

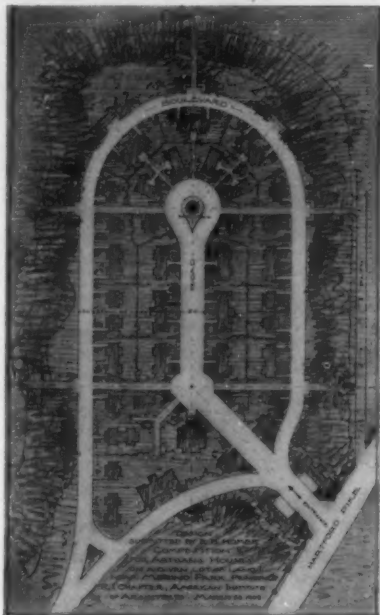
THE AMERICAN ARCHITECT

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WEDNESDAY, APRIL 28, 1909

No. 1740



SUBMITTED BY PROF. E. B. HOMER



SUBMITTED BY MR. H. K. HILTON



SUBMITTED BY MR. J. H. CADY

COMPETITIVE SKETCH PLANS FOR A MODEL VILLAGE

A Sketch Problem of the Rhode Island Chapter, A. I. A.

THERE is a very practical suggestion for the entertainment committees of architectural organizations in the scheme adopted by the Rhode Island Chapter for a variation of the usual meeting. Acting upon the suggestion of Mr. H. A. Barker, Secretary of the Metropolitan Park Commission for Providence, the Committee on Entertainment—Messrs. Isham, Hindle and Slocum—arranged for a competition among those members of the Chapter who would attend the meeting on the evening of March 29.

About ten days before the date of the meeting the Committee sent out to all members of the Chapter a blueprint, showing a plot of land near Merino, upon which it was assumed that a model village should be built. The idea was that upon the plateau, overlooking a valley on three sides, homes would be needed for mill workers employed in manufactories situated in the valley at the right.

The conditions given were very few: those members desiring to compete were required to trace the survey, transfer it to a drawing board and bring the latter, with the necessary drawing instruments and materials,

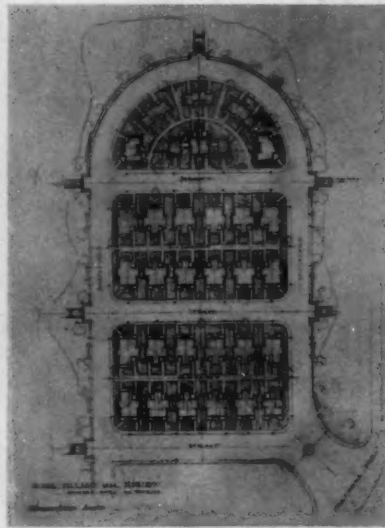
to the meeting; a general block plan of the village was to be shown, at a scale of sixty feet to the inch, while on the margin of the drawing plans and perspectives of the various types of houses used were to be included. Rendering could be in any medium. The men competing were free to make any preliminary sketches in studying the problem, but none of this material was to be brought to the meeting.

One hour and ten minutes was the time allowed for the production of the drawings. Each competitor was then required to explain his solution of the problem amid the freest discussion and comment by the jury of the whole.

Most of the drawings have been modified slightly since the competition, though not essentially. The majority of those reproduced herewith were traced from the original sketches in order to secure better reproductions. One was redrawn, the scheme remaining unchanged. Mr. Cady's drawing was rendered in the time allowed, but one wash was added the next day, and he made one modification as suggested in the criticism at the time, leaving out a building that he had



SUBMITTED BY MR. HOWARD HOPPIN



SUBMITTED BY MR. HOWARD ADAMS



SUBMITTED BY MR. HINDEL

COMPETITIVE SKETCH PLANS FOR A MODEL VILLAGE

on the axis of the approach from the Hartford Pike.

The Providence men were so enthusiastic over the amount of enjoyment and practical experience gained from the working out of the problem and the discussion that followed that they are planning another meeting of a similar nature. Next time they will probably attack the problem of laying out a seaside suburb—a very important matter in their locality, since the beauty of Narragansett Bay is not enhanced by such features. It is quite probable that this lack is due very largely to the fact that no expert training is brought to bear upon the activities of real estate men who exploit estates from time to time, content to cut up the land in the usual gridiron form with no thought of beauty.

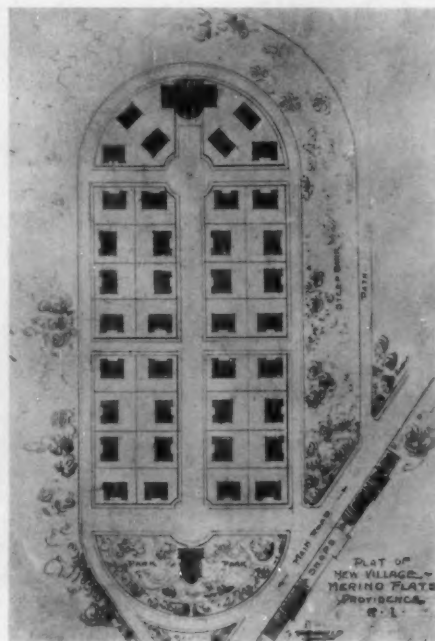
There is a suggestion in this plan of holding competitions aside from the mere enjoyment and experience that these will bring to the competitors. With the wave of better understanding and appreciation of things beautiful along the lines of municipal work, there is a great opportunity open to all architectural bodies for the proper guidance of the activity that is sure to follow. The public is rapidly coming to a realization of the benefits and actual economy of proper city planning. Show them what might be done, not only with the existing streets and public spaces, where changes are expensive things to make, but also with the outlying land that remains as yet undeveloped. With a convincing scheme before them there is little doubt that the people will find both the inclination and capital to carry it into effect.

THE TRAINING OF THE DESIGNER

BY PAUL P. CRET, A.D.G.
(CONCLUDED.)

The architectural forms, which are like the words of our language, are transformed very slowly and without much regard for the rules which we should like to establish. But what remains in our power is to use these forms in giving expression to our own ideas and not to those of our fathers. The vocabulary of Stevenson or Bernard Shaw is not very different from that of Sterne or even Milton. Nobody, however, fails to recognize the differences between these men.

But it is a very frequent belief, even among the most prominent members of our profession, without speaking of the laymen who cannot do better, that it is the decorative form, the ornament, the moldings, columns, sculpture, which constitute the style in architecture. They think that the use of a Roman order in a building makes of this building a work of antique architecture; that a skyscraper is Greek, because its author has placed on its steel skeleton some fragments of the Erechtheion. This short-sightedness must not come into account in the teaching of design. The man who teaches must know that what constitutes architecture is not the detailing, although it adds some charm and interest to the whole; that the Basilica of Constantine, on which not a column, not a molding, not a sculptured frieze remains, is nevertheless unmistakably Roman and besides a mas-



SUBMITTED BY MR. F. E. FIELD

terpiece; and also, that the detail is the private field of the pupil into which the teacher should not intrude, if he does not want to make of the student of the future a bad copy of the artist he is himself.

I know that this idea of the secondary importance of the detail is disconcerting. I felt this, myself, when one of my masters, trying to impress it on me, told me that it was possible to build a Romanesque church using only Greek detail. Since, I have realized the significance of this idea, and when I have criticized severely the work of a pupil who was designing a school-house in Greek architecture, it was not because he was using brackets or pediments, but only because he had forgotten that one of the first requirements of a school is to admit widely the light into the class-room, and in order to imitate a beautiful temple of the fifth century B. C. he had left out the windows.

And this brings us back to the principle from which we started, that the teacher ought not to prescribe, or proscribe, such or such style; that he can use them all as examples, but never lose sight of the fact that he is preparing men to bring their contribution to the art of our time.

