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THE ORGAN FROM THE ARCHITECT'S STANDPOINT—Part II

By ARTHUR WHEATON CONGDON, A.A.I.A.

THE designing of the organ chamber and its relation to the rest of the plan is peculiarly the architect's province, as no amount of ingenuity can get the best results out of a badly placed instrument, although the organ-builder shows a remarkable ability in overcoming difficulties. It is a lamentable fact that the architect may be to blame for the weakness of tone and lack of brilliancy of many a costly instrument owing to a poorly planned organ chamber. Few of us seem to realize how large and bulky even a small organ is; and a costly instrument takes up a surprising amount of room both in height and floor space, so that its location in the plan is a matter calling for serious thought.

The organ need not be placed in a chamber; it is not always a necessity, and where by a little forethought it may be avoided and the organ placed in a gallery or otherwise in a portion of the hall or room it is almost sure to gain in beauty of tone. Where it is necessary to place it in a chamber, as is usually the case in churches having chancel choirs, the first requisite of such a chamber is ample floor space. If the pipes have to be crowded together they will tend to muffle one another's sound at best, and at worst the laboratory experiment of "interference of sound waves" may be repeated on a large scale, and certain pipes when sounding at the same time may actually neutralize one another's tone in whole or in part so that little or no sound is produced. Moreover, if pipes are so packed that they cannot be reached readily for purposes of tuning they may be slighted altogether or not tuned as often as the rest of the instrument; and some may be so inaccessible as to render the journey to them dangerous to the tuner as well as to the delicate mechanism of the instrument.

Quite as important

a requisite is ample height, for an open pipe speaks out of its mouth or top, and if this is too close to the ceiling the tone may be impaired or even altered in pitch; also, as heated air arises these longer tubes being at a higher temperature than the rest of the organ they will go out of tune during the concert or service when the additional people and lights and lack of ventilation combine to raise the temperature of the room above its normal.

It is very important that the chamber should open into the main room with as little obstruction to the sound as possible; the ceiling should follow the line of the arches in order to avoid pockets, and the arches should not be choked up with too dense a mass of front pipes or organ case. It is possible to overcome the existence of pockets in some measure by the use of reflectors of concrete or wood, but these are only makeshifts after all.

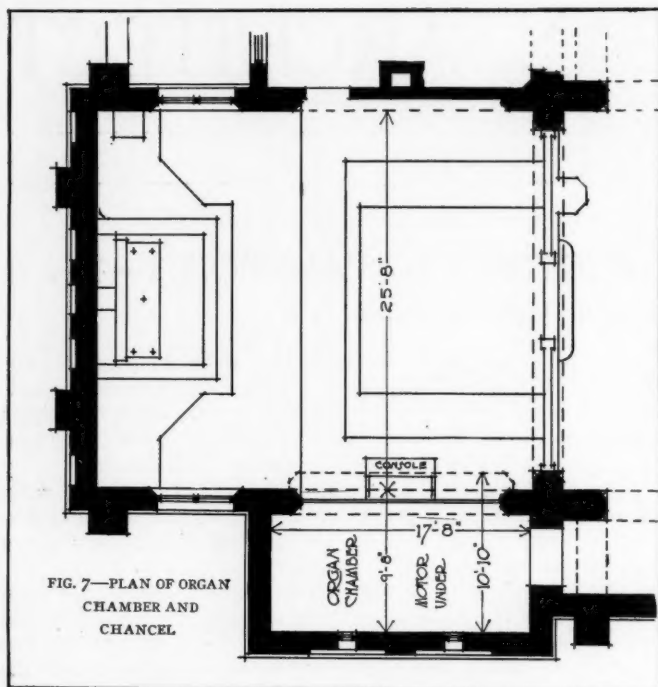
Unquestionably the free-standing organ is the most effective musically; nothing could be better for sound than the position of the organs in the Continental cathedrals in their galleries (Fig. 5, Part I) or the English ones on top of the choir screens (Fig. 6). In a recently finished church the old organ was moved from its badly planned chamber to a proper gallery with regret that so inefficient an instrument should have to be used in the new church even temporarily, and great was the surprise of the congregation when they heard the full, sweet tone of their old organ in its new position. It leads one to ponder how much better many a good organ might sound if placed to better advantage.

It is unfortunate that there is no standard of size for organs as there is for pianos, for example; when one is asked how large an organ



FIG. 6—ORGAN, ST. GEORGE'S CHAPEL, WINDSOR

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chamber out to be there is no very definite answer that can be given. Only a few makers list stock sizes and these are seldom used except for the smallest and cheapest instruments; generally the instrument is planned for the building according to its needs.

In our own practice we have found that for a small church, say one seating about four hundred persons, a chamber about fourteen feet deep and eighteen wide will accommodate an organ costing about \$5,000; and we try to get it at least twenty feet high at the sides and higher in the middle, following the line of the arch (Figs. 7 and 8). In a large church or in a concert room where four or five times this sum may be spent very much more room must be provided. A large organ may have a 32-foot open stop in the pedal department, the longest pipe of which would be about 40 feet long; and even if it had only a stop of 32 feet tone, using a 16-foot stopped pipe, there would be such an array of other pipes, swell boxes, etc., that the organ would have to be built in two or more stories, requiring a total height of over thirty feet, not counting free space above the pipes.

In Part I mention was made of the necessity of providing pure air at a proper temperature for the blowing apparatus; it is quite as important that the organ chamber should be well ventilated and kept at about the same temperature as the rest of the room. Ventilation is

necessary to preserve the delicate and perishable wire, leather or rubber parts of the mechanism which would be damaged by gas fumes, and the necessity for equable temperature is apparent when one considers that a change of a dozen degrees of temperature will alter the pitch of metal pipes about a semi-tone; as the wooden pipes remain constant, or nearly so, the effect is awful to contemplate. For this reason it is best not to have any windows in the organ chamber; in winter they may chill a part of the organ, or if sunlight enters through them a part may be heated by the sun's rays more than the rest and the result will of course be disastrous to the effect of the whole.

It follows that no radiator or heater ought to be placed in the organ chamber, nor should the boiler room be located in the cellar beneath the organ, for even if it did not heat it unevenly it would dry out the great amount of woodwork to a most injurious extent, causing annoying and costly leaks and rendering the delicate action unreliable.

In placing an organ in a gallery or on a wooden floor the framing should be amply strong to support the great weight of all the metal pipes; if there is the least settlement there will be a corresponding change in relationship of the mechanism and trouble will ensue. Our office practice is to assume the weight of the organ at from 150 to 200 pounds per square foot, according to its size, and to

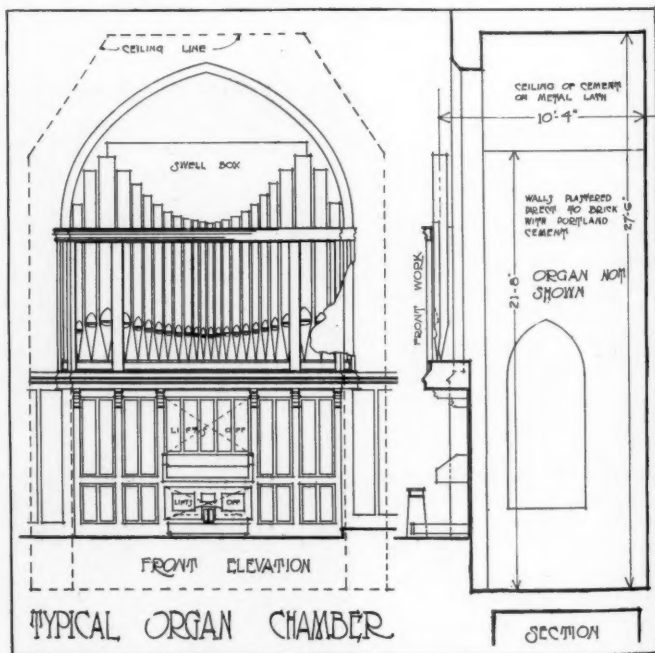


FIG. 8—FRONT ELEVATION AND SECTION OF ORGAN CHAMBER

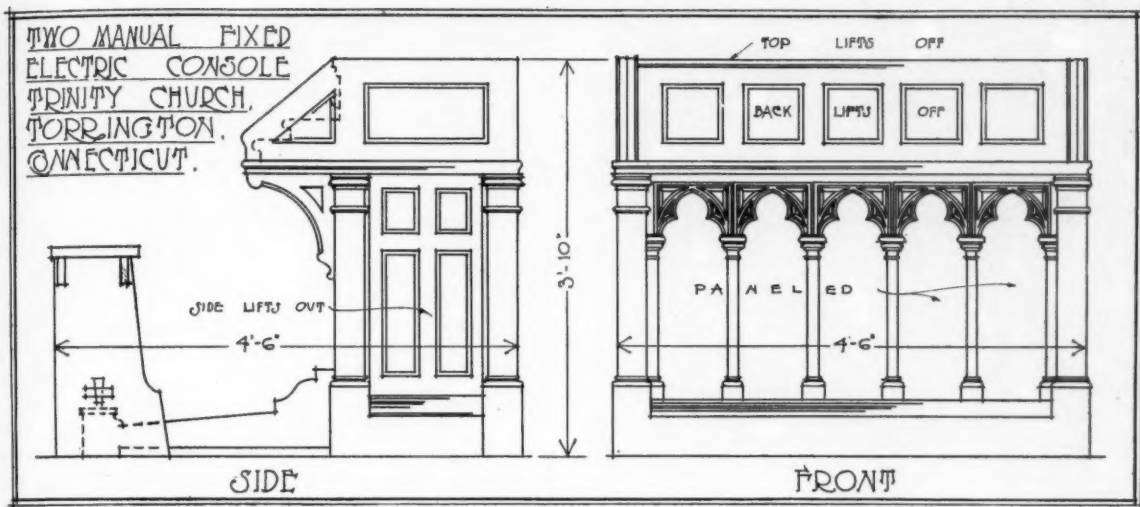


FIG. 9

endeavor to frame so that there will be as little settlement as possible from timber shrinkage.

The walls of the organ chamber, or the space back of the organ, ought to be concreted directly on the masonry without furring, and on metal lath in the case of ceilings; this adds greatly to the resonance and hence to the power and richness of tone of the instrument; raising the organ in a gallery also seems to have a good effect, as the little defects of sound, the hissing of leaking wind, the clatter of pneumatics, and so on, are lost in the distance.

The thoughtful architect will also provide wall plugs for portable electric lights for the use of the tuners; many a fire has been started by the tuner's candle, and the interior of an organ, with its great mass of dry wood, is a risk that should be considered.

In Part I the possibilities of division of the organ were referred to; care should be taken in planning for this that the distances are not made too great. Sound travels only 1,120 feet per second, and the human ear can readily detect intervals finer than the one-twenty-fifth of a second; therefore no two parts of an organ that are to be played at the same time should be separated by more than sixty feet; but this need not prevent the location of the echo or solo organs in all sorts of odd and out-of-the-way places. In Garden City Cathedral, for example, the echo organ is in the roof above the vaulting, and another division of the organ is in the basement robing room. In Cleveland Cathedral a stop of the solo organ is in the basement and the sound is reflected up through ventilator faces at the back of the nave, the effect of a swell being produced by varying the positions of the concrete reflectors.

The architect's next care will be for the location of the console or key-desk, if it is not to be attached to the organ. In the case of concert halls it is important to be able to place the console anywhere, but if the detached console is to be a fixture it should be arranged so that end or other panels may

be removed in order to get at the action without disturbing other fixed furniture. Space behind the organ bench should also be provided, so that a tall man may shove it back; it is as hard for him to play close up to the console as to ride a boy's-size bicycle. If there are any architectural reasons why these matters cannot readily be arranged the organ builder should be consulted before the plans are entirely fixed. In using a fixed console the architect should insist on the swells being operated by a system of levers and not by any motor device, however ingenious.

The size of the console varies greatly; no two makers seem to be able to furnish one of the same size under the same conditions of organ and action. Naturally, the console of a small organ is smaller in all its dimensions than that for a large one; and that for an electric action is smaller than a tubular-pneumatic console, sometimes by a foot or more. Figure 9 shows the con-



FIG. 10—CONSOLE OF THE ORGAN IN WOOLSEY HALL, YALE UNIVERSITY, NEW HAVEN, CONN.



FIG. 11—AN ORGAN CONSOLE

sole of a small two-manual organ in a Connecticut church, electric action being used. In this organ the combination pedals did not move the registers; if they had the console would have been about six inches longer. The panels of front, both ends and top are all removable, those back of the arches being fixed, as there is practically no action below the manual level. It is safe to assume a space about five feet square on the floor for the console and more in width if possible; the depth increases only when there are more manuals and the height is almost a constant unless there are a great many stops.

In the purchase of an organ of any size the services of an expert adviser are almost imperative, in which case the architect may safely leave the consideration of the organ specification to him, retaining control only over the provisions for organ case. The architect should insist on the design of the case and the console being placed in his hands; they are important parts of the interior decoration and much of the feeling against the organ case arises from its having been turned over to the tender mercies of the organ-builder's draftsman.

Organ specifications are very different from those which we prepare in our offices for the mason and carpenter; they are little more than lists of names of the stops that are to be included in the instrument. The choice of these is a specialty with which the architect had better not interfere without special training; but as the adviser to his client there are certain points in an organ specification that he should be familiar with.

The costly stops in an organ are the "foundation stops," and an organ needs a foundation of tone quite as firm as that for a building. The diapasons, particularly the open, both in pedal and manuals; the bourdon in the pedal and sometimes in the manuals, and the tibias are foundation stops. These must be of ample scale or diameter in proportion to height and must be of good materials of heavy weights in order to give the necessary solidity and richness of tone. In wooden pipes white pine is used almost altogether; in metal pipes a mixture of tin and lead is used, 25 per cent. of

the former being good practice; if it is richer, say 50 per cent., the result is called "spotted metal," and makes a very beautiful front pipe without any painting or gilding; its tone is very brilliant, and it is generally used in this country only for the slender pipes of the string-tones. Zinc is often used, especially in cheap organs; it does not give as rich a tone, but it stands rough handling better.

The thickness of the metal is of more importance than the species; this and the scale of the pipes is never specified by a maker, and one must judge him by his former works. The scale, or diameter of the pipe, fixes the body or largeness of the tone, as the length does its pitch; it is dependent on the size of the room to be filled, and also on the wind pressure to be used. A cheaper, small-scale pipe may be used by an unscrupulous builder with a high wind-pressure to give the same amount of tone as the large-scale pipe of higher cost, but it is notably lacking in that mellowness and "golden" quality beloved of the poets, that one hears in the famous foreign organs.

(To be continued)

PICTURE FRAMES

The following letter, addressed by Mr. Frederick J. Waugh, a marine painter of reputation, to a brother artist, in which are set down the artist's views as to the proper framing of a picture, is of interest. He advocates, and it would seem with much reason, the restriction in the expanse of gold frames, so common in exhibitions, and the decrease in width of frame in proportion as the size of the canvas increases.

"I am writing to call your attention to the framing of my pictures in the coming exhibition at the Vose galleries on Boylston street. It opens January 2. I am showing 'The Buccaneers' as a centerpiece. The pictures are half of Gloucester and half of marines. With the exception of the frame on 'The Buccaneers,' all my frames are toned dark and parti-colored, and the color is let in with the gold. As I told Mr. Vose in a letter, I am waging a war against gold and width in framing. I have been more than ever overwhelmed with the preponderance of gold in public exhibitions as a rule in our country. I hear that the narrow frame is coming into vogue abroad more rapidly than here. I have spoken to many artists on the subject, and there are very few exceptions to the general wish for dark, unobtrusive framing. I add my claim to others, who think with me, that we want our pictures to be seen to the best advantage. A naturalistic picture, if it is to be convincing, must be seen through a dark window-like opening, which in no way catches the eye before the picture. I am, therefore, opposed to these gilders' exhibitions, and refuse to play second fiddle to the gilder. There is only one sort of picture which will bear a bright gold frame—the very light colored picture. Even here I had rather see a darkish frame, and always narrow. The larger the picture, the narrower the frame, is the rule. With best New Year's greetings, I am very sincerely yours,

FREDERICK J. WAUGH.

