

THE  
WESTERN ARCHITECT

CHICAGO MINNEAPOLIS ST. PAUL NEW YORK  
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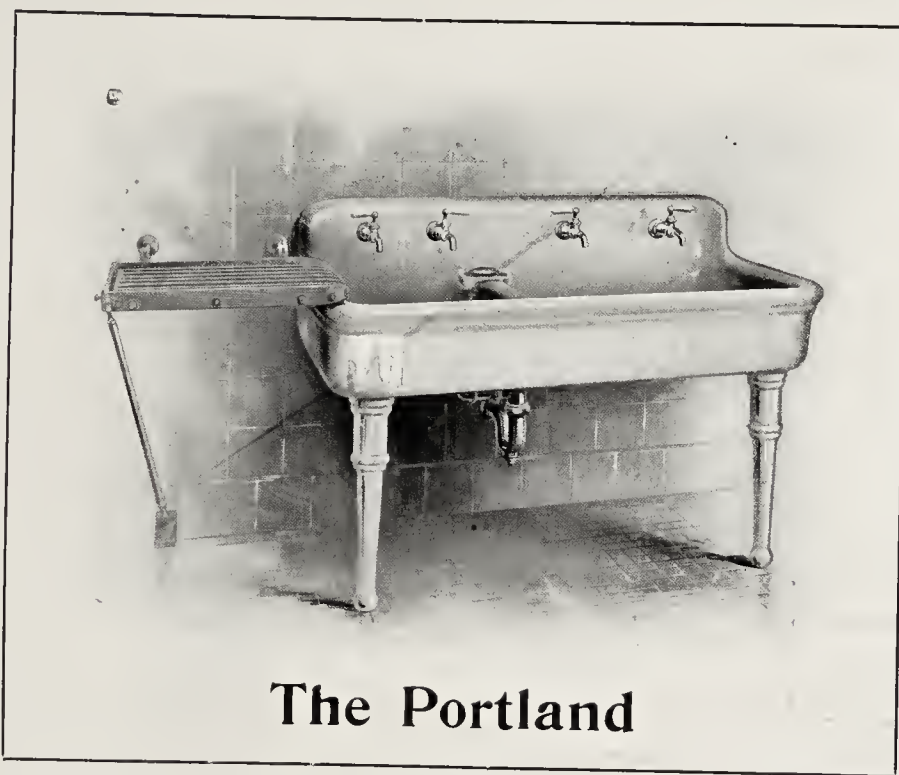
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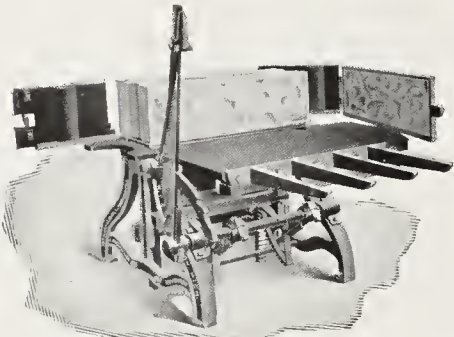
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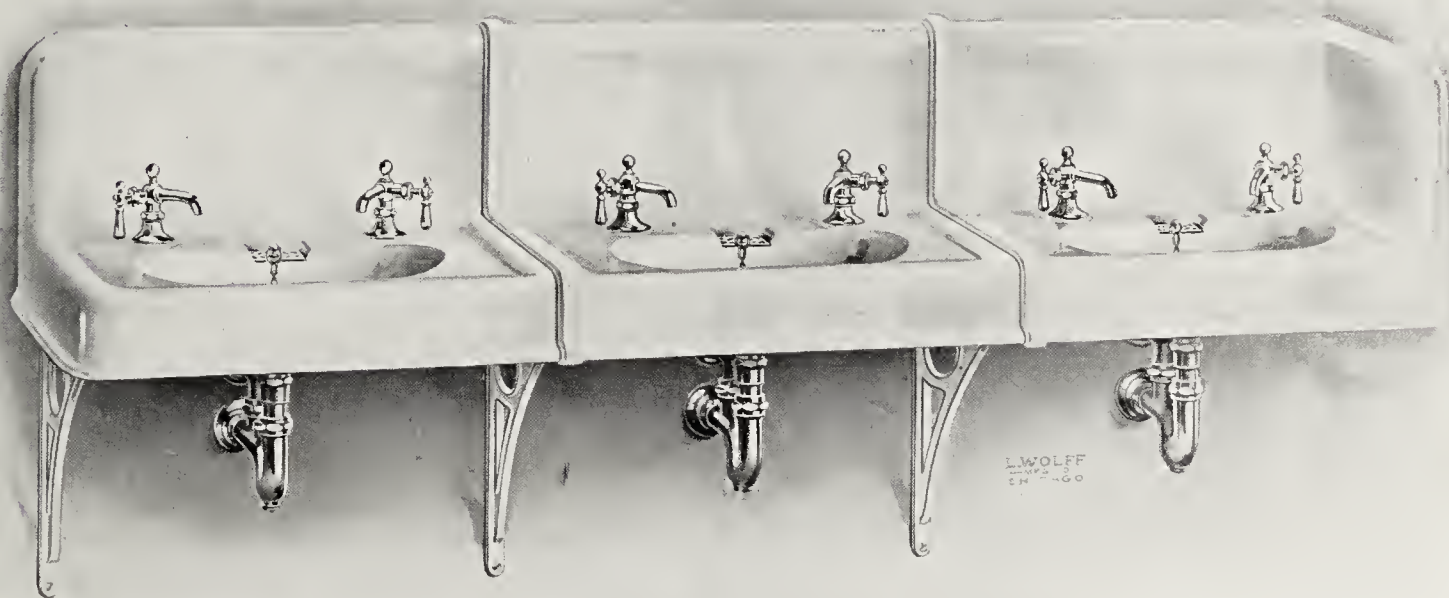
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ROBERT CRAIK McLEAN, EDITOR.

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**AN IMPORTANT FACT.**

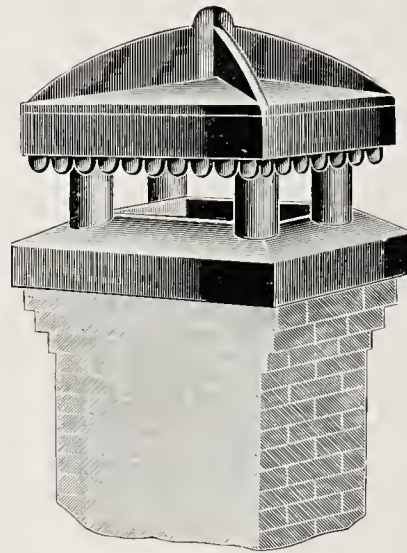
Too often overlooked by shrewd business men, is that the architect subscribes and pays a high price for the representative journal of his profession because it is part of his tools. He uses it every day, and it is his most convenient, and most reliable, directory of building material and appliances. It is usually the only directory he has room for in his office, and in the "survival of the fittest" it stays on his desk from month to month when the inferior sheet is at once consigned to the waste basket.

**A CONCRETE CHIMNEY CAP.**

The American Artificial Stone Company of New Britain, Conn., has placed on the market a concrete chimney cap which is warranted to outlast any chimney and prevent many of the present chimney evils, with which no doubt the average person has had more or less experience.

The following extract is from an attractive booklet entitled, "A Short Study in Smoke," issued by the company.

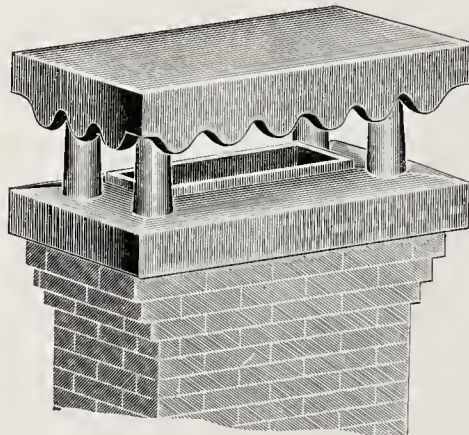
Although chimney caps and cap stones have been used from time immemorial, and of various materials, for an artistic as well as more utilitarian purposes, until the present, few or none have given the satisfaction for which they were intended. Of the many costly, complicated and short lived devices which have been offered to the public from time to time, none have merited general usage, the majority



THREE PIECE CONCRETE CHIMNEY CAP

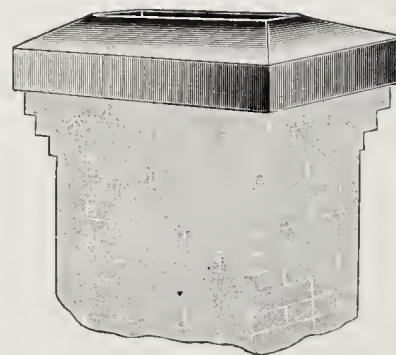
disfigured the building upon which they were placed, and more often aggravated than relieved the trouble they were designed to overcome.

While much attention has been paid to the fireplace and its fittings, to increase its beauty or utility as the case may be, but little thought is ordinarily given to the terminal and yet upon this latter much of comfort, safety and economy depends; underwriters report about seventy per cent. of fires have their origin in defective chimneys.



TWO PIECE CONCRETE CHIMNEY CAP.

Nine-tenths of chimney evils are caused by dampness either directly or indirectly. A flue open to the elements, allowing rain and snow to enter, causes the bricks to become water-soaked, frost combined with the moisture disintegrates the masonry and calls for expensive repairs, the damp air prevents the free exit of smoke and fouls the chimney, creating bad draft with resultant sooty smelling house, blackened ceilings and discolored wall papers.

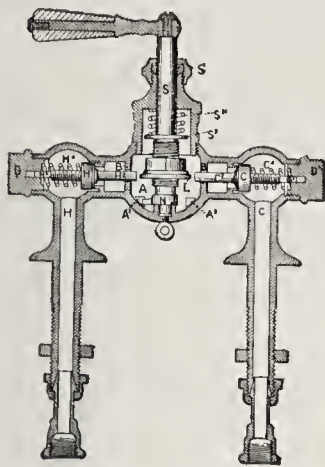


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The "Soderlund" Twin Faucet, operated by one handle, is designed for use where hot and cold water is used, and where either, or a thorough mixture of the two at any temperature between the two extremes, is desired.



The two valves, one for the hot water, and one for the cold are entirely free and work horizontally with the pressure. When one valve is opened to its fullest extent, as the handle is turned a little further, the cam comes in contact with and opens the other valve, and a mixture of the two waters is obtained. As one continues to turn the handle the mixing chamber receives a larger flow from the second valve and less from the first until the latter comes to its seat leaving the second valve

wide open, and this may be closed by pushing the handle to the stop. In operating this faucet, a half turn only is required of the handle; simply turning from one side to the other.

The "Soderlund" Faucet is so made that the washers may be replaced in a few seconds upon removing the side nuts. Owing to its simple construction and the use of the best metal in its manufacture it will last for years. Having but one handle to operate it is quicker in its action and will give water at the required temperature in less time than any other faucet.

The "Soderlund" Shower Valve is fitted with a different cam than is used in the Lavatory and Bath Fixtures, and is so arranged that while one may get all cold water, if desired, hot water cannot be had with cold, the danger of scalding being thereby eliminated.

The "Soderlund" Pop-up Basin Waste, operated by a quarter turn of the handle, is made for marble, enamel, vitreous and porcelain lavatories, and fitted with N. P. Cross or china lever handle, as may be preferred. It is easily adjusted, the plug always dropping in place.

The "Soderlund" specialties are made solely by the Union Brass Works Co., 9 Sherman St., Charlestown, Mass., manufacturers of the U. B. Ball Cock.

### IRON CURTAINS FOR THEATERS.

German papers, discussing the subject of safety appliances in theaters, state that the numerous theater fires of late years have shown the necessity for separating the stage from the auditorium, so that neither fire nor smoke can communicate from one to the other. The presence of sufficient ventilation to get rid of smoke and poisonous gases is also imperative.

Recognizing these needs, iron curtains have been installed in almost all large theaters. Criticising their use, an expert writes to the Health-Engineer questioning the dependance to be placed in working them, as so far no perfect contrivance has been invented. Hydraulic, electric and manual power have been employed, but experience at almost every theater shows that from unknown causes the curtain on many occasions fails to move. After the Iroquois Theater fire in Chicago, the police authorities here ordered the iron curtains to be lowered once or twice during intermissions in performances, expecting greater assurance of their working properly in ease of danger. The order may be reassuring, but the experience is fresh in the public mind where the iron curtain at the Berlin Opera House was lowered and could not be raised again, so that the performance had to be abandoned. It is also questioned whether the rattling noise created by the lowering of the curtain does not tend to alarm the audience.

It has been proposed to make obligatory the possession of two iron curtains to make more nearly certain that one at least

will work in a crisis. Should both be used, all the better. The expense for these curtains would probably be less than for the increase in the number of theater firemen lately demanded by the police. Where the construction of the theater makes it impossible to install a second iron curtain, an asbestos curtain with an iron filling should be added. This idea, says Consul General Guenther at Frankfort, Germany, has been advanced by Fire Director Reichel of Hanover, and it is hoped will be acted upon in the construction of new theaters.

