

THE INLAND ARCHITECT AND NEWS RECORD

VOL. LII

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A Monthly Journal of

ARCHITECTURE

Constructive, Decorative and Landscape

ISSUED ON THE 15TH

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Vol. LII.

DECEMBER, 1908

No. 6

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ANNOUNCEMENT.

On January 1st THE INLAND ARCHITECT will be merged with THE AMERICAN ARCHITECT, the well known weekly architectural paper, and the combined publication will be sent to all subscribers to this paper without any increase in cost.

The good features of both papers will be retained. The policy of THE AMERICAN ARCHITECT, which has always been to reflect the progress of architecture and building throughout North America will be strengthened. No section will be neglected.

It is issued weekly—fifty-two times a year—which enables it to publish timely illustrations and such other information of greatest value and interest to architects in all parts of the country while it is new and of the keenest interest.

The change will therefore result in material benefit to the subscribers of this paper.

The publishers take this occasion to extend their thanks for the patronage heretofore given THE INLAND ARCHITECT, and trust that its friends will heartily support the combined publication to which all the interests of THE INLAND ARCHITECT have been transferred.

Remittances for subscriptions, changes of address and other communications should be sent to THE AMERICAN ARCHITECT, 231-241 West Thirty-ninth street, New York.

The Institute Charges Raised.

While the chief subject for the consideration of the convention held this month at Washington, as announced by the program, was the proposed Government Bureau of Fine Arts, the main object accomplished was the adoption of

the new schedule of charges by which the minimum rate for an architect's services is advanced from the former 5 per cent to 6 per cent. The convention wisely decided that the fee as now established should not be mandatory. It is very desirable, however, that the public be educated to accept this as a just charge, and that it becomes generally recognized by clients and the courts as the basis of compensation for the services of the architect. It is remarkable that for forty years past the profession has retained the minimum fee of 5 per cent when the great changes are considered that have occurred in that time in the practice of architecture and the cost of living. Every part of building construction has become more and more complex, and the responsibilities of the architect have increased in proportion. To meet the situation he must maintain a staff of highly trained assistants at a large advance in office expenses. The conservative spirit of the Institute is shown in the fact that notwithstanding these changed conditions the charge of forty years ago has prevailed till now.

The cause of the proposed bureau or ministry of fine arts was advanced at the convention in three notable addresses, that of Senator Newlands, and those in the form of committee reports presented by S. B. P. Trowbridge and Irving K. Pond. Senator Newlands has won the warm regard of the Institute by his appreciation of its efforts to promote good architecture, and by his unfailing support of legislation to this end. His reception at the convention was in the nature of an ovation. He set forth the procedure necessary to bring before Congress the question of the Fine Arts Bureau. This information will be of much value to the board of directors in deciding what course to pursue. The report by Mr. Trowbridge was a strong plea for the establishment of this bureau. Mr. Pond's report on the Allied Arts dwelt upon the status of architects, and their relation to the public and to the government. It was a forceful paper, favorable to the establishment of the bureau, and was received with applause. Another subject for government consideration was introduced by Ralph Adams Cram, who advocated the establishment of a National School of Architecture. It was well understood that all these plans depending upon government sanction and support will be of slow fruition, but the hope was strong of ultimate success attending upon the Institute's perseverance in their promotion.

**Other Subjects
of Prominence at
the Convention.**

Concerning the subject of competitions, the convention acted favorably upon the recommendations to leave local competitions with the local chapter for approval; those competitions of more general character to have the sanction of the Institute Committee on Competitions. It will be interesting to observe what influence these recommendations have upon those entering competitions. It is the evident intention of the Institute to move slowly with regard to its relations with other societies, such as the Architectural League of America. A probationary and student membership from the ranks of the League, similar to that connected with the Royal Institute of British Architects, is a possible outcome. In this connection the views of President Gilbert as expressed in his address are of much interest. Advocating the survival of the fittest, he says: "Give to all the largest opportunity consistent with their ability, but carefully select those who are best fitted by natural inclination and advise the others to seek another occupation. Encourage those who give promise of fitness, but reject the inefficient, the indolent, or the incompetent. And so build up a strong body of practitioners who can be useful to themselves and to the world. To this end then I recommend such action by the convention as will foster and encourage the educational side of our work, both in the matter of ethics and design. If this can wisely be accomplished by a closer affiliation with the other societies, or by establishing a junior grade, or grade of aspirants within our own Institute, let us so proceed." The report of the Committee on Contracts and Specifications, Grosvenor Atterbury, chairman, while not final, evinced much industry in the gathering of data which it is expected will take concrete form, and be submitted to the chapters during the year. The memorial tribute of the Institute to Saint Gaudens and exhibition of his work, with the eulogies from President Roosevelt, government and foreign officials, and large attendance, was the great imposing event of the convention. It was a highly deserved and graceful compliment of Architecture to her sister art, Sculpture.

**Suggestions Con-
tained in the Presi-
dent's Address.**

President Gilbert's convention address embraced an interesting presentation of the greatly improved status of the architect with relation to the public and the national and municipal governments. Prominence was given also to suggestions for future effort. Advantage to both architects and building mechanics was seen in the advocated active supervision by the Institute of the educational work of students and apprentices, and of the art guilds and trade schools. Lectures, exhibitions, circulating libraries, scholarships, a prominent part in research and archaeology, library and museum work, were indicated as desirable activities in that halcyon time when the revenues of the Institute should allow the carrying out with efficiency the many pressing duties within its scope. To conduct this work, largely beneficial to the public, the necessity of a large endowment fund is seen to be imperative. There are hopeful signs that this may be secured at a date not distant. President Gilbert's closing words are inspiring: "Above all, remember that we are engaged in a great creative art, and that in the last analysis we stand or fall by our success as creative artists. Let us cultivate, then, that finer side of our lives and maintain those high ideals which have ever made our profession the recorder of the world's prog-

ress, the conservator of its rarest treasures, and the creator of its noblest monuments."

**Curiosities
in
Planning.**

Reminiscent of the secret and subterranean passages so common in romantic literature, are the hiding places in office buildings, planned to secure tenants of prominence from process servers. It is stated that in one of the great office buildings of New York such a retreat has been provided that can be reached by no elevator, but must be approached by a path across the roof. Looking well into the future the management of Briarcliff Lodge has had plans drawn for a receiving and dispatching platform on the hotel roof, which is to be equipped as an airship station. Elevators will run to the roof to accommodate airship guests. A starting track 350 feet long with the necessary slope, and barns for the storage of aviators are included in the scheme. To be classed among the novel buildings contemplated is the twenty-one story school that has been designed for the Chicago Board of Education by Dwight Heald Perkins, architect for the board. This is to be erected in the business district at a cost of \$2,000,000. It is to contain a large assembly hall for school exercises and teachers' meetings, the commercial high school and offices for the departments of the board. This innovation is so radical that it may be decided to provide for only 1,000 pupils instead of 2,000, as first intended. The problem of high buildings for schools has been seriously studied also by Architect C. B. J. Snyder of the New York Board of Education, who regards such school buildings as feasible. The prejudice against them, however, is very strong there, as it is in Chicago, which can be overcome only by provision for absolute safety, and the education of the public to full faith in their freedom from danger.

**Obituary.
William Martin
Aiken**

The name of William Martin Aiken is added to the remarkable death roll of the past few months of architects of prominence. The early training of Mr. Aiken included a course in architecture at the Massachusetts Institute of Technology. Following his service in offices of Boston architects, Mr. Aiken began practice in Cincinnati, where he ranked high in his profession. In 1895 he became supervising architect of the United States Treasury Department. During his two years' incumbency of this office many important government buildings were designed which are regarded as highly creditable examples of government architecture. On his retirement as a government official, he engaged in practice in New York. For a term he was consulting architect for municipal work in the Borough of Manhattan. In association with Architect A. W. Brunner, he designed the Twenty-third street New York public baths and the postoffice of the City of Mexico. He was professional adviser in important competitions, notably that for St. Thomas Church, New York. As secretary of the Architectural League of New York he aided in sustaining the high ideals of that organization. He was always interested in the cause of education, and for some years in early life was an instructor in educational institutions. His later work of this nature was in connection with the architectural department of Columbia College, New York. He died from the effects of a surgical operation, aged 54. His was a genial, courteous personality.

ATTRACTIVE CHURCH ENTRANCES

BY CHARLES E. ILLSLEY, ARCHITECT



SUCCESSFUL church design is one of the best possible introductions for a young architect to the business world. Sir George Gilbert Scott, England's greatest architect of the XIX century, first won renown for his church work. H. H. Richardson, America's greatest architect in the same period, rose to fame and favor as the designer of Trinity Church, Boston. The temptation is great, therefore, to the novice,

First Methodist church being Norman, flavored with Romanesque, while the other is French Gothic. Both entrances are appropriate, well designed, instructive and attractive, and, being on opposite corners of the same streets and each facing in the same direction,—the east,—the two are admirably placed for both comparison and contrast. It would be difficult to say which entrance is the finer. They would seem to be equally successful, indeed. Neither appears to suffer by the close proximity of the



ENTRANCE, FIRST BAPTIST CHURCH, ROCHESTER, N. Y., A. J. WARNER, ARCHITECT.

fresh from the *Beaux Arts*, to over-do by excess of zeal, especially in decoration, and let his facile pencil roam fancy free over the whole edifice outside and inside, walls, ceiling, roof and steeple. He feels that he must make an impression.

The result will surely be a disappointment. Almost every town has its over-done *first efforts* of young architects (too often contributed gratis in consideration of the supposed value "as an advertisement"), which churches have operated rather as a bar to future success than as a help. In church exteriors the experienced designer will concentrate his art and erudition on one main center of interest, leaving everything else as simple as possible. At the intersection of Main and Fitz-Hugh streets, Rochester, N. Y., are two stone churches, where the entrances have been made the centers of interest with excellent effect.

As to style these entrances are quite unlike, that of the

other; on the contrary, each may be said to shine by contrast.

The wide, spacious, open arched Methodist entrance arrests attention at once and holds it so completely that one sees nothing else, for a while. Quite likely such was the architect's intention, for he has placed nothing else (of prominence) there to see—nothing to compete with the center of interest or draw the eye away from it. When one approaches a church the entrance is the first thing he looks for and it should be the first to catch his eye.

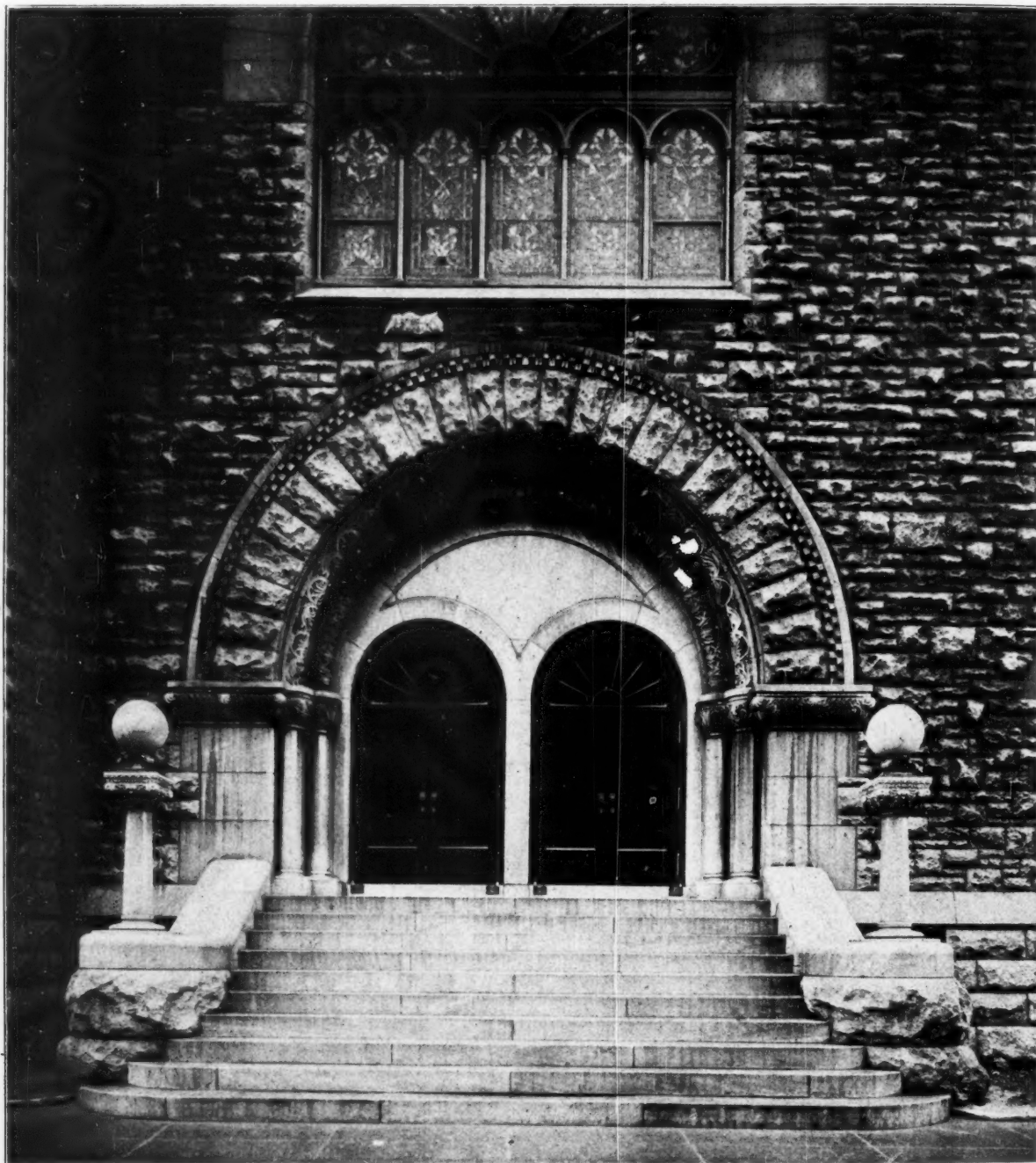
But, more than this, a church entrance must catch not only the eye, but the person himself—it must have an open hospitable look, which irresistibly invites and impels one to approach and pass within. These wide, easy steps and this broad, massive archway express as plainly as architecture can a generous welcome for everybody to come

in. Dignity is also important and is here imparted by the sturdy deep monolithic quarry faced voussoirs of the Norman arch in two orders and the heavy, broad piers at either side.

Last in order and in importance comes the decoration which, when appropriate and sparingly bestowed, imparts a piquant charm to the whole. The great arch is bordered by the rude but effective Norman fillet and square billets.

gilt lettered inscription which will be placed here as soon as the church officers can find time to select a text."

Perhaps it would also be proper to consider the central window above the fine entrance, as inharmonious or unfinished, with its plain, slender wooden mullions and spokes. It has somewhat the appearance of a temporary affair, placed there until the wide opening can be fitted with stone mullions and tracery.

