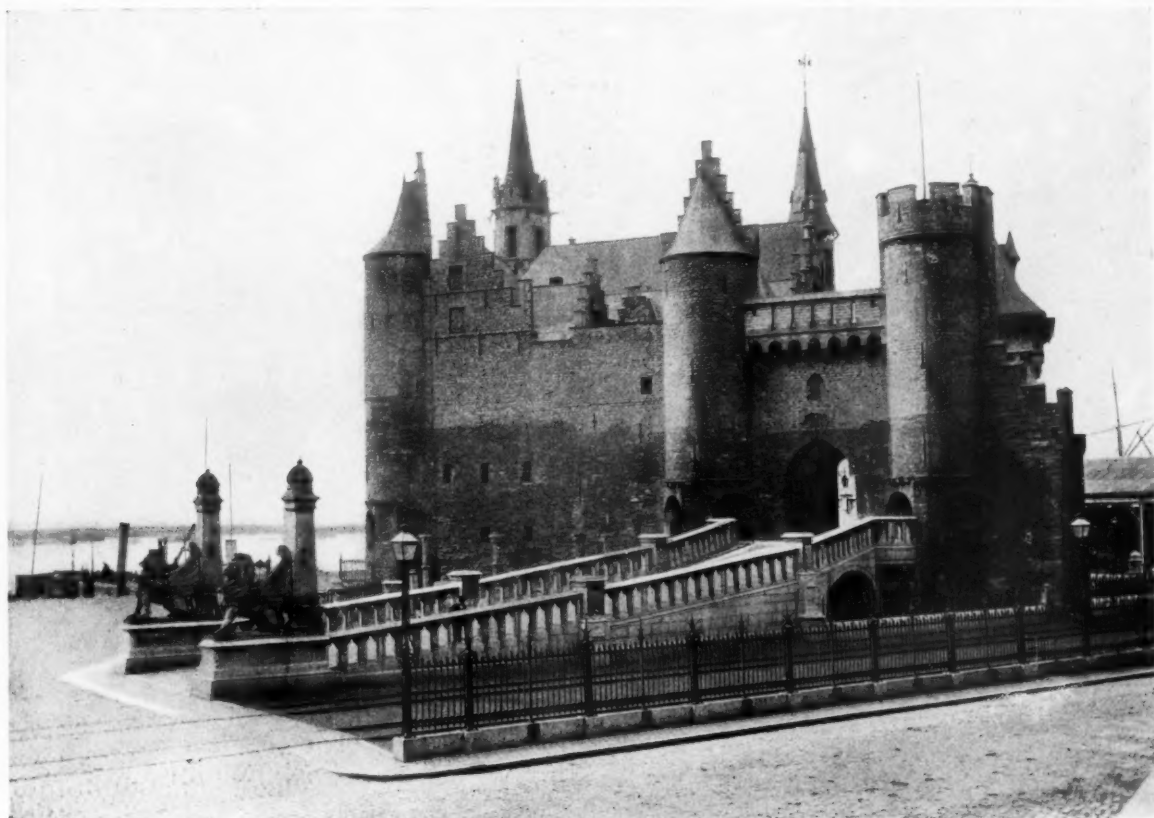


THE AMERICAN ARCHITECT

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WEDNESDAY, MARCH 29, 1911

No. 1840



THE STEEN MUSEUM, ANTWERP

EUROPEAN SKETCHING CENTERS—II

By G. A. T. MIDDLETON, A.R.I.B.A., Past Vice-President of the Society of Architects

Illustrated by sketches and photographs by the Author.

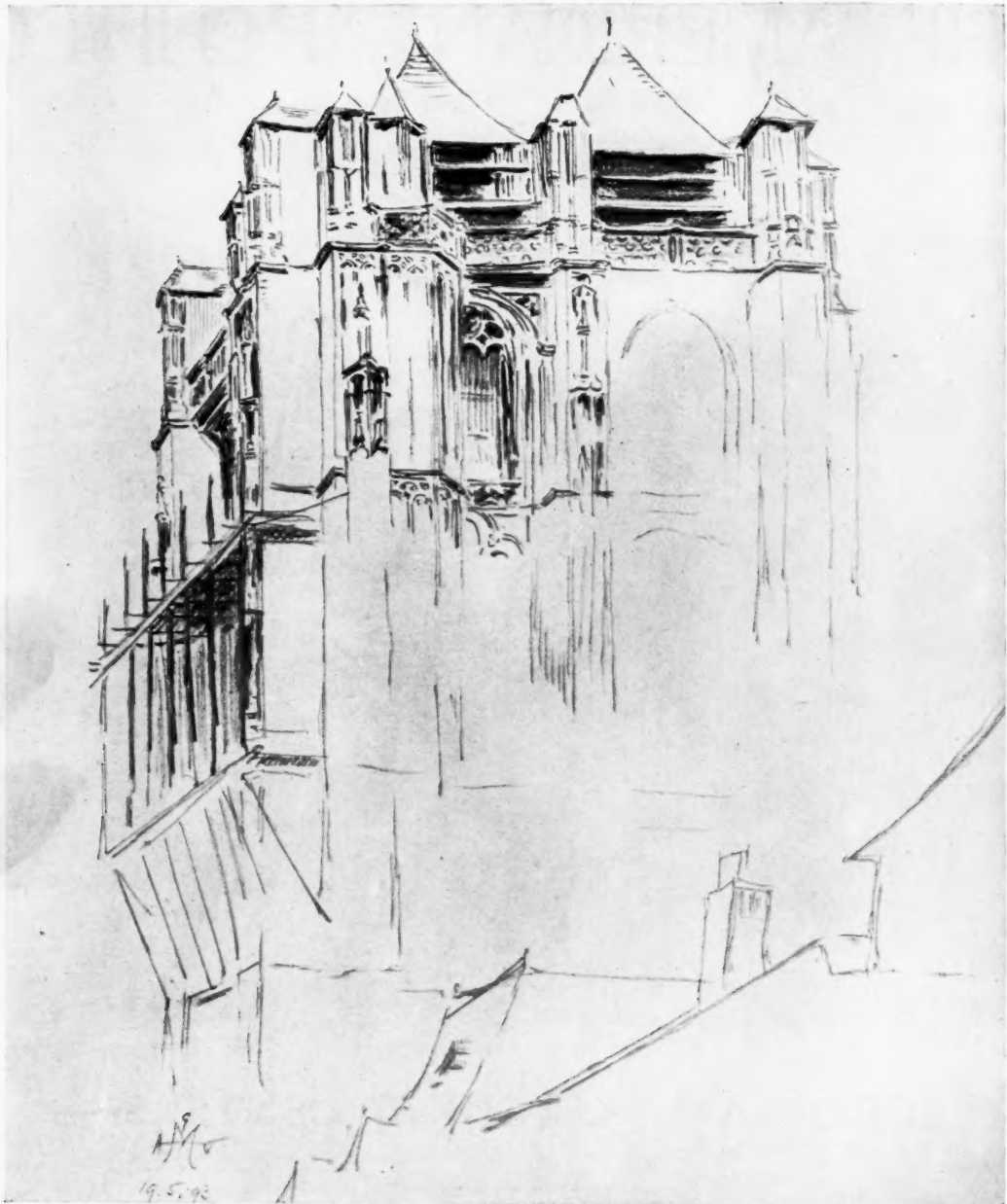
ANTWERP—Continued

THE only Renaissance church in Antwerp, the Jesuit Church of St. Charles, is typical of much that was done in Belgium during the seventeenth and eighteenth centuries. It is vulgar and ostentatious, a mere heap of piled up ornamentation without the least feeling of dignity, repose, grouping or proportion. Yet it might easily have been made passable, if not really good, and it probably looked far better on the elevational drawing than it does in solid stone.

Even in Belgium, however, the period of the Renaissance did not necessarily evolve monstrosities. The Hotel de Ville, facing the Grande Place, dating back to 1561, though subsequently much altered after a

destructive fire, is a thoroughly satisfactory building, quiet in design, whose general effect of unity is enhanced by a deep shadow beneath the eaves, obtained by recessing the topmost story and forming a loggia or balcony before its windows. The great feature of this building, however, is the staircase hall, top lighted and occupying the central position often taken up by a courtyard upon the continent of Europe; yet it is more magnificent than pleasing, too much broken up, horizontally by the heavy modillion cornice which separates the stories, and even vertically by the carved figures which act as trusses to support the roof, the great excellence of the oak carving, even, not sufficing to retrieve the defect. But the color effect is very fine, the so-

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TOWER OF ST. JACQUES, ANTWERP

briety of the black and white marbles being relieved by a series of fine modern paintings hung in the panels formed between the columns.

In front of the Hotel de Ville and facing the Grande Place stands the great City Monument, a tall sculptural mass consisting mainly of dolphins and water nymphs or mermaids which are not easy to disentangle. On the top stands the figure of the savior of the town, casting away the severed hand of the tyrant, whose headless trunk lies at the foot of the monument. The episode thus illustrated is probably mythical, but a severed hand is the emblem on the coat of arms of Antwerp, and the

monument is undoubtedly the finest in the town—and this is saying a good deal, for it possesses several others of more than ordinary excellence.

Sculpture upon a smaller scale also enriches many of the streets in the form of niche statues of the Virgin and Child upon the corners of the houses. These are generally bedizened with gilt and brilliant color, whose crudity would be unpardonable except in such surroundings as those in which they occur, where the houses are white and the roofs red, and where there is generally an abundance of sunshine. As it is they are effective enough without being unduly obtrusive; and



WELL HEAD, PLACE ST. ANDRE, ANTWERP

Iron bracket used to carry rope for bucket. Now replaced by rope at foot of column.

their quaintness is enhanced in several instances by the occurrence of bracket lamps of wrought iron beneath them for the illumination of the figure at night, especially upon festive occasions.

