

THE INLAND ARCHITECT AND NEWS RECORD

VOL. LII

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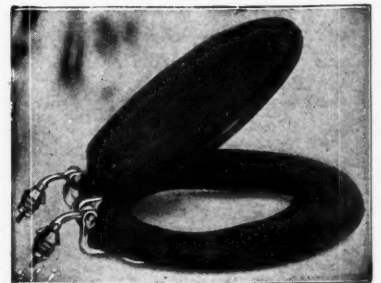
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SEPTEMBER, 1908

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NEXT CONVENTION AT BOSTON, MASS.

Convention the Architectural League of America.

The tenth annual convention of the League, held at Detroit, September 17-19, was well attended. In enthusiasm, good fellowship and importance of deliberations, it was second to none held in recent years. Fortunately the dominant spirits in the Convention were representative of the progressive elements of both the East and the West. The desire was evident to coalesce the members of the League of both sections into a united whole with no sectional prejudices. This was strongly urged by the president of the Boston Architectural Society, L. C. Newhall, who saw great good in the architecture of the West, and was enthusiastic for the future of the League. As a member of the American Institute Committee on the closer affiliation of all the architectural societies of the country with the Institute, Mr. Newhall favored such changes in the policy of the League as would cause the activities of that body to be more especially directed to preparation for the admission of its individual members to the Institute; thus making membership in the Institute the desired and honorable culmination. This attitude was also the keynote to the platform announced by Frank C. Baldwin as contingent to his acceptance of the presidency of the League.

Closer Relations of the League With the Institute.

In furtherance of this position, Mr. Newhall stated that of all the several architectural societies independent of the Institute, the League was by far the most important, and that his efforts should be strongly directed to a more intimate relation between the two organizations. This will be an advanced step in placing the League on a basis of greater permanency, strength and recognition by the profession. The work of the League is largely along educational lines; and the annual report of the committee on education is of the greatest interest at the conventions. The report this year is in the nature of a symposium setting forth the views of many architects whose experience especially fits them to discuss intelligently the subject of architectural training. The consensus of the opinions largely favors the Beaux-Arts system, and expresses the belief that the educational work of the League can be best promoted in conjunction with that of the Society of Beaux-Arts Architects. It is no discredit to the other cities that have entertained the League to state that the Detroit welcome of its architectural guests has been rarely predated. The city is especially fortunate in the arrangement of its thoroughfares, and its domestic architecture greatly interested the visitors.

**Obituary—
Alfred Stone,
Providence.**

A prominent and greatly respected figure for many years in the affairs of the community in which he lived, and of the Institute, was the late Alfred Stone. In the Institute he was always entrusted with committee work of the first importance which he prosecuted on the floor of the Conventions to practical issues. He was secretary of the Institute from 1893 to 1899, and administered the duties of the office with characteristic vigor. His most recent work along this line was as editor of the proceedings of the last Convention of the American Institute, which was undertaken to relieve Secretary Glenn Brown from some of the burden of his office. As senior member of the firm known till recently as Stone, Carpenter & Willson, Mr. Stone was identified with many of the most important buildings of his city and state. He was active in municipal improvements and several important civic projects were planned and furthered by him. His home in Providence, through his taste and capability, is one of the most attractive estates in the city. His kindly spirit is shown by the establishment on his grounds of a summer playground for children disposed to tuberculosis. He died suddenly at the age of seventy-five years. He will be greatly lamented and

missed for his geniality, activity, faithfulness and integrity of purpose.

**An Important
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The banking interests are among the best patrons of architecture throughout the land. It is an essential of bank buildings that they express strength and integrity in materials. Few banks would attempt to build homes for themselves without the control of funds sufficient to build substantially of good materials, and without the paring down to the lowest limit of cost so prevalent in nearly all other classes of buildings. In the interior, in addition to the large use of costly marbles, artistically wrought iron and bronze and rare woods, mural painting and sculpture of high grade are often found. It is in bank buildings that the architect often finds the opportunity for the execution of his design in the most worthy and satisfactory manner. While the individual bank building, devoted wholly to banking purposes, affords the architect the ideal occasion to express its use, many banks find more profitable employment of funds in the erection of a great office building, of which the bank is the principal tenant. Such buildings are rapidly gaining in number the country over.

INNOVATIONS IN SCHOOL ARCHITECTURE*

BY WILBUR T. MILLS, ARCHITECT



COMMON with all other arts of man, the development of architecture has been a process of evolution. What is true of the art in general is also true of its various branches in particular. In no department of the builder's art is this more true than in the designing of school buildings. In this country the log school house was the prototype from which has been gradually developed the more or less handsome, complex and well equipped school building of the present day, and between the log cabin and its present wonderful development have been many stages,—scarcely distinguishable, as they were reached and passed,—but wonderfully interesting when viewed in retrospective. In the process of evolution it is ever the innovation of today which becomes the requirement of tomorrow,—that which today we receive with scant courtesy, tomorrow we demand as an essential.

Further, in the designing and construction of school buildings there is one rule, also governing in greater or less degree all the affairs of life, which is particularly worthy of careful attention. It is the rule that every action, whether great or small, is important. In reading and in actual life one is almost constantly receiving fresh evidence of the truthfulness of this statement. Often we stand aghast at the terrible results produced by an act regarded by the performer as insignificant, and again one is filled with satisfaction and joy from learning of the happy effect produced by a passing word of cheer and hope. So in buildings it is frequently the improperly hinged door which produces the panic, or a very slight disregard of well known hygienic principles which is responsible for the spread of great epidemics. Stress is laid upon this thought because the limitations of the subject of this paper require us to consider things which in themselves seem small

and of minor importance, but, after all, it has ever been a peculiar phase of the process of evolution that the small, obvious and seemingly unimportant things are often the last to be thought of, because of the tendency of human nature to grasp first those things which are vast and comprehensive.

Probably the most remarkable innovation in school architecture is the tendency to incorporate into new school buildings many principles of hospital design, which reduce to a minimum all conditions inimical to perfect physical health. This is in confirmation of the splendid theory that, in order to produce the best educational results, pupils must be and remain in perfect physical condition. The details involved under this head would require much time for description, but, in brief, attention may be called to the most important features.

Years ago it was possible to get lumber fairly well seasoned by natural processes, but that time has long since passed away. The best flooring and trim now possible to obtain has been kiln dried by a process which appears to take the life out of the timber at the same time that it removes the moisture. As a result, base-boards, window and door trim, and particularly flooring, shrink until unsightly cracks and openings are found everywhere, even in the best buildings. To meet this defect many firms are now supplying metallic trim to take the place of wood, and artificial plastic floors are obtained, put down with a trowel, the base-boards being made continuous with the floor, with a neat cove or quarter round molding where the base meets the flooring, thus obviating the necessity of any cracks either in floor or finish. The woodwork of windows which in former years was heavy, elaborate and often ornamented with coarse carving or other ornaments, is made of the plainest possible patterns, or altogether eliminated, the finish at windows being made out of rounded plaster jambs.

*Paper read before the National Educational Association at Cleveland, 1908.

Blackboards are provided with troughs so constructed as to catch and retain chalk dust, and in the best buildings provision is made for carrying all such dust out of the room into exhaust ventilating ducts. Walls are no longer made as rough as the plasterer can possibly make them, but smooth and so decorated that they may be frequently cleaned without damage to the wall or decoration.

Then years ago plumbing fixtures of the most unsanitary patterns were frequently installed in school buildings, often encased in woodwork and frequently located in dark, unventilated basement rooms. There are undoubtedly hundreds of such in daily use at the present time. But no buildings now being undertaken are considered even to approach correct practice unless all of the plumbing fixtures are located in well lighted, well ventilated rooms and equipped with every device which will promote correct hygienic conditions. Further, the plumbing fixtures themselves must be of the most sanitary pattern, so designed that every part of the fixtures may be gotten at with ease, and possessing mechanism of the simplest detail. In addition, the best buildings are no longer swept with brooms, but are cleaned by the vacuum air cleaning system, which raises no dust and thus reduces the risk of unhealthy conditions. The old style of water-cooler, drinking fountain and drinking cups is a thing of the past, and pupils today use a drinking fountain in which the lips are never in contact with any vessel to be used by other pupils.

In addition to all these refinements there has probably never been a period in the world's history when so much attention was paid to correct lighting, heating and ventilation as we are now bestowing upon buildings even of mod-

erate cost. There are undoubtedly many people whose eyesight was impaired by the improper lighting of the school rooms of one or two generations ago, but the importance of proper lighting is now everywhere recognized, if not actually practiced, and undoubtedly the day is at hand when all of our States will require some standard of lighting. Much study is also being given the question of proper colors with which walls may be tinted without injuring or wearying the eyes. The modern school room is being heated by various processes, designed for the most part by competent heating engineers, and accompanied by complete ventilating plants, which not only guarantee a positive change of air every few moments, but also deliver air of the proper purity, humidity and temperature.

In addition, the better class of buildings now contain many features for the convenience, safety and health of the pupils, such as rest rooms, or hospital rooms, to which pupils who become suddenly ill may be taken for first aid treatment, pending the arrival of the physician; sufficiently equipped lunch rooms where hot coffee, tea, cocoa and other edibles may be obtained; play rooms equipped with more or less gymnasium apparatus, and in the larger buildings fully equipped gymnasia, roof gardens, etc. All of the foregoing innovations are aimed at the conservation of the health of those who must use the buildings, the elimination of all features which tend to produce disease, spread epidemics or influence physical defects of any sort, and to bring about the production of conditions which will encourage the most perfect physical development of all school children and workers.

(To be continued.)

THE CORN EXCHANGE BANK BUILDING

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS



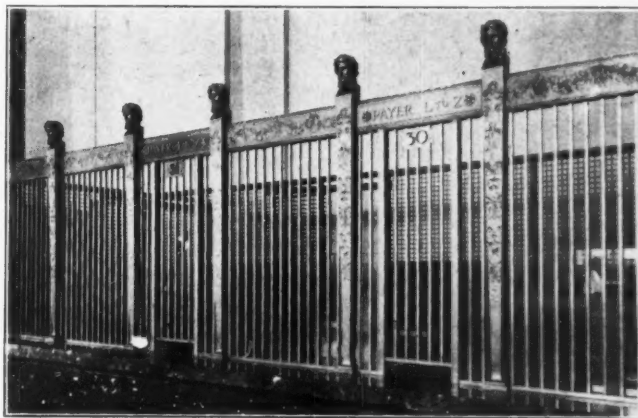
HIS great commercial structure, occupying half a block at an important corner on the Wall Street of Chicago, La Salle and Adams streets, is one of a series of combined bank and office buildings that the great financial institutions of this city have erected in the last few years as a home for the bank and for others who pay liberally for the prestige and convenience of being located in a building of this class. The economy of this combination appeals to the banker as a good investment, as does the greater convenience of increased space and the added dignity of ownership over tenancy.

The Corn Exchange Bank building is strictly fire-proof, the superstructure is of steel upon caisson foundations that go to bed rock. The exterior finish is of pink granite from Red Stone, New Hampshire, and is capable of taking a very high finish, which is shown in the lower course of stone. The carved escutcheons, window seats and balconies over entrances at the bank floor are of a high order and display the fine qualities of this granite to perfection. The great mass of mottled face brick above capped by ornamental terra cotta harmonizing in color and finish with the granite, gives to the facade a strong, virile tone, and to the building as a whole a dignified expression of strength and utility.

The entrance to the bank is through massive bronze

doors into a marble vestibule and up a grand marble stairway through a colonnade of classic order into a banking floor of grand proportions. The design and decorations of this stairway and colonnade are of high order in art values. The Hauteville marble used in walls and staircase brings out in strong relief the beautiful markings of the Breccia Violette from Carrara, Italy, on balusters, panels and small columns.

The floor tiles are of Pink Tennessee marble with black marble border from Belgium. The great columns which flank the sides of the room sustaining the ceiling some forty feet above are monuments of art, after the cele-



BRONZE GRILLE WORK OF TELLERS' CAGES; HEADS AFTER THE ANTIQUE.

brated Irish green Connemara marble in color. They were executed by the Mycenian Marble Company of New York.

The counters of Greek Verde antique marble, surmounted by solid bronze screens, hand-chased, gilded with pure gold, the lanterns of antique pattern over stairway, chandeliers and caps of columns brilliant in bronze and gold with the simple classic order of decoration of the walls and ceilings in pleasing contrast, give an impression of artistic merit that must be gratifying to both the architects who designed them and the owners, who showed their appreciation of the value of such accessories to their business equipment.

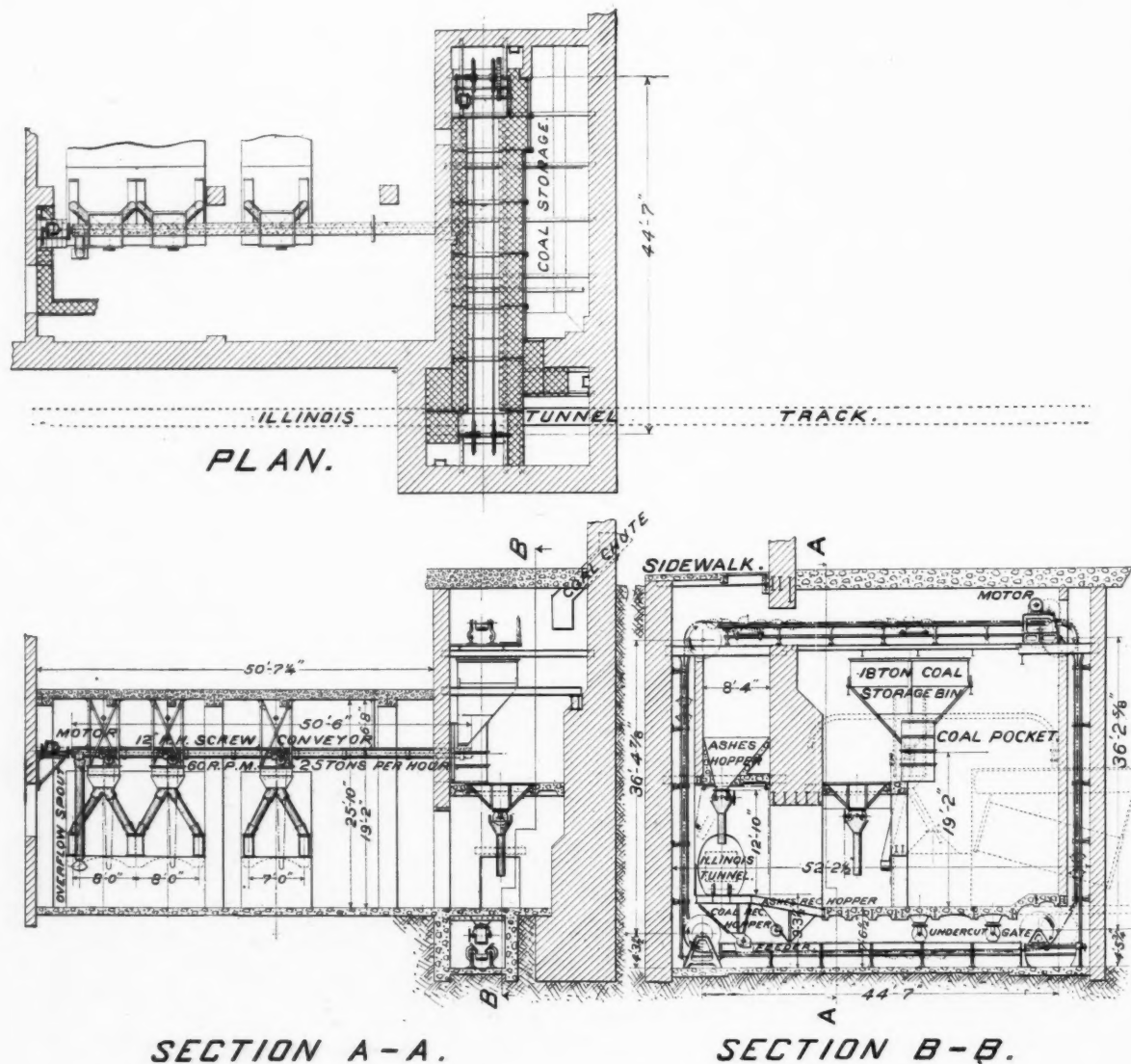
All the marble work in this building was executed by the Davis Marble Company, Chicago, New York and Philadelphia. The interior finish of the president's room, the directors' and committee rooms, is all of the finest select English Pollard oak, and is paneled and carved in beautiful designs. The mantel in the president's room, a fine example of art carving, was executed by Joseph Dux of Chicago.

The management of this bank has arranged the banking rooms with due regard for their convenience and safety of action. The counting room and clerical room above it, occupying two full floors, are equipped with every known appliance that will add to the rapid and accurate working of the force.

The president's room opens into the counting room directly to the officers' desks on the La Salle street side of the building, giving the full advantage of daylight for every portion of the room and a clear view from the officers' desks to patrons of the bank and the tellers' windows opposite with tubes and telephones, and numerous attendants, bringing all the members of the bank force in close relation to each other—so important to safety and efficiency in the proper conduct of a great financial institution.

The finish of the offices throughout the building is mahogany and of the corridors oak, finished in color to harmonize with the pink Tennessee marble wainscoting. The latest improvements in plumbing are installed, and all the offices supplied with hot and cold water. The tenants will be furnished with filtered ice water from the refrigerating plant installed in the building. The toilet rooms are equipped with the most complete sanitary appliances. There are seven large high speed hydraulic inverted plunger elevators, equipped with safety and signal devices, installed by the Elevator Supply and Repair Company, Chicago. The electrical equipment of the building is of the most modern type and was installed by Henry Newgard & Co., Chicago.

A prominent feature in the economical maintenance of the building is the coal handling machinery. The coal is teamed to the building and shoveled through coal holes



COAL HANDLING MACHINERY, INSTALLED BY THE LINK BELT CO.

in the north wall to the main storage in the basement. A 24x18 inch Peck overlapping pivoted bucket carrier passes around the main storage, receiving coal through two under-cut gates in the storage floor, and delivering it to an 18-ton steel bin under the upper run. From this bin the coal is distributed by means of a screw conveyor to the furnaces as required. An overflow spout is provided at the end of screw conveyor so that when furnace hoppers and spouts are full the coal will not clog the conveyor. Provision is also made for receiving coal through the Illinois Tunnel Company's tunnels. In this case the coal is dumped from the cars into a hopper under the track and is dis-

charged through rotary feeder to the lower end of the carrier, which delivers it to the main storage, or to the 18-ton bin as desired. The ashes are shoveled from the ash pits and wheeled in barrows to a small hopper over lower run of the carrier. When filled, the hopper is discharged to the carrier through a slide gate in the bottom, elevated and dumped into the ash storage bin located over the tunnel track. From this bin the ashes are delivered through under-cut gate and swinging spout to the tunnel cars.

The Corn Exchange Bank Building is a good example of the modern office structure in design, materials and construction.

ARCHITECTURAL EDUCATION*



OUR Committee on Education submits the following report of its work done since the meeting of the last convention held in Washington in the spring of 1907:

Early in the year the committee met at Urbana and after some discussion decided to send out to the members of the architectural profession the following circular letter:

DEAR SIR:

The requirements for the practice of Architecture in America have developed to such an extent within the last few years that the old system of office apprenticeship, in most cases, no longer suffices as a complete training for the intending practitioner. While the architectural schools are providing advantages of a high degree, a large proportion of the young men striving to equip themselves for the practice of architecture are unable financially to profit by them, and are hence, for the most part, without facilities for systematic study. One of the main purposes of the Architectural League of America is to raise the standards of training among its members, and to further this aim we must look to the body of experienced practitioners for advice and assistance. We therefore address you as one of that body and request some statement from you in the line with the following questions.

About 1,000 copies of the circular letter were sent out, from which some hundred and twenty-five replies were received, coming from the principal cities of the United States and Canada. Not all of the replies contained direct or specific answers to the questions propounded, which will explain any apparent discrepancies in totals of answers as compared with total number of replies.

The following analysis shows the state of professional opinion upon the several points involved in the questions contained in the circular letter issued by the committee:

QUESTION ONE.

Do you think it practicable to arrange the work of the office so that draftsmen who wish to do so, may spend a certain number of days of each month in pursuit of a definite course of architectural studies?

Twenty-eight affirmative, 11 doubtful, 58 negative. Total, 87.

As being applicable to the above question, we quote the following replies:

We do not think it possible to arrange the work in an office conducted on business lines so that a draftsman might spend a certain number of days each month in pursuit of a definite course of architectural studies.—Mauran, Russell & Garden, St. Louis.

*Read by Newton A. Wells, chairman of committee on Education, at the Detroit convention, A. L. A., September 18, 1908.

No; the draftsman of restricted means should work long enough in an office to accumulate both experience and funds enough to take a special college course.—Myron Hunt & Elmer Grey, Los Angeles.

QUESTION TWO.

What in your opinion would be the best method of organizing courses of study to meet the requirements of men whose time is largely occupied with office work?

Night schools, 37; ateliers, 21; correspondence schools, 5; regular school attendance, 6; club classes, 4; lecture courses, 7. Total, 80.

As being especially applicable to this point, we quote the following:

I do not think it desirable in general to attempt to organize such courses. I believe it far better for the man who needs such instruction to work full time in an office rather than half time and, when he is ready, to take a whole year as a special student at some well equipped architectural school. It would seem to come to the same thing in the end whether he worked a full year in an office and then took a full year at a school or whether he worked three days in a week and spent three days in school for two years. In my opinion, the results would be better of the time were given solidly first to one and then to the other.—Frank Miles Day, Philadelphia.

I will sum up just how I feel about this matter. This country is getting full of half-baked schools which are offering cheap substitutes for architectural education. I think this is a great mistake and is altogether unfair to the boys who, knowing no better, think they can somehow get an architectural education that way. You and I know it is impossible. There is no short cut to architecture, unless a man is a phenomenal genius, and no man is safe in assuming such a condition for himself. I persistently do all I can in discouraging the boys from thinking that they can work in an office and at the same time get a good architectural education. To my mind there are altogether too many educational facilities offered of a low grade. What we need is to raise the standard of the best existing schools.—C. H. Blackall, Boston.

My feeling, however, is that anyone intending to make architecture a profession, ought to attend a regular school in order to stand any show in these days, to make anything like a success of his work; since he must shortly compete with the graduates of schools in every corner of the country, even remote from the cities.—William A. Otis, Chicago.

The best method in my opinion is for the men to take special courses after a certain amount of study in offices and after they have earned the money and time to give to this special course.—Wilson Eyre, Philadelphia.

The great deficiency in the average draughtsman seems to be in the lack of sufficient training in free-hand drawing, and I would urge most strongly the courses in life class and modeling.—Herbert E. Davis, New York City.

I may add that in my opinion free-hand drawing ought to be constantly practiced at all stages of the architect's career.—Chas. H. Moore, Harvard University.

I can not take time to answer this question; it amounts to a curriculum. I would say in a general way that courses should be so arranged as to give students the things they do not get in their office work. Such courses would naturally include theory more than practice.—D. H. Perkins, Chicago.

I think that the principal things to teach are the elements of architecture and architectural composition, and these throughout should remain the basis of all teaching, all other courses being secondary. This because many pupils will not have the time to take up the theoretical branches.—Whitney Warren, New York City.

QUESTION THREE.

If such courses could be organized what branches of study would best supplement office work to give a well rounded training for the practice of architecture?

Almost all, without exception, favored the pursuit of general cultural studies to be supplemented by such special studies as are essential to the theory and practice of the art of architecture.

The following tabulation shows merely the number of replies in which certain special branches of study were mentioned:

History of Architecture	28
Architectural Composition and Design.....	45
Building Construction and Engineering.....	24
Free-hand Drawing	20
Modeling	10
Life-drawing	5
Mathematics	12
Graphics	13

The following excerpts from replies received will be of especial interest:

Free-hand drawing first, last, and all the time, with a very limited amount of mathematics. As a graduated civil engineer of one of the best institutions in the country, my first inclination would naturally be to advise considerable engineering; yet since graduating in this course from the University of Michigan, class of '78, my experience, both as a student at the Ecole des Beaux Arts, and since entering into practice, convinces me that the gravest defect in all our draftsmen is their inability to draw.—Wm. A. Otis, Chicago.

Third: I think it is impossible under such a course to give a well rounded training for the practice of architecture. The subject requires more time than can be given in desultory methods of study.—Wm. A. Boring, New York City.

I should advise the study of problems in designing of an ideal character such as are not encountered in an office practice.—Wilson Eyre, Philadelphia.

This, too, is a question that is difficult to answer, as the training of the individual office is so varied, for one architect may be essentially a constructor, and another a designer, and the men in these respective offices must therefore have different needs. Generally speaking, I would say that what we need in this country, both architect and draftsman alike, is that which will develop in us *discriminating good taste*, for without this our work can not be good no matter how correct our "orders," nor how excellent our construction.—Wm. W. Emmart, Baltimore.

I should say in general that the branches of study to be carried on would be those subjects that it is impossible to learn in an office, principally the theory underlying the actual work which many of the draftsmen have learned to do more or less by the rule of thumb.

In conclusion, I believe that the greatest stress should be paid to planning and construction. A good planner will develop a building that can be easily and simply constructed. I would, therefore, place planning first, and in the study of planning I would have a student become familiar with the good plans of the world's best work, particularly of modern architecture. I have observed that the best planners always have in view the appearance of the building as seen from all sides.

It is a special talent which is born in some and which can be cultivated in others, and therefore stress is laid on the subject of the study of planning, as it necessarily develops the matter of design and architectural character.—Alex. B. Trowbridge, New York City.

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

QUESTION FOUR.

