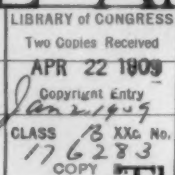


THE AMERICAN ARCHITECT

Vol. XCV.

WEDNESDAY, APRIL 21, 1909

No. 1739



The T Square Club Exhibition

THEY have had fourteen consecutive annual exhibitions of architectural work in Philadelphia, which probably is one of the main reasons why this one—the fifteenth—is so good. It opened last Saturday evening, April 17, and will continue until May 16. As in the last several years, it is hung under the patronage and in the galleries of the Pennsylvania Academy of Fine Arts, on Broad Street, above Arch. And although the exhibition takes its name from the T Square Club, it is, and has been for some years past, held with the co-operation of the Philadelphia Chapter of the American Institute of Architects.

There is a very strong sense of brotherhood existing among the men who are practising architecture in Philadelphia—a very healthy spirit of mutual dependence and organized activity. To this probably is due the general feeling throughout the profession that in Philadelphia there is a distinct school of architecture, producing a country house type that stands distinctly apart from all others—a type that is founded on the frank use of local building materials and upon the free yet reverent adaptation of the indigenous work of the past.

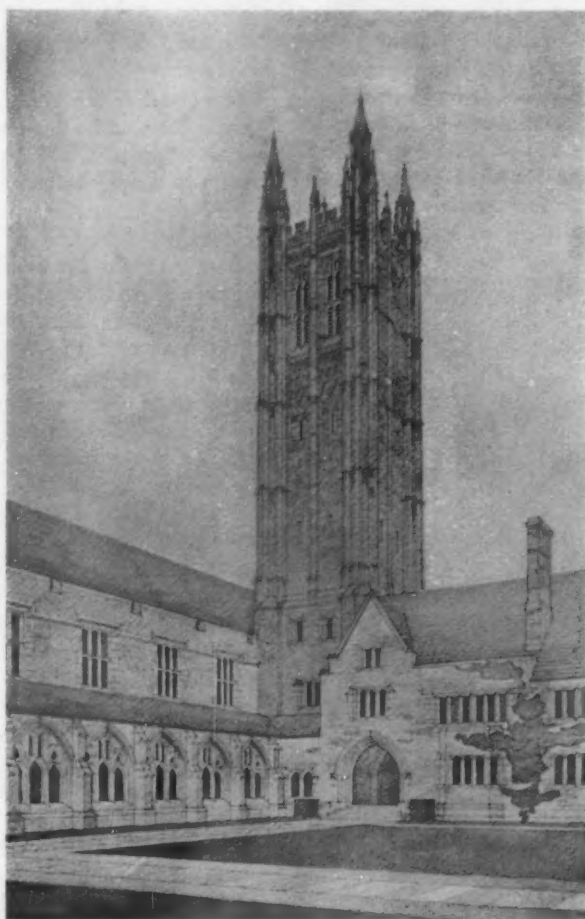
Its country house work surely is one of the strongest factors in the annual T Square Exhibition. Were it not for this most interesting branch, the exhibit this year would be hardly more than an echo of the Architectural League Exhibition held this winter in New York. Practically all of the drawings and photographs shown in New York are

now hung in Philadelphia. In addition there are several interesting local competitions, a number of contributions from the far West, a few new things in the field of stained glass and decoration—among which might be mentioned a most interesting lot of sketches in color by Miss Violet Oakley for the recent Historical

Pageant of Founders' Week, into which Philadelphia put so much enthusiasm; a very few examples of large and monumental work by local men, and finally the usual refreshing lot of charming country houses, shown by plans, elevations, perspectives, photographs and models.

At the opening of the exhibition an announcement was made of the award for 1909 of the John Stewardson Memorial Scholarship in Architecture. The T Square Club has for long shown its active interest in traveling scholarships, first by sharing the financial burden of one offered under the auspices of the University of Pennsylvania, which, since 1897, has been maintained under the title named above. This scholarship is awarded annually by a Managing Committee, consisting of one member of the Board of Trustees of the university, one member of the corps of instruction in the same institution, and three practising archi-

tects of Philadelphia, two of whom represent respectively the Philadelphia Chapter, A. I. A. and the T Square Club, and the third being elected by the four other members of the Managing Committee. One thousand dollars is given to the successful competitor, to be



FRESHMAN DORMITORIES, PRINCETON, N. J. MESSRS. FRANK MILES DAY
MEMORIAL TOWER FROM GREAT QUAD & BROTHER, ARCHITECTS
THE T SQUARE CLUB EXHIBITION



CHAPEL, POMFRET SCHOOL, POMFRET,
CONN. MR. ERNEST FLAGG, ARCHITECT



CATHEDRAL OF CHARTRES
THE ENTRANCE

MEASURED AND DRAWN BY
MR. WARDEN H. FENTON, PHILADELPHIA

THE T SQUARE CLUB EXHIBITION

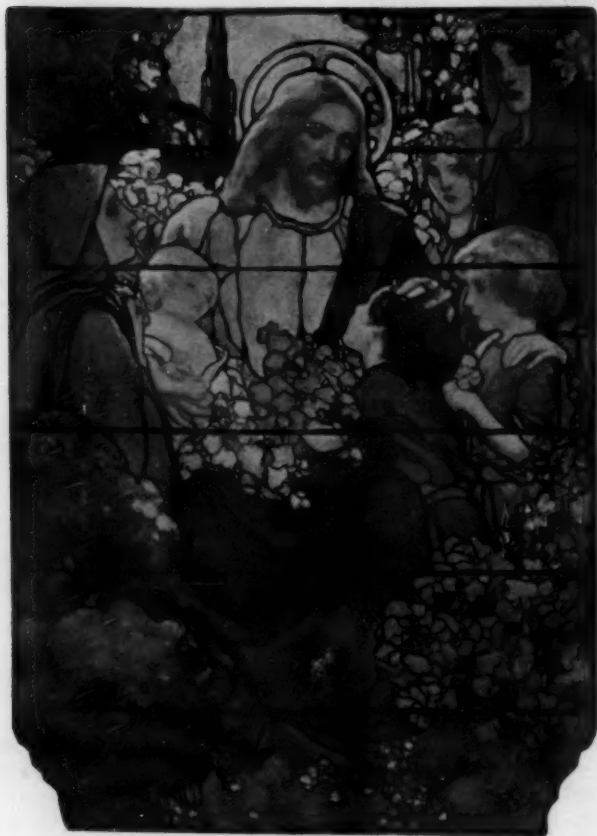
expended in pursuing architectural study, either in the United States or abroad. Preliminary examinations are required, excepting for graduates of any recognized school of architecture, and the competition is open to any person under thirty years of age who has studied or practised architecture in the State of Pennsylvania for a period of at least one year immediately preceding. The subject of the competition this year was "A Naval

Pantheon," but the committee made no award of the Scholarship this year.

The late Walter Cope, one of the founders of the T Square Club and a man who has left an indelible mark not only upon the lives of all who were fortunate enough to come into contact with him, but also upon the history of American architecture, for long cherished the idea of founding a scholarship devoted solely to training men for the handling of problems in landscape design and municipal improvement. It is peculiarly fitting, therefore, that the Club should have endowed in his memory the Walter Cope Memorial Prize, awarded annually to the winner of a competition in municipal improvement or landscape architecture. It is of a value of about seventy-five dollars, which sum is expended in the purchase of architectural books chosen in consultation with the Executive Committee of the T Square Club. The subject of this, the sixth annual competition, was "Two Types of Electric Lighting Standards for Street Lighting." Mr. Henry E. Rieger was announced the winner this year.

Still another competition held by the T Square Club, in which the winner was announced at the opening of the exhibition, was that for "A Drinking Fountain and an Entrance Gateway to Fairmount Park," which architectural accessories are to be presented to the city respectively by Dr. George Woodward and Mrs. Charles W. Henry. The successful competitor was Mr. Albert Kelsey.

It is an interesting thing, in considering the present high level of achievement as shown in the exhibition now being held, to look back to the beginning of organized endeavor among the Philadelphia men. Ever since the Club's inception there has been maintained an unbroken series of regular competitions in architectural design, on the basis of which prizes have been awarded year after year. In this long list of successful contestants will be found many names of Philadelphia's best-known architects. Since about 1897 the Club has possessed a home that is centrally located, yet sufficiently isolated; large enough, yet humble; and with a character that has done much toward fostering the traditions



STAINED GLASS
"THE CHILDREN'S WINDOW"

MISS IDA DOUGHERTY
BOSTON

THE T SQUARE CLUB EXHIBITION



A GARDEN PHOTOGRAPH
ENGLAND

MR. THOMAS W. SEARS
BOSTON



SANITARIUM
LOOMIS, N. Y.

MESSRS. SCOPES & FEUSTMANN
ARCHITECTS

THE T SQUARE CLUB EXHIBITION

that bring intimate fellowship and a vitalizing spirit of *camaraderie*.

Throughout the lifetime of the club educational work has predominated in its widening sphere of activity. Though the original necessity which gave birth to the club has long since ceased, by reason of the establishment not only of numerous excellent courses in architecture, but also by the far-reaching educational system of the Society of Beaux-Arts Architects, this has merely necessitated adapting the work of the Club to these altered conditions. Its own "Problems in Design" have become of less moment, but to supplement them there is a growing atelier of the younger members, who work several evenings each week under the guidance of Mr. C. C. Zantlinger as *Patron*. Mr. Abram Bastow is *Massier*, Mr. Joseph Hettel is *Sous Massier*, and Mr. Frederic W. Hauptle is *Bibliothécaire* for the atelier.

Great credit for the success of the exhibition is due the Jury of Selection and Award, of which Mr. Milton B. Medary, Jr., is chairman; the Committee on Exhibition and Catalogue, under the chairmanship of Mr. Walter H. Thomas, and Professor Paul P. Cret, who directed the hanging of exhibits in a manner that gave to the galleries no small part of their dignified and orderly appearance.

For instance, the proportion of the Doric orders is fixed by Vitruvius as being seven diameters, while the Renaissance writers give it as being eight diameters. This will be enough, I suppose, to show that in studying Vignola we must know that we are studying simply an arbitrary type selected among the hundreds of types created by the Renaissance and something entirely foreign to Rome or Greece. This would be small harm, but contrary to the artistic sense and to Vitruvius himself, and thanks to this table of proportions, the idea became predominant that the proportions were something immutable, something which can be mastered once for all, and after acquiring a "thorough knowledge," as the report of the Institute says, "You are in a position to understand the varied expressions of the Renaissance." It is in this that lies the main evil of the teaching of the Orders as a basis of architecture. This teaching substitutes for the culture of this delicate sense of proportion the memorizing of figures; it tends to make of the designer a sort of engineer, working with formulæ and not with his feeling for beauty, giving to the work of all this same monotonous aspect, which makes one wish for more originality and less correction.

