

63D CONGRESS : : 2D SESSION

DECEMBER 1, 1913-OCTOBER 24, 1914

SENATE DOCUMENTS

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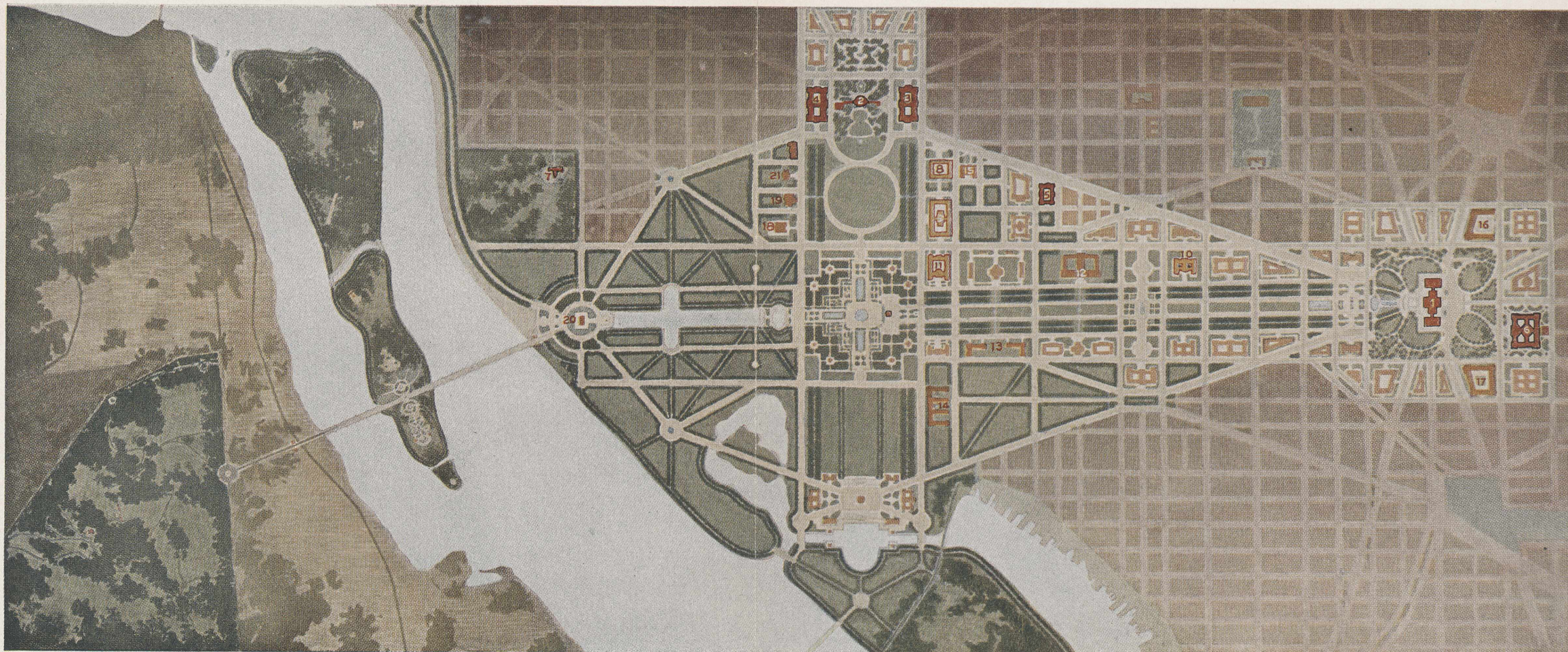
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# COMMISSION *of* FINE ARTS

MESSAGE FROM THE PRESIDENT OF THE UNITED  
STATES TRANSMITTING THE REPORT OF THE  
COMMISSION OF FINE ARTS FOR THE  
FISCAL YEAR ENDED  
JUNE 30, 1914



OCTOBER 8 (calendar day October 16), 1914.—Referred to the  
Committee on Printing

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WASHINGTON  
GOVERNMENT PRINTING OFFICE  
1915

COMMISSION  
OF FINE ARTS

**REPORTED BY MR. FLETCHER.**

IN THE SENATE OF THE UNITED STATES,

*October 22, 1914.*

*Resolved,* That the Report of the Commission of Fine Arts for the year ended June 30, 1914, be printed as a Senate document, with illustrations, omitting therefrom that portion of the report relating to the Panama Canal which has heretofore been printed as Senate Document No. 146, Sixty-third Congress.

Attest:

JAMES M. BAKER,  
*Secretary.*

LETTER OF TRANSMITTAL.

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*To the Senate and House of Representatives:*

I transmit herewith, for the information of the Congress, the Report of the Commission of Fine Arts for the fiscal year ended June 30, 1914, with accompanying illustrations.

WOODROW WILSON.

THE WHITE HOUSE, *October 16, 1914.*



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PART I

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REPORT OF THE COMMISSION



REPORT OF  
COMMISSION OF FINE ARTS FOR FISCAL  
YEAR 1914.

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THE COMMISSION OF FINE ARTS,  
*Washington, D. C., October 15, 1914.*

THE PRESIDENT:

SIR: The Commission of Fine Arts respectfully submits a report covering its activities during the fiscal year ended June 30, 1914.

The commission was established by act of Congress approved May 17, 1910. Its members, appointed by the President for a term of four years, consisted throughout the year of

DANIEL CHESTER FRENCH, chairman, of New York, sculptor.

FREDERICK LAW OLNSTED, vice chairman, of Massachusetts,  
landscape architect.

THOMAS HASTINGS, of New York, architect.

CASS GILBERT, of New York, architect.

CHARLES MOORE, of Michigan, author.

EDWIN H. BLASHFIELD, of New York, painter.

PEIRCE ANDERSON, of Illinois, architect.

The terms of service under the original appointments of Mr. Olmsted, Mr. Hastings, Mr. Gilbert, and Mr. Moore having expired by limitation on June 14, 1914, they were reappointed by the President for a further term of four years.

Col. Spencer Cosby, United States Army, officer in charge of public buildings and grounds, and first secretary and executive officer of the commission, was detailed on October 1, 1913, as military attaché to the American Embassy at Paris, France. He was succeeded by Col. William W. Harts, United States Army.

**METHODS ADOPTED BY THE COMMISSION OF FINE ARTS.**

The Commission of Fine Arts has been in existence four years. It required some time to obtain such an interchange of views as should enable the members to reach a common understanding as to the nature of the work, its scope, and the results to be sought. The matters submitted for consideration have been of the most varied character, and the commission had no established precedents and no standards. As the result of the meetings, in which the freest discussion took place, the commission by degrees evolved for itself certain methods of procedure and principles on which to base action.

From the beginning it has been the settled purpose to obtain, if possible, the point of view of the artist whose work was submitted, and, when a decision had been reached and an award made, to suggest to the artist when deemed necessary such modifications as seemed to the commission likely to assist him to present his conception. Such constructive criticism every artist seeks during the execution of his work, but only those artists who live among artists can readily obtain such expert advice.

The commission has had the cooperation of the artists themselves who have uniformly given assurance of their appreciation of the suggestions made in consultation; and at the same time the commission feels that progress has been made in securing for the Government a higher standard of artistic achievement. Especially the commission believes that artists of established reputation are interesting themselves more largely in Government projects; and that the Nation is coming into the possession of works more representative of the higher attainments of American art. It has been impossible in four years to make more than a beginning in these directions, but it is evident that a beginning has been made.

**CONGRESS AND THE COMMISSION OF FINE ARTS.**

The commission was created by Congress to assist that body and the executive departments to reach decisions in matters of art coming under their respective jurisdictions. Increasingly, Con-

gress, by legislation, is imposing duties on the commission, as is natural, especially in view of the multitude of bills introduced in both Houses calling for permission to erect statues and other memorials in the city of Washington, or for the purchase of works of art to adorn public buildings. So numerous have these bills become that Congress will be forced to direct and control the art flood which threatens to inundate the National Capital. There are men and women who have deserved well of the republic; and it is fitting that they should be commemorated in Washington. It is not appropriate, however, that societies and associations be allowed to place in the city of Washington portrait statues of men of contemporary and immediate distinction. Too often the portrait statue, not in itself or in its accessory pedestal and planting a thing of positive beauty, occupies a conspicuous place that should be devoted to a work of real historic significance or left undisturbed.

On the other hand, it is expedient to encourage the spirit which seeks to perpetuate an honored memory. The large development of the District of Columbia park system offers abundant locations for works of art pleasing in themselves and enhancing the beauty and attractiveness of the parks and public spaces. There are already in Washington statues that excite mirth rather than admiration; and committees seeking to honor heroes may well seek to link the name with a piece of statuary or a pool or fountain, forms of art which are viewed with feelings of pleasure and satisfaction. The Millet-Butt Memorial and the McMillan fountains are examples, the one of a small and the other of a moderate expenditure of money made in such a manner as truly to adorn parks and at the same time to keep in mind the persons commemorated.

The proposed memorials to Jefferson and Hamilton should be so designed that they will be primarily works of art, and should be supplemented by other like memorials to the conspicuous figures in our national history. No consideration has been given to relative importance of the various eras of national development, and as a result war periods have been given undue importance.

Appropriateness is a fundamental consideration in works of art, especially when each such work is but one element in the production of a single whole—the well and harmoniously developed capital of a nation.

#### RELATIONS TO THE DISTRICT OF COLUMBIA.

Congress expressed with some fullness the duties of the commission in relation to the development of the park system of the District of Columbia, and to that division of its work particular attention has been given. The city of Washington possesses the almost unique distinction of having been planned from the beginning as the capital city of a nation; and the commission has ever regarded it as a duty and a privilege to carry out the ideal of Washington and Jefferson as expressed in the plans of L'Enfant. The location of the Lincoln Memorial completes the outlines of a great plan developed according to the design of L'Enfant. The task now is to fill in those outlines in harmonious fashion and at the same time to guard the city of Washington, in so far as possible, from the intrusion of high buildings and from inharmonious styles of architecture calculated in the one case to disturb the dominance of the chief buildings of the Nation and on the other hand to excite attention to minor buildings seeking to make themselves unduly conspicuous simply by their oddity. The commission feels that the great ideas of national unity and the proper subordination of the individual for the benefit of the entire community can and should be inculcated by architecture as well as by other modes of expression.

Such ideas do not always prevail among officials temporarily occupying positions which give them opportunities to control the designs of public buildings; and the results thus far accomplished in this direction have not been as pronounced as it is to be hoped will be the case in the future.

At the same time the commission takes occasion to call attention to the steady development of the District of Columbia under appropriations made by Congress during the past four years.



Revised Nov. 11, 1914, to show Bulkhead and Park Shore Lines

Survey made under direction of  
 Lieut. Col. W.C. Langhitt, Corps of Engineers, U.S. Army.  
 F.I. Wheeler, Asst. Engr. in Charge.  
 W.G. Finch, Jr., Engr. Field Asst.  
 Oswald E. Camp, Jr., Engr. Topographer.

The datum plane to which depths and elevations are referenced is U.S. Engr. Dept. mean low water at Washington, D.C. which is 1.264 feet below U.S.C.&G.S. mean sea level.  
 B.M. - U.S.C.&G.S. "No. 14 or Ordnance", Washington, D.C.  
 The bottom of a square hole about 0.15 inch deep, cut into the north end of the granite doorstep of the main entrance to the Ordnance Office, Navy Yard.  
 Elev. above U.S.C.&G.S. mean sea level 16358 feet.  
 Elev. above Engr. Dept. mean low water 17662 "  
 Elev. above D.C. datum 15552 "

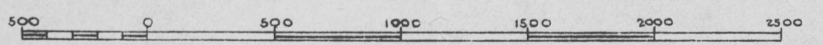
Stippled Areas are to be filled to an average elevation of 8 feet above mean low water and developed as a public park.  
 Areas between parkings to be dredged to a depth sufficient to furnish the quantity of material required to make the fill.

**NOTES**  
 Soundings  
 The soundings are expressed in feet and tenths, and show the depth at Mean Low Water.  
 A minus sign prefixed to a sounding indicates an elevation above Mean Low Water.  
 High Water Line  
 Mean Low Water Contour  
 3 Feet Depth Contour  
 6 Feet Depth Contour  
 12 Feet Depth Contour  
 18 Feet Depth Contour  
 Bulkhead Line and Approved Park Shore Line  
 Soundings  
 Depth of lower limit of mud

**Elevations**  
 Elevations are referred to Mean Low Water and are expressed in feet and by contours  
**Symbols Used**  
 Triangulation Stations  
 Anacostia Harbor Line Monuments

## ANACOSTIA RIVER, D.C.

### RECLAMATION AND DEVELOPMENT OF RIVER AND FLATS ANACOSTIA BRIDGE TO DISTRICT LINE



A well-matured scheme for the improvement of the Anacostia Valley has been put into execution, by which a great pestilential region that has long been a menace to health and even to life will be reclaimed and made into an extensive water park. The result will be to restore in part the balance in the development of the District, which has tended too exclusively toward the northwest. The assurance that a memorial bridge will be built in the immediate future enables one to look forward to the time when a large addition to the driveways of Washington will be created on the Virginia side of the Potomac, while the improvement of the portion of Potomac Park below the two bridges will furnish playground space adjacent to that portion of the city most needing such facilities. Then, too, the action of Congress looking to the reclamation of the lower portion of Rock Creek Valley and to a connection with Potomac Park is a most important link in the park system of the District of Columbia. Upon its completion there will then be lacking only provision for adequate connections between Rock Creek and the Anacostia in order to complete the system of encircling driveways.<sup>1</sup>

The designs for these large projects have had the serious and often the extended consideration of the commission and will continue so to do. The greater portion of the work, however, deals with subjects more or less individual in character, but nevertheless contributing in varying degrees to the adornment of the District. With the continued growth of public taste, and the increase in the pride that the people of the United States take in their Capital City, the duties of the commission must necessarily become more exacting, and, it is trusted, also more helpful.

**ATTITUDE OF THE COMMISSION OF FINE ARTS WITH REFERENCE TO GOVERNMENT COMPETITIONS AND THE SELECTION OF ARTISTS IN GENERAL.**

The commission having observed, during four years, the operation of various methods by which the Government has arranged for the designing of works of art, offers the following conclusions

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<sup>1</sup> See opposite page.

and suggestions as likely to be helpful in securing good results from future appropriations for such purposes.

