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The Western Architect is a publication that discusses various aspects of architecture, engineering, and building construction. This excerpt focuses on the importance of air moisture in buildings and how it can be controlled. The Humidostat is a device that regulates the amount of moisture in the air, ensuring comfort and health for occupants. It is particularly useful in environments where the natural moisture levels are insufficient or excessive. The device is essential in maintaining a comfortable and healthy living or working space, especially in areas with extreme temperatures or in buildings with high energy consumption. The article also highlights the importance of ventilation and the cleaning of air to maintain good indoor air quality.
passing it through a series of tubes in which spirals are so
from which they flow through perforations to a drip-pan
thrown outward and brought in contact with the tubes,
below.

This is considered the most desirable for health and com-
fort, and avoids the excessive dryness resulting with other
systems of heating and ventilating which often require a
humidostat to correct the defect. Moreover, in the summer
time, with the temperature outside of 80 degrees Fahr. and
with the normal temperature of the city water, the air
delivered to the rooms can be readily reduced to 70 degrees.

The air after being tempered, washed and dried is
under the control of the Power's thermostat in the operating
rooms. From this point, the air is automatically blown
maintaining throughout the year a constant temperature in the
room with uniform air delivery and humidity.

While such a system is practically a necessity in a modern
telephone building, especially where soft coal is
burned, it is equally applicable to all public buildings, par-

ticularly in large cities where the air is laden with impurities
and where the summer heat is almost unbearable. The time
is probably not far distant when the marked advantages of
such a system will be fully recognized and people will insist
that they should be kept cool in summer as well as warm
in winter.

The S. Wilks Manufacturing Company, of 55-55 South
Clinton St., Chicago, have recently gotten out a handsome new
catalogue showing the Wilks Water Heaters. Some impor-
tant changes have been made in this catalogue over those
previously issued, especially as to the increased large numbers
of sizes of their heaters, as well as in their steel storage
tanks. It is said by many sanitary and heating experts that
the special economical and sanitary benefits that can be
secured from the Wilks Water Heaters can hardly be equaled
by any of their competitors on the market, and for these important
reasons both architects and owners are looking with special
favors on them.

A copy of the catalogue above referred may be had upon application to the Wilks Heater Company at the above address.

Mr. I. E. Burt, so well and favorably known in Minne-
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Mr. Deschane is a man well up in matters pertaining to
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doubly years. He is one of the first contractors and builders
on the largest contracts executed by that Company. Later, Mr. Deschane was with the Archambo Heating & Plumbing Co. as general solicitor and outside man, an in that capacity made many acquaint-
ances among the architects and builders of the twin cities.

Mr. Deschane reports business very good at present, and
among the recent orders secured by this concern is the heat-
ing and ventilating of a residence for Mr. Henry Lawrence,
near Lake Calhoun.

PERFECTION IN INSIDE BLINDS.

The growth and development in the building line of the
Northwest can be gauged by the latest catalogue of the
Colt Acetylene Gas Generators, and his advertisement of
same may be found on another page in this issue of the
WESTERN ARCHITECT.

STILL THEY COME.

The Twin City Varnish Co., the most prominent manu-

facturers of varnishes in the Northwest, have issued a hand-
some booklet, pocket size, which they are sending out to
their customers and friends.

The booklet contains 64 pages and cover. The cover is a
bright turkey red and bears the title, "Then and Now."}

SOMETHING ABOUT HARD PLASTER.

The gypsum obtained by the Cardiff Gypsum Plaster Co.,
of Ft. Dodge, Iowa, comes from a mine sixty feet below the
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The material manufactured from this pure rock will carry
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is, therefore, one-fourth cheaper at the same price than
material manufactured from surface rock, or clay contain-
ing some traces of gypsum, but mixed with a variety of other
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The United States Government is now using this plaster
on its buildings, after having thoroughly tested the different
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Damp-Resisting Paint is the large store of John Wanamaker,
which he is now erecting in New York City, the back of the
limestone of which is not to be coated with this material. There
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Tockolith is the greatest protection for iron or steel as a
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Concrete constructions have not earned the very bad record, which they have been making for the past year or more, altogether by reason of unfitness of the material for the uses to which it has been put. When buildings collapse they often so effectually cover the causes in the debris, but enough is told of some of these concrete failures to show that the building in which they occurred were in many cases in charge of a class of experts who in another calling would be rated as quacks. Here is a case—in one of the collapsed buildings having concrete columns molded in place, it had been noted that the wood casing or mold of one column was bulging as the material of upper stories was added, whereupon they took the precaution to hoop the bulging mold.