The expert proposes that there be a space of 39 to 58 inches between the two curtains, and supplied with strong ventilators at the top, so that smoke and poisonous gases cannot penetrate to the auditorium. This space would also be of great service to the firemen in fighting flames.

### MINNEAPOLIS AND ST. LOUIS RAILROAD RATES.

On every Tuesday the Minneapolis & St. Louis has on sale round trip excursion tickets to points in Minnesota, the Dakotas, Manitoba, Assiniboia, and the Canadian Northwest. On first and third Tuesdays of each month Homeseekers' tickets are on sale to points South, West and Southwest. Rate one fare plus two dollars. Liberal limits and stop-over privileges.

Rates to the Pacific coast have been cut \$15.00 by this road. Commencing September 15th, it will have on sale daily one way tickets to San Francisco, Los Angeles, Portland and other points in the West and Northwest at rates \$15.00 below ordinary fare with through tourist cars to California twice a week.

Low rates are also in effect daily during September via the Minneapolis & St. Louis Railroad to Denver, Colorado Springs, Salt Lake City, St. Paul, Minneapolis, Duluth and other Northern Minnesota summer tourist resorts; tickets limited for return to October 31.

### IMPERIAL SHINGLES.

The Cortright Metal Roofing Co., of Philadelphia and Chicago, has just put its new Imperial shingle on the market. That Cortright roofing lasts as long as the buildings, is an old saying in the trade.

The Imperial shingles have two notable points—the side lock and the top and bottom overlap. The side lock is an absolute lock, which cannot become unhooked after being laid, and cannot be pulled apart, at the same time providing amply for contraction and expansion of the metal. For the top and bottom overlap three steps or corrugations are formed at the top of each shingle, and are raised or stamped high enough to prevent any rain or snow from driving up under the shingles after they are laid. For the present this pattern will be made in one size only—14x20 inches. Samples of actual goods, either painted or galvanized, will be forwarded to any one desiring them. That Cortright roofing can be laid faster and at a less expense than any other form of roofing is the company's claim and this claim is backed by testimonials from hundreds of practical men in different parts of the country who have used the roofing for years. However, to insure the goods being laid properly printed instructions are cheerfully furnished, with illustrations.

In reading the comments upon "Bookkeeping for the Plumber" lately run as a serial in "Modern Sanitation" and now published in book form by the Standard Sanitary Mfg. Co., of Pittsburg, and distributed by them to the plumbers of the country, it is apparent that an immense help has been given to the management of the plumbers business by these enterprising manufacturers. Such expressions as "Worth its weight in gold." "Every plumber in the United States should have one, and carry out its instructions." "Consider this one of the best things ever written for the plumbing trade." "It fills a long felt want with a good many plumbers who were not educated to keep books, but are willing to learn, like myself," and a hundred other similar expressions from architects and plumbers throughout the country.

The Cutler Manufacturing Company has just issued the following circular letter which is of general importance:  
To Architects and others interested:

We have just received notice of additional restrictions imposed by the Post Office Department upon the transaction of our business, and as they make limitations which will necessarily require consideration in planning, we bring them to the attention of architects and others interested at the earliest possible day.

It will be noticed that in addition to prescribing special construction placing the apparatus more than fifty feet from the entrance door is prohibited (paragraph 3), the use of pedestals under mail boxes is forbidden (paragraph 5), and the cubic contents of the mail box must be determined by the Postmaster (paragraph 5).

These regulations, in accordance with the requirements of the Department will be printed on the back of and made a part of all contracts entered into by us hereafter.

Architects will see that the requirements are now so much more exacting that it will be desirable to reserve a location within fifty feet of the entrance, where a vertical fall can be had and the mail box located in the ground floor corridor, on a solid wall or other rigid support, and the mail chute entirely in public corridors.

Where plans are sent to us, we shall be happy to prepare drawing for the approval of the local Postmaster, as now required, and to assist in any way desired in the preliminary arrangements for installation. Plans may be sent by express, at our expense, and will be returned charges prepaid.

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In searching for a name for a mechanical contrivance strange combinations of words are often adopted. The Union Brass Works Company, of Charlestown, Mass., in seeking to appropriately name a line of high class plumbing specialties, for some unexplained reason call it the "Soderlund." "A rose by any other name" perhaps, but this certainly stands, say those who have used the specialties, for ease of adjustment and operation as well as durability and attractive economy.

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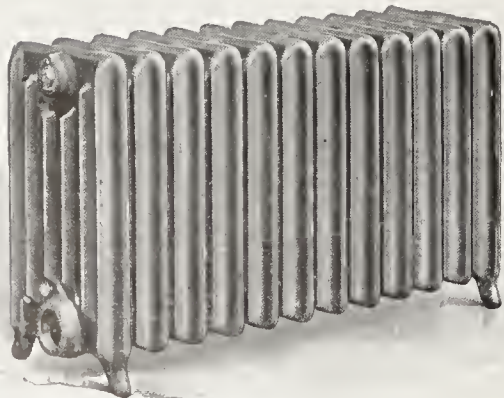
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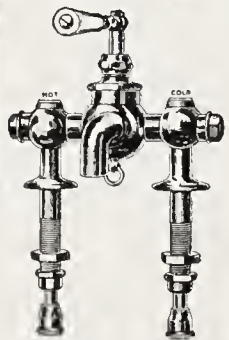
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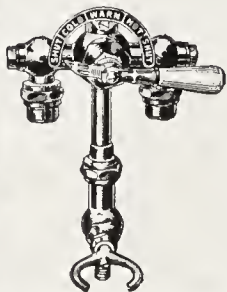
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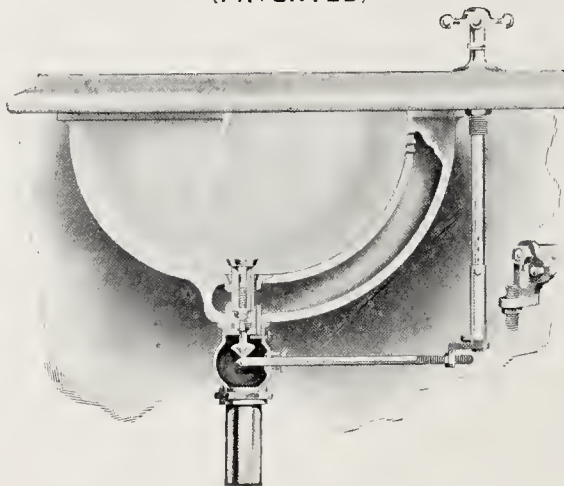
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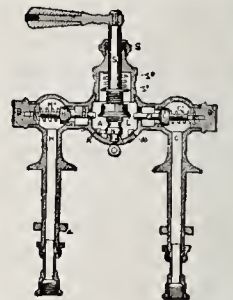
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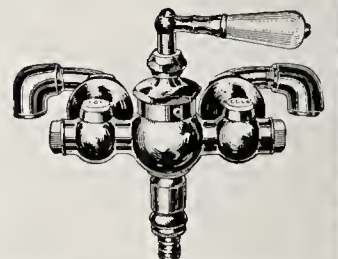
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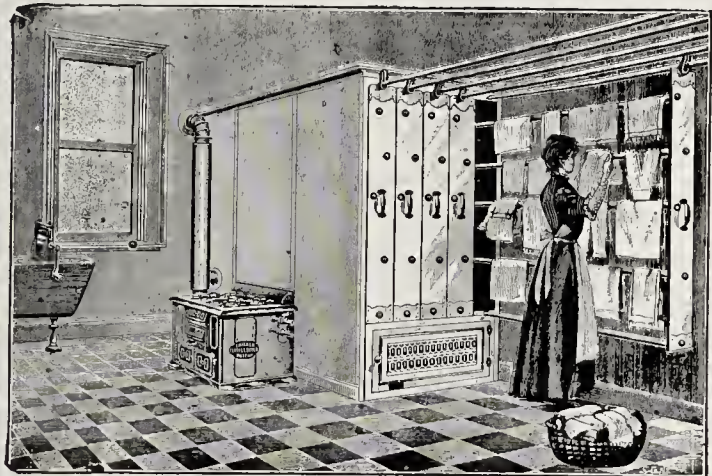
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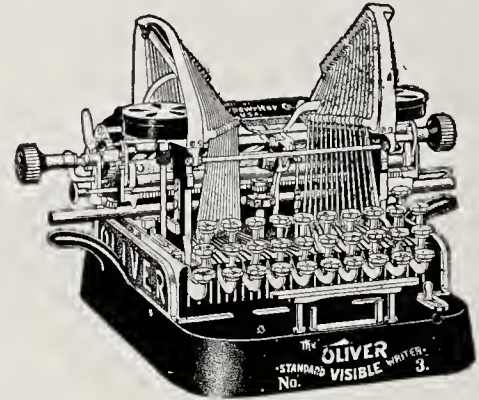
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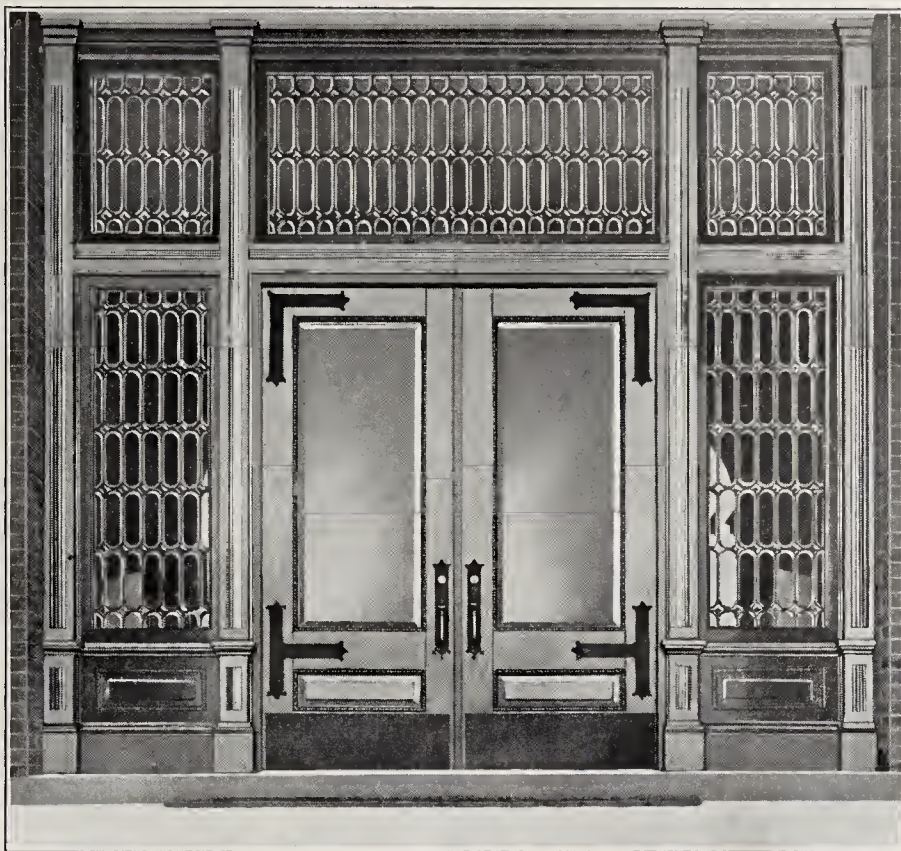
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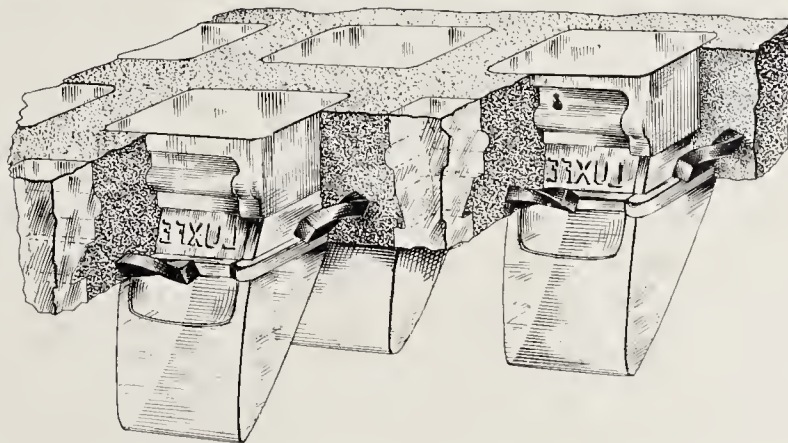
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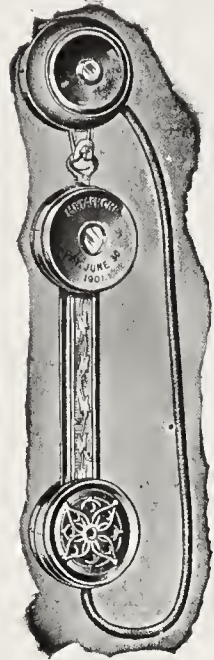
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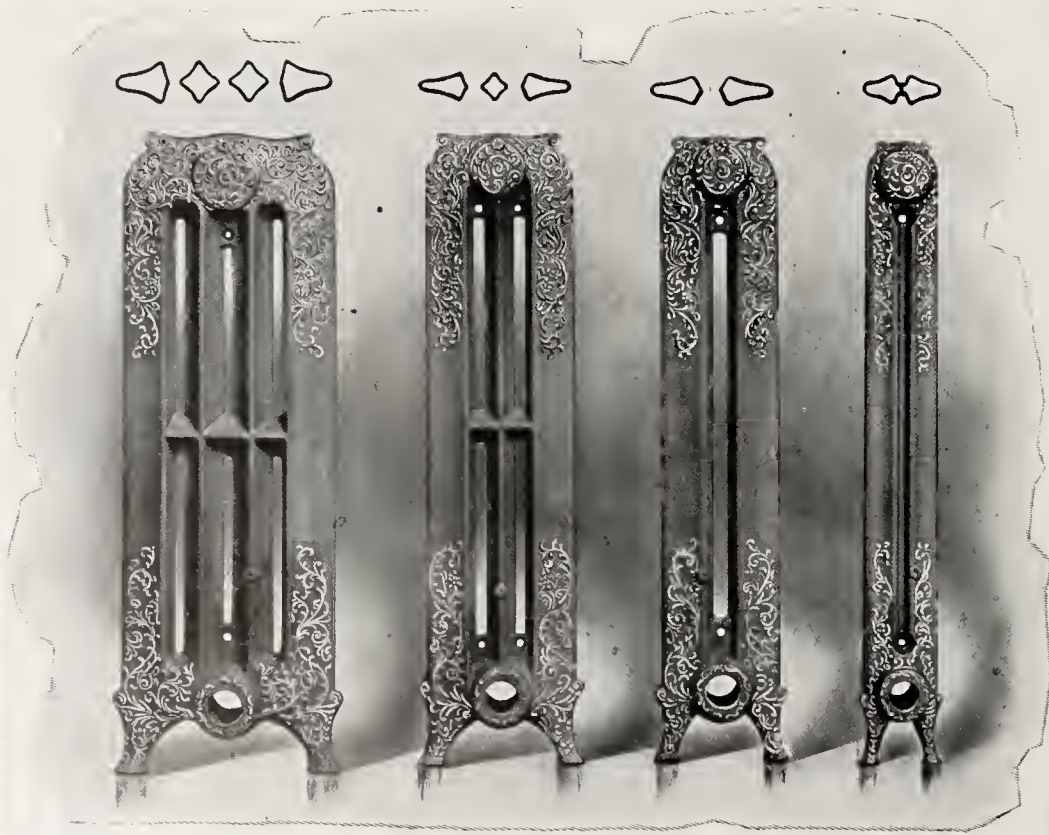
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IN the death of Alfred Waterhouse, who for the past fifty years has been a dominating force in England's architectural growth, the career of a strong rather than a brilliant architect, is closed. He belonged to no school, for, while he followed the gothic, and his best works represent its revival, yet he was contemporaneous with Scot and there is none other of the architects of nineteenth century England that may be mentioned with him. His works, judged as they should be from the standpoint of his time, demonstrate a delicacy of treatment, an artistic quality of outline, and withal, a virility, that will long serve to perpetuate the admiration of the world for English gothic in its best form. He was ingenious, and seemed to love the solving of problems involved in the planning for irregular sites, like that of the National Liberal Club and the Manchester Town Hall. His designs were not always restful, but they were always conservative and many had a remarkable breadth and repose of treatment which did not lose in lightness and delicacy, as in the case with many of those which have been made uninteresting by the extreme suppression of ornamental detail. His first great creation was the Manchester Law Courts and they still stand as a strong example of his characteristic style of gothic. Such was Alfred Waterhouse as history will place him. He died at the ripe age of seventy-five at his country residence, Yattendon Court near Newbury, where he was a considerable land owner. He was the son of the late Mr. Alfred Waterhouse, of Whiteknights, Reading, and formerly of Liverpool, where he was born on July 19, 1830, and senior member of the firm of Messrs. A. Waterhouse & Son, of No. 20, New Cavendish-street, W. Having received his earlier education at Grove House School, Tottenham, he entered upon his career as an articled pupil of R. Lane and P. B. Alley (Lane & Alley), and continued his studies in France, Italy, and Germany. He began to practice in Manchester in 1853. He was elected a Fellow of the Royal Institute of British Architects in 1861, and in 1866 a member of the Architectural Association. He served as president of the institute, 1888-91, and during some while as member of council, and as member, and chairman, of the Art Standing committee. The Royal gold medal was awarded to him in 1878; on January 16 of that year he was elected Associate of the Royal Academy, and on June 4, 1885, Royal Academician. In 1867, Mr. Waterhouse won the "Grand Prix" for architecture at the Paris Exhibition. He was an honorary member of the American Institute of Architects.

