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✕ ✕

THE principle of waste shows more vitality in the plumbing craft than in any other modern calling. It must have been twenty years since a very scientific series of tests led Col. Waring to discard the "running trap" and re-venting of traps generally. Since that time plumbers without number have taken out re-vent pipes entirely plugged by grease and other matter, while all know that for sink wastes, at any rate this remedy for siphonage, if remedy it is, is only temporary. Yet plumbers have succeeded in retaining it in every building ordinance, so far as known. So well entrenched is this "plumbers' graft" that the current number of a well-known magazine (the October issue of Country Life in America), which undertakes to tell all about country houses, has an illustration of the way plumbing should be done, showing every complication of the waste-pipe system known to man.

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MR. EDWARD ATKINSON must have surprised his friends who read a paper recently prepared by him for the edification of a learned British society. For a man who has done so much to prevent and to promote the prevention of waste, and particularly waste by fire, to take the very philosophic view that he takes in this article about our annual contribution of twenty-five or thirty million pounds sterling to the ash-heap, is somewhat puzzling. Not only is his name associated with prevention of fire waste, but his opposition to other great wastes, especially war, have made his name known among those who scarcely know his connection with mill insurance. But now he tells Englishmen in all complacency that our fires are not so bad for us after all, that our buildings can as a rule only be regarded as temporary make-shifts anyway, that growth and changes in business render most of them obsolete or little better every few years, and that fires often clear the way for better things that are needed, hastening changes that might otherwise be postponed unprofitably. So cheerfully does he put forth this comforting view of fire losses that his friends will begin to question why he has all along been making such a fuss about bad building methods.

SCARCELY a month has passed since we heard of an advance of wages agreed upon between window-glass workers and manufacturers which was to make the public pay more for glass in spite of the machines, the co-operative factories and what not. Now the glass trade journals tell a most doleful tale of slump in prices, of reduction in wages of more than twice the boasted rise, and taken all in all seem unable to even whistle to keep up their courage. It looks as if the consumer might yet get something like his money's worth in this direction.



THIS department has commented upon the fact that while the securities of the Steel Trust were to be had for much less than formerly, consumers of its products were getting no corresponding relief. Stock quotations would indicate that something like \$700,000,000 of water has been squeezed out of the property since its first floatation, but those who think that this indicates any such fate for the corporation as has overtaken so many of the industrial concerns that have failed lately to monopolize their lines of production, are doomed to disappointment. In fact, everything points to a further fortifying of the monopolistic nature of this concern, and that the "squeeze" that has been going on so long is for the purpose of frightening the small holders and gathering in their holdings by the big ones. It is only necessary to learn the nature of the rival properties bought up by the trust of late—only such as had good coal and ore lands—or to get quotations on such leading necessities in building as tubes and beams, or to watch preparations for ship building and kindred raids upon congress, to convince one that this trust, at least, "has its feet on the ground," in the sense that means effective monopoly.



ENGLISH statesmen who find their popularity waning dangerously have, as everybody knows, made an effort to undermine the fiscal policy which has been in vogue there for more than a generation. Sheffield has been selected as the best point for the new propaganda, because foreign sales of her chief product, cutlery, have fallen off greatly for a decade or more. Possibly if Sheffield were to send a delegation over here to learn how her goods compare in temper, style and price with those of some German, to say nothing of some American makes, to be found on this market, more might be learned than by a discussion of fiscal policies. English Portland cements used to have the American market pretty much to themselves, but to all appearances England now furnishes but a very small part of the imported cements. If consumers get the notion that American makers do not furnish good enough cements, they get German, Swedish or French goods, but rarely English. And this condition has been brought about by the quality of the goods, in face of the fact that the English had the field and are more conveniently placed on commercial lines. England has a choice line of statesmen just now, whose advice to her people will be looked upon with complacency by their competitors, who will keep right on advertising and looking after the quality and prices of the goods they furnish.

MR. CASS GILBERT announces that he has secured for the Minnesota State Capitol one of the most ambitious and promising decorating schemes ever attempted in this country. A quarter of a million dollars are to be expended under the direction of John LaFarge, Edwin H. Blashfield, Edward Simmons and others.



THE fight for self-government, for fair play in taxation and for others of the equities and privileges of good government which the people of Cleveland under the leadership of Mayor Johnson have been making for several years, is among the most inspiring sights of modern civic life. It is therefore peculiarly fitting that this people should be the first to see the unfitness of the haphazard plans of American cities for the setting of public buildings, and the first of American cities to propose such a rearrangement of her streets as to give her public buildings proper sites and approaches. This action of the people of Cleveland, coming as it does with their struggle to free themselves from the rule of bosses, courts and legislatures who have little or nothing in common with them, takes one back to the breakup of feudal institutions and the establishment of free cities.

This splendid project for improving public buildings and approaches, the whole forming a city gateway unequalled in ancient or modern times—seems to take on the character of a grand memorial to the new ideas of popular government which Cleveland, before all other American cities, is striving for. The idea of making the railway station the beginning of all things in the scheme has never been carried so far before, but it is the obvious thing to do under the circumstances; and in general the re-platting, if carried out as recommended, will leave little room for criticism. Details, however, will not be likely to fare so well as the general scheme. The report of the members of the Board of Supervision, Messrs. Burnham, Carrere and Brunner, to the Mayor and Board of Public Service is profusely illustrated with designs and old-world examples, all handsomely done, except that the proposed street arrangements are reduced too much in the reproduction. The Board devote much effort to pleas for preserving land for the railways, at the expense of a proposed public park between their present property and the lake front. Some of their arguments against this park are amusing—the weather will be so inclement north of the tracks, or the lake front is so undesirable for a public park during parts of the year. The designs of a few of the buildings may well stand, but it is to be hoped that the suggestions for but few of them or few of the decorative features will ever be carried out. Formal trees and things are carried to a ridiculous extreme, and the general recommendation, "that the designs of all the buildings of this group plan should be derived from the historic motives of the classic architecture of Rome," is as inappropriate to the Cleveland idea as could well be expressed. The report is remiss also, in that it fails to assert that to preserve the beauty of all this, and to place the city abreast of European cities, the railroads will need to substitute some other power for soft-coal-burning locomotives.

A FIRE PROOF WOODEN FLOOR JOIST BUILDING.

THE Brickbuilder tells of a 6-story furniture store in Chicago built years ago with wooden joists on I-beam girders and cast columns which has withstood several severe fires in which there have been large losses in stock, but no damage to the building worth mentioning. The enthusiasm of the Brickbuilder even leads it to use the head lines "A building with wooden floor joists that is absolutely fire-proof." This and another similar building were designed by Adler and Sullivan some twenty years ago, and both have done well. A cut helps to show the construction, which was certainly the best of its kind and must have been well carried out, for the building has not had the advantage of inclosed stairways and elevators—features which have contributed so much to the success of factory building of the more advanced type. Columns and I-beams are well covered with porous terra-cotta tiles, while the same material is fastened to the under side of the wooden joists. These appear to have been spaced to suit the tiles, and one defect of similar work was avoided—the tiles were applied directly to the under side of the joists, thus closing up each space between joists, instead of making all the concealed spaces of a floor into one, by suspending the tiles a short distance below the joists. This latter method, it will be recalled, was employed in the old Minneapolis Tribune and Lumber Exchange floors.

In the coming struggle between hollow tile and concrete fire-proofing, the experience of this Chicago building may be pointed to with pride by people interested on the tile side.

The City of Mexico, already comparable with the fine capital cities of the world, is to be still further embellished with beautiful buildings. Chief of these will be the legislative palace, now under construction. It is to cost the Mexican government about \$20,000,000. It will be in the renaissance style, and its ornamentation is to be most elaborate and artistic. Besides the legislative palace, the Mexican government is preparing to erect a postoffice building and a building for the war and navy departments. Not less than \$50,000,000 is expected to be the outlay on the elaborate public buildings now planned for.

The Pine Tree state probably will furnish one of the most picturesque features of the big fair, if the ideas of the commissioners appointed by Gov. Hill to arrange for Maine's representation at the St. Louis exhibition are carried out. It is proposed that the state building take the form of a log cabin and that it be filled with mounted fish and game, paddles, canoes and trophies of the chase. The commissioners are confident that their plan will be carried out, but before it is finally adopted it will be submitted to the larger boards of trade and the state board for consideration. The plan has the approval of the Portland board of trade.

ARCHITECTURAL LEAGUE MEETING.

St. Louis, Oct. 6, 1903.

The sixth annual convention of the Architectural League of America brings a goodly number of delegates, who will take home most favorable impressions of their hosts, the local society, the city and the Louisiana Purchase Exposition.

With so much to be seen, the local society are to be forgiven if not commended for their resolve to omit the usual exhibition of drawings. The city itself is a pretty good exhibition to the visiting architect, and with the half-grown Exposition, with its palaces in all stages of completion, and particularly the completed buildings of the Washington University, he feels that he has had plenty of sight-seeing for the time allowed—all that his money entitles him to. Indeed, it is worth quite a trip to gather with so large and so fruitful a body as is the local society. Their condition in ordinary times is one of health, and the work of the exposition has brought to the city for the time being a contingent that adds an element of interest beyond mere numbers.

The afternoon of the 4th was spent in a tour of the city by special trolley train, with little branching walks through the "Places" for which St. Louis is famous—pretty residence tracts, neatly parked and marked off from general traffic by architectural gateways, some of which are so beautiful that they make one forget the residences along the parkways.

The day of the 5th was largely devoted to the tour of the grounds of the Louisiana Purchase Exposition, which include, as every one knows, the new buildings and grounds of the Washington University, which have been leased to the Exposition for its purposes. The authorities of the University, by the way, seem to have driven a fairly good bargain, for they admit that two of their new buildings are built from the rentals received.

The architecture of the Exposition, being in all stages of completion, could hardly have been visited at a time to have interested the League more; not only were all phases of its development to be seen, but the whole was yet crude enough to excite imaginings as to the outcome.

The "palaces" for exhibition purposes are said to cover some twenty acres more than those at Chicago. The general scheme of the hill and cascades is familiar to all. The buildings are not to constitute a "white city." Enough of them are already complete as to the exterior to give the management hopes that all will be ready for the exhibits in time, and to give the visiting architects a hint of the final appearance. About this there is less enthusiasm than might be wished. A misfortune of each succeeding venture of this sort is the belief that it must exceed former efforts in size. One can't help the impression that that 20 acres at St. Louis might have been better out of doors than under roof, nor can he help asking if all those palaces are needed for a complete vision of beauty. When one turns from the view of the site of the hill and the cascade and retraces his steps among the vast stretches of "palaces" whose names it is a struggle to recall, he can hardly shake off a feeling that

these big things are "cluttered up" too much. For this the designs are at fault in part; there is too little that is distinctive about them. After wandering for a time in all this one realizes that there are times when one needs a relief from classic columns and pediments—that Mr. Sullivan's transportation building in Chicago was wise in its way. After an hour of these "palaces," one would gladly return to the quiet quadrangles of the University buildings.

Sculpture is in place to some extent, some of it very promising, but some of the decorative figures find their spandrels as uncomfortable as ever.

The League members were entertained by the Exposition management at the grounds, welcomed by Mayor Wells, by President Francis and by Director of Works Taylor. Lunch was followed by after-dinner talks, Congressman Tawney, of Minnesota, being among the conscripts.

The Exposition will be immense, interesting, and the population of the Louisiana Purchase mean to patronize it well. The M. & St. L. and Wabash will take the crowds from the upper part of the Purchase quickly and comfortably and land them right at the gates.

The management have anticipated a want of hotel facilities, and are putting up a two thousand room building on the grounds to relieve any pressure that may be felt on those lines.