So much of this sort of work has been in evidence that Portland cement makers might well furnish experts to go with their goods if they propose to make headway in the building of large superstructures.

But after all is said about the material for use in superstructures—about the folly of most of the systems that have been tried and about the virtues of a few—it remains true that concrete construction is trying to displace the steel skeleton and hollow terra cotta filling, a system which has made a much better record than concrete is likely to make. The French seem to have devised the most scientific systems of concrete constructions, but a careful study of that of Hennebique even, raises doubts about the practicability of getting the work done well enough to carry out the theory.
Altho the schoolmasters and mistresses have relaxed a trile and now let us use a simpler spelling for some dozen or so common words, some have that that they ot not to hay brot their labors to a close until they had profir us a rule or two that could be used to make the reform worth while. Suppose they wr to allow us to omit silent leters when the spelling would not be so changed thereby as to conflict with that of othr wrds with the same sound and another meaning. Then if, for example, one wr to specify sewr brix for the celr botn, he might effect a neat saving of leters and giv ingenuity some play as wel. In fact it is no great eredit to a profession whose chief mission in life is designing, that they submit to the schoolmasters at all in a field which invites so large a display of taste and ingenuity as does orthography. Come to think of it, this early-taught servility in the matter of spelling, this orthographical livery that the school teachers make us wear in our tenderer years, may be the long-sought psychological reason for the inability of American architecture to free itself from tradition and to bring out something distinctively its own. How can we look for any true outburst of genius in our line until we can as truly free ourselves from the thrall dom of the spelling book as Shakespeare did.

A sort of pang comes to every architect who has the welfare of the youngsters at heart as he reads the announcement of Prof. Ware’s retirement from the Department of Architecture of Columbia University. So many of the architectes of today have been under his training or felt its influence that it seems altogether unnatural to think it possible that those who come after may be taught by any one else. At any rate no one who has ever shared the advantages of Prof. Ware’s classes has the least notion that any one will ever be found who will inspire the personal regard which he has earned in his time. Tirelessly devoted to his work, decidedly academic in his notions of teaching—in Ruskin’s day we have heard him say of him in his good humored way, “Yes—a—a rare blackguard”—he was broad enough to be hospitable to everything that was worth while. We have even known him to set a student of somewhat investigaiting temper to checking up one of Viollet le Duc’s empirical statements. While there is so little in Greek architecture that can be formulated and made into stock in trade for the pedagogue, and while the Professor used to teach Roman architecture for all it was worth, he never was so really interested in one of the fellows as when that fellow was making an incursion into Greek. Greek sculpture was to him a class by itself—unapproachable. No other students had such privileges as did his in early times; when “The Tech” went en masse on an excursion to Philadelphia in ’76 he not only set the fellows working systematically at the great show, arranging a system of reports for the common benefit, but planned for them little excursions to such buildings as Girard College and the new City Hall, then far from built, where they were introduced to the venerable Thomas U. Walter, who gave them his notions of how to go about work.

On the 23d of June last the Supreme Court of Illinois made one of those decisions which every now and then surprise the layman by their simple and fundamental nature, a decision which may, if generally carried into effect with any degree of vigor, materially affect street building facades. As stated by The Public, the decision is to the effect “that city council privileges for the erection of structures over streets beyond the lot lines are illegal, on the ground that a city can have no authority to accept public streets on any other condition than that they shall be for public use.”

This brief report does not, it will be noticed, make any prohibitions as to the rights of city councils to say what may or may not be done below grade; but the question may not have been in issue. The decision, however, would seem to be construable into a denial of the right of councils to prescribe the limits of sidewalk openings and their railings as well as all bays, balconies, cornices or other ornaments above, and naturally to prohibit owners from constructing anything above grade that shall in any way stand in the way of the “public use” of streets.

Even should this decision be followed by other states, however, it is doubtful if the present state of public opinion will force any very rigid adherence to its logical conclusions as far as building is concerned. Councils have for years enacted rules limiting projections over street lines, both of building features and signs, but owners have paid such scant attention to these that it is no uncommon sight to meet flagrant violations of these ordinances that have never raised a protest from near neighbors, or from others adversely interested, to say nothing about building inspectors or other officials.

One might suppose that the principle underlying this Illinois decision might prove to be of very great significance to corporations whose business depends upon the use of the space above streets for electric wiring and might easily lead to the removal of one of the most unsightly features of modern American cities if only there were enough people to insist upon the enforcement of the principle.