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UNSIGHTLY AND UNSAFE SIGNS

AESTHETIC considerations have inspired many protests, directed against the roof-sign of ugly aspect and insistent character. And, undoubtedly, they have had some effect. Advertisers are learning that to simply attract attention is not sufficient. A roof-sign or any other sign that offends good taste is liable to produce quite the opposite effect from the one desired by the advertiser. The change is taking place much more slowly than could be desired, it is true, but that any progress is being made in a direction from which so many discouragements have come is gratifying in the extreme. But, while it is realized that an appreciation of form, color and composition, sufficient to insure a complete abatement of the inartistic sign nuisance can hardly be expected within a measurable period of time, it is not unreasonable to demand that signs of every character attached to building walls or roofs be made safe and secure at once. Reports of the recent gale that swept the Atlantic Coast States are accompanied by the usual record of fatal accidents due to falling signs. It is not apparent why the support and attachment of signs should not be subject to the same examination by duly appointed examiners and inspectors as is required in connection with other structures erected within city or town limits. Statistics seem to show that present methods of control and regulation of sign construction throughout the country are sadly deficient. More rigid inspection is demanded as a measure of public safety.

HIGH BUILDINGS

IT appears doubtful whether there has ever been a time in the world's history when the march of events was more rapid than it is in the present day and generation. Objects that were the wonder and perhaps admiration of interested millions in all quarters of the globe but yesterday are to-day forgotten in the contemplation of still greater achievements. This is par-

ticularly true in the building world. Structures that were considered marvels of engineering skill, if not models of architectural composition, only a few years since are now seldom more than mentioned in a list with scores of others. The point is well illustrated by the record of notable buildings in New York. Beginning a decade or more ago, one great building after another was proclaimed the largest and tallest in the world, until the Singer Tower was conceived and built. That seemed to mark the limit of height to which a commercial structure might with safety, and possibly with profit, be carried, but almost before this daring undertaking had been successfully accomplished the plans for the Metropolitan Tower were announced. Again the question of ultimate height was asked, and many pointed to the Metropolitan Tower for answer. Now, after each of these mammoth campaniles has enjoyed but a brief day of fame and prominence, we are told to prepare for still greater works to follow. The new Woolworth Building, to cover the entire block front on Broadway between Barclay Street and Park Place, is said to be designed to reach with fifty-five stories a height of 750 feet above the pavement. Mr. Cass Gilbert, who has had unusual success in the planning and construction of this ultra-American type, has been retained as architect of the Woolworth Building. The development of plans for this greatest of modern commercial structures will be watched with interest by architects everywhere, and the world at large will doubtless continue to question the wisdom, safety and moral right of an owner's undertaking to build to such unheard-of heights.

ARCHITECTURE AT THE NATIONAL ACADEMY EXHIBITION

MAKING due allowances for that license which has been claimed by the artist and always conceded to him, we feel that there is a point beyond which inaccuracies of line and form may not be indulged in, even by the artist, without doing violence to truth, that must inevitably produce the same harmful results that would follow the dissemination of misinformation through another channel. This observation is prompted by the contemplation of certain canvases hung in the Academy and other recent exhibitions of pictures. While the artist naturally adapts his line and drawing to what he considers the requirements of good composition he not infrequently distorts them to such an extent as to present examples of very reprehensible architecture.

In a recently hung picture that was much admired for its beautiful coloring and rare atmospheric qualities a Colonial house was the principal motive. As this appeared in the picture the pediment rested directly on the caps of the columns without any intervening entablature whatever, and the capitals were so purely imaginary in their drawing as to present a truly wonderful appearance to the eye of an architect.

When comment was made upon this feature to an artist who visited the exhibition he was indignant at what he characterized as an ultra-critical attitude.

The picture referred to was undoubtedly based on studio composition and not painted directly from nature. This, then, would lead to the contention that if the artist

is to introduce architectural motives into his canvases and attempt to paint them from memory he should as carefully study them as he does the various phases of nature which he is constantly sketching in order to train his eye and memory. Certainly no artistic qualities would be sacrificed in portraying a building with

some fidelity to the architectural style in which it was built, and if a picture serves an educational purpose, as well as one of adornment, it seems important that accuracy of line and proportion should receive consideration as well as other qualities sometimes more highly regarded by the artist.

FORTY-FOURTH ANNUAL CONVENTION, A.I.A.

REPORT OF COMMITTEE ON COMPETITIONS

The standing Committee on Competitions offers the following report on the Forty-fourth Annual Convention of the American Institute of Architects:

The Institute in its canons of ethics declares that it is unprofessional conduct for any member to take part in any competition, the terms of which are not in harmony with the principles approved by the Institute. In consonance with the canon and as a means of applying it in practice, the Institute at its Forty-third Annual Convention resolved that it should be held unprofessional for any member to take part in any competition, the program of which had not received the formal approval of the Institute. It, therefore, became necessary for the Board of Directors accurately to state the Institute's principles. Owing to the frequent discussions which had taken place at conventions, and in view of the several resolutions adopted by the Institute and the substantial agreement among members as to the provisions essential for the proper conduct of a competition, the difficulty of formulating these principles was less than had been anticipated. The statement of them took the form of a circular of advice relative to the conduct of competitions and a code stating the provisions regarded by the Institute as essential to every program. This document was ready by the end of March and the standing Committee on Competitions and a subcommittee in and for the territory of each Chapter were charged with the duty of giving the approval of the Institute to programs in consonance with its provisions.

As this system has now been in operation nine months it may be well for this committee to briefly summarize the results as seen by it. The fact that a standard has been set up has proven of the greatest value in helping members to resist the temptation of taking part in competitions. The circular and code have been invaluable in strengthening the hands of professional advisers. Owners have learned for the first time that the idea of equitable agreements with competitors is not a mere form of words, but that it must be given legal force if they wish members of the Institute to compete. The general tone of competition has been raised and their number diminished. Many cases have come to the attention of this committee in which programs which otherwise would have contained highly inequitable provisions have been and are being brought into harmony with the principles of the Institute. In other cases when it became clear to owners that, without legally binding themselves to treat the competitors and winners with fairness, they could not secure designs from members, they have abandoned the idea of a competition and have followed the basic principle of the circular of advice by directly selecting and appointing an architect. It is highly gratifying to know that not only have members stood loyally by the Institute in its efforts to improve competitive practice but that architects who are not members of the Institute have in several cases refused to compete unless the program was brought up to its standard.

It seems rather surprising that in less than a year a new system should have effected a perceptible improvement in practice. Knowledge of the Institute's effort has been slow to reach architects generally. Many members have still a rather hazy idea of the contents of the circular and code and owners generally cannot be expected to know of its existence. It is, therefore, reasonably to be expected that with a wider knowledge of the Institute's attitude and with increasing respect for its authority the next year will show an advance

still greater than the year just passed. The Institute is winning the battle for decent competition not by exhorting members to an ideal standard of conduct, but by laying down a few just and reasonable principles to which the owner must conform if he wishes to have the ablest architects as competitors.

Turning from these general considerations to the circular of advice and code, it is gratifying to find that the board has been willing to modify that document as frequently as experience has pointed the way. In June the board added a definition of a competition and made a few other changes. At the board meeting in October the code was referred to this committee and the Committee on Practice for a comprehensive revision, which was to be submitted to the board. At the January meeting of the board this report was carefully considered and with two exceptions was approved. The chief changes were in the arrangement and wording of the document, which was much improved. A new clause relating to the owner's choice of competitors and another relating to the legality of procedure were added and the code was clearly separated from the circular.

The board did not endorse individual approval in place of the approval of the committee, nor exceptions to the schedule of charges, on the ground that both were liable seriously to weaken the force of the code, but it did, however, approve of excepting certain cases from the operation of the code.

When the document was written the board felt that as the Tarsney act had been passed largely through the efforts of the Institute and as the Treasury Department had conducted its competitions under that act with fairness and ability it was well to exempt such competitions from the code. It is highly gratifying to know that in the recent competition for three departmental buildings the propriety of the Institute's new rate has been recognized by the Government; but in other respects it was far below the standard set by the Institute and this owing to its disregard of the very provisions the Institute deems essential.

The Institute requires a professional adviser. In this case such an adviser was not in charge. Probably it was due largely to lay control that so large a number were invited, and that the jury should have been appointed so late, and without an opportunity to study the program in advance.

In consequence of the great number invited, the cost to the profession was quite out of proportion to the result obtained and it is doubtful whether the Government received as good material to choose from as would have resulted from a smaller list and a better conducted competition. The Institute should, in the judgment of your committee, use its influence to improve the conditions of competitions held by the Government under the Tarsney Act.

Returning to the general subject of the Institute's present attitude toward competitions, it is interesting to note that the joint committee above named having made a most exhaustive examination of the whole subject and having carefully considered the code and all the objections to it of which it could learn reported as follows:

"The committee was of the opinion that the action of the last convention has been of the highest value to the profession; that the circular of advice has greatly diffused a knowledge of the proper way of holding competitions and that the mandatory character of the code has in a few months brought about such an improvement in the conduct of its members as no academic

discussion or statement of principles could have brought about in years. The committee was unanimous that the Institute's attitude and the code itself were sound and right and that the only changes needed were of procedure and detail.

"As there had come from several quarters objection to the mandatory features of the code and expressions of a desire that the code should be declared to be purely advisory, the committee, after discussion, reached the conclusion that while it might be possible ultimately to give such a character to the code it was premature to attempt, for the present, to effect any considerable improvement in the conduct of competitions by a mere declaration of principles. In other words, the Institute should stand not merely for good intentions, but as it does, for good intentions carried into practice."



1910-1911

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JUDGMENT OF JANUARY 24th, 1911

Conducted by the Committee on Education.

The Jury of Award have made the following awards which will be supplemented by those made by the local committees.

CLASS "B" II ANALYTIQUE (Order Problem).

"THE PORTAL OF A FORTRESS"

The Committee on Education received 289 Esquisses (Preliminary Sketches) and 147 Analytiques (Final Drawings).

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Price.....	Mention	Washington Univ	St. Louis
W. Bentler.....		"	"
Blake.....	HC	"	"
Not signed.....		"	"
J. Rainey.....		"	"
Fitch.....		"	"
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A. Nucciarone.....		Nathan Meyers.....	Newark
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J. P. McDonnell.....		Wyncoop.....	"
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H. S. Race.....		"	"
J. L. Venn.....		Maxwell.....	Montreal, Can.
J. G. Brown.....		Tulane University.....	New Orleans
A. C. Reed.....		"	"
J. W. Hopper.....		"	"
S. Rosenthal.....		"	"
T. Perrier.....		"	"
S. Van Os.....		"	"
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R. S. Howard.....		"	"
R. R. Molyneux.....		"	"
H. N. Algire.....		"	"
J. A. Montgomery.....		"	"
V. W. Upham.....		"	"

Author	Award	Atelier	City
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T. B. Pfeiffer.....	"	"	"
A. E. Weber.....	"	"	"
D. S. Kennedy.....	"	"	"
F. F. J. Kleebold.....	"	"	"
H. W. Redlein.....	"	"	"
W. S. Somerville.....	"	"	"
N. H. Behrens.....	"	"	"
L. Licht.....	Men. Placed	Licht.....	"
J. F. Mahon.....	"	"	"
R. F. Warren.....	Mention.....	"	"
E. H. Yeigh.....	Men. Placed.	"	"
H. Dillon.....	Mention	Barber.....	"
E. J. Stanley.....	"	"	"
E. A. Acher.....	"	"	"
H. L. Boyd.....	"	"	"
P. F. Getz.....	"	Univ. of Penn.....	Philadelphia.
J. A. Weber.....	"	Wash. Arch. Club.....	Washington, D. C.
H. J. Seelye.....	"	Schmitt.....	Oklahoma City
F. W. Lacey.....	"	Kast.....	Harrisburg, Pa.
F. G. Fahnestock, Jr.	"	"	"
T. S. McLaughlin, Jr.	"	R. I. Sch. of Design.....	Providence
E. B. Maroney.....	"	"	"
J. Leftfield.....	"	Masqueray.....	St. Paul
F. Slifer.....	Men. Placed.	"	"
W. Stevens.....	Mention.....	"T" Square Club.....	Philadelphia
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C. G. Bearinger.....	"	Carnegie Tech.....	Pittsburg
B. Broude.....	"	"	"
H. H. Brown.....	"	"	"
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E. L. Challiner.....	"	"	"
E. H. Gilg.....	"	"	"
A. R. Jefferson.....	"	"	"
P. W. Bowman.....	"	"	"
L. Fentnor.....	"	"	"
I. Feiner.....	"	"	"
E. Nelson.....	"	"	"
D. Truscott.....	"	"	"
W. Francis.....	"	"	"
W. Maginnis.....	"	"	"
J. E. Brent.....	"	"	"
C. C. Gerlach, Jr.....	"	"	"
F. D. Williams.....	"	"	"
J. Carroll.....	"	"	"
C. A. Fenner.....	"	"	"
E. Scheldt.....	"	"	"
J. E. Pike.....	"	"	"
S. W. Gordon.....	"	"	"
J. C. Handley, Jr.....	"	"	"
J. Marziller.....	"	"	"
H. Logemann.....	"	"	"
A. Chananie.....	"	"	"
N. J. Chambers.....	"	"	"
C. W. Ladd.....	"	"	"
H. B. Purdy.....	"	"	"
G. Vrooman.....	"	"	"
L. Ross.....	"	"	"
R. O. Dorwin.....	"	"	"
G. H. White.....	"	"	"
W. L. Hillier.....	"	"	"
H. W. Fox.....	"	"	"
A. K. Murawsky.....	"	"	"
R. K. Galbraith.....	"	"	"
G. L. Hoyme.....	"	"	"
R. G. Moore.....	"	"	"
M. Williams.....	"	"	"
C. E. Hudson.....	"	"	"
C. W. Smith.....	"	"	"
R. H. Peters.....	"	"	"
C. M. Brown.....	"	"	"
A. D. Gibbs.....	"	"	"
J. H. Bischof.....	"	"	"
C. E. Peterson.....	"	"	"
F. N. Roberts.....	"	"	"
W. DeLorey.....	"	"	"
W. R. Faught.....	"	"	"
		Mil. Drftsn.'s Club.....	Milwaukee
		No Atelier.....	New York
		Chic. Archtl. Club.....	Chicago, Ill.
		Ware.....	New York
		Hornboste.....	"
		Cleve. Archtl. Club.....	Cleveland
		Bibb.....	Washington, D.C.
		"	"
		Hudson & Kidd.....	Buffalo
		Armour Inst. of Tech.....	Chicago
		"	"
		Boston Archtl. Club.....	Boston
		"	"
		Bragdon.....	Rochester

The Local Committee of San Francisco received 21 Class "B" II Analytiques and made the following awards.

Author	Award	Atelier	City
A. Hewetson.....	"	Brown.....	San Francisco
H. E. Burnett.....	"	"	"
R. Monson.....	"	"	"
C. Warnecke.....	"	"	"
H. Schroeder.....	"	"	"
T. Bendell.....	"	Kelham.....	"
Horstman.....	"	"	"
M. Morrison.....	"	"	"
U. C. Jorgensen.....	"	Seattle Archtl. Club.....	Seattle, Wash.
P. Boulanger.....	"	"	"
E. W. Ternstrom.....	"	"	"
B. Brooke.....	"	Portland Archtl. Club.....	Portland, Ore.
H. P. Bergen.....	"	"	"
A. Fleet.....	"	Nichols.....	Vancouver, Can.