The evening meeting of the 5th was held at the Academy of Fine Arts, where President Lamb, Claude F. Bragdon and Hugh M. Garden addressed the League on the "New Thought in Design." Here, as in the address of President Lamb to the League on the morning of the 6th at the rooms of the St. Louis Chapter A. I. A., appeared the true reason for being, the spirit of sturdy protest which makes the life of the League worth while. The leading men of the League are surely not men who believe that architecture can only be arrived at by the application of classic columns and pediments, or that fair play in competitions consists only in ethical codes and adherence to schedules.

F. G. C.

THE IMPOSSIBLE CLIENT.

A prominent New York architect writes in *Country Life in America* in a humorous way about his experience with clients. We would suggest that if a client will only test his architect as he does his cook he says he will have his architectural pie properly mixed, and thereafter he can live as they did in the old story books—in peace. But he's afraid of his cook. He will discuss with his tailor the cut of his coat and the cloth, but dares not presume beyond that. Neither will he advise with his doctor as to the proper quantity of this or that. Nor will he request of his lawyer an elaborate brief, stating that he will not pay if the ribbons are too red. But he will call on his architect, spend six hours during his busy day, giving him points on architecture that would put Prof. Ware in the shade. No, let's give it up. Clients cannot be handled—they know too much.

TO THE STUDENT.

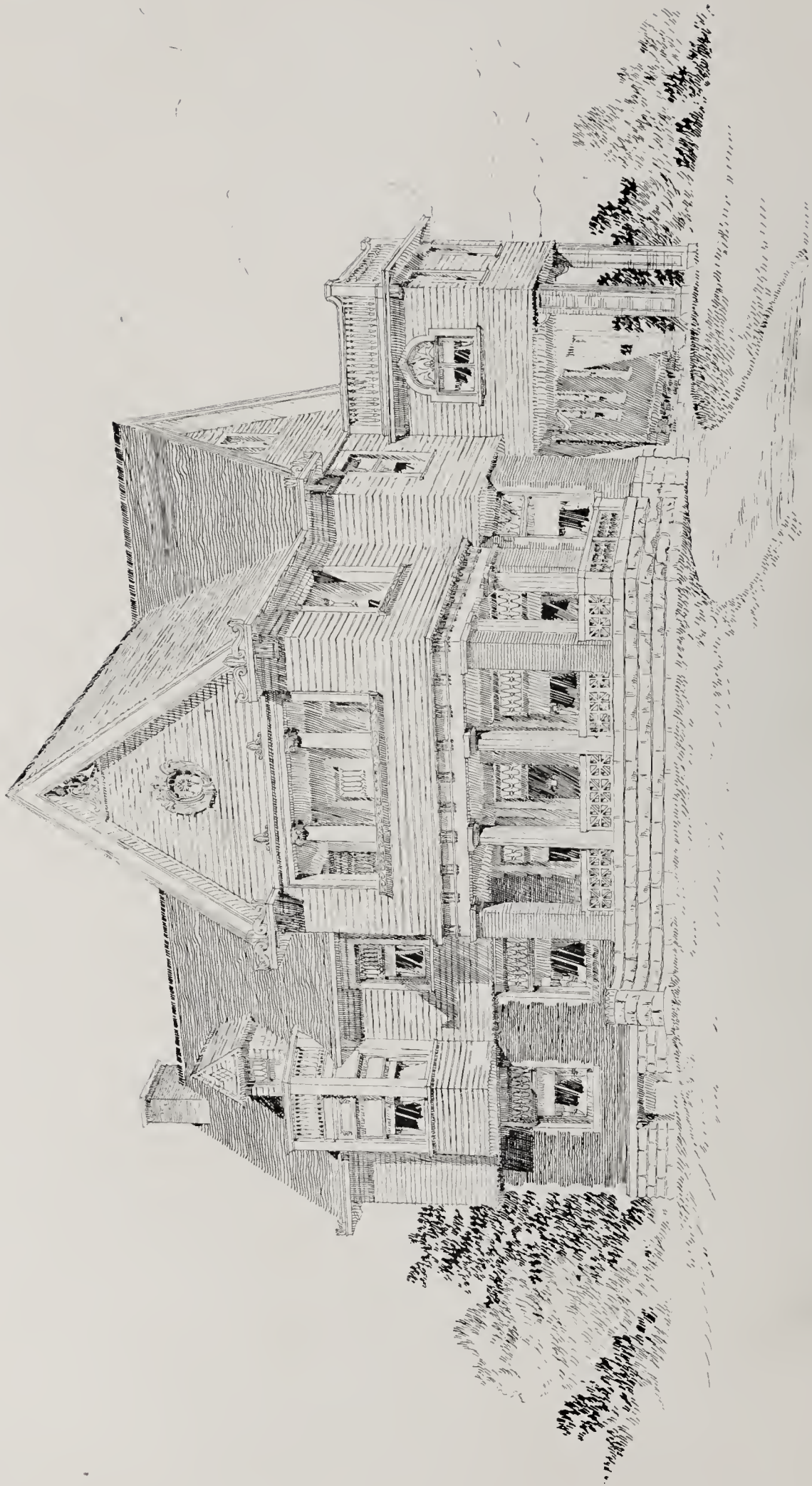
From the work of the Great Architect of the Universe to that of the least of His Creature—architects—the same elements prevail: form, proportion, harmony of colors, lighting, ventilation and heat. Down through the ages man has implanted in him a desire to be protected from the elements. From the days of the cave-dwellers has it been so. Architecture is an art—abused sometimes by incompetents—and still it is high art. No effect can be produced without its having been preceded by design. The architect is a designer. There are poor designers and the result of their planning is a bad effect. But many believe that there is no other profession in which the standard of excellence is so high, on the average, as in that of architecture. Some surpass others, just as in any other walk of life.

So it will ever be. One may design a great cathedral, another could only design a simple chapel. Some minds can create great things, others smaller. But each may do his work creditably—according to its character. An author says, referring to architecture: "It can be ranked with the fine arts so long only as it is practiced in accordance with the harmony discovered in nature. As an example, take the bands of the Corinthian column with its rows of water leaves, acanthus and the tendrils and honeysuckles against the middle of the abacus, which are the crowning beauties of the design. How like unto the blasted trunk of a tree, up which a vine has grown, not throwing out its leaves and flowers until it had climbed above the darkening surrounding timber growth which prevented the life-giving sun's rays to stimulate leaf-age and flowers.

To the struggling young architect the words of Daniel Webster might fitly be spoken or written: "There is plenty of room at the top." These were spoken by the great statesman to a struggling student of law who was discouraged. Webster's words proved to be a stimulant to a faint heart. This is a day of specialists,—in law, medicine, engineering—in almost all pursuits. To the student of the great art of architecture the writer would say: Choose especially one class of work—architecture, that of dwellings, public buildings, mills or factories—any special branch, and perfect yourself in the designing and construction of that particular class. But do not fail to remember that if one should be accepted all others should not be rejected. Seek to improve upon what exists. Perfect yourself. Study Nature and her divine architecture. It is an open book to be read with advantage by those who open their eyes and look at their surrounding,—and above them.

The architect is not necessarily an artist in the painting or sketching sense, but he is an artist, nevertheless, and has general artistic insight as well as creative ability.

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SKETCH FOR A RESIDENCE.
Bertrand & Chamberlin, Architects, Minneapolis.



RESIDENCE OF MR. MARION LAMBERT, HORTENSE PLACE, ST. LOUIS, MO.
Geo. W. Hellmuth, Architect, St. Louis.

Supplement to
The Western Architect.

October, 1903.

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RESIDENCE OF GEO. W. LOURTELOTT, KANSAS CITY, MO.
Wm. W. Rose, Architect, Kansas City.

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RESIDENCE OF LEWELLYN E. JAMES, KANSAS CITY, MO.
Wm. W. Rose, Architect, Kansas City.

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THE WOMAN'S MAGAZINE BUILDING, ST. LOUIS, MO.
Herbert E. Chivers, Architect, St. Louis.

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AGRICULTURAL BUILDING, MINNESOTA STATE FAIR GROUNDS, HAMLINE, MINN.
Chas. R. Aldrich, Architect, Minneapolis.

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STABLE OF LEWELLYN E. JAMES, KANSAS CITY, MO.
Wm. W. Rose, Architect, Kansas City.

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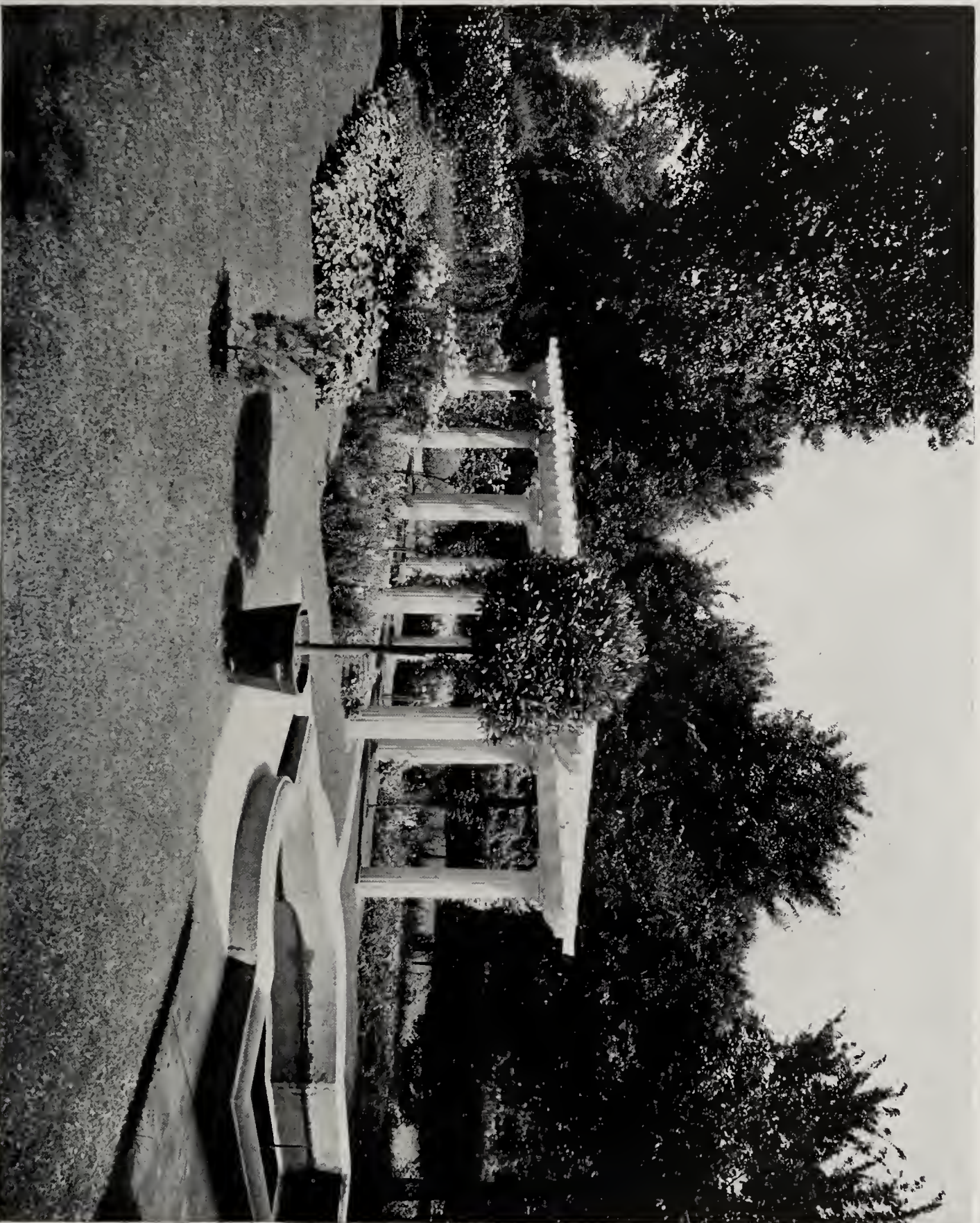


PERGOLA AND EXEDRA IN GARDEN OF CLINTON MORRISON, ESQ., MINNEAPOLIS MINN.
Wm. Channing Whitney, Architect, Minneapolis.