The function of this commission which appears to have been chiefly in view when the act creating it was framed, and which the members of the commission regard as its main duty, is to act in a critical capacity as an advisory board of review, lest inferior works of art be inadvertently accepted by the Government. In the performance of this function the commission has found itself, in too many cases, unable to approve the quality of designs submitted to it, and has felt that better results could have been secured by different methods in procuring the designs without altering the relation of the commission to the procedure in any way.

On the other hand, the commission has several times been asked to go considerably beyond the duty of passing upon the quality of a given design by helping officers of the Government to decide a competition, thus making the Commission of Fine Arts in effect a jury of award. In other cases the commission has been asked to take the initiative in selecting artists.

It seems important to suggest methods of procedure in selecting artists that may be expected to give good results without forcing upon this commission duties of an executive sort which would tend to impair its usefulness as an impartial board of review, for which function the commission as an unpaid board is not properly adapted.

#### **THE EMPLOYMENT OF A PROFESSIONAL ADVISER.**

The conditions surrounding various cases differ so greatly that no universally applicable method of procedure can be laid down, but the first step in nearly every case should be the appointment of a professional adviser, debarred from undertaking the design and execution of the work himself, but technically well informed, and of large experience in dealing with the solution of problems of the sort in question. Such an adviser should first confer with the executive officials in charge, make himself familiar in detail with the conditions of the problem, and formulate a full statement thereof so as to interpret from the technical point of view of a

designer the requirements and preferences of the responsible officials. He would then be in a position to give well-considered and definite advice as to the method of procedure best adapted for selecting the right designer for the particular case in question. His services would ordinarily terminate upon the appointment of the executive designer unless he is further employed. For these services he should be paid a fee corresponding with the importance of the work and the amount of time involved. The Commission of Fine Arts, upon request, will suggest the names of professional advisers competent to deal with the various special cases as they arise.

In most cases such a professional adviser would probably recommend the direct selection of a designer, based upon evidence of ability as shown in the artist's completed works. The reasons for the general preference for the method of direct selection as against the ordinary competition are stated elsewhere in this report. In some such cases the professional adviser may himself name the designer and state the reasons for his choice, including citations of executed works which give evidence of the particular sort of ability required for the problem in hand. In other cases of greater importance and difficulty, as a safeguard against personal bias on the part of the adviser in making a direct selection, he should nominate two or more collaborators who would join with him in discussing the fitness of candidates and in recommending a choice. The report of the special adviser, with or without collaborators, should include all the facts and arguments necessary to support the conclusions reached; but it might very properly be submitted to the Commission of Fine Arts for indorsement before its adoption by the executive officer in charge of the work.

#### COMPETITIONS.

Where a competition appears to be expedient or legally necessary the professional adviser would prepare a program of competition suited to the requirements of the particular case, with due regard for the codes of competition of the leading artistic professions.

The drawing of a program so as to induce the participation of the best artists, to insure a clear understanding of the problem by the competitors, to provide for a fair and well-informed jury of award, and to avoid misunderstanding as to the business relation between the successful competitor and the Government, is a serious and important piece of work, in doing which successfully a professional adviser fully earns his compensation.

By way of general advice as to such programs, the Commission of Fine Arts can hardly add anything to the principles laid down in the circulars upon this subject prepared by the American Institute of Architects, the National Sculpture Society, and the National Society of Mural Painters, copies of which are appended to this report. (See Appendix, pp. 53 to 68.)

#### **COMPETITIONS IN THE FORM OF THE SUBMISSION OF PHOTOGRAPHS OF EXECUTED WORKS.**

It is well to call attention, however, to a form of competition which approaches the advantages of direct selection, and which is not discussed in those circulars. It consists of the submission by each of the competitors of such examples of his executed works as afford, in his opinion, the best evidence of special ability for the undertaking in question, the submission being in the form of photographs, with or without drawings, but in every case accompanied by information as to where the executed work may be seen, the date of its execution, and the name and address of the client for whom it was done or of some accessible representative of the client.

Whether in the choice of a professional adviser, in the direct selection of a designer, or in the nomination of competitors, there should be no arbitrary limitation of the choice to artists of the locality where the work is to be placed, out of a mistaken regard for local pride. No poorer service can be rendered to the artists of any community than to limit the award of commissions to local talent. Such limitation immediately furnishes an object lesson to all other localities, and the logical sequence would be the debarring

of the native artist from work in any other part of the country. The Commission of Fine Arts sees no objection whatever to the appointment of a local artist, but absolutely disapproves of the selection of any native *because* a native.

*The commission is ready to scrutinize any competition program reported by a professional adviser, and to recommend its approval, rejection, or modification; and of course it stands ready at all times to express an opinion in regard to the merits of a work of art before its final acceptance, regardless of the procedure adopted in securing it.*

#### WHY THE DIRECT SELECTION OF ARTISTS IS PREFERABLE.

Supplementing its opinion as to the methods of procedure in selecting artists for the execution of Government work, the commission offers the following reasons for its belief that direct selection is normally a better method than a competition, and that its own duties should be confined to those of a critical board of review and should not be made to include, in effect, the selection of designers either directly or through the decision of competitions.

The commission should not act as a jury of selection for a number of reasons:

First. Because in relation to important decisions upon sculpture or painting, one sculptor or painter member of a jury is not enough.

Second. Because repeated decisions of various cases by one and the same jury are inadvisable as likely to perpetuate possible individual bias.

Third. Because as a jury's decision, whatever it may be, disappoints all but the successful competitor, repeated decisions by one and the same jury would, in time, alienate a large body of people, and if the said jury were the Commission of Fine Arts its usefulness would thereby be impaired.

Fourth. Because constant jury action of the Commission of Fine Arts might tend to make some competitors shape their work in reference to what they thought was to the individual liking of members of the commission jury.

#### DISADVANTAGES OF COMPETITION.

In regard to the disadvantages of competition as compared with direct selection of the designer, it is obvious that except in those cases where a selection can be made between works of art actually in existence in completed form at the time of selection, the object in each case is to secure competent evidence of the respective ability of various artists to create the desired result, and having secured such evidence to weigh it with discrimination. The prime difficulty with the ordinary competition is that, so far from offering a choice between completed works of art in the form in which they will be judged by posterity, they offer for comparison preliminary sketches which of necessity fall very far short of accurately indicating the quality to be expected in the finished work, even when judged by the most experienced experts, and that they minimize or entirely exclude the most important evidence of the competitor's ability, namely, the actual results which each has shown himself able to produce when developing other preliminary sketches into finished works of art.

#### RESULTS OF EXPERIENCE.

As a matter of fact, if we examine the monuments throughout the country, we shall find that the best ones have been the result of the direct selection of an artist. This is almost universal. It is partly because of the fact that artists of established reputation, with enough work to do, do not care to run the risk of wasting their time in a competition, and naturally object to the chance of a loss of prestige through being vanquished by an indifferent competitor. It is partly, also, because a design for a competition is made not so much with a view to the perfection of the finished monument as to the impression that the design will make upon the committee or jury which is to decide the matter.

#### WASTEFULNESS OF COMPETITIONS.

Another argument is that competitions involve a great waste of time and money. In a recent competition for a memorial to cost \$300,000, the out-of-pocket expenses incurred by the competitors

for drawings, up to the time of the award, were conservatively estimated at \$70,000, to which must be added the entire cost to the successful competitor of transforming his preliminary small-scale plans into the completed work. Although these expenses are borne in the first instance by the competitors, in the long run such wasteful methods can not produce the best results from the money which the Government itself expends, and they certainly do not put most artists in a frame of mind to do their best work.

#### **FURTHER ADVANTAGES OF THE DIRECT SELECTION OF ARTISTS.**

On the other hand, the compliment implied and the confidence displayed by the award of a commission for a monument outright is an incentive to the best effort, and naturally induces an artist to enter on the project with an enthusiasm that is absent in making competitive designs. Moreover, if the commission for a monument is awarded to an artist outright he is likely to be a man of established reputation, and as reputations are usually based on something, an acceptable result may be confidently looked for.

A final and important advantage of direct selection over selection through competition is that a successful competitor almost necessarily adheres to the design which won the prize, even though it was conceived and adopted by him before he could have any opportunity of personally discussing the problem with those for whom the work is done; whereas, if the commission is definitely given to one artist, he usually makes a number of different designs after a very careful study of the conditions of site and subject, and he feels free to make any improvements, no matter how radical, which may be suggested in the development of the work. He is thus likely to get a better result and one more closely in accord with the desires of his client than an artist of equal ability chosen through a competition.

#### **WORK OF THE COMMISSION DURING THE YEAR.**

The commission held five formal meetings during the year in its office at 1729 New York Avenue NW., Washington, D. C.

Submissions during the year numbered 63, of which 2 were brought over from the previous year; 1 was returned without action, the commission having no authority to act. This made a total of 62 considered and disposed of, an increase of 6 over the number submitted in 1913 and of 25 over those submitted in 1912. At its first meeting in the fiscal year 1915 the commission considered no fewer than 62 items, a number equal to the total of those considered during the entire fiscal year 1914.

The majority of submissions involved problems of design or expediency or questions of art not computable in money values.

Questions were referred to the commission by the President, by various committees of both Houses of Congress, by the Secretary of State, the Secretary of the Treasury, the Secretary of War, the Secretary of the Navy, the Secretary of Agriculture, the Secretary of the Interior, the Secretary of Commerce, and the Attorney General; by the officer in charge of public buildings and grounds, by the Commissioners of the District of Columbia, by the Isthmian Canal Commission, and by other officials. Each submission is passed upon by the commission as a whole, and whenever considered desirable a committee is appointed to expedite and facilitate action. Examinations were made both in Washington and elsewhere by the commission or by committees, of models for proposed statues, of proposed locations for monuments and other contemplated works of art. This has involved the expenditure of a considerable amount of time by members of the commission aside from that involved in attendance at the regular meetings. Frequent conferences were held with officers of the Government, architects, sculptors, painters, and others interested in and directly concerned with matters under consideration.

In making recommendations in regard to designs for public buildings in the District of Columbia the commission has taken the ground that the general style of architecture adopted when the Capitol and White House were built, and followed in the designs for the Treasury, the Interior Department, and the old Post Office

Department buildings, admits of sufficient variation to meet the special requirements of each new building, including the provision of thoroughly adequate light and air.

The commission deprecates the widespread impression that in order to conform to this dignified and traditional style for Government buildings in Washington it is necessary to place long rows of columns in front of the windows or to sacrifice practical convenience for the sake of getting some particular preconceived architectural effect. This narrow and mechanical conception of the style in question has resulted in some deplorable mistakes, both practical and artistic. The commission has repeatedly urged the omission of useless colonnades and other elaborations which seemed to be proposed for purely decorative purposes and tended to hamper the straightforward solution of practical problems. Furthermore, the commission believes that there should be proper subordination of a building performing a lesser function to those major buildings representative of the dignity of the departments of the National Government.

It is an artistic as well as a practical mistake to force a collection of working rooms into a preconceived external shell, whether classical or otherwise, that does not fit their needs. But it is an equal artistic mistake, and a far more conspicuous one, to make the architectural expression of a Government building wilfully out of harmony with the well-established traditional style of the Capitol, especially when that style admits of such wide latitude of treatment. Such were the principles observed by the early builders of Washington, and every departure from them has resulted in structures condemned alike by persons who have given thought to such matters and by the general public as well.

The Lincoln Memorial now under construction gave the commission the first, and thus far the only, opportunity to advise from the inception of the project for a monumental structure. The commission was consulted in regard to the selection of the site, the choice of the artist, passing upon various proposed designs,

the selection of the final design, the detailed plans, and the question of the material to be used; in each instance the decision of the Lincoln Memorial Commission, after careful deliberation, was in accord with the opinion expressed by the Commission of Fine Arts. In the case of the Grant Memorial, while the design was adopted and the location fixed before the Commission of Fine Arts came into existence, the commission is consulted step by step regarding the artistic acceptability of the models for the groups to compose the memorial unit and other accessories.

The commission is consulted regarding the artist, the plans, and the models for monuments, wherever located, toward the erection of which the Government has contributed funds or a site. Almost all proposals for the acquisition of works of art by the Government are referred to the commission for report; and, increasingly, committees of Congress are referring for report, as to artistic merit and desirability of acquisition, bills introduced proposing the purchase of works of art.

STATUES, FOUNTAINS, AND MONUMENTS IN THE DISTRICT OF COLUMBIA.

**Grant Memorial.**

This memorial is being erected by the United States, at a cost of \$250,000, to Gen. Ulysses S. Grant, and is located in the square designed in the original plan of Washington to serve as an approach to the Capitol. This square will be restored by the removal of the Botanic Garden. At the request of the Grant Memorial Commission the quarter-sized model for the Cavalry group, as completed by the sculptor, Henry M. Shrady, of Elmsford, N. Y., was inspected in the artist's studio, and on the report of the committee was approved. Work has been in progress on this memorial for about 14 years. The pedestal is completed, the Artillery group is in place, the Cavalry group is about ready for casting, and the equestrian figure of Gen. Grant is in progress. The commission feels that the achievement will compensate for the delays in completion.<sup>1</sup>

<sup>1</sup> See Pls. II and VIII, opposite pp. 24 and 34.



SUBORDINATE GROUP OF STATUARY, GRANT MEMORIAL, ON THE WEST FRONT OF THE CAPITOL, WASHINGTON, D. C.

The artillery group in place. Henry Merwin Shady, sculptor.



**Barry Monument.**

This monument has been erected in Franklin Park by the United States to the memory of Commodore John Barry, United States Navy. The commission was consulted as to the marble figure of Victory on the pedestal, as to the full-sized clay and plaster models for the figure of Commodore Barry, and as to the completed bronze casting for that figure.

**Lincoln Memorial.**

This memorial, designed by Henry Bacon, architect, is now being erected by the United States in Potomac Park to the memory of Abraham Lincoln. The cost of this memorial will be \$2,000,000. The commission, at the request of the Secretary of War who has supervision of the construction of the memorial, reviewed the designer's choice of Colorado-Yule marble as the material to be used and approved the same.<sup>1</sup>

**Meade Memorial.**

This memorial is to be erected in Washington to the memory of Gen. George Gordon Meade, by the Meade Memorial Commission of the State of Pennsylvania, at a cost of not less than \$100,000. That commission had two conferences with the Commission of Fine Arts in regard to a site and methods of selecting a designer.