JUDGMENT OF JANUARY 24th, 1911

Conducted by the Committee on Education

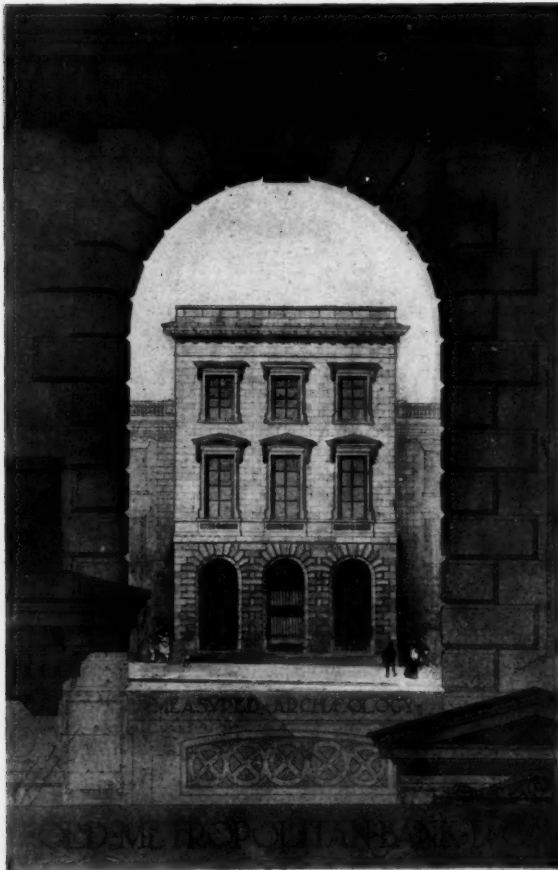
The Jury of Award have made the following awards which will be supplemented by those made by the local committees.

CLASS "B" II PROJET (A Problem in Design)

"AN ART MUSEUM"

The Committee on Education received 207 Esquisses (Preliminary Sketches) and 73 Projets rendus (Final Drawings) for exhibition and judgment.

Author	Award	Atelier	City
P. Umbach.....	Mention.	Washington Univ.....	St. Louis
C. Drury.....	"	"	"
Johnston.....	"	"	"



CLASS "A" AND "B" ARCHÆOLOGY. I. MEASURED DRAWING
JOHN LEHTI, MEDAL, WASHINGTON ARCHITECTURAL CLUB

A. Conzelman.....	Mention	Washington Univ.....	St. Louis
P. Lamm.....	"	Wyncoop.....	New York
J. R. Smith.....	"	Maxwell.....	Montreal, Can.
C. W. Bein.....	"	Tulane University.....	New Orleans, La.
G. Pratt.....	"	Syracuse Univ.....	Syracuse
G. L. Van Auker...	"	"	"
C. G. Phelps.....	"	"	"
C. Menz.....	"	Prevot.....	New York
H. Beshgetoorian...	"	"	"
A. C. Frank.....	"	Licht.....	"
C. H. North.....	First Men.	Univ. of Penn.....	Philadelphia
O. H. Miller.....	"	Wash. Archtl. Club...	Washington, D. C.
J. Lehti.....	"	"	"
S. J. Berman.....	HC	"	"

Author	Award	Atelier	City
B. F. Olson.....	Mention	R. I. Sch. of Design...	Providence
C. L. Palmer.....	"	"T" Square Club.....	Philadelphia
J. H. Barber.....	"	Carnegie Tech.....	Pittsburg.
W. H. Crosby.....	"	"	"
F. C. Disque.....	First Men.	"	"
O. B. Einstein.....	Mention	"	"
W. C. Feick.....	"	"	"
R. K. Fleming.....	"	"	"
H. C. Franks.....	"	"	"
W. H. Hudson.....	"	"	"
M. Jones.....	"	"	"
W. T. Jones.....	First Men.	"	"
M. G. Kingsley.....	Mention	"	"
L. H. Persley.....	"	"	"
C. O. Rieger.....	"	"	"
D. W. Wait.....	"	"	"
B. Moscovitz.....	"	Bosworth.....	New York.
B. Braustein.....	First Men.	"	"
N. L. Burk.....	Mention	Drexel Institute.....	Philadelphia.
E. L. Ergood.....	HC	"	"
W. W. Matthews...	Mention	"	"
E. M. Van Voorhees	HC	"	"
L. Hill.....	"	"	"
H. O. Zeigler.....	"	"	"
A. F. Fry.....	Mention	"	"
J. H. Harvey.....	HC	"	"
L. Godfrey.....	Mention	No Atelier.....	New York.
E. H. Kleeman.....	"	Ware.....	"
C. N. Conway.....	"	Hornbostel.....	"
L. Justement.....	"	Bibb.....	Washington, D. C.
J. N. Neilsen.....	"	"	"

The Local Committee of San Francisco received 5 Projets rendus and made the following awards.

Author	Award	Atelier	City
E. L. Frick.....	Mention	Kelham, S.F.A.C.....	San Francisco.

TOTAL JUDGMENT OF 74 PROJETS

NOTIFICATION OF JUDGMENT
OF JANUARY 3rd, 1911 (Continued)

Supplementary to the notification in THE AMERICAN ARCHITECT of January 11th.

ARCHÆOLOGY I PROJET
"A GARDEN TEMPLE TO FLORA"

The Local Committee of San Francisco received 8 Projets rendus and made the following awards.

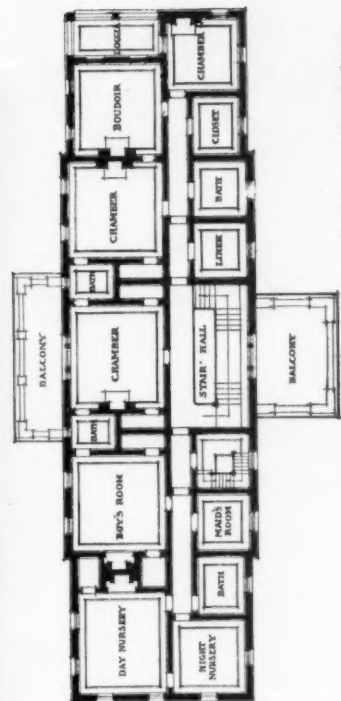
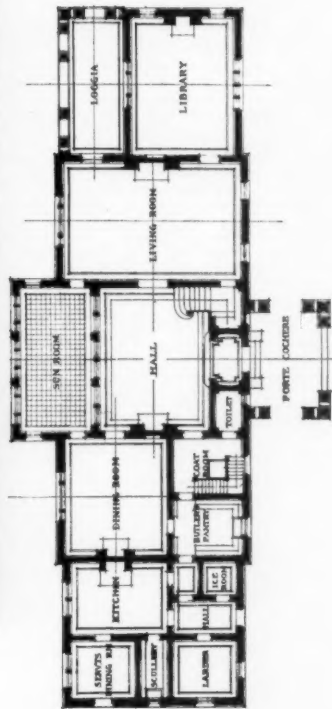
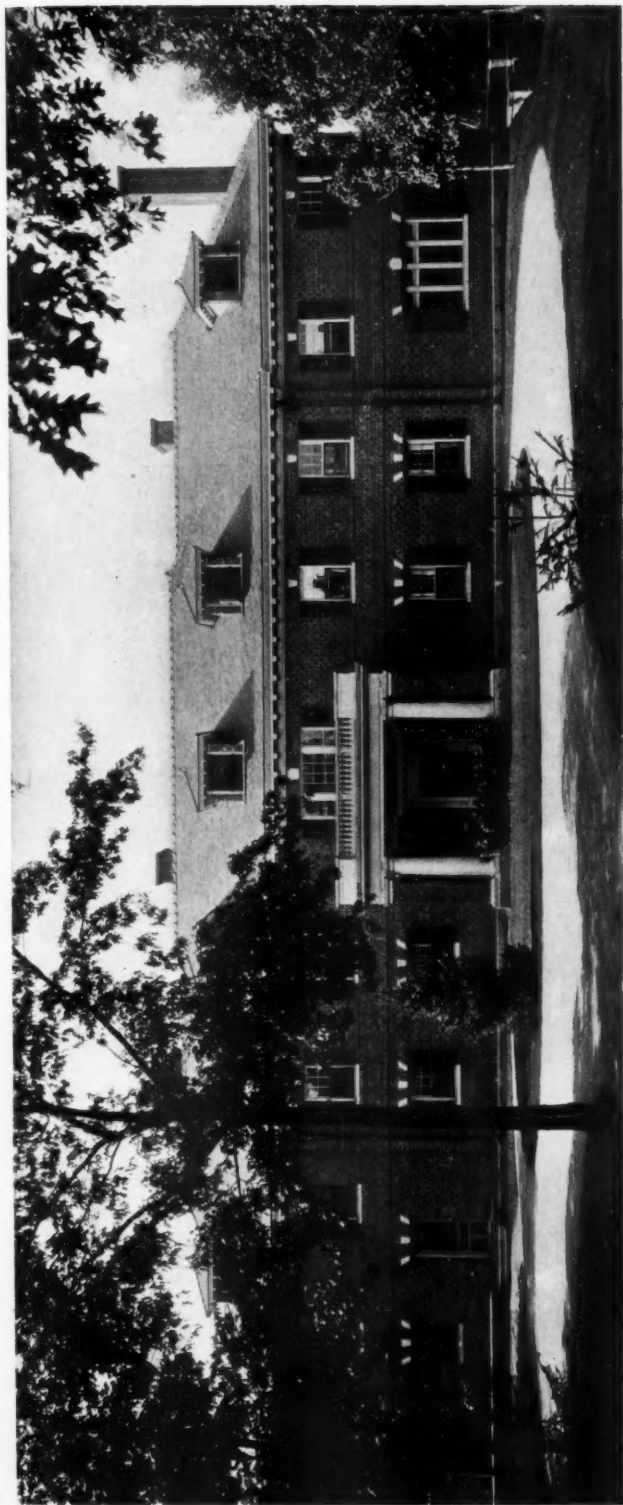
Author	Award	Atelier	City
H. Schroeder.....	Mention	Brown, S.F.A.C.....	San Francisco
T. Bendell.....	"	"	"
J. Gould.....	"	"	"
E. Flanders.....	"	Kelham	"
C. I. Harrison.....	Medal	Brown	"

Mr. Harrison's drawings was sent to New York for supplementary judgment, for higher values, with the result that the awards were changed to medal by the Jury on January 24th, 1911.

THE MEASURED DRAWING OF THE MONTGOMERY
MONUMENT

We publish this week a measured drawing of the monument erected to the memory of Major-General Richard Montgomery and placed on the east front of St. Paul's Church, Broadway, New York City.

As set forth on the tablet, this monument was erected by Congress, the 25th of January, 1776. The monument was designed and sculptured by J. J. Caffieri in the year 1777. It is interesting to note that there appeared in an issue of the Brooklyn Eagle during the year 1778 a letter from Benjamin Franklin, then in Paris, stating that this monument had been shipped. It is therefore probable that the monument was erected during that or the next year. As far as we know, no measured drawing or photograph of this interesting historical monument has ever been published before and it is through the kindness of the Trustees of the Church that permission was obtained to make this measured drawing.

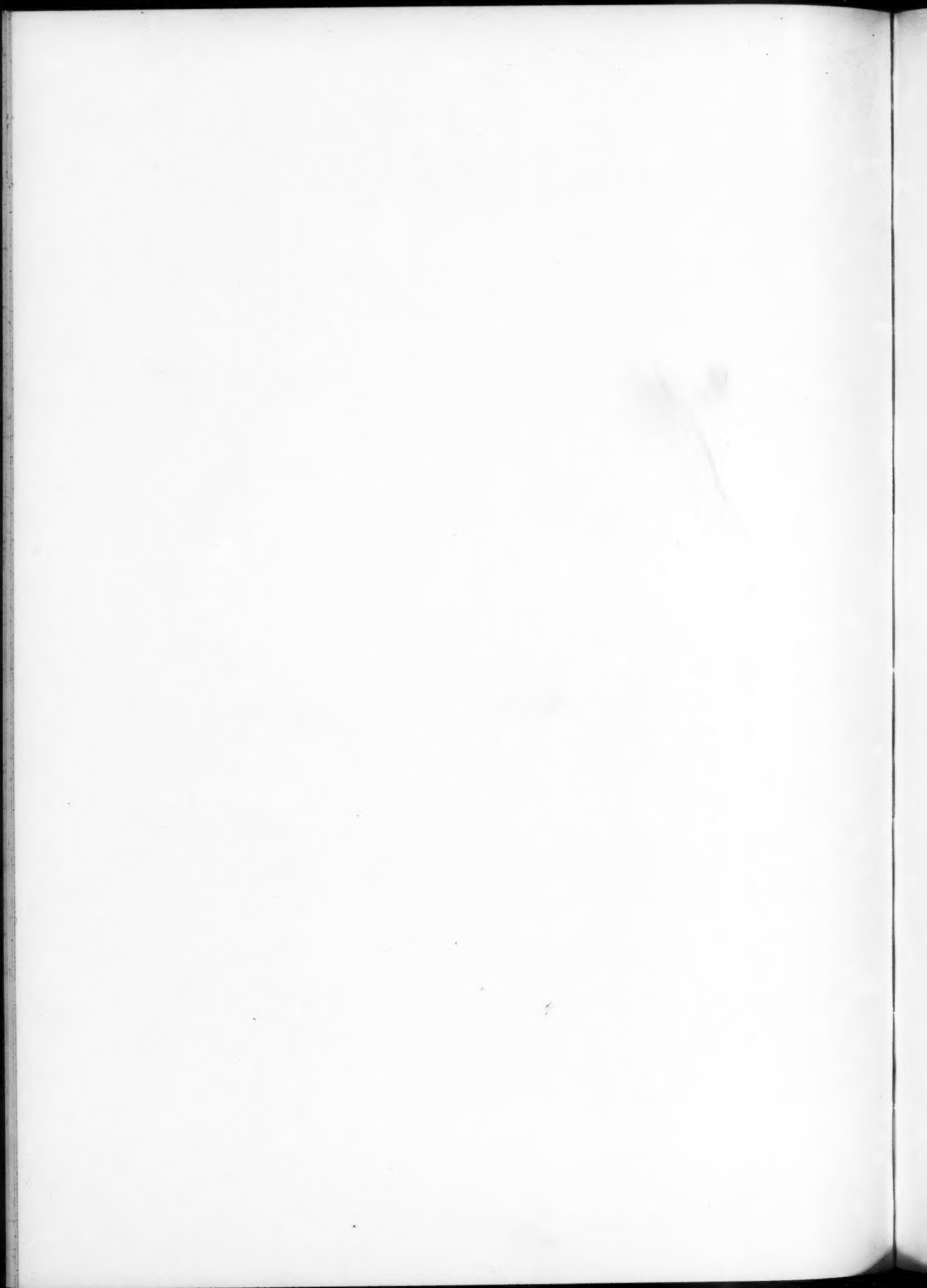


Exterior materials:
Tapestry brick in deep
shades. Limestone trim-
mings. Roof, moss-green
dull-glaze. Tile in flat
single shapes. Interior:
Floors, walls, partitions,
stairs, ceilings, etc., of
terra cotta and steel.

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FIREPROOF BRICK AND LIMESTONE RESIDENCE OF CHARLES L. HARDING, ESQ., DEDHAM, MASS.

JAMES PURDON, Architect





Dining room: Walls and finish, including mantel, carved dark Tobasco mahogany. Mahogany furniture. Blue leather panels in walls and seat coverings. Fireplace, black and gold Egyptian marble. Ceiling, ornamental plaster beams, crystal chandeliers.

