack of industry and inattention to its business, with which many of you are quite familiar. In order that you may understand the situation, I will state that the original cost of the Octagon property was \$30,000. There was paid thereon \$15,000, leaving a debt of \$15,000, with interest at 5 per cent. Bonds were issued, but the committee thinks it will be but little trouble to get the bonds wiped off the slate. The committee has the pleasure of reporting that, notwithstanding its indolence, through the generosity of certain members and chapters, it is able to report that it has raised \$9,200 (Applause); that there now remains only the small balance of \$5,800 to be paid, so that we can look the whole world in the fact and say we do not owe a cent on the Octagon or the property connected with it. And after that is done I think we will be in a position to go to people outside of the Institute and tell them that we own the property bought with our own money, and we are entitled to their confidence and an endowment fund which will maintain the property for all time to come.

MR. POST: I was, with Mr. Gilbert, one of the sufferers as members of this committee, which made itself very obnoxious to many members of the Institute in insisting that they should pay a larger sum than they had promised, just as the members of the committee had done themselves, for the purpose of clearing off the debt on this home of the Institute, not only for the purpose of clearing off the debt, but to put us in a position so that we could put the old historic house in which one of the greatest treaties was signed by the president of the United States, and which is one of the best monuments of the class if not the best example of its class in the United States, to put it in thorough repair, and decorate and furnish it in the style of President Madison. To build on its rear adequate and proper meeting room for the deliberations of this society, and a place where its banquets could be held.

AFTERNOON SESSION.

The report of the Committee on Competitions was read by Robert D. Andrews, chairman. Commenting upon the report Mr. Andrews said: The members of the committee present—we have not a quorum—recommend that, if acceptable to the convention, the formal adoption or authorization of this report be delayed at least one year, that each member be provided with a copy with the distinct statement that the report has not been authorized, but merely as a report of progress. The reason for this action on the part of the committee in recommending that no formal action be taken at this time, is partly because the infringement of the convention of last year has been defeated by the great complexity of the problem which we have had. So it was not possible to send these documents to the members of the Institute at their homes in season to give proper consideration of the subject in advance of the time for action. It is believed, therefore, that if the report of the committee in the shape of this document, can be taken home by the members and they can examine them at their leisure, the thing can then be taken up at a subsequent period, that the true interests of the Institute will be preserved.

This competition question is one of vital interest to everyone concerned, and it is unwise in the highest degree that there should be any consensus of opinion which is not a real consensus of opinion which does not spring from the thorough conviction of the members of the Institute. Therefore I am opposed to any action at the present time which is not based upon mature and deliberate understanding of the subject. The effort of the committee has been to go into this matter more radically than anyone has hitherto done.

After pointing out the difficulty of making any general scheme of competition which would be operative over the whole country, from New York City to the sparsely settled conditions of the West, it is evident that we must seek some uniform basis for all regions, and there is only one such basis of uniformity, and that is the basis of legality. The courts of the country, the principles of justice, are uniformly the same wherever operative. Their application may differ in trifling ways, but the general principles of justice are uniform throughout all regions, and it is on that basis that the committee has tried to reach conclusions.

DEBT ON THE OCTAGON PAID.

MR. GILBERT: I want it understood that I am making no report on funds for the Octagon, as the matter was taken out of my hands, as he had ignominiously failed, and Mr. Mead, with his committee of fifty or whatever it was, now reports, or I report for him, well, I do not think I will report the amount, for if I did it might discourage further subscriptions. I will say that the entire debt on the Octagon House is wiped out, and the bonds are all redeemed (Loud applause). I congratulate the American Institute of Architects on owning its own property in the city of Washington free of all obligation, for although the mortgage still exists I regard it as practically cancelled. And I regard every pledge of a subscription as being as good as a note on the Bank of England. As this is my last remark on the subject, I ask you to remember one thing. Let us keep this property free from all encumbrance, always for our successors. Let's leave it behind us as one of the monuments of our work. To Mr. McKim, Glenn Brown and to others we owe the initiation of this enterprise. We have all joined with sacrifice not always out of our abundance, but out of our need sometimes, to supply what the Institute needs. Let us preserve it for all time, untouched by any obligation and always free, a homestead that can never be attacked. A few years from now will doubtless arise the proposition that we may place a mortgage on that property for the repair of the building. Let us resist that temptation, let us consider this as a sacred fund not to be touched at any time, and when we develop the property so as to make it most effective, to restore it to its original condition, furnish it properly and then erect a building which shall carry forward the tradition of the architecture, and make it a place sacred to our art and to the arts which are associated with us, and in doing that do not let us pledge the good faith and hard work we have put into this thing. Let us seek it from other sources. This is the last suggestion I have to give with regard to the Octagon fund.

MR. CARRERE: I want to offer a resolution that it is the

sense of the meeting without in any way binding the Institute, that it urges upon future Boards of Directors that the entire Octagon property should be kept free from debt. (Adopted.)

MR. CRAM: I desire to have the privilege and great honor of moving that a vote of thanks be extended to Glenn Brown, Charles F. McKim, Cass Gilbert, John M. Carrere and W. R. Mead for their magnificent successful and historic effort toward redeeming the Octagon from all debt. (Adopted.)

MR. POST: I have a resolution: Resolved, That the directors of the Institute be instructed to proceed at once by means of such methods as may be approved by them, calling if necessary upon the entire membership for assistance, to solicit from those interested in the development of American art, and from those practically and commercially connected with architecture, for subscriptions sufficient, first, to repair, decorate, and furnish the Octagon House. Second, to add to it proper additions, to supply an architectural museum, meeting room, and so forth. Third, to collect books for its library, and objects of architectural art for its museum. Fourth, to provide for carrying out the scheme of an architectural post-graduate course with prizes, scholarships, and so forth, as may be suggested by our Committee on Education. Fifth, to provide an endowment fund of such magnitude that its interest may provide funds for the maintenance of the Octagon and the development of its highest efficiency.

We now own our property, with a clear conscience. We can now go to those who are interested in our work, and ask their assistance to make the influence of the Institute in its house what it should be in the developing of art in America. It would be just as easy for us to raise half a million dollars as to raise ten or twenty thousand if we go to our clients. If we go to those interested in the great industries which owe their entire livelihood upon architecture, armed with such information and with such documents in support of the object as the directors in their wisdom may submit—and among the best would be a monograph on the Octagon, its present condition and past history, as it amply justifies, as I believe—we would have little difficulty in raising any amount of money for such a practical and worthy object.

MR. STEAD: If it be in order, I should like to offer towards the endowment, for the Washington Chapter, \$250. (Applause.)

THE PRESIDENT: The convention hears with the greatest pleasure your generous offer.

SECOND DAY.

Grosvenor Atterbury read the report of the Committee on Specifications which, with the accompanying resolutions, was adopted.

REPORT OF COMMITTEE ON SPECIFICATIONS.

This committee was appointed in the middle of February, 1906, and has therefore been in existence nearly ten months, and was appointed under a resolution directing it to consider the subject of Standardizing the General Conditions and other parts of the Specifications as used throughout the United States, and if deemed feasible to prepare standard forms therefor, and in time to time to the Board of Directors, the Executive Committee, and the several Chapters of the Institute, and finally after their criticism and revision, to the fortieth convention of the Institute for adoption.

Your Committee respectfully submits, however, that it has found it quite beyond its powers to fulfil the latter part of the instructions given it in the above quoted resolution, and regrets to say, that for various reasons it seems unwise to do more at this convention than to report progress and give some general outline of what has been accomplished, and the work remaining to be done, before it can properly and wisely submit a final report for the criticism and adoption of the Institute. * * * *

The course pursued has been in general as follows:

After obtaining from some twenty-five of the leading architects throughout the country, copies of their general clauses and contract forms, the committee held a meeting in New York and adopted a tentative arrangement or index covering all the subject matter contained in the various specifications submitted, and Mr. Pond of Chicago very generously undertook the laborious task of collecting, copying and arranging this material in accordance therewith. This resulted in a volume containing some hundreds of clauses, and at a subsequent session of the committee, also held in New York early last summer, a plan

of elimination and a general constructive principle was adopted.

In accordance with this the next step in the progress of the committee work was taken, and during the summer months a revised edition was made in my office, in which, as far as possible, duplications were eliminated, and the entire text reduced to the briefest possible terms, which resulted in a skeleton or digest of all the material originally collated by Mr. Pond.

Working with this revised or skeleton edition, and with the aid of Mr. Heins of Albany, newly appointed by the president to aid the committee in the absence of Mr. Boring abroad, the New York members of the committee are now engaged in eliminating and arranging the material preparatory to submitting a third revision for criticism by the entire committee. Not until after this has been done, does your committee feel that it would be wise to submit any of its work for general criticism, either by Chapters or individual members of the profession, however valuable such criticism will undoubtedly be at the proper time.

Your committee begs the leniency of the Institute in criticizing what must appear to be very slow progress in this work, but the conditions which it found to exist has rendered its labors extremely onerous. At the same time, with every step I believe the majority of its members have felt more and more deeply the necessity of its work, and the vital importance of at least attempting to establish some general system and order in place of the chaotic conditions apparently existing today in this department of our professional practice throughout the country.

While the scope of the work originally outlined by the resolution appointing this committee does not appear to include on its face any question as to form of contract, it nevertheless became almost immediately evident to your committee that not only the contract, but certain other printed forms, such as proposals, letters of instruction to bidders were inseparably involved in any thorough and logical study of the general clauses of the specifications. Your committee has therefore found it necessary to study the various forms of contracts employed throughout the country by representative practitioners, and the relations between such instruments and the general clauses of the specifications.

All this work has, and will involve considerable expense for clerical assistance and printing, and while these expenses have been guaranteed to date by the members of the committee themselves, it would perhaps be proper for the Institute to consider the matter of expenses, especially in view of the probable necessity of our asking legal advice before the labors of the committee can be satisfactorily completed.

Walter Cook, in reading the report of the Committee on Practice, stated that there was one matter referred to the committee by the board in regard to certain alleged attempts of corruption of architects by contractors, referred by the Iowa Chapter, and the committee was requested to make a draft of a communication to be sent to the chapters, and urging them to action similar to that taken by the Iowa Chapter.

C. H. Blackall then read the report of the Committee on Standard Symbols, which upon motion was adopted and the board given power to formulate and adopt an electrical code.

The chair then called for the report of the Committee on Signing Buildings.

MR. QUINBY: In talking with a member of that committee I learn that there has not been a meeting called and no communication between the chairman and any members of the committee. The report printed is that of the vice-chairman of the committee without conference with any member of the committee.

MR. CARRERE: I move that the report be referred to the committee which will succeed the present committee.

The motion was adopted.

THE PRESIDENT: That is the only committee with which we have experienced the slightest difficulty. The devotion of the other committees to their work is something phenomenal.

H. L. Warren, chairman of the Committee on Schools of Architecture, read a carefully considered report of much value.

MR. LAIRD: The statement drawn from the report of the Architectural League giving the relative points of the value of the different subjects in the courses, I know does not properly represent the case. Mr. Chandler has stated that it does not apply to the Institute of Technology, and Professor Martin thinks it misrepresents the case of Cornell University. I therefore hope that that item will be eliminated from the report, or that the

information be made accurate before the report is printed.

