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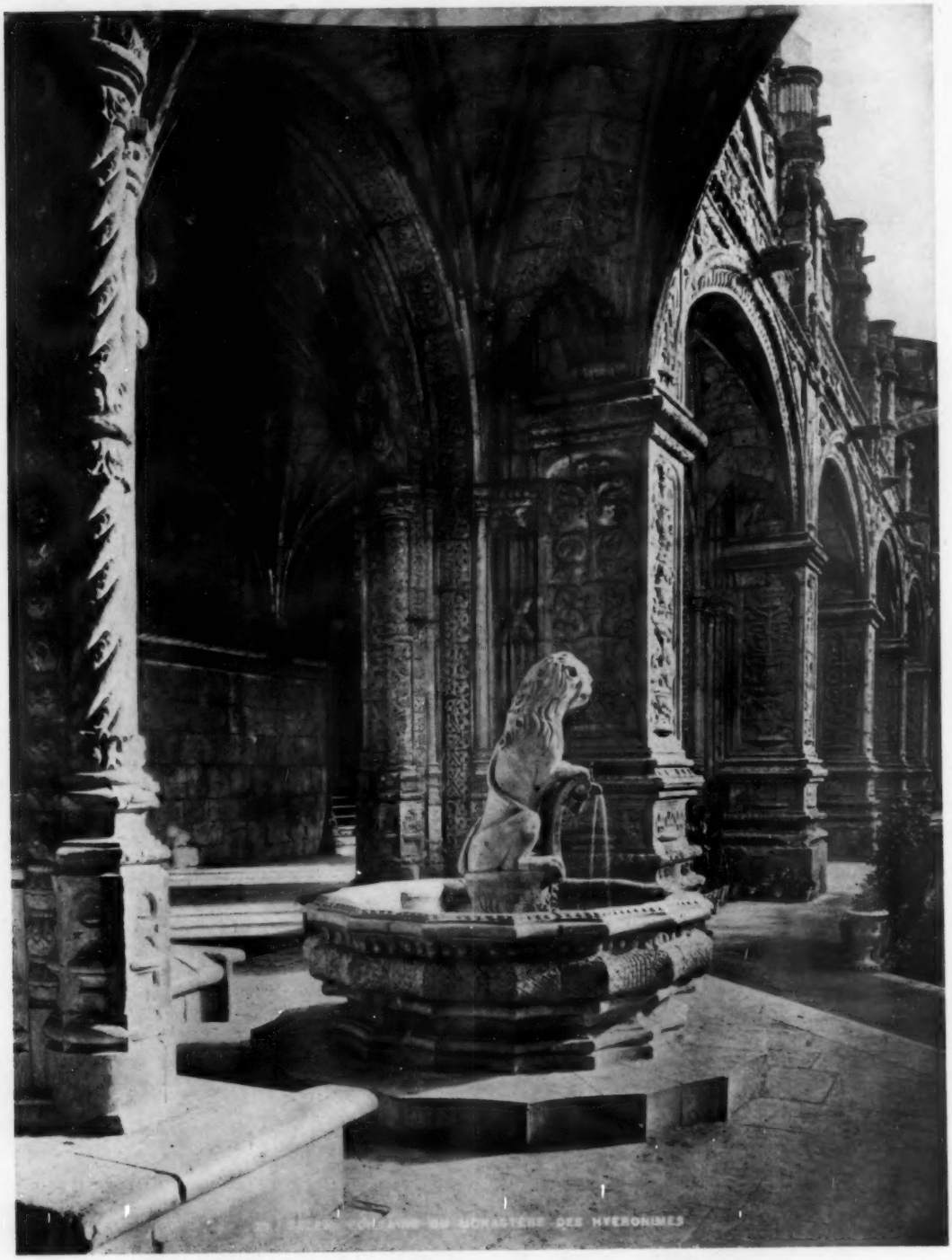

FOUNTAIN IN COURT OF MONASTERY OF THE HIERONIMIES.

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THE AMERICAN ARCHITECT

VOL. XCVII WEDNESDAY, APRIL 20, 1910 No. 1791

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB

IT is not so very long ago that a certain architect arrived at these shores and in a visit extending over but a very brief period took us sharply to task for our architectural shortcomings. He was so thoroughly satisfied with his point of view and with his own powers of discernment and had so smug a contentment in his self-appointed position of censor, than without journeying further afield than the "great white way" in New York he gave voice to his opinions to the extent of about two columns in the daily press.

This gentleman insisted that we in America had no architecture of our own. When viewing an imposing building, the name of its supposed prototype first found expression, and then he proceeded to point out how poor a copy it was. And when, after his automobile ride about town, he took ship for home, his last remark was that we had no architecture in America that could be called characteristic of the country.

Unfortunately for Americans, not only in architecture, but in other fields of endeavor, our foreign critics do not always in the limited space of their visits get far away from the glamours of a great city to study conditions. The vast area of America is misleading, and with the impression that whatever he finds in New York and its suburbs, with its somewhat un-American population, must represent the entire country, he returns to his native shores, feeling reliably informed and fully equipped to set about the writing of his book of "impressions."

If we could take one of these self-appointed critics through the exhibition of the T-Square Club, now open in the Academy of Fine Arts Building in Philadelphia, and let him view it carefully, we feel sure he would, if he is a just and impartial man, be ready to acknowledge that in at least one branch of our architecture we have outstripped all other countries, viz., in our domestic work. He could see the houses we live in and the way we live in our houses. He would be able to arrive at a just appreciation of the social, religious and domestic characteristics of the American people, and he would also have it brought home to him in a most insistent way that whatever our shortcomings in our city architecture, as far as its originality of design might be concerned, the architect in America was following no well-established precedent in the designing and planning of the country house.

DETAIL OF TERRACE HOUSE ON GLENN ROAD, ARDMORE, PA. — HORACE WELLS SELLERS ARCHITECT

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GARDEN STEPS A HOUSE ON GLENN ROAD, ARDMORE, PA.

There would be proof all around him, as he made his way through these galleries, that the pure artistic feeling that dominated our domestic architecture had its birth in this country and was so far ahead of similar present-day work abroad as to admit of no comparison.

And, leaving the critic referred to above to the lonesome company of his own thoughts, for critics of this sort can only be happy when they are in the "spot light" of public attention, let us review the history of this T-square exhibition and endeavor to profit by the very wholesome and valuable lesson it teaches.

The man whose duty it is to visit each year the various exhibitions throughout the country, after seeing his first, will greet as old acquaintances at least half of the material hung in succeeding displays. He will find in his catalogues many repetitions of the same subjects, varying in size of reproduction as representing the estimate of its importance, by catalogue committees. He will have seen much that is spectacular, and will have listened, with some amusement, to the criticisms of the lay visitor, who carried away by a blaze of color and many decorative motives, declares it is all very fine and elevating. But, he will not find an equal amount of enthusiasm in the remarks of the professional visitor, who comes to regard it as perhaps the scene of a social function, a gathering place for the dilettante, of exactly the same sort as a private view of the National Academy or of the National Sculpture Society.

When the announcement was made by the T-Square Club that its forthcoming exhibition would be confined to a presentation of domestic architecture, it was received with some doubt as to its probable success.

A departure so radical from the hitherto accepted standard of an architectural exhibition was felt by the conservative ones to be very much of a venture. The blasé frequenter, whose duty it was to view and describe these things, hailed it as the beginning of a new era, a start at last in the right direction. To him it meant no more monotony, no unending round of the same familiar subjects. He reasoned the matter out in this wise:

With this excellent example set to other architectural organiations and each deciding on a different phase or special line of work, the yearly shows would stand out by themselves and would be worth a long journey to see. The various catalogues, a record of recent work worth having, would constitute a reference library that in value would be only second to the architectural magazines. It meant the concentration of thought on one topic to the exclusion of all others and in this way a thorough appreciation of the subject.

When the T-Square Club evolved this idea they displayed the same originality and progressive spirit that has always been found in this very active association.

To originate an idea is sometimes easier than to carry it to a successful conclusion, but any one who visits this exhibition will, we are confident, concede the success of the undertaking.

That the T-Square Club has gathered together the most original and satisfactory collection of examples of domestic architecture ever shown in this country is certain, and that they have been able to accomplish this in spite of the rather poor co-operation on the part of their brother architects east and west, evidences the ability and progressiveness of the gentlemen who form the T-Square Club.

It would not be just or proper to say that the exhibitors outside the ranks of the T-Square Club have not entered examples of the highest merit, but it is truthful to state that some of the men whose work in this branch of practice have created names of national importance have failed to contribute to this exhibition.