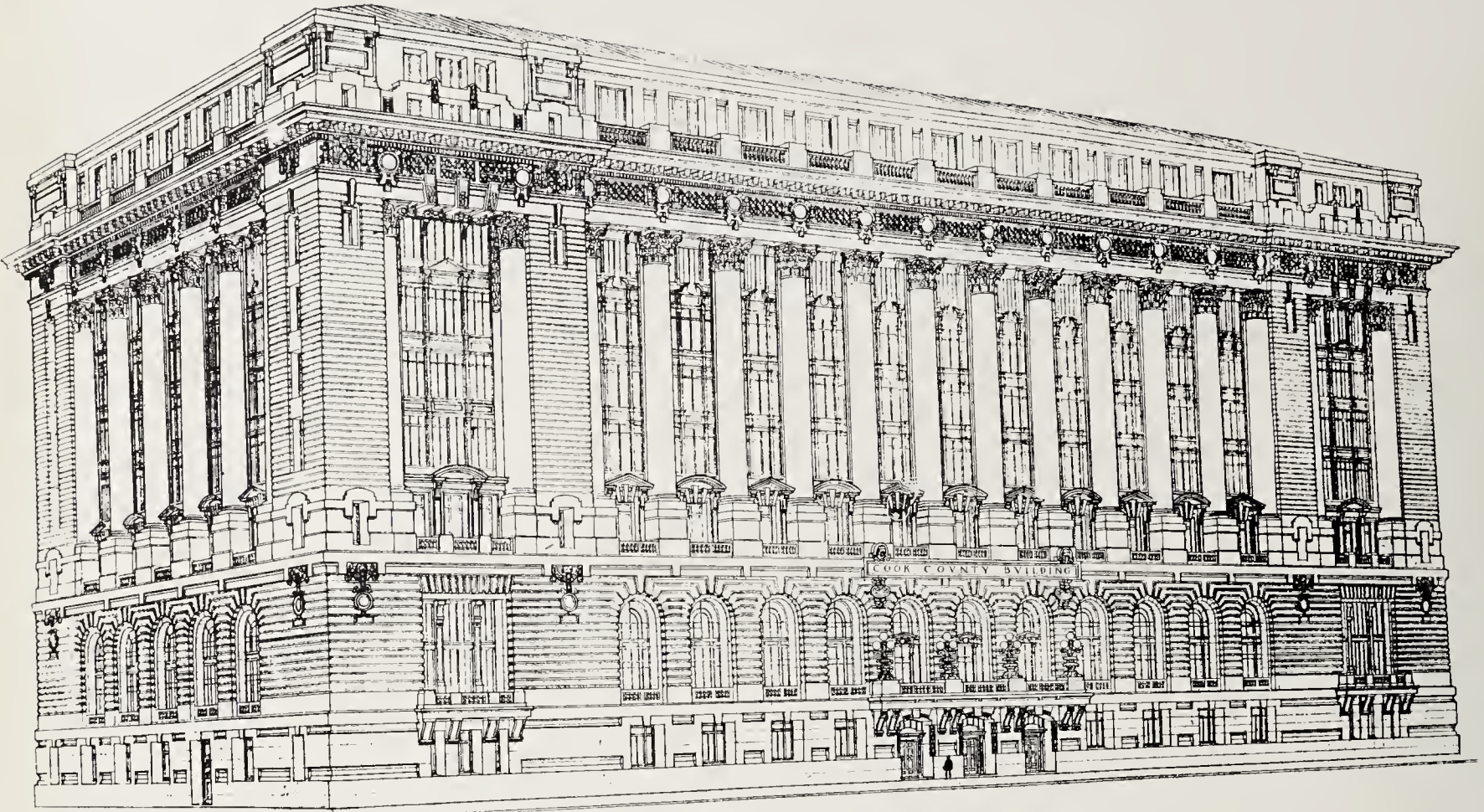
A PROLIFIC source of trouble in almost every direction where the erection of a structure is first considered, is the gross ignorance of almost every individual that makes up the lay side of the proposition, of the province of architect and owner, their relation to each other, and the ethical rules upon which alone architects of standing can be engaged. While, with the architect, these are established and are founded on ordinary justice and common sense, the public has no ethical rules but to get what it can as cheap as it can, giving no consideration to the fact that the architect is the only one of the two factors who can possibly have knowledge upon the subject. The doctor and the lawyer is seldom thus questioned, but with the architectural profession the editor of the daily paper, the chairman of the county board, or the owner of a fifty foot lot, each will assume that when he employs an architect, he of the profession will of course look for direction to the "man who pays." We assume that is the basis of the trouble in Bismarck, North Dakota, over the construction of a new capitol building. According to the editor of a daily paper in that city they desire to build "for the benefit of the state, its credit and its dignity, a good, substantial and fire-proofed building, architecturally handsome and with surroundings in keeping therewith," all of which is good gospel and entirely in accord with the desire of any architect of standing in the profession. In his ignorance (of course he has not political bias of any kind) this editor does not know that it is possible that the manner in which the board has proceeded is all wrong, and by it not only will no architect, who would be recognized as such in the profession, be induced to touch the work, but that on the face of these propositions is marked the most common method of inaugurating a boodle scheme by the veriest tricksters in gang politics. Of course in this case it is only a coincident. The commissioners want, as their champion the editor guarantees, nothing but "the very best building for the money available." But if the profession in the state represented by the Builder's Exchanges of not one but several cities, tell them they are wrong, it should not require an injunction to show them that an error has been made. That thirty days is too short a time to allow architects to present plans; that architects do not rush in with these plans without a previous understanding regarding recompense, and what is more important, according to professional procedure; that an architect is not a contractor, and his plans must be accepted before he can act, (and then only as the agent or representative of the owner), or have anything to do with the contracts for material and construction. If the commissioners of the capitol at Bismarck really mean what their friend the editor says they do, they will withdraw this impossible proposition, and either appoint an architect of known professional standing as well as designing ability, or call for a competition, which will be judged by experts, and assign the work to the maker of the design that is selected as best filling the requirements. Then with this professional advisor they can go on and consider the use of old material, or the letting of contracts, etc. Otherwise the state of North Dakota will have the inevitable experience that always follows the pursuing of any other course in build-

ing public structures where the contract is always in the hands of men with political affiliations and too often governed by the supposition that "a public office is a private snap." We assume that these commissioners are honest, but farmers, and therefore ignorant of the proper procedure. It is a better assumption than that they already have made a combination with a discreditable architect and boodling contractor.