MR. CRAM: I have had no opportunity to talk with the other members of the committee, but my impression coincides with that of Professor Laird that it is not a sufficient basis for accurate judgment, and indeed may lead to false estimates of the different schools. Therefore I think that the entire committee will be very glad to eliminate from their report this list made out by the Architectural League and drop from their report any deductions made from the figures given in the list.

THE PRESIDENT: The motion of Mr. Cram is to eliminate reference to the table of comparative values and the deductions drawn therefrom, and in that connection would it not be well for the committee to consider whether that work might be profitably done in a more exact way so that the actual results of a proper basis could be discovered.

MR. WARREN: Ten years ago the Committee on Education did make such a report which did, I believe, show as closely as figures can show what the relative values of the subjects in the different schools was. The information was obtained not from the catalogues of the schools, but directly from the heads of the institutions. In Harvard, so far as I know, the Architectural League did not approach us for any information whatever. I have no doubt but that can be done now as it was done ten years ago.

The motion was adopted.

THE PRESIDENT: A communication has been received by the Board of Directors from Major Hobbs of the Watervliet Arsenal, that they have been conducting a series of experiments on reinforced concrete made at the arsenal, but that they deem it extremely important to procure samples made in actual practice, especially of reinforced concrete columns, and they are prepared to send any architects the necessary instructions for selecting samples, and rods and plates for packing, and they will bear the costs of transportation. They would break them at the arsenal and transmit the reports of the tests to the persons submitting the samples and publish the reports of the tests in the government publications; they invite the Institute to co-operate with them in the work. The board took action so that the communication will be sent to the members of the Institute drawing the matter to their attention.

The Board of Directors instructed the nominating committee to prepare a report upon the best way of making nominations. We will now hear that report.

Mr. Donaldson read the report as follows:

REPORT OF NOMINATING COMMITTEE ON THE METHOD OF MAKING NOMINATIONS.

We believe that nominations should represent as far as possible the sentiment of members of the Institute whether attending at the convention or not.

We also note the sentiment freely expressed at the last convention that delegates should not be limited to one set of names or to one ticket. Accordingly we suggest:

First—That the Nominating Committee appointed by the president, as at present, be instructed to report, at least sixty days before the date of the annual convention, a full list of nominees, each of whom has agreed to the use of his name.

Second—That the report of the Nominating Committee contain the names of past officers who are under the By-Laws ineligible for re-election to office.

Third—That the report invite fellows and associates of the Institute to make use of the following method for making alternative nominations:

After the Nominating Committee shall have reported in print to all members of the Institute, it shall be lawful for any fellow or associate to make nominations in writing addressed to the secretary of the A. I. A. for any office in which a vacancy may exist. A whole ticket may be so nominated. The secretary shall take notice of such nominations.

First—If he shall have the written consent of the nominees for the use of their names.

Second—If he shall receive not fewer than ten nominations in all from not fewer than two chapters of any given person for any one office.

Third—If the aforesaid consent and the requisite nominations shall be received not less than thirty days prior to the time set for the convention.

Whenever the conditions aforesaid have been complied with,

the secretary shall prepare and circulate ballots containing all the nominations properly made as provided above, whether by the nominating committee or by individuals, and no other ballot shall be valid for use at the election. The ballots shall be circulated at least three weeks before the date of the convention.

We would further suggest that each Nominating Committee consider carefully the nominations to be made by it, as a part or a rational and continuous policy in the administration of the Institute.

To this end we suggest that the chairman of the Nominating Committee in any year be invited to meet the committee for the following year to give verbal explanations of the considerations that actuated his committee and that may perhaps not wisely be made matters of record.

A MEMBER: In the interpretation of this committee, does the adoption of this report prevent the nominations made at the last moment from being considered?

THE PRESIDENT: Unquestionably.

A MEMBER: Is not that a constitutional right? If a plurality vote for a member not previously nominated?

MR. STONE: No one supposes that a member has not the right to write in the name of any one he chooses. That should always exist.

THE PRESIDENT: Then it should be so expressed in the report.

MR. WARREN: We can not by a resolution do away with that right; it is constitutional and any motion is to be interpreted under the existing constitution.

MR. CARRERE: We are confusing the right to nominate and the right to vote which is constitutionally granted to you by your charter and can not be taken away unless the charter is amended. The report means that you can nominate men in the way it sets forth. You can agree privately to vote for whomsoever you please.

MR. ATTERBURY: The sense of the meeting seems to be strongly jealous of the infringement of the constitutional right. If the committee would add a line to the effect that nothing recommended was detrimental to the constitutional right—while it would be of no effect technically or legally, the convention would accept their report.

MR. DONALDSON: I accept the amendment of Mr. Atterbury that it be added to the report of the committee.

In addition to the reports mentioned the following were also presented; all evincing much study and care in preparation; report of the Treasurer and Auditing Committee; Chapters, a synopsis by the Secretary; Contracts and Lien Laws, Alfred Stone, chairman; delegate to National Conference Electrical Code, and to meeting of National Fire Protection Association, Alfred Stone, delegate; delegates to the Advisory Board of the Department of the Interior, George B. Post and William S. Eames; committee on Seventh International Congress, William S. Eames, vice-chairman; on Metric System, L. DeCoppet Bergh, chairman.

AMENDMENTS TO THE BY-LAWS.

As amended, Article VI, Section 6, Chapter Membership, reads: "There shall be two classes of membership in Chapters: Institute membership composed of architects who are Fellows or Associates of the American Institute of Architects; and Chapter membership composed of those who are or may become eligible to membership in the Institute. Chapter members of a Chapter shall become Institute members of said Chapter by virtue of their election to membership in the Institute without further action.

"Any Chapter may create Honorary and Corresponding membership, and any special class of membership, in addition to Institute and Chapter membership; but such membership shall not be regarded as members of the Institute.

"All members of Chapters (except Honorary and Corresponding and special classes) not members of the Institute, who were elected previous to the adoption of this By-Law shall be classed as Chapter members of their respective Chapters.

"The initiation fee and annual dues of its members shall be established by the Chapter."

Article IV, Section 4. The last sentence of Section 4 reads as follows:

"If his appeal shall be sustained, he shall be allowed to retain his membership in the Institute, and this shall be held to carry with it reinstatement in the Chapter."

Article I, Section 1. The third sentence of Section 1 reads as follows:

"Any Fellow or Associates whose good standing in both the Institute and his Chapter is officially declared shall be eligible to admission in another chapter without election * * * (etc.)"



DESIGN OF MENU OF A. I. A. BANQUET, BY EDWIN H. BLASHFIELD

MR. POST: I move that anything there may be in the present by-laws of the Institute which conflicts with the by-laws just passed may be amended by the Board of Directors.

The motion was adopted.

HONORARY AND CORRESPONDING MEMBERS.

THE PRESIDENT: The Board of Directors has nominated for Honorary Member, Mr. Leopold Eidlitz, and will call upon Mr. Post to give its reasons for the nomination. These were given and Mr. Eidlitz was unanimously elected.

THE PRESIDENT: The Board did not in its report include the name of one gentleman whom it had under consideration, for the reason that at that time it had not received his consent to his election. Since then the consent has been received. The Board, therefore, nominates the Honorable William H. Taft, secretary of war, and calls upon Mr. Cram to present its reasons for the nomination. Reasons given and unanimous election followed.

THE PRESIDENT: The Board has nominated the Hon. Francis G. Newlands, senator from Nevada, to honorary membership, and will call upon Mr. Mundie to give its reasons for the nomination. (Applause.)

Unanimous election followed Mr. Mundie's remarks.

THE PRESIDENT: The Board has nominated three corresponding members. The first is Mr. Francis H. Bacon, of Boston, and will call upon Mr. Andrews to give the reasons for the nomination. Unanimous election.

THE PRESIDENT: The Board has placed in nomination for corresponding membership the name of Mr. James G. Cutler, of Rochester, N. Y. Mr. Stone spoke on this nomination and unanimous election ensued.

THE PRESIDENT: The Board has nominated Professor William H. Goodyear for corresponding membership and will call upon Mr. Cass Gilbert to give its reasons. Unanimous election followed.

INVITATIONS FOR THE NEXT CONVENTION.

A MEMBER: The Illinois Chapter desires to extend a very cordial invitation to hold the next convention in the city of Chicago. It has not met in Chicago since 1893, and we think it is a good place for the Institute to meet, especially since so many years have passed since the convention met there, that we may be given some consideration now. The Chapter hopes that Chicago will be very favorably considered for next year.

THE PRESIDENT: The chair has received a telegram couched in extremely strong language from the Southern California Chapter urging that the next convention of the Institute be held at Los Angeles, and promises all the courtesies of the Chapter and the city.

MR. DRACH: The Cincinnati Chapter extends an invitation to the Institute to meet next year in Cincinnati. The Institute has not met there since 1889 which was the convention at which the consolidation of the Institute and the Western took place. The Cincinnati Chapter has had an invitation to the Institute for several years, but the invitation was not pressed on account of the celebration here. We sincerely hope and earnestly request that the Institute will see fit to have its next meeting at Cincinnati.

MR. ELSNER: I would like, as a member of the Cincinnati delegation to urge this invitation upon the Institute. We have acquired a couple of first-class hotels which can amply take care of the Institute, and we have had quite a little boom in the last ten years, and can show some progress. We are not competing with the larger cities, but we shall be glad to have the convention next year.

MR. D. H. PERKINS: If the Board of Directors is influenced by the invitations received, I should like to second the invitation of the president of our delegation in favor of Chicago.

The invitations were referred to the Board of Directors with power to act.

MR. ELSNER: The discussion touched this morning on the scientific data on the strength of materials. I would like to call the attention of the convention to the American Society for Testing Materials. They are conducting a most valuable work, and I would like to impress upon you all to take up membership in this society. I would also suggest that the same work is being done by the Institute, and would suggest affiliation if possible with the society, and I therefore move that the powers of the Committee on Specifications be so enlarged that they may include co-operation with the American Society for Testing Materials, in the work of securing and establishing uniform specifications for building materials.

Mr. Wade seconded the resolution.

MR. ELSNER: The society is divided into a number of committees who are carrying on the tests, and the work is resulting in the accumulation of a mass of scientific data of unquestionable interest to us all. Some take up stone, others steel, concrete, wood and so forth. That is exactly the work that our Institute should assist in. Motion adopted.

THIRD DAY.

Mr. Stokes read the report of the judge and tellers of election as follows:

DIRECTORS.	
PRESIDENT	FRANK MILES DAY, Philadelphia.
FIRST VICE-PRESIDENT	WM. B. MUNDIE, Chicago.
SECOND VICE-PRESIDENT	R. CLIPSTON STURGIS, Boston.
SECRETARY AND TREASURER	GLENN BROWN, Washington, D. C.
AUDITOR	ROBERT STEAD, Washington, D. C.

For Three Years.—Walter Cook, New York; Edgar V. Seeler, Philadelphia; J. L. Mauran, St. Louis.

The following nominees for fellows were elected: William S. Post, Henry Bacon, John Russell Pope, James P. Jamieson, Allen B. Pond and C. A. Martin.

