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Architectural League of America Formed.

The federation of the principal architectural clubs of the United States, under the title of the Architectural League of America, is the most notable event in the architectural history of this country since the revival of the American Institute of Architects and its consolidation with the Western Association. Its main purpose, as observed by the trend of the convention proceedings, is to simplify and regulate that educational feature of the draftsmen's clubs—the annual exhibition. But the progressive spirit does not stop there, but is inclined to take up all ethical questions and place the mark of deliberate conclusion upon them. In this the clubs recognize that the work of the American Institute has for several decades lain along similar lines, and it is no spirit of rivalry, but a modest wish to emulate that prompts these efforts to enlighten and direct by the architectural clubs. The clubs are composed of young men and always will be, and it is a hopeful sign that they recognize that wisdom comes with age, and their enthusiasm but adds impetus to the work of the older society. As a convention, the proceedings were marked by an exceptional adherence to purpose and programme. In organization the constitution goes just far enough to establish a federation and avoids all the difficulties of a complete association. In fact, the wisdom shown in this first convention gives great promise that the Architectural League of America will be a lasting force in the advancement of architecture in the United States.

Condemnation of General Contract System Approved.

The stand taken by this journal in regard to the objectionable general contract system has met with marked approval, not only among the material dealers, manufacturers and contractors, to whom it was fast becoming an unbearable hardship, but the architectural profession as well. In a carefully prepared paper Mr. Dankmar Adler states the architects' and owners' position in a plain and practical manner. As there is no architect of higher professional standing or greater practical experience, and as his arguments all go to show the folly of continuing the general contract system, it would seem that we have conclusively *shown that, except in rare and exceptional cases, no one concerned but the general contractor himself ever benefits by that system of letting contracts.

The Architect Is Invited to Corner-Stone Laying.

In the arrangements now being made for the laying of the corner stone of the Government building at Chicago, it is interesting to note that in the list of the notables, including the President of the United States, who are specially invited, is found the name of the architect of the building. What a contrast to almost if not every previous ceremony of similar nature in this country. Great buildings have been dedicated and the architect not even mentioned. A monument that a sculptor gave seven years of his time and labor in the production of was dedicated and the sculptor was not invited, and was mentioned by but one speaker. "Art is long," and its recognition is certainly growing among the people, who are slowly realizing that to the architect and not to the promoter or capitalist is due the honor.

THE GENERAL CONTRACTOR FROM THE STANDPOINT OF THE ARCHITECT.

BY DANKMAR ADLER.

MANY types of general contractor are known to the building world. At one extreme is the contractor who has a complete organization, consisting of counting-room, drawing-room, shops, tools, engineers, artists, superintendents, foremen, workmen and capital for carrying on all of the many different trades and occupations which are called upon to bring about the completion of a modern building. At the other extreme are adventurers who, being themselves without any of the essential facilities for the erection of buildings, are compelled to employ subcontractors for the execution of every part of the work which they have undertaken to perform. Between are innumerable individuals, firms and companies whose equipment and business methods make greater or less approximation to either of these two extremes.

The first mentioned is unquestionably an important and useful member of the builders' guild. There are many great undertakings which must be carried to completion under great difficulties and in very quick time, and under conditions which demand, for the protection of the business interests involved, a strictness of accountability and a degree of personal responsibility which, by the methods now in vogue, are difficult to attain by any other means than the intervention of a general contractor of the type first mentioned. On the other hand, the kind of general contractor last mentioned, and probably all whose characteristics diverge to any considerable extent from the first-mentioned toward the last-mentioned type, cannot be considered as anything but nuisances.

The results obtained under proper conditions with the employment of general contractors of the better type are cited as reasons for the existence and the employment of every shade of general contractor down to the adventurer who hardly has a hat in which to keep his office, and thus many if not all of the good results which accrue to building interests from the existence of the higher type of general contractor are neutralized by the use which inferior men make of it to foist themselves upon the business world.

It may be stated as a general proposition, that, other things being equal, better results can be obtained if the various individual contractors engaged upon a building are employed directly by its owner than if in the service of a general contractor.

First, the general contractor will not employ subcontractors without being compensated for such employment by the owner of the building. If the work is charged to the owner at a price for which he could hire it done himself from the same subcontractors, then, by reason of the commission retained by the general contractor from the amount paid the subcontractors, the subcontractors receive smaller compensation for their work, and will endeavor—generally with success—to deduct the difference from the quality of the work performed. If, on the other hand, the general contractor pays the subcontractors the same price which the subcontractors would charge the owner, then the owner pays, in addition to what he would pay were he to employ the subcontractors direct, the commission which the general contractor considers a just equivalent for his services. If, as is frequently the case, the subcontractors have little or no confidence in either the solvency or the honesty of the general contractor, then the subcontractors employed will charge the general contractor a higher price than they would charge the owner of the building for the same service, and for the purpose of successful competition in price, a general contractor of this type is compelled to employ as subcontractors men of inferior standing in their respective crafts.

From the foregoing it will be seen that in all cases where subcontractors are employed by general contractors, the owner, under the most favorable condition, pays more for his work than he otherwise would. His compensation is assumed to be the chance that the general contractor may accomplish some mysteriously advantageous something, unattainable without such employment; while, under less favorable conditions, the owner will suffer at once by having to pay more money and receiving much less equivalent therefor in the matter of quality of material and workmanship than would be the case were he to employ the various minor contractors himself.

Again, where many subcontractors serve under the control and supervision of a general contractor, and their responsibility

to the owner and his architect is a secondary one, based upon their primary allegiance to the general contractor to whom they look for payment for their services, there will result a notable impairment of the efficacy of the architect's control and supervision of the work, and consequent deterioration of the quality of the building.