Supplement to
The Western Architect.

October, 1903.

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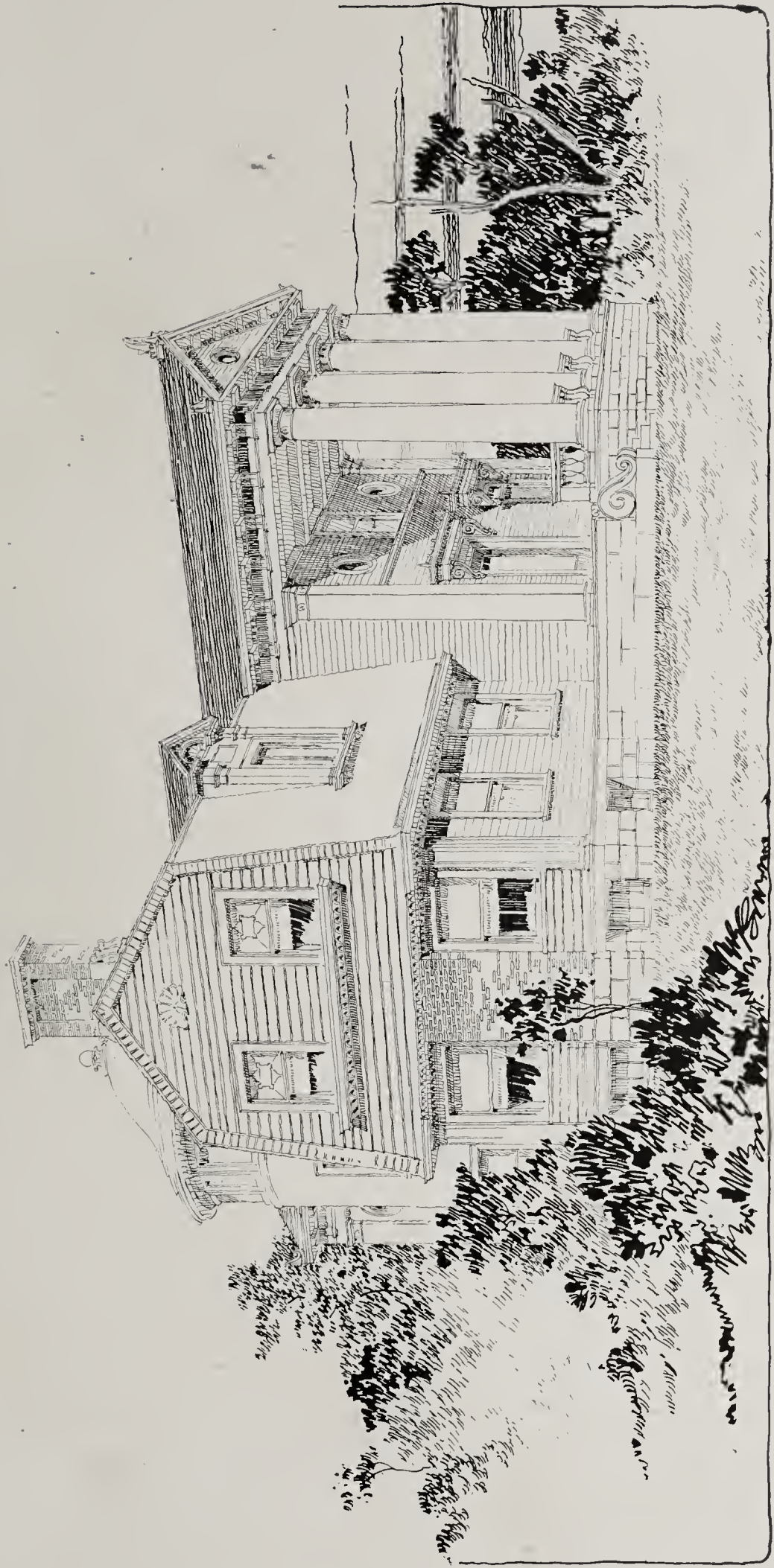


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VIEW OF FOUNTAIN AND PERGOLA IN GARDEN OF CLINTON MORRISON, ESQ., MINNEAPOLIS, MINN.
Wm. Channing Whitney, Architect, Minneapolis.

October, 1905.

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DESIGN FOR A RESIDENCE.
Bertrand & Chamberlin, Architects, Minneapolis.

Supplement to
The Western Architect.

October, 1903.

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...DING, MINNEAPOLIS, MINN.
...Minneapolis.

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THE APARTMENT HOTEL.

At present in New York the special feature in house-building is the apartment hotel, which is distinguished from the ordinary house-keeping apartment building in the following way, says a leading exchange:

These new housing arrangements, hitherto confined to the theater and hotel district, are now going up in various parts of Manhattan borough and are taking on most elaborate and luxurious features and extensive proportions. They appeal especially to people of considerable incomes, single men and women, childless couples, and widows or widowers with one or two children, who wish to avoid the vexations of housekeeping without giving up the comforts and seclusions of a home, and they are proving to meet a large want. They can best be described in their general characteristics by quoting from the advertisement of one of them, as it is appearing in the New York papers—this particular apartment hotel being placed on Broadway near Seventy-third street, or in a pretty expensive real estate locality:—

The housekeeping and non-housekeeping apartments are so ingeniously planned as to make combinations of any number of rooms feasible. There are bachelor suites of one room and a bath for \$600 a year; two rooms and a bath for \$800 a year and upward. The housekeeping suites are from five rooms and a bath and servants' toilet to 20 rooms and four or five baths and toilets, ranging from \$1,600 a year to \$8,000. All housekeeping apartments have private elevator, refrigerator and hygienic ice water on tap. Housekeeping and non-housekeeping apartments may be had furnished and unfurnished, and with or without chambermaid service. Servants supplied when wanted. There are billiard and social halls, a barber shop, telegraph office, private laundries, and the largest and finest public laundry in New York, and the most magnificent baths in the city are now being built with a salt water plunge 95 by 35 feet; cut out of solid rock and lined with Italian varied statuary marble. The restaurant and grill room are the handsomest and best appointed in New York City, and the table is the best and the prices moderate.

It is an immense structure, and the prices and other features will indicate the measure of easy and luxurious living which the apartment hotel aims to furnish in that part of the city. Meals in these contrivances are served in the rooms if and when desired, and by the week or card, the charge ranging from \$10 to \$15 a week or more. The large number of apartment hotels now going up shows their popularity as well as a growing disposition among New York families of means to abandon housekeeping in its complete and independent estate.

Architects and builders in Salt Lake, Utah, are interested in a new patent frame for buildings which is being used on some new buildings going up about the city. The upright pieces of these buildings are made entirely of the new frame, which consists of short iron studs. These are fitted together so that an upright piece of any length can be made. The joists rest upon this frame work. The edges of the stud have a row of teeth upon which metal lathing is hung.

PROBLEMS IN STRUCTURAL WORK.

"The structural problem of all architecture is simply the building of walls and roofs. In antiquity but two systems were known of roofing a space between walls or piers (which are bits of walls shorter than their height) or columns (which are round piers). These two systems are of the beam and of the arch or vault. The first lays from one support to the next or opposite support single pieces of some material having sufficient cross strength,—wood, stone or metal; the second builds curved roofs of many pieces of brick or stone. These two systems of roofing divide all styles into clearly marked groups and furnish a pass-key to the intricacies of their historic development."

"It is an unfailing rule that, with the changes due to progress, the structural forms employed in the architecture of one age become the decorative features of the succeeding age. The arts of design can never quite keep pace with the changes of condition; the only way they can meet them is to adapt the old and familiar forms to new ones."

"In these as in many other departments of design, architecture is entering upon new paths and creating new styles of its own, precisely as in the middle ages; because in an increasing degree it is subordinating the use of traditional and borrowed forms to the demands of convenience, common sense and good taste. If we see historic forms used with little modification in this and that class of buildings, we generally find that wherever this produces truly pleasing and artistic results, it is because in these cases the demands of modern buildings impose no necessity of radical change in their use, and because these forms still meet the needs of the problem better than others that the architect knows or can invent."

These extracts from a short treatise or lecture by Prof. Hamlin, of Columbia University, entitled "The Milestones of Architecture," have, even without the title, such savor and promise as to breed desire on the part of the knowing reader for the whole lecture. And if he follow out his desire he will come up with one of the wonders of modern publishing. This lecture, with 25, upon the whole, exceptionally well chosen illustrations, is not made up into a book and sold at a dollar or two, but forms the August issue of the Brochure Series and is to be had for 10c, with all the excellent qualities that mark the printing of this little serial.

Many a reader will wish that, with somewhat fuller illustrating, an edition of a million copies might find its way into the homes and clubs of the people who are now groping among the "five orders," the "round" or "pointed" arches, the "flamboyant" or the "perpendicular," in the fond belief that they are learning about architecture. But to place this little treatise where it is so sorely needed would cost much in advertising

MEMOIRS OF A TRIP TO NEWPORT.

BY E. P. OVERMIRE.

Time is a great artist. It is not too much to say that time is the greatest of artists. With his magic brush he tones down man's crudities, and brings about results that are the despair of his poor, weak, mortal imitators. Just so does he tone down and smooth away the rough edges of events, so that a retrospective view, with sufficient perspective, appears to memory as a masterpiece, with all the delicacies of suggestion that a spice of romance adds to the original composition.

It is in such a light and with such adjuncts that the writer recalls, with ever enhancing pleasure, the memories which envelop a most enjoyable little excursion taken some fourteen or fifteen years ago in a goodly company of leading lights in the Boston Architectural Club to Newport, R. I., the annual scene of New York's representative and leading social activities. The B. A. C. was young in those days, in its first year, in fact. We had a man of energy as our first president, Mr. C. H. Blackall, who brought things to pass. This Newport trip was one of the early treats to which the Club was invited. Some twenty odd members responded, among them such men as R. D. Andrews, John G. Howard, W. W. Bosworth, H. W. Northey, H. T. Pratt, I. H. Jones, H. W. Browne, and Sanford Phipps, most of whom have distinguished themselves professionally in one way or another, since that time.

Leaving Boston at an early hour we arrived at Newport about 10 o'clock, having passed en route through Quincy, where Richardson's little masterpiece holds forth, and through North Easton, where are located his town hall and library, both of which stand alone in their respective classes. It was the writer's privilege to have as a companion en route Mr. J. G. Howard, whose precepts and observations have been graciously remembered. We were met at Newport by a local architect, Brown by name, I think, who had secured for our party the entree to a number of the very best "cottages" there, he acting as our guide throughout the entire day. The old town was sufficiently interesting, memory recalling numerous ancient, weathered veterans of the colonial period when so much of real and lasting merit was produced. A particular memory is that of the town hall, and one old character therein, in particular, who seemed part and parcel of the place, causing youngsters like the writer to rub his eyes and wonder whether he had gone to sleep, or whether Rip Van Winkle had appeared suddenly in the flesh.

