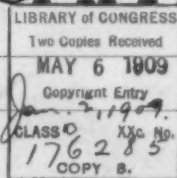


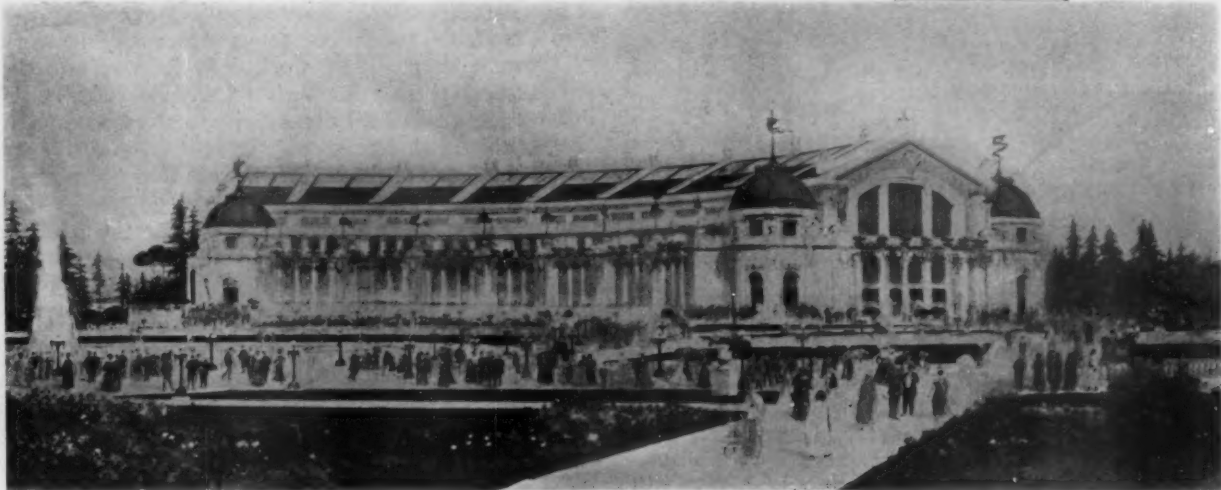
THE AMERICAN ARCHITECT

Vol. XCV.

WEDNESDAY, MAY 5, 1909



No. 1741



AGRICULTURAL BUILDING, ALASKA-YUKON-PACIFIC EXPOSITION
SEATTLE, WASH.

MESSRS. GRAHAM & MYERS, ASSOCIATE ARCHITECTS
MESSRS. HOWARD & GALLOWAY, SUPERVISING ARCHITECTS

THE PORTLAND ARCHITECTURAL EXHIBITION

The Second Annual Architectural Exhibition In Portland, Oregon

ONE of the largest and most satisfactory exhibitions ever held west of Chicago was the Second Annual Exhibition of the Portland Architectural Club and the Portland Art Association, hung in the Galleries of the Museum of Fine Arts, in Portland, Ore. On Monday, March 22, the exhibition was opened to the Convention of Architects of the Pacific West, for a private and press view. After an opening reception on the evening of March 23 it was thrown open to the public until its closing day on April 10.

The important significance of the convention mentioned and the formation of an Architectural League of the Pacific Coast has been noted in both the news and editorial columns of THE AMERICAN ARCHI-

TECT. The high aims of the new League and a list of its officers then elected have been recorded.

As to the exhibition itself, five galleries were used for the display of the work submitted, of which there was a total of eight hundred and fourteen exhibits sent in from one hundred and thirty-two exhibitors. A com-

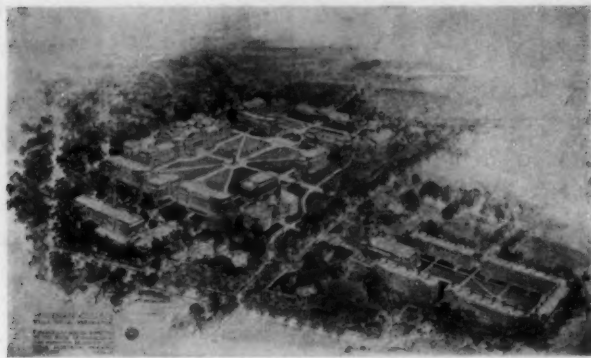
parison of these figures with those of the more important Eastern exhibitions in recent years gives one a new and more respectful opinion of the architectural activities of the Western men.

In Gallery A were shown the largest monumental works, together with a display of bronzes by Miss Bessie Porter and Mr. MacMonnaies. A case of rare pottery occupied the center of the floor. Five of Mr. Jules Guerin's paintings



RESIDENCE ON COUNCIL CREST
PORTLAND, ORE.

MR. C. L. LINDE
ARCHITECT



BIRD'S-EYE VIEW, WHITMAN COLLEGE MESSRS. MCNAUGHTON,
WALLA WALLA, WASH. RAYMOND & LAWRENCE, ARCHITECTS
THE PORTLAND ARCHITECTURAL EXHIBITION

of Egyptian subjects lent a strong note of brilliant color to the room.

Gallery B contained the student work exhibited by the Massachusetts Institute of Technology, Cornell University, and the Carnegie Institute, as well as the scholarship work from the Portland Architectural Club. A number of interesting black-and-white drawings were also shown here, among which several from New York architects' offices aroused much interest.

In Gallery C a number of exhibits along the line of crafts work were to be found, among which were decorative bits in terra-cotta, tile and glass. One or two large rendered drawings served to tie this gallery in with the others.

Domestic work was the main feature of Gallery D,



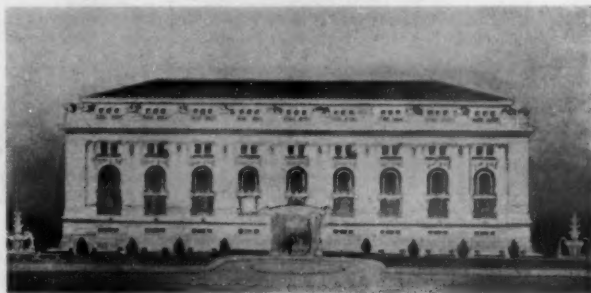
SKETCH FOR BUSH HOTEL MESSRS. GRAHAM & MYERS
SEATTLE, WASH. ARCHITECTS
THE PORTLAND ARCHITECTURAL EXHIBITION

and a most representative and interesting showing it was, with work from many of the more prominent Eastern architects affording an instructive means of comparison between the country and suburban homes of East and West.

Gallery E contained the exhibits relating to interior decoration, with several valuable pieces of loaned furniture, a number of lighting fixtures, and reproductions from the work of many of America's greatest sculptors.

In selecting the illustrations to accompany this text it has been thought best to reproduce only the work of Western men. Their work finds its way into the architectural press with such regrettable infrequency that we are glad of the opportunity to show some of it even at this small scale.

The catalogue of the exhibition is in every respect up to the standard of those issued by the Eastern exhibitions. It contains an unusually large proportion of illustrations and these are shown to good advantage.



COMPETITIVE DESIGN MESSRS. MACDONALD & APPLEGARTH
PACIFIC UNION CLUB, SAN FRANCISCO, CAL. ARCHITECTS
THE PORTLAND ARCHITECTURAL EXHIBITION

AMERICAN ARCHITECTURE FROM THE STANDPOINT OF THE VISITING ENGLISH ARCHITECT*

The title of Mr. Swales's paper assumes that there is something more than building in America. This admits of discussion to-day, but forty years ago it was otherwise. The subject might then have been dealt with in a chapter as short as that on "Snakes in Iceland." Much water has run under the bridges since forty-two years ago. Mr. W. R. Ware, a young Bostonian, during a visit to England read a paper before our institute, "On the Condition of Architecture and Architectural Education in the United States." Since then he has become a leader, as Professor Ware, late of Columbia University, and our H.C.M. Then he came to learn from the rich stores of art in our own land, and he did little more than describe how frame-houses were built, and indicate the beginnings of a scheme for education. It was but twenty years then since Upjohn had given them the first specimen of orthodox Gothic in New York, the admiration of all his contemporaries.