**PUBLIC BUILDINGS AND WORKS IN THE DISTRICT OF COLUMBIA.****Planting Around the Lincoln Memorial.**

The plan prepared by the Office of Public Buildings and Grounds for the planting and landscape treatment of Potomac Park in the vicinity of the Lincoln Memorial was approved.

**Lamp Standard for Bureau of Engraving and Printing.**

A design for four lamp standards to be located immediately south of the new Bureau of Engraving and Printing, prepared in the office of the Supervising Architect of the Treasury Department, was approved.

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<sup>1</sup> See pp. 43 to 44.

**Memorial Tablet in the Bureau of Engraving and Printing.**

The commission designated the location for a tablet to be erected in the new Bureau of Engraving and Printing by friends of Thomas J. Sullivan, late chief of that bureau.

**Lamp-posts on the Piney Branch Bridge.**

At the instance of the District Commissioners the commission considered the project of changing the lamp-posts on Piney Branch Bridge, and advised that the frequent destruction of the lamps could be prevented by changing the globes, and that it was not advisable to place lamps along the sidewalk.

**Meridian Hill Park.**

Preliminary plans and sketches for the treatment of Meridian Hill Park have been prepared by the Office of Public Buildings and Grounds. The land was acquired recently by the Government, and was added to the park system of the District. It contains over 11 acres, and is located on a commanding site overlooking the city from the north. The Buchanan Memorial is to be a feature of this park. The commission gave advice as to continued studies for the treatment.

**George Washington Memorial Building.**

Plans and designs for a building authorized by Congress to be erected on the Mall by the George Washington Memorial Association at a cost of not less than \$2,000,000. The act of authorization provides that the "building may, among other purposes, be used for inaugural receptions and special public meetings authorized by Congress," and "shall have an auditorium that will seat not less than six thousand people." The act of authorization further contains a provision that the plans for this building must be approved by the Commission of Fine Arts.

The commission gave its approval of the plans and design by Tracy and Swartwout, architects, of New York City, which were adopted by the George Washington Memorial Association on the recommendation of the jury of award, consisting of Walter Cook, Charles A. Platt, and Philip Sawyer, with Glenn Brown as pro-



DESIGN FOR A BUILDING AUTHORIZED BY CONGRESS TO BE ERECTED ON THE MALL BY THE GEORGE WASHINGTON MEMORIAL ASSOCIATION,  
APPROVED BY THE COMMISSION OF FINE ARTS.

Tracy & Swartwout, architects.



fessional adviser. It is the understanding that the working drawings be submitted for final approval of the commission before contracts are let.<sup>1</sup> The competition for this building was a model one.

**Pennsylvania Avenue Bridge.**

Sketch designs for a bridge to be constructed by the Commissioners of the District of Columbia across Rock Creek on the line of Pennsylvania Avenue NW. were submitted. The commission recommended the adoption of an arch design in preference to a girder design. The bridge carries a thoroughfare of first importance over a parkway. Its design should be thoroughly satisfactory, and the treatment in keeping with that accorded the Connecticut Avenue Bridge.

**Sea Wall Along River Front in Vicinity of Lincoln Memorial.**

The line to be followed by the local United States engineer office in the construction of a sea wall along the river front in the vicinity of the site for the Lincoln Memorial was considered and reported upon.

**Willow Tree Alley.**

The plan and landscape treatment for the conversion of Willow Tree Alley into a public playground, as prepared and submitted by the officer in charge of public buildings and grounds, was approved. Under authority of Congress this space has been converted from a disreputable alley into an attractive interior-court playground.

**Montrose Park.**

Preliminary sketch plans for the treatment and improvement of Montrose Park, prepared by the Office of Public Buildings and Grounds, were approved. This is a new park of nearly 16 acres, located in that portion of the District originally known as Georgetown. Final plans are to be submitted to the commission before work is undertaken. The commission also reported that the house standing on the grounds was not worthy of preservation from either an architectural or a historical standpoint.

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<sup>1</sup> See Pl. III, opposite p. 26.

**East Potomac Park.**

A tentative plan for the treatment of the portion of Potomac Park lying south of the railroad embankment, containing over 327 acres, was approved. The plan, as prepared by the officer in charge of public buildings and grounds, provides for recreation grounds adjacent to a section of Washington in great need of such facilities. Probably there is no city in the country which has finer opportunities for out-of-door pleasures and none in which such opportunities are so little utilized.

**Boating Pavilion on the Shore of the Tidal Basin.**

A location for a boating pavilion on or near the point on the Tidal Basin immediately to the southwest of the John Paul Jones Monument was approved.

**Public Reservations Along Pennsylvania Avenue Between Seventeenth Street and Washington Circle.**

The plans for the improvement of the four small reservations along Pennsylvania Avenue NW. between Seventeenth Street and Washington Circle, submitted by the Office of Public Buildings and Grounds, were considered.

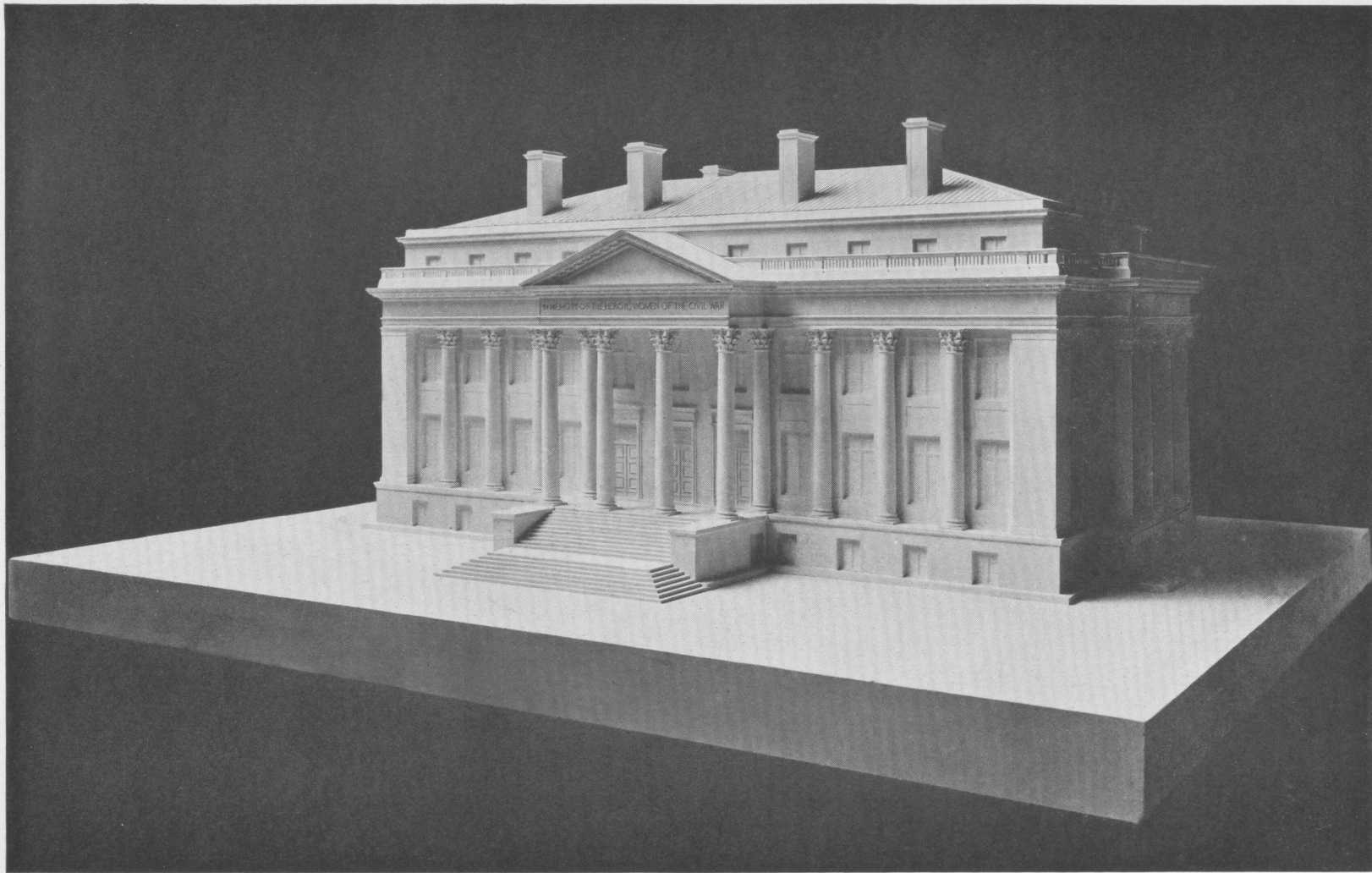
**The Red Cross Building.**

The site and design for a building to be used as the permanent headquarters of the American Red Cross were submitted. The building is "to commemorate the service and the sacrifice of the women of the United States, North and South, for the sick and wounded in war." The act of Congress authorizing this building directs that the plans must be approved by the Commission of Fine Arts. Plans prepared for the American Red Cross by Messrs. Trowbridge and Livingston, architects, of New York City, were approved by the commission. The site on Seventeenth Street NW., between the Corcoran Gallery of Art and the Continental Hall of the Daughters of the American Revolution, also was approved.<sup>1</sup>

**Boundaries of Rock Creek Park.**

The public buildings act of March 4, 1913, authorized an expenditure of \$1,300,000 "for the purpose of preventing the pollu-

<sup>1</sup> See Pl. IV, on opposite page.



THE RED CROSS BUILDING.

Model of the building for the American Red Cross Society, Washington, D. C. This building completes the row of semipublic buildings facing the grounds south and east of the White House. Trowbridge & Livingston, architects.



tion and obstruction of Rock Creek and connecting Potomac Park with the Zoological Park and Rock Creek Park," by the acquisition of such lands not already the property of the United States as are shown on a map dated May 17, 1911, on file in the office of the Engineer Commissioner of the District of Columbia. The commission, upon request of the Secretary of the Treasury, chairman of the commission created to acquire these lands, rendered an exhaustive report upon the survey made of the land proposed for acquisition. Alternative plans for a connection between Potomac Park and Rock Creek Park were also placed before the commission for criticism and advice.

**Pulaski Reservation.**

A plan prepared by the Office of Public Buildings and Grounds for the improvement of the Pulaski Reservation at Pennsylvania Avenue and Thirteenth Street NW. was approved.

**Height of Private Buildings Along Seventeenth Street NW.**

On the question of the limitation of the height of buildings to be erected on the west side of Seventeenth Street NW., between New York Avenue and F Street, the commission recommended a limit of height of 80 feet in this area. The commission believes that in the interest of uniform values for real estate as well as for the appearance of the city a schedule should be worked out regulating the heights of buildings in various zones in the District of Columbia more systematically and effectively than is done under the present law.

**Rawlins Square.**

Preliminary plans for the landscape treatment of Rawlins Square, at the intersection of New York Avenue, Eighteenth and Nineteenth Streets NW., were approved with the understanding that final plans for the treatment of this reservation will later be submitted to the commission by the Office of Public Buildings and Grounds.

**Lafayette Park.**

A preliminary plan for the treatment of the central portion of Lafayette Park, prepared by the Office of Public Buildings and Grounds, was approved.

**Georgetown Reservoir.**

A plan for the landscape treatment of the old Georgetown Reservoir, prepared by the Office of Public Buildings and Grounds, was approved.

**Franklin Park.**

A preliminary plan for the treatment and improvement of Franklin Park, prepared by the Office of Public Buildings and Grounds, was approved.

**White House Greenhouses.**

The relocation of the White House greenhouses, now located immediately west of the new Bureau of Engraving and Printing, was considered.

**MATTERS REFERRED BY CONGRESSIONAL COMMITTEES.**

**Portrait Bust of Former Chief Justice Fuller.**

On reference by the Joint Committee on the Library, the commission advised that a certain bust of the late Chief Justice Fuller be referred back to the sculptor for further study. The commission had previously approved the full-size model for this bust.

**Parks and Playgrounds in the District of Columbia.**

A report was made to the Senate Committee on the District of Columbia on a bill providing for the preparation and submission to Congress of a plan for the gradual acquisition of parks and playgrounds in the District of Columbia.

