YEAR BOOK
THE THIRTY-SIXTH ANNUAL
CHICAGO ARCHITECTURAL
EXHIBITION
1923

Given jointly by
THE CHICAGO ARCHITECTURAL CLUB
THE CHICAGO CHAPTER, A. I. A.
THE ILLINOIS SOCIETY OF ARCHITECTS
THE ART INSTITUTE OF CHICAGO

THE GALLERIES OF
THE ART INSTITUTE OF CHICAGO
MAY FIRST TO THIRTY-FIRST
36TH ANNUAL
CHICAGO ARCHITECTURAL
EXHIBITION

ART INSTITUTE
MAY 1 TO MAY 31
1923
INDEX TO EXHIBITS

ALLISON & ALLISON, Los Angeles, Calif.

1. University Club of Los Angeles.
2. University Club of Los Angeles.
4. University Club of Los Angeles.
5. University Club of Los Angeles.

ALSCHLER, ALFRED S., 22 E. Jackson Blvd., Chicago.

2. London Guarantee & Accident Bldg., Entrance.
5. Grinnell & Walker Warehouses.

AMERICAN ACADEMY IN ROME, 190 Park Ave., New York City.

820. Church of the Redentore, Venice.
821. Church of the Redentore, Venice.
822. Villa Montagnana, Franciacorta.
823. Villa Montagnana, Franciacorta.
824. Villa Montagnana, Franciacorta.


J. K. SMITH.


ARMOUR INSTITUTE OF TECHNOLOGY, Chicago.

1. A Spanish Renaissance doorway (Post Graduate Design).

J. R. KOORTH, (Arranged by C. W. SCHMIDT, P. H. VOGEL.)

1. Reclining Room for a Cardinal (Junior Design).

V. M. HARRAN.

2. A Memorial Tablet (Freshman Design).

A. ARMSTRONG, 127 Y. Dukin St., Chicago.

3. Telephone Square Bldg., Chicago.

GROSVENOR ATTURBURY, STOWE PHELPS AND JOSEPH TOMPINS, Associated Architects, 165 E. 65th St., New York City.

25. Surprise Valley Farm for Arthur Curtis James, Jr., Newport, R. I.
26. Choir Screen and Tabernacle, First Presbyterian Church, New York City.
27. Pulpit and Choir Screen, Details, First Presbyterian Church, New York City.

BAUM, DOROTHY JAMES, 2624 E. 24th St., New York City.

28. Residence of Mrs. Fayette Baum at Syracuse, N. Y.
29. Residence of Mrs. Fayette Baum, at Syracuse, N. Y.
30. Residence of Mrs. Fayette Baum, at Syracuse, N. Y., Entrance.
31. Residence of Mrs. Fayette Baum, at Syracuse, N. Y., Interiors.
32. Residence of Mrs. Fayette Baum, at Syracuse N. Y., Interiors.

BERGSTRÖM, EDWIN, Los Angeles, Calif.

54. California Yacht Club.
55. California Yacht Club.
56. California Yacht Club.
57. California Yacht Club.
58. California Yacht Club.
59. California Yacht Club.
60. California Yacht Club.

BEMAN, S. S., 101 S. LaSalle St., Chicago.

1. Normal English Residence, Winnetka, Ill.
2. Dutch Colonial Residence.

BEHLIN & SWERN, 50 S. LaSalle St., Chicago.

3. Hospital at Houston, Texas.
4. Hospital at Houston, Texas.
5. Hospital at Houston, Texas.

BETTS, W. M., 155 N. Clark St., Chicago.

6. Parish House: Addition, St. Mary's Church, Park Ridge, III.
7. Own Dining Room, Park Ridge, III.
8. Residence Interiors.

BLOUKER, PIERRE, 1237 S. Asher, Chicago.

10. Redec of San Marco in Rome.

BROOKS, ALFRED C., 499 S. Ave., New York City.

11. Bank and Office Building, First National Bank, Jersey City, N. J.
12. Bank and Office Building, First National Bank, Jersey City, N. J.
13. Office Building for Magnolia Petroleum Co., Dallas, Texas.

BUCK, LAWRENCE, Stamp House, Chicago.

17. Water Color Sketch.
18. Water Color Sketch.

BULLARD, ROGER H., 4 East 35th St., New York City.

20. Oakland Golf Club, Bayville, Long Island, Model.

BLOOM, H. ARNOLD HILL.

22. View of Lake from End of New Terrace.
23. Garden Terrace, the First Apartment.
24. Garden Terrace, Set between Enticing Wood and Open Lawn.
25. Path Leading to Lake, First Autumn After Completion.

Mrs. J. M. Brown's Property:

26. End of Flower Garden, End of First Summer.
27. Steps to Rose Garden.
28. Mr. and Mrs. George McDonald's Property.
29. The Garden in Mid October.
30. Luxuriance of Mid Summer in the Garden.
32. Group of Five Garden Views.
33. Mr. and Mrs. T. Murray's House and Garden, Chateau Restعائلة.
FERRO STUDIO, INC., 220 East 86th St., New York

112 Wrought Iron Work, Sample Board.
153 N. Y. Trust Company, Entrance Gates.
Royer. J. Relyxy, Architect.
154 Court of Arms in Front of Archibald's Residence of New York.
155 Wrought Iron Entrance to Archibald's Residence of New York.

EMIL FRIE GLASS CO., 304-5, 304 E. Wacker Drive.

160 Head of Apocryphal Theology at Cathedral, 312 La Chapelle, Aschen.
157 Door Design with Mother of Pearl, by Pecuionna Scarpa.

CATHEDRAL AIR, LA CHAPELLE, ASCHEN.

SCHOLastic, S. FROST AND ALFRED GRANGER, 312.

The Northern Trust Company, Chicago.

GRANGER, ALFRED, 29 E. Madison St., Chicago.
139 Two Houses in Lake Forest.
140 Office Building for the Chicago District Corps of Engineers, U. S. Army.
141 Office Building, Chicago.
142 House for the Phi Kappa Tau fraternity at the University of Illinois.
143 Suggested Cathedral Building, Chicago.

GREENING, B. B., 1741 Main St., Chicago.
144 Sketch for an English House.

HALL, EMERY STANFORD, 1107, 84 E. Van Buren St., Chicago.
145 "Abraham Lincoln" Hotel, St. Paul, Minn. First Design.

HELMLE & HELMLE, SPRINGFIELD, ILL.
146 Centennial and Academy in Fresno, Calif.
147 Residence at Springfield, Ill., Interior.
148 Residence at Springfield, Ill., Exterior.
149 St. Mary's of the Washita, Salt Lake City, Utah.

HEWITT, HARWOOD, LOS ANGELES, CALIF.
131 W. F. Hanson House, La Canada, Calif., Exterior.
132 W. F. Hanson House, La Canada, Calif., Interior.
133 W. F. Hanson House, La Canada, Calif., Interior.

HEWITT, J. M. A. T., 163 GRAY ST., BURLINGTON, N. Y.
154 Enclosed Dining Room for Millard's Restaurant, N. Y. C.

155 Administration Bldg., N. A. T. Kindergarten Elementary College.

HOLABIRD & ROCHE, 304 S. Michigan Ave., Chicago.
156 The Chicago Temple, Model by Joseph Drexel and Unny Peck's.
157 Proposed Stevens Hotel.
159 Illinois Life Insurance Co., Exterior Detail.
163 Palmer Shops Building.

HORNOSTEL, H. & RUTAN, RUSSELL & WOOD, ARCHITECTS, 1060 Benefit Bldg., Chicago.
171 Site of Schenley Apartments, Philadelphia, Pa.
172 Schenley Apartments, Pittsburgh, Pa.
173 Schenley Apartments, Pittsburgh, Pa.
174 Schenley Apartments, Pittsurgh, Pa.

HUNT, MYRON & CHAMBERS, H. C., LOS ANGELES, CALIF.
175 The San Antonio Community Hospital, Upland, Calif.
176 The Henry E. Huntington Library, San Marino, Calif.

JANSSON, BENNO, CENTURY BLDG., PITTSBURGH, PA.
177 Y. M. C. A. Building, Pittsburgh, Pa.
178 Longue Vue Club, Pittsburgh, Pa.
179 Longue Vue Club, Pittsburgh, Pa.
180 Dormitory Buildings, University of Pittsburgh, Pa.
181 Dormitory Buildings, University of Pittsburgh, Pa.
182 Dormitory Buildings, University of Pittsburgh, Pa.
183 Dormitory Buildings, University of Pittsburgh, Pa.
184 Dormitory Buildings, University of Pittsburgh, Pa.
185 Dormitory Buildings, University of Pittsburgh, Pa.
186 Washington Crossing Bridge.

