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CHICAGO MINNEAPOLIS ST. PAUL NEW YORK
VOL. IV. No. 6 JUNE 1905 \$5.00 A YEAR

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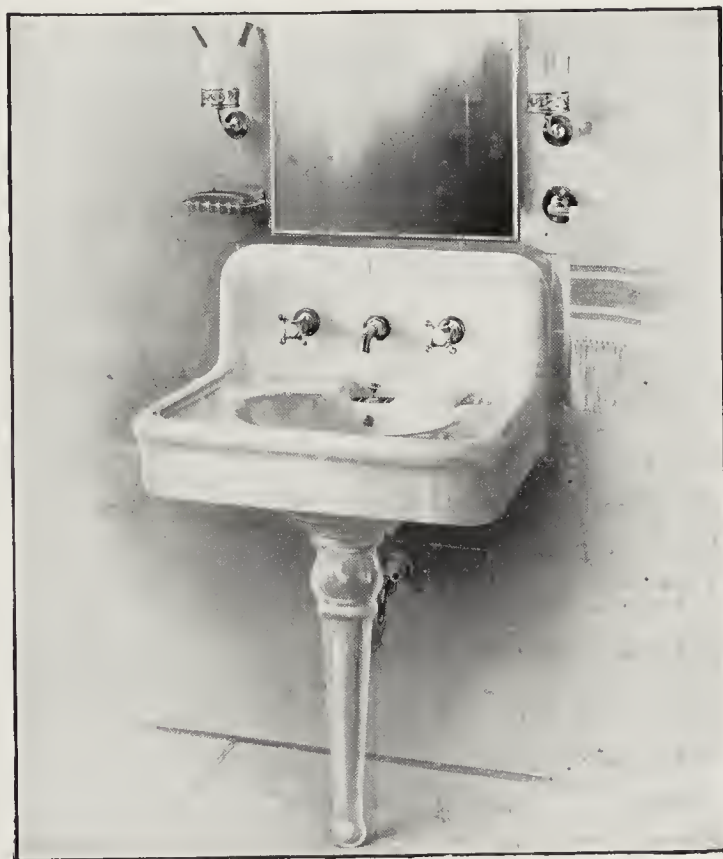
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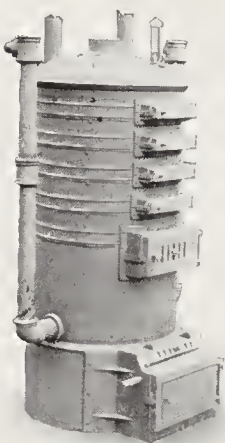
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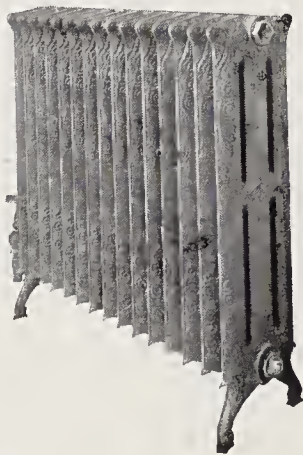
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THE WESTERN ARCHITECT

IS PUBLISHED THE 15th OF EACH MONTH BY

THE WESTERN ARCHITECT PUBLISHING COMPANY.

PUBLICATION OFFICE

914-15-16 Northwestern Building,
MINNEAPOLIS, MINN.

ROBERT CRAIK McLEAN, EDITOR.

FREDERICK KEES, President.

R. C. McLEAN, Secretary.

F. A. GREENLAW, Treas. and Genl. Manager.

ST. PAUL OFFICE, 904 Globe Building.

NEW YORK OFFICE, 280 Broadway.
C. T. WAUGH, Manager.

CHICAGO OFFICE, 507-67 Clark St.
I. PRESTON BARNETT, Manager.

Subscriptions in United States and Canada, mailed flat,
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Advertising Rates made known on application.

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MAY BUILDING OPERATIONS.

Reports from the principal cities of the country show a decidedly satisfactory condition of building operations and this applies to all sections. The percentage of gain from the accompanying table, compiled from official reports to The American Contractor, Chicago, is large and decidedly encouraging. In some instances there has been a loss, but this is chargeable to local conditions, usually to the circumstance that operations last year, from one cause or another, were unusually large. Thirteen cities passed the million dollar line, while several others very nearly approached it. In New York the enormous figures of \$25,928,408 were reached, being an increase of 79 per cent, while the operations in Chicago exceeded \$4,000,000, those of Philadelphia being even greater. A gratifying feature is the general increase noted in the smaller and middle class cities, which shows that the present building movement is general in its character. Everything indicates that operations will continue large during the entire building season.

CITY.	May, 1905. Cost.	May, 1904, Cost.	Pct. Gain.	Pct. Loss.
Atlanta, Ga.	\$408,739	\$252,374	61	....
Allegheny, Pa.	300,200	251,425	19	....
†Baltimore, Md.	1,138,000	2,225,000	....	....
Birmingham, Ala.	315,763	154,491	104	....
Buffalo, N. Y.	801,409	599,499	33	....
Canton, Ohio	35,180	30,725	14	....
Chicago, Ill.	4,053,280	3,663,050	11	....
Cincinnati, Ohio	1,361,550	679,350	100	....
Columbus, Ohio	510,070	299,260	71	....
Davenport, Iowa	91,900	95,925	....	4
Dallas, Texas	331,539	169,068	96	....
Denver, Colo.	602,235	422,385	42	....
Detroit, Mich.	1,008,900	607,600	66	....
Duluth, Minn.	169,112	125,447	34	....
Evansville, Ind.	32,177	21,475	50	....
Grand Rapids, Mich.	243,649	175,165	39	....
Harrisburg, Pa.	136,675	159,900	....	16
Hartford, Conn.	249,851	230,645	8	....
Indianapolis, Ind.	788,902	733,106	7	....
Jersey City, N. J.	389,683	198,590	96	....
Kansas City, Mo.	1,108,417	702,601	57	....
Little Rock, Ark.	100,945	67,290	33	....
Louisville, Ky.	330,210	247,142	33	....
Los Angeles, Cal.	1,243,704	901,244	38	....
Lowell, Mass.	93,155	55,600	67	....
Manchester, N. H.	73,950	133,430	....	45
Milwaukee, Wis.	982,959	726,007	35	....
Minneapolis, Minn.	1,134,780	1,031,135	10	....
Mobile, Ala.	303,500	51,609	488	....
Nashville, Tenn.	206,085	136,795	50	....
New Haven, Conn.	377,837	219,155	72	....
Newark, N. J.	792,156	597,529	32	....
New York—				
Manhattan	13,006,800	7,926,200	64	....
Alterations	1,859,698	1,215,445	....	....
Brooklyn	6,819,415	3,548,235	92	....
Bronx	4,121,125	1,679,800	145	....
Alterations	121,370	67,775	....	....
Total	\$25,928,408	\$14,437,455	79	....
Omaha, Neb.	402,599	142,080	183	....
Philadelphia, Pa.	4,390,980	3,251,520	35	....
*Paterson, N. J.	199,627	299,754	....	33
Pittsburg, Pa.	1,657,680	1,981,973	....	16
Rochester, N. Y.	386,603	256,775	50	....
St. Joseph, Mo.	113,990	46,595	144	....
St. Louis, Mo.	1,886,447	864,212	118	....
St. Paul, Minn.	616,675	538,810	14	....
San Antonio, Tex.	47,510	87,280	....	45
San Francisco, Cal.	2,110,150	1,878,638	12	....
Scranton, Pa.	181,065	230,109	....	21
Seattle, Wash.	555,385	762,374	....	27
South Bend, Ind.	151,747	59,270	156	....
Syracuse, N. Y.	197,828	133,443	48	....
Salt Lake City, Utah.	167,930	136,956	30	....
Toledo, Ohio	206,920	281,763	....	26
Tacoma, Wash.	129,387	135,600	....	4
Washington, D. C.	2,300,569	1,240,245	89	....
Wilmington, Del.	227,331	88,600	156	....
Wilkesbarre, Pa.	140,028	40,700	244	....
Winnipeg, Man.	1,899,050	1,398,650	35	....

THE OLD WOMAN IN THE SHOE.

The old woman in the shoe
 Didn't know what to do,
 She had so many children
 And more a-coming, too.
 The reason is too true;
 While fishing on the "Soo"
 I heard it was because
 She didn't know what to do.

The reason's breaking through.
 All the fishers on the "Soo"
 When they count the bass
 And trout they've caught,
 They then know what to do.
 In weather foul and fine
 They take the fishing Line,
 And hook, or buy, a ticket to
 Fish along the "Soo."

The old woman in the shoe,
 Her husband called her Sue;
 If she didn't call him Early
 He'd beat her black and blue.
 Had to catch a likely mess
 To feed so big a crew;
 So he always took the "best on earth,"
 The fishing Line, the "Soo."

The old woman in the shoe
 Decided she'd go, too;
 She didn't know the places—
 But she found the agent knew.
 She took the kids along,
 The gang was fifty strong;
 And they beat the biggest record
 Yet made along the "Soo."

ONE ROAD TO PARADISE.

It is strange that anyone should care to leave Minnesota in the summer, for her woods, lakes and rivers form one of the garden spots of the earth, but the spirit of change is ever with us, and Kipling struck the keynote of our race when he wrote the refrain:

"We must go, go, go away from here;
 On the other side the world
 We're over due.
 'Send the road is clear before you
 When the old spring fret
 Comes o'er you
 And the Red gods call for you."

And there is no better road to start on than that euphoniously styled the "Soo." It will carry you to the Sault Ste. Marie or Mackinac Island, and it is here that the change that your alter ego has called for is approached. At the wharf below that citadel that held the forefront of our later civilization against the savage in the olden time, lies a steamer, with a foreign, and yet a friendly flag at her stern, and at the gang plank is always a warm welcome from captain, purser or steward. It is a welcome that means something for there are no better hosts even among sailors than those who command the ships of the Northern Navigation Company that fly that flag on the Canadian waters. From green woods and hills that are mirrored in placid fish-teeming lakes, that are ever changing and yet have become familiar, the scene changes with the flag. For the view from your stateroom window while you hurriedly dress in the morning, shows bits of rocky island, pine-clad and rugged, and when you reach the deck you look out upon waters fringed with rocky bays, and beyond, the pine clad rocks that rise until their summits are an immediate suggestion, not of mountains, but of "the everlasting hills." This is a change indeed, and the breakfast that follows the call of the steward's bell is remembered for years as one of the pleasant incidents of the trip. You have at last discovered that you are on the way to the Georgian bay, and for several days enjoy the succession of strange scenes. The open water of the bay is followed by a threading course through innumerable islands, on a steamer that is large and commodious, and of which the officers are your best friends before

you have left the lights of "the island" far behind. It is then that you indeed seem to have reached that longed for paradise on the "other side the world," all of which is encompassed by the Georgian bay trip.