Do you approve of the "atelier" system and would you be willing to co-operate with the Architectural Club in your city or vicinity (a) in giving instruction to classes which they may organize, or (b) in giving financial aid toward the equipment of an "atelier" for the study of architectural design and kindred subjects?

To this question there were 98 replies, of which 80 were positively favorable to the Atelier System, nearly all of these expressing willingness to co-operate in any capacity that seemed most needful. There were 4 who favored the system conditionally; 3 who expressed ignorance; 5 who were doubtful; and 6 who expressed positive hostility to the system.

The following extracts from replies are given as representing opinions which are entitled to especial consideration:

A great proportion of my assistants in design are Beaux Arts men and the "Atelier" system of the New York Beaux Arts Society of Architects has therefore found favor and is already started. I have given and shall give my support to this work and to any other efforts which may be made in this line.—D. H. Burnham, Chicago.

There are several men in our office who have been continuously promoted,—and in rapid succession,—because of the work they have done outside of office house in "Ateliers" established here,—most of which are under the supervision of the Beaux Arts Society.—Thomas Hastings, of Carrere & Hastings, New York City.

I approve the "Atelier" system in principle, but I do not think that it will reach the draftsman who can not get his training in designing in a school. We have had but very little success in Cincinnati in trying to establish an "Atelier," and the few who have taken part in it have complained that there is no real instruction given them. It appears to be merely a test of previously acquired knowledge.—A. O. Elzner, of Elzner & Anderson, Cincinnati.

I do approve the "Atelier" system, having had experience in almost every method of instruction. I should be willing to give instruction in "Ateliers" organized by the Architectural League of America, providing I found myself able to dispose of sufficient time for the purpose.—John V. van Pelt, New York City.

I am in unqualified favor of the "Atelier" system and will be very glad to corroborate with the Architectural Club of this city to assist in every way in the founding and maintenance of an architectural "Atelier."—Theo. Wells Pietsch, Baltimore.

Yes. In this connection I would refer you to the report of the A. I. A., Committee on Education, 1907 and 1908.—Clipston Sturgis, Boston.

The system now used by the Beaux Arts Society is excellent in the main, but in some respects not adapted to the needs of students who are occupied most of the ordinary working hours. The requirement of preparing the *esquisse en loge* is objectionable because it shuts out the possibility of study, research and guiding criticism in the first and inception stages of the work, and for the further reason that it has absolutely no counterpart in practice.—A van Brunt & Bro., Kansas City.

The "Atelier" system is most helpful and valuable, but only after the student has acquired the fundamentals.—T. M. Donaldson, of Donaldson & Meier, Detroit.

I distinctly approve the "Atelier" system, though I could wish its results other than they generally are. As to Phila-

delphia, we already have an excellent "Atelier" not in need of financial aid.—Frank Miles Day, Philadelphia.

With regard to the "Atelier" system, I would say that we have one here, and that the objection to it is that very few men can stand the strain of night work when they are occupied in offices during the day; most of the men, I understand, break down under the strain.—Wilson Eyre, Philadelphia.

The long drawn-out "Atelier" system as practiced in Paris is in my opinion thoroughly unsound for young students. The average French architectural student can draw in a certain very charming way; his knowledge even of the history of French architecture is phenomenally meagre, and his ignorance of all other architecture abysmal. The American college student who goes to Paris is in a far better position to get the real benefit of "Atelier" training within a reasonable time. What architectural students most need is a better grounding in scholarship, science and theory, and far less of dexterity in conventional draughting.—Percy E. Nobbs, M. A., Department of Architecture, McGill University, Montreal.

Since the "Atelier" is the best I know of, and America will surely have good architecture only when it has, like the French, a systematic, consistent *Architecture Raisonne*. It seems specially necessary to teach logic and restraint to a nation so restless and ignorant of the fine arts as America. I would assist in your (a) and (b) work.—E. A. Kent, Buffalo.

The "Atelier" system has produced many clever men, and in several instances they have been able to compete successfully against the strongest men of the Ecole in Paris in the regular problems of the first class. Any one knowing the cleverness and technical ability of the French students must realize that this is quite an achievement. Regardless of the merits of the Beaux Arts or of the scheme of sending an American to Paris for study the point is plain that the "Atelier" system is capable of developing a draftsman to the utmost.—Alex. B. Trowbridge, of Trowbridge & Ackerman, New York City.

The above quotations contain most that can be said for and against the "Atelier System." It would, however, be unfair and evidence of narrow sympathies, not to put before this body the printed manifesto of the Beaux Arts Society, in which its aims and conditions of membership are plainly stated. We therefore present the communication of Mr. Lloyd Warren, president of the Beaux Arts Society, in full:

In answer to your letter of 15th inst., I would say that the Society of Beaux Arts Architects has long ago recognized the fact that, as you say, a large proportion of young architects are unable to profit by the education given in the universities, and that it has been running a series of competitions to enable these men to obtain instruction outside of their office practice. To answer your questions categorically, I would say:

1st. Yes.

2d. To join S. B. A. A. competitions.

3d. To organize in various towns courses given after office hours, which would teach the things essential in architectural practice. These should be at least a history of architecture, and decoration by means of lantern slides, and theory of modern architecture. The lectures to be delivered by men in practice, each one speaking on his own specialty, or on the particular type of building which he has himself erected. A course on practical construction such as is used in the locality, and a course in mathematics.

4th. I believe that the "Atelier" system is the only practical one, and that its best use can be put to rendering competitions of the S. B. A. A., thereby entering into a large field of competition, which is far more stimulating than a narrow one.

The object of teaching is to develop, not an imitation of the French style, but to encourage any local influences that may arise in any part of the country, and any head of an "Atelier" system which sends in three drawings to any competition has a right to be a member of the jury when that competition is judged, the object being to admit all new influences to a hearing.

Hoping to hear from you again on this matter, I am,

Yours very truly,

(Signed) LLOYD WARREN, President.

QUESTION FIVE.

If the plan of establishing "ateliers" or classes in connection with the Architectural Clubs of the League proves desirable and practicable, do you think that periodical competitions organized by the League, possibly in conjunction with the A. I. A., in a manner similar to the Society of Beaux Arts Architects, might accomplish any results not already accomplished by that society toward the development of native taste in architectural forms and decorations?

To this question 99 replies were made, of which 92 favored the principle of competitions, while 7 were opposed to competitions of any kind. Of the 92 who favored competitions, 37 favored the organization of such in connection with the A. I. A. and in addition to the competitions already organized by the Beaux Arts Society; 25 were in favor of joining the competitions of the Beaux Arts Society, and not organizing new or independent competitions; 29 avoided committing themselves to any given policy, while yet favoring the principle of competitions in general.

The following replies are quoted as representing opinions upon the several sides of the question.

In answer to your fourth and fifth questions, I confess frankly that I do not understand the purpose of your organization; the Society of Beaux Arts Architects has a well-established system with many "Ateliers" in charge of competent instructors all over the country, and I do not believe that the members of your organization have the training to justify them in starting what amounts to an opposition scheme of instruction.—Charles Butler, of Butler & Rodman, New York City.

I think it would be better to take part in the Beaux Arts Competitions, although there might be others held by the League.—John B. Robinson, New York City.

While I am not a member of the Society of Beaux Arts Architects, and while I therefore have no *active* interest in their system of education, I do believe that the Architectural League of America would aid the cause of architectural education more effectively by coming in and putting their shoulders to the wheel that is already in motion, rather than to organize an independent movement. It seems to me that the closest possible brotherhood amongst architects of every shade of opinion and taste, is an absolute essential for the success of this great cause.—H. van Buren Magonigle, New York City.

We would suggest that the League and the Institute agree upon programs for competition following the *method* only of the Beaux Arts but choosing for subjects problems more frequently met with in offices, not necessarily hackneyed every-day problems, but adding to the ideal conditions of the French the practical restrictions and the added interest of the local habitat to such ideal conditions. It might be well to unite with the Beaux Arts for a final competition of the year on the same program, but we believe the balance of the time, say nine months, it would be best to follow an independent scheme of the Leagues and the Institutes.—Mauran, Russell & Garden, St. Louis.

Unless the League prove strong enough to hold the attention of the younger men in an oppositional competition, it would be better to combine with the competition now established.—Wm. A. Boring, New York City.

Quite possibly. However, I do not believe that originality is what is needed so much in our architecture as rationality and propriety.—Albert C. Phelps, Secretary College of Architecture, Cornell University.

Results and good results will be accomplished if this work is done in conjunction with the Society of Beaux Arts Architects.—F. H. Holden, Chairman Committee on Architecture, Architectural League of New York.

Beaux Arts competitions are good, but they come at long intervals and require highly skilled draftsmanship. I should like to see monthly competitions among the local men in every large city. They would not interfere with the great competi-

tions, and would have a special advantage in encouraging the development of local schools of architecture, to which I look forward as an important factor in the future of American art.—T. M. Clark, Boston.

No. I am at last convinced that the national style will only be worked out in the maturer years of well trained architects' practice.—Albert Kelsey, Philadelphia.

SUMMARY.

Taking up the questions in detail, we find—

First. There is a strong trend of opinion against the practicability of allowing draftsmen to take time out of regular office hours for the purpose of study.

Second. It is the opinion of a large majority that such study must be pursued outside of office hours; also, that such study can never compensate for the lack of regular school training.

Third. There is a strong trend of feeling in the profession that those men having natural gifts of will and talent, which are worth cultivating *will* overcome the difficulties standing in the way of educational training.

It is also evident from replies received that *general culture* is considered as a first essential to the educational equipment of the architect, and that those special branches of knowledge essential to successful practice of the art may be included under the three heads—Historical, Theoretical, and Technical.

Fourth. It is shown that more than 75 per cent of the replies favor the "Atelier" system as at present organized by the Beaux Arts Society. These significant facts appear, however. The "Atelier" system presupposes a goodly degree of educational training and is best adapted

to aid in the development of skill in artistic designing among draftsmen who have already acquired what the schools can give.

Fifth. It would seem from the replies received, that competitions are considered as a valuable simulant and aid to progress; and that there is a large body of draftsmen throughout the country to whom the advantages of the Beaux Arts competitions are not available because of inadequate preparation, or insularity of location. There is division of opinion as to the advisability of organizing new or independent competitions by the League. In any case, such competitions must necessarily appeal to a lower grade of talent and preparation than do the competitions of the Beaux Arts Society.

Your committee recommends the following:

That the clubs put their energy on the stimulating of an enthusiastic activity among its members which will banish from the club rooms the commercial spirit and establish a close relationship between the older and younger members of the club.

That this can best be accomplished by the "Atelier" system of working, in which the older men give their time and energy to teaching the younger men by criticism or working shoulder to shoulder with them.

Your committee believes that the education of draughtsmen should include a thorough training in Historical, Theoretical and Technical knowledge.

NEWTON A. WELLS, Chairman,
FREDERICK M. MANN,
H. V. VON HOLST.

ARCHITECTURE AND THE CRITIC*

BY IRVING K. POND, ARCHITECT.



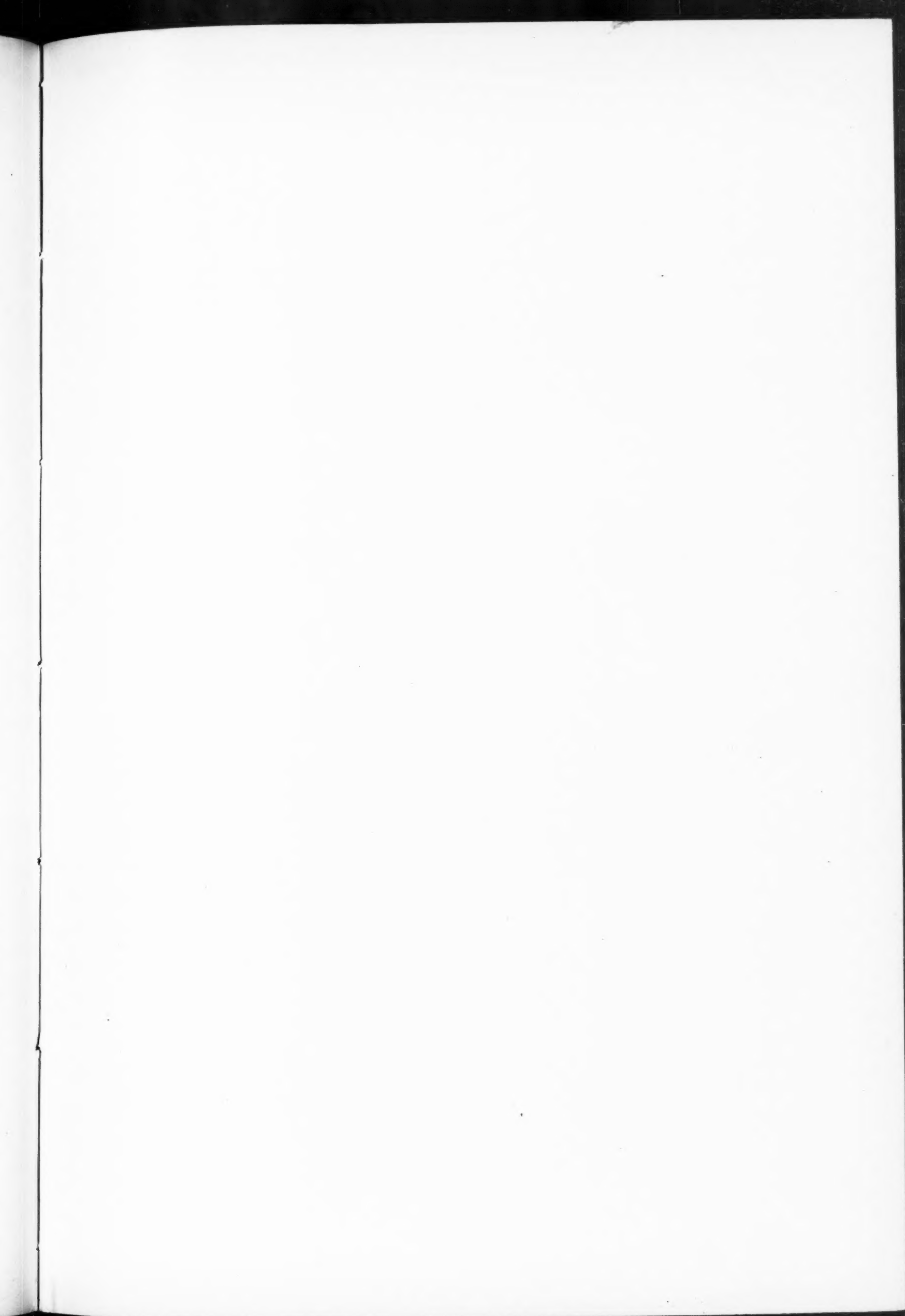
WHEN hypnotic Mr. Baldwin extended to me an invitation to participate vocally in the festivities of this occasion, I wired: "Will accept your kind invitation—but tremble!" When the message was beyond recall, my stenographer, who up to that moment had kept a straight face, said with a grin: "Oh, you'd better let 'em down easy," and then I realized that my innocent telegram might be construed as a threat. Please believe me, no menace was intended. I was only considering my own natural timidity, and the probable reflex physical action, when I should be upon my feet before the most unprecedentedly progressive body of "pencil shovers" in Christendom.

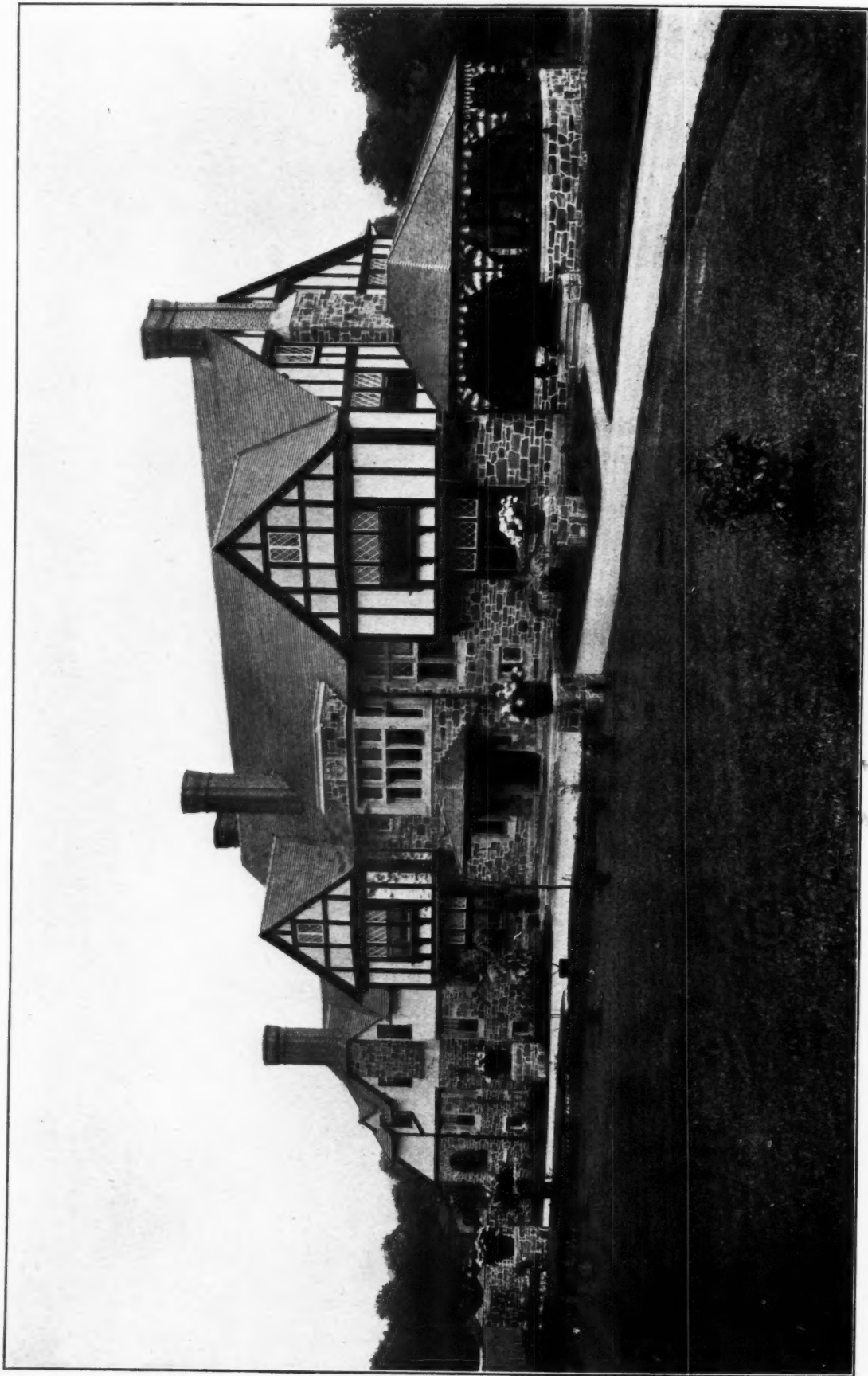
As I began to study the situation I began also to wonder if your august body was so superlatively progressive after all, and I decided you were, and that it was your contempt for precedent, for even newly-laid precedent, which led you to forego the employment of the phonograph for your delectation this evening. You know the supreme interest in the present political campaign lies in the debates between phonographs! In the employment of the phonograph the political managers have set a precedent well suited to the Bromidical minds of party followers, but unsuited to the intelligence of an independent body like yours. To me there is no imaginative appeal in the phonograph; the element of uncertainty is wanting. Now a speaker may go wrong—or even right; but the phonograph must go just so, in its narrow groove, and whatever it says

must, through iteration and reiteration, degenerate into convention and the commonplace.

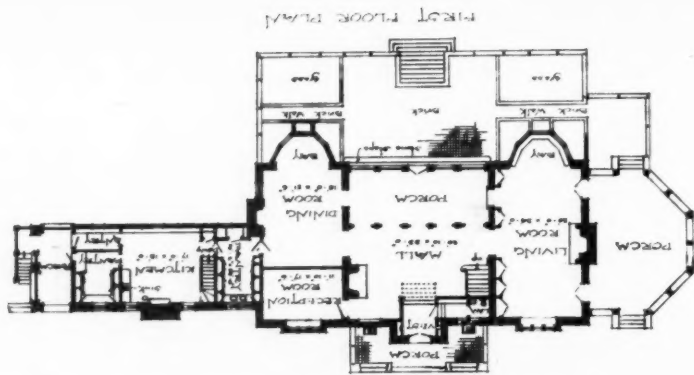
Now, though the League as a body and as individuals may assume to ignore conventions in architecture, yet I feel constrained on an occasion like this to construct my speech on conventional lines,—such indeed as are generally adopted in Academic design. For example, there must be the broad portico, I have already given you, leading up to the great portico, a more or less irrelevant feature composed of commonplace and even trite units, intended to supply aesthetic interest and to offset or even to obscure the stupidity of the main edifice. I would not insult the intelligence of this company by filling in the details. I shall merely indicate the nature of the component parts and leave the rest to your *memory*, for God knows there is no call for the exercise of fancy or the imagination in Academic architecture or literature. Of course the portico must have columns (at least four), an entablature, and perhaps a pediment. And again, of course, the columns are all alike—we need only refer to Plate IV of "So and So's Treatise on Classic Architecture," or to page 17 of "The Garnered Wit and Humor of the Ages": "It is related that an Englishman and a Yankee were riding together through the vast cornfields which decorate the prairies of the Sucker State. In wonder the Englishman asked: 'What do you do with all this corn?' To which his companion replied: 'We eat what we can,' etc., etc." (Repeat four times for the columns.) For the responds, or flat pilasters against the wall, we may cite the same

*Banquet address, Detroit convention, A. L. A., September 18, 1908.

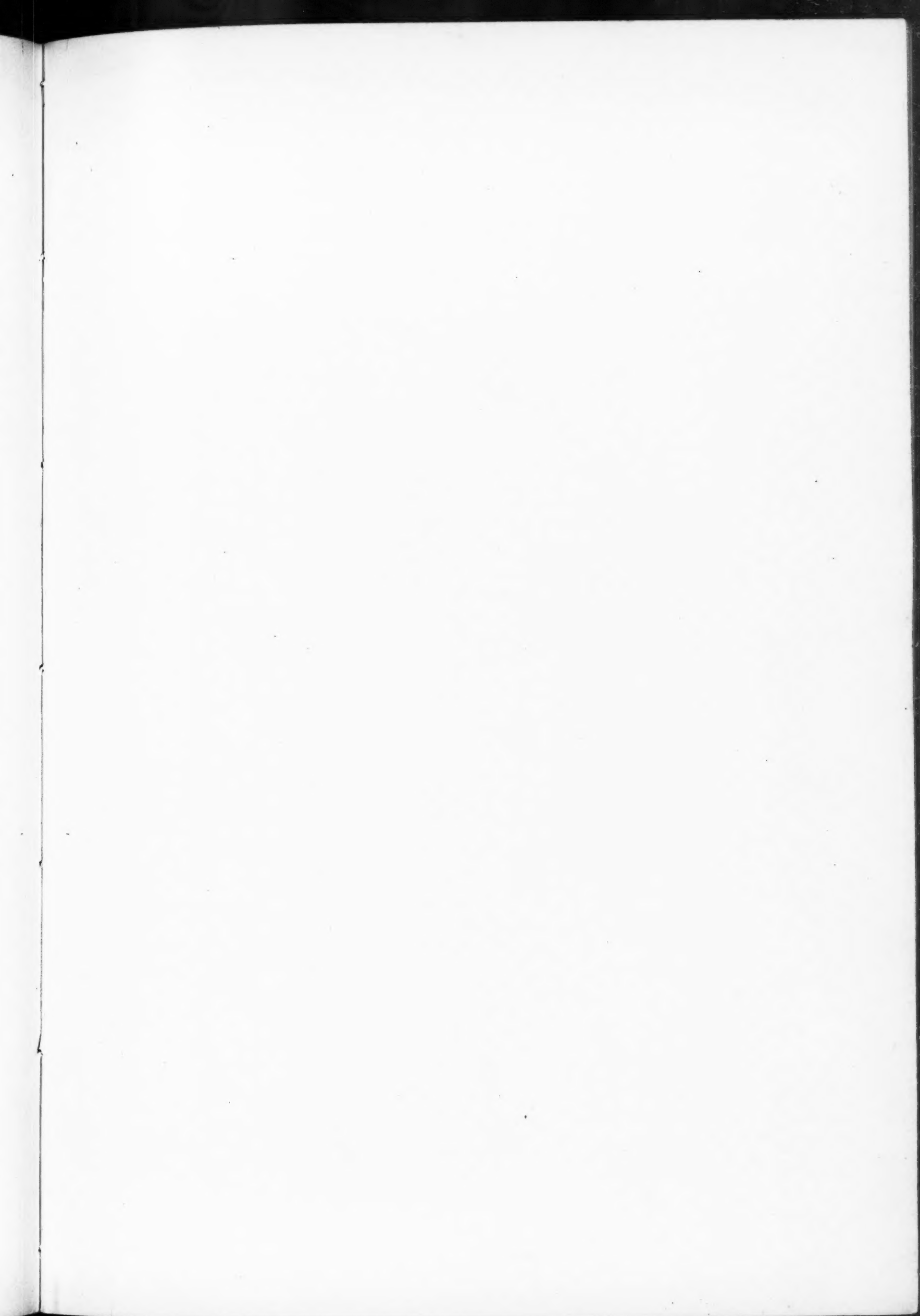


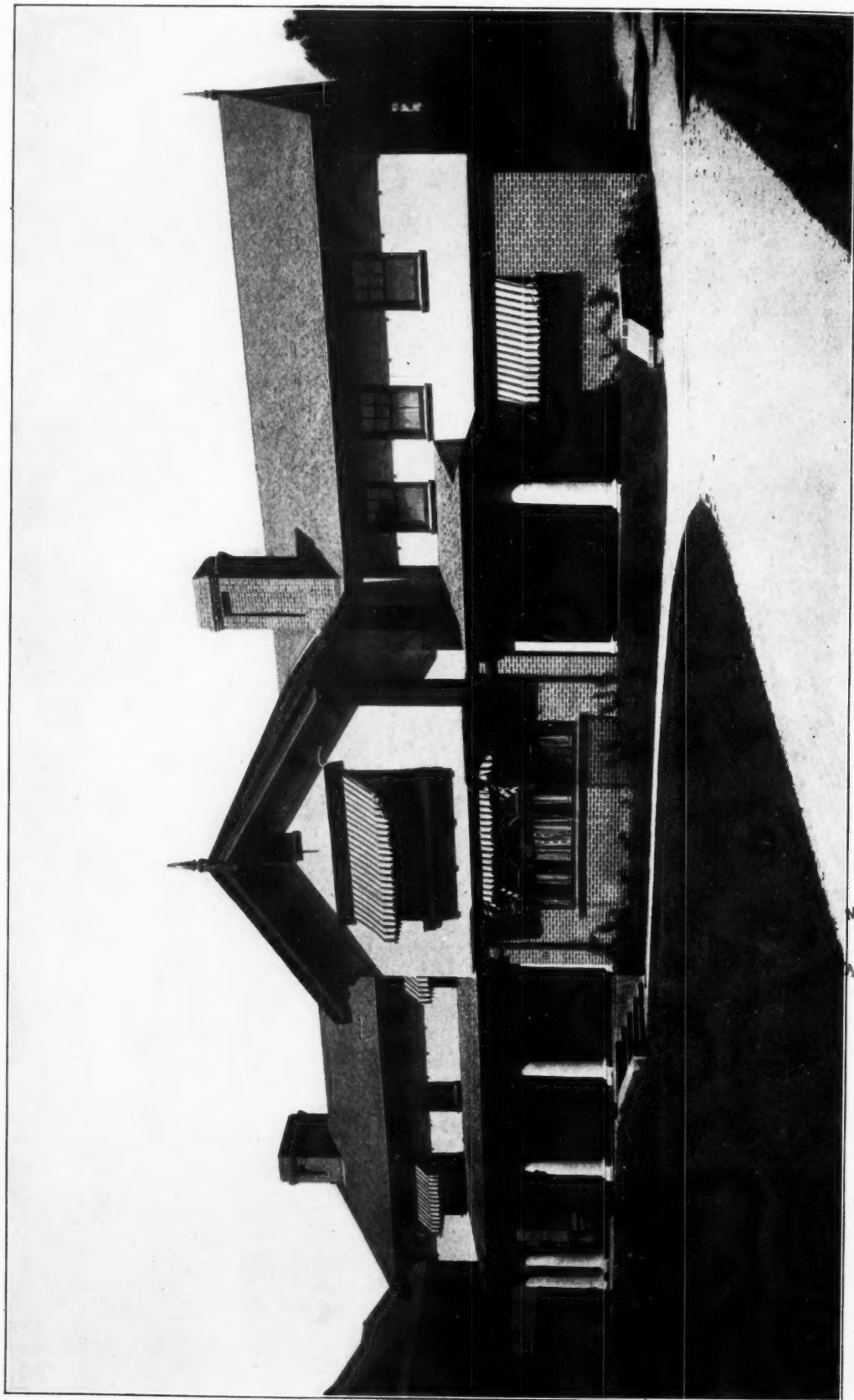


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Charles Barton Ken. Architect. Philadelphia



