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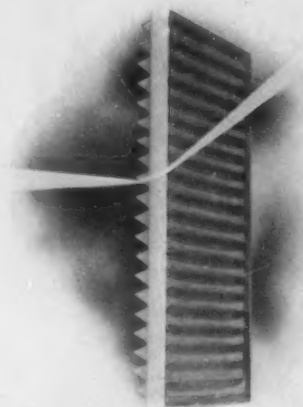


PLATE I. This illustration shows how light rays are bent by means of prism angles.

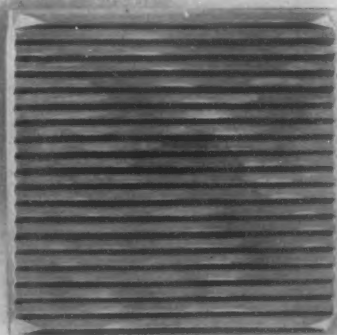


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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THE AMERICAN ARCHITECT



DETAIL OF WINDOW, PALAZZO MANCINI, CORTONA, ITALY.

THE AMERICAN ARCHITECT

Vol. XCVII

WEDNESDAY, JUNE 8, 1910

No. 1798

THE DECORATIVE POSSIBILITIES OF THE SMALL BRONZE FIGURE

By JONATHAN SCOTT HARTLEY, N. A., Secretary of the National Sculpture Society

RUSSELL STURGIS, in his "Appreciation of Sculpture," tersely states: "All works of art lack something of perfection, obeying in this the common law, that you cannot get *this* without losing *that*." Every artist knows this, and knowing realizes it even better than the critic who may take him to task for shortcomings, fancied or real.

The dominant idea in the mind of the artist finds expression in the method that best appeals to him, whether it be in the modeled piece of sculpture, the painted canvas, or the architectural creation of a building.

He does the best work along the lines that are dominated solely by his own ideas, uninfluenced by suggestion or criticism. But the artist must live, and in many instances to live he must sell his work. To do this he will have to produce such work as the people want and wanting are willing to pay for.

It is truthful to state that in this country it is only within a quarter of a century that the work of the ideal

artist sculptor has been accorded the appreciation to which it has always been entitled.

Between the period of the expulsion of the Persians from Greece in 479 B.C. to about 350 B.C., which latter date is approximately that of the death of Praxiteles, the art of the sculptor may be said to have been more nearly faultless than any other product belonging to the fine-arts. This golden age of the sculptor's art has set a standard for all subsequent periods. But, with the Christian era, and the dominance of ideas that made the creation of a work of sculpture little short of sacrilege, the art of the sculptor experienced a decadence, and excepting the period of the Italian renaissance, had few votaries, except in the execution of so-called sacred subjects.

Aside from its application as ornament for architecture, or its use to commemorate the dead, it found little place in the every-day life of the people. In fact, the idea generally accepted of the mission of sculpture up



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to within a period well within the memory of the oldest members of the profession, was that connected with death and the creation in marble, stone or bronze of some enduring memorial of the departed.

When the National Sculpture Society was organized, some eighteen years ago, this body of men found that in most cases they were compelled to combine with their art the work of marble cutters, modelers and designers, in order to earn the money necessary to keep themselves alive. Their first exhibition was treated with but little notice, and it was not until after long years of patient effort that they achieved the recognition to which it is now generally conceded they were entitled. The task they had to do and the result they hoped to achieve could

only be accomplished when the great body of the people had been educated to a sense of the true position, in the field of art, of the sculptor's work.

In the stately homes of the well-to-do the walls were hung with canvases, tapestries and the work of the etcher. It had never occurred to the man of means that there was any place in his decorative scheme for the sculptor's art. To him the vaulted gallery or the sweeping staircase of his house was a place where he might find room for a life-size statue or some large relief.

The figurine, or as it is sometimes called, the statuette, was something unknown, excepting perhaps the decorative pieces in porcelain or china that have been generally classed under the name of bric-à-brac. The possi-



ELK

E. PHIMISTER PROCTOR, SCULPTOR



THE JOY OF LIFE

J. SCOTT HARTLEY, SCULPTOR

bilities of the decorative value of the sculptor's work, in even the less expensive interiors was, except to the better educated few, unknown.

Three years ago there was held in the City of Baltimore an exhibition of the National Sculpture Society which had an educational value greater than any similar exhibition ever held in this country. This was followed a year ago by an exhibition in New York.

These exhibitions emphasized the fact that there might be introduced into the every-day life of the people good decorative forms that are in every way as desirable as the small picture, and lend variety and decorative effect that cannot always be had by the four-square picture frame, no matter how good a canvas in oil or water-color it may surround. The sculptors began to take encouragement, for there was an undoubted awakening to an appreciation of ideal art.

From many sections came inquiries as to the practicability of transporting, from city to city, an exhibition that might be gathered under the auspices of the National Sculpture Society, that would serve to educate the people to a higher appreciation of sculpture. Owing to the many large pieces and the problems involved in their transportation it was finally decided to collect a representative lot of small bronze figures and let these go out to such cities as might arrange for their exhibition. The response was so prompt that the society was compelled to make an itinerary for this group of small figures that covered practically the whole United States. This collection has now been on its travels upward of a year. In each city where these small bronzes have been shown the galleries have been crowded with appreciative visitors, and the sculptors have had many orders for replicas. Accompanying this article are reproductions of some of the bronzes that form a part of this

itinerant collection. It will be seen that they have the same illustrative merit as the picture and present the various phases of the emotions from grave to humorous.

They offer, in their use as details of decoration, many



AN OLD SALT

J. SCOTT HARTLEY, SCULPTOR

features that lend themselves readily to the treatment of interiors as designed by the architect and when used in connection with the moulded ceilings and the friezes in low relief, give form and color to what would otherwise be a monotonous interior.