We are not quite sure but what is often termed modesty in exhibiting one's work cannot many times be construed into indifference or an unwillingness to make the effort necessary to its preparation for exhibition.

So much for the exhibition and the lesson it teaches us, not to forget the fact that it is shows like this that tend to elevate the profession of architecture as practiced in America, in the mind of the foreign visitor who will come to censure and remain to praise.

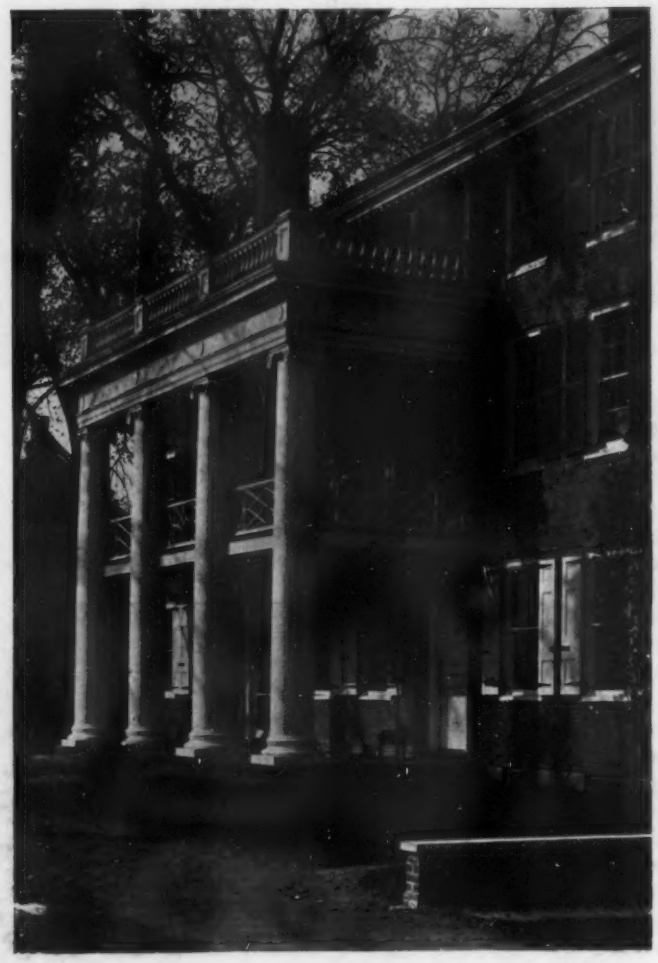
Preceding the opening of this exhibition, the T-Square Club held its annual dinner on the evening of April 6th. Here again, this club inaugurated a programme distinctly different from the usual dinner functions. In place of the toasts and their often tiresome responses, the remarks took the form of a discussion on the merits of the work of the Society of Beaux Arts Architects, and suggestions as to its extension and elaboration. This discussion was opened by Mr. Ralph Adams Cram, followed by Mr. Corbett and Professor Warren P. Laird, who alternated in approval or dissent of the themes and suggestions advanced.

Later on, the members of the T-Square Club debated with their guests the many points raised. Throughout the evening Mr. Cram, Mr. Corbett and Professor Laird brought out points and suggestions that received the most emphatic approval. While there was naturally some divergence of opinion as to specific recommendation these were debated in such a true spirit of good fellowship and respect for one another that when President Medary declared the discussion closed every one felt that the evening had been spent in a manner worth while.

It was interesting to note the reversal of opinion that seems to have taken place within a few years, and how methods that at one time appealed insistently are to-day considered obsolete.

The specialization of work in the education of the student was very decidedly opposed. It was generally urged that the student be thoroughly instructed in the essentials of his art and its fundamental principles, and no effort made to guide him along special lines. He should learn its traditions and study the best examples. He should know how to use the tools with which he works and be familiar with every basic principle. Then, when he is launched upon the world, fully equipped to stand alone, his inclination will lead him along the line of practice that most appeals to him. This course of study was felt to be best, not only in the case of the Beaux-Arts student, who from necessity must work and study at the same time, but also the proper course for his brother, sometimes considered more fortunate, who studies at the various collegiate schools of architecture. It was further urged that there was no reason why the architectural student should anticipate in his work any special line of practice that he might intend to take up after graduation, any more than the student in any other profession. This was somewhat dramatically emphasized by the remark of one of the speakers, who urged the problems of domestic architecture in students' work. The retort came, "Why, *that* is a problem for the finished architect." This received a round of applause, proving how thoroughly it was the general opinion.

The T-Square Club has reason to feel satisfied with its efforts and the innovations it has started. It will have critics who will take exception to its present policy of specializing exhibits, but we venture the prediction that future exhibitions will follow more closely on the lines it has here laid down.



ENTRANCE PORCHES
HOUSE AT DEDHAM, MASS.

FRANK CHOLEAN BROWN
ARCHITECT

LETTERS TO A YOUNG DRAUGHTSMAN

The March issue of the Journal of the Royal Society of British Architects prints a series of five Letters to a Young Draughtsman, by Mr. Paul Waterhouse, F. R. I. B. A. Every architect, and every student of architecture, who reads these will, we are sure, experience the keenest pleasure in their perusal. They are delightful bits of composition and show the truest appreciation for art. In Letter No. III., the following bit of description occurs: "Some years ago, for love of Alberti, I went to the church of San Pancrazio in Florence. What a different meaning and vision "San Pancrazio" calls up from that which accompanies "St. Pancras"! But I mustn't go into that now, though it would illustrate very prettily the difference between an Italian idea of drawing as a human occupation and ours. My only parenthesis here shall be to remind you, if ever you get the chance of buying the 1546 edition of Alberti's Architecture, to

DETAIL OF HOUSE ON LAKE MICHIGAN — CHARLES A. PLATT ARCHITECT

do so. It is a pretty Italian version beautifully printed in Venetian italic.

The church of San Pancrazio was, I found, mainly converted into a tobacco factory, but there remained undisturbed the portion which contains a shrine of marble on which a Latin inscription declares that it is the express image of the Holy Sepulchre at Jerusalem. Let it suffice to say that it was Alberti's vision of that sacred tomb—that it was beautiful, and that I wanted to draw it. To enter the church the key had to be begged of a cobbler over the way. He let me in with all my drawing things; he understood my errand, and wished me *"Buon studio"*—not success, not good luck to my drawing, but *"buon studio,"* good study. I have often thought of that utterance since. Drawing is an end in itself. Achievement is something, but not everything. The man who draws only with his eye on the result, who neglects the happiness of the process, is missing something which no wise man should miss. I am convinced that the draughtsman who does not reap his happiness as it comes is letting slip a precious thing.

But, you will say, we are not always happy over that process: the very fact that we sometimes begin to realize half-way through an effort in draughtsmanship that the result is going to be not a work of art but a triumph of disappointment produces a depression complete enough to drive away all happiness.

I admit the fact. Nobody knows more of it than I. You are quite right, John, an abortive drawing is a thing that makes its producer sad. But this should not be. Please understand I am now speaking not of architectural design, nor of drawings intended for sale or reproduction, but of study drawings—of drawings in that class which we generally and rather erroneously call sketches. In these there should be no undue craving for achievement. The man who can sit down to a drawing without realizing that he is entering a realm of pleasure is like one who takes his dinner without saying grace. The sportsman—shooter, golfer, or what not—is, as we know, and he knows, out in search of health and exercise; but you cannot well persuade him of that: the bird to be shot, the hole to be won—those are his objects. The draughtsman is of a calmer spirit; there is at least a hope of persuading him that his quest is not only a perfect achievement, but also a perfection in the gradual achieving, or even, if that may not be, a peaceful joy in a struggle for the unattainable. There is a temptation, when achievement fails, towards a lowering of the standard aimed at. We all know this. We all know the man (this is sometimes self-knowledge) who, baffled by greater subjects, takes to filling his notebook with carefully disposed minor triumphs that dot the page in easy profusion. That is not the right game. Stick to your high aims.

Let me give you an imaginary illustration. You have in some cathedral town gone forth with pencil and paper to the great building which is the glory of the place. "This," you have said at once, "is not for me. It is too vast, the labor of it is too great. Think of failure on so large a scale! I will draw some small feature—that niche, that capital, or at most one doorway." But a shower comes on and you take flight; for a draughtsman dreads rain like any bricklayer or cricketer (why are bricklayers so fearful of rain?). You enter and take a seat by the font. "This is worse," you say; "this great cave of intricacy is of no good to my sketchbook. But there is at least the font, I will try that." You start your font, but the light in that dim corner is not good, and you feel vexed that even the smaller things evade your powers of accomplishment.