And yet, notwithstanding these undeniable drawbacks, and despite the protests and laments of all subcontractors and of many architects, *the general contractor thrives* and is employed by owners of buildings who, as business men, are in the habit of so shaping their conduct that their pecuniary interests may be best served, and who are usually intelligent enough to realize that when they employ a general contractor they pay him, besides the profit which the subcontractors derive from their work, an additional profit for the responsibilities and duties which he assumes toward subcontractors. If they pay these additional profits with their eyes open it can only be because they see good reasons for such action.

The following is an effort to state these reasons for the employment of general contractors:

It happens but very rarely that persons about to build can afford to be indifferent to the ultimate cost of their buildings or to the time when they are to be completed. In most instances it is a matter of vital importance affecting the solvency, or certainly the financial comfort of the owner, that the cost of the proposed building shall not exceed a certain amount. And almost of equal importance is the completion of the building by certain dates, fixed by the necessities of prospective occupants.

The architect, if a man of good professional standing, insists upon it that he cannot guarantee the cost of a building nor the time of its completion; that it would be unprofessional to do so; that he cannot assume any responsibilities toward his client excepting a guarantee of quality, particularly the artistic quality of the building to be designed by him, and as to this matter of quality he, the architect, alone is to be supreme judge. He will use his best endeavors to carry out the wishes of his clients in the important particulars of limitations of outlay and of time, but he cannot guarantee success in these particulars.

Now we turn to the individual contractors or master craftsmen. What do we find? Do they recognize the fact that they cannot compel anybody to erect a building; nor compel any one to employ them, no matter how skillful, faithful and honest they may be? Do they remember that each one of the people for whom they work wants a completed building and not disjointed fragments of a building? Do they remember that the only purpose for which they are employed, if employed, is that of erecting a building? That whatever each of them may do is a part of the whole, and that the whole is of more importance than any of its parts? Are any or all whose joint labors must produce a completed building willing to set aside their little individual petty interests and preferences and trade pride and jealousy for the purpose of securing to their employer a completed whole; not a good job of plumbing, or a good job of painting, or a good job of carpentry, or a good job of any other individual thing, but a good completed building for a predetermined sum, which represents an amount which the person undertaking the erection of the building is able or willing to expend for the same? Again, are they willing to agree jointly to cooperate for the purpose of securing the completion of that building at the time when it will be of value to its owner for the purposes of occupation by his own business, or for his own residence, or for purpose of renting to others?

As far as my observation goes there is nothing but egotistic assertion of the rights and privileges to which each trade or craft is entitled, and of efforts to guard against assumed wishes to wrong and oppress the craftsmen which owners and architects are supposed to harbor against their respective trades.

If the employment of ten or more individual contractors is necessary for the erection of a given building, it will be found that no two of these are willing to cooperate or to be responsible for each other or with each other to the owner for the completion of their joint work at any given time. Furthermore, every one of these ten or more individual contractors, acting in accord with the now prevailing policy, will in advance insist upon it, that he shall not be held responsible for the delays or other shortcomings of any other contractor employed upon the work, and that the owner shall be responsible to each contractor for any and all of the possible shortcomings of all of the other contractors employed by him.

In a form of contract recently promulgated by a contractors' trades union, there are eight clauses which make the owner of a building liable to each of the ten or more contractors for unknown possible contingencies. There are six clauses which provide that the owner shall leave the determination of his rights and interests in his dealings with each of the ten or more contractors to a board of arbitrators whose personnel is unknown at the time of making contract. In short, the united wisdom of these many master craftsmen in trades union united has culminated in warning an owner in advance that the policy of each of his ten or more individual contractors will be "each for himself, the devil for all," with vexation and possible ruin for the unfortunate owner.

How different the attitude of the general contractor to the owner of the building. He is a man of business. He knows what he wants. He wants a job. In order to get that job he will make such agreements as the person who has the dispensing of it deems best adapted to the protection of his interests. He will waive innumerable petty advantages for the one great one of becoming a party to what he considers a desirable contract. And the little petty subcontractors, finally finding their only way of doing the work in question is to do it for a general contractor, and on his own terms, will make contracts with him upon those terms, free from the pesky, rascally little pin-prick conditions with which they seek to protect (?) themselves in dealing directly with their real friend, the owner. And then they talk to each other, to editors of building journals, and to architects, about the wrongs and abuse to which a wicked world is subjecting them.

* * *

The owner of a building has a given sum of money to expend upon a given building if it can be erected within a specified time. He is willing to pay the architect a commission of, say, five per cent for his, the architect's, guarantee of quality of the building. He has shown himself willing to pay the general contractor a higher commission, often as high as twice that paid the architect, in order that he may have a guarantee of ultimate cost and time of completion; in order that he may be free from the innumerable disagreeable complications which individual contractors delight in forcing upon those who employ them.

Suppose an architect were to arise with courage enough to say to his client, "From the confidential relations which exist between us, I fully realize not only the reasons why your building must possess certain excellencies of commercial, structural and artistic quality, but I also know better than any one but yourself what are the financial exigencies as to limit of cost and time of readiness for occupation of your proposed building. I am ready to extend my guarantee from that of quality to one of total cost and time of completion of building, provided that I am sufficiently remunerated for the assumption of this risk, and I will take suitable measures for satisfying you as to the value of this my guarantee." The same policy which leads the owner of a building to concentrate the responsibilities of the many minor contractors upon one general contractor would lead him also to eliminate the general contractor, and to concentrate all the responsibilities in the person of a properly remunerated architect. But before this can be done, architects must become good organizers and good executive officers, and must learn to exercise a command over the details of construction of buildings, and acquire a mastery of problems of finance, which at the present day are not considered among the prominent characteristics of the average architect.

Again, if individual contractors in the various building crafts were to recognize the fact that the person about to build is their friend and not their enemy; that mutual confidence is an important element in all business transactions; that a conciliatory policy will go farther than an aggressive one; if they will recognize that most persons do not want buildings at some undermined cost and at some indefinite time, but that they want them at a fixed cost and within a fixed time, and that they do not want them at all if no one can guarantee that they shall be built within these limits of cost and time; and if master craftsmen would unite with each other to bring about the results which owners of buildings want to attain, they might overcome the prevailing tendency to employ general contractors for all important works.

