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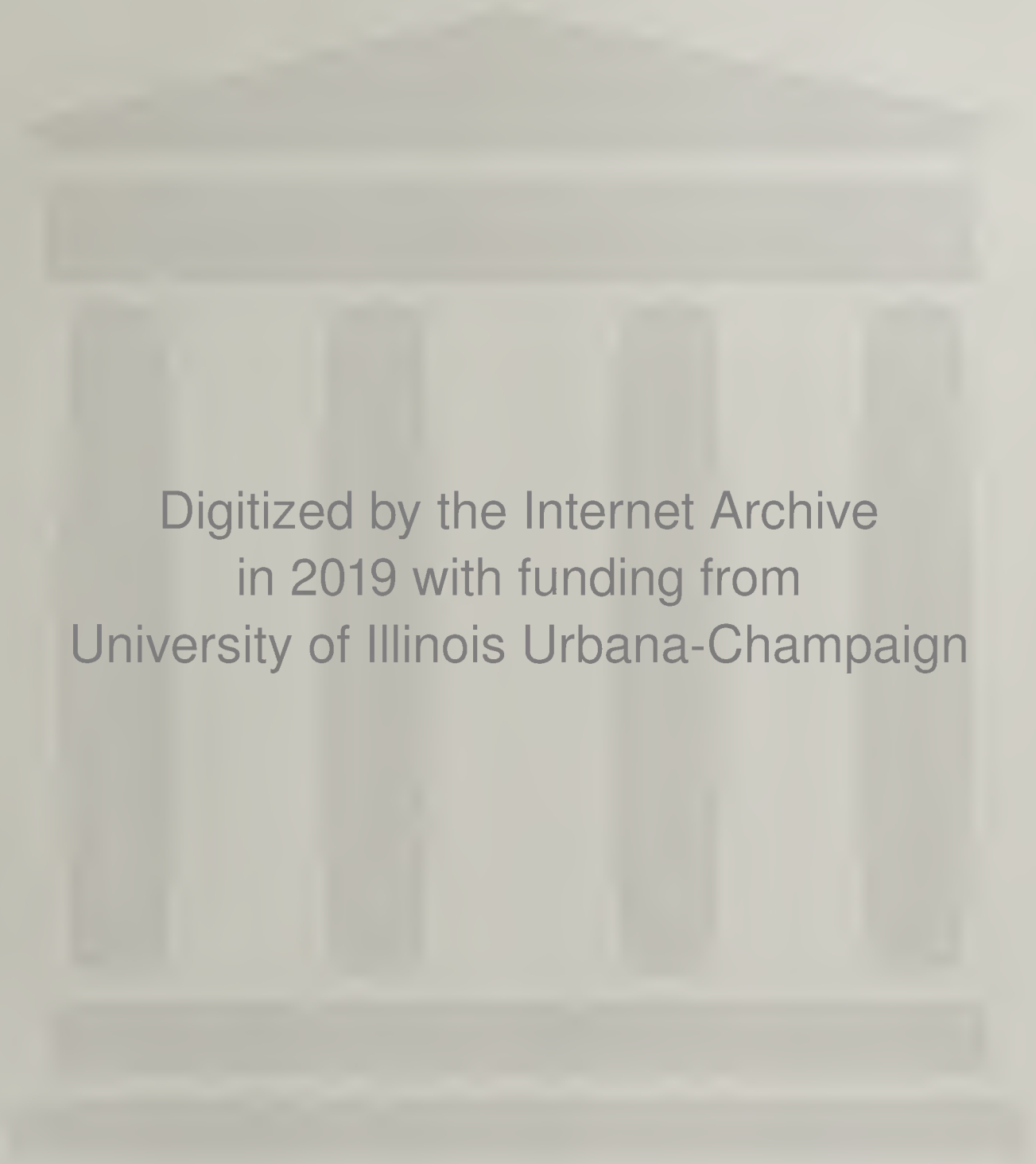
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THE WESTERN ARCHITECT

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JANUARY-DECEMBER, 1912

RESIDENCES

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MODERN ENGLISH		JAN.
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LOS, ANGELES, CAL.	CHARLES NORBOURG	APR.
SAN FRANCISCO, CAL.	EDGAR MATHEWS	APR.
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LOS ANGELES, CAL.	HUDSON & MUNSSELL	NOV.
LOS ANGELES, CAL.	CHARLES WHITTLESY	NOV.
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LOS ANGELES, CAL.		MAR.
WATERLOO, IOWA	MORTIMER P. CLEVELAND	MAR.
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MINNEAPOLIS, MINN.	HENRY PARSONS	MAY
ST. PAUL, MINN.	POSILE & MAHLER	MAY
MINNEAPOLIS, MINN.	DORR & DORR	JUNE
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GROSSMONT, CAL.	RICHARD S. REQUA	NOV.
GLENCOE, ILL.	OTTENHEIMER, STERN & REICHERT	DEC.
RAVINA, ILL.	LAWRENCE BUCK	DEC.
LOS ANGELES, CAL.	IRVING J. GILL	DEC.

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HOGUE BUILDING, SEATTLE	C. H. BEBB & L. L. MENDEL	JULY
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SUBJECT	ARCHITECT	MONTH
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HOTEL UTAH, SALT LAKE CITY	PARKINSON & BERGSTROM	JUNE
'LEVEN OAKS, LOS ANGELES	EAGER & EAGER	OCT.
NEW CANYON, YELLOWSTONE PARK	R. C. REAMER	NOV.
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MANOR HOUSE, CHICAGO	J. E. O. PRIDMORE	MAR.
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BLYTHE, ENGLAND	EDWARD CRATNEY	JUNE
AMSTERDAM, HOLLAND		AUG.
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ST. LOUIS	EDWARD F. NOLTE	SEPT.

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ADMINISTRATION BLDG., WINONA, MINN.	GEORGE W. MAHER	JAN.
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THREE-STORY BUILDING, MINNEAPOLIS	VICTOR F. V. DEBRAUWERE	APR.
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WAREHOUSE & FACTORY	HEWITT & BROWN	MAY
McKNIGHT BUILDING, MINNEAPOLIS	HEWITT & BROWN	MAY
STORE & FLAT BLDG., CHICAGO	WALTER BURLEY GRIFFIN	SEPT.

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BRANDEIS, OMAHA	BARNETT, HAYNES & BARNETT	FEB.
COLUMBIA, ST. LOUIS	BARNETT, HAYNES & BARNETT	FEB.
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TEMPLE ISRAEL, ST. LOUIS	BARNETT, HAYNES & BARNETT	FEB.
VISITATION, ST. LOUIS	BARNETT, HAYNES & BARNETT	FEB.
CHURCH OF THE ASCENSION, ST. LOUIS	MARINER & LeBEAUME	MAR.
CHAPEL, ST. PAUL	HARRY JONES	APR.
CONVENT CHAPEL ENNISKILLEN	W. A. SCOTT	JULY

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SUBJECT	ARCHITECT	MONTH
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CONGREGATIONAL, POMONA, CAL.	ROBERT H. ORR	NOV.

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ALUMNI HALL, AMES, IOWA	PROUDFOOT, BIRD & RAWSON	APR.
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HIGH SCHOOL, ROCHESTER, MINN.	PATTON & MILLER	MAY
CENTRAL HIGH, ST. PAUL	CLARENCE H. JOHNSTON	JULY
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LIBERAL ARTS BLDG., ST. LOUIS	BARNETT, HAYNES & BARNETT	FEB.
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BACKYARD, ST. LOUIS	BARNETT, HAYNES & BARNETT	FEB.
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AMPHITHEATRE, MINNESOTA STATE FAIR	WILLIAM M. KENYON	JULY
EXCHANGE BUILDING, AMSTERDAM, HOLLAND	H. P. BERLAGE	AUG.
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CLUBS

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ILLINOIS ATHLETIC CLUB	BARNETT, HAYNES & BARNETT	FEB.
LOS ANGELES COUNTRY CLUB	HUNT, EAGER & BURNS	MAY
COLUMBIA COUNTRY CLUB	CHEVY CHASE, MD. FREDERIC B. PYLE	JULY
DESERET GYMNASIUM, SALT LAKE CITY, UTAH	CANNON, HANSON & MERRILL	JULY
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MINNEAPOLIS, MINN.	JACKSON & STONE	APR.
RAILWAY STATION, TACOMA, WASH.	REED & STEM	DEC.

HARVEY ELLIS DRAWINGS

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TWO PEN AND INK SKETCHES	APR.
ONE PEN AND INK SKETCH	MAY
ONE CHARCOAL SKETCH	MAY
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MINNEAPOLIS ART MUSEUM COMPETITION

McKim, Mead & White, of New York, have been selected by the Jury of Award to design the Minneapolis Art Museum and Orchestra Hall which will eventually represent an investment of nearly \$2,000,000.

The citizens of Minneapolis are especially fortunate in that their Building Committee for the Art Museum showed rare judgment in the selection of an expert adviser, Warren P. Laird, and in their choice of a Jury, consisting of William M. R. French, Paul P. Cret, Walter Cook and J. H. Gest. Only those of the profession can, perhaps, appreciate the credit that is due this Committee for the care with which it outlined its program, adhering, as it did, strictly to the rules of the A. I. A.

In every particular, The Western Architect believes this competition to be a model and fully agrees with the opinion of Mr. Paul P. Cret, a member of the Jury of Award, who says:

"The Minneapolis Art Museum Competition deserves to be called to the attention of the profession on account of the high regard shown by the members of the Building Committee and their Adviser to the standards that the American Institute of Architects is trying to apply to the conduct of competitions.

"First of all, a small number of competitors, five in all, selected because of their special fitness and previous experience with similar buildings, were invited and adequately paid—thus avoiding a disproportionate expenditure of energy and money to the profession at large. The number of drawings required was strictly sufficient to give a complete representation of the ideas of the competitors and the scale judiciously determined. But, above all the appointment of the architect was in the hands of the Jury and this complete confidence of a Building Committee in the judgment of professionals is very typical of the high ideals of the members of the Minneapolis Society of Fine Arts. They cheerfully set aside whatever personal preferences they may have had, both on the type of building, and the personality of their architect, to abide by the opinion of the Jury, selected in consultation with the competitors.

"The Jury tried to the best of its ability to secure the plans showing the most promises of development into a building serviceable and beautiful and worked toward this end with great enthusiasm and thoroughness. I believe, that all of its members feel confident that the executed work in a few years from now will justify their choice and that the city of Minneapolis will be justly proud of its Museum."

The accepted plans are of classic design and call for a facade of more than 500 feet on Twenty-fourth Street, with a similar extension on Stevens Avenue and Third Avenue South. The height of the structure will be sixty feet, two stories and basement. The central unit, which in the competition has been designated as the "present" building and will be erected with the \$500,000 raised last winter, will have a frontage of 300 feet.

Orchestra Hall will flank the "present" building on the Stevens Avenue side. It will have a frontage of more than 100 feet and will extend about 300 feet toward Twenty-fifth Street, at which point a gallery will join it with Architectural Hall, which is a similar building, flanking the central unit on the Third Avenue side. Concert-goers also will have access to Orchestra Hall from Stevens Avenue. A large foyer, which will be one of the finest in America and similar to the Carnegie Institute foyer in Pittsburg, will open into the auditorium proper. When completed a grand staircase, 40 feet wide, will open from the ground floor to the main floor. Back of this will be an Italian garden, filled with statuary and closed with a promenade gallery, which will be used for display of pictures and other art objects. On the main floor there will be a large lecture hall in the rear of Orchestra Hall and an equally large art library on the Third Avenue side. Administration and executive offices will be in the basement. The successful firm's plans call for architectural treatment of the Washburn property as an approach to the Art Museum, the present plans providing for several thoroughfares through the property.

That the plans are well adapted to their purpose is the belief of Mr. William M. R. French, Director of the Chicago Art Institute and one of the Jury of Award. Mr. French, says:

"It appears certain that Minneapolis will have one of the best and most beautiful art museums in the country. The plans chosen unite a dignified exterior with a finely considered interior arrangement. The part of the building immediately to be constructed will, of itself, constitute an art museum of respectable dimensions, with admirable and well-lighted galleries, convenient working parts and good temporary accommodations for the school. The ultimate building, with the main staircase and its approach, the great architectural cast gallery, the symphony hall, and the grand apsidal range of sculpture and picture galleries (which constitutes the most striking peculiarity of the design) must produce a grand and impressive effect, quite equal to the most important museums of the world."

Other architects who competed were: Carrere & Hastings and Pell & Corbett, of New York; Walter McCornack, of Boston and Hewitt & Brown, of Minneapolis.

MODERN ENGLISH DOMESTIC ARCHITECTURE

By E. C. Morgan Willmott, A. R. I. B. A.

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EXTERIOR BY MR. C. F. A. VOYSEY, ARCHITECT

It is pleasant to reflect that in placing this illustrated article upon modern English Domestic Architecture, before critical American professional readers, it is the placing before them of a phase of building work, in which, without being in any way insular, one may state Englishmen are pre-eminent.

In no other country has the domesticated and private character of the word 'home' been translated into such successful bricks and mortar. Work in continental and other countries seem to miss that subtle indefinable element of charm which one confidently asserts is a common feature of all the photographs herewith. Certainly, they are the best examples of many of the leading architects in this class of work, yet at the same time, it may be pointed out that good domestic work is being carried out all over the country by lesser known architects as well as by the more eminent men. England is a happy medium country and no where does a country enjoy such an even and equable climate, resulting in a countryside whose verdant green undulations and pastoral prettiness is prolific ground for the erection of houses and buildings which fit harmoniously and easily into naturally charming situations. Wherein lies the secret of success—it is hard to say, but one ventures to think that it is a sane and easy temperamental expression allied to natural opportunity.

At least we may call many of the designs herewith, simple, architectural and reposeful.

The first illustration is by Mr. C. F. A. Voysey, whose name it is thought, must be used by history as a first exemplar of the excellent domestic architecture of the early twentieth century. The example chosen though by no means the most ambitious work of this notable architect is at least typical, and it may be

indicated that as a general rule, English architects find their most complete and perfect inspiration in subjects of an unambitious character. The house is rough casted with a green slate roof, has a tarred plinth and bath stone dressings to the windows which are iron glazed with well leaded lights. There is a direct architectural appeal contained within the simple forms and materials used while no conscious effort is apparent about the grouping. The chimneys are strong and sturdy and bear eloquent indication of beneficial economy in regard to the general planning.

The interior, with plain ledged doors enameled white is even more simple than the exterior, and all that may be added in undiluted praise of this house is contained within the old adage "Imitation is the Sincerest Form of Flattery." This class of house has become a type and the designer has become the unconscious leader of a school whose efforts are not unworthy of their master.

At the same time it may be thought that domestic work as shown by the exterior and interior under consideration is unnecessarily austere and Spartan-like. It is almost uncomfortably English and needs a philosophic realization to do its merits justice.

While owing little to tradition, Mr. Voysey's work contrasts pleasantly with the splendid architectural mediaevalism of Mr. Ernest Newton, F. R. I. B., A. R. A., whose success in the example under notice (Upton Grey Hants) is owed to the adoption of old forms of materials used in a pleasantly individualistic way.

Here are all the meritorious ingredients of a semi satisfying Elizabethianism, the natural finish and nature of the materials being carefully recognized.

The exterior of the house at Hatfield is carried out in rough

casted brick walls, red sand faced, brick red tile roofs, wood frames, iron casements and heavy lead lights.

It was a wonderfully daring experiment to rough cast the whole of a house of this size, a house too, which owes little or none of its success to grouping or the breaking up of parts; the straight and simple roof line, the symmetrically placed entrance door and the uniformed abundancy of the wall covering, forming the nucleus of a perfectly successful result. Without aspiring to any very intimate knowledge of contemporary American Domestic Architecture, the writer feels that the artistic and practical value of cement or lime rough cast or pebble dash is not sufficiently appreciated in the United States.

By the use of different gravel or different pebbles, washed or of varying colors, a splendid variety may be obtained both in texture and tone, and then of course, cement rough cast is the best possible weather protection walling of any nature that one can have.

the other an entrance gable to a medium sized house, both by Mr. Dawber. These carry, perhaps, a more modern air, than Nether Swell Manor and in contrast it is interesting to note the well defined air of scale possessed by the smaller buildings. A larger building with Renaissance feeling is Conkwell Grange, a pleasing conception bearing all the marked characteristics of its distinguished author. The exquisite and careful detail of this house is exemplified in the detailed illustration of the porch entrance. Its merits speak for themselves and no carping words of criticism could mar the complete success of the house in general, and this doorway in particular. Mr. Edgar Wood is an individualistic worker in a school of his own, a school whose aim is neither bounded or fettered by contemporary architectural achievement.

Mr. Wood's designs all have something poetically imaginative in their construction, the value of form and proportion being partially subjugated to the requirements of the use and texture of



HOUSE AT HATFIELD, EXTERIOR. ARCHITECT, MR. ERNEST NEWTON, F. R. I. B. A. A. R. A.

If the natural color of cement or lime rough cast is not desired, either may be white washed with an admixture of tallow; while some, again, may prefer the coloring to take a brown or ochre tone.

Mr. Guy Dawber's work is no doubt well known to the professional public and one is so glad to be able to use illustrations of some typical houses. While this architect has designed many very charming houses (large and small) in the more prevalent style of which Mr. Voysey is a specialized leader, the author cannot help thinking that Mr. Guy Dawber's real *metier* is the stone faced building such as are illustrated herewith. Nether Swell Manor, Gloucestershire, is a house which owes some little inspiration is a Jacobean precedent; at the same time, tradition and individuality have both been allowed legitimate scope, the result being a picturesque refined building which harmonizes and calls forth all the charm of the beautiful district in which it is situated. There are two other illustrations—one a lodge, and

the materials used. In the house at Donc, the very old looking rubble walling is deliberate and intentional, as are also the use of selected old tiles in the roofs.

There is a modern tendency to over-value texture in and relating to building work, Mr. Edgar Wood more than others preferring to use, where possible, old tiles for roofs, old timber for woodwork, old bricks for walling, thereby more speedily attaining that mellow effect most usually obtained by the passing of time.

This tendency towards a rough or antique finish is in the author's opinion to be partially deprecated, savoring of an architectural dishonesty of purpose. It is on a par with the further tendency of wholly furnishing a new house with old and antique furniture. A gate legged table from this sale, a clock from that sale, and a Chippendale chair from the other place. The resultant—a pleasant medley of other peoples possessions and other peoples associations. A house so furnished or a house so designed lacks that essential personal note which seems so



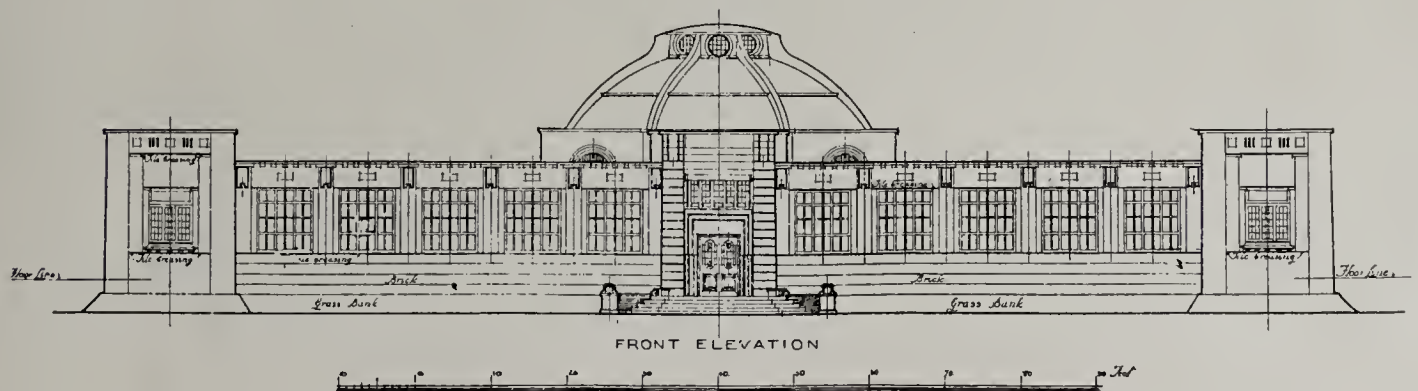
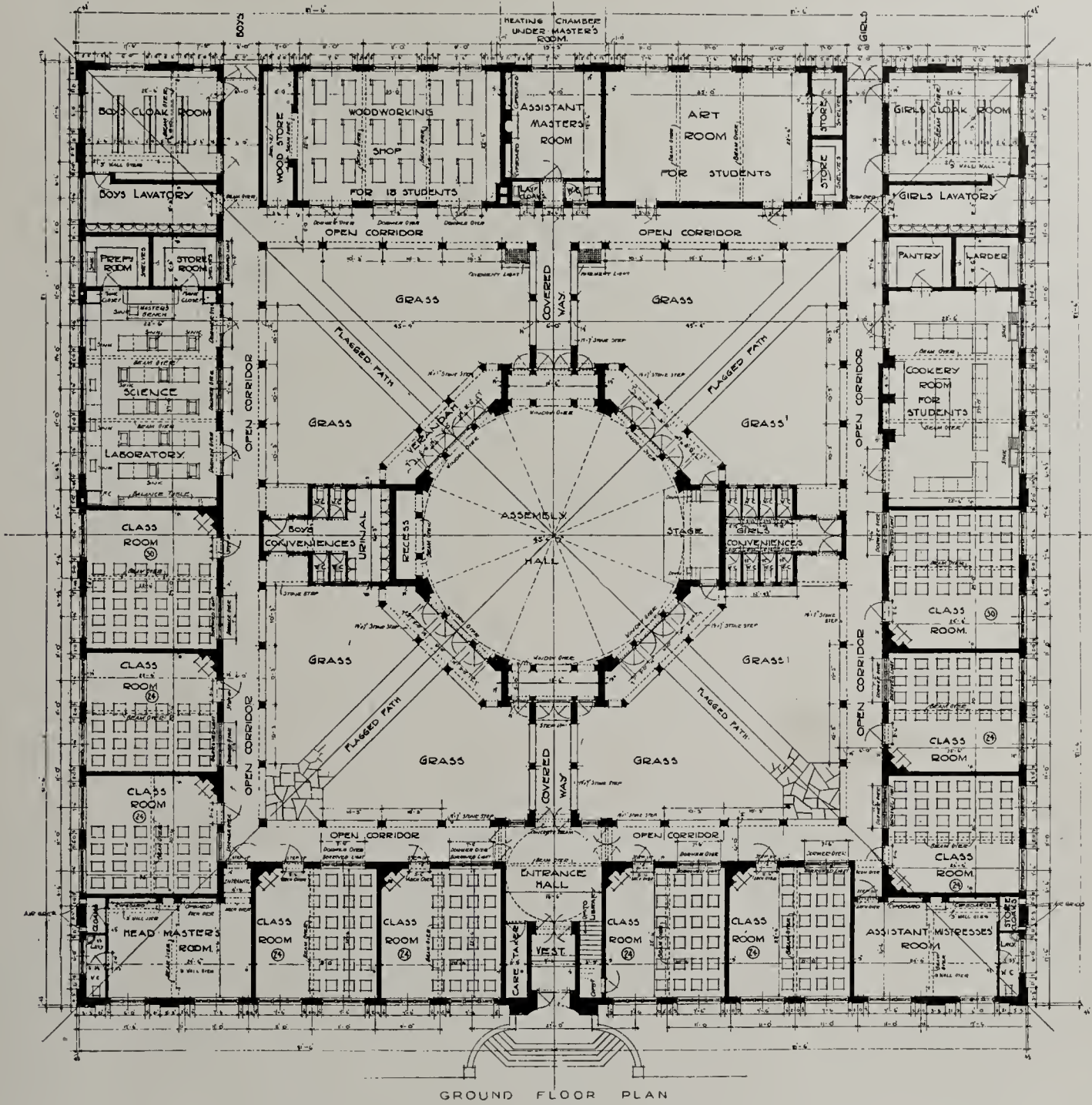
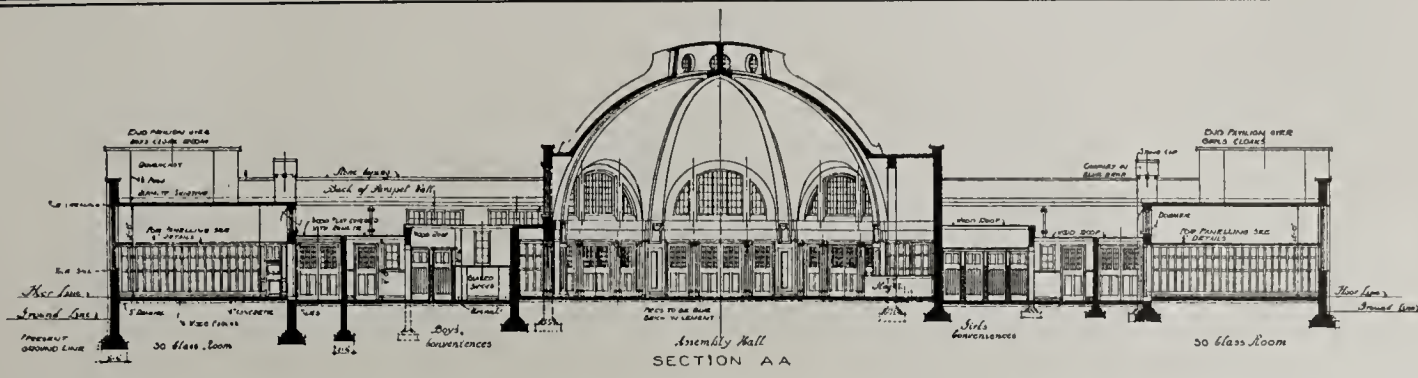
LODGE BY MR. GUY DAWBER, F. R. I. B. A., ARCHITECT



ENTRANCE GABLE
MR. GUY DAWBER, F. R. I. B. A., ARCHITECT



THE PORCH, CONKWELL GRANGE
MR. GUY DAWBER, F. R. I. B. A., ARCHITECT





HOUSE AT UPMEAD, STAFFORDSHIRE, MR. EDGAR WOOD, F. R. I. B. A., ARCHITECT

desirable. Hence, while appreciating the cleverness of the house at Donc, with its old world air, one would better be content with honest new material and its attendant and temporary crudeness. Of course, qualifications exist for the limited use of old material such as timber (especially oak) for it is known to be well seasoned; it is known to be better from a constructional point of view than the new green wood. It is however, the writer's firm opinion that the use of old material in new buildings can only find justification when there is sure and material gain in the constructional value of the house.

The house at Upmead, Stafford, is unconventionally original though it may be unnecessarily prolix in a fondness for purely rectangular forms. It is a clever and distinctly architectural design which however, lacks the unified charm of being designed in the manner of the modern English school. The interior of the same house calls for unstinted praise. Here is an interior which has form, vista, proportion, simplicity and personal character, added to an

unusual perception of the restrained demands of the purely decorative finish.

Mr. Morley Horder's prolific originality finds scope in a stamp of domestic work which more nearly attunes to the class of work of his average English contemporary. Both of the exteriors illustrated (Westergate Ealing, and House at Beaconsfield) as



WESTERGATE, EALING, MR. MORLEY HORDER, F. R. I. B. A., ARCHITECT



HOUSE AT DONC, MR. EDGAR WOOD, F. R. I. B. A., ARCHITECT

well as the pretty interior, are likely to stand as excellent examples of the traditional style of this period. Externally, rough casted brick walls, tile roofs, and tile hung gables being harmonized into a satisfying architectural whole.

The interior of the house at Walton Heath is very English, very straight and very direct. The partly wood panelled walls, broad open brick fire place, and polished floor owe inspiration earlier phase of work than was met with in Victorian times.

As a pleasant contrast to work of a lighter character, the brick house by Mr. Harold Falkner, calls for extended comment—American architects as well as English having felt the certain charm of the early Georgian style, and have tried more or less successfully the adaptation of this style to modern buildings. There is a tremendous difference in style between this design by Mr. Harold Falkner and the house at Ealing by Mr. Morley Horder.

In the former flat pitched roofs sheltering behind a dignified parapet, contrast in the latter with roofs more steeply pitched in well colored tiles. Casement windows in the one, differ materially from the heavy double hung or sliding sashes in the other. Unanswering symmetry is contrasted with a building well balanced and picturesque.

In the house at Ealing by Mr. Falkner, external walls are faced with brick and are covered with tiles and rough cast. Dignity and proportion contrast with natural charm and a measure of a more frivolous filling. Finally, a faintly marked and



EXTERIOR OF HOUSE BY MR. HAROLD FALKNER, ARCHITECT



HOUSE AT BEACONSFIELD, MR. MORLEY HORDER, F. R. I. B. A., ARCHITECT



INTERIOR OF HOUSE AT UPMEAD,
MR. EDGAR WOOD, F. R. I. B. A., ARCHITECT

barely recognizable Elizabethian tradition compares with a less expanded application of Georgian forms and ideas.

While these few illustrations do certainly not cover the whole ground of modern English Domestic Architecture, they do at least show that, in England, at the present time there is a majority of designers who can and who continually are building houses of an eminently satisfying architectural nature—houses which are typically English, and which are patriotic exemplars of the average Britisher's love for his home.

and ugliness in the future shaping of these communities especially if in touch with a large city where trained help is at hand.

It is gratifying to note at the present time that there is an awakening on the part of the public for things beautiful. The architect is no longer obliged to make personal sacrifices as in the past, in order to bring into reality ideals worthy of the community. As an instance of this civic awakening, we note in the daily press that there is a desire on the part of the public, as reflected in the press, for proper and appropriate designs for the proposed bridges over the Chicago river so that they will be artistic when completed. Great credit must be given to the organizations which have worked steadfastly toward this end, when practical features as utilitarian as iron bridges are desired to be made beautiful, we can clearly see that a better day for real progress in art is drawing upon us. This fact I wish to emphasize, that the public are now looking for results of a more beautiful nature than heretofore in our municipal affairs and now is the time for the architect and artist to help in every possible way.

I wish to bring to your attention the progress a little community on the North Shore of Chicago has made along the lines mentioned, where the citizens have worked together for its right development and the preservation of its natural beauty.

Twenty years ago, the property was in the midst of a virgin forest, there was not very much in the way of street improvements and in fact not much building of any kind so the way was clear for future improvement of a substantial character. The few citizens living at this time in this community appreciated that much depended upon their actions in public affairs in order to build well for the future. No doubt the plans proposed and discussed at that early period when the community was in its infancy, seemed visionary, but now it is proven that they were none too broad or comprehensive.

The story is a long one in reference to the development of this suburban village and I shall not attempt to tire you with detail covering this strenuous period for general improvement. One of the first moves for permanent improvement was the beautifying of the entrance to the village adjoining the railroad station. There was much discussion in reference to this plan. Many of the citizens did not think it wise to expend much money in beautifying the entrance. They argued that here was where stores would ultimately be built, where lumber and coal yards should be placed and all the utilitarian necessities for a growing village erected; they also argued that it was unheard of to beautify to any great extent around a railroad station, where there was noise, dirt and cinders and that the people would not entertain the idea. At this time, twenty years ago, it certainly was true that approaches to railroad stations were not beautiful, there was probably no instance, at least on the North Shore where there was any extended attempt at landscape improvement in conjunction with the depots. In fact this condition still remains true, many of the approaches and surroundings to our suburban stations are instances of unattention and consequently are unattractive.

The plan for beautification of the village was finally adopted and now is a reality. There is a hospitable entrance to greet one from the station, a fountain of running water in the center of the open square. On either side of this fountain flanking each side of the main avenue are permanent stone seats and curbing terminating with monumental stone vases which are filled with flowers in the

summer time. Bronze lamps also form a part of this improvement and abatments for future statuary. The original and beautiful forest elms are all preserved and are glorious natural sentinels welcoming the guest to the rural homes of the inhabitants.

On all sides of the permanent improvements and on both sides of the avenue, the main thoroughfare, extends the Park district. It is enlarging in area every year since the community is growing and also pleasing effects are generally contagious when the public are convinced that the improvement is worth while, and the tax payer usually encourages growth and beautification of the park character.

The railroad has cooperated with the village in beautifying their station which becomes a part of the park effect. The Assembly Hall, a municipal affair, belonging to the citizens was wisely located adjoining the Park district and the grounds are in landscape harmony with the park and merge into it. Thus the three respective features all harmonize into a common public park for the use of the people. All of this area, nearly a mile long and extending into the village is thickly wooded with beautiful forest trees and is a permanent feature, to remain there for all time. The improvements have progressed consistently and in the following manner one step forward begetting another.

First, the stone fountain, monumental stone curbing and circular seats were installed in the year of 1900.

Second, the Park district which comprises the property on either side of the stone seats and extending up to the railroad tracks was organized in 1906.

Third, the organization of the Assembly Hall Association and the erecting of this civic building on the property adjoining the Park district, for purposes of general entertainment, also a meeting house for the club trustees and citizens was inaugurated in 1907.

Fourth, the purchasing of additional property north and south to the limits of the village, thus controlling all of the land adjoining the Northwestern right-of-way for park purposes in 1910-1911.

The plans for the future are far reaching, for instance, when the Northwestern railroad elevates its tracks it is proposed to make this elevation a beautiful and permanent landscape effect. The plans for this improvement have been made and approved. This is in keeping with the method of procedure in all the endeavor, up to this time, to think out beautiful things in advance for all time.

The civic interests extend to Lake Michigan, where in addition to what we have at present in the way of public beach and boat and swimming house facilities are also proposed plans for the permanently improving and beautifying the bluff overlooking the lake. Many of those who participated in the development idea of this village have long since moved away, but I have no doubt that their experience in this community has enlarged their ideas of true helpfulness and citizenship and will always be of pleasant memory and value to them. The compensation that one receives in public service must come from a consciousness of well-doing. We have often heard the remark that public service is a thankless job, on the contrary public service is an opportunity which has its own reward.

A true democracy can move forward in no other way than that of the people assuming true citizenship and a feeling of responsibility to their community and their country.

OBITUARY NOTICE

CHARLES HENRY ISRAELS

Charles Henry Israels, Architect, of the New York firm of Israels & Harder, died at his home, 21 Edgecliff Terrace, Park Hill, November 14th. Heart trouble incident to pleurisy caused his death after a few days illness. Mr. Israels was one of the best known architects in New York. He was secretary of the Municipal Art Society, in New York, and a member of the Municipal Art Commission, in Yonkers. With his partner, Mr. Julius Harder, Mr. Israels has not only done exceptional architectural work but both members of the firm have given much time to municipal art movements and the loss of Mr. Israels will be felt along these lines to the public as well as in his work as a conscientious and talented architect.

CHARLES A. REED

Charles A. Reed of the architectural firm of Reed & Stem of St. Paul and New York City, died in the latter city Sunday,

November 12th, aged fifty-three. The funeral was held from his country home in Scarsdale, November 15th, interment being at Rochester.

Mr. Reed had a busy and successful career. For twenty years he was a resident of St. Paul and was prominent in the civic work of the community. He was a native of New York State and received his training at the Boston Institute of Technology. He came to St. Paul shortly after graduation, thirty-one years ago, and formed a partnership with A. H. Stem in 1891. Ten years ago he was called to New York to take up the problem of constructing the \$20,000,000 terminal station of the New York Central Railroad and established the New York office of the firm there. Mr. Reed was executive architect of the firms of Reed & Stem and Warren & Wetmore, which took up the task of working out the problems involved in the construction of the immense station, and he gave his attention to that project almost exclusively.

THE NEW COMMERCE BUILDING, ST. PAUL

A structure of considerable merit is the new Commerce Building of St. Paul, Minnesota, designed and owned by Hermann Kretz, Architect. This building will be the home of the Commercial Club and is one of the most modern and well equipped office buildings of the Northwest. An interesting feature in connection with its construction was the rapidity with which it was completed. On April 4th, Lauer Brothers, Contractors, started wrecking a three-story brick building and on the first of October, they had this twelve-story building erected in its place, all enclosed and ready for interior finish. This quick record in building operations excels, by several months, any job of similar size and importance ever attempted by any other contractors in the entire Northwest and when over three weeks time was lost on account of carpenter strike, it is marvelous that such an accomplishment could be affected and reflects great credit on the part of Lauer Brothers for their energy, knowledge and skill as constructors of large building operations.

One of the distinctive features to be seen in this new building is the Minnesota Metal Weather Strips installed in all the windows. These strips are said to be better than storm windows for keeping out the cold, soot, dust, etc., and as they are a permanent fixture they will add greatly to the comfort of the tenants in all seasons of the year.

The Minnesota Metal Weather Strips are manufactured and installed by Oscar F. Symons & Company, 416 Third Avenue South, Minneapolis, and this Company has installed its strips on many other representative buildings in the Northwest this year. Among them being the new Finch-Van Slyck & McConville Building. The Merchants Hotel; St. Thomas College new building; Female Academy for Sisters of St. Joseph; St. Catherine's College; all in St. Paul. The new Syndicate Block; Hopewell Hospital; Leamington Hotel, Minneapolis; and many other such buildings as well as residences, school houses, etc., all over the Northwest.

Nimis & Nimis were the electrical contractors for the building. The St. Paul Roofing and Cornice Works did the roofing and cornice work and the floors were laid by the Minnesota Fama Stonewood Company. The Villaume Box & Lumber Company furnished the mill work.

CARNEY'S CEMENT HAS EXCELLENT QUALITIES

Mankato Cement Works, of Mankato, Minnesota, it is reported, fulfills all the requirements of the architect, contractor and bricklayer better than any other cement on the market. It is of exceptional merit when used as brick mortar without the use of lime and so far as we know is the only cement that can be used in this manner.

As a brick mortar it is mixed in proportion of one part of cement to two parts sand which makes it very plastic and slow setting and bricklayers find that it is handled to great advantage under the trowel.

The addition of lime to any cement is said not only to weaken the mortar but it makes it quite possible for a dishonest contractor to add considerably more sand than the architect specifies, thus abusing not only the reputation of the architect, but the mortar as well.

It is practically impossible for anyone to so abuse the "Carney's Cement" Mortar, for the bricklayer or mason can work it only in the proportions as specified above.

An architect, client, contractor or brickmason who will keep these facts before him will be sure to meet with entire satisfaction in the erection of all buildings where mortar is used.

MEDUSA CEMENT ABROAD

It will be of interest to readers of The Western Architect publication to know of the extensive use of Medusa White Portland Cement. While this product has been on the market for only a few years past, still foreign shipments are already being made and the manufacturers completed an order for five cars to Sydney, Australia and two cars to Delagoa Bay, South Africa. Several thousand barrels will also be used on Woolworth Building, New York, the highest office building in the world.

CHARLES WILLIAM ELDRIDGE MOVES OFFICE

Charles William Eldridge, Architect and Structural Engineer, Rochester, New York, has removed his offices from 426 Granite Building to Suite 1227-29 Granite Building.



UPTON GREY HANTS
ARCHITECT ERNEST NEWTON, F. R. I. B. A., A. R. A.
ILLUSTRATING "MODERN ENGLISH DOMESTIC ARCHITECTURE"



NETHER SWELL MANOR, ARCHITECT GUY DAWBER, F. R. I. B. A.
ILLUSTRATING "MODERN ENGLISH DOMESTIC ARCHITECTURE"

AN ARCHITECT'S RESPONSIBILITY TO HIS COMMUNITY*

By George W. Maher

Revised by the Author for The Western Architect

Editor's Note.—It will be interesting to note that the Illinois Chapter A. I. A. has followed up some of the suggestions in this paper, especially in reference to the designing of the Chicago Bridges. A committee has been appointed and they have taken an active interest in this feature of improvement. Their efforts will doubtless result in improvements of enduring nature in the beautifying of proposed bridges over the Chicago River for which an appropriation has been made by the city. Which all goes to demonstrate that architects, as representatives of their profession and as citizens, should exercise more interest in their municipalities. A few are doing this at present, but larger and quicker results could be obtained if all practicing architects and members of the A. I. A. would take a personal, active interest in the general uplifting of permanent improvements.

It has often occurred to me that the architect as a citizen should exercise a greater influence for good in his community especially in the direction of municipal betterment. It is in this line of endeavor that he should be at his best, due principally to his training as an architect and experience as a constructor.

That part of our communities which attracts general comment is its physical development, such as well laid out streets, approaches, sidewalks, curbing, parkways, artistic street lamps and the general landscaping aspect, not to mention the architecture.

In all of these matters of permanent improvement, the architect should be more conversant than the ordinary lay-man and therefore, there is no excuse for his not taking an active part in such public affairs. He should consider himself fortunate in living in a growing community, where as a citizen it is possible for him to exert his influence and skill in the assisting and fashioning of future improvements, making them practical and beautiful—this is a privilege we professional men should grasp, aiming to work unselfishly for the common good.

I think as individuals, we lose track of the fact that we are a part of a great democracy, where the underlying principle is in the assisting of one another and all, towards a higher conception of life. Under other forms of government a certain portion of the people remain unchanged, with little opportunity for betterment because they cannot take a direct or personal part in their own government. The American principle is the reverse where there is a continual change of office bringing all classes together, high and low, rich and poor, for the purpose of solving public problems in which they must be interested, also placing the responsibility on all alike.

Now in order to make this situation ideal, the enlightened man must continually seek to interest himself in self government also in his less favored brother who may be ignorant of the responsibilities imposed upon him. This cannot be effectively accomplished unless the educated, enlightened class mingles with the people, coming in personal contact with them, understanding their point of view on questions, for instance, of physical betterment of their communities and endeavoring to incorporate all inspiration into the proposed undertaking. This is true democracy and we have a condition here to meet—not a theory.

Much has been said and written in respect to the beautification of our towns and cities. There are many organizations throughout the country doing noble work towards the betterment of municipal affairs. Such organized effort is absolutely necessary since a period of pioneer work and education is paramount before results of a permanent nature can be achieved. On the other hand, the field is immensely broad and important for the personal effort of the architect working as a citizen for local improvement. He is

in a position to watch the constant move of those in authority and he can confer and advise with the men in office at the proper time before it is too late.

The mistakes that have been made in our growing communities and suburbs are very conspicuous occurring as they always do in the most prominent places. Therefore, our first acquaintance with them is often a shock to the artistic sense, usually the surroundings around our railroad stations as an example, are not only ugly, but filthy—trees and shrubbery which originally grew in profusion in these places have been ruthlessly destroyed. The reason for this nature vandalism is hard to comprehend. The only explanation possible is that there has been no attention paid toward the beautification idea, there has been no trained mind to plan or devise at the proper time. How pathetic then is this situation, that all that was needed to avoid these glaring mistakes was good advice and a little personal effort!

I am making this plea for the reason that there are a growing number of architects all over our land, in our cities and communities, and if they would take an active interest in these public affairs this lamentable condition so prevalent would be changed.

We are aware of the unattractiveness of most of our American cities—they are a by-word of reproach, generally a place to be avoided by the traveler. It is evident that most of these cities received no attention whatever during their period of growth, no enthusiasm could have been exercised on the part of the citizens for things beautiful, although in many instances they were inhabited by cultured people and professional men of note. This lack of system and attractiveness in these municipalities simply indicates that the better class have not appreciated or exercised their duty and their privileges as citizens under our form of government, but have permitted the improvements such as they are, to be made by men unacquainted with such matters—oftentimes by dishonest men looting the public treasury under pretense to advance improvements, but whose works have destroyed forever the appearances of their communities.

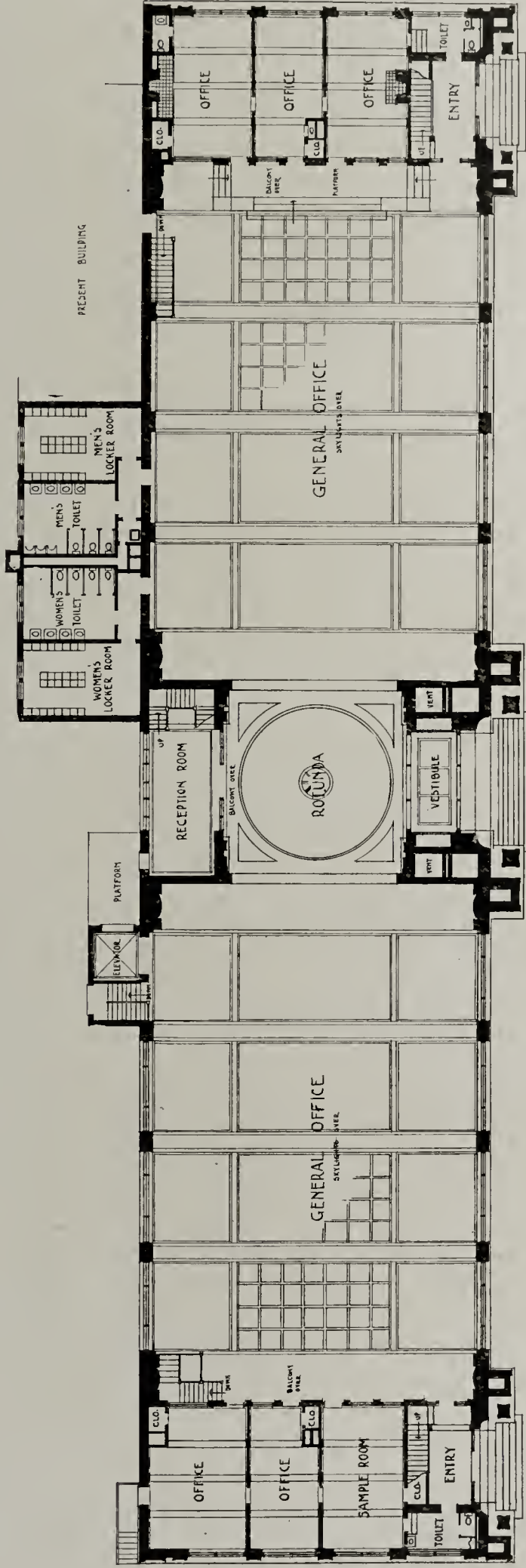
I am well aware of the fact that public service is not always a pleasant duty to perform, our efforts often result in keen disappointment, especially if we have to contend with politics as they are practiced. But the immutable fact remains that to avoid the conflict means inaction and failure and no amount of self esteem or independence can compensate for an admission of defeat.

There are other reasons for the unattractiveness of our American cities due to the pioneer days of development when there was little time or money that could be devoted towards the purposes mentioned where mere existence was all that could be obtained. But this period of civic inactivity, especially in our suburbs has passed and there should be no real reason for glaring mistakes

* Paper read before the Illinois Chapter A. I. A.



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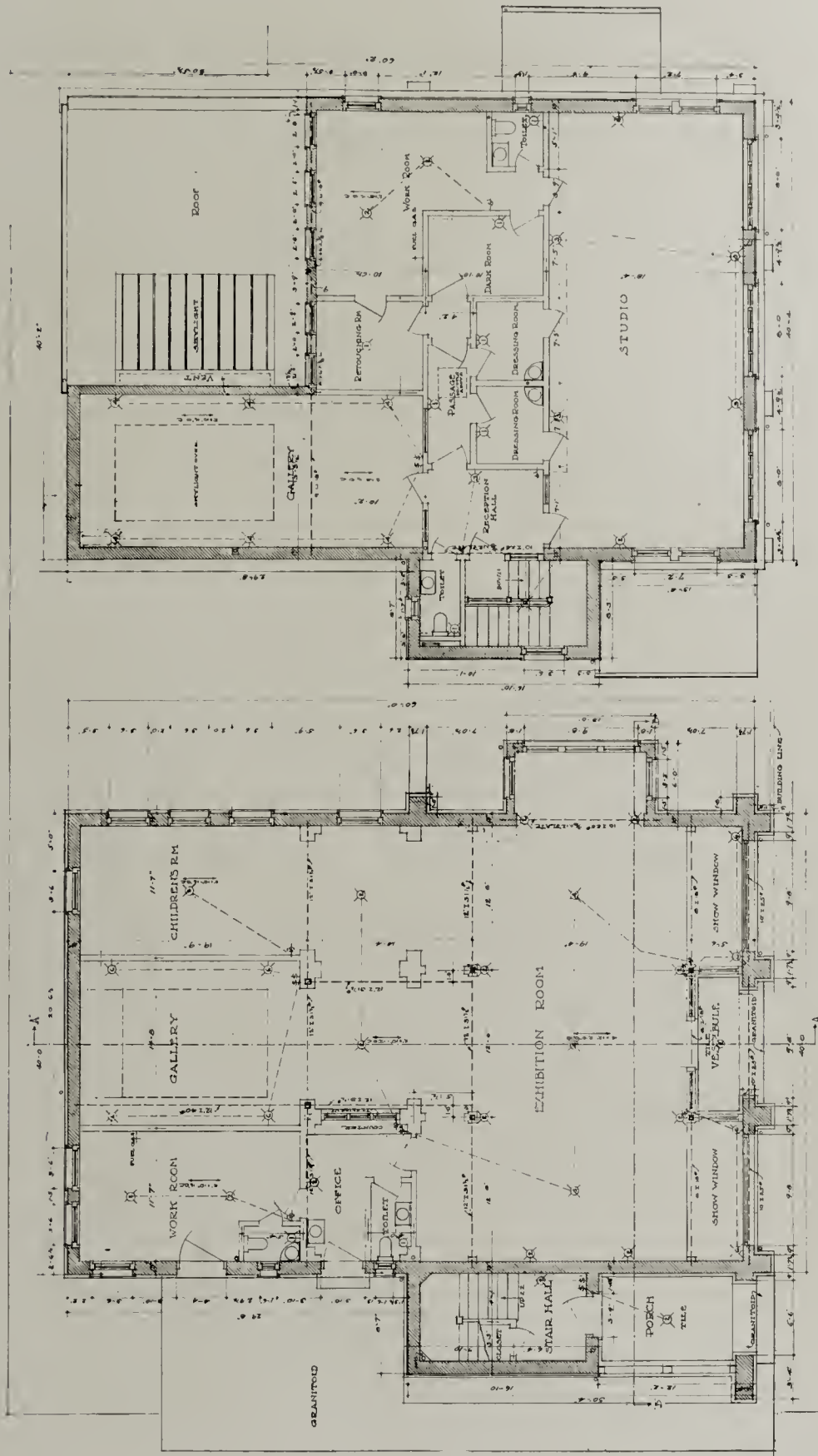


FLOOR PLAN
Scale, 1" 0" to 1-32"

J. R. WATKINS ADMINISTRATION BUILDING, WINONA, MINNESOTA
GEORGE W. MAHER, ARCHITECT, CHICAGO, ILLINOIS



J. R. WATKINS ADMINISTRATION BUILDING, WINONA, MINNESOTA
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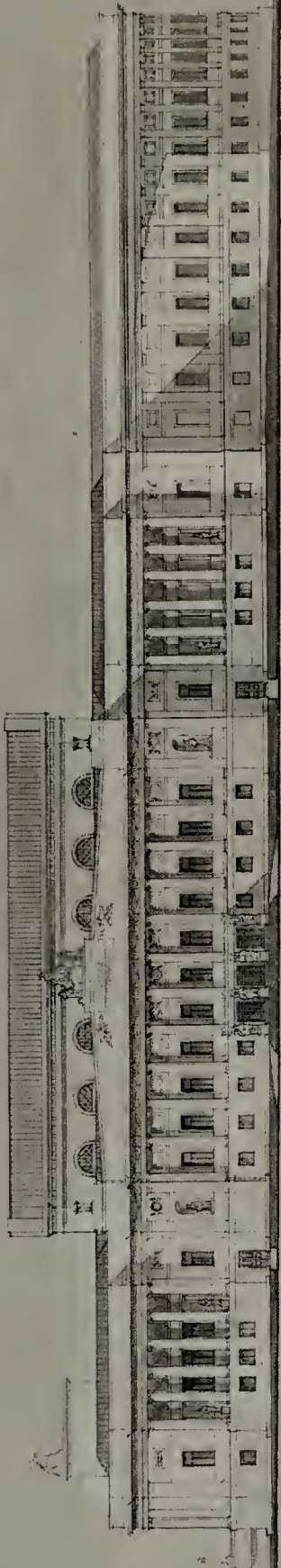
FLOOR PLAN
 Scale 1/6" to 1-32"
 APPLIED ARTS BUILDING, ST. LOUIS, MISSOURI
 MAURAN & RUSSELL, ARCHITECTS



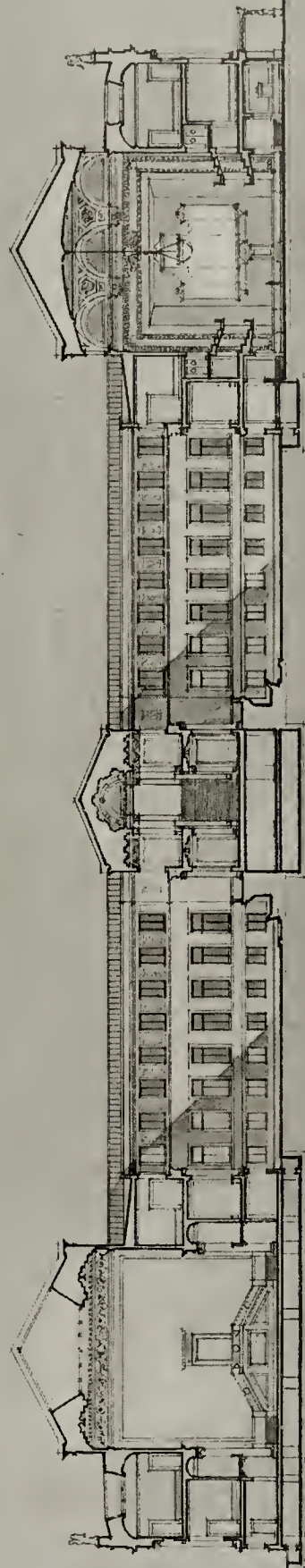
APPLIED ARTS BUILDING, ST. LOUIS, MISSOURI
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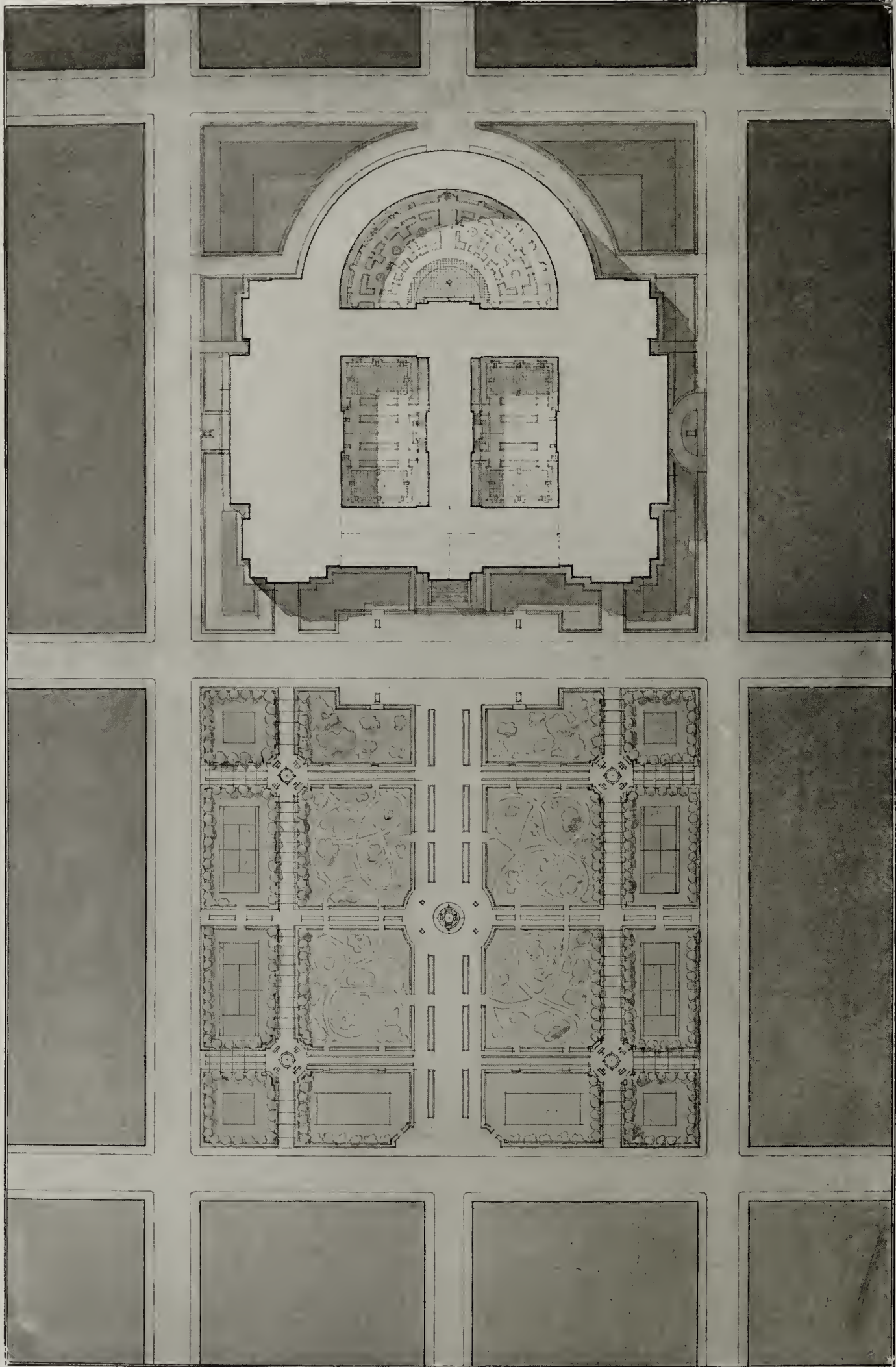
ELEVATION ON TWENTY-FOURTH STREET



ELEVATION ON STEVENS AVENUE



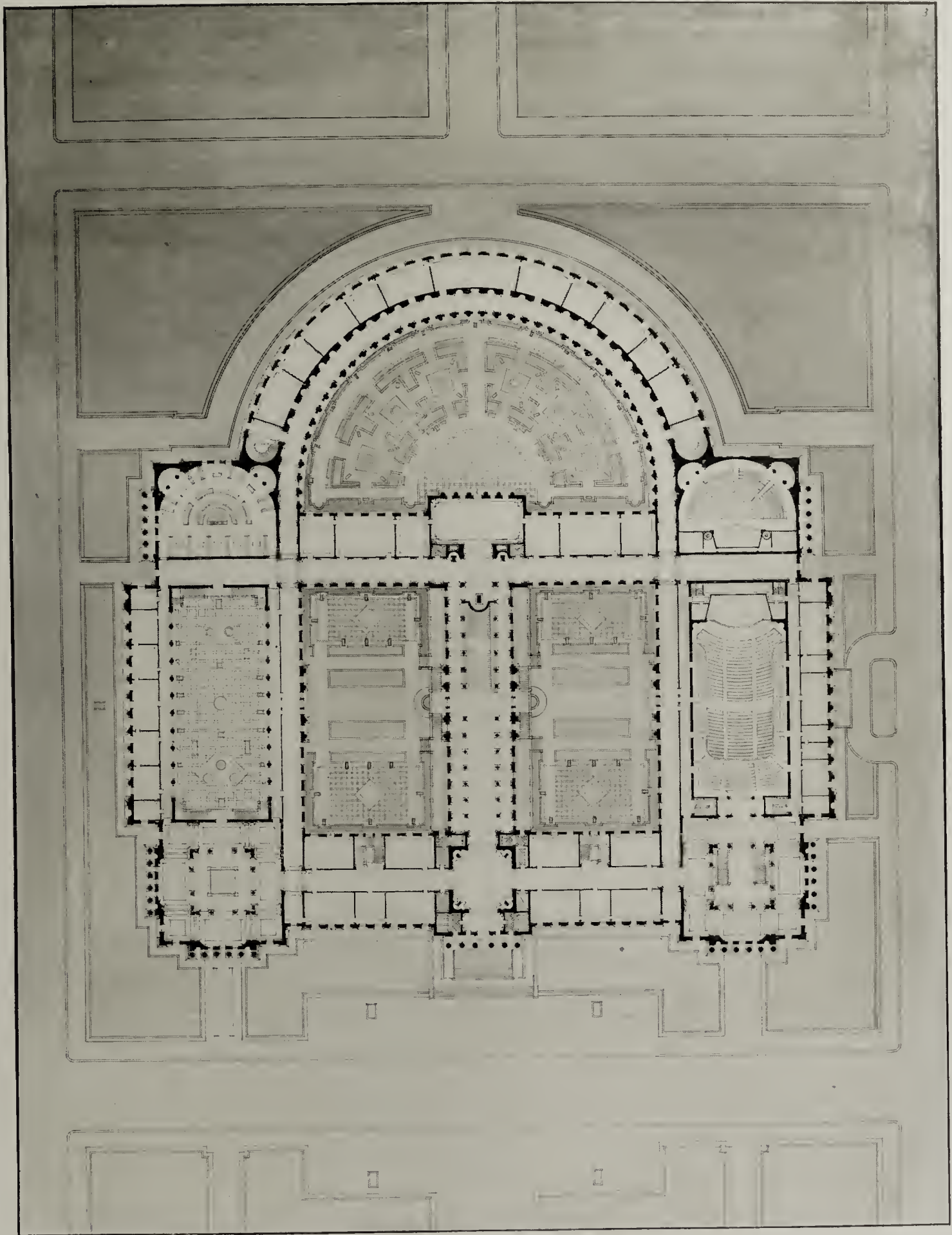
TRANSVERSE SECTION
ACCEPTED PLAN FOR THE MINNEAPOLIS ART MUSEUM AND ORCHESTRA HALL
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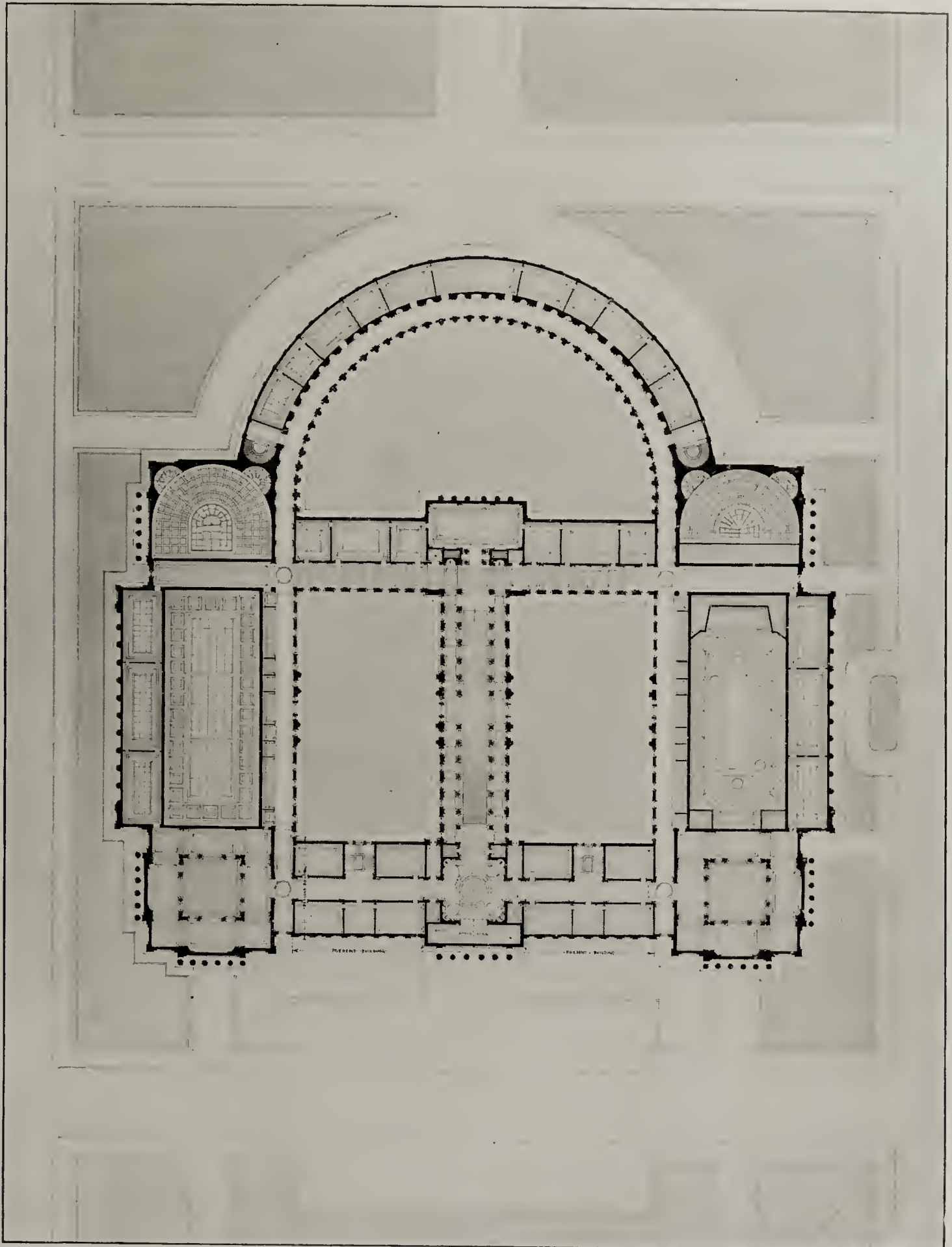
THE WESTERN ARCHITECT
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THE GROUND SCHEME SHOWING ARCHITECTURAL TREATMENT OF THE WASHBURN PROPERTY AS AN APPROACH TO
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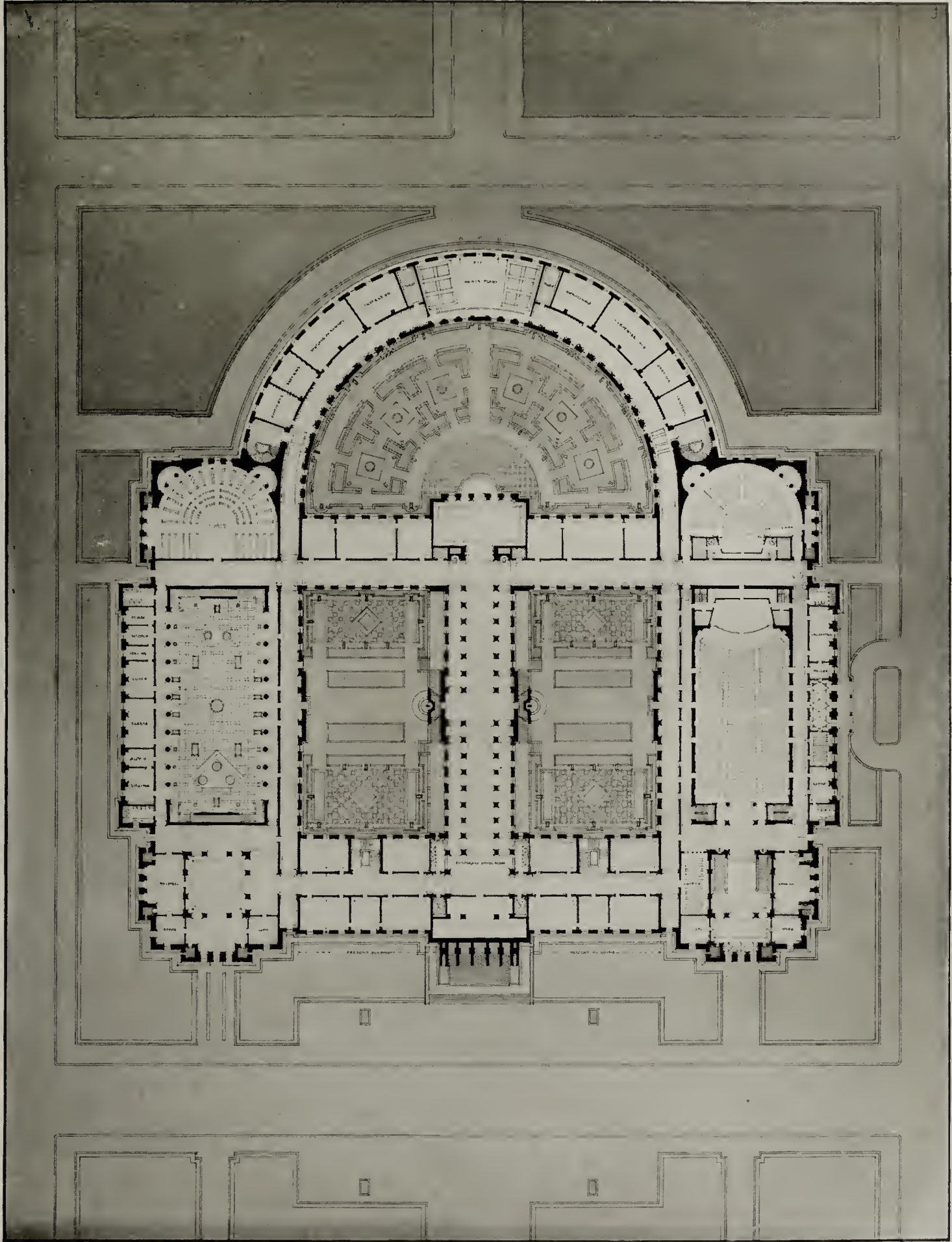
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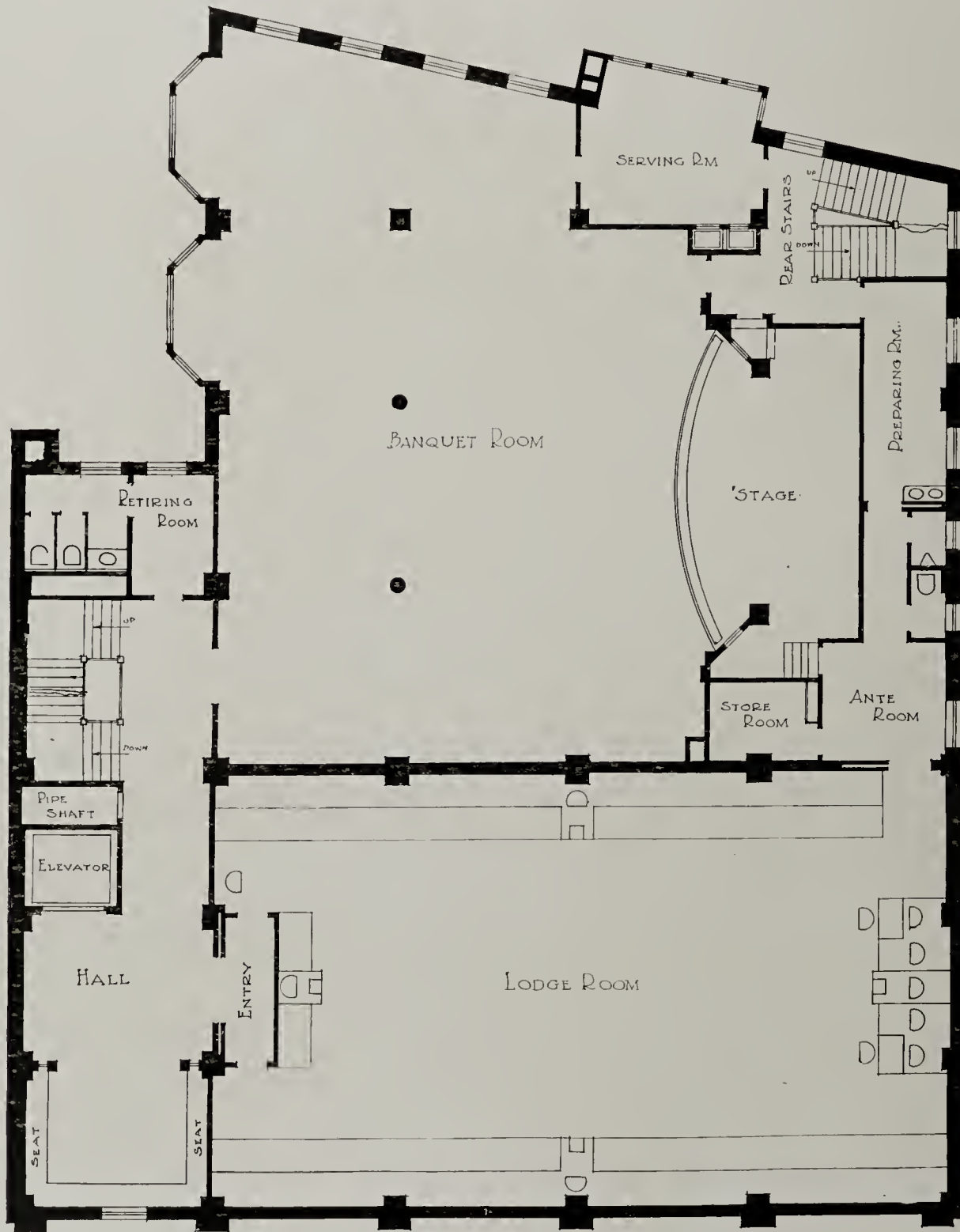
RESIDENCE, ST. LOUIS, MISSOURI
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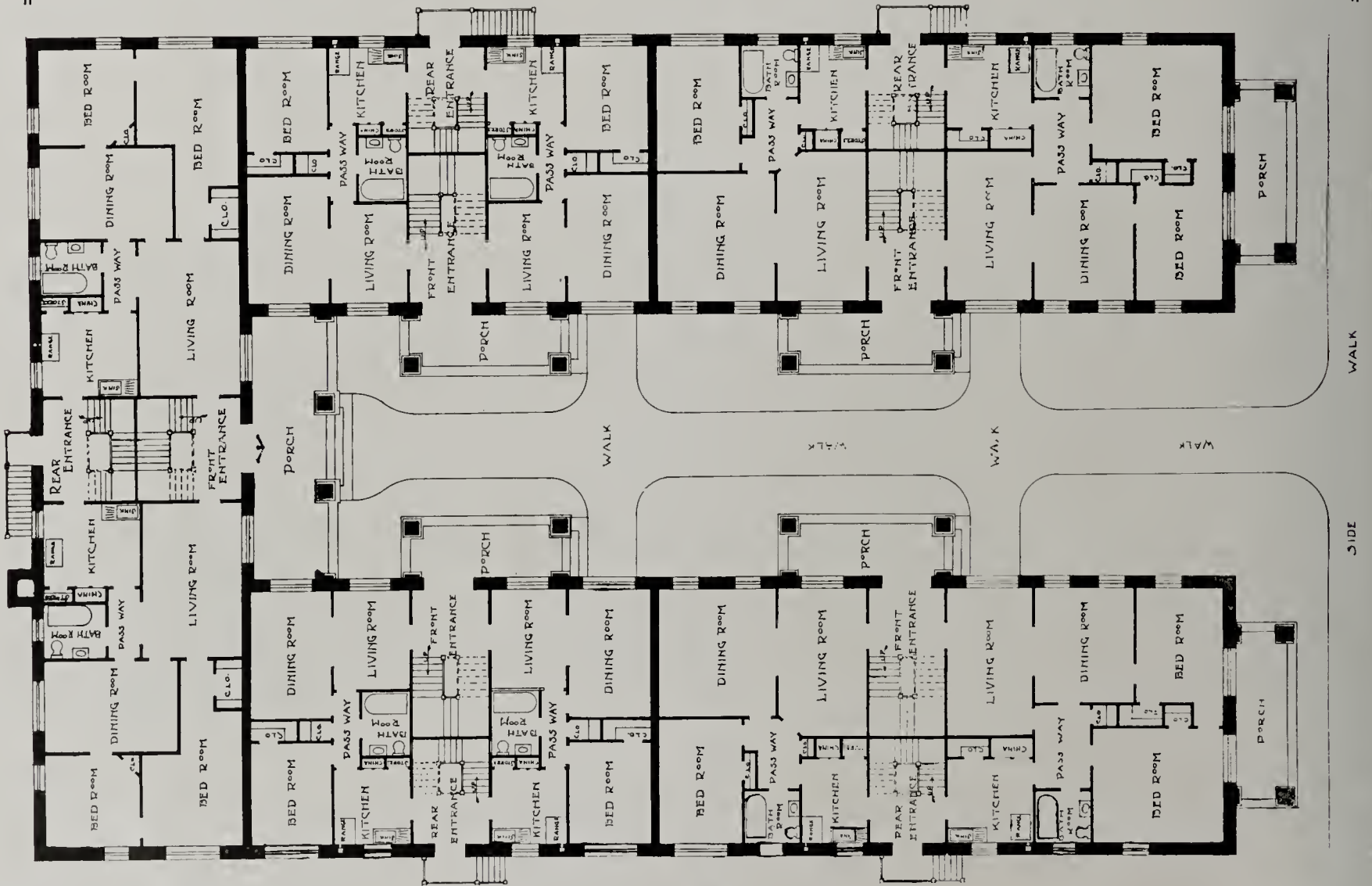
ELKS CLUB, CLEVELAND, OHIO
KNOX & ELLIOT, ARCHITECTS



FLOOR PLAN
 ELKS CLUB, CLEVELAND, OHIO
 KNOX & ELLIOT, ARCHITECTS



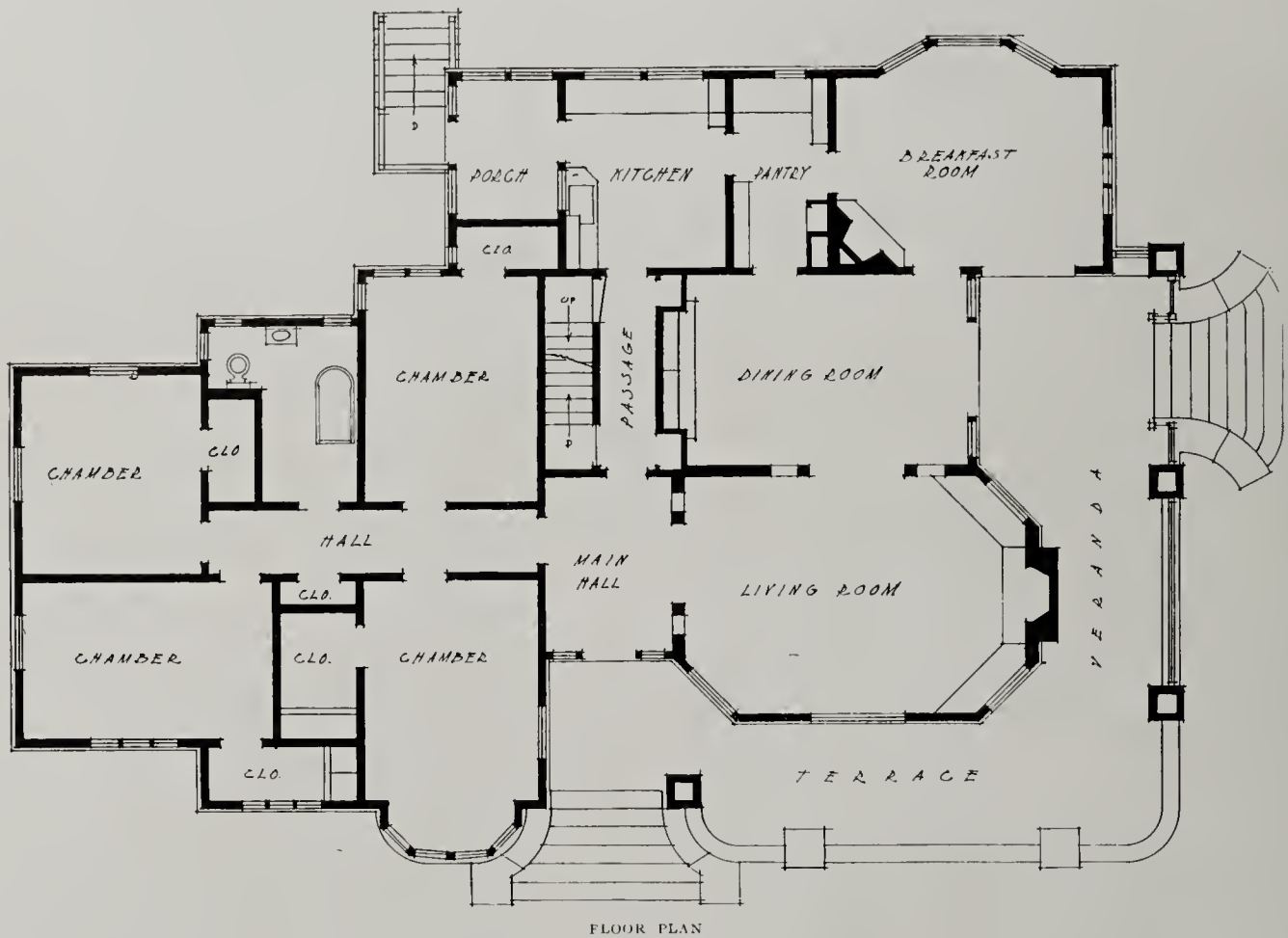
COMMERCE BUILDING, ST. PAUL, MINNESOTA
HERMANN KRETZ, ARCHITECT AND OWNER
LAUER BROTHERS, GENERAL CONTRACTORS



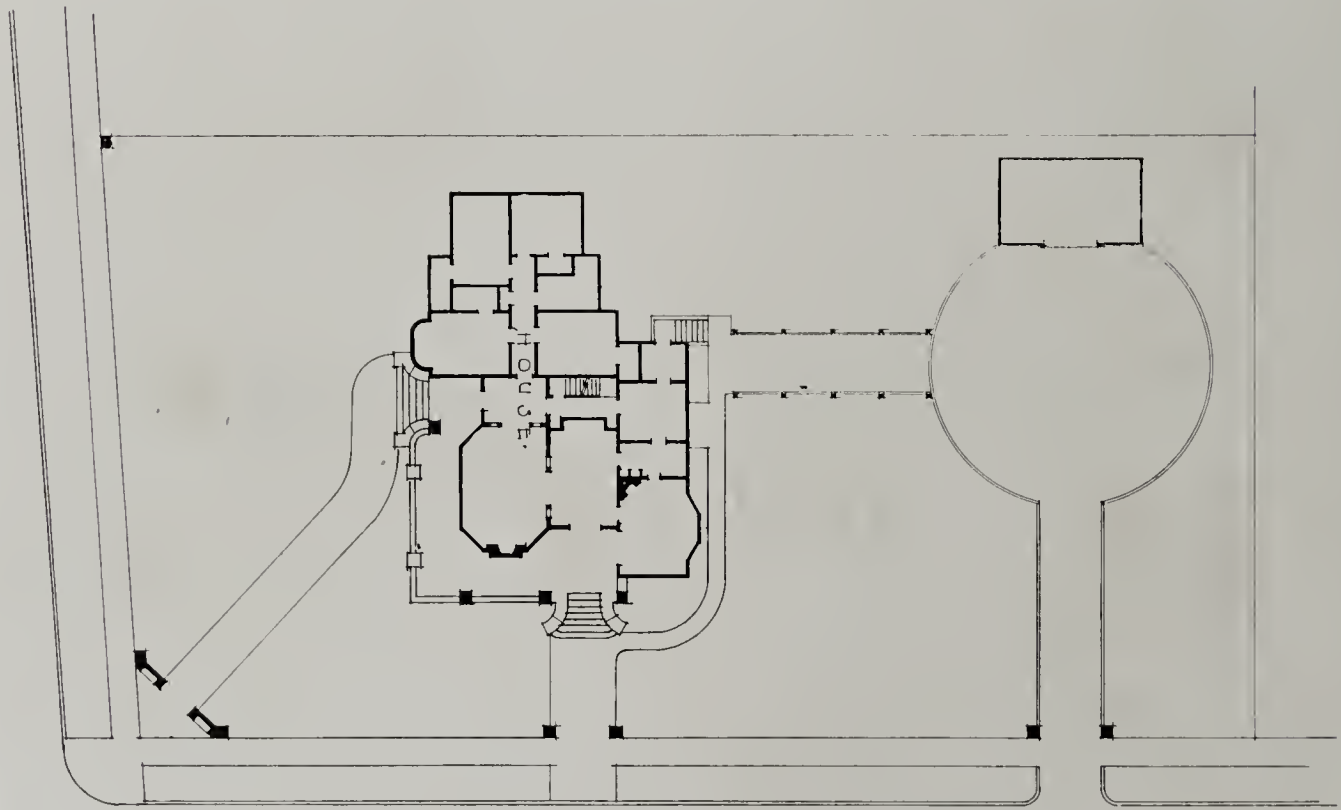
APARTMENT BUILDING, MEMPHIS, TENNESSEE
 JOHN GAISFORD, ARCHITECT



BUNGALOW, LOS ANGELES, CALIFORNIA
HENRY GREY, ARCHITECT



FLOOR PLAN



GROUND PLAN

BUNGALOW, LOS ANGELES, CALIFORNIA
HENRY GREY, ARCHITECT

THE WESTERN ARCHITECT

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Three Important Works of the American Institute of Architects

At the Forty-fifth Annual Convention of the American Institute of Architects which convened at Washington, on December 12th, 13th and 14th last, no new direction was given to the activities of the Institute but rather a closing up of, or report of, progress on old business, occupied the convention. But these reports were extremely important, a summing up of Institute work. The years of close application given by A. B. Pond's committee on contracts and specifications was brought down to a concrete exhibit by the final report that the important documents that had been evolved from its labors had been placed in the publisher's hands. The tryout that the somewhat drastic (to the laymen and also to some practitioners) rules on competitions issued two years ago had received, and the virtue of which was reaffirmed by a large majority of the convention, showed that with that much vexed question, the Institute had taken a wise and also an irrevocable stand. It was shown that the practitioner was relieved of all responsibility and risk by merely ascertaining if a given program had been approved by the Institute Committee on Competitions. That therefore, not a hardship but a safeguard was contained in the rule that it was considered unprofessional conduct for a member of the Institute to take part in a competition which had not been previously approved by the standing competition committees of the Institute. It was also found that owners began to realize that this rule, like others adopted by architects, was for their protection and in the interest of safe construction and good design. The time given in the convention to the discussion of the educational report (which is and for many years will be a report of progress) was well employed and this year the usual report was emphasized by a paper by Mr. Lloyd Warren which was so broadly pertinent and so truly sounded the needs of the student of architecture, that the Institute voted it printed for general distribution. These three themes, so vital in their potential qualities, might be termed the important work of the Institute—the contract, the competition and the educational features of professional progress. If one seeks to scan the purpose that seems to lie behind them there stands out, whether intentional or not, the desire to systematize the profession, both in its ethics and its practice. This has been brought to a definite conclusion in contracts and in competitions, but in education, it is only so far apparent in the growing inclination among architects to employ draftsmen who have had technical school training. The hope for aesthetic progress lies with these students and while the practitioner should study the works of nature, of art and of its combination in construction, it is the student with unformed habits of thought to which future advancement belongs.

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mittee Through
Architectural Clubs

It seems to be recognized by the Institute that there will always be a large number of architectural students whose only opportunity for development must be through the architects' offices. That aside from such theoretical instruction they may obtain in the local architectural club through the ministrations of those enthusiasts willing to devote time to their instruction for the good of their profession, or with the too often unsystematic instruction of the night school, many aspirants to architectural knowledge will be shut out from employing talents that they may have and that properly developed would make them valuable members of the profession. In fact, it is singular but true, that those practitioners, who today stand among the first in the estimation of their fellows for architectural ability, are very evenly divided between graduates from schools and from architects' offices. Seemingly, it is a matter of inherent talent rather than character of training that brings the result, and it may be also suggested that the disappearance of the architect who was willing to teach his draftsmen, and the increase of architectural schools may even now have something to do with the growing preponderance of the school trained architect. Major Jenney, with his love for his art and his love for the pupil combined, has left a long list open to the honor roll of professional success. The Beaux Arts Architects have done, and are doing, much to inspire, if not to train draftsmen in architectural thought, but probably the most practical force today in the line of non-school education is the Architectural Club. These societies which grew out of conditions that then existed and always will, the gregarious spirit and the need for more education than could be obtained in the office have developed into veritable schools in which tradition, as well as the emulation inspired by the association, is a strong and insistent factor. And this, too, largely without the encouragement of the employing practitioner. Now with an active committee of the Institute giving attention to the draftsmen to whom the architectural school is not open, it may be that a combination of effort between the Architectural Club classes and the atelier system established in each office with the employer as patron might be affected with good results. There is no doubt but that the future of architectural progress lies in the education of the draftsmen. It is also true that the schools cannot be depended upon to supply the demand and much good material is lost through lack of the encouragement and training any architect can give a promising draftsman if he will realize its importance and give time to the work.

The Publicity
Committee of the
Institute a Valuable
Appointment

It is gratifying to note the appointment by the Institute, of a Committee on Public Information. The need for such a committee has long been apparent to the editors of architectural journals who are constantly in touch with the public press. The crass ignorance of the average newspaper is so appalling, his cocksure handling of architectural facts so startling that to the architecturally informed, it seems as though it must be from intent rather than ignorance. It is not his constant omission of mention of the architects name when a building is described and illustrated alone, but he invariably holds to the terms of the contractor and speaks of his being commissioned as "taking the contract." His submission of a plan, his "bid." His idea, like that of the general public, is hazy in regard to the archi-

tect's vocation. The plan inaugurated by the Philadelphia Chapter and so thoroughly carried out by D. Knickbacker Boyd, must have already borne educational fruit in this line in Pennsylvania. The Washington Chapter has also done good work in the dissemination of architectural theory and practice as well as in spreading before the public the activities of the chapter. The activities of this committee, we hope will concentrate at conventions, not with a report, but by collecting reports and papers in advance so that they will be readily accessible on the day of, and not weeks after, the convention. If any of the committee have looked in vain for convention matter in architectural press or public prints and censured the publisher for lack of enterprise or appreciation of the importance of the document, he will appreciate how necessary a committee such as this is during convention sittings. Year after year, one editor we know of made himself personally responsible to Mr. Stone for the return of papers of which there was no copy so that he might have them transcribed in duplicate for his own and others use. To these representatives of the press this is the most important work of the Forty-fifth Convention.

The
New Officers
of the
Institute
Well Chosen

From among the wealth of material, architects of national reputation—Fellows long acquainted with Institute aims and their ethical bearings, the Forty-fifth Convention, selected Walter Cook, of New York, for its president.

The election of Irving K. Pond, of Chicago, to that office two years ago, was the first time the office has been filled by a western man since its occupation by W. S. Eames. And like Mr. Eames, Mr. Pond has not only filled it with distinction but broadened its popularity as well as its activities. Mr. Cook is one of the most profound students of architecture in the profession and is energetic enough to seek to sustain that impetus toward greater and more comprehensive work so well carried on by his predecessor and maintain its ideals wherever his work of president may take him. He will be ably supported by exceptionally well chosen officers and Board of Directors. The First Vice President is R. Clipston Sturgis, of Boston; Second Vice President, Frank C. Baldwin, of Washington (late of Detroit when he served two years as President of the Architectural League of America); Directors, Irving K. Pond, of Chicago, John M. Donaldson, of Detroit, and Edward A. Crane, of Philadelphia. The Auditor is T. J. D. Fuller, of Washington. As a working force the Institute never had a more representative body of officers.

Gold Medal Given
to Geo. B. Post

The Gold Medal of the Institute was conferred upon G. B. Post, Architect, of New York, for distinguished services in Architecture. Mr. Post has been a member of the Institute since 1860. He was one of the noted group of architects in control of the Chicago Exposition in 1893, where he designed the manufacturers' building on the Court of Honor. He is a chevalier of the Legion of Honor of France, an honorary corresponding member for the Royal Institute of British Architects and a member of the permanent committee of the International Congress of Architects. In this country he has been president of the American Institute of Architects, the Architectural League and the National Art Club.

GEORGE I. BARNETT

PIONEER ARCHITECT OF THE WEST

By Tom P. Barnett



George I. Barnett, born in Nottingham, England, March 20, 1815, son of Absalom and Sarah Ingham Barnett, educated in classical school founded by Agnes Malloves.

His architectural education was finished in London under the celebrated architect, Sir Thomas Hine. He came to America on April 1, 1839, and settled for a time in New York City; late in the autumn of that year, he moved to St. Louis and from that time on, he established himself in his chosen profession and, during his career, had charge of and the erection of the most notable and prominent buildings in St. Louis. The accompanying illustrations show a few of the most noteworthy examples of Mr. Barnett's work:

Mr. Barnett's architectural practice covers a period in St. Louis of over forty years, during which time he was honored with the best work in the city.

His buildings all show a thorough study of the practical requirements, clothed with an exterior of exquisite and refined taste; a masterful judgment of the discreet use of ornament. His details were of the most perfect type and the fenestration of his exteriors were remarkable for the correct placement of window opening and wall surface.

He was a profound student of the classic and Italian Schools

and that he understood and felt the deep significance of their art, is best illustrated by his own productions. That he knew his art well is shown by the fact that he did not have to resort to the slavish copyism of European examples in order to produce artistic effects and the many examples of his work that still remain in St. Louis, give testimony to the fact that he was a classic architect, worthy to be associated with the finest in his profession. This man was indeed a "Master Builder."

Mr. Barnett was a man of wide education and broad sympathy and was well read and conversant in both literature and the fine arts. He was an intimate friend of the late Thomas Davidson, the Greek Scholar and Mr. Henry I. Darsey, a noted Latin Scholar; Dr. Green, the well known oculist, and Mr. Ben. Finney, one of the great American Shakespearean scholars. His acquaintance throughout his long career in St. Louis was extensive and he was repeatedly honored by testimonials of appreciation from the public and his friends.

Mr. Barnett was one of the charter members of the American Institute of Architects and was an honorary member of the new York Society of Architects. He was known in the West as the Dean of Architecture and from his offices graduated some of the leading architects of the Middle West, among them being the late Mr. Henry Isaacs, the late Thos. J. Furlong, Mr. Isaac S. Taylor.



EQUITABLE BUILDING, ST. LOUIS, MISSOURI

The members of the present firm of Barnett, Haynes & Barnett, —Geo. D. Barnett, John I. Haynes and Tom P. Barnett, were educated under Geo. I. Barnett.

Mr. Barnett won the first prize on the City Hall of St. Louis, and also the Merchants Exchange in competition with the other architects of the city.

The Equitable Building, erected on the corner of Sixth and Locust Streets is a beautiful classic structure and was for many years the finest office building in the city of St. Louis. It was designed in the Italian School and was constructed of limestone, starting from the base of red Missouri granite. The basement story forms a beautiful pedestal effect for the superstructure and the treatment of the succeeding

stories is a fine example of the application of the classic style to the utilitarian. The details of the building in its cornice, belt courses and entablatures are remarkable for grace and beauty of its motifs and contours. The entrance portico crowned with recumbent



MUSEUM SHAW'S GARDEN, ST. LOUIS, MISSOURI

figures was one of the best pieces of detail in the country.

The Southern Hotel, erected on Broadway and Walnut Street is designed in the Italian Palazzo style and was one of the first fireproof hotel buildings built in the United States. The plan of the Southern Hotel created the most wide-spread favorable comment at the time of its construction. Its lofty ceilings, commodious corridors and beautiful rotundas even at the present time, stately dining rooms and banquet rooms, give evidence of the ability and care of their designer.

He was also the architect of the Lindell Hotel and the old Barnum Hotel, that noted hostelry at which King Edward (then Prince of Wales) was entertained in 1840.

Mr. Barnett was employed by the late Henry Shaw to do all the architectural and landscape work in the layout of the Tower Grove Park and the celebrated Shaw's Gardens.

We have, in this article, illustrated a number of the principal works.

The design of the Museum at Shaw's Garden, is a work of the Italian School.

The statues of Shakespeare and Humboldt in Tower Grove Park are conspicuous in their grace and beauty.

The gateway of Tower Grove Park is a most effective and beautiful park entrance.

This magnificent portal has great dignity, combined with lightness of treatment, which thoroughly fits the location and environment. The photograph is of reminiscent value, showing the great Philanthropist, the late Henry Shaw, and his

Continued on page 23



SOUTHERN HOTEL, ST. LOUIS, MISSOURI



SHAKESPEARE STATUE, TOWER GROVE PARK, ST. LOUIS, MISSOURI



GATEWAY TOWER GROVE PARK, ST. LOUIS, MISSOURI



HUMBOLDT STATUE, TOWER GROVE PARK, ST. LOUIS, MISSOURI



CHURCH AT ELEVENTH AND LOCUST STREETS, ST. LOUIS, MISSOURI



WATER TOWER, ST. LOUIS, MISSOURI



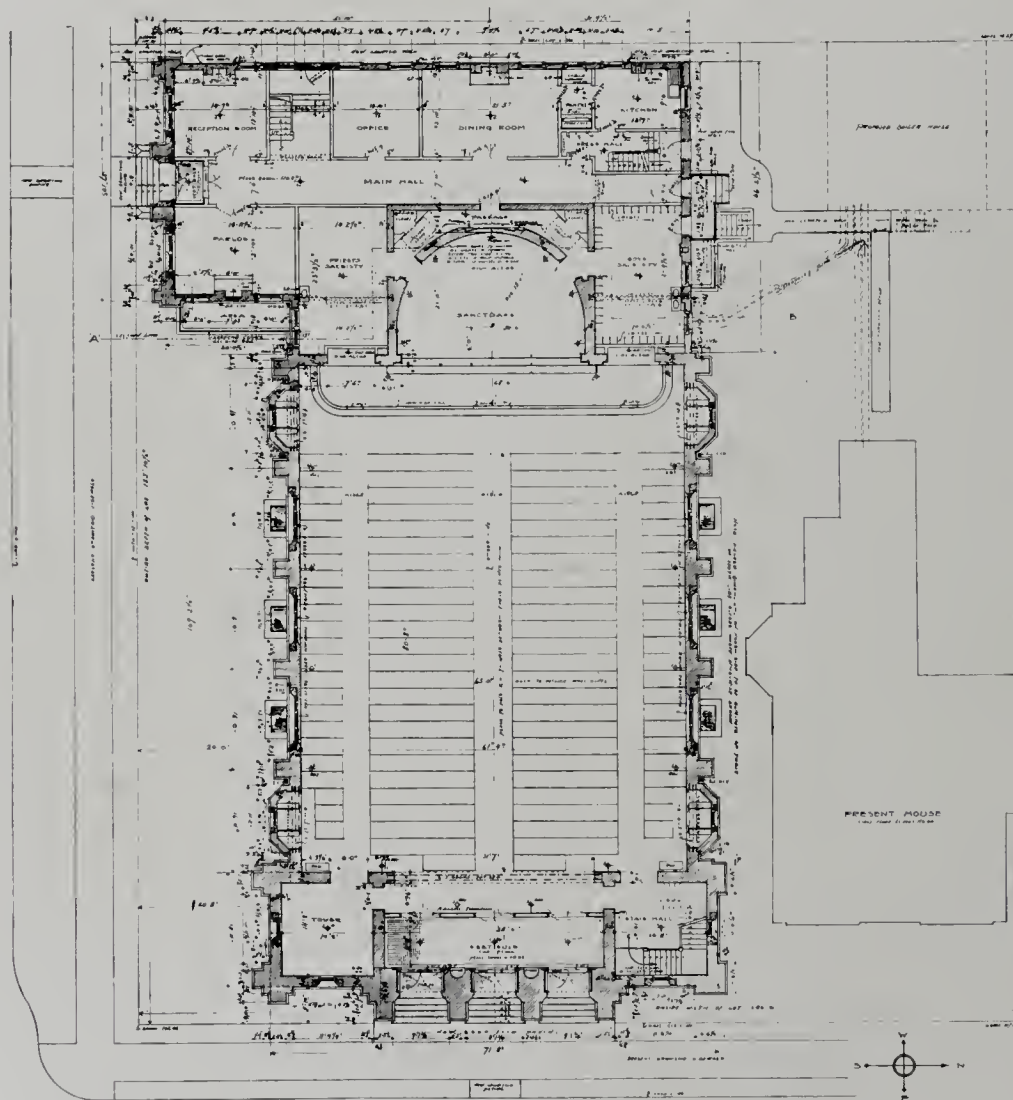
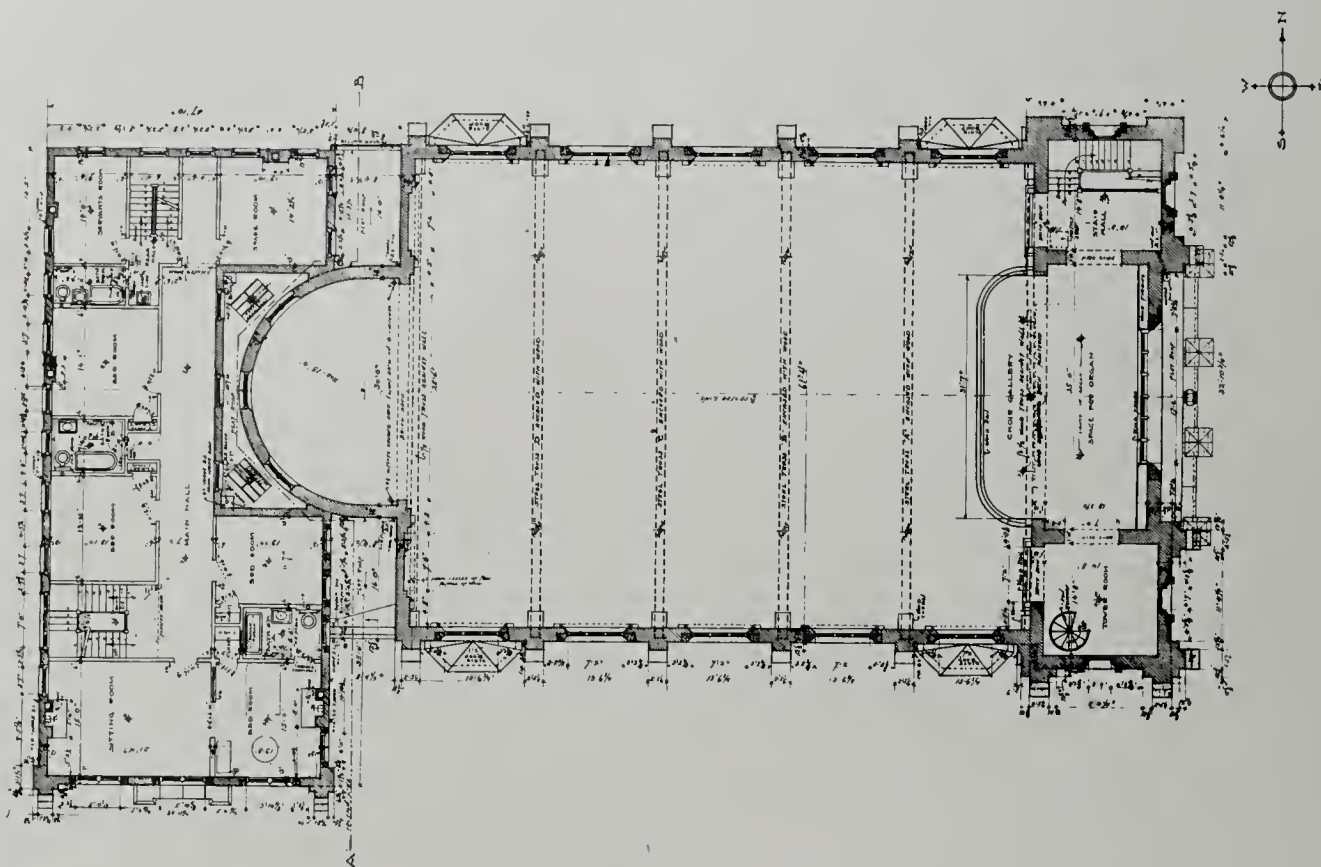
OLD POST OFFICE BUILDING, ST. LOUIS, MISSOURI



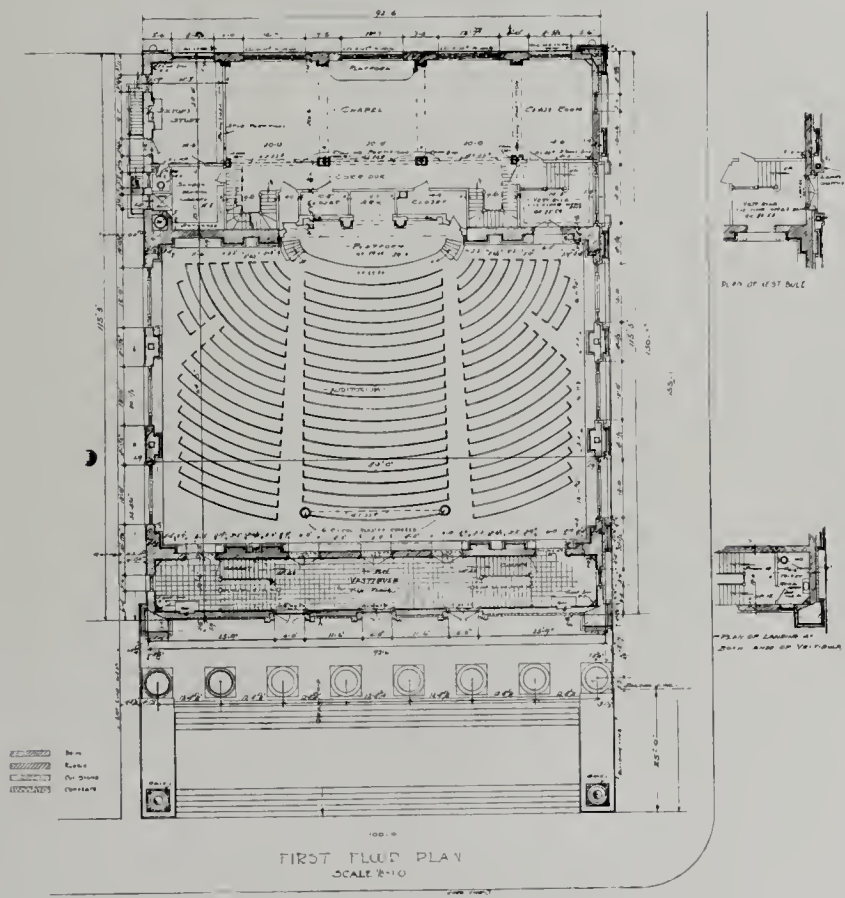
GATES TO CALVARY CEMETERY, ST. LOUIS, MISSOURI



VISITATION CHURCH, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



PLANS VISITATION CHURCH, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



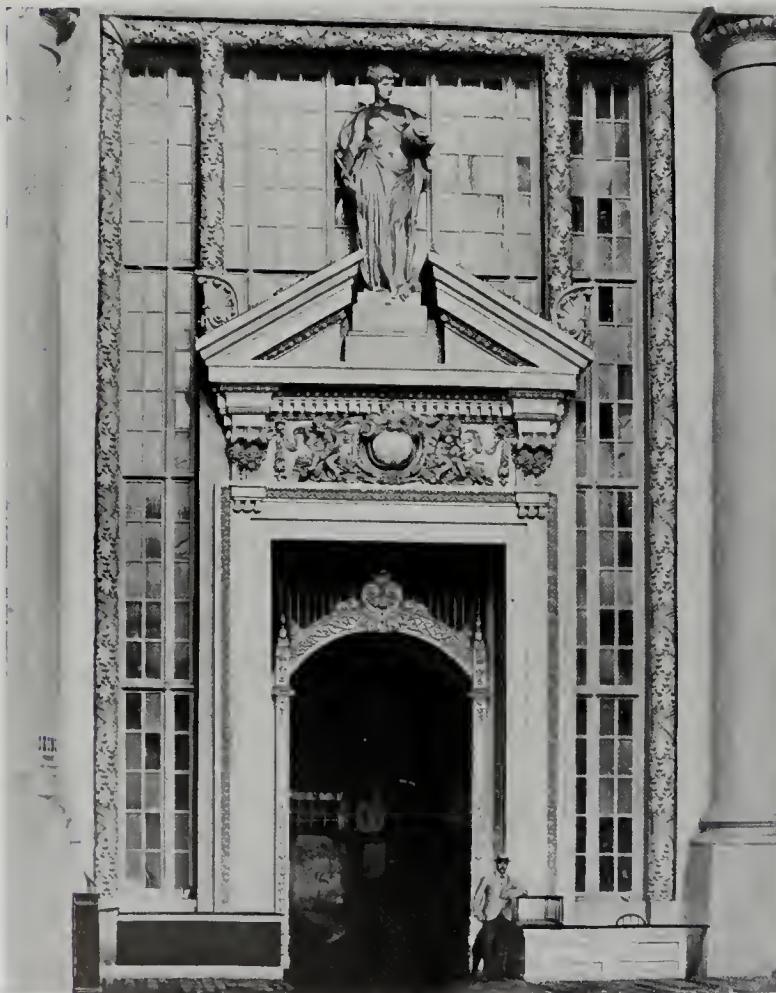
TEMPLE ISRAEL, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS
HYDRAULIC PRESSED BRICK



TEMPLE ISRAEL, ST. LOUIS, MISSOURI.
BARNETT, HAYNES & BARNETT, ARCHITECTS.
HYDRAULIC PRESSED BRICK



VIEW OF SOUTH AND WEST FRONTS
LIBERAL ARTS BUILDING, LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



DETAILS
 LIBERAL ARTS BUILDING, LOUISIANA PURCHASE EXPOSITION, ST. LOUIS, MISSOURI
 BARNETT, HAYNES & BARNETT, ARCHITECTS

GEORGE I. BARNETT, PIONEER ARCHITECT OF THE WEST

Continued from page 14

RESIDENCE OF J. B. EADS, ST. LOUIS, MISSOURI

friends photographed in connection with same.

The church at Eleventh and Locust Streets, designed in the Lombard style, so frequently used throughout the northern Italian churches. This church is built entirely of brick and carried out in its cornices and window treatment, throughout, the brick motif is consistently and artistically applied.

The lines of the campanile on this church are graceful and delicate to a degree; it was one of the finest towers erected in this country, carrying throughout the perpendicular feeling, adding greatly to the grace and loftiness of the structure. The same feeling is carried into the windows and into the entrance doorway facing on Eleventh Street.

Mr. Barnett built many of the well known residences in St. Louis; the residence of General Frost, on Wash Street, has been the admiration of architects for many years as an example of the best classic style in St. Louis. The residence was built almost entirely of brick and the cornices are of wood with well designed iron railings to the window openings.

The residence of James B. Eads was also done in the Italian School. The photograph of the Eads residence is



RESIDENCE OF MR. THOMAS ALLEN, ST. LOUIS, MISSOURI

somewhat marred by the balustrade recently erected on second story porch which does not carry out the original design.

The Water Tower, a monumental Corinthian column is a magnificent piece of work and is one of the conspicuous points of interest in St. Louis.

The O'Fallon Monument, in Bellefontaine Cemetery is a work of great dignity and repose.

The Gates to Calvary Cemetery are a beautiful example of domestic English, Gothic style, in thorough harmony with the surroundings and appropriate in style for gateway to the Cemetery.

The Tomb of George R. Taylor is another beautiful classic example.

The residence of Mr. Thomas Allen; a three story residence building with a finely designed balustrade and porch to same, shows, in a splendid degree, the delicacy and refinement of Mr. Barnett's art, as does the old Postoffice of St. Louis, a Roman Corinthian building of faultless classic design.

It must be borne in mind that Mr. Barnett and the other architects of his time were handicapped by the lack of skilled artisans, modelers, etc., which are at the disposal of the modern architect and it is only with the greatest patience and efforts that the results were accomplished that are shown by his work.



O'FALLON MONUMENT, BELLEFONTAINE CEMETERY, ST. LOUIS, MO.



TOMB OF GEO. R. TAYLOR, ST. LOUIS, MISSOURI

RECENT WORK OF BARNETT, HAYNES & BARNETT

The firm of Barnett, Haynes & Barnett was organized in 1893 and consists of Geo. D. Barnett, John I. Haynes, and Tom P. Barnett. These gentlemen have enjoyed a wide practice of architecture in the past twenty-five years. They have built prominent buildings in all parts of the United States and won some of the most notable competitions held in the country. They were awarded first prize in an international competition for the St. Louis Cathedral. They were awarded first prize by Professor Ware on the Cook County Court House, of Chicago.

They are the architects of the new Illinois Athletic Club, of Chicago; office building at No. 1 Wall Street, New York; St. John's Orphan Asylum, Utica, New York; St. Benedict's College, Atchison, Kansas; the new Adolphus Hotel, Dallas, Texas; the Loretto Academy, Denver, Colorado; the Connor Hotel, Joplin, Missouri; the Mark Twain Hotel, Hannibal, Missouri, the Illini Hotel, Alton, Illinois; Brandeis Theatre, Omaha, Nebraska (John Latenser, Assoc.); the Jefferson Hotel, Marquette

Hotel, Hamilton Hotel, Columbia Theatre, Grand Opera House, Temple Israel, Commonwealth Trust Building, St. Louis Star (with Ernest Helfensteller, Assoc.) Missouri Athletic Club, all of St. Louis.

They were appointed members of the Architects' Commission of the World's Fair, in 1904, and designed the Palace of Liberal Arts at the Louisiana Purchase Exposition.

They have built some of the most prominent residences in St. Louis, among them being residence for Mr. E. A. Faust, Chas. S. Hill, J. W. Thompson, Chas. W. Nugent, Wm. S. Thompson, Martin Shaughnessy, J. W. Harrison.

The design for the Cascade motif for the World's Fair was suggested by this firm. The original sketch was presented to the directors of the Louisiana Purchase Exposition before the appointment of any architects for the Fair. The Cascades were later carried out by the designer of the Fair.



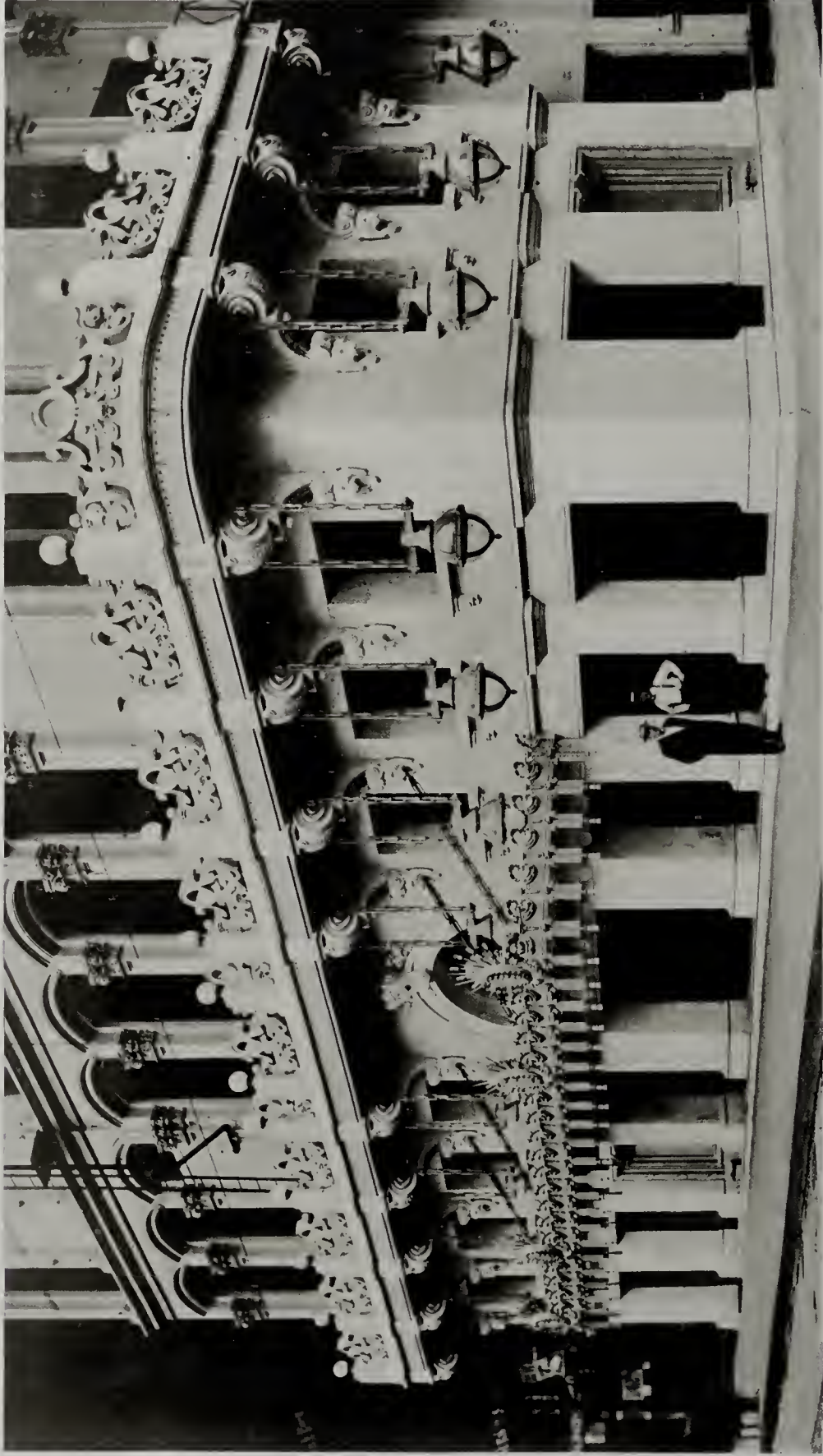
ENTRANCE
ST. BENEDICT'S COLLEGE, ATCHISON, KANSAS
BARNETT, HAYNES & BARNETT, ARCHITECTS



ENTRANCE DETAIL
ILLINOIS ATHLETIC CLUB, CHICAGO
BARNETT, HAYNES & BARNETT, ARCHITECTS



DETAIL
BRANDEIS THEATRE, OMAHA
BARNETT, HAYNES & BARNETT, ARCHITECTS



DETAIL
REMODELED COLUMBIA THEATRE, ST. LOUIS
BARNETT, HAYNES & BARNETT, ARCHITECTS



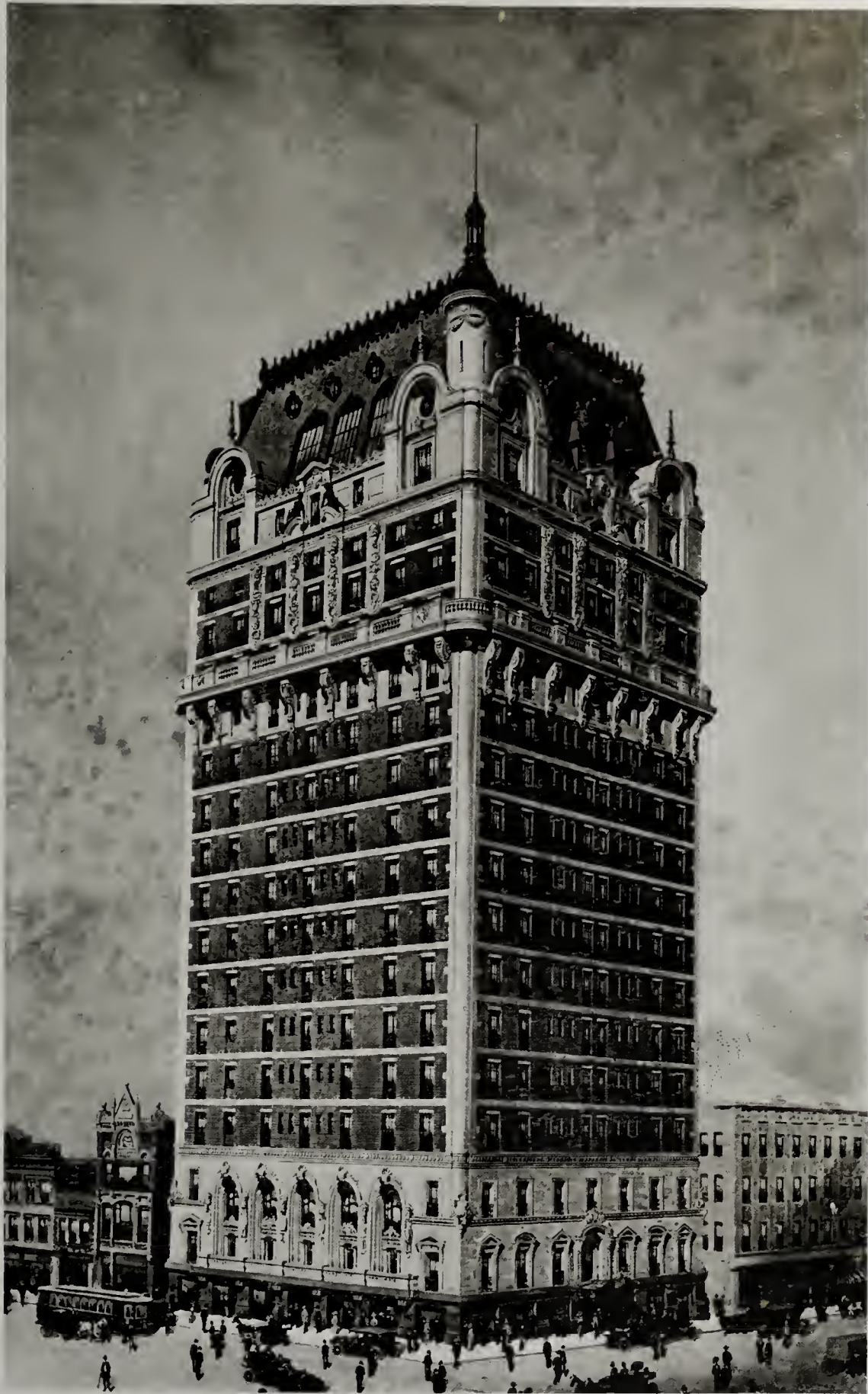
ST. LOUIS CATHEDRAL, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



STAR BUILDING, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



CAMPBELL BUILDING, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS

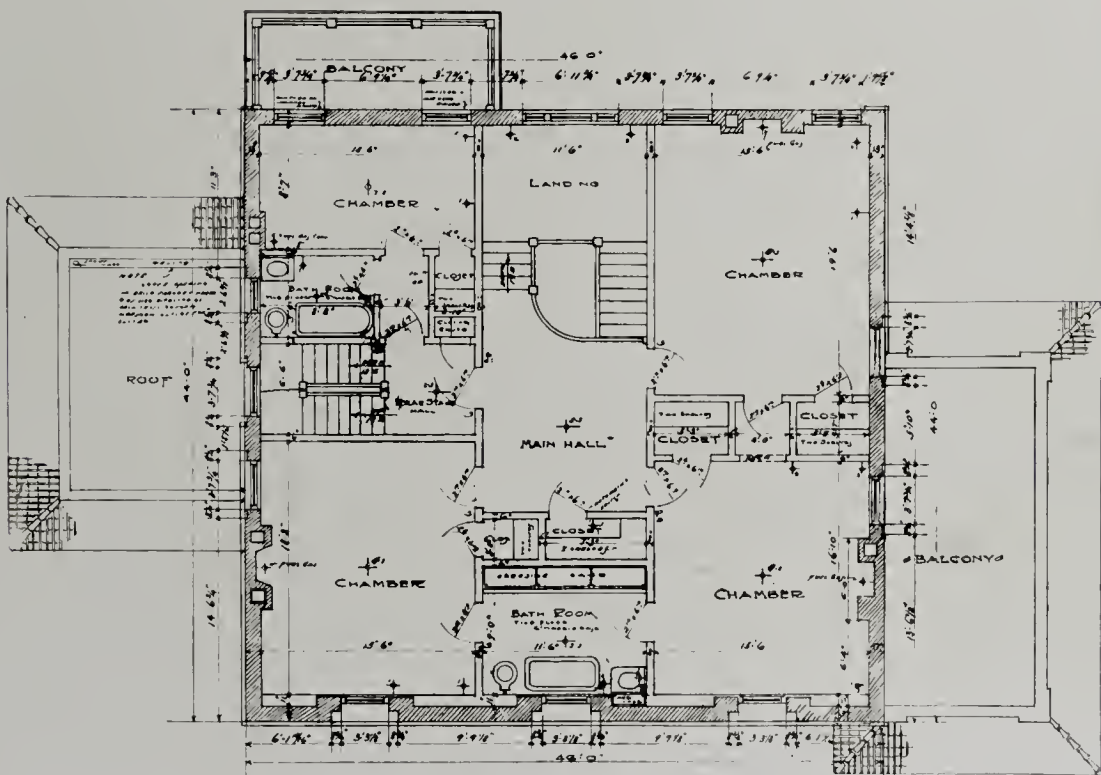
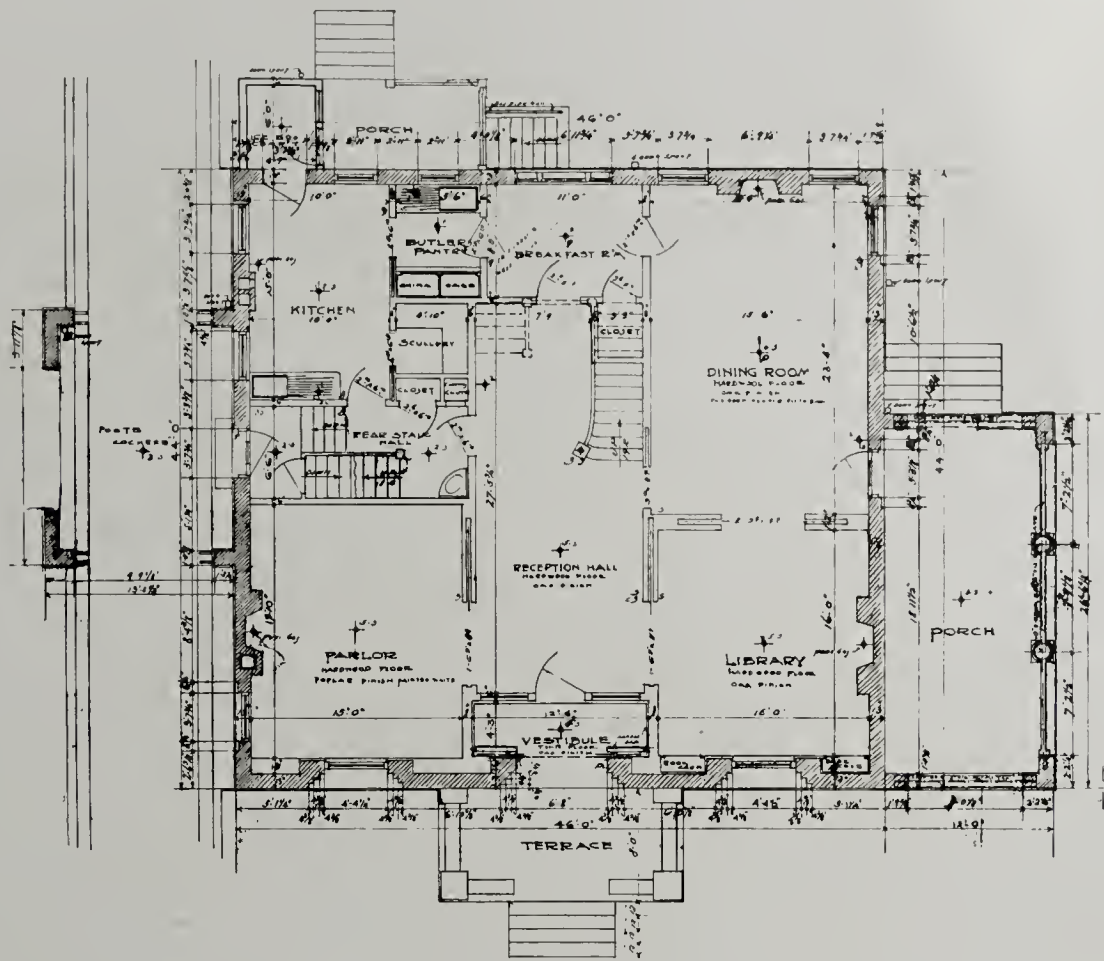


ADOLPHUS HOTEL, DALLAS, TEXAS
BARNETT, HAYNES & BARNETT, ARCHITECTS

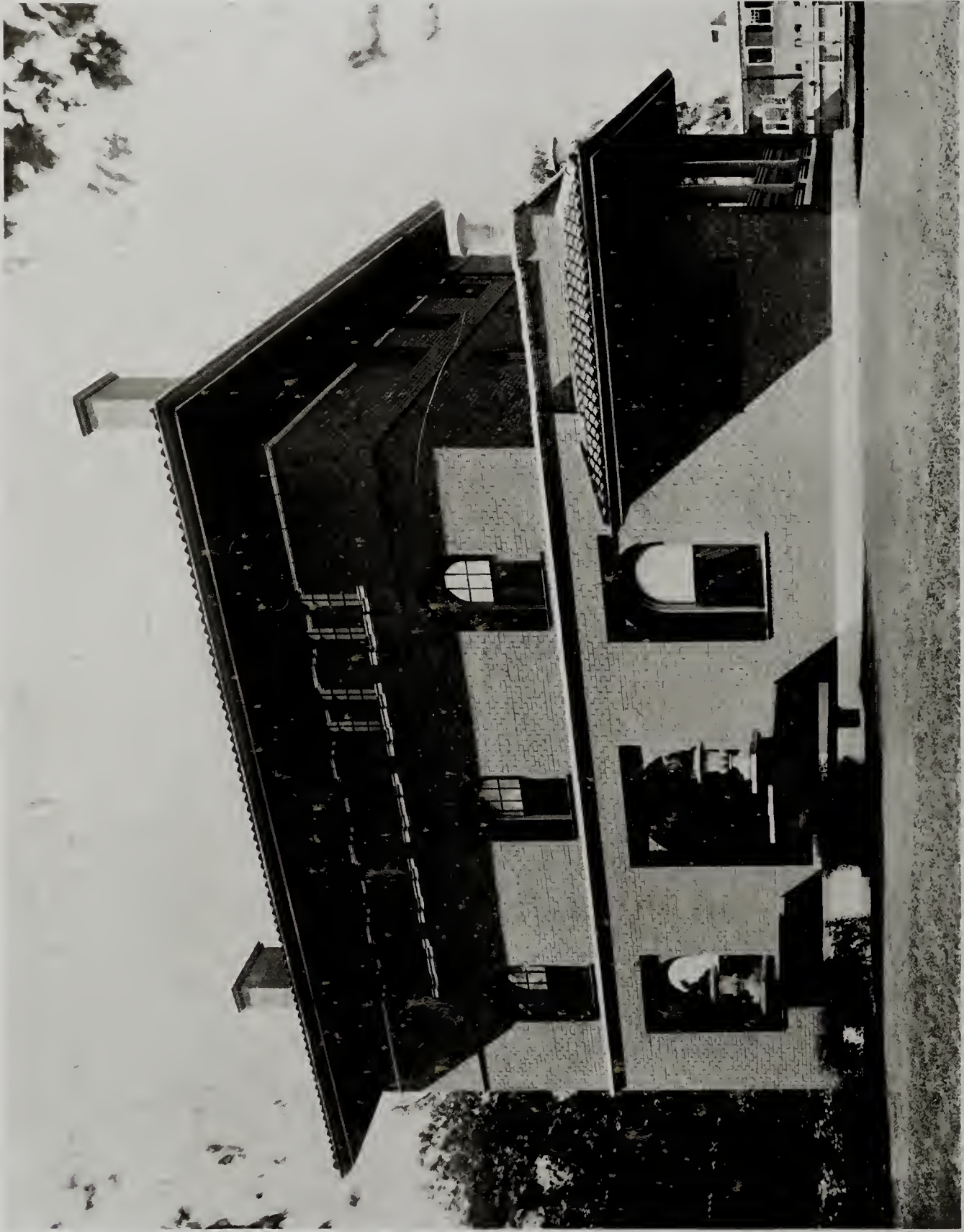
SEE PLANS PAGE XXIX



HOTEL JEFFERSON, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS
SEE FLOOR PLANS XXIX



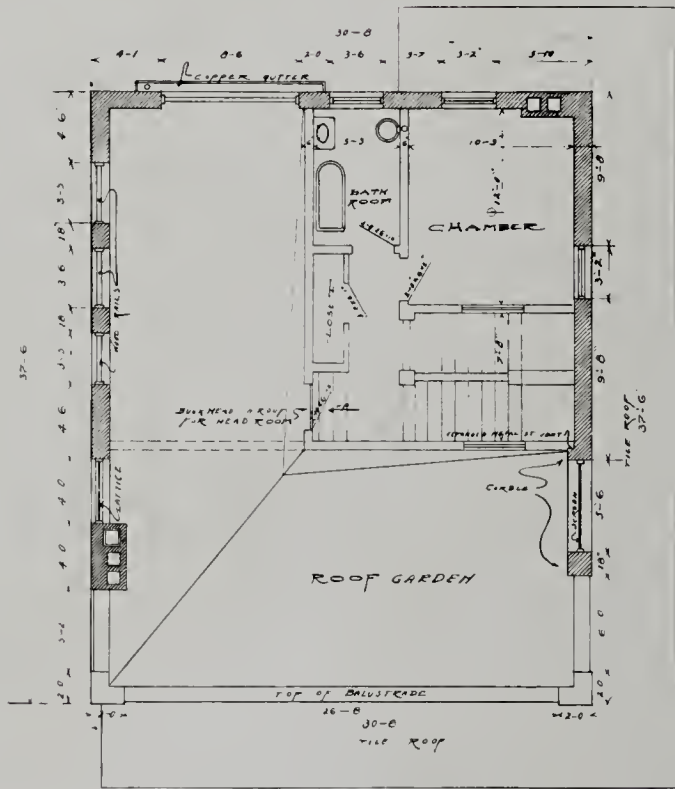
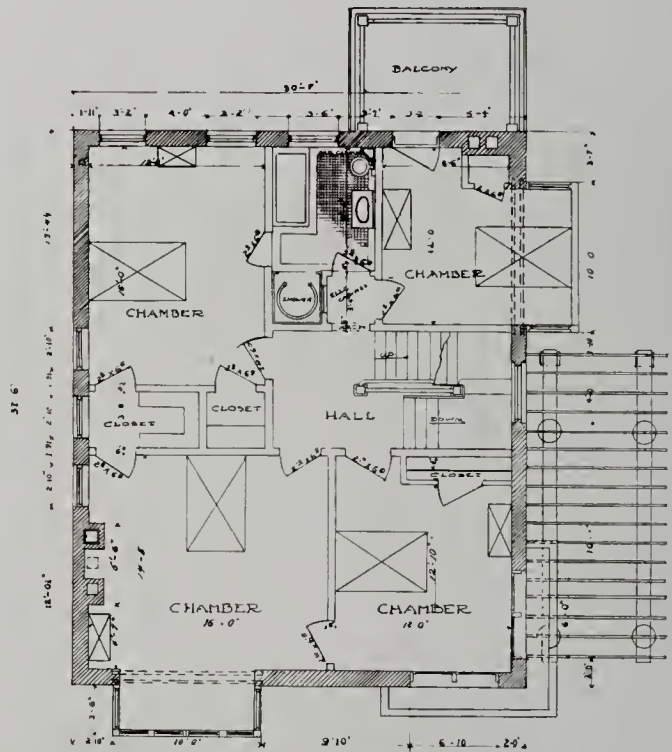
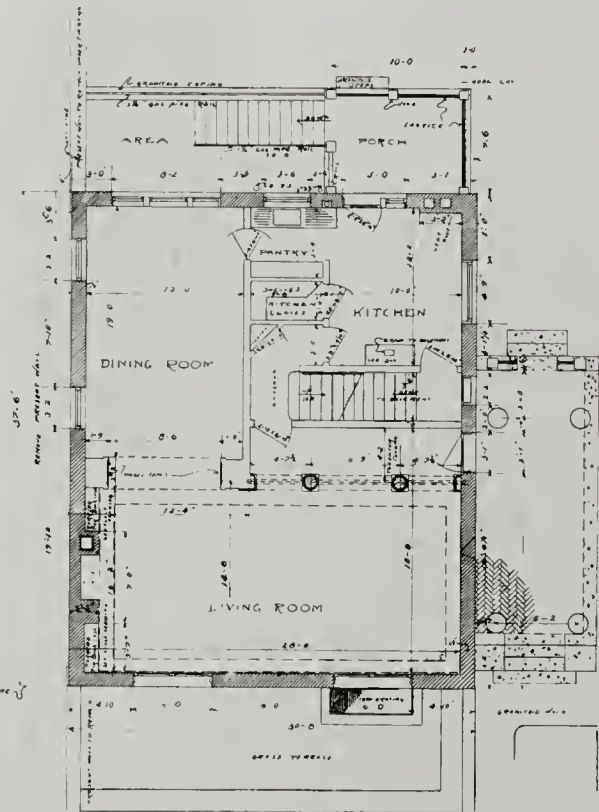
FLOOR PLANS
 RESIDENCE, C. C. SPINK, ST. LOUIS, MISSOURI
 BARNETT, HAYNES & BARNETT, ARCHITECTS



RESIDENCE
C. C. SPINK, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



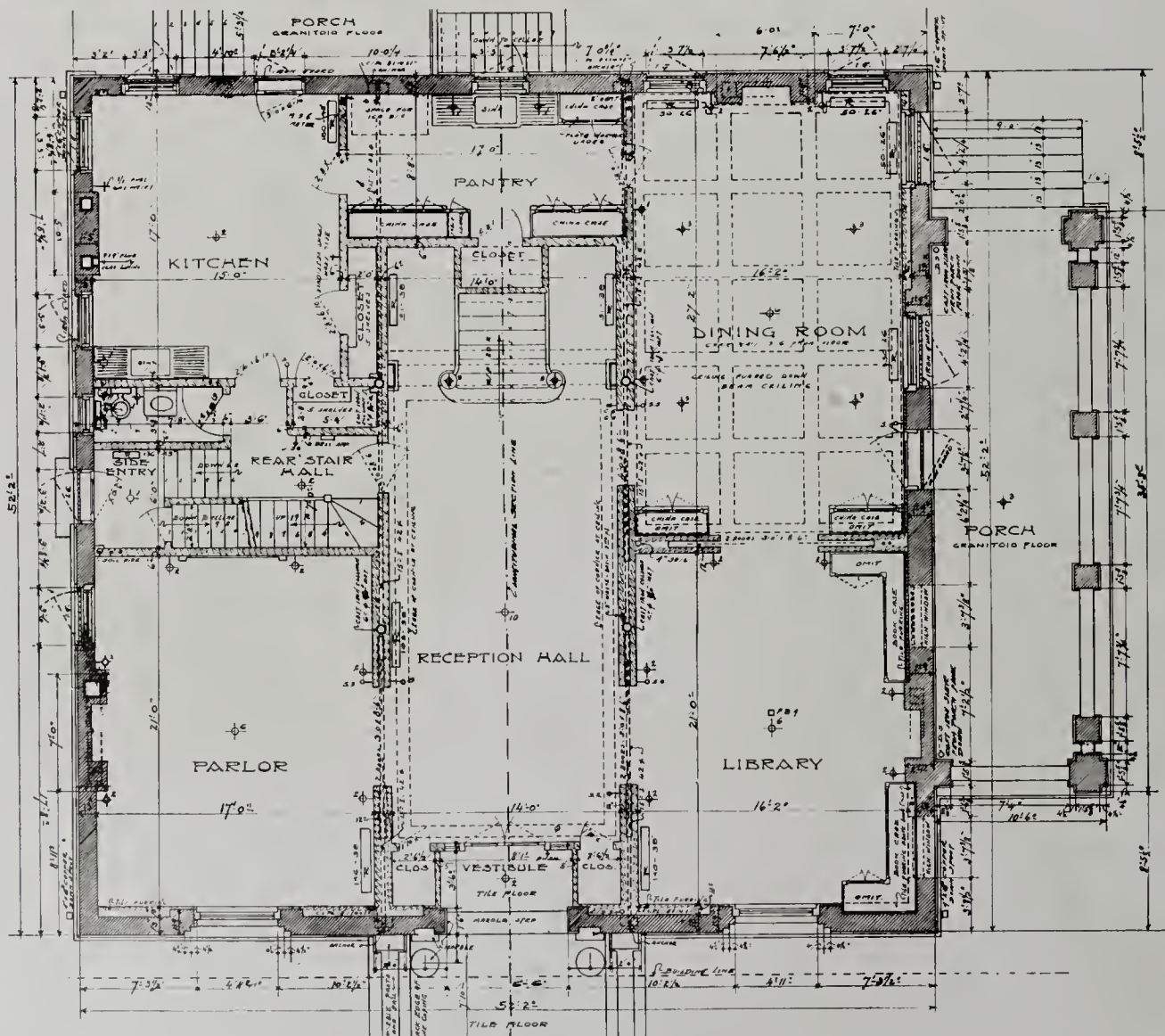
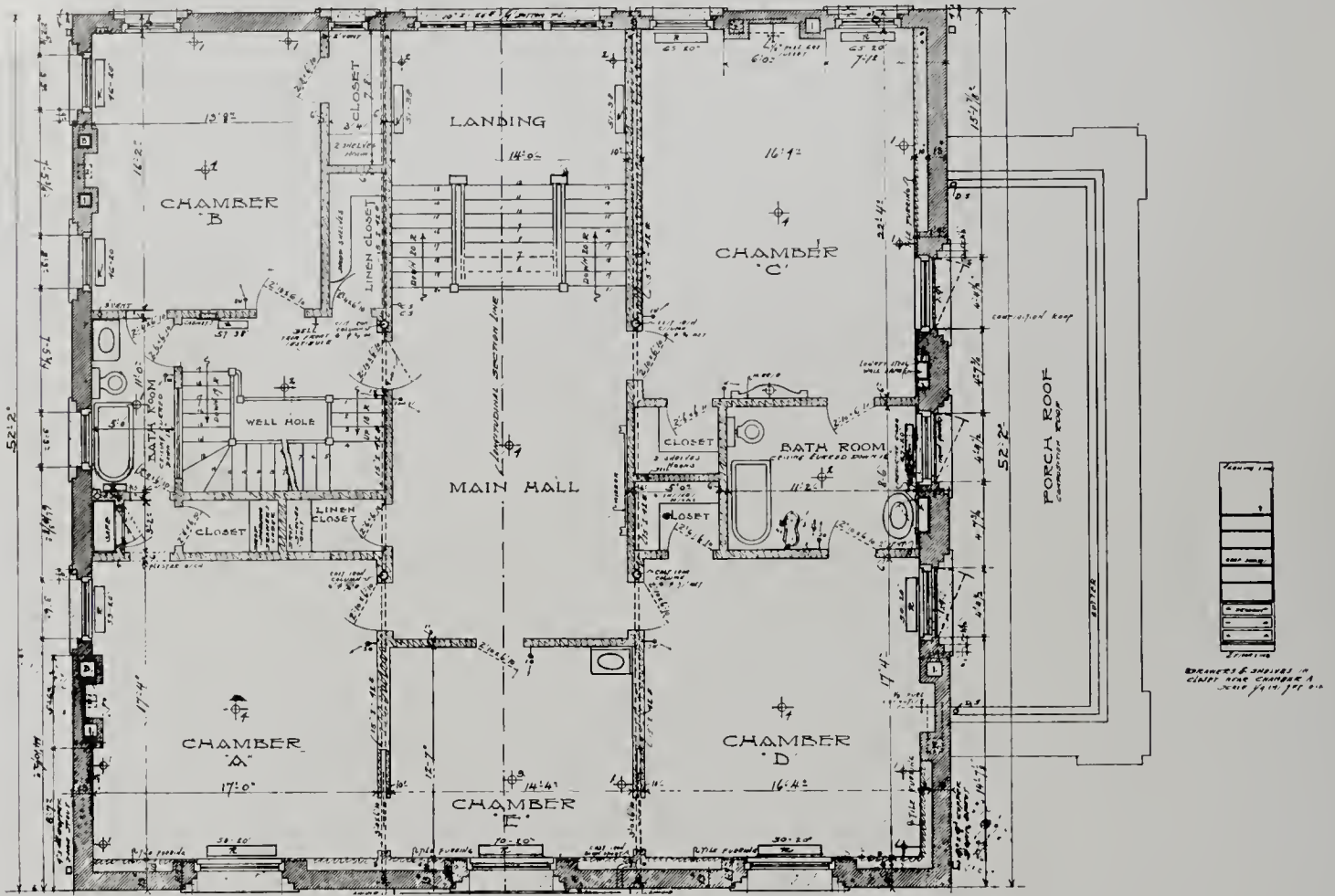
RESIDENCE
TOM P. BARNETT, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



FLOOR PLANS
 RESIDENCE, TOM. P. BARNETT, ST. LOUIS, MISSOURI
 BARNETT, HAYNES & BARNETT, ARCHITECTS



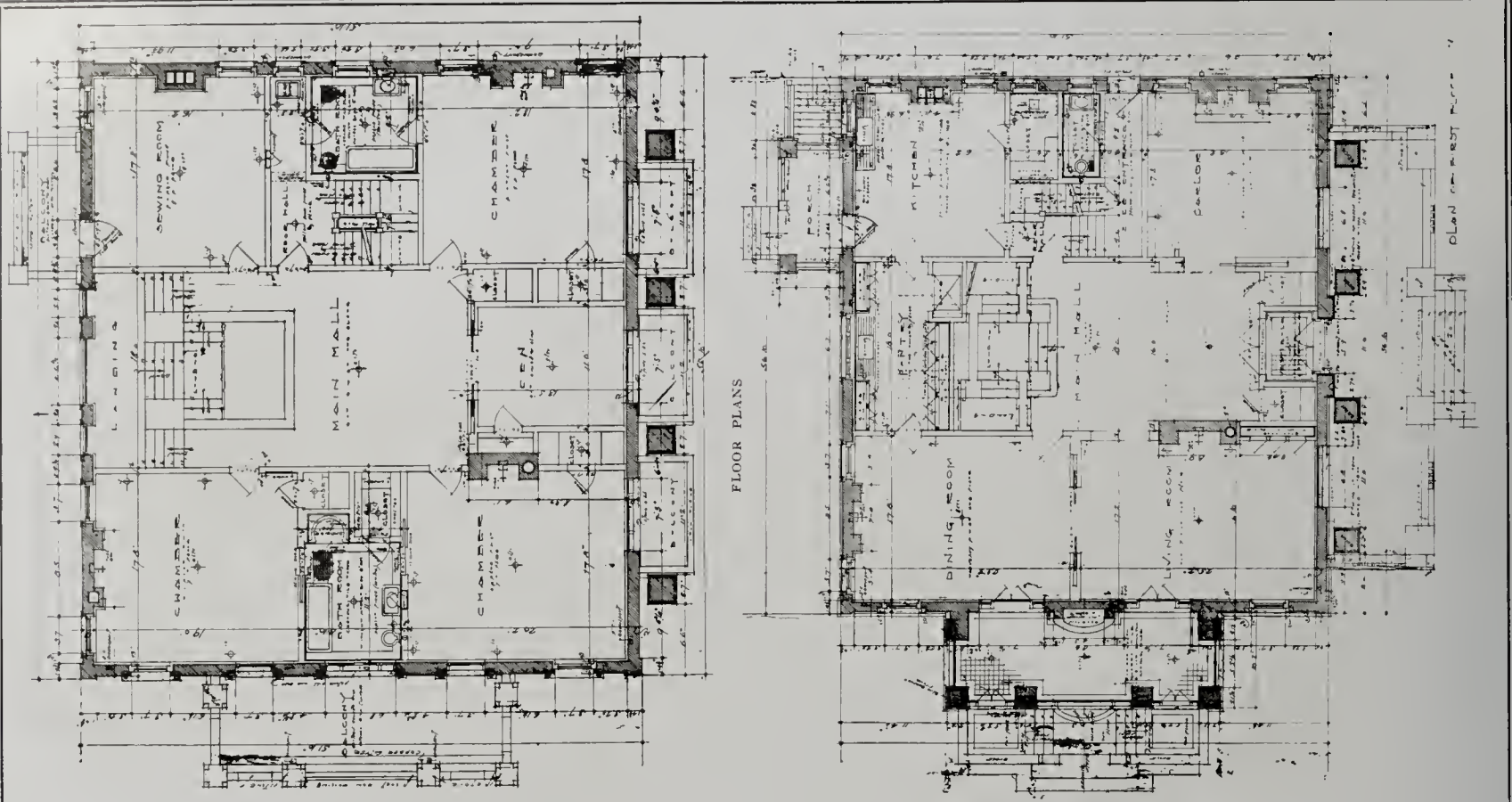
RESIDENCE
ROBERT J. O'REILLY, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



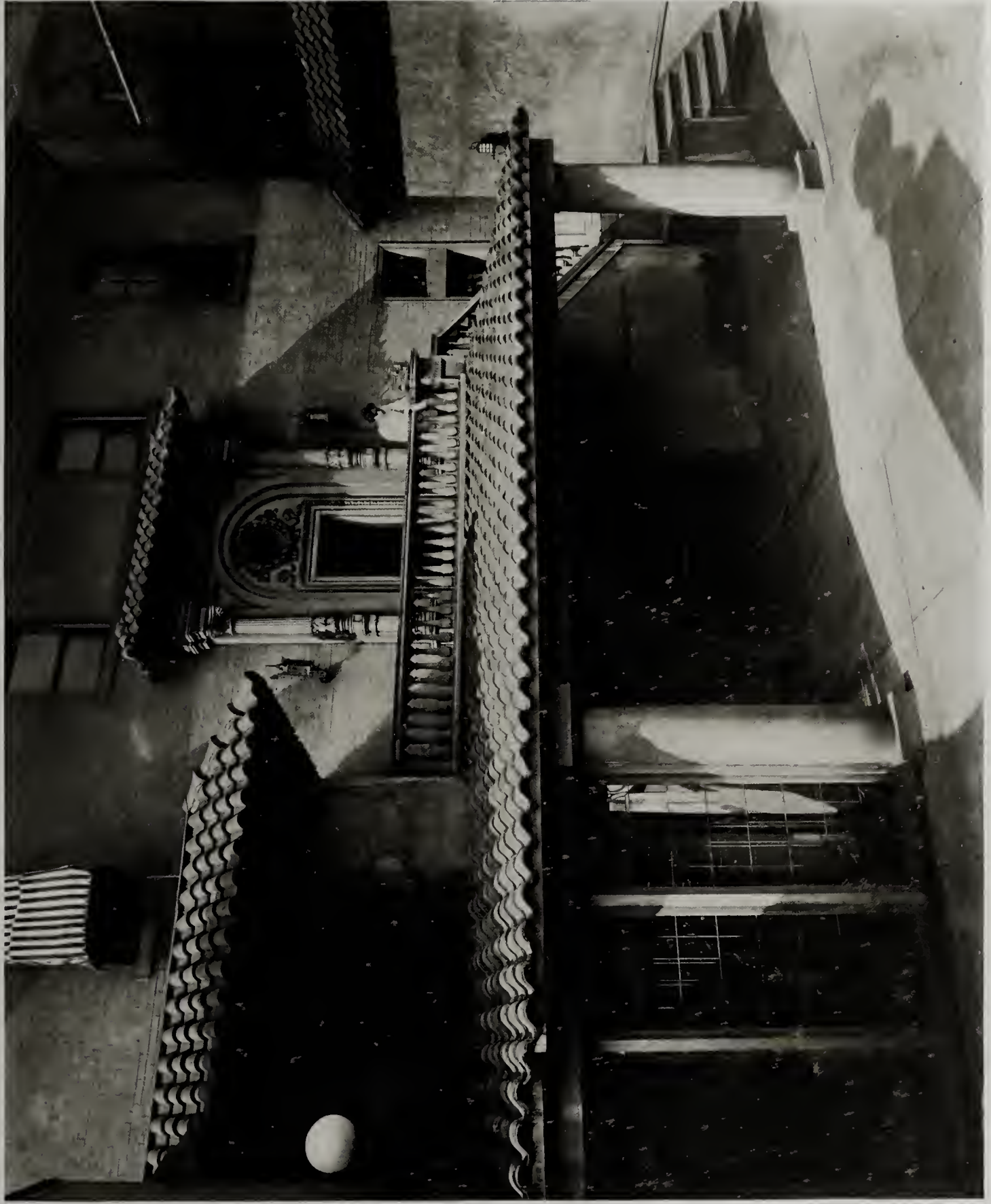
FLOOR PLANS
 SCALE 1-12" TO 1'
 RESIDENCE, ROBERT J. O'REILLY, ST. LOUIS, MISSOURI
 BARNETT, HAYNES & BARNETT, ARCHITECTS



RESIDENCE
J. W. THOMPSON, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



ENTRANCE
 RESIDENCE, J. W. THOMPSON, ST. LOUIS, MISSOURI
 BARNETT, HAYNES & BARNETT, ARCHITECTS



BACK YARD
STRAUSS STUDIO, ST. LOUIS, MISSOURI
BARNETT, HAYNES & BARNETT, ARCHITECTS



FOUNTAIN
J. L. BRANDEIS & SONS' STORE, OMAHA, NEBRASKA
BARNETT, HAYNES & BARNETT, ARCHITECTS



RESIDENCE
 CHAS. S. HILLS, ST. LOUIS
 BARNETT, HAYNES & BARNETT, ARCHITECTS
 HYDRAULIC PRESSED BRICK



RESIDENCE
 C. H. SPENCER, ST. LOUIS
 BARNETT, HAYNES & BARNETT, ARCHITECTS
 HYDRAULIC PRESSED BRICK



RESIDENCE
GRACE VAN STUDDIFORD, ST. LOUIS
BARNETT, HAYNES & BARNETT, ARCHITECTS



RESIDENCE
HENRY ELLIOT, JR., ST. LOUIS
BARNETT, HAYNES & BARNETT, ARCHITECTS
HYDRAULIC PRESSED BRICK



RESIDENCE
E. A. FAUST, ST. LOUIS
BARNETT, HAYNES & BARNETT, ARCHITECTS
HYDRAULIC PRESSED BRICK



RESIDENCE
 F. D. HIRSCHBERG, ST. LOUIS
 BARNETT, HAYNES & BARNETT, ARCHITECTS



RESIDENCE
 MOSES GREENWOOD, ST. LOUIS
 BARNETT, HAYNES & BARNETT, ARCHITECTS

THE WESTERN ARCHITECT

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NO. 3

THE WESTERN ARCHITECT

EDWARD A. PURDY, MANAGING EDITOR

ROBERT CRAIK McLEAN, EDITOR

FRANK A. GREENLAW, ADVERTISING MANAGER

Colonel
William A. Freret

The Premier Architect, of New Orleans, Colonel William A. Freret, died at New Orleans on December 5, 1911. Colonel Freret was as remarkable a character in the architectural annals of the South, as Major W. L. B. Jenney was in the North. Born in Louisiana, and a son of William Freret, one time mayor of New Orleans, and Collector of the Port, he was educated in that city and studied architecture under Colonel Community. At the breaking out of the war, he enlisted as a private with the Washington Artillery, Fifth Company. He rose successively until he became a Colonel on the staff of General Kirby Smith. After the war, he returned to Louisiana and with his brother engaged in sugar planting, owning the Louisiana and Ashton Plantations. Later, he became State Engineer and subsequently was architect for the city government under the Shakspeare administration. When Mr. Cleveland was first elected in 1884 he made Colonel Freret United States Supervising Architect, which office he held for four years at Washington. He was again offered the position under Mr. Cleveland's second administration, but preferred to spend his remaining years among his own people. He was widely known throughout the South, and in his own city was the "Nestor" of architectural affairs, his high character and respect for his profession endearing him to the younger generation that have followed his footsteps in the building up of New Orleans.

