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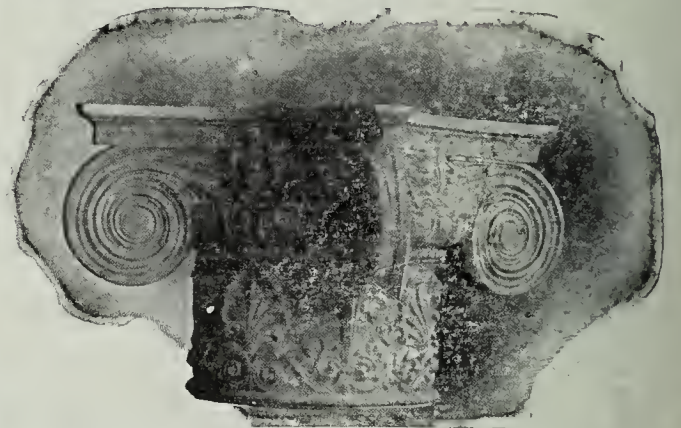
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ROBERT CRAIK McLEAN, EDITOR.

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BUILDING OPERATIONS FOR OCTOBER.

Reports of building conditions in the leading cities of the country gathered by the American Contractor show a general continuance of the decided prosperity that has attended building during the past season. As compared with the reports of the corresponding month of 1904, the following figures show the percentage of gain:

Taken altogether, these reports are decidedly encouraging and show that prosperity is widely distributed and indicates most healthful general conditions. Not in many years has the building outlook been brighter at this season of the year.

Atlanta, Ga	266,557	292,769	....	9
Allegheny, Pa	209,525	252,130	....	17
Baltimore, Md	2,345,000	1,699,000	38	....
Bridgeport, Conn	418,633	324,219	29	....
Buffalo, N. Y	756,697	954,152	....	20
Chicago, Ill	4,918,155	4,703,555	5	....
Cambridge, Mass	215,100	91,425	14	....
Cleveland, Ohio	1,177,545	811,820	45	....
Cincinnati, O.	1,460,850	804,300	81	....
Columbus, Ohio	370,945	258,960	43	....
Davenport, Iowa	52,820	94,275	....	43
Dallas, Texas	303,879	95,463	219	...
Denver, Colo	579,985	306,780	89	....
Des Moines, Ia	163,155	109,391	50	....
Detroit, Mich	918,150	732,000	25	....
Duluth, Minn	239,620	109,430	119	....
Grand Rapids, Mich	224,378	180,477	23	....
Harrisburg Pa	56,600	87,275	....	35
Hartford, Conn	522,205	356,500	46	....
Indianapolis, Ind	446,693	335,491	33	....
Jersey City, N. J	444,814	340,643	30	....
Kansas City, Mo.	720,160	1,036,430	....	30
Knoxville, Tenn	128,775	48,980	167	....
Louisville, Ky	349,474	199,575	75	....
Los Angeles, Cal	1,348,556	1,267,860	6	....
Manchester, N. H.	43,268	23,125	87	....
Milwaukee, Wis	847,822	664,297	27	....
Minneapolis, Minn	909,665	538,135	68	....
Mobile, Ala	31,415	10,305	210	....
Nashville, Tenn	102,097	163,789	....	37
Newark, N. J	1,260,191	485,445	160	....
New Haven, Conn	437,215	831,113	426	....
New York				
Manhattan	7,700,790	7,392,500	4	....
Brooklyn	6,394,886	3,753,338	70	....
Bronx	1,879,400	2,515,970	....	25
Greater New York	16,935,041	14,235,987	19	....
Omaha, Neb	424,700	128,920	231	....
Philadelphia, Pa	1,993,200	2,143,785	....	7
Paterson, N. J	76,378	54,810	40	....
Pittsburg, Pa	1,427,066	1,494,081	....	4
Portland, Ore	394,212	....	....	....
St. Joseph, Mo	65,745	87,420	....	25
St. Louis, Mo	1,596,383	1,451,195	10	....
St. Paul, Minn	417,865	418,250	....	....
San Francisco, Cal	1,791,636	1,683,706	6	....
Salt Lake City, Utah	106,445	89,670	19	....
Scranton, Pa	285,604	205,165	39	....
Seattle, Wash	372,544	371,934	....	....
South Bend, Ind.	61,415	100,075	....	39
Spokane, Wash	597,940	188,928	170	....
Topeka, Kans	63,430	58,715	8	....
Toledo, Ohio	253,721	183,775	38	....
Washington, D. C	610,138	680,645	....	10
Wilmington, Del	215,367	75,595	187	....
Worcester, Mass	112,782	142,240	....	21
Wilkesbarre, Pa	81,170	44,675	84	....
Winnipeg, Man	398,800	1,056,700	....	62

ALBERT LEA.

Who is this Albert Lea
That on every fence and tree,
On the billboards fair and fine,
In the fields along the line;
Is found the name of Albert,
Albert Lea?

If you read the ads you see
With the name of Albert Lea,
And remember that they're talking
To keep you folks from walking,
You will take the route called Albert,
Albert Lea.

It has opened up, you see,
The West, to you and me.
That are farmers, sportsmen, drummers;
Its trains are always hummers;
So say these folks of Albert,
Albert Lea.

And the cars, twixt you and me,
From sleeper to buffet,
Are the swellest in design
Of any earthly line;
For they're made for our friend Albert,
Albert Lea.

So just take a trip with me
To Chicago, or K. C.;
And watch the crops that sprout
Along the A. L. route,
That is known to all as Albert,
Albert Lea.

He didn't fight with Lee
From Atlanta to the sea,
But he made a better road
Throughout this country broad;
Did this railroad builder, Albert,
Albert Lea.

NO TROUBLE TO ANSWER QUESTIONS.

The Texas & Pacific Railway publishes a quarterly, that in the live, entertaining news, descriptive matter and poetry, shows that it has an appreciative and discriminating pair of scissors in the way of an editor. It might have just an ordinary pencil shaver, who could write up a dog-fight or describe the latest Mogul engine purchased by the road, and even tell in glowing adjectives of the incomparable dining car service of the T. & P. system, but it has that better editor, the scissors, and the best that the literary kings of the world publish is spread before the readers of the quarterly.

The road, like the journal, gives its travelers the best. It does not wait to invent and "try on the dog" all the new and varied forms of the fast, safe and luxurious travel, but it borrows from all roads their best ideas in these lines and installs them, adding the live and conservative management that whether it be journal or railroad, must be supplied to make the ideas, whether borrowed or original, available.

Interspersed through the array of interesting reading matter are photographs illustrating the towns, farms and industries along the route of the Texas & Pacific Railway, that add much to the general attractiveness of the quarterly and the advancement in trade and commerce that is going on along its lines in the great state of Texas.

THE BILLBOARD MALADY.

In pointing out that billboard advertising has been largely relegated to liquors and nostrums, the Massachusetts conference for village betterment has touched the weakest spot of this feeble form of publicity. Always offensive to good taste, the billboard is daily growing more so by the loss of patronage of advertisers who are careful of the company they keep. When this process of elimination goes far enough, the billboard will become a medium for only the advertisers that cannot get a hearing through respectable channels. Then probably laws will be passed that will rid the public of this nuisance for good and all.

BUILT THE FIRST PULLMAN CAR.

On October 5, 1905, passed away at Bloomington, Illinois, Leonard Seibert, aged 75. Mr Seibert was a veteran employe in the Chicago & Alton shops, a builder and cabinet-maker of very high attainments. He it was who built the first Pullman sleeping-car, working under the personal supervision of Mr. George M. Pullman. The first two Pullman sleeping-cars were remodeled from two Chicago & Alton Railway coaches. Mr. Seibert's account of the first sleeping-car is probably the most accurate in detail that has ever been obtained. He said:

"In the spring of 1858 Mr. Pullman came to Bloomington, and engaged me to do the work of remodeling the Chicago & Alton coaches into the first Pullman sleeping-cars. The contract was that Mr. Pullman should make all necessary changes inside of the cars. After looking over the entire passenger-car equipment of the road, which at that time constituted about a dozen cars, we selected coaches Nos. 9 and 19. They were 44 feet long, had flat roofs like box cars, single sash windows, of which there were fourteen on a side, the glass in each sash being only a little over a foot square. The roof was only a trifle over six feet from the floor of the car. Into this car we got ten sleeping-car sections, besides a linen locker and two washrooms—one at each end.

"The wood used in the interior finish was cherry. Mr. Pullman was anxious to get hickory, to stand the hard usage which it was supposed the cars would receive.

"I worked the spring and part of the summer of 1858, employing an assistant or two, and the cars went into service in the summer of 1858. There were no blue prints or plans made for the remodeling of these first two sleeping-cars, and Mr. Pullman and I worked out the details and measurements as we came to them.

"Mr. Pullman frequently visited Bloomington, and although he was a very fine 'dresser' in those days, he was economical. At the Bloomington hotel where he stopped, he used to rent a little room in the cupola of the building and practice rigid economy. In fact, when the cars were finished and all bills for material had been paid, he still owed me about \$60.00, and I took his personal note for that amount. It was afterwards settled by Mr. Pullman in the upright manner in which that gentleman conducted his personal affairs.

"The two cars cost Mr. Pullman not more than \$2,000.00, or 1,000.00 each. They were upholstered in plush, lighted by oil lamps, heated with box stoves, and mounted on four-wheel trucks with iron wheels. The berth rate was 50 cents a night. There was no porter in those days; the brakeman made up the beds."

Mr. Seibert, by his industry and high attainments in his craft, accumulated considerable money before he died; owned his own home in Bloomington, and gave up active work in the Chicago & Alton shops several years ago. His mind was clear to the very end, and the details which he has furnished possess the accuracy of a master-builder.

THE PEACE PALACE COMPETITION.

The programme for the 1,600,000 guilder Peace Palace competition, which was issued by the board of directors at The Hague on August 15th, should be in the hands of every talented and ambitious designer in this country. While it is a world's competition, the designer should come from the United States, and while not large in emolument, the honor of winning such a competition will be in many ways greater than for any other modern structure.

The enterprise of the Carnegie Foundation in establishing the competition is most praiseworthy, and the benefit will accrue to the Architectural department of that school, which thus early in its history goes beyond its curriculum to use its influence in the popularizing of architectural education everywhere. It is particularly fitting that this should be a competition the basis of which is a jury of adjudication, which illustrates in a practical way the object of the building itself.

AMERICAN ROOFING TIN IN CHINA.

England has heretofore practically controlled the sale of Terne or Roofing plates to other countries than the United States, but a notable instance of American progressiveness and demonstration of where quality counts, is reported by Merchant & Evans Co., successors to Merchant & Co., Inc., the well known manufacturers of High Grade Roofing Plates, Metal Spanish Tiles, "Star" Ventilators, etc. This Company whose main offices and works are located at Philadelphia, with branch warehouses in New York, Chicago, Baltimore, Brooklyn and Kansas City report that their office has completed shipments, amounting to thirty thousand square feet, of their celebrated "Merchant's Old Method" Roofing Tin for the American Legation buildings at Peking, China. The selection of this brand for such important buildings was carefully considered and it is possible that the introduction of American made High Grade Terne Plates in the capitol of the Chinese Empire may lead to other business with the most conservative nation in the world.

THE COMPANION AS A CHRISTMAS GIFT.

Can you think of a gift more certain to be acceptable than a year's subscription to *The Youth's Companion*? Is there any one, young or old, who having once had the paper in his hands and looked through it, did not wish to possess it for his very own? It is a gift which, far from losing its freshness as Christmas recedes into the past, grows more delightful, more necessary to one's enjoyment week by week.

The boy likes it, for it reflects in its pages every boyish taste and every fine boyish aspiration. The father likes it, not only for its fiction but for its fund of information of the practical sort. The girl likes it for the stories, anecdotes, sketches and editorial articles printed in each number especially for her. The mother likes it for its stories of domestic life and family affection, for its children's page and for its medical article.