**Botanic Garden.**

In the matter of the restoration to the street and park systems of the grounds now occupied by the Botanic Garden, the officer in charge of public buildings and grounds, at the request of the Joint Committee on the Library, conferred with the commission regarding plans prepared under his direction, and later rendered a report to that committee as a result of the conference.<sup>1</sup>

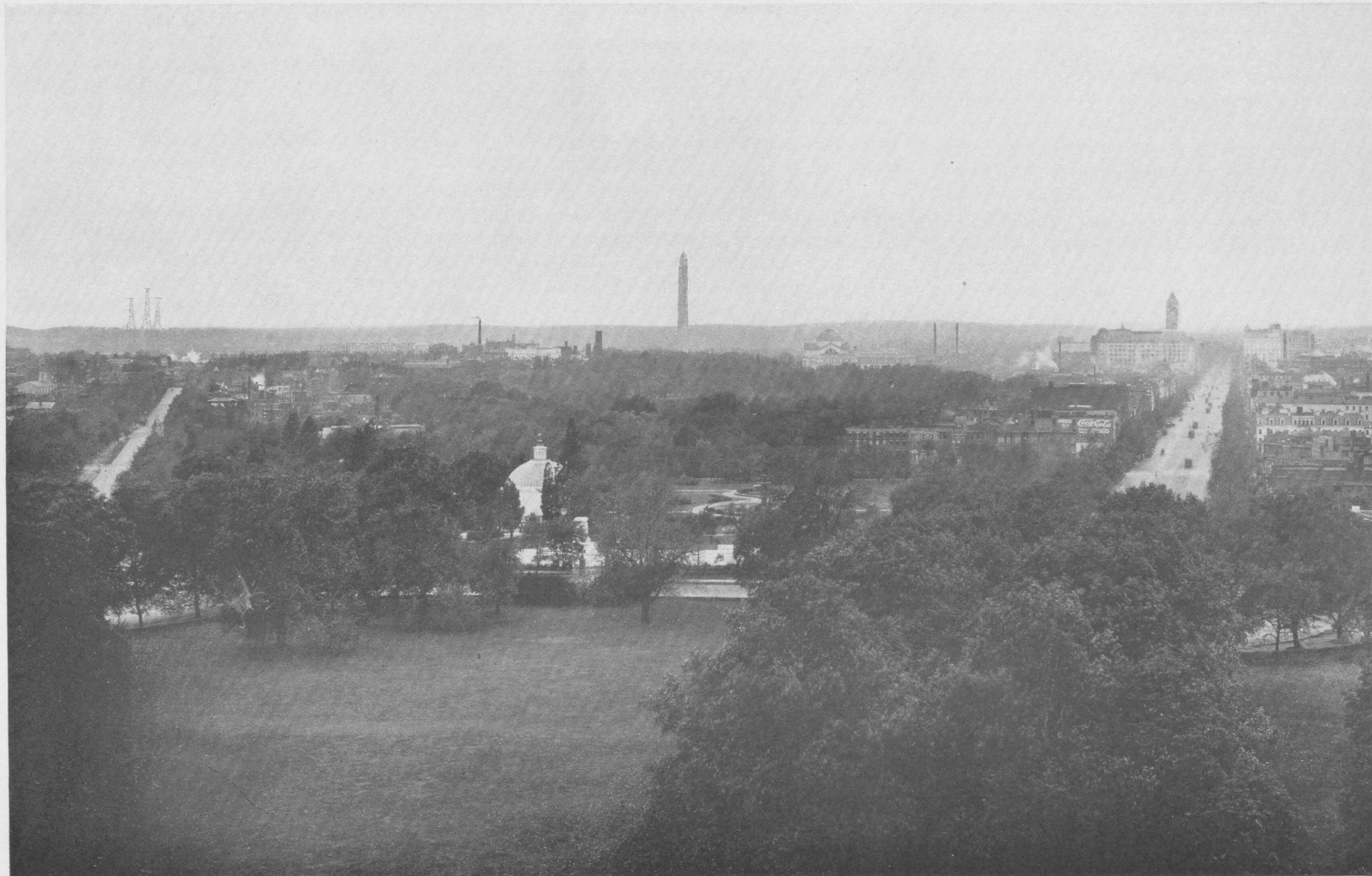
<sup>1</sup> See Pls. V and VI, opposite.



UNION SQUARE.

Suggested treatment of space on the west front of the Capitol grounds now occupied by the Botanic Garden, giving an adequate landscape setting for the Capitol approach. The Grant Memorial and the proposed memorial to General Meade are to occupy spaces in this square.





SPACE ON THE WEST FRONT OF THE CAPITOL GROUNDS OCCUPIED BY THE BOTANIC GARDEN AND THE GRANT MEMORIAL. THE SUGGESTED TREATMENT FOR THIS SPACE IS SHOWN ON PLATE (V).



**Woman's "Titanic" Memorial.**

A sketch for a memorial to be erected in Washington by the Woman's *Titanic* Memorial Association to those who perished in the Titanic disaster was submitted. The commission made a report to the chairman of the Senate Committee on the Library upon a joint resolution introduced in Congress granting permission to the association to erect this memorial in Potomac Park, and recommended the passage of the resolution.

**The Indian Buffalo Hunt, by H. K. Bush-Brown.**

Report was made to the Committee on the Library of the House of Representatives upon the artistic merit and advisability of purchase by the United States of a group of statuary known as the Indian Buffalo Hunt, by H. K. Bush-Brown, sculptor.

**MISCELLANEOUS.**

**New Federal Building, New Haven, Conn.**

The commission, at the request of the Secretary of the Treasury, gave advice upon various questions arising in connection with the use of materials for and the construction of the new Federal building at New Haven, Conn.

**Guilford Court House (N. C.) Monument.**

A monument is to be erected by the United States at Guilford Court House, N. C., to commemorate the victory won there March 15, 1781, by the American forces commanded by Maj. Gen. Nathanael Greene and in memory of Maj. Gen. Nathanael Greene and the officers and soldiers of the Continental Army who participated in that battle. The commission approved the small-sized models prepared by the sculptor, F. H. Packer, and has been requested to pass upon the full-sized models when completed. The commission had previously advised the War Department regarding 12 models submitted in competition for this monument.

**Powell Memorial.**

A memorial is to be erected by the United States on the brink of the Grand Canyon of the Colorado, in the Grand Canyon Forest Reserve in Arizona, to the memory of John Wesley Powell

in recognition of his distinguished public services as a soldier, explorer, and administrator of Government scientific work. Upon the request of the Department of the Interior for an expression of the views of the commission as to the final detail plans for this memorial, prepared by James Rush Marshall, architect, the commission recommended that they be accepted.

**Portrait of Former Secretary Wilson.**

The appropriation for contingent expenses of the Department of Agriculture for the fiscal year 1914 contained a provision for a portrait painting of the Hon. James Wilson, ex-Secretary of that department, and directing that "the portrait shall not be accepted until it shall have been approved by the Commission of Fine Arts." The portrait, painted by William M. Chase, of New York City, was approved by the commission after inspection at the studio of the artist.

**Farragut Memorial Window, Annapolis.**

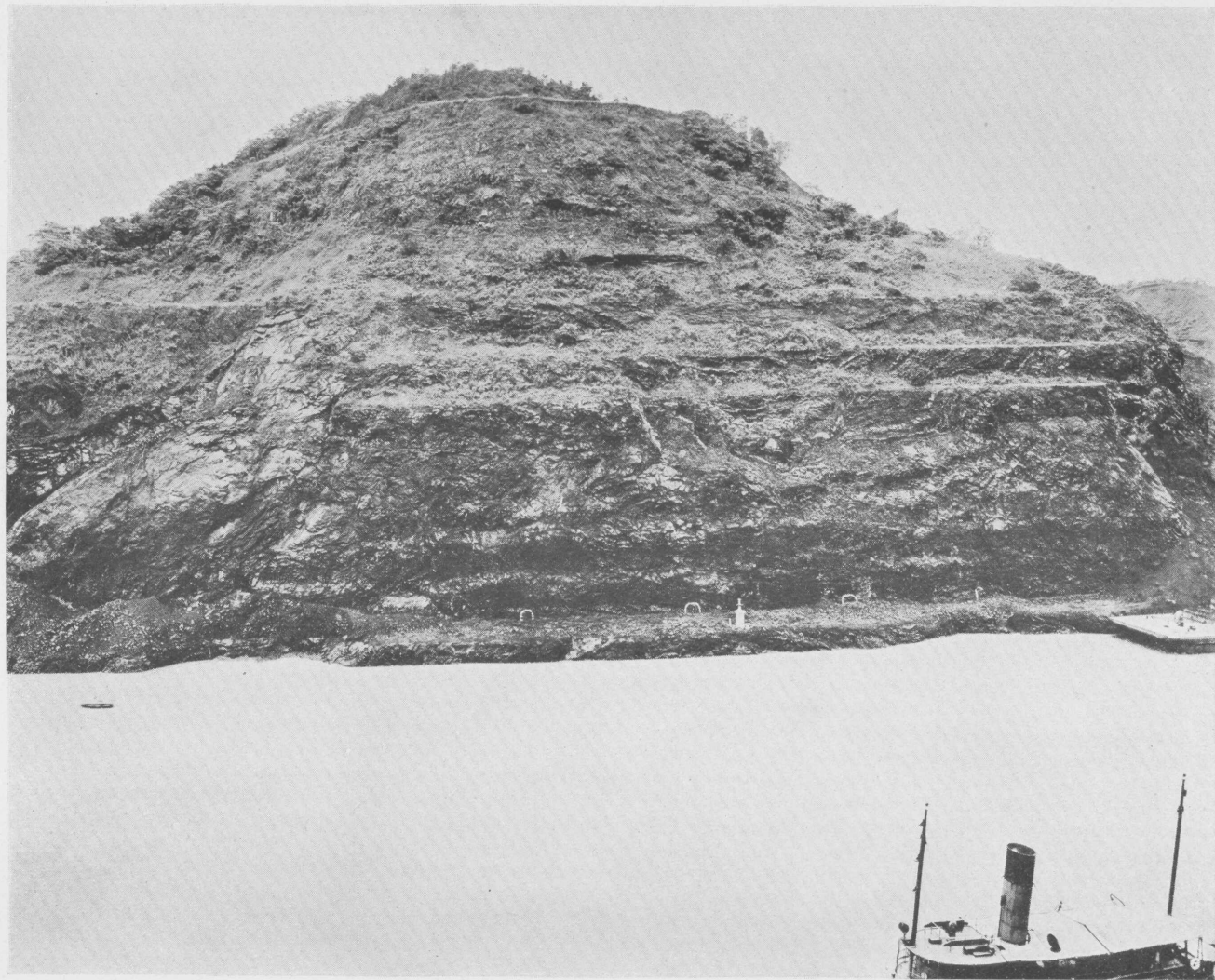
A stained-glass window is to be placed in the Naval Academy Chapel at Annapolis, to the memory of Admiral David Glasgow Farragut, by the Naval Academy Graduates' Association. The commission passed on various designs submitted for this window, and advised the authorities in charge as to the best method of obtaining a satisfactory window, adapted to the space to be occupied.

**"Kroonland" Medals.**

In the matter of the medals to be presented by the Secretary of Commerce, under authorization of Congress, to the captain, officers, and crew of the steamer *Kroonland* for their rescue of the survivors of the *Volturno* disaster, the commission advised the Department of Commerce regarding the designs submitted for the proposed medals.

**Tablet for "Maine" Memorial in Arlington Cemetery.**

The commission, at the request of the War Department, passed upon the desirability of having a bronze memorial tablet affixed



THE PANAMA CANAL.

The Culebra Cut, showing the space on which the Commission of Fine Arts suggest that a tablet be erected, approximately 100 feet in height and somewhat more in width with a suitable inscription, as a memorial record of the building of the canal. The Commission also suggest a white monument on the top of the hill to commemorate the first excavations made under the direction of the French engineers.



to the mast of the former battleship *Maine* which has been erected in memorial form in Arlington Cemetery.

**Tyler Monument.**

A monument is to be erected by the United States over the grave of the late President John Tyler in Hollywood Cemetery, Richmond, Va. The commission advised the War Department regarding the character of the proposed monument as well as upon the best method of securing a satisfactory design, and later passed upon 25 designs submitted for the monument.

**Panama Canal.**

The act of Congress approved August 24, 1912, entitled "An act to provide for the opening, maintenance, protection, and operation of the Panama Canal and the sanitation and government of the Canal Zone," contains, under section 4, the following provision:

Before the completion of the canal the Commission of Fine Arts may make report to the President of their recommendation regarding the artistic character of the structures of the canal, such report to be transmitted to Congress.

In pursuance of this authority, and on the urgent request of the Isthmian Canal Commission, a committee from the commission, consisting of the chairman and the vice chairman, visited the Isthmus during February of last year, examined the work and plans of the Isthmian Canal Commission, and conferred with their chairman and many others engaged upon the work. The report of the commission, based upon the observations and reports of its committee, was transmitted to Congress on July 26, 1913.

Among other things the commission recommended that a memorial record of the building of the canal be made in the form of an impressive inscription upon the surface of the east wall of Culebra Cut. The commission states in its report regarding the location of this tablet:

A careful examination of the whole length of the canal led to the choice for this purpose of the east wall at the point of deepest cut, 492 feet, at the continental

divide. While the size and design of this monument should be the result of careful study we are inclined to believe that it should be approximately 100 feet in height and somewhat more in width; that it should be severely simple in design; that the lettering should be done in roman V-shaped letters large enough to be easily read by normal eyes across the canal, and that the material should be concrete applied as a massive facing to the irregularly fractured trap rock of the cliff.

SUMMARY OF SUBMISSIONS FOR THE FISCAL YEAR 1914.

Carried over from last year . . . . .	2
Statues, fountains, and monuments in the District of Columbia . . . . .	6
Public buildings and works in the District of Columbia . . . . .	35
Questions of art referred by congressional committees . . . . .	5
Miscellaneous . . . . .	14
Questions submitted but returned, as commission was without authority to act . . . . .	1
	<hr/>
	63
Submission returned . . . . .	1
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Total considered and disposed of . . . . .	62

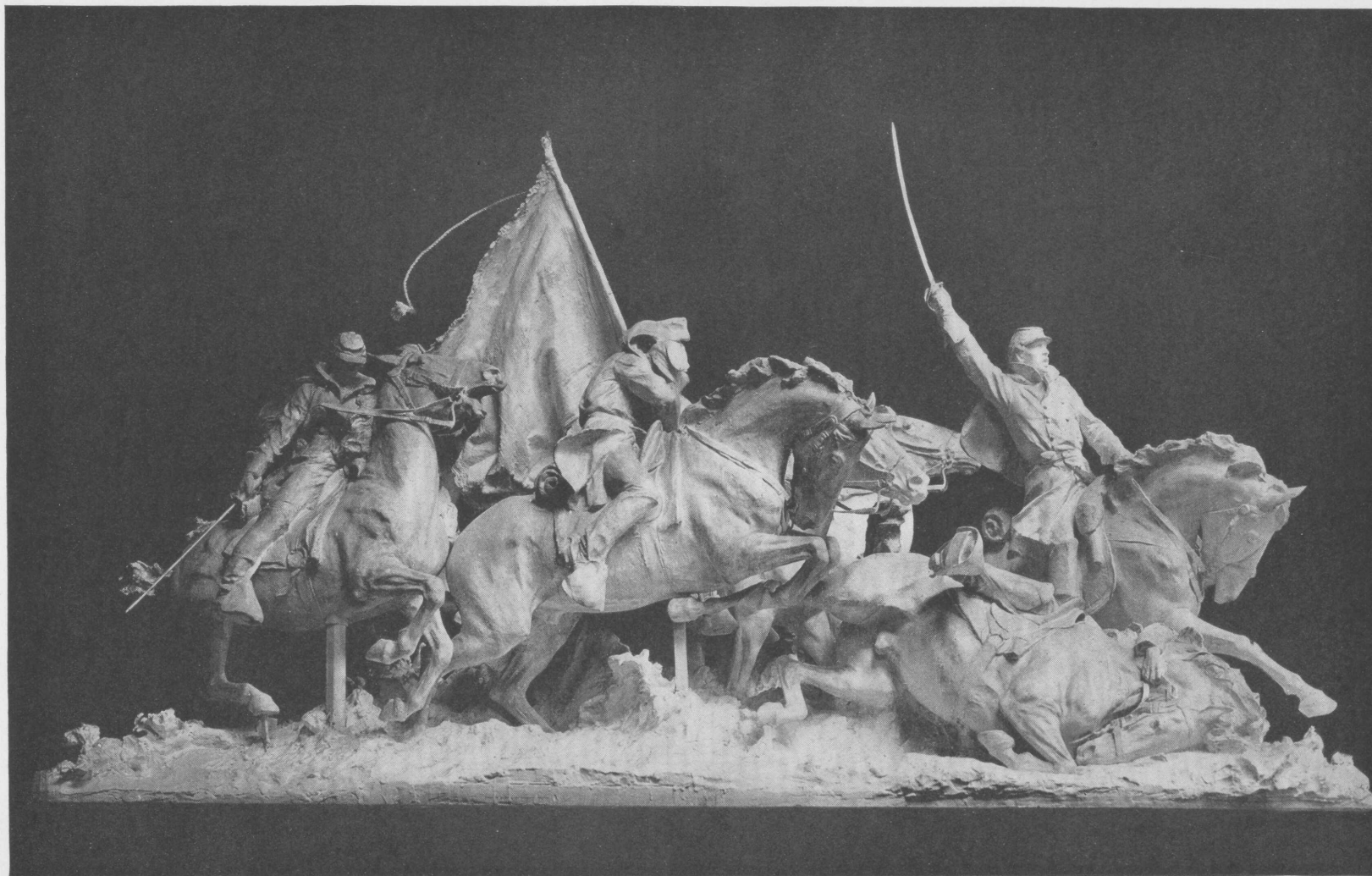
JURISDICTION.