After a pleasant drive of some length, we were deposited in the porte cochere of the "cottage" of Mr. Cornelius Vanderbilt, which was destroyed by fire several years afterward. The accompanying photographic views give a good idea of the appearance of



the ivy-clad structure at that time. We were pleasantly surprised to find that Mr. Vanderbilt was there in person to do the honors, and right regally did he acquit himself, showing us all the principal rooms and apartments of the place. The dining-room was probably as impressive as anything we saw, it being an addition to the original house, the walls being framed in with huge vine-entwined columns of antique oak, with highly enriched cornice and coved ceiling, leading up to a magnificent art glass ceiling-light, which shed a most gracious light over everything. Between the columns the walls were covered with stamped leather. The general impression was one of dignified and impressive magnificence, decidedly the best in the house. A point here of general attractiveness to the visitors was the sideboard, which filled one end of the room, whereon was spread everything heart could wish, and in lavish profusion. It goes without saying that ample justice was done here, as we had no opportunity for lunch until well into the afternoon. The fire, which later destroyed this palace, originated, I believe, behind the elaborate wood finish of this dining-room.

The hall extended through two stories, with galleries on three sides, and was sumptuously furnished, opening out onto broad-sheltered piazzas, also luxuriously furnished, from which enchanting views were to be had of the cliff walk and Atlantic ocean beyond. Opening off the hall were the drawing-rooms and library at one end, and a very dainty breakfast-room, elliptical in shape, decorated in white and gold and furnished in the Louis XVI. style. Truly, a magnificent establishment, to which the name "cottage" was a decided pleasantry.

After leaving the palace we adjourned to the stables, wherein were accommodations for thirty or forty horses, and the endless array of vehicles of every description, from the dog-cart for the children to the coaches, four-in-hands, etc., automobiles not being dreamed of then,—a model establishment from every point of view, clean and wholesome in the extreme.

Our attention was next directed to the children's play-house, a most complete little affair, with a huge

fireplace in the living-room with hanging crane and hobs after the traditional style. Adjoining this were dining-room and kitchen, all finely appointed with furniture made especially for the place, the kitchen, in particular, being most interesting with its complete array of cooking utensils, all of special design and make, and all as neat as a pin. One could easily imagine what a source of pleasure such a play-house would be to the average child, whose ideas of such things are apt to be limited to crude affairs made up of drygoods boxes and waste lumber, with no thought of real comfort or convenience; and yet, it is altogether probable that these home-made institutions are a source of infinitely more down-right pleasure than all the little palaces built without stint and furnished so regardlessly of cost. We all have our compensations, if we but know where to seek them.

After a drive taking in the "old mill," which tradition says was used for a fort and for several other purposes, the air of romance and uncertainty being a large factor in its resources, we were taken to the Van Alen estate, which rivalled the Vanderbilt estate in many respects. It is a much larger place, surrounded by a wall and completely retired from public gaze. Our escort was in a position to talk entertainingly here, as it was erected under his supervision, being a reproduction of an ancient English country seat.

After a considerable drive through winding driveways, we drew up in front of the main entrance of the mansion, where we were met by the housekeeper, who conducted us all through the building, which was in the Elizabethan style, with large central stair-case



hall with three wide flights of stairs running up to second and third floors. To the right an immense ball-room opened, and at opposite end were the parlors and dining-room, from which a large inclosed veranda opened through French windows. On this veranda was set a large mahogany dining-table, bountifully spread with every conceivable luxury, a picture that a hungry band like ourselves will ever remember with keenest longing. The ball-room was high-ceiled, with coved ceiling done in arabesque in high relief, the walls panelled to the cove in dark English oak. Deep casements opened out at the ends and side, and two large

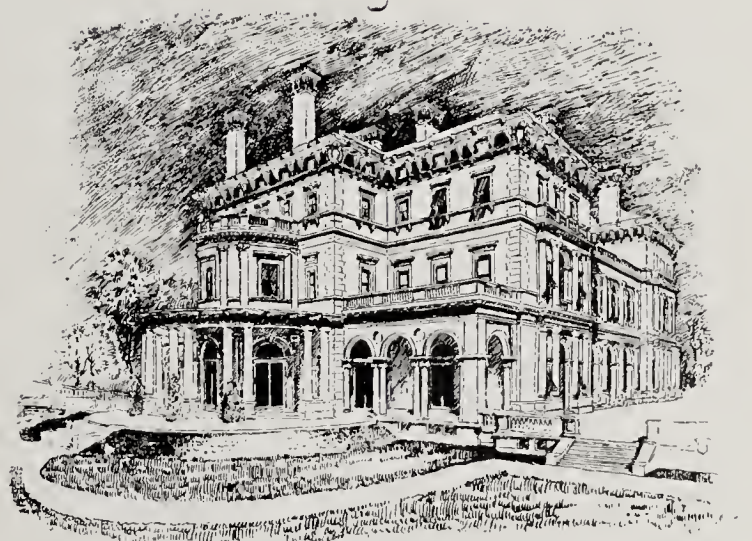
fireplaces completed a very sumptuous room, reminding one of Haddon Hall.

In this house we saw the sleeping apartments of the family, the most interesting being the guest-chambers and that of the owner, the former very delightful apartments, with the leaded casement windows, belonging to the period and sumptuously furnished, of course. It was here that the housekeeper spoke of the difficulty of keeping the rain out when storms came from the side toward the ocean, the leaded glass being anything but waterproof. The owner's rooms were particularly interesting because of the quaint furnishings, among which was a frieze of Hogarth's drawings encircling the room. Any one who is familiar with Hogarth will understand without further words how attractive were these pictures to the visitors.

The Van Alen stables, while less extensive than the Vanderbilt stables, were fully as interesting; the workmen were engaged at the time of our visit in setting a very substantial floor, consisting of hollow terra-cotta blocks made with deep V joints, set in cement, the first ever seen by the writer. The rear view of the mansion was fully as interesting as the front, and seen from a distance was immensely gratifying to one who loves repose and dignity.

As we were preparing to leave, a smart trap drove up with Mr. Cornelius Vanderbilt and ladies, whom we saluted in princely fashion, as a matter of course.

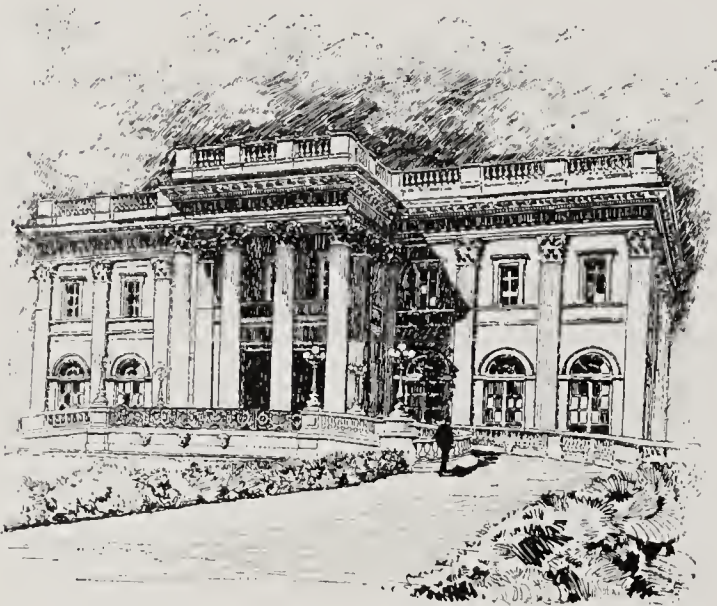
Had he not treated us in such fashion a short time previously, when his guests?



After inspecting several other residences of minor importance, we adjourned to the best hotel the city afforded, and being an hour or two late we had to wait a considerable time till a repast could be prepared, but we were near famished ere this and ate contentedly what was set before us. After refreshing ourselves, we visited the Casino where we posed for a photo, which proved a failure owing to the poor light, it being a gloomy day overhead; more's the pity. That photo would be prized to-day had it been a success.



Visits to several floral establishments came next, after which we drove to the beginning of the cliff walk, which is the consummation of the trip, to every well ordered tourist party to Newport. This we took in leisurely, feasting our eyes alternately on the magnificent residences on the left hand and upon old ocean and its numerous coves and inlets, breakers and beaches, on our right hand. Among the palatial estates passed in review were those of Cornelius and F. W. Vanderbilt, the partially completed marble pal-



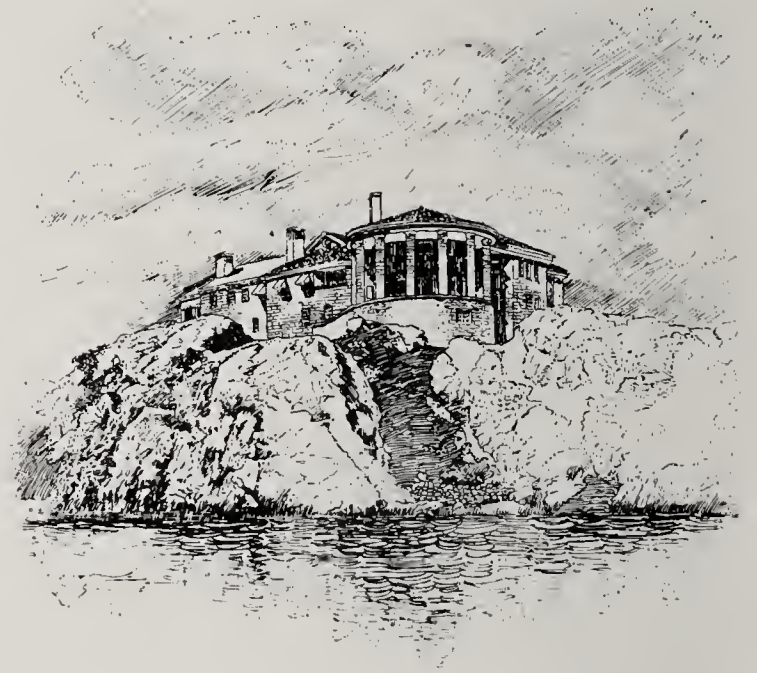
ace of W. K. Vanderbilt, since then the scene of a notable wedding between the Duke of Marlborough and Miss Vanderbilt, and the estates of H. A. C. Tay-

score of others, whom memory fails to recall in particular.

This practically concluded our sight-seeing at



Newport, and we were so surfeited by this time with magnificence that our animal natures began to assert themselves once again and to demand refreshments.



As we were promised a feast in the dining-car en route home, with ample time to discuss it, with great impatience did we wait an hour or two longer. We took steamer for Wickford Junction just at dusk, leaving Newport a host of twinkling lights far behind us,



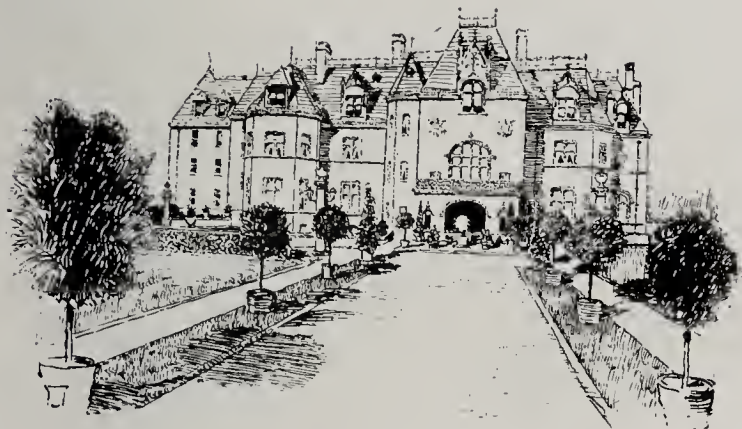
lor, E. D. Morgan, Miss Wolfe, Robert and Ogden Goelet, Mortimer Brooks, O. H. P. Belmont, and a



and made our train at the Junction, and after a short wait filed into the dining-car, which we owned during the remainder of the trip.

