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ROME REDIVIVUS

By WILLIAM WELLES BOSWORTH, A. A. I. A.



WORK of the highest importance, architecturally, adds lustre to the present exposition at Rome, if indeed it is not the most significant feature of the exposition.

In sharp contrast to the sad decadence in appreciation of the noble tradition in architecture revealed by the Victor Emmanuel Monument, and the tasteless mass of jumbled forms, enshrining the courts of law, one returns with rekindled enthusiasm to contemplate the scale model, in painted plaster, of not a fragment or group, but practically the whole city of ancient Rome! This is a veritable chef d'œuvre of patient and untiring energy, combined with a knowledge of architectural composition second to no one of to-day; and a fidelity in archaeological research meriting the eulogies of no less a person than Guglielmo Ferrero. Rome before its ruin began; Rome when all its magnificent monuments were complete and shining in the full serene atmosphere of an enlightened civilization.

It reproduces the manifestation of the demands of a people whose standards of beauty had been set by bronze and marble, not by brown stone and brick; by the sculpture of the Greeks and the Herculean constructions of the Nile—whose sense of line and space and color came from open air theatres, from long lines of aqueducts with their rhythmic sequences of arches, from a climate of blue sky and green backgrounds all the year round; standards not

derived from stuffy infecting playhouses of artificial light and sordid atmosphere; not from structural iron skeletons of railroad bridges; nor from a climate where every leaf is gone for half the year and where it is a miracle that any growing thing survives the withering rigor of the winter frosts.

Paul Bigot, already famous for his work in the Beaux-Arts, won the Prix de Rome in 1900. His methods of drawing had shown a remarkable persistence and a love of that quality in composition which one might call repetition—rows of columns, rows of arches—rows of trees even, in default of anything better; and this together with a notable distinctness of representation, making one thing stand out clearly against another, carried even so far as to project fountains and trees in elevation on plans. This tendency led him to a natural sympathy with the subject when it became his duty to "restore" the architecture of the Romans.

Stimulated by enthusiasm for their works his love of definiteness in portrayal could be satisfied by nothing short of all three dimensions, plus color; and his indomitable energy by nothing short of the "grand ensemble" of all the monuments of Rome together!

It was a most fortunate meeting of man and opportunity and a most fortunate time for the task to be accomplished. Voltaire said, when the physician Perrault was called upon to design the Louvre, "Architecture is sick; they have had to call in the doctor." The architecture of Italy as represented by its latest monuments is cer-

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SCALE MODEL OF ROME*

tainly sick, and it remained for this Frenchman to remind her of her best traditions.

The effect will doubtless be felt not only in Italy, where the work has been widely heralded, but throughout Europe and we hope also in America.

What architecture is there so suitable to our republic as this? Does anyone seriously believe that the restricted mullions of Gothic arches can express the grandiose idealities of liberal self government?

Does not every student of architecture feel that the power of the Romans in dominating alien peoples was due in large measure to the impressiveness of the type of monuments they built in the provinces? Choisy says in his admirable analysis of Greek architecture: "Finally, and it is their principal title; they created those typical ordinances the Porticoes. These they animated with a life, both personal and expressive, and which, under the name of Orders, awake the sentiment of harmonious and pondered organism; the highest

manifestation of the idea of the beautiful that any architecture has ever realized."

To look the matter in the face, now that we have had our "fling" at all the styles, since the Civil War, Victorian-Gothic, Richardsonian Romanesque, Early French Renaissance, Early Italian Renaissance, English Tudor, to the point of boredom, with a flourish at the end of modern Parisian until that too begins to pall—are we not about ready to follow Mr. McKim's lead and return to our sober colonial tradition traced back to its source, inspiring ourselves from the best instead of the second best?

For the Roman tradition is really the Greek tradition; compared with all else, they stand together. The Pantheon, the Colosseum, the Baths of Caracalla are all permeated with Greek genius if not actually the work of Greek architects.

What building is more modern, more "up to date" in quality, in taste, in beauty of execution and detail—more enlightened in conception; more appropriate in general type for us Americans to study and emulate than the Pantheon?

*Reproduced from a photograph furnished by courtesy of Mr. George Oakley Totten, Jr., Secretary of American Section, permanent committee International Congress of Architects.

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M. PAUL BIGOT, ARCHITECT*

And if the Pantheon, why not the quality of many other monuments of its kind and time? "City Planning" had not developed as an art when Eternal Rome took root and grew; but the principles of city planning are clearly expressed in every group. In studying this marvelous reconstruction it seems as though every problem in plan and composition had its model precedent here.

What an influence it might have if the senators at Washington, who think a Lincoln Memorial should be made use of to enhance the values of real estate near the railroad station, were enabled to see, by a familiarity with this model, how the power of Rome's governors was synonymous with the contributions they made to her monuments.

What an influence it would have to permanently settle the natural tendency of this country toward classic architecture if there were a copy of this model in every one of our large cities.

Certainly every school of architecture

*Much credit for the model is also due to Monsieur Henri Mazet, who has assisted Monsieur Bigot in the work.

should have a copy and there should be one in Washington. Ferrero says of it in an article in the *Figaro* of July 21: "It is then a beautiful work, at once of erudition and of imagination. It does great honor to the young French architect who has conceived the idea and put it into execution, and to the French Academy and the French Government who have furnished him a part of the necessary means; and it is a work which—in continuing under a form novel in historical studies the grand synthetic tradition which is the glory of France—merits to be largely known. Reproductions of this relief should indeed be placed in the great schools of archæology of Europe and America. The occasion is therefore excellent for the Mæcenæ who desire to do something for the progress of science. They may furnish to historians and to archæologists of their countries (as well as architects) a precious means of study, and utilize to the profit of general culture the admirable effort of a young man who has labored during seven years, with so much ardor, on a work so interesting and so disinterested."

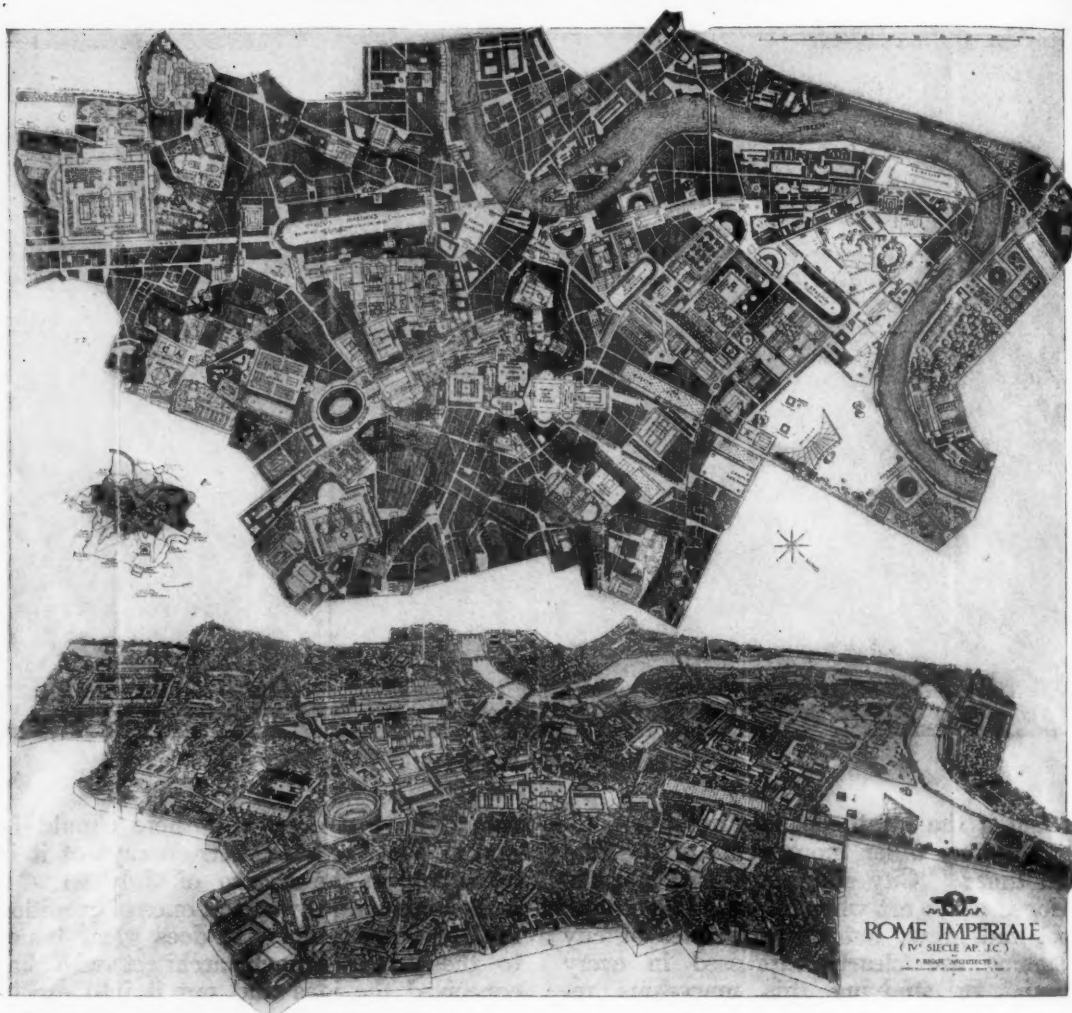


CHART DRAWN BY MONSIEUR PAUL BIGOT TO ACCOMPANY HIS SCALE MODEL OF ANCIENT ROME

ANCIENT EGYPTIAN ART AT THE METROPOLITAN MUSEUM

The recently completed wing of the Metropolitan Museum of Art, New York, just thrown open to the public, contains one of the most noteworthy collections of Egyptian art to be seen anywhere today. In completeness, the collection assembled in these ten galleries will vie in importance with the most notable collections in this country and in Europe. The galleries have been tinted blue, designed to show to the greatest possible advantage the old Egyptian colors of the exhibits, which are arranged chronologically, in periods, in nine of these ten galleries, while the tenth is devoted to a collection of Egyptian antiquities.

Of altogether different interest and importance is the loan collection of Colonial portraits and old silver which is shown on the second floor in the room used for temporary loan exhibits. There are some thirty-odd canvases in which are portrayed some well-known worthies of Colonial days. The collection of silver shown in the same room comes from forty-seven churches in New York, New Jersey, Delaware, Virginia and Kentucky and contains excellent examples of work by early American, Dutch and Swedish, as well as English, silver-smiths. In addition to the church silver there are many beautiful old tankards, mugs, sugar scissors, quaint old teapots, sauce boats and candlesticks, all deserving of more than a cursory inspection.

EXTRACTS FROM THE REPORT OF THE JURY OF AWARD

PUBLIC AUDITORIUM COMPETITION, PORTLAND, ORE.

YOUR Jury begs to report that in accordance with the program of the Architectural Competition for the Public Auditorium to be erected in Portland, Ore., sixty-five designs in said competition were received and examined.

We call your attention to the fact that most of the competitors substantially complied with the rules as set forth and that in so far as the purposes of this competition are concerned, your Commission has received in benefit all that may have been anticipated.

About one-third of the sixty-five competitors, in a general sense, analyzed the problem on practically identical lines. Their combined reasoning leads us to believe that their solution is the best. At the same time we cannot refrain from pointing out that the majority of your competitors confused themselves as to conditions contained in the program to an extent sufficient to prevent them from presenting a plan simple enough to attract more than passing notice.

By reference to the program and by comparison of the solutions offered, your Jury reached certain conclusions which are by them considered vital:

First: Simplicity of general plan and freedom of circulation.

Second: Reasonable flexibility. In other words, adaptability of the proposed building to its several purposes, such as:

(a) A convention hall, containing quarters for the historical society, small halls, and accessory offices and studios.

(b) The adaptability of the building to circuses, horse shows, etc.

(c) The adaptability of the building to grand opera. The program suggested the subdivision of the auditorium by movable or temporary stage appurtenances. Most of the solutions offered minimized this point and presented nothing more than such theatre accommodations as are already possessed by your city.

The plan which we will in general recommend will be suitable for use as a grand opera house.

Again: Your Jury feels that while the program presented a complex problem to most of your competitors, the most worthy have demonstrated their ability by finding a simple solution, and if for no other reason we deem that your competition has been a successful one.

FIRST PRIZE

Of the many solutions offered, we have unanimously agreed that design No. 56 is pre-eminently the best and is therefore awarded by us the first prize. The author of this design frankly surmounts the difficulty of temporary stage equipment and gives a straightforward, simple solution of the whole problem, providing most completely for such temporary stage equipment as might be desirable. He presents a building which, in general character, would stamp itself at once as a public auditorium and would in every respect meet all the requirements of such a building. Ingress and egress of a large number of people are amply provided for.

Ample provision is made for a dignified housing of the Historical Society and for offices and studios. Of all the plans submitted, we believe the quarters of the Historical Society, as set forth in this design, to be the most attractive.

The points of merit which we strongly recommend are the principal lobby or vestibule entrance the full length of the front of the building and its end entrances or exits, and free circulation entirely around the arena with supplemental exits on the east and west sides. These supplemental entrances were deemed by us to be inadequate and the same should be enlarged.

The stage on this plan, and, indeed, on practically all the plans submitted, should possess greater depth so as to render it suitable for grand opera performances.

On the plan of the first gallery in this design, the space occupied by the banquet hall possesses the same flexibility as other parts of this plan; that is, it may be used as a banquet hall, or as a grand foyer in connection with the convention hall. At the same time this hall may be used by the Historical Society, forming, as it were, the grand salon of the Society, giving it a sumptuous hall in addition to its regular quarters, its museum and its committee rooms. Special attention is called to this, as it points out the flexibility of the plan, indicating its superiority over practically all the other plans submitted. This plan, upon closer analysis, will reveal the possibility of a number of small halls for divers purposes and ample space for offices and studios.

