

# THE INLAND ARCHITECT AND NEWS RECORD

VOL. L

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A Monthly Journal of

## ARCHITECTURE

Constructive, Decorative and Landscape

ISSUED ON THE 15TH

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

PUBLISHED BY PORTER, TAYLOR & CO.

PONTIAC BUILDING, CHICAGO, ILL.

NEW YORK OFFICE: 320 Broadway. Phone 636 Worth

SUBSCRIPTION:

\$10.00 a year in advance—Single copies, \$1.00

Vol. L.

NOVEMBER, 1907

No. 5

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NEXT CONVENTION AT DETROIT, MICH.

#### The Chicago Convention an Architectural Epoch.

As predicted in these columns last month the year's work of the committees culminated in far-reaching action by the Convention of the American Institute of Architects, held at Chicago on November 18, 19 and 20. While these important results were obtained through the devotion to their work of the committees of 1907, the ends accomplished could hardly have been reached at this time but for the praiseworthy efforts of preceding committees. The most radical action of the convention was the revision of the schedule of charges. The minimum charges have been advanced to a scale more nearly in accord with the commissions that prevail in the better established offices. The statistics gathered during the year by the Institute committee, Edgar V. Seeler, chairman, were the basis for the increase in charges; the scale of charges was determined by the collaboration of this committee with the committee of the convention, Grosvenor Atterbury, chairman. The new schedule was adopted by the convention without a dissenting vote. The scale of charges is preceded by a carefully considered preamble. It was wisely voted that the schedule be not mandatory.

#### Definite Action on Competitions.

Another epochal action was with relation to the vexed question of competitions. It was voted to recognize three forms: (A) Limited to invited architects; (B) open to all architects; (C) mixed; invited and not invited. It was decided as unadvisable at this time to recommend a fixed code of competition. It was voted that competition programs should be approved by architectural advisers. Along these broad lines it was possible to obtain definite action by the convention. Through the recommendation of the committee on education interscholastic competitions were favored, and \$150 voted for medals to be awarded in them. The report of this committee advocated advanced standards of education for the architectural profession, especially with regard to general culture. The atelier system for the study of advanced design is strongly favored by the committee, but it is thought best not to force this method. In their opinion the growth of the atelier system will come from natural conditions, and it is best that it proceed in accordance with the demand. A most important step in the work of the committee was the joint conferences with the heads of five prominent schools of architecture held during the year. The report of the committee on education, and that on applied arts and sciences, are each to be printed in pamphlet form. The holding here of this noteworthy convention is a source of great satisfaction to Chicago.



# CONCRETE ARCHITECTURE

BY IRVING K. POND, CHAIRMAN



ALTHOUGH the exact relationship existing between concrete and steel reinforcement under a given condition is yet to be accurately determined, and the structural use of reinforced concrete is yet to be reduced to an exact science, and although the manipulation of concrete and its application to structural uses has not as yet become an art, yet the fact that in its use and treatment there are immense scientific and aesthetic possibilities, brings the subject of reinforced concrete well within the field of study of this committee, especially at this time when the general topics of steel structure and concrete reinforcement are before the Institute for discussion. It is essential throughout such discussion to keep clearly in mind the true and abiding status of architecture and the architect.

The architect is not a mechanical fabricator of mathematical diagrams. His highest concern is with the ideal, and his first sketch should present an idea, an idea which is conceived in beauty. The past has demonstrated that architecture as the expression of the ideal can materialize in but one or the other of two great manners: that of the articulated structure, unit added to unit, and that of the plastic mass. The most noble development in the first manner, is in the architecture of masonry (brick or stone) and this development has reached its logical limit; in no way, except, may be, in mere size, its least noble attribute, is it to be excelled. Under the vital art of this first manner lay an intuitive science; under the too transient beauty of the work of the second great manner lay nothing of science at all, and so this architecture has well nigh vanished except as some adherence to the principles of the first manner has interposed to save. And now comes the ghost of what might have been and calls for an incarnation, feeling (if a ghost can feel) that in reinforced concrete science is preparing a body which can be vivified with the spirit of art. If this feeling is substantiated, to the architect is opened up a new range of possibilities. The architect becomes in a sense a sculptor, a mold of monumental mass; not the fantastic figure, who, at first, with sharply insistent blows and then with infinite persuasive tappings releases the form imprisoned in the block, but a creative constructor who builds up his ideal and shapes it by the irresistible though tender molding of mass and form. In this the architect assumes no new function, but develops that feeling which by nature and of necessity inheres in the architectural mind. The architect as well as the sculptor revels in this feeling of mass taking form under his skillful manipulation; and the feeling for plasticity and for mass in flux is potent in the true architect even though he be designing in that most refractory medium, a masonry clad steel skeleton.

In most of his work the architect has to content himself with an intellectual substitute for real feeling, and his conscious delight is rather intellectual than emotional as the idea takes form in the sketch and in preliminary plan and elevation. His fingers may itch, they do itch, to feel the flow of the mass, but the feeling remains abstract and intellectual. Therefore, certain architects, if not indeed the architectural body general, are viewing with

keen interest, when not actively aiding, the development of the possibilities of this fairly new and altogether plastic medium, reinforced concrete; a medium which really does flow and is molded and through which the form appears in gracefully unfolding stages, till the final mass stands revealed, a veritable unit. One cannot in thought connect with this materialization the shock of unloading beams, the rattling musketry of riveting, the petty and fussy application of fireproofing and surface coating. In fancy as almost in ~~fact~~ <sup>fact</sup> the architect sees the flowing mass take form under his own hands.

The masonry-clad steel structure of today is an architectural anomaly, representing as it does rather a branch of engineering, than of architecture; and it is doubtful if any treatment of the incrusting material, be it brick, stone or terra cotta, can make the structure architecturally interesting as compared, for instance, with the interest which attaches to a well designed brick cottage or stable even. The steel structure, however, will continue to occupy its own domain. But the call of concrete is heard inviting architecture to occupy an as yet undeveloped territory.

Though the use of concrete goes back into antiquity, plastic architecture would seem to be in the veriest infancy and would seem also to be asking the genius of this age to give it perfect expression and make it worthy to stand with the architecture of the past and the yet-to-come. Though the past be examined for precedent little will be found. Rome used concrete in bulk—but undeniable evidence of a scientific use of the material is wanting. Rome employed masonry in bulk, but again evidence of a scientific use is wanting. Rome applied superficially the arts of other times and countries, but of itself left to posterity only monuments expressive of a highly temperamental force, breathing little or nothing of spirituality. Persia covered with stucco or veneered with beautiful tiles her masses of crude masonry. The Arabians and the Moors expressed their emotionalism in a plastic architecture decorated with a skim coat of ornamental plaster or an incrustation of tile, intricate in pattern and beautiful in color. The concrete of the mass was but mud, and the science of building was unknown. In such material beautiful day dreams were realized only to crumble when the spell was past. The Spanish missions were built with rare feeling for mass and light and shade; but feeling swayed and science did not guide. With the science of today to guide and the art experience of the past to illumine, into what logical, noble and beautiful forms should not concrete shape itself, to the end of an enduring, spiritualized architecture.

In this study your committee has taken no cognizance of the concrete block as a structural possibility, believing that such blocks, as well as terra cotta used in the same manner, are mere imitations of stone and when used after the manner of stone are impossible in the architecture of sentiment and, like all imitations of one material in another, are inimical to art.

The possibilities, even the aesthetic possibilities, within the range of reinforced concrete construction, can hardly be overestimated. Little beyond the introductory chapter has been written in the history of reinforced concrete, and every advance in the science of its manufacture and

\*Report of Committee on Applied Arts and Sciences, submitted at the Chicago Convention of the A. I. A., November 19, 1907.



use will signal an advance along the line of artistic application.

Except in well-defined types, designed to serve certain well defined uses, it is impracticable so to carry masonry construction beyond and behind the facade as to result in a homogeneous structure—wanting which architecture becomes but a hollow sound. The architecture of a reinforced plastic material may and logically will express itself throughout the entire structure to the remotest core. The unity, the truth, the harmony of the whole may in every part be manifested. Therefore, again, the possibilities inherent in concrete present themselves alluringly to the architect to whom the art means as much as does the science of building.

The architectural brain is not so congested by the weight of pregnant thought that at a blow a Minerva shall issue forth full-fledged and full-armed. That is not the history of the evolution of an architectural style. It will take time and struggle and developed artistic perceptions in this, as in former cases, to reveal the possibilities of beautiful and of monumental design.

It may well be conceived that a molded architecture, so to speak, an architecture of flowing and harmoniously inter-related masses may not appeal immediately to the architect who has been taught that his art consists in naively piling up child's building blocks on a large scale. Whatever may be urged against the deadly dulling practice of following the line of least resistance in architecture, certain it is that a material in which it is easier, as well as more logical, to fashion new and appropriate forms than to follow cut-and-dried conventions, cannot be regarded as other than a vivifying factor in possible architectural development, and its advent hailed with delight. When architects relieve themselves of the notion that monumental architecture, for example, consists solely in a row of classical columns superimposed upon a basement pedestaled, it will be a wholesome day for the art they profess to practice. Probably ignorance, inability and self-distrust in the architectural ranks will remove to some more or less remote future the development of a monumental architecture expressing itself in new forms fashioned in new materials. Yet, it is possible that, in this, as in other ages, commercialism, itself so devoid of aesthetic tendencies, will pave the way to the realization of an aesthetic ideal. A material which holds in itself the qualifications for commercial use will in that very use reveal its aesthetic possibilities. No material which puts into the hand of the architect power to produce permanent mass and form and add the enrichment of light and shade, color and texture, will long be ignored, when science has made its use commercially possible. It would then, seemingly, remain only for science to demonstrate the practical value of reinforced concrete, in respect to its physical properties, and art must unfold whatever it holds of beauty.

The steel skeleton developed from commercial necessity, and to clothe and protect that skeleton, the architect, naturally, used whatever means lay at his command; stone, brick, terra cotta and metal were called into requisition. To clothe the skeleton in one or another or all of these materials became a fixed habit with the architect. So that when concrete came into use, not only was it ignored as a possible clothing for steel, but when the skeleton of reinforced concrete was set up it was itself clothed after the

existing fashion for steel. Such is the fatal force of habit! Granting to concrete the qualities ascribed to it, that it is fireproof, that it may be rendered moisture-proof, that once in place it is not affected by atmospheric and climatic conditions, that it can be permanently colored, can be molded and chiseled, that it can be formed in place and need not be applied piecemeal,—what better material could be sought for clothing the steel skeleton,—and why the need of any cloak at all to such material when it has been treated with any manner of decency or respect by the designer? So aesthetically there would seem to be unlimited possibilities in reinforced concrete.

The pre-eminence of concrete for all manner of commercial work has not been established and may never be. The installation of reinforced concrete must proceed under favoring conditions of workmanship, moisture and temperature and besides there must enter into the process an element of leisure which is now incompatible with the requirements of certain forms of commercial work. The erection of the steel skeleton, clothed after the established manner, can proceed independent of external conditions; and operations may begin, advance and terminate almost independently of the seasons, which thus will not seriously interfere with the uniform and rapid progress of a work of great magnitude. It is construction in wood, as well as certain classes of steel structures and of masonry building that concrete seems destined entirely to supercede. But wherever conditions dictate the use of structural concrete, the aesthetic treatment of the material becomes incumbent on the architect.

Although it has not been its purpose to study that especial phase, it seems to your committee that the aesthetic possibilities inherent in terra cotta and faience as covering materials for the steel skeleton have not as yet been in the highest degree realized, while as stated before, concrete as a possible covering has been ignored. Simultaneously with their development in the field already assigned to them, it is not inconceivable that ornamental terra cotta, and tile, beautiful in color and texture, and also sculptured stone will be called upon to embellish and distinguish though not in any manner to clothe or conceal the concrete structure. The presence of these materials may be needed as a saving grace in these early days of design in concrete, to save the designers from too brutal conception of the forms they deem the material must necessarily take. There is an unfortunate though marked tendency now in what should be a refined and restrained domestic architecture to shape concrete, and its lath and plaster imitations, into the crude though characteristic forms of the old mission work. It is needless to say that these forms have no meaning outside of their original environment and would not have existed there but for the exigencies of the case—the crude nature of the materials procurable and the absence of all skilled labor.

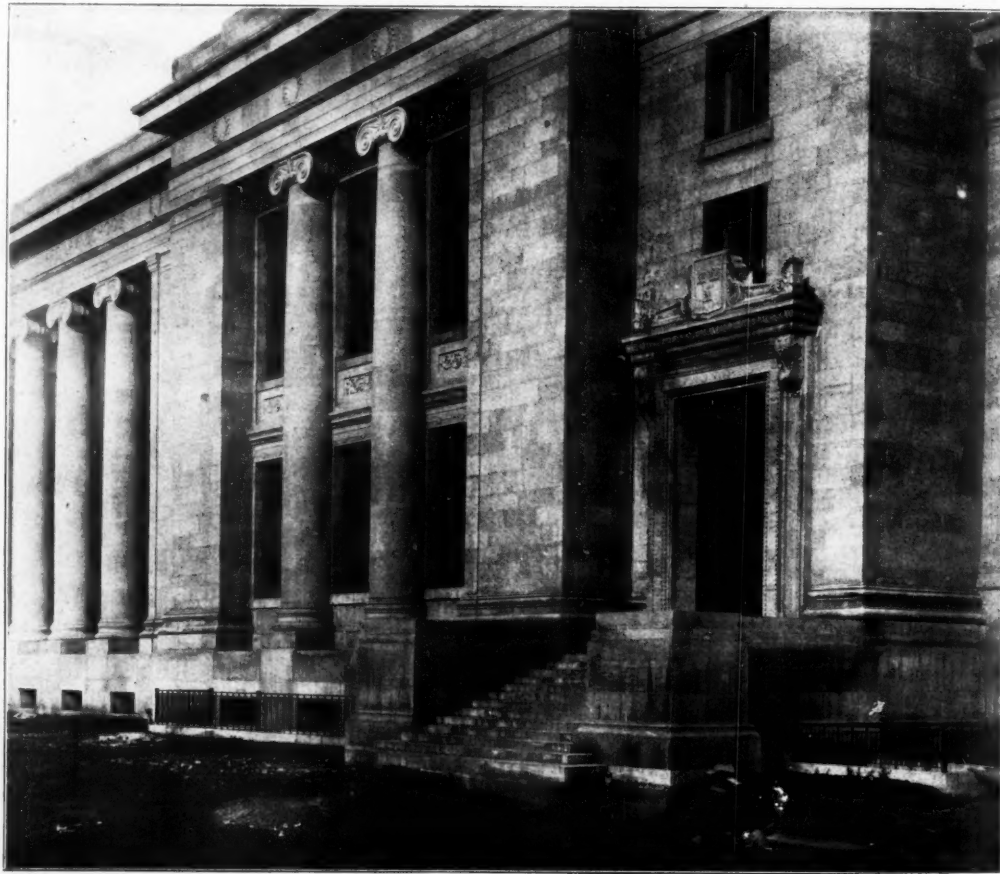
But today with art and science co-operating it would seem as though architecture were on the verge of an awakening. Commercial architecture with us is beginning to feel the thrill. Abroad monumental architecture as well is showing signs of a renewed joy in life, and structural concrete, both of itself and embellished with richer materials, furnishes the new and seemingly adequate medium of architectural expression.

## BOSTON ARCHITECTURAL NOTES

**T**HE past year has seen the completion of but few buildings in Boston, and the outlook for the year to come is not much better. The nervous condition of "the market" is without doubt responsible for this to as great an extent as the varying cost of material which is always expected to go up rather than down. Added to this varying cost the alarming rumor of the depletion of our natural resources gives one food for thought. However, even if individuals prefer stock investments to those of real estate, there remain corporations, communities and educational institutions which must house their growth, irrespective of the fluctuating prices of material and labor.

Winslow and Bigelow's Shawmut National Bank is completed and is well favored with a good site. Its exterior is of gray granite—it tells its story admirably, that of an office building with a bank on the first floor. Not far from this is the John Hancock Building, the second part of which was finished recently. This completes practically one-half of Shepley, Rutan & Coolidge's scheme for the future structure. It will face on

Federal, Franklin and Devonshire streets, with the main entrance on Franklin street and in addition entrances on the two other streets. Like the Shawmut National Bank, is of granite, but of pink Milford in this case, and the design is more elaborate. It is an office building, plainly, with the ever present stores on the ground floor. The



CENTRAL DETAIL, LANGDELL HALL.

building will probably not be completed in its entirety for three or four years.



LANGDELL HALL, HARVARD LAW SCHOOL, CAMBRIDGE, MASS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



Another building which these architects have finished is Langdell Hall. It is also the first installment of a larger edifice and at present represents a little more than half of what is to be. It contains a stack room with seven floors, reading and lecture rooms and is used in connection with Richardson's Austin Hall by the Harvard Law School. This building is a Greek Ionic design executed in Indiana limestone and is by far one of the most attractive buildings in the Harvard College group, although its site is unfortunately hampered by being behind other buildings. On Commonwealth avenue C. H. Blackall's Temple Israel, with its white marble exterior and five white concrete domes, adds one more Jewish tabernacle to that class of buildings which are separate and distinct in themselves.

Under active construction are found but few buildings. Sturgis & Barton's First National Bank and the Franklin Union are both under way,—the first of a frank design for the purpose, a building to be used solely by that

two more, one on Washington street and one on Park square, the latter being credited to C. H. Blackall. The Y. M. C. A., which is doing a vast amount of night instruction, finds its present quarters inadequate for the number of its pupils, a number greater than that found in the average college, and Shepley, Rutan & Coolidge have prepared sketches for a suitable building at Arlington and Newbury streets. The same firm are engaged on plans for a building for the exclusive use of the Old Colony Trust.

AT THE RECENT ANNUAL EXHIBITION of the Boston Architectural Club, held at the Public Library, the smaller number of drawings as compared with last year was a relief and a pleasure. It was possible this year to make a more attractive show where each sketch or perspective could be fairly well examined.

Cram, Goodhue & Ferguson and Raymond F. Almirall showed numerous drawings, St. Gabriel's School, at Peekskill, N. Y., by the former, and St. Michael's Church at New York, by the latter, being especially noteworthy. The



RESIDENCE OF SOMERFIELD HAGERTY, CLIFTON, MASS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

bank, consisting of a spacious banking room and the necessary offices for the officials and clerks; the latter is the consummation of Ben Franklin's dream of the uplift of the mechanic; a place where he will be taught proficiency in his trade; as suitable an education as he may desire; art, if he wishes. A large hall is at his disposal for entertainment. Little did labor unions disturb Franklin's thoughts, and one wonders what Poor Richard would have had to say to the ban now placed by the unions of this day upon the culmination of his hope. Probably the most important of all of Boston's undertakings in recent years is the new building for the Museum of Fine Arts, by Guy Lowell, which at this writing has some of its outer walls up as high as the second floor level. The fairly large extent of unimproved property along the Fenway is slowly but certainly becoming one of the better districts of this locality.

To the theaters of Boston are expected to be added

competition drawings for the new Union Theological Seminary, New York city, exhibited by Allen & Collins, the successful competitors, and by Cass Gilbert, were exceedingly interesting. Carroll Bill showed some brilliant watercolors of European architectural subjects. Some of the envoys were done remarkably well, especially those of W. D. Crowell. Jules Guerin's scenes of Washington and Boston were highly appreciated. Codman & Despradelle were represented by scale details of the Berkeley Building, and on seeing that of the center portion one is compelled to ask why should not architects control the signs and inscriptions placed on their buildings. The detail in question shows suggestions for admirable signs and names, and it is only necessary to see the building as it now is to realize what a sign painter can do to spoil many hours of careful study on an architect's part. The catalogue is very comprehensive and the committee is to be congratulated on the work as a whole this year.



# THE ARTISTIC EXPRESSION OF CONCRETE

BY A. O. ELZNER, ARCHITECT



IN CONTEMPLATION of this subject, so large in its scope and as yet so little exploited, a writer feels like a traveler in a new land—uncertain where to begin and where to end; whether to follow the line of least resistance and make it a mere review of accomplished results, or, taking courage, to strike out boldly, discover motives, express opinions, and generally lay down the law.

The one course would scarcely be appropriate here, because it requires no combined effort. The other course is full of danger and if pursued alone would consume too much time and invite too much criticism for comfort. Let us, therefore, take moderately of each and see whether we cannot make of this dissertation a monolithic concrete structure, with a mixture of one part good fellowship cement, thoroughly seasoned and tested according to the institute standard, two parts clean, sharp sand, common to architects, and four parts unscreened crushed hopes and ideals, with a three per cent reinforcement of illustrations taken from everywhere and anywhere. After all, our subject, large as it may seem, really rests upon a very few fundamental principles which, like the issues of a political campaign, must be repeated over and over again if we can ever hope to drive them home.

Above all, this discussion should properly be confined to concrete used structurally, having in view the possibilities of a constructive architecture rather than the development of sculptural decoration. Proceeding upon this basis we may at once eliminate all consideration of concrete blocks and artificial stone, inasmuch as these products, being mere substitutes for brick and stone, and being used in the same manner, do not alter the status of our art, but leave it just what it has been from the beginning, a gravity architecture, if this term may be used.

The great antiquity of concrete as a building material would justify a search for early examples of its use in architectural expression. But apparently this remarkable material, which, after all, is only just beginning to reveal its ultimate possibilities, was used by the ancients only for the baser purposes of piling up masses of masonry, or at best as a backing for stone and marble facings. The first suggestion of its fitness for artistic expression came when builders undertook to construct their architectural features of cement mortar.

