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Two Great National Architectural Reforms.

In devoting the major part of this month's issue to Government architectural matters, we feel that we cannot too strongly emphasize the action of the Secretary of the Treasury in instituting reforms that have been demanded by the people for two decades. If the practical business sense which Mr. Gage has shown in the enforcement of the Tarsney act and in placing the office of Supervising Architect under civil service rules is an indication of his management of other departments, then it is certain that his term of office will become historical. Perhaps the comparison is greater because of the thorough incompetency of his predecessor. It is rare that a business man of equal standing and with no political aspirations is asked to occupy a high position in the Government, and more rare still that one accepts. It is hoped that the results of Mr. Gage's example will spread into the future, to the general benefit of the republic and its advance in civilization, while it is incumbent upon the entire architectural profession to unselfishly aid him in carrying out these reforms, especially while they are still in an experimental stage.

Copyrighted Frescoes in the National Library.

Publishers who have sought to reproduce photographs of the decorations in the new National Library, have been stopped by finding the legend "copyrighted" inscribed upon many of the mural decorations. An investigation shows that the artists, fearing that their choicest works might become the pictorial heralds of Grime's soap or Stiff's starch, rushed for protection to the copyright act, and breathed freely once more when the necessary 50 cents had been paid into the Treasury. Of course, they did not foresee the result of their action, or inquire whether their copyrights would "hold water." Now, a sharp publisher has a monopoly of all photographs, which he is willing to sell at five or ten times their commercial value, and the other publishers read up the law in the case and find that there are decisions that annul such copyrights. At first glance it is hard to determine the right of an artist to copyright a painting after it has been purchased by the United States Government, and one has only to turn to the court records to find that the Appletons won their suit when they infringed upon a similar copyrighted work owned by the Government. Meanwhile, publishers will refrain from publishing illustrated articles upon the library frescoes; for, though the permission of the artist might be readily obtained, they do not approve of being robbed, nor are they inclined to risk a lawsuit. If this copyright were legal, architects and sculptors could copyright their works. Mr. Cobb could copyright the Chicago Post Office building, or Mr. St. Gaudens the recently erected Logan statue, and sell the right to photograph to Mr. Taylor, the architectural photographer. It would be a good thing for the photographer, provided he drove a close bargain, but it is probable that the artists, the photographer and the Government would all come in for well-merited condemnation. It is not denied that a work of art can be copyrighted to prevent actual reproduction, but the courts have decided that the copyright does not cover the case under discussion.

A HOPEFUL VIEW OF AMERICAN ARCHITECTURE.

BY ALLEN B. POND.

It is probably safe to say that until within a very recent period there has been no popular impulse in America toward the thoughtful consideration of architecture. People built homes and stables and stores and meeting houses and the like—it sufficed that these various buildings were in some degree suited to their several purposes; as regarded their artistic quality little real thought was paid to them by the public at large. Money was lacking for solid elegance or for carefully studied elaboration; cheapness was perhaps the most-esteemed quality; anything brand-new was *ipso facto* good; lawless dislocation of plan and elevation was the means by which it was supposed that interest could be added to architecture. Few laymen in any city, few indeed in any town or hamlet, brought any real thoughtfulness to the consideration of architecture or looked at buildings with an eye quickened and a taste trained by the study of foreign architecture or of photographs of the world's great historic buildings.

The architects were themselves largely untrained; they had knack, not training; too often their imitation was indiscriminating and their originality childish. Appreciation of the good works was coupled with equal applause of the bad works. Approval being of such an accidental sort, there was little stimulus to the better minds in the profession and plenty of encouragement to the freakish and commonplace minds. Hence our cities and villages became filled with buildings in whose design hopeless commonplace was ever and anon rudely jostled by bristling crudity. And it is on such buildings that the taste of the average stay-at-home American citizen has been trained for many decades.

But he is himself a superficial observer whose observation stops with the mere recognition of this phenomenon; he who is so affronted by these abortive and shrieking creations that he is trying to close his eyes to American architecture, is in danger of losing the first faint flushes that begin to send vague prophecies of dawn along the summits of the eastern hills. In what are these faint flushes evidenced? In this: that throughout this country in hundreds of towns the thought of many people is being turned toward the art of architecture; that Americans who travel so often express their regret of their unintelligent attitude toward architecture, that they strive to see clearly and to compare, that they buy and take hundreds of photographs of buildings as *buildings*; that Americans who travel and who stay at home are studying in classes and clubs books on architecture and photographs of buildings and are trying to classify their vague impressions by hearing lectures and writing essays; and in this, moreover, that there is in this country, in my opinion, more really thoughtful study of architecture by architects than ever before; that a profound dissatisfaction with the present artistic status of American architecture is prevalent among so many of the more educated and refined practitioners; that self-criticism and mutual criticism is more frank and disinterested and discerning than hitherto; and that there is a clearer and more definite comprehension of the real difficulties to be surmounted and of the inevitable conflict between modern needs and the conventional forms as typified in the more noble historic styles. In these conditions are to be found solid grounds for hope in a gradual betterment, for the belief that the day is past for ugliness cheerfully acquiesced in and condoned. It is not that the serious contemplation of the Parthenon or the cathedral at Amiens is in itself a panacea for bad taste, or that the casual or earnest inspection of some hundreds of photographs is an absolute guarantee of educated judgment, or that the hearing of a few dozen quite possibly scrappy popular lectures and the compiling or evolving of a few crude essays are proof conclusive of great public enlightenment. It is that popular interest in and conscious thought about architecture are the first steps toward that refined public taste and wide discriminating appreciation of beauty in building without which there can be no steady progress toward a living art of architecture. It is that an aroused consciousness of artistic shortcomings by the architects themselves is a *sine qua non* to progress, and that a careful diagnosis of a disease is a real even though small step toward the finding of a remedy. These are the first faint flushes that betoken to me the dawning of a better day for American architecture; these—if my premises be true—are the verifiable evidences of life and progress found by a dispassionate survey of the past quarter of a century—a survey of feelings and ideals as much as of concrete achievements. Yet the concrete

achievement has not been wholly without merit. In the suburban home we have gradually been evolving a type of building commendable in the best examples both for planning and design, a type created in conformity to local requirements and materials. It may be remarked in passing that whatever the origin of a type of building—whether native or transplanted—no type can justify itself and survive which does not meet the needs, climatic and social, of the locality in which it is sought to be permanently domesticated.

That the germ of a style is exotic argues nothing either for or against it; if it is adapted to, or adaptable to, the local need, it is so far justified that it may with propriety be put on trial and left to work out its own final justification or rejection.

It must be admitted frankly that conspicuous success has not been so far attained in other types of American buildings; that where we have succeeded in meeting the requirements of use, we have fallen short in satisfying the sense of beauty; that often it has been sought to satisfy sense of beauty by employing an exotic type that violates the plain requirements of use. In so far as these misfit buildings are fantastic, or grotesque, or slovenly, or brutal, only unqualified condemnation can be visited on their designers. But the most earnest men in the profession have also failed; what apology is to be made for them? The explanation seems to me to be patent and to lie along these lines: first, the lack of thorough training in any large number of architects; second, the inherent difficulties of the problems, which are greatly more complicated than any offered to the master builders of the olden times. It is not altogether that we are living in a time of transition, in an experimental period. All periods of European history have periods of transition; and architecture has always been a changing, an experimental art. Yet at no time, I believe, have industrial conditions, economic conditions, and resulting social conditions changed so rapidly as in the last half century. The application of modern science to surroundings of everyday life has been so rapid and so revolutionary that experiment has been piled on unsolved experiment in swift succession. The builders of the temples of the Greeks, of the baths, basilicas and amphitheaters of the Romans, of the churches and castles of the Middle Ages worked much more slowly from change to change. The Parthenon was a flower whose blossoming was closely foreshadowed in the temples upon a thousand hills. The material and mechanical and social environments differed but slightly between the beginning of the first pointed-arch cathedral and the beginning of St. Ouen; while now the power steam plant, the pump, the elevator, the steel beam, the electric light, the telephone and a thousand mechanical and social forces are rapidly, and entirely changing the face of modern life.

Nor is the swiftness of this change the most important factor. Far and away the most important element is the enormously increased complexity of modern life, which finds its counterpart in the complexity of plan and equipment of modern buildings in such a changeable climate as ours. The requirements for use in any building in ancient Athens or in early Rome, or in western Europe in mediæval times, were inconsiderable in summer and without complexity. In south Europe climate and mode of life favored the greatest simplicity of plan and equipment, and light and air were secondary considerations; except as to weather shelter much the same simplicity prevailed in northern Europe. Resistance to assault was a frequent factor in isolated buildings; but in general the formal use of public buildings did not particularly handicap the architect in his treatment of masses or wall spaces or details. Speaking solely of restrictions and difficulties imposed by requirements for use, it may be said that the designing of a Parthenon, or a Coliseum, or a basilica, or a great cathedral, or even of a doge's palace, was child's play compared with the designing of great modern city buildings such as hotels or hospitals, or town halls or post offices, or public libraries, or college laboratories, or clubhouses; and the modern city dwelling on a large scale is tenfold more of a problem than Caernarvon castle or Blois château. Our demands for warmth, light, air, speedy service, economical maintenance and service, privacy, adaptation of mechanical contrivances, etc., offer a problem in planning that enormously increases the difficulty of harmonizing use and beauty. It took a master mind to create the Parthenon, impressive even in decay, a master mind to rear St. Peter's bulk; but he will be a greater master who shall build a post office for a city with two or more millions of people, or a reference and delivery library for

two or more millions of volumes; and, while achieving a perfect solution of the complex problems of use, shall build a building beautiful alike without and within, a concentered expression of the activities and ideals of a modern city. It took artist hearts to build the châteaux of the Loire and the houses of old Nuremberg; but it will take artist hearts with stronger brains successfully to combine use and beauty in a great modern hotel or clubhouse, or in the houses of a modern city. That this perfect fusing of use and beauty, which is the ultimate achievement of great architecture, will be attained in America I fully believe; that an awakening to the need is being felt in this last quarter century I also believe; and this awakening seems to me our badge of hope and the best token that we can offer to the new century.

THE SUPERVISING ARCHITECT'S OFFICE REORGANIZED.

THE efforts of the architects of the United States, supplemented by those of all artists and the art-educated public generally, which have been continuous for the past twenty-three years, to secure an improvement in design for Government buildings, has at last met with success through the action of the Secretary of the Treasury placing in force the Tarnsey act. In 1874,



LYMAN J. GAGE, SECRETARY OF THE TREASURY.

J. L. Smithmeyer secured the introduction of a bill with the object of opening Government architectural work to competition. This was followed in 1875 by an effort by the American Institute of Architects in the same direction, and also in 1875 by W. A. Potter, the then Supervising Architect, and in 1878 by Mr. Schleicher, and by Mr. Hopkins in 1884. All these efforts were abortive, only one (that in 1878) being introduced and printed. In 1884, this journal advocated the reorganization of the Supervising Architect's office and proposed that a board be appointed consisting of the Treasurer, Postmaster-General, the chief engineer of the army, the Supervising Architect, and the architects appointed by the President. In December of that year, the Hopkins bill, and another by Mr. Stockslager, of Indiana, were introduced, the latter almost in facsimile of the plan proposed in these columns. This bill received a most favorable report from the House Committee on Public Buildings and Grounds, but went no further toward enactment. In 1886, the Hewitt bill, a modification of its predecessor, was presented, followed in 1888 by the Dibble bill, and in 1890 by one introduced by Mr. Adams, and a similar attempt in 1891 by Mr. Windrim. While during this time the Western Association of Architects had been active in its support of these measures, it was not until consolidation with the American Institute of Architects that a committee was appointed with power to act. In 1892, through the efforts of a committee of

the American Institute of Architects, a bill was introduced by Mr. Tarnsey. The committee went before the House Committee on Buildings and Grounds and explained its provisions and benefits, and their favorable report secured its passage and approval by President Harrison, February 20, 1893. Unfortunately, this bill made its operation at the discretion of the Secretary of the Treasury, and the incumbent of that office being more inclined to secure Government situations for his relatives than interested in the artistic growth of his country, he refused to place it in operation.

To correct this mistake a new bill was drawn by the American Institute committee in conjunction with Mr. W. E. Curtis, Assistant Secretary of the Treasury, which was introduced by Mr. McKaig and subsequently modified by Mr. Aldrich, was favorably reported and passed in the House, but failed to become a law by the adjournment of Congress. This bill will probably be again introduced, with the support of the Secretary of the Treasury, though it is possible that Mr. Gage will first give a proper trial to the Tarnsey act. It is therefore entirely to the circumstance that a gentleman of culture, refinement, and strong common sense was appointed to the office of Secretary of the Treasury by the present administration that the country owes the introduction of this long-sought-for reform. Its value cannot be overestimated; and while the direction of the architectural department of the Government is only by accident vested in the Secretary of the Treasury, the results of his action in placing the designing of all public buildings in the hands of the best architects will give him more permanent honor and future renown than the most skillful direction of the country's finances can. In giving a large portion of our space to the details relating to the introduction of the competitive system into Government architecture we feel that its importance cannot be overestimated, and that every architect should be fully conversant with every detail, so that all discussions in the future looking toward improvement in the system may be intelligent and valuable. To us it has been deemed the most important reform in architectural practice that has been sought for by the profession, and upon its success largely depends our future growth in architectural art.

The first competition under the Tarnsey act, the programme for which is being prepared, will be for a Government building at Norfolk, Virginia, probably followed by one for Camden, New Jersey. There will not be as many drawings demanded in this competition as usual, probably only the necessary floor plans, and two elevations, with possibly two small sketch perspectives. The drawings will be called for in plain line without shading.

A brief description of the plans and estimates of the work will be included, but it is probable that no such elaborate and expensive work as is usually demanded by State and other boards will be called for.

The cost of the Norfolk building is set at about \$185,000, and if the judges are appointed and competitors selected in time, the competition will close about September 10. It is understood that the Supervising Architect's department will furnish diagrams of typical floor plans, which will not be arbitrary, but simply suggestive of an arrangement which experience has shown to be proper.

The successful architect will receive five per cent for his work, the expenses for clerical work, etc., being taken from the bulk appropriation for the building. The competition scheme in its entirety is being prepared by C. E. Kemper, the acting Supervising Architect, in consultation with some of the best professional advisers, and the draft has been officially approved by the Secretary of the Treasury. Without doubt this competition scheme will prove most satisfactory to the profession generally, especially as this, as well as the civil service examinations for the office of Supervising Architect, will be largely controlled by the American Institute of Architects in its advisory capacity. To the Institute in fact is due a very large amount of the general credit for the reforms instituted by Mr. Gage. Committees have been appointed year after year for the purpose of urging Congress to abolish a system that was making the public architecture noticeable for its mediocrity, and as the architectural talent of the country advanced, a byword for all that was clumsy and inartistic through comparison with private work. That this action of the Government will have a strong influence upon the designing of all public buildings through the betterment of competition codes cannot be doubted, and while late in its arrival the change is in a national sense more important than any other movement looking to the future standing of the nation in culture and art.

THE TARSNEY ACT.

THE following is the text of the Tarsney Act passed by the LIII (or 53d) Congress and approved by President Harrison, February 20, 1893:

U. S. Statutes at Large, Vol. 27.

CHAP. 146.—An Act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings, to be erected under the supervision of the Treasury Department, and providing for local supervision of the construction of the same.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Treasury be, and he is hereby, authorized in his discretion to obtain plans, drawings, and specifications for the erection of public buildings for the United States, authorized by Congress, to be erected under the supervision and direction of the Secretary of the Treasury, and the local supervision of the construction thereof by competition among architects, under such conditions as he may prescribe, and to make payment for the service of the architect whose plan may be selected out of the appropriations for the respective buildings: *Provided*, That not less than five architects shall be invited by the said Secretary to compete for the furnishing of such plans and specifications, and the supervision of such construction: *And provided further*, That the general supervision of the work shall continue in the office of the Supervising Architect of the Treasury Department, the Supervising Architect to be the representative of the Government in all matters connected with the erection and completion of such buildings, the receipt of proposals, the award of contracts therefor, and the disbursement of moneys thereunder, and perform all the duties that now pertain to his office, except the preparation of drawings and specifications for such buildings, and the local supervision of the construction thereof, the said drawings and specifications, however, to be subject at all times to modification and change relative to plan or arrangement of building, and selection of material therefor, as may be directed by the Secretary of the Treasury.

Approved February 20, 1893.

REGULATIONS FOR THE ENFORCEMENT OF THE TARSNEY ACT.

ON July 3, 1897, the Secretary of the Treasury of the United States issued the following regulations for the enforcement of the Tarsney act regulating the designing and construction of Government buildings. The regulations were prepared by C. E. Kemper, acting Supervising Architect, and were approved by Secretary Gage and Assistant Secretary Spaulding:

REGULATIONS for the enforcement of the Act approved February 20, 1893, to enable the Secretary of the Treasury to obtain, by competition among architects, plans, drawings and specifications for public buildings to be erected under the supervision of the Treasury Department:

By virtue of the authority contained in the Act of Congress, approved February 20, 1893, entitled "An Act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings to be erected under the supervision of the Treasury Department, and providing for local supervision of the construction of the same," the Secretary of the Treasury hereby declares his purpose to enforce said Act with reference to such buildings as may be hereafter selected by him, subject to the following regulations:

1. At least five architects of good professional standing, who are citizens of the United States, shall be invited by the Secretary of the Treasury to submit plans, drawings and specifications in accordance with the conditions set forth in these regulations; and such plans, drawings and specifications shall be passed upon as to merit by the commission herein provided for.

2. A commission shall be appointed by the Secretary of the Treasury, consisting of the Supervising Architect of the Treasury Department and two architects, or experts in the construction of buildings, whose duty it shall be to judge and report to him as to the relative merit of the designs and plans submitted.

3. The office of the Supervising Architect will furnish full data and information as to cost and general requirements of the buildings placed in competition under these regulations, and the successful architect will be awarded a commission to prepare complete plans, drawings and specifications and to locally supervise the buildings won in any competition.

4. The architect to whom said commission is awarded will receive in compensation for his full professional services, including local supervision of said building, a fee computed at the rate of five (5) per centum upon all sums up to five hundred thousand dollars (\$500,000), three and one-half (3½) per centum upon the next five hundred thousand dollars (\$500,000), or any part thereof, and two and one-half (2½) per centum upon any excess beyond one million dollars (\$1,000,000).

5. It must be understood that no claim shall be made upon the United States by any unsuccessful competitor for any fee, percentage or payment whatever, or any expense incident to, or growing out of, his participation in this competition.

6. The Department agrees to make selection from the designs submitted if, in its opinion, one suitable in all respects, as to design, detail and cost, be submitted; but expressly reserves the right to reject any and all plans, designs and specifications submitted, and to reopen the competition if, in the opinion of the commission herein referred to, or of the Secretary of the Treasury, no design suitable in all respects has been submitted.

7. Each competitor must submit with his plans a detailed estimate of cost.

8. It must be understood that a competitor will forfeit all privileges under these regulations who shall violate any of the conditions governing this competition, or who shall seek in any way, directly or indirectly, to gain advantage by influencing in his favor any of the commission.

9. No member of the commission herein referred to shall have any interest whatever, direct or indirect, in any design submitted in this competition, or any association with, or employment by, any of the competitors; and no employee of the Treasury Department shall be allowed to enter the competition herein provided for.

10. Each set of drawings, with its accompanying description, must be securely wrapped and sealed, and addressed to the "Secretary of the Treasury, Washington, D. C.," plainly and conspicuously marked with the name of the building under competition, and without any distinguishing mark or device which might disclose the identity of the competitor.

11. There must be inclosed with each set of drawings, etc., a plain white opaque envelope, within which the competitor will place a card bearing his name and address. The envelope must be securely sealed with a plain wax seal having no impression, legend, device or mark upon it which might disclose the identity of the competitor.

12. Upon opening the packages containing the drawings, the commission will number the envelope containing the name and address of the competitor, and will place the same number upon each drawing, plan, specification, etc., submitted by him, and will preserve unopened the envelope containing such name and address until final selection shall be made.

13. The commission shall place out of competition any set of drawings as to which the conditions of these regulations have not been observed, and examine those remaining, giving to each the rank to which, in their judgment, its merit entitles it, and submit their findings to the Secretary of the Treasury.

14. The selection of one of the designs by the Secretary of the Treasury, and its subsequent approval by him, the Postmaster-General and the Secretary of the Interior, shall be final and conclusive.

15. In the event that the architect to whom the commission is awarded should prove to be an incompetent or improper person, the Secretary of the Treasury expressly reserves the right to remove him, to revoke the commission awarded him, and to annul the contract entered into with him; but such archi-

tect shall receive equitable compensation for the work properly performed by him up to the time of his removal, to be fixed by the Secretary of the Treasury.

16. The architect to whom the commission is awarded shall revise his competitive drawings to meet the further requirements of the Secretary of the Treasury, and upon the basis of these revised preliminary drawings shall prepare full detailed working drawings and specifications for said building; and shall thereafter, from time to time, make such changes in the plans, drawings and specifications as may be directed by the Secretary of the Treasury, for which just compensation shall be allowed; but no changes in the plans, drawings and specifications shall be made without written authority from the Secretary of the Treasury.

17. The architect to whom the contract is awarded shall at his own cost and expense, when required so to do by the Secretary of the Treasury, make such revision and alteration in the working drawings and specifications of said building as may be necessary to insure its proper construction and completion within the limit of cost as furnished by the office of the Supervising Architect.

18. The sum upon which the architect's commission is to be computed shall be the sum of money expended for the actual construction cost of the building as ascertained by contracts awarded, not including furniture, gas and electric-light fixtures and electric light plants.

19. The compensation herein stipulated to be paid to said architect shall be in full payment of all charges for his full services, inclusive of all traveling and other expenses.

20. The architect's commission shall be paid as the work progresses, in the following order:

One-fifth of fee when preliminary drawings are completed and approved in the manner herein provided; three-tenths of fee when general working drawings and specifications are completed and copies delivered to the Supervising Architect; and balance of percentage monthly, upon the basis of vouchers issued in payments for work performed.

21. Until the actual cost of the building can be determined, the fee of the architect will be based upon the proposed cost of the work as above indicated, and will be paid as installments of the entire fee, which will be finally based upon the actual construction cost of the building when completed.

22. The Department will provide a competent superintendent of construction, whose qualifications shall be passed upon by the architect; but the selection must be made from a list of not exceeding six names proposed by the Secretary of the Treasury.

23. The architect is to provide, for the use of the Treasury Department, one set of tracings of all working drawings and of revised competitive drawings, two copies of specifications and one copy of detailed estimate of cost of entire building; all of which will remain in the custody of the Department, and to be and remain the property of the United States and not of the architect; but such drawings and specifications shall not be used for any other building. And the office of the Supervising Architect will furnish for the use of intending bidders all necessary photographic duplications of plans and copies of the specifications.

24. Upon the award of the contract to the architect, all designs of unsuccessful competitors will be returned to them; and no use will be made of any of the drawings not accepted, or of any part that may be original, without consent of the author thereof.

25. Payments upon the work of construction under contract will be made monthly, at the rate of ninety (90) per centum of the value of the work actually executed and in place, upon vouchers certified by the architect in charge and countersigned by the superintendent of construction representing the United States Government, which will be paid by a disbursing officer appointed by the Secretary of the Treasury.

26. The Supervising Architect of the Treasury Department will receive the proposals for contracts to be awarded, and shall likewise determine the manner in which the various branches of the work are to be contracted for.

27. All contracts, except for exigency expenditures, shall be properly advertised for thirty (30) days; and shall be awarded by the Supervising Architect, with the approval of the Secretary of the Treasury, to the lowest responsible bidder.

28. All further details necessary properly to carry out these regulations may be arranged by the Supervising Architect, from time to time, provided they do not conflict herewith.

29. The foregoing regulations shall be subject to modification and change at the pleasure of the Secretary of the Treasury.

July 3, 1897.

L. J. GAGE,
Secretary of the Treasury.

ORGANIZATION OF SUPERVISING ARCHITECT'S OFFICE UNDER SECRETARY CARLISLE.

THE following order, issued by Secretary of the Treasury J. G. Carlisle, is still in force in regulating the work of the Supervising Architect's office, except wherein it is amended by the adoption of the Tarsney Act:

The office of Supervising Architect of the Treasury Department is reorganized in the following manner, and its business will be conducted in accordance with this order, subject to such changes and additional regulations as the Secretary of the Treasury may hereafter make:

In the office of the Supervising Architect of the Treasury Department there shall be a Supervising Architect whose duties shall be those which are now, or may hereafter be, prescribed by law and the orders of the Secretary. To the Supervising Architect six divisions are assigned, as hereinafter set forth, the architectural and technical work of which, together with the discipline of the force employed in such work, shall be entirely under his direction and control, subject to such orders and regulations as may be made by the Secretary of the Treasury. The divisions assigned to the Supervising Architect, and the work to be performed in each, are as follows:

1.—THE ENGINEERING AND DRAFTING DIVISION, the chief of which shall be known as the Chief Constructor. In this division will be prepared designs and working drawings for public buildings which are not opened to competition under present or future legislation, and the drafting work required by the Repairs Division.

2.—THE TRACING DIVISION, which will trace the working drawings for photographic duplication.

3.—THE PHOTOGRAPH GALLERY, which will make photographic duplication of the plans aforesaid.

4.—THE COMPUTING DIVISION, which will prepare estimates of cost for public buildings, specifications for the same, and will pass, under instructions from the Supervising Architect, upon all questions of material submitted for work under contract, and carry on all work similar in character to that now performed in this division.

5.—THE REPAIRS DIVISION, which is charged with the repair and preservation of all public buildings under the control of the Treasury Department, the heating, hoisting and ventilating apparatus in said buildings, and the purchase of vaults, safes and locks.