These lamps are generally well designed, for Antwerp has always been famous for its ironwork since the days of the great smith, Quentin Matsys, a well head from whose forge stands close to the west end of the cathedral. It exhibits, even in an exaggerated degree, the characteristics of late Gothic ornament. Its cusped structural outline is almost concealed amid a profusion of straggling lines which, when disentangled, are found to represent severed tree branches twined together, with large and straggling autumnal leaves springing from them exactly as they would do from the natural wood. It is open to doubt whether iron should be hammered into such forms, at any rate without conventionalization, but the effect is picturesque enough and the workmanship is perfect. The little structure is crowned by an excellent iron statuette of a figure in mediæval dress, holding a proclamation in his hand.

A considerable amount of good wrought ironwork is to be found, by anyone who will take the trouble to look for it, in such things as key plates, shutter hinges, bell pulls, knockers and door handles. Many of these occur upon shops and private houses, often in the poorer

parts, and are quite uncared for. In other instances modern smithery is to be found, as crisp and well designed as any of the old, with the metal hammered into scrolls or representations of grotesque animals. But the most distinctive of the older work, and the best examples of it, have been gathered into the Plantin and Steen Museums, particularly the latter, and consists of thin plate or strap metal, cut and pierced—not always quite symmetrically—into simple decorative forms. Sometimes, in work which was executed in the fifteenth century, several very thin plates are superimposed, and holes to represent tracery are pierced, small in the lowest and larger in each successive plate, giving the effect of recessed mouldings and even of cusping.

The Steen Museum also contains much armor and other metal work, all of an artistic character, even down to such everyday household utensils as cooking pots, frying pans and gridirons, almost all of wrought or beaten iron or bronze, and treated in a thoroughly legitimate way, either beaten out of plates with cut edges, or formed out of strap metal or thick wire, bent with plier, wrought on the anvil, forged, welded, riveted or clasped by rings cooled on.

The museum is itself a picturesque structure, a restoration of one of the mediæval fortifications of the town, with stepped and high pitched gables, conical-roofed staircase turrets with arrow slits, designed to act as bastions for the protection of the flank walls, and a machicolated gallery over the gateway; for the Belgians excel in the supposititious restoration of old structures upon slight evidence, especially where some of the original work remains. Unfortunately they are not always sound, and the result, while pleasing to the eye, is illogical. It is not reasonable, for instance, to build a stepped gable front of stone with no corresponding roof behind it, even as the backing to a conical turret termination—which could have done very well without it. Such a thing would never have been done by the mediævalists, who never sought after prettiness in



APEX OF A STEPPED GABLE, ANTWERP

building where it did not grow naturally out of the requirements.

The unadorned stepped gable only occurs natively in two countries, Scotland and Belgium—and in a small strip of the north of France, which architecturally belongs to Belgium. In Scotland the steps are flat or saddlebacked, but in the Continental examples, where no further enrichment is introduced, they are generally finished with a thin, flat stone coping, for the walls are generally of a more porous stone or of brick and often stuccoed. The effect of a series of gables or dormers terminated thus, breaking across the red tiling of the roofs in a street whose frontage is not necessarily straight, is extremely good, and it is wonderful

how well the individual gables look when examined separately with a critical eye, for some care has always been taken in proportioning the steps, and sometimes the uppermost is corbelled out on a carved head or piece of ornament to give the sense of satisfactory termination, while a more or less efficient lightning conductor will appear again above that.

Brickwork seems to have been used to a large extent in the sixteenth century, if one may judge from the fragments, generally corbelled octagonal turrets and stepped gables, which are to be come across in the back streets and by ways, though they have been ruthlessly pulled down where modern "improvements" have been made. The bricks



MADONNA AT STREET CORNER
ANTWERP

are of an orange or deep red color and are quite small, measuring only 7 in. x $3\frac{1}{2}$ in. x $1\frac{3}{4}$ in. They have weathered to many varied but always harmonizing tones, and being of a sandy nature they have worn upon the surface also and the mortar joints, as a dilapidation surveyor would say, require pointing badly; but the result is an exquisite texture such as could not be obtained deliberately nor without the lapse of many years. The brickwork is frequently banded and invariably quoined with soft stone of a rich yellow color, which likewise has weathered harmoniously with the bricks.

There are not many of the timber houses of Gothic Antwerp left, for fire, that great enemy of wooden

(Continued on page 122)



WOODEN WROUGHT-IRON DOOR HANDLE, 19 GRANDE PLACE,
ANTWERP



SHRINE LAMP
AT STREET CORNER
ANTWERP

THE AMERICAN ARCHITECT

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NEW YORK, MARCH 29, 1911

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ILLUSTRATIONS:	
Some recent work by Hewitt & Brown, Architects, Minneapolis,	
Minn. Society of Beaux-Arts, Architects.	
Frontispiece:	
Antwerp—Sketch by G. A. T. Middleton, A. R. I. B. A.	

THE ARCHITECT AND THE PUBLIC

THAT the general public is gradually coming to a realization of the true relation of an architect to the buildings for the design of which he is responsible there is ample evidence, to which more is added almost daily. One of the most graceful acknowledgments of the architect's services that has been brought to our attention, and one that bears directly upon this subject of credit in the public mind, was recently made by the chairman of a building committee upon the occasion of the dedication of a public building in a neighboring city. Himself a layman, but a man of culture and refinement, he gave expression to the following sentiment during the course of his address:

"It is the misfortune of the architect that his name is not so intimately associated with his creations as is that of other artists. In music the name of the composer quite overshadows the name of the composition. In literature the book and the author are always coupled. But probably not one-half of one per cent of the residents of this city know now or will remember the names of the architects of this beautiful building. The speaker is sure, however, that the directors, trustees and officers will ever bear in mind the skill, fidelity, zeal and patience shown by the firm of Messrs. ——— in preparing the plans and superintending the erection of this building."

If architects can so conduct their work that upon completion their grateful clients will not only make public acknowledgment of their appreciation, but deplore the fact that credit for their work is not generally accorded the designers of even the more important buildings, it does not seem that the day is far distant when the name of an architect will be as closely associated in the popular mind with the material evidences of his ability as is that of a successful writer or composer under present conditions.

A CONTEMPLATED RETROGRADE MOVEMENT

WE have made so much progress in recent years not only in the development of architectural standards but also in the matter of public appreciation of architecture that we are prone to assume a universal acceptance of the doctrine of good design as a necessary part of a shrewd business undertaking involving the erection of buildings for any purpose whatsoever. Under these conditions it comes to us almost as a shock

to learn that the Board of Taxation and Apportionment of one of our neighboring cities has been making strenuous efforts to economize in the expenditure of public money by adopting some standard plan and design for school buildings and thus eliminate the expense incident to the employment of an architect. It is argued that whatever adaptation may be required, as well as the superintendence of construction, can very safely and properly be entrusted to the city building inspectors. Possibly we should resign ourselves to the thought that this archaic theory of economy is bound to be revived from time to time by politicians and others without either knowledge or experience of the many factors involved. To them the question is one of simple arithmetic, involving only the purchase of given quantities of labor and materials. Of course it is only a question of a little time when the type of public official represented by men who would advance such shallow expedients designed to effect economy will be eliminated from public life by popular demand, and in the meantime perhaps it is a needless expenditure of energy to enter more than a nominal protest.

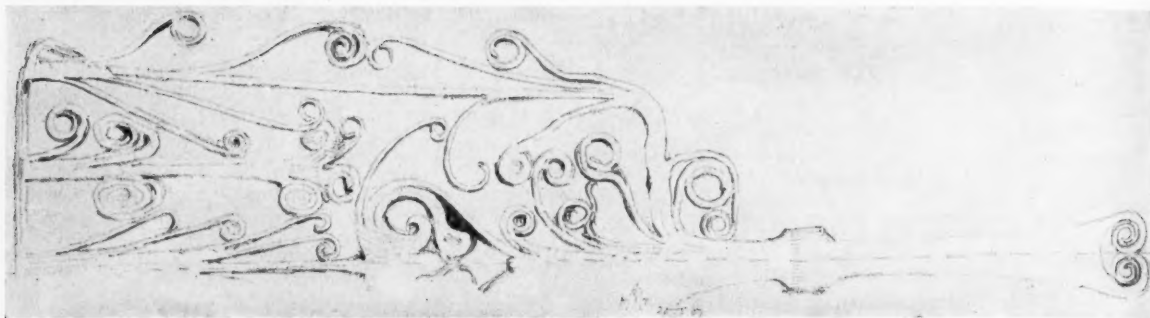
THE CITY PLANNING MOVEMENT

ANOTHER evidence of recognition of the importance which attaches to the subject of city planning is contained in the recent action of the Philadelphia City Council. That body, acting entirely without precedent, has appropriated the sum of ten thousand dollars to defray the expenses of conducting a municipal exhibit devoted to the subject of city planning. This will be arranged at City Hall during the sessions of the Third National Conference on City Planning, which is scheduled to be held in Philadelphia on May 15, 16 and 17.

The circumstance seems worthy of particular notice. It indicates not only the progressive spirit of Philadelphians as reflected by the action of their representatives in the City Council, but also is conclusive evidence of the growth of the movement to improve both the physical aspect and the practical working features of cities. We hardly realize our own progress until some such radical change from former practice occurs and causes us to take account of our present position as compared with that of but a few years since. Probably there are not many with imaginations sufficiently active to believe that a resolution calling for a municipal appropriation to hold a city planning exhibition would have been even seriously suggested in 1900.

IMPROVED BUSINESS OUTLOOK

IT is with some satisfaction that we record the fact of an improved outlook in the field of construction. Advices from the principal centers seem to indicate an upward trend in the improvement of real estate for business purposes, and the amount of residence work in the hands of architects who give particular attention to this class of building, portends unusual activity in suburban districts. As this condition is distinctly at variance with certain gloomy prognostications made at the beginning of the present year, it simply adds another proof of the futility and unwisdom of listening to the croakings of the pessimist.