* A contribution to the *Journal of the R. I. B. A.* from Mr. Edward W. Hudson, dated New York, March 4, 1909. Mr. Swales's paper, referred to, was read before the Royal Institute of British Architects, March 15, 1909.

Only a year later another paper was read by Mr. G. Wheeler on "Peculiarities of Domestic Architecture in America." He enunciated the opinion that the comfort of the American dwelling was superior to that found in England. He certainly gave a few instances, and his opinion, I need not say, is that held to-day on this and other matters.

But a great change came over the land soon after, and now large, fine and costly buildings, beyond anything we can carry out in point of cost, proclaim the growing richness of the country provided by the development of its immense resources rather than by the "cuteness" of its people. The camera and the pen have made this evident, and the wealth which architects have to crystallize for their prosperous clients is clearly shown by the churches, public buildings, offices and dwellings springing up all over the vast continent. The number of draughtsmen—nearly all of them clever designers and architects—employed in one office and the salaries they receive may well fill us with envy. But after surveying these later buildings during even a prolonged visit one may fairly ask, "Is there any American Architecture?"



SUCCESSFUL DESIGN, CARNEGIE BRANCH
LIBRARY, SEATTLE, WASH.

MESSRS. SOMERVILLE &
COTE, ARCHITECTS

THE PORTLAND ARCHITECTURAL EXHIBITION

In point of architectural education, notwithstanding our compatriot Sir C. Purdon Clarke's encomium that they had "done more in a few years than we in England had in fifty," they still choose the Beaux-Arts of Paris as their Mecca. I note, from Mr. Russell Sturgis's paper, read before the Architectural Association two years ago, that it is realized that even this is not as good as they might inaugurate at home, and England, of course, has nothing new to teach them. Moreover, one of their leaders has told us that we have failed to grasp the leading *motifs* of refinement which characterized the work of our forefathers in our splendid mediæval buildings. Another, that America is *facile princeps* in decorative work.

But as to the architecture as practiced in great cities, let the Professor of a New York University speak. In a lecture to the students in 1890 he is reported to have said:

"Never were there such varieties of brick, tile, terracotta, stained glass, ceramic glaze, dressing of leather, treatment of plaster, etc., and the like, as to-day. In their development American artists and makers may



RESIDENCE FOR H. E. HUNTINGTON, ESQ.
LOS ANGELES, CAL.

MESSRS. MYRON HUNT &
ELMER GREY, ARCHITECTS

THE PORTLAND ARCHITECTURAL EXHIBITION

fairly be said to have taken the lead ('Hurrah!' from the students). There is a certain artificiality about the modern work that makes one take less pleasure in it than in the originals. One is apt to consider the copying of historic style rather than the true style characteristic of the building. Take, for instance, modern office building in New York City. *One sees all sorts of bits of style imitated from other lands, and is apt to say it is no style, but a heterogeneous collection; but there is a style to the building. There are certain undeniable characteristics which denote the style of the building.*"

The italics are mine, and in them it seems to me that the professor describes the characteristics pretty accurately, except that in many cases "copying" is to be substituted for "imitation." On the whole, we may accept the dictum.

There are of course exceptions, and it would be unfair not to admit that there is most conscientious work to show since the professor's criticism of his compeers' work was delivered, but even in cases where details are excellent the nature of construction and the materials used make shams of the work.

M. Rey, of Paris, indeed, who made a short visit to New York in relation to the housing of artisans, was complimentary as to the work he saw, but the French-like imitations naturally pleased him.

Mr. Gutzon Borglum, the eminent sculptor, himself an American, has on the contrary spoken with no uncertain voice against what he considers the copying of European work and want of originality in architects' designs over here.

Matters are in a transition stage, and it may be that



RESIDENCE FOR L. M. DAVENPORT, ESQ.
SPOKANE, WASH.

MESSRS. CUTTER &
MALMGREN, ARCHITECTS

THE PORTLAND ARCHITECTURAL EXHIBITION



ADMINISTRATION BUILDING, A.-V.-P.
EXPOSITION, SEATTLE, WASH.

MESSRS. HOWARD &
GALLOWAY, ARCHITECTS
THE PORTLAND ARCHITECTURAL EXHIBITION

copyism (meeting the national demand for "rush" work) gives better results than attempting imitation. It wants a stretch of fancy, as a rule anyway, to say it is "American Architecture," with a capital A. Europe is ransacked for "bits." The Parthenon, the Erechtheum, the Louvre, Hôtels de Ville, Gothic and Romanesque churches, François I^{er} châteaux, Dutch and Georgian houses, away down to the latest English bungalows—all yield their features for orthodox *motif*, or an *olla podrida*, *mélange*, or *réchauffé*.

Only a faint idea, however, of the costliness and elaboration of buildings erected during the present decade can be obtained from the magazines, or the later papers read before the institute. No sooner has a costly building been completed by one syndicate or company than a rival plans to outdo it. This form of advertising prosperity (real or affected) seems to be more advantageous than the public Press columns. Their design and almost regal appointments, to my mind, rarely express the purpose of their erection, inside or out, because they are many of them more or less imitations of a grandiose ancient building erected for a different object in a different climate. Leading architects have the most expensive books, photos, etc., in a library attached to their office. By specimens selected from these the score or more draughtsmen draw inspiration (or something more), and, as "Celerity" may be taken as the office motto, the parts are divided up for many hands—



TWO EXAMPLES SHOWING THE USE OF THE MARQUISE AND PROVISION
FOR LIGHTING THE INTERIOR BY HIGH WINDOWS

FIFTH AVENUE SHOP FRONTS

hence, originality and congruity, giving a harmonious result, have to go by the board. There is no time to study plastic models conjointly for ornament. The contractor gets a rough sketch, and his modeller submits his idea for approval. In some offices, literal adherence to precedent by draughtsmen is a *sine qua non* for employment.

Other difficulties arise from the height required for city buildings where any classic orders are used. Start a twenty or thirty-story office building with a banker's on the ground floor. The flank of the Parthenon may serve for the latter; on the next story Ionic pilaster treatment, with a cornice; then you must top it with fifteen or twenty plain stories, with square holes for windows, because you want Corinthian, composite, and attic for the skylight to identify and emphasize your buildings from afar. Your walls, being only casing, are not able to support a cornice, which is made of iron plate, or copper stamped with scrolls, swags, dentils, etc., hung on with brackets, the whole painted to look



A SHOP FRONT WITH TWO STORIES OF DISPLAY WINDOWS, AND ONE
SHOWING AN EFFECTIVE ARCH MOTIVE FOR THE SUPPORT OF THE
STORIES ABOVE

FIFTH AVENUE SHOP FRONTS

like stone! Still, your building has risen with "celerity," and your rentals begin. What more do you want or expect?

As regards skill in construction generally, expedients invented to surmount the various requirements entailed by tall buildings of 350 to 700 feet, American engineers seem to me to take first place, and I believe that branch of technical instruction is in advance of our own present position. It has been forced upon the Americans, and they have risen to the need. It is barely twenty years since solid masonry began to give place to skeleton framework curtained with thin walls, and to-day a civil engineer lays out this framework complete before the architect applies the covering and part of the internals; for the machinist is as necessary as the civil engineer, and it is by the combined working of these and others, with the architect, that the building is completed.

Want of harmony between exterior and interior is noticeable in many cases in civil and ecclesiastical buildings—more often, perhaps, in the latter. I have seen

some really good Gothic exteriors, so far as masonry goes, which internally were finished with very poor detail, tracery of wood, etc., many sham features in columns and arches doing nothing structural; or possibly with a fifteenth-century type externally, the interior would be poor modern Italian imitated. Meaningless heraldic shams on shield or cartouche are seen here and there on façades. After the national "coat," the only thing available is the *fleur de lis* (typical it may be of the French aid in the Revolution), but there is so much of both that they become monotonous.