When all these subjects, knowledge of the elements, method of study, science of proportions, knowledge of the historical developments of the types of building and of the elements of decoration, have been sufficiently developed in a course of study covering several

years, by men able to do it properly; that is to say, at the same time men of culture and artists, shall we expect all the pupils to be good designers?

Far from it; there is still another part of the study which cannot be given in the school; for instance, the use of materials in accordance with their physical and esthetic qualities; the knowledge of deformation through perspective of a geometrical design, etc. This part will have to be acquired either in another architect's office or from the student's own experience, who will thus gain his knowledge at his own or his clients' cost. The school would be wrong in trying to give what can be expected only from the practiced, for it would be necessarily given in a superficial and unsatisfactory way.

Another complement to the education of the designer is, of course, travel.

Even with all this, you rather expect that the pupils from the best schools will have varied talents. Architecture is a fine art and that is enough to explain that some pupils will have wonderfully used the teachings given them, while others will remain mediocre all their lives. All we may hope for is that through an intelligent system of teaching design this small number will produce artistic work later on, that the majority will produce correct work, and the remaining will do not so badly as if left to their own initiative.

(The end)

Heraldry and Architecture*

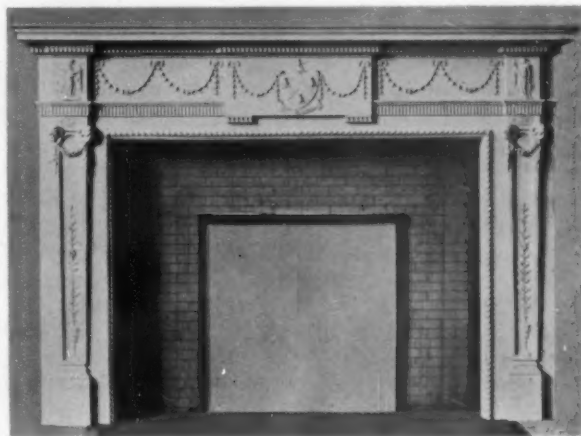
By E. BERTRAM KERBY. (Concluded)

THE first shape of shield which need concern us is the Norman. This was very long, pointed at the lower extremity and rounded at the upper, and sufficiently large to cover the entire body. It may be remarked that as body armor became perfected and a better protection to the warrior, the use and size of the shield proportionately decreased, until what is known as the heater-shaped shield was evolved, so called from its resemblance to a flatiron. This is the most usual and convenient form of shield to accommodate simple devices, or charges, as they are called; but when the custom of quartering arms came into practice, a squarer form of shield was found more suitable. In later times we find that both the outline and surface of the shield underwent considerable alteration. Flutings were introduced on the shield, and, especially abroad, its outline assumed most eccentric and impracticable shapes, until in the seventeenth and eighteenth centuries, when this art reached its lowest ebb, all semblance to a shield was entirely lost.

"We now come to a very large subject, which exigencies of space compel us to touch upon very lightly—namely, the devices or charges borne on the shield, and their respective tinctures or colors. The consideration of these points is so bound up with the conventional application of heraldry to art, or rather art to heraldry,

that we shall find this a suitable opportunity of introducing that side of the question. With regard to the colors which are most commonly used in heraldry the more important are:—Gold, or *or*; silver, or *argent*; red, or *gules*; blue, or *azure*; green, or *vert*; purple, or *purpure*; black, or *sable*. There are also various furs, of which the commonest is ermine, composed of black ermine spots on a silver ground.

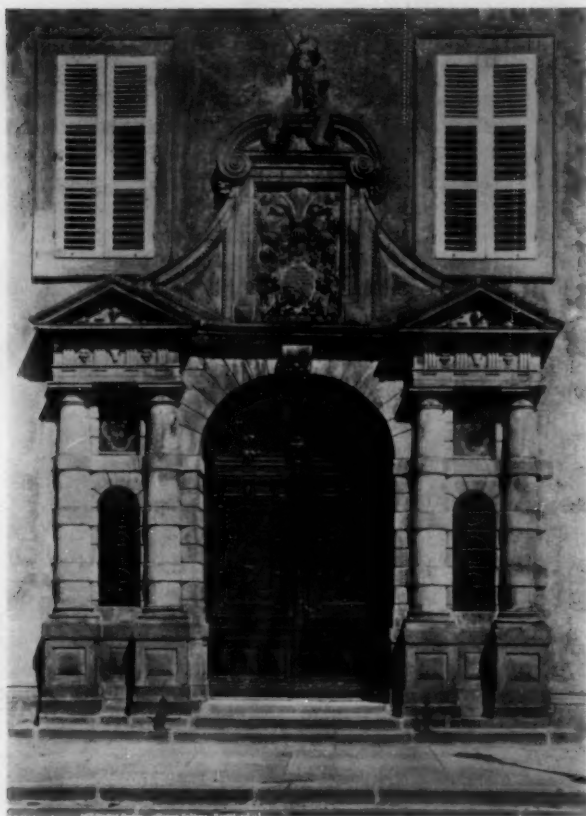
"Of these gold and silver are classed as metals, and the others as colors, with the exception of ermine, which



HERALDRY IN A MANTEL

MR. HOWARD SILL, ARCHITECT

*Abridged from an address before the Liverpool Architectural Association. The first installment appeared in the issue of April 7.



A DOORWAY, SHOWING THE USE OF HERALDRY, BADEN-BADEN, GERMANY

follows the rule of the metals. The rule with reference to these tinctures is that a metal should never be placed directly on a metal, or a color on a color.

"When colors cannot be painted their respective tinctures may be indicated by lines or dots in various arrangements. This method is known as "tricking." It is not, however, suitable to stonework, and its use is to be deprecated when it is possible to avoid it. Care should be taken that the small grooves formed by the mason's serrated chisel do not give the impression of tricking where it is not intended.

"It is hardly necessary, or even possible, to attempt to enumerate and explain the charges which can be borne on a shield, as they include almost anything in the world, animate or inanimate, from an angel to a soup-plate. It is not so much their classification as their representation that need concern us. One point, however, should be particularly noted by architects, viz., that when heraldry is represented in stone or a similar material, and it is impossible or undesirable to differentiate the charges from their surroundings by means of the contrast of color, they should be carved in relief. This division of color may also be suggested by making the two surfaces on different planes.

"But perhaps the most important point to be observed in the artistic rendering of heraldry is the manner of drawing the charges on the shield. Inanimate objects present least difficulty, but even they require considerable skill. They should always be drawn with boldness and refinement, and should be so arranged as to adapt

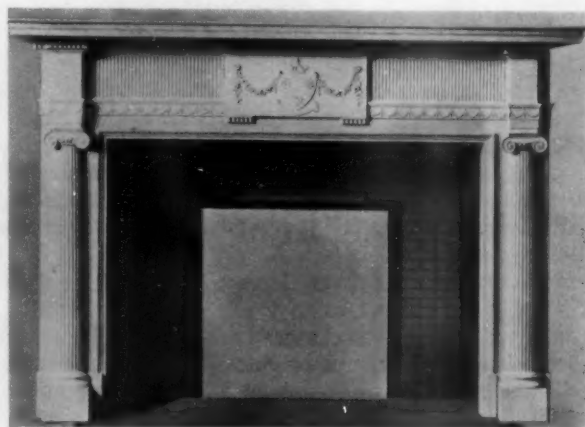
themselves to fit the space which they occupy. However conventionally the charge may be treated, there should never be occasion for doubt in the mind of the intelligent observer as to the object which it is intended to represent.

"Animate objects in heraldry are, however, a very different matter, and there are very few artists who can draw them at all tolerably. To achieve success in this line the artist must balance realism and conventionality most delicately, not aiming at fidelity in reproducing the animal as it really exists, but rather suggesting, with perhaps a tendency to exaggeration, its chief physical and temperamental attributes.