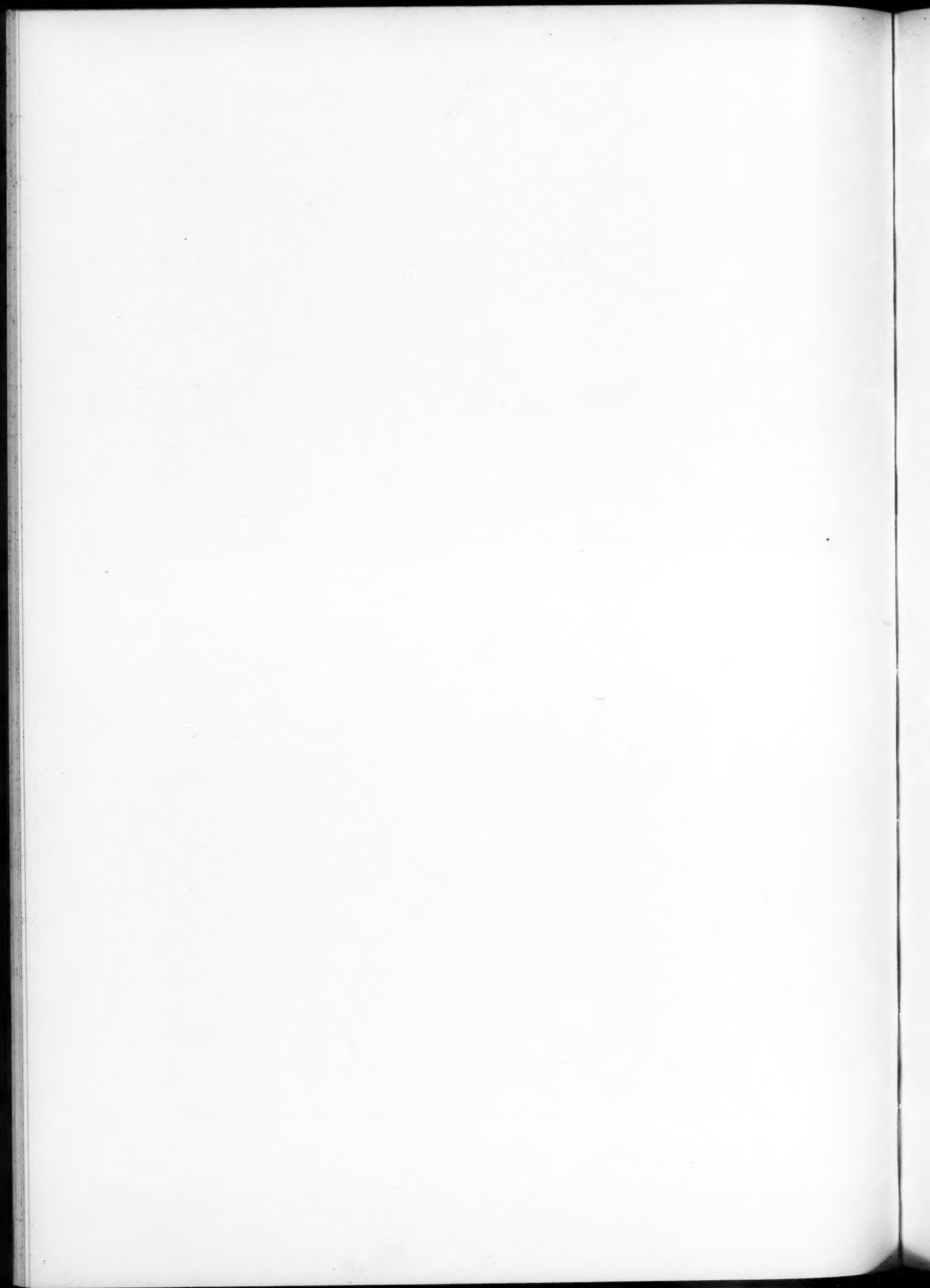


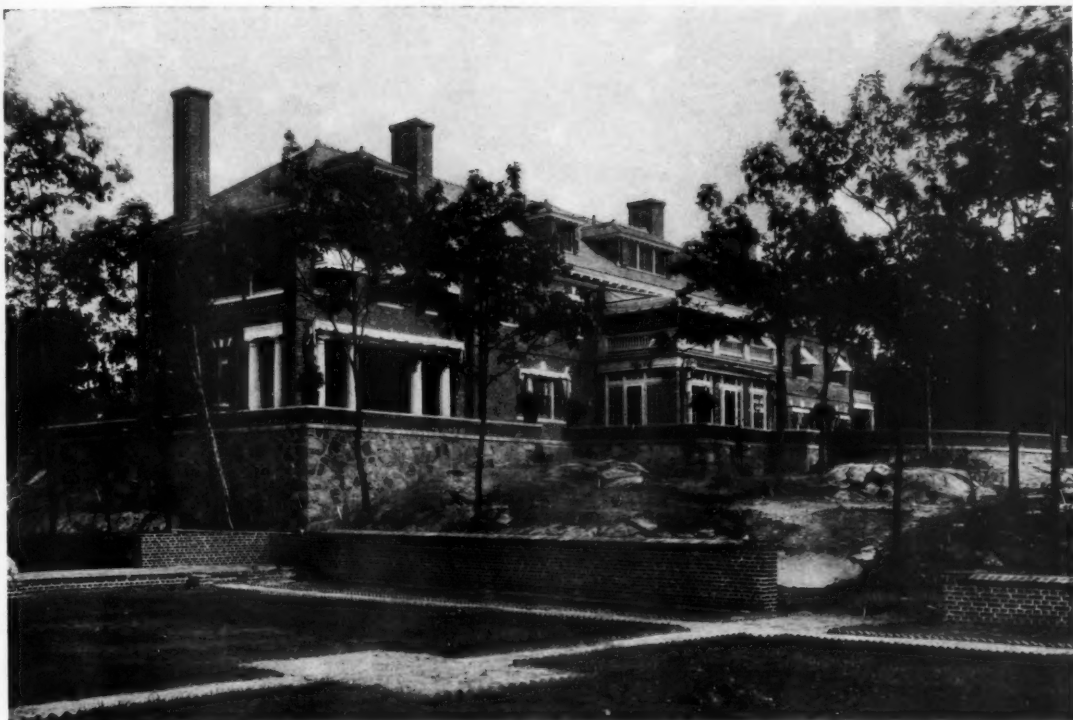
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Entrance hall, looking toward dining room, showing sunroom on right and front door and stairs on left. Walls, French Caen stone. Doors, Tobasco mahogany. Fireplace faced with tapestry brick. Stairs, Caen stone finish; wrought bronze finish balustrade; mahogany hand rail.

FIREPROOF BRICK AND LIMESTONE RESIDENCE OF CHARLES L. HARDING, ESQ., DEDHAM, MASS.

JAMES PURDON, *Architect*





VIEW OF TERRACE FRONT OF HOUSE FROM SUNKEN GARDENS (NOT YET COMPLETED)



VIEW OF TERRACE FRONT FROM LAKE

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FIREPROOF BRICK AND LIMESTONE RESIDENCE OF CHARLES L. HARDING, ESQ., DEDHAM, MASS.
JAMES PURDON, *Architect*





Sunroom, on main axis of entrance hall, looking towards terrace and lake. Walls of tapestry brick. Floors, moss-green dull-glaze tile. Doors of mahogany with leaded plate glass. Fountain of Italian (Carrara) marble.



Library: Walls and ceiling, weathered English oak. Floors, dull blue unglazed tile. Mantel, carved white Indiana limestone.

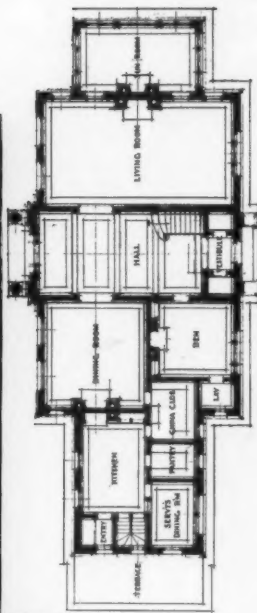
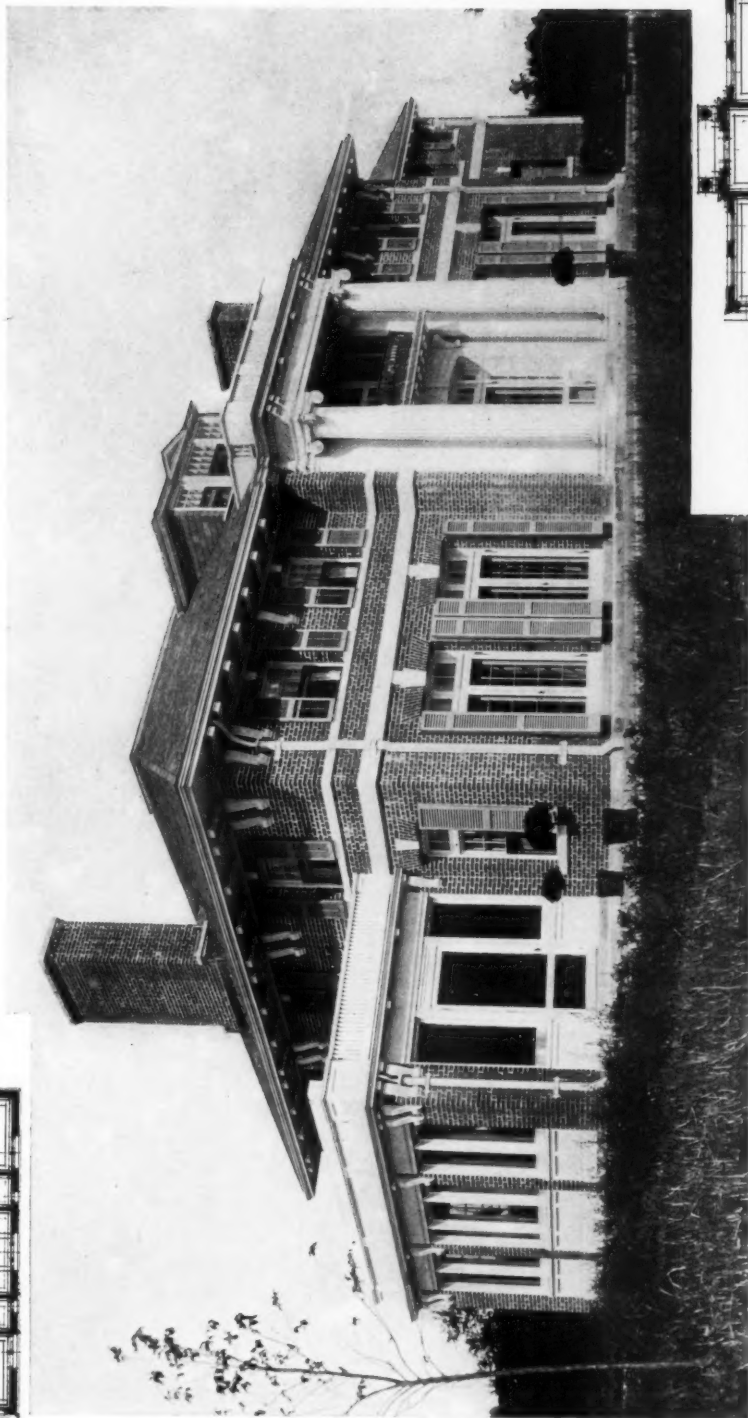
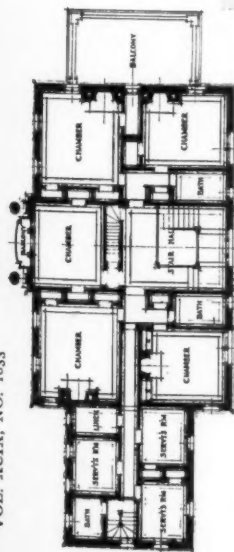
FIREPROOF BRICK AND LIMESTONE RESIDENCE OF CHARLES L. HARDING, ESQ.,
DEDHAM, MASS.

JAMES PURDON, *Architect*

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REINFORCED CONCRETE FIREPROOF RESIDENCE OF JOHN A.
KNOWLES, ESQ., DOVER, MASS.

JAMES PURDON, *Architect*



Walls veneered with dark red water struck brick. Columns, pilasters, keys, belts, sills, etc., white marble

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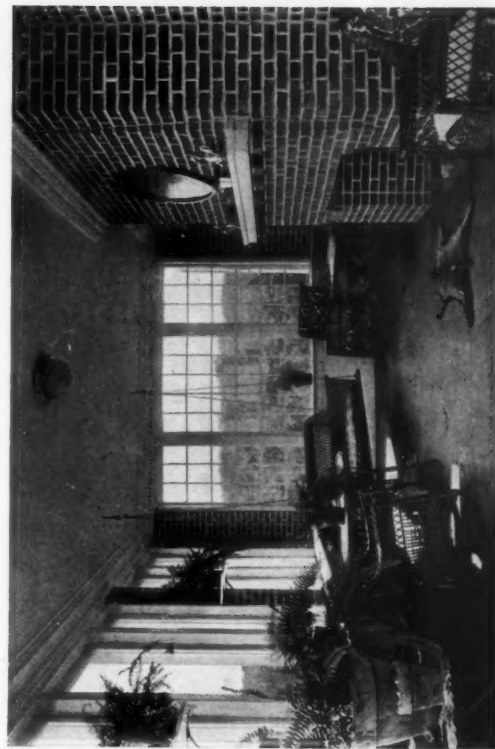
Dining room: Walls, French gray, paneled to ceiling; hangings, dull blue and gray; fireplace tiles, dull blue; furniture, dark mahogany; fixtures, silver.



Den: Walls, dark Florida swamp cypress; light brown plaster above frieze; brightly colored hunting scenes.



Living room: Walls paneled in red ash, frieze above paneling, red and gold leather paper. Hangings, red and gold brocade. Fireproof facing, light Indiana limestone.