There is undoubtedly a great fascination in being able to mold a thoroughly plastic material as cement mortar into any desirable form, or even to shape it by hand while still soft, and so produce creditable work of decorative sculpture. But one invariably suffers a genuine shock upon discovering that beautiful, stately colonnades or arcades and porticoes, well designed and in style, are not built of stone, but that we are looking at a thin veneer of cement mortar; in short, that they are a horrible sham. During this period of development, while architects were being led to adopt new materials, they did not concern themselves with the evolution of design in conformity with their new materials, and it followed quite naturally that no progress was being made toward the realization of a con-

crete architecture. In fact, no attempt was apparently made in this direction.

It would be difficult to estimate the power or extent of Ruskin's influence in bringing about a restoration of truthfulness in design. While it cannot be said to have extensively effected immediate and tangible results, it did set men to thinking, and it is only in recent years, within the present generation in fact, that this subtle influence is gradually asserting itself, and naturally bringing about a revival of real artistic inspiration.

It is hard to depart from beaten paths, and men, as a rule, will not and dare not, until some genius boldly cuts a new way. It is hard to give up the old familiar forms that have become a veritable architectural alphabet, which seems to most of us entirely sufficient for the expression of our ideals. And now that we have entered upon an era of concrete construction, and that, too, with a suddenness and determination that is thoroughly and typically American, we cannot reasonably expect designers to throw aside all tradition and make for a new style. That will take time. Nevertheless, they are gradually coming to recognize in concrete a material that will afford abundant opportunity for originality and individuality, and, accordingly, bold excursions have been made into the new field with creditable results.

In looking about for inspiration, we may turn to a number of sources. There are, for instance, the oriental mosques, with their picturesque domes and minarets, or the aristocratic old palaces of India, so full of suggestions of all kinds.

But, above all, we cannot well resist the inspiration of the charming Spanish missions of the Pacific coast countries.

Here we find an architecture, which, though not of concrete, strongly suggests the same in its simple treatment of wall surfaces and openings. The designers of these charming buildings were fearless in departing from traditions. They frankly recognized the limitations of available materials, and, working as they did, under the greatest possible disadvantages, succeeded because they studied the possibilities and logical adaptations of their material. Fortified as they were with the true principles of art, in which they were thoroughly grounded, they produced practically a new style, which, however, sacrificed nothing of quiet dignity and repose, and avoided the eccentricities and pitfalls of L'Art Modern, or Neauveau art. Such is the spirit which should possess and guide the designer of concrete today.

Concrete, as it is used in superstructures, being the only kind which we are considering, should be mixed by machine to produce the best results. This, however, on the other hand, cannot be economically done unless large quantities can be used without serious interruption, it follows naturally that such a structure is more or less perfectly monolithic, and at once this characteristic becomes the dominant note of the situation. Monolithic, i. e., a freedom of joints or even semblance of joints. This is the fundamental idea which should be impressed on our concrete designs. To accomplish this successfully, we should endeavor to treat wall surfaces in masses as large as possible. They need not necessarily

\*Paper read at the Chicago Convention of the A. I. A., November 20, 1907.

be kept entirely plain, although this would depend upon the nature of the design. In cottage work and small buildings generally, and to some extent in more ambitious work, such large, plain surfaces are perfectly delightful, especially when given a rough finish. This can be accomplished in various ways, and here let us be technical for a few minutes.

First of all, the concrete may be left just as it comes from the molds. In this case the aggregate should be quite small, not over one-half inch, and the mix should have the minimum allowance of water, making what is called a dry mix. In doing this, however, there is great danger of the wall not being waterproof, so that, if possible, such a mix should be used directly against the forms for surface work only, and the balance of the wall made of wetter, richer mix and of fair thickness that will prove sufficient to be waterproof; or else this rich concrete may be used throughout and the forms removed before the final set, and the skin of the concrete removed with water and a good stiff wire brush, or with acid.

Then, again, the concrete may be allowed to become good and hard and the surface tooled off.

But with all such treatments there is always the danger as first indicated of having a damp wall, especially where it is not very thick, as is apt to be the case with reinforced concrete. Practical consideration, however, must finally prevail lest the unfortunate architect's life be made miserable by the complaining client, who naturally expects and is entitled to a dry wall. Under such conditions it is, therefore, advisable to plaster the concrete wall with a good coat of waterproof mortar and give this a rough finish by the various methods at hand, such as brooming or floating with a rough carpet covered float, or stripping, or pebble-dashing, or splatter-dashing, all of which methods are commonly understood.

The fresh mortar thus applied may be modeled by hand, producing some simple ornamental design, naturally in low relief.

Advocates of polychromatic architecture, too, have here splendid opportunities of using tile or faience which may be incorporated in the surface with telling effect, provided that it is used sparingly, and entirely as a subordinate, so as to emphasize the character of the concrete and enhance its beauty and effectiveness.

In large, massive work, the surface may be broken by raised or sunken effects, such as panels or ornaments, cast directly in the concrete by applying reverse molds on the inner surface of the form work.

Cornices and band-courses, or other simple architectural features, may be fashioned in a similar manner.

Although in such work, if small members be used, the concrete should be mixed quite wet, or else a rich mortar should first be deposited against the forms before the concrete is poured in; this would avoid the danger of honey-combing on the finished surface and the necessary patching resulting therefrom. Such mortar should be mixed with some waterproof compounds to prevent blotching or staining.

A recently introduced waterproofing material is a solution of iron, which is applied to exposed concrete surfaces and upon oxidizing turns to a beautiful spotted nut-brown, the familiar color of old iron rust. Such treatment would be charming, if applied to a picturesque cottage; in fact, it might be used with good effect upon large wall surfaces

in more pretentious work. In any event, it could be safely done and with perfect propriety from an artistic standpoint.

However, it is not our purpose nor our province here to exhaust the subject of the proper or possible treatment of wall surfaces, nor to attempt to prescribe any definite or final formulæ or principles of design. We can only hint at them now, for such matters must finally be left to the slow but certain process of evolution.

Our subject of the "Artistic Expression of Concrete" presents to us two phases, the practical and the theoretical; the former just passing from its infancy to its childhood period, if such an expression may be permitted, and the latter being as yet in a decidedly nebulous condition.

If we are to proceed on the assumption that a distinct individuality of style can ever be imparted to concrete construction, and this seems to be the substance of this discussion, then in reviewing the practice of this new art we must agree that the designers have proceeded too hastily, with too much lack of consideration, and that they are not doing justice to themselves or to the material in clinging so closely to the architectural forms that have been evolved by centuries of gravity construction.

On the other hand, in considering the theory, we cannot but feel much sympathy for such designers, for they are hard pressed by the extreme revolutionary character of our new material. Concrete being structurally serviceable only in its reinforced form, implies practically monolithic construction, and its economical use compels the economical design of its members, and the consequent use of high unit stresses, many times in excess of those in brick and stone masonry.

It is primarily an engineering proposition, and, while we are not wont to credit engineers with much artistic instinct, we must admit that they are doing much toward guiding designers to the path which will eventually lead them to a true concrete style. This is especially the case in bridge work. Hitherto they have struggled in vain to produce anything artistic in the design of steel bridges; but now they are revelling in our new material, and beautiful designs in concrete bridges are quite common.

In tall buildings, however, the advance has not been so favorable. The first tall reinforced concrete building employed concrete for structural purposes only, and no attempt was made to use it directly in the artistic expression.

Although the walls, too, were made of reinforced concrete, they veneered with marble, brick and terra cotta, and perhaps wisely so, for thereby many pitfalls of a new and untried all-concrete architecture were avoided. In other words, the function of concrete was thereby strictly confined to structural purposes, as is done with steel, and the demonstration of its adaptability in this respect gave a tremendous impetus to its general adoption. Along with this movement went the practice of using the external veneer and curtain walls, common to steel buildings, and architects seem very loth to abandon this method in favor of an all-concrete facade, largely on account of the many practical difficulties and uncertainties involved. Nevertheless, some serious attempts have been made to overcome them.

Possibly this may be pointing the way to a final solution of the perplexing problem of sky-scraping design—who knows? It certainly contains the elements of sound



logic and common sense and is far more rational than the veneered skeleton method. But let us see what it means, not only in respect to tall buildings, but rather to concrete architecture, generally speaking.

As we said before, unit stresses are much higher; piers are, therefore, of necessity small in comparison with masonry; walls and floors are thin; doors and windows no longer require lintels, and rooms become monolithic with the walls. With one sweep, therefore, all our principles of a gravity architecture are destroyed, and the design of our facades can no longer be based with consistency upon the familiar subdivisions of the classic column, which gave us the formula of base, shaft and capitol, perfectly balanced upon one another.

In fact, this new art of building fairly compels the abandonment of our beloved friends, the classic orders, for they evidently do not fit in very well with the new dispensation. On the other hand, our clever designers are too thoroughly grounded in the classics, and too much imbued with their spirit to follow with alacrity the call of the new order, and they refuse to take seriously the dictates and vagaries of the Neveuveau art.

Nevertheless, conditions are growing more favorable for the development of this style, and, while there is as yet but little tendency in that direction in this country, some creditable work is being done abroad, and we practical Americans may be able to glean much good from such efforts.

It seems strange that we have been so very slow in this country to take up concrete for the construction of our houses. We certainly have not wanted for precedents. In fact, years ago, before concrete was scarcely thought of, Messrs. Carrere & Hastings, as you all know, constructed

numerous buildings in St. Augustine, Florida, in which they used concrete made of the local coquina rock very white and beautiful. Notable among these was the Ponce de Leon, a beautiful design in Spanish style.

Another charming example was the Presbyterian church.

It is not altogether unlikely that the boldness of this departure, together with the practical difficulties of construction, and possibly the unusual delicacy of the detail in this work, were the cause of deterring architects from following such a lead. For, after all, simplicity of treatment is the real secret of the successful all-concrete design, and we may gain hope from the cement and plaster work which is being executed rather extensively in all parts of the country.

In fact, much of this work might just as well have been executed in solid concrete.

The style is generally good and is finding favor with concrete designers, who are eagerly adopting it in much of the new residence and miscellaneous work, to which this is so admirably adapted, that it appears to be the natural solution of this phase of our problem, and we easily recognize its influence in the best examples of recent solid concrete work.

Nevertheless, it is highly probable that our concrete architecture will carry with it for some time to come the practice of design in all current styles, or no style at all, and if we would ever expect it to assume a really artistic expression—that will have the true ring, and will endure for all times, it will be found only in isolated examples, produced now and then by some genius with the divine spark, as is the case with all true works of art.

## ARTISTIC EXPRESSION OF STEEL AND CONCRETE

BY C. HOWARD WALKER, ARCHITECT



HE artistic use of steel and re-enforced concrete is considered a new problem in architectural design.

Wherever a combination of materials which is somewhat new in character becomes usual by the number of its examples there appears a desire to analyze its component parts, to make its architectural expression characteristic; to enroll it under Architecture Raisonne, and naturally to exaggerate its peculiarities in the process. The intention is excellent and admits of no contrary argument. What can be more undeniable than that architecture should express structure, and that unusual structure should demand unusual architecture. If any contention is at all possible, it can be merely in relation to the degree in which this construction is unusual, and, as a corollary, as to how unusual the architecture must be to express it. Is re-enforced concrete new in the elemental factors of structure, and to what extent? Its main factors are vertical supports and horizontal loads (in which it resembles Greek structure), both of which are reduced in cross sections to areas less than in any other construction. It has no structural arch, though it has curved trusses or beams (in which it does not resemble Roman structure). It has continuous vertical factors with

the horizontal factors inserted between (in which it resembles much of Gothic architecture), and it has horizontal planes in its floors which appear on the facade, in which it is in no way unusual. What are the differences, apart from the areas of its cross sections, between it and other structures?

### MAIN FEATURES OF STRUCTURE.

First, it is made up, as far as its vertical factors are conceived, of slender piers; second, as far as its horizontal factors are concerned, by beams of great possible span; and both piers and beams are each homogeneous, not built up of separate blocks, as in stone or brickwork, and therefore corbels are inconsistent. A re-enforced concrete structure is, therefore, a pier and beam structure of slender supports and long spans, its intercolumniation being much greater than in any previous type of building, and from our constant association with shorter spans, the beams seem weak.

### TREATMENT OF MAIN STRUCTURAL FACTORS.

The openings between the piers are unusually large, the whole structure appearing to be slight, and undeveloped. Up to this point the choice of treatment seems to be merely as to whether the continuous vertical supports

shall be pronounced, or the successive plans of the floors. The decision as to which of the two methods of expression shall be adopted depends entirely upon the location of the building, and upon the proportion of its height to its width. Isolated buildings of great height may well be treated with long vertical lines; but, in the majority of cases, the building requires a horizontal treatment, as it is associated with other buildings in the same block, and its assertion of vertical lines is overwhelmed by the length of the base line of the block. Also the vertical lines are ineffective in shadow, as they can have but slight projection, and as they are merely surface indications of interior structure and are not buttresses. Horizontal lines, on the contrary, always produce shadows. In most cases, therefore, the treatment of re-enforced concrete buildings by horizontal lines announcing their floors, (the distances of which apart are of much more nearly fixed dimensions than are the intercolumniation of piers or the height of verticals), is better in relative proportion to adjacent buildings, and affords stronger evidence of purpose than does the exaggeration of the verticals.

#### TREATMENT OF LINTELS.

The apparent weakness of the long lintels has been mentioned. This can be modified in several ways, either

by crowning the center, which is of little value in long spans, and is inconsistent with the concealed structure, or by arching the lower line of the lintel, or by bracketing at the piers. The cornice is capable of any treatment which does not suggest stone corbels or modillions. The next problem is that of the necessary filling treatment of spaces between factors of main structure of the openings between the piers and the successive floors. This is manifestly a screen only, whether of plain surface or of fenestration. It supports nothing. Its structural requirements are merely those of frames to openings and of surfaces between the openings. As its structure is unimportant and can be done in many ways, there is no reason that it should be announced than that the palm of a man's hand should announce the bones beneath. The anatomical structure of the building is adequately recognized when the piers and lintels are acknowledged; in fact, it is not necessary even in Architecture Raisonnee to even announce them, provided they are not contradicted.

The suggestions for this secondary treatment of curtain walls between main structural factors may either be derived from minor structure or may be surface ornament only.

## PROCEEDINGS A. I. A. CONVENTION

Full Report of the Forty-first Annual Convention, Held at Chicago, Nov. 18, 19 and 20, 1907.

THE convention opened amid the attractive and appropriate surroundings of the Art Institute, Monday at 8 p. m., the president of the Institute, Frank Miles Day, presiding. In the address of welcome by Mr. George Miller, the representative of the mayor, the speaker said:

"I am here tonight to give you the city. (Laughter.) By reason of Chicago's popularity as a convention town, we give away this city almost every night in the week (Laughter), but, like the hospitality of a generous host, the more of it we give away, the more of it we have to give."

The President's annual address, which followed, was a statement of reasons for the existence of the American Institute of Architects, the principles for which it stands and the ends for which it strives.

The speaker referred to the more harmonious relations between architects which the Institute has prompted and to the greatly improved status of the architect in the community. The architects, he said, were doers, not talkers. He stated that "If we have but little to say about art, we are careful to show in our selection of those whom we elect to honorary or corresponding membership and those whom we raise to the rank of fellowship, that whatever weight other considerations may have, the one that bears down the beam of the scale is the man's ability as an artist; just as in the award of the Institute's gold medal, distinguished achievement is the determining factor. It is in practical affairs, however, that the Institute has found its widest usefulness to its members. By bringing to bear upon the conduct of our work the united experience and wisdom of the ablest men in the profession, we have made advances of great utility to all.

"The Institute's interest in the American schools of architecture has always been well marked and I am glad to say that our co-operation with these schools now gives promise of a means of comparison of their work that will be most useful. Through the efforts of members of this Institute and under its auspices, the American Academy in Rome was founded. That Academy dedicated to the advanced training of architecture, painters, sculptors and musicians and, now finely lodged in its

own Villa Mirafiore outside the Porta Pia, justly looks upon this Institute as its parent.

"Except for the pleasure and interest of a convention such as this, the Institute seems always to demand from its members more than it gives. Can any man do useful work, the Institute demands it of him, and, busy though he be, he gives it. But what he gets in return is more precious than any gift he makes. It is the companionship of men whose careers enrich them with character. Men who strive for ideals in art; men who apply knowledge to grave problems of construction; men who master the ever-increasing complexity of modern buildings; men who deal justly and hold an even mind among conflicting interests; men who carry vast responsibilities not alone of money but of lives and the chances of death; men who emerge from it all with broadened minds, with keener perceptions and a finer sense of honor. Such companionship is not the least of the rewards that the Institute offers to those who serve it with faithfulness and with singleness of purpose."

President Day was followed by Mr. Charles S. Hutchinson, president of the Art Institute. The speaker's remarks showed not only his knowledge of art and its history, but also that he had followed closely the development of architecture. He said: "You will find no Parthenon here. Still, it is fitting that the American Institute of Architects should come to Chicago. It is the city which has done more by one single act to advance the profession to which you belong than any other city of our land. In creating the World's Columbian Exposition, Chicago presented not only to the West, but to the world, an object lesson in architecture whose influence can scarcely be overrated. For the first time in our history the leaders of your noble profession were called together and asked to unite in creating the ideal setting for a great exposition. They were equal to the task and showed the world what could be done by American architects when working in harmony to a common end. Who, having seen the Court of Honor of the White City, will hesitate to place the American architect in the front ranks of the profession the world over?"

Mr. Walter Cook: "The Board of Directors has the honor to present to you the following names as candidates for Fellows



to the Institute of Architects, and to ask for these gentlemen your favorable consideration."

Candidates for election as follows: Claude F. Bragdon, Cyrus L. W. Eidlitz, Benjamin S. Hubbell, Herbert D. Hale, Albert Kelsey, Harold V. B. Magonigle, Howard V. D. Shaw.

"These names are so well known to the members of the Institute that it seems hardly worth while to say much about them.

"Mr. Bragdon, who was first known to most of us as a willing draughtsman, and then as a lover of Colonial work and a distinguished authority on all things concerning it, is now no less well known as a designer and as a charming and thoughtful writer on architecture and on kindred subjects.

"Continuing worthily the honors of his father, Mr. Cyrus Eidlitz is well known from one end of our city to the other. From the Washington Life Building to the tall tower of the *Times*, where we see many examples of his virile and characteristic work.

"Mr. Hale is one of our Boston men." (Applause.)

The President: "It is customary for the Institute, from time to time, to elect corresponding and honorary members. We will this evening first have presented to us the names of two candidates for corresponding membership, and afterward three for honorary membership, and as the works of these gentlemen are to be shown by means of the lantern, those upon the platform will now retire."

Photographs of the work of Mr. Henry Wilson were then shown by means of slides upon a screen, accompanied with remarks by Mr. Cram, who presented the name of Mr. Wilson for membership.

Mr. I. K. Pond presented the name of Mr. Lorado Taft for corresponding membership.

President Day: "In the absence of Professor Warren of Harvard, who was to have presented the names of the candidates for honorary membership, Mr. Seeler has kindly agreed to read Professor Warren's note."

Mr. Seeler then read the following names for honorary membership: Mr. Ernest Von Ihne, of Berlin; Mr. M. Paul Nenot, of Paris; Mr. Otto Von Wagner, of Vienna.

President Day: "The members of the Institute and their guests are requested now to adjourn to the galleries of the Art Institute, where the remainder of the program for this evening will be carried out."

#### SECOND SESSION—TUESDAY.

The second session of the convention was called to order by President Day at 10 o'clock a. m.

President Day: "The next order of business is the report of the Board of Directors, which will be read by Acting Assistant Secretary John Lawrence Mauran.

#### REPORT OF THE BOARD OF DIRECTORS.

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

#### MEMBERSHIP.

"The Board reports that the Institute has now 803 members, to-wit: 328 Fellows, 475 Associates, as well as 62 Honorary Members and 82 Corresponding Members.

"Since the last report of the Board, six Fellows have been elected, seven died and two resigned. Fifty-two Associates have been elected, one died and two resigned.

"Three Honorary Members and three Corresponding Members were elected at the Convention of last year.

"The Board has nominated to Honorary Membership Mr. Ernest Von Ihne of Berlin, M. Paul Nenot of Paris, and Mr. Otto Von Wagner of Vienna; to Corresponding membership, Mr. Lorado Taft of Chicago, Mr. Henry Wilson of England; and to Fellowship Claude F. Bragdon, Cyrus L. W. Eidlitz, Herbert D. Hale, Benjamin S. Hubbell, Albert Kelsey, Harold V. B. Magonigle, Howard V. D. Shaw.

#### CHAPTERS.

"The Chapters throughout the Institute are in an active and flourishing condition, have participated in various movements for the betterment of art in their localities, and have joined with the Institute in securing measures of national importance which have been before the profession.

#### NOMINATION OF OFFICERS.

"The Board deems it inadvisable for the President to appoint the Nominating Committee and recommends that the convention elects the committee to nominate the officers of the Institute to be voted on at the next annual convention.

"Concerning the report of Committee on Contracts and Specifications the Board recommends that the work, being so highly technical in its nature, ought not to trespass upon the time of the convention, but that the convention should authorize the Board to supervise the work of this committee and present it to the Institute.

"The Board recommends that committee on the relation of Junior societies to the Institute be continued as a committee acting under direction of the Board and that a serious study of the relations of the Institute to these societies be further considered with a view to bringing about closer relations, and formulate some scheme to this end.

"Resolved that the American Institute of Architects in convention assembled (November, 1907) would respectfully recommend that the Congress make provision for the payment of the award found by the Court of Claims to be due to John L. Smithmeyer and Paul J. Pelz as compensation for professional services rendered to October, 1886, in preparing and furnishing the executed plans of the Library of Congress.