6.—THE INSPECTION AND MATERIAL DIVISION, which will have charge of the office corps of inspectors, writing their letters of instruction and receiving their reports. This division is also charged with the active inspection and supervision of all work provided for or prosecuted under any contracts, drawings or specifications prepared in the office of the Supervising Architect. It will be the duty of the chief of this division to receive all material-men who visit the office for the purpose of securing the use of their goods in public buildings, and he will take the data necessary to enable him to present intelligently the merits of any article which, in his opinion, should be brought to the notice of the Supervising Architect.

The Supervising Architect will keep his office either in the Engineering and Drafting Division, or in direct connection therewith, and will not be required to receive visitors except those who desire information with reference to matters of construction pertaining to work in actual progress. He will

sign the mail which originates in his divisions, or which arises from the necessities of the public service in connection therewith; but all mail heretofore signed by the Secretary of the Treasury, or an Assistant Secretary of the Treasury, will continue to be so signed.

All business of an executive or administrative nature not within the jurisdiction and control of the Supervising Architect, will be conducted by a Chief Executive Officer, who will act as Supervising Architect in the absence of that official, and whose duties, in general terms, shall be as follows:

The Chief Executive Officer will receive all visitors on public business, except material-men and those who may desire to confer with the Supervising Architect concerning matters of an architectural and technical nature pertaining to the work of construction in actual progress, and he will receive and have distributed to the proper divisions all mail matter addressed to the Supervising Architect, or other officials in the office, and check all letters and other papers originating in the divisions of the Supervising Architect as to proper official form. He is charged, also, with all questions of discipline arising in the divisions assigned to him, and all messengers and mailing clerks will be directly under his control; all correspondence of the office not originating in the office of the Supervising Architect, or in the divisions assigned to him, and which does not require the signature of the Secretary, or an Assistant Secretary, will be signed by the Chief Executive Officer, such as transmission of checks payable out of the annual office appropriations for the repair and preservation of public buildings, heating, hoisting and ventilating apparatus, and vaults, safes and locks; all the correspondence with the disbursing agents, superintendents and others, concerning requests for funds and notifications that moneys have been asked for and will be transmitted; all questions relating to matters of final payment, and, generally, all other correspondence which does not arise in the work performed by the six divisions strictly under the control of the Supervising Architect. He will also be the custodian of the bids and open them, in conjunction with the Supervising Architect and the Chief Computer. Under his immediate supervision and control there shall be two divisions, as follows:

1.—THE LAW AND RECORDS DIVISION, the chief of which will be the law officer of the entire office, and his opinion upon matters of law originating therein shall be binding, subject to the right of reference, through the Assistant Secretary of the Treasury in charge, to the Secretary of the Treasury, or the law officers of the department. This division will commence and carry forward the work of putting into permanent record form all deeds and other papers relating to titles for sites for public buildings, marine hospitals, quarantine stations, and all other real estate belonging to, or hereafter acquired by, the United States and under the control of the Secretary of the Treasury.

2.—THE DIVISION OF ACCOUNTS, which will keep a complete system of books showing all appropriations made by Congress for the purchase of sites and construction of public buildings to be erected by the Secretary of the Treasury, the annual office appropriations and the charges against each and every appropriation. This division will also prepare all correspondence with disbursing officers, together with all other correspondence relating to payments out of the various appropriations made by Congress.

A BOARD OF AWARD, for the awarding of contracts in the office of the Supervising Architect, is hereby created, consisting of the Supervising Architect, the Chief Executive Officer and the Assistant Secretary of the Treasury in charge. This board will prepare recommendations to the Secretary of the Treasury for the award of all contracts arising in the office for the construction of public buildings, and repairs to the same, and all contracts for repairs to heating, hoisting and ventilating apparatus, and the purchase of vaults, safes and locks. A majority of the board must concur before any recommendation is sent to the Secretary of the Treasury, and in case any member of the board shall dissent, the majority and minority shall each file a brief statement in writing setting forth the reasons for concurrence and non-concurrence.

The Copyist Division and the Division of Records and Files are abolished. The work now performed by the Copyist Division is indefinitely suspended, and the force now employed in the two above-named divisions is transferred to the Law and Records Division.

This order shall take effect on the 1st day of January, 1895.

(Signed)

J. G. CARLISLE, Secretary.

"WANTED, A SUPERVISING ARCHITECT."

IT is now a certainty that the political influence which has always directed the designing and construction of buildings for the United States Government will soon be a thing of the past, because merit has taken the place of influence. It is true that the following call will not attract many architects of well-established practice, as the salary is inadequate, but it will bring to the service of the country the best architectural talent obtainable for the money:

SUPERVISING ARCHITECT, TREASURY DEPARTMENT, SEPTEMBER 30, 1897.

The United States Civil Service Commission announces a competitive examination to fill the vacancy in the position of Supervising Architect of the Treasury. The salary of this position, which is one of the most important and responsible under the Government, is \$4,500 per annum, and it is hoped that architects of high attainments and reputation may be induced by these considerations to enter the competition. It is the desire of the department to secure a practical architect of high administrative ability to direct and supervise the work of the office force as well as the contract work done on public buildings throughout the country.

Those who enter the competition will be required to submit:

1. On blanks to be furnished by the Commission, statements relative to their training, education and technical experience.

2. Drawings or sketch plans, specifications, and photographs or other suitable illustrations of buildings designed by them as architects or constructed under their supervision as superintendents of construction, and other information relating to such buildings of which competitors will be advised upon inquiry of the Commission.

3. (a) A thesis relative to designing and construction, and (b) a thesis relative to office administration.

4. In addition to the foregoing tests, competitors will be required to appear on September 10, at points convenient to their places of residence where the Commission has suitable accommodations, to undergo a test in formulating a scheme for competition for a public building, and in criticising designs submitted to them for their guidance and inspection.

The information called for under each of the first three heads above mentioned must be forwarded to the Commission by each competitor on or before September 10. The test under the fourth head will be given on September 10. The examination papers will be rated under the direction of the Commission by a board of distinguished architects.

Those who desire to enter the competition should write at once to the United States Civil Service Commission, Washington, D. C., for application blanks and other information relating to the examination.

July 21, 1897.

AMONG the courses offered this year by the Ohio State University is a special course in architecture, intended to fit men for practical, all-round architectural work and designing, especial attention being paid to actual construction of buildings. In the first year the student studies free-hand drawing and lettering, chemistry, mathematics, English, carpentry and machine work, and forging.

ENAMELED BRICKS FOR THE FRONTS OF BUILDINGS.

WHY not use enameled bricks for the front walls of buildings? We can now depend on the home-manufactured article to resist frost and not to craze. Twenty years ago the first "glazed" bricks were made in Philadelphia. They were used for various purposes, mostly for dark passageways and parts of buildings that required frequent washing, such as latrines in schoolhouses and public buildings. They were also used for the fronts of two or three small buildings in that city, the effects of which were marred by a glaring use of primary colors, and therefore they were not popular. "Glazed" bricks were afterward made at Zanesville, Ohio. They were used in Chicago for the inner courts of several buildings. But it was soon found that they not only crazed, but flaked off in very cold weather. This flaking was most extensive near the ground, and some said that it was due to the compression of the bricks, which yielded more than the harder glaze. This was a mistaken idea. It is true that the glazed surface was harder than the bricks, but the real cause was that inasmuch as the bricks in the lower part of walls absorb more moisture than those above, getting it by capillary attraction from the foundation and not through the exterior surface, the glaze was thrown off by the action of frost. An examination showed



RESIDENCE, LOUIS HITE, LOUISVILLE, KENTUCKY.

Walls of white enamel brick.

CURTIN & HUTCHINGS, ARCHITECTS.

that all the glazed bricks made in this country up to that time were simply glazed on a red-pressed body like all red-face bricks, which are slightly porous. The glaze also had few elements of permanence. Its principal constituent was lead, and its nature was that of glass. This is not the case with enameled bricks, for by their nature the bricks themselves can have little or no porosity. Enameling cannot be applied to red bricks or any inferior clay. It is only possible to use it with fire clay, for no other will stand the heat necessary to fuse the enamel. In the manufacture it is necessary to use a clay that will burn to the proper hardness at the same temperature that will fuse the enamel. Hence the bricks are burned with the enamel spread on them like a paste, and one firing suffices. The enamel is then part of the brick.

It was a long time before American manufacturers were able to do this. The secret of the composition of the enamel was held by certain well-known makers in the vicinity of Leeds, England, where, also, the proper clay was found. It was also known in Sweden, where enameled bricks have long been successfully made. At the time that the American "glazed" bricks failed, English enameled bricks were imported at a much higher price, and were used for facing the interior courts of most of our large office buildings. One of the most recent, however, the Marquette, has been faced in its courts with the new-made American enameled bricks. Thus far these inner courts have afforded the principal places for their use. But in England they are extensively employed on the interior of buildings, in the lining of kitchens, vestibules and latrines, and for manufacturing buildings and laboratories, in which they effectually resist the action of the acids in the air.

In cities of the interior of this country where much bituminous coal is consumed, the *bête noire* (almost literally) of the architect is the disfigurement of the exterior of buildings with the condensations from soot. These are of a gummy nature, contain creosote, adhere with obstinacy to every building material, and after a few years they cannot be removed, even with soap. Red bricks were found to turn to a dirty chocolate color, and were not free from disfigurement. The only remedy that house owners could find (and that an expensive one) was to paint stone and brick alike, so that today more than half of the best buildings of Chicago and other cities are painted.

The architects of the Rookery saw their opportunity to avoid this in one fine building when the dark semi-glazed "obsidian"

brick came on the market. This was a frank acceptance of the situation and a surrender to what was then thought to be the inevitable. They made the exterior the exact color of smoke-dirt, and so it has remained ever since; but we now see the dirt and not the bricks, which are completely covered. The owners have avoided the expense of repeated painting and have been the gainers thereby. Many other buildings have been similarly faced since then.

But since reliable American enameled bricks have been on the market, architects and owners have been able to face their buildings with bricks that can be kept clean if washed periodically; for even the best enameled bricks will not keep themselves clean, and the hardest rains will not wash off soot condensations. But washing is cheaper than painting.

The largest use for enameled bricks thus far has been for those which are white or a delicate buff, for the simple reason that they have been employed mostly as reflectors of light. But they are made of almost any desired color or shade, and it is now possible to avoid the error first made by the Philadelphians in the use of strongly contrasting colors.

Since the obsidian bricks came into use the prevailing taste has been in the direction of lighter colors, for which reason alone they are little used now. The erection of so many high buildings has called attention to the importance of reflected light from the fronts as well as the interior courts. Already, to fill this want, one building, the Reliance, at Washington and State streets, Chicago, has been entirely faced with enameled terra cotta. THE INLAND ARCHITECT has already commented upon it, and referred in that connection to the efficacy of soap and water as handmaids to architecture. The same remarks will apply to all buildings in which enameled bricks are used on the fronts, which make the cleaning task a comparatively easy one, and deter the owner from any temptation to call on his house painter to destroy his architect's entire scheme of color. - Already the enameled terra cotta and bricks have been used together very successfully on the exterior of the Illinois Central Railroad's Van Buren street suburban station, which we have fully illustrated. We present herewith a half-tone from a photograph of a residence in Louisville, recently built, the front of which is faced with enameled bricks, which in this case are white; but the architect can make selection from a dark chocolate to a white, the most popular shades being buff, cream and granite, enameled with a soft dull finish.

THE PUBLIC ART LEAGUE OF THE UNITED STATES.

THE absence of a Government commission to which all Government works of an artistic nature can be submitted has been felt in many instances and in different ways. The art sensibilities of the educated public have been shocked by some of the inartistic sculptures and engravings executed under Government control; while again, as in the case of the World's Fair medal, a meritorious design was rejected through the ignorance, in the guise of prudery, of Government officials. With the object of supplying this want and making it as far as possible certain that no art work shall be executed without having been passed upon by competent judges, the organization of the Public Art League has been effected.

The officers elected for 1897 and the constitution adopted are as follows:

Richard Watson Gilder, editor *Century Magazine*, New York, president.

C. F. McKim, architect, New York, first vice-president.

Augustus St. Gaudens, sculptor, New York, second vice-president.

John La Farge, artist, New York, third vice-president.

T. M. Clark, architect, *American Architect*, Boston, Massachusetts, recording secretary.

Glenn Brown, architect, 918 F street, Washington, D. C., corresponding secretary.

John R. Carmody, treasurer Washington Loan and Trust Company, corner Ninth and F streets, Washington, D. C., treasurer.

The directors for 1897 are: Halsey C. Ives, D. C. French, F. L. Olmsted, Mrs. Bellamy Storer, Joseph Jefferson. For 1898: D. H. Burnham, J. W. Ellsworth, J. R. Procter, Montgomery Schuyler, Charles Dudley Warner. For 1899: George B. Post, F. A. Walker (deceased), G. G. Hubbard, D. C. Gilman, Mrs. Schuyler Van Rensselaer, A. L. Frothingham, Jr. For 1900: Russell Sturgis, W. S. Eames, W. P. Laird, Edward Robinson, H. Walters, J. M. Harlan.

The following constitution has been adopted for the government of the League:

CONSTITUTION.

ARTICLE I. NAME.—The name of this society shall be "The Public Art League of the United States."

ART. II. OBJECT.—The object of this League is to promote the passage of a law or laws by Congress requiring that before purchase or adoption by the Government of any work of art (sculpture, painting, architecture, landscape design, coin, seal, medal, note, stamp, or bond) the design or model for the same shall be submitted to a commission of experts for an expression of opinion as to its artistic merit, and that the approval of such committee shall be a prerequisite to its adoption.

ART. III. MEANS.—The means of accomplishing the objects of the League shall be a persistent agitation of the subject before Congress, and the promotion of agencies for the education of the masses of the people.

ART. IV. MEMBERSHIP.—Persons interested in the objects of the League may become members by authorizing the secretary to sign their name to the constitution.

ART. V. OFFICERS.—The officers of the League shall be a president and three vice-presidents, a recording and corresponding secretary and a treasurer, each of whom will serve two years. There shall be twenty-four directors, six of whom shall retire each year. The officers and directors shall nominate

three persons for each vacancy that may occur, and from among these nominees one person shall be elected to fill each vacancy by the majority of the votes cast in a letter ballot in which all members of the League may participate.

ART. VI. MANAGEMENT.—The officers, with the directors, shall constitute a board of managers, who shall have the direction of the affairs of the League and make by-laws for its government. All questions to be brought before the society must first be submitted to the board of managers.

ART. VII. DUES.—The membership dues shall be \$1 per year.

ART. VIII. CHANGES.—This constitution shall not be changed, except upon the recommendation of a two-thirds vote of the board of management, and a letter ballot showing a majority of the League in favor of such change.

The following is the form of bill the Public Art League proposed to submit to Congress and for which it hopes to have the strong support of citizens and legislators throughout the United States.

A BILL TO ESTABLISH AN ART COMMISSION OF THE UNITED STATES.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there shall be, and is hereby established a commission to be known as the Art Commission of the United States, for the purpose of securing the highest degree of excellence in all works of art which shall hereafter be purchased or constructed by the Government. The Commission shall have a common seal, and may alter the same at pleasure; it shall appoint the necessary officers, expert juries and employees, and have the power to remove the same; and it may make and change by-laws and do such acts, not inconsistent with law, as shall be necessary or proper to carry out the purposes of its establishment.

SEC. 2. The Art Commission of the United States shall be composed of the president of the American Institute of Architects, the president of the National Sculpture Society and the president of the National Academy of Design, together with two other citizens of the United States, to be appointed for a term of six years, and, from time to time, as vacancies occur, by the President of the United States.

SEC. 3. The Art Commission of the United States shall be charged with the duty of examining with reference to artistic merit the designs or models of every work of art to be purchased, constructed or offered as a gift, whether of sculpture, painting, architecture or landscape architecture, including designs for coin, seal, medal, note, stamp or bond to be fabricated. The approval of the Commission shall be requisite to the acceptance of said work of art or the adoption of said design or model: *Provided, however,* That no design or model by any member of the Commission shall be admitted to competition; and *provided further,* that the provisions of this act shall not apply to the architecture of any public building the cost of which building shall not exceed the sum of \$50,000, except courthouses, post offices, customhouses, and permanent hospitals.

SEC. 4. All decisions of the Commission concerning selection or adoption of any proposed work of art, as is herein defined, shall be rendered within sixty days after the same shall have been submitted to them for action. In case the Commission shall fail to act upon any matters submitted to them under provision of this act within sixty days after the same have been so submitted, the decision shall rest with the head of the department, bureau or office submitting the same.

SEC. 5. The Art Commission of the United States may institute, conduct, organize and direct competitions in connection with the preliminary designs for any work of art to be purchased or constructed by the Government, or offered as a gift, whether of sculpture, painting, architecture or landscape architecture, not including the plans for any building the cost of which shall not exceed the sum of fifty thousand dollars; for any monument or memorial structure, and for every coin, seal, medal, note, stamp or bond which may be submitted for its consideration and decision; and it shall be the duty of any officer of the Government charged with the ordering, execution or acceptance of any such designs or models to transmit them to the Art Commission of the United States for consideration and approval, and no such design or model shall be adopted, or work of art accepted, until after the approval of the Commission shall be given the project. Upon receipt of jury reports by the Art Commission, the latter should select, adopt and accept one of the projects submitted. Upon the completion of its examination of any work, the Commission shall make a full and complete report, with such recommendations as it may deem proper, to the head of the Executive Department or other authority as may be charged with such work or project.

SEC. 6. The Art Commission of the United States shall have the power to select juries of not more than five experts to perform any service delegated to them by the Commission, such as drawing up schemes for competitions, examining and reporting to the Commission with regard to the selection of any work or project to be acquired by the Government. The adoption by the Commission of designs or models of architecture, sculpture and landscape architecture shall carry with it the appointment and employment of the author of the design or model, etc.

The necessary and proper expenses of the said juries and competitions shall be defrayed from the appropriation for the object to be acquired.

SEC. 7. Heads of departments may detail experts, and shall furnish any data and drawings, when requested, that will aid the Commission in making its decisions.

SEC. 8. The head of each department, bureau or office, or a representative designated by him, shall be one of the members of the special jury in all matters pertaining to any work, under the charge of his department, bureau or office, which has been submitted to the Art Commission for consideration.

SEC. 9. The Art Commission of the United States shall hold a meeting at least once in each year, in the city of Washington, for the transaction of business; and other meetings may be held at any time or place, under such regulations as may be provided for in the by-laws of the Commission.

SEC. 10. Suitable quarters in the Library or other Government building shall be designated as a meeting place for the Commission.

SEC. 11. For the organization, preliminary work and necessary expenses of the Commission for the fiscal year ending there is hereby appropriated, out of any moneys in the Treasury not otherwise appropriated, the sum of \$5,000; but the members of the Commission shall receive no compensation whatever for any service as such from the Government of the United States.

SEC. 12. The Commission shall make, annually, to Congress a full and complete report of its proceedings; and a detailed account of all expenditures of moneys appropriated for the maintenance and operations of the Commission shall, in each year, be reported to the accounting officers of the Treasury and passed upon according to the usual course of accounts in the public service.

SEC. 13. All laws in conflict with the provisions of this act are hereby repealed.

The scope of this society may be now limited to Government art works outside of Government buildings by the enforcement of the Tarnsey act. One of its prime objects was to pass judgment upon the artistic parts of all buildings erected by the Government. To place this among its provisions might now conflict with the work of an architectural commission, though it would do no harm to any design adopted by it to be passed upon by an art commission that would look solely to its art value.

While its avowed object is limited to Government art works, it is hoped its scope may extend to the general inspection of all public works, notably monuments. If such a commission had inspected the Columbus statue erected in 1893 in Chicago, and which was removed in 1897, the sculptor would have probably modified his design to better harmonize with its surroundings and escaped the general criticism that led to the removal of the statue. Every citizen who is interested in the art advancement of the United States should seek enrollment in this league.

CHICAGO POST OFFICE BIDS.

THE first contractors' bids on Chicago Post Office were opened at Washington in the presence of the contractors July 28, for piling, grilling, concrete and stone piers to cellar floor level. The lowest bid was presented by McArthur Bros., \$208,453. Twenty-two bids were received, the architect's office having sent out fifty-one plans for figures. The following are the bids as read in the presence of the contractors, all the contractors being from Chicago, except James Stewart, of St. Louis:

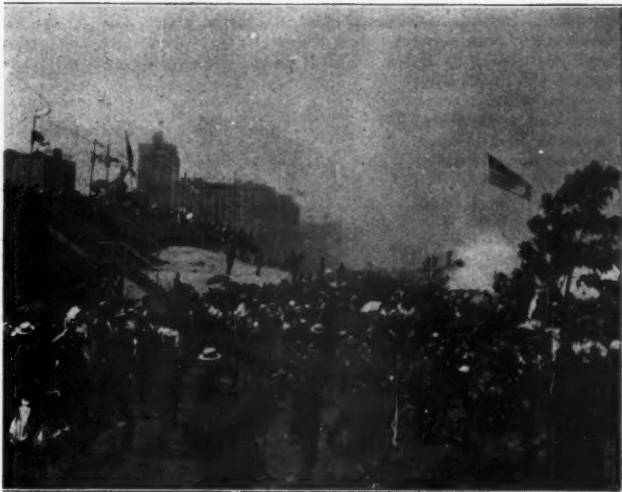
Fitz Simons & Connell.....	\$284,258	I. W. Clark.....	\$235,000
Leach & Son.....	262,000	Nicholson & Sons.....	223,991
J. C. Robinson.....	258,000	Jacob Rodatz.....	226,500
Earnshaw & Goldie.....	218,740	Falkenau Construction Co.....	289,673
Heldmaier & Neu.....	262,350	Geo. Messersmith.....	349,999
McArthur Bros.....	208,453	Chi. Dock & Dredging Co.....	298,000
C. Everett Clark.....	251,200	James Downey.....	256,283
Barnett & Record.....	229,887	Angus & Gindele.....	284,725
Grace & Hyde.....	287,500	Chi. Star Construction Co.....	230,000
James Stewart.....	397,054	Lydon & Drews Co.....	219,600
Griffith McDermott.....	249,789	E. F. Gobel.....	239,000

The borings made upon the site show bed rock at the depth of almost 100 feet, and there is a possibility of the architect having to resort to other means than piling, though this is hardly probable.

THE ST. GAUDENS STATUE OF LOGAN.

ON July 22 at Chicago, in the presence of the largest concourse of citizens and military that has gathered in that city since the opening of the Columbian Exposition, the equestrian statue of General John A. Logan by Augustus St. Gaudens was unveiled. There were there gathered the governors of several States, the United States Cabinet ministers and dignitaries, regiments of national troops and the entire militia of the State, all to do honor to a great soldier and to recognize with appropriate ceremony the crowning effort of America's greatest sculptor.

The views of the statue and diagrams of the base, secured through the courtesy of the architects, McKim, Mead & White, of New York—reproduced in this number—do not give an adequate expression to the force and romantic pose of this creation.



CANNON FIRING SALUTE AT MOMENT OF UNVEILING.

Logan was a man of action, and in character approached that of the lamented Custer. The incident commemorated by the statue occurred before Atlanta, and typifies the dash and strong military bearing of this great soldier. As the statue of Lincoln, designed by St. Gaudens and erected some years ago in Lincoln Park, Chicago, has all of the ideal and all of the known qualities of the great emancipator, so, too, has St. Gaudens given to his Logan that quality of expression that finds an answer in the hearts of the veterans who followed him in battle. A dashing leader, the sculptor has given him a bold and spirited action that is exceedingly impressive, yet without exaggeration. The horse, too, complies with every romantic conception, yet is still kept within the bounds of dignity and strength with a consummate art demonstrated by no similar creation of modern sculptors. As shown in the diagrams of the base, the statue is at the apex of a circular mound. Beneath is a crypt where the remains of the hero and his wife will finally repose. With the broad esplanade of the lake front for a base and the horizon-reaching waters of Lake Michigan for a background, the statue has a dignity and strength that is even augmented by the immense scale of the surroundings.

The unveiling of the monument was accompanied by a general recognition of the sculptor, which was not obscured by the patriotic furor which surrounded the name of Logan. This was perhaps more notable on this occasion than but seldom before in the history of the completion of a similar commemorative work of art. In fact, in all the receptions the name of the widow of the dead hero was coupled with that of the sculptor. A grand military reception was held at the Coliseum. One purely for art's

sake was held at the Art Institute, the president of the Institute, C. W. Hutchinson, presenting Mrs. Logan, and Mr. M. R. French Mr. St. Gaudens, and the friends of art gathered by hundreds to congratulate the latter upon the great success of his latest creation.

AN IDEAL VACATION.

TO ONE whose ideal vacation is associated with a vessel plowing through green water, the waves breaking in white foam, a breeze cool and fresh ever blowing, and at the end of the voyage a quiet bayside, a good hotel, and sociable people to mingle with, or a pine wood or hill or forest to wander over for more quiet moments.

To such an one there is one route par excellence. Up to the Straits of Mackinac twice a week two steamers are sent from Chicago. They are swift and safe, with ample stateroom accommodations, and have what the ordinary passenger on the floating palace seldom sees, thorough comfort and the best of food. The passage is not direct, but has all the charms of novelty that a lake trip can have thrown around it, the steamers stopping at Ludington and other Michigan ports, the Manitou and the ports on the Great Traverse Bay, and ending at Mackinac Island, where the return trip is begun.

An evening upon the broad lake, with the lights of the city ever receding, a morning with the sun rising over a distant land, and a sparkling pathway leading straight to it, and through the day views of little towns nestling beneath bold bluffs, or a lighthouse upon a jutting point, telling of hours when the waters are angry and the way is dark before the mariner.