It is necessary to have in mind that the study of pro-

THE TRAINING OF THE DESIGNER

BY PAUL P. CRET, A. D. G.

(CONTINUED FROM LAST WEEK)

The architects of the Renaissance were most of the time at a loss to make anything out of it. The only thing which was of any use to them was a sort of tabulation of the proportions of the Doric and Ionic orders, which they tried to develop into a system in applying it to the fragments which were found in the ruins of Rome. Thus each author established types of the Orders, arbitrarily fixed at five, when Vitruvius himself recognized only three and even two orders, and the corresponding types are very different from those described by Vitruvius, or, more generally, from Greek or Roman types.



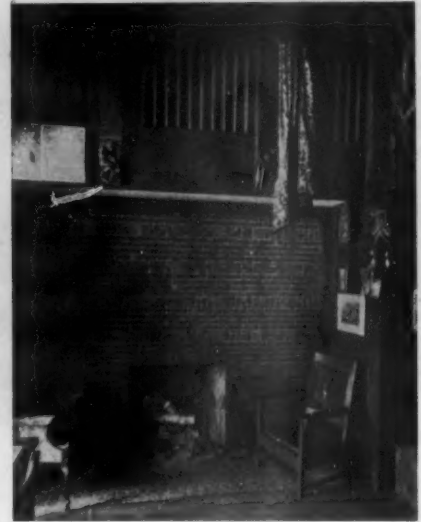
AN OVERMANTEL DECORATION

MR. MAXFIELD PARRISH

THE T SQUARE CLUB EXHIBITION



RECTORY AND PARISH HOUSE
ST. JOHN'S CHURCH, LOWER MERION, PA.



MESSRS. FIELD & MEDARY ARCHITECTS
IN THE HOUSE OF MR. BERTRAM G. GOODHUE
CRAM, GOODHUE & FERGUSON, ARCHITECTS

THE T SQUARE CLUB EXHIBITION

portions is very different from the study of the Orders. The study of proportions is essential, as it pervades all design under its three forms: of proportion in regard to destination; proportion in regard to harmony of form; proportion in regard to the unity of measurement or to the real size. The first one is the basis of all design; the second, of all beauty; and the third, of scale; they are all three usually spoiled in the student by the early and unintelligent study of the Orders.

Knowing the uselessness of this teaching of the Orders by means of figures, why is it that in so many

schools and offices, it is still employed. It is, perhaps, because it is easier than giving a course on the theory of the elements of architecture. It is also because there is no book in English on the subject. The defenders of this system advance that it is an easy way to make the pupil practice architectural drawing and acquire a sense of the proportions. If it is an exercise in drawing, the memorizing is useless, and as to teaching the proportions, you can easily see how little it answers this purpose in giving to a good student of Vignola an elevation to design without columns.

The proper study for the beginner, is, as I said, the study of the elements, always represented in plan, section and elevation, such as walls, doors, windows, porticoes, vaults, etc. A constant application of these elements in small designs, which will be very crude in the beginning, will soon give to the pupil the instinctive sense of his deficiency, while at the same time he will be familiarizing himself with the use of those elements.

The study of the elements brings us to the study of theory in architecture. What must this be and how much of it should be given?

If this theory is simply the study of the elements of which we spoke a moment ago, enabling the pupil to use these elements intelligently with regard to their origin and their development during the different historical periods, it cannot be too much encouraged.

But in regard to the teaching of theory of composition, or of pure esthetics, I must confess I do not like to have it given as a series of lectures. I think it ought to be given exclusively by the men who supervise the study of the problems and during the criticisms of these problems. It is only then that the principles of design cease to be mere words and take some life from the application which is made of them at the time. In short, it is in designing that the theory of design must be learned by the pupil. It is the only way to keep aside from the doctrinal tendency. Guadet used to say in his lessons, after having shown the theory of the origin and logic of certain forms, "You will find



STUDY FOR A TAPESTRY

THE HERTER LOOMS

THE T SQUARE CLUB EXHIBITION



SKETCH FOR A
COUNTRY HOUSE

MESSRS. MELLOR & MEIGS
ARCHITECTS



A CALIFORNIA
BUNGALOW

MR. LOUIS C. MULLGARDT
ARCHITECT

THE T SQUARE CLUB EXHIBITION

numerous exceptions to these rules and some of these exception are masterpieces, universally admired, and you must remember, when on one side you have a theory and on the other side a masterpiece, it is the masterpiece which is right."

Guadet showed by this that he was an architect. Had he been only a professor, he would not have hesitated to condemn wholesale a complete period, to avoid spoiling his theories.

The other trouble of giving too much theory to the pupil is that to any theory another one equally plausible can be opposed, with the same apparent logic; like the lawyer in one of the modern comedies, who, being appointed District Attorney, proves the guilt of a defendant who was his client a short time before, by simply reversing the argument which he had used to establish his innocence.

The man who speaks *ex cathedra* appears usually to be right, but if he has to demonstrate his theory by improving a poor study, he will likely be less absolute in his criticisms, and this is why, contrary to the opinion of some, I believe that theory should not be taught independent of the practice of design.

It is useless, after this, to add that I am far from being enthusiastic over the so-called courses of esthetics, where the good and bad are defined by limits too sharply drawn to be in accord with the facts. Those I have had an opportunity to read are usually absurd, even when written by men of such literary note as Ruskin. The only use of such books is for people who wish to be able to talk about the Fine Arts and place some decisive remarks in or out of place. The best to be said in their favor is that nine-tenths of their written matter is made up of sentences so vague that one cannot get much harmed by them.

To sum up, the course of theory must be confined to a study of elements, given during the first and second year of the course, then to that much of theory of design which is given to criticizing the problems, and finally by a careful selection of the programmes on which the problems of design are based.

To compose the programmes, to grade them accordingly to the development of the students, to make them sufficiently clear, here is the main function of the Professor of the Theory of Architecture in the École des Beaux-Arts in Paris, and it has never been thought to be a sinecure.

There is another question which presents itself in connection with the teaching of design. It is the question of archæology. Shall the teacher favor the use of, or exclude, the historical styles? The Report of the Committee on Education of the A. L. A. was asking, candidly, I think, "What is the attitude of the several schools toward the various styles, i. e., do they all, or any of them, teach that there are one or more styles which are sound and logical, while there are others which may or may not be interesting from an archæological standpoint, only? If so, what?"

There is no doubt in my mind as to the answer. The question of the styles must be absolutely excluded from the course in design; this question belongs properly to the history of architecture, and, of course, for the historian, there is no "attitude" to take; for all the styles are interesting, all of them being the expression of a historical period.

Before studying these different expressions of architecture, I think it imperative that the students be made familiar with the elements of architecture. For one who has not had this necessary preparation the history of art becomes archæology; that is to say, a science extremely interesting, but non-creative, and powerless to stimulate the mind toward new works of art—a science made for the scholar, not for the architect. In asking the above question, the Committee on Educa-



COUNTRY HOUSE AT
RIDLEY PARK, PA.

MESSRS. PRICE & McLANAHAN
ARCHITECTS

THE T SQUARE CLUB EXHIBITION

tion had very likely in view the teaching of historical styles in relation to their use in designing, and when I say that it must be excluded from the teaching of design, this requires some explanation. What I mean is that the purpose of this teaching and its aims should be to make the student work his *own* solution on a programme selected as much as possible from among those that he may be called upon some day to build, or of which he can see in the city some solution. The programme once given, the pupil must be confirmed in the idea that he is not expected to make a façade like such or such monument, a plan like such or such other, but that he has to comply with the conditions of the programme given. It may happen, and it does often happen, that the solution which he finds resembles one of the historic types, and this is not surprising, for the number of types is limited. If, then, the professor shows to his pupil documents pertaining to these buildings, points out the ingenuity spent by others in the solution of a similar problem, the differences between the historic type and the one called for by the programme, on account of modern conditions and customs, all this is excellent and it is well within the function of the teacher.

But this is not "taking an attitude toward such or such style," other than this: the teacher will have to make the pupil notice that the masterpieces of the past are not adapted to our needs, if they are still acceptable to our taste, educated by modern culture to the appreciation of archæology. He will have to point out the difficulty of "putting new wine in old skins," for this is the great dilemma of the modern architect. We are taught to love and admire the forms of the past, but our needs and manners of life call for other forms. We have no longer this charming ignorance of the past which permitted the architect of La Cancellaria or of Blois to believe in good faith that he was imitating Roman architecture, when he was farther from it than the Romanesque monastic builder. Alas! we know better, thanks to the photographs, to the multiplicity of books, to travel, what the architecture of the past centuries was, and how seldom it applies to our modern problems. We must soon recognize that what we are borrowing

from the past is almost always a form void of spirit and that it is our task to give it new life.

This life, which makes a certain work of a period more characteristic of this period than other contemporary buildings, is obtained only by an intelligent submission to the needs of our time. We touch there upon the highest function of the teaching of design: the artistic morality of the architect, morality higher than the simple honesty which is called professional ethics.

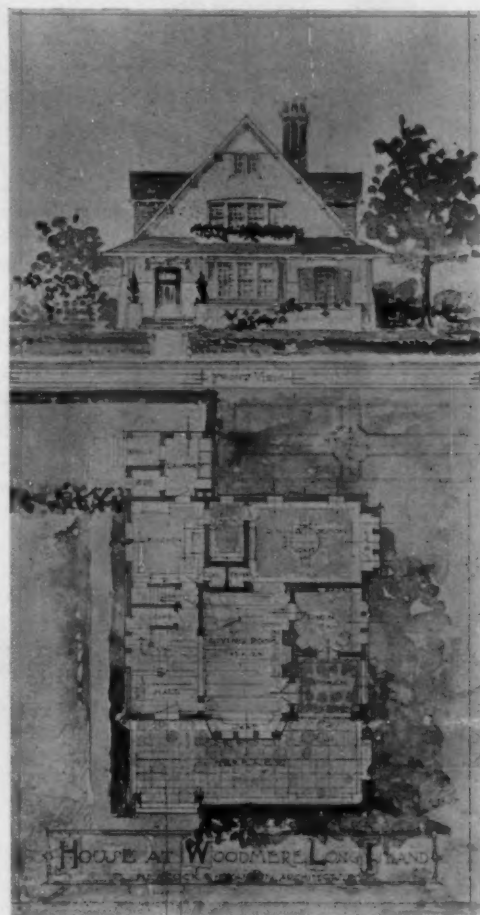
We have to give to the pupil this artistic conscience, not satisfied with material success only, but seeking always its improvement, with the best reward: the consciousness of continuing the work of ages. This honesty is not willing to appropriate the work of others or to violate modern requirements in order to make them fit a more pleasing form. This honesty prefers to run the chance of failure in experimenting, rather than follow established precedents, knowing that it is only through mistakes and faults that, little by little, a new art is formed, and that it is by the sacrifice of the individual that progress is made.