This design, as well as many others, will be possible of execution along economical lines without sacrifice of its architectural character.

In some of the details of arrangement, further study will no doubt result in improvement, such as elimination of the proposed horse-lift and substitution thereof of an incline, occupying practically the same space, and the subdivision of the seating arrangement of the arena by additional cross or transverse aisles.

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In compliance with the program, it is the duty of your Jury, in addition to the making of the above award, to award a second prize of \$1,000, and three additional prizes of \$500 each.

The problem of making these awards has been a greater task upon the ability of your Jury than that of selecting the first prize design.

SECOND PRIZE DESIGN

No. 5: This shows general simplicity of plan, section and elevation. The quarters for the Historical Society are not so well arranged, nor are they of such attractive proportions as those provided for in the design awarded the first prize. It shows a greater depth of stage; the superstructure enclosing the rigging loft would better terminate in a pediment rather than in a flat entablature; the width of same is also lacking in proportion. While this design, in general, displays a firm handling of the classic order, its author has sacrificed the true principle of spacing without gaining anything in practical advantage; whereas, in the design awarded first prize, the practical requirements are satisfactorily covered and correct proportions and spacing have been preserved. This design, externally, has slightly more of an exposition character than an auditorium or opera house.

FIRST THIRD PRIZE

Design No. 2: The general simplicity in plan, section and elevation is characteristic of the first and second prize designs. Freedom of circulation, but inadequate provisions for Historical Society and studios. It is worthy of note that this competitor has not made any special effort in the way of careful rendering or of minute study in detail, but has been content to present simply the general lines of his design. The entrance to the arena at each side of the proscenium, with the organ space above, is a good feature. Unlike this on the first prize design the floor of the stage and the floor of the arena are so arranged as to be on one level, affording direct entrance from stage to arena.

SECOND THIRD PRIZE

Design No. 34: The principal merit of this design is the freedom of circulation, no temporary stage equipment is provided; satisfactory provision, however, is made for the Historical Society. The interior is rather more of the character of an opera house than an auditorium. More than ample provisions have been made for boxes. The handling of the exterior is poor.

THIRD THIRD PRIZE

Design No. 14: This shows free circulation of general plan, a square auditorium possessing the admirable quality of bringing vast audiences nearer a common center than is indicated by any of the previous plans; insufficient exits from gallery space, subdivision of Historical Society and other accessories rather too complex and poor in proportion of interior effect; otherwise generally very pleasing.

IN CONCLUSION, your Jury is more than pleased to report that they each of them personally consider this competition to have been arranged and conducted upon lines most highly approved by the American Institute of Architects, and wishes to express

the belief that the action of the Auditorium Commission in instituting this competition upon the lines that have been followed has not only done a great service to the profession of architecture but has established a precedent which should be most highly commended by the American Institute of Architects.

Each of the competitors is entitled to the thanks of your Commission for the time and trouble that they have given to this problem.

In appreciation of the pleasure that has been coincident with our services in this respect, we desire to subscribe ourselves,

Most gratefully and sincerely yours,

ELLIS F. LAWRENCE

KIRTLAND CUTTER

WILLIS POLK

THE CURRENT ARCHITECTURAL PRESS

MR. H. KENT DAY, in an article in the October *Brickbuilder*, under the title of "Architects in Charge of Construction," supplements the article by Mr. Walter B. Chambers published in an earlier issue of the *Brickbuilder*, treating the same subject. The essential element of these papers is the discussion of the "Separate Contract System" and the relations of the architect in charge of construction to the various contractors engaged in the work. Mr. Day does not regard the separate contract system as generally applicable to small operations, and believes it cannot be employed with advantage and without loss by architects on buildings costing less than \$100,000.

An interesting and well illustrated article on "The Small House of Brick in Suburbs and Country," by Mr. Robert G. Spencer, Jr., is a feature of this issue.

The illustrations are a well selected lot of country and suburban houses, by Wilson Eyre, Brockie & Hastings, Charles A. Platt, Grosvenor Atterbury and other designers prominent in the field of domestic architecture.

Mr. Egerton Swartwout has contributed a well written article in the October issue of *Architecture* entitled, "Some Underlying Principles of the Classic Orders."

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COUNTRY HOUSE, D. W. McCORD, ESQ., EAST HAMP-
TON, LONG ISLAND

MR. GROSVENOR ATTERBURY, ARCHITECT

(From *Architecture*)

While the writer does not endeavor to trace the origin of classic styles and disclaims any intention of doing so, he has nevertheless in a few words outlined what many writers have consumed numerous pages,—not always successfully—in stating. We read:—"The written records of architecture in the classic ages are scanty, nor is it likely that these principles ever would have found a place in literature; they were considered fundamentals and were handed down orally. They were part

of the education of the classic architect and were added to and corrected until the culmination of the Greek art in the fifth century."

The text in this issue includes the usual architectural criticism.

The illustrations are of a number of subjects, generally one view of each and most of them failing to satisfy by reason of the omission of essential information in the form of floor plans, details, etc.

Some country houses by Mr. Grosvenor Atterbury present interestingly the value of careful study of planting and general composition of lines as relating to environment. A commercial school in New York, Mr. H. F. Ballantyne, Architect, is a work



HOUSE AT HARTFORD, CONN.

MR. CHARLES A. PLATT, ARCHITECT

(From *The Brickbuilder*)

of much excellence shown in this issue, as is also a city house by Messrs. McKim, Mead & White. The latter subject is particularly satisfactory.

Other subjects illustrated in this issue will be found under our usual index of the current architectural press.

The International Studio for November presents in the usual attractive way the illustration and description of current work in the fields of art and the craftsman.

The leading article, by Christian Brinton, describes the American Exhibition in Rome. It is satisfactory to learn of the high rank secured by the American artist at this exhibition and to receive the assurance that the very essential quality of consistency is everywhere apparent.

This issue contains a series of illustrations of designs submitted in a competition for



PACKARD COMMERCIAL SCHOOL
LEXINGTON AVENUE AND 35TH STREET, NEW YORK

MR. H. F. BALLANTYNE, ARCHITECT

(From *Architecture*)



"THE SOUTH TRANSEPT, MELROSE ABBEY"
FROM AN ETCHING BY T. DUNCAN RHIND
(From *The International Studio*)

seaside bungalows. These are of interest and have some suggestive value.

The Western Architect for November confines its illustration to the work of Mr. E. O. Fallis, F.A.I.A. The principal subject is the People's Savings Association Building, Toledo, Ohio. The exteriors of the buildings illustrated show a good appreciation of the use of materials to secure texture and color, but the only interiors presented, those of the Savings Association Building, would seem to leave something to be desired.

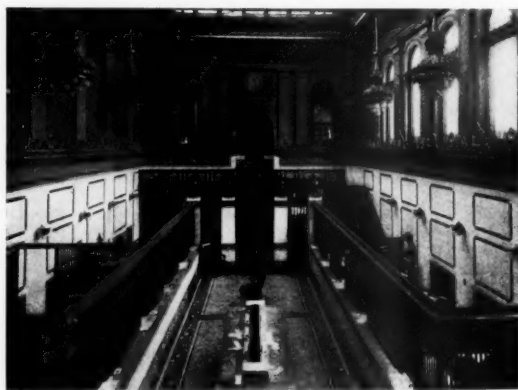
The text, aside from editorial comment on passing events, presents nothing of interest.

In an extended editorial on "Honest Competition Tolerated but Not Sought by Architects" it is stated "in properly conducted competitions the best design and therefore the best man wins." This appears equivalent to an emphatic declaration that "twice two are four."

The leading article in *The Architectural Record* for November is a description of some of the architectural features of Toledo, Spain, by M. Stapley. It is well illustrated by photographs specially made for this purpose. Montgomery Schuyler describes a number of New York City houses of recent erection and Mr. Aymar Embury II writes of certain old Pennsylvania farm houses of the Colonial period. Part III of M. M. Sloan's series on the "Architectural Treatment of Concrete Surfaces" is published together with numerous illustrations.

There is also contributed an article by Ellis Parker Butler under the caption "The Client." Just at this moment, when self-respecting members of the profession are striving to controvert the misleading statements that are finding expression in the popular press, it would seem that a journal ostensibly published in the interest of architecture might lend its pages to the presentation of more dignified material than that contained in this rather lame attempt at wit.

Aside from this contribution, the issue is a creditable production, presenting much that is of interest, particularly to the semi-popular reader.



INTERIOR OF BANKING ROOM, PEOPLE'S SAVINGS ASSOCIATION BUILDING, TOLEDO, O.

E. O. FALLIS, ARCHITECT
(From *The Western Architect*)

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COURTYARD, PALAZZO BONIN, VINCENZA, ITALY.

A MUNICIPAL COMPETITION

AS a result of an attempt to select an architect for a proposed high school building in Binghamton, New York, a situation has developed which contains elements of interest to the members of the architectural profession and at the same time would seem to deserve the attention of local taxpayers. Recognizing the need for a new school building, the authorities are taking steps to secure a bond issue to defray the cost of the proposed structure and in the meantime attempting to hold a competition to select an architect. To aid them in this work they recently employed as their advisor, Mr. J. Foster Warner, A.I.A., of Rochester. In preparing the program of competition, Mr. Warner appears to have encountered various difficulties—not only those which arose from

differences of opinion concerning proper practice in the conduct of such contests, but others due to the fact that the issue of bonds to defray the expenses of the competition as well as the cost of the new building depended upon the result of an election to be held in the future. Making the best of the situation, the advisor finally prepared a rough draft of the competition program and submitted it to the American Institute of Architects for approval in accordance with the provisions of the Code of Competition of the Institute, such approval being a necessary preliminary to the proper participation of members in the competition and the continuation of Mr. Warner in his position of advisor. The Institute authorities returned the program disapproved, for the reason that it differed in certain essential particulars from the Competition Code. Certain modifications were made but when it became evident that those requirements considered fundamental would be insisted upon, the School Committee decided to proceed without the approval of the Institute and served notice upon Mr. Warner that he must either fulfill his contract and carry through the competition as advisor or become liable to the city of Binghamton for the non-performance of the balance of his duties. It seems unlikely, however, that the Committee would benefit by, or would desire, unwilling personal service. It also appears doubtful that an experienced practitioner would undertake advisory services without reserving the right to withdraw at any time if conditions became unsatisfactory.

The modifications insisted upon by the Institute were that the successful competitor should not be required to pay the money prizes of the competition (suggesting that all prizes except the employment of the successful competitor be eliminated if the city was not willing to pay them) and that the fee of the successful architect be the usual commission of six per cent. in accordance with the schedule of the Institute, instead of five per cent. as proposed by the School Committee. It was also required by the Institute that unless forbidden to do so by law, the program contain an agreement to make the award of the commission to design a building, to the successful competitor, or in default thereof to pay him the

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usual fee of one and one-quarter per cent. for preliminary sketches, although this provision was waived if the School Committee was legally unable to agree to it. In brief, the points at issue seem to be:

First: Shall prizes be paid by the successful competitor or by those for whose benefit the competition is held? The answer to this seems obvious to any fair-minded person. Any money prize won by a successful competitor merges in his total fee, consequently if he pays the other prizes his doing so has the effect of reducing his commission.

Second: Shall the successful architect receive the usual fee of six per cent., or must he be satisfied to have it reduced to five per cent.? The five per cent. rate of compensation was established over forty years ago when the architect's labors were infinitely less than they are now, when his office expenses were a fraction of what they now are and when living expenses were very much lower than at present. The federal government has accepted the increase and all recent Treasury Department competitions have incorporated the six per cent. rate. It would be folly for the Institute to establish a minimum rate and then give its approval to programs of competition under which its members struggle with each other for employment at less than this rate. The Binghamton Committee, which evidently wishes to be fair, bases its refusal to pay six per cent. commission largely to the fear that the increase

of cost involved might endanger the success of the bond issue. Surely, if this is the case the financial situation is too precarious to justify the large expenditure of competing architects that would be involved in the preparation of competition designs.

Third: Shall the Committee agree to employ the successful competitor or in default of so doing pay him an adequate fee? It is a question how far any system of regulation can go on this point, because many public officials are without power to give such a guarantee regardless of their desire to do so and it sometimes happens that the authorization of public improvements is dependent upon having some tangible plans upon which to base action. There seems, however, to be no room for a difference of opinion on the broad question. The real prize of any architectural competition is unquestionably the employment as architect of the work in competition and the inadequate money prizes usually offered are simply a bait. The value of the architect's time and services is gradually becoming established and we know of nothing more likely to belittle this value than a willingness to enter formal competitions for indefinite reward. In fact, it is probably safe to state that in general the owner or committee not in a position to promise an award of the real prize of the competition, irrespective of any small money prize, is not morally in a position to conduct an architectural competition.



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1911-1912

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REPORT OF THE JURY—COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

"A PUBLIC AUDITORIUM"

The Jury was unanimously of the opinion that, whereas the presentation of the majority of the projects was creditable, sufficient study had not been given to the "technique" of theatre and auditorium construction.

The vital problems which present themselves in this connection are those of circulation, exit and entrance. The program called for one or more galleries to accommodate the very great number of 7,500 people, but none of the competitors expressed in their compositions proper means of egress from them. In some cases where exits from the galleries had been shown they landed in the main circulation and not directly on the street as required. The confusion incident to such an arrangement at the close of a performance can readily be imagined.

With few exceptions the auditorium proper was entirely too small, too much space having been devoted to useless corridors in back of the main lobby. It would have been impossible to accommodate a proportionate part of the 7,500 people in the very small floor areas shown.