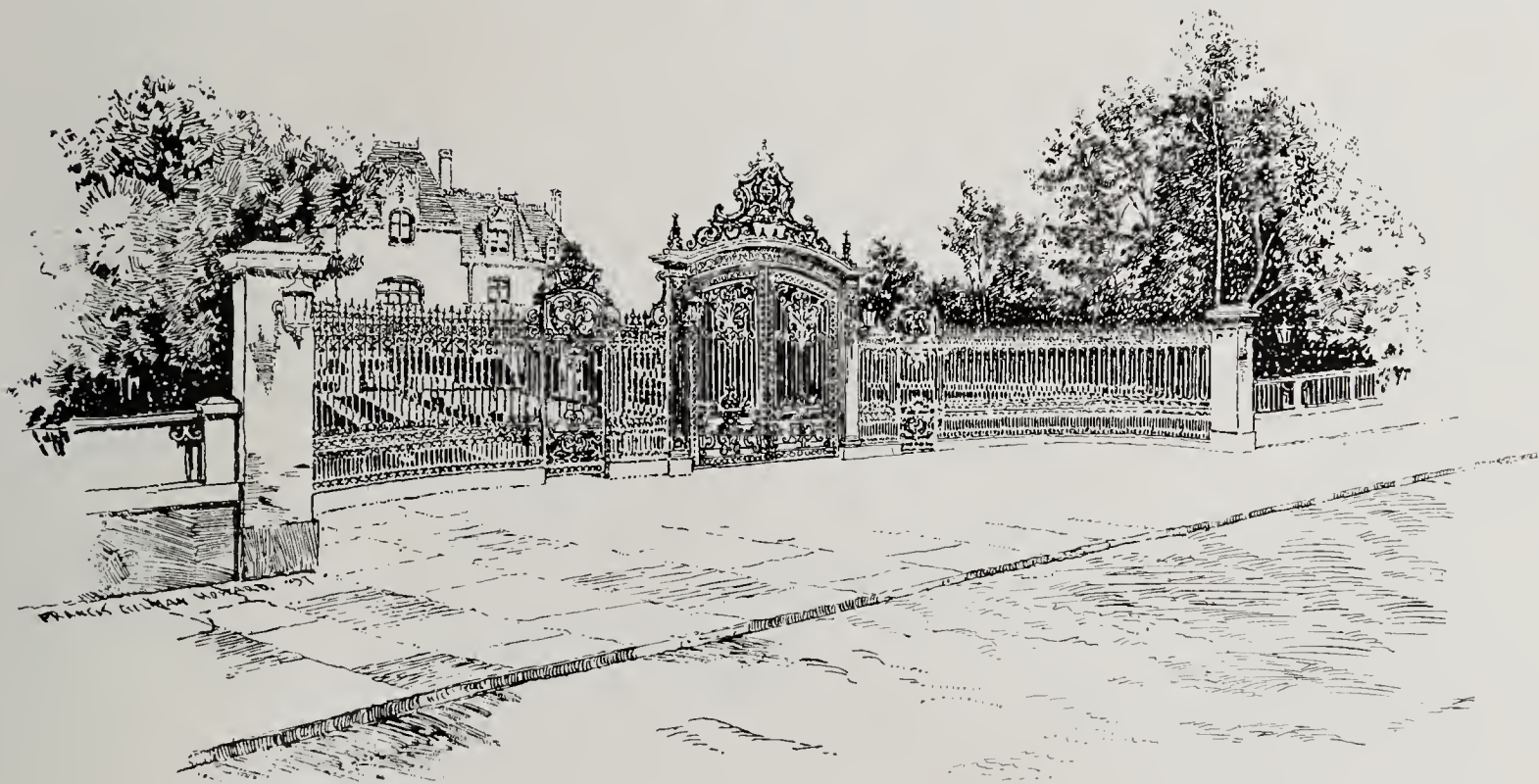
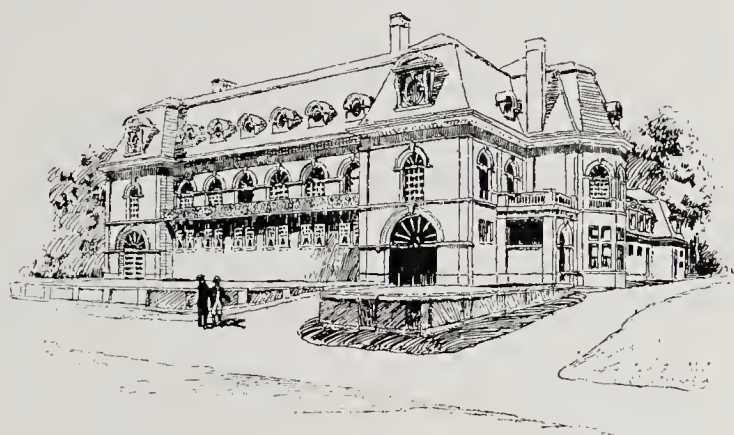
After a feast fit for the gods, the optimistic nature of President Blackall asserted itself, and the result was

a series of toasts, songs and speeches that would have brought smiles and tears to the face of a wooden image.



We arrived home about 11 p. m., tired out, but delighted with a trip whose memory will be perpetual and

sweet in the memories of all who were so fortunate as to participate in it.



THE GATES TO GROUNDS OF MR. OGDEN GOELET, NEWPORT.

The sixth annual Congress of Architects will be held in Madrid, Spain, in April, 1904. The quarterly bulletin of the American Institute of Architects for

July contains a brief outline of the programme of the sessions and excursions, together with rules of details of the congress.

GRAINING VS. HARD WOOD.

At the twelfth annual convention of the Ohio State Association of Master House Painters and Decorators held in Cleveland, in July, one of the interesting papers presented was that of J. W. Luthe of the city named, dealing with the subject of "graining." Among other things the author said:

Graining, or imitating hard wood or all kinds of woods, as the grainer is often called upon to do, is a somewhat slow and tedious process, requiring artistic taste, patience and a general knowledge of the grains of the woods, also the various materials and tools used for the work.

The old time graining was generally done with oil color, on account of its low price per yard to the trade and also the simple method of applying the colors and the few tools required.

Oil graining can be made very artistic, but owing to its slow drying and danger from cracking, due to using too much oil, wax, soap, fat graining color, or too heavy a coat of graining, is not considered the proper process of graining in these advanced times. As most of the graining is to imitate the hard wood, oil graining cannot successfully be used, and for that reason distemper or distemper and oil (called composition graining) is more adaptable, as the colors can be toned and blended to match the hard woods more readily than oil colors, also that there is less danger from cracking of the varnish, and the job can be done much cleaner, no dust settling to the work. The job, if a small one, can be varnished the same day; the only difficulty being that most grainers do not keep their work clean, probably due to poor training or to being slovenly in their work.

Distemper colors can be used for all kinds of graining, oak, ash, butternut, walnut, maple, cherry, rosewood and mahogany; in fact, every known wood, if properly done, will make a fine, artistic job, resembling hard wood more than oil graining and more durable, while with the oil graining only two or three varieties can be grained, and if a standard grade of varnish is used all cracking is avoided.

Grounding in is as important for a good job as the graining or varnishing. Too much cannot be said on that part of the work, as it is often done by an incompetent workman, the ground being either too oily, rosy, fat or the work is not sandpapered, color not strained and probably the color ten shades off and done with very poor tools. Grainers meet these objectionable circumstances only too often.

The ground for all graining should in all cases be flat, with no oil, except the oil in the lead and colors as ground by the manufacturer, and the grainer should at all times use as little oil as possible for his work. In conclusion let me say, ignorance and haste have ruined not only the graining, but the reputation of the grainer, master painter and varnish maker more than willful dishonesty of the master painter, simply because the painter was determined to finish the job

in too short a time, not regarding conditions, such as weather, undercoating, the amount of paint, and the various materials that are generally used on the work.

NEW EXPERIMENT ON DEALING WITH LABOR TROUBLES.

The extraordinary and melancholy story of Parks is, luckily, not a typical story. Few labor-unions have such leaders, and the method of "graft" has not been generally adopted. Every man who really knows labor-union life will agree that the experience of the ironworkers and housesmiths in New York is exceptional. But in New York and in Chicago the taking of money by extortion has come somewhat naturally to leaders of many sorts of organizations during the years of corrupt police practice.

But the activity of men of the type of Parks, most of whom have been less daring and reckless than he, has caused a new step to be taken in several cities in the defensive organization of employers. The Chicago Employers' Association, under the management of Mr. Job, recently Labor Commissioner of Illinois, is undertaking a service to the community that may have important results. If an employer, who is a member of the association, has a strike, the association, if it take up his cause, saves him from defeat. Other employers will do his work for him, will fill his contracts for him, and will keep his engagements for him. Nothing less than a universal strike in a trade in a city can cause any employer serious inconvenience; and, in the case of a universal strike, the employers, if they hold together compactly, will have the advantage of the strikers.


The association has other functions than defense. It undertakes a fair regulation of the labor troubles of its members. It has daily meetings—in its first period of experiment. It advises members. In some cases it recommends an increase of wages. It has had a scientific estimate made of the increased cost of living in Chicago during the last four years, which is sixteen per cent.; and it recommends a corresponding increase in wages over the wages of four years ago. It favors "open" shops. It takes up every case as it rises and gives whatever advice or practical help that seems proper.—The World's Work.

Country Life in America for October is a superbly illustrated, double country home number, and takes up the various problems that cluster about the building of a country house, from how the cellar can be kept dry, to the question of interior decorations; it is, in fact, a complete house building manual. Many of the articles are by prominent architects. "Successful Country Houses," with superb illustrations of forty houses from all over the United States, describes the most important types of houses in this country.

Ignorance is never quite absolute until we are unwilling to admit our lack of knowledge.



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Page

Acetylene Gas Generators.
I. H. Golt Co. (I. E. Burt, N. W. Agent)..... X

Architects Directory
Wm. T. ComstockXXIV

ARCHITECTURAL IRON WORK.
Minneapolis Steel & Machinery Co. III
St. Paul Foundry Co. 4th Page of Cover
Northwestern Foundry 2d Page of Cover
Crown Iron Works Co. 3d Page of Cover
Love BrothersXXIV

ARCHITECTURAL TERRA COTTA.
J. C. Landers & Co. X
Harold Johnson XIV

ARCHITECTURAL DECORATIONS.
Harold Johnson XIV

AUTOMATIC HEAT REGULATORS.
Electric Heat Regulator Co. IX
The Automatic Heating Co. IX
Johnson Service Company XIII

BALL BEARING PULLEYS.
Johnson & Sharp Mfg. Co. XV

BRICKS (PRESSED).
Menomonie Hydraulic Pressed Brick Co. 1st Page of Cover
J. C. Landers & Co. X
Fowler & Pav. XIX
Capital City Brick and Pipe Co. VIII
Mason City Brick and Tile Co. VIII

BUILDERS' HARDWARE.
W. K. Morison & Co. XII
Gardner Hardware Co. XXII
W. J. Clark Co. XV
Variety Mfg. Co. XX

Business College
Minnesota School of Business XIX

BUILDING PAPER.
Minneapolis Paper Co. 2d Page of Cover
Samuel Cabot IX
W. S. Nott Company V

CAST STONE.
Stevens Cast Stone Co. XXIV

CHURCH OFFICE and OPERA FURNITURE.
The A. H. Andrews Co. VIII

Clothes Dryers
Chicago Clothes Dryer Works XXIII

COLONIAL WOOD COLUMN MNFRS.
Koll's Pat. Lock Joint Co. XVII
Henry Sanders Co. XIX

CONTRACTORS—STONE AND BRICK.
John Nelson XXIII

CEMENTS.
Cardiff Gypsum Plaster Co. Last Cover
Fowler & Pav. XIX
United States Gypsum Co. 4th Page of Cover
Menomonie Hydraulic Pressed Brick Co. 1st Page of Cover
Fowler & Pav. XIX
Paine-Nixon Co. XIV
Pembina Portland Cement Co. III
Union Railway Storage Co. 1st Page of Cover
J. C. Landers & Co. 4th Page of Cover