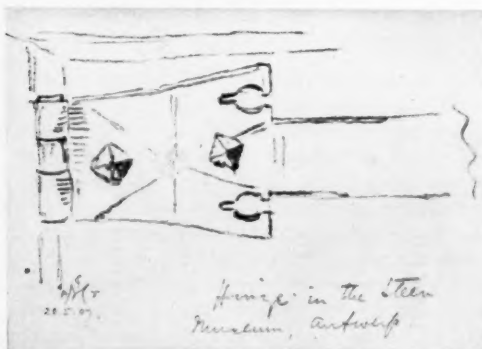


GRIDIRON (HALF) IN THE STEEN MUSEUM, ANTWERP

(Continued from page 120)

buildings, has frequently swept over one part or other of the city, the most serious conflagration occurring in 1533. Still one such at least remains, dating back at least to the fifteenth and possibly the fourteenth century. It is difficult to pick out from the other houses of the street in which it occurs, for like them it has been at some time painted white and the paint has taken to itself an added covering of dirt. Yet it belongs to a well known type. Each story projects beyond the one below it. A squalid shop occupies the ground floor; the first floor is boarded vertically between the structural horizontal timbers, and the gable is plaster panelled within the timbering and finished with a large cusped barge-board.

Thus from its great cathedral with its dominating lantern tower to its back streets and its slums, Antwerp is full of architectural and antiquarian interest. There is plenty of good old work to be found, of many periods, which is full of suggestion to anyone who seeks for it. But it needs looking for. There is also much modern work in the newer parts of the town which is of interest and value also, though of a different kind. The opera house vies with the picture gallery, and the great railway station vies with both, a marvel of reinforced concrete construction and possibly the best architectural conception yet carried out in that medium. But these things are possibly beyond the scope of such an article as this. They are only mentioned to show that Antwerp, like many another European sketching center, possesses much good modern architecture which is as well worth studying as the old, and in course of time will be equally valued.



A HINGE IN THE STEEN MUSEUM, ANTWERP



1910-1911

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NOTICE TO CLASS "B" STUDENTS.

Official notice is made of changes in the Class "B" IV Analytique Program.

The plan may be made at 1/16" to the foot, the longitudinal section may be omitted and the size of this mount may be reduced to No. 2—31" x 40".

The above changes are all optional.

Only values credited to registered students.

JAMES OTIS POST, Chairman.

The drawings submitted in the Class "B" Analytique for "A Central Motive of Terrace Wall," were not up to the usual standard. Many of them were poor in rendering, with shadows incorrectly cast, even where they were well drawn. The points looked for by the jury in the Analytique, are as follows:

First—It must be good in composition and design.

Second—It must be well drawn.

Third—The shadows must be correctly cast.

Fourth—It must be well rendered with neat and true washes.

The jury deprecates the use of color and suggests that the student confine himself to India ink washes for the rendering.

The Committee on Education proposes a much stricter judgment for the future, in order to oblige the students to obtain greater proficiency in the means of expressing their ideas, before permitting them to go into a problem class.



STEPPED BACK TO TURRET, THE STEEN MUSEUM, ANTWERP

CLASS "B" PROBLEM IN DESIGN.

"A WINTER CIRCUS"

The drawings exhibited showed a large variety of solutions of the problem, many of them excellent. There were, however, quite a number of "projets" placed "Hors Concours" for failure to confine the buildings to the dimensions given, both in width and in height. Still others changed fundamentally from their Esquisses which, the Educational Committee wishes the students to realize, are carefully scrutinized and compared with the finished design.

JUDGMENT OF MARCH 14TH, 1911

Conducted by the Committee on Education.

The Jury of Award consisting of 19 members met at 8:30 P.M. and made the following awards which is supplemented by those made by the Local Committees.

CLASS "B" III ANALYTIQUE (Order Problem)

"THE CENTRAL MOTIVE OF A TERRACE WALL"

The Committee on Education received 312 "Esquisses" (Preliminary Sketches) and 173 "Projets Rendus" (Final Drawings).

Author	Award	Atelier	City
E. Zimmerman...	M	Washington Univ....	St. Louis
W. E. Gore.....	"	" " " " " "	"
F. Dagitt.....	"	" " " " " "	"
W. F. Koelle.....	"	" " " " " "	"
C. Weidner.....	"	" " " " " "	"
F. Genther.....	"	" " " " " "	"

Author	Awards	Atelier	City
E. Clare.....	"	R. I. Sch. of Design...	Providence
J. M. Mosher.....	"	" " " " " "	"
H. Logemann.....	"	Mil. Drgtmen's Club...	Milwaukee
F. A. Sifer.....	"	Masqueray.....	St. Paul
W. F. Stevens.....	"	" " " " " "	"
J. E. Loftfield.....	"	" " " " " "	"
M. H. Boghosian.....	"	Carnegie Tech. Sch....	Pittsburgh
L. H. Button.....	"	" " " " " "	"
W. B. Chalfant.....	"	" " " " " "	"
E. T. Chance.....	"	" " " " " "	"
A. H. Good.....	M Pl.	" " " " " "	"
C. E. Gluckman.....	M	" " " " " "	"
J. J. Kenesky.....	"	" " " " " "	"
D. Kornblum.....	"	" " " " " "	"
J. F. McWilliams.....	"	" " " " " "	"
G. E. Martz.....	"	" " " " " "	"
W. J. Morgan.....	"	" " " " " "	"
A. N. Steinmark.....	"	" " " " " "	"
D. F. Stewart.....	"	St. Louis Arch. Club...	St. Louis
H. C. Grimm.....	"	" " " " " "	"
A. Hussman.....	"	" " " " " "	"
P. Stoehr.....	"	" " " " " "	"
H. Woolrych.....	"	" " " " " "	"
W. Hernal.....	"	" " " " " "	"
E. Mlinar.....	"	" " " " " "	"
F. Spangenberg.....	M Pl.	Whiting.....	Albany
E. O'Hara.....	M	" " " " " "	"
W. Lurkey.....	"	Bradney.....	Buffalo
C. Smith.....	"	Hudson & Kidd.....	"
R. H. Hill.....	"	" " " " " "	"
T. C. Pomphrey.....	"	Hornbostel.....	New York City
R. Garner.....	"	" " " " " "	"
C. W. J. Frank.....	"	" " " " " "	"
L. Sigloch.....	"	" " " " " "	"
W. L. Hillier.....	"	" " " " " "	"
G. Hoyne.....	"	Bibb.....	Washington, D. C.
R. Moore.....	"	" " " " " "	"
E. Miller.....	"	" " " " " "	"
R. Galbraith.....	"	" " " " " "	"
C. Mason.....	"	" " " " " "	"
M. Williams.....	"	" " " " " "	"
H. W. Fox.....	"	Cleveland Arch. Club...	Cleveland
C. A. Robinson.....	"	" " " " " "	"
M. Arnold.....	H. C.	Syracuse University...	"
W. Ormsbee.....	M	" " " " " "	"
L. Brew.....	"	" " " " " "	"
O. Graves.....	"	" " " " " "	"
R. Tiffany.....	"	" " " " " "	"
W. DeLory.....	"	Boston Arch. Club....	Boston
W. F. Meade.....	"	" " " " " "	"
R. O. Dorwin.....	"	Ware.....	New York City
L. Ross.....	M Pl.	" " " " " "	"



BRICK TURRET, ANTWERP

Author	Award	Atelier	City
F. Ebberts.....	M	Barber.....	New York City
M. E. MacDonald.....	"	Bosworth.....	"
H. H. Livingston.....	"	Armour Inst. of Tech.....	Chicago
W. H. Lantz.....	"	"	"
A. Himelblau.....	"	"	"
J. W. Hamilton.....	"	"	"
J. Lindquist.....	"	"	"
C. M. Brown.....	"	"	"
W. F. Braun.....	"	"	"
G. W. Hayes.....	"	"	"
J. R. Davis.....	"	"	"
R. W. Ermeling.....	"	"	"
R. M. Crow.....	"	"	"
J. G. Fraser.....	"	"	"
W. W. Teal.....	"	"	"
C. D. Lundblad.....	"	"	"
J. H. Bischoff.....	"	"	"
C. J. Furay.....	"	"	"
C. D. Faulkner.....	"	"	"
E. G. Zillmer.....	"	"	"
J. R. Woolridge, Jr.....	"	"	"
A. D. Gibbs.....	"	"	"
E. Muehlendorff.....	"	C. C. Adams.....	San Antonio, Tex.
E. C. Gujardo.....	"	Prevot.....	New York City
A. F. Weber.....	"	"	"
J. B. Pfeiffer.....	"	"	"
H. E. Reeves.....	"	"	"
D. H. Kraus.....	"	"	"
D. S. Kennedy.....	"	"	"
J. A. Weber.....	"	Wash. Arch. Club.....	Washington, D. C.
C. F. Kelly.....	"	"	"
M. W. Hawkins.....	"	"	"
L. Licht.....	M Pl.	Licht.....	New York City
N. H. Behrens.....	"	"	"
E. H. Yeigh.....	"	"	"
J. F. Mahon.....	M	"	"
R. E. Warren.....	"	"	"
L. Wirsching.....	"	Wyncoop.....	"
H. S. Race.....	"	"	"
F. J. Kuchler.....	"	"	"
J. P. McDonnell.....	"	"	"
S. Rome.....	"	N. Y. Sch. of Applied Design for Women.....	"
D. Shennan.....	"	Maxwell.....	Montreal, Can.
A. R. Morrison.....	"	"	"
L. Venne.....	M Pl.	"	"
S. W. Gordon.....	M	Drexel Institute.....	Philadelphia
J. E. Pike.....	"	"	"
W. F. Hermann.....	"	"	"
H. O. Ziegler.....	H. C.	"	"
H. MacNeill.....	M	"	"
F. B. Williams.....	"	"	"
C. Gerlach.....	"	"	"
R. A. Kerns.....	"	"	"
J. C. Handley.....	"	"	"
E. G. Scheidt.....	"	"	"
A. G. Thorpe.....	"	"	"
H. J. Seeley.....	"	Schmitt.....	Oklahoma City
H. J. Kerrigan.....	"	No Atelier.....	New York City
M. A. Spain.....	"	"	"
A. Francesconi.....	"	"	"
E. R. Tucker.....	"	New Britain.....	New Britain, Conn.
J. E. Rust.....	M Pl.	Columbia University.....	New York City
J. E. Carole.....	M	"	"
G. M. White.....	"	"	"
W. Herre.....	"	"	"
R. Candela.....	"	"	"
Huessman.....	M Pl.	"	"
C. M. Frank.....	M	"	"
F. S. Brown.....	M Pl.	"	"
J. L. Vance.....	M	"	"
R. T. Walker.....	"	"	"

The Local Committee of San Francisco received 26 Class "B" III Analytiques and made the following awards:

Author	Award	Atelier	City
F. Bastain.....	M	Hays-Oakland Arc. Cl.....	Oakland, Cal.
C. K. Green.....	"	Portland Arch. Club.....	Portland, Ore.
B. E. Brooke.....	"	"	"
A. Hewetson.....	"	Brown-S. F. A. C.....	San Francisco
H. Schroeder.....	"	"	"
S. C. Flawn.....	"	"	"
A. R. Williams.....	"	"	"
G. L. Brown.....	"	"	"
H. C. White.....	"	"	"
W. J. Helm.....	"	"	"
S. D. Willard.....	"	"	"
H. C. McAfee.....	"	Kelham-S. F. A. C.....	"
A. H. Larsen.....	"	"	"
P. De Louchant.....	"	Schadler.....	Reno, Nev.