The galleries, in cases where the competitors had indicated them, projected entirely too far over the auditorium. In some instances the projection was so great that it would have been impossible to have cantilevered them, thereby making it necessary to use columns for support—a feature deemed most objectionable in modern theatre construction.

Separate and distinct entrances for the Historical Society, as called for in the program, had been successfully arranged in but few cases. In most of the projects it would have been necessary to have entered the auditorium in order to gain access to the staircase and elevators leading to the Historical Society's rooms.

The project to which a first mention was awarded, and which was placed first, solved more satisfactorily than the others the matter of circulation, exits and form of floor space in the auditorium. The plan was simple in composition and permitted of rapid and easy exit. The galleries were faulty, but in general the conception was interesting, and the author showed a better understanding of the needs of a modern auditorium than the other competitors.

The Jury recognized the difficulty of the problem and the special knowledge required to successfully solve it. In view of these facts it is of the opinion that the result of the competition is commendable, but strongly urges the students to make themselves familiar with the very important problem of circulation and the method of handling great masses of people in public structures. The number of buildings of this type erected, such as railway stations, concert halls, theatres, etc., is so rapidly increasing that an intimate acquaintance with, and a study of, these conditions will be of the greatest benefit to students in their future practice.

J. H. FREEDLANDER.

JUDGMENT OF THE LOCAL COMMITTEE, SAN FRANCISCO

The Local Committee received 48 Esquisses (Preliminary Sketches) and 27 Analytiques (Final Drawings) and made the following awards:

Author	Award	Atelier	City
H. R. Schulze.....	M	Brown—S. F. A. C.....	San Francisco
Guy Brown.....	"	"	"
Clarence Tantau.....	"	"	"
Angelo Hewetson.....	"	"	"
J. Bettencourt.....	"	Kelham—S. F. A. C.....	"
T. L. Pfeuger.....	"	"	"
H. A. Thomsen.....	"	"	"
Geo. Aleon.....	"	Los Angeles Arch. Club.....	Los Angeles
Frank Rasch.....	"	"	"
Robert Cassidy.....	"	"	"
C. Tracy Hoag.....	"	"	"
C. G. Mark.....	"	"	"
J. W. Brooks.....	"	"	"

JUDGMENT OF THE LOCAL COMMITTEE, SAN FRANCISCO

The Local Committee received 22 Esquisses (Preliminary Sketches) and 7 Projet Rendus (Final Drawings) and made the following awards:

Author	Award	Atelier	City
F. P. Davis.....	M	Los Angeles Archtl. Club.....	Los Angeles
M. W. Morrison.....	"	Brown—S. F. A. C.....	San Francisco
Russell Monson.....	"	"	"
Carl Warnecke.....	"	"	"
Harry Michelsen.....	"	"	"
H. C. McAfee.....	"	"	"
Ed. L. Frick.....	"	"	"

JUDGMENT OF NOVEMBER 14TH, 1911

Conducted by the Committee on Education

The Jury of Award, consisting of 22 members, met at 8:30 P.M. and made the following awards, which is supplemented by those made by the Local Committees.

CLASS "B"—I ANALYTIQUE (Order Problem) "A MONUMENTAL MANTELPIECE"

The Committee on Education received 173 Esquisses (Preliminary Sketches) and 89 Analytiques (Final Drawings).

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Author	Award	Atelier	City
F. S. Whearty.....	M	Boston Archtl. Club.....	Boston
W. J. White.....	"	"	"
H. E. Frost.....	"	"	"
L. C. French.....	"	"	"
F. P. Tibbets.....	"	"	"
W. S. Full.....	"	"	"
R. Walsh.....	"	"	"
J. E. Salie.....	"	Birmingham S. of Arch.....	Birmingham
J. L. Schillinger.....	"	"	"
Wm. Oppenhamer.....	"	Bennett.....	Chicago
G. Sinn.....	"	Bosworth.....	New York
J. Lustig.....	"	"	"
P. S. Van Bloem.....	"	"	"
W. T. Doran.....	"	Barber.....	"
G. Grotz.....	"	"	"
Chas. W. Koch.....	"	Baltimore-L. H. Fowler.....	Baltimore
R. Segal.....	"	Blum.....	New York
L. D. Andrews.....	M Pl.	Carnegie Tech. Schools.....	Pittsburgh
F. A. Berner.....	M	"	"
E. Crump, Jr.....	M Pl.	"	"
W. C. Findt.....	M	"	"
E. H. Gilg.....	"	"	"
C. E. Gluckman.....	"	"	"
A. Rowena Jefferson.....	"	"	"
Bertha G. Johnston.....	"	"	"
R. P. Mitchell.....	M Pl.	"	"
C. J. Palmgreen.....	"	"	"
H. P. Smith.....	"	"	"
H. W. Viehman.....	"	"	"
G. H. Ewing.....	"	Drexel Institute.....	Philadelphia
J. J. Stock.....	"	"	"
E. Neumann, Jr.....	"	"	"
J. H. Field.....	"	Hornbostel.....	New York
J. H. Hartzell.....	"	"	"
E. L. Walter.....	"	Hudson & Kidd.....	Buffalo
O. W. Shelgren.....	M	"	"
J. A. Warlow.....	H.C.	Kast.....	Harrisburg.
F. F. Higginson.....	"	Licht.....	New York
R. F. Martin.....	"	"	"
Paul Williams.....	M Pl.	Lewis.....	Wilkesharre
Austin Minich.....	"	"	"
James M. Brown.....	"	"	"
L. Stevenson.....	"	Olson.....	"
J. P. Messmer.....	M Pl.	Prevot.....	New York
G. R. Denton.....	M	"	"
I. F. Heyl.....	M Pl.	"	"
R. R. Merkle.....	M	R.I. Sch. of Design.....	Providence
C. E. Balchin.....	"	"	"
M. V. Arnold.....	M Pl.	Syracuse University.....	Syracuse
O. H. Graves.....	M	"	"
C. W. Wadsworth.....	"	"	"
E. R. Frose.....	"	St. Louis Archtl. Club.....	St. Louis
P. J. Stoehr.....	"	"	"
Thos. E. Ash.....	M Pl.	University of Penna.....	Philadelphia
R. C. McCarl.....	M	"	"
Allen H. Moore.....	"	"	"
Sigmond Laschenski.....	M	University of Penna.....	Philadelphia
F. B. Dunlap.....	"	"	"
Wm. L. Kassman.....	"	"	"
S. K. Weber.....	"	"	"
H. McGrath.....	"	"	"
C. F. Harvey.....	"	Traver.....	Muskogee
J. E. Levy.....	"	Washington Archtl. Club.....	Washington, D. C.
H. F. C. Mennecke.....	M Pl.	Ware.....	New York City
H. Dazey.....	M	"	"
J. M. Scheiner.....	"	"	"
D. Solomon.....	"	Wynkoop.....	"
C. H. Koop.....	M Pl.	care LaFarge & Morris.....	"

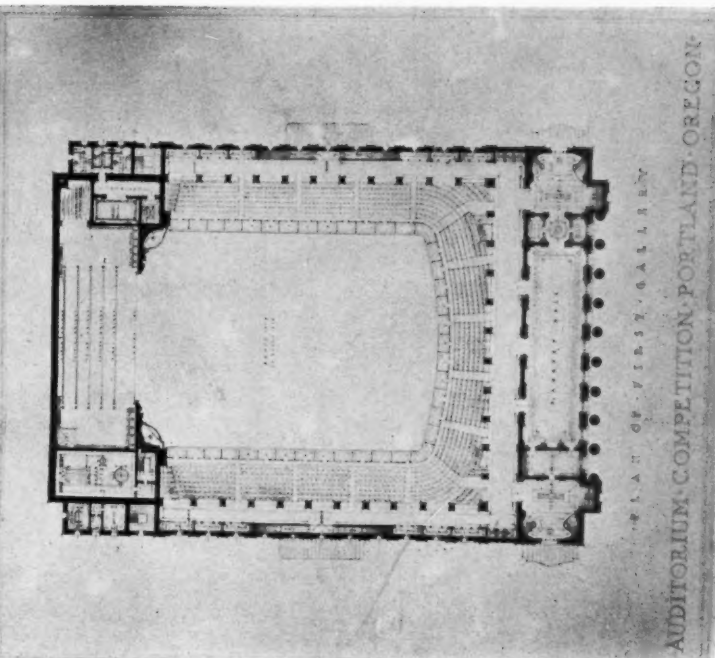
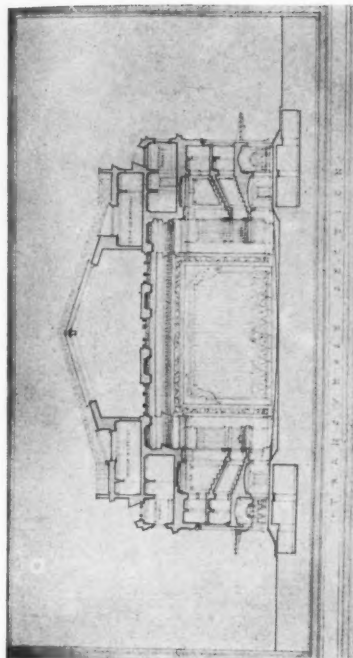
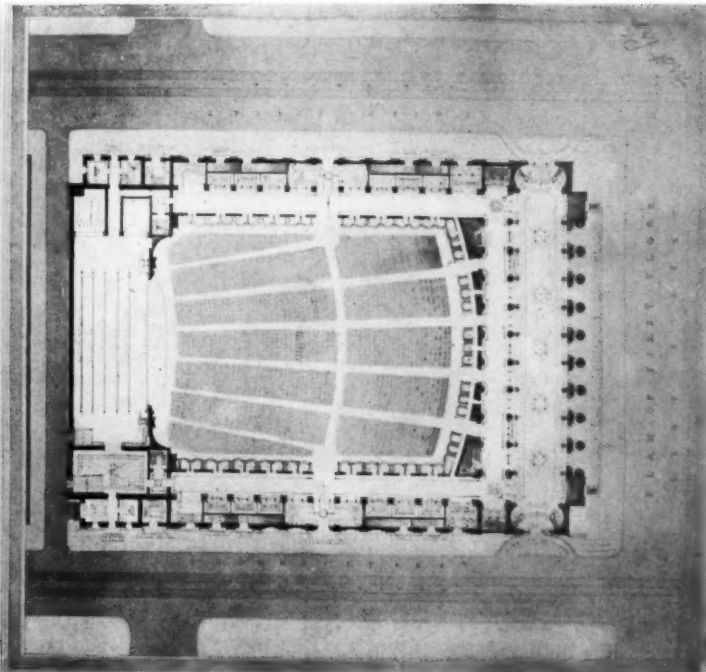
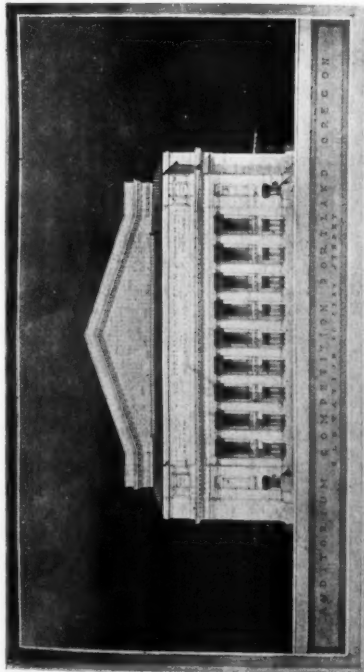
CLASS "B"—I PROJET (Problem in Design)

"A PUBLIC AUDITORIUM"

The Committee on Education received 162 Esquisses (Preliminary Sketches) and 80 Projet Rendus (Final Drawings).