What the American architect has to fear is that his best effort may be torn down in his lifetime to give place to a taller and more costly structure in a city like New York. Every little scrap of ground is being squeezed to its limit. Within two years some fine solid buildings in lower Broadway have been destroyed because ten more stories could not be added on top. Richard Hunt's Iron Exchange, solid as a fortress, is gone; his Lenox Library, the best neo-Greek building in the city, is doomed for a steel king's palace. The



EVEN WITH THE USE OF A MARQUISE THE PROBLEM OF SHIELDING THE WINDOW FROM SUNLIGHT IS NOT COMPLETELY SOLVED
FIFTH AVENUE SHOP FRONTS

of commerce the old Fifth Avenue homes are giving place to shops.

In many instances the old buildings are demolished and in their places rise new commercial buildings of from six to twelve stories in height. In every case the lower story, or perhaps the lower two stories are occupied by shops, banking institutions and the like, with the usual entrance at one side or in the center admitting to the elevators and stairways by which the upper floors are reached.

It is with another type, however, that we are at the moment interested, namely, that in which the old residences are altered, chiefly in the lower part of the façade and, of course, throughout the interior, to afford a suitable home for some commercial establishment.

There are many of these remodeled structures along the avenue now, and there are likely to be more of them as the uptown movement continues. Nor is the problem strictly a local one either, since this transition from



TWO SHOPS SHOWING THE SOMEWHAT UNSATISFACTORY USE OF AWNINGS. THE MIDDLE EXAMPLE IS A WHOLE NEW BUILDING
FIFTH AVENUE SHOP FRONTS

Presbyterian Hospital is to be moved to a cheaper site, and so on. From all this—the dollar is the idea. After all, is it worth while to strive after high art and the best of design? The poor "Lamp of Truth" of Ruskin lacks oil in England; in the U. S. A. it is extinguished under piles of granite, marble and bronze.

How long will the old churchyard around Trinity Church be respected? There, in the nucleus of the city, the emblems of mortality confront the speculator from the old stones. But what millions of building value they monopolize on such a site! *Facilis descensus Averni!*

FIFTH AVENUE SHOP FRONTS AS RECONSTRUCTED FROM OLD DWELLINGS

One of the most interesting phases of New York City's architectural growth is the reconstruction of Fifth Avenue.

A walk up the thoroughfare from Thirtieth Street to Forty-fifth Street will disclose the fact that the old residential blocks, of the "brownstone" and other varieties are in a transition stage. With the uptown march



THE USUAL TYPE, WITH ENTRANCES TO SHOP AND TO UPPER STORIES FLANKING A CENTRAL DISPLAY WINDOW
FIFTH AVENUE SHOP FRONTS



AN INTERESTING VARIATION, WHERE THE WINDOW IS BROUGHT PROMINENTLY FORWARD AND THE ENTRANCES RECESSED

FIFTH AVENUE SHOP FRONTS

residential to business districts must occur in any growing city. It is therefore of interest to see just how the problem has been solved in the examples herewith illustrated, and to gain from them what there is of value in suggestion.

The matter of entrances is one of the most important in this type of building. Usually, as will be seen in the illustrations, the entrances to shop and to the elevator hall are at opposite ends of the façade, with the shop window in between them. When the building is wholly occupied by one establishment there is needed but the one entrance, of course, which is usually in the center.

Protection from the sun is needed for the shop window, and it is secured in several different ways, none of which seems to be wholly satisfactory. The awning is an awkward thing at best, and is kept presentable only by constant renewal. The marquee has attained a general popularity of late years, and its presence will be noted in many of the illustrations shown herewith. It affords a convenient and at the same time decorative shelter for those whom the window's contents serve to attract to a nearer view. The difficulty seems to be in securing just the right amount of illumination through it. If the marquee is too largely made up of glass the contents of the window are not protected against the sunlight. If, on the other hand, the shelter is too opaque the window loses much of its power of attraction, particularly on dark days. In any case it is almost impossible to give to a marquee sufficient depth to shut out the sun during the early morning and late afternoon. There seems to be a problem here that is well worth exhaustive study. With the great variety of glass now obtainable in grades of greater or less transparency, the successful solution should not be beyond reach.

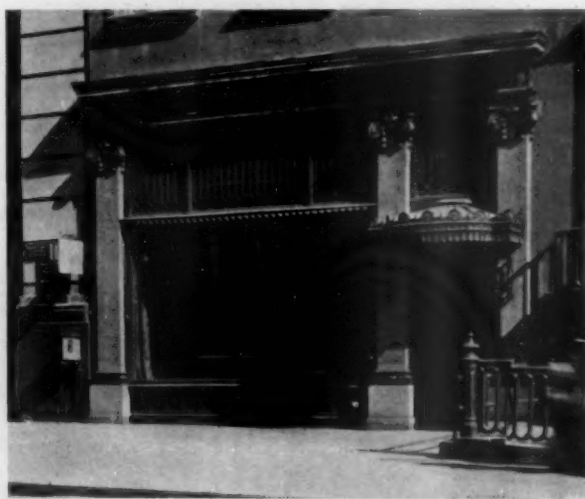
Another point that needs to be borne in mind when designing a shop front is the necessity for providing daylight inside the shop. With practically the whole front taken up by display window and entrance the front portion of the interior will be very gloomy unless special provision is made for lighting it. In most if not all cases the best solution of this problem is in keeping the display window sufficiently low to permit of a row of windows across the whole front just over it. Of

course, the more effective these windows can be made in transmitting light well back into the store the better.

In a few of the Fifth Avenue shops the usual form is varied by getting two stores with display windows. In one of the examples illustrated this is accomplished by having the lower window rather low and the first floor directly on the sidewalk level. The second-story window is thus brought down low enough so as not to escape the eye of the passerby.

One of the difficulties encountered in the design of a shop front is that of securing sufficient apparent support for the upper portion of the building. With a lower portion that must be largely of glass, and with the necessity for securing the greatest amount of unobstructed display space, it seems difficult to provide for supporting members in the façade that will give the building not only real but apparent support at its base. In the majority of examples a heavy lintel motive seems the favorite, with supports at the ends of the façade. In but one of the shops illustrated has it seemed possible to the designer to give up space to more than these two end supports, and that one is shown below. The question is whether the symmetry gained warrants the use of two piers whose combined width may be greater than three in the other case. In one of the shops illustrated—that for the Universal Art Society—which, however, is in a new commercial building, not in a remodeled residence, an effective base for the superstructure has been secured by the employment of an arch motive, further strengthened by the heavy balcony. It will be noticed that above the marquee there is ample provision for lighting the interior.

As to material used, the list includes all that are commonly employed in the commercial buildings. Sheet copper is largely used over wood forms on account of its durability in such exposed positions as the window bases. Wrought iron, as employed in the Paris shop fronts, is effective, but it is far more expensive on this side of the water, and economy seems to be observed, even on Fifth Avenue.



A TYPE THAT IS FREQUENTLY SEEN MAKES USE OF A HEAVY LINTEL SUPPORTED AT THE EXTREME EDGES OF THE BUILDING

FIFTH AVENUE SHOP FRONTS

THE AMERICAN ARCHITECT

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May 5, 1909

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ILLUSTRATIONS:

Student Work, Society of Beaux-Arts Architects (2 plates).

The Lee County Court House, Bishopville, S. C. (6 plates)—Messrs. Edwards & Walter, Architects.

Frontispiece:

The Grand Stairway in the Paris Opera House.