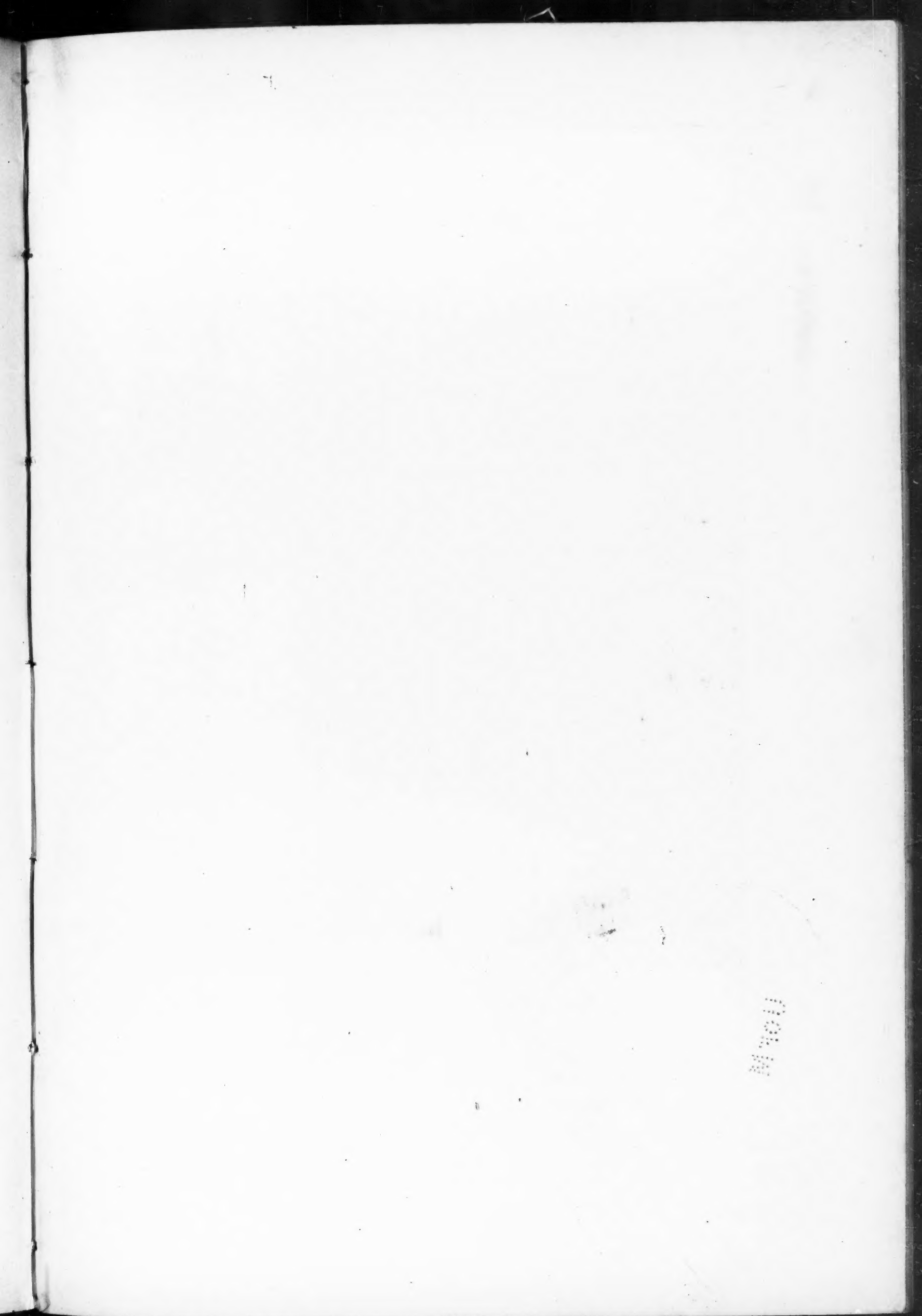


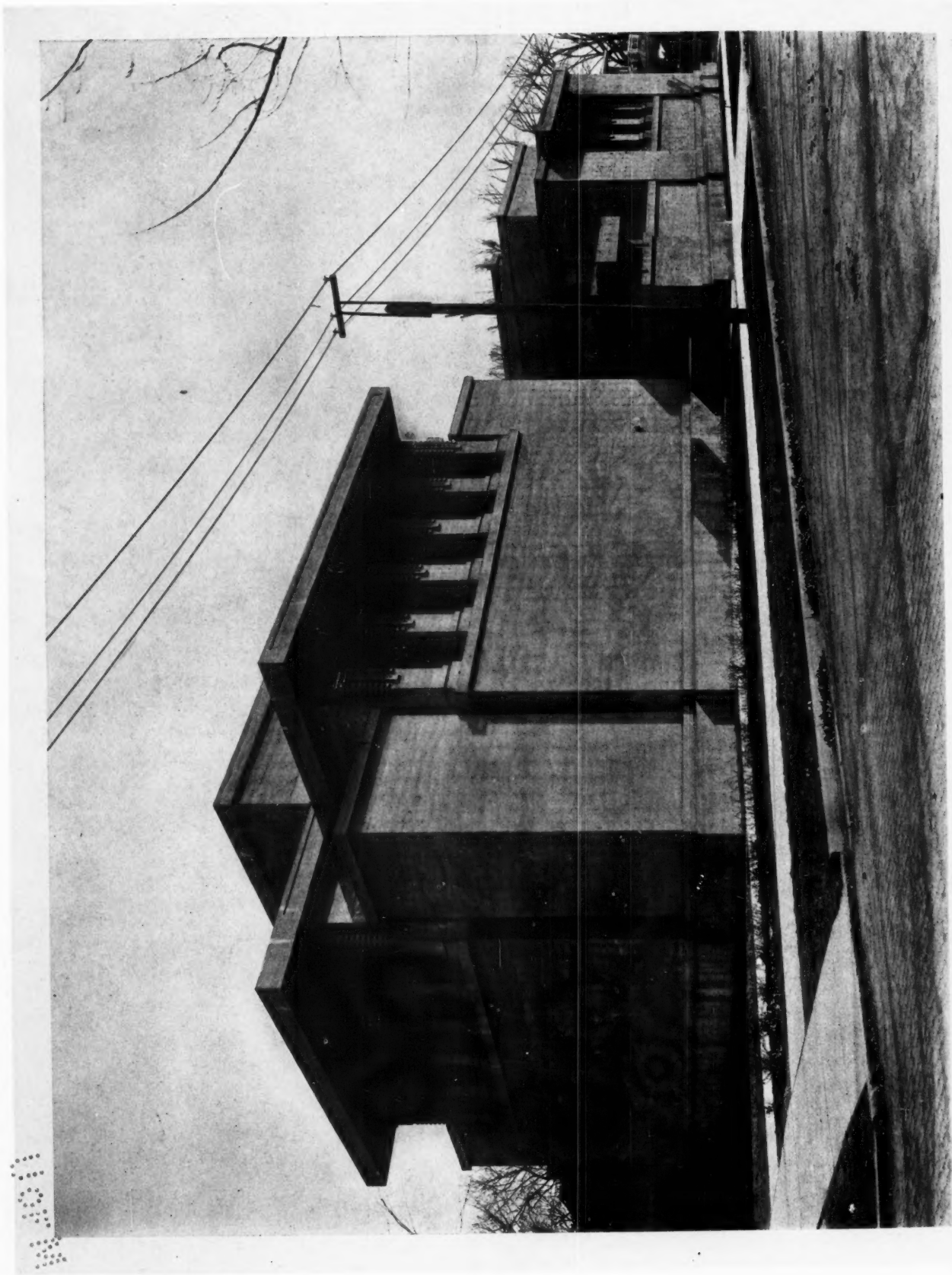
ENTRANCE, FIRST METHODIST CHURCH, ROCHESTER, N. Y., FAY & DRYER, ARCHITECTS.

The other details are Byzantine and more refined, the polished granite columns and nook shafts with their acanthus capitals and round abaci, and the acanthus carved rolls under the main arch. The newell stands are especially artistic and their carved capitals display a delicate refinement and richness of which no Norman sculptor was ever capable.

In just one spot this entrance bears an unfinished appearance: the *tabula rasa*, so to speak, of the blank, smooth stone panel or tympanum above and between the doors, which appears to say, "This space is intended for a

Turning now to the First Baptist church, on the other corner, the eye is immediately arrested and held by a rich and unique Gothic entrance porch, with scholarly forms, proportions and grouping, and has little inclination to look around for anything else, not even at the attractive stone mullioned window just above it and so close as almost to seem an integral part of it. This entrance porch has an equally inviting air with the Methodist entrance, but in a different way. It seems to address the individual instead of the crowd, and to offer him shelter, protection, seclusion, in its deep recesses.





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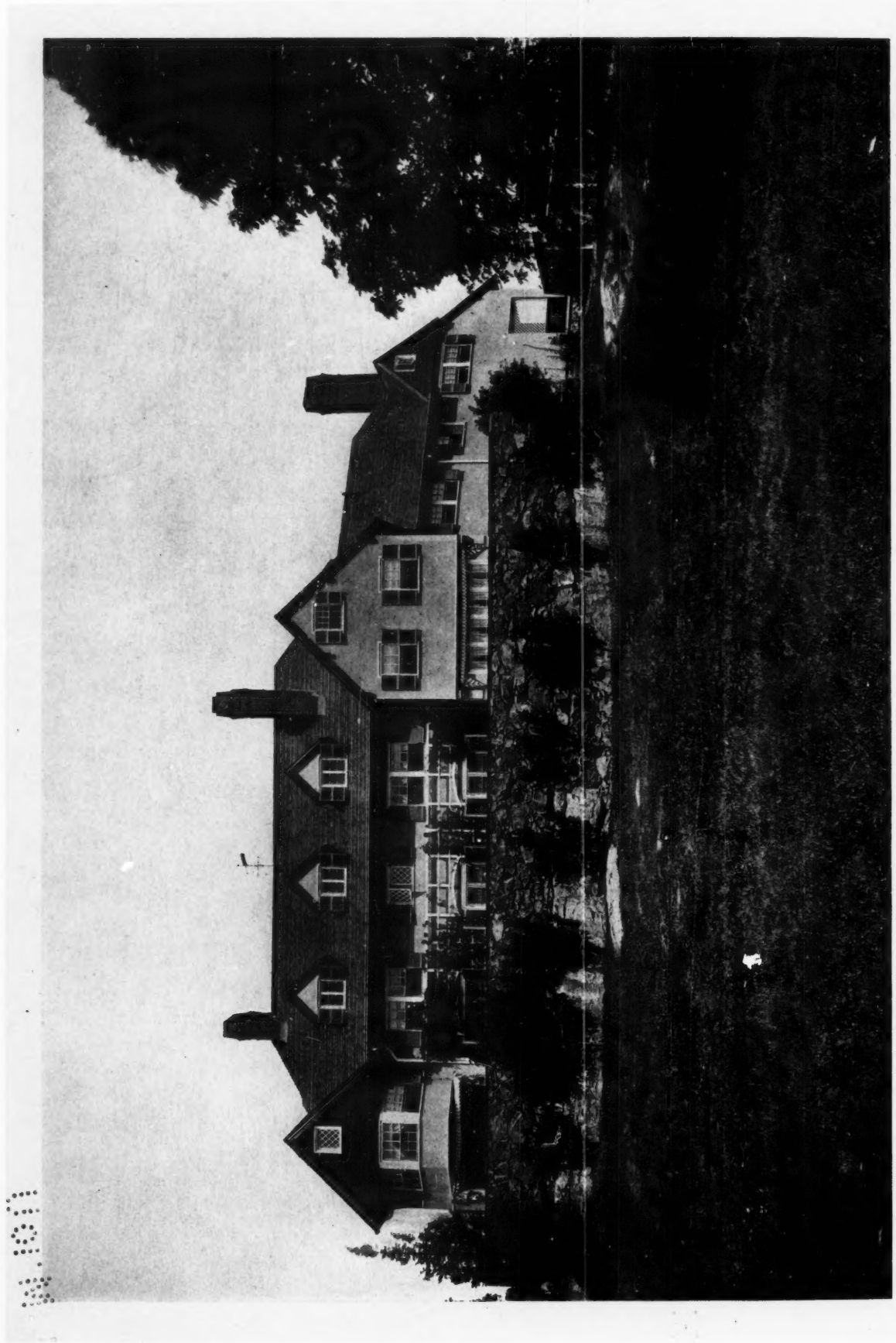
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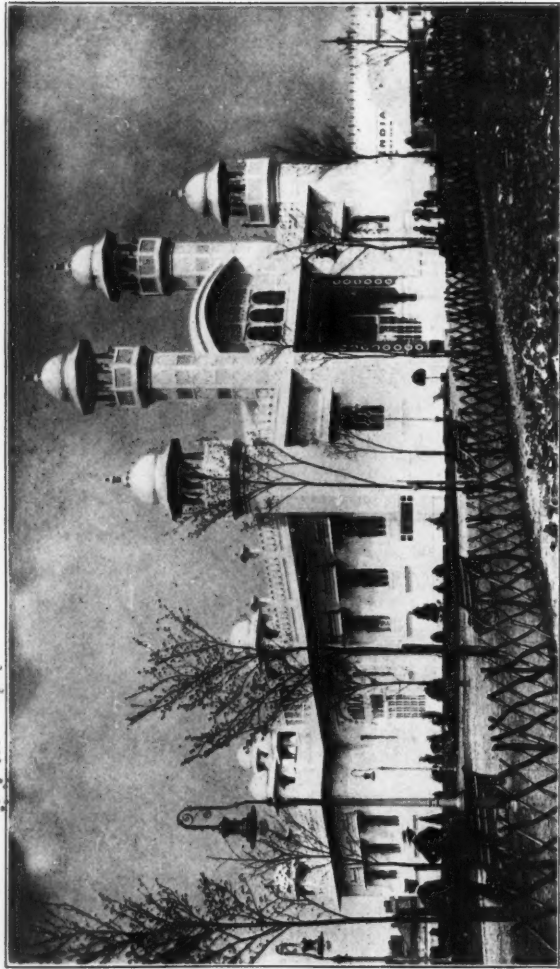
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DECEMBER, 1906

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TERRACE FRONT. HOUSE FOR MR. LUCE, COHASSET, MASS.
Andrews, Jacques & Rantoul, Architects, Boston

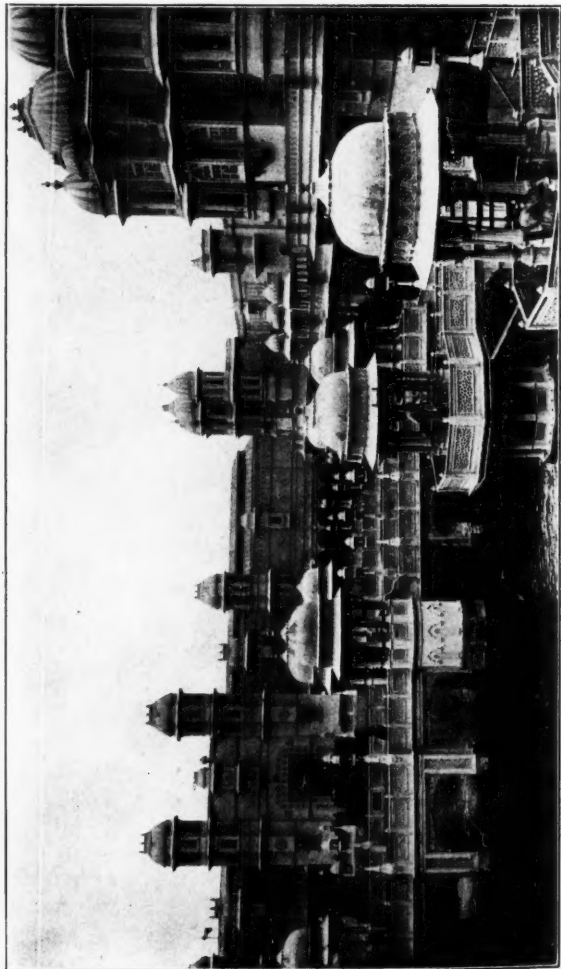
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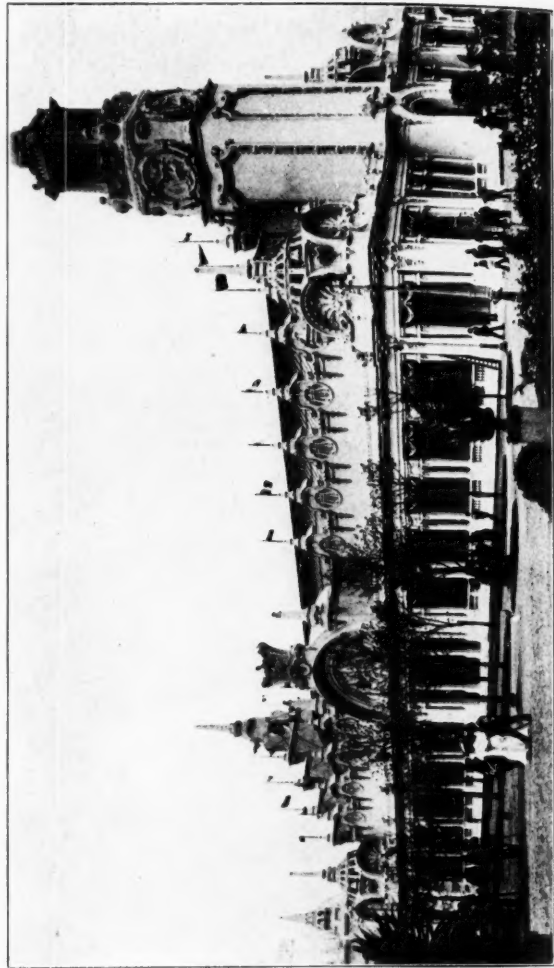
The Indian Palace