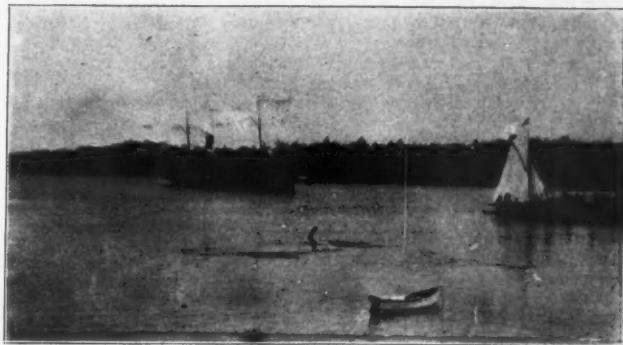
There is the stop at the city of lumber, and the almost endless piles of pine, and then the hours when nothing is seen but a distant haze showing where the land lies beyond the horizon. And then, after many and varied scenes, like the landlocked harbor of Charlevoix, or the deep bay of the South Manitou Island, and the long stretch offshore of the Grand Traverse Bay, the most wonderfully attractive place in all the lakes is reached—Petoskey.

To those who have never taken these steamers of the Northern Michigan Transportation Company, the Charlevoix or the Petoskey, and journeyed northward, the name of this fair town means little. But to those who know, it is the place of places for rest and all that is healthful; for resting upon the green hillside the town lies, the rippling water of Little Traverse lying at the foot, and stretching in a bow that describes two-thirds of a circle the shore extends, with every few miles a cluster of houses, which gives evidence of its popularity as a summer resting place.

There is Bay View for the religious; Wequetonsing for the man of family who loves a cottage, with its street of cottages fronting the bay, each with its little pier and rocking boat in front; Harbor Springs, where the old Indian Mission Church speaks of the days of Marquette, and Harbor Point, with its splendid residences and Government lighthouse; and then to the lover



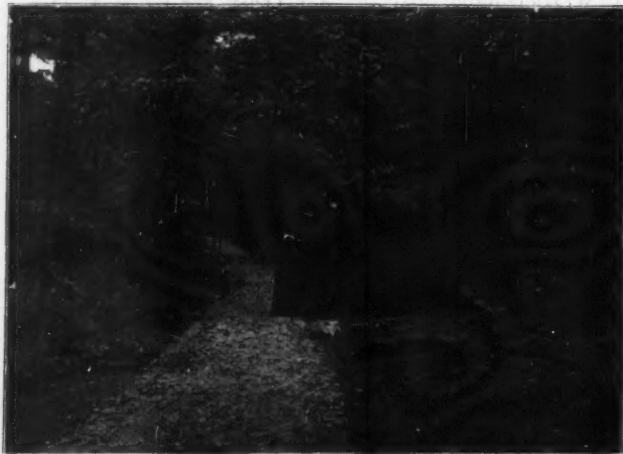
LONE FISHERMAN, HARBOR SPRINGS.



INSIDE HARBOR POINT.

—who ever found a balsam firwood more shady or tangled and altogether romantic than Roaring Brook!

All these places are connected by rail, or by the small steamers Adrienne and Hazel, which make half-hourly trips around the



PETOSKEY BICYCLE PATH.

bay, and a bicycle path, which is almost completed round the twelve miles of beach.

The ozone in the air and the cool balsam-laden breezes have made this the ideal spot for perfect recreation. It is the one spot where hay fever or even a mosquito is unknown; and then, with its sailing facilities on the bay, the fishing in the numerous adjacent small lakes, what more can the lover of sports or seeker after health desire than a trip on the Charlevoix or Petoskey to this garden spot of the lake?

HOMES AMONG THE LAKES.

TO the dweller in some great city on the plain there is a world of natural beauty beyond his smoky horizon which he would never see were it not for the iron horse and the swift-rolling wheel of the railway car. How many citizens of Chicago could have made the acquaintance of nature's beauty spots in Wisconsin and northern Illinois, for example, had not the way been opened up to that charming territory by the North-Western Railway. From the confines of the city to the farthest point on this line a series of delightful surprises greet the eye of the city-wearied traveler. First come the broad prairies, rich in summer's bounteous verdure. Then a few slight elevations, thickly wooded, in the foreground, with a long line of rolling hills in the distance. The locomotive climbs imperceptibly into higher altitudes as it rushes across the Illinois line into the hilly and picturesque lake region of Wisconsin. It is the land of trees and flowers, of lake, and river and forest, of hill and dale, bluff and grotto, and ravine, where the waterfall makes music to soothe the sighing of the pines, where all nature finds its mirror in the



SUMMER HOME AT LAKE GENEVA.

glassy waters of pond and stream and receives light and moisture from the cerulean blue above. Truly, here is a land on which the bounties of providence have fallen in gentle and grateful profusion.

One brief journey to this lotus land is sufficient to impress upon the beholder forever the memory of its refreshing beauty. Small wonder, then, that weary residents of the great city, without regard to wealth or rank or station, have turned spontaneously to the lake region along the North-Western line for rest from the heat and dust and noise of commercial life. The central loadstone of this region is Lake Geneva. Nine miles long and one-fourth to one-third as wide, this noble sheet of inland water sketches away between gently rising hills like some miniature sea. Here is all the diversity of scenery and of society that taste and station may require. On the borders of the lake are many

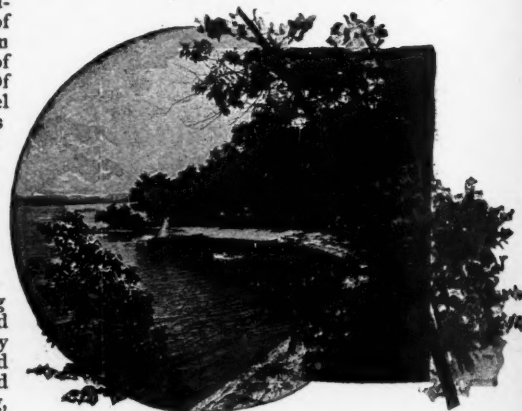
noble residences, built by the most distinguished architects and sheltering the wealthiest of Chicago's aristocracy of money. Within the confines of the village of Geneva can be found all manner of habitations, from the highest to the humblest, all erected as a tribute to the goddess of summer rest. Along the shore line for nine miles on both sides of the lake is an unbroken park of pleasure. Some in tents, others in cottages, woo the god of health and happiness. White sails flit across the lake. Saucy



VIEW ON DEVIL'S LAKE.

steam yachts race to and fro, and hasten to the landing in brilliant procession to meet incoming trains or bear away their guests to summer homes along the shore. It is a picture of joy and contentment never to be forgotten.

But Lake Geneva is but typical of the entire lake region of Wisconsin. From its southern boundary to its extreme northern line this State is honeycombed with lakes; and, best of all for the sportsman, the North-Western Line affords ready access to any portion of this great chain. The nearer lakes, like Geneva, have attracted the home-owning classes, the wealthy and those in moderate circumstances; and there the architect and the artist have delighted to build and to paint. Many delightful spots remain yet uninvaded by the summer resident, and a choice of locations is still open to the household of whatever purse. Of the railway and hotel accommodations it is unnecessary to speak in praise, especially to those who have been there. The North-Western Railway takes care of its patrons in characteristic first-class manner. Along this line will be found all that the heart may desire of speed and comfort, sport and pleasure, in sailing, fishing, the social amenities, tennis, golf. But what shall we say of the lakes beyond, those myriad sheets of water that dot the surface of the map of northern Wisconsin and the upper peninsula of Michigan, of Green Lake with its exquisite scenery, its yachting and quiet social coterie, of Gogebic? Time fails us. To the sportsman, the lover of rod and reel and gun, we commend these deepest of nature's nooks, where lie the hidden treasures of forest and stream.



A GLIMPSE OF DELAVAN LAKE.

MOSAICS.

A NEW departure in art publication has been recently launched by F. B. Freismuth, of Indianapolis, Indiana. Under the title of "Clippings of Art," Mr. Freismuth is issuing a collection of thirty little photogravures of etchings, engravings, cuts, and photographs by well-known masters. These are preserved in portfolios, 8 by 10 inches, and are sold at 50 cents per set. A more elaborate publication is the "Art Souvenir," which consists of fine photogravures of well-known paintings, engravings and photographs, printed on satin, mounted and padded, edged with gilt, silver or silk cords. They are especially suited for presents. Mr. Freismuth is an authority on photogravures, half-tones, zinc etchings, lithographs, copperplate and type printing in the latest style. He also issues a catalogue of latest and most popular European art publications, which is calculated to be of especial interest to the American architect, builder, carpenter, decorator and industrial artist, and is prepared to execute any orders for art publications issued abroad or at home, on very liberal terms of payment.



"WHERE THE SHADE IS DEEPEST."

A VACATION SUGGESTION.

Many cool corners on this round footstool,
 Summer resorts too, seeking to be cool,
 Easily reached, shaded from the sun,
 Wisconsin Central is the coolest one.
 Fast trains of thought, and faster action, makes
 Chicago's denizens seek the woods and lakes.
 St. Paul, the fisherman of olden time,
 Would not have wished to own a better line.
 A B(rooklet's) side, a tree and shady nook,
 And drowsy reading from "Vacation's" book,
 Tells where the world is sizzling; here the wish
 Is father of the coolest place and biggest fish.
 Jay(s) see pond(s) as oceans; we who know
 Write him for pointers on the way to go.
 For though there may be bigger ponds and fish,
 Wisconsin Central has the best a heart can wish.

R. C. M.

PROGRAMME FOR FIRST COMPETITION UNDER TARSNEY LAW.

THE programme for the first competition held under the Tarsney law has been approved by the Secretary of the Treasury and issued by Acting Supervising Architect E. E. Kemper. Architects George B. Post, of New York, and Daniel H. Burnham, of Chicago, have been appointed judges and have accepted. The competitors have not been appointed at date of going to press, August 4.

July 26, 1897.

PROGRAMME of a competition for the selection of a design for a United States Courthouse and Post Office building at Norfolk, Virginia, in compliance with the act approved February 20, 1893, and under the regulations approved by the Secretary of the Treasury July 3, 1897, copies of which are hereto attached.

The commission to pass upon the merits of the designs submitted consists of

(Insert three names of commissioners.)

The names of the architects invited to compete are:

(Insert names and addresses of five competitors.)

The site for the building is trapeziform, and its location, dimensions, levels, etc., are shown by the accompanying diagram "A," which also indicates the portion of site available for building purposes after allowing a fire limit of forty feet from contiguous buildings, as provided by law. The surroundings are uninteresting from an architectural standpoint, the adjacent buildings being unimportant, and there will be no verdure or foliage, except such as may be provided on the portions of site not covered by the building and its approaches.

The cost of the building must not exceed \$183,800.59, including the architect's fee, plumbing and gas piping, electric conduits and wiring, heating and ventilating apparatus, post office screens and approaches, but exclusive of mural painting and decoration, gas and electric fixtures, elevators, post office lock boxes, drawers, name plates and drops.

The building must be on a piled foundation, of fireproof construction, faced with pressed brick (unless in the judgment of the competitor the amount available will permit of granite facing), and the interior to be finished generally in the same manner as a first-class modern office building, any special effect to be had in the post office lobby and courtroom.

The minimum requirements of the building are as follows in square feet: Post office working room, 6,000 and vault 35; money order and registry division, 600 and vault 30; postmaster and assistant postmaster, two rooms en suite, each 300, with vault (25) and toilet in common; employees' toilet, 500; carriers, 750; courtroom, 2,750; judge, two rooms en suite, one 300, one 600 and toilet; district attorney, two rooms en suite, each 300 and vault 20; clerk of the court, for District and Circuit Court business, respectively, each one room, 400 with vault 40; for use in common, one room, 250, located between the other two rooms; marshal, the same arrangement as for clerk, but one vault only, and the minimum space to be 300, 250 and 300; grand jury, 450; petit jury, 350; witnesses, 350; general toilet, 300; women's toilet, 230; ample space for lobbies, corridors, stairs and elevator; vestibules at each entrance.

The principal entrance must be on Plume street, a secondary entrance on Atlantic street, and the mailing entrance on the west.

The desirable exposures are the southern and western. In order to ascertain whether or not these requirements were consistent and reasonable the accompanying diagram, B, was prepared, but while the arrangement so indicated would be convenient, each competitor is requested and desired to make such modifications or changes as his judgment dictates.

Each design submitted shall consist of the following only, and shall be inclosed in a portfolio or between stiff cardboards:

Block plan, one-sixteenth scale.

Plan of each of the floors, including basement, one-eighth scale.

Elevation of each of the two fronts, one-eighth scale.

Perspective of building, one-sixteenth scale.

Perspective sketch of main entrance, three-eighth scale.

Brief description and estimate of cost.

All drawings shall be on Whatman paper, 18 by 24 inches, unmounted, the plans and elevations to be plain line drawings, without shadows or other effects, but with sectional portions and windows in light-gray tint; the perspective to be taken at a 45-degree angle from the corner of the building, 100 feet distant, with plane of picture at angle of building, and to be finished in sepia or ink wash with plain cast shadows but no figures, foliage or sky; the perspective sketch to show treatment of detail, to have one figure, and may be in pencil, monochrome or color; the description and estimate of cost to be a typewritten statement, on plain white legal cap paper, of the materials, workmanship, system of heating and ventilating, etc., proposed, and of the cost of same.

Each drawing shall bear the title, "U. S. Ct. H. & P. O., Norfolk, Va.," and only such other words or figures as may be necessary to properly designate drawings, their parts or scale; all words and figures to be in simple lettering and not in script or writing.

Should more detailed information be found necessary by any competitor, request may be made by letter to this office, and any answer made or additional information given, will be simultaneously communicated by mail to each competitor, but no such information will be given after August 31, 1897.

The designs must be delivered to the Secretary of the Treasury not later than 2 P. M., September 20, 1897.

CHARLES E. KEMPER,
 Acting Supervising Architect.

OUR ILLUSTRATIONS.

Residence, Biloxi, Mississippi.

Engine House, Detroit. Mason & Rice, architects.

Residence for Martha J. Swerengen, St. Louis, Missouri. Barnett, Haynes & Barnett, architects.

Residence for Mr. Hester, Chicago. Wilson & Marshall, architects. An exterior and an interior view are shown.

Temple "B'nai Israel," Little Rock, Arkansas. Charles L. Thompson, architect. An exterior and an interior view are shown.

Equestrian Statue to Maj.-Gen. John A. Logan, at Chicago. Augustus St. Gaudens, sculptor. Approach, crypt and pedestal by Stanford White, architect.

National School of Arts and Crafts, at Lille, France. Jules Batigny, architect. Outside of the city of Paris there are at present three government schools of this character; one at Chalons, one at d'Aix, and the third at Angers. The course is three years in length, but each one can only receive one hundred pupils per year, who are admitted by examination. The number of such candidates has been continually increasing, and in 1880 there were more than 1,200, of which number 500 passed the examination, but as all the schools could only receive 300, it left 200 who could not enter because of lack of accommodations. The great manufacturing cities have been demanding for themselves the founding of one of these schools, and there has been a spirited competition for its location, but finally the north of France was chosen, because of the very large manufacturing interests there centered. The instruction given at this school at Lille will be similar to that of the others, and comprise two distinct parts—theory, and actual practice—having for especial object the education of higher class workmen and foremen. The theoretical portion includes mathematics, chemistry, drawing, bookkeeping and the French language. The practical part in the workshops of the schools is pattern making, forging, spinning, weaving, etc. The school at Lille, unlike the other schools, is not installed in old buildings, but here everything is entirely new, being built upon a piece of land covering about five acres. This building is divided into three parts: First, administration; second, schoolroom; third, workshops. The cost of buildings was originally estimated at a little over \$1,000,000, but has been reduced to about \$800,000.

Photogravure Plate: Residence of Peter Mougey, Cincinnati, Ohio. Des Jardins & Hayward, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Public School, Cincinnati, Ohio. H. E. Siter, architect.

Residence of Abraham Freiberg, Cincinnati. S. S. Godley, architect.

View in Music Hall, Cincinnati, Ohio. Remodeled by Samuel Hannaford & Sons.

Residence of William Stern, Cincinnati, Ohio. Des Jardins & Hayward, architects.

Private Hospital for Dr. Robert Sattler, Cincinnati, Ohio. James W. McLaughlin, architect.

View in Dining Room, residence of Peter Mougey, Cincinnati, Ohio; also, View in Hall of same. Des Jardins & Hayward, architects.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
 CHICAGO, August, 1897.

The market reports from a good many widely separated trade channels and manufacturing centers point to an enlarging volume of business. This is particularly true in iron and steel. Mills have begun to fill up. Prices are low and attractive. They may advance. There is a vast amount of projected work. There is a vast amount of idle capital here and abroad, feverishly anxious for moderately profitable investment. There are large crops and prices are advancing. The long-discussed tariff bill is a law, and the country breathes easier. These are the general conditions. The pivotal point is what will the possessors of capital do. In one sense we are at their mercy. There is much money in banks. Investment and security companies are showing

activity. Good municipal bonds are in demand. Building operations exceed those of last year; to what per cent it is impossible to say, but many builders are going ahead on faith. Houses have not been renting and selling with especial vigor in cities during the past few months. There is a fair amount of office building in cities. Warehouse and factory work in smaller cities and towns is quite promising for the balance of the year. Trolley-line construction has fallen off greatly. Railroad building is trifling, but a great deal of track laying is projected. Car building and bridge building is indicated in iron trade reports. From these conditions it is not difficult to infer that necessities will force an improvement in business. Our export trade is quite a feature. There is a stir in all industrial directions. A large percentage of business men and manufacturers have fallen behind, but under normal conditions recovery is an easy matter. We may, therefore, take courage.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architect S. S. Beman has completed drawings for the Manufacturers' building for the Omaha Exhibition. It will be 300 feet long and 140 wide, and will be surmounted by a dome 150 feet in circumference, supported on a circular row of Ionic columns. The building is designed in the Grecian Ionic style of architecture, and is carried out with great artistic care in every detail. The contract for the erection of the building has been let for \$52,000 without color decorations and statuary.

Architect William McCormick has planned a three-story store and flat building, which he is erecting at 350 Colorado avenue; it will have a handsome buff Bedford stone front, hardwood interior finish, gas and electric fixtures, steam heating, mantels, sideboards, laundry fixtures, electric bells, speaking tubes, etc.

Architects Flanders & Zimmerman: For D. B. Quinlan, a four-story store and flat building, 25 by 125 feet in size; to be erected at 3115 State street; it will be of pressed brick front trimmed with buff Bedford stone, have oak finish, gas and electric fixtures, steam heating, electric light, the best of modern plumbing, etc.; also a three-story stable in the rear. For Eckhart & Swan, a five-story factory, 153 by 167 feet in size; to be erected at Carroll avenue and Ada street; to be of pressed brick and stone front, have fire-proof construction, steam heating, electric light, elevators, etc.

Architects Higgins & Levy: For G. Smith, seven stores, to be erected at the corner of Wellington avenue and Clark street; to be of pressed brick and stone front, have the modern plumbing, steam heating, electric light, cement basement, hardwood finish, plate glass windows, etc.

Architects Smith & Johnson: For J. S. Lamb, a three-story flat building, 50 feet front; to be erected at Washington boulevard near West Forty-third street; to have a front of pressed brick with buff Bedford stone trimmings, oak interior finish, mantels and sideboards, gas and electric fixtures, etc. For William McKelvie, a three-story apartment house, 50 by 76 feet in size; to be erected at South Park avenue near Thirty-fifth street; it will have a front of buff Bedford stone, hardwood interior finish, mantels, sideboards and consoles, gas and electric fixtures, etc. For M. Brown, two two-story, basement and attic residences, 18 by 63 feet each; to be erected at Wright street near Sixty-fifth; to be of Bedford stone fronts, oak finish, furnaces, gas and electric fixtures; also three-story flat building, 50 by 60 feet in size, at Park avenue near Forty-third street; pressed brick and stone front, furnaces, mantels, gas fixtures, etc.

Architect Niels Buck: For Henry Roeder, a two-story, basement and attic residence, 24 by 40 feet in size; to be built at Maplewood; it will have a buff Bedford stone front, quartered-oak finish, mantels and sideboards, hot-water heating, gas fixtures, ranges, etc. Also four-story and basement apartment house, 47 by 105 feet in size; to be erected at Colorado avenue west of Homan avenue; it will have two fronts of buff Bedford stone, oak finish, mantels and sideboards, steam heating, electric light, etc. Also, two two-story frame houses, 32 by 46 feet in size each; to be erected at Hermitage avenue between Berceau and Belleplaine avenues; they will have brick basements, hot-water heating, quarter-sawn oak finish, mantels, sideboards, gas and electric fixtures, gas ranges, etc.

Architect C. A. Strandell: For John L. Peterson, a three-story and basement flat building, 25 by 60 feet in size; to be erected at 174 York place; it will be of blue Bedford stone front, have oak finish, mantels and sideboards, furnaces, gas fixtures, laundry fixtures, etc. For M. Larson, a two-story, basement and attic frame residence, 25 by 40 feet in size; to be erected at Wilton avenue near Waveland avenue; to have a finish in white oak and Georgia pine, gas fixtures, hot-water heating, mantels, etc.

Architect J. C. Swope: For John McSorley, four four-story and basement, store and flat buildings, two double and two single buildings; total frontage 150 feet; to be erected at 496 to 502 Colorado avenue; Bedford stone fronts, hardwood finish, mantels, sideboards, steam heating, gas and electric fixtures, cement basements, gas ranges, etc.

Architect Henry J. Schlacks: For M. Hull, a three-story and basement apartment house, 73 by 100 feet in size; to be erected at Michigan avenue between Sixty-first and Sixty-second streets; to be of pressed brick and stone front, have the modern open plumbing, gas and electric fixtures, steam heating, electric light, gas ranges and fireplaces, etc. For St. Paul's Church, at 230 West Twenty-second street, a four-story Sisters' House, 31 by 65 feet in size; to be of pressed brick and stone, have hardwood finish, mantels, sideboards and consoles, steam heat, gas and electric fixtures, gas ranges, etc. For Reverend Heldman, at 230 West Twenty-second street, a one-story addition to school; to be of pressed brick and stone, flat roof, plumbing, etc. For Holy Ghost Parish, West Forty-third and Adams streets—Rev. J. Warner—a three-story school and chapel, 75 by 50 feet in size; to be of pressed brick with buff Bedford stone trimmings, have hardwood finish, steam heating, electric light, boilerhouse, living rooms, etc. Also Sisters' House for same parish; to be two-story and basement, 32 by 32 feet in size; of pressed brick and stone, to have modern plumbing, furnace, gas fixtures, mantels, etc. For August Benz, at High Ridge, a two-story, basement and attic residence, 34 by 34 feet in size; to be of stone foundation and frame above, have oak finish, mantels, consoles and sideboards, furnace, gas and electric fixtures, gas ranges and fireplaces, electric light, etc. Also made plans for "Old Vienna," a very handsome building of brick, stone, beams and plaster, 250 by 125 feet in size; situated at Cottage Grove avenue and Sixtieth street.

Architect Henry Ives Cobb: For E. A. Cudahy, at Omaha, a three-story residence, 54 by 90 feet in size; to cost \$50,000, and stable to cost \$5,000; to be of pressed brick and stone, slate roof, fine cabinet finish, specially designed mantels, sideboards and consoles, gas and electric fixtures, hot-water heating, the best of nickel-plated plumbing, marble tile and mosaic work. For Chicago University, a four-story building, 120 by 130 feet in size; to be erected at the corner of Ellis avenue and Fifty-eighth street; it will be of pressed brick, stone and terra cotta, of fireproof construction, and will be for the use of the University Press.

Architect Alfred Smith: For M. R. Chaperon, two two-story residences, to be erected at Wood street, near Madison; to have buff Bedford stone fronts, oak finish, mantels and sideboards, furnaces, nickel-plated plumbing, gas and electric fixtures, gas ranges, etc.

Architects D. E. & O. H. Postle: For D. C. Kriedler, two two-story residences, 34 by 55 feet in size; to be erected on Windsor avenue; they will have Bedford stone fronts, hardwood finish, gas and electric fixtures, hot-water heating, gas ranges and fireplaces, laundry fixtures, electric bells, speaking tubes, cement basement and sidewalks, etc.

Architects Heesenmueller & Meldahl: For E. M. Clark, a two-story basement and attic frame residence, 32 by 50 feet in size; to be erected at 2403

North Hermitage avenue, Ravenswood; will put in pressed brick basement, oak finish, furnace, mantels, sideboards, gas and electric fixtures, etc. For Henry Tank, a two-story attic and basement residence, to be erected at 86 Le-moyne street; to be of buff Bedford stone front, have hardwood finish, modern open plumbing, gas fixtures, furnace, special mantels, sideboards, etc.

Architect Charles W. Van Keuren: For M. Hurley, a two-story flat building, 25 by 50 feet in size; to be built at Congress and West Forty-second streets; to be of pressed brick and stone front, have oak interior finish, mantels, sideboards, gas fixtures, steam heating, electric wiring, etc. Also, making plans for a two-story, basement and attic frame residence, 24 by 50 feet in size; to be erected at Oak Park; it will have a stone basement, oak finish, mantels, sideboards, gas fixtures, hot-water heating, electric bells, speaking tubes, cement sidewalks, etc.

Architect John Sutcliffe has completed drawings for the St. John's Episcopal Church, 110 by 120 feet in size; to be erected at Helena, Arkansas; it will be of brick with stone trimmings, have slate roof, oak interior finish and pews, stained-glass windows, gas fixtures, heating, etc.

Architect G. L. Harvey: For T. B. Swartz, a three-story, basement and attic residence, 30 by 80 feet in size; to be erected at 146 Thirty-sixth street; Bedford stone front, slate and composition roof, oak, mahogany, maple and birch interior finish, marble and mosaic work, hot-water heating, electric light, best of nickel-plated plumbing, gas and electric fixtures, gas ranges and fireplaces, etc. Also made plans for Evanston Hospital, two-story, basement and attic, 35 by 80 feet in size; to be of brown stone and pressed brick, slate roof, oak and Georgia pine finish, steam heating, electric light, best of sanitary improvements and ventilation arrangements. For George P. Henry, a two-story residence, 40 by 46 feet in size; at Goodenow, Illinois; frame and brick, hardwood finish, hot-water heating, nickel-plated plumbing, etc. For George H. Webster, remodeling residence at 2821 Prairie avenue; will put in new plumbing, hot-water heating, electric light, mantels, etc.