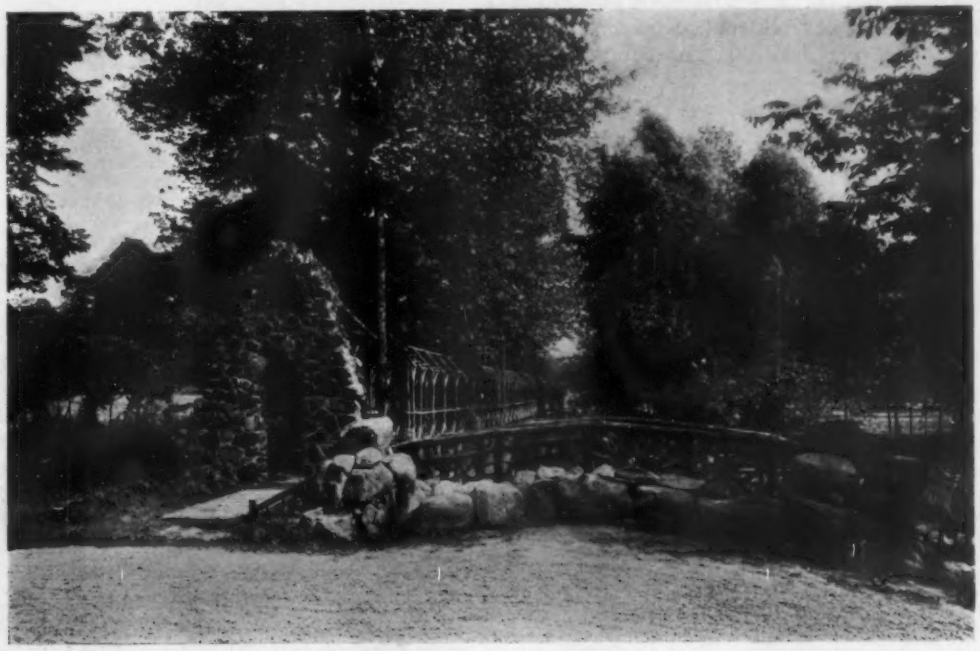
But what is that? Music! It is the organist; he

WALLED GARDEN OF MRS. MONCURE ROBINSON, PAOLI, PA. — DUHRING, OKIE & ZIEGLER ARCHITECTS

plays you know not what—some wild dream of strength that sets you tingling with the pulses of a conqueror. You tear the top sheet off your block; you forget that you even own a piece of indiarubber; you take no heed of failure; but start—have already started—on the enterprise of your life. You are, before you know it, drawing—nay, dashing at—the whole scene before you. Bold lines of unerring perspective fling themselves on to the paper, darting with their mysterious magic to that point on the altar, widening, ever widening, above your head. You who cannot manage groining have thrown vault and lierne in ordered intricacy across the roof of the great nave. Those windows in the chevet, if they are to show as windows, must have round them a blackness of the densest; yet into that blackness even you have got some detail of shaft and cap and springing ribs. Between the piers of the nave you have thrown in at least a hint of the vaulting of the aisles, and the whole page is beginning to grow into a living picture. Figures you know you cannot draw, yet somehow you have covered the sanctuary floor with a whole procession, part dark against that splash of sunshine on the

"PRINCESSGATE"
WYOMING, N. J.

JOY WHEELER DOW
ARCHITECT



ENTRANCE TO ESTATE OF LEWIS K. BROOKE, ESQ.
ST. DAVID'S, PA.

GEORGE V. REHFUSS
ARCHITECT

quiet wall, part bright against the shadow, the leading cross left white on a pool of gloom.

CRITICISM MADE BY THE JURY OF THE WORK ON EXHIBITION

Class B and Order Problems

The drawings exhibited in the Class "B" problems and in the order problems were very satisfactory. The average of the work was high. They were well studied and well presented. The Educational Committee wishes to particularly call the attention of students to the necessity of in every case keeping within the limits of the greatest dimensions given. The jury in the future will be much more strict in this particular. It was noted that several of the students simplified the solution of their problem by adding a few feet to the width called for in the program between the courts. Owing to the merit of the drawings and the fact that their attention has not previously been specifically called to this point, the jury was lenient, but notice is now given that in the future whenever it is discovered that given dimensions have been exceeded, the drawing will be put *hors-concours.*

The careless and indifferent manner in which many of the preliminary sketches are made has long been a cause of dissatisfaction to the jury. They further object to the liberties taken in the development of the final drawings by a radical departure from the preliminary sketches.

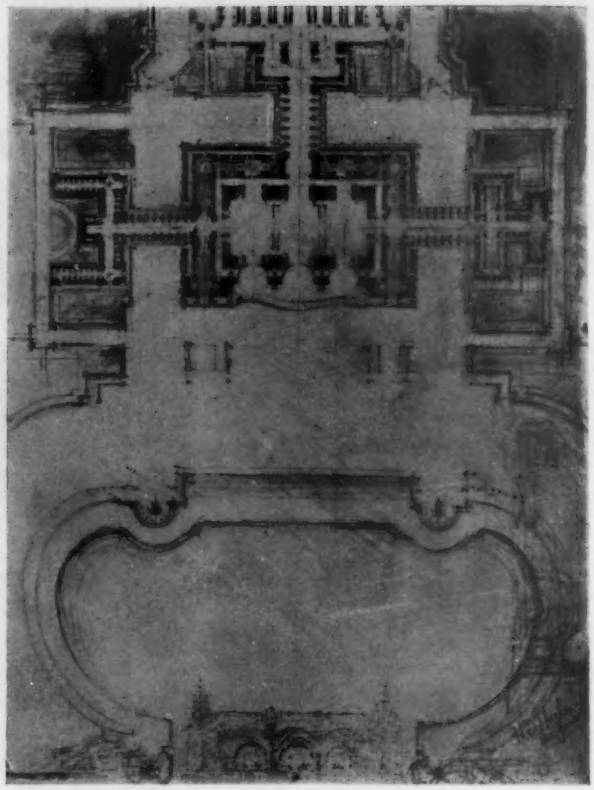
The Educational Committee would urge the students to a more careful study of the problem on the day the preliminary sketch is made, as the necessity of a radical change would then be unnecessary to obtain satisfactory results.

Second Preliminary Competition of the Paris Prize

Sketches submitted for the second preliminary Paris Prize Competition were not up to the expectations of the jury. It was with difficulty that the five logists were selected. No one was chosen for alternate.

For the most part the plans were out of scale and poorly composed. With few exceptions they were below the standard of previous Paris Prize Competitions.

The Educational Committee would recommend to students wishing to familiarize themselves and obtain practise in the performance of such drawings as are called for in the second preliminary competition, to give their attention to the "Warren and Gœlet" competitions held each year, as well as the Class "B esquisses."



WARREN PRIZE COMPETITION — FIRST PRIZE, H. D. HUGHES
AN EMIGRANT STATION — ATELIER HORNBOSTEL

JUDGMENTS OF APRIL 12, 1910

SECOND PRELIMINARY COMPETITION FOR THE PARIS PRIZE

The Special Paris Prize Jury of seventeen members of the Society met at 5.30 P.M. and selected from the nineteen rendered sketches submitted in competition the five competitors with no alternates to make the preliminary sketch for the Final Competition for the Paris Prize on May 14th.

The Paris Prize Committee proposed as subject of this Competition

"A PALATIAL CITY RESIDENCE"

The following men were selected, and two values awarded in Class A to the students registered for 1909–1910.

Name	*Atelier*	*City*
A. F. Adams	Prevot	New York
C. E. Hall	Hornbostel	" "
K. E. Carpenter	Mass. Inst. of Tech.	Boston
Valere de Mari	D. H. Burnham & Co.	Chicago
W. H. King, Jr.	Carnegie Tech. Schools	Pittsburg

NOTIFICATION OF JUDGMENT OF APRIL 12, 1910

Conducted by the Committee on Education

The Jury of Award, consisting of fifteen members of the Society, met at 8.30 P.M. and made the following awards, which will be supplemented by those made by the Judgment of April 12th, conducted by the Local Committee of San Francisco, the notification of which will be made in the next issue of The American Architect.

CLASS B "PROJET" (Problem in Design)

"A GRAND STAIRWAY IN A COURT HOUSE"

The Committee on Education received 195 "Esquisses" (preliminary sketches) and 84 sets of rendered drawings for exhibition and judgment.

Name	*Award*	*Atelier*	*City*
L. Keroack	1st M	Ware	New York
B. Hoyt	"	"	" "
H. M. Ferriss	"	Washington University	St. Louis
H. Henderson	"	Prevot	New York
C. E. Fetherston	"	Hornbostel	" "

(*Continued on page* 168)

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The Sixteenth Annual Exhibition of the T Square Club and Philadelphia Chapter of the A. I. A.