Machinery Hall



Court of Honor
BUILDINGS OF THE FRANCO-BRITISH EXHIBITION, LONDON



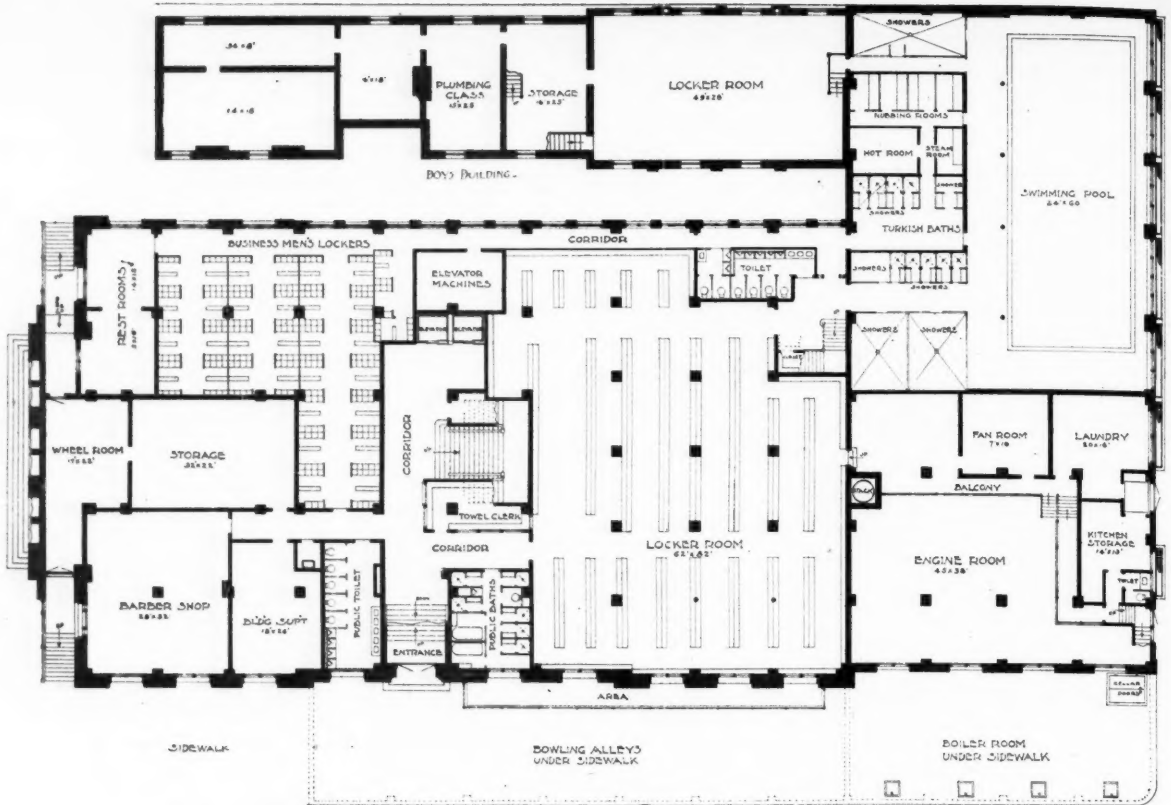
Palace of Music

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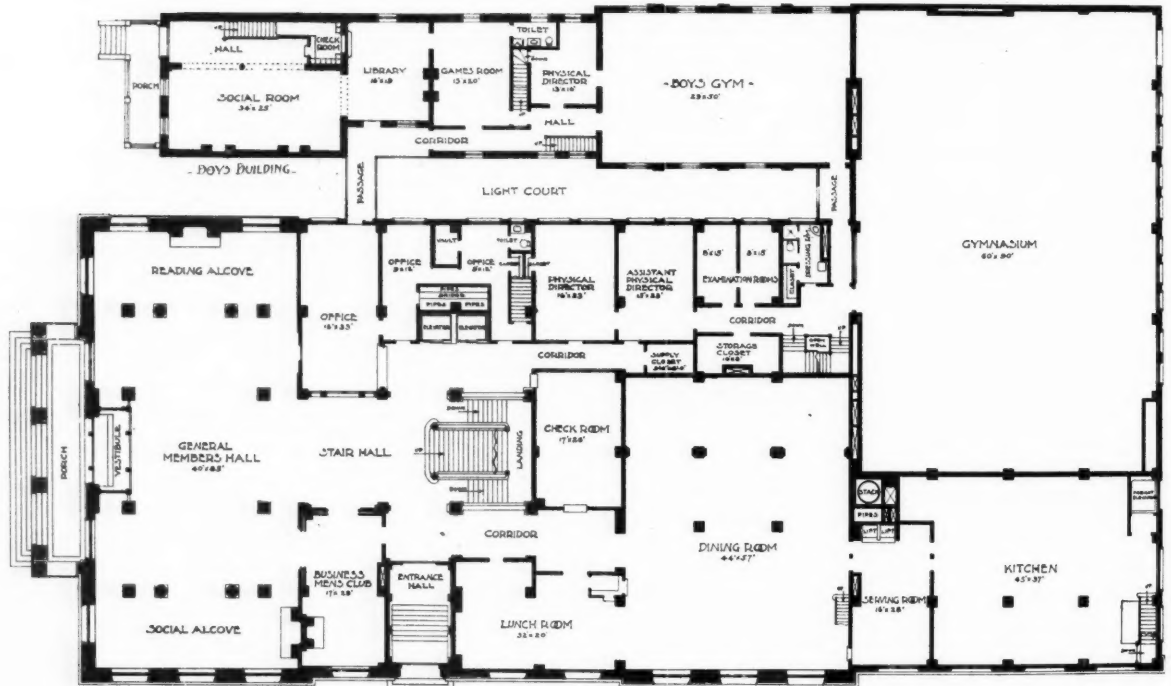
FLOOR PLANS, Y. M. C. A. BUILDING, DAYTON, O.
The Architects' League, Architects