A Bill to Regulate the State Architectural Work in New York

Architects throughout New York State are much interested in a bill to be introduced by Senator Wainwright, providing for a new method of giving out architectural work on the State buildings. If the proposed bill becomes a law, the State architect will be authorized, with the approval or at the request of the Governor, to select the architect by competition. This measure is practically along lines identical with those followed by the National Government, the working of which has met with general approval by architects throughout the country.

Small Park for Times Square, New York

Times Square, New York, which marks the northern boundary of that section popularly known as "the Great White Way," is now the scene of much building activity. Its skyline will within the next few months undergo a radical change, as many important buildings are in course of construction. As a further improvement it is proposed to convert the triangular space at the upper end of the square, the base of which is occupied by a public comfort station, into a park, or resting place. The present plan contemplates the planting of shade trees, placing of permanent benches and a general treatment that will add a touch of nature to an area now entirely devoted to buildings and pavement.



THE TOILER OF THE PLAINS

E. W. DEMMING, SCULPTOR

THE CURRENT ARCHITECTURAL PRESS

The Brickbuilder—The April issue of this paper contains an interesting collection of club houses, chiefly country clubs, with accompanying descriptions and an introductory article by Roger Durand. This subject occupies the greater part of the number, is well illustrated, timely and of value for the architect's portfolio. The designs are representative, well distributed geographically and accompanied in every case by readable floor plans. A domical Christian Science Church in Los Angeles, by A. F. Rosenheim, recalls on its exterior something of McKim, Mead & White's Madison Avenue Presbyterian Church in New York. Perhaps a certain similarity in plan disposition accounts for the suggestion as the resemblance in detail is hard to trace and their interiors are totally different in character, the delicate religious feeling of the New York example being here replaced by a more animated conception. The illustration of the grill room in the basement of the Fort Pitt Hotel, in Pittsburg, shows a groined-vaulted room decorated in faïence and glazed colored tiles. Faïence panels on the walls depict Longfellow's "Skeleton in Armor." The furniture and fixtures are designed in the same consistent spirit as the decorations and it seems quite safe to say that the effect is highly successful.

The Architectural Record—The work of N. Le Brun & Sons is the leading article of the May issue, showing as a frontispiece their Metropolitan Tower, which was voted by the New York Chapter A. I. A., the most meritorious work for 1909. The other illustrations of this firm's work are not of good quality, though the interior of the Cathedral of Ss. Peter and Paul, in Philadelphia, designed by the elder LeBrun in the earlier period of his practice in that city, is of interest, as indeed is also his Church of the Epiphany, New York, designed in 1870. A Fifth Avenue mansion, by James Gamble Rogers, shows, as the article says, "the way in which the architect has managed to convey an impression of wealth without any suggestion of merely vulgar ostentation." The treatment of the interiors seems to us much more interesting though evidences of wealth and



Bronx Church House, Borough of the Bronx, New York.
Bosworth & Holden, Architects
(From *The New York Architect*.)

ostentation are not lacking. Other articles in this issue are "The Wild Men of Paris," by Gilett Burgess, an amateur's impression of the work and aims of the school of the Independents of whom Matisse is known as the pioneer. The subject seems somewhat a field for the architect. "The Evolution of Architectural Ornament," by G. A. T. Middleton, presents some interesting sketches by the author. This is the third installment of the series. In the Notes and Comments department are shown some suggestions by a Los Angeles architect, Chas. C. Cressy, for treating the cornices of tall buildings. The author's sketches showing the application of his suggestions to the crowning members of Mr. Sullivan's Prudential Building, in Buffalo, and Mr. Gilbert's Broadway Chambers, in New York, are interesting.

The International Studio—Of interest to the architect



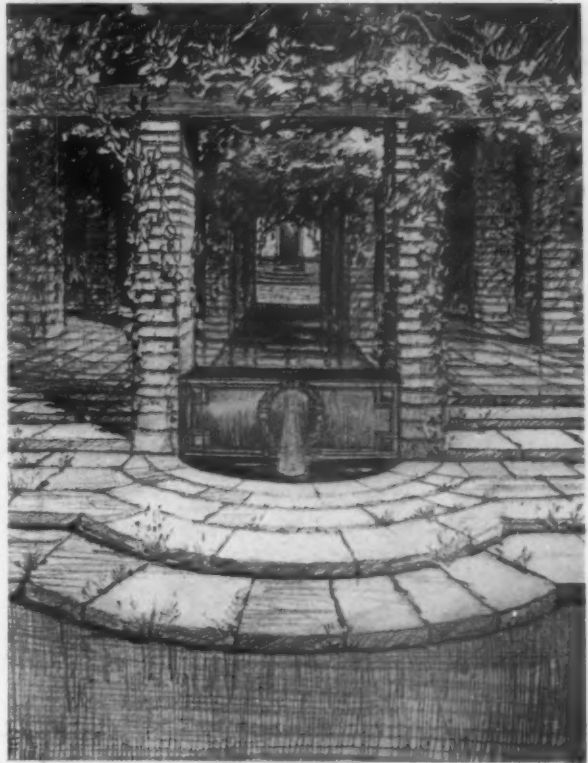
Chapel, U. S. Military Academy, West Point. Cram, Goodhue & Ferguson, Architects
(From *Architecture*.)