On receipt of \$1.75, the yearly subscription price, the publishers send to the new subscriber all the remaining issues of *The Companion* for 1905 and the "Minutemen" Calendar for 1906, lithographed in twelve colors and gold. Full illustrated Announcement of the new volume for 1906 will be sent with sample copies of the paper to any address free. *The Youth's Companion*, 144 Berkley Street, Boston, Mass.

AN IDEAL CONCRETE BLOCK MACHINE.

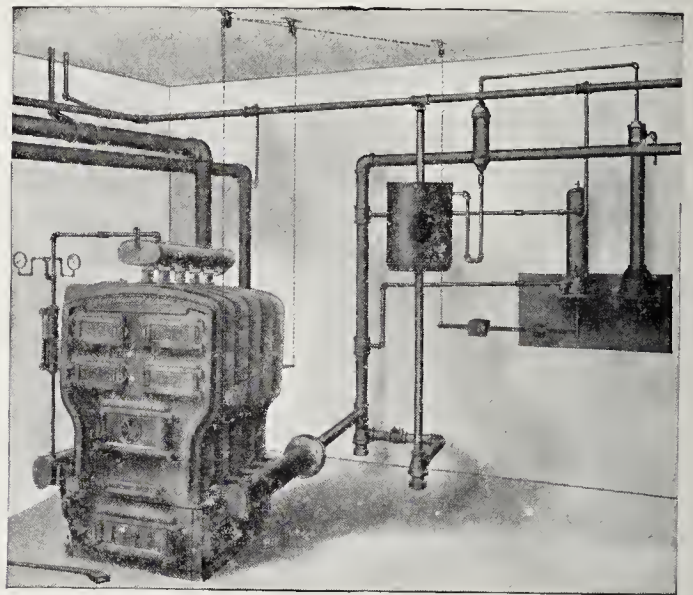
The rapidly increasing use of cement blocks in construction has stimulated the manufacture of block machinery and the business of the Ideal Concrete Machinery Company of South Bend, Indiana, has felt this to a greater extent, probably, than that of any other concern. The patent reports of the last two years have been crowded with new schemes for turning out blocks, most of them to the detriment of not only the making of machines, but to the concrete block industry itself, as an inferior machine cannot but turn out an unsatisfactory block. The Ideal is all that its name implies, as it is not only the machine par excellence, but in its rapidity and correctness of operation, and the practical form and cleanness of the block, gives to its product that stability and workmanlike symmetry that is imminently satisfactory when placed in the structure. One concern using these machines writes that they operated an 8x8x16 inch Ideal block machine 76 days and in that time turned out 14,639 eight-inch, and 4,686 four-inch blocks, the work being done with two to four men, or that two men will make 200 blocks per day, under favorable conditions. This is probably a fair average. The blocks, tested by hydraulic pressure, when twenty-eight days old, stood a pressure of from ten to twenty-five tons.

While the skillful use of concrete, clean gravel etc., are necessary for a perfect concrete block, the immense use of the Ideal shows that these points are understood by most of those who are

now in the business and that an intelligent concrete block maker knows the value of the Ideal machine and uses it. Its product is used for every structure from residences to chicken coops, and has a finished appearance in the wall that speaks of stability, and aids the design in carrying out the idea of the architect. There is probably no other recent invention that is doing so much toward housing people in comfortable homes and thus raising the social level of the country as the concrete block and in giving to the manufacturers an adequate machine, the makers of the Ideal are adding in a patriotic as well as a financial way to the greatness of the country.

VACUUM HEATING SYSTEM.

The K. M. C. Vacuum System of hot water heating is claimed by the Kellogg-Mackay-Cameron Company to be the first of its kind placed before the heating world. In the comprehensive circular issued by that company containing instruction for instal-



ling the K. M. C. Vacuum system (Morgan Patents) it is described as "a scientific and practical adaptation of the vacuum principle to the ordinary low-pressure steam heating plant, whether a new or an old installation, and can be applied to it without any alteration whatever in piping or boiler." By it "the hot water job with a lack of radiation or a sluggish circulation can be converted into an excellent vacuum heating plant without necessitating the taking up of a carpet." With some excellent directions in regard to the proper threads on pipes, the necessity for tight joints, and the absence of air traps in the piping the circular fully describes the different parts of the system in detail. The cut shown gives a general view of the attachment of the K. M. C. vacuum appliances for the floating check construction with an "American" steam boiler.

As has been stated, any other style of boiler can be used and on the whole this system seems to solve the problem of repairs on installation in old houses where an inadequate system was not only troublesome but generally unsatisfactory.

A SLOW SETTING CEMENT.

Now that a slow setting natural cement is discovered and placed on the market the brick walls of the future can be set in a cement mortar that becomes almost homogeneous with the brick and gives to it a solidity which is only approached in rare instances where lime has been used. The desire of architects to obtain such a mortar, has led to the mixing of cement and lime but with this material all adulterations are absent and while not of a portland quality and useless below ground, the stability of walls is increased to an appreciable extent by the use of cement.

Of course this does not in any way avoid the absorbent feature of brick and without adequate lining dampness will prevail. The use of a solid hard clay tile as a lining is as detrimental in this particular as a course of brick would be, in fact the hardness of the material being far greater than brick, the danger of dampness is increased rather than diminished. But a tile that is both hollow in form and porous in composition, together with a natural cement mortar is available and the modern brick wall should be constructed of these and the old method of lime, mortar and hard tile lining abandoned as obsolete, where a stable and dry brick wall is required.

COLUMBIA ARCHITECTURAL YEAR BOOK.

The year book of 1905 of the Columbia University of Architecture, published by the Columbia University Architectural Society, is an ambitious exposition of the work of the school year. It is a volume of 112 pages containing about that number of school drawings, the problems largely monumental in character, but singularly free from academic feeling in design. As an appropriate compliment to C. F. McKim and "in grateful recognition of his liberal support of, and active interest, in the Columbia School of Architecture," the portrait of that genial and philanthropic gentleman and distinguished architect is inserted as a frontispiece.

In a general statement which prefaces the exhibition of the school work the following sketch of the work and purposes of the school is given:

"Beginning with the year 1905-1906 the reorganization of the Columbia School of Architecture goes into effect. The principal changes are in administration and have for their object the broadening of the scope of the school. The new programme provides two courses, one leading to the degree of Bachelor of Science in Architecture; the other to the Certificate in Architecture. Both courses are of indeterminate length, requiring ordinarily from three to five years for their completion, according to the student's ability and previous preparation. The requirements for admission are higher for the course leading to the degree than for the Certificate course, and will be still further raised in 1906. The course of the Certificate omits a part of the mathematical studies of that for the degree, substituting graphical and qualitative methods for those which require the use of the calculus in structural calculations; but more work is required in drawing and design. Both courses cover alike the theoretical, historical and scientific fields of professional preparation, besides the work in drawing and design, which occupies about one-half of the student's total time. For graduate students the school also provides advanced instruction in Design and Architectural Engineering, leading to the higher degrees (A. M. and Ph. D.) Capable draughtsmen, not under 21 years of age, are admitted without entrance examinations as non-matriculate students. They may qualify themselves to enter the course for a degree or certificate without passing the entrance examinations, by specially distinguished excellence in their work as certified by a vote of the Faculty.

"The course of Design constitutes the crowning work of the curriculum. It is conducted by means of progressive problems beginning during the first year of study and culminating in the graduating thesis. It is divided into three grades: Elementary, Intermediate and Advanced, in each of which grades the student must acquire a given number of credits or "points" before being permitted to undertake the next higher grade. Points are awarded by special juries of practising architects and instructors in the school.

"The School of Architecture maintains three studios or draughting rooms for the study of design; one at Columbia University under the instruction of Mr. W. A. Delano and Mr. A. H. Gumaer; one under the direction of Mr. Thomas Hastings, assisted by Mr. John Van Pelt, and one under the direction of Mr. Charles F. McKim, assisted by Mr. John Russell Pope.

Every student of Design may elect in which of these three draughting rooms he will pursue his course of study.

"In addition to these the private ateliers, conducted by Mr. H. F. Hornbostel, Mr. Donn Barber and Messrs. Blair and Van Pelt have been authorized to receive and instruct students taking Advanced Design and Postgraduate Design, who are thus privileged to choose under which of six instructors they will pursue their work."

Harold Johnson, of Minneapolis, has been appointed local agent for the Ludowici Roofing Tile Co., of Chicago. He handles the famous tile, now in all colors, glazes and shapes and will be pleased to submit samples and estimates for roofs, for all kinds of buildings. Among other contracts closed lately he mentions the roofs for the Clifford residence on Clifton Ave.; the Carpenter residence; Auditorium Church; Faribault Dormitory Building; etc.

How a builder can expect to keep a 20-below-zero temperature out of a house with one layer of boards and shingles on his roof, especially as the greatest amount of cold comes from overhead, is beyond comprehension. A sheet of building paper is frequently used in the construction of roofs and walls, which is an excellent wind break, but that does not keep out any more cold than a pane of glass, which everyone is well aware is a splendid conductor of heat and cold. This can all be obviated by placing in your roof, between or under the rafters and in your wall, between or on the face of your studding, and between the rough and finished floors, a non-conductor of Heat and Cold and Sound which will effectually prevent their passage thru the roof, walls and floors, thereby increasing the efficiency of your heating plant 50 percent, and reducing your fuel bills proportionately. The Union Fibre Company of Winona, Minnesota, make a material out of flax fibre, known as "Linofelt," which is equal to 38 layers of building paper and 123 per cent more efficient for the purpose than any other material that can be used in the same manner, and only costs one and one quarter cents per sq. ft. f. o. b. the factory in Winona.

A BUFFALO paper has unearthed a scandal of gigantic proportions and gives the facts to the world, it says that:

"George J. Metzger, the County Architect, has drawn county fees for county work that amounts to \$41,000. In five years he has received fees totaling that sum, at the rate of \$8,000 a year. What Mr. Metzger does for the county is a part of his regular business, it is said.

"The erection of the new 65th Armory was a gold mine for Mr. Metzger. It has brought him in money in lumps—great big ones at that. Up to date he has received from the State on that building \$26,048. There is more coming."

When a ten dollar a week scribe on a one cent daily finds that someone, particularly an architect, is getting a fee that is even approximately commensurate with the talent involved he compares it with the estimate placed upon his own talents and is sure he has unearthed a boodle plant of gigantic proportions. If he had inquired of any architect of standing he would have found that Mr. Metzger's charges were only usual and proper and that his professional standing as well as his talent was beyond such criticism.

SPECIAL ANNOUNCEMENT.

An invitation is extended to any white merchant outside of New York city, or their representative, whose name appears in Bradstreet's or Dun's commercial agency books, to accept the hospitality of our hotel for three days without charge. Usual rates, apartment with private bath, \$3.00 per day and up, without meals. Parlor, bedroom and private bath, \$35.00 per week and up, with meals for two. New York merchants and editors are requested to call the attention of their out-of-town buyers and subscribers to this advertisement.

70 W. 46th St., New York City.

NEW RULES GOVERNING CEMENT CONSTRUCTION.

Opposition to the new set of regulations of the building department of Newark, N. J. governing the use of cement and concrete in construction work is manifesting itself. It is claimed by those who are not in favor of the rules laid down by the department that it is legislating in favor of brick and stone, and making the use of concrete and cement construction practically prohibitory.

As a result of the conference according to the Advertiser of that city Superintendent of Buildings Austin had with the manufacturers of concrete and cement blocks, in the Builders' Exchange, he formulated and issued the following rules:

"Cement built in forms shall consist of a standard Portland cement, one part cement, two parts of sharp grit sand, free from loam or dirt, four parts broken stone, no greater than $1\frac{1}{2}$ inches in diameter, and no walls or building of this construction shall be higher than twenty feet; above this height must be steel concrete construction; this construction is for foundation to grade. No ashes will be allowed.

