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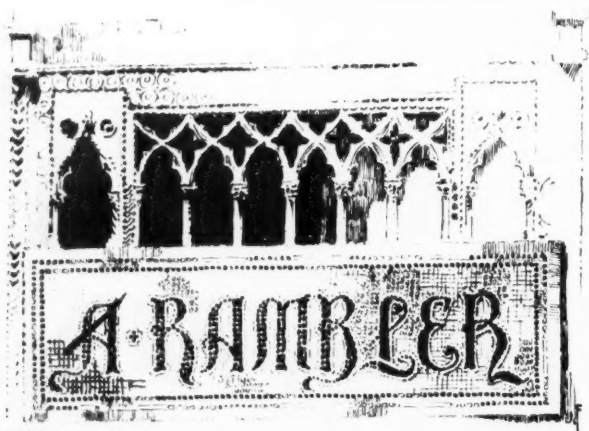
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Charles Garnier and His Works.

The name of Charles Garnier, whose death occurred at Paris on August 3, was perhaps known to more Americans than that of any other French architect of his generation, and chiefly by his connection with the Paris Opera House; and doubtless he will be known, as time passes, more and more through this association, not alone in England and America but also in France, where he planned so many other buildings, and even in his own Paris where he has been so marked a figure professionally and socially for thirty years past. None of his other constructions—the Nice Observatory, the Monte Carlo Casino, the Cercle de la Librairie, the Casino at Vittel, etc.—have so held the public eye or have drawn so freely both hostile and favorable criticism. The comment is often made that the training of the Paris École des Beaux Arts strips men of individuality. Certainly Garnier was not beaten into humdrum commonplace by his schooling, nor was his natural exuberance of spirit subdued to narrow classicism by his rigorous training. Always architecturally he tended to exuberance to excess; and the Opera House is in itself a sufficient example of his merits, his strength and his defects. The Pharisees of his profession in Paris have wagged their heads, but in spite of all the muttering of the elect he has held his own, has served on every conceivable committee and bureau, presided over nearly every body that it falls to a French architect to connect himself with, and finally wore the cross of grand officer of La Legion d'honneur, never before conferred on an architect. There seems little doubt that the future public, as well as critic, will give him credit for vivacity rather than strength, for spontaneity rather than greatness, and that the name will fade as the force of the personality dims.

Middle Ground for Employers and Employee.

It is inevitable that the points of contact between organizations of employers and of workingmen should more frequently be points of disagreement than of concord. That concerning which there is mutual accord is relegated to the background as needing no comment; that concerning which there is disagreement is kept in mind and tends to become a source of irritation disproportioned to its importance. Would it not be well, then, for the two sorts of organizations to seek to act in unison from time to time in matters of moment in which there should not, in class attitude, be any source of discord? Would not such accordant and joint action tend to build up mutual respect and sympathy, and make it easier to meet without irritation or distrust for the discussion and adjustment of difficulties? For example, in a matter so fraught with menace to the common good as the assault of the politicians on the merit law, could not representatives of labor organizations and of employers, and with them of architects and engineers who touch both sides so closely so many times, meet together and put themselves and their organizations on record against the spoilsman and the demagogue? We should like to see the experiment tried often enough to make a fair test. We are certain that the friendliness that comes from acting shoulder to shoulder would ultimately react in future unforeseen ways.



MY rambles have been continued, as the illustrations may indicate, into domestic circles, and the transition from the stately monumental department to the apartment houses and the riotously lavish homes of our big guns is far from pleasing.

In New York, Boston, Philadelphia, Chicago, Minneapolis, St. Paul, Tacoma, Seattle, Portland and a hundred other cities it is a pleasure for an architect to drive around the residential part of the town — he sees much to be avoided but he gets pleasant surprises, notes many daintily artistic touches here and there, is impressed with the general tastiness of the homes, and goes home with a pleasant memory of the place and perhaps some ideas to make use of next time, he gets a house to build. But here in Washington and again in San Francisco he is impressed with the thought that it is too bad to waste so much money, to spoil so much good material and obtain only such poor average results.

In Washington one can travel for days, on Connecticut, New Hampshire, Vermont, Massachusetts and Rhode Island avenues, Sixteenth street, H, I and K streets, and around the principal circles and squares, and rarely be pleasantly impressed — by the houses; should he observe the comely matrons and charming maidens he passes, then may his greatest expectations be realized. He sees where millions of dollars have been spent, where Paris, Munich, Rome and New York have been levied upon to contribute features that are crowded upon a 25-foot front; he sees examples of early Egyptian, late Greek, French Renaissance and Sullivanesque motifs grouped around the one entrance to a millionaire's house, but he sees blessed little art.

True, the immortal Richardson left us a couple of court-yarded, draw-bridged and moated 75-foot fronts (must I be excommunicated for this blasphemy?), and there are a few other houses that have enough character about them to attract one's attention, but the rank and file of houses generally are poorly designed. And it really is too bad. There are few cities indeed that possess the width of street, the foliage, the general *entourage* (I might as well get into step with the rest of THE INLAND contributors and sling in a bit of French once in a while) that go so far in the enhancement of domestic architecture. In selecting specimens for THE INLAND photographer to immortalize, I have attempted to pick out a few artistic homes; not to show those that are admired by the people. Of the latter some are occupied by the great men of the nation, and perhaps therein lies their attractiveness to the masses, in others there have been enacted great dramas — yes, tragedies! These and other "features" attract attention, popular curiosity, to many Washington homes, and those I do not present to the critical inspection of THE INLAND ARCHITECT's readers, though among the richest, most-talked-of,

popular and admired houses in the city. The less wealthy ape the manners of their wealthier neighbors, even to the style of their fronts, and so it goes down the line.

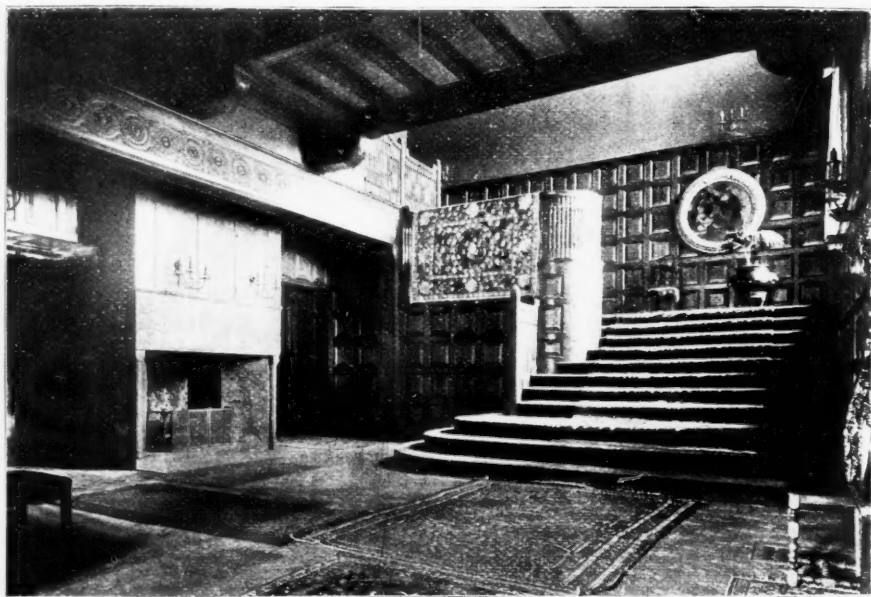
The local architects are not altogether to be blamed for this condition either. So many of these houses have been designed by outsiders that it would not be fair to heap coals of fire upon the few here who have a "domestic" reputation, and I leave it to students of sociology and all the other ological highfaluten sciences to discover what microbe or other cause is the reason of Washington's unenviable domestic architecture.

TRIALS OF A SUPERVISING ARCHITECT.

BY F. E. KIDDER, ARCHITECT.

TO the general public, the practice of architecture probably seems to be a light and very pleasant occupation, the chief business of which is making pictures. This idea has perhaps been gained from visiting the architect in his office where apparently the principal work is making plans and elevations, with an occasional perspective, all of which are, to a greater or less degree, pictures, and also from the architectural exhibitions and from the pictures of buildings occasionally published in the daily or weekly papers. Many an architect, I have no doubt, wishes that his work commenced and ended there, for as a rule when the plans are completed the troubles begin.

If the principle of the Golden Rule prevailed in the building business, and every person attended strictly and faithfully to the carrying out of his contracts and promises, the supervising of building operations and watching the embodiment of the plans in wood, plaster or masonry would perhaps be fully as interesting and pleasing as the office work, but the average architect soon learns that very little of the building business is conducted in



VIEW IN HALL, RESIDENCE OF COL. JOHN HAY, WASHINGTON, D. C.

H. H. Richardson, Architect.

that way. On the contrary, the average builder seems to be bent on giving or doing as little as will be accepted, and is more fully engrossed with the idea of how he can save a few dollars than in trying to execute the work in the best manner and without delays and trouble.

Then, every once in a while the unions have a grievance, either real or imaginary, and the work has to stand still or suffer while the grievance is being discussed or battled over. Taken altogether, supervising the erection of a building is not generally a peaceful and altogether pleasant occupation, but often rather to the contrary, especially if the architect be young and inexperienced, and anxious to see his plans carried out in the best possible manner. After he has struggled with a number of buildings and got them finally off his hands, he learns how to avoid many of the troubles that confronted him at first, and grows accustomed to those not so easily avoided, so that he does not dream of the building at night or worry over it while trying to fix his thoughts



RESIDENCE OF SENATOR FORAKER, WASHINGTON, D. C.
Paul J. Pelz, Architect.



RESIDENCE OF THOMAS NELSON PAGE, WASHINGTON, D. C.
McKim, Mead & White, Architects.

on a new problem. The architect, like other men, must learn a great deal in the school of experience, but the average architect has to start in on this portion of his work with little or none of this valuable knowledge, and hence should prepare himself in all possible ways for the various questions and difficulties that are sure to confront him.

A few suggestions and experiences from one who has seen considerable of this side of the profession may perhaps help some architect to get along more smoothly or get over some difficulty. In the first place, most of the vexations are due to indefinite or incomplete specifications, and although it sometimes seems unnecessary and a waste of words to describe every little detail of construction or finish — of what material it shall be, and how it shall be put together — it is more than likely, if it is not described, that the contractor will want to do it, and perhaps insist on doing

find their way into a pier as into the portions where no especial strength is required, so that the only way to do is not to permit them to be unloaded, or if unloaded to require that they be removed from the premises at once.

Perhaps the most annoying thing to the architect, in the way of poor material, is to have a lot of material delivered that is not quite what is specified. The contractor will claim that it will answer the purpose as well as the specified quality and appear to think that it would be very unjust to condemn the material for so slight a defect, but if the architect allows it to be used, the quality will, nine times out of ten, gradually grow poorer and poorer until a very inferior article is furnished, although it may be difficult to draw a dividing line anywhere.

Indecision and lack of firmness on the part of the architect often bring to him a great deal of trouble, especially if evinced at

the commencement of a job. If the contractor finds that he can influence the architect, he will be at it all of the time until life is made a burden, or the architect gives in entirely. The architect should know what he wants; he should make no decision without careful consideration of the points involved, but when once made he should stick to it. When a contractor finds that the architect means what he says, and cannot be argued out of it, he generally concludes that it is the part of wisdom and economy to follow his directions. This matter of arguing is a great habit with some contractors and foremen, and certainly they sometimes present very queer arguments, the most common one, perhaps, being "I always do" so and so.

As a rule, arguing does little good and is best avoided. If the architect feels satisfied that any part of the



RESIDENCE OF GARDNER HUBBARD, WASHINGTON, D. C.

C. A. Didden, Architect.

it, just the opposite from what the architect thinks is the only proper way, or possibly he may go so far as to claim that he is not called upon to do it at all. Contractors, certainly, are often very perverse. The first advice, therefore, is to make the plans and specifications as complete and definite as possible. In describing materials, definiteness is the first essential. In his first specifications the writer sometimes specified that certain materials should be of "first quality," and found when they were delivered at the building that first quality does not always mean "best quality," but only a second or third grade, the best quality, perhaps, being marked XX, the next best X, and the third grade "first quality." "Best quality" certainly means the best, no matter what trade designation may be given to it. It is always better, however, to ascertain the trade designation and follow it in the specifications, then there can be no question as to what is to be furnished, and the contractor knows exactly what to figure on.

In regard to framing lumber, it is customary to specify "well seasoned lumber," but, as a rule, little well seasoned lumber is or can be furnished. When a few pieces of thoroughly dry lumber are really necessary, as when supporting brickwork, or used in connection with it, the fact should be emphasized. Nearly every large lumber yard will have on hand a few pieces of timber that have been stacked for a year or more, and from these smaller pieces can be sawn, if necessary. Few yards can furnish a whole bill of dry lumber. When the architect wishes the lumber to be of the full nominal size, or thickness, it is best to specify that it be shipped "in the rough," as much lumber that is shipped from a long distance is dressed so that it is from $\frac{1}{4}$ inch to $\frac{1}{2}$ inch scant in thickness, to save freight, although the loss in strength is much greater in proportion than the saving in freight.

Bricks are often a source of great vexation and annoyance to the architect, particularly in localities where a really good common brick is rather an exception than otherwise. In nearly every kiln of brick there are more or less salmon or underburned bricks, and the manufacturer will try in every way to dispose of them, some dealers going so far as to refuse to sell the hard bricks unless some of the salmon bricks are also taken. There are many places about the average brick building where a few salmon bricks might be used without detriment, but the trouble is that if there are any salmon bricks on the ground, they are just as likely to

work is not done in the proper manner, or that the materials do not come up to the specifications, he should summarily condemn it or order it to be torn down, and if he is not prepared to do this he had better say nothing.

The wetting of bricks seems a very simple thing, and one that ought not to meet with much opposition, yet in Denver it will never do for the architect or superintendent to neglect to look at the brick pile at every visit; if he does, the darkies will be carrying dry bricks to the wall. Here, and probably elsewhere, it is difficult to enforce wetting the bricks unless distinctly specified.

Another place where the architect usually has to put his foot down hard is where any special or unusual construction is shown or specified. Contractors and their foremen often have very singular ideas about the strength of materials, and especially about the stresses in framed structures, and try to impress the young architect that their experience of many years ought not to be questioned. This is very notable in the construction of trusses, and the arguments of all sorts that have been urged upon the writer to convince him that he did not know what he was about and that a one-inch rod and a few spikes will support anything in a building would fill a volume.

The only argument to urge in combating such contentions is that unless built according to the drawings and specifications, no estimate will be forthcoming, and, by the way, that is often the only argument that has any effect.

A frequent source of annoyance is that the contractor often fails to order certain material in time, so that when needed it is not available, and then tries to substitute something else, generally inferior, or at least less expensive. This is often really vexing, as the architect does not like to delay the building and also does not like to accept anything but that specified. As a rule, however, a firm insistence on compliance with the specifications will do wonders in hurrying along the material.

The writer recently superintended a building, not from his own plans, in which there were two wooden trusses with tie beams built of planks. The original drawing called for part of the planks to be 34 feet long, but in making the tracing the lengths had been omitted, and the contractor had only 16 and 20 foot planks to work with. This was not discovered until the carpenters were ready to frame the trusses, but as it was impossible to get the requisite

strength in the tie without the 34-foot planks, the contractor was informed that they must be furnished. After trying a few arguments to the effect that the 20-foot planks were plenty long enough, the contractor finally replied that it would take six weeks to obtain planks of the desired length. The writer replied, very well, but that the trusses could not go up without them. The next morning the 34-foot planks were at the building.

Then there are annoyances due to actual mistakes or blunders of the workmen. These, of course, are at the contractor's risk; but when the building is being erected under several contracts, a mistake on the part of one contractor or his men often causes loss to all, and may involve the owner and architect.

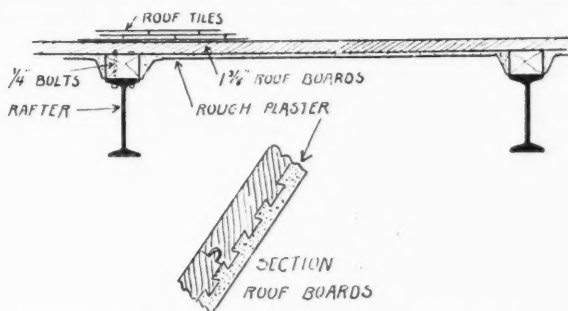
The writer is decidedly of the opinion that it is not the place of the architect to lay out the work, and that, in fact, it is very unwise for him to do so, or to give the lengths for materials—on the principle that one should not assume responsibilities that are not laid upon him or for which he is not paid—but it may save him much trouble to verify the work and to keep an eye on the position of the openings, so that if mistakes are made they may be rectified before the work has progressed too far.

Then sometimes the architect finds that there are mistakes in his plans, or that he has omitted something necessary to the construction of the building. When such mistakes or oversights are discovered they should be recognized as such and overcome in a straightforward and manly manner. Few architects like to have "extras," but if something needful has been overlooked, it is better to have it put in, even if it is necessary to acknowledge the oversight, than to try to get over it by poor construction or skimping somewhere else.

These are only a few of the troubles that the young superintendent will encounter; many others will occur to the experienced architect, and with some contractors they will not be encountered at all, but the suggestions here set forth may be of help to some and show to others that their experiences are not much different from those of other architects and superintendents.

A CONSTRUCTION ITEM.

THE four large biological buildings just completed for the University of Chicago, Henry Ives Cobb, architect, are of fireproof construction. The interior walls are brick, and the floors are hollow tile arches supported on steel beams. The roofs, however, instead of having the ordinary angle-iron and book-tile



construction, is made more economically as shown by the detail above. The rough plastering (preferably of cement) serves to protect the roof on the underside. Where attics are finished, metal lath and plastering in addition are suspended below the rafters.

RESTORATION OF INDEPENDENCE HALL.

NOT the least important feature of the Fourth of July festivities this year, states the *Philadelphia Press*, is the throwing open of the old State House, known to the country at large as Independence Hall, to the public after extensive restorations which reproduce in minute exactitude the provincial capitol of Colonial days. In this restoration the country has as much interest as Philadelphia, and it should be, therefore, reassuring to Americans everywhere to know that these restorations have been carried on in a reverential manner—"on our knees," as one of the chief movers phrased it—and that every change has been dictated by expert opinion. Too often it has been found that a "restoration" is merely vandalism, tempered by good intentions; but such is not the case with the "State House Row" restorations, and the city authorities can take to themselves distinct satisfaction, since they have transformed what was a historic nondescript into a nation's shrine.

In effect, the State House has been reproduced as it was when it was the capitol of the proprietary province of Pennsylvania,

and the adjoining buildings, which were of little historic importance, have given way to the Colonial arcades that picturesquely connect, though they do not join, the central building with Congress Hall on the west and the old City Hall on the east, both of these buildings, though built after the State House was a fact, having the most signal associations with the early days of the Republic when Philadelphia was the capital of the nation and "State House Row" the rendezvous for those whose names are household words for a people of 70,000,000, and to whose fame years but add new luster. Continuous with the old City Hall on Fifth street, the Philosophical Society's building fits in admirably with the general scheme, and with a few excrescences removed will in its own sphere speak eloquently of other days and tell of the early efforts of American philosophers, as its neighbors proclaim the statesmen of 1776.

The four buildings, therefore, with the arcades, represent, in interior and exterior, Philadelphia of the Colonial and early Federal days, and when the hideous brick barn-like structure called the "New Court House" is leveled, nothing will detract from the appearance of this unique group of buildings. This visible enshrinement of the country's sacred memories is now worthy the visit of every American, since not only has no other city in the United States such imposing historical landmarks, but those that exist elsewhere have received no such attention nor care as this city lavishes on the monuments it holds in trust for the whole country. These landmarks fortunately have been saved, and survive in Philadelphia owing to special topographic conditions, the growth of the commercial life not having destroyed, as it has elsewhere, the aspect of Colonial times. Public and private buildings remain, whole blocks of them, and hence visible history is exemplified here in signal manner. We owe it to the country and to ourselves as the typical American city to cherish everything that stands for the continuity of American life and history, and the restoration of State House Row is proof that we acknowledge the responsibility and are not remiss.

There is, however, one problem connected with the restoration that is yet to be solved successfully, and that is the "setting" for the whole group of buildings. This, it is true, is chiefly a matter of the Chestnut street front, as the State House yard makes the most charming setting for the rear, the effect being picturesque in the highest degree. But in front it is otherwise. The running out of the brick pavement gives a certain color effect, but it is clear that from curb to building line something should be done. The present fountains are aggressively ugly and out of keeping with the style of the buildings. Now is the time to plan a harmonious treatment of this pavement; if possible, a row of trees being planted and something done to moderate the monotony and glare of flag, brick or cement. Embowered in trees in the front and rear, the State House Row and the State House yard will indeed be a retreat for the patriot, like the shadow of a great rock in a dry land.