Of course you will stop at Killarney, which is beyond comparison with its prototype; the French river, pathway of Champlain, the great discoverer; Pointe aux Baril, a Venice of rocks



MOONLIGHT ON GEORGIAN BAY

and water; and Parry Sound, that reminds you fairly of home because of its lumber mills. Then the islands, islands, islands again and then Penetangashene. Did I tell you to take your fishing rod? You will regret it if you do not, for the small-mouth bass lie behind every reef and in every inlet of the entire course.

Then the spirit of change again urges you onward, this time for the old cities of Montreal or Quebec, or the islands on the Atlantic ocean in Casco bay, off Portland. Here the advance agent of the "Red gods" has anticipated your wish and has provided the Grand Trunk Railway system, with every luxurious appointment of travel, to carry you thither, and if you wish to compare Minnetonka and White Bear with their Canadian counterparts, stop enroute at the Muskoka lakes. Comparisons are odious, but this lake is "different," and in itself is well worth a journey across the continent to see. In this pursuit of change all the elements that pleasant summer travel can combine are found, and one who has traveled much and far can say that there is no surer road to or through paradise than this route "by rail and sail" so hastily sketched.

MULLINS STEEL BOATS.

Perhaps the most fragile boat made by man is the bark canoe of the natives of Central Brazil. It is certain that the most durable are the steel boats made by W. H. Mullins, of Salem, Ohio. The Brazilian boat is a "leaf" of bark brought together at the ends, not as our Indians make their canoes, on a framework of cedar, but entirely of the piece of bark, the sides held apart by two sticks. The Mullins steel boat, whether of the ducking boat type that has become the favorite of the sportsman, or the latest model of skiff, or auto speed launches, are first of all strong and almost indestructible. Then, like our own bark canoe, they are the most graceful models of boats, the material and stamping process being perfectly adapted to the carrying out of the most delicate lines of the model, and while there are, according to the elaborate catalogue just issued by the Mullins Company, a dozen or more styles for different purposes, each has a beauty of line conforming with its particular use. There are other so called steel boats, made of metal it is true, but necessarily in pieces each of which must be soldered, and with joints that are always a source of weakness. One of these Mullins boats has seen hard service in the Georgian bay

where every landing is made on granite rock, and while shoals and reefs innumerable have been struck, the only damage the boat now shows is a leak in the bow, very easily soldered, consequent to the constant filing of the rocks. It has outlasted two cedar boats already, neither of which received anything like the rough usage given to this all-steel boat of the Mullins make.

A NEW ELECTRIC EXECUTIVE.

At a meeting of the board of directors of the Westinghouse Electric and Manufacturing Company, held in New York recently, E. M. Herr was elected first vice president and chief executive under the president. The advent of heavy electric traction and the adoption of electricity by main line railways render the services of a man skilled not only in manufacture, but also conversant with railroad operations, especially desirable at this time.

There are few men who are more widely known among railroad managers and in whom more confidence is reposed than in Mr. Herr. He was locomotive superintendent of the Northern Pacific railway for a number of years, and previous to that had many years' experience in various positions on important railways in the west. For the last seven years he has been vice president and general manager of The Westinghouse Air Brake Company.

The Westinghouse Electric Manufacturing Company has now four vice presidents, E. H. Herr, Frank H. Taylor, L. A. Osborne and Newcomb Carlton, which makes an especially able and efficient force of officials. It is said that the works at East Pittsburg have never in the history of the company been so busy with the construction of electric railway apparatus than at present. This is due to the fact that nearly all the larger trunk lines are now ready to adopt electric power since the Westinghouse alternating current single phase system has proved itself such a signal success in practical demonstrations.

The exhibition tests recently made before the delegates of the International Railway Congress with the large 1,350 horse power locomotive of that type gave the visitors for the first time an idea of the possibilities of electric motive power in railway service.

Twenty-one varieties of building material are represented in St. Paul by Geo. H. Lawes & Co. These fifty-seven—no, *twenty-one*—varieties have changed their address through the removal of the above concern to 156 East 3rd St. The concern, in notifying us that they are on the ground floor, do not say that their customers receive the same treatment, but Lawes & Co.'s reputation is such that this may be taken for granted and while served with twenty-one varieties of material they uniformly receive but one variety of good treatment.

Modern Sanitation, a journal devoted to the advancement of sanitary plumbing, edited by the publishing department of the Standard Sanitary Manufacturing Company, contains an illustrated article in its May issue on the sanitary situation in Porto Rico and Cuba that is exceedingly interesting. A photograph of delegates to the Architectural League of America convention and a sketch of its proceedings, with several more or less valuable articles of interest to plumbers, completes this well printed and arranged house journal.

A handsome catalogue descriptive of the new works of the J. L. Mott Iron Works at Trenton, which centralizes all the different branches of the firm's manufacture, is received. The illustrations bring forcibly to mind how great has been the advancement in this, the manufacture of sanitary utilities, since the first enameled iron lavatories were made by this firm forty years ago, and the excellence of which has been perpetuated yearly by improvements in form and purpose during which time the Mott goods have been standard with architects and the trade.

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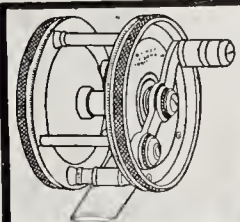
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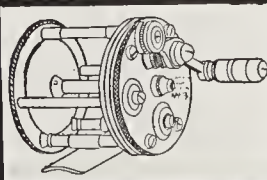
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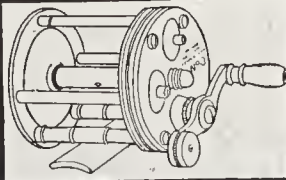
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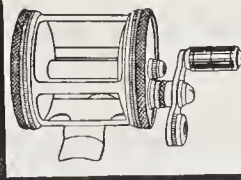
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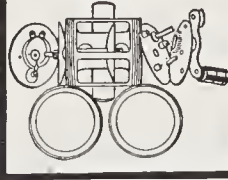
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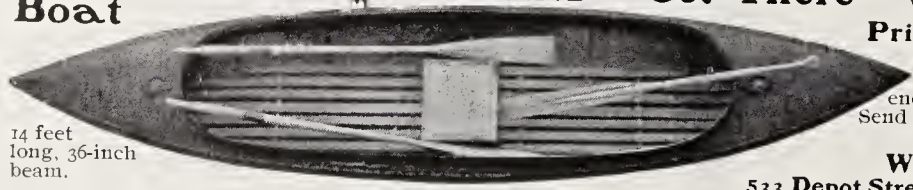
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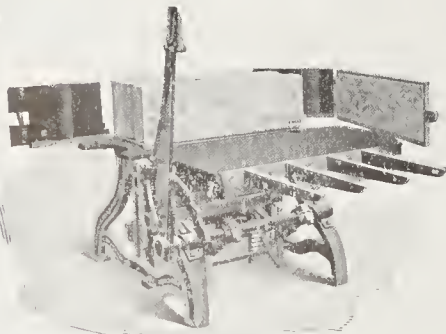
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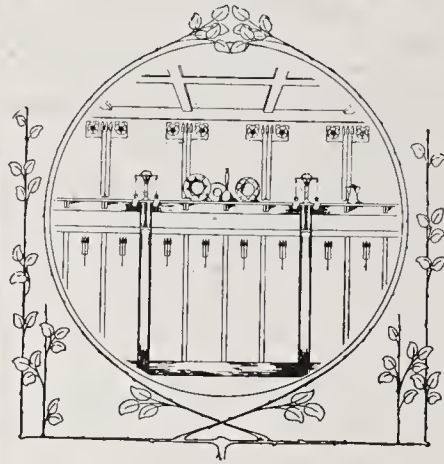
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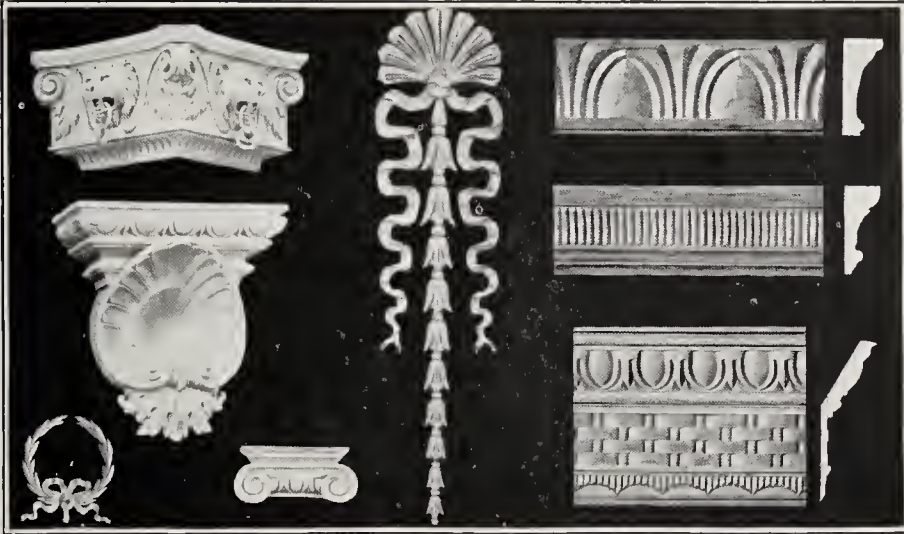
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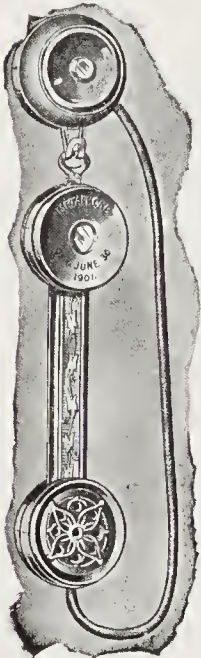
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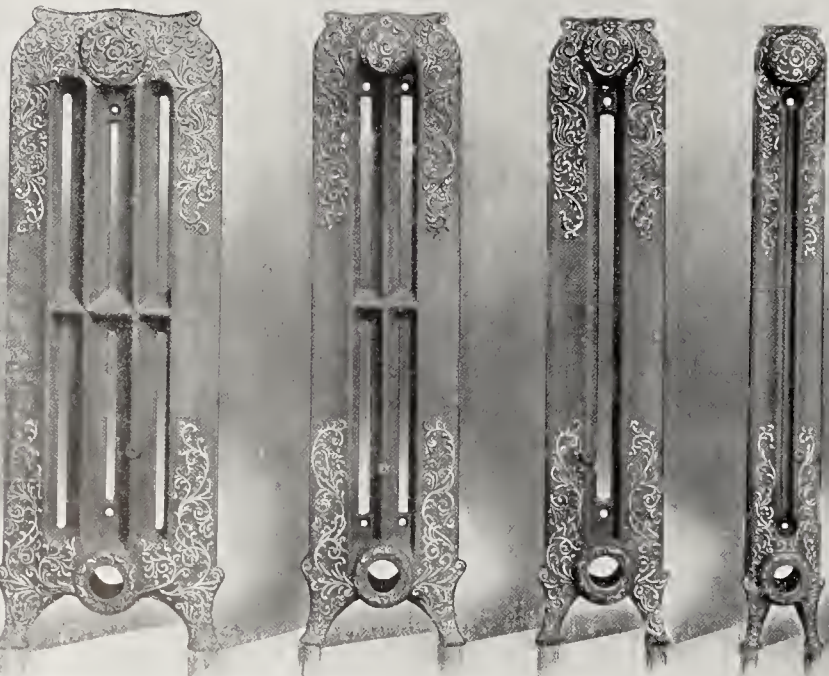
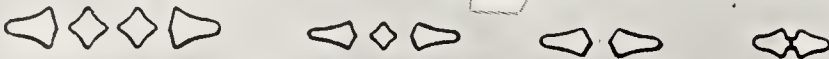
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DEVOTED TO ARCHITECTURE AND ALLIED ARTS

Entered November 24th, 1902, at Minneapolis, Minn., as second-class matter, under act of Congress, March 3, 1879.