It requires a great deal of courage when in almost every country architects are satisfied, or resigned, to flatly copy the past. It has been said, "In Munich they imagine utilitarian Parthenons; in London, to answer to the wholly modern needs of a club, you will meet old acquaintances—the Farnesi Palace, the Library of Venice, the Colonnade of the *Place de la Concorde*—all these copied, as from a cast, to be more faithful." We could continue this enumeration easily and gather with pictures of buildings of our own time an adequate series of illustrations for a history of architecture from the

Romans to Louis XVI, from the Lombard period to the Spanish Renaissance; all the schools being adequately represented. I am far from advocating renouncing the forms bequeathed us by the past. . . .

First, it is impossible, just as it would be to renovate all the words of a modern language, which are themselves transformations or deformations of radicals whose origin is lost in the darkness of philology. One does not cast away in a day the patrimony acquired by centuries of labor, even if he wants to do so.

(To be continued)



A HOUSE AT WOODMERE, L. I. MESSRS. HEACOCK & HOKANSON ARCHITECTS
THE T SQUARE CLUB EXHIBITION

THE AMERICAN ARCHITECT

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CONTENTS

THE T-SQUARE CLUB EXHIBITION.....	129
THE TRAINING OF THE DESIGNER.....	131
SOCIETY OF BEAUX-ARTS ARCHITECTS—REPORT OF JURY.....	136
TIMBER SEASONING AND WOOD PRESERVATION.....	130
EDITORIAL COMMENT	135
Architecture and Its Rewards.	
Education in School and Office.	
The Outlook for the Architectural Student.	

ILLUSTRATIONS:

- Student Work, Society of Beaux-Arts Architects (3 plates).
- "Stenton," Germantown, Pa. (1 plate).
- Hotel St. Francis, San Francisco, Cal. (3 plates)—Messrs. Bliss & Faville, Architects.
- The Columbia Theater, San Francisco, Cal. (4 plates)—Messrs. Bliss & Faville, Architects.
- Competitive Design for Union Trust Co.'s Building, San Francisco, Cal. (1 plate)—Submitted by Messrs. Bliss & Faville, Architects.

Frontispiece:

Château of Vitré, France.

THE man who decides upon architecture as his profession for the sake of its pecuniary rewards is, in all probability, doomed to a bitter disappointment. We believe that in almost no other field of endeavor—we must except the ministry—is an ambition for wealth so great a handicap as it is in architecture. If a young man feels that his happiness in life depends upon the acquisition of great wealth he had better banish from his mind all thoughts of art and architecture for his life work. There are men in the profession who might be called moderately wealthy, but they are not men who have taken up architecture with that end in view. We are told that those who make a business of seeking after happiness never find it, while to those who give it not a thought, in their devotion to the task in hand, it comes unawares. It is the same with wealth in the practice of architecture. The men to whom it has come are those who have given it never a thought in their unswerving devotion to the highest ideals, while those who have pursued it have attained neither its eminence in the profession.

THERE is a hard uphill path ahead of the men who will come this spring from the architectural schools to enter upon their long apprenticeship in the architect's office. Filled with the enthusiasm that comes from studying large monumental problems, from developing a thesis design from a subject of their own choosing, where the conditions may be made to suit the design rather than *vice versa*, as will always afterward be the case, the task of tracing full-size details will come almost like a slap in the face. There will come to them something like the sensation of a ski jumper who leaps into space from the take-off with nerves drawn taut in the joy of flying through the air, but comes down to earth with a crash, and takes his plodding way up the hill. It is the drudgery and monotony of it all that are so discouraging to the young man just out of the school. It seems for a time as if all his study in design had gone for naught—there is certainly no apparent use for it in the making of paper tracings for the office records. The man who is turning these disturbing thoughts over in his mind—and they will come inevitably to anyone who has any ambition in his makeup—will do well to read Professor Laird's "Notes on Architectural Training," recently printed in these columns. An explanation of this necessary drudgery and slow uphill climb will be found set forth therein with the clearness that brings conviction. It lies in the fact that architectural education is not to be had in the school alone, nor in mere office experience, but rather in both. One cannot take the place of the other; both are necessary in the intricate fabric of architectural training. It may be some consolation to the discouraged one to realize that in beginning office work he is not starting to apply his previous training to the practical purpose of producing an income; rather is he continuing his education along other and more practical lines, while incidentally making himself very slightly useful to his patron employer.

BUT to look somewhat further into the future of the architectural draughtsman-student, what is there in store for him? When his education shall have reached, not completion, for it never does reach that point, but what might be called a satisfactory working basis, how will his pecuniary reward compare with those in other professions? It is a difficult question to answer, since so much depends upon the personal equation. Probably the rank and file cannot expect the income that comes to their contemporaries in law, medicine or business. For those who can demonstrate extraordinary ability, naturally the rewards will be greater, but even then probably not so great as come to an eminent physician, to a well known lawyer, or to a so-called captain of industry. However that may be, one thing is certain: the man who loves his work and is true to his art will never, in this country at least, want for a competence. He will need to give no thought as to how he shall live or wherewithal shall he be clothed. Architecture is not a golden-fingered Muse, but at least she lifts us above the sordid in life, and brings, to those who seek her, rewards of which the world knows nothing.



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CHAIRMAN COMMITTEE OF EDUCATION

JUDGMENTS

CLASS B PLAN PROBLEM G. A. R. MEMORIAL BUILDING Judgment of April 14th, 1909.

Graf, Hugo	St. Louis	Atelier	Washington Univ.	M
Wallace, R. P.	"	"	"	M
Stout, S. G.	"	"	"	M
Corrubia, A.	"	"	"	M
McCarty, W.	Pittsburg	Carnegie Tech.	1st M	M
Hinckley, W. R.	"	"	"	M
Sterling, P. H.	"	"	"	M
Burkhart, Jr., W. F.	"	"	1st M	M
Israeli, F.	"	"	"	M
Griffith, E. F.	"	"	"	M
Slovinec, J.	"	"	"	M
Gray, J. M.	"	"	"	M
Shaffer, W. H.	"	"	"	M
Haney, B.	"	"	"	M
Mitchell, G. E.	"	"	"	M
Weaver, Jr., A. L.	"	"	"	M
Mewhinney, P. S.	"	"	"	M
Wentworth, S. C.	"	"	"	M
Gilkison, A. H.	"	"	"	M
Gehron, Wm.	"	"	"	M
Knox, E. A.	"	"	"	M
Critchlow, T. R.	"	"	"	M
Bernardi, R. C.	"	"	"	M
Hess, F. C.	"	"	"	M
Schoen, A. J.	"	"	"	M
Allison, D.	"	"	1st M	M
Smart, F. H.	"	"	"	M
Adams, L. A.	New York	Hornbostel	"	M
Pohle, G. H.	"	"	"	M
Ronsone, V. A.	"	"	1st M	M
Herman, T. B.	"	"	1st M	M
Alexander, E.	"	"	"	M
Sheridan, J. J.	"	Donn Barber	"	M
Tatton, H.	"	"	"	M
Foster, C. M.	"	"	1st M	M
Hopkins, A. H.	"	"	"	M
Frost, T.	"	"	1st M	M
Hellmuth, H. I.	"	"	"	M
Mink, Chas.	"	"	"	M
Conrad, C. H.	"	"	"	M
Bruns, Herman	"	"	1st M	M
Barton, Leroy	"	Prevot	"	M
Banquet, A. M.	"	"	"	M
Detwiler, F. K.	"	"	1st M	M
Gander, J. J.	"	"	"	M
Carmichael, G. P.	Washington	Arch'l Club	"	M
Berman, S. J.	"	"	"	M
Smith, H. D.	"	"	"	M
Foets, P.	"	"	"	M
Dietel, G. T.	"	"	"	M
Cope, J. W.	Philadelphia	T-Square Club	"	M
Rich, H. E.	"	"	1st M	M
Hauptle, F. W.	"	"	1st M	M
Morgan, F. de L.	"	"	"	M
Wolff, R.	Chicago	Bennett	1st M	M
Sierks, C. H.	"	"	"	M
Kirby, C. S.	Philadelphia	Drexel Institute	"	M
Young, W. A.	"	"	"	M
Bulman, F. D.	Boston	Boston Arch'l Club	"	M
Cook, W. W.	"	"	"	M
Langworthy, L. R.	"	"	1st M	M
Beebe, M. C.	"	"	"	M
Johnson, C. A.	"	"	"	M
Buckingham, N.	Washington	Geo. Wash. Univ.	"	M
Edgar, F.	New York	Corbett	"	M
Thuman, F.	Baltimore	"	"	M
Seufert, P. J.	"	"	"	M
Boucherie, P.	Youngstown	Atelier	Owsley	M
Kasinuren, J.	New York	"	Ewing & Chapell	M

CLASS B ORDER PROBLEM A PARK PAVILION Judgment of April 14th, 1909

Lamm, Philip	347 W. 14th St.	M
Hasness, C. D.	Pittsburg	Atelier Carnegie Tech.
Schmitt, T. M.	"	"