AWARDS IN LUXFER PRISM COMPETITION.

THE competition, involving awards to the amount of \$5,000, has just been adjudicated. The competitors for the several prizes represent some of the most prominent architects of the country, east, south and west. New ideas have been evolved and great credit is due all in the working out of problems for applying the Luxfer Prisms to modern buildings. The successful architects are as follows: First prize of \$2,000, Robert C. Spencer, Jr., winner of the Rotch traveling scholarship of 1891; second prize of \$1,000, Adamo Boari, winner of first prize in the Mexican capitol competition; third prize of \$500, S. S. Beman; fourth prize of \$300, Curtiss Hoffman; fifth prize of \$200, Frederick S. Sewell. The ten prizes of \$100 each were awarded as follows: J. E. Fisher, Hugo F. Liedberg, Frederick S. Sewell, Field & Medary, J. L. Wees (two awards), Alfred Felheimer, David S. Williams and Howard Bowen.

The judges of the competition were D. H. Burnham, W. L. B. Jenney, William Holabird, Frank L. Wright and Prof. Henry Crew, of the Northwestern University.

The illustrations in this number represent the first, second and third prize designs, of which description is subjoined.

FIRST PRIZE DESIGN.

ADVANCE DESCRIPTION BY THE ARCHITECT.

A powerful syndicate of well-known capitalists has recently secured control of an entire square in the heart of the retail district, and proposes to erect thereon a new type of building. The syndicate has given me, as their architect, instructions to plan a building which shall be built in the most substantial manner, finished in the most permanent and elegant materials, with the most careful regard for refinement and simplicity of details, and so flooded with daylight through and through as to attract only the highest class of tenants. I have prepared, in the limited time at my disposal before the first meeting of the building committee, the accompanying plans and details of special features of construction.

I am advising the committee to make the greatest possible use of the products of the American Luxfer Prism Company. Among these may be mentioned the vaulting of arcades or courts with prismatic glass instead of covering them with the old-fashioned cumbersome skylights, and the use of sidewalk prisms for platforms, bridges and approaches for elevated railway stations, which will be located in buildings and served by interior stairs and elevators.

Following the lines suggested by the Luxfer Prism Company in their handbook, the offices throughout the building have been arranged in double series, all interior offices receiving ample daylight transmitted in double series, giving largely increased rentable area in proportion to corridors and waste space.

In order to utilize the entire upper half of office window openings, and at the same time secure ample ventilation, and to avoid large, unwieldy sash, a special treatment of window openings has been devised whereby the lower sash are hung by single weights with an ornamental chain in center of rail

passing over two concealed overhead pulleys. The upper sash then becomes an unbroken unit, except for two light chains behind which can be made to align with one of the vertical divisions of glazing. The light then, instead of passing through a thickness of plate in addition to the forlux, passes only through the prisms of the large upper sash, which can be set flush with the face of the screen walls, thus becoming practically a forlux without intervention of an extra thickness of glass or any obstruction whatever.

To complete the description of the illumination of the building by prismatic glass, it may be remarked that the subways are to be lighted by a broad strip of sidewalk prisms, as shown, eight feet in width of which on the inner side refracts laterally to the axis of the subway, lighting through luciduxes the inner basements. The balance of the sidewalk prisms refract in the direction of the nearest opaquely covered parts of the subway, which would be in gloom under the ordinary system of sidewalk lighting.

A portion of the mosaic pattern at the crossings is also opened out for the insertion of a section of sidewalk prisms. Stores and shops on the ground floor are lighted by a continuous canopy shown with a narrow forlux above, flush with facing of columns. Shops in second story, and all offices facing streets, are lighted by forluxes unbroken by sash mullions or weight boxes, as explained by detail drawings. Shops in second story facing arcade are lighted by clear glass below glass vault, and above deep transom beams from which vault springs, giving good exposure to direct daylight and fresh air, and avoiding one of the serious defects of the well known Italian galleries. To avoid shadows, forluxes are used for third floor court offices and canopies again on the fourth floor, as shown on court section.

The fourth floor court offices are intended for fine manufacturing, jewelers, steel engravers, dentists, etc., whose business is of a nature to make it desirable for them to be as near the street level as possible, and to have at the same time quiet and abundant light. To provide for this a new type of canopy is herewith presented, sliding up and down on tubular bronze travelers set off from the wall and counterbalanced with hollow bronze balls ornamented in low relief and filled with lead suspended over ball-bearing, bronzed-cased sprocket pulleys. With ball bearing sliding collar connections between canopy frame and travelers, the device would permit of the lowering and raising of frames with comparative ease, the cleaning operation being quickly and directly accomplished with the top of the canopy nearly down to the sill. For wide openings the herein described canopy can be made in two separate adjoining sections as per sketch, with single center chains and counter-weights for each to be carried to sides of openings over two sheaves.

Luciduxes in the windows of the shops under the loop platform in connection with the prisms with which the platforms and approaches are floored, will make them nearly as well lighted for tenants as any in the building, while their proximity to a busy station and great crowds of people will make them particularly valuable for certain purposes.

In conclusion, it should be explained that condensation upon lower surfaces of glass vault will be taken care of in the hollow interior of the hexagonal frames composing the sections of vaulting, and that snow and soot will be removed at frequent intervals by streams of hot brine supplied from special heaters, tanks and force pump in central plant, and delivered from nozzles located at each pier on both sides of court, and so rotated on socket joints by a water pressure cam mechanism as to completely clean the glass without any attention after the turning of the switch and starting the pumps, except the regular inspection by an assistant engineer. In hot weather the washing down of the vault will cool the heated glass and metal uniformly, and have a cooling effect upon the entire arcade.

The segmental vault, spanning the galleries between the buildings, serves two purposes. As a transparent and luminous roof, or double canopy, the clear glass units transmit daylight directly to the sidewalk prisms below, which in turn refract the light and distribute it in the subway to the best advantage. The prismatic units refract the light into the stores and shops as shown on the diagrams. These prismatic units are of two kinds: the primary or structural units are formed as shown of 1 1/2 by 3 inch mild steel bars bent and hammered cold around steel mandrels, with butts coming in exact contact, and then electro-welded.

The secondary or prismatic and clear and colored glass units contained within the above described structural units are electro-glazed in a new and special manner. The copper ribbons forming the anodes are very thin and pliable (about one half the usual thickness) and are bent close around each hexagonal piece of glass, with ends butting close at center of a side. The glass is securely fixed in the outer frame without any soldering whatever, the wooden holders being arranged to maintain the plane surface of the glazing until the adjoining surfaces of the strips or ribbons have firmly united and the copper deposit has formed the joints. By this means an absolutely solid and continuous matrix of copper is formed without recourse to soldering at joints. The same method is applicable to every shape and pattern of glass, whether for illuminating or decorative purposes. The radical difference between this and the present methods being that instead of a single ribbon or strip, a double one of half the thickness is used, or rather a single ribbon is bent around each piece of glass in the frame or pattern, and the whole firmly secured by clamping laterally in the holder without covering any of the joints until the deposit unites the strips, and at the same time locks the joints. Small units in rich decorative patterns can be inserted without any binding of ribbon whatever, giving an interesting variation of value in the joints, some being double and others single. It will be readily seen that this idea opens up some interesting possibilities in electro-glazing, and that the entire vault structure for the arcade is built up and knit together on this principle, the hexagon being selected as the unit because of its peculiar fitness for a cellular fabric or shell. For vaults of small span, richer and more varied patterns in steel or bronze might be introduced, knit rigidly together on this same duplex principle.

A special feature of this building is the system of automatic fire shutters, which are applicable not only to courts and light shafts, but are also valuable for street fronts. As shown by the accompanying drawings the clear glass portion of prism-glazed windows is protected by a canopy frame which fits the clear glass openings and which is held open in a nearly horizontal position by arms or chains, and closes automatically at a temperature of 150 degrees through the softening of plugs of asphaltic cement inclosed completely from the action of the air. As soon as the unusual heat softens the cement, the connections are slowly released. The canopy is prevented from falling suddenly by the cement keys in the bearings of the pivots on which it is hung. The keys are too small, however, to prevent the canopy from closing securely. The adoption of this system in light courts, etc., insures ample daylight, complete fire protection at all times without attendance or machinery for closing, and does not interfere with the outlook from the window as does wire glass where used as fire screen.

SECOND PRIZE DESIGN.

The difficulty in planning architectural design stands in direct proportion to the number of the openings. And the less the reveal used in the openings the harder becomes the elaboration of the design.

Our effort has been to use the Iridian Luxfer Prism as the whole surface, practically eliminating openings and reveals. Consequently the use of Luxfer Prisms would reach the maximum of effect considered from the standpoint of light power, as well as that of a new production of modern architecture.

The suggestion is developed in two designs: one based upon ten stories and a divisional unit of 11 feet 10 inches; the other, for a twenty-four story building, surmounted by a restaurant, roof garden and observatory, with a plan especially adapted to the use of Luxfer Prisms.

THIRD PRIZE DESIGN.

The following points are advanced in favor of the use of the Luxfer Prism system for large exposition and amusement buildings:

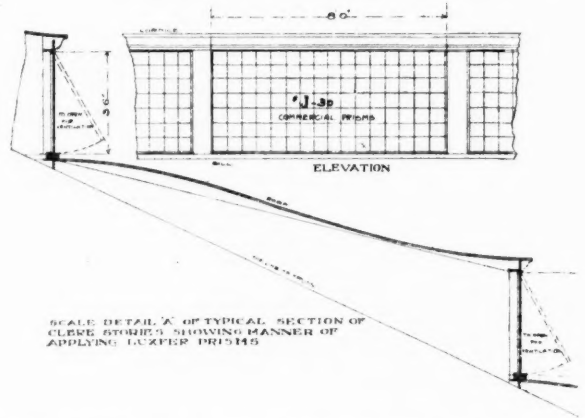
1. It admits of the use of vertical sash in roof by reason of requiring about sixty per cent less area of glass surface than would have to be supplied if common glass were used. From many points of view, including better ventilation, ease with which glass may be kept clean, etc., the vertical system of roof lighting is the most desirable, but an artistic treatment of large span roofs under this plan is impossible unless the glass area is comparatively small.

The Luxfer Prism meets this condition and permits narrow decorative bands of vertical sash lights.

2. A more perfect diffusion and a better control of light.

3. The Luxfer Prisms being set in metal sash, under the electro-glazing process, presents a fireproof barrier.

4. There being required some sixty per cent less glass area by the use of the Luxfer Prisms to effect a proper lighting, there will be great economy in



the installation of a steam-heating plant and in operating same, as large glass surfaces render the heating of great spaces expensive and difficult. The saving in fuel and first cost of heating plant alone will pay a fair interest on the cost of the Luxfer Prism system.

ASSOCIATION NOTES.

THE BUILDING OF THE AMERICAN INSTITUTE OF ARCHITECTS.

At its last annual meeting the American Institute of Architects instructed the Board of Directors to secure a suitable building for establishing a permanent home for the Institute at Washington. Pursuant to these instructions, many properties were examined and it was found that the historic mansion known as the Octagon House, a brief description of which follows, could be leased on favorable terms. The house is situated within a few hundred feet of the new Corcoran Gallery.

At its midwinter meeting the board appointed a committee with power to arrange a lease and instructions to carry out the necessary repairs. The lease has been signed, its conditions being as here given. At the same meeting the committee ordered the issuing of \$5,000 worth of bonds to cover the expense of the repairs, and the maintenance of the house as the home of the Institute. The form of bond as approved by the Executive Committee of the board is given below.

These bonds are of the value of \$50 each, are small in their total amount, are the only obligation of the Institute, and constitute an excellent security. If the bonds are promptly taken it will be perfectly possible to have the repairs to the house completed in time for the next annual meeting of the Institute. Subscriptions should be forwarded to the treasurer of the Institute, Mr. S. A. Treat, Fisher Building, Chicago, Illinois.

THE TERMS OF THE LEASE.—The Octagon House is leased to the American Institute of Architects at an annual rental of \$360 for a term of five years, with the privilege of renewal for an additional five years at an annual rental of \$500. It is agreed, however, that if at any time during the continuance of this lease the owners desire to sell the premises, they shall first offer them to the American Institute of Architects at the same figure that they propose to accept from any other purchaser. Should the Institute not decide to purchase the property, then the owners are at liberty to sell it, the Institute having to remove within ninety days. If the sale of the property should be effected during the first two years of the lease, the owners will have to refund to the Institute the sum of \$3,000, provided the repairs have cost that much; if during the third year, the cost of the repairs less thirty per cent; if during the fourth year, the cost of the repairs less forty per cent; and so on at a reduction of ten per cent per annum during the entire ten years of this lease, should the lease be renewed for an additional five years; but should it terminate by limitation, and no sale of the property be made, then no return shall be made by the owners on account of repairs.

FORM OF BOND.

AMERICAN INSTITUTE OF ARCHITECTS.

FIVE PER CENT DEBENTURE BOND.

The American Institute of Architects acknowledges itself indebted unto the registered owner hereof in the sum of Fifty Dollars, which sum it promises to pay at the office of the Treasurer of the American Institute of Architects, in lawful money of the United States of America, on the first day of October, in the year One Thousand Nine Hundred and Thirteen, with interest thereon at the rate of five per cent per annum in like lawful money, payable annually on the first day of October in each year, at the office of the Treasurer of the American Institute of Architects.

This bond is one of a series of one hundred bonds of like tenor and amount, issued to enable the American Institute of Architects to put in proper order, furnish and maintain as its office and headquarters the "Octagon House" at Washington, D. C., said house having been leased for said purpose by the Board of Directors of the American Institute of Architects, in accordance with the instructions of the said Institute, these bonds being issued under the authority of the said Board of Directors.

This bond is registered on the books of the American Institute of Architects, and is transferable only by the registered holder hereof, or his attorney, upon the said books, with endorsement hereupon by the Treasurer of the

Institute. This bond may be redeemed, at par and accrued interest, at any time at the option of the Treasurer of the Institute.

IN WITNESS WHEREOF, the AMERICAN INSTITUTE OF ARCHITECTS has caused its corporate seal to be affixed and the same to be attested by the signatures of its President and Secretary, the first day of June, Eighteen Hundred and Ninety-eight.

A DESCRIPTION AND BRIEF HISTORY OF THE OCTAGON HOUSE.

BY GLENN BROWN, F. A. I. A.

The Octagon House, at the corner of New York avenue and Eighteenth street, Washington, D. C., erected by Col. John Tayloe, was commenced in 1798 and completed in 1800.

The house is well built, of brick trimmed with Aquia Creek sandstone. The lot is triangular in form and fenced in by a high brick wall. The kitchen, stable and outhouses are built of brick and accommodated a large number of both servants and horses, Colonel Tayloe being a noted turfman and keeping many fine running horses. The building and walls conform to the street lines, showing that the streets were accurately laid off even at that early day. The interior is elaborately finished, the doors and shutters being of mahogany, and all are still in an excellent state of preservation. All the work in the circular vestibule coincides with the circumference of the tower, the doors, sash and glass being made on the circle, and all are still in working order. The parlor mantle is made of a fine cement composition, painted white. The remains of gold-leaf show in some of the relieved portions, and the figures are excellent, evidently having been modeled by some good artist. The mantels in bedrooms are of wood, the ornamentation being putty stucco.

Leading into the back hall and dining room are two secret doors in which the washboards, chair-boards, etc., run across the door, being ingeniously cut some distance from the actual door, no keyholes, hinges or openings showing on the blind side. The knobs and shutter buttons are of brass and evidently of a special pattern. Two old cast-iron wood stoves still stand in the niches prepared for them in the vestibule.

The architect of the Octagon, Dr. William Thornton, was a man of note. He was born in the Island of Tortola, West Indies, May 27, 1761; studied and traveled extensively in Europe, and married a Miss Brodeau, of Philadelphia, in 1790. In the year 1793 he moved to Washington, where he lived until his death in 1828.

As an architect he was the successful competitor for the United States Capitol. He designed and supervised buildings for General Washington, Montpelier, the residence of James Madison, the Octagon House, Tudor Place, in Georgetown, and probably other works of interest.

In September, 1794, he was made one of three Commissioners of the District of Columbia, and had charge of executing the plan of the city. His position was abolished soon after the Government took possession of Washington, in 1802.

In May, 1802, he was made Superintendent of Patents. This position he retained until his death, in 1828, having been the organizer of this important branch of the United States Government. Dr. Thornton should be highly respected by the profession for his meritorious and refined work on the United States Capitol, as well as for his share in the intelligent execution of the early work done in laying out the city.

AMERICAN INSTITUTE OF ARCHITECTS.

The thirty-second annual convention of the American Institute of Architects will be held in Washington, D. C., November 1, 2 and 3, 1898. Headquarters at the Arlington.

Please notify the secretary if you propose to attend, in order that he may arrange for reduced rates on the railroads, if the attendance is to be sufficient to secure the same.

The fact that the convention is to be held in the city of the permanent headquarters of the Institute, the attractions of the National Capitol, the recent opening of the Congressional Library, and the excellent programme which has been arranged and which will be sent out at a later date, ought to awaken a widespread interest in the convention, and secure a large attendance.

OUR ILLUSTRATIONS.

Schoolhouse, Mattapoisett, Massachusetts. Charles Brigham, architect, Boston.

City Hall, Worcester, Massachusetts. Peabody & Stearns, architects, Boston.

Museum Building, New York Botanical Garden, New York City. R. W. Gibson, architect.

Courthouse, Waterbury, Connecticut. William H. Allen, architect, New Haven, Connecticut.

Providence Public Library, Providence, Rhode Island. Stone, Carpenter & Willson, architects.

State Normal School, New Haven, Connecticut. Hartwell, Richardson & Driver, architects, Boston.

First, Second and Third Prize Designs, American Luxfer Prism Competition. Detailed description in another column.

State Mutual Life Assurance Company Building, Worcester, Massachusetts. Peabody & Stearns, architects, Boston. The following views are shown: General Exterior View, Detail of Entrance, View in Staircase Hall.

Completed Design for Pennsylvania State Capitol, Henry Ives Cobb, architect. The Pennsylvania Capitol has assumed tangible shape under the energetic direction of Architect Henry Ives Cobb. The corner stone was laid August 10, and the contractor promises to have the building far enough advanced to shelter the

legislature which will assemble this winter. The laying of the corner stone was made an occasion of great pomp and ceremony, and general rejoicing was manifested over the prospect that the State of Pennsylvania is at last to have a capitol building worthy of its greatness. The storm raised a few months ago, when the plans were finally decided upon, seems now to have subsided, and it is conceded quite generally that the present plan of progressive building is the only one that could have been adopted and do justice to the State while keeping within the immediate appropriation of \$550,000. A sample editorial utterance is that of the Philadelphia Daily Times. Speaking of the prospect of many extensions to the original building, which may result in "a permanent job," the Times says: "There is no objection to this if the work be done with a reasonable degree of intelligence and honesty. The plan adopted is fairly satisfactory; the architect is unquestionably competent, and a capitol worthy of the State of Pennsylvania cannot be and ought not to be built in a year." The ceremonies of laying the corner stone were in charge of the Grand Lodge of Masons of Pennsylvania. The corner stone of the old capitol was used for the new one. Among those who occupied conspicuous places on the platform were members of the Supreme and Superior courts of Pennsylvania, State senators and representatives, the Governor and the heads of the State departments, Architect Henry Ives Cobb, members of the Capitol Commission, and many distinguished citizens of Pennsylvania. Governor Hastings spoke at some length, giving a historical review of the State. He was followed by Col. Alexander K. McClure, the orator of the day, who delivered an able oration. The sketch, of which we publish a reproduction in this number, shows the architect's design for the completed building. The central portion only, without the dome, is now being erected. Wings will be added later, at the option of the legislature, until the entire structure is complete. The exterior finish is intended to be marble over all, but the building now in process of erection will be of plain, ordinary red brick, so constructed that it may be faced with marble later on. The construction is such that wings may be readily attached without requiring any considerable changes in the original structure.

Photogravure Plate: Residence for A. Q. Kennett, St. Louis, Missouri, Shepley, Rutan & Coolidge, architects. Residence for H. Benoist, Weber & Groves, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

House for T. C. Van Blascow, St. Louis, Missouri. W. Albert Swasey, architect.

Residence of Byron Nugent, St. Louis, Missouri. W. Albert Swasey, architect.

Residence of Judge Adams, St. Louis, Missouri. W. Albert Swasey, architect.

Residence for Howard Elliott, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

Residence for Hugh McKittrick, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

Residence for Hudson E. Bridge, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

Residence for John Lawrence Mauran, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

MOSAICS.

THE jury for the competition of the "Phoebe A. Hearst Architectural plan for the University of California" will give its decision early in October.

At a meeting of the Executive Committee of the American Institute of Architects, held in New York July 21, upon opening letter ballot the following persons were found to be elected as Fellows of the Institute: Charles I. Berg, New York City; Albert L. Brockway, New York City; William H. Conway, Springfield, Ill.; Herbert W. Foltz, Indianapolis, Ind.

