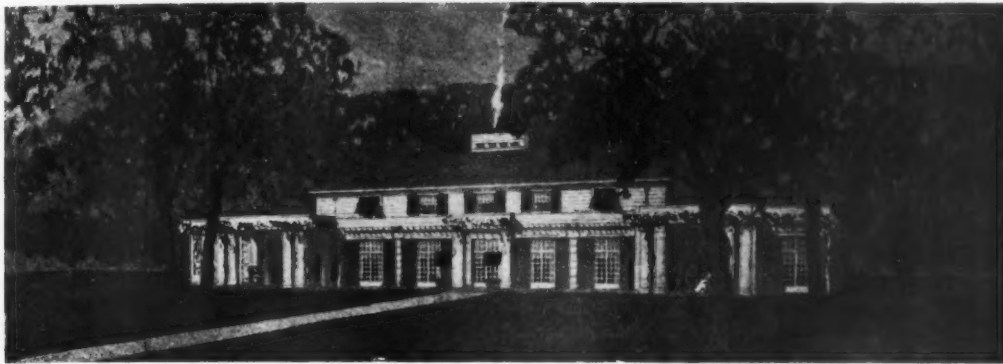


THE AMERICAN ARCHITECT

VOLUME CIII.

WEDNESDAY, APRIL 2, 1913

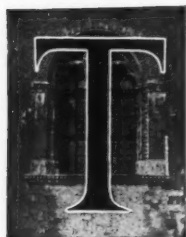
NUMBER 1945



A COUNTRY HOUSE. JANSSEN & ABBOTT, ARCHITECTS
EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB

THE PITTSBURGH ARCHITECTURAL CLUB EXHIBITION

By EDWARD B. LEE



THE Eighth Annual Exhibition of the Pittsburgh Architectural Club was opened in the galleries of the Carnegie Institute at Pittsburgh, Pa., on the evening of March 2nd. No better proof could be shown of the necessity for adequate gallery space, in order to dignify an exhibition of any kind, than was afforded by a visit to this exhibition. A number of the subjects that had been previously shown in the Architectural League Exhibition in New York, were here exhibited to much better advantage. In the crowded Vanderbilt galleries they were hedged about with many other things;—here they had, so to speak, “breathing space,” and their merits could be better judged amid surroundings that were dignified and appropriate. The entire exhibi-

tion possessed the characteristics of largeness of space so necessary to the proper showing of works of architecture, and this advantage was secured by the granting by Director Beatty and the Trustees of the Carnegie Institute of the use of their magnificent galleries.

That the officers of the Club are appreciative of the opportunity afforded is shown by the way they have taken advantage of it in arranging the exhibition. The space covered is in three rooms,—a small entrance room and two large rooms each about 125 feet long and 40 feet wide. The drawings are not more than two tiers high and can be viewed by the visitor without craning of the neck and the inconvenience that generally accompanies the inspection of any exhibition held in a crowded gallery. In the first or small room, the work of two painters, one sculptor and one architect, lately re-

THE AMERICAN ARCHITECT



A GARAGE AND SALES ROOM, PITTSBURGH, PA.
EDWARD B. LEE, ARCHITECT
EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB

turned from the American Academy at Rome, is shown. While identical with the same work shown at the League, its method of arrangement and the better facilities offered have greatly enhanced its educational value. It appears to have created a very strong impression in Pittsburgh. This room is constantly thronged with visitors. A group of new students in Pittsburgh, belonging to the Carnegie Institute of Technology, School of Applied Design, have welcomed this part of the exhibition and have shown the most enthusiastic appreciation of its artistic merits.

The second and one of the large rooms, contains current architectural work contributed by architects from Boston on the East, to Washington on the South and as far West as St. Louis. All this work has been selected with reference to its representative character and its educational value for instructing exhibition visitors in the characteristics of good architecture. Some of it has been seen in previous exhibitions, but that already familiar, together with other material not previously exhibited, form a very attractive exhibition.

Without endeavoring to institute any comparisons as to

relative merit of work, and viewing the various frames that have been hung, it would appear that the Western men, and particularly a group of architects from Chicago, are showing the greatest amount of originality and invention in the introduction of new motives and original features of design. These examples, together with a considerable contribution of works along the line of the so-called "new movement" from a group of Pittsburgh men, are strong features of the exhibition.

A spot of color about which many visitors dwelt with considerable interest is the series

of thirty water colors by Mr. Edmund S. Campbell, who for a number of years has been instructor in the School of Architecture at the Carnegie Institute of Technology, and who has spent the last two years on leave of absence, traveling in Europe. This group of water colors is remarkable. They are exceedingly full of color, free and original in composition, drawn with the utmost accuracy and have that essential of being drawn from the correct architectural point of view. It is difficult to determine, when one does not know the artist, whether they are the work



A HOUSE IN PITTSBURGH
MACCLURE & SPAHR, ARCHITECTS
EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB

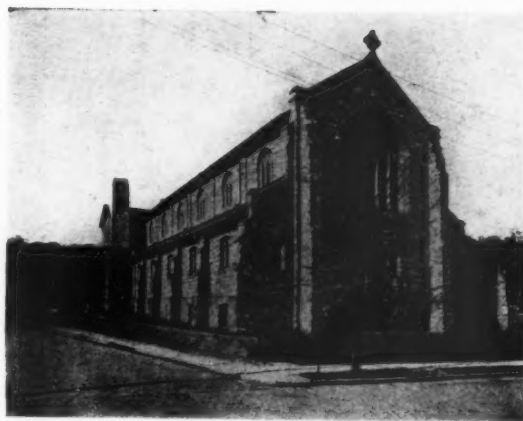
THE AMERICAN ARCHITECT

of an architect familiar with the art of painting, or of an artist familiar with the art of architecture, for from either viewpoint they are equally correct and satisfactory.

The third room contains a number of objects of decorative motives, cartoons of stained glass, photographs of sculpture and a large exhibit of student work by the Beaux-Arts Society of New York. One entire wall is devoted to drawings contributed by the Carnegie Institute of Technology, School of Architecture, another portion to Cornell University and another to the Department of Decoration of the Carnegie Institute of Technology. Architectural students who have visited the exhibition have shown the keenest interest in this part of the work displayed and there can be no doubt as to its large educational value.

That the exhibition has accomplished the purpose for which it was promoted, is evident. It has received the most loyal support from the professional and student body in Pittsburgh and vicinity, and it is proof that laymen are also interested in the portrayal of good architecture wherever it is to be found, for the statement is made that in two weeks the attendance at the exhibition exceeded 20,000 people.

Exhibitions come and go. To the professional man the impression created is perhaps one of passing interest and simply revives the recollection of the same subjects



EPISCOPAL CHURCH AT CRAFTON, PA.
O. M. TOPP, ARCHITECT

EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB

seen at other times and other places, but in the campaign of education that is being carried on by the architectural profession all over the country to inculcate in the mind of the layman an appreciation for good architecture, the value of an exhibition of this character cannot be over-estimated, and especially so in this case, when its surroundings are dignified and the space afforded for the display of the work, ample. The members of the Pittsburgh Architectural Club are to be congratulated on the success of their efforts and the fact that they have succeeded in making their annual exhibition one of the art events of the sea-



THE CENTRAL TURNVEREIN OF PITTSBURGH, KIEHNEL & ELLIOTT, ARCHITECTS
EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB



DETAIL OF A HOUSE AT OAK PARK, ILL.
SPENCER & POWERS, ARCHITECTS
EXHIBITION OF PITTSBURGH ARCHITECTURAL CLUB

son and one that is looked forward to with pleasant anticipation by large numbers of people.

The catalogue of the exhibition, prepared under the direction of the catalogue committee, is an interesting volume. Its illustrations do not duplicate to any considerable extent the work that has been illustrated in other exhibition catalogues. For this reason, it is a valuable supplement to the year's exhibition catalogues as a record of much of the latest and most important achievements in the field of architecture.

THE LINCOLN MEMORIAL

Former Senator Shelby M. Cullom, resident commissioner in Washington in charge of the construction of the Lincoln Memorial, has opened temporary offices and the preliminaries incident to the commencement of actual construction are now being arranged.

The Sundry Civil Bill, containing the first appropriation of \$300,000, having been vetoed by the President, operations will be delayed until Congress passes a bill that will put the commission in funds.

THE CURRENT ARCHITECTURAL PRESS

THE leading article in *The Architectural Record*, for March illustrates and describes the mural painting and other decorative work by Mr. William Laurel Harris, in the Church of the Paulist Fathers, 59th Street, this city. Mr. Harris deserves the recognition accorded him, as among the first exponents of ecclesiastical mural painting art in this country. The art pilgrim in New York

(FROM THE WESTERN ARCHITECT)



HOUSE AT SOUTH BEND, IND.
E. R. AUSTIN, ARCHITECT

will be apt to overlook this Church, about which there is so little general knowledge, and we are glad to have *The Record* supplement the work of *THE AMERICAN ARCHITECT*, of more than two years ago, in the exploitation of a dignified undertaking which should be seen by everyone interested in good art.

We regret that *The Architectural Record*

(FROM ARCHITECTURAL REVIEW)



STABLE AT RADNOR, PA.
H. VAN DOREN SHAW, ARCHITECT

THE AMERICAN ARCHITECT

(FROM THE ARCHITECTURAL RECORD)



HOUSE AT DOYLESTOWN, PA.

should interpose obstacles to the advancement of architecture in this country by giving space to the illustration of an architectural subject, so crude in its design as to fairly reek. This great concrete monstrosity is a house of sixty-five rooms. Fortunately the non-technical reader will not be misled as it is stated at the beginning of the descriptive article that "*the owner was his own architect.*" Mr. W. T. Taylor states in a long and somewhat perfervid description of this nondescript structure:—"In many points it flies defiantly in the face of all precedent, but in an equal number of points its growth is from stronger and better based convictions than govern the greater part of our more widely accepted American architecture."

It is somewhat puzzling to note such an arraignment of the man in practice in a journal published ostensibly to uphold the dignities of architecture. We are further puzzled to account for the following expression in an article descriptive of the annual exhibition of The Architectural League of New York, closed a month ago. Commenting on the preponderance of mural paintings, it is stated: "The visitor may safely be said to be spared much ill-advised architecture which would fill the space of the present showing of mural decorations."

If the view expressed by *The Architectural Record's* editor is correct, the condition reflects little credit on the profession. If incorrect, it shows a lack of respect for the accomplishments of architects in practice that is unbecoming, if nothing more serious.

A partial illustration of the not yet completed United States Post Office (part of the Pennsylvania Terminal group in this city) has some editorial reference, in which it is stated that the new post office would "*look well*" if placed on Fifth Avenue opposite the public library. Comment is unnecessary.

Other articles and information concerning illustrations will be found in the usual monthly index.

The February *Brickbuilder* again presents a number of well selected examples of recently erected brick buildings. A house on Long Island, Messrs. LaFarge & Morris, Architects, is a well restrained and dignified solution of a house problem where the cost limit was not imposed to the detriment of the structure. It is disappointing not to be able to consult the floor plans. They would undoubtedly supply material of interest.

The Hospital for the Relief of the Ruptured and Crippled, designed by Messrs.

(FROM THE ARCHITECTURAL RECORD)



HOUSE AT DOYLESTOWN, PA.

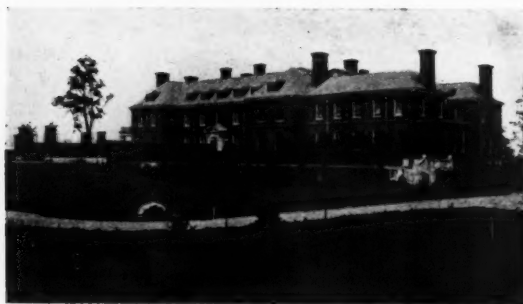
THE AMERICAN ARCHITECT

York & Sawyer, constitutes an important addition to this type of building in America and is a thoroughly commendable work. The subject is well illustrated.