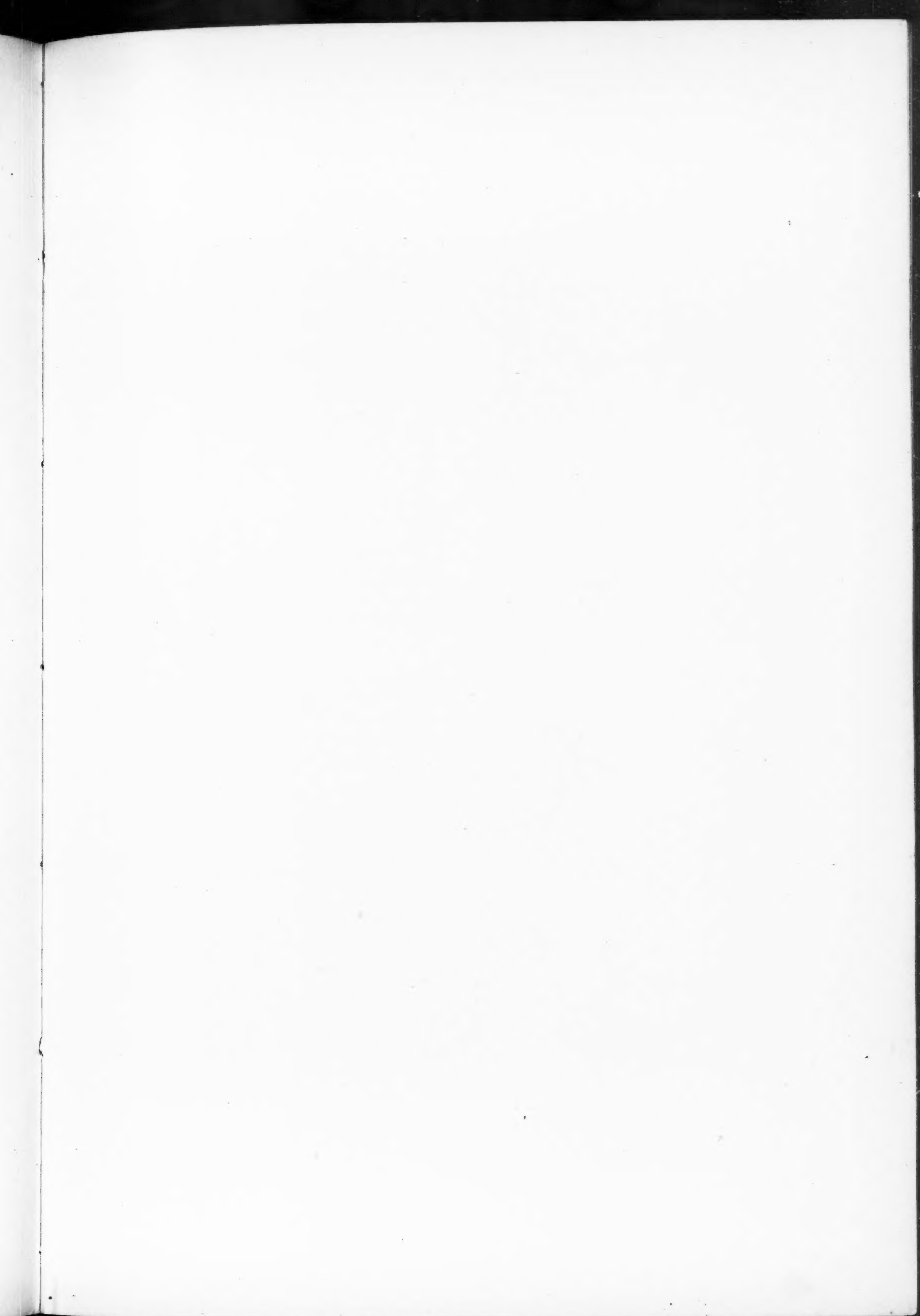
THE INLAND ARCHITECT
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SEPTEMBER, 1908

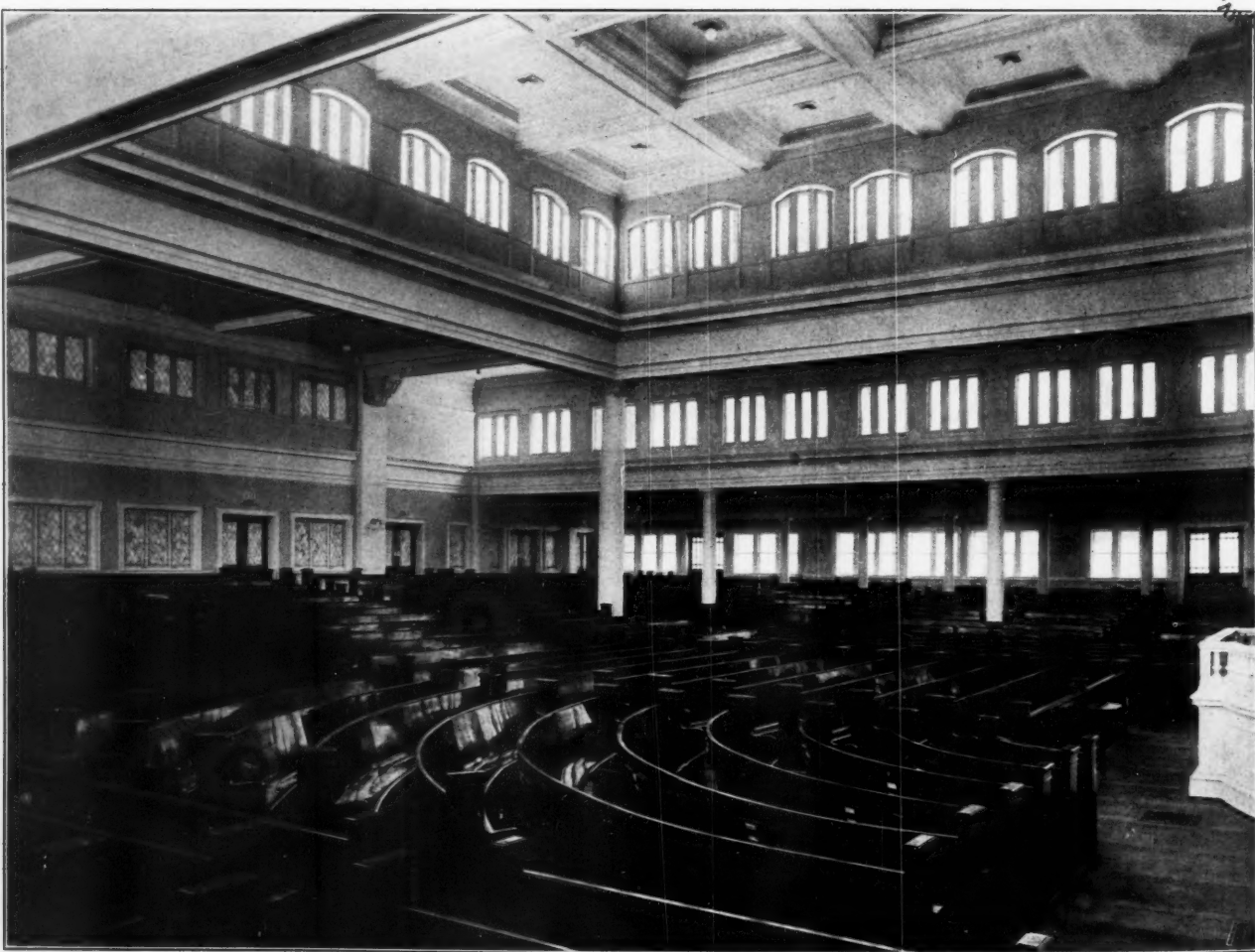
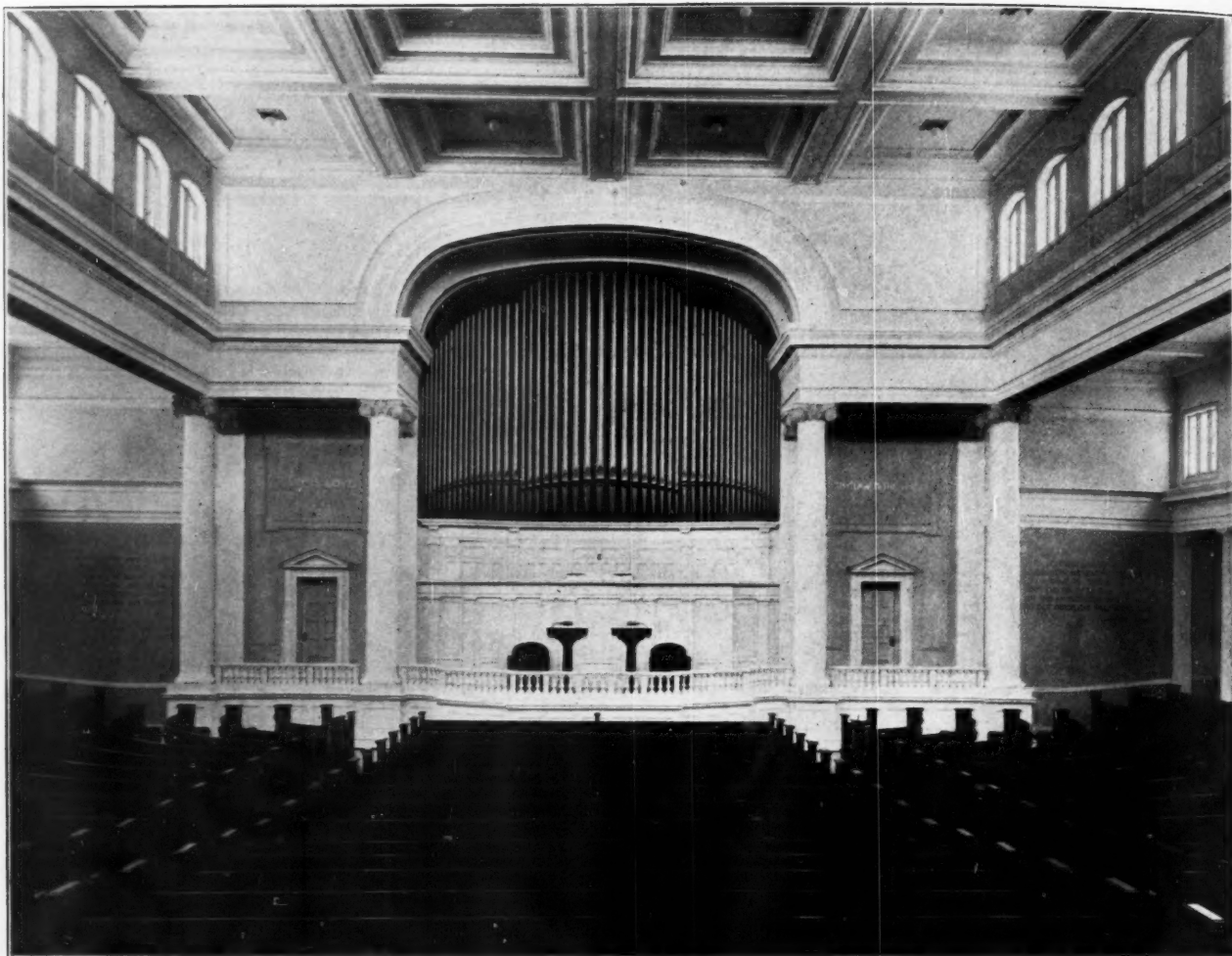




RESIDENCE OF MRS. TALCOTT, PASADENA, CAL.
Myron Hunt & Elmer Grey, Architects

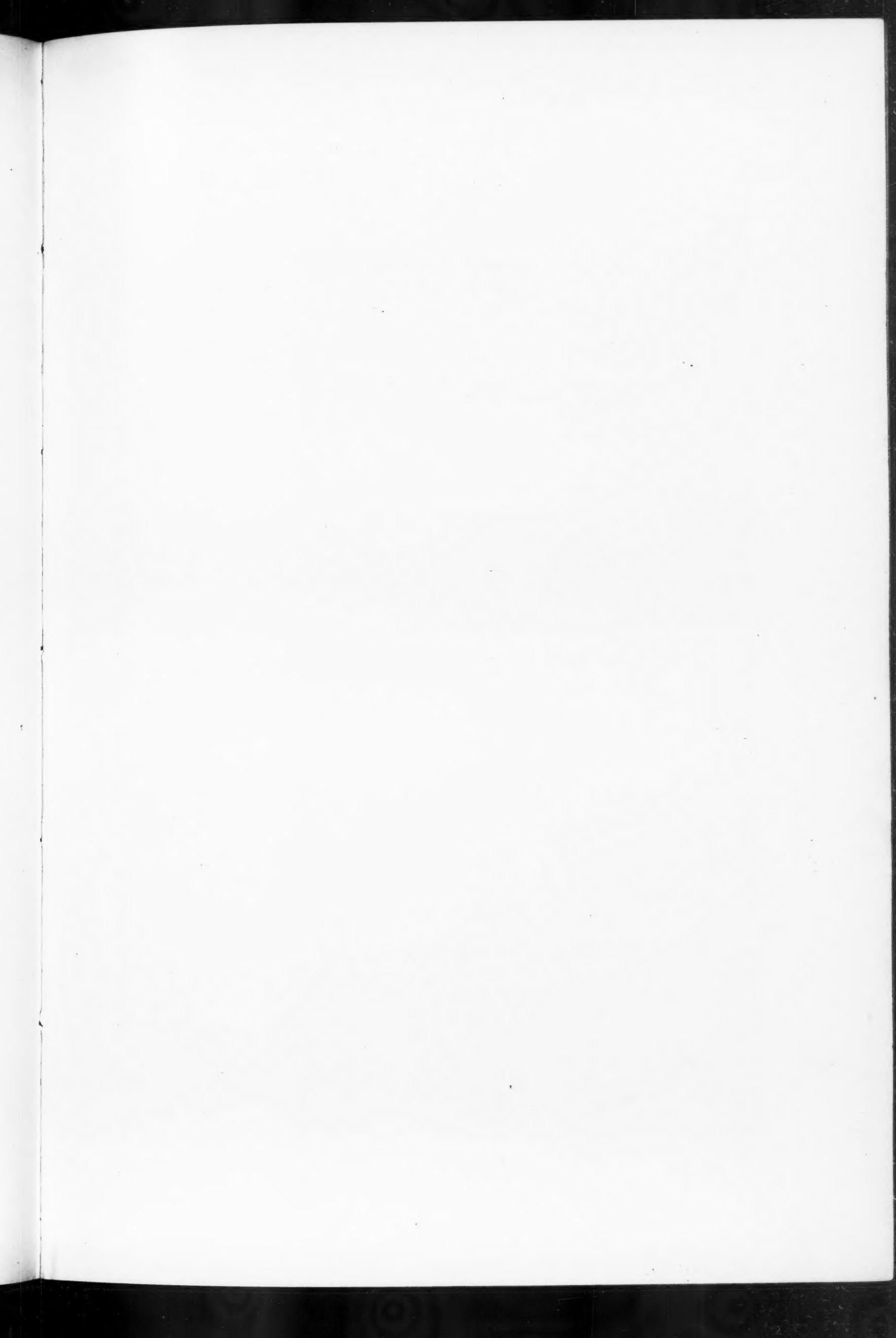
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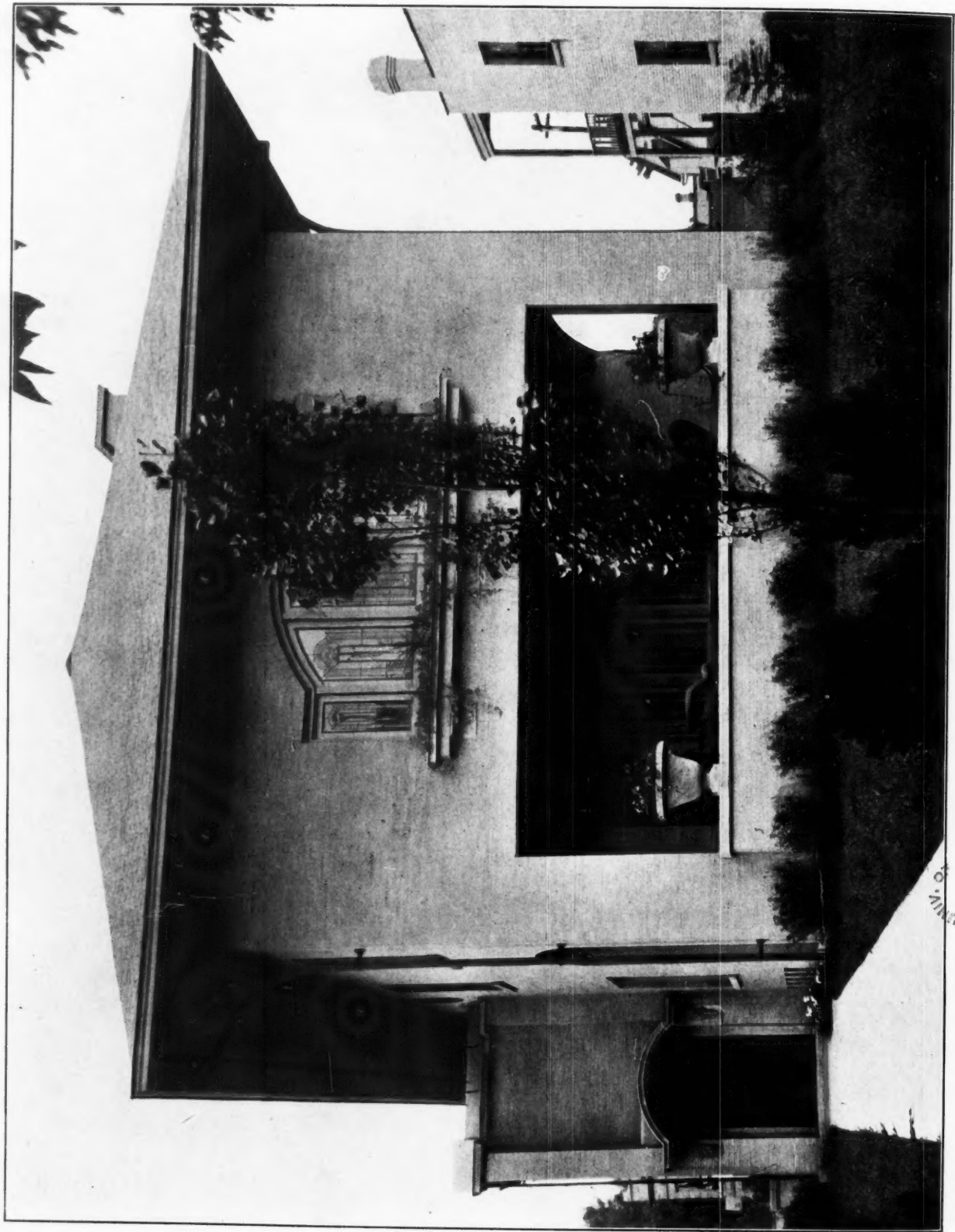




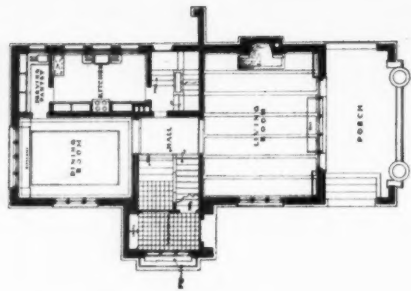
INTERIOR VIEWS, SEVENTH CHURCH OF CHRIST, SCIENTIST, CHICAGO
Solon S. Beman, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1908

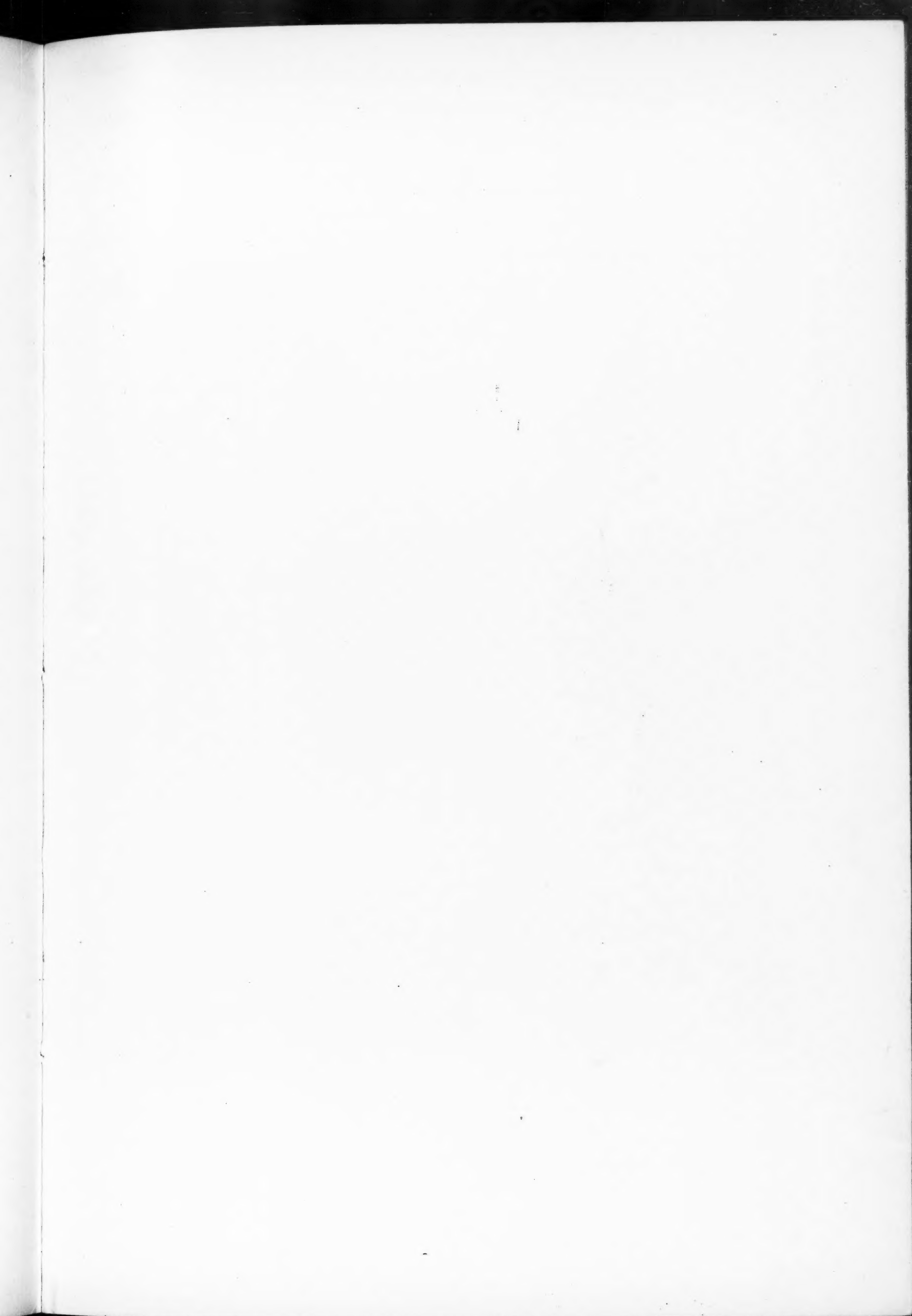




RESIDENCE OF JOHN RATH, CHICAGO
George W. Maher, Architect



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AND NEWS RECORD
SEPTEMBER, 1908