Architect M. S. Gregory: Making plans for two two-story frame residences, 26 by 48 feet in size; to be erected at Evanston; to have brick basements, hardwood finish, hot-water heating, gas and electric fixtures, mantels, sideboards, etc.

Architect Harry E. Stevens: A two-story, attic and basement residence, 25 by 40 feet in size; to be built at 1754 Strong street, Jefferson; to be of frame with stone and pressed brick basement, have hardwood finish, hot-water heating, mantels, gas fixtures, gas ranges and fireplaces, etc. For M. Wendell, remodeling residence at Huron street near Ashland avenue; will put in new plumbing, gas fixtures, mantels, sideboards, hot-water heating, carpenter and mason work, cement work, etc.

Architect Fred Fohringer: For Thomas Leyden, a two-story residence, 24 by 45 feet in size; to be built at Deering street, half a block south of Archer avenue; to be of buff Bedford stone front, have furnace, open plumbing, gas fixtures, mantels, sideboards, etc.

Architect A. Sandegren: For T. J. Leonard, a three-story apartment house, 80 by 90 feet in size; to be erected at corner of Sixty-second street and Wood-lawn avenue; it will have two fronts of pressed brick with buff Bedford stone trimmings, hardwood finish, mantels, sideboards and consoles, steam heating, electric light, etc. For A. E. Swenson, a three-story apartment house, 50 by 70 feet in size; to be erected at Vernon avenue and Sixtieth street; to have a buff Bedford stone front, copper and slate roof, quartered-oak finish, the best of open plumbing, gas and electric fixtures, steam heating, gas ranges, ice boxes, bookcases, etc.

Architects Huehl & Schmid: For F. H. Remien, a four-story warehouse, 40 by 100 feet in size; to be erected at 288 to 290 Ohio street; pressed brick and stone front.

Architect H. P. Harned: For W. L. De Wolff, at Fifty-fifth and Wentworth avenue, a two-story store and flat building, 85 by 100 feet in size; to be of pressed brick and terra cotta, have plumbing, steam heating, gas fixtures, etc. Also made plans for Day Nursery, at Forty-eighth and Marshfield avenue, two-story and high basement, 31 by 80 feet in size; of pressed brick and terra cotta, plumbing, gas fixtures, etc.

Denver, Colo.—Architects Harlan & Thomas: For Ed L. Shannon, two-story dwelling, brick, size 30 by 37 feet, cost \$5,000. For The Illinois Building Company, two-story dwelling, brick, size 31 by 29 feet; cost \$5,000.

Architect W. E. Fisher: For J. A. Ferguson, one-story addition to stores, brick, size 50 by 125 feet; cost \$5,000. For J. H. Pershing, two-story dwelling, brick, size 30 by 35 feet; cost \$5,000. For Denver Investment Company, two-story dwelling, brick; cost \$5,000. For E. A. Keeler, two-story dwelling, brick, size 28 by 36 feet; cost \$5,000. For L. T. Hill, one-story terrace, brick, size 58 by 88 feet; cost \$5,000. For H. C. Chapin, two-story dwelling, brick, size 36 by 36 feet; cost \$7,000. For H. W. Porter, two-story dwelling (addition), brick, size 25 by 36 feet; cost \$5,000. For H. D. McAllester, two-story terrace, brick; cost \$14,000. For T. J. Morell, two two-story dwellings, brick, size 28 by 45 feet; cost \$10,000.

Detroit, Mich.—Architects E. A. Walsh & Son: For Jeremiah Howe, two and one-half story pressed brick residence with stone trimmings and finished with choicest hardwoods; cost \$9,000. For James Hunter, two-story brick double residence, with cut sandstone trimmings; cost \$8,000.

Architect Edward C. Van Leyen: For Mrs. I. Lewis, block of seven houses, the two fronts to be of buff pressed brick with cut stone trimmings; size 93 by 70 feet; cost \$15,000. For Trustees District No. 8, Hamtramck, eight-room brick schoolhouse; trimmings of cut stone and slate roof; size 70 by 75 feet; cost \$12,000.

Architect F. J. Grenier: For J. P. Paul, two-story brick apartment house, with cut-stone trimmings; cost \$6,000.

Architects Mason & Rice: For Mrs. T. D. Buhl, business building seven stories in height; of modern steel frame construction, with exterior of pressed brick, stone and terra cotta; size 40 by 100 feet; cost \$50,000.

Architects John Scott & Co.: For Photochrome Company, Ltd., two brick manufacturing buildings; cost \$18,000.

Architect Joseph E. Mills: For Western Lodge, No. 370, I. O. O. F., three-story hall building, constructed of brick and cut stone, and slate roof; size 60 by 97 feet; cost \$10,000. For John P. Debo, two-story, brick-veneered double residence; cost \$5,000.

Architects Stratton & Baldwin: For Hammond Estate, three stores; two stories in height with front of plate glass, pressed brick and terra cotta trimmings; cost \$15,000. For St. Mary's Protestant Episcopal Church, church edifice with parish house; cost \$10,000. For Henry Stephens, brick and stone stable; cost \$6,000. For Wayland D. Stearns, two-and-one-half-story residence; the first story to be of pressed brick and stone trimmings and above this to be covered with shingles; cost \$8,000.

Architect William S. Joy: For Fire Department, two-story brick, hook and ladder truck house, with slate roof; size 40 by 70 feet; cost \$9,000.

Architect Charles W. Koehler: For Mrs. Ada B. Johnston, three-story brick apartment house with trimmings of Berea sandstone, and slate roof; cost \$9,000.

Architects Nettleton, Kahn & Trowbridge: For Lander S. Harris, two-and-one-half-story residence, the lower portion of brick and upper portion covered with shingles; size 56 by 68 feet; cost \$7,000. Architects A. C. Varney & Co.: For State Normal School, Ypsilanti, enlarging school building and constructing powerhouse; cost \$10,000. For State Normal School, Mount Pleasant, addition to school of a boilerhouse; cost \$5,000. For William Mitchell, block of five two-and-one-half-story stone residences finished in best hardwoods; size 42 by 100 feet; cost \$10,000.

Architect Hugo Bloquell: For Joseph Charipar, two-story brick store with residence flats above; size 60 by 72 feet; cost \$6,000. For Carl E. Schmidt, two three-story brick buildings to be used in tannery business; size 40 by 120 feet and 40 by 210 feet; cost \$20,000.

Architects Baxter & Hill: For John McIsaac, two-and-one-half-story, brick-veneered residence with trimmings of Ohio sandstone and with slate roof; cost \$6,000.

Architect Thomas Hyland: For F. Rolshoven, four two-story frame residences; cost \$6,600.

Architect Leon Coquard: For John Farson, two-story brick apartment house; cost \$6,000.

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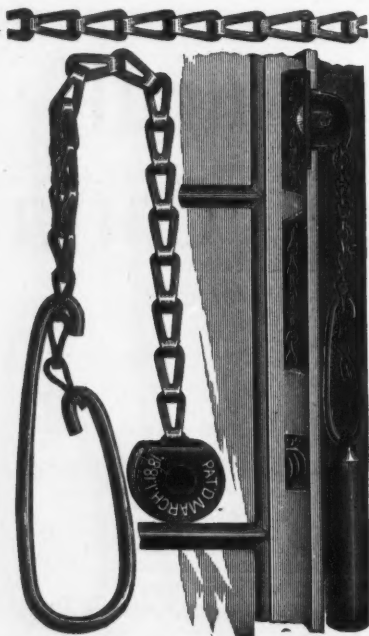
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Vol. XXX.

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TRADE NOTES.

THE large catalogue of the Buffalo Forge Company has been reduced by photo-engraving process to a page 4 by 5 inches. Inasmuch as the book contains nearly 400 pages, and in the larger size was 7 by 9 inches, the reduction has rendered it much more convenient to handle, without detracting from its usefulness as a work of reference. The new book is called the pocket edition, but it might well be denominated also a pocket dictionary of steam apparatus, including steam heating, ventilating and drying. The Buffalo Forge Company manufactures horizontal and upright steam en-

gines, mechanical draft fans, steam and pulley fans, heating and ventilating apparatus, blowers, school outfits, drills, cutters, tools, etc. To builders their product of especial interest is their system of heating and ventilating. They use the fan system, which is admittedly unsurpassed. Ventilation and heating go hand in hand with the fan system, and a building is not uncomfortably heated in one portion and too cold for endurance at another, because of the constant movement of the warm air throughout all portions, insured by the sustained action of the fan. The large number of important buildings which have been supplied with the Buffalo system is a sufficient guarantee of its excellence.

TO MEET the demand of many of its customers, the American Boiler Company, of 84 Lake street, Chicago, and 94 Centre street, New York, has added another department to its ever-increasing business. In addition to the steam and hot-water boilers and radiators, and steamfitters' supplies, the company will handle everything in the line of plumbing goods. Those, especially, who deal in all of the goods mentioned will appreciate this departure, as they will be enabled to obtain everything from the one house, running but one account, and saving a good deal of correspondence and time.

THE rolling partitions which are now so extensively used for temporarily making two rooms out of one, or throwing two rooms into one, have achieved their popularity in the comparatively short time they have been before the public solely on their merits. Whereas a few years ago this device would have been scouted as being merely a makeshift and unworthy of specification for a permanent building, it has now come to be regarded as a necessary feature in all

modern churches, assembly halls and residences, and has been successfully introduced in more than a thousand instances in various parts of the United States. Rolling partitions are made and installed by H. B. Dodge & Co., of 933 Stock Exchange Building, Chicago, who manufacture also venetian blinds, steel ceiling, shutters, inside sliding window blinds and perfection window screens. Their rolling partitions are either vertical or horizontal, and in length, shape and style are suited to all possible requirements. The vertical rolling partition or flexible wall rolls around a column when not in use and occupies so small a space that it is hardly noticeable to the ordinary observer, while the horizontal variety moves up or down very like the roll-top of an office desk. While the rolling partition is especially suited to churches and public halls, it has been used also in many other classes of buildings. H. B. Dodge & Co. have recently placed this improvement in upward of forty churches throughout the West, as well as in numerous halls and public buildings, including Steinway Hall and Handel Hall in Chicago, the Yerkes Observatory at Lake Geneva, and the Hall of Oratory at Northwestern University, Evanston, Illinois. The rolling partition has been found to be of practical use in modern school buildings and has been adopted for many of the more recent of these structures. The venetian blinds made by the same firm have been very extensively adopted by schools also in Illinois, Wisconsin, Minnesota, Dakota, and throughout the Northwest generally. Among the large public buildings which have recently adopted these blinds we notice the State Capitol Building at Topeka, Kansas, and the University of Illinois at Champaign. H. B. Dodge & Co. have a large list of references.

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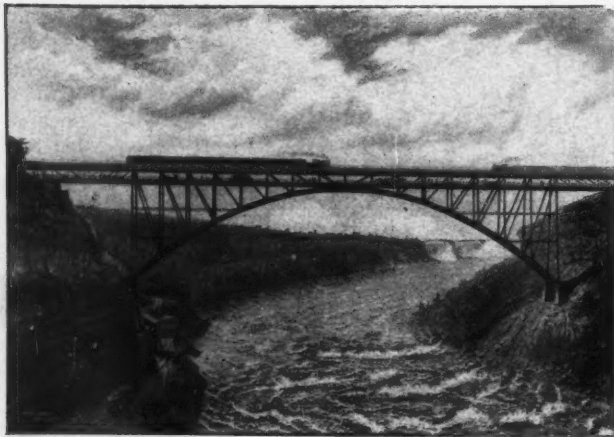
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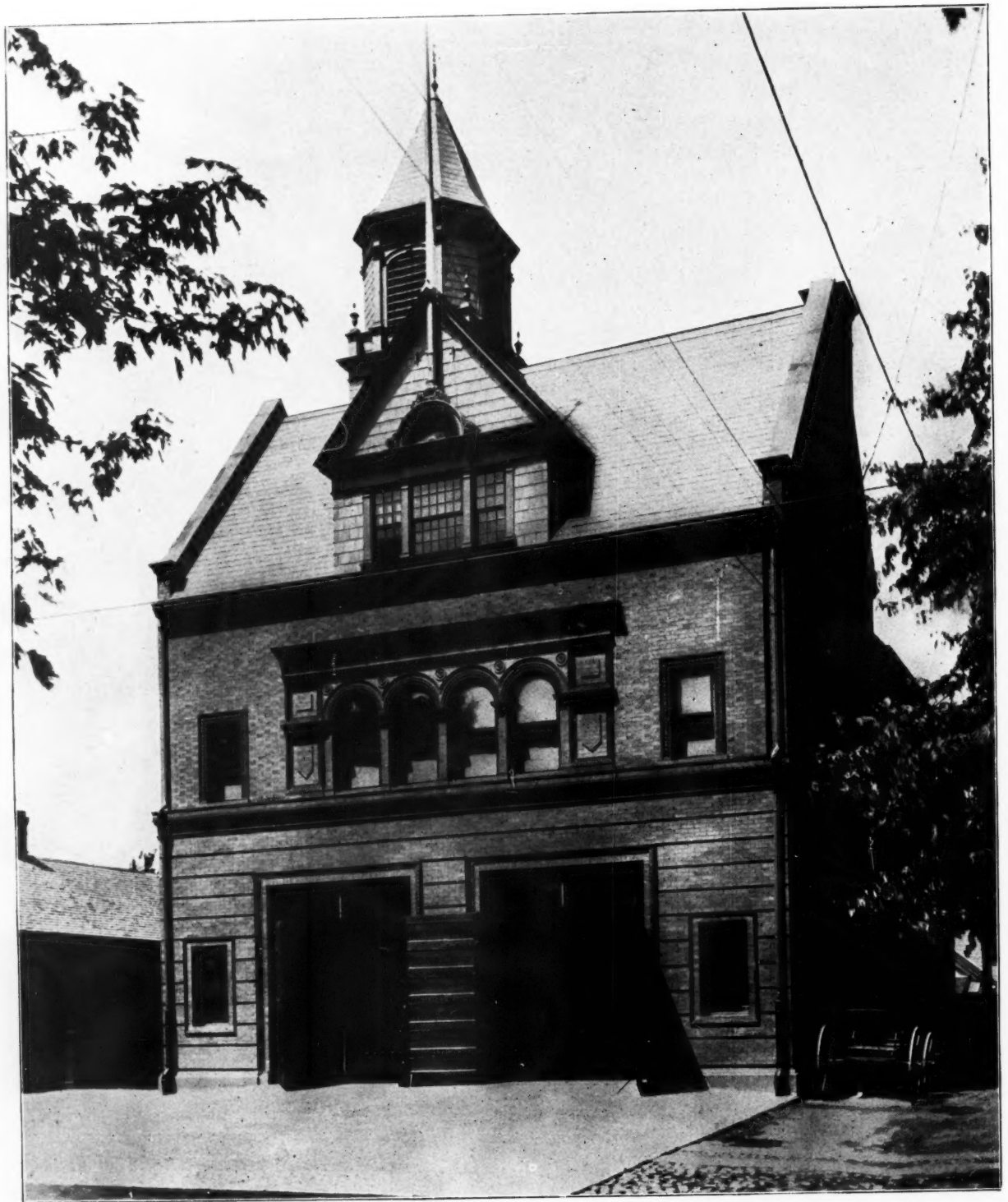
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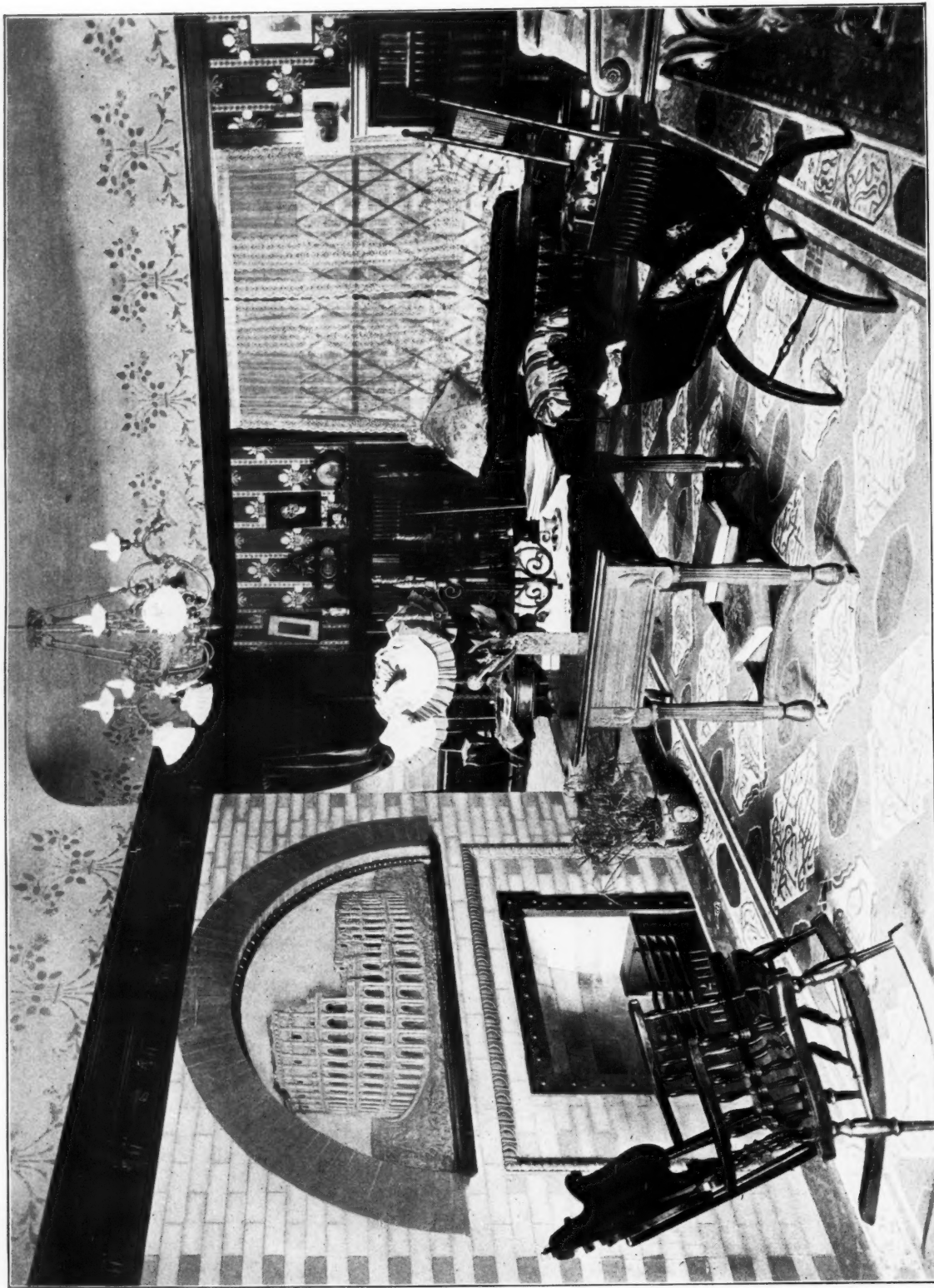
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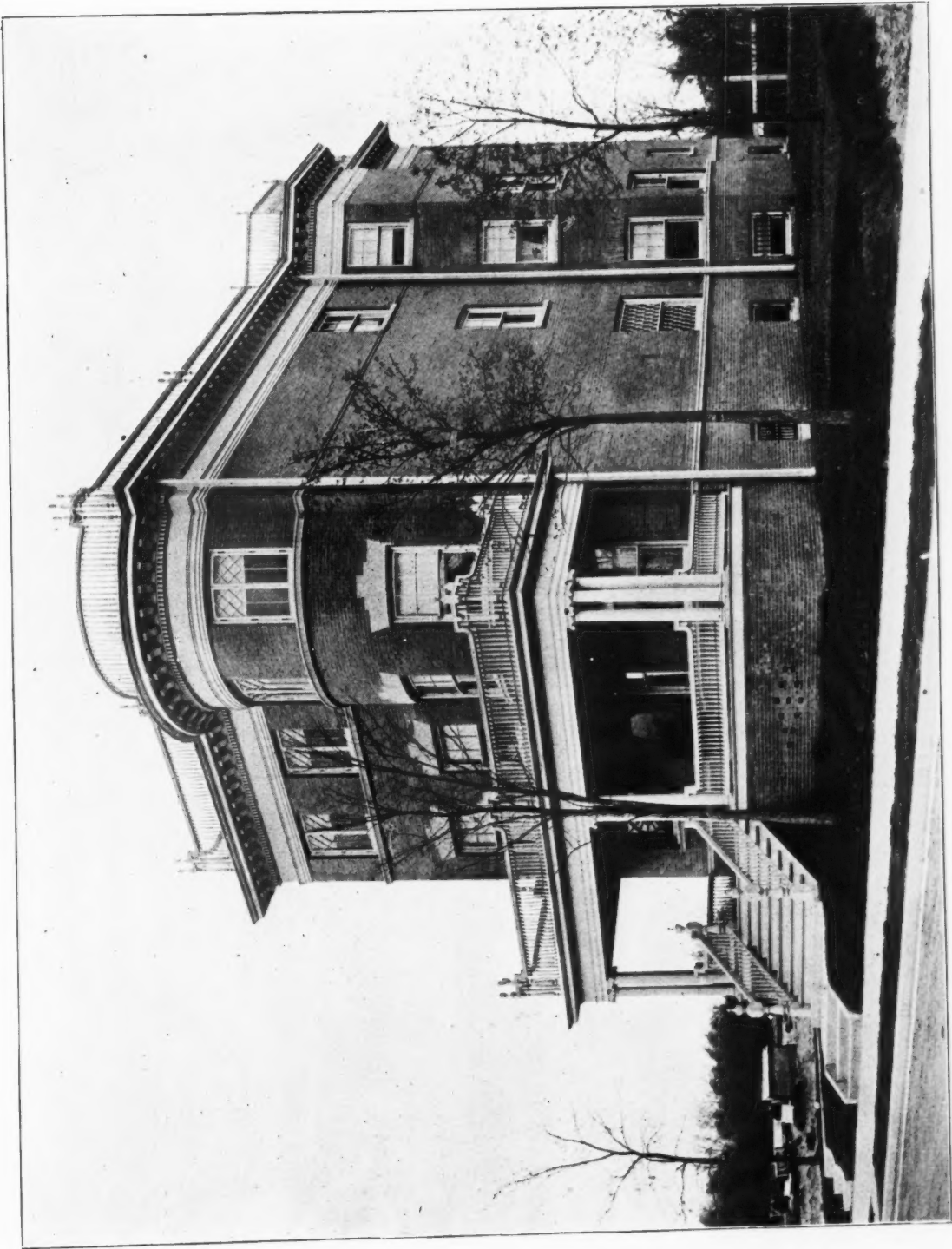
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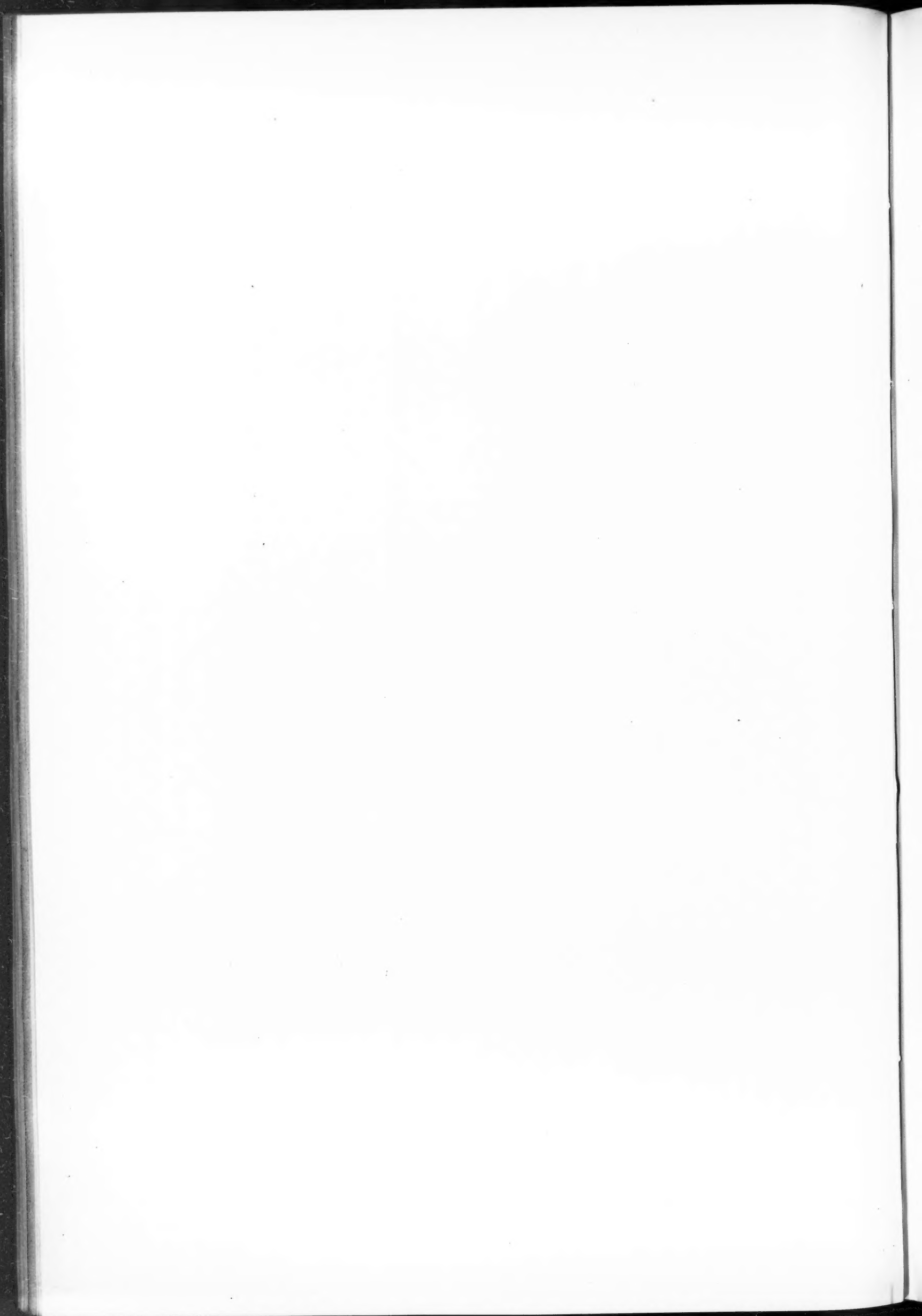
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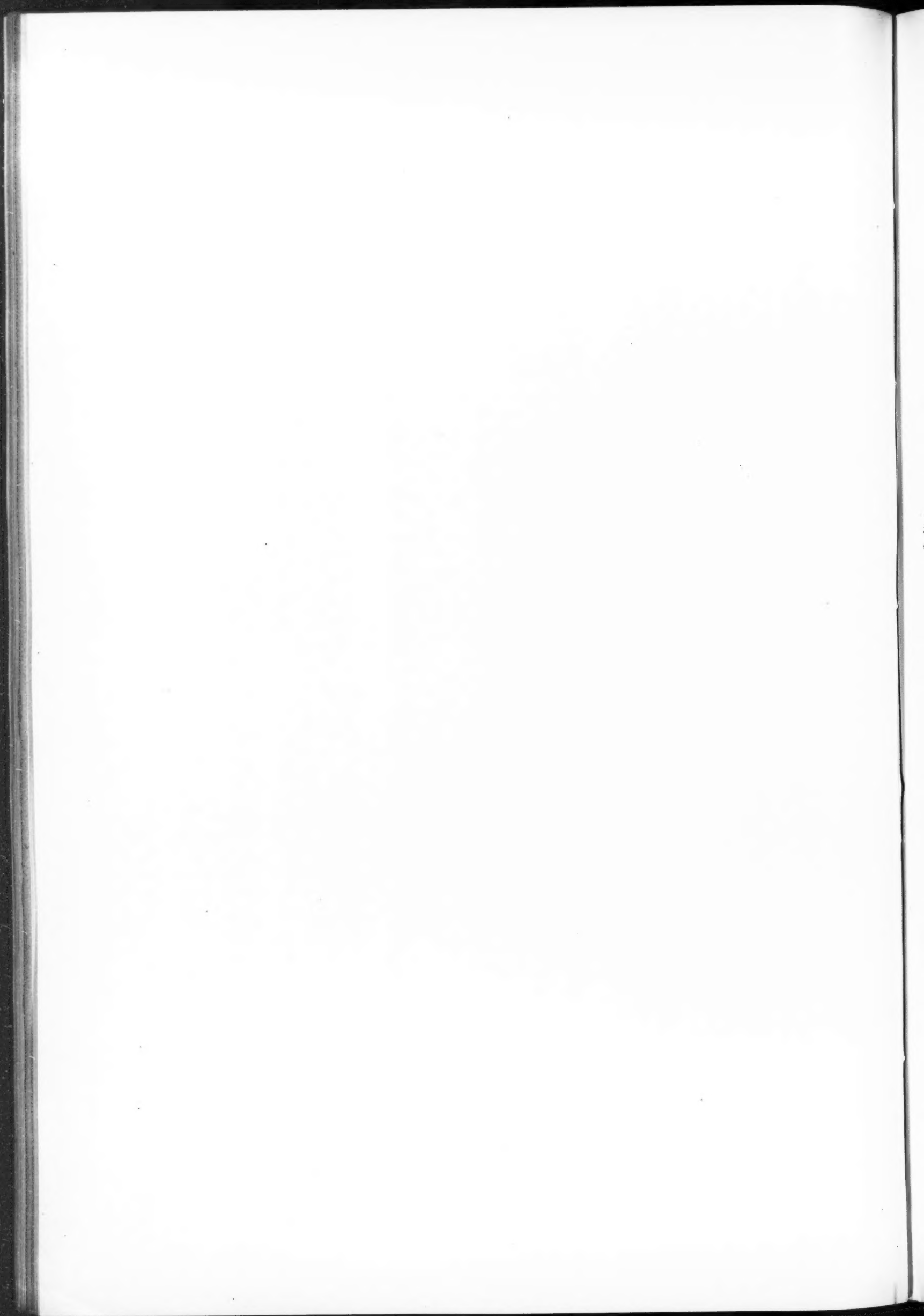
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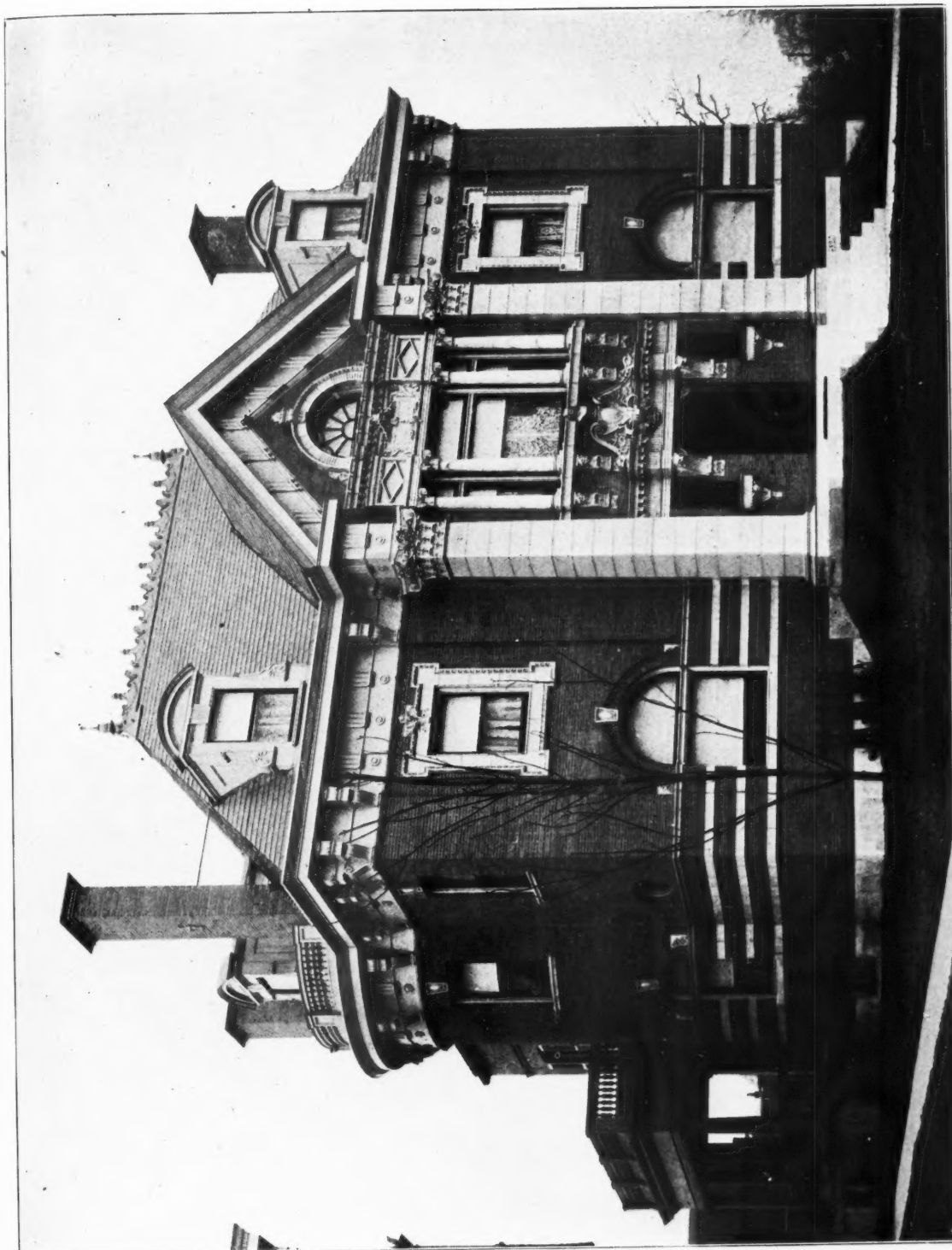