Basement

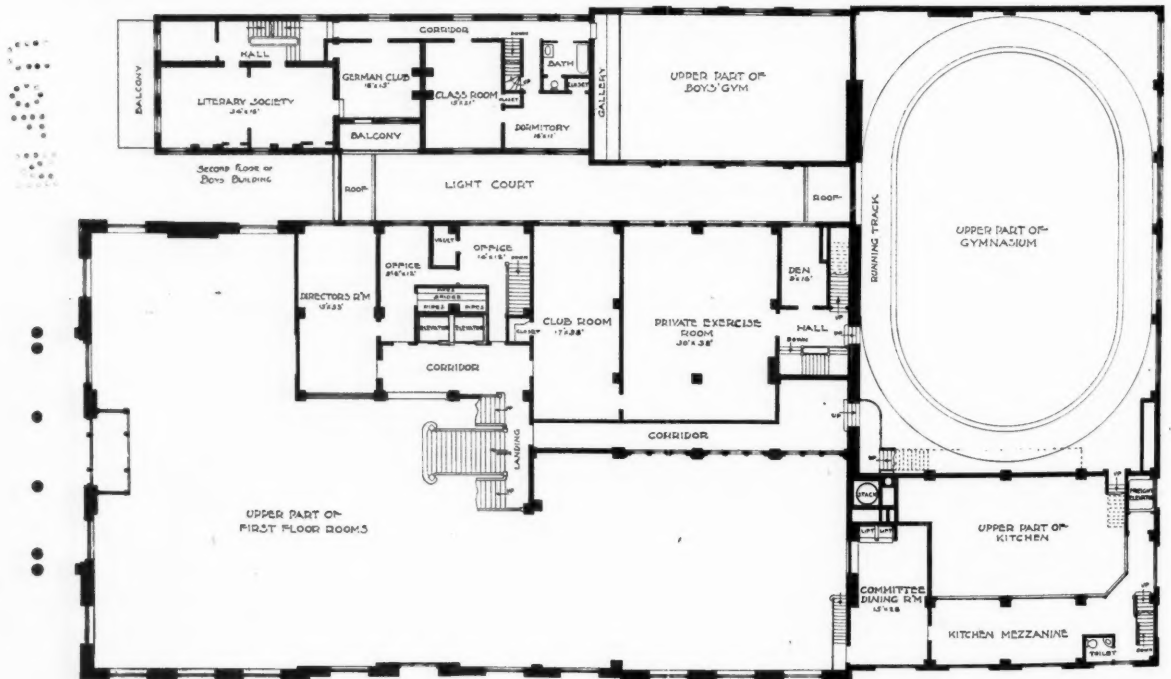
STWALDING

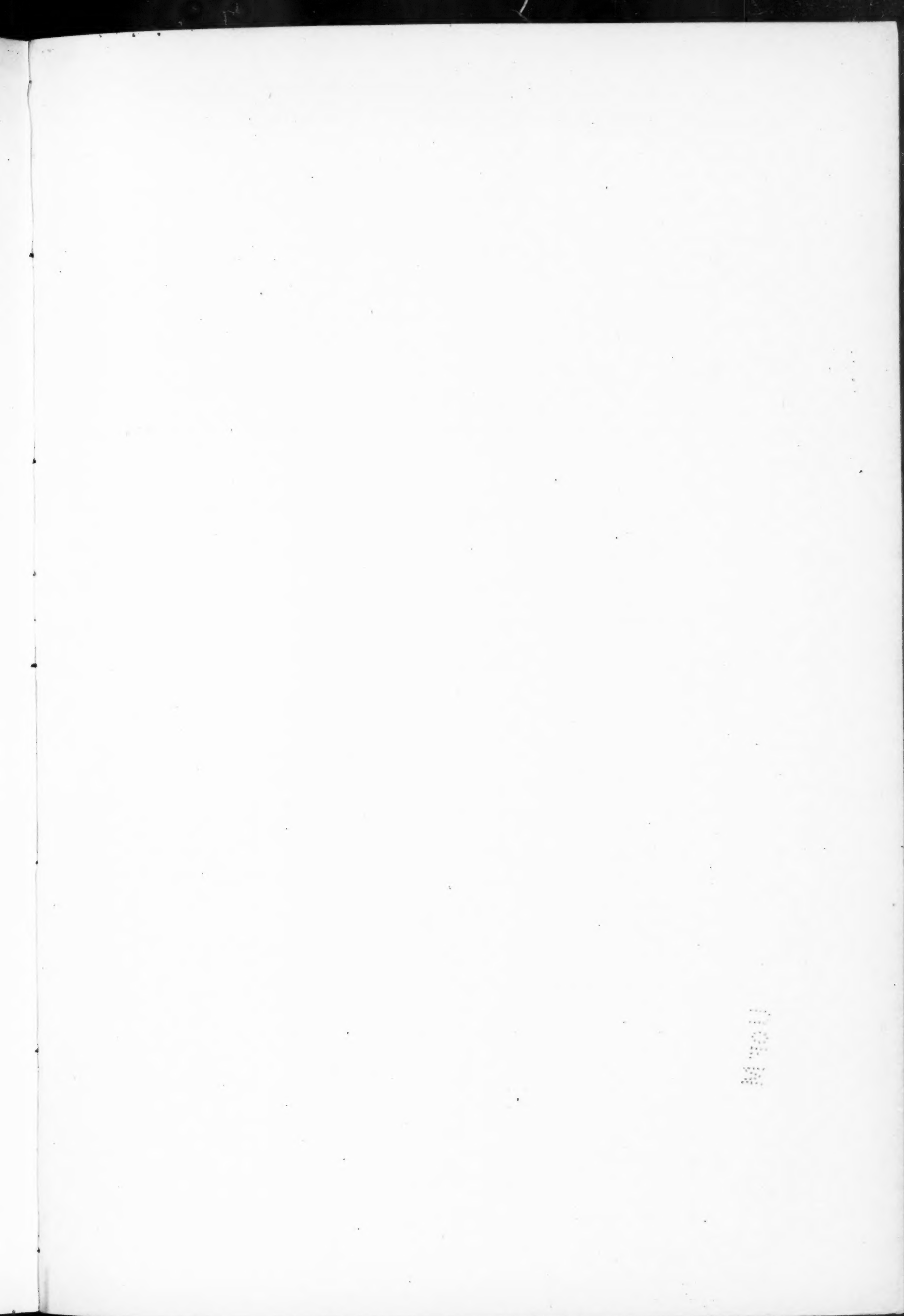


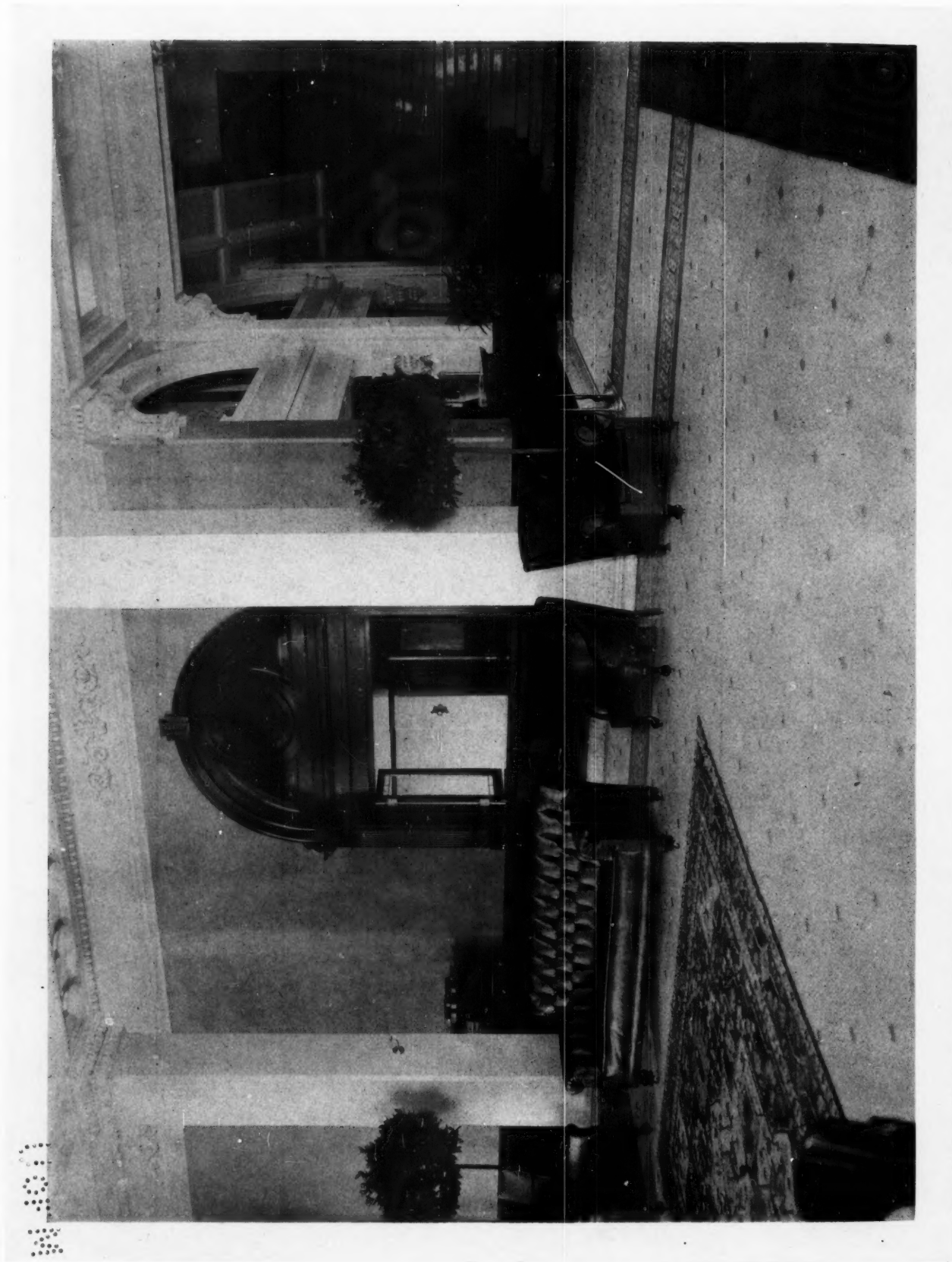
First Floor



Mesanine Floor

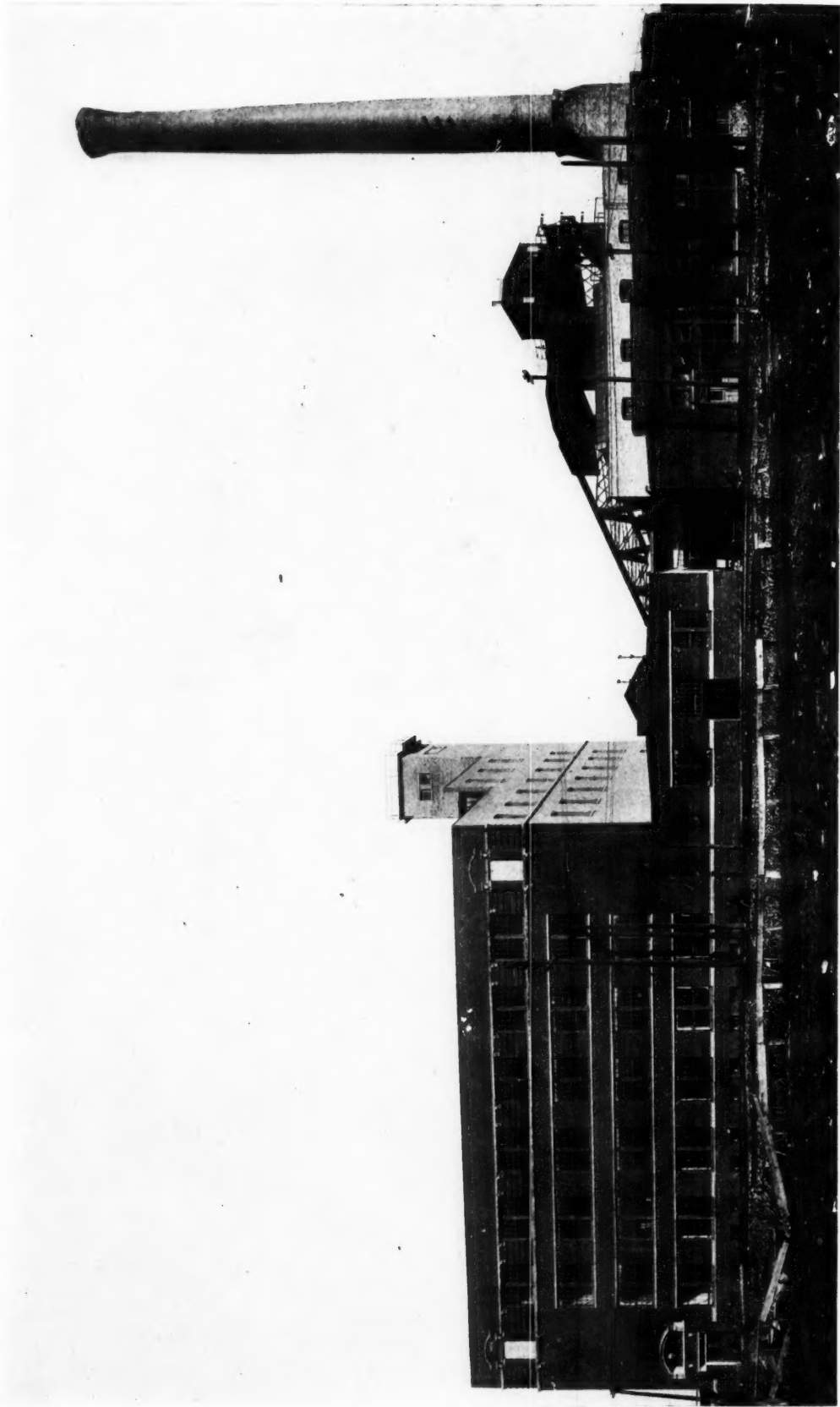






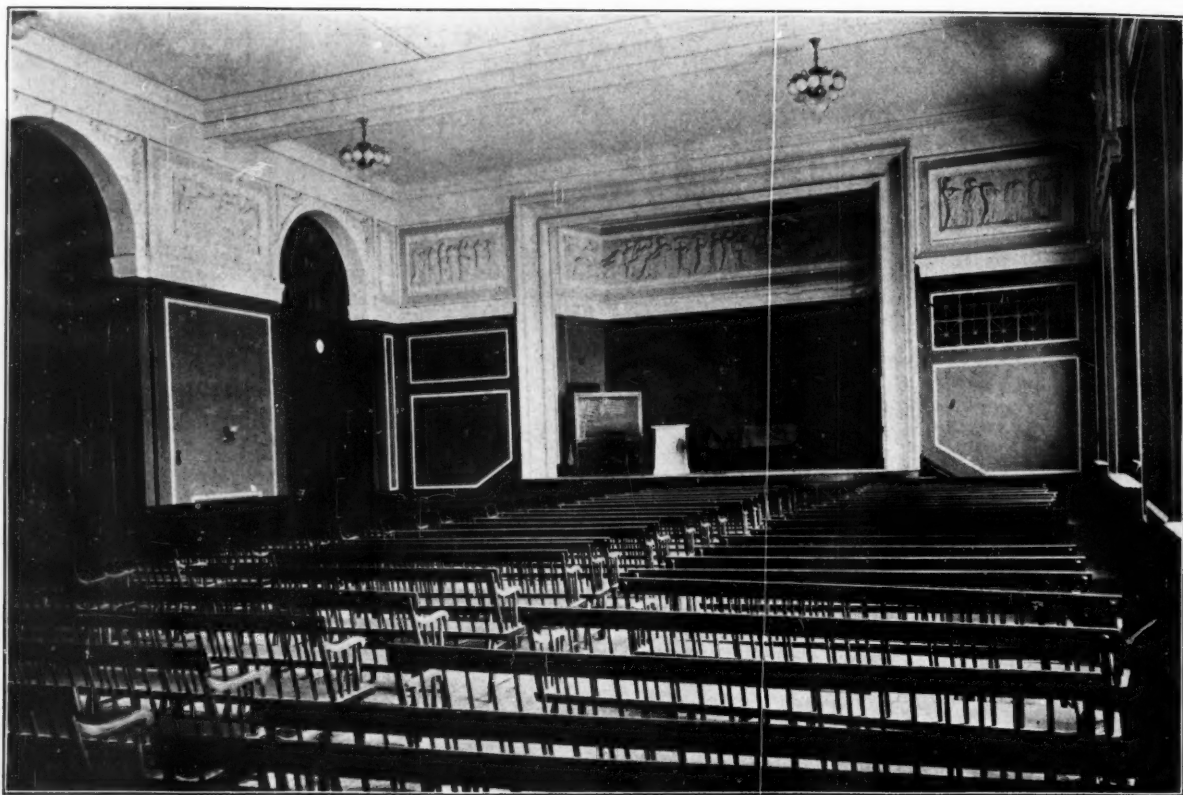
VIEW IN LOBBY, Y. M. C. A. BUILDING, DAYTON, O.
The Architects' League, Architects

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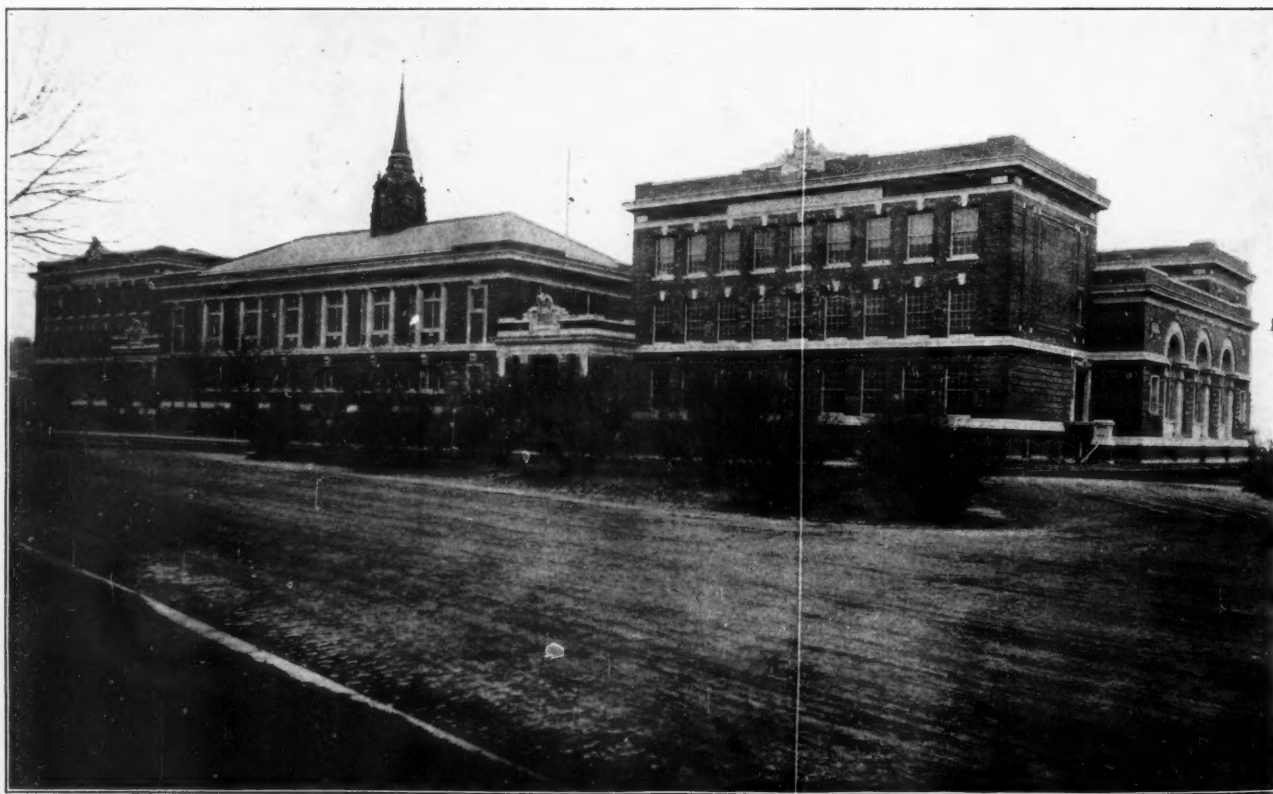


MANUFACTURING PLANT FOR STEIN, HIRSH & CO., CHICAGO
Nimmons & Fellows, Architects

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DECEMBER, 1908.



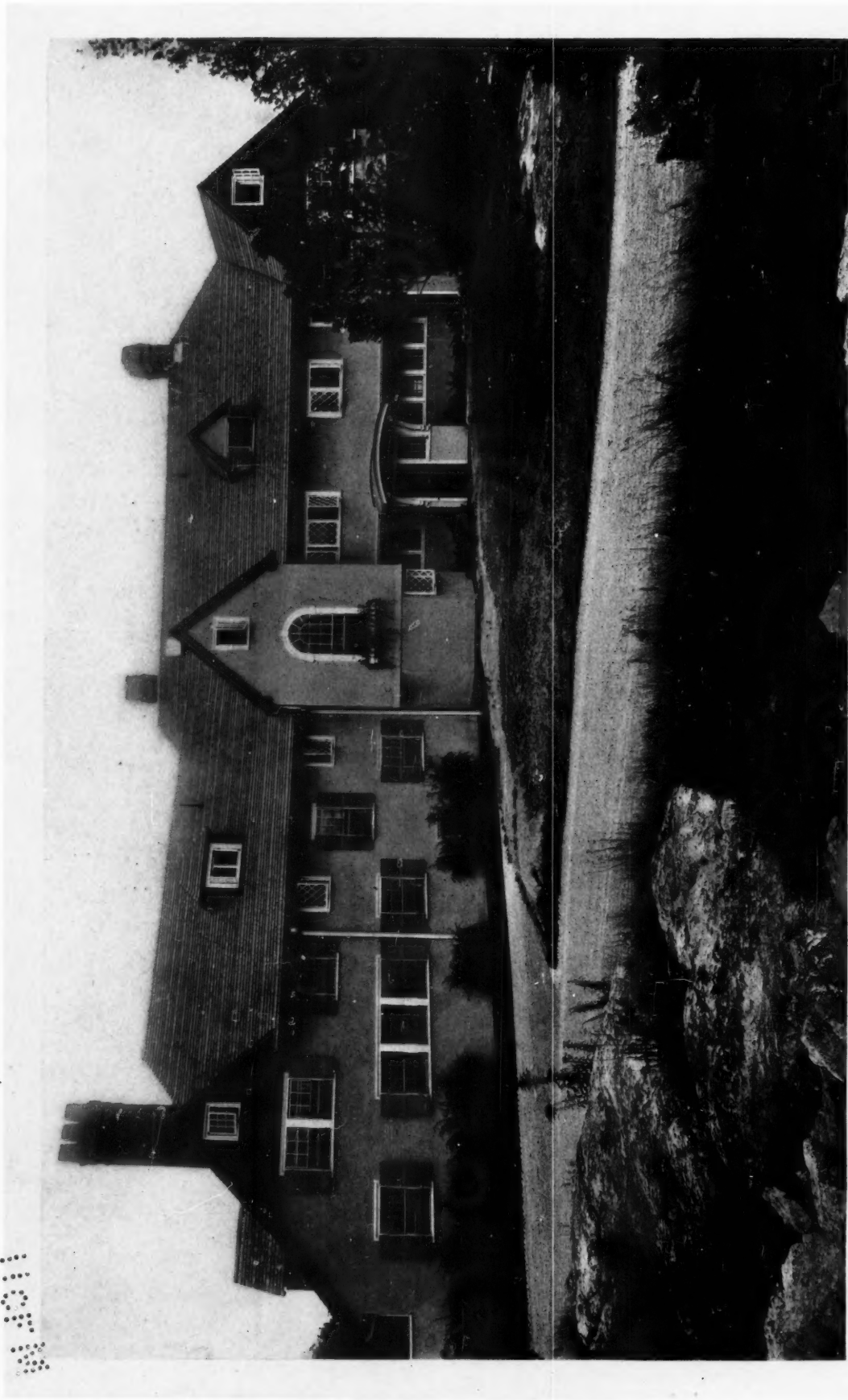
Hall, Girls' Latin School



GIRLS' LATIN SCHOOL, NORMAL SCHOOL, GYMNASIUM BETWEEN. BOSTON
Peabody & Stearns, Maginnis, Walsh & Sullivan, Coolidge & Carlson, Architects

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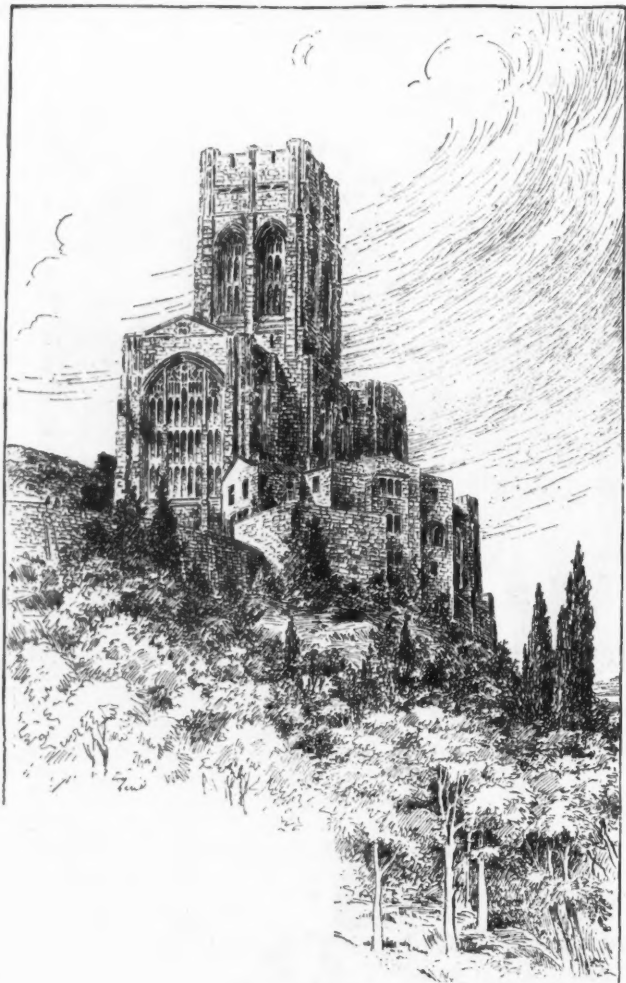
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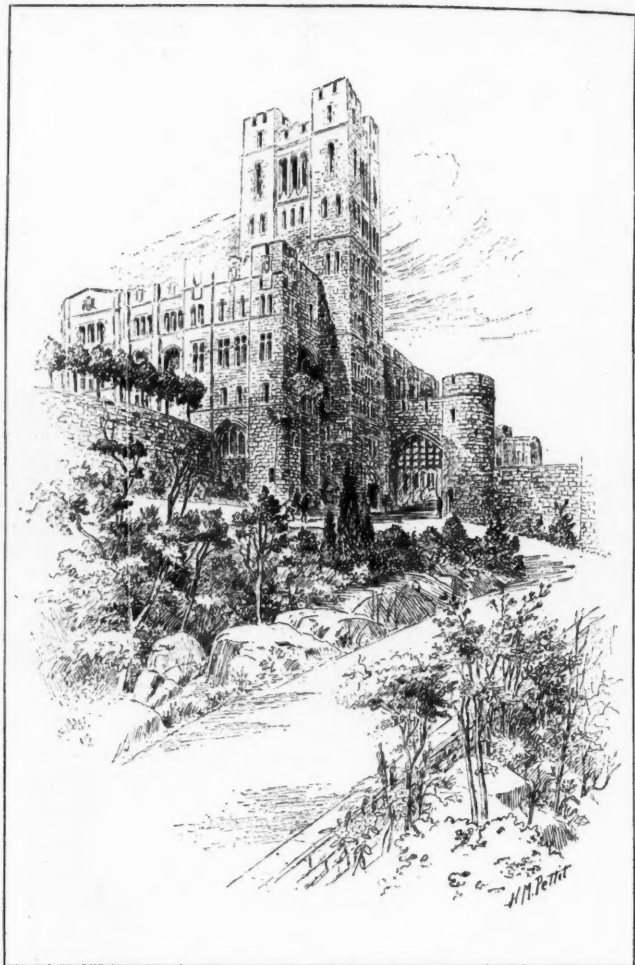
THE APPROACH. HOUSE FOR MR. LUCE, COHASSET, MASS.
Andrews, Jacques & Rantoul. Architects, Boston

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AND NEWS RECORD
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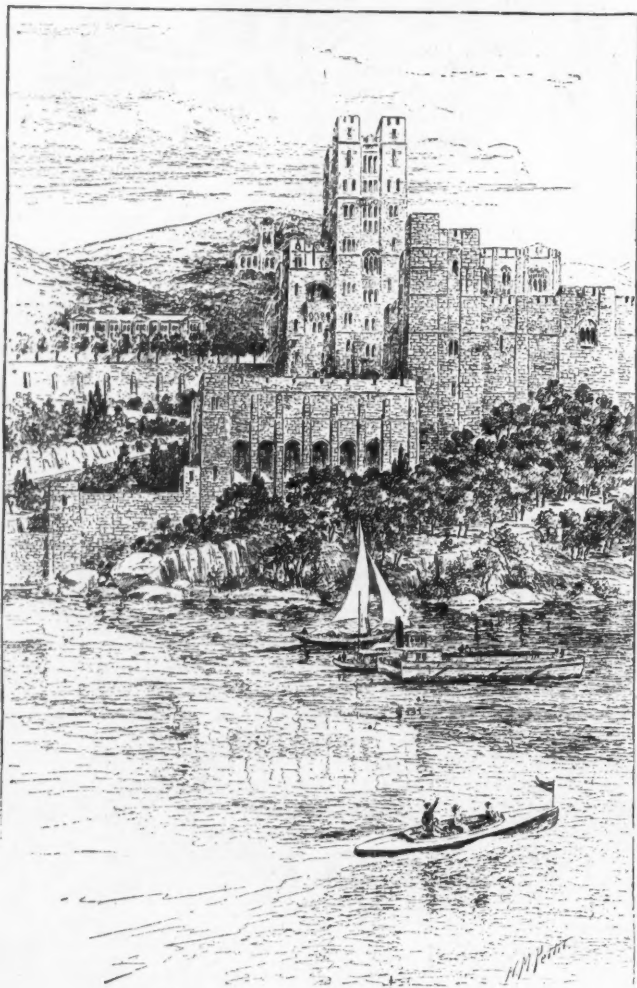