JOHNSON, KAUTZ & COATE, LOS ANGELES, CALIF.
187 House of Mrs. E. M. Gould, Montecito, Calif.
188 Residence of Mr. Edward Love, Montecito, Calif.

KIESLING, CALVIN, 220 51St. Ave., New York City.
190 Village Green Development, New Canaan, Conn., Perspective.

KENT, CHARLES WELFORD, 18 E. 54th St., New York City.
193 Rose Garden Steps and Wall, for Mr. Anson W. Hard, West Seattle, L. L.
194 Paved Garden for Mr. Anson W. Hard, at West Seattle, N. Y.
195 Plaza, Village Cross and Office, at Loretto, Pa., for Mr. Charles M. Schwab.
196 Estate of Mr. Charles M. Schwab, Loretto, Pa., Upper Delaware.
197 Estate of Mr. Charles M. Schwab, Loretto, Pa., Upper Delaware.
198 Estate of Mr. Charles M. Schwab, Loretto, Pa., Upper Delaware.
199 Landscape Plan for the Development of the Estate of Mr. Charles M. Schwab, Loretto, Pa.
200 Estate of Mr. Charles M. Schwab, Loretto, Pa., View of Farm Group.
201 Estate of Mr. Charles M. Schwab, Loretto, Pa., Superintendent's Lodge.
202 The Great "Drift" Above River, Storm King Highway, New York State Highway Department.
203 Storm King Highway, Wall on South Face of Mountain, New York State Highway Department.
204 Storm King Highway, Road on South Face of Mountain, New York State Highway Department. CAV. A. R. Baeteman, Design of Construction, New York State Highway Department.

LEICHERNSK AND ESCHER, 48 S. Dearborn St., Chicago, Ill.
205 Todd Manor.
206 The Yates Apartments.

LOCKWOOD, R. A., 39 S. Ontario St., Chicago.
207 University Club, Los Angeles, Calif.
208 Skrych, Los Angeles, Calif.
209 Post Office, Chicago.
210 Fine Arts Building, Jackson Park, Chicago.

LOWE & ROLLENBACHER, 108 S. La Salle St., Chicago.
211 Residence of Prof. Arthur G. Terry, Evanston, Ill.
212 Residence of Prof. Arthur G. Terry, Evanston, Ill.
213 Mr. Charles L. Cohn's House, Hillside, Ill.
214 St. John's Lutheran Church, Wilminton, Ill.
215 Byrne Mason Community Church, Chicago.

MAHER, GEO. W. & SON, 157 East Erie St., Chicago.
216 Lake Front Park Recreation Pavilion, Gary Ind.
217 Gary Barber Beach Pavilion, Gary, Ind., Detail of Central Pavilion.
218 Estate of Mr. Robert W. Lippincott, Evanston, Ill.
219 Residence on 17th Ave., Kenilworth, Ill.

MARSHALL & FOX, 113 W. Michigan Ave., Chicago.
220 The Drake Hotel.
221 The Drake Hotel.
222 The Drake Hotel.

MCAFEE, IRA, MISS, 6016 Ellis Ave., Chicago.
233 Design for Overmanahl, "Pegasus of the Sea."

McGRATH, PAUL, 495 Lakeville Pk., Chicago.
244 European Sketches.
245 Alexander Gardens, Seville.
246 Charles L. Cohn's House in Alexander Gardens, Seville.
247 Akastera Bridge, Toledo.

McKIM, MEAD & WHITE, 101 Park Ave., New York.
277 Stanford White Memorial Doors, Library, New York University.
278 McKim, Mead & White, Goudelock & Kellner, Associate Architect.


MORGAN, CHAS. L., 104 S. Michigan Ave., Chicago.
Water Color Sketches and Etchings:
223 Field Museum.
248 Malcolmson, Higdon and Palmer, Detroit, Mich.
249 Rosevelt Schools, Detroit, Mich.
250 Rosevelt Schools, Detroit, Mich., Central Tower.
251 Ralph Milhamp, Architect, Chicago.
252 Kappa Eta Gamma Sigma Soror House, University of Illinois, Urbana, Ill.
253 Holmes & Rock, Chicago.
255 Chicago Temple, Entrance.
256 Chicago Temple.

MORGANSTERN & EIDE, Christians, Norway.
Etchings by Chr. Morgenstern.
Lodged by Alfred Granger.
259 Village Schools near Christians, Norway.
260 Public Bath, Christians, Norway.
261 School in Christians, Norway.
262 Industrial College in Christians, Norway.

MORPHETT, ARCHIBALD S., 39 S. State St., Chicago.
263 European Sketches.
264 European Sketches.

MORRIS, W. B., 101 Park Ave., New York City.

MUNDHE & JENSEN, 39 S. La Salle St., Chicago.
267 J. L. Taylor Building, Chicago.

NIMMONS & CO., GEO. C., 122 S. Michigan Ave., Chicago.

NEDVED, GEORGE, Chicago Architectural Club Medal, 1922 Traveling Scholarship Competition.
270 "A NEIGHBORHOOD CENTER FOR THE FINE ARTS."


OLSON, BENJAMIN FRANKLIN, 19 S. La Salle St., Chicago.

PEMBER, CLIFFORD F., 327 West 56th St., New York City.
272 Setting for "East of Suez," Prologue.
273 Setting for "East of Suez," Act I, Scene I.
274 Setting for "East of Suez," Act I, Scene II.
275 Setting for "East of Suez," Act II, Scene II.
276 Setting for "The Fool," Act II.
277 Setting for "A Royal Rendezvous."

RIBORI, WENTWORTH & DEWY, INC., 1035 McCormick Bldg., Chicago.
284 "Duplex Apartment Building."

RIDDLE, HERBERT HUGH, Peoples Gas Bldg.
259 Pavilion Window, Sanctuary, Plymouth Church, Jackson Boulevard, Chicago.

ROBERTS, E. E., 42 W. Washington St., Chicago.
260 La Grange Baptist Church, La Grange, Ill.

ROBERTS, E. E., 42 W. Washington St., Chicago.
260 La Grange Baptist Church, La Grange, Ill.
ROGERS, JAMES CAMILLE, New York City: LOWE
& BOLESBACHER, 111 S. La Salle St.
Rogers, James Camille, New York City: Lowe & Bolesbacher, 111 S. La Salle St.

HOLLINGS, JOHN MEAD; RAYMOND M. HODG
Architecture, New York City.
Hollings, John Mead; Raymond M. Hodg
Architecture, New York City.

LEACH, EDWARD RIK: 18 E. Pearson St.
Leach, Edward Rik: 18 E. Pearson St.

ARCHITECTURAL WALL HANGING, "Flight to the Wood-
Architectural Wall Hanging, "Flight to the Wood-

UNIVERSITY OF ILLINOIS, URBANA ILLINOIS,
(DESIGN OF ARCHITECTURE).
University of Illinois, Urbana, Illinois, (Design of Architecture).

ELIZABETH KIMBALL.
Elizabeth Kimball.

"A Medieval Dining Hall."
"A Medieval Dining Hall."

ANDREW.
Andrew.

"A Hotel," Winning Design, Plym Traveling Com-
"A Hotel," Winning Design, Plym Traveling Com-

"A Hotel," Winning Design, Plym Traveling Com-
"A Hotel," Winning Design, Plym Traveling Com-

LYN N. HARCOURT.
Lyn N. Harcourt.

"A Memorial Art Court." Elevations.
"A Memorial Art Court." Elevations.

MARY Mc GUI.
Mary McGuire.

"Classical Orders of Architecture," Sophomore
"Classical Orders of Architecture," Sophomore

Archaeology.
Archaeology.

"Architectural Drawing and Rendering—Freshman
"Architectural Drawing and Rendering—Freshman

Design.
Design.

VARNAM, R. W., 220 S. Michigan Ave., Chicago.
Varnam, R. W., 220 S. Michigan Ave., Chicago.

Goodman Residence, Elevator.
Goodman Residence, Elevator.

WAID, D. EVERETT, One Madison Ave., New York City.
Waid, D. Everett, One Madison Ave., New York City.

Gymnasium for Monmouth College, Monmouth, Ill.
Gymnasium for Monmouth College, Monmouth, Ill.

WALCOTT, RUSSELL S., Architect, 11 E. Huron St.
Walcott, Russell S., Architect, 11 E. Huron St.

Sketch of Residence at Indian Hill for Mr. Richard
Sketch of Residence at Indian Hill for Mr. Richard

S. Hall.
S. Hall.

Residence of Russell S. Walcott, Winnetka, Ill.
Residence of Russell S. Walcott, Winnetka, Ill.