MR. BERG: The committee on the report of the committee on the "Relation of Architects to the Contracting System" presents the following:

WHEREAS, The existing condition outlined by the report of the committee on "The Relation of Architects to the Contracting System," is one which menaces the entire architectural profession and, if carried to its logical conclusion would make impossible "the honorable practice of architecture,"

Resolved, That this report be adopted as expressing, not alone the ideas of the members of the committee, but as well the convictions of the American Institute of Architects in convention assembled; and that the Board of Directors be, and hereby is, instructed to receive, edit and print the report of the committee together with the subsequent expressions of opinion on the part of members of the committee and of the Institute,

giving these at the earliest possible moment, such publicity as, in its opinion, is best adapted to protect the interests of the architect and of his client.

Mr. Berg moved that the reference of the report to the Board of Directors be reconsidered. The motion to reconsider prevailed.

The motion proposed by Mr. Berg was then adopted.

Presented by Edward Stotz: WHEREAS, Many of the large cities in which Chapters of the A. I. A. are located, have felt the necessity for, and have suffered on account of an improperly drawn, and totally inadequate code of building laws, and that in view of the fact that the Institute has an active Committee on Uniform Specifications, and that on the completion of their work, we will be confronted with the impracticability of the very general application of the same, due to the very great disparity of the said building code in the various cities, therefore be it

Resolved, That the chair, or Board of Directors be empowered to appoint a Committee on Uniform Municipal Buildings Codes, the said committee being geographically representative of the several chapters, and that said committee shall report at the next annual meeting of the Institute.

COMMEMORATIVE EXERCISES, FIFTIETH ANNIVERSARY.

These exercise were held in the convention hall at 2:30 p. m., January 9. The address of welcome was given in his usual happy manner by President Frank Miles Day.

The following societies and institutions of learning presented greetings and addresses of congratulation to the Institute upon the occasion of its anniversary:

Harvard University—H. Langford Warren, F. A. I. A., professor of architecture.

University of Pennsylvania—Warren Powers Laird, honorary member, A. I. A., professor of architecture.

Columbia University—Charles Follen McKim, LL. D., past president A. I. A., Gold Medalist, R. I. B. A., president American Academy in Rome, honorary professor of architecture.

Royal Institute of British Architects—Sir Aston Webb, R. A., F. S. A., past president R. I. B. A.; Gold Medalist, R. I. B. A. and A. I. A.

Société Centrale des Architectes Français and Società degli Ingegneri ed Architetti Italiani—Glenn Brown, F. A. I. A.; honorary member S. C. A. F., S. I. A. I., R. I. B. A.

Maatschappij tot Bevordering der Bouwkunst—A. Salm, G. Bzn.; president, honorary member, S. C. A. B.

Société Centrale des Architectes de Belgique—George Oakley Totten, A. A. I. A.; corresponding member, S. C. A. B.

Hellenic Polytechnical Society of Athens—N. B. Giouros, Massachusetts Institute of Technology—Dana P. Bartlett, secretary.

Cornell University—Clarence A. Martin, F. A. I. A.; professor of architecture.

American Society of Civil Engineers—Col. John S. Sewell, U. S. A.

National Academy of Sciences—W. H. Holmes.

National Academy of Design and Society of American Artists—Frederick Dielman, president N. A.

Province of Quebec Society of Architects—Alcide Chausse, president; corresponding member, A. I. A.

Ontario Society of Architects—William A. Langton, vice-president.

National Sculpture Society—Karl Bitter, president.

National Society of Mural Painters—Edwin H. Blashfield, honorary member, A. I. A.

George Washington University—Percy Ash, A. A. I. A., professor of architecture.

Syracuse University—Frederick W. Revels, professor of architecture.

Archæological Institute of America—Edward L. Tilton, A. A. I. A.

Society of Beaux-Arts Architects—Henry Hornbostel.

Architectural League of America—Ernest John Russell, A. I. A., president.

Addresses, Reminiscent and Historical—Founders of the Institute Who Became Its Presidents, Robert S. Peabody, past president, A. I. A.; Early History of the Institute, Alfred Stone, F. A. I. A.

The unveiling at the Octagon of the tablet in honor of the founders of the Institute was done by Robert S. Peabody, who gave an appropriate address.

The exhibition of illustrations of the works of Sir Aston Webb, R. A. was well displayed, and was examined with the greatest interest.

The reception and tea was graced as patronesses by Mrs. Frank Miles Day, Mrs. Cass Gilbert, Mrs. Glenn Brown, Mrs. George B. Post, Mrs. Ralph Adams Cram, Miss Peabody, Mrs. Joseph C. Hornblower and Mrs. Albert Kelsey.

The inscription on the tablet to the founders is as follows:

1857

1907

THE
AMERICAN INSTITUTE OF ARCHITECTS
ON THE
FIFTIETH ANNIVERSARY OF ITS FOUNDATION
PLACES THIS TABLET IN HONOR OF ITS FOUNDERS AND OF THOSE
WHO JOINED WITH THEM TO FRAME ITS CONSTITUTION
AND BY-LAWS
RICHARD UPJOHN

EDWARD GARDINER
H. W. CLEVELAND
J. WREY MOULD
LEOPOLD EIDLITZ
HENRY DUDLEY
FRED A. PETERSEN

CHAS. BABCOCK
JOSEPH C. WELLS
RICHARD M. HUNT
JOHN WELCH
J. W. PRIEST
RICHARD M. UPTON

CALVERT VAUX
JOHN DAVIS HATCH
JOHN W. RITCH
FREDERICK C. WITHERS
FREDERIC DIAPER
JOSEPH SANDS
THOMAS U. WALTER
GEORGE SNELL
EDWARD C. CABOT

ALEX'R J. DAVIS
WILLIAM BACKUS
JAMES RENWICK, JR.
R. G. HATFIELD
SAMUEL A. WARNER
DETLEF LIENAU
ARTHUR GILMAN
ALPHEUS C. MORSE
THOMAS A. TEFFT

The culmination of the convention was the annual dinner. So complete were the arrangements that everyone attending was furnished with a large plan showing the location of the tables, and at each table on the plan the names were printed of those assigned there. This plan, with the attractive title page of the menu, from the design of Edwin H. Blasfield, will be treasured as souvenirs. Immediately before the responses to the toasts were in order, the ladies of the convention members entered amid applause, and added greatly to the brilliancy of the occasion. The speakers were at their best, and most were appreciative of the ideals for which the Institute is striving.

ST. PAUL'S CATHEDRAL, PITTSBURG.

(Continued from page 5)

building, and would have provided for the Chancel chair or Bishop's throne toward the rear of the high altar instead of near the sanctuary rail, as at present. But the practical purpose in view was, while keeping within the financial resources at command, to provide a place for Cathedral and pontifical functions, but to have at the same time a building not too large to conveniently serve the needs of a parish church, and toward that twofold end all thought and effort had to be directed, and, because the experience of fifty years had shown that the purpose of a parish church was satisfactorily attained in the old Cathedral, the architects were obliged to adhere closely to its dimensions in the new structure."

It is, however, only in the preservation of these general dimensions that any resemblance between the old and new structures exists. In every other respect, in every line and detail the architects have worked out their own independent conceptions.

For the interior, as well as the exterior, attention should be drawn to the use of the double clerestory, this being probably the first introduction of that essentially continental European feature in church building in this country, or at least the first in which the idea has been carried out to completion.

For the interior, perhaps verbal description may well be omitted or curtailed in view of the numerous illustra-

tions presented, but the vestibule or narthex is well worthy of note, especially as in many, even of our most successful churches, this feature has been either trivially designed or almost overlooked as an architectural possibility. In this Cathedral much care has been bestowed on its design and execution. The walls all around are faced in cutstone, and with a very beautiful sculptured frieze, and groined ceiling, the narthex gives one a pleasing intimation of the fine interior into which it leads.

The baptistery, which opens off the eastern end of the vestibule in the tower, commands much admiration. The Carrara marble font is sustained by sculptured angelic figures, while the sculptured panels bear the words "One Lord, one faith, one baptism," and on the front in old English characters is inscribed the Latin sentence "Hic Fons Est Vita" ("This Fountain is Life"). A bronze memorial tablet on the wall states that this baptistery was erected and dedicated to the memory of the Rt. Rev. Michael O'Connor, First Bishop of Pittsburg, by the request of his third successor, the Rt. Rev. Richard Phelan. In the mosaic floor around the font, four streams of water are represented as running to the four quarters of the earth, with aquatic bowers and fishes, and bearing the Latin inscription, which translated says "We little fish are born according to our Saviour Christ."

Entering from the vestibule the interior certainly presents an impressive spectacle, and again one is brought to a sense of the dignity of the double clerestory treatment. Indeed this feature is much more pronounced and effective in its charming play of light and shade interiorly than exteriorly.

The plan and treatment of the sanctuary are also very attractive viewed from almost any part of the interior. There are five altars in this sanctuary, executed in Carrara marble and exquisitely sculptured from the designs and details of the architects.

The high altar was executed in Italy.

The materials of the interior are Bedford stone for the columns and arches, including the sculptured capitals. The vaulting is executed throughout in cement plaster on a frame work of steel and the entire building is as far as possible from foundation to roof of fire proof construction, only the wainscotings of the main body of the church, the seats, pulpit, and vestry furnishings and the finished floors immediately under the seats being of wood.

The furnishings and wainscotings are however, designed and executed with great care and fine effect and are finished in oak stained to the tone of old Irish bog oak.

Inasmuch as the illustrations here presented do not bring out the stained glass work of the windows, we prefer to reserve these for perhaps a later and well deserved article, merely premising that there will be found a significance and a sequence in their arrangement and design worthy of this edifice, and most creditable to the artists who have created them.

A final word may be said in calling attention to the fact that although the Cathedral, from the date of its first stone laid until its completion, occupied a little more than three years—something altogether unheard of in Cathedral building, yet, on the day of its consecration, not a single detail of either finishing or furnishing was wanted.

The architects of the structure are Egan & Prindle of Chicago, under whose supervision the entire work was carried out from its inception to its completion.

NEW PUBLICATIONS.

A GLOSSARY OF TERMS USED IN ENGLISH ARCHITECTURE. By Thomas Dinham Atkinson, Architect, with 263 illustrations. New York: William T. Comstock; London, Methuen & Co. Price, \$1.50.

As its title indicates, this book is devoted chiefly to those terms that have a bearing on English architecture. Some terms are so well understood that they may be dropped from a glossary without impairing its usefulness, and these have been omitted from this work. Unusual attention has been given to subjects concerned with social and religious life. Much care is evident throughout to give a list of terms that are of importance, and to illustrate and explain them so that they may be fully understood.

A HISTORY OF ARCHITECTURE. By Russell Sturgis, A.M., Ph.D., Fellow of the American Institute of Architects, Member of the National Sculpture Society, the National Society of Mural Painters, etc. Editor of "Dictionary of Architecture and Building." The Baker & Taylor Company, publishers, New York. Price in cloth of Vol. 1, \$5.00, carriage extra; half morocco, \$7.50.