"Cement building blocks shall be constructed of a standard Portland cement mixed with sharp grit sand, free from loam or dirt, crushed stone, slag or gravel in proportions of 1 to 4. One part cement, $1\frac{1}{2}$ parts of sand to $2\frac{1}{2}$ parts of crushed stone, to pass through a $\frac{3}{4}$ -inch screen.

"Blocks shall not be larger than 36 inches long and 10 inches in height, and not less than 8 inches nor greater than 16 inches wide. Blocks may have one or more hollow spaces, provided that no more than one-third of each block is hollow.

"Blocks shall be at least thirty days old before being used in any building wall, and stand a tensile strength of 150 pounds to the square inch, and 1,500 pounds compression test."

The opposition as yet seems to find most adherents among architects. It is asserted that Mr. Austin ignored them in sending out invitations for his conference, though they were as intimately concerned as the manufacturers.

When Mr. Austin's attention was called to the objections to his regulations, he said:

"The regulations were adopted at a public meeting at which a number of concrete and brick men were present. The fact that the meeting would be held was published in the papers, and any architect was welcome to come there and express his views. These rules represent the concensus of opinion as expressed at that meeting.

"They are only temporary rules, to be in force until the ordinances governing these matters, now being drafted by the building committee of the Council, myself and others, are enacted. I do not think the man who makes the objections read the rules carefully, or he would not complain that there is no regulation as to how cement shall be mixed."

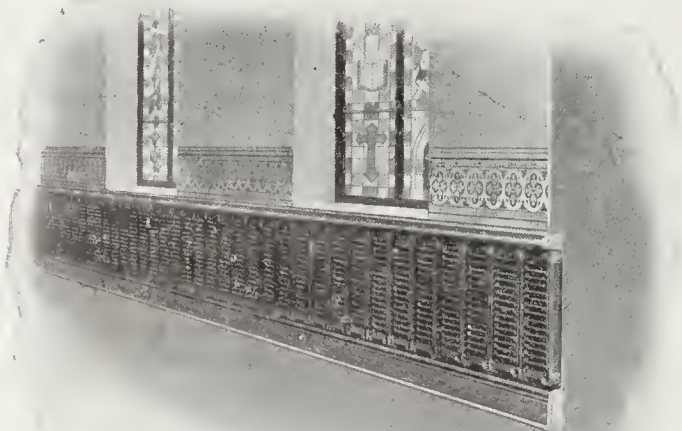
No better opinion of the stability of a material could be had than the recent letter to the A. Leschen & Sons Rope Co., of St. Louis, from Commander R. E. Peary for rope for his arctic exploration steamer "Roosevelt." The letter which is signed "R. E. Peary, U. S. N." is as follows:

"I have your telegram, and will ask you to enter an order and forward 1 Hawser, 100 fathoms $\frac{3}{4}$ inch diameter Patent Flattened Strand Hercules Hoisting Rope. 1 Hawser, 200 fathoms $\frac{1}{2}$ inch diameter Patent Flattened Strand Hercules Hoisting Rope. Kindly splice a hook and thimble in one end of each Hawser, and in the other end splice a thimble and shackle of suitable strength to develop the maximum strength of each cable. Ship as soon as possible, and address the same to me on board steamer "Roosevelt," New York City. Make out your bill against the Peary Arctic Club, and send the same to me at 15 West 81st St., New York City."

JOHN ROETMAN is busy unwinding red tape on the school house question and thus far has spun off about three miles without a snarl. He has submitted plans to the architects, and sometime about the first of the year Bronson School will be in operation. Let Johnny work, he is a man who makes few mistakes and exactness is all important here.—Bronson Minn. Budget.

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MR. WM. H. COLSON, for many years connected with Wm. Baumgarten & Company and Louis C. Tiffany of New York, has been engaged by the John S. Bradstreet Company of Minneapolis to supplement their sales force. Mr. Colson is a son of a well known architect of London, Eng. Before coming to America, Mr. Colson graduated from the South Kensington Schools of Art and Design. He has made a special study of English and Gothic styles as well as period decoration, and has a thorough knowledge of interior woodwork and furnishings. The John S. Bradstreet Company are equipped to build and finish any grade of interior woodwork, including bank and office fixtures.

L'Art Nouveau, or the New Art, that ten years ago began to attract attention in Great Britain and the Continent, after a beginning which met with cold recognition from artists, has at last become a recognized style and its votaries are yearly increasing in this country. H. B. Wiggins & Sons have prepared a set of stencils for the use of decorators which they describe and illustrate in a neat pamphlet.

"The Ideal Fitter," issued by the American Radiator Co., illustrates and gives the scales in inches of the boilers, radiators and specialties made by that company. It is a book for the office library as it meets every question in regard to size, radiating surface, weight and other measurements that can come up in specifying these products.

THAT the mechanical stoker has reached such a state of perfection as to be considered indispensable in the equipment of modern boiler plants is indicated by the large number of orders booked by The Westinghouse Machine Company for the Roney stoker, a type of their exclusive manufacture. During the past ten years this company has developed the Roney stoker by successive improvements until it has become capable of meeting successfully all the requirements of heavy modern service.

The Twin City Varnish Company is making a large addition to its already enormous plant. The sale of Twin City varnishes has increased largely, not only in this section, but throughout the Pacific Coast.

"A Treatise on Concrete, Plain and Reinforced"—by Fred N. Taylor and Sanford E. Thompson. (Wiley & Sons.)

Though the theory and practice of concrete design is yet far from the perfected state, despite centuries of use, the data furnished by this work represents the most advanced knowledge on the subject, and will be of much practical use to the engineer, contractor and the student. It is, we believe, the most concise and exhaustive treatise yet published, ably edited and thoroughly indexed for ready reference.

Raw materials and methods of manufacture are fully treated, means of testing various cements are recommended, and test results by eminent authorities are tabulated. The chapters devoted to choice of materials and methods of application are of exceeding interest to users of cement.

Lastly, considerable space is devoted to description of important works.

THE Kno-burn steel lath circular issued by the Northwestern Expanded Metal Company, has a lurid title page which depicts the fire fiends, who have started a conflagration in the residences which are lathed in the ordinary way, and are suddenly brought to a stand upon reaching one that is plastered both inside and out upon Kno-burn steel lath. The letterpress, which is gotten up tastefully, preaches the gospel of steel versus wood lath.

THE editor of the Cortright Metal Shingle Advocate has discovered that the exception to Marlowe's rule that "Comparisons are odious" is in the Cortright idea, which is that "Comparison is a good thing." Anything that leads to investigation makes for improvement and a metal shingle, especially if it is a Cortright, is an improvement on any kind of wood.

THE current number of Modern Sanitation, published by the Standard Sanitary Manufacturing Co., contains the ninth instalment of Mr. J. J. Cosgrove's series on the Principles and Practice of Plumbing. It takes up general construction with diagram cuts illustrating the text.

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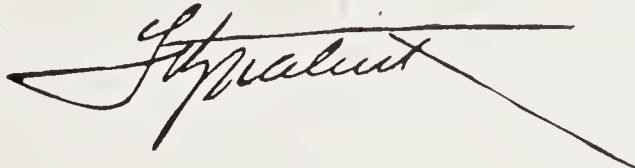
Publishers Western Architect.

November 18, 1905.

Gentlemen:-

I have just received the October number of the Western Architect, and I must say that this last number is the finest publication I have ever seen. It is a work of art from cover to cover, and is worth more than the whole year's subscription to most journals. The illustrations of the Minnesota Capitol are simply superb.

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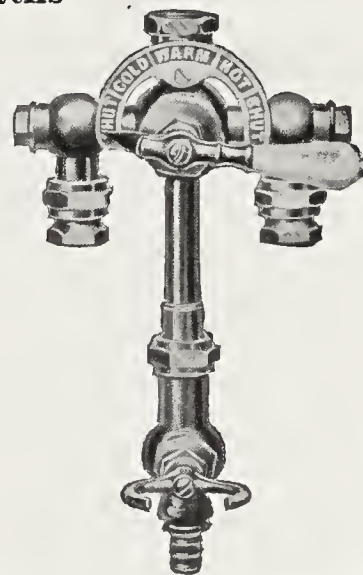
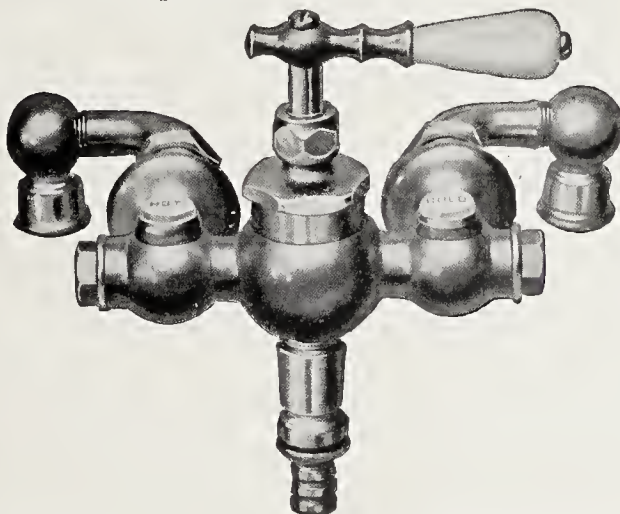
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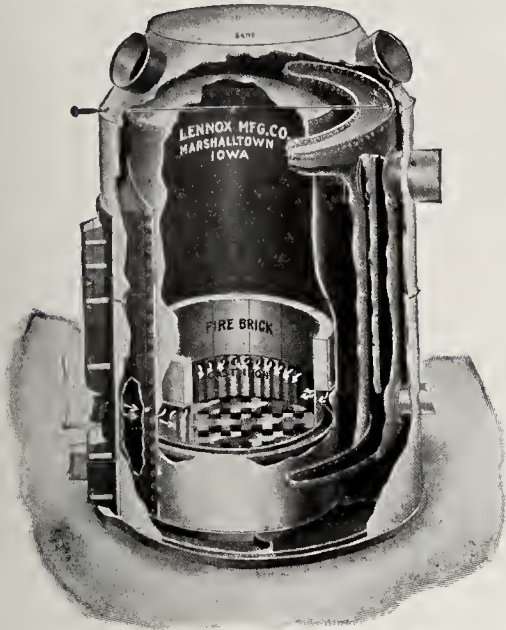
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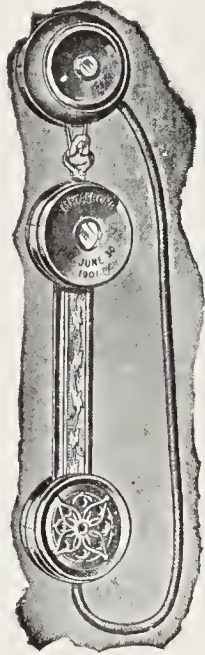
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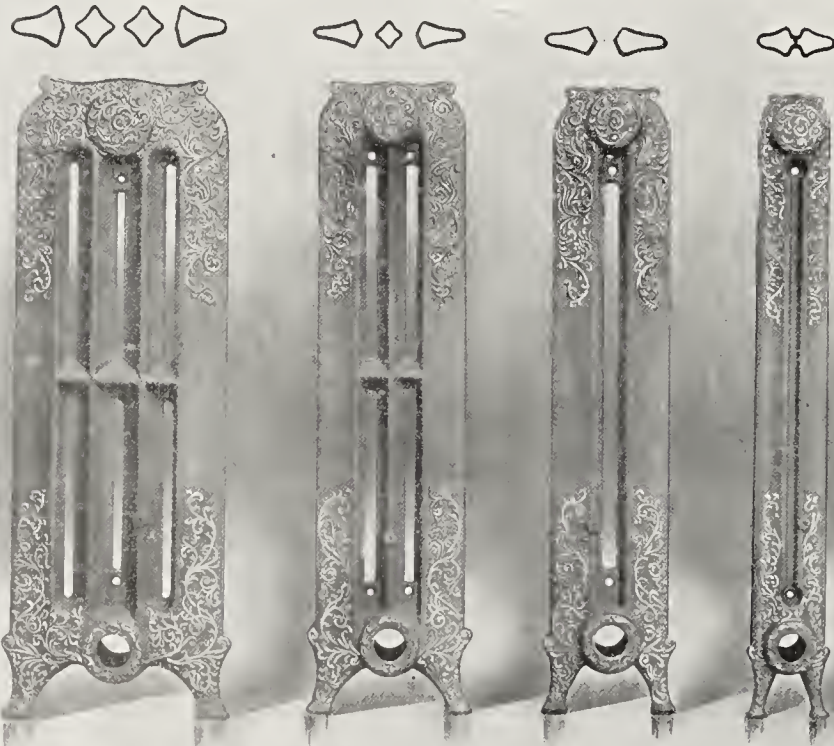
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AN ILLUSTRATED MONTHLY JOURNAL
DEVOTED TO ARCHITECTURE AND ALLIED ARTS

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OUR COVER DESIGN COMPETITION.