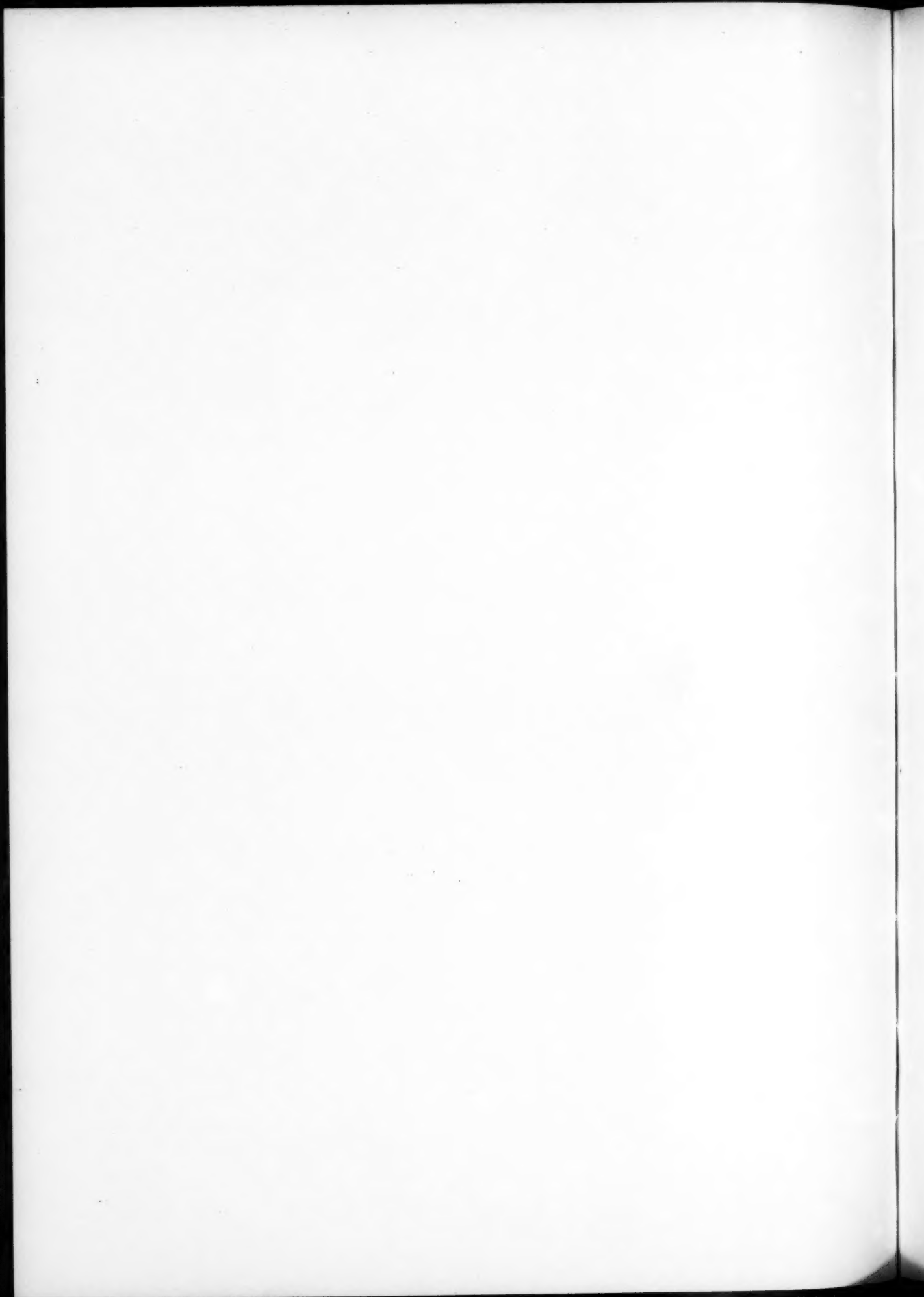


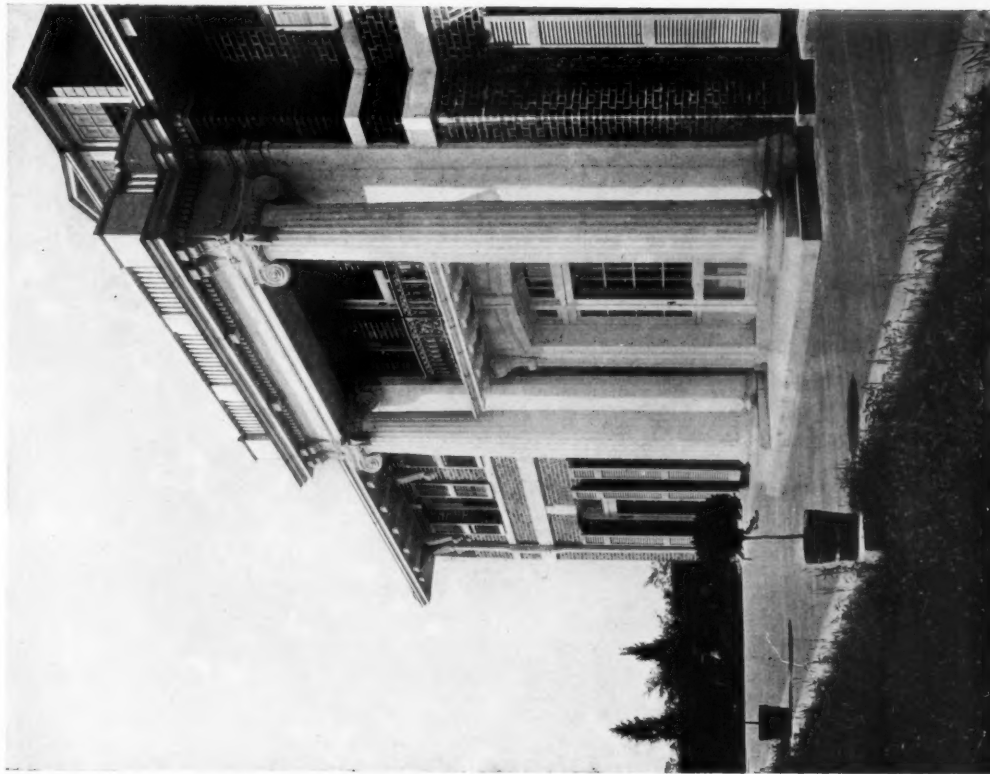
Sunroom: Walls, dark red brick; floor, dull red tile.

REINFORCED CONCRETE FIREPROOF RESIDENCE OF JOHN A. KNOWLES, ESQ., DOVER, MASS.

JAMES PURDON, Architect

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Columns, pilasters, keys, belts, sills, etc., cast white marble. Terrace floor, red granolithic in quarry tile effects.



At left, detail of terrace front; above, view of entrance front.

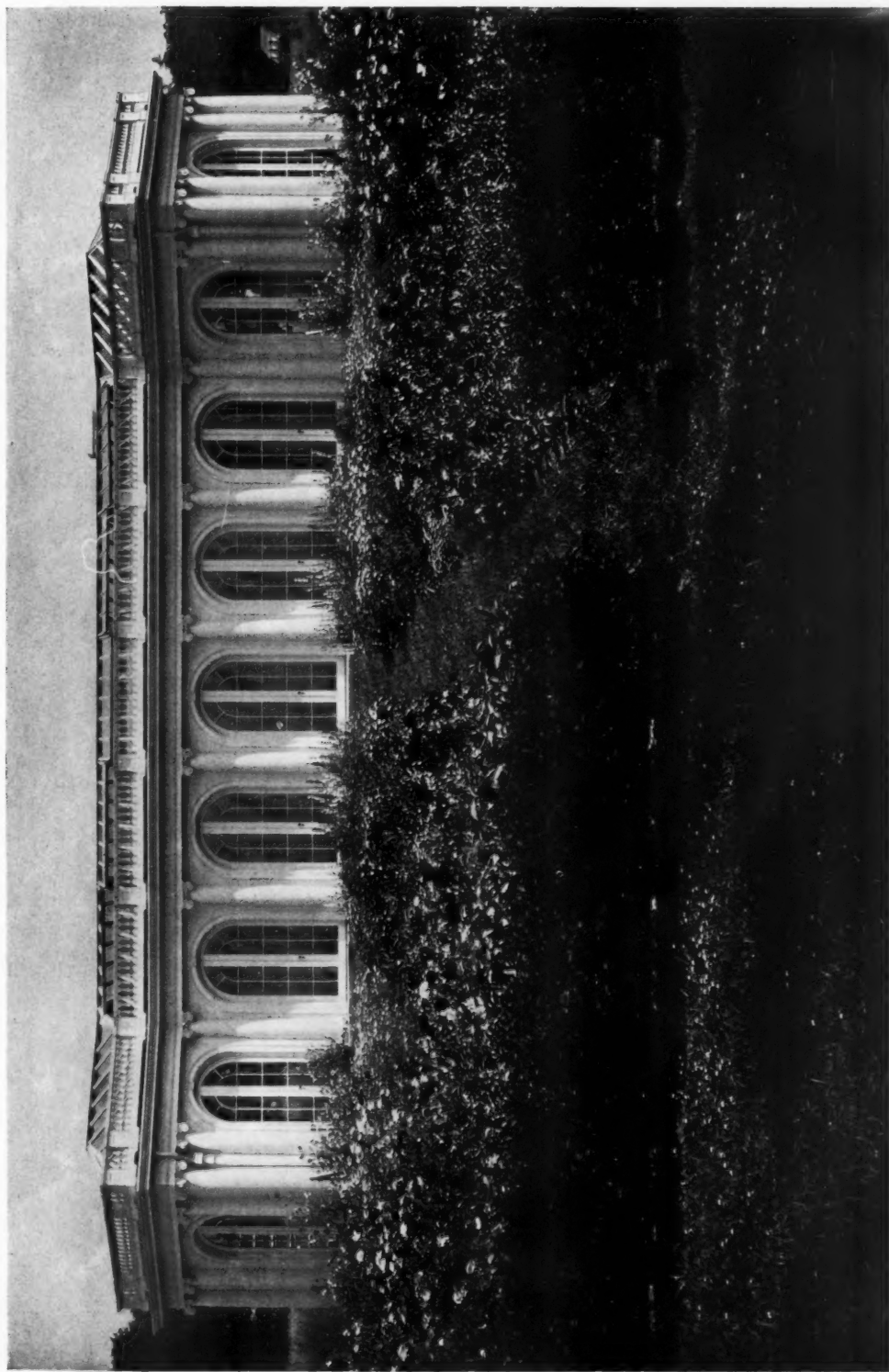
REINFORCED CONCRETE

FIREPROOF RESIDENCE OF JOHN A. KNOWLES, ESQ.,
DOVER, MASS.

JAMES PURDON, *Architect*

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ORANGERY ON ESTATE OF MISS MASON, WALPOLE, NEW HAMPSHIRE

JAMES PURDON, *Architect*

White cement and stucco construction. Glass roof





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F. H. BRENDLE

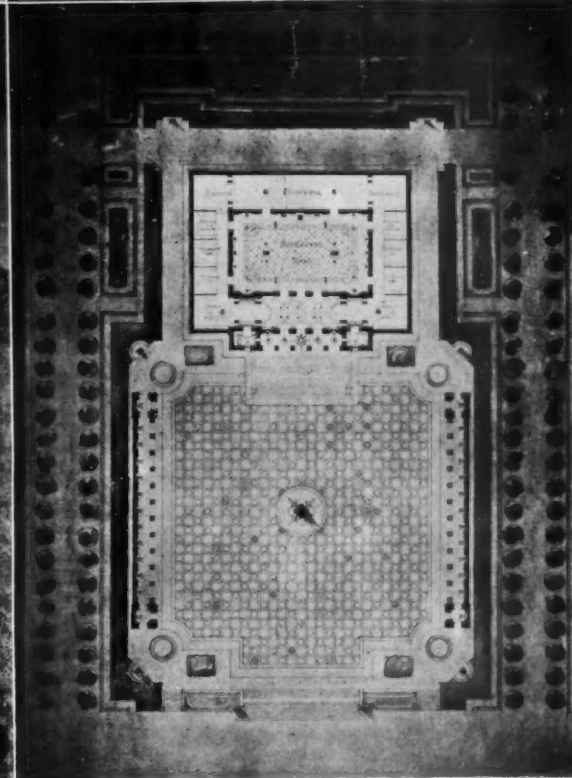
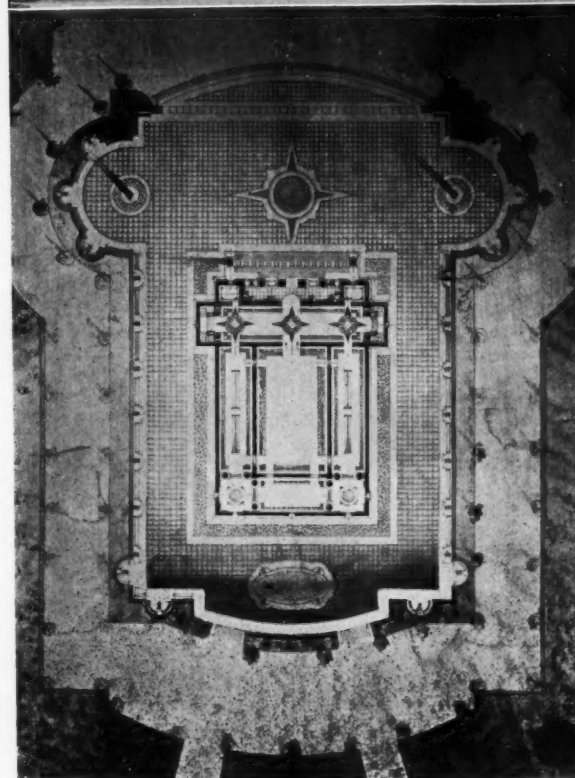
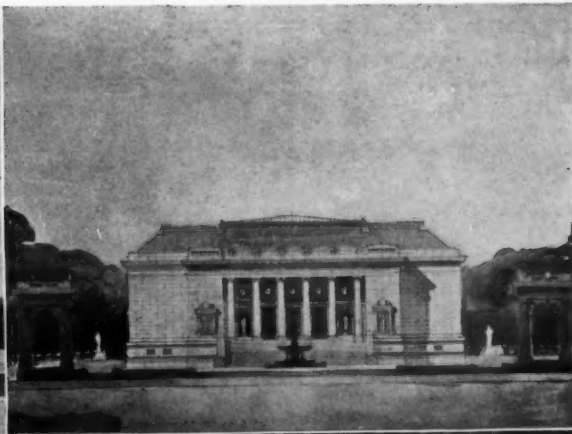
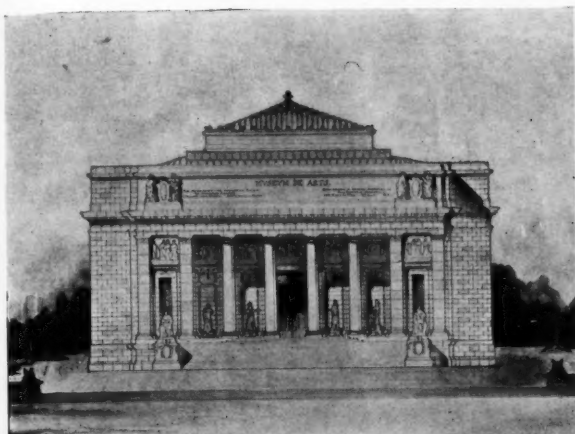
MEDAL

ATELIER BOSWORTH

THE GENERAL MONTGOMERY MONUMENT, ST. PAUL'S CHAPEL, NEW YORK

CLASS "A" AND "B" ARCHÆOLOGY—I MEASURED DRAWINGS
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





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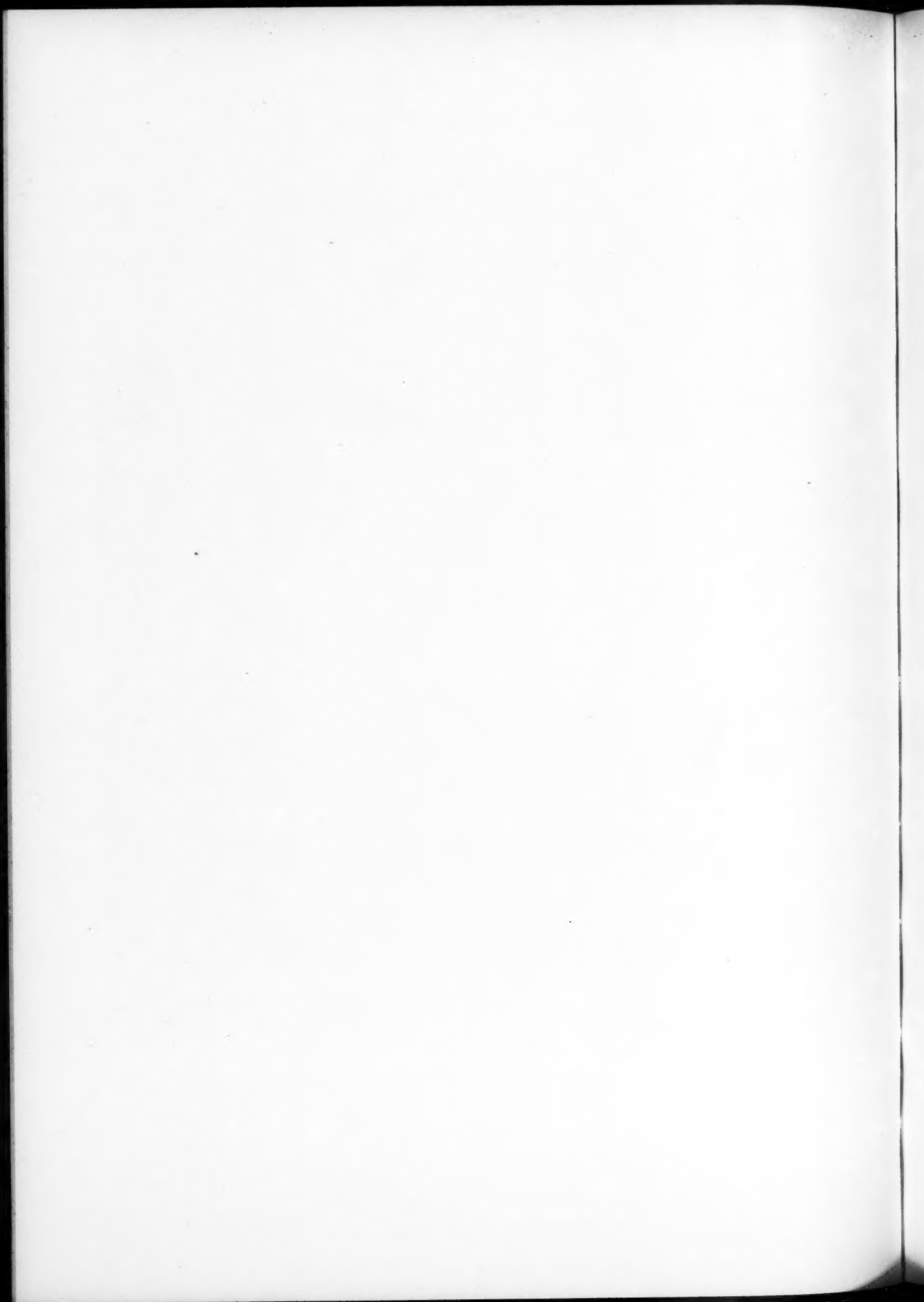
B. BRAUNSTEIN, FIRST MENTION