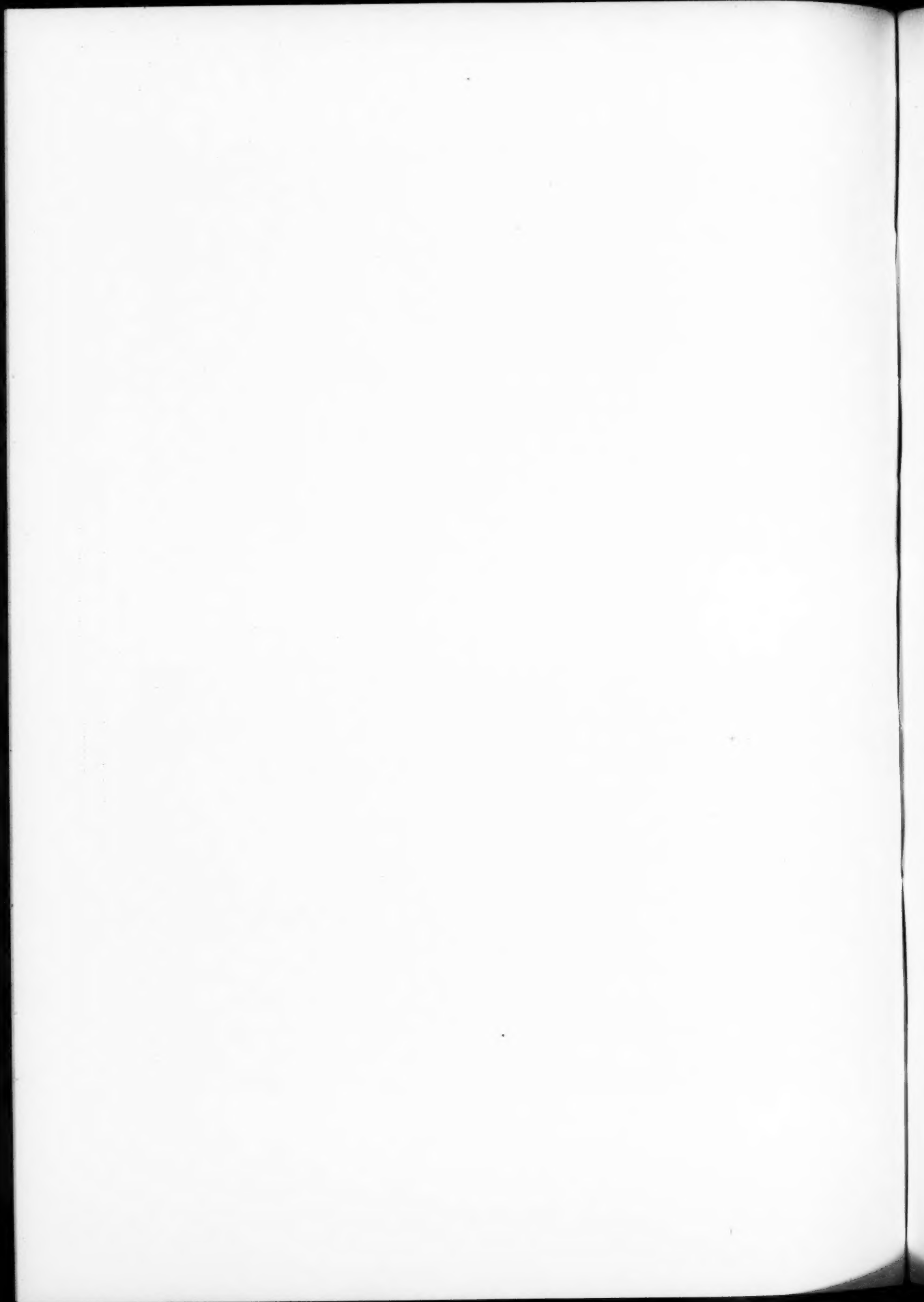
Author	Award	Atelier	City
H. R. Nadel.....	1st M	Boston Archtl. Club.....	Boston
J. M. Gray.....	M	"	"
C. H. Sierks.....	"	Bennett.....	Chicago
L. A. Reinhard.....	H.C.	Bosworth.....	New York
W. I. Grau.....	"	"	"
O. B. Raser, Jr.....	"	"	"
D. Ritchie.....	H.C.	Barber.....	"
J. H. Barber.....	M	Carnegie Tech. Schools.....	Pittsburg
B. Broude.....	"	"	"
L. C. Dillenback.....	"	"	"
J. C. Feick.....	"	"	"
T. D. Fitzgibbon.....	"	"	"
A. H. Good.....	"	"	"
F. H. Haaren.....	"	"	"
P. F. Jaquet.....	"	"	"
W. H. Kirchenbower.....	"	"	"
J. F. McWilliams.....	"	"	"
G. E. Martz.....	"	"	"
A. H. Neal.....	"	"	"
W. P. Nuzum.....	"	"	"
W. B. Rudolph.....	"	"	"
A. N. Steinmark.....	"	"	"
J. V. Wilson.....	"	"	"
J. J. Carroll, Jr.....	H.C.	Drexel Institute.....	Philadelphia
E. DeRosa.....	"	Hornbostel.....	New York
J. T. Sibley.....	M	"	"
H. Hofmeister.....	"	"	"
H. Dakin.....	"	"	"
G. H. White, Jr.....	H.C.	"	"
E. H. Yeigh.....	M	Licht.....	"
L. C. Licht.....	1st M	"	"
R. F. Ochs.....	H.C.	"	"
W. P. McQuade.....	1st M	Prevot.....	"
E. Merkle.....	M	"	"
H. E. Reeves.....	"	"	"
V. W. Upham.....	"	Syracuse University.....	Syracuse
W. C. Moulton.....	"	"	"
A. G. Hussman.....	H.C.	St. Louis Archtl. Club.....	St. Louis
Arthur G. Thorp.....	M	University of Penna.....	Philadelphia
Edward H. Wigham.....	H.C.	"	"
J. Lodge Nicholson.....	M	"	"
Chas. A. Scheuringer.....	"	"	"
Fred. D. Dagitt.....	H.C.	"	"
Chas. T. Weidner.....	M	"	"
H. E. Rieger.....	"	"	"
R. S. Pallesen.....	"	Ware.....	New York
L. Ross.....	1st M	"	"
F. J. Kuchler.....	M	Wynkoop.....	"
*H. C. McAfee.....	1st M	Brown—S.F.A.C.....	San Francisco
*E. L. Frick.....	M	"	"

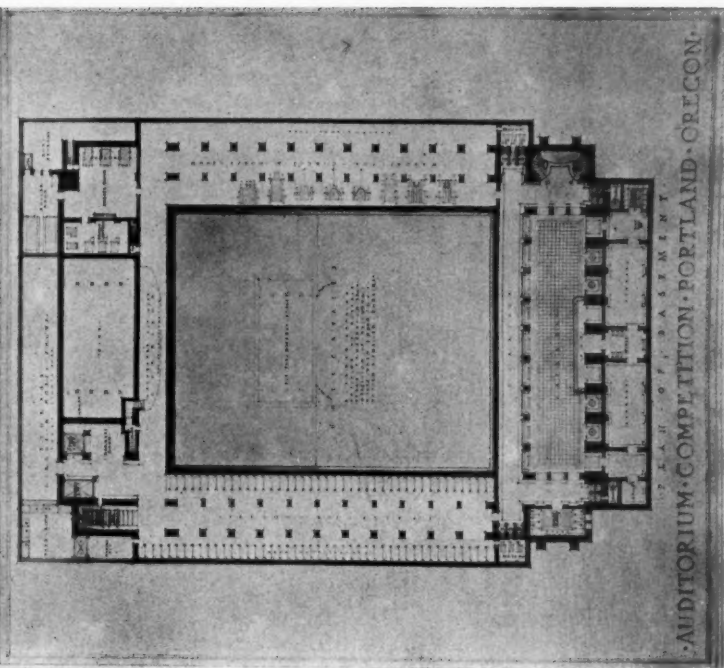
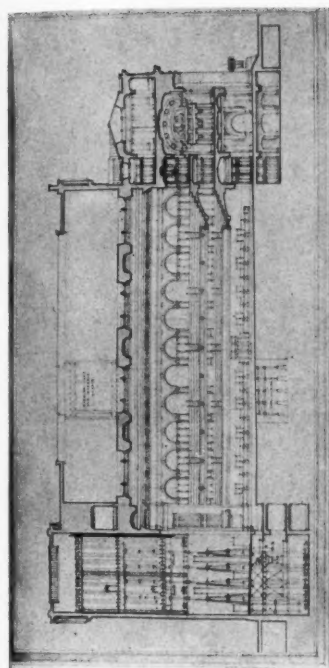
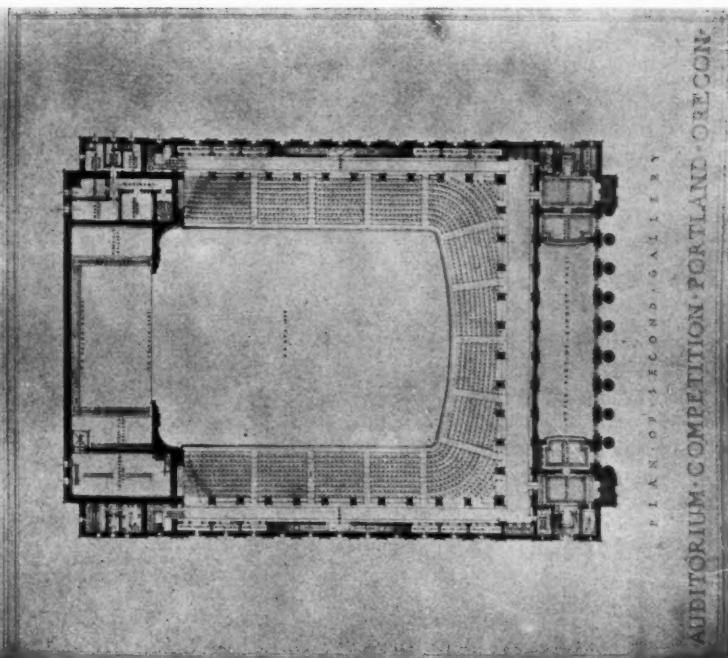
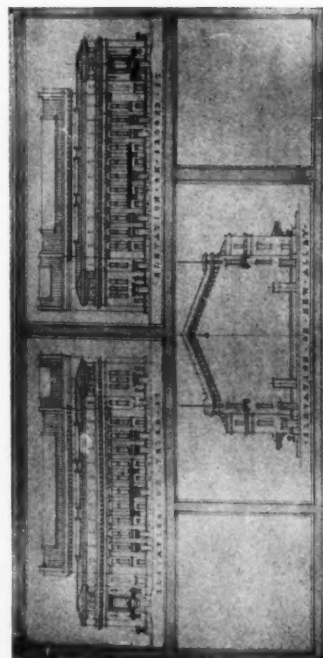
*Note:—Judged by Local Committee of San Francisco and sent to New York for consideration for higher mark.



FIRST PRIZE

THE PUBLIC AUDITORIUM COMPETITION, PORTLAND, OREGON
MR. J. H. FREEDIANDER AND MR. A. D. SEYMOUR, ASSOCIATED ARCHITECTS

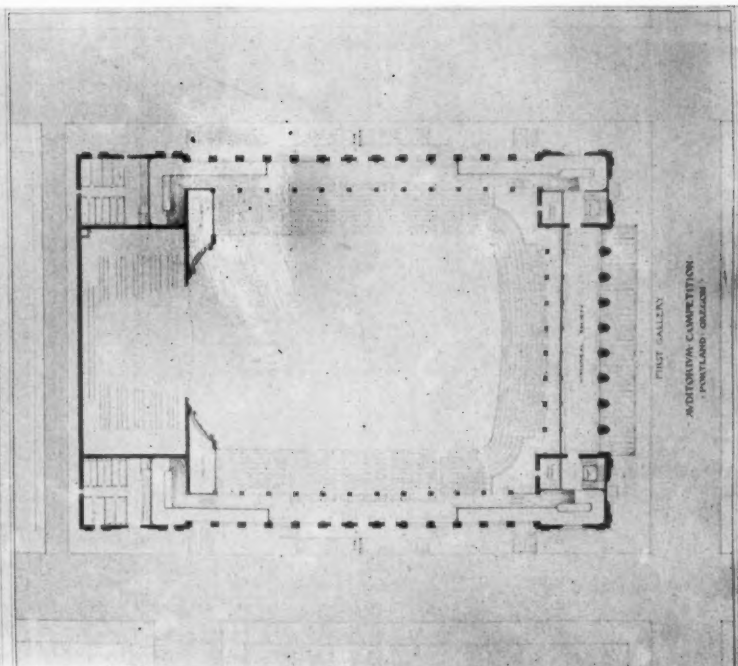
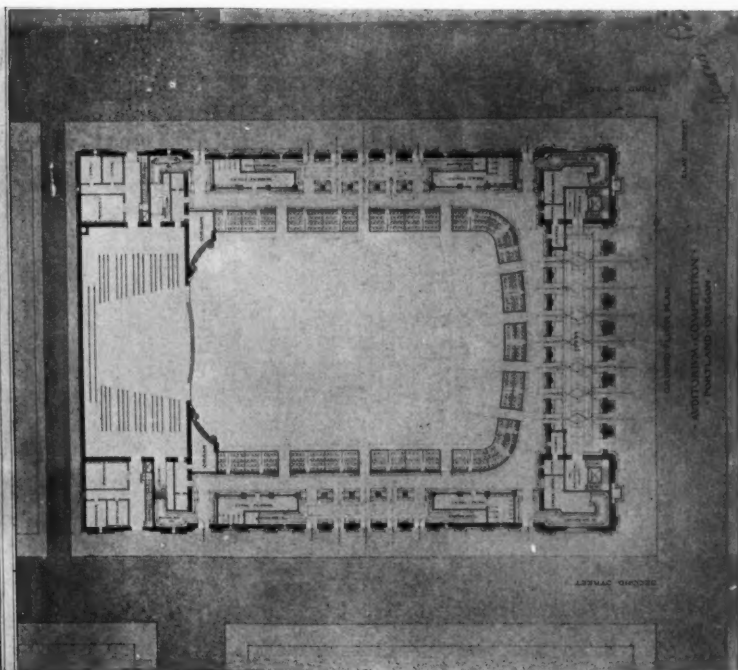
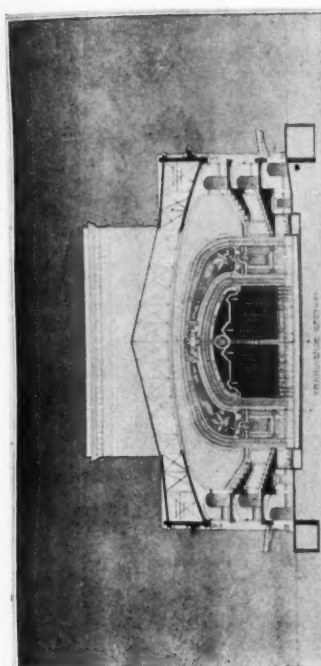
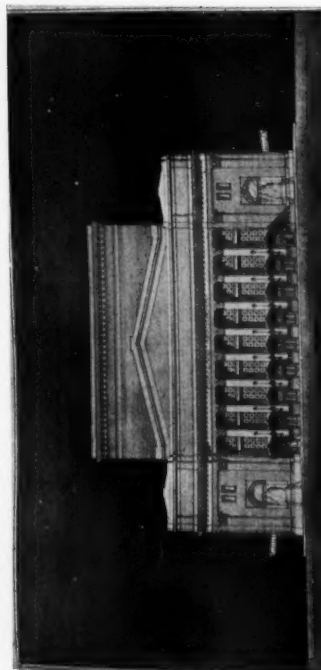