Only One
Site for
Lincoln
Memorial

The substitution of a "roadway" for the original scheme of a memorial to Abraham Lincoln, upon the definite site decided upon in the City of Washington Plan, is one of those fool measures that so often upset the conservative and broad view plans of those best qualified to project. On one hand, it is prob-

able that the congressmen who favor the road, look upon the matter as is their custom—from a political standpoint. In support of it, are the real estate holders, whose property would be benefitted, and the contractors who would make money from the construction. Aside from this wholly selfish standpoint, this "Roadway to Gettysburg" has no significance, and could not, and never would be a memorial to Lincoln, any more than the State House of Illinois where he was representative, or the railroad over which he traveled when first elected to the presidency. *The Western Architect* thus characterizes the road scheme because it is probably the most ridiculous proposition ever placed before the American Congress for sanction, and this without regard to its substitution for the ideal memorial that has been planned with such care by the Washington Park Commission. It is common knowledge that ten years ago this site was chosen by the commission when replanning the city on Washington-L'Enfant lines. When in 1909, Congress proposed to enact a law for the erection of a memorial to Lincoln, President Roosevelt asked for a report upon the various proposed sites from the Fine Arts Council. This Council, composed of the most expert in art, devoted several months to a careful and thorough study of the various projects, such as the addition to the Union Railway Station, other sites on Capitol Hill, the roads to Richmond and that to Gettysburg, each received a thorough study. The Sixty-first Congress on February 11, 1911, appointed a Lincoln Memorial Commission, composed of the President and five of the ablest Senators, a body of men well qualified to represent the people in the erection of the memorial. To this commission, the Fine Arts Commission made its report and it was unqualifiedly in favor of the proposed site of the Park Commission, not only because it was a site, the individuality of which was ideal, as compared with a roadway or an adjunct to a railway station, but because of its commanding position and its relation to the ultimate development of the capitol city. While the erection of a memorial is urged through the sentiment and appreciation of a great name, we do not call for the support of Congress in favor of the site selected by every intelligent body of representative citizens that has been consulted, and against the Real Estate Speculator and the automobile enthusiast, on the ground of sentiment. Congress has decided to erect a memorial. The commission into whose hands the work

MODERN ARCHITECTURE

By H. P. Berlage, N. Z.

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When I lately returned from Italy and compared the works of modern architecture in Northern Europe with those of former times, I thought of Ruskin's words: "Our architecture will languish, and that in the very dust, until the first principle of common sense be manfully obeyed, and a universal system of form and workmanship be everywhere adopted and enforced."

And even in Italy, one cannot forego a comparison between the classical and the mediaeval, the mediaeval and the renescent classical, and that which characterizes the earlier as

against the later Renaissance. I, for one, have acquired during my last sojourn in the South, a deeper insight in the essence of art, than I did twenty-five years ago, and have only then recognized, that a peculiar condition will have to be fulfilled in order to attain a great architecture. And when we speak of great architecture, we speak at once of great art in general, that is to say, of an epoch in which architecture is the style creating art—an epoch in which architecture leads, while

both the other plastic arts are neither subjected to it, nor leading a life of their own, but co-operate with it in the creation of a noble entity. Such will be the result of an intellectual propelling power, a spiritual dogma, notwithstanding the fact that architecture is not in reality, a liberal art. It does not originate in itself, but springs from material necessity. This does not sound very artistic, though architecture is, perhaps, just therefore the highest form of art. For by this, it is the leader of culture, of which in turn, it is the reflection, since culture stands for harmony between material and spiritual necessities.

So when architecture is a growing power, it follows that there will also be general material progress, and accordingly an intellectual progressive movement. Is this really the case now, when so much is being said about a modern architecture over against that of the Nineteenth Century? This latter can, indeed, hardly be called a great architecture, for that it bore an electrical character, endeavoring, as it did, to instill new life, first into the classical style, and later into the mediaeval, but principally into the style of the Renaissance.

In this connection, it should be remembered, that during the period of the Renaissance, architecture was already the weakest of the arts, as compared with painting and sculpture, which developed on their own lines.

The cause of the weakness of Renaissance architecture was that it took Rome, and not Greece, as an example.

Burckhardt even puts the question in his fine work on the Italian Renaissance: "Why did the Italian architects look back at Rome, and not

at Greece?" For Roman architecture showed a weakness, when it did not apply the pilaster and the column in a purely constructive manner, as the Greeks did, but put them, cut through entirely or half way, against the wall by way of ornamentation, without the least endeavor to find an aesthetical solution for the ornament of the capital (column head).

It was this, which made Goethe exclaim: "Have a care not to use the column in an improper way; its nature is to stand free; woe betide those who have riveted its slender form on to heavy walls."

And Hegel, in his "Aesthetical Considerations,"



TOWN HALL, COPENHAGEN
EXAMPLE OF POWERFUL MODERN ARCHITECTURE



NEW EXCHANGE, AMSTERDAM
EXAMPLE OF POWERFUL MODERN ARCHITECTURE

analyzes this mistake even more keenly, by saying, that split pillars are simply repulsively ugly, because in them, two distinctly opposite intentions are put into juxtaposition without any intrinsic necessity, for merging them into one another. How much weaker therefore, was an architecture doomed to become, which after a lapse of a thousand years, tried to revive an architectural scheme, that itself had been so weak.

I may venture to say that the way in which the Renaissance repudiated the principles of construction, has principally caused architecture to decline into a decayed art. If, for instance, on the basis of this principle, the Town Hall of Siena is compared with the Coliseum, the former deserves to be ranged first, notwithstanding the enormous difference in dimensions; whilst for the same reason, the Palazzo Pitti is to be put above the Coliseum.

And how powerfully does this mighty structure stand out against and above all later palaces of the Renaissance, because the scheme of pilasters or columns immediately points at a weakening of architecture. And after all this, does the Nineteenth Century go to learn its lessons of that same Italian Renaissance, and this not in consequence of an independent intellectual (spiritual) movement, but by reason of an arbitrary (capricious) inclination towards classical antiquity. It would, however, be unfair not to acknowledge that, notwithstanding this circumstance, the architecture of the Nineteenth Century has also produced beautiful works. But they all lack just that what one desires in a work of art in the highest sense, that which might be called the "inexpressible" (unutterable). We are awe-struck at the sight of a Greek temple, as well as at that of a mediaeval cathedral, though they are, as regards the spiritual principle, diametrically opposed.

But we do not feel like this at the sight of a Renaissance structure, and most decidedly not at the sight of a similar building of the present time.

I believe that these two distinct emotions can be best explained by distinguishing between the qualities of

"beautiful" and "sublime," as has been done by Schopenhauer in these words: "With the beautiful, pure recognition is supreme; with the sublime, this state of pure recognition is attained by a conscious and violent removal of the avowedly unfavorable relation of the same object to the will, by a free and conscious elevation above the will, and the recognition related thereto."

The classical and the mediaeval architecture attain the sublime; the Renaissance came no higher than the beautiful.

Now, to approach the sublime, the very intellectual (spiritual) propelling power, of which I spoke at the outset, is necessary. In classical times it was the spiritual dogma, exactly as in Middle Ages, whilst the Renaissance, taken as an intellectual movement, simply meant a reaction against such a conception, as is more fully explained in my work on "Art and Society."

Now, it is very remarkable to notice that, as regards architecture, it was exactly the pure principle of construction, which led by the Greeks and in mediaeval times to a sublime architecture, whilst the Renaissance which abandoned this principle, could do no more than approach to the beautiful.

These observations apply also to other arts.

Is not an epic poem, which even therefore, can only originate in a period of all-pervading beauty sublime, whilst a lyrical verse can only be beautiful? Is not a mural painting, decorating a monumental structure, sublime, whilst a picture can but approach to the beautiful?

And are not the same qualities of beauty and sublimity found in nature itself?

So do the Falls of Niagara offer a sublime spectacle, so is the relation of female against male beauty as that of beauty pure and simple against beauty that is sublime; and there is even a sublimity of distances and dimensions, of the abysmal of the night and of death.

The Renaissance means, therefore, a weakening of architecture, over against a free development of the arts of painting and sculpture in all directions. Both these arts felt themselves free from the architectural fetters.



BRIDGE AT HAMBURG
MODERN EXAMPLE OF APPLICATION OF TRADITIONAL FORMS:
BAD COMBINATION OF IRON BRIDGE WITH MEDIAEVAL BUILDINGS

They certainly developed themselves into grandiose individual expressions, but even thereby detrimental to the development of a great style.

This free utterance of mind, the making of individual thought, led at last with the French Revolution to a confusion of intellectual life as a whole, which in architecture resulted in the so-called building in style, that is to say—the eclectic school.

That was a historic necessity. For intellectual discord leads to thoughtlessness, to lack of imagination, so that one had to fall back on copying. And it is generally known what has been the consequence of this, as countless examples of that soulless architecture, exist in Europe as well as in America.

The structures, built in the modern Gothic and neo-classical styles, are either barren or overloaded, whilst those in the so-called personal styles are simply ridiculous.

This was in general, not due to a lack of talent among the architects, because it is not true that more men of genius are born in some periods than in others. Genius requires for its development certain favorable circumstances, which did not exist during the last century, so far as the development of a great architecture is concerned.

Scheffler, the well-known German thinker, speaks even of a desperate struggle of men of genius on the battle fields of art, which takes place under such circumstances; and Hegel arrives at the conviction that, in consequence of the actual social relations, art, as regarded in relation to its most exalted destination, belongs to the past—that we have outgrown the possibility of adoring and worshipping works of art and that what still moves us, must be able to endure a higher trial.



VILLA AT VICENZA, ITALY
EXAMPLE OF STRONG, OLD ARCHITECTURE

This philosopher, had of necessity to arrive at this not very encouraging observation, because the task of philosophy is to determine and explain the phenomena, and not to express wishes or draw ideal consequences concerning, or from them.

Numerous are the inconsistencies and foolishness

in a time where industry and traffic offer architecture such great problems to solve.

A Gothic railway station which may, well be called a fundamental piece of nonsense, is not exceptional to be met with. But also when built in the style of the Renaissance, such a structure occasions all sorts of inconsistencies, the more so, where iron, as a modern building material, plays so preponderating a part in its construction. And as matters stand, it is difficult



MUSEUM AT GENEVA
EXAMPLE OF WEAK MODERN ARCHITECTURE

enough a problem to join iron and stone harmoniously as these materials, the one trellis-like mobile, the other massively reposeful, show contrasting characters.

If, therefore, an old form scheme is used, it becomes almost impossible to attain a harmonious result, because traditional forms of iron do not exist.

From this most remarkable state of things it followed that iron columns were produced with classical capitals, iron rafters with Gothic window tracings, etc., whilst, in cases where the iron offered too many difficulties, the details were often made of more easily pliable materials, like zinc.

But neither when iron construction was applied in its proper character, which is in the end the best aesthetic solution, a harmonious solution was found, which is painfully evident in countless buildings, amongst which the most monumental.

It is, in fact, not easy to rid one's self of traditional forms.

And it appears to be even a human characteristic not to look for new forms, appropriate to the new demands of modern inventions, but to start by trying the old, established forms.

Thus the first railway-carriage, aye, even the locomotive engine, had the shape of an old time coach, and the first automobile motor car was a cab without a horse. The first steamboat was simply a sailing vessel with paddles. And to these examples, could be added numberless others.

Very gradually does the purely artistic form grow from the technically constructive one, which in the end proves to be the most practical. And herewith is at once



ENTRANCE OF "KUNST GEWERBE SCHULE" AT VIENNA
EXAMPLE OF WEAK MODERN ARCHITECTURE

expressed the great truth, to which all architecture must respond, and which has been satisfied by all good architecture—that the artistic form must be the result of practical considerations.

Viollet-le-Duc has expressed this in his formula: "*Que toute forme, qui n'est pas ordonnee par la structure, doit etre rejete.*" Whilst the great Englishman, Ruskin, and Semper, the great German architect, came to similar conclusions in their writings.

At last reaction was bound to come against the so-called style architecture of the Nineteenth Century, against an architecture that totally neglected this principle, for the very reason that it was itself no longer the outcome of principles. The truth does not submit to being suppressed, neither in art nor anywhere else; the fight against pretext and for reality will even be waged for her ever anew.

Now, which are the new ideas concerning the modern movement? What is the character of modern architecture?

Professor Schumacher, of Dresden, expresses himself in an interesting article as follows: "The kernel of modern ideas concerning architecture is, to replace this kind of style architecture by a quest after a reality style, which tries to derive its beauty from the purely realistic, as much as possible, practical solution of the problem, from the manner in which one shapes and groups, and not in which one ornaments and decorates. And so it would be a:

intrinsic lie when one tried to cover modern buildings with an idealistic cloak; and it would not be a sign of culture when one should clothe these structures artistically in order to give them an agreeable aspect. Many an important work has doubtless been originated from a kernel of practical necessity, framed in a certain style; but this means would never work with purely practical buildings, which, by the influence of social conditions, were pushed to the forefront of the building industry. In such, the meager remnants of a style, developed for other objects, became a caricature."

So this architect, too, arrives at the conviction that especially in architecture a tendency towards being "business-like" makes its appearance, exactly as, generally speaking, the really modern element in art is circumspection. This does not sound artistic either, and may lead the layman to believe that formerly architecture might perhaps, have been counted among the arts, but that with such a tendency, this is no longer the case.

And yet it is just the reverse; for architecture was not business-like when she copied the ancient forms, whilst the return to the business-like is the very condition for its development into a great art. Moreover, does this tendency in architecture accord with the general intellectual movement of our time—that of organization?

And what else is organizing but regulating and putting into order, that is to say—simplifying? Is it not curious that in most languages the words for command are synonymous with those for order, whilst, moreover, one speaks of an order of architecture?

And, after all, this same business-like element in the spiritual movement has loftier intentions than simply of satisfying necessities, so that not alone, is this matter-of-



ENTRANCE OF "CANCELLARIA" AT ROME
EXAMPLE OF STRONG OLD ARCHITECTURE

factness, this circumspection in art, not artistic, but that it represents a closely related loftier intention.

Scheffler even holds this tendency to be religious; and as, indeed, the idea therewith becomes a reality, the ideal is approached in accordance, too, with Hegel's conception of the ideal.

It appears, therefore, that in our time, architecture derives her forms from the kind of buildings which now represent the organized intellectual life—the office building and the shop. And as regards character, the office building cannot have another appearance than that of a massive pile, with facades that are simply large surfaces with window openings. The architect who has the courage to act on this principle, and not otherwise, thereby shows that he understands the trend of our time.

And it really requires courage to come forward with such a conception, as he surely cannot count on the sympathy of the general public. For the public ever prefers the facade of an Italian palace with the usual column scheme, or the gabled front of this or that French chateau. The public ever knows and values in a work of art simply the nice, the pretty, the handsome, which find responsive chords in their trivial souls.



CHURCH AT BERLIN
EXAMPLE OF WEAK MODERN ARCHITECTURE

In the severe style there is nothing to satisfy the casual observer. Whilst the agreeable style contains the greatest subjectivity. In her the artist occupies himself with the public. But for all that does this plain pile, with its simple distribution of windows, lead to the sublime, whilst the Italian palace, which in its time also certainly approached the loftiest beauty, furnishes in its regeneration the irrefutable proof, not even of decadence, but of complete impotence. It is a question of principles, and not one of antiquated traditions, that is decisive here. For it cannot be too often repeated that the matter-of-fact not only does not exclude the beautiful, but does not approach it; whilst the immaterial has in reality led to the ugly.

Art does not, by any means, commence with the ornament, the presence of which is not a question of principle but one of more or less luxurious treatment. And when Goethe says to Eckermann, "That not everything that is useful (suitable, appropriate) is also beautiful, but that all that is beautiful is certainly useful," he expresses the same sentiment, because, after all, the artist has to see to it that the useful becomes beautiful.

Now, it appears from these observations that the object pursued by the modern architect is really not at all new but that the same striving after matter-of-fact simplicity has been one of the very characteristics of all great style periods.

This proclaims itself most purely at the beginning of an epoch of development, so that as proof from the absurd the inference may be drawn that we now find ourselves indeed, at the commencement of such a style period. For every style has a period of rise, prime and decline, or, as Hegel expresses it, of striving, attaining, and over reaching.

It is the succession of the severe, the ideal, and the agreeable styles, so that a style will not at the outset, but certainly at the end, have the sympathies of the public. For the products of all arts are works of the mind, and therefore not within immediate reach, ready for all, like the forms of nature.

In the first period, id est, that of the severe style, the decorative element will be the least evident, because



CHURCH AT HILDESHEIM
EXAMPLE OF STRONG OLD ARCHITECTURE



TRIUMPHAL ARCH AT FLORENCE
EXAMPLE OF WEAK MODERN ARCHITECTURE

that is spiritual, which makes its own form; art only begins where imitation ends," is a dictum, which I borrow from Oscar Wilde.

A movement in this direction is noticeable at this very moment; and this is in accord with that which formerly revealed itself at the beginning of a great style period. This matter-of-factness stands for rational construction with the application, not only of the old, but also of all the modern building materials, which our time has made available for this object. The question, 'What is modern' is not decided by the whether but by the how of this application, whilst it is evident that the architecture of the Nineteenth Century did not employ the building materials so as to fit with a given style.

At the commencement of the Twentieth Century, we do really stand at the beginning of a modern architecture. It shows itself certainly still rather sporadically, and of course, with different national characteristics, whilst reactionary tendencies are once more noticeable, with a renewed bend towards the styles of Louis XVI and the empire.

And even here, in America, where in accordance with the very peculiar problems, one should expect a very forward and thoroughly principled movement in modern direction, old forms are only too much adhered to.

This has gone even so far that in building skyscrapers, column orders have been employed, which in such structures create a highly curious impression.

They were used for decorating the nether stories, which can be seen; but also for the upper stories, which are hardly to be seen. But as the numerous intervening stories could, of course, not be decorated by piling up rows upon rows of columns, there arose a singular style conflict. Ought not, after all, the character of these

Titanic buildings to be that of a mass grouping, with the omission of everything that can detract from this expression? For here we certainly have the concentration of the modern business life, and therefore also its architectural expression, so that these buildings could establish the architectural forms for the whole modern architecture.

And yet, for the great private palaces, examples from ancient Europe are still preferred, whilst it would be in perfect harmony

with modern culture if the character of these palaces also were one of matter-of-fact simplicity. This would even mean an artistic expression of a higher order, and give

the fundamental form has to be looked for in the first instance.

In the period of its prime, or that of the ideal style, the harmony between form and decoration is reached, but at the same time the border of the period of decline.

This latter is that of the agreeable style, and bears, perhaps, this name, because the decorative element takes the foremost place, to the detriment of the material element, as the general public, choosing between these two prefers the ornaments

These observations lead to the recognition that the Nineteenth Century has not been a great style period, because articulated style forms were used, whilst the very style forms ought to be the consequence of a generic practical pursuit. "Only



TRIUMPHAL ARCH AT ROME. EXAMPLE OF STRONG OLD ARCHITECTURE

assurance of a new, and in this case, nobly rich form.

With this character of mass grouping, which indeed ought to be the character of modern architecture, the philosophy of architecture in general would change, which at the same time proves that we find ourselves at the beginning of a period of entirely new outlooks. For in classical architecture, support and burden were expressed in column and architrave—an expression, copied by the Renaissance of the Nineteenth Century. This led Schopenhauer to his saying, that, "The only and permanent theme of architecture is that of support and burden," therefore its principle ought to be that there should be no burden without sufficient support and no support without appropriate burden; that, in a word, the relation between these two should be a proper one. The purest expression of this theme is formed by column and architrave, so that the column order became in a certain sense, the keynote of architecture.

However, in my opinion, not even mediaeval architecture can be judged by this dictum, because in opposition to the classical horizontal line, it arrived at the vertical line through the development of the vault system, which in a certain sense, meant a negation of the material.

Now, modern architecture, would be able to express the enclosing of space through her mass grouping by way of external appearance, which would, generally speaking, also be the most ideal expression, as, after all, the art of building consists of the art of creating space. It is for this very reason that we speak of space art, an expression which is, as far as I am aware, quite new. The external appearance is therefore, not the cause, but the result of the harmonious form given to the different spaces.

This shows at the same time that the architecture of the facade is not the principal thing, but that it should be the outcome of the internal arrangement.

This seems to be self-evident; but even this principle was completely neglected during the Nineteenth Century style period.

Now as regards the mass grouping which should be supreme in modern architecture, it appears that Oriental art, in a certain way, seems to already respond to this

principle, so that those who are afraid of a new direction, may be assured that, after all, there seems to be nothing new under the sun.

From these observations it is once more evident that the principles are always the same, that it is simply a question whether or not they are being maintained, the external appearance becoming relatively, a secondary matter. And now it is evident that the architecture of the Nineteenth Century has thought fit to abandon these principles altogether, which has called forth so fierce a reaction. For architecture, this means that we should work on purely constructive principles and following our own creative power. This alone, can assure an ideal development of architecture. This alone, will be able to restore to her works what we have missed in them during the Nineteenth Century vigor.

What this means, I will tell you in the words of an

interesting article about the Swiss Painter, Hodler: As regards Hodler's art, says the author, "People will never agree as long as is reckoned with the conventional ideas of beauty; his works can, to express myself baroquely, rather be reckoned, like engines, by horse powers." This certainly sounds brutal.

But there have been at all times great works of art, not simply

without beauty, but of an undoubted ugliness. What does, for instance, Wolflin, in his work, "The Classical Art," say about the David of Michael Angelo: "Then the disagreeable movement, hard and angular, and the abominable triangle between the legs; nowhere is there a concession to the beautiful line."

And yet the figure shows a reproduction of nature, which on this scale, borders on the miraculous. It is admirable in every detail, and ever surprising. But honestly said, it is thoroughly ugly. Such works have always been produced, since olden times; and it is so again with Hodler. Were not the three red soldiers of the Marignano picture a work of genius? But they were certainly not beautiful; thence the general opposition against the execution; but one became afraid of them.

I do not mean that Hodler is the ultimate object but his art is a road; and what is great is already contained in the road, not in the goal alone; only that which posses-



PLAZZA PITTE AT FLORENCE
EXAMPLE OF POWERFUL OLD ARCHITECTURE

ses no possibility of development is outside the pale of consideration.

When therefore, the opponents of Hodler's art contend that his paintings are not beautiful, they are nearly almost right, because it is a notion which does not fit it. In this way, the opposing parties are hitting the air. For Hodler's works are the expression of an extraordinary strong temperament; and in this case, "beautiful and not beautiful" are mere details.

I believe that this explanation makes perfectly clear what is necessary to the external impression of a work of art. And that it has nothing to do with proportions is evident from the fact that this impression is given to us even by paintings of Brueghel or Fragonard. But these observations certainly apply to the works of architecture in particular, because this property of vigour is the very consequence of style treatment through one's own creative power.

The works of the Nineteenth Century have therefore, only been able to approach the traditional conception of beauty, because their creation was not attended by initiative. Therefore they remain vigorless; but therefore, also, they retained, notwithstanding their dimensions, the adherence of the public, because that same public only understands conventional beauty.

Artists, however, pass by these works with indifference, because these works lack the vigour necessary to rouse their interest.

And when in these times, a vigorous work of matter-of-fact simplicity happens to be created, it is not understood, and for that reason considered ugly. And in competitions it is the same, so that with deadly precision, the prize is awarded to an architecture of the usual, easily comprehensible beauty, whilst the project of a young architecture, bearing the possibilities of development, the only truly interesting one, is laid aside with a gesture of self sufficient disdain.

And such a modern structure finds the severest opposition in the midst of ancient city quarters, as must naturally repeatedly be the case in the European towns, because there is then moreover talk of the spoiling of the

surroundings. Nobody thinks then, of the fact that in their time, the mediaeval masters placed their works next to the classical, the masters of the Renaissance, theirs, next to the Gothic ones. But in those times people were not yet so sensitive as nowadays.

In conclusion, these considerations, lead to the conviction that now, indeed, a modern architecture is by way of developing itself, and that in consequence of intellectual currents and requirements. This movement, though originating in Europe, is general. Its character is that of matter-of-fact simplicity, equally in construction as in ornamentation, whilst as regards form in a general sense, geometrical arrangement is to be perceived.

In the composition of this work, use is indeed again being made of geometrical and arithmetical proportions, even in the spirit of Plato, who has already called measure and proportions of measure the essence of beauty. And as this character really reflects the intellectual movement of our time, this method of treatment alone, will be of value for the development of modern architecture. Hier de Plates.

The art of the Nineteenth Century possessed no possibility of development, owing to its eclectic and subjectivistic tendencies, whilst, on the other hand, the work of the architects, who are now working in the spirit here described, and are thus in touch with the coming era, surely possesses this possibility.

"I am full of hope," says William Morris, the great English pioneer, that from the very necessary and unpretentious buildings will spring the new and true architecture, at any rate, more likely than from experimenting with the methods of some popular styles."

On these principles, it is that a great style may be expected in coming times—a style, which shall not simply be beautiful, but will once more be able to attain sublimity.

For that style will prove to possess the vigour to lift the works of architecture to that elevation, which is necessary to have them be once again the ideal expression of a great culture.

A REVIVAL OF PEN AND INK RENDERING

THE WORK OF HARVEY ELLIS

That architectural design has improved in its composition and restraint is too evident to require comment, but while design has become more artistic in composition, there is one accessory to the art that has become well nigh lost in the changing methods of office work in the past twenty years; and this lost art is rendering in pen and ink. We were told in our school days that Angelo was distinctive as a draftsman, in that he could draw a perfect circle with one sweep of his pencil; the inference being that it made him the greatest of artists. The circle, the curve, and the line are not only symbols of the delineating art but the foundation upon which the art of design rests; and pen and ink rendering has disappeared from the drafting room through the

greater facility with which a sketch can be pencilled and washed in with color, that to the uneducated layman is much more attractive than a pencil and pen sketch. It is time that this art was revived, and not for one, but for many reasons. It is a delight to the eye; it is educational in form and perspective; it trains the hand as no other exercise can; it is the highest art. It is difficult to see how an architect can be a great designer unless he is a great artist in line drawing. But we need not go back to Angelo, Piranesi, or Hogarth, for examples of line drawing. There are in our own day, draftsmen of exceptional ability such as Peel, Huson, Hawley, Gregg, Burch, Burdett Long, Dean, Lautrup, each a master in pen and ink, and each in his own particular style. But the master of

them all, a wizard with the pencil and pen, was Harvey Ellis. His guide, philosopher and friend, Buffington, with whom he worked for five years, and under whom his best work was done, says of him: "Ellis was undoubtedly pre-eminent with the pen and at his best had no equal. He was endowed with great intelligence and a gift for study. He handled his subjects in every way as a great master. He could have been a great architect. As it was, he became a great draftsman. It was the work of Harvey Ellis first, and the other draftsmen mentioned in degree, that gave a stimulus to the draftsmen of twenty years ago, so that probably the most mediocre sketch in a draftsman competition of that period was superior to any that can be produced by the best of today. To render a good drawing, a draftsman must understand color as well as light and shade. The hand must be trained to express with a line what the brain sees with its intelligence. Draftsmen, of Chicago, have not yet forgotten that rare ability possessed by one draftsman (Christian) for rendering geometrical elevations that were as beautiful in line as a perspective. *The Western Architect* wishes to start a revival of pen and ink perspective drawing, feeling that with the better knowledge of design,

the increased number of masterpieces in architecture, which the great architects of the country have produced, a general education in line perspective will be of inestimable benefit to the designers of the future. In order to supply an incentive, this journal has secured a selection of the best of Harvey Ellis' work, with each issue of the next twelve months, there will be produced in the pages of *Western Architecture*, two or more of Harvey Ellis' drawings. Holding as we do, that good draftsmanship is essential to good design, and that the draftsman is deficient in education who cannot express gracefully, and not only intelligently, but with artistic finish, the design which he has made in elevation, we cannot too strongly urge upon him the necessity for practicing perspective drawing, patiently and persistently. If at first, he can copy in the end he will be sure to render. It is a hidden talent, and its possessor does not know that he has it until he has worked faithfully to acquire it. It is a tradition of the Chicago Architectural Club that the pen and ink drawings of Enders, Mundie, Frankel, Pond, Long, and a dozen others, most of whom are leading practitioners, were works of art compared with the best pen and ink work that can be produced by any draftsman of today.

THE DIVOLL LIBRARY

The Divoll Branch is the last of six built recently by the St. Louis Public Library Board in various parts of the city.

The plan adopted for the Divoll Branch is of the one-room type, that is, the main reading room on the first floor is undivided by partitions, equal space being set aside for adult readers and for children on either side of the delivery desk. This room is approximately 98 feet long by 44 feet wide, with a clear ceiling height of 21 feet. The walls are lined with book shelves to the height of 7 feet and 6 inches.

The basement contains the ordinary working rooms for a branch of this character, including an office for the librarian, a study room for reference, a lunch room for the staff, janitor's and receiving room, storage rooms, boiler plant and toilets for men and women. Besides these, the east end of the basement is given over to an assembly room 43 feet by 45 feet, which can be directly entered from the street.

The brick shown in the photographs is a rough matt brick, cherry red in color, furnished by the Hydraulic Press Brick Company, of St. Louis, laid in white mortar. The stone, except for base course and steps which is granite, is buff Bedford.

The structure of the building is fireproof, floors being of concrete over the cinder fill, of which is laid asbestos. Steel trusses carry the roof, which is also of concrete covered with Bangor slate.

The interior finish of the building throughout is of white quartered oak.

The building contains 231,300 cubic feet and cost complete including decoration, fixtures, shelving, furni-

ture and equipment of every kind and landscape gardening was \$70,548.00 or 30½ cents per cubic foot; exclusive of the items of decoration, fixtures, shelving, furniture and equipment and landscape gardening, the cost per cubic foot was 25½ cents. Architects, Mariner and LaBeaume, and W. M. Sutherland Co., Contractor.

A. I. A. COMMITTEE ON PUBLIC INFORMATION

To inform the press of the country in regard to annual conventions of the Institute and the work which the Institute is undertaking and has actually performed. To correct through the press, popular misconceptions with regard to the practice of architecture and to rectify erroneous statements affecting the profession; To keep constantly before the public the aims, aspirations, and accomplishments of the profession through its organized body, the Institute.

Announcement is herewith made of the appointment of the Committee on Public Information of the American Institute of Architects as follows: D. Knickerbacker Boyd, Chairman; Glenn Brown; and Frank C. Baldwin.

In the Resolution which was unanimously adopted by the 45th Annual Convention in Washington, and which authorized the creation of this Committee (a copy of which is given below) that the creation of a Committee on Public Information in each of the Chapters, throughout the country, is one of the next steps in the Institute's propaganda. This, however, will be a matter that will rest with each Chapter.

There are thirty-two Chapters as follows: Atlanta, Baltimore, Boston, Brooklyn, Buffalo, Central New York, Cincinnati, Cleveland, Colorado, Connecticut, Dayton, Illinois, Indiana, Iowa, Kansas City, Louisiana, Louis-

ORNAMENTAL BRONZE AND WROUGHT IRON



BRONZE ENTRANCE DOORS

STATE CAPITOL, LITTLE ROCK, ARKANSAS, CASS. GILBERT, ARCHITECT

EXECUTED BY

 TIFFANY  STUDIOS 

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ville, Michigan, Minnesota, New Jersey, New York, Philadelphia, Pittsburgh, Rhode Island, San Francisco, Southern California, Southern Pennsylvania, St. Louis, Washington, Washington State, Worcester, and Portland.

Some of these Chapters already have Committees on Public Information, the same having been formed during the past year or so, probably as a direct result of the recommendation made by the Philadelphia Chapter, which has had a Committee on Public Information for the past couple of years.

The Committee on Public Information, for the Boston Chapter is: W. H. Kilham, Chairman; William H. Brainerd, Secretary; Robert P. Bellows, Joseph E. Chandler, and Louis C. Newhall.

The Committee on Public Information for the San Francisco Chapter is: T. J. Welsh, Chas. F. Mau, J. Cather Newson, and Wm. A. Newman.

The Committee on Public Information for the Philadelphia Chapter is: D. Knickerbacker Boyd, Chairman; John T. Windrim, George I. Lovatt, and John Molitor.

The Southern California Chapter, I believe, has such a committee, and the Southern Pennsylvania Chapter also has a committee, each of three members.

As soon as the remaining chapters create such committees, which it is hoped they will soon do, a chain will be formed which will unite them together in a movement for the interchange of information pertaining to the profession, itself, as well as for the dissemination of information of a more public nature.

RESOLUTION ADOPTED AT THE 45TH ANNUAL CONVENTION

Resolved, That the Board of Directors be requested to appoint a special Committee on Public Information, the duties of which shall include the following:

To keep a record of such published matter as may be of interest to the profession and to send such publication likely to be interested, information concerning the work of the Institute and of the profession.

To request monthly reports on matters of interest to the profession from Committees on Public Information of the several chapters which chapter committees shall be sub-committees for their respective territories of the Institute Committee.

CLEVELAND CHAPTER A. I. A.

The Cleveland Chapter of the American Institute of Architects has recently received communication from the Cincinnati Chapter of the Institute and from the Columbus Society of Architects, relative to the Ohio State Building Code. It has been found that the operation of the code has in some respects interfered with the provisions of the local building code, producing much confusion thereby as to enforcement authority. In other ways the state code imposes conditions as to material to be used in construction, which works hardships in many localities.

With these general features in view, the Cincinnati

and Columbus architects are starting a movement to make such change or modifications in the code as may be considered necessary to make same conform to all classes of buildings in all parts of the state.

Relative to the proper working out of a state code, one Cleveland architect makes this unique suggestion: That a fund be raised by prospective builders, architects and contractors, and employ an expert architect, who is familiar with all forms of building construction and materials and thoroughly conversant with building codes and practices to work in conjunction with a competent advisory committee in the collection of data for, and the preparation of a state code which will meet the building requirements adequately, justly and properly for all classes of buildings in all parts of the state. In passing it is well to consider that the probabilities of the passage by the constitutional convention of a provision giving cities and villages the right to formulate all rules and regulations for their government, to consider the effect which this home rule provision would have upon the operation of a state building code.

INDIANA CHAPTER A. I. A.

Ennis R. Austin, was elected president of the state chapter of the American Institute of Architects, held February 10th in Indianapolis. The officers for the year, elected at a previous meeting, were installed. The other local architects, besides Mr. Austin, who are officers of the organization are: Rolland Adelsperger, Member of the Executive Committee, and Ernest W. Young, Member of the Exhibition Committee. These men, with N. Ray Shembleau, also returned yesterday from the meeting.

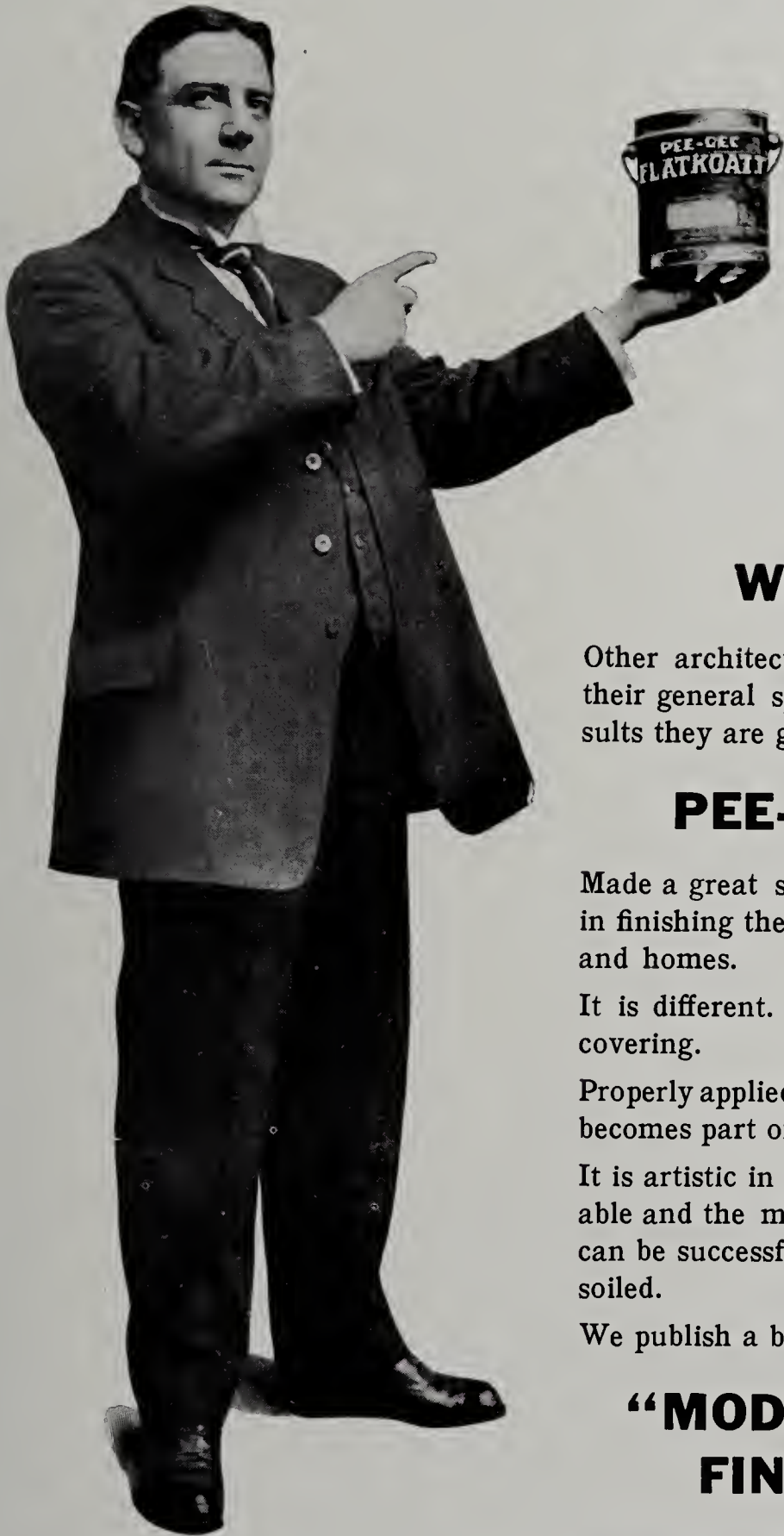
The Exhibition Committee was instructed to proceed in arranging for the state exhibit to be held in Indianapolis in May, which is later to be transferred to South Bend, after showing in the capital for two weeks. A catalogue picturing the various drawings and other works of art which are to be on display is being gotten out by the committee. The number will be a large one, and promises to be the most interesting catalogue yet produced by the organization. The exact date for the opening of the exhibition has not yet been determined upon and the matter was left to the committee.

NEWS FROM ARCHITECTS

Mr. J. Carl Thayer, Architect, has opened an office, for the general practice of Architecture, at 112 Forsyth Building, Fresno, California.

Warren W. Day has moved his architectural office to Suite 202-203 Jobst-Correll Building, 527 Main Street, Peoria, Illinois. Manufacturers' catalogues and samples are desired.

Messrs. Gove & Walsh, Architects, beg to announce (after having occupied our present offices 505-6-7 McPhee Building, for the past twenty years) that on February 1, 1912, our offices were removed to larger and better appointed quarters, at Rooms 519-20-21 Boston Building, Denver, Colorado.



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FLAT OIL FINISH

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"CORBIN QUALITY."

"Corbin Quality" was the slogan adopted by the P. & F. Corbin Club at its Sixth Annual Banquet, held at Harry Bond's Cafe, in Hartford on February the 15th. Enthusiasm for that slogan permeated the atmosphere, and it was emphasized again and again, during the course of the evening. The officials of the company and the "men behind the guns" out in the factory, who, together, make the "Corbin Quality" what it is, gathered around the festive board in the best of good fellowship. There was a general feeling of shoulder to shoulder co-operation to make P. & F. Corbin products occupy a still higher position in the world of hardware, if such a feat is possible. It is not difficult to understand why a concern is great when it is realized that every employe, from the highest official to the common workman is teeming with enthusiasm for the company. One of the speakers struck the keynote of the success of the house of Corbin, when he said that it is not necessary to draw any lines between officials and workmen; all men who do honest work are masters. The Banquet surpassed any of the previous similar occasions given by the Club.

"STERLING" AIR PURIFYING AND COOLING SYSTEM.

Attractive and instructive circulars of advice are being issued by Thomas & Smith, Inc., Chicago, Ill., concerning their "Sterling" Air Purifying and Cooling System.

Realizing the absolute necessity of pure air ventilation in offices, shops, stores and residences, they undertook a series of experiments based on years of practical experience to develop a medium priced system that would be practical, economical and adapted to ordinary service. Their efforts have born fruit in the development of the "STERLING" Portable Air-washer.

Fresh, pure air is necessary and desirable for reasons of health, comfort, safety and economy. However, none but the inexperienced would court loss of health or destruction of products of manufacture by introducing outside air without cleansing it of its impurities, harmful gases, destructive bacteria and breeders of disease. "Statistics show that approximately 14 lbs. of dirt and

soot are distributed per square foot a year, in the downtown and business districts of Chicago. Other cities of importance show the same average with a variation of 20%. Furthermore, 33% of this deposit consists of harmful bacteria and noxious waste matter."

H. W. JOHNS-MANVILLE COMPANY BECOME SOLE SELLING AGENTS FOR I. P. FRINK REFLECTORS AND ILLUMINATING SPECIALTIES.

The H. W. Johns-Manville Company, already well known in the lighting field, by reason of their J-M Lino-lite System of Illumination, have acquired the Sole Selling Agency for the entire products of I. P. Frink.

"Frink" reflectors and fixtures need no introduction to the lighting trade and consumers throughout the country, and this arrangement means that the H. W. Johns-Manville Company will be in position to design and sell lighting systems for every known form of artificial illumination.

The standing of these two respective companies, throughout the country, places the stamp of merit on this combination, and undoubtedly all interested in artificial illumination will be benefitted by the uniting of these forces, as the Frink Company have been following this particular line of work for the past fifty consecutive years.

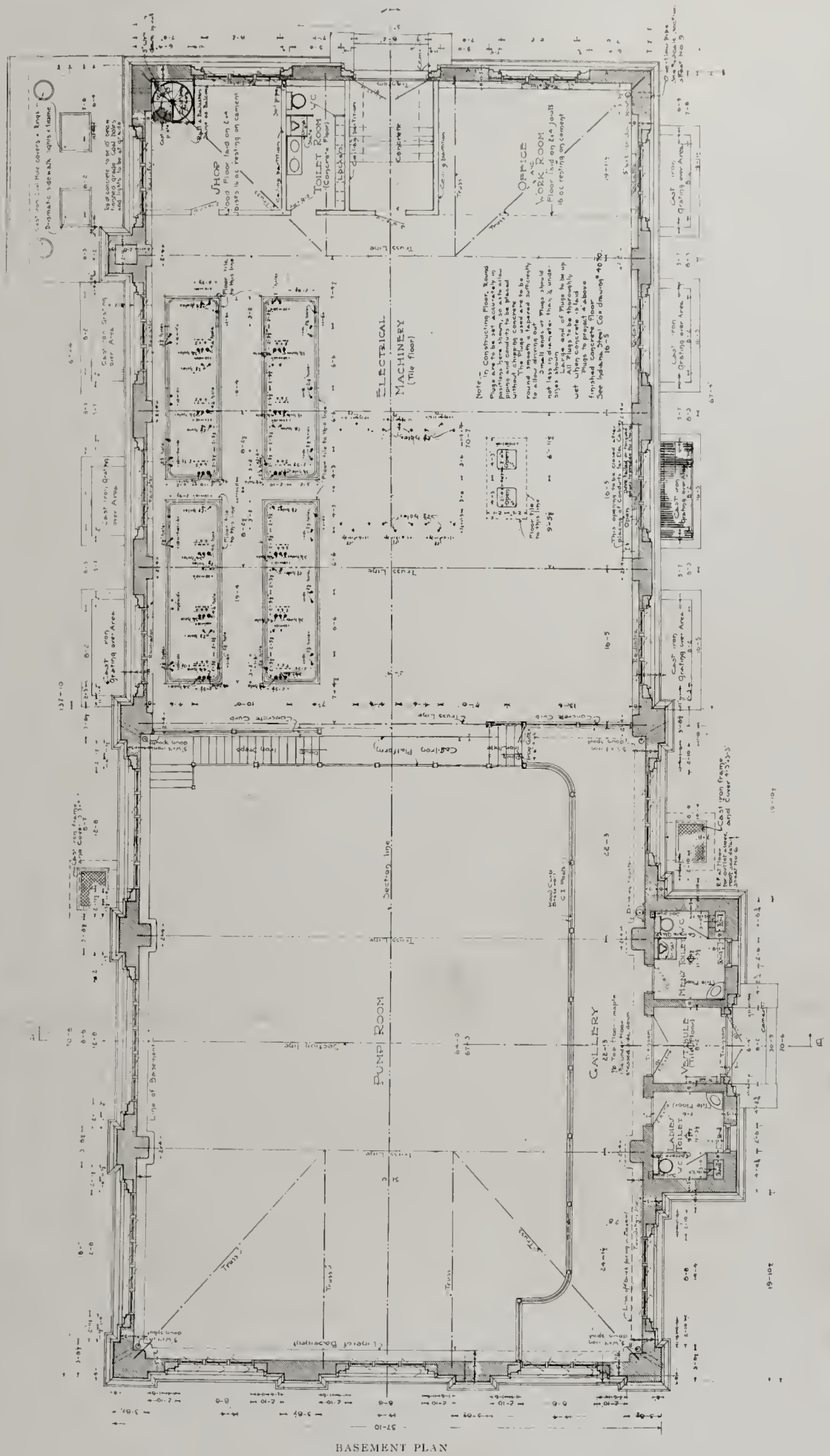
An engineering department will be maintained along very extensive lines. This department will maintain a corps of engineers throughout the United States and Canada, and be equipped to place data and recommendations in the hands of all interested in any subject pertaining to illumination.

MONARCH DOORS IN SACRAMENTO COURT HOUSE.

Advancement is being made constantly in the perfection of building materials but no line of endeavor has afforded greater opportunity nor resulted in greater attainments than that of art metal work as applied to fire proof interior finish. A beautiful and notable example may be seen in the new Sacramento County Court House, designed by R. A. Herold, which was equipped throughout with Monarch doors and windows, manufactured by Monarch Metal Mfg. Company, of Kansas City.

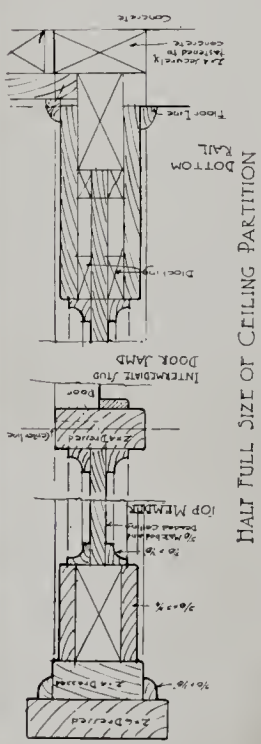


SACRAMENTO COUNTY COURT-HOUSE

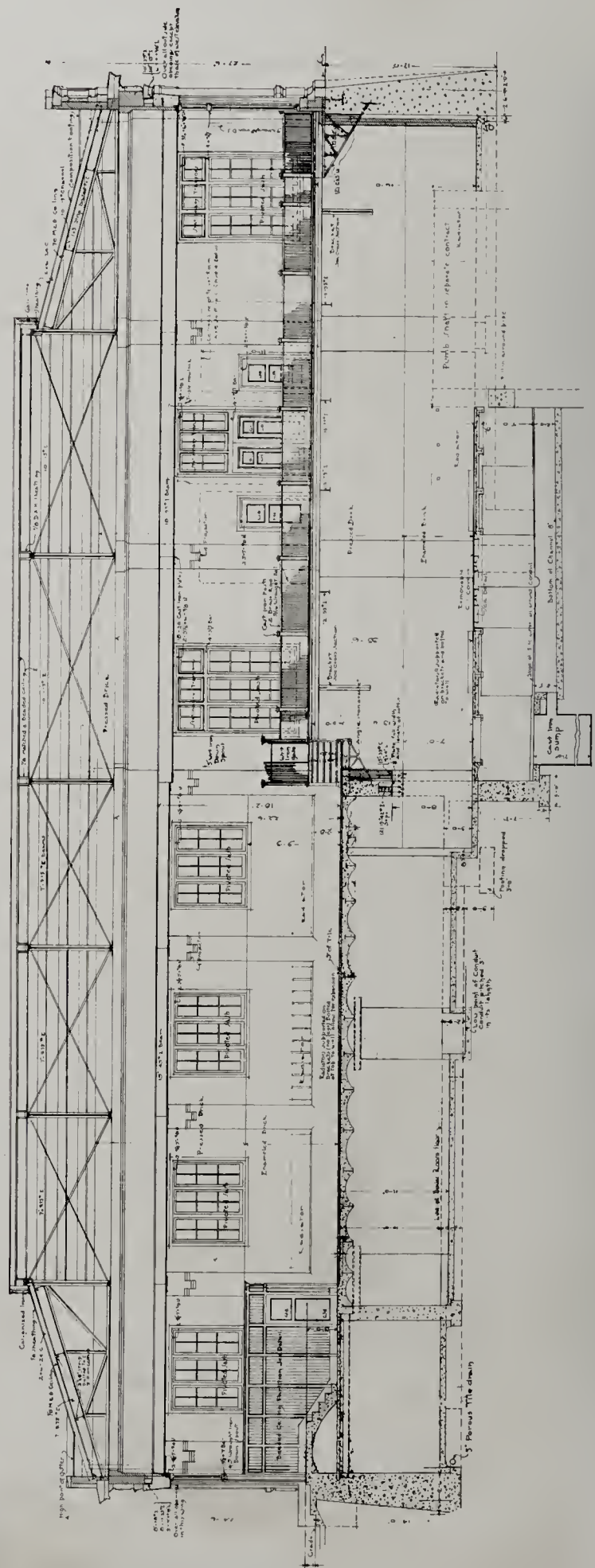


BASEMENT PLAN

WATER TOWER AND POWER PLANT, GARY INDIANA
 V. A. MATTESON, ARCHITECT, CHICAGO AND LA SALLE, ILLINOIS

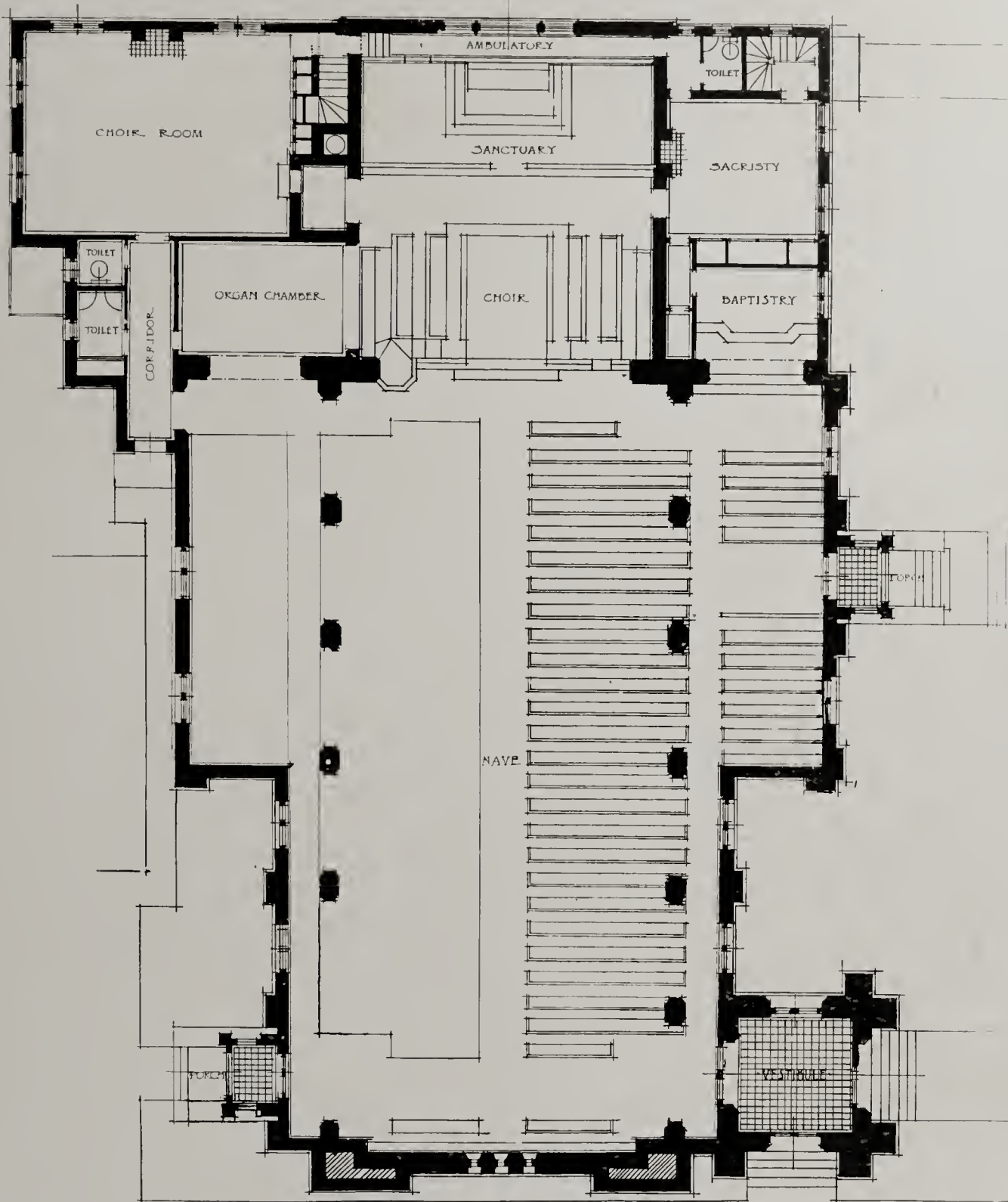


HALT FULL SIZE OF CEILING PARTITION



POWER PLANT, GARY, INDIANA
 V. A. MATTESON, ARCHITECT, CHICAGO AND LA SALLE, ILLINOIS

THE WESTERN ARCHITECT
 MARCH
 1912

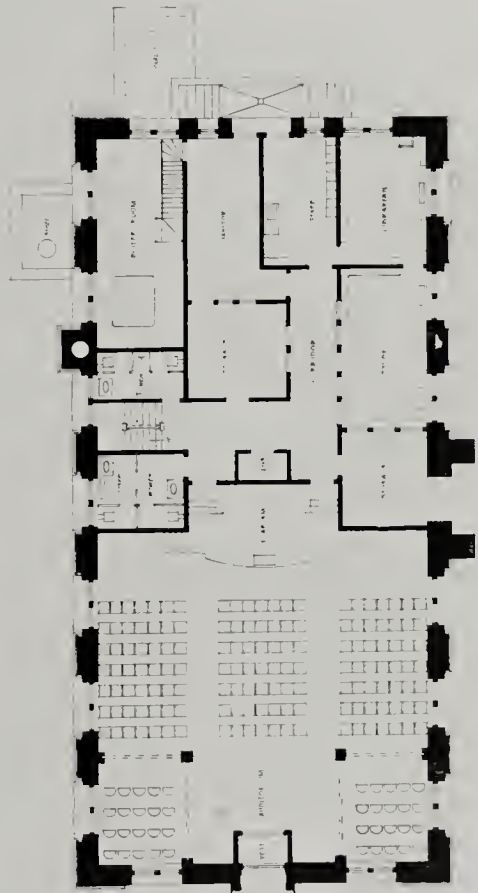
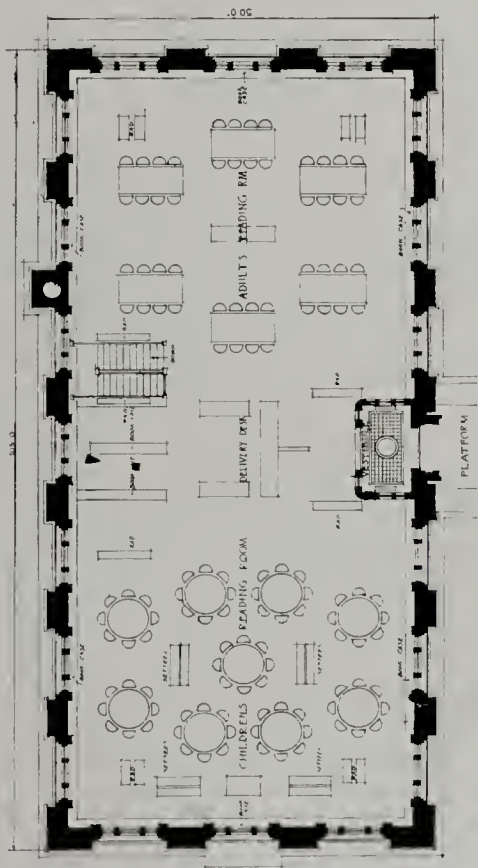


CHURCH OF THE ASCENSION, ST. LOUIS, MISSOURI
MARINER & LeBEAUME, ARCHITECTS



CHURCH OF THE ASCENSION, ST. LOUIS, MISSOURI
MARINER & LEBEAUME, ARCHITECTS

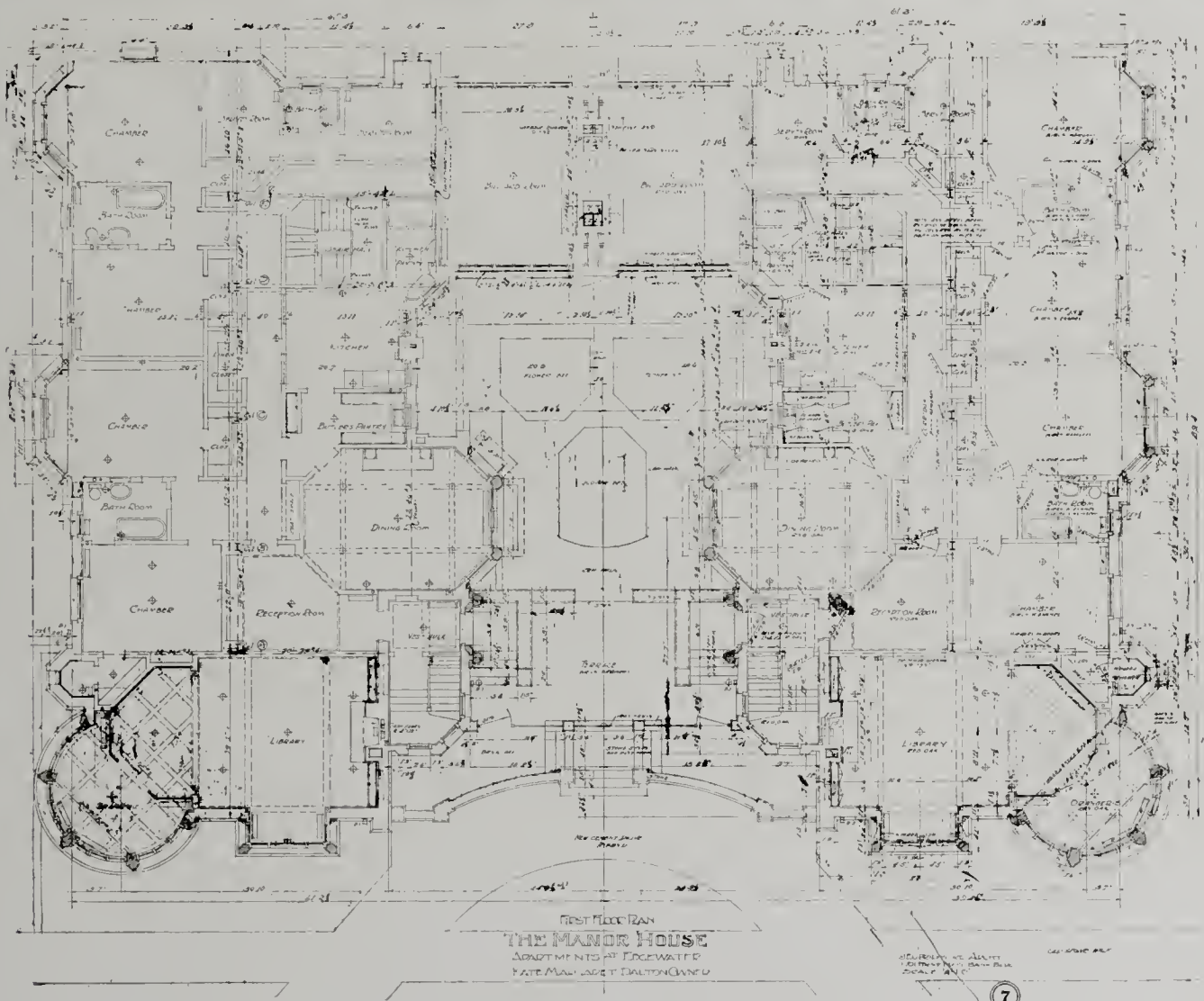
THE WESTERN ARCHITECT
MARCH
1912



DIVOLL BRANCH LIBRARY, ST. LOUIS, MISSOURI
MARINER & LEBEAUME, ARCHITECTS



DESIGN FOR HOTEL OF CONCRETE
GEORGE W. MAHER, ARCHITECT, CHICAGO, ILLINOIS



THE WESTERN ARCHITECT
 MARCH
 1912

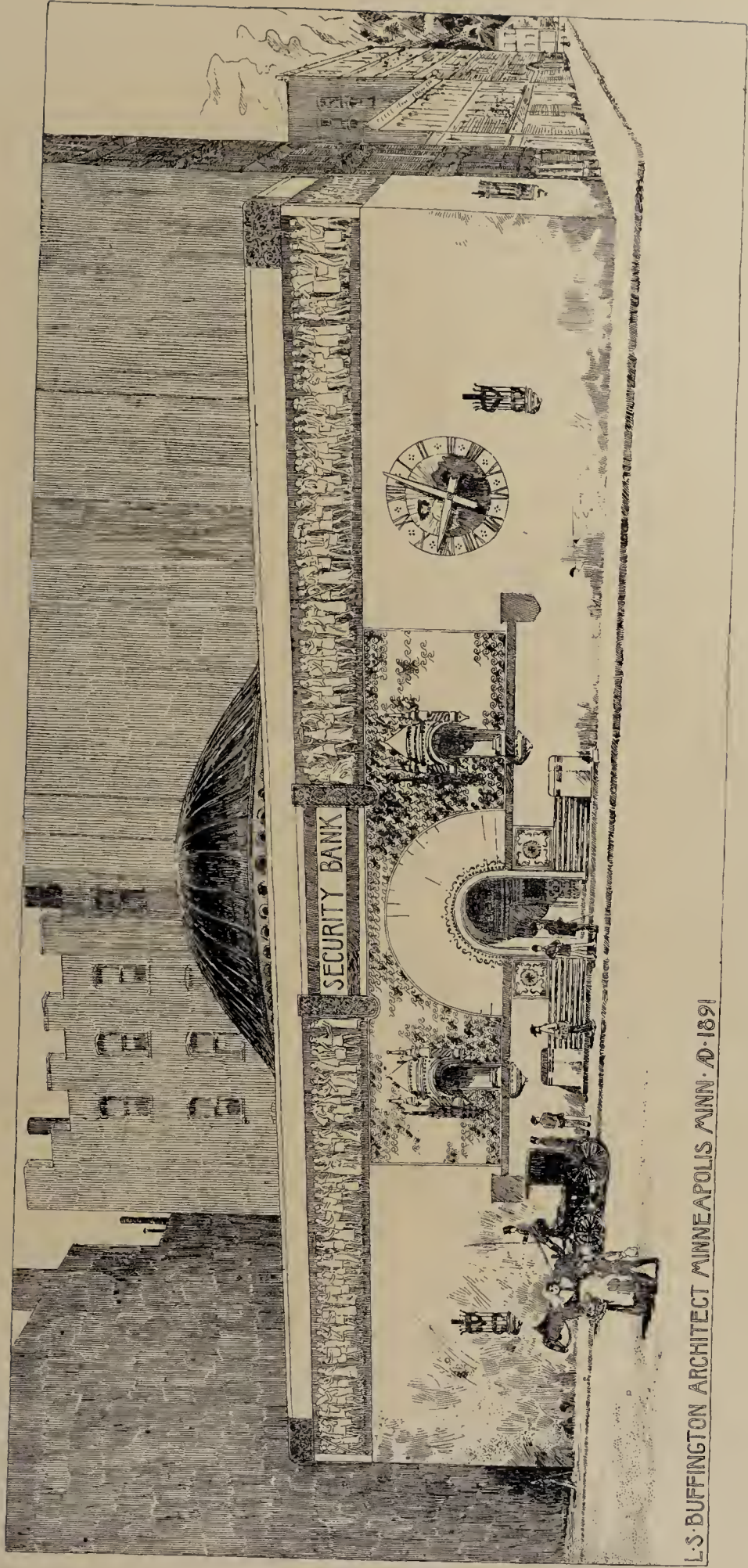
MANOR HOUSE APARTMENTS, CHICAGO
 J. E. O. PRIDMORE, ARCHITECT



DETAIL OF COURT
MANOR HOUSE APARTMENTS, CHICAGO, ILLINOIS
J. E. O. PRIDMORE, ARCHITECT

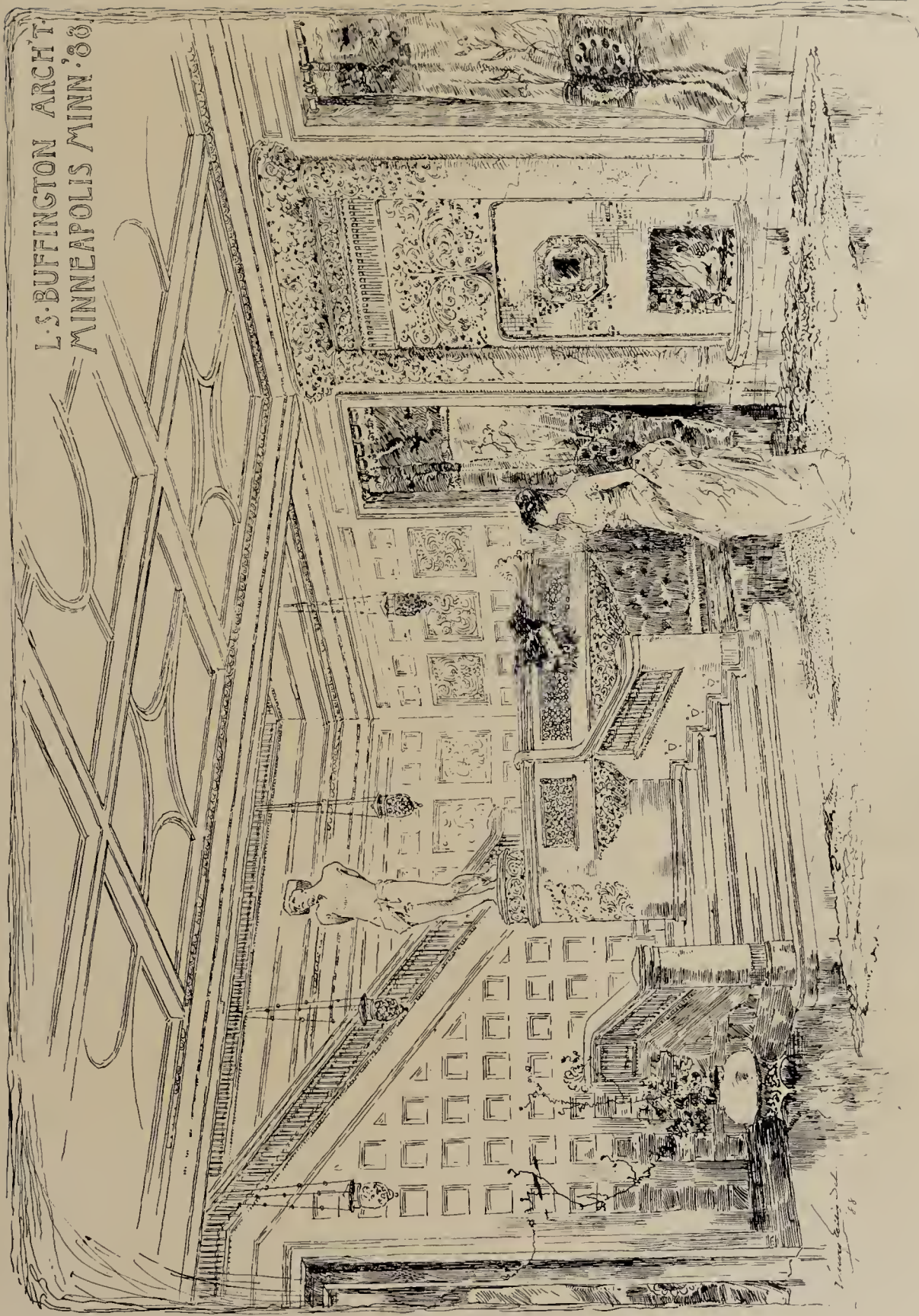


ENTRANCE DETAIL
MANOR HOUSE APARTMENT, CHICAGO, ILLINOIS
J. E. O. PRIDMORE, ARCHITECT



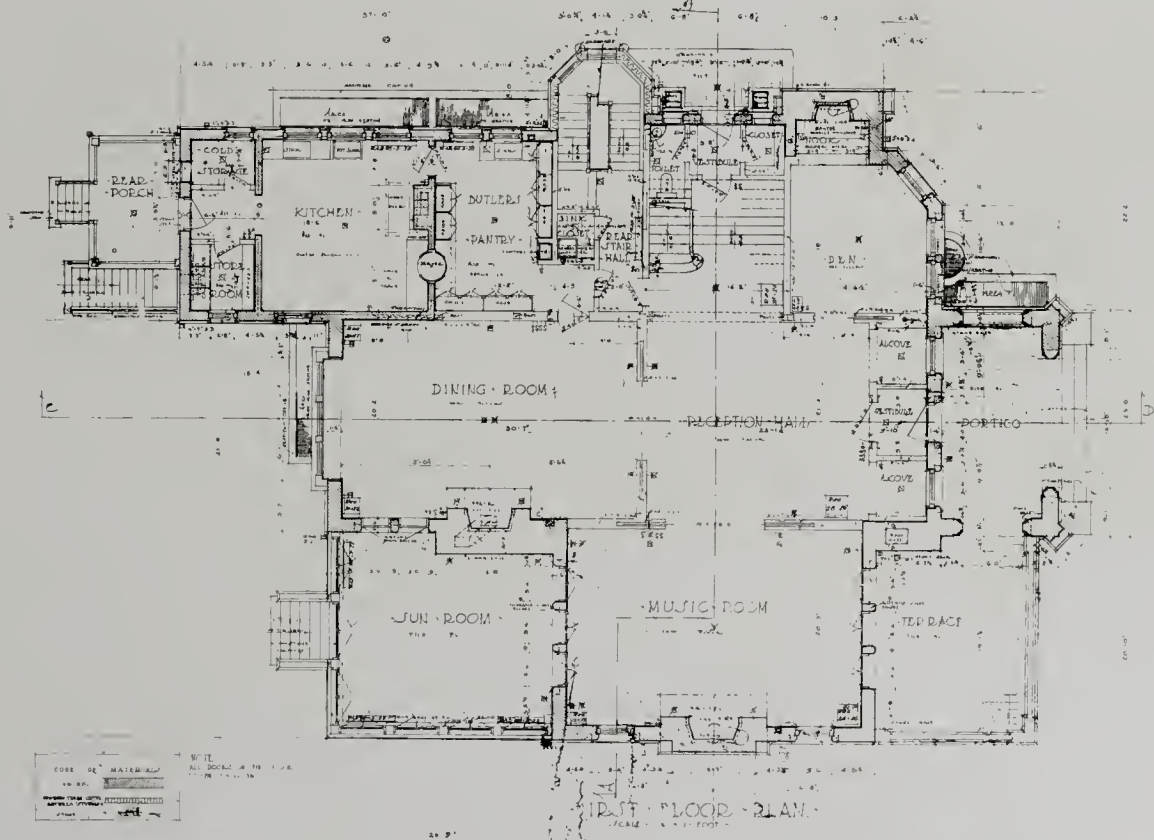
PEN AND INK BY HARVEY ELLIS

The procession around the top of building will bear careful study



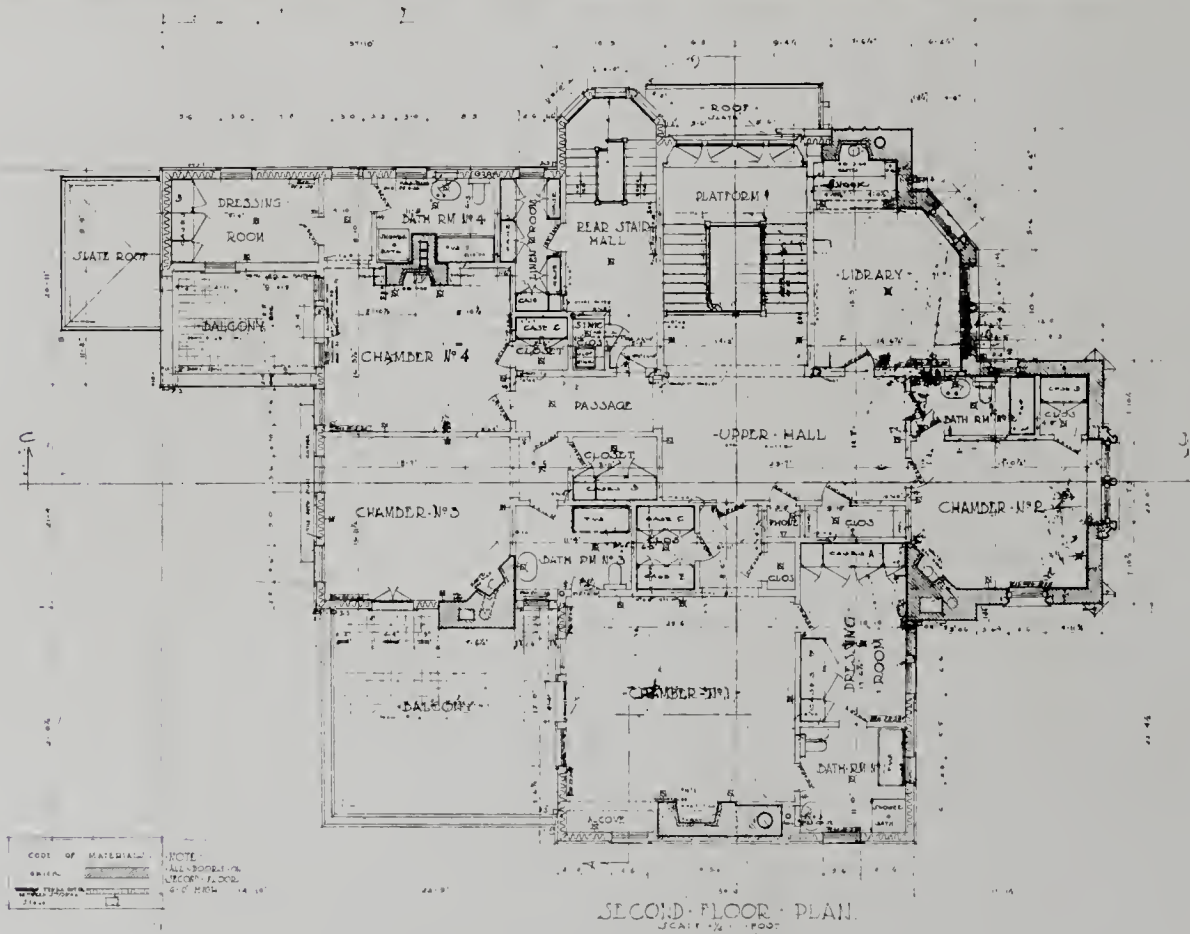
L.S. BUFFINGTON ARCHT.
MINNEAPOLIS MINN. '88

PEN AND INK BY HARVEY ELLIS
A fine drawing in all parts

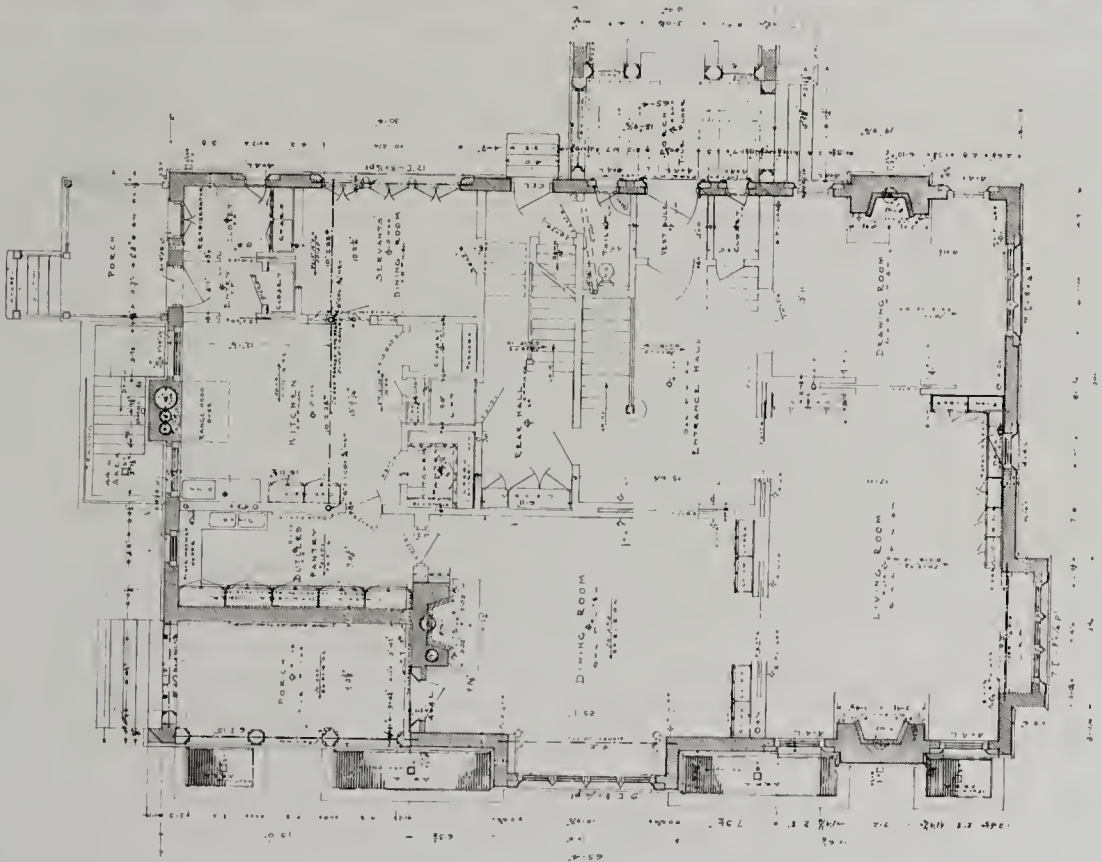


THE WESTERN ARCHITECT
MARCH
1912

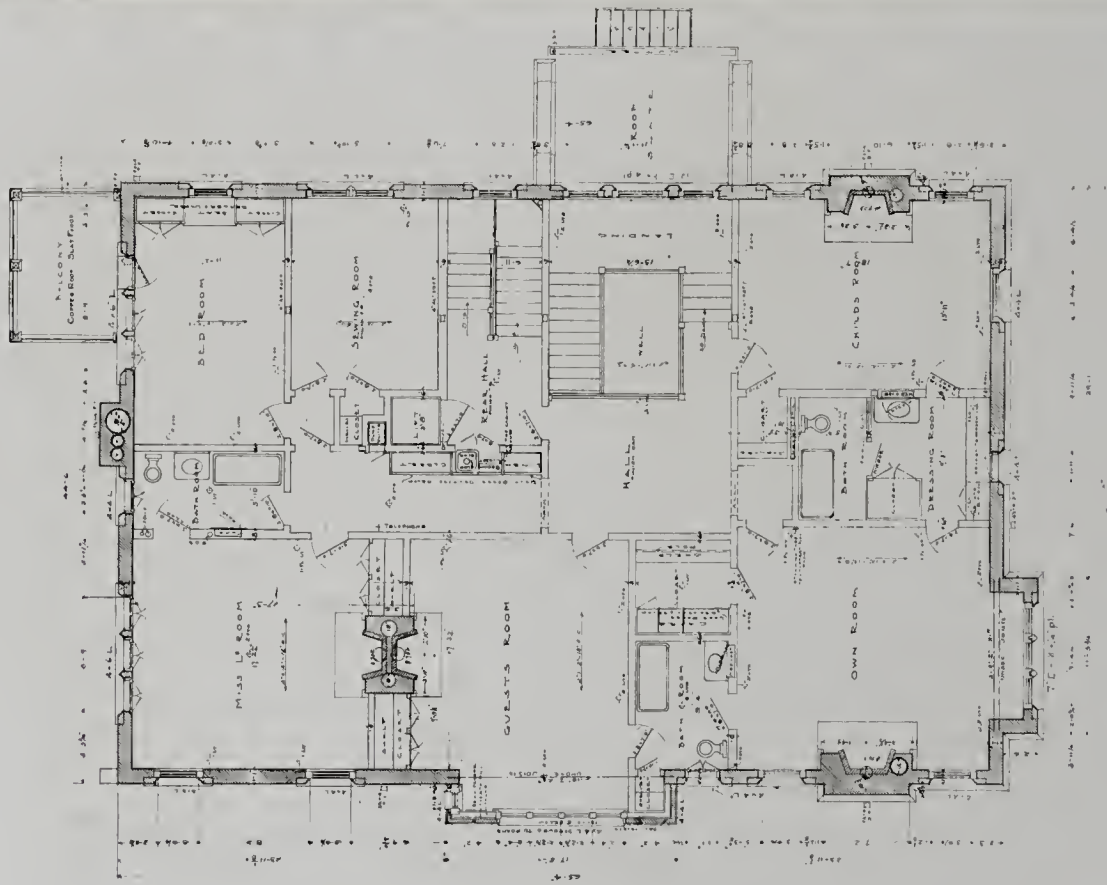
STIX RESIDENCE, ST. LOUIS, MISSOURI
MAURAN & RUSSELL, ARCHITECTS



STIX RESIDENCE, ST. LOUIS, MISSOURI
 MAURAN & RUSSELL, ARCHITECTS



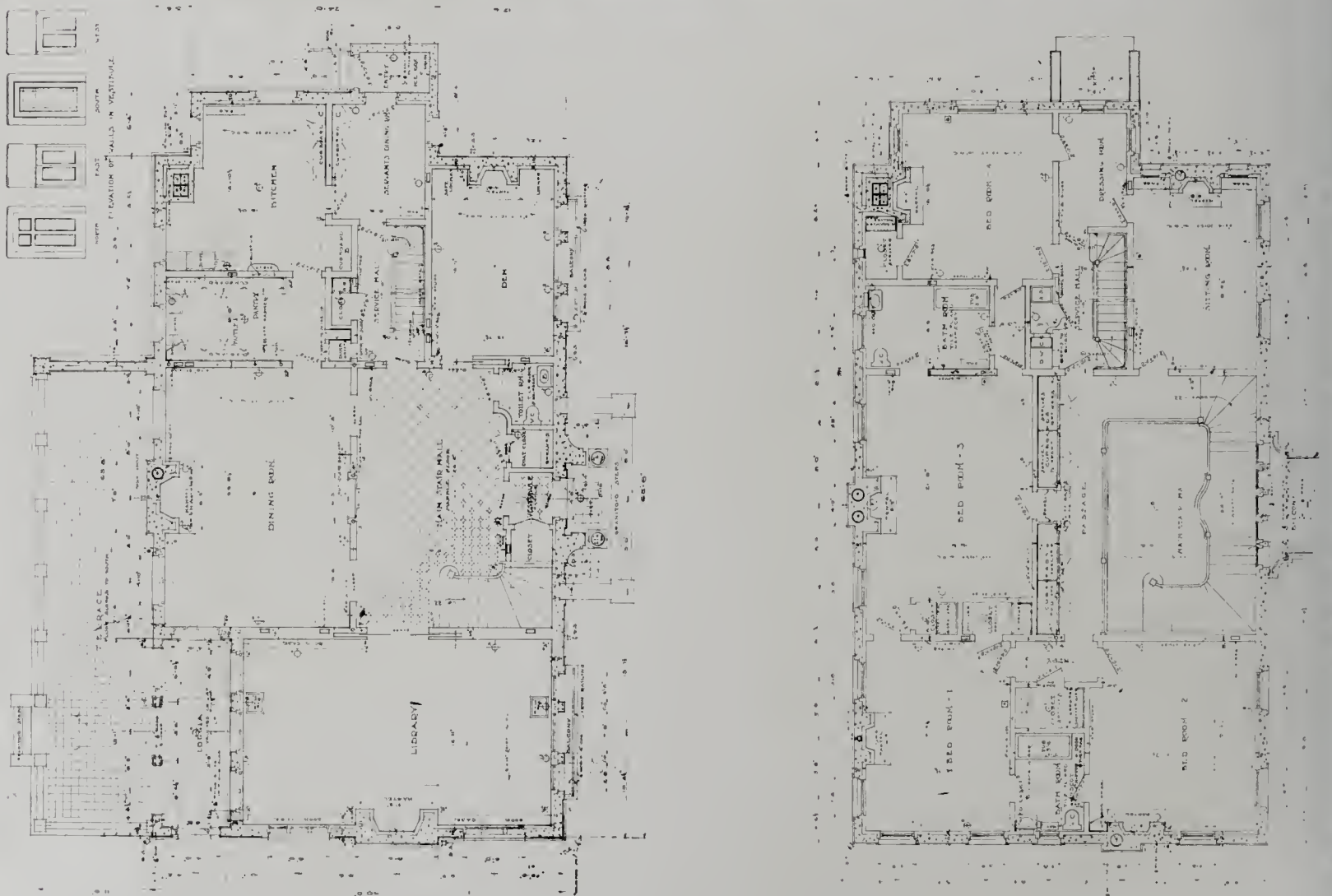
GUY RESIDENCE, ST. LOUIS, MISSOURI
 MAURAN & RUSSELL, ARCHITECTS



GUY RESIDENCE, ST. LOUIS, MISSOURI
 MAURAN & RUSSELL, ARCHITECTS



CARPENTER RESIDENCE, ST. LOUIS
MAURAN, RUSSELL & GARDEN, ARCHITECTS

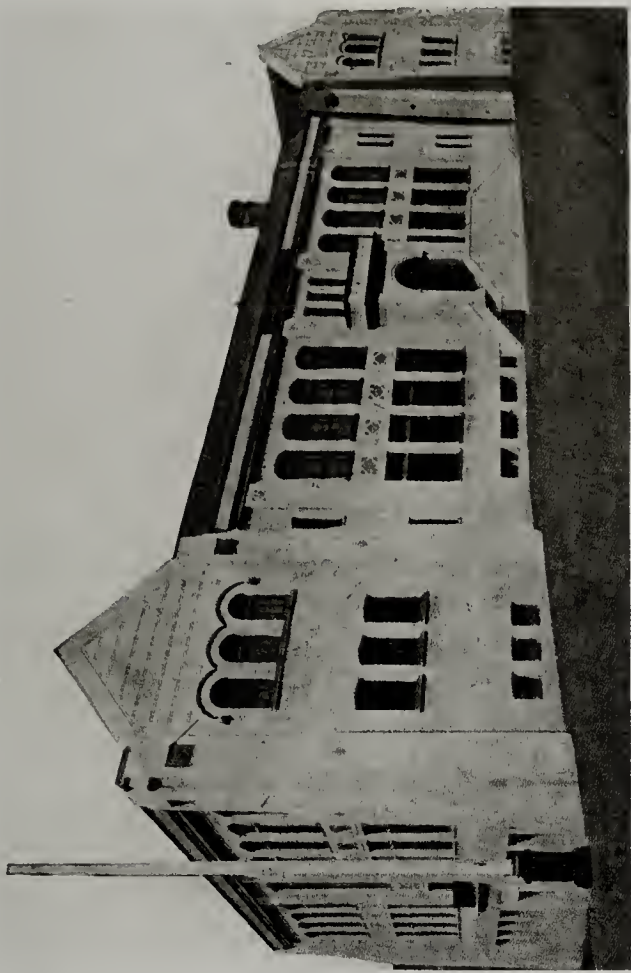


THE WESTERN ARCHITECT
MARCH
1912

RESIDENCE, A. B. SHEPLEY, ST. LOUIS, MISSOURI
MAURAN & RUSSELL, ARCHITECTS



MISSION GRAMMAR SCHOOL



JUNIPERO SERRA SCHOOL



GARFIELD SCHOOL



SHERIDAN SCHOOL

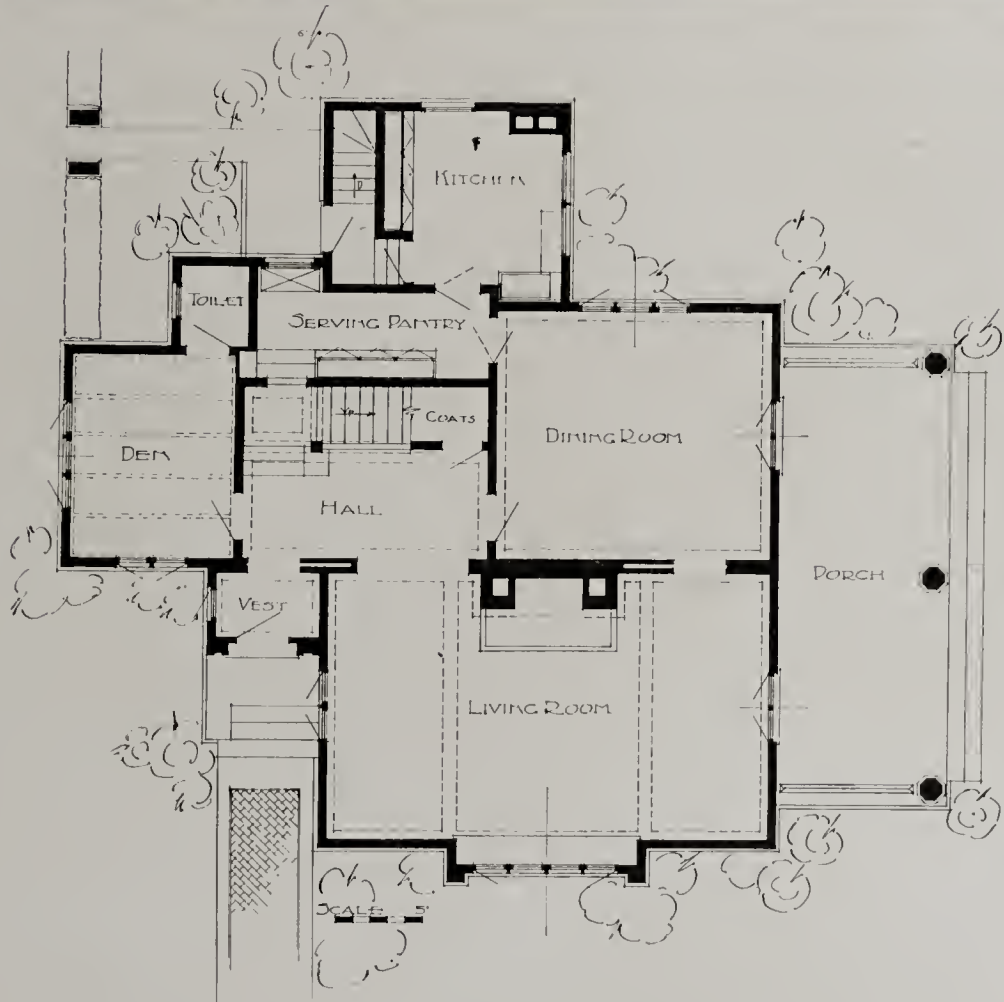
GROUP OF SCHOOL BUILDINGS, SAN FRANCISCO, CALIFORNIA
NEWTON THORP, ARCHITECT



RESIDENCE, LOS ANGELES, CALIFORNIA
FERNAND PARMENTIER, ARCHITECT



RESIDENCE, LOS ANGELES, CALIFORNIA

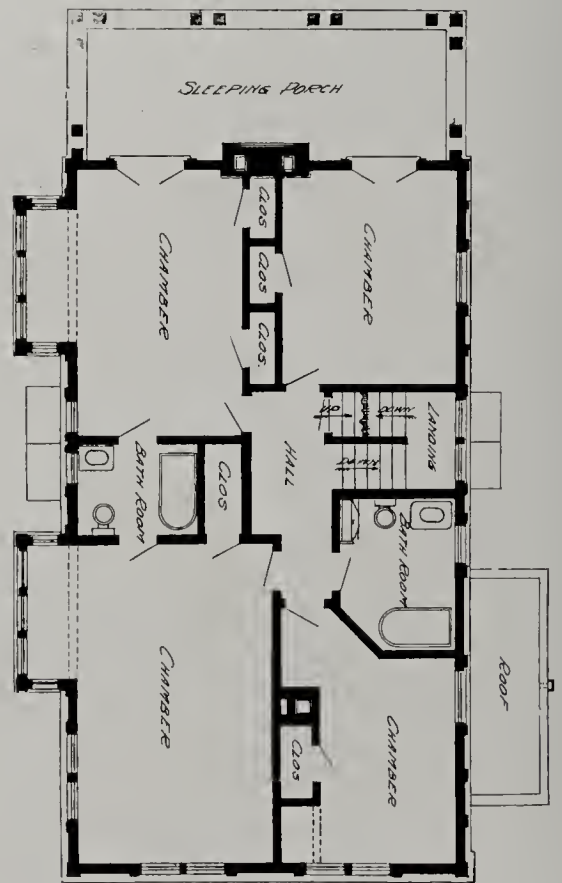
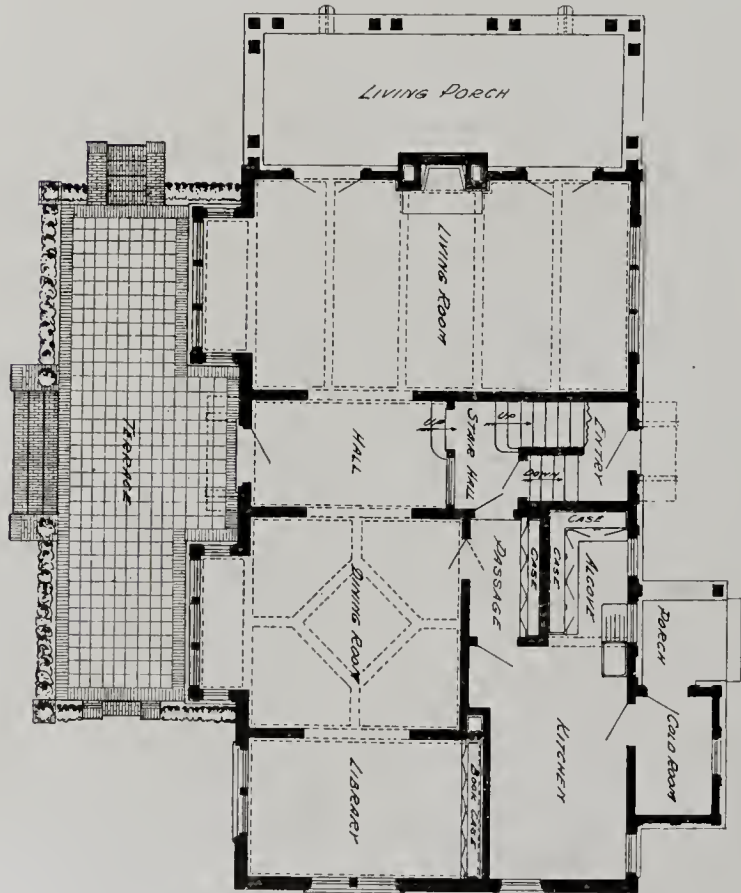


THE WESTERN ARCHITECT
MARCH
1912

RESIDENCE, WATERLOO, IOWA
MORTIMER B. CLEVELAND, ARCHITECT



-RESIDENCE FOR LOUIS HECTOR-
-WESTMORELAND-



RESIDENCE AT KANSAS CITY, MISSOURI
CLYDE F. MACK, ARCHITECT

THE WESTERN ARCHITECT

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ALLIED ARTS, PUBLISHED MONTHLY

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APRIL 1912

NO. 4

THE WESTERN ARCHITECT

EDWARD A. PURDY, MANAGING EDITOR

Inability of Laymen
to Understand the
Professional Probity
of the Architect

Not only is there an inability, but an intentional refusal, in many cases, among laymen, to understand the point of view of the Architect regarding things commercial. The Architectural Association of a city or a state proposes better building laws, and at once the real estate agent, or the capitalist, says that the architects wish to gain some financial advantage from the regulations. The movement to regulate practice by state registration is always met with opposition upon the same plea, and even when a plain improvement in sanitation or in stability is called for by architects, their advice is spurned and their endeavors obstructed by those for whose benefit alone the amended building law is sought. The extension of fire limits is opposed in the same way, and in each case it seems that the unbiased mind could see that no direct benefit can come to the architect from any of the improvements that he, through his wish to improve construction, advocates. In the interest of better living rather than construction, the architects of Denver wish incorporated in the building ordinances of the city, a provision that all residences above a certain cost should be designed by architects. At once the real estate man and the speculative builder is up in arms. They charge that the architects wish to form a close corporation and take from them the inalienable right to build shoddy structures and unload them at enormously advanced cost upon the unsophisticated house owner. They may not know, but it is probable most of them do, that architects are not anxious to design and superintend two or three thousand dollar houses for six per cent of their cost. That in urging such a law they are unselfishly working for better living and the happiness of the community in which they live. These real estate manipulators laugh at such a statement as this because they never gave a client an advantage in a real estate deal, or spent a dollar in floor deadening or damp courses, or other protection to the owner to whom they hope to sell their shoddy speculative buildings, and they cannot realize that there are men who can think more of their professional probity than of dollars.

High Building
Restrictions
Difficult to Obtain

It is doubtful that any law restricting the height of buildings in American cities can be more than temporary in its existence. Los Angeles may succeed, as conditions there are not as purely commercial as elsewhere. Chicago has tried it half a dozen times, but the first important office building with an influential citizen behind it, that was projected after the law was passed, led to its change or repeal. Seattle is now agitating the subject but we can offer but little encouragement. And this in the face of what seems to be every logical reason to the contrary. In the matter of health, the evil of the high building is undisputed. In finance, except for the individual owner, restriction would make a larger area of property valuable and avoid the congestion that must add to cost of operation. While the outlook, viewed in the light of what has been done in the past is not encouraging, architects and other intelligent citizens should not relax their efforts to secure limitation laws, for if they do not get them, or when obtained they are short lived, they are working in the right direction, and the side issues that are sure to be worked into the law are apt to stick and make for better building. Then again the discussion is educational, and what the people as a whole want and know why they want it they usually obtain.

The Standard
Document Forms
of the Institute

Even those who have, year after year, listened to the reports of committees and discussions at Institute Conventions, the subjects ranging from "Lien Laws" to "American Style," have scarcely realized the formative work that was being accomplished in the direction of a systematized profession. With the issuing of the standard forms of contract, even the public that is so methodical and practical should see that the parties of the profession of architecture in the United States was at last settled upon a strong basis of logic and equity. The uniform contract it is true, was first evolved by the National Association of Builders and brought to the Institute for its co-operation and endorsement. For a number of years this document stood above as a "tangible asset." But meanwhile the Washington Park Commission was established through Institute endeavor and the home of the Institute secured in Washington, which gave the organization a standing it had not before enjoyed. Then the vexed subject of

"Competitions" was brought to a conclusion by mandatory measures and the Institute that in the fifties of the last century doubted the propriety of discussing the subject in association meetings, made it unprofessional for a member to enter a competition, the program for which had not been sanctioned by the board of directors.

Now the four years labor of A. B. Pond and his fellows on the standing committee on contracts and specifications has ended and its results are a set of standard documents that can be used in the ordinary business of the architects' office or form a guide by which he can remodel his own favorite forms. Starting with the object of improving the form of certain documents currently used by architects, with a view to making them clear in thought and statement as well as equitable as between owner and contractor, the committee have evolved forms applicable to work of almost all classes, binding in law, and a standard of good practice. These standard forms which have been approved by the Institute and are being published under royalty are: Invitation to Bid; Instructions to Bidders; Form of Proposal; Form of Agreement; Form of Bond; and general conditions of the contract. The work of preparation by the committee has been constant and laborious and represents the greatest service that any committee

which we can recollect has rendered the Institute in the twenty-five years we have been conversant with its committee work. First, the committee studied with care the uniform contract and the forms used by some thirty well-known architects. After further deliberation, tentative forms were embodied in a first and second edition, the latter being submitted to all the chapters of the Institute for criticism and suggestion. These obtained, careful revision was made, and the result incorporated in a third edition. This in turn was submitted to engineers, contractors and architects throughout the country. The results of their suggestions and of further study by the committee were then in turn formed into three subsequent editions. The committee has had the advice from time to time of eminent legal authorities and upon the Institute's approval, through its executive committee, April 12, 1911, the standard forms were prepared for publication. The Standing Committee on Contracts and Specifications has during the preparation of the standard forms consisted of Grosvenor Atterbury, Chairman; Allen B. Pond, Secretary; Frank C. Baldwin, Frank W. Ferguson, Alfred Stone (deceased), G. L. Hines (deceased). The work of the Institute in the preparation of these documents has been laborious, but the result is a systematized profession which their prestige is worth the labor.

MORE ABOUT THE LINCOLN MEMORIAL

From F. W. Fitzpatrick

The Art Commission, the President, the Lincoln Memorial Commission, and the architects generally the truly aesthetic of them at least commend the Bacon design for that monument. And, naturally, the press of the country echoes the same sentiment and goes into ecstatic raptures over that design. Only the *Independent*, of all the popular journals I have seen, is, as its name implies, independent enough to criticize it adversely (editorially in issue of February 8th) and it does so in no uncertain terms. It appropriately dubs it a "Confession of Architectural Insolvency." It concedes that the proposed replica of a great temple might be a fitting tribute to some of the great designers of old but rightly avers that it certainly will tell or suggest nothing in regard to its avowed purpose—the commemoration of Lincoln. It deplors that we already have a statue of Washington masquerading as a Roman General, and fears that the classic craze that has us so thoroughly in its grasp will now impel us to place an effigy of Lincoln done up as Apollo in the Greek shrine, it has almost been decided to erect. It also quotes Gutzon Borglum's scathing commentary upon the ability and adaptability of our architects whose paucity of expression is such that they must perforce ring-in a Greek temple, be-columned portico and all, to do duty as church, market, shop, home or dog-kennel. It is a splendid editorial, eminently sane, absolutely just, and breathes the really American spirit. It deserves a most careful perusal and I would suggest its quotation in full in *The Western Architect*.

In print and every other way I have combated the

Greek temple idea for a monument to Lincoln, the great Commoner, the plainest of men and truest of Americans, but can add little to the arraignment and lambasting accorded by the *Independent*.

Fortunately the matter has still to be passed on by Congress and therein lies our one hope. That body may, and I think will, withhold its approval of the expenditure of \$2,000,000 for so meaningless, perfectly useless and utterly foolish a memorial.

There is one phase of the argument that I think ought to interest *The Western Architect* particularly. Many years ago I advocated in that Journal a great State Building for Washington, something that was sorely needed. A huge Convention Hall, a place for inaugurals and all such vast assemblages, permanent exhibition places for all the states, offices for the states transaction and exchange of other than legislative business, head-quarters, post offices, etc., for the visitors here from the different states, essentially a states' affair in contradistinction to all else in the city that is so overpoweringly federal. The idea took fairly well. Not well enough for them to adopt it as a whole, but several portions of the scheme have been embodied in recent buildings, offices of Congress, a Southern Congress Building, etc., but we are still without a great Convention Hall, a headquarters for all the states and for their citizens.

Now then, no man ever did more than Lincoln to keep all the states together and no man ever labored more zealously and effectually in behalf of *all* the people than did Lincoln, so what more fitting memorial could we

erect to him than such a States' Building? The Memorial would be as American as Lincoln, as practical as he was practical, and of as real use as he was to the nation. The \$2,000,000 already appropriated by Congress would form a nucleus to which each state should add, pro rata of population, a comparatively small sum, but whose total would be adequate for a superbly monumental, vast and useful structure. My prayer to Congress, to the architectural and to the lay press has been that this present appropriation be diverted to such purpose rather than waste it as it most certainly will be if the present plans are carried out. For Washington is already over-cluttered with Greek temples, bronze men on circus horses, grave-stones stuck around our parks and streets and other such "artistic junk" in alleged memory of our warriors and other heroes. We are surfeited with such art. In

Heaven's name don't inflict any more upon us!

If Congress and the States do unite in any such grand effort, a monument worthy of the man and of the country, I suppose the architects selected to design it will still stick to their beloved Greek and thus again proclaim to the world the insolvency, — the impotency of American Architecture. But then, too, they may be persuaded to try something more characteristic, more appropriate to our time and our clime and condition. Howbeit, 'twill be time enough to praise them if they do or to lambast them if they don't when it comes time to design such a structure. The thing to do now, the timely and commendable thing, is to put forth every effort to have this Congress that is reputed conservative, sane and most economical, recall that \$2,000,000 and put it into a sensible Lincoln Memorial.

DOES CITY PLANNING PAY?

By John Nolen

At least three ways in which city planning pays: (1) Certain things are indispensable for every city for example, proper streets and thoroughfares, suitable public buildings, and a reasonable number of playgrounds, parks, and open spaces. All these must be secured sooner or later. It is not a question of getting them or not getting them. It is merely a question of WHEN they are to be secured. Now short-sighted people often deceive themselves with the view that they are saving money and avoiding expense, by postponing expenditure for these city necessities. But experience in such matters shows that this is a mistaken view. By such action they are nearly always increasing expense. Why? Simply because the most desirable land in cities steadily increases in value; because street widenings and the clearing of properties for playgrounds involve the destruction of more and more improvements as the years go on, and because the constant rebuilding of public buildings costs more than a really good building would have cost in the first place. I could name specific illustrations from a dozen cities to illustrate each one of these points. But it is not necessary to go to other cities. Anyone who is familiar with Scranton, knows that illustrations can be had there and that the present sad plight of Scranton is largely the result of this same short-sighted policy which some misguided, though well-intentioned citizens now wish to continue.

(2) It must be kept in mind that cities must choose usually between one form of expenditure or another. For example, the people of a city may choose to pay the direct and indirect cost of typhoid fever and other epidemics rather than increase the outlay for water and sewers and other forms of sanitation. They may prefer to pay the bills resulting from a poor and inadequate street system for traffic and transportation rather than make loans and appropriations required by the adoption of a more thoughtful and up-to-date method of locating and improving streets. But does it pay? These people may prefer to lay out the money that they must lay out

for ignorant, inefficient, diseased, and deformed children, for hospitals, asylums, reformatories, rather than pay the smaller cost of schools and playgrounds. It costs only eight hundred dollars to educate a normal boy in the Boston schools for *twelve* years. On the other hand, it costs four hundred dollars to take care of a bad boy in Boston for *one* year. Which is cheaper, to say nothing of better? It is time that we had the same kind of sanity in public expenditures that we have in private expenditures, for it requires no unusual knowledge to see that the proposed method is not only a better method, it is a cheaper method.

(3) What does a true comparison of city finances of cities of the same class show? Where graft and corruption do not enter, a comparison shows that cities that have carried out improvements on a broad scale, cities that are progressive in such matters, these cities have a lower, not a higher, tax rate. This is already true of cities in this country where there has not yet been ample opportunity to test this principle, because most of our cities are out-of-date. It is even more true, however, if we consider the cities of other countries, especially those of Germany, where large public improvements have been carried out liberally and consistently for more than forty years, where the tax rate for city expenses is lower, notwithstanding the high excellence of all city constructions. Indeed, the wiser land policy of German cities enables some of them to substitute dividends for taxes.

But finally, let me frankly confess how narrow and sordid all this line of reasoning is. Cities pay heavily for a mean and stingy public policy in many ways that cannot be exactly described and located, but which every business man and city official well understands. On the other hand, no city that ever adopted the better and more progressive method of city improvement ever retreated from it afterwards. On the contrary, it always wondered why it hesitated, for it found the gains over-balanced many, many times the cost.

THE BASIS OF GERMAN CITY PLANNING PROCEDURE

AN EXAMPLE FROM DUESSELDORF

By John Nolen

The scientific basis and painstaking thoroughness which underlie German city planning are illustrated by the recent action of Duesseldorf. That city has already reached a degree of perfection that would content the most ambitious and far-sighted American city. Yet it is now proceeding to take another long look ahead and to plan systematically and intelligently for the still greater and better Duesseldorf of the future.

Several points of special importance should be noted: First, that the city authorities are prepared to furnish, as a reliable basis for future city planning, topographical surveys, tables showing density of population, land and building values, traffic census, food supplies, industrial development by trades, etc. For example, the city offers to supply this survey and data under the following items:

- (1) Plan of town to 1:10,000 scale, with land in possession of town, that owned by Fiskus, and larger plots owned by private individuals, colored.
- (2) A similar plan, uncolored, to draw the design upon.
- (3) A similar plan, 1:5,000, for purposes of study with notes of existing schools.
- (4) Plan 1:10,000 of the district between Stiftsplatz and Schulstrasse.
- (5) Plan 1:25,000 to take design.
- (6) Plan 1:100,000 to take design.
- (7) Special plan of the Aper and Grafenberger Forests, 1:5,000 with contours.
- (8) Town plan 1:15,000 with particulars of density of population in the various parts of old Duesseldorf.
- (9) Town plan 1:15,000 with particulars of different building values.
- (10) Graphic representation of predicted needs of building land to meet increase in different sections of population till the year 1950.
- (11) Results of traffic census at fourteen points in the town.
- (12) Daily amount of traffic on the lines of town tramways in 1910.
- (13) Journey times and fares from the center of Duesseldorf to the various centers of traffic.
- (14) Receipts and expenditure of tramways in comparison with the mileage and passenger traffic.
- (15) Recent street building methods. Tramways with their construction.
- (16) Compilation of means of providing town with food.
- (17) Growth of the town of Duesseldorf, 1795 to 1910.
- (18) Industrial development in Duesseldorf according to trades.
- (19) Traffic in Duesseldorf harbour, 1795 to 1910.
- (20) Rail goods traffic in Duesseldorf, 1896 to 1910.
- (21) The inhabited estates to the number of dwellings in sixteen large towns.
- (22) Density of houses in twenty large towns.

(23) Density of houses in statistical area of Duesseldorf, 1905, thus without the incorporated centers.

(24) Average cost of rent in statistical area.

(25) Occupied buildings with gardens.

(26) The division of buildings according to size in statistical area.

(27) The sale for residential property in Duesseldorf, 1902 to 1910.

(28) Direction of wind, compiled from observations in 1909 and 1910.

In addition to the survey, tables and data mentioned above, the city authorities draw the attention of city planners to the following volumes:

"Duesseldorf and its Buildings." Published by the Architects' and Engineers' Association.

"Sanitation in Duesseldorf." Development of engineering knowledge, second group seventeen booklets.

Dr. Brandt. "Study of the Working and Administration of Duesseldorf in Nineteenth Century."

Thalheimer. "Guide to the Residence and Estate Market." A guide through the dangers of land traffic in a large city.

Kleesattel, Jm. Jos. "Old Duesseldorf in Illustration." A collection of Lower Rhein Home Arts.

The conditions for the new city plan are stated as follows:

The plan must satisfy the requirements of traffic, public health, administration, and beauty. The scheme of buildings now existing in the district of Duesseldorf to be retained as far as possible in the suggested plan. Revision is, however, not forbidden, and the competitors must decide to what extent re-building is necessitated by their schemes. The designs must contain suggestions for the extension and supplementing of existing streets and communication systems, tramways, town and general railways. Further, there must be designated in the plan, sites for the provision of dwellings and centers of industry, having regard to the conditions governing each road and water communications, points of the compass, prevailing winds, parks, and forest lands. The scheme of roads, tramways, and town railways, as well as general railways, should extend to Kaiserwerth and Ratingen in the north, Hilden in the east, Benrath in the south, and Nensz in the west, smaller commercial district. The proposed traffic arrangements should be so laid out as to allow of a possible linking up by streets and railways with the surrounding large towns, Duisburg, Essen, Elberfeld, M-Gladbach, Rheydt, Crefeld, greater commercial district. The proposals for such a linking up to be given. Suggestions are to be shown for the cultivation of open spaces in the town of Duesseldorf, and in the lesser and greater district extension, in the greater, however, only so far as a connection of the forest and meadow lands already existing in it with the commons of the other two districts allow. The 1:10,000 plan to be used for setting out of the town; the 1:25,000 for the lesser extension; and the

1:100,000 for the greater extension. The two last need only contain the main thoroughfares of the town of Duesseldorf.

The following points are to be observed in the new city plan:

(1) The principal commercial streets from the town into the country are to be considered the groundwork of the plan. A future supplementing of this main network with new streets is to be assumed.

The main streets must be wide enough for tramways and their construction over and under the future fast trains, high level and underground railways. The necessity of further bridges over the Rhein in the future is to be borne in mind.

(2) Boulevards and promenades, that must be as free from through traffic as possible, must be provided for between the open spaces. Hereto belong also the streets on the Rhein to north and south of the town, in the setting out of which the fixed waterline is to be taken into account. This is to be noted in connection with the centers of industry.

(3) Necessary cutting through and widening of streets for improved connection of the streets named in (1) with the inner town are to be shown in the 1:1,000 plan of the district, which is to be obtained gratis from the Survey Office.

(4) Proposals must be made for the division of the town into residential and industrial centers, whereby a revised distribution of the town divisions in the several classes and zones of buildings becomes possible. In arranging the industrial centers, good railway communication and direct or indirect communications by means of railway wagons, with the Rhein should be considered. New harbor basins must be foreshadowed.

The separation of the industrial from the residential quarters by park and woodland should be aimed at.

Residential quarters, with dwellings suitable for the various classes of the inhabitants, detached houses, terrace houses, small and large blocks of dwellings, as well as plans for open and enclosed places, to be provided for, in addition to existing buildings, to such an extent as to meet the requirements of the increasing population until the year 1930. Graphic representation of the increase in occupation of land for buildings predicted to 1950, compiled from the Duesseldorf Statistical Office is submitted.

By regulating the widths of streets and depth of building blocks, wholesome conditions of living are produced. At the same time the ground should be apportioned carefully, and nothing allowed to go by chance. Low buildings are to be recommended; moreover, the detached house will not greatly concern the lower classes. Suggestions may also be indicated for new suburbs in the larger district of the built-up town, easily accessible by tram.

(5) The position of the principal railways is detrimental to the further development of the town at different points. It should be considered in what way this disadvantage can best be overcome, especially how far the numerous crossings over can be done away with.

Increase of the present insufficient accommodation

for traffic at the principal railway-station is to be aimed at, so that an increased amount can be dealt with.

The railway system around Duesseldorf is to be supplemented with a main line bridging the Rhein to the north of the town.

The suggested alterations and extensions of the railways need only be roughly sketched out on plan, but must be accompanied by explanatory notes.

(6) Suggestions are to be made for the introduction of a contemplated line of railway from Cologne, and from the industrial district, for the connecting up of these two lines with each other, and with the line to Crefeld, Rhein, and Bahn.

(7) Sites as large and convenient as possible, supplementing those existing, to be allotted for wood, park and meadow land, as well as for exhibition purposes, aviation, games and sports.

The rivulet valley, not yet built on, must be especially taken into consideration. First to be considered for the new schemes are those lands in possession of the town, then those belonging to the Fiskus, and, lastly, larger pieces possessed by private individuals.

(8) The town entertains the project of erecting a new Town Hall in the quarter between Stiftsplatz and Schulstrasse Platz. The required area is 18,000 sq. metres of enclosed courts, in extent, and provision must be made for a possible extension in the future. The market place is, if possible, to remain on its present site. The rearrangement necessary for erection of the Town Hall in the before-mentioned quarter of the town, and perhaps also the adjacent neighborhood, is to be represented on the 1:1,000 scale plan.

(9) The requisite sites, Platz, must be provided for, an arts and crafts school building of about 2,200 sq. metres site area, a museum of about 5,000 sq. metres extent, a large concert-house of about 5,000 sq. metres extent with proportionately large garden, and a town theatre to seat 2,000. For these, use the section plans mentioned in (3). Further schemes must be thought out for supplying the town from one or more points with food, market halls, coming into Duesseldorf by rail, ship, or other conveyances from the southern town centers and from parts to the west and southwest of the town. Further, a place for a new slaughter-house, about the size of existing one, is to be provided.

Among other public buildings of the first importance there will be primary, secondary, and elementary schools, and in this connection it must be borne in mind that for every 5,000 inhabitants there must be an elementary school of fourteen classes, seven for boys and seven for girls. Then baths, conveniently grouped with public libraries, reading rooms, savings bank branches, etc. An effort should be made to conveniently place the various sports-grounds in relation to the different localities, as mentioned in (4). Sites for all public buildings must be chosen so far as is possible from land in the possession of the town.

(10) The suggestions made, especially those in relation to traffic, the disposition of extended industrial and residential quarters, the division of the latter into the several classes of buildings, and also the placing and

grouping of public buildings, and any point which seems of importance to the author should be discussed in a short explanatory report.

Another significant feature of Duesseldorf's scientific spirit and painstaking thoroughness in city administration and city building was the opening in October of an institution for the education of the higher officials of German municipalities. Duesseldorf has conceived of a plan under which a special college or university intended for the training of the chief municipal officials has been created. This institution of learning will be supported and controlled by the municipality. The course is intended to cover two semesters of three months' lecture periods each at the end of which students will undergo a graduating examination. The course of study will cover all phases of municipal law connected in several instances with practice; also the modern problems in the life of a city such as the labor question, the relief of the poor, social questions as a whole, public sanitation, the organization of city government and city charters. The tuition fee will be one hundred marks or about twenty-five dollars a semester. The teachers are authorities in their special

branches and are drawn from the circles of university professors, judges of high courts and men who have had practical experience in municipal administration.

This institution will be open to men who have graduated from a "gymnasium" or a "real-gymnasium" of the first class or to those who have passed an examination equivalent to the graduating examination of one of these institutions; for example, the officers' examination for the army. Many officers of the army, finding that their advancement is too slow, as well as people who originally intended to serve the state as jurists, give up these careers after some years and try to obtain positions in the municipal service. It is expected that a large number of these men will study in this new and unique university. Furthermore, city officials who, without having passed the examinations mentioned above, make good this lack of academic training by years of practical work in the municipal service, as mayors of smaller cities, etc., will probably likewise take up theoretical studies in the new university. And finally engineers and men engaged in the several branches of technical work, whose co-operation is so important for the development of a modern city, will also enroll in the Duesseldorf institution.

Fireplaces With Individuality

By Maurice Irwin Flagg

Director of Minnesota Art Society

It is possible to design a fireplace so that it may fulfill its purpose of containing an open fire, and at the same time become a decorative, architectural feature of a room. The materials used in the construction of such a fireplace must contribute to these two functions.



THIS DECORATIVE PANEL USED AS THE DOMINANT NOTE IN OPPOSITE FIREPLACE. THE COMPONENT PARTS ARE COMPLETE IN THEMSELVES, YET COMBINE TO MAKE A SINGLE TILE. GOOD COMPOSITION.

The very nature and purpose of a fireplace prohibits wood, as a constructive feature, coming too near the fire. Some material that is fireproof, such as stone, brick, cement, iron or tile must be used. Tile is one material that can be successfully used as an appropriate treatment between grate and wood finish of the room, because of its adaptability in many ways. Tile is pre-eminently a material that surpasses other fireproof materials, because of the wider range of possibilities it offers in different treatments. It can easily be kept clean and free from the dust and ashes of the fire, which in this respect makes it superior to other materials.



FIREPLACE IN HARMONY WITH ROOM DUE TO ITS SHAPE AND SIZE. HAND WROUGHT TILES LEND COLOR AND INDIVIDUALITY



FIREPLACE OF UNUSUALLY GOOD PROPORTIONS. THE TILES ARE PLANNED TO HARMONIZE WITH GENERAL COLOR SCHEME OF ROOM. EACH TILE VARIES IN COLOR AND YET CONTRIBUTES TO ITS NEIGHBOR. NOT THE LEAST INTERESTING, IS THE SETTING IN CEMENT

One quality of the virgin clay permits it to be modeled into various shapes and forms which can easily be adapted to the demands of the design, in the way of decorative and picture tiles, mottoes and pictorial compositions. These decorative tiles may be wrought into various shapes and sizes, as the design of the fireplace may require.

Another quality which tile possesses is its susceptibility to color. The handwrought tile lends itself admirably to the problems of color schemes. At times it is necessary for the architect to tie floor and ceiling together by means of color. Again the fireplace is the logical focus and it can be utilized to tie the floor to ceiling by the use of tiles. Warm tones of brown, neutral tones of red, variations of green and blue, combined with the interplay of color peculiar to the hand made product will produce a rhythm of color and contribute to the architectural setting of the fireplace, making it the dominant note in the room.

There are practically no limitations to tiles, except in size, and then only for convenience in handling. They vary from four to twelve inches square, and can be made in any proportion to meet the demands of the architect.

In designing a fireplace that may possess both individuality and beauty it is often well to consult and co-operate with the craftsmen who are working in the materials from which the tiles are made, since problems of size, color, and texture reveal many interesting processes as well as possibilities.

The architect who has planned a color scheme for a



A FIREPLACE FULL OF SYMEOLISM AND INDIVIDUALITY. DECORATIVE TILES HAVE BEEN USED TO ADD VARIETY OF DESIGN AND COLOR

room, finds it necessary that the tiles in the fireplace shall be of a certain color and size. The evolution of the tile to meet these requirements means that it passes through a most careful preparation. The clay must be of a fine quality, and by careful grinding all foreign substances are removed until it is a porous, ductile material. After thorough mixing the clay is shaped and modeled while damp into the desired form. It is then allowed to dry slowly until all moisture has evaporated. At this point the glaze is prepared and applied by a brush to each individual tile. This is a very important process. The

displays and harmonizes with the design.

The problem of color as planned by the architect can be solved in tile in both a gloss and matt finish dependent upon the conditions demanded by the treatment. A matt of dull finish is preferable for many reasons. It casts no reflections, does not reveal dust or dirt as easily as the gloss and can be wrought into deeper and closer color harmonies than the latter. The matt finish is also less liable to crack.

The setting of the tiles is not the least important part of a well designed fireplace. A large tile demands a large



AN APPROPRIATE FIREPLACE FOR MOUNTAIN HOME, BUNGALOW, OR SHORE. ITS BEAUTY IS DEPENDENT UPON CAREFUL PLANNING OF SHAPE, SIZE, PROPORTION AND MATERIAL

glaze, which approximates the desired color, is then allowed to dry. When time enough has elapsed the tile is fired in a kiln to a very intense heat, 1800 to 2,000 degrees Fahrenheit. In firing the kiln it is necessary not to increase the heat too suddenly. Not the least important part of making a tile is the cooling of the kiln. Tiles must not be removed too soon lest the color or glaze crack. Many experiments are often necessary before the correct color is secured. In the case of a picture tile in high or low relief the color must be carefully placed so that it best

seam for setting and conditions vary according to the size of the tile. The seam can be given a treatment of color which will serve to emphasize the tile and contribute to its beauty.

Not only can the fireplace by its individual treatment become a dominant architectural focus in the room, but it can be made to express the individuality of the home, as a book plate symbolizes and epitomizes the character of the owner in quite the same way can the fireplace be made to tell a story in both terms of design and color.

NORTHWEST TRADITION IN STAINED GLASS

Inasmuch as there had been made nothing representing the Evangelization of the Northwest and in fact the entire United States, it was suggested by Rev. Paul Rulquin, S. M., of St. Louis Church, St. Paul, that such a representation in glass would be historical, permanent, and a beautiful ornament to the church; also a monument to the untiring efforts of the people of the parish, and straightway commissioned a permanent artist to produce a window in accordance with these ideas.

The technique and treatment employed in the execution of this window is identical with that used in the World's Greatest Cathedrals, designed by Mr. R. T. Giles in the studio of the Pittsburgh Plate Glass Co., Minneapolis, Minnesota.

The illustration represents Father Hennepin locating at St. Anthony Falls, Minnesota, April 30, 1680, after returning from the upper Mississippi. Father Hennepin is erecting the first cross made out of the timbers at hand, calling attention of three Indian Chiefs to the Christian belief in the Christ crucified to save all mankind, illustrating this incident with a crucifix attached to his own rosary. Two of his followers are seen kneeling in prayer.

The Indian holding a tomahawk typifies the suspicious character of the race. A squaw in a canoe, represents their means of transportation and tepees signify their mode of living. The Minnesota pines, with a suggestion of St. Anthony Falls in the background, complete the picture.

The ornamental surroundings, treated as a sheepskin

or parchment record the development of the Catholic faith. A cartouche at the top of the window shows the first log Chapel erected in St. Paul, by Father Galtier in 1841, constructed of rough logs, as shown in this window. The two cartouches at the base of the window contain

drawings of St. Louis Church and the Cathedral, which also signify a grand monument to Catholicism, to the people of the Arch-diocese, and to His Grace Archbishop John Ireland.

The French Canadians who built this first Chapel, also built the first Cathedral. There they worshipped a number of years, the sermons being in French and English. It was in 1868 that the French Canadians were organized into a parish with the Rev. J. A. Schmirer as their first pastor. The church was then located at the northeast corner of 10th and Cedar Streets.

In 1881 that frame building was disposed of and a much larger stone edifice secured at the corner of Wabasha and Exchange.

In 1909 the actual new edifice as shown in this window, was dedicated by His Grace, Archbishop John Ireland.

This window was blessed by the Rev. Paul Rulquin, S. M., pastor of St. Louis Church, previous to the conse-

cration of the new \$6,000 Carrara marble altar, by His Lordship, Bishop J. J. Lawler, on Nov. 30, 1911.

The laying of the corner stone of the new Cathedral of St. Paul, took place on the 2d of June, 1907



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CARL FREDERICK STRUCK

Carl Frederick Struck, pioneer architect and one of the best known designers of the West and Middle West, died March 30th at 1:40 o'clock at his home, 36 Sixteenth Ave., Spokane, where he had been ill for about six weeks. Mr. Struck was 70 years old, and for more than a year has been combating the ravages of cancer of the abdomen.

The deceased was a native of Christiana, Norway, but is of German parentage and learned his art in the European schools. He was a cousin of Johann Svendsen, one of the well-known composers of Norway.

Mr. Struck has been in Spokane about two years. Prior to that he was engaged in business in New York, Chicago, Minneapolis, and California, and a part of that time was with the Henry Lord Gay firm of architects of Chicago. He has designed many public buildings. Mr. Struck was associated with Architect Albert Held of Spokane part of the time while in Minneapolis.



DAVID D. DRUMMOND

DEATH OF PROMINENT CEMENT MANUFACTURER

It was with extreme regret that we observed the death of Mr. David D. Drummond, announced in the Chicago press of March 9th.

Mr. Drummond was one of the early cement manufacturers in the middle-west, his connection with the Chicago Portland Cement Company of which he was latterly Vice President and Manager, dating back fully thirteen years.

An enthusiastic and untiring worker, Mr. Drummond was always a prominent figure at the meetings of the Association of American Portland Cement Manufacturers and during his entire life-time he was likewise actively interested in the work of the National Association of Cement Users and kindred bodies.

Born in Scotland, Mr. Drummond lived in this country since boyhood. He died in his fifty-second year and is survived by a widow and three sons, Douglas, Ralph and Kenneth.

LOUIS C. SPIERING

Louis C. Spiering died at his home in St. Louis, Missouri at 5 o'clock, Saturday, March 9th. Mr. Spiering was one of the prominent architects of St. Louis and was a graduate of the Beaux Arts, Paris. He was formerly connected with the Washington University.

BUILDING PROSPECTS FOR 1912

It is gratifying to note that notwithstanding February was the coldest that has ever been known building operations all over the country show a gain of 24 per cent over the same month a year ago. Official reports from 67 cities to *Construction News* show that during the month just closed permits were taken out for the construction of 13,085 buildings, involving a total investment of \$47,550, 217, against 13,435 buildings, aggregating in cost \$38,299,957, for the corresponding month a year ago, a decrease of 350 buildings and an increase of \$9,250,260. The figures in detail are as follows:

Cities	1912		1911		% Gain	% Less
	No. of Bldgs.	Estimated Cost	No. of Bldgs.	Estimated Cost		
New York (Boros.)						
Mann and Bronx)	498	\$ 8,964,486	404	\$ 4,177,885	115	
Detroit.....	292	4,392,880	485	2,308,900	90	
Boston (Metro. List)...	182	4,082,000	160	1,832,000	123	
Chicago.....	445	3,777,100	615	4,266,400		12
Los Angeles.....	1,155	2,152,963	797	1,009,277	113	
Philadelphia.....	795	2,029,385	898	1,912,635	0	
Brooklyn.....	593	1,894,467	638	1,907,401		1
San Francisco.....	416	1,455,824	514	1,764,252		17
Buffalo.....	121	1,228,000	159	245,000	401	
Washington, D. C.....	395	1,131,376	326	1,179,838		4
Portland, Ore.....	819	1,128,176	571	1,064,425	6	
Louisville.....	130	1,007,500	206	236,565	328	
St. Louis.....	480	1,002,164	541	1,147,584		13
Kansas City.....	366	999,110	280	653,610	51	
Houston.....	224	950,032	133	155,635	514	
Rochester.....	111	644,676	107	232,925	178	
Memphis.....	268	601,921	264	340,120	77	
Baltimore.....	273	532,070	267	1,252,779		59
Oakland, Cal.....	409	518,572	219	296,388	75	
San Diego.....	414	494,688	162	231,925	113	
Newark.....	144	478,432	169	456,580	2	
Seattle.....	775	473,940	834	491,245		3
Denver.....	163	446,500	185	397,925	12	
Milwaukee.....	185	430,580	220	473,917	9	
Atlanta.....	274	402,337	291	392,249	3	
Cincinnati.....	428	390,324	681	702,795		44
Pittsburgh.....	206	362,147	267	786,455		54
Chattanooga.....	169	357,410	139	48,564	657	
Richmond.....	89	335,691	75	290,736	15	
Norfolk.....	45	335,088	30	100,578	233	
Minneapolis.....	275	330,855	250	1,597,150		
Dallas.....	168	323,321	147	295,006	10	
St. Paul.....	187	269,994	214	1,111,176		76
Springfield, Mass.....	73	257,000	84	359,915		29
Toledo.....	42	236,917	108	145,125	63	
Albany.....	102	228,615	104	110,582	107	
Omaha.....	66	219,195	70	197,200	11	
Spokane.....	123	216,652	121	579,725		63
Columbus.....	74	210,251	191	111,712		1
Hartford.....	57	186,085	44	245,140		24
Grand Rapids.....	58	157,555	77	126,083	25	
New Orleans.....		149,045		169,476		12
Seranton.....	26	144,790	34	61,666	135	
Pueblo.....	23	134,875	6	7,150	1,786	
Worcester.....	61	115,075	58	101,605	13	
Cedar Rapids.....	15	115,000	10	141,000		18
Duluth.....	61	114,330	54	72,425	58	
Wilkes-Barre.....	28	113,305	43	84,762	34	
Tacoma.....	162	111,940	212	120,478		8
Fort Worth.....	45	106,988	107	352,760		67
Sacramento.....	47	104,694	61	132,090		21
Harrisburg.....	25	95,875	18	102,350		6
Indianapolis.....	136	82,040	342	412,775		80
Stockton.....	28	80,473	25	63,070	28	
Paterson.....	45	71,512	52	86,160		18
Nashville.....	43	71,032	25	47,232	50	
Charlotte.....	23	43,064	25	23,825	81	
San Jose.....	41	39,195	50	63,876		39
Des Moines.....	25	35,050	30	412,475		92
Wilmington.....	20	33,238	15	19,280	82	
Portland, Me.....	22	30,085	9	14,650	105	
Topka.....	23	25,072	35	64,505		60
Evansville.....	49	24,464	70	96,215		75
St. Joseph.....	23	19,235	47	47,250		59
Springfield, Ill.....	10	18,010	27	50,150		64
Lincoln, Neb.....	11	17,750	21	43,575		59
Davenport.....	4	11,800	12	173,755		93
Totals.....	13,085	\$47,550,217	13,435	\$38,299,957	24	

Story of a Furman Boiler—

UNLESS you know the bit of history back of the Furman Boiler you can't appreciate the position this boiler holds in the minds of heating engineers, architects, and owners.

The history of this boiler dates back more than twenty years. It carries you back to the picturesque little City of Geneva, New York, and the home of a young inventor Furman by name. "Faultless Furman" he was called by old and young.

Furman had a mechanical turn of mind. He made a study of boilers manufactured at that time. He saw their inefficiency. In his shop he built a boiler. He designed this boiler to extract from every pound of fuel the maximum number of heat units. Just as we create after our own image, so "Faultless Furman" built a faultless boiler.

Furman Boilers were at first manufactured by the Herendeen Manufacturing Company in their agricultural implement factory as a side line. The boilers gave immediate satisfaction. With this satisfaction grew the demand. Within a few short years the manufacture of boilers had supplanted the manufacture of farming implements, and a thriving industry sprang up.

To-day this boiler is built by the United States Radiator Corporation, manufacturers of boilers, radiators and heating specialties. They have made this boiler the best that unlimited money and brains could produce. They have improved the Furman Boiler, making it even more efficient. These boilers are made to-day just as they have been in the past, under the watchful eye of "Faultless Furman" and his son George. The latter, like his father, has the inventive turn of mind.

Just as there is character in men, there is character in merchandise. To-day this boiler typifies the best in boiler construction,—because it is built for efficiency and economy in fuel consumption.

The architect or heating engineer who recommends the installation of a Furman Boiler pleases the owner for life because Furman Boilers with proper use will last a lifetime.

Our booklet on Furman Round and Furman Sectional Boilers will be mailed to you for the mere asking. Just say "Furman Boiler" on post card and mail it to-day to

United States Radiator Corporation

GENERAL OFFICES: DETROIT, MICH.

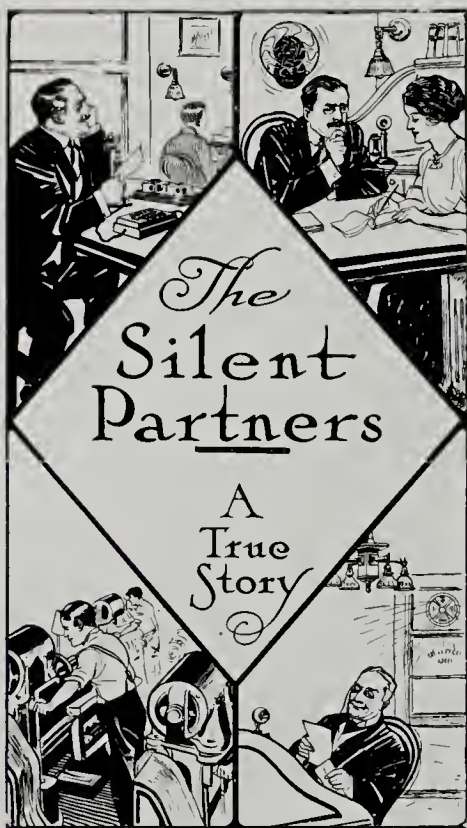
Branch Office at New York, Boston, Philadelphia, Baltimore, Pittsburg, Chicago, Detroit, Minneapolis, St. Louis, Omaha and Kansas City



A 25 Inch Furman Steam Boiler
Showing Two Intermediate Sections
Front View

This is a remarkable showing. It will be seen that there are some enormous increases in localities in which they are as welcome as they are surprising, notably in New York City, where the increase is 115 per cent Philadelphia, 61; Boston 123; Detroit, 90; Buffalo 401; Rochester 178; Louisville 328; Getting farther away south, southwest and to the coast the increases are also strikingly marked, including Kansas City, 51; Memphis, 77; Chattanooga, 657; Nashville, 50; Houston, 514; Los Angeles, 113; San Diego, 113; Oakland, 75; Stockton, 28.

The table is not without decreases, it will be observed, but they are in cities which have been piling up increases for so long that a brief respite is in a sense a relief it means that they are catching their second breath and will go on to better things than they have ever known.



HELP FOR THE BUSINESS MAN

There are to-day many business men who unfortunately for themselves, are doing without many things which would enable them to work in greater comfort, and, in general, conduct their business with increased efficiency. That such a state of affairs exists is not the fault of the business men, but rather due to the fact that they have not been told in the right way. Realizing this, the Western Electric Company has recently published an attractive little book aptly named "The Silent Partners"—a true Story."

The book, written in an easy, colloquial style, is so convincing that the reader wants to invest in everything described therein. The advantages of Western Electric Inter-phones as time and step savers of desk, bracket, ceiling, and counter fans as creators of coolness of ventilating or exhaust fans as fresh air producers and of large and small motors for shop and factory use, are set forth cleverly.



THE NEW MINNEAPOLIS GENERAL ELECTRIC COMPANY BUILDING BY NIGHT
AN INTERESTING EXAMPLE OF ARTISTIC LIGHTING EFFECT
PROCURED IN A SIX STORY BUILDING

COLUMBUS SOCIETY OF ARCHITECTS

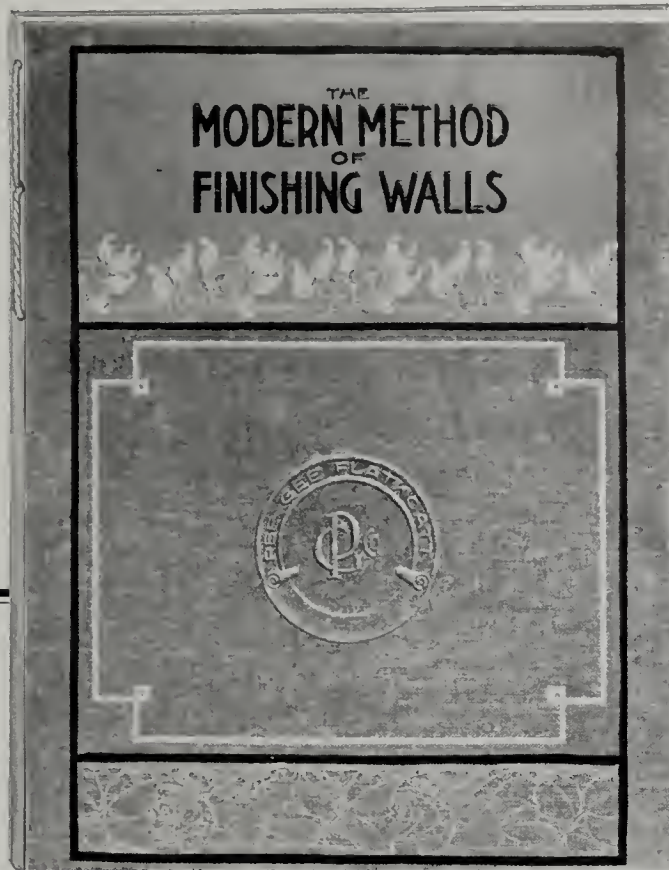
The Columbus Society of Architects held its regular monthly meeting on Monday, March 11th, at which time they heard a talk from John A. Kelley, Secretary of the Builders' Exchange, on the subject, "The Architect from the Standpoint of the Builder."

Edward L. Frick, a member of the San Francisco Architectural Club, was awarded the \$1,000 scholarship given by the Architectural League of the Pacific Coast for the best drawing submitted for an open-air theater and festival hall. The award was made by a jury of twenty-four architects, including the members of the Panama-Pacific architectural commission. Architects Thomas Hastings, Henry Bacon and W. S. Richardson, all of New York, acted as an advisory jury. Their selection for first place was ratified by the general jury.

S. L. Jory of the University of California was awarded second place; Chandler Harrison of the San Francisco club was awarded third place; F. P. Davis of Los Angeles was fourth, and Harry Michelsen of the local club carried off fifth honors. Sixteen drawings were submitted. The winner must use his \$1,000 studying architecture in Europe.

ARCHITECTS OF SOUTH CAROLINA

The architects of South Carolina are to organize an association to promote the interests of their profession. Chas. C. Wilson is president of the temporary organization, which is to be known as the South Carolina association of architects.



“Modern Method of Finishing Walls”

**contains much practical information
regarding interior decoration**

¶ It explains in detail how to get the most artistic practical and lasting results on building interiors at the least cost to the owner.

¶ Its color illustrations are in four color process work and were drawn and painted especially for this book, the color schemes having been designed by the best authorities.

¶ It also contains an insert showing numerous harmonious color combinations that will be of great assistance to the busy architect.

¶ *The suggestive value of this book both to the architect and his clients will be seen at a glance, no matter what material may be used.*

¶ We would be glad to send every architect a copy upon request.

PEASLEE-GAULBERT COMPANY, Inc.

407 W. MAIN ST., LOUISVILLE, KY.

GEO. V. BEDELL ANNOUNCES REMOVAL

Geo. V. Bedell announces the removal of his offices from 1123 Law Building to Suite 915 Hume-Mansur Building, Indianapolis, Indiana.

CUNNINGHAM & POLITEO ANNOUNCE REMOVAL

Cunningham & Politeo, Architects, announce the removal of their offices to the First National Bank Building, corner Post and Montgomery Streets.

THE MODERN METHOD OF FINISHING WALLS

We are pleased to announce that the new booklet on 'The Modern Method of Finishing Walls' by Peaslee-Gaulbert Company of Louisville, Kentucky is complete and ready for distribution. We hope that this Company has plenty of copies of this most beautiful brochure, as the demand for them will be great. We trust that our subscribers will send at once for one of these booklets which are done in color and cannot but help being a valuable adjunct to every architectural office.

CLEVELAND CHAPTER A. I. A.

The Cleveland Chapter of the American Institute of Architects has recently received communication from the Cincinnati Chapter of the institute and from the Columbus Society of Architects relative to the Ohio state building code. It has been found that the operation of the code has in some respects interfered with the provision of the local building code, producing much confusion thereby as to enforcement authority.