Under the provisions of the organic act approved May 17, 1910, Congress directs that—

It shall be the duty of the commission to advise upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia, and upon the selection of models for statues, fountains, and monuments erected under the authority of the United States and upon the selection of the artists for the execution of same. It shall be the duty of the officer charged by law to determine such questions in each case to call for such advice. The foregoing provisions of this act shall not apply to the Capitol Building of the United States and the building of the Library of Congress. The commission shall also advise generally upon questions of art when required to do so by the President or by any committee of either House of Congress.

By Executive order dated October 25, 1910, the President directed that—

Plans for no public building to be erected in the District of Columbia for the General Government shall be hereafter finally approved by the officer duly authorized until after such officer shall have submitted the plans to the Commission of Fine Arts created under the act of Congress of May 17, 1910, for its comment and advice.



SUBORDINATE GROUP OF STATUARY, GRANT MEMORIAL, ON THE WEST FRONT OF THE CAPITOL, WASHINGTON, D. C.

Model of the cavalry group. Henry Merwin Shrady, sculptor.



On February 2, 1912, the President directed the commission to advise the officer in charge of public buildings and grounds in regard to the improvement of any of the grounds in the city of Washington under his charge, whenever such advice is asked for by that officer. That officer now uniformly consults the commission regarding details of the development of all the parks and reservations under his control.

On November 28, 1913, the President issued the following Executive order:

It is hereby ordered that whenever new structures are to be erected in the District of Columbia under the direction of the Federal Government which affect in any important way the appearance of the city, or whenever questions involving matters of art and with which the Federal Government is concerned are to be determined, final action shall not be taken until such plans and questions have been submitted to the Commission of Fine Arts designated under the act of Congress of May 17, 1910, for comment and advice.

The duties of the commission, therefore, now embrace advising upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia; upon the selection of models for statues, fountains, and monuments erected under the authority of the United States; and the selection of the artists for their execution; upon the plans and designs for public structures and parks in the District of Columbia, as well as upon all questions involving matters of art with which the Federal Government is concerned. In addition, the commission advises upon general questions of art whenever requested to do so by the President or any committee of Congress.

Congress has stipulated in many recent enactments that the plans for certain designated buildings, monuments, etc., must be approved by the commission before they can be accepted by the Government.

The following table shows the work of the commission during the past year in comparison with that done during the three previous years of its existence:

	1911	1912	1913	1914
Number of official meetings of the commission held during the year . . . . .	9	8	5	5
Statues, fountains, and monuments in the District of Columbia . . . . .	10	13	9	6
Public buildings and works in the District of Columbia . . . . .	14	14	14	35
Questions of art referred by congressional committees . . . . .	5	2	6	5
Miscellaneous . . . . .	14	8	27	14
Questions submitted and returned because commission was without authority to act . . . . .	2	2	1	1
Carried over from previous year . . . . .		2	2	2
<b>Total . . . . .</b>	<b>45</b>	<b>41</b>	<b>59</b>	<b>63</b>
Not acted on at close of fiscal year . . . . .	2	2	2	
Submissions returned because commission was without authority to act . . . . .	2	2	1	1
<b>Total considered and disposed of . . . . .</b>	<b>41</b>	<b>37</b>	<b>56</b>	<b>62</b>

**MAINTENANCE.**

The sundry civil act approved June 23, 1913, made an appropriation of \$5,000 for the expenses of the commission for the fiscal year ended June 30, 1914, in the following terms:

COMMISSION OF FINE ARTS: To meet the expenses made necessary by the act approved May seventeenth, nineteen hundred and ten, entitled "An act establishing a Commission of Fine Arts," including the purchase of periodicals, maps, and books of reference, to be disbursed, on vouchers approved by the commission, by the officer in charge of public buildings and grounds, who shall be the secretary and shall act as the executive officer of said commission, \$5,000.

The same amount has been appropriated for expenses during the fiscal year ending June 30, 1915, and this amount practically limits the commission to not more than six meetings a year. The commission pays no rent, occupying its present quarters through the courtesy of the War Department.

The members of the Commission and the Secretary receive no compensation for their services. The only permanent and paid employees are a clerk and a messenger boy.

The following summary shows the principal expenditures and liabilities incurred by the commission during the fiscal year 1914:

Salaries of employees . . . . .	\$2,510.00
Members' traveling expenses . . . . .	1,423.43
Office supplies . . . . .	409.61
Photographs and printing . . . . .	438.57
Telegraph and telephone services, cleaning offices, and sundry expenses . . . . .	218.39
Total . . . . .	<u>5,000.00</u>
Amount of appropriation . . . . .	<u>5,000.00</u>

Respectfully submitted.

DANIEL C. FRENCH,  
*Chairman.*

## THE COMMISSION OF FINE ARTS.

[Established by act of Congress approved May 17, 1910.]

### MEMBERS.

Daniel H. Burnham, chairman; appointed June 15, 1910; died June 1, 1912.  
Frederick Law Olmsted, appointed June 15, 1910; reappointed June 15, 1914.  
Thomas Hastings, appointed June 15, 1910; reappointed June 15, 1914.  
Daniel Chester French, appointed June 15, 1910; appointed chairman July 5, 1912.  
Francis D. Millet, appointed June 15, 1910; died April 15, 1912.  
Cass Gilbert, appointed June 15, 1910; reappointed June 15, 1914.  
Charles Moore, appointed June 15, 1910; reappointed June 15, 1914.  
Edwin H. Blashfield, appointed May 31, 1912; appointed to fill the vacancy caused by the death of Francis D. Millet.  
Peirce Anderson, appointed July 5, 1912; appointed to fill the vacancy caused by the death of Daniel H. Burnham.

### SECRETARIES AND EXECUTIVE OFFICERS.

The officer in charge of public buildings and grounds, *ex officio*.  
Col. Spencer Cosby, United States Army, 1910-1913; served until detailed as military attaché at the American Embassy to France.  
Col. William W. Harts, United States Army, 1913-

The terms of service of Mr. Olmsted, Mr. Hastings, Mr. Gilbert, and Mr. Moore expired by limitation on June 14, 1914; they were reappointed for a term of four years.

On July 5, 1912, Mr. French was appointed chairman for a term of four years to fill the office made vacant by the death of Mr. Burnham. On August 9, 1912, Mr. Olmsted was elected by the commission vice chairman to fill the office made vacant by the death of Mr. Millet, first vice chairman.

### ACT OF CONGRESS ESTABLISHING THE COMMISSION OF FINE ARTS.

#### AN ACT Establishing a Commission of Fine Arts.

*Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That a permanent Commission of Fine Arts is*

hereby created to be composed of seven well-qualified judges of the fine arts, who shall be appointed by the President, and shall serve for a period of four years each, and until their successors are appointed and qualified. The President shall have authority to fill all vacancies. It shall be the duty of such commission to advise upon the location of statues, fountains, and monuments in the public squares, streets, and parks in the District of Columbia, and upon the selection of models for statues, fountains, and monuments erected under the authority of the United States and upon the selection of artists for the execution of the same. It shall be the duty of the officers charged by law to determine such questions in each case to call for such advice. The foregoing provisions of this act shall not apply to the Capitol Building of the United States and the building of the Library of Congress. The commission shall also advise generally upon questions of art when required to do so by the President, or by any committee of either House of Congress. Said commission shall have a secretary and such other assistance as the commission may authorize, and the members of the commission shall each be paid actual expenses in going to and returning from Washington to attend the meetings of said commission and while attending the same.

SEC. 2. That to meet the expenses made necessary by this act an expenditure of not exceeding \$10,000 a year is hereby authorized.

Approved, May 17, 1910.



## PART II

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### REPORTS AND COMMUNICATIONS



## REPORTS AND COMMUNICATIONS.

### REPORTS AND COMMUNICATIONS RELATIVE TO MATTERS CONCERNING THE LINCOLN MEMORIAL.

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#### USE OF MARBLE FOR THE LINCOLN MEMORIAL.

WAR DEPARTMENT,  
OFFICE OF THE SECRETARY,  
*Washington, January 17, 1914.*

GENTLEMEN: The Lincoln Memorial Commission submitted a plan or design to Congress for such a memorial, and it was adopted. It was stated that the memorial was to be constructed of "white marble." Various bidders submitted proposals to the commission and also submitted samples of the marble upon which they bid. For the purpose of reaching a conclusion satisfactory to me, and proper in the circumstances, I have determined, if you will permit me, to avail myself of your services.

I shall obtain from other sources the scientific information as to the strength and durability of the various marbles.

I desire you to pass upon and, if you will, answer for me the following questions:

1. All things considered, are all of the samples of marble submitted with the bids such as would be proper and appropriate for such a memorial?
2. If they are not all of that character, which one or ones are?
3. Whether, having regard to the artistic conception of the structure, any of these marbles is so preeminently and peculiarly fitted, as compared with the others, as to be the only one meeting the artistic requirements of the structure?

My desire is, from the artistic standpoint, to reach a decision as to whether this memorial may be satisfactorily constructed out of one only, or out of more than one of these marbles, and, in either case, which one or ones.

I have asked Col. Harts to advise you as to where you may inspect the samples submitted, and also to give you information as to the plan and design as submitted to Congress.

I will be pleased if in this work you would announce in advance that you will not receive any suggestions to you by any one outside of your own body, because I wish you to be unhampered in reaching an impartial conclusion, and I know it will be

*Report of  
Commission  
of Fine Arts*

very difficult for you to do your work in the way you would like to do it if the many persons who are interested feel free to assail you with arguments and personal importunities.

Very respectfully,

LINDLEY M. GARRISON,  
*Secretary of War.*

The COMMISSION OF FINE ARTS,  
*Washington, D. C.*

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THE COMMISSION OF FINE ARTS,  
*Washington, D. C., January 23, 1914.*

The SECRETARY OF WAR.

SIR: The Commission of Fine Arts, at their meeting held to-day, gave most careful consideration to your letter of January 17, 1914, requesting their advice upon certain questions arising in connection with the selection of a suitable marble for the construction of the Lincoln Memorial. The commission made a careful inspection of all the samples of marble submitted and have the honor to transmit the following replies to your inquiries:

1. In the opinion of the commission not all the samples of marble submitted with the bids, regarded from an artistic standpoint, are appropriate for such a memorial.

2. In the opinion of the commission there are more than one of the marbles out of which the memorial might be constructed without serious sacrifice of its artistic quality. The distinction between these marbles and those which are artistically unacceptable is a matter of degree, and it is very difficult to draw an arbitrary line between the two classes. Because of this, and in view of the preeminent artistic fitness of one of the more acceptable marbles, the commission feel that it is unwise and unnecessary arbitrarily to place all of the marbles in separate lists as acceptable and unacceptable.

3. The artistic qualities of the Colorado-Yule marble as compared with the others submitted, in the opinion of the Commission of Fine Arts, fit it preeminently for a structure of the character of the Lincoln Memorial.

Very respectfully,

DANIEL C. FRENCH, *Chairman.*

REPORTS AND COMMUNICATIONS RELATIVE TO MATTERS SUBMITTED BY THE COMMISSIONERS OF THE DISTRICT OF COLUMBIA AND RELATIVE TO THE DISTRICT OF COLUMBIA.

HEIGHT OF BUILDINGS ALONG SEVENTEENTH STREET NW.

EXECUTIVE OFFICE OF THE  
COMMISSIONERS OF THE DISTRICT OF COLUMBIA,

*Washington, November 17, 1913.*

The SECRETARY THE COMMISSION OF FINE ARTS,

*Washington, D. C.*

COLONEL: The act of Congress approved June 1, 1910, limiting the height of buildings, provides that on blocks immediately adjacent to public buildings the maximum height shall be regulated by a schedule to be adopted by the Commissioners of the District of Columbia. Request has recently been made to the commissioners to determine the height to which buildings can be erected on the west side of Seventeenth Street NW., between New York Avenue and F Street, adjacent to the State, War, and Navy Department Building.

The commissioners believe that the maximum height which should be established for any building located on the west side of Seventeenth Street NW., between New York Avenue and F Street, should be 80 feet above the top of the curb opposite the State, War, and Navy Department Building. Before determining this question, however, the commissioners have the honor to request the advice of the Fine Arts Commission in the matter.

Very respectfully,

BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA,  
By O. P. NEWMAN, *President.*

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NOVEMBER 22, 1913.

The BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA,

*Washington, D. C.*

GENTLEMEN: The Commission of Fine Arts acknowledge the receipt of your letter of November 17, stating that the commissioners believe that the maximum height which should be established for any building located on the west side of Seventeenth Street NW., between New York Avenue and F Street, should be 80 feet above the top of the curb opposite the State, War, and Navy Department Building, and requesting the advice of the Commission of Fine Arts in the matter. The views of the Commission of Fine Arts coincide with those of the Commissioners of the District of Columbia in this matter.