WE had reason to express editorially in a recent issue our satisfaction at the progressive spirit displayed in the Payne tariff bill. It will be recalled that in the form in which it passed the House provision had been made for the free admission to this country of all works of art that had attained an age of twenty years or more. This age limit was imposed with the aim of protecting our own artists, the contention being that this would but tend to offset the advantage of European artists by reason of the lower cost of living across the water. By the House this degree of protection was fixed at twenty per cent. *ad valorem*. In the Senate this has been reduced to fifteen per cent. in order to have it conform to the present reciprocity treaties. The schedules are so worded that mechanical productions will be excluded. This much is practically assured. There is, however, a strong likelihood that even these restrictions will be removed before the bill becomes a law and that the result will be a complete victory for free art.

IN the broadest view of the matter American artists should ask no protection, should be satisfied with nothing less than free art. It has been said that the picture-buying public in the United States prefer work from abroad, whether it be better art or worse than they may obtain here at home; that there is a certain glamor about the imported paintings that leads the undiscerning to choose it rather than the works of American painters, even though these are in many cases better. It has even been claimed that an American living abroad can derive a greater revenue from his work sent over here duty paid than he would receive from the same pictures produced in this country. Even if such a state of affairs does exist, which we are inclined to doubt, it is surely nothing more than the merest passing whim of a people who will discard it as childishness to-morrow. We cannot understand the standpoint of a man who would base upon such obvious unreasonableness a law that seems destined to remain in force probably for many years to come.

IT can hardly be gainsaid that the passage of this bill in its most liberal form will inaugurate a new era in American art. In addition to the immediate transfer to this country of American collections now held abroad, interest in art will be fully awakened and there will inevitably follow a greater demand for the work of our own artists. The thousands of Americans who each year travel abroad will be allowed to bring home beautiful things without hinderance. The antiquity clause will be especially valuable by reason of the fact that antiques of recognized worth, in addition to their cultural and educational value, will be worth much to our manufacturers as models and inspiration, so that our manufactured products will be better able to compete with those of Europe.

THE art schedule has been drawn up in a way designed to remove the inconsistent absurdities which exist in the present law. A wooden statue by Donatello will now receive the same liberal treatment accorded a bronze statue by the same sculptor. Terracottas by the della Robbias will be freed from the absurd classification with manufactured articles of the same material. Sculptures in relief by Michael Angelo will be on the same footing as sculptures in the round by the same master. A Van Dyck will come in free, whether it be the original painting or an illustration in a book. An original Hokusai will be as freely welcomed as an engraved reproduction, and a painting by Rembrandt will receive the same generous treatment as one of his etchings. It seems that Congress is in a fair way to remedy these glaring faults in the present law, for which we may be truly thankful.

HE is a rash man indeed who, on the basis of a more or less hasty visit to a strange land, attempts to formulate a judgment of its people, its life, or its art. Our conviction in this regard has been strengthened by Mr. Hudson's views on American Architecture as reprinted in this issue. Although the temptation is strong to answer him ourselves, we feel that since Mr. Swales has replied to his criticism we can do no better than reprint the latter's letter to the *Journal of the R. I. B. A.*, which will appear next week.



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JUDGMENTS

CLASS A PLAN PROBLEM

A NAVAL PANTHEON
Judgment of April 27, 1909

Simon, G. M.	Philadelphia	Atelier Univ. of Penn.	1st Medal
Bolton, C. L.	"	"	2d Medal
Banks, E. F.	"	"	M
Jones, R. C.	"	"	1st Medal
Koyl, G. S.	"	"	2d Medal
White, L. R., Jr.	"	"	M
Hitchens, W. F.	"	"	1st M
Bastow, A.	"	"	M
Curtis, J. P.	"	"	M
Clark, Lawrence	"	"	M
Monaghan, P.	"	"	2d Medal
Dickhut, R. M.	"	"	M
Petter, T. S.	"	"	M
Hance, W. E.	"	"	M
Beneker, A. L.	"	"	M
Schaeff, C. F.	"	"	2d Medal
Caldwell, E. B., Jr.	"	"	M
Bassette, R. D.	"	"	2d Medal
Gundlach, B.	"	"	1st M
Winbigler, C.	"	"	M
Putnam, K. S.	"	"	M
Bartholomew, P. A.	"	"	M
Cody, H. B.	"	"	M
Dise, J. I.	"	"	M
Dunbar, L. S.	"	"	M
"Forty Love"	"	"	M
Dittmer, C. H.	New York City	Donn Barber	M
Starr, H. C.	"	"	M
Rigaumont, V.	Pittsburg	Carnegie Tech.	M
Ellington, D. D.	Philadelphia	Drexel	M
di Nardo, Antonio	"	T Square Club	2d Medal

CLASS A ESQUISSE-ESQUISSE

SAFE DEPOSIT VAULT GATE AND GRILLE
Judgment of April 27, 1909

Christie, E. P.	New York City	Atelier Hornbostel	2d M
Rigaumont, V.	Pittsburg	Carnegie Tech.	2d M
Jones, W. J.	"	"	2d M
King, W. H., Jr.	"	"	2d M
Moscovitz, J.	New York City	A. Ware	2d M
Mann, P. F.	Chicago	Lescher	2d M

ARCHAEOLOGY PROBLEM

AN ORGAN

Judgment of April 27, 1909

Ashmead, J.	New York	Atelier Prevot	M
Mustard, W. C.	Providence	"	M
Schaeff, C. J.	Philadelphia	Atelier T Square Club	M

ARCHAEOLOGY PROBLEM

A MEASURED DRAWING

Judgment of April 27, 1909

Smart, F. H.	Pittsburg	Atelier Carnegie Tech.	M
Israeli, E.	"	"	M

CLASS B ESQUISSE-ESQUISSE

A SUPPLY DEPARTMENT

Judgment of April 27, 1909

Wagner, S.	New York City	Atelier Hornbostel	M
Burkhart, W. F., Jr.	Pittsburg	Carnegie Tech.	M



PAUL F. MANN SECOND MENTION ATELIER LESCHER
CLASS A ESQUISSE-ESQUISSE—SAFE DEPOSIT VAULT GATE AND GRILLE

A CORRECTION

We hasten to correct an error in connection with the Beaux-Arts Society Student Work as published in the issue of April 21. Of the Class B Order Problem two drawings were published, those of Messrs. S. Elmer Armiger and W. A. Ebbets. In the list of awards these gentlemen were properly listed from the atelier of George Washington University, Washington, D. C. Under the reproductions of the drawings in the plates, however, the "George" was unfortunately omitted, leaving the impression that the work had come from Washington University, which is in St. Louis.

CALIFORNIA'S LICENSE ACT UPHELD IN COURT

Hereafter all architects practicing in California must have certificates from the State Board of Architecture or they will be subject to prosecution under a decision recently rendered by Judge Willis of the Superior Court. He sustained the Police Court conviction last year of Otto H. Neher, on whom a nominal fine was imposed at the time. Neher had a shingle out and was doing work without a certificate. While his appeal was pending he took the required examination and secured a certificate.

Judge Willis' decision establishes for the first time the right of the State Board to prosecute architects not holding proper credentials. Neher's attorneys sought his acquittal on the ground that the act calling for certificates is unconstitutional, that it has no uniform operation, and that it grants special privileges.