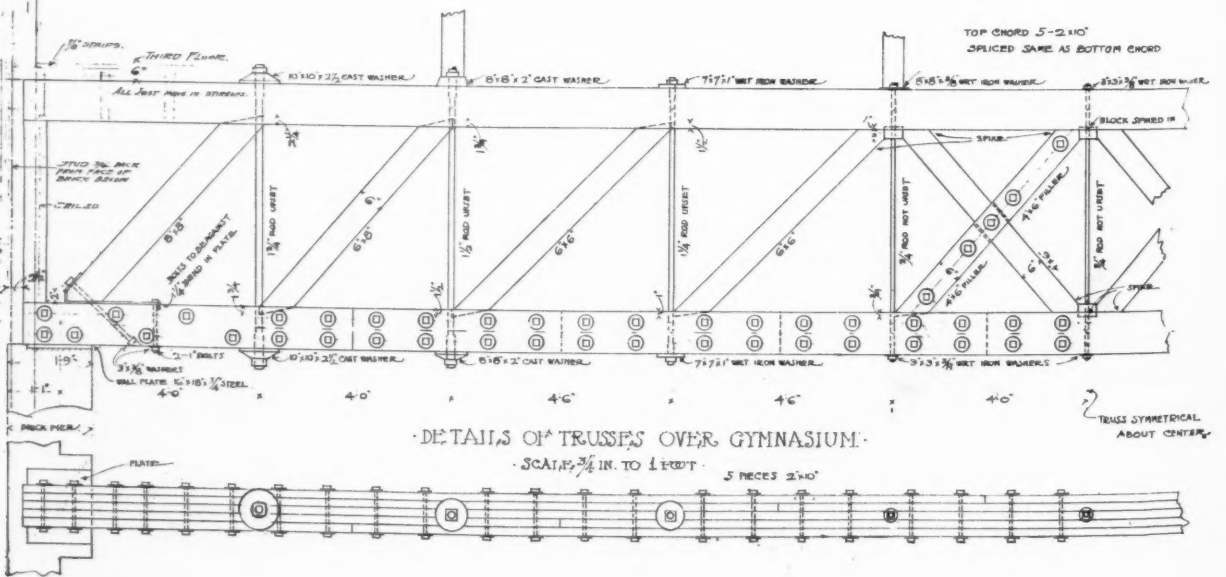
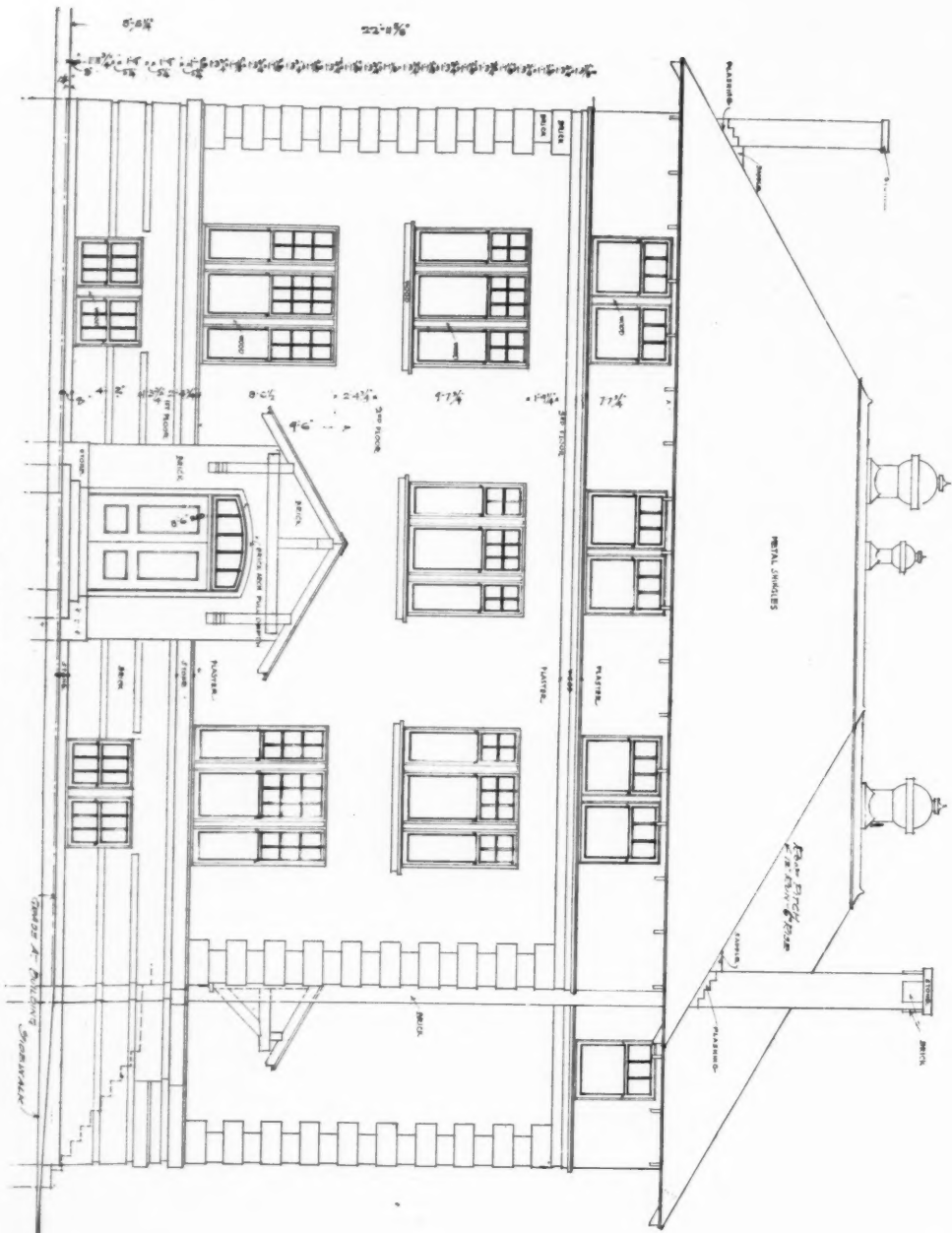
LIVING ROOM, RESIDENCE OF JOHN RATH, CHICAGO
George W. Maher, Architect

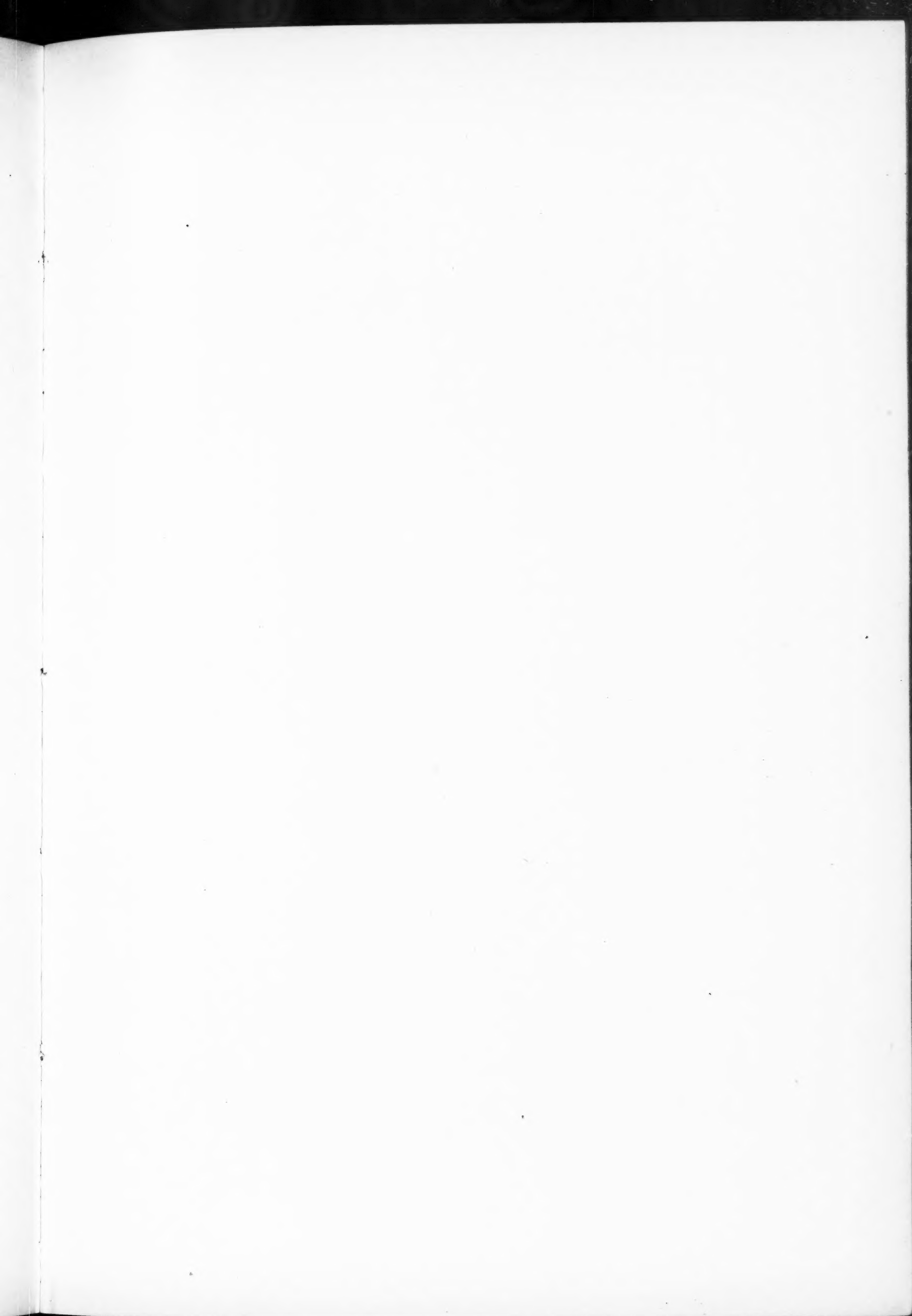
THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1906

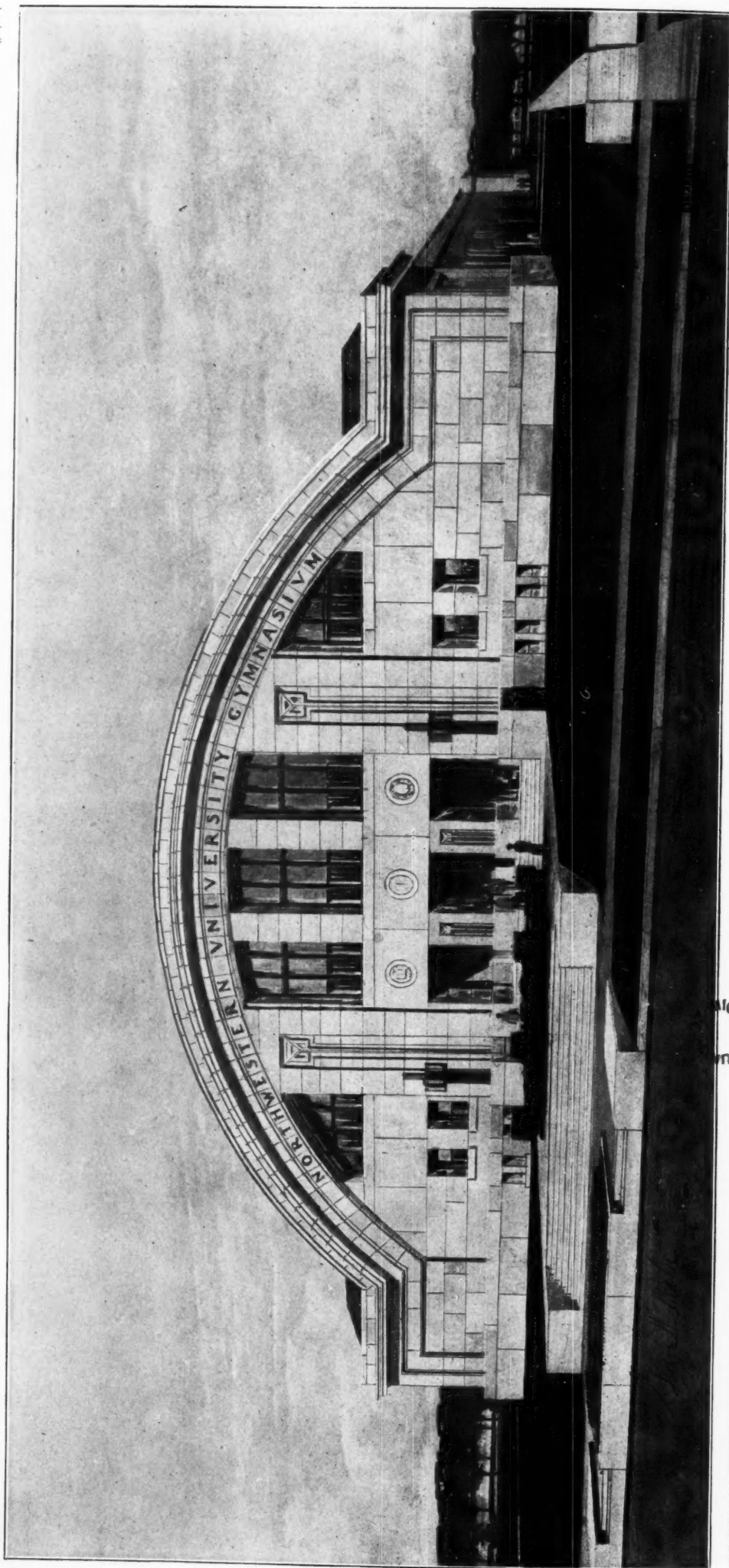
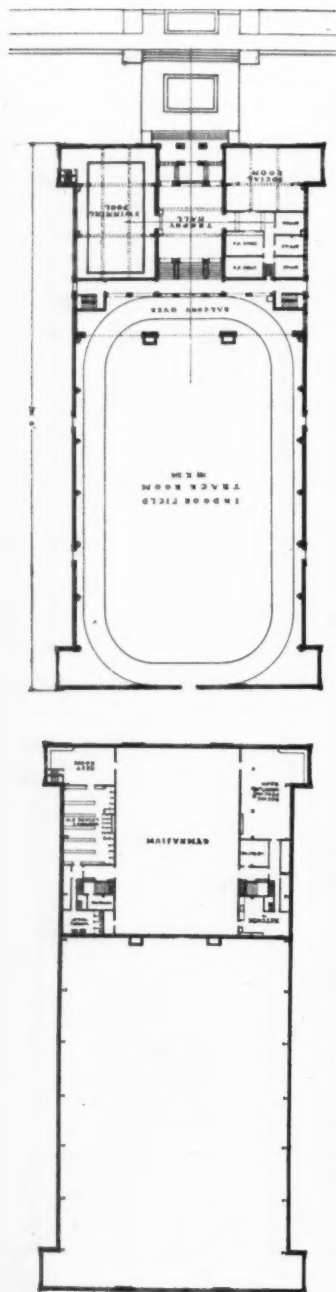
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EAST ELEVATION.
SCALE 1/4" = 1'-0"

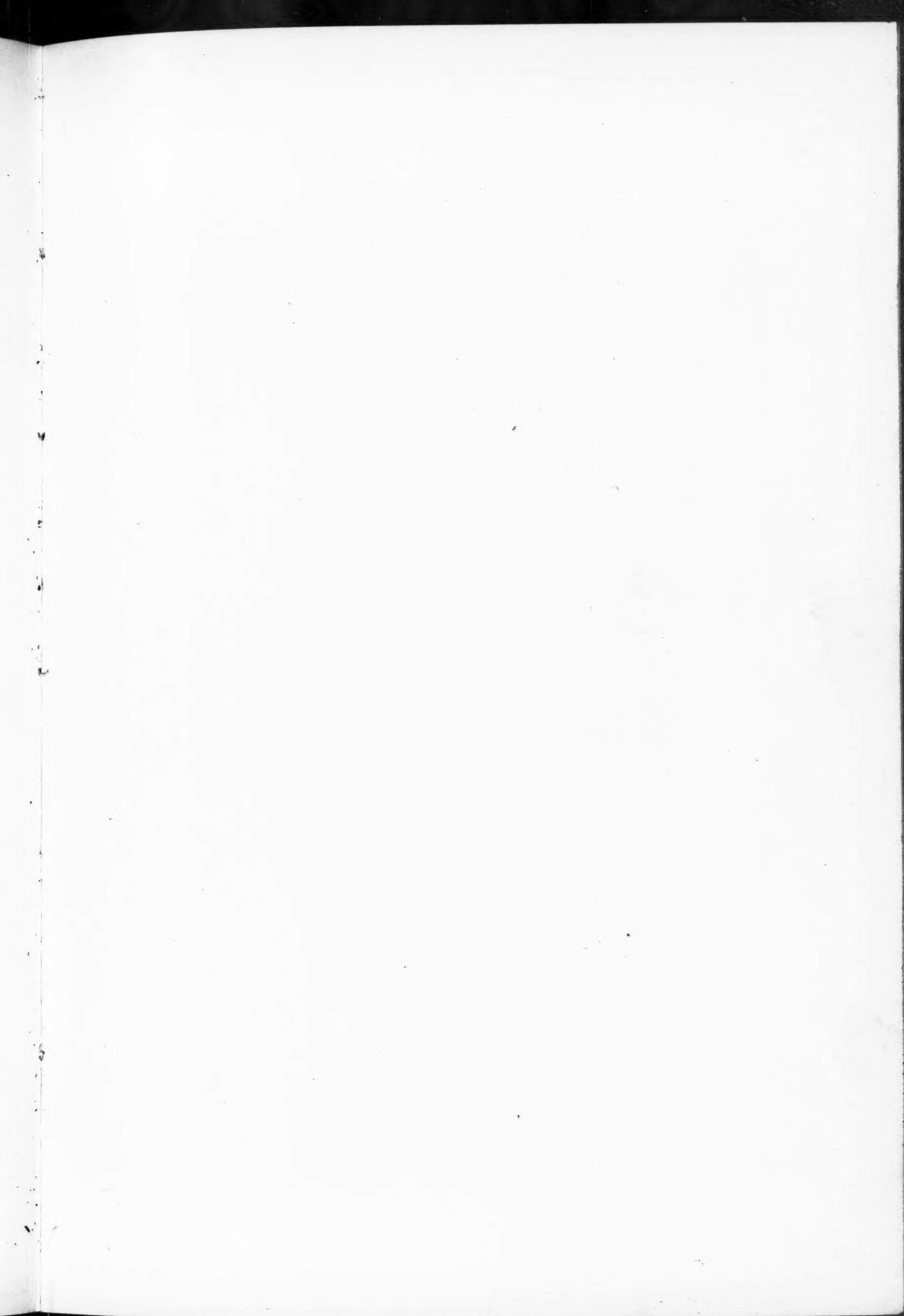
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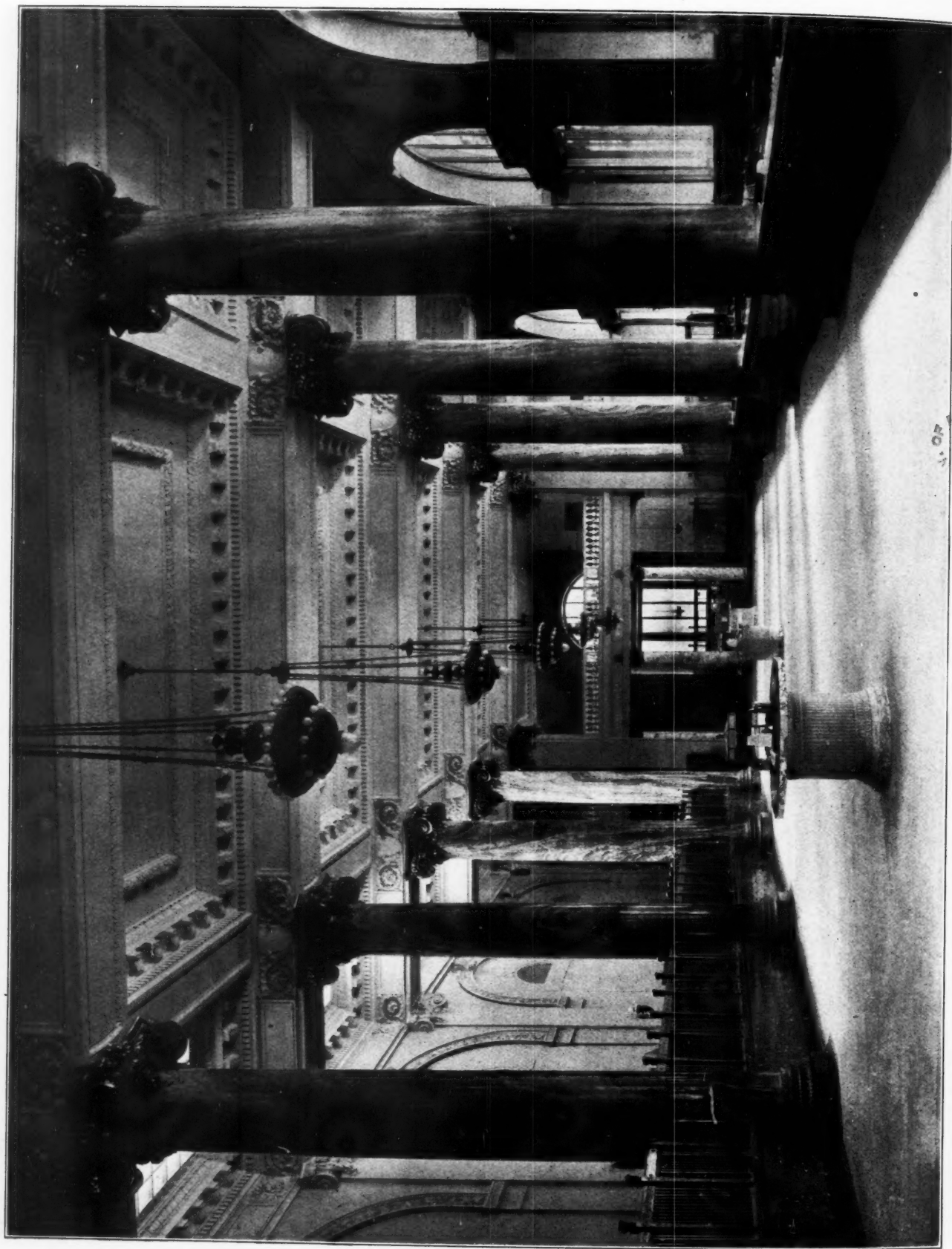






NORTHWESTERN UNIVERSITY GYMNASIUM, EVANSTON, ILL.
George W. Maher, Architect





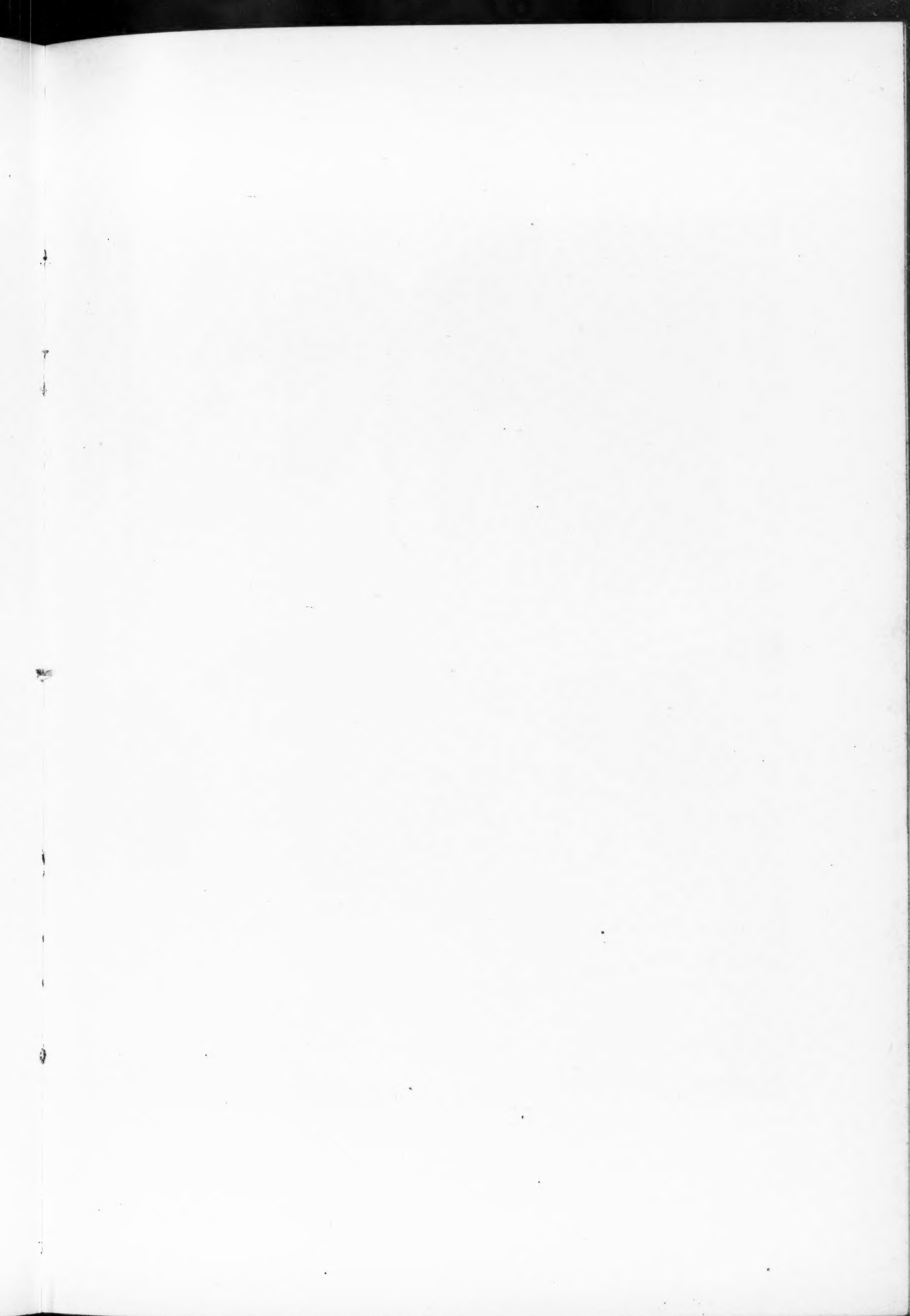
THE BANKING FLOOR, CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Rutan & Coolidge, Architects