"Resolved, that the secretary transmit the resolution to the President of the Senate and Speaker of the House of Representatives.

#### THE FINANCES OF THE INSTITUTE.

"Concerning the Octagon, the finances of which have so long been a matter of serious consideration for the Institute, we may report that the last note has been paid and the property now stands in the possession of the Institute. The Board must congratulate the Institute and wishes to thank the Committee on the Octagon Fund for their noble work toward this happy culmination. The few subscriptions remaining unpaid will be required to reimburse the treasury of the Institute for interest advanced. The interest which has been for two years paid to the Octagon debt has been sorely needed in the work of the Institute and toward this an appreciable amount will now be available. This work includes not only the routine demand of the Board of Directors, but also the immensely important work delegated to various standing and special committees a curtailment of which, because of a lack of funds, seriously impairs the value of the Institute to its members and to the profession at large.

"The former plan of providing for the expenses incident to the annual conventions by contributions from the Chapters of \$10 for each delegate was abandoned when the dues for Fellows were raised from \$10 to \$15 and of Associate from \$5 to \$7.50, but this increase, which was less than that recommended by the Board, has not been found to be sufficient without seriously curtailing the amount required for other purposes. The Board therefore asks the convention to express its wishes in regard to returning to the former plan of asking the Chapters to make a special annual contribution for defraying convention expenses, thus equitably distributing the burden throughout the membership of the Institute.

#### WASHINGTON CITY.

"The Commission for the Location of the Grant Monument in Washington, after mature study of all locations offered in Washington for this memorial, selected the site indicated on the Park Commission's plans for the development of Washington in Union Square at the foot of the capitol grounds as the most suitable and dignified location. The great vista between the capitol and the Washington monument commences at this square. Because this location interferes with a few trees which have some historic value it is proposed that the monument be moved to some other place to the disregard of the plan of the Park Commission, jeopardizing the fulfillment of the plan which has until now been recognized in the location of the buildings along the mall.

"The Board recommends that the convention give expression to the conviction, which it believes is entertained by every member of the Institute, that it would be a serious mistake not to continue to carry out the plan on the lines laid down by the Commission which the recent removal of the Pennsylvania Railroad Station now makes possible."

The treasurer's report submitted showed among the principal receipts:

|                                                                    |             |
|--------------------------------------------------------------------|-------------|
| Dues and initiation fees.....                                      | \$ 7,774.05 |
| Rents from Octagon tenants .....                                   | 382.00      |
| Advertisements in Quarterly Bulletin.....                          | 1,375.30    |
| Subscription to Octagon Fund .....                                 | 12,631.10   |
| Royalties on uniform and sub-contracts....                         | 275.00      |
| Annual dinner subscriptions.....                                   | 3,120.10    |
| Balance in treasury at last convention, Octagon Fund account ..... | 1,995.51    |
| Balance in treasury at last convention, Institute account .....    | 709.59      |

Among the principal expense items were:

|                                                                           |             |
|---------------------------------------------------------------------------|-------------|
| Expenses of Fortieth convention.....                                      | \$ 2,803.87 |
| Annual dinner, 1907 .....                                                 | 3,291.15    |
| Printing of proceedings, 1905, Thirty-ninth convention .....              | 903.53      |
| Printing circulars, etc., stamped envelopes, postage and stationery ..... | 874.85      |
| Quarterly Bulletin, printing and other expenses .....                     | 920.34      |
| Salary of assistant secretary and office expenses .....                   | 2,753.56    |
| Expenses meetings Board of Directors and Committees .....                 | 811.93      |
| Purchase and maintenance of "The Octagon" .....                           | 12,491.66   |
| Balance in treasury, Octagon Fund account .....                           | 3,227.64    |
| Balance in treasury, Institute account.....                               | 1,181.41    |

President Day: "It may be interesting to note what does not appear from the report, that the extraordinary expenses incident to the celebration of the fiftieth anniversary of the foundation of the Institute were entirely met by the voluntary contributions of members, and did not fall at all upon the Institute.

President Day: "As the synopsis of the reports of chapters prepared by the secretary is very long, it has been customary to refer it to a special committee, which makes a summary for the consideration of the convention."

Upon motion the President appointed the following committee on Report of Chapters:

Thomas U. Kellogg, Philadelphia, Chairman.

E. K. Cummings, Boston.

E. J. Russell, St. Louis.

President Day: "Reports of standing committees are now in order. Is it your pleasure that there should be a committee to which these reports shall be referred? That has been the usual course."

Mr. A. B. Pond: "I make such a motion, Mr. President."

Motion seconded and carried.

President Day: "The Standing Committee consists of the following: E. B. Green, Buffalo, Chairman; William B. Ittner, St. Louis; Henry Bacon, New York.

"The first of these reports is that of the House and Library Committee. Mr. Glenn Brown is chairman of this committee."

#### HOUSE AND LIBRARY COMMITTEE REPORT.

"The House Committee wishes to call urgently to the attention of the Institute the necessity for properly furnishing the Octagon and the necessary additions to the buildings on the property so as to furnish rooms which may be profitably used by the members of the profession. We feel that the parlors should be furnished as sitting rooms and would recommend the stable being turned into an exhibition hall; similar hall to be placed on the east of the grounds with a hemicycle or meeting room on the extreme north of the property. In this way members of the profession would have a place where they could meet their friends when visiting Washington, where exhibitions relating to architecture or allied subjects might be held during the year, and where we could have ample room on our own property for holding conventions. The Secretary of the Institute has had prepared a sketch suggesting the possibilities of additional buildings and improvements of the ground in keeping with the old building. The House Committee feel that the Institute should make a strenuous effort to get an Endowment Fund out of which these necessary buildings might be erected and a sufficient balance to keep the whole place in order without encroaching upon the regular funds of the Institute.

"We have received during the past year 290 society publications, 135 pamphlets, and 29 bound volumes. Mr. W. S. Eames, ex-president of the Institute, presented to the Octagon an oil painting of himself to be placed with the collection of oil paintings of the Presidents, of which we hope to obtain a complete collection. The Misses Walter, daughters of Mr. Thomas V. Walter, have been kind enough to offer to the Institute a marble bust, an artistic piece of work, of their father, Mr. Thomas U. Walter, who was our second President. Mr. Glenn Madison Brown presented to the Institute a water color of the Lenox Library by Mr. Hunt. Mrs. Archibald Hopkins presented the Institute with a monograph of monument of Frederick the Great, King of Prussia, inaugurated May 31, 1851. R. Decker, Chief Printer of His Majesty the King of Prussia. She also presented a photographic copy of an illustration of the house of John Hancock. Mr. George W. Rapp presented to the Institute original drawings by A. B. Young for the competition for the United States Capitol Extension; for the Boston Custom House; for a Municipal Building; also a Foreign Diploma of Membership. Mr. Alpheus Henry Snow presented eleven photographs of public buildings in Dublin, Ireland. Mr. Peter B. Wight presented various numbers of the INLAND ARCHITECT and *Brick-builder*. The House Committee again wishes to call to the attention of the members of the Institute their desire for a complete collection of all publications relating to Architecture or the allied arts which have been printed or published in this country, and we hope that members who have written books or have such books which they feel they can contribute will send them to the Library of the Institute."

The reading of the report of the Committee on Applied Art and Sciences, Mr. Irving K. Pond, Chairman, was followed by hearty applause. The paper is devoted chiefly to Reinforced Concrete Construction, and is published elsewhere in this number.

Mr. Grosvenor Atterbury: "Mr. President, and members of the Institute, it has occurred to me, in contemplating a report which we are about to receive from the committee on the revision of the schedule, that one of the great difficulties which that committee is going to encounter, and one of the difficulties which we are probably going to find at this convention, in adopting some of these recommendations, is that of bringing up the question of the education of the public as to what the architect's functions are and what he has been doing and what he will be called upon to do in the future, it seems to me that before we really advance very far toward a proper compensation for our work we have got to prepare the public for such a step.

"I am not going to go into details, but it occurs to me that in this connection, just as almost every other body of business or professional men in this country have to do, to take care of its interests by a propaganda of an educational committee, that it would be of great assistance to the Institute in its future work if they could have a standing committee which would have in charge its relations to the public, and particularly the education of the public as to the functions of the architect. I have had in mind for some years a series of exhibits in the principal cities of this country and smaller towns, if possible, of a typical building operation, and I should like very much to see in one exhibition hall every single study, sketch and drawing that goes to complete the series of documents provided by an architect in the operation of constructing a building.

"I should like to have the public invited to walk the length of this exhibit and try to appreciate what five per cent means when spread out on paper. (Laughter and applause.) Mr. Post told us last winter in New York, apropos of his building for the College of the City of New York, that his full size details, if spread out, would stretch something over three miles, and I am quite ready to believe that it is perfectly true. I would suggest that, as one of the examples of the possible usefulness of a committee whose functions should be to gradually put before the public the truth."

#### TRIBUTES TO AUGUSTUS SAINT-GAUDENS.

Secretary Glenn Brown: "Gentlemen, I have two short tributes to Saint-Gaudens, after reading which I shall offer a resolution which may be classed as new business."

Secretary Bron then read the tributes to Augustus Saint-Gaudens published elsewhere.



## SAINT-GAUDENS, BY RICHARD WATSEN GILDER.

"It speaks well for American art that with both our artists and the public at large Augustus Saint-Gaudens stands apart from the sculptors of his time—by reason of the force of his personality and the power and imagination shown in his work. I knew him when he was struggling into recognition; and too, in the height of his fame,—and he was as impetuous, as forceful, and as unassuming in one phase of his career as in the other. How well I remember the day he came ringing, in suppressed rage and indignation, at the door of our studio-house on 15th street—to tell us that the Academy had fired his statue, and that he was ready now to go into the movement for a new exhibition that would be hospitable to beginners. That night we founded the Society of American Artists on the wrath of Saint-Gaudens. He lived to see the international exhibition strike a special medal in his honor; and he died one of the great acknowledged masters of his time.

"Energy and imagination, a keen sense of beauty, modesty, unrelenting industry, conscientiousness in detail, the highest ambitions—expressed not in words but in work,—and a spirit of help for fellow artists,—these characterized his labors and his life. It is a calamity that he did not live and work to a good old age; but it is a consolation to know that some of his greatest and most imaginative accomplishment is yet to be made public,—the output of his last heroic months,—when he raced with time for a goal he longed to reach,—and reaching fell, not to rise again. It is a further and deeper consolation to feel convinced that the sum of his life-work contains the assurance of immortality.

## TRIBUTE TO SAINT-GAUDENS, BY GLENN BROWN.

"Saint-Gaudens, the great artist of the age, was a charming companion, a true friend and citizen guiding to a higher life.

"His affable manner, quiet humor, quick appreciation, broad culture, and perfect taste made his companionship sought and enjoyed.

"His high ideals, sympathetic and candid nature, and great aspirations made his friendship earnestly desired and highly valued.

"His unselfish gift of time to Committees, Institutions and the Government has been a guiding factor toward purity of taste and nobility of life.

"His thorough equipment, purity of thought, sincerity of purpose, grasp of composition, knowledge of detail, understanding of mass, natural genius and brilliant imagination, combined with infinite patience untiring energy and effacement of self has produced the greatest sculpture of the age.

"His artistic qualities are exemplified in his work from the refined low relief to the bold monumental compositions.

"The relief portraits of Robert Louis Stevenson and Justice Gray are exquisitely delicate, harmonious, restful and dignified in composition, and beautiful in artistic expression.

"Portrait busts have attained a new dignity in his hands. The busts of John Hay and David J. Hill, full of repose and individual expression, attain high sculptural value.

"He has made single figures impressive, something rarely accomplished.

"The Puritan, while a work of art in line and pose, vividly typifies the honest and untiring energy, and the confident rightness of this sturdy race.

"Farragut stands facing the broad ocean, alert, prepared for any emergency, serious as the destiny of the fleet depended upon his action, commanding, endowed with life and art.

"Lincoln, a hopeless model in the hands of the other sculptors is a great work of art as depicted by the mind and wrought by the hand of Saint-Gaudens. Lincoln's kindly nature, brotherly love, honesty of purpose, clear and far seeing visions, grave with the destiny of the nation, firm in the salvation of the Union, are shown in this wonderful piece of portrait sculpture.

"Our admiration of Saint-Gaudens' genius reaches the highest point when we study his great compositions with their wonderful restrained movement, full of life yet dignified and statuesque, natural, but full of imagination and inspiration.

"The Shaw Memorial is a great composition in low-relief ideal in its sense of movement, natural in its depiction of types, and imaginative in its expression of sentiment. A spiritual

figure guiding the group to deeds of bravery and self renunciation makes this memorial a brilliant and satisfactory combination of the ideal and real.

"The Sherman Statue is a group giving vividly the sense of motion, positive resistless forward motion, with the mystic figure leading on to victory and peace. This is one of the great compositions of the world, full of realism, imagination and poetry, happily combined, graceful in all of its lines, dignified and imposing, restrained and beautiful.

"It is fitting that Saint-Gaudens, one of the immortals, should have conceived the poetic, mysterious, and elevating figure of immortality which rests calmly for evermore in the Rock Creek Cemetery, a monument to his genius, imagination, poetry and eternal fame."

Secretary Brown: "I wish now to offer this resolution, and I move that a committee be appointed in accordance with the resolution."

Resolution. "I feel that the American Institute of Architects will honor itself by undertaking to raise a fund from the Art lovers of this country for a Memorial to Saint-Gaudens and I move that a Committee consisting of D. H. Burnham, Charles F. McKim and F. D. Millet be appointed to consider the means of accomplishing this end and that they be empowered to take immediate steps to secure the fund and determine the character of the Memorial."

The President: "Gentlemen, what is your pleasure with regard to this resolution? Shall it be referred to the Committee on New Business?"

Mr. Henry R. Marshall: "Mr. Chairman, I think we should call for a vote."

The President: "Are you ready for this motion, Mr. Cram?"

Mr. Cram: "I understand steps have already been taken toward the establishment of some fitting national memorial to the late Augustus Saint-Gaudens, and, if that is true, might not the resolution of the secretary be amended to the effect that this committee of three should be instructed to collect funds for the placing of a memorial to one of our most distinguished honorary members in the Octagon, and to co-operate with any other national committee that may have been formed or may be formed toward the national commemoration of Saint-Gaudens? It seems to me more appropriate that some specific recognition of him as one of our most distinguished honorary members should be seen permanently in the Octagon itself, and if a committee is to be formed looking toward a national memorial, then our committee would simply work with that committee toward a larger recognition of Mr. Saint-Gaudens." (Applause.)

President Day: "An affirmative vote adopts the motion of Mr. Glenn Brown.

Mr. Carrere: "May I suggest that it be a rising vote?"

By a rising vote the resolution offered by Secretary Glenn Brown was unanimously adopted.

## REPORTS OF SPECIAL COMMITTEES.

President Day: "The reports of the special committees are very numerous. It would seem wise, instead of attempting to have all these reports acted on by a single committee, that two committees be appointed for that purpose. Is it your pleasure that two committees be appointed to act upon the reports of the special committees?"

Upon motion the reports of the special committees are to be referred to two other committees to be appointed.

President Day: "The reports lettered 'A' to 'J' will be acted upon by a committee of which Mr. John M. Carrere of New York is chairman; Mr. Hugh Roberts, New Jersey; Mr. Mr. D. H. Perkins, Chicago; the reports lettered 'H' to 'M' will be acted upon by the special committee of which Mr. A. B. Pond, of Chicago, is chairman; Mr. Grosvenor Atterbury, New York; and Mr. B. S. Hubbel, Cleveland, are members. The first reports of the special committee is the report on government work. Mr. Mundie is not present. He reported to the board yesterday that he did not deem it necessary to make any report to the Institute. The second report is that of the Committee on Competition, Mr. R. Clipston Sturgis, Chairman."

Mr. Sturgis then read the report of the Committee on Competition, as follows:

## REPORT OF THE COMMITTEE ON COMPETITION, 1907.

Your committee recommends that, whenever possible, an architect be employed without competition; that, when competition is unavoidable, the American Institute of Architects recognize three forms of competition:

- a. Limited to a certain number of invited architects;
- b. Open to all architects.
- c. Mixed; certain architects being invited, but other architects being at liberty to take part.

Your committee recommends that, for the present, no attempt should be made to impose any fixed code of competition upon the members of the Institute, but that the Institute recognize, as conducive to the best results, the following underlying principles for the conduct of all competitions:

First: The object of a competition is to secure the most skilled architect.

Second: An architectural adviser should draw up the program, advise the employer in regard to it, and the adviser, or, preferably, a jury of practicing architects should advise the employer in making the award.

Third: The amount to be expended on the work should be sufficient, within a reasonable margin, to erect a structure of the character and size indicated in the program, or there should be no cost limit stipulated.

Fourth: The program should be in the form of a contract relating to the award of the work and to other payments.

Fifth: Whenever practicable, the competitors and the professional advisor should meet with the employer and agree upon terms which shall be binding upon all.

Sixth: There should be, in limited competitions, payments sufficient to cover the preparation of the drawings demanded; in open competitions premiums sufficient to cover the expense of at least five schemes; in mixed competitions payments to the invited competitors as above, and an additional amount, representing the cost of five sets of drawings, distributed among the authors of the best five schemes, such payments not to be confined to the uninvited competitors.

Seventh: The drawings required should be in the minimum necessary to express the design and arrangement.

Your committee further recommends that the following resolution be adopted by the Institute:

*Resolved*, It is unprofessional conduct for a member of the American Institute of Architects, even for payment, to submit drawings knowingly in competition with another, unless under such conditions explicitly approved by a competent disinterested professional advisor, either a member of the American Institute or Architects or of some foreign architectural association of similar standing.

## OPEN.

J. R. Cooledge, Jr.  
Howard Shaw,  
J. Munroe Hewlett,

## LIMITED.

E. B. Green,  
Emlyn Stewardson,  
Henry Bacon,

R. Clipston Sturgis, Chairman.

President Day: "Unless there be objection, this report will go to the committee of which Mr. Carrere is chairman."

President Day: "The next report is by the Endowment Fund Committee, Mr. Cass Gilbert, Chairman."

## REPORT OF THE ENDOWMENT FUND COMMITTEE.

"In the opinion of the committee it has not been desirable to press this matter for several reasons, among which may be cited the following:

"It was thought that as a fund was being raised for the American Academy at Rome that an effort at this time on behalf of the Institute's Endowment Fund might interfere. That our own success would be jeopardized as we would have to go to some of the same men who have responded so generously to the call for funds for the Academy.

"It was also thought that the financial conditions existing were not favorable to an active effort at this time.

"But beyond this a still more important consideration has weighed with the committee. It is as follows: That the Institute as yet has developed no definite scheme or program whereby such an Endowment Fund would be handled or its benefits made use of. It is true that there has been a good deal of general discussion among the members of the Institute on this

subject and many valuable and interesting suggestions have been made, such as the following:

"1. The development and restoration of the Octagon property.

"2. The erection of a suitable meeting room and exhibition hall.

"3. The collection of objects of special architectural interest—casts, photographs, drawings, etc.

"4. The founding of architectural scholarships and of traveling scholarships.

"5. The pursuit of special archeological investigations and the publication of documents concerning them.

"We cannot appeal for an endowment with any selfish or personal end in view. The comfort or luxury of our own headquarters in Washington is not a subject that would appeal to any one outside of the Institute. Nor must we expect such a fund to be used in strengthening the influence or authority of the Institute excepting as any body is strengthened by the performance of duty in an unselfish and helpful spirit. We feel that such a fund will add to the usefulness of the Institute, but that it will lay upon us certain grave responsibilities both to the donors and to the public. The Institute will be benefited only as it makes unselfish and wise use of the resources it may have at its command.

"Your committee therefore recommends that the subject be given careful consideration, not only from the standpoint of raising the fund, but primarily from the standpoint of how such fund should be used when raised, and that a definite program be formulated in advance which must of necessity be more or less elastic, but which will represent a serious, intelligent and organized project for future action."

President Day: "The next is the report of the committee on signing buildings and using institute initials which will be presented by Mr. Frank H. Quincy."

## SIGNING BUILDINGS AND USING INSTITUTE INITIALS.

The Committee on Signing Buildings and Using Institute Initials begs leave to submit the following report:

At the Convention of 1905 the Cleveland Chapter offered a resolution that the chair appoint a committee to investigate and report upon the advisability of having the members of the Institute sign their drawings, A. A. I. A. or F. A. I. A., and further, that this committee consider the advisability of having architects sign their buildings.

From information obtained by your committee it seems that a considerable proportion of Institute members are in favor of signing their buildings, and a few have already adopted this custom; some have the idea that it should be made compulsory, while others would have it left entirely to the judgment of the individual practitioner, to sign none or those only which he might consider worthy examples of his art.

As there has never been any official sanction by the Institute of the custom of signing buildings, no doubt many of the members feel that the usage should first have the Institute's approval before being adopted by them.

As far as your committee has been able to determine, there does not appear to be any feeling that there is any professional impropriety in an architect signing his building in a proper manner, as the works of the painters and sculptors are signed by their authors.

Although the custom has not generally prevailed either here or abroad, there are numbers of important buildings in the larger cities of Europe and America, bearing the architects' names. The advantages of this practice to us and to the architects of future generations are readily apparent, for how often, in visiting important architectural works, we desire to know the author's name.

This matter has received considerable attention from the architects of Great Britain, who have discussed it and appointed a committee, finally resulting in action being taken by the Royal Institute of British Architects, who, while not recommending, has sanctioned the practice of signing buildings by passing a resolution: "That it is not derogatory to the profession for an architect to sign his buildings in an unobtrusive manner, similar to that adopted by painters and sculptors."

