

BOARD OF DIRECTORS.

1902.

FOR ONE YEAR.

HENRY VAN BRUNT, 3617 Oak St., Kansas City, Mo.
 JAMES G. HILL, Corcoran Building, Washington, D. C.
 NORMAND S. PATTON, 153 La Salle St., Chicago, Ill.

FOR TWO YEARS.

JOHN M. CARRÈRE, 28 East Forty-first St., New York, N. Y.
 R. CLIPSTON STURGIS, 19 Exchange Place, Boston, Mass.
 J. W. McLAUGHLIN, Johnston Building, Cincinnati, Ohio.

FOR THREE YEARS.

WALTER COOK, 3 West Twenty-ninth St., New York, N. Y.
 CASS GILBERT, Endicott Building, St. Paul, Minn.
 W. S. EAMES, Lincoln Trust Building, St. Louis, Mo.

AUDITORS.

S. A. TREAT, 1507 Fisher Building, Chicago, Ill.
 WILLIAM G. PRESTON, 186 Devonshire St., Boston, Mass.

THE AMERICAN INSTITUTE OF ARCHITECTS

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APRIL, 1902.

THE PARK COMMISSION AND THE IMPROVEMENT OF
WASHINGTON CITY.

According to the suggestions of the American Institute of Architects, the proposed improvements of Washington have been, through the broad capacity of Senator McMillan, started on practical lines. Every member of the Institute, every person of culture, every one interested in the United States should be zealous in their efforts to foster and urge upon their representative body, the Congress of the United States, that the capital city should be made the artistic achievement of the century, the pride of all Americans and an attraction to all foreigners.

The scheme as presented by the Park Commission, who were recommended by the American Institute of Architects, has now been before the country for the past five months. It has been open to the criticism of all.

It is interesting and satisfactory that those competent to judge are unanimous in their praise of the plan and of its practicability.

The architectural journals and reviews, whose articles are prepared by capable critics, all unite in commending the scheme. The periodicals and daily press throughout the country advocate the measure with enthusiasm. With this unanimity of opinion there can be little doubt that the measure will take permanent form, as what the people of the United States approve, they are strong enough and rich enough to secure.

The following clippings from the press have been compiled to show the feeling of the various sections of the country on the subject.

work shall be done according to a definite system; and if this principle shall be established, the result must follow that the capital of the United States will become the handsomest city in the world.—*Charles Moore, in Century for February, 1902.*

COMMERCIAL VALUE OF ART.

Many princes have fostered the building of monumental works in order to establish and maintain prosperity for the people and with very little thought of merely pleasing.

Louis Napoleon is said to have lavished a sum equal to \$50,000,000 through the hands of Baron Hausseman for the public improvements which make Paris a mecca for travellers. Fifty millions of dollars is a large sum, yet I am told that there every year foreigners spend not less than three hundred millions, on which the profit to the inhabitants of the city is sixty millions, or more than the emperor laid out in accomplishing his purpose. A pretty venture, you will agree with me, as it annually pays more than 100 per cent. on the investment.—*Architects' and Builders' Journal.*

Mr. D. H. Burnham in a recent article called attention to the commercial value of art—it is a view which few probably have taken and well worthy of consideration by legislators, financiers, and capitalists. He states that commercial supremacy is constantly changing and evanescent, while artistic supremacy is lasting and commercially valuable.

Egypt, Greece, Rome, and Italy reap their principal income from their artistic productions, and the interest and income of Paris is largely based on the same foundation. Let the United States lay a foundation in Washington for a similar art center that will be more lasting and a more certain product than any branch of commerce or manufacture.—*Glenn Brown before National Arts Club, New York.*

CHAPTER NOTES.

BOSTON CHAPTER.

The following is a list of the officers elected by the Boston Chapter of the Institute in January, 1902:

President,	Robert S. Peabody.
Vice-President,	Robert D. Andrews.
Treasurer,	George T. Tilden.
Secretary,	Edwin J. Lewis, Jr.

WASHINGTON CHAPTER.

EDWARD CLARK, F. A. I. A.

Mr. Edward Clark, Architect of the United States Capitol from 1865 until 1902, was born in Philadelphia on August 15, 1822.

His grandfather, Michael Clark, descended from an old Lancashire family, was born in Dublin. Leaving Ireland because of the political disabilities of the Catholics, he came to America about the close of the Revolutionary War and settled at Lancaster, Pa., where he married a sister of Major Michael Doyle, of the Revolutionary Army. Three sons were born of this marriage. James, the eldest, became an architect of some note, in Philadelphia, and was for many years a teacher of architectural drawing.