THE AMERICAN ARCHITECT

MAY 5, 1909

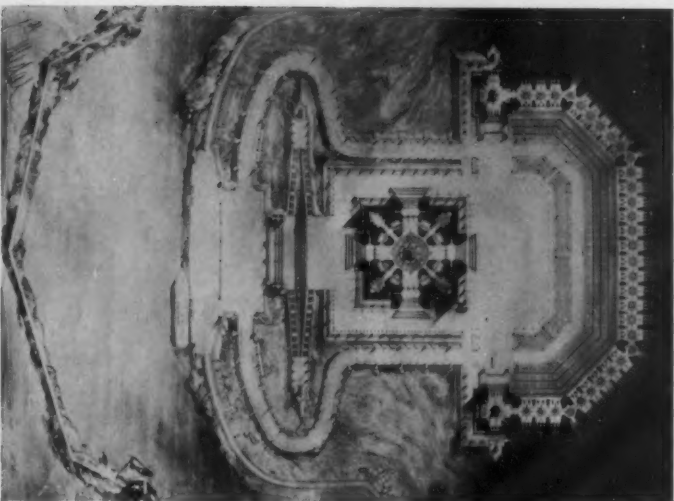


GRANT M. SIMON



ATELIER UNIV. OF PENNA. J. MOSCOWITZ

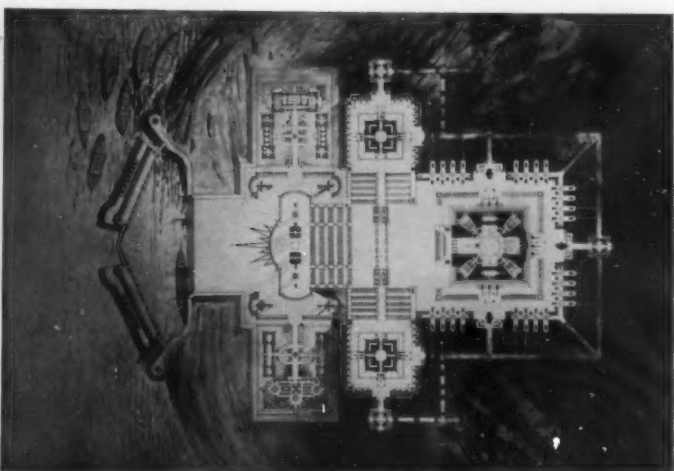
ATELIER A. WARE



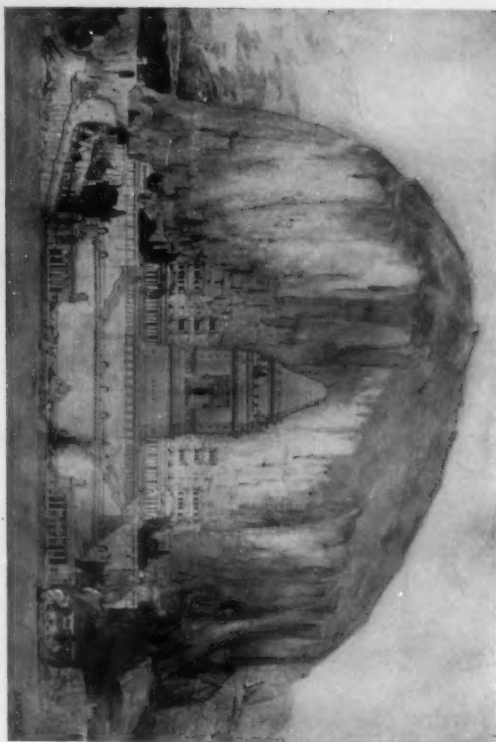
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HONS CONCOURS (WITH REGRET)



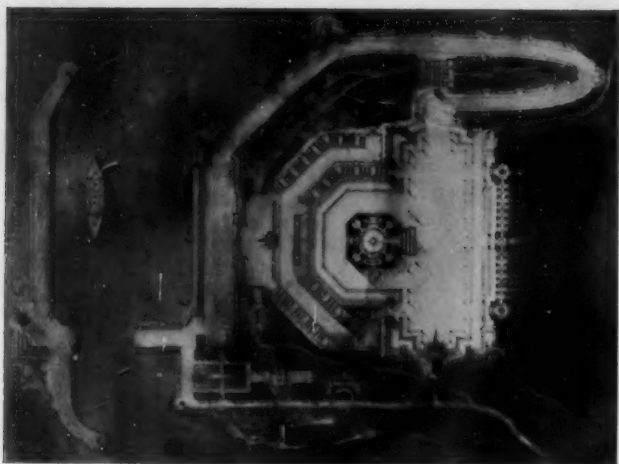
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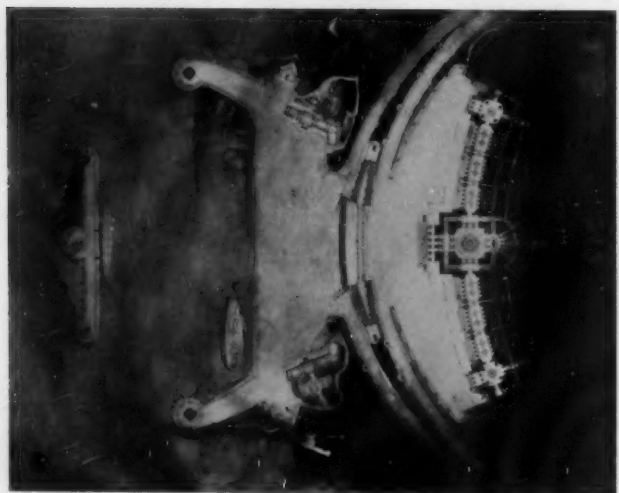
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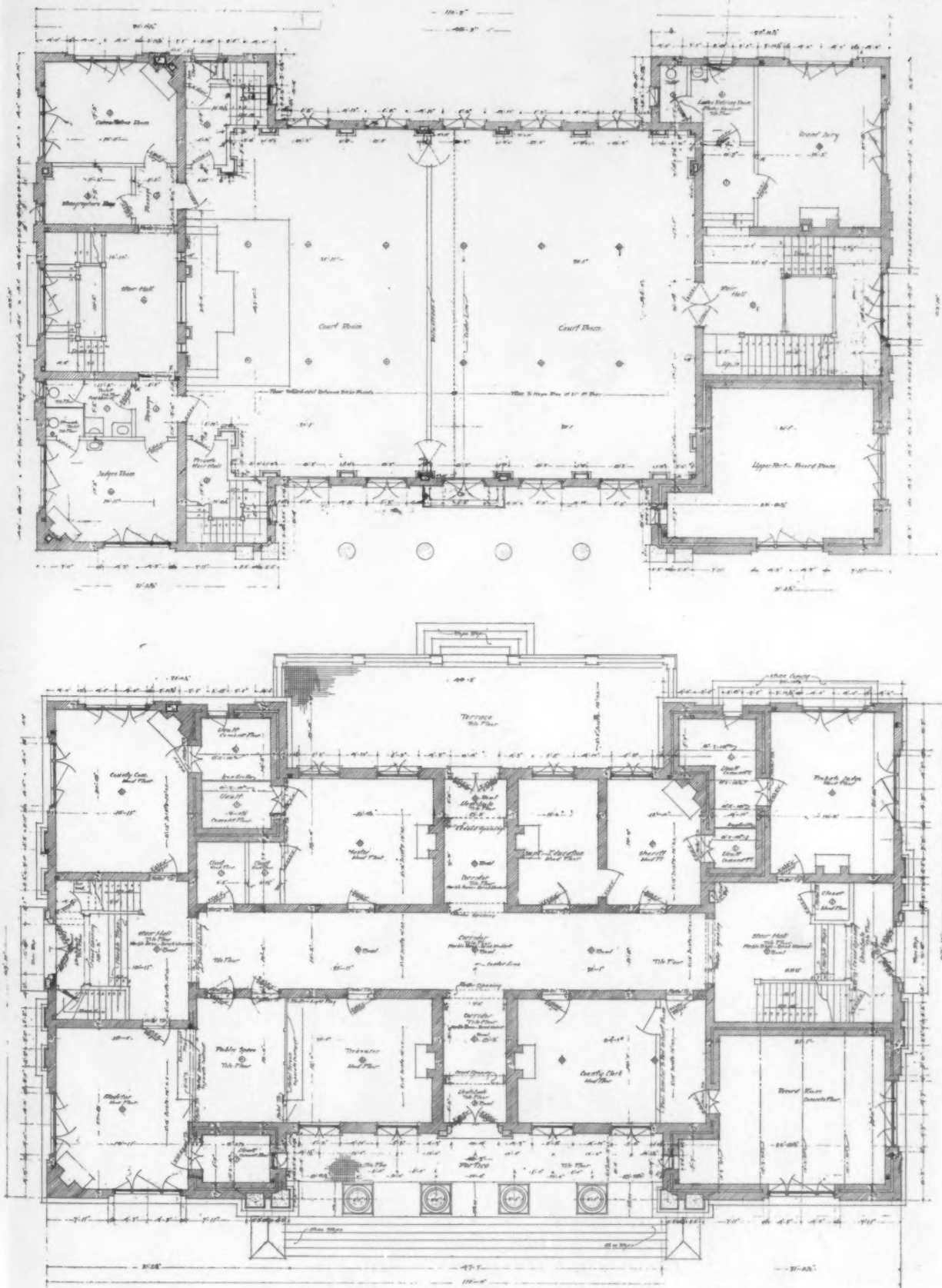
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SECOND MEDAL