"It is true that the authorities at the Zoological Gardens would view such an animal with considerable suspicion, but, nevertheless, it is impossible to remain in doubt for a moment as to the identity of the animal.

"Heraldic animals are not always confined to the shield itself. They are constantly used as supporters, as the rams which support the shield of St. Albans Abbey. This shield is from the tomb of Abbot Ramryge in St. Albans Abbey, and it may be remarked that the rams with the letters R Y G E on their collars are a punning allusion to his name. This practice of punning is extremely common in heraldry, and is probably the only excusable and justifiable occasion for its use. It should always be remembered that the main function of supporters is to support the shield. Among the monstrosities of taste perpetrated in the eighteenth and early nineteenth centuries it is not uncommon to observe the lion and the unicorn, instead of supporting the Royal Arms, feebly lying down behind them. Supporters are now almost entirely confined to the arms of royalty, peers (but not all), and some corporate bodies. Their decorative possibilities in art are obvious.

"The rules which govern this science are so extremely exact, and absolute fidelity to detail is of such paramount importance, that the artist has very little scope for original treatment. There is, however, one particular in which his individuality may assert itself, and that is in the decorative treatment of the mantling. To appreciate the really magnificent effect which can be obtained in this way one has only to refer to the excellent work of the designers of the sixteenth and seventeenth



A MANTEL SHOWING THE USE OF HERALDRY

MR. HOWARD SILL,
ARCHITECT

centuries. Albert Dürer, whose arms are widely known, fully recognized the decorative possibilities of heraldry, and his work is still unsurpassed for its virility and beauty. It is a matter for congratulation that a strong revival in heraldic art has sprung up in recent years, and its present exponents are by no means unsuccessful in emulating the beautiful productions of the past.

"If mantling is to be used with effect in this way it must exhibit a suggestion of inherent life and vigor, twisting it into fantastic shapes as if blown by a strong wind. It should never be lacking in that nervous strength and certainty of line which can only be paralleled by Early English floral carving.

"A world-famous example of the application of heraldry to architecture occurs on the exterior of the Palazzo Vecchio at Florence. The shields, which are placed in the recesses of the projecting arcading, form not only a bright band of ornament, in pleasing contrast to the severity of the wall surface, but also convey in symbolism the history and achievements of the city—surely a more suitable and intelligent form of decoration than meaningless swags and bullocks' skulls.

"But it is by no means necessary to refer to foreign instances of this art when England is so rich in them. Westminster Abbey alone is a storehouse of heraldry.

"But heraldic decoration must always lose much of its best effect when it lacks its appropriate coloring. For this reason it is seen to the best advantage when displayed in such materials as stained glass, mosaic, paint, or enamel. The mediæval craftsman achieved the highest success by the use of the last-named method, and the tomb of William de Valence, Earl of Pembroke, is to these days an unequalled example.

"Perhaps the medium in which we are most accustomed to admire the finest effects of heraldic decoration is that of glass.

"There is hardly an occasion in ecclesiastical, public, or domestic architecture into which this beautiful form of decoration may not be appropriately introduced. What an emancipation from senseless and meaningless ornament does it not offer to the craftsman, provided his attention is directed to this science! But it has shared the fate of all things which require accurate knowledge and discrimination in their use. It has incurred obloquy and disregard through the gross misuse to which the ignorant and vulgar have subjected it. To appreciate the surpassing effects which its proper and legitimate application can produce in the hands of capable and conscientious artists, *'Si monumentum requiris, circumspice.'*

"In conclusion, it may not be out of place to add a word with reference to what may be termed the ethics of heraldry. Much of its abuse is due to the fact that there are many who render it ridiculous by a pretentious and snobbish assumption of arms to which they can produce no claim whatever. Architects should not encourage this nonsense by meekly translating into stone or glass the superabundant fancies of their clients. They cannot, of course, be expected to do too much violence to the vanity of their employers, but they can at least proffer the suggestion that a permanent memorial of this description had better have the sanction



AN ELABORATE USE OF HERALDRY IN ARCHITECTURE

of the properly constituted authorities, who hold their power direct from the sovereign, inasmuch as it is his prerogative to bestow these honors, in precisely the same way as he alone can confer a title."

RAISING A CHURCH

An exceptionally interesting engineering achievement is described by *The Engineering Record*, in part as follows:

"St. Patrick's Church, at 34th Street and Avenue K, Galveston, is a 64 x 139 ft. building, about 40 ft. high from the surface of the ground to the peak of the roof, with a 13½ x 13½-ft. tower 70 ft. high. There are in the nave 12 brick columns nearly 5 ft. in diameter at the base, which carry Gothic arches of solid brick masonry 18 in. thick, supporting the roof arches and clerestory walls about 25 ft. above the floor.

"There are no interior partitions, and the wooden floor is carried on beams supported by brick piers about 12 ft. apart on centers. The walls of the tower are 3 ft. thick, and the other walls are 18 in. thick, all having stone foundations just below the surface of the sandy soil. The floor is about 3 ft. above the surface of the ground, and the main walls are 25 ft. high above



ST. PATRICK'S CHURCH, GALVESTON, TEX. RAISED FIVE FEET UNDER THE DIRECTION OF MR. HARNLEY SHEELER, ENGINEER

the floor, and on each long side are made up of exterior buttresses and high double windows, which greatly weaken the walls.

"On account of the tidal wave which did so much damage to Galveston a few years ago, it has been deemed necessary to raise the grade of some of the finished streets several feet, which involved raising the church 5 ft. About one-half of the tower had been blown down in a severe wind storm and rebuilt, and other portions of the church were so seriously damaged by the same storm, that, on account of these injuries, the large dimensions, lack of structural bracing and general weakness of the building, it was considered very difficult and hazardous to attempt to raise it, and it was believed by many to be impossible.

"There was no basement under the church, and as there was only about 18 in. clearance below the floor, where a minimum headway of 4 ft. was required for the prosecution of the work, it was necessary to excavate there to secure working space. Trenches about 6 ft. wide were dug on both sides of the main walls and around the piers to a depth of about 2 ft. below their footings. Thus all of the work was carried on outside the church and under the floor without the necessity of entering or disturbing in any way the interior.

"Continuous grillages of timbers were placed in the bottom of the wall trenches. On these were placed screw planks and 20-ton jack screws about 2 ft. apart. A continuous line of longitudinal 12 x 12-in. timbers in 20-ft. lengths were set on top of the jack screws for the full length of the building on each side of the wall. The two lines were about 8 ft. apart on centers and supported single 12 x 12-in. transverse horizontal timbers, passing through holes cut in the wall just below the water-table under each buttress and 8 ft. apart in the centers of panels between buttresses. At the buttresses pairs of timbers 26 ft. long were carried through the wall and also supported the interior columns.

"Inside and outside of the tower excavations were made 2 ft. below the footings, and the bottoms of the trenches were covered with continuous grillages bearing 240 20-ton jack screws about 6 ft. clear of the face

of the wall. On these jack screws were seated sets of three transverse I-beam needles inserted in holes cut through the wall about 3 ft. above the bottom of the foundations.

"The total weight of the church, including the tower, is estimated to be about 3,000 tons, which was carried on 900 jack screws.

"When everything was in readiness the jack screws were operated by about 100 men stationed at one longitudinal wall and the tower, who turned the screws simultaneously one complete revolution, and then proceeded to the next longitudinal row of screws and repeated the operation at a given signal, operating the screws on the seven main lines of cribbing simultaneously in successive movements, each of which required about one minute. The church was thus raised about one-half inch uniformly in ten minutes, and the men returned in reverse manner to the starting point, raising the church an average of 1 foot per day.

"The jacks were removed and replaced on new supports every 12 in. in height. After the building was raised to the required height, concrete foundations were built on the old footings, the weight of the walls was transferred to them, and the needle beams, jacks and cribbing were removed, completing the work in about thirty-five working days.