Residence of Mr. and Mrs. Edith G. Cole at Indian Hill.
Residence of Mr. and Mrs. Edith G. Cole at Indian Hill.

Residence of Mr. and Mrs. Edith G. Cole at Indian Hill.
Residence of Mr. and Mrs. Edith G. Cole at Indian Hill.

Sketch of Farm House near Crown Point, Ind., for
Sketch of Farm House near Crown Point, Ind., for

Mr. and Mrs. Edith G. Cole.
Mr. and Mrs. Edith G. Cole.

Residence of Mr. and Mrs. Edith G. Cole.
Residence of Mr. and Mrs. Edith G. Cole.

Sketch of Residence in Winnetka for Mr. Geo.
Sketch of Residence in Winnetka for Mr. Geo.

Forster.
Forster.

WEBER, BERTRAM A., 541 S. Dearborn St., Chicago.
Weber, Bertram A., 541 S. Dearborn St., Chicago.

Sketching Sketches.
Sketching Sketches.

Sketching Sketches.
Sketching Sketches.

Sketching Sketches.
Sketching Sketches.

Sketching Sketches.
Sketching Sketches.

WHITE, JAS. M., CHAS. A. PLATT, Associated Architect
White, Jas. M., Chas. A. Platt, Associated Architect

McKinley Hospital, the University of Illinois.
McKinley Hospital, the University of Illinois.

WILLET, STUDIO, 229 S. 17th St., Philadelphia, Pa.
Willet, Studio, 229 S. 17th St., Philadelphia, Pa.

WILLIAM ELLIOTT AND A. L. WILLET.
William Elliott and A. L. Willet.

"Ni-Joseph" Lantern, Late Fifteenth Century.
"Ni-Joseph" Lantern, Late Fifteenth Century.

"Trinity" Lantern, 125th Street, for Door.
"Trinity" Lantern, 125th Street, for Door.

"St. Gregory" Glass Panel.
"St. Gregory" Glass Panel.

"Church Enlargement," Sanctuary Window, Grace
"Church Enlargement," Sanctuary Window, Grace

Episcopal Church, Oak Park, Ill.
Episcopal Church, Oak Park, Ill.

"Sketch for Glen Oaks Golf Club.
"Sketch for Glen Oaks Golf Club.
EXHIBITION OF CONTEMPORARY BRITISH ARCHITECTURE
By Courtesy of the
ROYAL INSTITUTE OF BRITISH ARCHITECTS
May 1 to May 31, inclusive, 1923

WATTHat did Wren say, the great Sir Christopher, to whom next year we shall allow the honour of his centenary remembrance? Here are his words: Architecture has its pointed eye, public buildings being the ornament of a country. It establishes a nation, draws people and commerce, makes the people love their native country, which passion is the original in all great actions of a community.

Whether those words were a necessary reproach to the citizens of the seventeenth century, or whether they were but an echo of the popular appreciation of the architect, it is a fact that in all ages, and in all lands, there is much less need to remind people of the importance of architecture than there was fifty, forty, or even thirty years ago. Men of commerce, men of trade, are nowadays aware that there is something in it; and it is rare to find the promoter of a big building—however utilitarian his views—who does not appreciate the necessity of getting skilled help toward shaping his structure in accord-ance with recognized rules of propriety. There are several reasons which will account for this—and perhaps the chief is one for which we owe a vote of thanks to prominent individuals in the modern world of trade. These, wise enough to know that good taste was an asset, and clever enough to know where and how the good taste could be engendered, were setting a standard from which their rivals and imitators dare not, for their very lives, fall back. Nor must we overlook the no less commendable, though less expected, fidelity of our modern banks, insurance offices, municipalities and public companies to the claims of architecture—the fitting instance and handmaid of their constructive achievements. I shudder to think what would be the present aspect of London if certain vast enterprises of the last twenty-five years had come to birth in the third quarter of the past century. These were the days when the names of Gothic enthusiasm had died down, only to leave among certain architects an impression that, irrespective of Gothic traditions, one was not only a fool but a small country gentleman.

The learned result of the sense that traditional correctness did not necessarily introduce a theory good enough for the giant, that any whim which could find its way into the brain of any architect, however untrained, might appropriately find its way out of that brain on to the growing board and thence on to his unhappy creation.

It is in this train of reasonless reasoning that we owe most of the faults which make a large part of the City of London, and a larger proportion of Southwark, sight stations of jaded and cramping effort. The originality of its producers would have called it, or possibly "design," of its principles from the design and every building is original in the sense that it has an origin. It is only by the strongest freak of language that we confine this term to those things whose origin is as far as possible unknown and unattainable. Some would define original those things "whose origin is in themselves," which are, in fact, contrary to all law of nature. Let it be said at once that spontaneous generation is no fit method of birth for architecture. Its not only indirectly but practically impossible, for the product of such birth, whatever name it may take, cannot have the architectural nature.

I am quite deliberately certain that British architecture today is healthful, strong, and new to the unattainable level of pure art than it has been for a hundred and fifty years. If this were not a public document, I would go further, and for this reason—that great and as beautiful as were the achievements of the eighteenth century, magnificent as was Wren, revive as the charm of his protégé, Inigo Jones, and his great successor Gibbs, there was not in the days of these heroes, as there is to-day, for every company of contemporary architects among whom safe choice might be made.

Today, it is true, there are men in the first flight to whom others are secondary; but the number of the secondary is legion, and by calling them secondary I am not calling them second-best. Many of them are only on the second step because of certain conditions of standing room, and every year our system of well-devised rivalry brings fresh men into prominence from the deserving ranks of the junior men of the less known. Recent enquiries have led me to believe that architectural competitions, which are to many the bolder in each case, are conducted with such spiritless fairness as characterizes
our British schools in this respect. Certainly there can be no land which surpasses the British Isles in the success and universality of its present systems of architectural education—a success and universality which are, I believe, daily increasing. It only behoves us to this educational subject in order to point out that no person or corporation possesses the power of erecting a truly architectural building on lines of aesthetic and scholarly architecture can have any excuse in Britain for failing to find an architect. I am not forgetting the supremacy of France in scholastic architectural training, not so I overlook the present laudable efforts of France to wade into that training a sounder knowledge of construction, but I do say, armed with some personal acquaintance with modern educational conditions and free from personal doubts, that the employer or would-be employer of architects in this country have before them for their open choice an abundant army of highly trained men in whom taste, knowledge and energy have been nurtured by the friendship of rivalry and the noble enthusiasm of art.

In setting up this Exhibition, it is not pretended that all the exhibits are of equal merit, still less that the very best work of our time is fully represented. Various circumstances have hindered the inclusion of certain works which the Selection Committee would have desired to see included, and which the visitor to the Exhibition will very probably expect to find. It will be readily understood that suitable photographs or drawings are not always available. At least, it may be said that the Committee have done their best to make the collection illustrative of a fairly wide area of architectural enterprise and to exclude unworthy examples.

PAUL WATERHOUSE,
President, Royal Institute of British Architects.

NOTE: The British Exhibition has been equally divided so that the T Square Club of Philadelphia might enjoy it with us; Mr. Eugene Clute of "Pencil Points" very kindly making the selection.

LIST OF EXHIBITS

NEWTON, ERNEST, R. A., & SONS.
6 Uppingham School, Memorial Shrine.
7 House near Goring.
8 House at Hambledon.
9 House at Kingwood.
10 House near Wincop.
BOYDS, A. P.
22 Fairford Court, near St. Albans.
23 Fairford Court, near St. Albans.
MILNE, OSWALD P., AND PAUL PHEPPS.
25 "Lower Seen," Hythe, Kent, Garden Front and Terraces.
MAY, E. J.
27 The Oak House, Chislehurst.
ROMANNE-WALKER & JENKINS.
38 Knowles, New Garden Front.
LUTINS, MR. EDWIN, R. A.
36 Papillon, Market Harborough, Entrance Court.
41 "Country Life" Office.
42 The Donnerr, Eaton-on-Thames.
RAILLE SCOTT, M. H.
51 The Chaters, Avenue Road, Regent's Park.

NICHOLS & DIXON-SPAN.
55 Tews Abbey, Wales.
REYNOLDS, EDWIN F.
50 St. Germain's Church, Edgbaston, Birmingham.

BAKER, HERBERT.
67 Priory Cathedral.
WEIR, ROBERT W. S.
63 Cathedral Church of All Saints, Khartoum, Soudan.

MILEY, THE LATE JOHN FRANCIS.
67 Westminster Cathedral.
ROBERTS, A. B. LLEWLYN.
71 Chalk Da Bos, Le Touquet.
PRENTICE, ANDREW N.
73 Nogetrie Mane.