Necessity for a Well-Considered Plan in Solving the Question of Congestion of Population in New York.

ILLUSTRATIONS:

Exhibition of T Square Club and Philadelphia Chapter, A. I. A.

Student Work, Society of Beaux Arts Architects—

Frontispiece:

Fountain in Court of Monastery of the Hieronimies.

THE annual exhibition of the T-Square Club of Philadelphia illustrated and referred to in this issue serves to again induce reflections to which we have heretofore given expression. Not that we wish to be understood as in any way apologizing for the exhibition as held. It is undoubtedly one of the most interesting, instructive and valuable presentations of architectural drawings and photographs ever assembled in this country and requires no apology or defense. The men who conceived the plan and scheme of the exhibition and determined its scope and character, and who afterward gave unsparingly of their time and advice in order to insure the success of the undertaking, have performed a real service for the profession, and deserve unstinted praise. The exhibition is now being held and, as indicated above, is conceded a signal success. And yet—how much larger, how much more illuminating and comprehensive this—and in fact all architectural exhibitions heretofore held—could have been made if the full and hearty cooperation of the profession at large had been enjoyed. In walking through the galleries at this exhibition devoted to domestic architecture, one involuntarily looks for examples from the offices of men who have won distinction in this particular field, but in more than a few instances such men have failed to lend any support to the undertaking, or contribute any of their work to the exhibition. A condition and sentiment in the profession which permits and tolerates repeated failures on the part of prominent architects to avail of opportunities to assist in furthering and developing the growth of architecture in this country, such as was presented by this exhibition, appears most unfortunate. Only when the entire profession follows the worthy example set by certain unselfish members and contributes in every way possible to the general education and good, both in and out of the profession, can the greatest advance of the art be expected.

THAT the time has arrived when some thorough and comprehensive inquiry into the conditions affecting congestion of population in New York should be undertaken is generally acknowledged. Not only does the overcrowding of certain sections of the city demand relief, but in the fullness of their wisdom the controlling powers have at last decided that transportation facilities are inadequate and many millions of dollars will doubtless be expended in the extension of subway systems within the next decade. It is of the utmost importance that this vast expenditure be not misdirected, and an accurate knowledge of the present distribution of population and conditions which will in all probability determine its future areas of greatest density seems most essential in the prevention of such an eventuation. A definite, well-considered plan for extensions of transportation lines and development of the outlying territory will do much to relieve present needs, and will provide against the possibility of creating in the new section conditions similar to those obtaining in the old, and from which we now suffer.

IT is with satisfaction that we record the consideration by the Board of Aldermen just at this time of an ordinance which provides for the appointment of a Commission to inquire into the entire subject referred to in the preceding paragraph. Probably this is the most practical way of gaining the information, provided the personnel of the Commission is of the proper character. The apparent tendency of the Aldermen to appoint to this Board, from among their own ranks, a sufficient number of members to constitute a working majority is, however, not in harmony with the idea of obtaining greatest value from its deliberations and research. There seems every reason for appointing to the proposed Commission well-recognized students of sociology and experts in the various matters to be considered. It is too often the case that members of supposedly technical commissions are appointed for reasons other than those of special fitness to perform the services required or ability to supply the technical information necessary in order to arrive at conclusions of greatest value. For example, it is perfectly obvious that a Commission appointed for the purpose of revising the Building Code should number among its membership a majority of architects and engineers whose experience and training qualify them to treat with authority the various subjects presented. Such a work constitutes a task for men educated and trained in a particular field of endeavor, and one that can never be performed by politicians in a manner that will meet the approval of the intelligent better element, either in the building field or among laymen.

(*Continued from page* 166)

L. A. Adam	1st M	Hornbostel	New York
E. Alexander	"	"	" "
E. H. Knight	"	"	" "
E. F. Griffith	"	Carnegie Tech. School	" "
H. Tresal	M	Ed. Bloom	" "
Chas. H. North	M	T-Square Club	Philadelphia
Louis Justement	M	Geo. Wash. Univ	Washington
Benj. Moscowitz	M	Bosworth	New York
Phil Lamm	M	Wynkoop	" "
C. W. O'Brien	M	Carnegie Tech. School	Pittsburg
R. E. Sherlock	M	Hornbostel	New York
F. W. Morse	M	Bennett	Chicago
T. J. Raguere	M	Carnegie Tech. School	Pittsburg
V. A. Ronzone	M	Hornbostel	New York
C. P. Vollmer	M	Ware	" "
C. Foster	M	Geo. Wash. Univ	Washington
H. E. Rieger	M	T-Square Club	Philadelphia
W. C. Sharp	M	Donn Barber	New York
H. O. Ziegler	M	Drexel Institute	Philadelphia
W. W. Mathews	M	" "	New York
N. Buckingham	M	Geo. Wash. Univ	Washington
A. C. Finlayson	M	Washington Arch. Club	"
W. A. Young	M	Drexel Institute	Philadelphia
A. H. Conzelman	M	Washington University	St. Louis
J. Slovinec	M	Chicago Arch. Club	Chicago
F. S. Peech	M	Drexel Institute	Philadelphia
J. B. Hays	M	Carnegie Tech. Schools	Pittsburg
A. L. Ellis	M	Ware	New York
Chas. Conway	M	Hornbostel	" "
R. K. Fleming	M	Carnegie Tech. Schools	Pittsburg
J. V. Phelan	M	T-Square Club	Philadelphia
L. V. Scherr	M	" "	" "
Chauncey Pierpont	M	Ware	" "
G. A. Ebling	M	Carnegie Tech. Schools	Pittsburg
R. W. Wait	M	" "	" "
Jos. Blasey	M	Geo. Washington Univ	Washington
B. Haney	M	Carnegie Tech. Schools	Pittsburg
F. J. Thuman	M	Baltimore	Baltimore
C. L. Palmer	M	T-Square Club	Philadelphia
E. L. Ergood	M	Drexel Institute	"
V. D. Abel	M	" "	"
Chas. Sheres	M	Bosworth	New York
R. P. Wallace	M	Washington University	St. Louis
H. P. Foster	M	Drexel Institute	Philadelphia
M. L. Andrews	M	" "	"
W. F. Leppin	M	Satterlee & Boyd	New York
Victor Bark, Jr	M	Ware	" "
F. C. Nelson	M	Washington University	St. Louis
F. Corrubia	M	" "	" "
H. Graf	M	" "	" "
R. Hubel	M	Hornbostel	New York
J. W. Cope	M	T-Square Club	Philadelphia
Anne Frances Fry	M	Drexel Institute	"
D. C. Bollard	M	Washington Arch. Club	Washington
J. M. Arellano	M	Drexel Institute	Philadelphia

CLASS B "ESQUISSE-ESQUISSE" (Rendered Sketches)

"A SMALL HOSPITAL GROUP"

The Committee on Education received 19 "Esquisse-Esquisses" (rendered sketches) for exhibition and judgment.

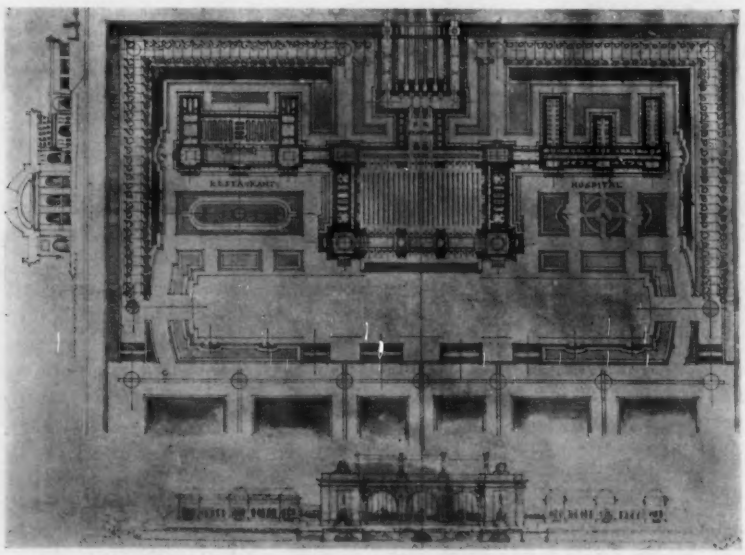
Name	*Award*	*Atelier*	*City*
L. Keroack	1st M	Ware	New York
B. Hoyt	M	"	" "
L. A. Adam	M	Hornbostel	" "
C. E. Fetherston	M	"	" "
R. E. Sherlock	M	"	" "
Chas. Menz	M	"	" "

CLASS B "ANALYTIQUE" (Order Problem)

"A MONUMENT SHELTERING AN ANTIQUE STATUE"

The Committee on Education received 186 "Esquisses" (preliminary sketches) and 84 sets of rendered drawings for exhibition and judgment.