A SUBSTANTIAL contribution to the literature of modern architecture is "Cambria Steel," a volume of 350 pages, now in its fourth edition, published by the Cambria Iron Company. This handy book contains a veritable mine of information, specially arranged for convenient reference for the benefit of engineers, architects, builders and mechanics. It would be difficult indeed to name any item of knowledge pertaining to structural steel which this little handbook does not fully elucidate. The fourth edition is a marked improvement over previous issues and contains plates of sections, complete tables of weights, dimensions and properties of structural steel shapes, together with various other data, formulae and tables of value. One of the most striking and acceptable features of the work is the giving in detail for each section the properties of I-beams, channels and angles, safe loads of I-beams and channels, and spacing of I-beams so that required information can be obtained without interpolation. The publishers state that the general mathematical information contained in the book has been specially compiled for them from authentic sources and is absolutely reliable. Among the subjects treated are "Moments of Inertia of Rectangles," "Extracts from Building Laws of Various Cities," "Standard Specifications," "Specific Gravity and Weight of Various Substances," "Metric Conversion Tables," etc. This valuable little work may be obtained from the publishers, the Cambria Iron Company, Philadelphia, or from their Chicago representatives, Western Union building.

MODERNIZING COMMERCIAL BUILDINGS.

CHICAGO streets are undergoing a change. The tall drums of the house-mover are constantly seen in the business district. In place of crude stone carvings of "after-the-fire" architecture appears a style of architecture entirely American and of commercial origin. This style was invented by necessity. The demand of the window dresser—an artist of recent development—was constantly for a more showy place in which to exhibit his



THE OLD BUILDING.

goods; and the buyers demanded more light. The style had small beginnings. First, the glass was moved to the outside of the deep reveals. The muntins began to disappear and the pieces of glass became larger.

The woodwork was next removed and the glass placed close to the stone or brick, with only a stop to hold it in place. Some of the piers and columns were then removed and their places spanned by rolled iron beams, which took the place of the cast-iron lintels.



PREPARED FOR REMODELING, SHOWING UPPER STORIES HELD ON JACKSCREWS.

Finally, the old work was removed complete and new steel columns, with steel lintels of long span, formed a frame for immense pieces of plate glass.

Still there was call for more light, and the Luxfer prisms, filling the upper portion and sending the surface rays to the rear

of the store, seem to complete the development of a new style in commercial architecture.

One of the largest as well as most successful of these alterations has just been accomplished on the northeast corner of State and Madison streets by Jenney & Mundie, architects. Mandel Brothers, owing to their increasing trade, required a larger and better-lighted place of business.

Three entire buildings on State street were made over for their use.

Hollingsworth & Coughlin undertook the contract for the shoring and raising. This has become to be a business in itself. The work requires a peculiar turn of mind; to be an engineer is not sufficient. It requires a mind capable of grasping the existing conditions, a mind capable of inventing new processes of application, a mind capable of judging those things which cannot be figured; and a knowledge of materials gained only by long experience. The magnitude of the work we have mentioned may be imagined when it is known that it was required to remove the walls of the basement, first and second stories on the two street sides, and an entire interior wall seven stories high and one hundred and fifty feet long.

Perhaps the most interesting part of this work was the removal of the street fronts; temporary foundations were built on each side of the wall. On these were placed the jacks with drums extending to the third story; on the tops of these were placed



DETAIL VIEW OF STATE STREET FRONT ORNAMENTAL IRON AND LUXFER PRISMS.

steel beams extending through the wall, a hole being cut for each beam. One hundred jacks were required. When all were in place the workmen began turning the screws one-quarter turn, one-twenty-eighth of an inch, at a time. When a crack appeared in the brick and stone along the entire length, the walls were removed. They were replaced by the steel construction so well known in Chicago. The jacks were slowly lowered and the walls above rested on their new bed. The entire work was accomplished in sixty days. A new ball-bearing jackscrew patented by Hollingsworth & Coughlin was used in this work.

Winslow Bros. & Co. had the contract for the ornamental iron work. The entire surface of the iron is covered by ornament in low relief. The Persian style of decoration, which seems to fit most happily, and lends itself to the rigid material, was chosen for this work. The general effect is constructive, the iron forming styles and rails, and the glass, panels.

The demand for this class of work has improved the processes of manufacture, until we have in this building castings which a few years ago would have been impossible. Large castings have for centuries been made, but the casting of pieces large in area and so thin that they become only a veneer, at the same time keeping them from warping, and so free from blow holes that the lines of a delicate tracery ornament are not broken, is another matter, and requires the highest skill and the greatest facilities for handling.

No less care must be taken in the joinings of cast iron, and the accuracy with which this work has been done can only be appreciated by those who have had experience in cast-iron decoration.



GENERAL VIEW, SHOWING REMODELING WITH ORNAMENTAL IRON AND LUXFER PRISMS.

The few moldings are small and delicately modeled, producing a pleasing sense of scale so often missed. The wrought and cast work of the stairs is a happy combination of iron and bronze. Electro-bronzing is a process of preserving and beautifying iron heretofore much neglected. Its possibilities in a decorative way are without limit, since it may be applied wherever desired, and in a number of shades. In combination with other metals, the variety of colors is limitless.

The property of prism to resolve light into its primary elements has long been known, but it remained for the Luxfer Prism Company to demonstrate the fact that a product of glass could gather up the rays of light, and without any apparent separation into colors so change the direction that the interior portions of buildings would be as fully illuminated as the parts adjoining the openings. The Luxfer Prism Company has done more to furnish light in our buildings than all the high-building ordinances our council has been able to devise.

Mandel Brothers' store may be regarded as the most approved type of great retail establishments, the illumination being so complete that colors may be matched in the interior portions of rooms. By the use of various forms of prisms set at various angles, every portion of the vast edifice has been searched out by its proper proportion of the sun's rays. The basement is especially well taken care of. Heretofore of use only as storage for those things uninjured by dampness, it has become the lightest room in the building. The rays of light from the sky striking on the sidewalk are taken off by the pavement prisms and thrown directly upon the tables. So pure is this light, so free from the reflected light of the colored buildings across the streets, that the salesmen tell us they find it the lightest and best place to show their choicest dress goods.

Originally two light shafts were in use, but

these are dispensed with and about eight hundred square feet of floor space secured on each floor above the first. The reduced fire risks, increased light and floor space and improved appearance of the store, represent the advantages of using Luxfer prisms.



MADISON STREET ENTRANCE.—DETAIL VIEW OF LUXFER PRISMS, CANOPY AND ORNAMENTAL IRON.

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 Fritz Foltz: For Fraser & Chalmers, machine and erecting shop, 105 by 320 feet in size and 60 feet high; to be constructed of common brick, steel trusses and columns, have one traveling crane of thirty tons and two of ten tons each, will let contracts and begin work immediately. In addition are ready to let contracts for a perforating house, 60 by 100 feet, one-story high. Also preparing drawings for an office building, 40 by 210 feet in size; one story with vault, 22 by 66 feet, two stories high. Also making plans for a shipping room, 60 by 150 feet in size; one-story building. Also a tool room and stock room, 75 by 175 feet, one-story. This practically completes the works to be consolidated on Twelfth street and Washenaw avenue for Messrs. Fraser & Chalmers. Same architect is making plans for a handsome German renaissance residence, to be erected at Deming court near the park for H. W. Lewinsohn. It will be two-story, basement and attic, with buff Bedford stone basement and the rest of pressed brick with terra cotta trimmings; have tile roof, fine hardwood finish, special mantels, sideboards, consoles, best of nickel-plated plumbing, etc.; cost \$15,000.

Architect W. L. Kiewit: For S. P. Labahn, a two-story, basement and attic residence, 27 by 50 feet in size; to be built at Gary avenue near Evanston avenue; to be of pressed brick and stone front, have oak interior finish, mantels, sideboards, gas fixtures, furnace, the modern plumbing, cement basement and sidewalks, etc. Same architect making plans for German Evangelical Lutheran Epiphany church's new tower; also a two-story residence, 25 by 70 feet in size; to have two classrooms below; to be erected at Osgood street near Clybourn avenue. For Fritz Bach, a two-story residence, 22 by 50 feet in size; to be erected at Hoyne avenue between Roscoe and Cornelia streets; to be of pressed brick and stone, have the modern open sanitary improvements, hot-water heating, gas fixtures, mantels, sideboards, cement basement and sidewalks, electric bells. Also making plans for a two-story frame residence, 22 by 52 feet in size; to be erected at Bowmanville, brick basement, oak finish, gas fixtures, hot-water heating, mantels, sideboards, etc.

Architects McMichael & Morehouse: For John Cornell, two two-story flat buildings, to be erected at 518 to 520 Lake avenue, pressed brick and stone fronts, oak interior finish, gas fixtures, furnaces, mantels, gas ranges and fireplaces, electric bells, etc.

Architect Martin Carr: Just completed plans and will commence work at once on the handsome parochial residence at West Forty-third avenue and Washington boulevard for St. Mel's church, Rev. P. J. McDonnell, pastor. It will be three stories and basement, 50 feet front and 84 feet deep, connected to the church by a private passage or vestibule; the front will be of buff Bedford stone, have tile roof, fine hardwood interior finish, specially designed mantels, sideboards, consoles, bookcases, etc.; have the best of nickel-plated plumbing, electric light, steam heating, etc.

Architect Robert B. Hotchkiss: For Chicago City Railway Company, two two-story amusement buildings and other buildings; to be erected at the northwest corner of Sixtieth street and Cottage Grove avenue.

Architect John R. Stone: Just completed drawings for a three-story and basement apartment house, 35 by 73 feet in size; to be erected at Fifty-fourth street between Lake and Jefferson avenues for J. M. Marshall; first story to be of cut stone and the rest of pressed brick and stone, to have hardwood finish, mantels, sideboards, consoles, medicine cases, hat racks, refrigerators; stationery wash bowls in all bed rooms, gas ranges, vestibules and halls to have tile floors, marble wainscoting and marble steps; also electric light, steam heating, plate glass windows and a handsome stone porch twenty six feet long; will commence work immediately. Same architect made plans for a two-story flat building, 24 by 65 feet in size, to be built at Green and Fifty-fourth streets; Bedford stone front, modern plumbing, hot-water heating, oak finish, mantels, sideboards, etc. For Mrs. G. S. Ingraham, a three-story addition 50 by 60 feet, to building situate at 5512 Washington avenue; to be of pressed brick and stone, have steel beams, modern plumbing, gas and electric fixtures, electric light, etc.

Architect W. S. Smith: For W. H. C. Sykes, a three-story flat building, 44 by 65 feet in size; to be erected at 1530 Sheridan Drive; to have a front of pressed brick, with buff Bedford stone, hardwood interior finish, mantels, sideboards, consoles, hall trees, gas and electric fixtures, electric light, steam heating, gas ranges, cement, marble and tile work, etc. For William McKerrlie, a three-story apartment house, 50 by 115 feet in size; to be erected at same location as above; it will have two fronts of pressed brick and stone, all hardwood finish throughout, the best of plumbing, steam heating, gas and electric fixtures, electric light, mantels, consoles, etc. Same architect: Commercial work on a three-story flat building, 50 by 65 feet in size, at Sixty-sixth street and Stewart avenue, for H. A. Hayden; to have buff Bedford stone first story, and the remainder to be of pressed brick with Bedford stone trimmings the interior to be finished in oak and Georgia pine, have mantels, sideboards, steam heating, gas fixtures, etc. Same architect made drawings for a two-story flat building, 40 by 88 feet in size; to be erected at Wright street near Sixty-sixth street, for himself; to be of pressed brick and stone, have steam heating, the modern open plumbing, mantels, sideboards, gas fixtures.

Architect W. J. Van Keuren: For M. Fowler, a one-story ranch and residence, 42 by 52 feet; to be erected in California. Same architect is making plans for five two-story, attic and basement frame residences, 26 by 35 feet each; to be erected at Ridgeland for himself; for sale; stone basements, oak finish, mantels, sideboards, furnaces, gas fixtures, etc. Same architect made plans for the Town of Cicero for a fire engine house and storage sheds, 40 by 70 and 40 by 50 feet respectively; to be erected corner of Lake street and Lombard avenue; to be of stone front and pressed brick side, have plumbing, electric light, cement sidewalks, floors, etc.

Architect Albert S. Hecht: For John Swanzan, a two-story and basement flat building, 23 by 48 feet in size; to be built at Harvard street near Springfield avenue; to be of buff Bedford stone front, have oak finish, mantels, hot-water heating, gas fixtures, etc. Also making plans for a three-story flat building, 50 by 65 feet in size; to be erected on the North Side; Bedford stone front, oak and Georgia pine finish, gas and electric fixtures, steam heating, mantels, sideboards, gas ranges, etc.

Architect L. E. Stanhope: For John Usher, four two-story flat buildings, 24 by 50 feet each; to be built at 1708 to 1720 Carroll avenue. Also four to be erected at 81 to 89 St. Louis avenue. Also one at 753 North Hamlin avenue; to have buff Bedford stone fronts, oak and pine finish, modern plumbing, steam heating, gas fixtures, gas ranges, cement work, etc.

Architect H. B. Wheelock: For John Monk, a ten-story warehouse, 30 by 90 feet in size; to be erected at 161 Market street; to have a front of pressed brick with terra cotta trimmings, plumbing, cement work, electric light, steam heating, elevator, etc.

Architect Charles W. Nothnagel: For F. A. Stahlbock, a two-story and basement flat building, 25 by 65 feet in size; to be built at Ellis avenue near Fifty-seventh street; to have a buff Bedford stone front, modern plumbing, furnaces, gas fixtures, oak finish, mantels, etc.

Architect Arthur Foster: For Julian Blair, a four-story apartment house, 25 by 90 feet in size; to be erected at 3697 Drexel boulevard; Bedford stone front, oak finish, steam heating, mantels, sideboards, gas and electric fixtures, etc.

Architect Arthur Peabody: For W. J. Sherwood, a two-story and basement flat building, 25 by 60 feet in size; to be erected at 1809 Washington boulevard; to have a Bedford stone front, oak finish, steam heating, gas fixtures, mantels, sideboards, electric bells, etc.

Architect H. J. Schlacks: For P. W. Probst, a three-story warehouse, 40 by 125 feet in size; to be erected at 161 to 163 Twenty-fourth place; to be of pressed brick and stone front, have some plumbing, electric light, steam heating, elevator, cement work, etc.

Architect Morrison H. Vail: For J. W. Brown, two three-story flat buildings, each 25 by 70 feet in size; to be erected at Ingleside avenue near Sixty-sixth street; to have buff Bedford stone fronts, oak interior finish, furnaces,

electric light, mantels, etc. Same architect made plans for Wheaton College for a gymnasium, two-story and basement, with a high basement; to be of pressed brick and stone, have modern plumbing, steam heating, electric light, cement work, etc.

Architect H. F. Swanson: For E. Christensen, a two-story, basement and attic residence, 40 by 40 feet in size; to be built at Irwin Park; to be of frame with stone basement, have oak finish, hot-water heating, mantels, sideboards, gas fixtures, mantels, sideboards, etc. For Vigo Olsen, a two-story, basement and attic stone and frame residence, 35 by 50 feet in size; to be erected at Hanson Park; modern open plumbing, hot-water heating, gas fixtures, mantels, etc.

Architect Oscar Beyer: For Franz Brothers, a three-story brewery, 34 by 94 feet in size; to be erected at Freeport, Illinois; to be of common brick, have plumbing, electric wiring, steam heating, cement work, steel beams, etc.

Architect L. G. Hallberg: For Emanuel Osterholm, a three-story store and flat building, 25 by 75 feet in size; to be built at Fifty-ninth street; to be of stone front, have modern plumbing, steam heating, oak and pine finish, mantels, etc. Same architect made plans for M. E. Church, 40 by 80 feet in size; to be erected at Osgood street and Noble avenue; pressed brick and stone, slate roof, steam heating, electric light, plumbing, cement work, etc.

Architect C. W. Rapp: For Coles County, Illinois, a courthouse, 131 by 138 feet in size; two-story, basement and attic; to be of stone, slate roof, oak finish, gas and electric fixtures, steam heating, electric light, cement work, mosaic floors, tile floors, etc.

Architects Stiles & Stevens: For Gilbert Wilson, a three-story flat building, 50 by 82 feet in size; at Fifth street and Lake avenue; stone front, steam heating, electric light, etc.

Architects Murphy & Camp: For William Mavor, two three-story residences, each 50 by 80 feet in size; to be erected at Parkway near Cottage Grove avenue; Bedford stone fronts, hardwood interior finish, mantels, sideboards, consoles, hall trees, gas and electric fixtures, steam heating, the best of modern plumbing, gas fixtures, etc.

Architect Harold Flower: For J. C. Moore, two three-story flat buildings, each 25 by 50 feet in size; to be built at Greenshaw avenue near Twelfth street; pressed brick and stone fronts, oak finish, mantels, hot-water heating, open plumbing, electric bells, etc. Same architect, making plans for a four-story apartment house, 30 by 113 feet in size; to be erected on Warren avenue near Robey street; Bedford stone front, hardwood finish, mantels, sideboards, steam heating, gas and electric fixtures, etc. For J. J. Flannigan, a three-story flat building, 25 by 69 feet in size; to be built at 1235 Jackson boulevard; to have a front of buff Bedford stone, hardwood finish, mantels, steam heating, gas ranges, etc. Also making plans for five two-story, basement and attic frame residences; to be erected on the North Side; to have oak finish, mantels, sideboards, gas fixtures, hot-water heating, fine plumbing, etc.

Architect E. J. Ostling: For L. F. Schnadt, a four-story and basement apartment house, 65 by 120 feet in size; to be erected at Bradley place near North Halsted street; to be of pressed brick and stone, have hardwood finish, mantels, gas fixtures, steam heating, electric light; cost \$40,000. For William Z. Partello, a three-story and basement flat building, 48 by 50 feet in size; to be erected at the corner of Hermitage avenue and Ainslie street, Ravenswood; to be of Bedford stone front, have oak finish, mantels and sideboards, gas and electric fixtures, steam heating, the best of plumbing, cement sidewalks, etc.

Architect J. E. O. Pridmore: For L. M. McGraw, a three-story flat building, 41 feet front; to be erected at 652 to 654 East Fifty-seventh street; to be of pressed brick and stone, have all the modern improvements, steam heating, etc.

Architect Frank A. Turner: For James A. Barbour, two two-story basement and attic frame residences, 20 by 53 feet each; to be built at 4222 and 4224 Perry avenue; stone basements, gas fixtures, oak finish, hot water heating, mantels, sideboards, cementwork, electric bells, etc.

Architect Frank Randak: For John Slanec, a two-story store and flat building, 22 by 46 feet in size; to be built at Hanson Park; plumbing, gas fixtures, etc. For Matthias Frick, a two-story and basement store and flat building, 25 by 68 feet in size; to be erected at Sixteenth and West Fortieth streets; pressed brick and stone front, the modern plumbing, mantels, gas fixtures, etc. Also two-story and basement store and flat building, 25 by 68 feet in size; to be built at Twenty-second street and Albany avenue; pressed brick and stone front, modern plumbing, etc.

Architect George W. Maher: For Mr. Isam, a handsome Colonial residence, 40 by 46 feet in size; two-story, basement and attic; to be erected at Kenilworth; to be constructed of brick, stone and plaster, have fine hardwood finish, special mantels, sideboards, consoles, gas and electric fixtures, hot-water heating, electric light, etc.

Architects J. K. & A. B. Pond: Made plans for the Jane Club, to be erected in connection with Hull House, at 223 Ewing street, three stories, 26 by 70 feet in size; to be of pressed brick and common brick, have steam heating, electric light, etc.

Architect Julius H. Huber: For A. J. Kasper, remodeling residence at 1732 Deming court; will put in new plumbing, billiard room, ballroom, new porch, hot-water heating, electric light, etc.; cost \$10,000. For W. Y. Young, a two-story, basement and attic frame residence, to be built at Lakewood avenue and Catalpa street, Edgewater; brick basement, oak and pine finish, mantels, hot-water heating, gas fixtures, etc.

Architect William Strippelman: For W. W. Kimball, a five-story warehouse, 80 by 150 feet in size; to be erected at southwest corner of Twenty-sixth and Rockwell streets; pressed brick and stone front, elevators, steam heating, electric light, plumbing, cement work, etc.

Architect H. L. Newhouse: For James Stafford, a four-story apartment house, 100 by 120 feet in size; to be erected at 6140 to 6148 Madison avenue; to be of pressed brick and stone, have hardwood finish, mantels, sideboards, consoles, gas and electric fixtures, steam heating, marble, tile and cement work.

Architects Waide & Cranford: Made plans for a fine Colonial residence, 45 by 48 feet in size; to be erected at Richmond Hill, New York; brick basement, quartered oak finish, specially designed mantels, consoles and sideboards, best of open plumbing, etc.