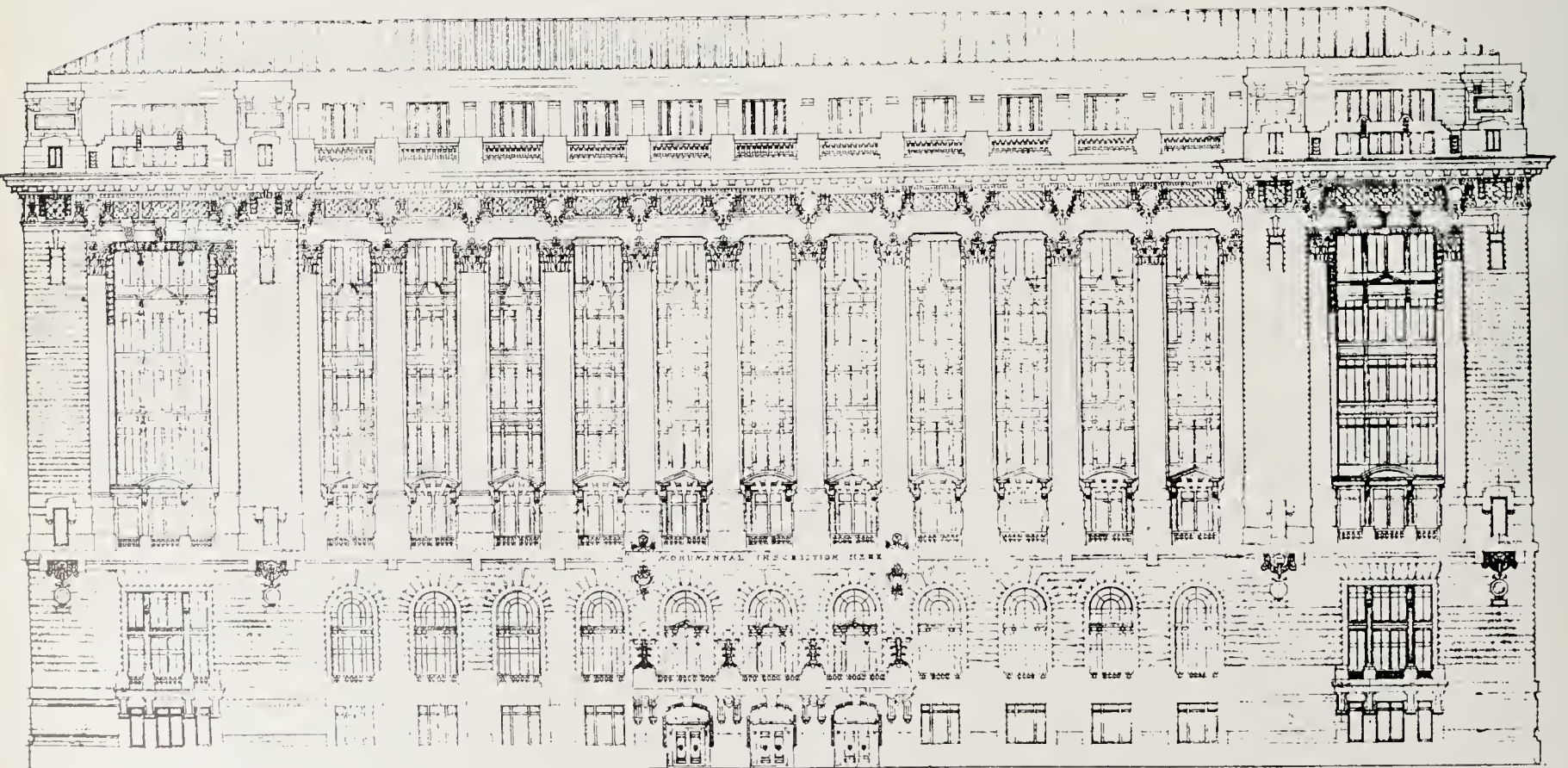


THE problem of reconstruction which has for years lain in abeyance with the people in general, and occupied, but the casual thought of the few, at last confronts the city of Chicago at almost every point of civic utility and art. In the former she will work it out according to the selfishness of private interests forced to action by public demand. In the latter a few broad minds and men of forceful character will dominate, and we will see each interest struggling side by side for supremacy rather than assimilation. To these few the future beauty of the city, although largely planned as a commercial asset, especially the portion lying on her lake front, is credited. As an addition to the great improvements already established on the lake front the time has arrived when Michigan Avenue must be brought into artistic harmony with this superb water front. A bridge of architectural beauty is to span the river, millions will be invested in condemning buildings that the approaches may be widened, and one of the oldest yet most notable of the tall office buildings which marked the commencement of a new epoch in construction and design, will be razed to make way for a better and more appropriate structure. It is here that a warning should be given to those who have the making or marring of the future of this great thoroughfare. While in Chicago, as in every other one of our growing cities, men of mediocre talent or unsound judgment have designed and built on restless and inharmonious lines, where they have not been positively brutal in composition, there have been three architectural crimes perpetrated that should not bear repetition. These are the Illinois Central Railway Station, the Railway Exchange building, and the Raymond Apartment House. In the former lack of architectural ability can be charged, in the latter two the crime lies in location rather than in the design, for the office building is an honest confession of commercial utility and the apartment house is as the architect who knew how, made it. But standing as these structures do, the first at the end of the most imposing vista in the city, the second, rearing a white punctured brick a hundred feet above all its surrounding buildings, and the third in like manner by mere bigness stultifying the most magnificent residences in the city, which line one of the noted driveways of the world. The domination of these buildings is worse than a crime, it is a vulgarity. The railway station can and probably will be rebuilt properly, the other buildings will stay. But now that there is a new building projected in place of the Pullman building, let it be on the dignified lines of the Chicago First National Bank building, and if an apartment house must be built on the corner of Cedar street and the Lake Shore drive, let its lines conform with its surroundings, so that the works of Root, of Whitehouse, Hunt, or the dozen other artists who have designed the flanking residences, may not be thoroughly destroyed by a display of mere bigness and brutal incongruity.

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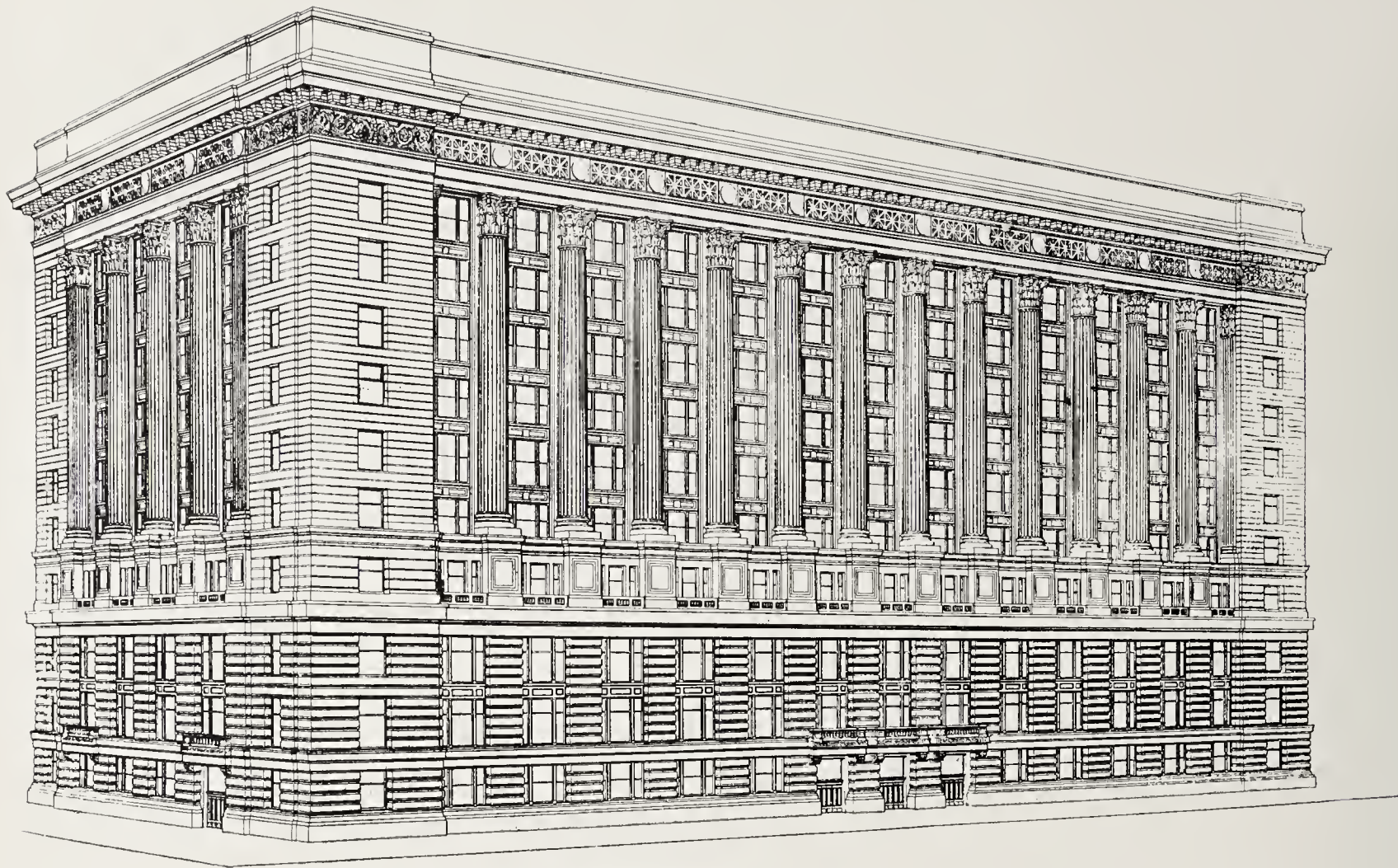


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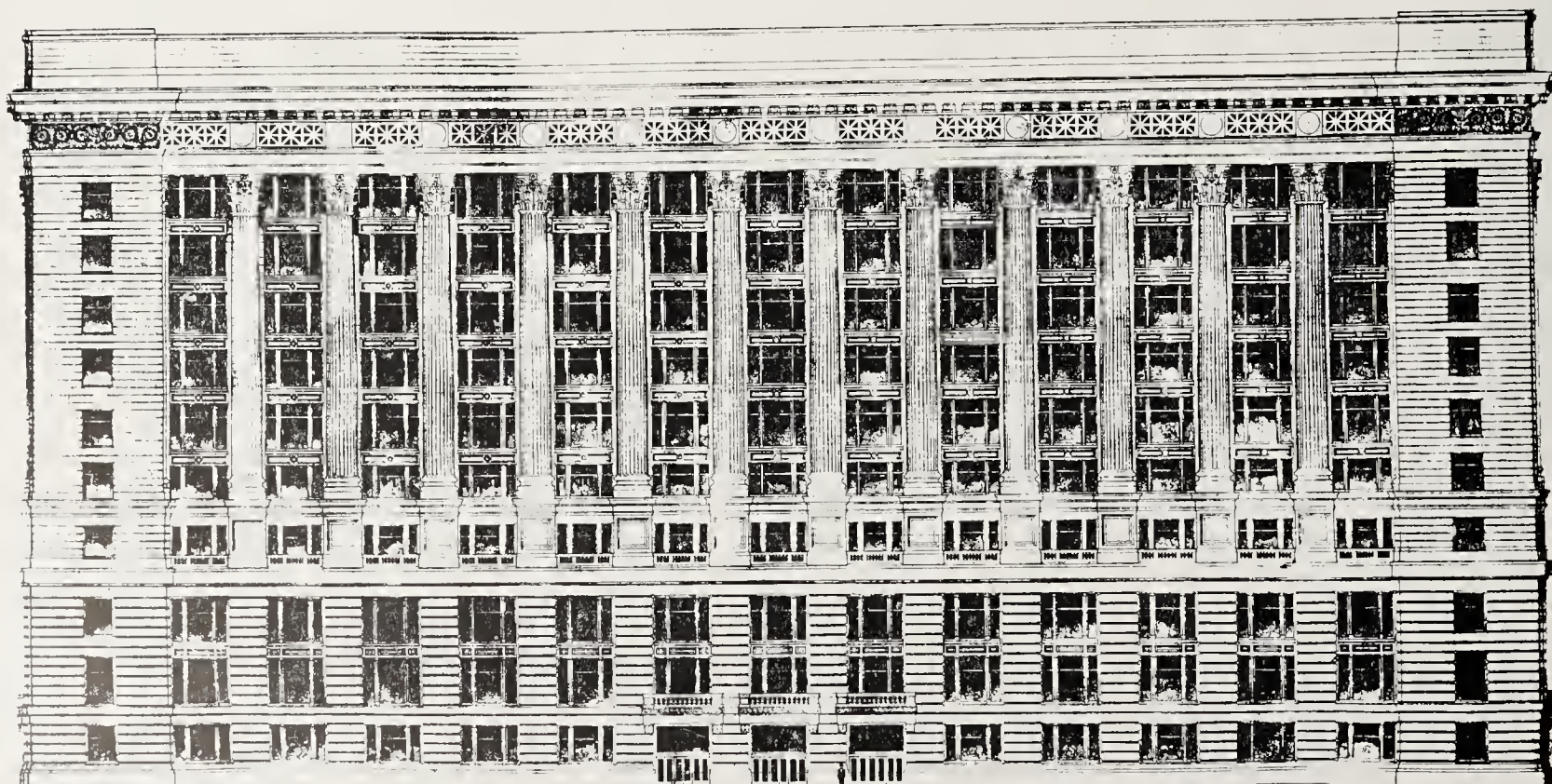