CLASS "B" III PROJET (A Problem in Design) "A WINTER CIRCUS"

The Committee on Education received 206 "Esquisses" (Preliminary Sketches) and 84 "Projets Rendus" (Final Drawings).

Author	Award	Atelier	City
J. V. Phelan.....	M	"T" Square Club.....	Philadelphia
J. Sweeney.....	"	"	"
P. T. Johnson.....	"	Bennett.....	Chicago
J. Slovins.....	"	Chicago Arch. Club.....	"
L. B. Bradley.....	"	Carnegie Tech. Sch.....	Pittsburgh
W. H. Crosby.....	1st M	"	"
L. C. Dillenback.....	1st M	"	"
F. C. Disque.....	M	"	"
J. C. Feick.....	"	"	"
P. F. Fischel.....	H. C.	"	"
T. D. Fitzgibbon.....	M	"	"
H. C. Franks.....	"	"	"
E. J. Holthausen.....	"	"	"
W. M. Johnson.....	"	"	"
M. G. Kingsley.....	"	"	"
G. R. McGlenn.....	"	"	"
W. P. Nuzum.....	"	"	"
L. H. Persley.....	"	"	"
C. O. Rieger.....	"	"	"
H. K. Graf.....	"	St. Louis Arch. Club.....	St. Louis
H. Hofmeister.....	"	Hornbostel.....	New York City
V. A. Ronzone.....	"	"	"
C. Conway.....	1st M	"	"
E. D. Wagner.....	M	"	"
J. H. Hartzell.....	H. C.	"	"
J. T. Sibley, Jr.....	"	"	"
R. Resler.....	M	"	"
H. Algire.....	"	Bibb.....	Washington, D. C.
W. Upham.....	"	Syracuse University.....	Syracuse
W. Moulton.....	"	"	"
T. Rockrise.....	"	"	"
C. Pierpont.....	1st M	Ware.....	New York City
W. Crook.....	H. C.	"	"
P. W. Scott.....	M	"	"
E. A. Nelson.....	H. C.	Bosworth.....	"
L. Fentnor.....	H. C.	Blum.....	"
H. Tresal.....	M	Prevot.....	"
W. A. I. Fleming.....	1st M	"	"
J. A. Thomson.....	M	"	"
A. Widman.....	"	"	"
J. H. Lehti.....	"	Wash. Arch. Club.....	Washington, D. C.
O. H. Miller.....	"	"	"
F. J. Palcho.....	"	"	"
P. L. Stevens.....	"	"	"
F. F. Stone.....	"	Wyncoop.....	New York City
K. W. Lind.....	"	"	"
A. E. Fry.....	H. C.	Drexel Institute.....	Philadelphia
L. Hill.....	M	"	"
H. O. Ziegler.....	H. C.	"	"
L. T. Godfrey.....	"	No Atelier.....	New York City
J. F. Yewell.....	1st M	Baltimore.....	Baltimore
L. S. Shenfield.....	M	Columbia University.....	New York City
M. J. Mead.....	H. C.	"	"
D. W. Dorfman.....	M	"	"
C. I. Harrison.....	"	"	"

*Note:—Project forwarded by the President of the Local Committee of San Francisco, for supplementary judgment, for higher awards.

The Local Committee of San Francisco received 9 "Projet Rendus" (Final Drawings) and made the following awards:

Author	Award	Atelier	City
C. I. Harrison.....	M	Brown-S. F. A. C.....	San Francisco
C. I. Warnecke.....	"	"	"
T. Bearwald.....	"	Kelham-S. F. A. C.....	"
J. W. Bagley.....	"	"	"

CLASS "A" AND "B" ARCHAEOLOGY II PROJET "AN OPEN TIMBER CEILING"

The Local Committee of San Francisco received 1 "Projet Rendu" (Final Drawing) and made the following award:

Author	Award	Atelier	City
S. Flawn.....	M	Brown-S. F. A. C.....	San Francisco

SUPPLEMENTARY NOTIFICATION OF JUDGMENT OF JANUARY 24TH, 1911

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

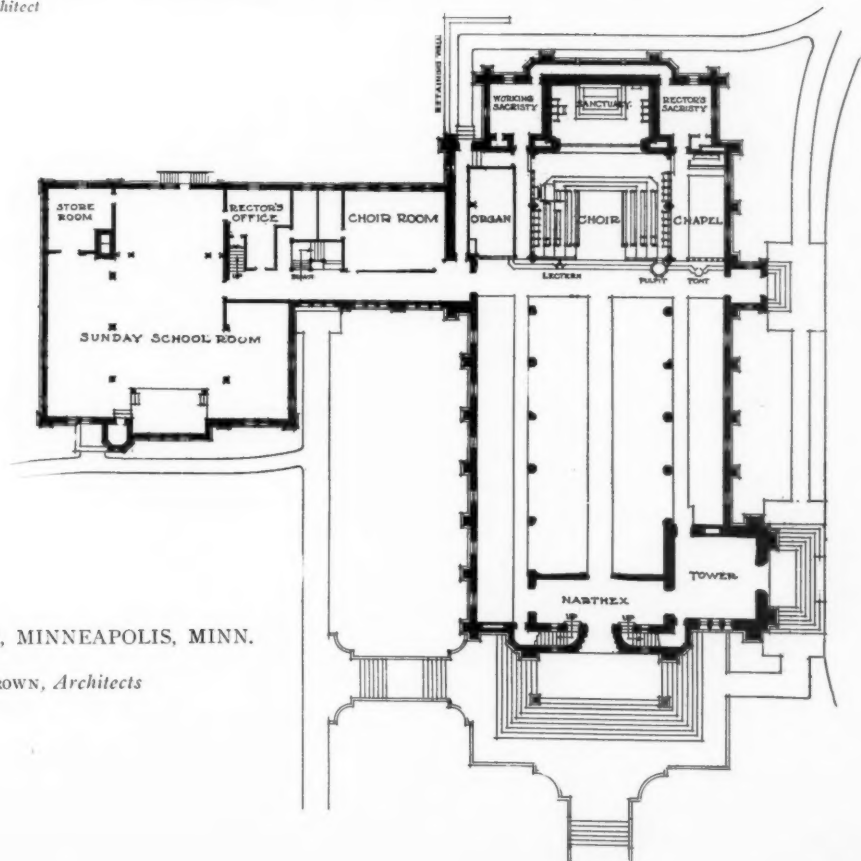
"AN ART MUSEUM"

Author	Award	Atelier	City
A. S. Gustafson.....	M	Bennett.....	Chicago
F. W. Morse.....	"	"	"
C. H. Sierks.....	"	"	"

Note:—These drawings were delayed in shipment.