Architect T. W. Pietsch: The Hinsdale Club, 79 by 110 feet in size; two-story and basement, plumbing, steam heating, electric light, etc.; will contain theater to seat 400 persons.

Detroit, Mich.—Architect John W. Case: For Still Alarm Company, two-story brick, pressed brick and cut stone building, on south side Selden avenue near Woodward avenue; 30 by 50 feet in size; cost \$8,000. For W. W. Hannan, two-story frame residence, on Stanley avenue; cost \$5,000.

Architects John Scott & Co.: For Ideal Manufacturing Company, four-story brick factory, corner Franklin and Dubois streets; 50 by 160 feet in size; cost \$20,000.

Architect R. E. Rasemann: For William H. Crane, remodeling brick residence, on north side Montcalm street near Witherell street; cost \$5,000.

Architects M. L. Smith & Son: For William Greer, Troy, New York, summer residence; cost \$5,000.

Architect J. E. Mills: For Lewis A. Peters, two-story pressed brick residence, on west side of Seminole avenue near Jefferson avenue; 40 by 56 feet in size; cost \$6,400. For McCurdy C. Le Beau, two-story pressed brick residence, south side of Ferry avenue between John R. and Brush streets; 38 by 58 feet in size; cost \$6,000.

Architects Stratton & Baldwin: For Episcopal Society, Wibaux, Montana, stone and wood church edifice, with stained glass windows; 25 by 60 feet in size.

Architects Fisher Brothers, Pontiac, Mich.: For Dunlap Vehicle Company, Pontiac, Michigan, four-story brick factory building; 80 by 125 feet in size; cost \$12,000.

Architects A. C. Varney & Co.: For A. E. Finn, two-story brick and stone residence, to be built on West boulevard; 34 by 55 feet in size; cost \$7,000.

Architect A. F. French: For H. L. Shellenberg, brick terrace of four houses, to be built on Forest avenue between John R. and Brush streets; cost \$14,000.

Architect Leon Coquard: For St. Anne Catholic Society, two-story auditorium building to be used for social doings, to be built of brick and have elaborate stone trimmings; 58 by 113 feet in size; cost \$8,000.

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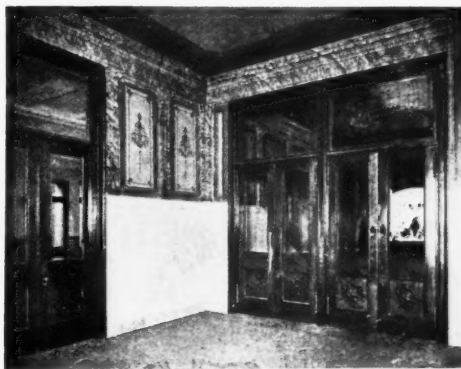
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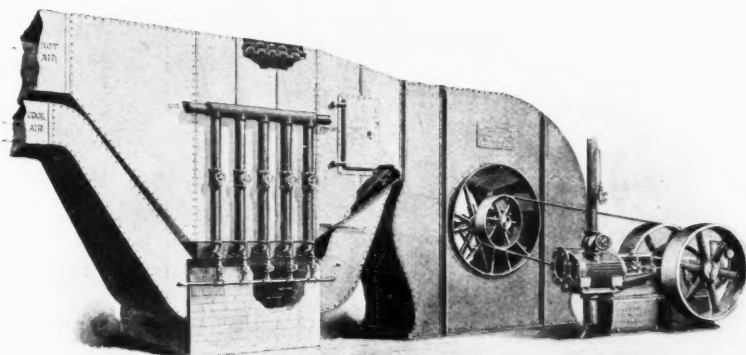
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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXII.

ADVERTISERS' TRADE SUPPLEMENT.

No. 2

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

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JAMES P. HUBBELL, Architect, Davis building, Keokuk, Iowa.

H. NIEBERDING, Civil Engineer and Architect, 158 East Second South street, Salt Lake City, Utah.

ARTHUR J. WILLIAMS, Architect, 467 St. Louis street, Springfield, Missouri.

BIOGRAPHICAL SKETCH OF E. H. SEDGWICK.

We present a portrait of E. H. Sedgwick, treasurer and general manager of the S. Wilks Manufacturing Company, of Chicago.



To Mr. Sedgwick's systematic management and mechanical ability the success of the Wilks boilers and heaters is largely attributable.

E. H. Sedgwick comes from a family of ironworkers. His father, Charles H. Sedgwick, invented the machines for making the first solid-head pins and made valuable improvements in other machinery. In his earlier years, E. H. Sedgwick was one of the firm of C. H. Sedgwick & Sons, afterward A. & E. H. Sedgwick, Poughkeepsie, New York, manufacturers of hardware specialties, machine tools, etc., and acquired an extensive practical knowledge and experience in construction of machine and boiler work. Over six years ago he took entire charge of the business of S. Wilks Company, and besides greatly improving the construction of heaters and steam generators has introduced them so rapidly throughout the United States and foreign countries that new and more expensive works became necessary in

order to meet the requirements of the business.

The business dates back many years, having been carried on for over thirty years by Stephen Wilks and included the manufacture of the first steel ranges made. These heaters have been manufactured since 1857, improved 1864, and the makers being progressive have kept them up to the times. In 1885 the business was incorporated and in 1893 it was purchased by the present owners, N. S. Bouton and E. H. Sedgwick.

THE ENCLOSED PRISM.

It is claimed that the enclosed prism represents the "ne plus ultra" in the development of prismatic lights, embodying, besides the fundamental feature of changing the direction of light, certain commercial advantages in the matter of easily cleaning the glass, protection from dust and dirt, and large exemption from breakage, and the sanitary advantage of rendering rooms wherein the enclosed prisms are installed warmer in winter and cooler in summer.

The product has been but recently placed on the market by the Enclosed Prism Company, with offices at 1439-1440 Marquette building, Chicago.

This new prism has apparently made a distinct hit, as we are advised that it has received a very substantial indorsement at the hands of the architects. The fundamental advantage claimed for the enclosed prism over other prisms on the market is that it is the only one that has successfully solved the cleaning problem. Other advantages claimed over all prisms with the ridges exposed are as follows:

First. Both sides of the plate are perfectly smooth, rendering them easily cleaned.

Second. The ridges, being enclosed, are protected from dust and dirt, and are less liable to be fractured or broken.

Third. The air cushion interposed between the exterior surfaces operates to keep the room cooler in summer and warmer in winter.

Fourth. By employing a double prism, a light taken from a high zenith angle can be discharged at a high angle inside, without the necessity of an accessory light or lucidux.

Fifth. The glazing is flush with the glass on both sides.

Sixth. The prisms, when installed, present a translucent rather than a transparent appearance, and thus can be employed to secure a desired privacy from outsiders or to annul the disadvantage of an undesirable outlook.

Prismatic lights, besides being ornamental in appearance, have a distinct commercial value in reclaiming floor area formerly used for light courts, and increasing in general the available room space by lighting up the dark corners. Other sanitary advantages in dispensing with gas, which, besides being heating, consumes oxygen, and with incandescent and arc lights, are well founded.

Enclosed prisms, it is claimed, require no more care than an ordinary window pane, and can be cleaned with an ordinary rubber brush and water, and on this alone, if on no other point, would seem to deserve approval.

FIREPROOF CONSTRUCTION.

The fact that some of the most disastrous conflagrations in the past few years have occurred in the districts of our metropolitan cities, composed chiefly of buildings supposed to be fireproof, is very practical evidence that steel frame work, hollow tile partitions and floor linings are by no means all that are necessary for an absolutely fireproof construction. The fact has apparently been overlooked that these so-called fireproof buildings contain a large amount of inflammable material in the shape of unprotected woodwork, and in cases where fire

was communicated to it by inflammable merchandise or otherwise, it spread rapidly to all parts of the building.

The excuse offered for this use of wood to such an extent is that it has been indispensable for the interior finish, doors and frames and sash. There is no denying the fact that it is impossible to use doors made of sheet or plate iron, as they are not to be thought of in an office building or a hotel, or where a fine interior finish is a necessity. Attempts have been made to make fireproof doors by covering wood doors with tin and kalamine, but the methods are so crude as to make them unacceptable except in the cheapest class of structures. And then, too, these doors are not fireproof, as under even an ordinary degree of heat the solid door will warp and twist, while the soft metal covering of tin or kalamine will not stand an intense heat. Both these objections have been overcome by the construction of a pressed metal ornamental fireproof door.

These doors are made of two sheets of steel, one on each side of a wood core, with the panels pressed in without cutting or wrinkling. The edges of both sheets are pressed into a groove on the edge of the door, lapping each other; the groove is then filled by a steel band extending all around the door; the screws go through the band and both sheets of steel, absolutely binding them in place. Between the wood core and the metal is a lining of fireproof paper.

This makes a door that cannot warp, sag, shrink or swell, and which has no joints to open and pull apart. The weight is not materially increased. The casings and jambs would also be metal-covered to completely protect the opening. There is no reason why the window finish should not be made in a similar construction, and as a matter of fact it is.

The finish which may be given to doors of this construction makes them acceptable for all classes of buildings. They may be grained to match the different woods or duplex plated. Metal renders itself so perfectly adaptable that any detail of design can be made, and this, with the variety of finishes, makes a door of this nature the ideal construction for an otherwise fireproof building. They are especially to be considered in the construction of office buildings, hotels, theaters, asylums and hospitals, courthouses, society buildings, banks, libraries and post offices.

That this is a desirable addition to the building trade is not to be denied, and that it is a reality is also a fact. This finish is in use in many buildings from Maine to California, and is made by the Fireproof Door Company, of Minneapolis. Write to them about it and they will send you any information and testimonials you may want. It is accepted by the New York Building Department and has indorsements from all parts of the country.

TRADE NOTE.

THOSE in charge of the equipment of blowers and forges for the new Japanese cruiser, "Kasagi," have directed that the "Buffalo" make be employed, and the construction of same has already been completed.

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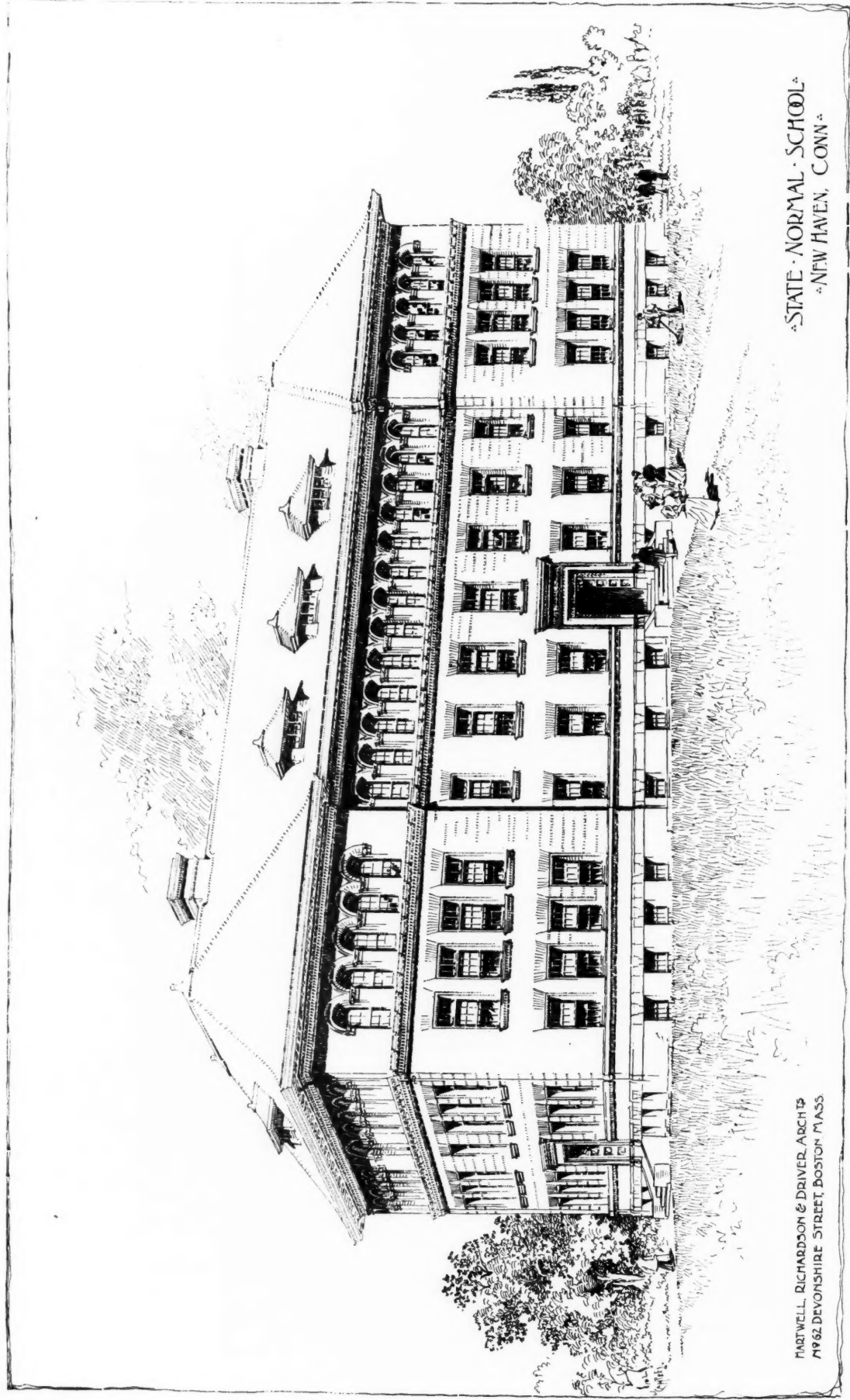
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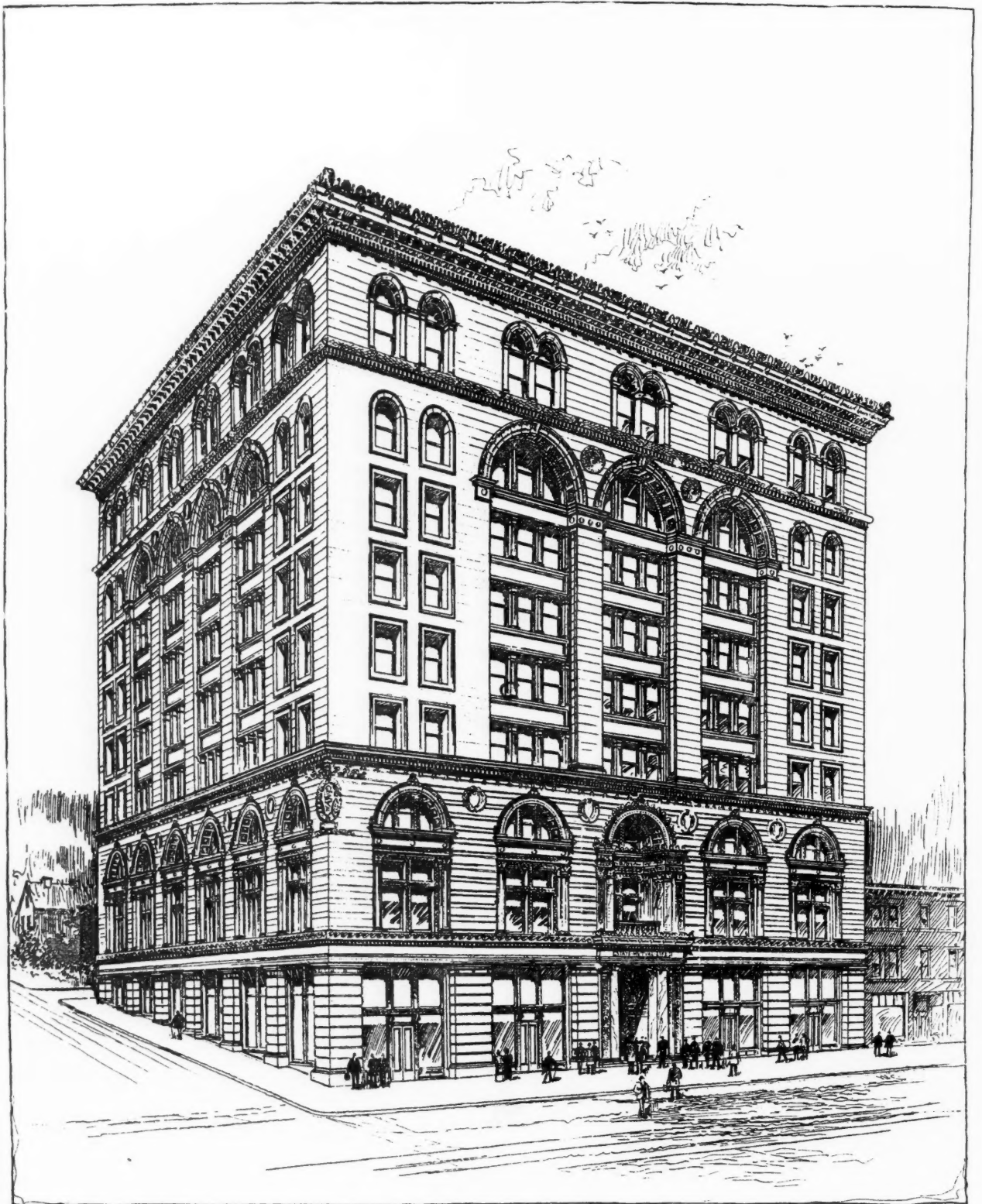
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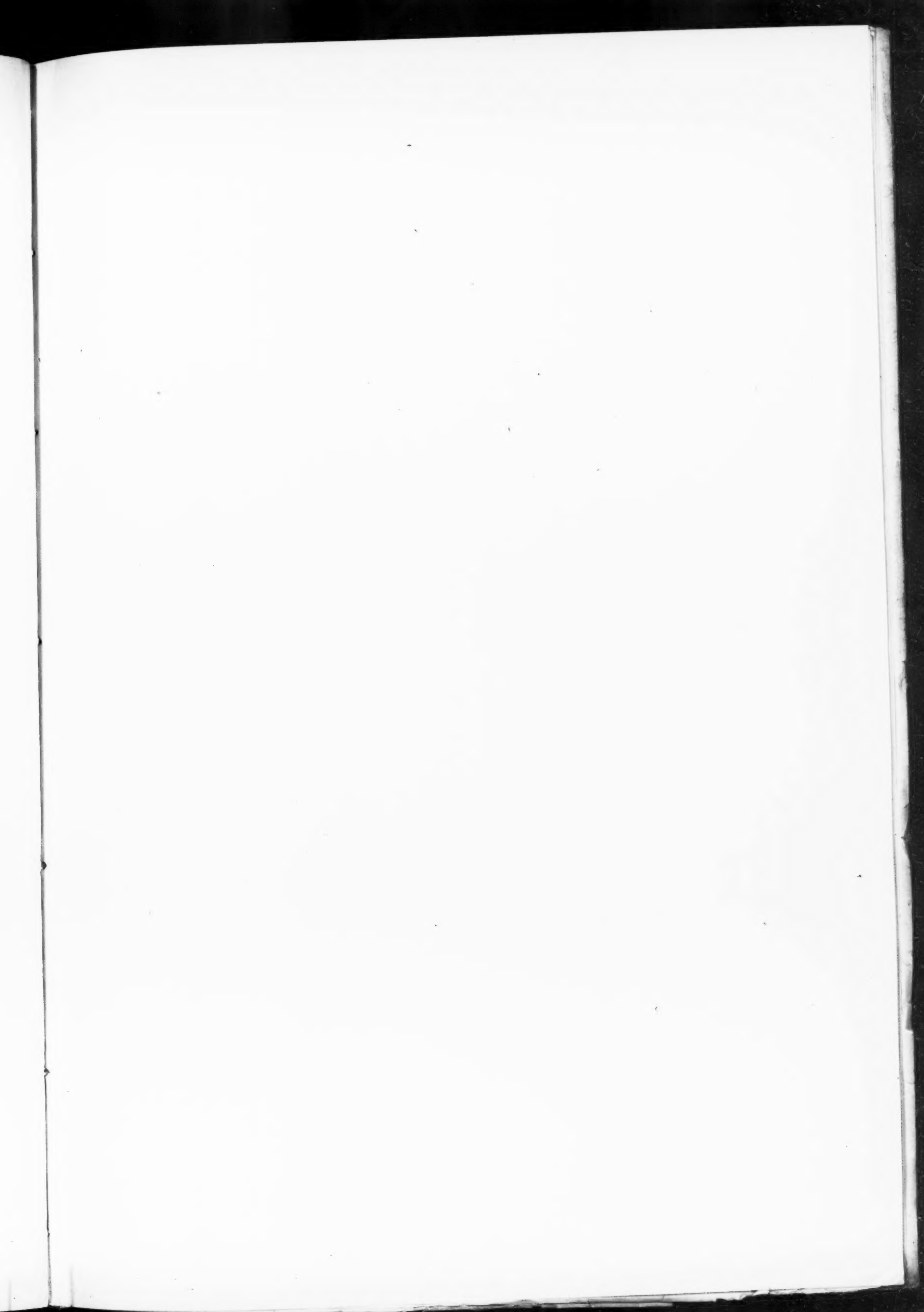
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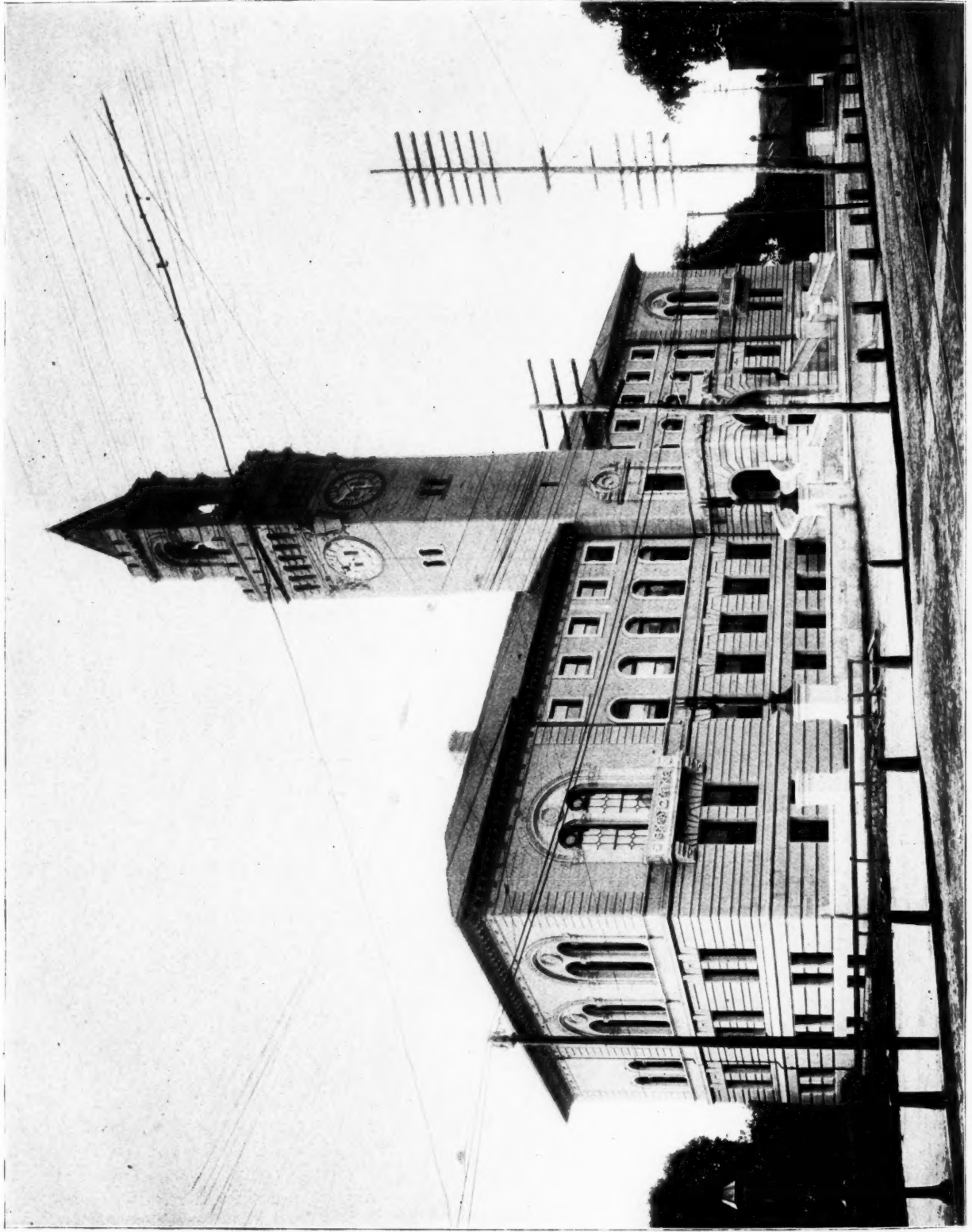