As to street facades, enforcement of the principle underlying this decision might at least have the effect of showing owners and designers of street facades that there is some limit to the offense they may give; although while no limitations are set to the height of the skyscraper, it is perhaps not worth while to raise objections there is some limit to the offense they may give; although while no limitations are set to the height of the skyscraper, it is perhaps not worth while to raise objections to any encroachments in the way of projections over sidewalks that may be attempted. In fact, while American communities remain so under the spell of wealth in large bunches it is perhaps as well that the skyscraper be permitted unhampered expression of that peculiar domination. The skyscraper riot was hardly well under way before it began to indulge in some of those gratutious offenses for which we look in riots, as when in Boston, notorious for its narrow streets, with need of air and light, the Ames building, not content with its fourteen stories, must run its wall up ever so much more and then shoot out six or eight feet of cornice over the street;
or in smoke-darkened Chicago, the Monadnock, not content with throwing its sixteen stories of shadow over the street, must select a wall material which would absorb more and reflect less light than any other known. True, not all the designers of skyscrapers have laid themselves out to take all the air and light they could from the neighborhood. Here and there some modesty has been shown in the selection of the materials of the facade, those absorbing little light being favored. To find a skyscraper topped out with any regard for time-honored usage in preserving the light and air of streets is more rare. Let any one cross-section a typical American street facade of, say, twelve stories, then let him draw another cross-section of a typical Parisian or Berlin facade, assuming any such height admissible in either of those cities, and he will find that the American type takes as much light from the street as would a building of the foreign type two stories higher.

Government by injunction does not appear at this writing to be the worst thing encountered by Local Union No. 292, International Brotherhood Electrical Workers of America. The injunction in this case looks to the layman to be of the sweeping sort and to be leveled at the "sympathetic strike," and to be a display of nerve by Judge Cray, who must look to the people for another term in office. But Judge Cray's decision is liable to review by a higher court, the members of which are also elective, and while the decision doubtless helped the employers to make a successful stand against the electrical workers, they appear to have been able to do so without it. We do not learn that the issue is carried to the Supreme Court—in fact, the workers would appear to be too busy holding themselves together to want to have it out with the court. The whole trouble seems to have come from premature strenuousness. Two electrical workers were wiring a building in which a non-union paper-hanger was working. Failure to deprive this man of his job or drive him into an appropriate union led to the abandonment of the work by the workers mentioned, and as their employers refused them other work their men struck. These contractors then sub-let some of their work, which made trouble generally. The firm who undertook to finish the little job upon which the first trouble occurred are also contractors for all, or nearly all, of the mechanical plant of the State Capitol at St. Paul. Their electrical workers on that building quit work in a body, leaving their tools scattered about the building and failing to turn in the keys to their chests—disappearing, in fact, till next pay day. This firm showed no lack of firmness, and argued besides that having carried these men on their pay rolls during the winter, they were under no further obligations to them, and proceeded as best they could without them. What effect the injunction may have had in heading off sympathetic strikes cannot, of course, be told, but the feeling is that nothing of the sort was "due" any way.

In the course of the unpleasantness the "business agents" served copies of the union rules upon contractors. These are businesslike in their way, as when they prohibit members from working on Labor Day at any price, or when they declare that fines "cannot be remitted or in any way donated back to the member," but they did not impress the contractors as any concern of theirs. Some fifteen of the contractors, however, joined in subscribing to a list of rules applying to inside wiremen, which rules are shown to every man as employed and declared to be the conditions of employment. In these rules the wage scale is not uniform nor as high as that mentioned in the rules of the workers. Other rules are as follows:

**DISCRIMINATION AND LIMITATION.**

3rd. There shall be no discrimination by employer or employee against any person because he is or is not a member of any society or organization. Every workman who elects to do electric work will be required to work peaceably and harmoniously with all his fellow employees.

There shall be no limitations as to the amount of work a man shall perform during his working day.

**APPRENTICES.**

4th. No limitations shall be placed upon the opportunities of any person to learn the trade. The number of apprentices or helpers to be employed shall be determined solely by the employer.

**DISCRIPTION.**

5th. All workmen shall be at liberty to work for whomever they see fit, and all employers are at liberty to employ or discharge whomever they see fit, with due regards to all existing contracts.