Name	*Award*	*Atelier*	*City*
Elmer Merkle	P M	Jallade	New York
H. M. Blagge	P M	Ware	" "
H. Brookman	P M	Bosworth	" "
O. L. Butler	P M	Wash. Arch. Club	Washington
W. Jackman	P M	Prevot	New York
T. J. Gilbert	P M	"	" "
E. B. Vollmer	P M	Ware	" "
W. B. Rudolph	P M	Carnegie Tech. School	Pittsburg
J. H. Duthie	M	Klieves	Wheeling
W. H. Crosby	M	Carnegie Tech. School	Pittsburg
J. W. Wood	M	Maxwell	Montreal
G. D. Hoffman	M	Drexel Institute	Philadelphia
Hugo Logemann	M	Milw. Drafts'n Club	Milwaukee
J. H. Harvey	M	Drexel Institute	Philadelphia
M. G. Kingsley	M	Carnegie Tech. School	Pittsburg
Albert Nieman	M	" " "	"
F. C. Disque	M	" " "	"
M. Craig	M	Ware	New York
T. T. Rutherford	M	Maxwell	Montreal
A. Hultberg	M	Prevot	New York
L. Rile	M	"	" "
J. Weinberg	M	Bosworth	" "
T. H. Jackson	M	Drexel Institute	Philadelphia
W. Finkel	M	Carnegie Tech. School	Pittsburg
O. H. Miller	M	Wash. Arch. Club	Washington
P. G. Stadler	M	Hornbostel	New York
H. J. Briggs	M	Wash. Arch. Club	Washington
Fred Larsen	M	Boston Arch. Club	Boston
L. Bassett	M	Ware	New York
L. Vance	M	Chicago Arch. Club	Chicago
J. Lehti	M	Wash. Arch. Club	Washington
F. Kirkpatrick	M		New York
G. R. McGlenn	M	Carnegie Tech. School	Pittsburg
C. A. Millspaugh	M	Jallade	New York
J. B. Shethar	M	Prevot	" "
O. W. Holmes	M	Ware	" "
J. N. Nielson	M	Geo. Wash. Univ	Washington
Henry Wittekind	M	Jallade	New York
Chas. Menz	M	Prevot	" "
C. E. K. Rabig	M	Chicago Arch. Club	Chicago
S. J. Bauman	M	Erie R. R.	New York
W. Horstmann	M	Wash. Arch. Club	Washington
H. A. Rich	M	Dennison and Hirons	New York
W. T. Jones	M	Carnegie Tech. School	Pittsburg
G. Di Martino	M	Hornbostel	New York
O. H. Merritt	M		" "
R. D. Corse	M	Chicago Arch. Club	Chicago
J. H. Barber	M	Carnegie Tech. School	Pittsburg
N. L. Burk	M	Drexel Institute	Philadelphia
F. J. Carlisle	M	Carnegie Tech. School	Pittsburg
A. F. Foose	M	Klieves	Wheeling
E. Kimmel	M	Drexel Institute	Philadelphia
L. M. Loeb	M		New York
C. F. Kelly	M	Wash. Arch. Club	Washington
O. B. Einstein	M	Carnegie Tech. School	Pittsburg
K. Korn	M	Hornbostel	New York
Mildred S. Covert	M	Drexel Institute	Philadelphia
J. F. Yewell	M	Baltimore	Baltimore
O. S. Rogers	M	Geo. Wash. Univ	Washington
H. L. C. Gall	M	Jallade	New York



WARREN PRIZE COMPETITION
AN EMIGRANT STATION

SECOND PRIZE, LEROY BARTON
ATELIER PREVOT

A COUNTRY HOUSE AT MELROSE, PA.
FOR THEODORE VOORHEES, ESQ.

FRANK MILES DAY & BROTHER
ARCHITECTS

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

FRONT ELEVATION, RESIDENCE OF MRS. MARGARET R. PERRINE
TRENTON, N. J.

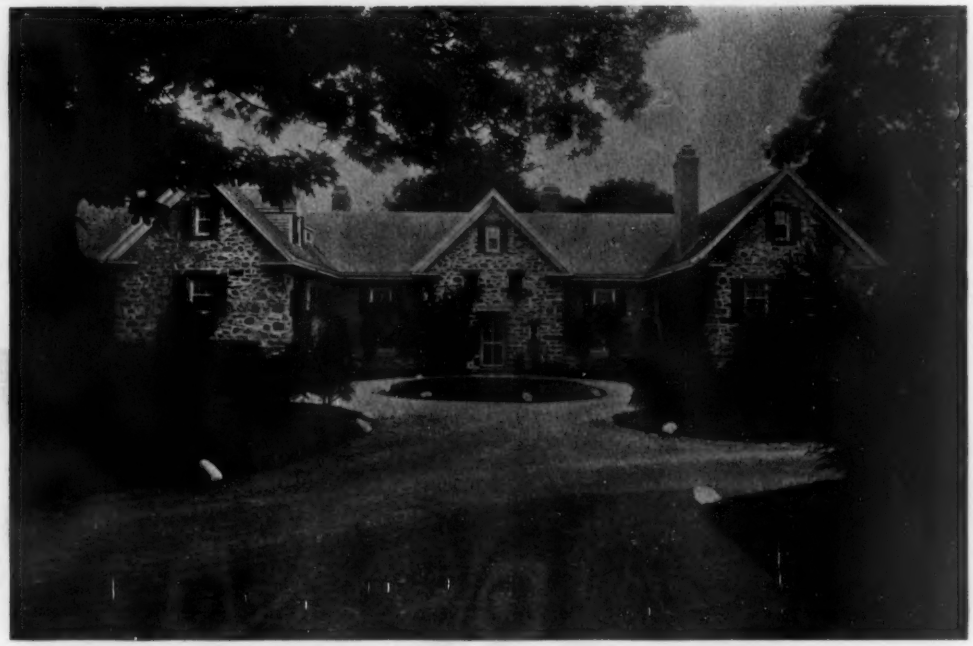
SPENCER ROBERTS
ARCHITECT

HOME OF MRS. ALICE BARBER STEPHENS
ROSE VALLEY, MOYLAN, PA.

PRICE & MCLANAHAN
ARCHITECTS

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

A COUNTRY HOUSE LOUIS BOYNTON, ARCHITECT



HOUSE AT NOROTON, CONN. R. CLIPSTON STURGIS, ARCHITECT

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

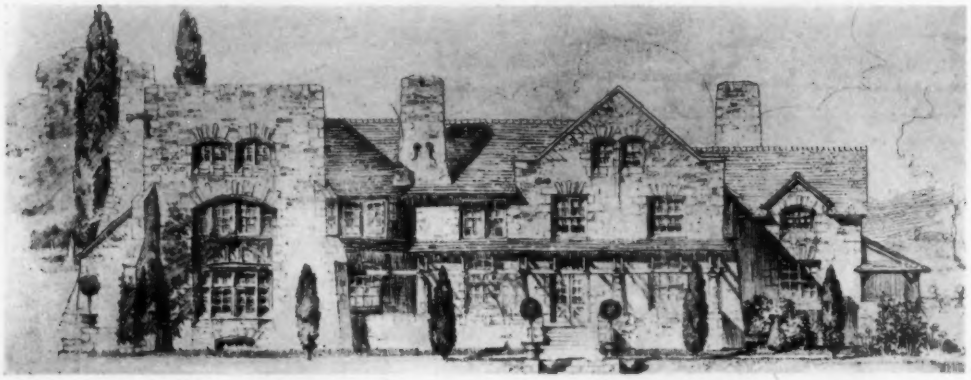
HOUSE AT CHESTNUT HILL, PA. COPE & STEWARDSON, ARCHITECTS

RESIDENCE OF JOHN I. BRIGHT, BRYN MAWR, PA. EVANS & BRIGHT, ARCHITECTS

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

SKETCH OF HOUSE OF MRS. ALICE FARBER STEPHENS
ROSE VALLEY, MOYLAN, PA.

PRICE & MCLANAHAN
ARCHITECTS



PROPOSED HOUSE AT ROSE VALLEY, MOYLAN, PA.

PRICE & MCLANAHAN, ARCHITECTS

PROPOSED HOUSE NEAR WALLINGFORD, PA.