Rose, R. R.	Pittsburg	Atelier Carnegie Tech.	M
Reeves, R. R.	"	"	M
Brown, H. H.	"	"	M
Braun, O. S.	"	"	M
Wilson, J. V.	"	"	M
McCormick, A. W.	"	"	M
Dann, Jr., W. B.	"	"	M
McNaughton, A.	"	"	M
Persley, L. H.	"	"	M
Shaub, H. Y.	"	"	M
Hays, J. B.	"	"	M
Hay, P. R.	"	"	M
Nichols, L. W.	"	"	M
Stonerod, E. D.	"	"	M
Scheuneman, P. R.	"	"	M
Smith, T. E.	"	"	M
Boiton, J. D.	"	"	M
James, E. D.	"	"	M
Hill, F. B.	"	"	M
Wallace, F. L.	"	"	M
Williams, F. E.	"	"	M
Ebbets, W. A.	Washington	Geo. Wash'n Univ.	M Pl.
Blackley, R. B.	"	"	M
Hart, R. S.	"	"	M
O'Rourke, J.	"	"	M
Klee, C. R.	"	"	M
Wandalaer, I. de	"	"	M
Armiger, S. E.	"	"	M Pl.
Bell, A. W.	"	Wash. Arch'l Club	M
Coleman, T. C.	"	"	M
Rabig, C. E. K.	Chicago	Chicago Arch'l Club	M
Breppel, J.	New York	Prevot	M Pl.
Dawley, L. A.	"	"	M
Abramson, L. A.	New York	Jallade	M Pl.
Goldmer, A. H.	"	"	M
Starles, G.	"	"	M
Moren, H. A.	"	"	M
Blake, D. A.	Minneapolis	Minn'polis Arch'l Club	M
Dahlstrom, A.	"	"	M
Nelson, F. A.	Wilkes-Barre	Puckey	M
Messing, F.	Hoboken	Care of F. J. Neis	M
Maybury, A. W.	345 5th Ave.	Care of A. W. Lord	M
Canfield, Walter	Youngstown	Owsley	M
Bervie, G.	Providence	"	M
Mustard, W. C.	"	"	M
Vass, H. J.	Boston	Atelier Boston Arch. Club	M Pl.
Nadel, A. R.	"	"	M Pl.
Stone, F. F.	44 Cortlandt	John Wyncoop	M
Evans, L.	New York	Corbett	M
Taylor, C. L. R.	Philadelphia	Drexel Institute	M
Abel, V. D.	"	"	M
Davis, H. E.	Chicago	Bennett	M
Kartowicz, F. G.	"	"	M

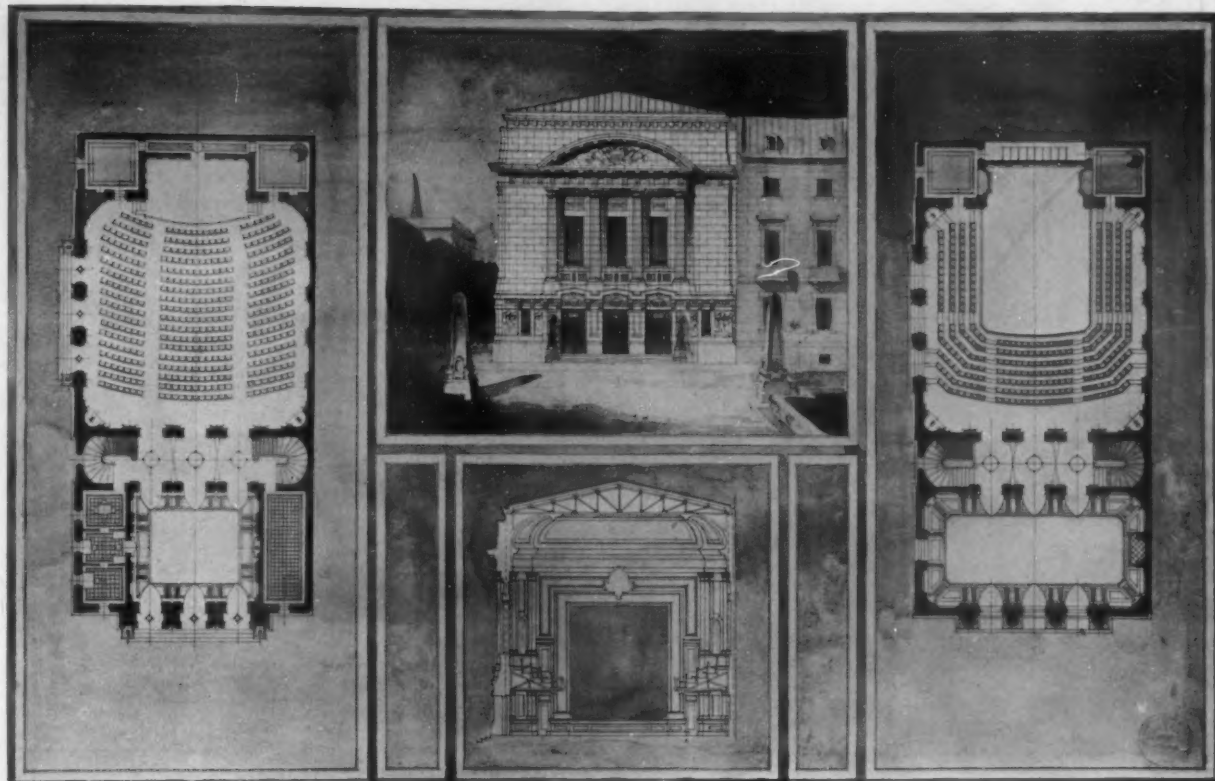
TIMBER SEASONING AND WOOD PRESERVATION

In recent years the importance of preserving timber from decay by the use of various antiseptics has been generally recognized in the United States. The value of properly seasoning timber before such treatment is not so generally known, though it is one of the most important features of the treatment.

There are three main advantages to be derived from the proper seasoning of timber, namely: The increase in strength of the timber, the greater ease of injection of antiseptics for preserving the timber, and the saving in freight charges due to the decreased weight—a matter of about 50 per cent.

From thorough tests made by the Forest Service on various pieces of timber, it appears that thoroughly air-dry or seasoned timber has about double the strength of the green material. It is well known to all operators of wood-preserving plants that antiseptics are not only difficult to inject into green wood, but that it is practically impossible to obtain a uniformly satisfactory treatment of such material at an economic cost, for the purpose of insuring a prolonged life.

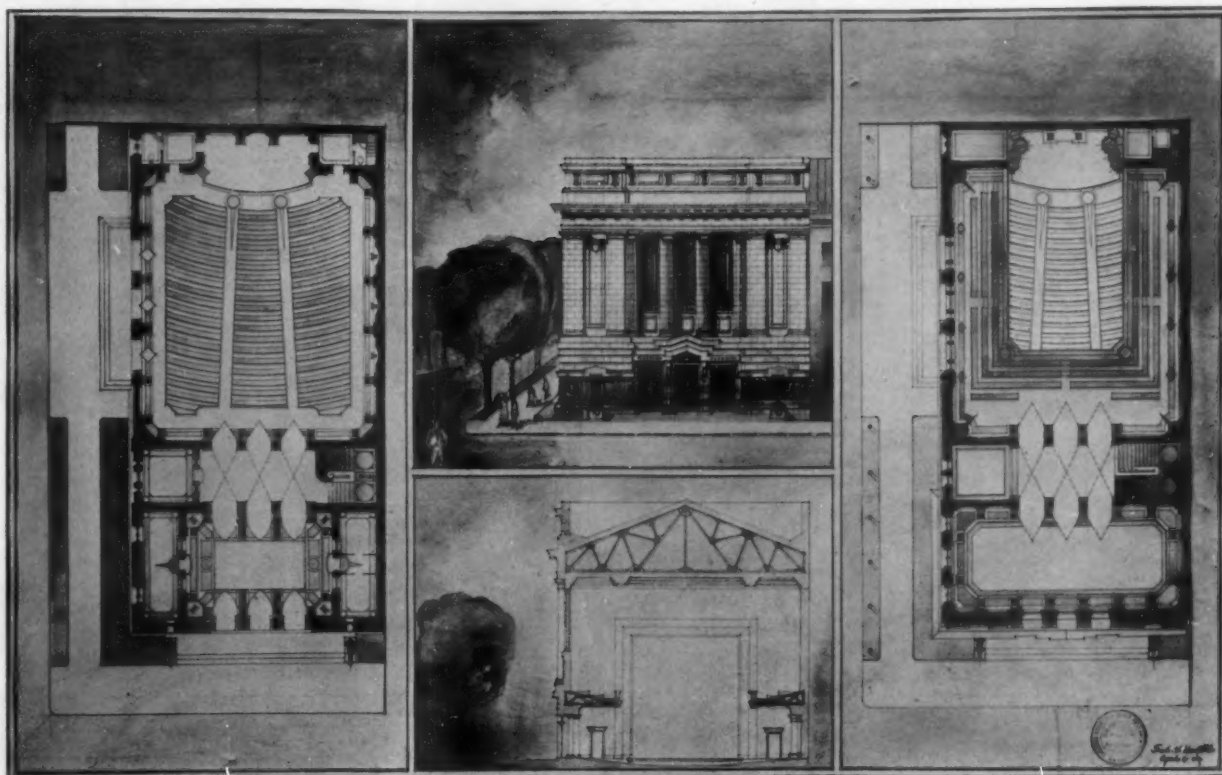
Considering these three points, it will be seen that there is not only a material saving in the seasoning of timber, but also a proportionate increase in the value of timber as a structural material. The seasoning of timber is never an expensive operation, even when done artificially. In the southern parts of the United States, a satisfactory degree of seasoning could be obtained by exposure of the timber to the air for a period of three to six months. In some of the northern States, however, a somewhat longer period is necessary to secure satisfactory results.