The advance announcement of "A History of Architecture," by Russell Sturgis, caused anticipations of lively interest on the part of architects and students of architecture. This interest will be enhanced by a perusal of volume 1, just published, which is the first of the three volumes that will complete the work. In this part the development of the architecture of antiquity is traced, embracing the Egyptian, the Babylonian and Assyrian and later Western Asiatic styles; Greek art to the Roman conquest, about 100 B. C.; the earlier Italian, and the architecture of imperial Rome from 100 B. C. to 400 A. D., as well as the pre-historic and non-historic buildings which are supposed to antedate 400 A. D. The last-named subject is brought down to about 1000 A. D., which includes the time of the Lake Dwellers of Southern Europe, the Scandinavian and Celtic North of Europe, Russia, and tropical and semi-tropical America. The work, as was to be expected, reflects in its treatment the individuality of the author, an individuality that already has left its impress on all divisions of the fine arts, notably that of architecture. The course proposed for this work is to closely discriminate between the natural artistic results of construction and those methods of design that, while apart from construction, are the result of abstract thought and of the pure sense of form. Much of the Greek architecture was conceived as a piece of pure form, while the French, for example, of the twelfth century, who were not especially gifted with the sense of form, naturally developed their work from the logic of the construction problem and the requirements of the building. Between these extremes is a wide field subjected to both of these influences. The influence of sculpture will have the consideration in these volumes that it so well deserves. The author believes that domestic architecture offers a necessary corrective to the conclusions based solely upon the architecture of such buildings as temples and churches; therefore, the influence of domestic work on the problem will have due attention. Thus it will be seen that while the history of architecture has engaged the attention of many able students and writers, there are phases of the subject that, treated from a somewhat different point of view, will lead to a better understanding of the influences that have produced the great types of architecture. We recall no author who would appear to be so well equipped by inclination, training, travel and study as Mr. Sturgis to throw new light on the history of architecture. The volume contains innumerable illustrations, many by the carbon-gravure process, of buildings, details, etc., that elucidate the text while greatly adding to the beauty and value of the work. As is characteristic of the books from the Baker-Taylor Company, the typography is unusually attractive.

THE ARCHITECTURAL ANNUAL FOR 1906. Published by the Architectural League of America. Price, \$2.

This is the first number of what is designed to be a publication issued annually by The Architectural League of America. The volume opens with the essay, "The Functions of a Traveling Scholarship," which was submitted with the successful competitive drawings by Chester Boyce Price, winner of the 1906 traveling scholarship. It is a terse statement of the value of such a scholarship in the education of the earnest student. This is followed by a paper on "The Relation Between

Architect and Client," by Bertram Grosvenor Goodhue. "An Opinion," by Geo. B. Ferry, and "The Outlook in the Middle West," by John Lawrence Maura, completes the literary contents of the volume. The intent in the illustrations appears to have been to present examples of work of unusual interest built in the past score of years. This covers, perhaps, the most important epoch in the development of architecture in America, and adds a peculiar value to the Annual. The reproductions are largely from photographs of executed work, but there are numerous cuts from drawings rendered by well-known architectural artists. The first volume of the Annual and the subsequent volumes, as issued, would add much to the pictorial records of the architect's library.

OUR ILLUSTRATIONS.

Residence, Detroit, Mich.

Residence, Cleveland, Ohio. Frank B. Meade, architect.

New York Historical Society Building. York & Sawyer, architects.

Residence for A. W. Durand, Pasadena, Cal. F. L. Roehrig, architect.

Entrance detail, Rockefeller Building, Cleveland, Ohio. Knox & Elliot, architects.

Entrance detail, Mandel Hall, University of Chicago. Shepley, Rutan & Coolidge, architects.

East Liberty Branch, Carnegie Library. Alden & Harlow, architects. Exterior and interior views are shown.

The Marlborough Apartment Building, Baltimore, Md. Edward H. Glidden, architect. Exterior and interior are shown.

Residence for Burton D. Nichols, Glencoe, Ill. Spencer & Powers, architects, Chicago. Exterior and interior views and plans are published.

Office Building for the Baltimore & Ohio Railroad Company, Baltimore, Md. Parker & Thomas, architects. Exterior and two entrance details are shown.

The Lyman Trumbull Manual Training High School, Chicago. Dwight Heald Perkins, architect for the Board of Education. Perspective and plans are given.

St. Paul's Cathedral, Pittsburg, Pa. Egan & Prindle, architects, Chicago. Exterior and interior views are given. Detailed description is published in another column.

ASSOCIATION NOTES.

CHICAGO ARCHITECTURAL CLUB.

The culmination of the social events of the club for the year was the annual Christmas banquet which was held December 20 at the Auditorium Hotel. The president, Alfred S. Alschuler, gave a brief history of the club, which, he stated, was only rivalled in membership by the Architectural League of New York, and in club rooms was second to none. The toastmaster, William B. Mundie, on assuming the position, spoke to the subject for the evening, "The Beautifying of Chicago." He then introduced Daniel H. Burnham, who traced the desire for more beautiful surroundings from the earliest days known to history down to the present. He dwelt with emphasis upon the favorable conditions at Athens and Rome. He stated that if the logical development of a problem is carried into execution it will defend itself for all time, and as an example he instanced the mall in the plan of Washington, D. C., which feature, he said, could not be improved upon. In the lake and the rolling wooded ground on the north and west sides he saw unexampled opportunities for beautifying Chicago, and said that all that was necessary was to reach out and take them. The address as a whole was a comprehensive statement of the subject of municipal improvements with practical suggestions for their accomplishment. Victor Faulkenau, who always has been a generous friend of the club, offered \$500 toward an endowment fund for a traveling scholarship. Henry Hornbostel, who was announced as a speaker, was unable to attend. Other speakers of the evening were Marvin A. Farr, Elmer C. Jensen, Fritz Wagner, Edgar B. Tolman, Prof. Edwin G. Cooley and George E. Hooker. The fund of \$500 for the seventh annual traveling scholarship was provided by E. G. Elcock.

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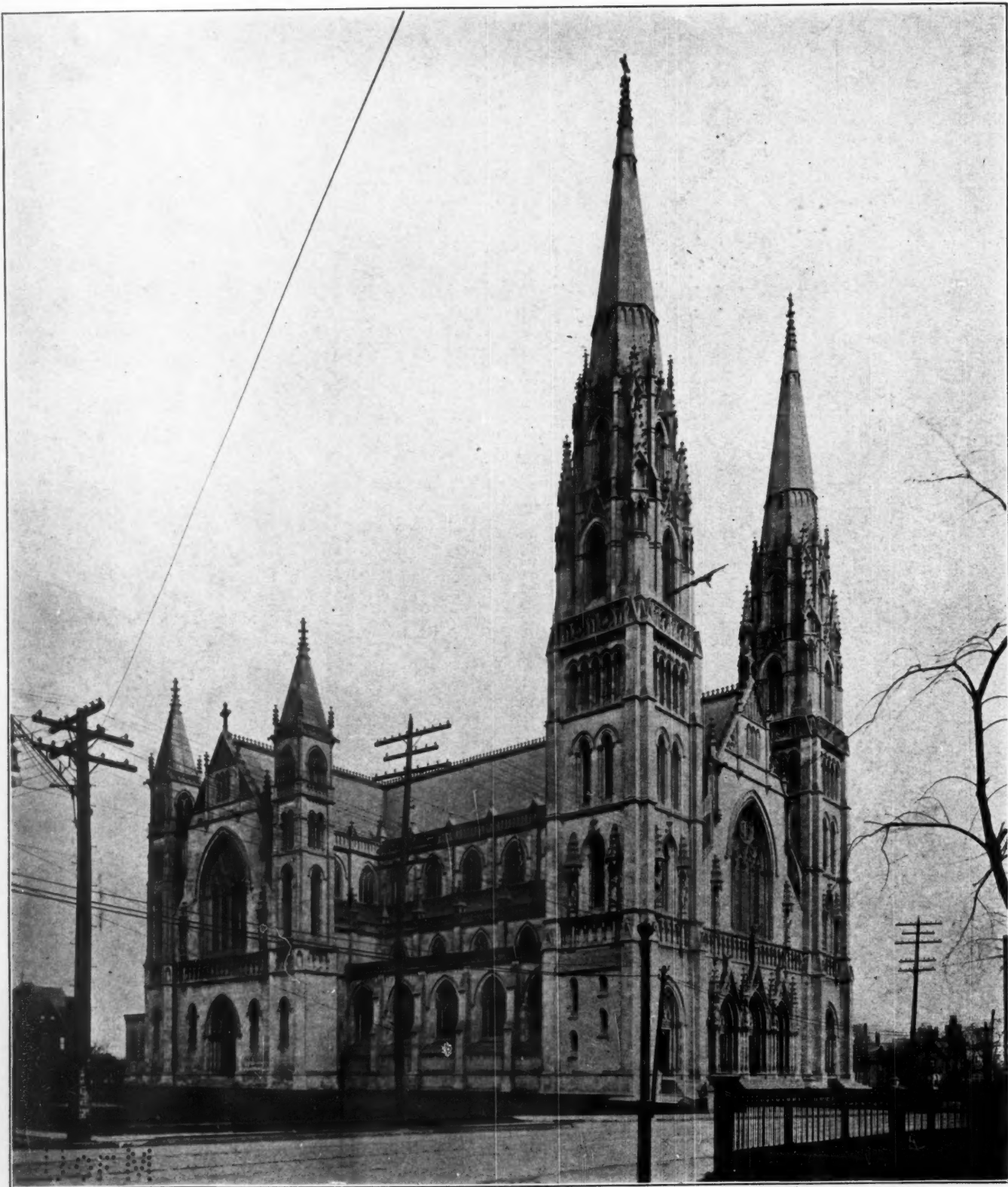