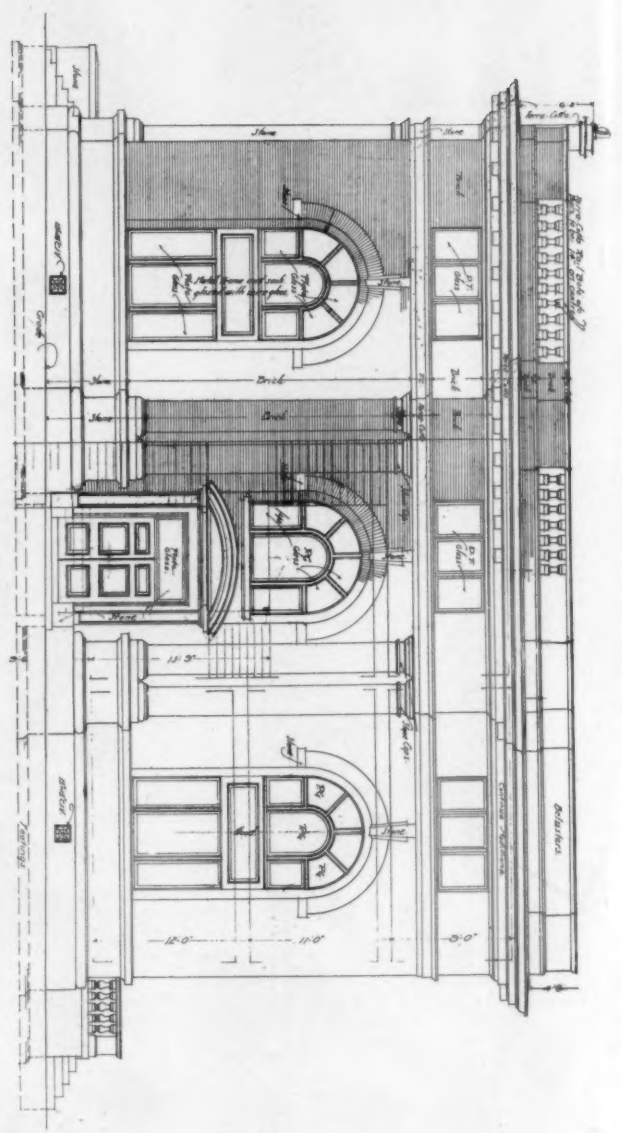


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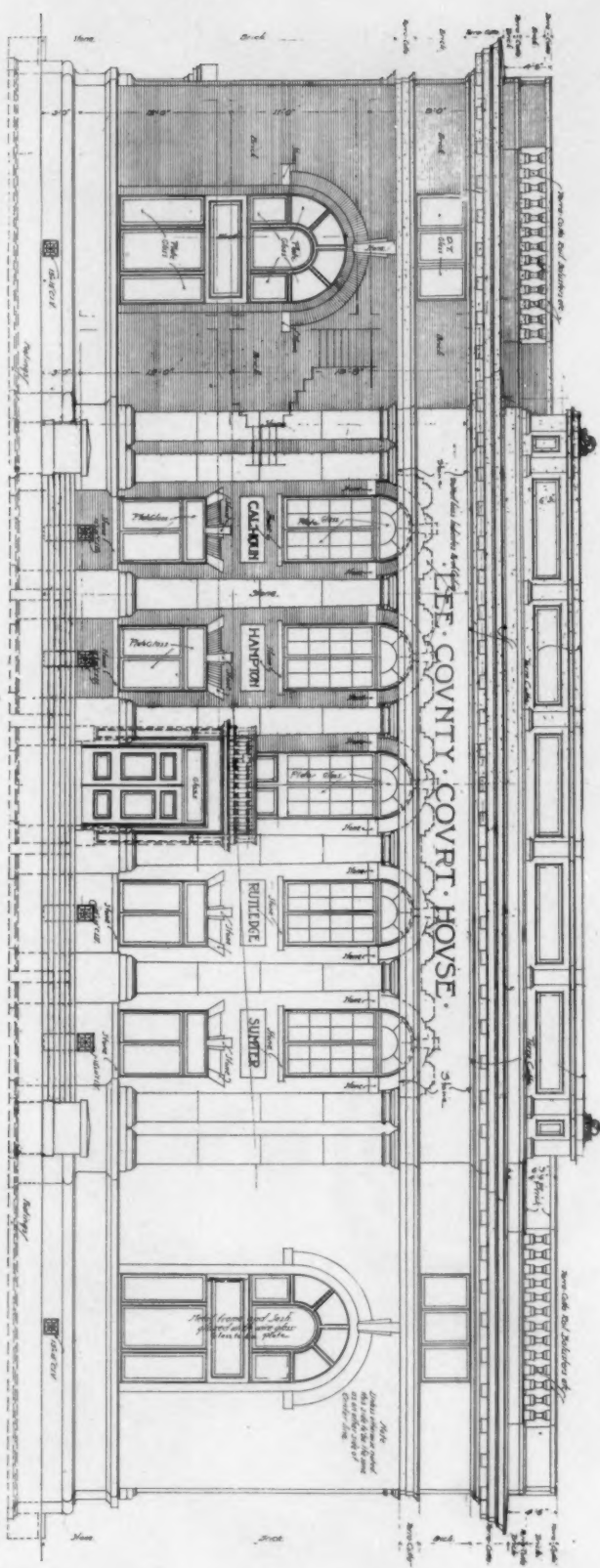
THE LEE COUNTY COURT-HOUSE
BISHOPVILLE, S. C.

FIRST AND SECOND FLOOR PLANS

MESSRS. EDWARDS & WALTER
ARCHITECTS



RIGHT SIDE ELEVATION.



FRONT ELEVATION.