A country house by Mr. James S. Lee, a Christian Church at Washington, D. C., Messrs. Marsh & Peter, and E. D. Ryerson, Associate, Architects, a house at New Haven, Conn., Messrs. Murphy & Dana, Architects, and one at Washington by Wood, Donn & Deming, are all worthy of the space given to their illustration.

The text describes the Hitt residence, Washington, D. C., Mr. John Russell Pope, Architect, and there is also continued the serial articles that have been referred

(FROM THE BRICKBUILDER)



HOUSE ON LONG ISLAND, N. Y.
LAFARGE & MORRIS, ARCHITECTS

to in previous notices. Other material shown is noted in the index.

The Architectural Review for February illustrates five schoolhouses some of which are of comparatively recent erection in the Boston metropolitan school district, some interior views of the office of two German architects of Bremen, described by Antoinette Perrett, and several examples of English ecclesiastical architecture.

The text, aside from the article above referred to, contains the usual criticisms of current periodicals.

We are glad to note that following the discussion of the conditions existing in the Australian Capital City Competition, begun in *THE AMERICAN ARCHITECT*, issue of February 26, 1913, that the architectural press in this country is acknowledging the desirability of impressing on the profession and particularly its representative body, the American Institute of Architects, the

necessity for some action that will prevent an architect in this country from being led into a *contretemps* similar to the one existing in the Australian fiasco. The leading editorial in *The Architectural Review* in its March issue is very much to the point.

Discussing in a very able way, "The Futility of Search for an Architectural Esperanto," a universal language in which to express the impressions created by a work of architecture, Mr. Evarts Tracy, in the March issue of *Architecture* writes optimistically of our future, and expresses the certainty that we are safely moving towards the development of an architectural style. In the same number, Mr. Lloyd Warren discusses the subject of architectural education. His article is commendable and represents the point of view of a man whose efforts to uplift the standards of architectural education have been untiring.

The principal subject illustrated in this issue of *Architecture* is the Grand Central Terminal, New York, Messrs. Warren & Wetmore, and Reed & Stem, Associated Architects. The views are well taken and well prepared for publication, but as the subject has during the past three years been perhaps more fully illustrated than any other of recent erection, present little not already familiar. From the standpoint of novelty, Mr. Vernon Howe Bailey's sketch of the Grand Central Improvement is perhaps of greater interest. It is drawn with Mr. Bailey's usual facility and affords a good idea of the magnitude of the operations, now partly accomplished.

The Ritz-Carlton Hotel, Montreal, Messrs. Warren & Wetmore, Architects, and the successful designs of Messrs. Murphy & Dana, in the Loomis Institute Competition, are also reproduced.

Like the versatile Mr. Wegg in "Our Mutual Friend," *Architecture* has "dropped into poetry." The results are about equally satisfactory.

An editorial article anent The Loomis Institute Competition, brings up again the question as to whether a layman's opinion should be accepted in preference to that of the professional adviser or the jury of architects. We agree with *Architecture* that it is highly undesirable for untrained opinion

(Continued on page 180)

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES:

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

Entered at the Post-office, New York, as Second-class Matter

VOL. CIII

APRIL 2, 1913

No. 1945

THE ART CRITIC

THE London *Times* has recently taken up the cudgels of the layman critic of art and defended his opinion regarding paintings, in a manner which deserves thought, since the usual art critic is in some degree analogous to the layman critic or judge of architecture. In the article referred to, it is held that the function of the average critic is to tell the public the effect of a work of art upon himself; that the critic, in fact, represents the public, that he speaks to the public as its representative, not as an artist. His business is not to tell the public how a picture was painted, for that is a matter of no interest except to painters, but to deal wholly with its effect. It is contended, therefore, that if one is so constituted that he responds quickly to a work of art and also has the gift of expression, he is fitted to be a critic, even though he is totally unable to produce a painting or any other object of art.

The entire argument appears somewhat specious. No doubt the average art critic serves a useful purpose. Beyond question there are critics of some capacity who are possessed of no artistic ability, but we would not for a moment regard their opinions as comparable in authority with that of a painter of recognized ability who had turned critic. It seems obvious that such a critic would be in a better position to

interpret a picture to the public provided he possessed the faculty of expression, than one untrained or uneducated in art.

In the same way, the professional adviser of an architectural competition would seem to be in a position to understand the practical requirements of the problem equally as well as a layman, and in addition, to understand and determine the relative architectural merits of the solutions presented. Being a painter or an architect does not necessarily separate one from the public and render him incapable of interpreting the public demand or recognizing utilitarian requirements. It does, on the other hand, make it possible for him to pass intelligently upon matters about which the average layman with an untrained mind cannot in the nature of things have more than a superficial knowledge.

THE NECESSITY OF MAKING AMPLE PROVISION FOR FUTURE DEVELOPMENT OF CITIES EXEMPLIFIED

IT has so long been the custom to refer to Paris as a model city in plan and restrictions concerning building, and to regard with the greatest respect the work done by Baron Haussmann in 1853, that it will doubtless occasion some surprise to learn from a report on the Municipal Budget of Paris, now under discussion, that the necessity is urged of taking immediate steps to solve not only many traffic problems, but also to free Paris from the dismantled fortifications that girdle the city. So rapid has been the increase in population since Haussmann planned his broad boulevards, that even those imposing thoroughfares are declared to now be inadequate. The population of the city is reported to have doubled since 1869 and the growth of building to accommodate this unexpected increase within the city limits has been so great, that the open spaces within the fortifications have shrunk by at least one-fifth in the last twelve years.

Those interested in the civic problems of Paris plead for the preservation of all open spaces within the city and suggest the razing of the fortifications as a solution of the difficulty. The proposed measure has already received the approval of the

THE AMERICAN ARCHITECT

Government, but has not yet had the necessary sanction of the Chamber of Deputies and the Senate.

After receiving such practical verification in Paris, the importance of a correct and ample plan of city development wherever such work is undertaken naturally becomes more positive than ever and the lessons that are to be learned in such a conspicuous instance as this will, no doubt, serve to lessen the possibility of future errors in the work now going forward in this country

and in Europe. In spite of all "back to the soil" agitation, the trend of population would seem to be in greater measures toward the larger cities and the problems of city planning that will not only serve the necessities of business and the conveniences of the dweller within the city or the visitor thereto, but afford the best measure of protection against accidents and meet the demands of æsthetics, are the ones that apparently require earliest attention and solution.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 178)

to be placed in a position where it can overthrow trained, and are a little at loss to understand the acceptance by members of the Institute of programs containing the paragraphs quoted.

We are of opinion that no good purpose is served by the publication of editorial expression, such as appears in *The Western Architect* for March, under the title, "Professional Coldness in the East Detrimental to the West," and greatly deplore an apparent attempt to stir up factional feeling.

If it was really true as stated, that the architects in the East regard disparagingly the work of their Western brethren, the expression of sentiments similar to those contained in this editorial would only serve to render the situation more acute. Fortunately, however, there does not appear to be any grounds for the charge, nor for the further statement that, "there is growing in the West a steady revolt against its (the Institute) inactivity on behalf of the Western member, which means the entire country from Philadelphia to the Pacific Coast."

By this somewhat arbitrary fixation of boundary lines, we find the East very much restricted as to area and this perhaps helps the editor in making the further allegation that:—"The Western architect is doing the biggest things and with certain few exceptions is producing the most distinctive architectural work."

The arraignment of the Institute as discriminating against the West does not need refutation. The facts speak for them-

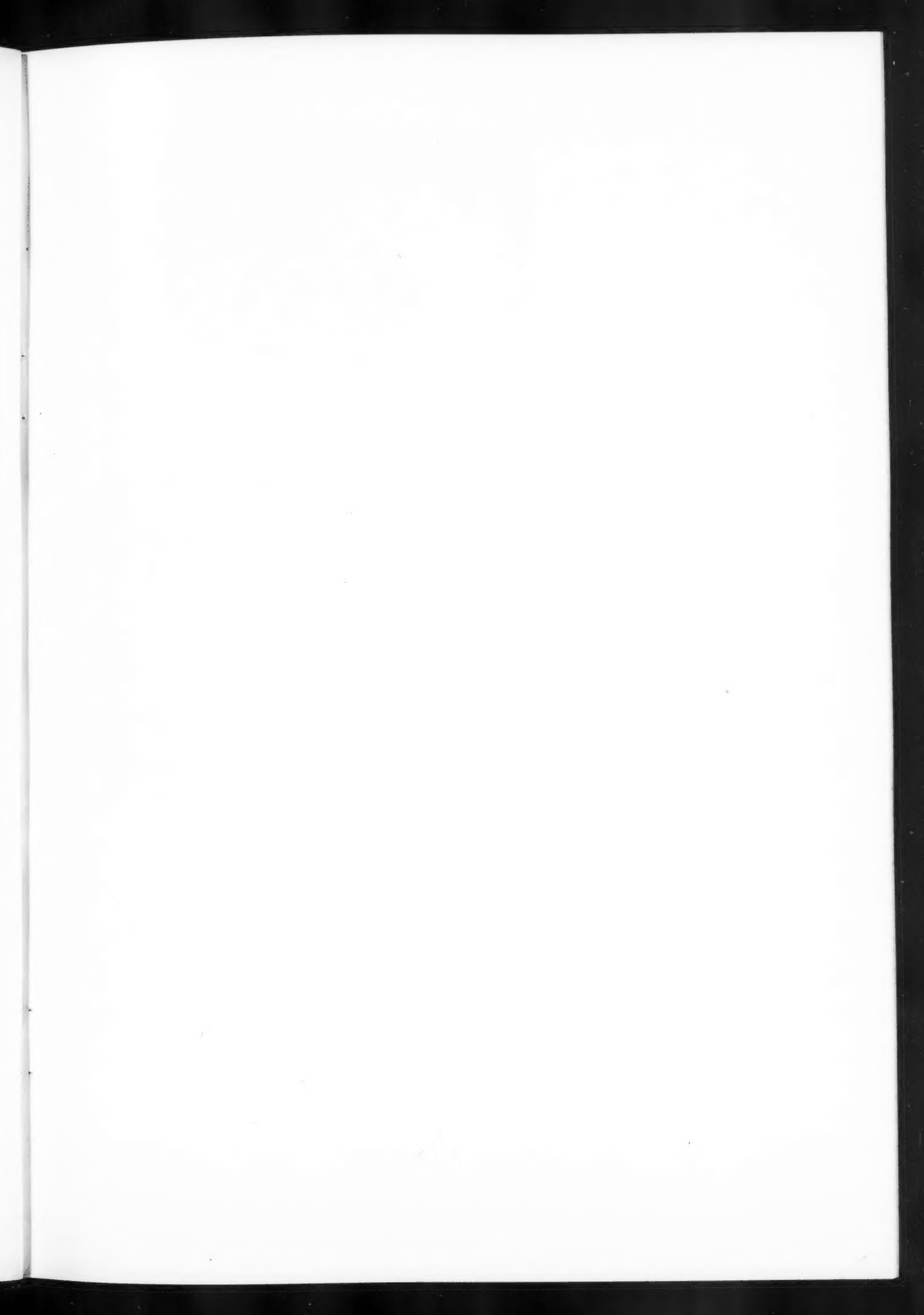
selves, and the writer of this editorial is urged to become better acquainted with them.