FLETCHER, HENRY M.
75 House, Bagley Woods, Oxford.

EASTON, J. M., AND ROBERTSON, HOWARD.
76 Alterations and Additions, Luckington Court, Wiltshire.

RICHARDS, HALSEY.
79 No. 8 Addison Road, Kennington.
80 No. 8 Addison Road, Kennington.

CAYLE, WALTER.
84 Besgrove House, Hertford.

WORTHINGTON, THOMAS, & SONS.
90 New Building for the Faculty of Arts, University of Manchester.
91 New Building for the Faculty of Arts, University of Manchester.

LANCESTER, H. V., AND RICKARDS, E. A., THE LATE.
99 Cardiff Town Hall, Staircase.
100 Cardiff Town Hall, Staircase.

MURPHY, JOHN.

ASHLEY, H. V., AND NEWMAN, WINTON.
121 "East Weald," Rugeley, Terrace.
122 Birmingham Council House, Extension and Art Galleries.

MEWES & DAVIS.
124 Riis Hotel.
125 No. 6 Conway Square: (1) Main Staircase; (2) Terrace Garden.

KNOTT, RALPH, AND COLLINS, E. STONE, with W. E. REED, Consulting Architect.
131 London County Hall, Ceremonial Staircase.
132 London County Hall, Members' Terrace.
133 London County Hall, River Front.
135 London County Hall, Members' Entrance.
137 London County Hall, Members' Courtyard.
139 London County Hall, Corridor.
140 London County Hall, Westminster Bridge Road Extension.
KNOTT, RALPH, AND COLLINS, E. STONE.
141 Mallord House, Chelsea.

BRIGGS & THORNELY.
150 Bank of British West Africa, Ltd., Liverpool.

DRAKE, F. SILVERTON.
152 The Veterinary School, Caern.

SMITH & BREWER.
157 National Museum of Wales.
158 National Museum of Wales, Staircase.

WILLINK & THICKNESSE, Architects.
Mewes & Davis, Consulting Architects.
161 Commer Building, Liverpool.

COOPER, T. EDWIN.
166 Port of London Authority, New Building, Entrance Hall.
167 Port of London Authority, New Building, Rotunda.
168 Port of London Authority, New Building, Exterior.
173 Port of London Authority, New Building, Second Floor Area Leading to Staircase.

SCOTT, T. GILBERT, R. A.
176 Proposed Chapel, Liverpool College, Huyton.

LORMER, SIR ROBERT, A. R. A., R. S. A.
183 Whitbirk Parish Church, E. Lochastic (Restoration).

BRIERLEY, WALTER H.
189 Skelmire Hall, Yorks.
190 Skelmire Hall, Yorks.
191 Skelmire Hall, Yorks.

BAKER, HERBERT.
198 Union Building, Pretoria.
200 W. G. Grace Memorial, Lord's.
202 W. G. Grace Memorial, Lord's.
203 W. G. Grace Memorial, Lord's.

WATERHOUSE, PAUL.
L. H. MCKINNA, Perspective Artist.

BURNET, SIR JOHN, A. R. A., R. S. A.
215 Chemical Institute, Bethlem Square.

STODDART, R. W.
240 Conversion of 3 Cottages at Guildford.

CROSS, ALFRED W. S., AND CROSS, KENNETH, M. B.
243 Hoggerston Baths.

NIVEN & WIGGLESWORTH.
250 New Wing, Swedish Legation in London.

DE SOISSONS, LOUIS.
253 Houses at Welwyn Garden City.

COURTNEY, H. G.
265 House at Winchester.

ALLCORN, W. JOHN.

COWLES-VOSEY, C.
290 House at Letchworth.

HARRIS, E. VINCENT.
H. CANALIS BRIANNOY, Perspective Artist.
291 War Memorial Halls, Sheffield.

BURNET, SIR JOHN, & PARTNERS, AND GRAHAM, ANDERSON, PROUST & WHITE (Being a Continuation of Front Carried Out by BURNHAM & CO. AND FRANK ATkinson.)
397 Selkirk Extension.

VOYSEY, C. F. A.
301 Bungalow near Bath.

BLOW, DETMAR, AND FERNAND BILLERAY.
306 46 Grosvenor Street, W.
312 Welwyn Manor.
313 Welwood Manor.
314 Welwood Manor.

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THE Joint Exhibition Committee, in behalf of the Chicago Architectural Club, the Chicago Chapter of the American Institute of Architects and the Illinois Society of Architects, desires to acknowledge the generous consideration and cooperation of the Art Institute in extending to the Committee the use of the galleries; and to the members of the Societies and other architects who have given freely of their works in an effort to make this Exhibition a success, thereby encouraging a popular appreciation of architecture and the fine arts.

The Committee desires to commend to the members of the Societies the consideration of the matter contained in the advertising pages of this book. The list of advertisers and the subject matter of the advertisements have been a subject of careful study, hoping to give a permanent value to this department.
Traveling Scholarship in the Chicago Architectural Club

Founded 1900

A SCHOLARSHIP has been awarded each year since 1900, with the exception of a few years during the war. A prize of $750 is awarded to assist the winner in defraying the expenses of a tour of observation and architectural study in Europe. With the cooperation of the members of the Chicago Chapter and Illinois Society of Architects, the Architectural Club offers this opportunity for education to its members.

Winner of 1922 Scholarship

KEITH CHEETHAM

Subject: "A Monument to a Great American Statesman."

The Architectural Club makes grateful acknowledgment of the interest in its educational program of the Roosevelt Memorial Commission, who generously gave $350 toward the Prize last year, making a total of $1000. The site given, being the one located by the Commission for their ultimate development.

ANNOUNCEMENT

The 1923 Traveling Scholarship is due April 20, 1923. Winner will be announced at the Club Banquet, April 30, 1923.

Subject: "A Neighborhood Center for the Fine Arts."
The Lake Shore Trust and Savings Bank’s
Annual Gold Medal Competition

for
THE BEST BUILDING IMPROVEMENTS
IN THE NORTH CENTRAL DISTRICT

In order to encourage the erection of better buildings and an improvement in
the standard of their architectural design, in the North Central District, the
Lake Shore Trust and Savings Bank instituted an annual competition in December
of 1921, to be carried on under the auspices of a Committee representing the
Chicago Chapter of the American Institute of Architects and the Illinois Society of
Architects. The Committee appointed for the award of the year 1922 consisted of Mr. Albert Moore Saxe, then President of the Chicago Chapter; Mr. F. E. Davi-
sen, President of the Society; Mr. George C. Nimmons and Mr. Mahlon D. Miller,
representing the bank.

The award for the first year, which has recently been made, was:

The Gold Medal for the best new building to Messrs. Holabird &
Roche, for the Illinois Life Insurance Co.’s building, 1212 Lake
Shore Drive, and a Bronze Tablet commemorating the event for the
building;

The Gold Medal for the best remodeled building to Edgar Martin,
Architect, for the remodeled building at 9 East Huron Street; and

Honorable Mention in the new building class to Marshall & Fox,
Architects, for the Popular Mechanics Magazine Building at 200
East Ontario Street.

The design for the Gold Medals was the result of a competition held among the
members of the class in sculpture under the direction of Mr. Albert Polasek, of the
Chicago Art Institute.

It is a most promising indication of an increasing interest in architecture for a
private institution such as the Lake Shore Trust and Savings Bank to incur the
expense, and spend the time of its officers, in establishing a permanent competition
of this kind.

The architectural profession will welcome every effort, particularly of the layman,
to direct public attention to the desirability and importance of improving the stand-
ard of building improvements and their architectural design in every locality.
CHICAGO CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS
1923
MEDAL OF HONOR
ARCHITECTURE

THE Chicago Chapter of the American Institute of Architects has established a gold Medal of Honor for award to designers of buildings represented in the Annual Exhibition, the conditions accompanying the award being as follows:

That any architectural work in the State of Illinois, if completed within five years previous to the date of the exhibition, may be offered for consideration.

That the architect or architects who design the work, in order to be eligible to the award, must present for exhibition one or more photographs of the executed work, also one or more drawings, including small scale plan, and shall submit to the Jury such working drawings of the structure as they may desire to examine. Any work presented in the exhibit may be eligible to consideration by the Jury, provided, that at least a plan, and also a photograph of the executed work shall be brought before the Jury on their request. Only architects or firms of architects maintaining offices in the State of Illinois will be eligible for the award.

That an architect or firm of architects to whom this medal may be awarded once shall be ineligible for a future award.