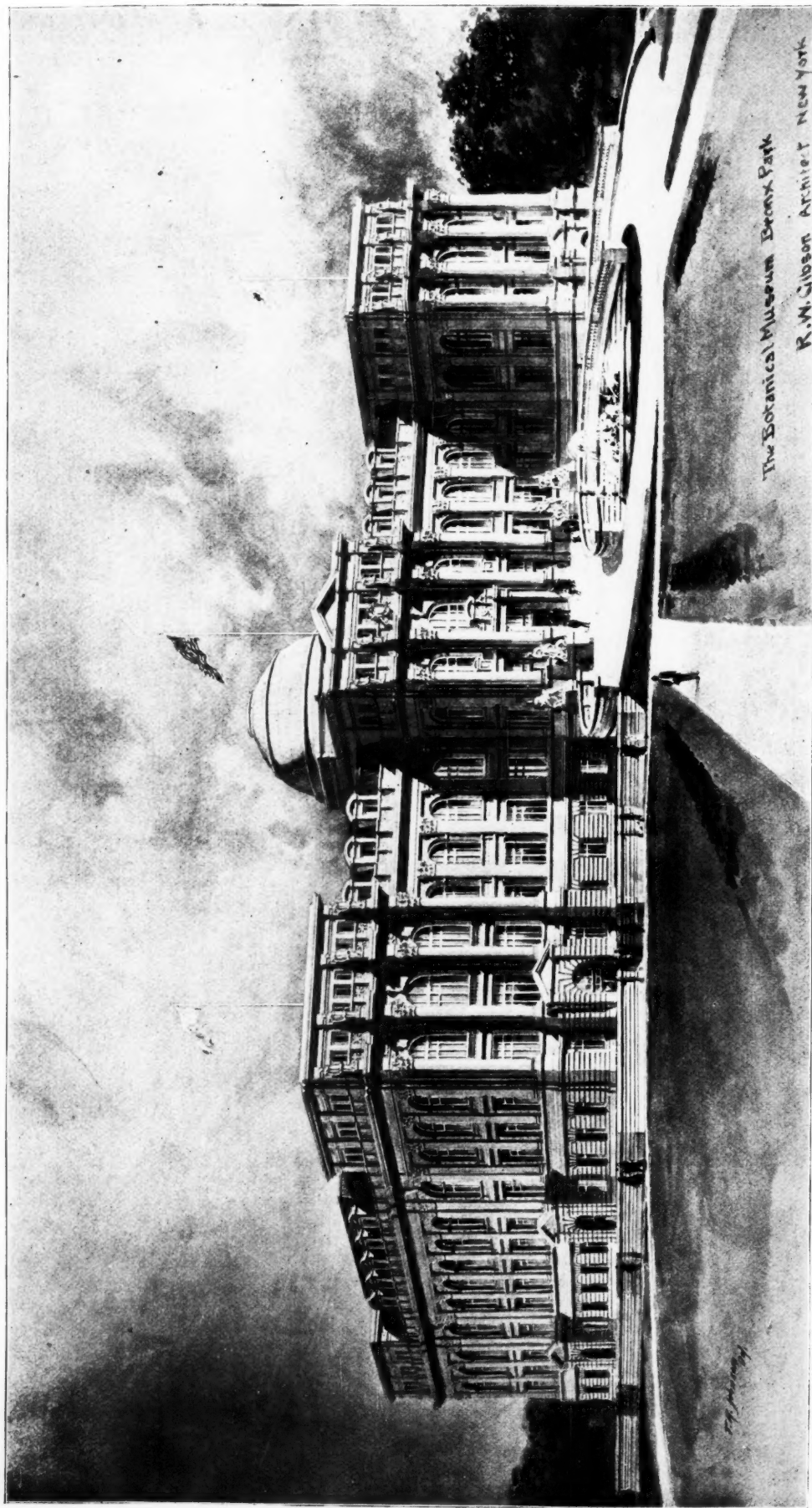
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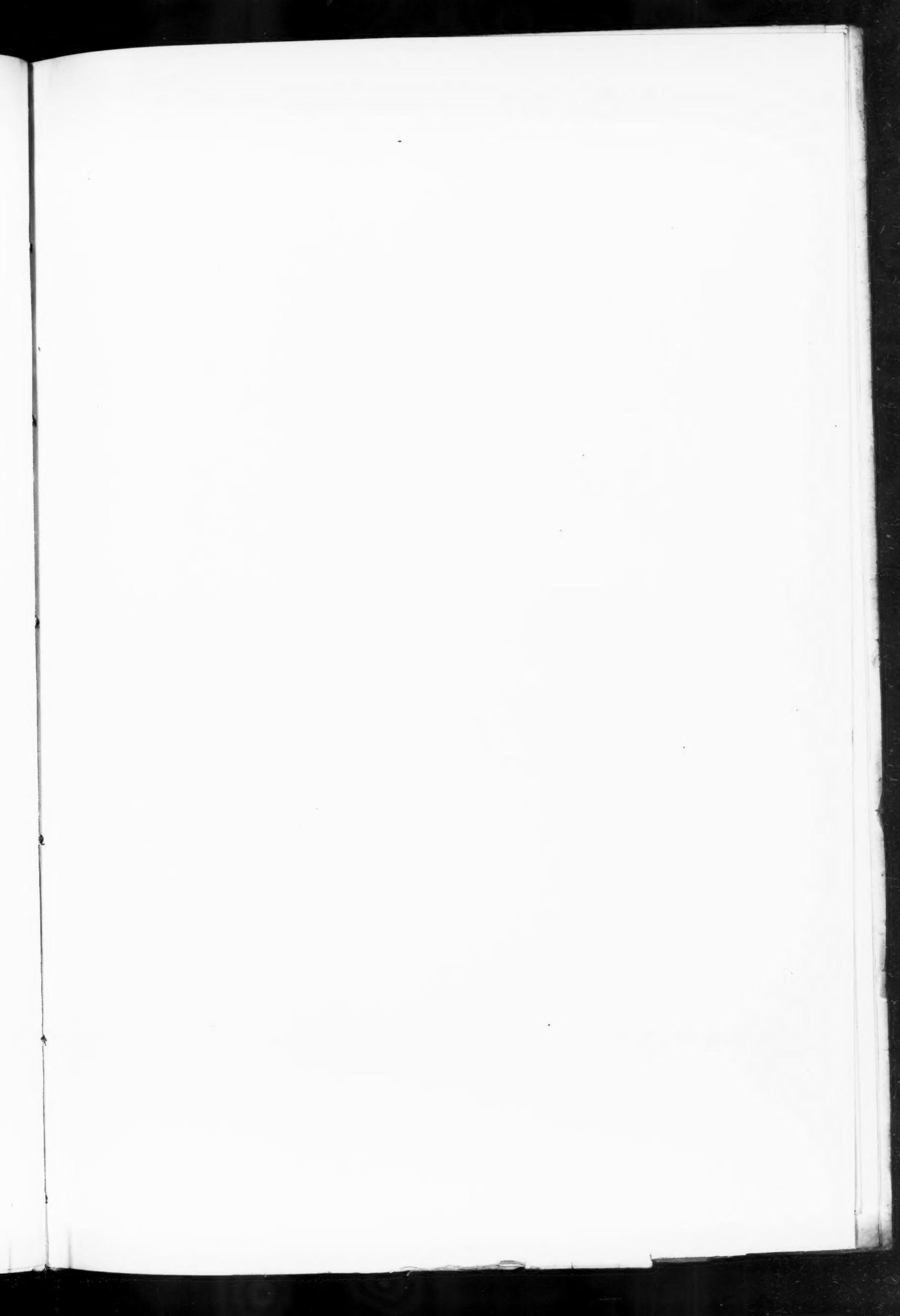


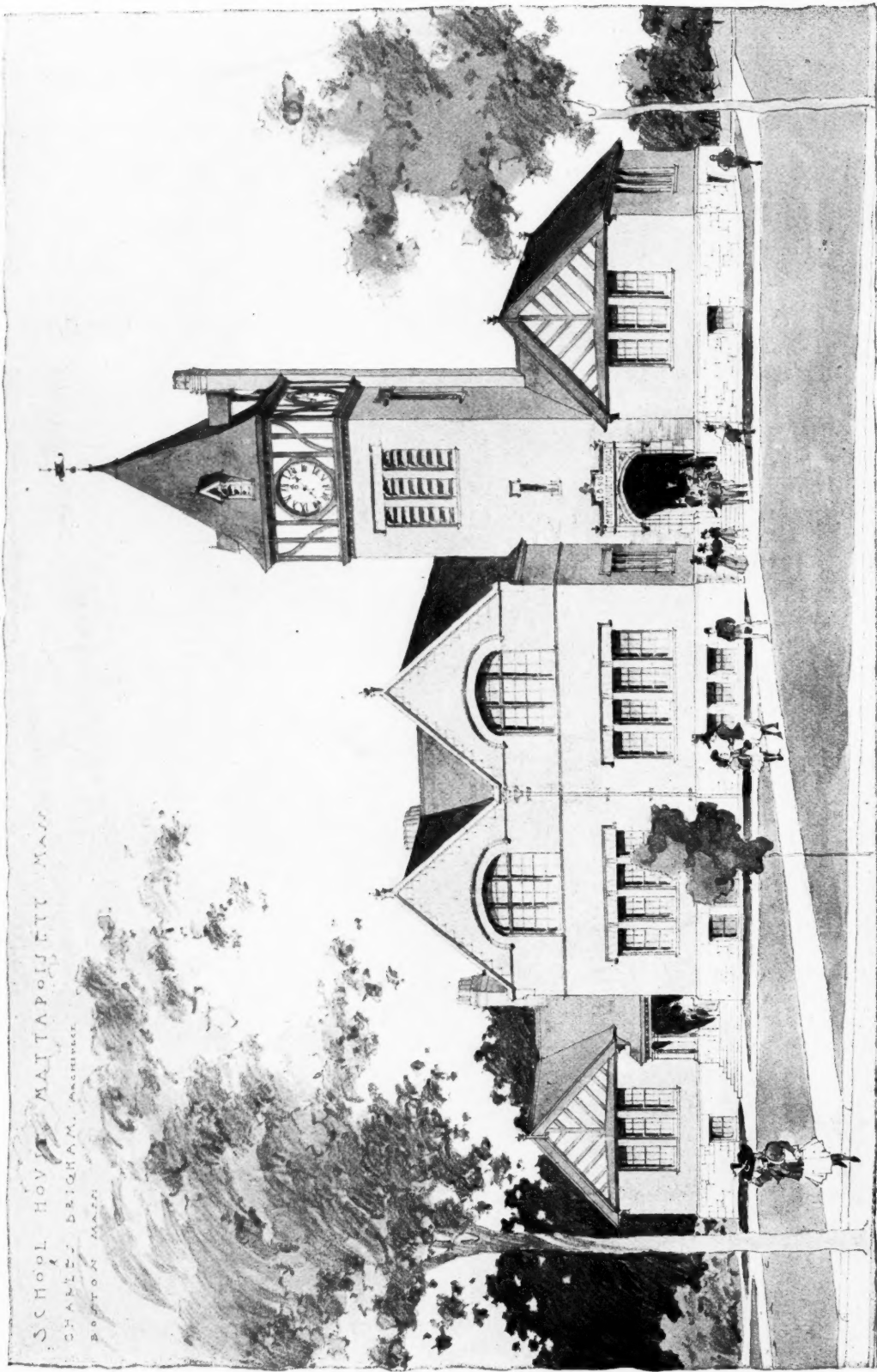


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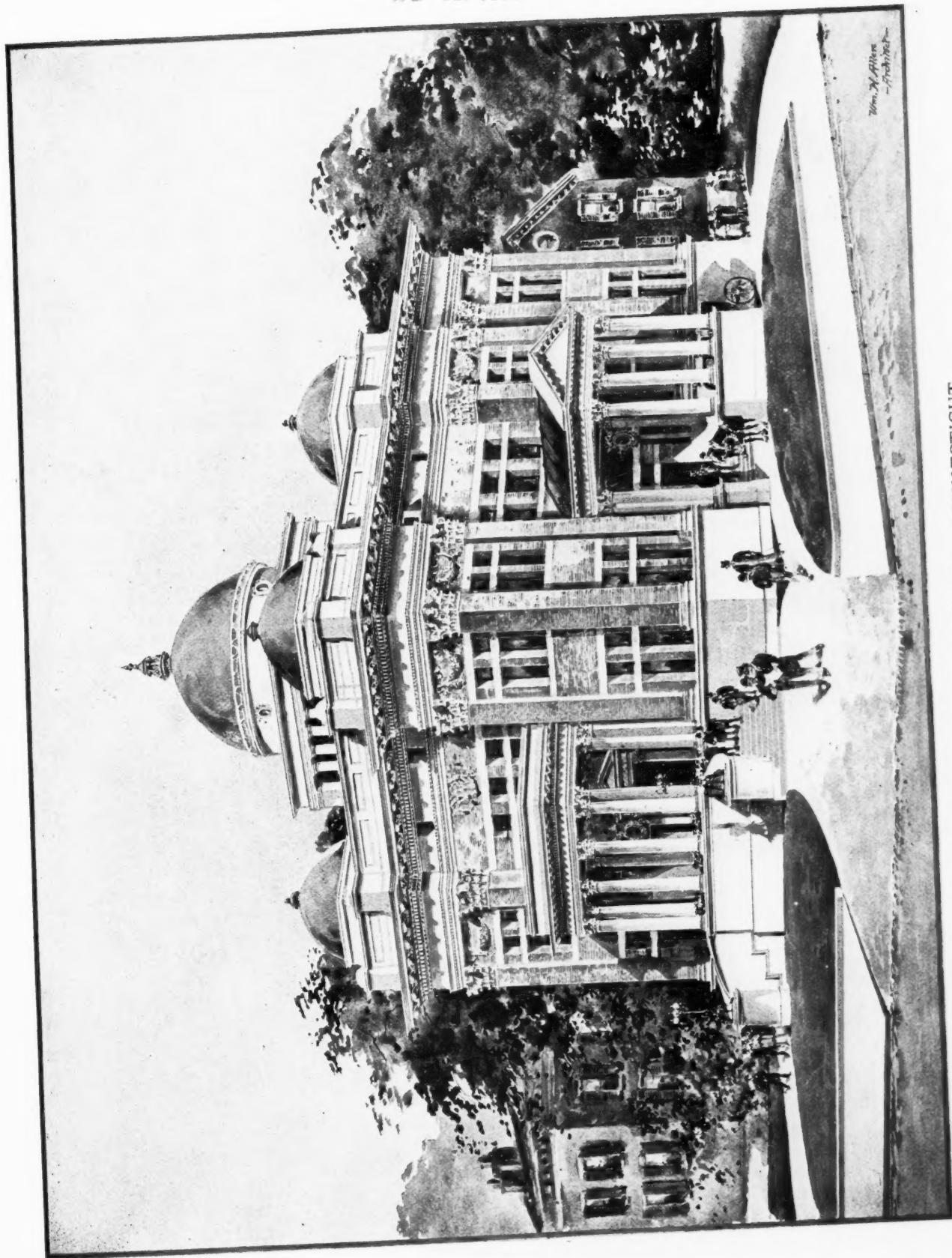