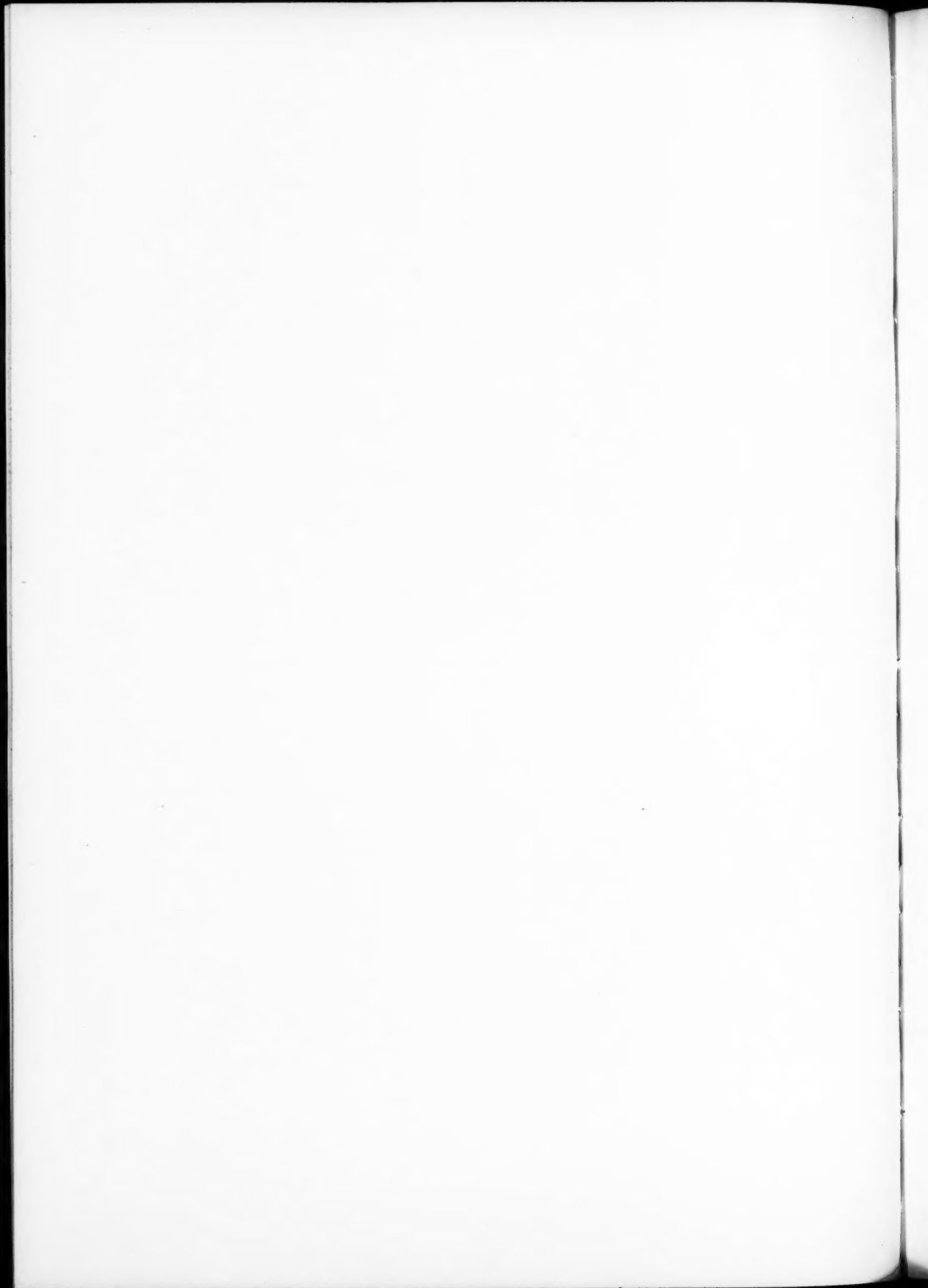


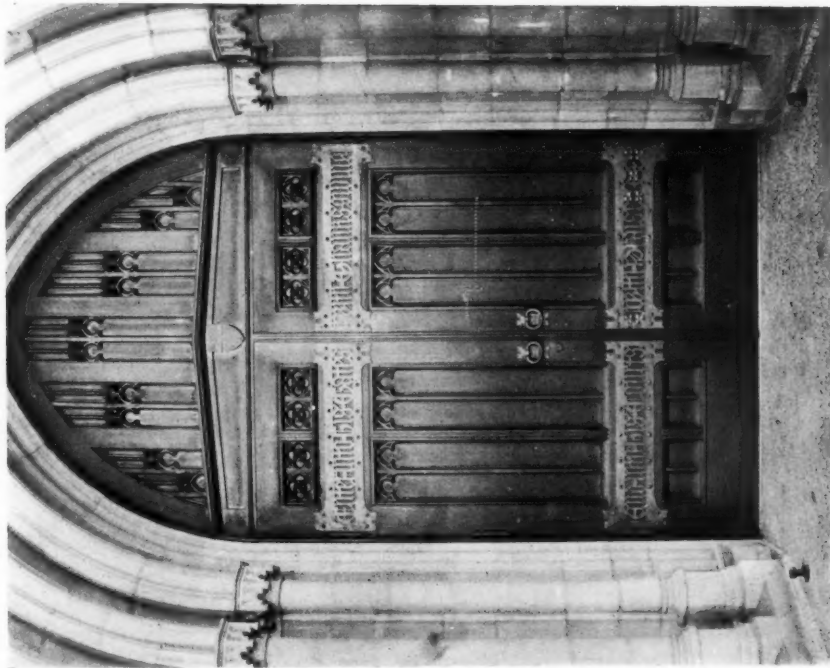
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HEWITT & BROWN, Architects





DETAIL OF FRONT DOORS



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SOUTH AISLE, LOOKING TOWARD NARTHEX

ST. MARK'S CHURCH, MINNEAPOLIS, MINN.
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THE NAVE

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MARCH 29, 1911

1911

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NOT FOR NO. 10



LOOKING TOWARD HENNEPIN AVENUE ENTRANCE

ST. MARK'S CHURCH, MINNEAPOLIS, MINN.
HEWITT & BROWN, Architects



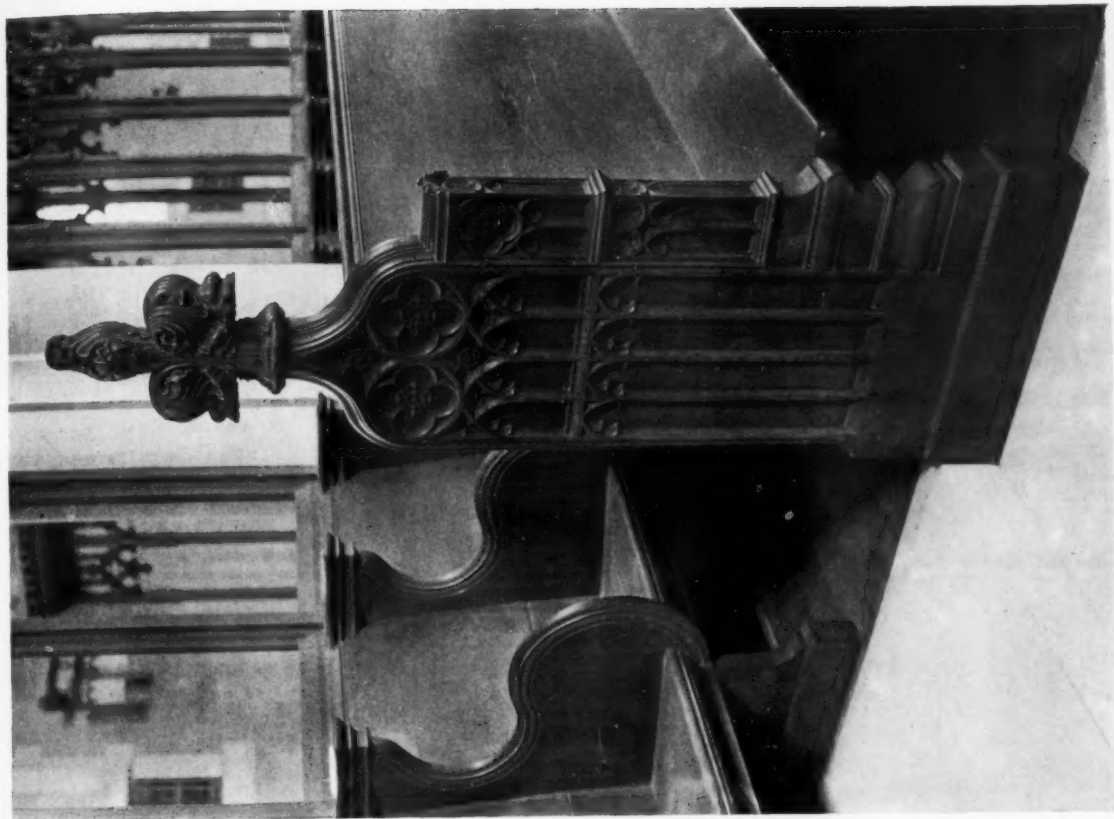
THE REREDOS, ALTAR AND CRESCENCE

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DETAIL OF PULPIT

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DETAILS OF CHOIR STALLS

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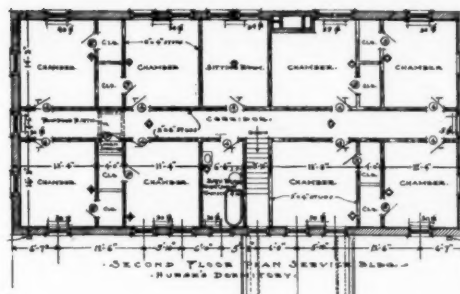


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HEWITT & BROWN, Architects

SECOND FLOOR PLAN



- ORDER OF DOORS & WINDOW SIZES
- ① 8'-0" x 7'-0" "R.C. 101"
 - ② 8'-0" x 7'-0" "R.C. 101"
 - ③ 8'-0" x 7'-0" "R.C. 101"
 - ④ 8'-0" x 7'-0" "R.C. 101"
 - ⑤ 8'-0" x 7'-0" "R.C. 101"
 - ⑥ 8'-0" x 7'-0" "R.C. 101"
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NOTE: ALL LINES ON THIS FLOOR COORDINATED.

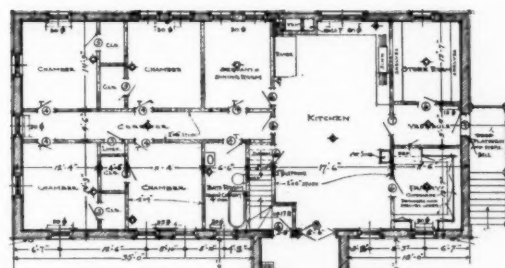
THIS FLOOR PLAN OF 2' SCALE. THE HORIZONTAL SCALE OF 1" = 10'. BALANCE AND HORIZONTAL SCALE, also some vertical scale.

MATERIALS.



NOTE: ALL LINES ON THIS FLOOR COORDINATED.

FIRST FLOOR PLAN



- ORDER OF DOORS & WINDOW SIZES
- ① 8'-0" x 7'-0" "R.C. 101"
 - ② 8'-0" x 7'-0" "R.C. 101"
 - ③ 8'-0" x 7'-0" "R.C. 101"
 - ④ 8'-0" x 7'-0" "R.C. 101"
 - ⑤ 8'-0" x 7'-0" "R.C. 101"
 - ⑥ 8'-0" x 7'-0" "R.C. 101"
 - ⑦ 8'-0" x 7'-0" "R.C. 101"
 - ⑧ 8'-0" x 7'-0" "R.C. 101"
 - ⑨ 8'-0" x 7'-0" "R.C. 101"
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 - ㊿ 8'-0" x 7'-0" "R.C. 101"

NOTE: ALL LINES ON THIS FLOOR COORDINATED.

MATERIALS.