PRICE & MCLANAHAN, ARCHITECTS

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

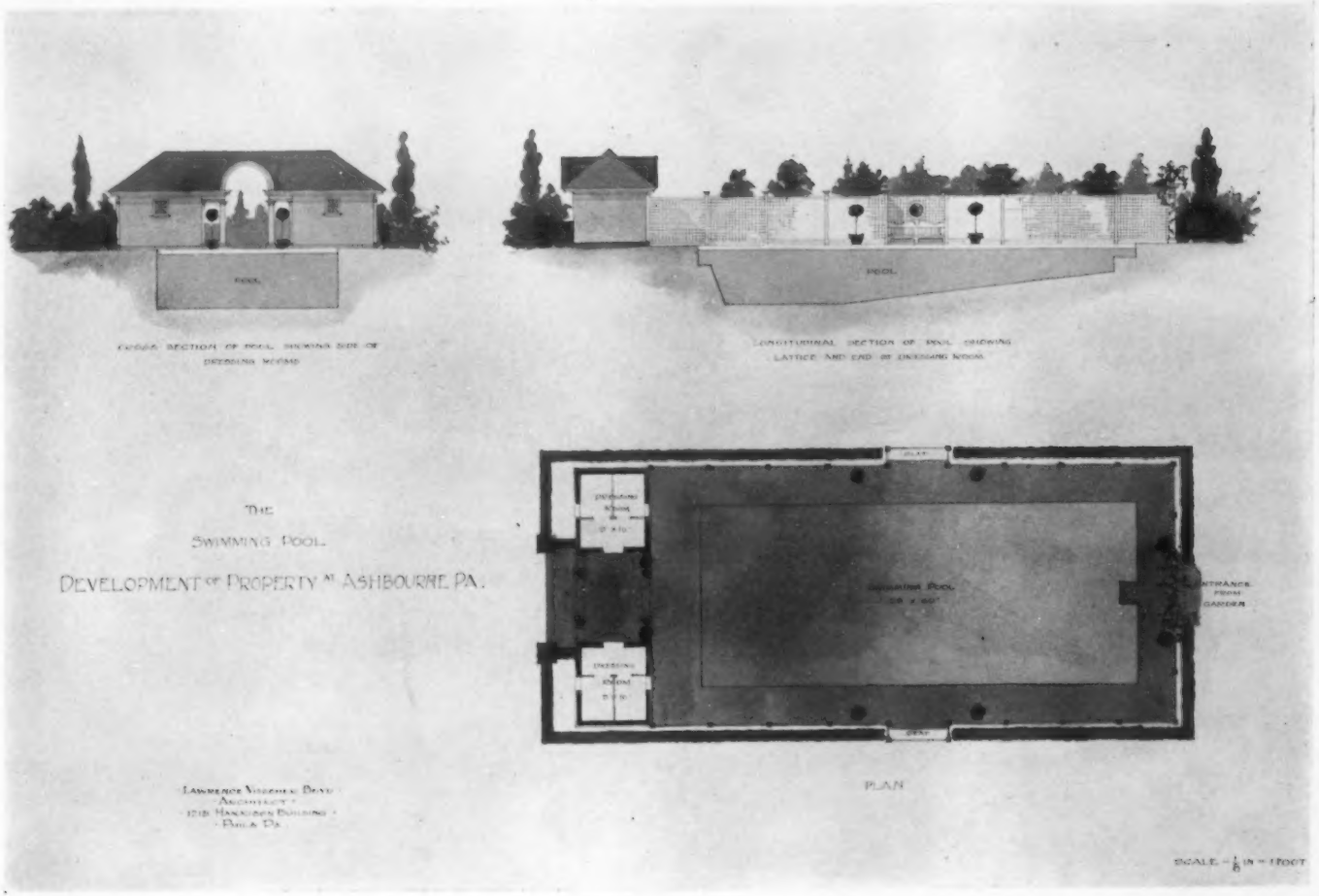
RESIDENCE OF MATTHEW MAURY, ESQ., QUEEN LANE, PA. THOMAS, CHURCHMAN & MOLITOR, ARCHITECTS

HOUSE ON SUMMIT AVENUE, JENKINTOWN, PA. BISSELL & SINKLER, ARCHITECTS

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.

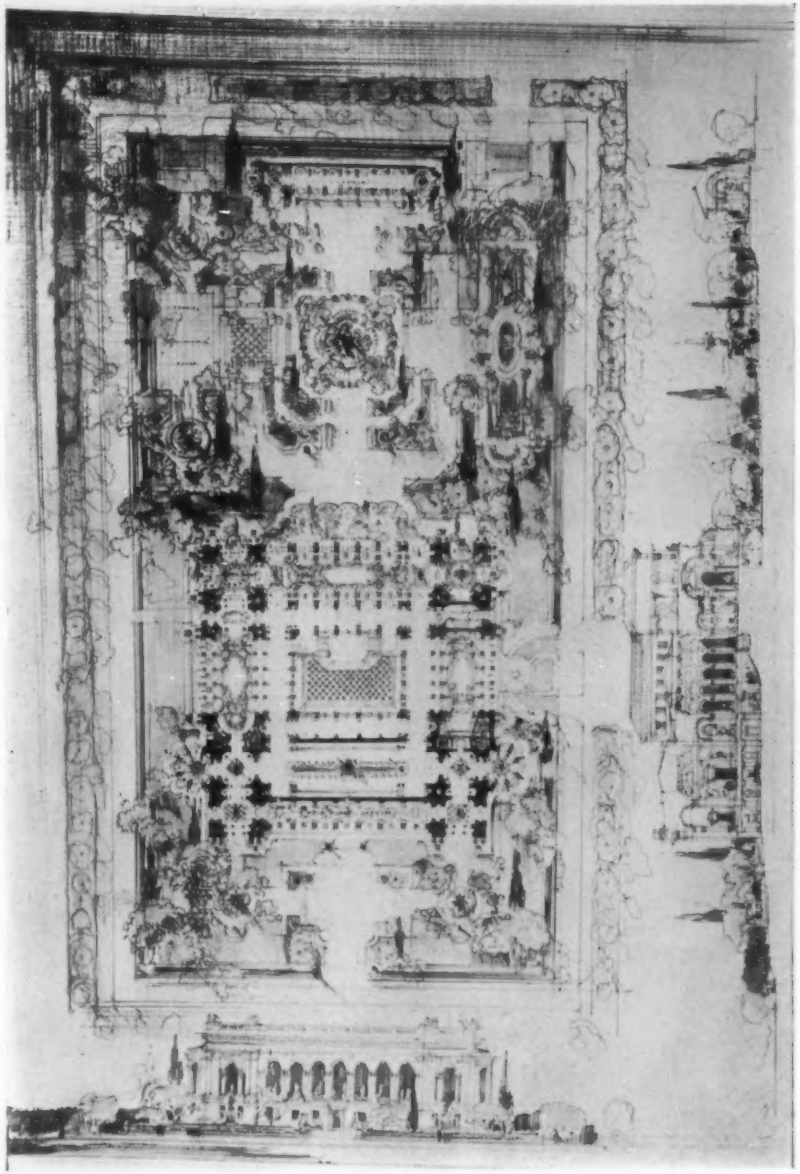
PERGOLA ON ESTATE OF JOHN S. CLARK, ESQ., BRYN MAWR, PA. HENRY L. REINHOLD, ARCHITECT

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.