HERBERT E. RICH

FIRST MENTION

T-SQUARE CLUB



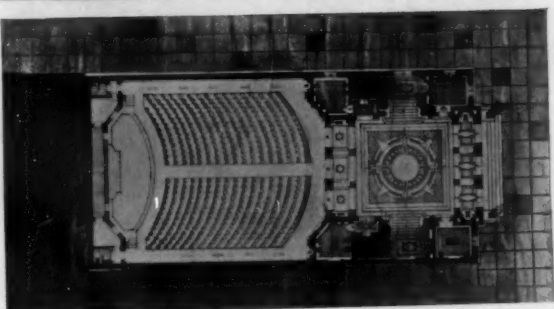
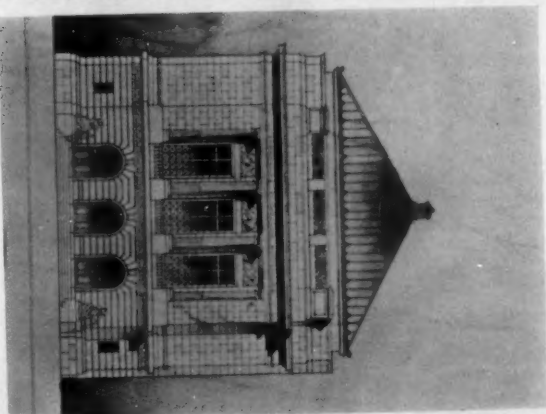
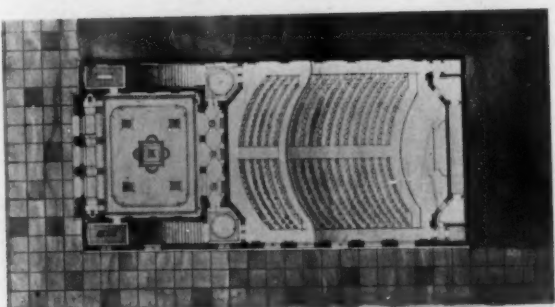
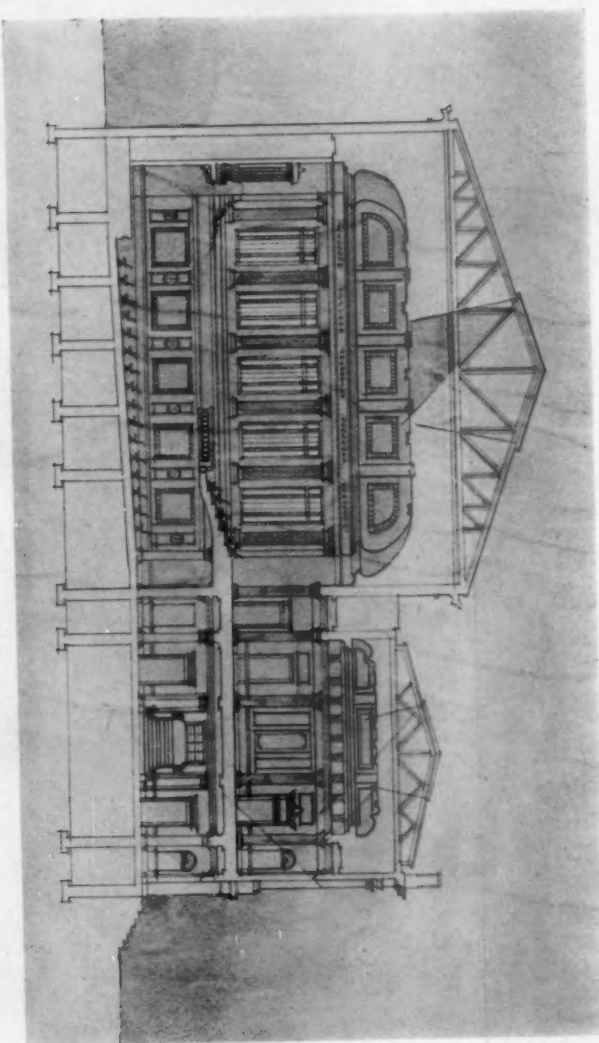
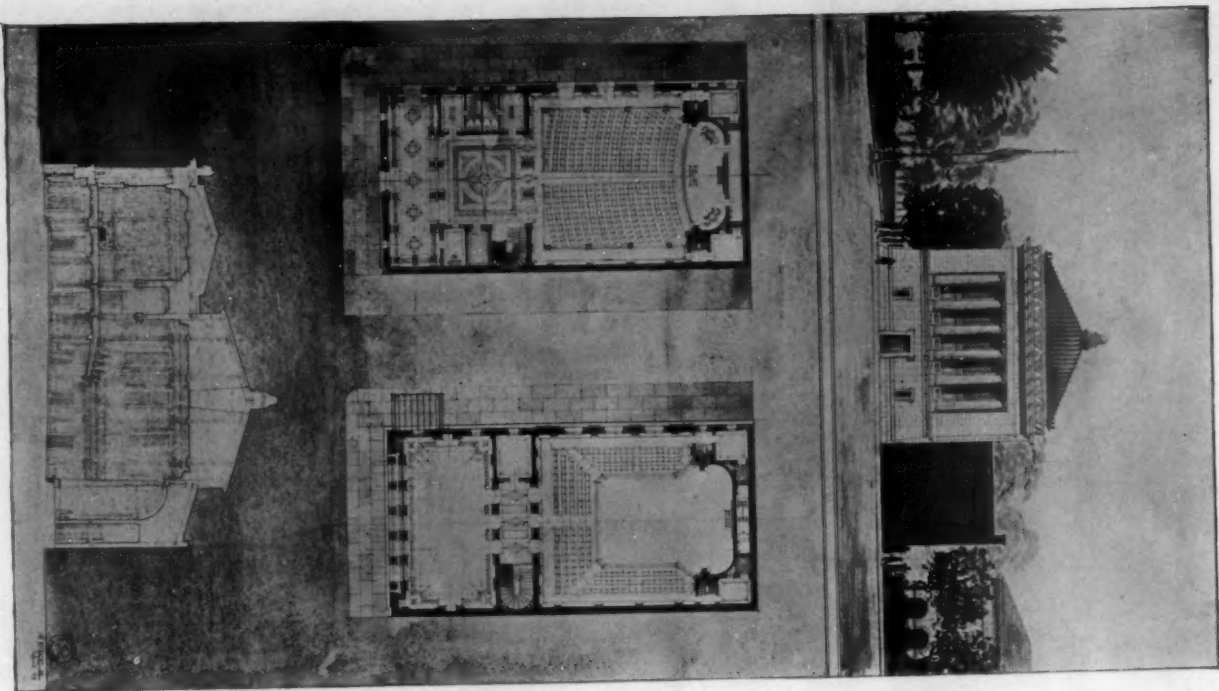
FRED. W. HAUPTLE

FIRST MENTION

T-SQUARE CLUB

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STUDENT WORK
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FIRST MENTION

E. K. DETWILLER

ATELIER PREVOT

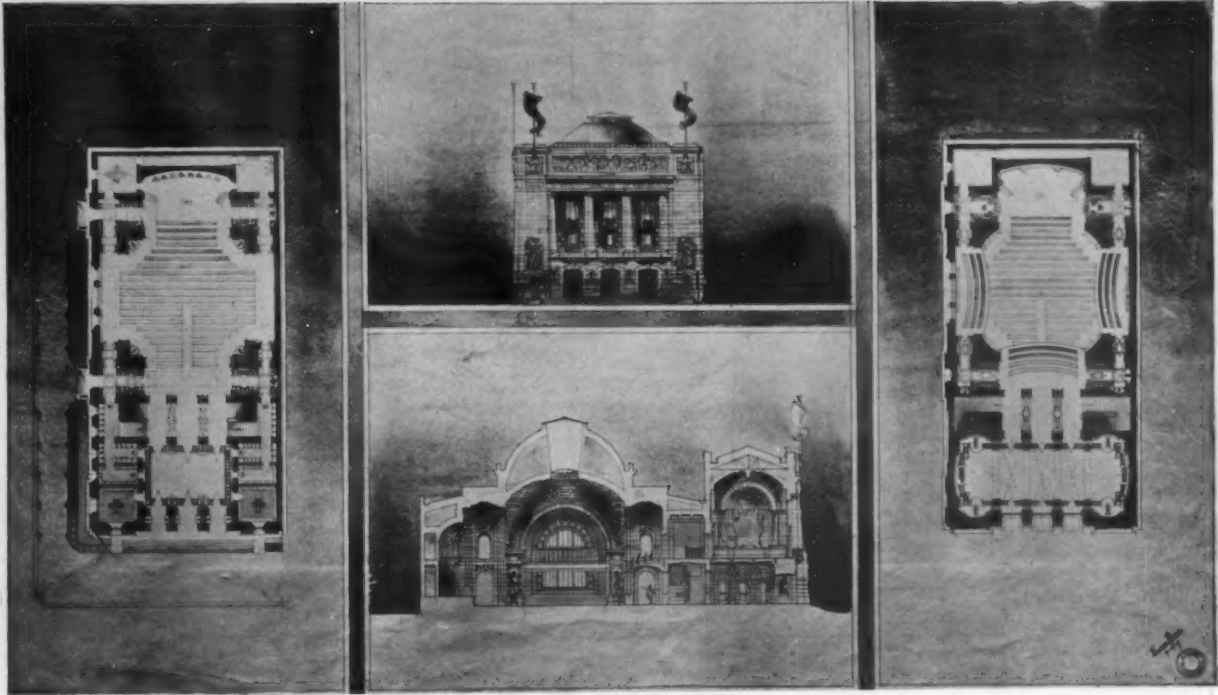
CLASS B PLAN PROBLEM—G. A. R. MEMORIAL

FRANK H. SMART

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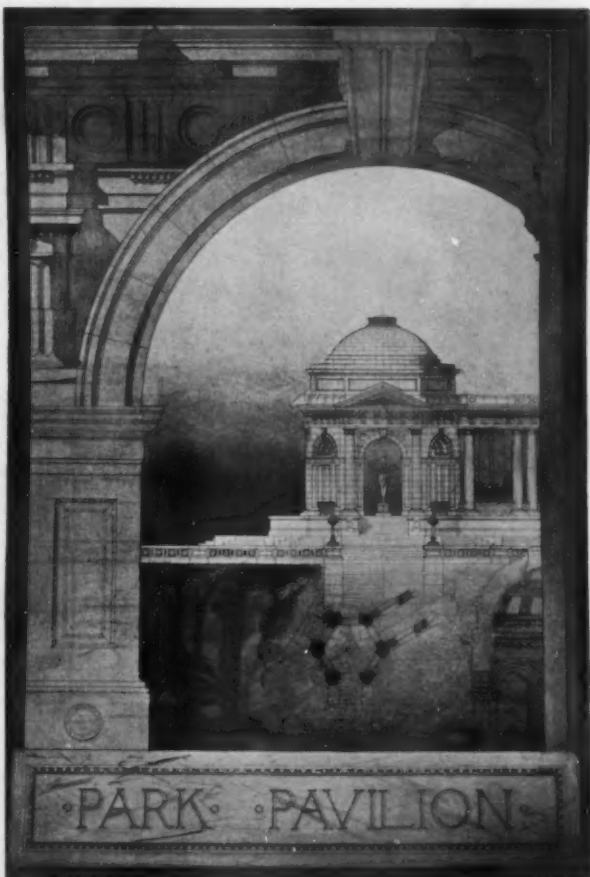
CARNEGIE TECHNICAL SCHOOLS