Quite a number of years ago it was my practice to unite in one general contract, the contracts with all individual contracting craftsmen employed upon the building. The terms of these contracts were about thus: A. B. Mason, C. D. Carpenter, E. F. Stonecutter, G. H. Ironworker, I. J. Plumber, K. L. Steamfitter, M. N. Plasterer, O. P. Painter, etc., agree that they will, for the

sums to be respectively paid them by the owner, all set forth in the contract, cooperate in erecting and completing a given building within a certain time, according to certain plans and specifications, each undertaking that part of the work assigned to him in the specifications in such manner as to bring about the general result stipulated in the contract; that they agree that all disputes arising between themselves as to failure of any one or more of them to fulfill any of the conditions of the contract, shall be settled between themselves, and shall not in anywise affect the owner, the owner agreeing, upon certificates of the architect, to pay the various contractors individually, the amount respectively due each, as per terms of the contract.

This is probably but one of many possible expedients which will occur to those interested in maintaining the high quality of building attained only where each individual contractor is directly responsible for his own work, without sacrificing to the attainment of this end that general responsibility to the owner for the sum total of outlay in money and time which is an essential concomitant to the commercial aspect of all building enterprises.

* * *

To the architect the contractor is but a means to an end. The client intrusts his architect with certain responsibilities, all the terms and conditions of which must be carried out to the letter if he would retain the good will of his client, or secure the good will of other clients. If that which the client deems most essential cannot be had by the aid of contracts with individual craftsmen-contractors, or through an expansion of the architect's duties and responsibilities, but if an approximation thereto can be had through the employment of general contractors, the architect, no matter what his preference may be, cannot but favor the latter expedient.

The attitude of the Philistine, i. e., the average man, with regard to the subject-matter of this article is illustrated by the following anecdote:

A number of years ago it became my duty, as secretary of the American Institute of Architects, to place before the late Roswell P. Flower, then governor of the State of New York, a paper setting forth the reasons why the governor should not veto a bill providing for the examination and licensing of architects, which had been passed by the legislature of the State of New York. The governor refused to give this and other papers any consideration. He did not see why the State should take any steps for providing that architects should, before being permitted to practice, make proof of the possession of knowledge and skill in the essentials of their professional work, the possession of such knowledge and skill being, in his opinion, altogether unnecessary. "Why," said he, "when a man of sense wants to put up a building of any importance, he may employ an architect to make a picture, but he will get a good builder to see to the construction, and to assume all real responsibility."

This tells the whole story.

* * *

The world is ever ready to enlist in its service and to remunerate handsomely those who take up its burdens. Embarking in building ventures brings upon their owners many burdens known and unknown. They will remunerate well all who show themselves fitted to vicariously carry the greatest number of those burdens that are known, and to ward off the greatest number of those that are unknown.

My advice to my fellow-architects is: Take up your clients' burdens. Do not shift them onto the shoulders of any contractor, general or individual. Learn to know, as you design a building, what it will cost to erect it; what time its erection should consume; who are the men among contractors best qualified to carry out your designs within the limits of outlay of money and time in each case essential to ultimate success. Act upon this knowledge and prove to all men of sense that it is worth their while to employ architects and not contractors to carry the responsibilities connected with the erection of their buildings. You will be more largely employed, you will be better paid, and you will find your opportunities for developing your clients' buildings into art works and poems far greater when your own responsibility covers everything connected with the erection of a building—except paying for it and occupying it—than when you are responsible for quality and a contractor for everything else. If you are also responsible for that everything else, you will be all the better able to enforce attainment of quality according to your own ideals.

The Modern Phase of Architecture.

BY LOUIS H. SULLIVAN.



THE Cleveland meeting of the Architectural Clubs of the country will mark, I believe, the auspicious opening of a new era in the growth of architectural thought.

It should, in the nature of things, be of serious import to us of the present and active generation, to know what the generation to follow thinks and feels.

Its thoughts may be immature, its feelings vague and formless; yet, nevertheless, in them the future life of our art is surely working out its destiny; and the sincerity of them is not to be denied.

Youth is the most ambitious, the most beautiful, but the most helpful stage of life. It has that immediate and charming idealism which leads in the end toward greatness; but it can know little of the sorrow and bitterness of the struggle for greatness. Youth is ineffable. I have said good-bye to mine; with solicitude I welcome yours.

Perceiving, as I do, the momentous sway and drift of modern life; knowing, as I do, that the curtain has risen on a drama, the most intense and passionate in all history, I urge that you cast away as worthless the shopworn and empirical notion that an architect is an artist—whatever that funny word may mean—and accept my assurance that he is and imperatively shall be a poet, and an interpreter of the national life of his time.

Do you fully realize how despicable is a man who betrays a trust?

Do you know, or can you foresee, or instinctively judge how acutely delicate will become, in your time, the element of confidence and dependence between man and man and between society and the individual?

If you realize this, you will realize at once and forever, that you, by birth, and through the beneficence of the form of government under which you live—that you are called upon, not to betray, but to express the life of your own day and generation. That society will have just cause to hold you to account for your use of the liberty that it has given to you, and the confidence it has reposed in you.

You will realize, in due time, as your lives develop and expand, and you become richer in experience, that a fraudulent and surreptitious use of historical documents, however suavely presented, however cleverly plagiarized, however neatly repacked, however shrewdly intrigued, will constitute and will be held to be a betrayal of trust.

You know well what I mean. You know in your own hearts that you are to be fakers or that you are to be honest men.

It is futile to quibble or to protest, or to plead ignorance or innocence, or to asseverate and urge the force of circumstances. * * * * *

If you take the pains truly to understand your country, your people, your day, your generation; the time; the place in which you live; if you seek to understand, absorb, and sympathize with the life around you, you will be understood and sympathetically received in return. Have no fear as to this.