Residence of James McCrea, Ardmore, Pa. Bailey & Bassett, Architects
(From *The Western Architect*.)

in the May issue of this paper are several sketches by C. E. Mallows, F.R.I.B.A., and F. L. Griggs, showing details of architectural gardening. The American architect's opportunities for designing the gardens of the houses he does are, unfortunately, not so many as those of his English brother. As a consequence, some of our really meritorious domestic work suffers by comparison with the foreign in the matter of well-conceived accessories of landscape treatment. "Recent Designs in Domestic Architecture" illustrates and describes the house of Sir George Frampton, the sculptor, at St. John's Wood designed by himself, and some miscellaneous current German work among which gardens at Mannheim, designed by Prof. Paul Schultze, of Naumburg, are attractively illustrated in two views.

The New York Architect—Some work of Bosworth & Holden is the subject of the April number of the *New York Architect*. The houses shown are a city residence which contains little of interest as far as may be gleaned from the illustrations. The floor-plans show an ingenious and generous disposition of space for a twenty-five foot front New York residence on an inside lot. The requirements of the owner were apparently few and the architect's solution of plan shows that he has successfully solved the problem of producing a home, livable and commodious, with few and large rooms. The house of Drexel Godfrey, Esq., on the Shrewsbury River, is an interesting layout of a house



Lead Tank and Pergola, Designed and drawn by C. E. Mallows, F. R. I. B. A.

(From *The International Studio*.)



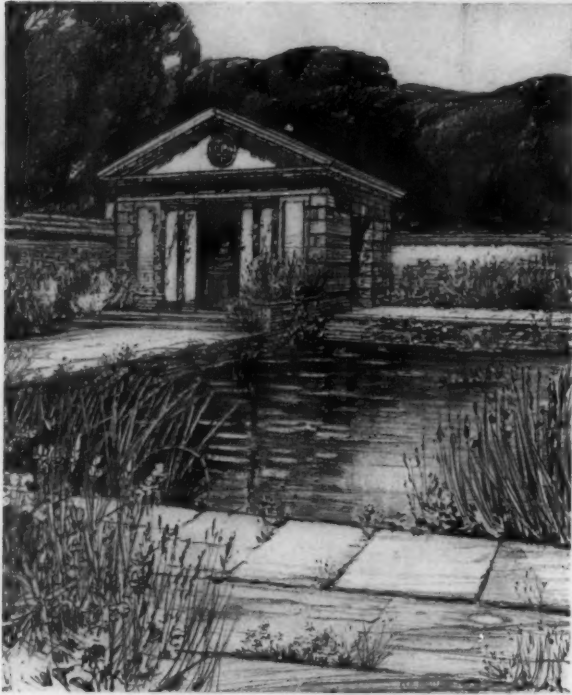
No. 1 East Seventy-fifth Street; Dining Room Mantel. Jas. Gamble Rogers, Architect

(From *The Architectural Record*.)

chiefly for summer occupancy, on a tract of about twenty-five acres. The design is a relief from the expressionless and motley crowd of seaside houses of the Jersey Coast, being a simple and dignified composition finished in cement with large quiet wall surfaces and a garden layout in keeping. The architects are to be congratulated on the result. Their Bronx Church House, which has been published elsewhere, reappears in this connection. It is a straightforward piece of planning interestingly expressed on the exterior and well rendered in brickwork and decorated terra-cotta of good quality.

The principal letter-press is an article on the "Method of Sinking Caissons," over the signature of Charles S. Landers, which would seem more suitable as an exposition of the subject for a popular stereopticon lecture than in the pages of a professional journal. Architects, as a class, may not know much about the minutiae of so intricate a subject, but if they are seeking enlightenment thereon it is questionable whether they would desire it in this shape.

The Western Architect—The May issue gives illustrations of a miscellaneous character, including the new building of the Bureau of American Republics, which has been so widely published in the popular as well as the technical press; a public school in Cincinnati; a Y. M. C. A. building in Portland, Ore.; an apartment house in Kansas City; country houses in Ardmore, Pa., Oakville, Ontario, Denver, Col., Kenilworth, Ill., and one by Hunt & Grey, in Los Angeles, in which the layout of the terraces and smaller garden features appear



Garden Shelter and Lily Pond. Designed and drawn by C. E. Mallows, F. R. I. B. A.

(From *The International Studio*.)

to have received very careful consideration. A city residence in St. Louis, Barnett, Haynes & Barnett, architects, displays, in its exterior design, a commendable degree of freedom, but the resulting solution does not appeal to us as happy.

The Architectural Review—No issue of this paper has come to us since that of December, 1909, reviewed in these columns last month.

Architecture—One cannot refrain from reflection in looking over the illustrations of the U. S. Military Academy Chapel, at West Point, in the May issue. The first thought is one of regret that our Naval Academy

buildings do not exhibit more the quality of belonging where they are instead of preferring to tell their story by size and academic dignity. It is the element of picturesqueness in Cram, Goodhue & Ferguson's West Point work that appeals so strongly and is equally missed at Annapolis. It is not fair to ascribe this difference in expression to the choice of style. No one, we venture to say, would prefer to have seen the Naval Academy buildings done in the Gothic spirit. The difference in effect is to be sought rather in the architect's fundamental conception of the proper impression to be conveyed by a group of buildings for the training of our future commanders on land and sea.

A country house at Dover, Mass., by James Purdon, exhibits a facile handling of brick and stone.

Gramercy Park Apartments in New York, by J. Riely Gordon, St. Raymond's Parochial School, Westchester, N. Y., by G. H. Streeton, and the Vassar Apartments in Rochester, N. Y., by Foote & Headley, are the other executed buildings shown. The San Francisco Savings Union is given in a perspective sketch. The general feeling of this design shows very strongly the influence of the firm McKim, Mead & White, with the addition of a certain amount of the freer personalities of its designers. The influence of this Eastern firm on the work of the West through its former draughtsmen has been highly beneficial.