VOL. 4.

JUNE 1905

No. 6.

THE WESTERN ARCHITECT

IS PUBLISHED ON THE 15TH OF EACH MONTH

BY

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THE rise and fall of pen and ink perspective drawing might make an interesting chapter in the history of architectural delineation of the past twenty years. Twenty-two years ago the perspectives drawn by architects, and when printed reproduced by lithography, were crude in line and stiff and labored in appearance. About that time the line perspectives of Paul C. Lautrup began to appear in the architectural journals and almost at once the entire method of pen and ink drawing was revolutionized. His imitators were many, to the benefit of the many architects and draftsmen who followed his methods with more or less fidelity, and his work of that date has never been equaled in its bold expressiveness. Among those who became noted for a style that was all his own was Harvey Ellis, and his close confrere was Ben Trunk, whose sketches are illustrated in this number. About ten years ago the art of line drawing began to decline, the young draftsmen beginning to take up water color. Perhaps it was because this was an easier and more rapid medium in which the bad work of the artist could be hid by a dash of color, or the drawing was more attractive to the client's eye. It is worthy of note, however, that the renewal of the pen and ink art is urged by the Chicago Architectural Club and Max Dunning, who is perhaps its best exponent now in the club, gave his time during the past winter to a class in pen and ink. It is largely to call attention to the beauties of pen and ink work in perspective drawing, and its many advantages of expression beyond any effect by other mediums except the plaster model, that these drawings of Ben Trunk's are shown. It is fortunate for the art of perspective drawing that we still have such adepts as he and many others whose work will be illustrated from time to time in these pages.

✻ ✻

THE paving problem which is a vital one in every city in the United States and has perhaps been the subject of more practical experiment than any other municipal feature has one aspect which should have become a rule from its inception. That is the necessary permanency of foundation. The cheapest pavement was for many years the cedar block sawn and laid in the natural state of the wood. Later, the more expensive creosoted blocks were used in different varieties of shape and wood. Then because these seemed to fail asphalt blocks had their vogue and finally asphalt pavement became the favorite for light traffic and granite blocks for heavy. All of these, from the cedar block to the asphalt have shown signs of wear

after a year or two of use which is unwarranted and it should not require a critical examination to discover that the main trouble lies not with the material but the foundation. Aside from the semi-destruction of any pavement that is disturbed after it is once laid, it being impossible to again restore it in any degree to its original stability, the main trouble lies with inadequate foundation. The cedar block was cheap and was laid cheaply on a foundation of sand covered with plank, but even the asphalt settles unevenly because a stable, ruble and concrete foundation is not laid to support it. Let municipalities first lay adequate foundations, and then upon these lay whatever material best suits the climatic conditions and the municipal pocket book, and the extra cost of the pavement will be saved. Next compel all gas and electric companies to tunnel or use some other means to extend pipes and wires or to repair them other than tearing up the pavement. Until this is done it is useless to talk about the relative durability of pavements.



WE are glad to note in the Architectural Record an article in behalf of the fireproofing of country homes. The editor of this journal has for many years called attention to the folly which made an office building, which is always in a locality most accessible to city water mains and fire engines, and only occupied in the day time, fireproof, and constructed the apartment house or the country residence of the most flimsy wood material. In these residences and not in the office buildings are housed those things which the owner values most and which are most certain to be lost in case of fire. Why it is so difficult for architects to induce owners to fireproof residences is one of those things that "no fellow can find out." But it is not always the owner's fault, for if the architect would make it a principle to provide in his estimate for hollow tile and the small quantity of steel required as he does for the stone or brick for the walls, more owners would approve of the slight extra expense and be saved the loss of books, paintings and other things that cannot be replaced, not considering the lives of the occupants that are always more or less in jeopardy in a wood constructed house. The figures given in the article referred to make this folly all the more definite when the difference in cost is considered. It states:

A number of houses have recently been completed in Pittsburg which are fireproof and ready for occupancy; they cost \$4,500 each. Before the contracts were let, open bids were made for their construction, and the lowest of these for wood in place of fireproof material were \$4,000 and \$4,125. In Washington a fireproof house that cost \$5,186 had one bid for the old-fashioned wood framing at \$5,875, reversing in this case the general idea of the cost of the two classes of houses. As a rule, however, the fireproof house costs from 5 to 8 per cent more than wood frame houses in the country. This may be figured out as follows: The ordinary floors of rough wooden timber, with 12-in. joists and a top floor of finished pine, costs about 28 cents a square foot. This is the kind of floor used in the cheapest class of dwellings.

In almost every direction civilization has advanced beyond the necessity of laws, these being only demanded for the restraint of the vicious. It should no longer be necessary to have stringent building laws to compel people to use sane methods in the construction of the houses in which they live.

IN the proposed convention of manufacturers of cement block machines to meet at Chicago on June 27th and 28th the call for which is issued by the secretary of a cement machinery company, there is a possibility for considerable improvement in the line of block manufacture. Because it is popularly supposed that any farmer boy can make cement, and from any material that may be on the ground, the demand for the material through its adaptability when properly made and used has risen to enormous proportions. Hence the list of patents on these machines have multiplied and the numbers that should attend such a convention is surprisingly large. No one disputes the fact that constructively, cement properly made has some advantages over stone or other materials, but if this convention really wishes to advance the permanent growth of the use of cement it will have to recognize the limitations of the material; and first of all it must recognize that it must be used as cement and not as stone. Then, no imitation can be artistic, and the machine that produces the block must be so elastic as to follow the architect's design, for the architect will not design to fit the block. In these two points in regard to the use of blocks above the cellar wall, lies the future success or failure of the cement block machine industry.



MINNEAPOLIS is contemplating the abolition of the trolley pole by anchoring the wires to the buildings in the downtown district. At first glance this would seem a wise measure as the unsightliness of the trolley pole with its obstructive feature is one of the main objections to the overhead system. But since we must endure this system until the underground conduit, like that used in Washington, is adopted it is better to confine it to the street than to carry wires over the sidewalks where they form an obstruction to the work of the fire department and cannot be so perfectly insulated as to insure the occupants of the buildings against electric currents. The trolley should not disfigure the streets, but if it must the practical and adequate trolley pole should remain where it is.



THE vagaries of the client who has retained an architect for professional services, and then, because every dictation and alteration proposed is not cheerfully complied with, seeks to dispense with his services without recompense, even for the work that has been done, often finds their solution in a court where justice reduces them to an equitable basis. The experience of Howard Gould in this particular, in which the full value of the plans for his "Killarney Castle" was awarded the architect, should teach that a contract with an architect is the same as with a shoemaker and that orders must be paid for when carried out as originally given. We do not go into the question of how appropriate the measured drawings of an Irish castle would be for a Long Island summer home, but the architect earned his fee and was not obliged to submit to the whims of even a lady with a "mind of her own."

AMERICAN STYLE.*

BY TITUS DE BOBULA.

A long, long ago in the past, perhaps millions aeons ago, at a time far beyond human calculation, there was a realm of light wherein resided the spirit of wisdom. His body was like a sun and the living rays emanating from him filled the universe with glory. Matter of a fiery and ethereal kind, such as is unknown to man, filled all space and the light coming from that spirit penetrated the realm of matter and endowed it with life and sensation. Gradually the matter began to cool, centers of attraction were formed, and around these centers still more matter condensed, and they grew into revolving globes, traveling with lightning velocity through space, being guided by the spirit of wisdom. Upon these globes, stones, vegetables, animals and human beings grew. This universal mystery surrounds mankind. The scientists in vain strive to solve it. Only religion or art, with their ideals, will elevate men from the imperfect circumstances, from his worldly battles and pains. They differ inasmuch that while religion, through her mysterious faith of the wonders, sinks to the realms of incomprehensible, and therefore cannot express her ideals in material form, true art from the other hand will materialize the formless inexplicable; and even the great wonders will find their natural and necessary expression in works of art. Similar to these two desires is the purpose of science to find truth. But here the goal is unapproachable, and science will always remain incomplete, and as a form indefinite, not knowledge but only the striver being satisfied. On account of these imperfections, science and religion must recede even before the humblest creation of art, as long as they interpret a true artist's ideal. Contemplating the vastness of the nightly sky among brilliant stars there are dim nebulae, either old systems whose life and light is being dispersed or a new ethereal formation around a circle, which in time will have her own suns, planets and moons. Nothing to indicate the exact line between destroyal and new birth, the last moments of the old system being the first of the new one. They are a fitting analegon for similar formations on the horizon of art history, referring to the transition of one world of art to the formless and simultaneously to the phase of an innovation.

These apparitions of the decline of art and the wonderful phoenix birth of a new period from the process of annihilation, is the more significant to us, as to all probabilities we are in just such a crisis where a new style will be born. This assertion does not lack of signs, the only question remaining is, whether they are a result of social decay, or whether they point already to a new, healthy formative growth. In other words, whether the development of the human passions is departing from or approaching to nature. Humanity and its three governing ideas, Science, Religion and Art, can be best symbolized by a circle, whose beginning point was nature itself. The development of the human race along this circle departed from the natural beginning point where the simple and yet perfect Adam and Eve understood nature with their

instinct thoroughly—until it arrived at the opposite point, where it was most civilized and farthest from nature. From here on it is a return journey towards the natural again, where art will help mankind, not to an instinctive, but a perfect understanding of all the universe. This development of the human race can be applied to art and her periods also, each of which is a perfect circle in itself, governed by the same laws which prevail in the universe. With the same right we can symbolize art by a globe, the most perfect form known to us. On this surface we can imagine countless circles, each of them perfect in themselves. Some of them are meridians, some of them diminishing in their size, the nearer they are to an imaginative pole. Each of these circles can represent a certain style or epoch in the history of art. Sometimes they travel parallel, again they intersect each other. Let us imagine that a certain style is nearing its perfection, its beginning and end point where it dissolves in the shapeless and forms the beginning point of an intersecting circle, along which, on similar lines, a new style will travel departing from and approaching again the natural. According to all signs, as it was pointed out above, we are midst such an innovating birth.