THE LEE COUNTY COURT HOUSE
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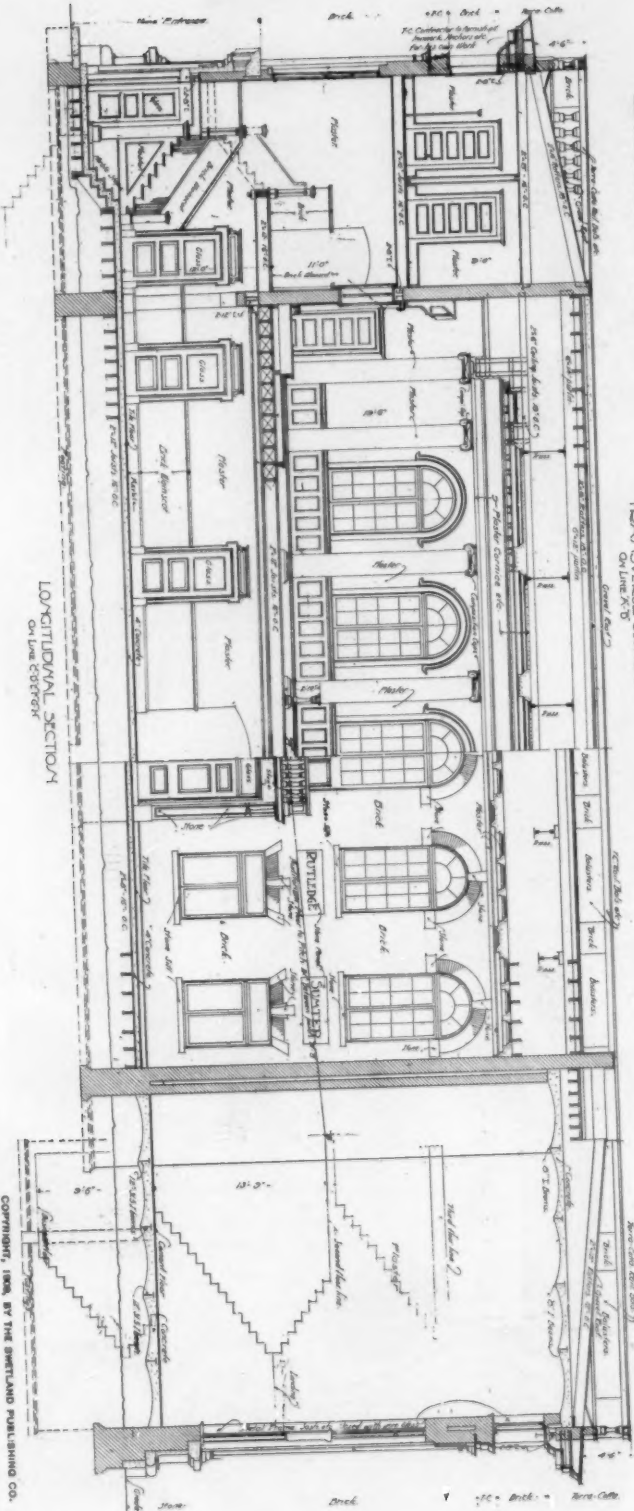
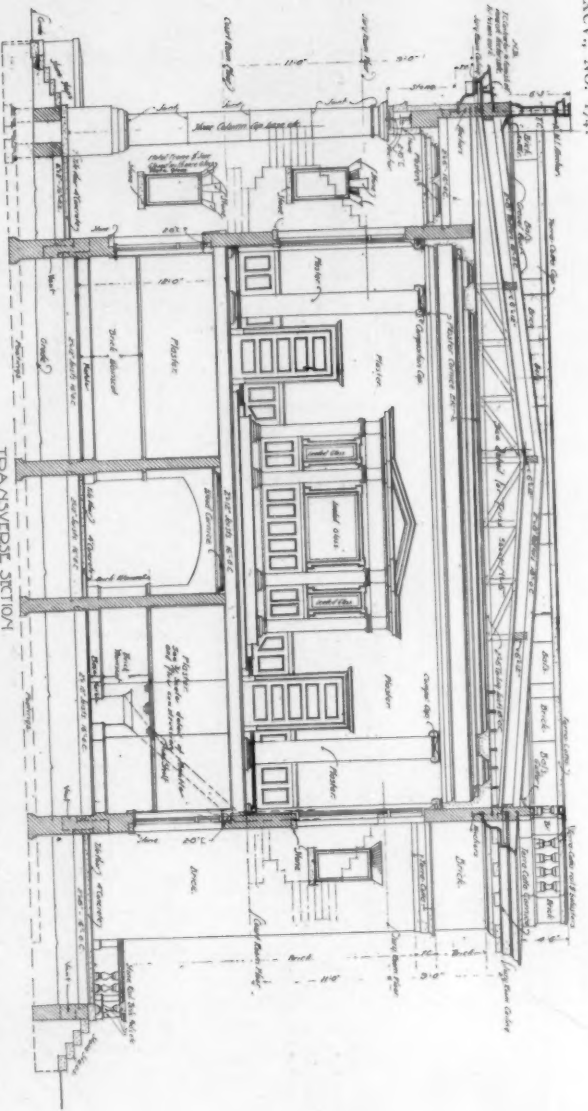
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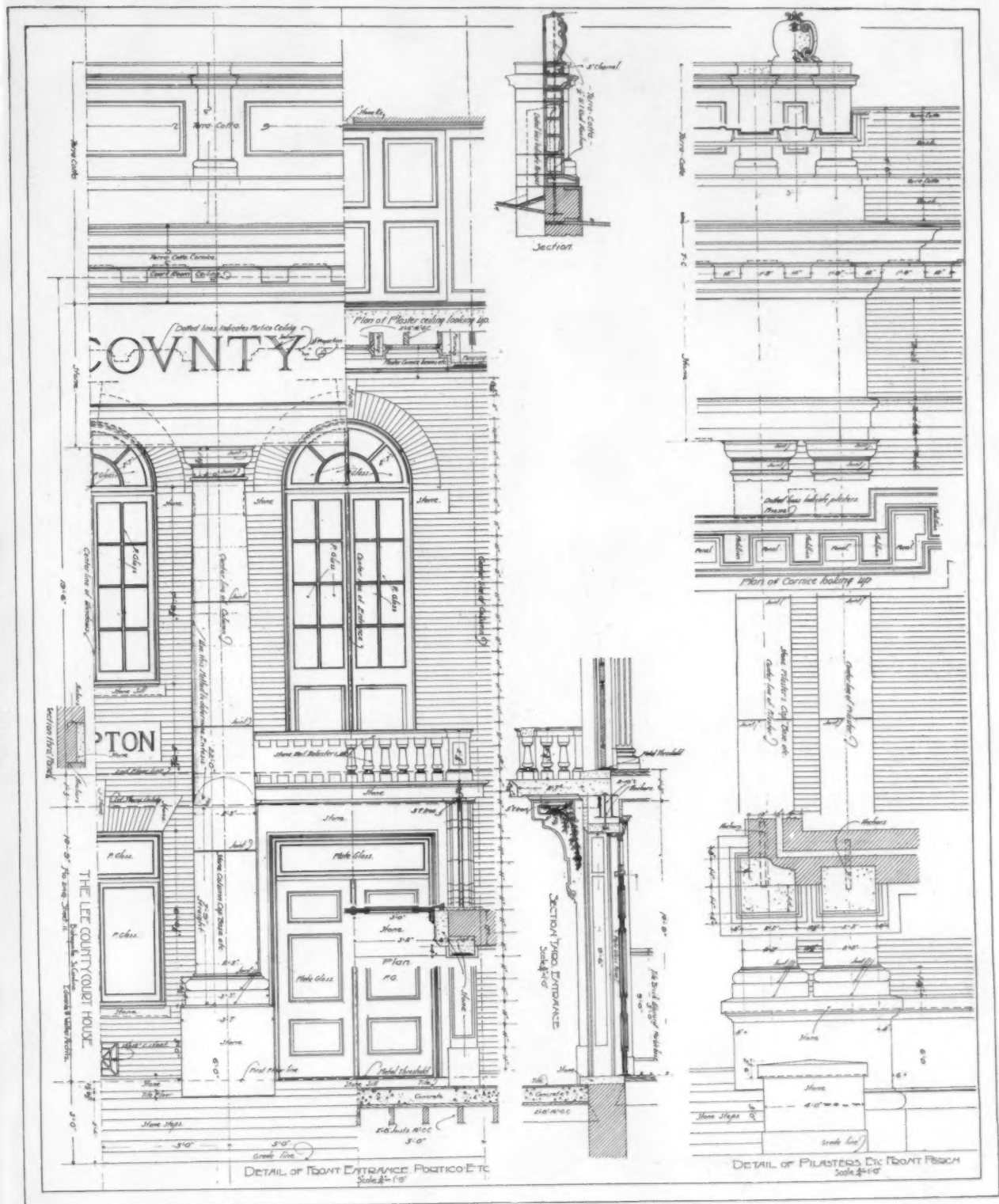