"The work was accomplished without cracking the main walls, injuring the decorations, or causing any other perceptible damage to the building, and it was carried on without interfering with the use of the church, services not being discontinued at any time while the work was in progress. While the building was supported on jack screws services were attended by the largest congregation on record."

TESTING REINFORCED CONCRETE BEAMS

Bulletin No. 28, A Test of Three Large Reinforced Concrete Beams, by Professor Arthur N. Talbot, which has just been issued by the Engineering Experiment Station of the University of Illinois, is descriptive of some unique, practical tests. The construction of large floor slabs for use in the Grand Crossing track elevation of the Illinois Central Railroad, perhaps one of the most important reinforced concrete constructions of the kind yet undertaken, gave an opportunity to make field tests to determine the strength of large pieces of concrete made under practical conditions. The tests were undertaken through the coöperation of the Engineering Experiment Station of the University of Illinois and the Department of Bridges and Buildings of the Illinois Central Railroad. The beams weighed thirty-three tons apiece, probably the largest reinforced concrete beams ever tested, and the testing apparatus used and the method of making the tests involved some novel features. The beams carried loads of 840,000 pounds. The tests determined the effectiveness of two methods of placing reinforcement to resist shear failure.

Copies of the bulletin may be obtained gratis upon application to the director, Engineering Experiment Station, Urbana, Illinois.

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ILLUSTRATIONS:

- Competitive Design for a Monument to Major L'Enfant, Washington, D. C. (2 plates)—Designs by Mr. W. W. Bosworth and Mr. Arthur Ware.
The Fourth National Bank Building, Atlanta, Ga. (4 plates)—Messrs. Morgan & Dillon, Architects.
Methodist Episcopal Church, South, Millen, Ga. (2 plates)—Messrs. Wallin & Young, Architects.

Frontispiece:

View in Via di Capaccio, Florence, Italy.

IN all probability the District of Columbia is to have a revised set of building regulations. A committee on revision, consisting of architects, builders and representative business men, has been threshing out the whole matter for a period of two years, so that it may be reasonably expected that the results of their investigations will have a distinct value in suggestion for municipalities throughout the country. In many places it would seem as if there were no doubt as to the recognition of serious defects in existing regulations, yet, because of the great difficulty usually found in starting the machinery of revision towards reform, things are permitted to go along in the same old clumsy way that time-honored custom has established. The new District of Columbia regulations, if approved by the Commissioners, will provide a new schedule for the cost of building permits. In recognition of the incongruity of charging a builder the same fee for putting up a small private garage and a costly office building, it is proposed that the cost of the permit shall vary in proportion to the floor areas of proposed buildings. Under such

a system the fee is designed to cover the cost to the District of the necessary inspection during the progress of the work of erection. In this way the building inspector's office will be put upon a self-sustaining basis. Such a provision seems on the surface not only an equitable one to everyone concerned, but also an application of sound business principles to a matter that has too long been passed over in a manner that is merely arbitrary if not unjust.

IT will be recalled by most members of the profession that the design for the New Theater, in New York, as published two or three years ago, was marked by a magnificent provision for a foyer and promenade. It was this feature of the plan that gave to the proposed building much of its distinctively monumental character and differentiated the theater from the commercial type. It has been feared, since the estimated cost of decorating the foyer exceeded \$50,000, that this feature would have to remain unfinished for a time, and the work has been going ahead under that handicap. It will therefore come as welcome news and as cause for general satisfaction that the president of the New Theater Company, Mr. William K. Vanderbilt, has presented the organization with the foyer and with five paintings for the decoration of the ceiling. With this last obstacle now removed, New York will soon have the satisfaction of seeing the National Theater Movement launched in a manner that will not lack a fitting architectural environment.

WE had occasion to refer in a recent article on the use of the small-scale model in architecture to the necessity for a certain power of visualization on the part of the architect. Assisted to some extent by the employment of plans, elevations, isometric and perspective projections and models, the designer must nevertheless be able to call up in his mind's eye an image of the structure that will be more like the actual future result than any of these conventional means of representation. This same matter is taken up editorially by one of our English contemporaries, with the suggestion that, independently of the laws of perspective drawing at least, there must have been some intuition, or application of the principles of optics, which guided the great architects and builders of the Classic and Middle Ages in the production of their works. Before Pennethorne's and Penrose's revelations, it was never suspected to what a degree of finesse the Greeks had carried their architecture. We have no authority for supposing that they were acquainted with perspective drawing. In fact, their employment of optical refinements, too nice to have been attained in perspective studies, leads rather to the conclusion that they must have determined the lines of their buildings on more fundamental principles than those of perspective drawing. This fact and the dependence of the French architects upon rendered elevations, rather than upon perspectives in studying a design, leads our contemporary to question whether the habit of drawing in perspective tends to dull this intuitive faculty and to usurp the place of the mind's eye. It is an interesting subject for discussion, and one worthy of further investigation.

A MONUMENT TO MAJOR L'ENFANT

The Society of Beaux-Arts Architects recently held a competition among its members for the selection of an architect to design a fitting monument to the author of the plan for the City of Washington. The program, with its explanatory introduction, explains the conditions governing the competition.

"The Commissioners of the District of Columbia propose to transfer the body of Major l'Enfant, hero of the War of Independence, to the National Cemetery at Arlington, and to build there a monument to his memory.

"Pierre Charles l'Enfant, Major of the Engineers in Lafayette's Army, was by his training more an engineer than an architect, but he had spent his youth in France at this period of the eighteenth century when large monumental centers were created in almost every town. His observing mind had thus assimilated the directing principle to which we owe the Place de la Concorde, the Monumental Group of Nancy, Place Vendôme, the Places of Rheims, Rouen, Dijon, etc.

"When in a period where the gridiron plan was the last word in city planning, Washington asked him to draw the plans of the Federal City, l'Enfant tried to duplicate the models he had admired during his youth, and conceived the beautiful plan of the City of Washington.

"The Beaux-Arts Architects desire to give their share to the tribute being rendered to the memory of the man, who, after having risked his life for American liberty, gave the best of his talent to make the American capital the most beautiful of capitals.

"The Committee hopes that every member will consider it an honor worthy of some effort, to be chosen to give the drawings of the monument to l'Enfant, for these drawings are the only contribution of the Society.

"The body of Major l'Enfant has reposed since his death in the Riggs farm, property of the Riggs family. The Commissioners of the District of Columbia have appropriated a sum of one thousand dollars for the transfer of the body and the erection of the monument. Therefore, a sum of nine hundred dollars (\$900) only is available to pay for all the expenses of the monument. This appropriation may seem to be a small one, but it is a rule in the Military Cemetery to make the expenses of the monument in proportion to the rank occupied in the Army or Navy, as the case may be, by the deceased.

The architect whose scheme is selected will be expected to give his services without compensation, but a sum of about seventy-five dollars (\$75) will be given to him for draftsmanship and other expenses. He will be expected to give at sufficient scale, all the drawings necessary to build his design. However, if he does not live in the City of Washington, he will not be expected to supervise its execution.

"It is desirable that the total height of the monument shall not exceed seven feet.

"A formal proposal from a reliable builder is to be submitted with each design.