The commission suggests that, inasmuch as the act of Congress approved June 1, 1910, limiting the height of buildings, provides that on blocks immediately adjacent to public buildings the maximum height shall be regulated by a schedule to be adopted by the Commissioners of the District of Columbia, it is the sense of the commission that it is desirable to prepare a schedule regulating the height of buildings on Pennsylvania Avenue and Fifteenth Street, as well as on Seventeenth Street, where private buildings are to face public buildings. The commission believes this is especially desirable in view of the proposed erection of departmental buildings on Fifteenth Street south of Pennsylvania Avenue. Further, the commission believes that it would be of advantage, not only to the future appearance of the city but also the real estate interests involved, if such schedules should be worked out for all blocks adjacent to public buildings and grounds in the District of Columbia. If the District Commissioners shall decide upon such a course, the Commission of Fine Arts will appoint a subcommittee to confer with them in regard to the matter.

By direction of the commission.

Very respectfully,

W. W. HARTS,  
*Colonel, United States Army,  
Secretary and Executive Officer.*

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DESIGN FOR NEW PENNSYLVANIA AVENUE BRIDGE.

EXECUTIVE OFFICE OF THE  
COMMISSIONERS OF THE DISTRICT OF COLUMBIA,  
*Washington, November 10, 1914.*

The COMMISSION OF FINE ARTS,  
*Washington, D. C.*

GENTLEMEN: The District appropriation act for the fiscal year ending June 30, 1914, approved March 4, 1913, contains the following appropriation:

“For the construction of a bridge across Rock Creek on the lines of Pennsylvania Avenue, in accordance with plans approved by the Commissioners of the District of Columbia, and the said commissioners are authorized to enter into a contract or contracts for said work at a total cost not to exceed \$160,000, of which so much thereof as may be necessary is authorized to be used for carrying suitable water mains across Rock Creek, to replace those now carried over said creek, to be immediately available and remain available until expended, \$25,000.”

This act also requires the Capital Traction Co., after the completion of the bridge, to remove its tracks from Twenty-sixth Street, between Pennsylvania Avenue and M Street, and from M Street NW., from Twenty-sixth to Twenty-ninth Streets, and to relocate the same in Pennsylvania Avenue, crossing the proposed bridge, to a junction with its present tracks at Twenty-ninth Street and Pennsylvania

Avenue NW. It further requires said company to pay one-third of the cost of the bridge.

Authority is also granted to the Commissioners of the District of Columbia in the act to condemn the land necessary to open Pennsylvania Avenue between Twenty-sixth and Twenty-eighth Streets NW. to a sufficient width for the construction of the bridge, and directs the Chief of Engineers to transfer to the commissioners the land under his jurisdiction in square 1194, which is necessary for the construction of the bridge and approaches.

The commissioners have had prepared two designs for this bridge, blue prints of which they inclose, one marked "Design A," and the other "Design B." They also inclose a blue print showing the locations of the present bridge and the proposed bridge under design A, and under design B. On this latter print there is indicated in green the land proposed to be condemned for the connecting parkway between Rock Creek Park and Potomac Park, provided for in the public building act, approved March 4, 1913.

The original estimate for this bridge was based on tentative plans and contemplated the construction of a bridge according to design A, which is a girder bridge, estimated to cost \$180,000, including the removal and replacement in the bed of the creek of the two 48-inch water mains upon which the present bridge is placed. The appropriation for the bridge was \$160,000, including the removal of these water mains and their replacement in the bed of the creek. It is believed that the appropriation of \$160,000 will not be sufficient for both purposes, and as the replacement of the mains is a necessity in case of accident which would put out of service the tunnels or supply mains, it was believed advisable for this and other reasons to redesign the bridge as an arch bridge. This arch bridge is shown on design B.

As will be seen by the blue print showing the location, the design for the girder bridge places the bridge eastward of the existing bridge and requires the construction of the west abutment and of the west pier upon a pile foundation, and the east abutment and east pier upon a rock foundation.

The design of the arch bridge places the bridge at the site of the present bridge upon a rock foundation. Both designs place the bridge on the westerly side of the proposed connecting parkway, the arch design being 24 feet farther west than the girder design.

Design B contemplates the construction of an arch bridge supported by reinforced concrete ribs, between which it is proposed to permit the existing 48-inch water mains to remain undisturbed as to location. The estimated cost of this bridge is \$160,000, which is within the appropriation. The estimated cost of the girder bridge, including the removal and replacement of the water mains, is \$180,000, which is \$20,000 in excess of the appropriation.

*Report of  
Commission  
of Fine Arts*

It will be noted that the arch plan has a greater eccentricity over the girder plan with reference to the proposed parkway, but this is not believed of sufficient importance to outweigh the advantage of that design.

The commissioners have the honor to request the advice of your commission as to which design of the bridge should be adopted, with the suggestion that it is their desire to construct an arch bridge as shown on design B, which is within the appropriation available, and which preserves the water mains in their present locations.

Very respectfully,

BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA,  
By O. P. NEWMAN, *President*.

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NOVEMBER 21, 1913.

The BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA,  
*Washington, D. C.*

GENTLEMEN: The Commission of Fine Arts at their meeting to-day gave careful consideration to the two different designs for the proposed Pennsylvania Avenue Bridge over Rock Creek, submitted with your letter of November 10, 1913, and believe that, as a scheme, design B (an arch bridge) is the better. In view, however, of the prominence of this bridge and its close relation to the development of Rock Creek which is now imminent, the commission consider that the architectural design of this bridge is of very great importance, and, while they recognize the excellent engineering features of the design, they beg to suggest that an architect of recognized ability be employed to assist in the designing of the bridge, not merely in matters of detail, such as the designing of the balustrades, lamp-posts, and other accessories, but in the actual composition of the bridge as to a study of materials to be used, proportions, and its general form.

By direction of the commission.

Very truly, yours,

WM. W. HARTS,  
*Colonel, United States Army,  
Secretary and Executive Officer.*

REPORTS AND COMMUNICATIONS RELATIVE TO MATTERS CONCERNING THE PROPOSED CONNECTION BETWEEN ROCK CREEK PARK AND POTOMAC PARK.

PROPOSED CONNECTION BETWEEN ZOOLOGICAL PARK AND POTOMAC PARK ALONG ROCK CREEK.

OFFICE OF THE SECRETARY OF THE TREASURY,

*November 13, 1913.*

MY DEAR COL. HARTS: Referring to your recent call on me at the direction of the President, I take pleasure in handing you herewith blue-print copy (in two sections) of the survey made by the surveyor of the District of Columbia of the proposed connection between Zoological Park and Potomac Park along Rock Creek, in accordance with section 22 of the public buildings act approved March 4, 1913, which I understand the President desires you to submit to the Commission of Fine Arts for any suggestions they may care to make in the premises. I also inclose a letter from the District Commissioners making certain suggestions concerning the connection.

Very sincerely, yours,

W. G. McADOO.

Col. W. W. HARTS,

*Officer in Charge of Public Buildings and Grounds,*

*Washington, D. C.*

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EXECUTIVE OFFICE OF THE  
COMMISSIONERS OF THE DISTRICT OF COLUMBIA,

*Washington, November 10, 1913.*

The SECRETARY OF THE TREASURY,

*Chairman of Commission to Acquire Land in Valley of Rock Creek, between  
Zoological and Potomac Parks,*

*Washington, D. C.*

SIR: The Commissioners of the District of Columbia have the honor to transmit herewith a blue print (in two sections) of the survey made by the surveyor of the District of Columbia of the proposed connection between the Zoological Park and Potomac Park along Rock Creek, in accordance with section 22 of the public buildings act, approved March 4, 1913 (Public, No. 432). This survey was made in accordance with an understanding had at the first meeting of the commission provided in said act, at which the Engineer Commissioner of the District of Columbia was present.

The act in question places no duty upon the Commissioners of the District of Columbia in respect to the acquisition of the land for this proposed park connection, but in forwarding the map the commissioners have the honor to submit the following suggestions for such consideration as your commission might see fit to give them.

First. There would seem to be good reason for including the ravine along Woodley Road, east of Connecticut Avenue, so that a park entrance might be had from

Connecticut Avenue into the extreme north end of the park connection. The topography at this point is particularly adapted for some such treatment.

Second. The boundary along the south side of Calvert Street, proposed, should be changed in accordance with the line of Calvert Street as proposed in the new highway plan. This would provide a much better grade for Calvert Street.

Third. After the filing of the map defining the limits of the park connection, Thirtieth Street north of Benton Street was changed, leaving a parcel of land between the street and the United States property known as lots 1, 2, and 3, square 2145. This should be included in the park connection.

Fourth. Subsequent to the filing of the map defining the limits of the park connection, there was a special act of Congress (Public, No. 201, approved June 26, 1912) providing for the extension of Lovers Lane and Rock Creek Drive. This drive falls within the limits of this park connection, and the line of the park connection should be changed so that there would not be conflict at this point.

Fifth. There would seem to be no necessity for the entrance from Twenty-eighth and R Streets, through Oak Hill Cemetery, to the park connection. The grade at this point is almost prohibitory; besides, many graves of deceased members of prominent District families would be disturbed. The cemetery was a gift of William Wilson Corcoran to the community. It was chartered by an act of Congress in 1849, and is not intended as a source of gain. There are 12,000 interments, mostly prominent families, in the cemetery, and this connection would necessitate the removing of a great many of these bodies, among them men of national reputation, such as Edward M. Stanton, Francis Scott Key, and many others. There is no space within the limits of this cemetery where these bodies could be placed, and this would seem to be a desecration if permitted.

Sixth. After the filing of this map it was found necessary to change the line of Q Street in the construction of the Q Street Bridge, and the park connection line should be changed in accordance with that location.

Seventh. Some study and report should be made for a proper terminal for the Chesapeake & Ohio Canal. This is quite an engineering problem, and would require considerable study and investigation.

Eighth. The last suggestion would be a connection from the end of this park connection at Twenty-seventh and G Streets to the Potomac Park, only a few squares away. The only way now would be by way of the existing city streets. The river front should be acquired so that the entire front would be under the jurisdiction of the United States, or a viaduct provided so that business would not be disturbed along this water front. The treatment of this, however, should not be hastily determined.

There are 560 different parcels included within the boundaries of the proposed park connection, containing 196.4 acres. It is estimated that the total area to be acquired would be 125.7 acres. The area publicly owned, not including streets, is

59.4 acres. The area within the limits of Rock Creek south of P Street is 6.4 acres, and there is believed to be about 5 acres of accretion. The total extreme length of the park connection is 2.7 miles and the perimeter 9.4 miles.

It is not believed that the present law will permit changing the limits of the park connection as defined in the map, but in the event any new legislation is asked for the changes in the outlines of the park connection which have been suggested might be provided for.

The commissioners also suggest that action be taken to prevent dumping of refuse within the limits of private property included in the park connection. They understand that many thousand loads of dirt and refuse have been dumped there since the approval of the act. Further dumping could probably be prevented through the prompt filing of condemnation proceedings.

Very respectfully,

BOARD OF COMMISSIONERS OF THE DISTRICT OF COLUMBIA,  
By O. P. NEWMAN, *President*.

NOVEMBER 24, 1913.

The SECRETARY OF THE TREASURY,

*Chairman of Commission to Acquire Land in Valley  
of Rock Creek, between Zoological and Potomac Parks.*

SIR: The Commission of Fine Arts have examined the map of the survey of the proposed connection between the Zoological Park and Potomac Park along Rock Creek, and the copy of a letter of the Commissioners of the District of Columbia to you in relation to the same dated November 10, 1913, and, in response to your request conveyed by letter to Col. William W. Harts, officer in charge of public buildings and grounds, dated November 13, 1913, submit the following comments and suggestions:

We have compared the present survey with the plans for the improvement of Rock Creek upon the open-valley plan contained in the report of the Commissioners of the District of Columbia dated April 30, 1908 (S. Doc. No. 458, 60th Cong., 1st sess.), and have made such examinations of the premises as practicable within the time since the receipt of your letter. We concur in the eight numbered suggestions embodied in the letter to you of the Commissioners of the District of Columbia of November 10, 1913, and offer the following additional comments:

In connection with the sixth suggestion concerning changes at Q Street, we beg to point out that the condemnations provided for under the act (Public, No. 432, sec. 22) and the opening of Q Street will radically alter the conditions of use of the remaining property occupied by the street railway company just south of Q Street, and that the structures and yards remaining in the possession of the company will be likely to present a very unsightly appearance in connection with the new viaduct

and the park improvements; also, that the northeasterly corner of this remaining property, as the limits of the taking are defined on the survey in accordance with the act, comes so close to the creek as to make it difficult, if not impossible, to carry out any satisfactory plan for the construction of drives, walks, and other improvements along the creek. This will be made apparent by a comparison of plans Nos. 1 and 2 accompanying the report of the Commissioners of the District of Columbia of April 30, 1908, with the present survey at this point. For all of these reasons it seems very important that carefully studied plans for the improvement of the taking line prescribed by Congress in this vicinity should be made as a basis of recommendations for additional legislation, should such be necessary.

We not only concur in the seventh suggestion, that some study and report should be made for a proper terminal for the Chesapeake & Ohio Canal, but point out that the plan for carrying the proposed park drive across the creek in this vicinity (plan No. 2 accompanying the report of the Commissioners of the District of Columbia of Apr. 30, 1908), which appears to have determined the limits of land acquirements as now defined, is open to serious objection because of awkward alignment and unpleasant relation to the proposed new Pennsylvania Avenue Bridge; and that a really satisfactory plan for the treatment of this section might indicate the desirability of modifications of the boundary as now defined. There appear to be several other points where the exact lines might advantageously follow existing street or property lines instead of cutting diagonally through lots, as, for examples, at the intersections of Olive Street and N Street with Twenty-seventh Street, and of L Street with Twenty-seventh Street.

We strongly indorse the eighth suggestion as to the desirability of providing for some park connection from Twenty-seventh and G Streets to Potomac Park, either along the water's edge or on a viaduct so constructed as to permit the continued commercial use of the water front, and it is our opinion that so far as concerns the beauty and park value of such a connection it would be preferable that it should follow the water front, as it may finally be established, at grade rather than occupy a viaduct with a commercial water front outside of it. Only in case the economic interests of the District imperatively require the continued use of this water front for commercial purposes would it be worth while to consider the viaduct plan.