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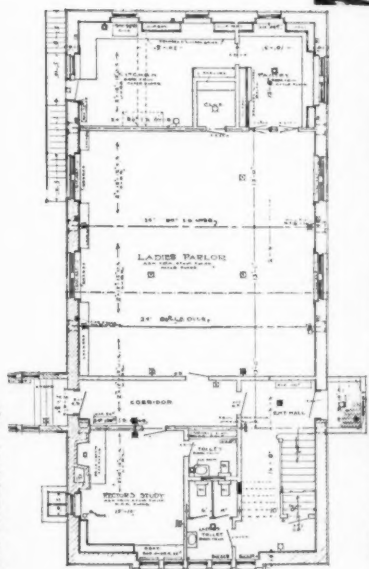
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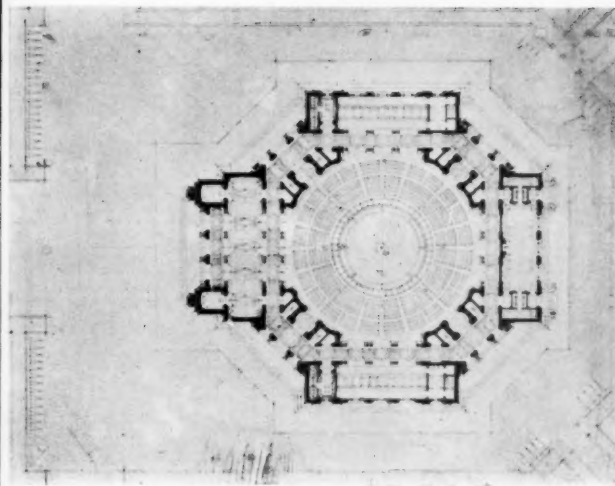
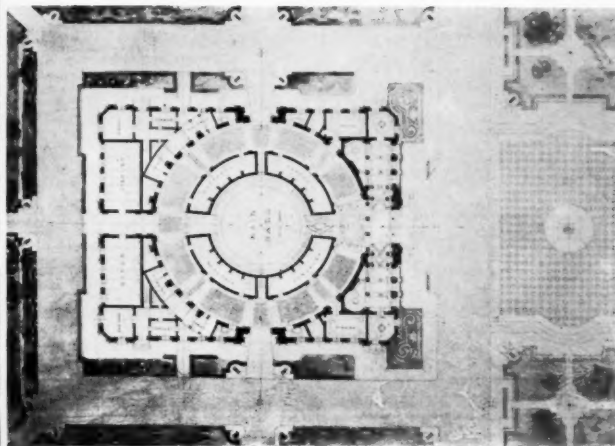
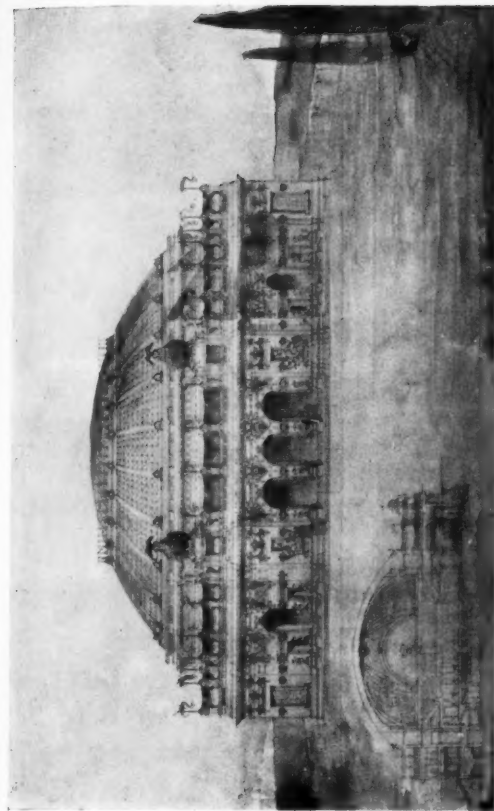
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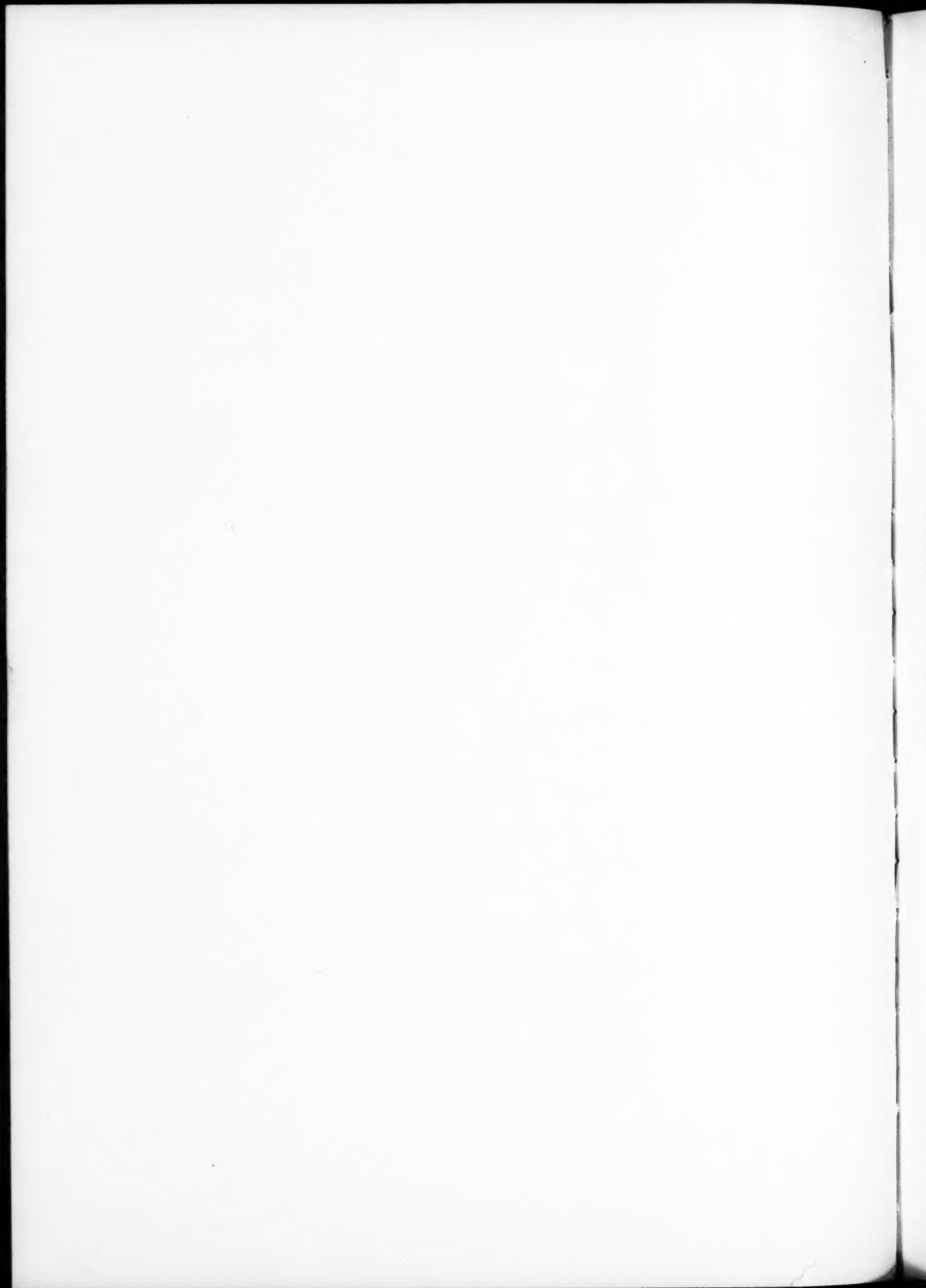