That the medal shall be accompanied by a certificate setting forth the name of the completed structure which formed the basis of the award, together with the considerations which, in the opinion of the Jury, characterized the structure as worthy of the award.

That the Jury shall consist of seven architects, one the President of the Chicago Architectural Club, one the President of the Chicago Chapter, and five architects appointed by the Chicago Chapter.

That one medal only shall be awarded each year, and four members of the Jury voting for the author or authors of the same work shall be necessary to an award; and that no award shall be made if, in the opinion of the Jury, no work presented is sufficiently meritorious.
FINE ARTS PALACE, WORLD'S COLUMBIAN EXPOSITION
JACKSON PARK, CHICAGO

CHAS. S. ATWOOD, Architect

The movement to restore and rehabilitate this historic structure, the last remaining memorial of the World's Columbian Exposition, was undertaken by the Chicago Chapter, American Institute of Architects, in the month of June, 1930. The plan of procedure was, first, a campaign of educational publicity; second, the restoration of one corner—now completed—as an object lesson to the public, and lastly, the restoration of the entire building, which is now assured.
FOREWORD

"Into the dust of the making of man
Spirit was breathed when his life began,
Lifting him up from his low estate
With masterful passion, the wish to create.
Out of the dust of his making, man
Fashioned his work as the ages ran;
Palace and fortress and temple and tower
Filling the world with the proof of his power."

These buildings by which, according to Dr. Van Dyck, man proved that he
was man, remain today the most valuable and authentic records of the civil-
zation of the past. From the pyramids of Egypt and the temples of Greece
we know that their peoples cared most for dignity, power and repose. From the
great cathedrals and shrines of the middle ages we learn that the men of those days
loved mystery and longed for spirituality, communion with God.

What will men, in the year 3000, think of the aspirations and desires of our day
if any of our buildings are then standing? Will they not think, when they see our
struggles to cover our steel structures with classic vestments and gothic details, that
our day was a period when the souls of men, almost drowned in a sea of commer-
cialism, were striving to find calmness and spirituality—that we were fundamentally
seekers after God?

So I read the story of our day in the buildings that we build, and so I believe that
out of our struggling attempts to express ourselves in the architectural language of the
past we will in time create an architectural language which will express in truthful
forms the aspirations and ideals of our day. It is this fundamental desire of the soul
of man to find outward expression that is collectively shown in these Annual Archi-
tectural Exhibitions; and that is what makes them of value to the public.

The architect, more than any other man in our hectic civilization, expresses in
his daily work his own and every man’s desire for the beautiful and the true.

In these Exhibitions the public can see how nearly these fundamental ideals of man
are being expressed in those materials which last, and thus can come to realize the
ideals of his day, and go forth strengthened and refreshed and inspired to “carry on.”

Alfred Granger, A.I.A.
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Samuel Yellen  Eduard BOE UEERICH

R. Harold Zook

UPPER PART OF BEATRICE WINDOW
Designed by William and A. L. Willet
"THE FOOL," ACT II

"EAST OF SUEZ," ACT II, SCENE I

"EAST OF SUEZ," ACT I, SCENE I
Stage Settings by Clifford F. Pember, New York City
DESIGN FOR OVERMANTEL, "PEGASUS OF THE SEA"
Miss Ida McAfee, Chicago
MEDIAEVAL WROUGHT IRON DOOR IN SAMUEL YELLIN'S ROOM
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Samuel Yellen, Philadelphia

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By Edward Burke Ulreich, Chicago
MOSAIC TILE PLAQUE FOR OVER FIREPLACE

R. Harold Zook, Chicago
FOUNTAIN FIGURE, "CHARITAS"
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<thead>
<tr>
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<th>Boston</th>
<th>Detroit</th>
<th>Grand Rapids</th>
<th>Rockford</th>
<th>Davenport</th>
<th>Cleveland</th>
<th>Philadelphia</th>
</tr>
</thead>
</table>


INDEX TO EXHIBITS

ALLISON & ALLISON, Los Angeles, Calif.
1 University Club of Los Angeles.
2 University Club of Los Angeles.
3 University Club of Los Angeles.
4 University Club of Los Angeles.
5 University Club of Los Angeles.
6 University Club of Los Angeles.
8 London Guarantee & Accident Bldg., Entrance.
9 London Guarantee & Accident Bldg., Model.
10 London Guarantee & Accident Bldg., Final Study.
11 Grosvenor & Walter Warehouses.

AMERICAN ACADEMY IN ROME, 101 Park Ave., New York City.
51 J. H. Childman, Jr.
12 Church of the Redentore, Venice.
13 Church of the Redentore, Venice.
14 Villa Mondragone, Frascati.
15 Villa Mondragone, Frascati.
17 Headquarters of a National Association of Music, General Plan, Winning Design, Rome Prize Competition, 1922.
18 Headquarters of a National Association of Music, Main Elevation, Winning Design, Rome Prize Competition, 1922.
19 S. Smith.
151 Center for Competitions for Rome Prize in Music, Elevation of Pavillon.

ARMOUR INSTITUTE OF TECHNOLOGY, Chicago.
19 A Spanish Renaissance Doorway (Post Graduate Design).
20 Reception Room for a Cardinal (Junior Design).
21 C. W. Schonck.
22 A Memorial Tablet (Freshman Design).
22 A Memorial Tablet (Freshman Design).
23 A Memorial Tablet (Freshman Design).
J. A. ARMSTRONG, 121 N. Dearborn St., Chicago.
24 Telephone Square Bldg., Chicago.

GROSVENOR ATHERBURY, STONE PHELPS AND JOHN TOMPKINS, Associated Architects, 139 East 33rd St., New York City.
25 Surprise Valley Farm for Arthur Curtis James, Esq., New York, N. Y., 1926.
26 Church Street and Bredes, First Presbyterian Church, New York City.
27 Pullman and Chair Screen, Details, First Presbyterian Church, New York City.

BAUM, DWIGHT JAMES, Walde Ave. and 244th St., New York City.
28 Residence of Mrs. Fayette Baum at Syracuse, N. Y., 1926.
29 Residence of Mrs. Fayette Baum, at Syracuse, N. Y., 1926.
30 Residence for Mrs. Benj. E. Chase, at Syracuse, N. Y., 1926.
31 Residence of Mrs. Benj. E. Chase, at Syracuse, N. Y., 1926.
32 Residence of Mrs. Benj. E. Chase, at Syracuse, N. Y., 1926.
33 Residence for W. H. Hatch, Detail of Doorway, at Cleveland, Ohio.
34 Residence for Mr. Charles E. Hughes, Jr., at Fieldston, New York City.

BERGSTROM, EDWIN, Los Angeles, Calif.
35 California Yacht Club.
36 California Yacht Club.
37 California Yacht Club.
38 California Yacht Club.
39 California Yacht Club.
40 California Yacht Club.

BRUAN, S. S., 308 S. LaSalle St., Chicago.
41 Steven English Residence, Winneba, Ill.
42 Dutch Colonial Residence.

BERLIN & SWERN, 19 So. LaSalle St., Chicago.
43 Hospital at Houston, Texas, Model.
44 Entrance, Hospital at Wauwat, Wis.
45 Hospital at Houston, Texas.

BETTS, W. M. B., 151 N. Clark St., Chicago.
46 Parish House Addition, St. Mary's Church, Park Ridge, Ill.
47 Own Dining Room, Park Ridge, Ill.
48 Residence Interiors.

BLOUKE, PIERRE, 1217 Astor St., Chicago.
49 Music Panel, Room.
50 Rube of San Marino in Rome.

BOSSEON, ALFRED C., 609 5th Ave., New York City.
51 Bank and Office Building, First National Bank, Jersey City, N. J. (Potterie).
52 Bank and Office Building, First National Bank, Jersey City, N. J. (Potterie).
53 Office Building for Magnolia Petroleum Co., Dallas, Texas.
54 Office Building for Magnolia Petroleum Co., Dallas, Texas.
55 Apartment of Alfred C. Bosseon.

BUCK, LAWRENCE, Studio Hall, Chicago.
55 Water Color Sketch.
56 Water Color Sketch.
57 Water Color Sketch.
58 Water Color Sketch.

BULLARD, ROGER H., 4 East 53rd St., New York City.
59 Oakton Golf Club, Bayshore, Long Island. Model.

BLOSSOM, HAROLD HILL.