In view of the foregoing we suggest that plans should be prepared immediately for the development of the proposed connection between Zoological Park and Potomac Park along Rock Creek. This commission would be pleased to advise concerning such plans from time to time in the course of their preparation.

Very respectfully,

THE COMMISSION OF FINE ARTS,  
By DANIEL C. FRENCH, *Chairman*.

## GENERAL CODE GOVERNING COMPETITIONS IN DESIGN OF THE NATIONAL SOCIETY OF MURAL PAINTERS.

### EXPLANATORY NOTE.

The Society of Mural Painters, aiming to assist in the rightful conduct of competitions, and wishing to help committees, commissions, or other entities promoting competitions, and believing that the interests of the promoters of a competition and of the competitors taking part therein are best served by fair and equitable agreements, issues this code governing competitions in design as a statement of the principles which should underlie such agreements.

### I. DEFINITIONS.

1. A competition in design is the process by which, on the basis of merit, from two or more designs proposed, one or more are selected.
2. Competitions may be either "open" or "limited."
3. An "open" competition is one in which any person may be a competitor. The advantage of this method of competition is the possibility of securing a wider range of design from which to select, and is the method often necessitated by reason of legislative enactment. The disadvantages are the lack of assurance that the winner would be capable of carrying out a sometime brilliant sketch, and the probability of not securing the entry of the more experienced and busy artists.
4. A "limited" competition is one in which each competitor is especially invited. The advantage of this method is that a limited number of artists known to be specially qualified for the work in hand may be chosen, to any one of whom the promoter would be willing to intrust the work.
5. A competition may be either—
  - (a) "Premiated," in which remuneration is provided only for those to whom the award is made.
  - (b) "Paid," in which remuneration is provided for each competitor.
6. The promoter is the party who undertakes responsibility for fulfillment of the competition according to its terms, and shall provide for proper and substantial remuneration to each competitor to whom the award is made.

7. The program is the offer made by the promoter, and includes the written or printed statement of the terms of a competition on the basis of which proposals are to be made.

8. A competitor is one who in acceptance of such offer submits a proposal in accord with the terms of the program.

## II. THE PROGRAM.

9. The program is an agreement the terms of which must be carried out in good faith by all parties.

10. The terms of the program are to be concisely stated and must be mandatory.

11. While it is not possible to summarize a program to cover all cases, experience has shown that every program should at least contain definite statements as to—

(a) Authority under which program is issued.

(b) Character of competition.

(c) Nature and location of proposed decoration.

(d) Amount of appropriation or proposed cost.

(e) Nature and amount of awards and prizes.

(f) Uniform requirements for drawings, color sketches, or other form of proposals.

(g) A method of securing anonymity.

(h) Definite time and place for the receipt of drawings, sketches, or whatever form the proposal may be.

(i) Names of jury, which shall include experts upon the subject under consideration.

(j) Power and duty of jury. If for legal reasons the jury may not make the final award, state such reasons and in whom such power is vested.

(k) Period of time within which the decision will be rendered.

(l) Provision for informing each competitor of the result of the competition.

(m) The public exhibition of designs, which should take place whenever possible after the award by the jury.

(n) Provision for returning work of unsuccessful competitors within a reasonable time.

(o) The use of original features taken from unsuccessful competitors, which should be done only with the consent of and compensation to the author of the design in which it appears.

(p) Essentials of the proposed contract between the promoter and the artist receiving the award.

## III. DRAWINGS OR MODELS.

12. The requirements for drawings, sketches, models, or other means adopted for illustrating or describing the proposals, must be clearly defined in the program,

including, namely, that they be uniform as to character of rendering, scale, number, and size of separate sheets or pieces, and such other detail as may be necessary in the peculiar circumstances of each case.

13. The requirements for drawings, models, etc., must be of the simplest nature, adequate clearly to explain the design, thus reducing to a minimum the labor and materials necessary in their preparation.

#### IV. THE JURY.

14. All competitions are adjudicated by the vote of a jury, including disinterested experts. If the subject of the competition be such that its execution requires special expert knowledge, then if permitted by the program, the jury may call in additional disinterested experts and also the promoter, to advise with them.

15. The order of procedure of the jury shall be as follows:

- (a) Reading the program.
- (b) Passing upon the question of calling in expert advisers or the promoter.
- (c) Passing upon the work submitted with reference to conformance with the conditions of the program. The jury must exclude from consideration proposals violating the conditions of the program.
- (d) Passing upon the manner of arriving at the verdict.
- (e) Deciding upon the verdict.
- (f) Writing and signing the verdict.

16. The jury may decide whether the prime object of the competition is to select a design, or whether it is a means of test, having for its object the selection of an artist.

17. As the issuance of a program for a competition in design by a promoter is practically a contract binding alike to promoters and competitors to fulfill the conditions set forth therein, no design conforming to the terms of the program can be set aside and disregarded; neither can the abandonment or change of plans or of location nullify the obligations assumed by the promoter in the issuance of the program; therefore the jury must make the awards to the competitors as stipulated in the program.

18. The drawings, models, etc., are not to be placed on exhibition before the final verdict of the jury is rendered, and except when otherwise provided in the program shall remain the property of their authors.

19. Voting must be by ballot, but procedure otherwise shall be as agreed upon by the jury.

20. The action of the jury shall be final, except in such cases where for legal reasons the jury may not make the final award.

SUGGESTIONS RELATIVE TO COMPETITIONS FOR SCULPTURE,  
AND A CODE GOVERNING THE CONDUCT OF MEMBERS OF  
THE NATIONAL SCULPTURE SOCIETY TAKING PART THEREIN.

SUGGESTIONS RELATIVE TO COMPETITIONS FOR SCULPTURE.

Inasmuch as this society is frequently asked for advice or assistance by committees or others contemplating holding competitions for work in which sculpture forms an important part, it has prepared the following circular on the subject.

However, the circular must not be construed to mean that this society recommends competitions as universally the best method for selecting a sculptor. It simply recognizes that competitions are sometimes necessary, and this circular is prepared with the hope that it will help to make them more satisfactory to the promoter and the competitor.

It is not the purpose to dictate to committees, or to lay down hard and fast rules for them to follow, but simply to point out the reasons why some competitions fail to bring out good work, and to formulate a few general rules which long experience and close observation have shown are most likely to produce the best results.

Naturally the first requisite of success is to induce good sculptors to compete. Committees would be less surprised at the indifference sculptors often show toward competitions, if they realized what a serious expenditure of time and money is required on the part of a sculptor to seriously design and make models for a monument. They would be still less surprised if they knew how often competitions are entirely unfair and unjust, usually without intent on the part of their promoters. The aggregate of time which sculptors throw away in every competition is appalling.

In order, therefore, to interest the sculptors in a competition, the preparation of a program governing it is of vital importance. The program must be so worded that on reading it the sculptor feels assured, first, that the real object of the competition is to select a design, that the author of the design will be the sculptor chosen to execute the work, and that there is no possibility that the competition is held simply to satisfy public opinion, when in reality the sculptor has been already practically chosen, or even when a certain sculptor is already being favorably considered; second, that the conditions are such that no one competitor will be given any advantage over the others; third, that a reasonable contract for the execution of the work will be made with the winner, if in the opinion of an expert jury his design is worthy; fourth, what is perhaps most important of all, that the men on the jury of award (and it is very essential that their names should be stated on the program) are known to be men who will be impartial and who are competent to select the best design upon its merits alone.

In the profession it is felt that unless one has had much experience with sculptor's sketch models, he is unable properly to interpret them, even though he has excellent taste and fine appreciation in matters of art generally. The sculptor is therefore unwilling to submit his sketch to a jury of laymen. The best solution seems to be a small jury, made up of laymen and sculptors appointed with power of selection, whose findings shall be final; if architecture is involved, an architect should be included. The professional members of a jury should be in the majority, and men who command the highest confidence of the profession both for their ability in their art and for their fair-mindedness. If authority can not legally be granted to a jury to make the award, that fact should be stated and the body named in which such authority is vested. In these cases an adviser or advisers of the highest professional standing should be employed.

It is possible that an unknown and inexperienced sculptor may make an excellent design, and that his scale model does not show, even to the most experienced sculptor, whether or not he is capable of satisfactorily executing the full-sized work. If a committee feels that there is a possibility that, in order to settle such a point, it may hold a second competition requiring the execution of a fragment on a large scale, this contingency should be stated and provided for in the program for the original competition, even though the possibility of a second competition makes it just so much less likely that sculptors will take part. Any vagueness on this point, or in regard to the giving of the commission to the winner, will be regarded with suspicion and prevent many sculptors from competing.

In "open" competitions, those in which anyone may take part, prizes are usually offered to a certain number of competitors whose designs are judged as the best. Naturally the larger the prizes and the more of them offered, the more likely sculptors are to take part. In "limited" competitions the promoter selects a small group of sculptors having confidence in the ability of any one of the group to properly execute the work. In the "limited" competition, the name of each competitor should be given in the program, and each competitor offered a stated substantial honorarium. A "mixed" competition is a combination of a "limited" and an "open" competition.

No definite estimate can here be given as to the cost of producing a competitive design and sketch models for a monument, but for a \$30,000 or \$40,000 monument, the expenses of each competitor's design and sketch models would easily reach \$500, not including one or two months of the sculptor's personal time, or the time of an architect. It is therefore easily understood that in order to induce successful sculptors to compete it is necessary to have the prizes and honorariums of substantial amounts.

The above statement is made in regard to seriously considered designs, made for a particular place and purpose. The commercial design, as offered by commercial establishments, is in no way considered in this circular, since in such a design the sculpture must be considered chiefly from its cheapness of execution, and may be merely a replica or rearrangement of work already produced. This circular is prepared for those interested in securing original work designed for their particular needs, and executed with artistic knowledge, care, and skill; in short, for those interested to secure the work of an artist.

As a monument should be designed to fit its surroundings, it is important that before preparing the program the exact site or location of the proposed work should be determined upon, and that the promoters of the competition should be ready to supply competitors with plan and photographs of the site. The placing of a monument is a matter of the greatest moment, and to select the best site is more difficult than is generally supposed. It is a matter upon which committees should secure expert advice. The amount which it is proposed to spend on the work should be definitely stated, as the sculptor on receiving a commission becomes the contractor, and he should make his design in a competition on the understanding that he is willing to undertake the work for the specified sum. With his model the sculptor should be required to file a description of his design, stating size, material in which he proposes it should be executed, etc.

The program should be regarded as an agreement the terms of which must be carried out in good faith by both parties. A clear statement as to the requirements for models, and for drawings, if those should be necessary, should be made, fixing the scale, number, and such other details as may be called for in the circumstances of each case. The models should not be placed on exhibition before the final decision is rendered. The work of an unsuccessful competitor should not be exhibited without consent of the author. Except when otherwise provided in the program, models and drawings will remain the property of the authors.

Absolute and effective anonymity is a necessary condition of a fair and unbiased competition. The signing of models or drawings should not be permitted, nor should they bear any motto, device, or distinguishing mark. Models or drawings and the accompanying sealed envelopes containing their authors' names should be numbered upon receipt, the envelopes remaining unopened until after the award.

It is difficult to summarize a program which will cover all cases, but experience has shown that every program should contain clear statements as to the following:

Nature and location of proposed monument.

Sum to be paid definitely fixed.

Uniform requirements for models, etc.

Names of the jury, which should have a majority of experts.  
Powers and duties of jury.  
Definite time and place for the receipt of models, etc.  
Period of time within which decision will be rendered.  
Method for securing anonymity.  
Nature and amount of awards and prizes.  
Provision for informing each competitor of the result of the competition.  
Provision for the return of unsuccessful models and drawings to their respective authors within a reasonable time.  
Provision that nothing original in any of the unsuccessful designs shall be used without consent of and compensation to the author of the design in which it appears.  
Essentials of proposed contract between the owner and the sculptor receiving the award.

#### CONTRACTS.

It is advisable that contracts for the execution of a monument should be so drawn that payments are made only for work accomplished and accepted. The stage at which these payments are to be made should be so arranged that in case of the death or incapacity of the sculptor the work can be carried on by another without loss to the owners. With such an arrangement no bond should be required, but the sculptor should be required to keep the work insured against fire, covering both parties as their interests may appear, at an amount equal to the total of payments made. In case payments are to be made in advance of work accomplished, the sculptor should give security in bond or otherwise.

#### A CODE GOVERNING THE CONDUCT OF MEMBERS OF THE NATIONAL SCULPTURE SOCIETY TAKING PART IN COMPETITIONS.

The society, while not assuming to dictate the owner's course in conducting competitions, entertains definite convictions as to the conduct of its own members, and in its by-laws has declared that it is unprofessional conduct for a sculptor:

1. To take part in any competition the terms of which are not in harmony with the principles approved by the society as stated in its suggestions relative to competitions for sculpture.
2. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.
3. To attempt to influence, either directly or indirectly, the award in a competition except as a juror or duly appointed adviser.
4. To accept the commission to do the work for which a competition has been instituted, if he has served on the jury or acted as an adviser in judging the competition.

5. To submit in competition a design which he himself has not made, except as he has collaborated with other sculptors or with architects, in which case the names\* of all the collaborators must be given.

6. To make or execute designs or models for others to submit in competitions.

7. To offer to execute the commission for less than the sum stated in the program.

The act of an agent or representative shall be considered the act of the principal or employer.

The provisions of article 1 are waived when and in so far as in any particular case they may be contrary to law, and also in international competitions.

STANDARD FORM OF COMPETITION PROGRAM  
OF THE AMERICAN INSTITUTE OF  
ARCHITECTS.

The following standard form of competition program, prepared by the American Institute of Architects, contains those provisions which the institute considers essential to the fair and equitable conduct of a competition.

The institute in no way assumes or attempts to dictate an owner's course in conducting a competition; it claims only the right to control its own members, and having found by experience the danger to the interests of both owner and competitor from a competition in which such provisions are lacking, it permits no member to take part in any competition which does not meet those essential conditions, and the program of which has not been specifically approved.

A competition should be of such form as to establish equitable relations between the owner and the competitor. To insure this, the requirements should be clear and definite; the competency of the competitors should be assured; the agreement between the owner and competitors should be definite, as becomes a plain statement of business relations; and the judgment should be based on expert knowledge.