Society soon will have no use for people who have no use for it. The clairvoyance of the age is steadily unfolding; and it will result therefrom, that the greatest poet will be he who shall grasp and deify the commonplaces of our life—those simple, normal feelings which the people of his day will be helpless, otherwise, to express—and here you have the key with which, individually, you may unlock, in time, the portal of your art.

I truly believe that your coming together will result in serious things. You have my sympathy. I am with you in spirit; for in you resides the only hope, the only sign of dawn that I can see, making for a day that shall regenerate an art that should be, may be and must be, the noblest, the most intimate, the most expressive, the most eloquent of all.

Your youth is your most precious heritage from the past: I am with you.

FIRST NATIONAL CONVENTION OF ARCHITECTURAL CLUBS.

THE first convention of representatives from the several architectural clubs of the United States and Canada was held in Cleveland, Ohio, on June 2 and 3, 1899. There were present delegates from ten clubs and three Chapters of the American Institute of Architects. The delegates were as follows:

Boston Architectural Club—Irving T. Guild.
Architectural League of New York—Julius F. Harder.
Society of Beaux Arts Architects, New York—John E. Howe.
Pittsburg Architectural Club—John Comes.
Pittsburg Chapter, A. I. A.—W. J. East.
Detroit Architectural Sketch Club—J. W. Case.
Chicago Architectural Club—Joseph C. Llewellyn.
St. Louis Architectural Club—William B. Ittner.
Cleveland Chapter, A. I. A.—Charles W. Hopkinson.
Cleveland Architectural Club—Herbert B. Briggs.
Toronto (Canada) Architectural Club—J. F. Hynes.
T-Square Club of Philadelphia—Adin B. Lacey.
Illinois Chapter, A. I. A.—P. B. Wight.

The sessions were held in the rooms of the Cleveland Architectural Club, and the convention was called to order at 10 A.M. by Herbert R. Briggs, president of the Cleveland Architectural



THE REPRESENTATIVE DELEGATES.

Club, who in a few well chosen sentences welcomed the delegates. The address of Mr. Briggs was responded to by Joseph C. Llewellyn, president of the Chicago Architectural Club, who outlined the objects and purposes of the convention.

N. Max Dunning was elected secretary, and Joseph C. Llewellyn chairman of the convention.

The roll call of voting delegates, visiting delegates and local members present was read by Mr. Dunning, as follows:

Frank Aborn, Robert M. Allen, George W. Andrews and Frederick Baird, Cleveland; C. F. J. Barnes, Detroit; Frank Seymour Barnum, W. Dominick Benes and Fred Betz, Cleveland; Alex Blumberg, Detroit; Gustave B. Bohm, A. E. Bohnard, William A. Bohnard, M. James Bowman and Herbert B. Briggs, Cleveland; H. K. Bush-Brown, New York City; John Watrous Case, Detroit; Roger W. Combs, Chicago; John Comes, Pittsburg; John L. Culley, Cleveland; G. W. Dauchy, George R. Dean and N. Max Dunning, Chicago; W. J. East, Pittsburg; John Harlock Elliot, Harry B. Fairfield, Livingston Fewsmith, Ihna Thayer Frary, Howard Ganung, Herman Ganzenmuller, Abram Garfield and Donald Howard Gavin, Cleveland; J. A. Gillard, Detroit; Stephen C. Gladwin, Morris M. Gleichman and Perley H. Griffin, Cleveland; Irving T. Guild, Boston; Wilbur M. Hall, Cleveland; Julius F. Harder, New York City; George P. Heinz, Chicago; Willard Hirsh and Charles W. Hopkinson, Cleveland; John E. Howe, New York City; Benjamin S. Hubbell, Wilson Hungate, William Henry Hunt and A. Lincoln Hyde, Cleveland; J. F. Hynes, Toronto; William B. Ittner, St. Louis; William C. Jansen, Cleveland; Albert Kelsey, Philadelphia; Walter Kleinpell, Chicago; Augustus Klotzbach and Herman Kregelius, Cleveland; Adin B. Lacey, Philadelphia; Israel J. Lehman and Walter K. Liscomb, Cleveland; Joseph C. Llewellyn and Birch Burdette Long, Chicago; John W. Main, Detroit; Robert Craik McLean, Chicago; Frank B. Meade, Cleveland; R. Mildner, Detroit; Luis K. Moatz, Cleveland; Herman Matz, Chicago; Kanegoro Nagaye, Harry S. Nelson and William Nicklas, Cleveland; G. A. Odell, Detroit; Charles F. Olney, Frank C. Osborn and Arthur N. Oviatt, Cleveland; Mr. Page, Pittsburg; Raymond Parsson, Cleveland; Dwight H. Perkins, Chicago; Lealand Ray Rice, John N. Richardson, Louis Rohrheimer, William Warren Sabin and Hugo M. Schmitz, Cleveland; Edward A. Schilling, Detroit; Charles S. Schneider, Harlen E. Shimmin, Albert E. Skeel and Frank D. Skeel, Cleveland; William Lee Stoddart, New York City; Frederic William Striebing, Cleveland; Henry W. Tomlinson, Chicago; Prof. A. B. Trowbridge, Ithaca; William R. Watterson, Cleveland; Peter B. Wight and August C. Wilmanns,

Chicago; C. C. Wright, Cleveland; Frank Lloyd Wright and A. G. Zimmerman, Chicago; G. M. Rowland, Pittsburg; F. Pischel, W. D. Gates, G. C. Gray, E. F. Scney and H. C. Kinsely, Chicago; J. W. Goebel, St. Louis; S. B. Rosengarten, Detroit; S. C. Irwin, Pittsburg; J. M. Frayer, C. F. Schweinfurth and W. Stillman Dutton, Cleveland.

Julius F. Harder, of New York, suggested that visiting delegates be appointed on committees without vote, and that they be allowed part in discussion without vote.

Mr. Wight suggested, and on motion the chairman appointed a committee on rules, consisting of P. B. Wight, H. B. Briggs and Julius F. Harder.