STAIRWAY, CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Rutan & Coolidge, Architects

Marble Work by the Davis Marble Co., Chicago, Philadelphia, New York

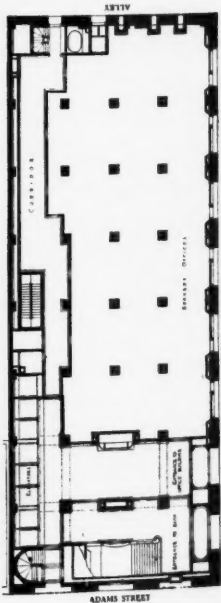
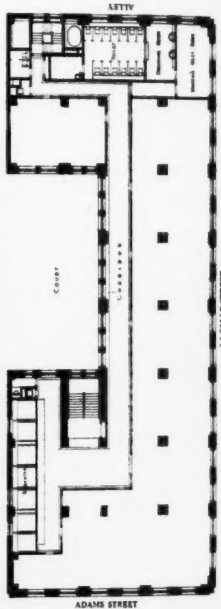
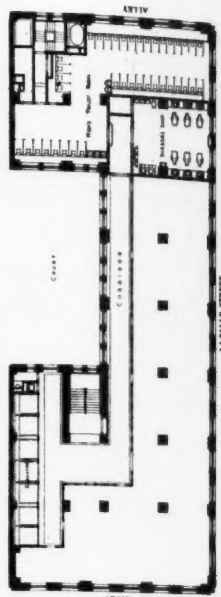
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SEPTEMBER, 1908



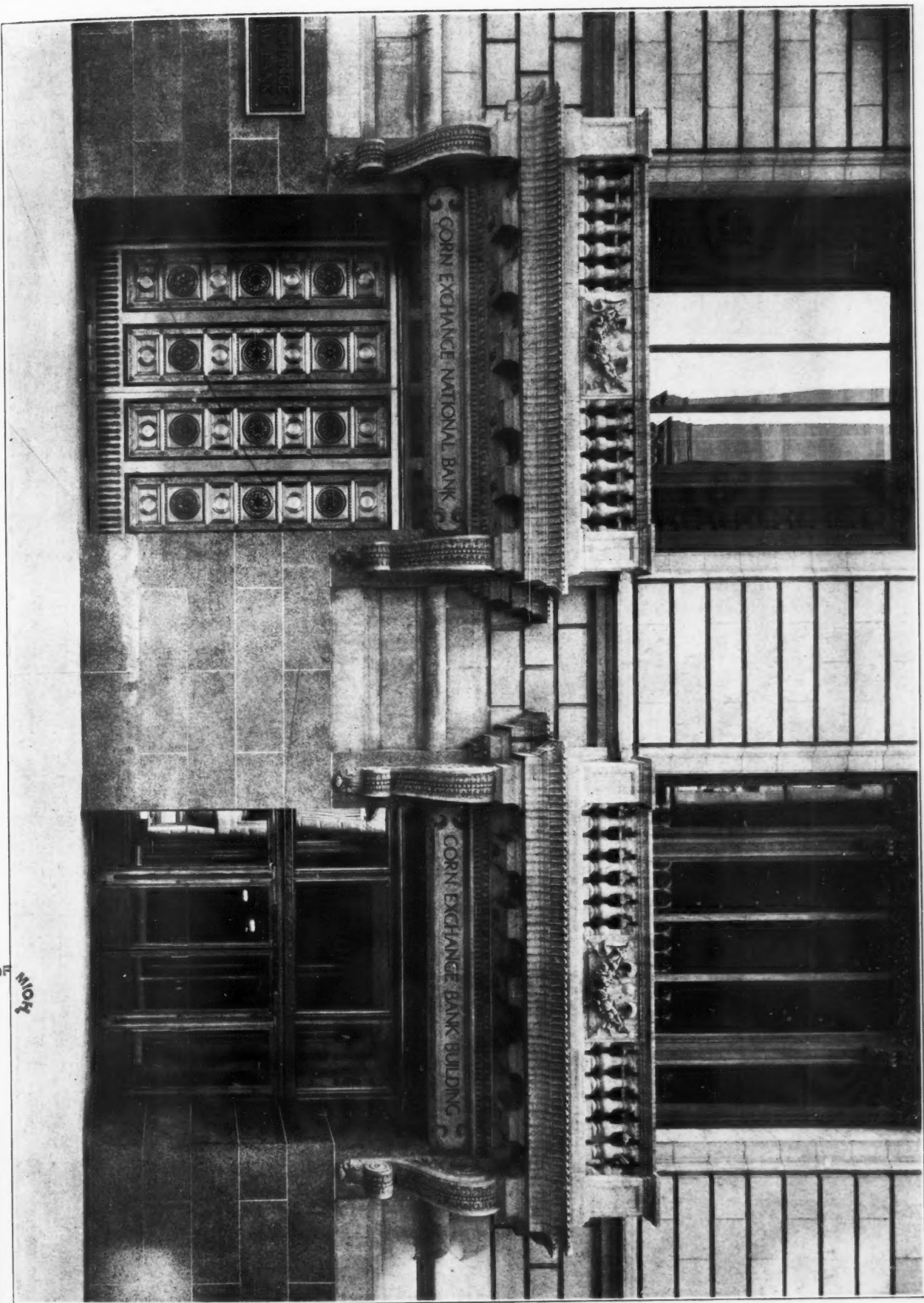


CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Rutan & Coolidge, Architects

THE INLAND ARCHITECT
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SEPTEMBER, 1908

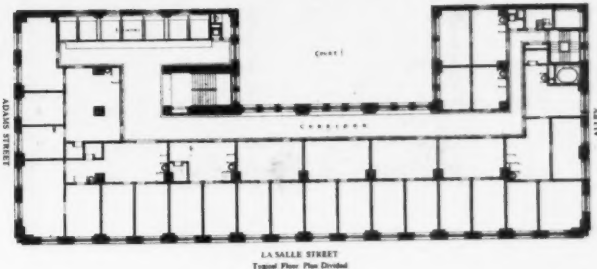
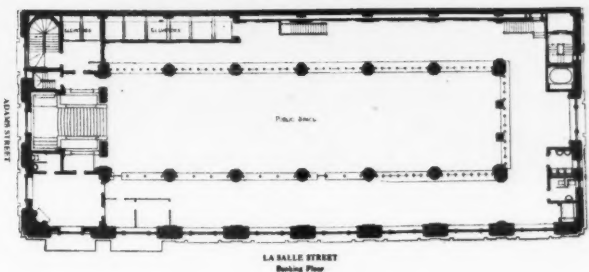


DETAIL OF ENTRANCES CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Ruten & Coolidge, Architects

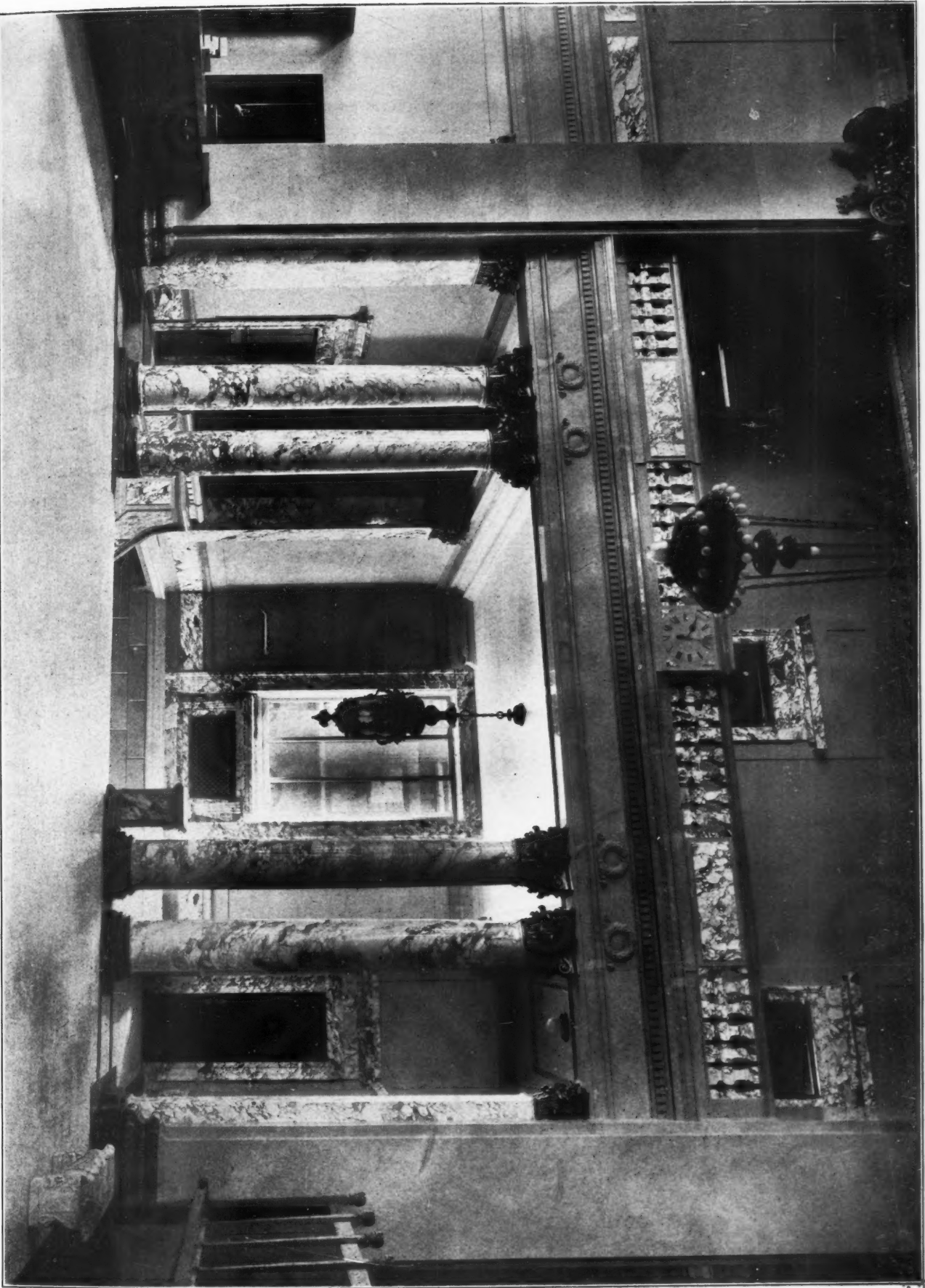


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VIEW FROM BANK FLOOR, CORN EXCHANGE BANK BUILDING, CHICAGO
 Shepley, Rutan & Coolidge, Architects
 Marble Work by the Davis Marble Co., Chicago, Philadelphia, New York

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CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Rutan & Coolidge, Architects

View in the President's Room

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SEPTEMBER, 1908

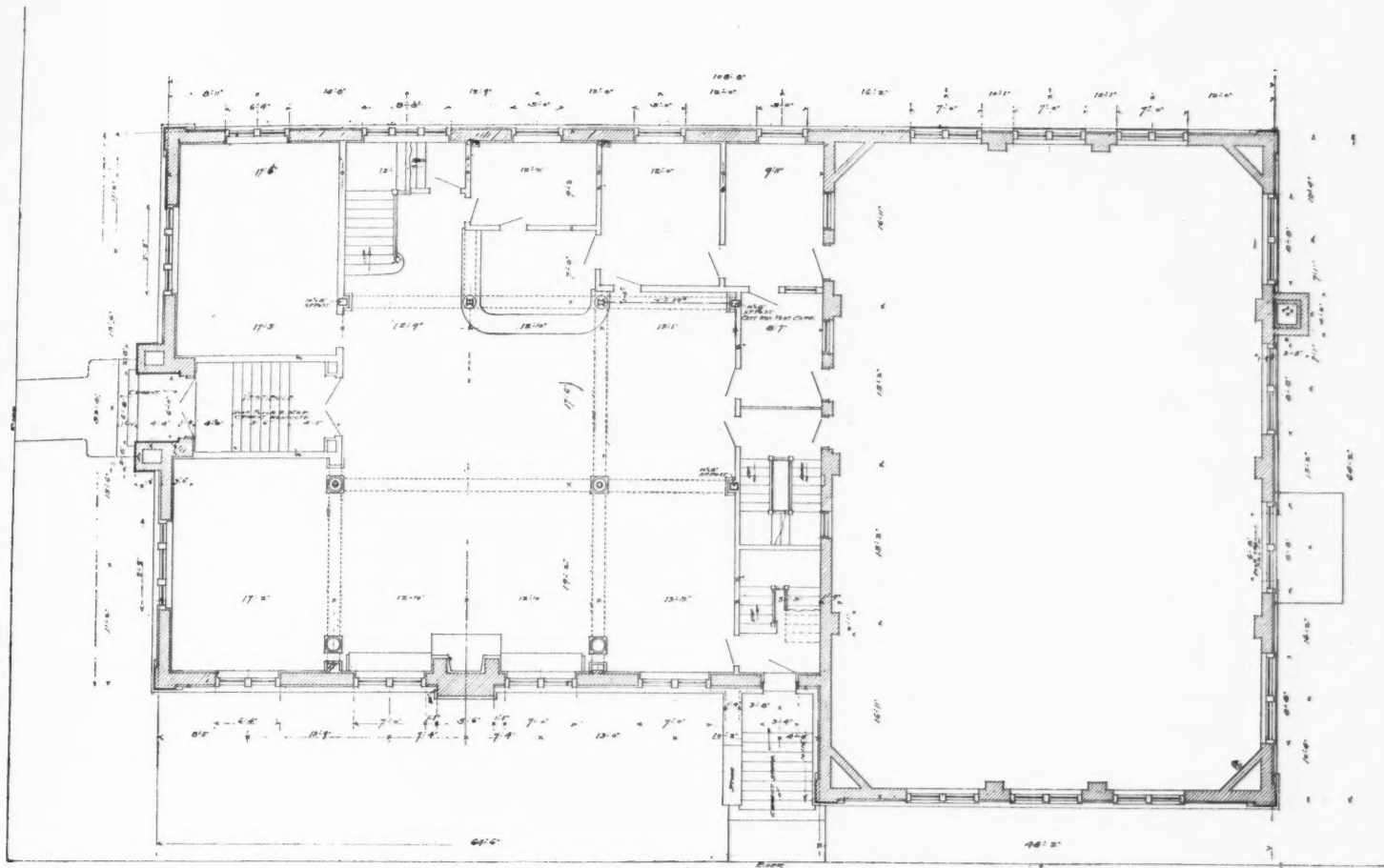
Wood Carvings by Joseph Dux, Chicago



VII
VIEW IN ENTRANCE, CORN EXCHANGE BANK BUILDING, CHICAGO
Shepley, Ruten & Coolidge, Architects
Elevator Signal Fixtures Installed by Elevator Supply & Repair Company, Chicago

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SEPTEMBER, 1908





FIRST STORY PLAN



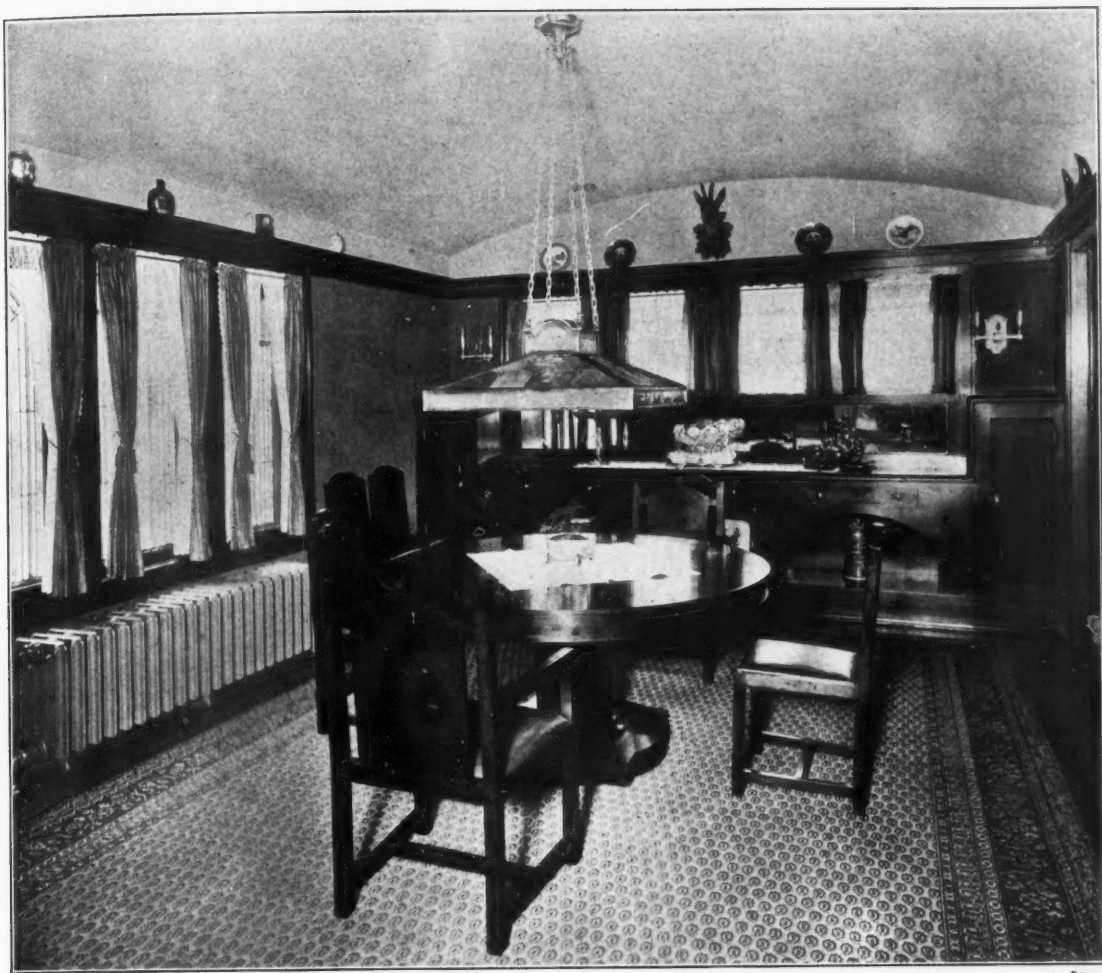
NORTH ELEVATION
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ISHPEMING Y.M.C.A. BUILDING ISHPFEMING MICH.
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THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1908

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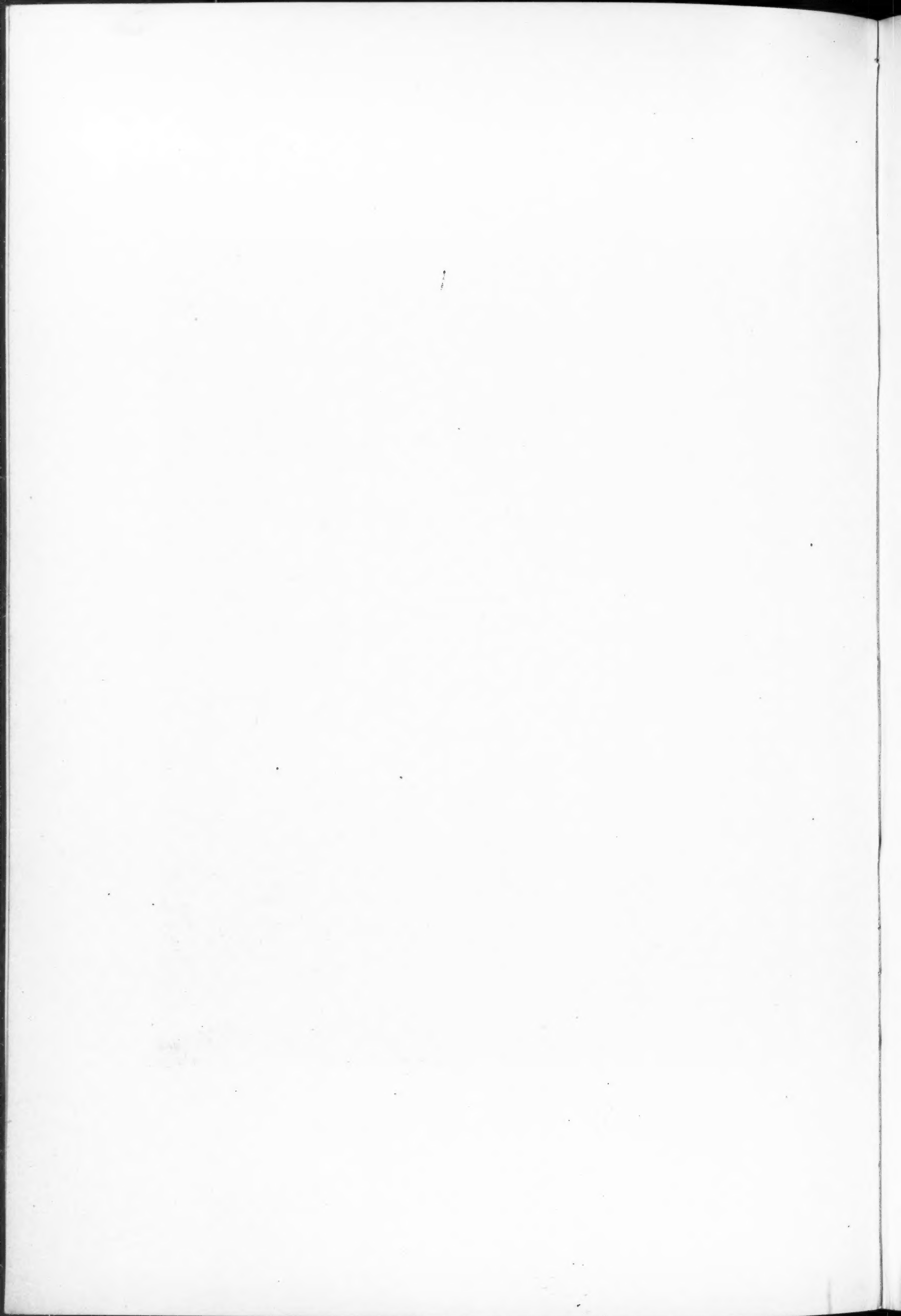
In Dining Room