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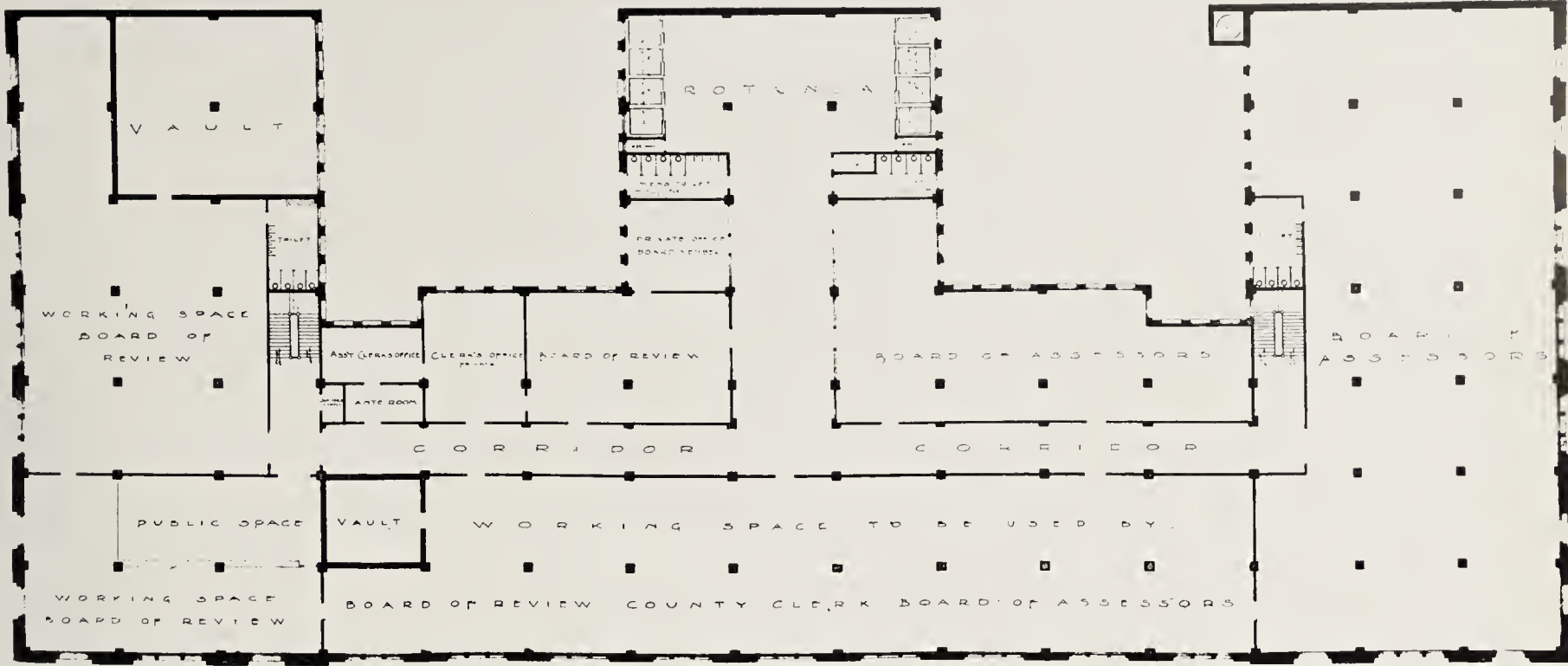
BANK BUILDING FOR THE FIRST NA  
Robert W. Gibson, Arch



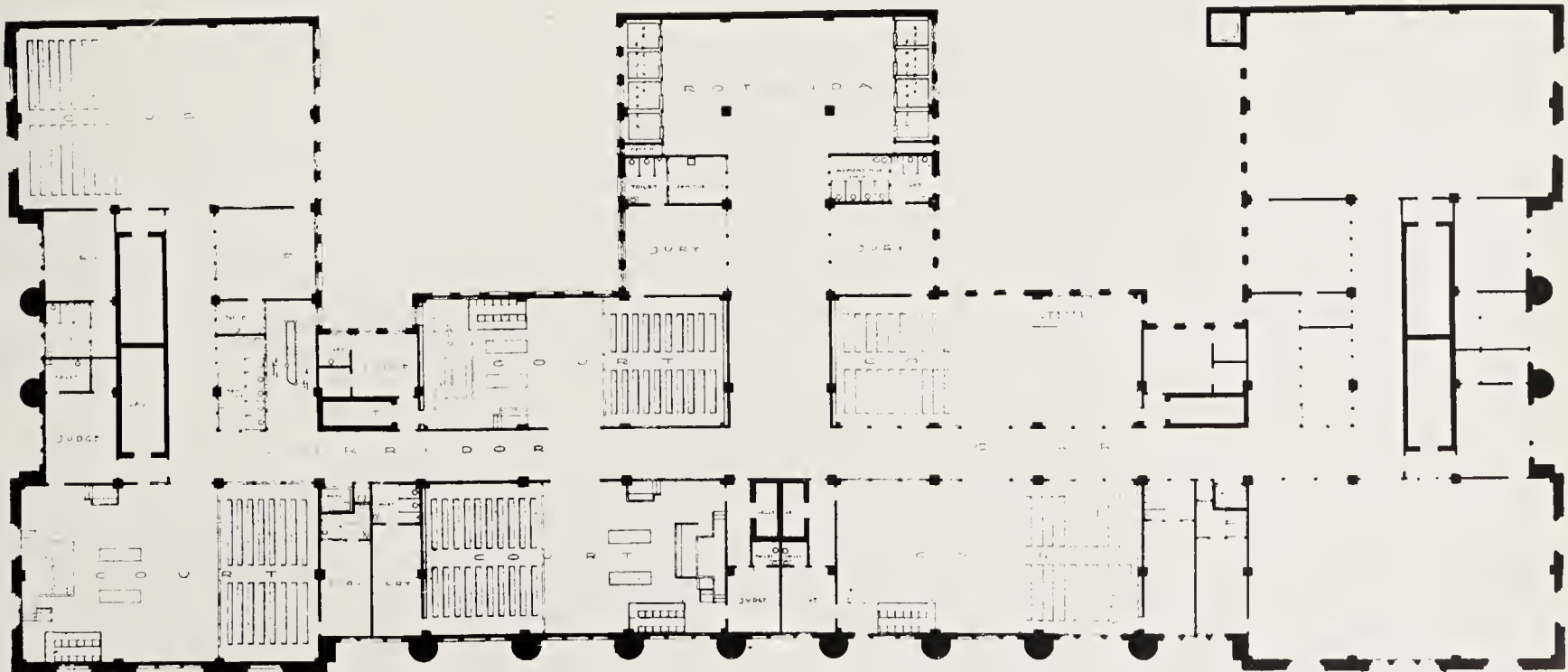
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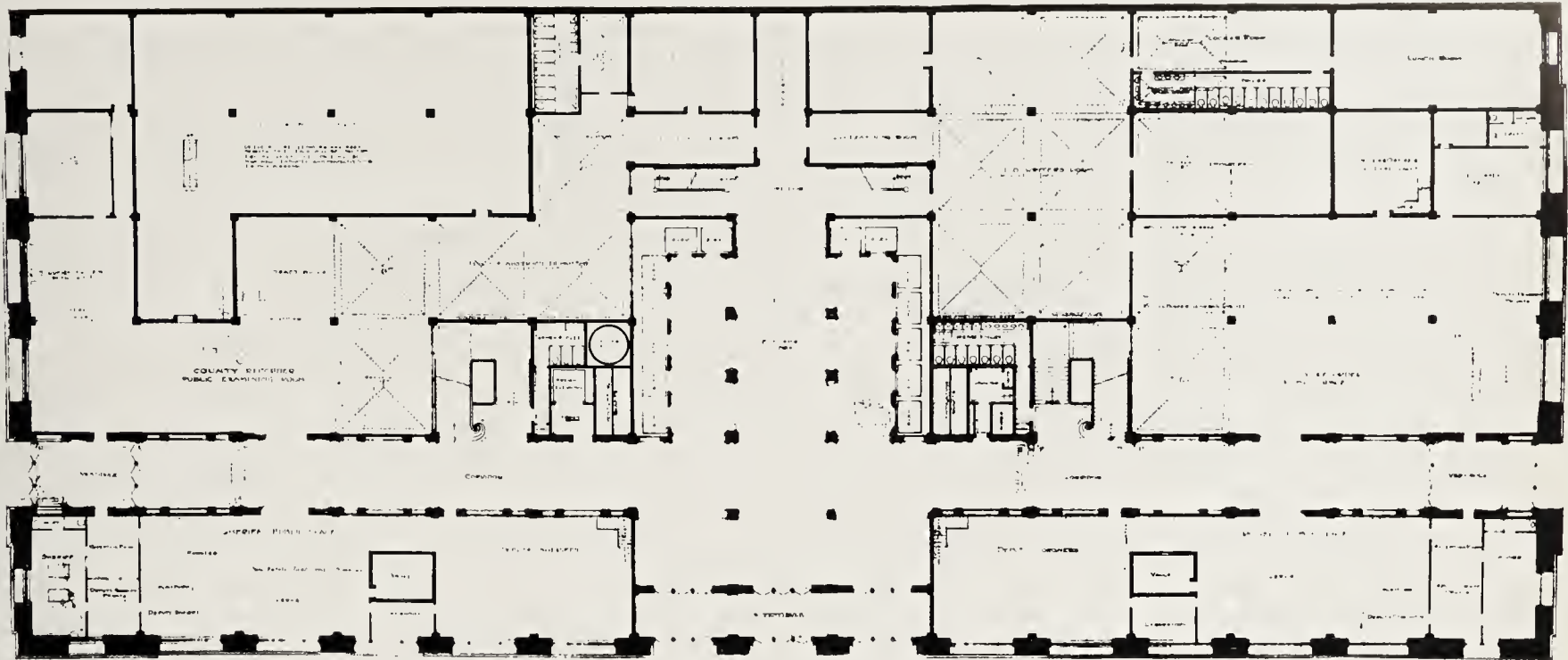


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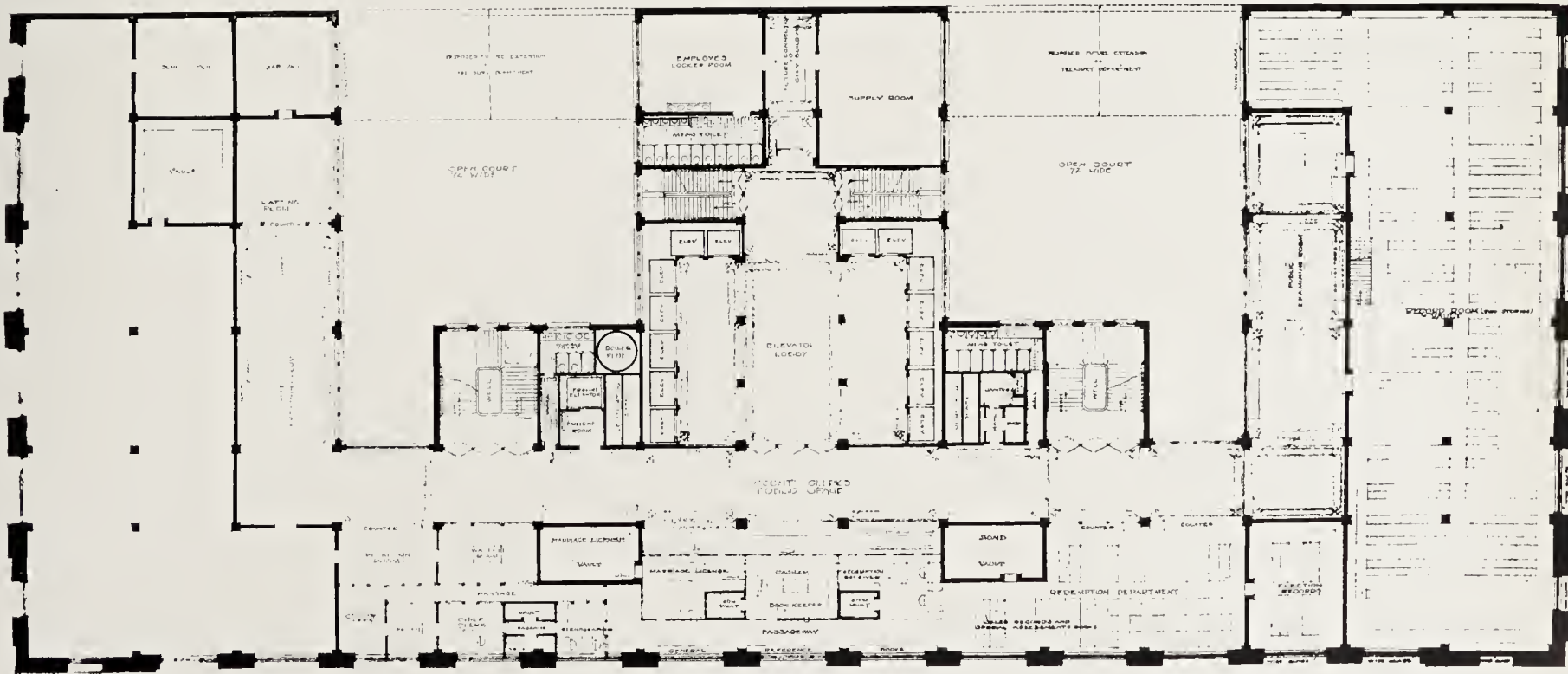