**INTERFERENCE.**

6th. There shall be no interference on the part of the representative of any organization or any person or persons whatsoever, with the workmen during working hours. The workmen shall take their instructions only from the employer or his representative in charge of the work, and they shall not at any time interfere with any other tradesmen at work on the same job.

**FOREMEN.**

7th. The foreman in charge of the work shall only act as the agent of the employer.

**STRIKES AND LOCKOUTS.**

8th. We disapprove absolutely of strikes and lockouts, and favor an equitable adjustment of all differences between employers and employees. Any and all workmen going out on a "sympathetic strike" shall consider themselves permanently discharged.

**EMPLOYERS' ATTITUDE.**

9th. We consider the foregoing principles as absolutely essential to the successful conduct of our business, and they are therefore not subject to arbitration.

The strike did not shut off the work of electrical contractors to an alarming extent, and now contractors inform us that getting workmen is the least of their troubles.

It is evident that the "business agent" in this case cracked his whip before he had the reins well in hand.

The work of the Public Industrial Art School of Philadelphia, in which drawing, modelling, and carving were taught to 1,100 pupils during the last winter, has met with such commendation that the Board of Education has decided to increase the faculty and the rooms so that 500 more pupils may be admitted next season. The instruction is based on the methods devised by J. Liberty Tadd.
HOUSEHOLD DECORATION.

The Electrolier in the Home.

In the artistic furnishing of the home today no point receives more careful consideration than does its effective lighting. The designing of beautiful electroliers has now grown to such proportions that it is recognized as a distinct branch of art. In some of its forms, notably in the bronze statues and groups used as electroliers in drawing rooms, ateliers and in the archways between rooms, the electrolier has reached a high degree of beauty.

Unlike the gas fixture, the electrolier is almost always designed to suit the apartment for which it is intended. Certain styles, moreover, have come to be recognized as belonging to certain rooms, and to no others. The electrolier artist makes a special study of this side of the subject, from the great Louis XV. chandelier, which is appropriate only for the drawing-room or salon, furnished in that style, to the thousands of dainty conceits fitted for nothing but a lady's boudoir or a small reception room.

For the front hall the lantern form of electrolier is the most popular. These may be had in any number of styles, from the most ornate to the severely plain, Colonial, old English, Dutch, Louis XIV., etc., to suit the character of the house.

Families having homes at the seashore sometimes obtain something odd and appropriate by simply taking fishermen's lanterns for this purpose, hanging them in the hall just as they are, except that an electric candle is introduced instead of the usual one of tallow. The antlers of a stag often are used to form the electrolier in the hall of a country or a mountain home. The electric cord runs invisibly through the antlers and the lights are made to spring out here and there among the short horns. Antlers are also used in dining rooms and libraries, for which, however, they afford hardly sufficient lighting.

For long corridors, bracket lights are better than hanging lamps, and bronze statues stand in the archways leading into rooms. These statues are of endless variety, both American and French artists having produced many of rare grace and beauty. The subjects are limited only by the necessity of introducing the lights appropriately and in ways which will carry out the idea of the design. In all cases the electric cords are perfectly concealed, passing up the interior of the statue. A god shaking the lightning in his hands is a favorite theme with electrolier artists, each shaft of lightning being tipped with a little bulb. Sometimes it is a woman who holds the lightning in her hands. Women reaching up to pick flowers from trees, bulbs being concealed in the center of the blossoms, and the lights shining forth from petals of colored glass or of silk, is another theme found in a variety of forms.

One of the oddest of these bronze statues represents a nymph with butterfly wings tripping over a field of flowers. The eyes in the wings are formed of bits of colored glass. The lights, hidden in the wings, shine forth in real butterfly tints amid the bronze.

In drawing-rooms antique chandeliers of all periods have been converted into electroliers, and hundreds of designs after these ancient patterns are made every year for rooms which are furnished in antique style and demand them. Besides these each season produces a great number of novelties for what is generally the handsomest room in the house. In hanging fixtures for the drawing-room the latest thing is a great bunch of flowers and foliage, with the blossoms dropping downward, each flower holding a light. These electroliers are all of metal, the leaves being colored green and the petals tinted to represent the shades of the natural flower. All the large flowers have been utilized in the different examples of this novelty, producing great variety of form and coloring.

Lamps for corner tables are also designed in elaborate forms for the drawing-room. A beautiful one represents a portico of bronze, covered with a dome of glass, rich in opal tints. The back of the lamp, which stands against the wall, is closed and carved to represent the door and front of a temple, the front and sides of the portico open, the dome being supported by pillars. The bulb is hidden beneath the dome, where it lights up the opal tinted glass and sends a flood of radiance downward through the archways.