On motion of Mr. Harder, visiting delegates were given the privilege of the floor.

The convention listened to a paper by Adin B. Lacey, of the Philadelphia T Square Club, upon club organization and management. Mr. Lacey prefaced his remarks by saying that circumstances and environment mold the conditions of the club, and its success lies in the individual efforts of its members.

RÉSUMÉ OF CLUB WORK.

Mr. Perkins, of Chicago, read report of Mr. Guild, of the Boston Architectural Club.

Mr. Julius F. Harder read a report upon the work of the Architectural League of New York, and presented the printed matter pertaining thereto. Mr. Harder noted that the most important movement of the club was the discussion of the League in relation to municipal improvements and other matters of environment.

Mr. Kelsey, of Philadelphia, reported that Earnest Flag, representing the Society of Beaux Arts, had written indorsing the work of the League.

Mr. John Comes presented a report upon the work of the Pittsburg Architectural Club.

Pittsburg Chapter, A. I. A., was represented by W. J. East.

Detroit Architectural Club was represented by J. W. Case, who said that the Museum of Art had given it great moral support and also commodious quarters.

N. Max Dunning presented the report of the Chicago Architectural Club.

St. Louis Architectural Club was represented by William B. Ittner, who presented facts and documents which showed that the club was progressive.

Cleveland Chapter, A. I. A., was represented by Charles W. Hopkinson, who described the work of the Chapter, which was largely in keeping in touch with each other and promoting professional fellowship.

Herbert R. Briggs gave a clear and interesting history of the Cleveland Architectural Club, particularly the movement of the club toward securing a proper grouping of public buildings.

J. F. Hynes, of Toronto, Canada, described the condition of the Toronto Club as formative, but gave promise of much enthusiasm and future progress.

Adin B. Lacey, representing the T-Square Club, of Philadelphia, gave a detailed account of the financial operations of the club.

Peter B. Wight, of Chicago, representing the Illinois Chapter, A. I. A., spoke of the Chapter work in that city.

On motion of Mr. W. B. Ittner, of St. Louis, a committee of three on club reports was appointed, consisting of W. B. Ittner, Adin B. Lacey and Albert E. Skeel.

The chair appointed as Press Committee Robert Craik McLean, Irving T. Guild, and A. Lincoln Hyde.

Mr. Henry W. Tomlinson, of Chicago, read an interesting paper on "The Annual Exhibition." This paper was discussed, particularly in regard to the form of catalogue that should be issued.

Mr. Dwight H. Perkins, of Chicago, said the whole idea of the catalogue advertising was a "hold up" of the contractors and characterized as a most undignified proceeding the practice of going to the advertiser and asking him to contribute to the club, and that many material men had said to him that they would most prefer to contribute as a patron or guarantor rather than as an advertiser; that the catalogue system of the past was a "hold up" to the visitor to the exhibition, because no names were on the drawings and compelled the visitor to buy catalogues to find to whom the drawings belonged.

Mr. Dunning, to end discussion, suggested that a committee be appointed to report on catalogue, and, on motion of Mr. Tomlinson, a committee of five was appointed on exhibition and catalogue with power to appoint subcommittees, and that the committee nominate a committee to represent the convention during the year.

The chairman appointed as this committee Julius F. Harder, of New York Architectural League; Irving T. Guild, of the Boston Architectural Club; Henry W. Tomlinson, of the Chicago Architectural Club; William B. Ittner, of the St. Louis Architectural Club, and Albert Kelsey, of the T-Square Club of Philadelphia.

Julius F. Harder, of New York, read a paper upon "Code Governing Competitions."

Mr. Harder preceded his paper by the following explanation:

First. The broadening out from the idea of exclusiveness in architecture and architectural organization to a field comprising all the allied arts, such as sculpture and painting, decorative glass, metal-work, mosaics, and every form of artistic workmanship and product which enters into the fine art of building beautifully—and the idea of expression which ever expands so that including the reinforcement by the admission of laymen to fellowship is restricted.

Second. There is a strong current perceptible, setting in the direction of establishing the practice of architecture upon an appropriate pedestal of

respectability; to begin the work of establishing professional ethics and providing the organization for control and discipline; to secure our profession from the slough of despondency in which it is freely admitted to find itself, and so make a line of mark between those methods which are considered as proper and produce good results and those others which are generally agreed to be improper and always produce bad results.

Third. This convention appears to be unanimously of the opinion that architectural organizations should assert themselves in their own municipality and rationally to the end of securing proper consideration from an architectural standpoint for public structures of all classes.

It is with all these, but more particularly with the second, that this paper deals, and its conclusions are founded upon them as a premise.

A CODE FOR ARCHITECTURAL COMPETITION.

Before entering upon the debate which the presentation of this code* governing competitions in design will undoubtedly bring forth, it might be well to outline for a moment the intentions followed in framing the code now before you, and the conditions which command and restrict the subject.

It is not to the purpose of either action or non-action to discuss whether competitions are good, bad or indifferent. Whether the method of competition produces better works of art or whether it is the only means by which wonderful hidden talent can alone strive to the light of day. Neither from the artistic, ethical, moral or business point of view is this important.

To those, however, (and they are many) who have never gotten beyond this point and to those (who are also many) whose constant wall it is "that competitions are unsatisfactory," is offered the conclusion that the establishment of a code will undoubtedly have the effect of largely reducing the number of competitions. This must be apparent, for, when promoters indulging the thought of getting something for nothing by means of a competition find a contract staring them in the face, unnecessary and uncalled for competitions will not be entered upon as carelessly as is the case at present.

Surely the opposition to the establishment of a code should not come from those who have given up all hope of reform as to methods. Even the effect of an honest attempt would be in harmony with their case-hardened condition.