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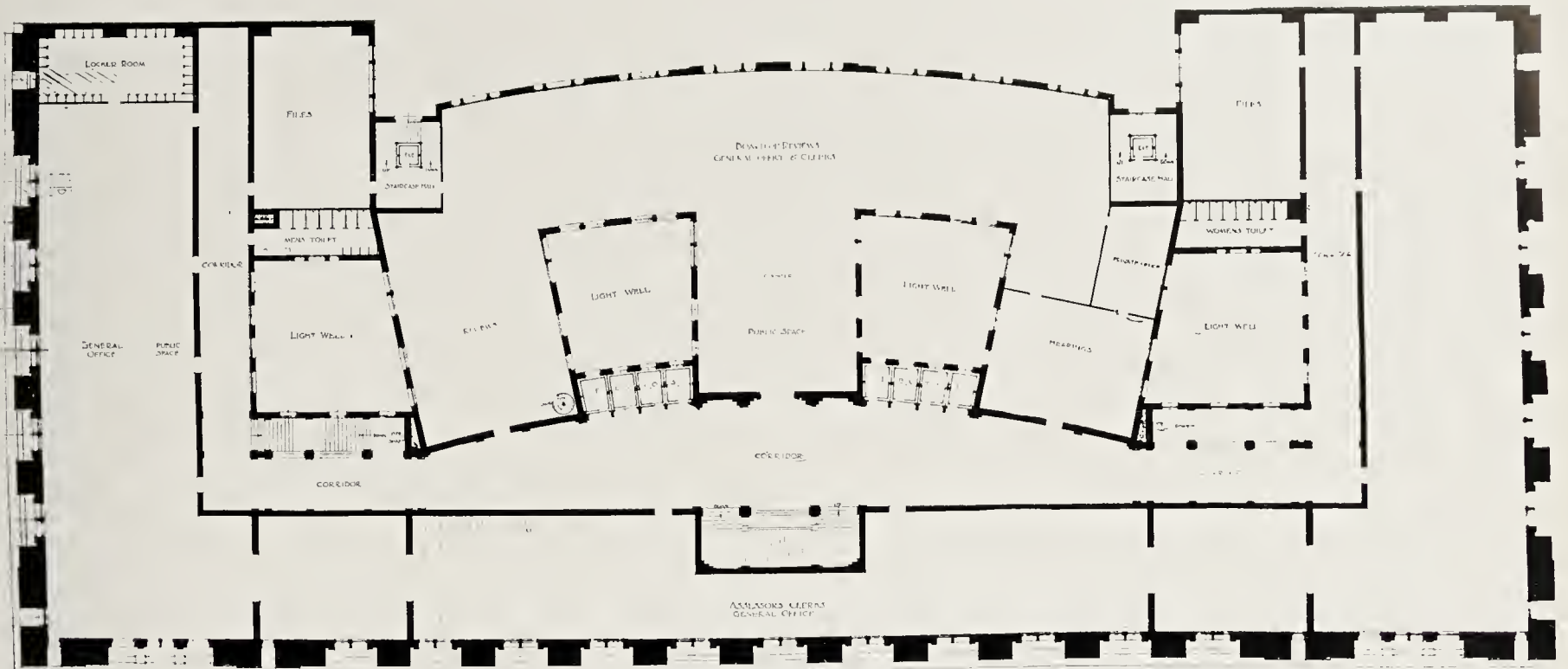
MARK STREET  
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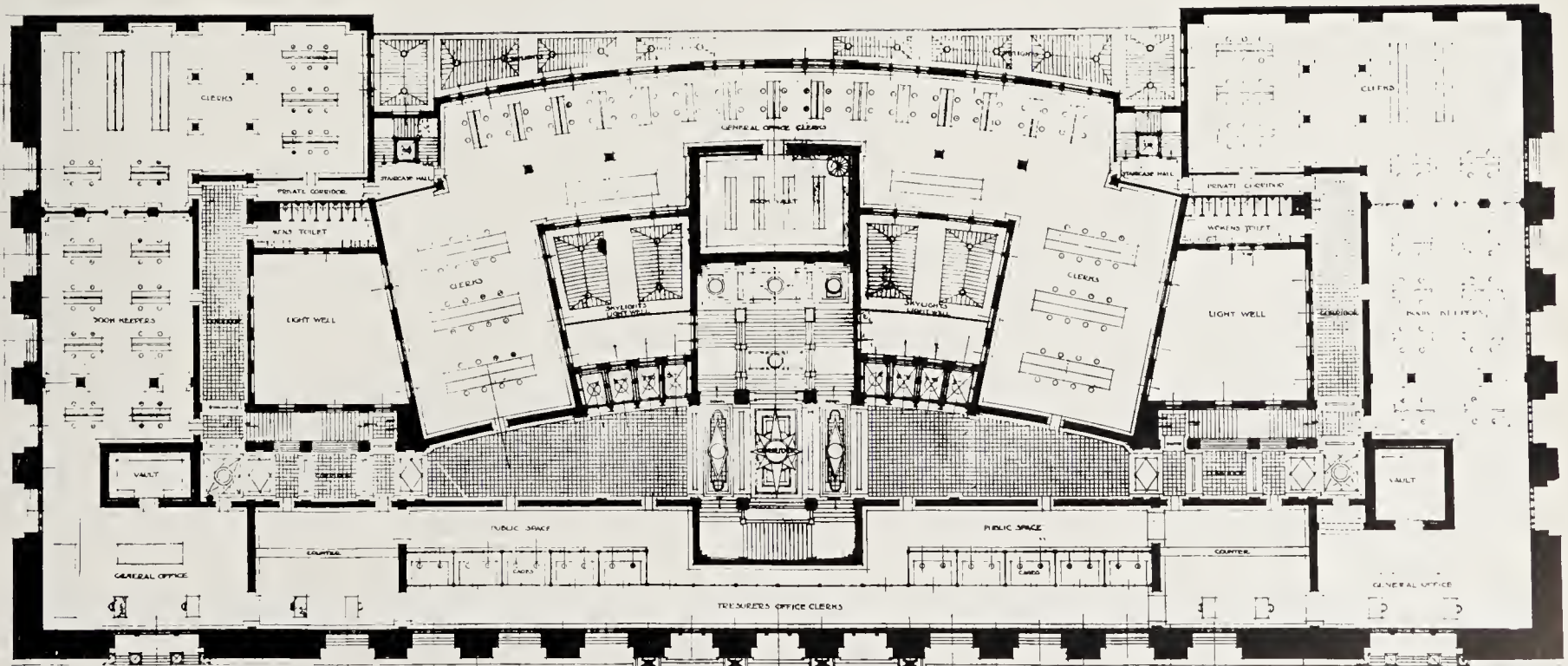
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Bertrand & Chamberlin, Architects

Supplement to  
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September, 1905

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## BUILDINGS: THEIR RELATION TO MUNICIPAL IMPROVEMENT.

BY F. W. FITZPATRICK.\*

Devise the most elaborate street plan you can, and let there be parks and boulevards galore; pave those streets as expensively as you wish; install the finest water system known to engineering science, and let the sewerage, the lighting, and all the "municipal improvements" be superlatively fine, yet without buildings what will your "city" be? Indeed, are not all those improvements but mere accessories, adjuncts, conveniences to the buildings? And, according to the character, the importance, the utility and beauty of those buildings above all else will your city be judged and assigned its place in the measure of municipalities. Therefore, it is but just and meet that this convention of the American Society of Municipal Improvements devote some time to the consideration of that greatest of all municipal improvements, buildings.

Other societies are awakening to a realization of the importance of the subject and the public generally seems to be getting into a more receptive frame of mind anent the matter. Some improvement may be noted all along the line. City after city shows at least a dawn of intelligence in the location of its own buildings and the citizens yield more gracefully to the rules set down for their guidance in erecting private buildings. The nation's capital has a commission of architects—and artists (albeit unofficial and unpaid) to see to the artistic development of Washington; Cleveland has a similar commission that is doing splendid work; Chicago, Boston, St. Louis and other live cities have similar commissions under discussion. There was a time, and not so many years ago, when city hall, library or court house was planted down upon the lot whose owners or exploiters had the greatest political pull, regardless of the accessibility, centrality, or the harmonious blending of that building into a general scheme. Today, most of our important cities, at least, are adopting something in the nature of a definite plan of development as to their buildings and in connection with parks, streets, and the minor improvements. Architecturally, an integral part of the artistic development, a betterment is also perceptible. Look back fifteen or twenty years and you will find that public buildings, as a rule, were uglier by far than the ugliest of private efforts—and that is saying a great deal. Commissions were awarded architects through political influence, and mediocrity of design, if, indeed, those abortive attempts could be called designs, was the inevitable result. Today there is generally a competition fairly well managed and with competent judges, and if these or the municipal authorities allow themselves to be prejudiced and should select something that ought not pass muster, the great public (formerly known as the "unwashed") has become so discriminating that the officers derelict to their duty generally receive such a dressing-down that such awards are frequently "reconsidered." Yes, there is an improvement all along the line. But it is slow at best, and it behooves us who are so deeply interested and who, by reason of our membership in this very so-

ciety, have undertaken a certain responsibility toward the public, to redouble our efforts to better artistic conditions, improved though they be.

In the manner of construction has there also been some improvement. It is not so long ago that every individual felt that he had a perfect right to build as he wished, however perniciously his mode of building might affect his neighbor's property and the general welfare of his city. If he deemed it to his interests to build flimsily, "mere food for flames," he had a perfect right to do so legally. And it was about that time, too, that people laid sidewalks to suit themselves, of the material they wished, of the width they wished, and at the grade they particularly desired, so that you went up and down steps along the sidewalks of badly lighted streets, much to the discomfiture of gentlemen who had been attending night sessions of conventions or other such unbalancing functions. When cities began to regulate this matter of sidewalks, dictating of what material they should be, establishing uniform grades, and, indeed, doing the work to suit themselves and charging it up to the abutting property a howl went up against "interference" with private rights, the "liberty of the individual" was said to be assailed and it took time to make people realize that it was all for their own good. So with building regulations. When building codes first became the "fashion," much popular opposition was made to their passage. It was, indeed, an assailing of private rights, of individual liberty, paternalism running riot, and unwarranted interference with things which did not concern the municipality. Lately, the public seems to have its eyes opened to the fact that good building is, in the long run, an economy to both city and individual, and it is only the "Buttinskies," the speculative builders, unprincipled rascals who build but for today in the hope of selling their whitened sepulchres to some unsuspecting innocent tomorrow, who oppose sane laws and throw obstacles in the way of their enforcement. Yet, unfortunately, these very men are a power, as we must perforce admit, because every wise law that is suggested certainly does meet with very violent though insidious opposition.

One of the greatest steps in real progress is the establishing of certain fire limits in cities and the compelling of everyone building within those limits to do so in non-destructible construction. I say signs are hopeful, yet think of it, in all this great extent of the United States and Canada, there are scarce three thousand buildings that can be called even moderately fireproof! And fifteen hundred of those are congested in the city of Greater New York.

While I have the greatest sympathy with, and, indeed, work most zealously for the artistic development of our cities, I think we have perhaps overworked that field at the expense of sound construction. Come with me through the residence streets of almost any city and we will see handsome residences and dainty cottages, very models of artistic daintiness, and so even with the great office buildings and municipal structures. They are pleasing to the eye, their proportions are artistic, the materials of the exteriors are expensive, and even the decorations of the in-

\*Secretary of the International Society of Building Commissioners. Read before the convention of American Society of Municipal Improvements held at Montreal, Canada, September 5, 1905.

teriors shows refinement and a considerable development of apparently real art. But in nine cases out of ten these handsome fronts and decorative interiors are but a gloss, a veneer to very indifferent, if not inferior, construction, a simulation of stability and permanence, and real improvement. Take any municipal or private building, your own homes for instance. Supposing your architect has planned a marble exterior, fireproof construction, the best of equipment and rather elaborate interior decoration. The bids come in and are away above the appropriation you have set aside for the building. Nine chances to one the first thing both you and the architect would think about cutting off would be the fireproof, permanent mode of construction, the next thing would be the saving in some of the vitals, possibly the plumbing or something of that kind, and the very last thing to be pared down will be the marble front. I tell you its our national failing to love a good front and be not too inquiring as to what it covers up. In a building it savors much of the ridiculous, reminding one of an unlettered, unwashed savage gotten up in the habiliments, the toggery, of a gentleman, in the hopes of deceiving us. And that very failing, that blindness to the real purpose of building, is what is costing us thousands of lives and millions of dollars every year.

Think of it. We throw away annually in fire four times as much as it would cost us to build every blessed thing that is erected throughout the country of uninflammable, imperishable materials!

Think, too, of all the municipal improvement, so-called, that is made necessary by this folly of flimsy construction; improved water supplies, magnificent fire departments and what not, to protect us at least a little from the danger we have created and are adding to every day.