Other unexecuted work illustrated is a competitive design for a Baptist Church in Ridgewood, N. J., by Aymar Embury II and the restoration of and addition to the Delaware State House by Edward J. Tilton.

Convention of the American Federation of Arts

The American Federation of Arts held its first annual convention in Washington on May 17th, 18th and 19th. There were in attendance delegates from nearly one hundred art societies, museums, civic associations, schools and colleges throughout the United States. The wide range of interest is indicated by the fact that the delegates included Arthur Fairbanks, director of the Boston Museum of Fine Arts, and Edward Robinson, acting director of the Metropolitan Museum, New York; Arnold W. Brunner, president of the New York Chapter of the American Institute of Architects; James W. Pattison, secretary of the Municipal Art Society of Chicago; Edwin H. Blashfield, of the National Academy of Design; Hermon A. MacNeill, president of the National Sculpture Society; William Laurel Harris, secretary of the National Society of Mural Painters; F. Allen Whiting, secretary of the National League of Handicraft Societies; Dr. James Parton Haney, director of Art in the High Schools of New York; William Woodward, of the Tulane University, New Orleans; and Professor Everett, of the University of Pennsylvania. Of special significance was the fact that the smaller cities were well represented, and that no one branch of activity usurped preponderance of interest.

The Convention was opened by the Hon. Franklin MacVeagh, Secretary of the Treasury, who dwelt upon the necessity of making Washington a model city, and urged upon the delegates the ultimate value of art, de-



Norse Room, Fort Pitt Hotel, Pittsburg. Janssen & Abbott, Architects

(From *The Brickbuilder*.)

(Continued on page 224)

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Frontispiece: Detail of Window, Palazzo Maneini, Cortona, Italy.	

THE first annual convention of the American Federation of Arts, at the National Capital, which is reported in this issue, evidences the fact that the advocates for the recognition by the Government of the Fine Arts, though disappointed by the setback which their cause received in the early days of President Taft's term, are not discouraged and are fighting on in solidly united form. It is a significant circumstance also that the Secretary of the Treasury should deliver the address of welcome, and especially that he should emphasize the importance of his department as a factor in building operations and show his appreciation of Mr. James Knox Taylor's services. It would have been much more according to custom for a cabinet officer simply to have spoken on art and its ennobling influence on an occasion of this nature, in the most general terms and to have let the matter end there, but the honorable gentleman of the Treasury rightly felt that something more specific was expected and rose to the occasion. So much has been accomplished in the fight for the Fine Arts; a definite impression has been created that art is not for a comparatively small leisure class which amuses itself doing, seeing and hearing it, but for everyone, everywhere.

SENATOR NEWLANDS' assertion, on this occasion, that legislators, as a class, are far behind the people in the appreciation of the artistic, is a bold statement but one for which the Senator from Nevada, no doubt, has substantial reasons. His case is proved, if we are to believe the oft-repeated statement of the popular journals, which say, that, to find out the official feeling of the people's representatives one has but to seek the views of the constituents and take

the diagonally opposed course. Measured by this assertion, the force of Senator Newlands' contention seems non-combatable and our senators and representatives have a reputation to live down. It would be interesting to hear the other side of the Government art question, if there be another side. In discussion there is possible advantage for the allied art interests; it is the apathy of the opposition that discourages.

ONE of the most frequent criticisms directed against American architecture is its lack of sincerity. One of the first things that thrusts itself upon the visitor's notice is the small care bestowed upon the appearance and integrity of the secondary walls of even some of the most important of our city buildings. The way we Americans have of putting up a bold front in whatever we undertake, these critics say, is nowhere more visible than in our manner of building and we cannot deny it. The great frequency of the attached building in our large cities is, doubtless, responsible for the practice of making a fine front and agreeing not to see the raw brickwork of the back and side walls. Perhaps it is the same love for crude display which produces the "fronts" of our Western mushroom towns that also influences our more permanent work. Whatever the cause for the sham it is, at present, one of the most stubbornly contended points between architect and owner, whose popular business training leads him to demand, in his buildings, all the superficial ostentation his money will buy. The recent success of the architect is gratifying, in winning over some of his clients to a small expenditure to give these sheer heights of raw brick some slight attention. The instances in which the architect has succeeded in getting such an appropriation are perhaps nowhere so numerous as in the financial district of New York where the decorated brick sides of huge skyscrapers greet the eye in all directions.

OPPORTUNITIES for extending this idea are not wanting; one has but to call to mind the thousands of dirty whitewashed brick walls of our apartments and residences. If some members of the profession who do a great deal of work of this kind, would get together and try to persuade their clients that there is even a stronger reason, than in the case of the skyscraper, for abolishing the present dreary and forsaken appearance of rear and court walls, the step would be decidedly in the right direction. It would, moreover, be one of the surest means of securing for some of them a place among architects in good standing, a distinction not yet enjoyed by too many designers of apartment houses in New York and elsewhere. Perhaps, it would not be going too far to say that a little attention paid to the comeliness of these depressing courtyards and their abutting walls, would return to the owner with interest in the rentability and value of his premises. It is frequently the case that what is, in the long run, for the best interests of an owner is, at the same time, to the lasting advantage of the architect. To bring about, nowadays, a desirable end, that in any way affects the public, a vigorous campaign is necessary and campaigning is an art in which the profession has much to learn.