It does not seem to be, therefore, necessary to discuss here at all the question as to whether it is a fact that the method of competition in design produces better or the best results, or whether we shall endorse the method and to what extent; the fact remains, and this we cannot escape, that we have the competition with us, that it bids fair to remain in popular favor, and that the place which it holds in democratic affections extends to an ever-widening influence. We may regard the process as a necessary evil or an unnecessary blessing; still it is here, and forms a proper subject to be dealt with and regulated by organizations of professional men.

When we look about us and observe the important enterprises which are at this moment made subject to this process of competition in design, and the finished works which will of necessity bear the impress of the process, for better or ill, it certainly seems as though this work of establishing a code were well worth doing, and worth doing well.

It is all very well to ridicule the attempts and failure of others to conduct competitions successfully; but when the responsibility is thrown upon ourselves, what shall we do, or leave undone, to do better and produce fairer results?

Shall our committees continue to construct programmes which prove but a rope of sand and our own expert juries return verdicts which avoid responsibility and become the convenient means by which the issue may be evaded, thus suffering the entire contest to which we have lent our auspices to become a protest and laughing-stock in the community?

It is for ourselves, then, first of all, that we lay down a guide in these matters at once reliable and uniform for all cases. It is for this reason also that it is with the process itself that we have to deal rather than merely expressing opinions as to the pros and cons of any particular species or other questions extraneous to it.

The main abuses of the past have not been that there was no professional adviser or expert jury, nor that the remuneration was insufficient or that there have been too many or not enough competitions; the difficulty has been rather that the programme did not provide the elements of a contract, and that they have been faulty in other respects; that juries and experts, however competent to judge of the artistic and technical qualities of the work submitted (largely by reason of faulty programme, it is true), failed to give that unreserved verdict to which the winners are entitled.

More than any other, perhaps, the specific abuse which the proposed code operates against is the one that the final award is generally not made upon the expressed terms, conditions and plain understanding upon which competitors are invited to enter. Some convenient means is generally found to repudiate the agreement or to evade the plain issue.

The code provides means that if there be a pretense about the purpose, and if the award is to be made upon any other bases than merit alone, the pretense shall be unmasked at the beginning and before a number of unsophisticated competitors shall have been robbed of their work. The code further provides that the award shall be made upon the basis as originally agreed upon, without alteration or deviation by any causes whatsoever.

There is nothing contained in the code as presented which is antagonistic to, or in conflict with, any action already taken or agreements reached by other bodies. While the essence of previous actions has been to discriminate as to when there should be competition and when not, and upon the amounts of remuneration, this joint committee has contented itself with formulating a process by means of which the contest itself may be conducted with fairness, equity and justice to all concerned.

The code as reported is simply a reduction to definite and exact terms of a systematic and orderly process of contest, and while it does not concern itself with questions of remuneration or enforcement, both of these provisions can be made applicable to it when the time appears ripe for their enactment.

There are certain elements of contest which must first of all be agreed upon as fair, orderly and essential. Certainly, these two simple propositions are fundamental to all contests, whether it be horse racing or designing—that the competitors shall meet upon equal terms, without advantage or favoritism, and that the judges of the game shall themselves be conceded to be competent in the premises and disinterested. This last does not mean necessarily that the jury must be composed exclusively of professional artists, and by naming the jury in the programme each competitor is accorded opportunity to pass upon the competency of the jury for himself. This is a greater privilege than is accorded even in courts of law.

I have reached the positive conclusion that the establishment of an agreement as to what constitutes the ethics and morals of competitions is of vastly greater importance, of more far-reaching influence and of more immediate benefit than any consideration of the business or legal aspects, questions of discipline or enforcement or amounts of remuneration could possibly be.

Whatever code may be adopted, it must be simple enough to be acceptable to all the various bodies in order to insure concerted action, even to the extent of identical wording. It is only through concerted action that it can be shown that the profession is agreed upon some one thing, by which attention can be commanded and a reform obtained.

I want to state right here, in order that I may be fully understood, that it is my conviction that, on the whole, it would be better if the method of direct competition were taken out of all art matters. The impossibility of this has been, however, sufficiently demonstrated. The next best thing would logically seem to be to reduce the number of competitions, and to lay down stringent regulations for the conduct of those which must be and will be held, and to supply, if it be a physical possibility, the organization and machinery for enforcement, control and discipline. This last would necessarily result in something akin to trades-unionism, with its certain advantages on the one hand, and all its familiar, unpleasant and disagreeable features on the other. Considered from the artistic standpoint, it would be abhorrent and impossible

*The form of code referred to is that adopted in 1898 by a joint committee of members of the Architectural League of New York, the National Sculpture Society, the National Society of Mural Painters, and the Philadelphia T-Square Club, and ratified by the League, April 5, 1898.

to enter upon a course which would involve the last. Nor would it become necessary to do so. Everything which is desirable can be realized by the adoption of milder methods.

You will agree with me, I am sure, that in order to be in a position to satisfactorily enforce something we must first become agreed as to what the moral basis at least of that something should be. It is certainly not asking a great thing of the profession which pretends to be clamoring for a reform of an abuse under which all its practitioners are suffering, that it should commit itself morally to so innocent and harmless a matter as the proposed code.

The public at large is desirous of being fair, but often they do not know how to be so. They are too apt to look upon the services of the artist or architect simply from a mercantile standpoint. To them the competition is simply a case of showing goods, and they feel at liberty to accept and reject upon any basis which is considered to be important at the moment or made to appear so. The original basis of issue of every competition is that of merit, pure and simple. This plain issue is too often side-tracked by unworthy and improper machinations, in the period between the issue of the programme and the day of final award.

You will appreciate, of course, that this code is a compromise among many elements, that its creation was surrounded by many practical difficulties, and that when considered by many individuals, many ideas as to changes in it will be presented; it must be remembered, however, that its force and usefulness will be in proportion to its being identical in all architectural bodies, and that whatever merit there may be in any deviation from it, that benefit would be outweighed by thus weakening the strong front which absolute identity would present before the public.