The hanging fixtures for the dining-room and library are much the same and are larger than those of modern design for the hall and drawing-room. They are made to cast a strong light down upon the table, leaving the upper part and sides of the room in shadows. A favorite is the umbrella or octagon shape, the framework being of iron, brass or bronze, and the sides of plates of colored glass, meeting almost in a point above. In the more expensive form the glass is covered with a lacework of the metal, often intricate and delicate in design. From the bottom of these fixtures a long fringe generally hangs downward, softening the glare below. Flemish chandeliers, the framework of iron, finished in Egyptian or Pompeian verde, giving it a dull green hue, and the glass of dark green tints, are odd and have become popular in dining-rooms furnished in unusual or artistic effects.

Standing electroliers are not placed upon the dining table because of the impossibility of concealing the electric cord upon the white cloth. For the mantel or side tables of the dining-room electroliers in the form of candelabra are appropriate, the artificial candle being one of the prettiest illusions in electric lighting. The tiny bulb at the top of the candle is just the size, color and shape of a real candle flame, and when lighted could almost be mistaken for the genuine article.

When wax candles are burned upon the dining table electric brackets are generally placed about the walls to light the rest of the room. Sconces of all periods and nations, conventional designs and novelties almost numberless, have been made for dining-rooms of all styles and sizes. A sconce designed this season for a dining-room with artistic furnishings represented a Grecian lamp standing upon a shelf. Another set placed in a Dutch dining-room had no ornamental piece behind the lights, this place being filled in each sconce with a large delft plate from the mistress' collection of favorite china.
HARROSE HALL, COUNTRY SEAT OF MR. HARVEY E. SELFRIDGE, LAKE GENEVA, WIS.

West Front Facing Lake.
HARROSE HALL, "VIEW IN PARlor LOOKING WEST"
"HARROSE HALL," DINING ROOM AND ANTE ROOM, Showing Doors Opening into Tea Arbor.


Supplement to The Western Architect.

July, 1903
HARROSE HALL, VIEW IN DINING ROOM LOOKING SOUTH.

PARLOR MANTEL, "HARROSE HALL."
For the library or sitting-room table the standing lamp is often preferred to the hanging fixture. In designing these the artist is too apt to forget usefulness in his desire for beauty. A reading lamp, in which both these points have been considered, is about eighteen inches high and represents a simple, graceful plant and flower. The plant is of bronze and the petals are of white glass.

For the boudoir and reception-room sconces and brackets are favorites. The designs of these are lighter and more fanciful than those used in the corridor and dining-room, and the effect of candelabra is often preferred. Many of these electroliers are made so that they may hold either the artificial or wax candle, as occasion demands. In many homes also provision is made for gas as well as electric lighting, and the electroliers are designed with the idea of being used for both.

This season a number of tiny electroliers have come into vogue for the bureau and the desk. One for the bureau is an imitation in bronze of the old fashioned candle-stick, with a deep rimmed plate for the base. A brass shade holder is clasped around the artificial candle, and holds a shade formed of a large, flat shell, rich in opal coloring, before the light.

A trumpet shell forms an important part in one of the oddest of the desk electroliers. A maiden in bronze, about nine inches high, holds the shell aloft, the wide end slanting downward. The light is within the shell, sending a soft glow through its pearly substance and falling with full strength through the open end down upon the table.

CARVED TABLE, LOTUS DESIGN.
Designed and Executed by John S. Bradstreet & Co. Minneapolis.

ART IN THE WEST.

The West has been credited with being utilitarian to the last degree. It has been considered that it had no higher aim than the acquisition of dollars—and to a certain extent this has been true. The dwellers on the plains had but little else to inspire their Western journey than the search for a better livelihood. They turned the soil in order to make money; they kept up the struggle to pay the debts that had been acquired in the effort to conquer the new conditions. Now, the conditions being better understood, and the soil being subjugated to the needs of the people, there has come the aspiration for a higher life and more refined surroundings. So there are reports of a return to nature and the adornment of the new municipalities to a degree that is worthy of emulation in the East as well as throughout the West.

In Kansas City, for instance, that bustling Western metropolis, with its population of 170,000, there is being expended the last of a park fund of $5,500,000, transforming some of the unsightly thoroughfares into most beautiful and artistic paseos and boulevards. The park system projected will give the city one of the most delightful series of breathing places in the nation, and the best skill of architects is being used in completing the structures that are to give the artistic touches to the surroundings.