In the competition for the cover of the Minnesota State Capitol number, published in October, twelve drawings were received. The committee consisting of Architects Kennedy, Lamoreaux, Colburn, Kenyon and Chamberlin, and Engraving Expert Brower, gave its decision as follows: First place to the design by George W. Awsumb, of the University of Illinois School of Architecture, at Champaign, Ill.; second place, Adolph Eisen, of Detroit, and third place, Silas Jacobson, of Minneapolis, to whom three prizes amounting to \$85.00 were awarded. All the competitors were draftsmen, and the judges architects in practice in Minneapolis.

ONE of the highest honors offered to an architect in regular practice in this country is that conferred upon Henry Hornbostel in his appointment to the chair of architectural practice in the Carnegie Technical Schools, and it is also creditable to that gentleman's interest in the advancement of his art that he accepts the position. As a graduate of the Ecole des Beaux Arts and the Columbia University School of Mines, with a subsequent practice which demonstrated his high attainments both in engineering, construction and designing, this appointment is the most important that the school has made.

* * *

ONTARIO architects have recently revised their schedule of charges for professional practice which brings the importance of their organization before the rest of the profession in no uncertain degree. Organized by the act of the Ontario Legislative Assembly and authorized by the Imperial Government under the Ontario Architects Act in 1890, its position is one of exceptional dignity compared with those of the United States. Under the provisions of this act the association is empowered to make all necessary rules and regulations. The penalties for their transgression are criminal and supported by penalties in terms of imprisonment which are designated in the Act. While the examination and conditions of membership are more stringent than those which obtain in the licensed states, they are not prohibitory, and practitioners everywhere should encourage the government in thus protecting the people and the profession by applying for membership when they enter the profession as individuals or firms. It is to be regretted that the license bills passed by several of the states do not provide for such membership in an association, that at once becomes legalized, and assumes the character

of a government department, thus more thoroughly legalizing the profession and adding to its dignity, beside establishing a confidence in its standing among the people generally.



THE bursting of a water main in Chicago, followed by the accumulation of gas in the six-foot bore which is being exploited as a subway, but which is really only adequate for a telephone service tunnel, shows the danger of entering sewers or tunnels under cities where gas pipes are laid. While the drowning of people and the great destruction of property in this instance could hardly have been avoided, the carelessness of the management of the tunnel in allowing foul air to accumulate calls for censure. This is not the first accident to workmen that has happened in Chicago under similar circumstances, the city having lost capable engineers through inadequately ventilated sewers. Workmen should be prohibited from entering tunnels and engineers should know better than to enter, before first ascertaining if the ventilating system is in perfect condition.



THE enactment of "pure food" laws in some states have, upon investigation, led to great activity in the criminal courts, and unless signs fail "pure paint" laws in some of our legislatures, may be the seeds from which will spring a respectable crop of scandal. Pure linseed oil has a standing that no one need attempt to assail, and a legislature that sets in motion ways of preventing any other than high standard oils from being used within its jurisdiction will work in the right direction. But a legislature that sets itself to making laws regarding "pure" pigments may very easily get into too deep water. As every architect knows, the public ear has always been accustomed to the cry of "pure lead and oil" until in the public mind this combination is one and the same thing as "pure paint." He knows also that this notion is exactly what one of the big trusts of the country pays big money to keep alive. Also that if pure white lead is desirable, the trust, or nobody else furnishes it commercially. Also that the considerable percentage of impurities carried by a good commercial lead are, like as not, of advantage to it. Also that pigments commonly used for tinting lead are of great advantage to the wearing qualities of the lead. Also that no makers of mixed paints of experience and reputation would risk that reputation on white lead alone. Also that they use zinc in their best paints which is more costly. Also some of the best of them admit using "inert" whites as well, and when this is done judiciously it doubtless cheapens and greatly improves the wearing quality of paints. The favorite method of tricking (or corrupting) the legislatures seems to be to get them to make pure linseed oil and pure white lead the standard, and to require the formulae of all commercial mixtures other than this to be published. This inference establishes the superior virtues of the lead. We cannot learn that promoters of such legislation do anything

to reach the painter, and to prevent his manipulations, which are responsible for a very large part of the evil. In fact any inspection of paints would be five times more useful if made from samples found in use on buildings, than when made at any earlier stage. Such an inspection, made without warning, would, in a big majority of cases, reveal mixtures that would astonish the reputed makers of the paints.



WE have been very much interested in a newspaper account of a competition muddle over a municipal building in Seattle, and in its development of crass ignorance and bumptious assumption of architectural judgment, it certainly is of a superior brand. In more enlightened localities the "city officials and business men" ask some one who knows an architectural design from a haystack, to decide which should come first in a competition, and accept such judgment as final. The city engineer who wants a job is kept in the sewer department where he is of use to the community, and the newspapers are not allowed to publish the plans for the community to fight over until the decision of the expert, and the acceptance of the properly constituted board or committee in charge of the erection of the building, is irrevocable. The haggling in regard to the percentage paid the architect is another point upon which these city authorities make an exhibition of themselves, for the design and its necessary superstructure, if worth carrying out at all, is worth the fee asked by reputable architects for creditable work the world over. The best thing Seattle can do is to hand the nine sets of plans to some acknowledged architectural expert, who is not represented in the competition, and abide by the decision. The selection of a design by the politicians and storekeepers can have but one result, and the people will not only have an inadequate building but "pay the freight."



HERETOFORE, architects have depended upon their personal inspection of a structure of superior design for the benefit of themselves in the carrying out of like important work, but the firm of Holabird & Roche have demonstrated that it is as necessary that the draftsmen so employed should have equal facilities for observing how problems have been solved. This was the occasion of that firm chartering a special car from Chicago to St. Paul, a distance of 500 miles, to visit the Minnesota State Capitol which was illustrated in detail in our October issue. This movement of this architectural firm should be initiatory to a general deposition on the part of architects to inspect this latest and best example of public architectural design, and the architectural clubs could do no better than organize excursions for the same purpose. A day spent in the inspection of the Capitol would be well worth the time and expense involved and, would tend to improve the work which is now becoming general in the replacing of the public buildings of the states and counties in the west, for more adequate, and as they should be, more artistic creations.

MODERN ARCHITECTURE IN REVIEW: STYLE AND ADAPTION.*

BY C. HOWARD WALKER.

The names given to styles tend to a confusion of of ideas and are interpreted with many various shades of meaning as there are readers. Therefore in any effort to consider styles, preliminary definition is necessary. For instance, shall Classic mean to us, only work expressed in terms of the orders of Architecture as drawn by Vitruvius or Vignola, or shall it mean this plus variations produced by exigencies of conditions and materials, or shall it mean as stated by Gaudet "everything that is incontestable in Art;" and shall Gothic mean the styles which were the logical result of building in stone or brick where large openings were spanned and vaulted and steep roofs desirable, or shall it mean any work in which the forms produced by such construction are adopted arbitrarily; or shall it mean all work which is the natural outcome of conditions, without eccentricity or unnecessary embellishment, in fact all work that is free from pedantry. Here is an embarrassment of riches, a plethora of ideas.

No wonder that under the circumstances there is a desire to get back to essentials, to begin "de nouveau," and to eschew trademarks of styles. But after all, is the Trappist in Architecture a fully developed individual. Because he is virtuous "shall there be no more cakes and ale." In the process of becoming strictly logical shall all resemblance to forms that have occurred in the expression of styles be ignored. Manifestly, any such attitude must fail in all but the mere anatomy of art, and can have no clothing, and must be void of charm, for the details which have become associated with styles are all developed from structural suggestions and are out of place only when they are either traitors to their own antecedents or are in discord with associated forms; and have been adopted to enhance the expression of an Art and from that fact deserve consideration.

Plagiarism in design can scarcely be said to exist, for conditions are protean in their changes, and no literal copy can be very successful, for, as the conditions change, the design must change in idea, in proportions, in harmony with its *raison d'être* and because of that fact it becomes always new. It is more or less fatuous then, to quibble about styles, as styles, but it is to some purpose that the forms in which they clothe themselves shall be considered as adaptable to needs. And at this point occurs the element of common sense, without which any attempt at art becomes ridiculous. In art, as in social intercourse, ridicule is both irritating and belittling, and no work of art worthy of the name can live down an element which is capable of being ridiculed, whether the element be structural or decorative. Sanity of structure and its expression is therefore an architectural necessity, and as the structure

is governed largely by the requirements of plan and material, it is equally necessary that they should be sane.

It is evident that all architecture, of whatever style, has originated from simple and straightforward construction, which has been beautified by two methods, one, that of refinement of the lines and proportions of the structural forms, the other that of overlaying those forms with some embellishment. The genesis of any style is therefore the result produced by exigencies of structure and in so far as the structure of a new building erected under seemingly new conditions resembles the structure which has produced a style, the new building will have certain points of similarity with that style. As the Greek styles are nearly devoid of arches and are developed from post and lintel, any structure devoid of arches and not clothed with the details of other styles will resemble crude Greek forms. As the Roman style is prolific in round arches of a considerable span, any structure with round arches will to some extent have elements of that style as the acceptance of the designation *Romanesque* indicates. The same thing occurs with the vertical lines and the ribs of the Gothic. By their structure shall we know them. It is impossible to prevent the apparent relationship between works of similar structure, and it is futile to attempt to do so. But it is not an uncommon occurrence to find structure which in proportions and intention resembles Gothic clothed with classic forms and vice versa. The result is unsatisfactory, must necessarily be so, and produces an effect either of plagiarism or of affectation. What more natural plan of action can be adopted than that of primitive man, that is, to let the method of building suggest the manner of building. Such an attitude once acknowledged, the process of designing is very much simplified, and originality, that so much sought for attribute, occurs naturally, and is not the absurd *tour de force* so often apparent.

There are, however facts to be considered. First, all simple construction is at first necessarily crude, and becomes beautiful only by careful study of all possible refinements, by the elimination of unnecessary factors, by the expression of subtleties of strains and stress, in fact by making all parts correlative, and no part aggressive. The most exquisite lines and forms will then appear in all materials, and the finer the material the more delicate will be the forms. We may therefore expect to find the most subtle lines as expressive of metals. If this reasoning is applied to construction, structural ironwork should be capable of great refinement, a fact which is not as yet evidenced by results. The reason for this is manifest. Structural ironwork is not a finished product, it is merely an accessory skeleton, while the delicacy of line of weapons, of surgical instruments and of working parts of machines, testify that these are carried as far as possible to completion. It cannot therefore be expected that a style can be produced from unclothed structural iron though

*Contributed to and reprinted from THE CRAFTSMAN.

a crude suggestion of design may be derived from it, and that suggestion is one of rectangular panels, usually vertical in their direction. It is this vertical tendency which has created the idea that Gothic forms might be peculiarly appropriate to skyscrapers. As a matter of fact, there is no structural resemblance between these buildings and any that have been previously built, and one style is as appropriate as another, excepting for one consideration. Structural iron must be covered for protection and this covering has the traditions of its material. If it is merely paint, an architecture of paint may be expected, if it is concrete, it has the tradition of flat plain surfaces, if it is brick or stone, it has the traditional treatment of brick or stone for certain walls. And it is by no means necessary to announce the factors of structure behind the shell, as as if the building were a radiograph. Certain general indications are sufficient, provided the whole effect is consistent with the type of construction and does not deny or oppose it. It is very likely therefore that new methods of construction and new conditions of plan while producing types, as they have already done, are incapable of producing styles. The masses of buildings in the Palace of the Dalai Lama at Lahassa, the towers of San Gimignano and the utilitarian skyscrapers of an American city have much in common, but they cannot be said to have style, being merely masses and of ordinary development. Yet they thoroughly answer their purpose, and the only further expression that can be expected of them is that of relative grouping of masses and points of focussed detail. It is in buildings of greater unity of purpose, of higher ideal, of more concentrated effort, that style may be anticipated, such as civic and religious buildings, and the habitation of a family, or of a well defined class. And in these the element of historical tradition is still strong. The conservatism which holds to the best of the past makes it wisdom to maintain certain observances, certain forms, and ignorance and neglect of this conservatism results in chaos in architecture, as in law. The chaotic architecture of America has been in the past due to ignorance, in the future it bids fair to be due to wilful neglect.