BREWSTER AT EWSHIRE, MASS.
60 View of Lake from Ends of New Terrace.
61 Garden Terrace, Set Between Enclosing Wood and Open Lawn.
62 Path Landing on Lake, First Autumn After Completion.
63 End of Flower Garden, the First Summer.
64 Entrance to Rose Garden.
65 The Garden in Mid June.
66 The Gardens in Mid June.
67 Mr. and Mrs. Geo. McDonald's Property.
68 The Garden in Mid September.
69 Group of Five Garden Views.
70 Group of Five Garden Views.
71 Mr. and Mrs. A. T. Murney's House and Garden, Closely Related.
CHATTEN & HAMMOND, 64 E. Van Buren St., Chicago.
72 Residence, Hall, Mr. J. C. Kellogg, Winnetka, Ill.
73 Residence, Mr. J. G. Kellogg, Winnetka, Ill., Gateway—Passage to Hall.
74 Residence, Mr. J. G. Kellogg, Winnetka, Ill., Studio.
75 Residence, Mr. J. G. Kellogg, Winnetka, Ill., Stair Hall.
76 Residence, Mr. J. G. Kellogg, Winnetka, Ill., Dining Room.
77 Residence, Mr. J. G. Kellogg, Winnetka, Ill., Living Room.
78 Remodeled Residence for H. W. Armstrong, Winnetka, Ill., Stair Hall.
79 Remodeled Residence for Mr. H. W. Armstrong, Stair Hall.
80 Remodeled Residence for Mr. H. W. Armstrong, Living Room.
81 Residence of Mr. R. M. Shumway, Rockford, III.
82 Residence of Mr. R. M. Shumway, Rockford, Ill.

CHENEY, HOWARD L., 202 S. LaSalle St., Chicago.
83 First Church of Christ, Scientist, Riverside, Ill., Exterior Perspective.

CHICAGO CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.
84 Charles H. Atwood, Architect.
85 Fine Arts Palace, World's Columbian Exposition, Chicago, Ill., 1893.

CHILDS & SMITH, 64 E. Van Buren St., Chicago.
86 Hardware Mutual Insurance Bldg., Stevens Point, Wis. (Exterior).
87 Hardware Mutual Insurance Bldg., Stevens Point, Wis. (Detail of Doorway).
88 Hardware Mutual Insurance Bldg., Stevens Point, Wis. (Panel of Main Entrance Door).
90 Residence at Ann Arbor, Mich.

CLARK & WALTZ, 88 E. Huron St., Chicago.
90 Athletic Field House, Lincoln Park, Chicago.
91 Model of Edwin Price Residence, Indian Hill, Ill.
92 Residence, Mr. Rust C. Butler, Indian Hill, Ill.

COMES, PERRY & McMULLEN, 800 Reading Building, Pittsburgh, Pa.
93 Exterior of St. Agnes Church—Cleveland, Ohio.
94 Interior of St. Agnes Church—Cleveland, Ohio.

COOPIDGE & HODGDON, 134 S. LaSalle St.
95 Church of St. Elizabeth, Glencoe, Ill.

COOTE, ARTHUR W., 101 Park Avenue, N. Y. C.
96 House of Charles Miller, at Fort Washington, L. I.
97 House for J. L. Mayfair at Manhattan, L. I.

C. HOWARD CRANE, H. KENNETH FRANZHEIM, 135 N. Dearborn St., Chicago.
98 Schuman-Harris Theatre, Chicago.

CNET, PAUL P. AND SANTZINGER, HOME AND MEDICINE, 112 S. 16th St., Philadelphia.
99 Detroit Institute of Arts—Perspective of Theater and Front Elevation of Museum.
100 Detroit Institute of Arts—Longitudinal and Transverse Sections.
101 Detroit Institute of Arts—Main Floor and Ground Floor Plans.

DALSEY, HARRY, 1721 W. North Ave., Chicago.
102 Residence for Mr. J. M. Humes, River Forest, Ill.

DANDO, R., Chicago Architectural Club Model, 1923 Traveling Scholarship Competition.
103 "A Neighborhood Center for the Fine Arts."

DASCENZO, NICOLA, 1604 Summer St., Philadelphia, Pa.
104 Fragment, Stair Hall Window.
105 "Emperor Maximilian."
106 "Canasta Churrasco."
107 Study for a Window—Huguenot Memorial Church, Pelham Manor, N. Y.

DAVIDSON & WEISS, 15 W. Jackson Blvd., Chicago.
108 The Song Manufacturing Plant.
109 Photograph of Manufacturing Building of Standard Cap & Seal Corp., Chicago.
110 Photograph of Lift Bldg., Chicago.

PIERPOINT & WALTER S. DAVIS, Los Angeles Calif.
111 Residence, Gertrude A. Davis, Los Angeles, Calif.
112 Residence, Gertrude A. Davis, Los Angeles, Calif.
113 Residence, Gertrude A. Davis, Los Angeles, Calif.
114 Residence, Gertrude A. Davis, Los Angeles, Calif.
115 Residence, Gertrude A. Davis, Los Angeles, Calif.

DELANO & ALDRICH, 125 E. 35th St., New York City.
116 Greenwich House, New York City (Exterior).
117 Greenwich House, New York City (Hall).
118 House at Newport, R. I.
119 House at Newport, R. I.
120 House at Newport, R. I.
121 House at Newport, R. I.

DINKELBERG, F. P., 500 Wrigley Building, Chicago.
122 Sketch of St. Peter’s Church, Rome, Italy, (Sole of 5 years ago).

WM. DE LEFTHIDGE DODGE, 52 W. 34th St., New York City.
123 mural painting title, Education, 3-inch scale drawing.
124 mural painting (in memorial), 3-inch scale drawing.

GERTRUDE V. EISENDRATH, 5482 S. Shore Drive, Chicago.
125 Estate of Charles Rubens, Esq., Highland Park, I1l., General Plan.
128 Estate of Alfred C. Meyer, Esq., Highland Park, Ill., General Plan.

EISINGER, L. W., ZA7 W. 36th St., New York City.
129 Village Church, Pacifica Hills, New York.

ERKELING, RALPH W., 64 E. Van Buren St., Chicago.
130 Suburban Church.

FARQUHAR, ROBERT D., 477 Security Bldg., Los Angeles, Calif.
131 Museum for W. A. Clark, Jr.
FERRO STUDIO, INC., 226 East 135th St., New York City.

132 Wrought Iron Work, Sample Board.
133 N. Y. Fund Company, Engraving Guts.
134 E. P. Sherry, Architect.
135 Coat of Arms in Entrance to Archbishop's Residence of New York.

EMIL FREI ART GLASS CO., 570 E. 14th St., New York City.
137 Head of Apostol Theodulus at Cathedral, Aix La Chapelle, Aachen.
138 Dome Design with Mother of Pearl, by Professor von der Heydt, Cathedral Aix La Chapelle, Aachen.

CHARLES S. FROST AND ALFRED GRANGER, Chicago.
139 The Northern Trust Company, Chicago.
140 GRANGER, ALFRED, 58 E. Madison St., Chicago.
141 Two Houses in Lake Forest.
142 Office Building for the Chicago District Corps of Engineers, U. S. Army.
143 Proposed Office Building, Chicago.
144 House for the Phi Kappa Tau Fraternity at the University of Illinois.
145 Suggested Cathedral Building, Chicago.

BRENGARD, M. C., 4417 Malden St., Chicago.
147 Sketch for a English House.

HALL, EMERY STANFORD, 1107, 64 E. Van Buren St., Chicago.
149 "Abraham Lincoln" Hotel, St. Paul, Minn. First Design.

HELMELE & HELMELE, Springfield, Ill.
150 Convent and Academy in Fresno, Calif.
151 Residence at Springfield, Ill., Interior.
152 Chapel at Springfield, Ill., Exterior.
153 Residences at Springfield, Ill., Interior.
154 St. Mary’s of the Woods, N. Lake City, Utah, Exterior.

HEWITT, HARWOOD, Los Angeles, Calif.
155 W. P. Hanson House, La Canada, Calif., Exterior.
156 W. P. Hanson House, La Canada, Calif., Interior.
157 W. P. Hanson House, La Canada, Calif., Interior.

HEWLETT, J. M. A. T., 631 Clymer St., Buffalo, N. Y.
159 Encrusted Velvet Hanging for Maillard’s Restaurant, N. Y. C.

160 Administration Bldg., Nat’l Kindergarten Elementary College.

HOLABIRD & ROCHE, 404 S. Michigan Ave., Chicago.
161 The Chicago Temple, Model by Joseph Du and Unity Projects.
162 Proposed Stevens Hotel.
164 Illinois Life Insurance Bldg., Exterior Detail.
165 Illinois Life Insurance Bldg., Interior Detail.
166 Interior Detail.
168 Palmer Shops Building, Addition.