The Botanical Museum Bronx Park
R.M. Gibson Architect New York





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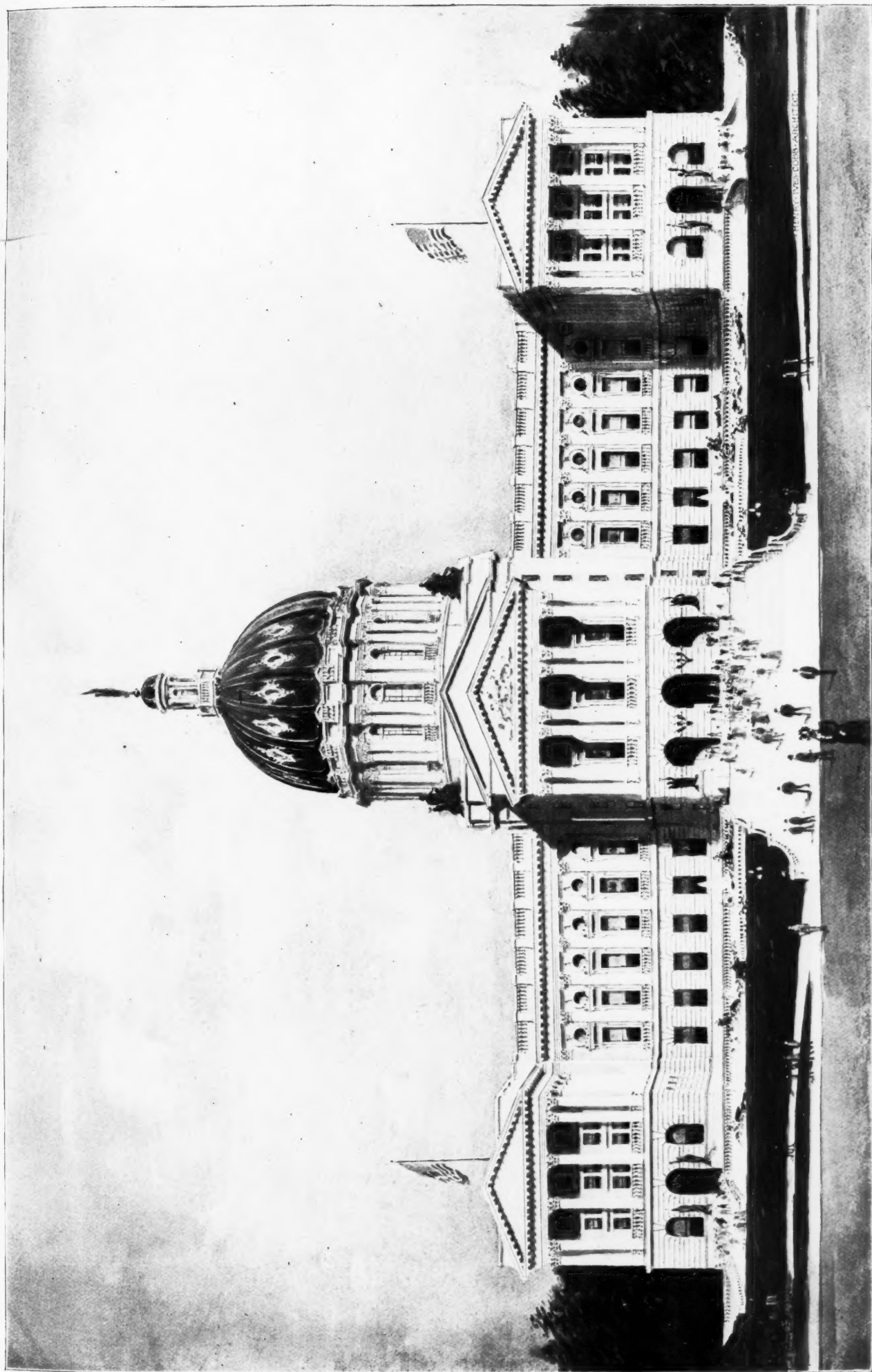


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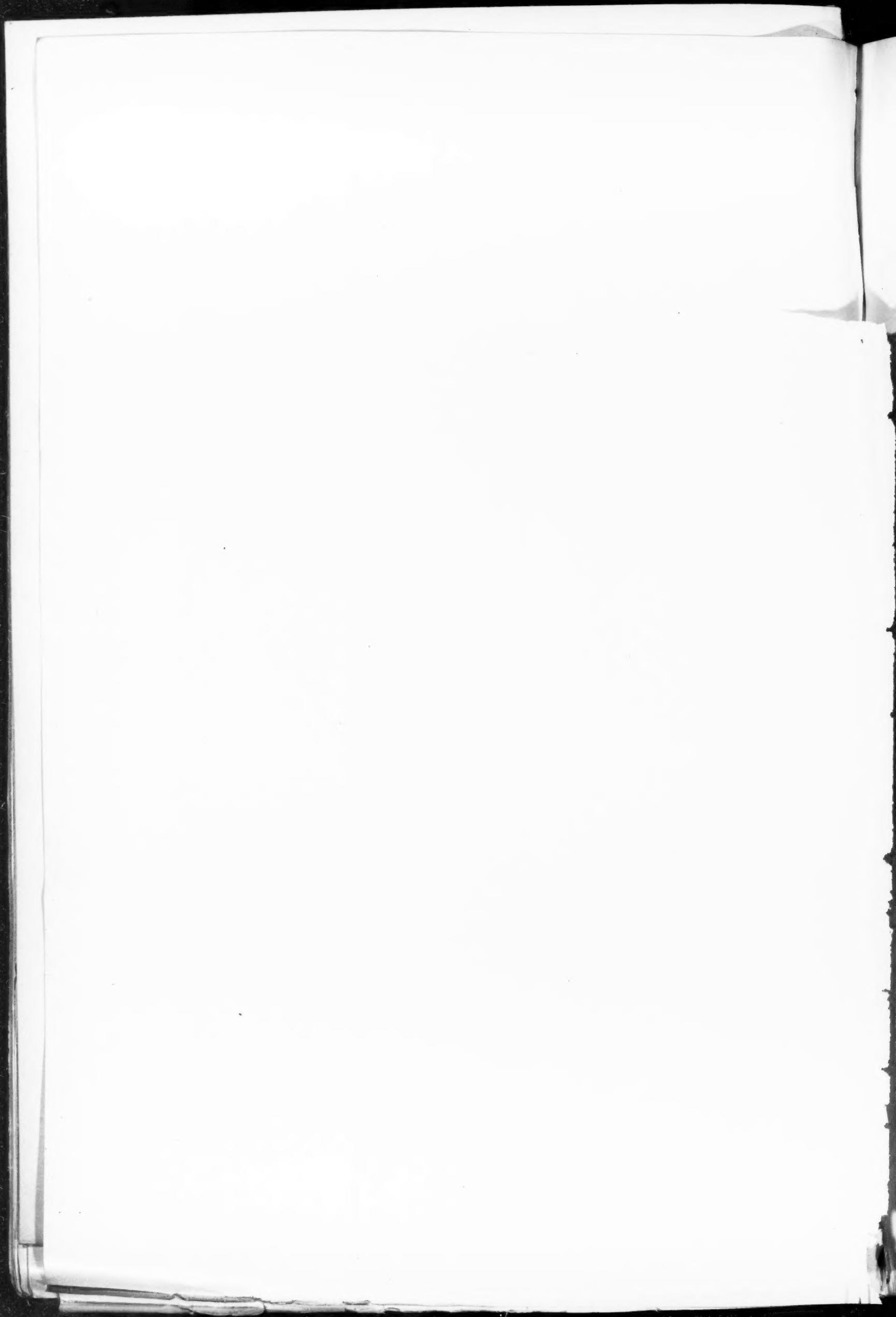
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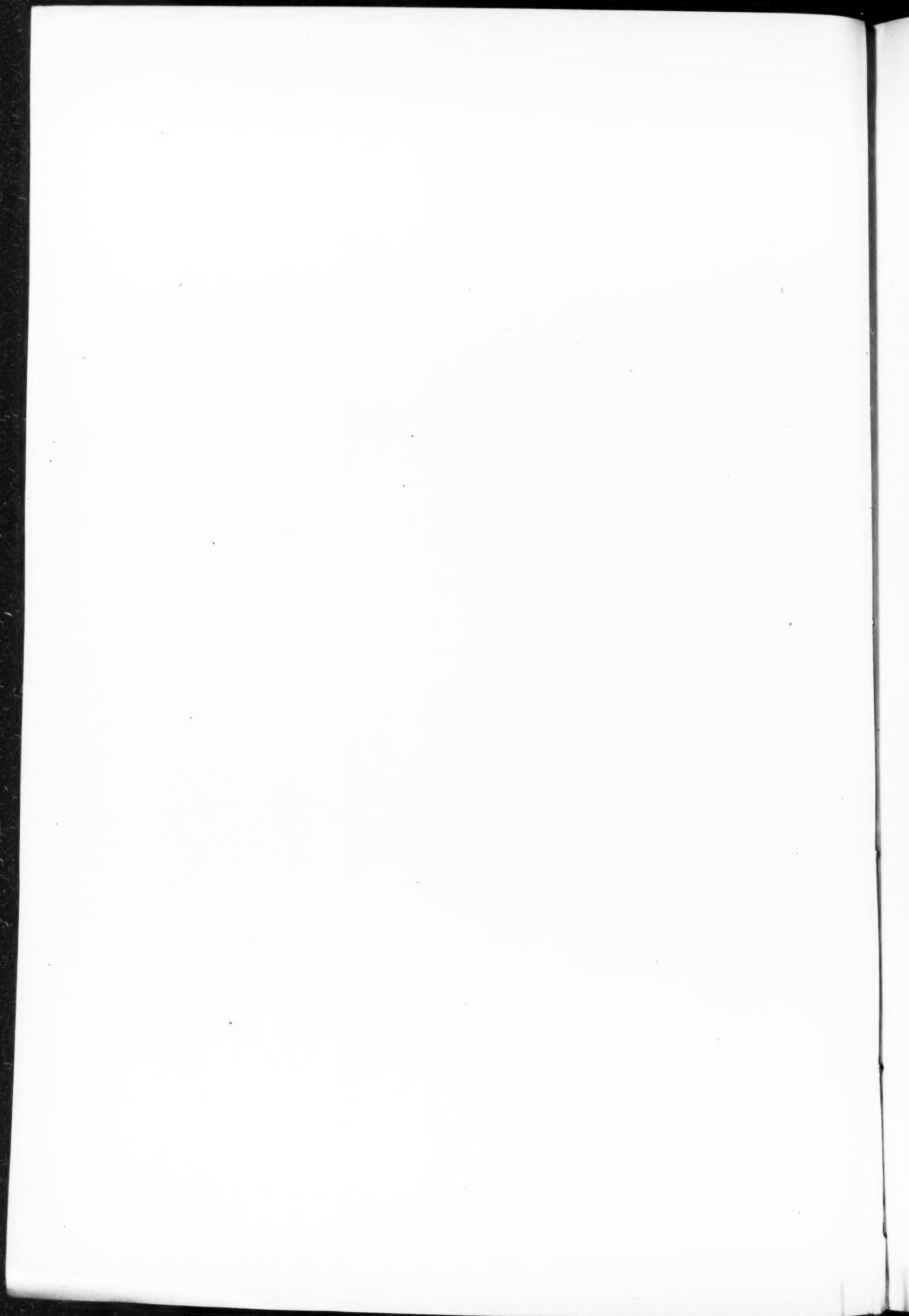
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VIEW IN STAIRCASE HALL, STATE MUTUAL LIFE ASSURANCE COMPANY BUILDING, WORCESTER,
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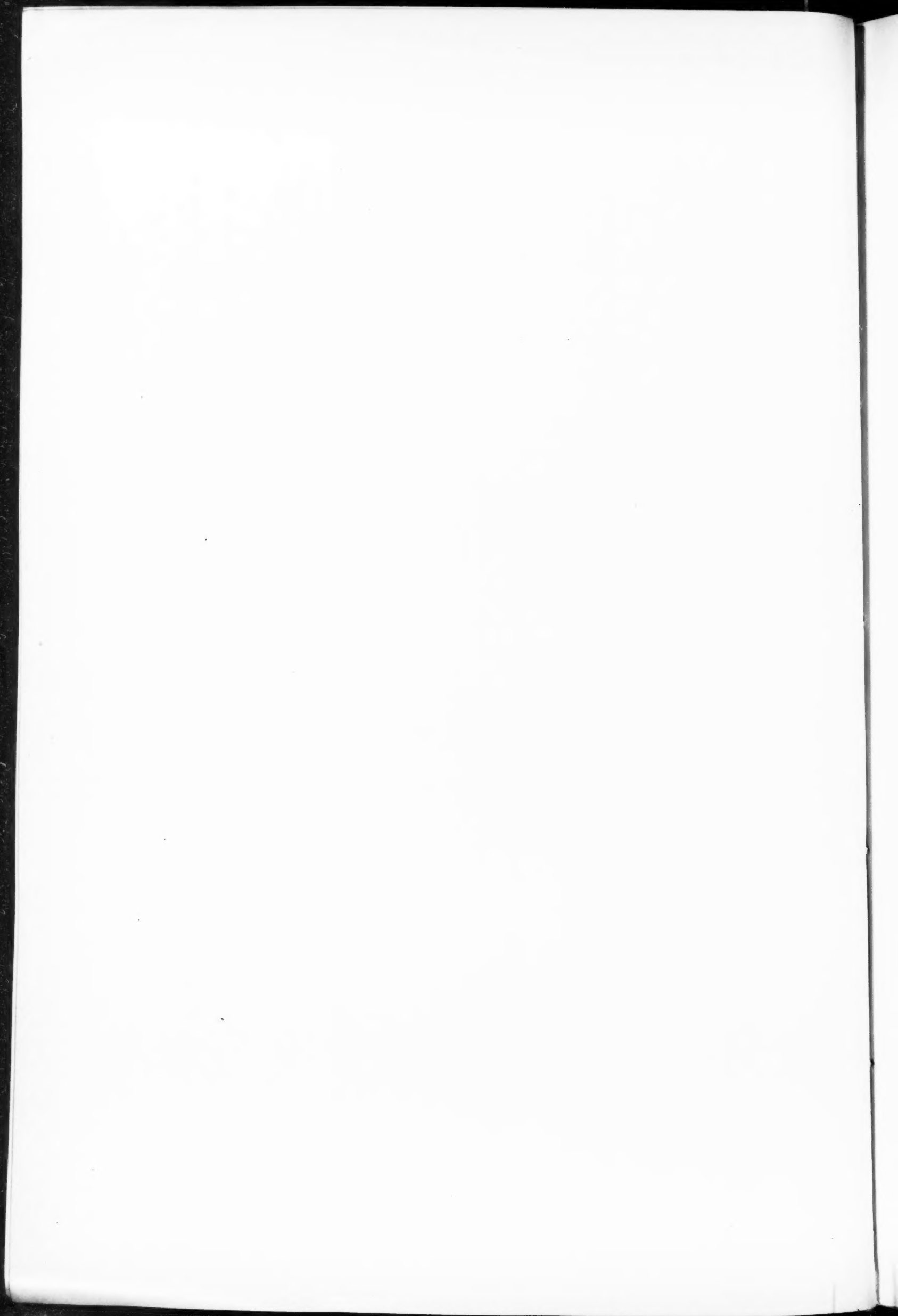
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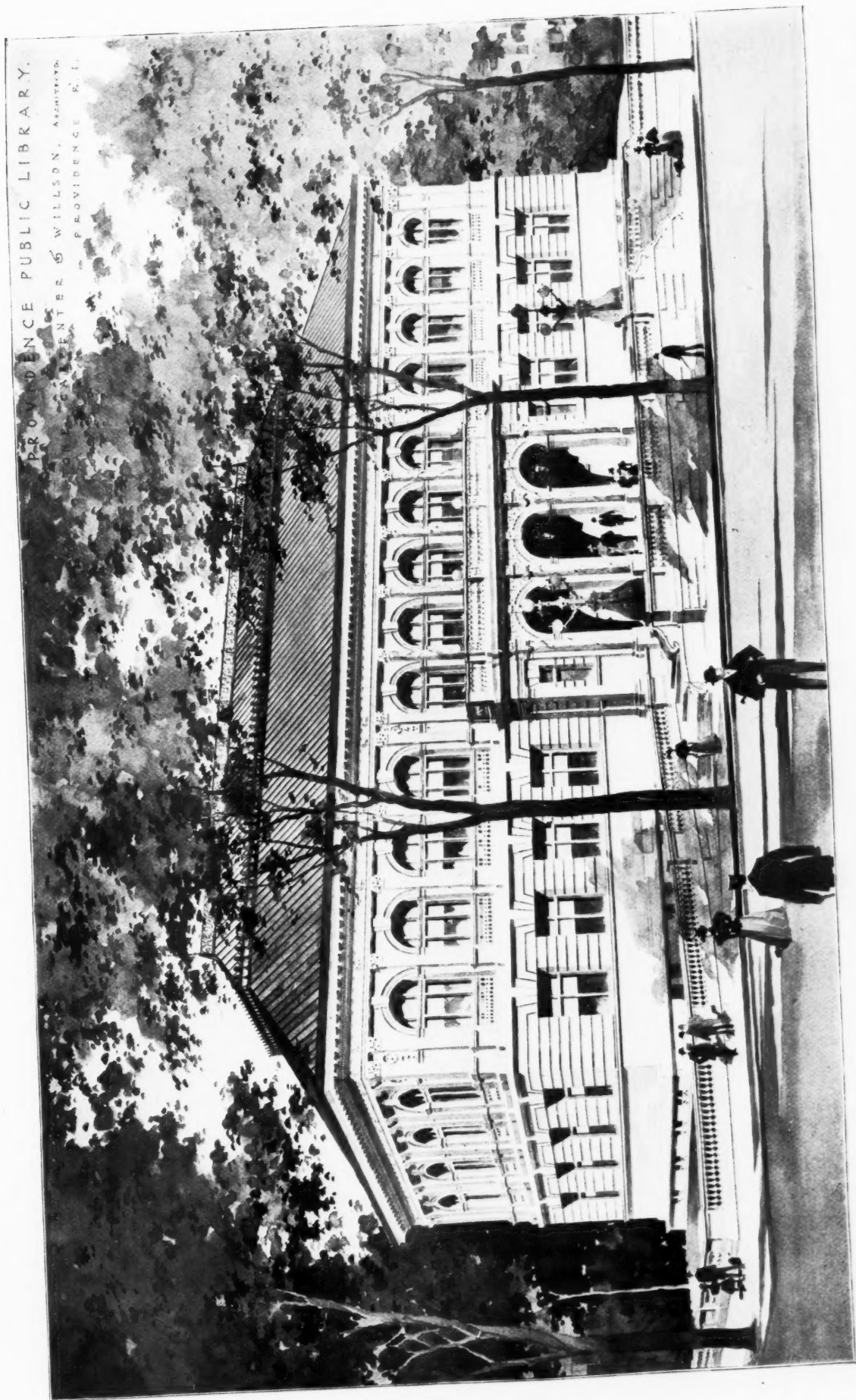


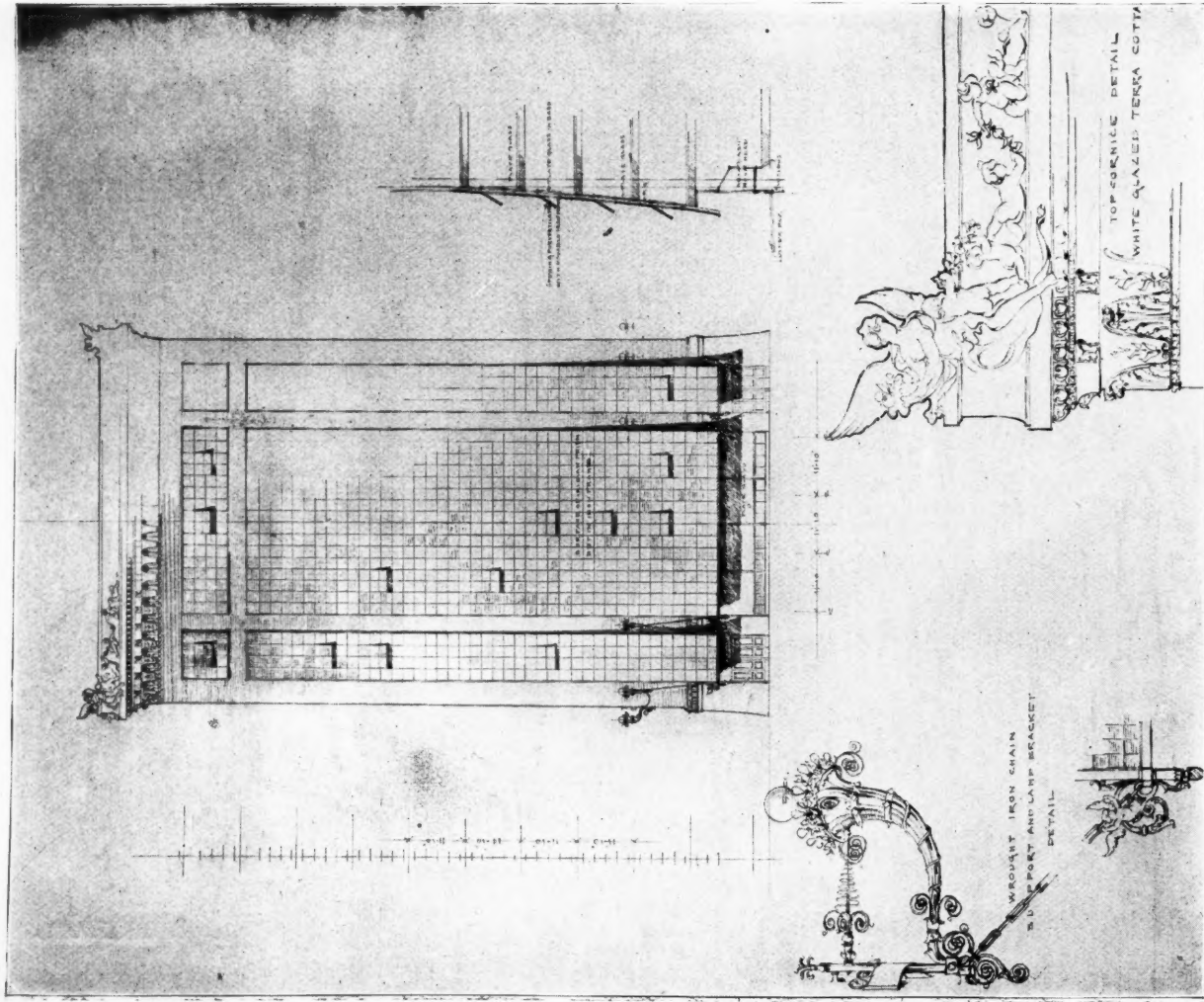
DETAIL OF ENTRANCE, STATE MUTUAL LIFE ASSURANCE COMPANY BUILDING,
WORCESTER, MASSACHUSETTS.