To an architect only the question will remain—is it right that all the mental energy, all the beauty of the past style shall be lost in her perfection, and in reference to progress of mankind, be annihilated forever, and therefore his energy to be used only for the support of a decaying world, and the strength of an Atlas was not sufficient for this—or whether his creative genius will find a more appropriate task in upbuilding from the chaos which nevertheless contains all the mental and artistic energy of the past styles, a re-born ideal of beauty and impulse after perfection. For this purpose the only right way is to seek in the individual cases the law and order which underlies the process of birth and origin of styles, and to establish from these the principal traits of an empirical doctrine of art. The empirical doctrine of art, in other words, the manual of style, is not purely aesthetic, or is not the abstract doctrines of the beautiful. The later ones deal with the forms only as such, and for them beauty is but an assembling of individual forms, for the purpose of a total sphere of activity satisfying our artistic sense. All aesthetical properties of the formed beauty are therefore collective, for instance, Harmony, Proportion, Eurythmy, Symmetry, etc., etc. The doctrine of style, however, understands beauty as unity, as a product or result, and not as a total or a succession. In the history of architectural styles, we may call them thus, because all the other arts are depending on architecture. We can distinguish three schools according to the three forms in which science are allied with art. They are:

First, the materialistic school under the influence of mathematics and exact sciences.

Second, the historical school under the influence of art, history and antiquarial research.

Third, the schematic school under the influence of the speculative philosophy.

The materialistic school instructs us how to use the different materials for constructive purposes. She is sup-

* (Paper read at the fifth annual convention of the Architectural League of America, held at Pittsburg, April 17, 1905.)

ported by our present days' practical aims, by the colossal upbuilding of railroads, dams, bridges, etc. Her mistake is in underestimating the idea, making it depending on construction, forgetting that matter is only a tool employed by the idea to create a form.

The historical school, which branches off in countless directions, each fighting the other, strives to copy conscientiously old examples of past styles of foreign nations, instead of, as it would seem more natural, to solve the problem from the premises, as they are given by the present to solve them with the present, not forgetting, however, the laws of aesthetic and the traditional forms, which through thousand and thousand years remained as incontestable examples and types of certain local and instructive ideas.

The third school is that of the schematic and the purists. If their philosophy would desire to define ideally the beautiful and limit her in her particular conceptions, next to dissect her to her properties, and if the philosophical mind can finally bring the beautiful to life and define a living doctrine of style, then the aesthetic theme of a purist's faith would be fulfilled. True art in her existing highest forms, hates exegesis, takes human life and passions as they are, and from them creates the ideal.

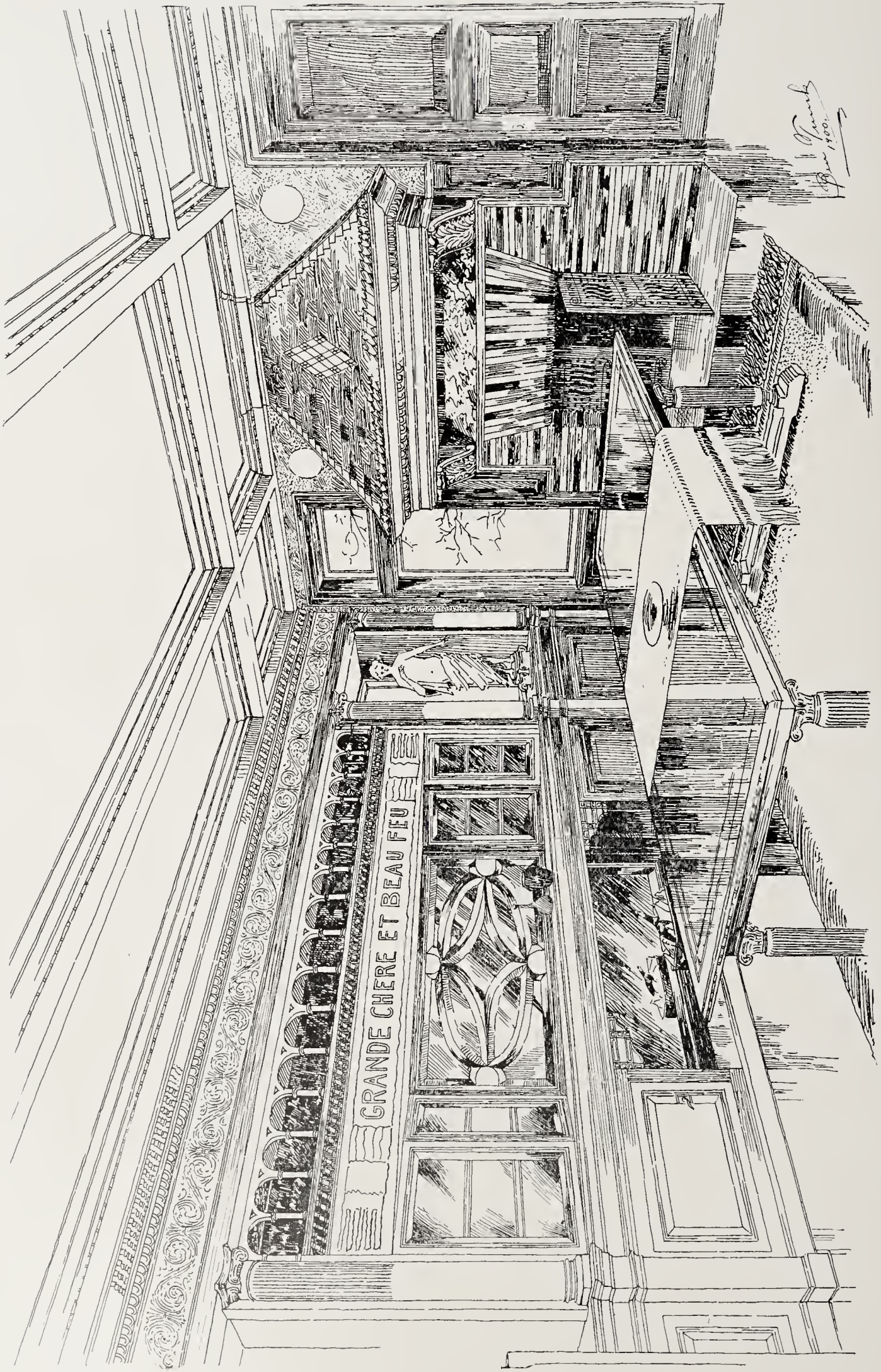
It is true that our intensely practical world might call us dreamers, and designate art not as a necessary *sine qua non* but rather as a detriment to the solving of all the great problems of today, forgetting that all existing things have their origin in the idea; forgetting that art and art alone was the salt which saved the nations from a general downfall. Whenever she was in flower, that was the time when the national life became regenerated and only through supporting and placing art on a pedestal, which is her heirdom, did the nations succeed to rejuvenate and rise to an understanding of their nationalistic importance. Volumes and volumes were written on this theme, and still it is not satisfactorily explained. The time given to write my present paper was not sufficient to give full justice to the task. Instead of explaining all the motive causes, it will be necessary to rely on authority, and I will pass over the history of the styles only in brief, arriving to the chaos of today.

The comparative philology has proved to us that that language from which most of the ancient and living idioms of the old and new world logically have been derived, is the one which was the most flexible and rich and that the comparative poverty of language, which by many people was designed as the original form, is nothing else than a spontaneous mutilation. After an examination of the Egyptian language, of the hieroglyphics of Assyrian, Hebrew, Peruvian, Swahili, Zulu, Kaffer, Fiji, Arabic, Persian, Sanscrit, Hindustan, Malay, Chinese, New Zealand, Turkish, Greek, Latin, Irish, Welsh, Cornish, Roman, Anglo-Saxon, Icelandic, Esquimeaux, Swedish, Danish, German, Dutch, Polish, Romany, Italian, French, English, Spanish and some scores of African dialects which embrace all told probably nine-tenths of the human race—the whole forms a perfect net-work of connections with each other plainly showing that they have a common

origin, their difference being no more than would naturally arise in time between people having surroundings unlike, and developing different mental and physical characteristics. It is an analogon for the language of the art forms. There where we thought to surprise her in her childhood's stammering, she is nothing but the downfall of a formerly existing world of art. For instance, the Patriarchism of the Euphrates Valley is only a broken part of despotism as it existed in a splendid civilization before the time of Abraham. Would it be that the Patriarchism were the original form of society, it ought to show itself everywhere, but this is not the case. There were and there are, for instance, tribes, especially pastoral ones, who despise and condemn the wild, powerless old age, who would eat their fathers, as it is related about the wild Heruli, and as it is still customary with several tribes of the South Sea. Those pastoral tribes, who today graze their cattle on the ruins of Mesopotamia, know just as little of those olden times where their forefathers were united for a mighty nation as Abraham did. And their tents and corrals can be more appropriately taken for the examples of their present peacellessness and homelessness as for the original types of Oriental architecture. Everything points to the fact that there must have been a mighty and complete civilization before the time to which we arrive with our archeological researches. The civilization of the Nile Valley was transported there from some other region. It is notorious that however far back we go, we find no rude or uncivilized time out of which civilization is developed in Egypt. An Egyptologist remarks that as soon as men were planted on the banks of the Nile, they were already the cleverest men that ever lived, and endowed with more knowledge and more power than their successors could attain to. Says Le Plongeon, the explorer of Yucatan: "The ancient Maya hieratic alphabet discovered by me, is as near alike to the ancient hieratic alphabet of the Egyptians as two alphabets can possibly be, forcing upon us the conclusion that either the Mayas and the Egyptians learned the arts of writing from the same masters, or else the Egyptians learned it from the Mayas. The legends accompanying the images of several of the Egyptian dieties, when interpreted by the Maya language, point directly to them as the birthplace of Egyptian civilization. There is every reason to believe that the cosmological conceptions so widely spread originated with the Mayas, and were communicated by them to all the nations among which we find their name. The supposition is almost justified, says Caithness, ("Mystery of the Ages") that in the Hebrews, and possibly also the Persians, we behold tribes of ancient Atlantis. The terror of the catastrophe that destroyed their continent may have so impressed itself upon their minds hereditarily that the Hebrews' conception of God were more inclined to fear than love. It may also have been such an event as to appear like a divine judgment that caused the minds of the ancient Persians to make devils of the Hindu dieties (deva, whence devil, signified a divinity) and contrariwise of the Hindu devils."