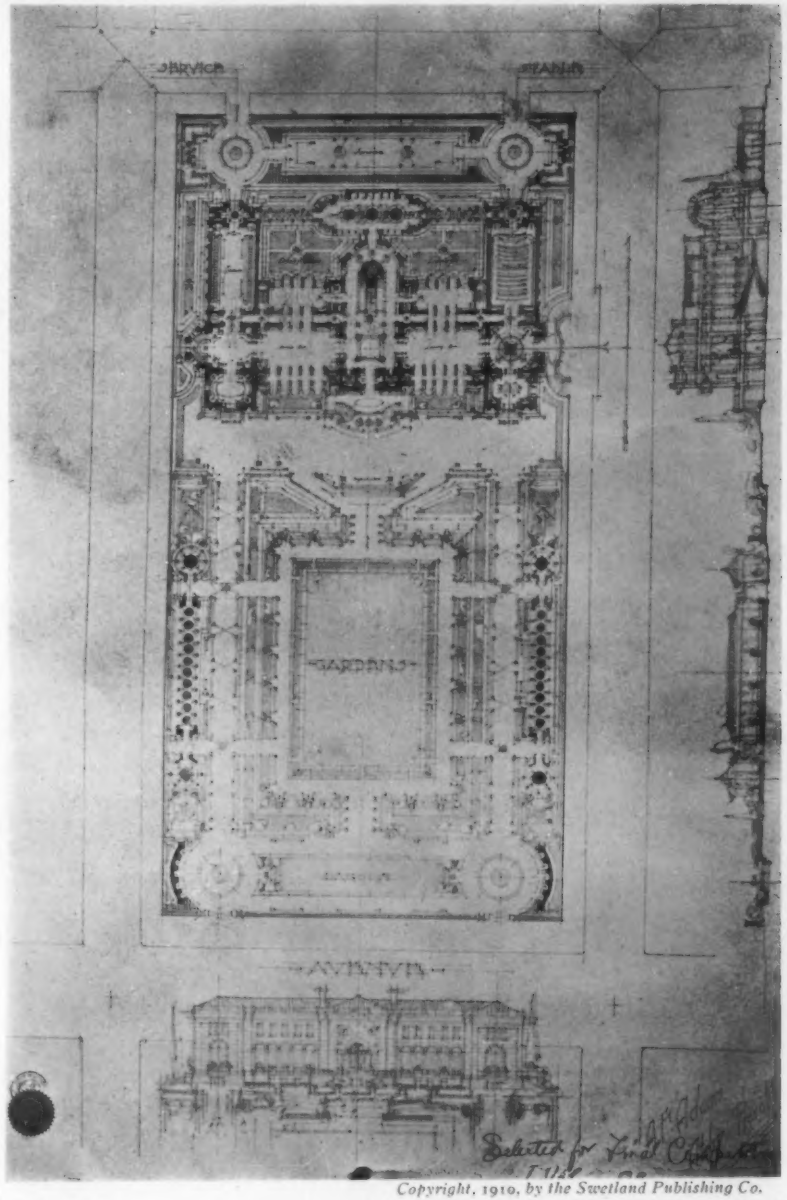
PRIVATE SWIMMING POOL AT ASHBOURNE, PA. LAWRENCE VISSCHER BOYD, ARCHITECT

SIXTEENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE T-SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.



VALERE DE MARI D. H. BURNHAM & CO.

STUDENT WORK
SOCIETY OF BEAUX-ARTS ARCHITECTS



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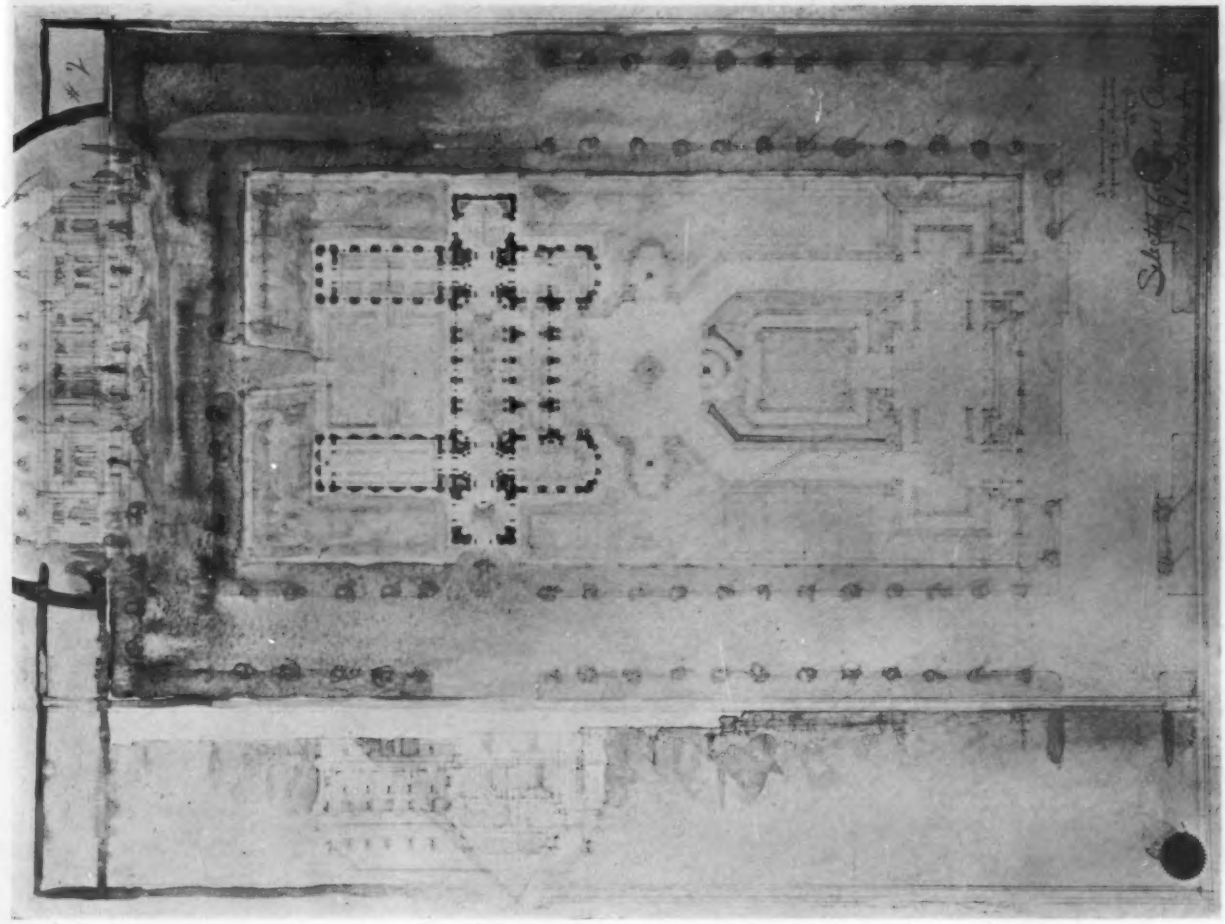
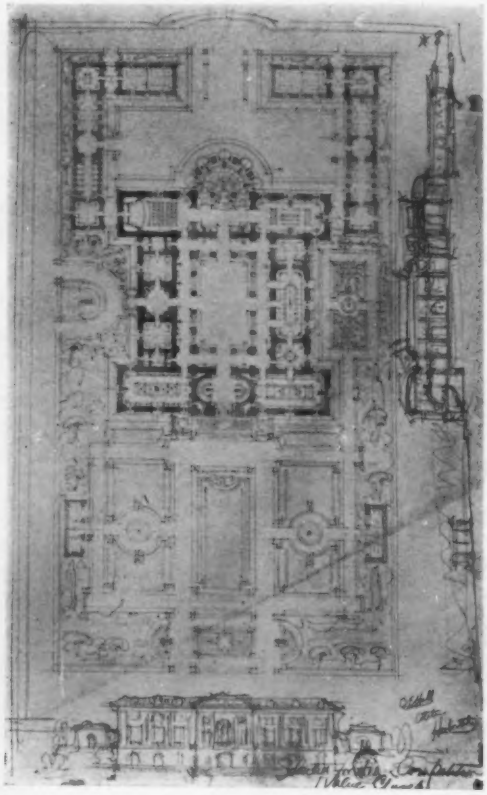
A. F. ADAMS ATELIER PREVOT