The Chapel

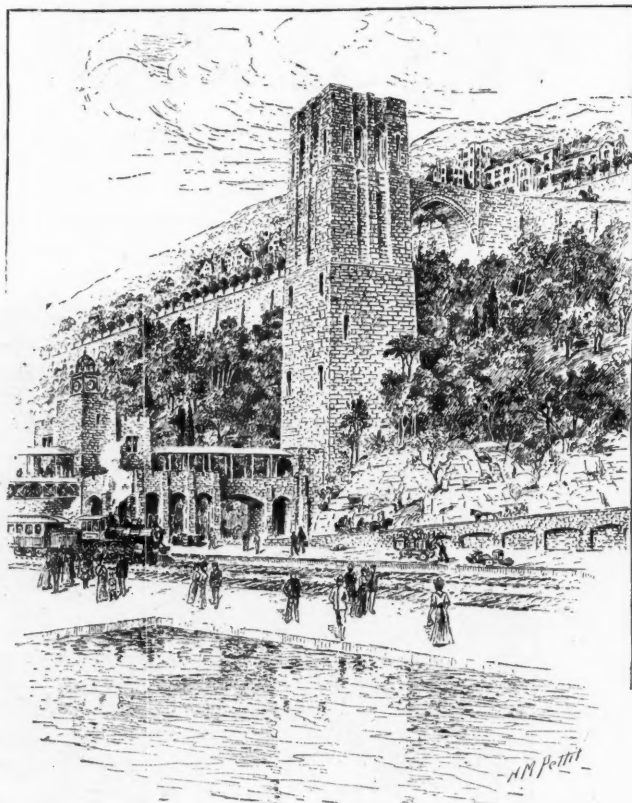


Administration Building



Power-House, Riding Hall and Administration Building

NEW BUILDINGS, WEST POINT MILITARY ACADEMY
Cram, Goodhue & Ferguson, Architects



West Shore R. R. Station and the Elevator

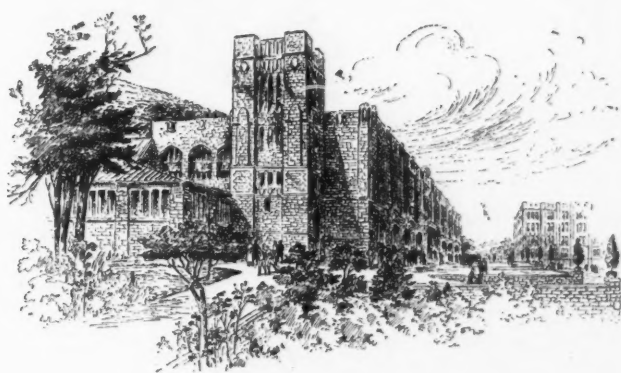
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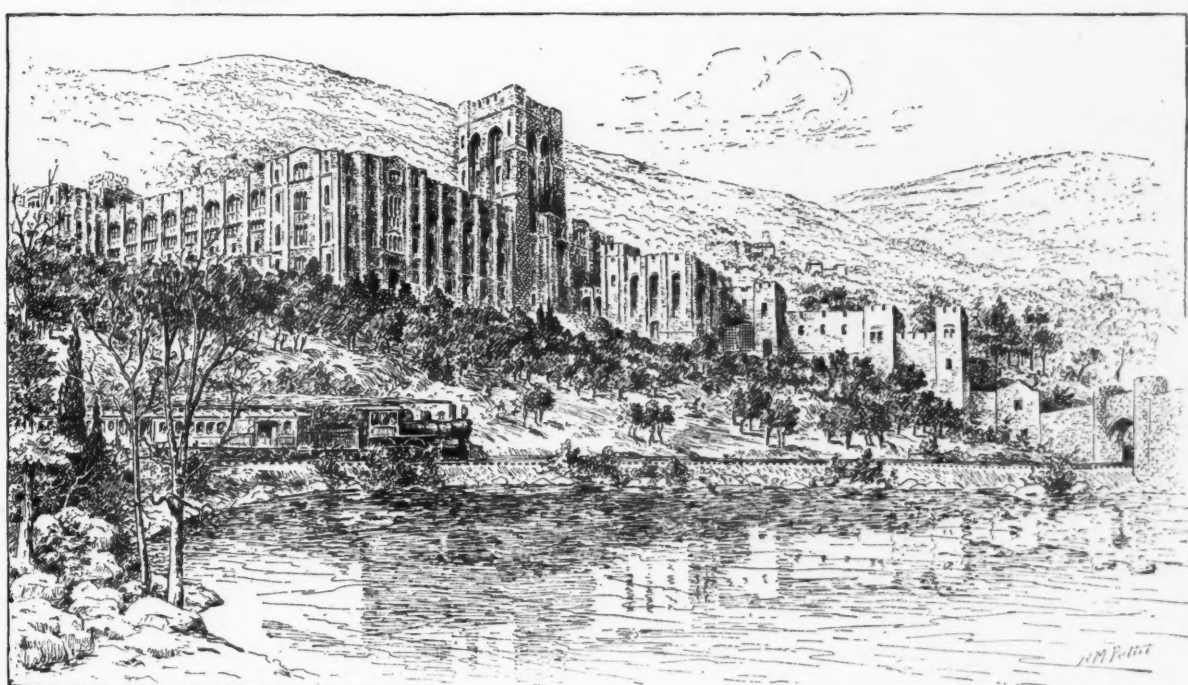
Officers Quarters



Memorial Arch



The Gymnasium



Quartermaster's Buildings

NEW BUILDINGS, WEST POINT MILITARY ACADEMY
Cram, Goodhue & Ferguson, Architects

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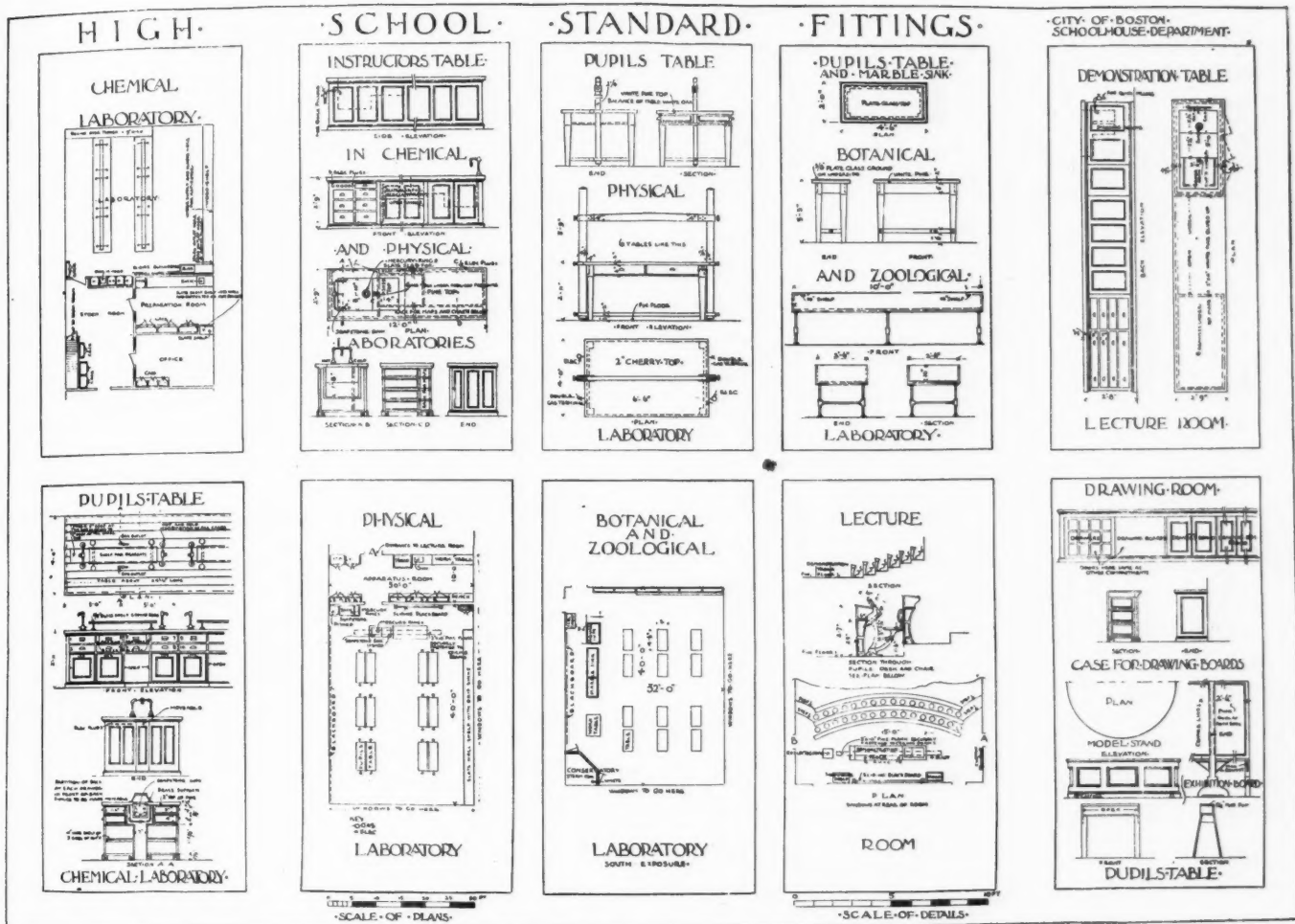
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DETAIL OF TERRACE FRONT. HOUSE FOR MR. LUCE, COHASSET, MASS.
Andrews, Jacques & Rantoul, Architects, Boston

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STUDY HALL, NORMAL SCHOOL, BOSTON

Peabody & Stearns, Maginnis, Walsh & Sullivan, Coolidge & Carlson, Architects

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AND NEWS RECORD
DECEMBER, 1908

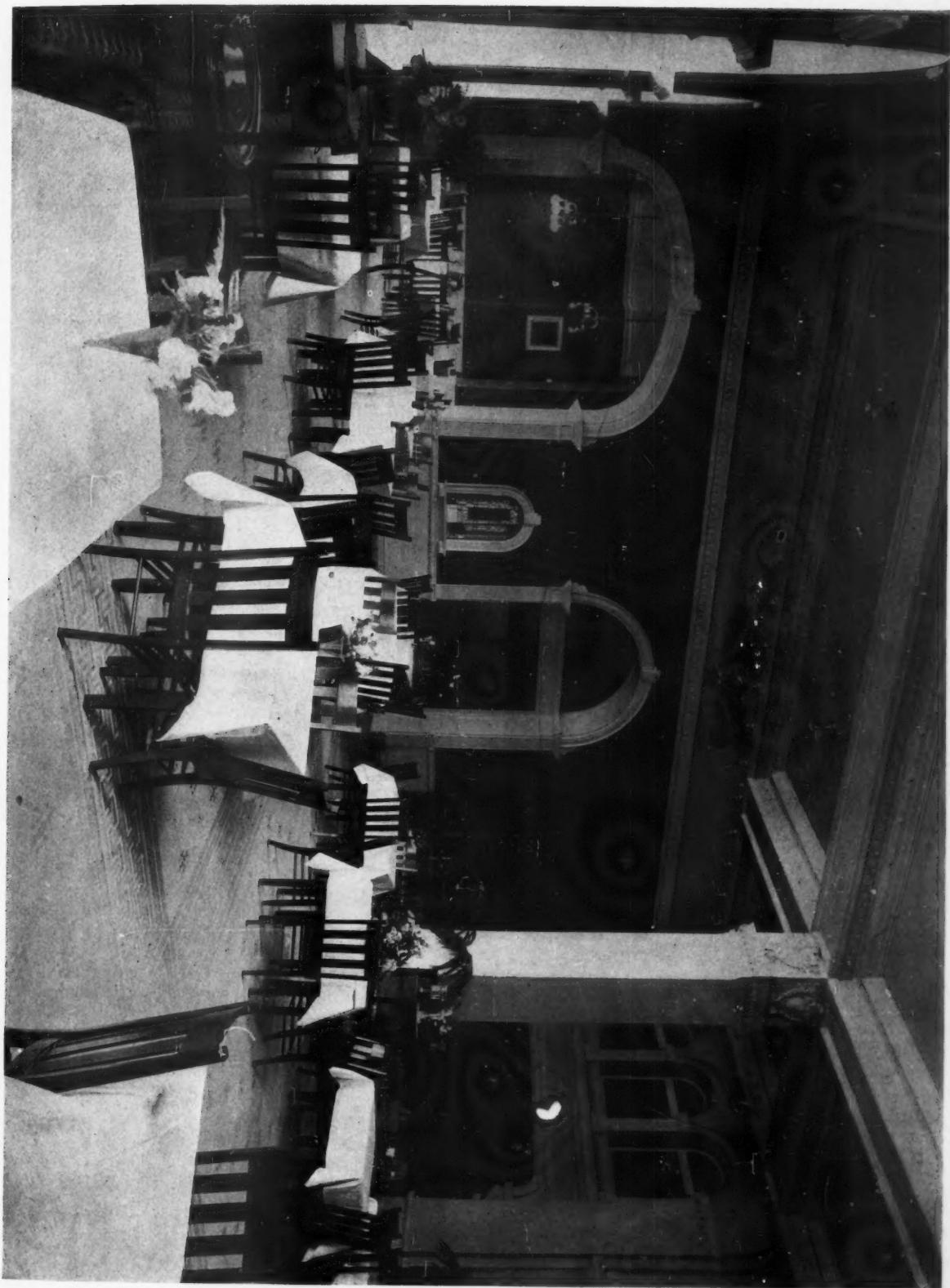
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ENTRANCE DETAIL, BUILDING FOR STEIN, HIRSH & CO., CHICAGO
Nimmons & Fellows, Architects

THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1908

25

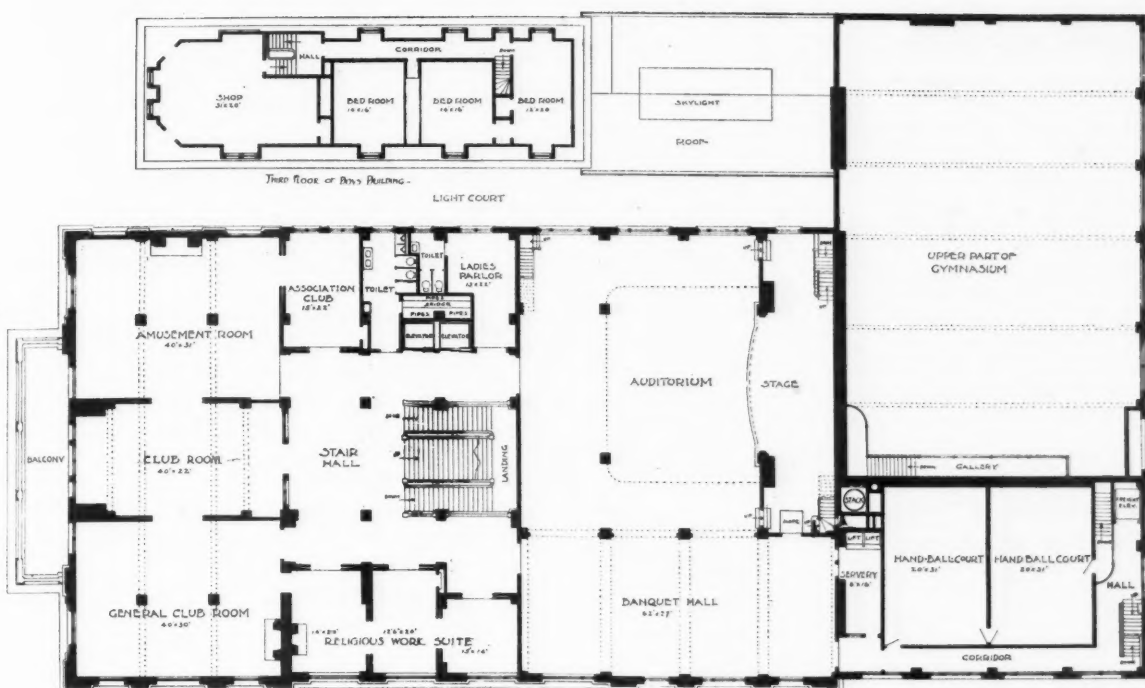


VIEW IN DINING ROOM, Y. M. C. A., DAYTON, O.
The Architects' League, Architects

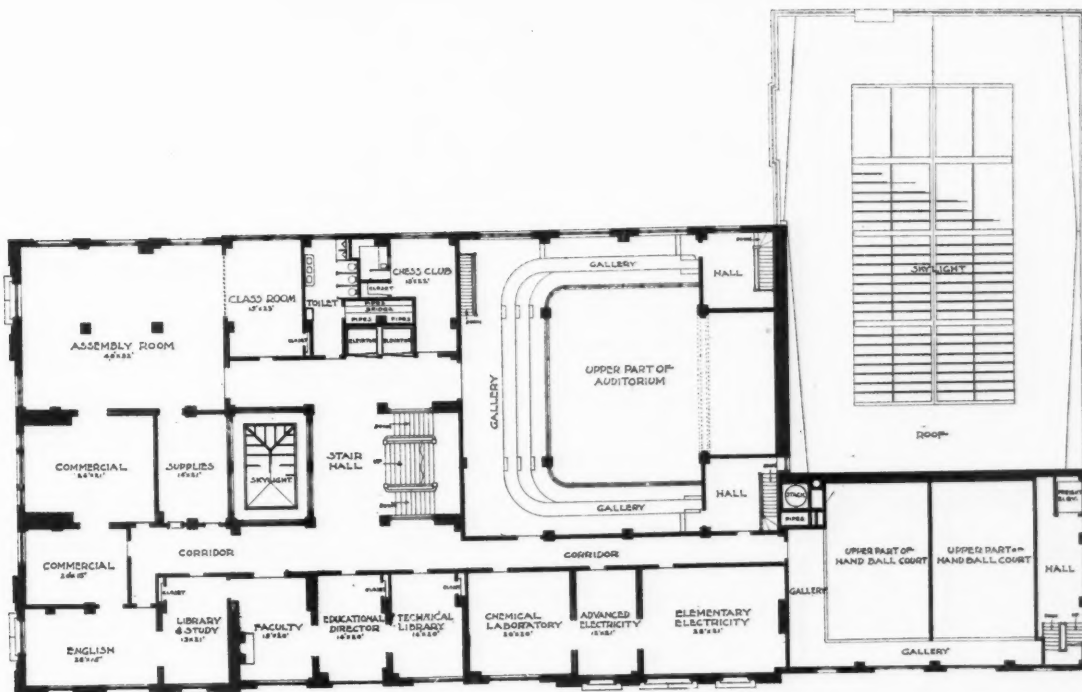
THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1908