It will, of course, be apparent to you upon examination that it is simply an establishment of some kind of recognized ethics of competition, that it is a moral force and intended to apply at least to all competitions over which a club has control. Its general adoption would correct in a measure the numerous abuses of competitions, but at the same time it is not pretended that all the difficulties of architectural practice can be cured by it alone.

The question will be asked: What good will it do to adopt this code? The answer is, It will accomplish several good things immediately:

1. It enters upon the road to reform by taking the first step which must be taken to accomplish anything.

2. It commits the profession to a recognition of certain uniform principles of ethics relating to the subject.

3. It can be immediately applied to such competitions, both private and public, over which clubs have control, and in cases where the executive of clubs is officially consulted.

4. It establishes a standard by comparing which with an issued programme, professional men will be able to decide whether it is advisable to enter or desist from a proposed competition and provides the reason therefor.

5. It places clubs in a position to announce to their members or publicly state whether they approve or disapprove of the terms and conditions of a proposed competition and to state reasons therefor.

Mr. Kelsey moved that the convention recommend that the code submitted by Mr. Harder be placed before the several clubs and recommend its adoption. Carried.

The following resolution was also passed:

Resolved, 1. That it is the sense of this convention that the enforcement of this code and trials or penalties relating thereto involve questions of law on the one hand or of ethics on the other, neither of which are considered as properly within the scope of this General Code.

2. It is the sense of this convention that the question of rate and basis of remuneration for services in connection with competitions further than general insistence upon remuneration to each to whom an award is made, is not



VISITING DELEGATES AND MEMBERS.

properly within the scope of a code on competitions, but is rather an item of the broader general subject of remuneration, which should form the subject of independent consideration and adjustment.

It was also ordered that a standing committee be appointed to further the adoption of the code in the several clubs, to consist of a delegate from each club having representation in the convention.

The following committee on permanent organization was nominated and elected: Julius F. Harder (chairman), Albert Kelsey, W. B. Ittner, Herbert B. Briggs and Joseph C. Llewellyn.

The session then adjourned.

The afternoon was consumed in a tally-ho coach drive through the residence districts and park systems of the city. In the evening, Delegate H. K. Bush-Brown read a paper upon "The Grouping of Public Buildings," before a large audience at the Chamber of Commerce.

The second session of the convention was called to order at 9:30 A.M. by the chairman, and, after roll call, the following report of the committee on permanent organization was received:

To the Convention of Architectural Clubs in session at Cleveland, Ohio, June 2 and 3, 1899:

Your committee upon permanent organization begs leave to submit the following report:

CONSTITUTION.

NAME.—The name of this association shall be the Architectural League of America.

OBJECTS.—The objects of the League are:

- (A) Promotion of American architecture and the allied fine arts.
- (B) To encourage an indigenous and inventive architecture and to lead architectural thought to modern sources of inspiration.
- (C) The incorporation of eligible associations in America into active membership, with representation in the League as best adapted to promote the cause of architecture, and the allied fine arts throughout America, and to foster and promote the interests of its members.
- (D) The establishment and maintenance, by allied membership or otherwise, of alliances with associations of general or special jurisdiction, and composed of clubs or otherwise designated bodies of individual members, devoted wholly or partially to architecture or to some specialty in the allied fine arts.

CONVENTION.—There shall be an annual convention, to be composed of delegates from the associations composing the League, to be held at a time to be hereafter designated.

DELEGATES.—Every allied member shall be eligible (unless otherwise provided in the terms of the alliance) to be represented at every meeting of this League, by not more than four delegates or duly appointed alternates of such delegates, having, collectively, one vote.

Every member must appoint four delegates to represent it at every meeting of the League, and such delegates must be members in good standing of such member, and may also appoint four alternates of such delegates, who may be members of any other active member, except that no member of the executive board shall be appointed an alternate.

DUES.—Dues shall be uniform, regardless of membership of the individual associations, and sufficient to meet the running expenses of the League.

EXECUTIVE COMMITTEE.—The management of the League between conventions shall be vested in an Executive Board, to be composed of a president, first vice-president, second vice-president, secretary and treasurer, to be elected annually, and the convention shall have power to appoint necessary committees. These articles of organization shall continue in force until the next convention.

Respectfully submitted,
 JULIUS F. HARDER, Chairman,
 HERBERT B. BRIGGS,
 WILLIAM B. ITTNER,
 ALBERT KELSEY,
 J. C. LLEWELLYN, Committee.

The committee reported the following nominations for officers. The report was adopted, and the officers elected as follows:

President—Albert Kelsey, of Philadelphia.
 First Vice-President—William B. Ittner, of St. Louis.
 Second Vice-President—J. W. Case, of Detroit.
 Secretary—H. W. Tomlinson, of Chicago.
 Treasurer—Herbert B. Briggs, of Cleveland.
 Next convention to be held at Chicago, June 7, 8 and 9, 1900.
 The committee on "Club Organization and Management" reported as follows:

It being impossible in the short time to go over the reports submitted by the delegates of the work of their organizations, and realizing the importance of some uniform method of organization and management; be it,

Resolved, That each associated club be requested to take up this subject based upon the broad lines laid down in our constitution, and report their views in writing to the next meeting of this body.

Respectfully submitted,
 WILLIAM B. ITTNER,
 ADIN B. LACEY,
 ALBERT E. SKEEL, Committee.

On motion, the report was adopted.

Albert Kelsey, of the Philadelphia T-Square Club, read an interesting and instructive paper. He explained that he had prepared a paper, according to programme, upon "The Architectural Society and Its Progressive Influence," but that since arriving at the convention he had become so much enthused with the spirit of progress manifested that he had prepared another. Mr. Kelsey supplemented his address with an extract from a letter from Mr. Edwin Henri Oliver, of New Orleans. As it covered the same range of thought, by vote of the convention it was received as part of Mr. Kelsey's paper.

The paper was liberally discussed by the delegates.