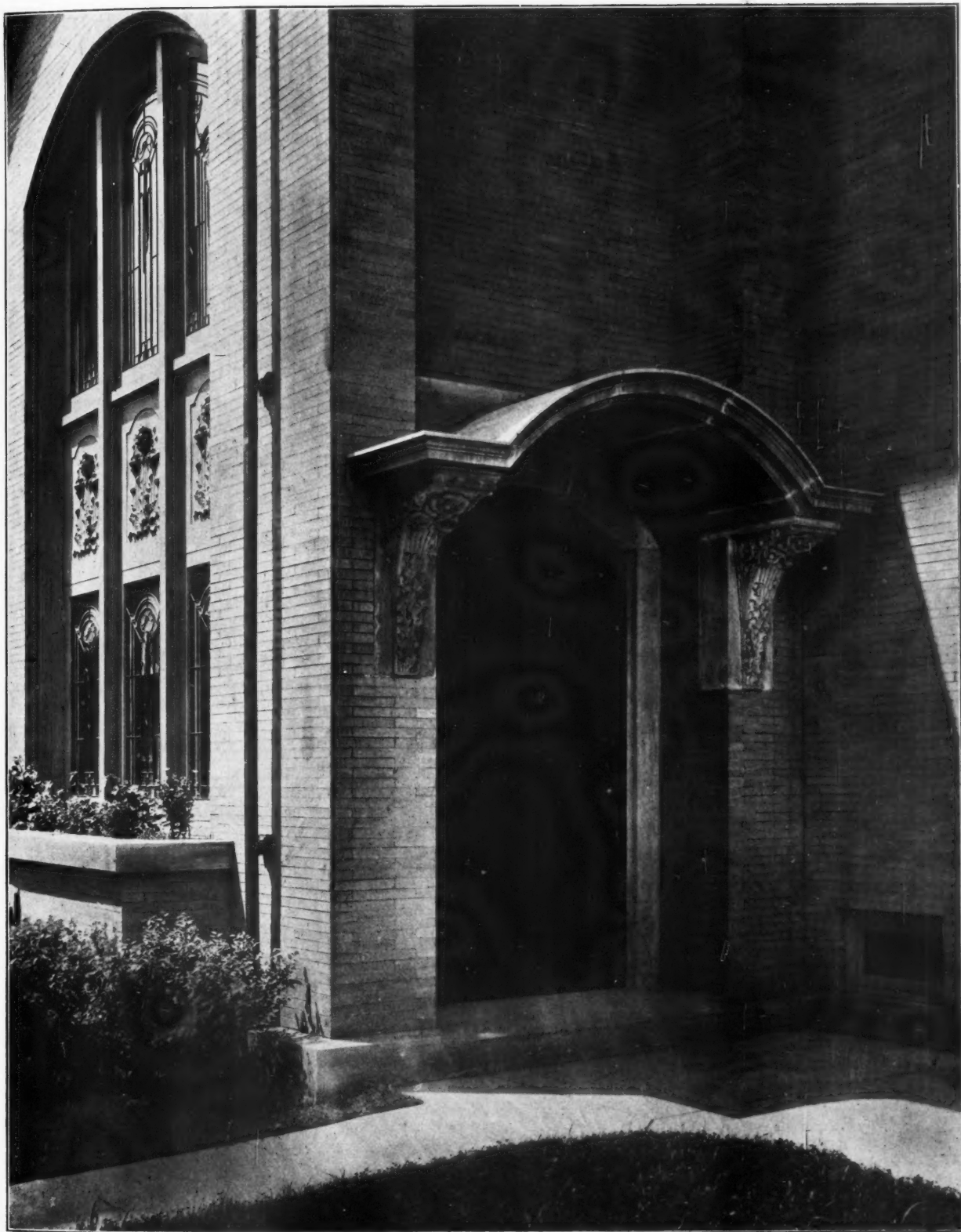


The Stairway

RESIDENCE OF JOHN RATH, CHICAGO
George W. Maher, Architect

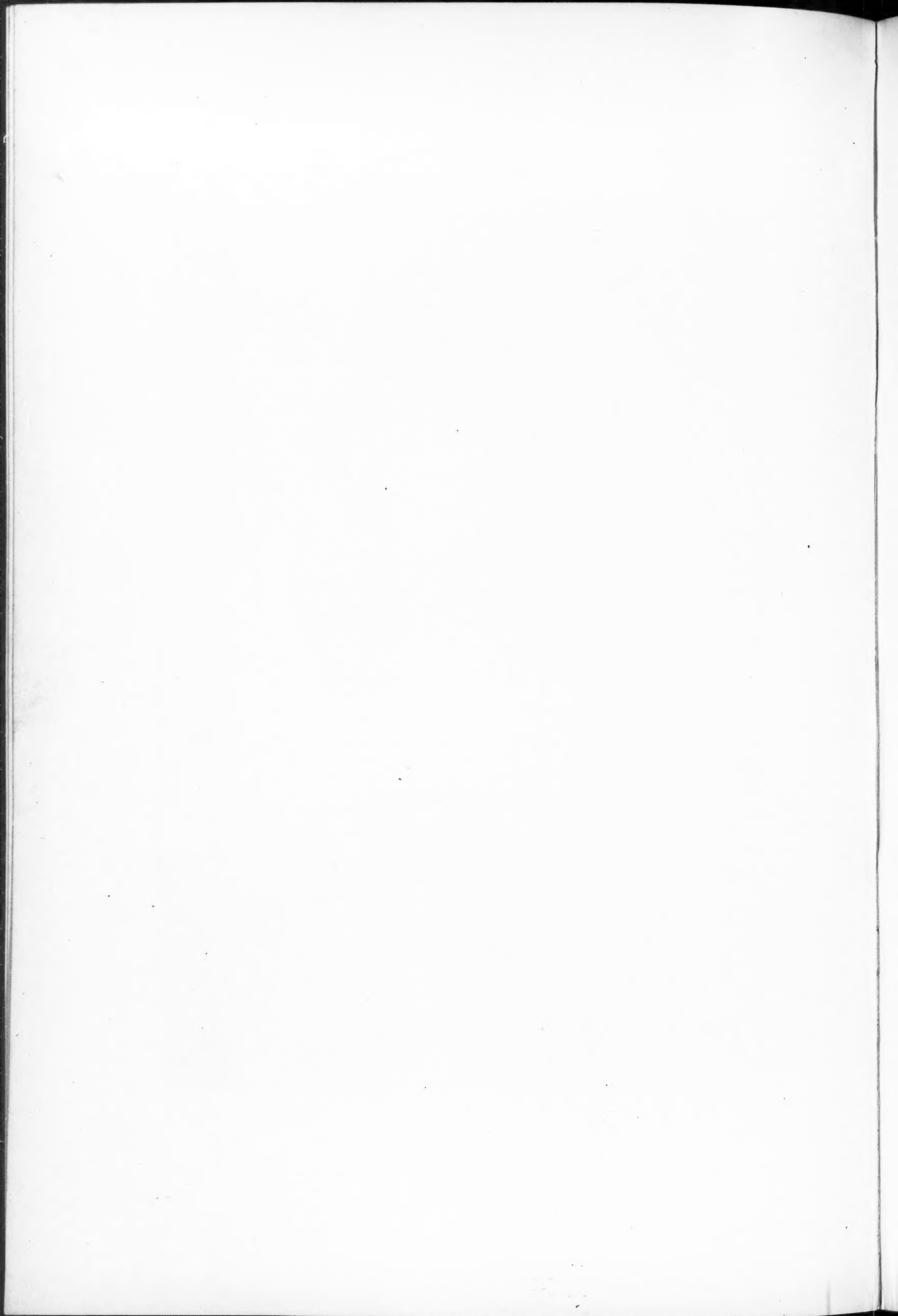
THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1908





ENTRANCE DETAIL, RESIDENCE OF JOHN RATH, CHICAGO
George W. Maher, Architect

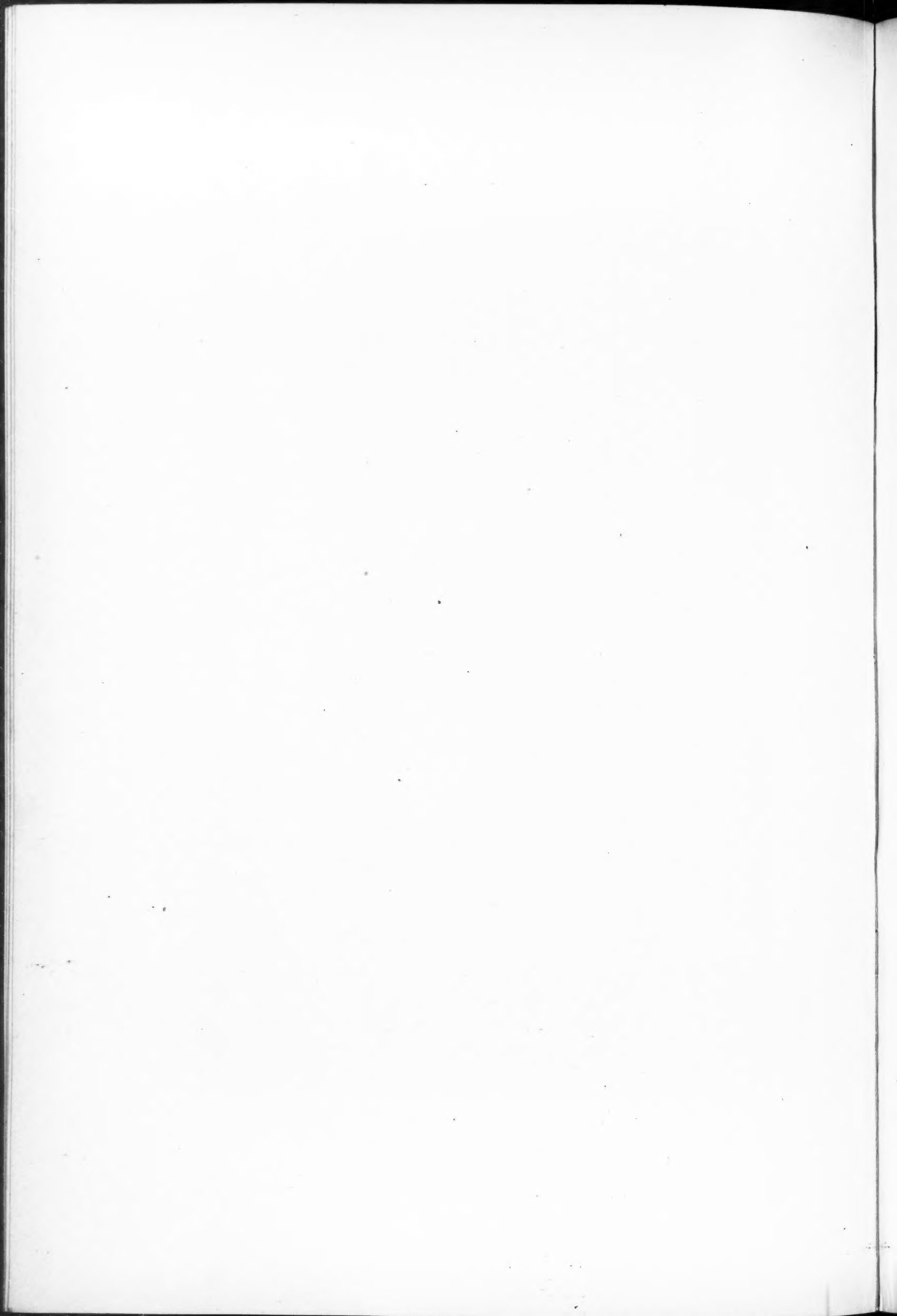
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AND NEWS RECORD
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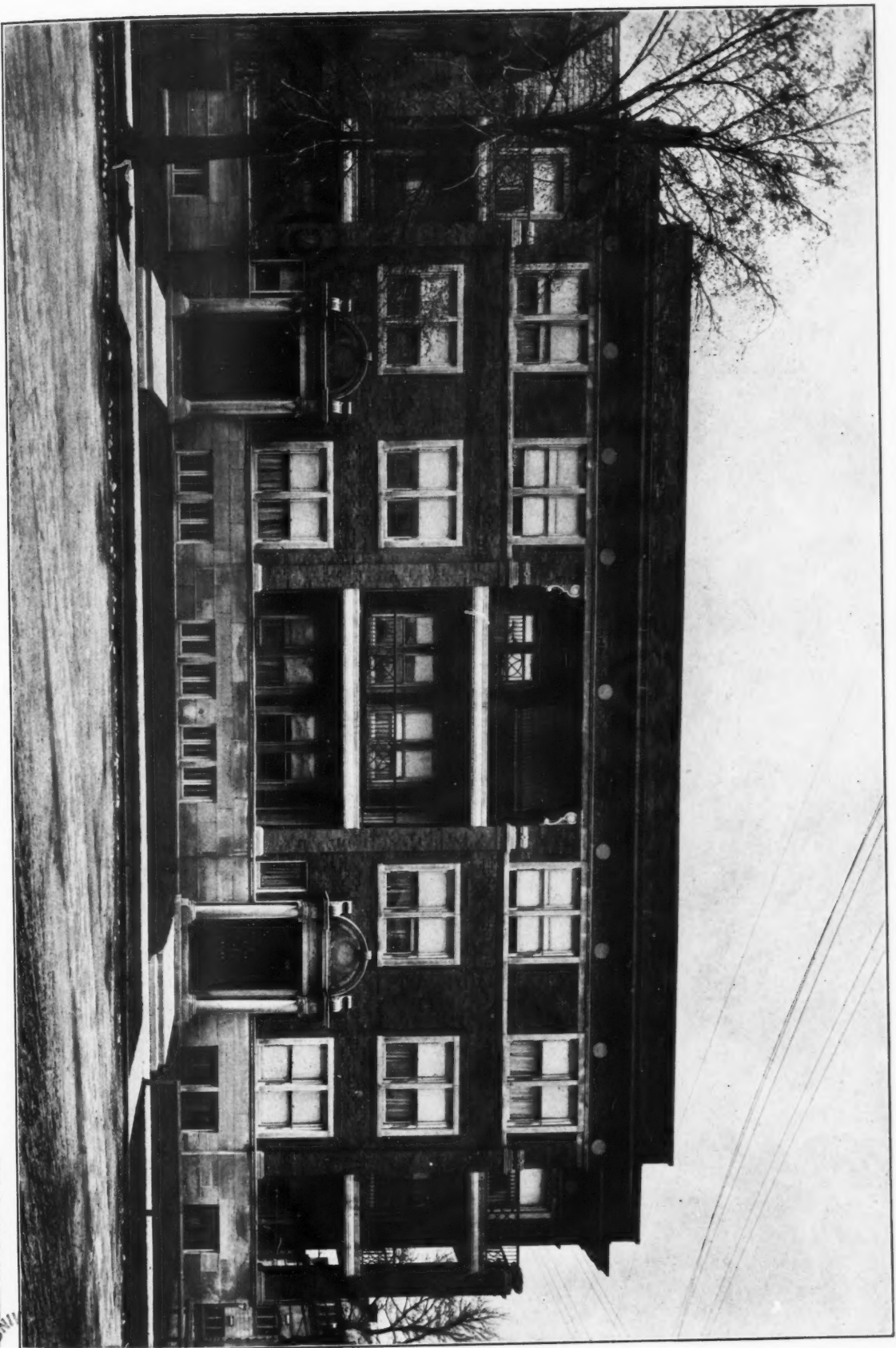




SEVENTH CHURCH OF CHRIST, SCIENTIST, CHICAGO
Solon S. Beman, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1906

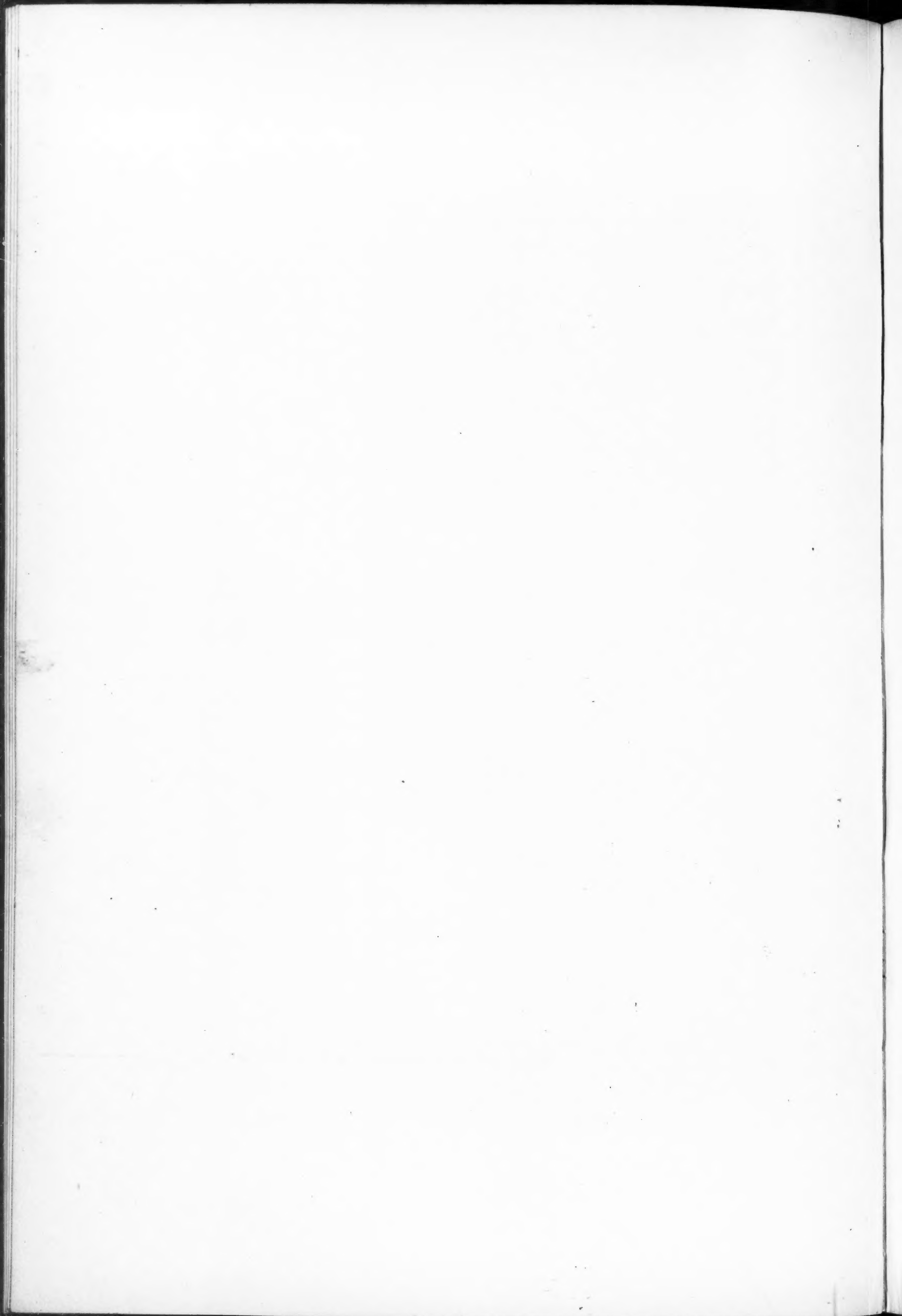




APARTMENT BUILDING, CHICAGO

THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1908

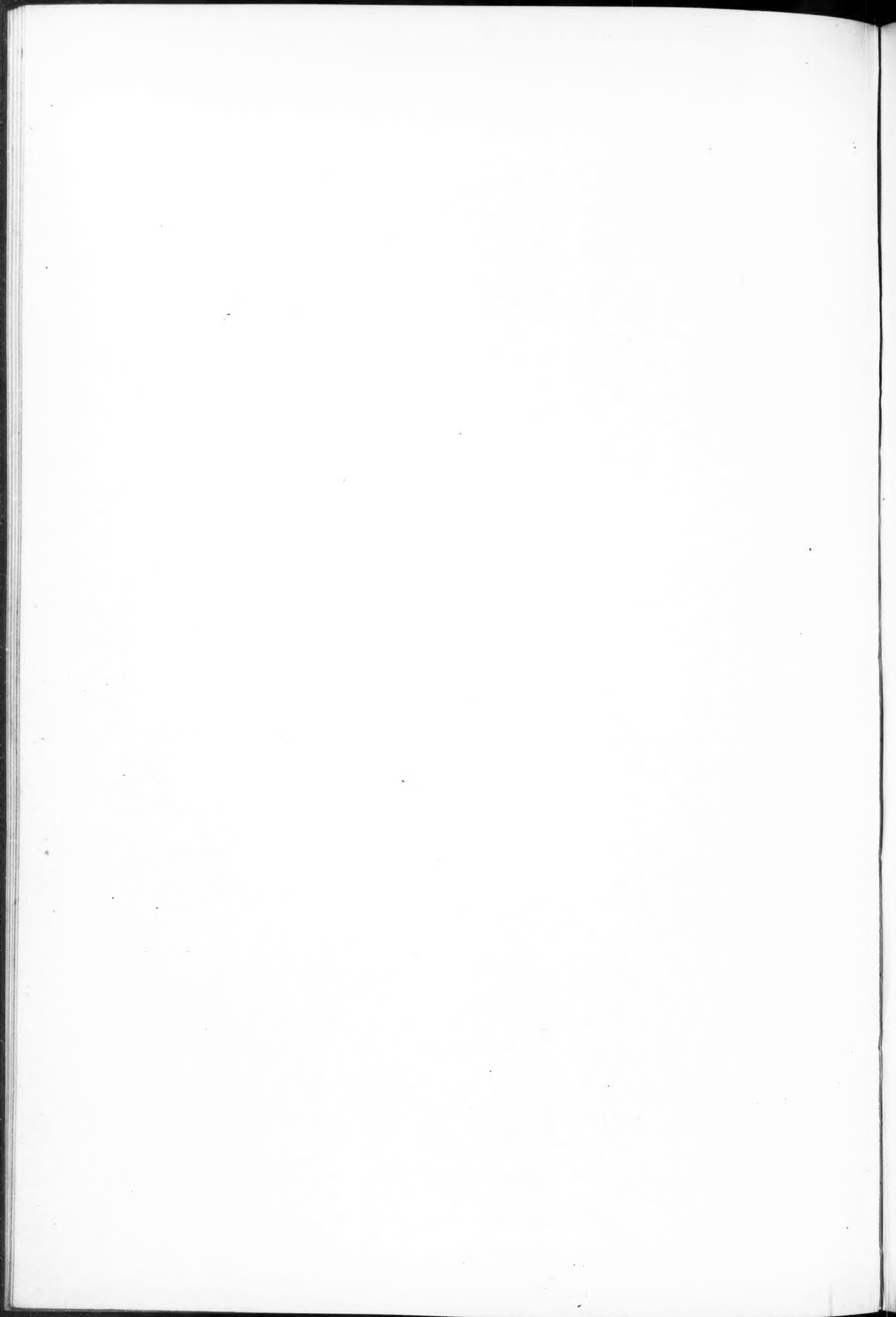
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REAR VIEW, RESIDENCE FOR D. B. DARBY, MARION, PA.
Charles Barton Keen, Architect, Philadelphia

THE INLAND ARCHITECT
AND NEWS RECORD
SEPTEMBER, 1908



work, page 13: "It is related of, or by, the late Mr. Depuy, that he sat at table one evening near a lady whose glass of water," etc., etc. (Repeat four times.) For the entablatures we may cite any thoroughly common jest such as one of those vulgar things depending for its humor on the introduction of Hell or Damn. For the pediment the story should be at least a bit pointed, and just here the one about the duel between the Englishman and the Frenchman in a chamber supplied with a great chimney-piece will do admirably. Here in Detroit and in the provinces generally sympathy is with the Englishman. In Manhattan of course it would never do to put the Frenchman up the chimney.

For the embellishments in relief, such as egg and dart mouldings, cartouches, festoons, etc., we may use such new and crisp and dainty details—especially for the egg and dart—as a series of, "Why does a hen, etc.?" and, for a cute little feature at the entrance, "When is a door, etc.?" And then the house! You all grasp the beauty and feel the emotional appeal of a building or a speech along these conventional and time-honored lines. Is it to laugh or to cry?

Gentlemen, we have crossed the threshold and are in the broad hall, as it were.

A highly distinguished critic of architecture and the arts, aided and abetted by others more or less distinguished, and all edited by a Ph. D., has put forth a series of essays, the first one dealing with Architecture and the Arts of Design. It is not for us, this evening, to review or even to scan the work of the greater critic; but we well may consider certain conclusions which the Ph. D. draws therefrom. And we may do this because of the harm which such ideas, promulgated in such manner and under such authority, may work to an appreciative apprehension of Art—and to the cause of culture.

The method is this: In a so-called university course, an essay on Art is written and published abroad to be studied by those thirsting for Art's satisfying draught. Then follows a small brochure containing questions which are to be answered in writing by the patient who has laved in the limpid waters of the Grand Essay. These written answers are later to be compared with answers printed in a second brochure, that the patient may judge for himself just how much wisdom has percolated into his system during his immersion in the fountain of knowledge.

Certain of these questions with the printed answers I shall pass in rapid survey. I quote—interjecting now and then a comment which you will recognize as my own. Under the general heading, *The Architect at Work*, we read:

Q.—Why is architecture not a pure fine art, but rather a decorative one?

A.—Architecture is a decorative art, because applying form, tone and color to a useful object.

Q.—Describe the general function of the architect.

A.—The architect should provide that a building be convenient, be erected at a reasonable cost, and show beauty, both without and within.

Under *Decorative Art in General*:

Q.—What is the general signification of the term decorative?

A.—Decoration means to apply fine art to a useful article, as much as possible in a structural way. (Another definition could run as follows: Decoration is such treatment of a useful object in its mass, line, color, tone and texture, as to show a variety in unity of each of these elements and of all together.)

Q.—To which art does architecture belong?

A.—Architecture is a decorative and not a fine art, which is representative.

Q.—Refute from it the error that decoration is something extraneous?

A.—Decoration in architecture requires little or nothing added, but only such choice of materials and arrangement of parts that beauty shall result in the whole.

From under another heading:

Q.—Define beauty.

A.—Beauty is the expression of any one of the characteristics which constitute an art thought. (Another definition might run: Beauty is visual variety in unity, seen in one or more of its elements, mass, line, color, tone and texture.)

Much of this sounds to me like the talk-y-talk of a team of German vaudeville comedians, except that we miss the dialect.

Under the heading *Other Minor Decorative Arts*:

Q.—In what way are ballet and fireworks decorative arts?

A.—The ballet becomes decorative in virtue of the dress and pose displayed by the individual dancers, as also by the orderly movement of many of them.

(One would hardly expect a Ph. D. to care to differentiate between individual members of a ballet; but the study of Art enforces powers of observation.)

Now here is a good point:

Q.—And how about mere imitation?

A.—Mere imitation is not highly esteemed.

Under *Landscape Architecture*:

Q.—Compare a tree with a chimney?

A.—The placing of a tree is almost as important, in relation to a neighboring house, as that of a chimney is.

Q.—What concern has art with processions and stage scenery?

A.—Art concerns processions in respect to the order of their constituted parts and the arches and the masts past which they move. Art also governs stage scenery and the disposition of objects on and about the stage.

(Here we get a background for our comedians.)

Under *Workman and Artist* much of value comes to light.

Q.—How has architecture fared since the French revolution?