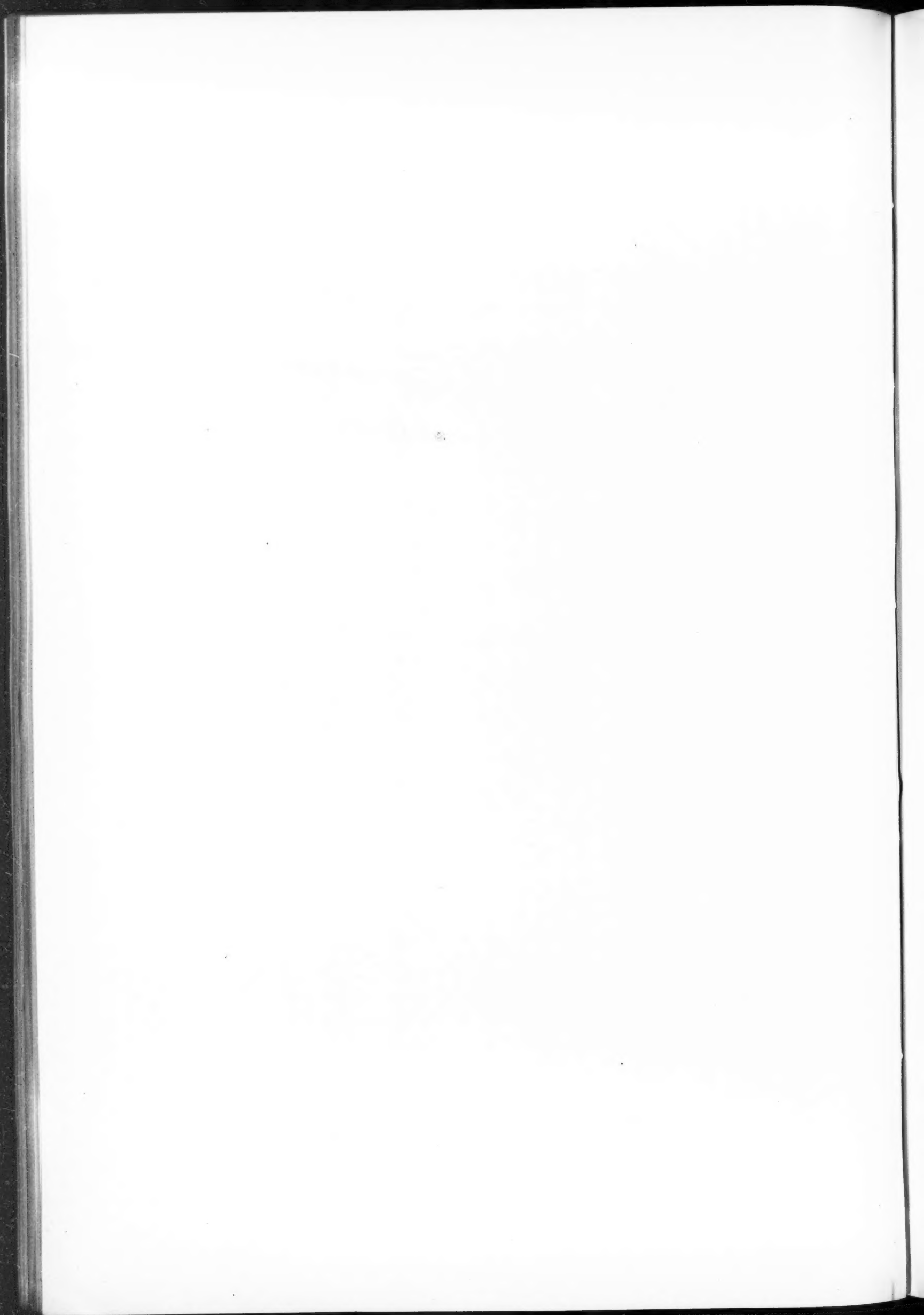
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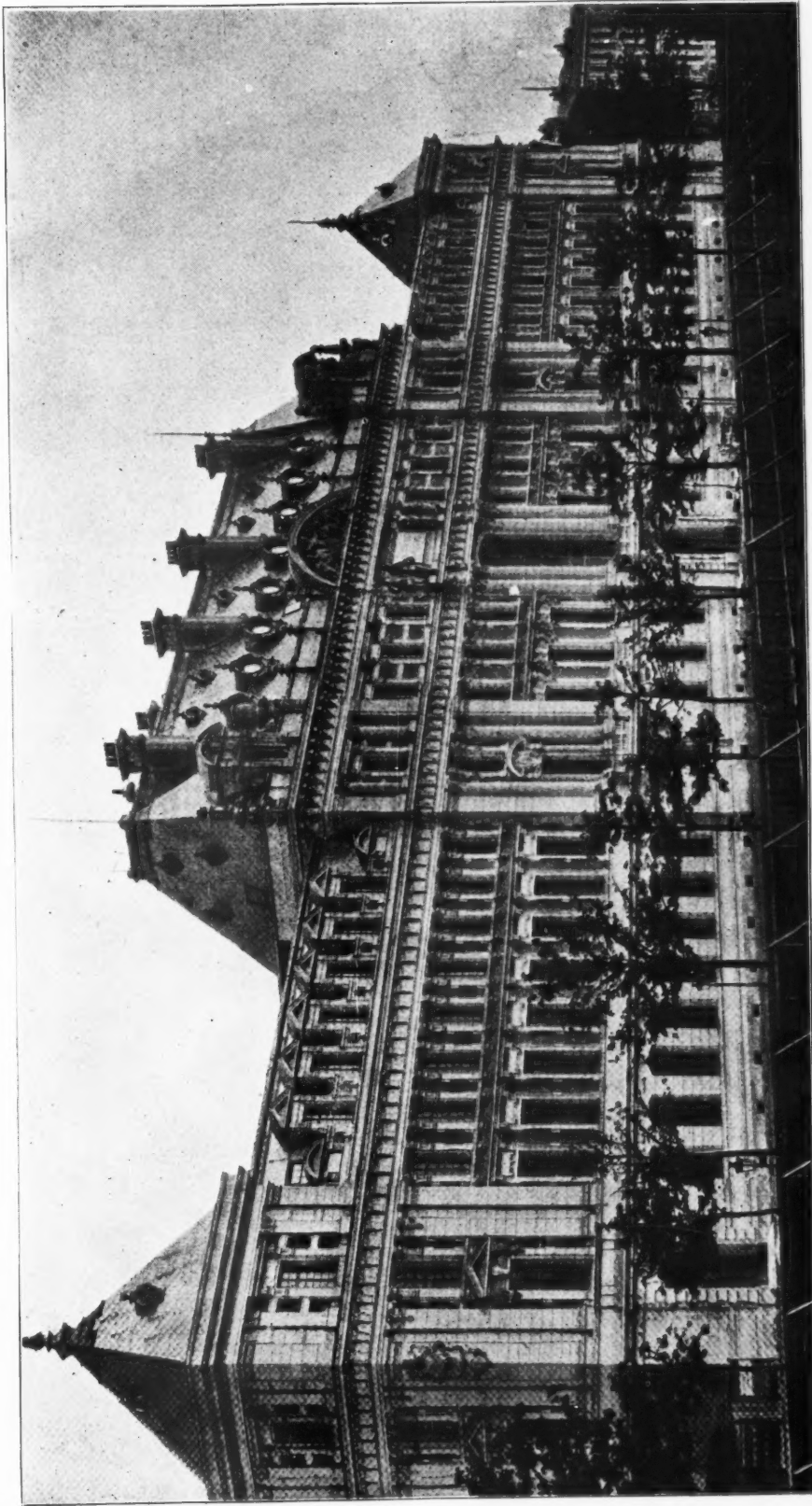
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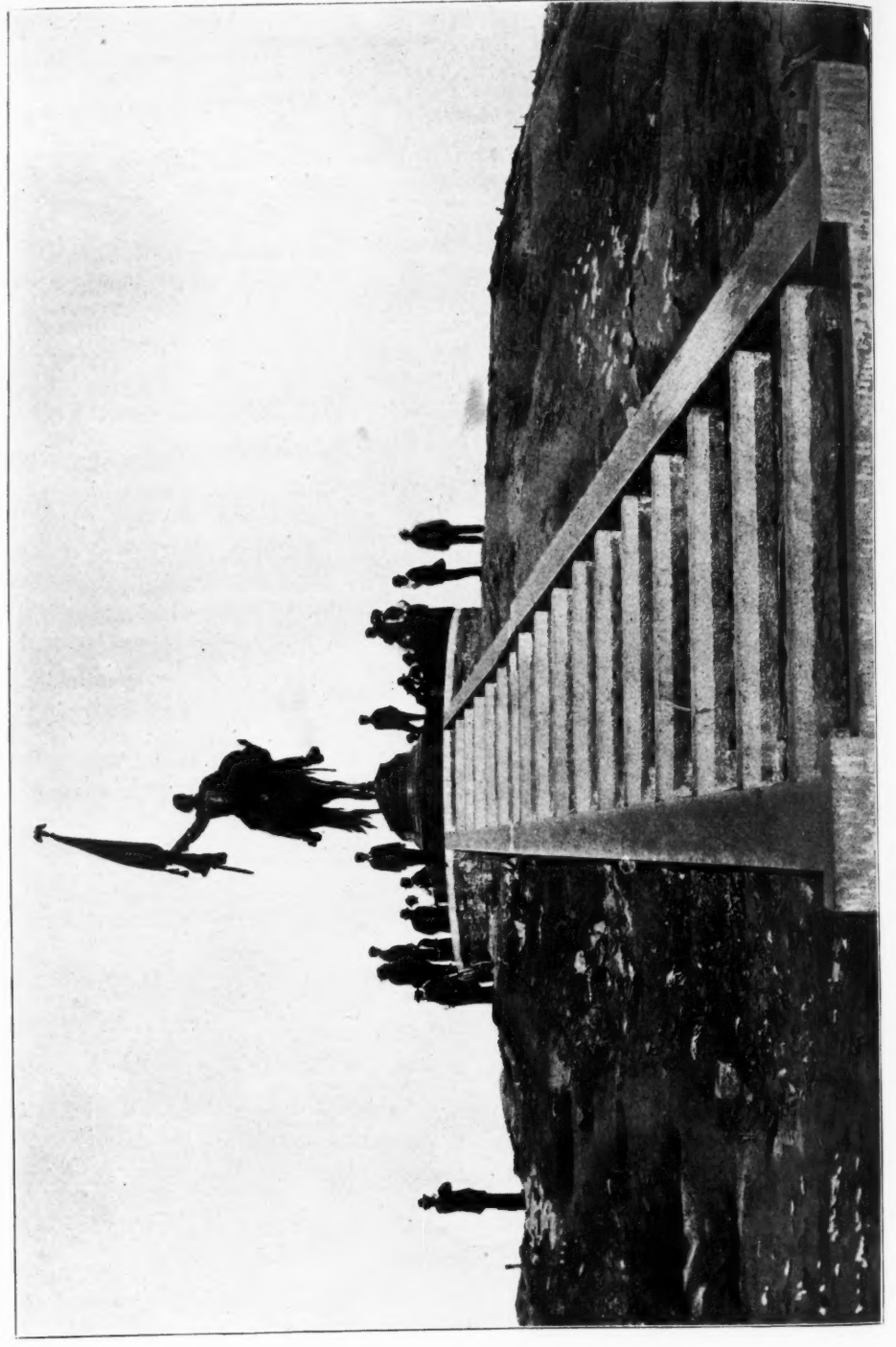
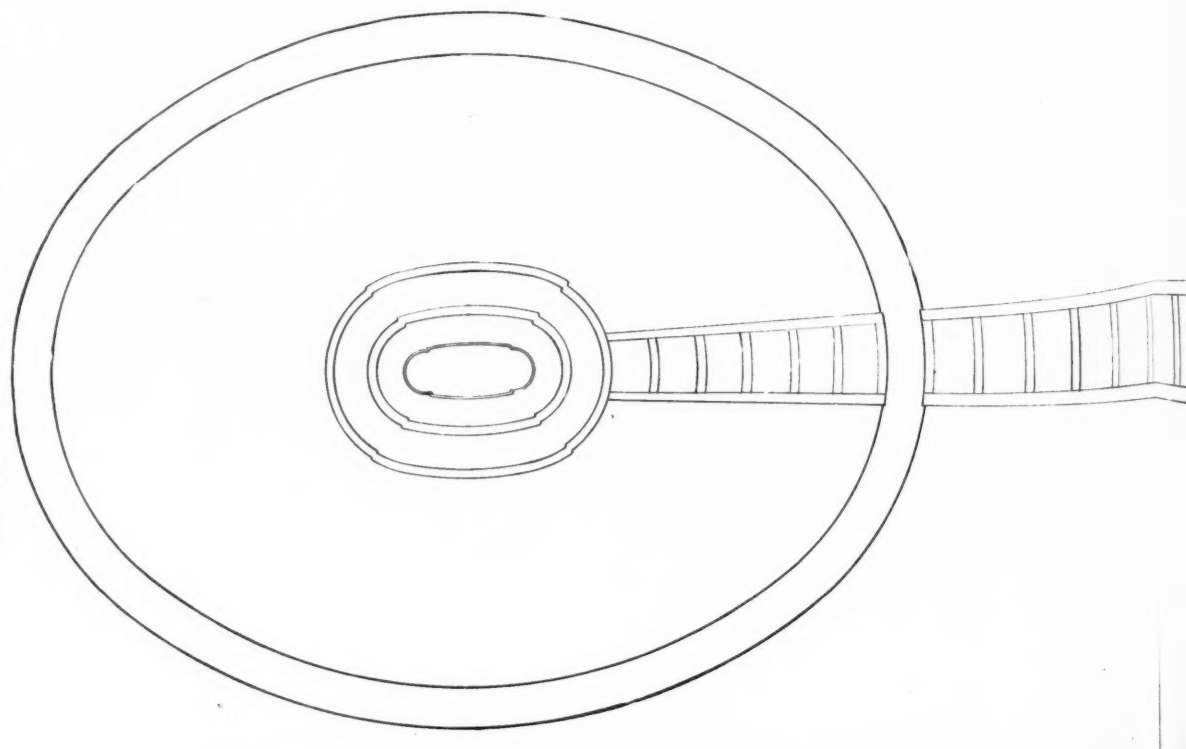
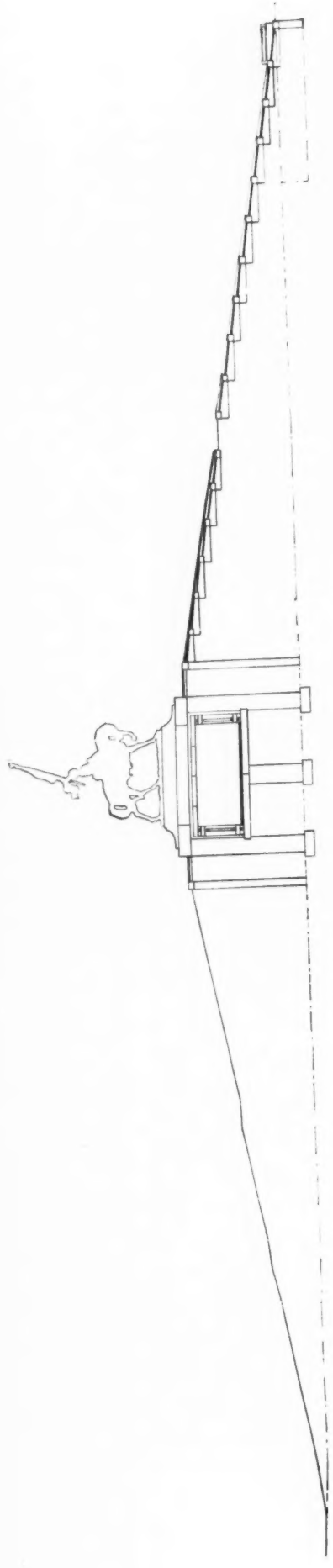
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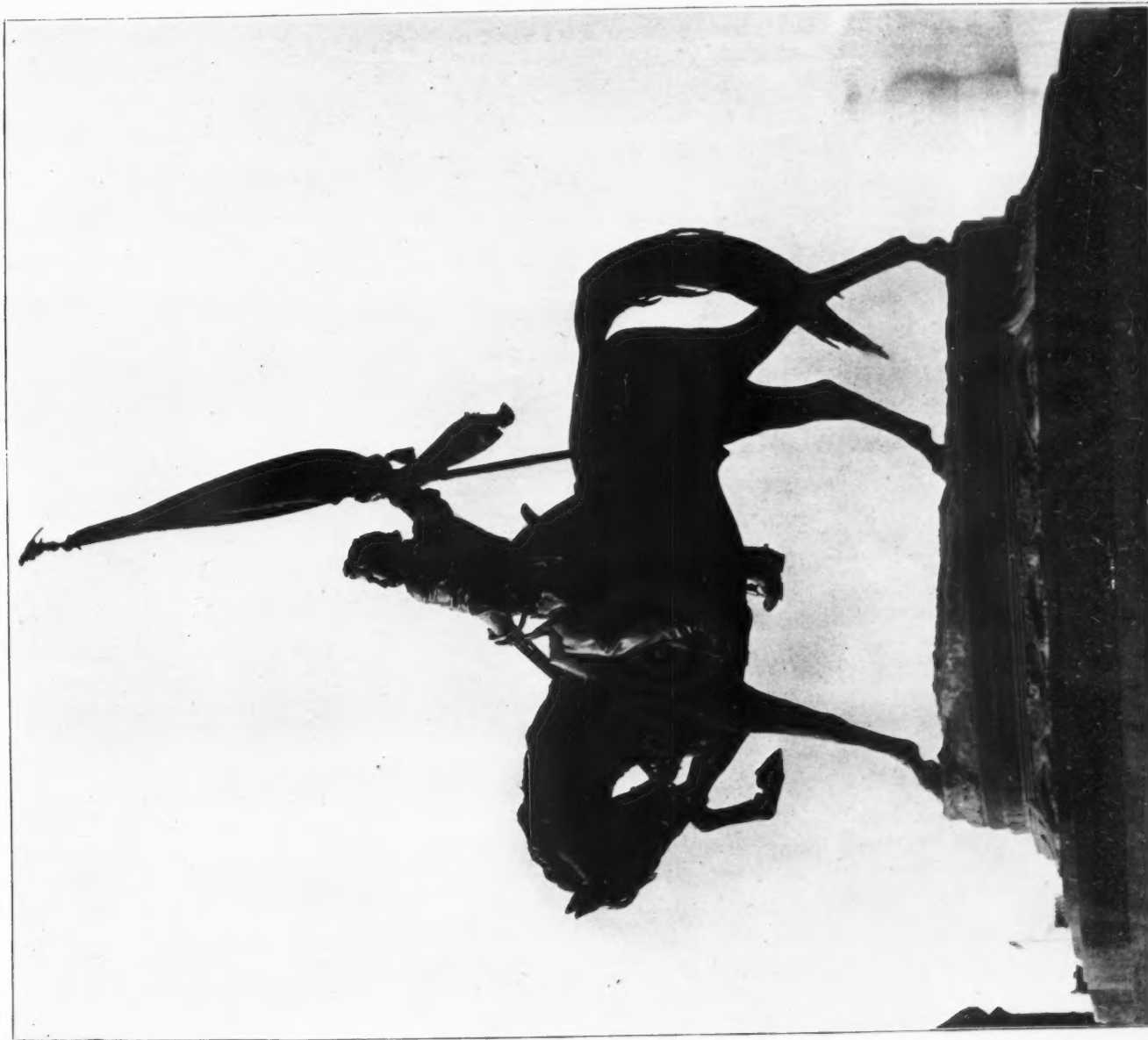
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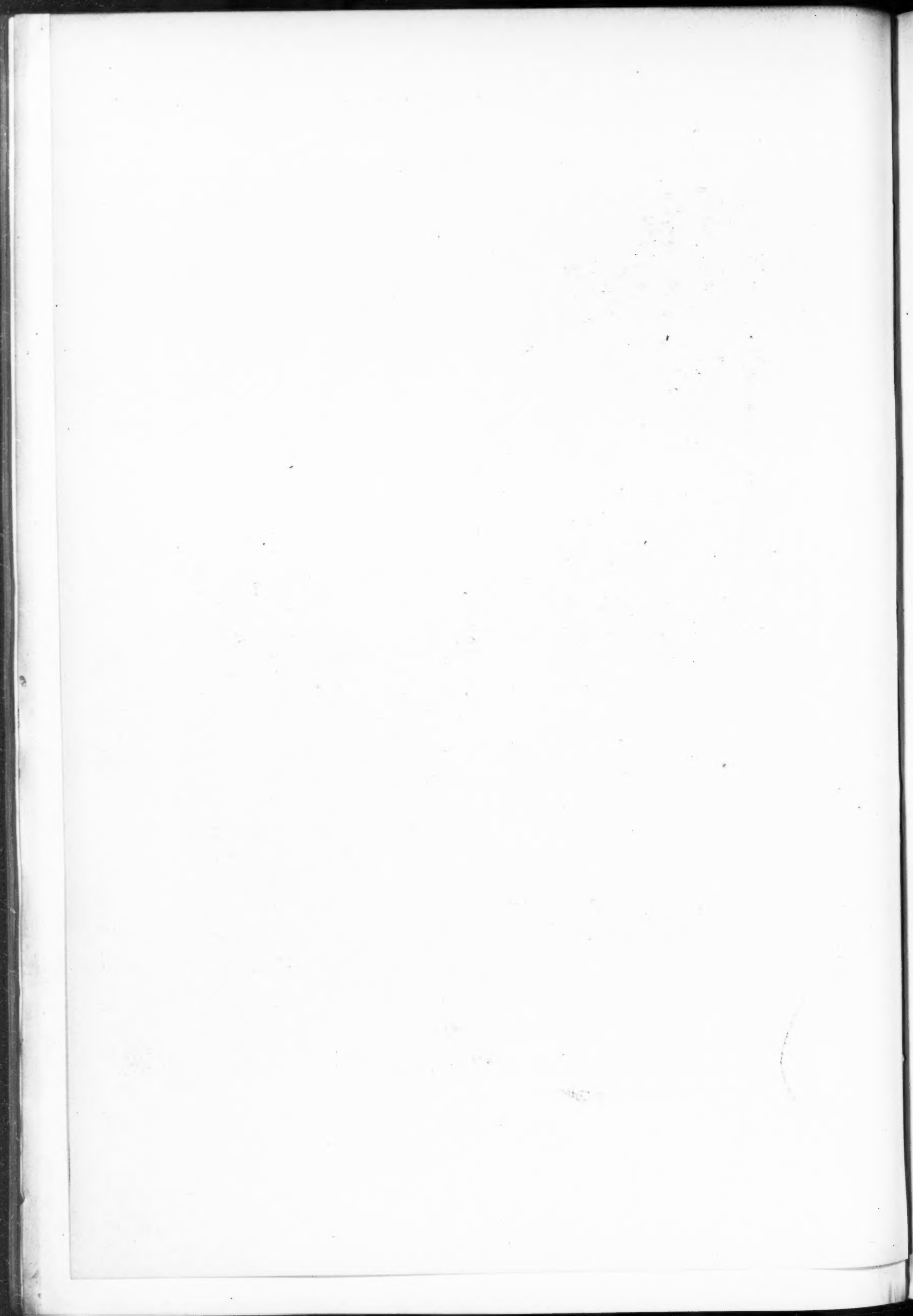