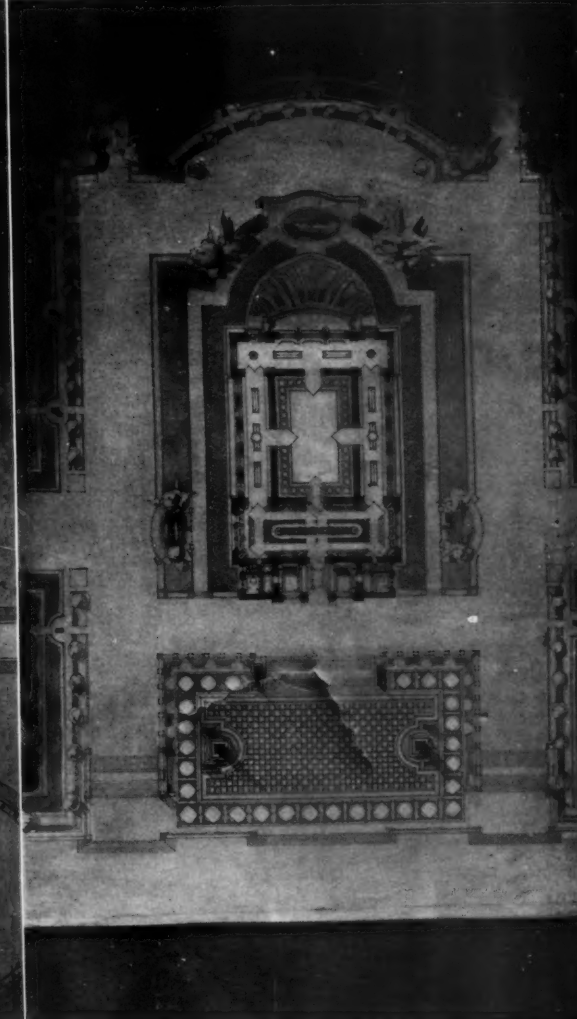
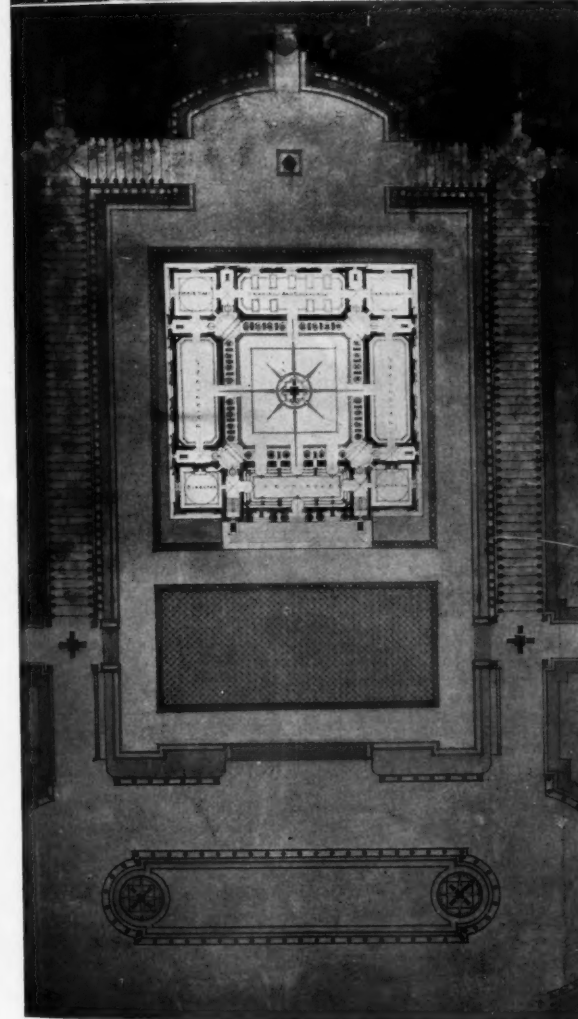
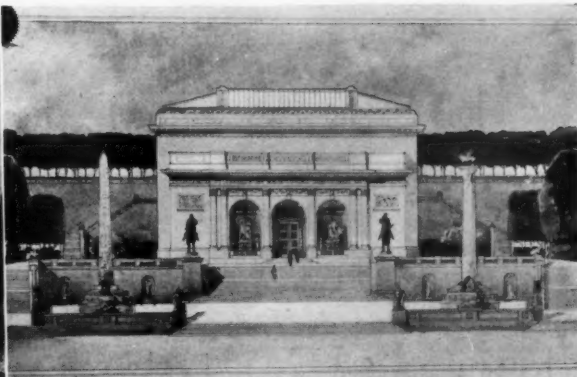
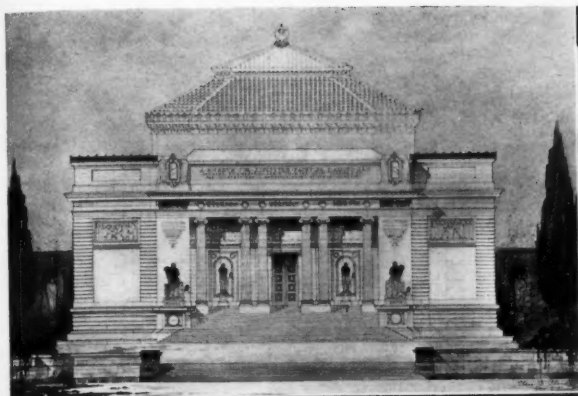
ATELIER BOSWORTH

W. T. JONES, FIRST MENTION

CARNEGIE TECHNICAL SCHOOLS

CLASS "B" II PROJET (PROBLEM IN DESIGN) AN ART MUSEUM
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





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J. LEHTI, FIRST MENTION

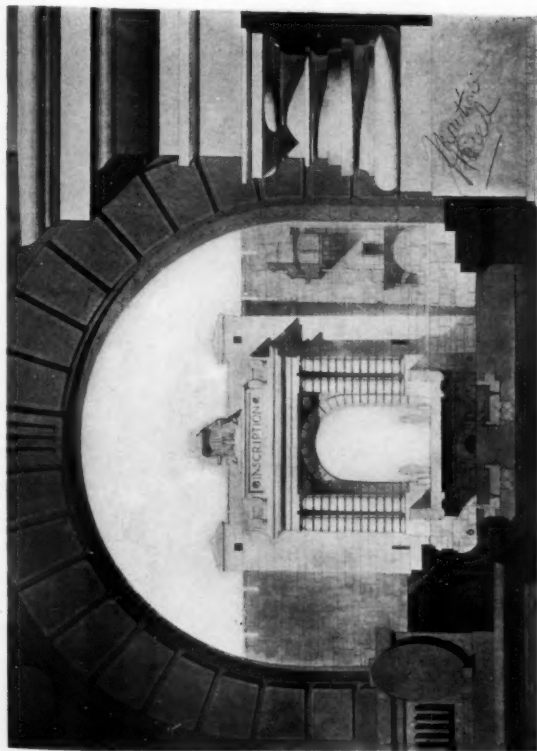
WASHINGTON ARCHITECTURAL CLUB

C. H. NORTH, FIRST MENTION

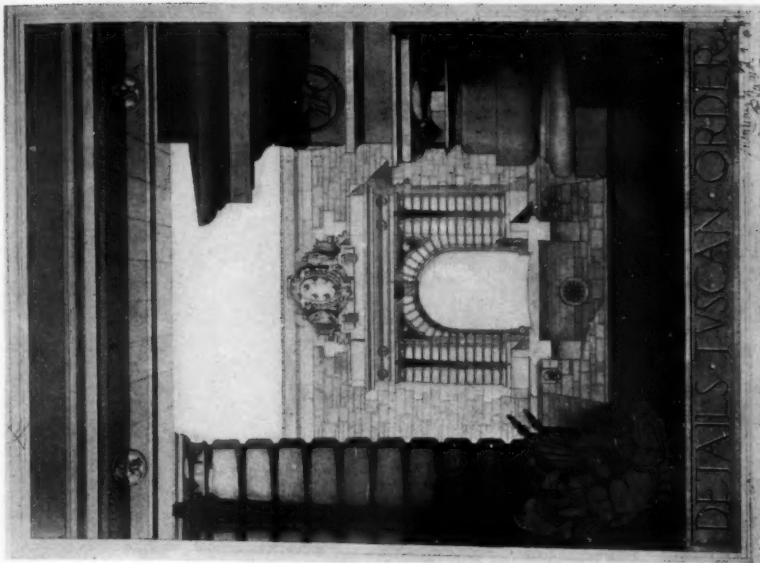
UNIVERSITY OF PENNSYLVANIA

CLASS "B" II PROJET (PROBLEM IN DESIGN) AN ART MUSEUM
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

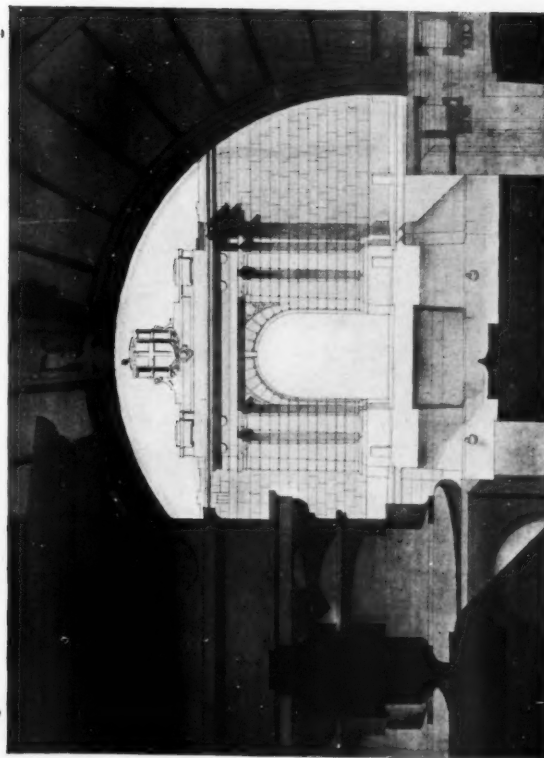




MENTION PLACED
E. H. YEIGH
ATELIER PREVOT



MENTION PLACED
LAWRENCE C. LIGHT
ATELIER PREVOT



MENTION PLACED
J. F. MAHON
ATELIER PREVOT

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CLASS "B" II ANALYTIQUE (ORDER PROBLEM) THE PORTAL OF A FORTRESS
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



FORTY-FOURTH ANNUAL CONVENTION, AMERICAN INSTITUTE OF ARCHITECTS

Summary of Third Day's Session, January 19, 1911

Meeting called to order at 10 o'clock a. m. by President Irving K. Pond.

THE PRESIDENT: The first announcement to be made is concerning the election. The Committee on Credentials will act as tellers.

MR. WHEELLOCK: I will move that the nominations be closed.

Motion seconded and unanimously carried.

First Vice-President Walter Cook took the chair.

MR. POND: The by-laws on nomenclature have been passed down to and including Section 5 of Article I. Section 6 was under discussion, Section 7 having been passed previously. We will now take up the discussion of amendment to Section 6.

MR. WADE: With the consent of my second, the proposed modification has been reframed as presented to you, with the suggestion that Sections 5, 6 and 7 be included all in one section under the title of membership in Chapters, making it read as follows: "No person shall be eligible to membership in the Institute unless he be at the time a member of a Chapter, provided that a Chapter exists in the territory in which he resides." Those four lines are as they have been adopted. Add to that: "Any member in good standing may be elected to membership in more than one Chapter, provided that he shall have representation in the Institute in not more than one Chapter, designated by him and approved by the Board of Directors."

THE VICE-PRESIDENT: In order that this proposition may be in order, we must have the consent of the convention as to this modification, which practically nullifies the adoption of two of these articles, which have already been formally adopted. If there is no objection to considering that that action has been rescinded, we will then consider the motion which has been made by Mr. Wade.

Motion seconded and unanimously carried.

THE VICE-PRESIDENT: Mr. Wade's motion is now in order.

MR. WADE: Section 5, entitled "Membership in Chapters." "No person shall be eligible to membership in the Institute unless he be at the time a member of a Chapter, provided that a Chapter exists in the territory in which he resides. Any member in good standing may be elected to membership in more than one Chapter, provided that he shall have representation in the Institute from not more than one Chapter designated by him and approved by the Board of Directors."

MR. MCGONIGLE: I would move to amend the latter part of Mr. Wade's resolution, so as to make it read as follows: "No member of the Institute shall be an active member of more than one Chapter." He may be a member of as many Chapters as he pleases, but not an active member.

MR. POND: The difficulty of that is that the term "active member" does not occur in the nomenclature of the various Chapters. The constitution and by-laws would have to be remodelled, in order to include that term. I think Mr. Wade's amendment is definite enough as long as a man is not represented in the Institute by a delegate from more than one Chapter.

MR. WHEELLOCK: If our members can become members of various other Chapters, their names naturally would be printed in the list of membership. Now, in the work and experience that I have had on this Credential Committee, I can understand readily what tremendous complications there would be at our conventions to separate all of the various names, and also the confusion that would arise from various Chapters claiming a certain total number of delegates, on account of their membership. There must be some way devised, it seems to me, whereby a member's name will be listed, that is, printed in our records, as a member of only one Chapter.

MR. MOTT: It seems to me that if my name were printed in the San Francisco Chapter followed by "Brooklyn," that that would cover the whole ground. I think that would answer.

MR. WADE: It seems to me that the point is well guarded in the wording. If this amendment is adopted, it is proposed to add to another amendment a sentence, the article headed "Delegates."

MR. ROESCHLAUB: I think this idea of an architect belonging to more than one Chapter is going to do serious harm to those newer Chapters that are struggling to build themselves up. We have one example in the Colorado field of a fellow of a number of years' standing who will not come into the Chapter, and we need him. He is a man that is prominent, and would be of great assistance to the Chapter, but he refuses to come in. I think that it will be very much better to provide that a man cannot be an active member of more than one Chapter. If he is made an honorary member of any other Chapter, that is all right.

THE VICE-PRESIDENT: I understand that Mr. Wade's motion was seconded.

MR. ROESCHLAUB: I second the amendment.

MR. POLK: It appears to me that this whole discussion sprung up from an objection of the New York Chapter to the proposed clause recommended by the Board of Directors, that members of one Chapter are *ipso facto* members of another Chapter, whenever they move. It occurs to me that that was the intent of the committee in framing these proposed amendments to the by-laws. The intent was to enable a member of the Institute to preserve his membership in the Institute when he moved from the locality where his Chapter membership existed. Now, it ought to be taken for granted that he is a member of the Institute always, unless disqualified for sufficient cause. The objection of the New York Chapter against a member who transfers his place of business or residence becoming *ipso facto* a member of the Chapter in his new location is a well-founded objection on the part of the New York delegate, but the intent of the framers of these proposed amendments is very plain in my mind, that it is entitled to preserve any man's membership in the Institute—once a member of the Institute, always a member of the Institute, unless he is disqualified for good cause. And it does not seem to me that any change in this amendment here sufficiently covers the ground.

MR. WADE: I hope the convention will not adopt the amendment to the amendment, for the reason that individual Chapters are allowed the utmost freedom in regard to their membership. They have a right to curb his voting power to any extent that they may choose. They are allowed the freedom of allowing any man who is a member of any other Chapter membership in any other Chapter, with the restriction that a man cannot have representation in the Institute from more than one Chapter.

MR. MCGONIGLE: Speaking to my double's motion and an objection thereto, I think that the adoption of Mr. Baldwin's proposed amendment would in effect create a new class of membership in the Institute called active members. We have no active members, and there is a distinct reference in that to active membership. I think it would tend to confusion.

MR. POND: Mr. Baldwin's idea was active membership in the Chapter, and not in the Institute.

MR. MCGONIGLE: There is no such class existing.