Such editorials give opportunity to poorly informed writers of the public press to flood the country with misrepresenting articles, in the same way that was done on the occasion when a chairman of a Congressional committee characterized the Institute as a "trust." This ignorant and misconceived idea was promptly seized by space writers all over the country and the quotation sent broadcast. It would seem that the unfortunate editorial in the March issue of *The Western Architect* might be worthy of careful consideration by the Committee on Public Information of the Institute.

We have cause to expect attacks from the somewhat superficially informed public press, but we are surprised to find articles conceived in so large a spirit of misinformation as this one, emanating from a publication putatively devoted to the cause of good architecture in America.

The names of Western architects living and dead inscribed high on the rolls of architectural achievement in this country, need not be set down here. The great value of their accomplishment is known wherever the universal language of art is spoken. Those who are living would, we are sure, be as eager to disavow these sentiments of jealousy as those in the East, equally distinguished, would declare that they in no wise exist.

The illustrations and text articles in the March issue of *The Western Architect*, may be found in our general index.



THE AMERICAN ARCHITECT

Government, but has not yet had the necessary sanction of the Chamber of Deputies and the Senate.

After receiving such practical verification in Paris, the importance of a correct and ample plan of city development wherever such work is undertaken naturally becomes more positive than ever and the lessons that are to be learned in such a conspicuous instance as this will, no doubt, serve to lessen the possibility of future errors in the work now going forward in this country

and in Europe. In spite of all "back to the soil" agitation, the trend of population would seem to be in greater measures toward the larger cities and the problems of city planning that will not only serve the necessities of business and the conveniences of the dweller within the city or the visitor thereto, but afford the best measure of protection against accidents and meet the demands of aesthetics, are the ones that apparently require earliest attention and solution.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 178)

to be placed in a position where it can overthrow trained, and are a little at loss to understand the acceptance by members of the Institute of programs containing the paragraphs quoted.

We are of opinion that no good purpose is served by the publication of editorial expression, such as appears in *The Western Architect* for March, under the title, "Professional Coldness in the East Detrimental to the West," and greatly deplore an apparent attempt to stir up factional feeling.

If it was really true as stated, that the architects in the East regard disparagingly the work of their Western brethren, the expression of sentiments similar to those contained in this editorial would only serve to render the situation more acute. Fortunately, however, there does not appear to be any grounds for the charge, nor for the further statement that, "there is growing in the West a steady revolt against its (the Institute) inactivity on behalf of the Western member, which means the entire country from Philadelphia to the Pacific Coast."

By this somewhat arbitrary fixation of boundary lines, we find the East very much restricted as to area and this perhaps helps the editor in making the further allegation that:—"The Western architect is doing the biggest things and with certain few exceptions is producing the most distinctive architectural work."

The arraignment of the Institute as discriminating against the West does not need refutation. The facts speak for them-

selves, and the writer of this editorial is urged to become better acquainted with them.

Such editorials give opportunity to poorly informed writers of the public press to flood the country with misrepresenting articles, in the same way that was done on the occasion when a chairman of a Congressional committee characterized the Institute as a "trust." This ignorant and misconceived idea was promptly seized by space writers all over the country and the quotation sent broadcast. It would seem that the unfortunate editorial in the March issue of *The Western Architect* might be worthy of careful consideration by the Committee on Public Information of the Institute.

We have cause to expect attacks from the somewhat superficially informed public press, but we are surprised to find articles conceived in so large a spirit of misinformation as this one, emanating from a publication putatively devoted to the cause of good architecture in America.

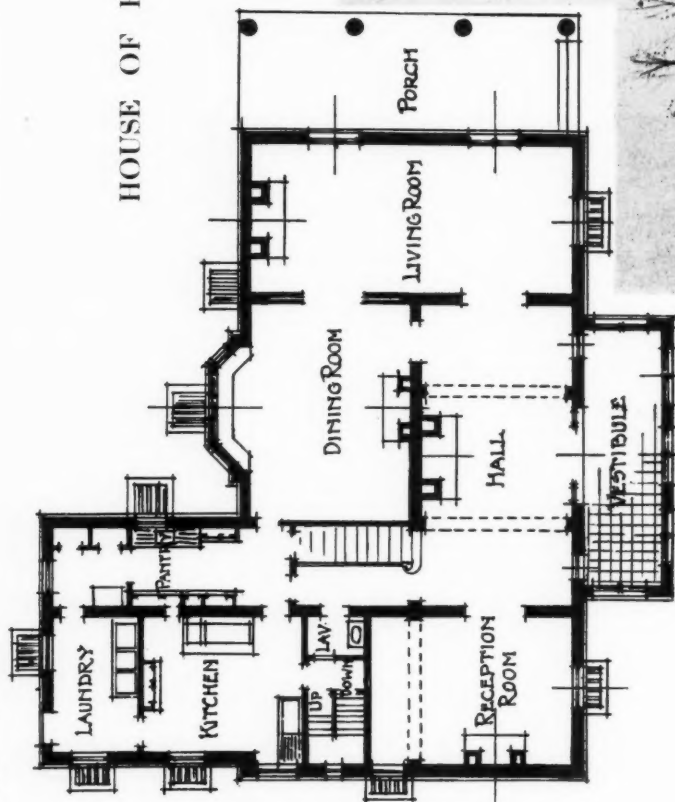
The names of Western architects living and dead inscribed high on the rolls of architectural achievement in this country, need not be set down here. The great value of their accomplishment is known wherever the universal language of art is spoken. Those who are living would, we are sure, be as eager to disavow these sentiments of jealousy as those in the East, equally distinguished, would declare that they in no wise exist.

The illustrations and text articles in the March issue of *The Western Architect*, may be found in our general index.

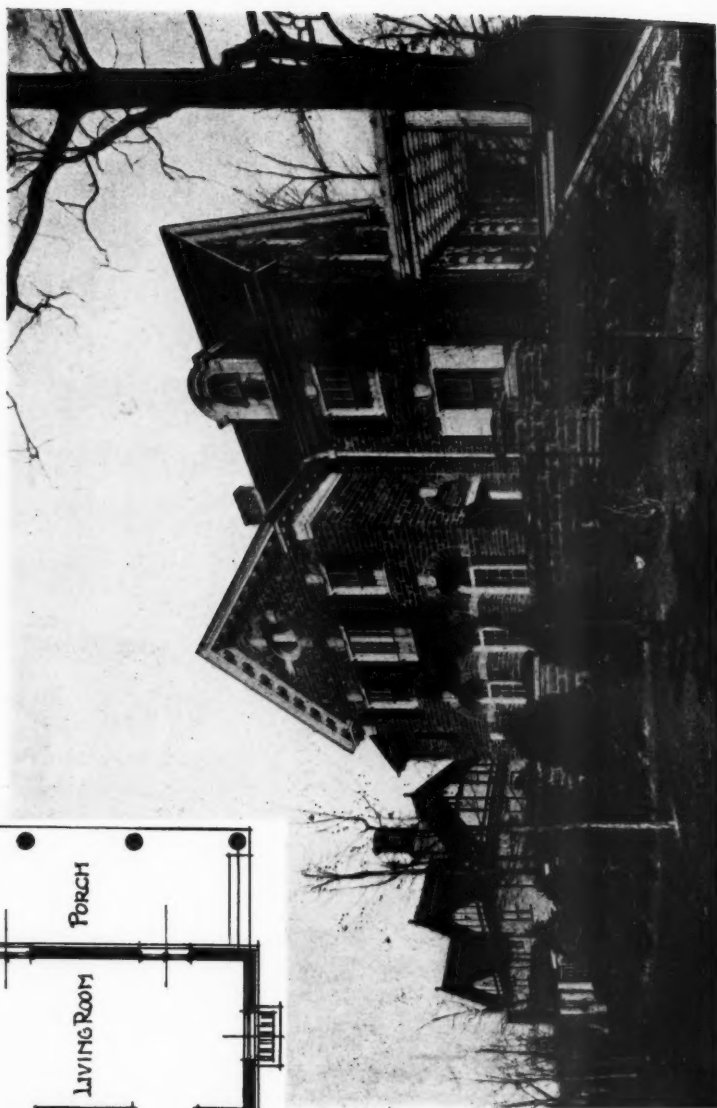


THE AMERICAN ARCHITECT

APRIL 2, 1913



HOUSE OF FRANK R. WATSON, ESQ., GERMANTOWN,
PHILADELPHIA, PA.



MESSRS. WATSON & HUCKEL
ARCHITECTS





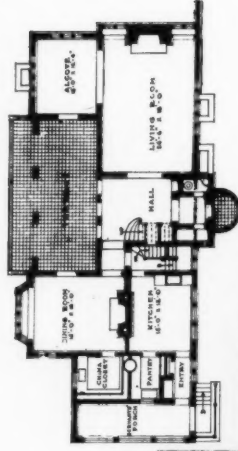
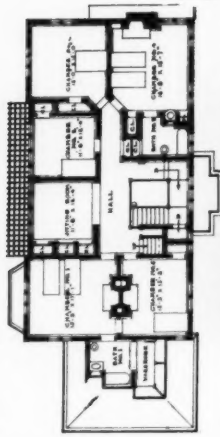
STAIRCASE AND ENTRANCE HALL