In the attempt to eliminate what is assumed to be artificial and imitative, two facts are overlooked, first that all beginnings are crude and while sincere lack full accomplishment; second, that the methods of expression of certain factors in construction have been tested again and again, and solutions obtained, and that a discriminative selection of the results is merely an acknowledgement of progress in art. It seems to be as unnecessary for an architect to avoid the use of certain established details in architecture as it would be for a painter to omit the features of a face. The architect should have the common sense to recognize the fact that novelty in his art does not come from pre-conceived desire, but from change of relation in component parts, and he should devote his powers to making the relation of factors as perfect as possible.

In the process of his work he is constantly aided by studying corresponding results already obtained, and using such portion of these results as will fit well into his problem. To deny himself this privilege is analogous to a writer who deliberately avoids all words excepting nouns and verbs, or who tries to invent a new language. All good architecture has been eclectic in the forming, and has become crystallized into styles as the result of highly specialized requirements, both of intention and of structure, but even in the process of formation it has never ignored forms of which the use was already established and which had completed their development. Therefore there is a family resemblance between all lintels and all capitals, and while variations may be extreme, the fundamental forms remain the same. All of which points to the conclusion that any and all styles have elements which will occur in greater or less degree in each architectural problem, and can be expressed in terms that have long been established. Even archaeological knowledge often serves an architect in good turn.

As to the renewed interest in Gothic solutions of architectural problems, there is little to be said. Certainly no phase of architecture has become so formalized as is that of the Classic in which the orders are used. It becomes almost a necessity that the scheme of the design should be very simple, in order that the Classic orders should be at their best, and as plan and elevation become complex greater freedom is essential. This freedom is to be found in transitional styles and in the Gothic, and it is natural that the work accomplished should be influenced by that fact. But unless a tradition, such as that of the Church, establishes a style, it is unwise to deliberately adopt any pronounced style regardless of environment. The chief fault with Modern Architecture is that it is a harlequinade, and one of the greatest charms of foreign towns and villages is that there is a simple harmony in the work throughout. The natural sequence in designing architecture is the simplest of construction, and the simplest expression of that construction and of the adaption of the result to the environment. The note should not be forced. Unless the building is either so large, or is so isolated that it dominates its surroundings, there is no advantage in its being different from its neighbors, excepting by cause of its greater merit. Pronounced styles have always appeared in very important buildings, and they should be confined to that type of work. Let all other work be designed regardless of styles, but with the greatest attention to style.

The Southwestern Technical Society was organized June 8 by the architectural and engineering draftsmen of Fort Worth. The object of the society is the promotion of good fellowship among its members, the advancement of architectural and engineering knowledge and practice and the maintenance of a high professional standard among its members, and to further the appreciation of architecture by the public.

ARCHITECTURAL DRAWINGS.

By A. A. WILLIAMSON.

I was greatly interested, some time ago, by an article in one of our more exclusively esthetic architectural journals on the subject of Architectural Drawing. I do not remember the author's name but the paper impressed me as striking a false note. Every term was in praise, and all its illustrations were pictures of what might be called the purely artistic phase of the subject. The writer treated the drawing as the ultimate object and not merely as a tool, an implement, used in shaping and accomplishing an altogether different matter. He gave as illustrations drawings by Guerin and such masters of brush and pencil. He extolled their merits as artists and their work as the ne plus ultra of achievement.

That class of picture is, certainly, very attractive. As an art it merits a place well up in the list of graphics. Few admire such things more than I—deep purple shadows on pink buildings faintly outlined against a hazy background of baby-gray in splendid chromatic blending, all go toward making an interesting picture.

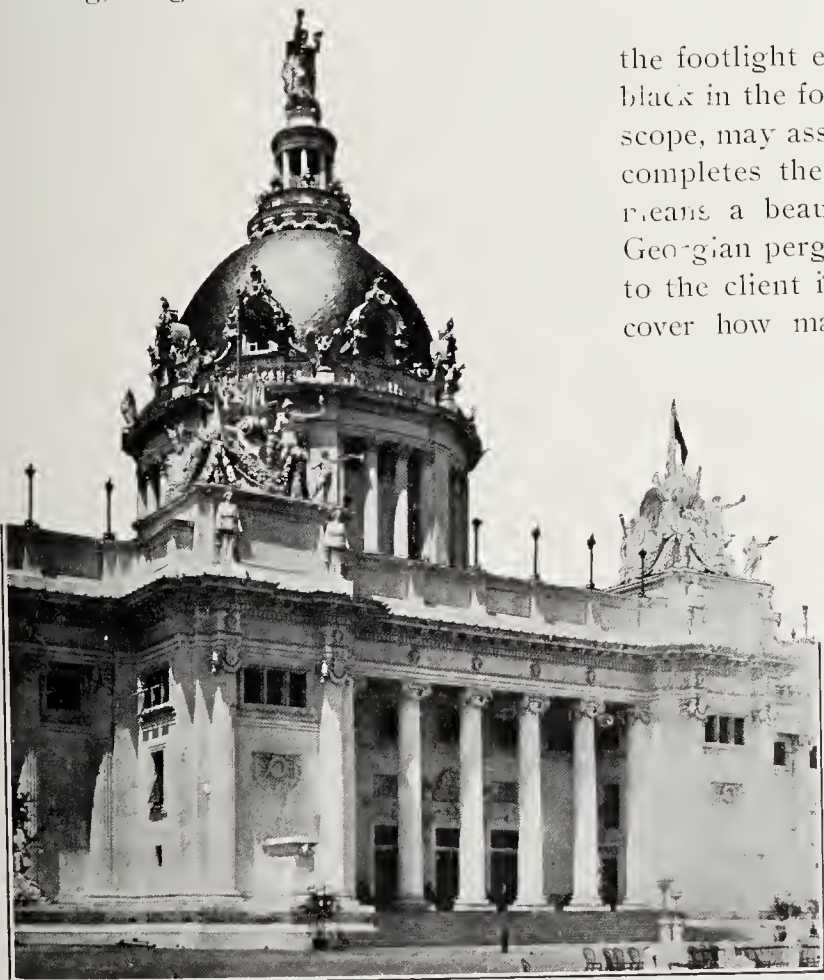
A client, usually a practical man, asks an architect to design him a building. He expects to see some sort of representation of what the thing is going to look like. If the architect has been trained in the aforesaid school of art or engages one of its devotees to make his drawings, he will show that client a very dainty sketch, thoroughly impressionistic, indeterminate and



THE CHICAGO POST OFFICE.

The original design and first drawing by F. W. Fitzpatrick.

susceptible of an hundred different interpretations. There will probably be a few dashes of pea green wash to represent the roof, some pink above (the sky), purples and yellows all about in riotous vying the footlight effect upon the center of the stage. A splash or two of black in the foreground which, viewed through the small end of a telescope, may assume the semblance of men or carriages or a street fight, completes the picture. To the man trained in high art the sketch means a beautiful Queen Anne cottage with a Victorian stable, a Georgian pergola, Italian plum trees, etc. It is all a. b. c. to him but to the client it is but a glamor of color. At best he can barely discover how many stories there are to be. Yet the architect seems



A GOVERNMENT BUILDING.

Drawing by Fitzpatrick.



AN APARTMENT HOUSE.

Drawing by F. W. Fitzpatrick.

proud of the result and Mr. Client hates to admit his ignorance of things artistic and, besides, his wife has

caught some of the architect's enthusiasm and declares that "it is just too lovely for anything." So, in sheer distress, the poor man says, "Go ahead." His understanding about elevations is even hazier but he has a pretty good idea, from the plan, of the general arrangement of the divisions that he wants.

Well, the building is built. It does not pan-out the way he expected. It is neither as ornate nor as picturesque as the architect's description and, somehow, he doesn't get the pink sky and the elephant's breath grey in exactly the right focus. The architect has misled him. He dams the architect forthwith and among his friends tears his and the profession's reputation to shreds.

Now the architect's sketch was dainty; it was a pretty picture; it was an artistic impression. But it failed utterly of its purpose in that it did not show the man for whom it certainly was intended, just what he expected it to portray. More may be said of it. In fact, to call a spade a spade, it lied monumentally.

The true problem of architectural rendering is to depict with accuracy a building as it is or as it is to be. This can be done artistically. The surroundings should be truthful; they must not be exaggerated nor minimized so as to accentuate or give a false value to the main building. The details can be handled with masterly skill. I am not clamoring for painful minutiae but the detail should be shown where it is to exist, its general form should be adhered to and nothing of general importance left to the imagination. The perfect architectural drawing is an accurate perspective. No liberties should be taken with it and no poetic license allowed. Yet, no one can say that this means that art must be sacrificed. On the contrary, such a drawing is the highest perfection of art, and besides being artistic it is moral in that it is truthful. The client who has such a drawing submitted to him sees exactly what he may expect, no more, no less. He can revel in all the promised beauties that are to be his, can locate every detail, and can hold it of record against the finished structure. If disappointment ensues, it is not because of the picture, for no professional impressionist is needed to translate such a drawing.

And this is not a dream. Take the men who are the leaders par excellence in the art of architectural delineation. There are four who stand above the rest. Of these I should place the name of Fitzpatrick well in the lead, Oscar Enders next, Hawley and Laustrup next, and then, as a sort of hyphenation between this school and the Impressionists, the late Harvey Ellis. Some of the drawings of the last named were marvels of architectural excellence yet he would desert to the enemy and revel in the most impressionistic chromatic crazes one could dream of.

I have been to considerable trouble in collecting what I deem the best architectural illustrations made during the past ten years, and in the next few months, will arrange them in a series for the readers of the *Western Architect*. With a gallery of the best architectural pictures by Americans, the volume containing them will certainly be of exceptional value to its possessor.

We have been accustomed to looking upon German, French and Italian art as something superlative. It is true that we have learned much from the foreign schools and true also that even today over there they are not suffering much from an American invasion in the domain of art. As architectural designers the men of other countries may still lead us but no other country has developed its art of architectural pictorial description to such a high degree as have the Americans. Why, I can think of a hundred or more draughtsmen in this country whose drawings, for daintiness, for artistic rendering, are equal to the best of anything we



A NEW YORK BUILDING.

Drawing by F. W. Fitzpatrick.

have seen in England, France, Germany or Italy, and the masters in our school stand head and shoulders above all foreign competition.

In this number I am showing some reproductions I have gathered of the works of F. W. Fitzpatrick. How the man ever finds time to paint is something I do not understand. He has, without doubt, the largest practice as Consulting Architect in the country, is interested in great engineering works, tunnels, etc., a successful inventor and has public spirit enough to spend a great deal of time in advocating better construction by his

writings, in organizing municipal societies for the artistic and structural development of cities, besides being a writer, a recognized authority on many subjects. Yet his drawings never show the slightest haste or slurring.



DESIGN FOR COURT ROOM DECORATION.
By F. W. Fitzpatrick.