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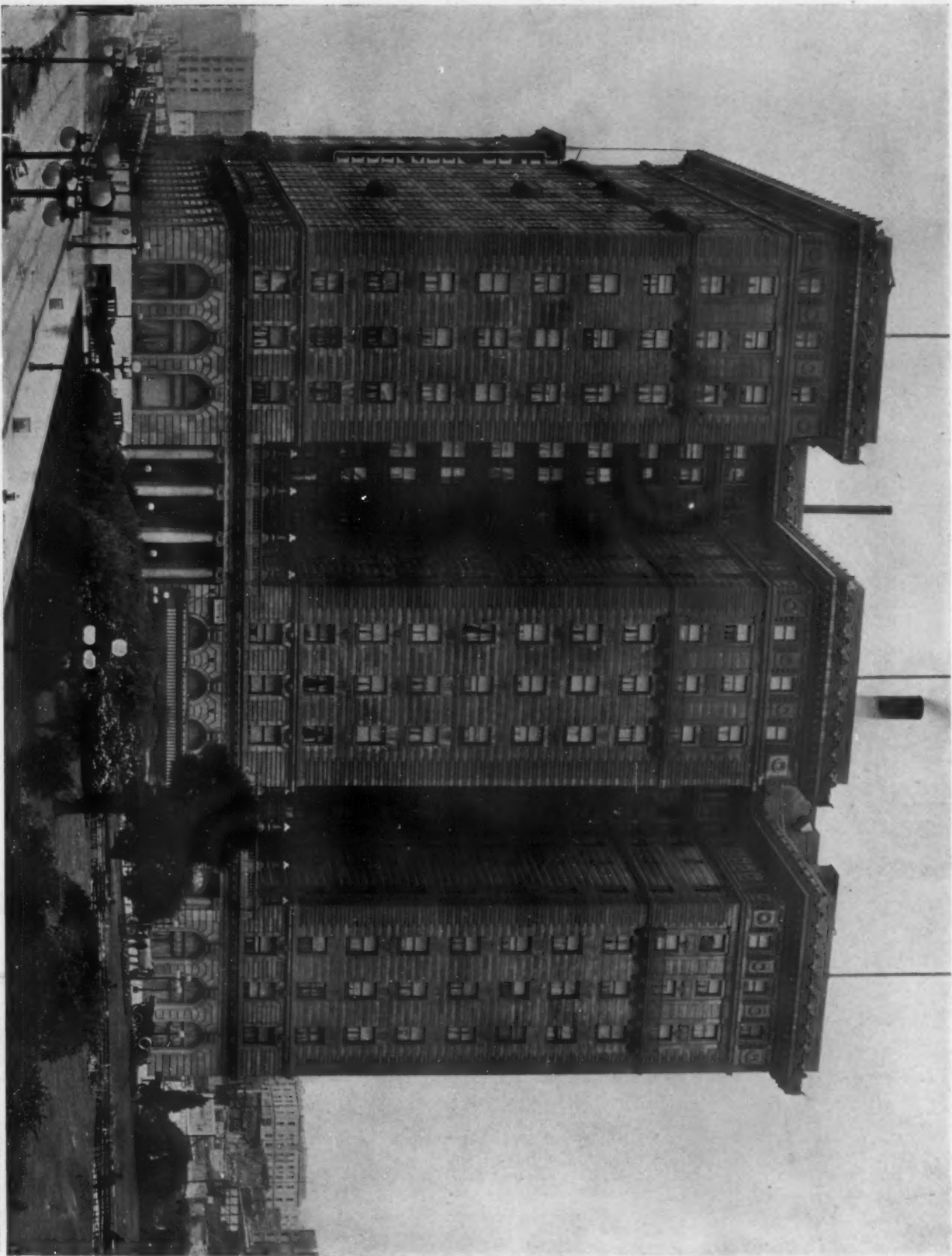
BUILT 1727
FRONT VIEW

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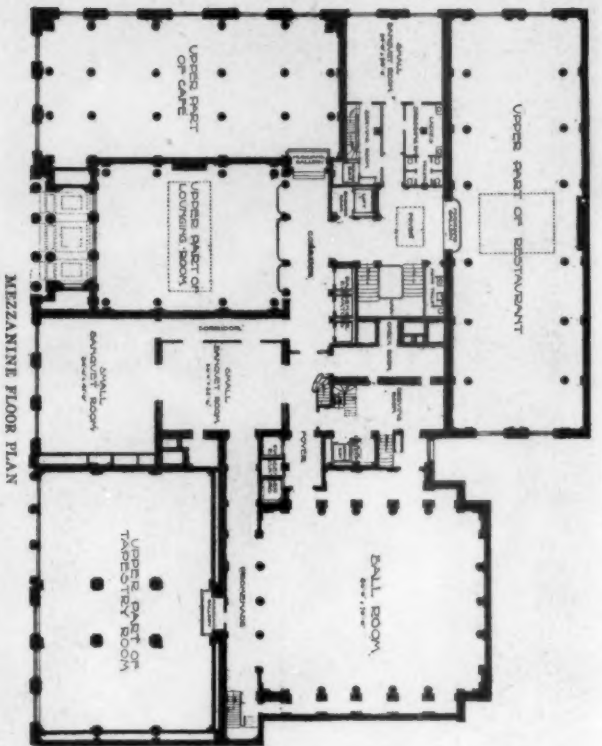
THE AMERICAN ARCHITECT

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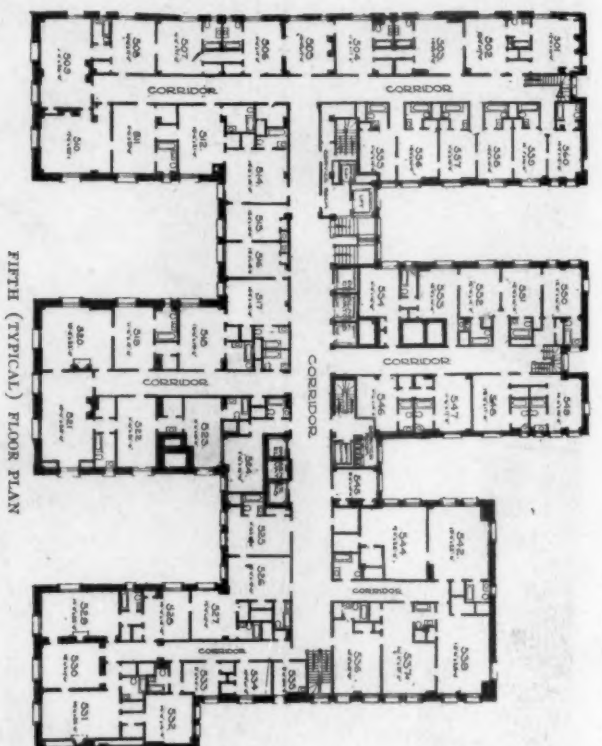


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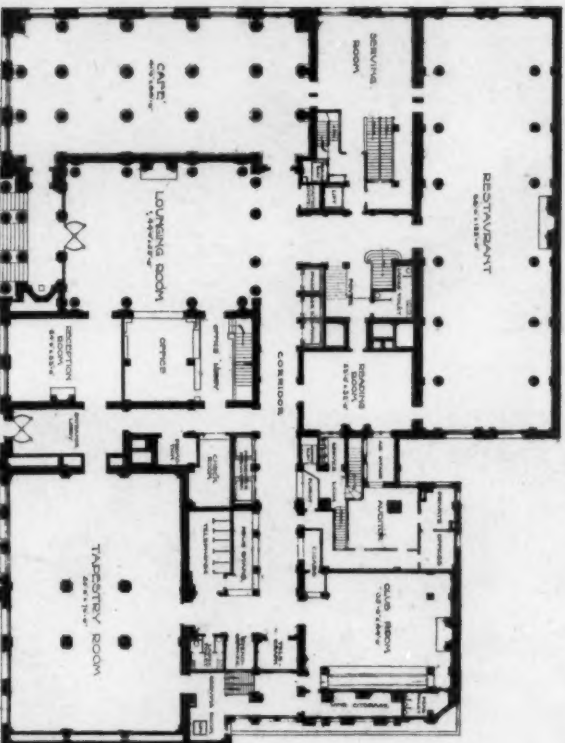


MEZZANINE FLOOR PLAN



FIFTH (TYPICAL) FLOOR PLAN

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CAL.



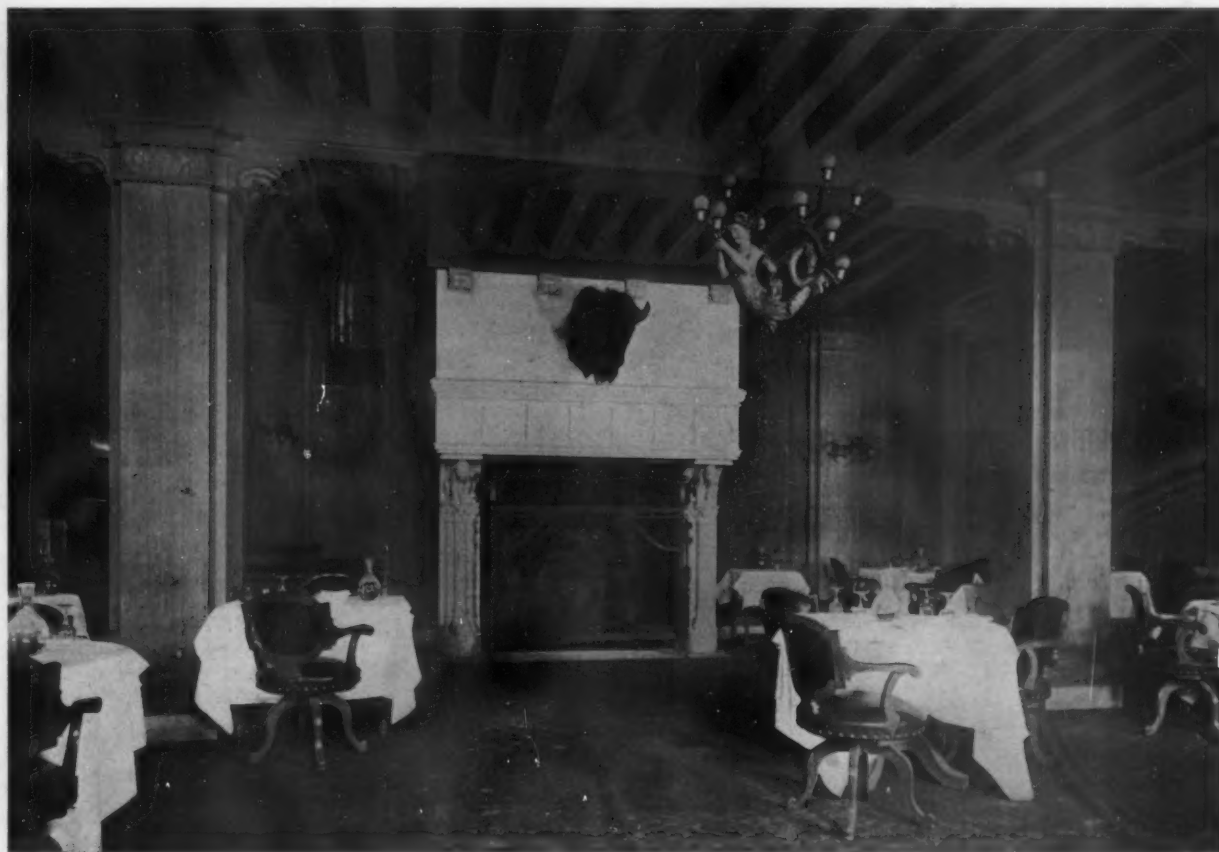
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THE DINING-ROOM