In other ways the state code imposes conditions as to material to be used in construction, which works hardships in many localities. With these general features in view the Cincinnati and Columbus architects are starting a movement to make such change or modifications in the code as may be considered necessary to make same conform to all classes of buildings in all parts of the state with just conformity.

Relative to the proper working out of a state code, one Cleveland architect makes this unique suggestion: That a fund be raised by prospective builders, architects and contractors and employ an expert architect who is familiar with all forms of building construction and materials, and thoroughly conversant with building codes and practices to work in conjunction with a competent advisory committee in the collection of data for and the preparation of a state code which will meet the building requirements adequately, justly and properly for all classes of buildings in all parts of the state.

Architects Kennard and Jay, appointed after a meeting of the special building code committee, are busily engaged in reviewing the two codes furnished them by the committee and will be ready to report in a few days on the hardships which the codes will work and the probable cost to builders of complying with the various regulations.

The two codes given the architects are the Atlanta code, demanded by the Southeastern Underwriters' Association, and the Tampa code prepared under the direction of Mayor McKay. There are about 100 points covered in the Atlanta code which are not touched upon in the

Tampa prepared ordinance, and it is to decide whether these points will impose restrictions that would prove detrimental to the upbuilding of the city by discouraging investment and improvement that the service of the architects were secured.

SAN ANTONIO ARCHITECTURAL ASSOCIATION

The San Antonio Architectural Association will take an active part in the movement for the beautification of the city. Announcement of their purpose to join the other civic organizations for this purpose was made after an enthusiastic meeting Feb. 24th, at which definite plans were made for each member of the association to make designs of proposed improvements of the various public buildings and grounds in the city with the especial view of making San Antonio more attractive to tourists.

Each of the fourteen members of the association prepared designs to be presented at the next meeting, held the first Tuesday in March, at which time a general reorganization of the association was effected.

One of the plans proposed was for parking the Alamo courtyard, it being understood that Governor Colquitt intends to embellish the grounds of the old mission with ornamental trees, with probably a monument or statue of some kind in the center of the court. It is also the purpose of the architects to propose plans for the ornamentation of the interior of the Alamo buildings.

The members of the Architectural Association went on record as opposing the policy of employing non-resident architects to design or construct public, institutional, residential and business buildings in San Antonio. The chief objection offered to such a policy was that non-resident architects are unacquainted with the history and climate of this section, and that consequently buildings constructed by them are neither in keeping with the traditions of the Alamo City nor of sufficient stability to withstand the attacks of the weather.

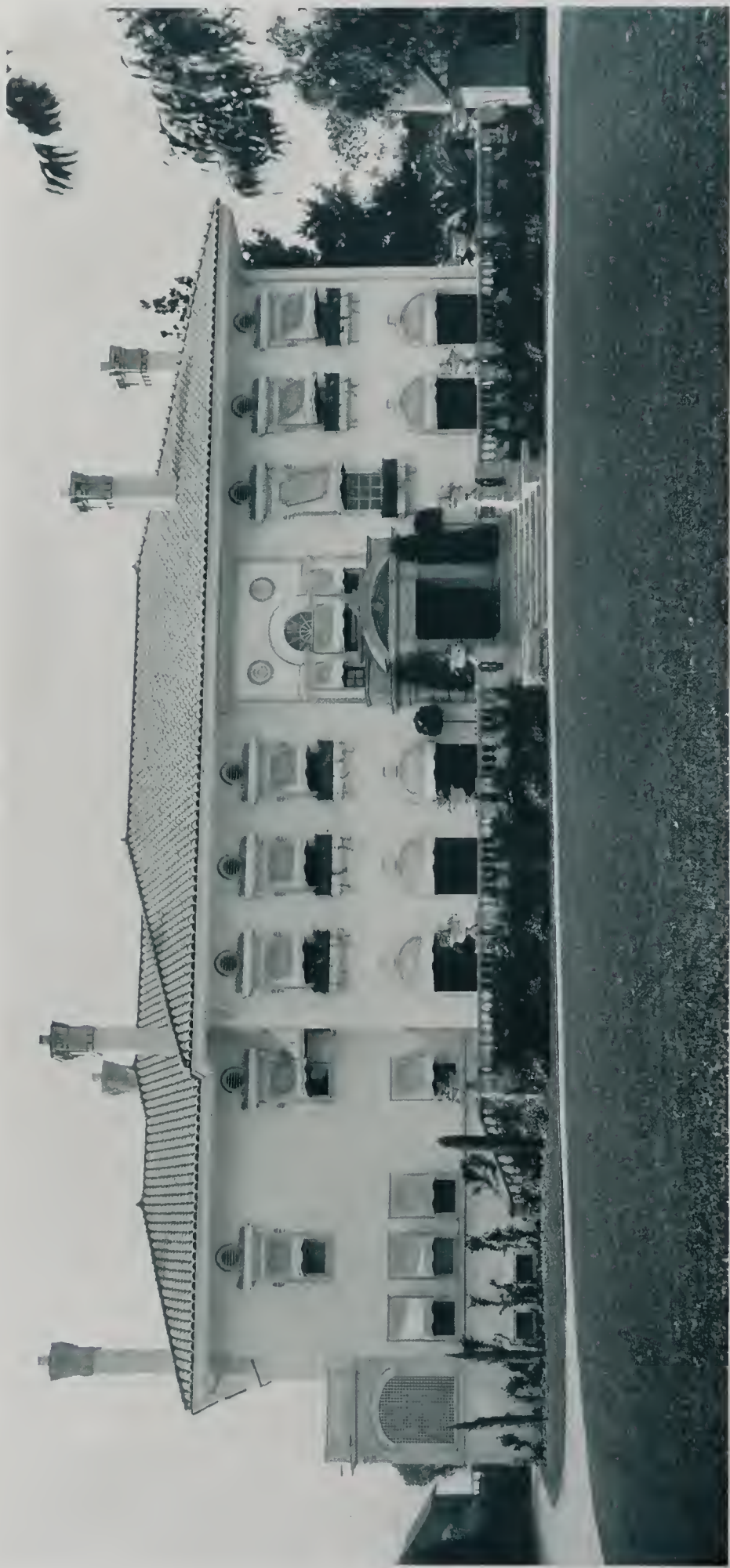
APRIL "RADIATION"

The April number of *Radiation* which will be out in a few days will be of unusual interest to architects. It features among other things an article by Mr. Northrup, entitled "From Mine to Consumer." Mr. Northrup is a writer of considerable ability and his article in *Radiation* is intensely interesting. It takes up the subject of mining of iron, the discovery of the vast iron fields in Northern Minnesota. Future installments of this article will deal with the mining, shipping, refining of iron and its manufacture into Boilers and Radiators. This issue also contains an article by Edward Mott Woolley, entitled "Tools that were Handled as Junk." Mr. Woolley is widely known by his articles in *Saturday Evening Post*. In addition to these and others, the April issue of *Radiation* features "Business Methods for the Steamfitter" by Robert Wilber Owen. J. F. Cosgrove continues his articles on "Fuel and Draft," and Rufus St. John his special articles on "Heating Buildings with Steam."

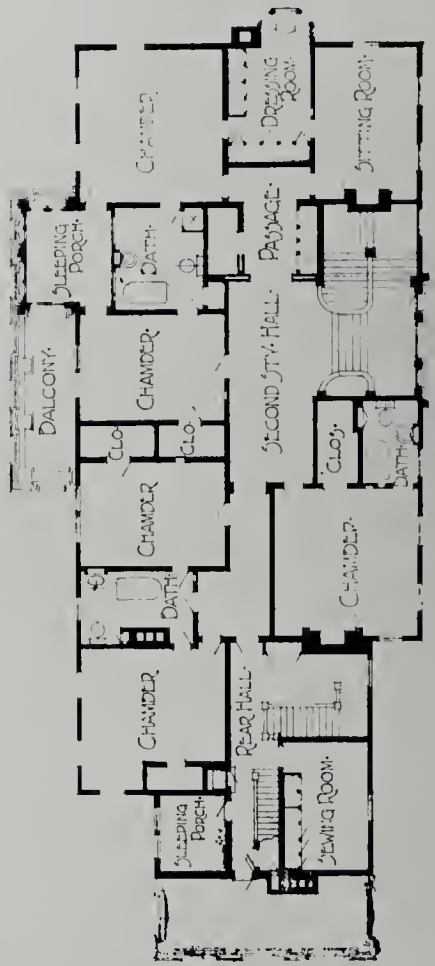
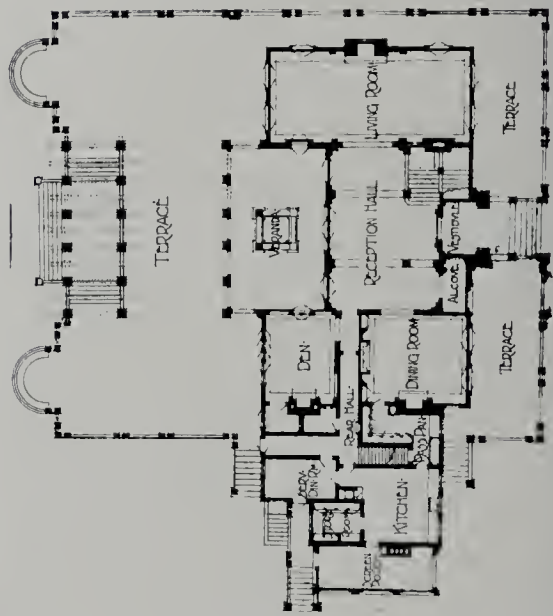
Radiation is published by the United States Radiator Corporation of Detroit, Michigan, wholly in the interests of architects and the trade. If you are not getting *Radiation* regularly, a note from you on your letter head to the Advertising Department will place your name on the complimentary mailing list.



REAR VIEW SHOWING FORMAL GARDENS
RESIDENCE OF MR. DAN MURPHY, LOS ANGELES, CALIFORNIA
HUDSON & MUNSSELL, ARCHITECTS



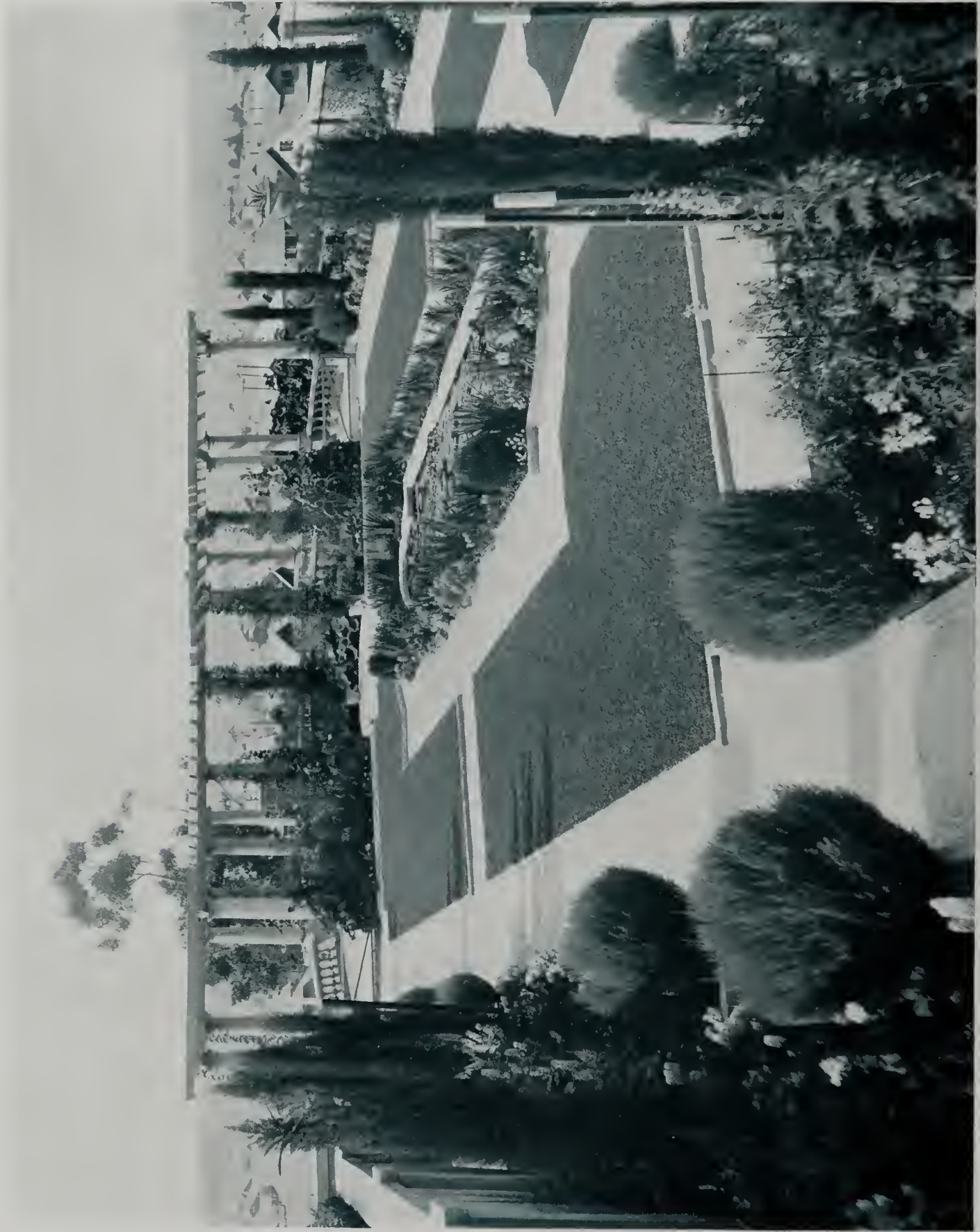
FRONT VIEW
 RESIDENCE OF MR. DAN MURPHY, LOS ANGELES, CALIFORNIA
 HUDSON & MUNSSELL, ARCHITECTS



THE WESTERN ARCHITECT
 APRIL
 1912

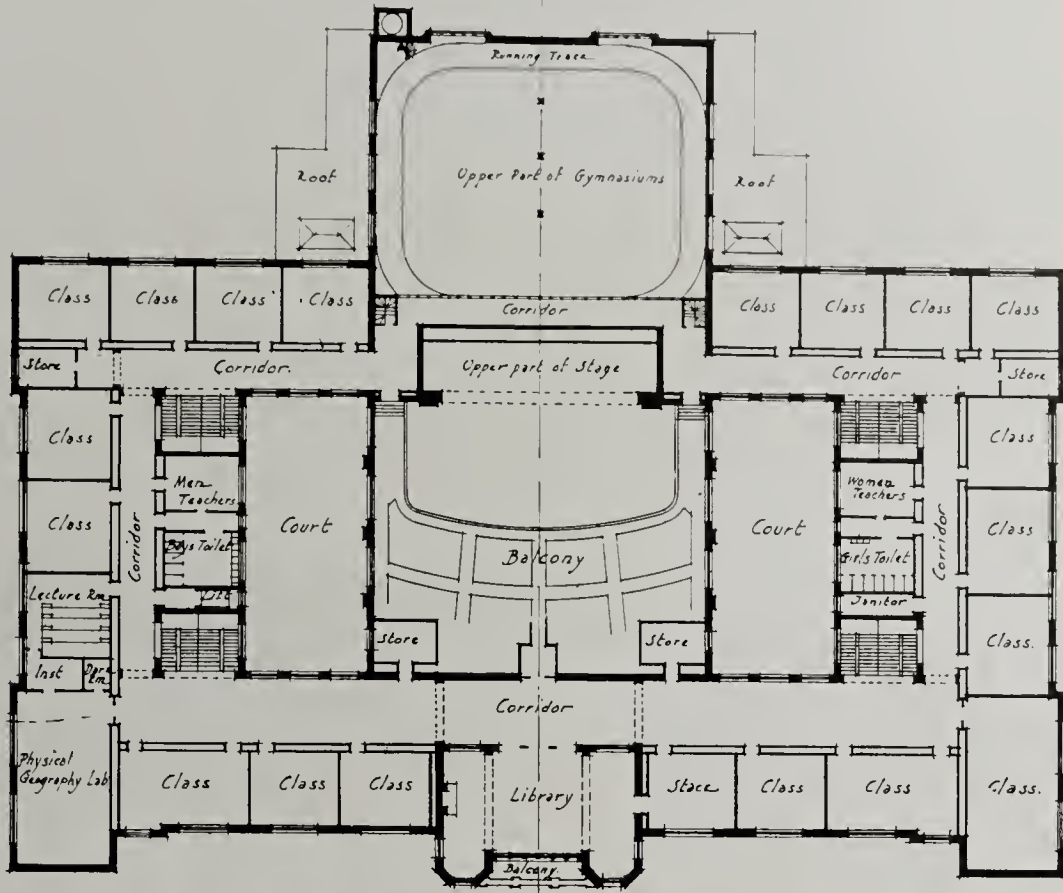


COURT
RESIDENCE OF MR. DAN MURPHY, LOS ANGELES, CALIFORNIA
HUDSON & MUNSELL, ARCHITECTS

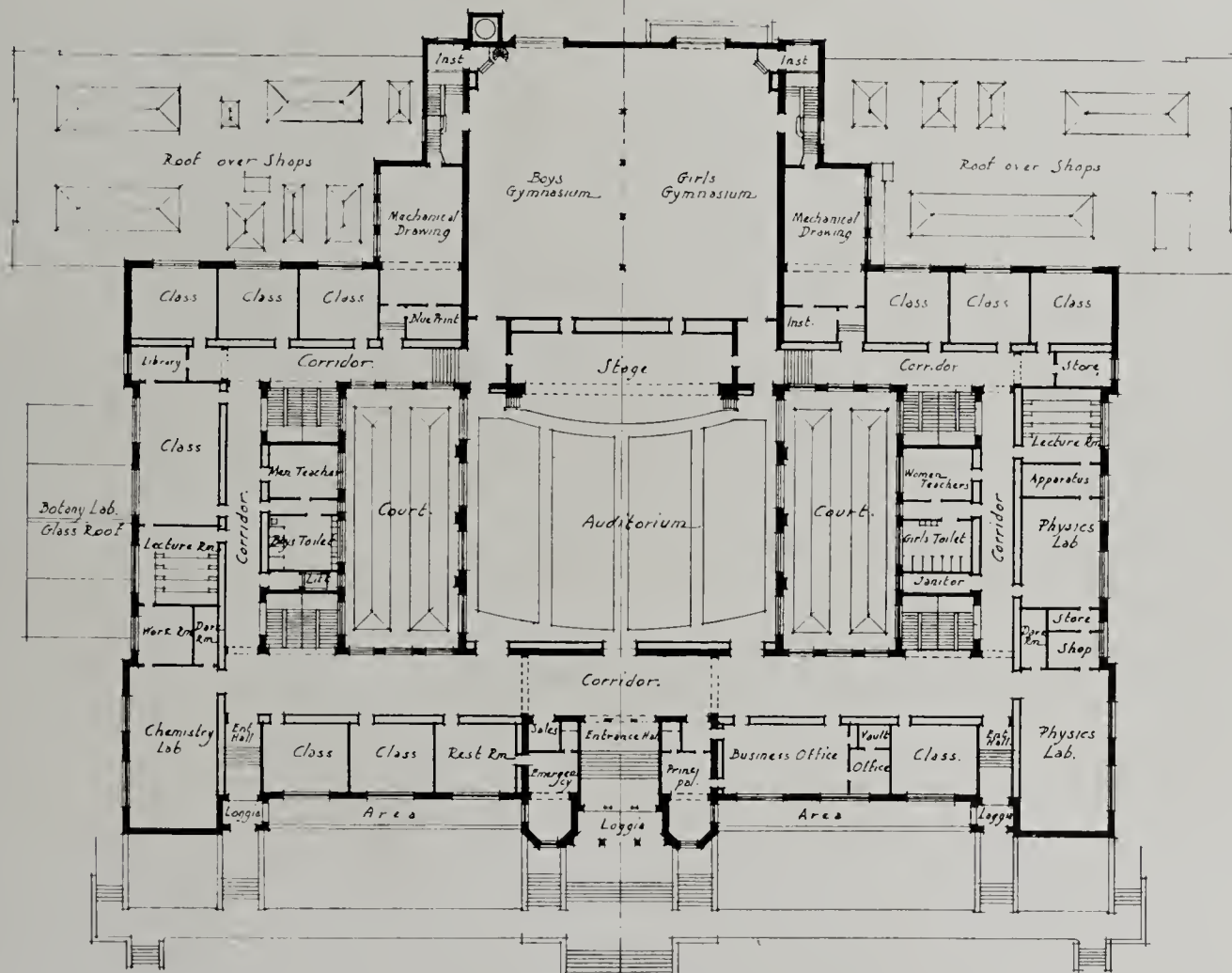


FORMAL GARDENS
RESIDENCE OF MR. DAN MURPHY, LOS ANGELES, CALIFORNIA
HUDSON & MUNSSELL, ARCHITECTS

THE WESTERN ARCHITECT
APRIL
1912



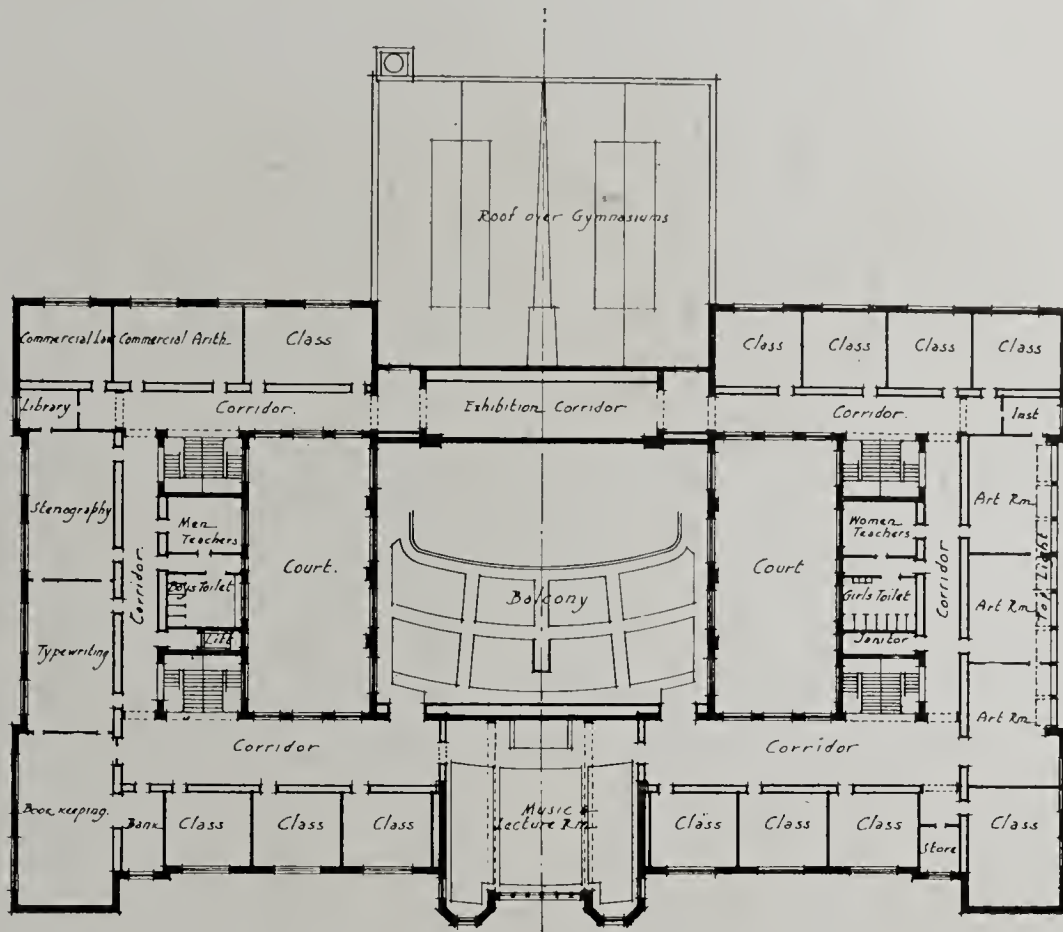
SECOND FLOOR



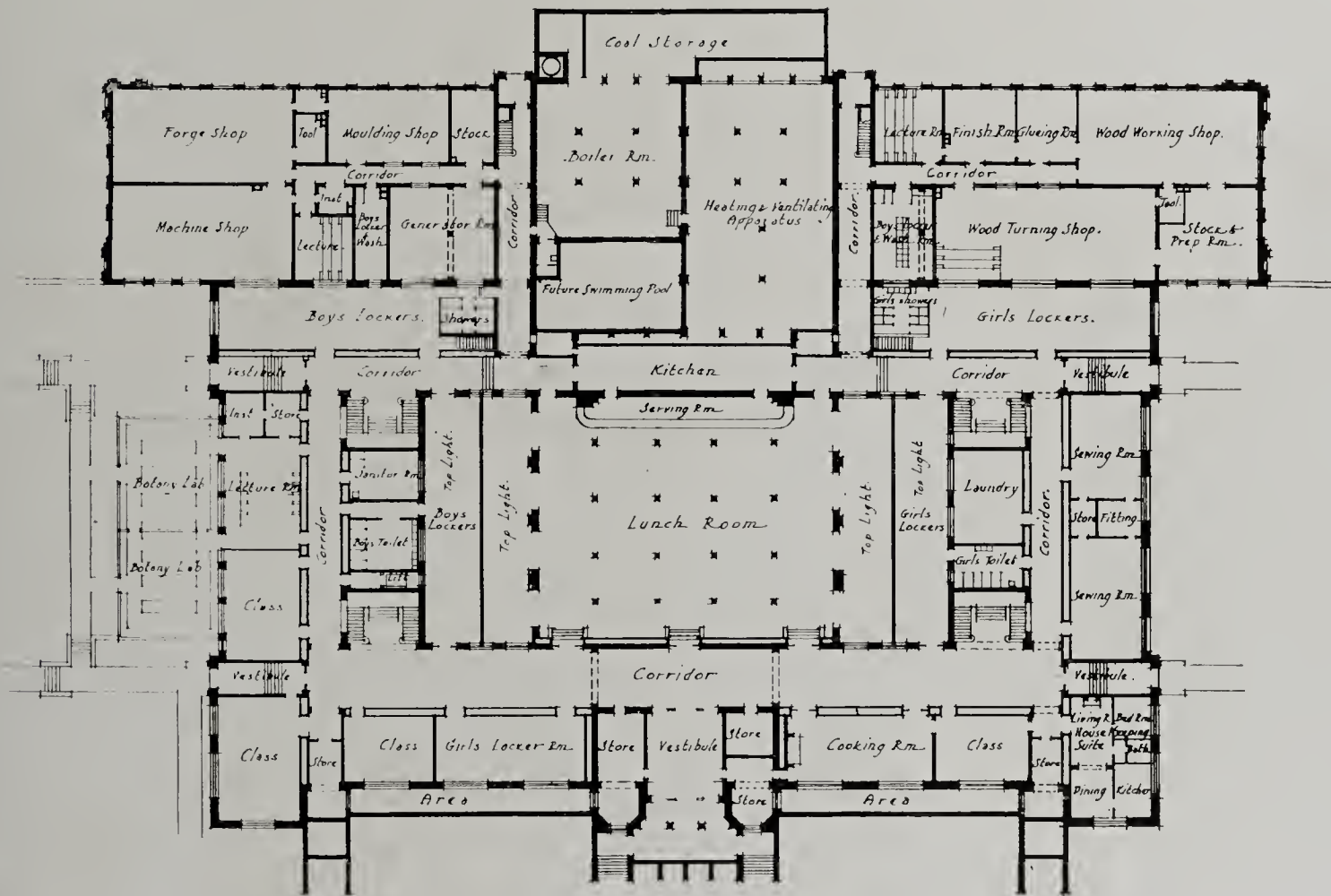
FIRST FLOOR



NEW CENTRAL HIGH SCHOOL, MINNEAPOLIS, MINNESOTA
WILLIAM B. ITTNER, ARCHITECT, ST. LOUIS, MISSOURI



THIRD FLOOR

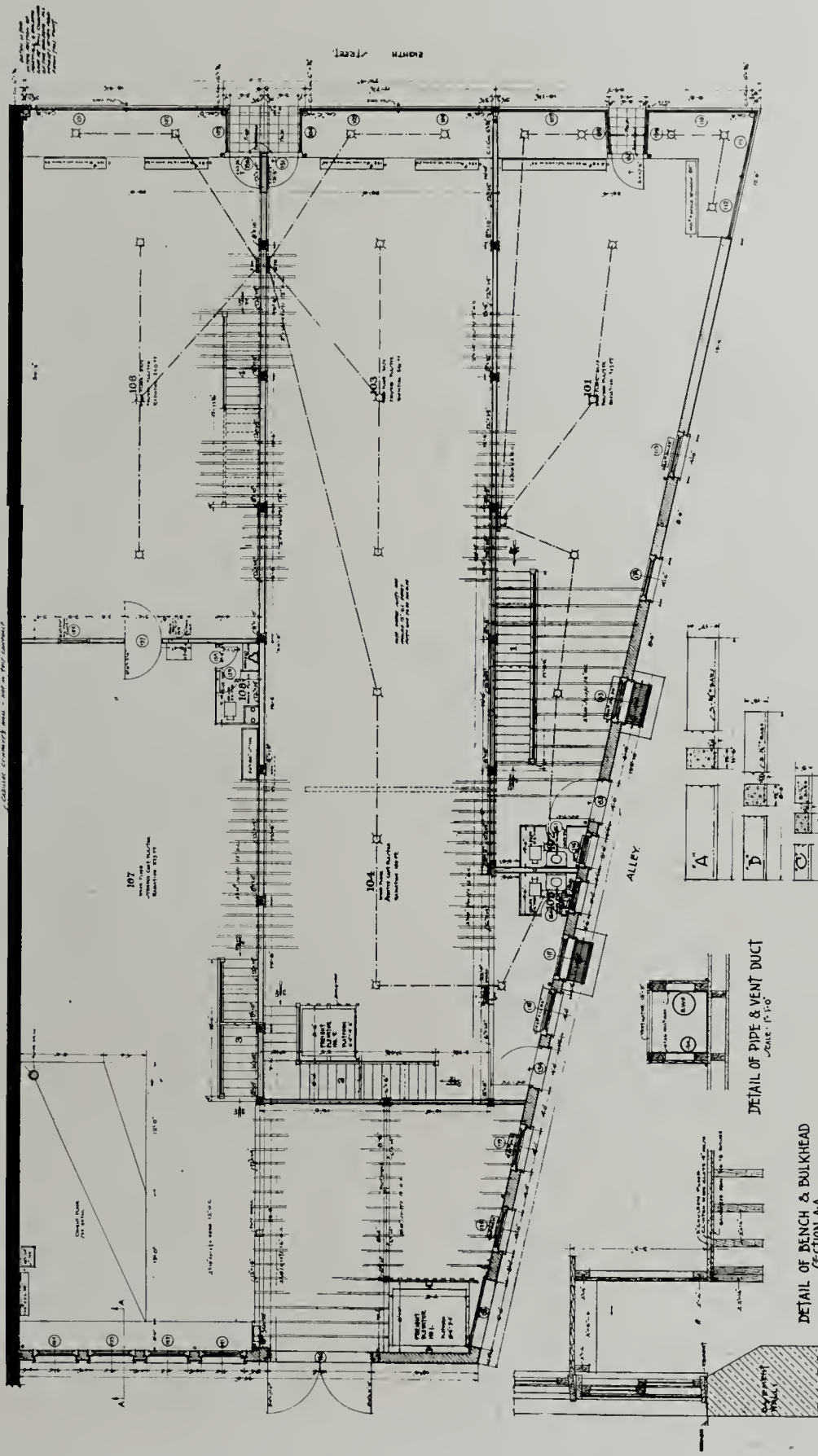


GROUND FLOOR

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 WILLIAM B. ITTNER, ARCHITECT, ST. LOUIS, MISSOURI



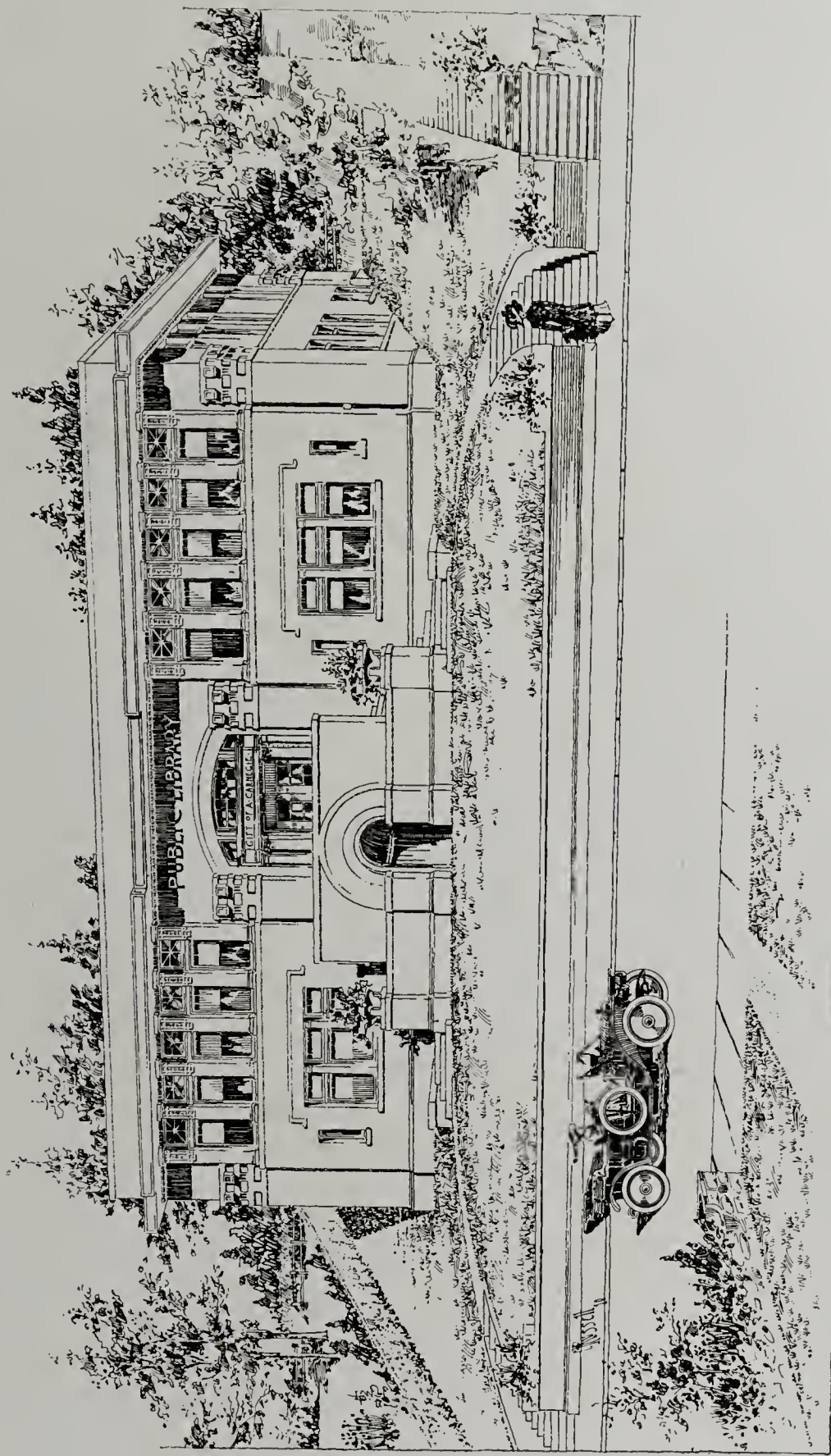
NEW CENTRAL HIGH SCHOOL, MINNEAPOLIS, MINNESOTA
WILLIAM B. ITTNER, ARCHITECT, ST. LOUIS, MISSOURI



FIRST FLOOR PLAN
 TWO STORY COMMERCIAL BUILDING, MINNEAPOLIS, MINNESOTA
 VICTOR F. V. DE BRAUWERE, ARCHITECT



TWO STORY COMMERCIAL BUILDING, MINNEAPOLIS, MINNESOTA
VICTOR F. V. DE BRAUWERE, ARCHITECT

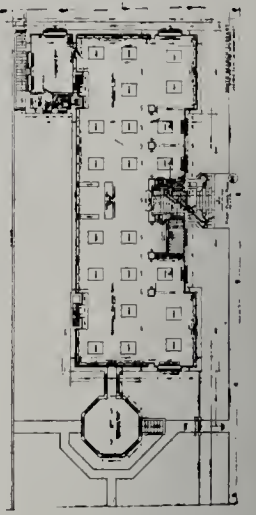


FREE PUBLIC LIBRARY, MILL VALLEY, CALIFORNIA
C. H. RUSSELL, ARCHITECT, SAN FRANCISCO, CALIFORNIA



HIBBARD MPLS.

SEVEN CORNERS BRANCH LIBRARY, MINNEAPOLIS, MINNESOTA
JACKSON & STONE, ARCHITECTS

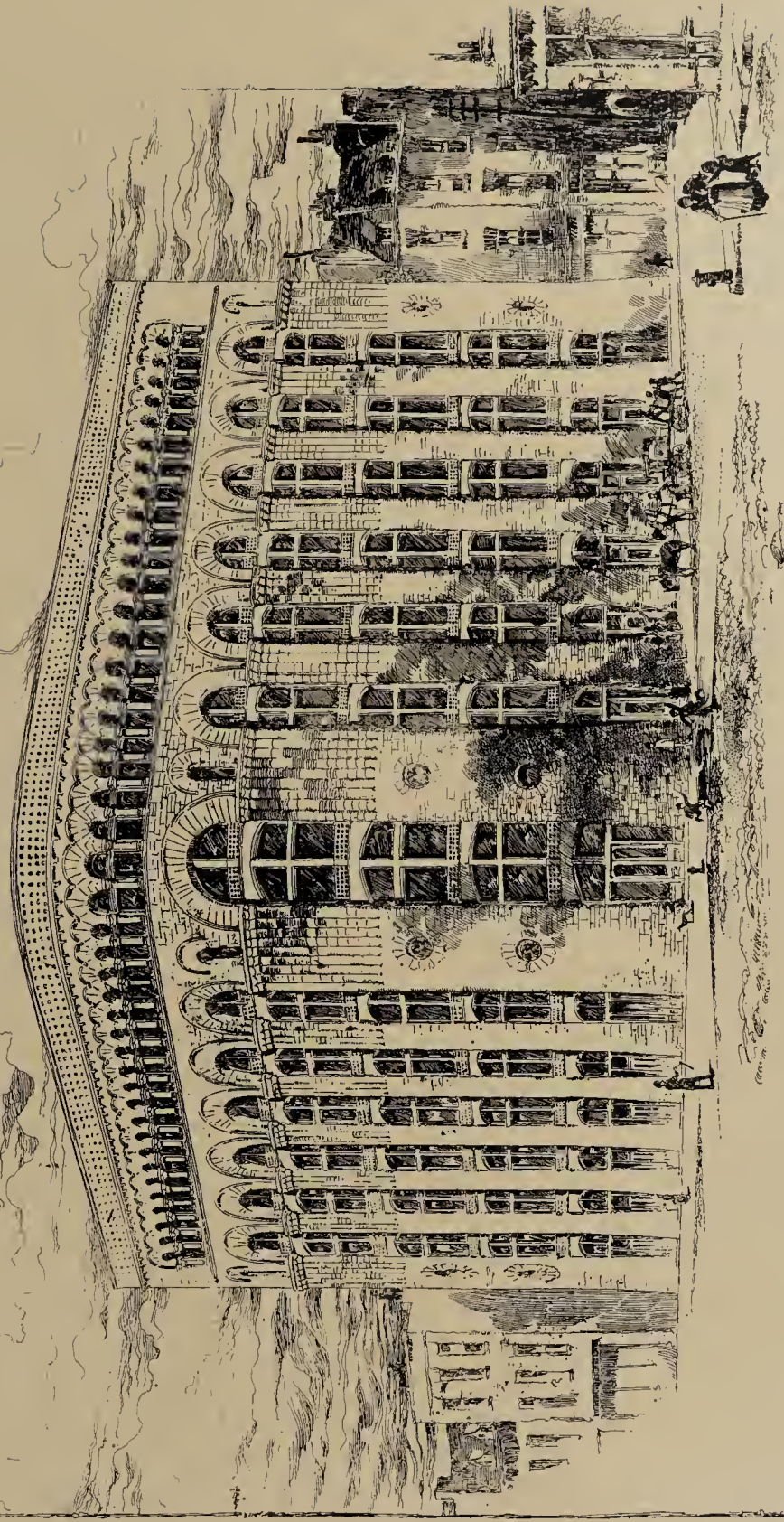


L.S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. 1887.



PEN AND INK BY HARVEY ELLIS
The trees and water on left is the charm of this drawing

L.S. BUFFINGTON ARCHITECT.
MINNEAPOLIS MINN. 1890.



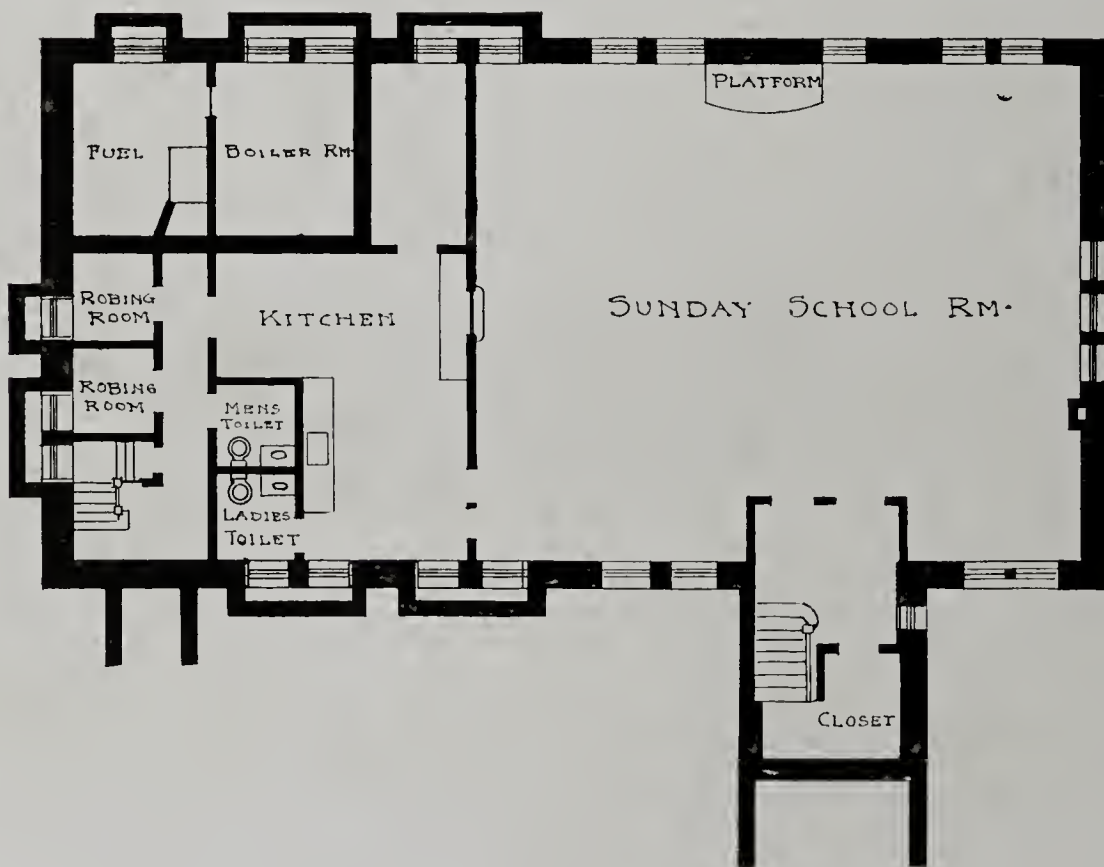
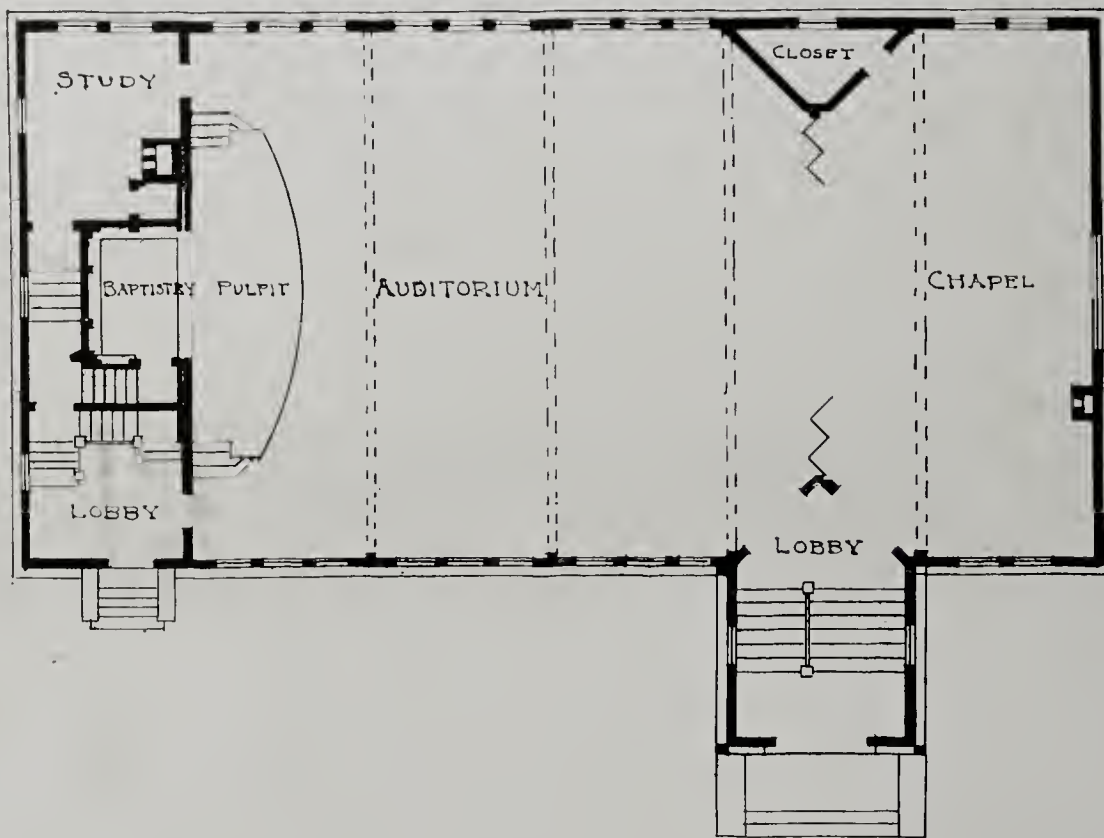
PEN AND INK BY HARVEY ELLIS

The old building and figures on right will bear careful study



SMALL SUBURBAN CHURCH, ST. PAUL, MINNESOTA
HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINNESOTA

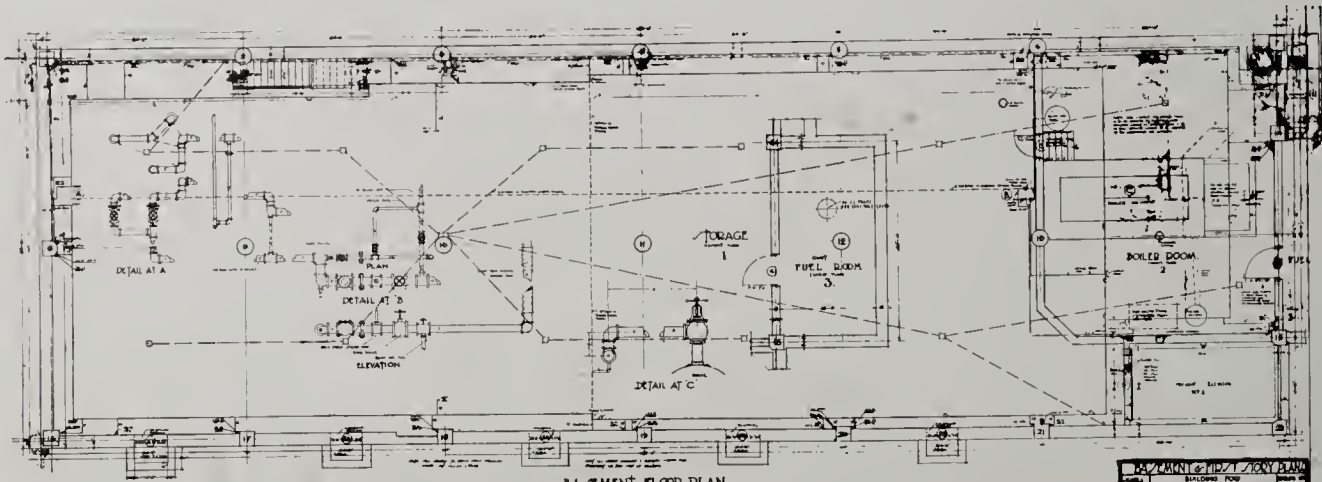
THE WESTERN ARCHITECT
APRIL
1912



PLANS
 SMALL SUBURBAN CHURCH, ST. PAUL, MINNESOTA
 HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINNESOTA

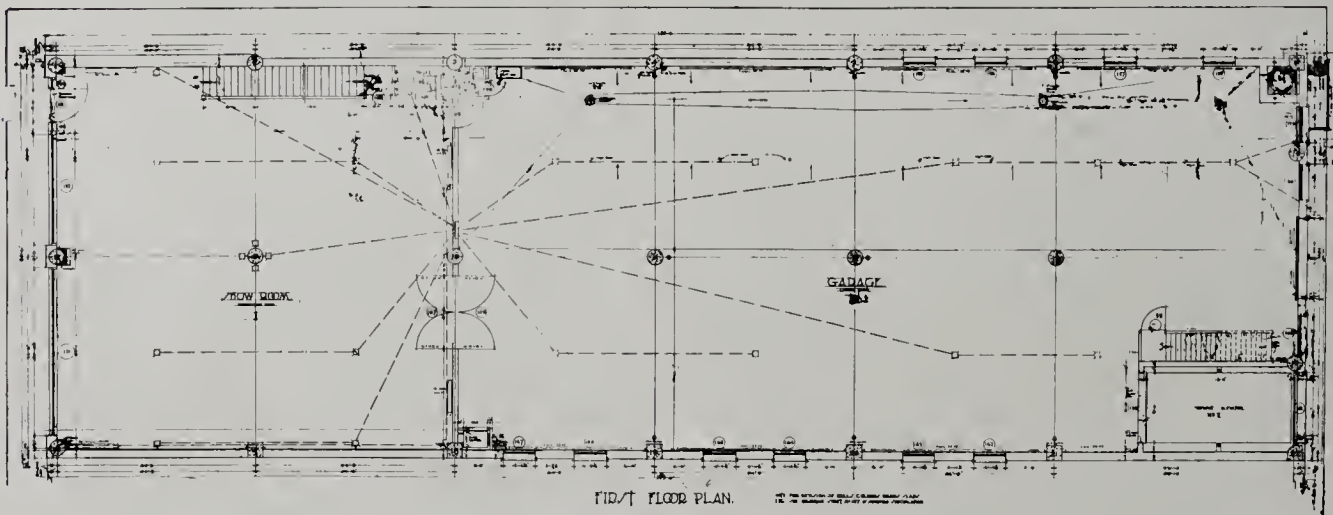


THREE STORY COMMERCIAL BUILDING, MINNEAPOLIS, MINNESOTA
VICTOR F. V. DE BRAUWERE, ARCHITECT

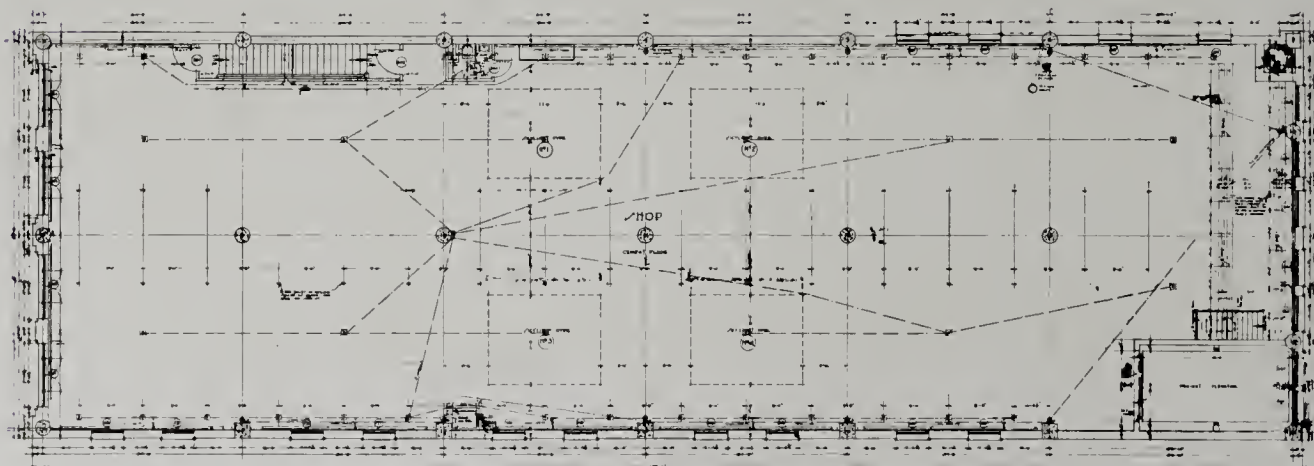


BASMENT FLOOR PLAN.

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SECOND FLOOR PLAN.

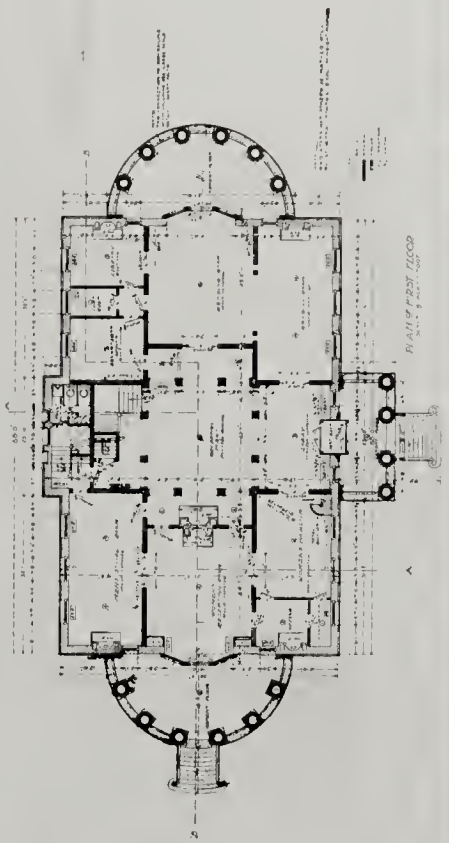


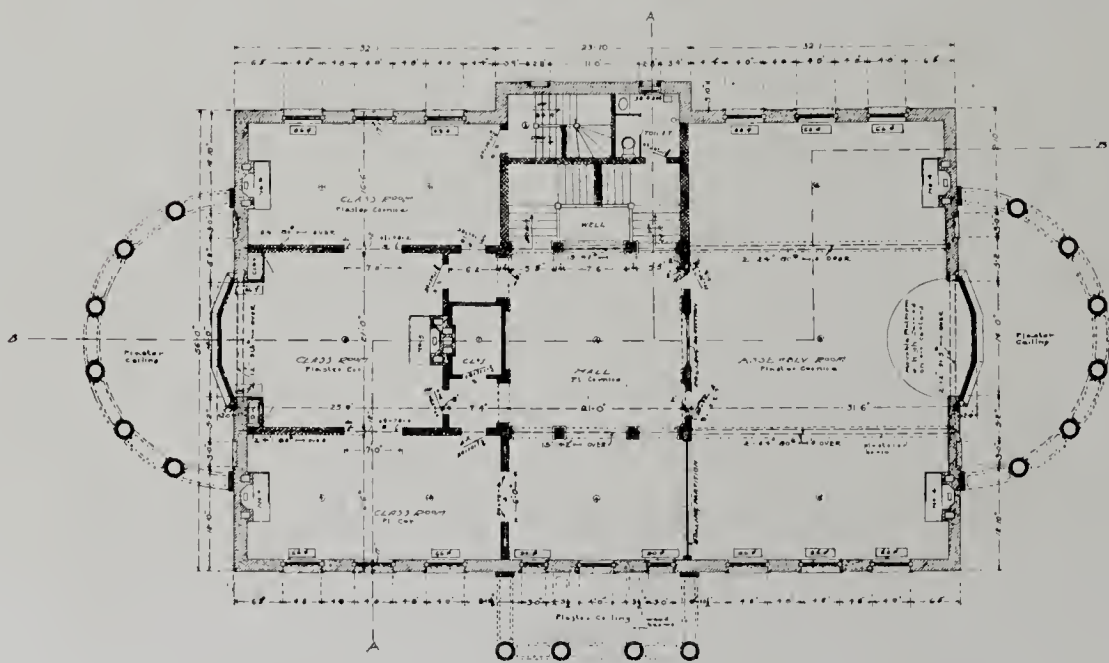
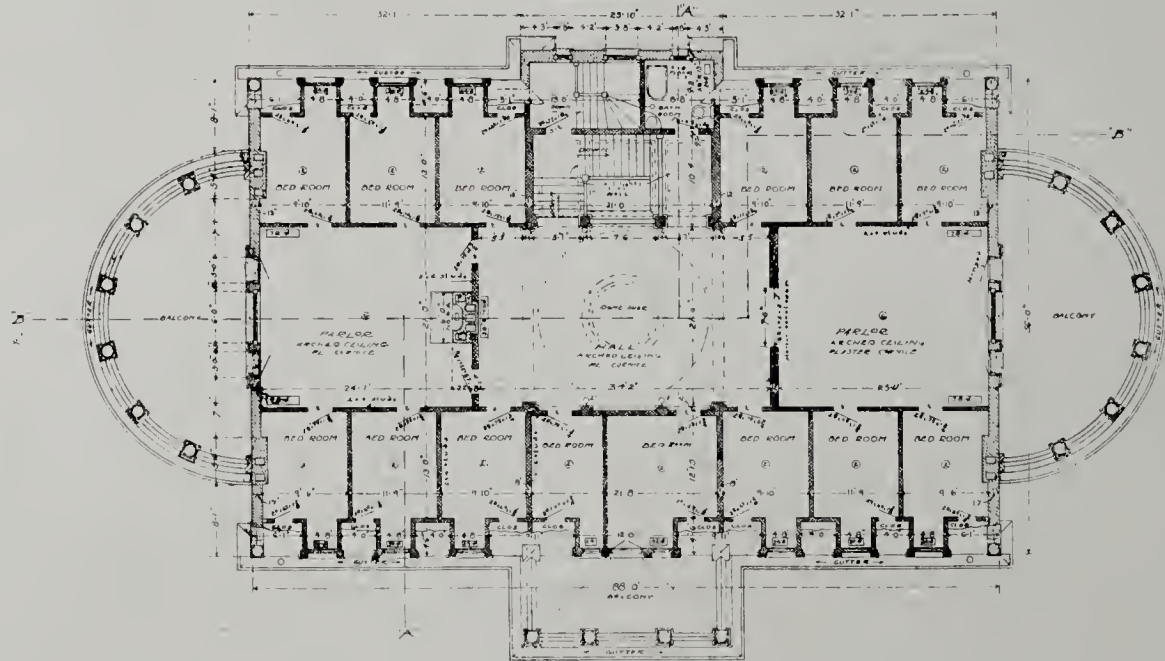
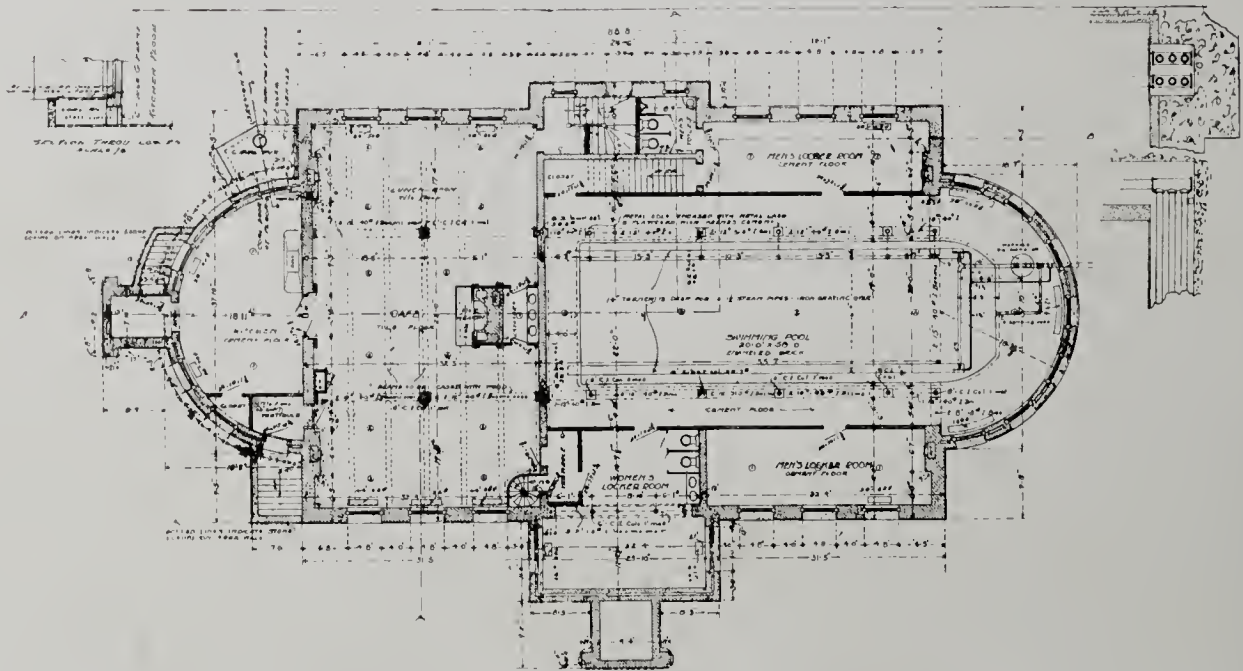
THIRD FLOOR PLAN.

PLANS
 THREE STORY COMMERCIAL BUILDING, MINNEAPOLIS, MINNESOTA
 VICTOR F. V. DE BRAUWERE, ARCHITECT



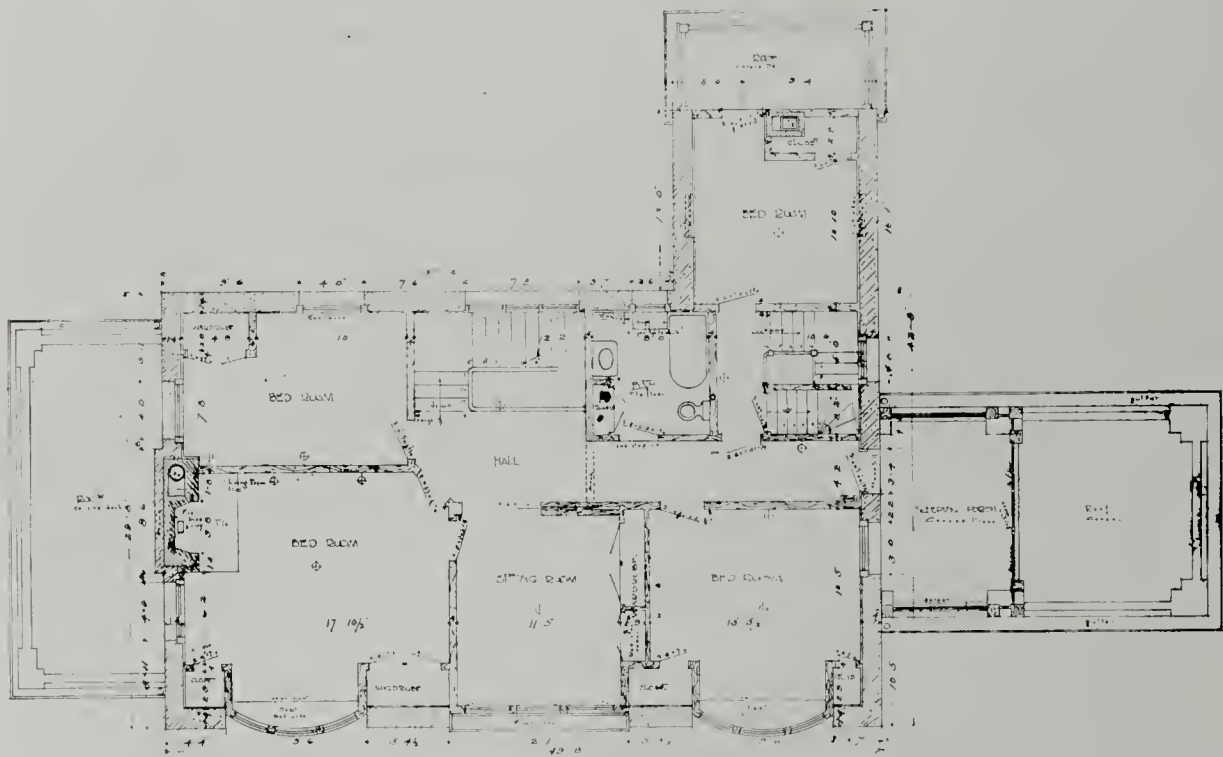
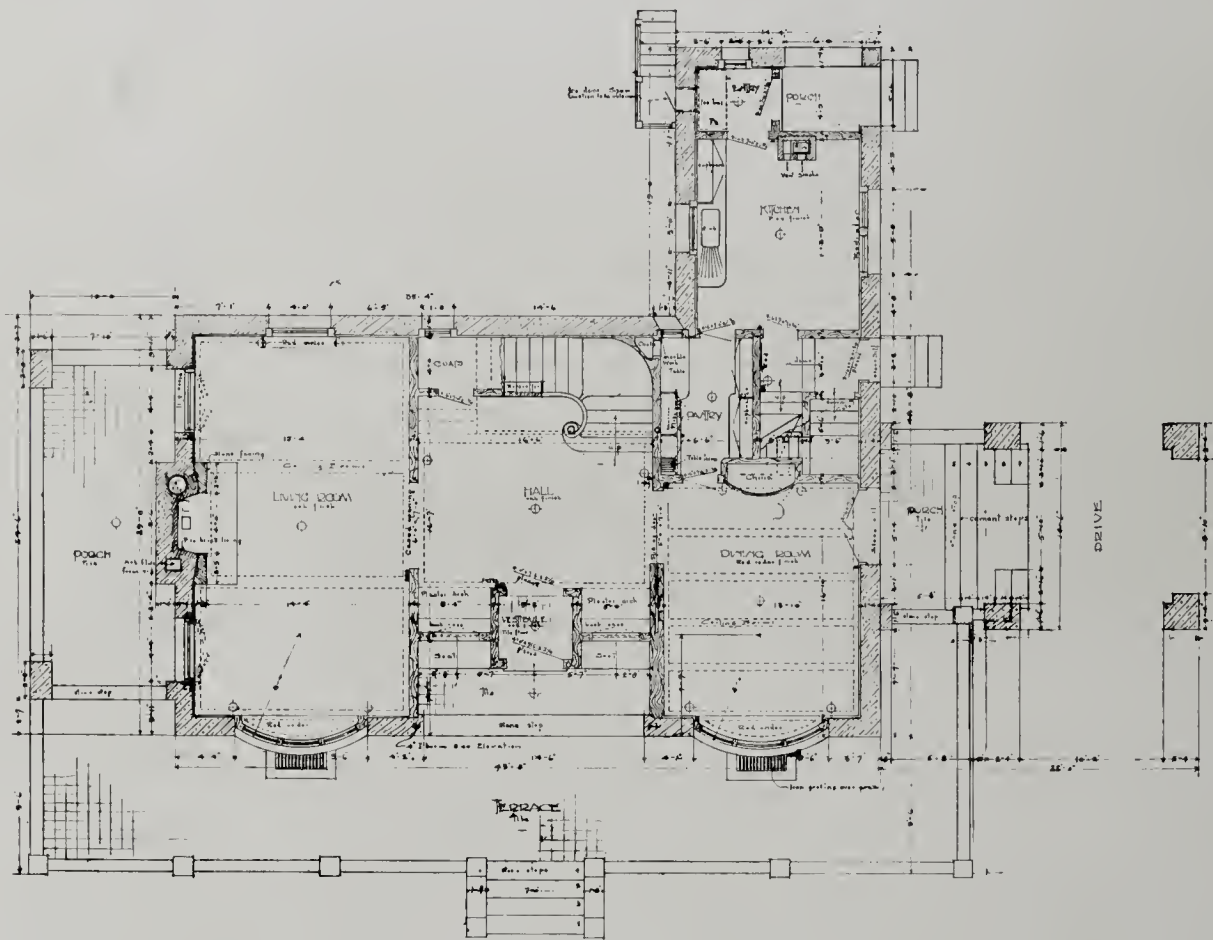
ALUMNI HALL, IOWA COLLEGE
 PROUDFOOT, BIRD & RAWSON, ARCHITECTS, DES MOINES, IOWA







RESIDENCE BIRMINGHAM, ALABAMA
HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINNESOTA



SECOND FLOOR PLAN

PLANS
 RESIDENCE BIRMINGHAM, ALABAMA
 HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINNESOTA



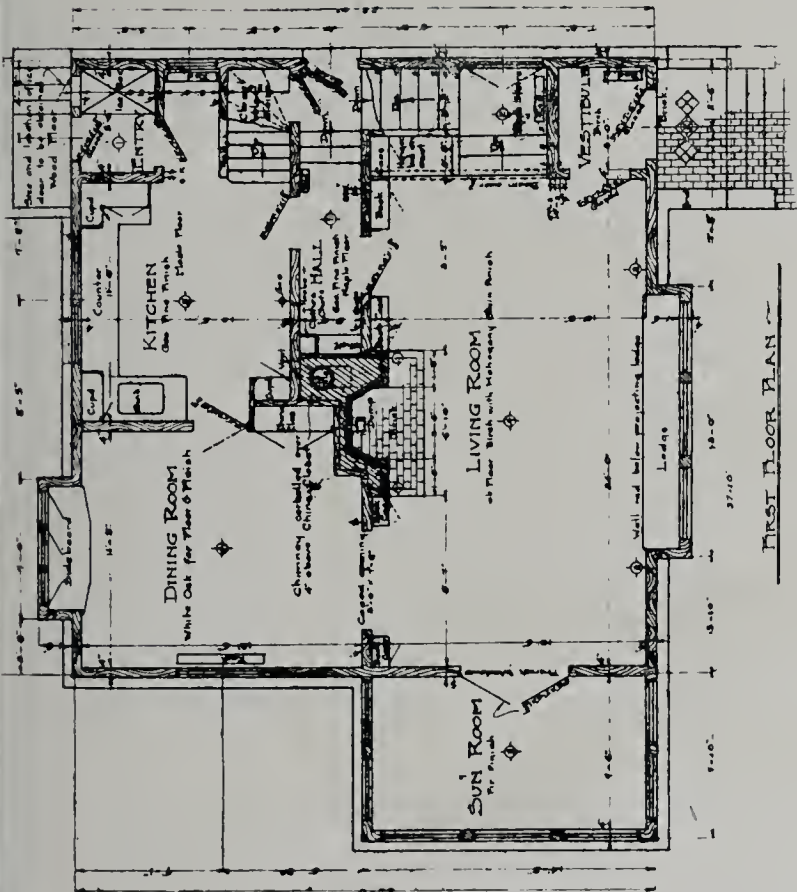
RESIDENCE AT PASADENA, CALIFORNIA
CHARLES NORROURG, ARCHITECT



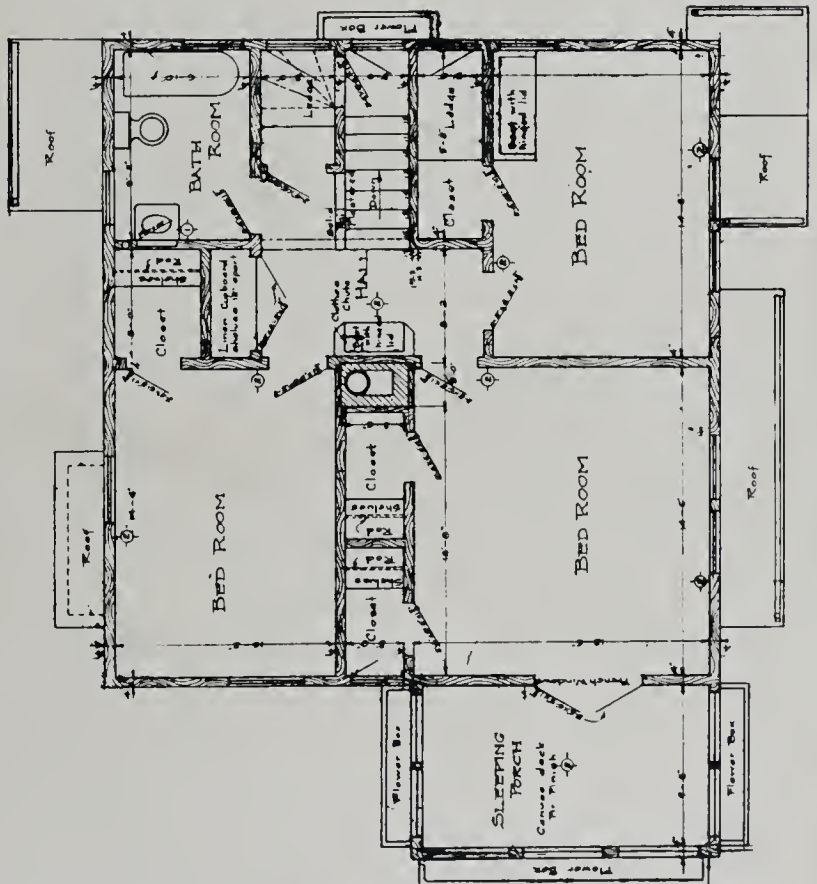
RESIDENCE OAKLAND, CALIFORNIA
EDGAR MATTHEWS, ARCHITECT, SAN FRANCISCO



HIBBARD MPLS.

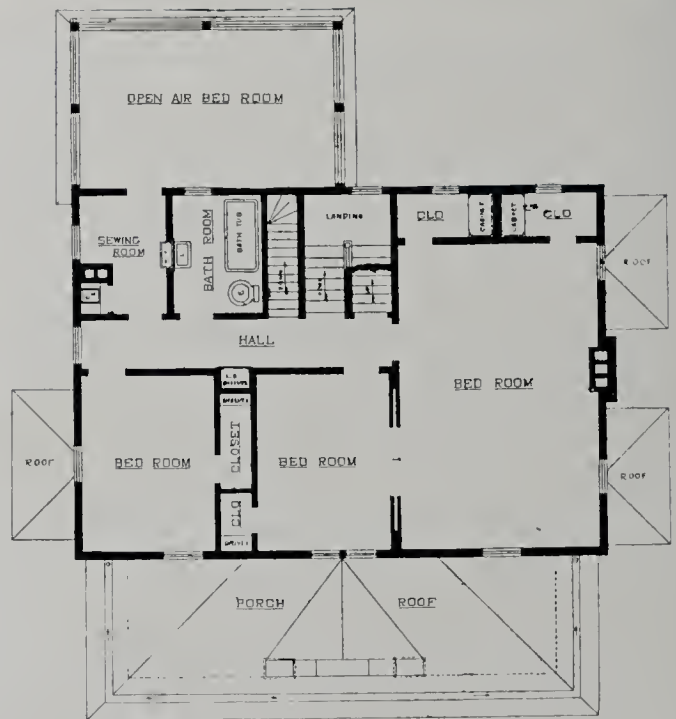
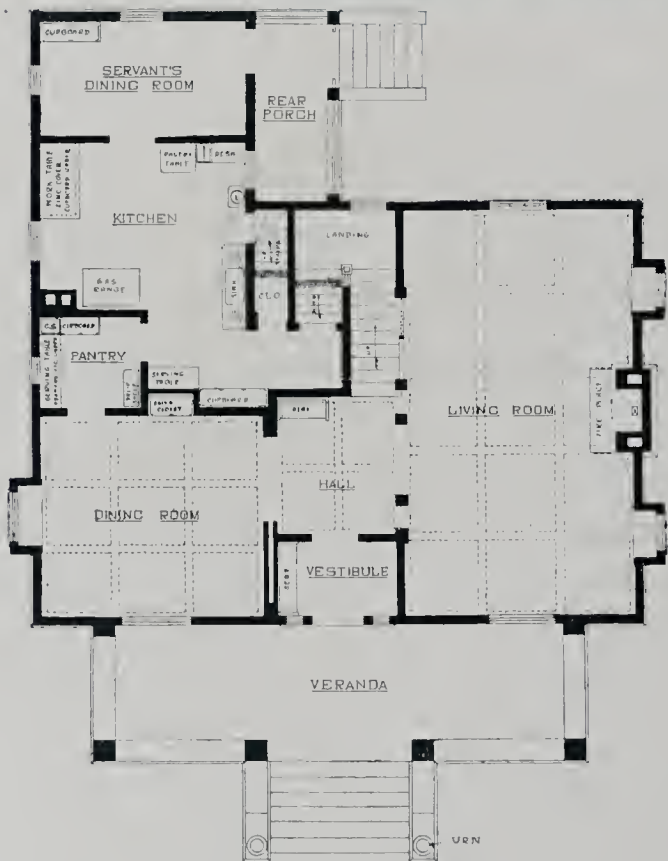


FIRST FLOOR PLAN



SECOND FLOOR PLAN
All floors to be oak

RESIDENCE FOR MR. E. H. BRUNTLETT, MINNEAPOLIS, MINNESOTA
A. R. VAN DYCK, ARCHITECT



OWN RESIDENCE OF BERT D. KECK, ARCHITECT, CROOKSTON, MINNESOTA

THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 18

MAY 1912

NO. 5

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

The Civic and
Commercial Association
and the Civic Plan

Perhaps it's too soon to comment generally upon the fine frenzy that has taken hold of the civic promoters of Minneapolis, in their endeavor to "advance the civic and commercial interests" of the city. No one seems to know exactly what that fine-sounding and ambitious rallying-cry means in the concrete, but it may work out later. Meanwhile, *The Western Architect* would call attention to what it should mean first, and that as soon as organization is perfected in aggregate membership. Before any other interest or scheme for advancement is more than discussed, the matter of the civic plan, now in the hands of the Civic Plan Commission, should be taken up; the work the Commission has already done, approved of; its plan, with such changes as seem expedient, be adopted; and the full force of the organization placed behind it to see that it is established as the plan of the future city, by an unchangeable ordinance of the city, as the plan by which not only future constructions will be guided, but upon which an immediate commencement will be made as a basis. *The Western Architect* is particularly interested in this, not only because it is one logical method by which the "civic and commercial interests" can be permanently and securely advanced, but because *The Western Architect* was one of the forces behind the movement which resulted in the Civic Plan Commission coming into existence. It projected the scheme of the Gateway Park, and held a competition for the improvement of that section, which resulted in attention being called to its possibilities and its appropriation by the Park Board. The Gateway proposition was only intended as an entering wedge, or an object lesson to promote an appetite for further civic improvement. While the Civic Plan Commission has no civic status,—is but a number of self-appointed citizens banded together for the general good of the city,—it should, through the power of this new amalgamation of civic bodies, at once be given a legal

status with powers commensurate with the importance of its work. This would immediately place at the service of the city, in an administrative capacity, ten of its most representative citizens; representative not only of its commerce,—in the upbuilding of which its members have been large factors,—but representative in point of probity and the highest ideals of civic unselfishness. Next to the plan they represent, Minneapolis needs just such men in her councils and her activities, if this movement is to accomplish what it aims for,—the promotion of the welfare and general prosperity of the city. Though columns have been written in abstract expression, members solicited, committees galore, dollars collected,—it seems an intention rather than an oversight, this dealing in glittering generalities regarding the real purposes of the organization. *The Western Architect* therefore hopes that the main thought among the leaders of the movement is the promotion of the Civic plan with all that it implies in the working out of the problem of civic unity of purposes of which that plan is a concrete expression, from the present chaotic living and commercial conditions.

Practical
Educational Work
of the A. L. A.

Almost at its inception, the Architectural League of America, in an international capacity, took up the education of the draftsman as one of the main purposes of its existence. It was first discussed in a more or less tentative manner at the Toronto Convention of 1902. It was worked out into a comprehensive plan, reported at the Washington Convention in 1909, and was given a concrete form at the Cleveland Convention of 1911, when the constitution and by-laws of the League were amended to give scope for carrying out the plan. While reports were made at subsequent annual conventions of the League, the final report took many years of faithful and persistent work on the part of the members of the committees in charge of the formulation. J. P. Hynes, of Toronto, the Canadian member, should be specially mentioned in this connection. Emil Lorsh, of Ann Arbor, has given to it the close study of an educator; Max C. Dunning, of Chicago, as a draftsman of note and enthusiasm for his art. These, with the assistance of many other League members, have given the obtuse and difficult question, "How to educate the draftsman," long and patient study. The result has been placed before

the architectural clubs in a plan that seems as practical as it is hoped it will be beneficial and operative. As a general system, the clubs are asked to collect data upon the local educational facilities that may be available to draftsmen in their localities, and to which the attention of every draftsman may be directed. This constitutes a thorough canvass, and to facilitate the work a blank form, upon which the draftsman may outline his education, has been prepared and circulated. The fundamental principle of the plan adopted is the co-ordination of essential subjects, and to make interdependent the subjects of design, construction, and architectural history. As the reports will be collected by the committee of the League, modifications may be further made at subsequent meetings. The Boston Architectural Club has modified the plan to a workable basis which is proving successful. The American Institute of Architects, at its last Convention, discussed the subject, and delegates asked for an educational plan for their draftsmen employes, which shows how far in advance such a plan of education was anticipated by the League, and the Royal Architectural Institute of Canada is in full accord with its purposes. Its advocates go so far as to believe that with the education of the draftsman will disappear the necessity for architectural registration by the state, and even now are inclined to oppose that method of professionalizing the practice of Architecture. In thus providing a means by which draftsmen who wish to become proficient and eventually practice, but who cannot attend an architectural school, and, as the plan proposes, only through the co-operation of the architects and the evening school can attain an equivalent of knowledge, the League is doing a commendable work, more practical and possibly more valuable to the aesthetic and constructive future of the country than the ethical work of the American Institute of Architects, and the Institute of Canada. But between these three associations that have each, after years of experiment, reached a substantial foundation of practical work, the architectural future certainly promises well for the United States and Canada.

Smoke Absolutely
Preventable
in Cities

The concentration of civic control and energy which has been accomplished in Minneapolis, through the late organization of civic and commercial associations, will probably prove the one method by which cities can be successfully regulated. The smoke nuisance is a case in point. The ordinance of Minneapolis is sufficiently stringent. Smoke inspectors have been paid for inspection, and even small fines have from time to time been assessed where sufficiently plausible excuses have not been offered in extenuation; but the fabrics in stores, the linen of the citizen, and the furniture in the house, have continued to be ruined by preventable smoke. For thirty years some cities have struggled for purer air in the same way, with the same results. Men have made and lost fortunes on patent devices. Well-intentioned building owners have, at considerable expense, often applied them. But each has proved a failure. This is because the first principle which would largely cure the disease, without the "smoke consumer" attachment, was omitted. That is, intelligent, persistent and careful firing. It seems well nigh impossible to obtain this service from the man who shovels coal into the firebox; and the next source of relief, and one that is operative because it is directly in charge of the engineer of the plant, is the automatic grate. This, under intelligent use, not only prevents ninety per cent of the smoke, but saves fuel enough to pay for itself. They are, however, expensive as to first cost, and it will take a strong committee, with the power of the association behind it, to compel the necessary careful firing in small plants and the use of automatic grates at large. Together there is no doubt that smoke can be prevented in ninety per cent of the chimneys. American cities have not the private fireplace, from which the majority of the smoke in London proceeds, to contend with. Under proper control even Pittsburgh is producing less smoke than formerly. Smoke can be prevented, and a clean, pure air obtained for Minneapolis or any other city, if it is so willed by a strong association backed up by Courts that will listen to no excuse, but by repeated daily fines punish each offender, no matter who he may be.

A TOWN OF THE MIDDLE AGES

BY GEORGE H. CHETTLE

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WITH the great increase of interest in the question of Town Planning it seems almost likely that we shall have another "Battle of the Styles," another struggle between the formal and the picturesque. After hearing the papers that were read at the international conference, held in London last summer, and after studying the vast schemes that were exhibited by Mr. D. H. Burnham for a system of waterways, parks and boulevards encircling the city of Chicago, it was interesting to turn to some of the little towns that were laid out in Saxon times in England and developed in the Middle Ages. Their growth may have been haphazard, it is probable that their builders never drew up a complete plan for their city, even if in their

imagination they had conceived the whole as they would wish to build it. That question we may leave for the champions of either school to settle as they may. Let it suffice that we have still left to us such examples of the early builders' skill as the curve of the High Street at Oxford, the inner city of Nuremberg with its circle of walls and towers, the Cathedral of Chartres dominating the mediaeval town. Whether these are the results of chance or of a grasp of design above anything that we can now attain to, they are examples from which we can still learn much that will help us in the solution of modern problems, lessons in the correlation of buildings and their surroundings that are sadly needed by some town-planners of today.



GREVEL HOUSE, CAMPDEN. BUILT BY WILLIAM GREVEL THE WOOLSTAPLER, IN 1396

The importance of this last consideration is brought home to one with great force in the study of mediaeval towns. Starting from Oxford, whose High Street we have already referred to, and going westward, it will be noticed how entirely the towns of the fertile Worcestershire valleys differ from those of the Cotswold Hills that rise above them. By the rivers are half-timber cottages with beautiful brickwork and red-tiled roofs. On the hills there is no brick-work, no red tiles, and the scarcity of timber forbade its use for anything but roof timbers and internal partitions. All the buildings are of the stone that is quarried in the hills themselves, and the roofs also are covered with stone slats. Instead of the exuberance of Gothic wood carving, we find simple mouldings with little attempt at decoration except in the churches and in the houses of one or two rich wool merchants. For the Cotswold Hills were the centre of the English wool trade in the days of Richard II and the wealth of the Cotswold towns was great.

The three most important towns in this district were Northleach, Burford, and Chipping Campden; and as an example of the methods of the mediaeval town builders the last is perhaps the most interesting. It has escaped the horrors of the industrial revolution, which is responsible for the enormous growth of the great cities in the north of England, by sinking into utter oblivion. But in consequence of this there is scarcely a house in the town which is not a perfect example of good building and good design. The town is mentioned in the Saxon

chronicles, but it is not until the middle of the fourteenth century that it begins to grow in importance. It is to this period that we owe the main part of the present church, the town hall, in the middle of the wide high street, and the finest of the domestic buildings.

The photograph of the main street—for like most of these little Cotswold towns, Campden has only one street of any importance—shows how finely the buildings are placed in relation to the curve, and how beautifully the sky-line is varied. But one point that is common to all these towns it is practically impossible to show in any photograph; that is the care with which the entrance to the main street is laid out. It will be found that the high road enters the main street through a rather narrow "neck," generally at an angle. By this means the street pictures are made more varied, and the beauties of the town revealed gradually. One fine building leads on to a another, but from almost every point the tower of the church forms the center of the picture. Its situation is chosen with the greatest skill; the town lies in a cut among the hills, but to the east there is a slight rise above the road that leads down to Stratford-on-Avon. On this rise stands the church with its splendid tower. It may have been chance which gave the street its lovely curve; it must have been design that placed the public buildings of Campden.

Two men were responsible for the finest buildings in this little town, and they represent the two industries to which Campden owed its two periods of great pros-



THE HIGH STREET WITH THE MARKET HALL, BUILT AT THE BEGINNING OF THE SEVENTEENTH CENTURY

perity. The earlier one was William Grevel, the Woolstapler, whose lovely house still stands in the High Street as he built it in 1396. One or two minor alterations have been made in the outside of the building, but the beautiful bay window is practically untouched. It is probable that this princely merchant also built the Hall of the Merchants of the Staple, opposite to his own house, which, though much defaced by its owners in the early nineteenth century, still retains many fine features. He enlarged the church, and at his death his memory was kept green by a splendid brass, showing him in the costume of his guild. There are many other traces of the work of this period in the town, but to enumerate them would take too much space, and I will pass at once to the next great building period, when the wool trade had decayed, and Campden was the home of a prosperous silk merchant, Sir Baptist Hicks.

This was in the reign of James I, and tradition has it that Sir Baptist laid the foundations of his fortune by supplying James and his courtiers with silks and velvets when they came from Scotland. He was a magnificent builder, not only in Campden but also in London and the neighborhood, but his finest work has perished. The great house he built for himself in Campden was the wonder of the country round, with its glass dome which was illuminated every night as a beacon to guide the traveler. Yet a very short time after it was completed the Civil War broke out, and the house was fired by the Royalist defenders to prevent it from falling into the hands of their enemies. A moment

of panic has robbed us of what must have been a very splendid building, though the fragments that remain show that its design was of the fantastic and debased style of Classic architecture that characterized so much of the building of the period. The gardens were extensive, and one can still trace the lines of the terraces and the numerous canals that surrounded the house. But of buildings only the gate house, two garden pavilions, and few outbuildings remain.

Yet the name of Sir Baptist Hicks is still gratefully remembered in Campden; the open market hall he built still stands in the middle of the High Street; the group of almshouses near the church still shelter a number of old pensioners and the conduit on the hill above the town still supplies fresh water to some of the houses. And it is in these smaller buildings of the Stuart period that we

see the gradual blending of the Gothic spirit with the newly introduced classic details that were beginning to find their way from the fashionable builders of the court to the country craftsmen. The string-courses begin to take an outline something akin to the classic profile, sometimes even pilasters are introduced on the facades of houses, but the general proportions are still Gothic, the stone roofs still retain their steep pitch, and the eaves still retain their projection, in spite of the more fashionable parapet wall. So strong was the old building tradition that it is often impossible to date a building from its design, since there was little perceptible change till the latter part of the eighteenth century. In Camp-



TWO SEVENTEENTH CENTURY HOUSES IN THE HIGH STREET, CHIPPING CAMPDEN



BAY WINDOW OF GREVEL HOUSE, BUILT IN 1396

den there are masons who will still work you chimney-caps and mullions on the mouldings that they learned from their fathers and their father's fathers, for the tradition is unbroken from the days of the master masons who worked for Sir Baptist Hicks.

There is a curious point of planning in these Cotswold towns. In the old houses the main block is generally set close on to the pavement, while a wide archway leads to the garden and communicates with another narrow road running parallel to the street. At the end of the gardens, and entered from this secondary road, there is generally a block of cottages for the accommodation of the laborers or servants attached to the service of the main house. In the fourteenth century this latter consisted of a single line of rooms facing the street, the living room and parlor being on one side of the entrance and the kitchen on the other. A staircase led up from between the two principal rooms to bedrooms above, while a second stair led from the kitchen. In this way each bedroom had a separate entrance—rather an unusual arrangement in houses of the period. In later



A CORNER IN THE HIGH STREET, CHIPPING CAMPDEN, SHOWING THE INFLUENCE OF THE RENAISSANCE



THE ALMS HOUSE BUILT BY SIR BAPTIST HICKS AT THE BEGINNING OF THE SEVENTEENTH CENTURY

times additions were frequently made at the back, transforming the plan from a simple rectangle to an E shape. But the great feature of Campden High Street is the group of buildings that stand on the four islands—namely the Town Hall, the Market Hall, and the two blocks of houses known as Middle Row. Here the builder has taken the greatest care in his design, and the contrast between the Gothic feeling of the Town Hall and the quaintly classic arcading of the Market Hall is charming.



CHIPPING CAMPDEN. THE CHURCH AND GATE HOUSE OF CAMPDEN HOUSE

ARCHITECTURAL LEAGUE SCHOLARSHIP

For the year 1912-1913 four Scholarships are available, three in Harvard University and one in Washington University, St. Louis.

These Scholarships entitle their holders to free tuition for one year, the cost of such tuition being \$150.00. The Scholarships will be awarded to those who stand highest in the competitions in design to be held in May, and who fulfill the other requirements. The competitions will be conducted in the various cities through the organizations affiliated with the League.

CANDIDATES

(a) Candidates must have graduated from an approved high school or (b) they must have passed the entrance examinations to the university for whose scholarship they are candidates, or (c) they must bring evidence of equivalent training. They must also have worked not less than two years as draughtsmen in architects' offices, or must be graduates of a recognized institution of learning of college rank, and must be members of an organization associated with the League.

The competition for the Scholarship in Washington University will also be open to students who have not yet entered the Junior class in design in that institution.

Should any candidate successful in the competitions fail to qualify, the candidate next in rank will be appointed.

The successful candidates must bring written recommendations from their last employers and must be endorsed by the Chairman of the League Committee on University Fellowship.

Candidates should notify the above chairman as soon as possible of their intention to take part in the competition. The chairman will send such candidates a blank on which the candidate will indicate what his training and education have been.

PROGRAM

The programs will be given out May 11th, at 9:00 a. m., at a place in each city designated by the officers of the local organization or by the Chairman of the League Committee on University Fellowships in the case of individual members of the League.

Eight consecutive hours will be allowed for making a preliminary sketch, a tracing of which will be retained by the competitor, the original being handed to those supervising the preliminary competition.

Supervisors of examinations will endorse the original sketches and send them at once, either to the Chairman of the Department of Architecture of Harvard University, or to the Professor of Architecture of Washington University, according to the program developed by the candidate.

The essential features of this sketch are to be adhered to in preparing the final drawings.

The competitors will have until Monday, May 27th, to complete the drawings called for by the program. The drawings are to be sent in a mailing tube, and must bear the postmark or express stamp of the above date. The drawings of the unsuccessful competitors will be returned.

The name of the designer should not appear on any of the drawings. The sketch and the final drawings should bear some device, a copy of which, with the author's name and address, should be sealed in an envelope and enclosed with the drawings. The competitor must not have any assistance whatever in preparing his drawings and must enclose in his identification envelope a written statement, signed by him, to the effect that the drawings have been made by him alone, without the assistance of other persons.

In judging the drawings, great weight will be given to the qualities shown in the preliminary sketch, as well as in the final drawings.

Scholarships in Harvard University are for special or for regular students. The preliminary sketches and the final drawings should be addressed to the Chairman of the Department of Architecture, Harvard University, Cambridge, Mass. The drawings will be judged by the Professor of Architecture in that University and a Boston architect appointed by the League. The successful candidates will be required to fill out an application blank to be obtained from the Chairman of the Department of Architecture, answering certain questions tending to show that they have fulfilled the preliminary conditions of candidacy.

The University reserves the right to grant one of the Scholarships for the year 1912-1913 to a League applicant for reappointment who has done distinguished work. One of these Scholarships will be reserved for a candidate outside of Massachusetts, unless there should be no such candidate whose design in the opinion of the judges is of sufficient merit.

The preliminary sketches and the final drawings submitted for this Scholarship should be addressed to the Professor of Architecture, Washington University, St. Louis, Mo. The award will be made by that officer and a St. Louis architect representing the League.

Candidates should at once communicate with the Professor of Architecture regarding their eligibility. The successful candidate will be able to enter Washington University as a regular student.

Committee on University Fellowships, Architectural League of America:

ABRAM GARFIELD,
WM. A. BOHNARD,
ALBERT E. SKEEL, Chairman,
Rose Building, Cleveland, Ohio.

NOTES OF THE MARCH MEETING PHILADELPHIA CHAPTER A. I. A.

The usual dinner preceded the meeting—fourteen members being present at the dinner.

The meeting took place at the T-Square Club on Tuesday, March 11th, at eight o'clock with President John Hall Rankin in the chair.

Mr. F. M. Day for the Committee on Preservation of Historic Monuments reported that the work of restoring Congress Hall was proceeding satisfactorily under contract. He further reported the important fact that the committee were in consultation with the city authorities about the Old Market House at Second and Pine Streets, the rumor having been circulated that it was to be demolished. The committee will make recommendations for the retention and use of this attractive old landmark. He also reported that his committee expected in the near future to visit old Fort Mifflin on the Delaware River to make an examination of the historic buildings there.

In the absence of the Chairman of the Committee on Education and Program, the president announced that preparations are under way for the entertainment of the State Association and visiting members of the other chapters in the state at the next meeting in April, at which an informal dinner will be given in connection with the meeting.

The president, Mr. Rankin, further announced that he and other officers or committees of the chapter had been in consultation with the municipal authorities during the past month about several matters of importance to the city, among them being the standardization of certain city specifications, municipal tree planting, relief of traffic congestion; and letters from city officials concerning these and other matters were read to the meeting.

Mr. Rankin also reported that he had attended the meeting before the Congressional Committee in Washington last week relative to the proposed Lincoln Memorial. As Mr. Medary, who was present, had also attended this meeting in his capacity as a director of the Institute, Mr. Rankin called upon him to relate to the chapter the details of the testimony before the Congressional Committee, which he did. As a result the members were enlightened on this subject as it was shown that the advocates of a "Memorial Roadway" were forced to admit that the appropriation under discussion before the Committee would only build an ordinary roadway thirty feet wide by eight inches deep without paying anything for right of way or other necessary incidentals. It was even, he said, conclusively shown, and admitted by the Roadway advocates, that a Memorial Roadway such as they proposed would cost very much more than the apparently large estimate of cost put forth by the Institute and others.

The regular business of the meeting being disposed of, Mr. Day was called upon to speak about the "Standard Documents of the Institute" as announced in the call for the meeting. Being thoroughly familiar with all of these documents, Mr. Day was well qualified to do so, and he took up in order the Schedule of charges, Code of Ethics, Code of Competitions, General Conditions of Specifications, Contract Forms, etc.

During the course of his remarks, he invited discussion which brought out further information of value to all practitioners and showed how useful the documents of the Institute are and how in proportion to their general adoption they can be of great help to every member of the profession.

Among those who took part in the discussion, Mr. L. V. Boyd called attention to what he considered advisable modifications in, or rather additions to, the Institute Schedule of Charges, to make it of even greater practical value to the Architects and their clients in Philadelphia, the admitted center of residential architecture.

Upon motion, it was decided to create a new committee of the chapter to be known as the "Committee on Practice," which should be charged with the preparation of a revised schedule of charges for the Philadelphia Chapter, which schedule should conform to all the provisions of the Institute Schedule.

In view of the creation of this new committee, Mr. D. K. Boyd moved that it should also be charged with the preparation of the documents which he had advocated at the last meeting, namely, a form of understanding, not agreement, between the client and architect, setting forth the "Principles of Practice," a combination, as it were, of the schedule, the Code of Ethics, and the Code of Competitions, the same to be incorporated, if favorably considered by the committee, with the proposed chapter schedule. The motion was adopted.

CINCINNATI ARCHITECTURAL CLUB

The organization of the Cincinnati Architectural Club has been completed within the past few months, during which time great progress has been made. The object of the club is to afford a greater opportunity for education and to establish a closer relationship among the younger as well as the older members of the profession.

The club is intimately associated with the Cincinnati chapter of the A. I. A. Beaux Arts work has been the study for the members for the past winter, which are completed in the handsomely equipped rooms at No. 31 West Fifth Avenue, these rooms being centrally located in the business district of the city, are furnished for pleasure as well as for work.

Mr. A. Lincoln Fechheimer, a graduate of Columbia University and of the Ecole des Beaux Arts in Paris, is the admirable patron, while Messrs. Leonard Willeke, President, Edward Kruckemeyer, Vice President, Morton Williams, Treasurer, and Oscar Swartz, Secretary, constitute the executive officers of the club.

THE ST. LOUIS ARCHITECTURAL CLUB

The St. Louis Architectural Club elected officers at its clubhouse, Culverway and Washington Boulevard, April 4th. Wilbur T. Trueblood gave an illustrated lecture on Spanish architecture. A banquet preceded the lecture, J. J. Roth presiding as toastmaster. These officers were elected for the next year: D. Stephen, Jr., president; E. E. Christopher, first vice president; Roy O. Chaffee, second vice president; Henry W. Hall, secretary; S. G. Stout, treasurer; R. W. Maxton and Norman I. Bailey, members of the Executive Board, and E. J. Russell, trustee.

NEW ORLEANS ARCHITECTURAL CLUB

Christening its newly-opened atelier, the New Orleans Architectural Club entertained its members and friends at an informal smoker and jollification, March 30th, at the headquarters, 206 Baronne street.

Architectural discussions, beer and sandwiches were enjoyed. Although the organization is less than three months old, it has nearly twenty members, mostly the younger draughtsmen of the city. One of the chief features which have served to arouse considerable enthusiasm among the members is the atelier feature conducted under the direction of Moise H. Goldstein, a well-known local architect, by which the younger members of the profession have the advantage of getting preliminary and elementary instructions in classic architecture from the Roman and the Greek.

Henry Boettner, president of the club, presided at the smoker, and made a short address. Major Allison Owen spoke on Architecture and the worth of the organization in the education of the young draughtsman. Prof. William Woodward, of Tulane University, gave an interesting and instructive talk on architectural subjects. Ole K. Oleson spoke on the principles of engineering in architecture. City Architect Christy made a short talk, and Ambrose Smith enlivened the meeting with a number of funny stories and a discussion of the value of architecture from the viewpoint of an outsider.

In conjunction with the smoker, there was an exhibit of the work of the young draughtsmen of the atelier class, showing the results of the first problem sketches submitted.

The smoker was well attended, and its success has caused the members of the club to resolve to continue this form of entertainment for the benefit of the members and their friends.

THE SOCIETY OF ARCHITECTS, OF DALLAS

The Society of Architects, of Dallas, held their annual session April 4th, at the Dallas Chamber of Commerce and elected officers as follows: H. A. Overbeck, president; O. H. Lang, first vice president; J. O. Gill, second vice president; C. D. Hill, treasurer, and D. H. Coburn, secretary. After the business session, a banquet was held at the Elite Cafe. Talks were made by several members of the organization on civic improvement and other topics for the good of the profession and of the city in general.

INDIANAPOLIS ARCHITECTS' ASSOCIATION

Alfred Grindle, an Indianapolis architect, addressed members of the Indianapolis Architects' Association at the monthly meeting of the organization held at the Commercial Club April 1st. Mr. Grindle talked on "Presentation of Drawings." The final meeting of the association for the season will be held May 6th. The speaker for this meeting has not been selected.

In addition to the address by Mr. Grindle, members of the association discussed informally the building code completed recently by Building Inspector Thomas A. Winterrowd.

THE SOUTH BEND ARCHITECTS' CLUB

The South Bend Architects' Club met in Melville Hall March 29th, for a monthly social session and after doing justice to a splendid dinner, attention of members was devoted to a most interesting article by G. W. Ziegler on "The Grading of Lumber." The paper was of a technical nature and proved highly valuable as an instructive lecture.

Following the reading by Mr. Ziegler, members discussed the paper.

BALTIMORE ARCHITECTURAL CLUB

At the annual meeting for the election of officers of the Architectural Club, held in the clubrooms at 847 Hamilton Terrace, April 4th, the following officers were elected: Theodore Wells Pietsch, president; William W. Emmart, vice president; Wilson Raymond Russell, secretary; Herbert G. Jory, treasurer.

An illustrated lecture was delivered by Thomas W. Beadenkoff of the Public Bath Commission, entitled "The Baths, Ancient and Modern."

The annual banquet of the club will be held on the evening of May 2d.

ARCHITECTURAL EXHIBITION

The first architectural exhibition, which was scheduled to open here April 8th, in the building at 654 South Fourth street, under the auspices of the Louisville Chapter, American Institute of Architects, began April 12th. The exhibition will continue until April 26th, inclusive.

The change in the dates was made necessary by the late arrival of a number of important exhibits that have been entered by noted architects in other cities.

GERMAN COMMISSION ARRIVES

A commission appointed by the German Government, and composed of four prominent Germans, accompanied by a party of German architects, arrived in New York on April 7th, for the purpose of studying art, architecture, museums, libraries, and similar institutions and activities in New York and other American cities. The commission arrived on the Amerika.

In the commission are Count von Podewils, Dr. von Borscht, Lord Mayor of Munich, Dr. von Miller, and Dr. Oscar von Miller.

DEATH OF WILLIAM PHYFE

We announce with deep regret the death of William Phyfe, of P. & F. Corbin of New York. He was a loyal friend and employe, a salesman who represented the company as well as sold its goods, and a man of sterling character, who won the respect and confidence of all with whom he came in contact.

He has been identified with the company since 1852, with the exception of one brief absence. As one of the pioneers in the field, he did his part to foster the growth of the hardware industry and as an honorable, kindly gentleman he made a record in his daily life of which those with whom he associated may well be proud.

NEW YORK CHAPTER A. I. A. and ILLUMINATING ENGINEERING SOCIETY

On the first Thursday night, the 2nd of May, at 8:15 prompt, in the United Engineering Societies' Building, 29 West 39th Street, New York City, a joint meeting of the New York Chapter American Institute of Architects and the New York Section, Illuminating Engineering Society, will be held.

At this meeting, a paper entitled, "The Relation of Light to Shadow and Color in Design," will be presented by Messrs. Henry Hornbostel, Member of the American Institute of Architects, and Bassett Jones, Jr., Member of the Illuminating Engineering Society, same being illustrated by models and color booths. This paper, and relative subjects, will be discussed by eminent members of the American Institute of Architects and the Illuminating Engineering Society. Advance copies of paper obtainable upon application to the Secretary of the New York Section, Illuminating Engineering Society, Albert Jackson Marshall, 16 East 40th Street, New York City. A cordial invitation is extended to all persons interested.

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In order that they may be better facilitated to handle their rapidly increasing business in the South and Southwest, The Dahlstrom Metallic Door Company, of Jamestown, New York, have opened an additional branch office in Atlanta, Georgia. Mr. Ralph E. Parnham is the District Manager with offices in the Candler Building.



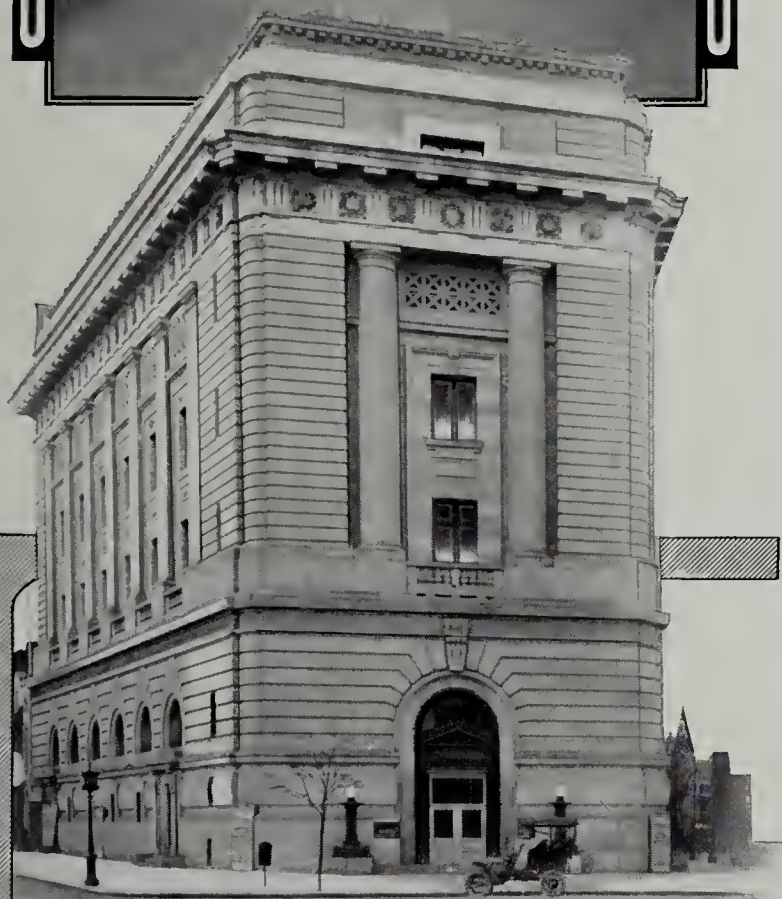
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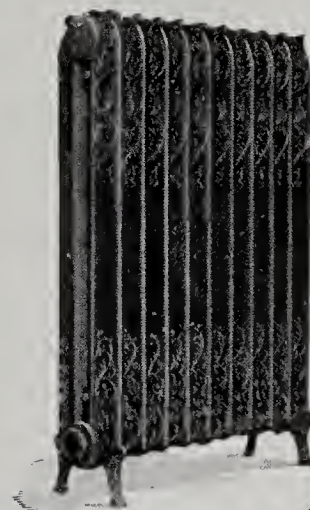
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BANK VAULT PROTECTION

During the past year, articles by prominent vault engineers have appeared in bankers' magazines criticising the present methods employed in the construction and equipment of burglar-proof vaults for banks and other depositories. One of them goes so far as to say that the construction and equipment of bank vaults is thirty years behind the yeggmen.

The Treasurer of The American Bankers' Association reported at its last meeting that, during the last two years, there were 1529 banks reported robbed, the total losses being \$1,964,292.02. Owing to these numerous robberies of banks, the department of bank vault construction is being given more thought and consideration by Architects and Vault Engineers than ever before. Yeggmen are well versed in the use of nitro-glycerine, and no doubt are familiar with the later and more dangerous devices, known as the burning process by the use of the oxy-hydric and oxy-acetylene flame. An expert report on this new cutting process states:

"A burning jet of either one of these processes may be successfully employed to cut any kind of metal. The cut made is almost as sharp and thin as that made by a saw. In the latest process two blow pipes are used. The first has an ordinary oxy-hydric or oxy-acetylene flame, which heats the metal to redness at the place where the cut is to be made. This is followed immediately by the second jet composed of pure oxygen, which instantly burns the metal without melting. The liquid metal is blown swiftly from the fissure so that there is no spreading of the heat to surrounding parts."

One of these cutting outfits can be easily carried into a bank, and is a dangerous weapon in the hands of a burglar, as he can cut through any known metal, at present employed in the construction of vaults, vault doors and safes, without noise or publicity or without the explosion which follows the use of nitro-glycerine.

The Western Architect assumes that its readers will be interested to know that there is a device employed in protecting bank vaults which is absolute protection against burglary, and it is pleased to say that this device is built in Minneapolis. This special line of vault protection is known in the commercial world as the Electric Burglar Alarm System, and is built by The American Bank Protection Company of Minneapolis, who began the construction of Electric

Burglar Alarm Systems about twelve years ago. This company was incorporated under the laws of Minnesota, with a capital of \$150,000.00, and is controlled by a number of prominent bankers of this city. They are interested in banks all over the Northwest and had in mind this plan of electric protection for those banks. This electrical device has now become so general in use among banks and financial institutions that the fame of Minneapolis as headquarters for Electric Burglar Alarm Systems among the bankers of this country and Canada is quite equal to the city's reputation for the manufacture of flour and other products.

The Burglar Alarm System, as built by The American Bank Protection Company, consists of double plates of steel, covering the entire inside walls, ceiling, floor, vestibule and doors of the vault. These plates are insulated and connected with an open and closed circuit, under the control of electric timers and automatic electrical devices, placed in a cabinet within the vault. Two large gongs are placed on the vault walls and a huge rapid fire alarm gong is placed in a steel housing on the outside of the bank building, and are connected to the cabinet within the vault. Any attack on the vault door, combination, the bolt work, the gongs, or any part of the vault by drilling, cutting, explosives, burning, or any known method employed by yeggmen, will instantly set off all the alarms and arouse the public.

During the period of its existence, the Company has expended over \$80,000.00 for basic patents and a larger sum in the development of its Electric Burglar Alarm System. It has more than 2000 banks equipped with its System in the United States and Canada, and its business is growing rapidly. It enjoys high credit rating and guarantees to every bank, in the amount of the purchase price of the System, that it cannot be defeated by burglary, and advertises to the world that in the twelve years it has been in business protecting bank vaults, no bank with its system has ever been robbed of a dollar. It has among its customers some of the largest financial institutions of this country and Canada. Its system of protection is endorsed by several of the State Bankers' Associations.

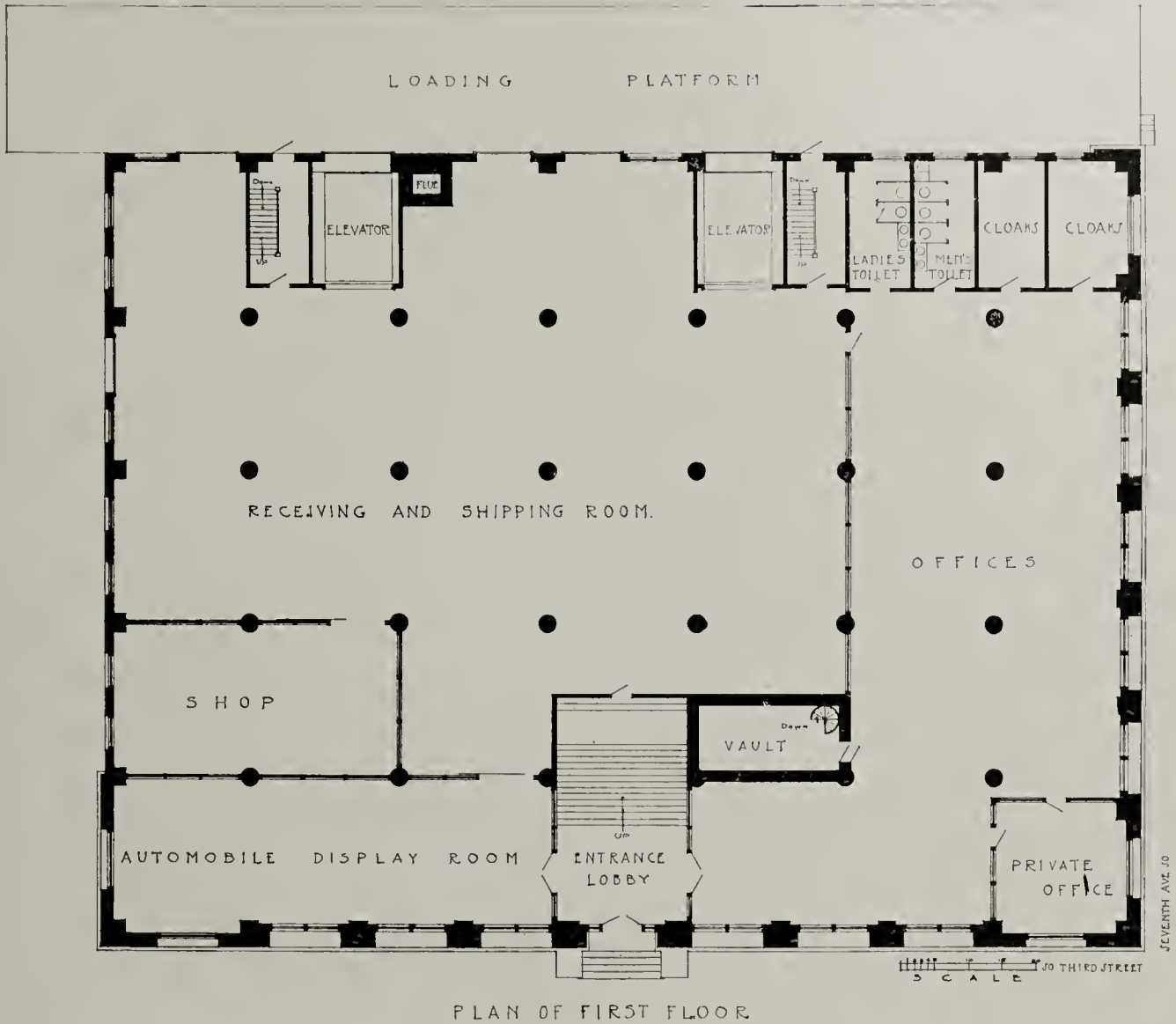
The Western Architect takes pleasure in commending The American Bank Protection Company to anyone interested in the subject of vault protection, assuring them of its high financial standing and of that of the people who control the Company and of fair and honorable treatment in all business dealings.

MILBURN, HEISTER & CO.

Milburn, Heister & Co., architects, have moved from their former offices in the Home Life building, and are now occupying the entire sixth floor of the new Union Savings Bank building, the plans for which they drew. In drawing the plans for the building the sixth floor was laid out specially for themselves, it being divided into five large rooms and a drafting room, which is 35 feet by 50 feet.

A CORRECTION

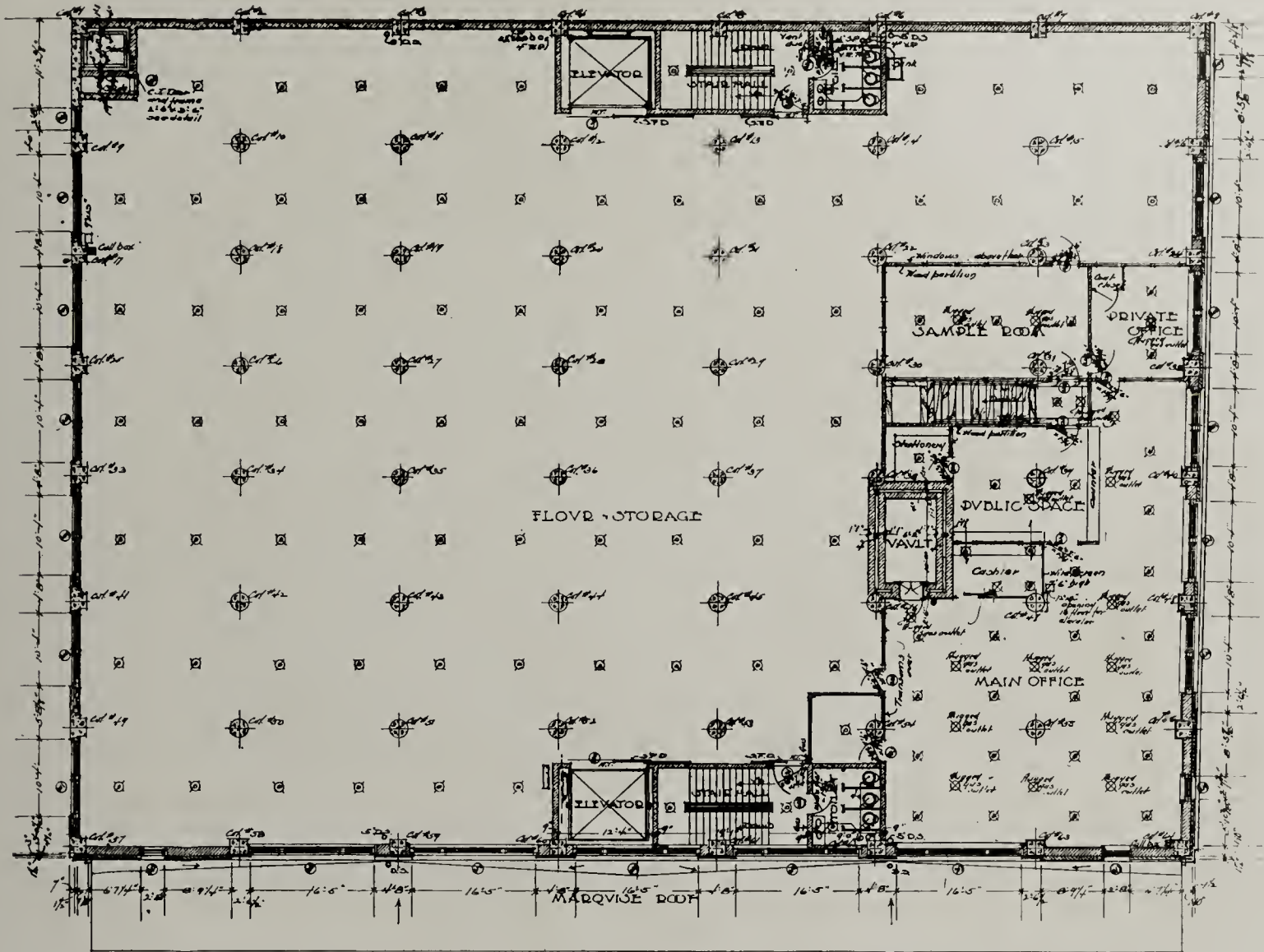
"In the advertisement of F. W. Bird & Son, featuring NEPONSET Waterproof Building Paper, in our April issue, a half tone showing the residence of B. N. Duke, Durham, N. C. was one of the display features of the advertisement. Through clerical error the name Linthicum & Rose, were given as the architects for the Duke Home. F. W. Bird & Son have just written us that this is not true but that Hook & Rogers, Charlotte, N. C. were the architects."



GREAT NORTHERN IMPLEMENT COMPANY BUILDING, MINNEAPOLIS, MINNESOTA
 KEES & COLBURN, ARCHITECTS



GREAT NORTHERN IMPLEMENT COMPANY BUILDING, MINNEAPOLIS, MINNESOTA
KEES & COLBURN, ARCHITECTS



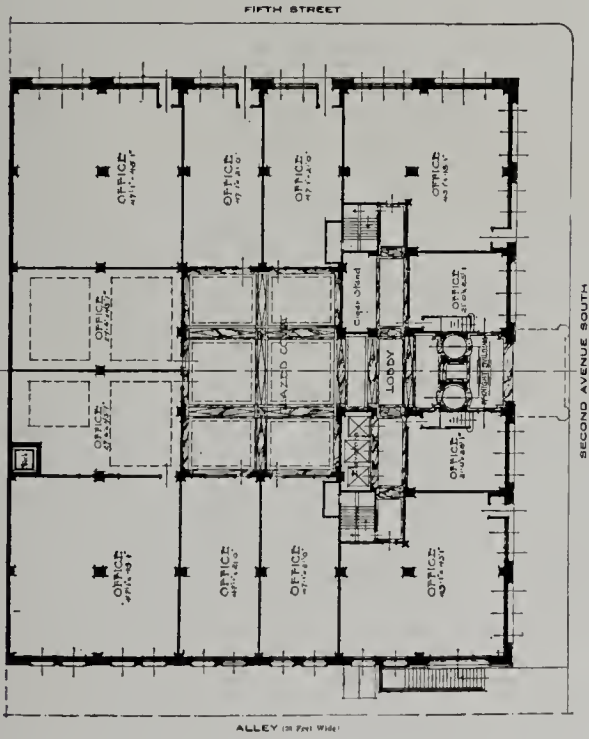
SECOND FLOOR PLAN

LOOSE-WILES BISCUIT COMPANY BUILDING, MINNEAPOLIS, MINNESOTA
 HEWITT & BROWN, ARCHITECTS

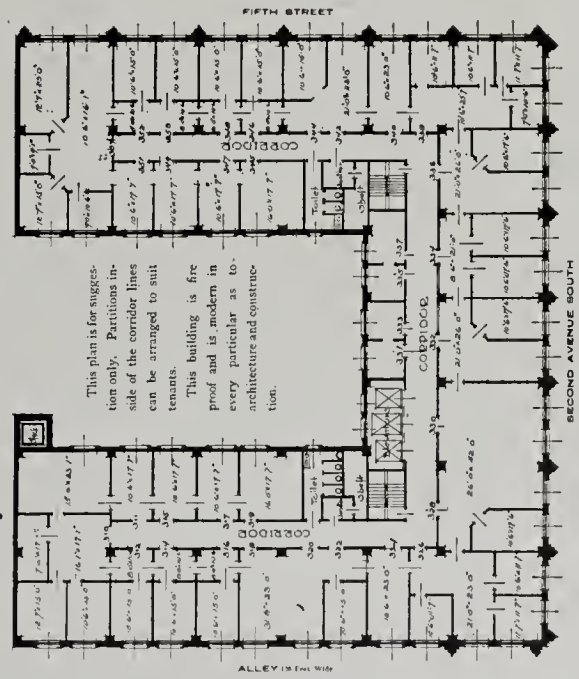


LOOSE-WILES BISCUIT COMPANY BUILDING, MINNEAPOLIS, MINNESOTA
HEWITT & BROWN, ARCHITECTS

FIRST FLOOR PLAN



TYPICAL FLOOR PLAN



This plan is for suggestion only. Partitions inside of the corridor lines can be arranged to suit tenants.

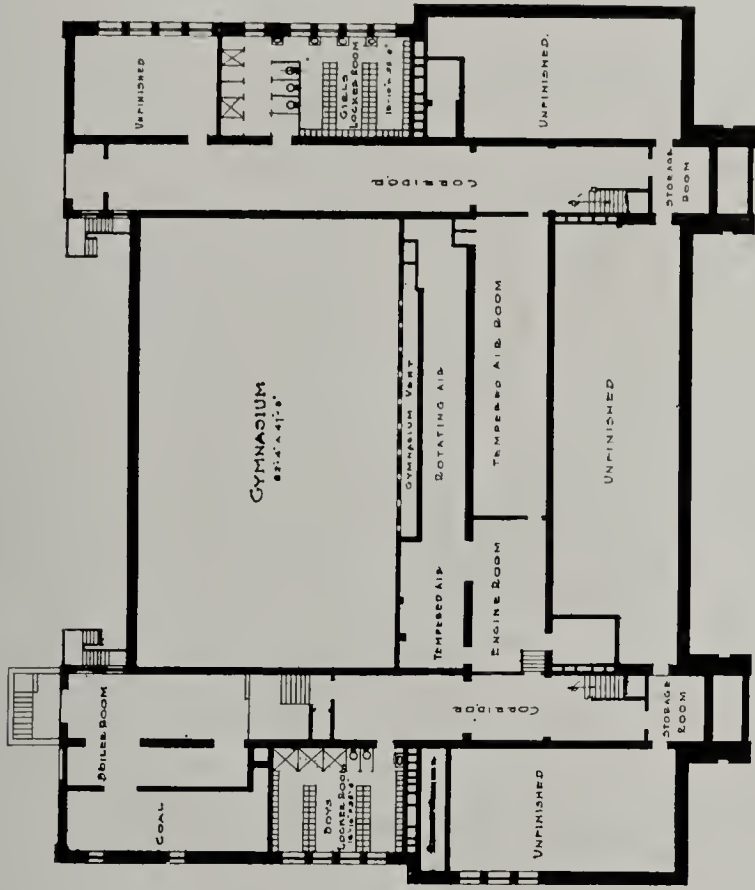
This building is fire proof and is modern in every particular as to architecture and construction.



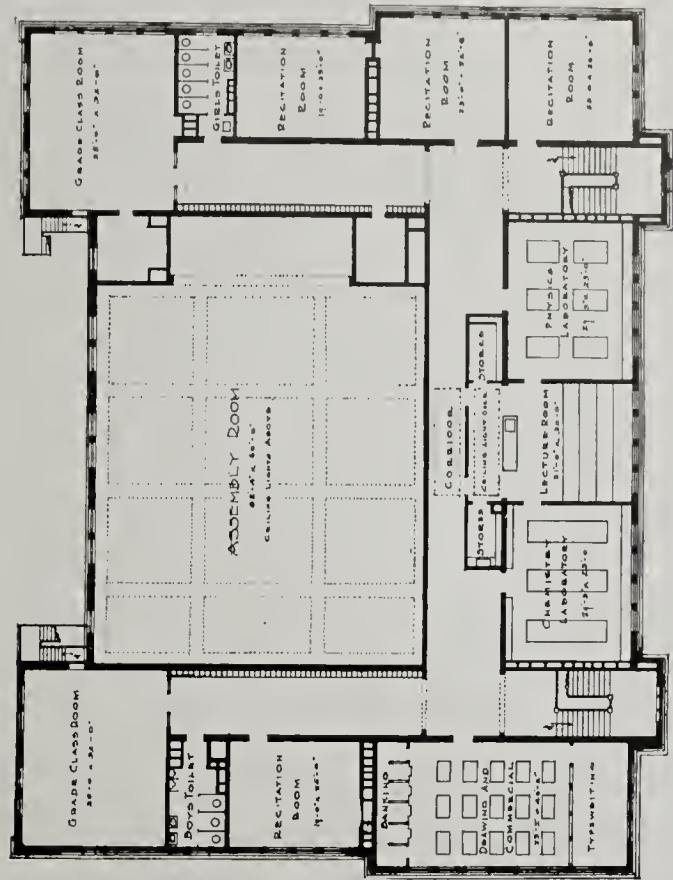
DESIGN OF THE COMPLETED MCKNIGHT BUILDING, FOUR STORIES OF WHICH HAVE BEEN ERECTED AND ARE SHOWN ON OPPOSITE PAGE, MINNEAPOLIS, MINNESOTA
HEWITT & BROWN, ARCHITECTS



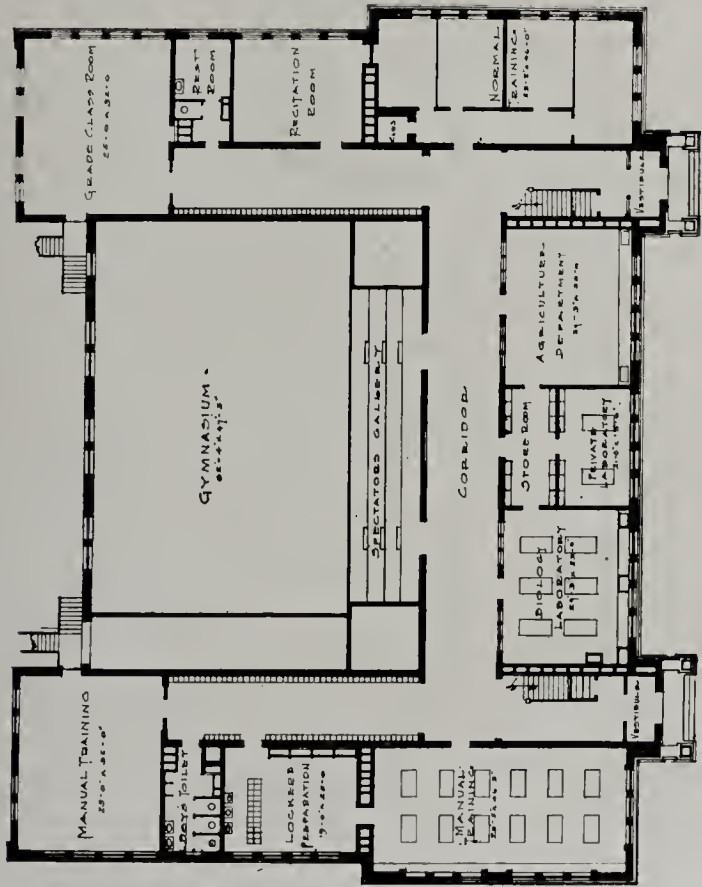
McKNIGHT BUILDING, MINNEAPOLIS, TO BE ULTIMATELY CARRIED
TO TWELVE STORIES
HEWITT & BROWN, ARCHITECTS



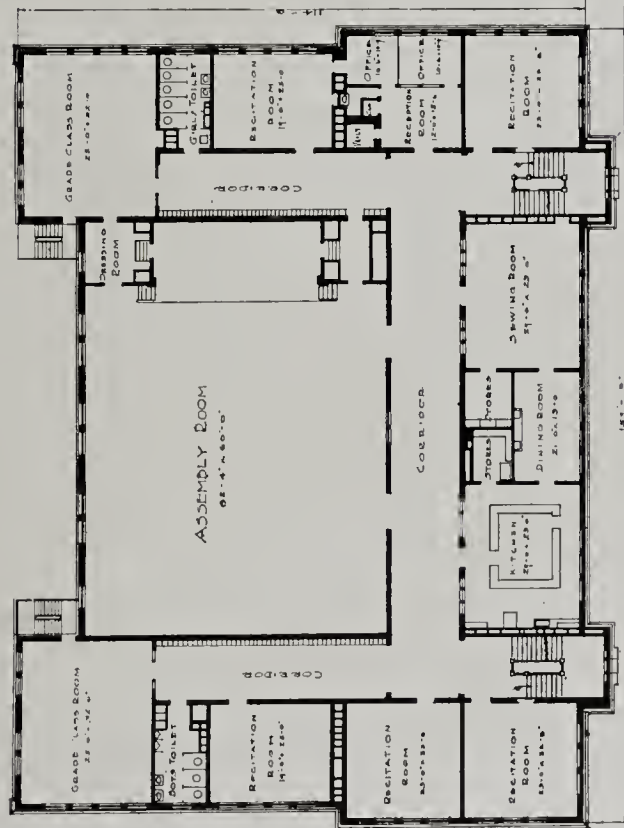
GROUND FLOOR PLAN



SECOND FLOOR PLAN



BASEMENT PLAN



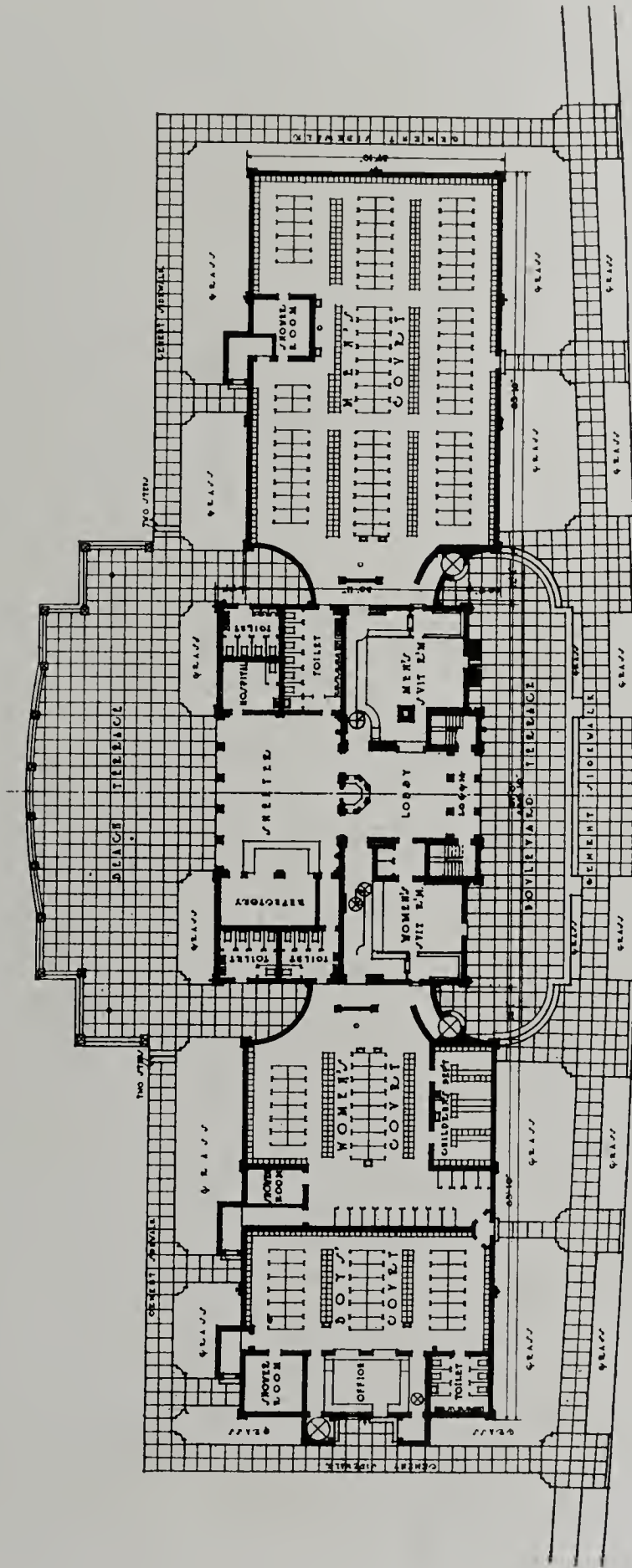
FIRST FLOOR PLAN

HIGH SCHOOL, ROCHESTER, MINNESOTA
 PATTON & MILLER, ARCHITECTS, CHICAGO

THE WESTERN ARCHITECT
 MAY
 1912



HIGH SCHOOL, ROCHESTER, MINNESOTA
PATTON & MILLER, ARCHITECTS, CHICAGO



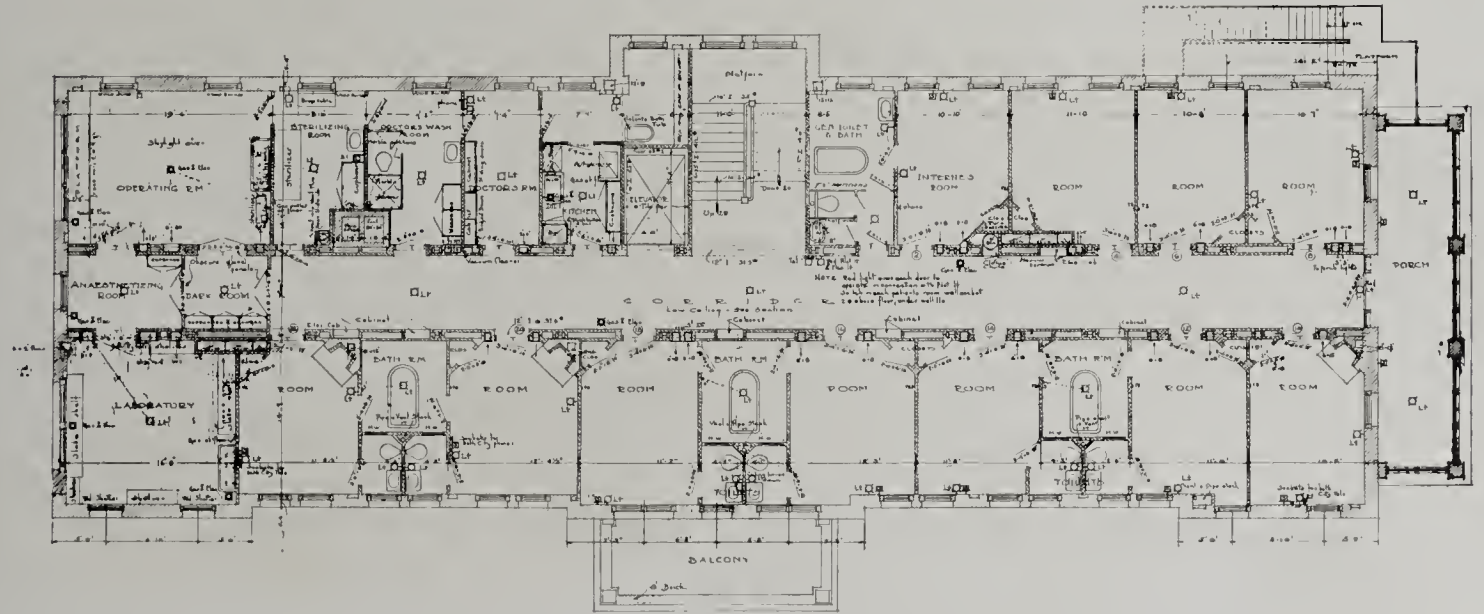
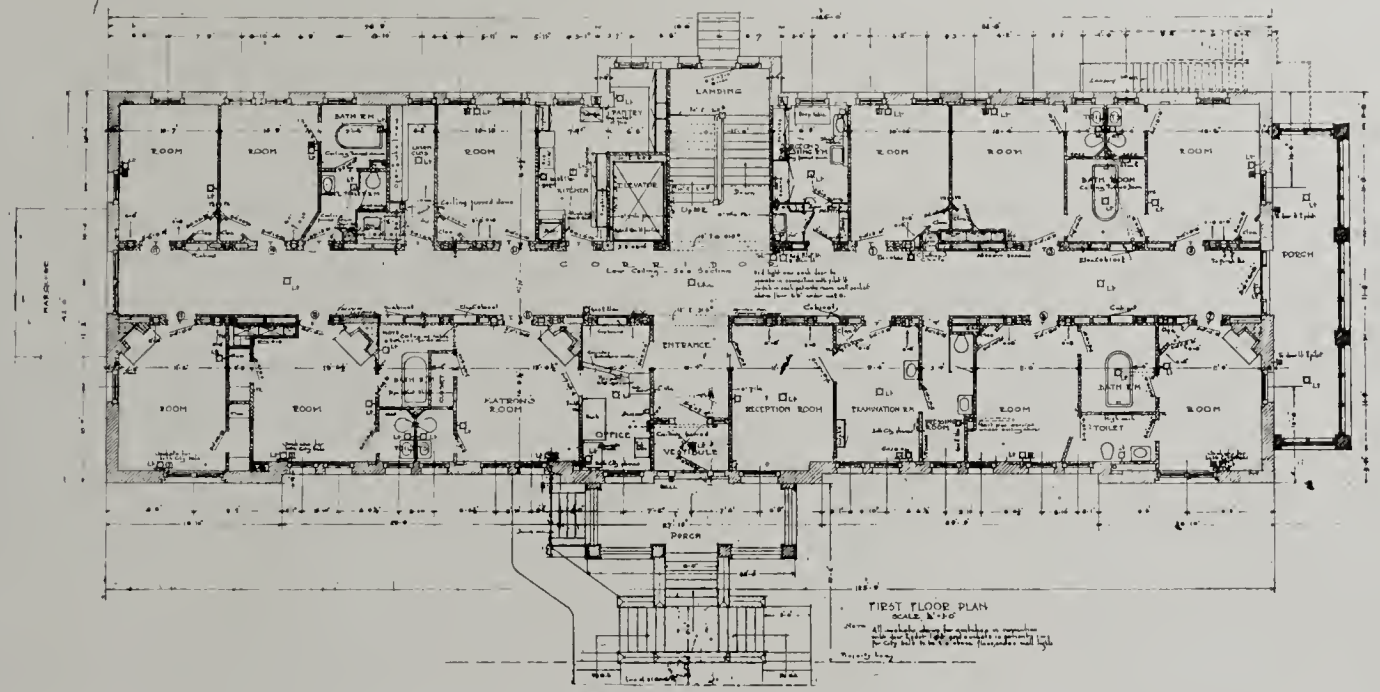
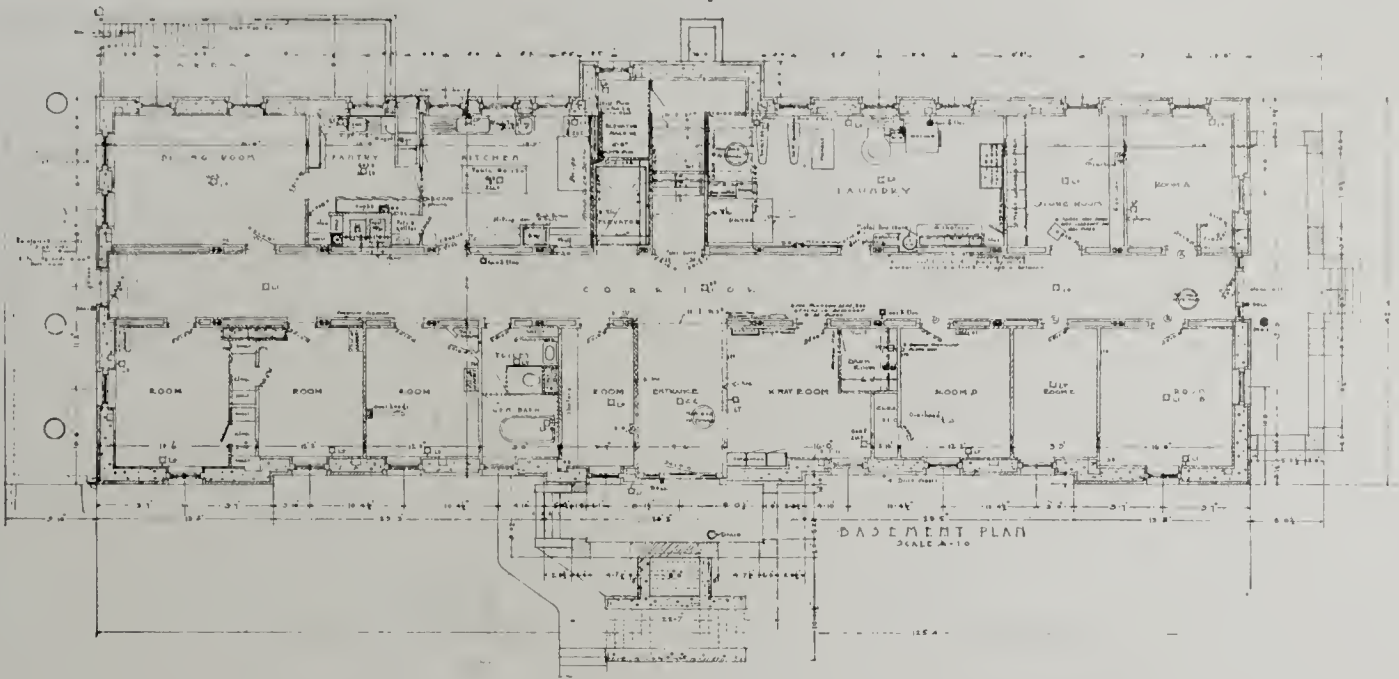
DOCK PLAN

CALHOUN BATH HOUSE, DESIGNED FOR THE MINNEAPOLIS PARK BOARD
CECIL BAYLESS CHAPMAN, ARCHITECT



CALHOUN BATHS FOR THE
CITY OF MINNEAPOLIS
Cecil Bayless Chapman, Architect - Cottlieb, Kenan & Madney, Engrs

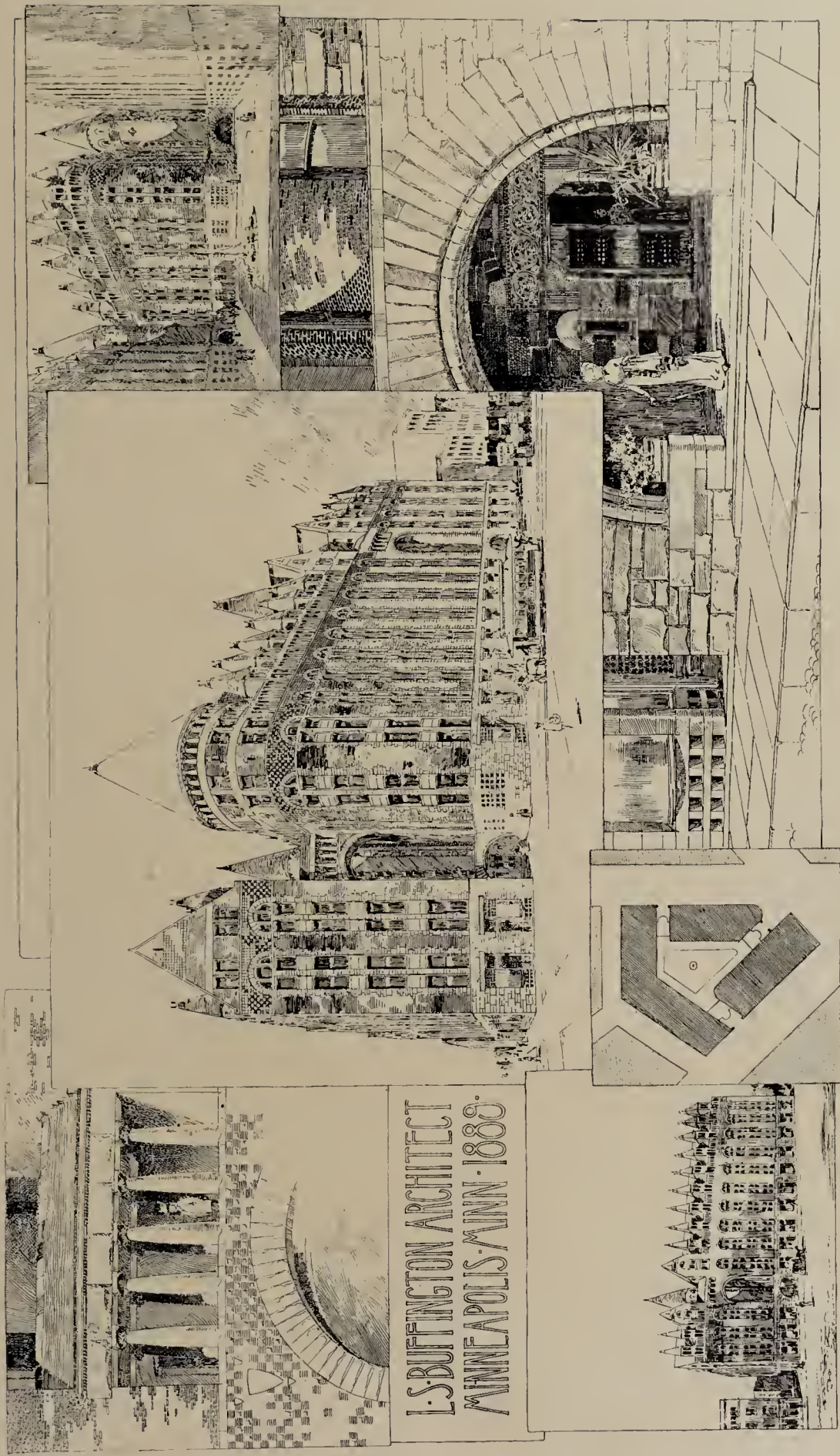
CALHOUN BATH HOUSE. DESIGNED FOR THE MINNEAPOLIS PARK BOARD
CECIL BAYLESS CHAPMAN, ARCHITECT



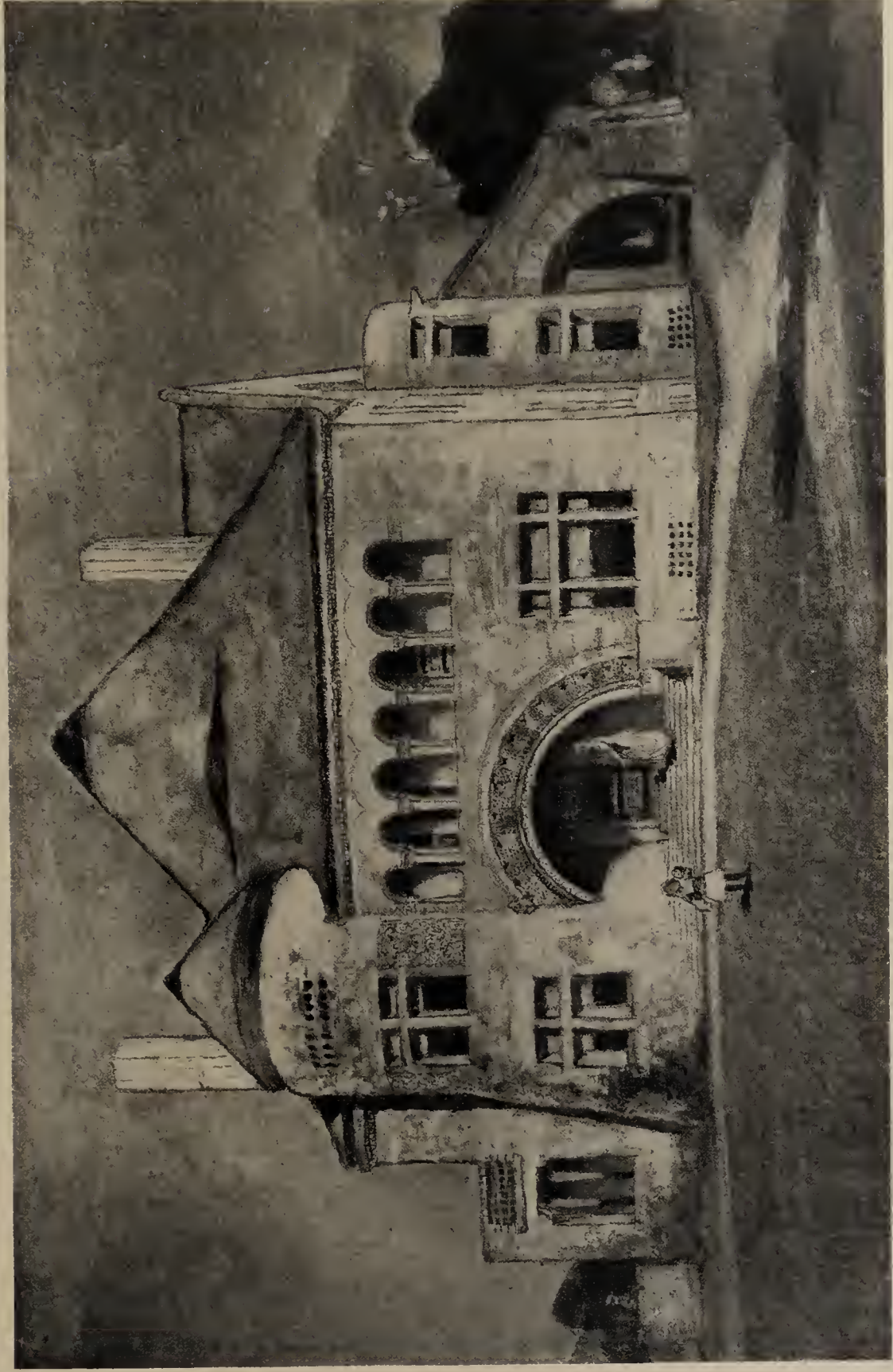
ABBOTT HOSPITAL, MINNEAPOLIS, MINNESOTA
 WILLIAM CHANNING WHITNEY, ARCHITECT



ABBOTT HOSPITAL, MINNEAPOLIS, MINNESOTA
WILLIAM CHANNING WHITNEY, ARCHITECT



PEN AND INK BY HARVEY ELLIS
The arch doorway with figure is beautifully rendered



RESIDENCE IN CHARCOAL BY HARVEY ELLIS

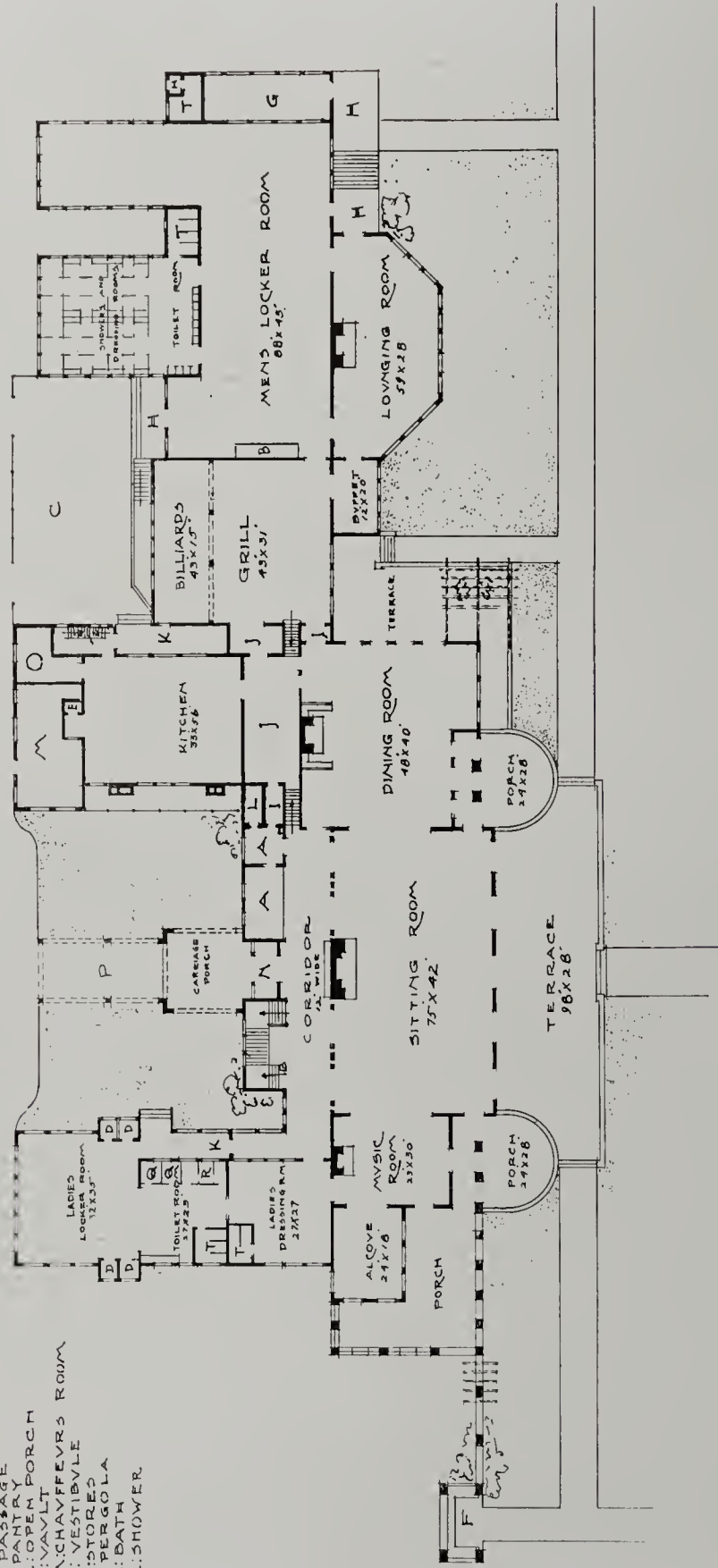
The strong light and shade show pleasing color effect

L. S. BUFFINGTON, ARCHITECT. MINNEAPOLIS, 1888



LOS ANGELES COUNTRY CLUB, LOS ANGELES, CALIFORNIA
HUNT & BURNS, ARCHITECTS

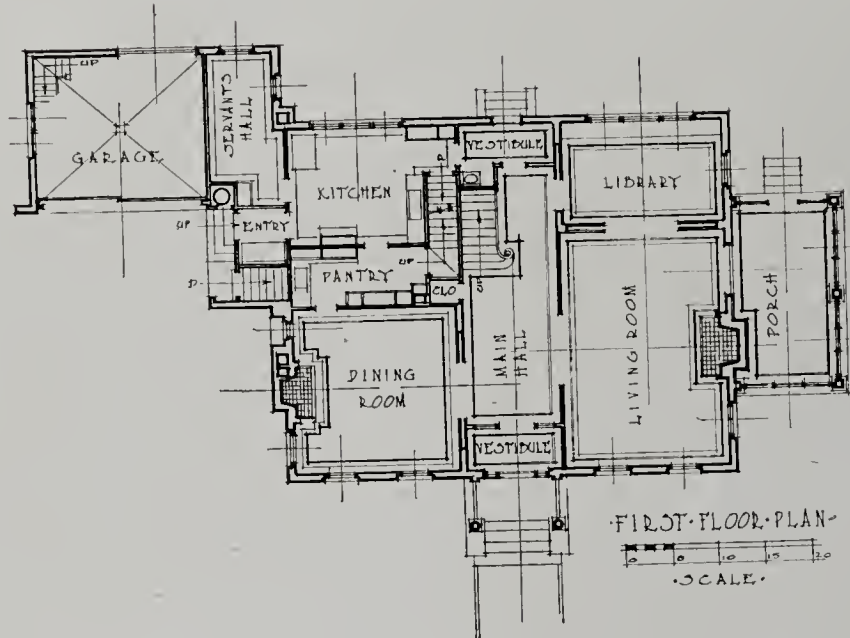
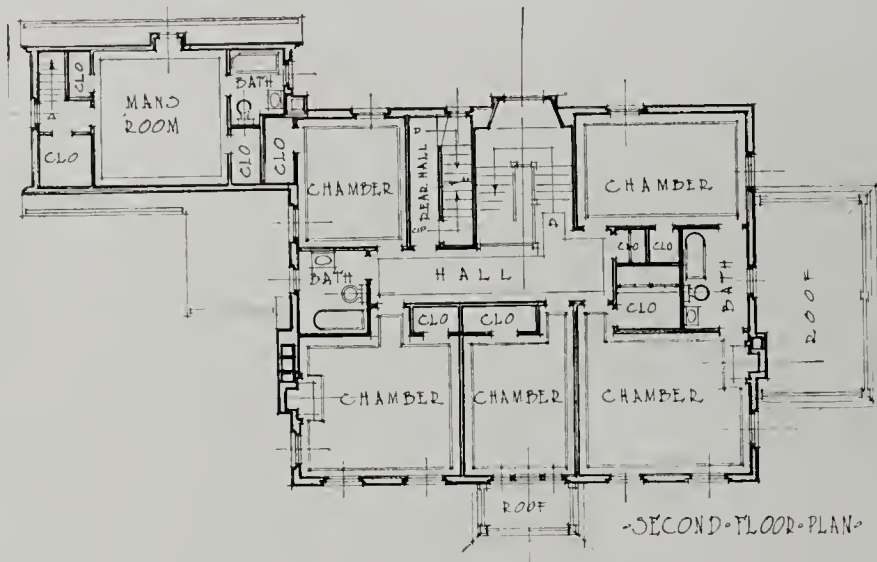
- A: OFFICES
- B: TELEPHONES
- C: COURT
- D: DRESSING ROOM
- E: DUMB WAITER
- F: ARBOR
- G: PROFESSIONALS R.M.
- H: PLATFOAM
- I: PASSAGE
- J: PANTRY
- K: OPEN PORCH
- L: VAULT
- M: CHAMBER ROOM
- N: VESTIBULE
- O: STORES
- P: PERGOLA
- Q: BATH
- R: SHOWER



LOS ANGELES COUNTRY CLUB, LOS ANGELES, CALIFORNIA
HUNT & BURNS, ARCHITECTS



RESIDENCE I. L. CORSE, MINNEAPOLIS, MINNESOTA
WILLIAM M. KENYON, ARCHITECT



RESIDENCE I. L. CORSE, MINNEAPOLIS, MINNESOTA
WILLIAM M. KENYON, ARCHITECT



RESIDENCE NEEDHAM, MASS.
LEMONT LITCHFIELD, ARCHITECT, BOSTON, MASS.