"The drawings will be judged by a Special Committee of the Society of Beaux-Arts Architects and by a representative of the Commissioners of the District of Columbia. In making the award, the possibility of build-

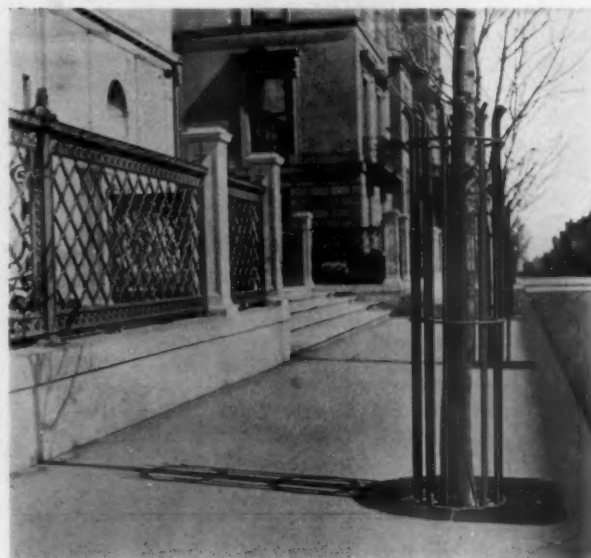
ing the monument submitted within the appropriation will be the first consideration."

The programme contained further detail requirements in regard to size of drawings and provision for anonymity, etc., and an accompanying sketch showed the site selected on a grass slope in Arlington Cemetery facing the city of Washington.

As a result of the competition, Mr. William Welles Bosworth was selected as architect, on the basis of the design reproduced herewith. Mr. Bosworth is now engaged in making a few slight changes in the scheme in accordance with the desire of the Commissioners, preparatory to carrying the design into effect.

THE PROTECTION OF SIDEWALK TREES

A tree on a city street has, at best, a hard struggle for existence. Hemmed in by buildings, nibbled at by horses, cut back to make room for electric wires, the wonder is that it ever does grow to maturity and luxuriance. With the increasing popularity of the

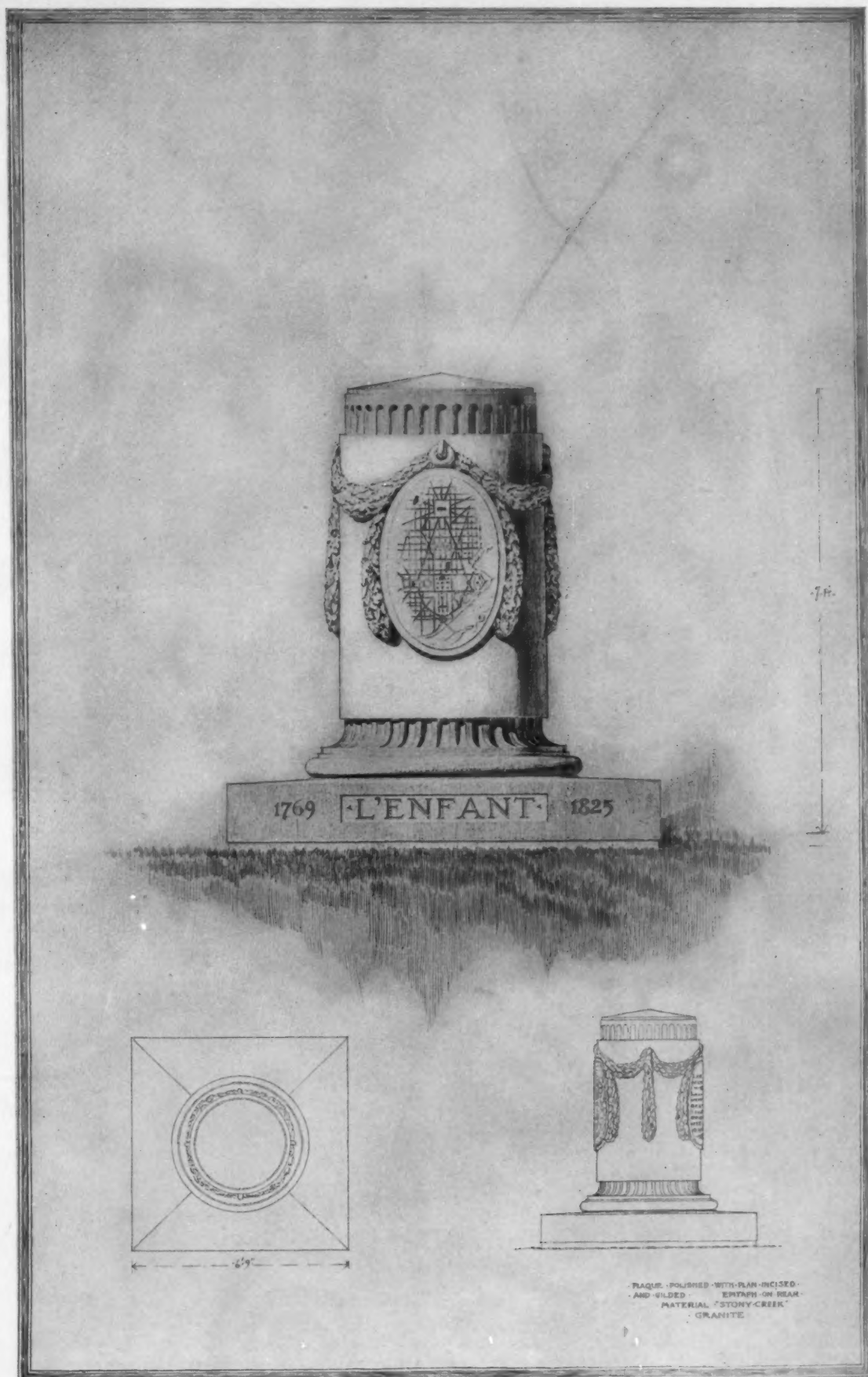


TREE PROTECTION IN FRONT OF THE MORGAN ART MUSEUM, NEW YORK. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS.

cement sidewalk its lot is made still harder, through the cutting off of its supply of water.

Probably the most common treatment of the trees set in cement sidewalks is to stop the cement in a more or less regular outline around their bases, leaving what little earth remains to be tramped down to a hard, smooth surface that sheds water nearly as completely as does the cement itself.

A more reasonable method of helping the tree in its battle for life is indicated in the accompanying illustration, showing the protection of small trees in front of Mr. J. P. Morgan's Art Museum in New York City, McKim, Mead & White, architects. A grating of iron bars set on edge continues the pavement surface up to the circle of upright bars. Below it the rich soil immediately surrounding the tree is kept loose and abundantly watered automatically.