But, more than that, the younger generation is being educated in the art of municipal decoration. The Civic Improvement Society of the city is offering prizes for the best kept flower-beds at private residences, and it has distributed free of charge at the public schools over 60,000 packages of flower seeds, nearly every one of which will be utilized in the coming season for the adornment of homes, most of them the humbler sort, where, but for this effort, there would be no decoration for the bare ground save a fringe of tomato cans and sardine boxes. The movement is something worth encouragement, and should enhance the beauty of the city materially.

As compared with the inciting of a lively interest in the complexities of broncho-busting; for many years a favorite pastime of the West, or even of elaborate preparation for grotesque carnival extravagance, this new method of expenditure of effort deserves praise. The settlement of the West was upon such a basis of business-seeking as to preclude for many years the higher life indispensable in the true development of a commonwealth or a municipality. The eagerness for financial independence seemingly blinded the populace, made up largely of those who had left the East because of limited means, to the advantages of upbuilding the aesthetic and the ornamental. In the architecture even this sentiment became manifest.

It is also noticeable that the public-park spirit has taken hold of the West. Many states gave no attention to this feature in their inception. Now they are
remediing it so far as possible by adding statutes allowing special taxes for the purpose of sustaining such additions to cities of the middle and upper classes. In Oklahoma, for instance, a territory that is yet far from statehood, the county-seat towns make contracts with reputable citizens for the planting of trees around the public buildings and school houses. The men and women who have acquired means through the enhanced wealth of the West in the past half decade have put it to good use in encouraging the artistic and the beautiful in home surroundings and in city possessions. They have at least made a start toward better things.

The sentiment has extended into the interior Western cities, and reports tell of several small towns of Minnesota, Iowa, Kansas and Nebraska where prizes have been offered by public-spirited citizens for the handsomest lawns and the prettiest park areas.—Architect and Builders’ Journal, Baltimore, Md.

PARQUET FLOORS.

The finish and care of hardwood or parquet floors has been and is now a source of great trouble and annoyance to housekeepers. Except in cases where the owners have taken the trouble themselves to look after the matter up, or have instructed their architects to be particular about that item, it is too bad, that where beautiful floors have been laid, in so many cases they have been left to be finished by persons who have not troubled themselves with finding out the best method of finishing. The usual way for such persons to do is to treat them with shellac or varnish—which is all wrong, as a moment’s thought will convince any one, that a surface that is constantly walked over, needs something different to the coating of gum, that is left on the surface, after the spirit used in dissolving (the shellac or varnish) is evaporated. This coating becomes then brittle, and is ground up into minute particles by the nails in the boots and swept away, leaving the wood bare, right where it is most exposed to view.

As a matter of course, the beauty of the floor is soon gone, and instead of being an attractive part of the furnishing, the sanitary consideration very often is about all that keeps one from nailing a carpet over the whole floor.

Others use linseed oil, and everybody knows that an oil finish is one of the best methods of finishing wood, but the objection to that method is, that each time the oil is applied it darkens the wood, and in a short time the different kinds of wood are of the same color. Now the question arises, which is the true and only way of finishing floors properly, and the answer is, by the use of hard wax, which, however, must be so prepared that the trouble of applying it and the stickiness attending ordinary beeswax and turpentine is entirely obviated. The wax is treated with special liquids and made into a preparation.

Among the many different things tried, hard wax was found to be the most satisfactory in its results. It is so simple, that when once the floor has been properly filled and finished with it, any servant can renew and keep the floors fresh and bright as long as the wood lasts, and as it does not materially change the color, the wood always retains its beauty. An application about once a year is all that is necessary, if the floors are rubbed over, when a little dull, with a weighted brush or cloth.

In repolishing old floors that have been in use for a length of time and become dull looking, it is only necessary after they have been cleaned, to rub on a thin coat of the hard wax finish with the brush or cloth, as stated before. If the floors have been varnished and the varnish is worn off in places, as mentioned above, the best way is to have the varnish scraped off, and then a thin coat of the hard wax should be applied and treated as the new wood after it is filled. But if it is inconvenient to have the floor scraped, or the expense too much, the main object being to restore the color in those places, which are worn and defaced, the following mixture is recommended: one part linseed oil, one part liquid drier and two parts turpentine; a cloth should be dampened with this and applied to the worn and defaced places which will have the desired effect. After being wiped off clean, it ought to dry twenty-four hours, and then polished with the hard wax finish.