(To be continued.)

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PEN AND INK SKETCHES
By Ben Trunk

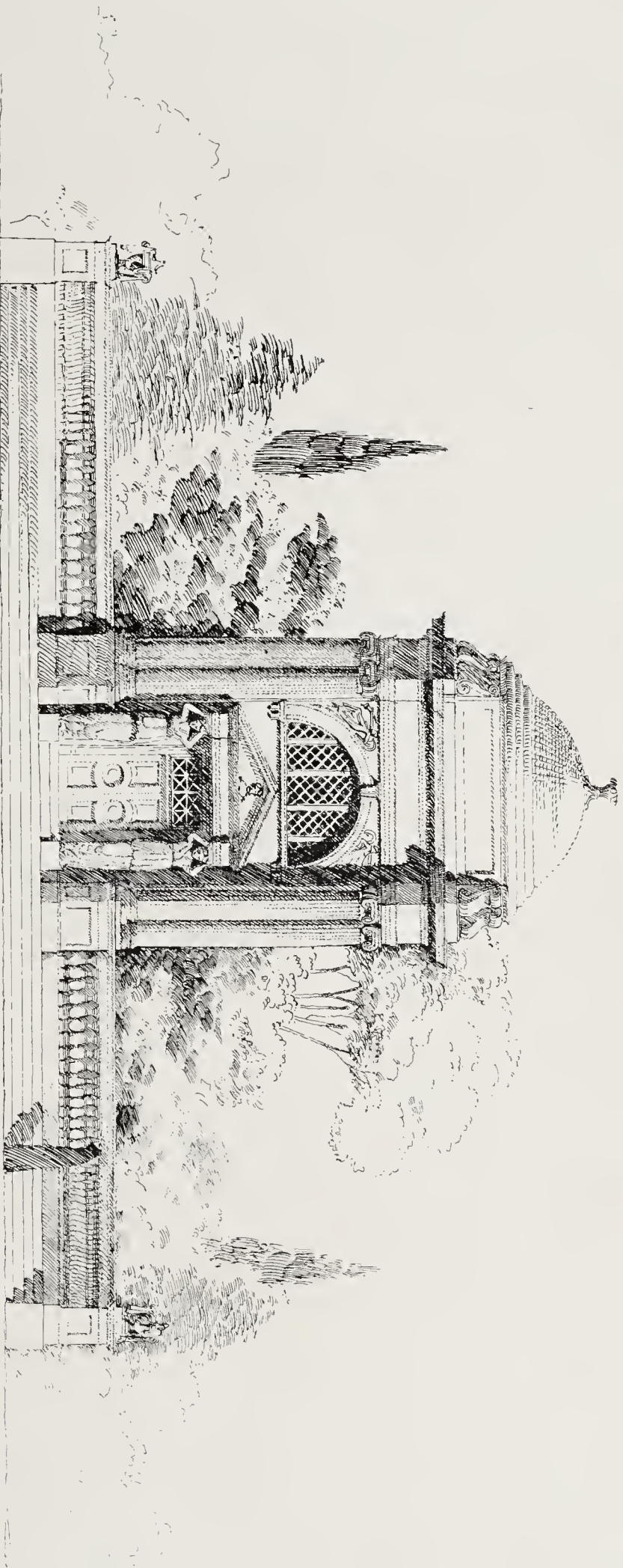
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Supplement to
The Western Architect

PEN AND INK SKETCHES
By Ben Trunk

June, 1905



LIE HEAVY ON HIM, EARTH; FOR HE
LAID MANY A HEAVY LOAD ON THEE.

A TOMB FOR AN ILLUSTRIOUS
ARCHITECT.

Ben Shick, Jr.

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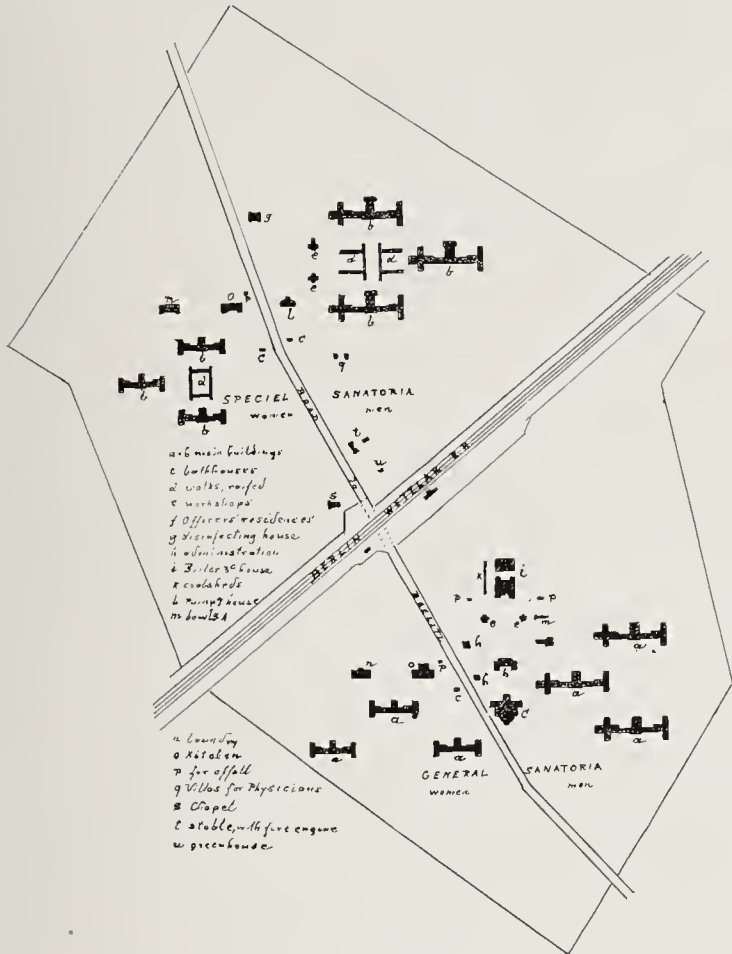
Ben Smith 99.

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A SANITORIA FOR WORKING PEOPLE IN GERMANY.

BY FREDERICK BAUMANN, ARCHITECT.

Life insurance companies have of late found it to be to their direct interest to take active measures toward preserving the lives and health of their insured. The more enduring the life of the insured, the sounder his constitution, the greater the profit



LANDSCAPE PLAN

for the company. In accordance with a reasoning of this kind, the first attempt at creating an institution with this in view was made in 1894, and it proved at once to be a success. About 100 such institutions are at present extant in Germany alone. Many exist in our country for sundry private and benevolent purposes, and insurance companies seem to have decided to follow this example. The Royal Loan Insurance Company is reported as engaged in erecting one at Asheville, South Carolina.

The one here dealt with is doubtless the largest and most complete of its kind as yet anywhere built in the world. I



GATEKEEPERS LODGE

refer to the sanatoria for working people most recently erected by the Insurance Company "Berlin" in the vicinity of the capital of Germany. It may be asserted that this institution has been, in all its requirements and details, constructed with the most exquisite care and forethought, regardless of cost. But no money has been wasted on senseless show, such as is apt to spring up in the brain of a mere would-be artist. Every practical part,



ENGINE HOUSE

every detail appears to be as dictated by a sober aim at completeness. Every part offered to the eye bears a stamp as impressed upon it by an artist who had command of his task. He has succeeded in expressing in the design of each of the several buildings somewhat of the character of its general purpose, and this in harmony with the surrounding rural landscape. Simplicity is thus made predominant, and yet the true art therein shown is manifold and highly interesting.

The task of requiring a suitable site for the four departments



PORCH OF MAIN BUILDING

to be separate parts of the whole institution, serious and difficult as it must have been, was well accomplished.

The landscape plot here given shows the configuration of the acquired 140 hectares of wooded ground, situated in sufficient proximity to the city. It was so arranged with the required buildings that the landscape features were preserved and brought into proper connection with the general design.

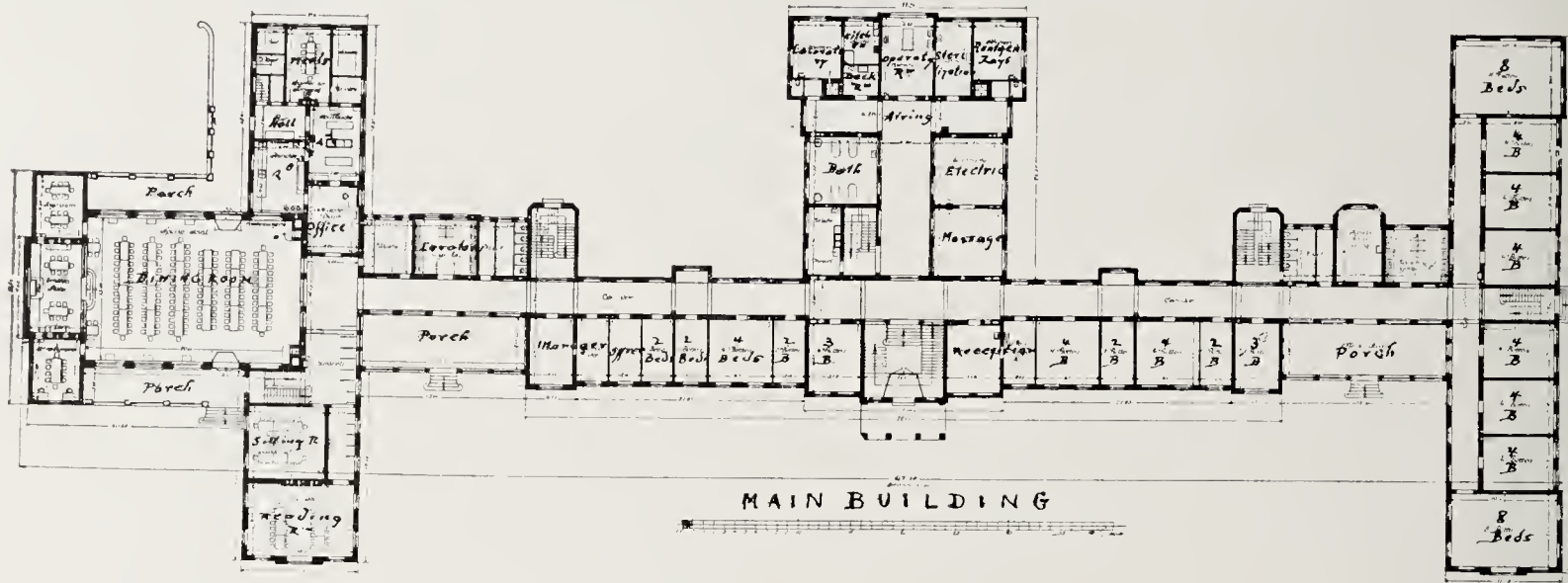
The ground was bought in 1898 and plans were started at once, but all proceedings were developed with such care and forethought that it took until the summer of 1902 before the institution could be opened, and then it was but partly completed. Each of the four departments had then in readiness but one of its three main buildings shown on the plot. Each such building

has beds for 150 patients, so that ultimately 1,800 patients may be accommodated. The "special" sanatoria are exclusively devoted to patients suffering with pulmonary diseases.