164 The McCormick Estate, Detail—Altarization at 30 S. Michigan Ave.
165 McCormick Estate, Alteration at 26 S. Michigan Ave.
166 Harwell Presidential Library, Interior Detail.
167 Harwell Shops Building.
168 The McCormick Estate, Detail—Altering.
169 Apollo Theatre, Chicago, Exterior.
170 Apollo Theatre, Chicago, Entrance Lobby.
171 Apollo Theatre, Chicago, General View of Interior.
172 Apollo Theatre, Chicago, Perspective, Arch and Capitals.
173 Alteration for W. F. McLaughlin, 331 S. Michigan Ave.

174 Site of Schenley Apartments, Pittsburgh, Pa.
175 Schenley Apartments, Pittsburgh, Pa.

HUNT, MYRON & CHAMBERS, H. C., Los Angeles, Calif.
176 The San Antonio Community Hospital, Uplands, Calif.
177 The Henry E. Huntington Library, San Marino, Calif.

JANSEN, BENNO, Century Bldg., Pittsburgh, Pa.
178 Y. M. C. A. Building, Pittsburgh, Pa.
179 Longue Vue Club, Pittsburgh, Pa.
180 Longue Vue Club, Pittsburgh, Pa.
181 Dormitory Buildings, University of Pittsburgh.
182 Dormitory Buildings, University of Pittsburgh.
183 Dormitory Buildings, University of Pittsburgh.
184 Dormitory Buildings, University of Pittsburgh.
185 Dormitory Buildings, University of Pittsburgh.
186 Washington Crossing Bridge.

JOHNSON, KAUTMANN & COATE, Los Angeles, Calif.
187 House of Mr. E. M. Gould, Montecito, Calif.
188 Residence of Mr. Edward Lowe, Montecito, Calif.

JONES, WILLIAM C., 10 S. La Salle St., Chicago.
190 Proposed Presbyterian Church, Omaha, Nebr.

KANTACK, HEATH & WARMAN, 238-240 E. 40th St., New York City.
191 Stand finished in gilt with Hammered Brass Bowl finished with Silver and Gild.

KINNSHILL, CALVIN, 220 5th Ave., New York City.
192 Village Green Development, New Cannan, Conn., Perspective.

LEAVITT, CHARLES WELFORD, 18 East 41st St., New York City.
194 Rose Garden, Rock and Mall, for Mr. Anna W. Hard, West Sayville, L. I.
195 Pavil Gardens for Mr. Anna W. Hard, at West Sayville, N. Y.
196 Plaza, Village Cross and Office, Loretto, Pa., for Mr. Charles M. Schwab.
197 Estate of Mr. Charles M. Schwab.
198 Estate of Mr. Charles M. Schwab.
199 Launghorne Plan for the Development of the Estate of Mr. Charles M. Schwab, Loretto, Pa.

MAKEMAN, HUGENHUTHAM AND PALMER, Detroit, Mich.

MALONE, ROOSEVELT, Chicago.

MALONEY, J. S., 1000 E. 83rd St., Chicago.

MANY, ROUSSEAU, Chicago.

MANSFIELD, T. J., 4333 S. Western Ave., Chicago.

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MANSFIELD, T. J., 4333 S. Western Ave., Chicago.
ROGERS, JAMES GAMBLE, New York City; LOWE & BOLENBACHER, 108 S. La Salle St.
Northwestern University
261 Alexander McKinley Memorial Campus, Main Entrance on Chicago Ave.
262 Alexander McKinley Memorial Campus, View in Cheese of Law School.
263 Alexander McKinley Memorial Campus, View from Superior Street, Looking East.
264 Alexander McKinley Memorial Campus, from Lake Shore Drive.
265 Alexander McKinley Memorial Campus, Medical and Dental School Wings.
266 School of Commerce, Alexander McKinley Memorial Campus.
267 Alexander McKinley Memorial Campus, Bock Plaza.
268 Women's Quadrangle, Bock Plaza.
269 Women's Social Building, north on Sheridan Road.
270 Women's Social Building, from University Place.
271 Women's Social Building from University Place.

SCHMIDT, R. E., GARDEN & MARTIN, 101 S. Michigan Ave.
272 Library and Garden for Residence near Chicago, Plan.
273 Library and Garden for Residence near Chicago, Garden Side.
274 Library and Garden for Residence near Chicago, Entrance Side.
275 Project for Hotel.
276 Study for Hotel Lobby.

SCHREIBER, GEO. F., 405 W. Monroe St.
277 Design for a Scottish Rite Temple.

SOHN, FRANK, 133 W. Washington St.
278 The Cathedral, Burbank.
279 Quincy Street, Chicago.

STANHOPE, LEON E., 18 East Madison St.
280 First Church of Christ, Scientist, Glencoe, Ill.
281 Second Church of Christ, Scientist, Glencoe, Ill.
282 Preliminary Study of Third Church of Christ, Scientist, Indianapolis, Ind.
283 Glencoe Housing Project.

STIARNS, FRED, 609 N. Michigan Ave.

STOUT, I. D., McCULLAND, 425 Addison St., Chicago
285 "Charities," Fountain Figure for Chicago Daily News Fresh Air Sanitarium.

SWARTWOUT, EGERTON, 18 West 134th St., New York City.
286 Elks National Memorial Headquarters Bldg., Chicago.
287 Elks National Memorial Headquarters Bldg., Chicago

TRACY AND SWARTWOUT, 18 West 34th St., New York City.
288 Elks Memorial and George Washington Memorial.

TALLMADGE & WATSON, 189 W. Madison St., Chicago
289 Trinity Church, Beverly Hills.
290 Sketch for a Congregational Church.
292 Sketch for Glen Oaks Golf Club.

HOWELL, JOHN MEAD; RAYMOND M. HOO, Lowell, Conn.
293 Tribune Tower, Chicago, Winning Design

ULRICH, EDUARD Hub, 40 E. Pearson St.
294 Memorial Wall Hanging, "Flight to the Woodland."

UNIVERSITY OF ILLINOIS, URBANA ILLINOIS, DEPARTMENT OF ARCHITECTURE.
295 "A Medieval Dining Hall."
299 "A Memorial Art Group," Elevation.
300 "A Memorial Art Group," Elevation.
301 "A Memorial Art Group," Elevation.
302 "A Memorial Art Group," Elevation.
303 Architectural Drawing and Rendering—Freshman Design.

VARNEY, R. W., 220 S. Michigan Ave., Chicago.
304 Goodwin Residence, Elevation.

WAID, D. EVERETT, One Madison Ave., New York City.
305 Gymnasium for Monmouth College, Monmouth, Ill.

WALCOTT, RUSSELL S., Architec, 11 E. Huron St., Chicago.
306 Sketch of Residence at Indian Hill for Mr. Richard S. Hull.
307 Residence of Russell S. Walcott, Winnetka, Ill.
308 Residence of Mr. W. S. Carllide at Indian Hill.
309 Model of a Farm House near Crown Point, Ind., for Mr. Will J. Davis, Jr.
310 Residence of Mr. William B. Moulton, Winnetka, Ill.
311 Residence of Mr. C. E. Maxwell, Jr., Winnetka, III.
312 Residence of Mr. C. E. Maxwell, Jr., Winnetka, III.
313 Residence of Mr. Geo. Parr, Brooklyn.
314 Sketch of Residence in Winnetka for Mr. Geo. Parr.

WEBER, BERTRAM A., 445 S. Dearborn St., Chicago.
315 Traveling Sketches.
316 Traveling Sketches.
317 Traveling Sketches.
318 Traveling Sketches.
319 "Barrister" Glass Panel for Door.
320 "Barrister" Glass Panel for Door.
321 "St. Gregory" Glass Panel.
322 "Chist, Eichholtz," Sanctuary Window, Grace Episcopal Church, Oak Park, Ill.
WHAT did Wren say, the great Sir Christopher, to his successor next year we shall offer the honours of bicentenary remembrance? Here are his words: Archi-
tectura has its political use, public buildings being the orna-
ments of a country. It establishes a nation, draws people and commerce, makes the people love their native country, which passion is the original in all great actions of a com-
munity.