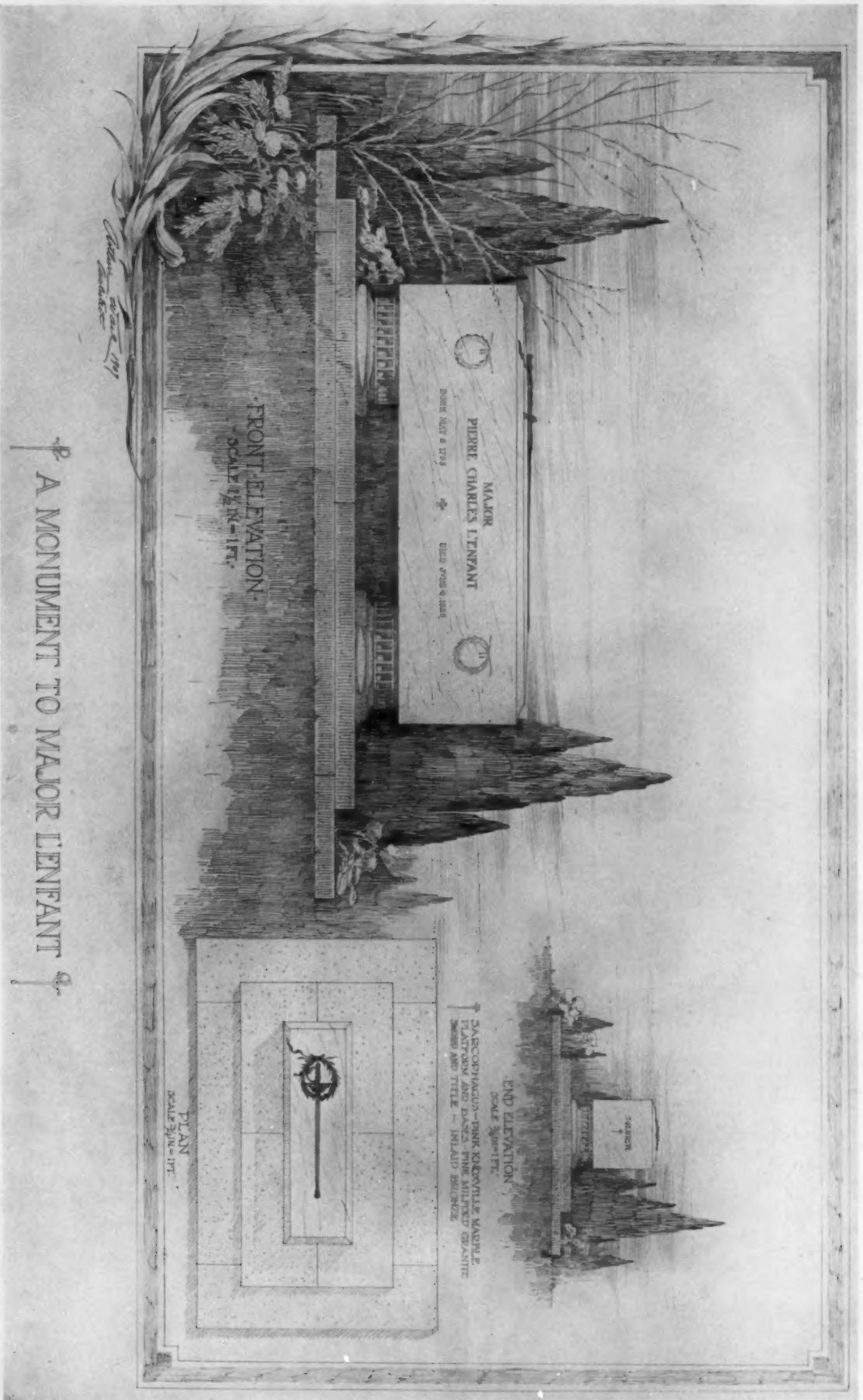
COMPETITIVE DESIGN FOR A
MONUMENT TO MAJOR L'ENFANT, WASHINGTON, D. C.

PLACED FIRST

SUBMITTED BY MR. W. W. BOSWORTH
ARCHITECT

THE AMERICAN ARCHITECT

APRIL 28, 1909



A MONUMENT TO MAJOR L'ENFANT

PLACED SECOND

COMPETITIVE DESIGN FOR A
MONUMENT TO MAJOR L'ENFANT, WASHINGTON, D. C.