Your committee would therefore suggest that the American Institute of Architects go a step farther and officially recom-



mend to its members that they adopt the custom of placing their names with the Institute initials, upon their buildings, leaving to the individual member to select his best work in design and execution, to be signed, and bearing in mind that this is a privilege which, if sparingly and judiciously used, will be a credit to the Institute and will do much toward raising the standard of the practice of architecture in this country.

Your committee would further report upon the use of the Institute Initials, that it has long been the practice among the members of the Royal Institute of British Architects, to use the initials A. R. I. B. A. and F. R. I. B. A., wherever the architect's name appeared, and to this custom, no doubt, is due in no small degree, the general recognition of the Royal Institute throughout the British Empire.

The committee therefore considers that the use of the Institute initials, A. A. I. A. and F. A. I. A., by the members upon their cards and in the signing of buildings and plans, as eminently proper and tending to the wider recognition of the Institute.

Your committee therefore submits for action by the convention the following resolutions:

*Resolved*, That the American Institute of Architects recommends the adoption of the practice of Architects signing their buildings. The signature to be unobtrusive and affixed to the buildings regarded by the architect as his best work in design and execution.

*Resolved*, That the American Institute of Architects recommends for general adoption the use of the Institute initials wherever a member's name is used professionally.

President Day: "The next report is that of the Committee on International Congress of Architects, Mr. William S. Eames, chairman."

Mr. William S. Eames reported verbally for the Committee on

#### INTERNATIONAL CONGRESS OF ARCHITECTS.

Continuing, Mr. Eames said: "About all that can be reported at the present time is that the permanent committee has issued and submitted to all of its members a tentative program to govern the exercises to be held on the occasion of the next International Congress, which will be held in Vienna in the week beginning with May, 1908. \* \* \*

"The Congress promises to be fuller and more attractive even than that of London. The committee, unless there be an expression or a suggestion to the contrary, wishes to go to Vienna, clothed with authority to present a cordial invitation that the next International Congress may be held in America, and that would probably take place in 1910. We feel that with the improvement in buildings, that by that time will have been erected in Washington and the larger cities, we will be justified in feeling some pride in having our confereres from other nationalities see what we have done in this country. I can say a little further than that, that the committee of the Institute, which is actually the permanent committee of the International Congress, are keeping in touch, by correspondence, and we will do what is our share of the work, looking to the success of the coming congress in Vienna."

President Day: "The next report on the list is that of the Committee on Metric System, Mr. L. De Coppet Bergh, chairman."

Mr. Bergh then read the report of the Committee on Metric System, in which he advised the discontinuance of the committee on this subject.

President Day: "The next is the report of the Committee on the Relation of Architects to the Contracting System, Mr. Cass Gilbert, chairman."

The report of the committee was read by Mr. Mauran, as follows:

#### RELATION OF ARCHITECTS TO THE CONTRACT SYSTEM.

This committee has given the subject thoughtful consideration since its appointment, and its members have discussed the matter in its various phases with members of the Institute and with a number of those engaged in contract work. It has also been discussed with officers of corporations who are actively interested as owners of buildings so as to get the point of view of those experienced from the standpoint of the owner.

We feel that this subject is one which requires an amount of time and correspondence, and, in short, what might be called

an educational campaign from which results cannot be expected within a short time, and we therefore report progress and recommend that the matter be carried over into next year's work.

#### AFTERNOON SESSION, TUESDAY.

President Day: "The next committee report is that upon building laws, Arthur G. Everett, chairman. Mr. Moran will read Mr. Everett's report of the committee on building laws."

#### BUILDING LAWS.

This Committee understands that the purpose of its appointment is to establish a Standard Building Code that may be published by the American Institute of Architects as a basis for building laws throughout the country, in the hope that requirements for building generally may be more uniform than they now are.

This Committee is of the opinion that a building code to be used as a standard should be as concise as possible and should deal with such matters only as are essential to safe building. A large part of a complete law must be written with reference to local conditions.

The Code published by the National Association of Fire Underwriters shows evidence of great care in its preparation, but contains much which seems to us unnecessary and burdensome and we cannot recommend its adoption by the Institute as it now stands.

The wide circulation given to this code, the authority of its publishers and the excellence of the work in many respects suggest to your Committee the advisability of its use as a basis in preparing a Standard Code. We believe, however, that a code compiled by the Institute alone, which would vary from and in many particulars be in conflict with the Underwriters' Code, would result in little good and would on the other hand place before the public two bodies in apparent conflict who should be in harmony.

We believe in co-operation, that much more is likely to be accomplished by united effort than by the effort of any one body alone and we would urge the formation of a joint committee representative of several organizations interested in good building.

The report to be made to this convention by the Institute's delegate to the National Fire Protection Association will show some of the good results of co-operation among persons approaching a subject from different points of view. This report will also show, we believe, that there are many time-honored requirements embodied in our various building laws and repeated again and again as new laws are made, which should be carefully scanned when preparing a Standard Code.

We recommend that a Committee of three (or five) be appointed by the President to confer with a similar committee from the National Board of Fire Underwriters and from the National Association of Builders and to formulate in conjunction with them a Standard Building Code which may be urged for adoption throughout the country in the name of the three Societies.

We recommend that the President of the Institute be authorized to invite the National Board of Fire Underwriters and the National Association of Builders to each appoint a committee of three (or five) to co-operate with a committee from the American Institute of Architects for the purpose as above stated.

President Day: "The next is the report of delegates. The first is the report of the delegate to the National Conference on Electrical Code, and to meeting of National Fire Protection Association, Alfred Stone, delegate."

These were read by Mr. Alfred Stone.

President Day: "Gentlemen, we have on the program, 'report of delegate to advisory board, appointed by the Secretary of the Interior, for testing materials—George B. Post and William S. Eames, delegates.' I have, for the first time in my life, today seen the actual, real name of that board. It is called 'The National Advisory Board on Fuels and Structural Materials,' and it was tentatively created by the Secretary of the Department of the Interior, and was subsequently enlarged, each member receiving his official authority from the President of the United States. The board reports to the President. Our delegates to that board are Mr. George B. Post and Mr. William S. Eames.

I understand that those gentlemen do not intend to present a report today, but that the secretary of the board, Mr. R. L. Humphreys, is present, and that he will say a few words to us upon the workings of that board."

Mr. R. L. Humphreys: "Mr. President and members of the Institute of Architects, I came this afternoon to listen to the remainder of the proceedings, not expecting in any way to be called on to speak, and as you have a very full program I will not attempt to go at length into the work of this board. The board, at its original inception, in the appropriation which was made for the investigation of fuel and structural materials, had a total appropriation of some \$350,000. In the expenditure of this money for that purpose, it was thought wise to bring together a committee or a commission of men who might be interested in the work, who could formulate the investigations, so that the money could be spent to the very best advantage, and in looking around for members of that board, the Secretary of the Department of the Interior tentatively selected the various national societies, and they in turn selected one or more delegates to represent them.

"The board had a meeting in 1905 and in 1906 the President appointed the board officially, and since that time it has been reporting to the President. It has had some four or five meetings. The last one was held in Norfolk on the 25th and 26th of October. There were some sixty-five persons in attendance, representing the various members of this board and heads of the principal construction departments of the government. The object of the board is to so correlate the work that there will not be duplication of investigation, structural materials and fuels by the various government bureaus, and to crystalize the thought of the societies interested so that the work can be carried on to the best advantage. The board has a number of committees which advise on the subject treated, and I wish to say further that as far as the structural materials are concerned, a material in which I think this Institute is more particularly interested, there have been going on investigations at St. Louis in which some \$200,000 have been expended, investigations as to concrete and reinforced concrete.

"The board represents the best informed men in the country and the sessions are always well attended and hard work is done. I thank you, Mr. President, for the opportunity of being allowed to address you. I am sorry I have not had time to present something more tangible." (Applause.)

President Day: "No ballots having been prepared for honorary and corresponding members, shall we proceed to the election?"

Upon motion the meeting then proceeded to the election of honorary and corresponding members.

Upon motion, duly seconded and carried, the following named gentlemen were elected honorary members: Mr. Ernest von Ihne, of Berlin; M. Paul Monot, of Paris; Otto Von Wagner, of Vienna.

Lorado Taft, of Chicago, and Mr. Henry Wilson, of England, were elected corresponding members of the Institute.

President Day: "The next order of business is amendments to by-laws."

Mr. Alfred Stone: "These three amendments, which are proposed to the by-laws, are all for the same reason, and that is this: it seems to me that the present by-laws do not sufficiently recognize those members of the profession who live in isolated places, who are not able to join chapters, because there is no possibility of the formation of a chapter, and that we should give them a larger recognition, both by making it possible to elect a fellow for associate membership who is not a member of a chapter; also to increase the chapter at large by recognizing as members of a chapter at large associate members."

President Day: "In order to clear this question a little, a historical explanation might make it plainer. When new rules were adopted it was decided that there should be a chapter at large which would take in all the persons then not related to any other chapter, namely, fellows, then afterward we began to elect associates. The rules may be perfectly clear, that none but a fellow could be a member of the chapter at large. Now, we have elected a considerable number of associates who are not members of any particular chapter, and under that rule they are not members of the chapter at large, and it is to change that condition that Mr. Stone offers the last three of these amend-

ments, which would make it possible to have associates who are members of the chapter at large. The first amendment makes it possible to elect persons, assuming you have in the chapter at large persons who are associates, it makes it possible to turn them into fellows which cannot be done now. The middle amendment is an entirely different thing, not related to this chapter at large affair, simply extending privileges to associates as well as to fellows. Are you ready for the question? The question is on the amendments."

These as offered by Mr. Stone were adopted.

"We will now take up the amendments proposed by the board. Mr. Mauran will read the proposed amendments by the board."

Mr. Mauran: "I will read first article 1, section 1, paragraph 2, as it now reads:"

President Day: "The purpose of this amendment is to defend a chapter from a transfer into it of some member from another chapter, when that chapter from which the member may go is thought undesirable. This proposed amendment makes it necessary that the chapter should elect him as it would elect anybody else, but he comes in without initiation fees. Are you ready for the question?"

Upon motion the proposed amendment of article 1, section 1, paragraph 2 was adopted.

Mr. Mauran: "I will now read Article 10 of the proposed amendment."

President Day: "The Board has sometimes found itself hampered by having, after a convention, to suddenly, within ten days, assemble at its first meeting. Therefore this amendment simply makes it possible for them to hold that meeting anywhere within thirty days."

The proposed amendment of Article 10 was then adopted.

Mr. Grosvenor Atterbury, Chairman of the Committee on Contracts and Specifications stated that the detailed report of the Committee on Contracts and Specifications is now in the hands of the printer and will, in the course of a week or so, be issued to the various Chapter Committees for their criticism.

Continuing, Mr. Atterbury said:

"The Committee especially regrets that it is unable to present to the Institute the final result of its labors before the expiration of the term of office of our President, Mr. Day, who was not only responsible for the inception of this undertaking, but in marked contrast to the usual custom of ex-officio members, has contributed fully as much of his time and energy as any other member of the Committee to its work."

\* \* \* \* \*

"In the matter of expenses, in view of the temporary inability of the Institute to provide for the required funds, your Committee has itself defrayed the cost of this work during the past year and a half to a total of approximately \$500.00 and has also availed itself of certain legal advice, for which it hopes the Institute will some day be able to make proper compensation, although your Committee has been careful not to incur any definite obligations on this account."

#### REPORT OF THE COMMITTEE ON REVISION OF SCHEDULE OF CHARGES.

The reasons given in the resolution of the last Convention creating a committee to consider the remuneration of the architect, are that conditions have changed greatly in the profession of architecture in recent years; that the burden and expense of the architect's work have increased enormously, and that the basis of his remuneration has remained practically unchanged since the foundation of the institute.

These statements are self-evident, but on the other hand, the multitude of new requirements in modern building construction, the greater elaboration of design, the better methods of construction now generally adopted, the increased cost of building materials and the higher wages paid to workmen in all the trades, have increased the total cost of building operations. As it is on this total that the architect's remuneration is based, his gross earnings are greater, but the point to be considered is whether they are commensurate with the increased service demanded.

In order to arrive at a general expression on this point, the Committee addressed a series of questions to each Chapter of the Institute. These questions bore upon the net average compensation of the architect, upon the application of the minimum



rates as defined in the present schedule to all classes of work indiscriminately, upon other possible systems of charging than the percentage in common use, upon the ability of practitioners to secure the minimum rates of the schedule, upon charges for expert services and other matters which can best be presented by a summation of the answers received.

Three classes of opinions exist regarding the sufficiency of the present minimum charges. In many of the largest cities, especially in New York City, the minimum rates are stated as too low. In nearly all cities of the intermediate class, the minimum rates are satisfactory for all work except residences. In the smaller towns and in the South, the minimum rates are considered sufficient for all classes of work, in many instances difficulty being experienced to secure them.

With the exception of New York and Cleveland, which recommend a rate of six per cent, and of San Francisco which would place theaters on a  $7\frac{1}{2}$  per cent basis, all the Chapters are satisfied with the present 5 per cent rate except for residential work. An increase on residential work is very generally conceded as imperative. The rates proposed vary from 6 per cent to  $7\frac{1}{2}$  per cent flat; or a sliding scale beginning with 10 per cent on the first \$10,000.00 of cost and averaging in one instance as high as 8 per cent on an operation of the value of \$100,000.00.

The report of the New York Chapter in respect of this item stands alone in that it proposes, *first*, that there shall be two principal groups of City Work and Suburban Work, each of which shall be sub-divided into seven classes, (a) Domestic, (b) Commercial, (c) Public and Semi-Public, (d) Monumental, (e) Landscape Work, (f) Special Interior Work, Decorative Work, Furniture and Fixtures, (g) Work involving alterations and additions to existing work; and *second*, that the client shall have the option of employing the architect on a percentage basis, or on the basis of an honorarium plus expenses. The report fixes percentages for every class of work on both bases of charging. It is of so great interest and shows so much thought that it is appended in full. All the questions asked by the Committee (the same submitted to all the Chapters) are stated verbatim in the report together with the answers of the New York Chapter.

With respect to the possibility of securing increased rates, while nearly all Chapters reply in the negative in so far as general work is concerned, all but six (Kansas City, Atlanta, Iowa, Connecticut, St. Louis, Cincinnati) report that an increase could be secured on residential work.

The adoption of an increased schedule by the Institute would in the opinion of most of the Chapters, be helpful in securing higher rates, but the increase would have to be a reasonable one, and in some localities it would take a considerable time to establish. Other Chapters believe the Institute's formal action in this respect would be without effect.

The practice of charging for experts' services scarcely exists except in the largest cities of the East. In fact experts seem to be rarely employed elsewhere. There is no doubt about the need and value of experts' services, as the client is greatly benefitted thereby, to the economy of construction and operation. The architect's duties are not diminished by the employment of an expert,—in some cases they are increased; the architect is therefore entitled to his usual compensation in addition to the expert's fee.

In attempting a revision of the Schedule of Charges, several important facts must be borne in mind.

The existing schedule, irrespective of its merits, has after many struggles, been established as an accepted minimum rate of professional charges. While the United States Government has only so accepted it in the last few years, it has been cited in the courts for a much longer time.

The existing schedule is clear, concise, businesslike and expressed in good English.

Any schedule adopted by the Institute as its formal pronouncement, must be applicable as far as possible, to the entire country; it must at least not depart far from a fair average rate of remuneration.

Any changes in the Schedule should be well considered, absolutely reasonable and defensible, and should above all not interfere in any way with its value as a business and law document. Great care should also be exercised to maintain it as the

expression of a professional body in contrast to that of a trades-union.

Your Committee in endeavoring to bear these facts in mind, makes later certain recommendations, but would ask attention beforehand, to the following suggestions, which have grown out of its investigations, but which it deems inexpedient to incorporate in the formal schedule.

First: In some instances and in some localities, the minimum rates proposed are not remunerative. It should therefore be proper that each Chapter consider the Schedule with respect to its own special conditions and increase the minimum rates as the judgment of its members warrants.

Individual practitioners, who by reason of large experience or unusual ability or volume of work or from whatsoever cause, have achieved a leading position in the profession, have a right to receive and should demand as a duty to the profession, a higher remuneration than those less distinguished.

Second: The sub-division of the Schedule into various rates for various classes of work, as described in the letter of the New York Chapter, is a condition which may become imperative in the course of time, as it has in Germany, for instance, where the schedule of the Union of Architects and Engineers' Societies is much more sub-divided than that proposed by the New York Chapter.

Third: The system based upon the client's paying all the expenses of production, plus a fixed sum, in compensation of the architect, equivalent to the profit which the architect would realize in carrying out the work in the usual way, is to be recommended where it will improve the character of the work or where, while not detracting from the character of the work, it will be to the owner's pecuniary advantage.

Fourth: It seems inadvisable to state that mills, factories, warehouses and other simple buildings of a similar nature may be executed at less than the minimum rate mentioned in the schedule, as that is not invariably true and some individual freedom must be allowed in such instances.

Fifth: Where in the execution of work, the architect lets the various parts to more than one contractor, he is entitled to compensation for such services in addition to the usual charges for the professional services enumerated in the schedule.

The changes which the committee recommends for adoption affect the first four paragraphs of the schedule, and consist:

First: In separating residential work from the general group and increasing the rate to 10 per cent on the first \$20,000 of cost, 8 per cent on the second \$10,000, and 6 per cent upon the remainder of cost in excess of \$30,000. Thus, on a residence costing \$30,000, the charge is 9-1-3 per cent; costing \$50,000, 8 per cent; costing \$100,000, 7 per cent.

Second: In fixing the minimum charge on all new works costing less than \$10,000 at 10 per cent, and further in stating that such a charge together with the 10 per cent stated as minimum for landscape architecture, furniture, monuments, decorative and cabinet work is in many instances not remunerative, and it is usual and proper to charge a special fee in excess thereof.

President Day: "The next committee report is that of the committee on the registration of architects, Mr. William B. Ittner, chairman."

#### REGISTRATION OF ARCHITECTS.

"The examination and registration of architects in this country, or as it is sometimes called the licensing of architects, is already an accepted fact in three states. In one of them, Illinois, the license law has been in force more than ten years, and in New Jersey and California a shorter period. The laws are also being enforced in these states. In Illinois where there are 700 licensed architects only one person is known to be openly violating the law, and that person has been convicted on three prosecutions.

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"In California the whole question of the constitutionality of such a law has within the present year been revised by its Supreme Court, and the decision which has recently been published shows that the law is sustained on constitutional grounds on all points in dispute.

"It is only necessary here to quote from this lengthy and exhaustive decision a paragraph in two lines which ought to put at rest all vague opinions of laymen, that such laws are necessarily unconstitutional. It is as follows:

"In our opinion the act in question is not open to the claims of petitioner against its unconstitutionality." Several cases have been tried in New Jersey under the provisions of the existing registration law and decisions rendered, but in no case has the constitutionality of the law been questioned."

\* \* \* \* \*

"Your Committee therefore offers the following resolutions:

"Resolved, that the question of the advisability of the examination and registration of architects be left to the Chapters of the Institute and those persons outside of their number who would be most interested in the safe construction of buildings, and that said Chapters furnish such assistance as may be necessary in formulating license laws which will result in regulating the practice of architecture as a profession.

"We further recommend, inasmuch as legislation of this character is being considered in various states, that a standing committee on state registration of architects be appointed whose duty it shall be to keep informed on all such laws or proposed legislation, to give advice to Chapters so requesting and to report from time to time to the Institute."

#### EVENING SESSION, TUESDAY.

This session was in charge of First Vice President, Mr. William B. Mundie, who said:

"The exercises this evening comprise a series of papers, the first of which is a paper on 'The Corrosion of Steel,' which at the present time is one of vital interest, not only to architects, because it has got beyond them, but to owners, large investors, who are now interested to the extent of millions."

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"We have tonight with us, Dr. Allerton S. Cushman, who is connected with the Department of Agriculture at Washington. He is in charge of the subject of the life and corrosion of metals, in all sections and departments of the Government. He will give us tonight the benefit of his knowledge on the corrosion of steel. I present to you, with great pleasure, Dr. Allerton S. Cushman of the Department of Agriculture."

Dr. Cushman then read his valuable paper.

Mr. F. W. Baldwin, C. E., followed Dr. Cushman with a paper on "The Tetrahedral Principle in Construction," which he illustrated with a number of models and lantern slides. This system was shown to consist of members composed of units, triangular in shape, and formed of rods screwed into corner plates. It was stated that the assembling of the units could be done rapidly by unskilled help. The system is so new that its possible application to construction problems has not been fully determined.

#### WEDNESDAY.

The President: "The first business is the report of the judge and tellers of election."

Mr. David K. Boyd announced as the result of the balloting the election of all the fellows and officers named on the printed ticket as follows:

For President, Cass Gilbert.

First Vice President, John M. Donaldson.

For Second Vice President, William A. Boring.

For Secretary and Treasurer, Glenn Brown.

For Directors, Frank Miles Day, R. Clipston Sturgis, George Cary.

For Auditor, James G. Hill.

Fellows: Howard Van Doren Shaw, Herbert D. Hale, Benjamin S. Hubbell, Albert Kelsey, C. L. W. Eidlitz, H. V. B. Magonigle, Claude Bragdon.

Mr. Mauran then read the report of the Committee on the Proposed Bureau of Fine Arts.

#### REPORT OF THE COMMITTEE ON PROPOSED BUREAU OF FINE ARTS.

S. B. P. TROWBRIDGE, CHAIRMAN.

"As Chairman of the Committee on the Proposed Bureau of Fine Arts, I beg leave to report progress and to request that the committee be continued.