THE WESTERN ARCHITECT
MAY
1912

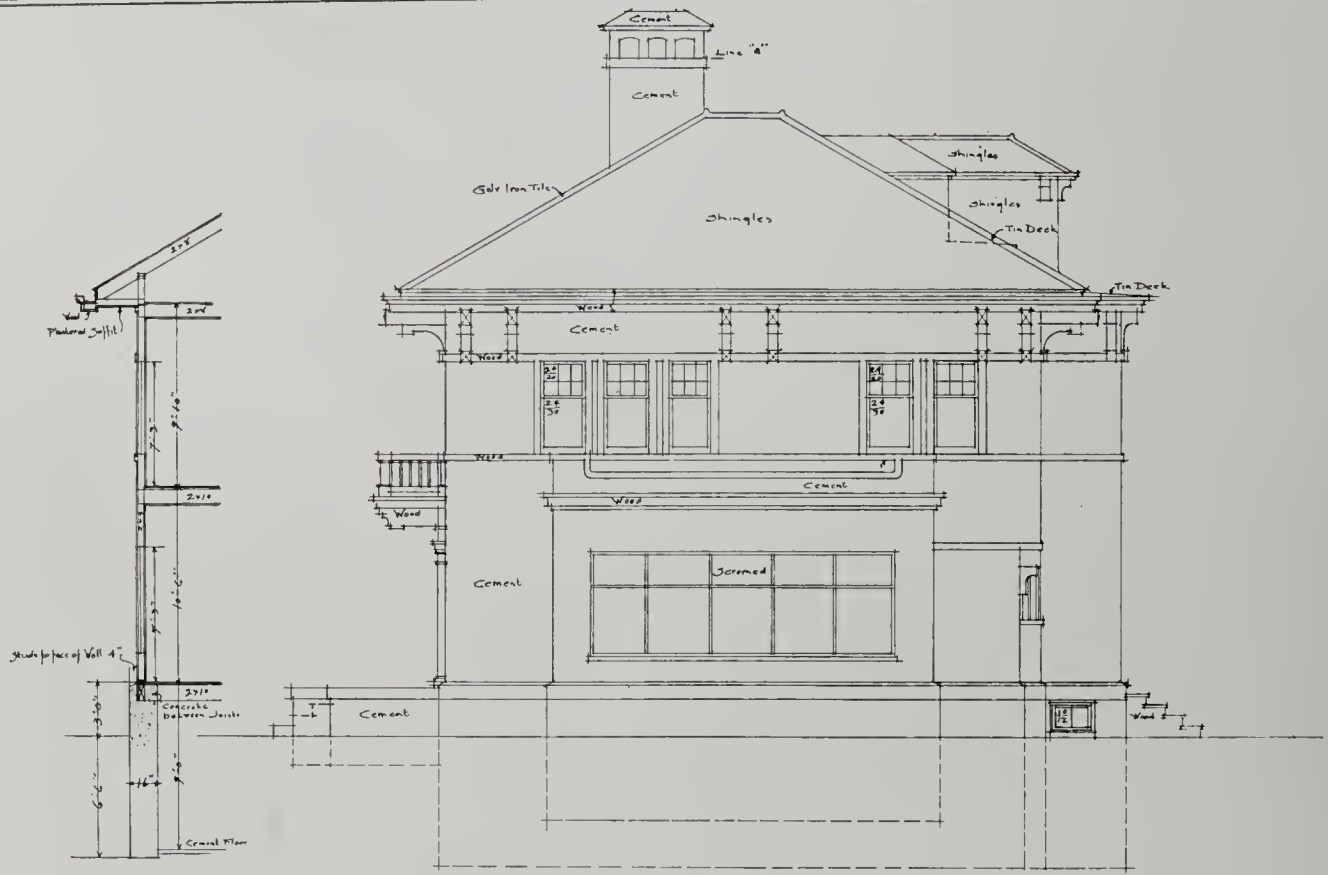


THE WESTERN ARCHITECT
MAY
1912

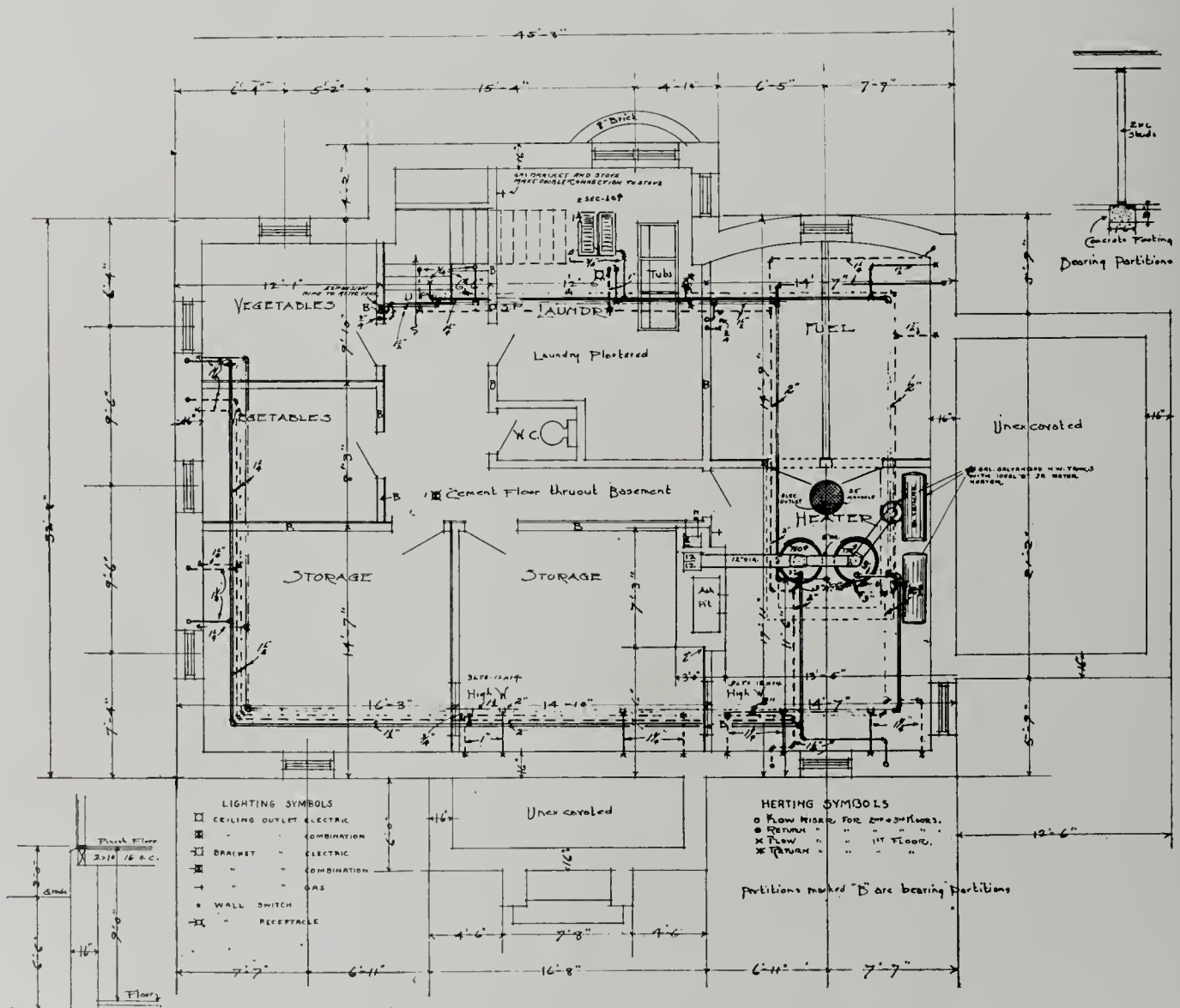
RESIDENCE NEEDHAM, MASS.
LEMONT LITCHFIELD, ARCHITECT, BOSTON, MASS.



TWO-FAMILY APARTMENT FOR DR. CLARA T. GERRISH, MINNEAPOLIS, MINNESOTA
F. H. WALLACE, ARCHITECT



SOUTH ELEVATION
Scale 1/4 Inch = 1 Foot



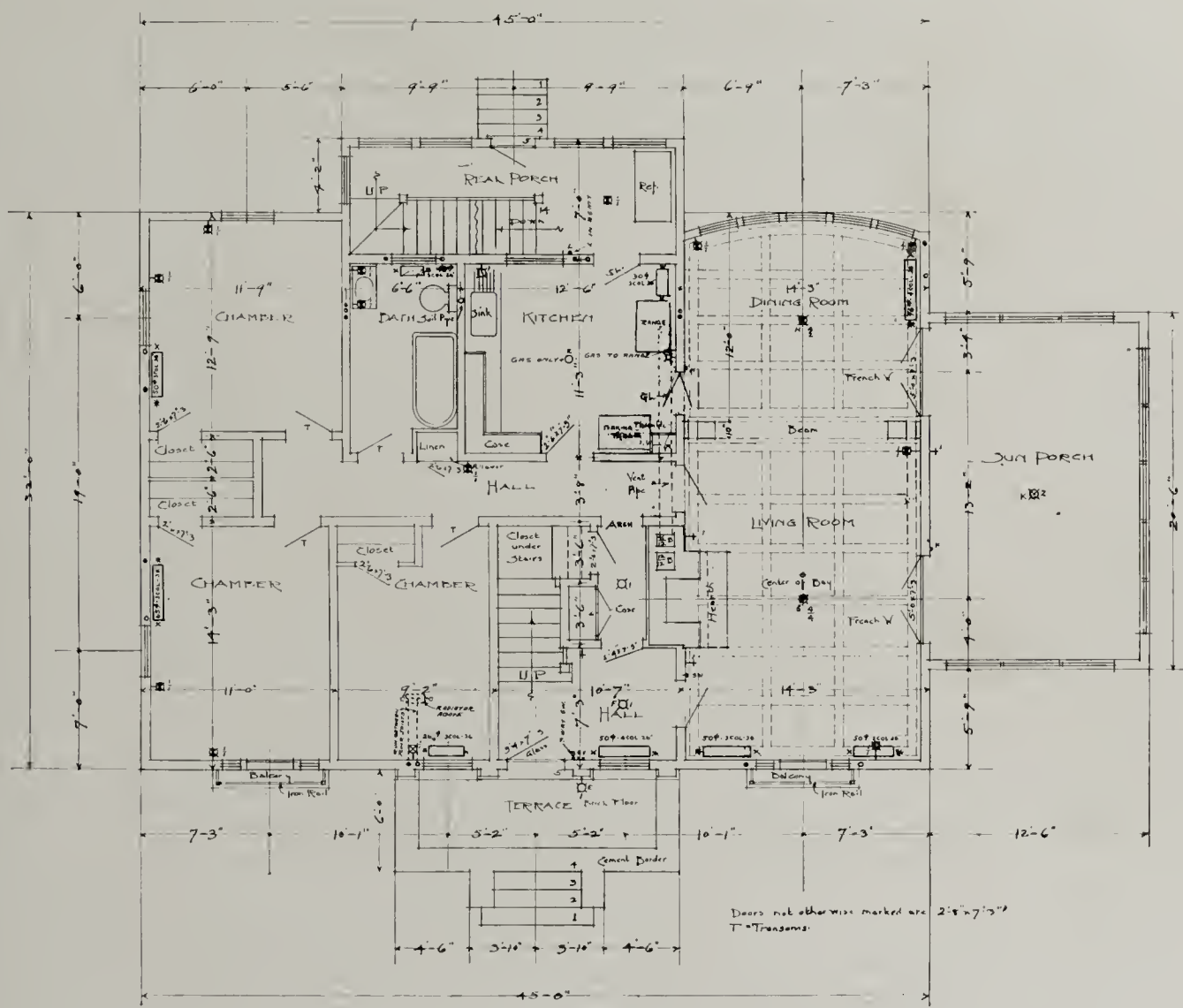
BASEMENT PLAN
Scale 1/4 Inch = 1 Foot

SECTION OF WALL

- LIGHTING SYMBOLS
- CEILING OUTLET ELECTRIC
 - ⊠ BRACKET - COMBINATION
 - ⊞ BRACKET - ELECTRIC
 - ⊞ BRACKET - COMBINATION
 - ⊞ BRACKET - GAS
 - ⊞ WALL SWITCH
 - ⊞ RECEPTACLE

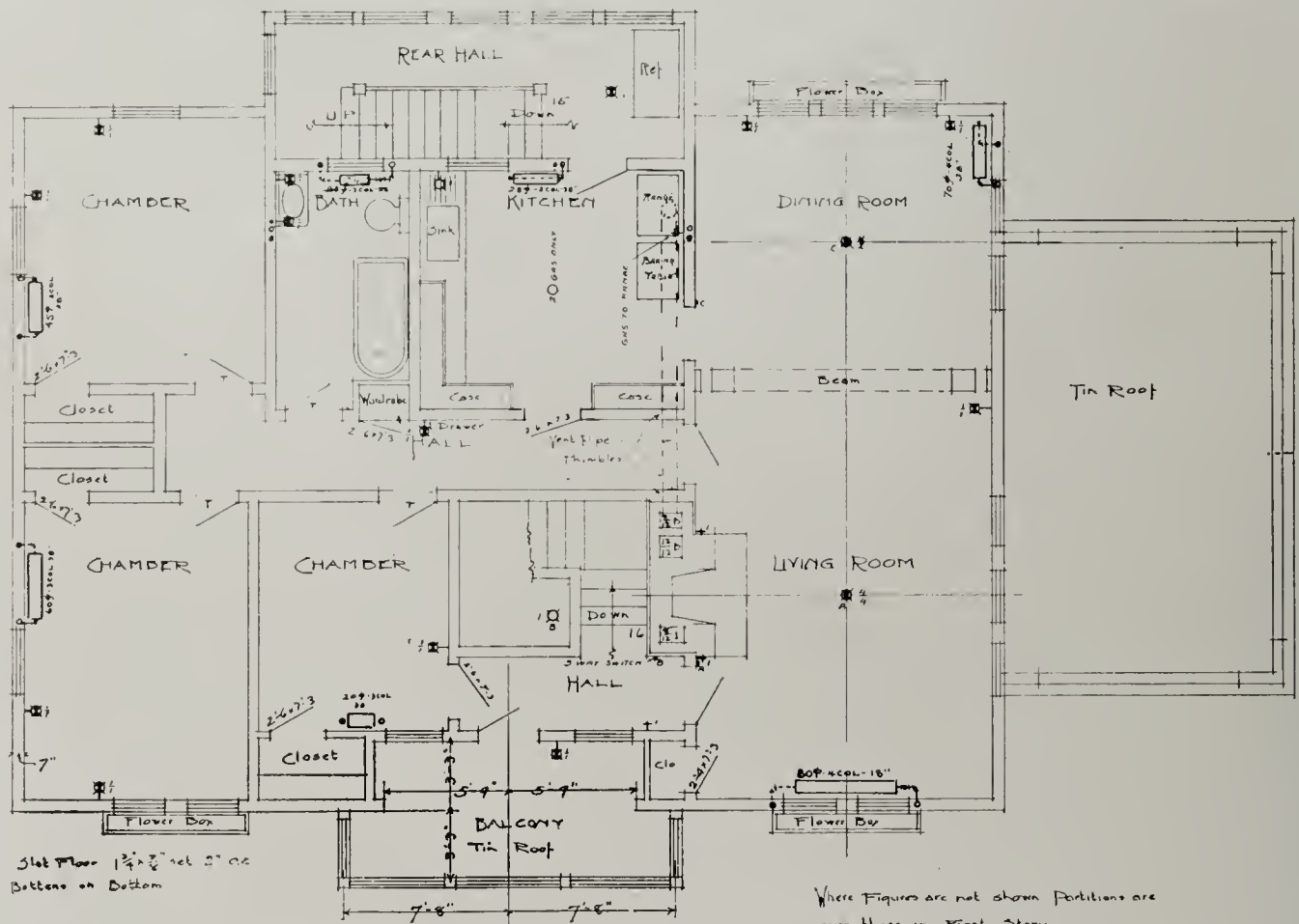
- HEATING SYMBOLS
- FLOW RISER FOR 2ND-3RD FLOORS.
 - ⊙ RETURN " " " "
 - ⊗ FLOW " " 1ST FLOOR.
 - ⊗ RETURN " " " "

partitions marked "B" are bearing partitions



FIRST FLOOR PLAN
Scale 1/4" = 1'-0"

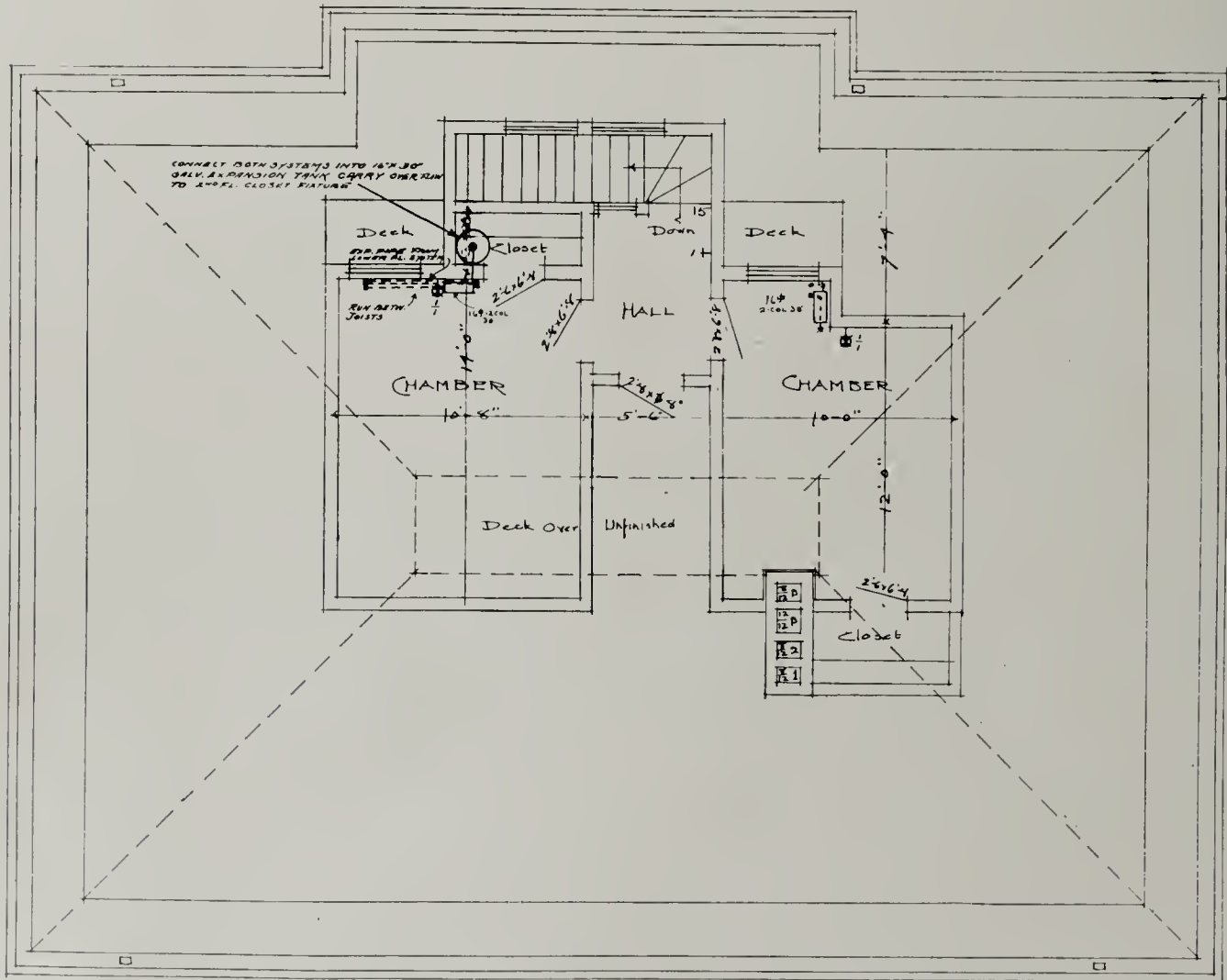
TWO-FAMILY APARTMENT FOR DR. CLARA T. GERRISH, MINNEAPOLIS, MINNESOTA
F. H. WALLACE, ARCHITECT



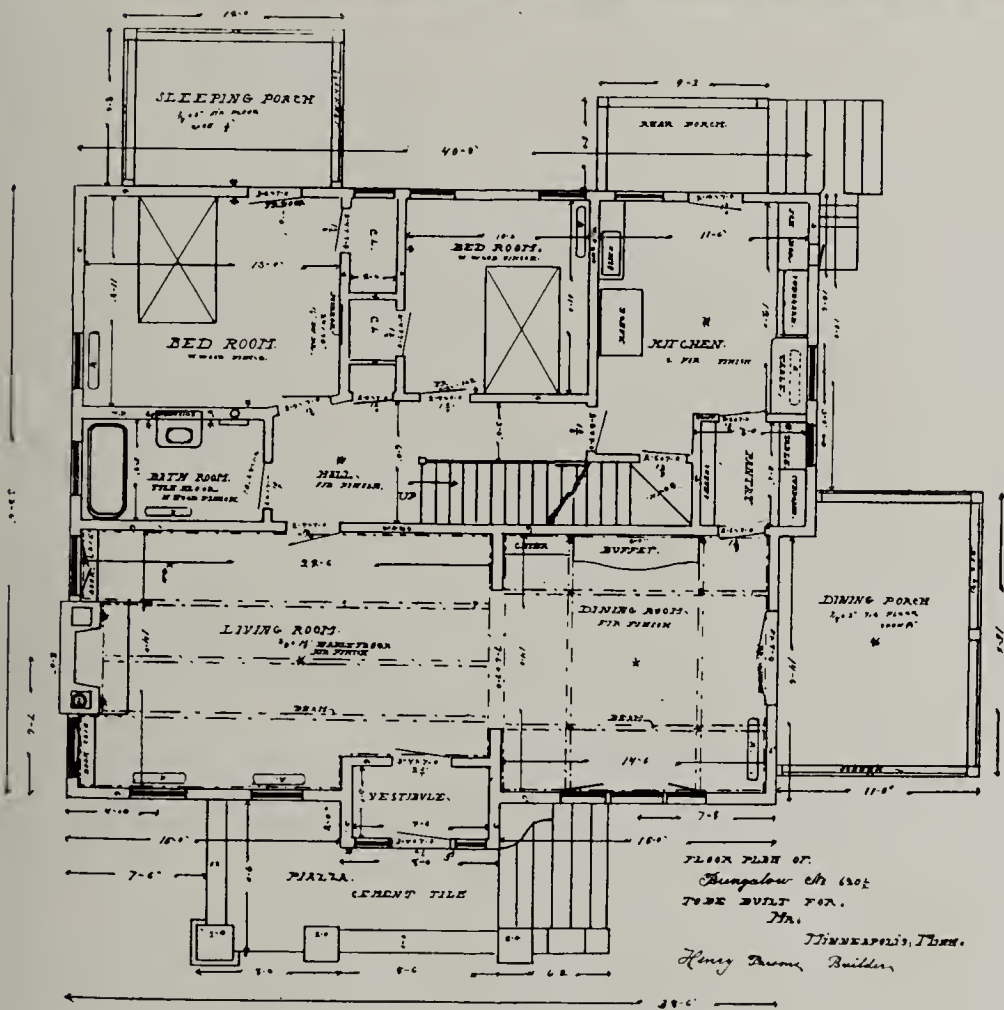
Slot Floor $1\frac{3}{4} \times \frac{1}{2}$ set 3" on Bottoms on Bottom

Where Figures are not shown Partitions are over those in first story. Doors, unless marked, are $2'8\frac{1}{2} \times 7'3"$

SECOND FLOOR



THIRD FLOOR
TWO-FAMILY APARTMENT FOR DR. CLARA T. GERRISH, MINNEAPOLIS, MINNESOTA
F. H. WALLACE, ARCHITECT



COTTAGE FOR W. A. WESTERSON
MINNEAPOLIS, MINNESOTA

HENRY PARSONS, ARCHITECT



RESIDENCE, ST. PAUL, MINNESOTA
 POSTLE & MAHLER, ARCHITECTS, CHICAGO

THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

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JUNE 1912

NO. 6

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

Death of
Francis Davis
Millet
Director of
The American
Academy in
Rome

Francis Davis Millet, A. M., artist, sculptor, and author, was lost at sea, in the Titanic disaster, April 14th, 1912. His death removes from the progressive intelligence of the twentieth century one of its most necessary constituents, in that he was skilled in the art of the painter, the catching of the character of his subject of a portrait, or the broad canvas of the mural decoration; in the work of the newsgatherer in savage lands, or on the field of battle; a historian who wrote accurate data upon great subjects; or thrilling narrative that his imagination produced through his experience. Even the sculptor's art was not hidden from him, and the cameo work of the medal designer was his. All these talents were only the accessories to a manhood that saw, a character that inspired others with a purpose, and an enthusiasm for all that advanced our civilization. There was none more modest, as there was none that gave of his best more freely to his fellow man, than Frank Millet. Far above all his other shining attributes, he was a man; his was a vision that saw clearly and that knew no rank but that of the soul, and this was the secret of his friendships and of his recognition among lesser men. He was indefatigable in his work, as he was varied in his employments. From assisting at the Columbian Exposition at Chicago, when, as Director of Color, he painted little but served much in the harmonizing of that great color spectacle that united without jarring, and impressed without obtrusiveness a new degree of architectural expression, he took the field as war correspondent in the Philippines, and in the Boxer rebellion. This work ended, he is next heard of as Chairman of the United States Committee on Niagara, and through the years of peace was in turn Chairman of the Advisory Committee of the United States National Gallery, Vice Chairman of the United States Commission of Fine Arts, and Secretary of the American Academy in Rome. These years of work in behalf of a

national art standard are potentially his most productive of lasting good to the nation, and when a few months ago Frank Millet, while retaining the title of secretary, was made the executive officer of the American Academy in Rome, the future of American Art seemed placed upon a substantial basis of real progress. He was born at Mattapoisett, Massachusetts, November 3, 1846. His father was Asa Millet, and his mother Hulda Byram. In 1879, he married Elizabeth Greely Merrill, at Boston. He leaves two sons and one daughter. As with his work, so was his general education—American. He graduated from Harvard University and commenced his career as a painter at the Royal Academy of Fine Arts at Antwerp. On the breaking out of the Civil War, he entered the Volunteer Army, and first serving as drummer-boy in the Sixtieth Massachusetts, he later became Assistant Contract Surgeon in the Sixth Corps of the Army of the Potomac. This war experience probably led to his taking up war correspondence, for he represented the "London Daily News" throughout the Russo-Turkish war. But his love for newspaper work in the field, or of literature in the study, never drew him entirely away from his artist avocation, though, seemingly for recreation, he at different times contributed short stories to the magazines, and, as serious works, made a translation of Tolstoy's "Sebastopol," published "A Capillary of Crime, and other stories," in 1892; "the Danube, from the Black Forest to the Black Sea," in 1893; and "The Expedition to the Philippines," in 1899. All this minutiae does but skim the surface of his activities. His services were always in demand by his friends, and whether it was the decorations for the banquet hall of an institute convention for his architectural friends, or the "knocking into shape," as he expressed it, of the twenty dollar gold pieces, designed by the dying Saint Gaudens, that would not "stack," and had to be remodeled, for his friend President Roosevelt, he was always cheerfully doing the work his hands found, and without ostentation as often without recompense. His place cannot be filled, nor can the memory of his work fail. Both will be a source of inspiration to those who are left to take up and carry on his labor. On that black night of shipwreck we do not know his part, but none who knew Frank Millet can believe other than that he played a man's part as he ever did,—and it was all in the day's work.

Death of
Colbert A. McClure
of
Pittsburg

Colbert A. McClure, Architect of Pittsburg, died in that city on April 29th, aged 42 years. His death removed from the architectural ranks of the city, one of the best and most valuable members. Mr. McClure was born in the State of Indiana, graduated in architecture from the Massachusetts Institute of Technology and served as a draftsman in the office of Peabody & Stearns, of Boston, until the superintendence of one of the firms' buildings in Pittsburg brought him to that city ten years ago, where he entered practice with his partner, A. H. Spahr. His talent for design is evidenced by his refined solution of the high building problem of which the Union, Keystone and Diamond Bank, and other buildings, are examples, and in many of Pittsburg's most architecturally attractive residences. Mr. McClure was an associate of the American Institute of Architects, a member of the Pittsburg Architectural Club, and active in architectural and civic affairs in which he did much to advance the membership and influence of the Pittsburg chapter of the American Institute of Architects. In addition to his loss as one of the most capable architects in the city, the municipality loses a strong factor in her project for reconstruction on a city plan basis for which the Chapter is a strong advocate.

Indication of
Revival of Former
Art in
Sculpture

Sculpture received a new impetus through the recent exhibition of the work of Prince Paul Troubetskoy, at St. Louis. Report says that the spirit of that which was Greece pervaded some of his work; "optical delusions" were produced by a delicacy of line, a shade of expression; and what we call "character" was the distinguishing quality of his work. If here is found one who can carve into stone that illusory something that all art possesses, yet is so seldom brought out, especially in statuary, then there is hope that this, the greatest of the arts, may some day be represented by those works that we have to refer to as Grecian, as they have been practically lost since the days of Phidias, and only occasional gleams of what "might be" have been thrown out to a waiting art world by the greatest sculptors of later days. It is not the stone, but what the stone can express of emotion as well as "character" that will make the sculpture of the future.

The Woman
Architect
in America
and
Europe

The development of the feminine in architectural practice has not only been slow, but might be said to have been in "statu quo" for the past twenty years or more, since the firm of Robert A. and Louise Bethune commenced regular practice in Buffalo,—a practice that has been as large, varied, and successful as most in that city. There have been other women who have assayed adventure into architectural realms, but meteoric, in the way of a newspaper story or a special design attributed to them, and then lost, not in oblivion perhaps, but to the Architectural Directory. Miss Hay-

den was credited with the design for the Woman's Building at the Columbian Exposition, and others from time to time have likewise been mentioned as a "lady architect," having worked as draftsmen for a greater or shorter period in architects' offices and then, prior to getting married, furnished a story for a Sunday supplement, of a design which she had produced. There seems to be no logical reason for this dearth of woman architects, for there are many who have as draftsmen given evidence of exceptional artistic and constructive talents. Russia now comes to the front with nine certificated architects. Each has passed examinations in design, construction and engineering; served apprenticeships as superintendents on steel buildings, railway bridges, and house building, under private architects of reputation. Most of them have enough private work to start independently, and one has been especially successful in the planning of school buildings, and another has been invited to Germany,—a distinction that has never come to a male Russian architect. Law limitations may step in and debar them from some forms of practice, such as competitions for Government work, but they are not debarred from private practice. St. Petersburg officialdom looks with interest upon the innovation, the success of which is not opposed by male architects. With talent, physical strength and mental acumen that will stand the test of safe construction and practical superintendence outside the office, and a talent as well for the details of office work, there is no reason why sex of itself should debar any woman from architectural practice.

Design
by
F. W. Fitzpatrick

Yes; there is good design and bad design, the artistic and the ugly. And that differentiation is not limited to things important and big and that we generally associate with Art, but distinguishes the most humble, aye, the trifling detail. You expect "design" in a fine lady's fine ball-dress or in a grand monumental building; you hardly look for it in a coal scuttle or a telegraph pole. Yet there are attractive, yes, beautiful coal scuttles and ugly, repellant coal scuttles and ditto telegraph poles. To have either one of these attractive and beautiful it is not necessary to make them elaborate, costly, extraordinary or unserviceable. Indeed the more thoroughly utilitarian they and all other things that may be designed are and appear to be, the better. The great scheme is to make them beautiful in their "serviceability." But now, really, what constitutes beauty, what is beauty, and how may we set about defining "design" in so far as its generally accepted meaning is concerned? One speaks of designing a motor or a suction-pump. I am not referring to that species of design, the application of mechanical sciences, the reference or relation of one working part of a machine, for instance, to another, but rather do I refer to the term in its application to the clothing of a mechanical or other skeleton, the garbing of matter generally, the finishing touches we may put upon most anything after the essentials for its purpose are provided.

You can't get away from the fact that in considering "design" in that light, or, for that matter, anything else artistic, your or my judgment is altogether a matter of personal preference. Even if our training and prejudices and usual environment are much the same we may differ radically in our judgment as to what is and what is not artistic, good design, and both be perfectly justified, for there are no hard and fast rules, few controlling precedents and nothing but the most fundamental, elementary basic principles upon which to work.

At law, everything is rule and precedent. If Judge Smith or Judge Jones said, sixty years ago, that such and such was the proper caper, he based his opinion of the rights in a comparatively new situation upon what had been decided forty years before anent something that, at least, remotely resembled that case. And every judge since then has founded his finding, his opinion upon the precedent established by the aforesaid Judge Smith or Judge Jones. And it has become law and has been written so. Law is easy. You just dig until you find enough rulings that fit your case and whether you're right or wrong—equity be hanged!—if the other lawyer hasn't found sufficient rulings to counterbalance the results of your research, why, you're all right.

Not so in the field artistic, in Design. Pick out any three men as judges in the matter of a design for a building, a dress, a stage scene, anything artified. Suppose they are able, bright, scholarly men and of about equal attainments and that they go at the matter with equal enthusiasm and interest. The chances are about one in a thousand that they'll agree even upon the major, the salient points. Personal preference, different points of view, temperament, all those things cut so much figure. Practically, there is no such thing as scientific criticism. Even one's digestion cuts a figure. What will please you today may, on account of some freak of that digestive apparatus, seem all upside down to you tomorrow and call forth anathema from you.

There are some cardinal principles upon which all cultivated people agree, but they are few indeed. In dress, for example, a man who'd wear a red necktie or tan shoes in evening dress, or a diamond pin in a negligee shirt, or a woman who'd affect a beplumed opera hat with a boating suit, any and all of these would be set outside the pale by all people who had any idea as to what was what. There are thousands, of course, who would applaud any such combination. They don't know differently, they are the untutored, the "proletariat," to whom the possession of a diamond or an opera hat would seem quite sufficient excuse and justification to trot it out upon any and all occasions. But to say that they do not count, that their opinions and likes and dislikes are of no consequence is a sad error indeed. It should be the aim of every cultivated, artistic, trained man to help reform the depraved, so-called "popular taste," to do everything so daintily, so well that that rude public will bye-and-bye appreciate the really artistic. Show that public nice things, good things, accustom it to their use and you'll find that same public a far more apt pupil than you imagine. The power of suggestion is

great. Do with the artistic as Jacob of old did with the speckled rods!

Our newspapers and our playwrights, it seems to me, have taken the wrong tack. They dwell upon the sensational, the crude, they pander to a depraved taste, they call "popular," and aver that it is because that taste demands those things that they give them to the public. I believe that they have cultivated that taste, encouraged it, yes, almost created it and now it is but a natural consequence that since the popular appetite has been fed that kind of pabulum it should clamor for more and even more highly seasoned provender of that nature. But, even at this late date, I am sure that if the papers and the theaters worked in harmony and with that object well in mind they are potent enough to effect the Renaissance of the decent, the true and the noble in popular taste and it would not be long before that taste would demand just that sort of thing and not tolerate anything that was otherwise. An appalling load of responsibility rests upon the shoulders of these great moulders of popular opinion, popular taste, these men who virtually make the morals of the nation, and they are recreant to their trust indeed when they deliberately and for a few filthy dollars set to work to deprave either!

And an almost equally grave responsibility rests upon our shoulders, the men who profess to do artistic things, the designers, the architects, the painters, the musicians, the makers of fashions, all who are supposed to "design." Naturally the public looks to us as leaders. Are we so in the right sense or are we just pot-boiling hacks?

Probably I will be classed with the iconoclasts or with those beyond the pale, the heterodox, for not right here and now clamoring for an abject following of this or that school of design, this or that hide-bound scheme of design, the much-worshipped Regular, the Accepted, the Orthodox. Our architects and in fact all our artistic people, sin, methinks, in that direction, the worship of the Fad, the aping of something of other times and climes and that is forced into commission for all purposes and at all times because, forsooth, someone they thought in authority said it was the proper caper. They have become copyists, they have choked originality, they have made cultivation subservient and secondary to mere schooling, learning certain setphrases by rote. In architecture everything has to be classic. It is inappropriate in most modern buildings, it is untruthful in construction—according to modern and necessary methods—but it's the thing to do. No man can go into greater rapture over a noble old Greek Temple in its own settings than can I, but, ye gods, it makes me champ at the bit to see a modern interpretation of that same Greek Temple cocked on a twenty-foot lot, in a busy street, doing duty as a real-estate office or a tailor's shop. And so it is with all the other arts. The schooling miscarries. It is intended to bring out what is good in the individual, to incite and to aid what there may be of genius, while in reality it stifles, stunts and destroys what little there may have been originally. Take in music, for instance. How many youngsters do you know who really had

music in them, but had it all beaten out with over-training, misdirected, schooling? It may be a depraved taste, but I enjoy playing or singing by one who does it "by ear" alone. There is more chance of getting melody, real music, out of him. Your school product aims only at the topnotch, it becomes mere technique, it is strained, it may be correct but I'm hanged if it's agreeable or pleasing, there's nothing spontaneous about it; it's but a lot of technical fire-works, musical acrobatic feats. So in painting, why all the fuss as to whether a picture be of the Impressionist school, Preraphaelite, or Jim Jones' following? Why squabble over the technique? If it tells a story well, if it looks like what the thing it portrays, seems to us, if it appears real, what the mischief does it matter whether it be done with a knife or that the artist put the color on with a shot gun or a camel's hair brush or in the manner the Great Tom, Dick, or Harry may have decreed it should be done? It's like the Government work. The purpose is forgotten in the means of securing the end. It matters really little about the account that is to be paid, for example, so long as the red tape part, the filing, the auditing is right up to Hoyle. It costs more to supply the frills about the doing of the work than does the work itself. And that's the tendency of our present day schooling—faddism, fooling away our time with the husks and the chaff and paying scant attention to the grain.

In design, and it enters into well nigh everything we do, fads and especial schools, should be relegated to their proper place, a very secondary place, and, it seems to me, the real principles should be taken out of the cupboard where they have been hidden, they should be well dusted and conspicuously placed where all of us who "design" should see them constantly.

Let us study well the purpose for which a design is made, let it be a building, a dress, a chair, a street car, let us first and foremost accomplish the purpose the thing is for, in the most direct, simple, and effective manner possible—that will be one of its chiefest charms and con-

sequent beauty; never under any circumstances, let us sacrifice one whit of that directness, real utility and fundamental purpose to what we may mistakenly deem Art. Then, if there be money to adorn that purpose let us do it with grace, sobriety, and refinement. Let the adornment emphasize and accentuate the purpose of the thing; never let us try to befuddle the people into thinking that that which is under the adornment is other than it really is. Far be it from us to ever force an issue, as it were, create a condition merely as a conveyance, a medium for the "artistic" in our design. Let us saturate ourselves with beauty at our schools or elsewhere, but chiefly in observing nature, beautiful scenery, graceful animals, the glorious coloring of a sunset or a storm, and let us as carefully cultivate all that is within us of refinement. Let that decoration be appropriate. Supposing a dress; let it be as flouncy and brilliant and gorgeous and rich as the occasion warrants and the wearer can stand, but let it be a dress and show its lines of construction, let it be draped with all the artistry at one's command, but let that drapery appear natural, logical, as if the gown were really draped from the shoulders or the hips. It's the unnatural, the forced, I rail against; the dress that seems to have been applied, gotten into through some special dispensation of a too complacent Providence. I don't mind the hats that are the vogue today, the soup-bowl affairs of felt or of fur. So long as the bottom edge is turned up into some semblance of the rim of what has ordinarily passed for a hat, you may beat it and dent it and kick it, and torture it into however rowdyish and hoydenish a shape you wish and stick a feather in it just as rakishly as you wish. But I do growl when you cut that rim into impossible shapes, fasten it on with rivets and angle iron where the top ought to be and attempt the rakishness by such dents and forced effects as you could naturally expect to accomplish only with a trip-hammer on boiler-plate.

Be natural, logical, direct, refined and sane and your design, whatever it is, will be beautiful.

RATIONALISM OF THE TWENTIETH CENTURY ARCHITECTURE

By G. Albert Lansburgh, Architect

The art of architecture has always been composed of two great principles: The Aesthetic and Constructive. When these two features have been the simultaneous outgrowth of a developed sense of refinement and a highly scientific knowledge, they have produced an ideal architecture. As an example of this: What more successful treatment is there than the blank side and rear walls of the Pantheon in Paris, whose beautifully studied stone joints are its sole decoration.

Let us analyze these two great elements: The Aesthetic itself is composed of three minor elements, namely:

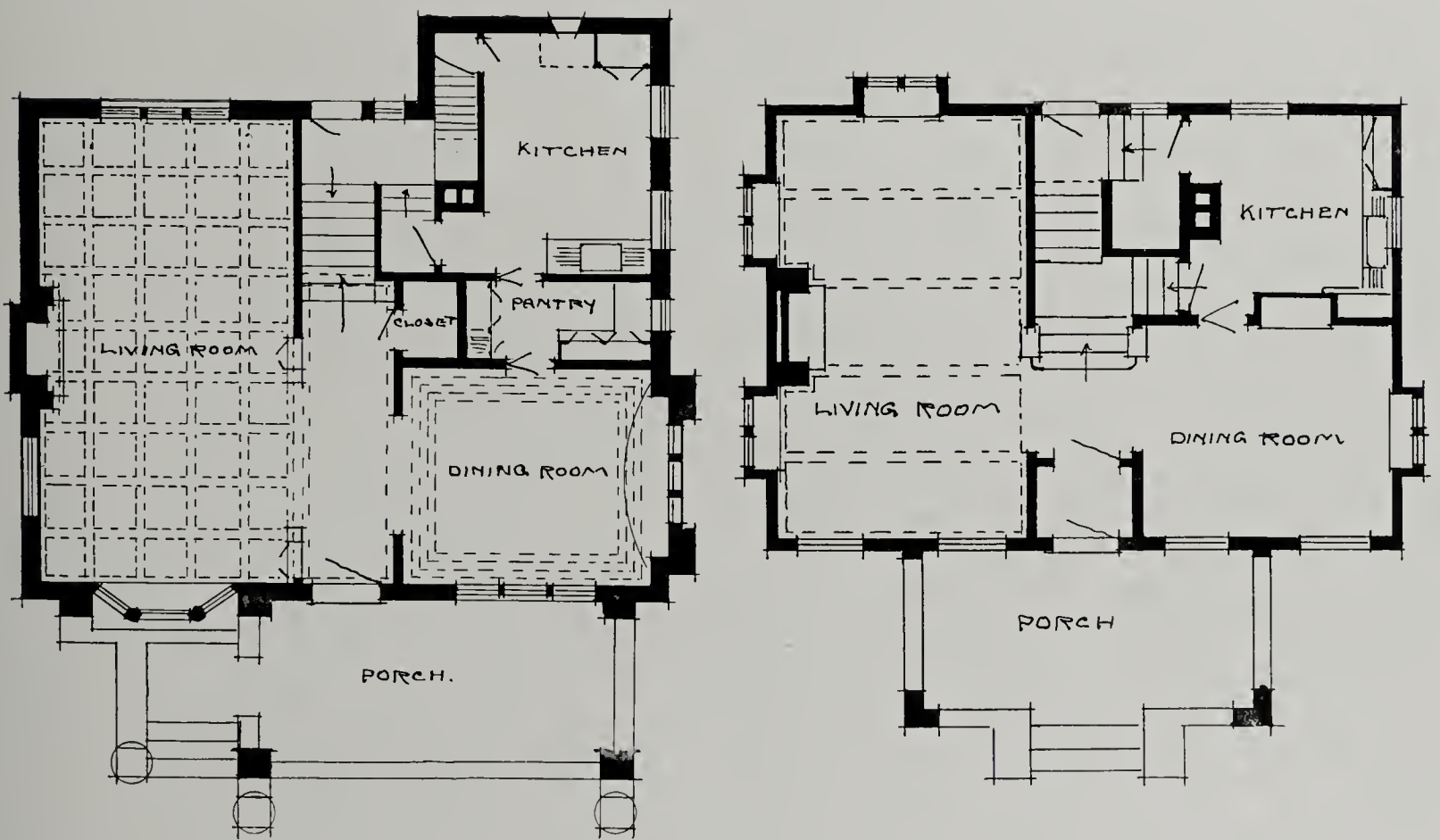
1. Composition (grouping or arrangement and proportion

2. Character

3. Detail

The Constructive element is secondary and is a means to the end. This has always been the case and is especially so today, because of the great complexity of the problems with which the architect has to cope, hence the increased importance of this secondary element.

Rationalism is the formation of ideas, produced by reasoning and depending alone upon logic for its support. Rationalism in architecture is the logical expression of a correct and practical solution and depends also upon correctness in the aesthetic requirements of the design and correctness in the methods of their construction. Rationalism is a characteristic of any true art and is a



RESIDENCES OF HOLLOW TILE CONSTRUCTION
DORR AND DORR, ARCHITECTS, MINNEAPOLIS

highly developed feature of twentieth century architecture.

In architecture, rationalism is that element in the human mind that must bring to an ideal culmination the successful union of the aesthetic and constructive, and these two elements are the principal elements that can give a logical solution to the great architectural problems of the day.

There is no art that so fully and absolutely indicates what the human problems are and how they have been solved as does this art of architecture, for every monument, that is, every successful monument, tells its tale and leaves to the history of the world an indelible phrase for the great architects of the future to read and understand and thereby know their past.

As compared with the problems of the past ages, the problems of today are vastly complex. For example, let us compare the simplicity of the antique monument with that of the monuments of the middle ages, and those of the middle ages with those of today. Some of you may say, "But the middle ages were dark ages," and therefore the art of simplicity was lost, but let me add here, that architecturally speaking, there was never a dark age. The Renaissance is nothing more than a period of survival in architecture, rather than a period of revival.

Admitting that rationalism has always, more or less, been a feature of the different styles and periods of architecture, especially so is rationalism the dominant feature today, because, in almost every country of Europe and America where the present decade is making such vast strides in the development of a new architecture, although localizing its character to the needs of the respective inhabitants, there is a tendency to, in a measure, adapt all styles and all periods to a new and economical method of construction.

In the past, however, and up to the time of the steel skeleton, styles have been formed more or less upon the true stereotomic principles that have been developed throughout the long ages, from the early post and lintel principle of the Egyptians, down to the most complex geometric problems of the French designers.

Now, in speaking of styles, let me define what is "style" in architecture and what is "period." A style in architecture is created by the fundamental principle of construction, characterized by its adaptation to a distinct characteristic aesthetic line. The antique styles have been created by the constructive principle of the post and lintel or straight line. They may be divided into innumerable "periods," such as the Greek period, the Egyptian period, etc. The Roman style has been characterized by the arch or semicircle. It, likewise, has its different periods. The Romanesque is really nothing more than an extremely decadent period of this style. The constructive principle of the so-called Gothic style, is the Lancet arch or two arcs of circles. This style is divided into several periods, such as the "Flamboyant," the "Perpendicular," etc. The Renaissance has for its distinctive constructive line, the ellipse and its divisions are nothing more than historic periods,

named according to the epoch or the king under whom it was produced. The dominant principle of construction today is the elongated pier. This has been combined with the lintel, the arch, the lancet and the ellipse. Imagine, therefore, the complexity of the problem that now confronts the creators of this new style of the 20th century and this required rationalism to be perfected.

All the past styles have been more or less analogous with a country and limited within a certain clearly defined period of years. This present style, or the Rationalistic, is characteristic of America, solely because of the steel skeleton as a new element of construction having been born and being highly developed on American soil.

The twentieth century era in art has shown us in America that every style of the aesthetic is at least attempted in its adaptation to the great constructive principle that the Occident is supposed to have initiated. It is therefore evident that although the constructive element is well defined, the aesthetic is not yet determined and the twentieth century or Rational style will not become distinctive until these two elements are simultaneously developed and harmoniously wedded. Then will it give to the history of art its beautiful offspring.

It is only the element of rationalism that can produce ideal twentieth century architecture, and undoubtedly that twentieth century architecture will in the future be known as "American." It is only now that the American architect has been able to attempt to create for himself and his country a distinctive architecture. I will admit that up to the present time this architecture has not yet blossomed forth, but its buds are fast making their appearance upon the great architectural tree of the Occident, and at the rate we are now progressing will, in no very distant future, have blossomed forth into a beautiful maturity or at least into a healthy youth.

The stereotomic requirements of the past are no longer a principle of the present, and when I speak of the present I am speaking of the American architecture. The steel skeleton has changed the "poche" or the expression of the plan. Where huge masses of stone were required for the expansion of pressure upon the bases of support, the steel frame has minimized this "poche," and the character of the plans will necessarily be judged by the rational expression of the two great elements of design; the aesthetic and constructive, harmoniously combined.

The stereotomic indication of stone joints, etc., in stucco or brick, or of stone ashler which is hung upon a steel frame is an architectural lie, since it gives the impression of being self-supporting. These faults when obliterated will develop the required aesthetic.

We are all too apt to copy from the past, instead of inspiring ourselves from the successes of antiquity in order to create. By blindly helping ourselves to fragments from this or that masterpiece, we will never produce more than a "potpourri." We will never create or evolve a style by this tendency. Did Greece borrow from Egypt, or did she inspire herself? Did Rome

borrow from Greece, or did she ask instruction? Did France in the Gothic period borrow from decadent Rome, or in the Renaissance period help herself to Italian fragments? No; these styles were all of them logically evolved by studious and continued efforts refined by inspirations, if you will, but decidedly not by plagiarism. We likewise must thoughtfully and studiously strive to attain our goal and we likewise may seek inspiration from the glories of the past.

The masters of the great schools of the world are today teaching a local expression of requirements and their rational solution. We do not today speak of a period in our present architecture, although most of us have become slaves to a particular period or expression, that may be adapted to the American needs. But these periods of style, unless they can be rationally expressed in the construction of today, are wrong in principle, and as such are condemned by the great modern teachers.

Fads have always been prevalent and fads have always caused the birth of the embryo of a style. American architecture is at present full of fads. Although most of them are faulty, there are some that are bound to develop the so-called "Twentieth Century Embryo," viz: the elongated pier, the disproportionate cornice, etc. Although at present called a fad, this fad is nothing more or less than an attempt to connect frankly the method of construction with the aesthetic, as at present understood and as logically arranged as it may be possible to reconcile a foreign or exotic style with the ultra occidental construction.

One of our great problems is nothing more or less than the principle of clothing the skeleton with a suitable gown in the form of an agreeable and attractive protection against the elements.

Another fad that seems to have crept into our very recent architecture is the excessive use of columns. Puerile simplicity in design, devoid of a mature thought

PAIR OF HOUSES, WALLSEND-ON-TYNE, ENGLAND

These were designed by Mr. Edward Cratney, Architect, and fairly represents a type of Domestic Architecture which is rapidly coming into favor in that Country, with people who require houses of moderate accommodation and cost.

They were planned so that the principal rooms face south, with the entrance and hall to the north; the accommodation provided is: livingroom, parlor, hall, kitchen, and scullery on the ground floor; four bedrooms, office, and bathroom on first floor; and all the usual conveniences.

The walls are built in 11-inch hollow brickwork, rough casted externally; the roofs are covered with Green's patent French tiles, and the cement verges to the gable ends are finished in a simple pattern with the point of the trowel.

The whole of the joinery work has been designed in a simple manner, effect being obtained more by proportion than by elaboration. The hall floors are maple-wood blocks, and all other floors grooved and tongued boarding on joisting.

The windows are filled in with lead glazing in small squares.

—an absolute lack of one of the principal elements of the aesthetic; viz: Character—has marked the "projects" of most competitors of the last few years.

Let us decry this tendency to accept as a successful simplicity nothing more or less than an affected and sought banality. A beautiful simplicity is the outgrowth of a successful and logical design. It has never been created by being sought for. It comes of itself. It is the natural result of success.

As to the second failure of American designs of late, let us consider that all-important requirement, character. Character has never been successfully indicated by any other methods than logic and a refined expression, an understanding of the problem at hand. Today we see Museums, Temples of Justice, Court Houses, Auditoriums, and Educational Buildings, all of them nothing but a plain classical colonnade, and when I say "classical," I must apologize to those great ancients, because as a rule there has been an exceedingly marked discrepancy in proportion. Occasionally, we may see a colonnade broken by a pavilion at the center, at other times there may be pavilions at the extremities, and still again there may be pavilions at both the center and extremities. But it seems that the real architectonic use of material, the treatment of plain surfaces decorated only by their stereotomic indication of construction, has been cast aside. Why? Because it is much more difficult to design by using these elements than by borrowing from the classical past; more difficult to create than to plagiarize.

Now, there can be no doubt as to which tendency we are to accept in order to reach our goal. There is but one choice between plagiarism and rationalism. Rationalism is to be our guiding power, for rationalism alone can mould these elements, the aesthetic and constructive, into a great and lasting Twentieth Century American Architecture.

The whole of the internal decoration is simple in character; all plaster being distempered in plain colors and woodwork finished white.

RESIDENCE OF DR. A. A. LAW

The entrance to this residence is unusually attractive. Although the house has a cottage effect, the rooms are full height on the second floor, and there are additional rooms on the third floor. The placing of the two stairways side by side in the center is very effective and is most economical of space.

The gray, pebble-dash finish is toned to a brown by the pebbles, and the combination of the soft reddish brown brick with the brown stained timber and the brown roof produces a subdued color effect. The planting in front of the house was designed and planted by Harry Franklin Baker.

THE INDIANA CHAPTER OF THE A. I. A.

The Indiana Chapter of the A. I. A., will hold their third Annual Exhibit at the John Herron Art Institute, Indianapolis, from May 10th to 31st, inclusive. The Exhibit will then be transferred to South Bend, Indiana, for a period of two weeks. The Exhibit this year prom-

ises to be the most successful ever held, embracing over 400 subjects, among which are works of noted architects in Eastern cities, as well as the Central West. For the first time in its history, this Chapter will publish an illustrated catalog, embracing pictures of the best exhibits.

The Exhibit is under the direction of the following committee: Ernest W. Young, South Bend, Indiana; Henry H. Dupont, Indianapolis, Indiana; Wilson B. Parker, Chairman of Committee and Year Book, Indianapolis, Indiana.

DEATH OF MR. ROGER TITUS

With profound sorrow we announce the death of Mr. Roger Titus, General Sales Manager of Best Bros. Keene's Cement Company, who died on Saturday, April twentieth, nineteen hundred and twelve, in Cleveland, Ohio.

George L. Mills, George V. Rhines, Lawrence L. Bellman and Charles M. Nordhoff announce that they have formed a partnership under the firm name of Mills, Rhines, Bellman & Nordhoff, Architects, with offices at 1234 Ohio Building, Toledo, Ohio.

Herbert A. Sullwold will open an office for the general practice of architecture at 1011-1012 Commerce Building, St. Paul, Minnesota. Catalogs requested.

ARCHITECTS BEFORE SENATE

New York Chapter Will Present Ideas on New Federal Buildings

The New York Chapter of the American Institute of Architects has taken note of the situation with regard to the civic centre and the question of the sites for a new Federal building and Post Office, and has decided to be represented at the forthcoming hearing before the Senate sub-committee on appropriations at Washington. C. Grant La Farge, the president, wrote last night to Arnold W. Brunner, Chairman of its Committee on Civic Improvements, to arrange for a deputation to urge the carrying out of the civic centre idea.

This plan proposed the placing of the new Federal Court Building on a site to the southeast of the new Court House Square and immediately north of the Municipal Building. Senator O'Gorman, who introduced a bill for the appropriation of \$5,000,000 for the purchase of new sites for the Post Office and Federal Building, has hopes that his bill will be passed at this session. But there are only a few more weeks before Congress disperses, and Postmaster Morgan has told the sub-committee that he would like to have a new separate Post Office building erected on the site of the present one.

The civic organizations which have given the civic centre idea consideration are now endeavoring to induce the sub-committee to act with sufficient promptitude to leave time for Congress to approve the purchase of the proposed site for the Federal courts and to agree to the removal of the Post Office building from City Hall Park.

Leenhouts and Guthrie, Architects, announce the removal of their offices from 102 Wisconsin Street to 424 Jefferson Street, Milwaukee, Wisconsin.

THE SECOND ANNUAL CONVENTION OF THE ARCHITECTURAL LEAGUE OF THE PACIFIC COAST

The second annual convention of the Architectural League of the Pacific Coast came to a close with a banquet at the Angelus Hotel, April 11th.

Portland was selected as the meeting place for the

1913 convention. The selection of the date will be left to the executive council of the league.

In the list of officers elected for the coming year, Myron Hunt was chosen treasurer. E. F. Lawrence, of Portland, succeeds A. F. Rosenheim as president, and J. W. Whitehouse of, Portland, will be secretary in place of John P. Krempel of this city. John Bakewell, Jr., of San Francisco, was elected vice-president.

The following were elected to the executive council: John Bakewell, John Galen Howard, William Curlett, A. G. Lansburgh, G. W. Kelham, and L. C. Mullgardt, of San Francisco; Myron Hunt, A. F. Rosenheim, Octavius Morgan, R. D. Farquhar, A. R. Kelly, and H. E. Bean, of Los Angeles; E. F. Lawrence, Albert Doyle, Edgar Lazarus, and W. M. Whidden, of Portland; W. R. B. Wilcox, Charles Alden, Carl F. Gould, and J. W. Mulholland, of Seattle.

PORTABLE SOUND PROOF TELEPHONE BOOTHS

It is a notable fact, and generally remarked, that the use of soundproof telephone booths is being rapidly extended. Telephone engineers agree that a means for private conversation is essential to the best service of a public station. Persons within hearing distance of a public telephone will often deter a possible patron from using it, owing to the private nature of the intended communication. No doubt each day there are thousands of such possible patrons who would add materially to the income of the telephone company if the service of its pay stations also included absolute privacy. That the soundproof booth is a profitable investment has been proven conclusively wherever it has been placed.

After considerable experimental and research work, a practical soundproof booth for telephone service has been developed. The booths have double, interchangeable walls, with an air space between, which excludes outside noises and secures privacy. They are mounted on rubber cushions.

Only selected lumber, thoroughly seasoned and kiln-dried, is used in the manufacture of these booths.

The doors can be furnished in either the single or double pattern to swing to the right or left, as desired. Wooden panels are interchangeable with glass sashes, which are removable to facilitate cleaning. Compartment booths can be supplied in any number desired. The compartments are independent and sound insulated, though the outside appearance is as of one booth. Stools, curtains and rugs can also be furnished to suit any model or size.

Bulletin No. 1083, issued by the Western Electric Company, describing in detail a complete line of booths, will be sent to anyone interested.

BRONZE AND WROUGHT IRON

A Beautiful Brochure Now Ready For Distribution By Tiffany Studios

*In the elder days of art
Builders wrought with greatest care
Each minute and unseen part,
For the gods see everywhere.*

—Longfellow in "The Builders."

This expresses the Tiffany Idea. In the spirit of these lines the Tiffany Studios were conceived and in this spirit they have developed in the crucible of years various perfected forms of art expression.

This book illustrates one of the products of these years—Architectural Bronze and Wrought Iron—showing the diversity of work executed by the Tiffany Studios. This perfected product has been accomplished by skilled

artisans trained in the school of experience, and under the constant guidance of those familiar with existing conditions and requirements.

The standing of the architects who have retained the services of the Studios is noteworthy, and their continued patronage is perhaps the sincerest tribute to the quality of the work and the best evidence of confidence.

In addition to Ornamental Bronze and Wrought Iron Work, the Tiffany Studios will be pleased to submit estimates from architects' plans for Interior Decorations, Lighting Effects, Leaded Glass, Special Furniture, Hangings and Rugs in connection with Banks, Residences and Public Buildings, and will be glad to assist in the preparation of designs for Distinctive Interiors.

The salesrooms and executive offices of the Tiffany Studios are at Forty-fifth Street and Madison Avenue, New York City. The factories are located at Corona, Long Island, which is within easy access of the city, so that the manufacturing costs are reduced to the lowest point consistent with the highest quality of workmanship.

STANDARDIZING CATALOGS FOR ARCHITECTS A CONCERTED MANUFACTURERS' MOVEMENT THAT PROVES A BIG STEP TOWARD THE SOLUTION OF THE CATALOG PROBLEM

Manufacturers of materials and products used in building construction are issuing catalogs and literature that bid for the enormous quantity of material annually contracted for by architects in the United States. Of necessity these catalogs are of all sizes and shapes and are prepared in almost as many different ways as there are manufacturers who issue them. The result, naturally, is chaos in the receiving architects' offices.

One of the most important parts of the Architect's detail work and expense is the concentration of reliable information and data for specifications of building materials. Accuracy in analysis of a given product for a given purpose is absolutely essential to the successful architect. Specification writers have hitherto been seriously handicapped because of the confused and inchoate way in which information has been furnished them.

While the manufacturer, in all good faith, is lavish in the expenditure of his money in order to bring facts to the attention of the architect in such a way that they will prove advantageous to him, he has been severely handicapped by the lack of co-ordination and co-operation among the numerous manufacturers whose principal clientele are the architects of this country. At the present time even the best organized and largest architects' offices are unable to classify and arrange their catalogs in such a way as to have at hand for instant reference, information they may be looking for. This question is no new one. It has been seriously considered by architects for years, and at last a system has been devised by means of which this overshadowing difficulty of the architects' routine work has been overcome.

Four years ago, a movement was started to induce manufacturers of all classes of products and materials that come within the specification needs of the architect, to print their catalogs in uniform size and style and to bind them on the loose-leaf plan. This idea was recognized, by architects and manufacturers alike, as paving the way for the solution of a very real difficulty, and many manufacturers expressed their readiness to adopt it.

The plan was called Building Trade Catalogs (A. B. C. System) and the architects to whom it was submitted were so enthusiastic in their appreciation of the idea that

the promoters were encouraged to persevere, and complete success is the reward of their efforts.

The first unit of the System (which before long must number many units) is now being distributed to every architect in the country. It contains the catalog of several hundred manufacturers of kindred materials. Sections follow in logical sequence, there being forty-four in all. In addition to the manufacturers having actual data in this first unit, there is sectional index of all the leading manufacturers of the products contained in the section, which is arranged so that the architect can find at a glance all the manufacturers making the particular article he is looking for.

It is interesting to notice how thoroughly the fundamental objection to the loose-leaf catalog system has been overcome. The loose-leaf catalog is no new thing and many manufacturers of extensive lines, such as hardware and electrical goods, etc., have in the past tried out the loose-leaf plan with unsatisfactory results. The reason for this was that very frequently new or changed pages would be inserted wrongly or not at all, in the architect's office, and hence the manufacturers' catalog would absolutely lose its value. Building Trade Catalogs (A. B. C. System) is in a *locked* binder, the key of which is retained by the Associated Builders Catalog Company. The company has duplicate binders. One is sent to the architect and the other is retained at its plant. When it becomes necessary or desirable to insert new pages in the binder or make changes in any of the pages, this is done in the duplicate binder retained at the company's plant. The corrected binder is then forwarded to the architect and the one in the architect's office is returned to the company. In this way, absolute accuracy in making changes and additions is guaranteed.

The fundamental idea of the A. B. C. System is helpfulness to the architect. With this end in view, cataloging manufacturers have been advised to eliminate all extraneous matter and promotion text and to present only such details as the architect needs. The promoters of the plan have constantly kept in touch with specification men and engineers associated with the leading architects and each step in the development of the plan has been taken on the advice and suggestion of the architects themselves. In fact, the different catalogs were edited by a staff of practicing architects working in conjunction with experts employed by the A. B. C. Company and as a result, architects and engineers recognize their own handiwork in the System and acknowledge it to be the most comprehensive and useful catalog system ever presented to them.

The first unit clearly demonstrates the advantage and usefulness of the plan and manufacturers realize that at last a way has been found to present their products to the architect in the most helpful and practical form. It is another illustration of invention being successfully applied to the routine of office work.

The services is being installed in the offices of architects, engineers and builders in business centers throughout the United States, without charge.

Building throughout the country could scarcely be in a more satisfactory condition than it is at the present time. It has not been so active all along the line as it is just now for many years. Permits were taken out in seventy-five of the leading cities in April, according to official reports to Construction News, for 25,965 buildings, involving a total cost of \$91,378,671, against 22,260 buildings, aggregating \$76,685,521 for the corresponding month a year ago, an increase of 3,705 buildings and \$14,693,150, or 19 per cent. This is the most satisfactory showing in several years. It is believed that the unusually heavy increase is in a measure due to the long cold winter and the late spring

A MODERN SYSTEM OF HEATING AND VENTILATING

Health and Hygiene of the School

"Time was, time is, and time will be," said Friar Bacon. "Time flies," says the proverb, and it certainly does to all those who have kept watch of the different systems and appliances that have been put on the market for the heating and ventilating of the school, church, hall, theater or other public place of meeting.



PRESBYTERIAN CHURCH, HILLSBORO, TEXAS
J. O. GILBREATH, ARCHITECT

Statistics gathered by the State Boards of Health in various parts of the United States, show that more people die from diseases contracted through air starvation than from all other causes combined. The reason for this is not difficult to find.

Our grandfathers lived in log buildings, through the walls of which large quantities of fresh air were constantly admitted, and the buildings were heated with open fireplaces which served as excellent ventilators for removing large volumes of foul air through the chimney.

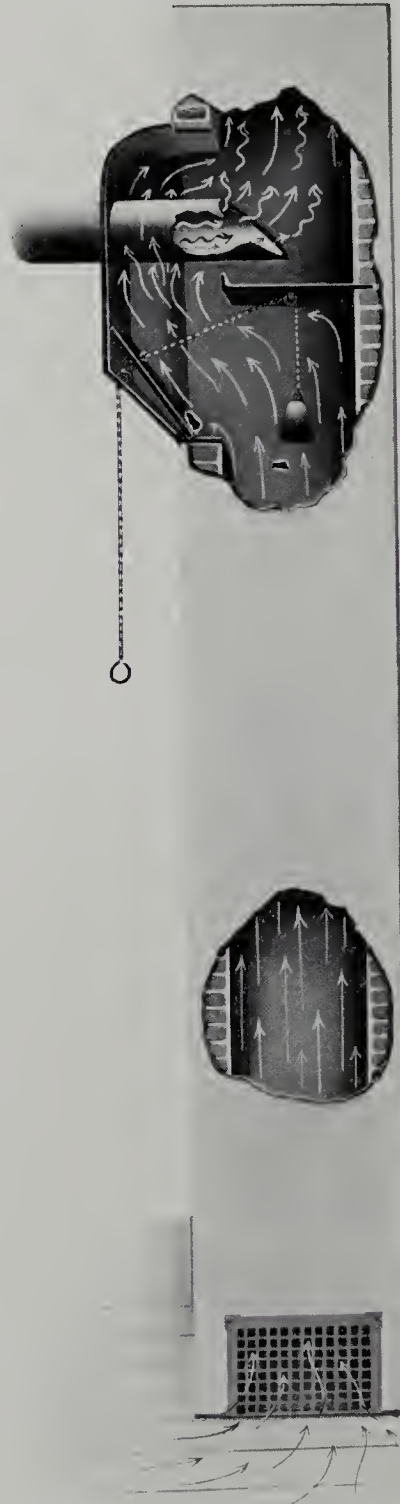
We are building our schools, churches and halls as nearly airtight as possible. The whole scheme of



INTERIOR OF PRESBYTERIAN CHURCH, HILLSBORO, TEXAS, SHOWING SMITH SYSTEM SANITARY ROOM FURNACE IN THE FAR CORNER, ANOTHER SMITH SYSTEM HEATS THE SUNDAY SCHOOL ROOM

modern architecture and construction is devised to keep the fresh air out of doors and to prevent the removal of foul air. A country-wide agitation against this method of construction and against heating and ventilating plants that only heat and do not ventilate, is being carried on by doctors and educators.

Architects and sanitary engineers have devoted and are devoting much time and money in experimenting with fan systems, air washing devices and humidifiers for city



schools, large churches, opera houses and other public buildings. Many new and valuable devices have been tried out, but it is generally admitted by students of the ventilating problem that there is more to be accomplished along the line of providing fresh air supply for such buildings than has already been accomplished.

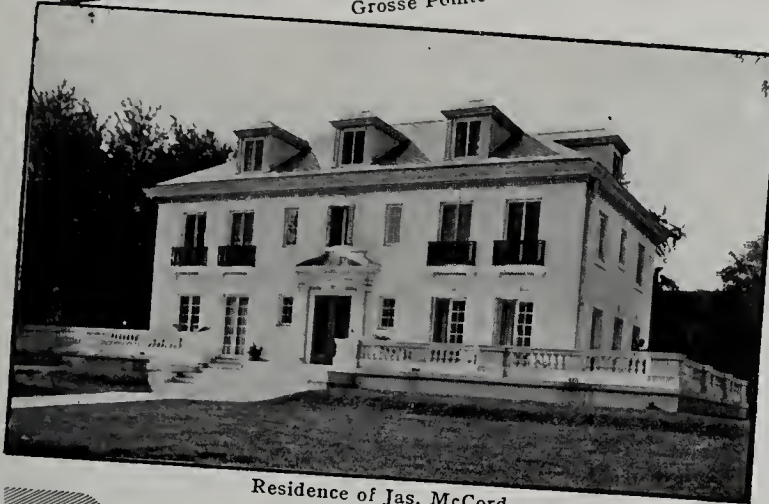
The science of ventilating public buildings as well as private, is as yet in its infancy. Expensive fan ventilating systems are all very well for large buildings; but



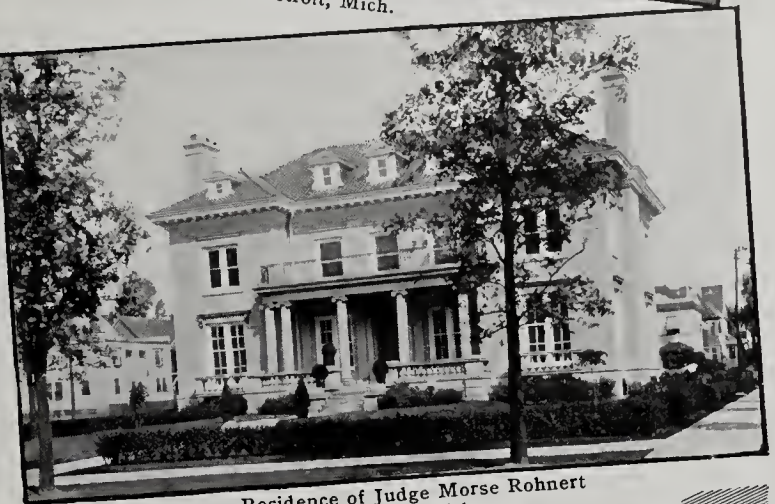
Residence of Henry B. Ledyard
Grosse Pointe Farms, Mich.



Residence of Emay Clark
Detroit, Mich.



Residence of Jas. McCord
St. Joe, Mo.



Residence of Judge Morse Rohnert
Detroit, Mich.

Examples of Beautiful Residences
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UNITED STATES RADIATORS AND BOILERS

Efficiency in heating together with the many artistic designs of United States Radiators accounts for their extensive installation in luxurious residences.

The easy adaptability to every requirement makes United States Radiators and Boilers especially suitable for all types of buildings, from cottage to skyscraper.

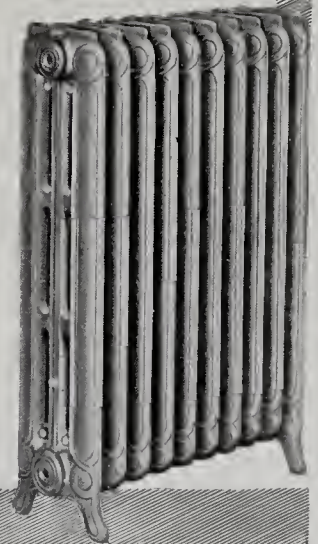
The architect who endeavors to give his client a heating system that will produce the most heat at minimum fuel expense, a system that will keep all rooms evenly warmed, should have before him a copy of THE COMPLETE LINE hand-book. This 240 page catalog contains just the information you need for specifications. It will be mailed you free upon request.

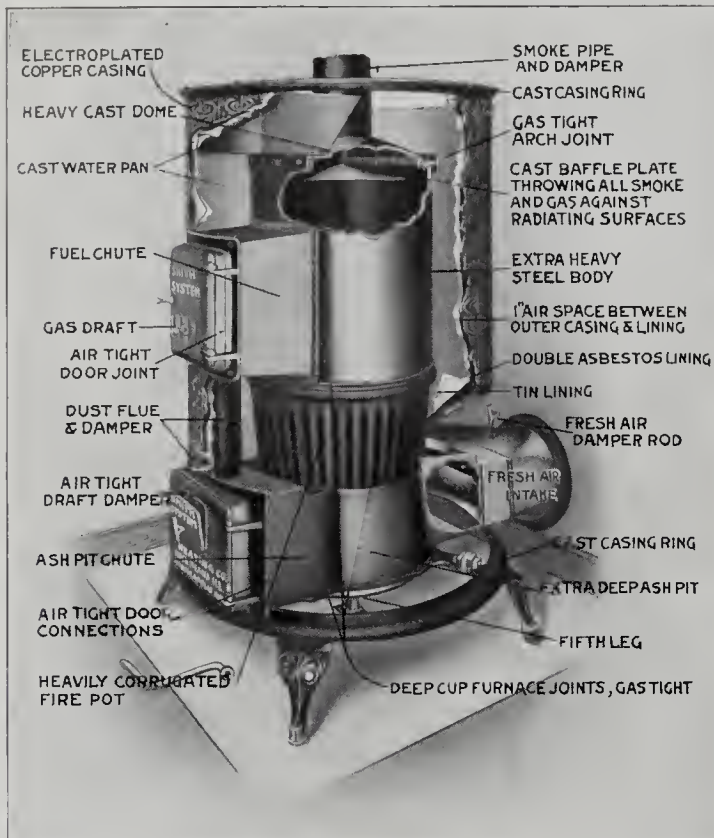
United States Radiator Corporation invites your attention to two recently acquired vacuum systems covering cleaning requirements for residences or commercial buildings. The invincible, the product of The Electric Renovator Manufacturing Company, and the Connersville System, manufactured by the United Vacuum Appliance Company, are the two vacuum cleaners selected by the United States Radiator Corporation to supplement The Complete Line of Heating Systems. These machines will be marketed under the trade name Capitol-Invincible and Capitol-Connersville.

UNITED STATES RADIATOR CORPORATION

East Grand River Avenue, Detroit, Mich.

New York	3-5-7 West 29th Street	BRANCHES and SHOW-ROOMS	Chicago	184 North Dearborn Street	
Philadelphia	122 North 13th Street	St. Louis	14th and Pine Street	Minneapolis, 901 Washington Ave. So.	
Pittsburgh	4th Ave. and Wood Street	Boston	236 Congress Street	Omaha	916 Farnam Street
Detroit	139 Jefferson Avenue	Baltimore, 709 North Harvard Street	Kansas City	220 East 10th Street	





SECTIONAL VIEW
SMITH SYSTEM SANITARY ROOM FURNACE

what of the country and village schools and churches, small halls and other rural and semirural buildings scattered all over the United States?

The Western Architect has investigated the question of heating and ventilating such buildings, and found that the Smith System, manufactured by the Smith System Heating Company, at Minneapolis, Minnesota, and

A FLOURISHING CONCERN

What better motto for a manufacturing concern can be found than that adopted by the North Side Sash & Door Company, of 2308 North Second Street, Minneapolis, Minn.—“Quality first, Price second, Satisfaction always.”

A sample of one of their sideboards from their own design being shown in the illustration given on opposite column.

The merits of their goods are recognized by architects, contractors and the building trades generally, as of standard quality, and because of their low price “push themselves” wherever introduced.

The reputation and popularity of their goods is due not only to their excellent designs, but particularly on account of the extra care used in the selection of the material, as well as the workmanship, which enables them to maintain a standard of excellence acquired only by years of constant study and experience in making.

As Minneapolis is known far and wide as a great manufacturing center there is a constant demand for such a line as produced by this flourishing concern, because of the great developments daily taking place in the great Northwest.

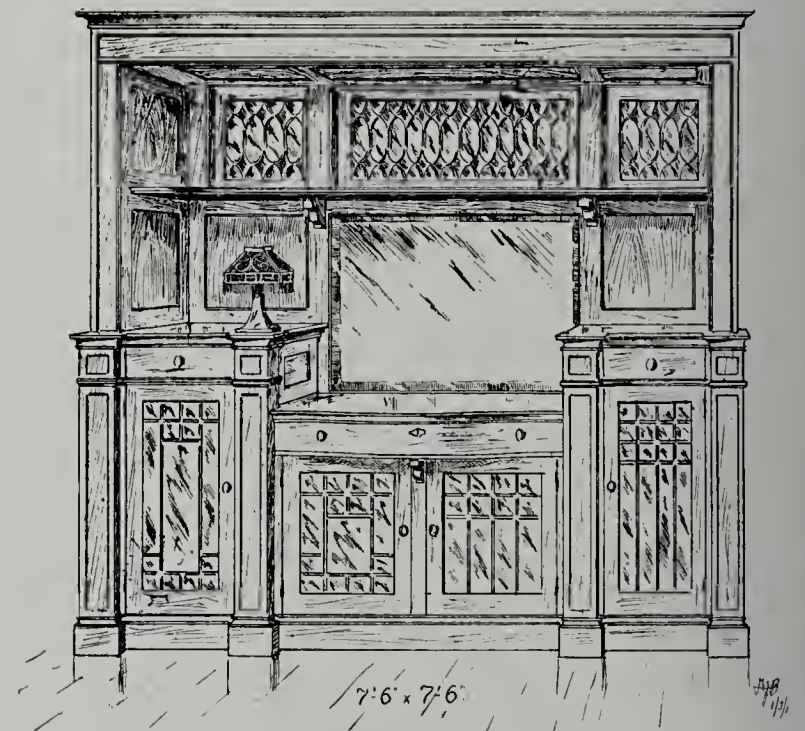
To successfully operate a great Sash, Door and Interior Finish Concern requires the investment of considerable capital and a large force of workmen, and any agency which does this is doing a great service to the community in which it is located by distributing a vast sum in its regular pay roll.

Rock Island, Illinois, is in general and very satisfactory use in this class of buildings all over the United States.

The inventor of this System first began to improve on the ordinary stove some fifteen years ago. By encasing a room furnace (a device which should in no way be confused with the Smith System) in a heat proof jacket, he has done away with that overheating near the stove which is so objectionable to this form of heating. Not satisfied with this, he has added a Foul Air Ventilator which removes from 25,000 to 50,000 cubic feet of foul air per hour from the floor and takes it out through the chimney. This is gravity system of foul air ventilation, and vastly superior in every way to the double flue chimney or steel stack so commonly recommended by architects. The draft in this Foul Air Ventilator is constant and steady. Whenever there is any fire at all in the heater, the foul air will be removed from the room.

A large fresh air duct is brought in through the outer wall into the room and fresh air is deflected up between the heater and the casing so it is introduced into the room and thoroughly warmed. The circulation of air through the casing produces an absolutely even distribution of heat into all parts of the room. The feature of the Smith System which will recommend itself most strongly to architects is the ventilating devices. It has no superior among gravity systems. This is shown by the fact that it is in use in practically every state in the Union, in thousands of rural and village schools, small churches, stores, and halls.

The Western Architect has no more interest in this system of heating than in any other, but we are mightily interested in the problem of correct ventilation for all classes of public buildings. Our investigations show that this system has no superior for ventilating country or village schoolhouses, small halls, banks or other single rooms, and we unhesitatingly give to this superior system our strongest endorsement.



They would be pleased to figure upon architects' plans and specifications as well as from builders and consumers.

Write, telephone or call for catalog and prices, at the above address.

It is hardly a pleasant thought that any part of building that you expect to stand as a true record of your ability and taste may within a year be disfigured, and your whole achievement, as to interior effects
m a r r e d

Yet this may occur even while the building is still fresh in the minds of people as *your work*.

If a wall finish of transitory service is used, such as kalsomine or wall-paper, the interior harmony is at the mercy of such taste as the owner or tenant may happen to possess, as soon as occasion arises to renew it.

BUT no such occasion arises when a permanent wall finish is used at the start. By the use of

Pee Gee Flatkoatt

interior walls can be finished so durably that there is no need of any change for years to come, and so artistically there would be no desire for anything different.

Our Book—“*Modern Methods of Finishing Walls*” gives practical information and attractive suggestions on this subject. It is worth having and costs you nothing. You will do well to send for a copy.

Peaslee-Gaulbert Company, Inc.

407 West Main St.

Louisville, Ky.



In this three-story duplex of hollow tile construction, the first floor is occupied by one family, the second and third floors by another, but with slight changes the third floor may be used as a separate apartment.

The walls are of Northwestern Fireproofing Company's hollow tile, made in Minneapolis, plastered directly on the outside. The floors are of fire-resisting construction, the floors being doubled with concrete between.

The lintels are a reinforced hollow tile, made by setting tiles on end and pouring on concrete around the reinforcing rods, and being of hollow tile they were also plastered on direct.

In heating, the building was satisfactory and economical. The second and third floors were heated one season for \$120.00. The first floor was heated for \$70.00, and it contained approximately 1,500 square feet of floor surface.

In general, the advantages of hollow tile construction as illustrated above include strong floors that are fireproof, soundproof and dustproof.

A house built with hollow tile walls and floors does not settle, shrink, or crack, and a plaster free from cracks and the resulting permanence of decoration always spells satisfaction and economy for the owner. Such homes are an asset to their residential district and add much to the beauty of the city.

Outside walls of hollow tile are cooler in summer and a fuel saver in winter; they always look well and need but slight repairs. It is claimed that their saving in painting and repairs for the first five or six years is fully equal to any increased cost there might have been, compared with frame construction. Compared with less

permanent construction, an increased cost of up to ten per cent is in time more than offset by the increased value of the structure, a value which pays actual annual dividends during the long life of the structure.

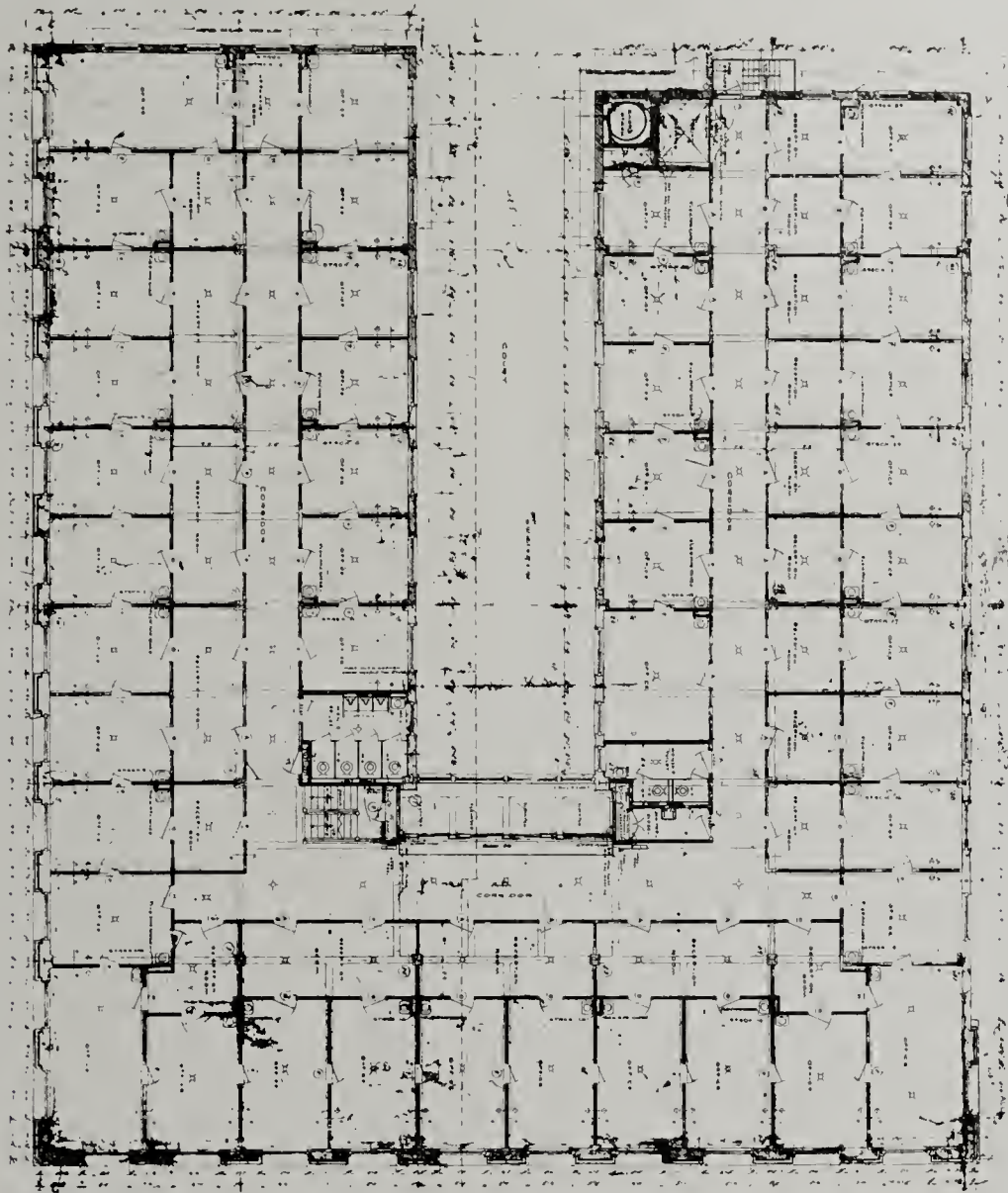
The tendency is that as less permanent materials increase and hollow tile decreases in cost, the hollow tile house will cost no more than the frame. And in the meantime the hollow tile construction is destined to come into increasing favor with the people.

The Chicago Architectural Club moved on Friday, April 26th, into temporary quarters provided by the Art Institute. The large Club Room in the basement will be available for all meetings and at the earliest possible moment the Art Institute will make such changes as are necessary for their permanent and convenient housing. This will not only give them good Club rooms, but will accommodate the Atelier comfortably.

VAULT PROTECTION NEWS

In our May issue on page XX, we gave our readers our views regarding modern vault protection, stating that vault builders were behind the times in their equipment.

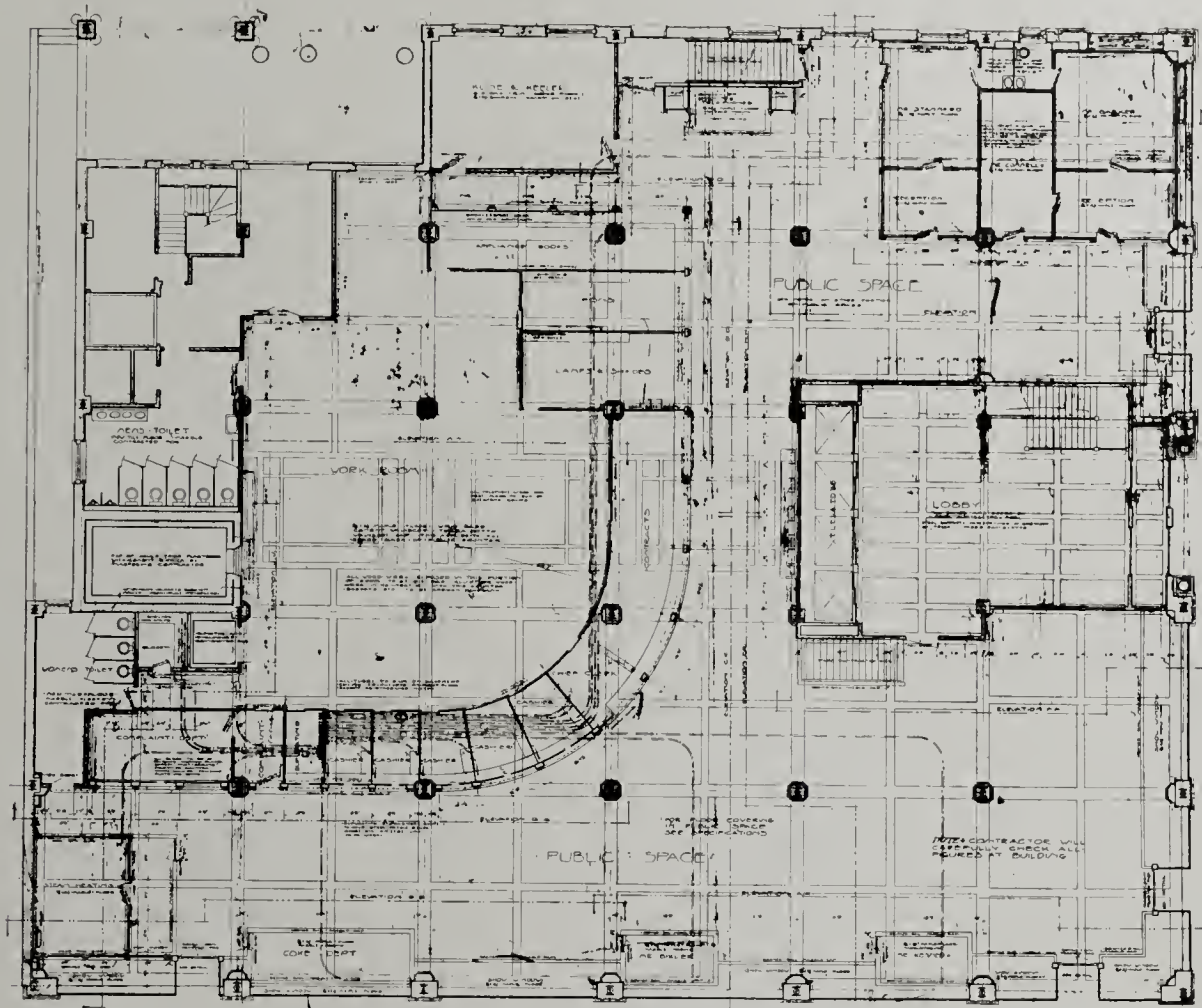
The article seems to have born fruit already, as we are reliably informed that one of the very largest safe and vault manufacturers of this country is secretly promoting and advertising an electric burglar alarm system, which, to our minds, is an acknowledgment, on their part at least, that what they are offering to the banks of this country is not absolute burglar protection, without an electric burglar alarm system, and an endorsement of all that we said on the subject.



TYPICAL FLOOR PLAN
DENVER GAS & ELECTRIC BUILDING
F. E. EDBROOKE, ARCHITECT



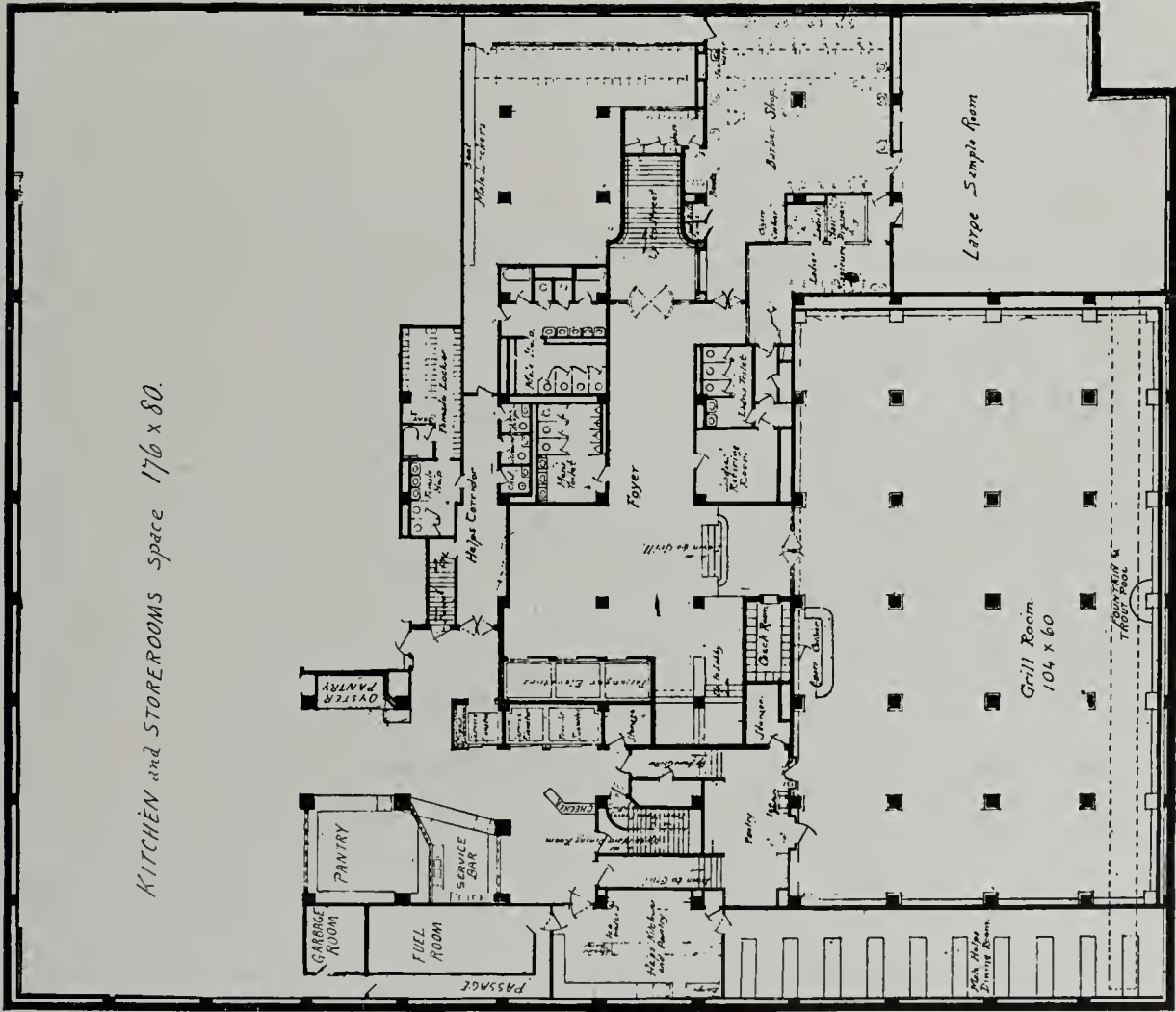
VIEW BY NIGHT SHOWING ARTISTIC LIGHTING EFFECT
DENVER GAS & ELECTRIC BUILDING
F. E. EDBROOKE, ARCHITECT



FIRST FLOOR PLAN
DENVER GAS & ELECTRIC BUILDING
F. E. EDBROOKE, ARCHITECT

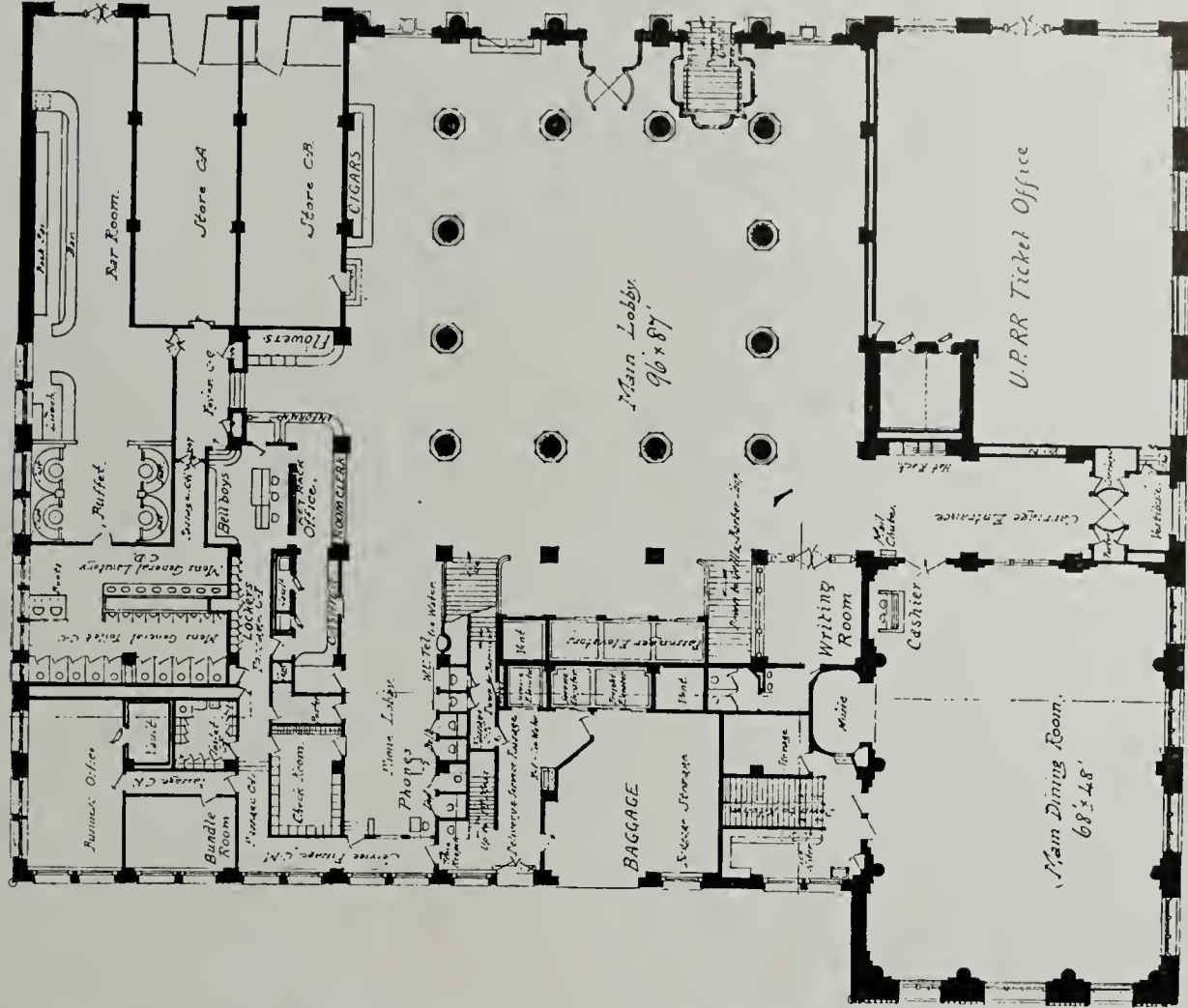


DENVER GAS & ELECTRIC BUILDING
F. E. EDBROOKE, ARCHITECT



FIRST FLOOR PLAN

THE WESTERN ARCHITECT
 JUNE
 1912

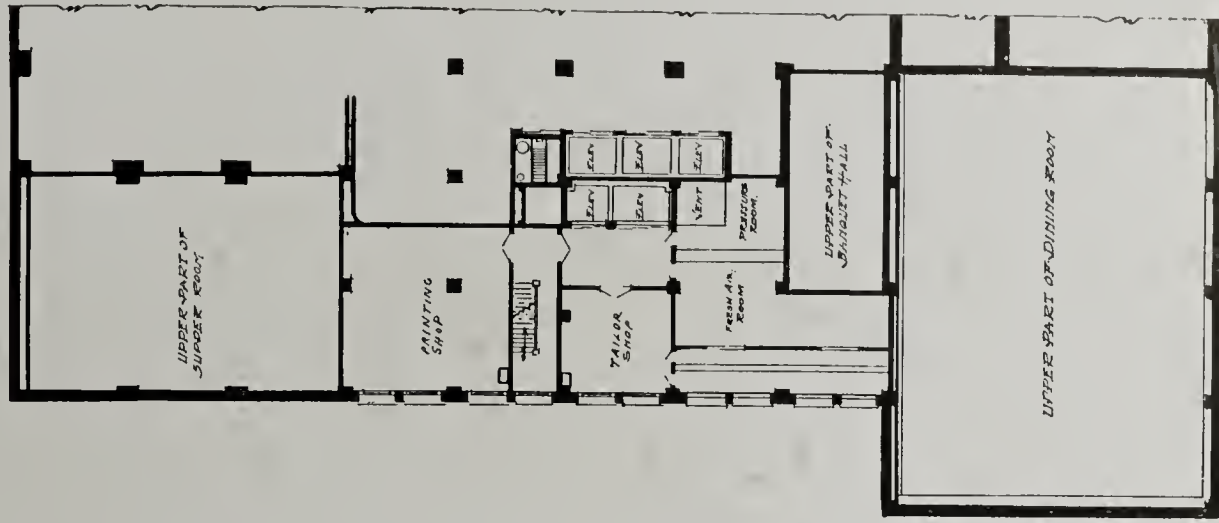


GROUND FLOOR PLAN

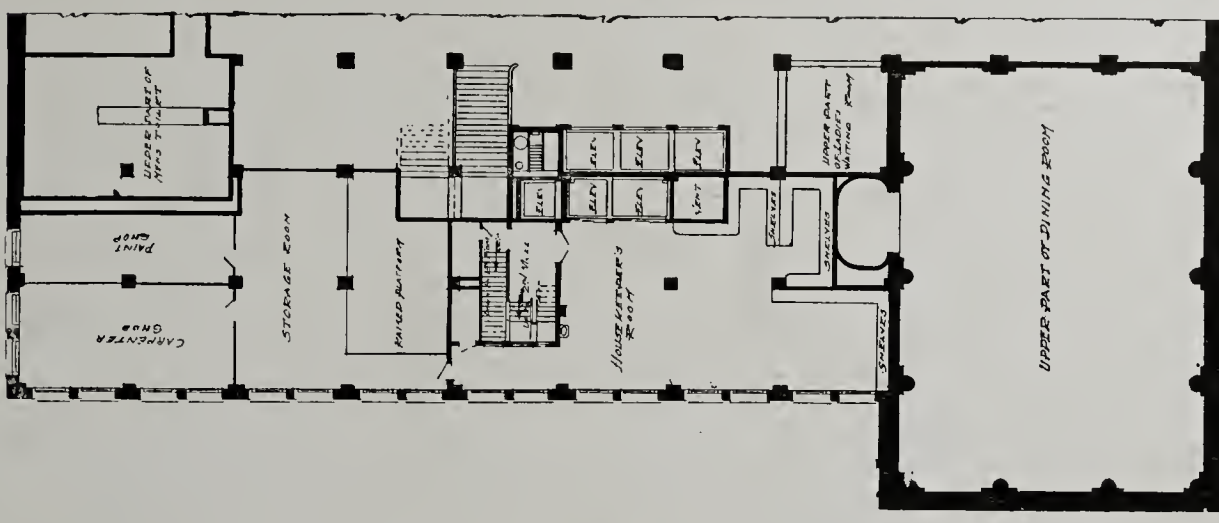
HOTEL UTAH, SALT LAKE CITY, UTAH
 PARKINSON & BERGSTROM, ARCHITECTS, LOS ANGELES, CALIFORNIA



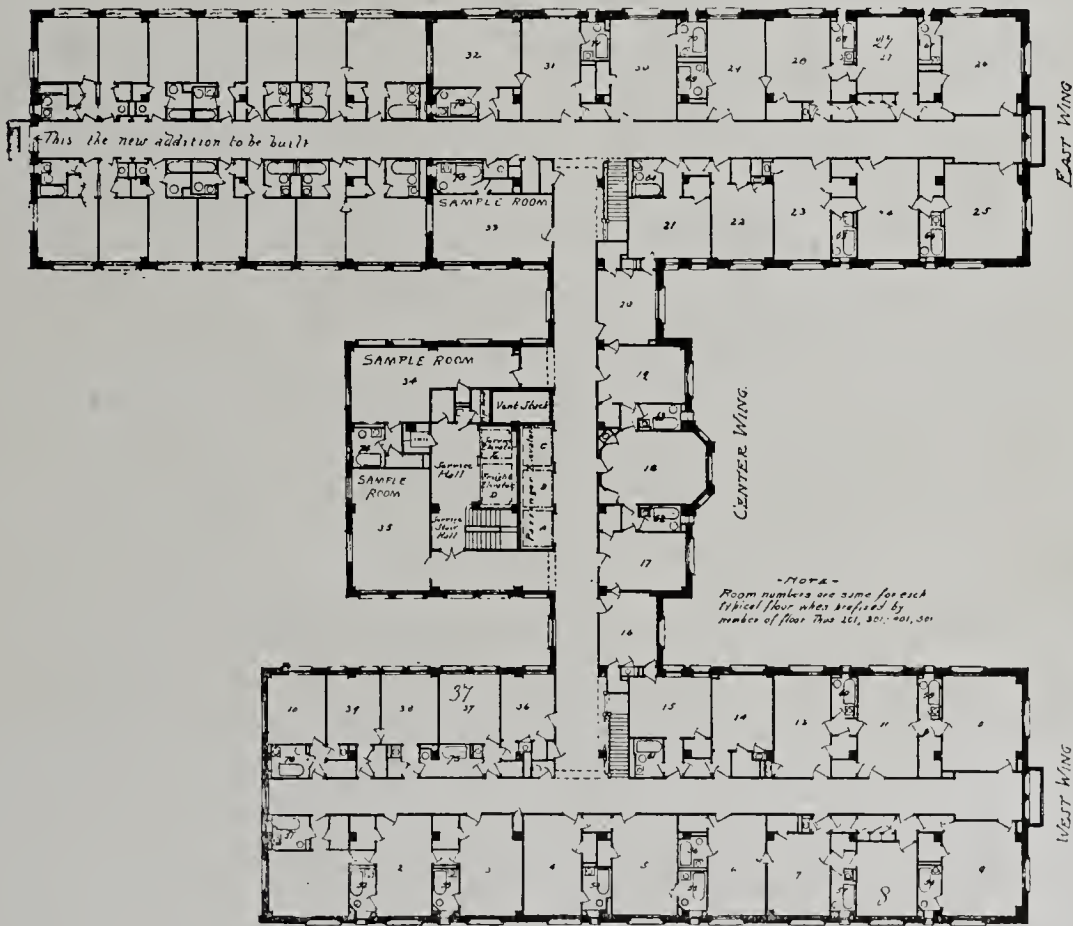
HOTEL UTAH, SALT LAKE CITY, UTAH
PARKINSON & BERGSTROM, ARCHITECTS, LOS ANGELES, CALIFORNIA



THIRD MEZZANINE FLOOR PLAN.



FIRST FLOOR MEZZANINE PLAN



HOTEL UTAH, SALT LAKE CITY, UTAH
 PARKINSON & BERGSTROM, ARCHITECTS, LOS ANGELES, CALIFORNIA



HOTEL UTAH, SALT LAKE CITY, UTAH
PARKINSON & BERGSTROM, ARCHITECTS, LOS ANGELES, CALIFORNIA

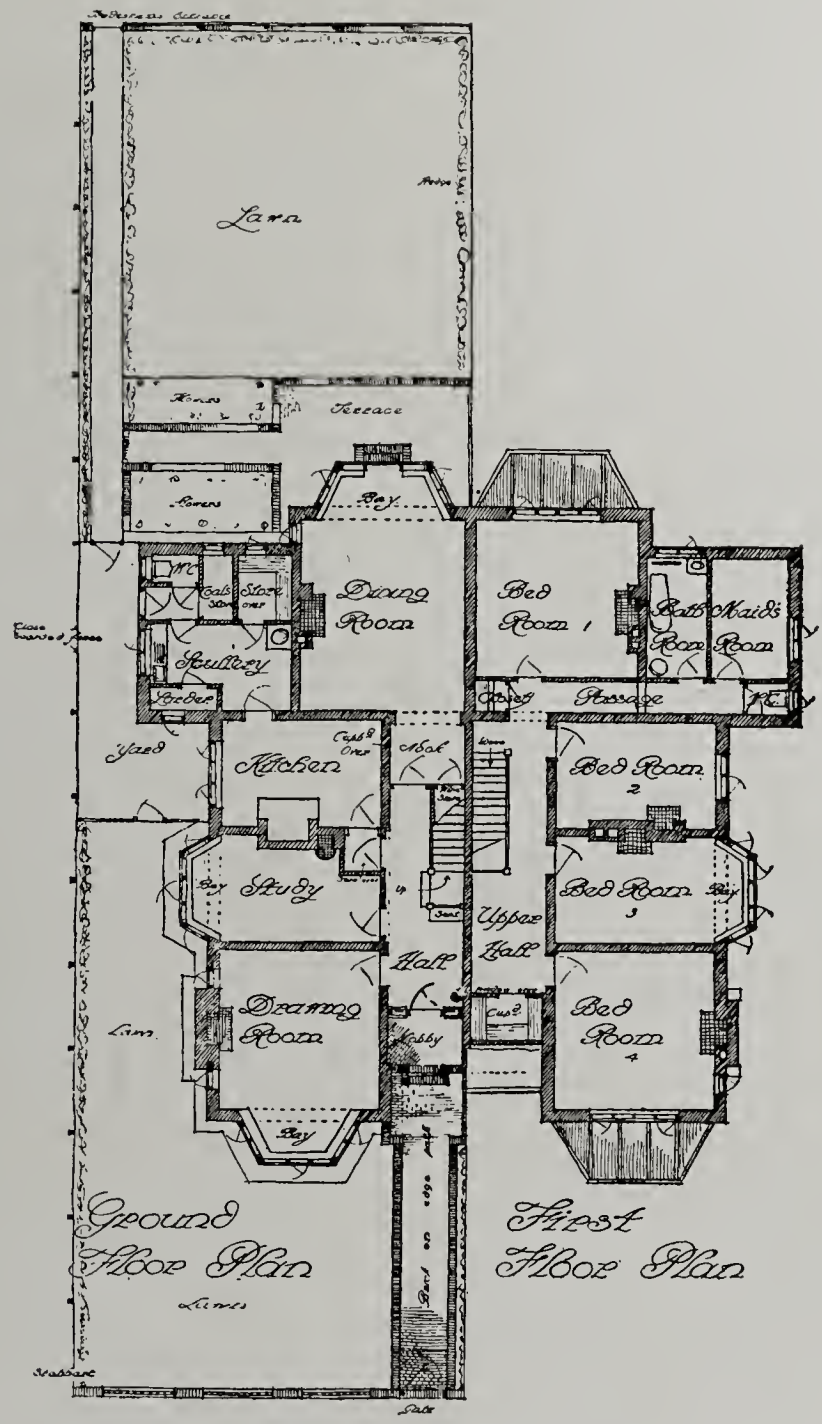
THE WESTERN ARCHITECT
JUNE
1912



LEESMONT APARTMENTS, SAN FRANCISCO, CALIFORNIA
STONE & SMITH, ARCHITECTS



APARTMENTS SKINKER ROAD, ST. LOUIS, MISSOURI



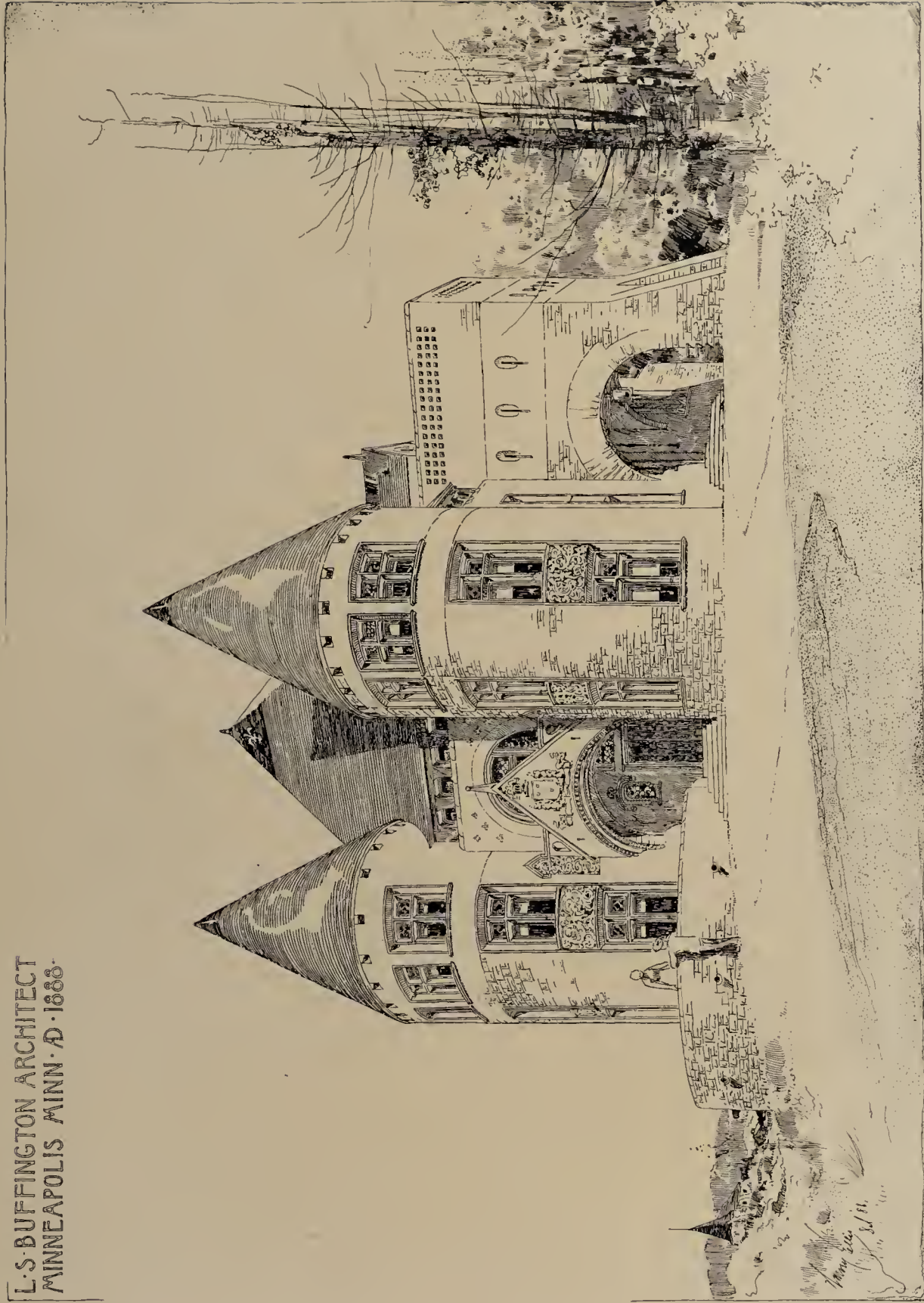
FIRST AND SECOND FLOOR PLANS
 TWO-FAMILY APARTMENT HOUSE, BLYTH, ENGLAND
 EDWARD CRATNEY, ARCHITECT



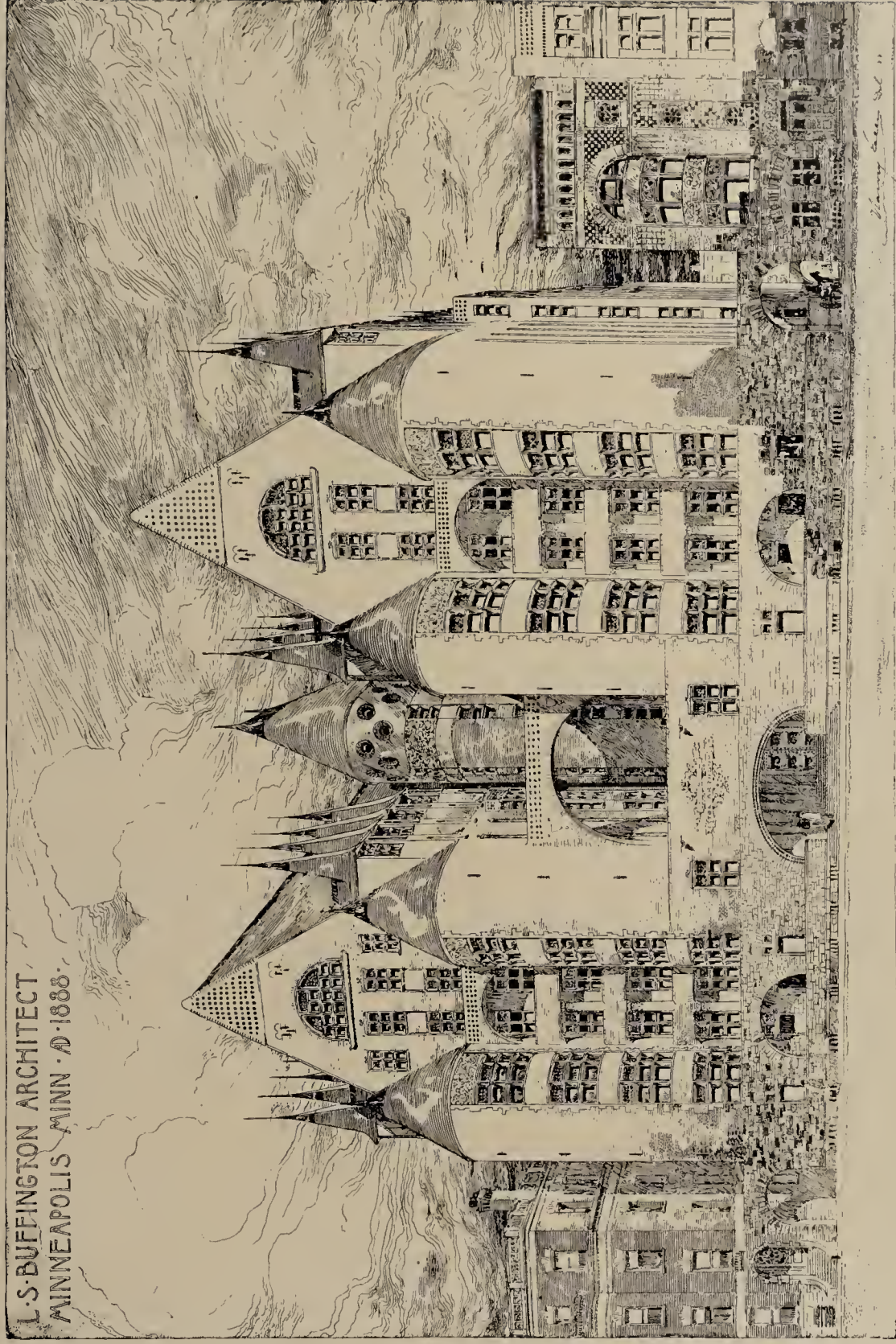
GARDEN FRONT
TWO-FAMILY APARTMENT HOUSE, BLYTH, ENGLAND
EDWARD CRATNEY, ARCHITECT

THE WESTERN ARCHITECT
JUNE
1912

L.S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. · D · 1888 ·



PEN AND INK BY HARVEY ELLIS
The trees on right should be examined with a glass



L.S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN · D · 1888 ·

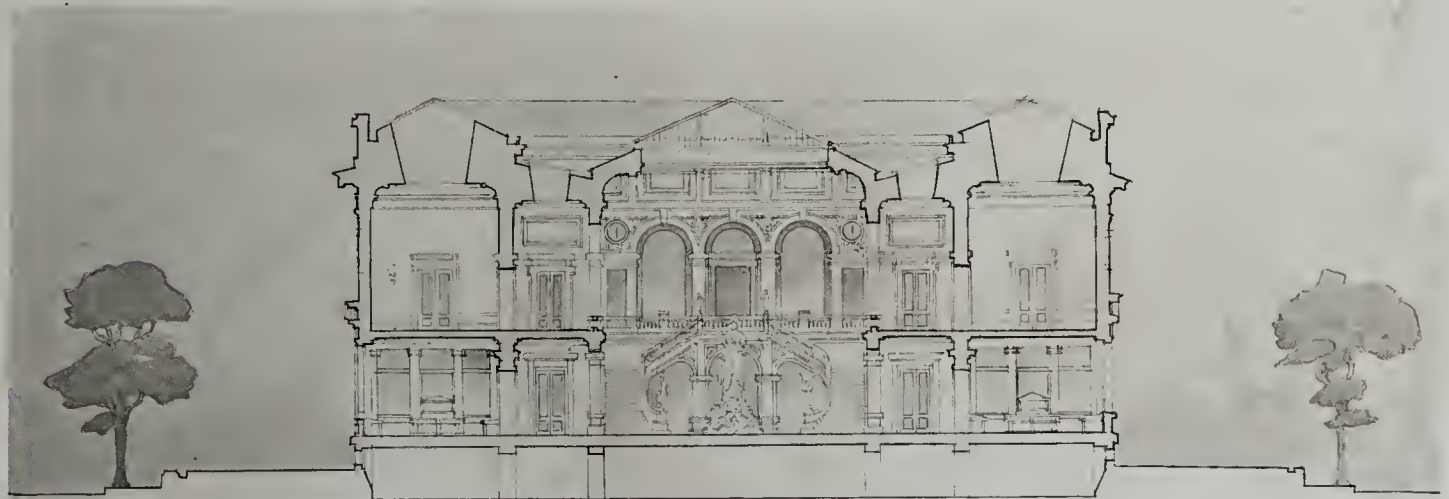
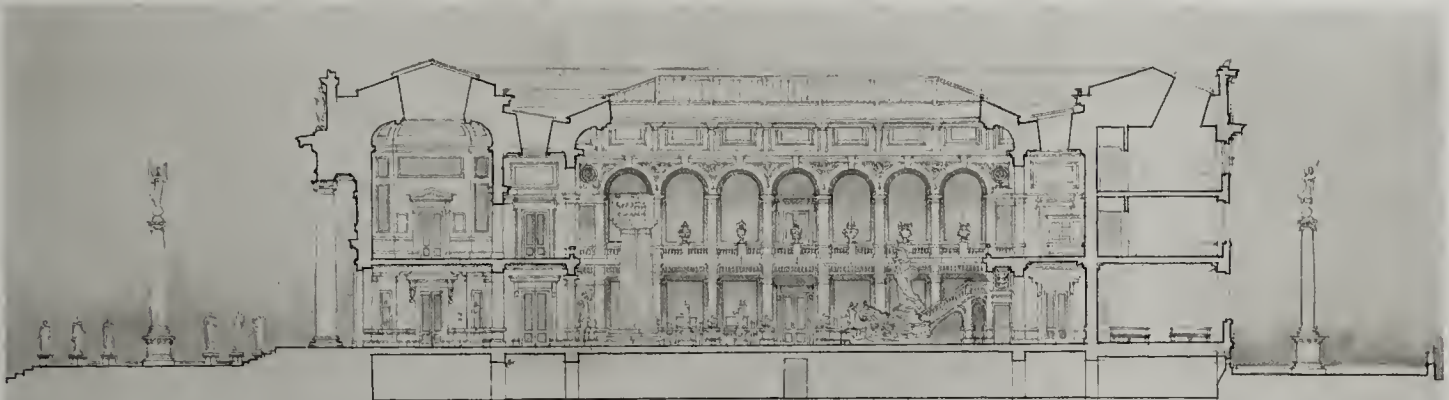
PEN AND INK BY HARVEY ELLIS
The sky treatment would give wonderful bits of color



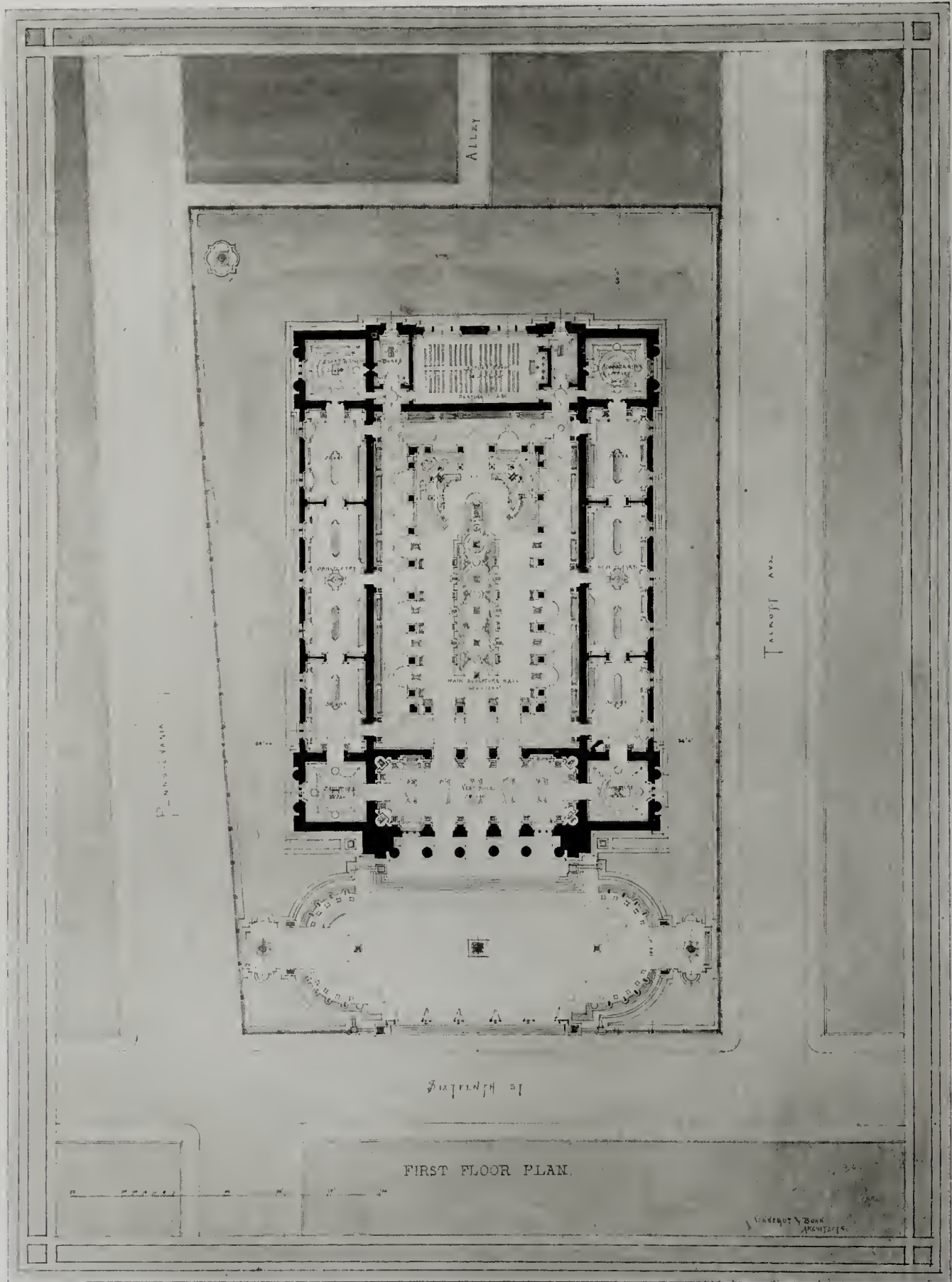
STREET FRONT
TWO-FAMILY APARTMENT HOUSE, BLYTH, ENGLAND
EDWARD CRATNEY, ARCHITECT



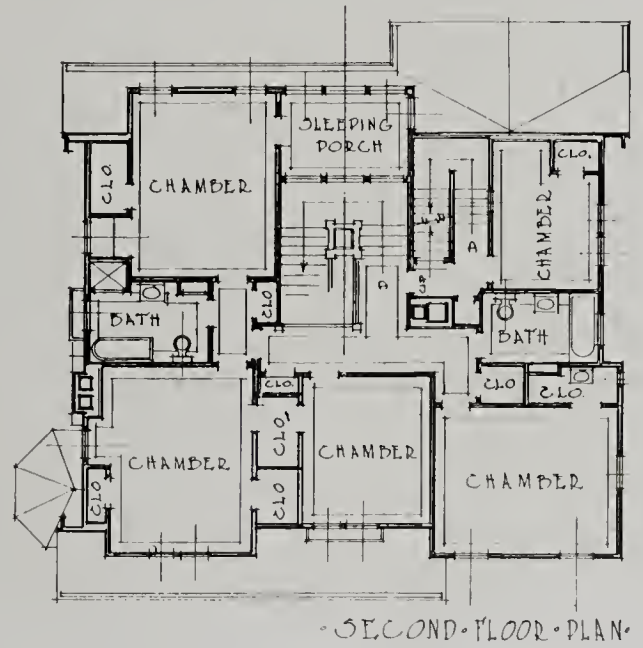
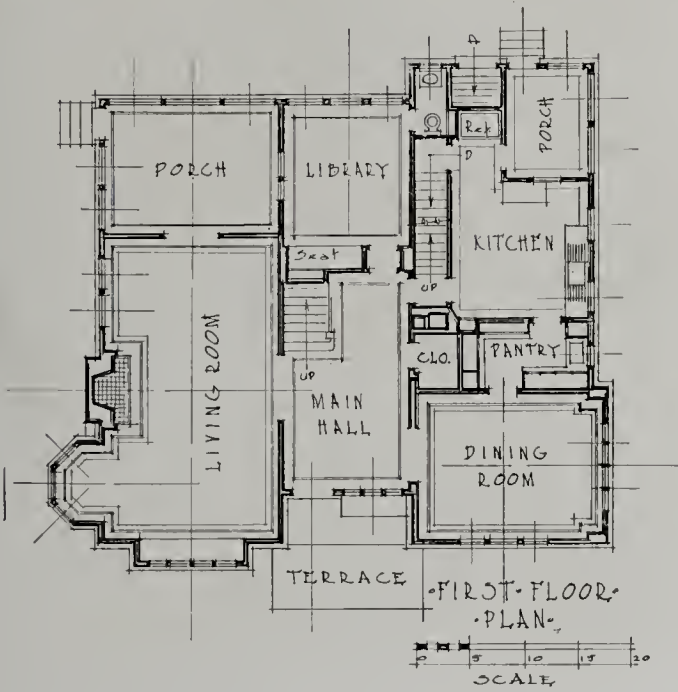
ENTRANCE
TWO-FAMILY APARTMENT HOUSE, BLYTH, ENGLAND
EDWARD CRATNEY, ARCHITECT



DESIGN FOR INDIANAPOLIS ART MUSEUM
VONNEGUT & BOHN, ARCHITECTS



DESIGN FOR INDIANAPOLIS ART MUSEUM
 VONNEGUT & BOHN, ARCHITECTS



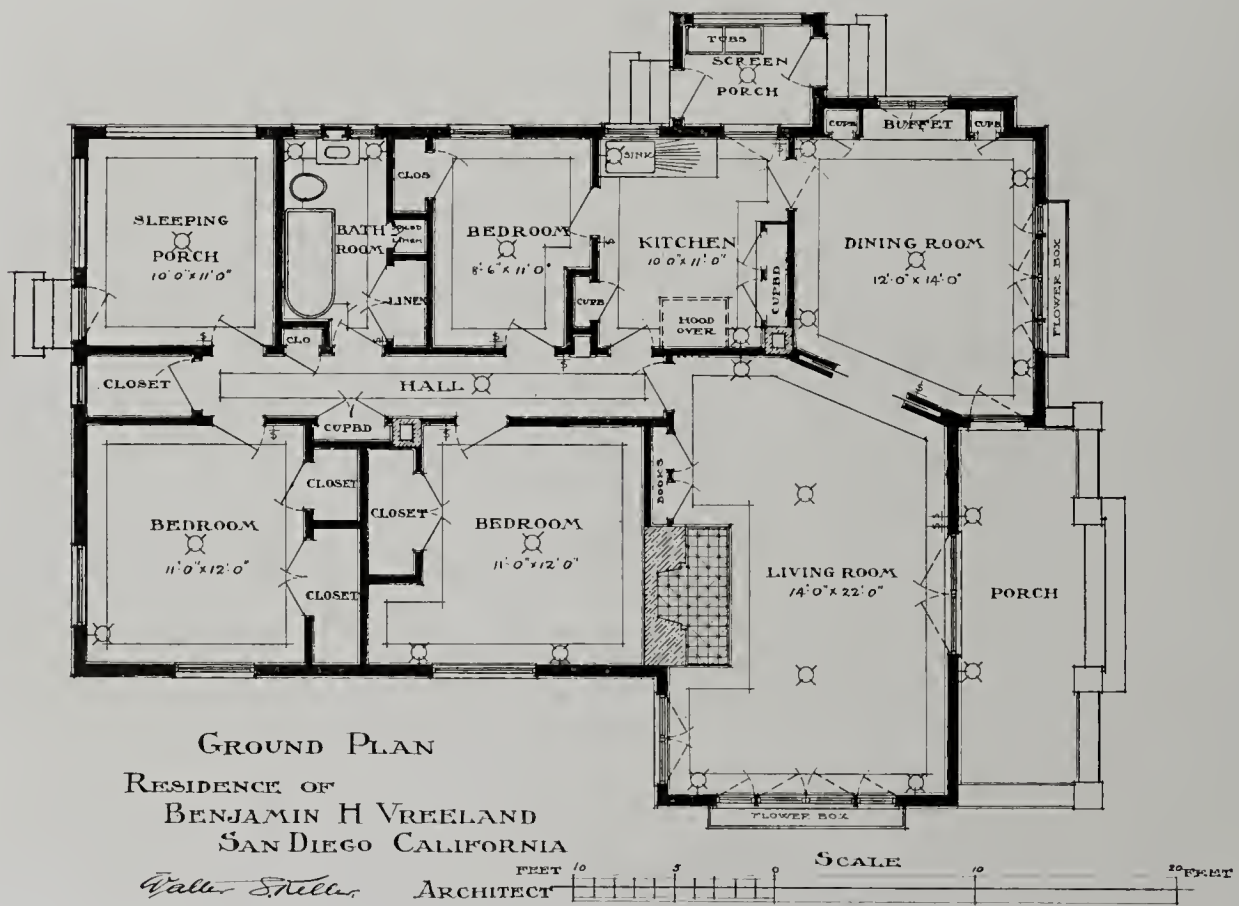
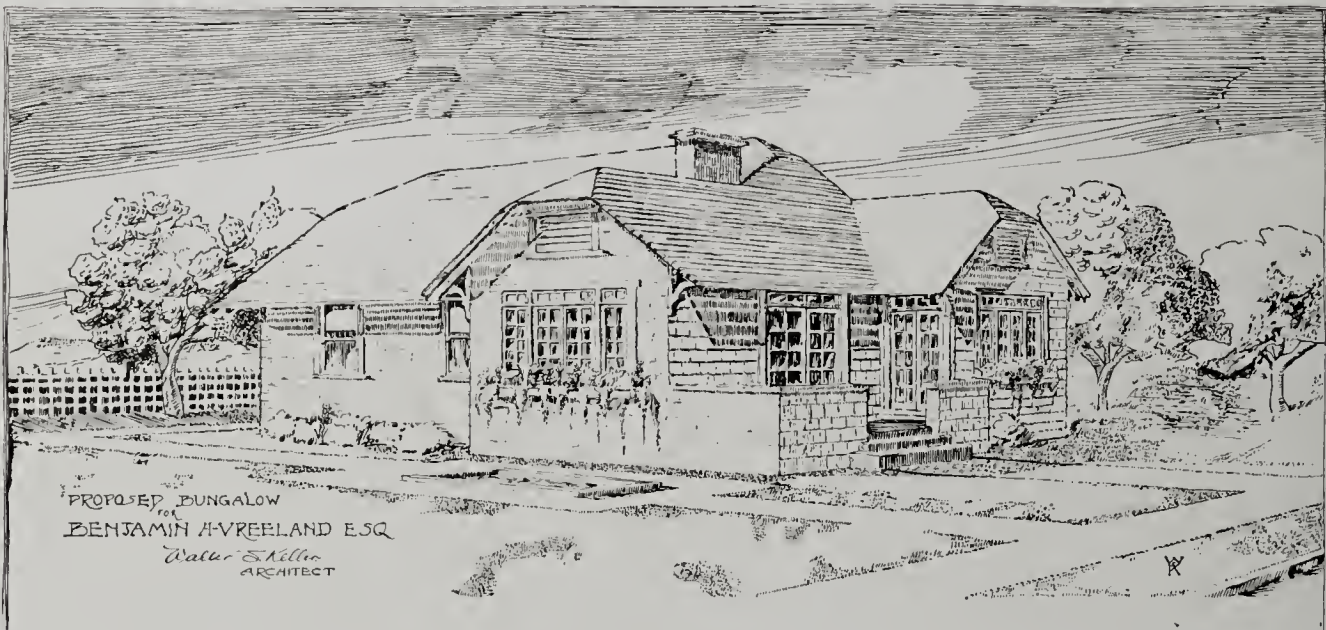
RESIDENCE, MINNEAPOLIS
WILLIAM M. KENYON, ARCHITECT



ENTRANCE
RESIDENCE, MINNEAPOLIS
WILLIAM M. KENYON, ARCHITECT

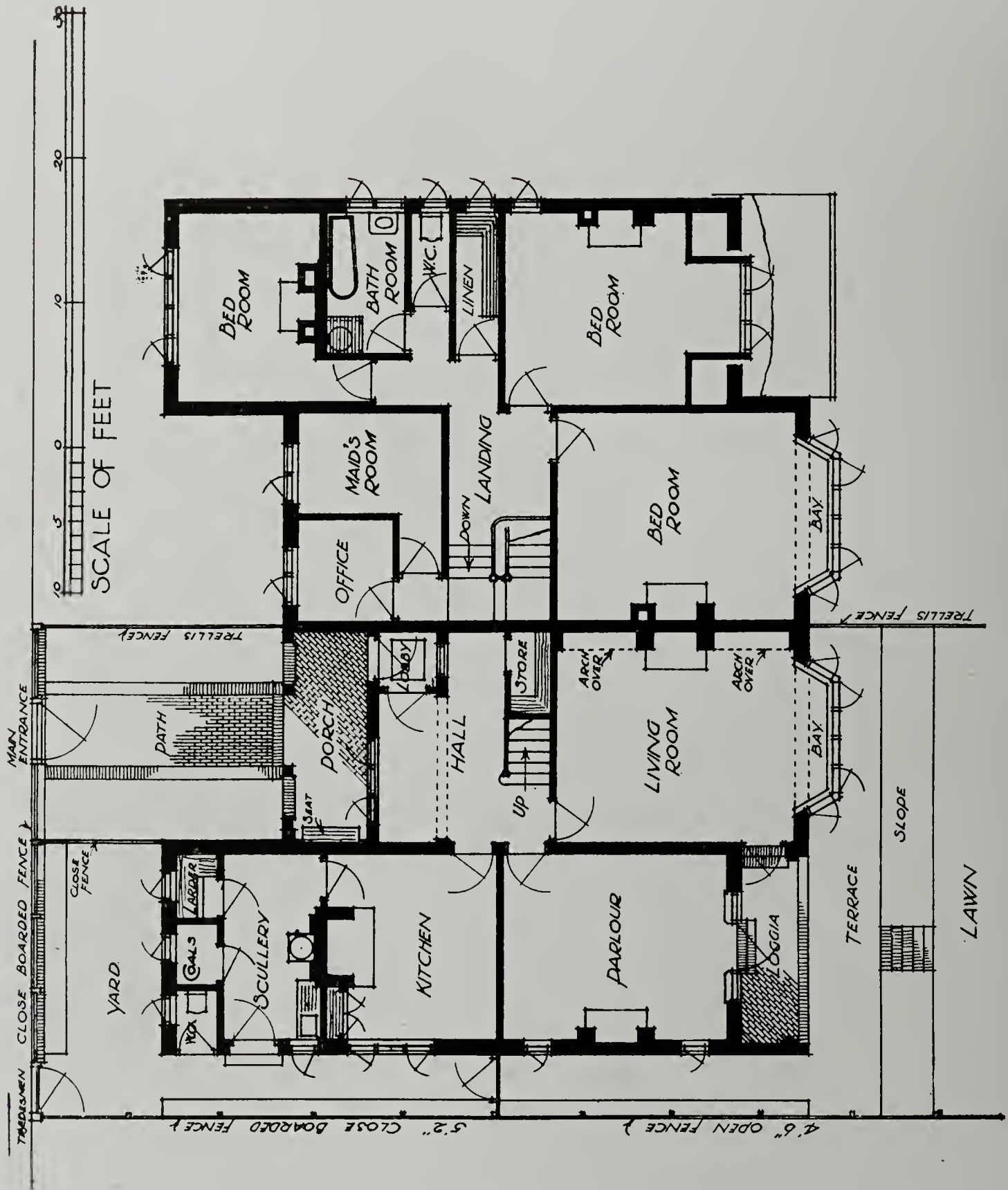


RESIDENCE FOR BENJAMIN VREELAND, SAN DIEGO, CALIFORNIA
WALTER S. KELLER, ARCHITECT





RESIDENCE WALSEND-ON-TYNE, ENGLAND
EDWARD CRATNEY, ARCHITECT



FIRST AND SECOND FLOOR PLANS
 RESIDENCE WALSEND-ON-TYNE, ENGLAND
 EDWARD CRATNEY, ARCHITECT



GARDEN FRONT
RESIDENCE, WALSEND-ON-TYNE, ENGLAND
EDWARD CRATNEY, ARCHITECT

THE WESTERN ARCHITECT

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ALLIED ARTS, PUBLISHED MONTHLY

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JULY 1912

NO. 7

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

Daniel Hudson
Burnham

It is not given to many men to mean as much to a generation, or a people, as the life of Daniel Hudson Burnham meant, in its potential quality as well as its accomplishments, to the present growth and future development of cities in the United States. Here was a dominating spirit, a practical executive, as well as a farseeing prophet, who met the complex problems of our civilization, and by force of character and concise statement made men see as he did, and lay the foundation of great accomplishments. He was not an artist, yet he knew art. His hand did not follow his thought into æsthetic expression and decorative detail, yet his appreciation for the beautiful gave to each of his endeavors the best in art, and he employed other men's æsthetic talents in the working out of his great conceptions. From his initial favoring of the Jackson Park site for the Columbian Exposition, because of its possibilities for practical operation and æsthetic development, to the Chicago plan that is the crowning effort of his genius, the utility,—as it should in architecture,—came first, and he clothed it in beauty, as all constructive work should be clothed. The detail he left to others—the initial thought was his. In the early days, when the "sky-scraper" was a new thought and its possibilities but in a stage of development, John Root designed, and could plan, but in their intimate competitions it was usually Mr. Burnham's plan that was finally adopted. His faculty for analysis and plan, joined with his poetic conception of what was fittest, gave him the place he holds among the world's greatest architects, though none were more ready than he to give the proper credit to his associates for carrying out his creations. In reviewing the life of Mr. Burnham this dominating trait of seeing and causing others to see stands out as the most prominent characteristic. To him does not belong the credit of producing the first or the second skeleton steel construction building, but it was under

his hand that its earliest and best, and much of its later, development was accomplished. The Washington plan was established by Washington and L'Enfant, but it was his diplomatic as well as practical work that made the reversion to that plan and its reduction to present and future requirements and that will be praised by the generations to come when the capital city of the United States will be the most architecturally perfect of the world's capitals. From his first essay into work that brought him national prominence, his appointment as Director of Works of the Columbian Exposition, to the completion of the Chicago reconstruction and development plan, is a far cry, for between it are hours, days and years of crowding accomplishments. At the conclusion of that "World's Fair," that not only reached the maximum of international exhibitions but gave a new form and dignity to structures for such temporary use, and in effect commenced a revolution in American architectural design, Mr. Burnham was asked, "What next?" The Nicaragua Canal scheme was being agitated and the inquirer suggested that he might be called to take command of that enterprise. He replied to the effect that he would henceforth devote himself to private practice. He was not ambitious to do great, or rather spectacular things, but was attracted by the day's work. It was only his broadness of view and impatience with little things and little men that afterwards carried him far beyond his conceived plan and made him an initial force and guide in so many great projects for the future of American cities. The agitation in favor of the establishment of a plan for Washington first called him from the office practice that was occupying his energies, and which was constantly growing. He was appointed chairman of the Washington Plan Commission, which evolved the plan under which the future growth of that city will be controlled. This essay into city planning seemed to open a new and interesting field for his talents. He did not assume this field of work hastily, or apparently seek it. The work came to him, and he took on those enterprises which seemed most productive of results. Cleveland called him to aid in her reconstruction, and the Commission of which he was chairman formed the plan upon which the future city will be organized. Attracted by the possibilities of San Francisco, he made an exhaustive study of the city, and its environs. This plan was never adopted, owing to the earthquake which occurred soon

after its completion, and in the rush of rebuilding even with the advantages which the sweeping away of buildings and the possibility for rearrangement offered, the plan was set aside, though it still stands and must finally be brought out and followed. At the invitation of the President, Mr. Burnham visited the Philippine Islands, and (without pay) made plans for the beautification and reconstruction of Manila, and laid out the mountain capital at Baguio. But ever since the close of the Columbian Exposition, the city plan for Chicago has occupied first his thoughts and latterly his activities. Discouragements met him in its preparatory stages, and it should be recorded that once when the public seemed against any form of bettering civic conditions, with that indomitable will that was characteristic, he met those most financially representative and so enthused them with the spirit of his dream that he obtained their full cooperation. It was seven years after this that the public next heard of the Chicago plan, then well advanced in its general outlines. His confidential expression at that time of discouragement was "I have just met ten gentlemen who own three-fifths of the property of the south side, and they say 'By the Lord Harry the plan shall be made and carried through.'" How well these men, who believed in his genius for city planning and his loyalty to Chicago, have kept that promise the completed plan that stands as his greatest monument gives evidence. The cities of Portland and Minneapolis are each supplied with a plan of which he is the author, and it must be that much of the city plan movement that has swept from the Atlantic to the Pacific has been augmented and directed by his example. In his private work the history of his architectural life is the history of the steel skeleton "sky-scraper." The Montauk Building was nine stories high, but not steel skeleton, the Rookery eleven stories, followed by others. Then came others of like size, and then the Masonic Temple of twenty-two stories, and for several years the highest building in the world. The problem of an office building and the largest printing establishment in the west combined was met by a double construction that prevented vibration; the earthquake hazard at San Francisco called for a similar problem in construction that was tried out and found effective when the earthquake came. The "Flatiron" Building in New York, utilized a narrow wedge of ground at the intersection of two streets that became not only a paying property but a landmark even in that city of extraordinary buildings. In his home city and throughout the land, his buildings, not always most successful in design, were the acme of arrangement, construction and financial value. Daniel Hudson Burnham was born at Henderson, New York, September 4, 1846, and he came to Chicago in 1856. He commenced his architectural career in the office of Major W. L. B. Jenney, and formed a co-partnership with John W. Root while in the office of Carter, Drake & Wright. The first work of the firm was a residence located on the southeast corner of Ashland Avenue and Harrison Street. The first important building was the first home of the Calumet Club. Through

these successive years with mile-stones marking practical accomplishments and dreams which came true, his life was one of force, vision, and magnetic influence, singularly combined in a fundamentally poetic temperament that was only shown to his intimates, in instances that cannot be included in a biographical sketch. His sudden death at Heidelberg, Germany, while on a motoring tour, shocked his friends and took from the architectural world its most effective and aggressive leader in all that makes for the beautiful and livable in cities, and upon which even more than his architecture, his fame will rest. Mr. Burnham's life-long devotion to the advancement of architecture and art is indicated by the organizations with which he was prominently identified. In 1884 he took a leading part in the formation of the Western Association of Architects. He was president of the American Institute of Architects, 1904-5; a member of the Illinois Chapter of the American Institute of Architects; chairman of the National Fine Arts Commission; a director in the American Academy in Rome; and chairman of the Washington, and also the Cleveland plan commissions.