(Continued from page 222)

claring that in the age to come the spiritual would have ascendance over the material. Mr. MacVeagh spoke in high terms of the work executed in recent years under the supervision of Mr. James Knox Taylor, supervising architect of the treasury, and promised that in the next few years greater improvement would be seen in the small buildings erected by the government. The Treasury Department, he said, is today the greatest builder in the world, if not in history. The Hon. James L. Slayden, member of Congress, who valiantly defended the bill authorizing the establishment of a Federal Art Commission, spoke on "The Trials of the Congressman Concerning Art Matters," showing the necessity for expert advice. Senator Newlands spoke at some length on "Art as a National Asset," urging the necessity of bringing, through concerted action, public opinion to bear upon the legislators, who, he claimed, are far behind the people in appreciating art; and Glenn Brown presented forcibly the importance of pressing upon Congress the adoption of the Park Commission Plan for the artistic development of Washington. A scholarly and vital paper on the relation of "Architecture to the People" was read by Ralph Adams Cram, and a short suggestive paper on the care of bronze statues in Public Parks was contributed by Herbert Adams. Civic Art was brought before the convention in a telling manner by J. Horace McFarland, president of the American Civic Association, who supplemented his address with stereopticon slides, and resorted more than once to the "deadly parallel"; and what had been accomplished in one city, Chicago, was strikingly told by James William Pattison, secretary of the Municipal Art Society of Chicago. Looking to the future there were addresses by Percy MacKaye advocating the establishment of Civic Theaters; by Robert Underwood Johnson urging the establishment of State Art Museums where none now exist; and on the desirability of including the History of Art in the College Curriculum, by T. Lindsey Blayney; Professor Mitchell Carroll set forth the claims of archaeology as a force to counteract vulgarity; E. H. Blasfield spoke on the "Ethics and Politics of Mural Painting," and F. Allen Whiting told of what the arts and crafts movement has accomplished. The educational side was not forgotten; James P. Haney spoke on Industrial Art, and E. T. Hartman on "How to Reach the People." The addresses throughout were characterized by clarity of thought and definiteness of purpose, and the convention, as a whole, was marked by apparent harmony of effort.

From the secretary's report it was learned that the American Federation of Arts has now over 100 chapters and about 900 associate members scattered throughout the United States. During the past year exhibitions of paintings by the foremost American artists have been collected and sent to Fort Worth, Texas; New Orleans, La.; St. Paul, Minn.; New Ulm, Minn.; Meadville, Pa.; Henderson and Oxford, S. C.; type-written lectures illustrated by stereopticon slides have been sent to small towns where authoritative lecturers could not be secured. A monthly illustrated magazine, "Art and Progress" has been published, and a general bureau of information has been established. The offi-

cers are: Charles L. Hutchinson, of Chicago, president; Herbert Adams, New York; John W. Alexander, New York; T. Lindsey Blayney, Danville, Ky.; George W. Cable, Northampton; Ralph Adams Cram, Boston; Cass Gilbert, New York; Robert Fletcher, San Francisco; Mrs. E. W. Pattison, St. Louis; Miss M. M. Newport, St. Paul; Mrs. Charles Scheuber, Fort Worth, Texas; Henry Read, Denver, vice-presidents; F. D. Millet, New York, secretary; Leila Mechlin, Washington, assistant secretary; and Marvin F. Scaife, Pittsburgh, treasurer.

The directors elected are: G. D. Seymour, of New Haven, Conn.; C. Grant La Farge, architect, New York; Herbert Adams, sculptor, New York; Elmer E. Garnsey, painter, New York; David Knickerbacker Boyd, architect, Philadelphia; Florence N. Levy, art writer, New York; Glenn Brown, secretary of the American Institute of Architects, Washington, D. C.; Hennen Jennings, Washington, D. C.; Henry Kirke Porter, Pittsburgh; A. J. Parsons, chief of the Division of Prints Library of Congress, Washington, D. C.; C. W. Ames, president of the St. Paul Institute of Arts and Sciences; Theodore N. Marburg, president of the Municipal Art Society of Baltimore, Md.; Halsey C. Ives, director of the St. Louis City Museum; Charles D. Norton, assistant Secretary of the Treasury; Thomas Nelson Page, author, Washington, D. C.; N. H. Carpenter, secretary, Schools of the Art Institute of Chicago; Lloyd Warren, architect, New York; Dr. James P. Haney, director of Art in the High Schools of New York; and J. Horace McFarland, president of the American Civic Association.