FIRST PRIZE

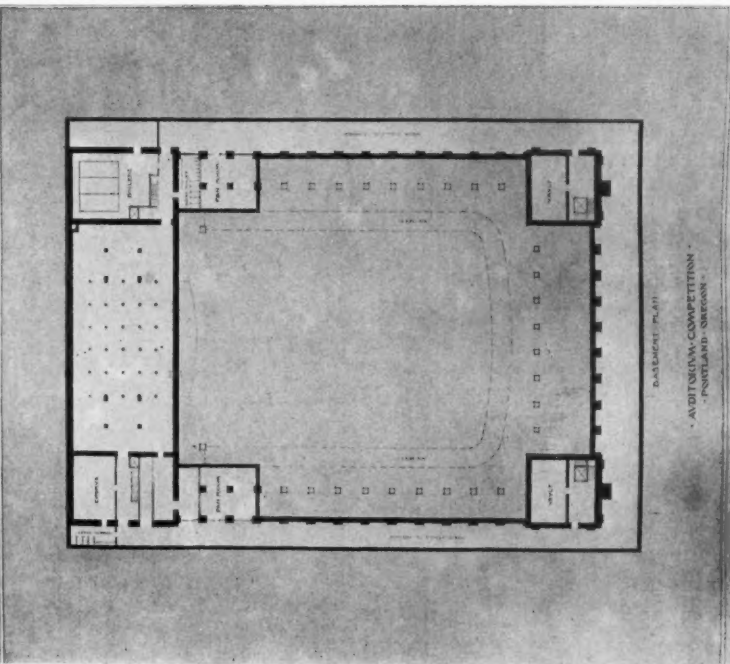
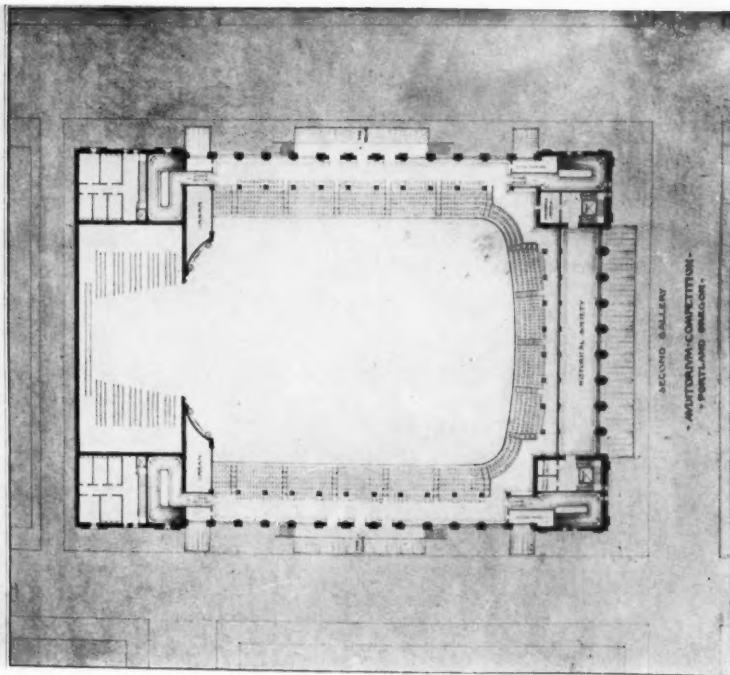
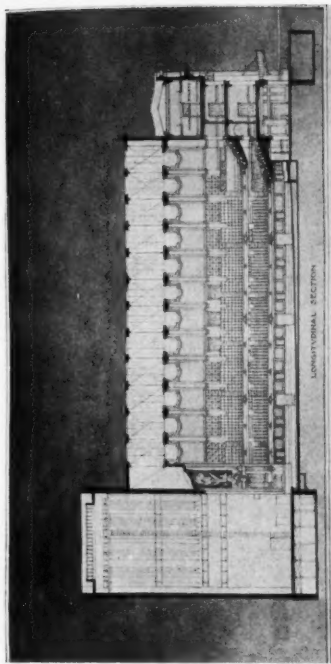
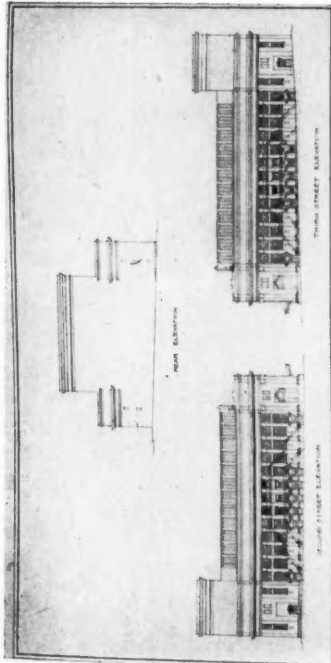
THE PUBLIC AUDITORIUM COMPETITION, PORTLAND, OREGON

MR. J. H. FREEDLANDER AND MR. A. D. SEYMOUR, ASSOCIATED ARCHITECTS



SECOND PRIZE

THE PUBLIC AUDITORIUM COMPETITION, PORTLAND, OREGON
MESSRS. LAZARUS & LOGAN, ARCHITECTS



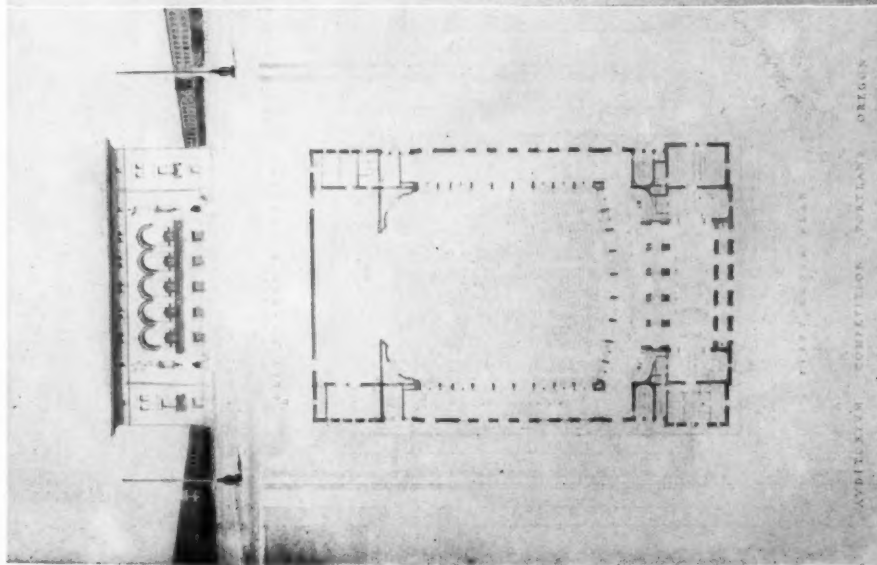
SECOND PRIZE
THE PUBLIC AUDITORIUM COMPETITION, PORTLAND, OREGON
MESSRS. LAZARUS & LOGAN, ARCHITECTS