A SKYSCRAPER.
Drawing by F. W. Fitzpatrick.

His perspective of the Chicago postoffice, made nine years ago, has seldom been surpassed, even by himself. Certainly no other drawing by him or any other artist has been as often reproduced. It was made, I understand from those who knew him well at that time, as a design and not as a rendering of precomposed drawings or parts, but a creation, detail by de-



A STAINED GLASS WINDOW.
By F. W. Fitzpatrick.



A STAINED GLASS WINDOW.
By F. W. Fitzpatrick.

tail, worked into that drawing within the great masses, his first idea of the design of that splendid building. That he does not deem it necessary to change his mind when once well started is proved by the fact that a tracing in outline made from that perspective exactly fits, in



A BALTIMORE RECONSTRUCTION.
Design and Drawing by F. W. Fitzpatrick.

every part, over a photograph taken from the same point of view of the building! Some of the details of the interior marble work of that same structure also stand forth as his best work. They are in no way pictures but simple elevations, shaded and colored, however, the texture and tints are simply perfect.

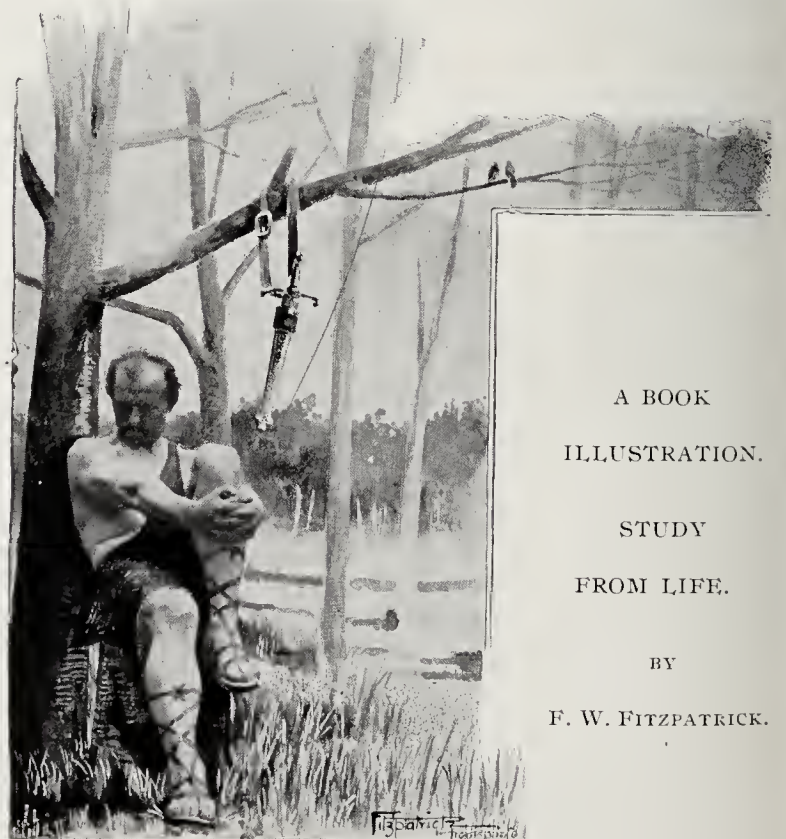
Another drawing that has always attracted me is a monochrome shaded elevation of his design for the New York Custom House. Parts of this design as well as the former may be open to adverse criticism, but as an architectural drawing, it stands, in my estimation, without a rival.

And no man's talents suffer at his hands. He enters enthusiastically into the mood and spirit of any other man's work he depicts as he does his own. I have before me the reproduction of a drawing he made some time ago for another architect's design of a great hotel building in New York. The drawing itself, a very large one, is exquisite; one of the richest things I have seen. The depth of shadow, the texture of the stone, the garments of the passers by, everything is real, full of life and spirit. There is nothing vague or impressionistic about it. And yet, I understand, the entire drawing was executed in less than four days! The photographic reproduction gives no hint that the original is a drawing. Colin Campbell Cooper's paintings

of street scenes, the artistic element in our "skyscraper lines" have won well deserved fame. They are gems of color and reveal an artistic side of city life of which many of us had not dreamed. Fitzpatrick's colors are as vivid and clear, as impressive and spectacular, yet no detail is lost. Every sketch is also an architectural perspective. Cooper paints faithfully the masses he sees and shows us their interest: Fitzpatrick does that and more, in that he not only paints the details of the masses he sees but he also paints prophecies, that which shall be but is not. He, for the most part, creates; the other but reproduces.

His quickest sketches, those which he claims to be merely "impressions," do not convey that idea. A minute inspection might show a wavering line or that a group of statuary is simply two dabs of the brush on the wet paper, but a reduced photograph of the original viewed at a normal distance gives the exact detail and the simulation of a carefully finished drawing.

In these days of advancement in architectural art, when color is harmonized to form and each structure is studied from its color value as well as its background setting, the working out of each design in color is as necessary as good draftsmanship, and it is to these masters of color and lines that the younger men must look for instruction and incentive. If by stimulating that latent ability to draw which first directed many a student in the direction of architectural acquirement, but which has been lost sight of through the tracing period of instruction, and dropped through lack of incentive and the disposition to illustrate by photographs of completed work the draftsman is again induced to take up perspective work, then these and other similar papers will have accomplished their object.



A BOOK
ILLUSTRATION.
STUDY
FROM LIFE.
BY
F. W. FITZPATRICK.

CORRESPONDENCE.

New York, N. Y. Nov. 21, 1905.

Mr. Robert Craik McLean,
Editor of the Western Architect.

Dear Mr. McLean:—I wish to express my appreciation of the very handsomely illustrated article on the Minnesota Capitol, which appeared in the October edition of the Western Architect. It is very gratifying to feel that the work in which I have been so much interested receives such recognition and approval. There is one point however, which I wish you could have followed, editorially, just a little farther, namely: The matter of the Architect's compensation as stated on page 9. I was paid at the rate named in your article up to the sum of \$1,500,000; after that, my compensation was based upon 5 per cent. The history of the matter is as follows:

The architects of Minnesota sought recognition from the Legislature, and the public authorities, to establish the usual professional practice and charges. The first competition was not drawn upon what was generally considered to be a satisfactory professional basis, and very few architects of any standing had anything to do with it. It is true they received a large number of drawings but none of them met the approval of the experts or of the Board. The law was then amended by act of Legislature. The objectionable points as to architects' fees and practice were eliminated, such being left to the discretion of the Board. The Minnesota Chapter of the American Institute of Architects had recommended that the usual schedule of practice and charges should be maintained, stating that the amount of 5 per cent as architects' compensation should be paid. The Board was desirous to proceed in such a manner as to enlist the services of the best architects in the country, regardless of locality, and upon such terms as they might find to be usual and proper, which would be fair to both the competitors and the state. It was about this time that a competition was being held for the New York City Hall, in which some ingenious but unwise person had suggested the so-called sliding scale, and this appeared to have (although I understood later that it did not have) the approval of Mr. Richard M. Hunt and other eminent practitioners of that time. It was argued by the Board that what was good enough for New York was good enough for us, and hence the Board adopted the sliding scale. The appropriation at that time was \$2,000,000, and the building as proposed by the Board was stated to cost \$1,500,000. My contract with the state was based thereon, and as you will see, amounted to an average of 4 per cent. When the Legislature increased the appropriation I was directed by the Board to proceed beyond the original amount of the contract. I called their attention to the fact that my contract was a limited one, and did not extend beyond a million and a half dollars, and that I had in the first place protested against making the contract beyond that amount on the basis of the minimum charge in the sliding scale, it being obviously impossible to carry out the work on a 2 per cent basis; and I may say right here that I think it would not be difficult to show that the actual expense account of my office in connection with this work has exceeded 3½ per cent. Such work as this, simply cannot be done cheaply.

The Board in the meantime had become better informed by its observation of this and other buildings, of the immense amount of labor, expense and responsibility appertaining to architectural services. It recognized the essential fairness of my position, and it therefore wrote a new contract with me, extending the old contract upon the basis of 5 per cent for all work above the \$1,500,000, and I may say from my experience, that I could not afford to undertake the work for anything less than 5 per cent, and much of it has been done at an actual loss on that basis.

This whole matter was a subject of inquiry by the Legislative Investigation Committee in 1903 and afterwards, I am informed, was debated on the floor of the House of Representatives, with the result that the Board's action was approved.

I have always regarded it as one of the finest testimonials I have ever received that a Board composed of business men sincerely anxious only to do their full duty conscientiously and faithfully to the state and to be fair and just to all with whom they came in contact, should after observing my work for a period of years, find that it was worthy of the compensation which I had originally, years before, claimed I would be entitled to. The result of this all is, that with renewed efforts I endeavored to be worthy of their confidence, and was placed in a position where I could carry my end of the work forward to a successful issue.

This letter is not for publication, but it seems to me that to prevent other Boards making the mistake of attempting to employ architects on the sliding scale basis, you should advocate reasonable compensation, of which 5 per cent should be the minimum, as recommended by the American Institute of Architects and by all other Architectural Societies in the civilized world. In brief, it is obvious that if the first portion of the work is worth five per cent., the last portion, which is always the most elaborate, cannot be performed for 2 per cent; and no matter how large the work may be, if it is at all enriched in detail and finish, 5 per cent is a small compensation, although it may look large in bulk when taken by itself, irrespective of the work done. Compare it, if you will, with the compensation paid to real estate men for the buying and selling of land and compare the amount of work in each case. Compare it also with the compensation received in any other profession for anything like the same amount of work and disbursements, and it needs only a business statement to convince the business man. * * *

Yours very truly,

Cass Gilbert.

The above letter received from Mr. Gilbert is valuable not only because it corrects our statement in regard to his compensation for the Minnesota State Capitol design and superintendance, but enlightens the profession upon the actual cost of such work. Our statements in the October issue regarding Mr. Gilbert's commission were taken from the reports of five of the six biennial reports issued by the capitol commission during the progress of the work, the sixth, which probably noted the change in the amount of commission, not being obtainable. As we said in that issue, and still think, the matter of compensation is a business rather than an ethical one, though Mr. Gilbert shows that five per cent is the lowest percentage at which good work can be done, and that if a sliding scale be used it should advance rather than decrease with the progress of the work. Mr. Gilbert's letter was private, but feeling that in justice to him and for the benefit of the profession, the matter contained therein should be given the widest publicity, we asked and received permission to print. [Editor Western Architect.]

OBITUARY.

FRANK E. KIDDER.

The death of Frank E. Kidder, architect by profession, writer and compiler of articles and works on building construction, which occurred at Denver on October 29th, is a national loss to the profession. While in his profession Mr. Kidder was reliable and safe, in his contributions to building literature, the value of his work has been greater than that of any other contemporary writer, commencing with the publication of his "Architect's and Builder's Handbook," and his contributions to architectural and building journals, and latterly his "Building Construction and Superintendance," his works form the foundation of our building construction literature. The latter work being accepted as standard everywhere in the United States, and is the official text book in the examinations for membership in the Ontario Association of Architects.

Mr. Kidder was born forty-six years ago at Bangor, Maine, and at the age of 20 graduated from the Maine State College as

a civil engineer, and afterward studied at Cornell and the Boston Institute of Technology. Shortly after entering the practice of his profession at Boston Mr. Kidder's health failed and he removed to Denver where he has been since located and where his work, as a consulting, rather than a designing architect, together with his prolific writing on building subjects, has been spent. His death recollects how few writers upon practical subjects relating to building construction remain to us, and there does not seem to be many to take the place of such men as Mr. Kidder.

PUBLICATIONS.

"Cyclopedia of Drawings," published by the American School of Correspondence of the Armour Institute of Technology, Chicago, Illinois. Two volumes. First volume compiled from the instruction papers in the architectural course. Second volume compiled from the instruction papers in the mechanical engineering course.