Whether these words were a necessary reproach to the citizens of the seventeenth century, or whether they were but an echo of the popular appreciation of the architecture of today, it is a fact that in England of today there is much less need to remind people of the importance of archi-
tecture than there was fifty, forty, or even thirty years ago. Men of commerce, men of trade, are nowadays aware that there is "architecture in it"; and it is rare to find the promoter of a big building—howsoever utilitarian his view—who does not appreciate the necessity of get-
ting skilled help toward shaping his structure in accord-
ance with recognized rules of propriety. There are sev-
eral reasons which will account for this—and perhaps the chief is one for which we owe a vote of thanks to promi-
sent individuals in the modern world of trade. These men, wise enough to know that good taste was an asset, and pleasing to the eye a necessity, could engage the services of architects, who could be engaged, have been setting a standard from which their trade and institutions dare not, for their very lives, fall back. Not must we overlook the no less commend-
able, though less expected, fidelity of our modern builders, insurers, officers, municipalities and public companies to the classic of architecture—the fitting mistress and head-
maid of their constructive achievements. I shudder to thing what would be the present aspect of London if cer-
tain vast enterprises of the last twenty-five years had come to birth in the third quarter of the past century. Those were the days when the flames of Gothic enthusiasm had died down, only to leave among certain architects an im-
pression that, inappropriate as Gothic traditions were to the needs of modern commerce, the Gothic school had at last broken down all obligations towards the staid and correct (not my definition) of the classic rule. These followed, an ignoble sequel, a period which it would be a mere complacency to call an age of license. It had not even the inmost charms of licentiousness. The un-
balloned result of the sense that traditional correctness did not matter introduced a theory, pleasant enough for

EXHIBITION OF CONTEMPORARY BRITISH ARCHITECTURE

By Courtesy of the
ROYAL INSTITUTE OF BRITISH ARCHITECTS

May 1 to May 31, inclusive, 1923
our British methods in this respect. Certainly there can be no land which surpasses the British in the success and universality of its present systems of architectural education—a success and universality which are, I believe, daily increasing. I only allude to this educational subject in order to point out that no person or corporation desires of erecting a truly architectural building on lines of authentic and scholarly architecture can have any excuse in Britain for failing to find an architect. I am not forgetting the supremacy of France in scientific architectural training, not am I overlooking the present laudable efforts of Paris to weld into that training a sounder knowledge of construction; but I do say, armed with some personal acquaintance with modern educational conditions and free from personal debts, that the employers or would-be employers of architects in this country have before them for their open choice an abundant array of highly trained men in whose taste, knowledge and energy have been nurtured by the friendliest of rivalry and the most catholicistic aid.

In setting up this Exhibition, it is not pretended that all the exhibits are of equal merit, still less that the very best work of our time is fullyrepresented. Various circumstances have hindered the inclusion of certain works which the Selection Committee would have desired to are included, and which the visitors to the Exhibition will very probably expect to find. It will be easily understood that suitable photographs or drawings are not always available. At least, it may be said that the Committee have done their best to make the collection illustrative of a fairly wide area of architectural enterprise and to exclude unworthy examples.

PAUL WATERHOUSE,

President, Royal Institute of British Architects.

NOTE: The British Exhibitions has been equally divided so that the T Square Club of Philadelphia might enjoy it with us. Mr. Eugene Clute of "Pencil Points" very kindly making the selection.

LIST OF EXHIBITS

NEWTON, ERNEST, R. A., & SONS.
18 Ripplinger School, Memorial Shrine.
7 House near Greenwich.
5 House near Oxford.
10 House at Kington.
11 House near Wroxfield.

ROVINI, A. F.
22 Finsbury Court, St. Albans.
33 Finsbury Court, near St. Albans.

MILNE, OSWALD P., AND PAUL PEPPIES.
25 "Lower Scene," Hythe, Kent, Garden Front and Terraces.

MAY, E. J.
27 The Oak House, Childerhurst.

ROMAINE-WALKER & JENKINS.
38 Knowsley, New Garden Front.

LUTYENS, SIR EDWIN, R. A.
36 Papillon, Market Harborough, Entrance Court.
41 "Country Life" Offices.
46 The Denmire, Sonning-on-Thames.

BAILE & SCOTT, M. H.
52 The Chisnocks, Avenue Road, Regent's Park.

NICHOLS & DIXON-SPAIN
55 Tulse Abbey, Wales.

REYNOLDS, EDWIN P.
58 St. George's Church, Edgaston, Birmingham.

Baker, Herbert.
62 Priory Cathedral.

WEIR, ROBERT W. S.
63 Cathedral Church of All Saints, Khartoum, Soudan.

HENTLEY, THE LATE JOHN FRANCIS.
67 Westminster Cathedral.

ROBERTS, A. R. LLEWELLYN.
71 Chalet Du Bois, Le Touquet.

PRENTICE, ANDREW N.
73 Notgrove Manor.

FLETCHER, HENRY M.
75 House, Bagley Woods, Oxford.

EASTON, J. M., AND ROBERTSON, HOWARD.
76 Alterations and Additions, Lockington Court, Wilts.

RICARDI-HALEY.
79 No. 8 Addison Road, Kensington.
80 No. 8 Addison Road, Kensington.

CAVE, WALTER.
84 Bengeo House, Hertford.

WORTHINGTON, THOMAS, & SONS.
96 New Building for the Faculty of Arts, University of Manchester.
97 New Building for the Faculty of Arts, University of Manchester.

LANCHESTER, H. V., AND RICKARDS, E. A., THE LATE.
99 Cardiff Town Hall, Staircase.
100 Cardiff Town Hall, Staircase.

MURRAY, JOHN.

ASHLEY, H. V., AND NEWMAN, WINTON.
121 “East Wind,” Hemingford.
122 Birmingham Council House, Extension and Art Galleries.

MEWES & DAVIS.
124 Ritz Hotel.
125 No. 8 Grosvenor Square: (1) Main Staircase; (2) Terrace Garden.

KNIGHT, RALPH, AND COLLINS, E. STONE, with W. E. RILL, Consulting Architect.
131 London County Hall, Ceremonial Staircase.
132 London County Hall, Members' Terrace.
133 London County Hall, River Front.
135 London County Hall, Members' Entrance.
137 London County Hall, Members' Courtyard.
139 London County Hall, Corridor.
140 London County Hall, Westminster Bridge Road Entrance.
KNOTT, RALPH, AND COLLINS, E. STONE.
141 Mallord House, Chelsea.

BRIGGS & THORNELY.
150 Bank of British West Africa, Ltd., Liverpool.

DRAKE, F. MILVERTON.
152 The Veterinary School, Cairo.

SMITH & BREWER.
157 National Museum of Wales.
158 National Museum of Wales, Staircase.

WILLINK & THICKNESSE, Architects.
Madsen & Davis, Consulting Architects.
161 Consul Building, Liverpool.

COOPER, T. EDWIN.
166 Port of London Authority, New Building, Entrance Hall.
167 Port of London Authority, New Building, Rotunda.
169 Port of London Authority, New Building, Exterior.
173 Port of London Authority, New Building, Second Floor Ape Leading to Staircase.

SCOTT, T. GILBERT, R. A.
176 Proposed Chapel, Liverpool College, Hayton.

LORDMER, SIR ROBERT, A. R. A., R. S. A.
185 Whitekirk Parish Church, E. Lochton (Restoration).

BRIERLEY, WALTER H.
189 Sedumere Hall, Yorks.
190 Sedemere Hall, Yorks.
191 Sutton Hill, near Thirsk.
192 Court House and Police Station, Bedale, Yorks.

BAKER, HERBERT.
198 Union Building, Victoria.
200 W. G. Grace Memorial, Lord's.
202 W. G. Grace Memorial, Lord's.
203 W. G. Grace Memorial, Lord's.

WATERHOUSE, PAUL.
19 National Provincial and Union Bank of England,
New Buildings in Fountain Court.

BURNET, SIR JOHN, A. R. A., R. S. A.
215 Chemical Institute, Bedford Square.

STODDART, R. W.
240 Conversion of 3 Cottages at Guildford.

CROSS, ALFRED W. S., AND CROSS, KENNETH, M. B.
243 Hoggeston Baths.

NIVEN & WIGGLESWORTH.
250 New Wing, Scottish Institution in London.

DE SOISSONS, LOUIS.
255 Houses at Welwyn Garden City.

COURTNEY, H. G.
263 House at Winchester.

ALLCORN, W. JOHN.

COWLES-VOYSEY, C.
290 House at Letchworth.

HARRIS, F. VINCENT.
H. CHALMERS BROADHURST, Perspective Artist.
291 War Memorial Hall, Sheffield.

BURNET, SIR JOHN, & PARTNERS, AND GRAHAM, ANDERSON, PROBST & WHITE (Being a Continuation of Front Covering the By BURBHAM & CO. AND FRANK ATKINSON)
297 Selfridge Extension.

VOYSEY, C. F. A.
301 Rongelow near Bath.

BLOW, DETMAR, AND FERNAND HILFREY.
306 46 Grosvenor Street, W.
312 Wilford Manor.
313 Wilford Manor.
314 Wilford Manor.

HENNELL & JAMES.
320 Welwyn, Garden City.
321 Welwyn, Garden City.