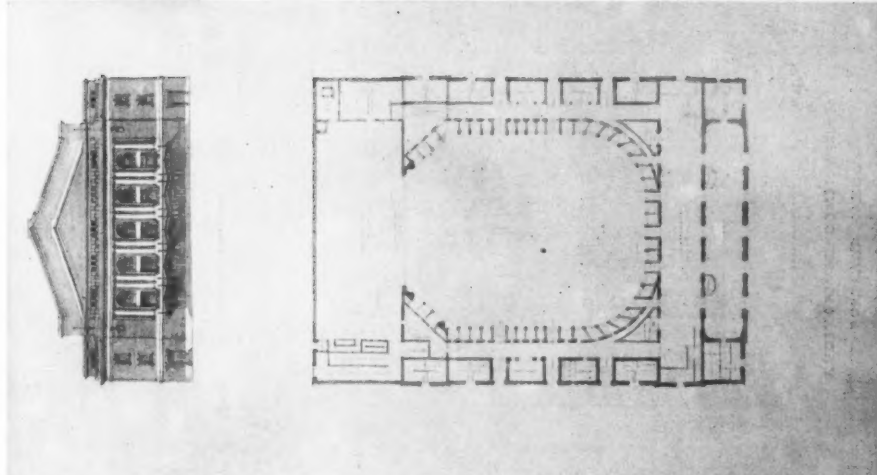
THE AMERICAN ARCHITECT

VOL. C, NO. 1876

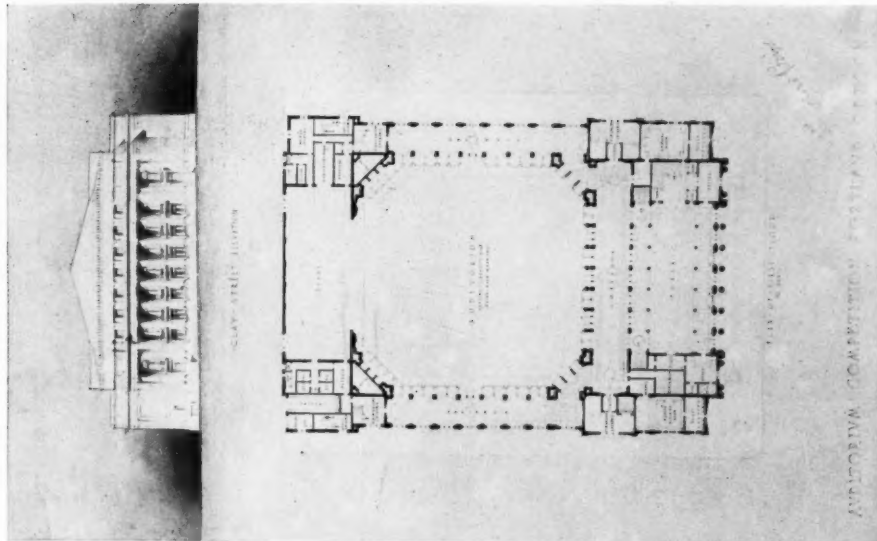
DECEMBER 6, 1911



SECOND THIRD PRIZE
MR. J. MILTON DYER, ARCHITECT



FIRST THIRD PRIZE
MESSRS. RUSSELL, GILSTRAP & RILEY, ARCHITECTS



THIRD THIRD PRIZE
MR. JOHN GRAHAM, ARCHITECT

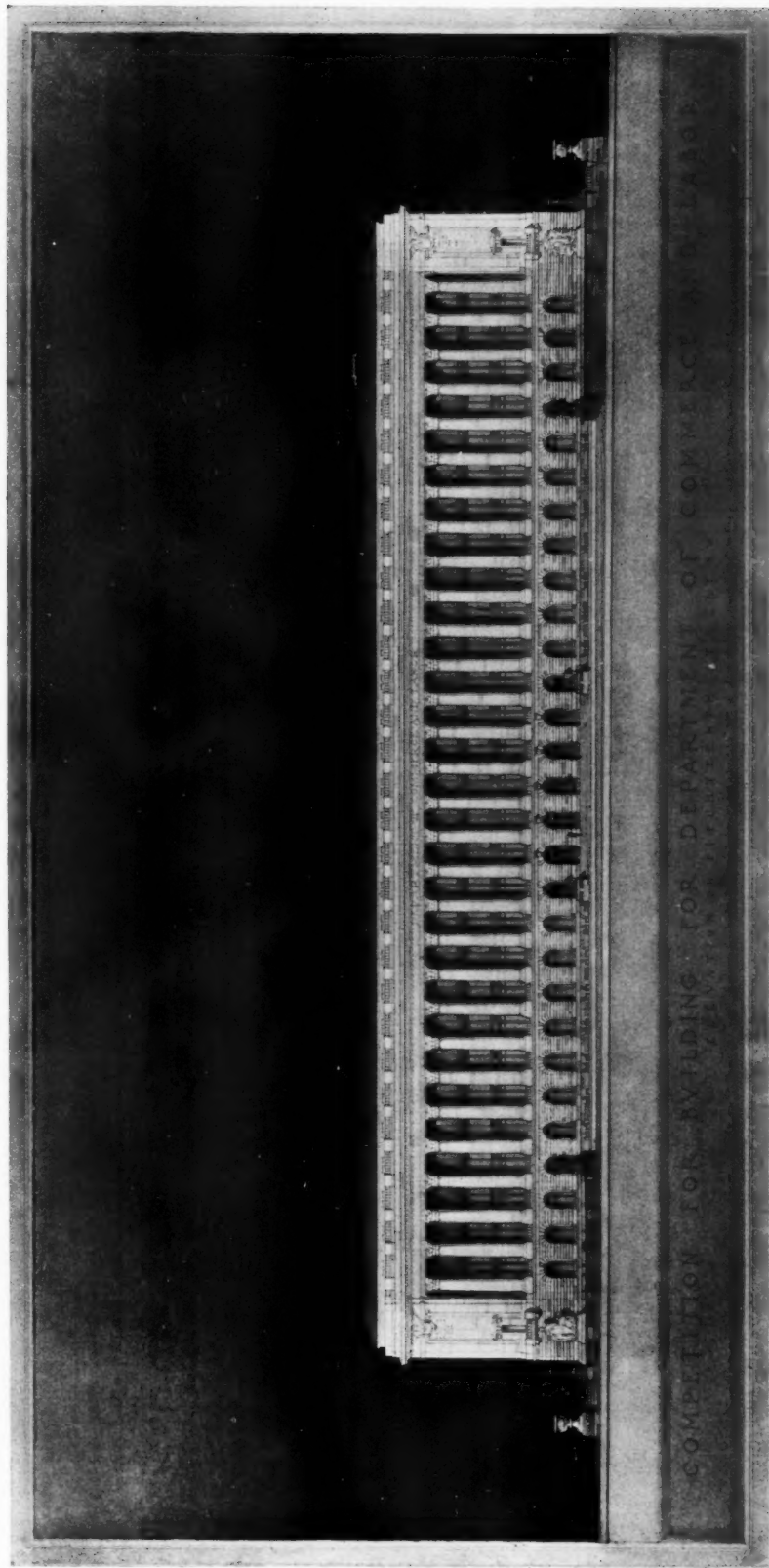
THE PUBLIC AUDITORIUM COMPETITION, PORTLAND, OREGON



THE AMERICAN ARCHITECT

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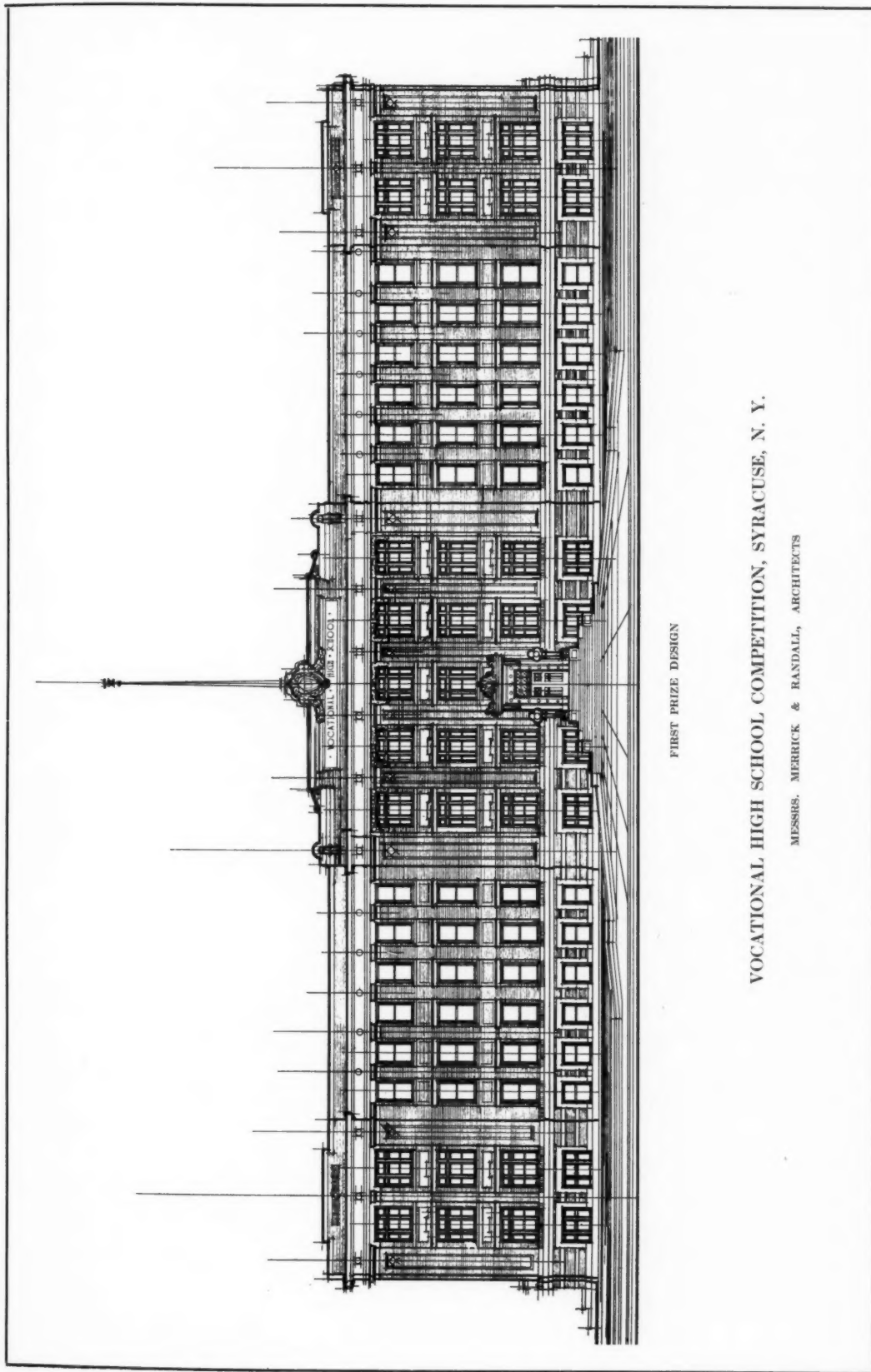
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SECOND HONORABLE MENTION

COMPETITION FOR BUILDING FOR DEPARTMENT OF COMMERCE AND LABOR, WASHINGTON, D. C.

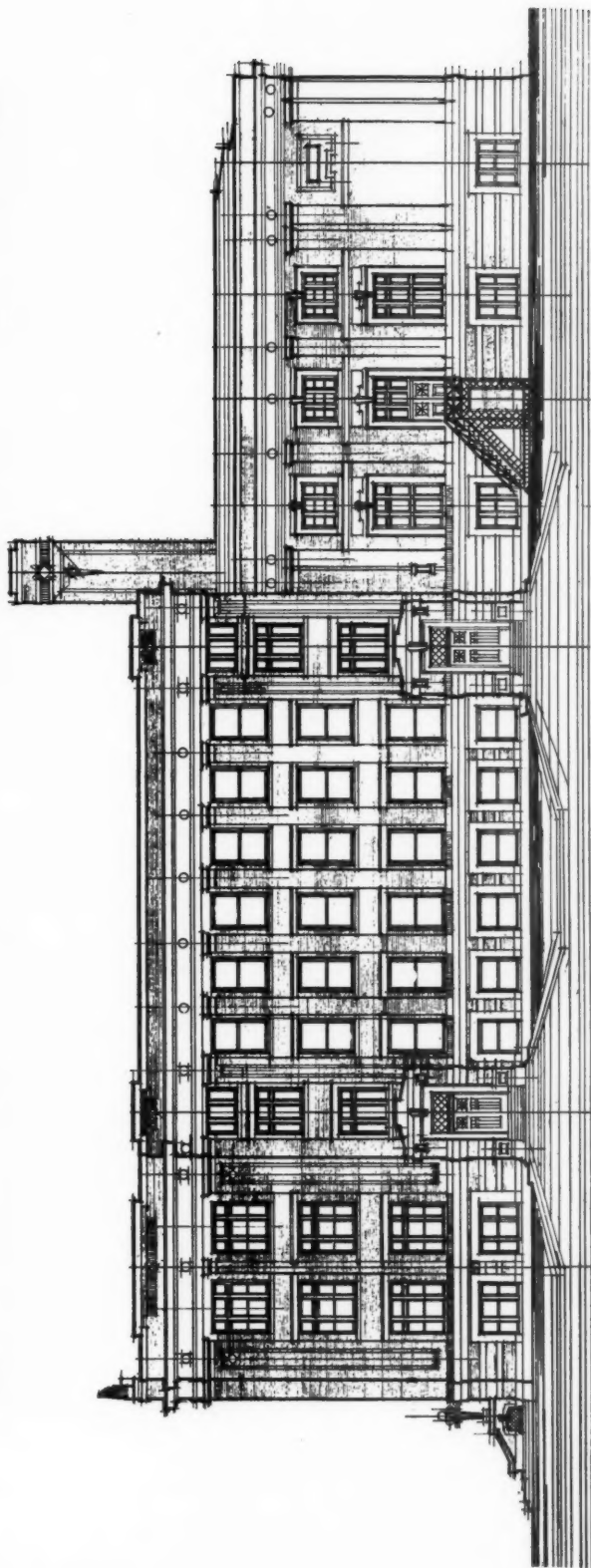
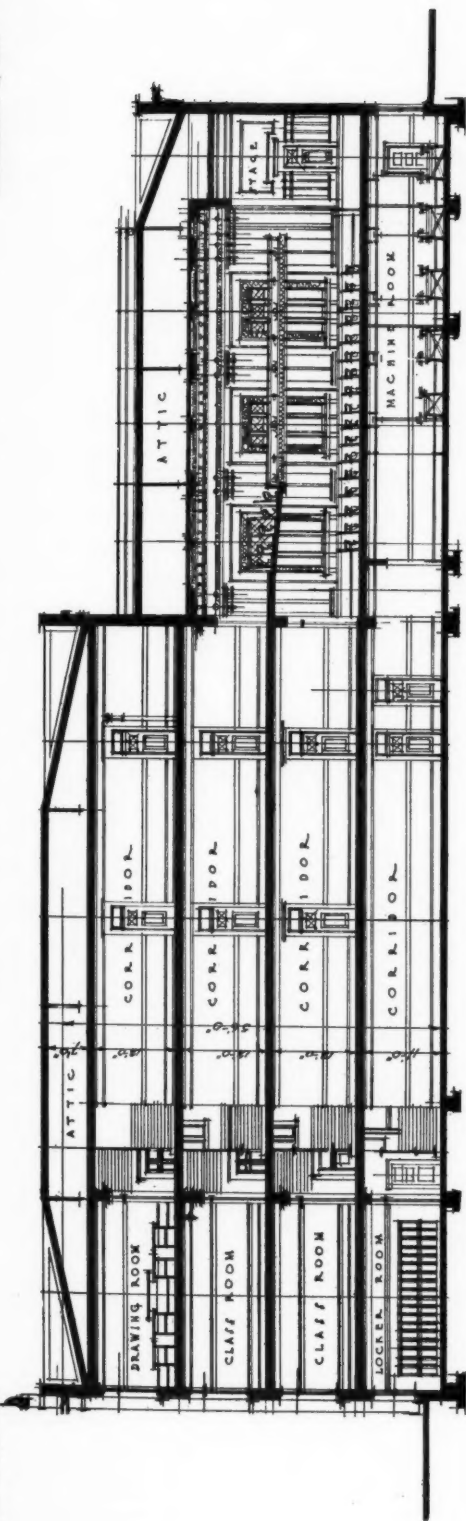
MR. J. H. FREEDLANDER, ARCHITECT



FIRST PRIZE DESIGN

VOCATIONAL HIGH SCHOOL COMPETITION, SYRACUSE, N. Y.