The Height of
Buildings and
the Architect

A more anomalous position can scarcely be imagined than that of the architectural profession in its relation to the "height of buildings" problem. Architects, while winning honors and paying draftsmen's wages through the design and erection of sky-scrapers, from one end of the country to the other, theoretically condemn, and as far as possible practically oppose, their erection. From Ernest Flagg (one of the greatest sinners in practice and the strongest saint in precept, in New York) to the Oregon Chapter at Portland, which demands that the limit be placed at 160 feet, there is the constant agitation of the question of building limitation among architects throughout the principal cities of the country. The situation must seem extremely curious to the layman who only looks at the dollar return without regard to the aesthetic character of the investment, for he cannot comprehend the different viewpoint of the architect. It is probable that even the commercial demand, that in the face of restrictive laws succeeds in obtaining special permits for excessive structures, would not be so influential, and such laws would be more general in cities, if the profession could arrive at some definite plane upon which to make the limit seem reasonable. In Paris there is such a basis, this being twice the width of the abutting street. But in the United States the general argument of restriction of light and air, crowding of streets and like congestion, and unsanitary conditions, is made, but no definite rule as a basis of calculation can be established. The most pernicious influence encountered when a limitation is established is the special permit. It made the first restrictive law in Chicago ridiculous and unjust, and finally led to its abolition. Today, Portland, Oregon, with its 160 feet, and St. Louis, Missouri, with its 209 feet restricted height, are suffering from the same laxity in municipal morals, in seeking by special permit to eliminate the restrictive

law. It is probable that cities will continue to build to the height that commercial requirement demands, architects will design to the height the client requires, and occupy the anomalous position of chief offender and chief censor.

A Monumental
Bridge at
Minneapolis

While the future cities of Minneapolis and St. Paul may or may not become one municipal unit as to government, commercial development and population increase will soon effect the closest possible union as far as distribution of industries and houses is concerned. With this increase, which will occupy both sides of the river, and make each district of equal importance, the greater freedom in circulation is necessary in the way of bridges. The inevitable center of this circulation is in the neighborhood of Third Avenue, where the population of the two cities will find the greatest numerical exchange. In this situation, Third Avenue is the main artery in civic circulation for the road vehicle, the street car, or the foot passenger. A bridge at Third Avenue spans the Mississippi at its most interesting point, and its importance transcends that of any other in the Twin Cities; therefore the future of the City of Minneapolis demands, and all economic laws of increase and stability of property values insists, that this bridge be planned on generous and stable lines, and that a monumental character be given to its design. It is true that, outside of the Manhattan Bridge in New York, little or no attempt has been made by cities to endow their bridges with any architectural character. This gives Minneapolis an opportunity that should not be neglected, to place between the two great populations on either side of the Mississippi, a bridge that will be a memorial of her initial strength and art culture, as well as a broad highway that will make the divided city one. In ancient times bridges were used as monuments of great achievements in war. The Third Avenue bridge in Minneapolis should no less indicate the triumph of commercial peace and her engineering and architectural strength and beauty, recording the progress made in constructive science and art. It needs but the vision of the future that any study of statistical civic growth will give, to indicate the folly of constructing an inadequate bridge and approach at Third Avenue, and its permanent character demands that it be given the best architectural form that the skill of the City can supply, in order that it may at least harmonize with the structures that will dominate its approaches. A design distinctive in character, harmonious and strong in outline, and adequate in its proportion, is demanded for any bridge that is

built at this point, and the people should be satisfied with none other. The cost of such a bridge is, first, more than off-set by the rise in property values directly influenced by it; second, a general benefit to the city as a whole is obtained through betterment of business conditions in that section; and, third, the detriment to the locality,—let alone the Twin Cities as a whole,—in restricted circulation and business inconvenience, will in a few years cost many times the amount that might be expended on an adequate and artistically designed bridge.

The Rotch
Scholarship of
1912

The Rotch Travelling Scholarship was won this year by Charles Cameron Clark, of Holyoke, Massachusetts. It is not that the \$2,200.00 to be spent in European travels the prize that is of interest, but yearly competition for the honor which has given to the the United States so many architects that have added to the architectural wealth of the land. Time was when the Roach Scholarship stood alone, and its early contestants had many competitors. These have not decreased in numbers but the good work this prize has accomplished has been recognized to an extent that speaks well for the increase in architectural art appreciation by the people. The lines upon which the Rotch Scholarship competitions are drawn make for practical and effective results. It does not demand that four years shall be spent in an architectural school, but four years must be occupied in architectural work, and the school end is only necessary because of the general proficiency that is required that can be obtained in no other way than through the training that a school gives. We have not the detailed record at hand, but we can think of none of these graduates from the Boston School of Technology who have won Rotch Scholarships who have not made their mark in architectural practice, from Blockall, who is now Secretary of the Scholarship Committee and was one of the first prize-winners, to this new competitor who has many other lesser triumphs to his credit, and will stand a good chance in the competition for the prize of the American Academy in Rome, on his return, as he is one of the four chosen in the preliminary trial. The problem this year was a "Building for Temporary Exhibitions and Festivals for a great University." Mr. Clark is a native of Holyoke, where in an architect's office he worked four years and has just completed a special course of two years at the "Teck." It is this class of man, who not only wins prizes by ability to design but to whom the training is valuable in after years. Those who establish such prizes are doing much for the future of American architecture.

THE ARCHITECT AND THE DEMOCRACY

By A. A. Pollard

It is asserted that throughout American cities seventy-five percent of the buildings are made without the assistance of an architect; and in these cities architects are numerous enough to be considered a "drug on

the market" or a "variety of public nuisance." How far this condition may be the fault of the architect is a matter that is of vital interest to the professional practitioner who glories in the exercise of his educational

function, and with most architects the question may be nearly related to the wherewithal of daily bread.

Most of our buildings are dwellings, next in number are business premises. Most dwellings are, or were at first, residences, "the house where one's home is," "the place where anything rests permanently." The right, joy and duty of making a residence a work of art has not been denied in stated terms, and if residences of the American plain people built by citizens in the democracy, and such as show the character of the American city, may not be built as works of art, let us inquire why.

As a habitation, the rented apartment or house grows more common, but are these rented buildings more ugly than the residences of America's plain people? To even the casual American observer in European countries, from the extremes of north to south, the dwellings of European plain people put to shame the dwellings of Americans. Can it be said that the superior appearance of European cities is due to more general employment of architects in the production of dwellings that are works of art, art with a small a, art in its most useful application? The economic significance of architectural problems may tell the story of the wretched make-up of the American city. The rare mansion and the groups of dwellings of the plutocratic are not characteristic American architecture. These are generally imitations of "styles" of long ago, and almost without exception they are overdone, loaded to excess, affected and at times deceitful.

For fifty years American architects have placed models before us that rarely served the plain people well, were rarely fit models for the architecture of a democracy. They rather expressed the feudal idea. In this century the "captain of industry," the "hero of a new empire," the capitalist, and the boss, all types of American leaders, each a leader of fashion as well as affairs, goes to an architect, but he is merely an architect in name, for this architect is simply a designer, not a master builder.

As William the Conqueror, alleged to have built a chapel in his old home country, got architectural service we may safely picture a master builder, a real architect going to William for orders, and we furthermore know that what the architects of William's time, and following, did for such as William, was done well, with appropriate materials, in straight-forward ways that were imitated by the plain people of Northern France for centuries, and some things remain and are admired by American thousands.

In the nature of the modern instances there is rarely any healthy impulse to imitation of our great residences by the rank and file of the American democracy. To copy the styles mimicked by the "architects" is about as absurd as the effort of the populace to use Latin in the days when that was the language of law, church and "learning."

As an artist, the architect is a sensualist, he must always have an exercise imagination, is expected to dream yet we may wonder if he must always dream in a language of the past, in terms not generally understood,

while his native tongue, and brethren touching elbows, express in living terms with greater beauty, and lack nothing that is useful from the old.

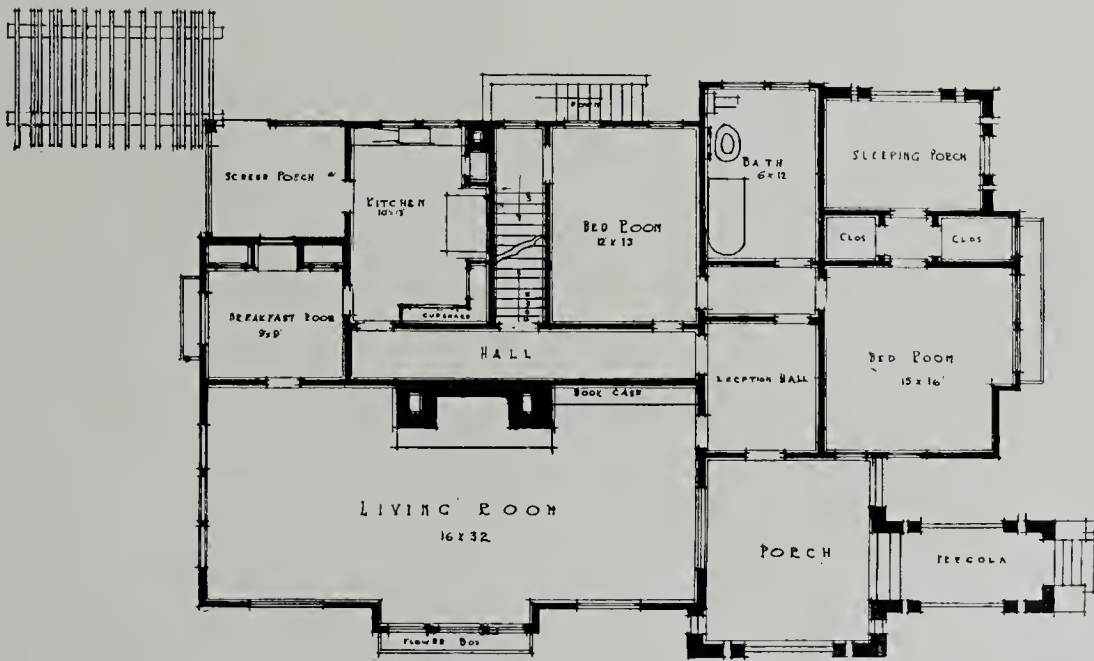
The architect is just as selfish as the real estate operator and the realty man may well jeer at the architect with a capital A. For every advantage that the realty man takes in a deal the architect imposes a sacrifice to precedent that is either purely historic or negligent of the present-day needs of the case.

Neither the architect or the realty man wishes to do business in \$2000.00 or \$3000.00 sums if he can do it in bigger figures. Each is equally "selfish" in such ways. The realty man finds a way to serve the public and makes the volume of small transactions, systematically managed, make some amends for the economic waste of many over large single transactions—he makes things even up. The architect has not accepted, and few architects have found, a way to serve the democracy in the very wholesome way of furnishing designs for residences that shall be works of art, and until a way is found and accepted, real estate dealers and plumbers may continue to laugh at apostles of "professionalism."

A Nestor among the architects of a great section of our country has earned a reputation for having done more for architecture than any man practicing in that part of the United States. His sacrifices have been great. While architects of less ability with keener business bent have turned to large work and taken commissions, at so small percent as to seem "unprofessional," and from those small commissions have netted thousands, the man of peerless professional ideals and extra high percentage charges netted hundreds.

The educational value of the self sacrificing instance cited may be appreciated by a few architects but hardly by others. With all his genius and industry, that architect has done little save for architecture of the plutocratic. His community remains one of the worst in general appearance and make-up as shown by residences in general. Where he improved on historic precedent and rarely followed a style to the injury of the subject, few or none have applied the lesson to small residences. Is this because our hero was an Architect and not an architect,—a designer and not a master builder?

Most professions and many lines of business meet the problems of helping the many with as great honor and profit as in serving the few. Instances in the architectural field have shown great profit and small honor in catering to necessities of the many but the need of the democracy for art in building is yet to be met in a way that will give honor and a fair return to the architect. Failure to meet this problem makes for discredit of the "profession" and the slight regard for architects among plumbers, realty men, lumber merchants and builders. Meanwhile the architect tries to maintain dignity on a pedestal, and the builders construct residences and other buildings that make our city as to external appearance, and these react unfavorably throughout our life so far as we lack the beautiful in common surroundings.



BUNGALOW, PORTLAND, OREGON
 J. W. SWOPE, ARCHITECT

COMMERCIAL ARCHITECTURE

Charles H. Bebb, F. A. I. A.

It may perhaps be conceded that Commercial Architecture as differentiated from Ecclesiastical, Residential and Monumental Architecture, may be described as the part of designing business buildings—the buildings that line our public streets and fill our manufacturing and warehouse districts. It may also be conceded that a commercial building is primarily a utilitarian and business proposition.

It is necessary, therefore, that an architect, to be successful and capable of maintaining a high professional standard, must be able to meet his client first and foremost on utilitarian grounds and convince him, that from that standpoint, his services are necessary and valuable and that by his expert knowledge in the manifold intricacies of modern construction and design, his employment will mean a resultant benefit to the client's pocketbook.

It must be admitted that the "Commercial" building public knows little and cares less about art or architecture. It is not surprising, therefore, that the standing of the architect with this class of client is very indifferent, from the fact, that without due consideration or analysis, he sets him down in his mind as something of an "artist" and a dreamer of "things beautiful." When the necessity arises for his employment, the client is more often than not a skeptic. He is from Missouri, and in all things pertaining to the building, it is a case with him of "show me."

It is not at all an uncommon occurrence for a client, after the architect has completed his plans, and specifications to make secret investigation of them. He will consult (gratis of course) some friend in the steel business as to whether or not there is too little or too much steel in the building. Possibly a friend in the plumbing supply business (on the same terms) to inform him whether the plumbing system is laid out correctly and where money could be saved, or some self created heating expert, possibly the agent for the sale and installation of a patented system of heating, as to the heating system. And so on down the line. All of which tends to show that there is a woeful lack of confidence on the part of the client toward his architect, and that he approaches the enterprise of erecting a commercial building with trepidation.

In the matter of design the client is very apt to say: "I want you to understand that you are not building a monument to yourself, and I want you to cut out all fuss and gingerbread." This is probably as far as his instructions on this point will go, unless he has some preconceived notions as to materials, or colors that he wishes selected.

A further disturbing element that adds to the confusion and unrest in the mind of the client, particularly out here in the west, is the unfortunate fact that he is always ready to listen to some self styled expert who calls upon him and tells him how he can save money and

economize by using this system or the other. No sooner does the press announce that Blank & Co., will improve their property, and have selected Jones & Jones as their architect, than they find the volume of their mail perceptibly increased, and are daily favored with calls from "experts" whose sole object, apparently, is the benevolent one that they have come to save them money, if their particular form of construction, or system of heating or plumbing is adopted and their architect is instructed to use it.

It is not intended by these remarks that the client should not use every business precaution and careful consideration not only in the inception, but in the development of the undertaking. There is, furthermore, no doubt of shortcomings both among the older as well as the younger members of the Architectural profession.

How then can the relation between the client and the architect in commercial undertakings involving the employment of the latter be ameliorated.

The first step toward this end is to thoroughly inform the building public what an architect, of high professional standing, really does for the fees that are paid him. The measure of the success of the architect who does commercial work is the measure of the success of the buildings he erects. The modern commercial building of today is a complex study. It involves a thorough grounding in the sciences that are comprehended in the term, "building engineering." It is safe to say that no man is an expert in all of them. The competent architect knows his own limitations, and when a problem arises in any branch beyond his own powers of solution, he employs a special expert in that case for the protection of his client's interests.

The building when completed must be harmonious whole, a smooth running, economical working machine.

The client has the right to, and should expect the solution of his utilitarian project in terms of beauty. It must be utilitarian first and beautiful afterwards. If a client instead of building was purchasing, and two buildings were offered each costing \$100,000.00, each having the same rentable area and the same working facilities, the one well designed and harmonious and attractive in its appearance, the other common-place and disturbing, which would he purchase? Herein lies the commercial value of good architecture considered only from the standpoint of the spirit of the present age.

The trained architect of experience brings to bear upon the solution of the problem of design, elements of thought and study, the details of which are not of interest to his client. It may safely be said that he is conscientiously working at all times with due regard to the needful economy of cost insisted upon by the client.

The building to be designed must have the utilitarian element in its conception, in other words, the design must fit the purpose for which the use of the structure is intended. The relation of the design is considered

in regard to the location. It should harmonize with the surrounding buildings, if others exist in its vicinity. Incongruity in design of adjacent buildings destroys the very much needed harmony in our streets. A trained architect is not above subordinating and restraining his own individuality in the matter of design in order to produce the best effects in the interests of the general impression in relation to the street. Widely divergent types or "styles" of architecture should not be erected in juxtaposition. Heights of buildings may and will vary, but their color schemes while not necessarily the same should be in harmony with each other.

It must not be considered that a uniform monotony in street fronts is advocated, but a warning is intended against erecting some vulgar monstrosity entirely out of keeping with its adjacent neighbors. Diversity in monotony is recognized as a principal of natural beauty, may it not apply equally in the upbuilding of our street fronts. It belongs to the architect to elevate the standard of public taste in design. If the true meaning of architecture is the expression of ourselves, it is time we avoided caricature and the "motley" in our buildings.

It may be granted that the prosperity of a community or city is evidenced by its buildings, but the measure of the intelligence of a community will be judged by the nature rather than the extent of them.

Enlightened reason, and underlying sense of beauty are the first essential elements in developing good architecture; as the building public becomes more critical acquiring by precept and good example, a better knowledge of beauty and utility in matters architectural, so shall we have better buildings and our cities become more simple and dignified and reposeful.

Aside from the question of plan and design the successful architect must have acquired a thorough business training. He, it is who handles the business end of the undertaking, watches the construction of the building, safeguards with due vigilance the financial interests of the client in the cost of the building, issues certificates against the owner in payment of the contracts and is responsible for their correctness.

The architect who faithfully performs all of these services is certainly entitled to the complete confidence of the client, and having it, can always produce the best results.

ARCHITECTURAL POSSIBILITIES OF THE MINNESOTA STATE FAIR

Managers of the Minnesota State Agricultural Society, under the auspices of which there is held at Hamline, Minn., annually the largest state fair in America, appreciate the architectural possibilities offered by the picturesque grounds situated between Minneapolis and St. Paul.

They agree that a permanent plan should be adopted and worked toward in all future construction. It is recognized that this plan should be laid along the lines of the best modern architectural thought and should be comprehensive enough to include the wonderful growth admitted to be in store for the Minnesota State Fair.

Some time ago, on the order of a former management, Reed & Stem, of St. Paul, prepared plans for the



GRANDSTAND MINNESOTA STATE FAIR
CLARENCE JOHNSTON, ARCHITECT

architectural treatment of the entire grounds and these are now in the secretary's office. These plans have not been followed exactly and the present managers are now considering a re-draft and changes that will unite present conditions with future needs and opportunities.

This task is not an easy one and requires much time and thought before definite action is taken. The grounds and present buildings located will be the subject of study by the various board members during the present season and before another fair it is believed that a comprehensive and permanent plan will have been decided upon. The proper location for all buildings to be erected in the future will be marked. Permanent materials will be used in all construction and the location and specifications of all buildings will have to be approved by the managers before the work is begun. The policy will be to restrain hurried erection of buildings and everything will be done to make the Minnesota grounds the finest architecturally of any similar institution in the world.

There are already two comparatively new buildings on the fair grounds which will be a credit to the fair, no matter to what proportion it may grow. These are the live stock pavilion and the grandstand.

In the erection of the former, the purpose of the board of managers to secure a building large enough for its purpose, of good arrangement, well lighted and with convenient and adequate seating capacity was realized in a large degree. The structure is commodious, is treated in a broad sense with large features and in bold detail. In Mission style, the form is controlled by the arena, one of the largest of its kind in the country. A promenade, eight feet wide, surrounds the tan bark oval and the seats, which rise all around, are flanked with boxes commanding the open space.

The building is fireproof, the walls are of brick with cement dashing as a finish while all construction is of steel. There are six large exits in the building with very wide stairways leading from the back rows of seats. The skylights and windows high up insure ample light and ventilation.

Noteworthy features of the pavilion are entrances at the two ends, each large enough to admit a fully loaded tally-ho coach. The roof is of red tile and when the many flag staffs are surmounted by gay banners the appearance of the building is decidedly festive and thus in keeping with its purpose. In the past the building has lacked a proper setting, but now, surrounded by a

row of elm trees and a gravel walk, and with the space between it and the street laid out with flower beds and walks, this need has been supplied.

The other notable example of permanent construction on the fair grounds is the steel concrete grandstand, one of the very largest structures of its kind now in use in this country. It is 400 feet long and every one of the 12,000 seats commands a good view of both tracks and the centerfield. On the three floors below the seats is space for exhibitors totaling 120,000 square feet. Six hundred tons of steel and many cars of hollow tile (the latter being used to avoid excessive weight) were used in its construction.

Everything possible was done to make this building fire proof and durable as well as convenient and ornamental.

INDIRECT ILLUMINATION, HOGE BUILDING



NIGHT PHOTOGRAPH OF THE UNION SAVINGS & TRUST COMPANY'S BANK. GROUND FLOOR HOGE BUILDING, SEATTLE, SHOWING THE EXCELLENT RESULT OF INDIRECT ILLUMINATION INSTALLED THEREIN.—C. H. BEBB, ARCHITECT

The gratifying improvement in the artistic architectural effects are shown in this illustration, a view of the interior of the Union Savings & Trust Company's Bank which occupies the ground floor of the Hoge Building. The size of the room is 104 feet by 38 feet with a 22 foot 6 inch ceiling and a balcony at the far end projecting into the room 12 feet. This entire room is devoid of columns and the ceiling is very richly decorated with plastic ornamentation.

The main banking room is equipped with eighteen indirect fixtures in each of which there are four x-ray reflectors with hundred-watt lamps. The lighting fixtures and all the metal grill-work is made of bronze, finished in a Pompeian Verde. The ceiling is old ivory and the walls tone off to a tan. The floors are marble and the wainscoting is Mexican onyx, with a green marble base.

Considerable care was taken by the H. E. Gleason Company in laying out this installation to avoid all ceiling shadows. The arrangement is such, that the rays of light from each fixture extend to the center of surrounding panels. This eliminates all shadows of

the beams. Indirect illumination most closely resembles daylight of any artificial lighting. The diffused light is evenly distributed throughout the room and has a warm, mellow softness, particularly restful and pleasing to the eye because of the absence of sharp contrasts involved in deep shadows and glaring lights. The dead uniformity of absolute shadowless light and the abrupt contrasts



TYPE OF X-RAY REFLECTOR (E-100) ON A FOUR LIGHT BODY. THIS COMPLETE UNIT GIVES A TOTAL WATTAGE PER FIXTURE OF 400 WATTS

of intense brightness and deep, objectionable shadows almost inseparable from direct lighting, are avoided in this system. The result is the practical abolishment of eye strain with its attendant headaches and nervous irritation and a marked increase in the efficiency of employees' work, to say nothing of the great improvement in the architectural effects which can now be secured. The marked difference of the fixtures themselves from the usual commonplace residence and commercial types, are a source of additional attraction.

To secure proper results with indirect lighting it is necessary to utilize the most powerful reflectors scientifically designed to give proper distribution of light. The illustration shows the equipment with only one reflector unit attached, for four one hundred-watt lamps. Correct engineering practice is so essential that the manufacturers of the EYE COMFORT equipment maintain an engineering department to make recommendations without charge, on all installations.

The Hoge Building is eighteen stories high and at present the tallest in Seattle. The bank occupies the corner fronting on Second Avenue, the principal business street. Bebb & Mendel, Architects, designed the building, including the bank with its equipment.

OTIS ELEVATOR COMPANY'S NEW BUILDING

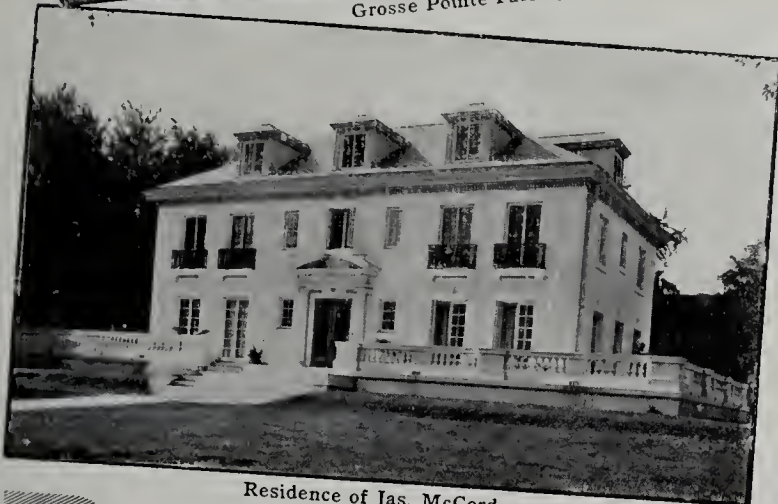
Owing to the largely increased business in New York City and vicinity, the Otis Elevator Company has found it necessary to erect its own building for housing the General Offices and the "Supply" and "Service" Departments for the Metropolitan District. This concentration under one roof will greatly facilitate the business of the Company and provide for the benefit of users of Otis Elevator products the most complete



Residence of Henry B. Ledyard
Grosse Pointe Farms, Mich.



Residence of Emory Clark
Detroit, Mich.



Residence of Jas. McCord
St. Joseph, Mo.



Residence of the late Judge Morse Rohnert
Detroit, Mich.

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Efficiency in heating together with the many artistic designs of United States Radiators accounts for their extensive installation in luxurious residences.

The easy adaptability to every requirement makes United States Radiators and Boilers especially suitable for all types of buildings, from cottage to skyscraper.

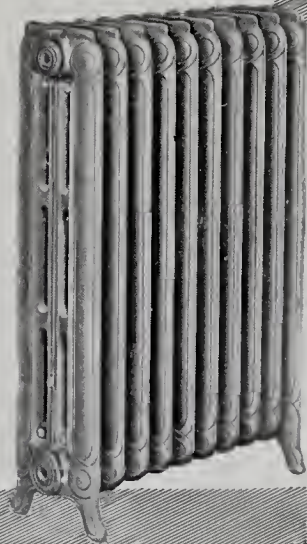
The architect who endeavors to give his client a heating system that will produce the most heat at minimum fuel expense, a system that will keep all rooms evenly warmed, should have before him a copy of THE COMPLETE LINE hand-book. This 240 page catalog contains just the information you need for specifications. It will be mailed you free upon request.

United States Radiator Corporation invites your attention to two recently acquired vacuum systems covering cleaning requirements for residences or commercial buildings. The invincible, the product of The Electric Renovator Manufacturing Company, and the Connersville System, manufactured by the United Vacuum Appliance Company, are the two vacuum cleaners selected by the United States Radiator Corporation to supplement The Complete Line of Heating Systems. These machines will be marketed under the trade name Capitol-Invincible and Capitol-Connersville.

UNITED STATES RADIATOR CORPORATION

East Grand River Avenue, Detroit, Mich.

New York	3-5-7 West 29th Street	BRANCHES and SHOW-ROOMS	Chicago	184 North Dearborn Street	
Philadelphia	122 North 13th Street	St. Louis	14th and Pine Street	Minneapolis, 901 Washington Ave. So.	
Pittsburgh	4th Ave. and Wood Street	Boston	236 Congress Street	Omaha	916 Farnam Street
Detroit	139 Jefferson Avenue	Baltimore,	709 North Harvard Street	Kansas City	220 East 10th Street



Supply and Service Organization of any elevator company in the world.

As shown in above illustration the building is an imposing structure of modern architecture and construction. It occupies a large portion of the block bounded by Eleventh Avenue, Twenty-sixth and Twenty-seventh Streets, New York. It will be occupied entirely by the Otis Elevator Company. In addition to housing the General Offices of the Company there will be kept on hand at all times a full line of parts and supplies ready for immediate delivery. The Service Organization will include factory-trained experts thoroughly familiar with elevator construction, who, in conjunction with the "Automobile Service" for expediting the delivery of needed parts, will be on call at all times, days, nights, sundays and holidays.

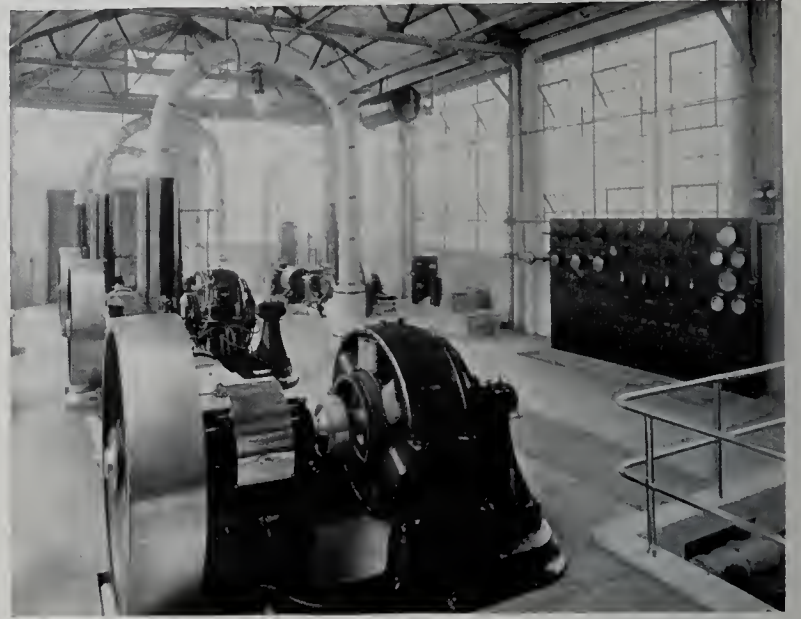
The achievement of the Otis Elevator Company in perfecting the highest type of elevators has gained for its product recognition as the standard of excellence throughout the civilized world,—and while the best built and least in the need of service and repairs, through this concentration and enlargement of facilities, users of Otis Elevator products are protected by a Service Organization as perfect as the product itself.

The building is nearly ready for occupancy and the Company's removal is announced for on or about June 15th. The new telephone number will be 7500 Chelsea with private branch exchange connecting all departments.



MODERN FACTORY CONSTRUCTION

In modern factory construction, at least, the "Form and Function" idea must prevail. It is essential that the architect provide in his plans for a maximum of daylight and proper ventilation which necessarily means



INTERIOR NELSON VALVE COMPANY'S POWER PLANT

the use of steel sash which in itself forms a large part of the architecture employed in the design of such structures and satisfies the requirements of owner and tenant.

The accompanying cuts illustrate the functions of steel sash as applied to the foundry and power buildings of the Nelson Valve Company, designed by George K. Hooper, architect of New York, and demonstrate the agreeable architectural effect of the exterior combined with desired lighting and ventilating results for the interior as obtained by the abolishment of the wooden window, fast becoming obsolete in factory construction and the substitution therefor of steel sash construction. In this particular structure the walls and framing are of concrete and steel. The roof is composed of concrete slabs with glass skylights let into the slabs where side light is not available. In the testing department of this concern, daylight is particularly necessary and is evidence of the requirements of the steel sash construction where standards of quality obtain. The steel window construction specified and used in the building illustrated was the Fenestra sash manufactured by the Detroit Steel Products Company.



NELSON VALVE COMPANY'S BUILDING. GEO. K. HOOPER, ARCHITECT, NEW YORK CITY

To the Architect who is not satisfied with
the results of the old style wall finishes

and is ambitious to achieve the same progress in
wall decoration that has been attained in other fea-
tures of architecture.

PEE GEE FLATKOATT

Means an Opportunity

It is a distinct departure from the makeshifts of past
years. But there is nothing experimental about it.
It imparts a soft, deep, velvet effect that is artistically
beautiful. Yet walls so finished can be cleaned—
just washed, that's all that's necessary—without
injury.

It is durable and economical. It is worth knowing
about.

Let us tell you.

PEASLEE GAULBERT CO.
INCORPORATED
LOUISVILLE, KENTUCKY

A WELL DESIGNED HIGH SCHOOL

Among the unique features embodied in the St. Paul Central High School illustrated in this issue may be mentioned the attention paid to fire resistance, and the unusual span of the floor slabs.

Reinforced concrete construction was used in all parts of the building including the stairways, even the outside window frames being of cast iron. For the same reason, gypsum was used for all partitions. This construction was the design of C. A. P. Turner, Engineer, and included many floor slabs 25x27 and some 24x31 feet, both some of the largest in use in this country. Few columns were exposed, they being set between two walls in most cases.

The building is provided with its own heating, lighting, power, ventilating and supplementary water systems. The plenum system of ventilation is used, two American fans supplying the air, and gravity exhaust is supplemented by an exhaust fan. The auditorium is ventilated by special ducts connecting with one of the main fans. The design of the entire mechanical equipment fell to C. L. Pillsbury, Engineer, and the tests were satisfactory in every way.

The building is unusually modern both as to the branches of science taught and the variety of apparatus in use. The domestic science department has kitchen, party and lunch room all complete, with a freight elevator to the top floor to bring in supplies. The millwork is of oak, kept as simple in design as possible and was furnished by the St. Paul Sash Door and Lumber Company. Each teacher's room is provided with closets for books and clothes. The building has a capacity of 1,500 pupils.

An auditorium seating 1,500 students has stage, lights and dressing rooms complete. There is also a gymnasium with running track and all needed rooms adjoining. Many tons of structural steel were used in the construction, and this with the small amount of ornamental iron required for the stair rail was furnished by the Twin City Iron and Wire Works.

The location is high and sightly. In another year the grounds will be embellished by a fine growth of shrubbery, at which time this may be declared to be one of the most complete high school structures in the country.

EXTRA LARGE REINFORCED CONCRETE SLABS IN THE ST. PAUL CENTRAL HIGH SCHOOL

The reinforced concrete construction used in the St. Paul Central High School illustrated in this number, is of unusual interest on account of the size of the slabs employed, said to be some of the very largest yet constructed in this country. Mr. C. A. P. Turner informs us that the slab in one room was 24x31, made 9 inches thick, while the regular size was 25x27, 8 $\frac{1}{4}$ inches thick. In this instance he used the "multi-way" reinforcing, and the tests were very satisfactory for a load of 150 pounds to the square foot, test load over entire area of 300 pounds to the square foot, as called for by the St. Paul City Building Ordinance.

In a sense the success of such construction in cases of this kind marks the beginning of a new era in reinforced concrete school construction. It offers advantages every citizen will appreciate,—safety for his children, durability, economy in construction and maintenance, and simplicity of treatment. Doubtless this entering wedge will but open the way for large amounts of similar construction.

The mill-work for the St. Paul Central High School was furnished by the St. Paul Sash, Door and Lumber Company, their capacity for large work peculiarly fitting them to take good care of work of this kind.

SECURITY BOILERS

"Security Boilers" is the subject of a very interesting and attractively gotten up booklet introducing a unique type of boiler being put on the market by the Security Foundry Company of Minneapolis, Minnesota.

Fortunes have been spent and thousands of devices relegated to the scrap heap in efforts to determine the best and most advantageous method of heating; with the result that the systems of low pressure steam, and hot water circulation, are now considered the most desirable and economical systems obtainable, especially for dwellings.

With the hot water system, the problem has been to perfect a boiler that would heat water rapidly, and economically. The first hot water boilers to produce anything like satisfactory results were of the tubular type, patterned after the steam power boilers. These were in a measure satisfactory from the fact that they would quickly bring the water to the required temperature, and with considerable attention as to firing and water supply, they would maintain the proper temperature. They, however, were unsightly, required much repairing, and were practically impossible to keep clean. It was promptly decided that they were unsatisfactory, and different styles of boilers were constructed, altered and improved from time to time until the present day round sectional type, varying only in their interior construction, is the accepted standard.

The objects to attain in the manufacture of hot water boilers are to construct them in a manner so as to utilize as many of the heat units as they pass from the fire to the chimney as is possible; to heat water quickly when required, and to insure comfort when the mercury is playing with the forty degrees below zero mark.

This booklet will be sent free upon request.

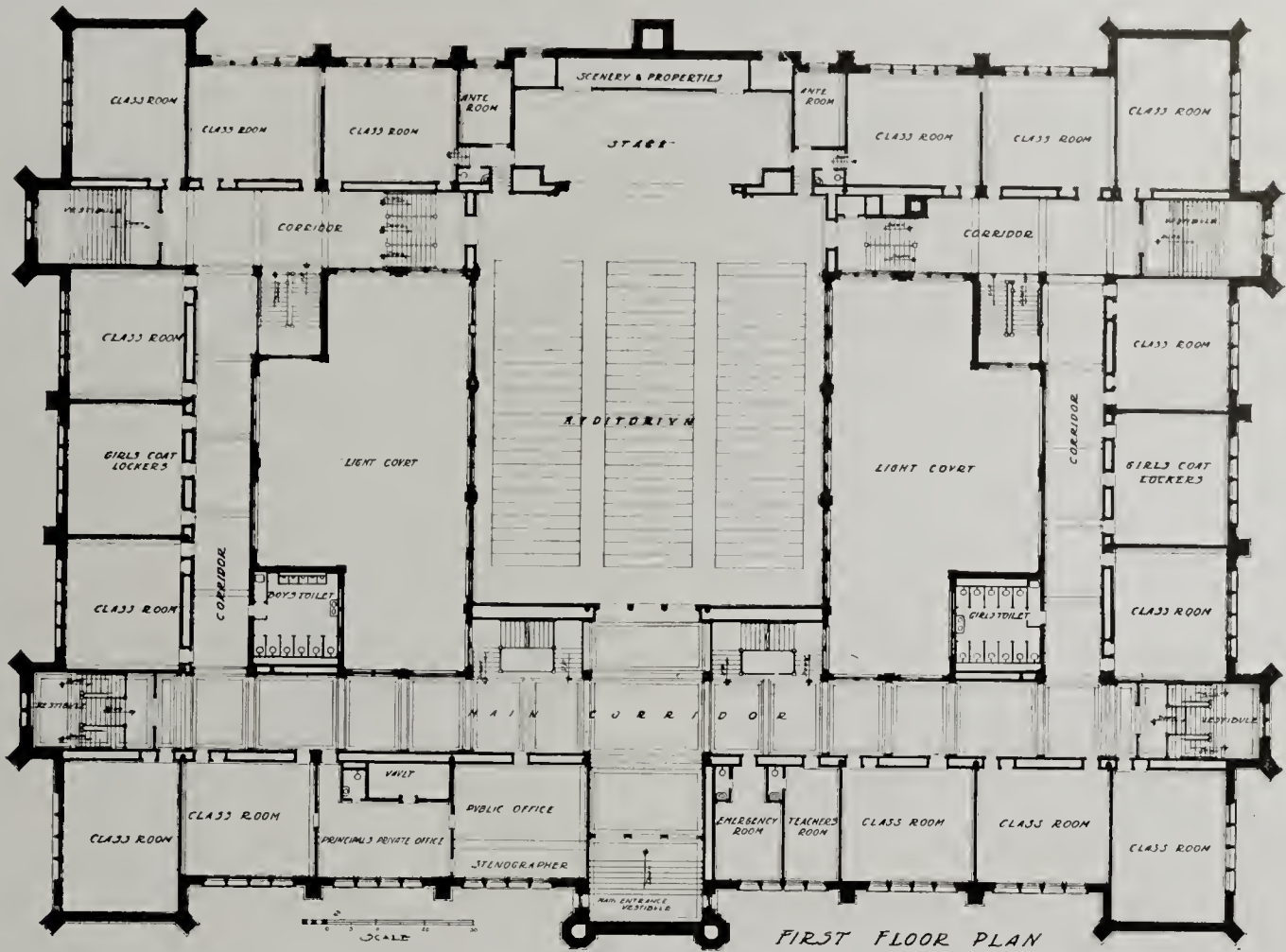
The knowledge that none of the desired results had been fully attained, prompted Mr. Thos. Blackwood, President of the Security Foundry Company, to put into execution ideas that were developed through years of study and experiment in hot water heating, which, coupled with the natural and unchangeable laws, produced a boiler with features of efficiency readily comprehended in the "Security."

TRADE NOTES

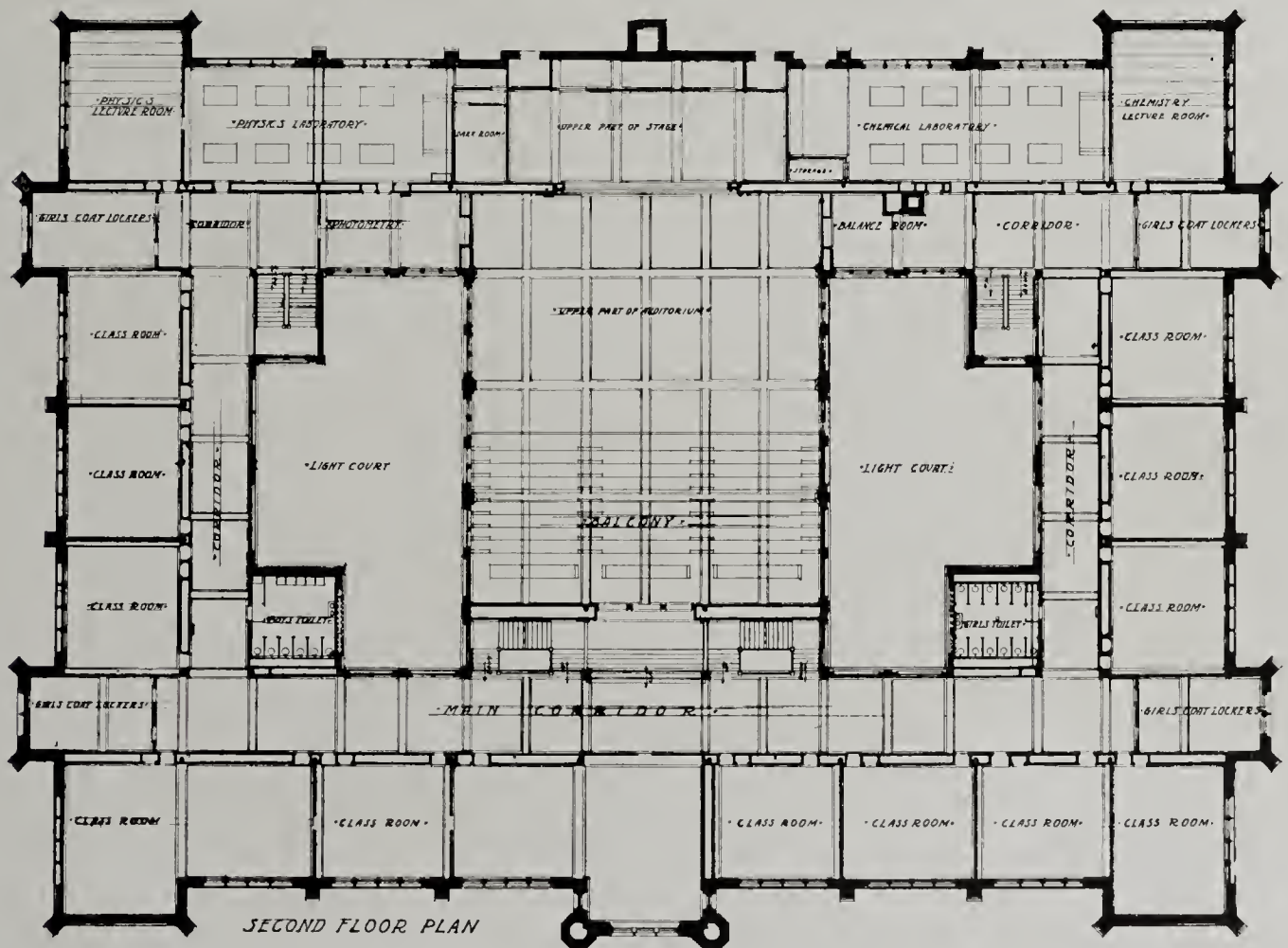
Is represented most attractively in a booklet just received at this office recently issued by the Monarch Metal Manufacturing Company of Kansas City, Missouri, a company which is receiving well deserved praise for the excellent quality and artistic appearance of its metallic doors, windows and interior trim which it is supplying to meet the requirements of specifications of the leading architects of the Central, Southern and Western States.

L. M. Wood, Architect, of Topeka, Kansas, has just issued a book entitled "Plain Talk to School Boards" which will doubtless be of great interest to architects who are designing school buildings and especially helpful and interesting to committees and school boards who are contemplating the erection of new buildings in the future.

Contracts have been let by the N. & G. Taylor Company of Philadelphia, manufacturers of tin plate, for the erection of a complete tin house at their Cumberland, Maryland Plant, heretofore devoted to the production of blackplate only, tinned at their Philadelphia Works. The new addition will comprise the latest ideas in tin-house construction, especial attention having been given to ventilation, lighting and mechanical transportation of materials within the building. A new electric generating set is being added to the electric power plant. The present laboratory is being doubled in size, and a large warehouse for the storage of blackplate will adjoin the new tin house.



FIRST FLOOR PLAN



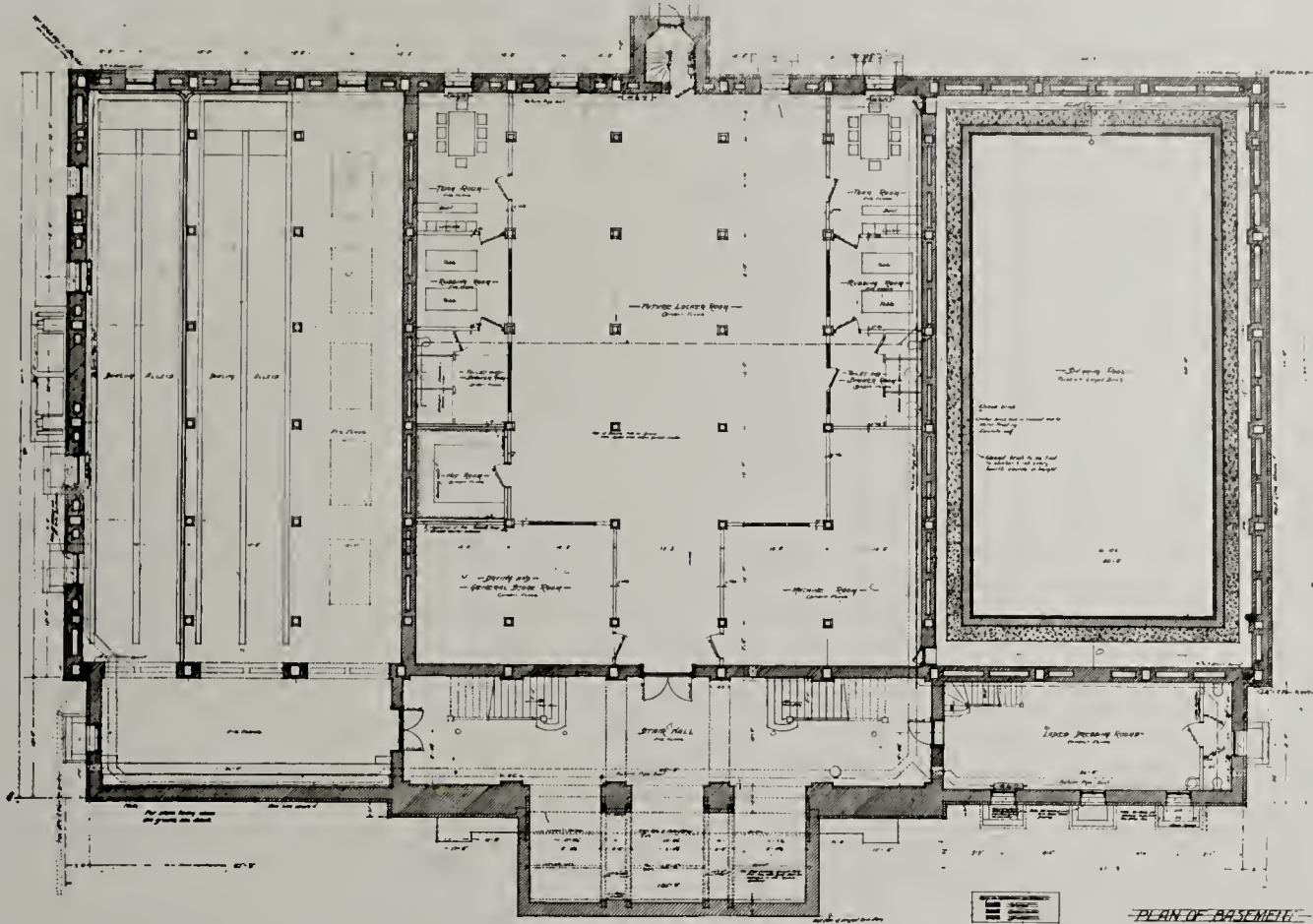
SECOND FLOOR PLAN

CENTRAL HIGH SCHOOL, ST. PAUL, MINNESOTA
 CLARENCE H. JOHNSTON, ARCHITECT

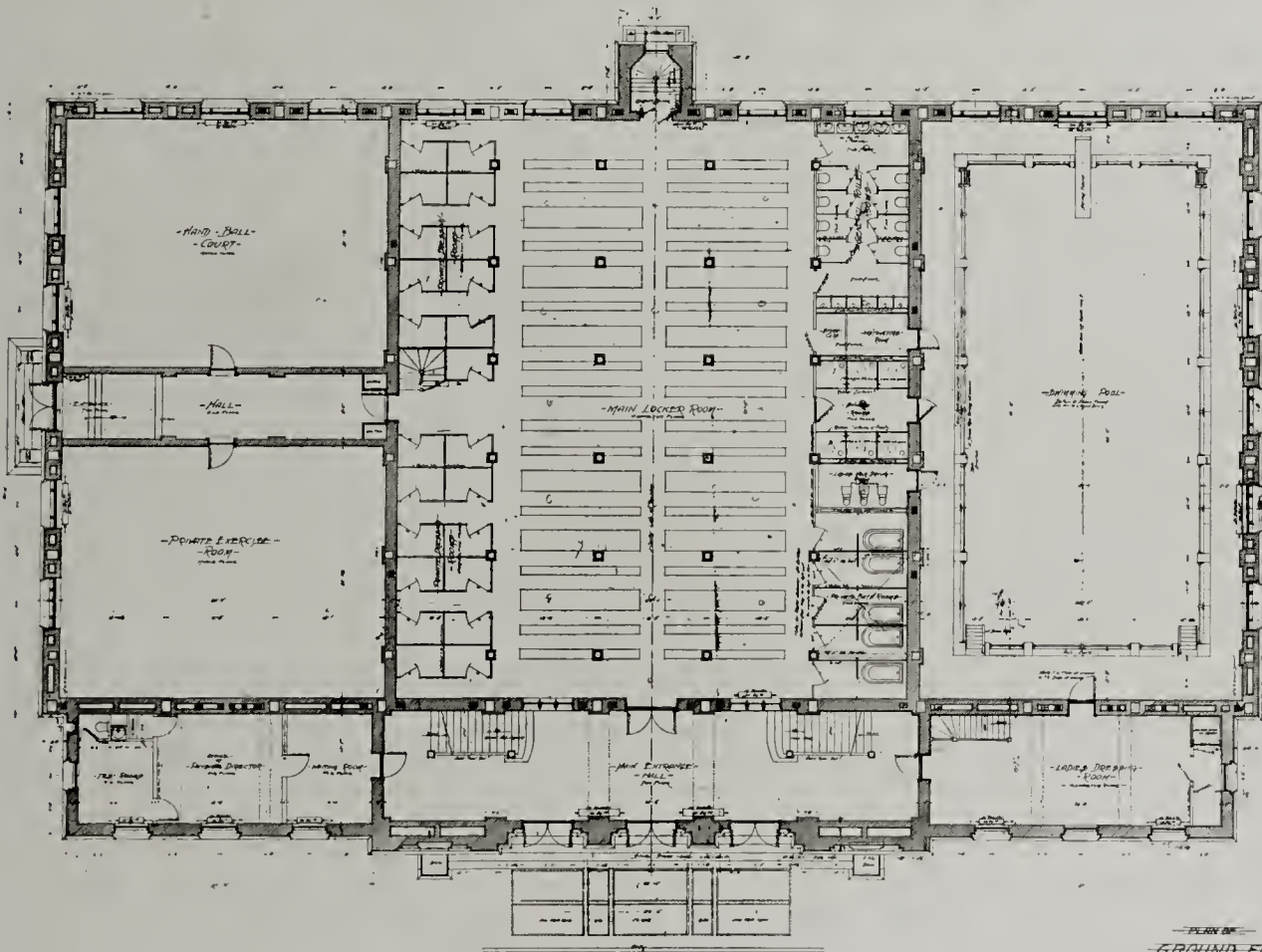


CENTRAL HIGH SCHOOL, ST. PAUL, MINNESOTA
CLARENCE H. JOHNSTON, ARCHITECT

THE WESTERN ARCHITECT
JULY
1912



PLAN OF BASEMENT
Scale 1/8" = 1'-0"

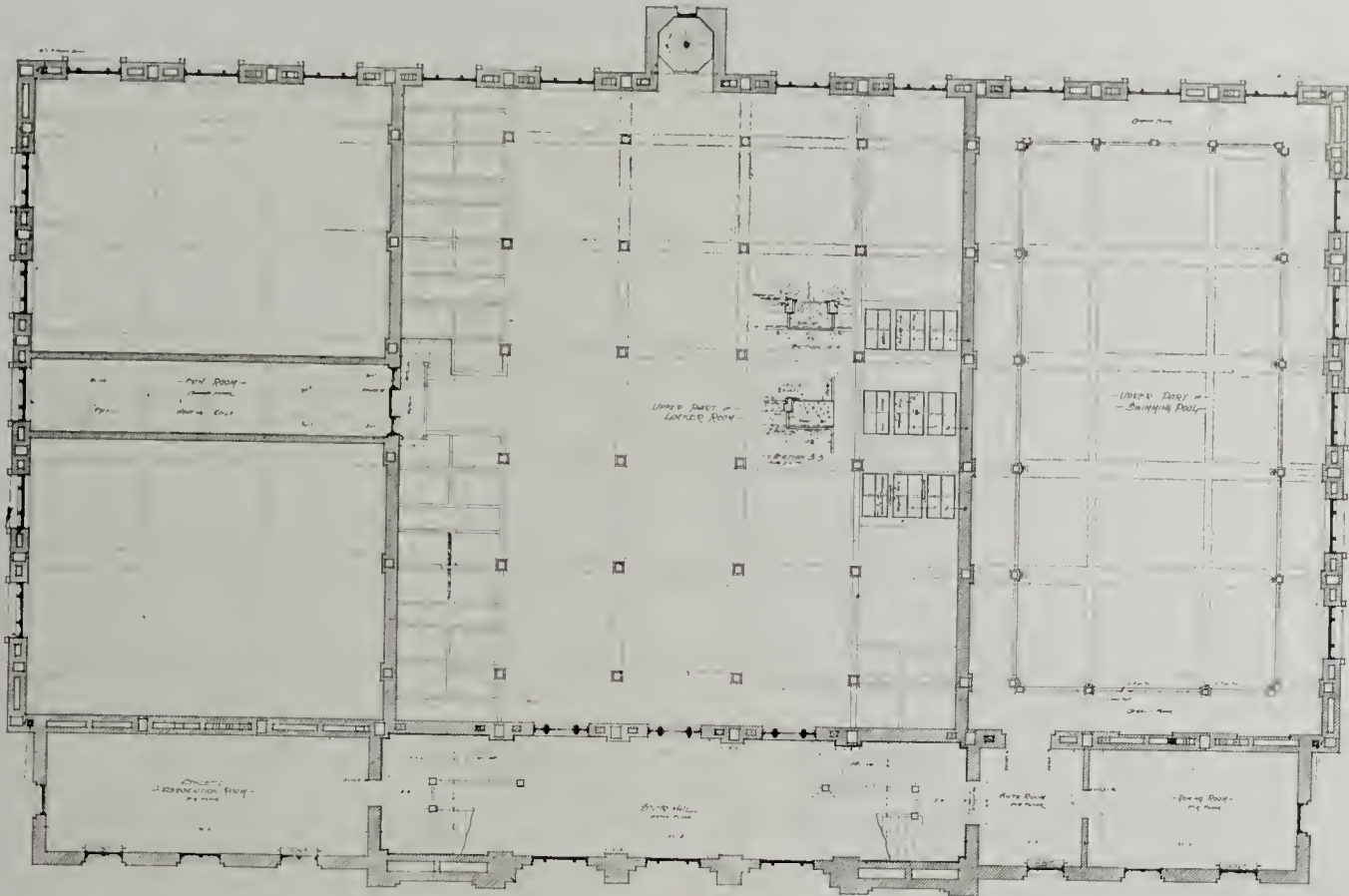


PLAN OF
GROUND FLOOR
Scale 1/8" = 1'-0"

DESERET GYMNASIUM, SALT LAKE CITY, UTAH
CANNON, HANSON & MERRILL, ARCHITECTS

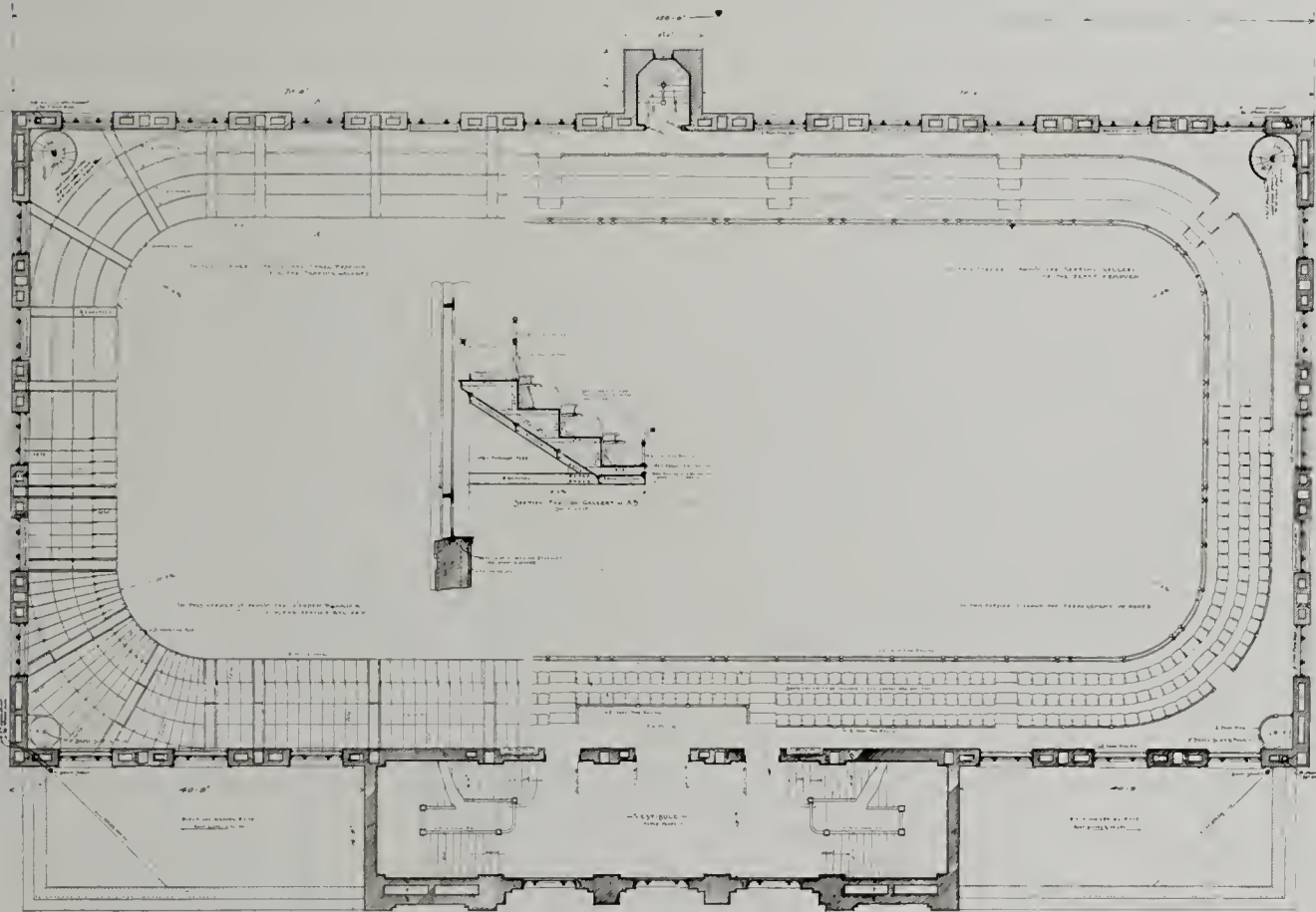


DESERET GYMNASIUM, SALT LAKE CITY, UTAH
CANNON, HANSON & MERRILL, ARCHITECTS



PLAN OF
MEZZANINE FLOOR

Scale 1/4" = 1'-0"

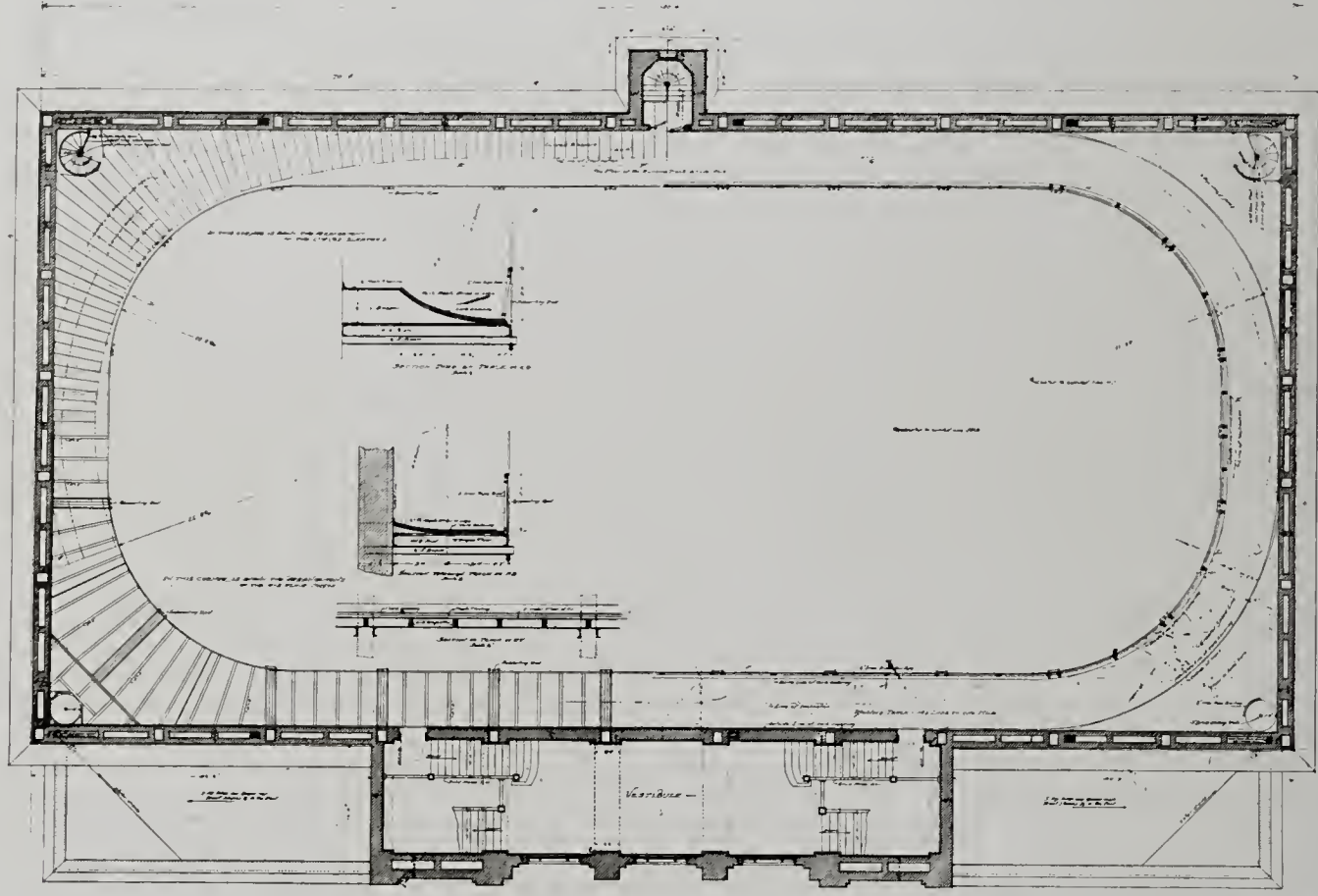


DESERET GYMNASIUM
PLAN OF GALLERY

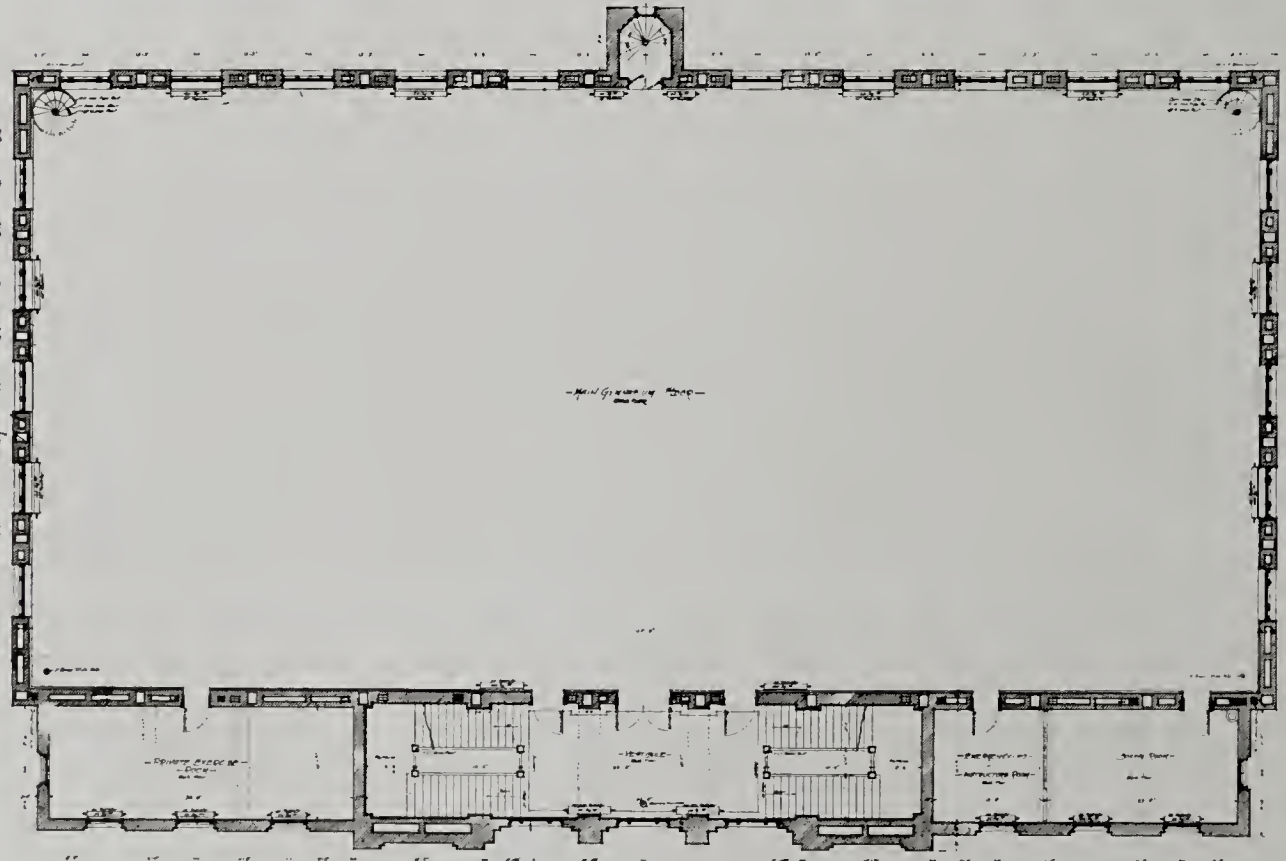
Scale 1/4" = 1'-0"



DESERET GYMNASIUM, SALT LAKE CITY, UTAH
CANNON, HANSON & MERRILL, ARCHITECTS

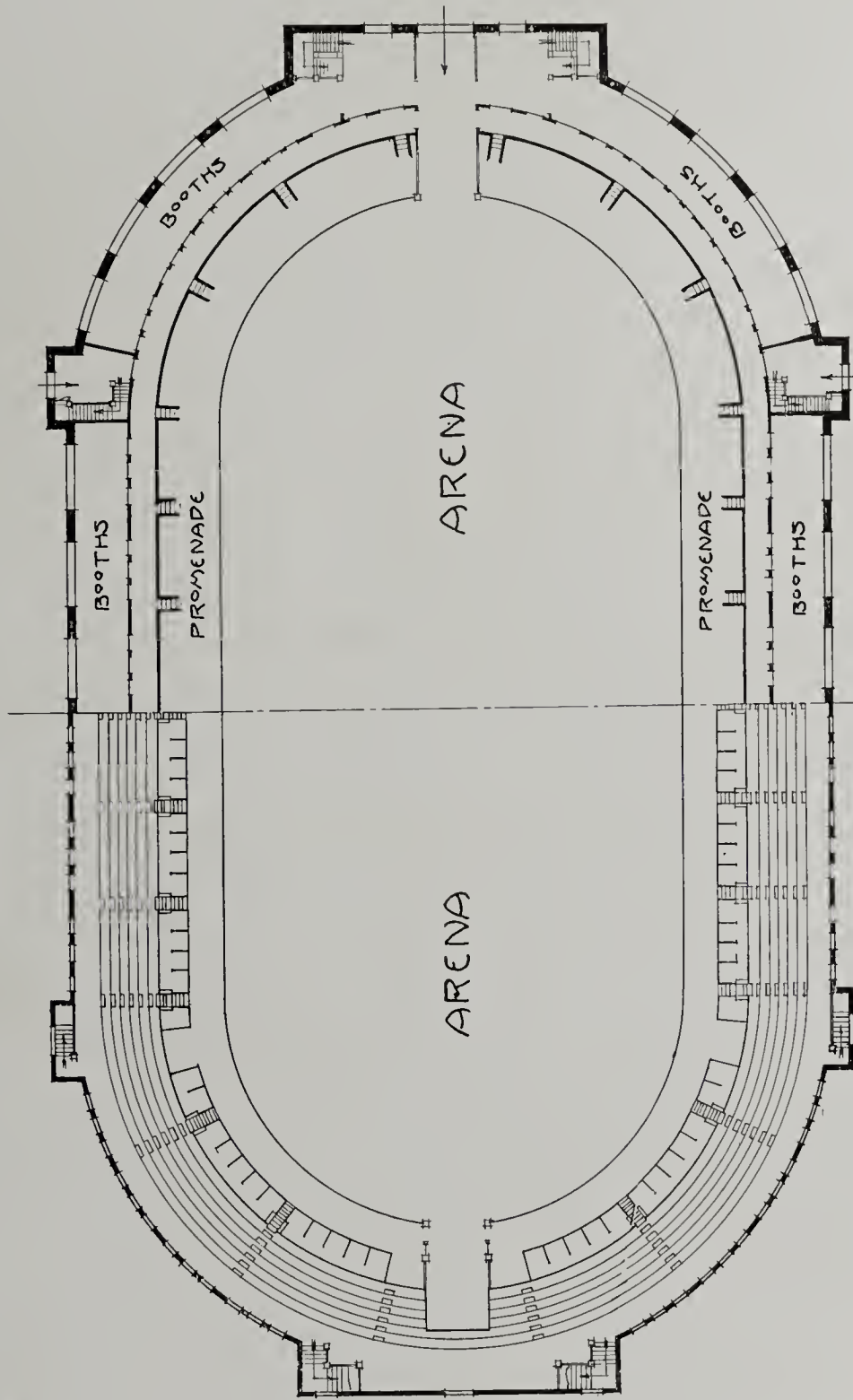


DESERET GYMNASIUM
 RUNNING TRACK
 SCALE: 1/8" = 1'-0"



PLAN OF
 MAIN GYMNASIUM FLOOR
 SCALE: 1/8" = 1'-0"

DESERET GYMNASIUM, SALT LAKE CITY, UTAH
 CANNON, HANSON & MERRILL, ARCHITECTS



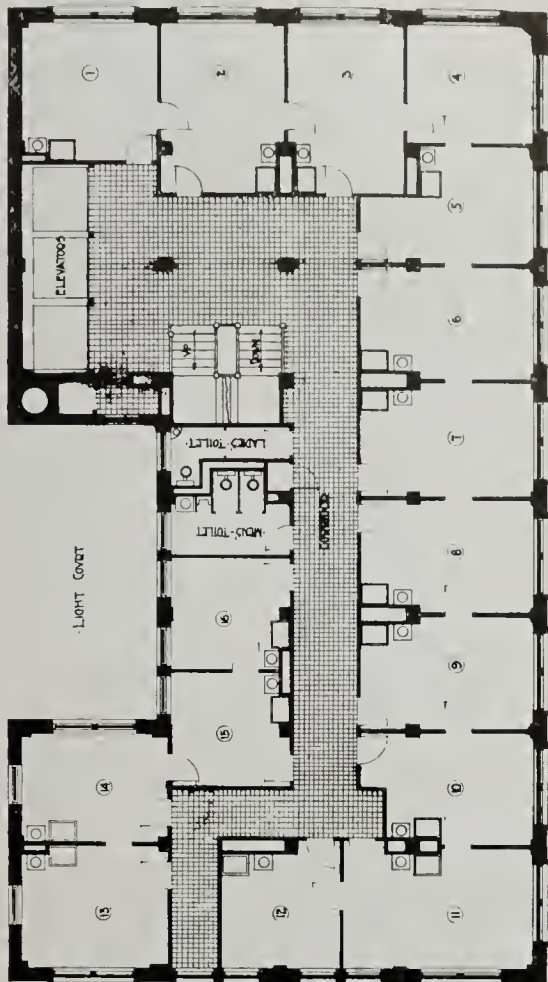
ONE HALF SEATING PLAN ONE HALF PLAN SHOWING BOOTH'S

AMPHITHEATRE
 MINNESOTA STATE FAIR ASSOCIATION
 WILLIAM M. KENYON - ARCHITECT
 MINNEAPOLIS . . . MINNESOTA

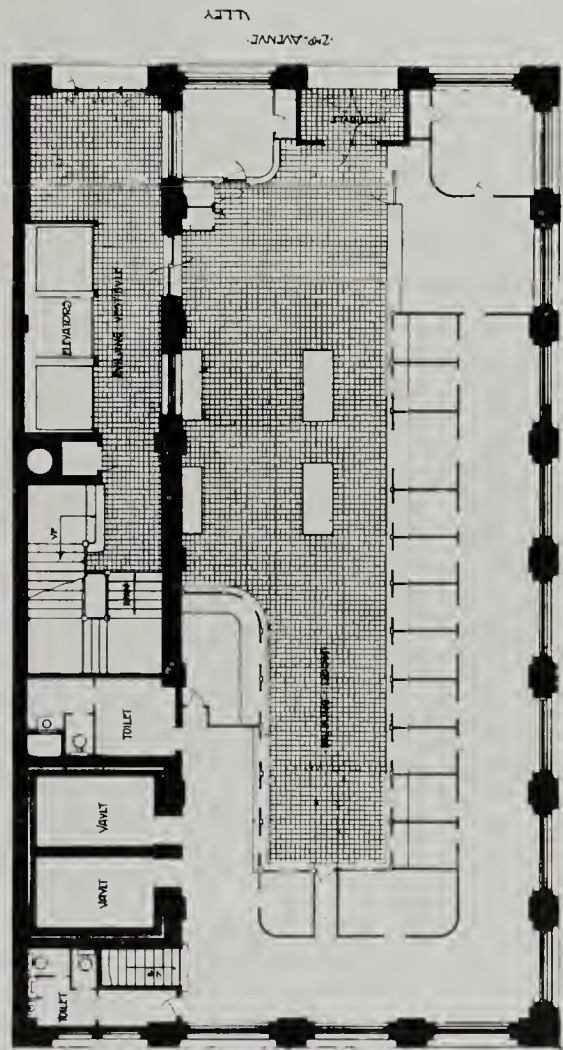
SCALE 5 10 15 20 25



AMPHITHEATRE, MINNESOTA STATE FAIR ASSOCIATION
WILLIAM M. KENVON, ARCHITECT



TYPICAL FLOOR PLAN
HOGE BUILDING
CREDON ST

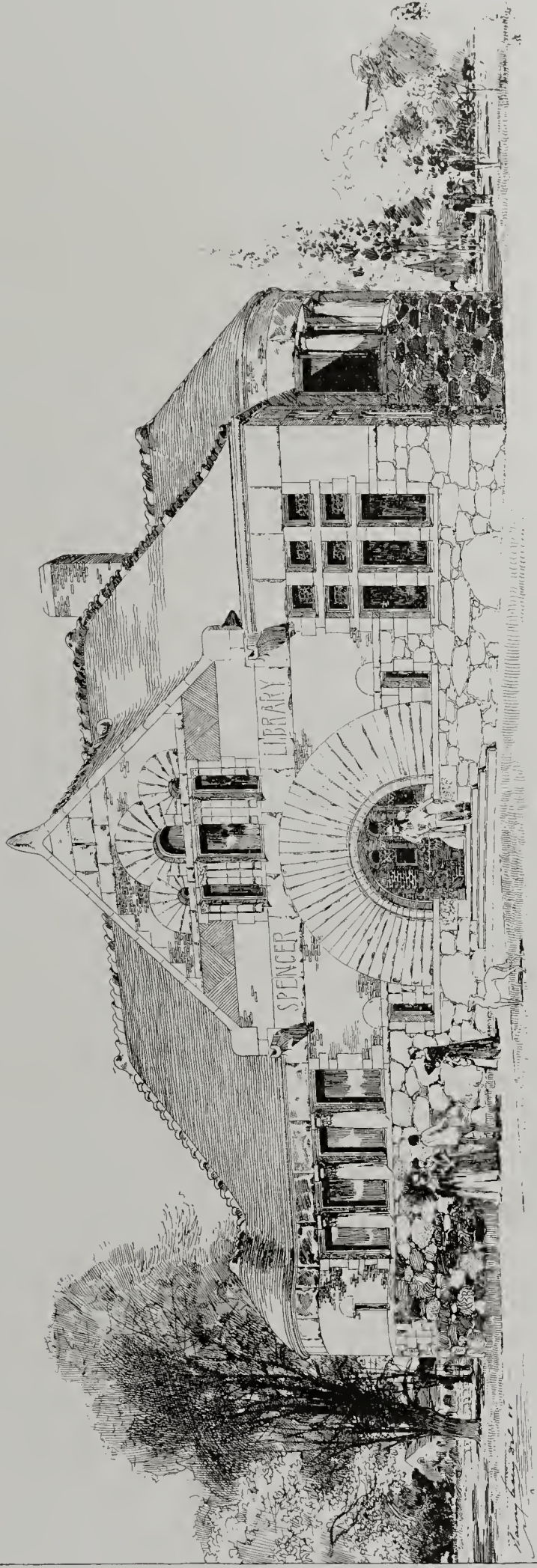


HOGE BUILDING, SEATTLE, WASHINGTON
C. H. BEBB, F. A. I. A. AND L. L. MENDEL, ARCHITECTS

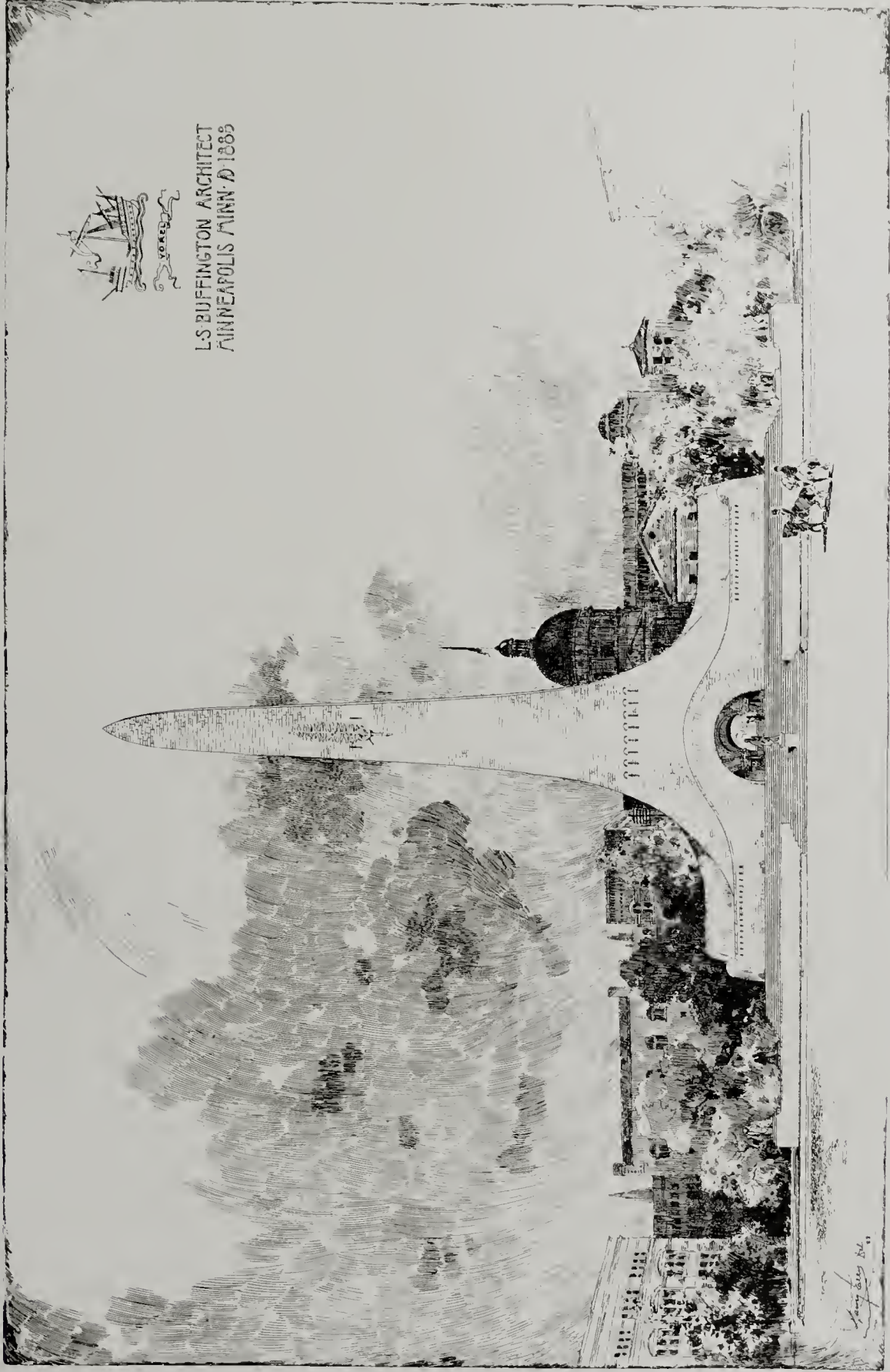


INTERIOR
HOGE BUILDING, SEATTLE, WASHINGTON
C. H. BEBB, F. A. I. A. AND L. L. MENDEL, ARCHITECTS

L-S-BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. D-1886



PEN AND INK BY HARVEY ELLIS
The trees with the buildings beyond and the figures in foreground, carefully study

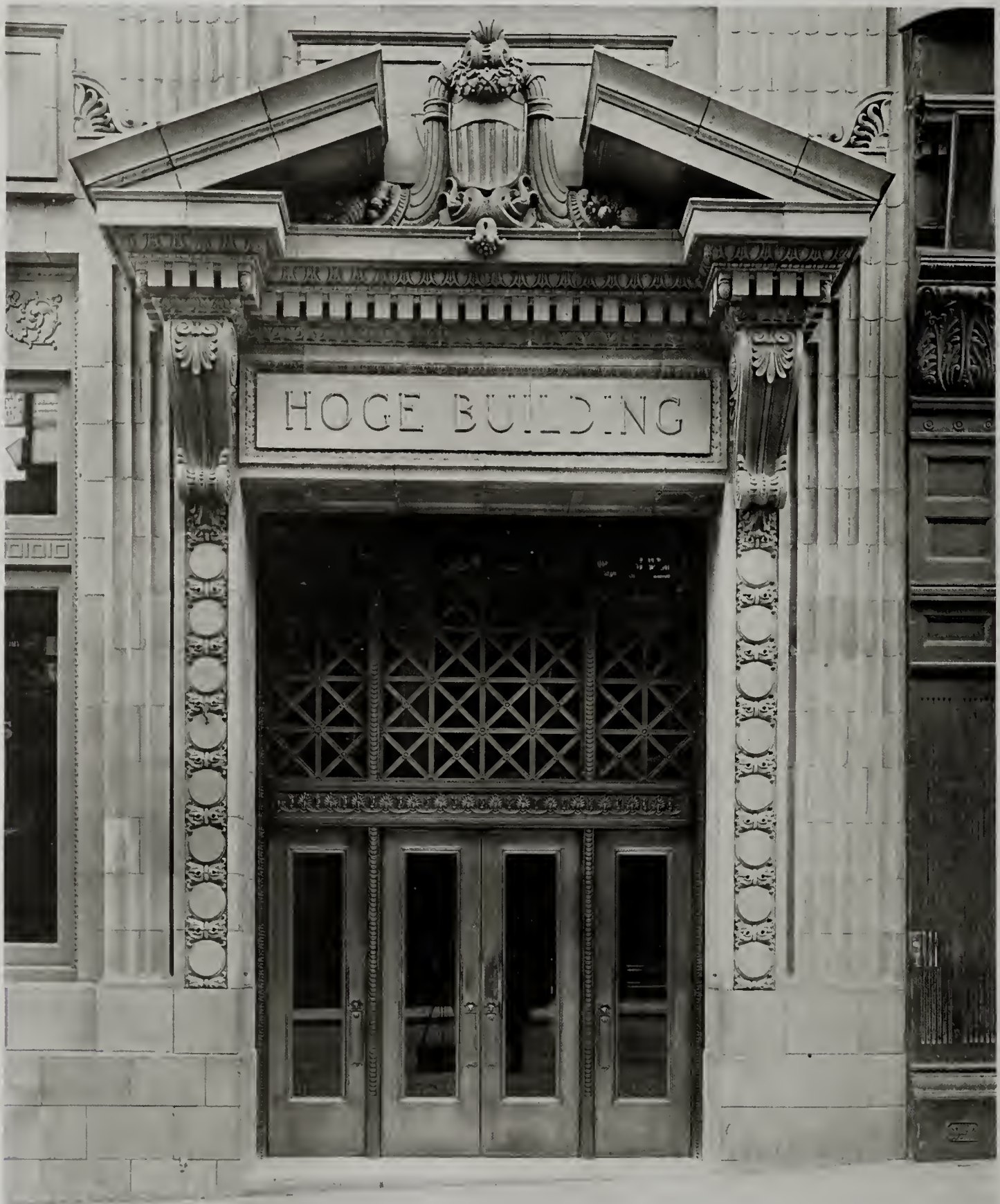


L.S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. 1885

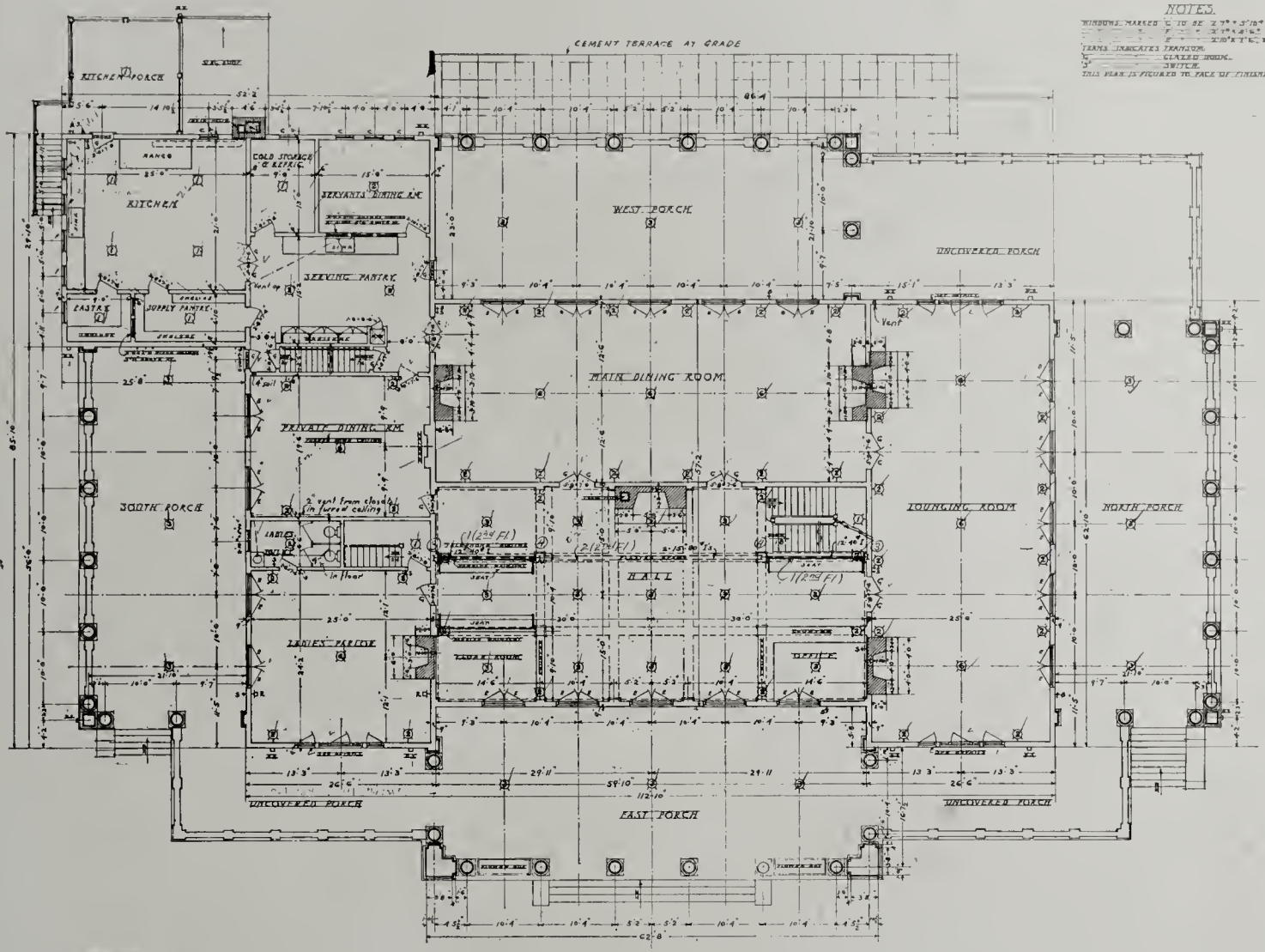
PEN AND INK BY HARVEY ELLIS
The foliage with buildings in distance are beautifully rendered



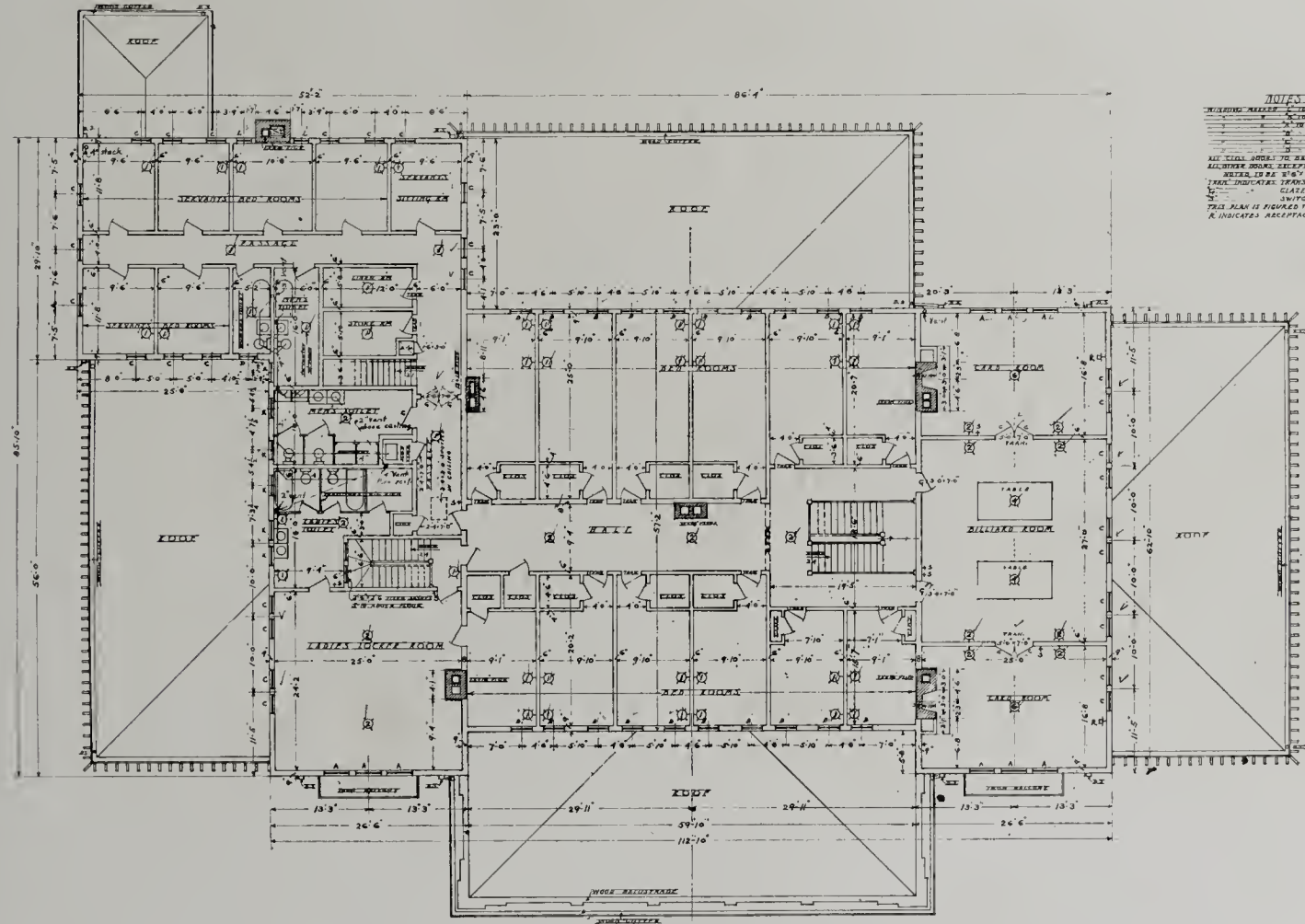
GALLERY DETAIL.
HOGE BUILDING, SEATTLE, WASHINGTON
C. H. BEBB, F. A. I. A. AND L. L. MENDEL, ARCHITECTS



ENTRANCE DETAIL
HOGE BUILDING, SEATTLE, WASHINGTON
C. H. BEBB, F. A. I. A. AND L. L. MENDEL, ARCHITECTS



NOTES.
 WINDOWS MARKED "L" TO BE 2" x 3' 6"
 "W" TO BE 2' 6" x 3' 6"
 "S" TO BE 2' 6" x 3' 6" WITH SASH.
 "T" INDICATES TRANSOM.
 "C" GLAZED DOOR.
 "SW" SWITCH.
 THIS PLAN IS FIGURED TO FACE OF FINISHED WALLS.



NOTES.
 WINDOWS MARKED "L" TO BE 2" x 3' 6"
 "W" TO BE 2' 6" x 3' 6"
 "S" TO BE 2' 6" x 3' 6" WITH SASH.
 "T" INDICATES TRANSOM.
 "C" GLAZED DOOR.
 "SW" SWITCH.
 THIS PLAN IS FIGURED TO FACE OF FINISHED WALLS.
 "R" INDICATES RECEPTACLE.

THE WESTERN ARCHITECT
 JULY
 1912

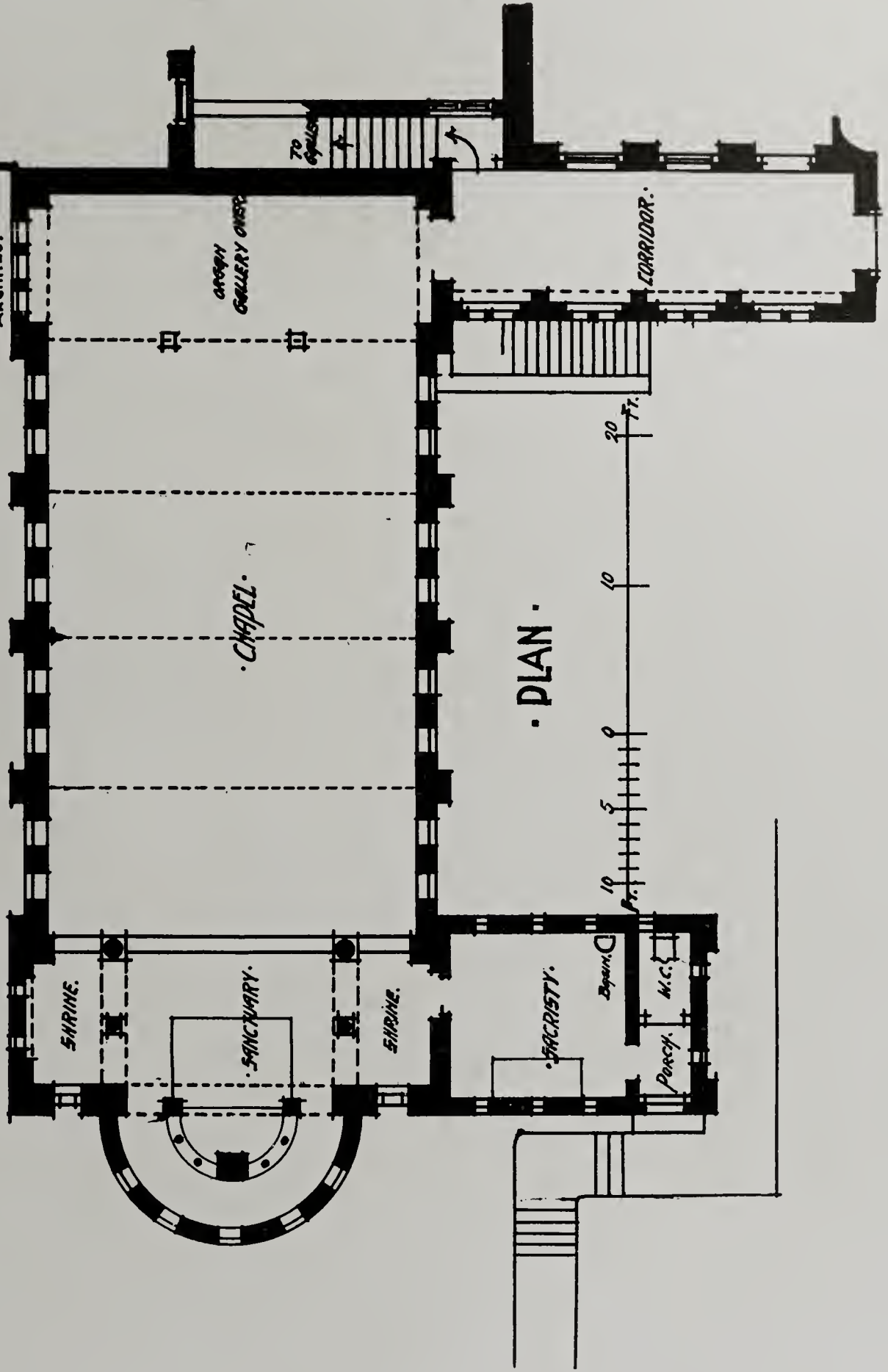
COLEMBIA COUNTRY CLUB, CHEVY CHASE, MARYLAND
 FREDERIC B. PYLE, ARCHITECT, WASHINGTON, D. C.



COLUMBIA COUNTRY CLUB, CHEVY CHASE, MARYLAND
FREDERIC B. PYLE, ARCHITECT, WASHINGTON, D. C.

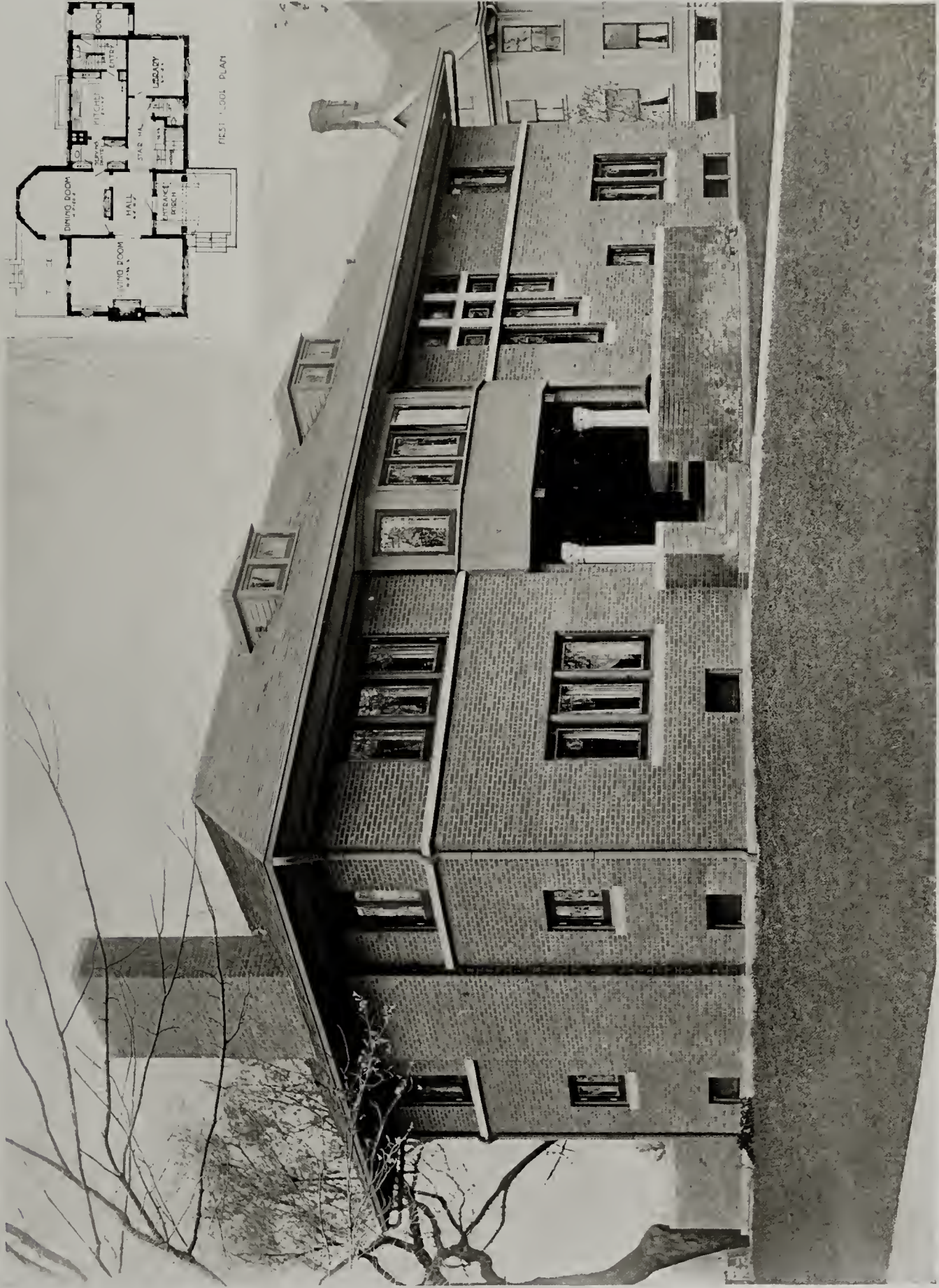
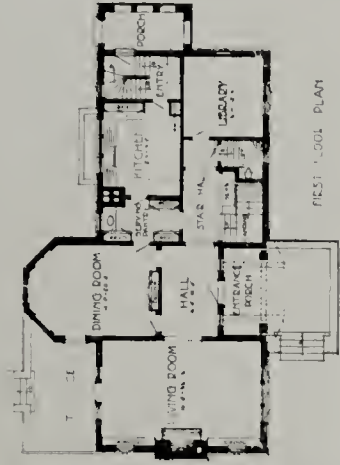
CONVENT · CHADEL · ENNISKILLEN ·

· W.A. SCOTT. A.R.H.A. A.R.I.B.A. ·
· ARCHITECT ·





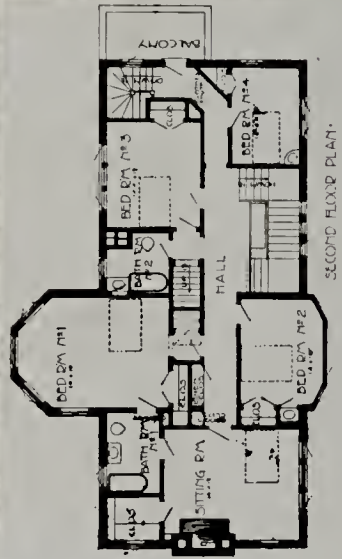
CONVENT CHAPEL ENNIS, ILL.
W. A. SCOTT, A. R. I. B. A., ARCHITECT



RESIDENCE, O. J. HAGER, WAUKON, IOWA
 ROBERT C. SPENCER, ARCHITECT, CHICAGO, ILLINOIS



REAR
 RESIDENCE, O. J. HAGER, WAUKON, IOWA
 ROBERT C. SPENCER, ARCHITECT, CHICAGO, ILLINOIS



SECOND FLOOR PLAN

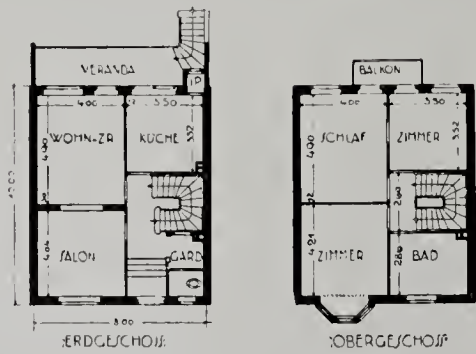
THE WESTERN ARCHITECT
 JULY
 1912



TYPE OF GERMAN CITY RESIDENCE
CARL PIPER, ARCHITECT



ENTRANCE DETAIL



GERMAN CITY RESIDENCE
CARL PIPER, ARCHITECT

THE WESTERN ARCHITECT

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ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 18

AUGUST 1912

NO. 8

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

A New
Supervising
Architect
for the
Treasury

After some fifteen years of service, in which government architecture in the United States rose from a worse than mediocre condition to a representative position, the architect in chief, James Knox Taylor, has resigned. He found the office a harbor for the political appointee, he leaves it what it should be, the premier architectural office in the country. The work he has done has stood the test of design and of construction and plan, but the executive and diplomatic talent which he brought to the surface and upon which the peculiar conditions made success depend, has done more to establish the office than the creation of acceptable buildings. That we feel sure of the permanency of his established architectural vogue, and the elimination of all political influence, is just reason for congratulating James Knox Taylor upon his retirement, rather than deploring his loss. His successor has before him high ideals in design, a procedure and routine in construction that is not affected by the change of party or the interference of politicians. Oscar Wenderoth has been long connected with the department. He was selected as "head draftsman" in charge of the Senate Building under Hastings, and the House Building under Carrere, and is now appointed to the office of supervising architect of the Treasury, with much the same line of initial experience as his predecessor. He can hardly make that office better, but he can carry out the lines that Mr. Taylor has so well established. If this is done, another generation will find the United States possessed of the most representative public buildings in the world, as those designed under Mr. Taylor marked the beginning of the new epoch in government building design.

Mr. Taylor has recently been offered and has accepted a chair in the Department of Architecture in the Massachusetts Institute of Technology, from which Institute he graduated in 1879. This institution is to be congratulated on securing the services of one who is so eminently fitted to direct the architectural thought of America's leading Technical School.

The Public
Architect
Indicative
of Public
Appreciation
of Architecture

The controversy in which the architects of San Francisco are engaged over the appointment of a city architect brings up the subject of the employment of an architect by public bodies generally.

There is first the supervising architect of the treasury in charge of the buildings designed and constructed for the national government; then the state architect, who performs the same service for the state; and then the municipal architect who represents the city as a whole, except where a school board employs an architect for the designing of school buildings. In each case the appointment is in line with other political appointments, and subject to the same conditions. Time was when a Mullet held the office of supervising architect, and while he is said to have been a good stone mason, he was apt to judge the drawing of a moulding, held for his inspection upside down, as "too Gothicy." While the supervising architect is still appointed by the Secretary of the Treasury, it is ability to fill the office, and not political influence, that governs the selection. The nation as a whole, and its representatives at Washington, have advanced in a knowledge of architecture in the past thirty years. As with the nation so with the state and with the municipality. Some states and some cities are still thirty years behind in architectural appreciation, and in these the man of mediocre or no architectural ability is appointed, and the public is served with a low grade of design. New York, Massachusetts and Illinois rank with the national government in their appreciation of architecture, and in these states are found men of standing and ability designing for the state. There are few, if any, cities that have as yet risen to this rank, probably because the matter of appointment comes nearer the public, and the people still are inclined to think a thousand dollar salary large for a man who does nothing but draw plans. Even the educational position occupied by a school board is not generally a guarantee that an architect of exceptional ability in the direction of design and plan for schools will be employed for this important work. As the price of steel is said to be the thermometer of trade, so the architecture of public buildings indicates the intellectual as well as the art advancement of a people. It is to the architecture of the past that the archaeologist looks for the stage of civilization occupied at the time, and the present, as well as the future of this or any other country, may

be judged by the same infallible standard. Whether the architect for the city of San Francisco be appointed by the commissioner of public works or the city council, matters little. It is the moral, intellectual and artistic standard of the architect appointed that counts. This is the one point that the chapter should insist on, though local conditions may urge that the council be the appointing and governing agent.

Architectural
School in the
University
of
Minnesota

The founding of an Architectural School in the University of Minnesota has been before the faculty, if not the regents, of the institution, for a number of years. It was hoped that, when the new Engineering Building was completed, a start could be made, as ample accommodations there could be set aside, and the main expense would be that for instructors and furnishing. It is announced, however, that a well appointed school is being organized, with studio and drafting room accessories, and that it will commence its operation this fall. This, whether at the start adequate or not, is the most important move made by the premier State University of the middle-west in a decade. It has so decided a bearing on the future architectural art development of the Northwest as to signify an axis around which the architectural growth, not only of Minnesota but the states beyond, will revolve for generations. When it is realized that, probably without exception, every structure of any considerable architectural merit in the State of Minnesota was designed by an architect whose talent was developed in the East,—that the exceptions which prove the rule are a few men of exceptional talent who have graduated from, or now occupy the positions of designers in the local offices of skilled practitioners,—the importance of a school of architecture, for the development of the talent that is going to waste, is apparent. West of New York State, though most colleges have a department of architecture, the only well developed school is that of Illinois, at Champaign. Here, (under the guidance of Prof. N. Clifford Ricker, the Senior, and Prof. Wells, the Junior, head) has developed a school that has already established an architectural influence upon the practice in that state, and given the youth of Illinois an opportunity to develop their structural and artistic talents; and the architecture of the cities, as well as the smallest town, has been influenced by its graduates in architecture. Not alone is this direct benefit derived, but the taste of the people is influenced and the artistic and commercial wealth of the state augmented by the development of its own artistic resources, as against the former importation of skill from abroad. This is what the establishment of an architectural school (not an architectural department, with a lecturer or two drawn from the practising talent of the city) means to the State of Minnesota. The start may be thus made. Classes may be formed, and a few leaders from among the many good Twin City practitioners, may, for the advancement of their profession give their time and knowl-

edge with enthusiasm and valuable in results. But the settled purpose behind this nucleus should be an architectural school with a well-selected, and amply paid head, under whose direction, and support with a knowledge of the value of the outlay, a capable corps of instructors is established. There is a virility in art as well as in commerce, and the instinct towards architectural construction among the people of Minnesota only needs the encouragement that this architectural department of its University will give, to send out to the world, as well as hold within its borders, trained architects who will make the state as famous for its architecture as it is already famous for its commercial accomplishments.

Competition
Victory for
A. I. A.
in
Missouri

Good work in the line of securing a proper competition program, and at the same time teaching those who have charge of projected constructions of this class that architects demand fair treatment and an equitable proposition when they are invited to present drawings in competition, has been accomplished by the Chapters of the American Institute of Architects in Missouri and the Institute. The Board of Capitol Commissioners appointed to secure a design and erect a new State Capitol for Missouri, first prepared a program that was held illegal by the Attorney General of the State. A second was then formulated by the Capitol Commission and in spite of the protest of the Chapters, was printed. This action resulted in the passing of resolutions by the Chapters and a presentation of the position of the Institute before the Capitol Commission and the certainty that persistence in the second program would deprive the Commission of three-fourths of the well qualified architects in the United States, lead that body to prepare a third program. This program has received the endorsement of the Executive Committee and the Committee on Competitions of the American Institute of Architects. The building will cost \$3,500,000. Sixty-nine sets of drawings were submitted. From these the ten best have been selected. They are the designs of Eckel & Aldrich, St. Joseph, Mo.; Theo. C. Link & Co. of St. Louis; Arnold W. Brunner; Freedlander & Seymour; Cass Gilbert; Badd, Cook & Welch; James Gamble Rogers; Tracy & Swartout and Trowbridge & Livingstone of New York and Rankin, Kellog & Crane of Philadelphia. The other nine of these, when the final competition closed September 10th, will receive \$1,000 each and the author of the premiated design will receive six per cent upon the work. Thus it will be seen that the long years of persistent effort by the American Institute of Architects in the proper regulation of competition programs has at last borne tangible results. It is not that in Missouri a competition victory has been won, but that the entire field of competitions for public buildings will henceforth be influenced to the betterment of our national architecture and a correct practice among competing architects.

ART AND THE COMMUNITY

BY H. P. BERLAGE

“Our religion is an earthly religion:
the belief of the new man.”

Goethe, the great German Poet and Thinker, says in one of his conversations with Eckermann:—“All reactionary periods are subjective, i.e., personal; all progressive periods have, on the other hand, an objective, impersonal direction. Our present time is reactionary, because it is subjective.”

From this it follows, that in a period of personal tendencies no great art can develop, because that will only be the case in a progressive period, a period of a movement in objective direction.

For a great art must be understood to be such an art as penetrates and permeates the whole social life and structure, an art which is, therefore, the outcome of

a general harmony of the outlook on life, of a spiritual ideal. And it is only in such a case that one can speak of culture in general, because a great, general style, as the realization of this outlook, is the reflection of a culture, for culture and civilization are ideas which can exclude one another

so that culture is possible without civilization, as well as civilization without culture.

This is the reason why the 19th century could not be an epoch of a great art. For during that century we do not perceive an unwavering line in the spiritual and intellectual currents, and consequently in the social doings and happenings, but simply a general confusion of ideas and tendencies. But it should be born in mind, that in such a period a personal art, as meant by Goethe, like the art of Goethe himself, or of Beethoven, or Wagner, can rise to a great height—a height which excites our admiration, because it is the expression of personal genius. But it is curious that, whilst in such a period a similar development of the personal element can take place in the plastic, i.e., the really style-creating

arts, experience teaches that such a personal expression is not of equal power in these arts.

In Europe, during the latter years of the 19th century, however, a change was to be observed in the direction of a development of the plastic arts, no longer the outcome of purely personal sentiment, but according to a certain harmony, to standing, i. e., objective principles. This development began with the technical arts proper; and architecture, which, like these, was completely founded on the old, and therefore antiquated styles, moved into another direction.

In the 19th century the architectural arts were purely eclectic; they could not possibly be anything else,

even because they lacked that spiritual base, that life-giving element, which is indispensable to independent creation.

For in every country an imitation of antique style-forms is to be seen, as well of that of the Renaissance as of the Gothic period, not to speak of other exotic imitations.

But especially the styles of the French kings, the styles which had governed the world during France's period of greatness, were being dragged about, so that they are a weariness of the flesh. And this is still the case in Europe as well as in America, in which latter country one yet looks to Europe for examples, instead of striving to develop a modern architecture. Are not the very skyscrapers being put together from elements of classical European architecture? And this is the more incomprehensible, not to say deplorable, as the elements for the development of an independent art are certainly present. Now, would it not be possible to draw from the signs of a new growth of art, of which I have spoken just now, the inference that we are once more living in a progressive period, and that one with



INTERIOR, EXCHANGE, AMSTERDAM, H. P. BERLAGE, ARCHITECT

a well-defined spiritual ideal? From which might be deducted that slowly-developing material progress is being made to, as, after all, spiritual progress is not possible without this.

For such an ideal, such a belief, was indeed in classical antiquity, the motive power as it was too, in the middle ages, though that power in the latter was opposed to that of the former.

Can it simply be a coincidence that the tendency of classical architecture went in horizontal, that is, earthly direction, whilst that of the middle ages went in vertical, that is, towards heaven?

For only a general ideal leads to spiritual harmony, to spiritual organization, that is, to a certain conventionality. Of this all religions give evidence, because a

categories, according to Schopenhauer, are related as the will to willfulness. This should be understood in this manner, that in the great periods of culture and of art the artist certainly remains individualistic, though he does not seek himself, and therefore feels himself subjected to the community, whose sentiments he interprets through his art; whilst in a cultureless period the artist becomes subjectivistic, placing not the cause but himself in the foreground, that is to say, above his fellow-men, to whom he communicates his sentiments.

In great periods the style of the artist always was the individual expression of the general atmosphere. By this one recognized the artist, but he remained subject to the idea of the general style. On the other hand, when there was no general idea of unity, the subject only



INTERIOR
EXCHANGE, AMSTERDAM, H. P. BERLAGE, ARCHITECT

religion without conventionality cannot exist. The reflection of such a spiritual dogma is equally an organized or conventional art, that is, a style. "All art," says Scheffler, the contemporary German writer and art critic, "in so far as she will be a language of the soul, has to take recourse to conventionality." "She requires harmony as well for its inwardness as for the outward form, for that, which she wants to say, and also for the means with which she wants to express her meaning." And now, it is organization which leads to impersonality—wherewith I remind you of what I have already said—to the generalization, because the individual subjection to the bond of unities is indispensable to that tendency. In this connection notice should however, be taken of the difference between individual and subject, or between individualism and subjectivity, which

comes to the front, with all the consequent obstinacies. But are obstinate persons of any use to the community?

The tragical side, however, is that in such period as we now find ourselves in, great artists are born, who, within the limits of an unshakable conviction, would have created immortal works of art, but whose art cannot now develop itself to such eminence.

In the light of these considerations it becomes clear why in the great style periods it is indeed architecture which produces its greatest creations, and why exactly this same art sinks lowest of all arts in a cultureless period.

For in the great style periods, architecture is the standard of merit of spiritual ideas, because religion and architecture together go to make a culture. But lacking these ideas it irrevocably loses its power, the immediate

consequence of which is a quest of imitation, the result of which is equal to a spiritless, that is, a dead art.

Quoth Ruskin: "I do not know anything more oppressive when the mind is once awakened to its characteristics, than the aspect of a dead architecture."

And just therefore the temple, the sublimest structure, because to it is applied the whole of the plastic arts in their loftiest expression, sinks in such a period to the level of an expressionless make-believe.

Historically speaking, this enervation already commences with the Renaissance, because this spiritual movement principally means the recognition of subjectivism over against the dogmatic organization of the church in the middle ages.

In religion this movement finds expression in the Reformation, so that Protestantism, though not opposed to art, does not need art for its deeper sentiments. Says Oscar Wilde in his "De Profundis:" "To me one of the things in history the most to be regretted, is that the Christ's own Renaissance, which has produced the cathedral at Chartres, the Arthurian cycle of legends, the life of St. Francis of Assisi, the art of Giotto, and Dante's 'Divine Comedy,' was not allowed to develop on its own lines, but was interrupted and spoiled by the dreary classical Renaissance that gave us Petrarch, and Raphael's frescoes, and palladian architecture, and formal French tragedy, and St. Paul's Cathedral, and Pope's poetry, and every thing that is made from without and by dead rules, and does not spring from within, through some spirit informing it." With the Renaissance the signification of church building is lowered, and therewith architectural art as a whole, because the architectural forms in general are derived from the building of the religious community. The influence over us of a church interior in Renaissance style, even when it has been originally intended for the Roman-Catholic cult, can therefore not be compared with the feeling of awe, that the noble space of a Gothic cathedral sheds over us, an experience, undergone by everybody who enters such a church.

And this difference is therefore even more striking when it concerns a church, expressly built for Protestant worship.

In this connection it is curious to notice that the architectural, that is the constructive scheme of the Renaissance itself, is an antiquated scheme, viz: that of the Romans, who applied the column-system of the Greeks in a wrong, that is, not in a constructive manner, but used that classical scheme only for the ornamentation of their own architecture.

And we also know that the religious life of the Romans did not possess the earnestness of that of the Greeks, so that even in this manner there seems to be a peculiar relation between a pure architecture and an ideal spiritual life.

With the Renaissance, architecture thus loses its rank as leading, style-giving art, from which resulted that the arts of sculpture and painting developed independently. The Renaissance therefore led to a subjectivation of the arts, a growth towards specialization, whilst

these same arts led an individual existence in the great bond of unity of classical times, and of the middle ages.

The French Revolution completed this movement, organically and technically by putting for ever an end to the trade societies of the middle ages, the craft guilds. The last conventionalities were thereby eliminated; and we know that architecture again, of all the arts, needs conventionality more than any of them, in order to develop into a stylish art of general importance. The aforementioned Scheffler says on this subject: "For her, that is for architecture, imagination counts in the phenomena of burden and support, whilst the peculiar phenomena are excluded in nature. Genius must here show its power by producing forms not borrowed from nature. The sprightliness and versatility of the pictorial and poetical arts are therefore never to be found in architecture. Her developments progress but slowly; each architectural form is, as the result of power-sensations, of the materialization of the abstract and of the quintessence of a series of presentations, a formula, containing the static-constructive imaginings of many. Self-contained individualism is, I stipulate, in this connection impossible, because the individual can never rid himself of what surrounds him; for his capriciousness is limited on all sides, and the gift of imagination does not suffice the individual for this abstract world of forms and shapes. Architectural forms only originate from the united endeavors of whole generations. They are therefore more lasting than all art tokens derived from nature. The architectural forms, in which the tendencies of a people harmonize, are an essence, related to all the plastic arts; they last longer than the changing times, and represent something like "eternal beauties." Simply think of the column—and architrave—forms of the Greeks, which are passing for 2000 years through the history of art, without losing anything in the way of interest, power, logic, and importance. They are rarely pure crystallizations of the human ideas of order. I stipulate, because order springs from organization. The art of the Greeks was therefore organized, from which followed that in architecture one speaks of orders.

How harmonious a public spirit (I stipulate again) there must have been; how warm a life must have been glowing in the antique conventions, that we are still so much in sympathy with those works of art; how expansive an idea shows itself in that art—one hardly dares to say it: an idea of deep wisdom, because it presumably was not the outcome of an independent action of the will. Creative acts, producing such forms, can only happen on the primeval ground of a religious idea of community, because they are themselves of a religious character in the most liberal meaning of the word. The architect seeks for laws by understanding forms, as well as the powers of nature and their eternal logic. And this understanding finds utterance in the shape of beauty. In this way the slow change of the architectural styles is explained. The renovation of the basic form of architecture is only then felt as a necessity, when the outlook on life changes—an expression to which I draw special attention. The history of religions is at the same time

the history of architecture. Every religion has its style. What comes up between the religious epochs, is simply poor imitation of traditional values, a transition between periods of a certain importance."

We, on the other hand, have come to recognize, as has been confirmed by many authors, that this same religious life has come down to purely formal service. And this, as has been remarked before, necessarily goes hand in hand with complete retrogression of architecture, which here results in copying old styles, and there in a particularization in subjectivism of that high art, of which the so-called "Jugend-Stil" became one of the many expressions in Europe.

The consequence of this situation was that art in general came to stand away from the people, that is to say, outside the community, which means outside the pale of true social life!

It therefore acquires a somewhat mysterious character, comes to be considered as something supernatural, and therefore incomprehensible, with the obvious consequence that the artist is regarded as a peculiar kind of being, which he all but readily accepts. But when we reflect that the feeling for art is present in every human being, and that an artist is distinguished from his fellow-men only in this, that he is able to express art, then he has no right to consider himself of superior value because of that quality—and certainly not as a man for whom there are other morals. It rather ought to be the reverse, as Plato has already said, that an immoral man should not be allowed to create a work of art.

But is another sentiment at all possible in a subjectivistic period? But in how sad a position does architecture find itself in such a state of society. Through its trend in the direction of eclecticism, through its copying of styles, it became the least understood of all the arts, because the notion arose that the art of building consists simply in the knowledge of these old styles. And the architects themselves accepted this notion, as, of course, did the professors of the art, which latter replaced the artists when it came to teaching and enlightening the public. Add to this the many incompetents, who threw themselves upon the architect's profession, and you will have the sum total of the reasons which led to architecture no longer being considered an art, nor the architect an artist.

And ought not architecture to be the most popular of arts, for the very reason that she is the direct expression of social life, the true cultural art, the art which can least of all be missed? Towards the latter part of the 19th century, another tendency became, as I have said before, evident in applied art in Europe—a tendency which at the outset was characterized by a total neglect of old style-forms, by a general simplification of real ornamentation. Purity of construction, simplicity in decoration, and suitability—these were the characteristics of a movement, which, though first in England, became evident in all other countries too.

All the same, such a movement is in itself not only not new, but it is the unmistakable characteristic of all initial periods of a great art. For the period of growth,

that is of striving, is naturally that in which the basic form has to be fixed upon. This basic form then gradually develops into full bloom, into perfect harmony, to descend at last into the so-called baroque period of decline. This latter is characterized by the decorative element coming to the front, to the detriment of the purely constructive principles.

And as regards the general trend of such a movement it cannot be called anything but natural, because nature itself observes the most superior suitability and simplicity in the construction of her products.

The great German Philosopher Kant says about this: "The beautiful must possess the quality of suitability in so far that it may be observed in the object without its use being evident." And Goethe remarks that not all that is suitable is beautiful, but that all that is beautiful is certainly suitable.

Should not, therefore, nature be the mother of art, that the artist may learn from her to be simple, before anything else, as regards construction, as well as decoration, which results from this suitable construction. As to naturalness it is indeed to be observed that the more pure, logical, and simple a structure, the better it harmonizes with natural surroundings.

This is the secret why all farmhouses, though not works of art in an architectural sense, seem to be made, so to say, by nature itself. But this, after all, also is the secret why all styleful architecture, from the simplest village church to the cathedral, and from the smallest cottage to the princely mansion, being works of art, really harmonize with natural surroundings. And this explains why 19th century Gothic and Renaissance villas stand out violently against nature; they are not works of art. And it is also perfectly evident that this harmony with the surroundings rises or falls with the graduated power of a style. For, in accordance with these observations, the thesis could be defended that, generally speaking, a Renaissance building therefore harmonizes less with natural surroundings than, for instance, a Roman one, because the former is as such, architecturally on a lower plan than the latter.

For this modern movement to have any intrinsic value, that is to say possessing guarantee of a possibility of developing into a great art, it must have, if it wants to respond to these considerations, a spiritual basis.

The aforementioned Scheffler, speaking for the tendency of the modern movement, says: "What the craftsmen call suitability is originally the idea of casualty, thus the idea of God; and the zealous endeavors to construct dwelling-houses and office buildings in a sensible manner, has its origin in spiritual currents, moved by religious sentiments."

Thus we see how this thinker already discovers a religious basis of this tendency, and therefore grants it the value we require it to possess. And it is, moreover expressed thereby that though this architecture will resume its legitimate place as leading art, which he expounds as follows:

"Whilst the past time always borrowed the architectural art-forms from ideal structures, the present time

endeavors to develop new forms from profane structures, from buildings of economical suitability. Even this phenomenon confirms the principle of development! For the economically organized business life is nowadays the only sphere in which conventions about necessary conditions of life are being made. In every other sphere social conditions are still in a state of anarchy, of the temporary agreement, or of lifeless tradition. Only in business life an independent spirit, distinct from all former, is to be described."

From this exposition it clearly appears that the author considers the organization of modern business life, that is in general, of labor, as the spiritual motive of our time, and that architecture has already come to conventions in its behalf.

And now, I am of the opinion that the ideal side of this basis, the social ideal, i. e., that which gives direction to this organization, is the "idea of democracy." Do we not know that this same self-contained, profit-mongering business life, has as an antithesis, given rise to the more ideal notion, that strives after general economic independence?

And from this ideal notion alone, therefore, a high art can be expected in the future, for that notion certainly has a religious character.

It is undoubtedly difficult to surmise the social relations which will develop from the present ones, as well as the fixed form which they at last will take. But notwithstanding this, one must after all recognize that the ultimate object of the political struggle of our time aims at the economic equality of all human beings. And would not the realization of this object mean higher social ideal than any preceding one, notwithstanding the fact that it will be confined to earthly relations? For whatever the ideas of the new society may be with regard to the relations of man with a supermundane world, it will certainly elevate life, the value of earthly existence, to so high a level that the concentration of all human thought about an ethical idea will be confined not to a possible existence hereafter, but to an actual existence on this earth.

And then, because there will be a spiritual, that is a social convention, there will also be a new art, which will be able to develop itself from the newer ideas, now evolving themselves in the realms of art.

But that will only then be the case when architecture strictly adheres to the principle of pure reality, in construction as well as in ornamentation. Quoth Ruskin: "The arts of our day must not be luxurious, nor its metaphysics idle."

For this very architecture, because in the preceding art-weaned period sunk the lowest, is again pre-destined to once more take the lead of the plastic arts, and therewith of a great style. For this reality in construction as well as in ornamentation, the quality of which in this case we are speaking, does not really need to be explained in a materialistic sense. It will, certainly as regards ornamentation, have to be the sole result of great deliberateness, in contradiction to the most senseless surfeit of 19th century architecture, which may be called the

worst consequence of the prevailing absence of system.

For, that not simply the practical sub-division, but also the artistic appearance of a building is to be a matter of the utmost consideration, in contradiction with those holding that art is purely an expression of feeling, that is, something subjectivistic, has already been seen by Voltaire, when he composed the following lines on a Doric Temple:

"Its noble architecture was most simple
Back ornament arrested in its place
Seemed called for by necessity,
Art hid herself—as if herself were nature
And satisfied, the eye took in this structure,
Never surprised and always still enchanted."

And even as those Doric forms of art are the most ideal examples of convention, as has already been remarked, so will the coming architecture be distinguished by conventional forms, because they will have originated from general harmony. For they will be the result of different individual insights, which will at last have dissolved into a final form, and not the invention of one single person, because, as has already been said, the insight of one single person will not be sufficient for such social action.

And therefore only those will co-operate towards the development of this coming architecture, who are at the present time working in this sense, that is in objectivistic direction, because they unconsciously feel the coming of future society.

The expressions of personal art of our time will, however, be of no value for the coming times, because they do not possess the possibility of development.

A young Dutch poet, Scheltema, therefore says in his book "Foundations for a New Poesy," that in future times the great line, which leads from the particular to the general, will be drawn over those whose art drove back to society, from whose soul, from whose labors a new love of humanity has found vent.

And where a similar development as that of former times may be expected, as history is wont to repeat itself, the ideal building of the future will equally be a building of social character.

Even now we see that buildings for trade unions and popular use are being built, which will hereafter appear to be to have been its prototypes. But that building will then be the result of the artistic power of the community as a whole, so that from it will spring the spiritual power, the inspiration, but in manner different from both the preceding culture periods. We surely think in this connection of a renascent classical world, because the religious ideal will bear resemblance to it, even like to that of the middle ages. But because that ideal will be the expression of the religion of true society, because it will be based upon a higher world-notion than that of both culture periods, the great art will, as its reflection, assume a higher form than that of any preceding epoch whatsoever. And from this will spring not only a higher culture, but only then will commence the real culture history of humanity.

A 52 STORY FACADE OF ARCHITECTURAL TERRA COTTA

The Woolworth Building, in New York, besides being the highest building in the world, is of particular interest from an architectural point of view. Designed especially for Architectural Terra Cotta, full advantage is taken of its peculiar characteristics. The building is 750 feet high, and 52 of the 55 stories are entirely of



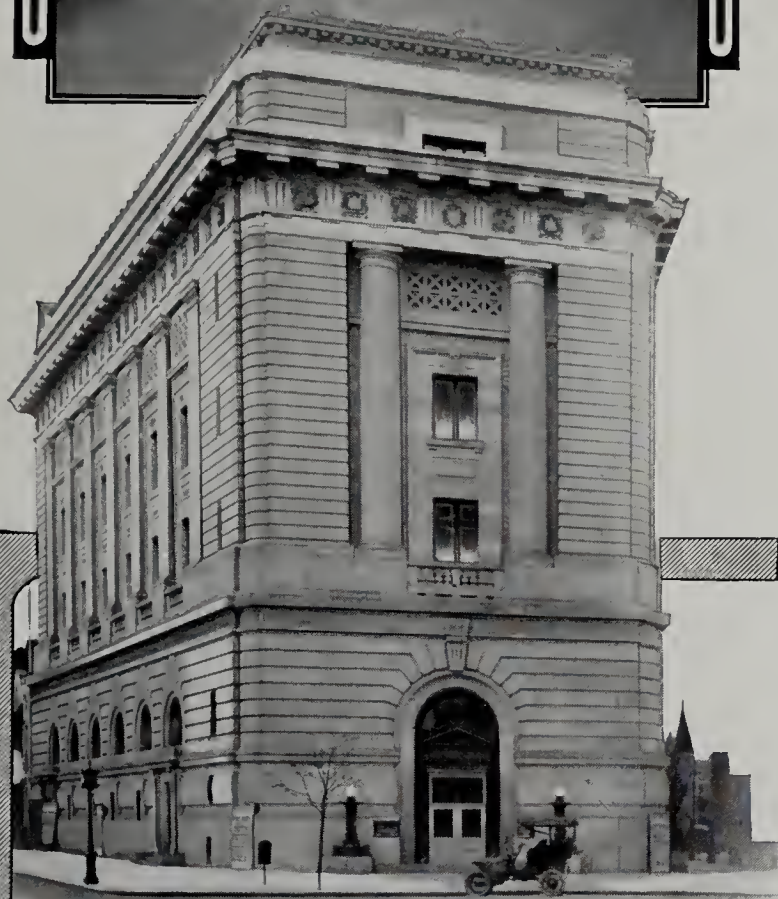
WOOLWORTH BLDG., NEW YORK, CASS GILBERT, ARCHITECT

Terra Cotta. The plain surfaces of the facade are a matt cream glaze and all the ornamental features are emphasized in soft faience colors. The window reveals of the fourth story are modeled in cream against a background of golden yellow; the panels between all the window courses are buff against golden yellow, blue or green. The vertical lines of the facade are emphasized by angular projections, which always catch the light on one side, instead of the ordinary flat surfaces, and these lines are broken by the inter-window panels in darker colors, and belt courses at five-story intervals. In addition to the different colors employed, light and life are given to the facade by the natural slight variation in the plain cream.



WOOLWORTH BUILDING
DETAIL OF WINDOW AT THE TWENTY-SIXTH STORY OF THE COURT
The inter-window panels are modeled in golden yellow against backgrounds of four colors; the shields over the windows are true gold. In the lower right hand corner is seen the Hudson-Terminal Bldgs., a Terra Cotta contract second in size to the Woolworth Bldg.

As the height from the ground becomes greater the colors are increased in strength and the ornament bolder in relief. Between the twenty-sixth and twenty-seventh stories the vertical lines are broken in a pronounced way by panels of a dark bronze green, and the twenty-seventh story is finished with an overhanging canopy beautifully and intricately modeled. In this instance colors are used to accentuate the natural shadows rather than to add their own color value. The high lights of the ornament over the twenty-eighth story are colored with a bright gold glaze, and the sparkling facets of light are particularly effective. This gold glaze is a recent development in Architectural Terra Cotta; it gives the same effect as gold leaf, but is less expensive and permanently durable.