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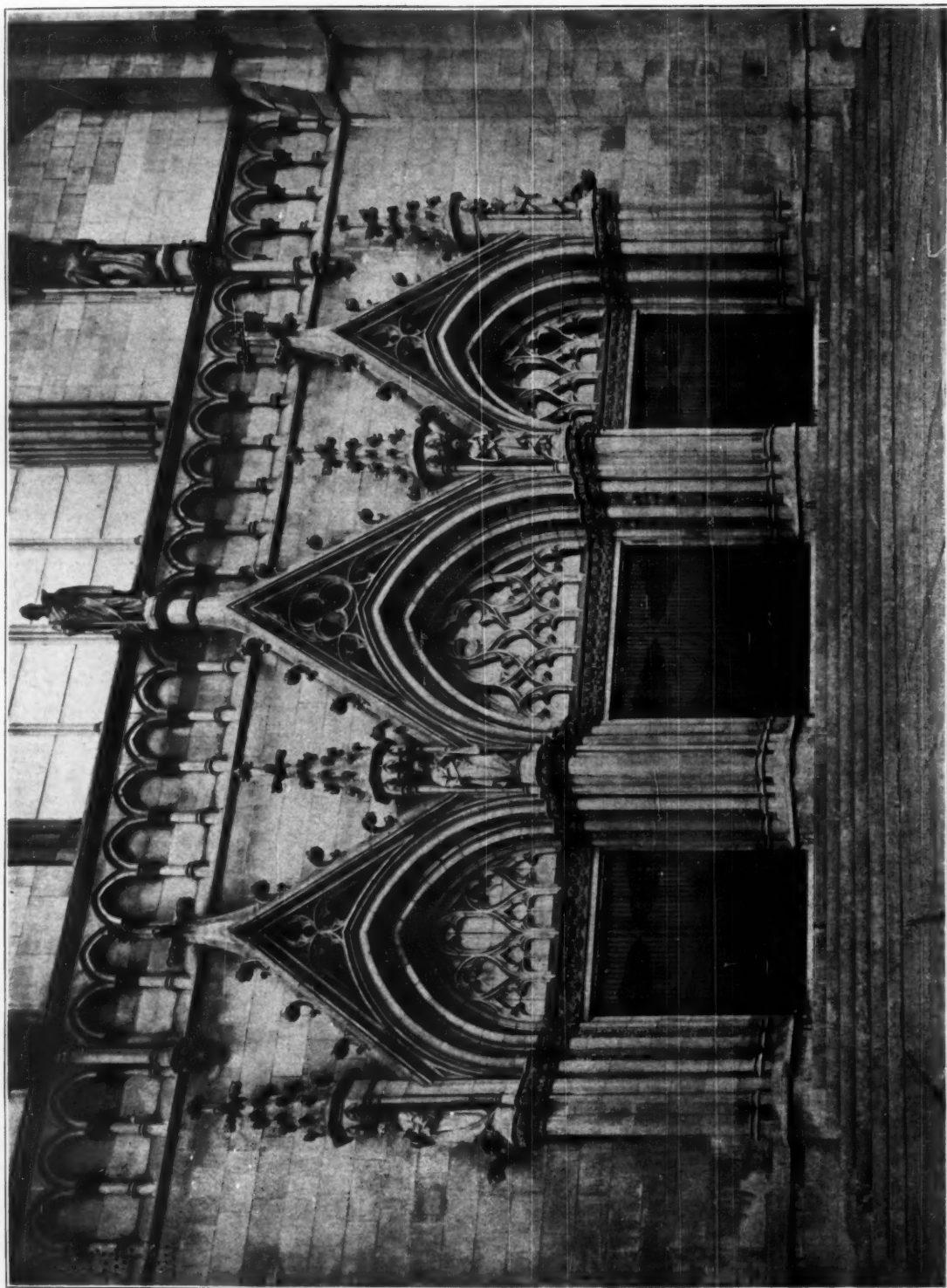
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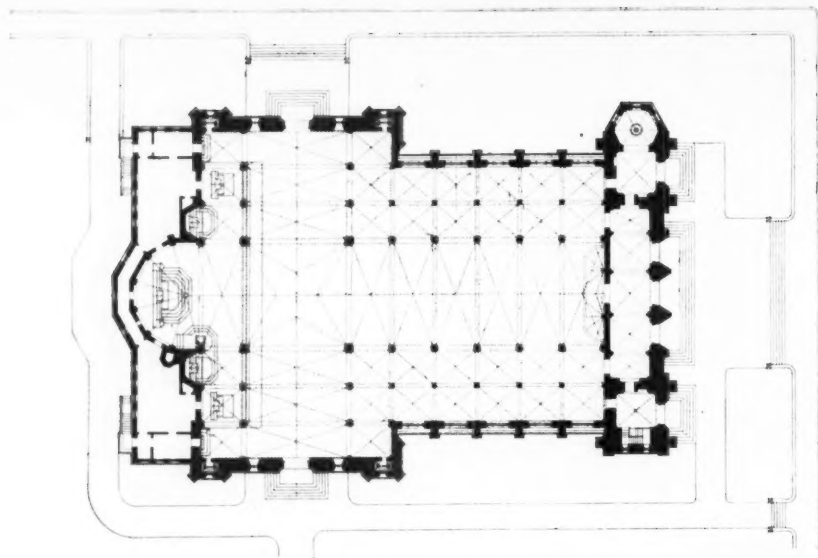
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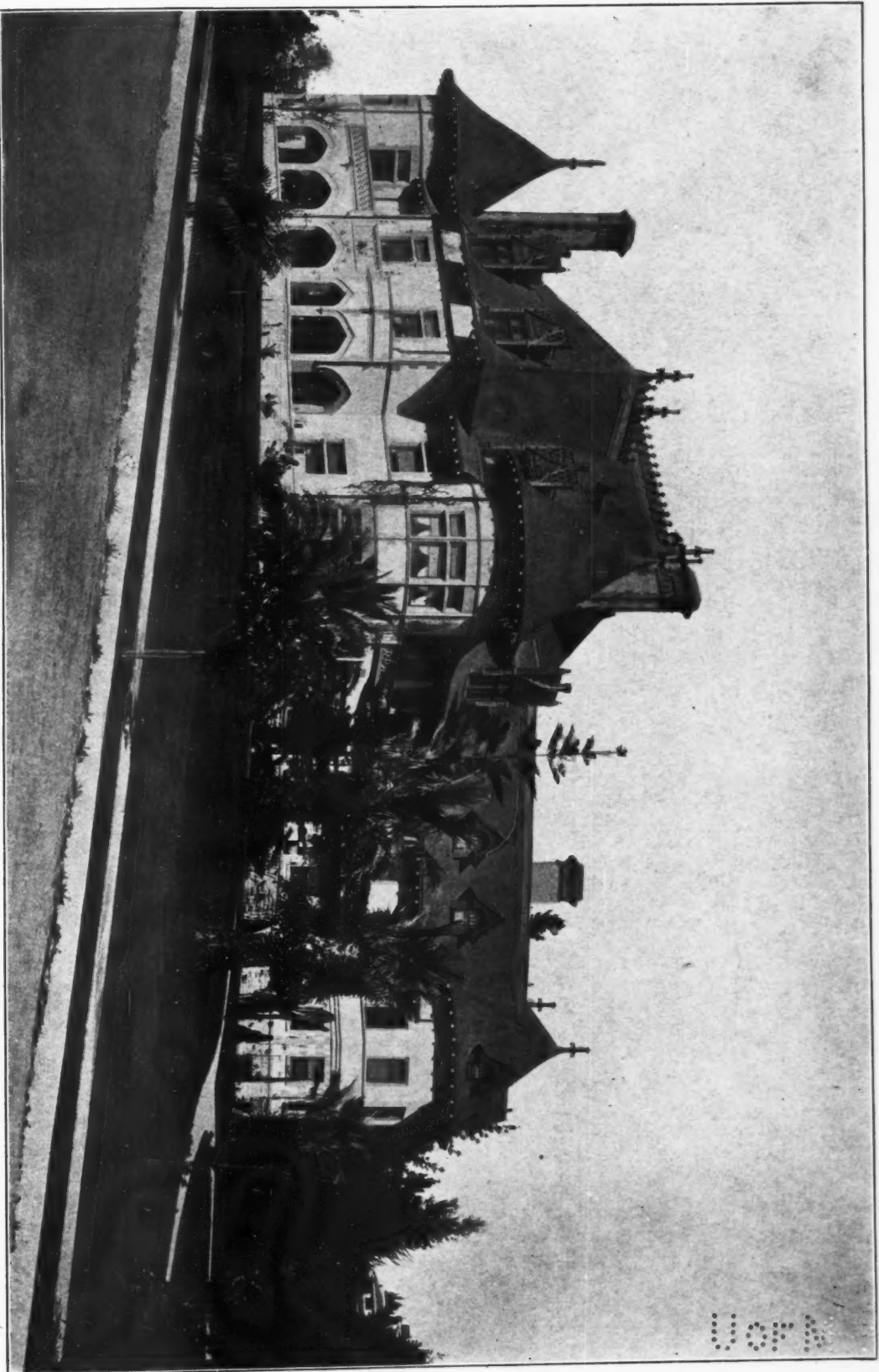
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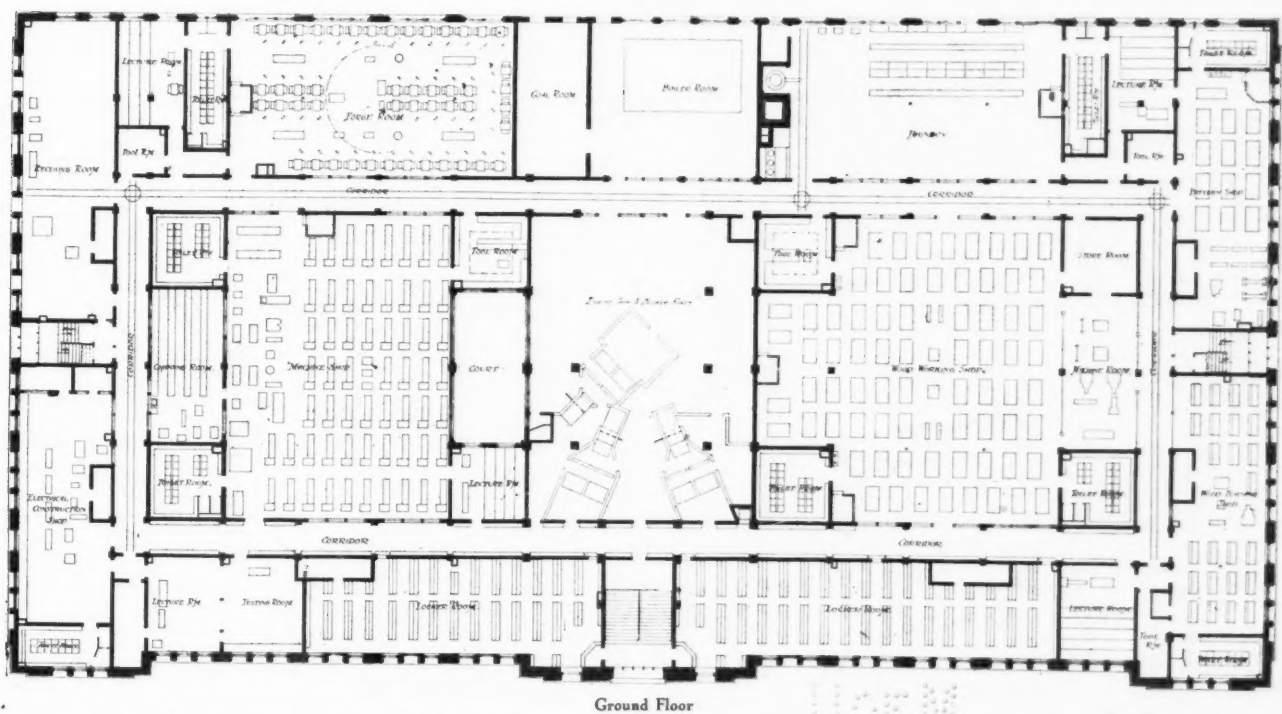
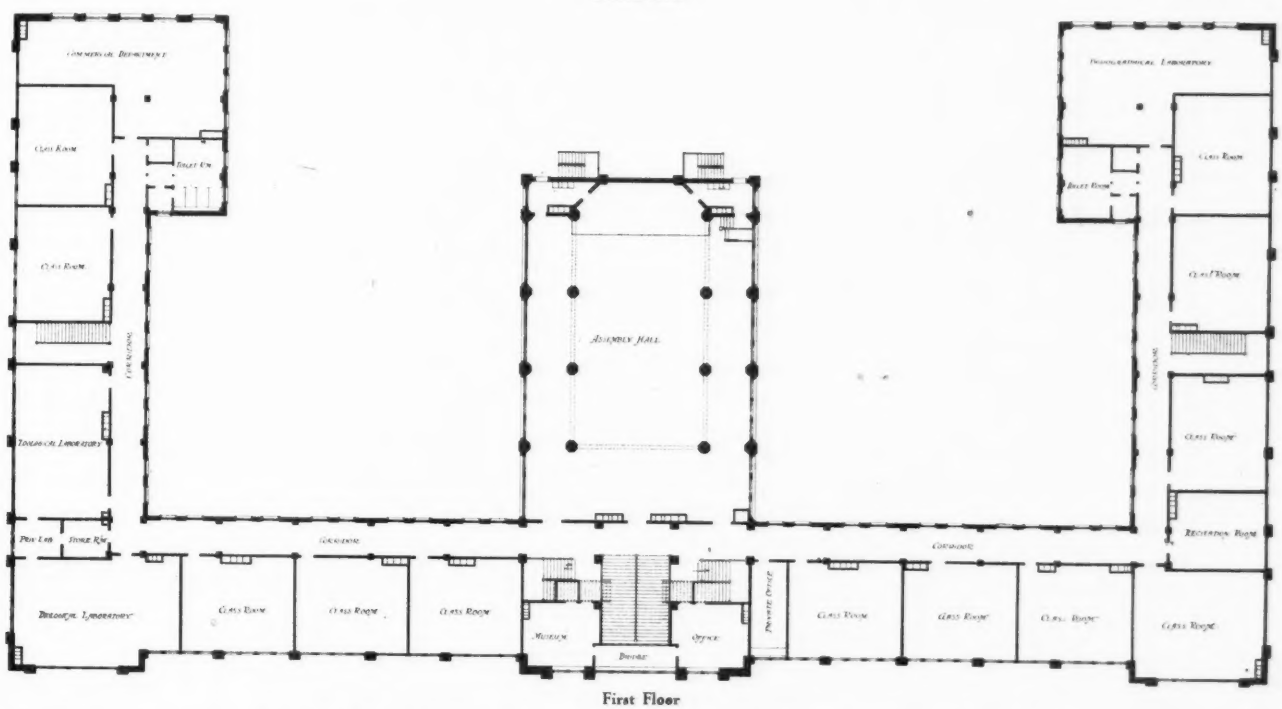
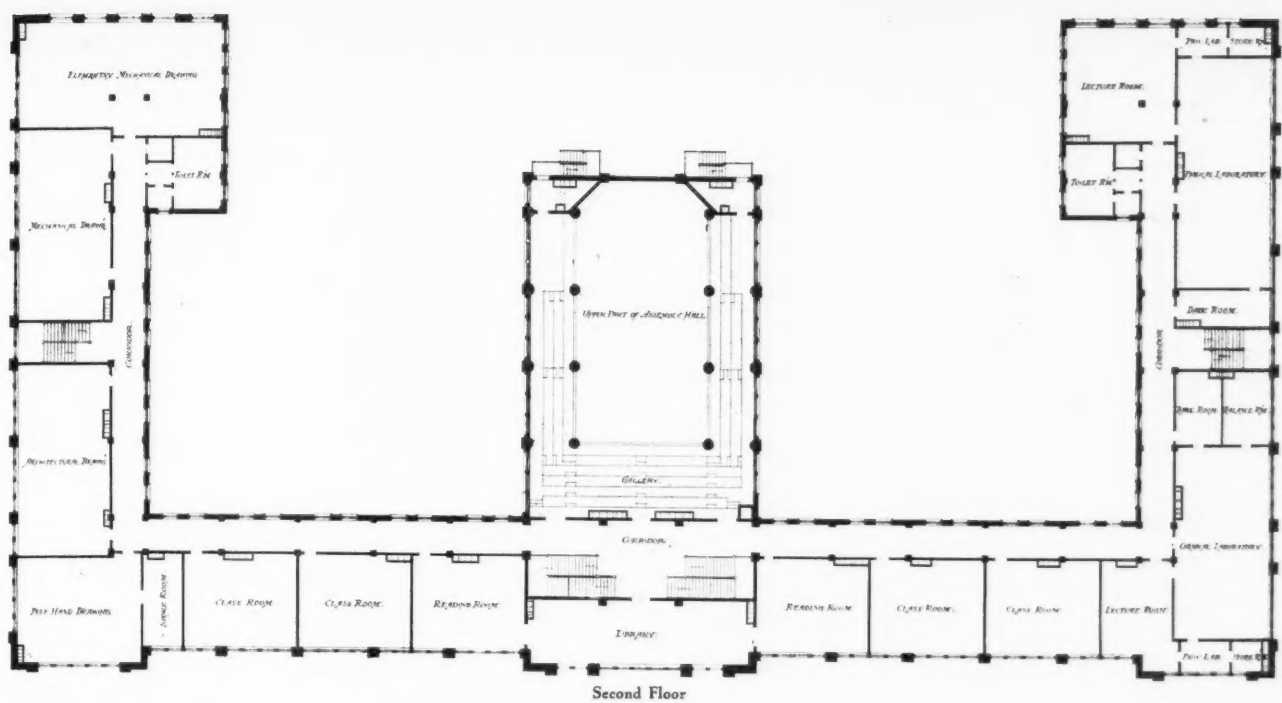
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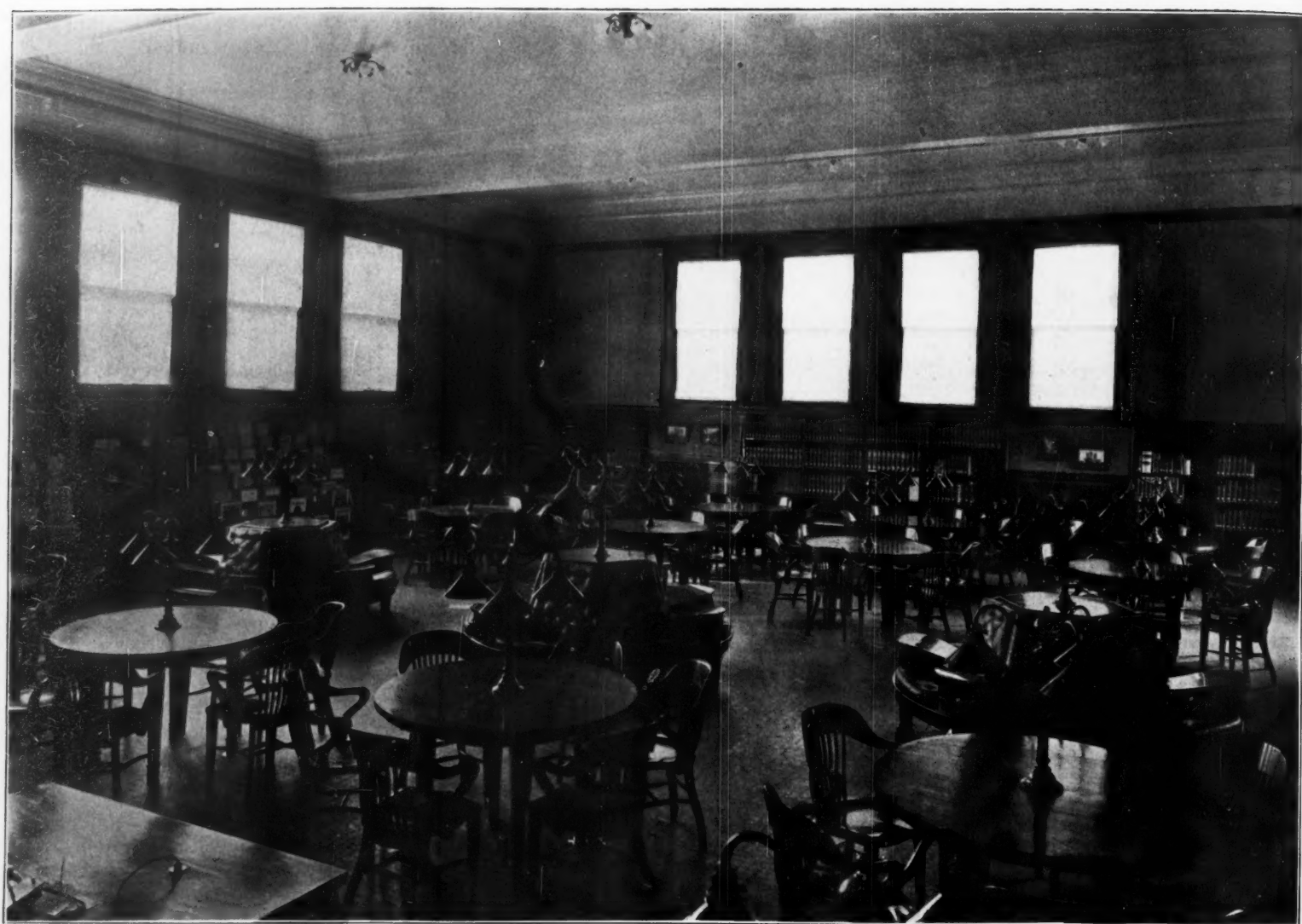
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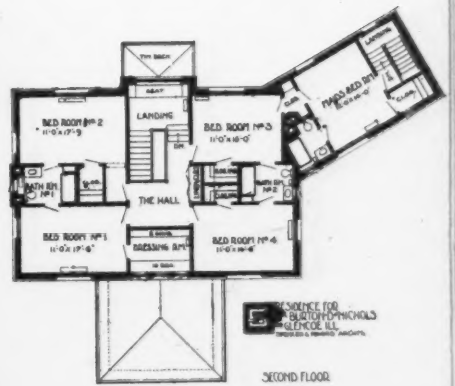
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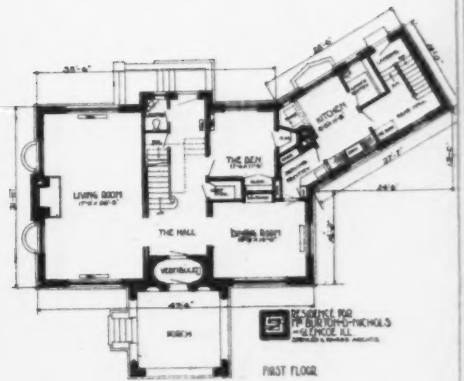