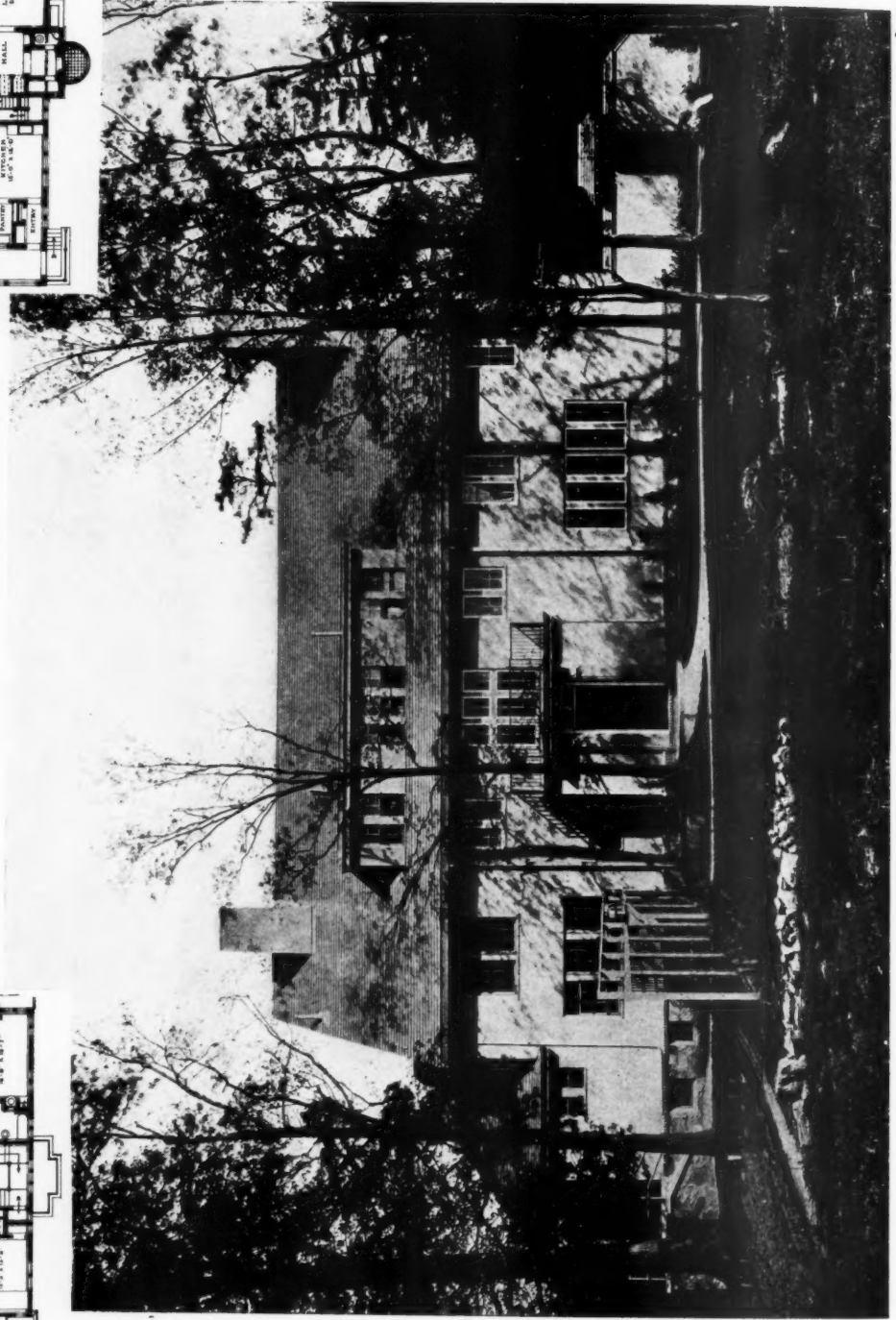
REAR AND SIDE VIEW

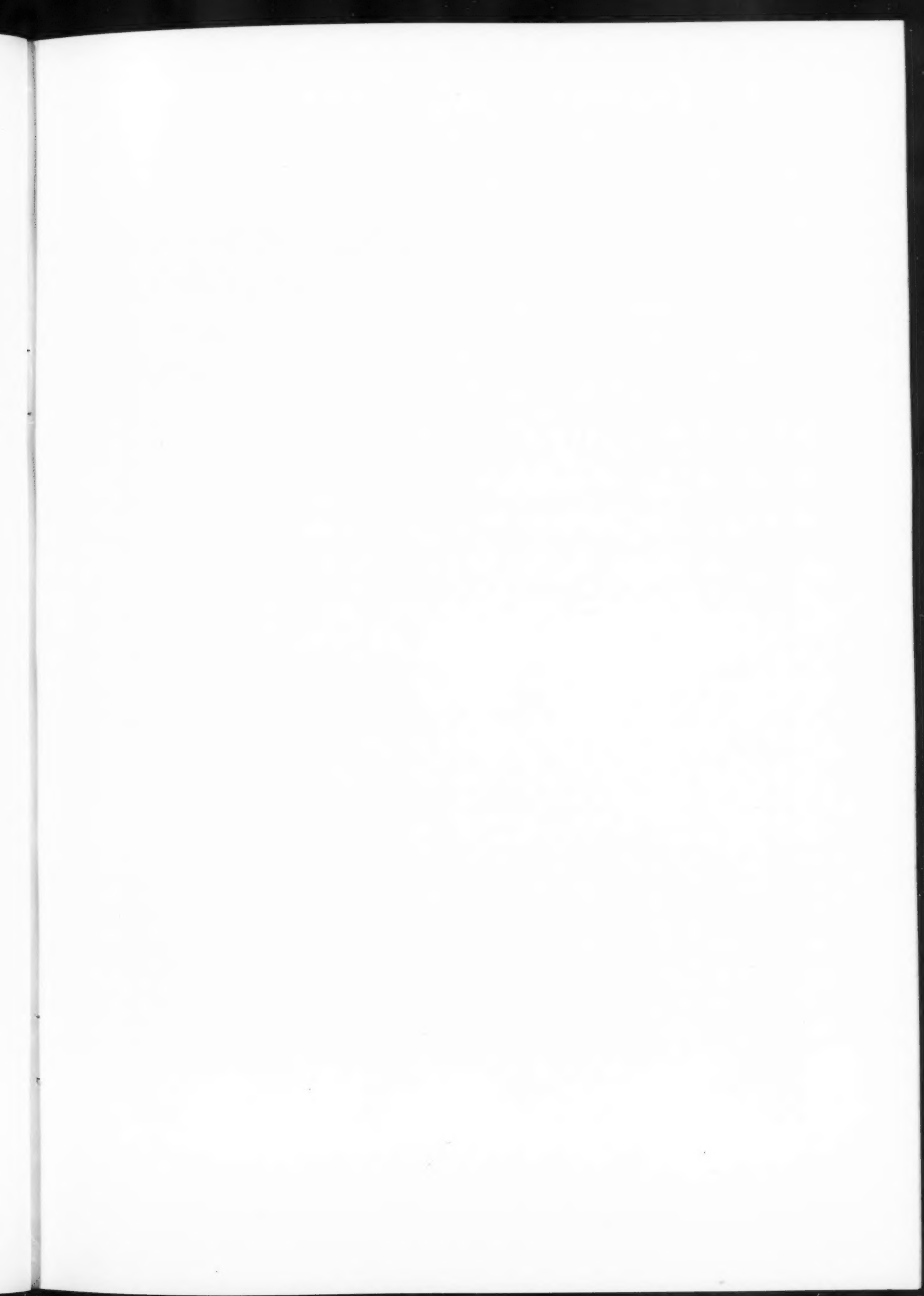
HOUSE OF FRANK R. WATSON, ARCHITECT, GERMANTOWN, PHILADELPHIA, PA.
MESSRS. WATSON & HUCKEL, ARCHITECTS





A HOUSE AT CHESTNUT HILL, MASS.
MR. J. LOVELL LITTLE, JR., ARCHITECT

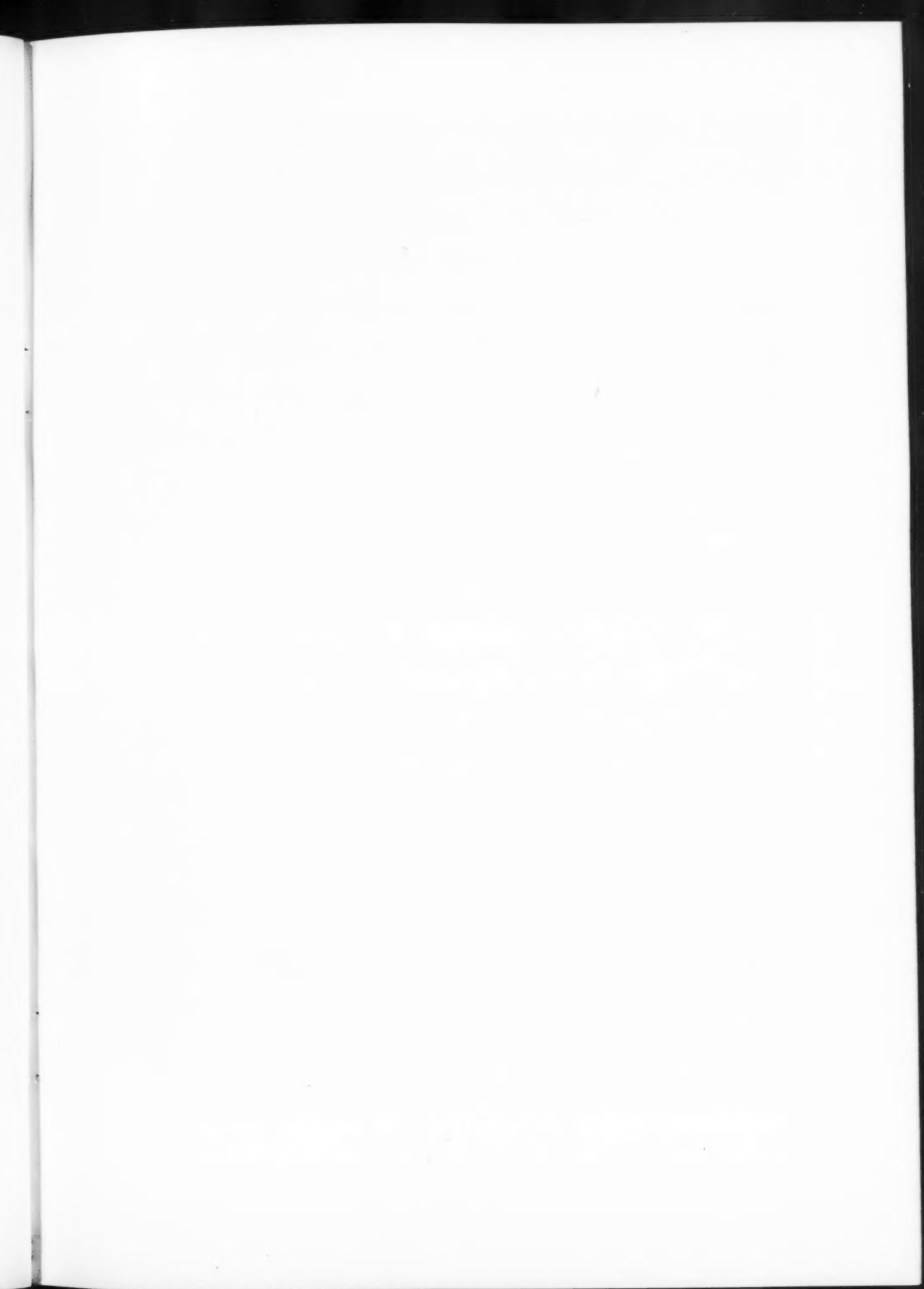






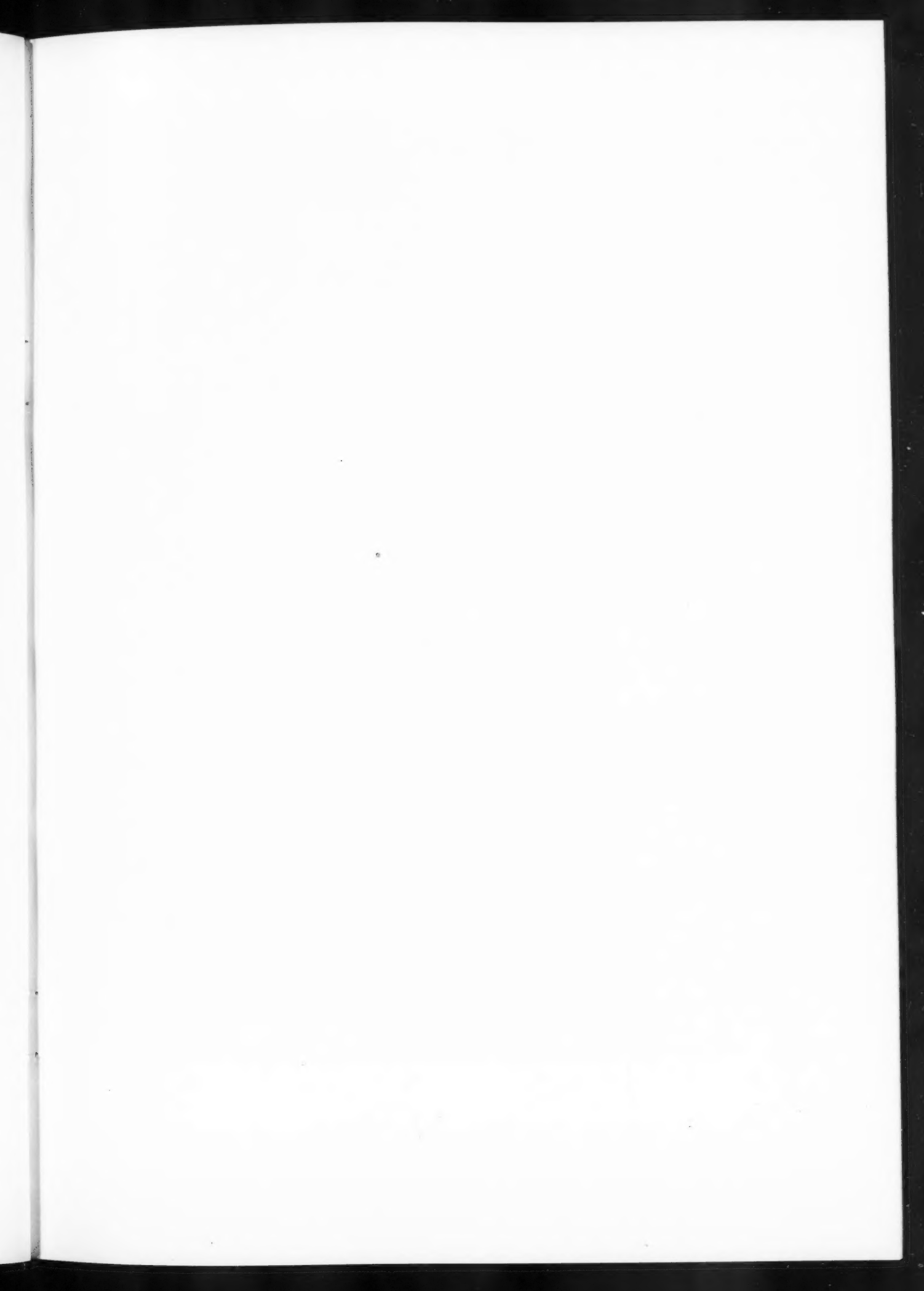
HOUSE AT CHESTNUT HILL, MASS.