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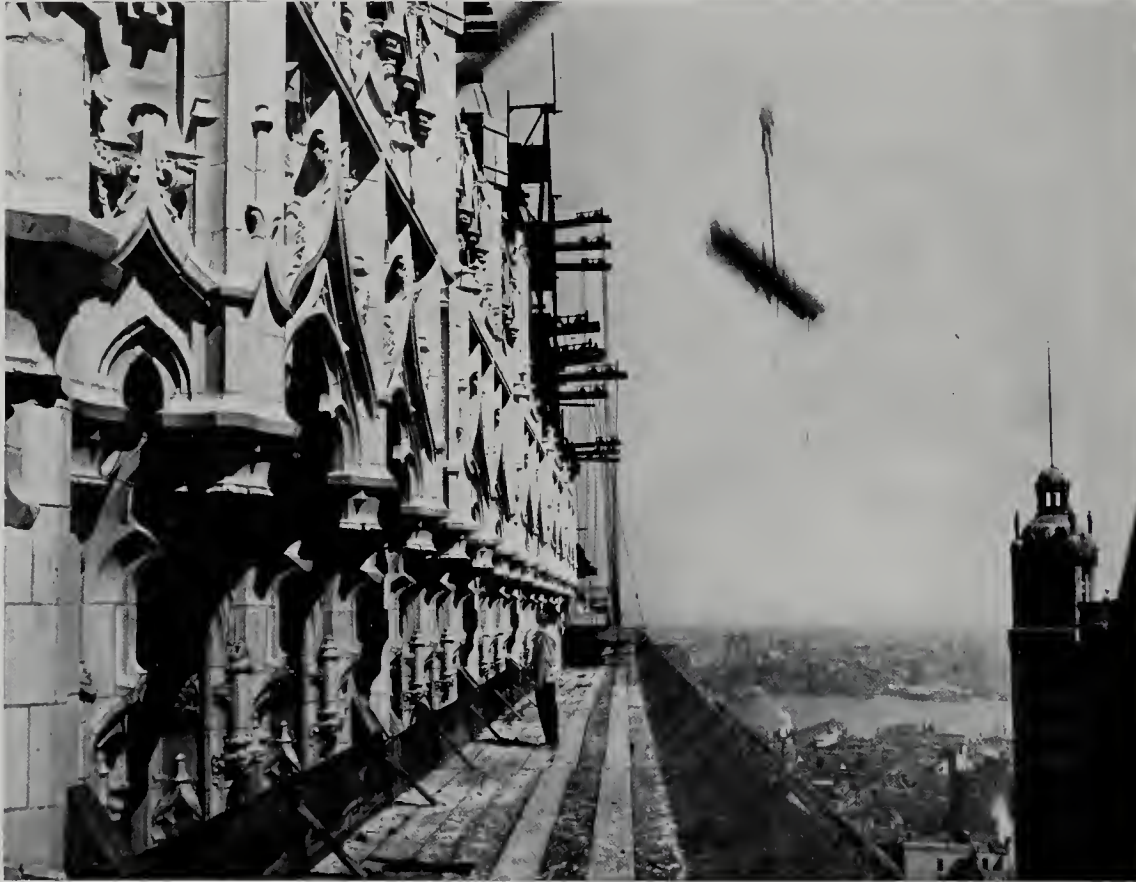
East Grand River Avenue, Detroit, Mich.

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Detroit	139 Jefferson Avenue	Baltimore	Kansas City	220 East 10th Street



The wealth of modeling on the upper stories of the main building gives the effect of the most delicate lace work from the street and prevents the slightest suggestion of top-heaviness, and the actual lightness of Terra Cotta prevents heaviness in a practical structural way.

The inner court of the building is enclosed on three sides, and for twenty-five stories is faced with lustrous white Terra Cotta instead of matt cream for greater light refraction. For the same reason it is nearly free from ornament until near the top and there the treatment is consistent with the exterior face of the building. At the twenty-ninth story the tower of the building begins, flush with the Broadway front and the inside court wall, and inset from the side elevations. At the forty-second story the tower diminishes in size, and is inset on all four sides, and at the forty-eighth story another inset occurs and the plan changes from square to octagonal, with free pinnacles rising at the corners where the inset allows space. At the fifty - second



WOOLWORTH BUILDING. DETAIL OF CANOPY AT TWENTY-SEVENTH STORY
IN THE LOWER RIGHT HAND CORNER CAN BE SEEN MANHATTAN,
BROOKLYN BRIDGE AND BROOKLYN

Illustrations accompanying this article by courtesy of the Atlantic Terra Cotta Company of New York

story the sloping roof begins. The decorative treatment of the tower follows the plan of the rest of the building but near the top the ornament becomes even more delicate, more gold is used, and the effect from the street is almost diaphanous.

On the whole the building is wonderful from a structural point of view and beautiful architecturally; it thoroughly justifies the American skyscraper on both grounds. The wisdom of the use of Architectural Terra Cotta can hardly be doubted. Only in Architectural Terra Cotta could such a design be accomplished. The architect who designs for stone and shifts to Terra Cotta,

for economy only, is very apt to overlook the advantages of Architectural Terra Cotta. In designing the Woolworth Building, Mr. Gilbert designed for Terra Cotta, and took advantage of its structural efficiency for the shaft, its flexible modeling for the ornament, and its adaptability to color treatment for all the decorative features.

THE HASTINGS HOTEL BUILDING, MINNEAPOLIS

Every hotel builder has his problems, in many instances different from any yet solved. In the case of the Hotel Hastings the builder desired to erect a hotel adequate for transient and permanent guests as well, one that would give particularly to permanent guests as large rooms as possible, rooms to be used as living rooms by day and retiring rooms at night.

After a thorough investigation by the architects, there was developed an adaptation of a rolling bed called a "recess rolling bed," in brief a bed of standard size which rolls into a metal lined and ventilated space, enclosed by folding doors which swing underneath a long book shelf. This permits the use of space above the recess as a closet, access to which is had from one end of the bed. At the other end of the bed is a similar door opening into the bath room.

The location is very fortunate, being opposite a park, within a block of all car lines, thereby giving the structure a feeling of residential environment. The building is fireproof throughout, of the skeleton concrete and hollow-tile construction, (the Mason City tile being used), all floors being finished in cement, with sanitary coves in the base. The partitions were built of gypsum block, the stairways and rail of reinforced concrete.

All stairways are cut off by Thorp doors and sidelights, glazed with polished wire glass. The doors and sidelights were finished in old copper to harmonize with the tone of the oak interior finish.

The several floors have been finished in oak with a degree of individuality, giving a variety of color to the various rooms. All the principal rooms, including the lobby, first floor corridors and dining room were effectively decorated by local decorators. The furniture for

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all the rooms of the building was provided by Boutell Brothers, of Minneapolis. Geo. W. Jones did the painting.

The marble and tile work throughout were cared for by The Northwestern Marble and Tile Company. The lobby and corridor were done in promenade tile, laid with a three-quarter black joint. The stairway from the first to the second floor was finished in Gray Tennessee marble, as were also the toilet rooms. The bath rooms were finished with a white tile floor with a white glazed cove base, and were therefore just as sanitary as they could possibly be made. The building was also completely equipped with inter-communicating long distance telephones, and the usual fire alarms and fire lines. The unusual conveniences are fully appreciated by the guests, and John Gorrien, the lessee states that he has found very few changes that he would make, if he were to build again for the same purpose.

Bell Tyrie & Chapman were the architects.

SAMUEL CABBOT, INC., ANNOUNCEMENT

Samuel Cabot, Inc., 141 Milk Street, Boston, Mass., calls attention particularly to several materials; namely Cabot's Damp-proofing, Cabot's Black Waterproofing and Cabot's Protective Paint. These products have been manufactured by this Company for some time but it is only recently that they have added them to their list of specialties under their own name. Cabot's Damp-proofing forms a perfect and permanent bond between the concrete or brick wall to which it is applied, and the interior plaster which is applied over it. It

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"Steam Machinery," a monthly magazine of men, machinery and methods, intended especially for the Lumberman, the Contractor, the Railroad-builder and the Excavator, will commence publication before the end of this year.

The magazine will contain departments devoted exclusively to each of the above, and will publish therein articles of interest to those engaged in these various lines.

Contributions of a technical or amusing nature are invited on anything pertaining to the above.

All articles submitted must be in typescript, and accompanied by a stamped addressed envelope for return in case of non-acceptance. All articles submitted will be accepted or rejected within a month from the date of receipt.

Accepted articles will be paid for immediately after publication, not at a word rate, but at a rate determined by their interest and value and by the originality of the thought contained in them.

The magazine will be edited for the Clyde Iron Works of Duluth, Minnesota, by Charles H. Mackintosh.



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Illustrating "Art and The Community"



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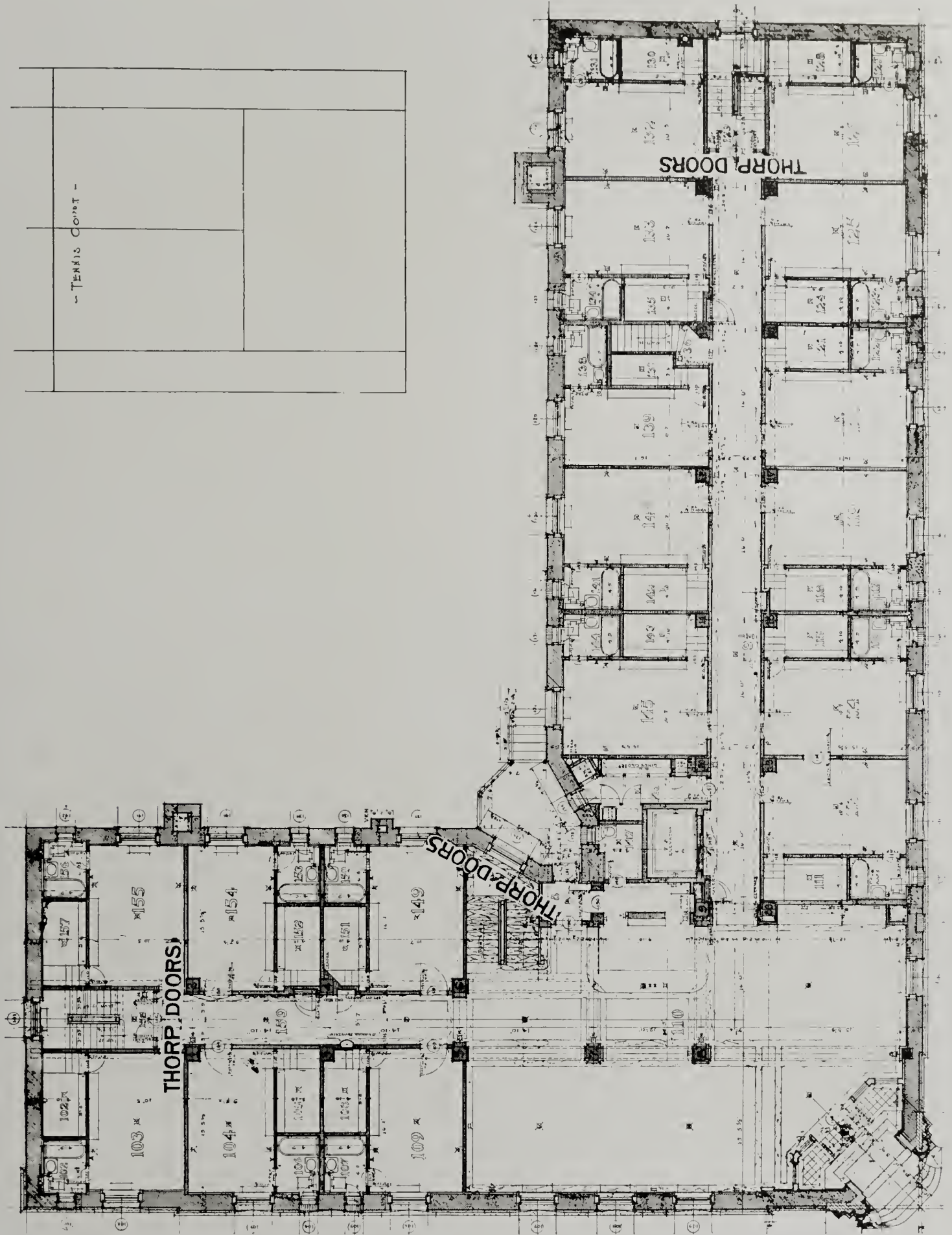
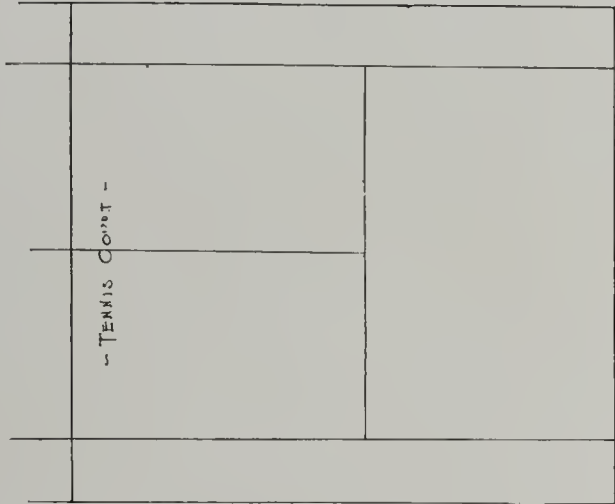
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PEN AND INK BY HARVEY ELLIS
Study the tile roof and tree rendering.

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PEN AND INK BY HARVEY ELLIS
Carefully note the doorway and group of figures in front.

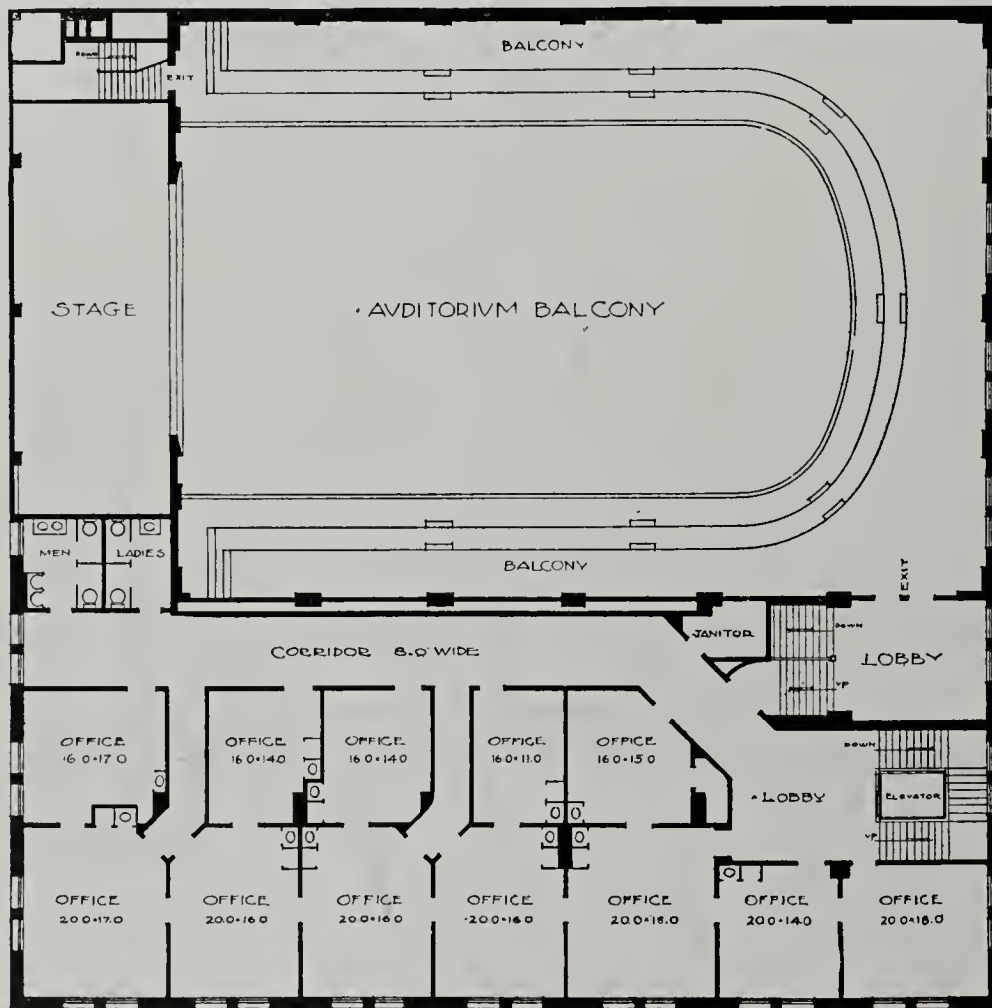
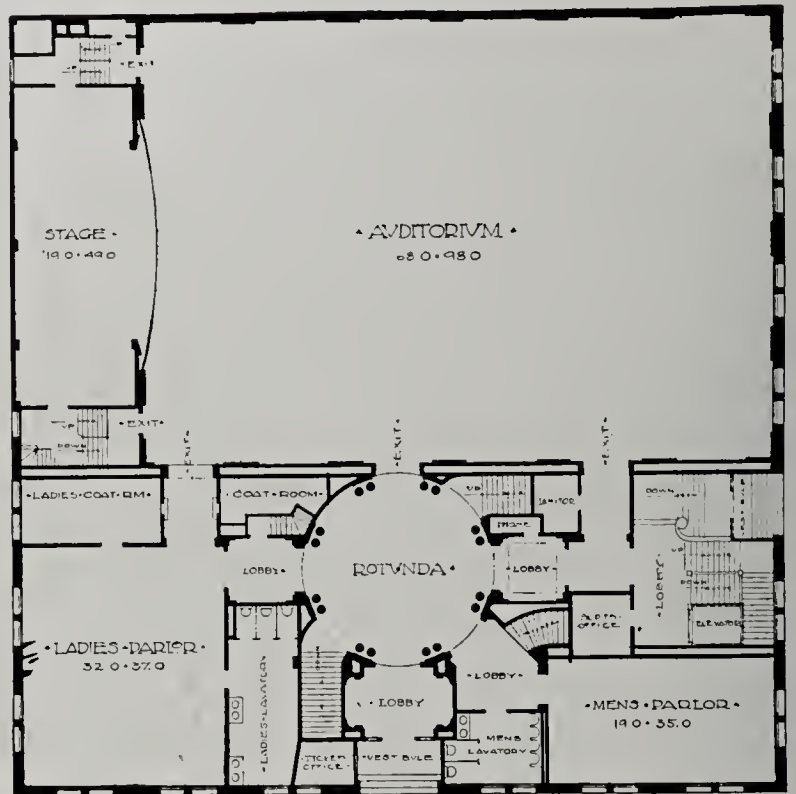
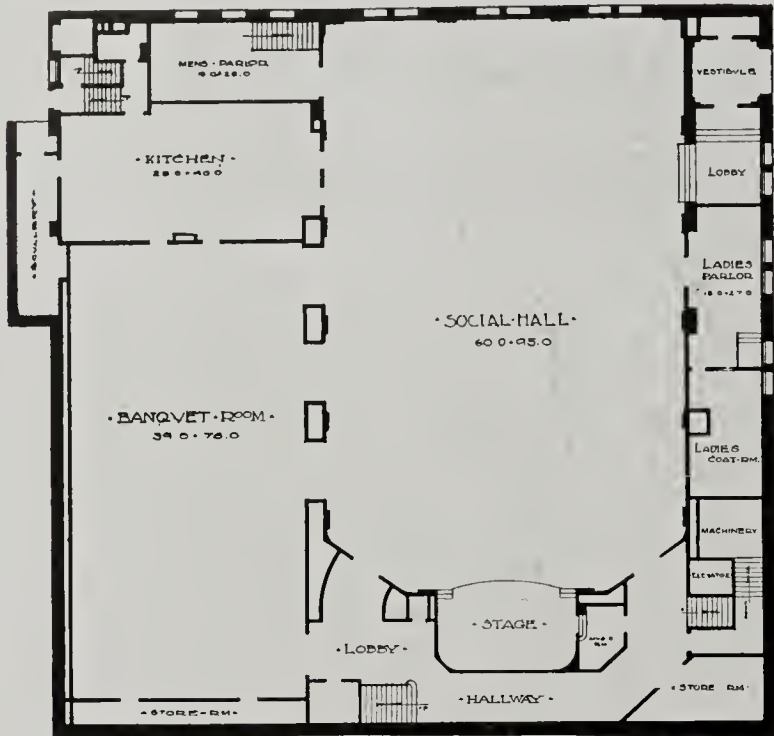


WOMAN'S CLUB, SAN DIEGO, CALIFORNIA

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MASONIC TEMPLE, SAN FRANCISCO, CALIFORNIA
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TYPICAL CALIFORNIA BUNGALOW, LOS ANGELES, CALIFORNIA

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COUNTRY HOUSE, LAREN, HOLLAND
H. P. BERLAGE, ARCHITECT

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EDWARD A. PURDY

Congressional
Committee
Attacks
Tarnsey Act

It is probable that the greatest deterrent factor in the advancement of the United States in the direction of better design, in both public and private work, is the deep-rooted belief among the less educated people that good architecture is necessarily expensive. This is fostered by a section of the public press that assumes to reflect the general opinion of the people it serves. In public work this is the more potent as the plea of cost is used by politicians to aid them in securing votes by posing as public benefactors in the saving of public money. The one department of the United States Government that is internally wholly free from any influence other than the purpose which it serves is that of the Supervising Architect, under the Treasury. Here the enormous expenditure,—much of it forced by needy politicians, though all of it necessary,—is carried out with attention to all detail of expenditure, conservation of requirements and singleness of purpose, that marks the best private corporation work. While the department thus designs and constructs, it does not,—could not,—know whether the building has been ordered in an unsuitable place, or is of an unwise proportion to the public needs, to help a political aspirant, or to fill an actual requirement. It is constantly open to the attack of ignorant, or venal, or specious congressmen. Such an attack has recently been made upon the supervising architect's office, the Tarnsey Act, and the architectural profession represented by the Institute, by a chairman of a committee on expenditures. Time was when such a proceeding was common. The Supervising Architect was appointed through the influence of a hustling congressman, as well as the appropriation secured that erected the building. Then, as John V. Farwell did in the case of the old Chicago post-office, the congressman could enter the drafting room and order the alteration of a ceiling height because "it must be higher than that in the New York building." With the enlightenment, in regard to the necessity and propriety of a better public architecture, that came with the regime of James Knox Taylor, and largely through the influence of the

American Institute of Architects, all this was changed. The Tarnsey Act (first outlined in a bill by Congressman Stockslager of Indiana in 1883, and passed during Secretary Carlisle's administration, and first placed in operation by his successor, Gage), was fought for through twenty years of congresses before it was passed, to accomplish the same result. Together the Supervising Architect and the architects selected through the Tarnsey Act competitions, have in two decades entirely changed the aspect of public architecture in the United States. As one office, even under the direction of the best architectural designer in the country, could not prevent a certain amount of sameness creeping into the designs when hundreds were turned out yearly, so the variety of study given the public building problem by the best architects in the United States, through the Tarnsey competitions, has given to the country, structures that mark the highest note in the gamut of public building architecture in the world. And this system and these architects, who have done so much for the advancement of the country in all that marks a people's advancement, are held up to criticism by a man from Indiana who probably does not know a marble reredos from a concrete fence. This chairman does not even know that any architect practising in the United States is eligible to selection for a Tarnsey Act Competition, it being only necessary to satisfy the Secretary of the Treasury and the Supervising Architect of his familiarity with important work. This selection naturally falls to members of the American Institute of Architects, as three-fourths at least of those who are thus qualified by education and practice belong to the Institute. When Lyman J. Gage first placed the Tarnsey Act in operation he was supported by the leaders in American architectural practice, who served without compensation in order that the country would receive the benefit of its operation. The experts who judge these competitions are skilled and the prize is awarded to the best design without knowledge of its author. While it would not be as disastrous now to annul the Tarnsey Act as in the days of Mullet, it would be a backward movement in the principles upon which it is based. The necessity for purity in design, economy, and stability in construction, and a relief from the always prevailing congestion in the government office, through the constantly increasing demands for buildings in growing communities, is just as strong as when the bill which brought relief and a

betterment to public architectural design was passed in the days of Secretary Carlisle. The report of this obsequious committee also suggests the standardizing of public buildings, as though this had not been, in effect, done for years, as far as plan is concerned, and yet it never makes a comparison of cost with that of buildings erected when the supervising architect was appointed and discharged like any clerk, and materials were selected and work dictated by the congressman who obtained the appropriation. This report will do the advancement in government architecture no harm if the figures of annual expenditures it presents show to the people the anomalous position occupied by the supervising architect's office, and results in the creation of a building department under an independent head, in which the Tarnsey Act will be considered a valuable adjunct in the designing of government buildings. If this committee would investigate the work that architects, who have never personally profited by its passage, did in urging its method for the sake of the profession and of the country's architectural honor, it would laud, instead of deprecate, whatever connection the American Institute of Architects may have with its operation. However, the repeal of the Tarnsey Act is not asked for by the Treasury Department, nor is it urged by any public body, and the cheap politics involved in this committee's report will do little beyond showing that there are still left some of the old lot of politicians, whose idea of architecture is as wanting as their viewpoint is distant from any axis other than their immediate political designs. The subject is too important to be made the substance of a mere "rider" to an appropriation bill, and if taken seriously at all it should not be decided without a full public hearing and discussion.

Municipal
Interference in
Building
Inspection

The recent "shaking up" of the building department of Chicago, in which a committee of the Municipal Civil Service Commission made general charges of incompetency and dishonesty against architects, contractors and owners, calls attention to this important department in any city. Though the building ordinances and the method of inspection differ as to details, the basic form is similar in most cities. That is, the head of the department is appointed by the politically elected mayor and the servants of the department are selected according to that same political influence rather than upon their ability. After a similar outbreak of virtue by an outraged public, in which the same charges were made, Mayor Swift induced a personal friend, Joseph Downey, to assume the office of commissioner of buildings. He was a man as thoroughly grounded in the building ordinances and their application to construction as he was honest and determined: no plea from friend or foe could influence him in the discharge of his duty; yet during his administration of one year, after which he gave up in disgust, there were more violations of the building ordinances than there had been before under his predecessor. The mayor had given him a free hand and stood behind him in all his acts. But all his resolution and knowledge was of no avail as against the "special order" privilege of the city council, and so he resigned, as every honest man must do who is sought to be controlled by the political representatives of the people. Until building commissioners are appointed, as Downey was, because of their ability, inspectors engaged through rigid civil service examinations, and the rulings of the department placed beyond the power of interference, the same violations will be common, and the best of building ordinances will be rendered ineffective.

WALTER BURLEY GRIFFIN, PROGRESSIVE

By William Gray Purcell

In winning the most recent world competition among architects Mr. Walter Burley Griffin has not only secured for himself a more positive and practical interest in his own work, but has brought out in sharp contrast the characteristics of two groups of architects the world over. On one hand the reactionaries of radical tendency, comprising in this country every architect east of Philadelphia and represented by the well organized Beaux Arts Societies, and on the other their more conservative brothers comprising in the United States a small group of progressive men, most of whom have emanated from Chicago, with at present no organization and little opportunity for training those to come.

The architects in this country who have been experimenting with original applications to our architecture of modified and misunderstood "classic" forms and formulae are now in practical control of the situation, but in Germany, Austria, Finland and the Scandinavian countries and even in England, the democratic element has succeeded in carrying the struggle to a more advanced stage and to a position of nearly equal contest.

The contrasting methods and ideals of these two groups can be best indicated by comparing this Winning Plan with the Winning Plan in the last great world competition among architects, that for the new University of California in 1900, won by M. Bernard, the fore-

most architect of France. Although he came to Berkeley with nine other architects at Mrs. Hearst's request previous to the final competition to study the conditions, M. Bernard's plan, and most of the 110 others that were submitted in both the preliminary and final competitions, concerned itself only in the most casual and unreal way with the real problem, the lay of the land, the possibilities of the site and the practical demands of the University for carrying on its work.

This plan was admittedly impossible of realization. It demanded that the entire topography of the tract be transformed to suit the aesthetic formulae imposed by the designer. Even if the plan carried into effect could have been used for educational purposes, the enormous cost of such a proceeding was prohibitive. In short M. Bernard's plan was itself the finality. Its goal was not the University to be, but lay within itself. Instead of being the record of a wise plan of procedure, it occupied the position in the art world of the work of a painter, a record of something already existing. Such a document, I take it, is not related to the Art of Architecture however much we may admire it in its own province.

As to the method of placing the award, the plans submitted in the University of California competition were approved by a body of experts in design, who reviewed the "plan" very much as one would consider an Oriental carpet; with reference to composition, line, "color" disposition of masses, control of pattern, technique of presentation, style and monumental character. It was an academic decision based on a system of values predetermined from thousands of former "school competitions" and abstract design problems. It was without relation to the real values existing in the particular project, by reason of the man and nature elements which it contained.

Mr. Griffin's achievement is the complete reverse of the process outlined above, as was also the method of review. In every line his project announces itself as being but the means to an end, with the future city as the goal. In every determination the eye of the designer is looking toward the future reality, and his success establishes his work as a work of Architecture and not of Painting. His solution gladly seizes every natural situation as *it really exists*, and makes use of it as it *is*. In the enormous area to be developed the amount of regrading that will be required is practically nil. The arrangement of the parts of the plan, instead of being determined as *spots* in "monumental planning" are located with reference to the most accurate under-

standing of *alive* cities as they really *are*. Their transportation, play grounds, housing, health and public service problems as they have been studied and developed for ten years *were known factors* in Mr. Griffin's mind, and *determined the plan adjustments* with such scientific precision that the plan as it stands is practically as much alive as if it represented an existing city that had actually grown up under an enlightened democratic government.

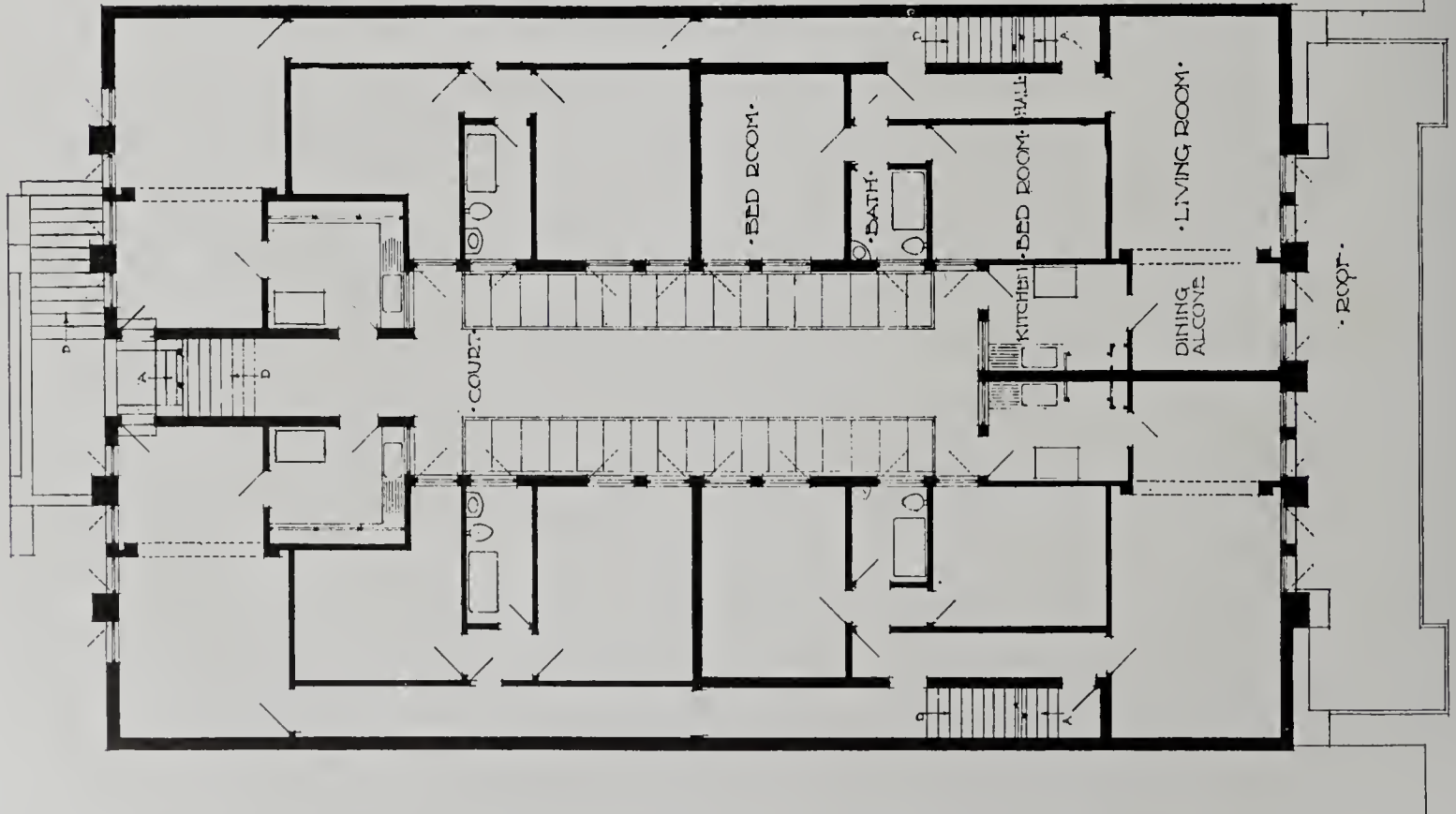
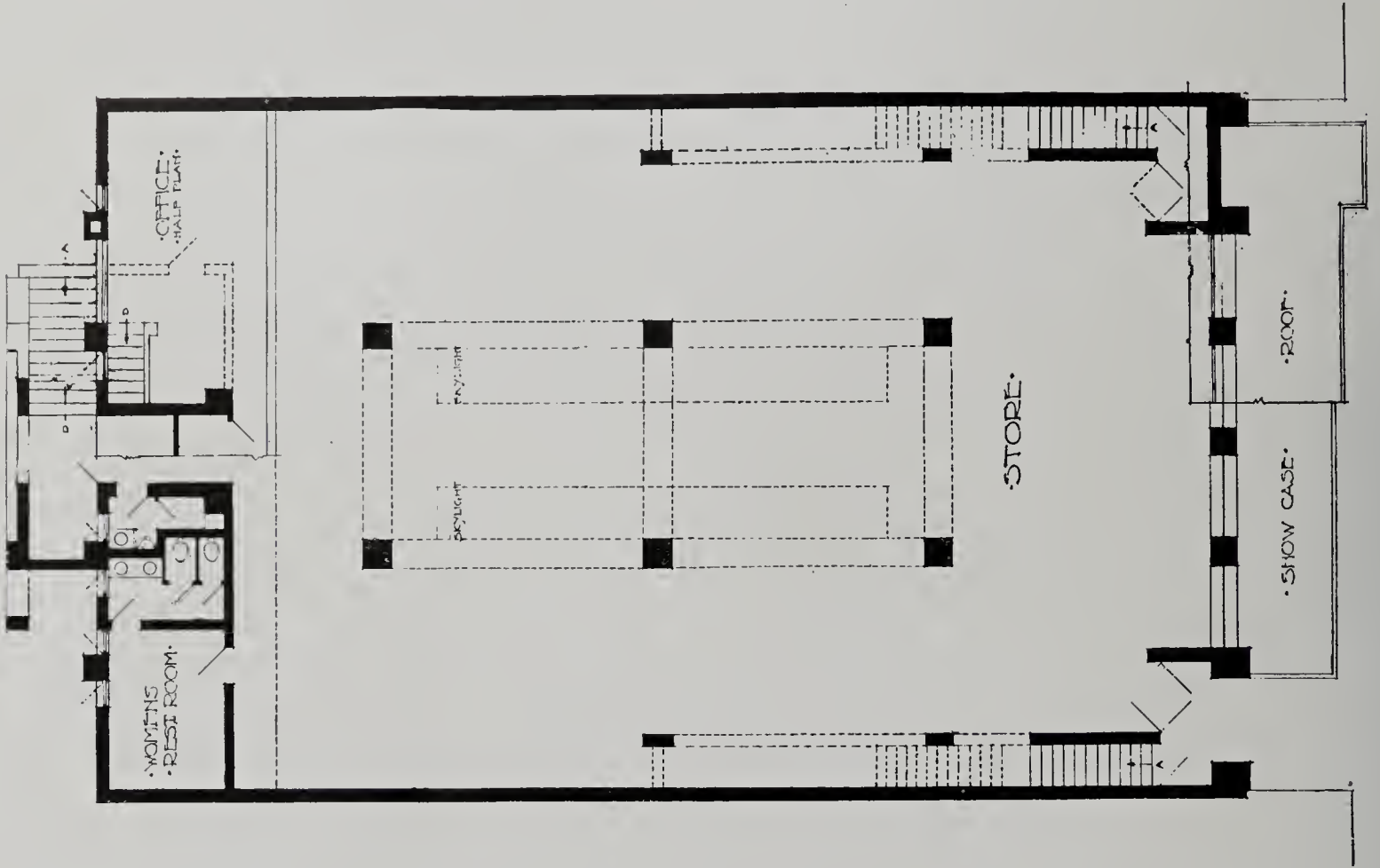
It is interesting also to compare Mr. Griffin's plan with an ideal plan for a modern city which has been given forth within the month by Messrs. Carrere and Hastings of New York. This eminent firm proposes an arrangement which provides among other things: that the streets in the ordinary residential districts upon which the dwellings face shall run principally east and west, this increasing the number of the north facing, sunless, dwellings by about a hundred percent. One wonders if our fight against tuberculosis has made no greater impression than this.

They also provide that the working people shall be very completely and effectively shut off from the public parks by a zone of villas around each park. The absence of any suggestions for real play grounds, the neglect of the opportunity presented by the river which in this ideal plan is allowed to cross the heart of the city, the ample provision for boulevards and the preferential locations for the dwellings of persons of independent means, all indicate the purely aristocratic conception of life upon which this plan is based. One cannot help a grim little smile however, at the arrangement which places the "financial district" rather more convenient to the city government than to the commercial and manufacturing districts whose interests it is supposed to serve. But such is our American habit of mind I fear. Our brothers in Australia should be congratulated if such habits of mind have not been formed. At any rate they have apparently been able to find the democratic spirit and to recognize it even if buried in city plans in the ratio of one to one hundred and twenty.

Mr. Griffin is one of the two or three younger men who have been thoroughly trained for the new movement in Architecture, and who have kept carefully and thoughtfully to the work in hand, refusing to be led aside by novelty, desire to be original, or by personal egotism. He has worked hard, and stuck uncompromisingly to his ideals in the face of repeated discouragements. He richly deserves this recognition of his abilities.

The will of D. H. Burnham, recently probated, divided an estate of \$1,300,000. This, in its entirety, was left to Mrs. Burnham and five children, except \$50,000, which was set apart for an architectural library for the use of draftsmen and architectural students. It will be expended by the Art Institute of Chicago and form an important addition to the already large art library (the Ryerson) in that institution.

Since the death of Mr. Carrere and, later, Mr. Burnham, but one member, is left Mr. Brunner, on the Cleveland Plan Commission, the directors have appointed Frederick Law Olmsted to fill Mr. Burnham's place. This would have been in accordance with Mr. Burnham's wish and the securing of the position by Mr. Olmsted is fortunate for the future of the Cleveland Plan.



PLANS FOR STORE AND FLAT BUILDING
WALTER BURLEY GRIFFIN, ARCHITECT

FOUNDATIONS AND DEVELOPMENT OF ARCHITECTURE

By H. P. Berlage

PART I.

*"Time alters fashion * * * but that which is founded on geometry and real science will remain unalterable."*

This device was chosen by the English cabinet-maker Steraton for his collection of designs, entitled "The Cabinet Maker," which book appeared about the middle of the 18th century. Reading it, one would think that such a device was meant for a scientific work, and not for one about furniture.

Nevertheless, I consider this motto to be correct, even when applied to a treatise on the architectural arts, because I am convinced that geometry is not only of great practical value in designing artistic forms, but that it is even a necessary means to attain pure artistic results. And why?

The Romans have already said that it is no use quarrelling about matters of taste; all the same, it ought not to be possible to utter opinions about art without any argument, and, for instance, a specimen of architecture to be condemned by everybody with a simple "I don't like it."

It should not be possible that "the man in the street" can express opinions on the same footing as another, who has penetrated into the deepest meaning of art—and that, lastly, and artist can be jeered at by that same "man in the street," without any well-founded arguments, and that because of a work far above the humdrum level of the masses.

And even on a higher plane, amongst artists, differences of opinion about what is beautiful should be settled, because it ought not to be possible that one praises what is condemned by another, both without even semblance of argumentation.

But, as Hegel says, "it will ever be so that every man judges characters or works of art, actions or happenings, according to his views and his sentiments; and as every conception of taste is the issue of the external and the superficial, and moreover the precepts of the same are equally derived from an individual selection of works of art, and from a limited exercise of brain and a heart, its scope is therefore insufficient, and not able to understand the essential and true, nor to obtain a keener insight."

But, after all, it ought to be possible to compel the opponent to confess:—"true, I do not like this work, but I must acknowledge that it possesses qualities of beauty, that it makes an impression upon me, in short, that I recognize it as the work of an artist."

When investigating into the cause of these differences of opinion, the conviction is arrived at that in the majority of cases, concurrence is only then possible, when the way of originating is being discussed.

Much would, indeed, be gained, if one could point out to the opponent, before he pronounces his verdict,

the peculiarities of construction, and the steadfastness with which forms, lines and colors are arranged, and if, with architectural works, of which in particular I will speak to-night, it could be shown that the elevations are logically developed from the ground-plan, that the building-masses are in harmony with these, so that the structure as a whole appears in all its parts as a perfect unit. For when after all, this latter may be said of a work of art, it stands above the judgment arrived at by the ordinary notions of taste, and even above the opinion given by many experts.

For, says Kant, "beautiful is surely that, which is presented as an object of general delight, without understanding, without any category of reason. But all the same a well-developed mind is necessary to value the beautiful; man as he is and does, has no opinion about the beautiful, because that opinion claims general recognition."

Now the question arises, how then a work of art should be, so that in it is present that "unity in diversity" which is the condition to that which is nothing but "style"?

And this question finds its answer in nature herself, because it compels us to enquire into the cause of what makes a work of art of a plant, what makes us constantly admire nature around us, and what, lastly, confers upon the Universe its sublimity, not understood by us men.

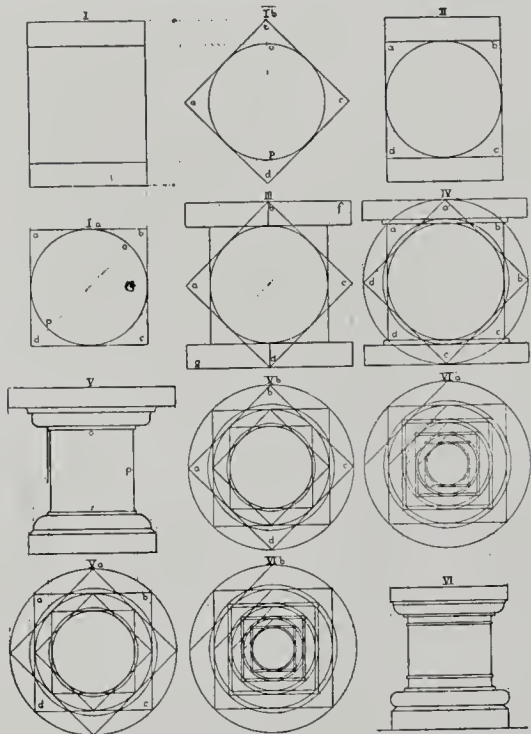
It is the laws to which nature is subjected; it is the laws under which the Universe is formed, and is constantly being reformed; it is the laws which fill us with admiration for the harmony with which everything is organized, the harmony which penetrates the infinite even to its invisible atoms.

Semper, the great German architect, says in his Prolegomena to his work "On Style": "Even as nature, with her infinite fullness, is very frugal in patterns; even as a continual repetition of her basic forms is perceptible; even as these basic forms appear in thousands of variations, here shortened or lengthened, there wholly transformed or merely embryonically, according to the conditions of existence of the different creatures; even as nature has its historical development, in which old patterns are recurring with every transformation—so in art only a few normal forms and types, derived from the most ancient traditions, but showing in their repeated appearances an endless variety, and having, like types in nature, their history, go to make up the basis. In this connection nothing is purely arbitrary; everything is fixed by circumstances and proportions (relations)."

It is this last sentence to which I would draw special attention, because, as in nature, all human institutions are subjected to laws.

Man himself has felt the necessity of organization, because existence itself is only possible through organization, because thereby alone can anything of general value be attained. And so I do not hesitate to draw the analogical parallel in the matter of the creation of works of art, and to argue that therewith nothing ought to arise arbitrarily.

This means, practically—aesthetically speaking, that even as the forms of nature are based on mathematical laws, the same must be the case with a work of art.

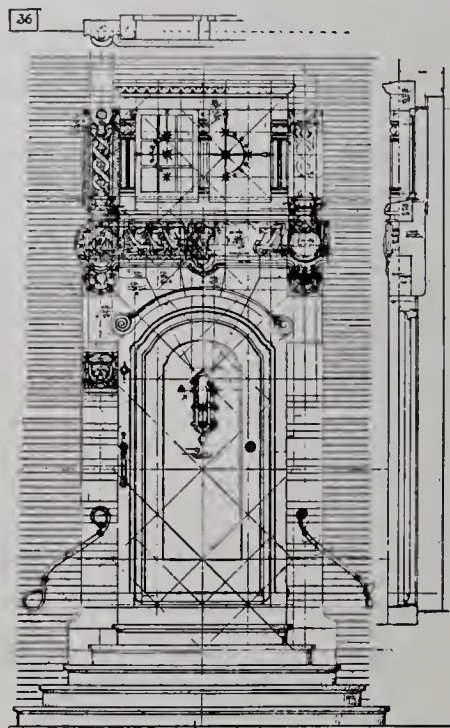


SYSTEMATICAL CONSTRUCTION

I need only remind you in this connection of the stereometric-ellipsoidal forms of the astral bodies, and of the purely geometrical shape of their courses; of the shapes of plants, flowers and different animals, with the setting of their component parts in purely geometrical figures; of the crystals with their purely stereometrical forms, even so that some of their modification remind one N. B. of the basic forms of the Gothic style; and lastly, of the admirable systematicalness of the lower animal and vegetable orders, in latter times brought to our knowledge by the microscope, and which I have myself used as motive for the designs of a series of ornaments.

And where one speaks, even in the sublimest sense, of the "construction" ("building") of the Universe, it ought to be clear that it is not possible for humanity to make its architectural works without laws. And this is really not possible, because, however paradoxical it may perhaps sound, even in creating works of art no perfection can be attained without laws, that is, without method.

This opinion is opposed to that of later times, viz.: that art should be free, and its creation a personal, independent act. That opinion is the result of the influence which the art of painting has had upon the whole outlook on art of the last centuries, because of the three plastic arts that of painting has become the principal, and thereby the prevailing art.



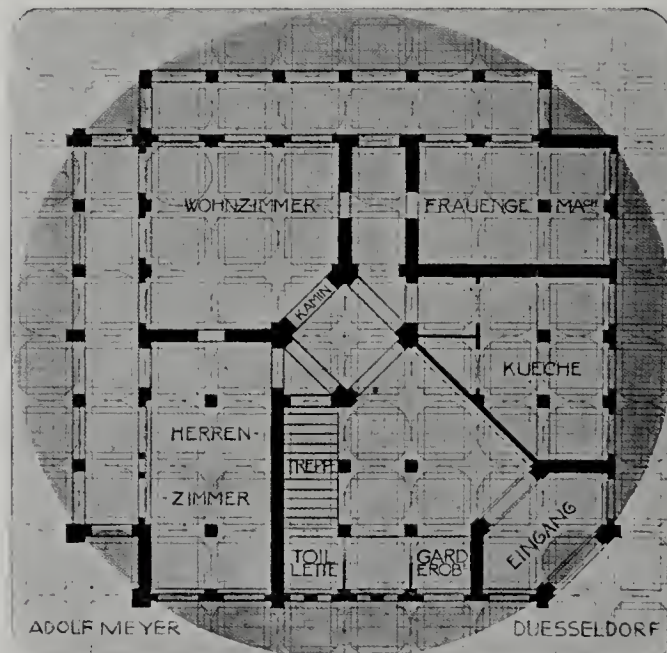
SYSTEMATICAL CONSTRUCTION

The word "picturesque" became a magic term, in this sense that every ruin has greater attraction for the public than an architectural creation, and that a picture with a cow standing by a ditch in it, is certain of higher sympathy than the paintings of Giotto or Michael Angelo.

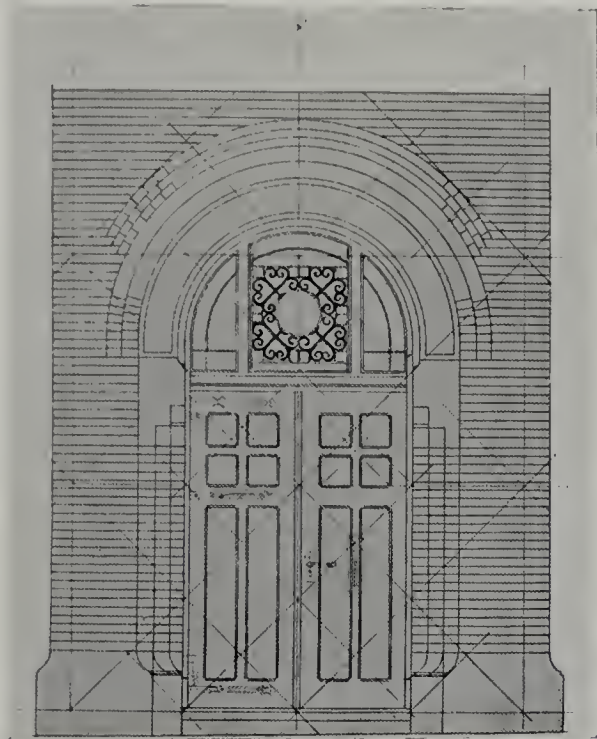
But is not, after all, everything that is beautiful picturesque, that is, worth being pictured, so that the sublime even therefore will be more picturesque than the ordinary?

This influence of the art of painting even caused architects and sculptors to commence working in a picturesque manner—a conception (idea) which in principle had originated with the Renaissance. For the Renaissance means the spiritual movement in the direction of the personal, the unconventional, as reaction against the conventional spiritual utterances of the Middle Ages.

And therewith began a time of great disadvantage, especially for architecture, because it then entered the



PLAN OF MODERN HOUSE



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domain of the so-called liberal arts, which in reality meant the commencement of the period of decline. According to the present-day these ideas sound inartistic, whilst over against this could be set the opinion that not only should art be subjected to laws, but that even higher artistic expression is not possible without these laws.

And this does not apply to architecture alone—for which this standpoint could be explained from the essence of this art itself—but also for both the sister-arts, painting and sculpture.

Quoth Hegel:—"Art, far from being the highest spiritual form, finds its highest confirmation in science."

It is already evident that, according to these considerations, there is no room inside an architectural composition for a picture or a drawing-room statuette, as we know them—because both categories have gradually withdrawn themselves from the community of the plastic arts, led by architecture.

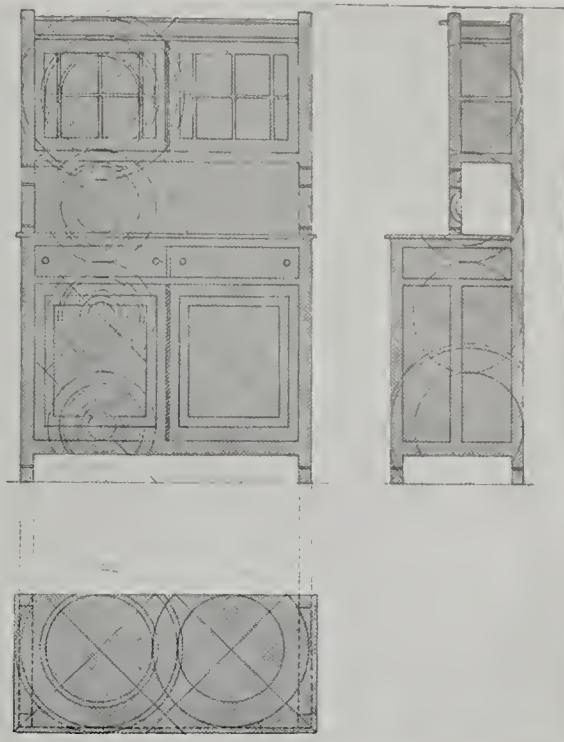
The only possible way to once more attain to a higher architecture is in a renewed confirmation of this union, so that sculpture and painting once again will have to subject themselves to the laws of the community.

Which, now, are these laws, to which the several arts must answer? How shall we once more attain a "unity in diversity," this generally known characteristic of style?

The reply follows from these considerations;—by generally speaking, following nature, because nature also is governed by laws from which follows that her products show arrangement, that is order; and order means the principle of style.

It is only therefore that nature must be considered the teacher of art.

And we can especially learn from the old monuments, if we only investigate how it is that they present a picture of arrangement, that is of order.



SYSTEMATICAL CONSTRUCTION

This picture is, however, more conscious, more consistent than that of nature, because art possesses beauty of a higher order.

Quoth Hegel:—"Artistic beauty is born of the mind and reborn beauty; and as many times as the mind and its products stands higher than nature and its phenomena, so many times is artistic beauty loftier than the beauty of nature."

The consequence of these considerations is that our architecture, too, should be subject to a certain order, that its forms should be arrived at, according to a certain geometrical, or stereometrical system.

For, why should not prevail in the plastic arts that which is accepted as a matter of course in music and poetry? Can one conceive a musical composition without fixed pitch and time, or a poem without rhythmic versification?

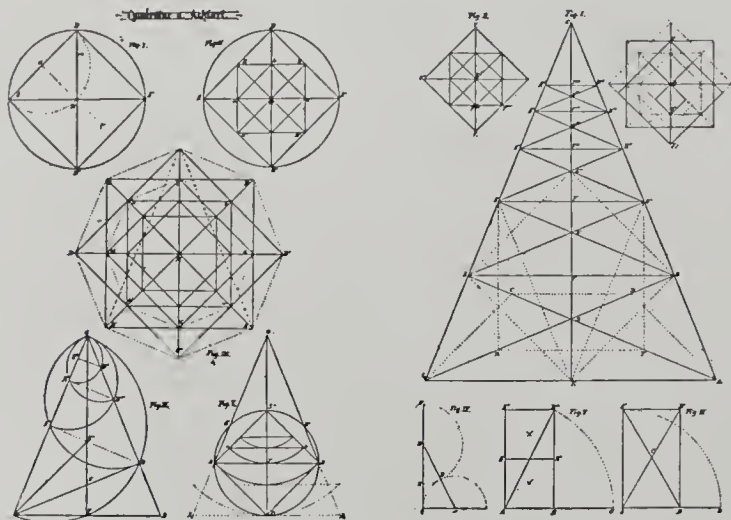
Does the elaboration of the artistic idea thereby become hide-bound? This is the case neither with the musical idea because of the rules of tonality, nor with the poetical idea because of the rhythmic versification.

On the contrary, this rhythm is a means to beauty, without which a musical work would not be music, and a verse would not be poetry.

Now, is it a hazardous inference, to maintain that an architectural work without due rhythm is not an architectural work either? It is, however, curious that, if we should turn to such a method, we should be doing anything new, as investigation has brought to light.

For this method would conform with that of the Greeks and the people of the Middle Ages, who with their "modul" and system of triangles, have indeed created the architectural proportions according to a fixed rhythm. It is, moreover, well-known, that, when copying historical forms, that is working eclectically, we do so with the same "modul" and "partes."

But we do this thoughtlessly, confining ourselves to the classical "Portico," in the majority of cases all that remains of the classical times, because no examples exist for the other parts of the building. Is this, in



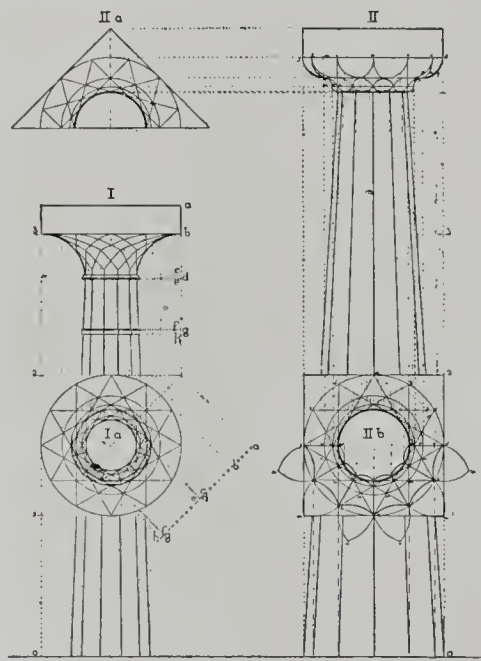
EXAMPLE OF QUADRATURE

parentheses, not in itself sufficient to ask ourselves whether it would not be advisable to refrain from copying ancient styles?

We know the Greeks used to build the entire temple according to a definite form, as has been elaborately explained by Fergusson in his "History of Architecture."

Charles Cipier shows even that its principal proportions harmonize with that of a chord in music, that is according to simple figures.

We even know from the Bible that the dimensions of Noah's Ark were proportioned as 1:5:30, so that it is indeed proved that creating artistic forms, according to certain proportions of measure is as old as humanity itself.



SYSTEMATICAL CONSTRUCTION

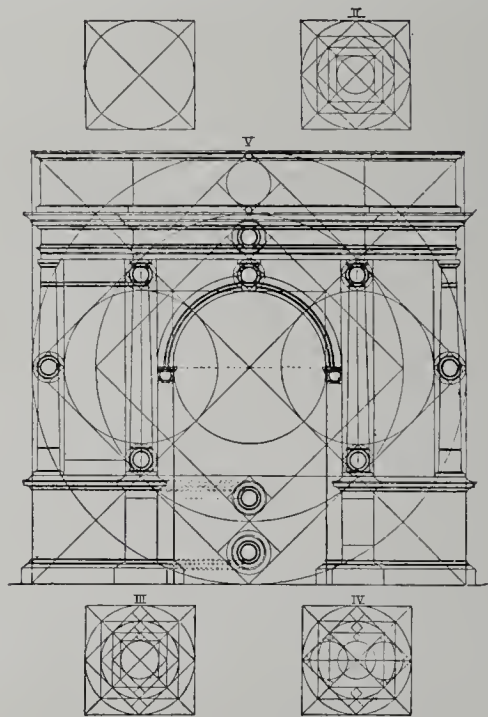
We can, however, cite more examples. The Egyptian pyramid had the fixed proportion of 5:8, whilst even the caesura is found in some pyramids as the proportion of half the base to the hypotenuse.

Dieulafoy shows like proportions in the Persian monuments, whilst, according to the latest investiga-

tions of Dr. Von Drach and Dehio, the art of the Middle Ages was entirely based upon a system of triangles, known as the so-called "workshop secret." It is, indeed, hardly conceivable that an art, whose very essence shows a geometrical character, should not have been created according to certain rules.

And, lastly, it is even probable that in the Renaissance itself such rules have been applied, because the architectural scheme of that art was borrowed from the Romans.

When, now, in accordance with the foregoing considerations, the advisability is urged to base modern



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architecture on the same rules, then the warning should at once be added, that knowledge of such a science does not make the artist. The artistic conception is not born of geometry, so that this latter can only be the means, and not the object. Inartistic persons can do *nothing* with this method — artists *everything* — on condition, however, that they will be its masters, not its slaves. It is as a weapon, which in the hands of children means a danger, in the hands of adults additional power.

The aforementioned investigations of mediaeval buildings have shown that the so-called "triangulation" has at the outset probably been used only for practical, and later also for aesthetical purposes.

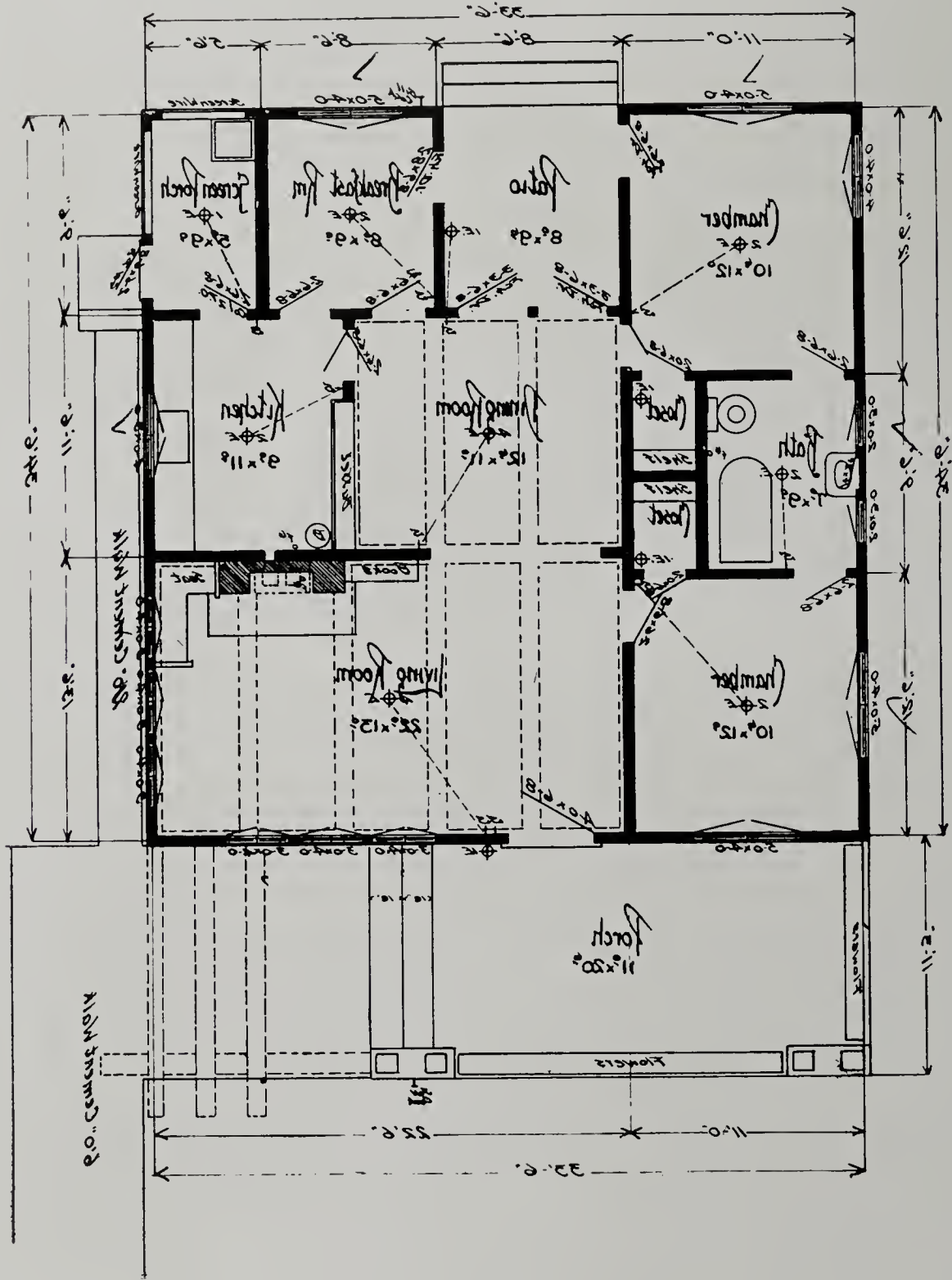
It consisted of a system of equilateral triangles, applied as form for the disposition of plans for church buildings, whilst in its subsequent development, other triangles were also used.

Gradually the proportions of the elevation were also fixed according to this system. When, for instance, as is so often the case, the vertical proportions are not related in prime numbers—to those of the ground plan, it may be assumed with certainty that this results from the application of a geometrical system, as the relation of the height of an equilateral triangle to its base is an irrational number.

To be concluded in the October Number of *The Western Architect*.



BUNGALOW, LOS ANGELES, CALIFORNIA
SIDNEY A. BRIGGS, ARCHITECT



PLAN
BUNGALOW, LOS ANGELES, CALIFORNIA
SIDNEY A. BRIGGS, ARCHITECT



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COLONIAL ARCHITECTURE IN SOUTH CAROLINA
AND GEORGIA

A portfolio of fifty-two plates, 12 x 16 inches, compiled and photographed by E. A. Crane and E. A. Soderholtz. An intelligent selection of material, finely reproduced of typical Southern Colonial Architecture. Price, \$10.00. Publishers, Bruno-Hessling Co., New York City.

MANSIONS OF ENGLAND IN THE OLDEN TIME

One-hundred and four plates, thirty-two in colors. A splendid selection of interiors and exteriors of old halls, abbeys, courts, etc., showing furniture, carving, woodwork, staircases and interior decoration, and depicting the most characteristic features of domestic architecture of the Tudor Age. Price, \$10.00. Printed in full canvas. Bruno-Hessling Company, New York, publishers.

"Modern Illumination," by Henry C. Horstmann and Victor H. Tousley, appeals directly to architects, carpenters and builders, or any one who has anything to do with the building trades. Published by Frederick J. Drake & Co., Chicago.

The Norman W. Henley Publishing Co., of New York, has just issued the books entitled as follows: "Molding Concrete Flower Pots, Boxes and Jardinieres" and "Molding Concrete Fountains and Lawn Ornaments" by Houghton.

"Molding Concrete Flower Pots, Boxes, Jardinieres, Etc." By A. A. Houghton. The molds for producing many original designs of flower pots, urns, flower boxes, jardinieres, etc., are fully illustrated and explained, so the worker can easily construct and operate same. A new method of making plaster molds with the formulae for the compound, which has all the smoothness of a glue mold and is very durable thus enabling many casts to be made from the one mold, is fully described. Price, fifty cents.

"Molding Concrete Fountains and Lawn Ornaments." By A. A. Houghton. The easily built molds for constructing a number of designs of concrete fountains that are fully illustrated and described in this treatise, enables the concrete worker to produce many beautiful effects in the most simple and easy manner.

The molding of a number of designs of lawn seats, curbing, hitching posts, pergolas, sun dials and other forms of ornamental concrete for the ornamentation of lawns and gardens, is fully illustrated and described. The successful molds for this work are easily made by every one at a very slight cost of time and labor. Price, fifty cents.

FRINK LIGHTING SPECIALTIES

"Modern Store Front Illumination" is the title of an attractive little booklet devoted to Frink Reflectors and Lighting Specialties. Many new designs of reflectors are shown in this catalogue for general purposes such as store illumination, show window and show case lighting and special store lighting. A very complete description of each feature is given in the catalogue,

together with illustrations and price list. The booklet will be sent upon request to the H. W. Johns-Manville Company of New York or any of their branches.

BARRETT ROOFS

A rather striking bit of advertising literature is that just issued by the Barrett Manufacturing Company entitled "A Mile of Barrett Specification Roofs." As evidence of this a large view is given showing the Bush Terminal Buildings of Brooklyn, all of which are covered with Barrett Specification Roofs, to testify that the Bush Terminal Co. is using this roofing because it has proven itself to be the best and cheapest.

CORTRIGHT ADVOCATE

The Cortright Shingle "Advocate" No. 6, Volume 8, has just been received and contains interesting views of Churches, Schools and Residences upon which the Cortright Metal Shingles have been used with artistic effect. The "Advocate" will be sent upon request to all architects, address the Cortright Metal Shingle Company, Philadelphia and Chicago.

Some interesting literature is coming from the Sandusky Portland Cement Company, the last being a very attractive booklet on Medusa Waterproofing, fully stating the method of use of this product, its chief merits and advantages and the uses to which it may be correctly put. There is also an article on the use of Medusa Waterproofing under heavy water pressure. Also many interesting testimonials and illustrations of buildings where Medusa Waterproofing has been successfully used, one in particular being the Auditorium Natatorium of St. Louis, the largest building of its kind in the World.

THE NATCO HOUSE

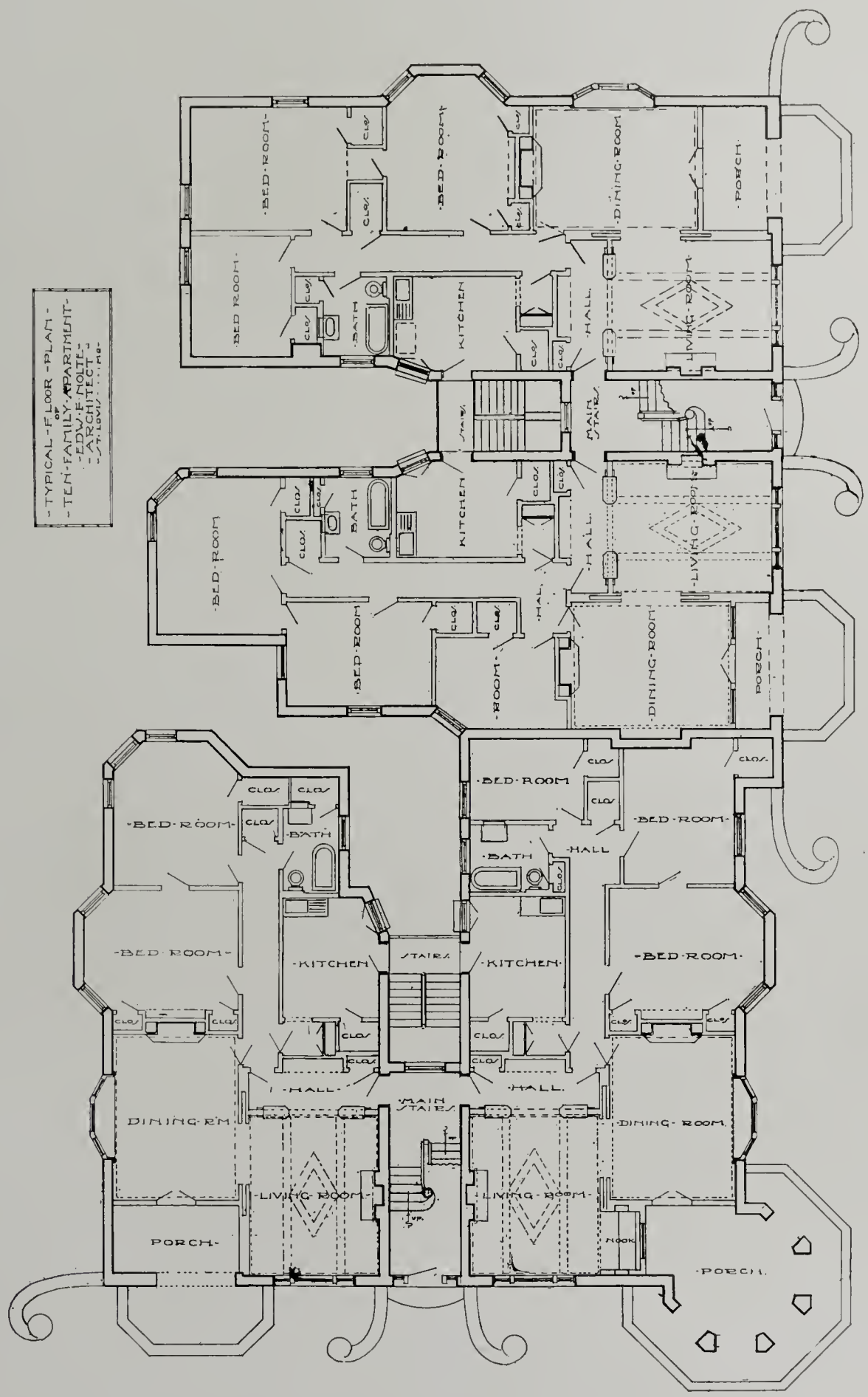
We who publish architectural journals sometimes arrive at the conclusion that everything that is good, or at least worth while, to the profession, is to be found between the covers of a professional journal, but occasionally we must recognize exceptional merit in the literature of the building material people, one instance being particularly in our mind, is that of the booklet entitled "The Natco House" issued by the National Fire Proofing Company of Pittsburgh which contains many excellent views of well designed houses, together with plans and some description. Another attractive booklet issued by this Company is "Fireproofing Service."

"How to plan a Library Building for Library Work." By Charles C. Soule. With index. Library Buckram. \$2.50. A complete manual of the problems of the library building, covering all phases of the subject in detail. Indispensable to anyone having charge of books, whether planning a new building, or using an old one.

"Replanning Small Cities" (Six Typical Studies). By John Nolen Fellow of the American Society of Landscape Architects. Fully Illustrated. Price \$2.50 net, prepaid \$2.70. B. W. Huebsch, publisher, 225 Fifth Avenue, New York City.



MAJESTIC THEATER, HOUSTON, TEXAS
MAURAN & RUSSELL, ARCHITECTS, ST. LOUIS, MISSOURI



- TYPICAL - FLOOR - PLAN -
 - TEN - FAMILY - APARTMENT -
 - EDW. F. NOLIE -
 - ARCHITECT -
 - ST. LOUIS -

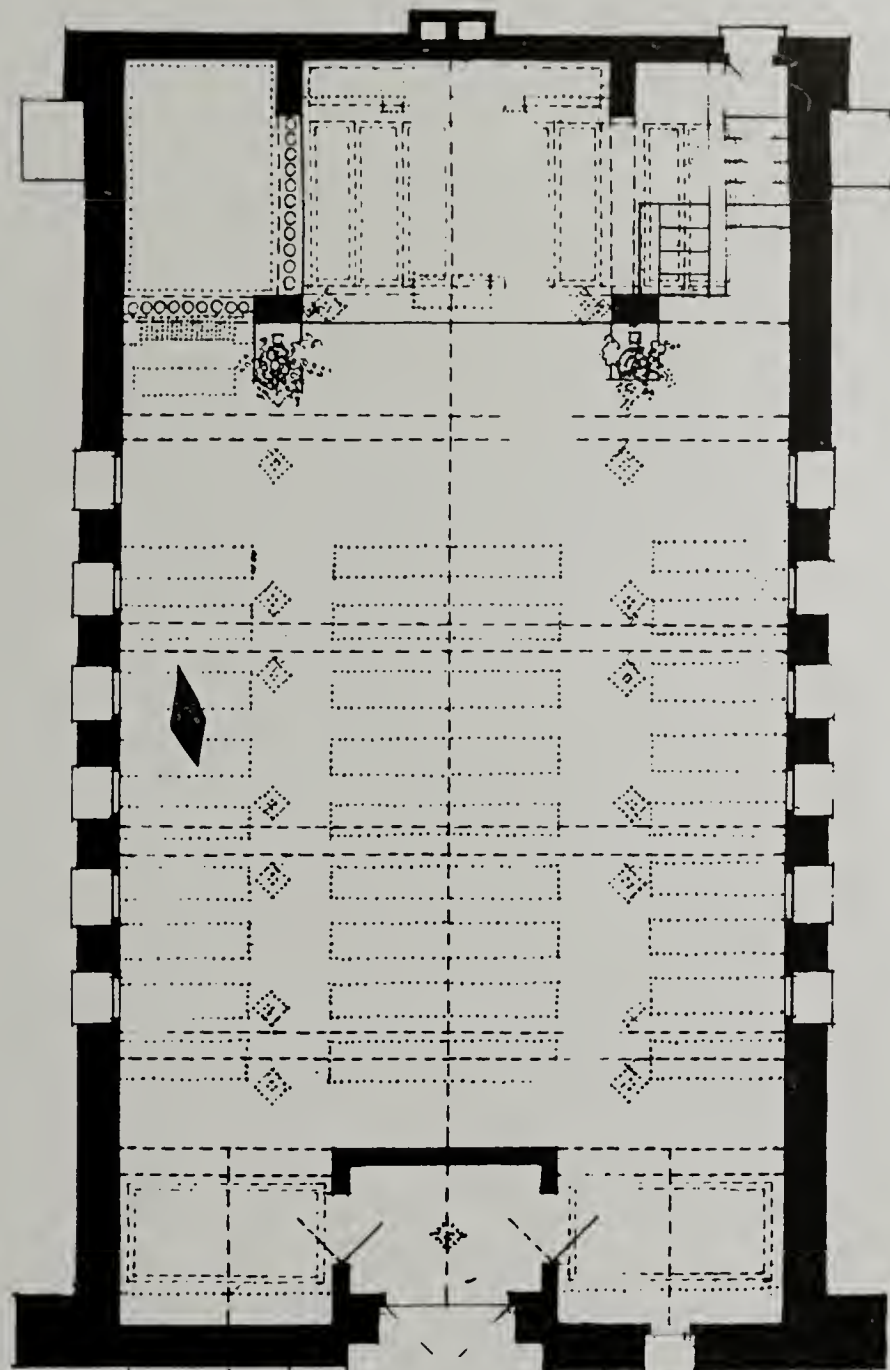
PLAN
 TEN-FAMILY APARTMENT, ST. LOUIS, MISSOURI
 EDWARD F. NOLIE, ARCHITECT



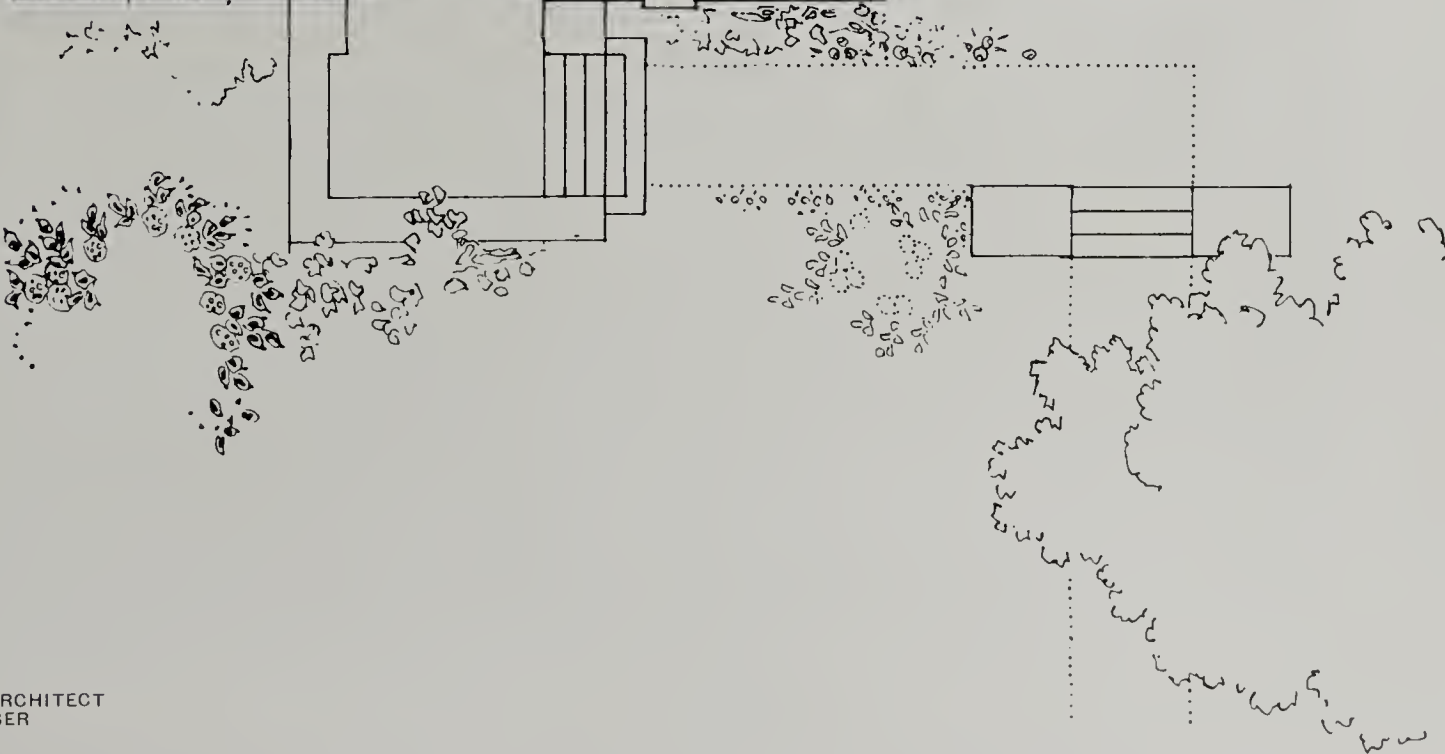
TEN-FAMILY APARTMENT, ST. LOUIS, MISSOURI
EDWARD F. NOLTE, ARCHITECT



THE CHURCH OF ALL SOULS, EVANSTON, ILLINOIS
MARION MAHONY GRIFFIN, ARCHITECT



THE CHURCH OF ALL SOULS
EVANSTON - ILLINOIS
MARION MAHONY GRIFFIN - ARCHITECT





THE WESTERN ARCHITECT
SEPTEMBER
1912

THE CHURCH OF ALL SOULS, EVANSTON, ILLINOIS
MARION MAHONY GRIFFIN, ARCHITECT

COMMONWEALTH OF AUSTRALIA FEDERAL CAPITOL COMPETITION

By Walter Burley Griffin, Architect.

Plan of City and Environs, (A), shows Mount Ainslie, elevation 2,762 feet, at the northeast corner of the city proper; Black Mountain, elevation 2,658 feet, near the northwest corner which is four miles west of the first point; and Mugga Mugga, elevation 2,662 feet, almost six miles south of Ainslie and two miles south of the city proper, being the highest point in the range of mountains protecting the city from southern winds.

The line "C-D" extending south-southwest from Ainslie is the main architectural "land" axis. The line extending from Black Mountain perpendicular to it is the secondary or "water" axis "A-B". These two axes form the basis for the grouping of the Federal Buildings shown in black.

The group at the westward end of this latter axis is the University; the group lying south of it is the Government. The Capitol, the last building on the southern arm of the "land" axis, comprises the executive offices flanked by the residences of Governor General and Premier, occupying a lofty hill; the next building north of this is the Parliament House occupying the brow of a lesser hill; the remainder of the Government Group being departmental and judiciary buildings disposed about a water court on a terrace forty feet lower than that of the Parliament. The group on the northern arm of the same axis is the Recreation Group of the Public Gardens on the slope of the northern water front, comprising Stadium, National Theater and Opera in the center, Museum, Galleries, Zoological Garden, Baths and Gymnasia on the sides, with the Casino as the northern-most isolated structure at the foot of Mount Ainslie. The eastern most group is the Military Post on the summit of a lofty hill.

The public buildings that are not federal are clustered in two municipal centers; that to the north of the Capitol being the Administrative Group, the other to the northeast of the Capitol being the Market Group. The Administrative Center comprises the City Hall surrounded by Court Houses, Post Offices, Banks and private offices. The Market Center is occupied by the station on the slope of the foot of a hill with public markets facing the lower side, while the land rising to the Cathedral and Barracks forms the remaining sides. The avenue connecting these two municipal centers forms a thoroughfare for the central shopping district.

The remaining centers shown on the plan are for ultimate suburban extension, that to the west, of rugged topography, is on the flats, a manufacturing suburb, those to the southeast in the alluvial valley comprise semi-agricultural suburbs for intensive gardening, horticulture, poultry raising, etc.

The railway is treated only secondarily to the streets in its formal alignment with prominent objective points for each turn, withal following a uniform grade, depressed to allow the streets overhead crossing with slight elevation.

Of the five water bodies occupying the center of the city, the lower four are continuous, formed by damming the Molonglo River below town, level 1,825 feet, the upper and larger lake being ten feet higher and impounded by a dam at the railway crossing.



PLAN OF CITY AND ENVIRONS (A)
COMMONWEALTH OF AUSTRALIA FEDERAL CAPITAL COMPETITION
AWARDED FIRST PRIZE
WALTER BURLEY GRIFFIN, ARCHITECT

COMMONWEALTH OF AUSTRALIA FEDERAL CAPITOL COMPETITION—*Continued*

PERSPECTIVE "B"

View from the summit of Mount Ainslie of the entire city, showing parkway extending from the mountain to the departmental terrace court, with Parliament and Capitol Hills and snow-capped Bimberi thirty miles distant, all in one line:—the "land" axis of the Federal Building Group.

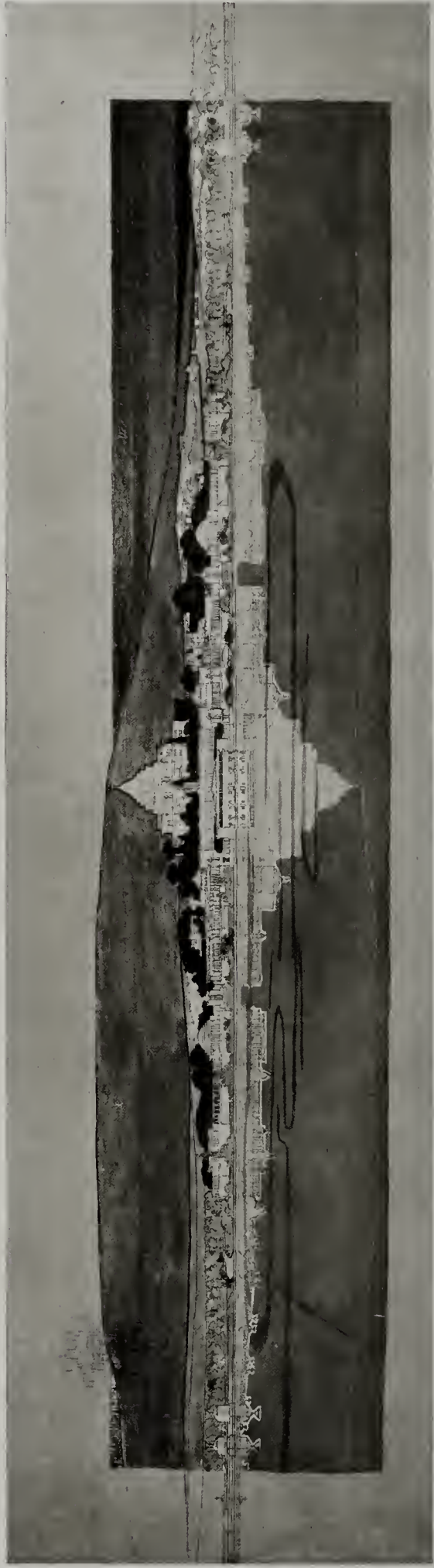
SECTION "C"

Illustrating facades of the Government Buildings toward the central water basin, whose extent is indicated by the reflection; the pyramidal structure in the center is the Capitol crowning a hill 230 feet above the water level and a mile back of the water front. In front the long low-lying structure is the Parliament Building, crowning a hill ninety feet lower and about three-eighths of a mile nearer the water. While the central building on the water is the "Water Gate" on the water level, with a colonnaded forum above terminating and facing the terraced court of the departmental buildings, which are the large buildings comprising the rest of the group; those facing the water front forming the front of the terrace with their foundation walls thirty feet high. The residences of the Premier and Governor General are the smaller structures among the trees in the background at either side of the Capitol; the remaining buildings indicated being private residences on the hillside. The terminal accents of the picture are the piers of the bridges.



PERSPECTIVE (B)

SECTION (C)
FACADE OF GOVERNMENT GROUP



COMMONWEALTH OF AUSTRALIA FEDERAL CAPITAL COMPETITION
AWARDED FIRST PRIZE
WALTER BURLEY GRIFFIN, ARCHITECT



SECTION (D)



SECTION (E)

COMMONWEALTH OF AUSTRALIA FEDERAL CAPITOL COMPETITION
 AWARDED FIRST PRIZE
 WALTER BURLEY GRIFFIN, ARCHITECT

THE WESTERN ARCHITECT
 SEPTEMBER
 1912

COMMONWEALTH OF AUSTRALIA FEDERAL CAPITOL COMPETITION—*Continued.*

SECTION "D"

Second of a series of four continuous drawings, illustrating section through the city along the "land" axis facing the eastern side. The preceding portion, not here illustrated, showed profile of Mount Ainslie. This portion shows at the left the Casino at the foot of Mount Ainslie, then groups of residences, hotels, etc., on the hills beyond Ainslie Parkway, then the railway cut, viaduct, warehouses over the tracks and subway entrances beyond. The Cathedral on the hill closes the vista of the right-of-way. The next vista, closed by the station and the military post on the hill beyond it, is along the Municipal Avenue flanked by Auditorium and Theater structures on either side facing the parkway. Continuing to the right are the Gallery of Plastic Art, Museum of Archeology and the Stadium in succession, followed by views of the Aviary, Gymnasia, Baths and the piers of the bridges along the curving side of the central basin.

SECTION "E"

Third of the same series, beginning at the left with the continuation of the bridge at the east end of the central basin, and a cut through the "Water Gate" and superimposed forum followed by end of one of the judiciary buildings occupying the front terrace; other departmental buildings facing this water court, at the right end of which is the ramp to the Parliament House; after which come sections through the latter, tram-subway, fountain and Capitol at the summit of the hill. The subsequent drawing, not here illustrated, represents profile of the hilly range lying south of the city.



SECTION (F)



SECTION (G)



SECTION (H)

COMMONWEALTH OF AUSTRALIA FEDERAL CAPITOL COMPETITION—*Continued*

SECTION "F"

Second of a series of four drawings illustrating section of city through "water" axis facing the northern side. The first of the series, not here illustrated, being profile of Black Mountain, and at its base the beginning of the University which this drawing completes, showing successively a portion of the Technological Schools on the left end of the bridge and the main Technology Building across the stream, followed by the quadrangles of the Natural Sciences arranged symmetrically about the tall structure of the Library and General Assembly, of which this view is sectional. To the right of this are: first, the Law and Group of Law and Pedagogy, and then reflected in the lower circular basin are the Printery and Mint on either side of the City Hall with its tower.

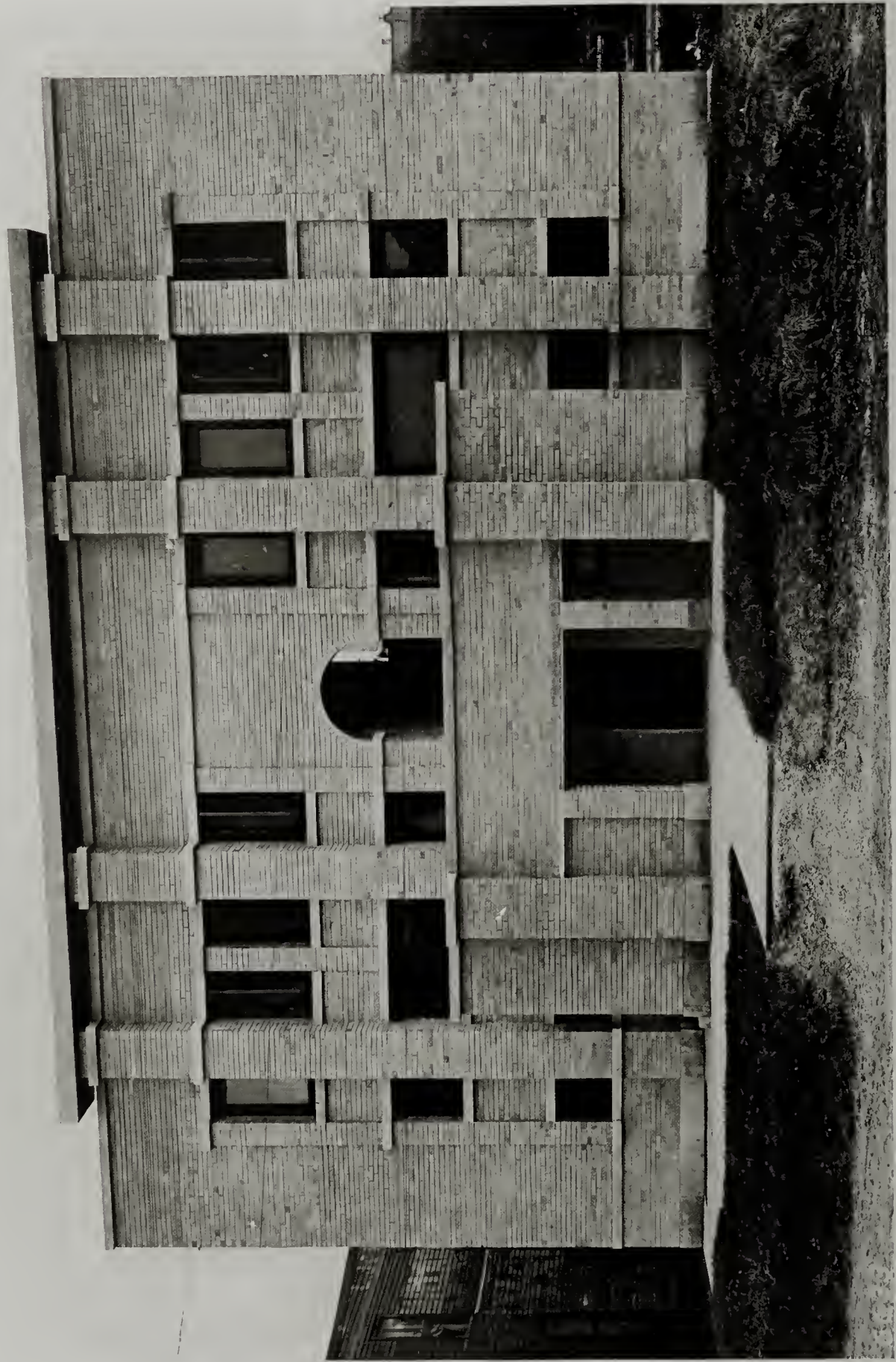
SECTION "G"

Third of the series along the "water" axis facing the northern side. This section comprises the central water front between the bridges as indicated by the reflection and shows conical Mount Ainslie, the northern terminal of the "land" axis with the Casino at its base, at the end of the vista, a long wide parkway extending from the Stadium on the water front. At either side of the parkway are the Federal Theater and Opera, back of the Stadium wings; on either side of this extend the Public Gardens with the Museum and Galleries completing the central group, and the Aviary and Aquarium as the terminal accents. At either side, after these, partly hidden by the bridge structure, are the buildings of the Zoological Gardens on the left and of the Baths and Gymnasia on the right; the buildings in the background are industrial buildings along the Municipal Avenue, the highest being a hotel on a foothill beyond this avenue.

SECTION "H"

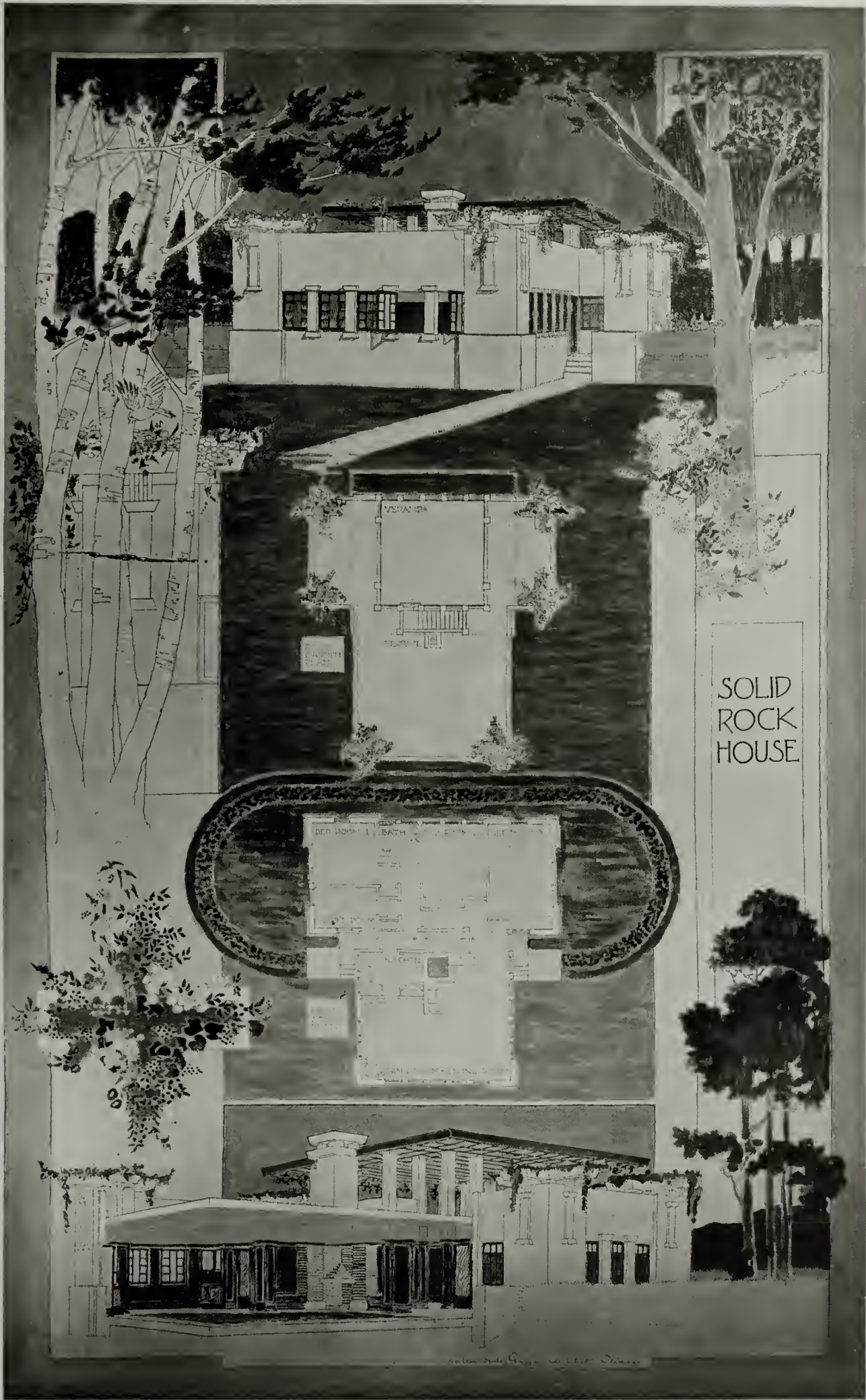
Completes the series along the northern side of the "water" axis, showing in the foreground the general group of the station and markets with the Power House at the dam backed by the Church and Barracks on their respective hills. The remainder comprises a portion of the wooded slopes of upper lake park.





THE WESTERN ARCHITECT
SEPTEMBER
1912

STORE AND FLAT BUILDING, CHICAGO
WALTER BURLEY GRIFFIN, ARCHITECT
See Plan on Page 95



SOLID
ROCK
HOUSE

THE WESTERN ARCHITECT
SEPTEMBER
1912

RESIDENCE FOR E. L. SPRINGER, KENILWORTH, ILLINOIS
WALTER BURLEY GRIFFIN, ARCHITECT, CHICAGO
Residence Recently Completed as Designed



RESIDENCE OF WILLIAM J. WASHBURN, LOS ANGELES, CALIFORNIA
LESTER MOORE, ARCHITECT

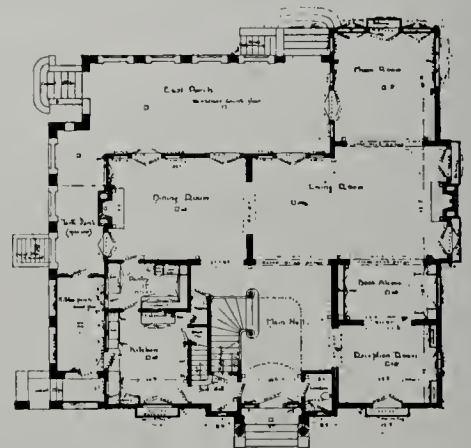


GARDEN FRONT

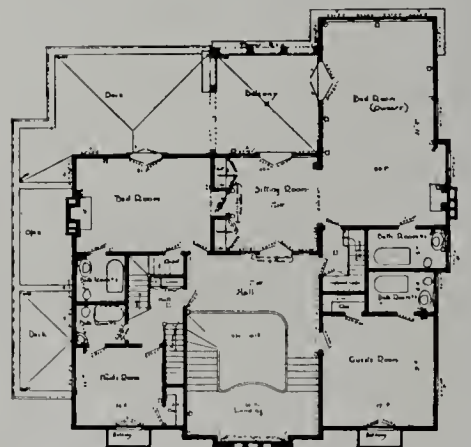


DETAIL

RESIDENCE OF WILLIAM J. WASHBURN, LOS ANGELES, CALIFORNIA
LESTER MOORE, ARCHITECT



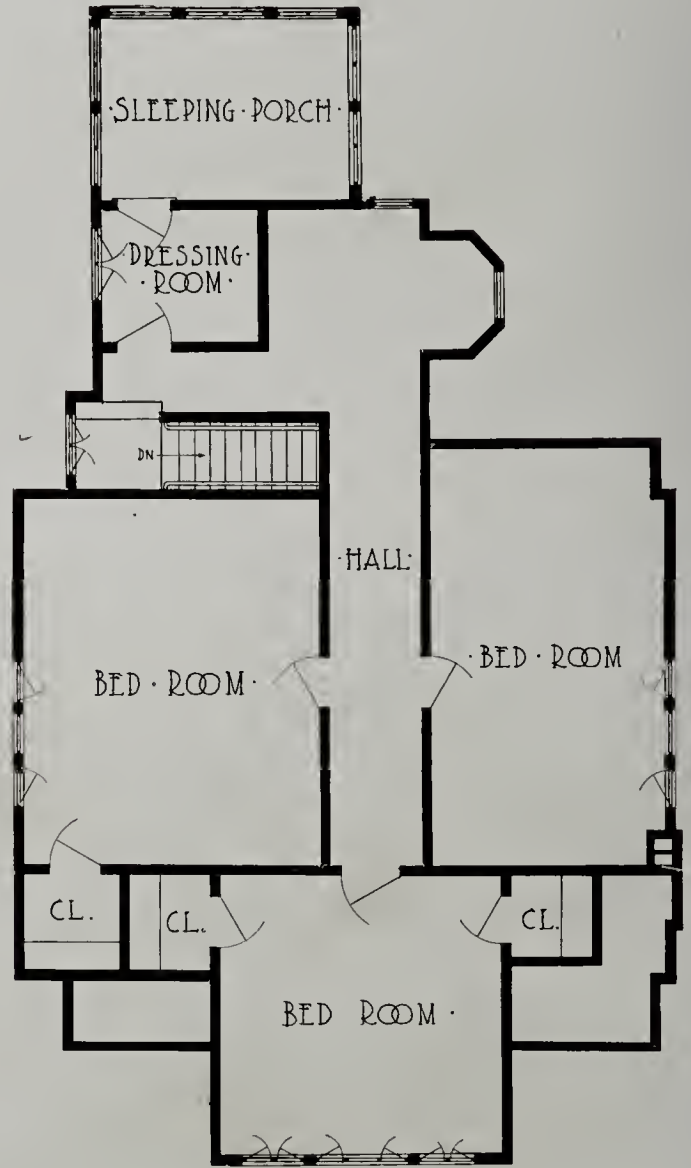
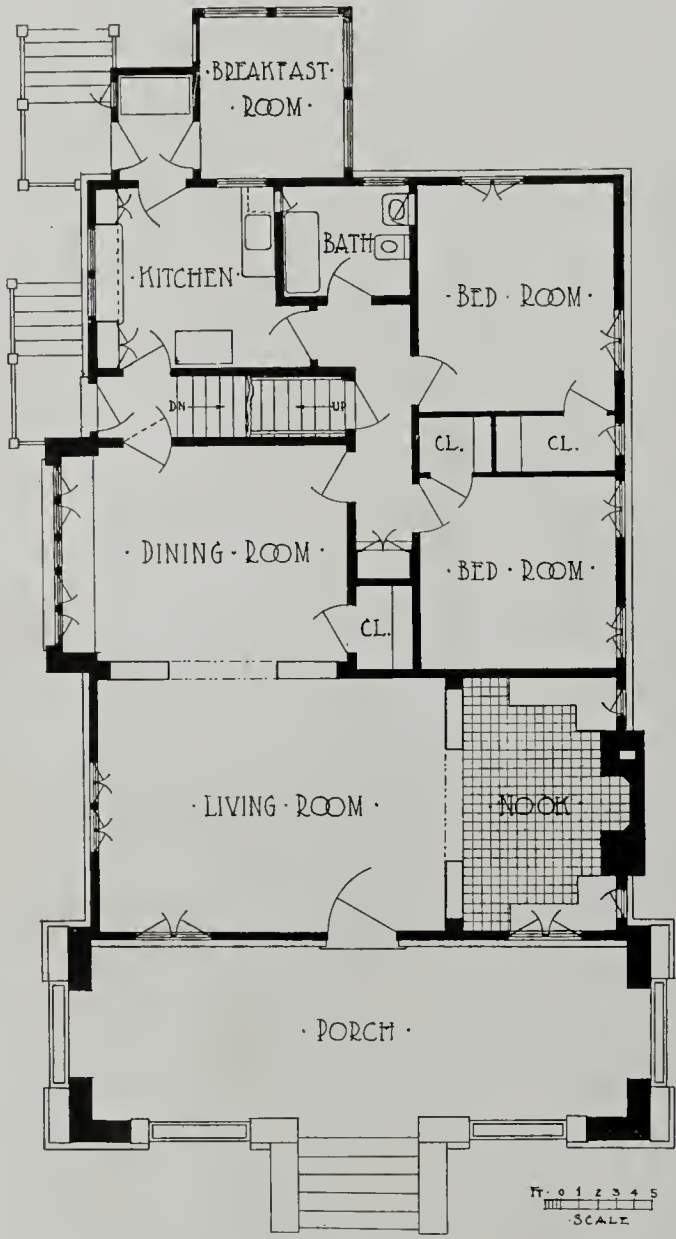
FIRST FLOOR PLAN



SECOND FLOOR PLAN



RESIDENCE, ST. PAUL, MINNESOTA
ALBAN & HAUSLER, ARCHITECTS



1/4" = 1' SCALE

PLAN
RESIDENCE, ST. PAUL, MINNESOTA
ALBAN & HAUSLER, ARCHITECTS

THE WESTERN ARCHITECT

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VOLUME 18

OCTOBER 1912

NO. 10

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

Death of
Frank B. Long,
Architect,
of Minneapolis

The recent death in Minneapolis of Frank B. Long, Architect, the passing of a character, who for almost half a century has been intimately associated with the development of Minneapolis and the Northwest. A constructive architect of the old school, he built so well that the confidence of the business public was his, and as the city grew he met each structural requirement, the several firms that he was connected with as the senior member always representing the largest volume of architectural works in the city. It was Long & Kees that designed and constructed the city hall, the largest city and county building in the state, and the present firm of Long, Lameraux & Long are responsible for not only the largest hotels recently erected but for the fact that concrete has become the principle constructive material in structures which the firm has designed. Mr. Long was born at Afton, New York. His first work as an architect was done in Chicago, but he soon removed to Minneapolis, where he has continuously resided since 1868. He was 71 years old at the time of his death.

Death of
the Director
of Architecture
at Teck

Constant Desire Despradelle, Director of the Department of Architecture of the Institute of Technology at Boston, died in that city on September 3d. As his life has made a strong impression upon American architecture through his pupils, so his death will to that degree leave further work to be accomplished by others. His was a work strong, vital in its purpose, and in a degree just what was needed to continue the slow but certain molding of American freedom in architectural art into a concrete scheme of direction and purpose. Professor Despradelle was the only instance of an architect of great personal accomplishment in design heading an American architectural school, which since its inception has directly influenced

the architecture of its time. Those who have given the most valuable instruction in architecture have been pedagogues rather than practitioners. Professor Despradelle was both. Born at Chaumont, France, May 20, 1862, at the age of 20 he was admitted to L'Ecole des Beaux Arts, Paris, first among 140 candidates. From 1882 to 1889 he studied at the Atelier Pascal, always maintaining high rank. In 1884 he was awarded the Prix de la Societe Central des Architects Francais and others of lesser degree. In 1886 he received the French government's diploma in architecture. Later he took highest rank in the Concours de Rome of 1889, and in the same year became Laureat de l'Institute de France. Prof. Despradelle's first official position under the French government was assistant architectural inspector. Afterward he became inspector and later collaborator of public buildings and national palaces, in which capacity he was employed on many important edifices, among them the residence of President Grevy. The character of his work brought him in 1893 the offer of the Rotch professorship of the Institute of Technology at Boston, where he also has maintained an architectural office, with Stephen Codman as partner. In 1898 Prof. Despradelle was made Officer d'Academie. In 1899 he won one of the first awards in the Phoebe Hearst competition for a complete plan for the buildings and grounds of the University of California. Later he was made a member of the advisory board connected with the building of that university. In 1900 the Paris Salon awarded him the first gold medal for the design of a monument, "The Beacon of Progress," to glorify the American nation. Two drawings of his design were purchased by the French government, a rare honor. Prof. Despradelle was consulting architect for the new Art Museum at Boston. Since 1910 he had been a special lecturer on architectural design at Harvard. On April 23, 1910, he became corresponding member of the Institute of France, Academie des Beaux Arts, one of the highest honors that can be conferred by France. He was a member of the Boston Society of Architects, the American Institute of Architects, and had been vice-president of the Societe des Beaux Arts Architects of New York. Prof. Despradelle was made director of the department of architects at the Institute of Technology in May last.

FOUNDATIONS AND DEVELOPMENT OF ARCHITECTURE

By H. P. Berlage

PART II.

It is evident, that one did not confine oneself to triangulation, but that other geometrical relations, as, for instance, those of the pythagorish hexagram, and, lastly those emanating from the so-called quadrature, were also used. This latter system is evolved from the quadrate (square) as ground figure, and the following series of circumscribed circles with the squares appertaining thereto. The relations evolved are those of the geometrical series with the exponent $1:\sqrt{2}$.

As a further explanation I will now cite a few examples of which the triangulation has been studied and proved.

The most ancient example, itself one of the oldest mediaeval buildings, is the so-called Einhard-Basilica at Steinbach, in the Odenwald, dating from the commencement of the ninth century. It is a true image, not a soulless copy, of the early christian basilisks in Italy, in the ground plan of which the system of triangles can be demonstrated.

A second example from the ninth century is the plan of the monastery of St. Gallen, the original of which is still in existence, even a superficial survey showing that the designer has been very well acquainted with triangulation.

Though certain other buildings already give evidence of triangulation in their elevations, it is the church of St. Peter at Fritzler which allows an investigation as to triangulation in the facade of its steeple. This investigation shows, that the relation between width and height is a product of simple geometrical constructions, one and the same dimension having served as basis.

The cathedral of Paderborn shows that even before the structure at Fritzler architects endeavored in their designs to proceed a step further, by composing the whole elevation from a geometrical construction.

The church of St. Elizabeth at Marburg, commenced in the year 1235, is cited with the church of Our Lady at Treves, the oldest of the purely Gothic structures in Germany, as examples of admirable unity in plan and elevation.

Because of a diversity of circumstances different triangulation was now and then used for plan and elevation, which, perhaps, is the reason that such monuments possess a certain unrestrained character.

Generally speaking, a too severe application of a given dogma, a too pedantic adherence to a certain system will result in a certain dryness—a danger to which I have already alluded when I pointed out that such a method must be a means and not an object.

Does not, perhaps, the cathedral at Cologne, show too much of this evil, that the geometer has over-much repressed the artist?

Viollet-le-Duc cites some examples of French cathedrals, and shows, amongst others, how the height

of the principal pinnacles of the church of Saint Sernin, at Toulouse, was determined by means of triangles of 45 and 60 degrees.

He proves therewith that a geometrical relation exists between the parts and the whole, a kind of crystallization of great harmonical power.

The proportions of the magnificent Sainte Chapelle, in Paris, also seem to be determined by a system of equilateral triangles.

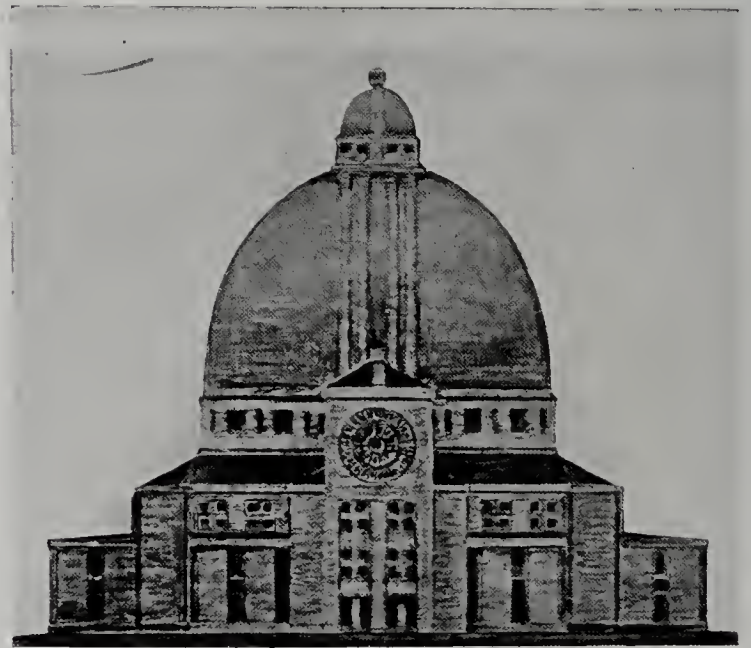
And not only churches, but also profane buildings were investigated, so that, for instance, he demonstrates on an old hospital at Compiègne, that the architect has even used the Egyptian triangle to proportionate the structure.

The facade of the cathedral of Rheims shows an attempt to fix the proportions by means of diagonally (transversely) placed squares, only recently investigated, and at any rate throwing an interesting sidelight on this subject.

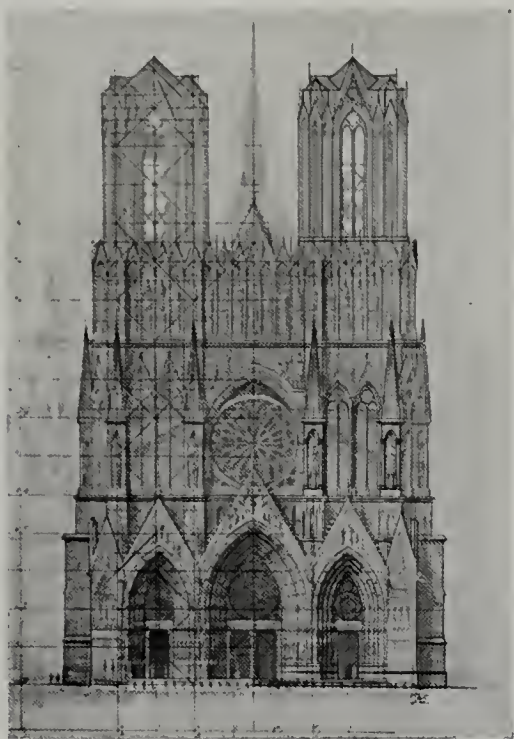
It seems to me, that these examples sufficiently show that mathematical rules have been applied in order to determine architectural proportions, in mediaeval as well as in classical architecture.

That, generally speaking, the idea of every real work of art essentially is of mathematical order, and that its highest laws are the laws of mathematics, as Reichenberg expounds in his introduction to a mediaeval little book on architecture, will certainly be most easily proved in the creation of architecture, and will its value then be recognized before anything else. For this recognition to attain its full rights, it will not only as a whole, but also in its details respond to the same mathematical laws.

And it is on this that Eurytmy, as meant by Vitruvius, is founded, the leading principle of which will



ELEVATION OF MODERN CHURCH

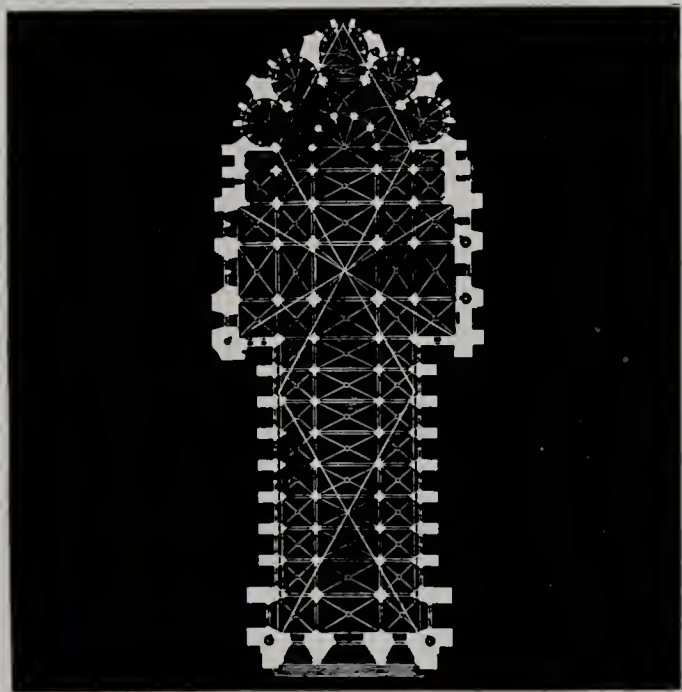


ELEVATION OF RHEIMS CATHEDRAL

certainly not want further confirmations, for this generally accepted artistic rule teaches that the mathematical laws, which, in an architectural work of art, govern the proportions of the whole and the details, must either be perfectly identical, or such that a simple and clear mutual coherence (content) exists between them.

However this may be, it follows that it is immaterial which system, or, musically speaking, in which key a composition is set, so long as the whole as well as the details obey the same system.

And this property determines after all the stipulation to unity of style, notwithstanding, as has been demonstrated with a few examples, the application of different systems need not necessarily cause a dissonance.



PLANS OF RHEIMS CATHEDRAL

Now, when the aforementioned investigations leave no doubt as to the fact that in the great style-periods architecture was framed according to certain mathematical proportions (relations), the question presents itself, whether the time has not come to resort once more to that system, more so, where it has been proved, that it has been applied in the most constructive, and therefore purest styles, those of the Greeks and of mediaeval times.

It may even be asked, whether it was not for this very reason, that both these styles have been the most constructive and therefore, notwithstanding they are speaking an entirely different form-language, and are spiritually diametrically opposed to each other, show so great a conformity.

Do not these investigations prove that in the realm of art these are eternal laws, being the stipulation to all formal beauty, which laws are independent of spiritual movements?

Do they not prove that there can be no question of style without the application of those laws, because without them architecture is determined by purely arbitrary sentiment? The final result of such sentiment is intellectual (spiritual) poverty, because lawlessness does not stand for real liberty, whilst the opposite case does promise wealth, because it is determined by subservience, that is, true freedom! For it is not true that free (liberal) art stimulates the powers of imagination. One discovers, on the contrary, that the variation of forms with a system, determined beforehand, are endless, just as in nature, who, I repeat, notwithstanding her economy in the use of her means, knows how to create an endless number and variety of forms.

Do not the oriental nations, whose incredible power of imagination as regards ornamental designs we admire, prove the power of the application of such a system, because it may be questioned whether in the opposite case, they would have developed such a power of imagination for the invention of geometrical designs? Have not the Arabs just therefore designed their ornamental compositions within a severe line-ornament, whilst in the other case they might perhaps not have attained what in these very times of insignificant artistic imagination fills us with so great an admiration?

And does it not offer scope for thought that the Japanese and the Chinese, whose art has developed exclusively towards the picturesque, that is towards free (liberal) art, possess no monumental architecture, and are now, also, beginning to spoil their cities with bad European examples?

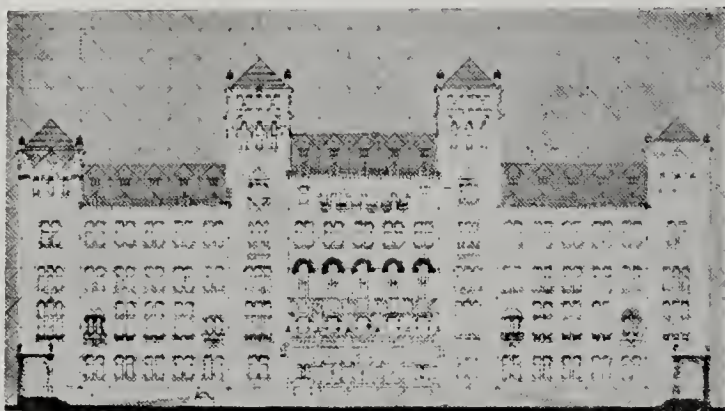
The knowledge, that in older times people worked after fixed methods, ought to be sufficient to set us striving after emulating that example, more so in a time which calls itself above all scientific. For it does not appear to me to be a paradox, when I say that art ought to proceed on more scientific lines, because art and science, in contradiction with the opinion of the time of free-art, are not each other's enemies.

On the contrary, they are children of the same mother, as is most evident in architecture, because that

art needs science in order to rise to higher development.

Is not indeed architecture the art of harmony between sentiment and reason? And is it not perhaps therefore the first and foremost of the arts?

Says Viollet-le-Duc: "A great misfortune of all art in our days and most especially of architecture, is the belief that in order to exercise such an art one only needs the inspiration of one's own pure phantasy and that a building can be constructed upon such vague ground, with such vague principles as if it were a lady's dress.



ELEVATION OF BUILDING

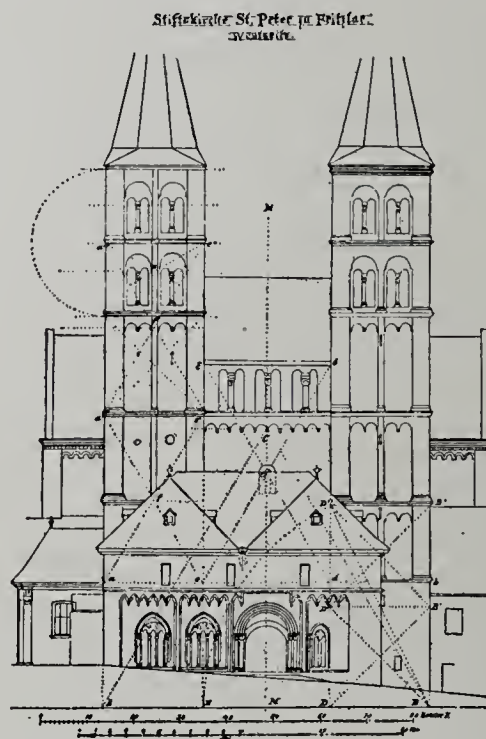
And, lastly, even from the idea of stylization a sound argument in favor of the foregoing proposition may be derived, because stylization simply means a creation of form according to geometrical laws. A facade is in truth nothing but an ornamented plane, whilst a building may be composed with a crystal, that is with a rigorously stereometrically constructed whole, or with a composition of different crystals, the deviations of which are determined by peculiar circumstances.

By applying such a systematical method we could not only act in the spirit of nature, but also in the spirit of the Ancients, whose works, if it were for this reason only, create so beautiful an impression.

How miserably sober, how dispiritedly dry, how shamefully uninspired is, on the other hand, our modern architecture.

For, though, after all, a spiritual impact must confer upon the works of architecture that sublimity, necessary to make them indeed a "styled part of the Universe," the means to attain an allied formal beauty are within our reach.

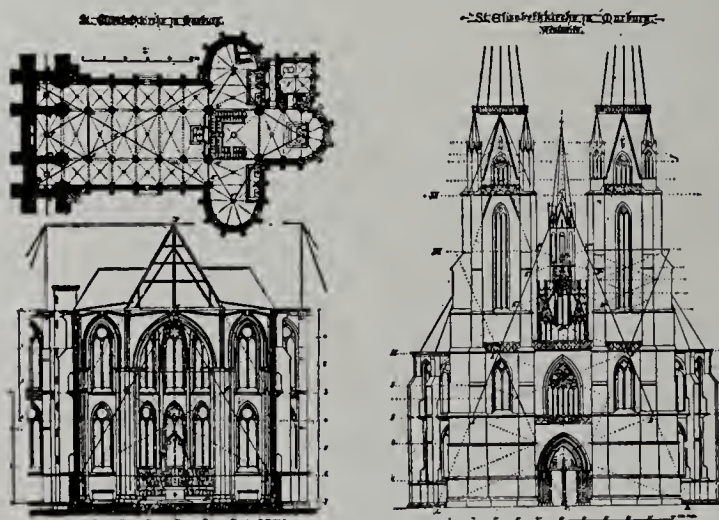
I hope to have made it clear to you by these observations that designing according to fixed laws is not simply to be recommended, but also that it is indispensable to the development of a styleful architecture. Geometry as well as arithmetic point out how this is to happen, so that, for instance, by way of commencement of the development of the principle in general, the ground plan may be divided in quadrates (squares), whilst for the elevation triangulation may be tried. I said, by way of commencement of the development of the principle—because in Holland, and through Holland's influence in Germany, this principle has been more widely applied.



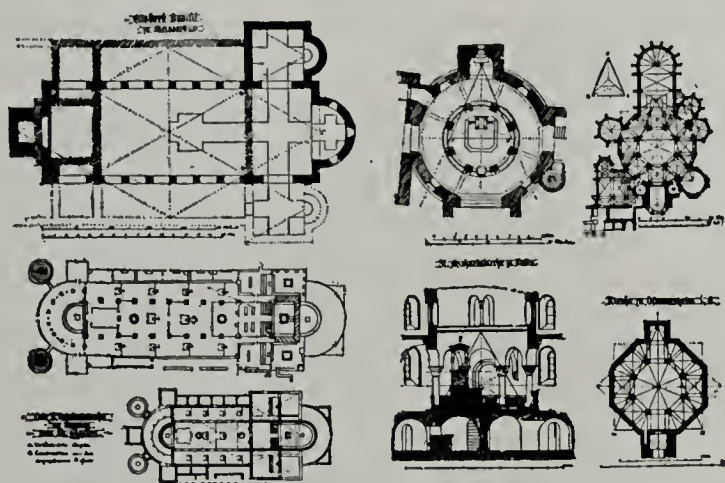
ELEVATION OF OLD CHURCH

And, as notwithstanding the small number of basic forms of geometry, an endless number of varieties is possible, for each problem a separate ground figure, and the proportions developed therefrom, may be chosen. In such a case it is astonishing to notice what remarkable results are thereby attained and what surprising means offer themselves. For not only does such a method afford the necessary case to determine the masses and proportions, but also as regards the ornament pertaining thereto, because the evolved system of lines is in itself a fitting scheme. But it will also be found that it requires talent, yea, even more talent than with a completely free method, because with the former method one becomes one's own legislator, and it will certainly be granted that talent is required for the making of good laws.

Quoth Viollet-le-Duc: "Architecture is not the slave of a hieratic system, but on the contrary it can continually be modified and at all times new applications and new systems can be formed—and all of this can be done by making infinite varieties upon the laws



ELEVATION OF OLD CHURCH



PLANS OF OLD ABBEYS, SWITZERLAND

of geometry. For in architecture as well as in organic and inorganic nature, proportions are the daughters of the science of geometry."

All the same, it cannot be too often repeated, that such a method must only be a means and not an object, which I will confirm with a very apt dictum of Hegel's, who says: "At the time of the highest development of Gothic architecture great value has certainly been attached to number-symbols, because even the unclear consciousness of reason, attaches itself easily to the external, but architectural works of art attain by such a kind of more or less arbitrary application of a subservient symbolism neither to a loftier beauty, nor to a deeper meaning, as their real sense and spirit find expression in totally different forms than in the mystic significance of difference of numbers. One should therefore be very careful not to go too far in looking for such meanings, because to be too profound and wanting to detect everywhere a deeper meaning makes equally small and superficial as blind learning, which also passes deeper insight unheeded."

These are golden words, because they confirm what I said just now, that, after all, not formal beauty alone, but a spiritual impact must give to works of art that higher quality, necessary to elevate them to real artistic expressions.

The lack of geometrical basis is therefore the cause of the uneasy impression, the hesitation in forms, the great laxity, which characterize present-day architecture.

In this connection it is accepted as an axiom that sculpture and painting support the architectural forms; but what happens in the execution of an architectural work with the harmony, which must be the result of this?

It turns out relatively well with the use of ancient style-forms, because in such a case the architect can ever, and easily, find artists, working in the same spirit.

But in modern architecture, that is, in the application of forms without historical tradition, that harmony will leave much to be desired, because the necessary harmony of thought and insight is not yet.

The modern architect therefore finds himself in the difficult position of having to design the carvings and paintings, too; in which case he in a certain sense compels the execution to slavery, and thus does not obtain his best work; he will have to renounce this, but be in such

a case certain not to attain harmony, because it is almost sure that sculptor and painter will not work in his spirit. This is not the fault of the artist as such, but of our artistically still perfectly anarchistic, and therefore quite unripe time.

I have, for instance, already remarked, that in a developed architecture there is generally no room for a parlour-statuettes, nor for a picture. I say generally because, the framing the composition, and the color-scheme may be such that they nevertheless fit in well with the architectural whole. But what is the reason that most of the modern mural paintings are disagreeably obtrusive, or, artistically speaking, are falling from the wall?

The reason is that they have been treated too much as pictures, that is to say, that there is no harmony between the scheme of their lines and the rigorous lines of the architecture. The reason is that the decorating painter has still too much of the picture painter in his blood, because the teaching in our academies of art is wholly directed towards the making of pictures, whilst painting for a pre-determined, enclosed space is entirely neglected.

The decorating painters have not yet been able to emancipate themselves from the tradition of centuries, and notwithstanding they surround their paintings with ornament, these latter remain pictures, and do not become mural paintings in architectural sense. They lack the appearance, quiet in form, harmonious in coloring, which can only spring from mutual restraint.

And it is the same with sculpture. It is very well known, what is meant by architectural sculpture; but notwithstanding this, one immediately discovers the dual relations between sculpture and architecture, because there, also, the same cause has the same results. The sculptors, too, are still possessed by the tendency towards the picturesque, to such an extent, that their work does not yet harmonize with architecture.

And how often does not the scale, the dimension of figures and ornaments as against that of the architectural details, prove to be an entirely wrong one?

Now, for these cases a systematic treatment, as described before, is excellent, because the harmonic proportions originate, as it were, spontaneously, though sentiment has here again to speak the first, as well as the last word.

And how is it in this respect with the products of the technical arts, with the furniture, lighting apparatus, etc., so closely related to a building?

In the great style-periods it was a matter of course that not the architect designed these objects, but that they were supplied by the different craftsmen. And in that case one was assured of a harmonic whole, because the traditional form scheme governed the entire architectural art.

Nowadays this is not the case, so that the desired unity cannot be attained.

The architect will therefore have to design these details, too, if he wants to see his work externally and internally permeated by the same spirit. If he cannot

do this, he may rest assured that the cabinet maker, with a style of his own, if he rejoices in such a commodity, will fill the building with furniture, in perfect discord with the architecture.

And this same theme is repeated as often as another technical artist enters the building, so that, even in the most favorable case, the interior will show a chaos of artistic forms. For the present, the architect will therefore have to design everything himself. I say: for the present; because once more we must try to attain that the different crafts can be entrusted with the making of their respective products. And therefore all the artistic striving of this our time ought to be directed towards attaining that unity in formal beauty, because the art of building consists, after all, in the creation of spaces, with all the details pertaining thereto.

For not before this condition is fully realized, one

will be able to speak of space-art; only then will the harmony between the whole and the details, the unity in diversity, be reestablished.

It is now clear that in this connection the aforementioned method offers a great advantage, even when the architect has to design all the details, for thereby is created a division of space offering the necessary scope for the proper placing of the furniture, so that in general the desired harmony is obtained.

And even in a special sense, because the architect has thereby the details of proportion and decoration in a certain measure in hand.

But above all, does this method possess the advantage, that it gives the other artists the opportunity to work in its spirit, because by its geometrical basis a certain harmony in the different details, to be made by him, is necessarily attained.



EXCHANGE AT AMSTERDAM

HOME OF E. P. SAWYER, AT OSHKOSH, WISCONSIN

To secure a home at once elegant and rich in its appointments and yet home-like and attractive, is in these days quite a problem. The solution of this problem as worked out by Architect Wm. Waters, in the residence of E. P. Sawyer at Oshkosh, Wisconsin, (illustrated in this issue), may therefore be of interest.

The house itself is in the residence district of Oshkosh, across the street from Senator Sawyer's old home. The structure is of brick, with Bedford Stone trimmings, and frame joist and stone foundations. The roof is slate covered with copper gutters and downspouts.

The entrance is unique, combining the carriage entrance with a large porch, both simply executed in carved Bedford, the porch floor being laid in Welsh quarry. As one steps through the broad doors with grilles in bronze of Tiffany design, the central hall is revealed with a fireplace behind a columned opening at the left. At the right of the hall is the parlor, finished in white mahogany, with an Italian marble figure as an interesting feature.

At the left is the library, with oak cases on all sides except on the fireplace wall, in front of the latter being placed a mammoth couch. The ceiling is elaborately worked out in plaster, while the room is lit by lights in cluster,—the whole effect being that of exceeding comfort.

Adjoining the library at the rear of the front hall is the den leading to the sun-porch in the rear. The oak finish of the den is in keeping with the brick fireplace for winter use, while just outside the marble-finished sun-porch with canvas curtains is most inviting in the heat of summer.

The dining room at the right of the hall in the rear of the parlor, and which faces the northwest is finished in dark mahogany, with beamed ceilings. The ceiling panels are painted in plain colors, and the walls adorned by tapestries furnished by Tiffany. At the rear is the usual cluster of rooms connected with the kitchen, the equipment being most complete. On the third floor are the servants chambers and a large hall.

On the second floor, all chambers are treated in ivory white, with dark red mahogany doors. Access is had to all floors by an automatic elevator of the Otis make. In the basement is the billiard room, perfectly appointed,—also the fireproof vault. The equipment includes a laundry all complete, direct and indirect heating units and a vacuum cleaning apparatus. The interior finish and doors of all rooms except the four large rooms was furnished by the Morgan Co. of Oshkosh in a very satisfactory manner. The decorating, bronze entrance grille and art glass, besides some of the furniture were furnished by Tiffany. The owners themselves had many antique and valuable paintings accumulated during many years, and the furniture added to these served to maintain this (to the owners) familiar appearance, making the atmosphere at once

home-like and attractive. In fact, everything was secured and set in place in a manner best pleasing to the lady of the house.

The success of the exterior might be said to lie in its simple elegance, sufficiently restrained to appear well in its natural surroundings.

The L. Wolff plumbing fixtures were used throughout.

SOME FEATURES OF A MODERN OFFICE BUILDING

In the construction of the Lowry Office Building in St. Paul no pains were spared to make it a structure especially adapted in every way to the requirements of the best dentists and physicians, so that the list of materials used and methods employed should be of unusual interest.

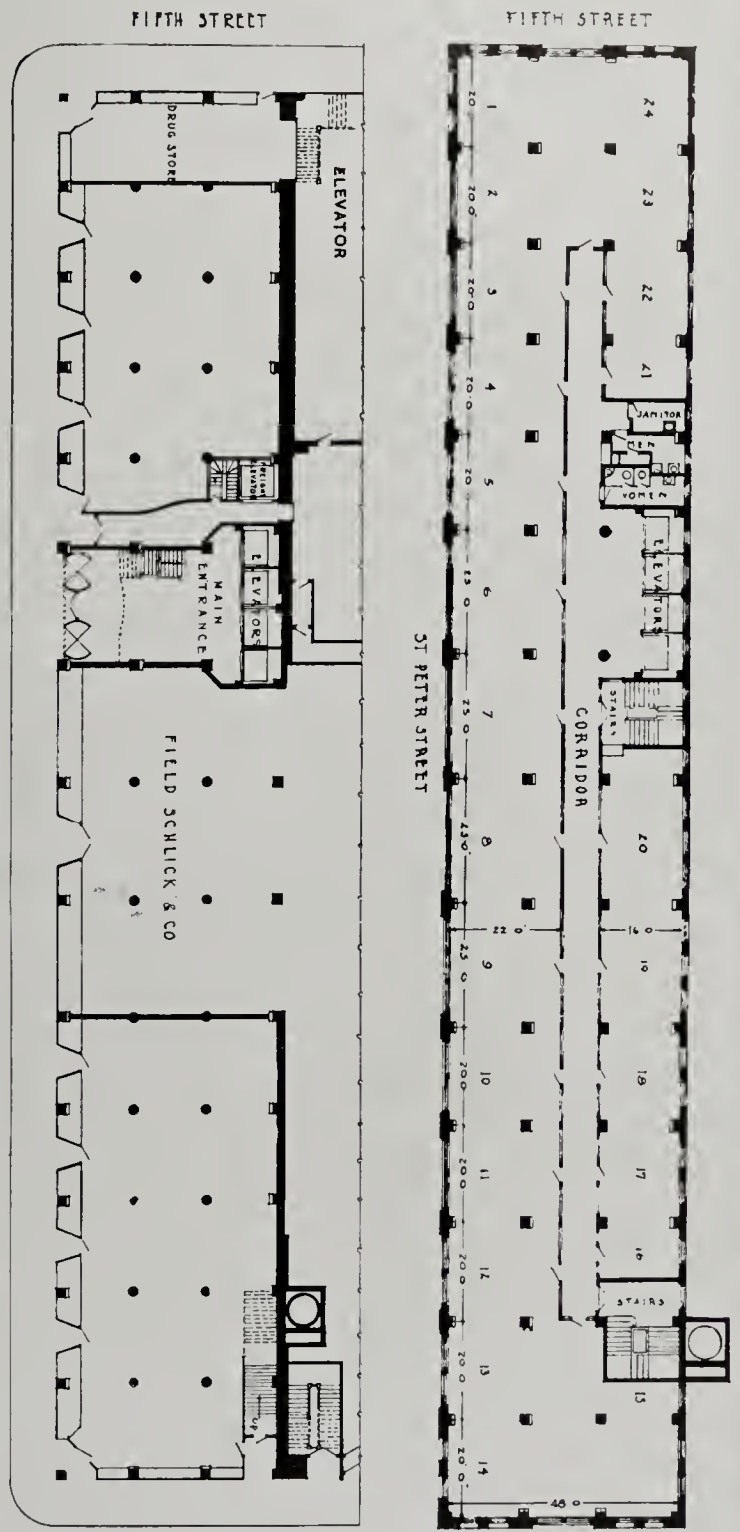
The structure is of reinforced concrete, after the Kahn system, the exterior being of Hydraulic Pressed Brick with terra cotta trimmings and with granite-work up to the second floor. Being wide in proportion

to its depth, there is an abundance of light and air. The plate glass of the store fronts is of ample area and was set by the largest local plate glass concern using their own setting.

The marble entrance with its heavy ornamental fixtures and grand staircase is of special interest, there being placed here a mural painting representing one phase of the healing art. Among special features may be mentioned terraza floors laid throughout each entire story, so that the sound-proof partitions may be moved about with ease. Another feature is the arrangement of the plumbing stacks along each and every pier, so that any possible requirement in regard to future plumbing service may be met.



LOWRY BUILDING, ST. PAUL, MINN.
KEES & COLBURN, ARCHITECTS, MINNEAPOLIS



FIRST FLOOR AND TYPICAL FLOOR PLAN
LOWRY BUILDING

The equipment is unusually complete. Otis elevators are used and Thorp fireproof doors cut off the stairways. The Athey weather strip especially adapted for these metal windows by the Metal Weather Strip Co. of St. Paul effectively shuts out the cold. The metal frames themselves were set with Rex Weatherproof Paste. The boiler room insulation is from the Johns-Manville factory. The St. Paul Roofing Cornice & Ornament Co. did the sheet metal work and the St. Paul Foundry Co. furnished the structural steel.

The decorations were tastefully done by Bazille & Partridge, local decorators. All the office doors are of the flush veneered type, while the plumbing fixtures and hardware were first class in every particular.

That the quality of the building is of the best is proven by the fact that it is quite well filled up, the space being taken by some of the best dentists, physicians and surgeons in the city, and in a way that is an indication of the truth of that old saying so dear to the architect's heart "Quality Pays."

A STORE WELL FITTED TO ITS USES

In fitting up the new store at Nicollet and Seventh in Minneapolis, for J. Geo. Smith, for the exclusive retailing of chocolates and sweets, several difficulties had to be overcome. The store is narrow and the light is admitted from one end only.

To overcome the first difficulty, everything is made as small and placed as compactly as possible. To assist

with the second, decorations of brighter hues and numerous mirrors are used. Easily the most prominent feature is the colonnade in Renaissance Corinthian, surmounted by ornamental street lights patterned after those that nightly light the streets of Minneapolis. Wall cases of figured Tabasco Mahogany, with plate glass fronts, complete this feature.

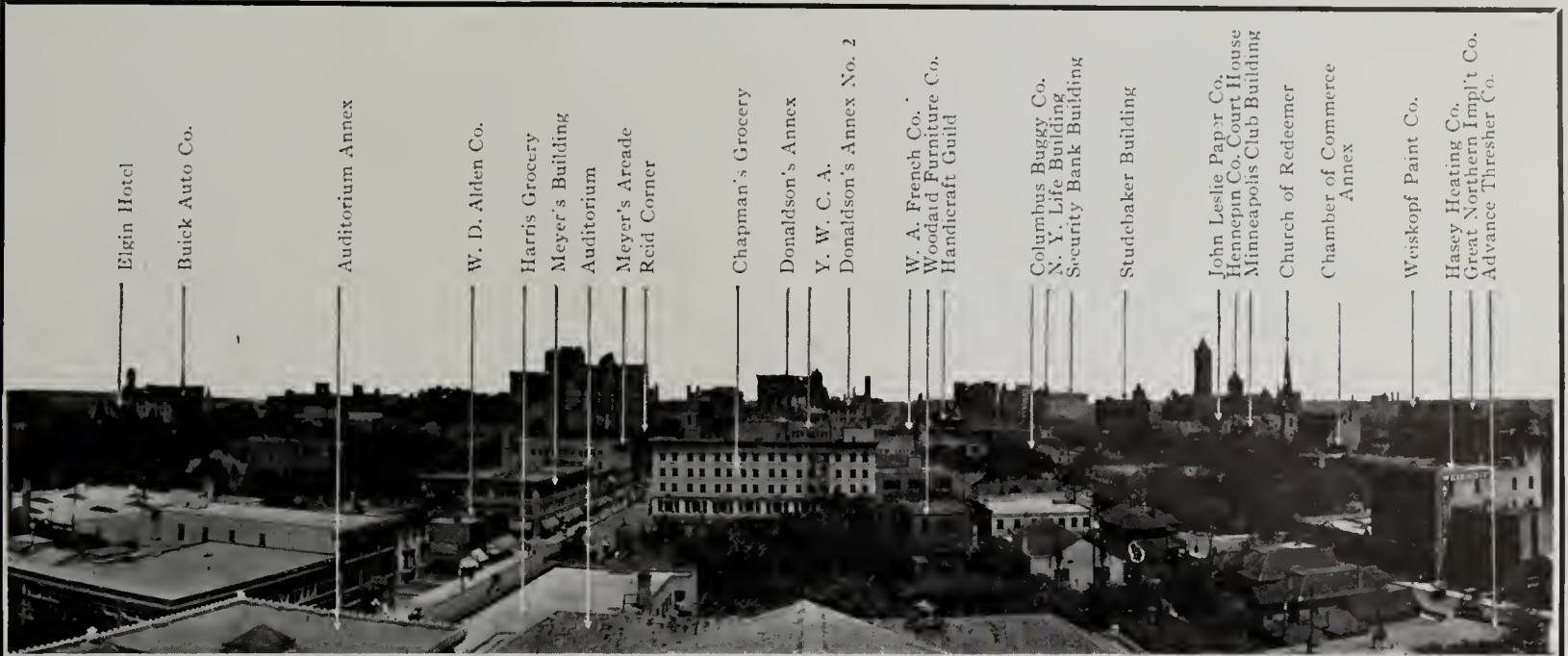
Throughout the work is thorough and artistic. The backs of the show cases as well as the fronts are of solid mahogany, while the tops of the counters under the cases and out of sight are of the same genuine material. The base is of Verde Antique marble. The hardware is solid bronze throughout. All interior finish was designed by R. Alexander & Son, of Minneapolis, under the supervision of J. George Smith.

The patent telephone tables are a feature unique with this establishment. Made of solid mahogany, they have oval plate glass tops covering genuine Imported Madeira doilies. Rattan chairs of special design complete the inviting display. Mr. Smith states further that he expects soon to add to all this attractiveness by doubling the width of the store.

Those interested in electrical effects will want to "push the button" in the evening on the outside, to see the inside of the store lit up, and at the same time turn on the light in the bubbling soda water fountain outside. The latter effect is stated by the Minneapolis General Electric officials to be in a class with the best electric sign work in the country.



INTERIOR NEW STORE OF J. GEORGE SMITH, MINNEAPOLIS



**Important Buildings
 in Minneapolis, heated with**

UNITED STATES RADIATORS AND BOILERS

This is evidence of their popularity wherever efficiency and economy are considered.

United States Radiators have free circulation of water, ample air space, smooth inner passages, full heating surface and tight iron to iron connections. Made in many designs, plain and ornamental.

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United States Boilers and Radiators have won hundreds of voluntary testimonials. The reliability of the product of this Corporation is the architect's strongest asset.

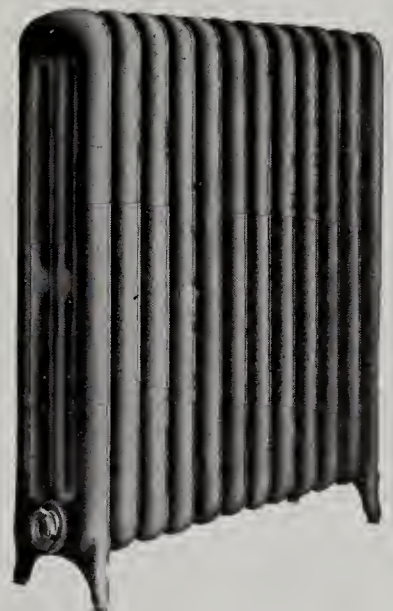
THE COMPLETE LINE'S Catalogue on request.

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KARPEN BUILDING—CORRIDOR

Area—5186 square feet. Height of ceiling—18 feet. 12 EYE COMFORT Fixtures, using E-200 X-RAY EYE COMFORT Reflectors and 6-100 watt Mazda lamps per fixture are used. The fixtures hang 4 ft. 6 ins. from the top of reflector to ceiling.

THE PROPER LIGHTING OF BUILDING ENTRANCES AND CORRIDORS

How few corridors in hotels, office buildings, or even residences, are illuminated in a manner at all satisfactory! Either there are used the side wall brackets or ceiling "spot-lights" with dark, poorly lighted spaces between. In either case the whole perspective is spoiled. One of the worst examples of this ineffective lighting is shown in our own National Capitol at Washington, which we regret to say is a source of amazement to both architects and illuminating engineers. Here it is almost impossible to distinguish colors, or, it is said, to tell a white man from a negro. This is true throughout the entire building, with the notable exception of the entrance to the House of representatives, now lit by the Eye Comfort System of Indirect Illumination, which is a source of satisfaction to all who approach.

First impressions count for much on entering a building. With the entire space properly lighted, as illustrated in the case of the Karpén Building, in Chicago,

lit by the Eye Comfort System of Indirect Illumination, the first impression is all that one might desire. There is felt a glow of warmth as well as comfort, the space seems larger, the perspective is better, the beauty of detail is for the first time fully revealed. And to the fullest extent, the lighting fixtures may be made to harmonize with the architectural treatment of the corridor itself.

Entrances, or corridors, may be made particularly inviting and cheerful. Mural paintings or decorations in color will show up to the best possible advantage, and even decorations which have perceptibly aged are restored by this means, to all their pristine power and attractiveness.

Knowing the difficulties of showing up their entrance, details to the best advantage, most architects will doubtless welcome a means of accomplishing this in a manner as pleasing as it is effective,—the co-operation of expert illuminating engineers. This service is gladly furnished by fixture manufacturers who specialize in scientific indirect illumination of high efficiency, without entailing any obligation to the architect.

PEE GEE FLATKOATT

which is a most desirable finish for the interior walls of any building, is practically a necessity for Hospital Walls or wherever sanitation is the paramount consideration.

Its impervious hardness and durability increase with age, and it will stand all kinds of wear and tear.

And best of all, it can be cleaned by simply washing with soap and water.

A handsome book entitled, "Modern Method of Finishing Walls" containing practical information, will be sent on request.

Peaslee Gaulbert Co., Inc.

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Louisville, Kentucky

BANK BUILDINGS OF ARCHITECTURAL TERRA COTTA

Architects and builders, particularly those interested in bank construction, will be interested in a booklet issued by the Atlantic Terra Cotta Company, 1170 Broadway, New York. The booklet contains 18 illustrations of various bank buildings in widely diversified territory covering the United States and a part of Canada. It includes the small, individual bank building—more or less typical—and the tall combination of bank and office building and so proves of interest to designers of modern skyscrapers. It deals with interior as well as exterior work.

Owing to the classic dignity generally a feature of bank architecture the booklet does not show the wide adaptability of Atlantic Terra Cotta to the greatest extent, but several examples where polychrome has been employed effectively are illustrated.

Among the Architectural firms whose work appears are McKim, Mead & White, Clinton & Russell, Cass Gilbert and Holabird & Roche.

The booklet will be mailed on request.

THE NEW ¼-IN., ROUGH EDGED J-M TRANSITE ASBESTOS SHINGLES

The H. W. Johns-Manville Co. announce that after considerable experimenting they are prepared to offer a new form of J-M Transite Asbestos Shingles designed to fully meet the idea of architects as to a more artistic asbestos shingle.

These new Asbestos Shingles will be a full quarter inch thick twice as thick as any other asbestos shingle offered today; and instead of the edges being smooth and uniform they will be finished slightly irregular or rough.

This extra thickness and rough finish will not only enable the builders of high class residential and business structures to secure a more artistic roofing but one that is also more durable and fireproof.

Other advantages claimed for Asbestos Shingles are that they are weather-resisting, weigh less than slate or tile and consequently do not require such heavy roofing timbers; are not fragile like slate or tile; do not split, crack, or exfoliate when exposed continuously to extremes of weather; will not rot, corrode or decay, and do not require painting or any other up-keep expense.