COMPOSITION ORNAMENTS.
Harold Johnson XIV

Door Hangers.
Wilcox Door Hangers 3d Page of Cover

DRAUGHTING INSTRUMENTS.
Jno. A. Schlener & Co. XXIII

DUMB WAITERS.
Geo. H. Lawes & Co. 1st Page of Cover
Lee & Hoff Mfg. Co. XIV
Sedgwick Machine Works XV

ELEVATOR MACHINERY AND SUPPLIES.
Eaton & Prince Co. VII
Fairbanks, Morse & Co. XVI
Winslow Elevator & Machine Co. 1st Page Cover
Gust Lagerquist XXII
Lee & Hoff Mfg. Co. XIX
The J. W. Reedy Elevator Mfg. Co. XVIII
Sedgwick Machine Works XV
Gust Lagerquist VIII

ELECTRICAL SUPPLIES.
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ELECTRICAL CONTRACTORS.
Minneapolis General Electric Co. X
Northwest Engineering Co. XIII

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Geo. H. Lawes & Co. 1st Page of Cover

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Foundry.
N. W. Foundry Co. 2nd Page of Cover
St. Paul Foundry Co. 4th Page of Cover
Minneapolis Steel & Machinery Co. III
Crown Iron Works XIV
South Park Foundry & Machine Co. XXI

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Cragin Garbage Crematory Co. IX

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Minneapolis Gas Fixture Co. XVII
H. Kelly & Co. III
Minneapolis General Electric Co. XV

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Minneapolis Athletic Club IV

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W. K. Morison & Co. XIV
Grant Pulley and Hardware Co. XIV

Hardwood Floors.
T. Wilce & Co. X

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P. Rieseck XIX
Variety Mfg. Co. XX
The W. J. Clark Co. XIX

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K. Dykema Sons XII
Harold Johnson XII
Mason City Brick and Tile Co. VIII
Stevens Cast Stone Co. XXIV

HEAT CIRCULATING SYSTEM.
Electric Heat Regulator Co. VII
Johnson Service Co. XVI
The Automatic Heating Co. 3d Page of Cover

HEATING AND VENTILATING APPARATUS.
South Park Foundry & Machine Co. VII
Kelly & Lamb IV
Archarbo Heating & Plumbing Co. IV
Davis Heating and Plumbing Co. XXIV
Kellogg-Mackay-Cameron Company IV
The Automatic Heating Co. X
U. S. Radiator Co. X
Lewis & Kitchen XVIII
Variety Mfg. Co. XX
Excelsior Heating Co. XVIII
S. Wilks Mfg. Co. XXI
M. J. O'Neil III

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Willer Mfg. Co. XVIII

Jointless Flooring.
American Monolith Co. XIX

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Anchor Stone Laundry Tray Co. VIII

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The General Power Co. IX

Machinery.
Minneapolis Steel & Machinery Co. III

METAL SHINGLES.
Merchant & Co. XVI

Marble and Mosaic Tiling.
The Mosaic Tile Co. XXII
Holbrook Mantel & Tile Co. XV
Drake Mantel and Tile Co. X
Northwestern Mantel Co. XIII
Geo. H. Reese XVI

METALLIC LATH.
Geo. H. Lawes & Co. 1st Page of Cover

Mantles and Grates.
Drake Mantel & Tile Co. XII
Northwestern Mantel Co. VIII
Holbrook Mantel and Tile Co. VIII
Geo. H. Reese XIX

Office Fixtures.
A. H. Andrews Co. XIII

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The Universal Oil Burner Co. 2d Page of Cover

Oil Engine Mfgs.
The General Power Co. XIII

ORNAMENTAL IRON MANUFACTURERS.
Flour City Ornamental Iron Works XV
P. Rieseck XIX
Reliance Iron & Wire Works XVIII

PIPE COVERINGS.
W. S. Nott Company, V
Mica Insulating Co. XV

Painters and Decorators.
John S. Bradstreet & Co. X
Harry B. Cramer Co. III
L. A. McIvor & Co. IX

Patent Flooring
T. E. Wilce Co. X

Plastering Contractor.
J. A. Cullen XIX

PRESSURE REGULATORS.
Klepfel & Thomas Co. 3d Page of Cover

PLUMBERS.
Archarbo Heating & Plumbing Co. IV
Kelley & Lamb IV
J. P. Courtney & Co. XXIII
M. J. O'Neil III

PLATE GLASS.
Pittsburg Plate Glass Co. XXIV

PLUMBING SUPPLIES.
H. Kelley & Co. III
National Brass and Metal Co. XVIII
Standard Sanitary Mfg. Co. XV

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American Well Supply Co. XII

ROOFING TILES.
Celadon Roofing Tile Co. XXI
Merchant & Co. XXIV
Ludwici Roofing Tile Co. XVI
Akron Roofing Tile Co. IX

RADIATORS.
Kellogg, Mackay Cameron Co. IV
South Park Foundry & Machine Co. XX
U. S. Radiator Co. VIII

ROOFERS AND ROOFERS' MATERIALS.
American Tin Plate Co. XX
Canton Steel Roofing Co. IX
Ludwici Roofing Tile Co. XVI
Celadon Roofing Tile Co. XXI
Geo. H. Lawes & Co. 1st Page of Cover
Northwestern Roofing & Cornice Works XIII
Merchant & Co. XXI
W. S. Nott Company V
Scribner-Libbey Co. V
St. Paul Roofing Cornice & Ornament Co. V
S. A. Berkemeyer & Co. IV
Samuel Cabot X
Minneapolis Roofing & Cornice Works XXIII
Minneapolis Paper Co. 2d Page of Cover.

Sanitary Supplies
Standard Sanitary Mfg. Co. XV

SAFES.
L. B. Waugh Co. XXI

SHEATING & FILTS.
Samuel Cabot XII

SHELLAC MANUFACTURERS.
Standard Varnish Works VII

Slate Black Boards.
S. A. Berkemeyer & Co. IV

STAINED GLASS MNFRS.
Pittsburgh Plate Glass Co. XVI
R. T. Giles & Co. XVII

Steam Pressure Regulators.
Klepfel & Thomas Co. XXII

STONE.
Kettle River Quarries Co. 2d Page of Cover
Wm. Penn & Co. XIII
Traverse Bay Redstone Co. XVI
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SHINGLE STAINS.
Geo. H. Lawes & Co. 1st Page of Cover
Samuel Cabot XII

Storm Sash.
Otto Lofgren XXV

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Standard Varnish Co. 3d Page of Cover
Twin City Varnish Co. 2d Page of Cover

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Merchant & Co. XIV
Variety Mfg. Co. XX

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McDowell Mfg. Co. IX

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Chamberlin Metal Weather Strip III

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American Well Works XIV

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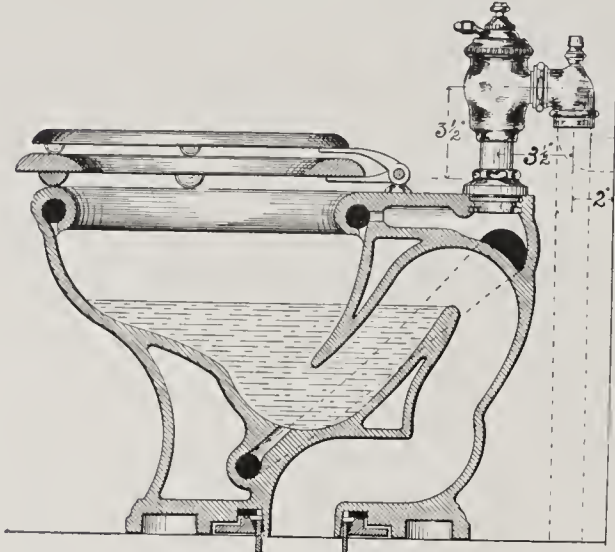


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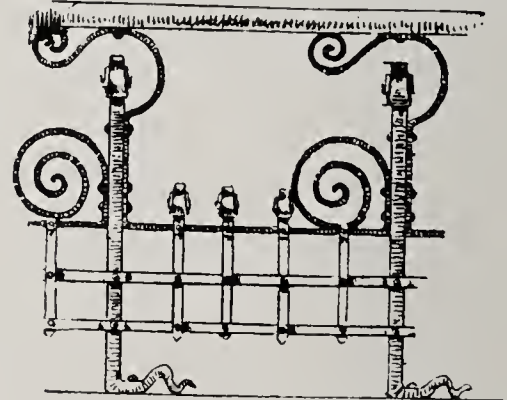
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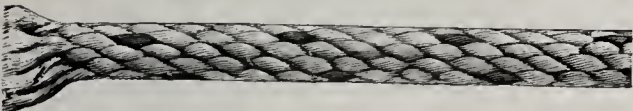