The total cost of this institution is stated to be a trifle beyond 15 million marks, or 8,500 for each patient, and at this extraordinary cost it merely embraces completeness and durability, idle luxury, as already stated, having been studiously avoided.

The print and plan of the main building show one of these buildings for men not having pulmonary complaints which, for

heat within all leading pipes has led to a peculiar mode of enveloping. Small air spaces are provided for around each pipe by encircling them with roughly perforated tin and this in turn with silk. It is contended that thereby the loss of steam power is reduced to a satisfactory minimum. The mode of heating, direct as it is, is twofold. Steam coils serve to the ordinary rooms, while a special system is arranged for all invalid rooms, which are warmed by means of hot water, because it is of paramount importance to preserve as much as possible a certain degree



such purpose, require a greatly modified arrangement of the bathing facilities located in the central wing.

The interior view of the dining-room shows importance in air and light is held by the author of the plan, the same being a feature of the dormitories as well.

The aim in providing a fullness of ordinary through sufficiently sumptuous comfort dictated the installment of porches, such as that illustrated, it being also part of the plan that a refreshing effect on the mind produces a corresponding effect on the body. Hence the undeniable demand of truly artistic surroundings in every phase of the daily life of the inmates, of which they are mostly in need.

The engine and boiler house serves the four institutions jointly and is connected by underground passages with all their several buildings. The general plan is well worth careful study.

The perspective view indicates the artistic sense which gave birth to the forms adopted, while the practical side of the problem was never lost sight of. The necessity for protecting the

of humidity in the air.

Peculiar, perhaps even ingenious, is the mode adopted for obtaining heated water and keeping up its heat in a circulating system. This is done by means of contact with the pipes containing high-pressure steam, which by this means becomes far enough reduced to serve in the steam heating process. Two birds are these, as it were, killed by one throw of stone. But it will not do to continually warm the air over and over again. In our country the most perfectly planned schools are provided with warmed fresh air which refills the volume of a room eight times per hour. This was well known to the directors of this German institute, but they seem to have been afraid of the dryness of such air when heated by steam. They preferred direct warming by means of water coils, and this in spite of the fact that coils can never supply a wholesome degree of moisture, particularly where the external air is at a low temperature. In order to supply at least a limited quantity of fresh air they inject this in two volumes per hour into each room. Not eight volumes, as we

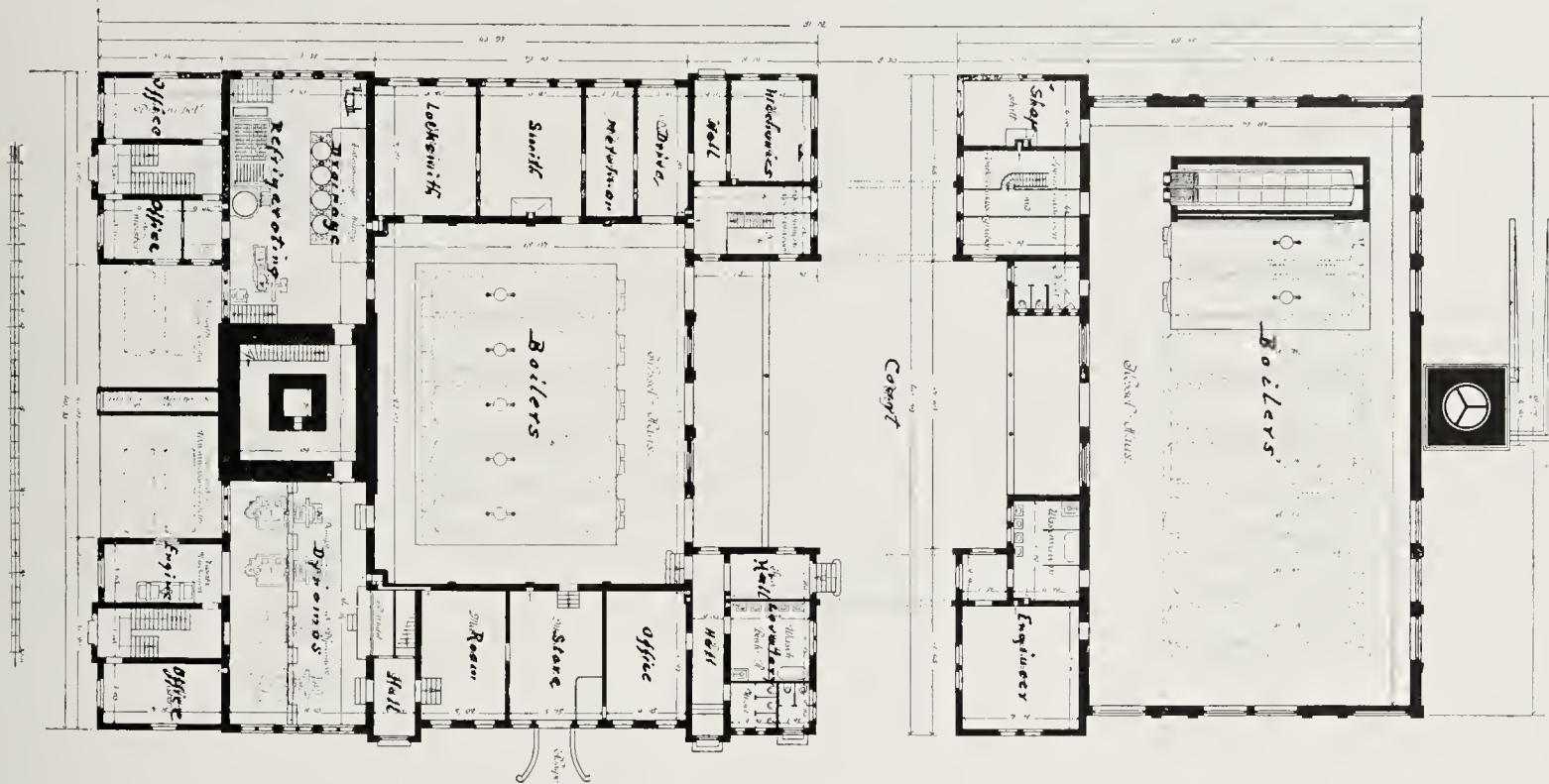


MAIN BUILDING OF SANATORIA

do in our schools, or twenty, as we luxuriously do in our most modern hospitals. But the Germans are, it must be confessed, ahead of us in warming and conveying this fresh air. The pipes conveying and warming it are covered with a permanent glaze, and it is conducted in glazed earthen channels. They are careful to avoid rust as well as dust.

This degree of care evidently is the cause of their aversion to adopting the system by which our schools are warmed and

It has been generally deemed beneficial for them to recline on beds especially shaped for the purpose. It may be said that we here, in our climate, cannot conceive the necessity of so openly exposing patients to tormenting insects. True, the gnats of the Germans are not what our mosquitoes are, but their flies are just as bad as ours. The nuisances are such that they ought to be abated. We have mosquito guards, and all kinds of tormentors are rigidly kept out. In our country any sick person



PLAN OF BOILER HOUSE

alike ventilated. They evidently were not aware of the fact that at the time a "humidifier" had already been invented in Chicago. This instrument placed in connection with hot water or steam will impart to dry air the exact degree of moisture that is required. I have no means of knowing that this instrument is absolutely reliable, but I venture to say that it signifies a forward step on the path of progress, and that it promises to be, if as yet it is not, a very practical instrument in hygienic warming of buildings.

Each department has but one kitchen, which is exclusively managed by females. The meals are there prepared for both sections, male and female. Since this large building stands wholly by itself, it becomes required to convey all meals to the serving rooms adjacent to the several dining-rooms. The upper floor contains sleeping and living rooms. Stoves are kept in a cellar. The laundry occupies two buildings in the immediate vicinity of the kitchen. For purposes of disinfecting all washing is subjected to a most thorough soaking by means of steam. The second story contains living and sleeping rooms, the same as the kitchen.

Reclining halls with open fronts are fitted up for pneu-
monic patients exclusively.

would soon die of the mere anger in him aroused by a want of mosquito guards, which everywhere are so readily secured.

A house for disinfecting belongs to the necessities of any modern hospital. The incoming patient changes his suit for one belonging to the service. His own clothes are then disinfected and stored in this building, to be again re-exchanged for the hospital suit, which then also undergoes disinfection. The house



DINING ROOM

has a special kiln for burning condemned stuff and articles. It has a chamber for a timely keeping of the dead, connecting with an autopsy-room.

In connection with the general sanatoria is an extensive bathing-house for both sexes, so complete in appointments that it has cost all of 750,000 marks. There is a sort of special bath in existence which has not been established.

In conclusion it may be said that in our country many and not unimportant changes would be required for institutions of the kind. The parts designed for females would be superior in appointments. More attention would have to be paid to a somewhat closer arrangement of parts, because of the far greater scarcity and cost of efficient help. Probably we would pay more regard to agriculture, raising meats and eggs, and especially our own milk from sound animals.

OUR PROGRESS IN ARCHITECTURE.

BY R. CLIPSTON STURGIS.

It is often claimed that the United States has no architectural history and that little or nothing can be learned by a study of the architecture of the last two centuries in America. It is perhaps worth while to run over the work of these years and see if this is not a mistaken idea.

The first period of our architectural history was that which saw the development of the simplest type of settler's dwelling. Every house which is an honest expression of circumstances and surroundings is useful as an example. The log cabin, built with the by-product of clearing the land for cultivation, taught our New England ancestors the fine craft of wood-working which still is found in the skillful handling of axe displayed by the guides in the backwoods. It taught, also, first hand, the art of dressing and framing timber, which would undoubtedly have had as marked an influence on early architecture here as it had on that of England in the forestry districts, in the fourteenth and fifteenth centuries, but for the fact that, as soon as the country became fairly settled, the classic influence, entirely predominant in the old country, took possession here and modified the frank expression of a timber frame.

The first period of our architecture terminated about the middle of the eighteenth century. Before that the type was an extremely simple building with no pretence at being architectural in the sense of conforming to any of those rules which taken together form a style. The little old house of the Albees at New Castle, N. H., is an excellent example of this. A simple, quiet, lowly house, nestling under the great elms, its beauty lies in its restful character, its modesty and reserve. A very similar character is found in the Fairbanks at Dedham, and in a number of the early Rhode Island houses, like the Manton house at Manton.