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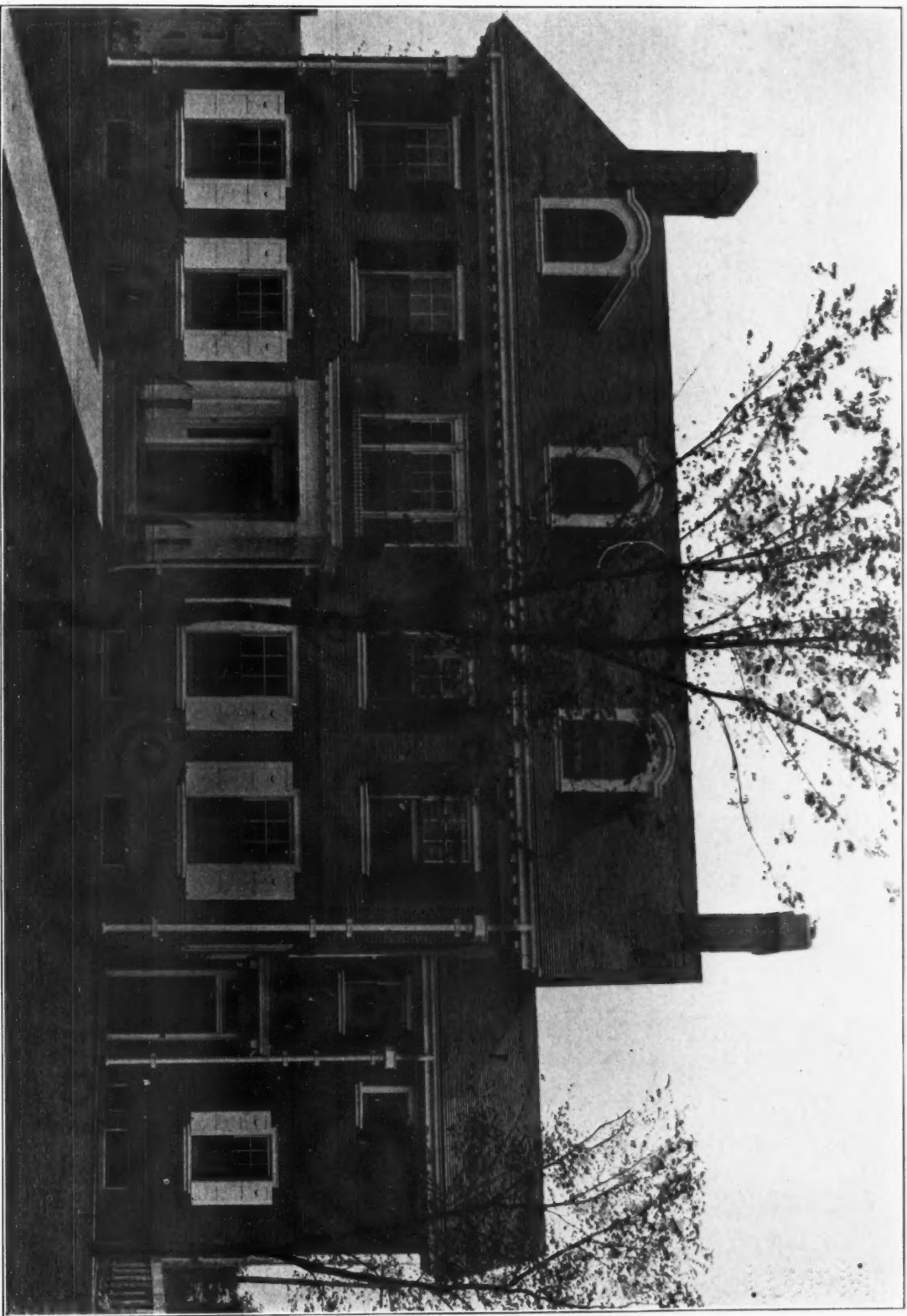
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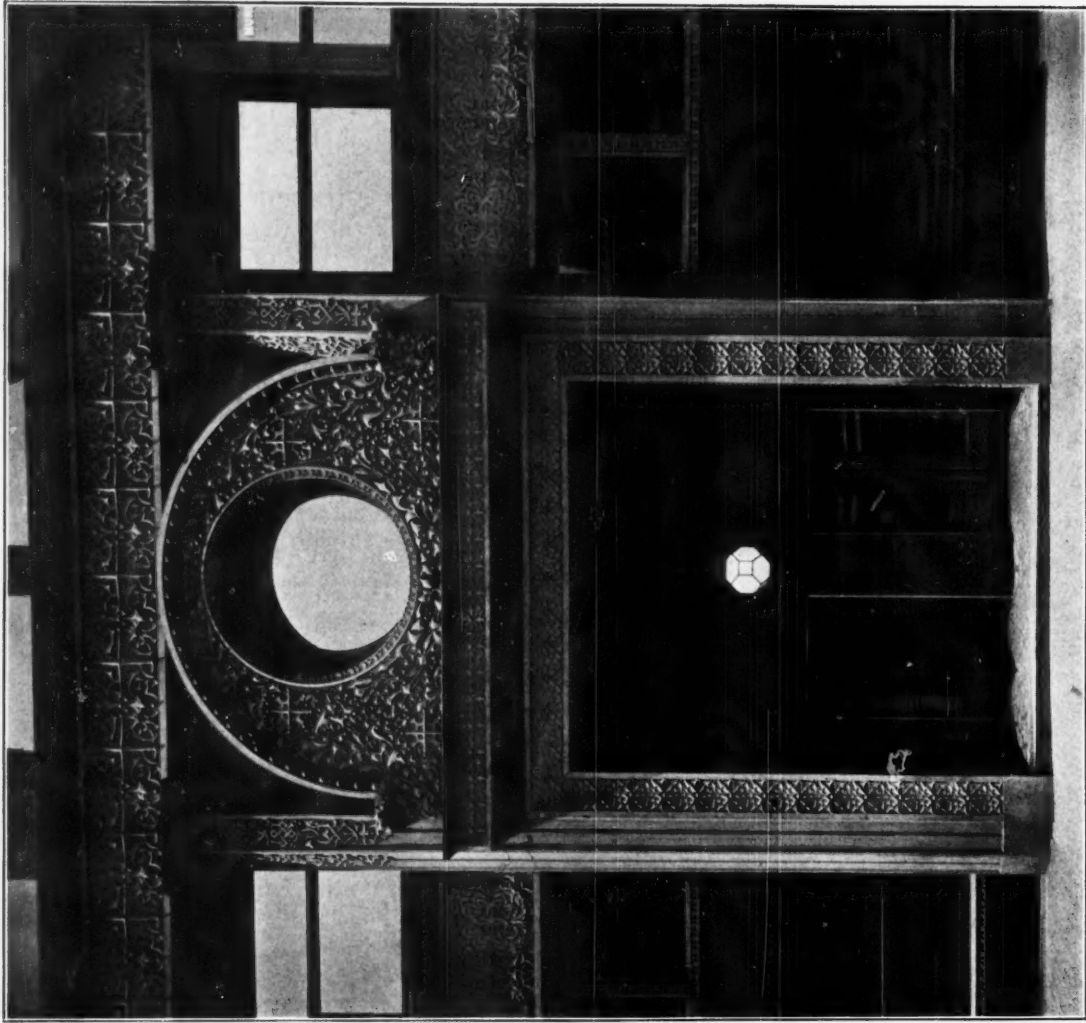