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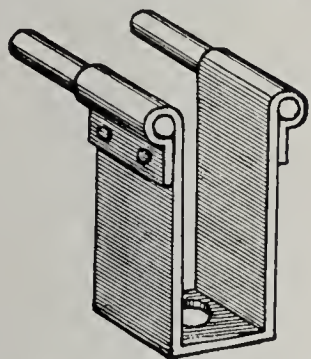
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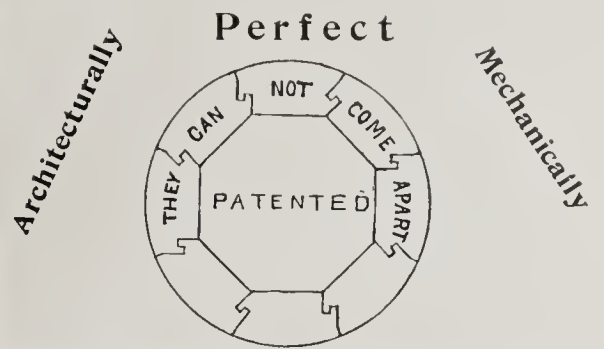
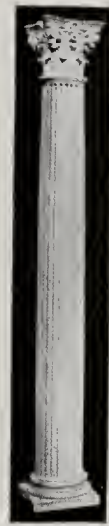
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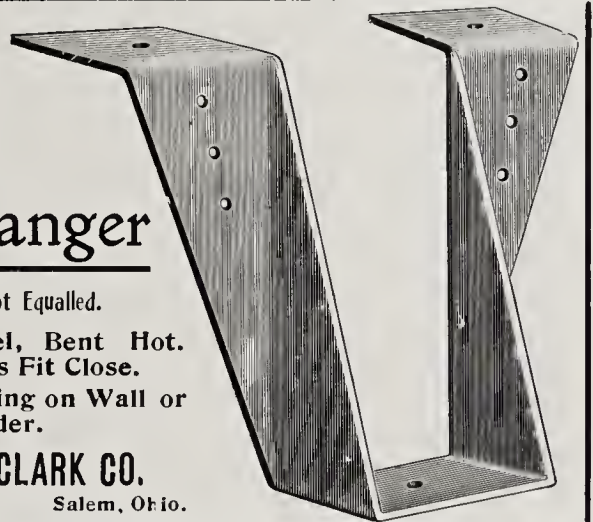
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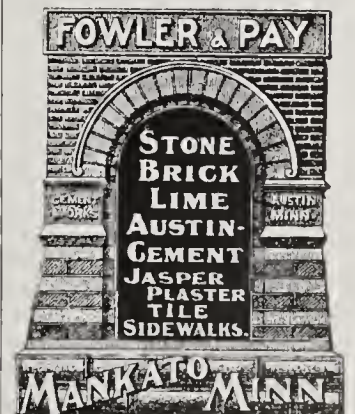
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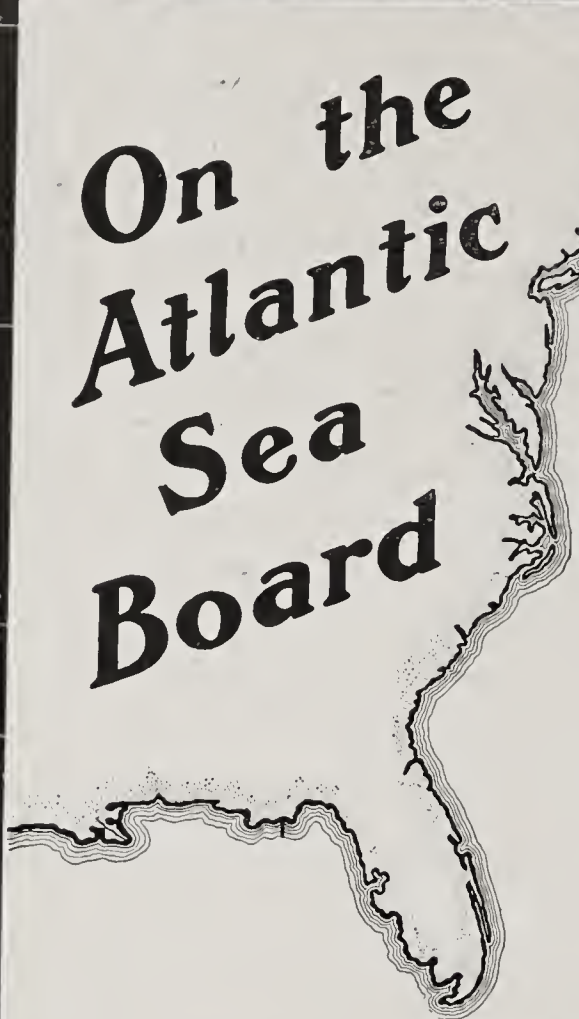
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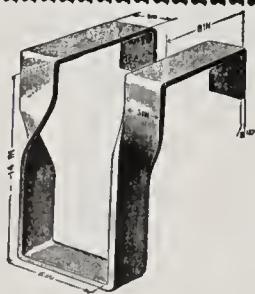
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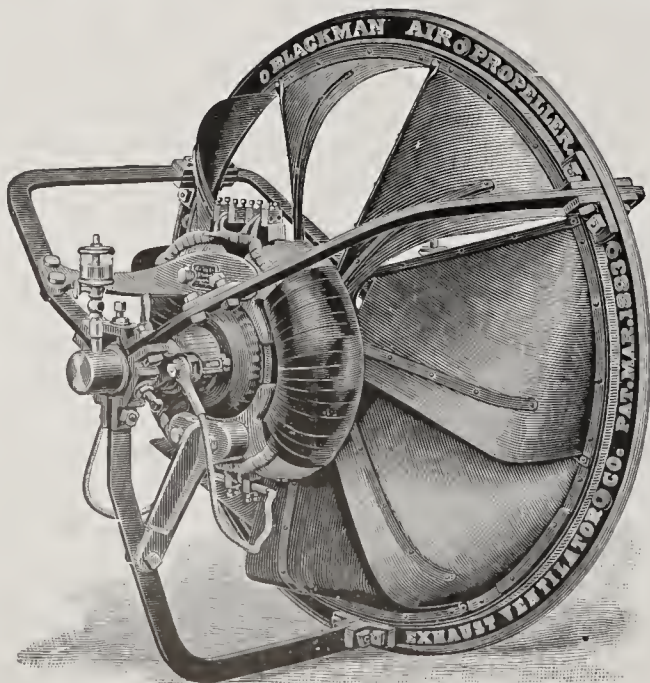
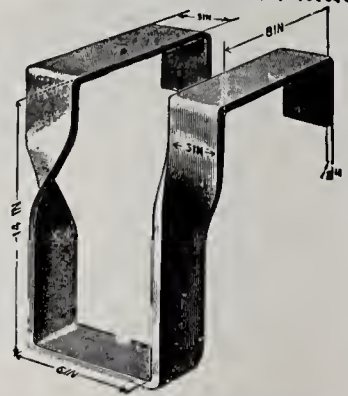


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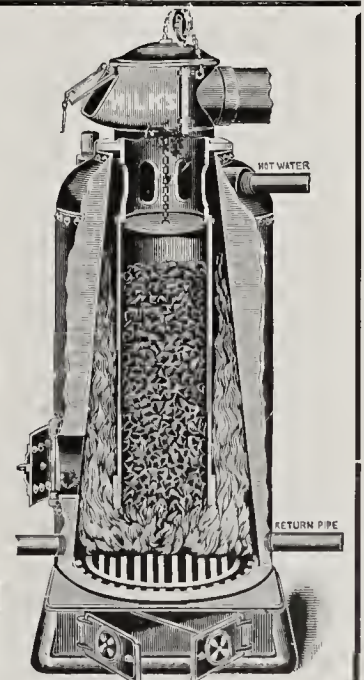
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We beg to acknowledge receipt of a handsome catalogue issued by the Chamberlain Metal Weather Strip Company, of Detroit, Mich., and Minneapolis, Minn., at 837 Guaranty Building, with D. H. Robinson as Northwestern manager.

This catalogue is certainly a credit to the company issuing it, both from an artistic standpoint and a practical one, illustrating the high class of work the company is doing. It shows that the weather strip has been installed in a large number of handsome homes throughout the country, and judging from the high class of testimonials its efficiency has been thoroughly demonstrated. Architects of the different cities have fully realized the intrinsic value of this device and are showing their appreciation by specifying it in large apartment houses, public buildings, as well as fine residences, and no one who erects a fine building should fail to investigate the Chamberlain Metal Weather Strip.

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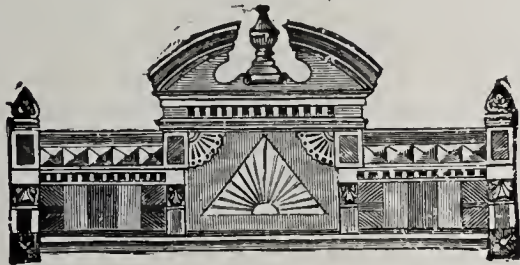
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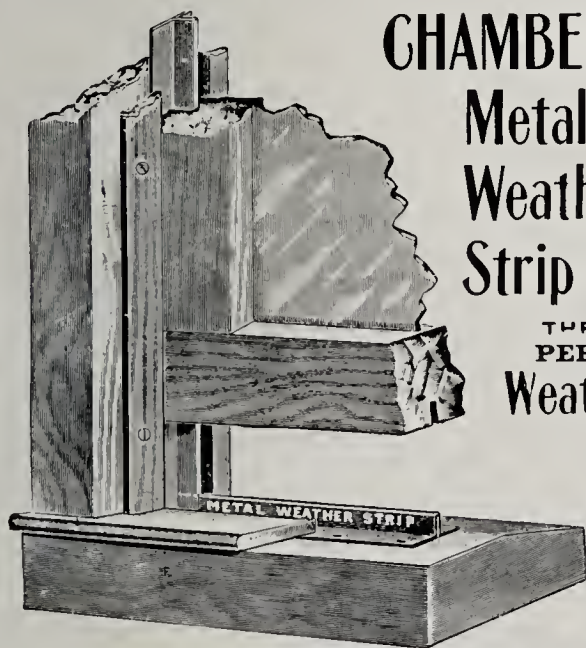
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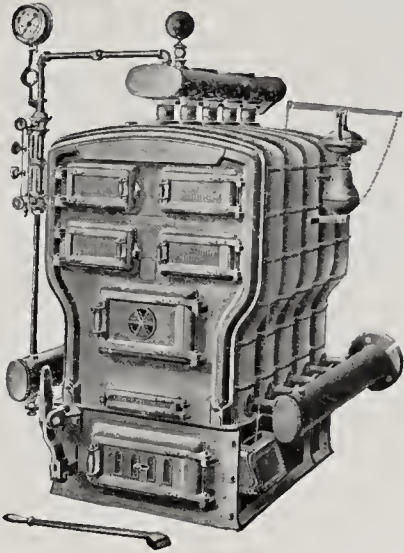
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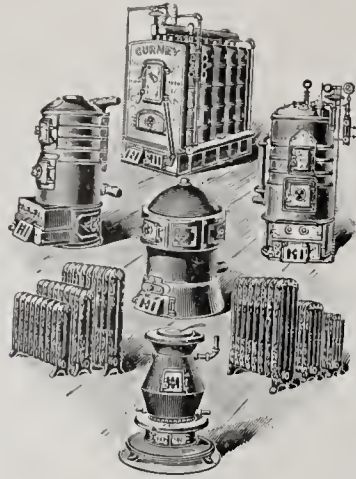
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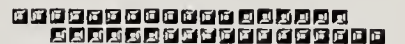
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PLATE GLASS SETTING.

Among the new catalogues recently received is that of the firm of J. W. Caulson & Co., 100 North Third street, Columbus, Ohio, manufacturers of the Coulson Patent Corner Post and Transom Bars, and dealers in and setters of plate glass. The danger and trouble in setting and replacing large plate glass is, through the medium of this useful patent post and bar, reduced to a minimum. It has also the special advantages of least obstruction of light, combined with great strength in the holding of glass. Sectional views clearly outlining the various advantages of this appliance are catalogued, together with descriptive matter and flattering testimonials from prominent architects and builders of the country. A postal card to the manufacturers will bring this catalogue to any desirous of obtaining same.

THE PERFECTED ROOFING TERNE.

The American Tin Plate Company is making a terne that must interest every architect everywhere. It is called U. S. Eagle N M (new method), and it is an improvement on their famous M F (most favored) terne that has been the standard terne, America and England for more than a half century.

The New Method is a finishing process through which the plates pass after they come out of the tinning pots. The treatment the plates receive effects an instantaneous setting of the coating mixture, so that the plates get an evenly thick coating from end to end and from side to side. The plates receive a smooth, mottled surface, free from dirty grease, cleanly to handle, and when finished have, in addition to the metal coating, a cover of transparent paint that does not interfere with the easy soldering qualities of the plates, but acts as additional protection against unfavorable atmospheric influences.

The U. S. Eagle brand is made so that it fills strictly all the prescribed requirements of the United States Navy Department in accordance with the following specifications, and a guarantee to this effect is given with each box.

1. After the pickled, annealed and cold-rolled black plates have been cleansed in a weak acid solution, they are thoroughly washed in clean water, after which nothing is brought in contact with the black plate but pure palm oil, pure new lead and pure new tin.

2. The coating consists of thirty-two per cent. pure new tin to sixty-eight per cent. pure new lead. The coating is thoroughly amalgamated with the black plate by the palm oil process.

3. When the plates come out of the tinning pots they are placed horizontally in a setting bath of liquid oily substances of a temperature below the melting point of the coating mixture, to compel perfect coating.

4. All U. S. Eagle N M plates are carefully assorted and are free from defects, blisters, bad corners or imperfectly coated spots.

5. Each sheet is stamped with U. S. Eagle N M trade mark.

These requirements are specified by the United States Navy, and, as usual with government specifications, are very exacting, insuring the very highest possible grade of roofing tin, which the manufacturers guarantee to surpass—in plating, workmanship and finish—the product of every other mill in the world.

Another feature of this very heavy coating and careful selection of black plates is the greater flexibility and pliability in working, a condition that will be greatly appreciated by the mechanic and the builder, as well as by the purchaser.