It is very important never to use the wax over oil that is not thoroughly dry, as the floor would invariably be sticky.

Finally it would be well to mention that hard wood or parquet floors should never be washed with soap and water, as it raises the grain and discolors the wood. After the floors have been properly filled and finished with the hard wax, dirt will not get into the pores, but stays on the surface and consequently can be removed with a brush or cloth, or if necessary, dampen cloth with a little turpentine. This will take off any stain from the finish.

VENERED CONSTRUCTION.

An architect was submitting plans of a building to a committee not long ago, and one of the committee-men, an idealist, who had led a sheltered life and whose motive was truth, said: “Mr. Architect, there is one thing I want to insist upon, and that is that there must be nothing veneered about this building.” “My dear sir,” said the architect, “it will all be veneered. The outside will be veneered with brick, the inside will be veneered with plaster, the woodwork will be veneered with paint and varnish, the roof will be veneered with copper, and the yard will be veneered with grass. All buildings are veneered with something. The building may be of stone or terra cotta and brick, or concrete and wood, but if it is architecture it is veneered.” The plans were accepted.
CHANGE IN ARCHITECTURAL TASTE.

BY HERBERT CROLY.

Whereas, however, all the conditions combined formerly to bring about a gloomy monotony of material and design, now, on the contrary, all the conditions conspire to bring about the most extraordinary contrasts of design and material. The houses that are reconstructed are, of course, no longer built in rows. Even when they are erected by speculative builders three or four at a time, each house has the distinction of an individual design. Moreover, it is not too much to say that architecturally, at least, there is a persistent and a deliberate striving after individuality. Whatever such a house be, it must at any rate be different. It is as if New York domestic architecture after submitting tamely for a generation and a half to the most distressing and lugubrious uniformity, had at length decided to practice and enjoy its freedom to the very limit. All conventions in the matter have been cast aside. It seems settled that for a while New York shall symbolize in the design of its private dwellings the incoherent multiplicity of its origins—in race, place of birth, and aesthetic traditions. —Architectural Record.

The first installment of Emperor William's gift of casts to the Germanic Museum of Harvard University has arrived from Germany, and consists of 118 cases of casts and parts of casts, including many of the largest and most valuable pieces in the emperor's gift. The casts are being transferred to the museum, and the work of mounting them will begin shortly. There are some eighty cases to come, and they are expected to arrive in two shipments in the near future. During the mounting of the casts the museum will be closed, and will not be open to the public until October.

A HAND CARVED MUSIC CABINET, LOUIS XVI STYLE,
For Mrs. A. Guthrie, St. Paul, Minn.
Designed and Executed by Wm. Yungbauer, St. Paul.

A HAND CARVED TABLE, LOUIS XVI STYLE,
For Mrs. A. Guthrie, St. Paul, Minn.
Designed and Executed by Wm. Yungbauer, St. Paul.

WHY PAINT PEELS.

A fruitful cause of the peeling of paint is when the several coats are successively applied before the foundation or preceding coat has thoroughly dried, the result being that the liquid in the outer or last applied coats softens the pigment in those previously applied. The resulting mass, containing a notable amount of the more volatile elements of the liquid beginning to dry from the outside surface, forms a thin but hard or vitreous surface that retards the further evaporation of the volatiles, and prevents the access of oxygen from the air, which is necessary in the process of drying.

If the surface thus covered has been painted while at a low temperature or during damp or foggy atmospheric conditions and soon after there happens to be a marked rise in the temperature or a fall in the hygroscopic condition of the atmosphere, then the paint is liable to peel at once, or soon after the change. This effect is hastened in the case where the coating is a heavy one, or one hard to spread by reason of the earthy or inert substances in the pigment, or if benzine has been used as a drier.

As a general rule, the more substances that enter into a coat of paint, either as pure pigments, inert substances or in the composition of the liquid, the more liable is it to peel. A small amount of fish or animal or non-drying vegetable oils, though oxidised by the addition of metallic salts and used in connection with linseed or other siccative oils, also hastens and provides for the certainty of the peeling.

A pigment composed of a number of substances the different materials of which by themselves would form the basis of a good paint, when combined together with the liquid, necessarily must undergo a different chemical action than the several members of the pigment would have done had they been used alone.
This chemical action is furthermore complicated by the combinations going on in the liquid, which, formed of a number of different elements that act and re-act upon one another, and mixed with the heterogeneous pigment, develops a series of chemical actions in the mass, the weaker element of which, either the mineral or the organic, is the first to break down or change, the decay of which hastens the decomposition of the others and releases the bond between the paint and the surface over which it is spread, and the peeling process is effected.