The following program will, if adhered to, be duly approved by the institute subcommittees on competitions for the various chapters of the institute and by the standing committee on competitions of the institute.

**PROGRAM OF COMPETITION**

FOR

.....  
(Insert name of proposed building.)

*Note.—Throughout this program the word "owner" is used to indicate either the owner in person or those to whom he has delegated his powers.*

**PART I.**

1. PROPOSED BUILDING.—The.....  
proposes to erect a new.....  
on the site at.....  
2. AUTHORITY.—The.....  
has (delegated to.....)

(Insert name or names of individuals.)

authority to select an architect to prepare the plans for, and supervise the erection of the building.

NOTE.—If authority for erection of the proposed building is granted by act of legislature, ordinance, etc., it is desirable to make clear the source of such authority.

3. ARCHITECTURAL ADVISER.—The owner has appointed as his expert professional adviser . . . . .

(Insert name and address of adviser.)

to prepare this program and to act as his adviser in the conduct of this competition.

NOTE.—No competition shall be instituted without the aid of a competent adviser. He should be an architect of the highest standing, and his selection should be the owner's first step. He should be chosen with the greatest care, as the success of the competition will depend largely upon his experience and ability.

The duties of the expert are to advise those who hold the competition in regard to its form and terms, to draw up the program, to advise in choosing the competitors, to answer inquiries from competitors and in general to direct the competition.

4. COMPETITORS.—Participation in this competition is limited

(I), to the following architects: . . . . .

(Insert names of invited competitors.)

or (and) (II) to such architects as shall have made application on or before . . . . ., accompanied by evidence of their education and experience, satis-

(Insert date.)

factory to the owner and the professional adviser. It is agreed that the names of all those admitted to the competition shall be made public on or before. . . . .

(Insert date.)

The owner agrees that he will admit no one as a competitor to whom he is not willing to award the commission to erect the building, in case of his success in the competition.

5. JURY OF AWARD.—The owner agrees that there will be a jury of award

(I) which will consist of the following members: . . . . .; or (II)

(Insert names of jury.)

which will consist of . . . . . members. Of these, the owner has appointed

(Insert number.)

the following: . . . . ., and the competitors will select the

(Insert names of those so selected.)

remaining members of the jury.

NOTE.—To insure a just and wise award and to protect the interests of both the owner and the competitors, the drawings should be submitted to a jury chosen to secure expert knowledge and freedom from personal bias. The jury shall consist of at least three members, one of whom must, and the majority of whom should, be practicing architects—for example, a layman and an architect selected by the owner or the building committee, and an architect selected by the competitors. For work of great importance it is desirable to increase the size of the jury, adding to it architects and specially qualified laymen.

Some of the advantages of a jury so constituted are that it thoroughly understands and can explain the intent of the drawings, and discovers from them their author's skill in design, arrangement, and construction. Because of its expert knowledge, its judgment on the merits of the

designs submitted is of the highest value to the owner. The adoption of the recommendation that the architectural members of the jury be in the majority, is not necessarily a cause of expense, for the reason that in order to insure the proper conduct of competitions, many architects of standing are willing, if the occasion warrants, to serve as jurors without payment other than actual expenses.

It is customary and desirable that the competitors should elect one or more of the architectural members of the jury.

It is not advisable that the professional adviser, who has drawn up the program, be permitted to vote as a member of the jury, although he may with advantage take part in the deliberations of the jury.

6. **AUTHORITY OF JURY.**—The owner agrees that the jury above named, or selected as above provided, will have authority to make the award and that its decision in the matter shall be final. Moreover, this jury will make an award to one of those taking part in this competition, unless no design is submitted which fulfills the mandatory requirements of this program.

The owner further agrees to employ as architect for the work as more fully set forth hereinafter, the author of the design selected by the jury as its first choice.

**NOTE.**—If, under the law, authority to make the award can not be delegated to the jury, the following form should be substituted for section 6:

The owner agrees that the jury above named or selected as above provided will select the design which appears to it to be the most meritorious and make a written report to the owner, designating it by number. The owner will then consider this design and the report of the jury and will thereupon, without learning the identity of the competitors, select as the winner of the competition the author of the design selected by the jury, unless in his judgment there be cause to depart from such selection, in which case he will, still without learning the identity of the competitors, select one of the other designs submitted in competition.

The owner further agrees that he will pay to the author of the design designated as most meritorious by the jury, in case he should not be appointed architect of the building, a prize of  
\$.....  
(State amount of prize.)

The opening of the envelope containing the name of the author of the design selected by the owner will automatically close the contract between him and the owner, printed as Part III hereof.

7. **EXAMINATION OF DESIGNS AND AWARD.**—The professional adviser will examine the designs to ascertain whether they comply with the mandatory requirements of the program, and will report to the jury any instance of failure to comply with these mandatory requirements. The owner further agrees that the jury will satisfy itself of the accuracy of the report of the professional adviser, and will place out of competition and make no award to any design which does not comply with these mandatory requirements. The jury will carefully study the program and any modifications thereof which may have been made through communications (see sec. 12), and will then consider the remaining designs, holding at least two sessions on separate days, and considering at each session all the drawings in competition,

and will make the award, and the classification of prize winners, if prizes are given, by secret ballot and by majority vote before opening the envelopes which contain the names of the competitors.

In making the award the jury will thereby affirm that it has made no effort to learn the identity of the various competitors, and that it has remained in ignorance of such identity until after the award was made.

The opening of the envelope containing the name of the author of the selected design will automatically close the contract between him and the owner, printed as Part III hereof.

8. REPORT OF THE JURY.—The jury will make a full report which will state its reasons for the selection of the winning design and its reason for the classification of the designs placed next in order of merit, and a copy of this report, accompanied by the names of prize winners, if prizes are given, will be sent by the professional adviser to each competitor.

Immediately upon the opening of the envelopes, the professional adviser will notify all competitors, by wire, of the result of the competition.

9. COMPENSATION TO COMPETITORS.—The owner agrees to pay to the successful competitor within 10 days of the judgment, on account of his fee for services as architect, one-tenth of his total estimated fee.

In full discharge of his obligation to them (in case prizes or fees are offered) the owner agrees:

(a) To pay the following prizes to those ranked by the jury next to the successful design: To the design placed second \$. . . . ., to the design placed third \$. . . . ., to the design placed fourth \$. . . . ., to the design placed fifth \$. . . . ., etc., within 10 days of the judgment, or

(b) To pay to each of the competitors invited to take part in this competition, other than the successful competitor, a fee of \$. . . . . within 10 days of the judgment.

10. EXHIBITION OF DRAWINGS.—It is agreed that no drawings shall be exhibited or made public until after the award of the jury. There will be a public exhibition of all drawings after judgment, and all drawings except those of the successful competitor will be returned to their authors at the close thereof.

11. USE OF FEATURES OF UNSUCCESSFUL DESIGNS.—Nothing original in the unsuccessful designs shall be used without consent of, or compensation to, the author of the design in which it appears.

In case the owner desires to make use of any individual feature of an unsuccessful design, the same may be obtained by adequate compensation to the designer, the amount of such compensation to be determined in consultation with the author and the professional adviser.

12. COMMUNICATIONS (MANDATORY).—If any competitor desires information of any kind whatever in regard to the competition or the program, he shall ask for

this information by anonymous letter addressed to the professional adviser and in no other way, and a copy of this letter and the answer thereto will be sent simultaneously to each competitor, but no request received after.....will be answered.  
(Insert date.)

13. ANONYMITY OF DRAWINGS (MANDATORY).—The drawings to be submitted shall bear no name or mark which could serve as a means of identification, nor shall any such name or mark appear upon the wrapper of the drawings, nor shall any competitor directly or indirectly reveal the identity of his designs or hold communication regarding the competition with the owner or with any member of the building committee or of the jury, or with the professional adviser, except as provided for under “Communications.” It is understood that in submitting a design each competitor thereby affirms that he has complied with the foregoing provisions in regard to anonymity and agrees that any violation of them renders null and void this agreement and any agreement arising from it. With each set of drawings must be inclosed a plain, opaque, sealed envelope without any superscription or mark of any kind, same containing the name and address of the competitor. These envelopes shall be opened by the professional adviser after the final selection has been made, and preferably in the presence of the jury.

14. DELIVERY OF DRAWINGS (MANDATORY).—The drawings submitted in this competition shall be securely wrapped, addressed to the professional adviser at .....in plain lettering and with no other lettering  
(Insert address for delivery of drawings.)  
thereon, and delivered at this address not later than..... In case  
(Insert date and hour.)  
drawings are sent by express, they may be delivered to an express company at the above date and hour, in which case the express company’s receipt, bearing date and hour, shall be mailed immediately to the professional adviser as evidence of delivery.

PART II.

15. SITE.—The site of the building is as follows.....  
.....  
(Insert description of site, and provide topographical map giving dimensions, grades, etc.)

NOTE.—The site should be carefully described and a survey of the property should be attached and included as part of the program. Conditions pertaining to the site and to neighboring buildings frequently become determining factors in a design. Photographs showing surrounding building and landscape conditions may with advantage be included.

16. COST (MANDATORY).—For the purpose of this competition the cost of the building shall be figured at.....cents per cubic foot, and the total thereof  
(Insert number.)  
figured on this basis shall not exceed.....  
(Insert limit of cost.)

17. CUBAGE (MANDATORY).—Cubage shall be so computed as to show as exactly as possible the actual volume of the building, calculated from the finished level or levels of the lowest floor to the highest points of the roofs and contained within the outside surfaces of the walls. Pilasters, cornices, balconies, and other similar projections shall not be included. Porticos with engaged columns and similar projections shall be taken as solids and figured to the outer face of the columns. When columns are free standing one-half of the volume of the porticos shall be taken. There shall also be included in the cubage the actual volume of all parapets, towers, lanterns, dormers, vaults, and other features adding to the bulk of the building, also the actual volume of exterior steps above grade. Light wells of an area of less than 400 square feet shall not be deducted.

In calculating cubage, account shall be taken of variations in the exterior wall surface, as, for example, the projection of a basement story beyond the general line of the building.

A figured diagram showing method adopted in cubing shall accompany each set of drawings.

18. DRAWINGS (MANDATORY).—The drawings submitted shall be made according to the following list, at the scale given, and rendered as noted, and no other drawings than these shall be submitted:

.....  
(Insert list, scale, and method of rendering.)

NOTE.—The drawings submitted should be the least number necessary to set forth clearly the solution of the problem, and the scale of these drawings the smallest compatible with the requirement that the intention of each competitor be made clear to an expert jury. Where the number and scale of drawings is reduced to the minimum and simple methods of rendering imposed, the competitors are enabled to devote their time and energy to the study of the problem, which is the serious business of a competition, instead of upon draftsmanship and rendering, which when carried beyond a certain point are of no value whatever in determining the fitness of the competitors to handle the work of erecting the building for which the competition is being held.

### PART III.

#### AGREEMENT BETWEEN OWNER AND COMPETITORS.

In consideration of the submission of drawings in this competition, and the mutual promises enumerated in the subjoined "Conditions of contract between architect and owner," the owner agrees, and each competitor agrees if the award be made in his favor, immediately to enter into a contract containing all the "Conditions" here following, and, until such contract is executed, to be bound by the said "Conditions."

CONDITIONS OF CONTRACT BETWEEN ARCHITECT AND OWNER.

*Duties of the architect.*

1. DESIGN.—The architect is to design the entire building and its immediate surroundings and is to design or direct the design of its constructive, engineering, and decorative work and its fixed equipment, and, if further retained, its movable furniture and the treatment of the remainder of its grounds.

2. DRAWINGS AND SPECIFICATIONS.—The architect is to make such revision of his competitive scheme as may be necessary to complete the preliminary studies, and he is to provide drawings and specifications necessary for the conduct of the work. All such instruments of service are and remain the property of the architect.

3. ADMINISTRATION.—The architect is to prepare or advise as to all forms connected with the making of proposals and contracts, to issue all certificates of payment, to keep proper accounts, and generally to discharge the necessary administrative duties connected with the work.

4. SUPERVISION.—The architect is to supervise the execution of all the work committed to his control.

*Duties of the owner.*

5. PAYMENTS.—The owner is to pay the architect for his services a sum equal to 6 per cent upon the cost of the work.

NOTE.—Some competitions may be for work in which all or certain parts command a higher percentage, and in such cases this should be named in the contract.

The times and amounts of payments should be here stated.

Good practice has established the payments on account as follows: Upon completion of the preliminary studies, one-fifth of the total estimated fee less the previous payment; upon completion of contract drawings and specifications, two-fifths additional of such fee; for other drawings, for supervision, and for administration, the remainder of the fee, from time to time, as the work progresses.

6. REIMBURSEMENTS.—The owner is to reimburse the architect from time to time the amount of expenses necessarily incurred by him or his deputies while traveling in the discharge of duties connected with the work.

7. SERVICE OF ENGINEERS.—The owner is to reimburse the architect the cost of the services of engineers for . . . . .

(Insert nature of work for which the owner agrees that engineers shall be employed at his expense.)

The selection of such engineers and their compensation shall be subject to the approval of the owner.

8. INFORMATION, CLERK OF THE WORKS, ETC.—The owner is to give all information as to his requirements, to pay for all necessary surveys, borings, and tests, and for the continuous services of a clerk of the works whose competence is approved by the architect.

REQUIREMENTS OF THE BUILDING.—

NOTE.—For the same reason that elaborate drawings are undesirable, it is advisable to avoid lengthy and detailed instructions as to the desired accommodations, as they confuse the problem and hamper the competitors, and the owner loses thereby the benefit he might gain in allowing the competitors freedom to develop solutions which they would not otherwise be at liberty to suggest.

It should be borne in mind that either the cost of the building, as determined by its cubical contents, should be fixed, or the requirements of the owner in regard to the design, materials of construction, dimensions of rooms, etc., should be fixed, but not both. If on the one hand the cubical contents and cost are fixed, it should be stated that the requirements of the owner must be adhered to as closely as possible by competitors; if, on the other hand, the requirements of the owner are definitely fixed, it may be stated that the cubical contents of each design, while not limited, will be taken into consideration in making the award.

In case the sizes of certain rooms, etc., are definitely fixed, the word "Mandatory" should be placed at the head of the paragraph referring to these rooms.

Here should follow a list of rooms required, together with sizes and other data which apply to the building under consideration.

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