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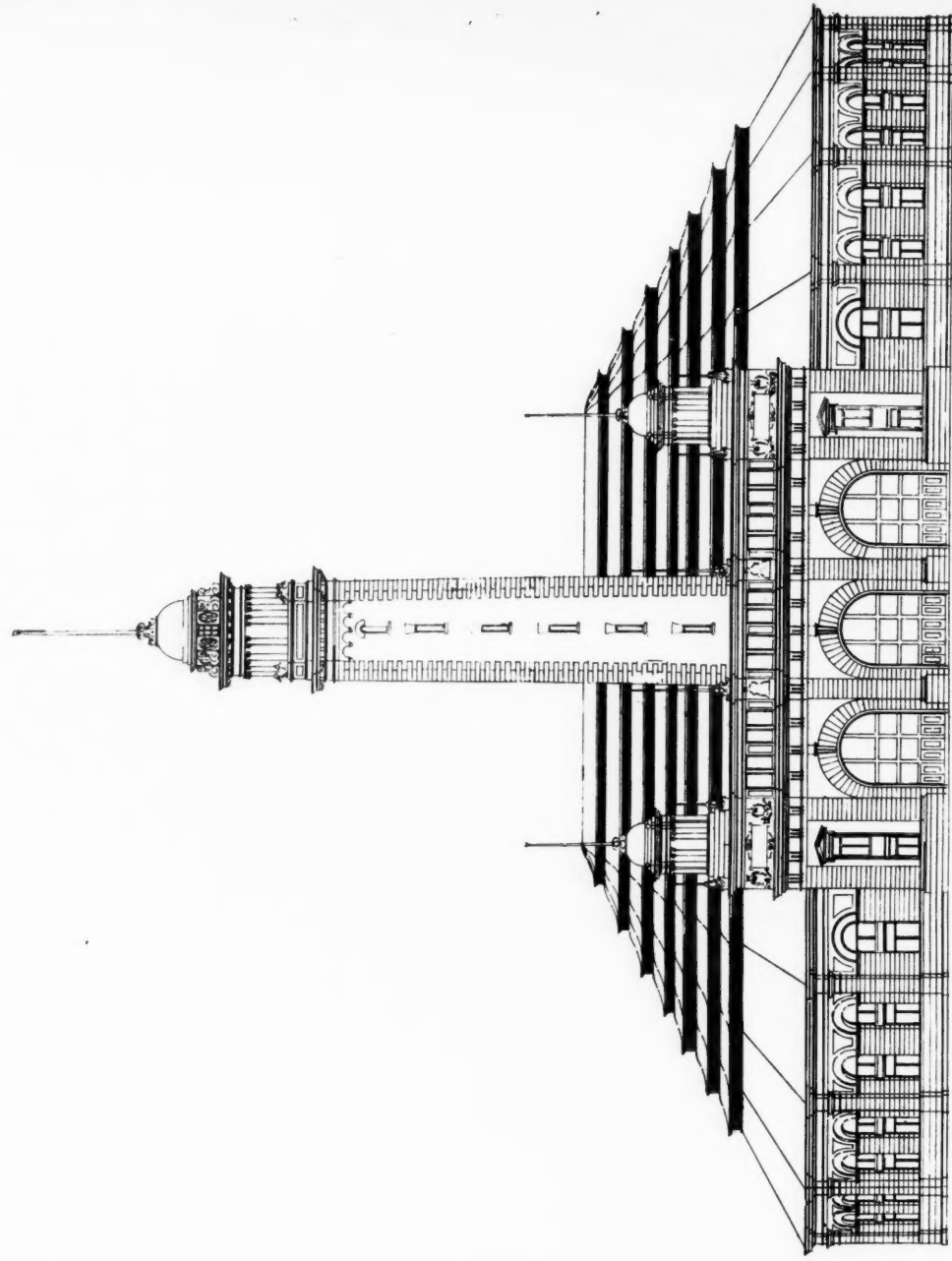


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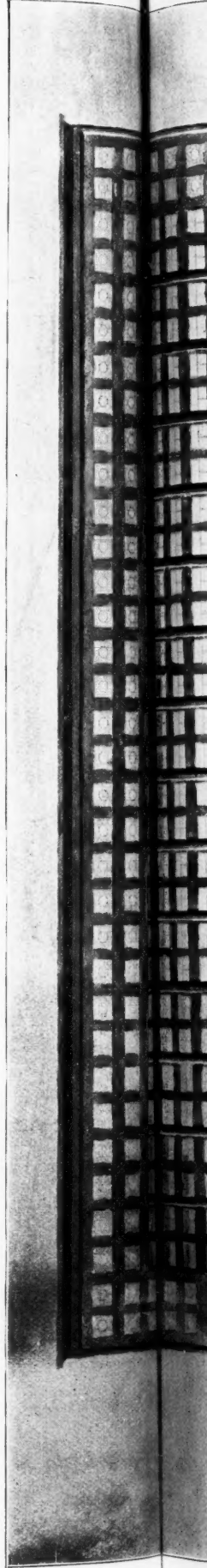
SECOND PRIZE DESIGN, BY ADAMO BOARI.

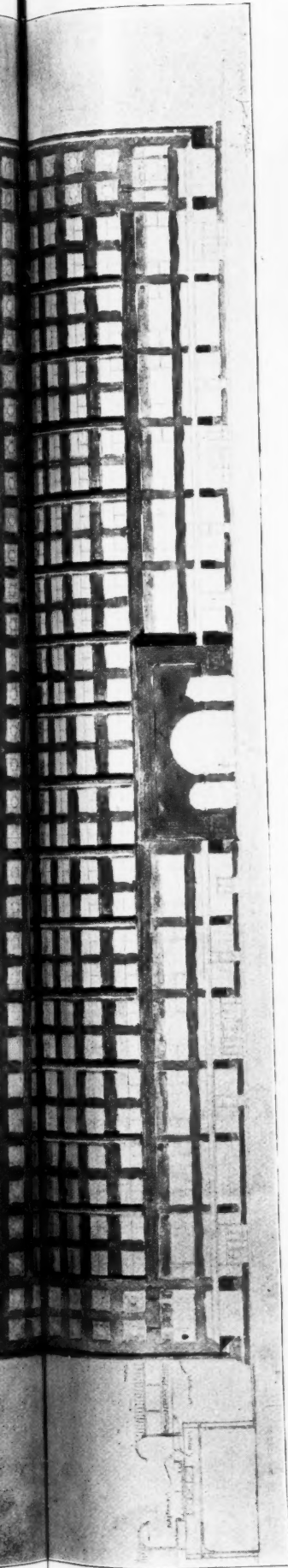


ELEVATION
SUGGESTION FOR THE USE OF THE LUXFER PRISM SYSTEM FOR LARGE EXHIBITION BUILDING

NOTE
SHADED PORTIONS IN
ROOF INDICATE PRISMS

THIRD PRIZE DESIGN, BY S. S. BEMAN.

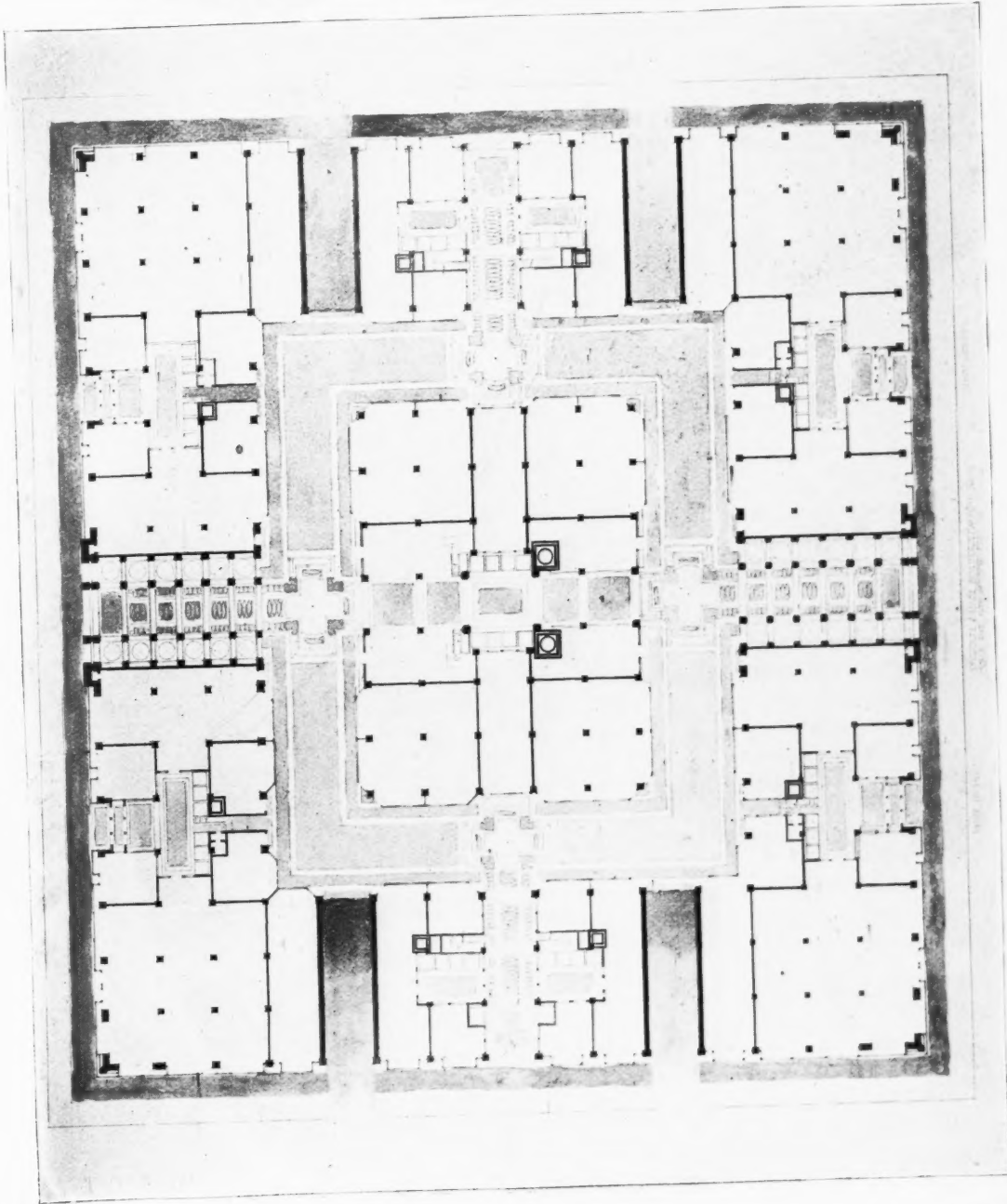




FRONT ELEVATION.



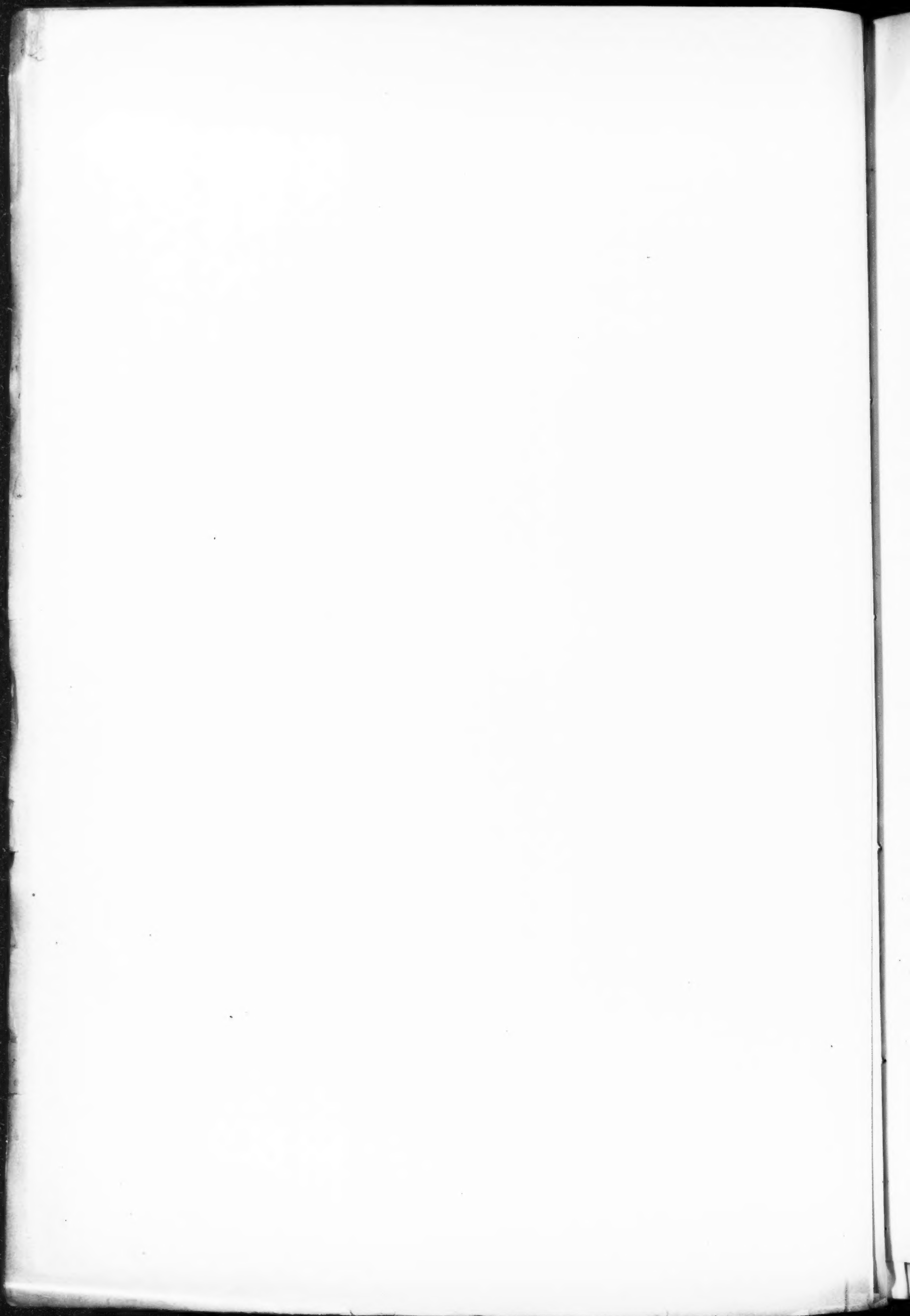
ARCADE.



FIRST FLOOR PLAN.

FIRST PRIZE DESIGN, BY ROBERT C. SPENCER, JR., ARCHITECT.
AMERICAN LUXFER PRISM COMPETITION.

For detailed description
see columns of this number.



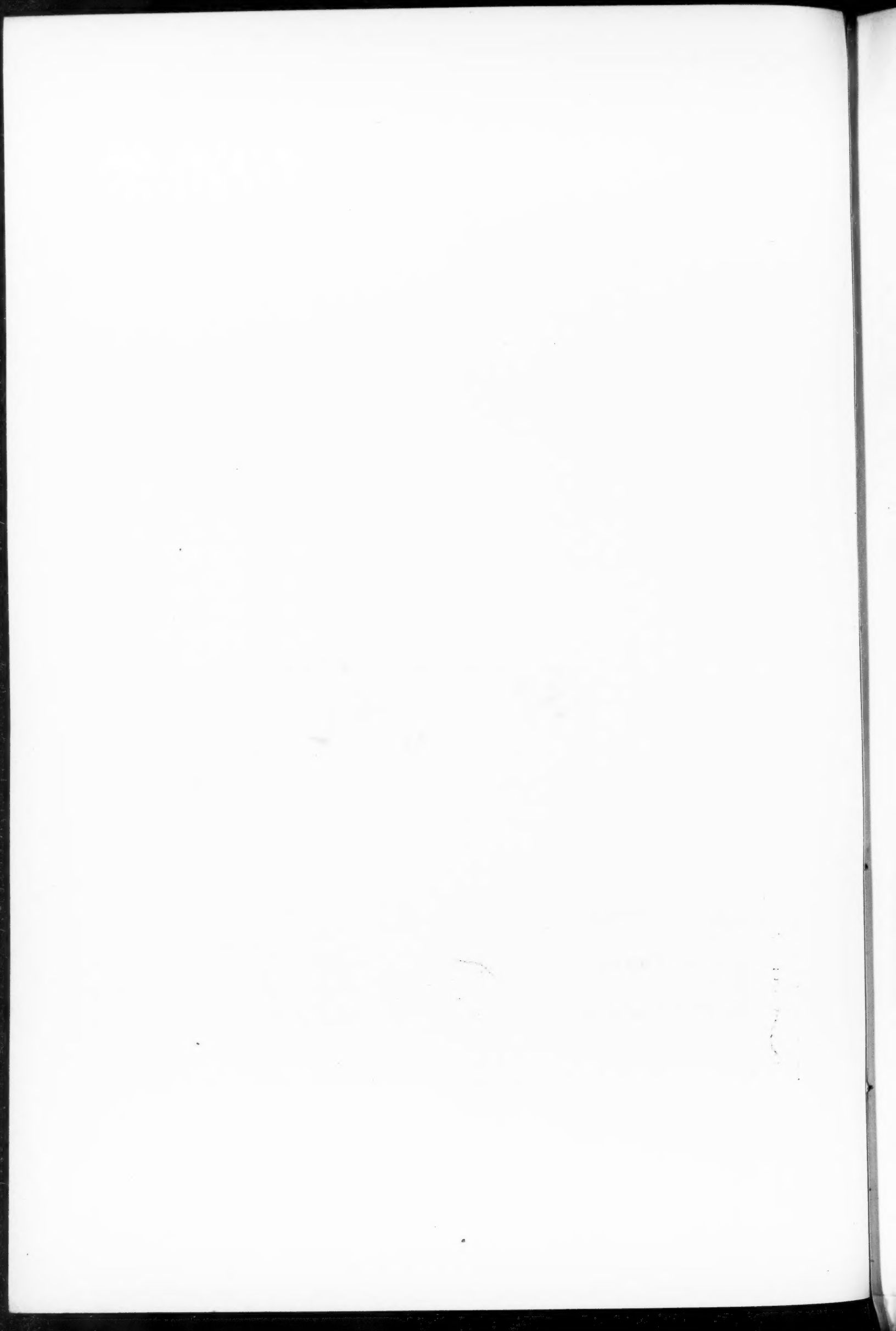
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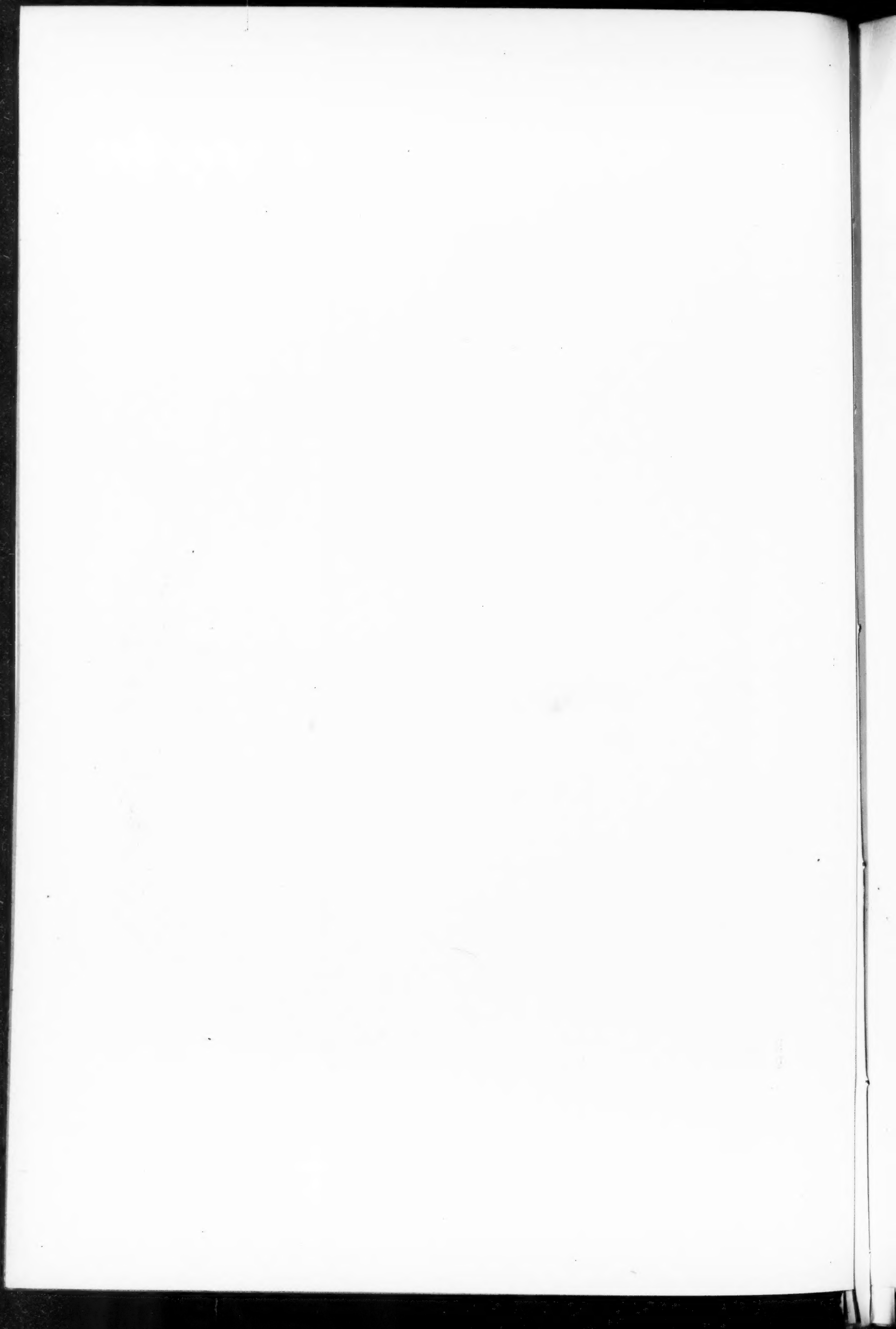