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SPECIAL SUPPLEMENT.



VOL. XXX.

AUGUST, 1897.

No. 1

TECHNICAL REVIEW, CENTURY THEATER AND OFFICE BUILDING, ST. LOUIS.

THE CENTURY BUILDING—A MARBLE PALACE FOR BUSINESS AND AMUSEMENT.

THE development in the construction of the modern office building is of comparatively recent date. It is not a long time since the demands of the rapid development of a system of commerce calling for vast office accommodations have received adequate consideration at the hands of the architects.

The subjects of light, convenience of access and safety against fire, were neglected to a degree which can only be explained on the ground that the unexpected demand for office space found the architects unprepared to meet it. Any building that would house the tenants and provide space where their business could be carried on was considered adequate. Comparatively young men can remember the time when the stove was almost the only means employed for warming, and when the use of large windows admitting abundant air and light was hardly thought of. Today an office building is designed the same as a machine is planned, namely, to fulfill a special purpose, and every detail is laid out and adjusted toward that end.

No one would dare assert that we have by any means designed today the ideal building for the use of the unlimited variety of employments demanding office space, but comparing the office buildings of a decade and a half ago with those recently constructed, we can say that practically the entire change from the old to the new is comprised within that period.

Naturally keeping step with the advance in construction and design of business buildings, the arts have experienced a great and diversified growth. The office building of today could not exist without the development in the steel, glass, electric and many other industries, which again, on the other hand, owe in part their present dimensions to the demands made upon them by the phenomenal growth of cities and of the industries located or represented within them.

The commercial building of today calls for the best effort of the designer, the artisan and the mechanic, for not only are its inmates housed in comfort, but their surroundings are in many instances positively luxurious. The competition for tenants has caused expenditures in the direction of elaborations in costly mosaics and marbles of the public halls of office buildings.

The Century building, of which this supplement treats, is an example of the result of the most careful study of the demands made upon a building devoted to commercial purposes; but it is not that alone, for it shelters under the same roof with stores and offices a theater devoted to the presentation of what is best in modern drama. The Century occupies one-half block in the very heart of the city of St. Louis. The ground dimensions are 228 feet 2 inches by 127 feet 6 inches. The building is ten stories high. Three of its sides face on streets, the fourth side is bounded by an alley.

The large size of the building lot afforded an excellent opportunity to provide amply for air, light and hall space. How the

designers availed themselves of this opportunity may be seen by the study of the arrangement of the different floors.

The Century building was erected from plans prepared by Messrs. Raeder, Coffin & Crocker, architects, now Raeder & Coffin,



OLIVE STREET ENTRANCE.

architects, of Chicago, Mr. Crocker having left the firm on April 1, 1896.

The theater is entirely separated from the part of the building containing offices by heavy masonry walls, and the entrance to the same is placed so as in no way to interfere with the convenience and comfort of the tenants of the rest of the building.

There are no reëntering courts in the street fronts, the light being provided for the interior offices by courts entering from the alley on the west. The east side of the building faces the post office building on Ninth street; the north side faces Locust street, and the south side faces Olive street.

The main entrance hallway, which is notable for its size and the beauty of the marblework, is on Ninth street and fifty feet wide, flanked on the sides by marble stairways twelve feet wide, which lead to the second floor.

The elevators are opposite the main entrance, and they are reached by crossing a passageway called the "Arcade." This arcade connects Olive street and Locust street. It is twenty-four feet wide and is lined on sides and ceiling with Italian marble.

The Ninth street entrance hall is two stories high, all finished in Italian marble, with paneled sides and deep paneling of ceiling.

The main stairways have heavy marble balustrades, and the openings in ceiling of Arcade to second story hallways are surrounded by balustrades of similar design.

The first floor of the building is occupied by stores and halls, excepting the portion devoted to the theater. The description of the theater will be taken up later on.

The portion of basement not occupied by machinery will be finished as a high-class restaurant.

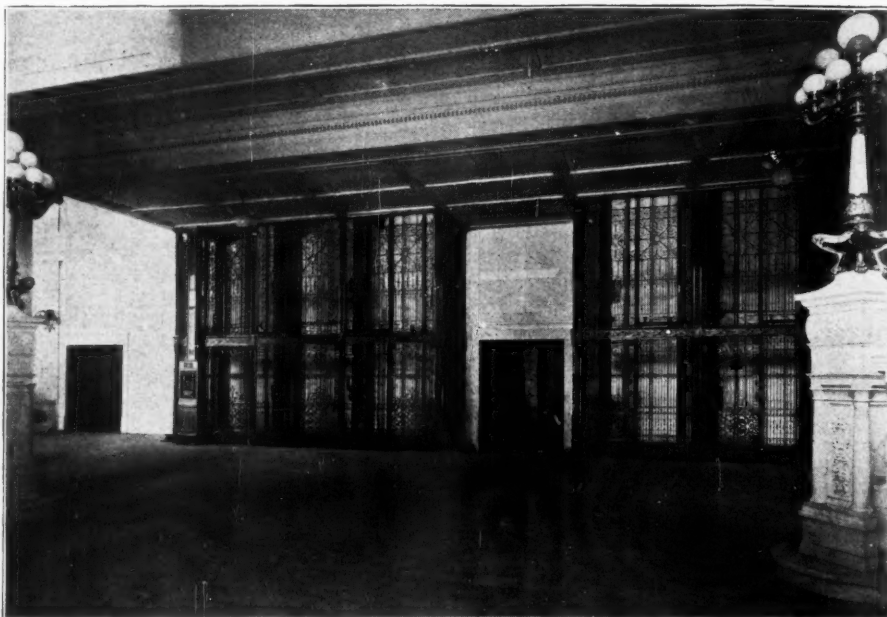
The second floor of the building can be used for store or office purposes and is specially adapted to occupancy by insurance companies.

All floors above the second are planned for office use and will be subdivided to suit tenants.

As the construction of the building is somewhat novel, it will not be out of place to generally describe it.

In the foundation work the steel-beam system, so commonly used today, was not followed, but all the foundation piers were built of solid concrete. The strength of the concrete was carefully adapted to the weights to be carried. A different quality of

concrete in piers of the composition and of the form adopted for the Century building. Above the street level the building may be considered a combination of the old method of solid masonry construction, insuring stability, and of the so-called skeleton construction, lessening the weight on foundations and enabling the introduction of large window areas. The main corner piers and the walls on alley are built of solid masonry. The exterior iron



ELEVATOR INCLOSURES FROM THE MAIN ENTRANCE.

construction is protected by grouting all spaces between the steel-work and the surrounding brickwork with cement mortar. As all steel framework is covered on the outside in addition by Georgia marble or enameled brick, both of which materials are practically impervious to moisture, it may be assumed that the probability of the skeleton steelwork being attacked by rust is very remote.

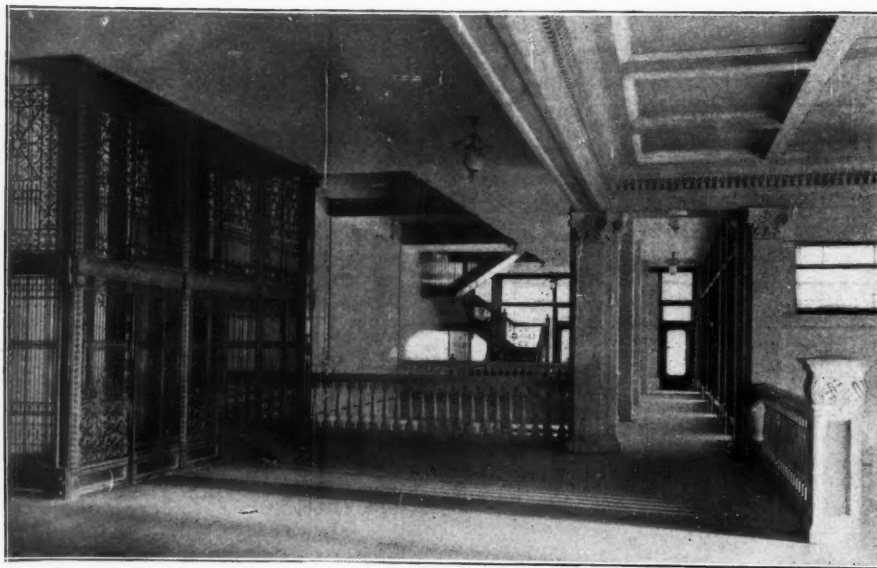
The material used for the entire exterior on the three street fronts is Georgia marble, a stone, as said above, almost impervious to moisture, and of great strength and durability.

The interior framework of the building is of steel. The floors are designed with large spans between the beams. A system of steel floor straps in combination with concrete and expanded metal was adopted for the floor areas between the beams. The three west wings of the building are stiffened with diagonal wind bracing and are connected at the rear on the roof level by trusses which form bridges. These bridges would prove useful should a roof garden be placed on top of the building.

The theater is built with a view to making a fair-sized audience entirely comfortable, and affording everyone a chance to see the performance without intervening columns or posts. In order to avoid the necessity of supports, therefore, in the first floor and in the balcony, the latter is supported on a system of cantilever trusses, and the gallery is suspended from the trusses above.

In treatment the exterior of the building follows the Italian Renaissance style, adapted in a modern spirit to the needs of the site and the uses to which the building is devoted.

There are three main horizontal divisions: one comprises the first two stories and finishes in a broad cornice, the second division comprises the third floor to the eighth floor, both included, and terminates in the boldly projecting main cornice; and the third division consists of the ninth and tenth floors, which are treated as an attic, and terminate in a second cornice and the



LOOKING NORTH FROM GRAND STAIRWAY, SECOND FLOOR.

concrete was used for the lower half of the piers than for the upper half, the piers being pyramidal in shape.

No practical tests made in this country on the strength of concretes of different composition being available, the architects caused a number of tests of pyramids of concrete to be made, which tests resulted in a great increase of confidence in the use of

parapet wall. Each of the three façades is divided vertically into three parts. The division on the broad or Ninth street side is very strongly emphasized by the middle divisions receding about five feet from the general façade above the second story, affording an opportunity for a balcony and balustrade effect.

The vertical divisions are emphasized by the pyramidal tops of the main piers or pilasters, which are surmounted by large candelabra.

In treatment of the exterior, breadth of design was aimed at rather than elaboration of detail.

The entrances, however, received a more ornamental treatment in harmony with their importance.

The broad and imposing entrance on Ninth street especially deserves mention, as a solution of the problem of emphasizing properly the doorway to so large a structure, the designer being unable to project a portico any distance beyond the building line.

In building the Olive and Locust street entrances the difficulty of designing doorways placed, owing to practical demand, at awkward positions in the façade, had to be overcome. The shell hoods, with bracket supports, which are introduced, call interested attention to the doorways, while not marring the general symmetry of the design.

The loggias of the attic stories are a strong feature in the end vertical subdivisions of the building and the balcony construction on the level of the ninth floor.

The mechanical plant of the building, which is designed in every respect with a view to the most economical operation of the building, is located in the north end of the basement. The boiler plant is in the northwest corner. The boilers are of the water-tube boiler type with Hawley down-draft furnace.

The electric light plant and elevator pumping machinery is placed in the center of the north end of the building. The electric plant consists of three 100-kilowatt multipolar dynamos directly coupled to three compound automatic high-speed engines of 175 horse-power each, at 125 pounds steam pressure, and 245 revolutions per minute. Upon the east wall of the dynamo room is placed a marble switchboard upon which a most complete set of indicating and regulating apparatus is mounted. One of the most interesting features of the lighting plant of the building is the switchboard for the theater, and the system for regulating the lighting of the stage for every imaginable effect.

The offices and stores are warmed by a direct system of heating with the "Paul Vacuum System." The basement restaurant is to be warmed indirectly and ventilated by a system of fans.

The plumbing system is of the best modern type, supplemented by a complete system of heavy cast-iron drainage pipes, which keeps the basement and cellar thoroughly dry. This drainage system is readily accessible for cleaning and rodding purposes by the use of the Wade accessible manhole clean-out fittings, each with a cover at surface of floor, screwed down to gasket and easily removed without disturbing the marble or concrete floors.

The hydraulic elevators, of which there are six for passenger service, are of the plunger type. A high-duty pump supplies water for the same, a subsidiary duplex pump being used only in case of emergency. Of the elevator system, it may be said that it has proved itself to be the most economical of any now in operation in any existing office building.

A freight elevator, to which access is had from the alley, serves to carry all furniture and supplies to the upper floors.

The construction of the theater has been briefly spoken of above. The system of ventilating, warming and cooling the same is of great interest. It is ventilated by an indirect system of fans, which blow air which has been previously warmed or cooled as the circumstances may require. To warm the air it is blown

through steam pipes. To cool the air it is blown through a chamber filled with spray of water, the water being pumped from a tank in which it has been cooled with ice or the use of a refrigerating system. The entire system is automatically controlled.

A word may be said of the comfort of the patrons by means of the system of seating used. Not only are the seats wide and comfortable, but they are spaced so as to leave ample room in front of each.

Throughout the building the oak leaf has been used as a motive in designing the details of the exterior and interior. This is true of the fixtures in the office building as well as of the ornamental ironwork, woodwork and carved marble work.

In the theater the decorative scheme is a radical departure from the conventional "white and gold" or pale tints that have so long prevailed. It is marked by strength and richness of color and a profusion of gilding. The scheme is one of green and gold. The rich, warm greens, deep golden browns, the soft intermediate tints and the wealth of gold used in the backgrounds and as "high lights," produce an effect at once luxurious and refined. It has nothing of the flash and glitter so often offered to catch the



MARBLE BALUSTRADE AND NEWELS, GRAND STAIRWAY.

public eye, and of which the eye so soon tires. It has rather the effect of a refined and elegant home, and it is safe to venture the prediction that one will learn to enjoy the beautiful surroundings and feel their refining influences.

The "motif" of the ornamental forms used is in the Italian Renaissance style, and is well sustained throughout from the lobby to the beautiful drop curtain—from the parquet floor to the great golden dome of the ceiling.

The entrance is rich in marble floors and wainscoting, gilded cornices and mahogany trim. The lobby, with the fine bronze stairs that lead to the balcony, and the ornate relief work in plaster, the decorative paintings on canvas, that are framed into and become a part of the mural decoration, all show the good taste of the architects and decorator who designed them and the good work done by the various artisans who worked out their ideas.

The entrance to the foyer is through a tastefully draped and spacious doorway, and once within you find yourself treading a soft velvet carpet, and if in no hurry to see the play, you can lounge on the luxurious and roomy couches and easy chairs with which it is furnished.

The foyer is separated from the parquette circle by a high mahogany wainscoting and a soft silken drapery in tones of gold and green. The walls are in the same tones; the ceiling is embellished with ornament; the upholstery and carpets are in strict harmony. The electric light fixtures are a feature, noticeable for

their chaste designs and fine workmanship. The deep toned mahogany woodwork serves as a foil to the lighter tones of the color decorations and the silken drapery, and produces a particularly charming effect.

The proscenium is a succession of receding arches, and a special feature in the construction of the interior; it is tastefully decorated in relief work, in colors and in gilding, and will make a rich frame for the stage pictures.

The boxes are luxuriously carpeted, furnished and draped in the finest of silks and embroidered fabrics.

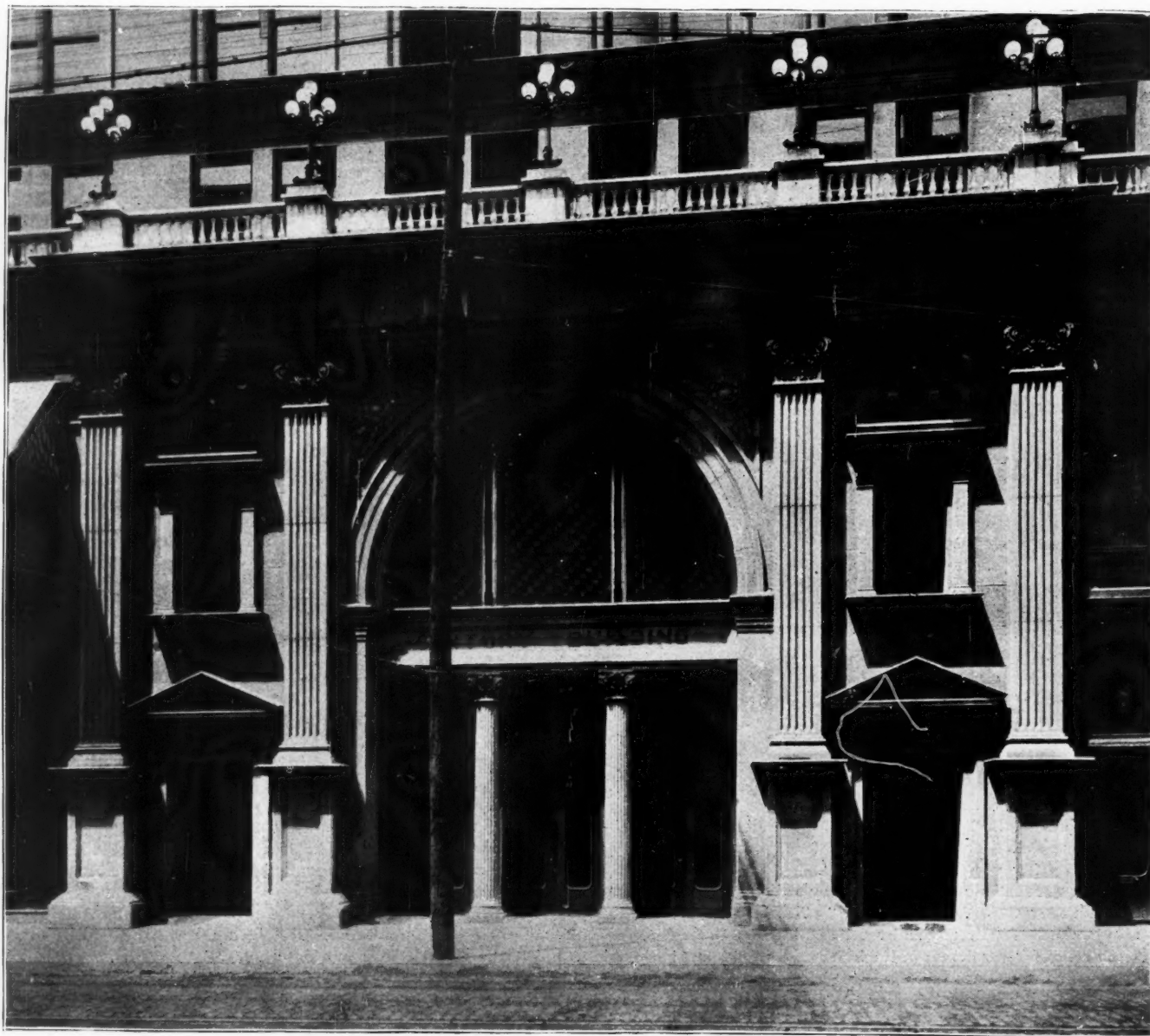
In the large spandrels on either side of the arch, on golden grounds, are decorative paintings representing Tragedy and Folly, Music and the Dance. The balcony and gallery fronts are very

have all matters concerning the operation of and renting of the same in charge, which is therefore in excellent hands.

Subjoined is a detailed technical review of the construction of this building for those interested in the latest innovations in architectural construction.

MARBLE CONSTRUCTION — EXTERIOR.

The entire exterior of the Century Building is of Georgia marble. By a judicious use of the three natural tints of this marble, the white, gray and amethyst, a remarkably beautiful effect is produced. The darker shades form the lower courses of stone, the lighter shades the middle courses and the lightest the topmost, so that, beginning with darker shades at the bottom, the



MAIN ENTRANCE ON NINTH STREET.

brilliant in effect. The ornamentation is in relief plaster, and is picked out in tones of soft green and yellow and lavishly gilded. The walls are paneled and embellished with diaper work and emblematic designs in the same soft tones of gold and green, and this all leads up to the great domed ceiling, with its beautiful decoration of floating female figures, festoons of flowers and ornaments of grotesque masks, dolphins and scrolls. The moldings and enrichments are elaborately gilded, and the electric lights are so arranged that they add much to the general effect.