SECOND PRELIMINARY COMPETITION
PARIS PRIZE

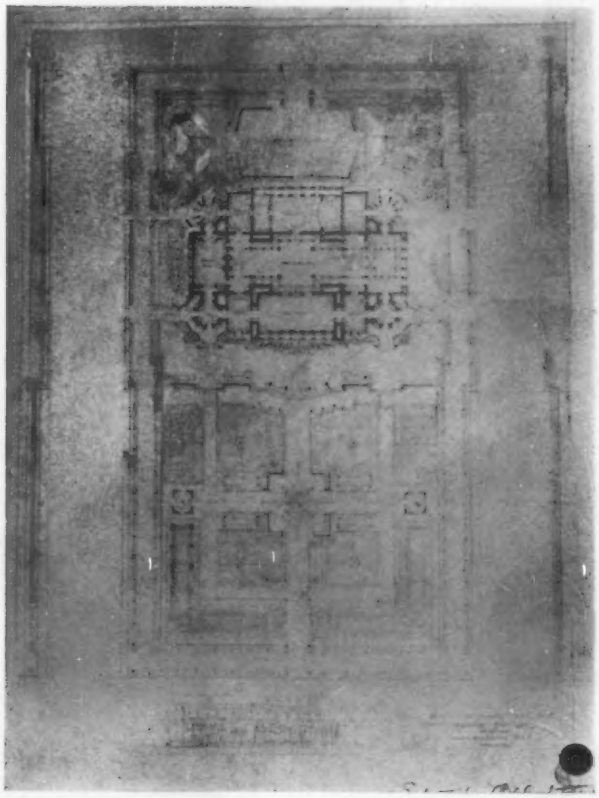


WILLIAM H. KING, JR. CARNEGIE TECHNICAL SCHOOLS



C. E. HALL ATELIER HORNBOSTEL

STUDENT WORK
SOCIETY OF BEAUX-ARTS ARCHITECTS



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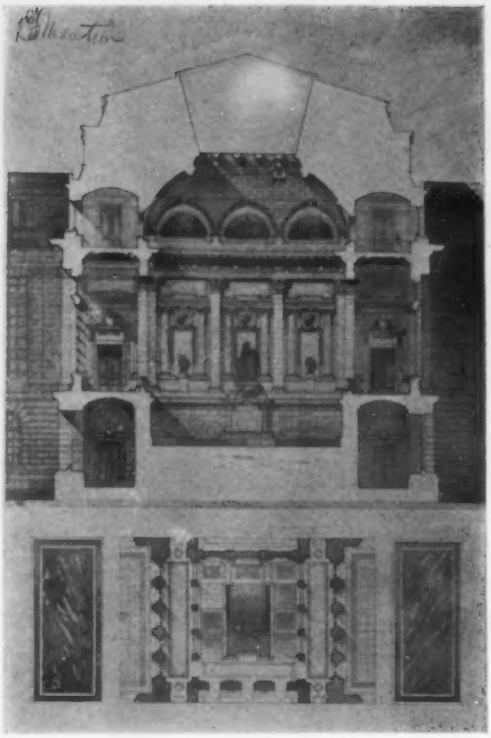
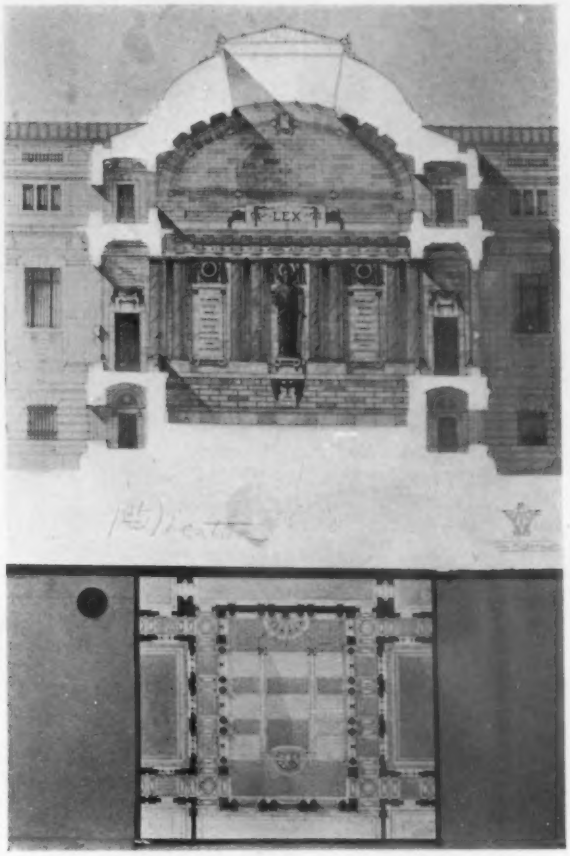
KENNETH E. CARPENTER MASS. INST. TECHNOLOGY

SECOND PRELIMINARY COMPETITION
PARIS PRIZE



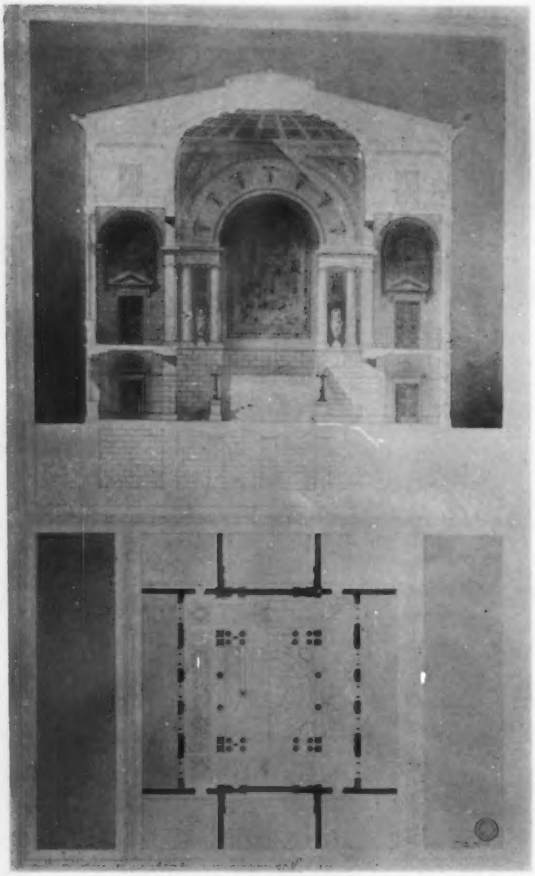
FIRST MENTION

E. F. GRIFFITH CARNEGIE TECH.



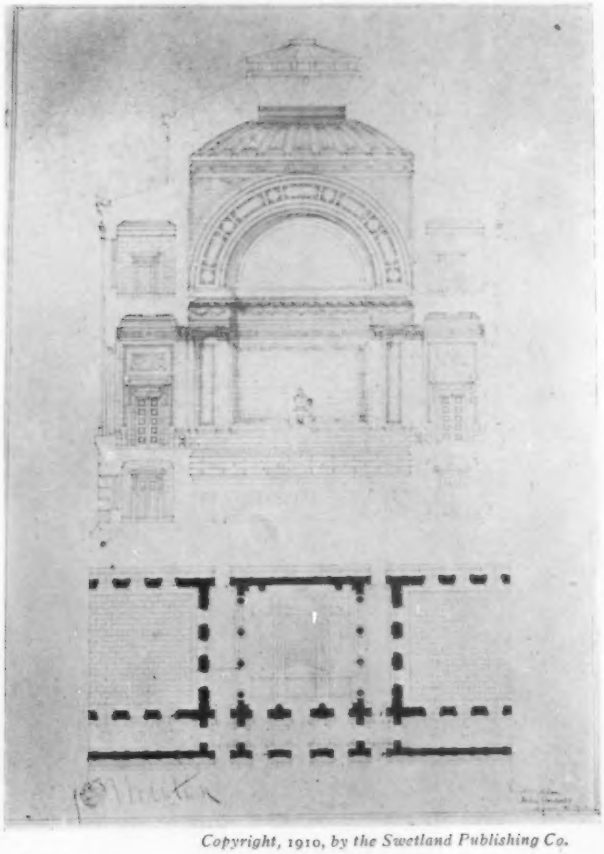
FIRST MENTION

L. KEROACK ATELIER WARE



FIRST MENTION

H. HENDERSON ATELIER PREVOT



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FIRST MENTION

L. A. ADAMS ATELIER HORNBOSTEL

STUDENT WORK
SOCIETY OF BEAUX-ARTS ARCHITECTS

CLASS B PROJECT (PROBLEM IN DESIGN)
A GRAND STAIRWAY IN A COURT HOUSE

PLACED MENTION

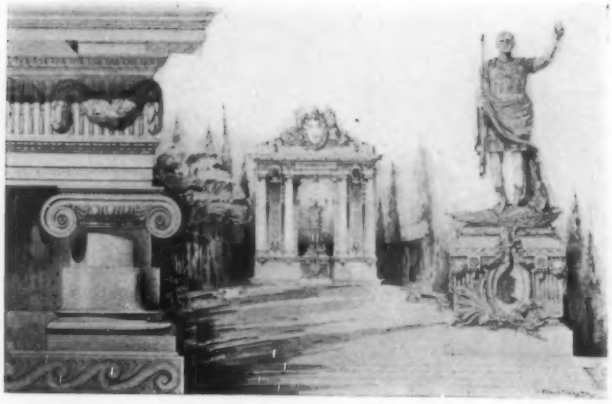
W. B. RUDOLPH CARNEGIE TECH.

PLACED MENTION

HERMAN BROOKMAN ATELIER BOSWORTH

PLACED MENTION

THOS. J. GILBERT ATELIER PREVOT



PLACED MENTION

EDWIN B. VOLLMER ATELIER WARE

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A MONUMENT SHELTERING AN ANTIQUE STATUE

STUDENT WORK
SOCIETY OF BEAUX-ARTS ARCHITECTS

CLASS B
"ANALYTIQUE" ORDER PROBLEM