"It being understood that this project is somewhat radical, an attempt has been made through the Associated Press to test the sentiment throughout the country and to discover what support could be depended upon or what opposition would develop if such a measure were formally proposed. The proposition called forth many editorials from all parts of the country, some favorable and some unfavorable. The more serious journals

almost without exception are favorable to the idea, but in some cases doubt is expressed as to the exact scope of such a bureau. Whether favorable or not, the mere fact that such a discussion has been provoked has been a decided step in advance, for it is only by familiarizing the public with the idea that the desired object can be accomplished. It is necessary to discover the arguments against the scheme before it is possible to answer or refute them.

"The unfavorable comments are without exception based upon the assumption that a Bureau of the Government devoted to fostering and developing the Fine Arts is un-American.

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"The intention of establishing a Bureau of the Fine Arts is not to develop a national style of architecture or definite styles of painting or sculpture, but to invest the whole subject of the Fine Arts with appropriate dignity to encourage the establishment of proper schools to stimulate the Universities in this much neglected branch, to educate the people to demand the erection of an adequate National Gallery of the Fine Arts, and to accustom them to the idea of the purchase by the Government of the works of the great masters in order that the greatest achievements of mankind may be brought within the reach of the rich and poor alike."

Mr. Cram: I will offer the following resolution:

Resolved, That the American Institute of Architects approve, in principle, the idea of a National Bureau of the Fine Arts, and orders the publication, apart from the proceedings of the Institute, of the report of the committee, and that the committee be continued.

Resolution seconded and adopted.

Mr. Eames then read the following:

Resolved, That the Board of Directors be, and they are hereby, directed to pursue, by the appointment of a committee of otherwise, such a course as will tend to promote a better understanding on the part of the public of the nature and scope of an architect's services and of the aims of the Institute and of the profession in general.

The President: "This is, I think sufficient to serve as a basis of discussion."

It was moved and seconded that the resolution be adopted.

Mr. A. O. Elzner then read a paper upon "The Artistic Treatment of Reinforced Concrete," which is printed elsewhere in this number.

Mr. Bacon offered the following resolutions:

Be it resolved, first, that the present Committee on Contracts and Specifications be continued for the ensuing year.

Second, That the Board of Directors is hereby empowered to receive, on behalf of the Institute, the final report to be made by the Committee on Contracts and Specifications, after that committee has received the recommendations and criticisms of the various chapter committees now appointed for such purpose; and

Third, That the Board of Directors be also empowered to authorize the promulgation of this report and its accompanying documents, when and if found satisfactory to the Board of Directors as having the approval of the American Institute of Architects and as being recommended as a standard of practice to its members in the architect profession at large.

The foregoing resolutions were then adopted.

Mr. Bacon: Concerning the report of the committee on education, this committee feels that too much praise can not be accorded to the committee on education for its very able and thoughtful report, which we think may be considered a matter of much importance before the Institute, the training of the young. Therefore, we present the following resolution:

First: That the American Institute of Architects indorses, in principle, the opinion suggested by the Committee on Education, that instructions in advance design can best be taught or at least most efficiently supplemented by practicing architects, and the Institute commends to the consideration of the school the question as to how far such instruction may be made part of their regular curriculums.

Second, That the American Institute of Architects approve the general idea of interscholastic competition as outlined by this Committee on Education, and appropriates a sum not to exceed \$150 to be expended by the Committee at its discretion,



for medals or prizes to be awarded by the joint committees to successful contestants in such competitions, should they be held during the current year.

Third, That the American Institute of Architects sincerely appreciates and heartily endorses the steps that have been and are being taken by the schools of architecture in the United States toward extending the period of education and broadening the scope of such education.

Fourth, Resolved, That the present Committee on Education be continued for the ensuing year, and,

Fifth, Resolved, That the Committee's report on Education be printed separately, in pamphlet form for distribution.

The President: "Do you wish these questions, or are you prepared to vote upon them as a whole? Is there any discussion upon them? If not, we will vote upon them as a whole.

Upon vote the foregoing resolutions were adopted.

Mr. Bacon: Concerning the report of the Committee on Applied Arts and Sciences, your Committee has to say that as the interest in the subject of the valuable report of the Committee on Arts and Sciences is not confined to the members of the Institute, this committee offers the following resolution:

Be it Resolved by the Institute, That the report of the Committee on Arts and Sciences be printed in pamphlet form for distribution.

Upon vote the resolution was adopted.

The President: The report of the Committee upon the Report of the Board of Directors, Mr. Eames, Chairman, is the next thing in order.

Mr. Carrere: Would it be in order, at the present time, to make a suggestion in regard to the report that has been received, or later?

The President: Yes, it will be in order now.

Mr. Carrere: It has occurred to me to suggest that while we appreciate the efforts Mr. Brown has made and which have been presented to us in these charming sketches for the enlargement and completion of the Octagon that it would be more appropriate and in a measure most desirable if we could secure and enlist the interest of Mr. Charles McKim in whatever designs are made for the completion of that building, and I would therefore move that it is the sense of this meeting that Mr. McKim be invited to collaborate with Mr. Brown in that work.

Mr. Eames: I second the motion.

Mr. Glen Brown: Will you allow me to say a word, Mr. President?

The President: Yes, Mr. Brown.

Mr. Glen Brown: I feel that it should not be a question of collaboration, but that Mr. McKim should have charge of any work of that kind. This little sketch I made was simply to let the members see how large the ground was and that there were possibilities there, not with any idea that that sketch should be used or that I should be called in to collaborate.

Mr. Carrere: Then I will simply move that it is the sense of this meeting that Mr. McKim be selected to undertake this work for us. (Applause.) Carried.

Mr. Eames then read the Report of the Committee on the Board of Directors' Report.

Mr. Cram: "I would like to make this as a suggestion, that the Institute approve, in principle, the resolution offered by the Chairman of the Committee, and that since of its importance it is impossible, or very difficult to work the thing out in detail on the floor, that the matter be referred to the Board of Directors to organize and put in practice for the current year. That would bind the Board of Directors to the principle of chapter representation on the nominating committee, but would leave the details of working out this scheme in the hands of the Board of Directors."

President Day: "And to do this for the current year?"

Mr. Cram: "And do this for the current year." (Applause.)

President Day: "You have heard Mr. Cram's resolution. Is this acceptable to the committee?"

Mr. Eames: "I can only speak for myself as Chairman. The general feeling of the Committee was to have this Chapter representation and voice in the nominations for offices, and I think that would be an admirable disposition to make of that resolution."

President Day: "The question is now on Mr. Cram's reso-

lution to dispose of the resolution of Mr. Eames' committee."

The resolution by Mr. Cram was then carried.

Mr. Eames then continued reading the report of the committee.

Mr. Eames: "After consideration of the suggestion your committee makes a favorable recommendation and would present a resolution to the effect that we return to the practice, whereby each chapter shall contribute the sum of \$10 annually for each delegate entitled to representation at a convention."

This resolution was adopted after much discussion.

Mr. Carrere: "I now move that it is the sense of this convention that that contribution be considered obligatory on the part of each chapter." Motion carried.

Mr. Eames: "There is but one further resolution offered by this committee:

"Resolved: That it is the sense of the convention assembled that the Executive Committee be directed to prepare a positive expression for the Institute favorable to the proposed location of the Grant Monument as another step toward the continuing of the plan of the Park Commissioners for the improvement of Washington."

On motion the resolution was adopted.

President Day: "We will now hear from Mr. Atterbury's committee."

Mr. Grosvenor Atterbury: "Mr. Chairman and Gentlemen, I would say that we have not had time to prepare a written report, but we have spent nearly twenty-four hours in the consideration of a very admirable report of the special committee on the Revision of Schedule of Charges.

"Your Committee has thought wise to suggest that the time has come when the American Institute of Architects should take a somewhat radical step with relation to this matter and state frankly and honestly that it is a professional body; that it has none of the restrictive principles of a trades-union, and that therefore it does not promulgate a hard and fast schedule of charges which shall be binding on all its members." (Applause.)

"We believe that the rate of compensation which we architects will obtain in any event, is not determined by what is printed upon our schedule, but, first, by the value of the services which our members are able to render; and, second, by the appreciation of the public of their value."

The convention committee, Mr. Atterbury, chairman, in connection with members of the Institute's special committee on Schedule of Charges, made several important changes in the schedule which was printed and circulated previous to the convention. Other changes were suggested on the floor of the convention. All of these changes were discussed at length by the convention, and disposed of by vote. The schedule thus revised and adopted by the convention is to be edited, as to verbal changes, and printed, as representing the voice of the American Institute of Architects. In all essentials the new schedule is as follows:

#### THE AMERICAN INSTITUTE OF ARCHITECTS.

PROFESSIONAL PRACTICE OF ARCHITECTS AND SCHEDULE OF USUAL AND PROPER MINIMUM CHARGES AS UNANIMOUSLY ADOPTED BY THE CHICAGO CONVENTION, NOV. 20, 1907.

The American Institute of Architects as a professional body, recognizing that the value of an architect's services varies with his experience, ability, and the locality and character of the work upon which he is employed, does not establish the rate of compensation binding upon its members, but it is the deliberate judgment of the Institute that for full professional services adequately rendered an architect should receive as reasonable remuneration therefor at least the compensation mentioned in the following schedule of charges, and that any variation from the schedule corresponding to a difference in quality and amount of the service rendered may properly be left to individual members or Chapters of the Institute.

The architect's professional services consist of the necessary preliminary conference and in the preparation of studies, working drawings, specifications, large scale and full size detail drawings, and in the general direction and supervision of the work, for which, except as hereinafter mentioned, the minimum charge, based upon the total cost of the work to the owner, is as follows:

On the first ten thousand dollars of cost, or any part thereof ..... 10 per cent.  
 On the second ten thousand dollars of cost, or any part thereof ..... 7 per cent.  
 On the next thirty thousand dollars of cost, or any part thereof ..... 6 per cent.  
 On any balance of cost ..... 5 per cent.

As residential work usually requires a greater amount of service on the part of the architect than is required for buildings of other character, it is usual and proper to make the charge for such work at a higher rate than for ordinary work.

For landscape architecture and for furniture, monuments, decorative and cabinet work, alterations to existing buildings, the minimum charge is 10 per cent. In many instances this is not remunerative, and it is usual and proper to charge a special fee in excess thereof.

Where an operation is conducted under more than one contract, a special fee is charged in addition to the above schedule.

Consultation fees for professional advice are to be paid in proportion to the importance of the questions involved and services rendered.

Where the same set of drawings and specifications is used for more than one building erected at one time under one contract, the usual charge is made for the first building, and a modified charge for the repetitions; but this basis of charge does not apply to recurrent parts in a single building, for which the full commission is charged on the total cost.

None of the charges above enumerated covers alterations and additions to contracts, drawings and specifications, nor professional or legal services incidental to negotiations for site, disputed party walls, right of light, measurement of work, or failure of contractors. When such services become necessary, they shall be charged for according to the time and trouble involved.

Where heating, ventilating, mechanical, structural, electrical and sanitary problems in a building are of such a nature as to require the assistance of a specialist, the owner is to pay for such assistance. Chemical and mechanical tests, when required, are to be paid for by the owner.

Necessary traveling expenses are to be paid by the owner.

Drawings and specifications, as instruments of service, are the property of the architect.

The architect's payments are due as his work progresses in the following order: Upon completion of the preliminary studies, one-fifth of the entire fee; upon completion of working drawings and specifications, two-fifths; the remaining two-fifths being due from time to time in proportion to the amount of work done by the architect in his office and at the building.

Until an actual estimate is received, the charges are based upon the proposed cost of the work, and payments are received as installments of the entire fee, which is based upon the cost to the owner of the building or other work, when completed, including all fixtures necessary to render it fit for occupation. The architect is entitled to extra compensation for furniture or other articles purchased under his direction.

If any material or work used in the construction of the building be already upon the ground or come into the owner's possession, its value is to be added to the sum actually expended upon the building before the architect's commission is computed.

In case of the abandonment or suspension of the work, the basis of settlement is as follows: Preliminary studies, a fee in accordance with the character and magnitude of the work; preliminary studies, working drawings and specifications, three-fifths of the fee for complete services.

The supervision of an architect (as distinguished from the continuous personal superintendence which may be secured by the employment of a clerk of the works) means such inspection by the architect, or his deputy, of work in studios and shops, or of a building or other work in process of erection, completion or alteration, as he finds necessary to ascertain whether it is being executed in general conformity with his drawings and specifications or directions. He is

to act in constructive emergencies, to order necessary changes and to define the true intent and meaning of the drawings and specifications, and he has authority to stop the progress of the work and order its removal when not in accordance with them.

On buildings where the constant services of a superintendent are required, a clerk of the work shall be employed by the architect at the owner's expense.

Mr. Carrere: "Mr. President, I do not want to prolong the meeting, but having attended every meeting during the last fifteen years, and having heard this question discussed, it is evident that we have arrived at some satisfactory solution, and it seems to me that especial thanks should be given to the committee of the convention of which Mr. Atterbury was chairman for the very efficient work that was done, and I make that resolution feelingly, because I was a member of the committee whose work was revised."

Motion seconded.

Mr. Thomas M. Kellogg: "I would like to amend that motion by including the permanent committee, which has also done very satisfactory work."

Motion seconded.

The motion, as amended by Mr. Kellogg, was then voted upon and was unanimously carried.

Mr. Perkins: "Mr. Chairman, I have a resolution which I desire to offer."

"Resolved, In recognition of the arduous, efficient and disinterested services on the part of The Committees of the Board of Directors, The Committee of the Institute, and the Committee of the Convention of November, 1907, and of each and all of the individuals composing these committees, particularly including the President of the Institute that a special vote of appreciation and thanks be tendered to them by the A. I. A. in convention assembled."

Mr. Mauran: "Gentlemen, you have heard the resolution, which, I think, has been seconded. The President, feeling some delicacy in putting the question before the House, has asked me to do so, and I know you will signify your approval by arising."

All of the members present then signified their approval of the resolution by a rising vote unanimously.

Mr. Stone: "I move that the Secretary be authorized to present a suitable gavel, have it inscribed and present it to the retiring president, Mr. Frank Miles Day." (Applause.)

Motion seconded and carried unanimously.

Mr. Kohn: "Mr. Chairman and Gentlemen, I think it would be appropriate for the American Institute of Architects, in convention, to endorse the work of the Free Arts League. I understand that league is to appear before the congress this year. I move that we recommend the free admission of the works of art into this country."

Mr. Seeler: "Mr. Chairman, I see that the Free Arts League is circulating a paper soliciting signatures, in favor of this movement. The Pennsylvania Art League endorsed that movement, and I would like to see the Institute of Architects do likewise."

Upon motion, the motion by Mr. Kohn was then carried.

Mr. C. M. Bartberger: "Mr. Chairman, I would like to offer a resolution, to the effect that a copy of the splendid report upon the Bureau of Fine Arts, be sent to every United States Senator and member of Congress."

Motion seconded and carried.

Mr. Sturgis: "Mr. Chairman, in connection with the report on the desirability of disseminating useful reading matter, the committee on competition would like to report, and get the advice of this convention, in regard to the desirability of taking the various reports that have been made on the subject of competition during the recent conventions extending over three or four years, and compile a short statement of what seems to be the essential requirements, with the idea that such a statement should be printed, copies to be kept by the secretary for the use of members who are going into competition or for members who are asked to serve in judging such competitions, and the committee on competitions would be glad to have instructions in regard to such procedure."

President Day: "The motion is that the committee should prepare such a pamphlet, and, when approved by the Board, that it should be issued, is that your idea?"

Mr. Sturgis: "Yes, sir."



The motion was then carried.

Mr. Cram: "I wish to say a word in a different phase. The suggestion did not emanate from me. I am simply spokesman. It has been stated by several members that it might be desirable to have an expression of opinion in regard to the desirability of adding another class of officers of the American Institute of Architects. It is perfectly well known to every officer and association that there are several fellows of the Institute who have rendered most distinguished services in the past, not only as fellow in office (?) but as fellows and associates of the Institute, and it has seemed to several members that it might be a grateful and even a most important thing if we could add a class of honorary presidents of the American Institute of Architects, to be made up of perhaps three fellows of the Institute who, in the past, have rendered the most distinguished services to the American Institute of Architects. It is unnecessary to specify the names; the names are in the minds of all of the members. This question may, of course, be taken up by the Board of Directors, but if the idea commends itself to the Institute, it might be of great value to the Board of Directors, to have an expression of opinion made at this time with regard to the advisability, or otherwise of such a line of procedure."

President Day: "Is any motion on this subject offered?"

Mr. Carrere: "Mr. President, I would like to make the motion that it is the sense of this convention that the Board of Directors should consider the advisability of creating the grade of honorary presidents of the American Institute of Architects."

Motion carried unanimously.

Mr. Walter Cook: "Mr. Chairman, I wish now to offer the following resolution:

"Resolved, That the A. I. A. desires to record its sense of the loss which it has sustained in the death of Mr. George L. Heins.

"Mr. Heins was not only a distinguished architect, but a notable factor in the art development of New York. He was most active in forming the Fine Arts Federation of that city, the influence of which has been felt throughout the country. As a member of the Institute of Architects he never tired in giving his time and his labor to the furtherance of its ends.

"Resolved, that the Secretary be directed to send a copy of these resolutions to Mr. LaFarge, his partner, and to his family."

Upon motion, the foregoing resolution offered by Mr. Cook upon the death of Mr. George L. Heins was unanimously adopted.

Mr. Cram: "May I follow in the same line with a word or two in regard to the death of Mr. George Frederick Bodley, of England? I refer to a man distinguished not alone for his achievements or his personal character, which was of the highest nature, but also a man who was working with several great architects toward the creation of several great monuments of architecture at the time of his death. Mr. Bodley stood for the greatest ideals in architecture; he lived to be nearly eighty years old; he died at last in a measure, I think, crushed by the weight of great responsibilities that were placed on him at a time when his shoulders were not strong enough to bear them, and I should like some expression on the part of the Institute of condolence on the death of this truly great man, who was associated with us officially as an honorary member of the American Institute of Architects. I would, therefore, move that resolutions of regret and of sympathy be drawn by the president of the Institute and extended, through the proper channels, to his associates professionally and to his family."

Mr. Rosenheim: "Mr. Chairman, and gentlemen, I wish to move that we extend a vote of thanks to the gentlemen who have presented the various papers to us and also that we extend a vote of thanks to Mr. John Lawrence Mauran for his assistance to the Secretary and President, which I am sure we all fully appreciate."

The vote of thanks was then extended in accordance with the motion by Mr. Rosenheim.

Upon motion the Convention then adjourned sine die.

#### THE BANQUET.

The annual dinner was a fitting final function to a notable convention. It was held in Blackstone Hall of the Art Institute. This hall is devoted chiefly to the exhibition of casts of famous portals and other architectural details, and afforded interesting surroundings for the gathering of members, ladies and guests.

An attractive innovation was the participation in the dinner by the ladies. In keeping with the popular movement of the day, the tables were on the group plan.

Among the speakers were: D. H. Perkins, Chicago; Prof. Percy H. Nobbs, McGill University, Montreal; Judge Charles N. Goodnow, Chicago; Robert W. Hunt, Chicago; Rt. Rev. C. P. Anderson, D. D., Bishop of Chicago; Frank D. Millet, New York.

#### OUR ILLUSTRATIONS.

Cremafor at Los Angeles, C. F. Whittlesey, Architect.

Michael Reese Hospital, Chicago, R. E. Schmidt, Architect.

Temple Israel, New York, Arnold W. Brunner, Architect.

New York County National Bank, New York, R. L. Daus, Architect.

Residence of P. A. Beachy, Oak Park, Ill., Frank Lloyd Wright, Architect.

Reception Room, Ebell Club, Los Angeles, Cal., Hunt & Eager, Architects.

Residence for Arthur Heurtley, Oak Park, Ill., Frank Lloyd Wright, Architect.

Residence of R. F. Conway, Edgewater, Chicago, W. Carlys Zimmerman, Architect.

Residence of Franklin B. Hussey, Highland Park, Ill., W. Carlys Zimmerman, Architect, Chicago.

The Stuyvesant High School, New York, C. B. J. Snyder, Architect, Superintendent of School Buildings.

Stanley Court Apartment Building, New York, Charles E. Birge, Architect. General exterior view and entrance detail are shown, also plan.

Library Building, Naval Academy, Annapolis, Md., Ernest Flagg, Architect. The main front, east end, rear elevation, and plan are shown.

Illustrations in reading pages: Langdell Hall, Harvard Law School, Cambridge, Mass., Shepley, Ruten & Coolidge, Architects. A general exterior and a detail view are shown. Residence of Somerfield Hagerty, Clifton, Mass. Shepley, Ruten & Coolidge, Architects.

Academic Building, Naval Academy, Annapolis, Md., Ernest Flagg, Architect, New York. The Academic Building faces the Cadets' Quarters; the main axis of both these buildings coincide. They will be connected by a broad avenue of trees. The Academic Building is flanked on one side by the Physics and Chemistry Building, and on the other side by the Steam Engineering Building.

The Meyer-Both Building, Chicago, Hill & Woltersdorf, Architects. The building is situated on Indiana avenue between Twenty-third and Twenty-fourth streets, is 50 feet wide by 150 feet deep, and two stories and basement high, with sufficient foundations for three additional stories. It is used for a lithographing establishment, and the design therefor was made in a free artistic manner. The body of the front is faced with dark pressed brick, and with the lower stories trimmed in blue Bedford limestone, specially emphasizing the entrance, while the upper part or crowning feature of the front is made in cast concrete in such a manner that it can readily be removed and placed at the top of the completed structure when the additional stories are erected.