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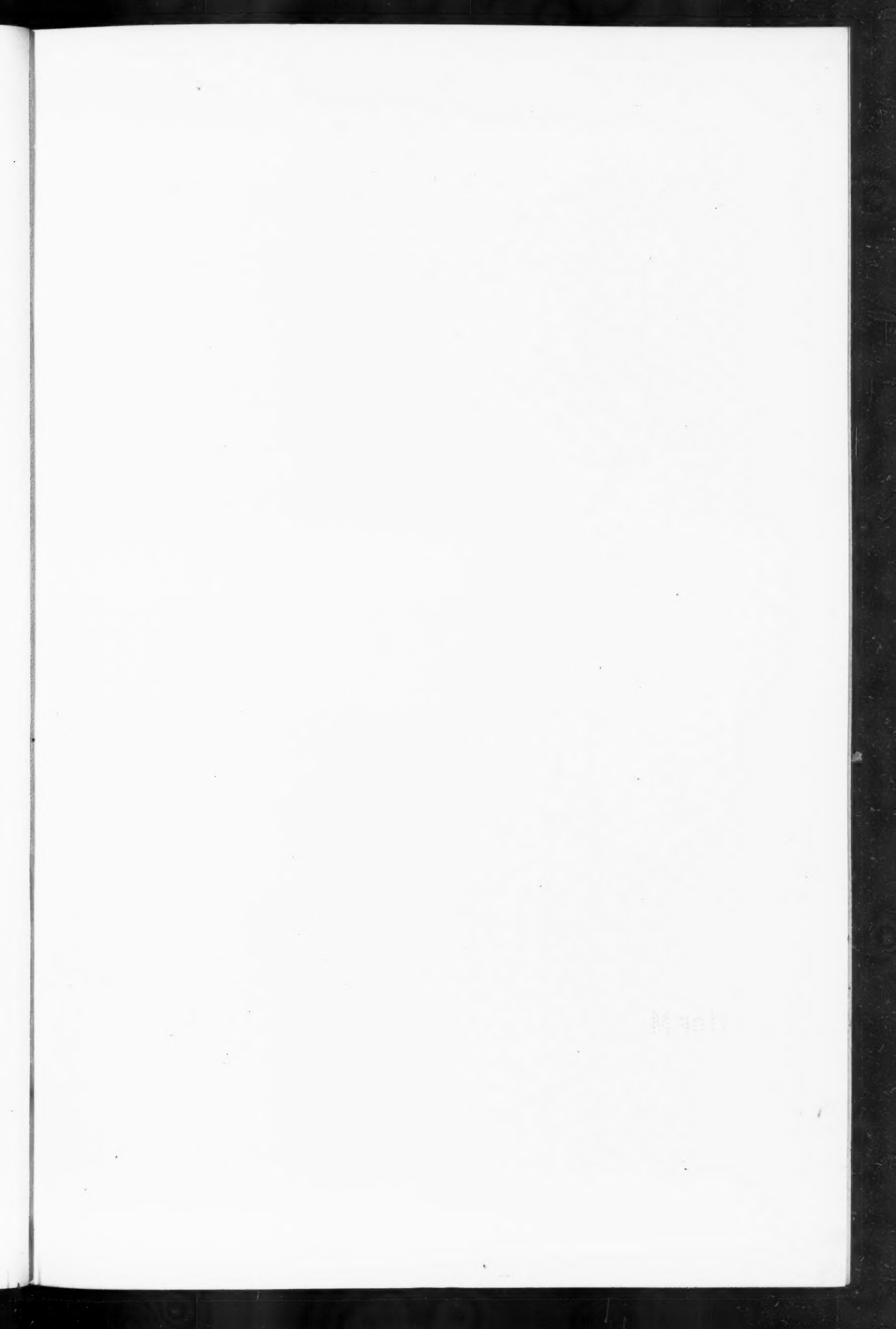