32

Second Floor



Third Floor



Fifth Floor



THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1908

7000



Y. M. C. A. BUILDING, DAYTON, O.
The Architects' League, Architects

THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1906

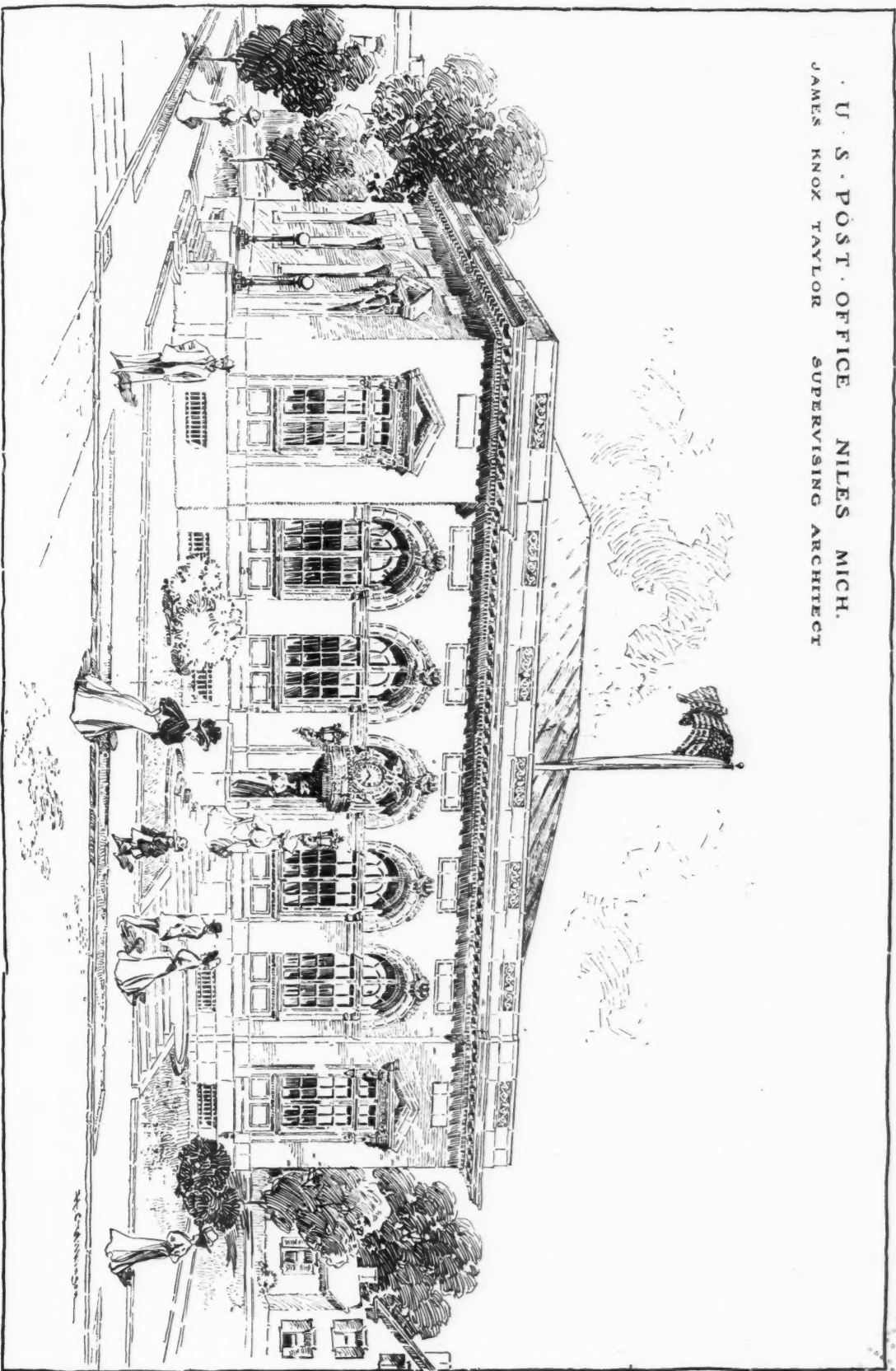
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HOUSE, SEATTLE, WASH.
Alfred Bodley, Architect

100

U. S. POST OFFICE NILES MICH.
JAMES KNOX TAYLOR SUPERVISING ARCHITECT



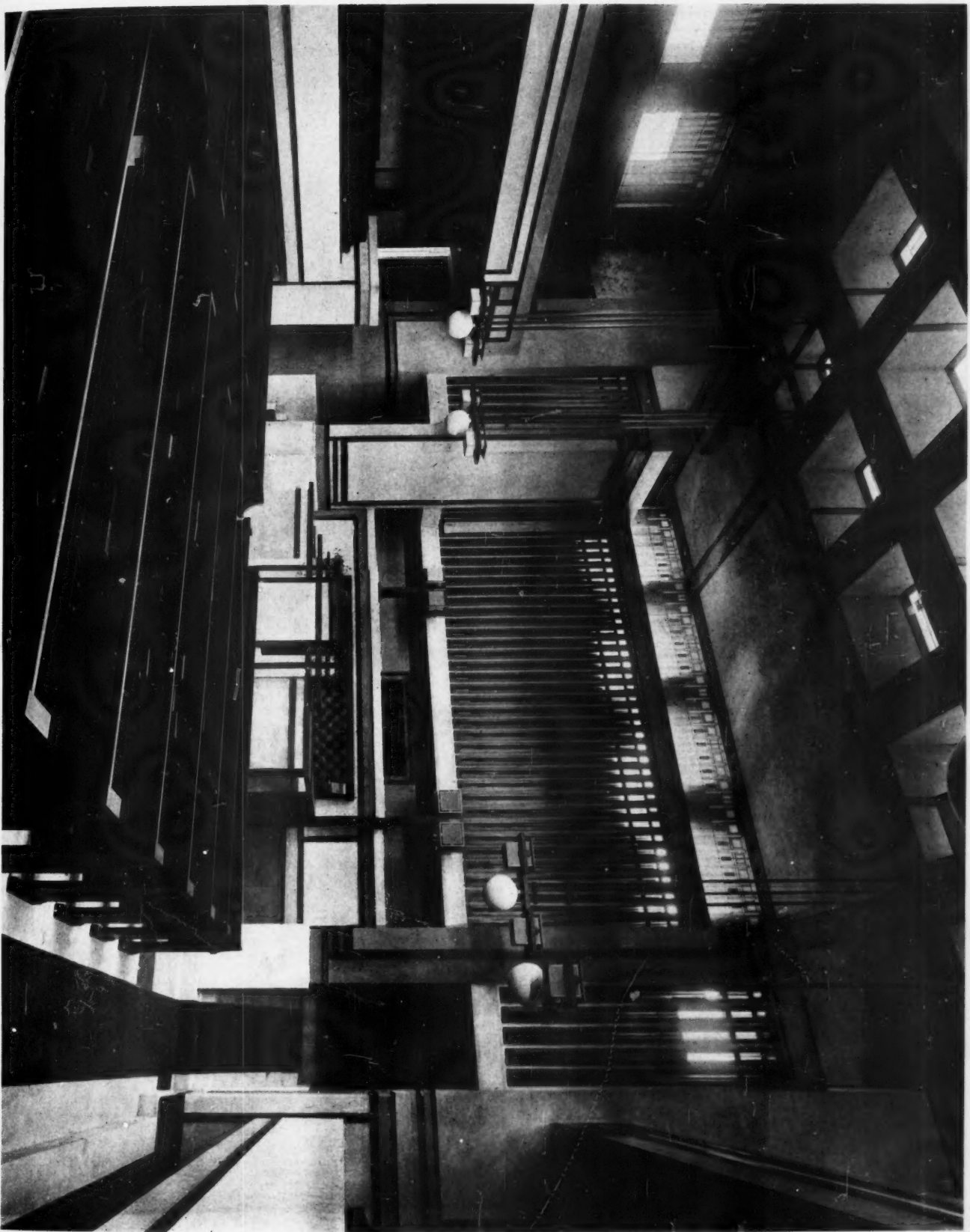
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APARTMENT BUILDING, CHICAGO
Henry L. Newhouse, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1908

100



INTERIOR VIEW, UNITY TEMPLE, OAK PARK, ILL.
Frank Lloyd Wright, Architect

300

While at first this might be taken for a single porch, it really consists of three separate and distinct entrances and three porches, with a projection of about eight feet, all united under one roof and by a front wall in three divisions, emblematic of the Trinity. Each of these entrances is narrow in comparison with the broad Norman arch of the Methodist church and the arch voussoirs look almost rudimentary, but the great depth of reveal imparts ample dignity, and this is aided by the short heavy columns, two feet in diameter, which support the pointed arches.

These columns and capitals, with the arches they carry, illustrate very distinctly one radical difference between Classic and Gothic architecture. In Classic design the columns are primarily intended to support a horizontal entablature and not to receive the spring of deep arches. The load immediately upon the capital, therefore, is not allowed to project beyond a vertical from the neck of the column below; the projecting parts of the capital are not to carry any weight—they must stand free and unloaded. But the Gothic architects aimed to avoid all uncovered surfaces; if a column with a moulded base rested on a square plinth they would carve out from the lower torus a claw to cover each of the four square corners of the plinth.

It will be observed that, at the spring of the pointed

arches in this Gothic entrance, the horizontal section is of nearly twice the diameter of the column, and that the correspondingly wide abacus carries the arch load far out beyond the vertical line of the column. Notice also the care with which the vigorous carved crocket of the Gothic capital is carried out beyond the column line, to reinforce the overhanging corner of the abacus with its load.

All the carved work is varied, interesting and rich and marked by great delicacy. The gargoyles, the large crocketed finial to the center gable, the coping terminals and the capitals have each a beauty of its own which makes one regret the more the perishable material used, a yellowish stone resembling in appearance the Joliet limestone, once so popular in Chicago. The columns are of a red sandstone which also begins to scale off and peel. As to the style of the whole porch it is reminiscent of French Gothic in its best period, the early part of the XIII Century.

A rather prominent feature for which the architect would disclaim responsibility, no doubt, is the large electric cross frame which is placed exactly in front of a daintily carved patera in the middle gable which it practically obliterates. This raises a question, what rights, if any, an architect has to protect his design after it is executed.

FIRE PROTECTION EQUIPMENT



THE nations of the earth none is as daring in building as the American; none as inventive of new methods and systems of construction. Scarcely a quarter of a century has passed since the first building of the skeleton type was constructed, and the science of this form of building has so advanced that the sky piercing Metropolitan Life and Singer office towers are an accomplished fact. A competent engineer has declared that a building 2,000 feet in height is entirely feasible as an engineering problem, and has fortified his opinion by working out an accurate demonstration of the engineering calculations involved. He proves the practicability of adequate foundations, wind bracing and the stability of such a building.

Further considerations of vital importance in these high buildings are the elevator system and the fireproofing. In these regards, also, American inventive genius has met the problems and conquered. Smoothly and safely the elevators climb the heights, while every part of the structure, exterior and interior, with all fittings and furniture included, may be made to resist fire in the highest degree.

This fire protection equipment has developed so rapidly and recently, and embraces so large a range of appliances that THE INLAND ARCHITECT has been led to an investigation of some of the more important products required in that highest creation of the builder's art, a perfectly fireproof skyscraper.

As an object lesson in the latest methods in fireproof construction, the Singer building, the highest completed office building in the world, reaching the great height of 612 feet from the curb line, has a unique interest. Full descriptions have been published of the manner in which the extraordinary difficulties of the foundation work, which is of the pneumatic caisson type carried down to bedrock, were overcome. Interesting accounts have also been pub-

lished concerning all phases of the tower skeleton construction with its fireproofing.

Much less publicity has been given to the secondary fireproof equipment upon which the integrity of the building is dependent to a considerable degree. Metal trim of modern type safeguards the building throughout, and is attractively finished in colors such as mahogany and quartered oak. The steel doors are especially noticeable. Their stiles, rails and mullions are of hollow steel with cork filling, which deadens sound. These doors as well as like steel trim throughout are of cold drawn steel passed through dies by a special and improved process through which sharp angles and perfect curves are equally at the command of the designer. So accurate has been the manufacture of the steel doors that not the slightest variation from the plans has been allowed. Provision for the hardware of the doors was made at the commencement, and perfect fitting has resulted. In the process of manufacture, the parts of the doors are given a priming coat and then assembled, absolutely perfect joints are insisted upon to insure flawless appearance and freedom from dust accumulation. The successive coats of the body paint are baked to prevent the possibility of cracking. After rubbing to a smooth surface the doors are ready for the artistic touches whereby the rare woods are simulated. Aside from their fireproof qualities, these steel doors have advantages over wood; they can be placed in the building much earlier and without danger from being marred. The manufacture of the doors used in the Singer building has been thus dwelt upon as the process is practically the same as that followed for producing the other trim of the Singer building, such as the steel partitions, wainscoting, window trim, picture molding, corridor lights and other essentials through the use of which no injury to the building would result by the fierce attack of fire.

CONVENTION, THE AMERICAN INSTITUTE OF ARCHITECTS



LINCOLN. SAINT-GAUDENS, SCULPTOR.

THE forty-second annual convention of the American Institute of Architects was formally opened by President Gilbert at 10 a. m. on the morning of December 15 in the Assembly hall of the New Willard Hotel, at Washington, D. C.

President Cass Gilbert, addressing the convention, reviewed the important work accomplished, and suggested further activ-

ities for the attention of the Institute.

This address was listened to with closest attention and its conclusion greeted with many marks of approval. This session was devoted almost entirely to the presentation of reports of special committees, and also the reports of the various chapters. A synopsis of the chapter reports was presented by Mr. Glenn Brown, and together with other reports referred to committees for printing in the proceedings.

Contained in the reports submitted were many subjects of widest significance. That of the Committee on Allied Arts, Mr. Irving K. Pond, chairman, advocating the establishment of a National Bureau of Fine Arts, in order that architecture, painting and sculpture might be brought into closer relationship, was a most thorough exposition of the subject.

Mr. Ralph Adams Cram, chairman of the Committee on Education, read a report that was received with marked attention. This report urged the establishment at Washington of a National Graduate School of Architecture. It was not intended that this school should take the place of those already established in other parts of the country, but to supplement and complete these. The immediate establishment of this school was not urged, but it was sought to have the scheme approved by the institute that it might be kept continually in mind as something to be worked for and eventually accomplished.

The report of the Committee on Competitions, one of the most important presented during the convention, cannot be summarized, it must be read in its entirety.

The report of the Board of Directors was enthusiastically received and endorsed. Among the recommendations were the following:

That the gold medal of honor of the Institute be awarded bi-annually to a foreign and an American architect alternately, and that it be given next year to Charles Follen McKim, who seemed to the directors eminently worthy of being the first American thus honored.

The afternoon session closed with the report of the Committee on VIII International Congress, presented by Mr. George Oakley Totten, Jr., American delegate and honorary secretary of the congress. Mr. Totten illustrated this report with lantern slides, showing the convention in session, the buildings visited by the members, and examples of recently erected work at the Austrian capital.

In reviewing this section of the first day's proceedings, it is apparent that much valuable time was wasted in an unnecessary discussion as to the interpretation of the constitution and by-laws. While these discussions were seriously debated and developed many differences of opinion, the utmost good feeling prevailed. Yet, it seemed to a visitor on the floor of the convention, that much time had been wasted that could have been put to better usage.