Scheme for the Development of the Octagon, Washington, D. C. The Institute needs on its Octagon property meeting and exhibition rooms, as well as furniture for the halls, waiting rooms and library. An illustration in this number presents a suggested solution by Glenn Brown and Bedford Brown, Architects, in which an attempt is made to retain all the old buildings intact and group them with the new buildings in the spirit of William Thornton, the architect of the house. In this scheme the central feature is the hemicycle; the old stable on one side of the hemicycle with a similar new building on the other side give reception and exhibition rooms, while colonnades along the wall connect the new structure with the club or committee rooms in the Octagon. The garden with its terraces, flowers and trees, surrounded by simple Georgian buildings, can be made a most attractive spot.



Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois,  
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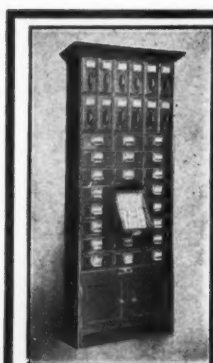
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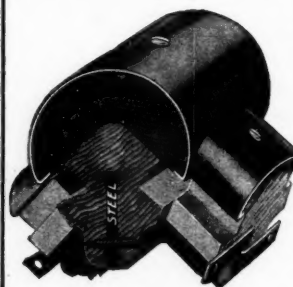
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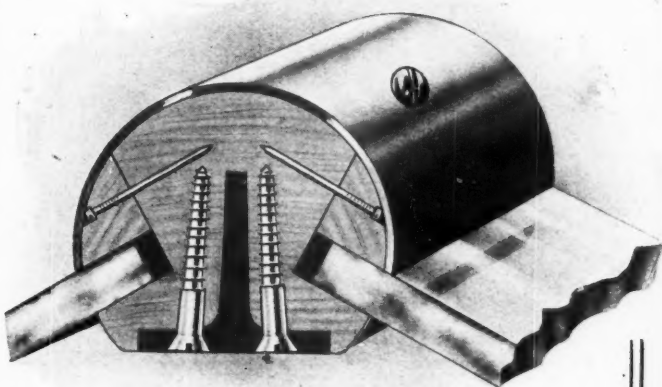
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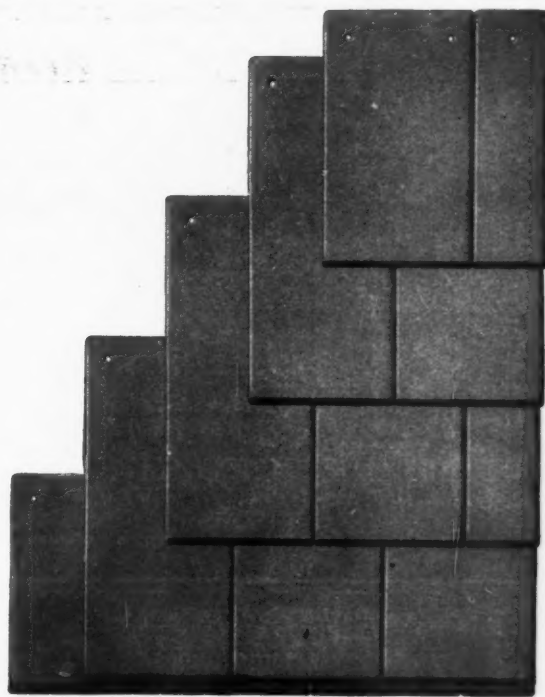
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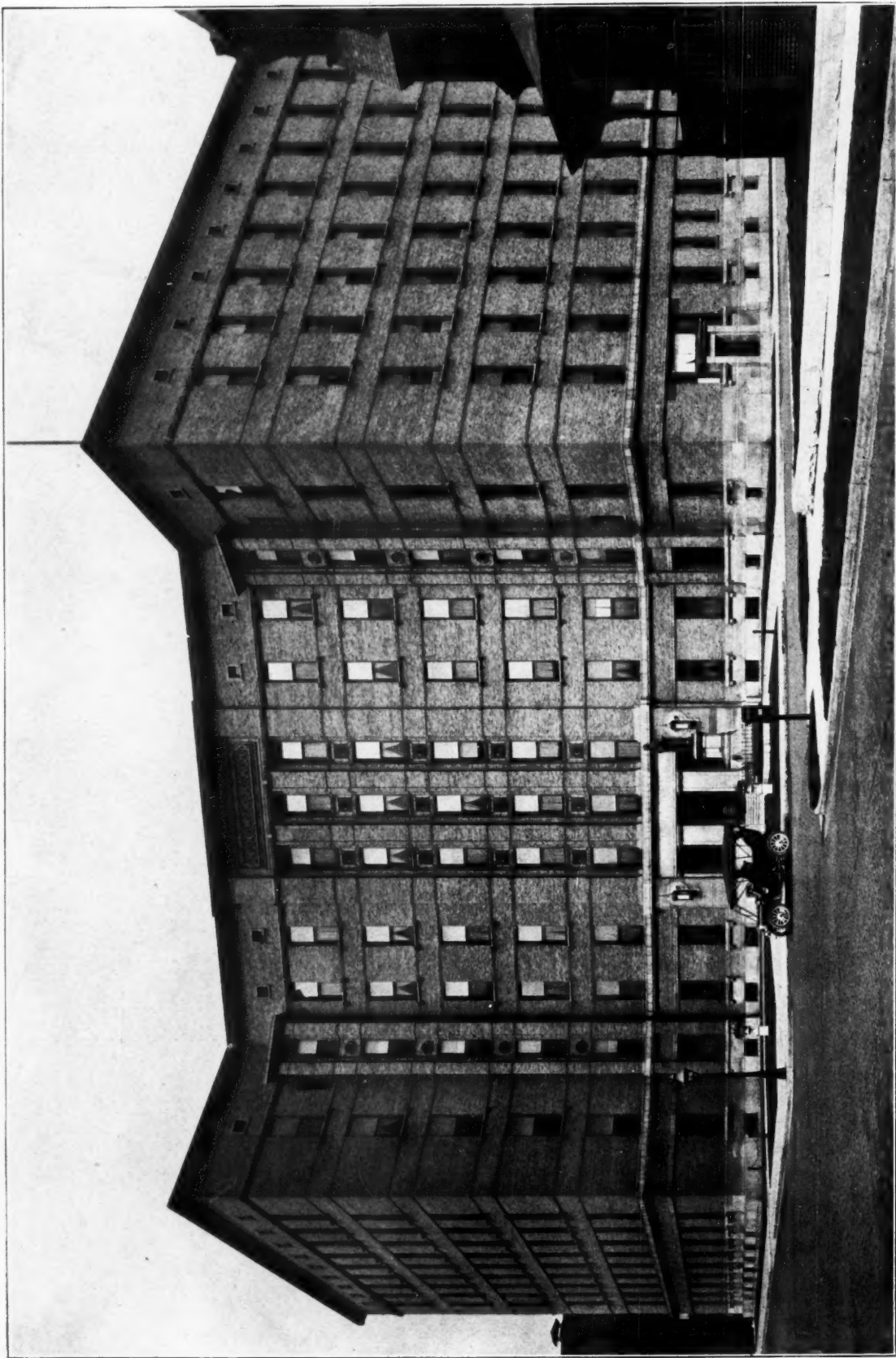
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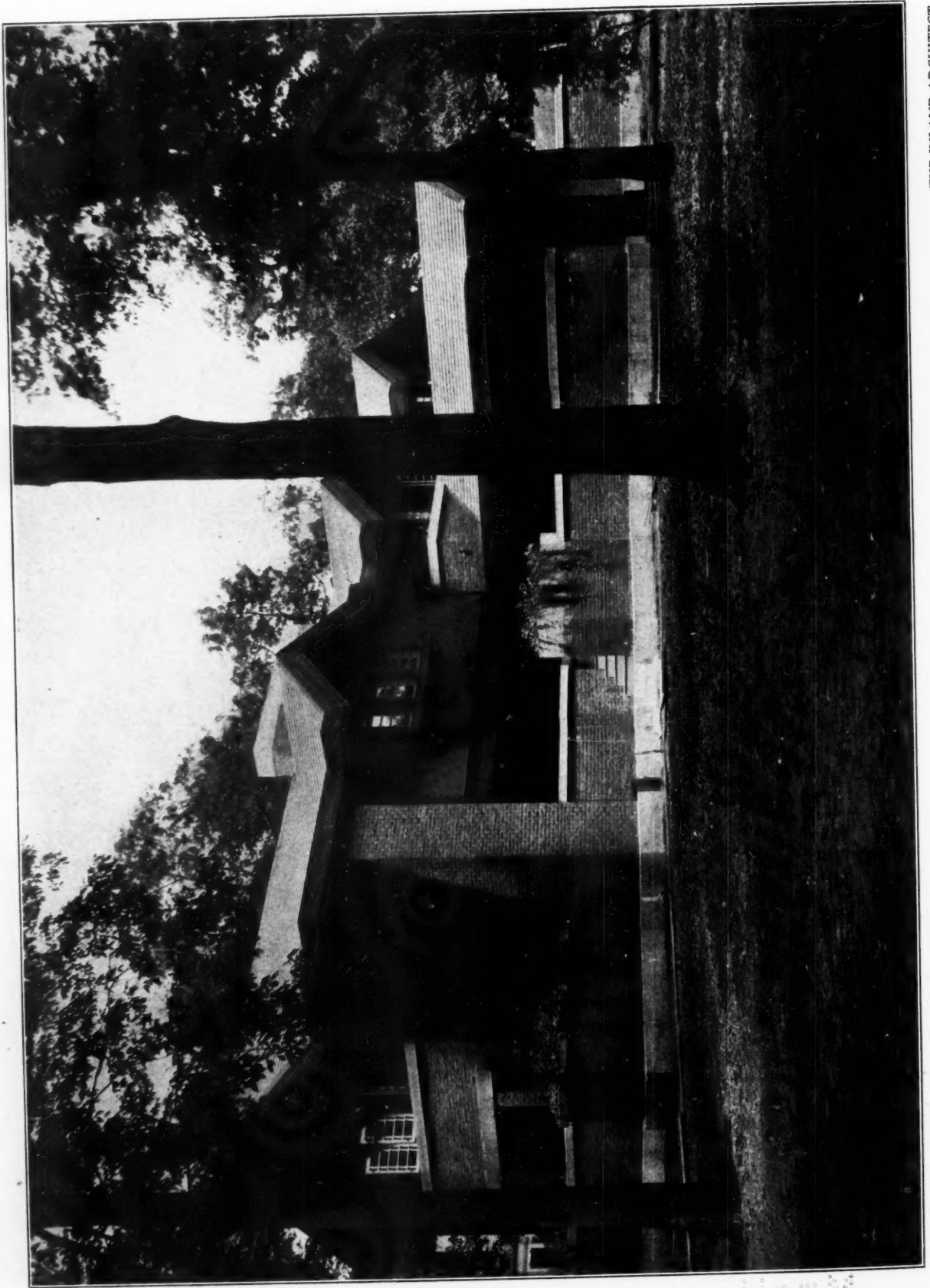




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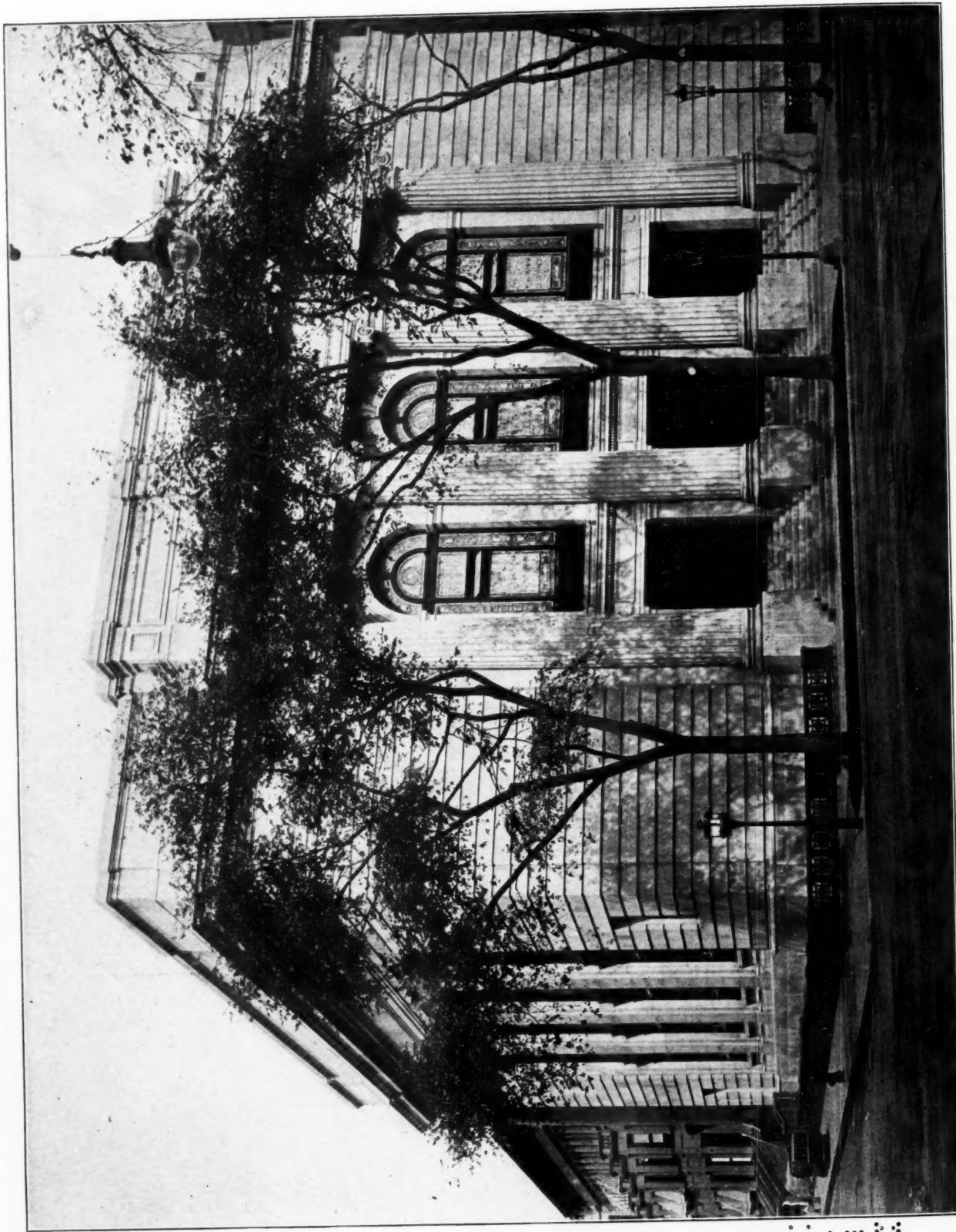


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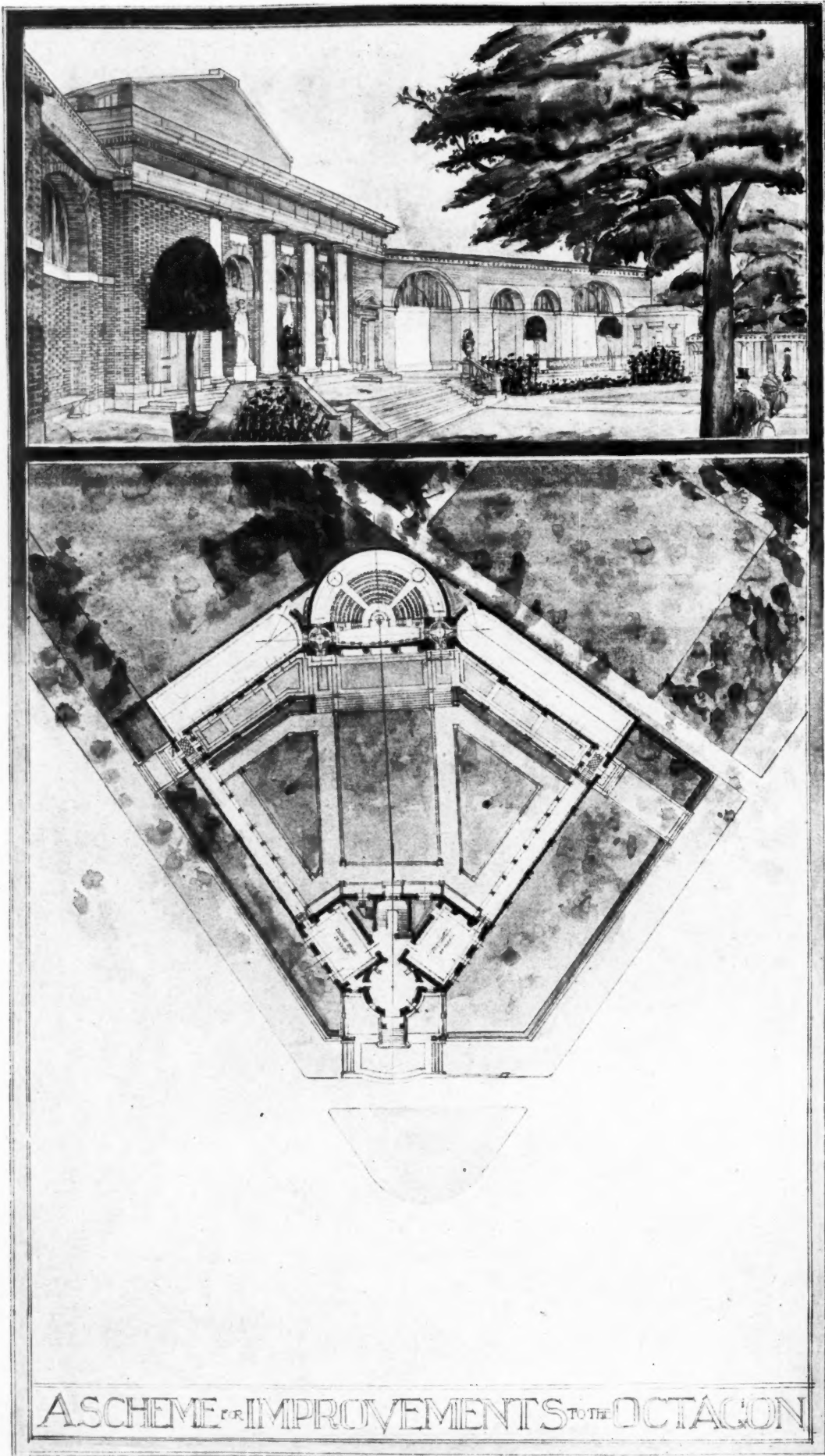
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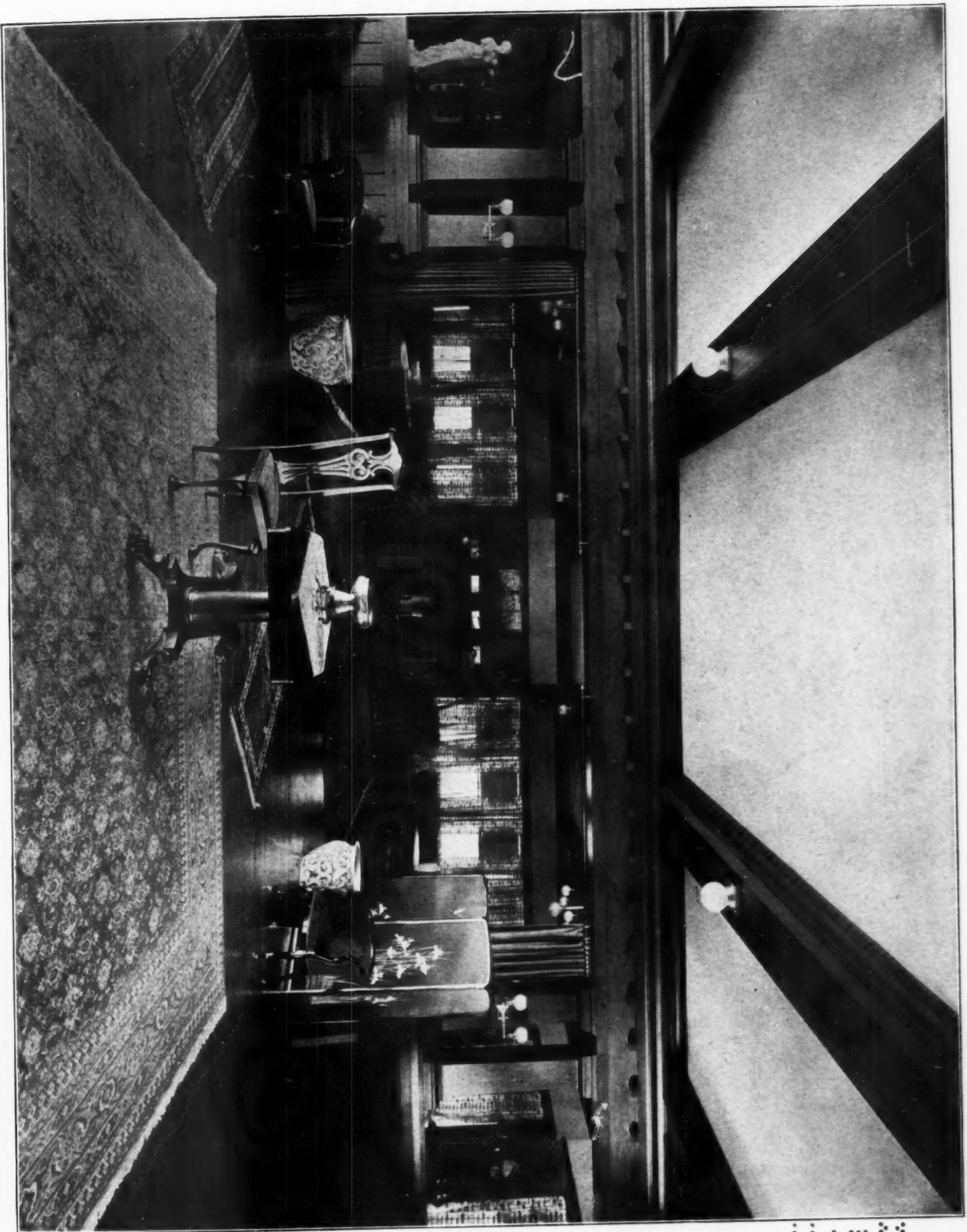