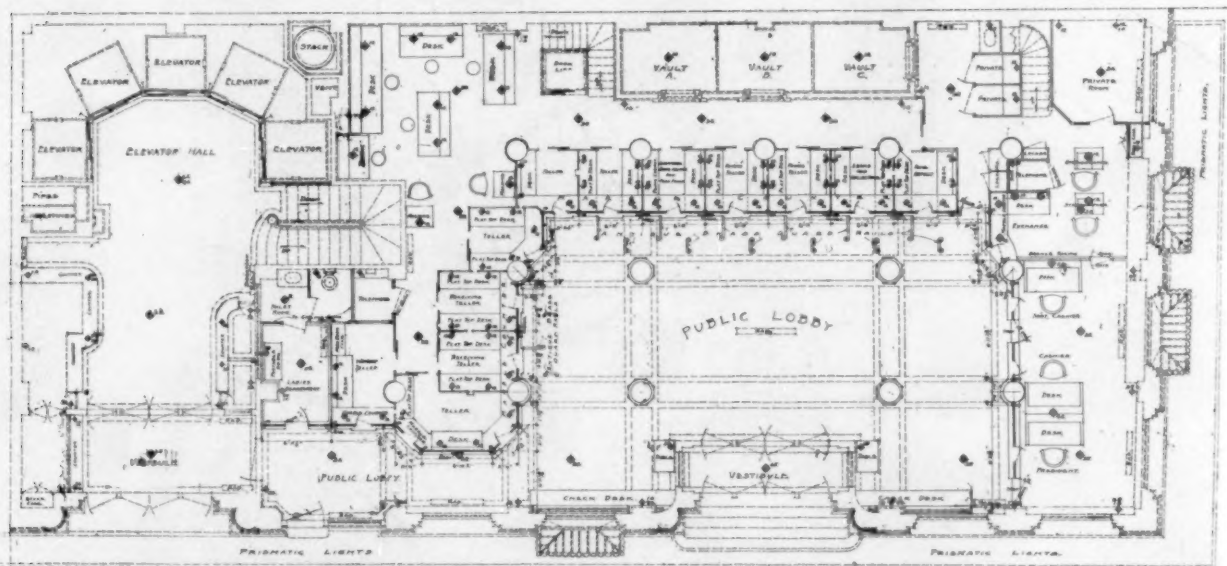
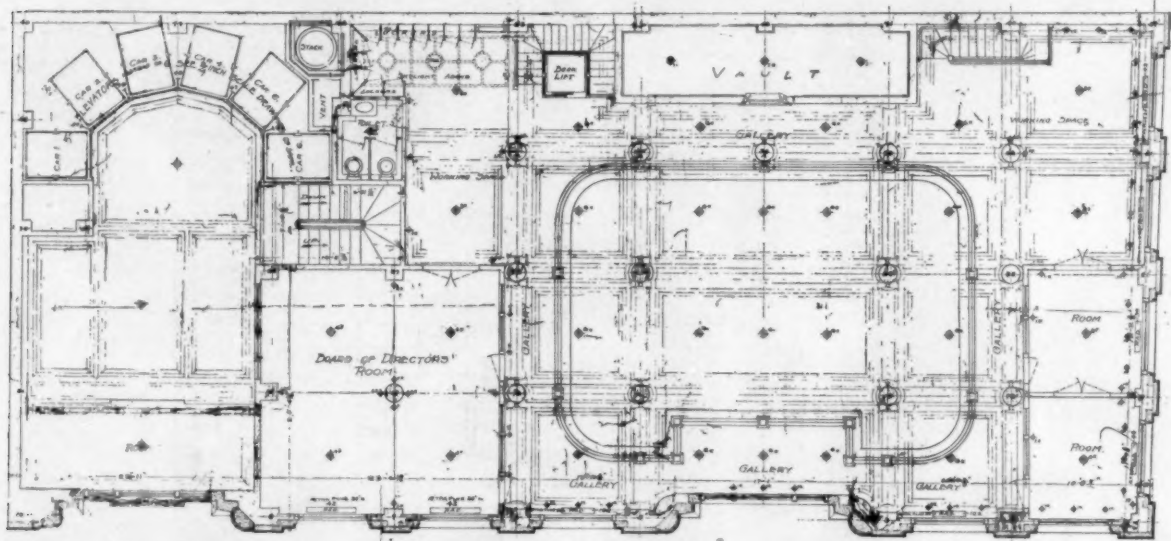
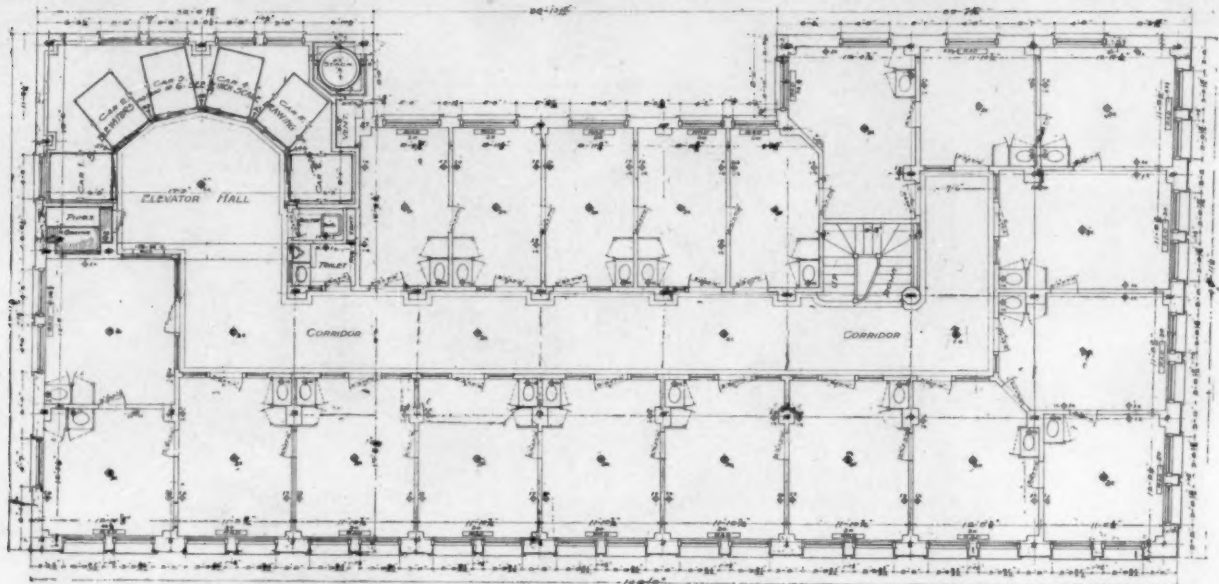
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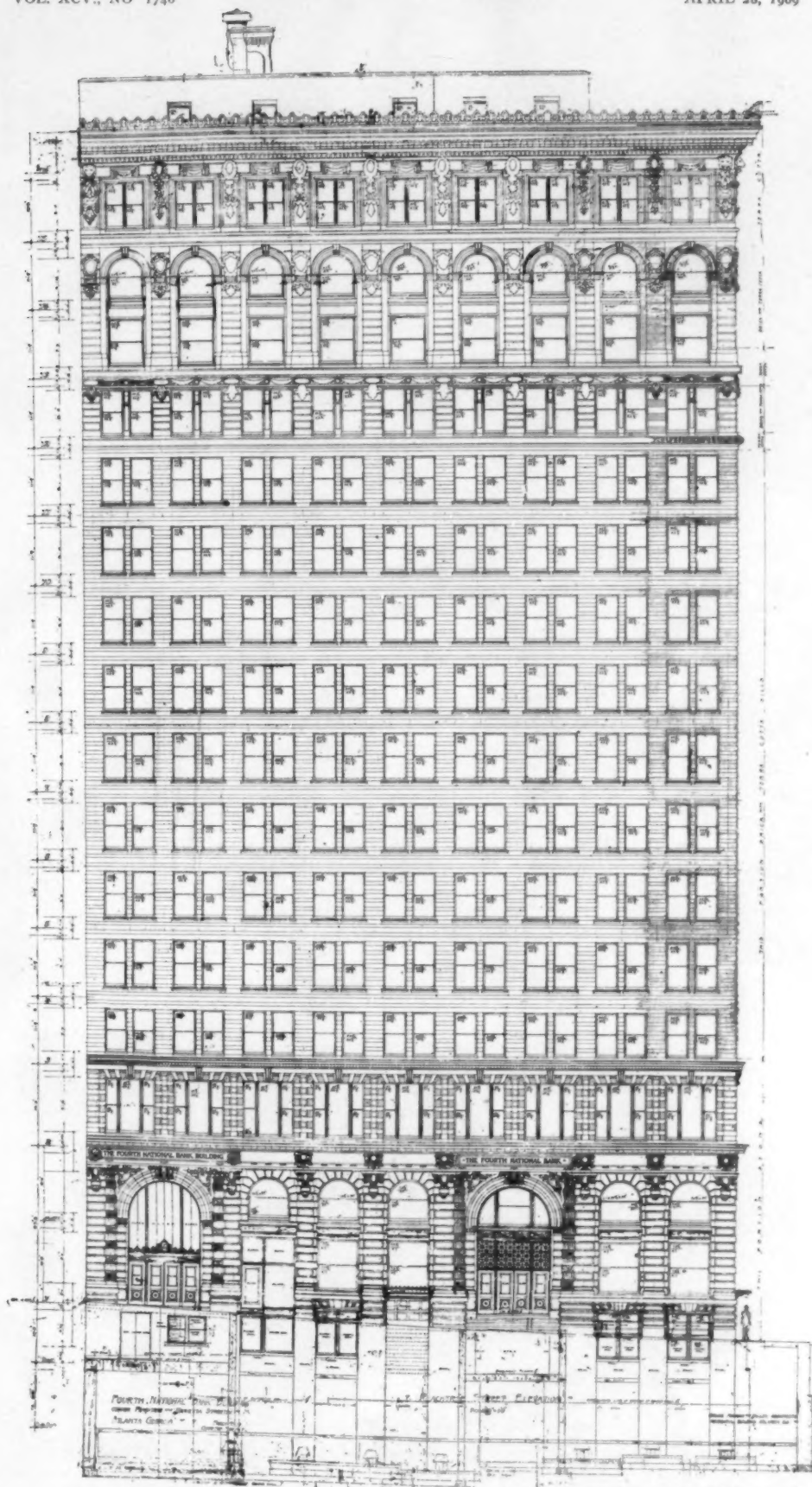