But this utter simplicity was running counter to the ever-increasing influence of English civilization and culture, which was rapidly taking the places of the simpler modes of living and methods of thought of the days of the settlers and pioneers. The houses of the governors of the states and of the merchants and of other prominent men were modeled on the houses which were common among the people of that class in England. The handling of wood had, however, become so thoroughly ingrained in the American carpenter that the English types were modified by and made to conform to the conditions of wood construction. The clumsy lap-boarding of England which one still sees occasionally, wide boards, overlapped and tarred, produced the shaved pine clapboard. Neither tile or slate were available for roofs, and to replace this the split shingle of spruce, pine or cedar was produced by the hardy lumberman. This was the precursor of the modern sawn shingle. The house which was the outcome of this second phase was generally a two-story building—the early one was practically one-story and a big roof—with hipped or gambrel roof. The plan was more regular, and the exterior showed more study of architectural precedent. It is, however, in the detail of the exterior that the most marked artistic perception

was shown. There were no architects other than the well-trained carpenters, much of the published detail was for interior finish, and, if for exterior work, was for execution in stone. Yet the American carpenter executed doors, porches, verandas, cornices and balustrades of excellent lines, in good proportion, and with a detail which was invariably refined, interesting and in scale for the material.

Although the majority of this later eighteenth century work was executed in wood, there was among the wealthy a considerable use of the more durable materials. Brick was imported from England and Holland for New England, Virginia and New York magnates, and in Pennsylvania they used the native stone. These houses, although more closely allied than the wooden ones to their counterparts in the mother country, had yet many distinctive marks to differentiate them from English work. Of the wooden two-story gambrels, the Langdon house at Portsmouth and the Jeffrey Lang house at Salem are good examples, while Westover in Virginia, the Warren house at Portsmouth and the Upsal house at Germantown are familiar instances of the more substantial structures.

This brings one to the war of independence, which made a considerable break in our architectural tendencies and traditions; and yet, not as much as would have seemed likely, considering the momentous change in our position as a people. Before touching on this, however, let us just glance at another phase of architecture which existed here in the eighteenth century, but which had no influence until later events brought it in contact with us; that is, the work based on the late Spanish Renaissance, which, strongly rooted in Mexico and the West Indies, had spread into Texas and Southern California. In this case there had been no very marked modification of the continental types. Heavy stone walls, stuccoed surfaces, redundant and somewhat florid ornament, wide surfaces of white, pierced by small window openings, and, in some localities, color in domes or roofs of glazed tile, were the marked characteristics of the American buildings as they were of their Spanish prototypes. For the present, however, this exercised no influence over the architecture of the states.

With the opening years of the nineteenth century, when our people were beginning to settle down to new conditions, architecture for a time reflected, though somewhat faintly, the fashions which succeeded each other in England and France. In the end of the eighteenth century the Adam brothers in England had been influential in drawing attention to Greek art, and this tendency reacted on the somewhat coarse detail which was then in fashion.

The style of the Adames and the style called empire in France were both more of a fashion in detail than of a standard or method of design. It tended, however, to a simplicity of form, at times almost barren, and flatness of moulding and detail which was at times almost colorless. Taken as a whole, however, it was a refined and scholarly expression, and, as such, worthy of study. In this country it marked a somewhat indefinite line between the work of the eighteenth and of the early nineteenth centuries. A simple square brick or wood structure, like the Haven house at Portsmouth, the Pickman house at Salem or the Van Rensselaer manor at Albany; and in another way it left its mark on Virginia. Italian study and the Greek revival had induced certain English architects to reproduce an Italian plan of a central building with wings connected with arcades, a type quite unfit for England and requiring considerable modification before it was even possible; and this plan was echoed in more than one of the Virginia homes, Homewood and Whitchall.

If the love of the Greek had stopped right there, with a fairly sane expression, it would have had its good influence and nothing more. But one cannot stop the swing of the pendulum in such matters and our people must needs carry the thing further and attempt to reproduce Greek forms in structures which bore no relation whatever to their originals. The period of the Greek temple is familiar to all. As an occasional freak, a play of an imaginative mind, it might be very well. One can imagine a diminutive Greek temple, although perhaps really a tool shed, built of wood and painted white, which, standing on the edge of

the garden with a background of fine trees, might be most interesting, amusing—even beautiful. But when private houses and public buildings are all Greek, it is extravagant and out of reason. It is hardly necessary to point out examples of this tendency. Hardly a center in the United States is without one or more.

This phase of our nineteenth-century architectural fashions was, however, dignified and beautiful compared with that which followed it, a senseless, unintelligent attempt to revive Gothic. The revival of classic interest had thrown into disrepute Gothic and all the styles which intervened between the Roman empire and the Renaissance. They were classed as more or less barbaric, and their true place in history ignored. The reaction from this led to a study of mediæval days, but until the days of Violet le Duc and Pugin it was neither intelligent nor appreciative. But it served to create a somewhat general interest in the Gothic period. The attempts at reproducing this in stone were hard enough—witness Gore Hall at Harvard—but when it came to weak imitations in wood the result was truly awful. The Greek movement and the Gothic movement came as incidents in the architectural history of the last century, rather than as generally adopted styles, and by the time of the Civil War we had reached an architectural hodge-podge which was little less than chaos. Architects with little or no definite training designed for men without either training or taste.

The growing wealth and importance which came to the country ten years after the Civil War were displayed in buildings, the chief features of which were extravagance and bad taste. The architects sought after originality at all costs, the owner sought to display his newly earned riches. This tendency is not entirely gone yet. There is now, however, a very strong counter-current, for which we may feel truly thankful. Largely this is due to the appreciation by the architects themselves of the importance of their profession and of the impossibility of engaging in it with any creditable success without a thorough education, and thorough practical training. Thirty years ago a few men studied architecture in our technical schools, and a still smaller number, not content with mere foreign travel, availed themselves of the advantages of the *Ecole des Beaux Arts* in Paris. These men were the leaven. They set a standard, and since then the requirements of the profession have been steadily advancing, and its standards steadily raised.

One result of this systematic study and preparation for the profession of architecture was a much more thorough knowledge of its history; and various phases or periods of past work appealed with force to different men. No one had thought much of the Romanesque of Southern France, except as an interesting development on the lines of the Byzantine, which led up to the twelfth century Gothic and culminated in the thirteenth. But to one man it appealed as a vital style capable of growth and development, and in the hands of Richardson Romanesque lived once more. Even with him it had no complete success. Trinity church is, perhaps, as fine as any of his work, but one doubts whether his smaller works, the Harvard law school, Sever hall, or the North Easton library, will have a permanent value. A style dependent on one man must be deficient, and no one after Richardson seems to have been able to make Romanesque interesting or even endurable.

Looking back over the work of the past twenty years, one may well feel some confidence for the future, for however many the mistakes, there is a growing body of men who no longer make the mistake of ignorance or bad training. There is a growing number of architects who are well equipped for their work. We have not, and perhaps never will develop, any national style, but we use the established precedents with judgment and a fair amount of imaginative feeling, and we need not feel ashamed of the results when compared with contemporary work of the older countries. One fancies that it is, on the whole, a good sign that we are not purists as to style, and if one says that such a building is French Renaissance, one generally means simply that the inspiration came thence; but one can point to a considerable amount of work which is based on various periods,

and which are the results of a scholarly knowledge of the time, coupled with an entirely modern appreciation of modern conditions and civilization.

The later French Renaissance has plenty of admirers in New York, and it is handled, as are their other styles, with knowledge and courage. Whatever we may think of the taste of some of the recent examples of domestic architecture there, no one can deny that they are the work of men who know. To a certain extent Spanish Renaissance has also had its influence in developing this tendency, and it may well have more as we find ourselves obliged to build for our new possessions. Perhaps there may be in Porto Rico and Cuba and Hawaii and the Philippines openings for men to work on the extremely interesting lines of the Spanish colonial work. And finally, to complete what seems in the rehearsing to be rather a medley, there are a few men here and there who are working on lines distinctly individual, and yet not for a moment to be classed with those who did individual work in the sixties and seventies, for their work is unquestionably that of the trained architect.

In all this work there is encouragement and hope for the future, and nowhere does one find it more marked than in the general interest which is felt by all classes for architecture and its allied arts.

ILLUSTRATIONS.

PEN AND INK SKETCHES.

BY BEN TRUNK.

ENTRANCE TO LYCEUM THEATRE.

SCRANTON, PA., HARVEY J. BLACKWOOD, ARCHITECT.

RESIDENCE

FOR J. J. WILLIAMS, E. H. DAVIS, ARCHITECT, SCRANTON, PA.

DETAIL OF ENTRANCE

OF COLLIERY ENGINEER BUILDING, SCRANTON, PA. W. SCOTT COLLINS, ARCHITECT.

INTERIOR

OF ST. ROSE OF LIMA CATHEDRAL, CARBONDALE, PA. J. A. DUCKWORTH, ARCHITECT, SCRANTON, PA.

CONSERVATORY.

FOR THE LEWIS PUBLISHING CO, UNIVERSITY HEIGHTS, ST. LOUIS. LORD, BURNHAM & CO., HORTICULTURAL ARCHITECTS, NEW YORK, N. Y.

RESIDENCE.

OF J. L. CRAWFORD, HERMAN C. RUTHERFORD, ARCHITECT, SCRANTON, PA. INTERIORS OF LIBRARY, HALL AND DINING-ROOM.

OFFICE BUILDING

FOR CREAM OF WHEAT CO., MINNEAPOLIS. HARRY W. JONES, ARCHITECT, MINNEAPOLIS. EXTERIOR AND DETAIL OF ENTRANCE.



COURT ENTRANCE GATES

EXECUTED BY THE FLOUR CITY ORNAMENTAL IRON WORKS, MINNEAPOLIS



Rocking Chair



Table



Chair

SPECIMENS OF AUSTRIAN BEND WOOD FURNITURE EXHIBITED AT THE WORLD'S FAIR

Manufactured by Jacob and Joseph Kohn, Vienna, Austria

Purchased by J. A. Clow & Co., Minneapolis



Flour City Ornamental Iron Works

Makers
and Designers of
Ornamental
Iron and Bronze.