The question naturally arises at this point, "What is a good building, sound construction?" Let us spend a few minutes on the subject; it is well worth our time and attention. To begin with, the requirements naturally vary according to location. But let us set down as fundamental rules a few salient points. We know that wood burns; we know that granite, all stones, marble, slate, metals, concrete, glass and all plasters into which lime and sand enter as parts of the composition, are very much damaged, if not destroyed by fire. Now then, since fire seems to be the most destructible element to which municipalities are exposed, it would seem meet and reasonable to do everything possible to escape the ever-present danger and forestall the possibility of that danger continuing, ad infinitum, to threaten every community, every assemblage of buildings. The first thing to do, rationally, would seem to be to avoid the use of wood anywhere. It isn't a necessary material. There was a time when timber construction was an economy, indeed, the only thing available. Those conditions no longer exist but we have gotten into the habit, it has become hereditary, and, though wood is actually a luxury, we foolishly go on insisting upon the use of it. The next thing is, since we know that certain materials are damageable by fire, to avoid their use (or to protect them if they are used) in places where fire can affect them. The per-

fect building, the unassailable building, is one whose exterior is built of well burned brick, whose decorations are of similarly well burned moulded brick or terra cotta, whose roof is covered with asbestos, tile or cement; whose skeleton supports are of steel, amply protected by cement from corrosion and surrounded with fireproofing tile to guarantee their safety against fire; whose floors and partitions are built of fireproofing tile or brick; whose windows are of wired glass in metal or asbestos sash, protected again in its most vulnerable points with fireproof shutters; whose interior finish is of asbestos, some plastic composition, or metal, whose finished floors are of tile, marble, or cement, or rubber; whose decorations are plastic or chromatic; whose stairs and elevators are inclosed in tight fireproof partitions with automatically closing doors, making invulnerable shafts of the same and thus cutting off the flue-like induction that vertical openings offer to fire and its consequent rapid spread; whose furniture is largely of metal, glass or other non-inflammable material; whose carpets and hangings are reduced to the minimum and in whose entire devising the strictest attention is paid to its permanency, stability, and fireproof qualities. That is a picture of a really fireproof building, an ideal construction, one that is attainable but, I grant you, a trifle more expensive than the ordinary construction of today. But really, it is the only form of building that should properly be called fireproof at all.

There is a very grave misconception in the public mind as to what is a fireproof building. All sorts of things masquerading under that name have been foisted upon the people, and naturally, those who have been once beguiled but have lost their property through fire, have become skeptical and to them nothing is fireproof, while to the man not yet initiated everything that is so labelled is blindly accepted as such. Well, taking this ideal structure as a standard, the thing to do is to approach as nearly as possible to it in every building, modifying its high requirements, however, according to local conditions. For instance, if you are to erect a building in the center of a large lot, permanently away from everything else, then is the danger of external attack remote indeed and you are perfectly justified in using granite or marble, or the other damageable materials (but not the inflammable ones) upon its exterior. Or, if the building-to-be is surrounded by nothing but fireproof buildings, then too, is external exposure minimized and latitude is justifiable. But if your building is in a dangerous neighborhood, surrounded by old ramshackle buildings, wholesale warehouses of flimsy construction and filled with inflammable materials, then are you justified in nothing less than the use of the best, fire-resisting materials. If your building is to be occupied by few people, highly intelligent and interested in the structure's welfare, and if there is to be no fire or cooking, or dangerous illuminating, then you may indulge in considerable latitude in the interior and fittings, but those conditions are remote. Your greatest danger is generally from within and therefore should everything be done to minimize that danger to the utmost. Just so much as your exposure increases should your precautions be



greater, and, inversely, may you depart from the most stringent requirements as those conditions become more favorable.

The fashion is to criticise conditions, to carp at what is being done, to call attention to our wrongs and to heap vituperation upon our wrong-doers. That is all well enough, but let us, a body of intelligent men, not be satisfied with this mere preliminary, this campaign of destruction, this going after the enemy, but let us, shoulder to shoulder, work for the elimination of what is wrong and the upbuilding of a system, the creating of conditions, a campaign of construction, a cure for the wrongs that we deplore, and let us map out now a program, a scheme of work, to bring about the happy consummation of these much to be desired reforms.

### THE COOK CO., ILL. COURT HOUSE.

One of the most important court house competitions that has been held in the west, with several features that were unique, and a general success in results that should call attention from the counties in the western states contemplating building, was concluded in Chicago in August.

Preliminary to the competition the board of commissioners, Edward J. Brundage, president, on April 4th last, issued an invitation to architects to compete. The following are the principal sections of the articles governing the competition which gives the scheme of competition in detail.

#### DETAILS OF COMPETITION FOR ARCHITECTS.

Section 1. To secure the best design and plan for the proposed building, the Board of Commissioners of Cook County has decided to make the selection of the design and plan a matter of competition and has appointed an advisory committee consisting of Graeme Stewart, Stanford White, John M. Ewen, Harry G. Selfridge and William McLaren, to act as judges of the competition and to recommend the awards or prizes for the best designs and plans as hereinafter provided.

Section 2. The competition is to be a mixed competition. The following architects and architectural firms have been invited to participate, and have accepted the invitation:—D. H. Burnham & Co., Shepley, Rutan & Coolidge, Carrere & Hastings, George B. Post & Son, Holabird & Roche, Frost & Granger, Huehl & Schmidt.

The board of commissioners agrees to pay each of the seven (7) competing architects, or firms, the sum of one thousand dollars (\$1,000) as compensation for the expense of preparing the design and plan to be submitted in this competition.

Section 4. The prizes in this competition shall be three (3), as follows:

- (a)—First prize for the design and plan . . . . \$5,000
- (b)—Second prize for the design and plan . . . . 2,500
- (c)—Third prize for the design and plan . . . . 1,000

Section 5. In the event that any of the architects, or firms of architects, shall be the successful competitor for any one of the above prizes, or should be awarded the planning and supervision of the erection of the building, then the said architect, or firm, shall receive only the amount of the prize and shall not be entitled to the \$1,000 compensation as hereinbefore provided. Should any of the architects, or firms of architects, who have not been invited to compete be successful and be awarded one of the above prizes, the said prize shall be compensation in full for design and plan.

Section 6. The architect, or firm of architects, who shall receive the award of actual planning and supervising the erection of the building shall be paid for such service five per centum (5%) on the first one million dollars (\$1,000,000) of the cost of the

building, four per centum (4%) on the second million dollars (\$1,000,000) and three per centum (3%) on the remainder of the cost of the building; and shall not be entitled to receive, and shall not receive, in addition to said percentages, any of the before-mentioned compensations or prizes, but the amount of said compensation or prize shall be regarded as payment on account of the final commissions.

Section 7. Each competitor shall be permitted to submit only one design, nor shall the individual members of a firm of architects be permitted to enter this competition, if the firm of which they are members is one of the competitors.

Section 11. All rejected drawings, including any which receive premiums, will be returned to the competitors, when the selection has been made; and they will not be shown to the other competitors, nor to the public, without the consent of their several authors, previously obtained in writing. Nor shall anything shown in any of the rejected designs, or otherwise suggested by any one of the unsuccessful competitors, which is original with him as to this competition, be adopted and made use of in the building without the consent of its author and proper remuneration being made him, the amount thereof to be agreed upon between him and the board of commissioners, and in case of disagreement, to be referred to the said board's advisers (named in Article II, Section 1), whose decision shall be final, not only in regard to the amount to be paid, but as to the real existence of any claim.

Section 12. The board of commissioners of Cook County reserves the right to pay any of the competitors whose designs shall be selected as being entitled to any one of the above said prizes, the amount of the prize awarded to said competitor and this payment shall be payment in full for his service in making design and plan and for use of said design and plan.

The omitted sections refer to the time limit in sending drawings, the number of drawings and other minor details. The programme had two defects which prevented three of the five invited firms from competing. One was the compensation being scaled instead of 5 per cent according to the American Institute of Architects schedule of minimum charges. This was however a matter of business. The other, the failure of the commissioners to guarantee to the successful architect in the competition the commission to construct the building, was a question of ethics, and strongly objected to by many who knew from experience how fatal this omission is in the average competition. An investigation showed however that the president of the board and his commission were not allowed to contract in advance, and upon the honesty of intention of these gentlemen thirteen architects of repute entered drawings in the competition. Owing to the death of Graeme Stewart and the inability of Stanford White to serve, John G. Shredd and William Roach Ware were substituted. The competition was closed on August 15th and the following report was made to the commissioners by the president:

*To the Board of Commissioners of Cook County:*

Your special committee on new courthouse beg leave to report that they have received the report of the "Advisory Committee to act as judges of the competition, and to recommend the award of prizes for the best designs for the new courthouse," which said report is as follows:

CHICAGO, August 25, 1905.

*To the Special Committee on the New Courthouse, of the Board of Commissioners of Cook County:*

Gentlemen:—Your advisory committee received at your hands, on the 16th of August, thirteen sets of designs and plans for a courthouse for Cook county, with instructions to select three

from among them as deserving the first, second and third prizes.

After a careful and detailed examination of all these drawings, we are unanimously of opinion that the design and plan marked by the commissioners with the number thirteen present, as they stand, the best combination of plan and elevation, although some of the others offer more convenient plans, and others present, in our judgment, more satisfactory elevations. We accordingly recommend the design and plan numbered thirteen for the first prize of five thousand dollars.

We find that the design and plan numbered six has similar merits, although this also is not entirely satisfactory in respect either of elevation or of plan. We recommend it for the second prize of twenty-five hundred dollars.

We find that the design numbered one presents the most attractive exterior of any, an excellence which goes far to make up for some undesirable features of its plan. We present it accordingly for the third prize of one thousand dollars.

We find, however, that the drawings numbered five and six offer more convenient interior arrangements of plan than any of the others, although the accompanying elevation of number five seems to us to be better adapted to a building occupied by private offices than to one occupied by public offices.

We therefore recommend that inasmuch as the design numbered one presents the most attractive exterior and the plans numbered five and six the most convenient interiors, the commissioners entrust the work to the authors of one of these two designs, conjointly with the author of number one, making such arrangements as to share of each, in the work, as shall be acceptable to them and to the county commissioners.

Respectfully submitted,

John G. Shedd,  
William R. Ware,  
David B. Jones,  
William McLaren,  
John M. Ewen,  
Chairman.

Your committee would recommend that the portion of the report relating to the awarding of the three prizes be adopted and the prizes allowed accordingly, as follows:

First prize—\$5,000.00; design No. 13, Barnett, Haynes & Barnett.

Second prize—\$2,500.00; design No. 6, Holabird & Roche.

Third prize—\$1,000.00; design No. 1, Shepley, Rutan & Coolidge.

After a careful investigation of all the plans, and it appearing to your committee that design No. 6, prepared by Holabird & Roche, is better adapted to the needs of Cook county than any other presented, we recommend that said design be accepted, subject to such changes as may be necessary, and Holabird & Roche selected as the architects of the new courthouse, providing satisfactory arrangements be made with them.

The following list shows the names of firms of the competing architects, as ascertained upon opening the numbered envelopes accompanying the designs:

- No. 1. Shepley, Rutan & Coolidge, Boston and Chicago.
- No. 2. German & Lignell, Duluth, Minnesota.
- No. 3. Henry Lord Gay, Chicago.
- No. 4. P. J. Weber and M. J. Morehouse, Chicago.
- No. 5. Huchl & Schmid, Chicago.
- No. 6. Holabird & Roche, Chicago.
- No. 7. Frost & Granger, Chicago.
- No. 8. James Gamble Rogers, Chicago.
- No. 9. Herbert C. Chivers, St. Louis.
- No. 10. Wm. H. Pruyn, Jr. & Co., Chicago.
- No. 11. J. J. Flanders, Chicago.
- No. 12. Jarvis Hunt, Chicago.
- No. 13. Barnett, Haynes & Barnett, St. Louis and Chicago.

After receiving the report of the jury it was deemed advisable to give the erection of the building to the firm taking the second prize, Holabird & Roche, of Chicago.

It was claimed that there were features of particular excellence in these plans of practical benefit to the county, and while custom and justice seems to demand that the winner of a competition should be engaged as architect of the building, and any other course is apt to lead into devious and unsafe channels, in this case the city is to be congratulated upon the outcome of the competition, which is largely owing to the honesty of purpose and judgment of President Brundage.

The firm of Barnett, Haynes and Barnett, which was awarded the first prize, protested against the giving of the commission to another firm. In regard to this several of the committee of adjudication as well as the president of the board expressed themselves.

President Brundage said: "The details of competition for architects did not include a guaranty on the part of the county commissioners that to any prize winner would be awarded the construction work. The citizens' advisory board was invited to look over all plans submitted and then to recommend to the board the plan or combination of plans that would provide the best building possible for the county. The final decision as to who should superintend the construction work was clearly left in the hands of the commissioners. The commissioners in no respect have bound themselves to award the construction work to a prize winner."

Professor Ware said: "At no time did we understand that the winner of the designs' prizes necessarily would superintend the construction. Our work has been to secure the most modern and practicable plans. The commissioners are to decide who shall put them into effect."

John M. Ewen said: "The advisory commission, having thirteen sets of plans before it, decided on architectural merits in favor of Barnett, Haynes & Barnett as winners of the first prize, but our recommendation could not have carried with it under the terms of the competition the decision as to who should be the building architects."

David B. Jones said: "There can be no complaint from any competitor as to the prize awards, and it never was understood that they carried with them the right to construct the building. This point has been clear from the first."

The result of the competition has however met with general public satisfaction, though in spite of the standing of Holabird & Roche, one paper of the "yellow" variety insinuates that because they propose to use Bedford stone and John R. Walsh owns a quarry of that material, that there is collusion. Mr. Walsh's stone is one of the best building stones in the country and it is a natural material for the architects to consider using, but if it is used it is safe to say there will be no collusion and Mr. Walsh will get the contract, if at all, through low figures and superior merit of material alone.