The evening session of the first day consisted of the memorial meeting in appreciation of and exhibition of works of Augustus Saint Gaudens, by the American Institute of Architects. This meeting was held in the beautiful hemicycle of the Corcoran Art Gallery (around the sides of which were grouped many of the works of Saint Gaudens)—and marks an important epoch in the history of the institute. It should be a source of much satisfaction to every architect in America that the most important expression of appreciation of the genius of Saint Gaudens was held under the auspices of the institute.

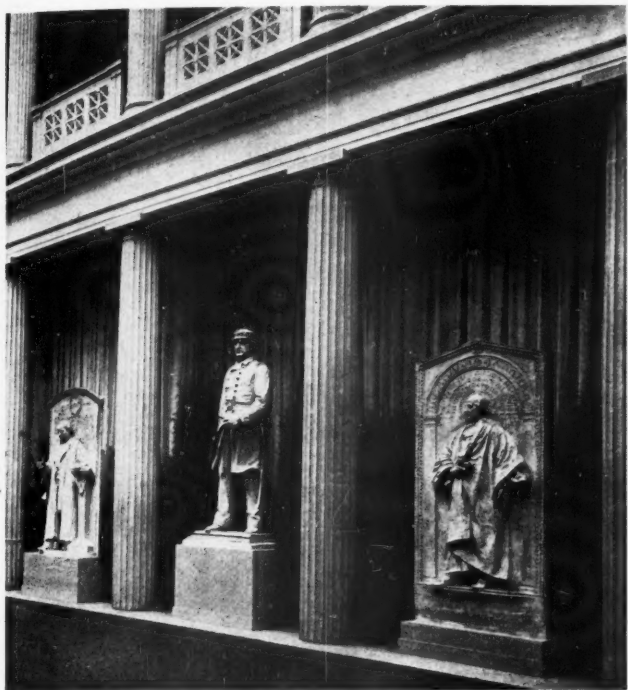


MR. GLENN BROWN, THE EFFICIENT SECRETARY, A. I. A.

It was a distinguished gathering and attended by more than twelve hundred people, including the President of the United States, cabinet officers, members of the diplomatic corps, and many of Washington's social leaders.

The meeting was presided over by Secretary of State Root, who introduced the various speakers. President Roosevelt's address was one of the features of the evening, characterized by his usual earnestness. Mr. Roosevelt paid a glowing tribute to the dead Saint Gaudens. He said in part as follows:

"Augustus Saint Gaudens was a very great sculptor.



VIEW IN THE SAINT-GAUDENS' MEMORIAL EXHIBITION, WASHINGTON.

This makes all the world his debtor; but in a peculiar sense it makes his countrymen his debtors. In any nation those citizens who possess the pride in their nationality, without which they cannot claim to be good citizens, must feel a particular satisfaction in the deeds of every man who adds to the sum of worthy national achievement. Our success in the field of pure art, as in the fields of pure literature and pure science, has been behind the success we have achieved in providing, by the practical application of art and science, for bodily comfort, bodily welfare and for the extraordinary industrial mechanism, which forms the framework and skeleton of our modern civilization. The twilight of letters continues, but much is now being done in the field of art, and Saint Gaudens was an artist who can hardly be placed too high. "Greatest of all is his Lincoln. Lincoln was the plain man of the people, the people's President; homely, gaunt, ungainly; and his homely figure, clad in ill-fitting clothes; of the ugly modern type, held one of the loftiest souls that ever burned within the breast of mankind. It is Saint Gaudens' peculiar quality that, without abating one jot of the truthfulness of portrayal of the man's outside aspect, yet makes that outside aspect of little weight, because of what is shown of the soul within. We look at Saint Gaudens' mighty statue of the mighty Lincoln, and we are stirred to awe and wonder and devotion for the great man, who in strength and sorrow, bore the people's burdens through the four years of our direst need, and then, standing as high priest between the horns of the altar, poured out his own lifeblood, for the nation whose life he had saved.

In this quality of showing the soul, Saint Gaudens' figures are more impressive than the most beautiful figures that have come down from the art of ancient Greece; for

their unequaled beauty is of the form merely, and Saint Gaudens' is of the spirit within."

The address of Mr. Jusserand, the French Ambassador, was received by the architects present with the most emphatic approval. He described the great republic of art, not to be found in any atlas, but whose well-defined frontier included citizens of every origin. Mr. Jusserand told of the old and new buildings occupied by the Ecole des Beaux-Arts, at Paris, which he declared was one of those capitals of art. He described Saint Gaudens' art life in Paris, and the deep and lasting impression his personality had left on the student life of the French Capital. He closed with a glowing tribute to Saint Gaudens' memory, which he said was by reason of his truthfulness and sincerity of expression, imperishable.

Addresses were made by Ambassador Bryce of Great Britain, Baron Takahira, the Japanese Ambassador, and Senator Nabuco, the Brazilian Ambassador.

The greater part of the morning session of the second day was devoted to the reading of a report on the need of a Federal Bureau of Fine Arts. This report was made by William S. Eames. The afternoon session was given entirely to the discussion of the schedule of charges. This discussion was participated in by almost every delegate present and the decision reached was that members should be free to charge a fee of six per cent on the cost of any work for which they may prepare plans. The increased responsibilities of the architect, the doubling during the past forty years of the cost of construction, and the greater skill and efficiency exacted from the architect, were some of the reasons advanced for this 20 per cent increase in the fee.

The last day of the convention was taken up with the reports of committees appointed on the opening day, and the transaction of new business.

The convention closed with a banquet on the evening of the 17th, which was largely attended, and which was a fitting ending to what will probably be designated as the most successful annual gathering of the institute.

The speakers were Senator Newlands, of Nevada, Mr. Nicholas Murray Butler, president of Columbia University, and Mr. Howard Pyle, the artist.

New Problems for Architects.

Not alone is the architect called upon to exercise his ingenuity in the newer construction problems, such as those pertaining to the skyscraper and the reinforced concrete building, he must as well meet the growing demands of novel conditions of life, advances in the science of living, and treatment of disease. An unusual number of problems of this class are now engaging the attention of architects. The value of fresh air, day and night, in all seasons, in the cure of certain diseases, is so well established that there is an increasing demand in house and sanatorium planning for rooms favorable to the open air treatment. Suggestions for a more complete provision for invalids are found in the design of a cement house exhibited at the recent International Congress on Tuberculosis. This house, practically of monolithic cement construction with plugged outlets in each room, could be perfectly cleaned by a force of water. To prevent the accumulation of dirt all corners are rounded; on the roof is a solarium enclosed with glass for winter use.

BUSINESS SYSTEM FOR ARCHITECTS

BY E. STANFORD HALL, ARCHITECT (Continued)



HERE a draughtsman lays out a piece of work to be traced by himself, it is not necessary for him to pencil everything; much of the penciling, which is duplicate or simple, can be filled in at the time of inking, without the necessity of going over the work twice; while a draughtsman preparing a drawing to be traced by another who is not thoroughly intelligent as to the meaning of same, must draw everything in pencil quite carefully or mistakes will occur which will involve changes and greatly increase the time.

The author is thoroughly convinced that the fairest means used for distributing fixed charges is by the unit per hour method. It is important to examine into what constitutes fixed charges. Rent has already been mentioned. It is assumed that a draughtsman will occupy a space of 65 square feet or that an office employing ten draughtsmen, with its accessories, such as reception room, bookkeeper's desk, etc., will occupy 650 square feet of floor space, which will cost at the minimum, in reasonably good office buildings, \$1.50 per square foot per annum, or about \$100 per employe per annum. Figuring the chargeable working hours of a draughtsman at 1,963 hours per annum, the cost of rent per draughtsman on the basis of \$1.50 per square foot, would be about 5c per hour. It is customary where draughtsmen are employed in offices for a year or more to allow them two weeks' vacation on pay, in addition to six holidays scattered throughout the year. This makes an equivalent of three weeks' loss of time on account of vacations, which must be charged against the cost of working hours. In addition to this, there is approximately 10 per cent of draughtsmen's time which cannot consistently be charged to any remunerative job, which time is consumed in filing, working on speculative work, allowance for sickness and various small items too varied to enumerate, but nevertheless existent. There are also certain employes in an office who devote practically their entire time to work of such a general nature as to make it impossible to charge their time in detail to jobs. For purposes of illustration, the following table showing salary and rent of an office regularly employing ten persons is given below:

Salary.	Weeks.	Annual Salary.	Chargeable.	Non-Chargeable.	Rent.
\$ 6	52	\$ 312	\$ 00.00	\$ 312.00	\$ 100
10	"	520	438.00	82.00	100
12	"	624	525.60	98.40	100
15	"	780	00.00	780.00	100
18	"	936	788.40	147.60	100
20	"	1,040	876.00	164.00	100
24	"	1,248	1,051.20	196.80	100
30	"	1,560	1,314.00	246.00	100
35	"	1,820	1,533.00	287.00	100
40	"	2,080	1,752.00	328.00	100
\$210		\$10,920	\$8,278.20	\$2,641.80	\$1,000

This shows a weekly pay-roll of \$210, or an annual salary list of \$10,920. If all of the time was charged that could be charged on the basis of 44½ hours per week and forty-nine weeks in the year of service, only \$8,278.20 would be directly charged to particular jobs, and rent amounting to \$1,000 would not be charged at all. It will be seen that some method must be arranged to

equitably distribute the \$3,641.80, including the non-chargeable salary account and the rent account, but this is not all. There would be other items of expense essential to the operation of this office which have not been considered in above table and which in this case would amount annually to approximately \$1,128, the total annual expense for operating this office, including salaries and all incidentals being \$13,048.08, or a little over a third more than the chargeable expense as indicated in above table. If the per hour basis is to be used, then this extra one-third, amounting in exact figures to \$4,769.88, must be distributed over the chargeable hours in some manner. The simplest method to accomplish this would be to divide this amount by the total number of chargeable hours for the year and add this to the salary price per hour; but this method would not be fair to the jobs where the less expensive help is used, as the vacation item in salary is included in the non-chargeable account.

A fairer method would be to treat the entire salary account on the basis of the individual man and treat the other incidentals which are largely dependent on the number of people rather than the character of work on the chargeable hour basis, and this is the method that the author recommends. Of course, the item for the salary of the office boy and bookkeeper in above illustration, amounting respectively to \$6 and \$15, would have to be considered with the incidentals, as they are not engaged on work which can be charged in the direct manner. In estimating the number of chargeable hours, the total number of hours of eight persons actually employed is considered.

Figuring 44½ hours per week per person and 49 weeks of actual service per year per person, allowing for two weeks' vacation and six holidays, gives a total of 2,180½ hours' time, making no allowance for loss of time between jobs and on non-chargeable work. Making 10 per cent allowance for this loss shows a net chargeable time per man of 1,962.45 hours. Eight times this gives 15,699.60 chargeable hours for the entire office force. \$4,769.88 divided by 15,699.60 equals practically \$0.30½. In charging up an account to various jobs on a \$30 man's time, in the illustrative office above, same would be charged against the job as costing \$30, divided by 44½ hours, gives approximately \$0.6741, the price in cents per hour, if a draughtsman worked 44½ hours per week, without loss, 52 weeks in the year. Adding to this, the \$0.30½, makes the chargeable cost per hour of the \$30 man at approximately \$0.97¾. As explained above, this is a fairly accurate and just method of charging and would make the books balance at the end of the year, but would not be a fair distribution on the various jobs. The composition of "other items of expense," amounting to "\$1,128," is as follows:

Interest on \$1,000 invested in office furniture and books at the rate of 10 per cent per annum..	\$ 100.00
Towel supply	65.00
Telephone	175.00
Stationery	40.00
Postage	48.00
Supplies for draughting-room.....	400.00
Interest on \$5,000 working capital at 6 per cent..	300.00
	\$1,128.00

In explanation of the interest charge in the first item, it is assumed that office furniture and books become valueless every fifteen years, and, on this account, the rate of interest is charged sufficient to pay 6 per cent on the investment and entirely discharge the principle every fifteen years. In other words, allowance is made sufficient that the entire furniture and books of the office may be replaced to the extent of \$1,000 at least once every fifteen years. It is felt that it would be imprudent from a business standpoint to attempt to operate with an annual cash expense of \$13,048 with less than \$5,000 always available working capital, as it frequently occurs that architects must carry their work for from three to five months without collection. Of course, this is not desirable and is not good business to allow accounts to run as long as this if same can be avoided. It is also not desirable to be caught without sufficient money to meet the current pay-roll without borrowing.

An office of this size ought to have in addition to the \$5,000 cash working capital convertible interest drawing securities equal to at least \$8,000, so that in case of a pinch these could be used for security for loan, to tide over a stringent time without serious embarrassment. It is a notable fact that architects as a rule are unable to make satisfactory settlements with their clients in case of contested claims, due to the fact that they usually do not have sufficient working capital and securities to stand the delay incident to litigation. Result—They are frequently compelled to make unsatisfactory compromised settlement on account of the need of ready cash.

The method which the author considers most satisfactory for the distribution of non-chargeable expenses is as follows: First take the computed annual salary of the individual and divide same by the total number of effective working hours of a single draughtsman, which would be 1,962.45 hours after allowing three weeks' loss to time on account of vacations and holidays and 10 per cent loss for non-chargeable time expended, would give the proper hourly rate to charge salary cost of the individual.

This can be simplified by dividing 1,962.45 by 52, which gives 37.73 average number of effective hours per week. As the 10 per cent allowance for non-chargeable effective work is only approximate, it seems fair to assume 38 hours as the average effective week, and to determine the hourly charge on account of salary by dividing the weekly salary by 38, which, of course, would make the effective working hours per annum 1,976 hours instead of 1,962.45 hours, as used in the computations above. This makes an extremely simple method of determining the proper charging rate of the salary of any individual. For instance, a man drawing \$30 per week would have his salary charged at \$30, divided by 38 equals 79c, to which would be added a fixed or overhead pro rate charge, which shows the system to be perfectly elastic and easily applicable to any rate of salary. Of course the correct method for determining chargeable rate for overhead costs would be to take the total expenses of the year outside of salaries and divide by 1,976 times the number of persons actually engaged on chargeable work, which in the case of above illustration would be eight. Unfortunately, however, it is impossible to determine this in advance and the accounts must be charged in advance; hence the only method left available is approximation based on previous year's expenses. In the absence of accurate data the following is given as a reasonable accurate approximation of the an-

nual fixed expense per effective chargeable person employed:	
10 per cent interest on investment.....	\$ 12.50
Towel supply	8.13
Telephone	21.88
Stationery	5.00
Postage	6.00
Draughting-room supplies, including an average weekly expense for pencils, 20c; ink, 20c; tracing cloth, 40c; tracing paper, 5c; pens, 1c; erasers and thumb tacks, 5c; paste and sponges, 1c; water colors, 8c; making allowance for two weeks' vacation	50.00
Interest on working capital.....	37.50
Non-chargeable salaries	136.50
	\$277.51

Two hundred and seventy-seven dollars and fifty-one cents, approximate annual fixed charge expense per person, divided by 1,976, the chargeable working hours, equal 14c, the fixed charge per chargeable working hour to be added to the salary charge computed above. For illustration, in the case of a \$30 per week employe, $79c + 14c = 93c$, which is the price which should be charged per hour to cover the cost to the office of this person's service. It should be clearly understood that this does not include any profit to the office. Fourteen cents fixed charge if correctly approximated would be added to each draughtsman's salary. Reduced to algebraic formula: Let X = the contract salary per week of draughtsman; then X divided by $38 + 14c$ = chargeable salary.

INDUSTRIAL EDUCATION*

BY JAMES W. VAN CLEAVE.

THE call for us to extend and round out our educational system is more imperative than was ever issued to any other people in the world's history. It will equip us to rise to an opportunity such as was never before offered to any other country. While we have but 5 per cent of the world's population, we produce 25 per cent of the world's gold, 33 per cent of its coal, 38 per cent of its silver, 40 per cent of its iron, 42 per cent of its steel, 52 per cent of its petroleum, 55 per cent of its copper, and between 70 and 75 per cent of its cotton.

There are three ways in which we can dispose of our wealth in natural resources. We can let the other countries manufacture for us the raw products which we have in greater variety and abundance than is seen elsewhere, and then we can buy the finished articles from them, paying the expense of the product's trip across the ocean forward and back, as well as giving those countries a large bonus for manufacturing them for us. That is one way in which we can use our ascendancy in natural wealth. Another way is to import foreign mechanics, employ their skill in our mills, build up other mills for them, and enable them, after a few years' work, to return to their native land and live upon the proceeds of the tribute which our short-sightedness will allow them to levy on us. Still another way for us to utilize our supremacy in the production of the raw materials of manufacture is for us to educate our own sons to shape these materials into finished fabrics, and to become sellers of those articles to the rest of the world instead of buyers. I confess that the third named plan suits me best.

*Completion of paper read before the National Society for the Promotion of Industrial Education.

OUR ILLUSTRATIONS.

House, Seattle, Wash. A. Bodley, architect.

Apartment Building, Chicago. Henry L. Newhouse, architect.

Standards for Fixtures, Fittings, Etc., of Schoolhouses, Boston.

United States Postoffice, Niles, Mich. James Knox Taylor, supervising architect.

Manufacturing Plant for Stein, Hirsh & Co., Chicago. Nimmons & Fellows, architects.

Tower addition, Metropolitan Life Building, New York. N. Le Brun & Sons, architects.