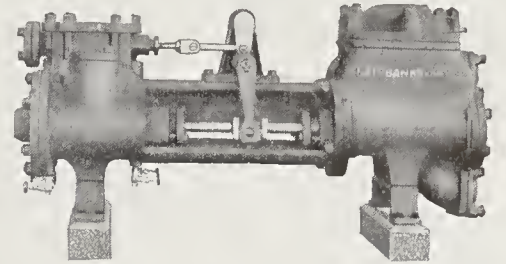
27th Ave. and
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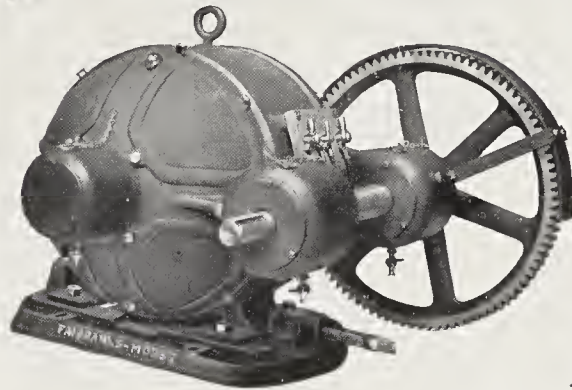
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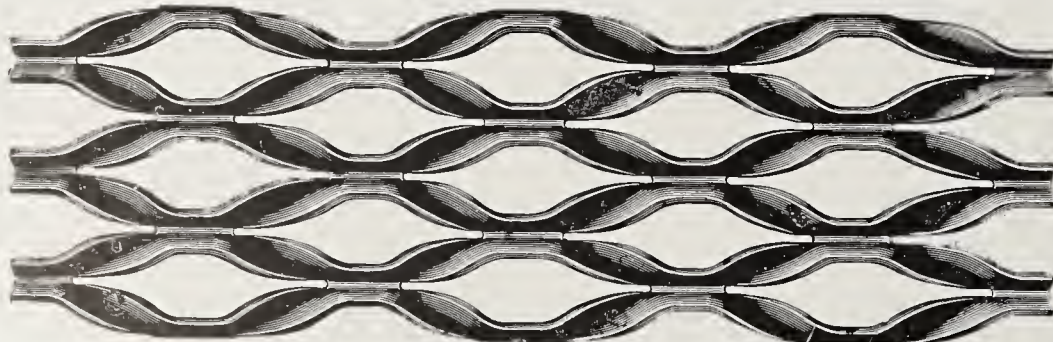
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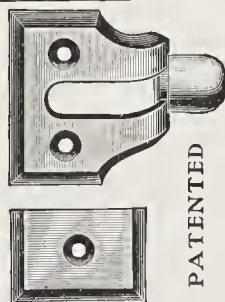
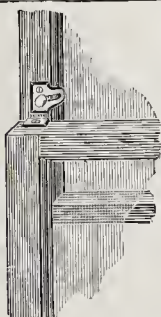
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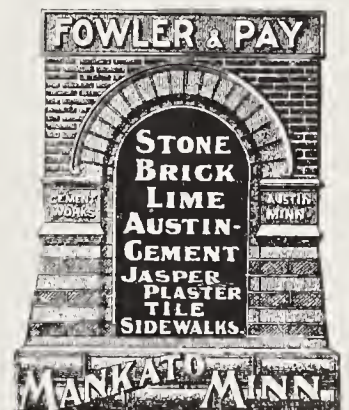
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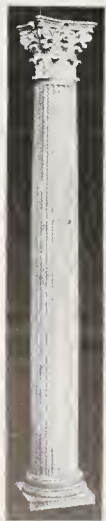
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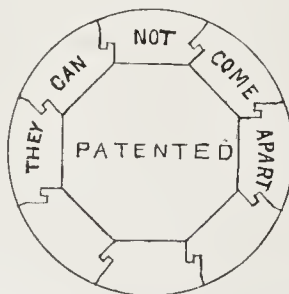
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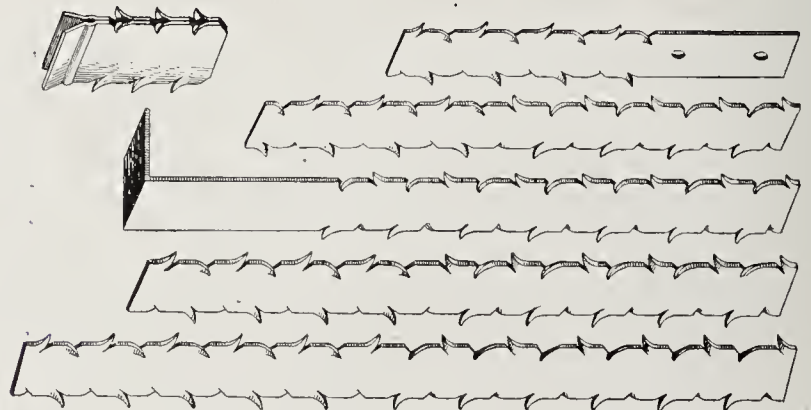
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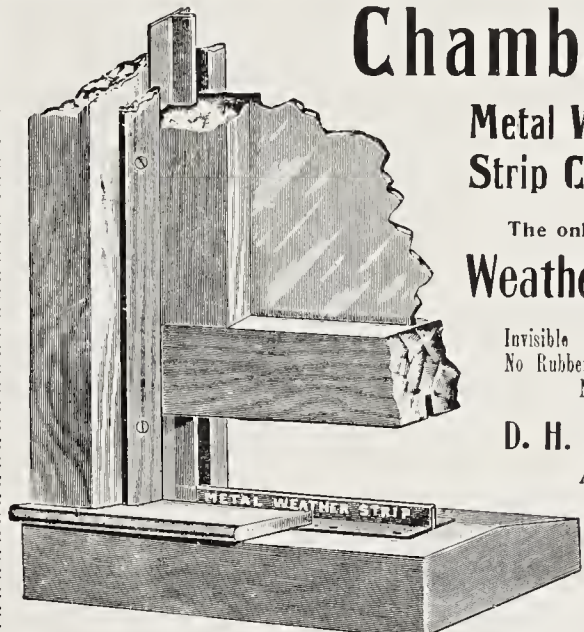
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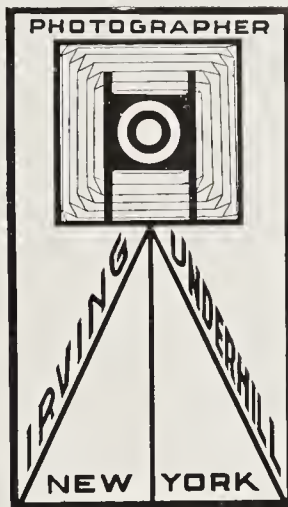
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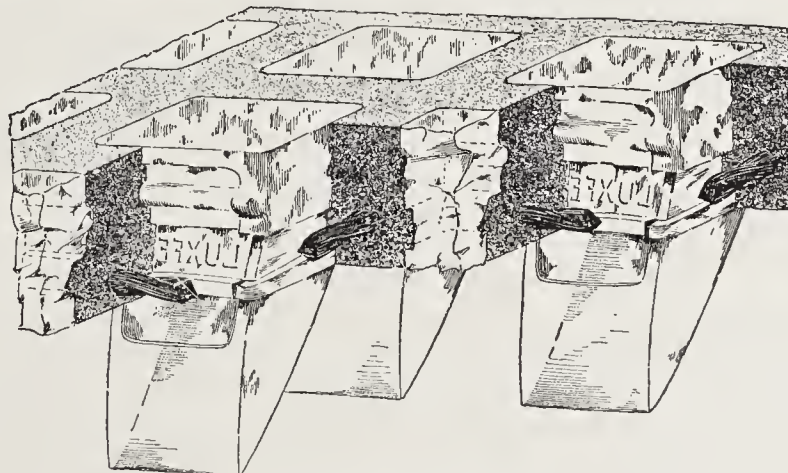
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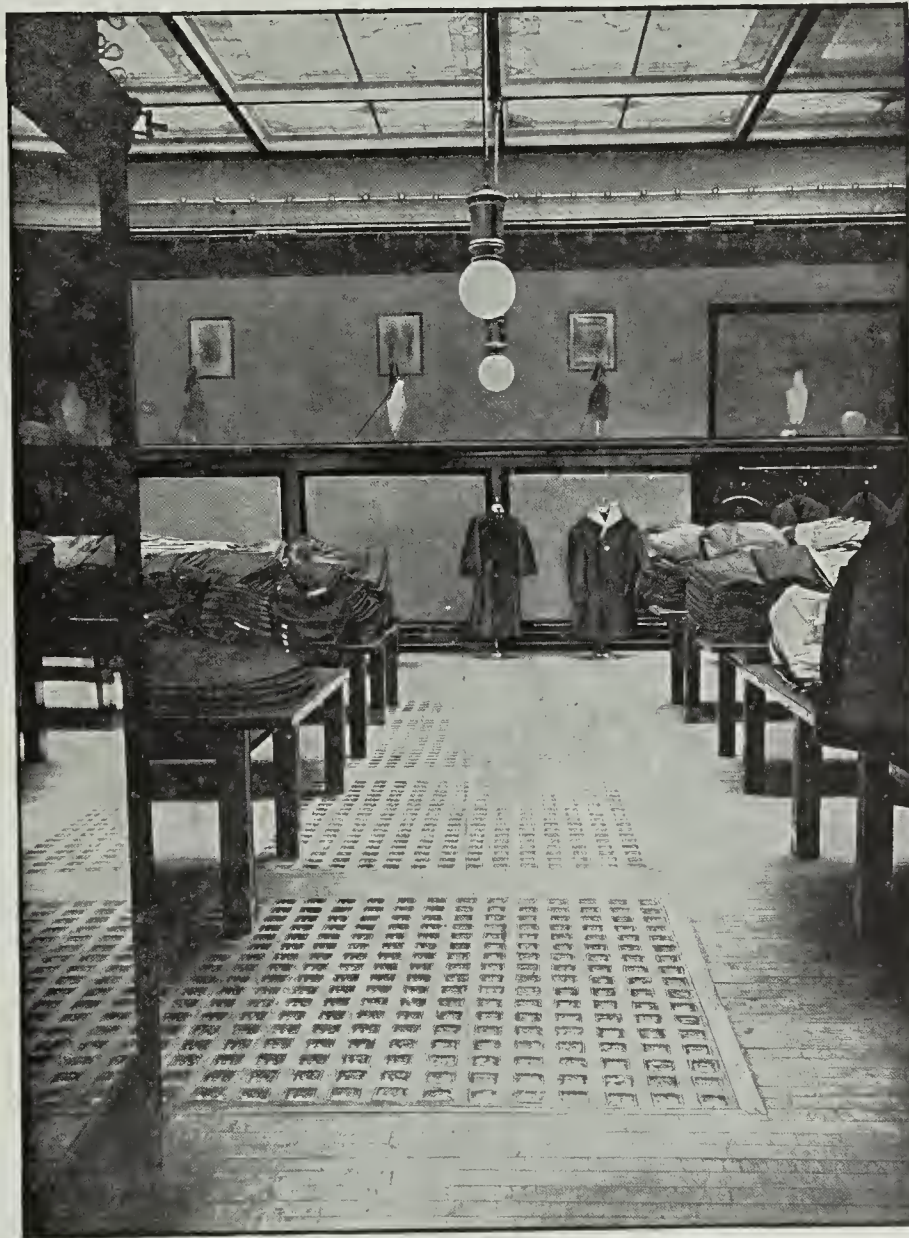
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