Architects are invited to send to Mr. W. C. Cronmeyer, agent, Carnegie Building, Pittsburgh, for samples of U. S. Eagle N M and M F ternes, as well as for a copy of the booklet, "A Fifty Year Roof," a manual of terne manufacture and roof-making, which contains a great volume of tabulated matter and formulae of value to every one concerned in house-making. The American Tin Plate Company produces many other brands of roofing—all reliable in their various spheres of usefulness, in various weights and in the usual sizes, but recommends the use of the best, because the best is the cheapest in the end. All products of this company are sold by the first-class wholesale metal houses throughout the United States.

THEY ALWAYS GIVE PERFECT SATISFACTION.

All architects, builders and owners who have given the subject of heating and ventilation special study, agree that there is no other feature connected with the equipment of a building that is of so much importance as that pertaining to the heating and ventilating. Comfort cannot be assured the occupant of a building in this northern climate unless his heating plant is as near perfect as it is possible to install a plant, and to insure this nearness to perfection one must be sure to get only the best make of radiators, for an inferior make is sure to displease and cause great discomfort and annoyance.

There is one make of radiators, however, that can always be relied upon, and it is of these we desire to speak. They are known as the Triton radiators, and are manufactured by the United States Radiator Co., of Dunkirk, N. Y., who have warehouses in New York City, Washington, D. C., and Minneapolis. The Minneapolis office is located at 432 Guaranty Building, with H. J. Warneke as manager. The Triton radiators are made in one, two, three, four and five columns, all bearing the same design, and their appearance is unequalled by any other make. Catalogues and information will gladly be furnished upon request, either at the factory or at their Northwestern office at the above address.

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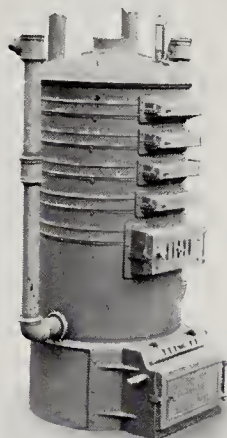
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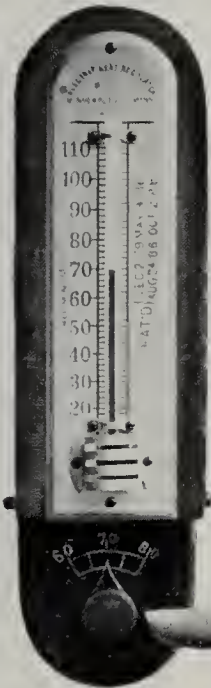
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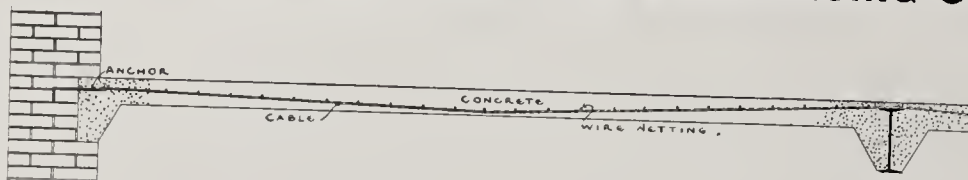
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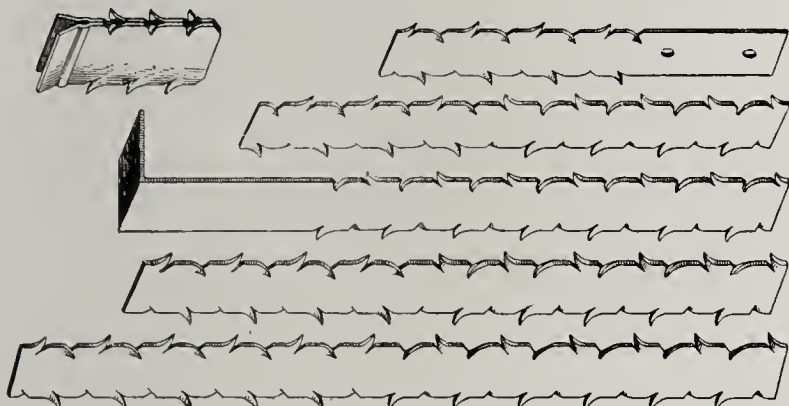
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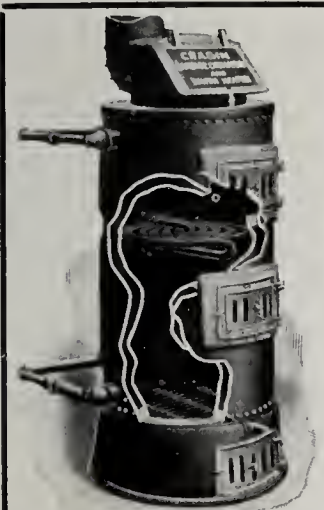
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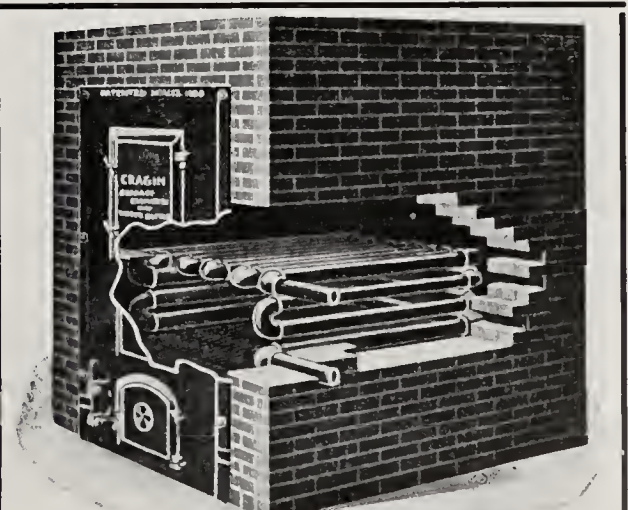
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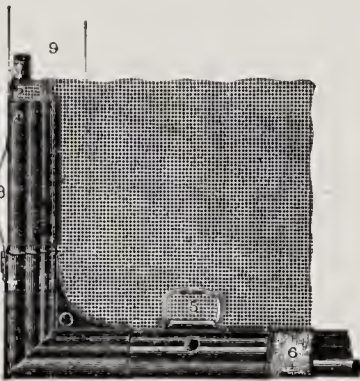
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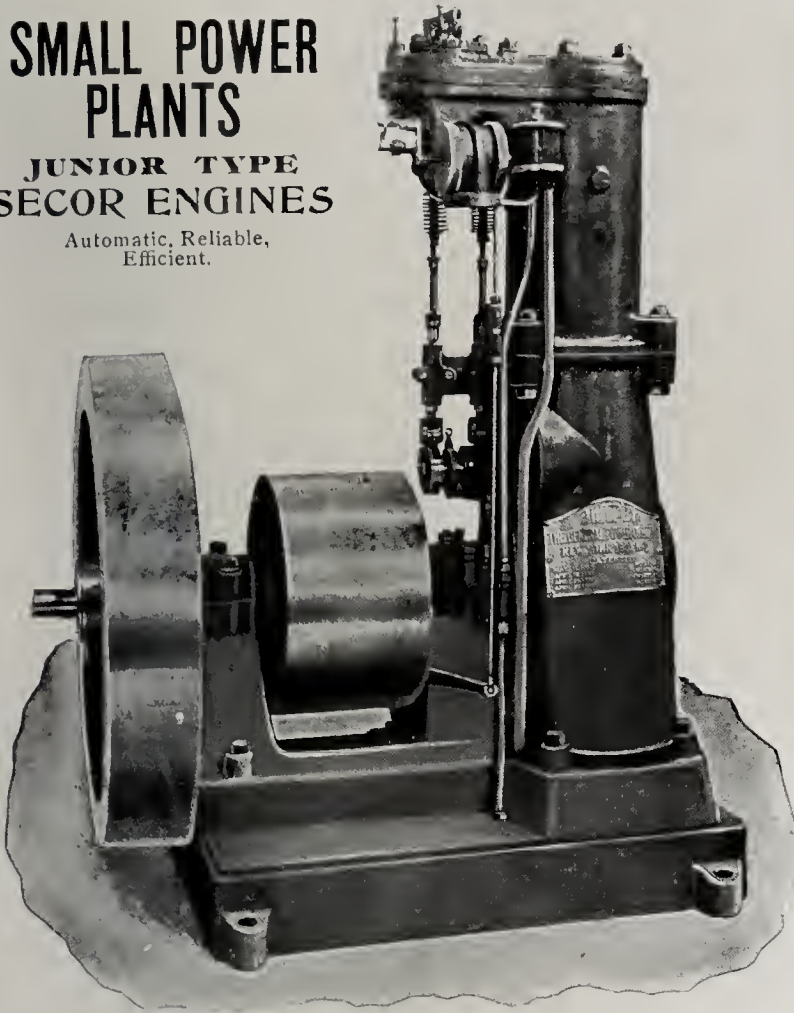
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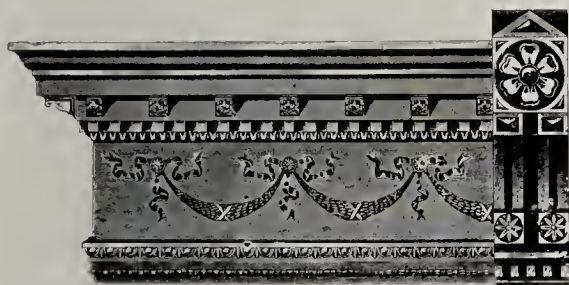
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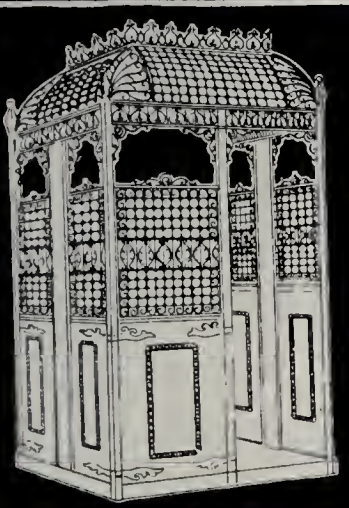
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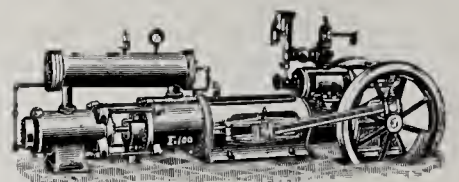
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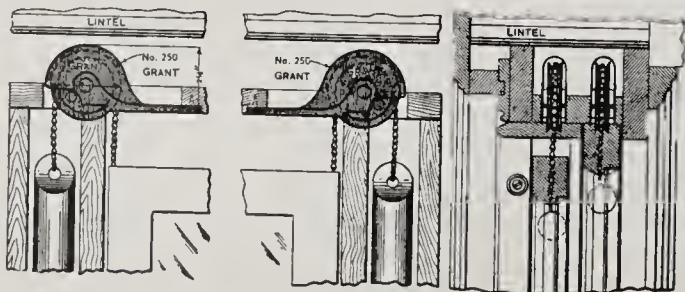
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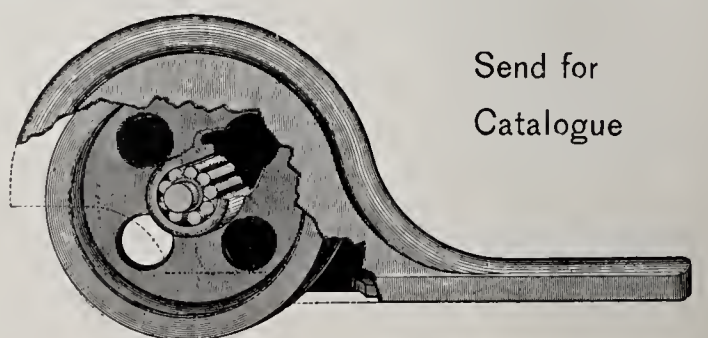
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