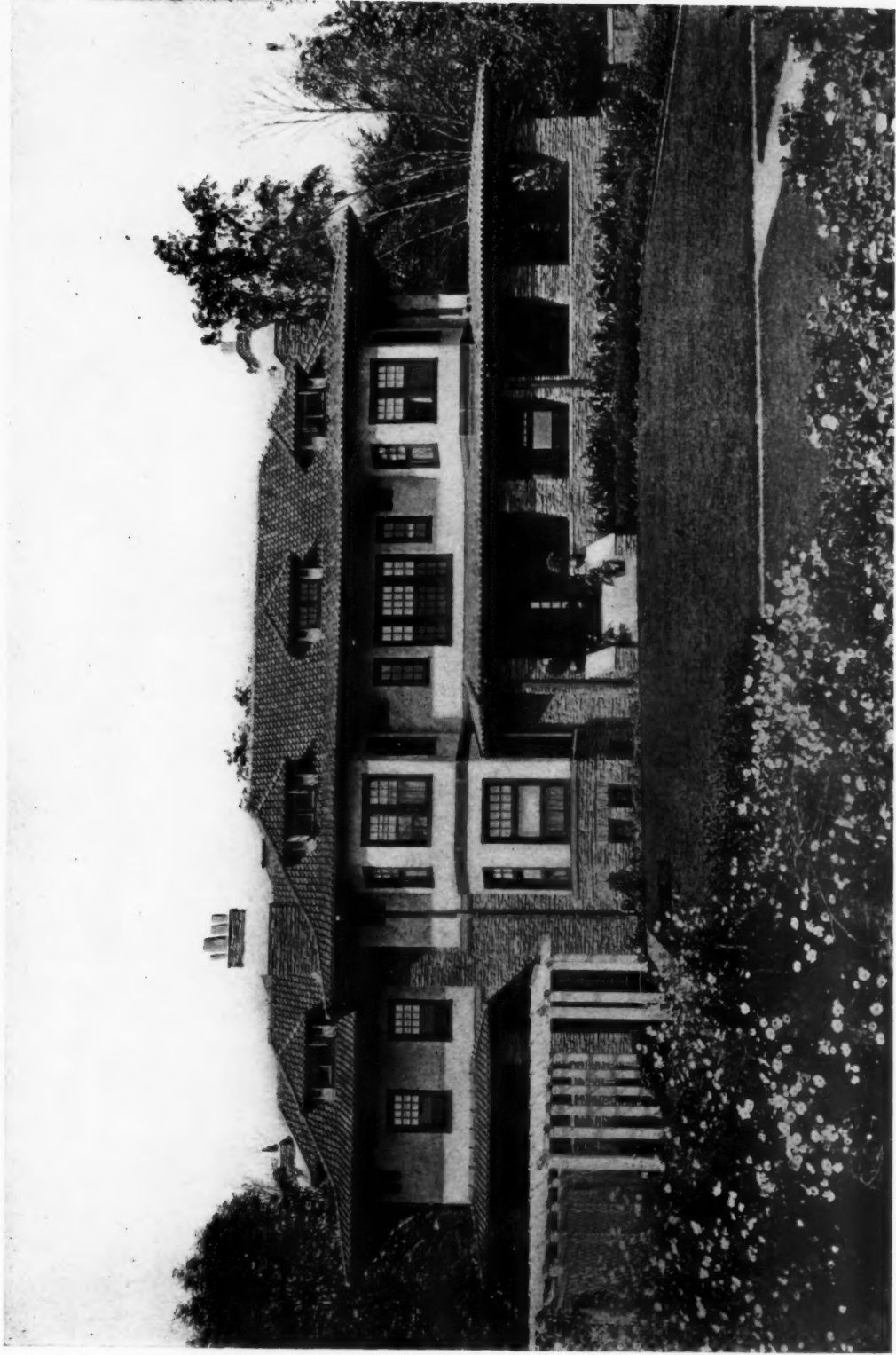
MR. J LOVELL LITTLE, JR., ARCHITECT





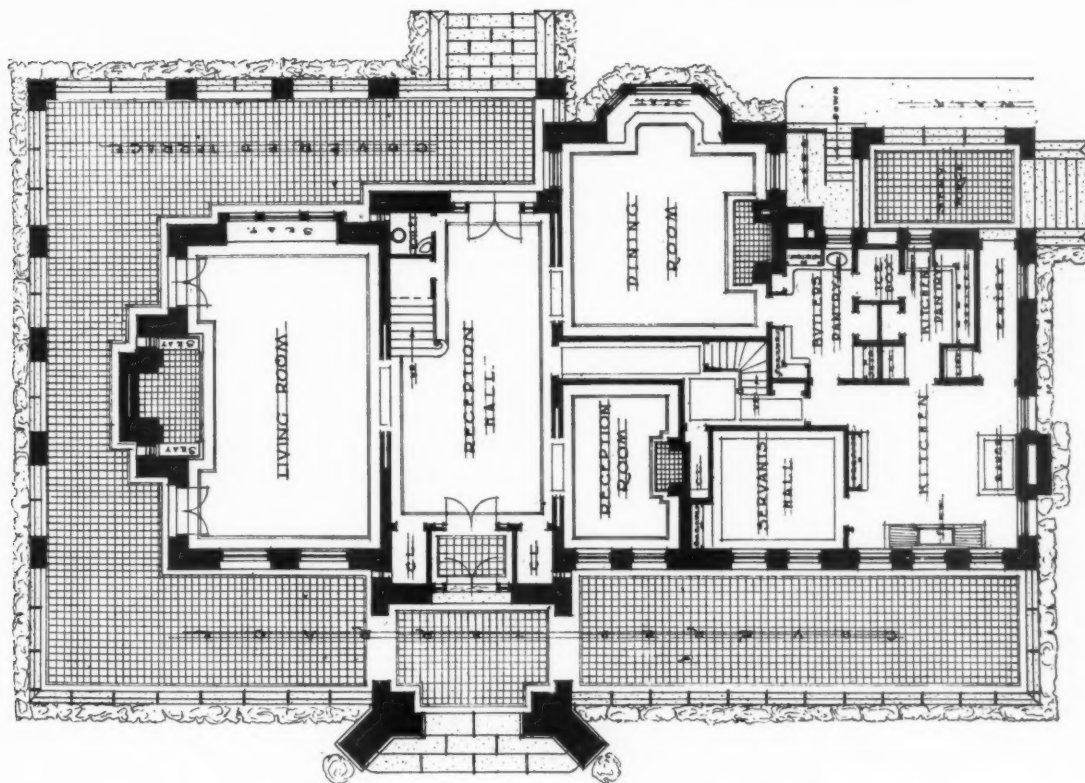
A HOUSE AT CHESTNUT HILL, MASS.
MR. J. LOVELL LITTLE, JR. ARCHITECT





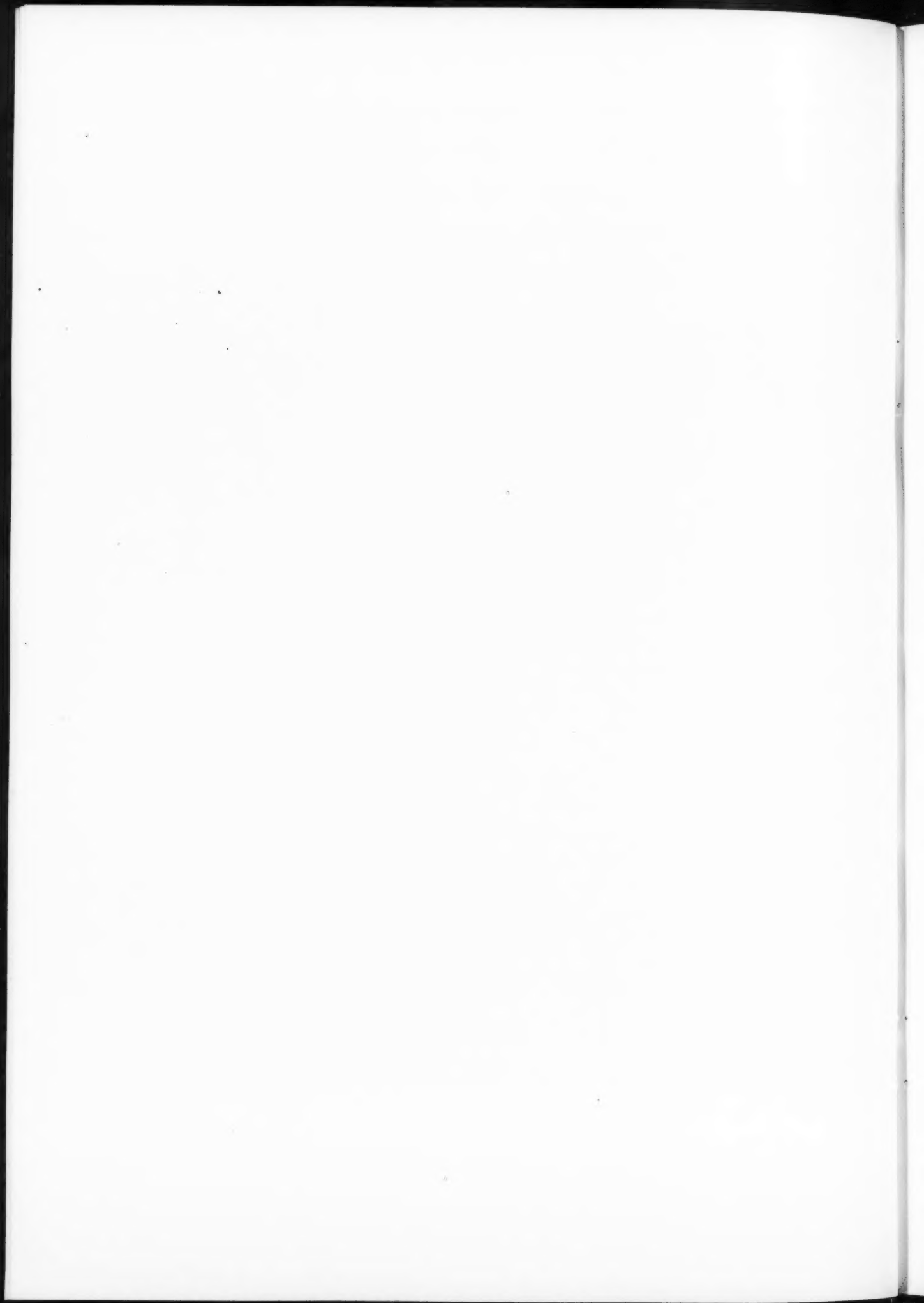
HOUSE OF E. H. MULFORD, ESQ., GREENWICH, CONN.