Edward Clark was the son of James Clark, his mother, Mary Cottman, having been the daughter of John Cottman, who was Captain of a Pennsylvania Regiment of the line during the Revolutionary War.

He was educated at the public schools and academies of Philadelphia, but chiefly under the direction of his uncle, Thomas Clark, who was an engineer in the army. He was instructed in mechanical and free hand drawing by his father, and at an early age entered the office of Thomas U. Walter, an architect of great distinction, who subsequently designed the extension of the United States Capitol, and who was for many years President of the American Institute of Architects. Mr. Clark was made Superintendent of the construction of the extension of the Patent Office and General Post Office, when Mr. Walter was placed in charge of these buildings in 1851.

Mr. Walter resigned his position as Architect of the Capitol in 1865, and Mr. Clark was appointed as his successor.

During his long service in Washington, Mr. Clark devoted himself almost exclusively to the special work in his charge, declining to enter into competition with architects in private practice, but giving his services freely to the many charitable and eleemosynary institutions of the District and elsewhere. He was invited by the Board of Commissioners, appointed by the Legislature of Iowa, to build a State Capitol, to revise the plans of that building, which he did to the entire satisfaction of that Commission.

At the time of his death, Mr. Clark was the oldest member of the Board of Trustees of the Corcoran Gallery of Art, he having served for many years as Chairman of the Committee on Works of Art, and having also been appointed chairman of a special committee to superintend the construction of the new and splendid gallery. He was a Fellow of the American Institute of Architects from 1888 to the time of his death, of the Clarendon Historical Society of Edinburgh, and a member of many scientific, musical, and literary societies.

Possessed of a remarkably retentive memory, a lover of books and music from his childhood, Mr. Clark was a most delightful companion. A collector of music for more than sixty years, he left what was probably the largest private collection in Washington.

A skilful performer on the flute in his younger days, his taste in musical matters was highly cultivated, and his familiarity with the best works of the great composers, remarkable. He was a lover of old books—a bibliophile by instinct.

Mr. Clark died in Washington, on January 6, 1902, having been continuously employed on the architectural work of the Government for fifty-one years.

The following Chapters of American Institute of Architects have had public exhibition of lantern slides illustrating the improvement of Washington, as shown by the Park Commission, together with explanatory talks upon the subject: New York, Boston, Baltimore, St. Louis, Brooklyn, Cincinnati, Buffalo, Central New York (Ithaca), and Colorado (Denver). Exhibitions have also been given by the T-Square Club, of Philadelphia, and the Louisiana Architectural Association, of New Orleans, and arrangements have been completed to have this exhibition given by the Ontario Association of Architects, Toronto, Canada, and later by several other Chapters of the Institute.

PUBLICATIONS.

BOOKS RECEIVED SINCE DECEMBER 31, 1901.

Presented by Mr. Adolf Cluss, F. A. I. A., Washington, D. C.:

Les Appartements de S. M. L'Impératrice au Palais des Tuileries. Published by Eugène Rouyer, Architect. Paris, 1867. 10 pages, 20 steel plate illustrations.

Les Théâtres de la Place du Chatelet, Paris. Published by César Daly and Gabriel Davioud. Paris. 42 pages, 64 steel plate illustrations.

Die Bauten Technischen und Industriellen Anlagen von Dresden. Dresden, 1878. 594 pages, 358 text illustrations, and 10 plate illustrations.

Architektonisches Skizzen-Buch. Berlin, 1857-1870. 5 Vols., 25 parts each, 750 plate illustrations.

Das Schloss Schwerin, von A. Stüler, E. Prosch, and H. Willebrand. Berlin, 1869. 40 pages, 46 text illustrations, and 40 copper plate illustrations.

Die Kilianskirche zu Heilbronn a. N. Germany. 10 photographs. Examples of Building Construction, by Prominent Architects. London, 1860-70. 4 Vols., 80 plate illustrations in each volume.

Designs for Decorative Furniture and Modern Chamber Arrangement. Arranged by Frederick Schwenke. London, 1882. 72 plate illustrations.

Presented by Mr. W. J. Locke, Secretary, Royal Institute of British Architects, London, England:

London Building Acts. 1894 and 1898, with the Byelaws and Regulations at Present in Force in Relation to Buildings in London. London, 1901. 359 pages.

Presented by Mr. William M. Page, Hon. Secretary, The Edinburgh Architectural Association, Edinburgh, Scotland:

The Edinburgh Dean of Guild Court. A Manual of History and Procedure, with Chapters on the Guildry of Edinburgh and the Dean of Guild. By Robert Miller, Lord Dean of Guild. Edinburgh, 1896. 148 pages.