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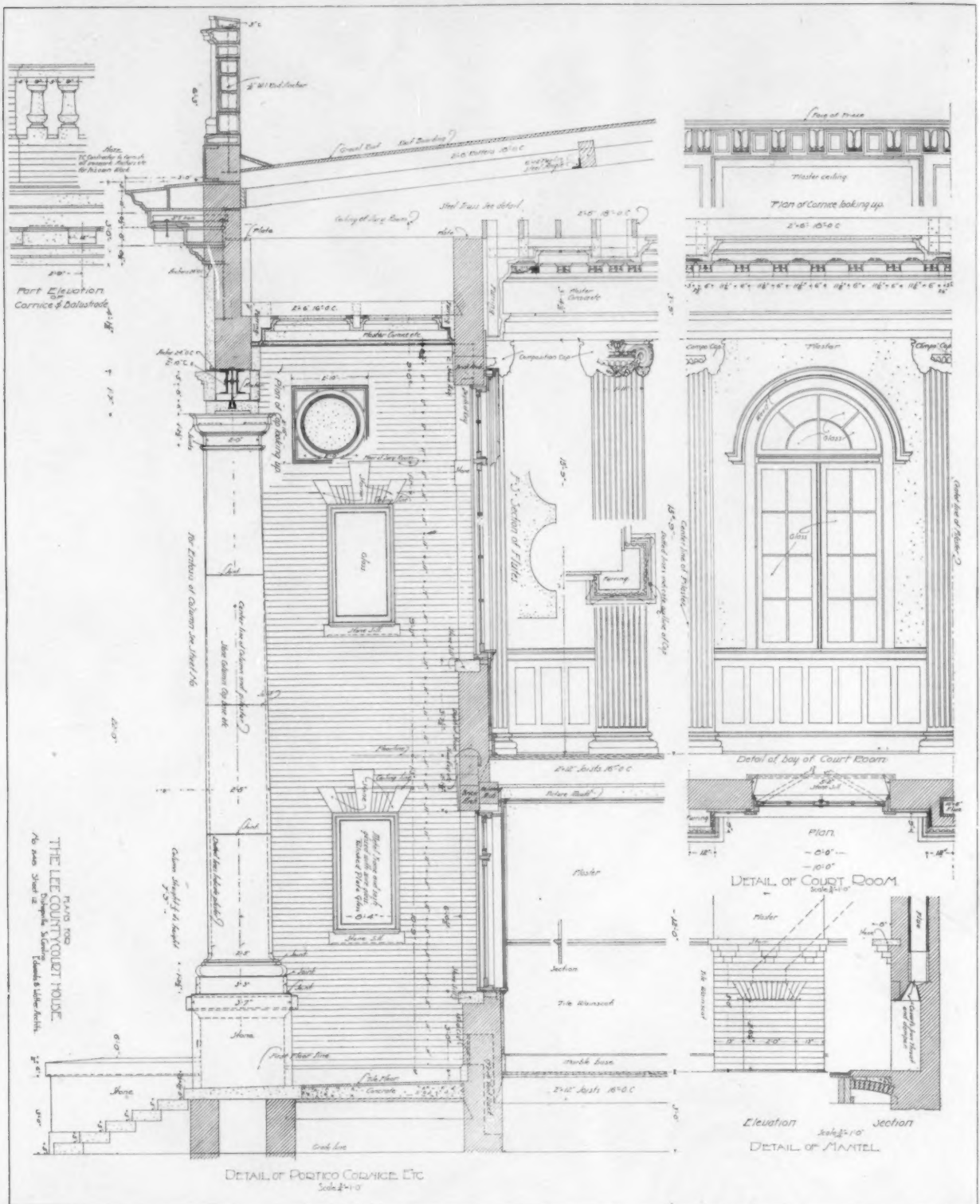
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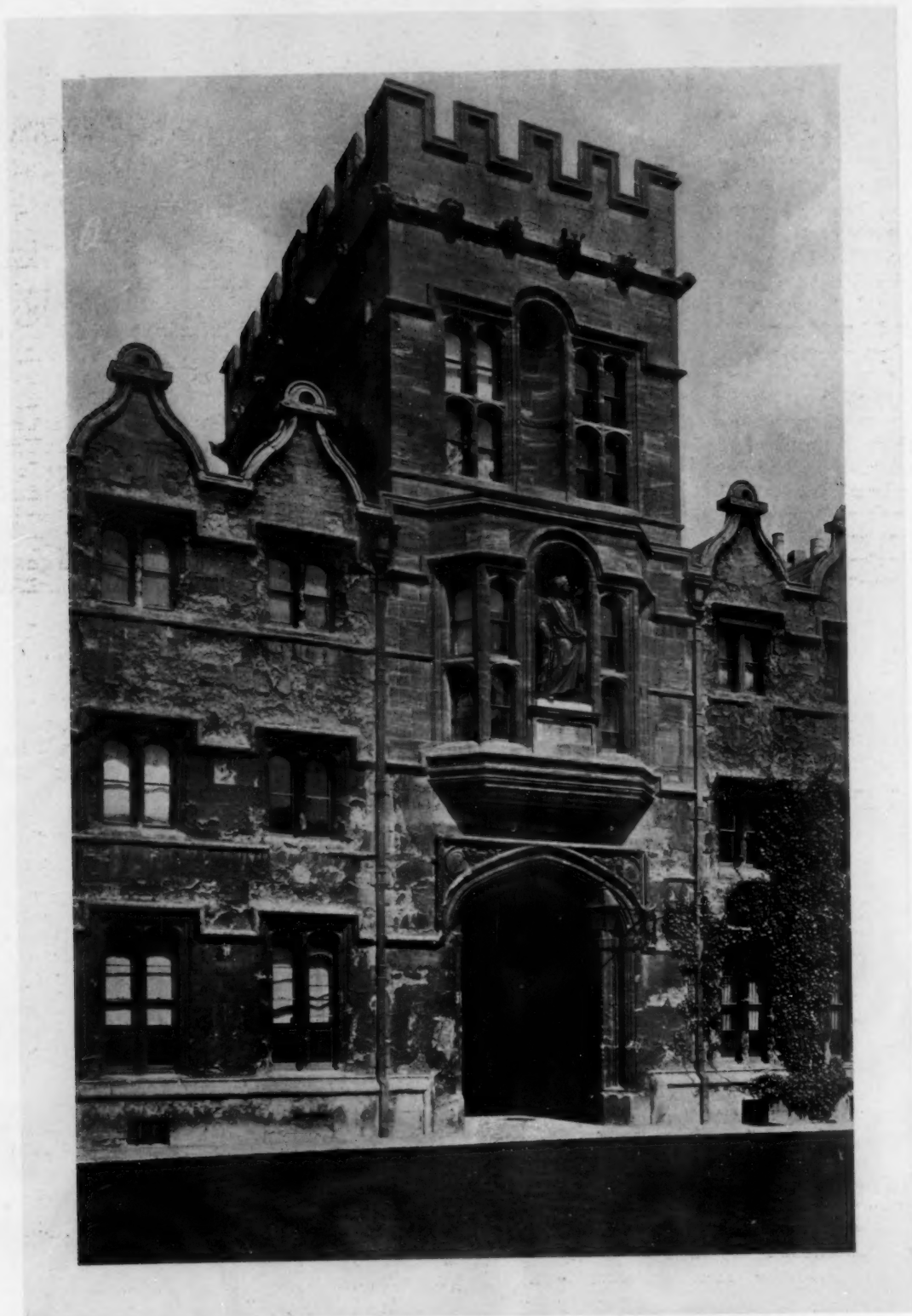
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RADCLIFFE QUADRANGLE, UNIVERSITY COLLEGE, OXFORD.

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