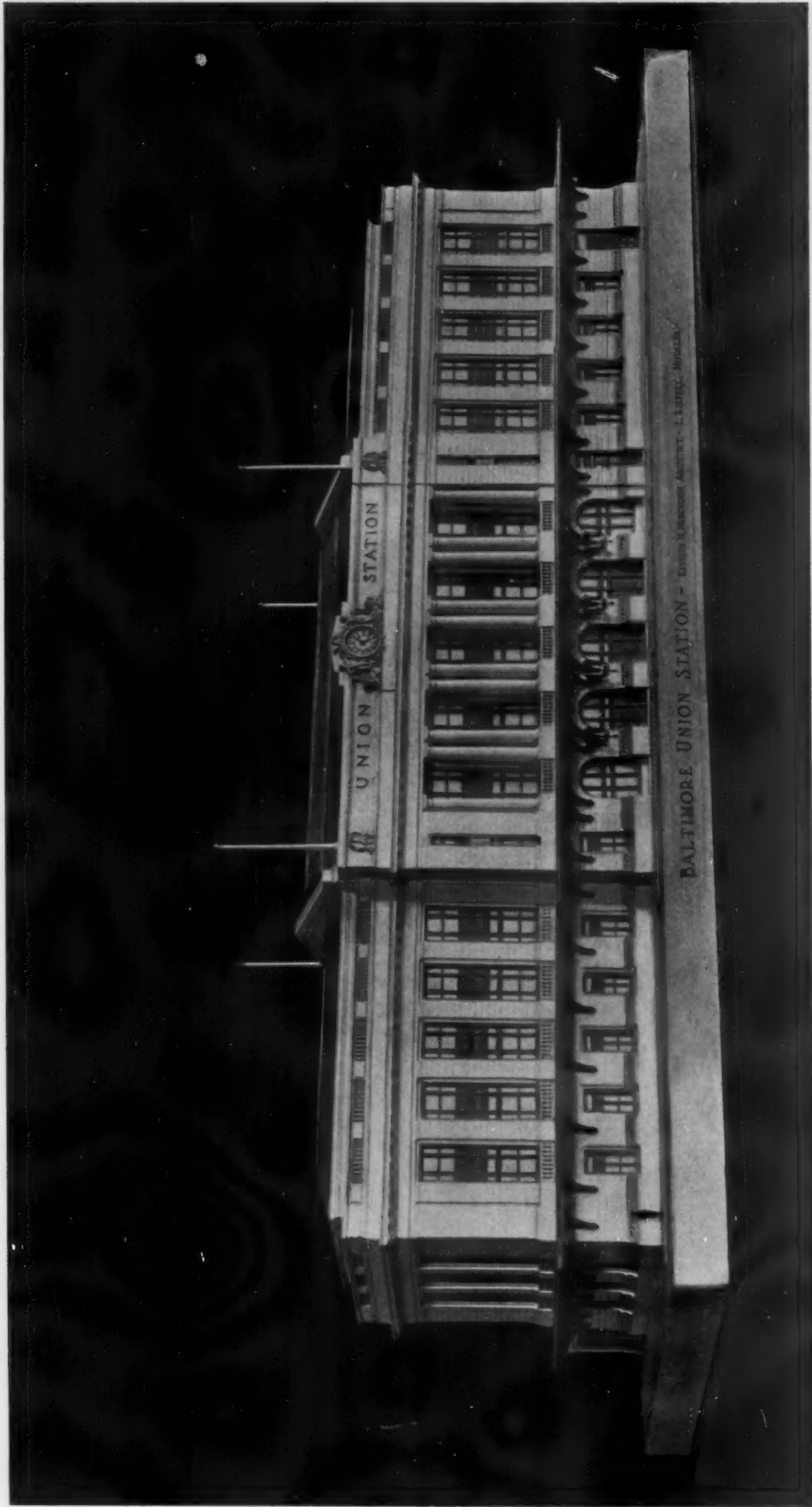
The Late Edward VII As a Patron of the Arts

In its issue of May 13 *The Architect and Contract Reporter* prints an obituary of King Edward VII., in which it remarks:

"His late Majesty was an earnest patron of architecture, as of every other art or activity in which his subjects engaged, and whilst he did not unduly exalt our art beyond its due share of Royal favor—for a just sense of proportion was one of the characteristic traits of His Majesty's mind—he took a prominent part in at least two great national memorials, the ceremonial processional way in the Mall and the Victoria and Albert Museum, whilst the King's Sanatorium will stand as evidence of his interest, not only in architecture, but in what was most dear to his heart, the cause of the hospitals.

The art of architecture has during King Edward's reign received more frequent recognition than previously in the honors bestowed upon architects, and if we must credit the knighthoods of Sir Henry Tanner and Sir Caspar Purdon Clarke as partly due to their official positions, we can fairly claim the titles of Sir Aston Webb, Sir William Emerson, Sir R. Rowland Anderson and Sir A. Brumwell Thomas as rewards for their work as architects.

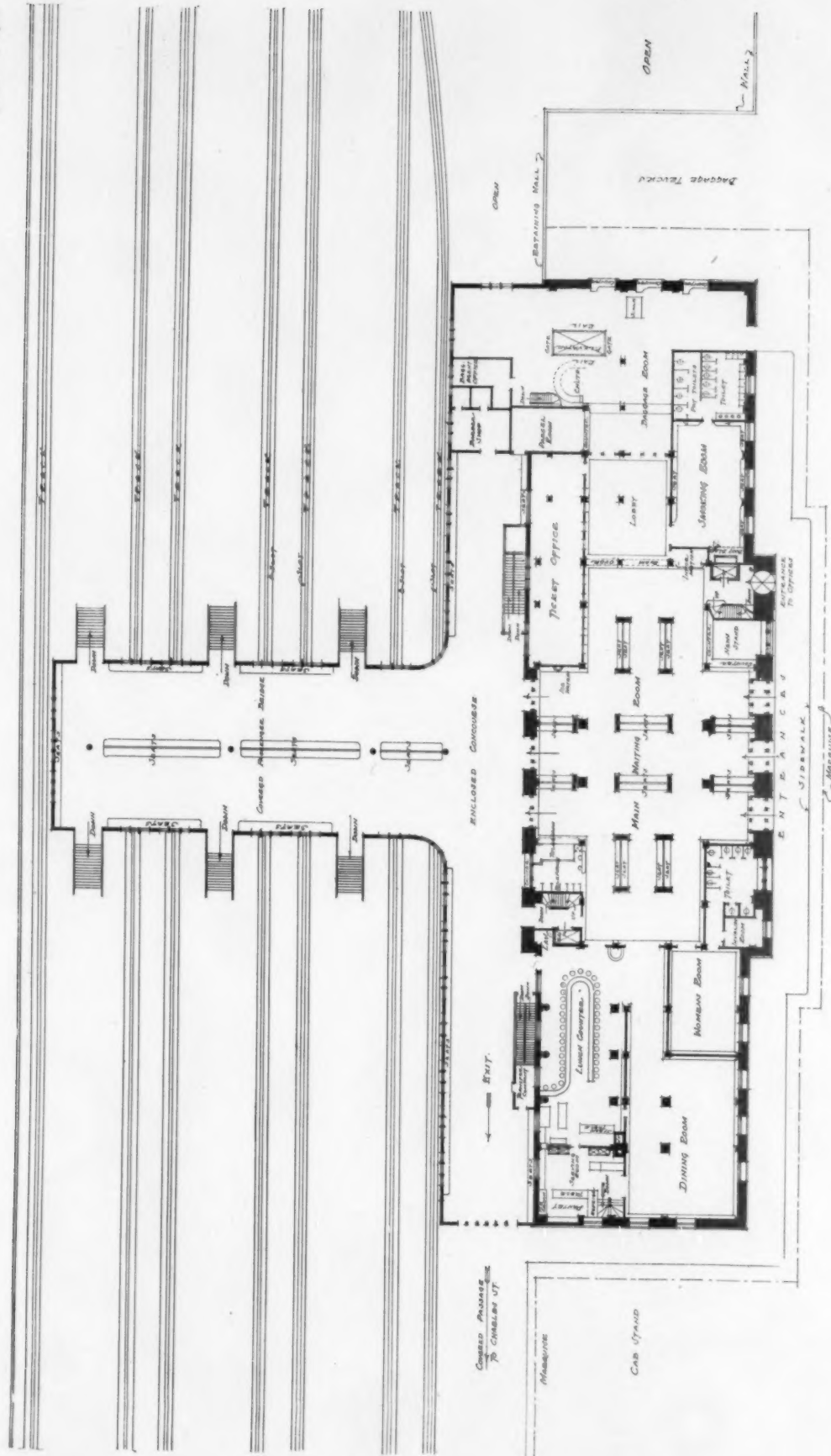
"Architects, therefore, not only as Britons, but as artists, must feel as poignantly as any of their fellow subjects the overwhelming loss of His Most Gracious Majesty King Edward VII."