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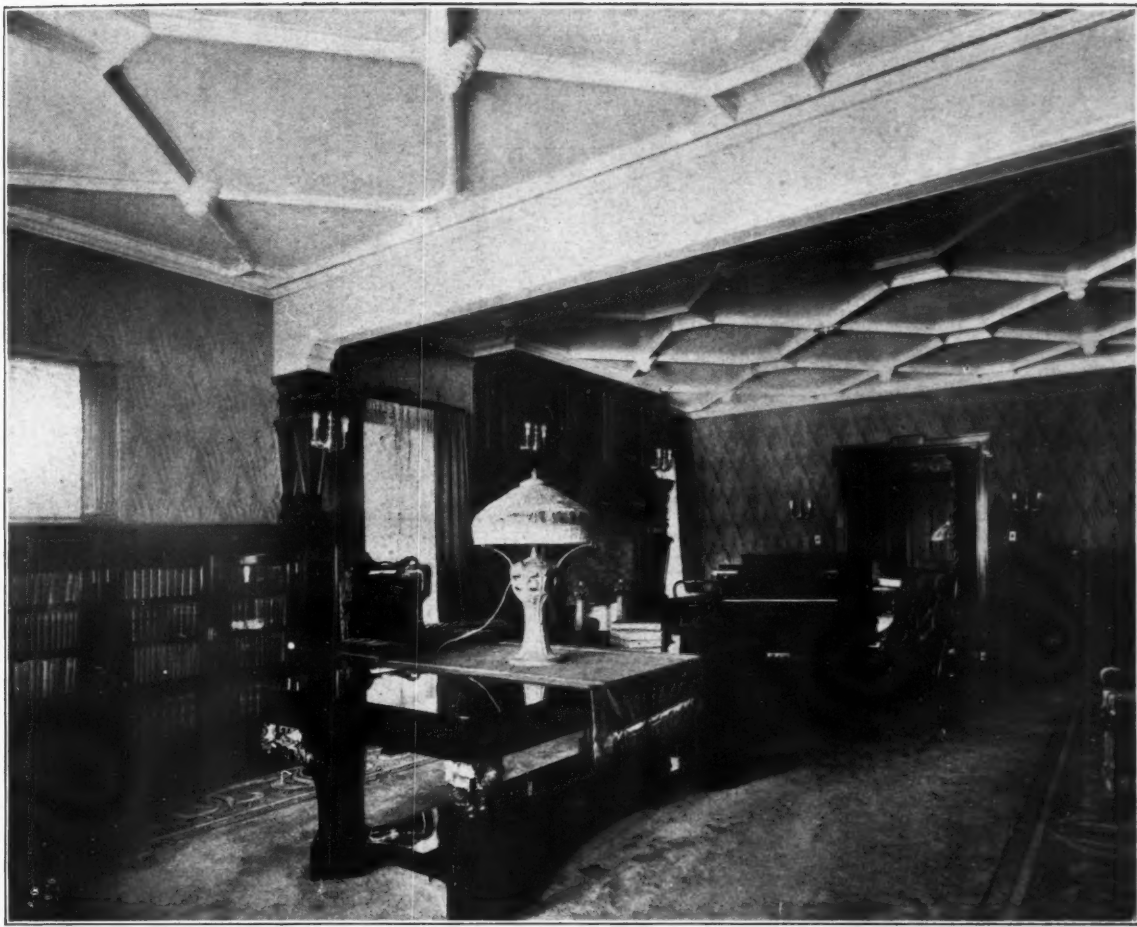
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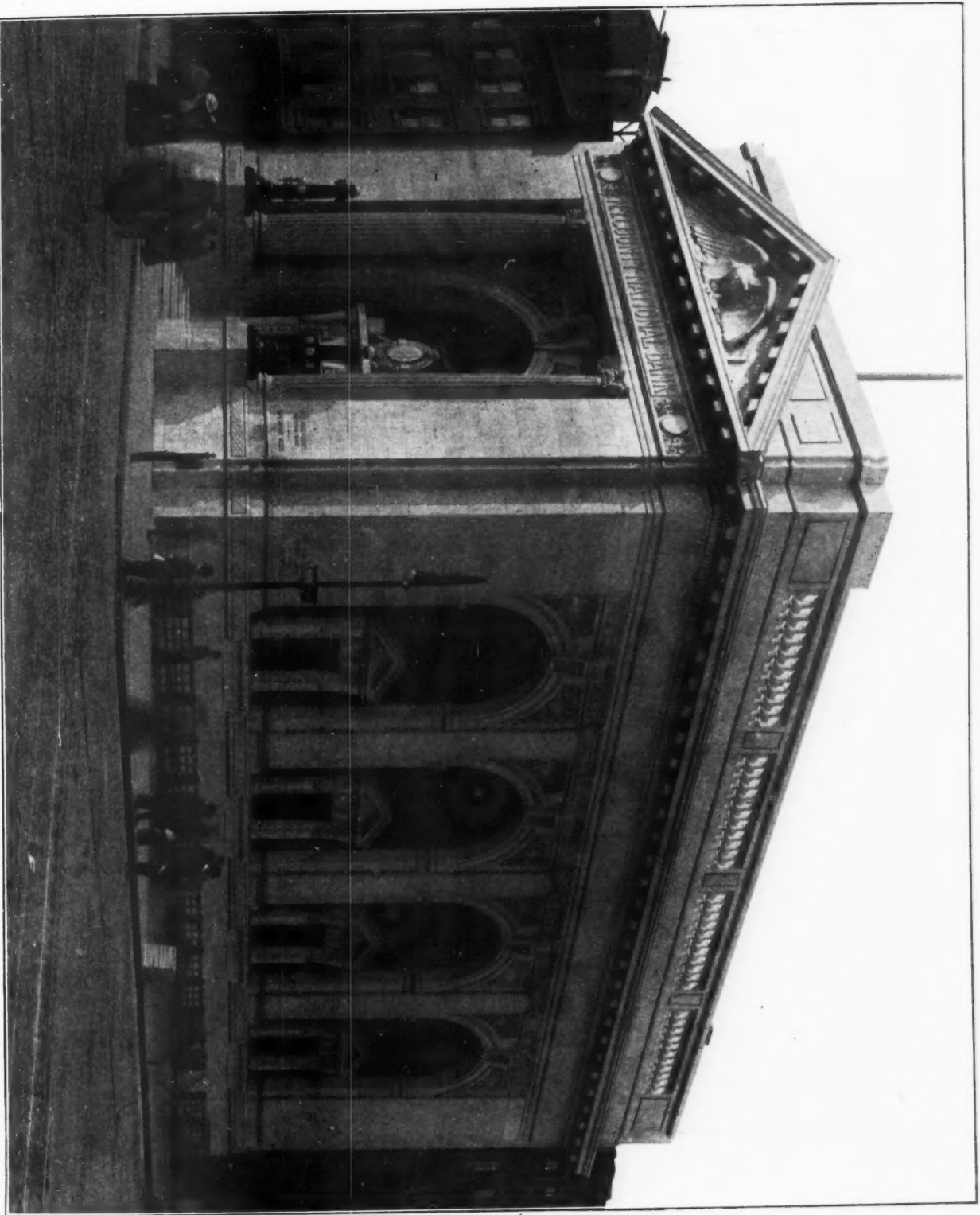
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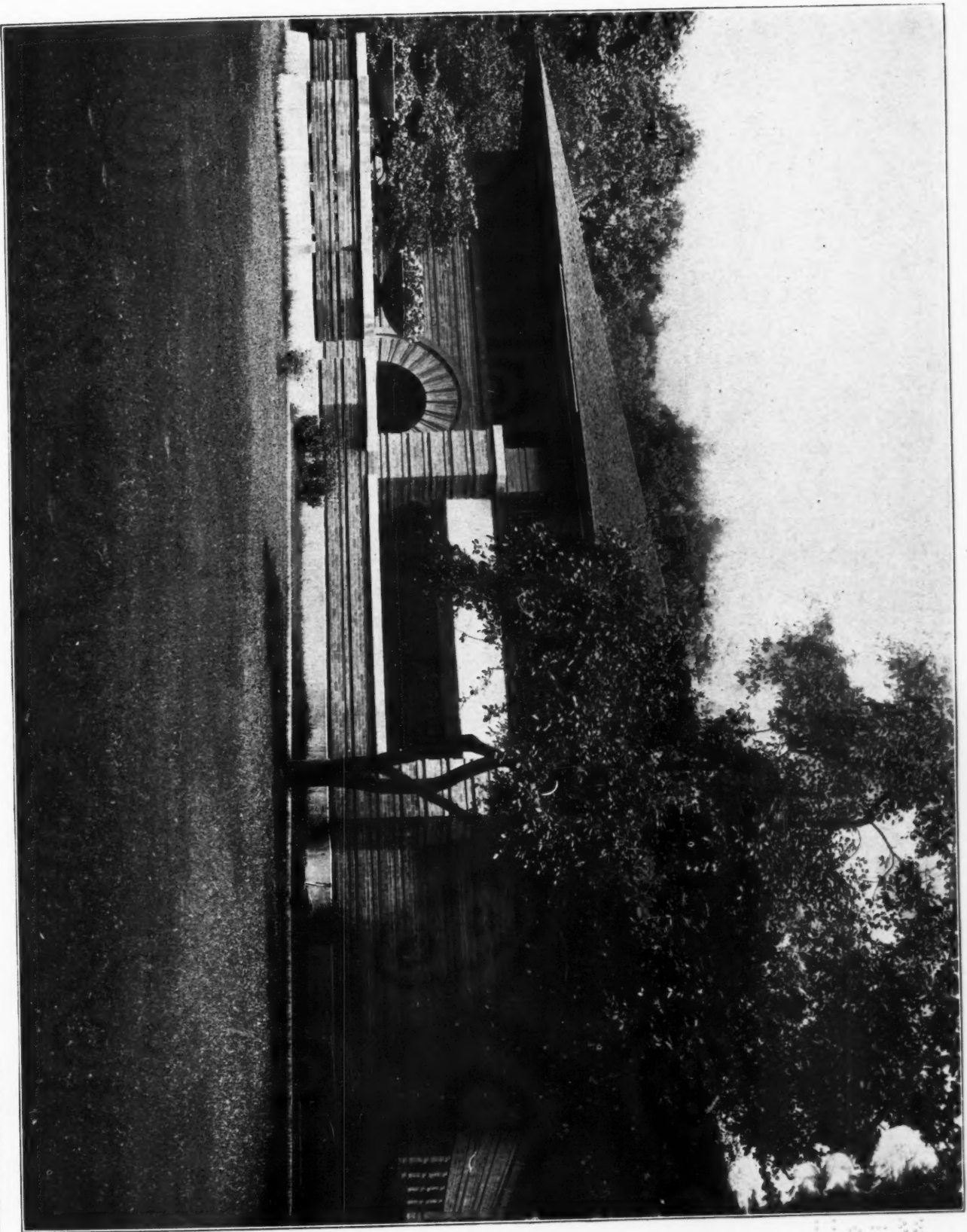


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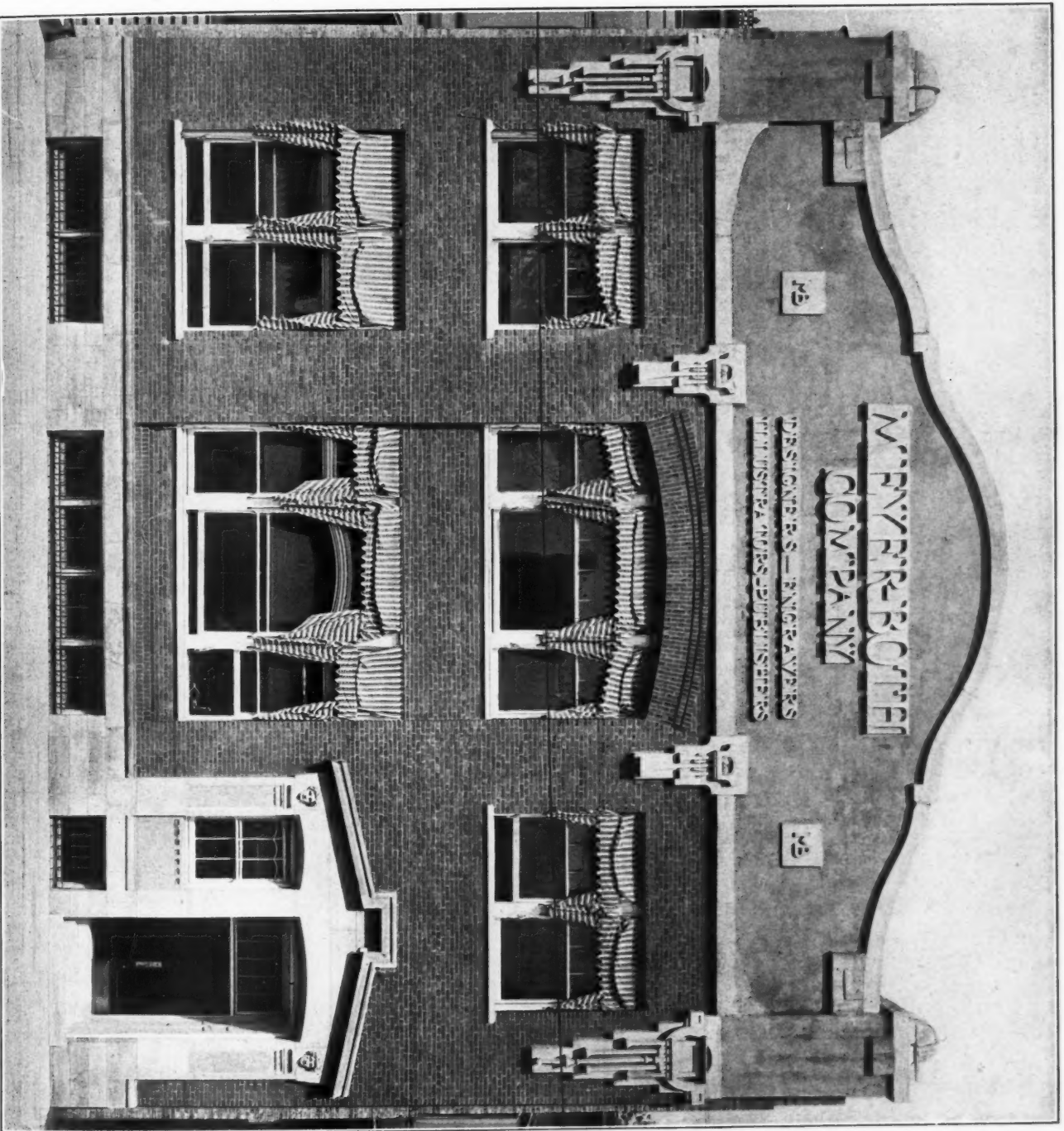


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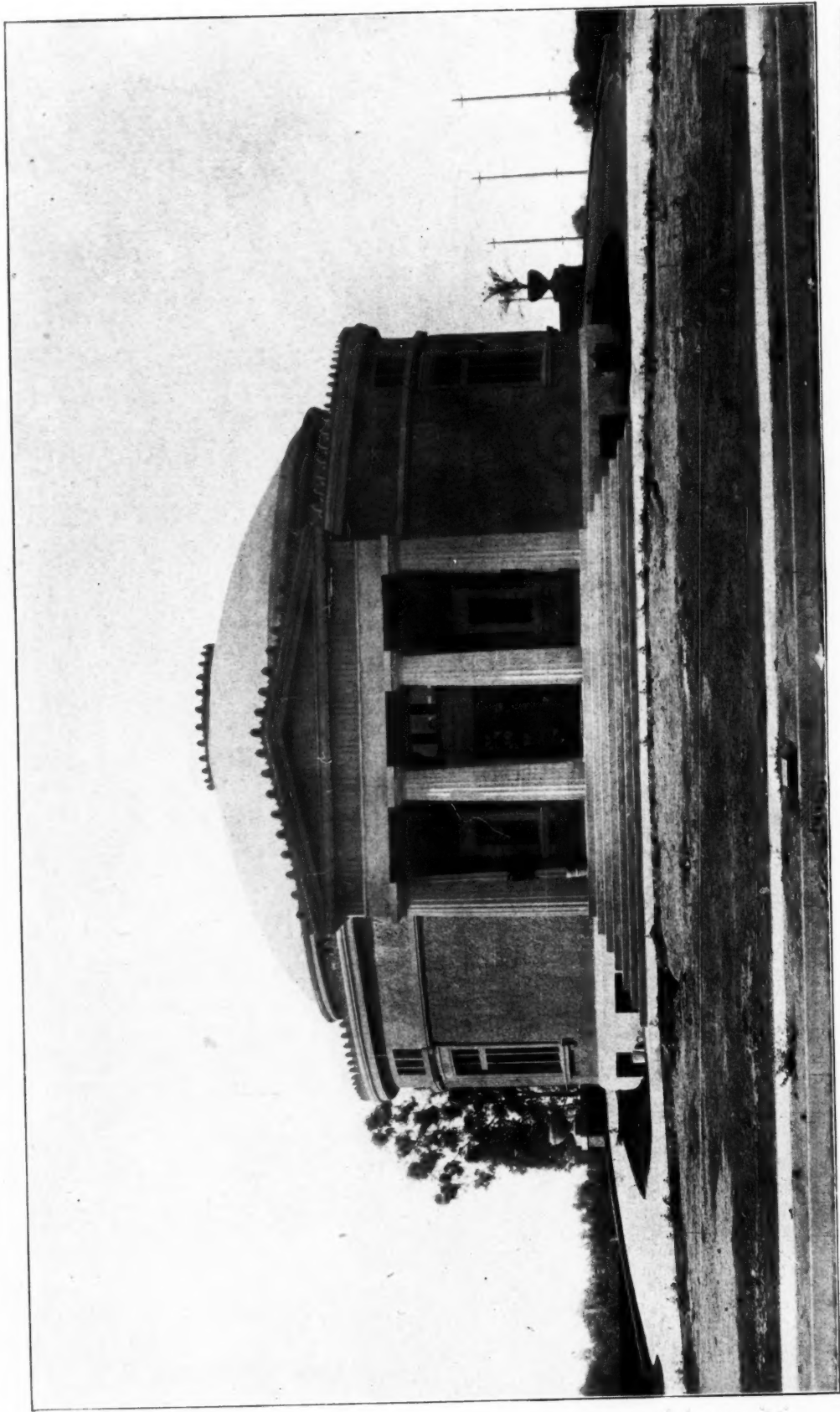
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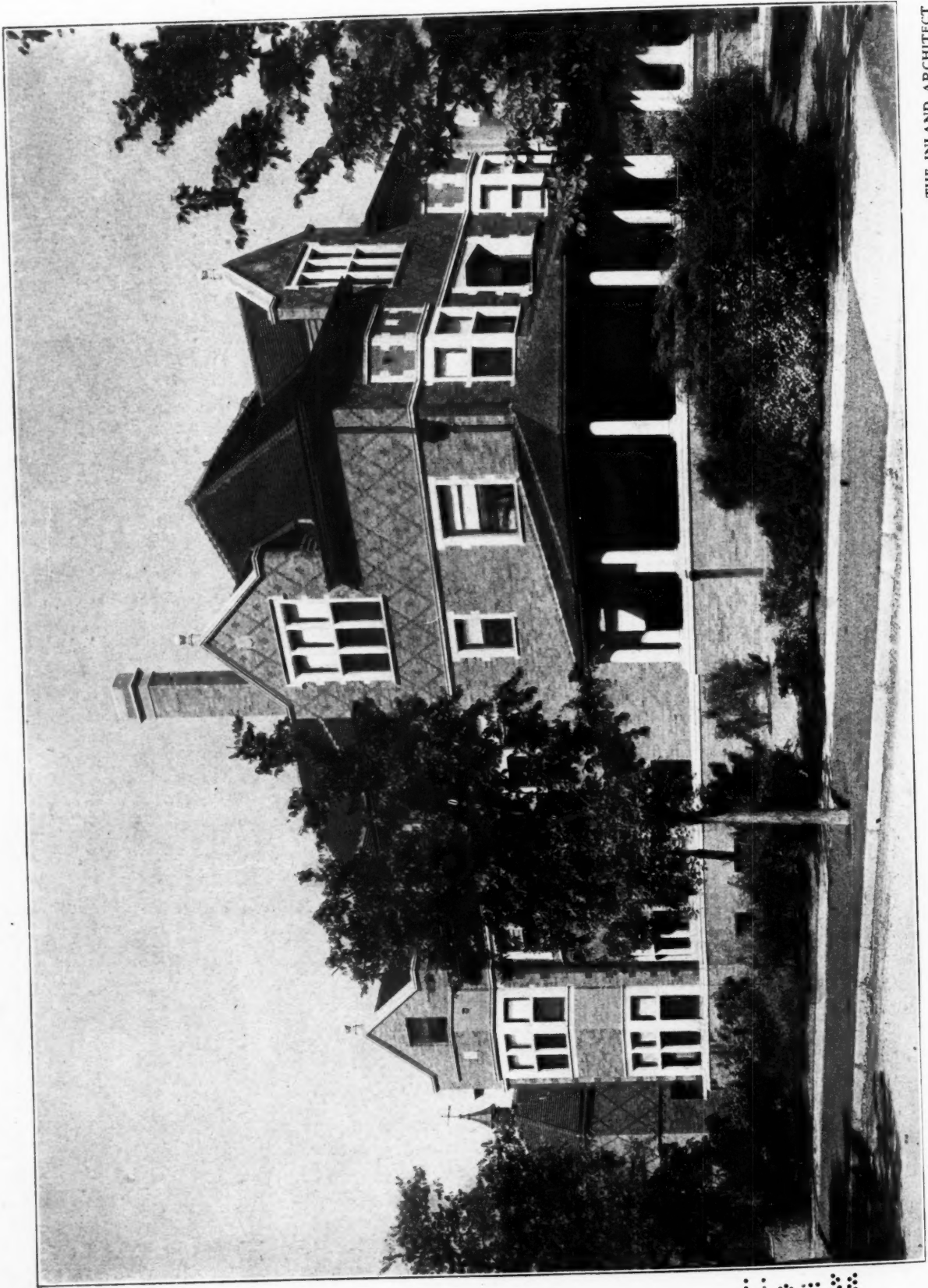