MR. BALDWIN: My amendment is that no member of the Institute shall be an active member of more than one Chapter. I would be perfectly willing to substitute for that, "No member of the Institute shall be an Institute member of more than one Chapter," if that conforms to the consent of my second.

MR. BALDWIN: I offer this as an amendment, and will read the whole section: "No person shall be eligible to membership in the Institute unless he be at the time a member of a Chapter, provided that a Chapter exists in the territory in which he resides. No member of the Institute shall be an Institute member of more than one Chapter."

Amendment seconded and carried.

MR. WADE: Does the amendment as just read cover the point clearly that he may be elected to another Chapter?

THE VICE-PRESIDENT: I think that is the understanding, Mr. Wade; that that amendment covers everything, except the question of whether he shall pay a further initiation fee, and I think that that might properly be left to the Chapter, as the

Institute does not presume to dictate the financial arrangements of the Chapters. Are you ready to take up the next article, No. 8?

MR. POND: Article 8, "Nomenclature," on page 3. (Reading the article.)

The article was adopted as read.

MR. POND: Article II, "Fellows."

Amendment adopted as read.

MR. POND: There is no further change in any of these sections, I believe, except the one immediately following this, Section 3, "Nomenclature."

Adopted as read.

MR. POND: If Mr. Wade will refer to the section which he desires to amend, we might take that section up now and settle that question, and then put the rest of these in a block, so as to dispose of all of them at once, because there is no change suggested by the board.

MR. WADE: I think it is unnecessary now.

MR. POND: In that case, I move you that Article III, as it stands printed; Article V, Article VI, Article VII, Article X, Article XI and Article XIII be adopted as printed. These are changed from the present by-laws by substituting the word member for associate.

MR. WADE: There is just one suggestion. Article VI, Section 9. I move you that instead of the title "Other Provisions," we substitute simply "Chapter By-laws" as a more specific title for that particular section.

MR. POND: That is accepted.

MR. STEAD: I move that these by-laws as corrected and changed be adopted as a whole.

Motion seconded and unanimously carried.

THE VICE-PRESIDENT: We have now certain unfinished business, especially the report of the Committee on Resolutions, of which Mr. Wade is the chairman. That committee was unable to render a complete report yesterday, on account of certain committee reports not having been handed in. Is Mr. Wade ready now to finish his report?

MR. WADE: A resolution has been passed up to me by a member of the San Francisco Chapter, reading as follows: "Whereas, The ancient Franciscan buildings of California are of such archaeological and historical value, that their further deterioration by decay or their continued modernization by undirected repairs and alterations will work irreparable loss to the State of California and to the nation at large;

"Be it resolved, by the American Institute of Architects, in convention assembled, that it is the sense of this body that, to save the remnants of these greatest of American architectural landmarks, immediate measures should be devised which should safeguard the preservation and restoration of these missions, and invite the co-operation of public-spirited citizens with that church in which their title vests.

"Resolved, That this resolution be spread on the minutes of the convention and copies thereof be sent to the ecclesiastical authorities and to the Governor of California."

I move the adoption of the resolution.

Motion seconded and unanimously carried.

MR. WADE: I have a resolution here, offered by the Washington State Chapter, reading as follows: "In view of the widespread public interest in scientific civic planning, the close relation of architects generally to the subject, and more especially on account of the organized activity of many Chapters of the Institute with the logical, comprehensive and effective planning of cities as its object; therefore

"Be it resolved, That there shall be a special committee of the American Institute of Architects on civic design, whose duty it shall be to perfect ways and means whereby the Institute as such may most effectually take a proper and helpful part in this vital movement." To bring this up in proper form, I move the adoption of this resolution and its reference to the Board of Directors, with power to modify the by-laws if, in their discretion, it would be wise to take care of this proposition.

MR. STURGIS: Before we vote on this, I would like every member of the convention, more particularly those who have served on the board, just to consider for a moment the number of committees we have now and the amount of work that is put upon the board, and upon the committees, and question as

to whether it is proper that another committee should be added to the line that the board looks after now. Many of the large cities have special committees who are doing just this sort of work now; and reports of those special committees are printed and circulated, and are doing a great deal of public service. I do not by any means feel convinced that this is a bad move, but I do think it is one that we should not vote on in a hurry.

MR. POLK: In regard to the committee proposed by the Washington State Chapter, that is a standing committee in the Institute on civic planning. I think it is a wise recommendation, and, notwithstanding Mr. Sturgis's warning that the Institute itself is a little overburdened with standing committees, it seems to me that if it is a fact that you have so many standing committees, and that they cannot do their work, it would be a wise thing on the part of the Institute to consider the abolishment of some of the committees in favor of this very important committee. But, however, I do not believe that Mr. Sturgis's fears are well grounded. I think the time is ripe in the Institute for the appointment of such a committee, and in regard to the vast amount of work to do, I would suggest that the great job and the big job is to educate the public. You ought to have a reorganization of your press committee—a regular press agent on the daily papers in the different cities in this country. Newspapers do not go out looking for news; news has to be brought in to them. They only send out for news of the courts, police news, murders, suicides, divorces and so forth. There is no question that a lot of news never gets into the newspapers unless it is brought there. If we do not have a press agent, some matter of importance to our profession does not get into the papers; therefore, if we had a press agent in connection with civic planning, we could reach the public and make more rapid strides in the advancement of education than we have been doing in the past. Architects get very little notice in the daily papers in comparison with the medical and other professions.

THE VICE-PRESIDENT: I would like to say one word. The Institute is making manifest duties, and it has some limitations. It seems to me, however, that this matter of civic planning is one of tremendous importance, and I think in the creation of the committee suggested we are simply embracing an opportunity that we ought not to let slide.

MR. MCGONIGLE: This committee produced a very voluminous work upon uniform contracts and specifications. The value of that work is important, unquestionably. The committee has been working on that for a great many years, but we have never seen that document. I think that is a matter of infinitely more importance than this. I desire to say that I support Mr. Polk's remarks heartily.

MR. CRAM: I appreciate the importance of this committee in regard to municipal matters. I support the most that has been said, but I think there is something in the statement made by Mr. Sturgis, that we have too large a number of standing committees already, some of which are extremely active, and some not active at all. I suggest as a possible compromise the changing of the name of the standing committee on Government Architecture to the Committee on Public Architecture, reorganizing that committee and giving it new duties. All matters that now should have been handled by the Committee on Government Architecture would naturally be handled by this proposed Committee on Municipal Improvements. I offer that as a suggestion only. Personally, I support the motion in favor of the committee.

MR. MCGONIGLE: Would Mr. Cram accept the suggestion of the new title?

THE VICE-PRESIDENT: Excuse me, Mr. McGonigle; while this is entirely germane to the subject, there is a specific resolution before the house, and under discussion.

MR. MCGONIGLE: Then I offer an amendment in the form that Mr. Cram suggested, with the exception that this committee as reorganized be called the Committee on Civic Design. I think that will cover it.

MR. POND: I rise to a point of order. Are we talking of creating a standing committee? That is impossible under our by-laws, and cannot be discussed here. If you choose to instruct the board to appoint a special committee, that would

be quite apropos. But a standing committee could not be considered.

THE VICE-PRESIDENT: The point is well taken. The motion before the house is for the creation of a standing committee, and the chair will rule that that motion is out of order, because we cannot create a standing committee.

MR. KOHN: The motion was not to create a standing committee. He suggested that the Board of Directors be instructed to prepare an amendment to the by-laws.

MR. WADE: That is the purpose of the motion, Mr. Chairman. I understand Mr. McGomgle's amendment to be that, instead of creating a standing committee, there be a change in the name of another committee, to have the duties referred to in this resolution.

THE VICE-PRESIDENT: The Chair is of the opinion that it is not competent, without an amendment to the by-laws, to do away with any existing committee or change the duties of the committees which we have.

MR. WADE: Couldn't we do that, inasmuch as we have the by-laws before us for amendment to-day?

THE VICE-PRESIDENT: My impression is that notice of any change in the by-laws has to be given a certain time before the convention.

MR. POLK: I would suggest that the resolution be amended to read that the Board of Directors be requested to appoint a special committee. You can do that without conflicting with the by-laws.

MR. MILLS: I think the matter is of so much importance that it ought to be handled by a standing committee, although I know we already have a good many standing committees. A special committee can take care of the matter in the interim, but it ought to be handled by a standing committee.

THE VICE-PRESIDENT: The motion is now before you on the original motion as amended, by which the Board of Directors is instructed to appoint a special committee for the purpose named in the amendment. Are you ready for the question?

MR. WADE: I will read the resolution again. (Reads.)

MR. MILLS: Is this supposed to be another one of the duties of the Committee on Government Architecture?

THE VICE-PRESIDENT: No, sir. The Board of Directors is instructed to appoint a special committee for this purpose.

Motion seconded and unanimously carried.

THE SECRETARY: I have a telegram from Mr. Millett, which I will read. "I wish to announce that the Villa Aurelia is assured, and also prospects are brighter than were before, because we have gained new friends and awakened old ones. Success seems certain, and we are all cheerful. Good luck. Sorry I am not with you." I have another telegram from the Washington Chamber of Commerce. "Washington Chamber of Commerce is exceedingly anxious to have the American Institute of Architects hold their next convention in the nation's capital. Knowing as I do your intense interest in the City Beautiful as a city beautiful, may I urge you to use your best endeavors to have the architects with us at their next meeting?"

(President Pond resumed the chair.)

MR. STEAD: I move that the Institute instruct its board to call the next meeting in the city of Washington.

MR. COOK: I think that is unquestionably what will be done. But I question the wisdom at this moment of actually tying our hands. There may occur various eventualities which might make it desirable to do otherwise. While I think the prospect of those eventualities extremely remote, I think it is unwise to bind ourselves a year in advance.

MR. KOHN: I move to amend the motion by making it a matter of recommendation to the Board of Directors.

THE PRESIDENT: I think that is a wise thing to do. We will acknowledge the receipt of their invitation, and have it referred to the Board of Directors.

Motion seconded and unanimously carried.

THE PRESIDENT: If there is no further business to come before the house this morning, we will stand adjourned until 2 o'clock. Please be here promptly, so that we may listen to the papers and finish up a short matter of routine business, and adjourn as early as possible.

AFTERNOON SESSION

THE PRESIDENT: The meeting will please come to order. The first matter to be considered this afternoon is a paper by J. Pickering Putnam, of Boston, concerning the subject of "Plumbing."

The paper was read by Mr. Jenney, and will be published in a later issue of THE AMERICAN ARCHITECT.

THE PRESIDENT: The next item of business will be the report of the tellers.

The tellers report that Irving K. Pond is elected president; Walter Cook is elected first vice-president; E. M. Wheelwright is elected second vice-president; Glenn Brown is elected secretary and treasurer; Thomas R. Kimball is elected director for three years; Milton M. Medary is elected director for three years; A. F. Rosenheim is elected director for three years.

The election for Fellows of the Institute is as follows: Eighty-six ballots were cast for the 17 Fellows nominated by the Board of Directors, resulting in 16 being duly elected. The names are as follows:

NAMES.	CHAPTER.
Arthur B. Benton.....	Southern California
Harry J. Carlson.....	Boston
John A. Dempwolf.....	Southern Pennsylvania
Frank W. Ferguson.....	Boston
Thomas M. Kellogg.....	Philadelphia
Robert D. Kohn.....	New York
Arthur Little.....	Boston
Robert Maynicke.....	New York
Milton B. Medary, Jr.....	Philadelphia
George C. Nimmons.....	Illinois
John Beverly Robinson.....	New York
Phillip Sawyer.....	New York
William B. Stratton.....	Michigan
D. Everett Waid.....	New York
W. K. B. Willcox.....	Washington State
Charles M. Bebb.....	Washington State

THE PRESIDENT: The report of the tellers is received and placed on file. We will now listen to the reading of a paper on "The Missions of Old California," by Mr. Benton, of Southern California, our newly elected fellow.

MR. BENTON: Mr. President, and Gentlemen of the Institute: I certainly should fail in courtesy if I failed at this first opportunity to thank you for my election to fellowship, and to say to you that I appreciate it most profoundly.

(Mr. Benton's paper will appear in a later issue of THE AMERICAN ARCHITECT.)

THE PRESIDENT: Mr. Wade now has the floor to finish the report of the Committee on Resolutions.

MR. WADE: I offer the following resolution, and move its adoption:

"Whereas, The members of the Institute assembled in this Forty-fourth Annual Convention desire to record their appreciation of the circumstances under which they have met at San Francisco; and

"Whereas, During their journey across the continent many of them have met a cordial reception and Godspeed from the Illinois Chapter, and at Denver found the city open to them, and a banquet prepared by the Colorado Chapter, with its most cordial welcome; and

"Whereas, When the members entered the State of California, the special train bearing a large number of the delegates was transformed into a bower of beautiful flowers and foliage, as an earnest of a welcome which has been followed by the most thoughtful and lavish hospitality, a hospitality which is being continued by the Southern California Chapter with the same generous liberality;

"Now, therefore, be it Resolved, That this convention express itself as under obligations to its various hosts for their hospitality, which has contributed to the spirit of harmony which has pervaded the entire convention so completely that it augurs much for the welfare and advancement of the profession; and

"Be it further Resolved, That this convention hereby extends to the Illinois Chapter, the Colorado Chapter, the San Francisco Chapter and the Southern California Chapter its profound gratitude, expressed by a rising vote of thanks."

A rising vote was tendered unanimously.

MR. WADE: This convention has been attended with dignity, but some of us may lose it when we arrive in Los Angeles. I now propose a vote of three cheers in honor of the San Francisco Chapter.

The three cheers were lustily given.

MR. FENNER: It seems to me that this is a fitting time to propose a resolution and carry into effect the recommendation of the Board of Directors that a gold medal of the American Institute of Architects be conferred upon Mr. George B. Post. I therefore take pleasure in presenting the following:

"Resolved, that in recognition of his long and distinguished service the gold medal of the American Institute of Architects be conferred upon him."

Motion seconded and unanimously carried.

MR. WHELOCK: I trust you will permit me to say a few words. I regret exceedingly that anything has been read here on the floor of this convention that should bring out these words, but as a member of the Institute, as a member of the Chapter, and as a man, I cannot help it. The paper that was read here on the subject of education, a most admirable paper on the subject matter contained therein—and I most heartily congratulate the committee on it—but it is too bad to have the paper spoiled by a little mud, mud that was thrown ignorantly, I think, but it must be cleaned up. This convention cannot stand on record as throwing mud at any of its members. In order that you may understand more definitely what I am getting at, I will quote verbatim from the report: "At present in some States any man can practise as an architect if he can pay for his sign." That is deplorable. Several States are trying to stop it. "In others he submits his artistic educational and practical qualifications to a political board of judges, the standards varying as between State and States, the judicial ability of the board as between one individual and another." Not true. I have respect for the Institute; I have respect for my Chapter that sent me here as one of its delegates. I have too much respect for the other Chapters in the Institute who sent delegates here to have them spoken of in this way. I think it is wrong, I think it was a mistake. It was an oversight. It is too bad that that has gotten out and is already in print. But that the records of this convention may be correct and clean, I want to make a motion that those words be expunged entirely from that report. Now, I don't want you to think that I am criticising the committee, because I am informed by the committee that they acted upon that report, and that they did not have time to properly go over it before they read it to the convention. I am not criticising them at all. But I would like to have that motion carried, to wipe out from the records of this convention the language which I have read.

THE PRESIDENT: The matter has already been expunged before the report went to the stenographer. That matter was changed. However, the motion is before you, and an affirmative vote is asked for.

Motion seconded and unanimously carried.

THE PRESIDENT: Is there any further business to come before the convention?

MR. CURLETT: Before closing this convention, I would like to say one or two words on behalf of the San Francisco Chapter of the American Institute of Architects. I want to say that we appreciate very highly the action of the President, Vice-President, Secretary, and Board of Directors in selecting San Francisco as the place of holding this convention. I realize that it is some few years before another convention will be held in San Francisco. We are going to start in next week for holding the greatest convention of the American Institute of Architects together with all of the foreign architects. We are going to prepare to hold that in this city, on that date, and we bid you all to prepare yourselves to be here at that time. In the meantime, I want to say this, that if any of you gentlemen visit California, we will be most happy to extend a helping hand, friendly, professional, or otherwise, whatever we can do for

you we will gladly do. I want to add further that on leaving here, you ladies and gentlemen who have kindly visited us will leave us with our very best wishes for a safe and pleasant journey to your respective homes.