BALTIMORE UNION STATION
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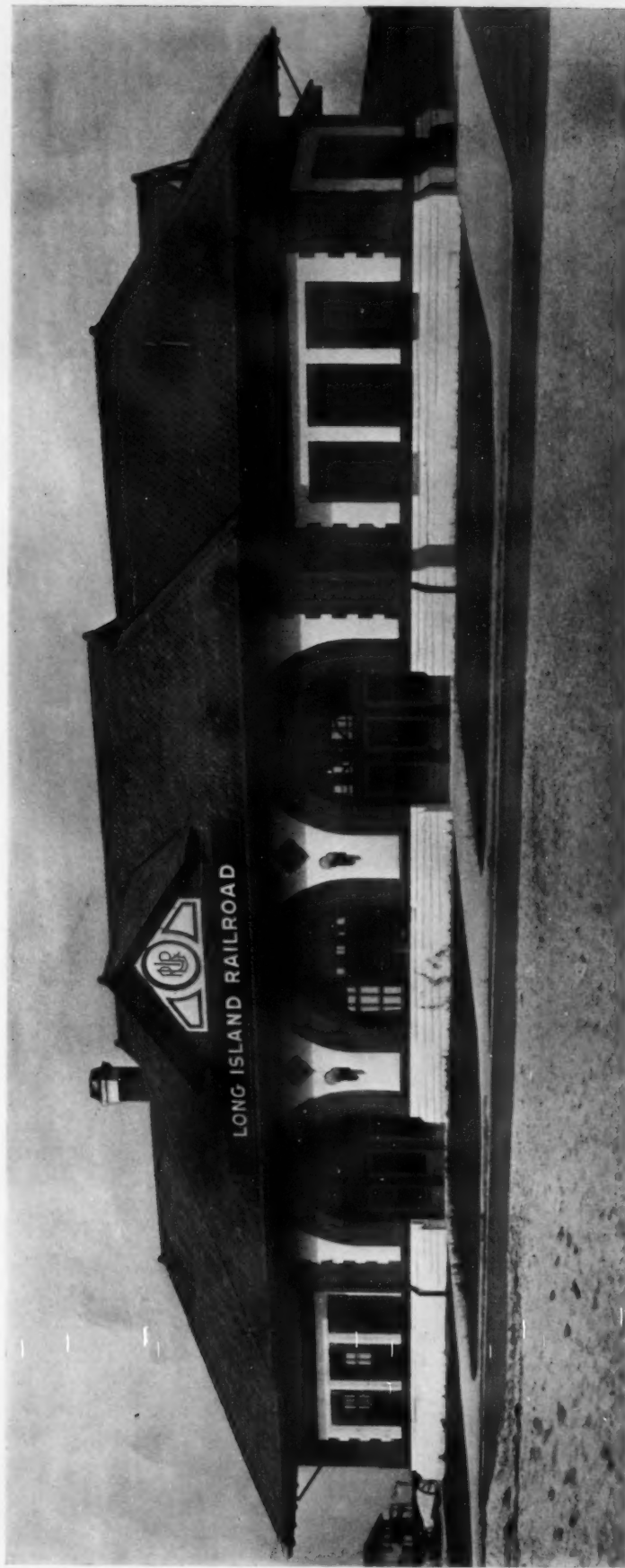
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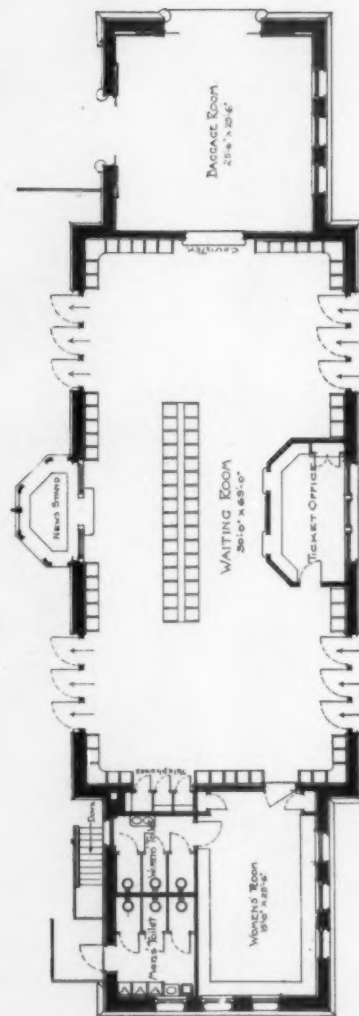