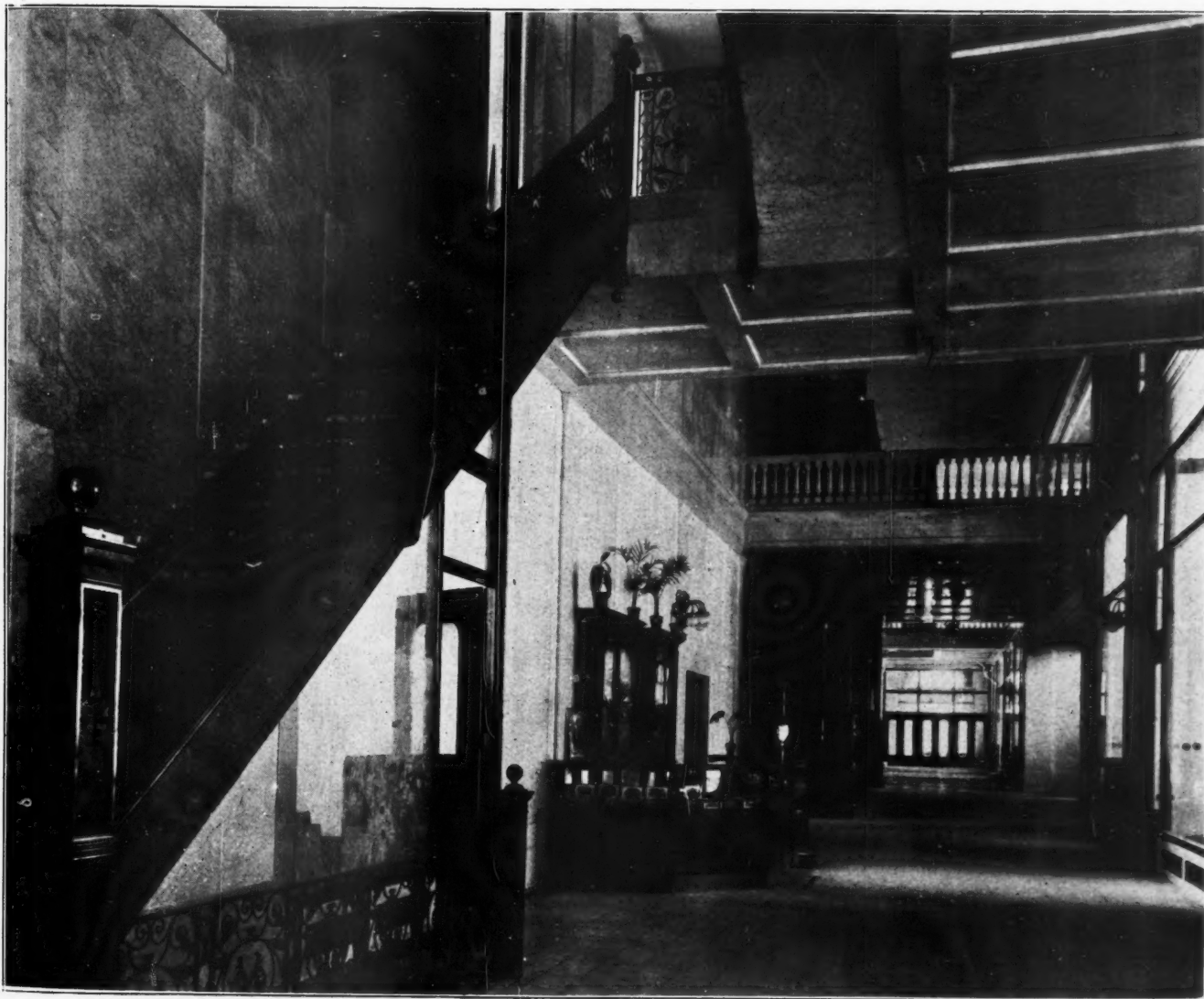
To the firm of McCormick, Kilgen & Rule, who have from the beginning been the local representatives of the building enterprise, much of its success is due. They, with the Mississippi Valley Trust Company, which is the fiscal agent of the building,

building lightens naturally as the top is reached. This is rendered possible because the Georgia Marble Company's three principal quarries, though furnishing a material essentially the same in microscopic structure, differ greatly in color. The Kenesaw marble is pure white; the stone from the Etowah quarry is tinted a faint shade of amethyst, and the Creole quarry produces a banded or gray color. In all three varieties there is a very high degree of solidity and polarity combined, which renders the stone capable of sustaining an enormous crushing strain as compared with any of the granular marbles, and also enables it to resist the action of the air perfectly.

The points of superiority in the Georgia marble, and which particularly recommended it for use in a building of such impor-

tance as the Century Building, are its great resistance to the absorption of moisture, its consequent freedom from disintegration and discoloration, and its great strength and durability. Repeated laboratory tests have proved that this stone can be made to absorb only from three to six one-hundredths of one per cent of moisture, which is the smallest absorption known to any building stone. This shows that this marble is almost absolutely non-porous; that it is absolutely proof against the action of frost, and that in a dusty and smoky city it will not absorb and be stained by dirty or sooty water, but can be readily washed clean. The strength of this marble is, at average test, 10,200 pounds per square inch, equivalent to 750 tons per square foot, which is about equal to that of granite, and greater than that of any other form of building stone. The general office and quarries of the Georgia Marble Company are at Tate, Pickens County,

In the Century Building, fortunately, the location is such that only one problem of this kind remains to be solved, and in its solution modern invention played an important part. All of the offices in this building have an excellent outer exposure; the only dark spot was in the long halls and corridor on the second floor, and on the middle landing of the grand stairway leading to it. It was found that unless some extraordinary sacrifices of valuable space for the purpose of introducing light, through gallery windows or impracticable light shafts, were resorted to, it would be necessary to use artificial light in the deep second-floor halls and corridors to secure anything like a satisfactory illumination. This would have been an unfortunate fault in a structure of such beauty and perfection in other respects. But at this point a resort was had to an ingenious invention known as the Luxfer Prism, and with excellent results. By inserting these prisms in the lunette



VIEW OF GRAND ARCADE, 22 FEET WIDE, 228 FEET LONG.

Georgia. Branch offices are maintained in Chicago and New York.

LUXFER PRISMS.

Among the many practical problems that confront the architect in designing and erecting a great office building, none is more perplexing than that of providing an ample supply of natural light. In fact this is such a primary consideration that it is usually a controlling element in design, especially where narrow streets and lofty adjoining structures render natural lighting difficult. The entire plan must be changed to suit the exigencies of the case, in not infrequent instances, while too often much valuable floor space is sacrificed for the purpose of letting in light to otherwise dark places. Light then becomes a commercial as well as a physical consideration.

over the main entrance directly fronting the second-story corridor and main stairway a flood of light is thrown back to the elevators and down the side halls and to the middle landing of the stairs. The action of the prisms is such that no matter how deep the shadows of a dark day may be, the light, falling direct from the sky, is caught and diverted to the farthest recesses of the interior of the building. The action is direct, positive and never-failing. At no time during the day is it necessary to supplement the natural light supply by the use of electricity or gas. Not to speak of the saving in cost of artificial lighting, which otherwise would be necessary, the advantages of natural over artificial light are so self-evident that it would be useless to enumerate them. They are secured through a simple but scientific combination of prismatic lenses, which are the product of

careful experiment along well-known lines of optical laws. The prisms were manufactured and supplied by the Luxfer Prism Company, of the Rookery Building, Chicago.

IRON AND STEEL CONSTRUCTION.

In its structural iron and steel work the Century building differs widely from the usual office building. Generally the diagrams of the floor construction of commercial buildings differ but slightly one floor from the other, and the problem of designing them is comparatively a simple one.

The introduction of a theater in the Century building and the fact that two wings of the office building above the theater are carried on trusses, made the designing of the skeleton frame not only a difficult one, but one requiring a great amount of work and care in preparing the detail drawings for the shopwork.

The different floors in the theater and their supports presented most interesting problems, because of the omission of all columns in the auditorium.

The balcony is carried on a system of cantilever trusses, the fulcrums of these being also trusses, supported at the ends by the walls, and between walls by two columns, which are placed at the rear end of the auditorium.

The cantilever trusses are counterbalanced by having one end built into the walls and anchored down with heavy bolt anchors.

The curved shape of the front of the balcony and the necessity of following with the floor surface a form necessary for producing good sight lines, added much to the difficulty of the work.

The perfect manner in which all the work went together is the strongest commendation of the ability and of the care exercised by the contracting engineer.

The large pin-connected trusses, 70 feet in span, which support the wings of the building over the theater, are also an unusual feature. These trusses are supported at each end by a twin column carrying the entire weight directly to the large bed plate and concrete foundation.

This whole work of steel construction was furnished and set up in place by Engineer C. L. Strobel, Monadnock building, Chicago.

ORNAMENTAL IRON.

In the evolution of the modern commercial building, no material has contributed a more important part than ornamental iron or other metal. Metallic structure is especially suited to fulfill the requirements of great durability, together with a light and

machinery, and to such perfection has the art of the smith himself been brought, that now almost any desired shape in iron or bronze can be readily produced.

The metal work in this building was furnished by the Winslow Brothers Company, of Chicago. Wherever iron and bronze could be specified effectively, they were used. The store fronts, main entrances, exterior balconies, candelabra on roof and at the third floor over the Ninth street entrance, the balcony and gallery railings, canopy over theater entrance, main stairway, and, in fact, all the stair work, and the elevator inclosures, were specially designed and executed by the Winslow Brothers Company. The stairways, running from each end of the arcade to second floor, are of artistic design and substantial construction. The three street entrances afforded an opportunity for a display of tasteful and ornamental bronze which was not neglected. For outside work the great durability of bronze recommends it most highly. Exposure to the weather has no effect upon it other than to impart that richness of color which is its peculiar charm. The bronze work on the Century building will outlast the building itself. Equally durable and artistic are the balconies and candelabra—the latter a striking feature of the roof decoration. The finish of the iron work throughout is perfect. The elevator inclosures, for example, are Bower-Barffed, i. e., finished by an electro oxide process which makes them rustless, and also imparts a beautiful blue-black luster, relieved by bronze trimmings. The general style of the work, so far as practicable, is carried out in Renaissance. Many exquisite hand-forged designs may be seen.

ELECTRIC FIXTURES.

One of the features worthy of notice is the gas and electric fixtures in the main corridor. The grand stairway electroliers are of special design and modeled to order under the direction of the architects, having all details harmonize with the carved marble newel posts and balustrades on which they are placed. They are of cast bronze, beautifully executed, and attract immediate attention on entering the building. The fixtures placed in offices and upper floors are in Bower-Barff finish.

By a new and novel arrangement the bottom of each office fixture has an extra socket to which can be attached a desk light or electric fan. The socket when not used is concealed within an ornamented bottom finish. Each office has several adjustable wall brackets, constructed so a vertical rod extends from the picture molding to chair rail; the arm supporting the light (by a patented device) works automatically and is adjustable to any desirable height; also can be moved laterally as required.

This bracket and the attachment at the bottom of chandelier makes it possible to extend lights to any part of the room. All this work and fixtures were manufactured and placed in position by E. Baggot, of 902 Olive street, St. Louis, Missouri.

ELECTRICAL WIRING.

Some idea of the magnitude of the work of electric wiring in the Century building can be obtained from a consideration of the fact that the copper wire used alone weighed over eight tons. This represents 300,000 feet of the highest grades of insulated copper wire, incased with the highest quality of rubber. The brand used was the Simplex Braided Caoutchouc, both in wires and cables. It is the product of the Simplex Electrical Company, and was furnished by the Western office, located in the Monadnock building, Chicago. In the building, including the theater, there are 5,500 lights. The illumination is as perfect as electricity can make it, and the wiring is fully up to the most exacting requirements of modern construction. The work of installation was done by the Western Electric Company, of Chicago, which fact is a sufficient guarantee of its excellence.

THEATER DECORATIONS.

The theater decorations, which have received a full detailed description in the foregoing text, were accomplished by Messrs. Crossman & Sturdy, of 287 Michigan avenue, Chicago.

INTERIOR GLASS.

The beauty of the interior finish of a building is greatly enhanced by the glass used in the partitions, transoms, doors and stair lights. In the Century Building 20,000 square feet of Florentine glass made by the Mississippi Glass Company was used.

It is of artistic design, translucent, yet brilliant, and diffusing light to a very high degree; perfectly flat and easily cleaned, it



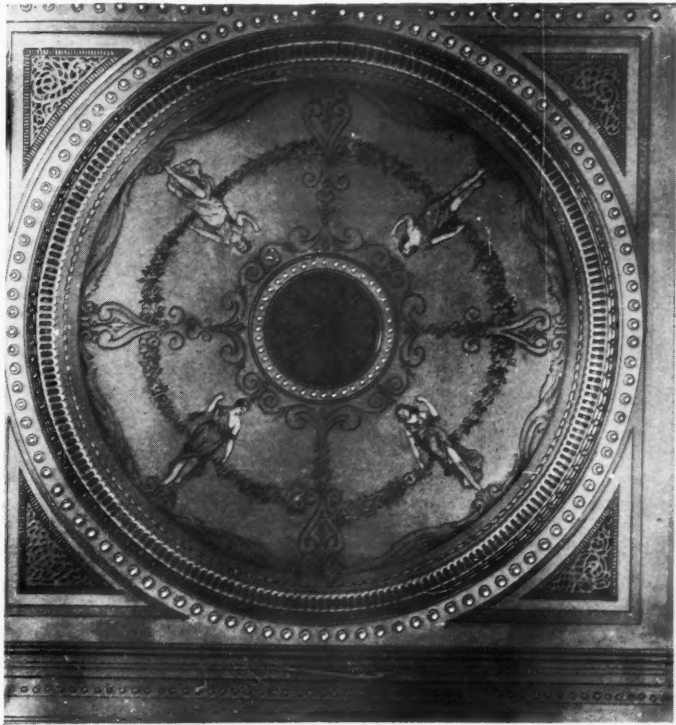
LOBBY AND STAIRWAY, ENTRANCE TO THEATER.

pleasing appearance, and the fireproof qualities essential in modern construction. The difficulty of working the metals and shaping them at will was for a long time an almost insuperable obstacle to their adoption for general purposes, but such has been the progress of modern invention as applied to metal-working

affords a welcome and desirable substitute for enameled, ground or chipped glass.

Florentine is admittedly superior to any other manufactured rolled glass; it is inexpensive, and will harmonize with the most expensive interior finish and fittings.

Another pleasing innovation in this building is wired Florentine glass, which consists of a wire netting imbedded in the



DOME OF THE THEATER.

center of the glass. This wired glass, $\frac{1}{4}$ -inch thick, has been used in the basement windows and for bulkheads, etc., instead of iron grating, which makes these openings practically fire, burglar and stone proof. Thus placed it proves unexpectedly troublesome to ordinary burglars and sneak thieves. Stones and other missiles cannot smash holes in the windows, affording ingress to rats and dust. This wired glass would seem to be a most valuable guard for the basement windows and doors of private houses, at the same time diffusing a strong light and obviating the expense of the iron guards so extensively used. The main office and factory of the Mississippi Glass Company is at St. Louis, Missouri, though their product is handled by all the large jobbers of glass in the country.

SEATING ARRANGEMENT.

The proper seating of a theater is of greater importance than any other feature of its interior work. The decorations, the staging, the ventilation—all may be commonplace or even faulty without seriously affecting the comfort of the auditors. But let the seats be illy arranged or poorly constructed and no audience can sit out a performance without a more or less outspoken protest against the lack of care in the planning and furnishing of the building. Fortunately, in the Century Building theater the newest and most approved style of chairs was adopted. They were furnished by the Manitowoc Seating Company, of Manitowoc, Wisconsin, and are large and roomy, besides being placed at ample distance between the rows, so as to allow for the comfort of the

occupants. The total number of seats installed was 1,601, distributed as follows: In parquet and parquet circle, 786; in balcony, 221; in family circle in balcony, 166, and in gallery, 448, exclusive of the benches. All chairs in the parquet and family circle are fully upholstered; those in the first three rows in the balcony have upholstered seats and veneer backs, and the remaining chairs have both a veneer back and seat. The same general pattern is preserved throughout the house, the only difference in quality being in the upholstery.

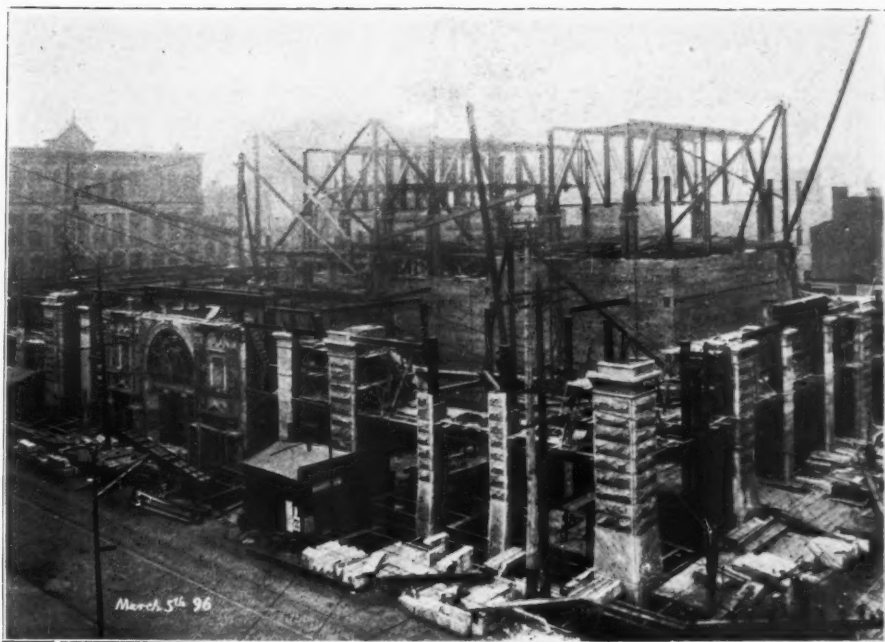
One important feature of the Manitowoc chairs is their noiseless, automatic seat, which folds so low as to be almost invisible when the chair is not in use. The general appearance of the chair is not marred by an unsightly turned-up seat. The action is so perfectly noiseless that it is commented on at once by anyone who is familiar with the annoying rattle of ordinary theater seats. The workmanship is noticeably excellent, all castings being very heavy, of artistic pattern, and finished in chocolate-colored baked enamel. All the woodwork is oil finished, in harmony with the interior decorations of the theater. The upholstery is in leather of appropriate color.

EXPANDED METAL FIREPROOFING.

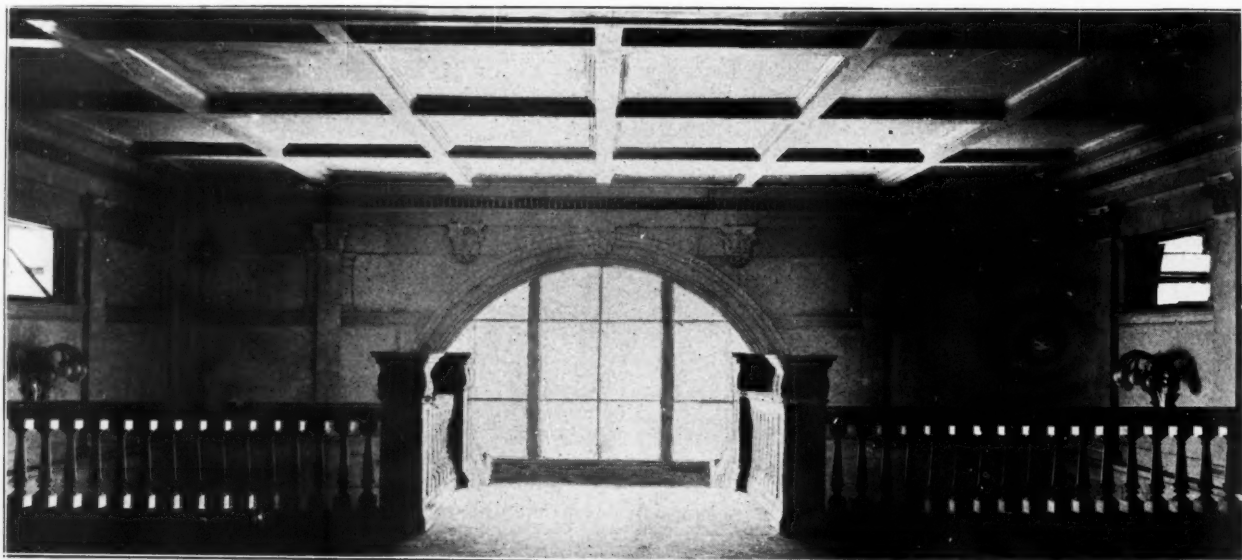
The fireproofing of the building was put in by the St. Louis Expanded Metal Fireproofing Company, and presents some novel and interesting features. The floor construction used is what is known as the "suspension system." It is designed to use all materials employed to the very best advantage, and is believed to be able to carry a given load with less material than any construction now known.

All forms of arch construction require tie rods to counteract the thrust, if each panel is to be made independent of adjoining ones. The system here employed obviates the use of tie rods by inverting the arch, converting the thrust on the beams at the bottom into a pull upon them at the top, where a compression member is needed instead of a tension one. This compression member is furnished by the floor slab of cinder concrete. This material was used as being the most fireproof structural substance known, the large number of fire tests made on it but confirming the results obtained abroad, where it has been used for many years. The city of Hamburg, Germany, several years ago appointed a commission to make a report upon the relative fire proofing qualities of different substances, and in 1895 this report was submitted, and puts cinder concrete next to brick in its fire-resisting qualities.

The top slab of the floor, previously mentioned, is usually three inches thick, but its thickness is designed to develop the full strength of the straps, the latter being computed for a factor of safety of 4 on the maximum working load, the same as employed



VIEW OF BUILDING MARCH 5, 1896.



VIEW OF SECOND FLOOR APPROACH TO GRAND STAIRWAY.

in the supporting I-beams. In order to properly dimension the concrete slab, of course, numerous tests on the strength of cinder concrete of various mixtures were required, more than one hundred, in fact, being made; numerous tests, also, of the completed floor were made before its adoption, all of which were satisfactory and demonstrated the accuracy with which the construction could be designed for a given load.

By the use of this system it is possible to construct very long spans. Of the 240,000 square feet of flooring in the building, about one-fourth is on spans ranging from 23 to 26 feet in length. About two-thirds of the remainder is on spans of about eighteen feet in length, the other spans ranging in length from 10 to 16 feet. These long spans effected a great economy in the use of I-beams in the building, the saving on this one item alone amounting to many thousand dollars.

While weighing forty per cent less than tile construction, it is fully as strong to resist static loads and has about five times its shock-resisting capacity; in other words, it is a resilient construction. The necessity for this quality in floor construction has been much overlooked, but it is one of first importance in time of fire when falling weights are especially dangerous, and when all holes through the floor form flues for increasing the draft and spread of the fire.

The fireproofing of the floor is completed by means of a suspended fireproof ceiling, shown in the cut, of very light but rigid construction.

The partitions throughout the building are made with 4-inch studs spaced sixteen inches apart, consisting of 1-inch angles laced together, and lathed on both sides with expanded metal lath; this partition weighs but little over two pounds per square foot before the plastering is put on, and as the studs are not solid, it is open on the inside for the running of pipes in any direction, which has been taken advantage of in this instance.

A construction similar to the partitions was used for fireproofing all the columns and projecting girders of the building; a construction much more difficult to displace than, for example, 2-inch furring tile laid up in courses.

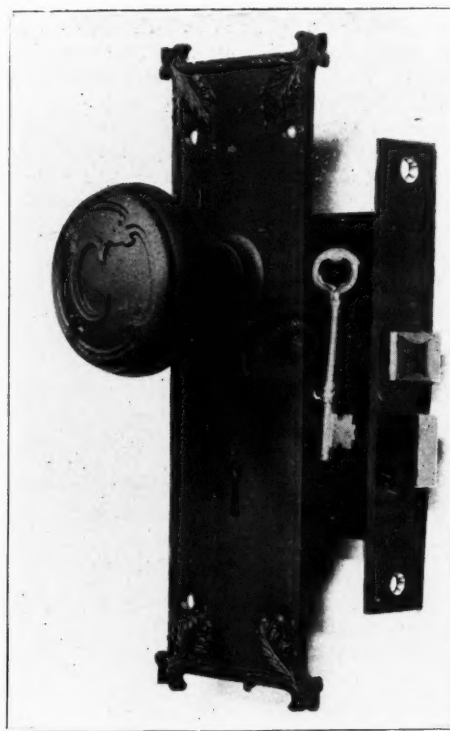
ROOFING.

The Century Building was roofed with the Ready Rock Asphalt Roofing. This is a prepared roofing made in layers. A heavy burlap is coated on both sides with Trinidad asphalt of the highest grade. This is surfaced with screened gravel, and backed with rosin-sized paper. It is manufactured by machinery, which insures uniform quality and thickness. The roofing comes in rolls of 32 inches in width, each containing 106 square feet. It is laid in the usual manner by lapping the upper layers over the lower, and cementing and nailing them down. By sprinkling a little sand over the joints while the cement is still wet, a neat and uniform appearance is given to the roof. This roofing was chosen for the Century Building in preference to tar and gravel roofing, on the ground that it is both cheaper and better. It is claimed that it will not contract from cold nor run from heat, and that it can be

applied to curved, vertical or flat roofs. Its superiority to metal roofs, aside from its cheapness, lies in the fact that it requires no painting, and does not corrode from gases, etc. These claims are sustained by severe tests extending over a series of years during which this roofing has been in general use. The roofing for the Century Building was supplied by the Ready Rock Asphalt Roofing Company of 2210-2214 Scott avenue, St. Louis.