(Applause.)

THE PRESIDENT: We would be very dull, indeed, if we did not return in kind Mr. Curlett's expression, or rather the feeling underlying his expression, on behalf of the San Francisco Chapter. We appreciate to the fullest all that has been done for us, and it will linger in our hearts and memories for a long time to come. We will go home and begin immediately to pack our trunks for the journey hitherward again. I want to thank the retiring board at this time for the difficult work it has done. It has been a strenuous year. I have been on the board a great many years, and I have never known of so harmonious a board, and so united and one that has worked harder. There has been no friction whatever in the board, and everybody on the board has been actuated by the best of motives and has done all in his power for the best interests of all of us. Unless there is some further business to come before the meeting, we will stand adjourned.

MR. HUDSON: Referring back to what Mr. Wade said in regard to a dignified convention, I would like to have the President suggest to the members that when they come down to Los Angeles, as all the work has been done, they must forget their dignity, and come down there to have a good time.

MR. POLK: I would like, as a San Francisco man, but above all and above everything else as a Californian, to recommend to the members of this Institute that they follow the advice just offered by our friend from the south. We up in the northern part of California are always separated, not exactly as the sheep are separated from the goats, but we are separated by the Tehachapi, and by about the distance from Boston to Florida. The impression has got out that there is a Southern California and a Northern California. Such is not the fact—there is just one California, and it is a great State. I am sorry that the time and attention of the members of this convention have been taken up in business here. But when you go to the south, you must not devote any time to business, but must enjoy all of the pleasures that are in store for you there. I don't want you to go down there and have a good time, and think that you could have just as good a time up here, because it is one and the same thing all over the Coast. You will find down there in Southern California the most marvelous development that has ever been witnessed in the history of the world. Not very many years ago, that entire territory down there was one vast, blistering desert, just like the Sahara is to-day. But thanks to the men of the southern end of our glorious State, and they deserve it—for they have converted that desert into one vast orange grove and flower garden. Up here we have had no necessity to plant flowers or oranges, but our valleys and our hills are burdened with all of the things that a beneficent nature has bestowed upon us. We claim no credit for what we have done here, but down there they have done mountains of work, and done it well. It is the marvel of the world and of every man in California. We welcome you just as much to Southern California as the gentlemen from the south can welcome you themselves.

MR. HUDSON: We want Mr. Polk to come down to Los Angeles, with the rest of us. He is the best booster we have ever heard.

MR. POLK: Look out—if I do come down there, I will come for a job.

MR. HUDSON: Come on, and you can have it.

THE PRESIDENT: I hope that you will meet somewhere in the middle of the State and have it out between you. I should like to be there to see it. We wish you both Godspeed. We will visit your glorious country and enjoy the fruits thereof, but we won't try to rob you of them. We will take away your blessings and love.

The convention will stand adjourned.

Banquet Tendered by the San Francisco Chapter to the Visiting Delegates

The concluding feature of the entertainment extended by their California hosts to the visiting delegates to the convention of the Institute was the banquet held at the Fairmount Hotel on the evening of January 20—covers were laid for 350 persons. Mr. William Mooser, President of the San Francisco Chapter, presided, and welcomed the guests in the following remarks:—

MR. PRESIDENT and members of the American Institute of Architects, Ladies and Guests:—To-night an ever youthful and ambitious West seeks opportunity to offer homage to a mature and ever-cultured East.

As down the long centuries, westward the course of Art, Science and Empire have continued to take their way, and as an awakening West, during the day-dawn, and generations of time, has ever welcomed the life-giving and illumining thought-scheme of an ever æsthetic East, so we of the Pacific Shore, the farthest extension of the world's western empire (semi-developed though it be), now ask to greet the representative culture of our profession: the members of the American Institute of Architects, men of the East, of the great Atlantic States, north and south, whom, as superior fellow craftsmen, we would welcome to-night with all the warmth and sincerity that, as Californians, we beg leave to offer the honorable, art-conserving members of our profession.

While the regal East has ever been an art-conservator, the West at the same time has been an aggressive path-finder; the herald of scientific progress, and an enthusiastic advocate of advanced ideas.

Speaking of our profession, some critics volunteer to say that from the designer's standpoint architecture is well determined art work, while from the engineer's and the business man's point of view a great building is to be regarded as *a means to an end*, a structural scheme providing for service use.

Hence the viewpoint of the practical Western mind in criticizing architectural work.

It follows, therefore, that the great structure of our time is regarded, by the average business man, almost as the military man does a battleship, namely, its value is determined by its general working and service efficiency and cost of maintenance.

Therefore in replying to so called "high art" critics of American architecture it is proper to say, that:

While we have not evolved or invented an essentially new or American style, yet we may point to our creations as architectural mile posts of a new era, the utilitarian and practical, and may claim that in our engineering and structural work we lead the world in providing all that is necessary in the matter of general sanitary and practical service, for any and all structures of any magnitude.

It may be proper to say in behalf of our architects that, while many of the most important buildings in the United States are externally remodelled from the classic styles, nevertheless when we stop to consider the practical needs (or the technical talent required to install the several utilitarian requirements) of any high class mercantile or public building, and especially for our great modern hotels, that as architects we claim that the varied utilities found in our buildings incomparably surpass the specially needed work, and not found in any old time place, or public building in any part of Europe; nor existant in the several art boasted structures of the so-called classic period.

While Greece and Italy gave us their classic styles and the Orient rare design and color scheme the architect of 1911 has to utilize the characteristics of each style economically and artistically in our modern buildings, and at the same time provide internal requirements and an engineering equipment therefor that, in their entirety, constitute utilitarian and sanitary features as far superior to those of any palace or public building of ancient Europe as are the conveniences found within the home of a cliff-dweller of the Colorado Canyon compared with those of great buildings in our time.

Speaking in behalf of our architecture, it can be shown that centuries of art culture, science and mechanic achievement are to-day being made practicable and caused to manifest for health and service through the many varied appliances now employed

in the completion and equipment of any high class structure.

It therefore follows that the modern architect, as a designer, engineer, architect and artist, has not alone to create an architectural monument, but at the same time has to plan and equip each structure so that each shall be a practical success, and realize, as would a working piece of machinery, the special requirements and use called for or needed in each.

Permit me, Mr. President, to say, that in our practice, and for the benefit of clients and society, no other profession is called upon in these strenuous times to so earnestly search out, investigate and make applicable so much of the varied engineering work, invention and requisite art features of our time as is the experienced architect of to-day.

Also he has to act as a working expert and determine the merit of each up-to-date achievement employed in our modern scheme of high class construction; and as any particular structure may require.

Keeping in mind the very extensive experience, æsthetic skill and the varied professional requirements of the present-day architect and the many demands upon his executive talent, I may therefore claim for our profession a recognition and a standing that any other body of professional men may claim for theirs, be the same scientific, financial, legislative or judicial.

In impartially considering the art merit and practical characteristics of American architects, I would call the world's attention to the masterful designs and work reaching to the jealous heavens and builded in our great Eastern and Western cities because of the genius and talent of the members of the American Institute of Architects, so many of whom we, as native sons and the pioneers of the Great West, cordially greet to-night, and whom we, in all sincerity, ask leave on occasion to honor.

It is to that end, and having that thought in mind, that the San Francisco Chapter welcomes the several delegates and members of the American Institute of Architects; in the honoring of whom, as guests, the members of our Chapter realize they are performing a high honor to themselves.

In behalf of the San Francisco Chapter, I desire to cordially welcome each and every delegate present, representing the American Institute of Architects.

As native sons, and in behalf of our pioneers, we of the Golden West extend heartiest of greetings to our professional brethren of the East.

In conclusion, Mr. President, let me say that as our mountains and vales, as our wealth of mines, forests and streams, and as our skies and perennial spring-time tell of a wealth of grain, fruit and flowers, and a great expanse of territorial domain, and as each speaks of the wealth of California, so let us trust that the welcome we aim to offer our guests to-night may be equal to all that each is severally entitled to, and as an earnest recognition of their resplendent genius and talent; their professional standing, and honorable members of the American Institute of Architects.

Ladies and guests, and visiting members of the American Institute of Architects, permit me in behalf of our Chapter to thank you severally for the honor of your presence here to-night.

Former Governor Gillett welcomed the architects to San Francisco. He was proud of the fact that the architectural beauty of the city had been an important factor in bringing the convention to this Coast.

C. Grant La Farge, of New York, responding, said:

MR. PRESIDENT:—Gentlemen of the San Francisco Chapter:—

There is something of singular inspiration to a man of our older and perhaps more limited Eastern communities in coming thus across the vast distances of our great country—miles which separate us geographically, and yet are but a long and splendid link in our essential brotherhood. And when we have come within your special boundaries, we naturally ask ourselves what there is in your environment most calculated to influence you in the working out of the eternal problem of our profession—what in the air, the surrounding scene, and then—for that question arises spontaneously and perforce to the dweller in the elder land—what of inheritance? Now, of course, on such brief acquaintance, I may not analyze the impressions that crowd upon the interested visitor—impressions of activity, of great energy, of no little originality and the unmistakable pursuit of an ideal.

Yet out of it all there does seem to come one thought, born, it may be, of the way in which the architect of California has accepted the conditions of climate and a tradition which, even if adopted, is as real as one of inheritance. The result, most grateful to our American spirit, and most fitting to such a world as ours, is freedom. So one asks how, in matters of art, how is freedom to be gained? Is it by lawlessness, by discarding the long experience of our predecessors, by disconnected effort for personal expression, by conscious striving to be new and original; or is it by accepting rules and limitations and that same experience? From men who are doing your work I need not ask what the answer will be, but the question is still one which I think we all of us do well to put to ourselves from time to time. When we do, our thoughts travel at once and irresistibly over the great field of the past—that past in which we must forever burrow and from which we must forever borrow. For so doing we are told that we are copyists, and in a derogatory way, that we had much better copy and be slaves, for that we are not capable of original production. How densely, how grossly ignorant and yet how true. Because who ever was otherwise? We see the great panorama of architectural achievement untold before our eyes, from solemn Egypt, through the wondrous days of Greece and Rome, the mysterious picturesqueness of the Romanesque, the amazing fertility and resourcefulness, the unexplorable topic of mediæval times and the gracious elegance, the sweet humanity of the Renaissance, and we wonder if these men, all these men, were giants—a race apart—or if they could have been of common clay like ourselves, even if we are architects. And we know, of course, that they must have been just that. Then, how did they do it?

Well, if we want to know, we must, it seems to me, construct some sort of bounds within which they would work, some frame to concentrate their energies, some platform, as it were, for them to stand upon with feet secure, but which they should not overstep. These very things are not so far to seek. For the remote past we must reason by analogy, but of later times we do know, and the analogy is close enough to be more than mere conjecture. We know that they worked in manners and methods—what we rather inaptly term styles—that were local and peculiar to their own time and people. We know that tradition was a living thing and ever in the making; that in the form of rules of all sorts, of receipts designed to meet all known contingencies, it was handed on from father to son, from one man to another, from master to apprentice, from generation to generation. We know that the architect—the Master of the Work, as he was called—had at his command large bodies of skilled craftsmen, well able and ready to give vitality to every least detail of the work which he had planned. And we know, too, that in that planning it was as the master builder that he worked, the man to whom building was an intimately familiar thing, who thought in terms of structural materials and their use, and not in terms of paper and pencil, with all the doubt and self-distrust that we of the drawing-board know so much too well. When I say master builder let me not be understood to mean anything like what we to-day call the contractor—who is only the instrument in the hand of the master builder. For him there were laws—call them what you please; rules, formulae, receipts, customs, conventions, prejudices if you choose; but by those laws he was guided, and upon them he stood. Now, what did all this do for him? Did it limit him unduly, hinder his freedom of expression, cramp and repress him? Look at his work.

Did it not rather mean that, secure in knowledge, the master of his art, equipped by his own apprenticeship to rule those who must carry out his purpose, that very freedom was indeed his? That he need not go a-groping discursively throughout all sorts of alien and unrelated expressions, but that the field was close, compact, familiar, and that within its safe and reasonable bounds whatever he possessed of fancy and invention might play at will. He was not set the task—stupendous and not to be accomplished—that in his own person he should discover, invent, reduce to order and principle those fundamentals which it had taken thousands of years before him so to find and to reduce.

Let us remember always that he copied—daily and forever he copied. He must have copied, according to where and when

he lived, the remains of former eras as well as that which the other fellow had done around the corner last week. And out of his perpetual copying, his ceaseless repetition, came those universally accepted elements of architecture which to-day, in whatever style we work, are our gospel. Always the same and ever varied with bewildering, infinite variety, to contemplate them is to know what tradition means as a light for our feet along the path of free expression.

You are by this time asking yourselves if all this talk of mine about a thing so trite that it has long since become a commonplace for you leads anywhere, or is only the outcome of the overflowing hospitality for which you are renowned. It may be—it is no easy matter to deduce a scheme of law from laws that are gone and forgotten—of which only the judgments remain. But while we cast about in our minds for that which may help us, suppose we turn our eyes for a moment toward a strange illustration of what a tender flower tradition is—that force which can bind a nation throughout the centuries with links of steel, which can make manners, customs, faith and what most concerns us, art—the epitome of all these—constant and vital. I am thinking of your neighbor across the wide Pacific—Japan.

Was there ever a people whose every least work was more individual and characteristic, whose touch, no matter to what applied, was more the touch of the artist? And was there ever a people more accepting of rules and conventions, more observant of that which was established by the forefathers? Where is it all now? Dissolving as we gaze, like the melting snow—vanishing before an alien breath. It is only some half a century since my esteemed great uncle, peace be to his respectable ashes, opened the treaty ports of Japan—to what? To many great things, I do not dispute it; but among them, to the death of Japanese art. It is as sudden, as recent as this—all in my day, and though you might not think it to look at me, I am not a very old man.

The lesson for us, if we may take one from the spectacle, seems to be to hold fast to whatever we may have that tradition gives us. We must use no little intelligence, I admit, in determining what is properly ours, but it can be done. And we can learn from the past, recent or remote and no matter where, those guiding laws under which men working in concert can produce great things. That solidarity, united devotion to our profession as one of skill and learning, thorough education of all who would follow it are essentials; that the architect should be primarily a builder, one who thinks of the solid result, and not merely of the paper upon which he must show that which he intends shall be done. That originality is a product of the mind and the personality, not an external object to be picked up and applied at will; that it is not to be confounded with eccentricity and that it is most likely to show itself in the work of the man who accepts the rules and tries only to do as well with them as he can. That the craftsman, be he high or low, humble or exalted, is our brother and our dependence, without whom in his highest possible development we are but theoretical designers, so that it is our duty to ourselves and to the art we profess to go hand in hand with him toward our common goal.

I have had the hardihood to speak to you on a subject far beyond the limits which we can give it here, and I must trust to your own knowledge and thoughtfulness, greater than mine, to supply what my words lack, and to your forbearance for my inadequacy. I feel that here, in your free air, with your enthusiasm and your energy, your splendid unparalleled opportunity and your scholarly acquaintance with all that lies behind you, the great question of our New World Architecture will surely be far advanced toward its solution by you men of the Golden West.

During the evening a telegram from President Taft was read to the assembled guests, addressed to Irving Pond, the President of the Institute, which expressed the President's appreciation of the work being done by the organization, and regretted his inability to be present in person.

Other speakers of the evening were: Judge William H. Beatty, Irving K. Pond, James D. Phelan, Right Reverend William Ford Nichols, D.D., Dr. Benjamin Ide Wheeler, Ralph Adams Cram, Professor C. B. Wing, Charles W. Hornick, Frank D. Hudson and Frank T. Shea.



LAVABO (XVI CENTURY) BADIA DI MONTECASSINO.