The manufacturers offer these new shingles in such standard colors as Indian Red, Slate and Natural Gray, in sizes 9 inch by 18 inch for the American Method of laying, and 18 inch by 18 inch for French or Diagonal laying.

First Course, "Starters," Hip and Ridge Roll Sections have also been designed to match in both thickness and color.

NEW SOUTHERN PLANT FOR UNITED STATES GYPSUM COMPANY

The United States Gypsum Co. announces the opening of their new Gypsum Plant at Plasterco, Va. This Plant will supply the trade for the South, Central

and South Atlantic States. The Plant is one of the largest, one of the most modern and perfectly equipped in the country, and the fact that this Company has seen fit to establish such a mill in the heart of the South is a tribute to the spirit of progress pervading the new South.

KAHN SYSTEM CYCLONE PROOF

"The cyclone this summer in Regina, Sask., has shown up very plainly the advantages of Kahn System buildings, especially in the case of the Regina College, which was practically in the heart of the storm. The partitions of this building were entirely removed, but the reinforced concrete skeleton remained exactly in place. The representative of Brown and Vallance, Montreal, has written to his head office explaining this. He is particularly impressed with the fact that the Kahn System has given them a building which, in addition to being fireproof, is absolutely cyclone-proof."

ARCHITECT WISHES CATALOGUE

Catalogues for Churches, Church interiors and furniture also school equipment, heating, plumbing and other general catalogues. Reinforced concrete, etc. Wanted by Edw. H. Reed, Architect, Waco, Texas.

THE HIGHEST VENTILATOR IN THE WORLD

"The highest building in the world, equipped with the best ventilator extant," is the way the manufacturer of the "Star" Ventilator puts it, they having recently furnished for the Woolworth Building, in New York, seventeen (17) Large Copper Fire Retarding "Star" Ventilators.

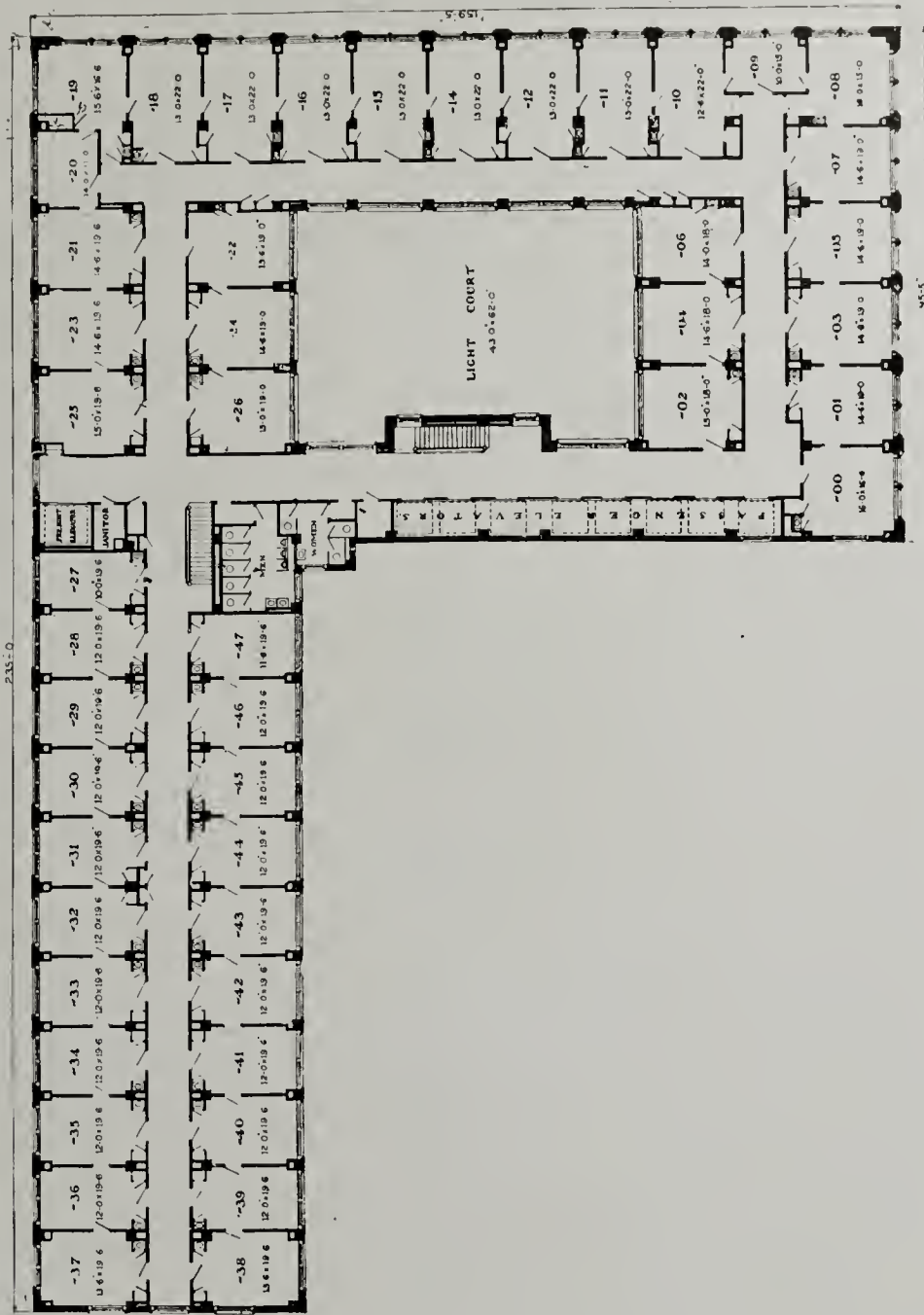
The New (West) Philadelphia High School nearly completed, is equipped with sixty-eight (68), 24 oz. Copper "Star" Ventilators, ranging in size from 12 inch to 60 inch diameter.

This is a combination that should be of interest to ventilator users, for the reason that merit is an important factor in building construction, where efficiency in ventilation is coupled with lasting quality of material, these ventilators being made of all copper—the prospective buyer of ventilators need have no hesitancy in adopting the "Star" Ventilator which has a reputation of a half century back of it, in use everywhere, and made to suit every possible condition.

"CORTRIGHT ADVOCATE" OUT

No. 8, Vol. 8 of The Cortright Advocate, which is the monthly house organ of The Cortright Metal Roofing Company, of Philadelphia, is just out.

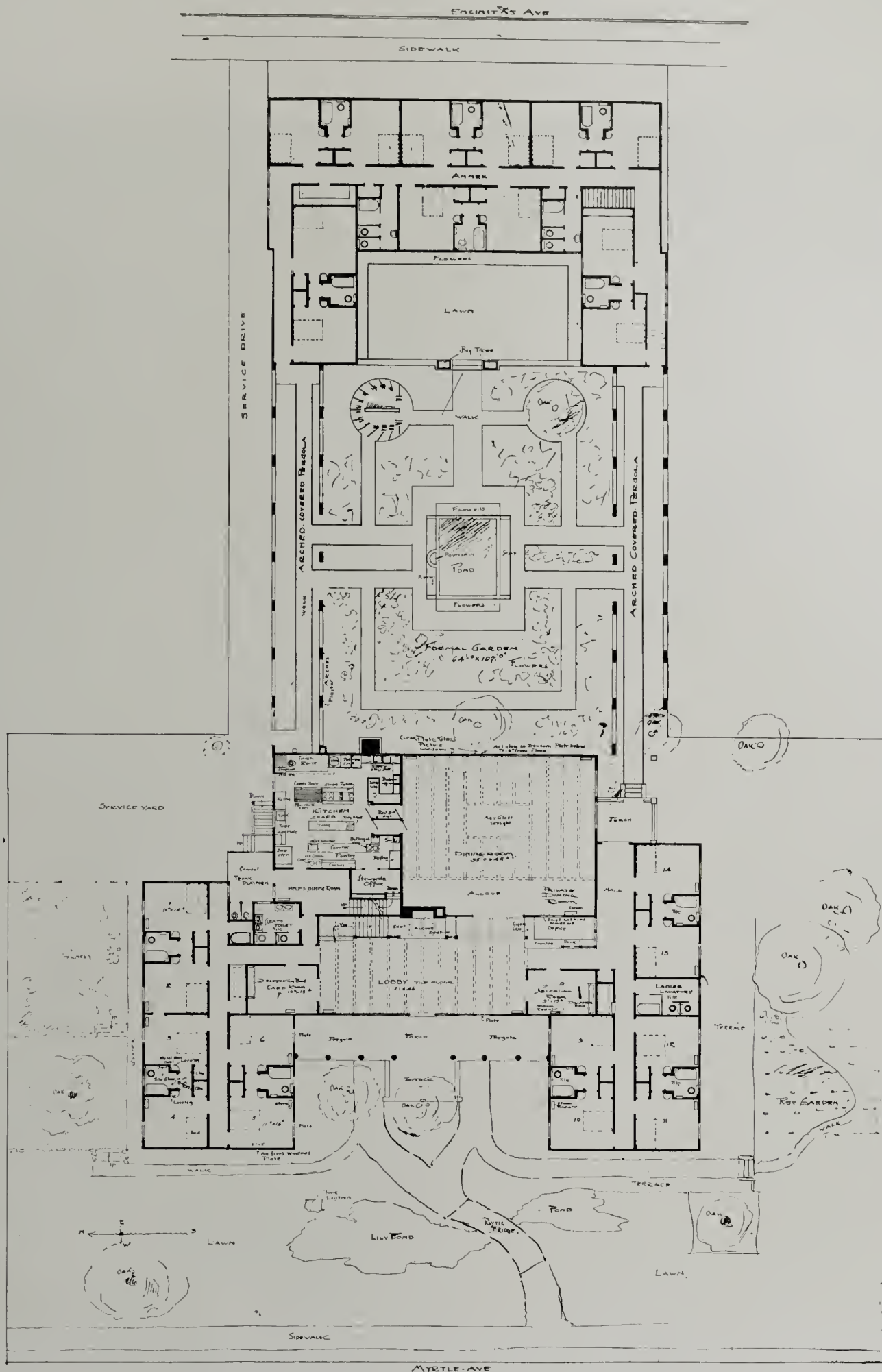
The Cortright Company will be glad to send this excellent publication to any architect requesting copy.



PLAN
 TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
 PARKINSON AND BERGSTROM, ARCHITECTS



TITLE INSURANCE BUILDING, LOS ANGELES, CALIFORNIA
PARKINSON AND BERGSTROM, ARCHITECTS

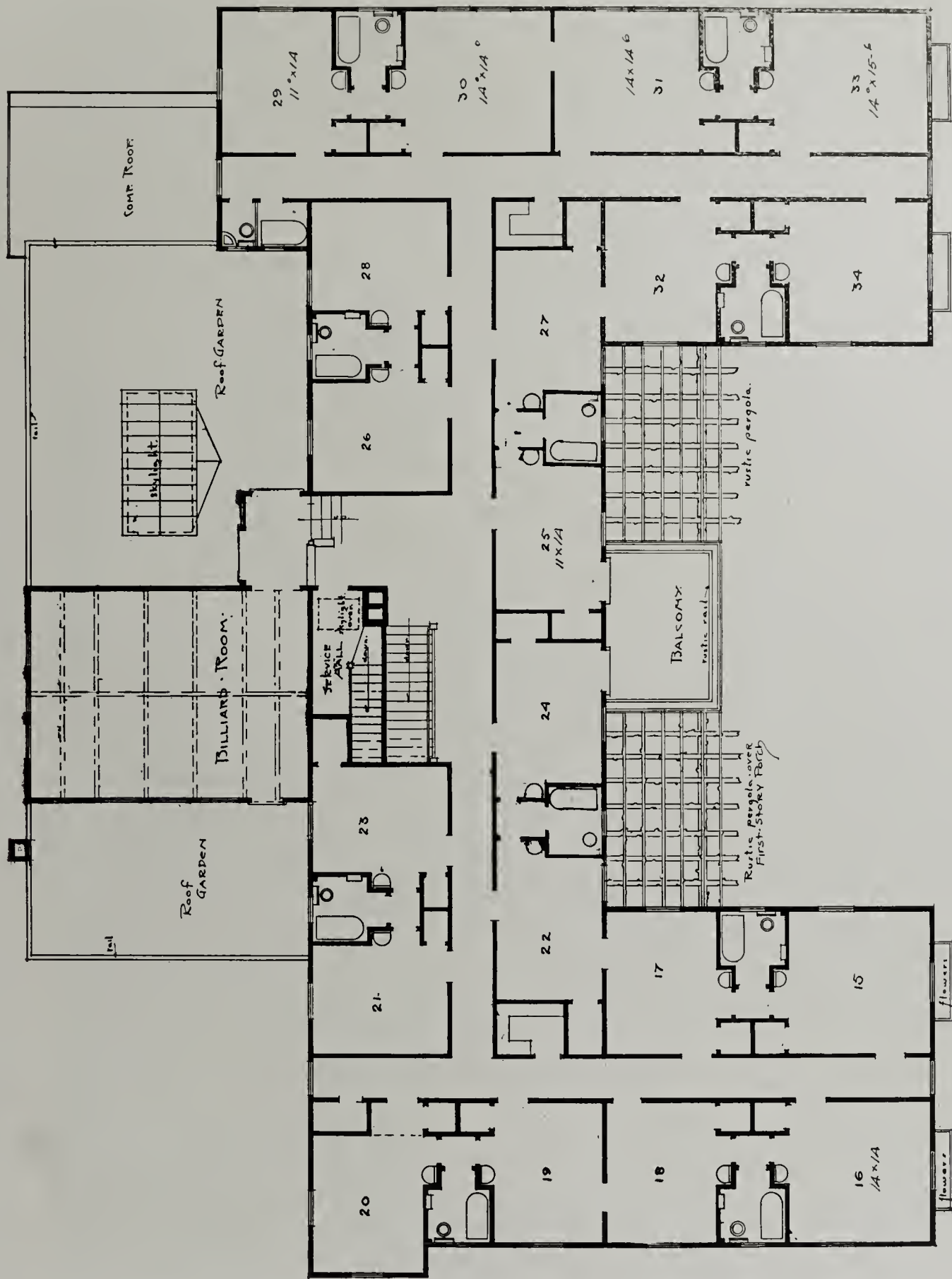


PLAT PLAN
 'LEVEN OAKS HOTEL
 EAGER AND EAGER, ARCHITECTS, LOS ANGELES



LEVEN OAKS HOTEL
EAGER & EAGER, ARCHITECTS, LOS ANGELES

THE WESTERN ARCHITECT
OCTOBER
1912

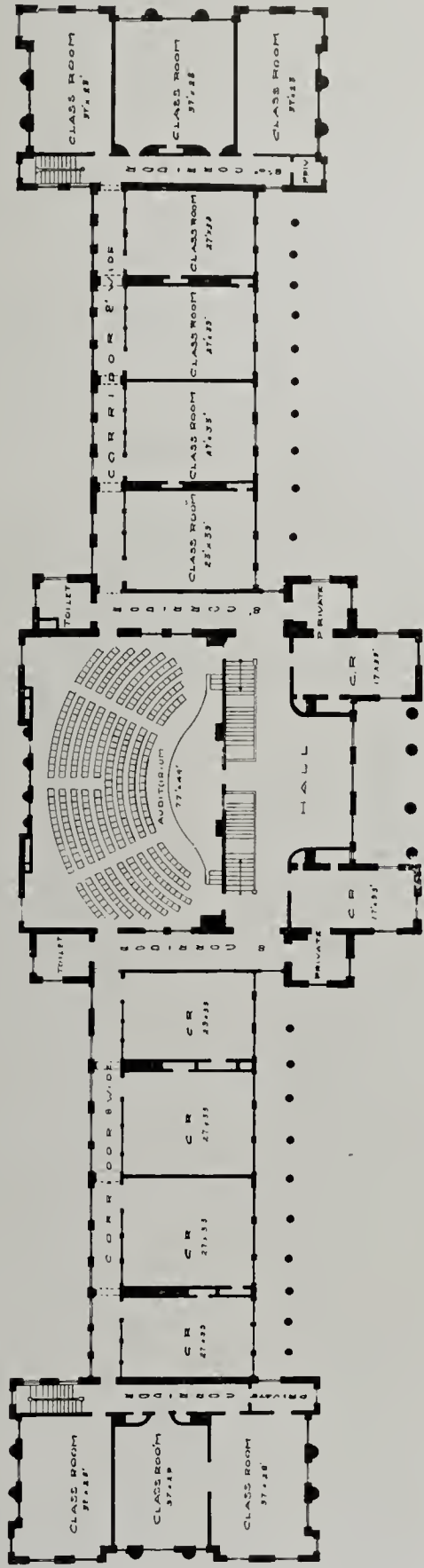
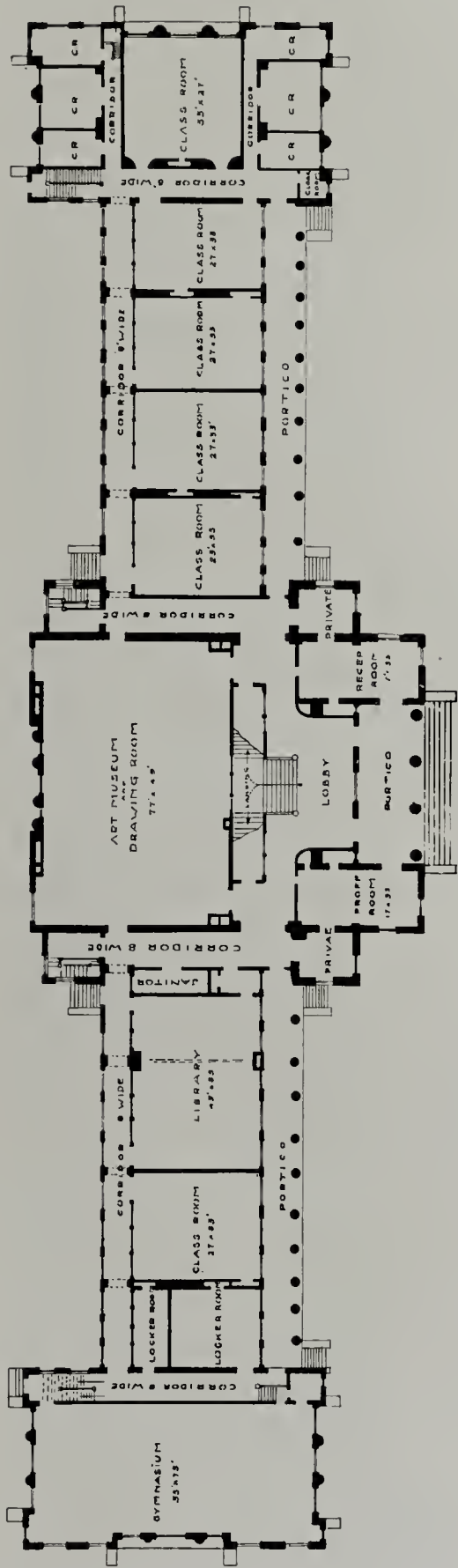


SECOND FLOOR PLAN
 LEVEN OAKS HOTEL
 EAGER & EAGER, ARCHITECTS, LOS ANGELES



LOBBY
LEVEN OAKS HOTEL
EAGER & EAGER, ARCHITECTS, LOS ANGELES

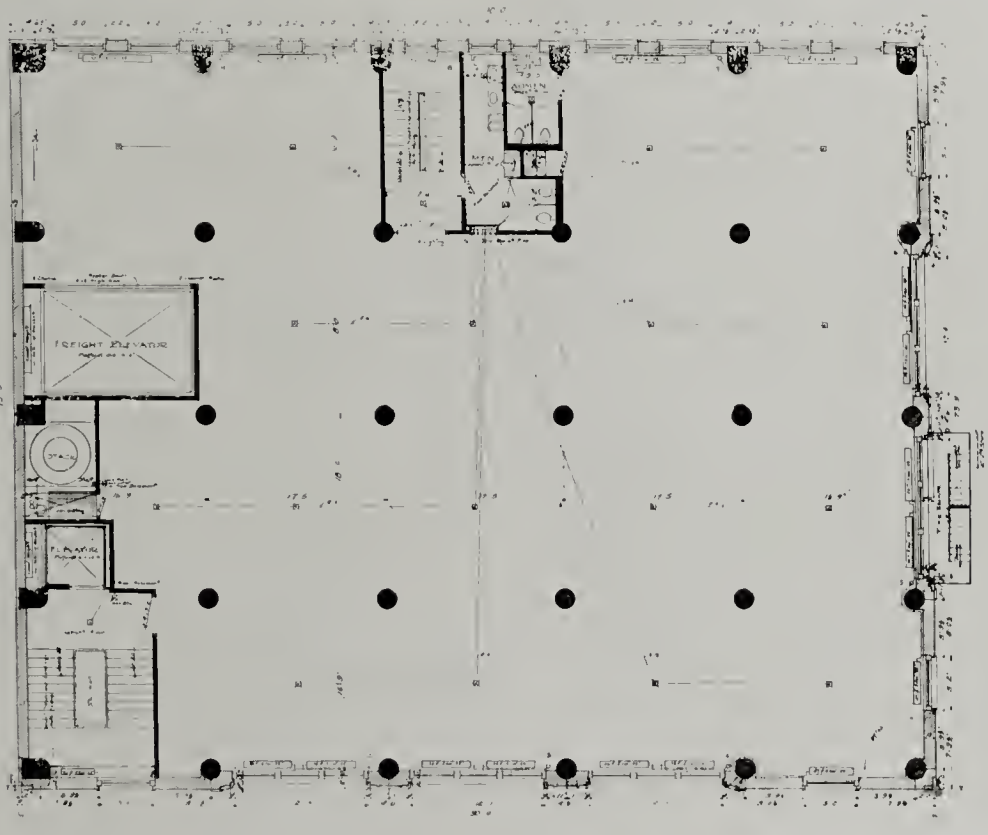
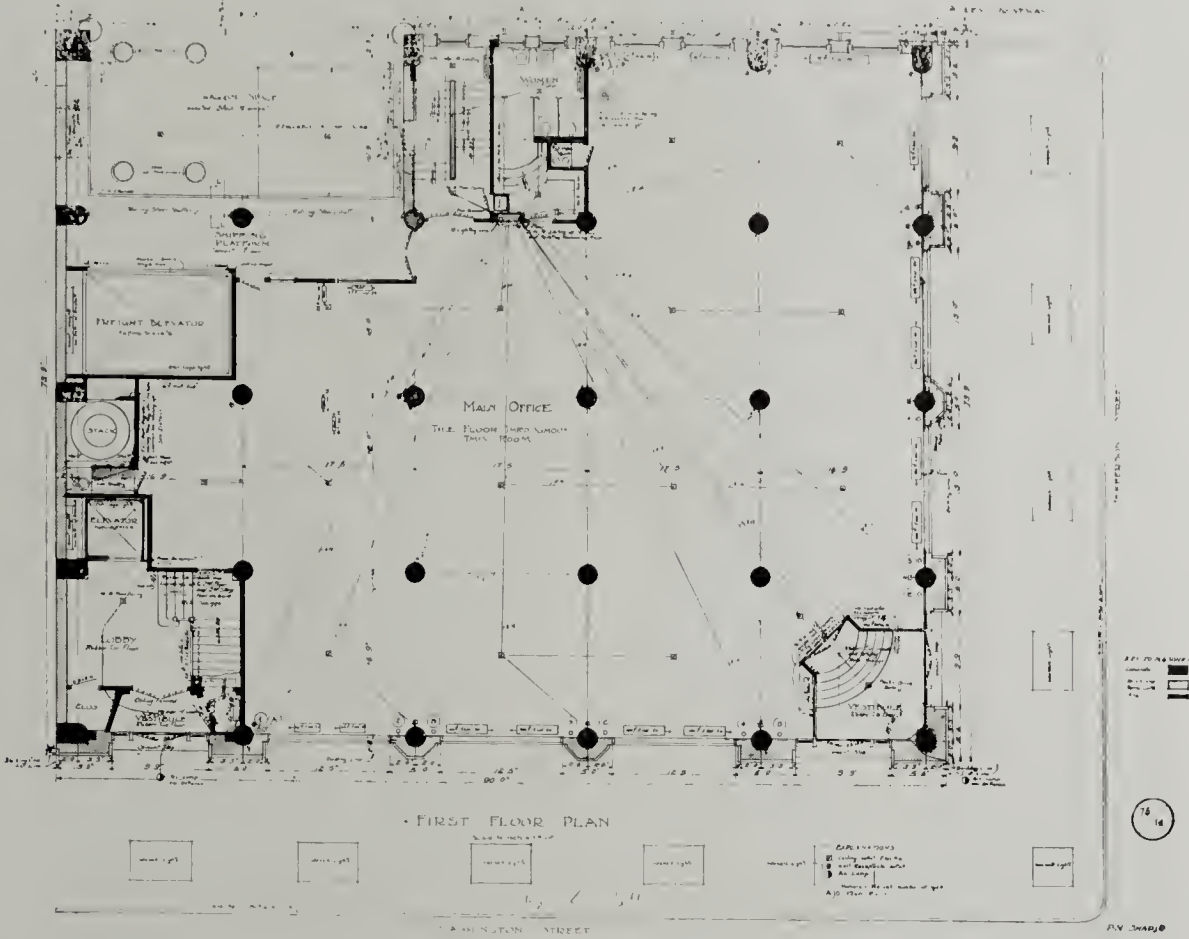
THE WESTERN ARCHITECT
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1912



PLAN
 SAN DIEGO NORMAL SCHOOL
 W. S. HEBBARD, ARCHITECT



SAN DIEGO NORMAL SCHOOL
W. S. HEBBARD, ARCHITECT

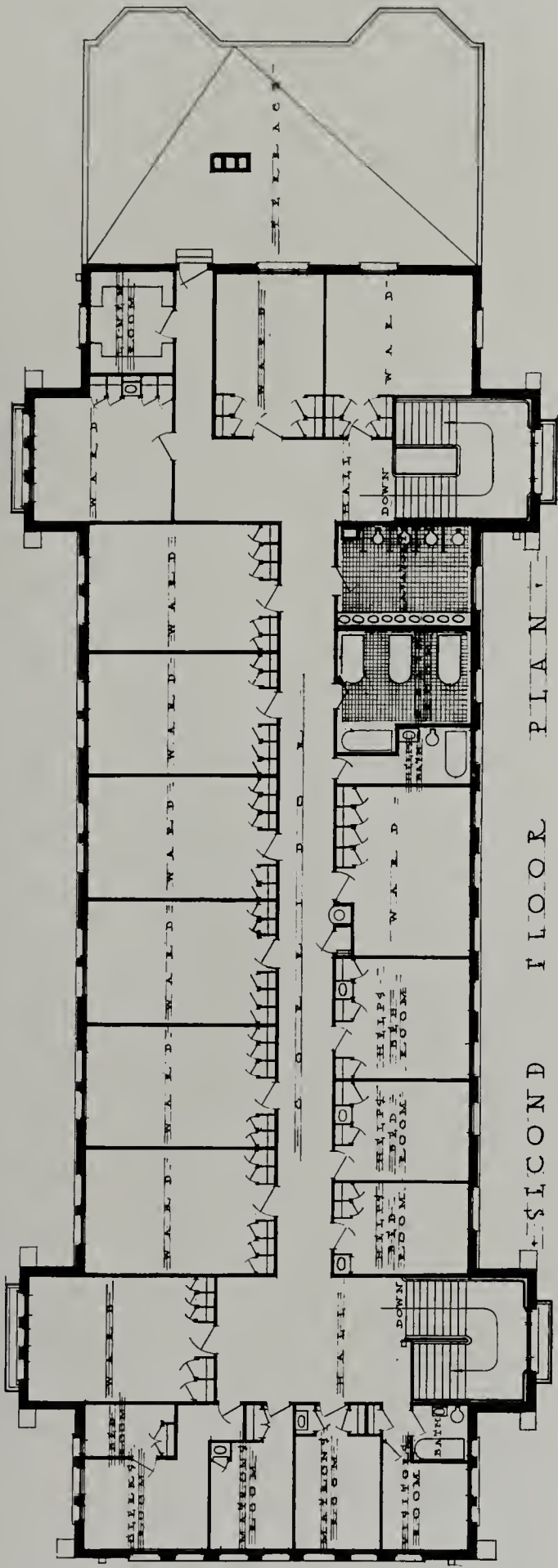


TYPICAL FLOOR PLAN
 IN CONNECTION WITH THE
 SHARPLES BUILDING, CHICAGO
 W. D. MANN, ARCHITECT

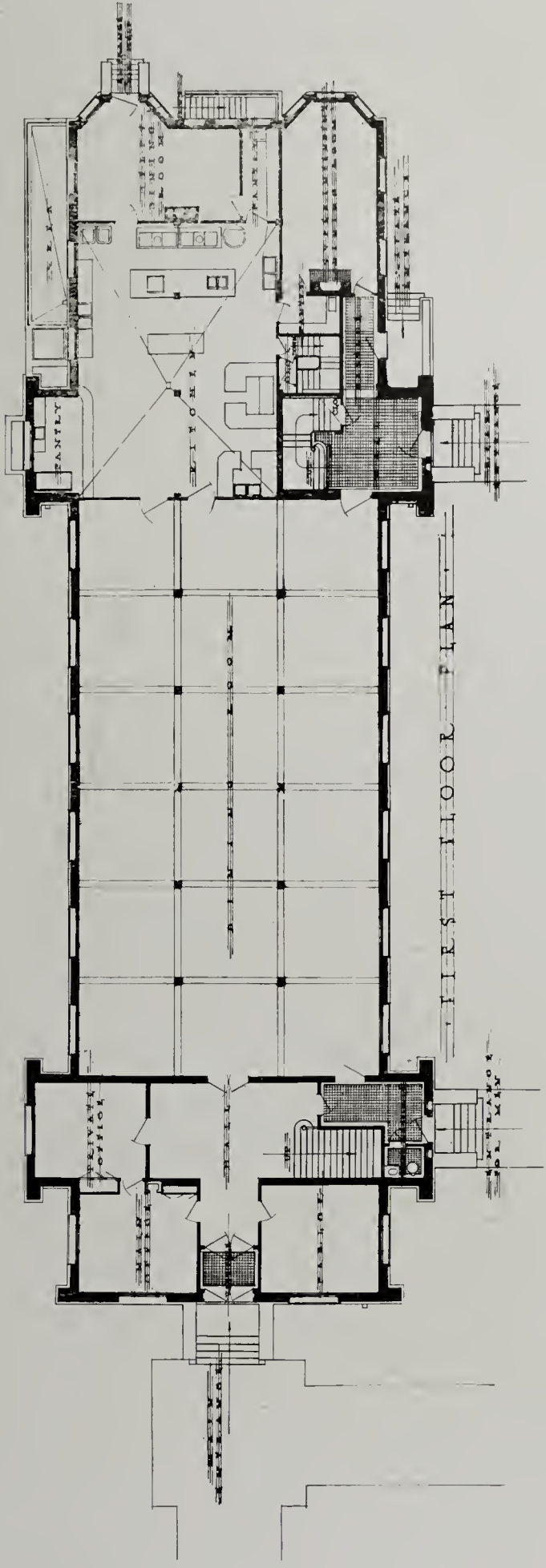


SHARPLES BUILDING, CHICAGO
W. D. MANN, ARCHITECT

THE WESTERN ARCHITECT
OCTOBER
1912



SECOND FLOOR PLAN



FIRST FLOOR PLAN

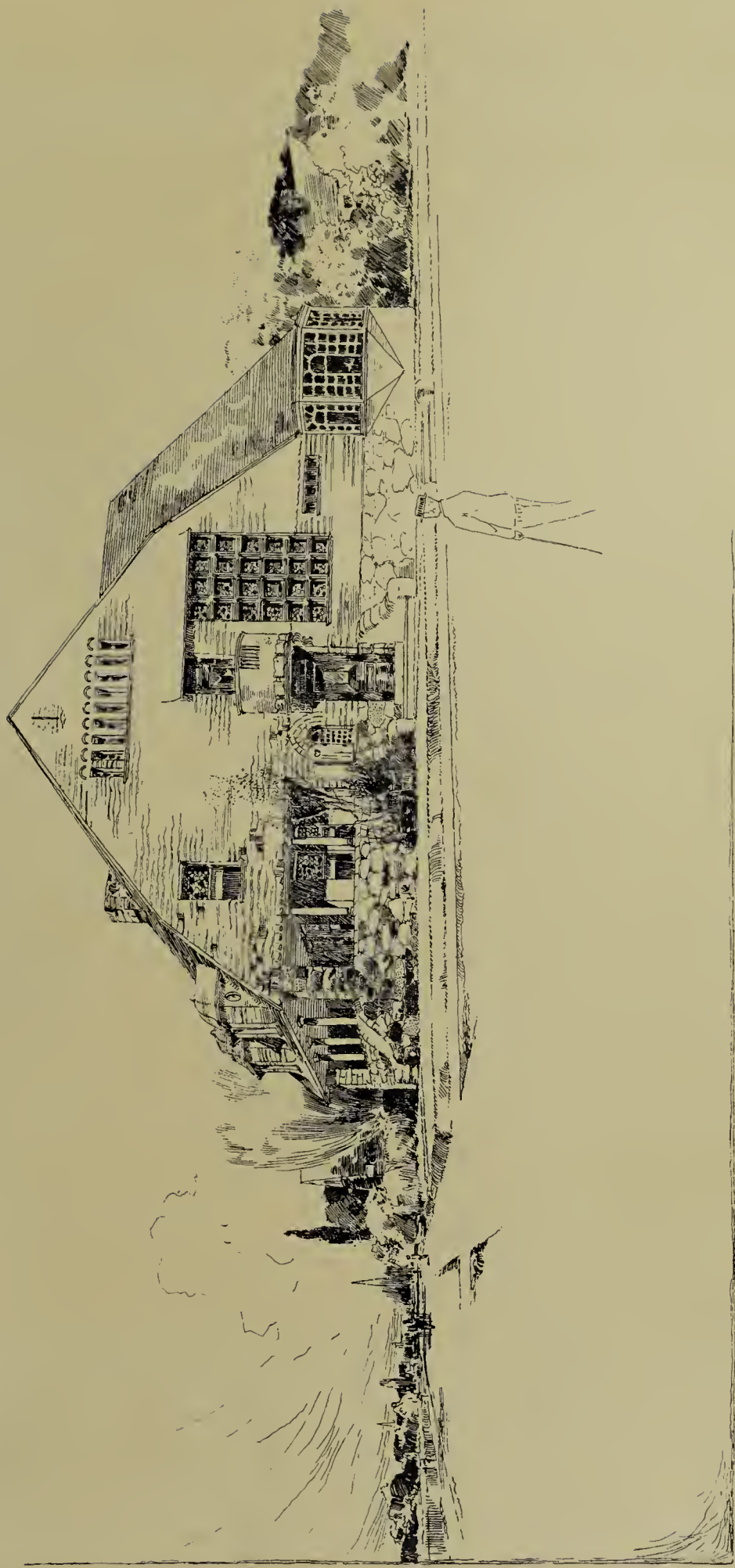
PLANS
BLIND ASYLUM, OAKLAND, CAL.
SELLON AND HEMMINGS, ARCHITECTS



BLIND ASYLUM, OAKLAND, CAL.
SELLON AND HENNING, ARCHITECTS



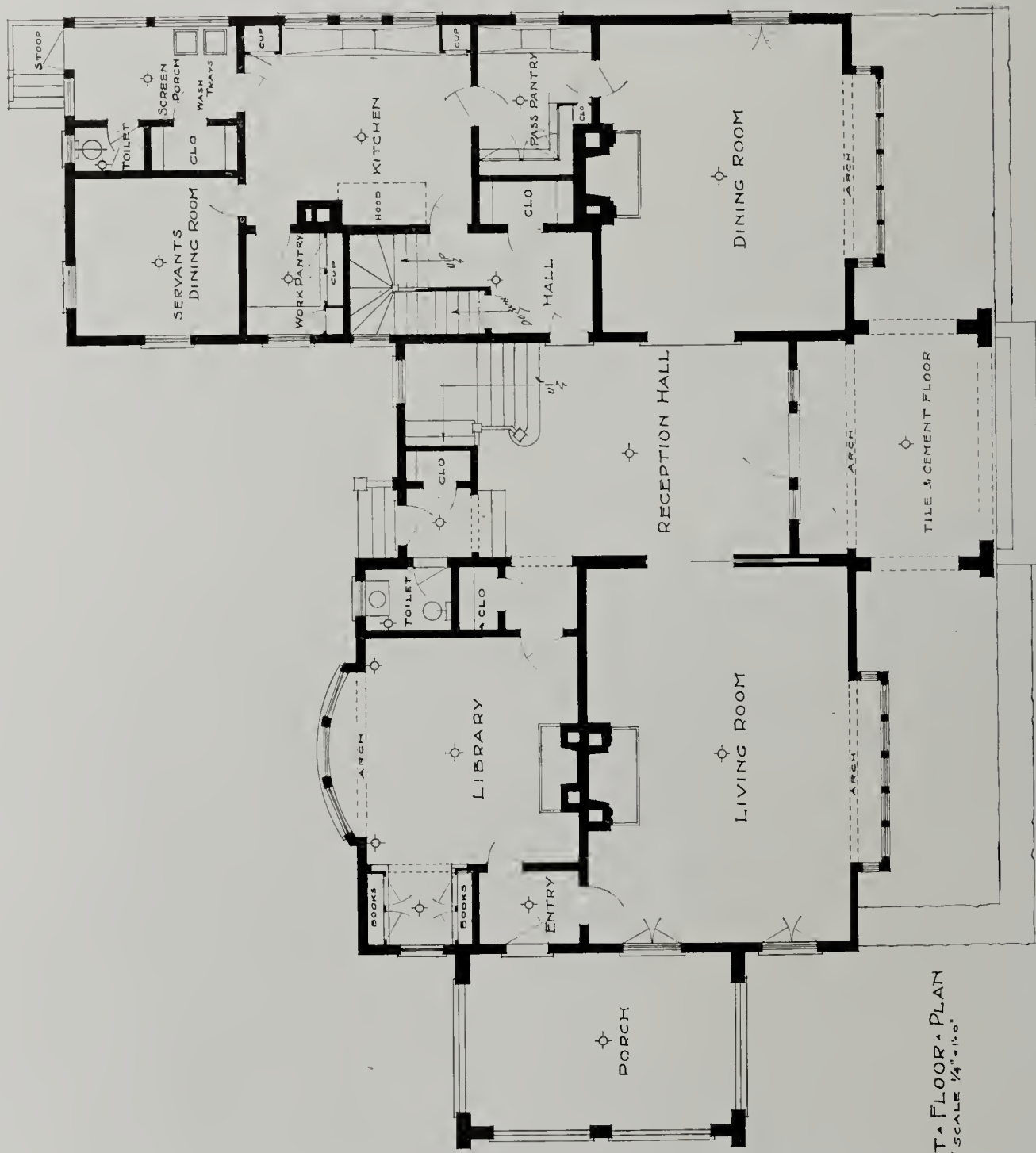
PEN AND INK BY HARVEY ELLIS
The sunny effect, is the charm of this drawing
L. S. BUFFINGTON, ARCHITECT, MINNEAPOLIS, 1888



PEN AND INK BY HARVEY ELLIS
The long distance up the road, is well rendered
L. S. BUFFINGTON, ARCHITECT, MINNEAPOLIS, 1889



RESIDENCE, PASADENA, CAL.
GEORGE LAWRENCE STIMSON, ARCHITECT

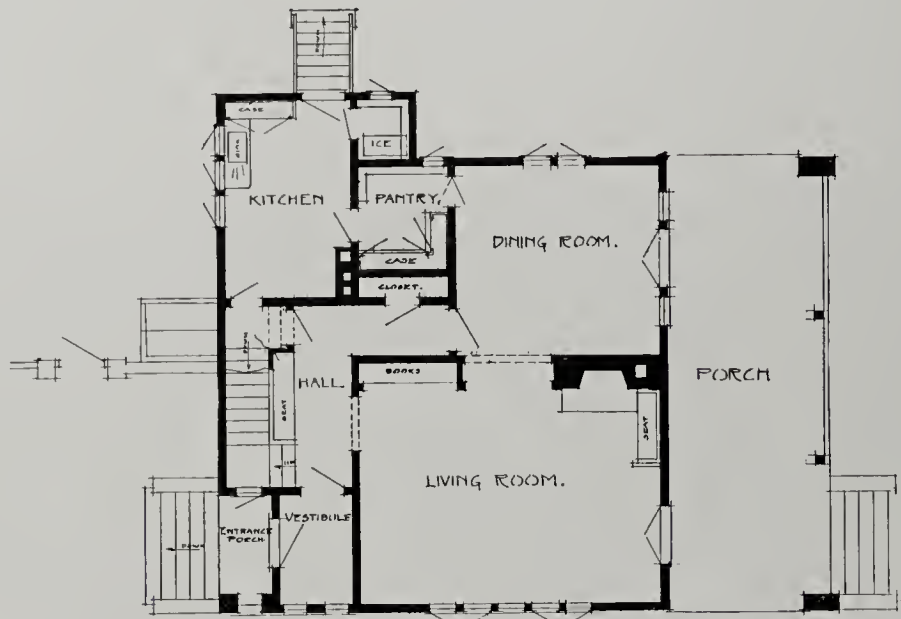


1ST FLOOR PLAN
SCALE 1/4" = 1'-0"

RESIDENCE, PASADENA, CAL.
GEORGE LAWRENCE STIMSON, ARCHITECT

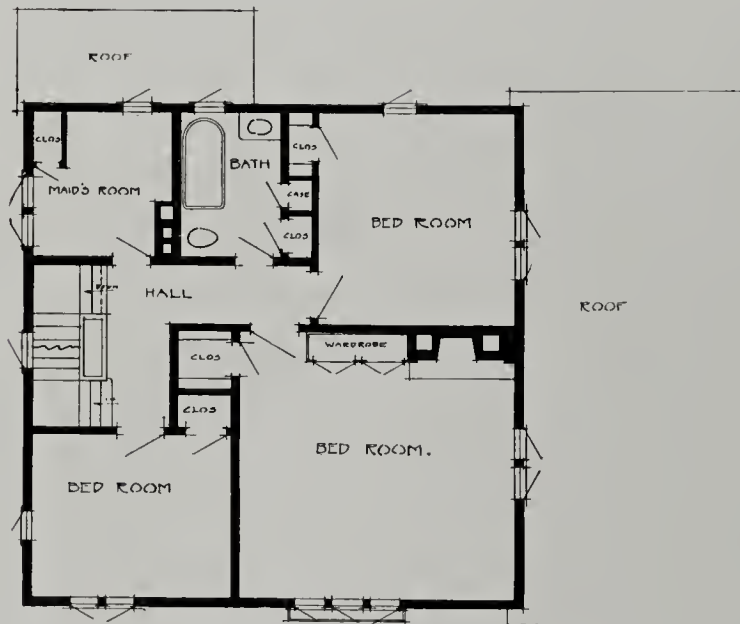


RESIDENCE, RAVINA, ILL.
DESIGNED BY LAWRENCE BUCK, CHICAGO
BEERS AND BEERS, ASSOCIATE ARCHITECTS
W. T. HOOPER, PHOTOGRAPHER



FIRST FLOOR PLAN
SCALE 1/8" = 1'-0"

HOUSE AT RAVINA, ILL.
DESIGNED BY LAWRENCE BUCK, ARCHITECT,
CHICAGO



SECOND FLOOR PLAN.
SCALE 1/8" = 1'-0"

HOUSE AT RAVINA, ILL.
DESIGNED BY LAWRENCE BUCK, ARCHITECT,
CHICAGO
BEERS AND BEERS, ASSOCIATE ARCHITECTS
CHICAGO

RESIDENCE, RAVINA, ILL.
DESIGNED BY LAWRENCE BUCK, CHICAGO
BEERS AND BEERS, ASSOCIATE ARCHITECTS



THE WESTERN ARCHITECT
OCTOBER
1912.

FRONT
RESIDENCE OF E. P. SAWYER, OSHKOSH, WISCONSIN
WM. WATERS, ARCHITECT

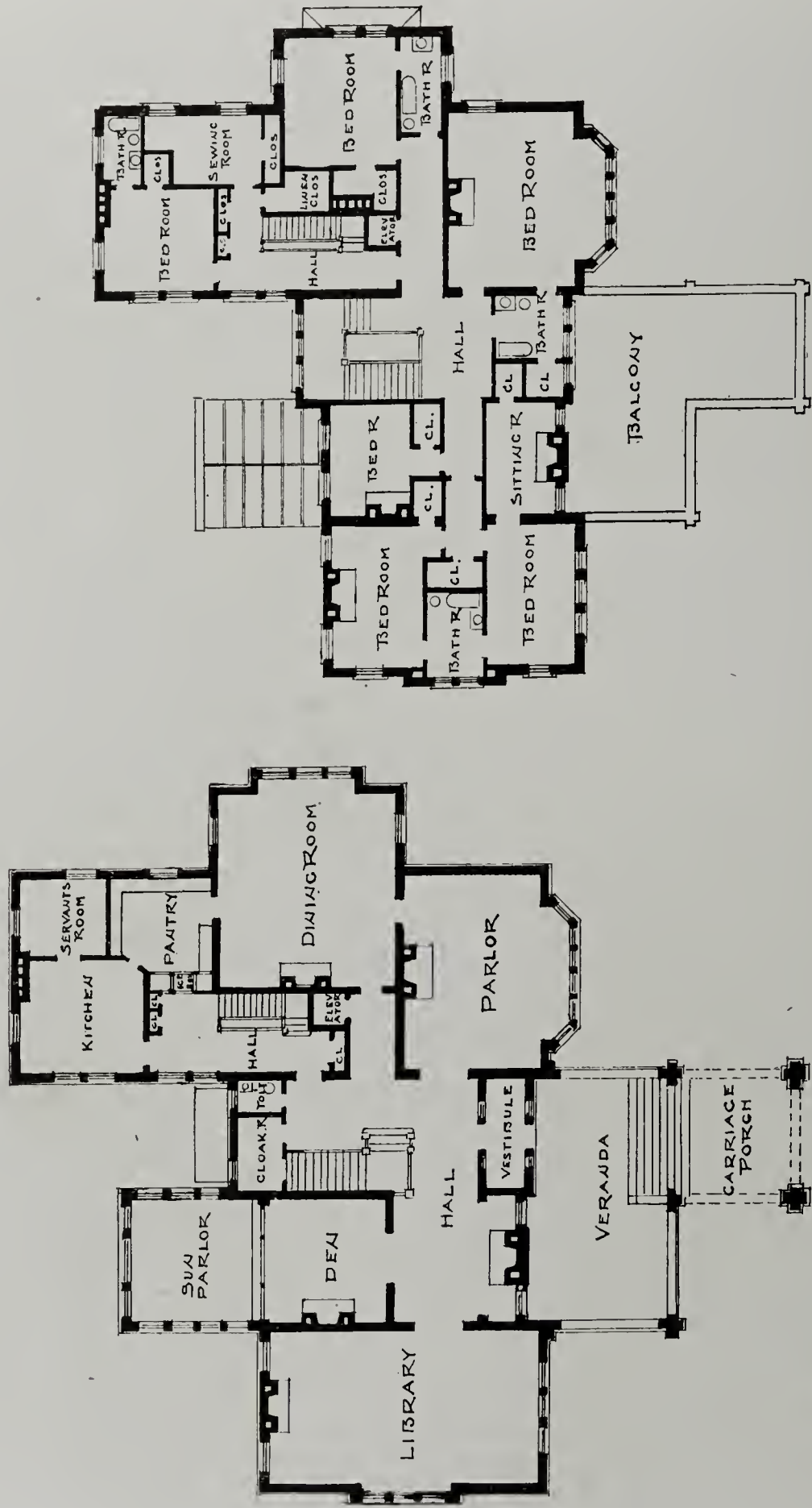


REAR
RESIDENCE OF E. P. SAWYER, OSHKOSH, WISCONSIN
W.M. WATERS, ARCHITECT

THE WESTERN ARCHITECT
OCTOBER
1912



GARAGE
RESIDENCE OF E. P. SAWYER, OSHKOSH, WISCONSIN
WM. WATERS, ARCHITECT



PLANS
 RESIDENCE OF E. P. SAWYER, OSHKOSH, WISCONSIN
 WM. WATERS, ARCHITECT





RESIDENCE, ST. LOUIS, MISSOURI
KLIPSTEIN & RATHMAN, ARCHITECTS

THE WESTERN ARCHITECT
OCTOBER
1912



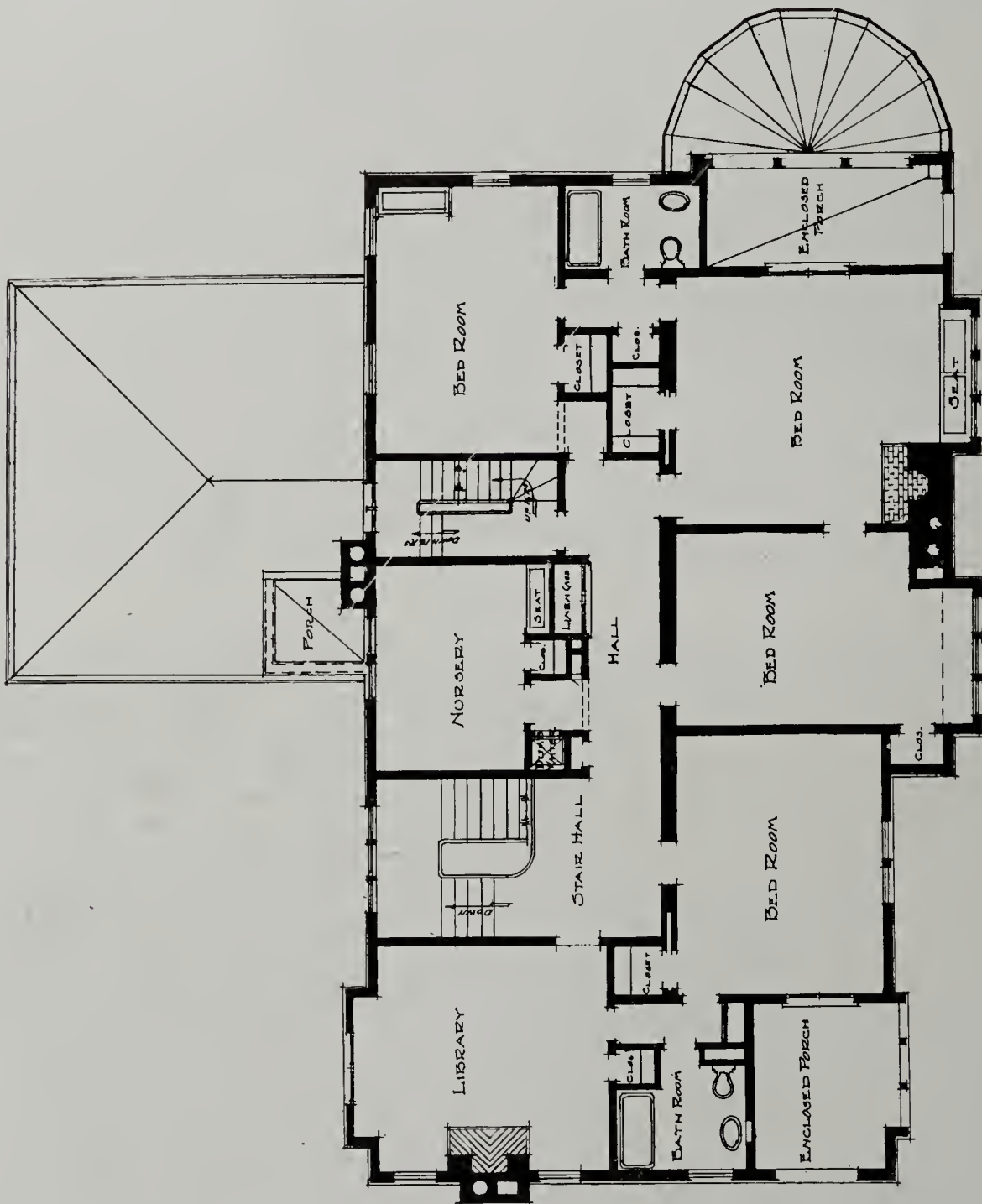
FIRST FLOOR PLAN
 RESIDENCE, ST. LOUIS, MISSOURI
 KLIPSTEIN & RATHMAN, ARCHITECTS



BASEMENT CLUB ROOM



HALL
RESIDENCE, ST. LOUIS, MISSOURI
KLIPSTEIN & RATHMAN ARCHITECTS



2ND FLOOR PLAN
 RESIDENCE, ST. LOUIS, MISSOURI
 KLIPSTEIN & RATHMAN ARCHITECTS

THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

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NO. 11

THE FUTURE OF ARCHITECTURE ON THE PACIFIC COAST

By John Galen Howard



RESIDENCE OF G. G. GILLET
HUDSON & MUNSELL, ARCHITECTS

Much has been said and written in appreciation of architecture on the Pacific Coast as exemplified in the old missions; and we have even heard tell of the old architecture of San Francisco,—sometimes with approval and sometimes with dispraise, but mostly with more vigorous anathemas than any other like quality of architecture ever received probably in the history of this or any other country.

We all know how charming the old Spanish missions are—how rich California is in possessing them, how fortunate we are that there remain even those few examples of the work of the old padres. They make the fertile valleys which they dominate delights indeed to the architectural student as well as to the general tourist. But perhaps it is less generally known how many

delightful examples of beautifully simple, straightforward design of the early days in the way of solving the typical commercial problem were lost in the San Francisco fire. Those of us who before the fire of six years ago were wont to make pilgrimage through the streets of the lower city and rejoice ourselves in the delights of the San Francisco's earliest essays in masonry architecture are among the very few who realize that San Francisco had such a delightful group of structures. They are all gone now; things of the past, sincerely to be regretted. Far otherwise, with the triumphs of the jig-sawyer, which may be relegated to a well-deserved oblivion.

We hear of the architecture of today, too, sometimes. Those of us who have been seeing San Francisco rebuilt

in no time realize that there is perhaps too much talk about the present day architecture, and that the less said about it the better, except it be to keep our courage up; we are at too close range to criticise it, to estimate it justly.

But, now the architecture of the future, we are all interested in that. It is a thing of vital concern to us, and yet, perhaps, we don't think enough about it to give it a fair chance to come into its own. Are we making such preparations today as are likely to blossom forth in the next generation into a genuine expression of our coast conditions? We do not give enough consideration to such possibilities, and I believe we ought to ask very seriously how our art of architecture should develop in this part of the world. We haven't looked at this subject in its proper light. We haven't given it its due importance. We have been doing things without any thought of what their effect would be in the future,—what their value would be for future development. And yet, on the other hand, we are already really living in the future. We are already looking forward to the time when the Canal will be finished and people will come from all parts of the world to inhabit this coast which is still almost a wilderness, except here and there where men congregate together and build cities. This immense empire of emptiness will, we all believe, be settled up almost as soon as the Canal is finished. We are looking forward to the time, near at hand, when our city, whichever city it is, will have a million inhabitants, or ten million inhabitants, as the case may be. We have full-grown ambitions in that regard. Yea! We are all looking forward to the future, but we are not making much of any preparation for it.

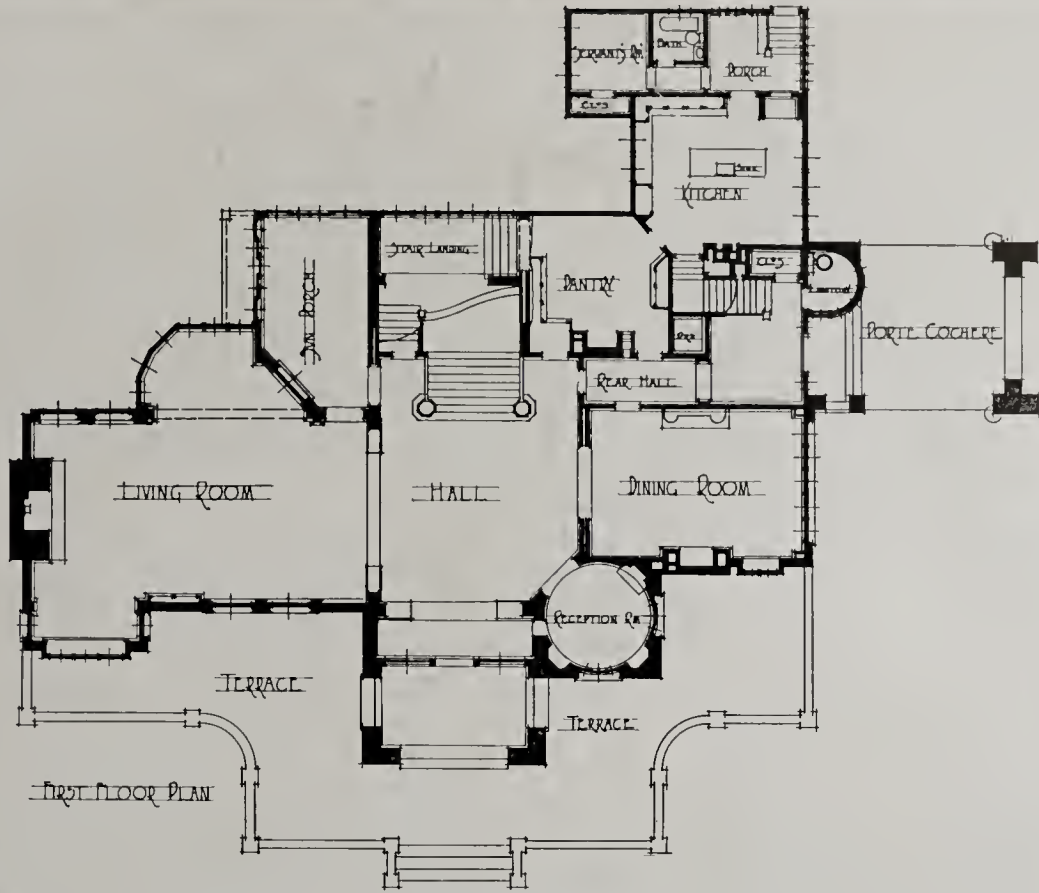
Nevertheless, that future's character must depend upon what we do today. This is a time of preparation, rather than of accomplishment; of laying in foundations sane and sound, rather than of rearing a superstructure fair and free. We are using, and rightly, the old thoughts that were originally thought on the other side of the continent, and abroad, in the older countries, and we are using them under very difficult conditions—conditions that are so difficult at times as to seem almost impossible, professionally speaking. For the most part we are in reality simply pottering, getting along as best we can, from hand to mouth, so far as ideas and original imaginative power are concerned.

That is not the way in which to lay the foundations for the great architecture of the future. The time is coming, and is almost at hand, I think, when architecture on the Pacific Coast is destined to be the significant architecture of the world. Our friends, coming from the east, when they see the things that are being produced here on this far isolated island, as it were at the ends of the earth, between the sea on one side and the desert on the other, wonder at what is being accomplished. And they go back and spread the good word and say. "We architects in the east must look to our laurels; the men on the Pacific Coast are forging ahead while we are standing still!" That is not wholly true, though it may seem so to them. They see things through

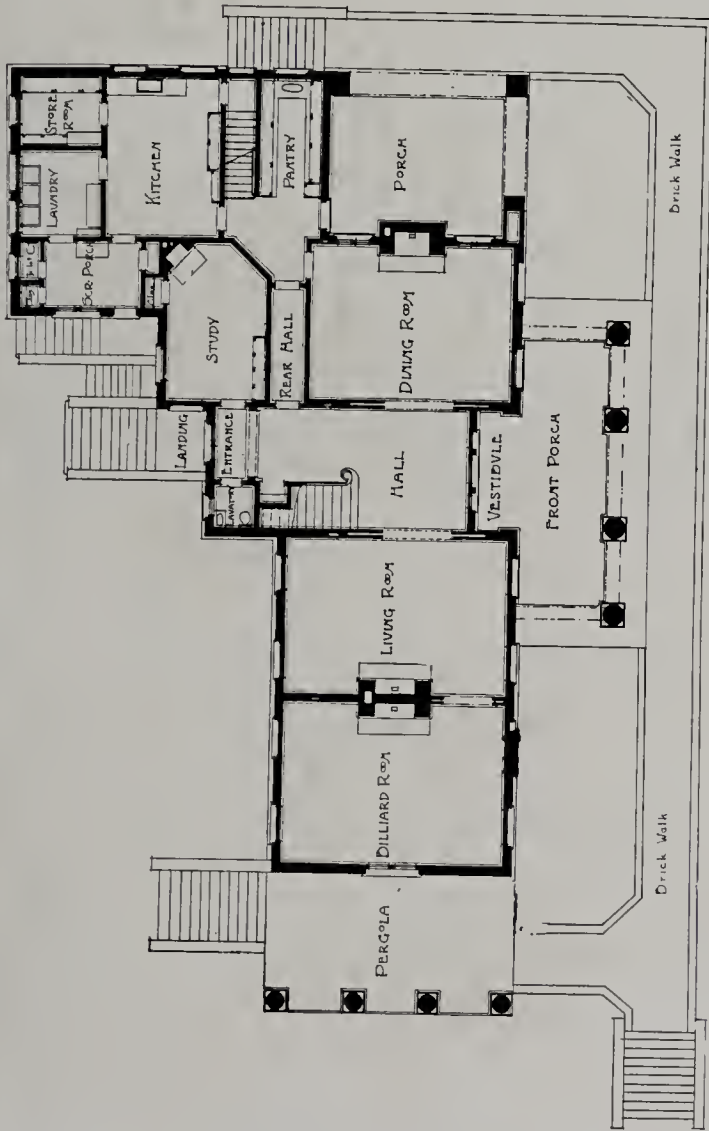
a golden sunlight glamor. They come out here to have a good time and they see things with a kindly vacation eye. We are out of range of competition with them, too, and they see us with a more friendly eye than we see the work in their own communities—Philadelphia, Washington, New York, Chicago, Boston, or elsewhere. There is no personal friction to bias their judgment unfavorably; no personal end to be gained, which prevents them half of the time from seeing how good the things around home are. So we must not take their praise too seriously. At the same time, we must take to heart the significance of their tribute. Powers for good lie in that direction. To be heartened is to be strengthened, and on the foundation that we are now laying, the future of our architecture is necessarily to be built.

I want today to say a few words with regard to several different ways in which, it seems to me, we can do something for that future architecture. We can know nothing of it, naturally, in detail. We cannot see the precise direction in which our architecture is going to develop; we cannot even see what its general style and characteristics will be, nor, perhaps, define in advance just what direction we think it should pursue. What we can do is to improve the conditions under which that architecture, whatever it may prove to be, may develop; so that it may develop freely and sincerely into a true style which shall be an intelligible suitable, harmonious and beautiful expression of the actual physical and intellectual conditions of which it is the flower.

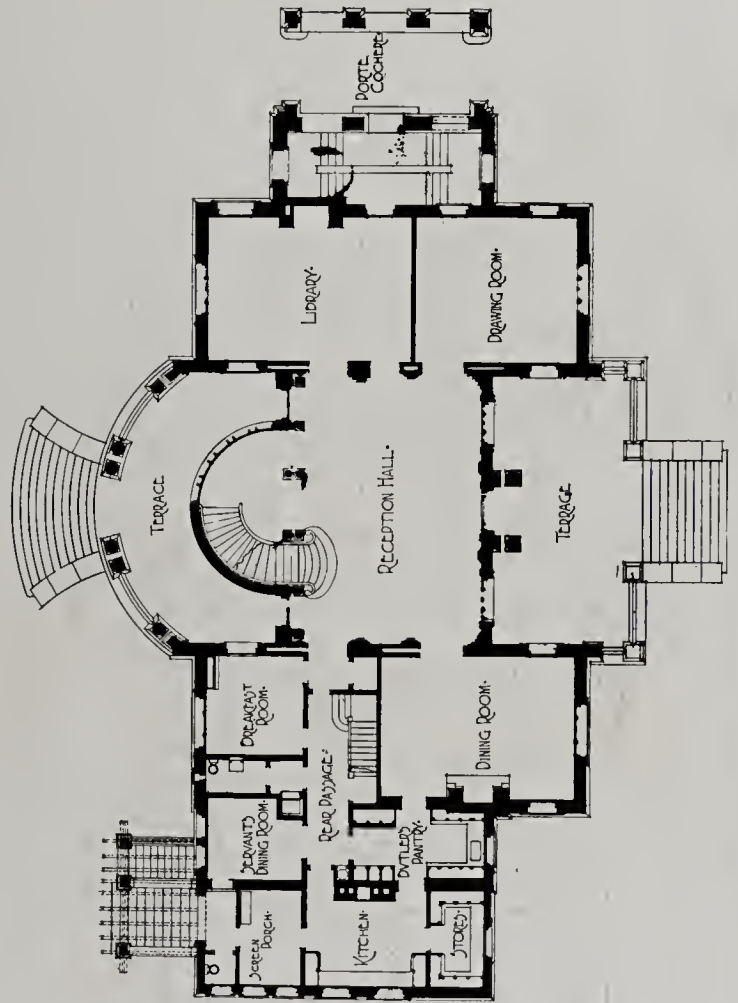
First of all there is one set of conditions which we have absolutely in our own hands to control and to fix. Those are what we may call, speaking largely and broadly, professional conditions. We want a better professionalism on this coast than exists at the present time. My mind can go back twenty or twenty-five years and visualize the conditions that existed in New York and Boston—the two towns with which I happened to be most familiar, for there my early life was spent—and I can recall how distressing many of the conditions were which obtained at that time, though there were many architects who wanted to improve things. And I have been familiar with the changes which have been going on there during the period within my memory. Professional conditions there immensely improved. To be sure, affairs are not quite on a Utopian order even yet. There are difficulties; there are distresses; there are dissatisfactions; there are frictions; and I suppose there always will be. But on the whole the profession has got together to such a degree in our eastern communities and especially along the eastern seaboard, from Washington to Boston, that there is such a thing recognized even among the laymen, as professional conduct. And attacks upon proper professionalism, and attempts at seduction from proper professional practice are very much less frequent now than ten or fifteen years ago. The intelligent layman perceives that he has nothing to gain and much to lose by attempting to get results under unprofessional conditions of employment.



FIRST FLOOR PLAN
 RESIDENCE OF J. H. MILES, FORMERLY GILLETT RESIDENCE
 Illustrated on preceding page
 HUDSON & MUNSELL, ARCHITECTS



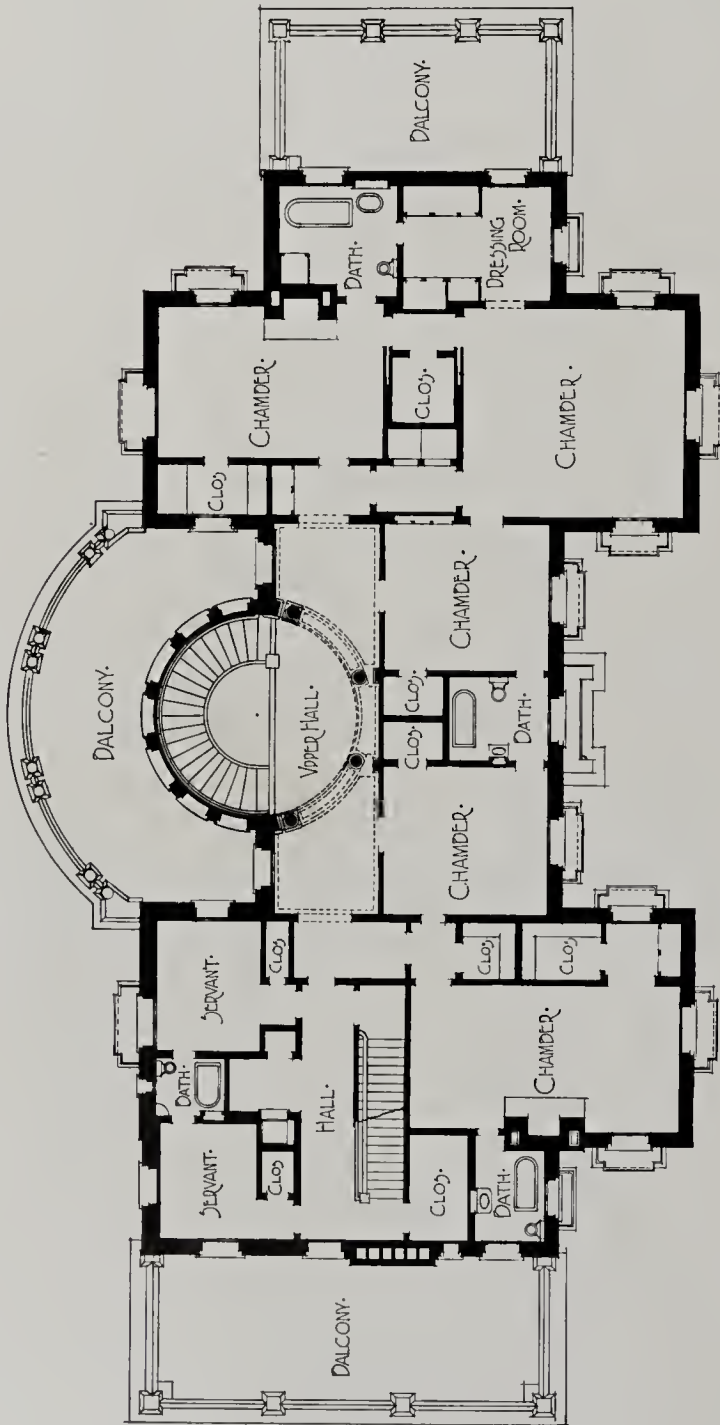
FIRST FLOOR PLAN
 RESIDENCE OF W. VALENTINE
 Illustrated on plate pages
 HUDSON & MUNSELL, ARCHITECTS



FIRST FLOOR PLAN
 GUASTI RESIDENCE
 Illustrated on plate pages
 HUDSON & MUNSELL, ARCHITECTS



SECOND FLOOR PLAN
MILES RESIDENCE
HUDSON & MUNSELL, ARCHITECTS, LOS ANGELES



SECOND FLOOR PLAN
GUASTI RESIDENCE
HUDSON & MUNSELL, ARCHITECTS, LOS ANGELES



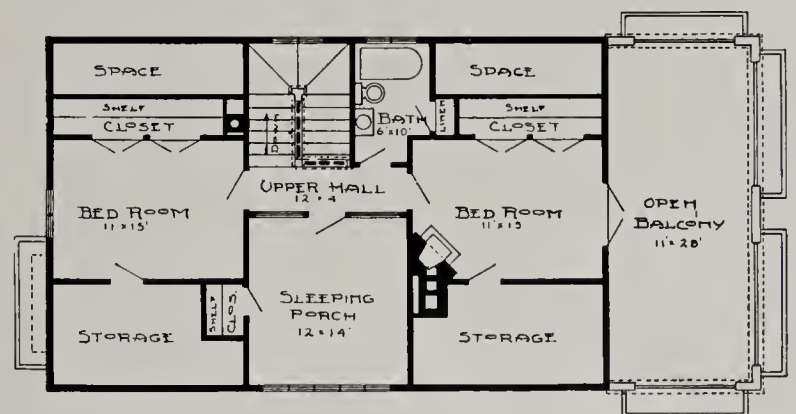
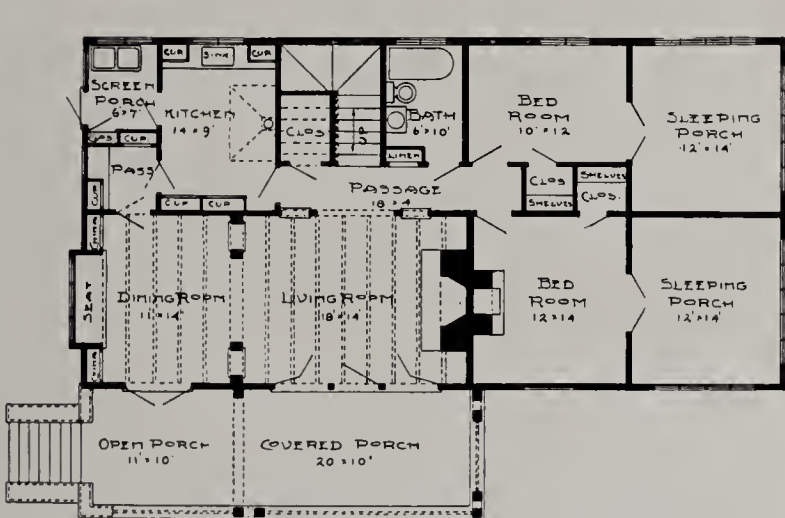
SECOND FLOOR PLAN
VALENTINE RESIDENCE
HUDSON & MUNSELL, ARCHITECTS, LOS ANGELES

On this coast professional conditions now are hardly equal to what they were in New York and Boston twenty or twenty-five years ago. And yet, the architects have absolutely in their own hands the making of those conditions what they will. We should have better conditions in order that we may produce better art, and in order that we may do fuller justice to those who come to us as clients, and in order to serve the community better. Better professional conditions will result in better art, and better service in every way because they will make the architect more self respecting, and enable him to devote himself to rendering the service rather than to getting the work.

There is one type of unprofessional conduct which is rampant in our town (San Francisco) and I dare say is not wholly unknown in Los Angeles, Seattle and some

other cities of architectural activity; and that is "butting in." I call it by the only name I know for the practice, —a slang expression which has no equivalent in good language, any more than the thing has a place in good society. When the slang expression gets so worn that it can be given up, the practice itself will be obsolete. If we could only get rid of the attempts among our fellows to snatch work from one another—if we could only get each one of our profession to recognize that he has no more right to take from another architect a piece of work which has been given to him than he has to go into his house and steal his table silver, then we should begin to have what is really decent and reasonable professional feeling. Until such recognition is general, we never shall have tolerable professional conditions.

This seems almost a commonplace; but it has to be said, and the reason it has to be said is because this sort



HOME OF OWEN WISTER, GROSSMONT, CALIFORNIA
RICHARD S. REQUA, ARCHITECT

of thing is going on all the time, under our very eyes. We are all aware of the fact that it is going on, and yet nothing is said about it. Now the time has come, I believe, when it is proper and necessary to speak frankly and straightforwardly about these things. Let us have it out in a friendly way among ourselves, and call a spade a "spade." This Architectural League of the Pacific Coast has a great opportunity to accomplish a fine work in that regard. All it needs to do, I believe, to correct this abuse, is to speak of it in a friendly and frank spirit between man and man, and between individuals and the gathering of his fellows. I know that it is so among the architects in San Francisco. We have recently instituted a Committee on Practice which is expected to take up individual cases of unfair, unfriendly, unfellowly conduct, whatever the breaches of professional principles may be; not in a spirit of censoriousness, not in a spirit of selective work, not in the spirit of "muckraking" in the least; but merely to get together on a fellowship basis and to have it out with each other so that we can look each other in the eye and say, "You are my friend; I will stand by you," and "You are my friend; you will have to stand by me." The work we do under the existing unfavorable conditions is not what it should be, or what it would be if each man felt he could devote himself wholly to his work without having to safeguard and spend his time holding his work. That applies to pieces of work that are given outright to a man,—of course, by far the greater number of cases; but it applies even more, if possible, to work which is won in competition. When a man has won a fair competition he should have absolute assurance that the work is his, and not that his work is open to the scheming and "wire-pulling" and "pipe laying" of other members of the profession to get it away from him into their own hands. This is a question of the simplest fair play, it would seem. But we all know flagrant cases in which fairness and justice have been ruthlessly flouted; and yet nothing is done to discountenance such outrages of common decency. No beauty in the building which results from such methods is sufficient to justify the means taken for securing work. It must stand as a permanent monument to the unscrupulousness of its author. And what is still worse, the buildings so secured are in many cases alleged to be as open to suspicion in their construction as is their author's means of getting them to do.

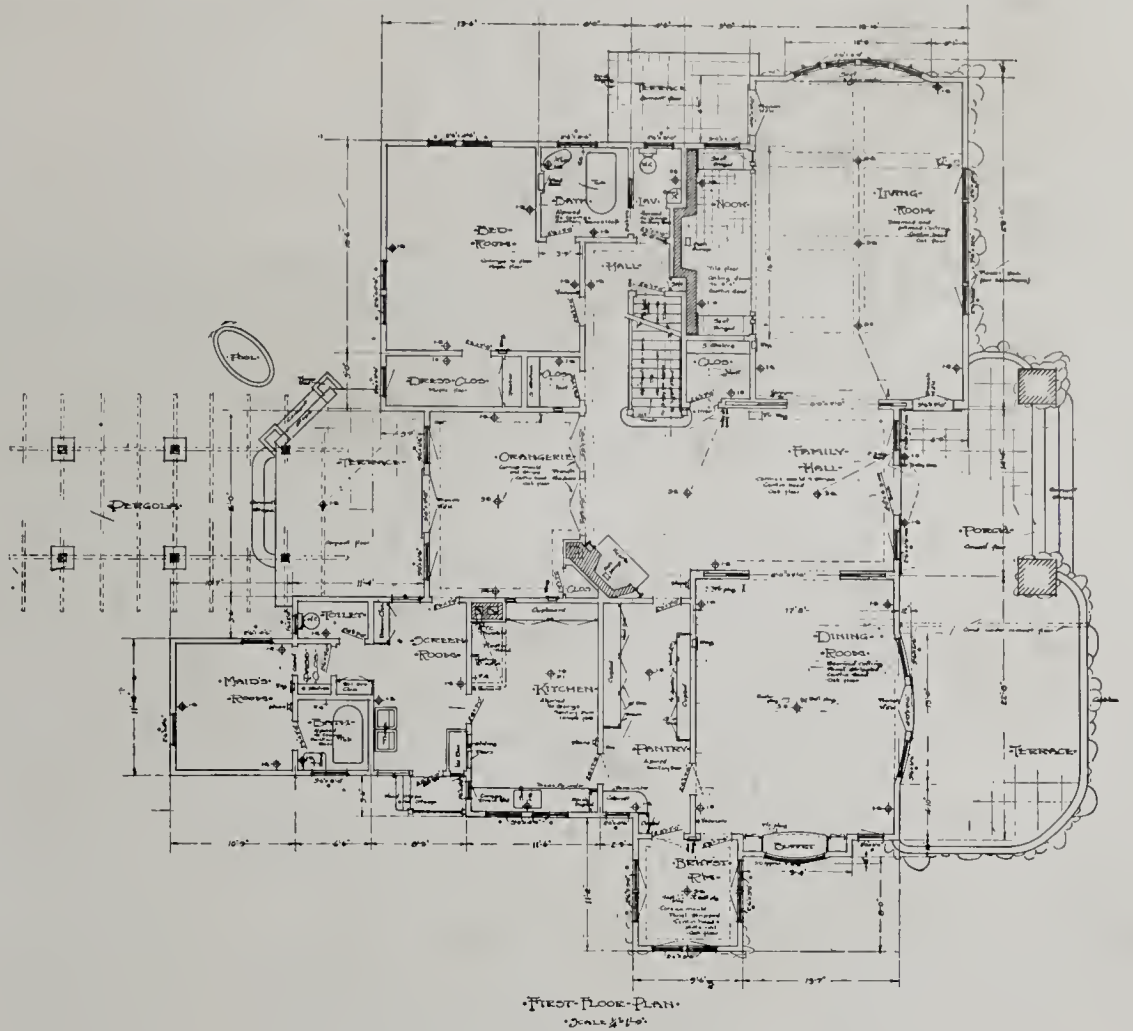
The question too of competitions themselves,—I understand you have very recently, yesterday in fact, taken definite action with regard to certain practices in the line of competitions and that there is a promise of better times coming in that regard. I believe there is a definite promise of good times coming when any body of architects get together and say "We will not submit to conditions of competition which are not fair to our profession, because we cannot do justice to our clients or to ourselves under such conditions. There is a type of competition which is required by the law of this state, in certain cases, and which is so contrary to the interests of the community, that work of this sort should be ruled out absolutely from his office by every self-respecting

practitioner. The time is coming when we must get changed the law of the state in this regard. I refer to the law of 1872 governing school buildings under certain conditions, to be given out by competitions which are on the very face of them so contrary to the interests of the community, so unfair to the profession that no architect should think of going into them. And yet every day members are going into them or asking "May I?" or "Is there a chance of getting through without criticism if I go into the competition?" And these competitions require the filing of a bond by the architect,—a bond which so ties up the architect with the contractor that he can't call his soul his own. Let us put a stop to that. All we have to say is, "We will not accept those conditions," and we can get the conditions changed. To be sure, we have to do a little bit of hard work. We have got to go before the legislature and see that the proper influences are brought to bear to change the law; the state won't do it otherwise. Just what new law must be substituted for the old remains to be seen. That should be a matter for committee work, and committees should be appointed from every one of the Architectural Associations of our state, and co-operate, one with the other, and get something done. We have recently appointed a committee on legislation in the chapter of the institute in San Francisco. I fancy there is such a committee in the chapter here, and hope there is one in the League; but if there are not such committees, they should be appointed at the earliest opportunity, and work together with a definite purpose for accomplishing a definite result.

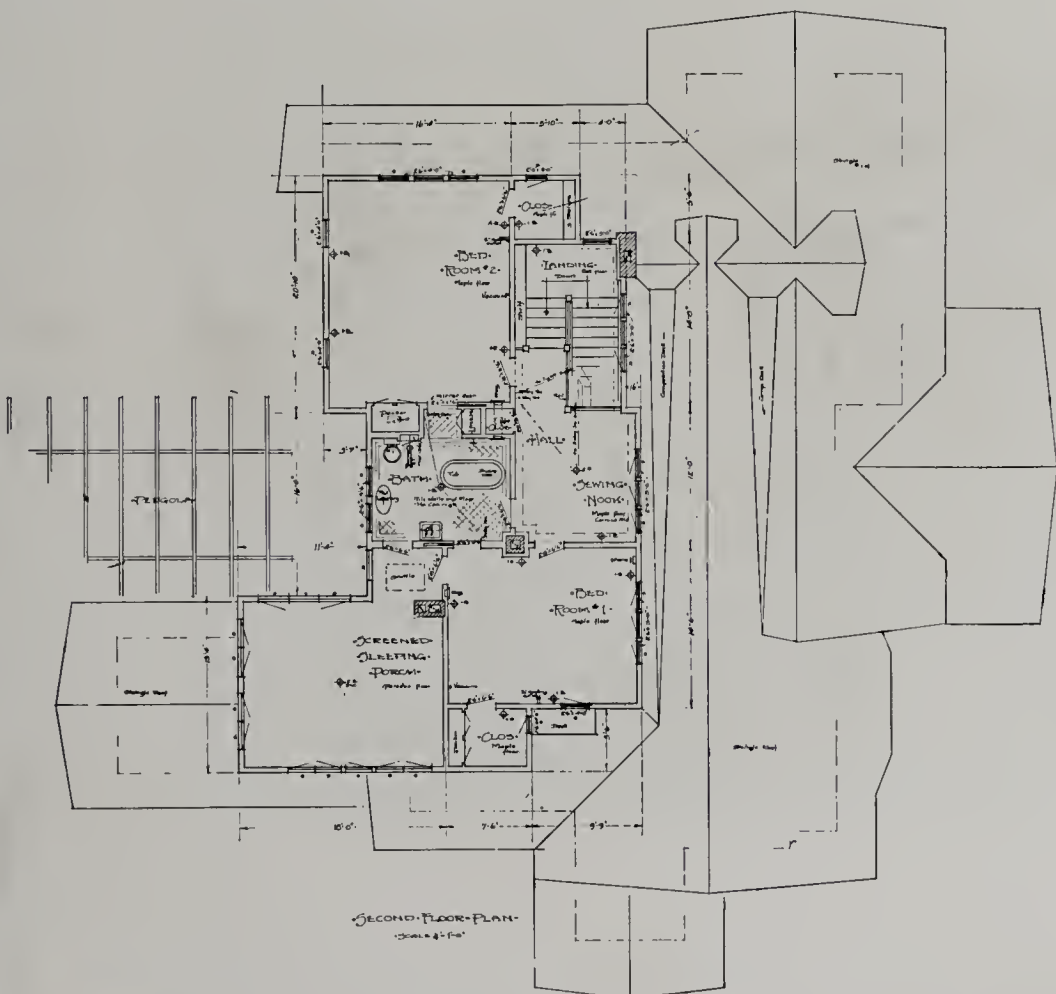
Then the old fashioned habit of "knocking"—what more detestable vice is there in our profession? I speak of San Francisco, and San Francisco has a most unenviable reputation as the "locus knockorum;" but I understand there is more or less knocking in Los Angeles too and perhaps elsewhere,—who knows? An honest, friendly criticism to a fellow architect's face, and above board, is a desirable thing, if it is intended to help matters. It is a friendly act. But to "knock" behind a fellow architect's back, to run down his reputation and to "black eye" his work, is a thing that is altogether too common among us, and a thing we ought to frown down. Destructive criticism is of little or no use anyway. Only yesterday the design of a great building was put before a group of architects of whom I happened to be one, by the representative of the owner, with the request that we criticise it. The position we took was, that we should be glad to criticise it if he would just put us in communication with the architect. The owner's representative might come with him if he liked but let us talk with the architect personally. We would not talk behind his back.

Creative criticism is the only kind that is worth while, and creative criticism we are all willing and glad to give, providing it is a friendly, good-fellowly relation that is established and not back-biting criticism which tends to weaken a man's position and destroy the good that might be accomplished by the criticism.

The old question of proper charges comes in here, too; it has an important bearing on mutual relations among fellow architects. From one point of view any architect has a right to do his work for any figure he cares to charge, no matter how low; but two considerations are of the greatest weight in this matter. The first is that, as is well known, the profession as a whole has, by long experience, and in view of the best interests of all concerned, client as well as architect, agreed that the architect's full service, under the very exacting conditions of today, and the high cost of producing the work, cannot be properly rendered without loss, or, at any rate, without inadequate compensation, for less than 6%. The American Institute of Architects has therefore fixed that rate as the minimum proper charge; and members are expected to adhere to it. The San Francisco Chapter, and other similar organizations on this coast, have adopted the same schedule, and it is the duty of all members to practice in accordance therewith.



O. P. BASSETT BUNGALOW, PASADENA, CALIFORNIA
A. S. HEINEMAN, ARCHITECT



O. P. BASSETT BUNGALOW, PASADENA, CALIFORNIA
A. S. HEINEMAN, ARCHITECT

It is not too much to say that any member who charges less is by that very act practically certain to be competing in charges with some fellow architect if not with the great majority of his fellow-members,—one of the most unprofessional things he can do. We are not shopkeepers,—we are professional men, in duty bound to establish safeguards round the heavy responsibilities of the architect's service. Most of our members are doing the honorable thing and standing by their mutual agreements in this matter of charges. But statements are frequently made that many of our members are not doing so. If it is true, such architects are treading on disagreeable and dangerous ground and should be made the subject of fellowly criticism and correction to say the least.

We have a system of certification in this state, and it is based on a sound principle. That whole system of certification should be



O. P. BASSETT BUNGALOW, PASADENA, CAL.
A. S. HEINEMAN, ARCHITECT

strengthened from top to bottom. We should all stand behind the State Board of Architecture, supporting its efforts to raise the standards of our profession and enlarging its work in every possible way.

There are numerous attempts to get around the State Board of Architecture, and incidentally, the Board is not as strong as it ought to be. But why isn't it as strong as it ought to be? It is because we don't stand behind it and back it up and see that its rules are really adhered to. We have men who are practicing architecture in the state without certificates and others who have had certificates but have allowed them to lapse. The only reason they are not prosecuted in a court of law is presumably because there are no funds with which to supply the ammunition of prosecution. I know one or two cases—one which particularly happened to come within my knowledge—of a well-known architect who let his certificate lapse by reason of non-payment of dues, who simply snapped his fingers at the State Board of Architecture and went on practicing. He told me himself he had quite forgotten about the Board of Architecture for several years. That ought not to be. The State Board of Architecture represents a certain principle, and that principle can obtain and be recognized in the general community only in the degree that we ourselves recognize its value. Support it—strengthen it, so that it can go on to further accomplishment.

Instead of wiping out that principle, as some architects might advise, because the standard cannot all at once be set as high as desirable, I say we can make certification mean a great deal more than it means today, and the time for it has come.

The architect should be more generally recognized at his real value before the law. At the present time he is scarcely recognized at all except in a back-handed way. Let me mention one little example. The San Francisco charter, which was got up some ten or twelve years ago with the idea of being a model city charter, uses the word "architect" only once, and that is a very secondary way,—it does not use it in a direct way at all. It uses it something like this,—All the employees of the city shall be subject to civil service requirements and examination, "excepting the city architect." The city architect is not even mentioned as an officer of the city! Well! I'm not so sure that there should be a city architect at all; perhaps it would be better for the city's architectural work to be looked after by private architects; but if the charter is going to provide for a city architect at all it should make suitable provision.

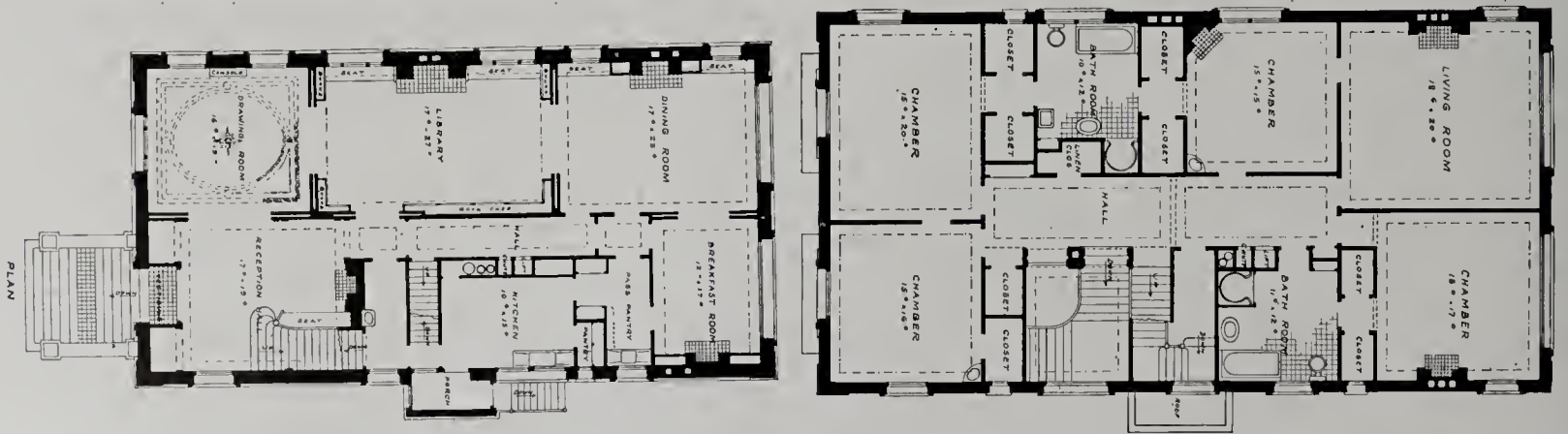
That is only one instance, but it is typical of what has happened all up and down the state. The architect is not recognized as a professional man. He is not recognized as a necessary element of the community. He is not recognized as one of the most essential contributors to the community's well being. Laymen look upon architects, in many cases, as a necessary evil. Well! he is something better than that, as you all know, but we have got to bring all our power, all our influence,

to bear on the laity, and upon the community, and have the architect properly recognized. Until he is properly recognized, he can't do his work properly for he is wretchedly handicapped.

The position of the state architect is even worse than that of the city architect. We are living in this supposedly civilized state of California under a system which puts the state architect in the position of being a mere hireling of the state engineer. That condition is an absolutely intolerable one,—in this you will all agree with me,—and yet we accept it without a word of protest. We are going about our private business and never wasting a thought upon the unfavorable condition governing the architect who has charge of the great bulk of the state's building. This is not a personal matter—I am talking about the principle. The state architect ought to be, if there is going to be a state architect, the head of a separate department and not a mere employee of an engineer. If anything, the engineer ought to be employed by the architect, but at any rate, the architect ought to be independent. Doubtless there is room for the state engineer too. I am not questioning that. Least of all, am I criticizing any personal incumbent of that office. What I am addressing my remarks to is the false principle upon which the state architecture is standing today. It is a situation which it is our duty to clear up. It can be cleared up only by our concerted efforts.

Then that great work of education,—education of our younger fellows, and education of the public. Mr. Rosenheim has given us an admirable outline of the work that is being done and work that is being attempted by this league, but we are not doing enough. We ought to be ambitious to enlarge our educational facilities, not only in our schools, but in the attention given by individual practicing architects to helping along the younger men in their offices. A great deal is being accomplished, but not nearly enough. The efforts are too sporadic. They ought to be correlated into a great unified movement for the uplifting of our art and profession. We ought to offer better inducements for our scholars. The suggestion of Mr. Kelham, which was just read, that we induce fifty men to contribute twenty-dollars a year for three years in order to guarantee a scholarship prize for that period—this is in the right direction. But we should expand the work, enlarge the field and put our whole heart and soul into the effort. We can do that only by working together and by working with absolute enthusiasm and sincerity.

And we have to educate the public as well. It all comes down, most of what I have said, to a question of education, of the profession, and of the public. We don't have enough evidences of the best that may reasonably be expected of the architectural profession. A very large part of the progress made in the east in the last twenty-five years has been made because of the interest that has been aroused in the public mind by exhibitions, which have become more and more influential. The standard has been raised from year to year,



RESIDENCE, SAN FRANCISCO, CAL.
T. PATTERSON ROSS, ARCHITECT

until it is now really high. After a lapse of some years since the last exhibition I happened to see in New York, I was astonished and gratified last winter at the Architectural League. The exhibition was smaller and much more select, and that was by reason of raising the standard. There were fewer things on the wall, but the things that were there, for the most part, were things of vital interest and genuine beauty. There is no reason why our exhibitions on this Coast should not be just as good as the exhibitions in New York. But are they? Not a bit. We haven't set any standard; nothing that indicates that we have a definite opinion as to what constitutes good work and what constitutes bad work. The line is very difficult to draw, to be sure, between good and bad,—different men would draw it in different places. But after all, we really can agree if we are willing to face the situation. Draw the line somewhere.

Draw it up as high as you can,—nothing below a certain standard to be exhibited. Put the big work in prominent places and make the exhibition tell, for all it is worth. Don't be afraid of offending because you have turned down something. You often help a man by not hanging his work. You can't at once set up a high standard for the public or for the profession; you can, however, in the course of a very few years, set up such a standard that the profession itself will be raised and the public enlightened.

If we look after all these things the future will take care of itself. Who cares what the style may be? Call it what you like. If it grows naturally out of the conditions of this wonderful country and if we provide for it an environment and a nourishment of genuine professional feeling, it should be the finest style the world has yet seen.

*Paper read before the
Architectural League of the Pacific Coast*

A MODERN FACTORY



FACTORY, GRIGGS COOPER & CO., ST. PAUL, MINNESOTA

The problem of erecting a modern building for the manufacture of crackers and candy as propounded by Griggs, Cooper & Company to their engineering firm the Toltz Engineering Company of St. Paul might be stated as follows:

"We want you to design for us a factory which shall be amply strong with plenty of light and air; it must be clean, convenient and each building so placed that it will allow for future expansion. Especially must you use the most labor saving machinery possible and so place this that it shall be most convenient in operation." The solution of this problem will doubtless be of considerable interest to our readers.

In construction the building is of reinforced concrete with reinforced concrete columns used to support the second floor and above the second floor are steel columns suitably fireproofed. All floor slabs including

the balcony floors are of reinforced concrete of the Mushroom flat slab type. Of this construction is one balcony slab for machinery 9½ inches thick, designed to carry a working load of 500 pounds to the square foot. All steel sash are used; also a saw tooth roof supplied with Burt factory ventilators.

The roof is of three-inch hollow book tile (about sixty thousand square feet being used in all) furnished by the Northwestern Fireproofing Co., of Minneapolis, which firm also furnished the hollow tile column covering. In finishing Neponset Paroid roofing was used.

The material of the walls is of sand lime brick while Hydraulic Pressed Brick of a light cream color is used for the facing.

In general the offices are in front, the cracker factory immediately behind this and the candy factory in the rear. Just across the railroad tracks in the rear is the

heating plant. The heating system used is both direct and indirect. About three hundred electrical horse power daily will be purchased of the Consumers Power Company of St. Paul, which amount will be increased

as the need arises. This electric energy will drive the machinery and refrigerating plant; also ventilate and light the building. This power is economical and convenient, it reduces danger to employees and affords the nearest approach to unlimited capacity.

As an aid to cleanliness, the heating plant is practically smokeless. The use of electricity causes the least possible amount of dust to arise and this is removed by vacuum cleaners electrically driven. Added conveniences include shower baths and metal lockers.

Future installations will call for a large store house 160x500 feet, three or four stories high, just east of the building illustrated in this issue. There will also be two or three additional factories on the north each 120x200 feet. Later also may be installed a gas producer plant for firing ovens and operating roasters.

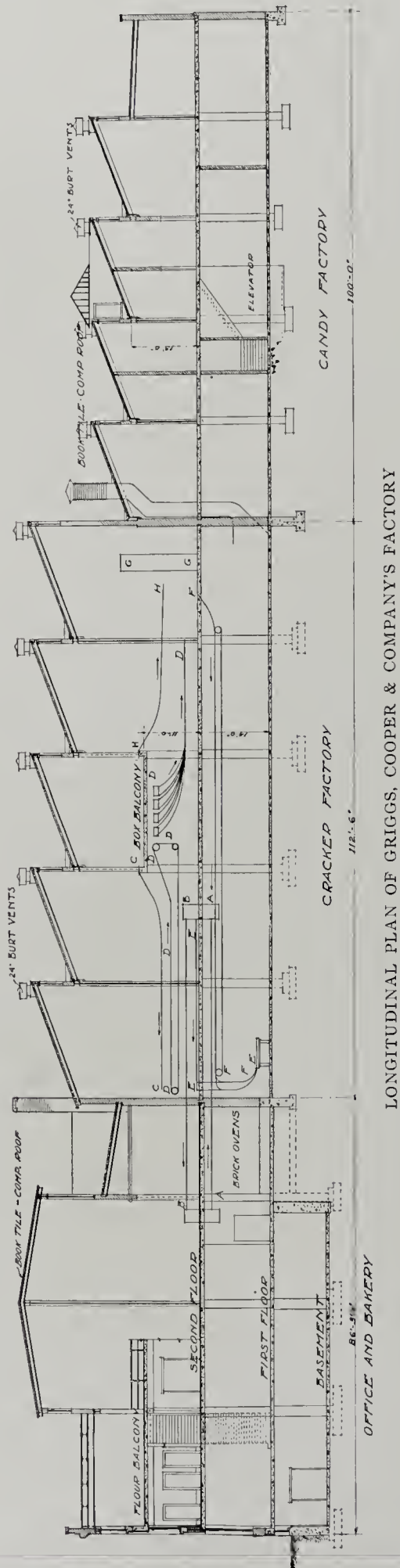
The operation of the cracker factory machinery is of more than usual interest. The regular line of crackers after being baked in the brick oven shown at the left of our cross section, are conveyed to the packing tables as shown by the line AA, while the empty pans are returned to the ovens by the line BB. The top of the movable packing tables is represented by the horizontal line DD and boxes and cartons to be filled come from the box balcony above by means of gravity chute and gravity conveyor CC.

After these boxes or cartons are filled on the level DD they are then conveyed either to the shipping room direct by the line EE or over to the labeling tables DD and thence to the shipping room by means of gravity chute and belt conveyor by the route DDDD, reaching the shipping floor by the route FFF.

Small cakes which have been frosted or "iced" after passing over the icing trolley GG are brought to the packing table in trays and here packed in boxes (which are supplied from the balcony along the line HH.) By gravity chute and belt conveyor they then pass to the first floor as shown by the line FF.

In the shipping room boxes and cartons are packed into the heavier boxes suitable for shipment and then conveyed into the cars. All the gravity and belt conveyors as well as the gravity chutes mentioned above were made in north St. Paul by the Minnesota Manufacturing Association. Careful estimate show that the saving in labor in handling by the use of these appliances is at least 50%, while their capacity is practically unlimited.

In conclusion great economy in handling the materials is already assured and in every way the plant is proven to be one of the most complete economical and convenient of its kind in the entire country. Great credit is due this firm also for the excellent setting given their factory, it being set 100 feet back from the street, and with the large number of native trees in front it is a distinct addition to University Avenue, an avenue already lined with several well set factories of national importance.



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TECO INN, HOTEL RADISSON, MINNEAPOLIS

Accompanying illustration shows a most unique feature, of a radically new and original nature, in the Hotel Radisson, Minneapolis, Minnesota.

The "Teco Inn," as it is called, is undoubtedly one of the sensations of the Northwest. It derives its name from the tile used in floor and walls, which is manufactured by the Gates Potteries, Terra Cotta, Illinois. This tile was especially manufactured for the Hotel Radisson, cleverly put together, showing pictures of typical scenes from the environs of the Twin Cities, the Great Northwest, illustrating mountain scenes, canyons, woodlands and prairies, corn fields, wheat fields and city views. All these pictures are artistically framed by a simple border work of tile, being the Minnesota flower, the Yellow Lady Slipper Orchid.

At the extreme end the interior is relieved by a frame-work, back of which the tile pictures stand out in strong perspective, accentuated by a concealed light thrown down upon them from above.

There being no actual windows to the outside here, provision has been made in a panel over the top of the tiling for drawing out the foul air, while at the base-board registers are provided, which admit filtered air.

The absence of outside windows also necessitates an efficient lighting system, which has been accomplished by the use of the Eye Comfort System of indirect lighting, uniquely adapted by placing reflectors of highest efficiency and proper design on each side of pillars, five feet from the ceiling, resulting in a perfect diffusion of light on the table tops. This soothing light brings out to advantage the harmonious color and unique designs of this tiling and the tasteful decoration and arrangement of the interior. 150-watt lamps are used in proper reflectors, concealed in blue bell-shaped tiles especially made to properly hold them.

A unique penumbra-like shadow is formed in each corner of the covers, topping each bay between the pillars. This fleur-de-lis shadow, together with the slight shadow on the beam, forms a restful relief from the otherwise uniform diffusion obtained. There is no doubt that the soothing result of the well diffused light in the "Teco Inn" adds greatly to the popularity of this—Minneapolis' newest and most unique cafe.

All the tile work in the "Teco Inn" illustrated above was set in place by the Twin City Tile & Marble Company of Minneapolis.

THE NEW GRAND CANON HOTEL

Architect Robert C. Reimer has in his new Canon Hotel in Yellowstone Park achieved quite remarkable results, especially in his interior arrangement and decoration. The lighting fixtures are especially artistic and well placed and the timbering and finish of the interior suggests strongly the Form and Function School.

This new hotel opened in 1911 and to which additions have been recently made is as distinctive and impressive in its way as are either Old Faithful Inn or the Lake Colonial Hotel. It is a five-story and basement

frame building 640 feet in length and with an extreme width of 415 feet. It contains 375 guest rooms, 75 of these having private baths. It is as complete as ingenuity and money can make it. It is equipped with an elevator, cold-storage and ice-making plant, electric lights, steam heat, a modern steam laundry and a vacuum cleaning plant. From a sanitary standpoint, particularly, it is interesting to know that the drinking water supplied to this hotel comes from a natural cold spring a mile and a half distant in the hills. An analysis of the

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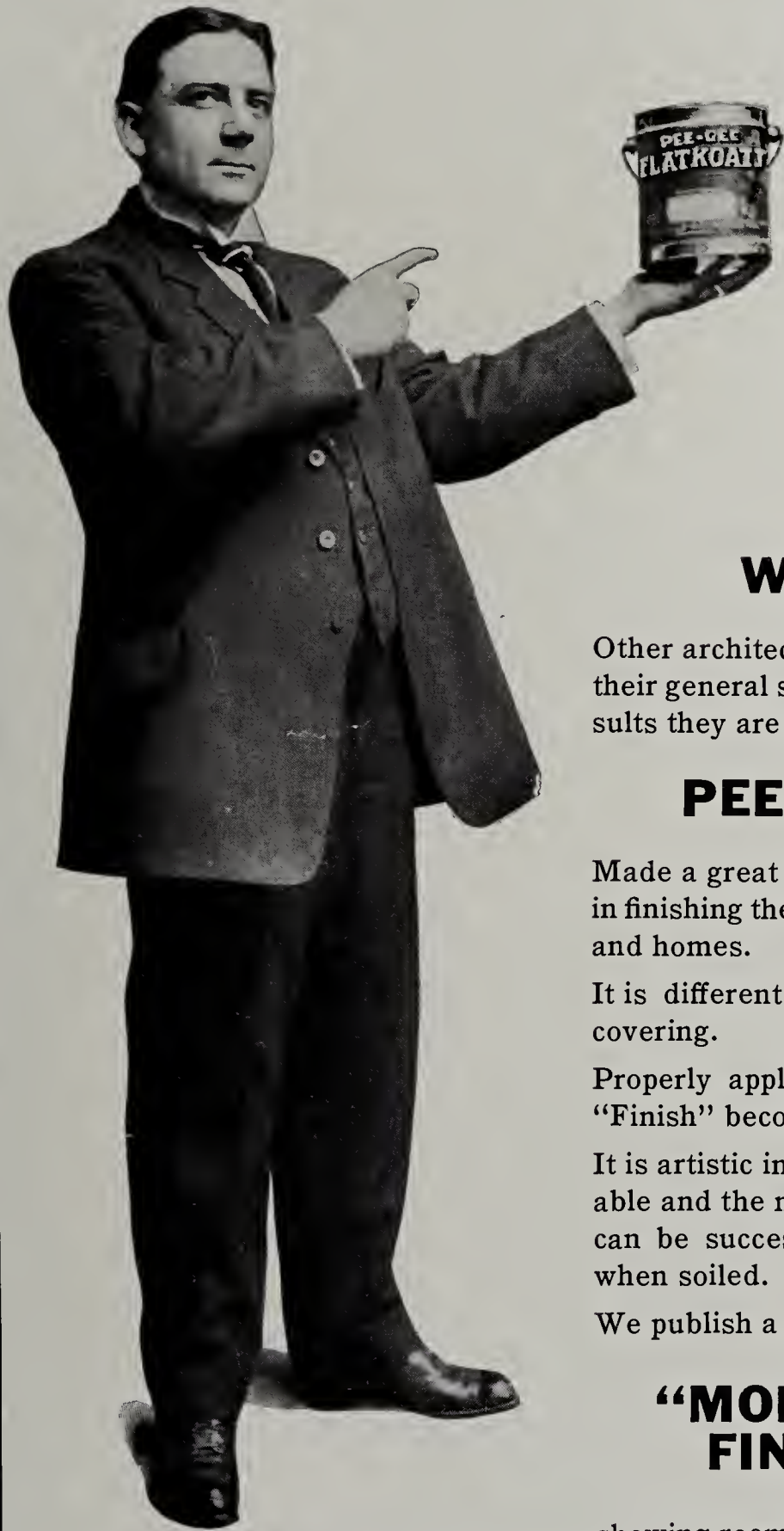
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water shows it to be absolutely pure, free from any trace of mineral matter. In a word, this hotel in the heart of the Rocky Mountains is as completely appointed as any metropolitan hostelry, while in the grandeur and inspiration of its surroundings it stands absolutely alone.

The distinctive feature of the new Canon Hotel is the "lounge." This part of the structure is 175 feet

long and 84 feet in width and projects out from the lobby of the main building toward the Grand Canon.

The main entrance, from the porte cochere, is by a broad, easy flight of steps. The sides of the "lounge" are of plate glass, affording the very best of light. There is a large fireplace which adds to the other attractions of the room.

OUTCOME OF MISSOURI CAPITAL COMPETITION AN INSTITUTE TRIUMPH

The results of the Missouri State Capitol competition, from a public standpoint, should stand as a permanent object lesson to those who have charge of public building everywhere. Commencing with a competition program that was objectionable to the profession and even rejected by the legal representative of the State because of its illegality, revision amended this but left the document still as objectionable to architects. The presentation of the defective condition of the program by the local chapters and the competition committee of the Institute, and the certainty that good service could be obtained only by amendment, secured a third revision of the Capitol Commission's program. The results, as indicated by the outcome of that revision bore out all that the profession claimed. It brought into the competition the best architectural talent in the United States. Any one of the ten firms in the final competition would have produced an acceptable structure, and the State had the benefit of a choice among these to give to their Capitol, theoretically, the best design and plan that the nation could produce. The loyal support which the sixty competitors gave to the program authorized by the Institute, and won from the Commissioners by a business-like statement of the justice of the architect's position toward competitions, marks a virile force and a professional unity in the United States that is the strongest hope for a high grade of architectural design. For it may be surmised that these competitors and particularly the ten who entered the second competition, did not do so wholly because they wished to design the Missouri State Capitol. It was rather because of a desire that the benefit of proper competitions should be most marked and the advisability of consulting with the profession in the preparation of all future competition programs. It should not need to be repeated. Missouri owes much to the energetic protest of the Kansas City and St. Louis Chapters, and of the Institute, that a proper program was issued that in effect will be of permanent benefit to the people of the State as well as members of the profession.

REPORT OF ADVISORY JURY

The Advisory Jury in the Missouri State Capitol competition has recommended to the State Capitol Commission Board the plans submitted by Tracy &

Swartwout of New York. The competition was conducted in two stages. The first stage being to select ten architects to compete in a second or final stage. In the first stage there were sixty-nine competitors, from every section of the United States. From these sixty-nine competitors the following ten were selected to submit plans in the second stage:

Arnold W. Brunner, New York, N. Y.
Eckel & Aldrich, St. Joseph, Mo.
Freedlander & Seymour, Jr., Associated, New York, N. Y.
Cass Gilbert, New York, N. Y.
Theo. C. Link & Son, St. Louis, Mo.
Lawrence F. Peck and Cook & Welch, Associated, New York, N. Y.
Rankin, Kellogg & Crane, Philadelphia, Pa.
Jas. Gamble Rogers, New York, N. Y.
Tracy & Swartwout, New York, N. Y.
Trowbridge & Livingston, New York, N. Y.

The Advisory Jury in the first stage was: W. B. Mundie of Chicago, John Van Brunt of Kansas City and H. Van Buran Magonigle of New York.

The time for receiving the drawings in the second stage was extended to October 1st. Messrs. W. B. Ittner of St. Louis, Thomas R. Kimball of Omaha and R. Clipston Sturgis of Boston, were called in as the Advisory Jury. After a careful examination of all plans submitted in this second stage, the Advisory Jury recommended to the Board, the plans submitted by Tracy & Swartwout, they having shown the greatest ability in solving the problem as set forth in the program, and accordingly the Board, after carefully considering all plans, concurred with the Jury's recommendation and selected Messrs. Tracy & Swartwout as the winner and has so notified the competitors.

It seems to be pretty generally considered by the profession that the two stage competition solves in a most satisfactory manner the objection to an "open" competition. The results obtained by the Missouri Capitol Commission Board have been most satisfactory both to the Board, the Architects and the people of the state.

Considerable comment and criticism has been excited by the action of the Wisconsin Chapter AIA, relative to its action regarding the competition of the city of Kewanee for a high school and the city of Sheboygan for a city hall. *The Western Architect* takes this occasion to comment favorably on the Wisconsin Chapter's action in cautioning its members upon entering such a competition until the provisions were made to comply with those recommended by the American Institute. It seems that the officials in charge of these competitions were approached with a view to changing their proposals in order to conform with the code of ethics as laid down by the Institute, but flatly refused to adopt the suggestions made. Consequently, all that was left to do was to advise members of the Wisconsin Chapter and chapters of the joining states of their action. This means of handling similar situations will soon impress upon those in charge of competitions that in order to get the best talent and the most conscientious and honest work it is necessary to so draft a competition program that it will appeal to the fair-minded and professional architect.

A GENERAL ALARM FOR TELEPHONE SYSTEMS

In manufacturing plants, public buildings and schools or other institutions which have private telephone systems or are planning to have such a system there is frequently need for a device which will ring a number of bells or buzzers simultaneously. Such a device has been perfected by the Western Electric

Company, in what they term "general alarm or code signaling sets."

The functions of the sets, which will probably find their greatest application in connection with private branch exchanges and Inter-phone systems in business houses, factories, hospitals and schools, will be to call to the nearest telephone any one of a number of men by an arbitrary selective code, to sound an alarm in case of fire or other emergency, and to sound bells for recess or recitation periods. The sets may also be used independently of telephone systems.

The signaling set may be mounted at any central point and bells and buzzers scattered wherever signals are to be given. A simple turn of a key handle will sound a call simultaneously on all the bells and repeat the call four times, each key sending out a different code signal. The sets can be connected into the telephone or inter-phone system together with an auxiliary resistance and condenser box. They are furnished in any capacity up to ten different signals.

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others directly or indirectly interested in the matter but who do not possess that intimate knowledge of the subject necessary to secure the best results either for themselves or their clients.

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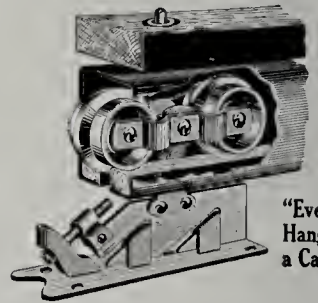
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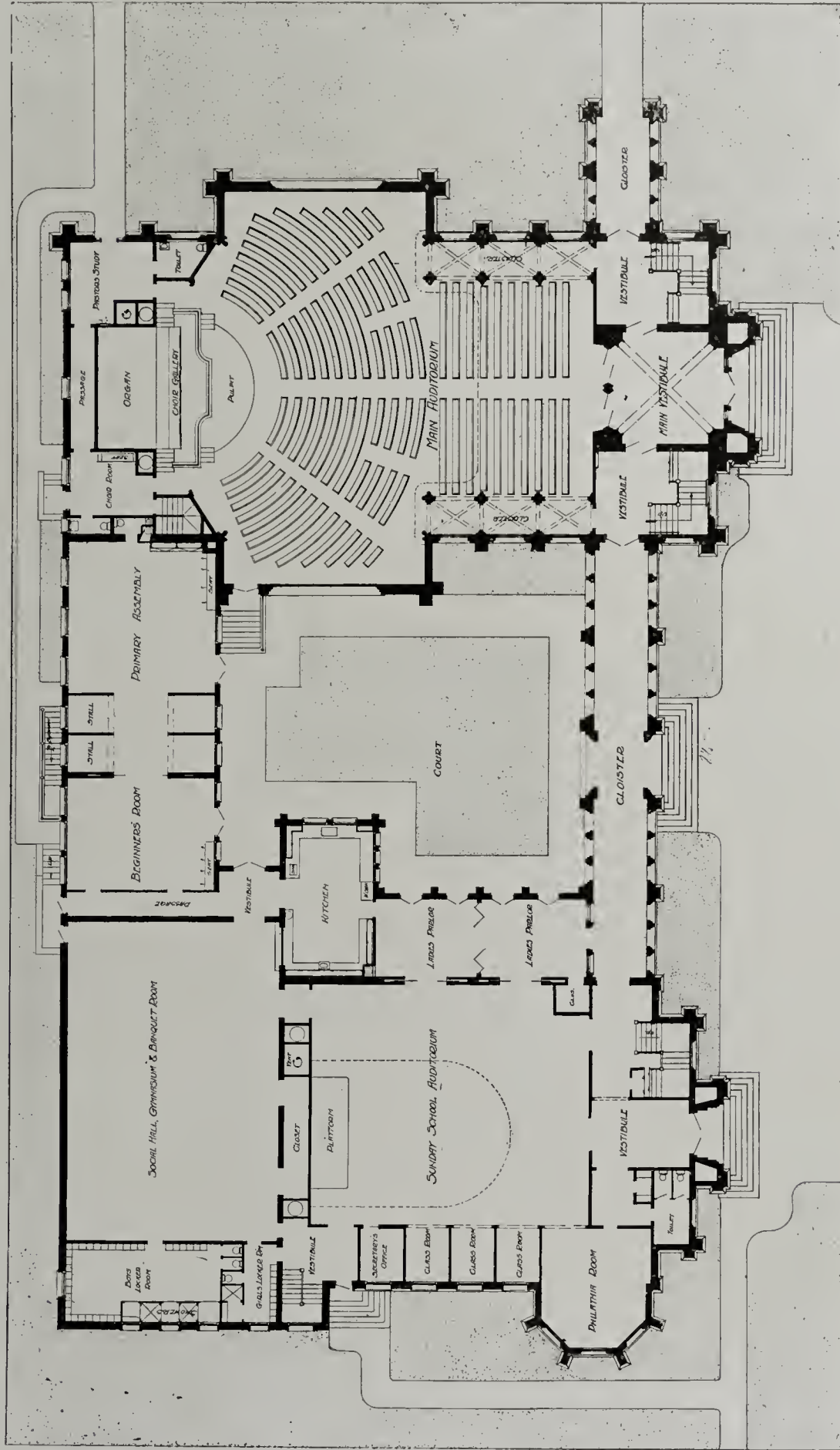
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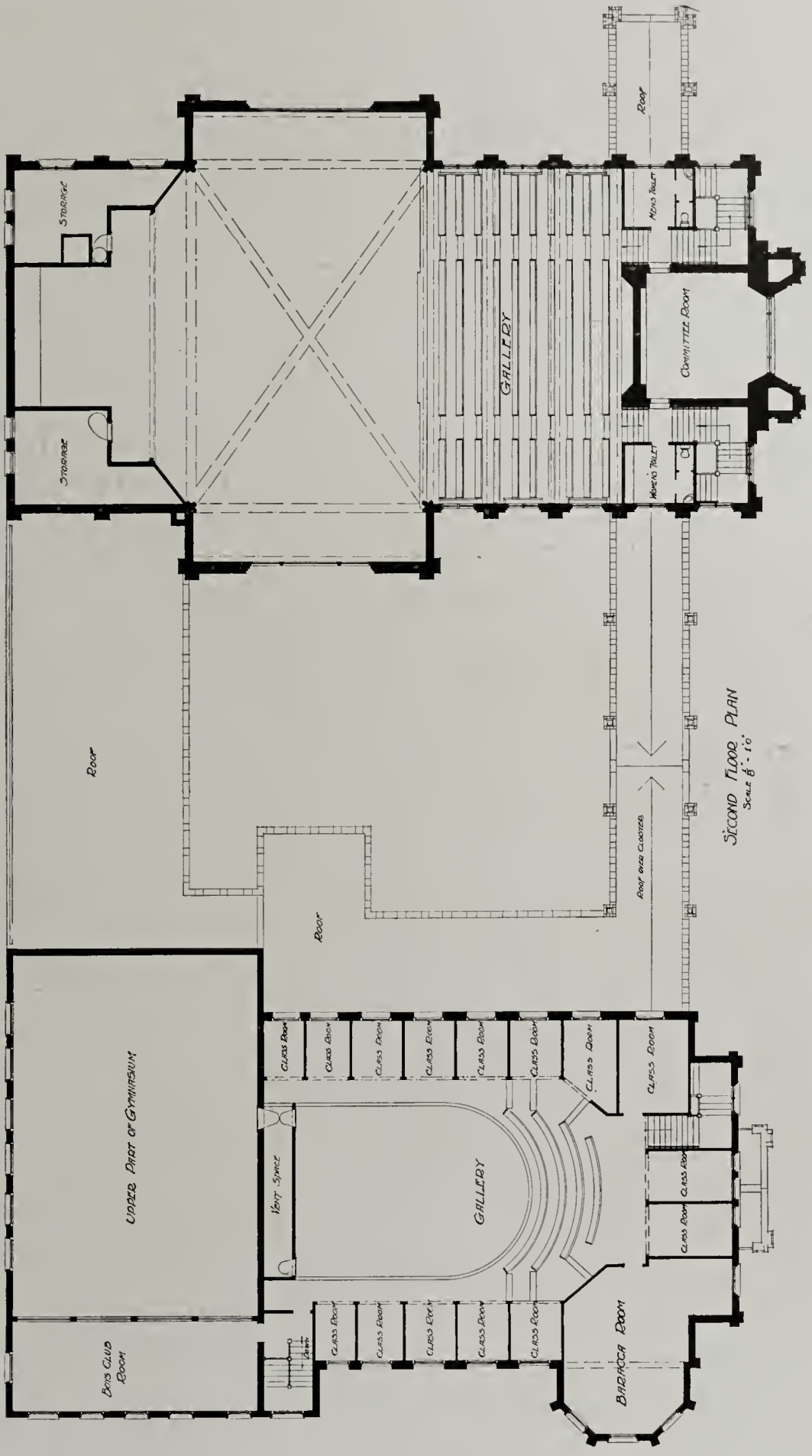
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SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"

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LOOKING TOWARD PULPIT

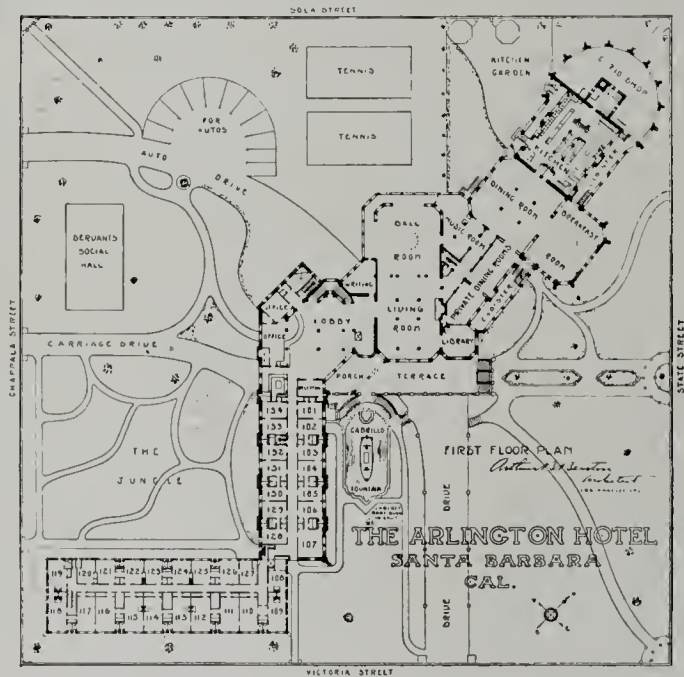


LOOKING TOWARD ENTRANCE

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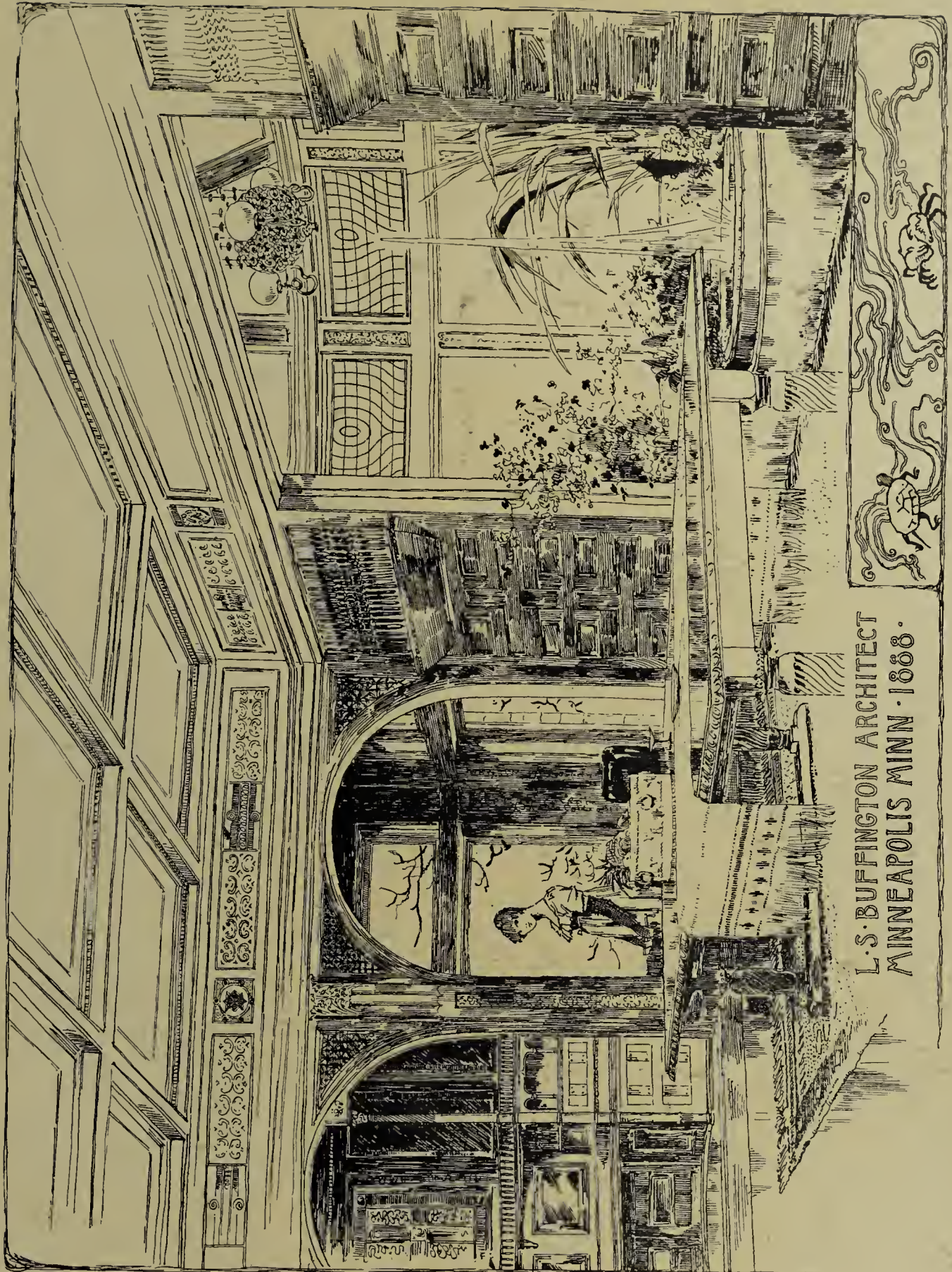
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LOBBY LOOKING TOWARD LIVING ROOM
ARLINGTON HOTEL, SANTA BARBARA, CALIFORNIA
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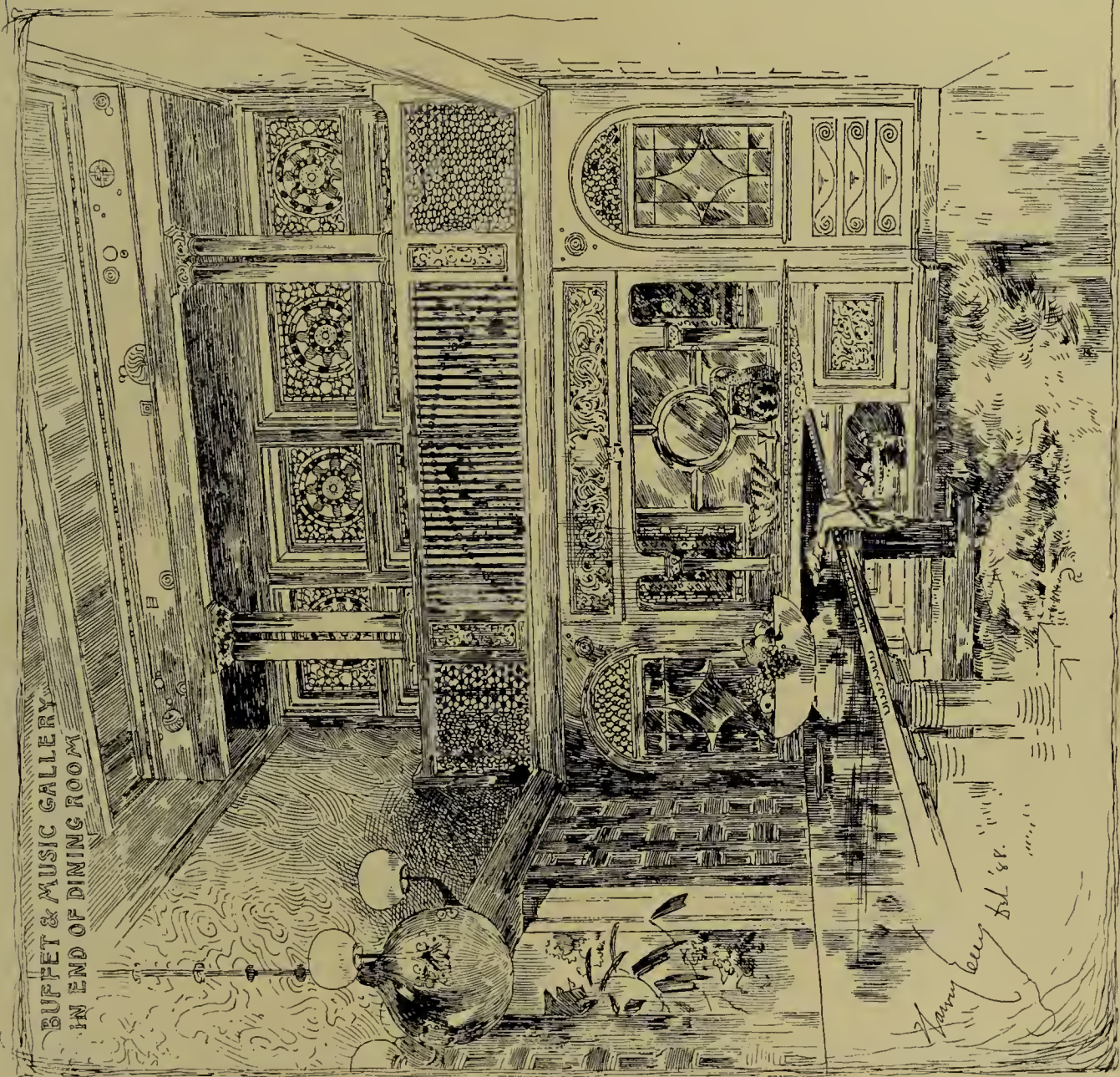
LIVING ROOM
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THE WESTERN ARCHITECT
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PEN AND INK BY HARVEY ELLIS
 All good, see the figure, the table, examine carefully.



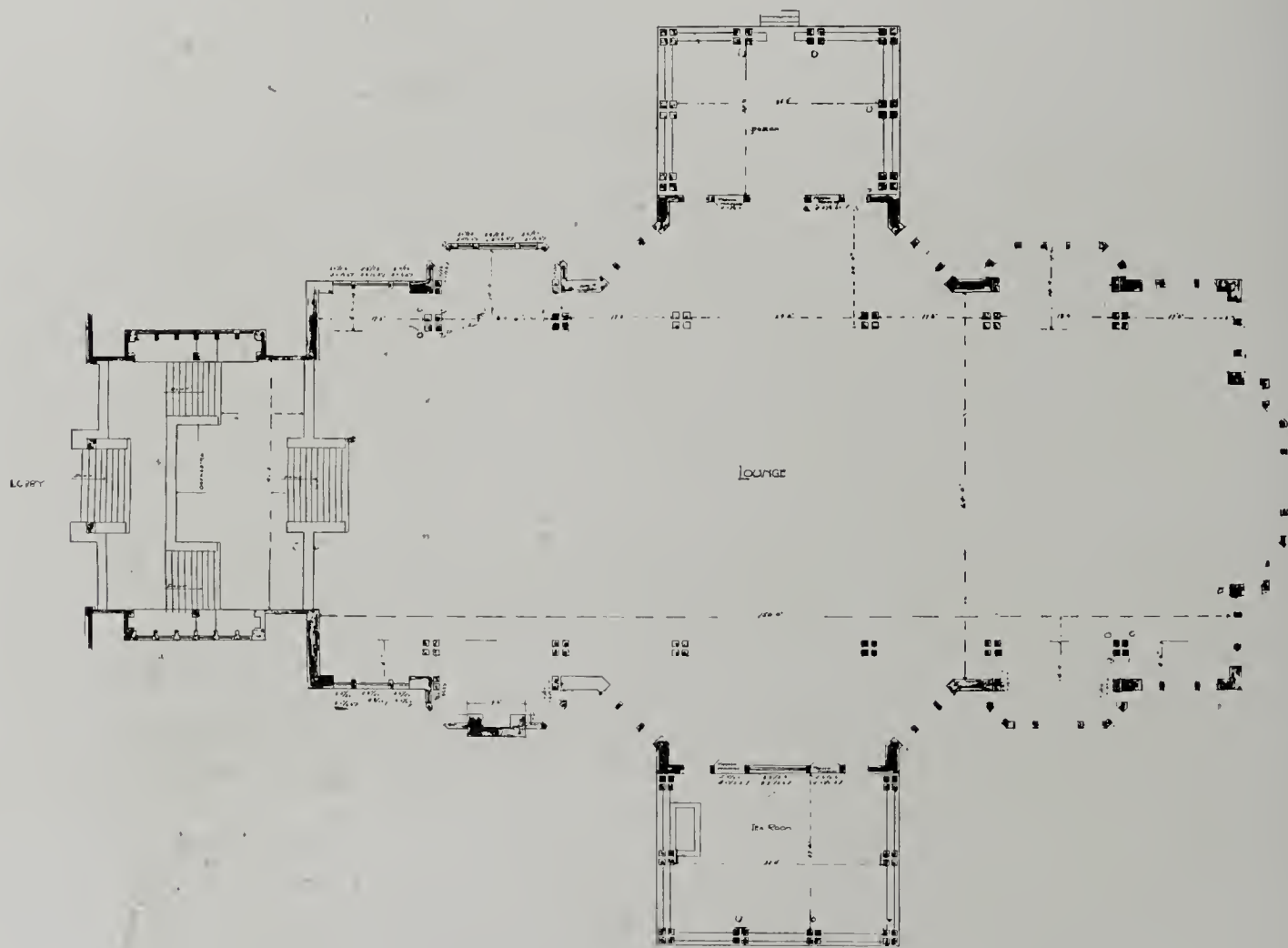
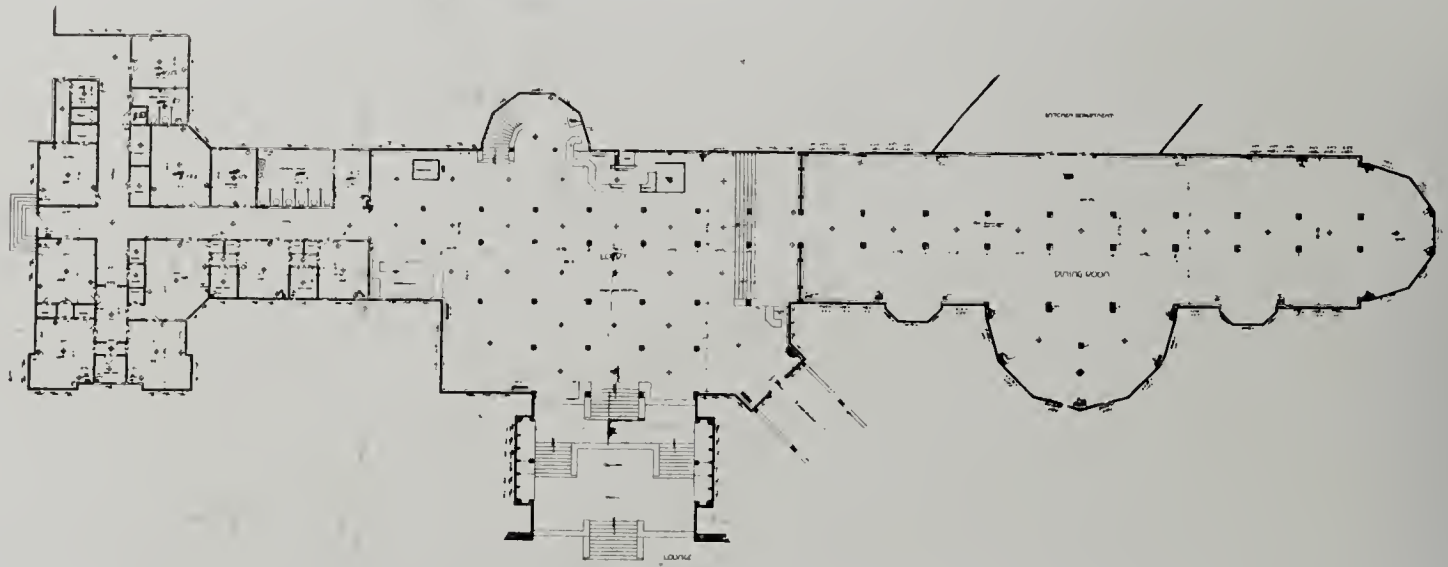
STAIRCASE
NEW CANON HOTEL, YELLOWSTONE PARK
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NEW CANON HOTEL, YELLOWSTONE PARK
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HOTEL OFFICE
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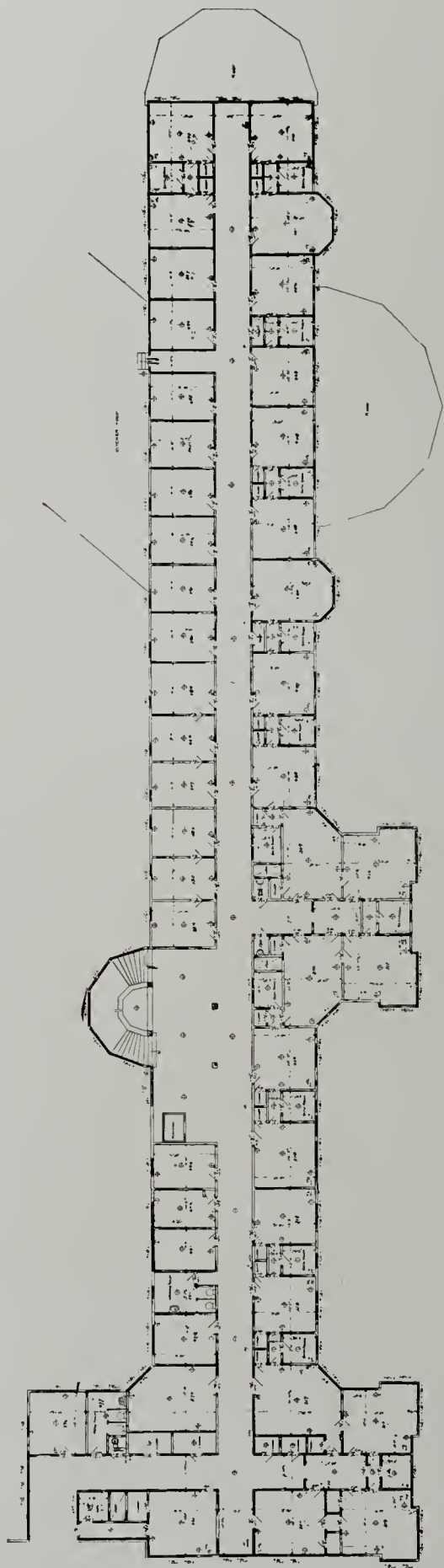
FIRST FLOOR PLAN AND PLAN OF LOUNGE
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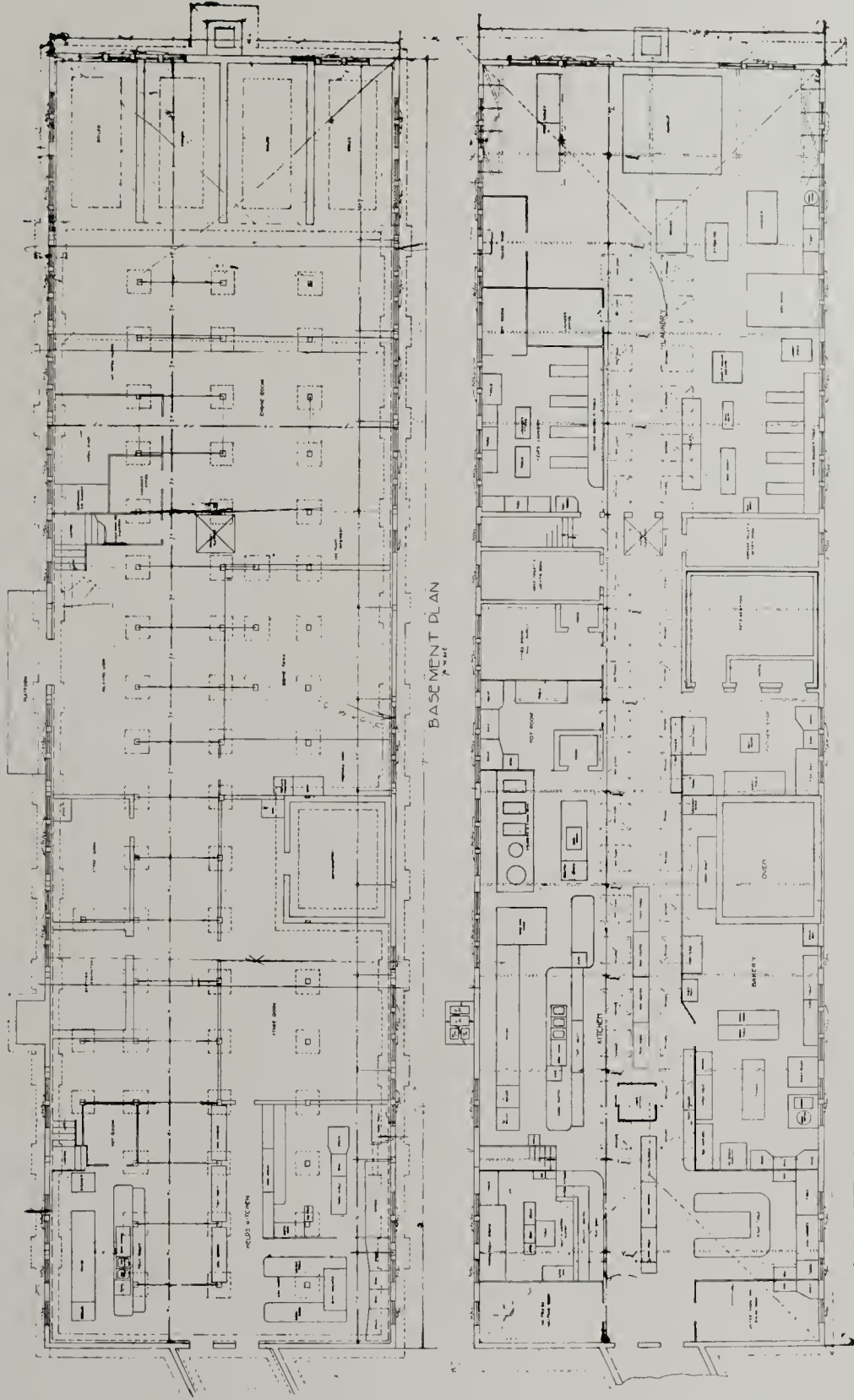
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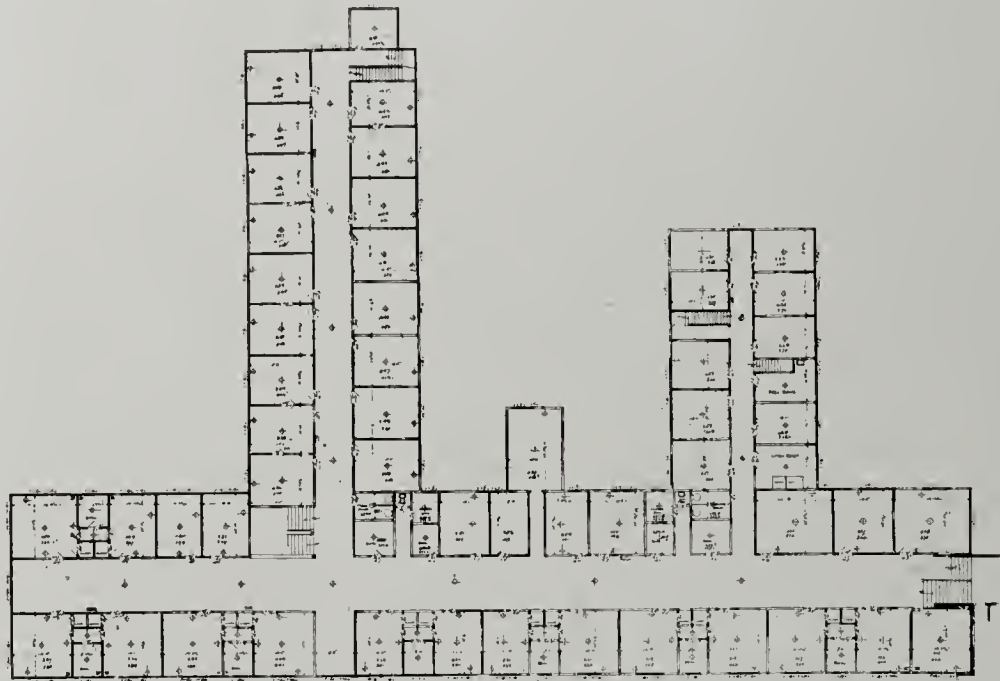
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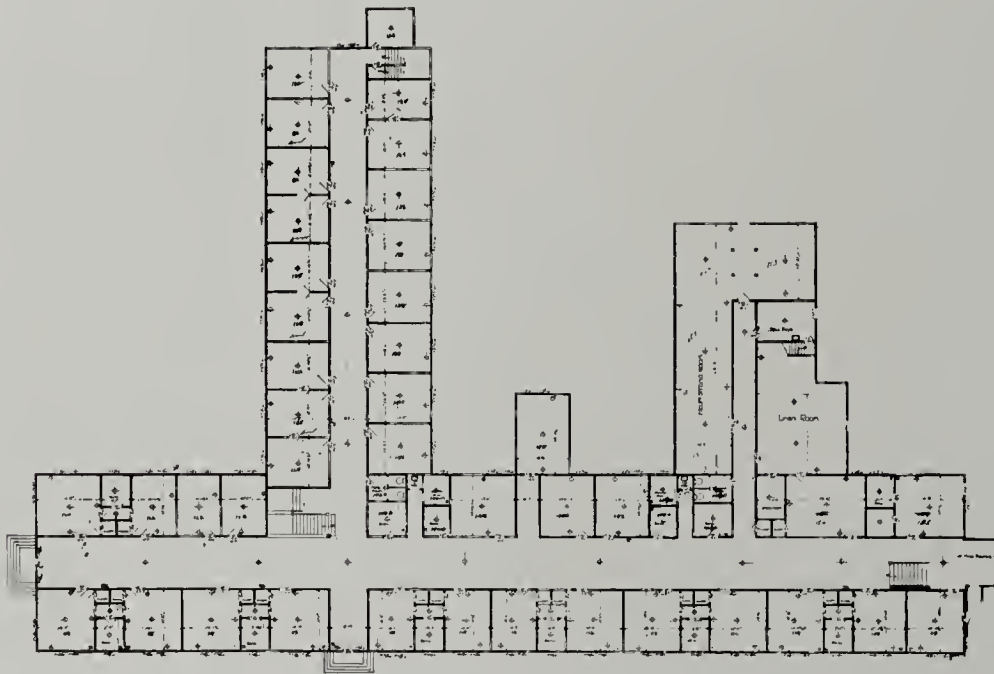
THIRD FLOOR PLAN
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KITCHEN PLAN
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SECOND FLOOR PLAN, WEST WING



FIRST FLOOR PLAN, WEST WING
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THE WESTERN ARCHITECT

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ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 18

DECEMBER 1912

NO. 12

THE WESTERN ARCHITECT

CONDUCTED BY
EDWARD A. PURDY

The Duty of the Architectural School

The University of Minnesota is making no mistake in planning an architectural department upon broad and thorough lines. California has in ten years organized an Architectural School in her State University that rivals in attendance the largest of the Eastern Schools. Washington University, at St. Louis, organized under Halsey Ives, and later conducted by F. M. Mann, (now head of Illinois) has a well established department, and the older school of the University of Illinois is rivalled by that of the University of Michigan. While each of these progressive architectural schools is conducted on different lines, though to attain the same end in the practical education of the architectural aspirant, that of Michigan is an object lesson for those who have the future development of an architectural school in hand in Minnesota. As the germ of an Architectural school was planted in that state university by the classes conducted some years ago by Harry Jones, so in Michigan there is a legend that W. L. B. Jenney there taught architecture and engineering for two years in the middle sixties after the civil war in which he had served with distinction as Chief of Engineers on Grant and Sherman's staffs. It is but six years since the growth, started at that early date, became fully developed in the establishment of a regularly organized architectural department, which has already gained the distinction of a place with the best if not the best of architectural schools approved as standard by the American Institute of Architects. Its head is Professor Emil Lorsh, whose culture goes beyond the art and practice of architecture into a pedagogic appreciation of organization and tuition, and a broad sympathy with the purposes and effect of architectural and art training upon his time. He has gathered about him in the different departments of the school teachers of like enthusiasm and like ability to instruct, and in its six years of permanent establishment the department has broadened into a standard

exponent of architecture. It has gone further than this, for it has the support of departments of Fine Arts and Landscape Design, and its students, like those of the older established schools, are admitted to the competitions for fellowships in the American Academy in Rome, and last year were invited to join those of the five eastern schools in an inter-scholastic competition. Michigan, like Minnesota, is a State of progressive development in which the vigor of the pioneer is still active. In both, from the cultivated farms and progressive cities of the South reach in and northward into the wilderness of pine forest and the rock-ribbed ledges of mineral highlands, each section is producing men of unspoiled physical growth and vigorous intellect; each has the wealth to develop and the culture to appreciate the necessity for conserving these to the future up-building of the state. *The Western Architect* hopes that, as in the University of Michigan, the newer Architectural Schools may inculcate in the minds of the young fellows who are just starting out, the idea of truthfulness and real progressiveness in design. That they may not, in their impressionistic days, become hidebound with any reactionary stamp. We are witnessing today a quiet, conservative revolution in architectural thought, which revolution is no radical departure from nor a striving after, originality, but simply going back to first principles. These newer Architectural Schools for the present, afford an avenue for the young draftsman to approach the profession to which he aspires from the right direction.