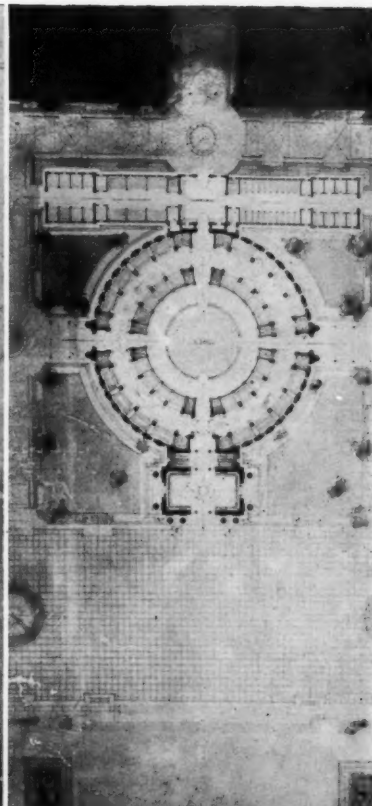
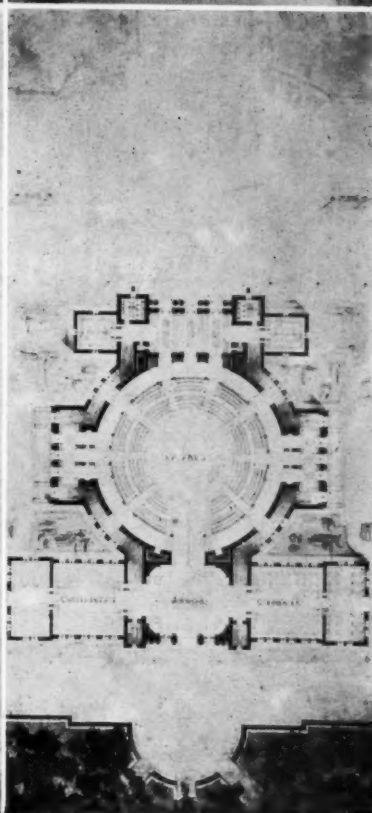
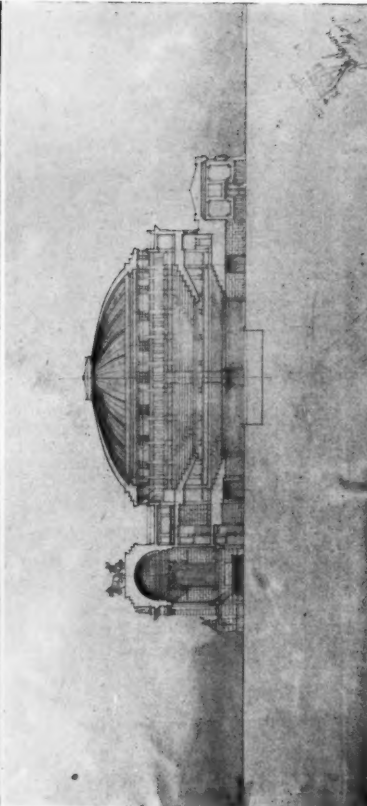
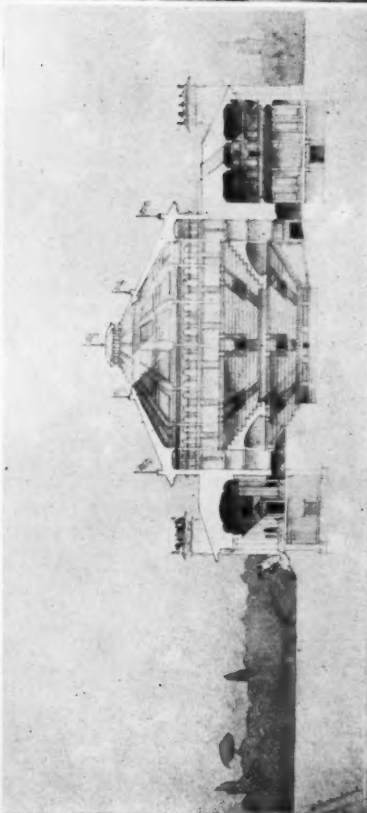
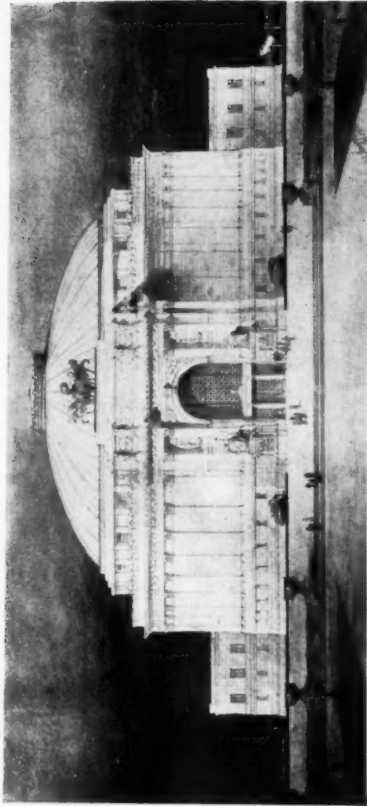
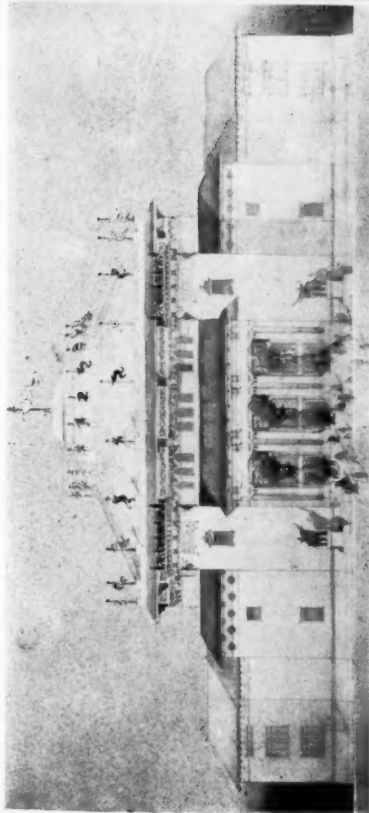
FIRST MENTION
J. F. YEWELL, BALTIMORE

FIRST MENTION
CHARLES CONWAY, ATELIER HORNOSTEL

CLASS "B" III PROJET (PROBLEM IN DESIGN) A WINTER CIRCUS
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

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FIRST MENTION

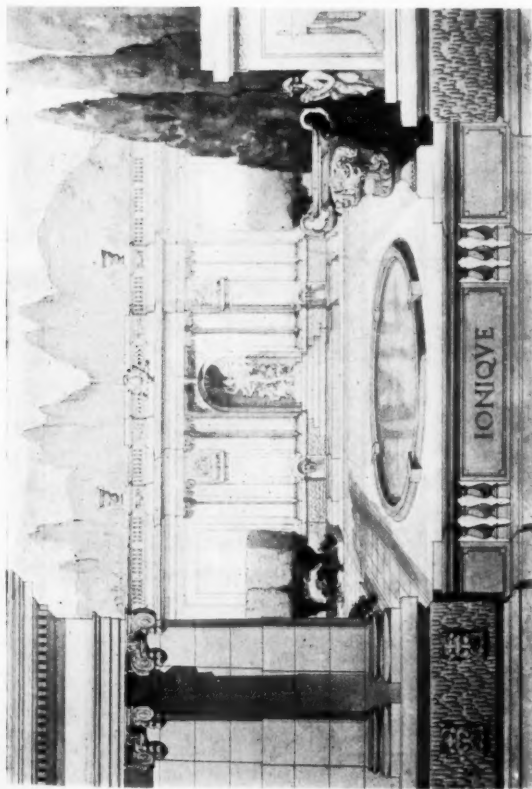
L. C. DILLENBACK, CARNEGIE TECH. SCHOOLS

FIRST MENTION

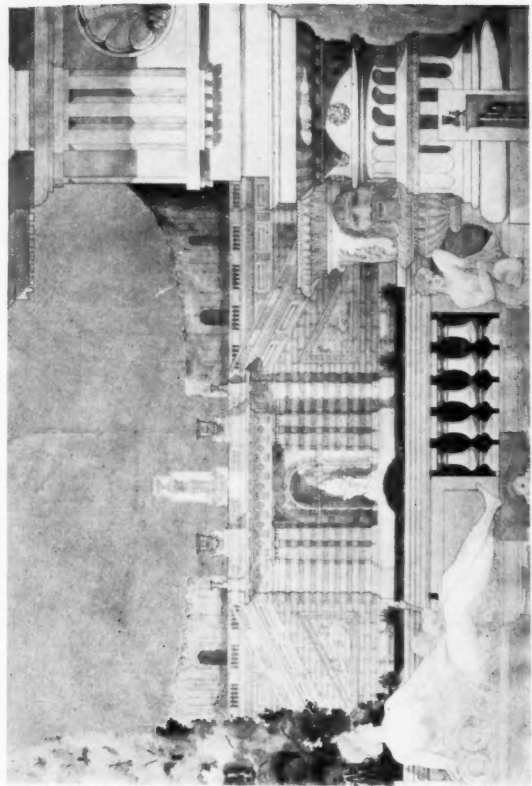
J. A. THOMSON, ATELIER PREVOT.

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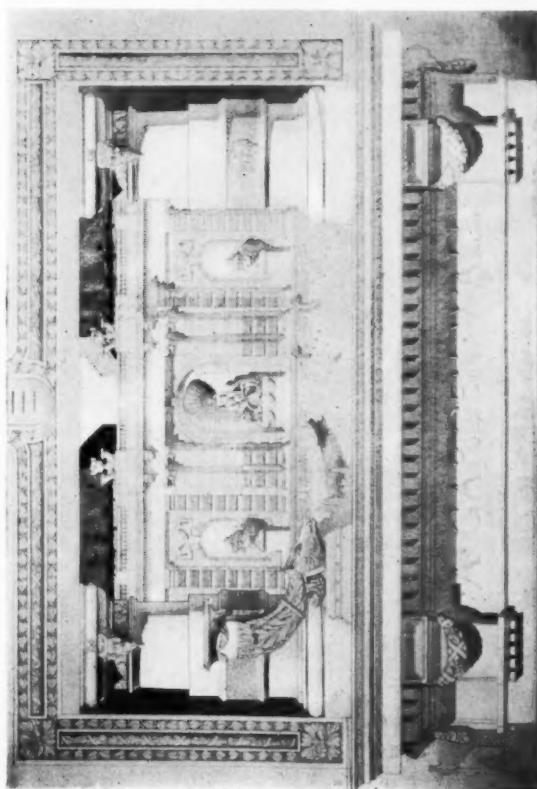
CLASS "B" III PROJET (PROBLEM IN DESIGN) A WINTER CIRCUS
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



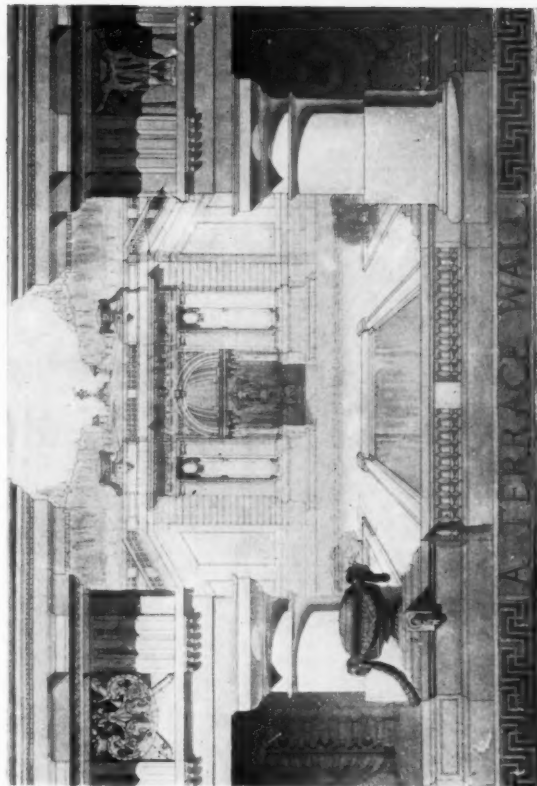
MENTION PLACED
L. VENNE, ATELIER MAXWELL