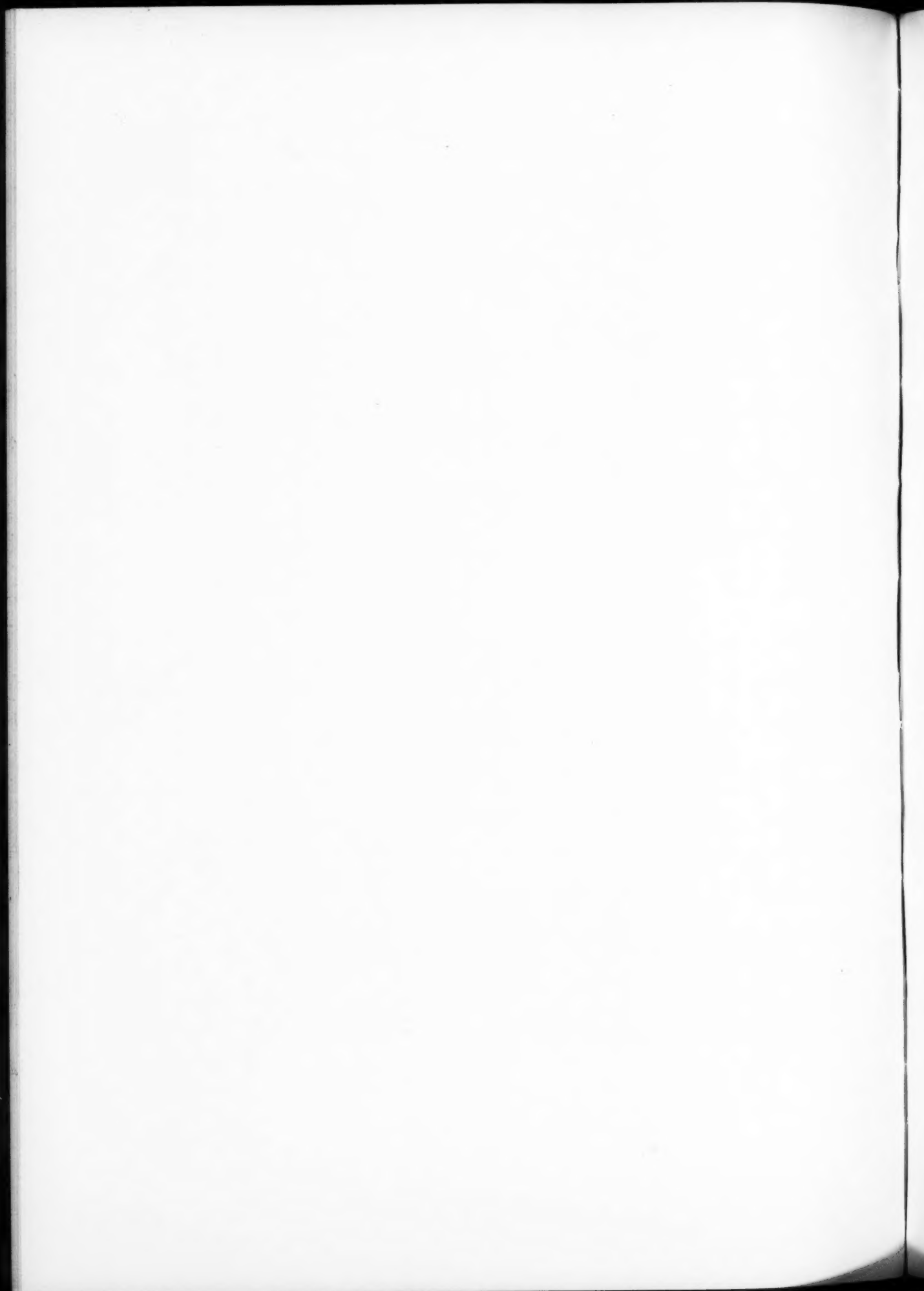
MESSRS. MERRICK & RANDALL, ARCHITECTS

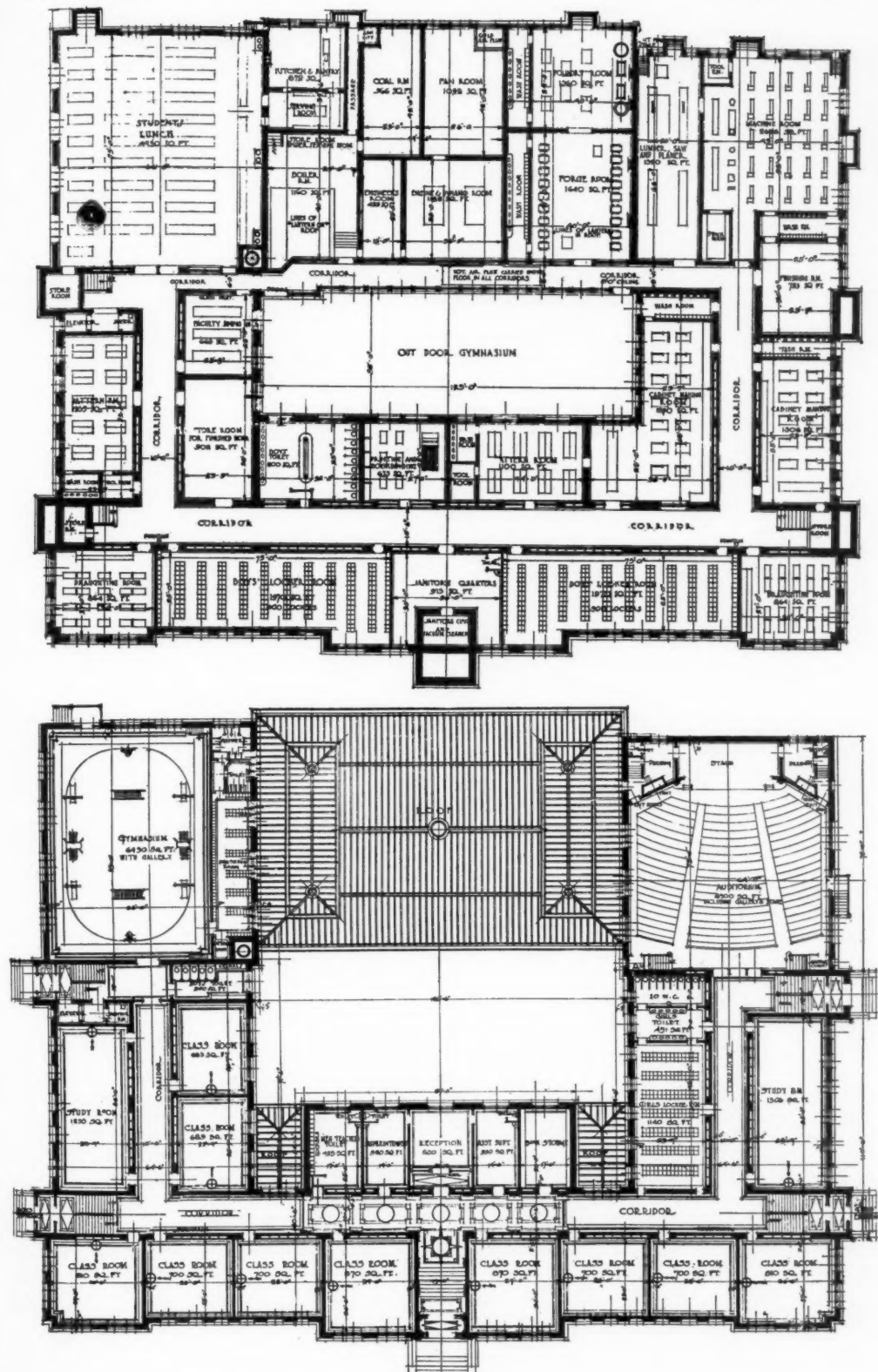


FIRST PRIZE DESIGN

VOCATIONAL HIGH SCHOOL COMPETITION, SYRACUSE, N. Y.

MESSRS. MERRICK & RANDALL, ARCHITECTS

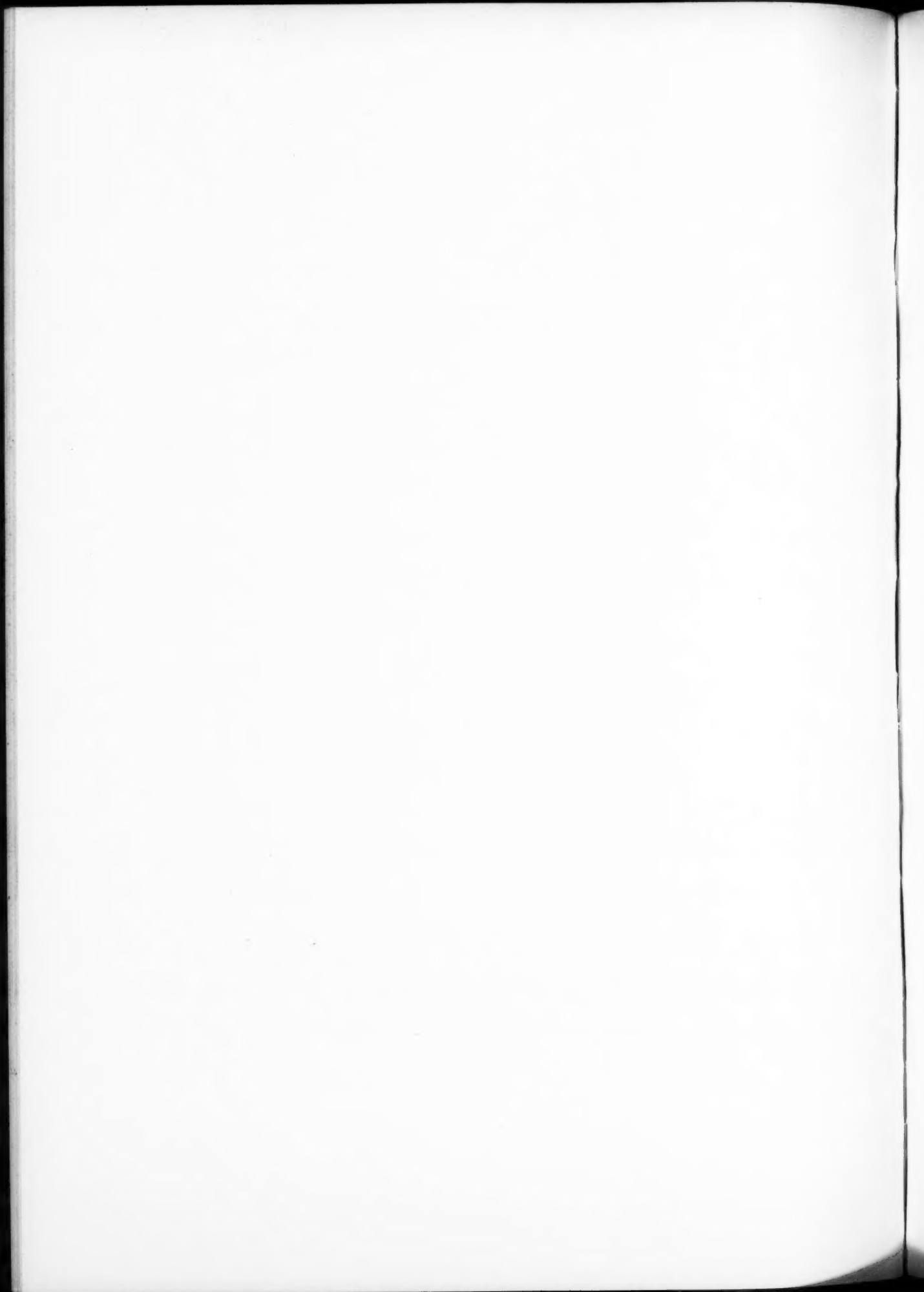


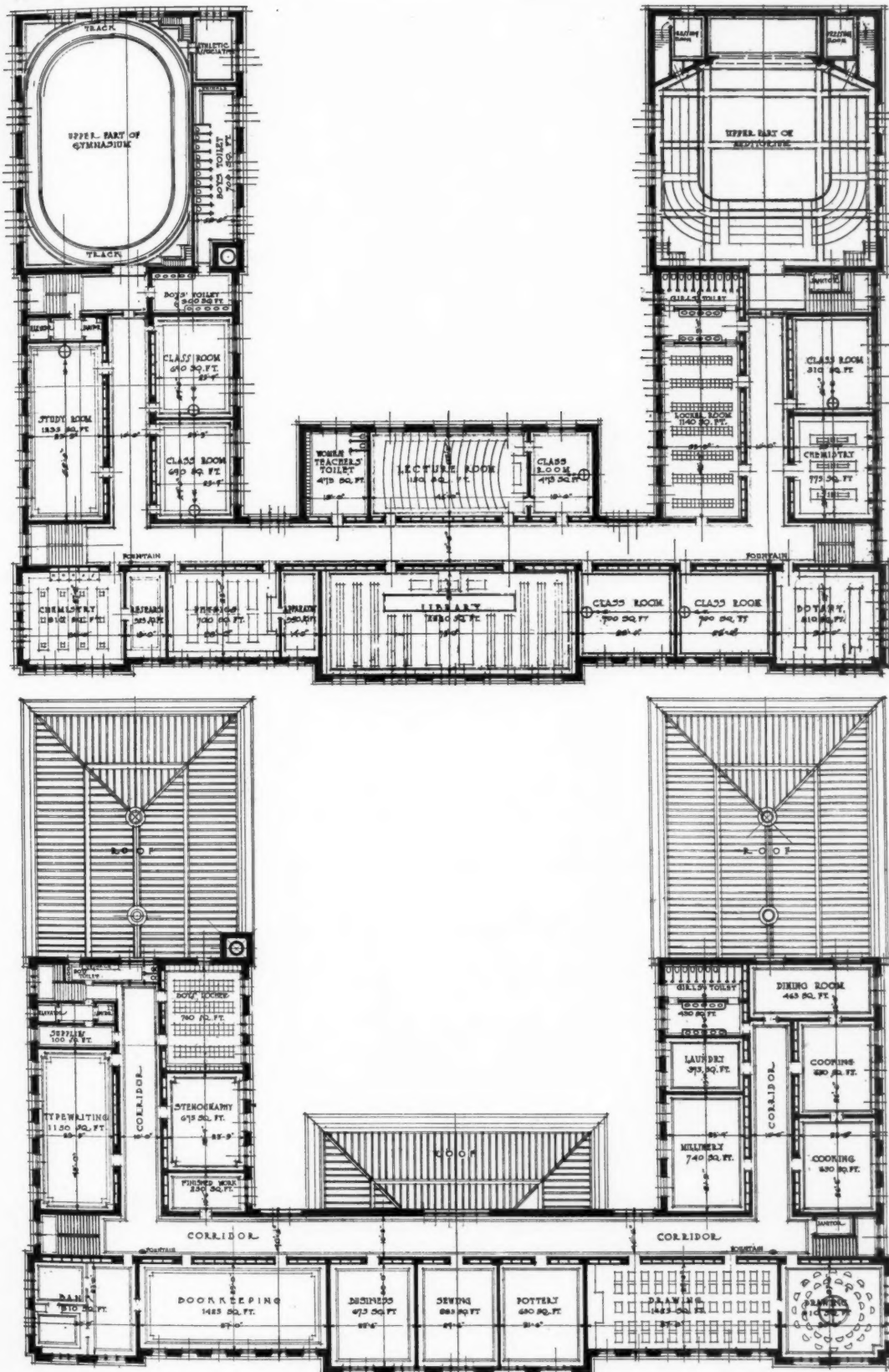


FIRST PRIZE DESIGN

VOCATIONAL HIGH SCHOOL COMPETITION, SYRACUSE, N. Y.