Architectural School Develop- ment in the South

The problem of Architectural advancement along educational lines is a live subject in the South and is being met with energy and understanding. The inability of the architectural practitioner to give the time necessary to instruct and develop draftsmen has made it necessary to procure competent draftsmen from the schools of the North to the detriment of native talent that thus remains undeveloped. The first Architectural School was established at Auburn, Alabama, where the State Polytechnic Institute has been producing admirable results in the training of students in architecture. The University of North Carolina is also developing an Architectural Depart-

ment upon an independent basis, and other universities are adding architectural studies to the curriculum. Tulane University, at New Orleans, has in the past five years developed a well organized and conducted architectural department upon approved lines. This, the latest educational movement, in the North as well as the South, of establishing architectural education as a necessary adjunct to a higher education of the people, is the most significant as well as the most valuable educational step that has been taken in the present century. The architectural course is so broad in its diversity of subject that even to those who have no desire to practice the profession a complete course is a liberal education. It educates the brain, the hand and the eye. It gives a full knowledge of mathematics, language, chemistry, as well as the principles of constructive engineering, art and design. In most cities in the United States hardly fifty per cent of the practitioners are capable of solving the intricate problems of professional practice, because their education has been limited to experience and not developed by training in the theory upon which it is built. The public, even less educated, in its ignorance of the first principles of art, retards art advancement because it cannot appreciate its advantages. The architectural departments in the schools are the greatest forces in the advancement of both layman and practitioner in the direction of better living conditions through a better understanding of architectural principles and their application. The South of another generation will show the value of the efforts now being made in the development of architectural schools.

The Problem of
India's Capital
City

The most complex problem that has confronted the architectural profession in modern times is that involved in the designing of the capital city of India at Delhi. An architect trained in the United States can give suggestions for an Australian capital, which is the only comparative instance but both people have similar architectural traditions. But here is a people, alien in history, thought, method, and even art viewpoint, erecting a city, in a country which they happen for the moment to dominate, whose architectural art is older and superior to theirs. It is worthy of and complimentary to the architects of the British Nation that they discuss the problem without self-sufficiency and pride and wish to design this capital worthily. Of course, being British they must be somewhat obsessed with the notion of Wrenesque. St. Paul's superiority, and the style of Inigo Jones, but they do not, fortunately, lose sight of the general style which grew out of conditions, temperament, or climate that the Mohammedan evolved and made great in India before Hereward cleared the fens about Eli. And the problem seems to be somewhere between the two styles in the English mind, a mixture of, at best, the English gothic and the Mohammedan. It does not seem to the American architect that these styles, because

they are styles, should enter into the problem. We have so thoroughly renounced style as style, so thoroughly awakened to the view that purpose, condition, material, climate and site must rule and in pure design there is little else than purpose appropriately clothed, that we feel that any true artist would find his inspiration and his leading in the climate, the surroundings, the people and their traditions that are found in India's oldest capital city. We need not name Sullivan alone, but could mention a dozen American architects to whom the problem would be a joy and whose success would be undoubted. The "style," if so stiff and expressionless a word can be used, would be Indian to a degree, for no artist could help being influenced by the art of India, but it would be better, more true and ennobling evolution, for it would be alive with purpose and use, not a dream city for dreamers. The designing of the Indian Capital comes at a time when the cities of the world seem to be vying with each other in their efforts to rebuild on beautiful and imposing as well as on practical lines. England has other new capitals to build, South Africa, Australia, as well as in India. Germany is never satisfied with Berlin which is rapidly becoming one of the most beautiful cities in the world, and from Vienna throughout Europe, South America, and the United States the development of cities in the hands of the most capable architects of our era is the most significant feature of the century. With the creative power of the English architect, inspiration and sanity of judgment combined, there is no doubt that the new capital of India will be worthy of its purpose and of both peoples.

Broad Windows
Destroying the
Lace Curtain
Manufacturing
Industry

Speaking of standardizing, a plaint comes from the lace curtain manufacturers because architects do not standardize windows. They say that once upon a time window sizes were so standardized that it was safe to import large quantities of given sizes of "Nottinghams," etc., but since architects have broken away from the long and narrow and indulge in the broad casements for bungalows and suburban homes their industry has received a severe set back. Of course, this is all wrong. The curtain manufacturers should supply architects with their standard sizes of curtains and all windows should invariably conform to these sizes. Perhaps the manufacturers could have these sizes incorporated into the building ordinances, and made a rule by the architectural societies, so that it would be deemed unprofessional for any architect to design a window according to the requirements of his design or the lighting necessities of a given room. An apartment opening on a court needs a curtain rather than a broad window and maximum of light, and the group of windows, projected casemented bays with seats beneath, should be ruled out of the game. In no other way will the importer be satisfied and the lace curtain manufacturing industry preserved from annihilation.

ILLUSTRATIONS

RESIDENCES DESIGNED BY

Ottenheimer, Stern and Reichert.

The Simon Klee house is situated on Sheridan Road, facing away from Lake Michigan. The interior is finished in various kinds of hardwood, the dining room in Circassian walnut, the living room in Mahogany, and the sleeping rooms in white enamel laid over Wisconsin birch. The plaster ceilings are curved and vaulted throughout the hall, dining room and den.

The living room, dining room and sleeping rooms all have porches. The structure stands on a terrace which allows the space under the dining room porch (which is treated in reinforced concrete), to be used as a garage. The residence has steam heat, electric light, and all the appurtenances of an up-to-date house. For personal comfort and convenience, a private bath house has been erected on the beach.

The O. G. Foreman residence at Glencoe, Illinois, has an enameled brick exterior. It is situated on a natural Indian mound facing Lake Michigan, about 80 feet above the level of the same. The feature of this house is the living room which forms the first portion of the house and extends the entire length. At either end of the living room is the living porch and dining room. This house is so arranged as to accommodate only the immediate members of the family, the servants quarters being over the garage adjacent to the house itself.

The residence of Mrs. Max Markwell is situated adjacent to the grounds of the Lake Shore Country Club, and is a composition of stucco exterior and brick terraces. It is regular in shape with porches on either side. Within it is elaborately finished with cabinet woodwork, each room being treated in the style of some particular period.

The residence of Sidney B. Cahn is also situated in Glencoe, Illinois, near to the Markwell house, and adjacent to the grounds of the Lake Shore Country Club. This house like, many in the village, is built on the banks of a ravine, affording beautiful views from the rear windows. The plan of the house is unique, inasmuch as the rooms extend in length across the entire front, the structure being only one room deep. This gives unusual exposure to all the sleeping rooms, and affords abundance of light and air.

SALZER RESIDENCE, LA CROSSE

P. D. Bentley, Architect

The residence for Mr. Henry A. Salzer at La Crosse, Wisconsin, which is now under construction has many interesting features.

The exterior walls of the house are of hollow tile, onto which plaster is directly applied, both inside and out, without furring or lathing. This, with the ordinary type of hollow tile would prove impracticable, as the continuous mortar joint would act as a conductor of frost in the winter time and dampness in the summer. But the type of tile used in this residence is so ingeniously constructed that it is practically impossible to

have a continuous mortar joint from front to back. Hollow tile is also used for all basement walls and partitions and for the furring partitions of the first story.

The first-floor is a fire proof slab constructed of hollow tile with reinforced concrete joists. In the finished surface are imbedded 2-inch by 4-inch sleepers which carry the rough and finished wooden floors.

The entire exterior of the house, except the horizontal belts, is pebble dashed, the belt moulds being run in cement with a carpet float finish. The exterior is devoid of curves and mouldings.

The owner is a great lover of light and flowers and these points were not forgotten in designing his home. The frieze, below the eaves line, permits of a large number of windows evenly spaced without becoming too monotonous to the eye, while the pilaster treatment breaks the severe straight lines of the house and allows the caps of the pilasters to receive sunken flower boxes.

The house is stained a deep cream, with the horizontal projecting belts brown. The roof, which is of cypress shingles, is stained a moss green.

TITUS COTTAGE

Lawrence Buck, Architect

The cottage built for Mr. W. H. Titus at Hubbard Woods, Illinois, is an excellent and artistic example of an inexpensive summer home. The chief idea in mind when designing this residence was to produce an artistic little cottage at the least cost consistent with fairly good construction.

An interesting little "wrinkle" is the watering of the flower-boxes by means of a perforated iron pipe, connected with the water-supply. This was an idea of the owner.

WOODMEN OF THE WORLD BUILDING

Location.—Located on the southeast corner of 14th and Farnam Streets, the "busy corner," in the heart of the business and traction loop districts. Accessibility and convenience of location are the controlling factors in the selection of an office. Minutes clipped from the wings of time add to the day's saving.

Architecture.—The ideal proportions and the Italian Renaissance style of architecture combine harmoniously to make this a most strikingly building. The first three stories are Platte Canon pink granite and terra cotta, surmounted with thirteen stories of brick and terra cotta in the Pylon and panel effect, and this whole capped with two stories of terra cotta heightens the effect of the lower stories.

The building is fire-proof. Structural steel protected against fire and corrosion by concrete and tile; the only wood in the building being the finish and office floors, the latter are laid on concrete.

The building faces 110 feet on Farnum Street and extends south on Fourteenth Street 132 feet to the alley with a total height of eighteen stories or 242 feet, making it by far the highest point in Omaha.

In the center of the building on the Farnum Street side, a motor operated revolving storm door and two

swinging doors, one on either side, provide easy access to the foyer. Four swinging doors open from this into the main corridor. Here the skill of the architect is brought to the highest point. This corridor is entirely faced in Colorado Yule marble trimmed in a neat, solid and dignified way with beautiful Italian Skyros. The ceiling is thirty feet high. Two large marble staircases lead to the basement and two solid marble grand staircases with marble banisters and columns lead to the second floor. The ceiling is in ornamental plaster, hand decorated in cream and gold. In the center hangs a mammoth chandelier with 116 lights lending its beauty to the complete whole. Just at the rear of the stairway are six passenger elevators, three on each side, and at the end of the corridor between the elevators and facing the entrance is the mammoth steel and concrete vault holding the thirteen million dollars worth of securities of the Woodmen of the World. From the alley a freight passage leads directly to one of the elevators, so that freight may be brought in without disturbing incoming or outgoing patrons.

Six of the latest type, high-speed traction elevators equipped with every modern device for the safety, speed and convenience of tenants and patrons are used. The signal system used on the elevators is a new and original design used exclusively in this building.

In the sub-basement are the power plant and rooms for the convenient and economical operation of the building and the use of its employees. In the basement is located a magnificent barber shop fully equipped. Here also is a large lunch room where light lunches can be had, and all the advantages of home-cooking enjoyed at a very reasonable price. The first floor is divided into four stores facing Farnum Street and three facing Fourteenth Street. In addition to this a cigar stand and flower stand has been very artistically arranged on either side of the foyer. The second floor has been arranged for shops and should prove a very excellent arrangement for the more exclusive modern shops of the city. Here also a new and unique idea has been arranged for. A space on the rear of the Fourteenth Street wing has been sub-divided by eight-foot partitions into desk spaces, where men who are out of their offices a great deal can have all the comforts and conveniences of an individual office, including telegraphic, telephonic, stenographic and office boy services at a material reduction from the ordinary cost. The third to eighth floors have been especially arranged for and leased to the Woodmen Circle and Woodmen of the World for general offices. The ninth to sixteenth floors will be arranged for typical offices.

Light.—Every office in the building is naturally lighted and in addition the upper sash has been fitted with prismatic glass to direct the rays of light to the rear of the office, making the entire office evenly and brightly lighted.

The designers of the building have exceeded themselves in placing a thoroughly reliable, easily controlled modulation vacuum system of heating. The Triton radiators are exceptionally efficient and with the valves

of the regulating type at the top of the radiator will allow each tenant to regulate the heat in his particular office to any degree that he may wish. In addition to the above, a new and improved type of ventilation will be provided, which will properly ventilate the offices and eliminate the annoyance of disturbing papers and other items on the desks and tables. Holabird & Roche of Chicago were the architects with whom were associated Fisher & Lawrie of Omaha.

NORTHERN PACIFIC STATION AT TACOMA, WASH.

The sociologists of today and yesterday have taught the doctrine of a "beautiful approach" to a city as the first requisite of municipal advancement, and the Northern Pacific in its new Railway Station recently opened to travel, has certainly given Tacoma its "approach." This impressive structure forges another link in the great chain of commercial and social communications which the Northern Pacific Railway has been building in the Pacific Northwest and across the continent since the early pioneer days.

The traveler is struck at once, upon reaching this destination, with the unusual beauty of the structure that confronts him upon stepping from the train.

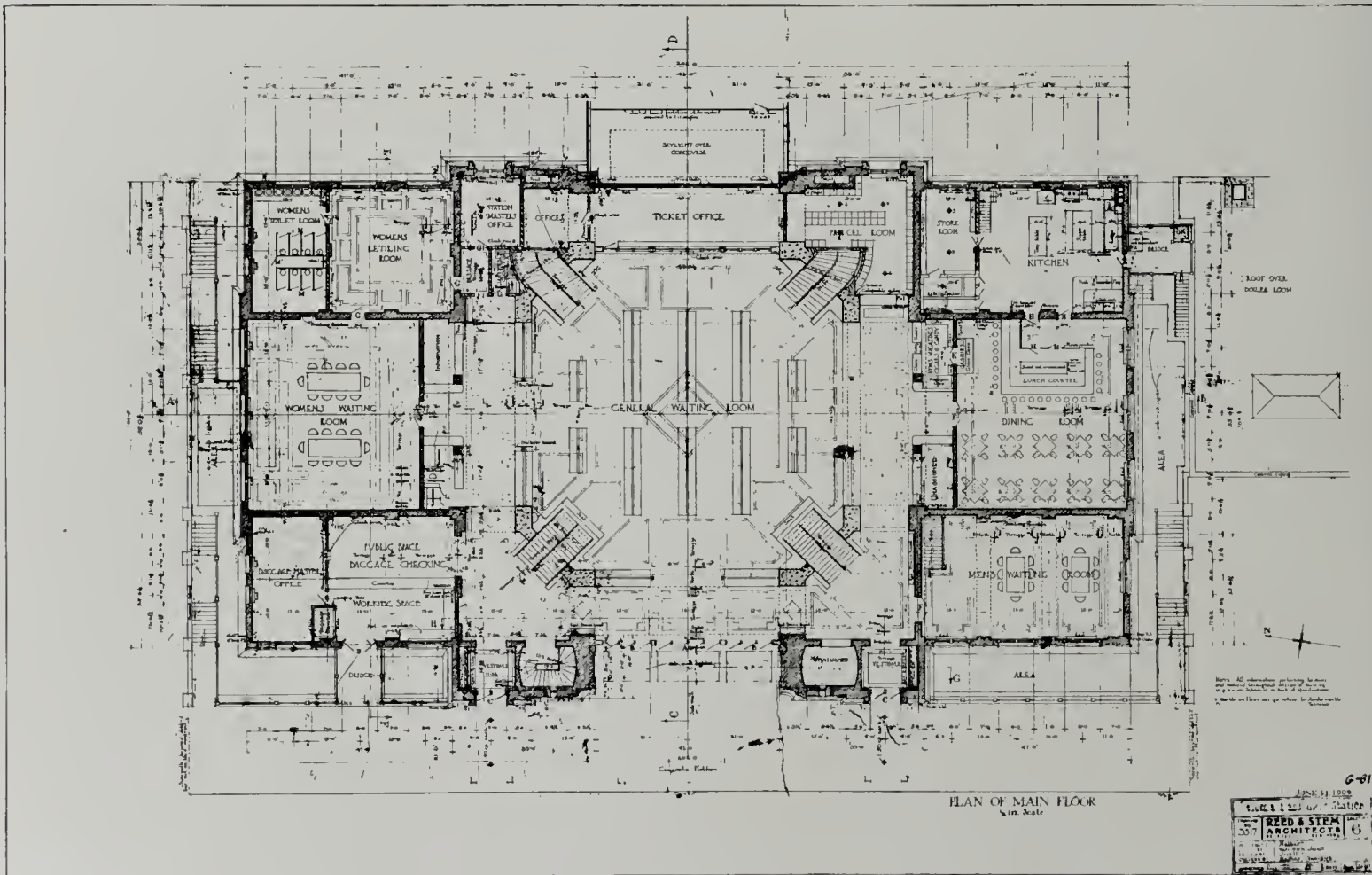
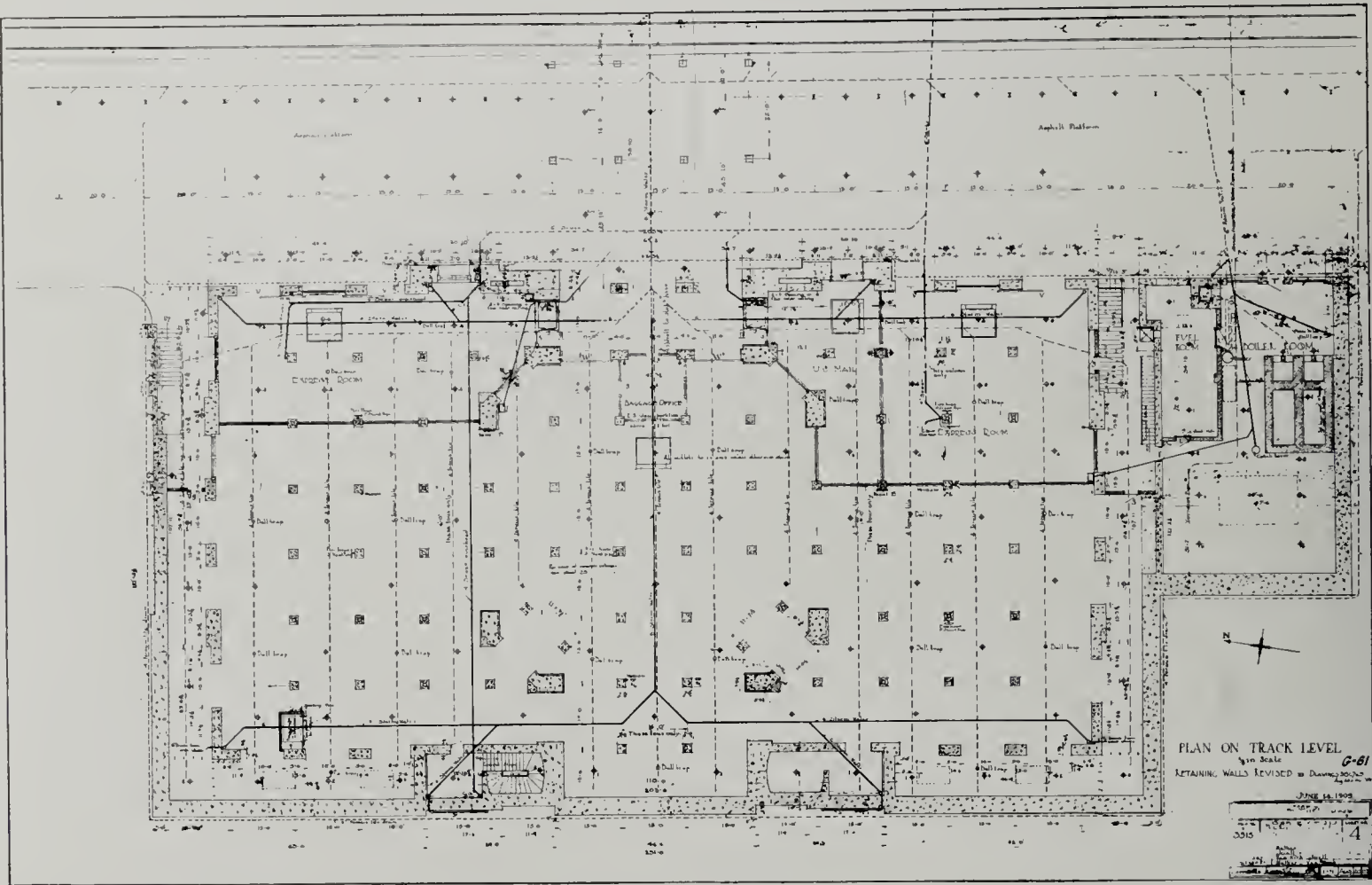
The exterior of the building is impressive, while the interior shows a care for detail and for the comfort of the traveling public which is most painstaking. Not one, but many, waiting rooms are offered the traveler, as well as a capacious dining room, smoking rooms, retiring rooms, barber shops, etc. The liberal use of electric globes makes every room as light as day, while the steam heat supplied from the power plant attached to the station makes the rooms comfortable at all times. Unique and ornamental signs distributed about the station make any window or section desired by the traveler easy to find, and serve to eliminate any confusion that might arise from indecision.

The building is of reinforced concrete, and from the footing course on the level of the train tracks to the level of Pacific Avenue, upon which the big depot faces, this alone is used. Above this level the concrete is combined with brick and stone, continued to the copper roof, making the structure as fire-proof as modern science will permit. Surmounting the building is an immense dome made of steel and copper, while the exterior brick is laid in Flemish bond with black joints, which serve to make the construction work stand out as in relief. Bedford stone is used as trimming and in the construction of the immense barrel arches which are the entrances to the building. The main entrance arch is $35\frac{1}{2}$ feet from the floor line to the center of the arch, and has a 43 foot opening. This arch, with two smaller replicas, make up the entrances to the capacious main waiting room, which will accommodate thousands of people at one time.

This room is 110 feet by 105 feet in size and 63 feet high up to the top of the dome. The sides are finished in Italian marble, the floors with marble mosaic and terazzo with an Italian marble border, giving a beautiful



RAILWAY STATION, TACOMA, WASHINGTON. OWNED BY NORTHERN PACIFIC
REED & SIEM, ARCHITECTS, ST. PAUL, MINNESOTA



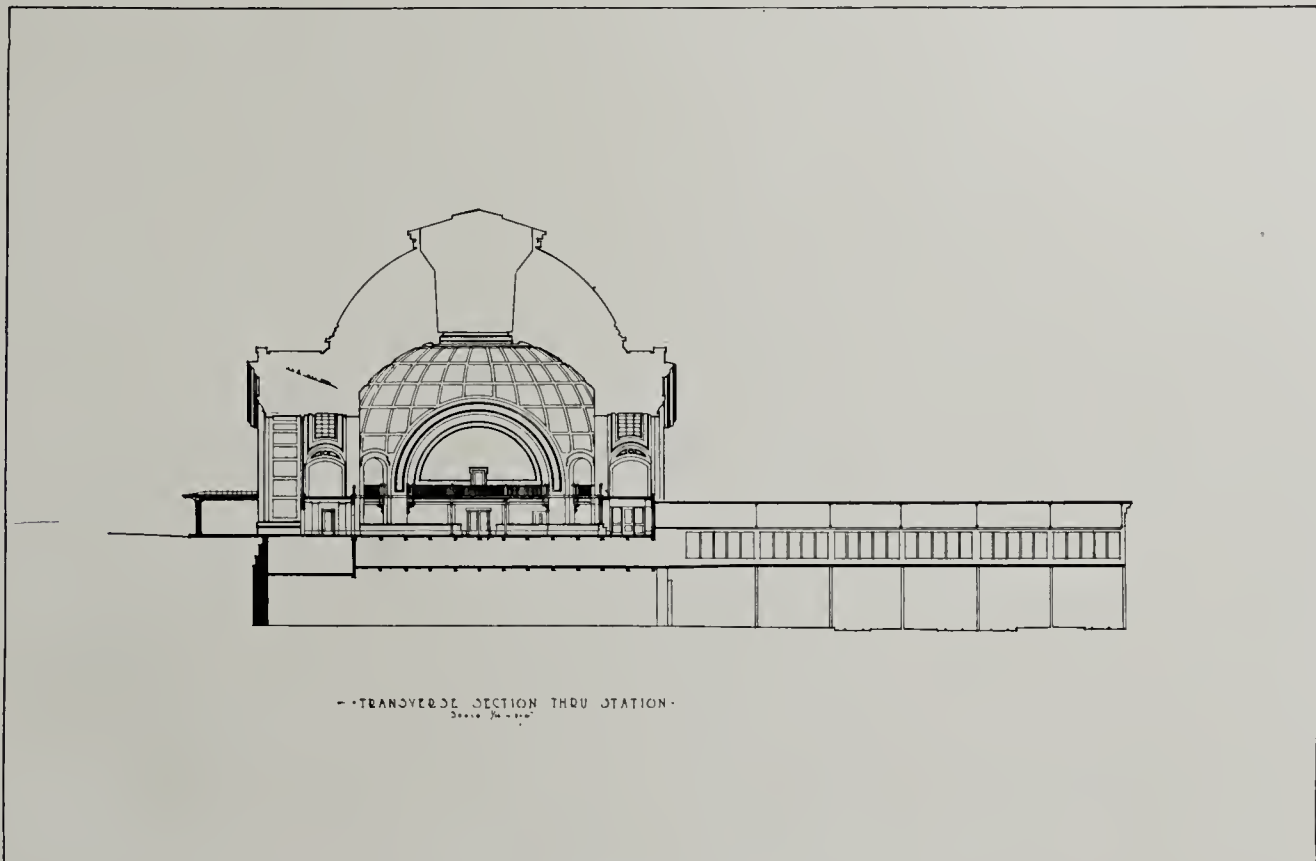
RAILWAY STATION, TACOMA, WASHINGTON. OWNED BY NORTHERN PACIFIC
 REED & STEM, ARCHITECTS, ST. PAUL, MINNESOTA

effect. A wide gallery encircles the main room which is properly supplied, of course, with seats, lounges, news-stands, telephone booths, etc. There are nine ticket windows, and leading off from the main room are the women's parlors and waiting rooms, men's smoking rooms, the usual parcel rooms, etc. The dining room is large and roomy, decorated with Italian marble and the kitchen is supplied with all the latest modern conveniences. The parlors, retiring and other rooms are equipped in a way consistent with our modern ideas of progress, plate glass mirrors being freely distributed throughout the rooms.

An innovation in connection with the baggage room is found in the fact that it is not necessary for a traveler to visit this room. Pneumatic tube systems and elevators connect the baggage and the main room so that through clerks and the pneumatic system the business is handled without difficulty.

Four sets of stairways lead from the main waiting room to the big concourse which leads out over the tracks and trains and by means of another set of stairs conducts the people to the track level. This concourse, which is the accepted scheme for giving travelers easy access to trains in this modern day, is unique in that it is practically another large waiting room where the public can sit and watch the trains come and go.

Besides the accommodations for the general public, provision is also made for the necessary officials whose offices are required to be in the building. At one side of the main station is the power plant which takes care of the heating, lighting and vacuum cleaning systems. Oil fuel is used so that the usual smoke and dirt is conspicuous by its absence. Reed & Stem of St. Paul were the Architects.



RAILWAY STATION, TACOMA, WASHINGTON. OWNED BY NORTHERN PACIFIC
REED & STEM, ARCHITECTS, ST. PAUL, MINNESOTA

SEATTLE'S TOWN PLANNING REPORT

Changing conditions in the life and habits of our people, particularly in respect to the increased urban population during recent years has forced upon us many vital problems which our forebearers, through lack of vision, were unable to foresee. Governmental machinery as well as the plans for our cities, which perhaps were adequate for smaller communities, were destined to become thoroughly inadequate when applied to our mammoth cities of today. We have many evidences throughout the country of an awakening spirit of civic consciousness, and in no way is it more fully apparent than in the demand of many Municipalities for a properly constituted arrangement of their city in plan.

The report recently issued by the city of Seattle, Washington, is a notable instance of this endeavor to

effect a rationalization of her plan. As Seattle has in a number of ways proceeded along unusual lines in obtaining her report, it might be valuable to those working on similar lines to state in a general way how the report was procured.

Through the combined and persistent efforts of a small group of architects, talks and lectures were given throughout the city, and before the improvement clubs of outlying districts. Interviews with influential men were procured and published by the daily press. With the assistance of two of the commercial bodies they then prepared an amendment to the City Charter creating a Plans Commission of twenty-one members; providing for the employment of an expert recognized as an authority in town planning; providing for the publication of a report and for a tax levy to meet expenditures (which

netted \$50,000.00.) This amendment further provided, "That the plan shall take into consideration extension of the city and city works into adjacent territory; improvement and changes in the public utilities and the lines of transportation, surface, underground and water; the location, widths and grades of arterial highways necessary for the best treatment of the city; the development of the water front, with its sea walls and walls; the location of public buildings and municipal decoration." Also for the purpose of obtaining the co-operation of the various cities' interests, provision was made for the appointment of twenty-one commissioners. They were to represent water front owners, steam and street railway companies, marine transportation companies, etc.; also were included representatives of the City Council, Board of Public Works, County Commissioners, the Board of Education and the Park Commissioners. In addition to these, the Society of Engineers and Architects, Chamber of Commerce, Manufacturers' Association, the Labor Council, Clearing House, the Realty and Bar Association and the Carpenters' Union, were to be represented.

The Charter Amendment further provided that when the report was prepared and presented to the people, "If the majority of voters voting thereon shall favor the adoption of the said City Plan so reported, it shall be adopted and shall be the plan to be followed by all the city officials in the growth, evolution and development of said City of Seattle until modified or amended at some subsequent election."

The Amendment creating this Plans Commission was carried at regular election by the largest majority ever accorded any Charter Amendment.

Mr. Virgil Bogue, who was well known to the city for his skill in planning transportation facilities and who is widely recognized as an authority throughout the country for his skill as an engineer in many and varied projects, was appointed as the expert in charge. Considering the extent of the territory that was covered, and the amount of work involved, Mr. Bogue was obliged to give his entire attention and time to this work during a period of eighteen months. Extended investigation of the existing conditions was necessary, taking into account a territory many miles to the South, to the North and beyond the present city limits. He was assisted by an efficient engineering department of the city and where maps did not exist, surveys were made and much valuable data was compiled especially for this work. The report as finally prepared, with the exception perhaps of the plan report for the City of Chicago, is perhaps the most complete and thorough in its detail, of any town planning report yet prepared.

The problems that confronted Mr. Bogue were of a very unusual nature. It is doubtful if any city in existence has a more broken topography, a greater variety of peculiar physical formation of broken waterways, both fresh and salt, within such a comparatively restricted area. These peculiarities are the result of debris left by the ice as it receded from the region during glacial epochs. The hills rise to three and four

hundred feet, broken by valleys and with the exception of a decided north and south direction, show no regularity whatsoever. To the west is Puget Sound, to the east, extending thirty miles north and south, lies the fresh water lake called Lake Washington. The city is built between these two bodies of water and on account of the narrowness of this strip of land, the tendency of growth is necessarily north and south. The city towards the south has already developed a commercial and industrial section and this has forced the growth of the retail and business area towards the north. To the north of this area and almost in the heart of the city is Lake Union, a small body of water extremely strategic from a commercial point of view and now being connected with the Sound and Lake Washington by a canal.

Between the south portion of this lake and just north of the existing business area, a hill 120 feet high has recently been graded into the Bay—well known as the Denny Hill re-grade. This area is about a mile square and well adapted for the best type of commercial development.

Up to the present time the City of Seattle, with an area of 37,481 acres, has been straddled with a plan made up of a series of rectangular blocks practically uniform in size and laid over a topography in many cases totally unsuited to its peculiarities. The consequence is that, of the one hundred and sixty five miles of magnificently paved streets, a large portion is practically unusable, while many of the remaining sections of the city are over-congested.

These were the conditions confronting Mr. Bogue when he started to make a solution of this difficult problem. He was to provide a plan for a town of one million inhabitants (the existing population being 250,000); he was to provide a location for grouping the buildings of a municipal character. He was to devise facilities for a growing commerce and that the outlying regions be brought into communication with the city by arterial highways. Unless one is personally familiar with the existing conditions it would be difficult to say how well he has solved these problems. From my personal experience, and knowledge of his work, however, I believe that Mr. Bogue has exhibited a creative imagination of a very unusual type, and his solution is a masterly one.

He found that by continuing the main arteries of approach to the city, those from the northeast, northwest, southeast and southwest, that they naturally converged towards the Denny Hill re-grade district, which, as I have said, is just north of the business area and must, within a short period of time, be destined to become the strategic center. He, therefore, set aside an area in the form of an ellipse of about twelve blocks in extent as the location for a municipal group. From this Civic Center radiate two important esplanades, one connecting the water front, to be a monumental gateway or an approach by sea; the other radiating to the north and connecting with a Union Station which must eventually be located at the south end of Lake Union,

should the city grow to the prescribed population of 1,000,000 people.

The portion of his report given over to the discussion of transportation, whether by land or by water, is by far the most important section. It there discusses the railway terminal facilities and method of approaching the city (three are five transcontinental lines terminating in Seattle); provision for the over-sea traffic and for coast-wise shipping; for local transportation or the transportation on the Sound waters both mercantile and passenger. The provision for industrial and commercial areas and their connection with the transportation facilities, are presented in detail. As a large suburban population lives adjacent to the city on the Sound and on Lake Washington, provision has been made for special motor boat wharves, for farmers bringing in produce; gridirons for local distribution of freight, etc., have been provided.

We realize that here in Seattle, just as you must feel in Los Angeles, that upon the opening of the Panama Canal, an enlarged commercial development must come to the cities of the Pacific Coast and consequently, just as you and San Francisco, in California, must prepare for this increased commerce, so must we, in the State of Washington, and we realize that the adoption of a unified and inter-related plan at this time would be of very great and far-reaching benefit to our cities. We realize that as you perhaps are the first stopping point for shipping, we will be the terminal point for that same shipping, and we will necessarily become points of very greatly increased radius of distribution for both merchandise and passenger traffic.

After the report was published and previous to the election at which it was to be adopted, concentrated effort of certain interested parties was brought to bear to discredit the report. The small group of men who originally initiated the movement had increased their numbers and an active campaign was started. Unfortunately the opposition were able to control the newspapers and our means of informing the public was very much curtailed. Statements were made that adoption of the plan meant bankruptcy to the city. As the city was nearing its bonded limit and as the people were crying out against undue expenditure, this argument had great weight. The opposition also stated that the adoption of the plans meant too great rigidity in forcing it upon an unknown future. As the plan could be modified at any subsequent election, by a vote of the people, this argument would properly have been refuted if we had had access to the papers. Our greatest opposition came from a group of men in the south section of the city who had large property interests there, and had been desirous of locating the municipal buildings in that part of the town. They were entrenched in the city government and they saw, that should the people adopt this report, their control and direction of the city growth would be taken away from them and from the hands of the city council and put directly into the hands of the people. We had allied against us both candidates for Mayor who were running for office at the time that the

plan was to be voted upon, and it became an issue involved in a political situation.

We hope, however, to again place this plan before the people and by keeping the importance of this work constantly before the public we hope eventually to get them to realize its significance, and what its adoption means to the city. Although we failed in the final test we believe, nevertheless, that our method of procedure for procuring a report is a proper one: First, by stimulating an interest in city planning, then, by asking the people through an election, if they desire a plan for their city and if so whether they are willing to pay for it. By obtaining the co-operation, as far as possible, of the various city organizations, to collect all available data, employing the best expert services and presenting a report to the people for their inspection. It is then up to the people to say, after they have been given time to properly study the report, if this is the report they desire. This method we followed to its conclusion, but unfortunately at the last, concerted and unforeseen opposition prevented its adoption.

The problem of city planning is of the greatest importance for a city's present and future welfare, and is so little realized by the public at large, that it places a great burden of responsibility on those who are furthering it. It is only by combined action, profiting by the experience of others that we can hope to gain headway. The torch has been handed to us as architects and we cannot let it drop by the wayside. The rectangular block system has become a blight upon our American municipalities and we must arouse the public to the advantages of building to a well-devised and scientific plan. They must be shown that it not only makes for greater convenience, economy, and efficiency in the handling of city traffic, but that a plan prepared in advance is the ground-work without which the enduring qualities of beauty can never come to our American municipalities.

Carl F. Gould, A. I. A.

CONSTRUCTION NEWS REPORTS ACTIVITIES

Activity in the building trade has never been so widely distributed over all sections of the country in years as it was in the month of October, just closed. Permits were taken out in 72 of the principal cities, according to official reports to "Construction News," for the construction of 20,674 buildings involving an estimated cost of \$61,023,398, as against 18,975 buildings, involving a total cost of \$57,429,973, for the corresponding month a year ago, a gain of 1,699 buildings and \$3,593,425 or 6 per cent.

Of a total of 72 cities there were increases in 48 and decreases in 24. A significant feature of the situation is the remarkable and almost universal increase in the smaller cities, all of which are enjoying prosperity in building far beyond anything that has been attained heretofore. In the larger cities Chicago made the greatest investment, Boston is about stationary, while New York suffered a decrease of 28 per cent and Philadelphia and Brooklyn had quite satisfactory gains of 55 and 25 per cent respectively. Other points throughout the country show remarkable increases, with the exception

of a few widely separated cities in which building has been extremely active heretofore and it is safe to predict will recover in the near future.

NEW FIRMS

William Johnston, a graduate of Carnegie Technical School, recently practicing at Ashtabula, Ohio, has opened offices in the Dollar Savings Bank Building, Youngstown.

William Leslie Welton of Birmingham has removed to the American Trust Building in that city.

Landscape architecture will be represented in Atlanta, Georgia, through the establishment of the firm of Cooke & Swope, in the Hillyer Trust Building through the co-partnership of E. Burton Cooke and Harold Brown Swope.

Architect, Willis Polk, of San Francisco, has reformed his concern under the title of Willis Polk & Co., an organization which beside the principal, includes Frederick Whitton, General Superintendent; R. W. Kime, General Manager; H. C. Stearns, Chief Designer; T. Ronneberg, Structural Engineer; G. A. Atkins, Mechanical Engineer; G. A. Haber, Chief Draftsman; H. Thompson, Chief Auditor; F. B. Bloom, Chief Clerk; F. B. Kaiser, Chief Inspector.

Manson Gilbert, one of the foremost architects of Evansville, Ind., has gone into partnership with Arthur Capelle, architect and structural engineer. The new firm was formed last week. Both members of the firm have had much practical experience and in addition have had the benefit of the best education obtainable, to fit them for their work.

NOTES

Hubbard Parker, Architect, has opened an office in the Bank of Mobile building at Mobile, Alabama, where he will be glad to receive catalogues, etc.

J. W. Wilson and C. K. Senchbaugh have formed a partnership for the practice of architecture at LaPorte, Indiana.

Conrad Hoeffler, Architect, has removed from Fort Worth, Texas, to Salem, North Carolina, where he has established an office for general practice.

George Julian Zolnay, the Sculptor, has been appointed professor of sculpture and perspective at the Art Institute of Indianapolis. Mr. Zolnay will retain his studio in St. Louis.

Mr. L. W. Robinson, Architect, announces that he has removed his office from the Exchange Building to the First National Bank Building, 42 Church St., New Haven, Connecticut.

Mr. Len F. W. Stuebe announces that he has withdrawn from the architectural firm of Lewis and Stuebe of Danville, Illinois, and has opened offices at 318 Adams Building, Danville, Illinois.

The National Conference on City Planning, which meets next May, has just issued, through its Secretary, Mr. Flavel Shurtleff, a comprehensive outline for a study in City Planning. The program is made up of three elements: First, the development of a City Planning Movement, second, the principle steps in The Preparation of a City Plan, and third, some of the Methods of putting a City Plan into execution.

The data for this proposed study to be undertaken by the National Conference is being circulated by Mr. Shurtleff from his office, 19 Congress Street, Boston.

INCLINED ELEVATORS

"Inclined Elevators" is the subject of a new and attractive booklet just issued by the Otis Elevator Company, with offices in all the principal cities of the world. It contains photographic illustrations of the different inclined elevators manufactured by this company with carefully arranged detailed plans showing their method of installation and operation. Among the different types illustrated and described which make the handling of freight and merchandise much more prompt than under old systems, are: The Duplex Inclined Elevator for use in Department stores, Express Offices, Warehouses; The Single File Inclined Elevator; The Single Chain Inclined Elevator; The Otis Inclined Platform Elevator; The Otis Stairway Truck Elevator; The Otis Overhead Carriers; The Otis Dock Elevator; The Otis Ramp Elevator.

"ROOFING TIN"

The N. & G. Taylor Company of Philadelphia, in his November issue of "Roofing Tin" has a very interesting article on "How a tin roof should be laid." The article is accompanied by interesting illustrations, fully describing the subject in question. A copy of the bulletin will be sent to any architect upon request.

"Roof Endurance" is the subject of an editorial in the last issue of the Cortright Metal Shingle Advocate and contains suggestions of practical value to the Architect and contractor. The Advocate is sent upon request by architects to the Cortright Metal Roofing Company of Philadelphia and Chicago.

J-M PURE CORK SHEETS TESTED

J-M Pure Cork Sheets, manufactured by the H. W. Johns-Manville Co., New York, as shown in the accompanying illustration, were recently tested by the Underwriters' Laboratories, under the direction of the National Board of Fire Underwriters, Chicago.

The main thing naturally was to discover the resistance of the material to destruction by fire under conditions fully as severe as could possibly be expected in actual service. For this purpose a section of 3-inch hard-baked hollow tile wall was built in a steel frame prepared for this purpose, about 10 ft. high by 8 ft. wide. On this tile there were erected in Portland cement mortar, with joints broken, two courses J-M Pure Cork Sheets, each 2-inch thick, and finished with one-half inch Portland cement, troweled smooth, the work being done in the same manner as the H. W. Johns-Manville Co. erect such insulation in cold storage plants. The panel was 12 days old at the time the test was made.

The method of testing consisted of exposing the panel, constructed in the manner described, to the attack of a soft, rolling gas flame for one hour with temperatures rising to 2000 degrees Fah. The furnace was controlled so that the temperatures rose uniformly throughout the test, the maximum temperature being reached at the sixty-minute period.

At the starting of the test the temperature of the wall section or panel was about 62 degrees Fah. and at



Woodmen of the World Building

heated entirely with

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28,978 feet of Radiation in all—principally of the Puritan Pattern with the rest, Athenian Wall.

This new highest and finest of Omaha's Skyscrapers, cost \$1,500,000. Every item in the equipment is the *most efficient* obtainable.

United States Radiators are exceptionally efficient because they have—free water circulation,

ample air space; smooth inner passages; maximum heating surface and tight iron to iron connections.

Whether the decorative scheme demands a severely plain or an ornate radiator, the appropriate pattern is always found.

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THE COMPLETE LINE

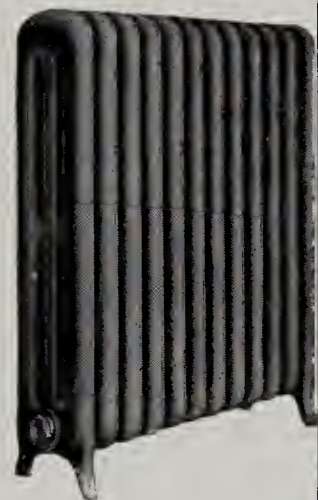
of United States Boilers, Radiators and Heating Specialties. This book is a handy and really helpful Architect's assistant.

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General Offices, Detroit, Michigan

BRANCHES and SHOW-ROOMS

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Philadelphia	122 North 13th Street	Buffalo	Fidelity Trust Building	Minneapolis	901 Washington Ave. So.
Pittsburgh	4th Ave. and Wood Street	Cleveland	1419 Schofield Building	Omaha	916 Farnam Street
Washington, D. C.	Metropolitan Bk. Bld.	Boston	236 Congress Street	Kansas City	220 East 10th Street
Detroit	139 Jefferson Avenue	Baltimore	709 North Howard Street		



its close the thermometers imbedded in the cork registered an average of $72\frac{1}{2}$ degrees Fah. while those at the inner edge of the surface of the tile wall averaged about 3 degrees Fah. lower.

This is a remarkably efficient showing. It was impossible to tell by the touch at the close of the test on the back of the tile wall that there was any excess heat on the other side of it, and yet the gas flames had been directed upon the other side for an hour.

Directly following the fire treatment and while the surface of the panel was still in a highly heated condition, a stream of water was applied to the heated surface. It was applied for five minutes through a $\frac{7}{8}$ -inch nozzle set twenty feet from the panel and at a pressure of sixty pounds per square inch measured at the base of the nozzle.

The result of the exposure to the gas flames for an hour, followed by the application of the hose stream for five minutes, was to calcine and destroy the outer coating of plaster, and to carbonize and partially destroy the outer layer of 2-inch cork sheets, but the transmission of heat through the carbonized cork layer had been so slow that the cement coating between the two courses of cork was practically uninjured, the under course of cork remaining intact.

The tile wall was in perfect condition. Consequently had this experience taken place in a cold storage building it would only be necessary to have cleaned away the light debris, dry the remaining wall and again erect a second course of 2-inch cork sheets, and plaster them with cement mortar to have the storage room in sound serviceable condition again, thus saving the majority of the insulation and, what is of even greater moment, the building walls.

AN EFFECTIVE VACUUM CLEANER

Removing dirt and dust thoroughly and expeditiously from the articles to be cleaned, though one of the prime requisites of a good vacuum cleaner, is not the only one which merits investigation when a purchase is contemplated. Three other factors must be considered: The manner in which the apparatus cleans; the effect upon the article cleaned; and the design and construction of the machine itself.

A constant, even suction is necessary for the most satisfactory results. Vacuum cleaners, which, on account of their method of operation, produce an intermittent suction, clean unevenly and necessitate a number of cleanings for thorough work. The futility of using a hand operated cleaner is thus made apparent.

Two classes of mechanically operated vacuum cleaners are on the market for the consideration of buyers—the large volume, high velocity type, and the low volume, high suction type. The former belong to the centrifugal fan cleaners, and are simple and lasting. This is the family to which the Western Electric-Sturtevant belongs. The other class is made up of the rotary, piston, diaphragm pump and the bellows machines which are complicated and wear out rapidly. The former clean without inflicting injury upon the article cleaned, while the latter, due to the high

suction, cause rapid wear and tear. This is a point which the uninitiated may easily overlook.

The Western Electric-Sturtevant has all the elements of a good cleaner—simplicity of construction, large volume, high velocity, and good steady suction.

Two types of cleaner are furnished. One is the stationary type which may be installed in the basement of a building and connected by piping to the various rooms. The other is the portable which may be wheeled from room to room and is operated by attaching a flexible lead to any electric light fixture.

THE OAKMONT WINDOW

The sash are made of No. 18 guage best quality steel in the cold-drawn process, insuring true contours of mouldings and a rigid sash.

Sash stiles have open back, which in connection with the combination hanging and weather strips makes this window entirely weatherproof.

The opening in the back of the sash stiles will permit the interior of the sash to be repainted at any time it may be found advisable. This is an exclusive feature of the Oakmont window.

The construction of the muntin is simple, neat and effective, no unsightly screws or rivets being used to hold the parts together. The smallest possible divisions can be obtained by this construction.

The reversible feature of the Oakmont window is the simplest and most effective of any; no springs are used which are liable to get out of order. It is also "fool proof" in that the operating key cannot be removed until the sash and hanging strips have been returned to their proper positions for sliding. The convenience of cleaning the outside of the glass from the room is readily appreciated.

The sash chains are attached to the upper ends of the combined hanging and weather strips, which always remain in an upright position within the jamb or frame, so that when the sash swings on the pivots, the chains are not disturbed.

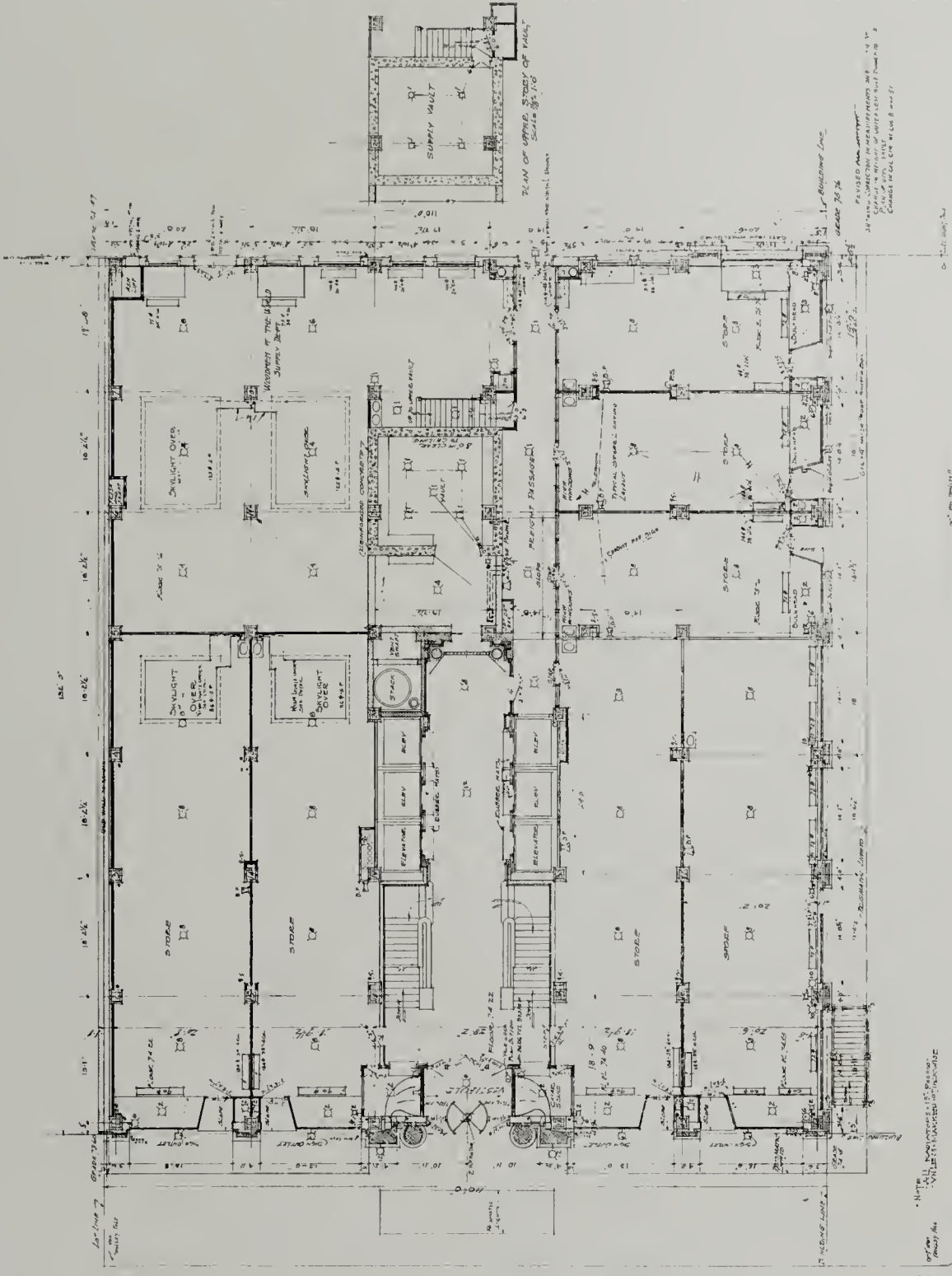
The sash when reversed are locked in position by the keys operating the pivots, preventing them from getting out of alignment and allowing them to return freely to their upright position.

Only one weight in each box is used, both sash being hung on the same chains which pass through pulleys at the tops of the weights. In this way only one sash need be counterbalanced, thus saving weights and box space. When both sash are operated, the one will counterbalance the other.

The formation of the box frame is such that no stops are required, making a very economical construction. Frames can be made to receive sub-jamb and casings, or for plastered returns, as desired.

The Oakmont windows are finished in a baked enamel finish, rubbed to an egg-shell gloss, in any plain color or grained to match any adjoining work.

The frames should be placed at the time the walls of the building are going up. The installation of the sash in the frames can be accomplished in less time than in the ordinary windows. Manufactured by Dahlstrom Metallic Door Company, Jamestown, N. Y.



H. L. ADKINS AND ROBERT ARCHITECTS
 1818 NICHOLSON BUILDING CHICAGO
 FISHER AND LAWRIE ASSOCIATE ARCHITECTS
 OMAHA, NEB.



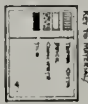
FIRST FLOOR PLAN
 OF
 WOODMEN OF THE WORLD BUILDING
 OMAHA, NEBRASKA
 SCALE 1/8" = 1'-0"

1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS	1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS	1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS 1/2" TO 1/4" MA. TERMINALS
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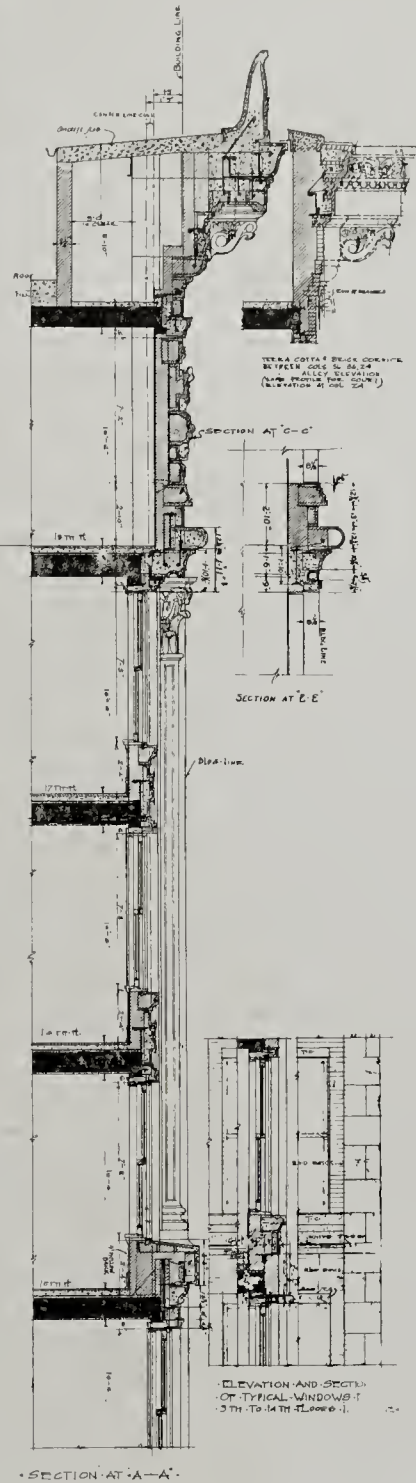
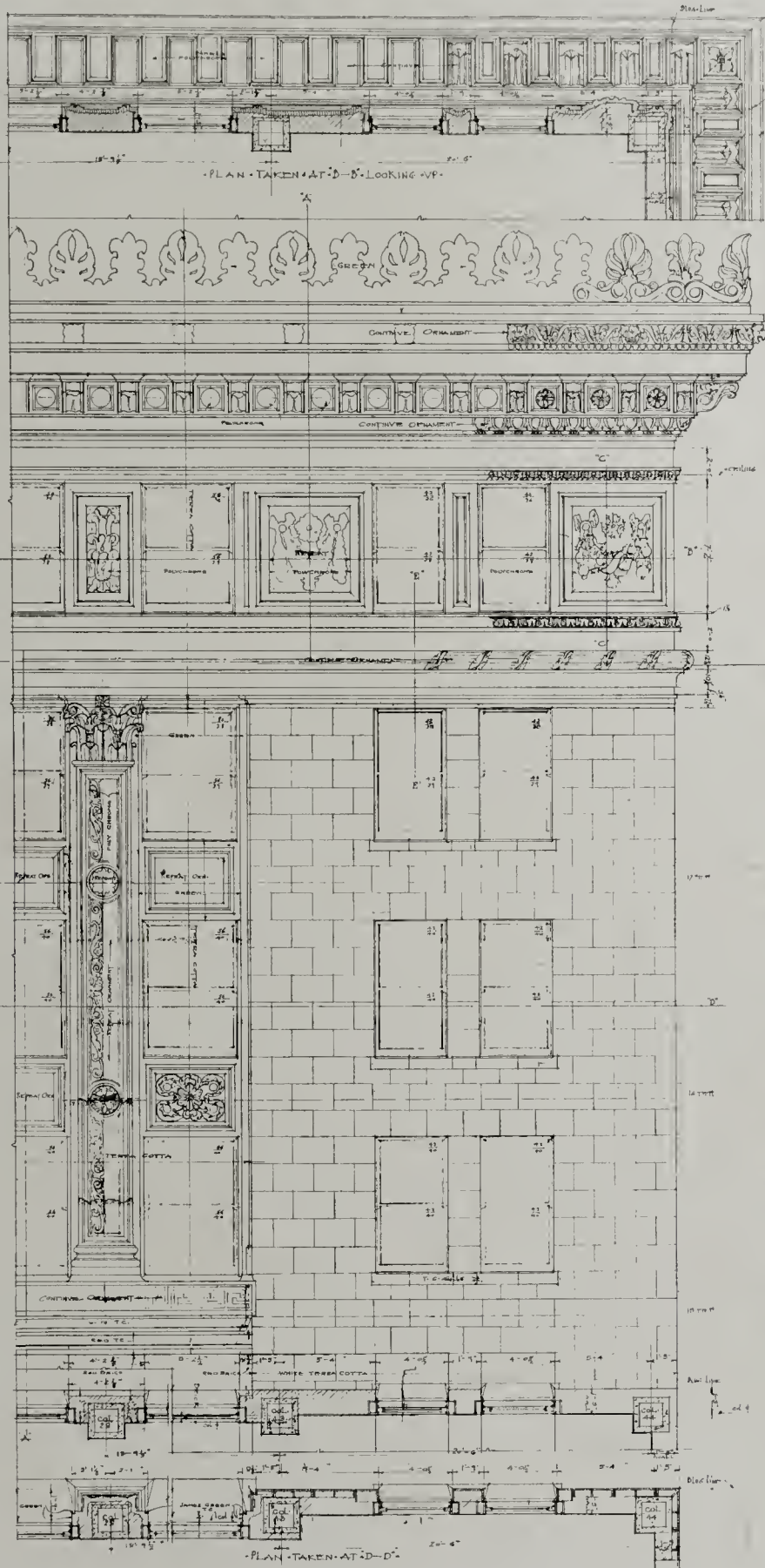
THE WESTERN ARCHITECT
DECEMBER
1912

WOODMEN OF THE WORLD BUILDING, OMAHA
HOLABIRD & ROCHE, ARCHITECTS FISHER & LAWRIE, ASSOCIATE ARCHITECTS



HALF INCH SCALE DETAILS OF EXTERIOR
OF WOODMEN OF THE WORLD BUILDING
- OMAHA, IOWA -

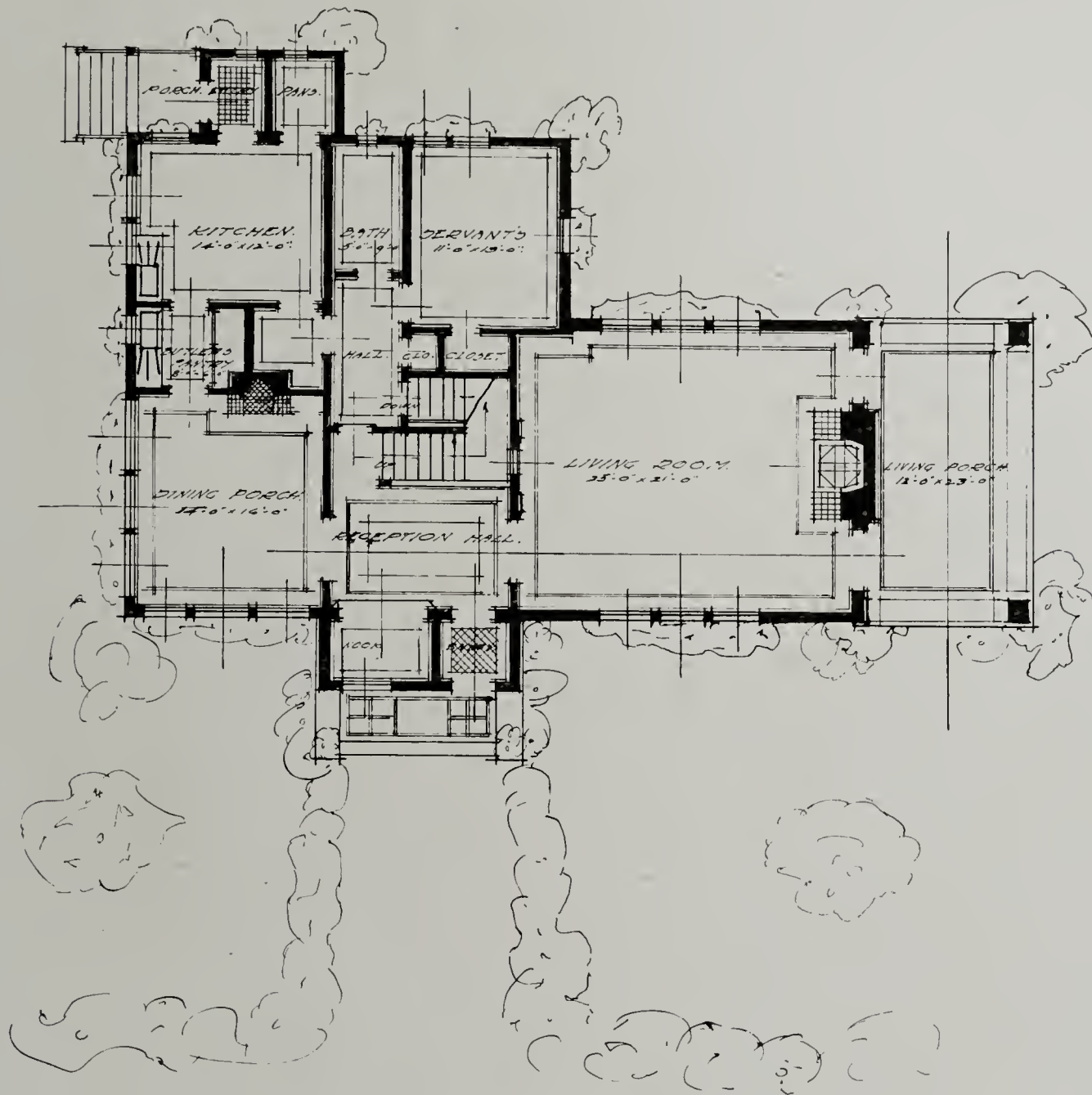
THE ARCHITECTS
HOLABIRD & ROCHE, ARCHITECTS
FISHER & LAWRIE, ASSOCIATE ARCHITECTS
18
1912



DETAIL OF UPPER STORIES
WOODMEN OF THE WORLD BUILDING, OMAHA
HOLABIRD & ROCHE, ARCHITECTS FISHER & LAWRIE, ASSOCIATE ARCHITECTS



DETAIL OF UPPER STORIES
WOODMEN OF THE WORLD BUILDING, OMAHA
HOLABIRD & ROCHE, ARCHITECTS FISHER & LAWRIE, ASSOCIATE ARCHITECTS



FIRST FLOOR PLAN
 RESIDENCE, SIDNEY B. CAHN, GLENCOE, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

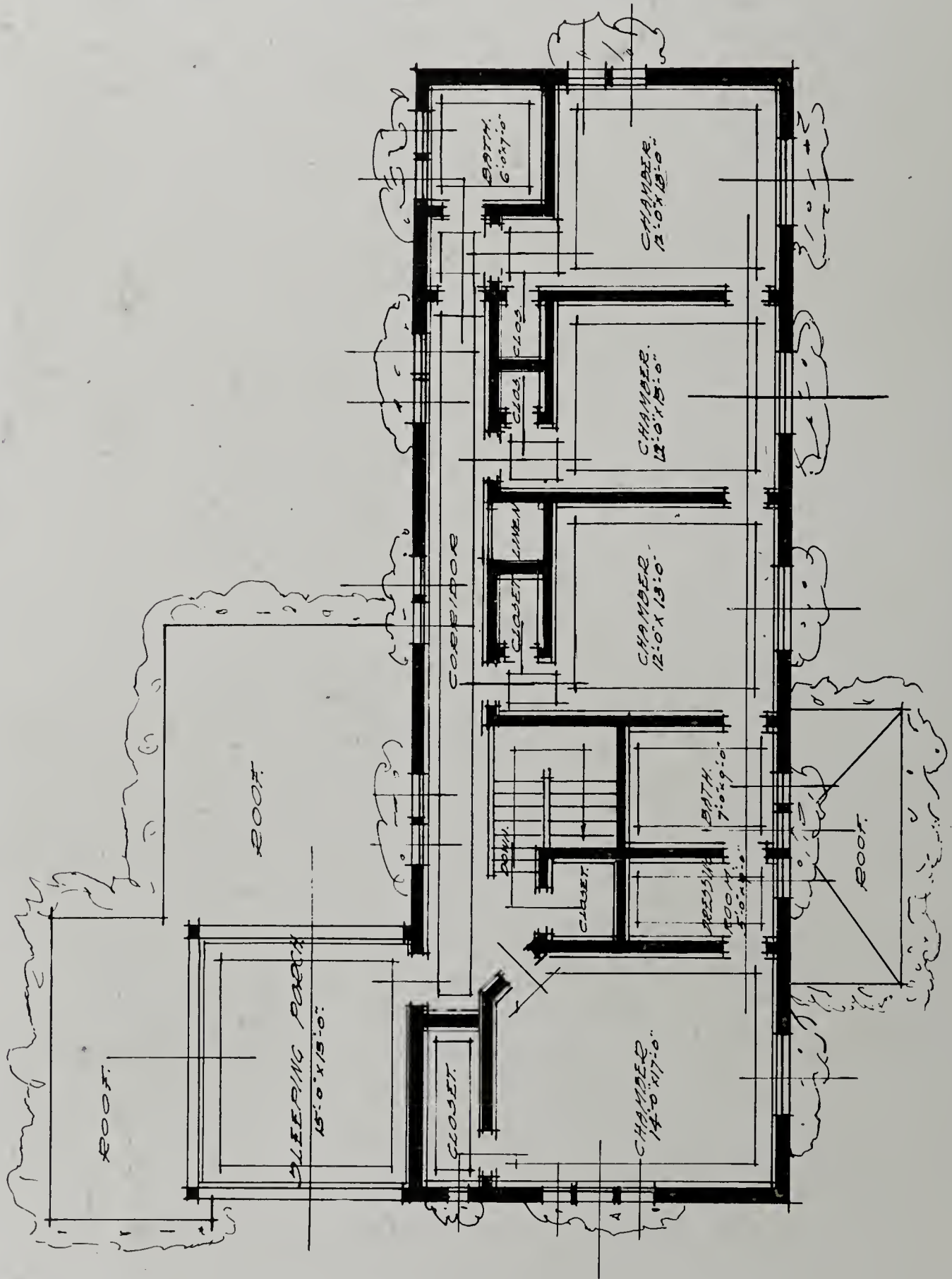


THE WESTERN ARCHITECT
DECEMBER
1912

RESIDENCE, SIDNEY B. CAHN, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



DETAIL
RESIDENCE, SIDNEY B. CAHN, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

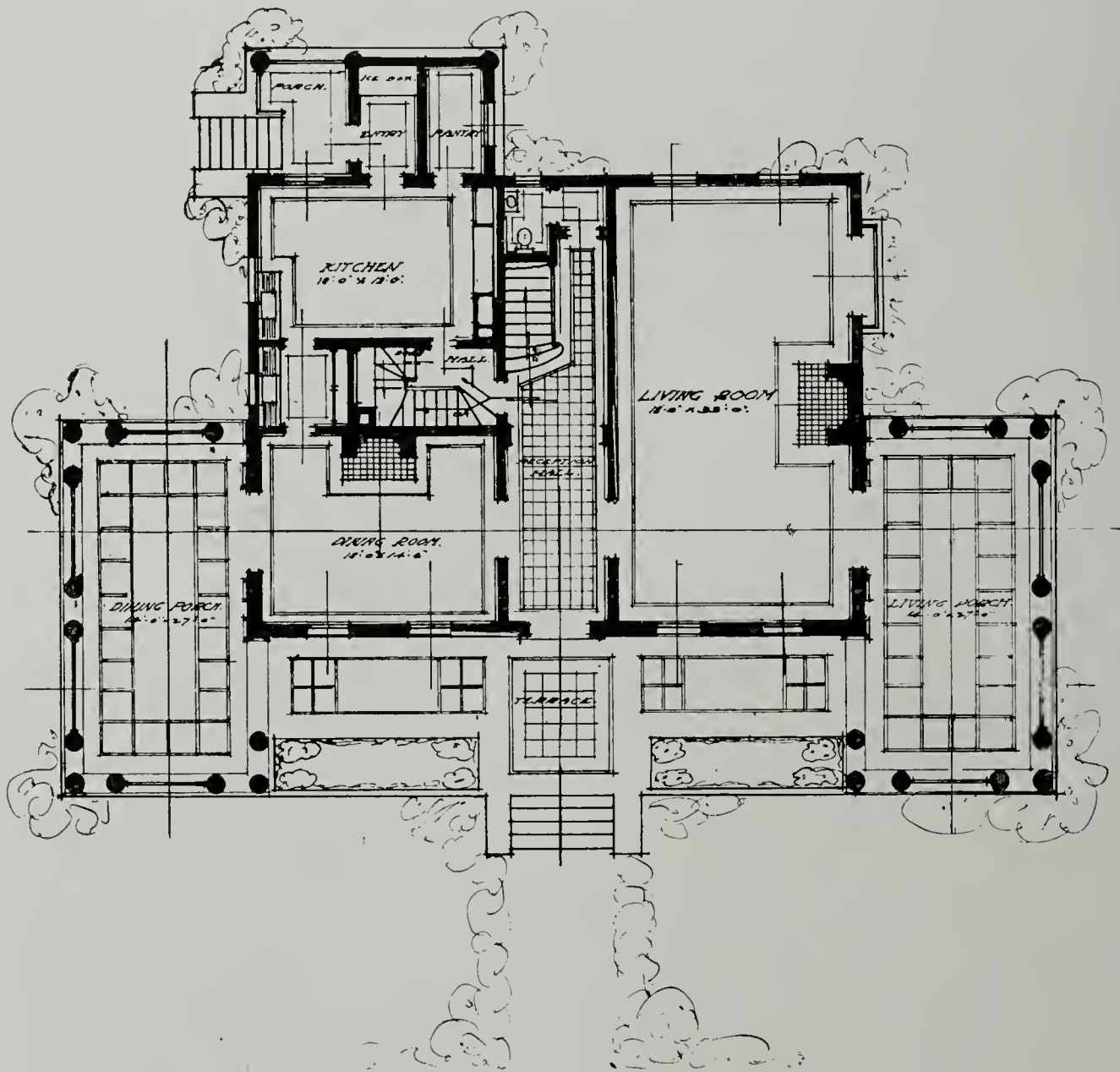


SECOND FLOOR PLAN
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 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

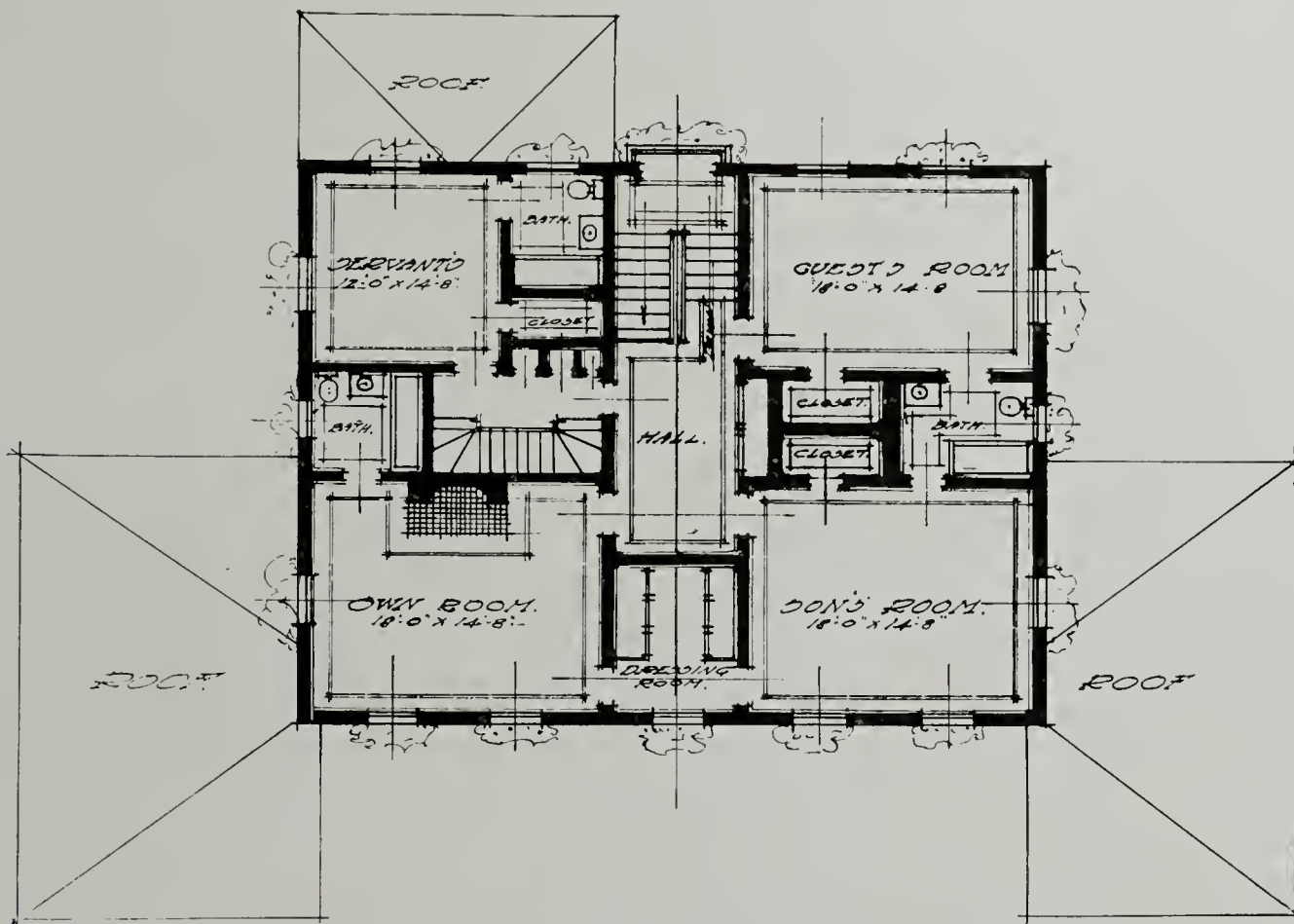


RESIDENCE, MRS. MAX MARKWELL, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

THE WESTERN ARCHITECT
DECEMBER
1912



FIRST FLOOR PLAN
 RESIDENCE, MRS. MAX MARKWELL, GLENCOE, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



SECOND FLOOR PLAN
 RESIDENCE, MRS. MAX MARKWELL, GLENCOE, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



DETAIL
RESIDENCE, MRS. MAX MARKWELL, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

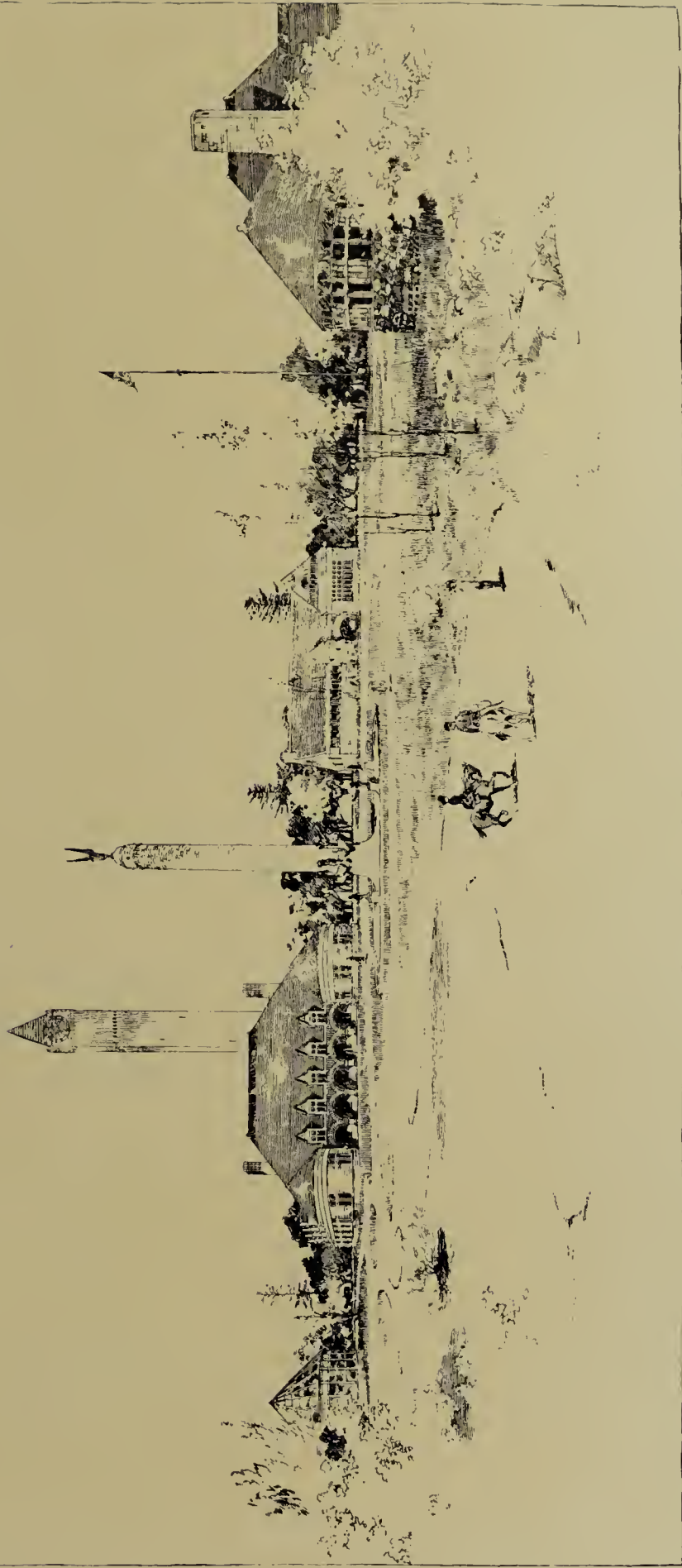
L. S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. A. D. 1887



PEN AND INK BY HARVEY ELLIS
The trees and water make a fine study

THE WESTERN ARCHITECT
1912

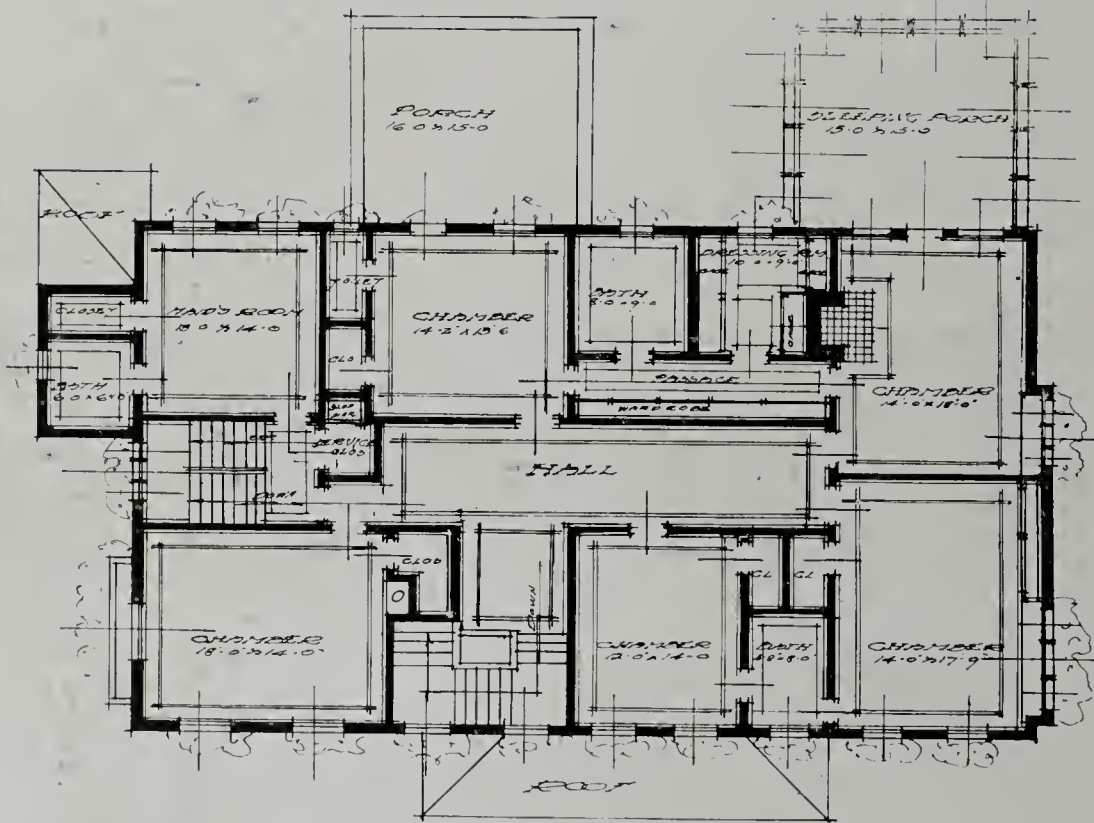
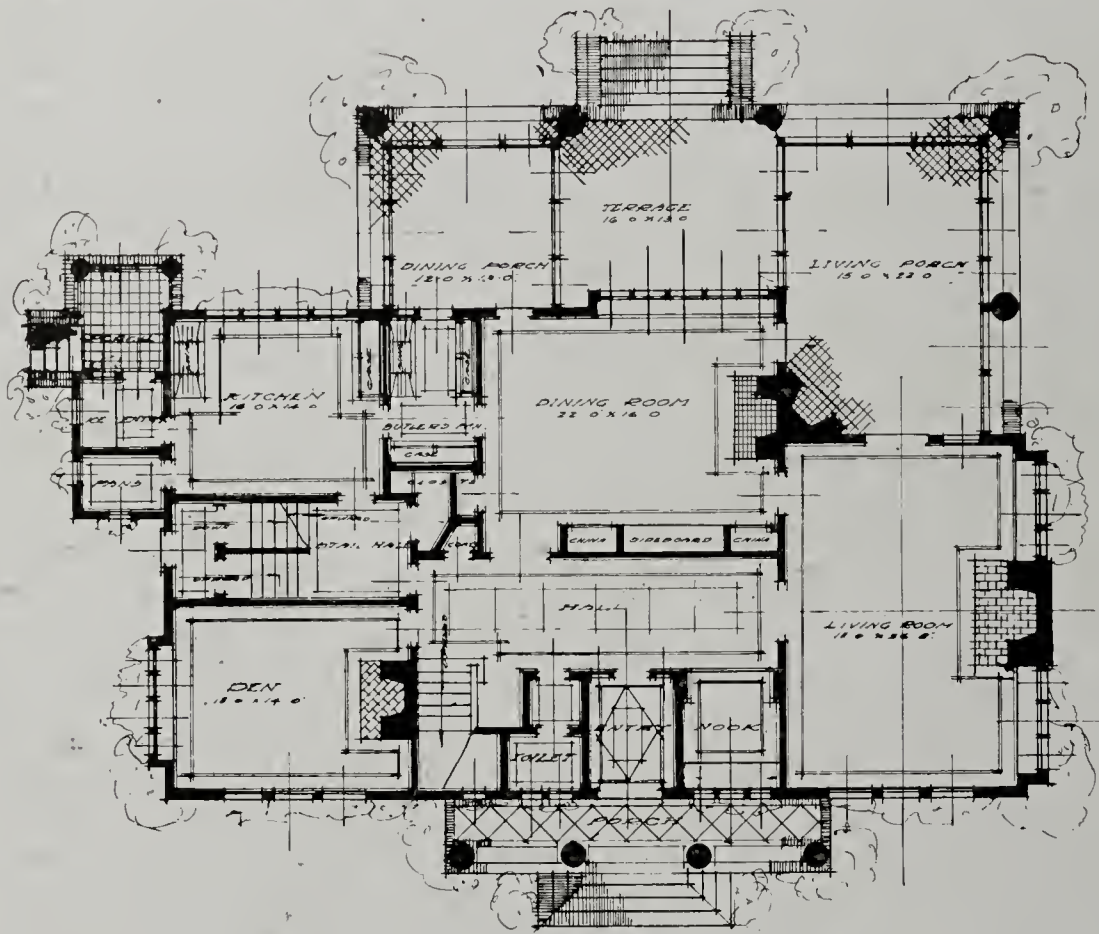
L. S. BUFFINGTON ARCHITECT
MINNEAPOLIS MINN. A. D. 1887



PEN AND INK BY HARVEY ELLIS
A little done with much effect



RESIDENCE, MR. SIMON KLEE, EVANSTON, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



FLOOR PLANS
 RESIDENCE, MR. SIMON KLEE, EVANSTON, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



DETAIL
RESIDENCE, MR. SIMON KLEE, EVANSTON, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



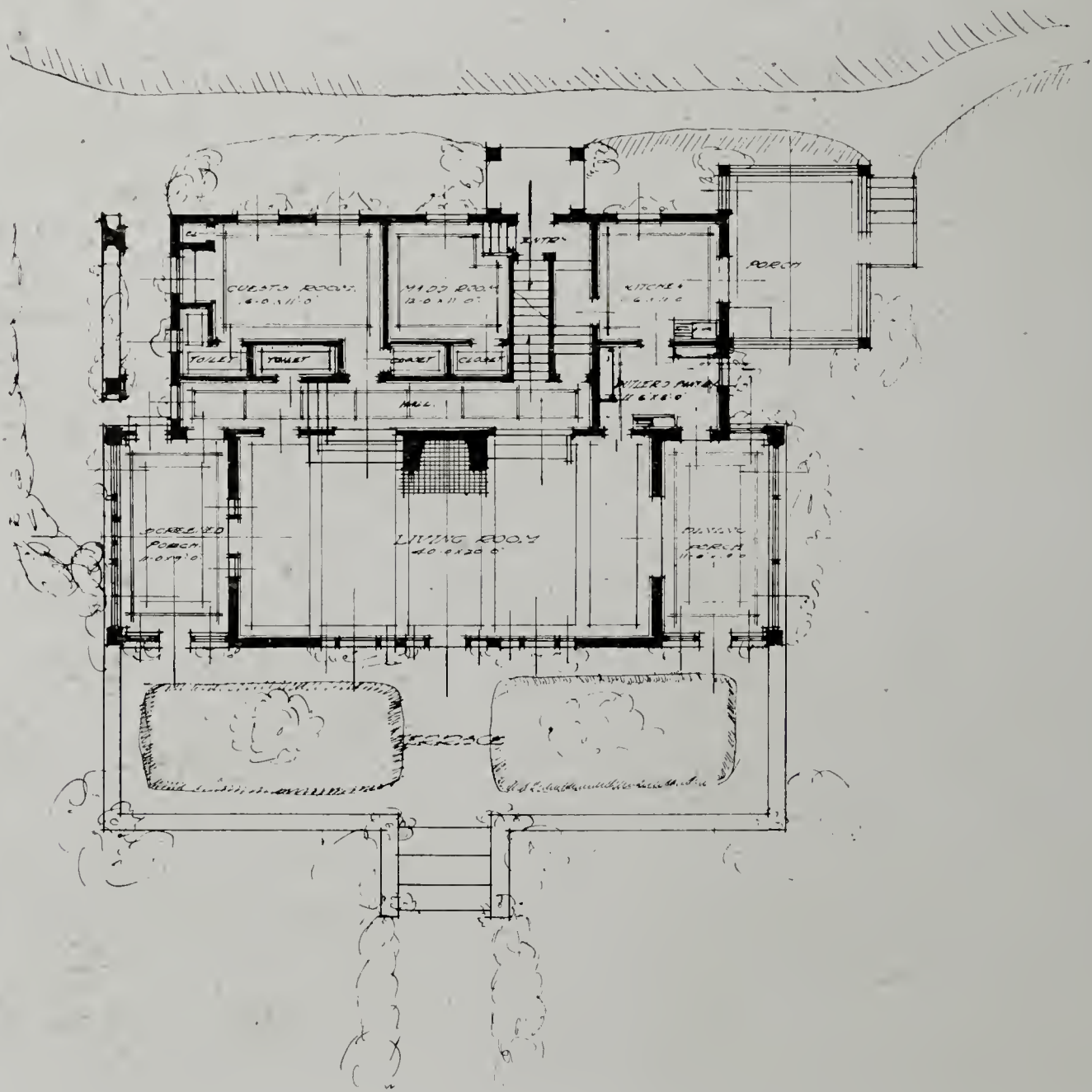
LIVING ROOM



DINING ROOM



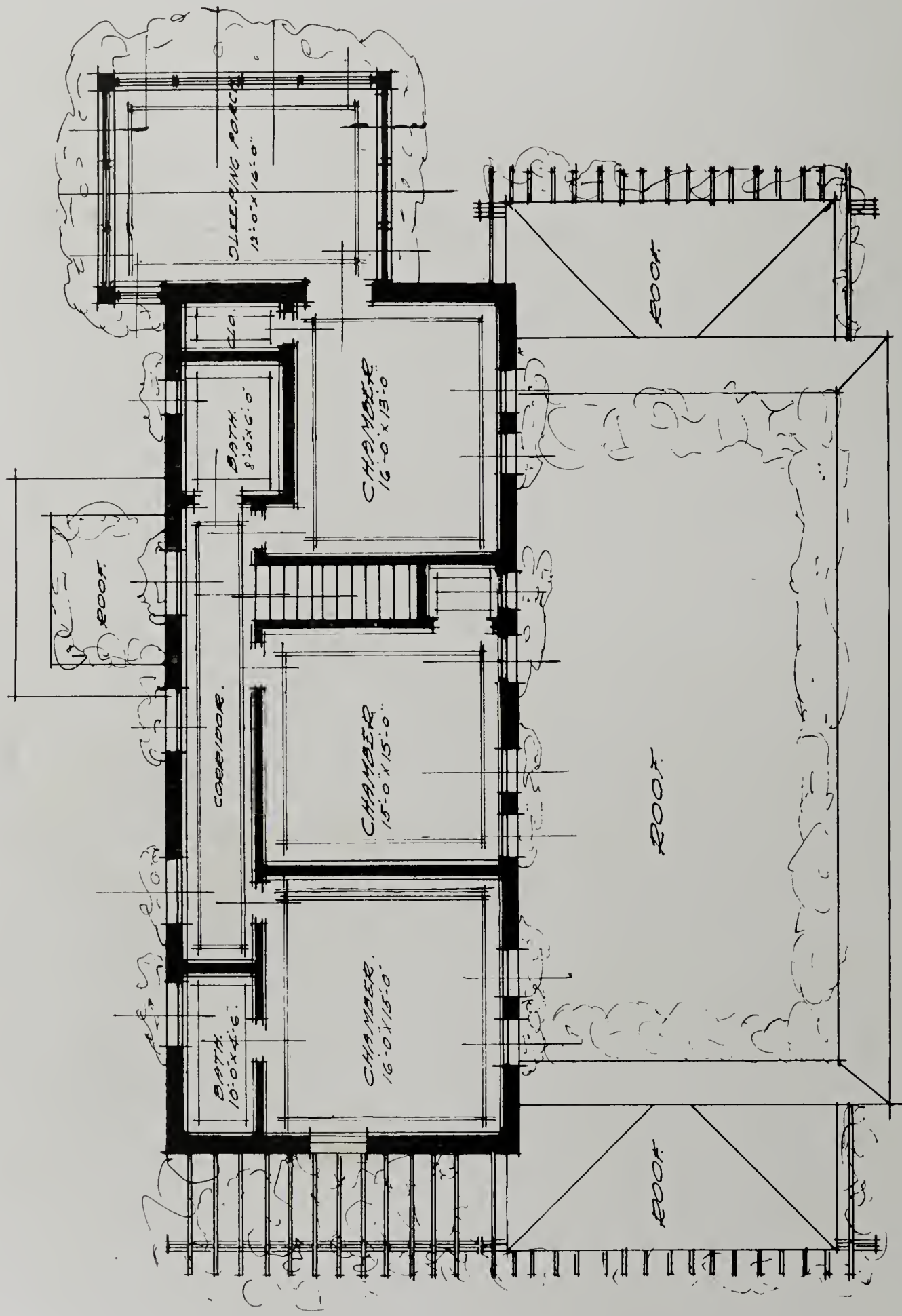
RESIDENCE, O. G. FOREMAN, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS
MR. W. A. OTIS, ASSOCIATE ARCHITECT



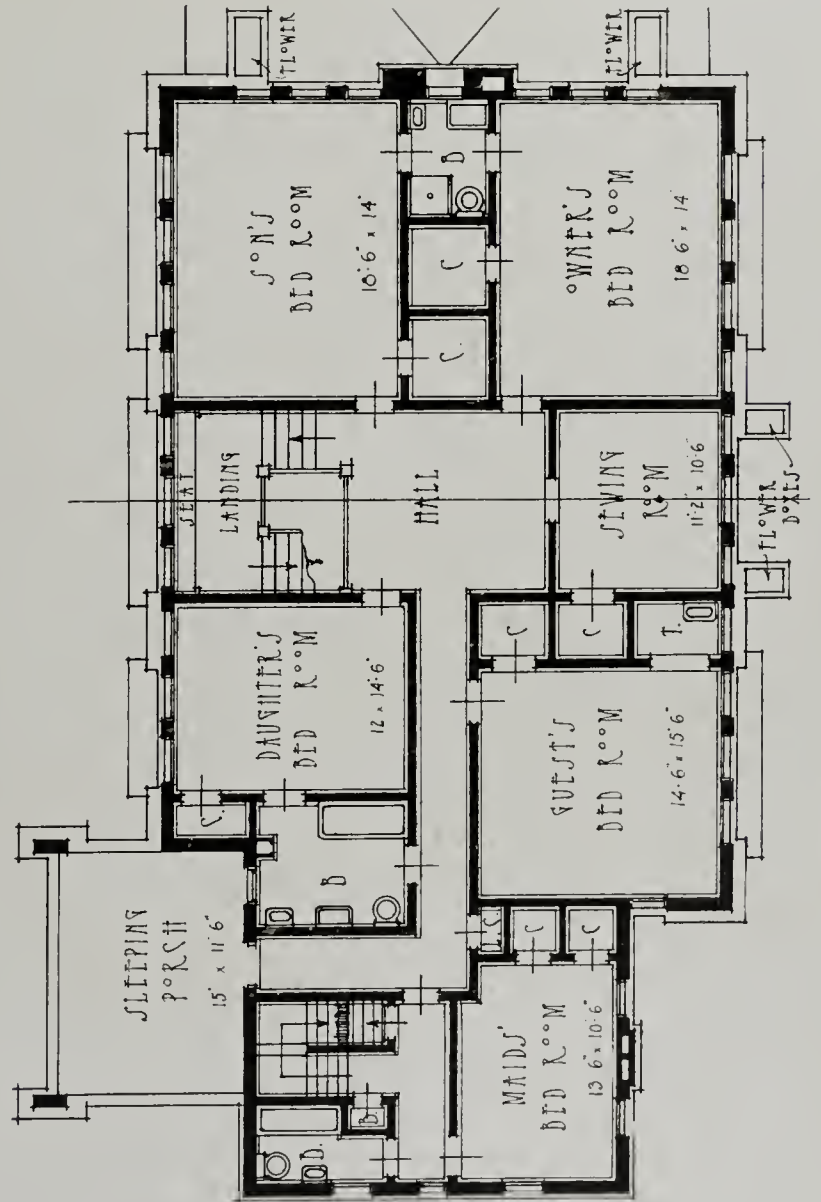
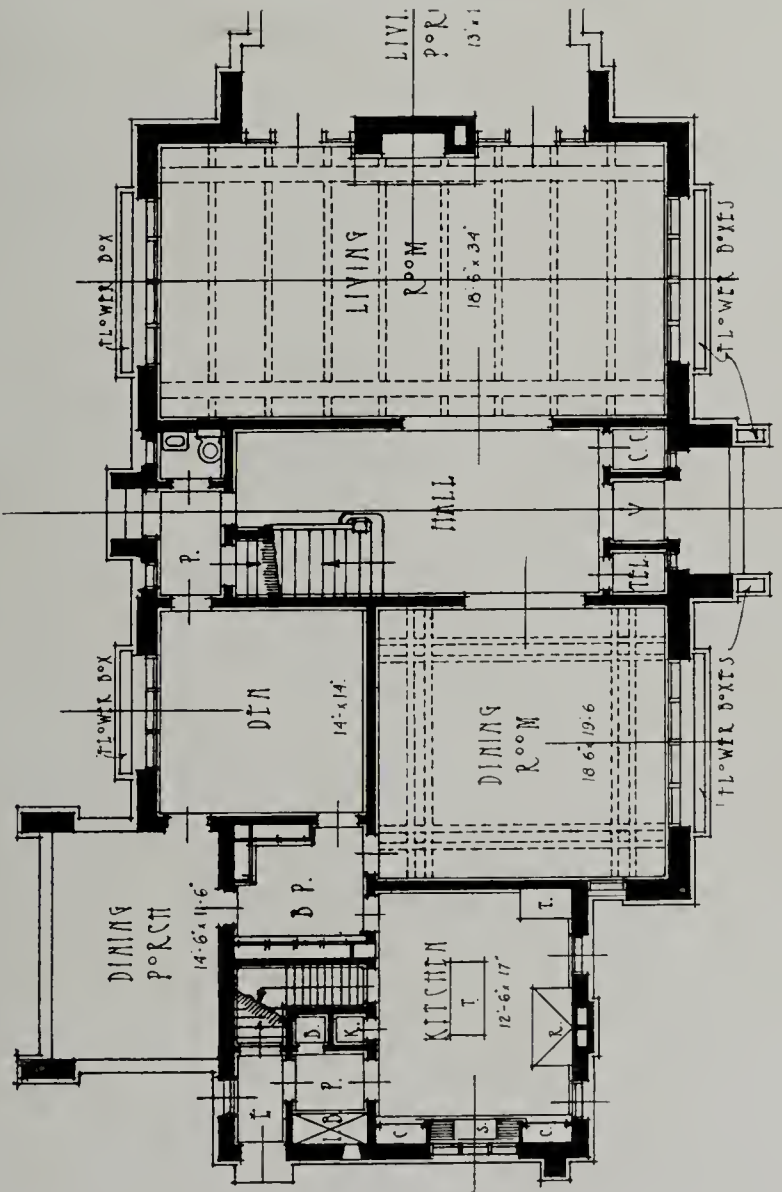
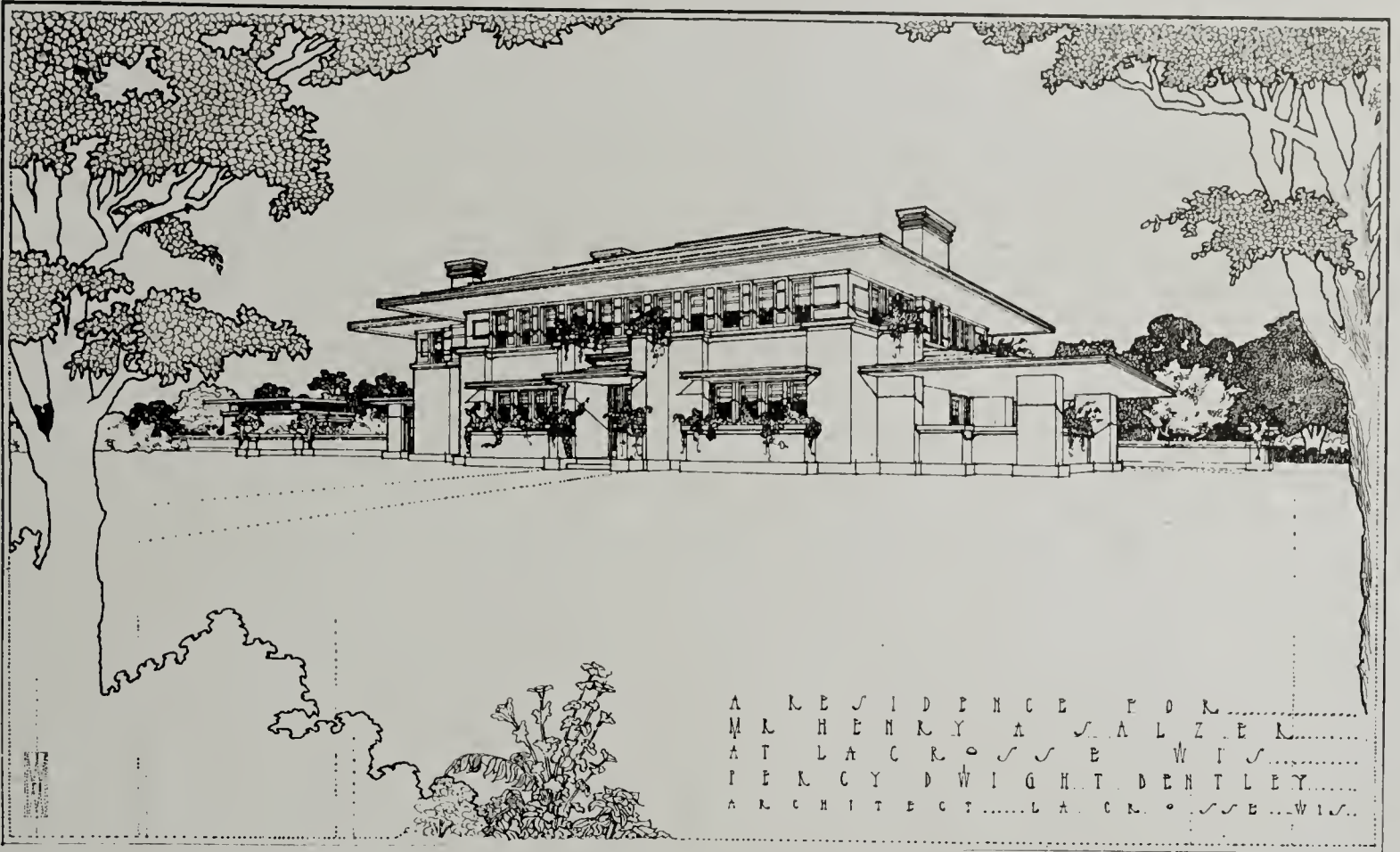
FIRST FLOOR PLAN
 RESIDENCE, O. G. FOREMAN, GLENCOE, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

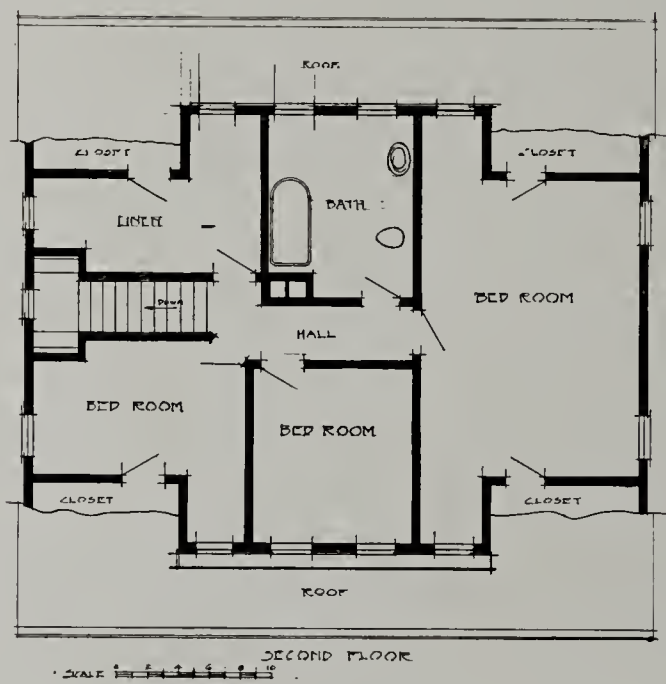
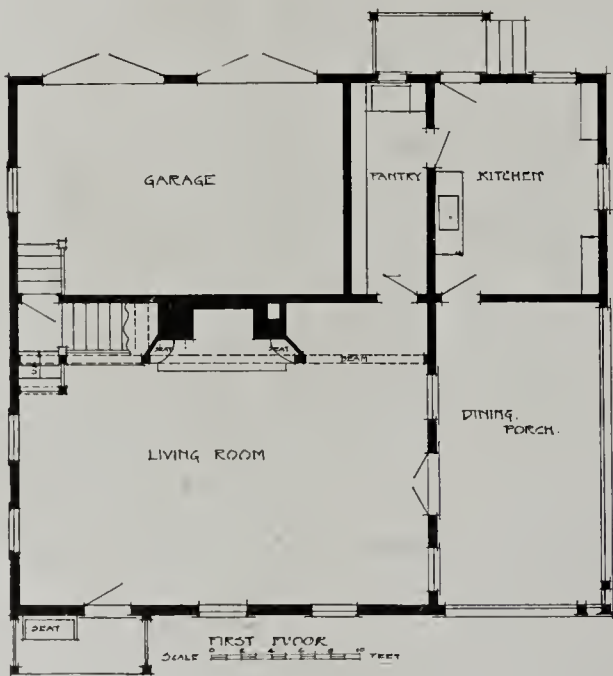


DINING ROOM
RESIDENCE, O. G. FOREMAN, GLENCOE, ILLINOIS
OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS



SECOND FLOOR PLAN
 RESIDENCE, O. G. FOREMAN, GLENCOE, ILLINOIS
 OTTENHEIMER, STERN & REICHERT, ARCHITECTS, CHICAGO, ILLINOIS

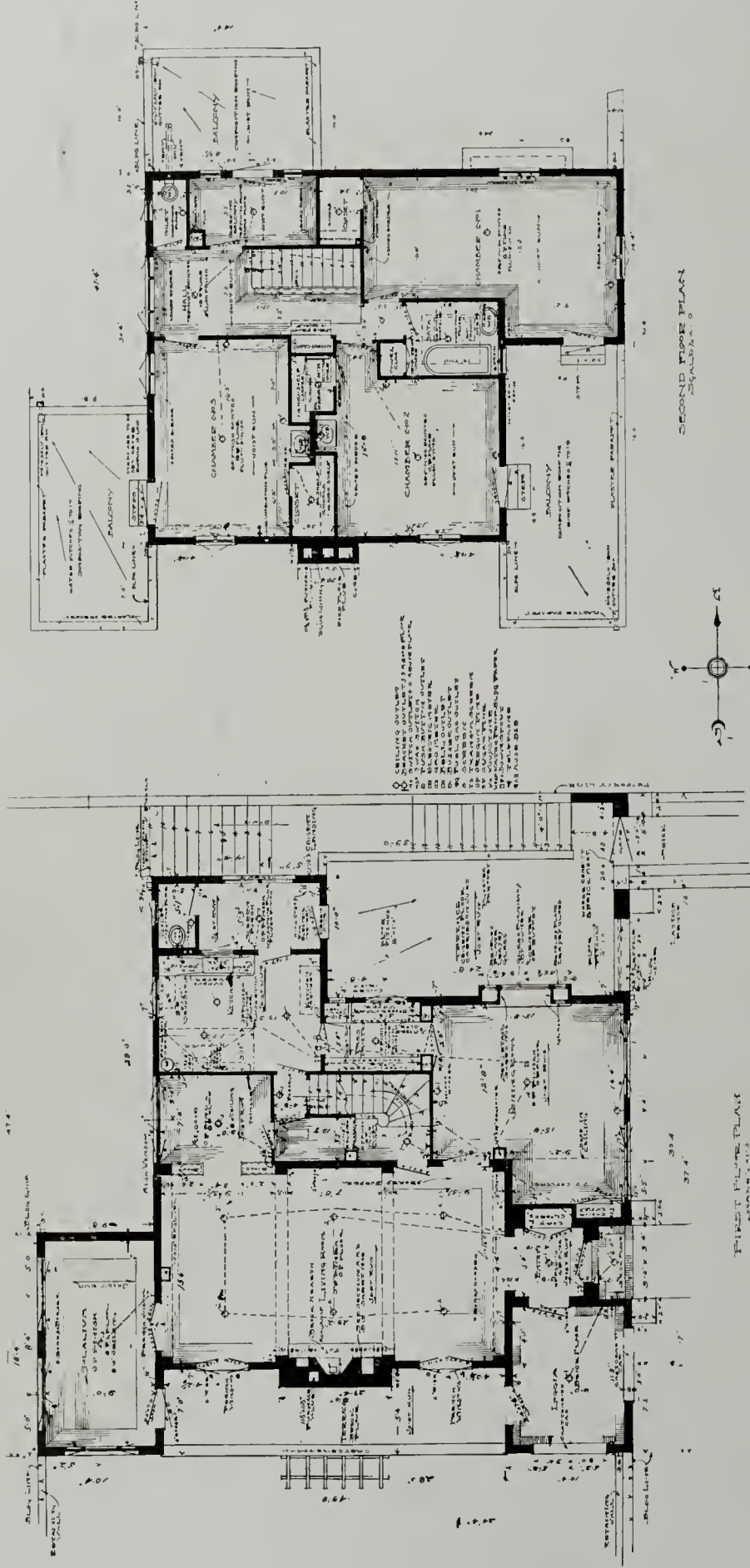




RESIDENCE, RAVINA, ILLINOIS
LAWRENCE BUCK, ARCHITECT



RESIDENCE, SAN DIEGO, CALIFORNIA
IRVING J. GILL, ARCHITECT
Published previously, but without plans and without credit to Mr. Gill
Plans are given this time on following page



RESIDENCE FOR NA WEBSTER
SAN DIEGO CALIFORNIA
IRVING J. GILL ARCHITECT

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The Yale Night-latch No. 44 is a combined night-latch and dead-lock, offering the maximum of convenience with the greatest safety. It may be applied to new or (as an *additional* security) to old doors.

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The Only Small Automatic Heater With a Double Fuel Control

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EQUIPMENT FOR EVERY ELECTRICAL NEED

Barrett Specification Roofs

A Mile of Barrett Specification Roofs

The wonderful Bush Terminal in Brooklyn, illustrated below, includes 181 buildings, comprising tremendous warehouses, enormous pier sheds for docking ocean steamers, huge factory buildings, a large modern power house and an enormous freight structure.

These buildings stretch for a mile along New York harbor. Their total roof area is 3,100,000 square feet—more than seventy acres.

This entire area was covered with Barrett Specification type of roofs, for the following reasons:

1. Low first cost.
2. No maintenance expense, such as painting, etc.
3. They are not injured by steam, gases, and acid fumes.
4. They are fire retardent and take the base rate of insurance.
5. The net unit cost, that is, the cost per foot per year of service, is lower than that of any other type.

Although some of the buildings are fifteen years old, the roofing contractor states that the expense for maintenance of this entire roof area has been less than \$10.00. He estimates that if metal or ready roofings had

been used, it would have been impossible to keep the buildings free from leaks and that the painting bill alone up to date would probably have amounted to at least \$50,000.00.

We wrote to the Bush Terminal Company, asking what they thought about Barrett Specification Roofs. The Vice-President replied:

"We use this kind of roofing because our experience has shown it to be the best and cheapest. Our analysis of first cost of application and cost of maintenance entitles us to speak with some measure of authority."

We shall be pleased to mail architects, engineers or owners of buildings, copy of the Barrett Specifications with diagrams from which blue prints can be made. Address our nearest office.

Barrett Manufacturing Co.



New York, Chicago, Philadelphia, Boston, St. Louis, Cleveland, Pittsburgh, Cincinnati, Kansas City, Minneapolis, Seattle, Corey, Ala. THE PATERSON MFG. CO., Ltd. — Montreal, Toronto, Winnipeg, Vancouver, St. John, N. B., Halifax, N. S.

Special Note

We advise incorporating into plans the full wording of The Barrett Specification, in order to avoid any misunderstanding.

If any abbreviated form is desired, however, the following is suggested:

ROOFING—Shall be a Barrett Specification Roof laid as directed in printed Specification, revised Aug. 15, 1911, using the materials specified, and subject to the inspection requirements.



PUBLISHER'S DEPARTMENT

THE WESTERN
ARCHITECT

PUBLISHED MONTHLY AT MINNEAPOLIS, MINN.

BY THE WESTERN ARCHITECT, INC.

EDWARD A. PURDY, GENERAL MANAGER

PUBLICATION OFFICE

The Palace Building [Suite 735] Minneapolis, Minn.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC.
OF THE WESTERN ARCHITECT, PUBLISHED MONTHLY
AT MINNEAPOLIS

Required by the Act of August 24, 1912

MANAGING EDITOR AND } EDWARD A. PURDY
BUSINESS MANAGER }
PUBLISHER, THE WESTERN ARCHITECT, INC.Capital, \$50,000 divided into 500 shares of which Edward A. Purdy owns 489 shares and the Bureau of Engraving 10 shares.
EDWARD A. PURDY

Sworn to and subscribed before me this 21st day of November, 1912.

GRACE DEAN, Notary Public, Hennepin County, Minnesota
My commission expires July 19, 1916

Entered at the postoffice in Minneapolis as second-class matter.

DRAFTSMAN WANTED who can do perspective work on city planning. State experience and salary wanted. Answer to The Western Architect.**WANTED:**—An experienced and reliable draftsman would like employment. Salary \$80.00 to \$100.00 a month. Satisfactory references given. Address Western Architect.**WANTED:**—Reliable Architectural Draftsman, good all around man, capable of laying out perspective work and with executive ability and technical training. Good salary guaranteed, with opportunity to take interest in firm if permanent and capable man is secured. Address Western Architect.

ARCHITECTURAL SOCIETIES

The St. Joseph Society of Architects has been formed at St. Joseph, Missouri. E. J. Eckel, President, B. W. Frank, Secretary and Treasurer. The members are: E. J. Eckel, Ben. W. Frank, Walter Boschen, Will. G. Aldrich, William Gordon, Rudolph Meier, R. F. Heim, A. J. Cornelius, A. B. Lynch, and George R. Eckel.

The election of officers at the annual election of the Southern California Chapter, held at Los Angeles, October 12, resulted in re-election of John C. Austin, President and Ferdinand Parmentier, Secretary, R. B. Young is Vice-President and August Weckerharth is Treasurer of the Chapter. The occasion was concluded with a banquet at which a general discussion of competitions for public buildings was indulged in.

The officers elected at the Annual Meeting of the Philadelphia Chapter are President, John Hall Rankin (re-elected); Vice-President, Milton B. Medary (re-elected); Secretary, Horace Wells Sellers (re-elected); Treasurer, George I. Lovatt; Librarian and Recorder, Walter H. Thomas; Executive Committee, D. Knickerbacker Boyd, Arthur H. Brockie and J. P. B. Sinkler. Delegates to the next Convention of the American Institute of Architects: D. Knickerbacker Boyd, C. L. Borie, E. P. Bissell, A. H. Brockie, T. M. Kellogg, Albert Kelsey, and John Molitor. Alternates: Charles A. Ziegler, Walter H. Thomas, C. C. Zantzinger, Alfred

H. Granger, William Plack, Wilson Eyre, Thomas Nolan, E. C. Evans, J. L. Heacock.

The Annual Meeting of the Cincinnati Chapter elected: President, A. O. Elzner; Vice-President, Louis Tittoe; Secretary, Fred W. Garber; Treasurer, Henry Hooper; Executive Committee, Clifford Stegner, Secretary Garber was obliged to resign and his successor will be elected at the next meeting of the Chapter.

At the Annual Meeting of the San Francisco Chapter the business meeting was preceded by a dinner. The officers elected are: President, George B. McDougall; Vice-President, Edgar Mathews; Secretary and Treasurer, Sylvian Schnaittacher; Trustees, William Mooser and W. B. Faville. The retiring President, John Galen Howard, delivered an appreciated address.

The Pittsburg Chapter, American Institute of Architects, has elected new officers as follows: O. M. Topp, President; Richard Hooker, Vice-president; A. H. Spahr, Secretary; Directors, O. M. Topp, Richard Hooker, A. H. Spahr, R. M. Trimble and Richard Kiehnel; Delegates to the National Convention, O. M. Topp, Richard Hooker and R. M. Trimble.

Nearly one hundred members of the San Francisco Architectural Club attended the ninth annual banquet of the organization at Tait's cafe Nov. 2d. An interesting event was the presentation of a set of engrossed resolutions to C. F. Pratt as a testimonial for the bull-head dinner he gave the club at Antioch last month.

August Headman was toastmaster. The speakers were: Tobias Bearwald, Past President E. H. Hildebrand, Harry E. Nye, C. F. Pratt, George Greenwood, Harry Thomsen and Ed Flanders.

The Cincinnati Chapter of the American Institute of Architects is meeting daily at the exchange from 4 o'clock p. m. to 6 o'clock p. m., discussing the state building code and making alterations and changes they deem necessary, and the state building commission wants their report this month. The meetings will continue daily until they have thoroughly covered the code.

The Washington State Chapter of the American Institute of Architects held its annual meeting and dinner at the University Club Nov. 13th. E. F. Lawrence, of Portland, President of the Architectural League of the Pacific Coast, and also President of the Oregon Chapter of the American Institute, addressed the meeting. The officers of the Washington Chapter made their reports and new officers were elected for the coming year.

The Utah Association of Architects held its regular monthly meeting Nov. 7th, in the club rooms in the Dooly building. Prof. R. B. Ketchum of the State University gave an interesting talk on the "Physical Properties of Concrete," as demonstrated by recent scientific research in the field.

The annual meeting of the Indiana Chapter, American Institute of Architects at the Columbia Club last night Rolland Adelsperger, Dean of the architec-

tural school at the University of Notre Dame, was elected president, succeeding Enis R. Austin of South Bend. Other officers elected are: M. S. Mahurin, Fort Wayne, first vice president; E. W. Young, South Bend, second vice president; Herbert Foltz, Indianapolis, secretary-treasurer, and E. O. Hunter, Indianapolis, member of the executive committee. A dinner preceded the business session. Mr. Adelsperger and Mr. Foltz were named delegates to the national convention of the American Institute.

The Louisville chapter of the American Institute of Architects, has chosen Val Collins as their representative delegate to the national convention of the American Institute of Architects to be held in Washington, Dec. 10th to 12th, inclusive.

They have also elected the following officers to serve the ensuing year: President, James C. Murphy; vice president, John Bacon Hutchings; secretary and treasurer, Val P. Collins; directors, Mason Maury, George H. Gray, C. H. Curtin and Herman Wischmeyer.

The following committees were appointed: Competitions, Mason Maury, Kenneth McDanold, Herman Wischmeyer; public information, Arthur Loomis, James J. Gaffney, Brinton B. Davis; education, George Herbert Gray, Arthur Smith, W. J. Dodd; memberships, C. A. Curtin, Alfred Joseph, Julius Hartman.

St. Joseph architects have formed a society which is similar to those in St. Louis, Kansas City, Chicago and other cities, and which is known as the St. Joseph Society of Architects.

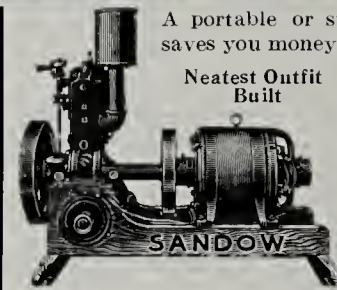
E. J. Eckel is president and Ben W. Trunk, secretary and treasurer.

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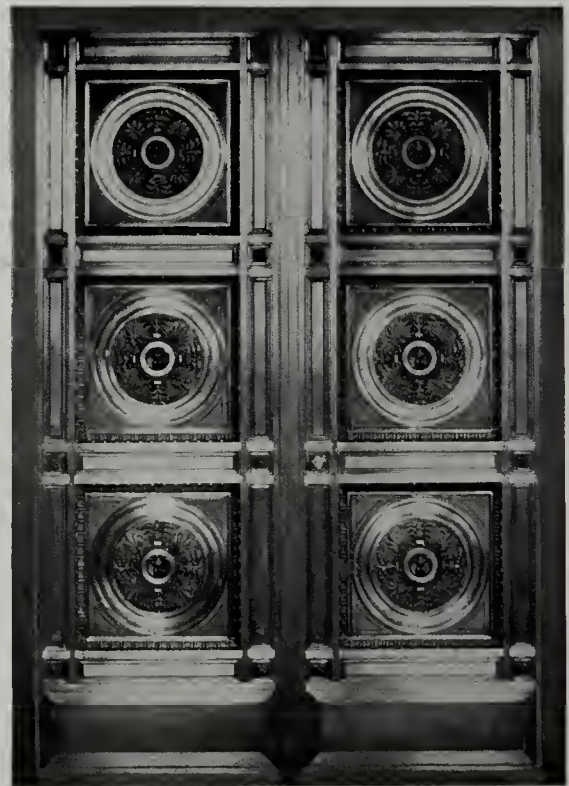
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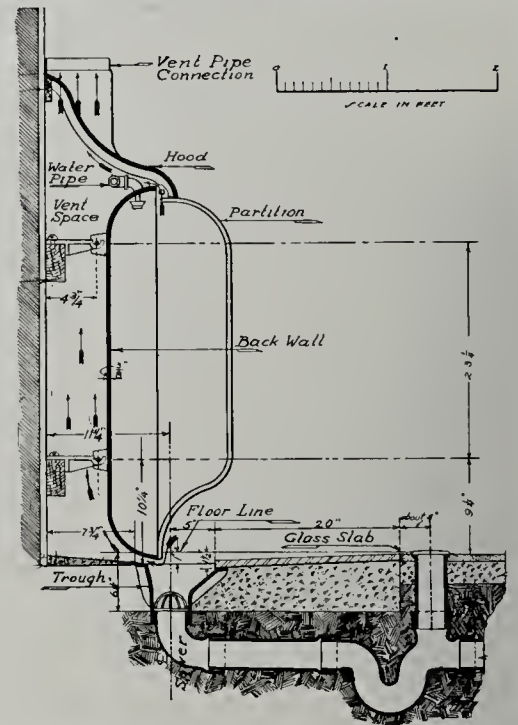
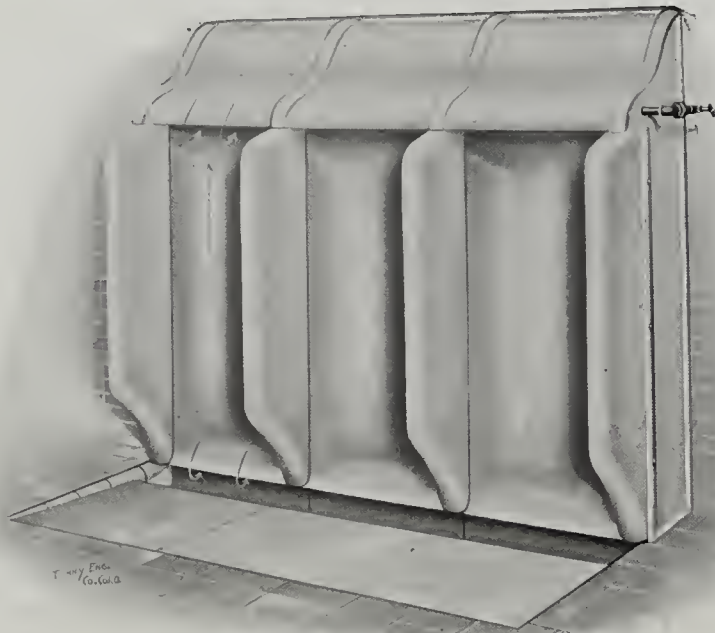
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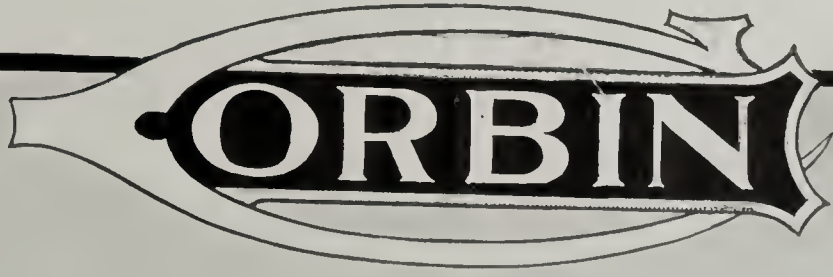
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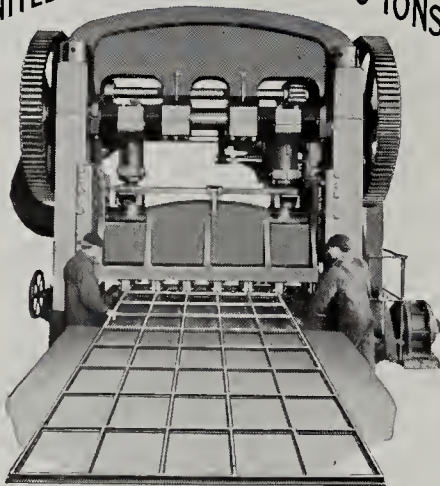
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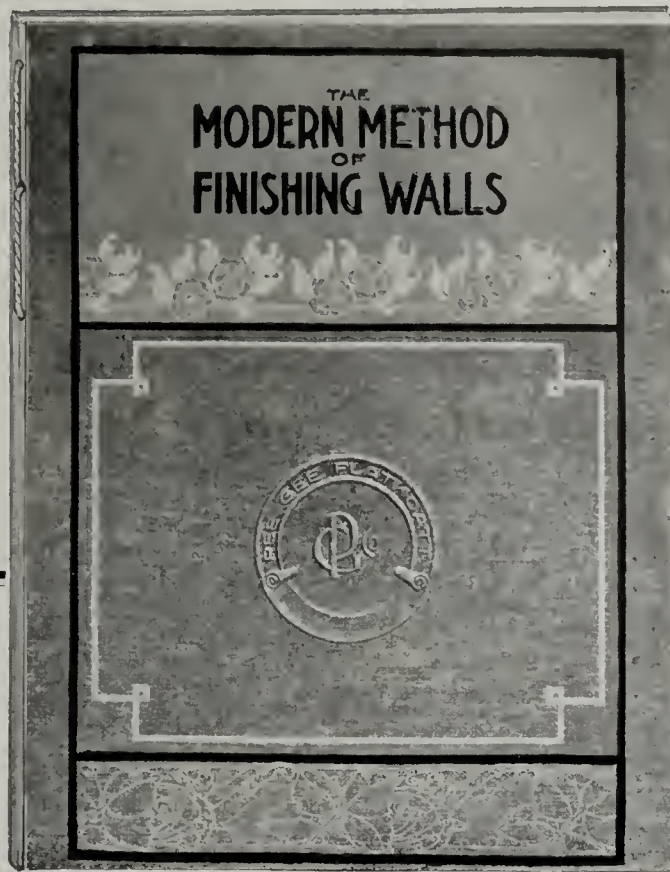
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Foster Building	- - - - - Denver, Colorado	Douglas County Court House	Omaha, Nebraska
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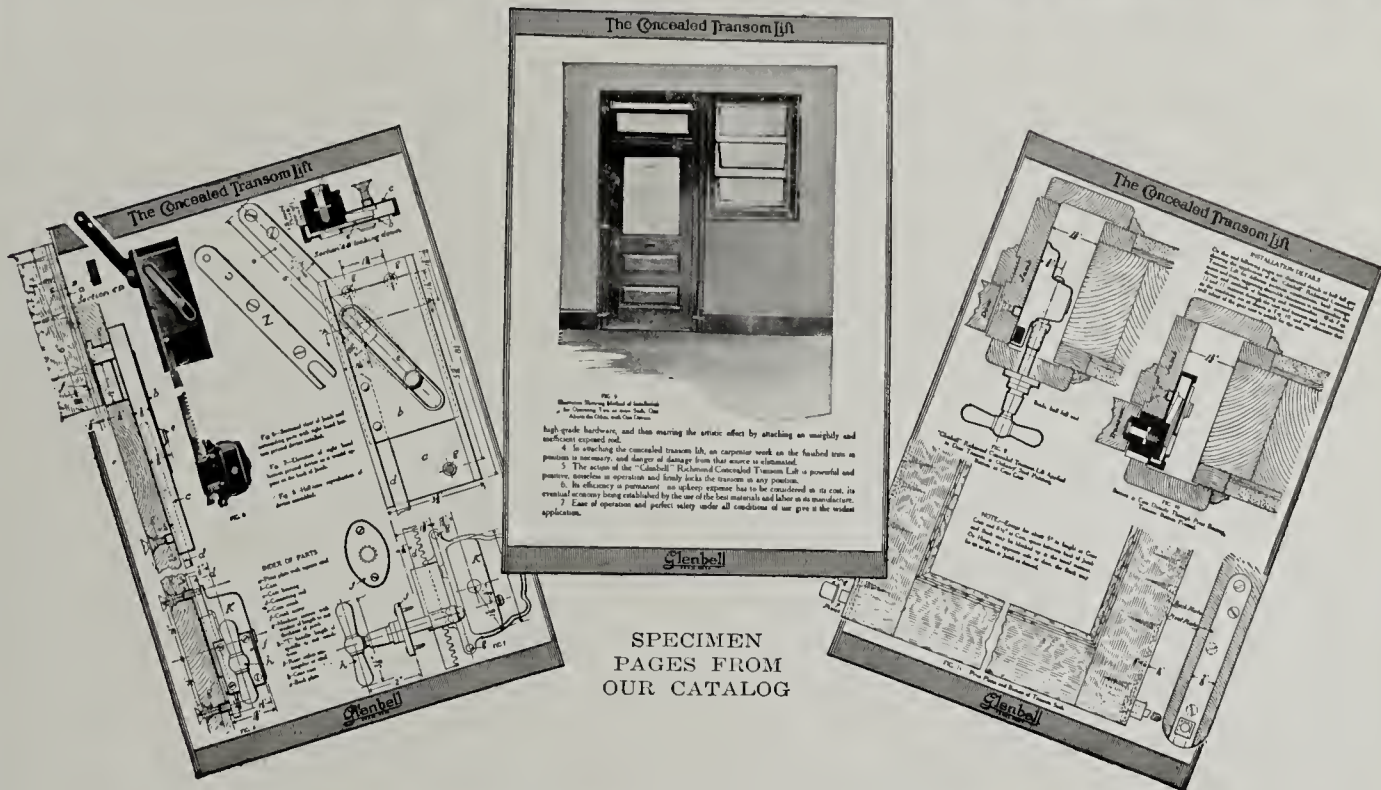
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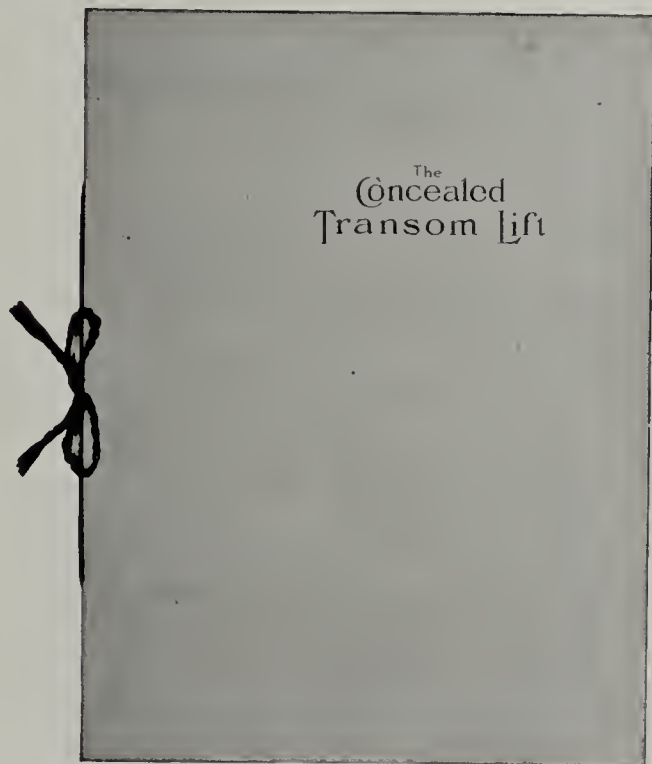
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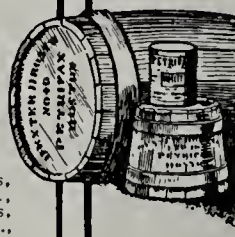
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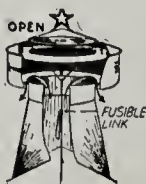
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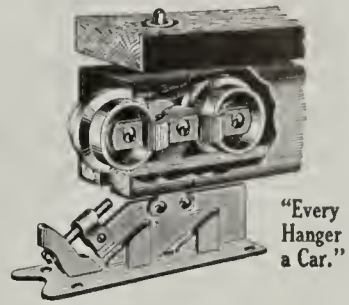
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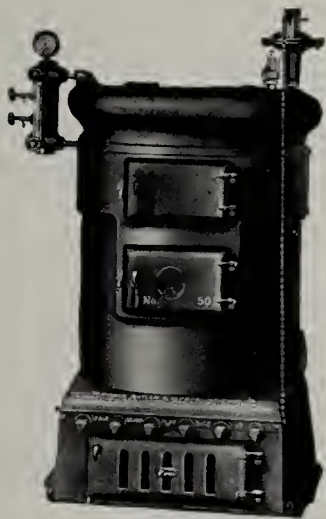


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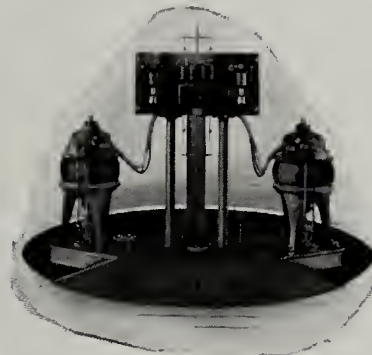
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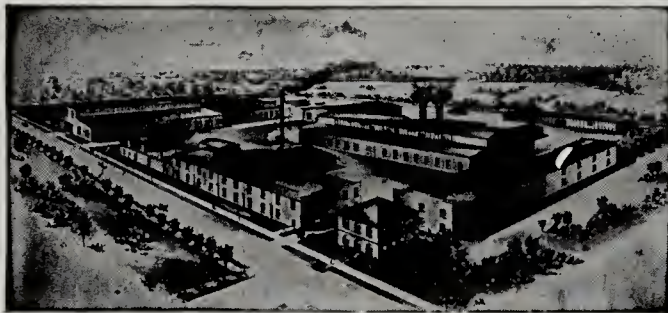
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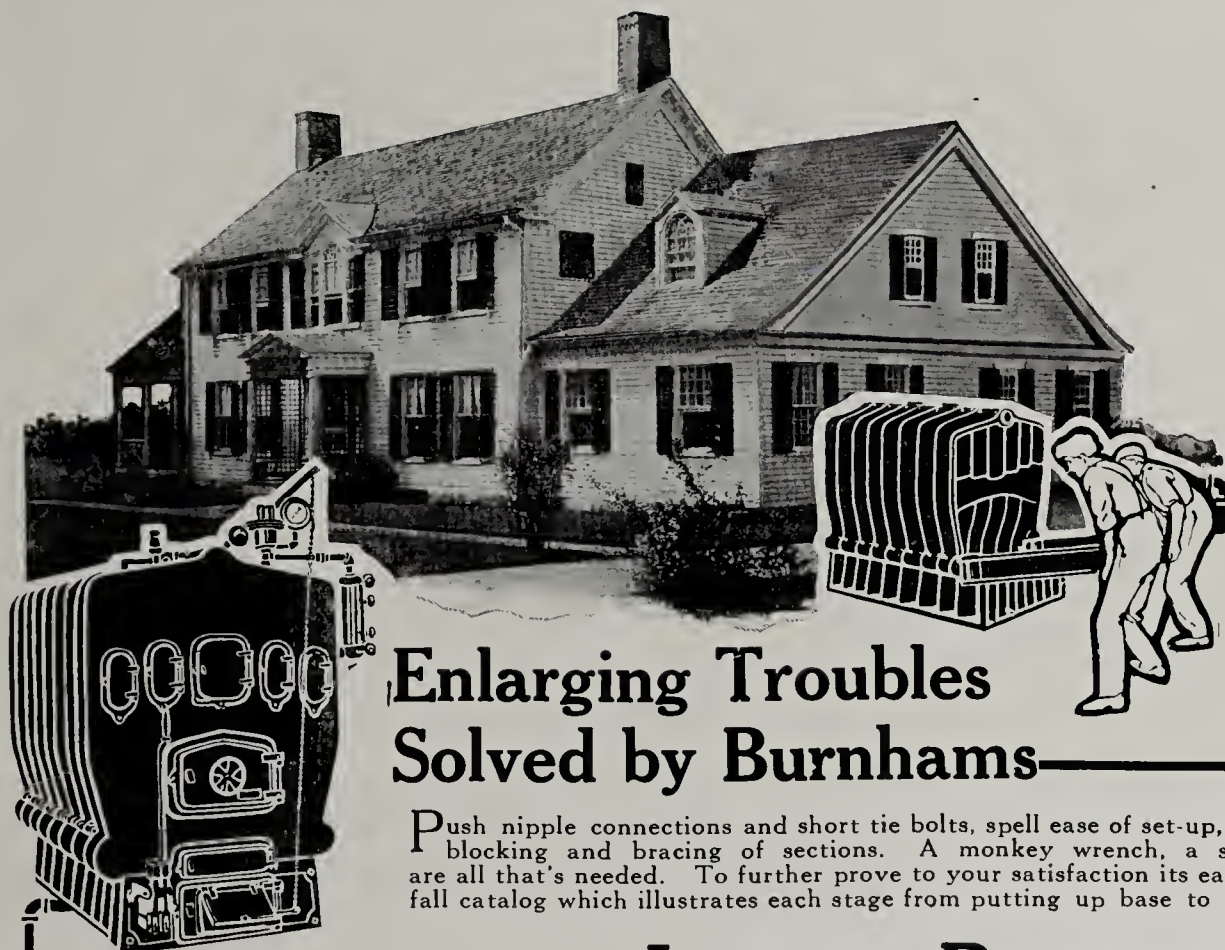
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UNITED STATES DISTRICT COURT

Holds Ruud Patent No. 903,007 for water heaters to be valid, and that the water heater manufactured by the Pittsburg Water Heater Company is an infringement of said Patent

Above decision was rendered November 8th, 1912, from which we quote below the leading points touched upon by the Court.

“The problem to be solved, and here claimed to have been solved” (by the Ruud invention) “was to produce an Instantaneous Automatic Water Heater that would be (1) safe; (2) be economical; (3) heat water to a desired predetermined temperature; and (4) proportion gas consumed to the amount of water drawn, even in localities where gas and water pressures fluctuate. This was an interesting problem, having to do with an important and useful art which has much conduced to health and comfort.

Ruud was an experienced man, who had already made contributions to the art, and he was able, therefore, to approach the consideration of this problem in a practical way. He was not searching for a theory, but for an operative structure and *there can be no doubt that he produced an efficient and highly useful article in the ‘T. V.’ Heater*, as it is called. From the outset this T. V. Heater became a commercial success. * * * * It is manifest that the * * * * defendant well realized that Ruud had produced an article of utility and commercial value which was theretofore unknown to the markets of this or any other country”

The Court further says:

“The invention of the patent in suit consists of an Automatic Instantaneous Water Heater, in which the water flows through thin copper coils over the burners, as in the old heaters, and the flow of gas to the burners is controlled and regulated both by the flow of water through the water conduit, and the temperature of the water flowing from the heater acting through the medium of a Thermostat, the parts being so arranged that all of the gas which flows to the burners to effect the heating of the water is subjected to the control of the water actuated element and to the thermostat or temperature actuated element. By this means all of the objectionable features of both of the old heaters were eliminated, and all of the desirable features of these heaters retained, and in addition to this *an entirely new result was secured in this art, viz: The proportioning of the amount of gas consumed to the amount of water heated under all the varying conditions of water and gas main pressures and temperatures. This new result was of the highest importance in the art.*”

After thus holding that Ruud had made an invention which produced a new result of the highest importance in the art, the Court says:

“It is claimed, however, that the prior art shows water (thermal) valve heaters as defined in this issue. With this view I cannot concur,”

and then proceeds to discuss the alleged anticipatory structures, and point out wherein they fail to disclose the invention of the Ruud patent. As a result of this analysis of the Ruud invention and the alleged anticipatory structures, the Court says:

“Being satisfied, therefore, that the patent in suit has disclosed invention, and that there was neither prior use nor anticipation, it remains to ascertain whether the defendant’s structure infringes,”

and

“I hold the view that claims 3, 5, and 8 are infringed by defendants,”

and the Court directs that the complainant may have a decree with costs, as indicated in the decision.

The same force and effect of this decision against the defendant in the suit, applies to all manufacturers of thermal valve water heaters

RUUD MANUFACTURING COMPANY PITTSBURGH AND ALL LARGE CITIES

ORIGINALITY AND INVENTION PROTECTED

The favorable interpretation by the Court of the rights conveyed under Ruud Patent No. 903,007 for Water Heaters, expresses in a very common-sense manner the rights we have been battling for, and this surely must win the support of every fair-minded citizen who believes that originality and invention should be protected. It has been in the past a common practice for manufacturers to pirate the inventions of another, but of late the Courts have more definitely been conferring upon the genius of American inventors the rights that properly belong to them.

OF GREAT VALUE TO THE TRADE AND USERS

This decision is of incalculable value to the trade and users alike. It guarantees the continued high standard of product we have supplied for the last fifteen years and that has built up a reputation for Ruud goods that all other makers have striven to achieve. If this patent had been declared invalid, the very natural result would have been an influx of manufacturers of similar type water heaters, whose only purpose would have been the marketing of cheaply constructed heaters, without any regard to their enduring qualities. As it stands to-day, the trade and user have the assurance of being able to obtain a water heater possessing invaluable features, and supported by a world-wide sales and maintenance service essential to the success of a specialty of this character.

WHAT OTHERS WILL SAY

All other manufacturers of Thermal Valve Water Heaters who are affected by this decision will very naturally make every effort to minimize its force and effect, and will still seek to make, under various subterfuges, a product which, under the decision, is liable to be enjoined. It is not our intention in any sense to intimidate nor encroach upon the free choice or will of either trade or user, but that the truth should be known to those interested in using an apparatus free from any possible question of infringement is, we consider, our duty, which must be appreciated by all those interested in a question of such far reaching consequences.

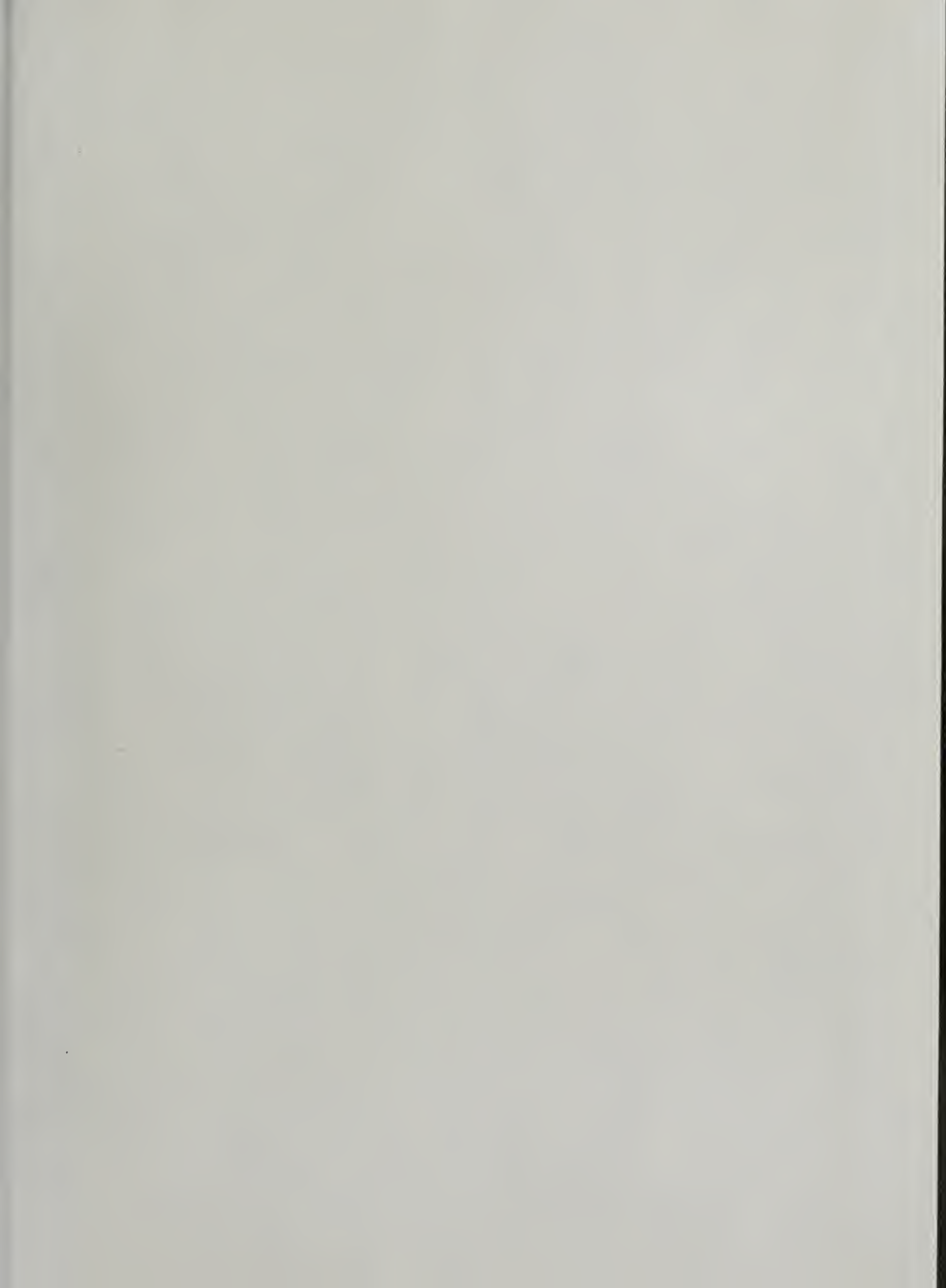
RUUD BUILT UPON MERIT

Since the inception of the Ruud Manufacturing Company, its products have been famous for their originality, and effective construction, and upon this broad foundation has our business been built. We have strenuously presented the merit of our goods, and claimed your patronage strictly upon the basis of quality goods at a fair market price. That we have been successful is attested by the fact that we to-day sell more water heaters than all makers, and that we have more water heaters in use than all other makes combined.

THE BIGGEST QUESTION ANSWERED

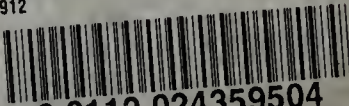
Buyers of water heaters want a reliable mechanical apparatus that can be depended upon to perform its functions with precision and economy. The Ruud mechanism is the simplest ever devised in connection with an Automatic Water Heater. There are no catch-penny frills or ideas in its makeup. It is as simple as one, two, three. The Ruud thermostat placed in the heat zone of the heater, without the use of check valves, expansion of water, or any other intermediatories or accessories, controls the flow of gas under any and every condition of gas and water pressures. Every other water heater on the market, having an outside thermostat, fails to control the gas when the water valve becomes inoperative, and no water valve has ever been designed that will remain indefinitely free from trouble. The Ruud is a full-fledged dual controlled water heater, and the only one on the market that actually performs the results claimed for it. This statement, broad as it may seem, can be proven by yourself if you will "stick" open the water pressure controlled gas valve and close the faucet on other makes of heaters. You will then find that the thermostat is of no value, and that the heater will create steam and wreck itself. With the *Ruud*, repeat the same operation, and you will find that the thermostat will control the flow of gas just as readily as if the water valve was in perfect operative condition. The question that is most vital to you is a water heater that gives the results you expect of it, and this you get in the *Ruud*.

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