MR. HENRY W. ROWE, ARCHITECT



HOUSE OF E. H. MULFORD, ESQ., GREENWICH, CONN.

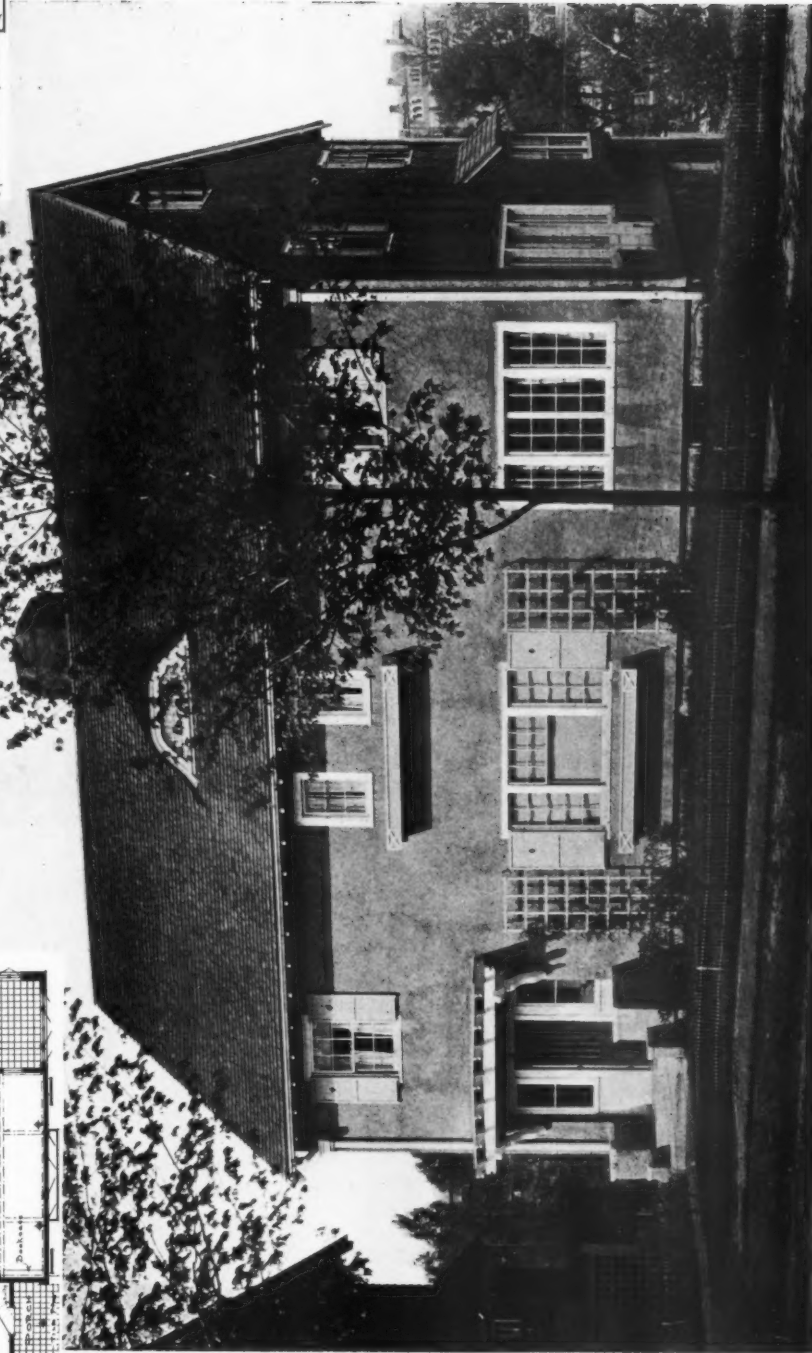
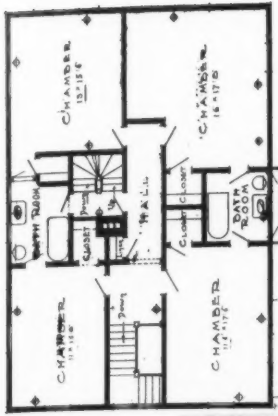
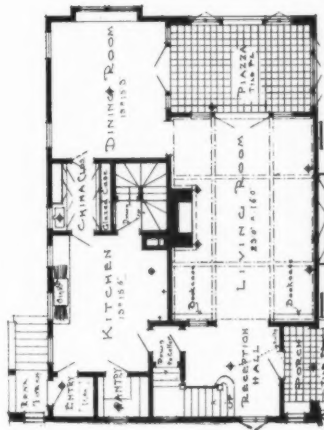
MR. HENRY W. ROWE ARCHITECT

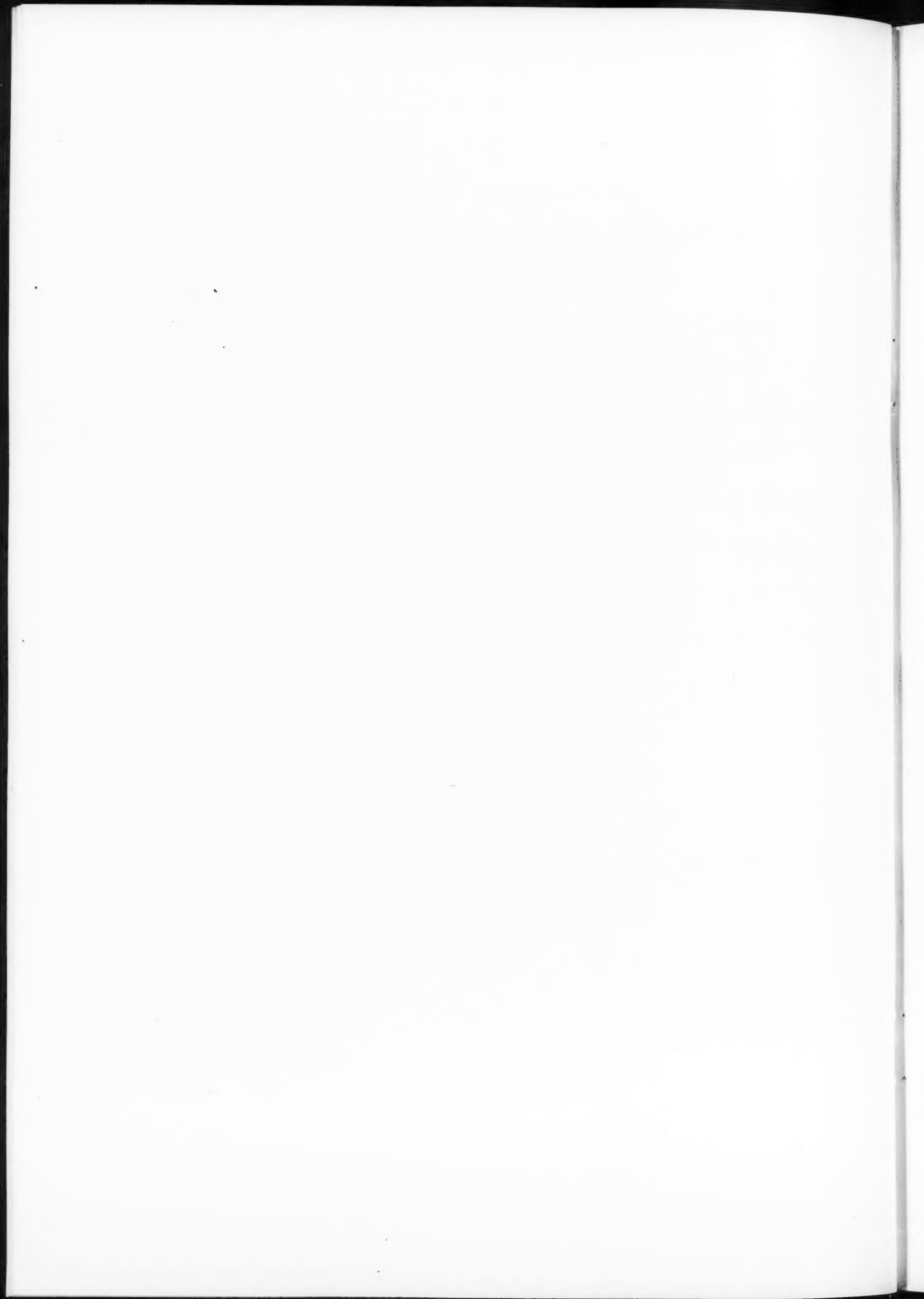


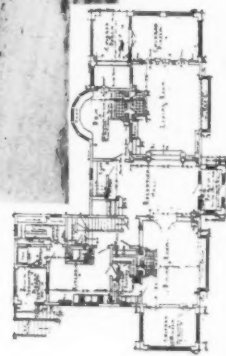
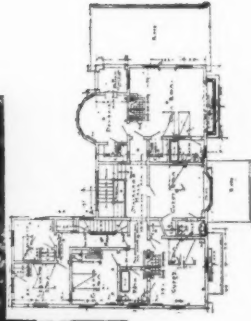
THE AMERICAN ARCHITECT