MESSRS. MERRICK & RANDALL, ARCHITECTS

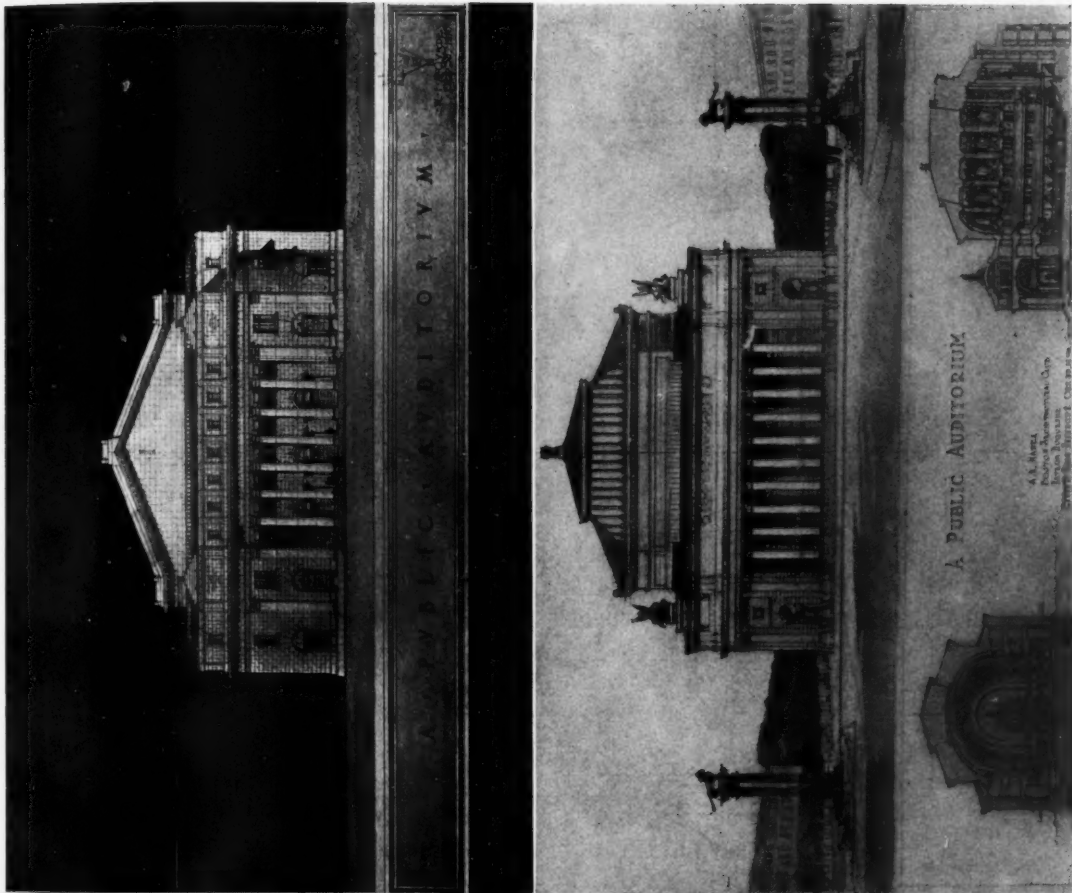
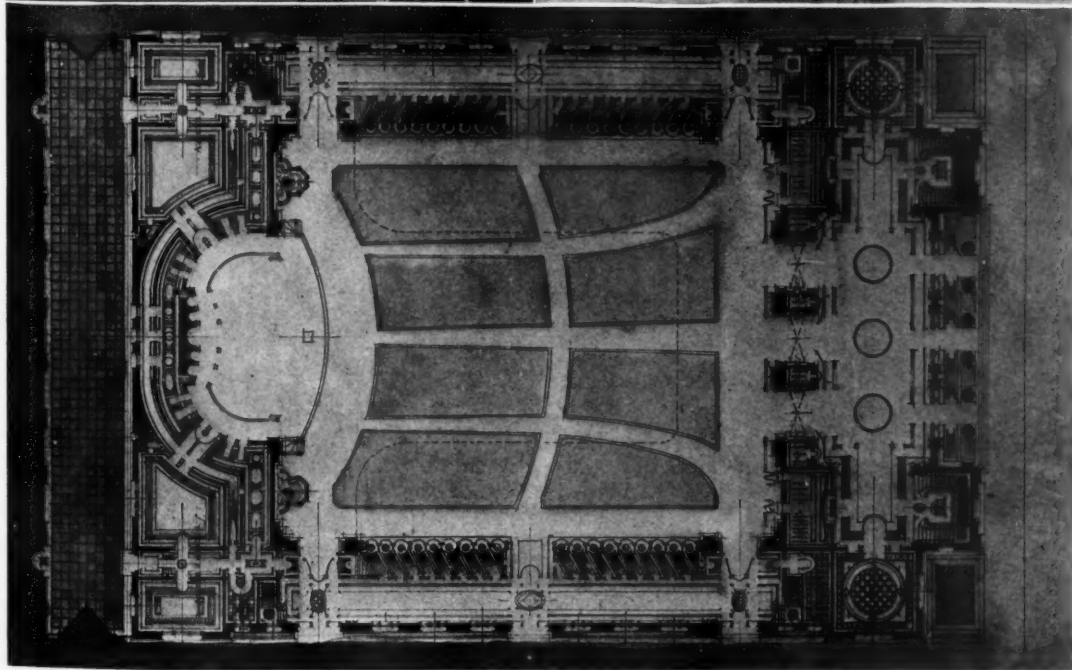




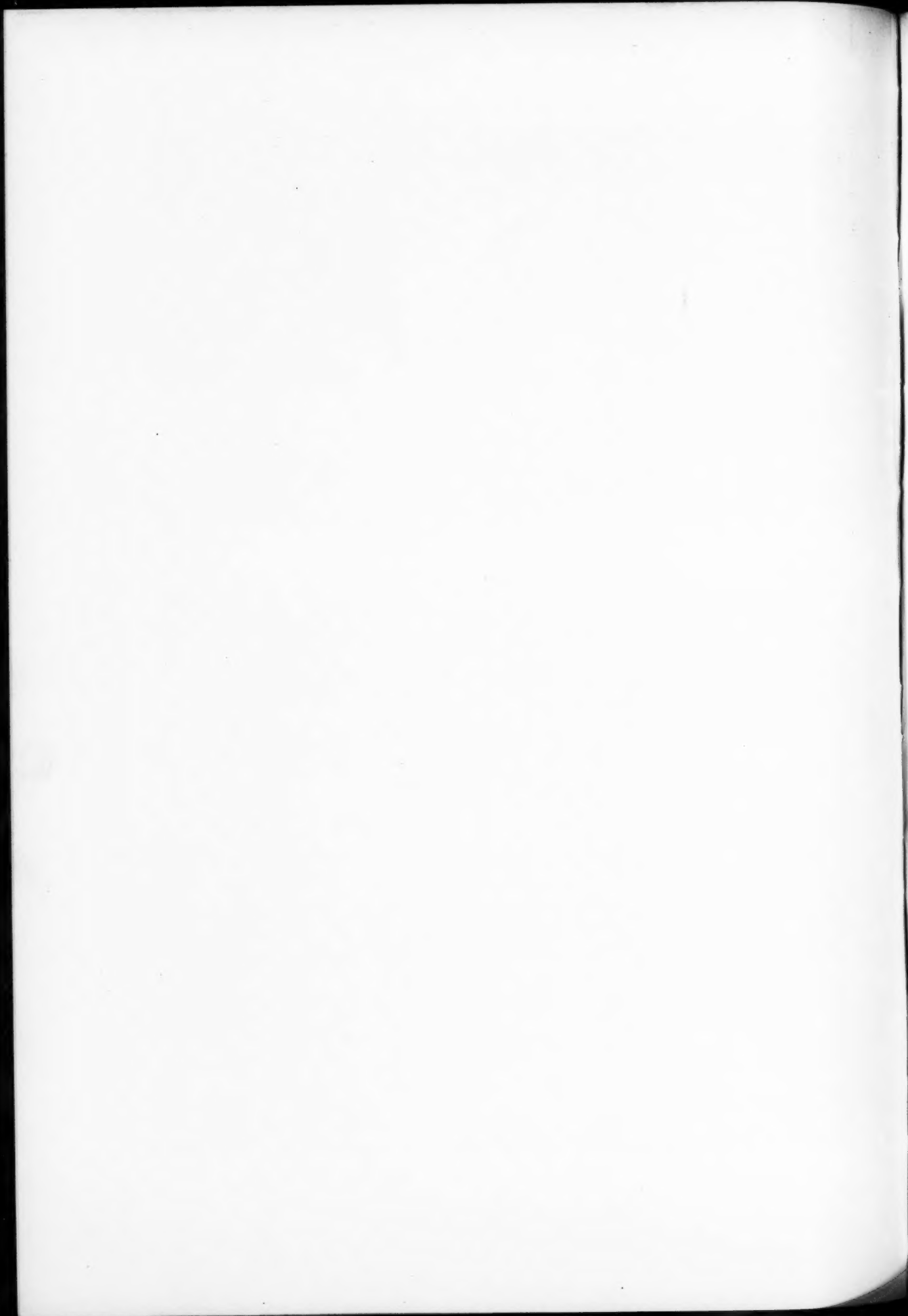
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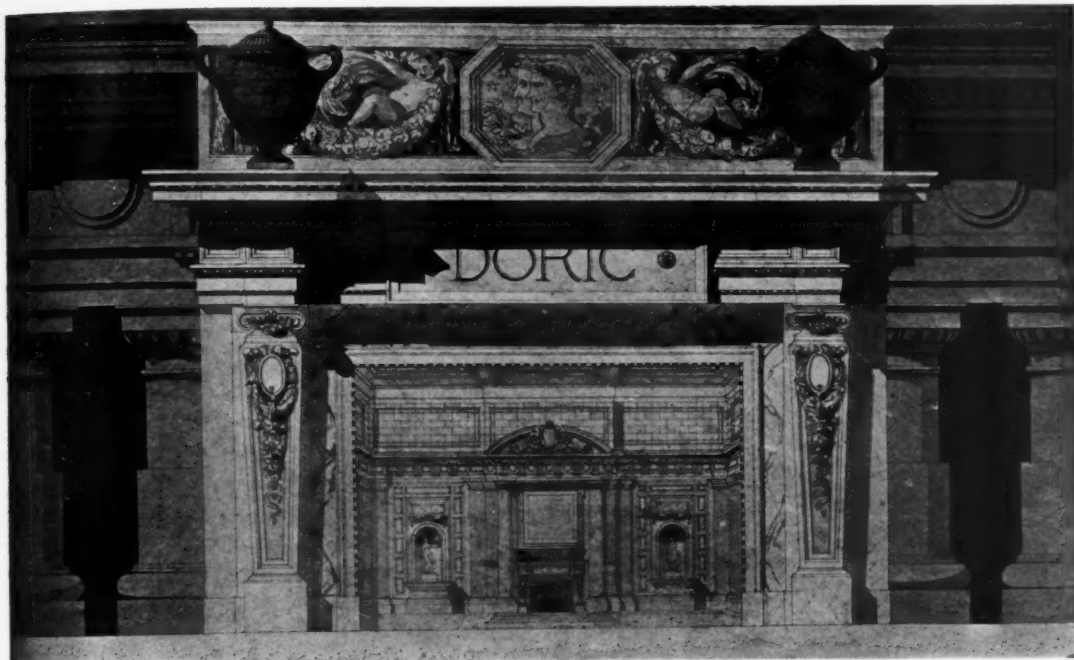
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MESSRS. MERRICK & RANDALL, ARCHITECTS

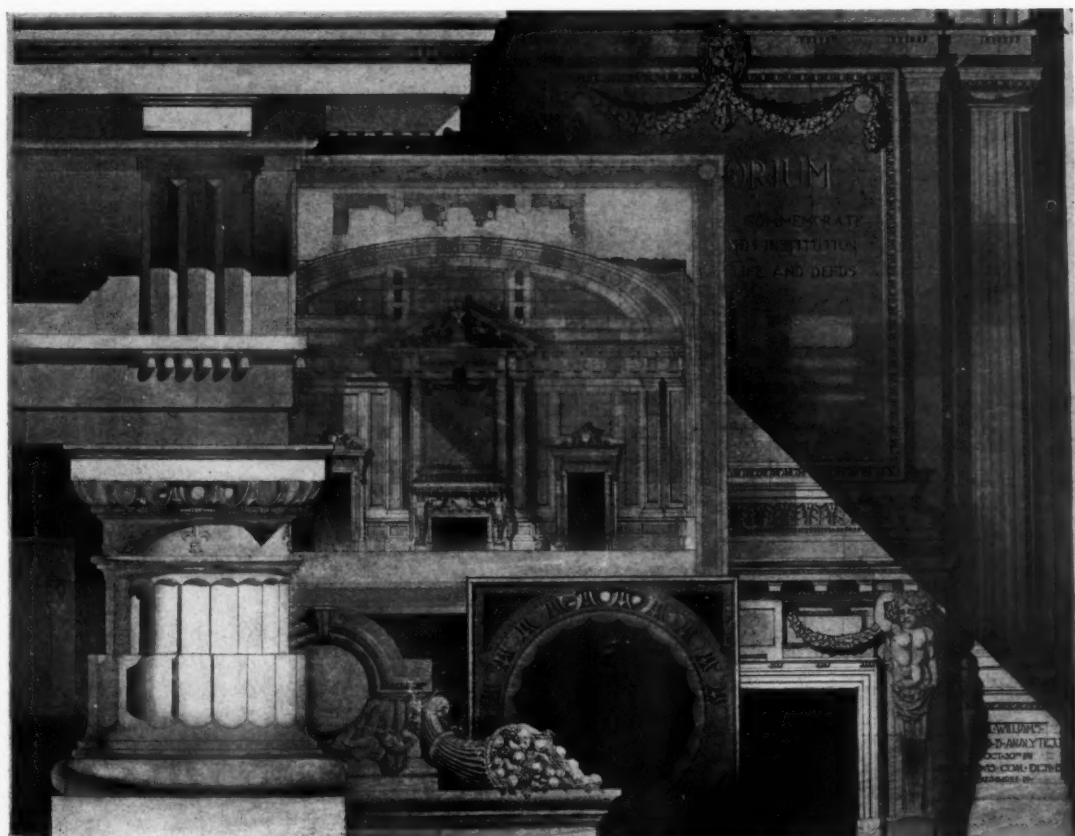


AT LEFT AND ABOVE AT RIGHT, PLAN AND ELEVATION, W. P. MCQUADE, ATELIER PREVOT. BELOW AT RIGHT, ELEVATION BY A. R. NADEL, BOSTON ARCHITECTURAL CLUB CLASS "B"-I. PROJET (PROBLEM IN DESIGN), A PUBLIC AUDITORIUM STUDENT WORK, SOCIETY OF BEAUX-ARTS, ARCHITECTS





EDWARD CRUMP, JR., CARNEGIE TECHNICAL SCHOOLS



PAUL WILLIAMS, ATELIER LEWIS

CLASS "B."-I. ANALYTIQUE (ORDER PROBLEM) A MONUMENTAL MANTELPIECE

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



THE AMERICAN ARCHITECT



HOUSE OF ANDREA PALLADIO, (1518-1580), ARCHITECT, VICENZA, ITALY