John Meigs Ewen has been engaged as consulting engineer to superintend the construction for the county at a salary of \$15,000 a year for two years. It is understood that the architects will construct the building, but the county will decorate it and to this end will ask prominent Chicago artists to advise in the work.

This structure is the fourth court house to occupy the

present site. The first was built in 1835, and was one story with columned portico in front, the second was built in 1853 and afterwards added to by wings and an additional story and was destroyed in the fire of 1871. The third erected immediately after the fire, and which will be torn down to make way for the new structure, was designed by J. J. Egan. It was assigned to him after a competition that worked great injustice to the winner, an architect of considerable ability and who lost it, it is said, through political manipulation. No plans of this building exist as when the architect offered to sell them to the county for \$5,000, the offer was refused and the plans were destroyed. The peculiar design of this structure is arbitrary, as the county refused the opportunity to place the building elsewhere and take advantage of more space, and each architect endeavored to combine commercial necessity with a somewhat monumental exterior.

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### ARCHITECTURAL NOTES.

ARCHITECT D. H. Perkins, Chicago's School Architect, told the Buildings and Grounds Committee of the Board of Education recently that it costs Chicago \$10,000 a year to replace glass broken in school buildings by mischievous boys. He suggested that the cost of a force of detectives to prevent such vandalism would save money for the city.

Something new in the line of school work in Manitoba has just been inaugurated by the Western Business College. This new and progressive institution has just engaged one of the leading architects of the city, M. Arthur Jones, a practical builder and a graduate of the Toronto Technical School, to take charge of the classes in architectural drawing, which they purpose carrying on in connection with the other departments of the college.

A SPECIAL meeting of the Province of Quebec Association of Architects was held July 25, to discuss the question of co-operating with the Ontario Association in securing from the Dominion government an increase of the duty on plans prepared in the United States for buildings to be erected in Canada. At present there is a tax on plans made in the United States, but as the cost of the plans represents only five per cent of the cost of the buildings and tax, it is said, has not done anything to deter the employment of American architects. Consequently the idea of the Ontario Association and a portion of the Quebec Association is to have the Minister of Customs place the tax upon the cost of the buildings erected in Canada, designed by foreign architects.

Mr. W. E. Doran, ex-president of the Quebec Association, said that he was not in favor of the proposed tax, indeed, he was against the present duty itself.

"I am a free-trader in this matter," remarked Mr. Doran. "I hold that a private individual has the right to employ with his own money an architect he wishes and should not be compelled to pay a tax if he employs one from another country. But where it is government work, or a contract let by a municipality, or by a company or corporation which is deriving its income from the Canadian people, then I should say something should be done to ensure that the architect employed is a Canadian. That is only fair and I think that our architects have shown they are capable of doing as good work as any."

While a large number of the members of the Quebec Association of Architects desire a measure of protection, there are many influential members who feel that to shut out competition by a government tax is hardly desirable.

### OBITUARY.

CHARLES R. ADAMS.

With the sudden death of Mr. Charles R. Adams, Architect of Chicago, on August 25th, a unique personage in architectural circles in that city passed from the field of usefulness.

Mr. Charles R. Adams was 64 years of age; born in England, where he studied architecture and practiced his profession until 1881 when he came to Chicago, where he lived in the suburb of Rogers Park ever since. Mr. Adams was one of the organizers of the Chicago Architects' Business Association, which was organized in 1897 and through his efforts are many reforms in the profession. His continuous work in behalf of the Chicago Architects' Business Association made him a factor in all state and municipal legislation, pertaining to the building industry. His activity in the framing and passing of the licensing of the architects act in the State of Illinois, the Mechanics' Lien Law, and the City Building Ordinances, gained him some prominence as an authority on these matters and many state and city officials consulted him as to the practicability of measures which were to be introduced.

He was a man of fine education and ability and was often consulted by architects to arbitrate between architect and contractor. He was a prominent member of the Board of Arbitration and the Secretary of the Chicago Architects' Business Association, since its organization.

He was also a writer of considerable ability and the Editor of the Handbook for Architects and Builders, a reference book published under the auspices of the Chicago Architects' Business Association.

He was a general favorite among the architects of Chicago and his many friends whom he leaves behind, mourn his loss keenly.

Mr. Adams was a member of the Illinois Chapter of the American Institute of Architects, also a member of the Masonic Fraternity and of the Royal Arcanum.

On September 5, a memorial was held by the Chicago Architects' Business Association, at which time many of his professional friends spoke of the work he had done in the direction of municipal and professional advancement.

EDWIN P. OVERMIRE.

Edwin P. Overmire, an architect of Minneapolis, Minn., died at his home in that city on September 7th. He was born in Mattoon, Ill., and removed to the city twenty-three years ago with his parents. He attended the Minneapolis grade and high schools. His technical education he gained through actual experience. At first a stenographer, he rapidly advanced in architectural knowledge. His first work was with the firm of Plant & Whitney; when the firm dissolved, Mr. Overmire remained with Mr. Whitney. He later went to Boston, where he was in the offices of H. H. Richardson, the well-known architect, and with the succeeding firm of Shepley, Rutan & Coolidge. In 1891 Mr. Overmire returned to Minneapolis and joined the firm of Overmire & Orth. His talents as an architect were of a high order and his abilities and active temperament brought him into prominence in architectural association affairs, working hard in the local chapter to further its interests and general usefulness to its members and to advance the profession in general. His literary work for this journal and other publications, gave evidence of constructive ability and knowledge, especially in the line of fire-proof construction. His designs as well as his written thought evidenced a refined and progressive mind, while to his friends, and those with whom he came in business contact, a fair minded equitable attitude always prevailed, making his loss singularly great to the city in which he lived.

William Channing Whitney, in whose office Mr. Overmire made his start, says of Mr. Overmire:

"Mr. Overmire started in my office some twenty years ago and was always a careful, conscientious man, taking the greatest interest in his work and trying for the best in art and architec-

ture, striving to perfect himself for the practice of his profession. Since his return from the eastern life it has been my pleasure to see him frequently and I have been associated with him in the work of the Minnesota Chapter of the American Institute of Architects, of which he was secretary and treasurer.

The C. M. Pond building on First avenue south, between Sixth and Seventh streets, is the latest of his larger designs. He also designed the Asbury Hospital, the Best Flats on Park avenue, and the F. W. Foreman home on the shores of Lake Calhoun. He was recognized as one of the leading designers of churches and residences. A beautiful church in Siam, erected at a cost of \$50,000, was one of the last of his efforts in ecclesiastical architecture.

In the immediate family there remain a wife, two daughters and a son. Silas Overmire, the father, is living in Minneapolis and three brothers and two sisters survive. The brothers are William R., auditor of the Northwestern Telephone Exchange Company; Charles C., of the American Bridge Company, and Clarence Paul, who is in Alaska. The sisters are Mrs. Frank P. Nicholl and Jessie Overmire of Minneapolis.

## ILLUSTRATIONS.

### HOUSE,

AT WOODMERE, LONG ISLAND, NEW YORK. CHARLES BARTON KEEN, ARCHITECT, PHILADELPHIA, PA.

Rough stone chimney and first story. Shingles above.

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### AUDITORIUM,

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### SUBURBAN RAILWAY STATION,

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### COURT HOUSE COMPETITION.

DRAWINGS, FOR COOK COUNTY COURT HOUSE, CHICAGO, ILL. 1ST PRIZE—BARNETT, HAYNES, AND BARNETT, ST. LOUIS, MO. 2ND PRIZE—HOLABIRD & ROCHE, CHICAGO, ILL. 3RD PRIZE—RUTAN & COOLIDGE, BOSTON, MASS.

The cash prizes were \$5,000, \$2,500, \$1,000. After the prizes were awarded the commission was given to the architects judged second in the competition, the details of which are printed elsewhere. This design is for an eleven-story structure of the Corinthian style with the attendant entablature, architrave, frieze and cornice surmounted by a parapet. The monumental columns extend over a depth of six stories and rest on a base of two stories subdivided. There is a simplicity, boldness and architectural nobility about the exterior of the building which commands respect, yet with all this it will be as light inside as an office building. Six feet of the subbase will be of polished granite and the

remainder of Bedford stone. The claim regarding the amount of natural light in the building is based upon actual computations showing that the percentage of window space to wall space equals that of the Marquette or the First National bank buildings. Another important feature of the interior plans is the simplicity and beauty and the ease with which proper cleanliness may be secured and maintained.

### COURT HOUSE,

FOR LUCAS COUNTY, TOLEDO, OHIO. D. L. STINE, ARCHITECT.

This design is typical of the general inclination towards abolishing the conventional dome which has been deemed an essential in public buildings of this character and which is fast becoming obsolete.

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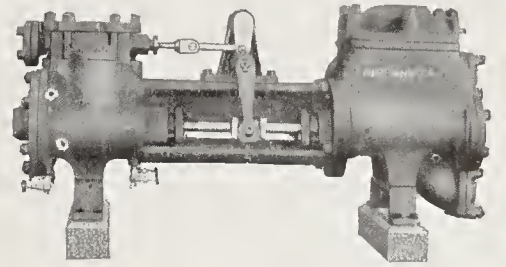
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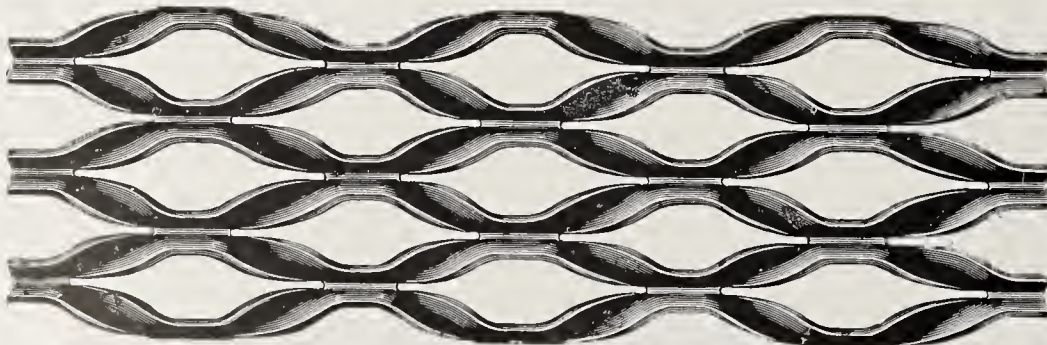
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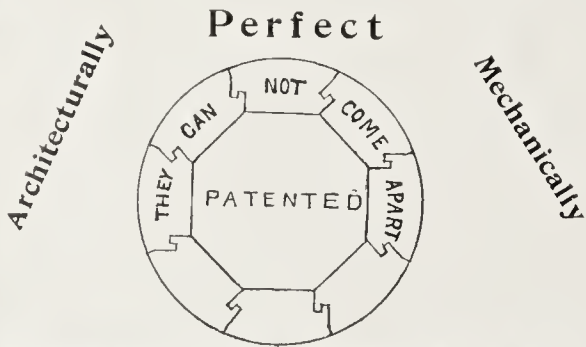
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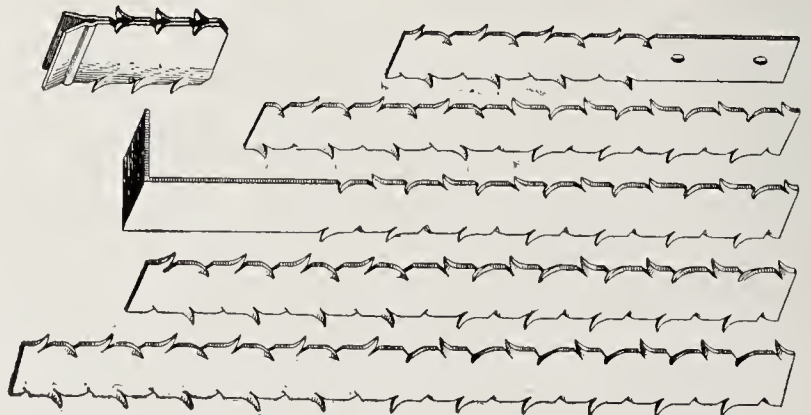
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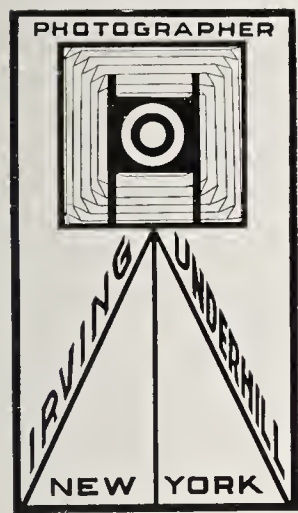
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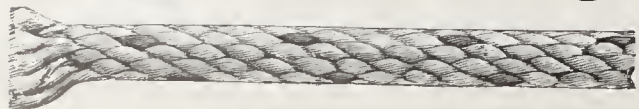
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