House for Mr. Luce, Cohasset, Mass. Andrews, Jacques & Rantoul, architects, Boston. Three exterior views are given.

Views, Franco-British Exposition, London. The Court of Honor, the Palace of Music, the Indian Palace, Machinery Hall are shown.

Girls' Latin School, Normal School and Gymnasium, Boston. Peabody & Stearns; Maginnis, Walsh & Sullivan; Coolidge & Carlson, architects.

Group of the Presidents of the American Institute of Architects, 1857-1908. Richard Upjohn, Thomas U. Walter, Richard M. Hunt, Edward H. Kendall, Daniel H. Burnham, George B. Post, Henry Van Brunt, Robert S. Peabody, Charles F. McKim, William S. Eames, Frank Miles Day, Cass Gilbert.

Young Men's Christian Association, Dayton, Ohio. The Architects' League, architects. The building contains an area of 145,000 square feet, all of which is devoted to association purposes. The boys' department is in a separate adjoining building. In the main building is an auditorium which will seat 700. Adjoining this is the banquet hall with a seating capacity for 225. The technical department is thoroughly equipped for architectural and mechanical drawing, machine design and shop mathematics. The building is very complete in all the requirements of a Y. M. C. A.

New Buildings for United States Military Academy, West Point, N. Y. Cram, Goodhue & Ferguson, architects. The influence of the English Tudor Gothic style is plainly seen in these designs. Not only is this style in full harmony with the designs of the principal of the old buildings, but affords the architects a grand opportunity in line with their best endeavor. Much skill has been shown in harmonizing the new with the old to achieve unity in the ensemble. The illustrations well suggest the picturesque effect of the admirable grouping. The work of construction is well advanced. The ultimate cost of the buildings will approximate \$10,000,000.

Unity Temple and Unity House, Oak Park, Ill. Frank Lloyd Wright, architect. Description as follows is copied from the church brochure: "The fundamental principle of all architecture is that the form must fit the function; that is, a building must be adapted to the uses to which it is to be put and should express those uses in its form. A modern church building has a two-fold purpose; it is erected for the worship of God and for the service of man. These two functions demand a different architectural treatment that each may best be served. While a house of worship may properly be used for other services in the interest of human welfare, it is desirable that a religious society in building should keep its house of worship distinct from those rooms which are used for social service. By dedicating a place distinctively to worship an atmosphere can be given to it which is highly desirable. In design adopted for Unity Church there are two distinct buildings, one designed for public worship and other suitable public meetings, and another for purposes of social service and religious meetings of a less formal character. They are, however, connected by a large entrance hall, by which they are knitted together into a single integral and harmonious structure in outward appearance, thus giving unity to the two functions of a church and guarding against the idea that the one purpose of worship is holy and the other common and unclean. The name 'Unity House' is given to the building used for social service, the name 'Unity Temple' to the building used for public worship. The material used in construction is concrete poured in forms *in situ*. The design is specially adapted to this form of construction and material and thus fulfills another fundamental

principle of architecture. The site of the building is a corner lot having a frontage of 100 feet on Lake street, the main street of Oak Park, and a depth of 170 feet on Kenilworth avenue. The Temple is a cruciform building, 67 feet on each axis and 47 feet high. The form of the cross, however, is made less apparent externally, owing to the spaces between the arms being filled with square air chambers which rise nearly to the roof. The Temple stands in the center of the lot at the front. In the rear, with its main axis crossing the lot, is Unity House, 50x90 feet. These two buildings are knit together into one integral structure by a large entrance hall standing between the two buildings. The depth of the whole structure on its main axis running through the entrance hall is 143 feet. The two buildings are still further integrated by parapets extending forward from the ends of Unity House and enclosing in their broad arms the rear of the Temple and connected with it by wide flights of steps facing the main street.

"Both the Temple and Unity House are lighted mainly from the top through large skylights shielded beneath by glass ceilings. A crown of windows also extends around the Temple beneath the broad projecting roof. Taking the light from above is an ideal method for practical purposes and it also embodies a fine religious idea. With the exception of narrow windows set deeply into recesses between the cruciform mass and the stair-chambers, the lower portion of the Temple is unbroken by doors or windows, save where it opens into the entrance hall. This preserves the mass of the building, and by means of quiet surfaces and unbroken lines gives great dignity to the structure. This method of construction serves the further purpose of keeping out the noise of the street cars, thus securing a quiet and restful interior. At the height of 22 feet the wall of the Temple is recessed to carry columns extending to the roof, thus affording the necessary ornamentation and beauty to what would otherwise be a too severely simple facade. Behind these columns is a continuous sweep of windows. At a lower level the ends of Unity House are recessed and set with columns backed by windows in the same way. Walls of shrubbery will extend from Lake street on each side of the lot at its outer edges to the parapets leading from Unity House. Within these walls of shrubbery, and extending past the Temple on both sides, walks will lead up to the broad steps rising two and one-half feet to the large courts formed by the parapets and the adjacent walls of the buildings. From these courts on either side one passes into the entrance hall, 24x30 feet. Three sets of doors on each side, with a combined width of 30 feet, give hospitable welcome and abundant facilities for exit. This entrance hall affords an admirable opportunity for all the congregation to gather socially after services of worship. An interesting feature of the interior arrangement is that the congregation in passing out, at the close of the services, move toward the altar instead of away from it, thus contributing a fine religious conception and also adding to the social function of the service by making it easy for pastor and officers to meet all members and strangers without effort. Additional exits for this purpose are provided by wide steps leading past the pulpit into the entrance hall. These stairways are closed by outer doors and will not be used for entrance at times of regular services; but they may be so used when desired, as upon occasions of funerals, when the casket can be brought before the altar and taken out without being carried through the aisles."

ASSOCIATION NOTES.

WILMINGTON (DEL.) ARCHITECTURAL CLUB.

Early in the month some twenty architects and draughtsmen of the city took preliminary steps towards the organization of a club. A committee on by-laws, consisting of Messrs. Brinckle, Tyndel and Whiteside, was appointed. Short addresses were made by William D. Brinckle and Walter T. Brown. The organization will be similar to the "T" Square Club, of Philadelphia.

THE PORTLAND (OREGON), ARCHITECTURAL CLUB.

The club held a meeting in November at which several important items were discussed. Among them was the recent building ordinance passed by the city council and which was vetoed by the mayor. The club went on record as favoring the follow-

ing amendment to the ordinance: All buildings of four stories or less, the first story to have a wall thickness of at least 17 inches, and the upper three stories to have a 13-inch thickness.

CHICAGO ARCHITECTURAL CLUB.

The club announces the program for the Ninth Annual Traveling Scholarship Competition. The subject is "An Athenaeum for Teachers." This to be designed to accommodate the 7,000 teachers in the Chicago public schools and is to have suitable provision for educational conventions and lectures. The project is to include the landscape work. The jury of award is composed of W. K. Fellows, Dwight H. Perkins, Pearce Anderson and S. S. Beman. The funds required for the prize of \$500 are the donation of E. G. Elcock.

LOUISVILLE CHAPTER A. I. A.

Architectural conditions in Louisville were discussed in speeches at the banquet given recently by the officers of the local chapter to the members. President Arthur Loomis was toastmaster. The members present were: President Arthur Loomis, Brinton B. Davis, Mason Maury, Alfred S. Joseph, C. A. Curtin, D. Murphy, J. Murphy, Val P. Collins, Herman Wischmeyer, Adolph Hallenberg, W. C. Bohne, Oscar Reuter, John B. Hutchings, E. Walter Hillerich, Arthur Smith, Kenneth McDonald, W. J. Dodd, Henry Walters, H. E. Thomas and Fred Erhart.

THE SOCIETY OF BEAUX ARTS ARCHITECTS.

The society held its annual meeting recently. Its membership numbers 220. Each member wore the blouse he had when he was a student in Paris. Some of the members had on the straight stovepipe silk hats and flowing ties of those days. After dinner they elected the following officers: President, A. W. Lord; vice-president, H. W. Corbett; secretary, W. W. Bosworth; treasurer, Joseph Howland Hunt, and corresponding secretary, J. Oakman. These officers, with Lloyd Warren, Louis F. Jallade, W. Warren, C. Ewing and Mr. Post, comprise the executive committee for the ensuing year.

TRIANGLE CLUB, BAYONNE, N. J.

On December 12 the architects of Bayonne and vicinity organized under the name of the Triangle Club. The following officers were elected: President, Walter L. Clarkson, Bayonne, N. J.; vice-president, Robert C. Hutchinson, Paterson, N. J.; secretary and treasurer, Morris L. J. Scheffer, Bayonne, N. J.; assistant secretary and treasurer, James F. Bagnell, Bayonne, N. J. The schedule of charges for professional services established by the American Institute of Architects was adopted to take effect on January 1, 1909, and a committee composed of Eugene Reilly, Samuel Horwitz and Morris L. J. Scheffer was appointed to draw up a form of owner and architect contract containing a tabulated list of charges, which is to be used by all members of the club.

RHODE ISLAND CHAPTER A. I. A.

At a recent meeting of the chapter the committee on admissions recommended the election of Arthur L. Almy as a member and it was done. President Franklin J. Sawtelle, who presided, called attention to the fact that the recent death of Alfred Stone made a vacancy on the committee appointed to confer with the city council regarding a revision of the building laws. The present members are Edward F. Ely and Howard Hilton. Upon the suggestion of Henry A. Barker the chapter passed a resolution asking the American Civic Association to send the "Pittsburg Survey" here for exhibition. This collection of diagrams and pictures illustrates and compares life in the cities of America with foreign countries, and is considered a most valuable collection. It is now on exhibition in Pittsburg. An entertainment, consisting of architectural talks by Howard Hilton and Prof. Eleazer B. Homer, followed the business session. President Sawtelle, informally, recommended the securing of permanent headquarters to maintain a library and museum.

TEXAS ASSOCIATION OF ARCHITECTS.

At Austin, Texas, on November 27, architects from San Antonio, Dallas, Fort Worth, Waco, Austin, Amarillo, El Paso, Victoria, Galveston and San Angelo to the number of forty-six, met and perfected as a permanent organization the Association of Architects of Texas. The meeting was called to order by Frank Wahrenberger, of San Antonio. Alfred Giles of that city acted as temporary chairman. J. E. Flanders, of Dallas, was

elected president; James Wahrenberger, of San Antonio, first vice-president; Sam P. Herbert, of Waco, second vice-president; Ollie J. Lorehn, of Houston, third vice-president; G. B. Stowe, of Galveston, fourth vice-president; C. G. Staats, of Fort Worth, fifth vice-president, and G. Roquemore, of Amarillo, sixth vice-president. A. O. Watson, of Austin, was elected secretary-treasurer.

The objects of the association are to unite into one common fellowship the architects of the state of Texas, to combine their efforts so as to promote the scientific, artistic and practical efficiency of the profession and to cultivate and encourage the kindred arts and to correct the unprofessional practices and to help the cities of the state in securing the proper building and sanitary laws.

ILLINOIS CHAPTER A. I. A.

On December 14 the chapter gave a reception and dinner to Charles R. Ashbee, of London. The reception committee was composed of Peter B. Wight, chairman, Arthur F. Woltersdorf, Webster Tomlinson, E. C. Jensen, and William A. Otis. There were present also as guests of the chapter the officers of the Chicago Architects' Business Association, Chicago Architectural Club, Chicago Arts and Crafts Society and Chicago Society of Artists. Among these officers attending were several ladies. After the dinner, Mr. Wight told of the progress of the arts and crafts movement in Chicago with which he was early identified. Mr. Ashbee gave an informal talk on some phases of the movement in England. He stated that he was delighted to be again in Chicago after an absence of eight years. He complimented this city upon having the fire and snap for accomplishment, not found elsewhere—the spiritual fire that leads to great things. He stated that discrimination was much needed as to what must and what should not be made by machinery. The public should be taught the right and the wrong in workmanship. The arts and crafts movement to succeed must maintain a high standard of excellence. Art products must be the result of thought and time; not of hustling. George Beaumont deplored that better craftsmanship was not produced in Chicago. A member present of the Arts and Crafts Society thought that this was due to lack of higher standards, especially for membership in the society. A lady guest saw as the cause of poor work, early efforts. She said she would not wish to be confronted with some of her early work and thought that this was perhaps true of the architects. This sentiment was heartily applauded by the architects present. Considerable mirth was caused by the passing around the table of what appeared to be the spontaneous effort of a poet-architect in attendance. Here it is:

Jack and Jill
Built on the hill
A house that caused much laughter.
The reason why
It went awry
Was that they hired a "crafter."

The chapter meeting adjourned to Fullerton Hall at 8:15, and heard Mr. Ashbee's lecture on the "Arts and Crafts Movement in England." The history of this was traced from its inception by Ruskin and the powerful impetus by Morris, to the present time. Stereopticon illustrations were shown of the work of pre-Raphaelite masters and others who have strongly influenced the arts and crafts movement.

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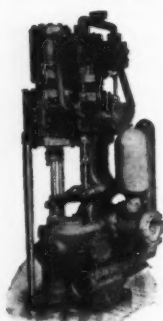
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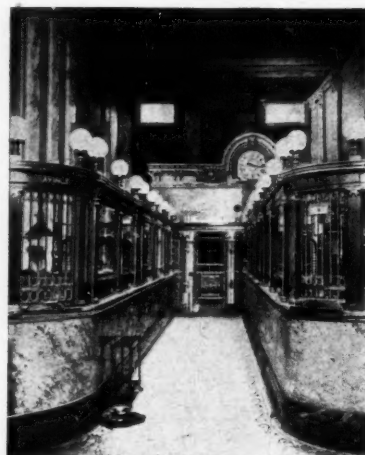
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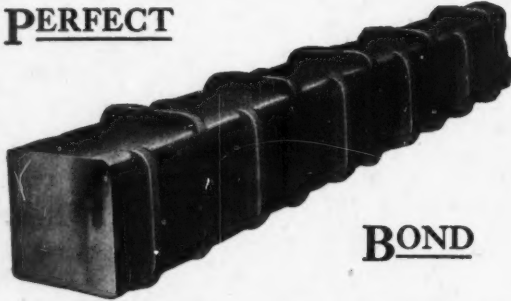
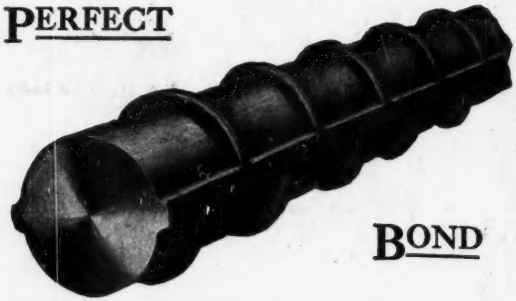
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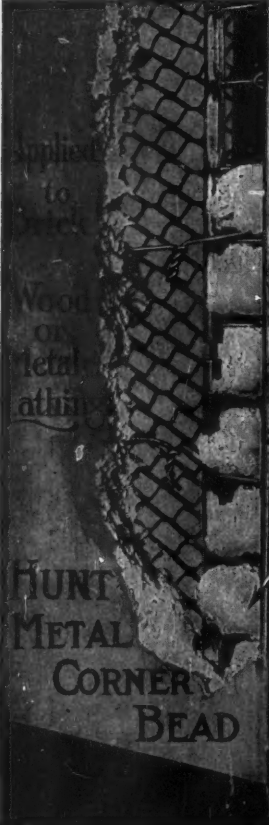
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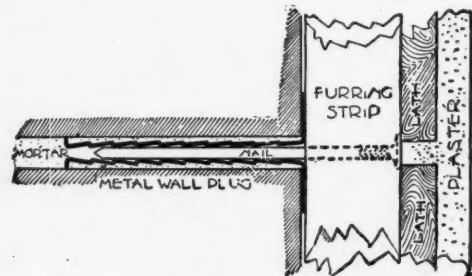
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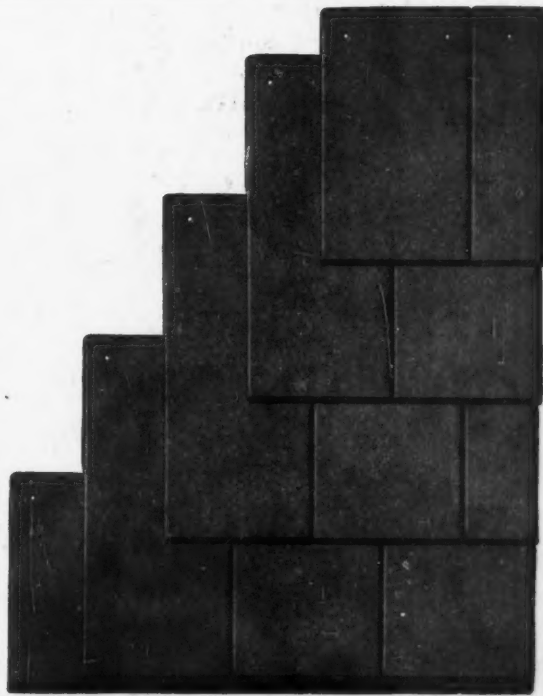
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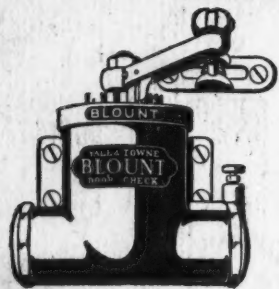
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