FIRST, MEZZANINE AND TYPICAL FLOOR PLANS

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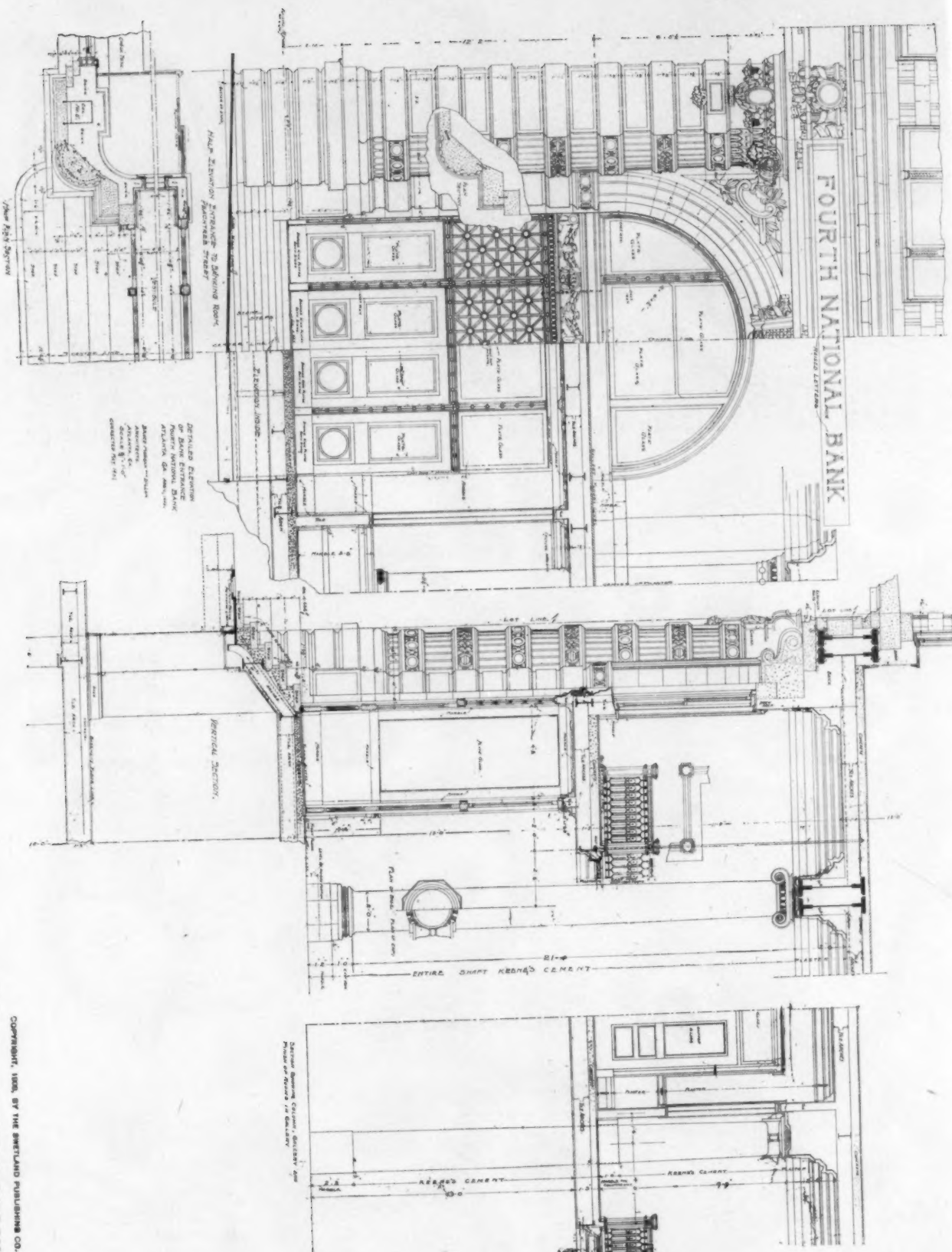
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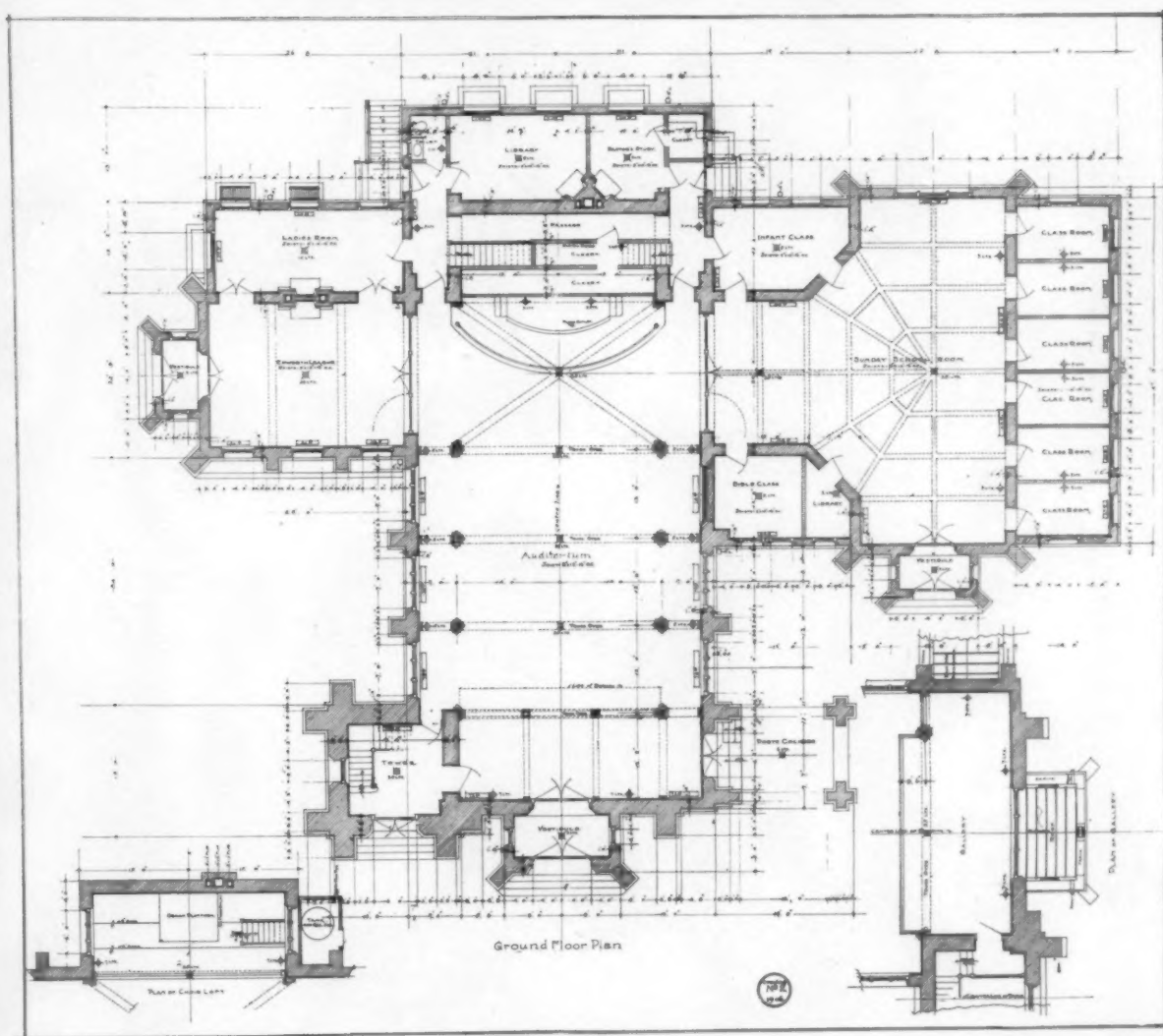


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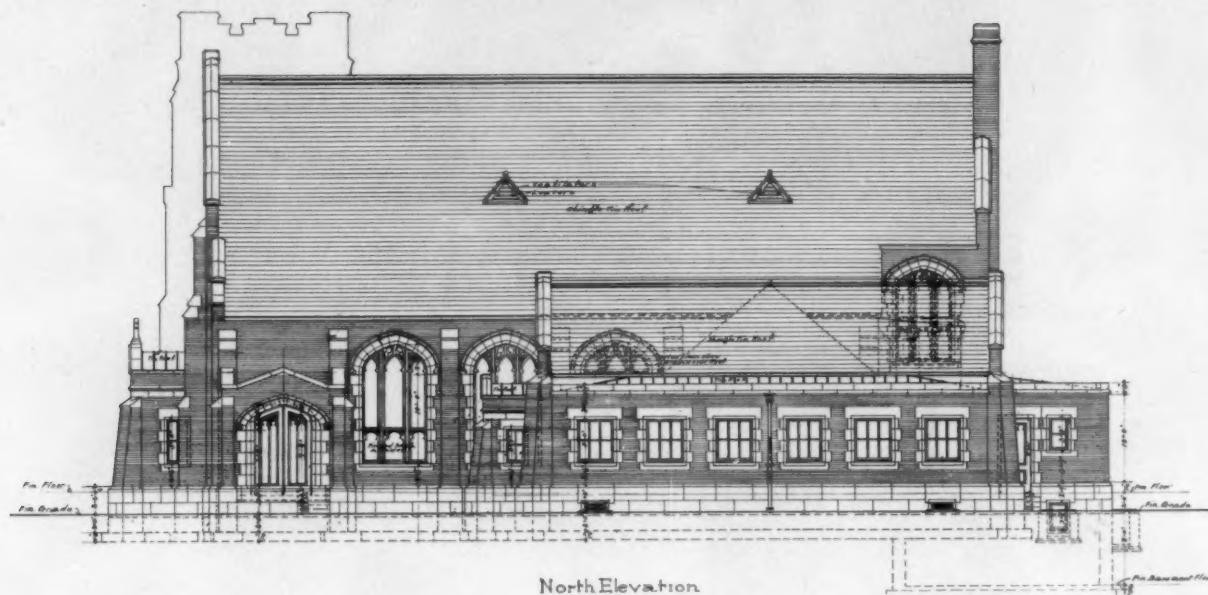
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THE GRAND STAIRWAY IN THE PARIS OPERA HOUSE