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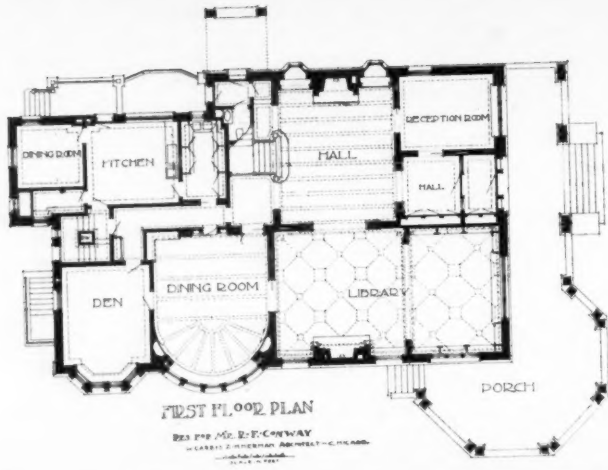
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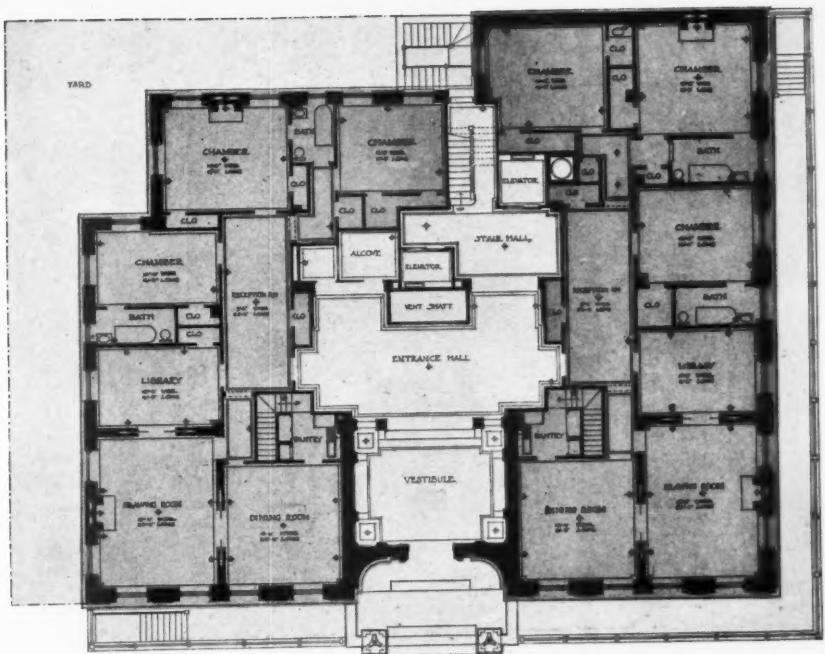


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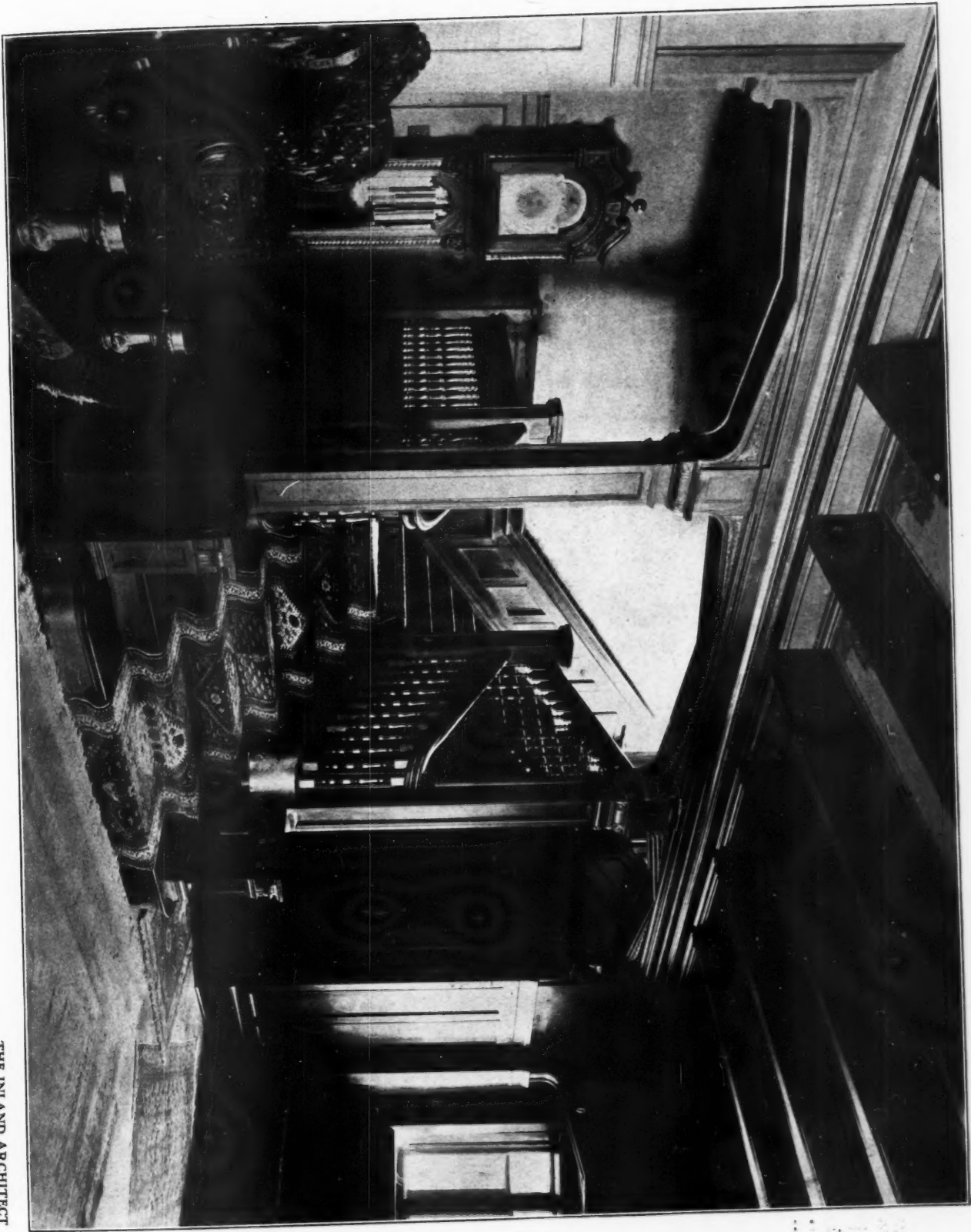




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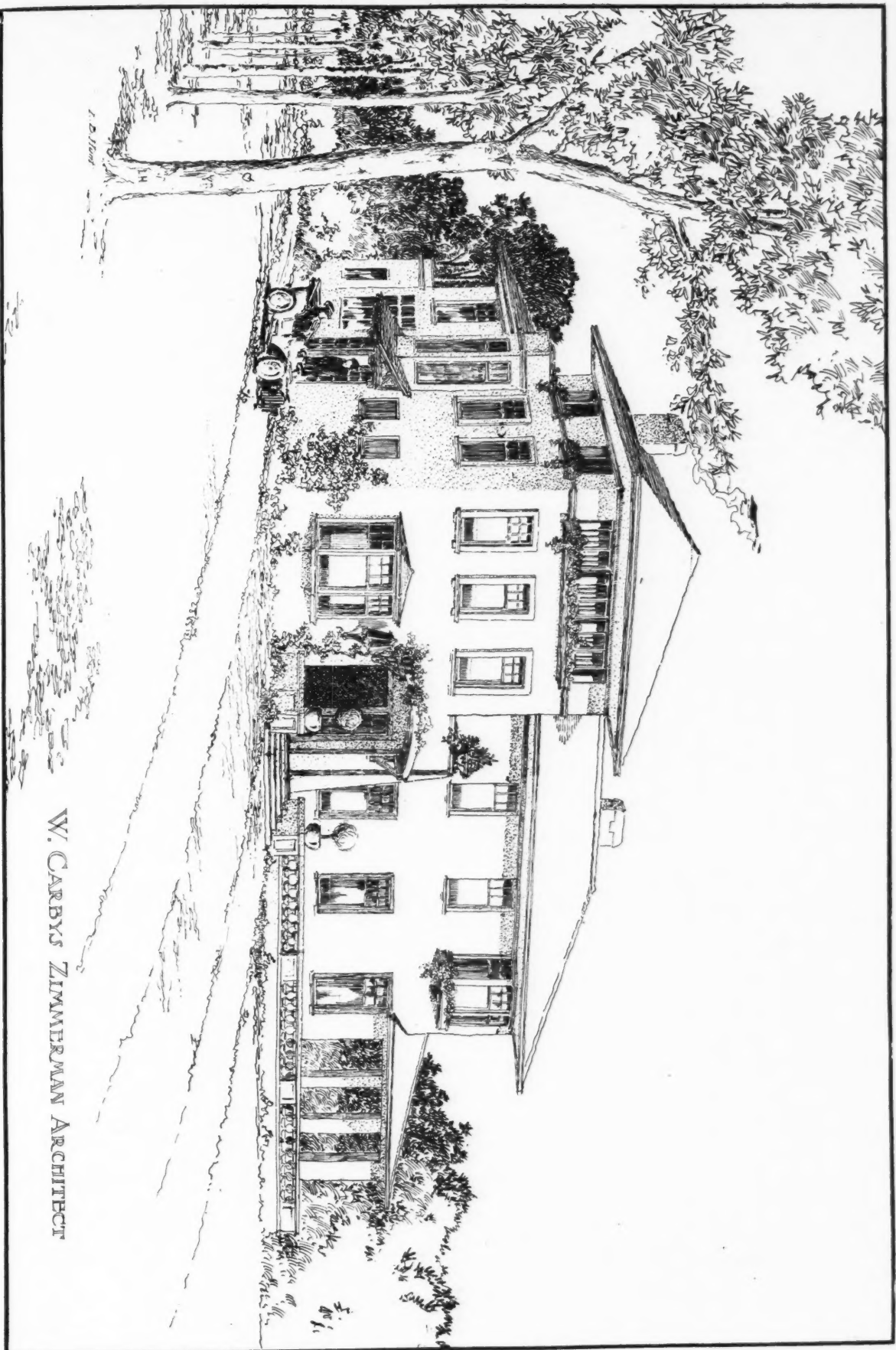


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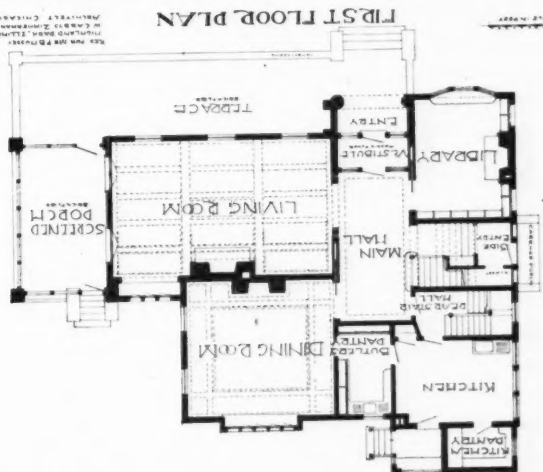


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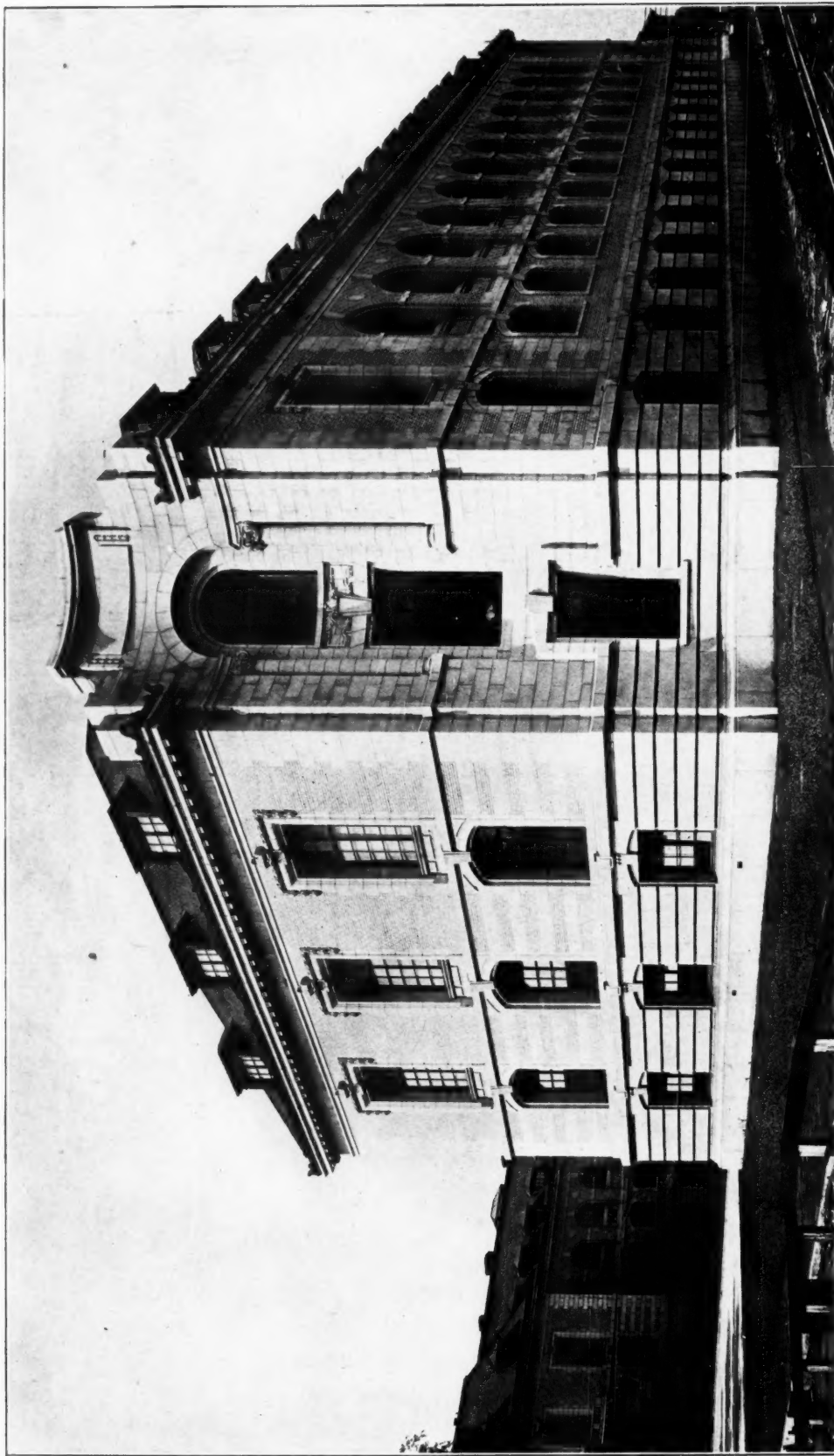
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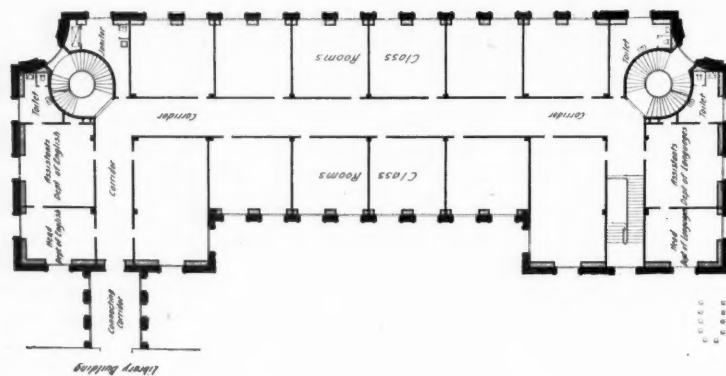
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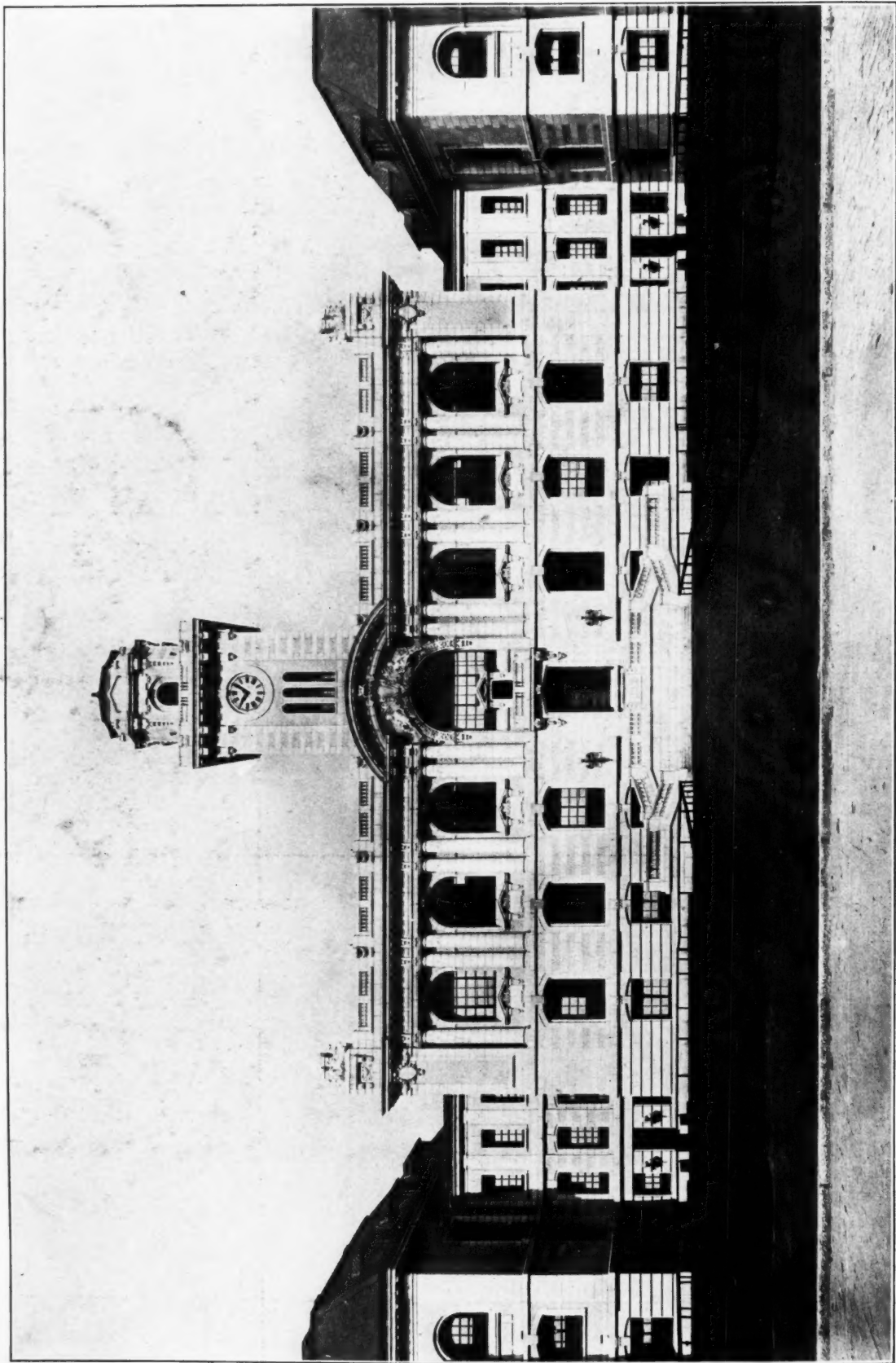
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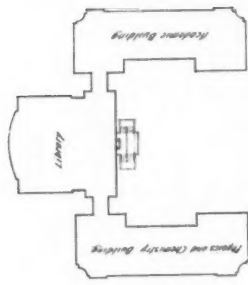
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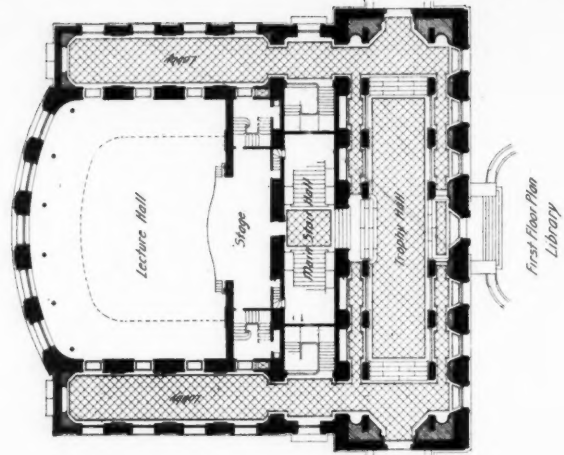
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Block Plan of Academic Group





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