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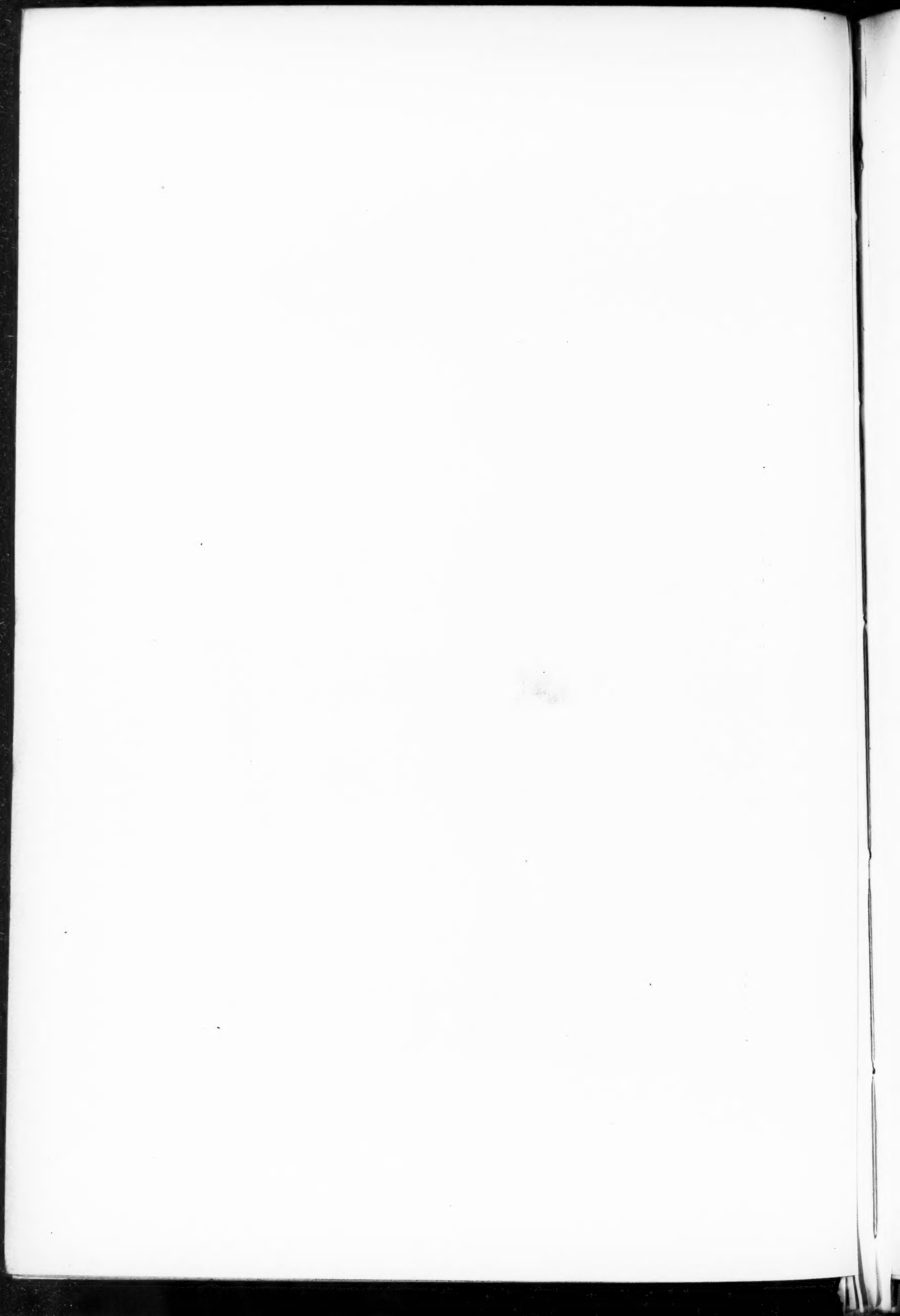
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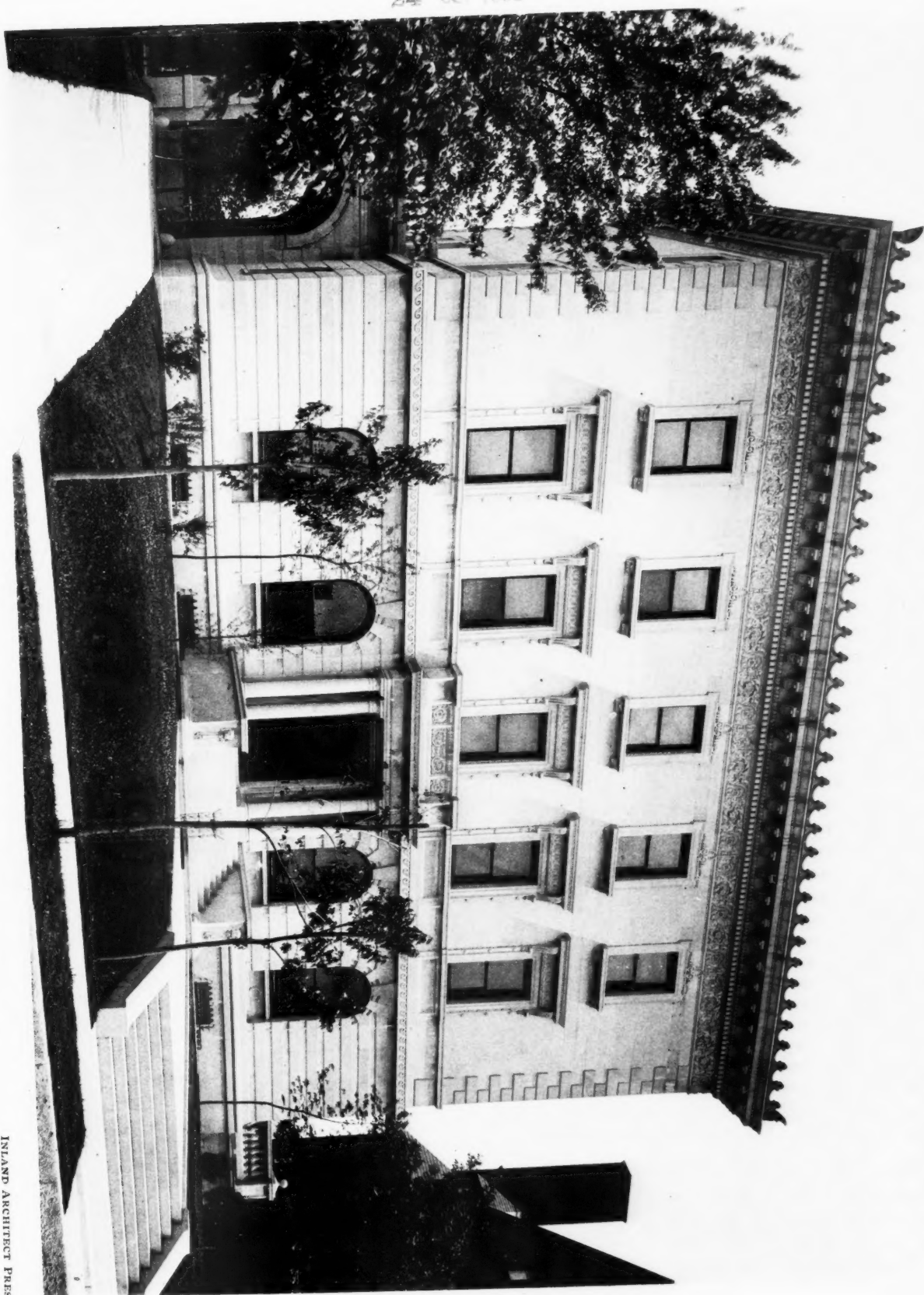
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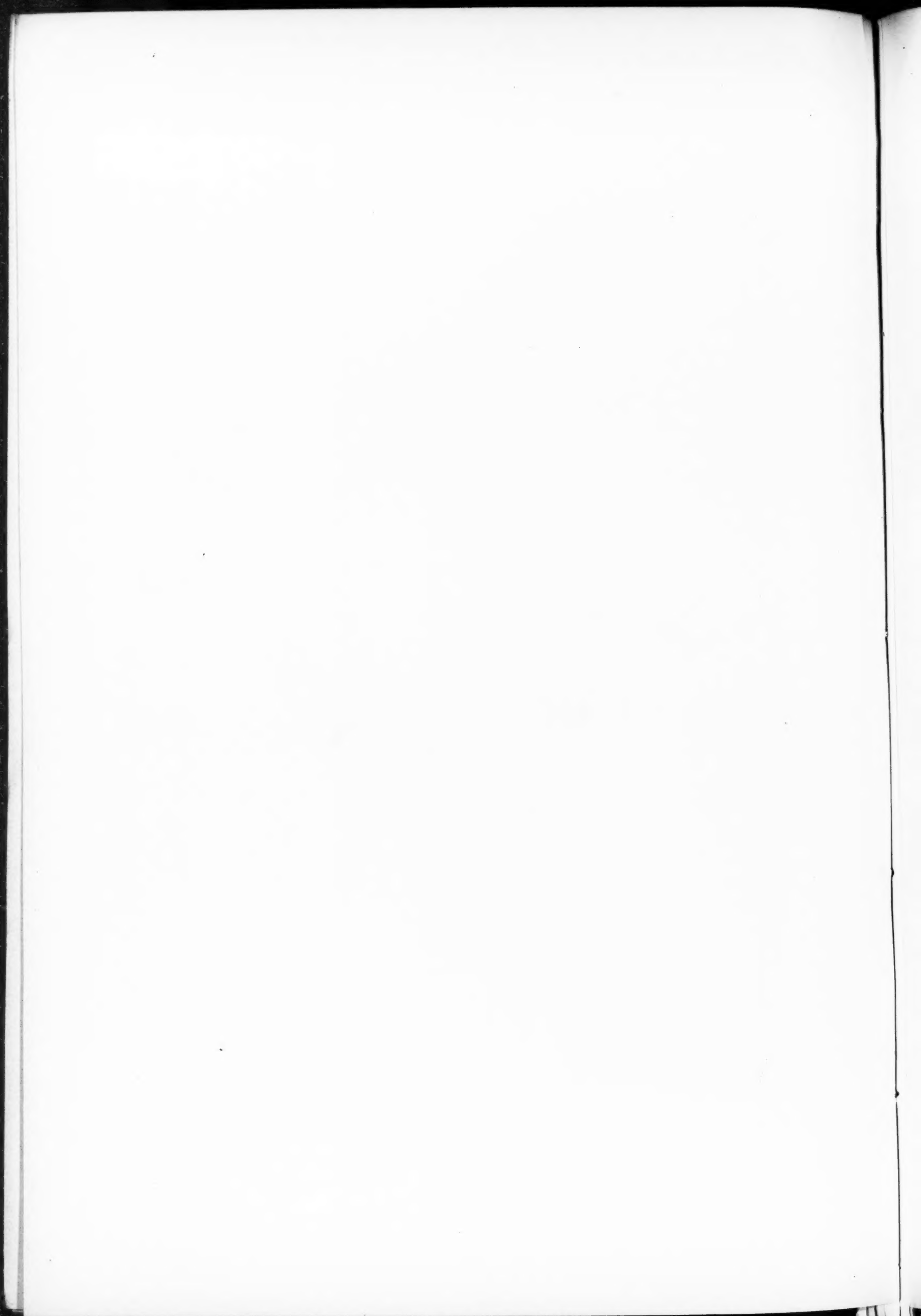


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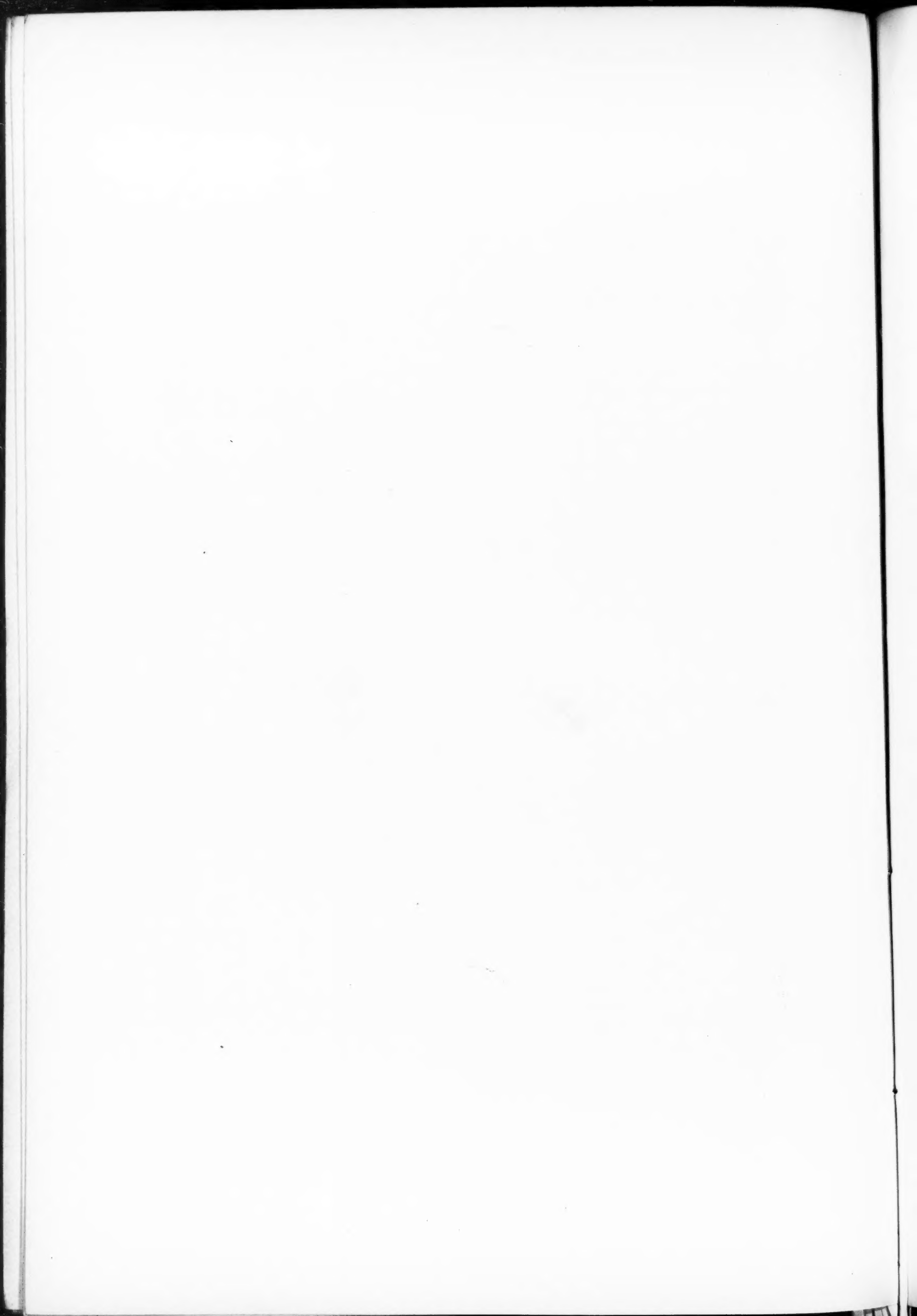


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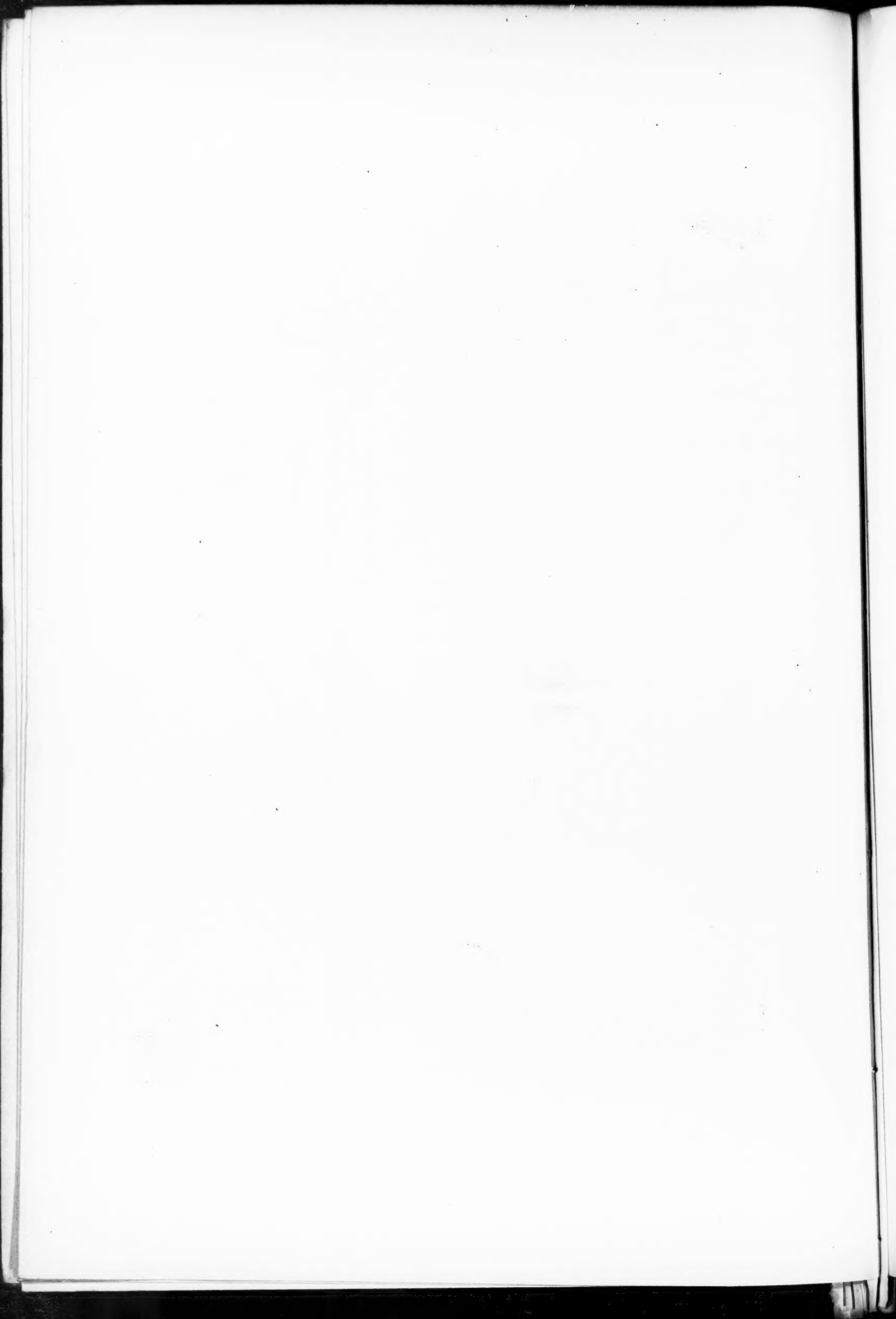


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