APRIL 2, 1913

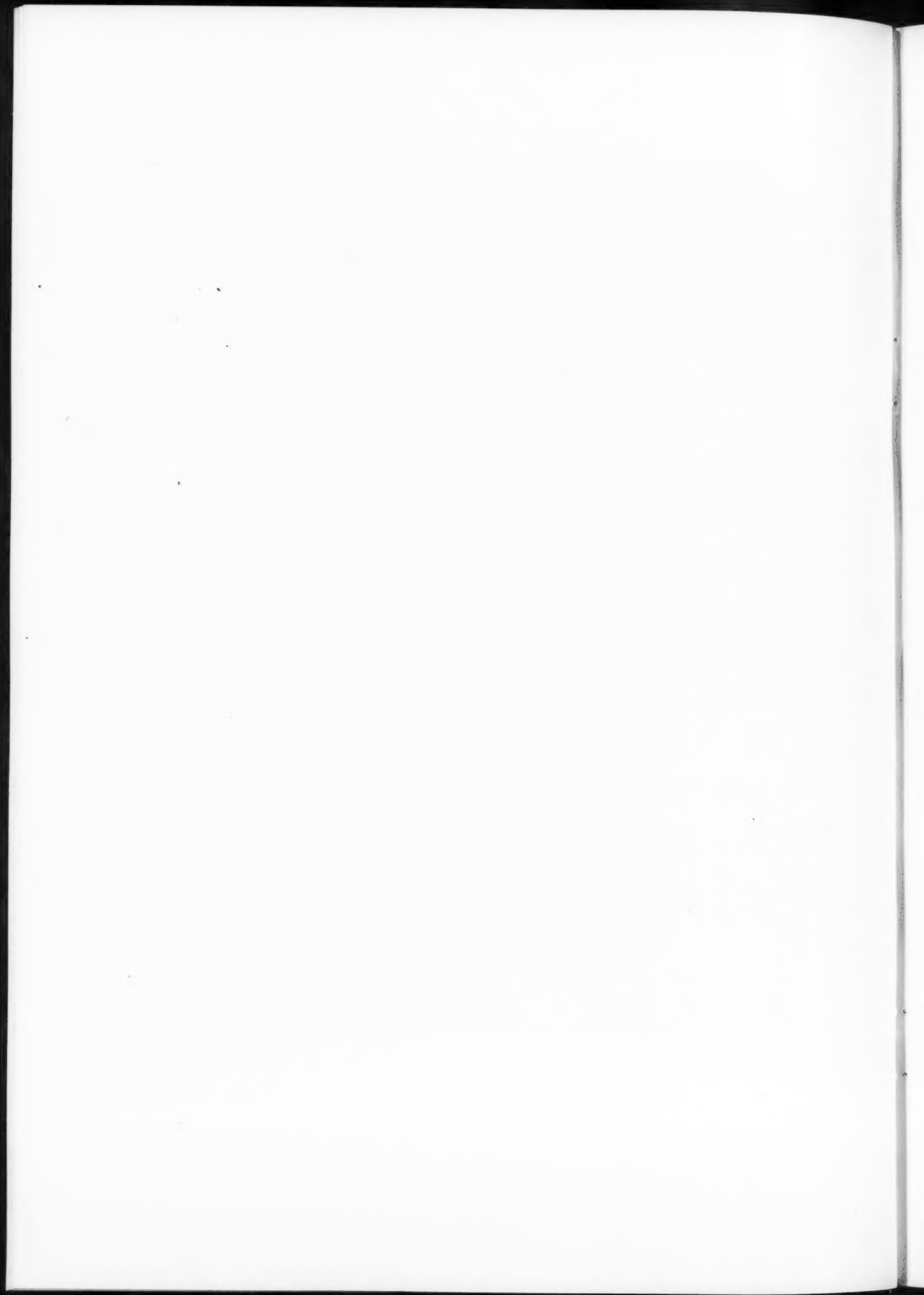
HOUSE OF WINFIELD SMITH, ESQ.,
BROOKLINE, MASS.
MR. E. B. STRATTON, ARCHITECT

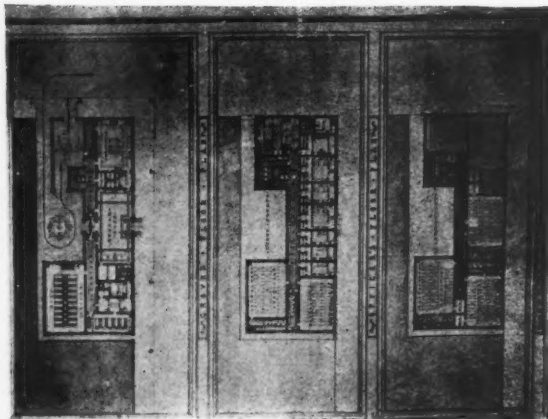
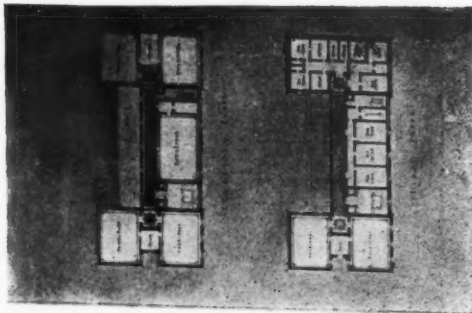
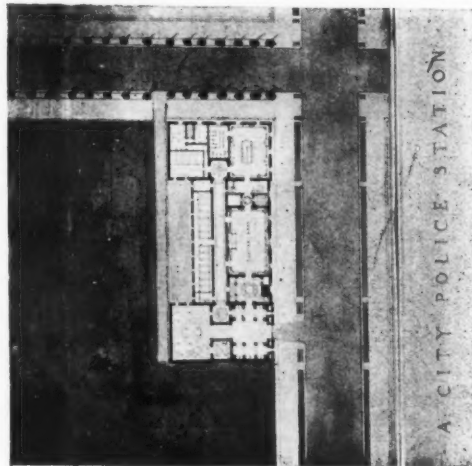
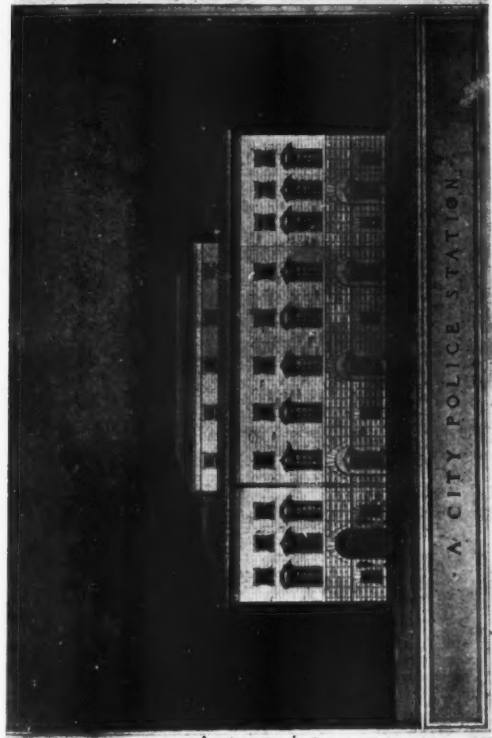






HOUSE OF H. G. CUTLER, ESQ., BROOKLINE, MASS.
MR. J. WILLIAM BEAL, ARCHITECT



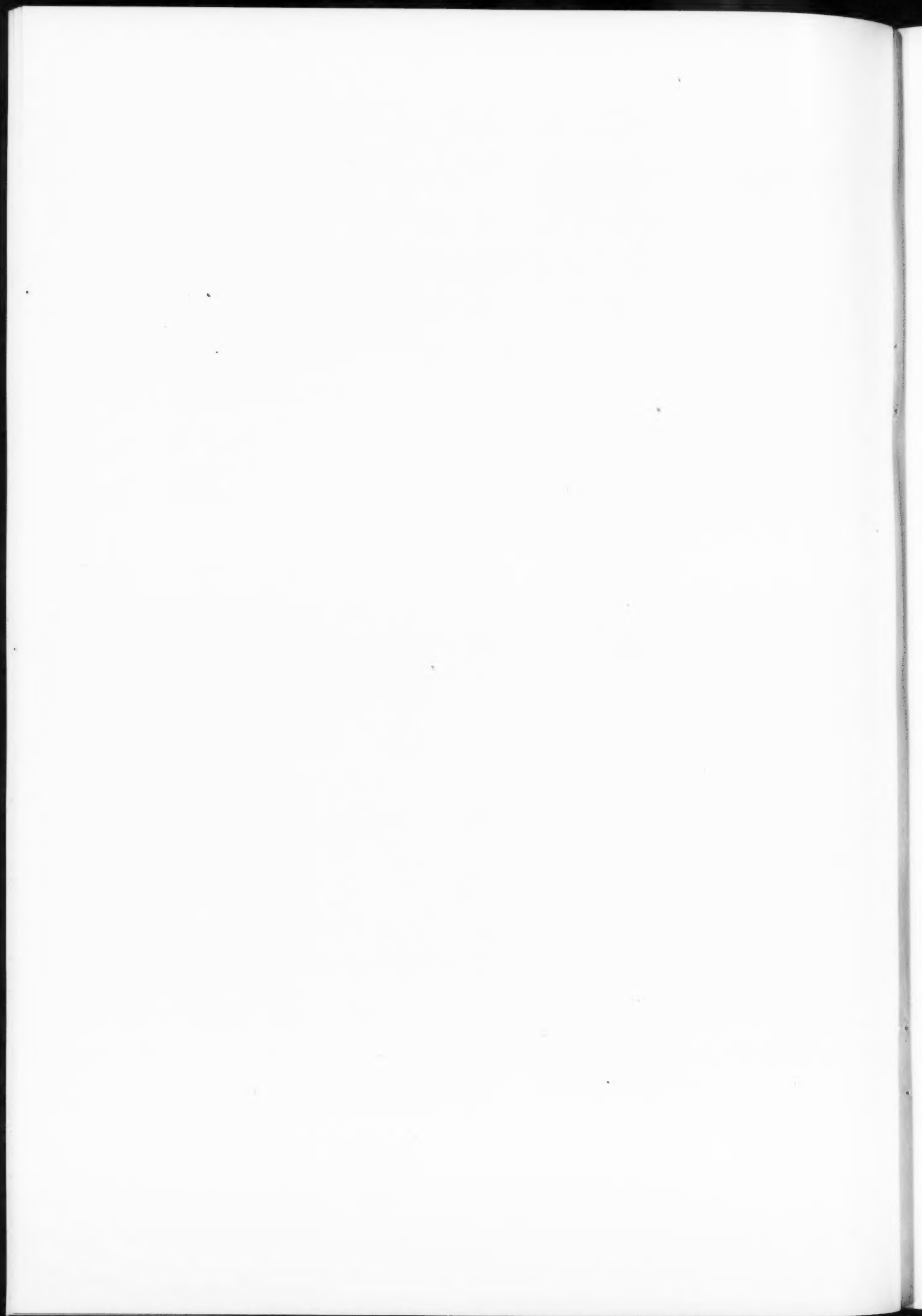


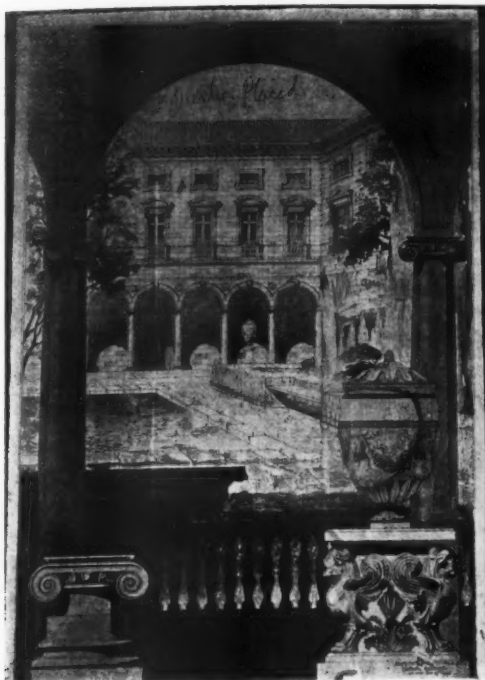
J. W. CLYDE, FIRST MENTION, ATELIER CORBETT

CONRAD J. GANDER, FIRST MENTION, ATELIER COLUMBIA

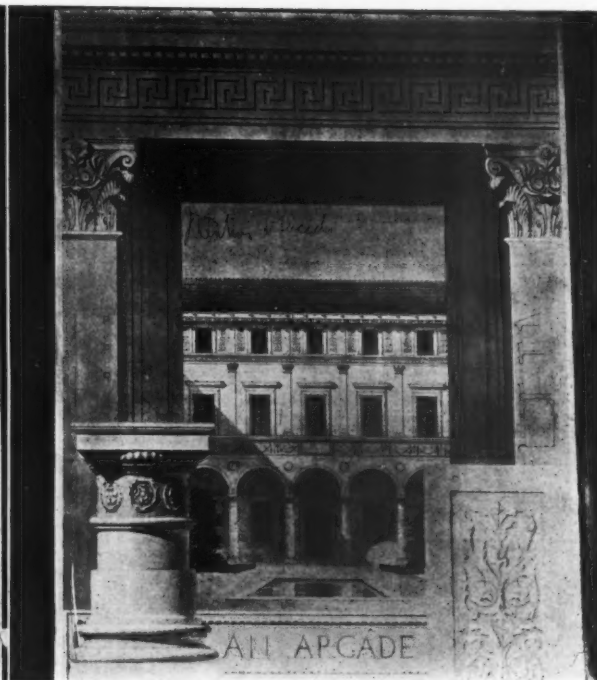
CLASS "B"—III PROJET (Problem in Design)—A CITY POLICE STATION