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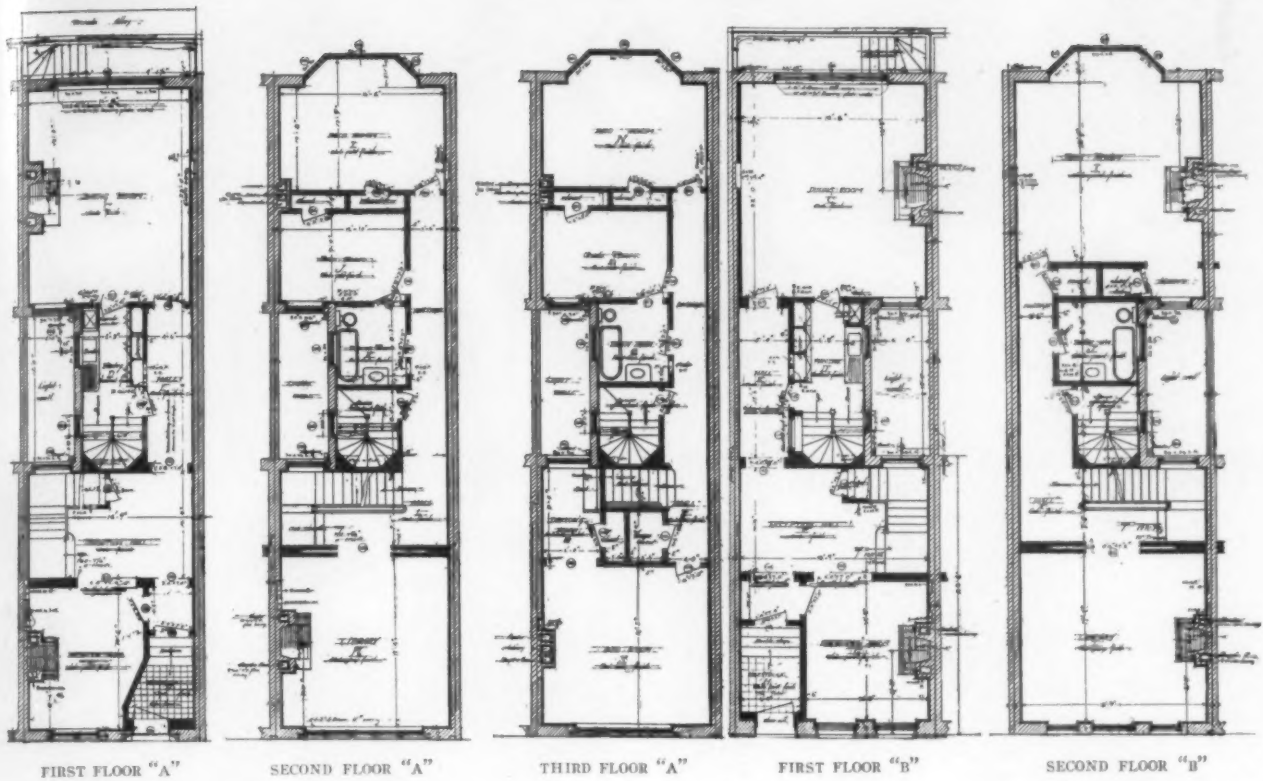
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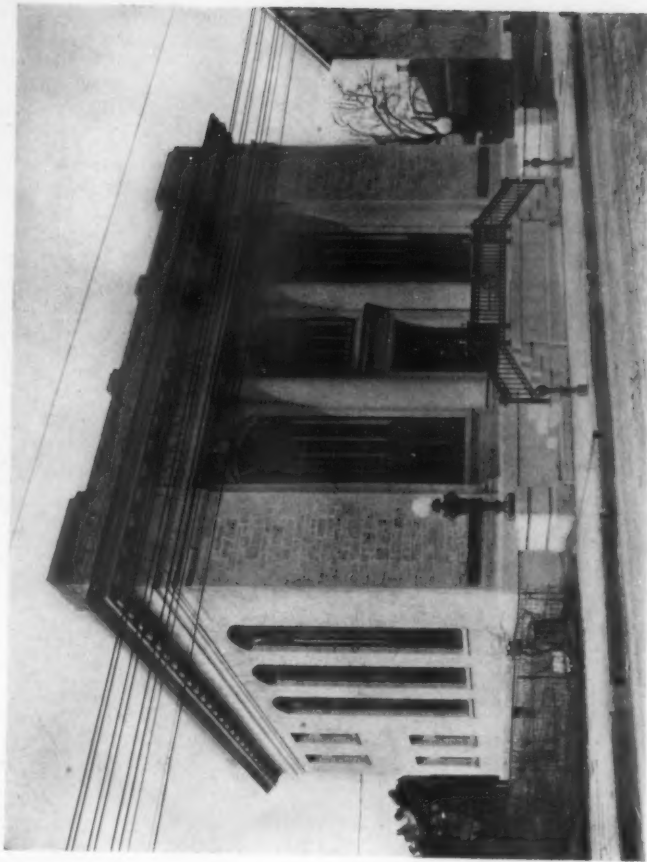
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