The stated purpose of these volumes is first to acquaint the public with the standard, scope and practical value of the course papers, through an opportunity for personal examination; and it is hoped that sufficient material is given to arouse in the reader a desire to "know more." It is probable that no more modest statement could be used to herald the publication of so important a work as this just issued by the Armour "Teck." It is not only comprehensive, but the nine papers which are selected from the fifty of the regular course, are written by men of the highest attainments in the field of architectural instruction. Published principally to show the character of instruction of this school the volumes cannot but be of great practical benefit to any architectural student, and further, they seem to take the place of Fergusson and the old author-historians in giving a more clear and compact analyses; a shorter road to architectural style knowledge. While the architectural student must have during his term of study the practical observation of methods, and things that can only be acquired in an architect's office, or on the building, a mail course such as is contained in the first volume gives the best of theoretical instruction, and as such will do the work of making draftsmen and architects, in other words making "two blades of grass grow where one grew before." It is not necessary to speak of the physical size of the two volumes, their thousand pages and thousand illustrations, for to the architectural student or to the mechanical engineer, they are the best we have seen in their presentation of the matter necessary for fundamental knowledge of these professions.

"A Christmas Carol" and "The Cricket on the Hearth," by Charles Dickens. Illustrated in color and line drawings, by George Alfred Williams. The Baker & Taylor Co., Publishers, New York. 1905 Edition.

With those to whom Dickens stands next to Shakespeare in the greatness of his delineation of character, it is difficult to express a preference for any one of his works. For no matter what may be the quality of the particular story under consideration in a literary sense, he is the same great artist with his pen in depicting human form and character in all his writings. Can one say that the fortitude of "Little Nell" is greater, or painted with a stronger sweep of outline than "Mary" in "The Wreck of the Golden Mary," one of Dickens least known, but in many respects strongest short stories? But all agree that "A Christmas Carol" and "The Cricket on the Hearth" reach the universal heart. In them universal sympathy is awakened and will live as long as Anglo Saxon hearts remain warm to the traditions of the Christmas time.

Since John Leech, by his sketches illustrating the "Christmas Stories" of Dickens, re-created the characters and gave to them a life that even the pen of that great master of word portrayal could not, many editions of these incomparable tales have been printed and illustrated. As each student of Dickens finds his own peculiar understanding of his characters, it is not strange that Mr. Williams, the illustrator of this newest edition, goes beyond Leech, and finding that even in the heart of Scrooge, there is a human quality that is not quite killed by selfishness,

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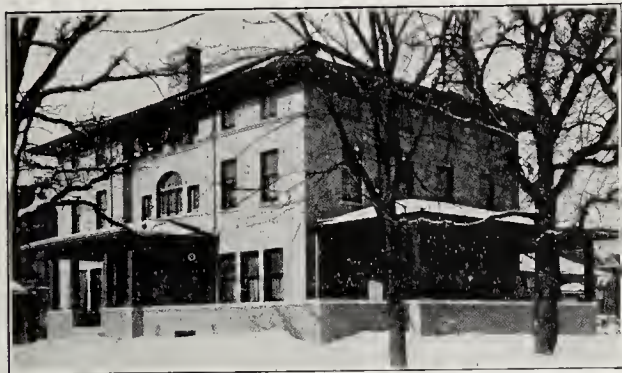
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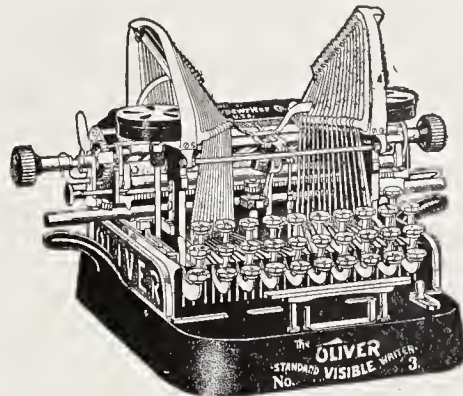
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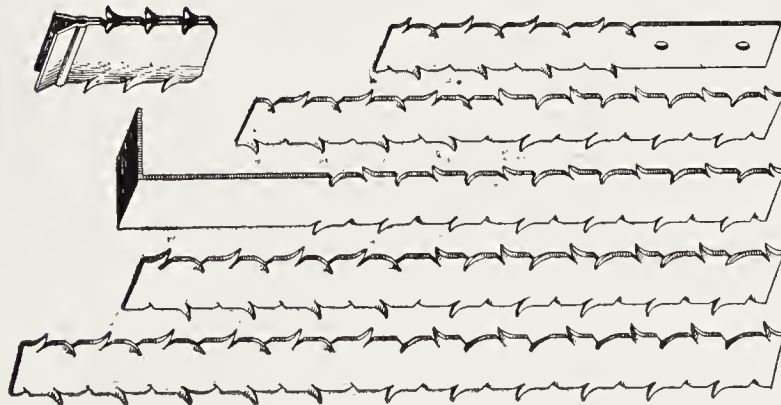
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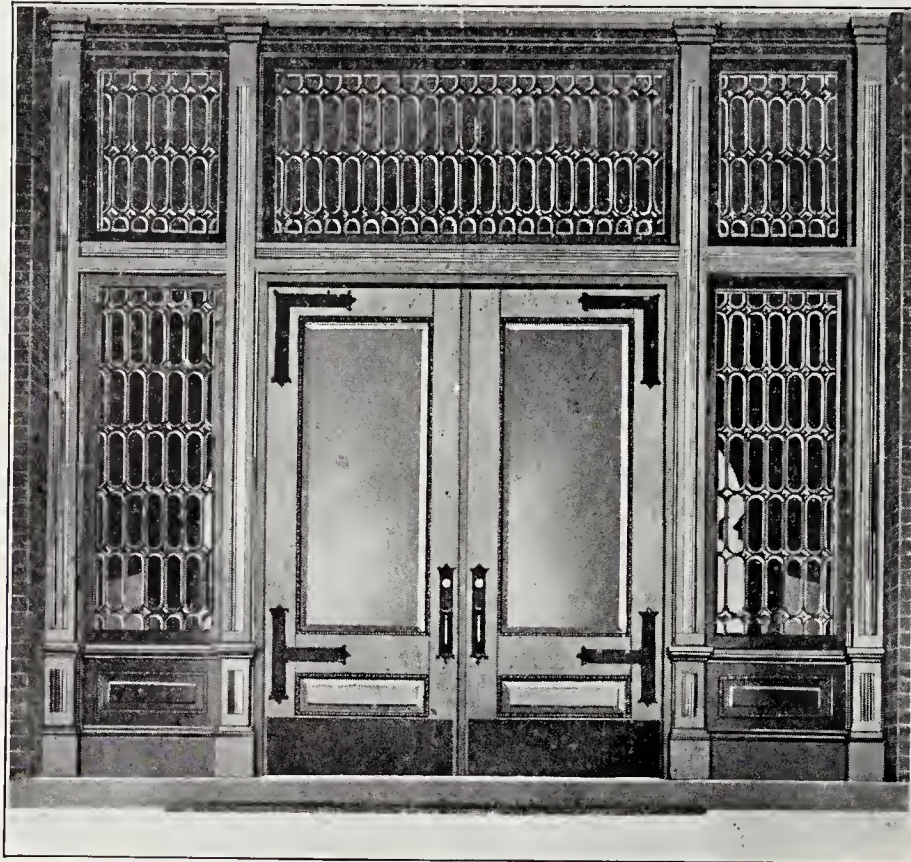
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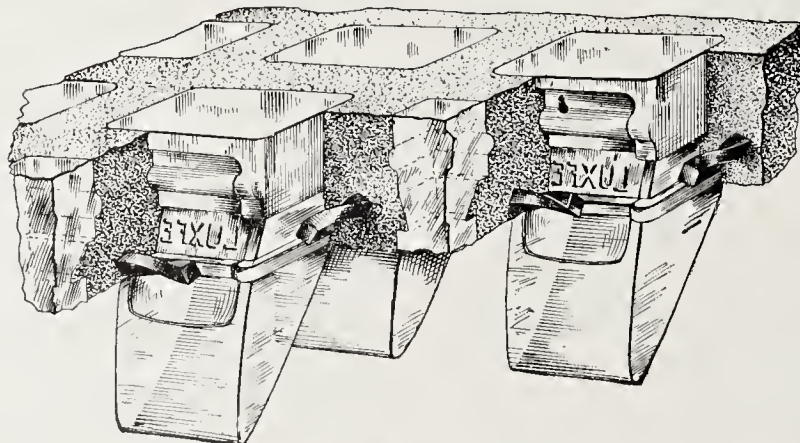
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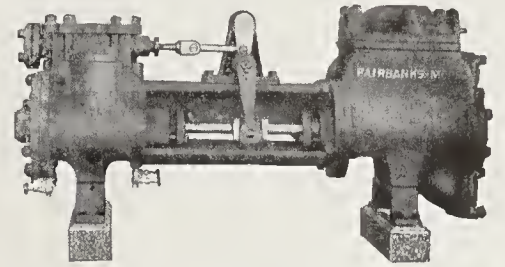
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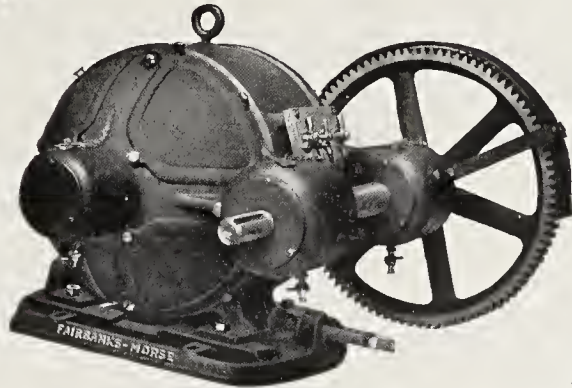
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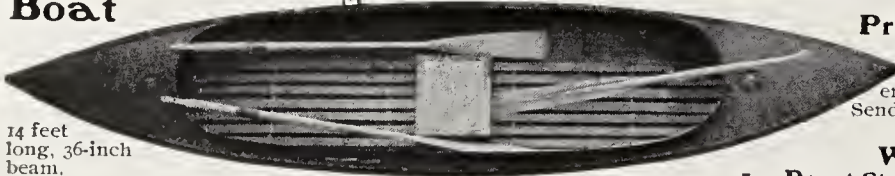
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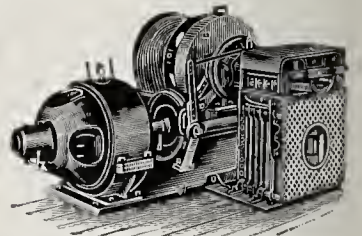
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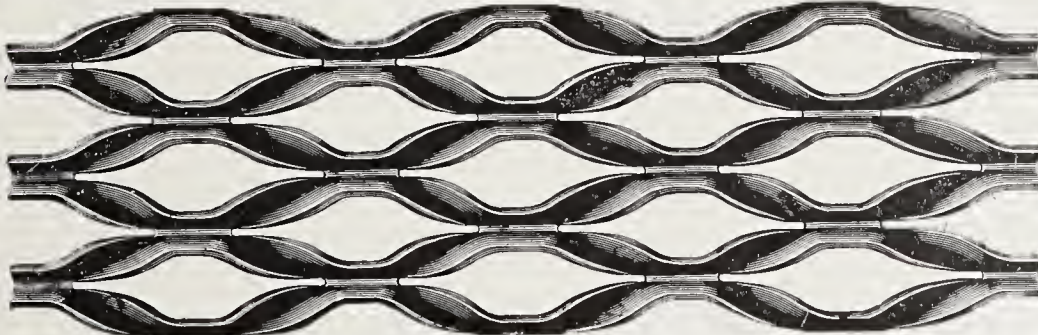
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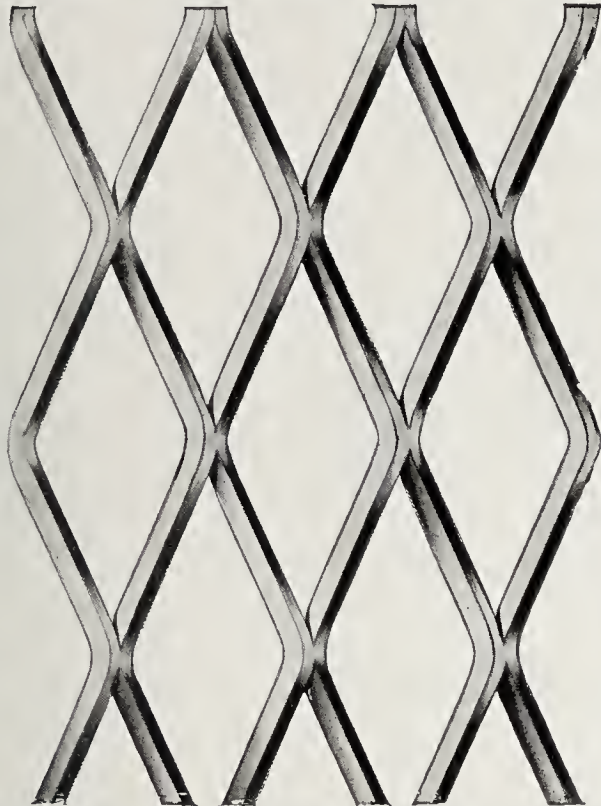
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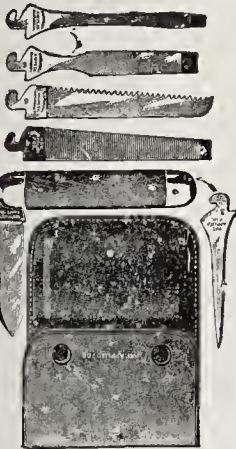
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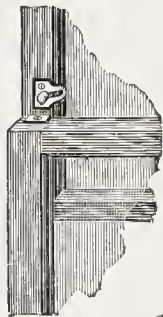
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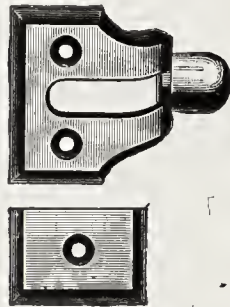