(The answer might have been "Art stopped short! in the cultivated court of the Empress Josephine," but really it is set down thus):

A.—Architecture has not progressed since 1875.

(And this in spite of the Society of Beaux Arts Architects—or because of it. In spite of the Architectural League of America, in spite of the Chicago School (of whom I am not one), there has been since the year of grace 1875 no advance, no progress—is not this unprecedented?)

Q.—From what source has decorative art other than architecture profited and why?

A.—Decorative art has profited by the various revivals of sculpture and painting which can always draw fresh from nature.

Q.—Per contra, what alone can save architecture?

A.—Only a new structural principle can make architecture progressive!

I wonder if ever in his historical studies the Ph. D. noted a similarity of structural principle in the Egyptian and the Greek, and if so, did he consider the change brought about by the Greek intellectual concept retrogressive? Did the emotional, not to say spiritual, expression of the Gothic arch betoken a backsliding from the frankly brutal materialism of the Roman idea? Shall we need a new language, new parts of speech, new grammar, new syntax, before we shall utter a new thought or formulate an advanced idea?

Let us bring into juxtaposition two or three of these statements, to note them more clearly.

"Architecture is a decorative art, because *applying* form, tone and color to a useful object."

"Decoration means to apply fine art to a useful article, as much as possible in a structural way."

"Decoration in Architecture requires little or nothing added, but only such choice of materials and arrangement of parts that beauty shall result in the whole."

Is this last application in any sense? I shall not attempt to analyze the logic of all this—but right here, emphatically, tersely and earnestly,—I beg to utter a protest. The esteemed Ph. D. has absolutely misconceived the nature and purpose of architecture, and so has his highness the critic, if so be, the Ph. D. editor has rightly construed him.

They both are confusing architecture with *art-itecture* so called; and with *artch-itecture* which are vastly different affairs. Let me define:

He who knows the meaning of beauty, and designs in a knowledge of the deeper interrelation of use and beauty may be, or become, an architect.

He who would adorn use, who would make a useful object pretty—or even beautiful—may become an architect. He is on the road.

And he who builds without inspiration and who does what he does because some one else has done it before him, is just plain architect when he is any thing at all!

The architect does not apply form, tone, or color, or anything else, to an object useful or otherwise. The architect creates an object which may or may not be dedicated to use. Architecture is not applied. Architecture is conceived in fancy and born in beauty—born in beauty and painfully trained to use—if the service of use be the destiny of the special creation. The service of use makes of architecture not the less a fine art—but rather ennobles it.

No merely superficial coating of beauty, no applied art of any sort—only the deepest and finest of the arts can lift the human heart on the wings of aspiration, beat upon the human brain with grand and awful insistence, or bathe the human soul in mystery, as can that essence which rises from the soul of architecture.

And so, gentlemen of the Architectural League of America, this is the back stoop of my academically architecturally constructed speech; it is distinctly up to you to demonstrate that architecture is the fine art par excellence. The art to which painting and sculpture and the decorative arts do minister. Architecture does not tell a story, except in its inevitable disclosure of human ideals and aspirations; but it expresses a concept of Beauty which the decorative arts may, on occasion, enforce. It is for you, then, to demonstrate that your art is not the mere application of cosmetics, that the glow on the cheek and the light in the eye of your creations are not superficial adornment, but are the radiance of a soul within a form which, through its presence, is instinct with beauty.

CONVENTION, ARCHITECTURAL LEAGUE OF AMERICA



THE tenth annual convention of the League was held in Detroit September 17, 18 and 19, 1908. The meeting opened in the Convention Hall of the Hotel Ponchartrain. Newton A. Wells was elected as chairman of the convention and H. V. von Holst as secretary.

LIST OF ATTENDANCE.

Delegates are indicated by an asterisk after the name.

Cleveland.—A. E. Richter,* W. A. Bohnard,* A. E. Bohnard,* H. Dercum,* J. F. Steffens,* H. E. Steffens, J. K. Keller, M. A. Vinson.

Columbus.—Charles L. Inscho.

Boston.—L. C. Newhall.*

Toronto.—J. R. Hynes,* John M. Lyle,* C. H. S. Bond, J. C. B. Horwood.

Pittsburgh.—E. W. Bayer.*

Chicago.—H. V. Von Holst,* E. C. Lowe, P. C. Heayden, H. K. Holsman, I. K. Pond, N. M. Dunning, J. C. Lewellyn.

University of Illinois.—L. E. Wilkinson.*

Urbana, Ill.—Newton A. Wells.*

Cornell University.—A. G. Donaldson.*

Detroit.—Frank C. Baldwin,* Alpheus W. Chittenden,* John J. Frauenfelder,* A. G. Donaldson,* Emil Lorch,* Dalton R. Wells, J. H. G. Steffens, John M. Watt, Cheri Mandelbaum, Hans Gehrke, S. B. Rosengarten, J. P. McDonnell, H. J. M. Grylls, George H. Ropes, B. E. Mills, W. T. Weiler, D. I. V. Snyder, Dewey Halpin, James B. Nettleton, Charles Kotting, A. W. Balle, W. Basil Messiter, C. Howard Crane, Wirt C. Rowland, W. B. Stratton, Leon Coquard, John Scott, Adolph Eisen, Hugo Arnold, Edwin Booth, E. E. Meyers, Edward C. Van Leyen, E. A. Schilling, J. E. Clapp, Harry J. Farwell, John R. Boyde, C. W. Palmer, John

Schurman, Carl Von Gruben, M. R. Burrowes, H. W. Dorst, H. J. Darling, Charles S. King, E. Wilby, H. V. Richards, C. Williamson, R. Finn, R. Mildner, A. Nygard, H. Knapp, F. G. Pickell, Arthur Scott, R. E. Raseman, M. D. Eames, F. W. Weidmeier, Albert Kahn, A. C. Schmook, H. M. Freer, H. T. Keyes, W. F. Goodrich, C. B. Jacobstein, H. G. Muehlman, F. H. Spier, W. C. Rohns, F. L. Smith, C. H. Burrows.

Philadelphia.—C. L. Borie, Jr.,* M. B. Medary, Jr.*

New York.—H. Hornbostel.

The architectural press was represented by M. C. Robbins, western manager *The American Architect*, and Louis Muller, editor *THE INLAND ARCHITECT*.

ADDRESS OF WELCOME.

Mr. Baldwin (Detroit): Mr. President and Members: It is a privilege and a very great pleasure for me to welcome the League to Detroit, and it is not only a pleasure, but it is a very easy thing to do, because we welcome you all as members of one family. We are not asking you to come as strangers. The Detroit Architectural Club has taken great pleasure in making preparations for this convention, and has mapped out a few entertainments which are noted in the program. I wish to say that the Detroit Architectural Club is very glad to welcome all the delegates in its club rooms in the Lewis Block, at 92 Griswold street, and anyone wishing to go there will be escorted by any of the members, and you will be convinced when you enter the rooms that the club has some very high ideals. The club is also very modest in not say-

ing in the program that it will meet the convention delegates, as its guests, at luncheon both today and tomorrow in the hotel. Now the question has been asked of me several times by members of our club, who have not had the privilege of attending other conventions of the league, for what does the Architectural League stand, and how it differs from the Institute of Architects; and I will make this reply, that I hope the business of this convention will bring out the truth, and state the exact status of the league. The reply I have given is, that the Institute is one of practicing architects who have banded together to elevate the standard of architecture. The Architectural League of America is an association of these very same men, and others who are interested in architecture and the allied arts; these men have associated themselves for the elevating of their standards, and the league is for the purpose of making it possible for the young man who is coming on in the profession, to obtain more perfectly and quickly that necessary knowledge of all that is high and ideal in the work. The Detroit Architectural Club is a body of about 110 Fellows, and we appreciate more sincerely than I can possibly voice it this morning, this opportunity that is given us to permit those who are Fellows not having had the advantage of being at other conventions, to come in contact with men who are doing things in other cities.

Mr. Hynes: Mr. President and Members of the Detroit Architectural Club: I assure you I give the feelings of all present when I thank you heartily and sincerely for the kind program you have prepared for us. In looking at the program I think we will have a great deal of gratitude for the club by the time we get through here, and I wish again to express heartily our appreciation for your kindness.

On taking the chair, Prof. N. A. Wells said:

"A man coming to this position is almost always expected to say something, but really there is nothing much to say at the present moment. There is a movement I wish to see directed, and that is, that I want this league to find out where it is at, so that it may get its lines of effort parallel with those of the other organizations. We do not want to try to do the work of the other organizations, for I believe there is a special place for the league and its work, and I wish to put just that word in your ear so you will be thinking along that line during the course of the meetings.

"In the absence of the speaker of the morning I will ask the representative of the A. I. A. to open the discussion and to talk about the different lines of work in which we are all interested."

L. C. Newhall (Boston): There is a special relation that should exist between the different architectural bodies of this country which I wish to speak to you about. I will now tell you what I have in my head regarding what the clubs and the league should be doing. The most important thing is the matter of education. The league is made up of younger men, and I think the educational work should be more or less under the direction of the Architectural League of America and the Beaux Arts League of New York, and perhaps some of the members of the American Institute of Architects. I think the Institute should represent the professional end of it, so that membership in the Institute should be an honor to be conferred for accomplishment. The Institute end of it

should be a body of professional men of the architectural profession. I think the league should have the direct charge of the educational work of the young men represented in the clubs. How I happened to get interested in this thing was on account of getting into the Boston club and seeing what work it was accomplishing. I saw that one year they would have some excellent scheme at work and the next year they would not do anything at all; and I saw that something had to be done. I think—and I believe I am taking the wind out of Mr. Hynes' sails—that we should have a definite qualification for our membership in the league, and no man should be admitted unless he has had a certain amount of education along certain lines; that is, the man, in order to become a member of the league will have to get a certain amount of education before he can enter, and then when he has attained that education he will be in a position to take advantage of the League and clubs and what they may be able to give him; and if he has not been in practice as an architect, or even if he wishes to remain a draftsman, whatever way he wishes to continue, we may settle upon later; but at all events he will then be eligible, and when I say "we" I mean eligible for either the League or the Institute, and after he has served so many years he then becomes available to membership in the Chapters and then full membership in the Institute will be conferred upon him. I think there we have a certain and definite scheme of graduation which I hope everyone will be able to agree upon. I think the League is in a good position to lay out a line of work that will be of the utmost importance to architects at large throughout the United States, and I think when I speak thus I may speak for the American League of Architects. We want the highest qualifications of character also, and it will lie in the hands of both of these bodies to work out this problem.

Professor Lorch (University of Michigan): I have been nursing this subject for years. I think we should establish some scheme of continuous education. Some years ago I proposed a plan and now I will propose it again; that we operate through the clubs. Every club represented here is situated in some good city, and in those towns there are exceptional opportunities for education. The kind of men that we have got to reach is the class that does not complete its work in the high school; and perhaps the man who has gone through college has worked his way through, and knows how to take care of himself. Then again there are the men who cannot have such advantages as I have spoken of, and it is a question, What are we going to do with them? I think they will either have to get a tutor in mathematics or take what they can get by mail. The University of Chicago and other institutions have realized that they can teach by correspondence, but the word ought to be sent out that every young man that wants to become an architect should take advantage of the great institutions and facilities afforded in this country, and that even if he cannot go to college that he can at least study the principles of construction, heating and ventilation, and in fact that there is not one of these subjects that has not been successfully taught in some way, and is now taught in this country; they can also take advantage of the Beaux Arts Society. Again, what recognition would a man have for the work he did unless we adopt some system whereby a man can get a certificate for a certain grade of work performed, and when

we speak of that, we ought to make that certificate worth working for. Establish some standard and have some central board with men of standing to back it, and when you can get men competing for a Harvard or a Washington scholarship you will find them trying for diplomas, or rather certificates, so that the men as they grow will be going up the ladder, and they will have some kind of a document to show for their work. We can teach all of this work as clubs and as individuals, but I don't think we want to do it that way. Now in speaking of correspondence schools, there are indeed some subjects that a man can get by correspondence, and when he cannot get the education he is looking for either in a college or through a tutor, then he might get what he could from that. Some of the best students we get in our school are men who have had this kind of work.

Professor Wells (Chairman): If there is a representative here from the Beaux Arts Society we would like to hear from him.

J. Lyle (Toronto): I do not happen to be a representative of the Beaux Arts. Speaking as a Beaux Art man, I would be glad to say that I sympathize with the speakers of this morning. The difficulty that we have to contend with is in the small towns. It seems to me that the Beaux Arts system of education has accomplished something in the way of education, and has by the competitive brought the weak and the strong men together, and it has been found that the strong man will pull the weaker man up with him always, but such an advantage it is hard to get in the small town. It works all right in the larger cities. The Beaux Arts Society has been criticised as trying to bring French architecture to America. I do not think the members of the society have that idea at all; the idea is to establish the Beaux Arts system of training here, not the architecture. In France the young man has three or four years in the Atelier before he is taken into the schools, and he must have sufficient education to commence his work in the big Atelier so that he can prepare for his examination for the Beaux Arts, and he knows very little about architecture. He first starts in "niggering" or helping the older men, and all the older men come around to criticise him, and he also hears the criticism of others, and it is this very fact that the strong men are thus pulling up the weaker men to their own level. This is one of the principles of the Beaux Arts system which culminates in the great prize or grand prix in France. While in the American and English systems of development there is a tendency towards mediocrity, it is in the French system that they pull the weaker men up by the stronger minds. In the American schools you have to pass a certain amount of examination, and thus go from class to class, so that if the men who are working with you are all of the same class you are not thus put with the highest development of men. If you will look at some of the older Beaux Arts men practicing in America, you will notice a certain getting away from the French detail, and getting possibly more towards Italian or more possibly an individual character in their work, and we have thus the Beaux Arts man trained along these lines, trying to solve the problem himself. I think if a man works along these lines he is bound to develop his own individuality. I think if the League should develop some sort of an idea of architecture that would be suitable to this climate we would be able to do something.

Frank C. Baldwin (Detroit): Mr. Lyle has touched upon one point which I consider in my opinion to be the vital point upon which will hinge the possible future development of an American type of architecture, and it necessarily follows, owing to the climatic differences in the great territory of America, and owing to the tremendous differences of the people, we cannot have one type of architecture that will be called distinctively American. I think the type of North American architecture will be determined by the character of the climate and the people and their wants. Mr. Lyle has said that although the architecture of Great Britain is not as academic as the Italian or the French it has much to commend itself to America, and the reason of that is that the people of North America by family habit and daily use have trained along lines that the British have followed, and the domestic problems (I do not now refer to plumbing and sanitation) of the British are much like ours, and it is a logical consequence that the domestic architecture of America will largely show the British influence over that of any other country. We find in America that it is impossible for us to do some of the things of course that they do in Great Britain. Where the Britisher is very prone to have large expanses of terraces all in the open, where he can live after sun down, we cannot have the same conditions here on account of our heavy dews. We have to cover our terraces or our porches, where he has not. Personally I feel that for our domestic problems the shortest cut will be in the study of what the British have developed and been developing for the last three centuries.

Emil Lorch: There is no doubt that when it comes to teaching, with the large schools of the country, the Beaux Arts Society is doing it the best of any society in the world. The point is this, and I think it is very much in architecture as it is in any art of expression or style: you have to have some individuality; you have to learn that for yourself, and if you have that individuality of manner, if the man who has it is an exceptional man, he will without doubt give you something exceptional. Again, even with individuality, we will always have the men who will follow in another's lead. We must not lose sight of the real idea of this League, and I differ with Mr. Baldwin and some others on that question. I don't believe the process to be one of limitation. We want to foster something that is really our own, and we must not forget that we, like the old Gothic architects, stand on the brink of an era and that the skeleton frame has, after all, developed further here than it has anywhere else.

Mr. Newhall: Talking about the Beaux Arts system, I feel that there is no other system that we know about that will give us as genuine results as that system of training. I do not agree with the results, however, in individual cases, but I think the ground or fundamental of the Paris school training is the one thing that will give us by and by the American architecture. Look at the young men in Chicago today, and if there is anything that spells France, it is there. I think when you see that you must acknowledge that the first step has been taken in American architecture. I think we are doing better work than France has seen for ages. Take for instance in the east; there are architects there who do not know what architecture is, and I wish they were here to hear me say it, for I know that to be a fact, and that is the one curse

of Boston architecture today; they are reactionary. Instead of having a national expression they will start in with perhaps a detail of Michael Angelo and will swing their whole building around that one center; and that is what the Beaux Arts Society is trying to eliminate. I think that is what we must teach these young men, that the fundamental teachings of the Beaux Arts Society will teach problems in a rational way, and after that the manner of expression of the building rests with the man himself. I would not want to design some building you designed, and neither will you desire it; therefore we want and must have individuality about the work.

Mr. Lyle (Toronto): The reason that I brought up the point of style in speaking before is that it seems to me that as Americans we have always had strong personalities, and we have simply carried the architecture of America along with them; but we never had any great number of men working together on the same ideas. It seems to me that we should get a great number of men, not only in New York or Boston or Chicago, but all over the country, working along the same lines. If you have too much individuality you are going to have pandemonium, and it is getting worse, and I think the League should put itself on record as working along some certain lines.

H. Dercum (Cleveland): It seems to me that style is a hard thing to legislate in America. I think the character of it depends more today upon conditions of life and material and the relations of the different materials to one another. I think wherever you find architecture characteristic of the place it will deal with the material at hand, and no matter what style we work with or detail we use, it will develop along those lines.

H. K. Holsman (Chicago): I did not expect to say anything when I came here. It did not occur to me that education would be discussed. I am very vitally interested in education as it touches the nature of architecture. I think well of the Beaux Arts system, where all the big men and the little men get together and where it is the practice of the big men to uplift the smaller minds. That to me is the essential process of education among human beings, and I detest any reference to the establishment of any system of education wherein such a thing as examinations occur. It suggests a thing that is un-American. I do not like any suggestion of a system of education that will put out a sort of examination that men must cram for before they can accomplish anything, and so I welcome that little hint as to the method of the Beaux Arts Society, and I am heartily in favor of trying to do something as a member of this League to systematize the educational efforts, that a man's ability may be recognized, and a mark put upon him—a certificate if you like—to show what he is capable of. Of course we all understand that we must have some foundation of education, that a man must know something of the higher mathematics, but with all this, I say let us be careful not to establish a system of examination that will make a man purely mechanical as an architect.

Mr. Hynes: You started out to discuss the responsibility of this organization to education, and that means we must fasten it down to some responsibility of the clubs. Up to the present we have recognized no foundation on which to build professional knowledge. Some suggest a certain amount of office work; others contact with architectural clubs, and I think that everyone will recognize

that we will not get it in this way. It is the first duty of the architectural body to see that a systematic education is laid at the start, and then they may possibly be able to solve all the other questions. In that respect I feel that this League and the clubs that compose it have this very first duty to perform; but I contend that it is not the duty of these clubs to supply an architectural education for the community. The clubs should take up some part of the Beaux Arts Society training after they have a scientific and historical knowledge on which to work. If we are to establish a natural style we must start on some educational basis first. I think I am not overstating the case to say that medical men and lawyers meet on very common footings, in consultation and otherwise, but the architect is invariably at a very great disadvantage and has very little professional training outside of his own profession. I believe this can be largely overcome by primary education and then he can go on through his artistic development and if such assistance is to be started it means that all the clubs in this League will have to consider a proper basis upon which to work.

Mr. von Holst (Chicago): I think Mr. Hynes put it very clearly that we need a systematic system of education, and from what has been said and from my own conviction I think we agree that the Beaux Arts system supplies his systematic education, something to start the young man on the right road to a proper training for the work that is before him. I think where the function of the architectural clubs and the central organization of the League will come in is to preserve in our cities the element of local talent. The several cities have ateliers and they are run successfully, and the men in them are brought to a certain standard of architectural education through the training they receive in the ateliers, and what the club could do would be to hold competitive, or, rather, competitions in the club which would be of local interest, say, along civic improvement lines, and such competition will arouse and keep alive the interest of the young men in the local conditions surrounding them, and will encourage them to make their own surroundings more attractive and beautiful. I think the men who are going to make a national architecture are the fellows who are now in the public schools, men that have been brought up the way that most of us have been brought up, on book learning, are different from the men who are now being taken out into God's free nature and taught to love the creations that are around them; not taught merely to memorize the works of man, but rather those of nature. Architecture, according to my idea, is the most difficult branch of work that a human being can attempt, because all work, all architecture, if it is perfect, must be a perfect organism, which is a perfect unit. The trouble now, with our draftsmen is that we have to keep them shut up in stuffy offices, possibly working by electric light all day, and they do not get out into the open, into the parks, etc., except possibly on Saturday or Sunday, and with these constant surroundings, where can they get the true inspiration for their work? We have nowadays to sit in our offices and look up books to get inspirations and form, and we do not get as much of it from out-of-doors as we should. I think that the local clubs should, in the education which they may establish, try to give the members, and cultivate in the members, a love of the out-door nature, and a healthy feeling for it, and keep their own individuality alive by joining the com-

munities in trying to solve the problems for better and more beautiful cities, which are the problems that all important cities in this country are setting themselves today, and the lay citizens are more active than we architects in this, who should be the leaders in this movement. The Beaux Arts system should train us to reach a certain stage, but the local clubs should add this local interest by giving work to the draftsmen in competitions, and also giving them sketching which will keep them alive to the conditions peculiar to their particular locality, and I think the central organization of the league could have, for instance, at the annual convention, a competitive exhibition of the work done by the various clubs in that direction and in developing local feeling and encouraging this idea of local pride and self-development.

Mr. Lorch: I move that a committee be appointed who will attempt to put in form a report of what the various clubs would be willing to do to establish lines of education.

Mr. Newhall: I second it.

Carried.

Mr. Baldwin read a letter from R. A. Cram, stating his inability to be present through absence abroad and the death of his father.

Mr. Baldwin: I wish to offer as a resolution that the League in convention assembled extends to Mr. Cram its sincere sympathy in his bereavement.

Mr. Von Holst: I would make an amendment to that, that a copy of the resolution be sent both to Mr. Cram and to his mother.

Seconded and carried.

FRIDAY SESSION.

President Hynes read the report of the Executive Board as follows:

REPORT OF EXECUTIVE BOARD.

On May 9, 1907, the President of the League and the Toronto Architectural Club selected the Executive Board as follows:

Vice-President Jno. M. Lyle, Corresponding Secretary A. H. Chapman, Recording Secretary H. Eden Smith, Treasurer C. D. Lennox, J. C. B. Horwood, Eden Smith.

In compliance with report of Special Committee on Reports the Executive Board designated Washington as the seat of headquarters of the League, and Mr. H. S. McAllister of Washington permanent Secretary.

The redrafting of the Constitution of the League was also made (some slight changes showing in the report which contains the entire series).

The proposal to issue certificates of membership to individual members was considered, but not having satisfactory information as to qualifications of applicants nothing was done that might not be satisfactory to the League, for the present.

Executive held competition for a seal for the League with two prizes, 1st \$25.00 and second prize of \$10.00.

Washington Architectural Club and Washington Chapter of A. I. A. invited the League to assist in subscribing prizes and holding competition for the decoration of Pennsylvania avenue, Washington, on the forthcoming inauguration of the President, but as other national societies were not participating excepting through their local members the Executive determined not to take part.

The Publicity and Promotion Committee have to report the admission to membership of the League the Architectural Club of the Washington University, St. Louis, and the Gargoyle Club of Cornell University, New York.

The Traveling Scholarship Committee was not called into active service during the year.

Architectural Annual has been ably handled by Mr. Poggi, chairman of the committee.

At this point of the proceedings the report of the

committee on education was read by Mr. Wells, the chairman of the committee. This is published elsewhere in this number.

Motion made that convention resolve itself into committee of the whole, and proceed with the special matter in hand.

Carried.

J. M. Donaldson (Detroit): I come in behalf of the American Institute's president and at his request to confer with the committee, or preferably with the body of the League, respecting closer affiliation between the Institute and the League and sister organizations that should logically and properly work together. I am totally without knowledge as to detail as to what may have been done in the past respecting this particular matter, and I would be glad to hear from Mr. Newhall, I believe the chairman of the committee, and also to receive, if possible, the expression of the League regarding the question under consideration.

Mr. Newhall: The Institute has a standing committee that has had under consideration the question of bringing into communication the different bodies representing the architectural field of America. The committee has written to all known bodies, societies and clubs throughout the country, and we have had favorable answers, in which they have stated they would be in favor of closer union, and I should have myself had here the papers covering that ground, but those societies, covering the whole country, that is, architectural clubs or societies not affiliated with any other organization, have showed a willingness to co-operate with the Institute in any way that would promote the work in hand. The questions that went out finally was as to whether the clubs would welcome closer union or co-operation with the A. I. A., and of course the Institute has felt that in the League there was an organization which if rightly directed really represented and should represent the bodies that we come in contact with. The prime object of this was to see if we could not, by undertaking things the League could not do, and that the Institute should do or the Beaux Arts Society could or should do, if we could not in some way thus promote the interests of architecture throughout the country. I myself had a scheme which looked towards the forming of a general committee which should represent the Institute and the League and the Beaux Arts that should have the general direction of the work of the general education of the young men throughout the country, and I feel that in this matter the League should be advised by the Institute and it would be wise if the League would appoint two or three gentlemen to meet the committee established by the Institute, and that these gentlemen meet a representative or two of the Beaux Arts Society, and that the three bodies might thus get together, and I would therefore suggest, Mr. Chairman, that the League appoint a committee of two, and I don't know but what I will make that a motion that the League appoint two gentlemen to get in touch with the Institute looking towards a conference with the Institute and the Beaux Arts Society, for the furtherance of general education.

Motion seconded.