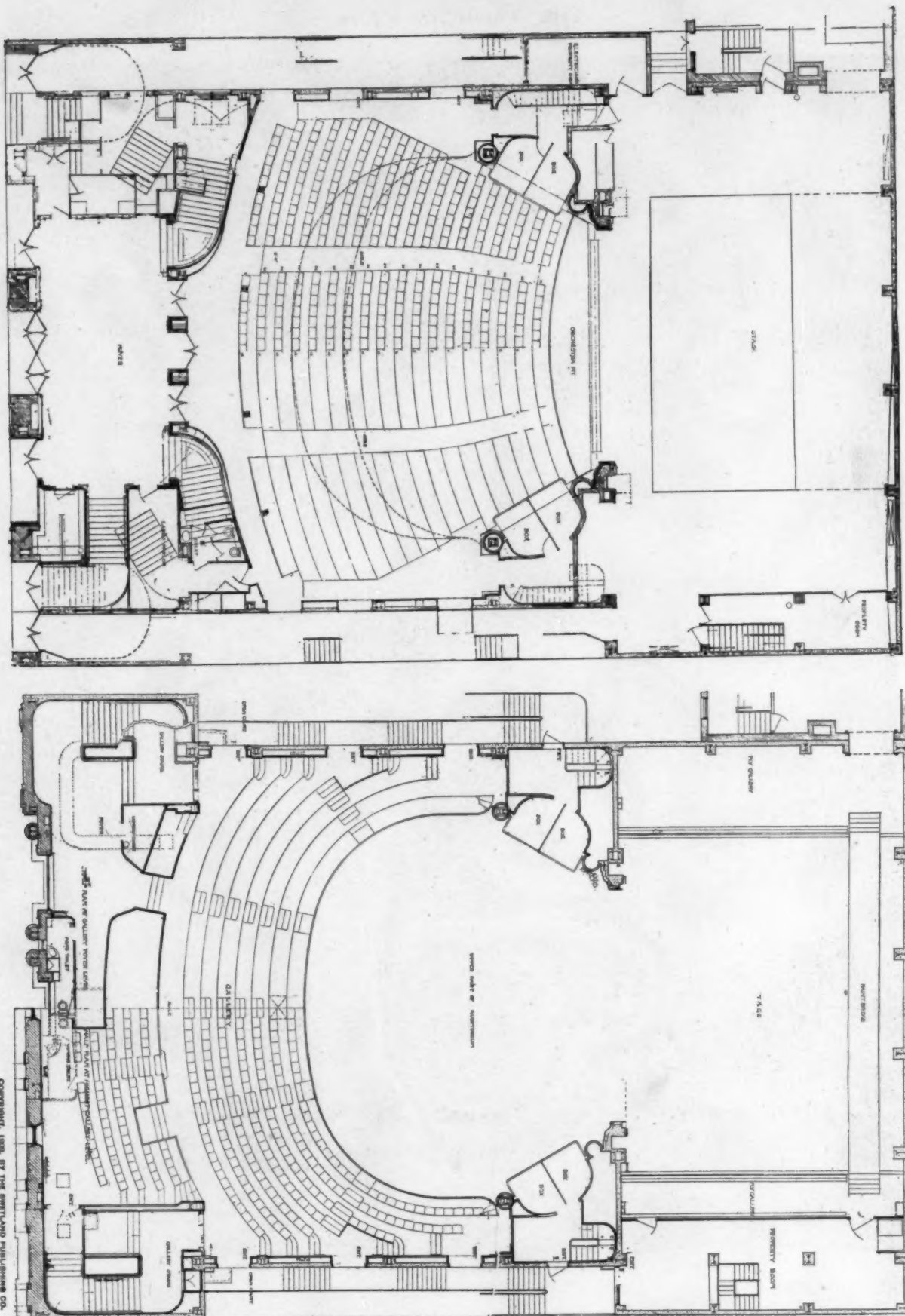


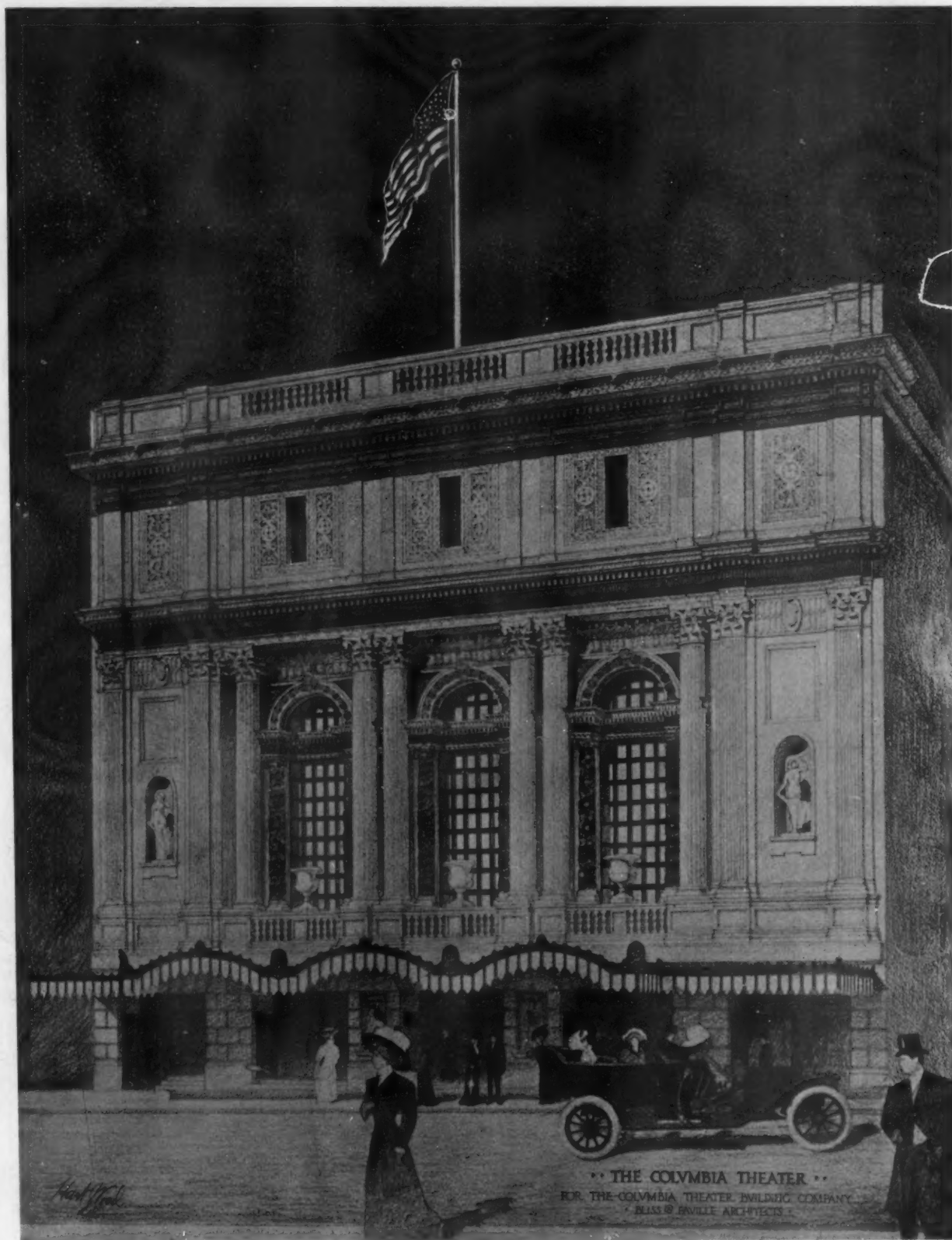
THE GRILL

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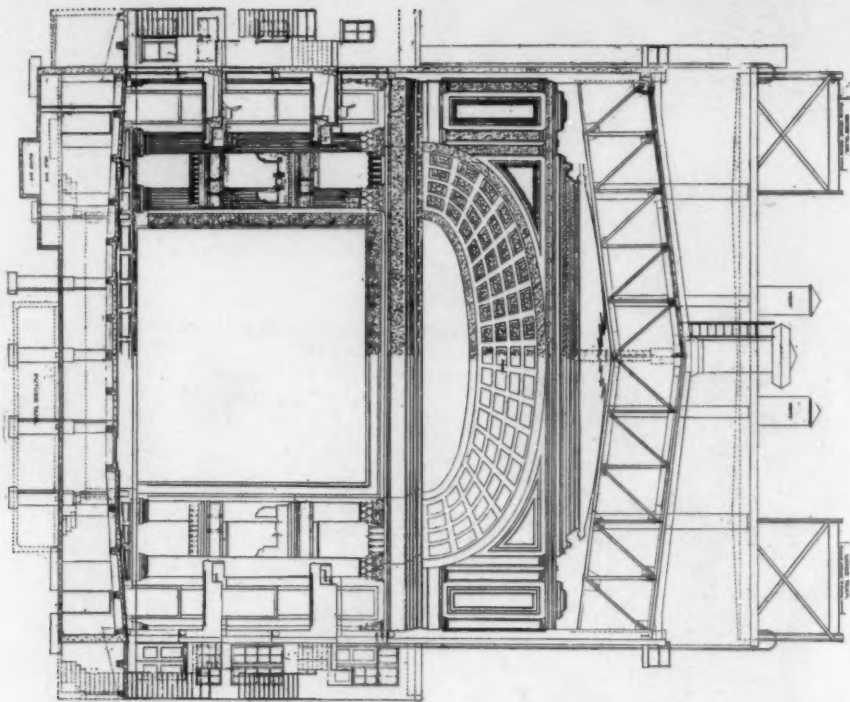
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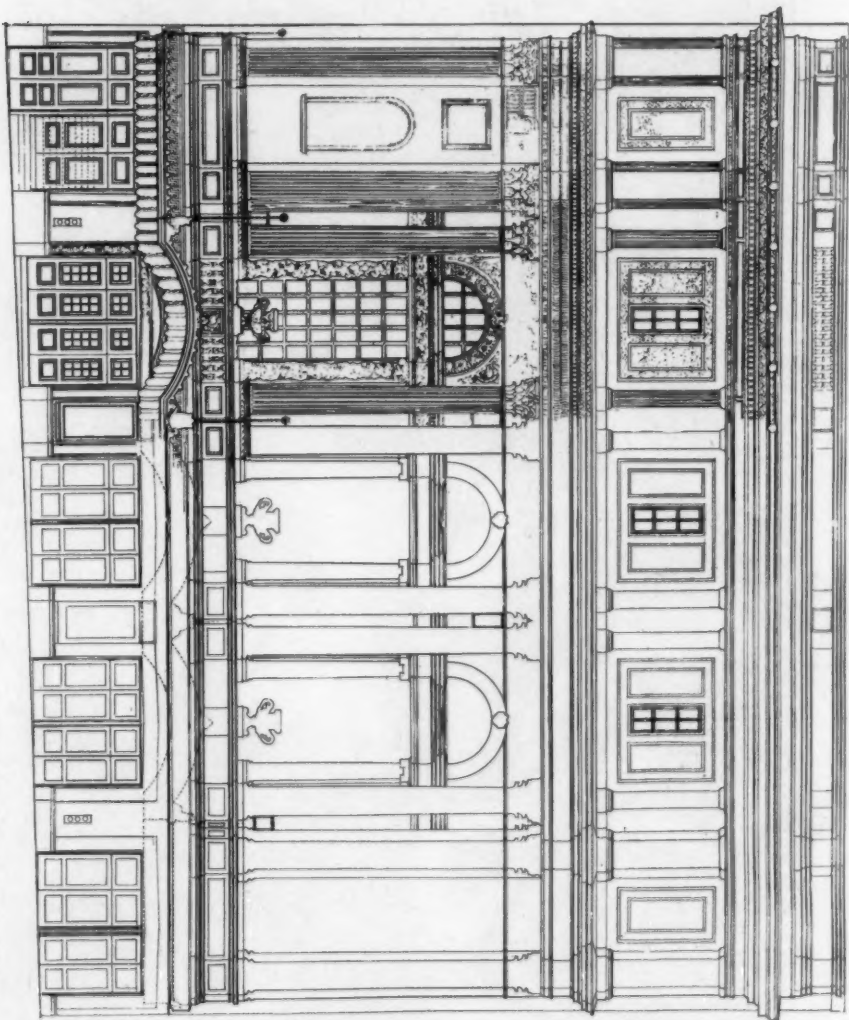