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





ALFRED ALLERIZIO, MENTION PLACED
c/o LA FARGE & MORRIS



J. P. WILSON, MENTION PLACED
COLUMBIA UNIVERSITY

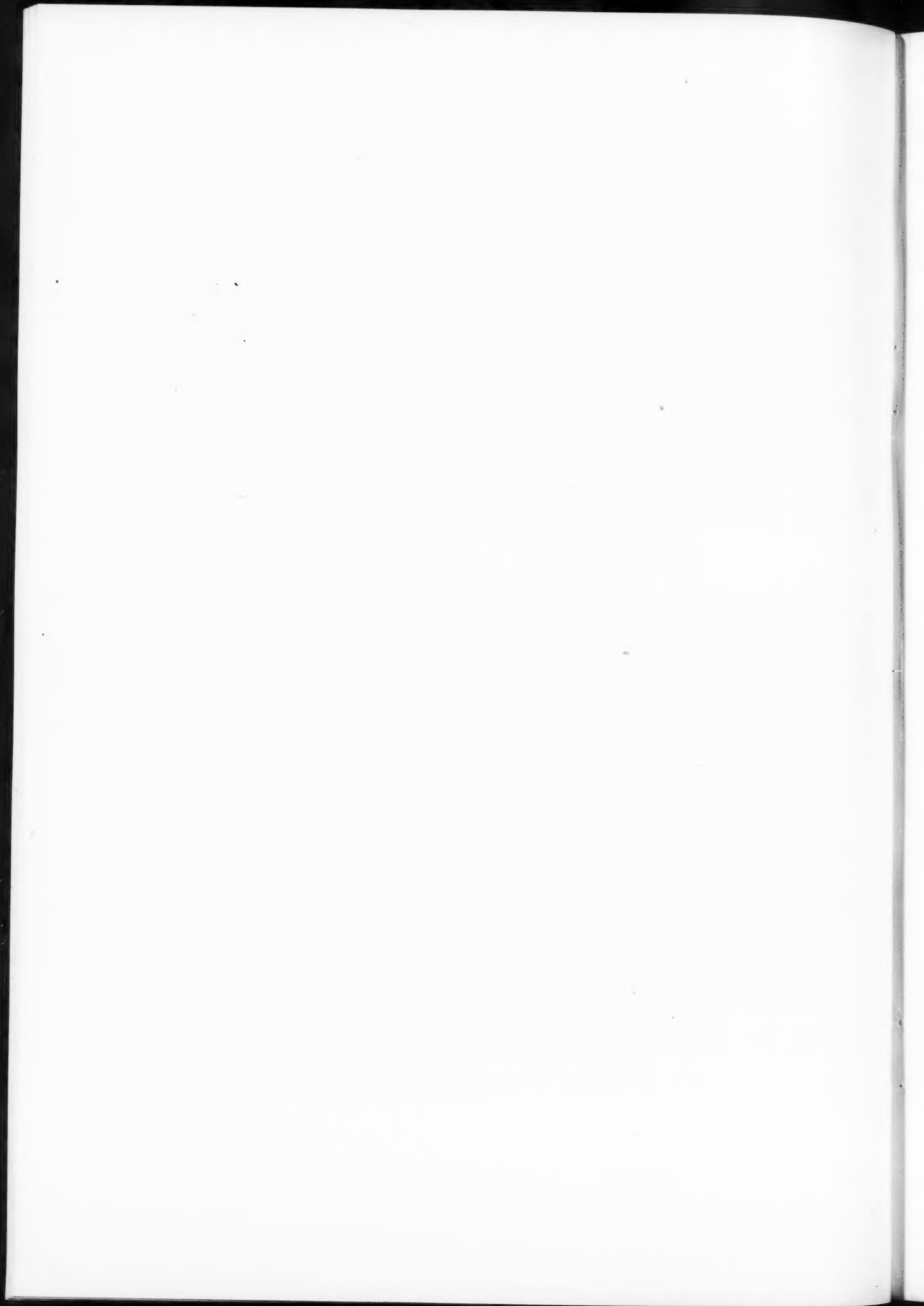


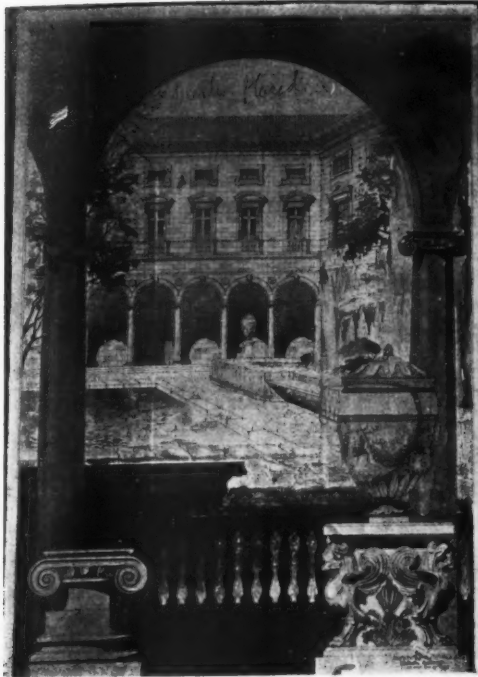
LEO J. COWLEY, THIRD MEDAL, ATELIER
WARE-WAGNER



B. HOYT, THIRD MEDAL, ATELIER
WARE-WAGNER

Above:—AN ARCADE IN A COURT—CLASS "B"—III ANALYTIQUE (Order Problem)
Below:—A ROMANESQUE PASSAGEWAY—CLASS "A" AND "B" ARCHAEOLOGY—III PROJET
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS





ALFRED ALLERIZIO, MENTION PLACED
c/o LA FARGE & MORRIS



J. P. WILSON, MENTION PLACED
COLUMBIA UNIVERSITY

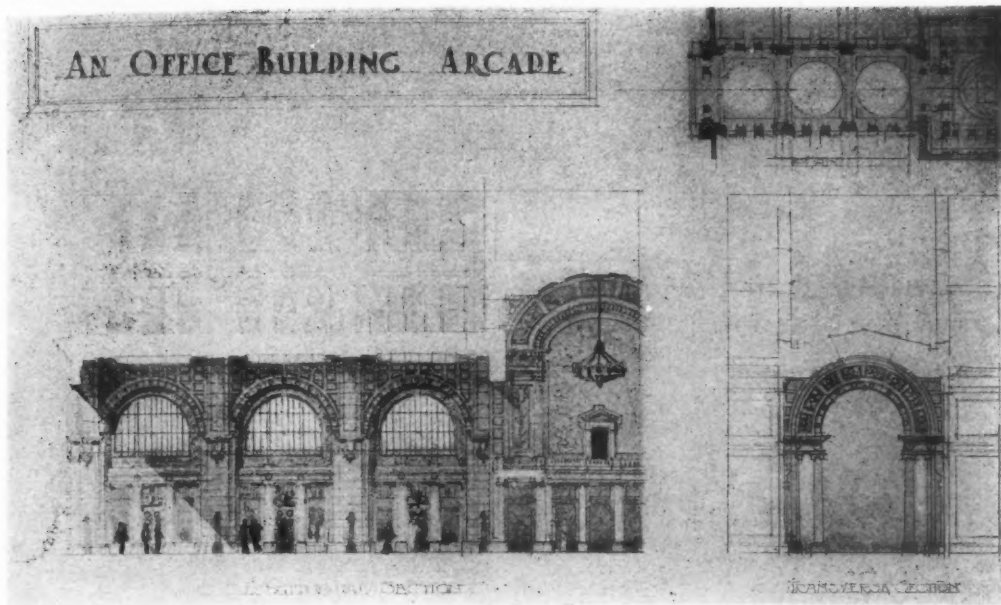


LEO J. COWLEY THIRD MEDAL, ATELIER
WARE-WAGNER



B. HOYT, THIRD MEDAL, ATELIER
WARE-WAGNER

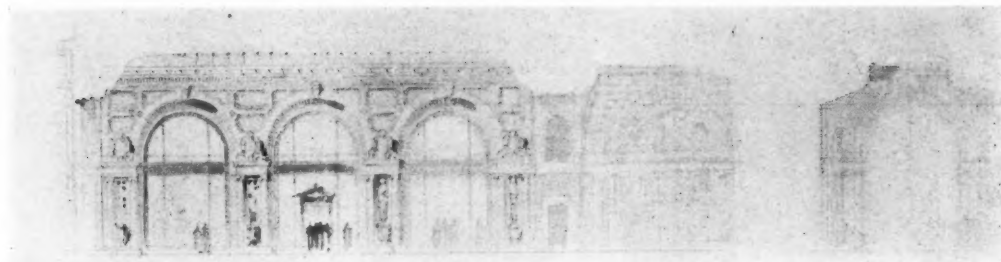
Above:—AN ARCADE IN A COURT—CLASS "B"—III ANALYTIQUE (Order Problem)
Below:—A ROMANESQUE PASSAGEWAY—CLASS "A" AND "B" ARCHAEOLOGY—III PROJET
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



W. S. THOMPSON

PLACED THIRD

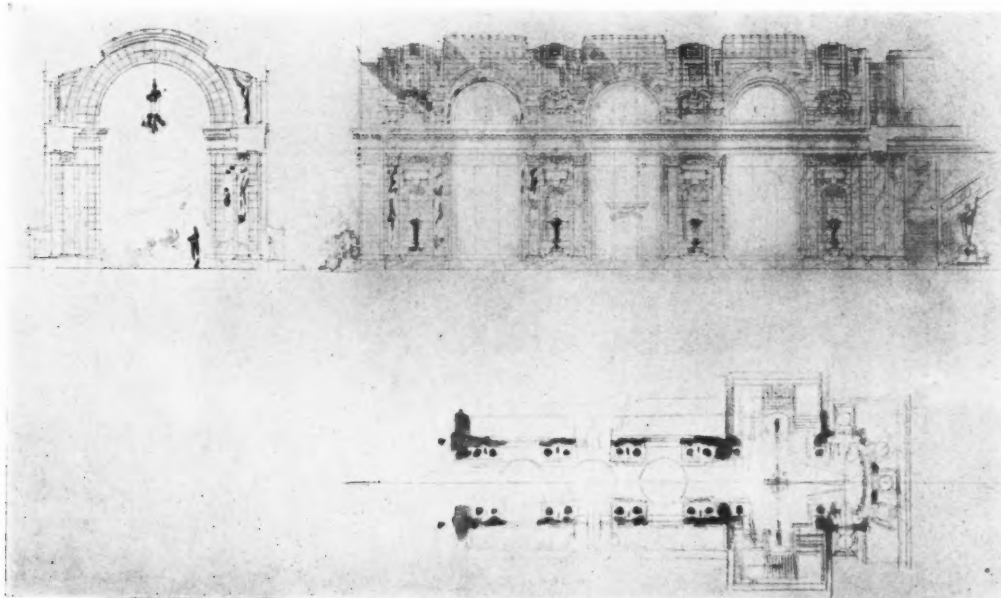
c/o J. V. VAN PELT



A. C. FRANK

PLACED SECOND

ATELIER LIGHT



J. B. SANGER

PLACED FIRST

ATELIER HORNBOSTEL

FIRST PRELIMINARY COMPETITION, TENTH PARIS PRIZE
AN OFFICE BUILDING ARCADE

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT



HOTEL DE CLUNY, PARIS. THE COURTYARD