MENTION PLACED
F. S. BROWN, COLUMBIA UNIVERSITY



MENTION PLACED
A. H. GOOD, CARNEGIE TECH. SCHOOLS

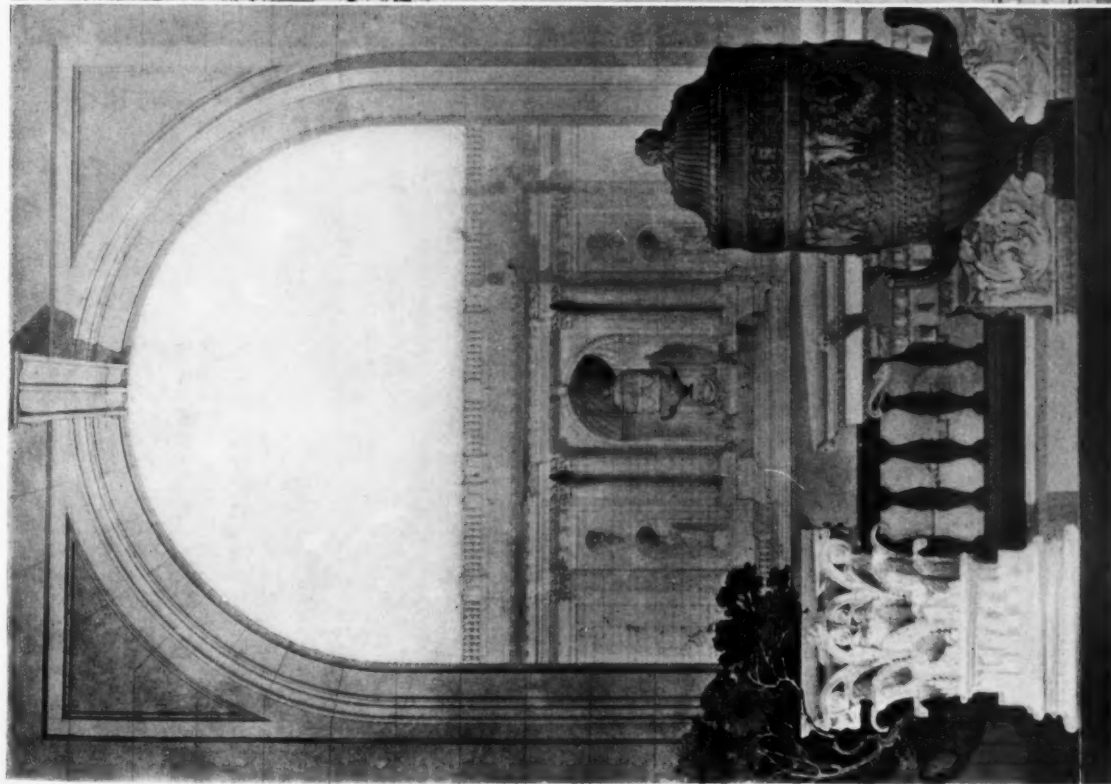


MENTION PLACED
L. ROSS, ATELIER WARE

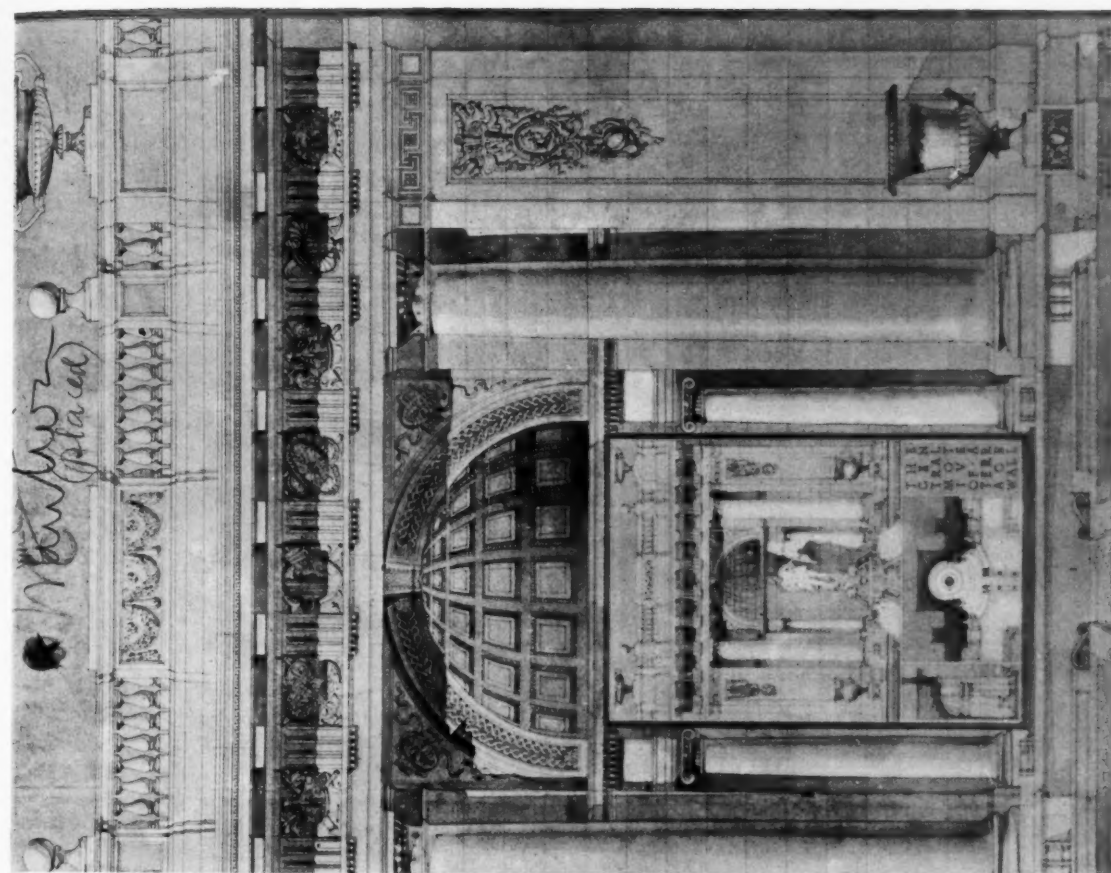
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MENTION PLACED
L. LICHT, ATELIER LICHT.



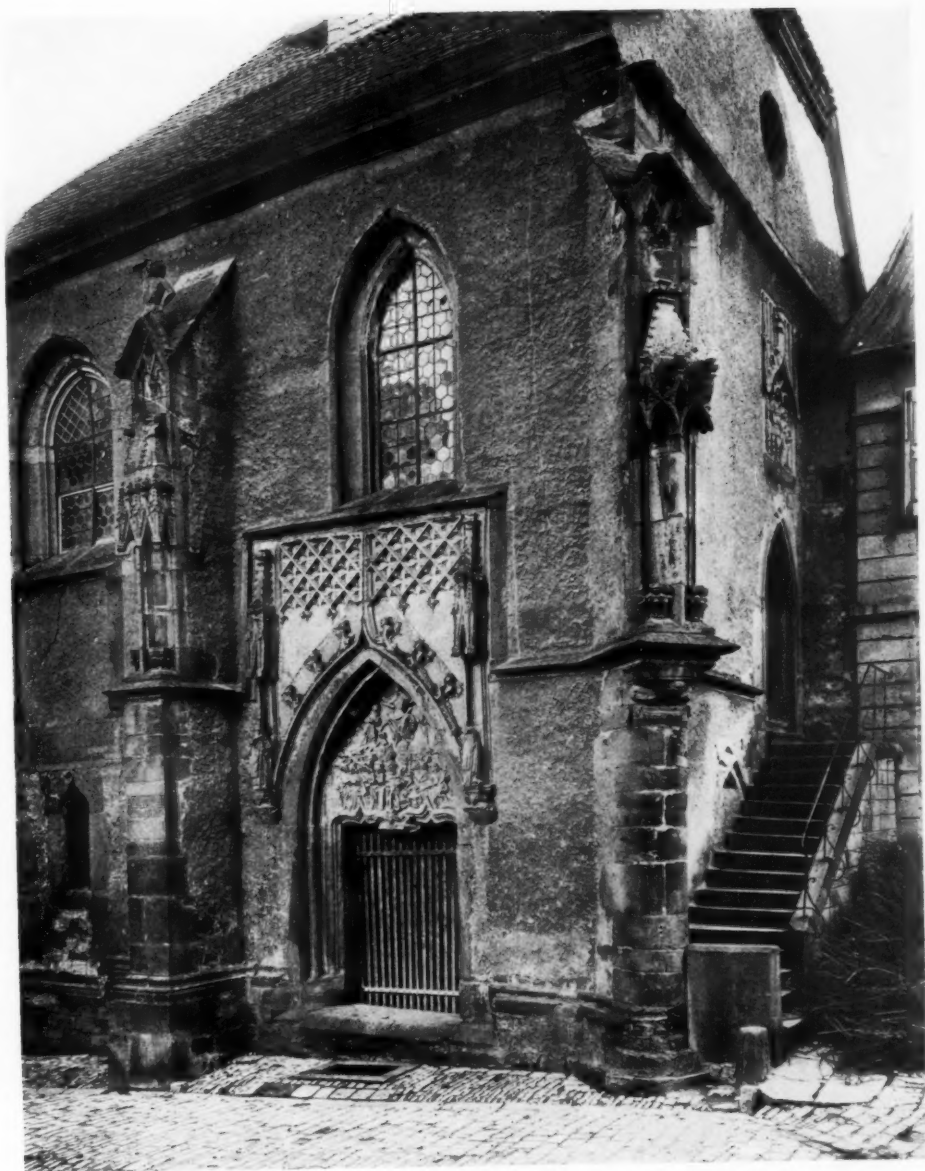
MENTION PLACED
F. SPANGENBERG, ATELIER WHITING

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DETAIL OF THE SEBASTIAN CHAPEL, BUILT IN 1474, TAUBERBESCHOFHSHEIM, GERMANY