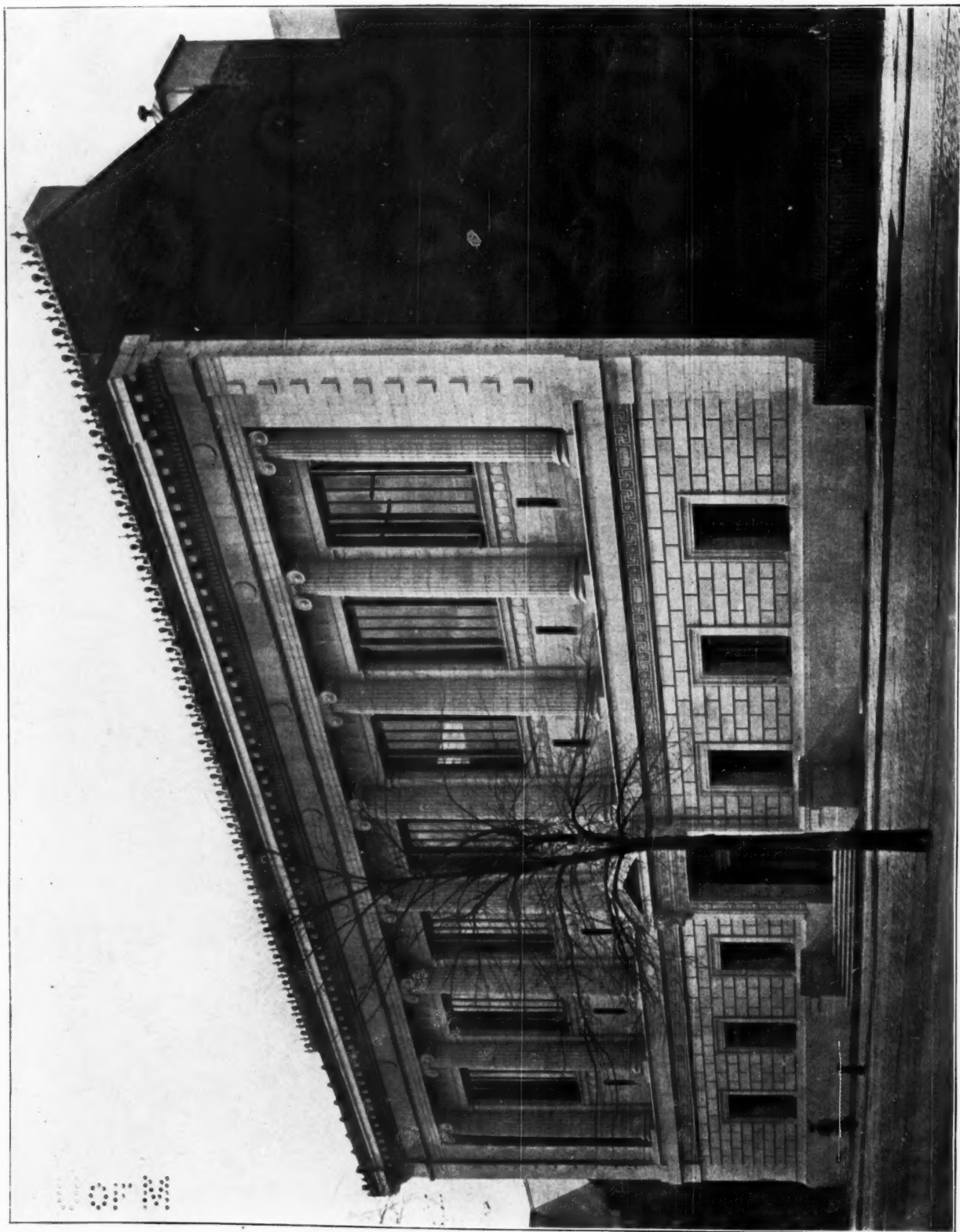
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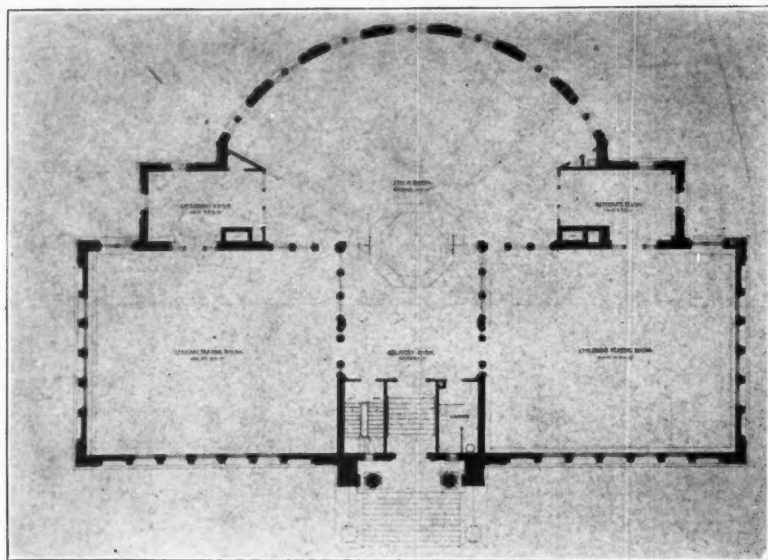
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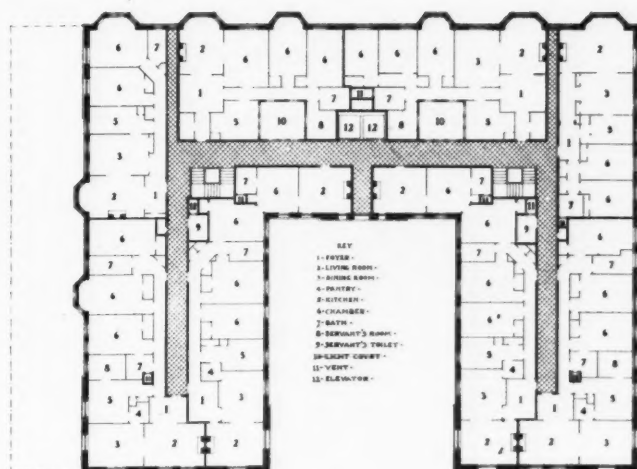
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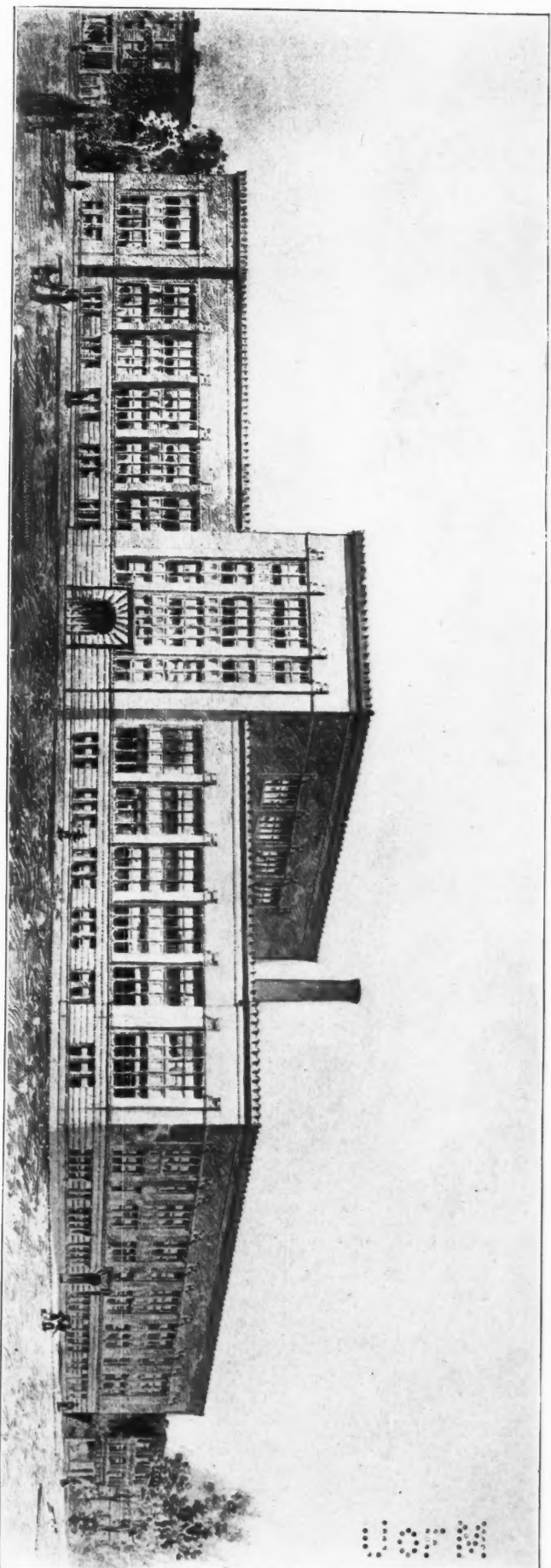
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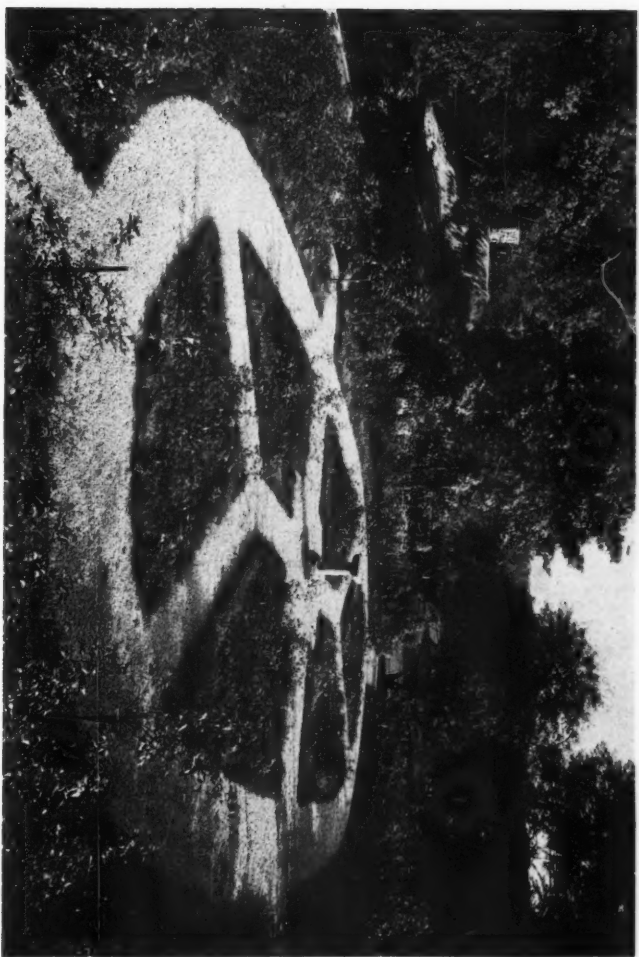
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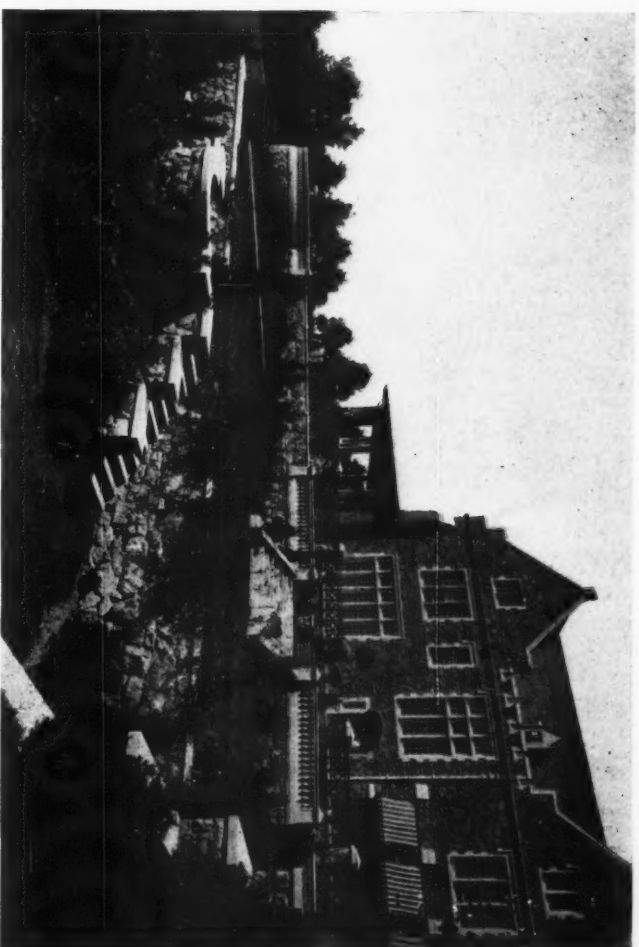
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