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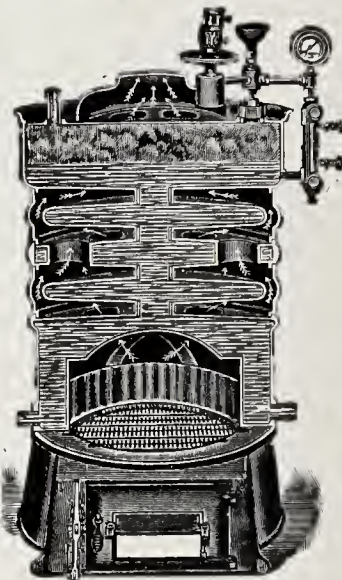
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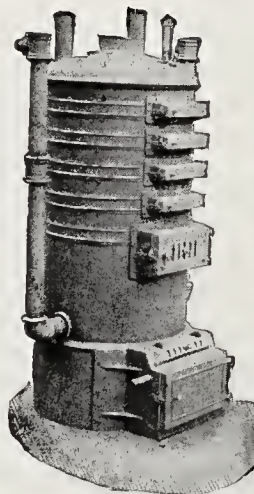
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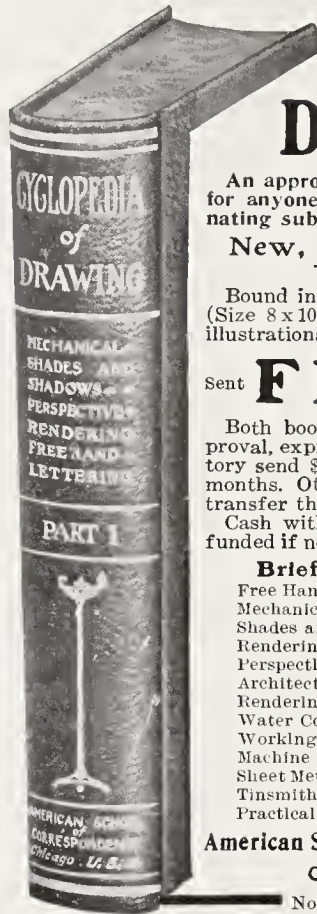
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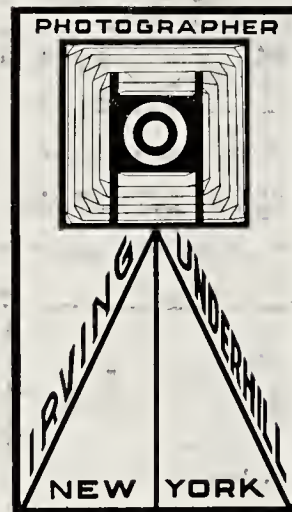


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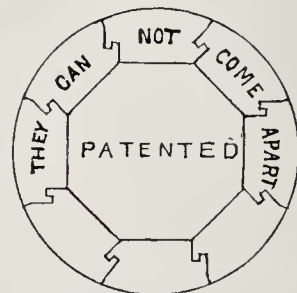
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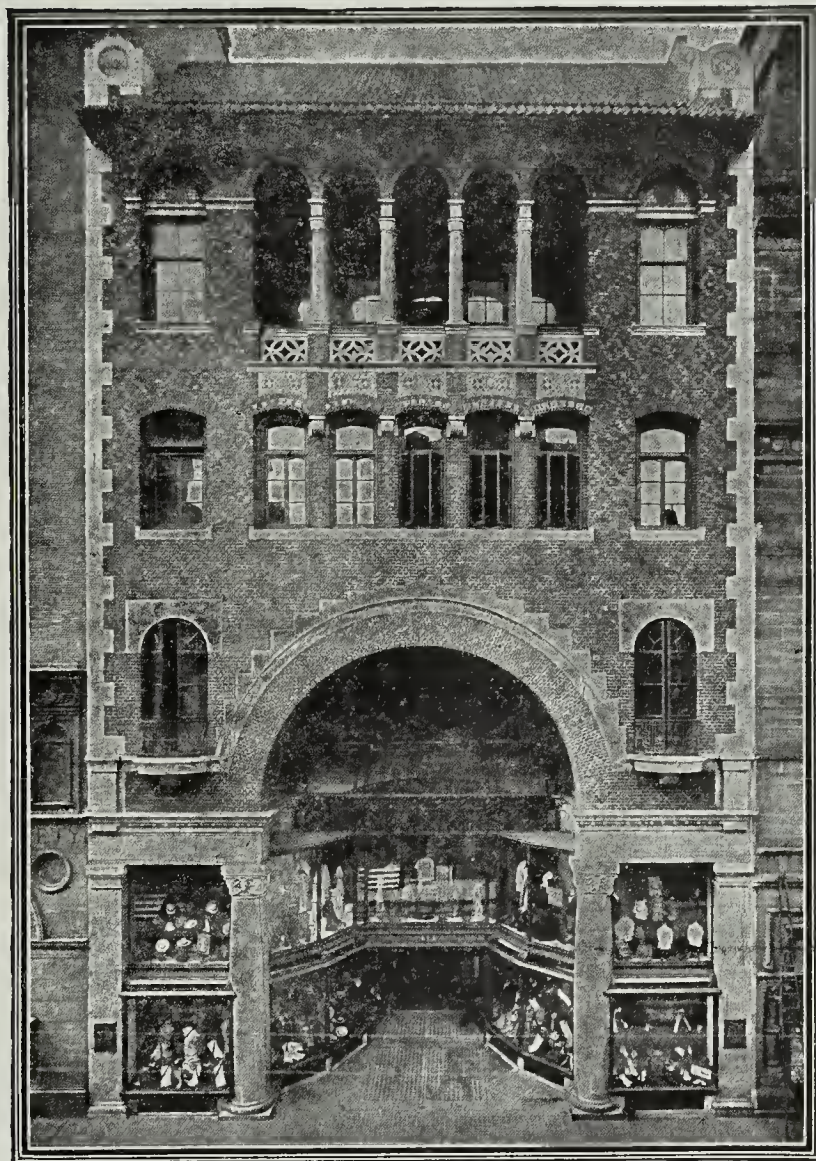
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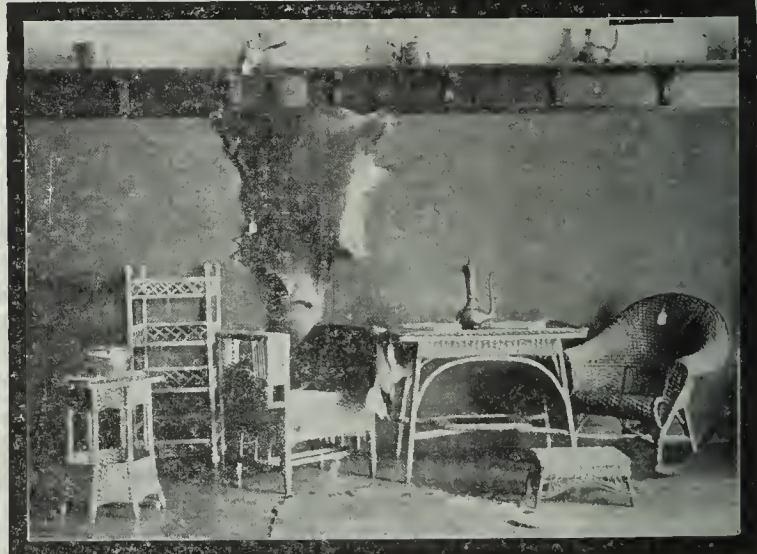
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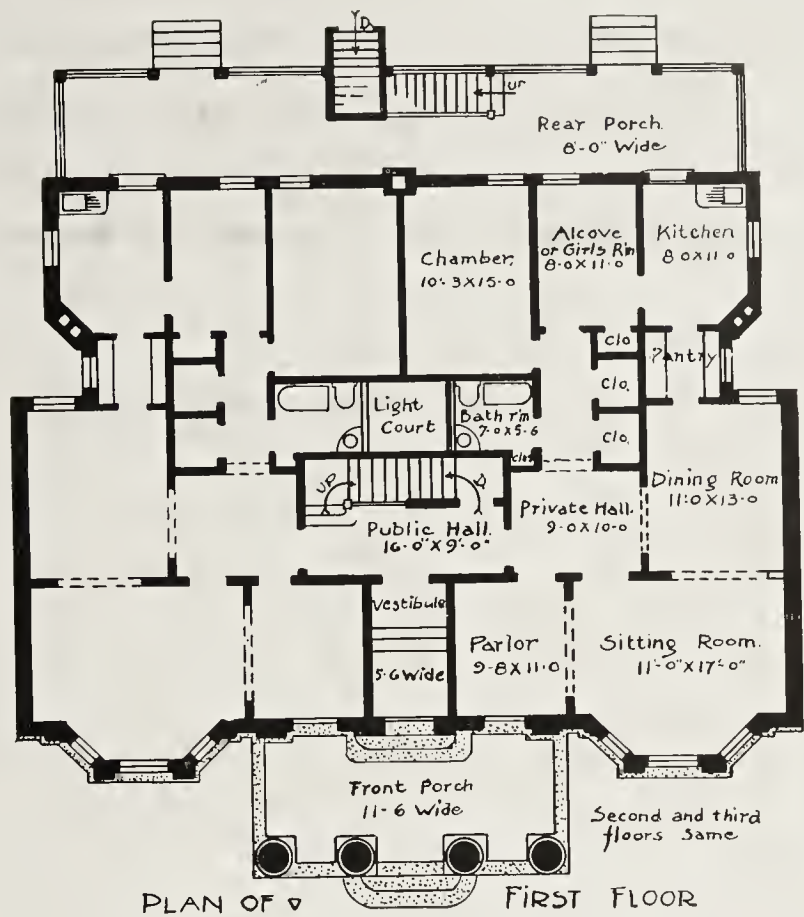
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