HARDWARE.

The hardware for the Century building is all of special design. The first floor is genuine bronze metal. The upper stories are furnished throughout in Bower-Barff goods. The corridor and lavatory doors are furnished with pneumatic door checks and



BOWER-BARFF LOCK AND MONOGRAM.

springs of the latest device. The corridor doors are hung on extra heavy butts, three to each door, and provided with extra heavy cylinder office locks, special boxed extension and lip strike. Security of key system is assured in the fact that there is no master or general pass key. All communicating doors or doors

between offices are provided with three-bolt keyless locks, giving each tenant the control of the lock without keys. This obviates the annoyance of losing the keys. The key system on the first story is perfect, each store having an independent set of locks, governed by one key, thus avoiding the annoyance of trying the wrong key until the correct one is found. Double-acting doors in the vestibules are furnished with three hinges to each door, with compound spirals, assuring almost a perfect service. The exterior transoms over stores are operated by large transom lifters, self-locking, and provided with extra chain to prevent possibility of the transom falling. The mechanical service throughout this building without doubt is the most perfect of any in the city, it having the care and attention of the best artists in the trade. Supplied by A. F. Shapleigh Hardware Company, of St. Louis.

STEAM HEATING.

Steam is generated in three water-tube boilers of the O'Brien Boiler Works make, having an aggregate capacity of 900 horsepower, and the live steam from these boilers is collected into the main header, which in turn distributes steam for power and heating purposes. While the system of elevator pumps and electric light engines is running, the exhaust steam coming from their exhaust pipes is sufficient to do the heating work in the building. The exhaust steam is first conducted to the Excelsior combined feed-water heater and receiver, where the separation of grease and other impurities from the exhaust steam takes place. During the summer months the temperature of water in the feed-water heater is raised to 212 degrees before it is fed into the boilers; in the winter months, after the steam passes through the feed-water heater, it is carried away to the heating apparatus and the device for heating the supply of hot water for the different wash-bowls and other fixtures throughout the building.

Starting from this feed-water heater, the heating system is supplied by one or more runs, one of which leads to the theater portion of the building and the others to the office portion of the building, and still another for the main hall and first floor stores and basement heating. The offices are supplied by one immense riser pipe which ascends directly from the basement to the attic

of the building; in the attic a system of distributing pipes conveys the steam to the several descending lines, and each of the radiators are connected by a single pipe and valve as the several floors are successively passed. In the basement these descending lines are connected into a system of return pipes, conveying the



GAUGE BOARD AND AIR-EXHAUSTING APPARATUS.

water of condensation back to the combined feed-water heater and receiver, from which it is pumped back again to the boilers.

In addition to the foregoing, there is a separate and distinct system for the removal of air from the pipes and radiators. This is one of the latest improvements in steam-heating apparatus of recent times. In this system, which is known as the "Paul System," originated by the Western Paul Steam System Company for the removal of air, each radiator is supplied with an automatic



VIEW OF THE GRAND MARBLE STAIRWAY, CENTURY BUILDING.

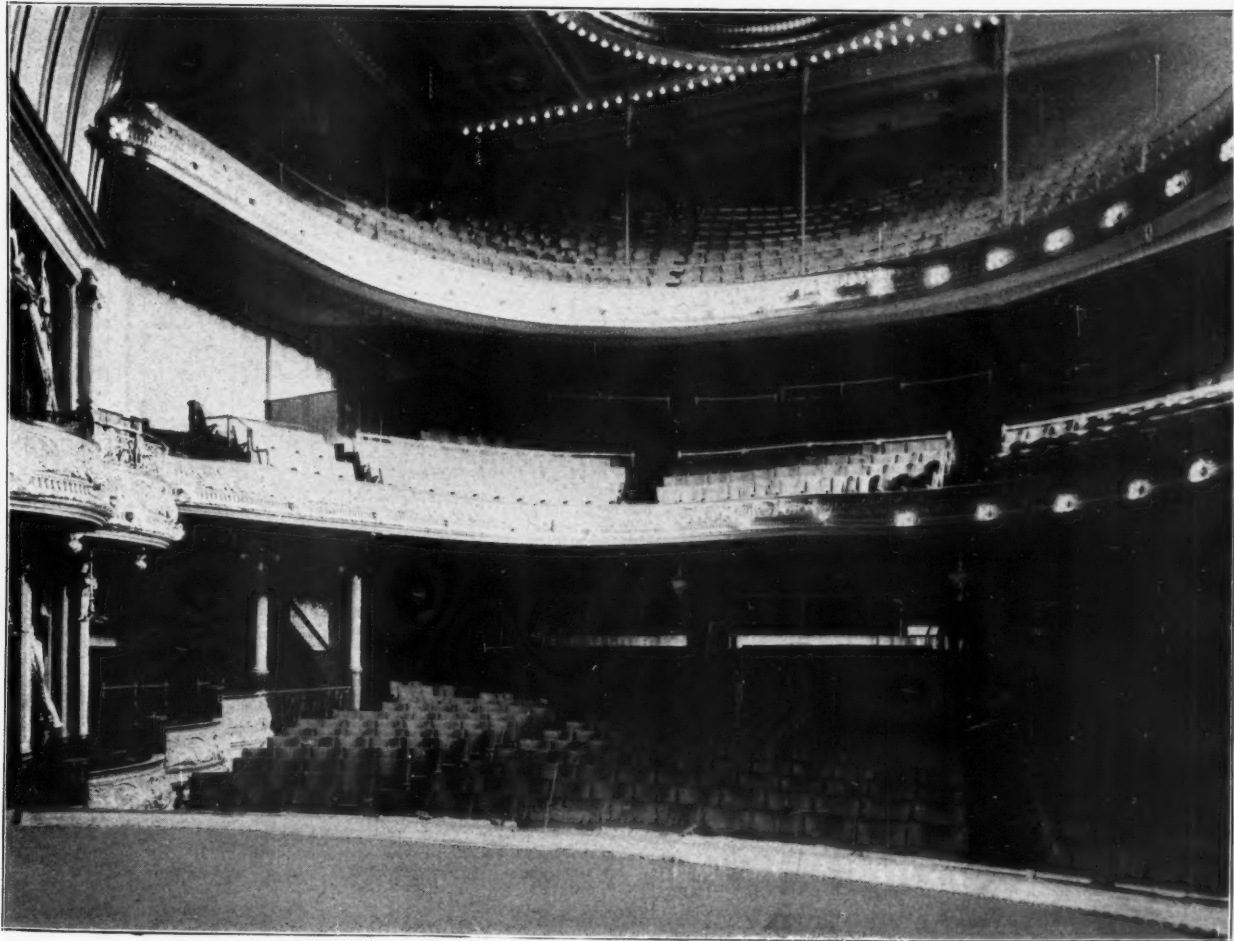


THE CENTURY THEATER AND OFFICE BUILDING, ST. LOUIS, MISSOURI.

RAEDER & COFFIN, ARCHITECTS, CHICAGO.



VIEW OF PROSCENIUM ARCH, FROM BALCONY, CENTURY THEATER.



INTERIOR VIEW CENTURY THEATER, FROM THE STAGE.

air valve, designed to close when the heat expands the metal mechanism within same, and to this air valve is attached an air pipe. These pipes are all joined together in one line, terminating in the basement, where the air is exhausted by a clever but simple machine controlled by the engineer. This apparatus is so constructed that the enormous quantity of radiators and pipes in the system can be filled with steam at atmospheric pressure, or even below same, doing away with all hammering or pounding in ordinary apparatus, and proving a great source of economy by the removal of back pressure on engines and pumps from which the exhaust steam is utilized.

To give a proper idea of the magnitude of the steam plant installed by the L. H. Prentice Company, of Chicago, in this building, we might say that all the pipes connecting radiators together and then connecting with the boilers would measure five and one-half miles. If the loops of the radiators were laid on the ground with their ends butting against each other, they would measure about four and one-half miles. The radiators are of the most approved type furnished by the American Radiator Company.

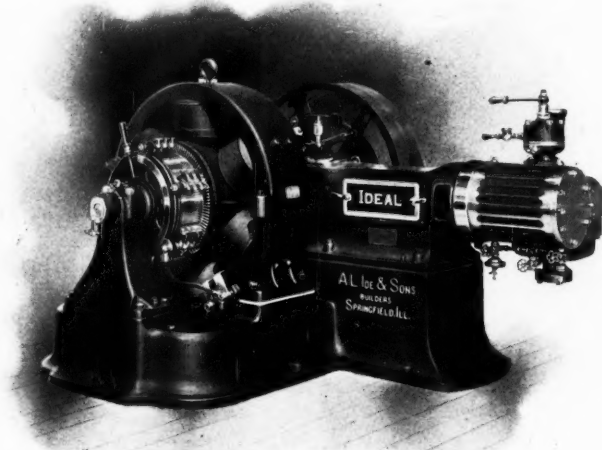
ENGINE AND ELECTRICAL PLANT.

The electrical plant installed in this building is in many respects one of the most complete and modern electric equipments in existence. It is well suited to serve as a model for similar installations on either a larger or smaller scale. Three Ideal engines are used, of the class known as tandem compound, of about 175 horse-power each. They are built by the well-known firm of A. L. Ide & Son, Springfield, Illinois, upon the plan followed by them for years, and which has now become known practically all over the world as the only solution of the difficult problem of high-speed automatic and certain lubrication. They are direct-connected to 100-kilowatt Siemens & Halske generators, and run at a speed of 245 revolutions per minute. The base for each engine and dynamo is cast in one piece, employing no joint whatever, thus securing the greatest possible stiffness and rigidity. Outer bearings are made massive and strong, and yet, as can be seen from the illustrations, are of very graceful and symmetrical outlines. The armatures are fastened to the shafts according to the system adopted by the Siemens & Halske Company of using three keys set 120 degrees apart around the shaft. This method, although not much used in this country, is really an excellent one, as the armatures can readily be taken off, reset and centered without much loss of time, and with hardly any more tools than a hammer and monkey wrench.

Lubrication is secured by the self-oiling system, invented and used by the builders, A. L. Ide & Son, Springfield, Illinois, and in which the oil thrown from the crank disks by centrifugal force is distributed by properly located passages to all parts of the engine requiring lubrication, flooding them constantly and completely;

the oil then returns by gravity to a place under and in contact with the revolving crank disks, again to be thrown out as before.

Steam is used at a pressure of about 125 pounds, and the engines being especially designed for this pressure and load, are very economical in steam consumption. As is well known, an engine is only economical at one point, i. e., at only one particular load will it be able to give the best economy of steam. As the day load is very small, averaging only about 50 to 100 amperes at 110 volts, it was found advisable by the managers of the building, for



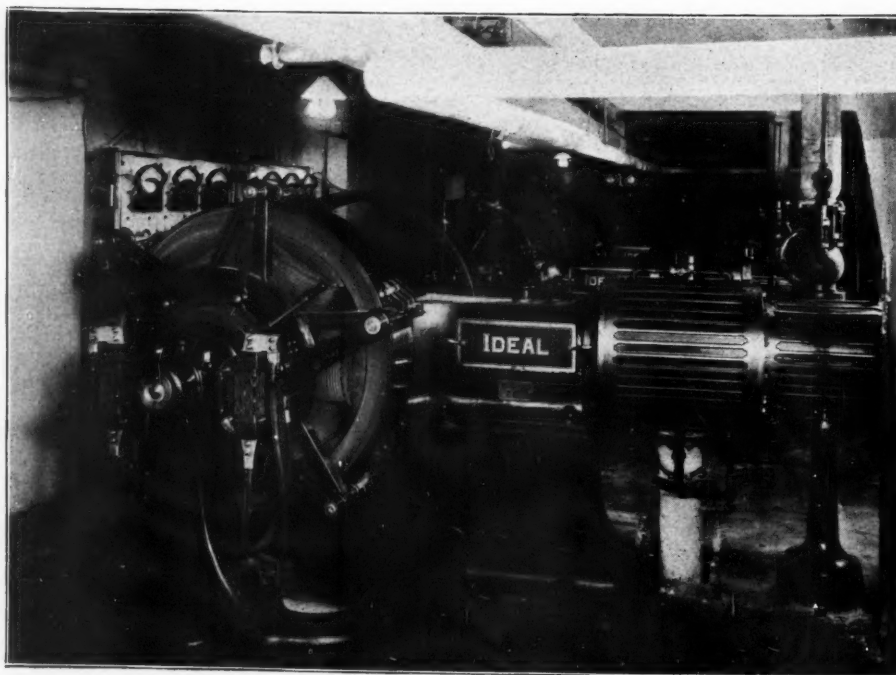
SIXTY HORSE-POWER IDEAL ENGINE AND FORTY-KILOWATT NATIONAL GENERATOR, FOR DAY SERVICE.

purposes of economy, to put in a smaller machine, and the contract for this also was awarded to Ide & Sons. It will consist of one 11 by 10 Ideal single-expansion engine, direct-connected to a 40-kilowatt National dynamo. In this smaller machine practically the same design as in the larger units will be adhered to, and when it is finished and in service the Century building will have a plant in which both the builders and purchasers can take the greatest pride.

On account of the economy in dividing power into several units in preference to running one large unit during the longest period of operation when the load is light or the number of lights small, the Ideal engines have forced themselves on the attention of builders of slow-speed engines of the Corliss type. The firm have just concluded arrangements for their manufacture by Messrs. Daniel Adamson & Co., of Dunkinfield, near Manchester, England, which company have issued a handsome catalogue, devoted exclusively to the Ideal engines, which they will place in the hands of their agents in South Africa, India and Russia. The Goldie & McCulloch Company, Limited, of Galt, Ontario, took out rights two years ago for the manufacture of Ideal engines in Canada and are meeting with great success. The Harrisburg Foundry and Machine Works, of Harrisburg, Pennsylvania, have manufactured Ideal engines for the New England, Eastern and Southern States for the past ten years.

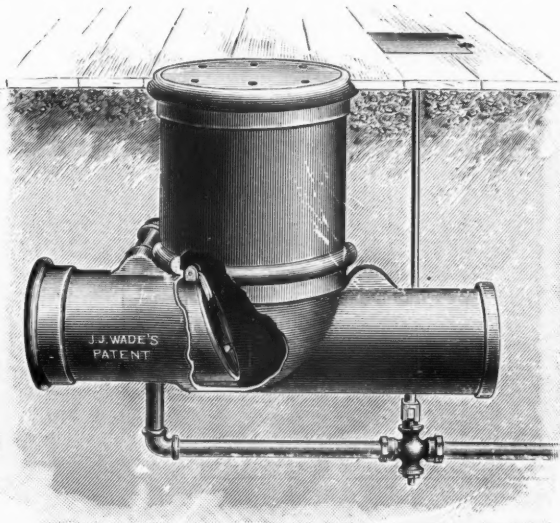
PLUMBING.

The plumbing of this building is one of the largest jobs placed in this country, and no more fitting concern could be found to install it than the well known Chicago firm of J. J. Wade & Son, located at 276 Dearborn street, Monadnock building, who have made a specialty of large building work. They have also placed their sewerage system, consisting of backwater gates and accessible manhole fittings and catchbasins of their own manufacture. The principal feature of this system is that



ENGINES AND DYNAMOS.

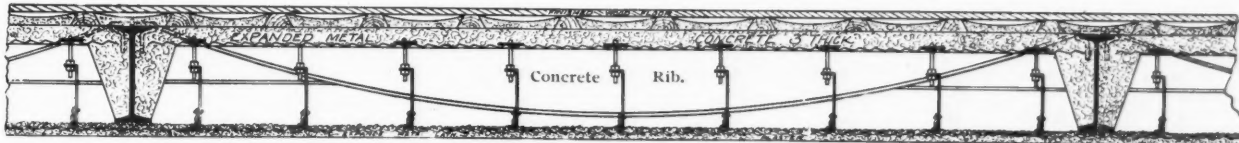
in case of stoppage in main sewer or branches inside building, floors need not be disturbed nor concrete or marble removed, as iron extension manholes are connected to each clean-out sewer



IRON MANHOLE AND GATE.

fitting reaching from the drain to the surface, placed flush with floor, with covers bolted down to gasket and easily removed for flushing and cleaning purposes, and as shown in illustration.

The plumbing materials in this building are admirable. The water closets, lavatories and urinals being types of the very latest improvements in this direction. They were designed and made by the L. M. Rumsey Manufacturing Company, and embody many patented features. The water closets are the jet siphon



LONGITUDINAL SECTION THROUGH FINISHED FLOOR. FOR DESCRIPTIVE READING MATTER SEE PAGE 7.

pattern, provided with Rumsey's patent dovetail seat attachment for securing the seat to the bowl, thus obviating the necessity of any connection between the seat and wall, and with patent flexible flush-pipe connections, which prevent, absolutely, breakage of the earthenware at the point of union with the brass flush pipe. The water closet cisterns are of solid mahogany, lead lined, and provided with their improved high-pressure ball cocks and flushing valves. The accessibility and thorough ventilation of the closets add to their completeness. The urinals, arranged in convenient batteries, are provided with self-closing valves, brass traps, and expansion joints, so arranged as to permit the removal for cleaning or repair of any of the fittings, without removing the urinal. This is a very important feature in connection with fixtures of this character. The Italian marble lavatories are provided with oval basins, self-closing faucets, brass air-chambered supply pipes, brass vented traps, brass legs, etc., forming a pleasing and well-constructed fixture. The hot and cold water supplies to the lavatories are controlled by special loose key valves concealed beneath the floor, though easily accessible.

ICE MACHINE PLANT.

There is being placed in the building an eight-ton refrigerating plant compressor, driven by a fifteen horse-power Westinghouse engine. This plant has a surplus capacity to supply ice water through the building and theater, outside of its present engagement

in the restaurant, if so desired. The plant was installed by Westinghouse, Church, Kerr & Co., of Chicago.

BRICK.

Being in need of an especially hard brick to stand the great weight and pressure of this great marble structure, after examining and testing different samples submitted, the brick of the Cote Brilliant Pressed Brick Company, of St. Louis, Missouri, were selected and used.

DECORATIONS.

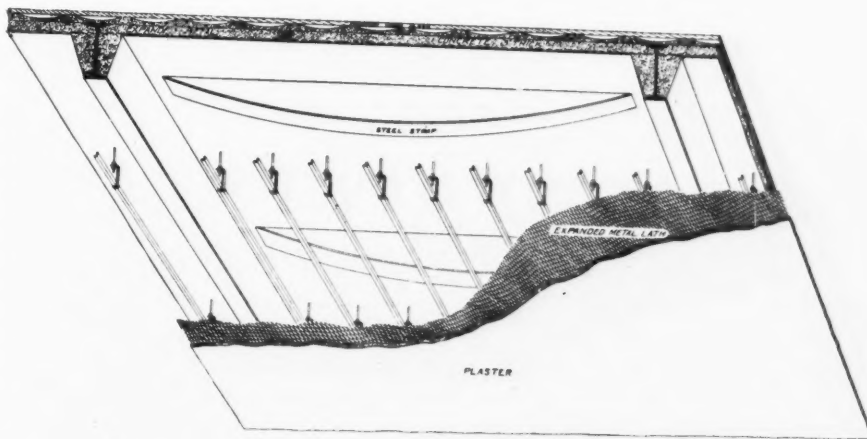
The tinting and decorating of the walls and ceilings of the office building are carried out in harmonious colors of soft buff, blending with the rich marble effect, by Messrs. Busch & Latta, of 2703 Lafayette avenue, St. Louis, Missouri.

WATER SYSTEM.

In planning the Century Building it was found necessary to install a water filter with a capacity of 144,000 gallons daily, this being the quantity required for a full supply to the tanks, from whence it flows to the boilers and engines, to the wash bowls and closets and the drinking faucets. The river water commonly used in St. Louis is so turbid that filtering is not only necessary but extremely difficult. The problem was successfully solved, however, by the installation of a steel pressure filter by the Jackson Filter Company, of 312 North Fourth street, St. Louis. It has been found that this filter gives the full requirement of perfectly pure water, and is practically self-regulating.

The steel pressure filters are made in sizes from 42 inches to 10 feet in diameter, and will stand any required pressure. The cylinder, or filter proper, is filled up to within a few inches of the top with filtering material composed of the best quality of quartz sand carefully screened to the proper grade. During the process of filtering, the unfiltered water is admitted to the filter through the inlet pipe, taking an upward course and entering the filter at the top, where by a peculiar arrangement all soluble substances are

arrested and coagulated before going farther, thence passing down through the bed of sand and issuing from the outlet pipe thoroughly filtered and purified. The outlet system covers the bottom of the filter, and is constructed so that it cannot become clogged and will not allow the escape of sand with the filtered water. The filter may be cleansed at will by reversing the current of water through the outlet system. The reverse current of water is thus directed against all portions of the filtering material, thor-



VIEW OF FINISHED FLOOR, SHOWING SUSPENDED CEILING. SEE PAGE 7.

oughly scouring and rinsing the sand in its rapid upward course to the waste pipe, carrying with it to the sewer all dirt and impurities which were arrested during the process of filtering.

LUXFER PRISMS
BRING IN DAYLIGHT.

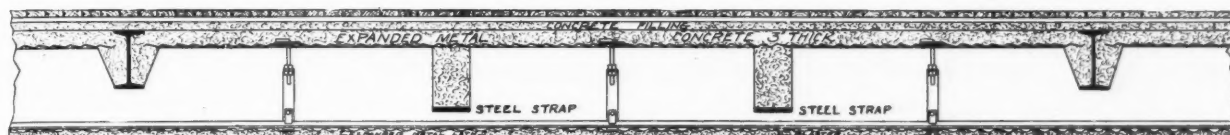
THE ROOKERY, CHICAGO.

YOUR REQUEST WILL BRING FURTHER INFORMATION.

*The Ornamental Iron and Bronze Work of
the Century Building was executed
and furnished by us.*

THAT HEATS!

CONTRACTORS, CENTURY THEATER AND OFFICE BUILDING, ST. LOUIS.



CROSS SECTION, THROUGH FINISHED FLOOR.
(For longitudinal section, see illustration in text)

The Fireproofing of the Century Building, St. Louis,

CONSISTING OF

FLOORS AND PARTITIONS, COLUMN AND GIRDER COVERING,

WAS SUPPLIED AND PLACED BY THE

St. Louis Expanded Metal Fireproofing Co.

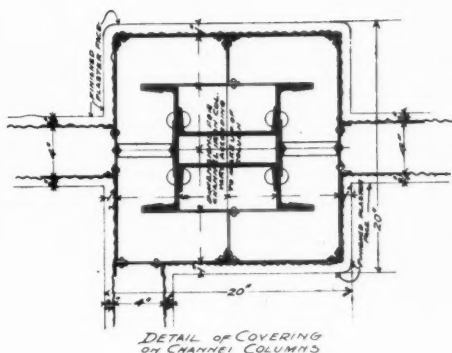
OFFICES:

606 and 607 Century Bldg.

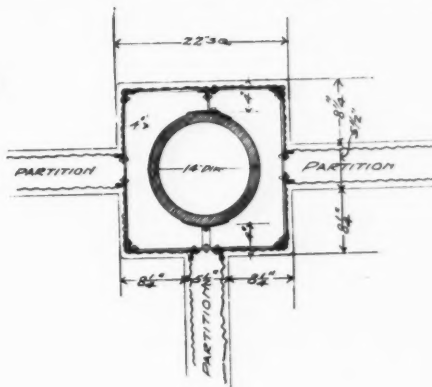
FACTORY:

Talmage Avenue and Mo. P. R. R.
Tracks,

St. Louis, Mo.



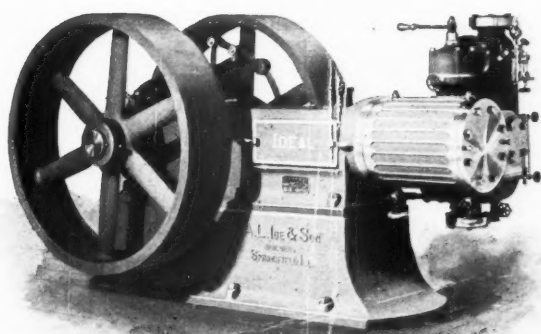
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Detroit Opera House,	-	-	-	-	Detroit.
Wabash Building,	-	-	-	-	St. Louis.
Central High School,	-	-	-	-	Detroit.
Chamber of Commerce,	-	-	-	-	Detroit.
Boyce Building,	-	-	-	-	Chicago.
Mercantile Club,	-	-	-	-	St. Louis.
Kent Building,	-	-	-	-	Chicago.
Commerce Building,	-	-	-	-	Chicago.
Southern Hotel,	-	-	-	-	St. Louis.
Stock Exchange Building,	-	-	-	-	Chicago.
Medinah Temple,	-	-	-	-	Chicago.
Rialto Building,	-	-	-	-	St. Louis.
Chicago Athletic Club,	-	-	-	-	Chicago.
Ashland Block,	-	-	-	-	Chicago.
Potomac Building,	-	-	-	-	Chicago.
Columbus Memorial Building,	-	-	-	-	Chicago.
Wellington Hotel,	-	-	-	-	Chicago.
Seipp's Building,	-	-	-	-	Chicago.
Mall and Express Building,	-	-	-	-	New York.
American Express Building,	-	-	-	-	New York.
Hanover Insurance Building,	-	-	-	-	New York.
Brooklyn Post Office,	-	-	-	-	Brooklyn.
American Surety Building,	-	-	-	-	New York.
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MANITOWOC, WIS.

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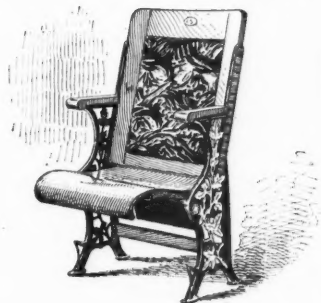
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