That the chemical changes exist in the above stated case cannot be denied, but have not been well accounted for. The fact remains, however, that certain paints peel, and though analysis of the peeled portion may reveal nothing to indicate the reason for the peeling, it is seldom possible to get a sample of the original paint as applied, to compare its constituents with the peeled sample, and the cause is relegated to the hidden drawer of the paint shop, near which some scopegoat can be found to bear the burden of failure.—Exchange.

THE DUTY OF ARCHITECTS.

Mr. Geo. B. Post, the well-known New York architect, in an address before the Nineteenth Century Club, of that city, on the dangers surrounding the modern skyscraper, said:

"As skyscrapers are daily increasing in numbers it develops upon the architect designing the same to avail himself of every safeguard which the experience gained in previous fires and the tests made by different bodies, chemists, etc., show to be efficient, and thereby stave off the evil day predicted by Mr. Post. Take two instances of recent occurrence—the Park Avenue Hotel fire and that in the Roosevelt building. Both these structures were presumed to be fireproof; both had segmental terra cotta floors, solidly constructed, almost indestructible by fire, which came through the orchest unscathed; yet in each building were found defects of construction to which the subsequent loss of both life and property is clearly traceable; and those defects could have been easily and cheaply prevented by the use of proper fireproof material. In the Park avenue case the wooden lath partitions in the hall and rooms, the wooden trimming of the elevator, etc., when reached by the flames, giving out dense smoke, suffocated the victims; in the Roosevelt fire the iron columns supporting the roofs, being unprotected by any fireproof material, speedily collapsed, bringing down the arch and crushing the firemen.

'The cry again is that corrosion of the steel members of our skyscrapers will eventually eat out the life of the metal, General Sooy-Smith allowing twenty-five years and Mr. Toch but fifteen years, in the particular cases coming under their respective observation, for the total destruction by corrosion of such members, and necessarily the collapse of the building. "Experiments designed to secure some preventive of corrosion clearly show that liquid Portland cement, or, as Mr. Toch calls it, an aqueous mixture of cement, prevents corrosion of steel; so will concrete when properly and closely applied to the metal while the concrete is quite wet. Edison also indorses the claim. Having thus safeguarded the metal members from corrosion and protected the iron columns by some fireproof material (either porous terra cotta or a proper mixture of concrete), it remains to provide that the partitions dividing off the spaces be so constructed as to confine a fire within such bounds. Partitions of lath, either wood or metal, and plaster have too often proved unreliable; so will those of terra cotta or any other fireproof material if constructed as we often see them—but part way up to the ceiling and continued by wooden sashes with thin glass panes. The fireproof portion stands, but the other soon gives way to the flames, and the object designed by the fireproof partition is lost. A fireproof partition should start from the floor arch itself and be continuous to the ceiling. Openings for light should be provided by metal sashes with wireglass panes.

"Our present building code and the underwriters are doing their share toward preventing, as you say, the erection of abnormal, unsafe structures, but it rests primarily upon the architect himself; it is not alone incumbent upon him to design with all necessary fireproof features, but also closely to supervise the construction itself and to see that the material specified by him is used. Take concrete, for example. That word denotes to the architect a compound of one part Portland cement, two parts sharp sand, and three parts to five parts of slag, broken stone or good cinders. To the ordinary observer, basing his definition upon what he sees called concrete, the word connotes all sorts of mixtures—some of them undreamed of by the architect. When collapsing concrete floors result from the use of such material; when entire sections of segmental hollow-tile arches, unharmed by the fire, collapse through the falling of unprotected iron columns, on whom should the blame rest?"

A report from Binalhaven, Me., says that the eight monoliths for the Cathedral of St. John the Divine are ready to be shipped to this city. They will be loaded on specially constructed barges and towed four sections at a time. The sections are forty and twenty feet long, and the eight columns cost $250,000. The contractors will just about square themselves on the deal, as over a year was wasted in vain attempt to turn out the columns whole, and a special $6,000 lathe was built for the purpose, which, after three monoliths had been broken, proved useless. The rough shafts measure 6½ x 8 yards, and weigh 310 tons each. Only one other structure, St. Isaac's Cathedral, at St. Petersburg, has columns approaching these in size.
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