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TRANSVERSE SECTION

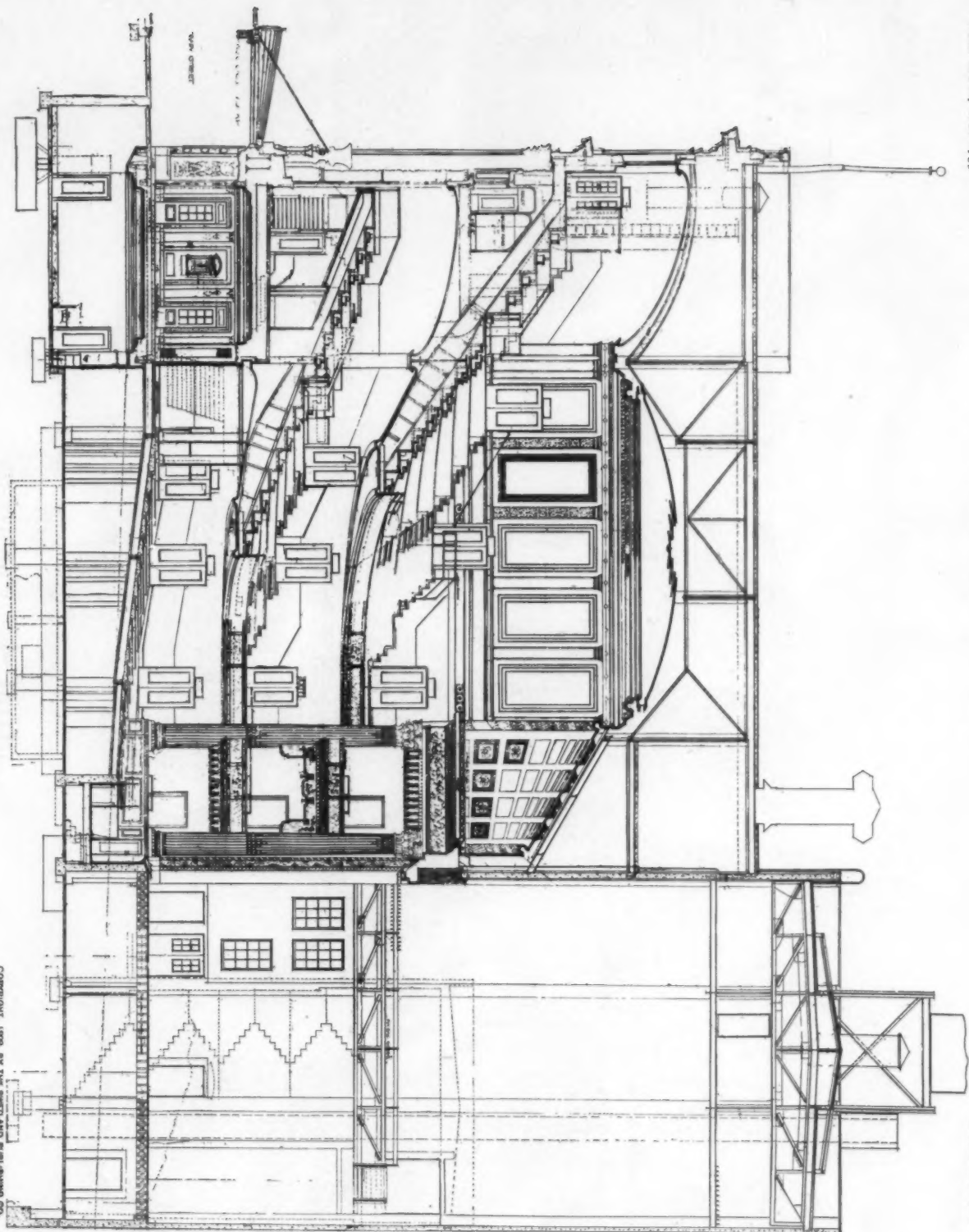
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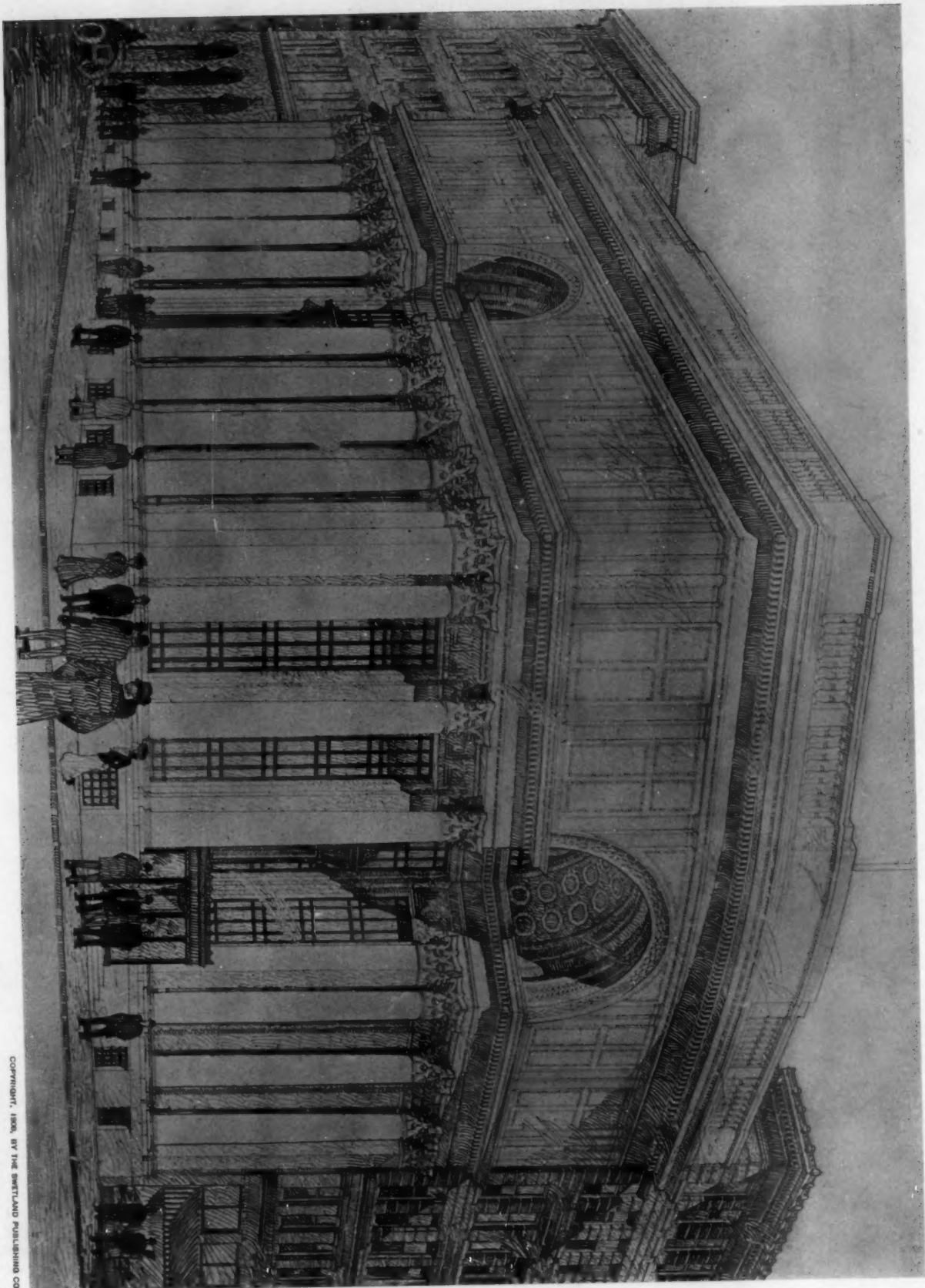
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THE AMERICAN ARCHITECT



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