Mr. Henry Hornbostel: I know the sentiment of the Beaux Art Society very well; they are always about the same, they never change; and I know if you gentlemen would appoint a committee to confer or ask the Beaux Arts

Society to confer with you and the Institute, they would be only too glad to do it, because their aim is the same as all societies, to help the young. The society naturally started this thing and carried it on to this point and they have had some success, and this success is caused principally by the activity of its members and their sacrifices; they have refrained from entering any other field and have been accused of a certain amount of exclusiveness, but that is not so, for they are generally a jolly good crowd; they live to enjoy themselves and do so in educating the young, and in having a dinner once in a while, and they would be only too glad to have a committee appointed to confer with them; they have no axe to grind, but simply wish to see their little scheme of education succeed; they naturally would resent anything that would try to do away with their little jury, of course, but they would heartily greet anything that would produce the end which they are aiming at, no matter in what form you do it, and you really are all aiming at the same thing. The young man is the one you want to give the chance to, for he is the material that makes the societies of the future, and if you do not help him you are at a loss.

Mr. Wells: The motion stands that we appoint a committee to confer with other committees from the other two bodies upon closer affiliation. Should we definitely state the number of the committee and limit the date to within thirty days or leave that open—there is nothing said about giving this committee authority.

Mr. Hynes: What the committee should do would be to send it back to the executive committee to take action upon it.

Mr. Wells: The motion is that any action this committee as a whole will take will be brought up tomorrow for action.

Motion above referred to was put to vote and prevailed. This committee as selected consists of Mr. N. Max Dunning, Chicago; Mr. F. C. Baldwin, Detroit; Mr. J. P. Hynes, Toronto. We would recommend that the time and place of meeting of this committee with the committees above referred to be left to their discretion.

SATURDAY SESSION.

Mr. Wells: The first thing will be to hear the reports of special committees.

REPORT ON UNIVERSITY FELLOWSHIP.

The Committee on University Fellowship submit the following report:

The scholarships to be awarded consisted of three at Harvard University, two "Specials" for one year each and one "Regular" for one year with the possibility of a second year, and one "Regular" at Washington University, St. Louis. No arrangements had been made by the outgoing board for awarding these, doubtless because, as Professor Warren had suggested to them, the appointment of a special committee was to be recommended at the 1907 convention.

The close of the college year being at hand and in view of various circumstances, prompt action was necessary. Arrangements were accordingly made with President L. C. Newhall of the Boston Architectural Club to hold a special competition under the auspices of that club in Boston. Two men were thus selected for the "special" scholarships, no candidates appearing for the "regular" one.

The Washington University scholarship was being held by Mr. Anton Jensen of St. Louis, and his record being an excellent one, he was recommended for reappointment for the year 1907-08, thus enabling him to graduate this summer.

Regarding the Harvard scholarships for 1908-09: There were twenty-seven applications for the scholarships from various parts of the country, and on May 2d eighteen men took part in

the competition, on a program prepared by Professor Warren, the drawings being sent to Cambridge for the judgment. The jury consisted of Mr. R. A. Cram, representing the League, and the staff of the Department of Architecture at Harvard University. The successful competitors were Messrs. Larsen and Fox, both of Boston, Mr. Edward L. Gahl of St. Louis being a close third. In view of the excellent showing made by Mr. Gahl, Professor Warren has suggested that in the event of no applications for the "regular" scholarship, it could, with the League's consent, probably be awarded to him, and this your Committee has recommended.

Upon looking into the status of the scholarship at Washington University, we were finally notified by Acting Chancellor Snow that a scholarship had been granted the League and was to be awarded under conditions partially stated by him and to be worked out in detail by Professor Mann and this committee. Washington University wishes to favor regular students, hence ability to enter college is required of applicants. The scholarship is, moreover, a most valuable one, since a man who does meritorious work during the first year may be recommended for a second, third and fourth year, thus entitling its holder to free tuition during four years. The name of the holder will be given out in a few days.

Your Committee feels that not enough interest has been shown in the regular scholarships. Though they are of far greater value than the special scholarships, few applications have thus far been received for them. This is probably due in large part to the fact that so many of the very young draftsmen did not complete their high school course and so are unfitted to try for them, while many others hardly realize their value educationally and the distinction they would bring them.

(Signed) EMIL LORCH, Chairman,
CHARLES T. IGTHAM,
A. G. HEADMAN,
Committee.

Mr. Newhall: I do not think anyone of the competitors is entitled to any money for what has been put before us in the way of a seal design.

Mr. Hynes: I move the convention that the secretary be instructed to return the designs to their several authors, with an explanation, stating that none of them were deemed worthy of the awards offered.

Carried.

Mr. Borie (Philadelphia): I have a communication here from Mr. Glenn Brown of the Board of Regents of the National Academy of Art. The proposition as far as I understand it is to have a federation in all the art societies in this country which will hold regular meetings at Washington. I would suggest that the matter of the appointment of delegates to this convention to be held in October of this year be made, and I would move you that the incoming president of the League appoint such a committee at his discretion to take charge of the matter.

Carried.

Mr. Wells: Is there any further general business? If not we come now to the appointment of standing committees, and I shall have the honor and pleasure of making the following appointments:

COMMITTEES (1908).

Architectural Annual—L. C. Newhall, Boston; Chas. Mason Remy, Washington, D. C.; C. L. Borie, Philadelphia. Additions left to incoming executive.

Education—Prof. Newton A. Wells, Urbana, Ill.; H. von Holst, Chicago, Ill.; Prof. C. A. Martin, Cornell University.

Traveling Scholarships—(Re-appointed) Prof. Percy Ash, Washington, D. C.; Albert G. Skeel, Cleveland, Ohio; S. G. Gladwin, Cleveland.

University Fellowships—Prof. Emil Lorch, Ann Arbor, Mich.; August G. Headam, Philadelphia, Pa.; John T. Comes, Pittsburg.

Publicity and Promotion—Jesse N. Watson, St. Louis, Mo.; Alfred S. Alschuler, Chicago, Ill.; John M. Lyle, Toronto.

Mr. Newhall: At this time I wish to say I think the selection of the next president of the League is a matter of vital importance. Our retiring president has led us, Moses like, through a wilderness of doubt and trouble, and to bring his efforts to their full fruition we must have a man fully capable of fulfilling the ends and purposes of this League, one that will do the work Mr. Hynes has begun, and do it well, and I have the honor of placing the name of Mr. Frank C. Baldwin in nomination for the office of president of the League.

Mr. Borie: I would like to move that the nominations be closed.

Motion seconded.

Carried.

Mr. Wells: It seems to me to be by acclamation gentlemen.

Mr. Baldwin: It would be false modesty if I undertook to express any idea of lack of appreciation of the honor that has been tendered me, but I feel that I ought to set myself right before you. If you want a man who will hold—and this is my conviction—that the Architectural League is the training ship for that greater navy, that it is the preparatory school for that greater college, the American Institute; that when a fellow has qualified in the League he may pass a satisfactory examination and be admitted to that body of practicing architects; if that is to be the policy of the League that expresses my convictions, and that conviction is that the work of the League is educational and parallel with the Institute, and in a sense must be taken up as a consecutive movement with the Institute as the climax. It is my estimation, whether or not the work of the League and the work of the Beaux Arts Society is to be parallel and in harmony I do not know, and I should think that it ought to be, but I have the one idea only, that this is the stepping stone to that for which we are all leading. If that is the policy of the League that is my pretty strong conviction, and if it is not the policy I think you had better cast about you for a man who is more familiar in what you are aiming at, and the methods which should be adopted to attain the desired results. For myself, personally, words fail me to express the honor that is intended, but I can not stand here in a false light, and I feel you are making a tremendous mistake.

Mr. Newhall: I feel deeply on the question of who is to be our next president, and there seemed to be a unanimous opinion among the members that he was the only man for the place at the present time, and I hope we will have him.

Mr. Wells: Mr. Baldwin's convictions are my own. Mr. Baldwin has stated where he stands, and now is the time to speak or forever after keep silence. If we put Mr. Baldwin in the harness we are going to follow his lead.

Mr. Dunning: I think Mr. Baldwin has fulfilled every duty that could be asked of him, it should certainly be the aim of every enterprising architect to be a Fellow of the American Institute of Architects, and there is no reason why the training of the clubs should not make him a better man and a better member of the Institute eventually. I want to personally support his nomination.

Motion was here made that the secretary cast the ballot of the convention, the unanimous ballot, for Mr. Baldwin for president.

Motion carried unanimously and Mr. Frank C. Baldwin was duly elected and declared president of the Architectural League of America.

Mr. Baldwin took the presidential chair and addressed the convention as follows:

It is impossible to express my appreciation for the compliment tendered me, but I can only say that from the bottom of my heart if indefatigable effort will do anything my effort will be entirely at the service of this association, and I hope I can do the work with as much success as it has been done by our past and honored president, Mr. Hynes.

May we have the report on the Educational Committee report now?

REPORT ON COMMITTEE REPORT ON EDUCATION.

We recommend the adoption of this report as read.

We also urge the carrying out of the suggestions made for attaining a higher standard of education, subject to the action of the special committee on education. These recommendations are as follows:

That the Clubs put their energy on the stimulating of an enthusiastic activity among its members which will banish from the club rooms the commercial spirit and establish a closer relationship between the older and younger members of the club.

That this can best be accomplished by the "Atelier system" of working, in which the older men give their time and energy to teaching the younger men by criticism or working shoulder to shoulder with them.

Your committee believes that the education of draftsmen should include a thorough training in design and in historical and technical knowledge, and to this end, establish club "Ateliers" and maintain and require attendance upon classes in construction, history of architecture and free-hand drawing from cast and life.

Report of committee adopted.

REPORT ON ARCHITECTURAL ANNUAL.

In the absence of the report from the chairman of the Committee on the Architectural Annual, we recommend that the outgoing executive be empowered to complete this work with the present chairman of the convention and turn the same over to the incoming executive and that the incoming executive be instructed to, as far as legally possible, cancel all contracts at present standing with the committee on the Annual in as far as they have been objected to by clubs that are members of the League.

Report adopted.

Mr. Baldwin: The next in order of business is the designation of the place of the next annual convention.

Mr. Hynes: I believe there is a club that would have offered the invitation to this League if it had known what it does now, and I now would like to move that Boston be designated as the next place for the holding of our convention.

Motion seconded.

Carried.

Mr. Wells: I take great pleasure in having the opportunity to move a vote of thanks to the Architectural Club of Detroit and I would like to include in that personally my thanks for the care and attention of its president for the royal time we have had here and the capital dinner we have partaken of.

Carried.

Mr. Wells: I wish to move further that a vote of thanks be tendered to a number of people for their kindness to us, and for their hospitality extended to us during the convention, notably to Messrs. Berry Brothers, Mr. Freer, Messrs. Walker & Son, the owners of the automobiles, the Powabic pottery, the Packard Company and the Steel Products Company.

Motion carried.

Mr. Dunning: I move that a vote of thanks be given

to the retiring officers of the League, to the president, Mr. Hynes, and the other officers and members of the sub-committees who have so generously acted for our welfare.

Motion carried.

Mr. Hynes: I would now move that a vote of thanks be given to Mr. Wells, our presiding officer, and to Mr. von Holst, our secretary, for their services during the convention.

Carried.

Mr. Baldwin: This convention has perhaps done something very good in the history of the League, it can be truly said in the 1908 convention the fellows took off their coats and went to work (laughter), and it is now with regret that I will adjourn the convention of 1908. (Applause.)

THE BANQUET.

Mr. Grylls: Mr. Baldwin, president of the Detroit Architectural Club, seldom makes mistakes, but I must confess that tonight he has made a grave one, for instead of allowing himself to be made toastmaster of this convention, he has kindly asked me to take his place, and I am extremely sorry for all of you. I will say from our experience with the president of the club that you are in pretty good hands. I was pained, and at the same time pleased, to hear that our Congressman, Mr. Edwin Denby, has been called out of town tonight, but I am pleased that Mr. Baldwin has kindly consented to take his place. Mr. Baldwin.

Song: "Jolly Good Fellow."

Mr. Baldwin: Mr. Toastmaster and President of the Architectural League of America, and Fellow Members: I regret that I can not take the place of Mr. Denby tonight with you. Mr. Toastmaster, it is one of the greatest privileges given to a member of any architectural club of any city to take part, no matter in how humble a way, in the entertainment of a gathering of this sort. I feel that the members of the Detroit Architectural Club have cause for thankfulness because of your kind acceptance of their invitation to make Detroit the headquarters of the convention of 1908, and that they have had the opportunity to discover that which will make more for the coalition of the interests of the architectural interests than anything that has come into the club since its origin. It is the opportunity to meet, in an intimate way, and to touch elbows with the good fellows of our profession that is more to be valued than anything we can get out of dry papers prepared days before hand, as I know some of those we are going to get tonight were. (Laughter.) What can be a better inspiration to any than this sort of a gathering. I am glad we have had this opportunity to get you all together, and I feel that it is the Detroit Architectural Club that is receiving the most benefit. (Applause.)

Mr. Grylls: I can't tell you how pleased I am that you had to make that speech instead of myself. (Laughter.) I shall be a little shy of telling Mr. Denby of how capably Mr. Baldwin filled his shoes. Dry papers—that is a hot proposition for a toastmaster. I didn't expect it. I am going to disappoint you, however. The first speaker on the program and by the way he does not know he is going to speak, is not a dry speaker, at least I have not observed it. I have been requested to ask Mr. Henry Hornbostel to speak to you tonight and I will simply say I ask Mr. Hornbostel to speak.

Mr. Hornbostel: Mr. President, and the Bunch: You

know it was perfectly delightful to see how utterly bored you all looked when you were doing business and how pleased you were at having your photograph taken, it was perfectly wonderful to go through the automobile factory and the tile factory, and see all sorts of delightful colors and shapes, and you know the best of all to see was Detroit itself. As I was going around the town I suddenly discovered that it had some good architecture—that is curious, too, but it is not curious at all after I met the architects, and one really can appreciate it from the spirit there is in Detroit, that makes this little—no, big—city perfectly delightful. Some things are really worth looking at, but the architects themselves, they are really better, and when we visited the residence of one of those architects it was so delightful that I almost became a socialist. Well, sentiment is really the juice of the whole matter, and it is wonderful to see the impression of it in Detroit. But I want to draw your attention to a little more serious things. The public at large do not appreciate real sentiment as the public should, as it is expressed in professional or commercial enterprise. The sentiment, the admiration and the appreciation of the real men who try to do something, no matter in what field it is, should be fostered in this country, and when I tell you I was pleased with your domestic architecture it really sounded nice to me. You know, after all, a sentiment is the only thing we can live for, the only thing which counts, individual effort, individual sentiment. It is an affair of this kind, where you come into a dining room, and it is really a pretty room, with good things to eat and good companionship, it is here that we can meet and gossip and exchange ideas, and each one of us lives with some idea you know, and it is here we can talk of art, professional ethics, sentiment and the things that make life worth while, and it is here that we find that it is not always the almighty dollar we are all striving for.

Mr. Grylls: I personally do not think we needed champagne, cigarettes or cigars, we have had them all in your talk, Mr. Hornbostel; it has been delightful. I am going to call upon Mr. Newhall, who is listed here on "Architectural Traditions."

Mr. Newhall: I tried to prevail upon your presiding officer to have the champagne last. It is always an inspiration to hear Mr. Hornbostel talk. He is the *it* in America today, because he happens to be the typical example of the somebody who attempts to and does do something; architectural traditions do not mean anything unless they mean genuineness of effort in the heart of the man that makes the effort; I have seen architects who grovel in architectural traditions who do not know what it means; they have traveled, been seen, have studied, and yet they do not know the meaning of what they have seen. These traditions are for the young man who has his eyes open to see, and to learn. These traditions are our inspirations, and it is for us to appreciate them if we would do anything.

Mr. Grylls: I should now call upon Mr. Irving K. Pond of Chicago to address you.

(Mr. Pond's address appears elsewhere in this number.)

Mr. Grylls called upon Mr. Walter Russell to recite for the benefit of the diners one or two French dialect poems, after which Mr. Dercum was called upon to respond to the toast, "Local Color," which was presented in a most happy manner. Mr. Charles Moore was also called upon

for a few remarks, after which Mr. Grylls called upon Mr. Lyle of Toronto to speak on "Municipal Development," and finally Mr. Hynes, ex-president of the League, was called upon and spoke as follows:

Mr. Hynes: I certainly shall protest that I have been taken at a disadvantage, but I can not let the occasion pass without expressing in the most hearty manner the great gratitude and pleasure we have felt at the surpassing hospitality you have tendered to us on this occasion.

Mr. Grylls: Speaking for the Michigan Chapter I may say the Michigan Chapter is indebted to the League and to the Detroit Architectural League in particular, for this very enjoyable evening.

CONVENTION NOTES.

The members took full advantage of the invitations extended by the Detroit Club, University Club, and the Country Club to use their quarters at will while in the city.

The chief entertainment feature of the Convention was the automobile ride throughout the business and residence districts, and Belle Isle Park, and terminating with the banquet at the Country Club House, designed by Albert Kahn. There were some twenty automobiles in the tour. Visits were made to the Packard automobile factory, a very interesting plant of reinforced concrete construction, also designed by Architect Albert Kahn, and the Pewabic pottery, that occupies a quaint building, designed by Architects Stratton & Baldwin. The pottery is conducted by Miss Mary C. Perry. The products, which include besides art pottery, architectural tiles and faïences, are of a grade to compare favorably with the work of the best known potteries of the country. A pleasant incident of the ride was a visit to the home of Mr. Frank C. Baldwin, which was greatly admired for its architectural and landscape beauty.

The banquet was a most enjoyable affair, with its floral decorations, elaborate spread and sociability.

A feast for art lovers was the visit to the residence of Mr. Charles L. Freer, the art connoisseur and collector. The house is of a very interesting character, and is the design of architect Wilson Eyre. Mr. Freer's collection includes many examples of the best work of several noted artists. Especially prominent are some notable Whistler's, including the famous peacock room which has been built into the house.

Of the entertainments not strictly architectural, two were especially enjoyable, and showed much care in preparation. These were the boat ride down the Detroit river and Lake St. Clair, given by Berry Brothers, and the boat ride and lunch at the establishment of Hiram Walker's Sons at Walkerville, Canada.

The boat ride tendered by Berry Brothers, occupied practically all of Thursday afternoon. The day was delightfully pleasant and with the music, refreshments and sociability, the occasion which was in immediate charge of the genial Mr. Edwin J. Seward, will be pleasantly remembered by all.

The Walkers are noted for their hospitality. Certainly they entertained lavishly the visiting architects. Their beautiful settlement contains many buildings of much architectural interest, notably among which is the Gothic church designed by Cram, Goodhue and Ferguson.

It was much regretted that the efficient permanent secretary, H. S. McAllister, was unable to be present at the convention.

OUR ILLUSTRATIONS.

Apartment building, Chicago.

Seventh Church of Christ, Scientist, Chicago, Solon S. Beaman, architect.

Residence of Mrs. Talcott, Pasadena, Cal., Myron Hunt and Elmer Grey, architects.

House for John Rath, Chicago, George W. Maher, architect. Several exterior and interior views are given.

House for Dr. George D. B. Darby, Merion, Pa., Charles Barton Keen, architect, Philadelphia. Two views are given.

Young Men's Christian Association building at Ishpeming, Mich., Rogers & Woodyatt, architects; White & Hussey, associate architects. Elevations, plans and details are given.

Corn Exchange Bank building, Chicago, Shepley, Rutan & Coolidge, architects. Seven full-page views of exterior and interior are shown. Special description is printed elsewhere in this number.

Gymnasium for Northwestern University, Evanston, Ill., George W. Maher, architect, Chicago. The new gymnasium now in course of construction at Evanston on the campus of Northwestern University is the gift of James A. Patten. The building will include features entirely new in the athletic world. It is designed to accommodate both men and women at the same time, and is so arranged that they can use the building advantageously without interference with each other. The arrangement of the plan is so commodious that it will permit of four distinct groups of classes performing their exercises at the same time uninterruptedly. The general architectural design is in harmony with the Swift hall of engineering now being completed on the campus. The facade is designed to express solidity and the great arch surmounting the front emphasizes the motif thought of strength. The elevations are faced with large sized buff Bedford cut stone. The plan arranges into two main groups, consisting, in the front part of the main gymnasium and in the rear of a large indoor field or track room. The half basement floor of main gymnasium section is used for the locker rooms, shower rooms, ventilating room, also the swimming pool room, which extends up through two stories with a gallery entirely around the pool. On the first floor is the Trophy hall, located in the center of the building, to accommodate all of the class emblems, also trophies taken in athletic contests. The grand staircase rises from this central hall and is one of the conspicuous features of the interior. The social room of large dimensions open off of the Trophy hall. The object being to include in this building all of the social features that will tend to promote athletic enthusiasm. On the second floor is located the main gymnasium, also the boxing, wrestling rooms and the offices; the women's locker, shower and rest rooms. One of the main features of the plan is the indoor field, which is in the rear. It is of exceptional size, being in clear measurement 130 feet wide by 215 feet deep and 44 feet in height from the floor to underside of steel trusses which rise in graceful arched lines from the wall sides. The floor to this indoor field will be of earth, so that the ordinary games usually played on the open field, such as baseball, can be played indoors in the middle of winter without interruption of weather. There will be a cinder running track extending around this room ten laps to the mile. A visitor's gallery that will seat 700 people will overlook this indoor field reached from the Trophy hall by means of the grand staircase. The building is fireproof in construction. The interior of the building will be reinforced concrete and the walls lined with vitrified brick. All of the improvements known to athletic affairs are to be installed. The pool room will be lined with marble and enamel brick and will be amply lighted from the exterior. The heating and ventilating is intended to be of the highest grade, since this is one of the important features in modern gymnasium construction. The size over all is 154 feet wide by 302 feet deep.

Wanted—Architectural draughtsman, well up in modern designing and rendering; must also be proficient in working drawings. Give references, salary wanted and send sketch. Oliver O. Smith, Architect, Des Moines, Iowa.



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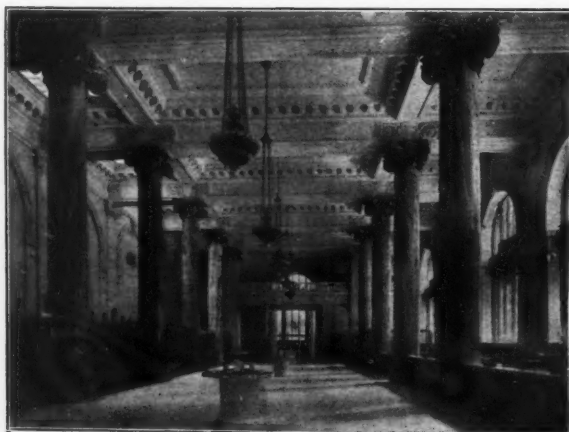
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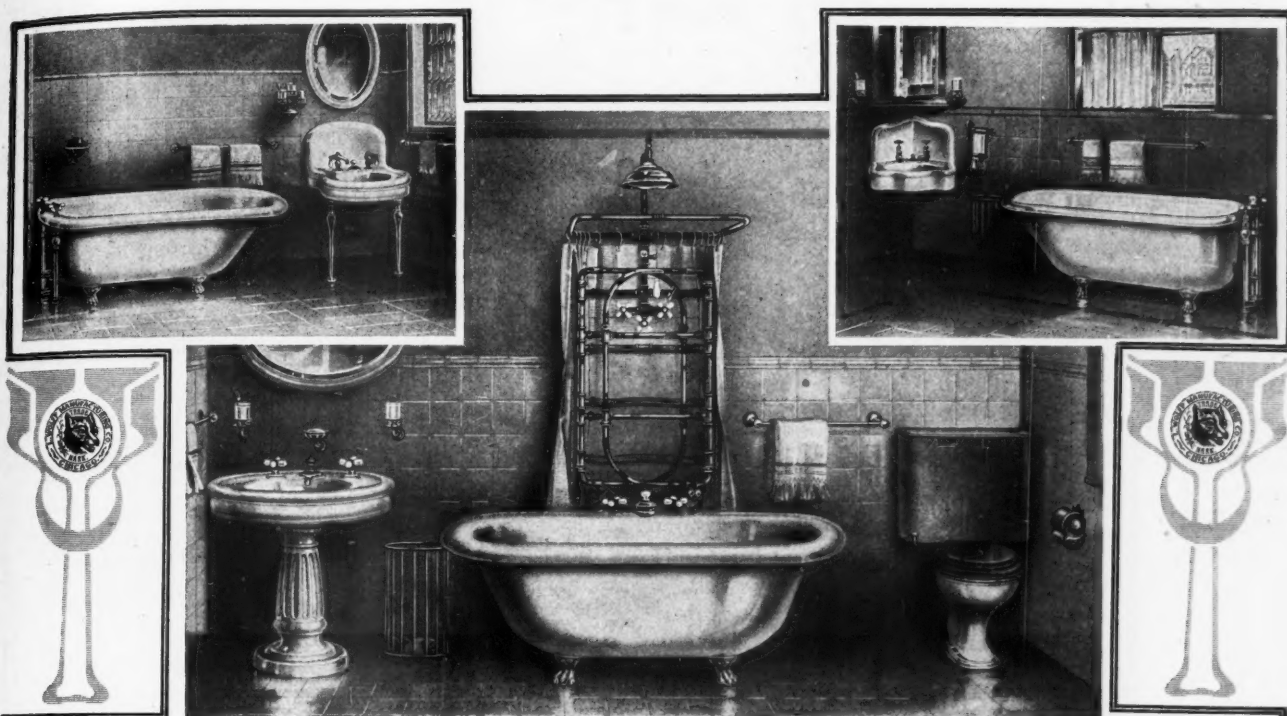
See Sweet's Catalogue, pp. 957-961. Correspondence solicited.

Art Metal Construction Co.
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