Mr. Perkins said: "Sullivan has himself said, before the Chicago Club, that there is nothing in his work or in his ideas or in his architectural designs that is not related to the people—as Lincoln said, he could trust the common people—and, furthermore, there is nothing in his work which is not possible to any thinking person, architect or layman. There is nothing which monopolizes, nothing which is limited, to his individuality or his powers or his practice. There is nothing whatever in his ideas that he does not believe any person, having poetic tendencies, cannot find expression for in building. He is not the only Sullivan. He is not the only worker. He is not the only thinker along lines which we may distinguish as parallels. With all due respect to our friend Mr. Hopkinson, I will make a parallel in religion. Religion is the same. Religion as something for virtue, for the protection and growth of character, is the same. We have but one Jesus, and we probably can do nothing better than come back to his teachings. But we have dogmatic forms, forms of churches and ecclesiastical forms, and they find various expression. In the great Temple they found one, in the cathedrals of the Middle Ages they found another, and in our sociological institutions of the present day they are finding another. We must distinguish between religion and scholasticism, and between styles of architecture. The style must be related to the times and the people that produce it. We find this expressed in the pyramids, in our institutional churches, in our railroad buildings and in our public office buildings. These things are eternal as the rotation of the earth or the attraction of gravitation. These expressions have created a precedent which we must revere and which we must follow. But when it comes to ecclesiastical forms, to the serious and set expressions and set details, there the things must be let alone. They must be revered in their place, but not emulated by repetition in our place. That's the distinction. Without discredit to the expressions of people of other times let us draw our instruction from the common people whom Abraham Lincoln could trust, from the things that live around us, and let this expression develop and evolve in the best way possible and we will be all right."

Mr. Harder said: "I am heartily in favor of the sentiments

expressed in Mr. Kelsey's paper and would reëcho them upon both sides of the æsthetic question. I agree heartily with almost the entire contents of Mr. Kelsey's paper, but I wish to speak on a few lines only, and that is where he puts himself on record as the newly elected president of this great organization, that it is not our province to meddle with the professional architectural practice or anything of that kind. I have meddled with architectural practice and I propose to continue doing so, and I hope Mr. Kelsey will join me."

The secretary read letters from Warren P. Laird, of the University of Pennsylvania; N. Clifford Ricker, of Illinois University, and others, after which the secretary read a paper upon "The Modern Phase of Architecture," by Louis H. Sullivan, of Chicago. This paper was short and terse, and the applause indicated that each delegate not only thoroughly indorsed the general trend of the paper, but understood it in its highest sense. It was the event of the convention; so thoroughly did it embody the thought and feelings of every draftsman present that it was deemed worthy of being made a special feature on another page.

Mr. Bush-Brown spoke of the excellence of the sentiment expressed in the paper, and was followed in the same strain by P. B. Wight, C. W. Hopkinson and others, and a vote of thanks, proposed by George R. Dean, was passed with great enthusiasm.

P. B. Wight asked for discussion upon the paper read by H. K. Bush-Brown before the Chamber of Commerce, and in the discussion which followed spoke upon the proposed plans for grouping buildings in Chicago.

Mr. Tomlinson suggested that each club collect a set of lantern slides illustrating the principal architectural features of its city, and these be circulated among all the clubs in the League.

Mr. McLean described the method of collecting and circulating slides pursued by the American Lantern Slide Interchange, which was a federation of a number of camera clubs.

Mr. Dean suggested that the best papers read before the different clubs be circulated in the same manner.

Mr. Ittner asked that Mr. D. H. Perkins explain how a club can get up a catalogue without the objectionable advertising feature.

Mr. Perkins said that he would change the terms "holding up" and "advertising" to "participation" and "guaranteeing." That he had been told by contractors who had been induced to advertise in the club exhibition catalogues and were interested in the club that they would much rather feel that they were participants in the educational work and progress of the club, and contribute the same amount of money as they would for a catalogue advertisement, and that it would be more dignified and above-board.

Mr. Harder was not sure that the method of getting out catalogues was "blackmail" or "holding up," but he thought that if a better way could be devised it would be well.

Mr. Guild said that, as far as Boston was concerned, it was decided, if the expenses could not be met from the treasury of the club, that gratuitous contributions would be solicited to meet the exhibition expenses; that catalogues with illustrations were not necessary.

Telegrams were received by the secretary from Prof. A. B. Trowbridge, of Cornell, A. K. Boyd and Walter Cope, after which the session adjourned.

The third and last session of the convention was called to order at 2 P.M., and the minutes of the previous session were read by the secretary.

The Committee on Permanent Organization submitted the following amendment to the report adopted at the previous session:

To the Convention of Architectural Clubs, in convention assembled at Cleveland, Ohio, June 2 and 3, 1899:

Your Committee on Permanent Organization begs leave to submit the following supplemental report to the one submitted this morning, as an addendum to that report.

Your body has already adopted a constitution and elected officers for the ensuing year, and it would now seem appropriate that you adopted the following:

"The charter membership of the League shall be composed of the following organizations:

- "Architectural League of New York.
- "T-Square Club of Philadelphia.
- "Pittsburg Architectural Club.
- "Cleveland Architectural Club.
- "Detroit Architectural Club.
- "Chicago Architectural Club.
- "St. Louis Architectural Club."

Your committee would further report that Mr. Julius F. Harder, of New York, be made a committee of one upon constitution.

Respectfully submitted by order of the committee.
 HERBERT B. BRIGGS, Secretary.

In the discussion which followed, Mr. Wight asked if it was proposed that those Chapters of the Institute represented in the convention should be incorporated in the League if they so chose.

It was explained by the chairman that this would be optional with the Chapters, but that they would be welcomed by the League.

Mr. P. B. Wight, delegate from the Chicago Chapter, A. I. A., who is secretary of the Illinois State Board of Examiners of Architects, addressed the convention at length, explaining the operation of the law and the benefits derived by the State from its provisions.

At the conclusion of the discussion of Mr. Wight's paper, Mr. Perkins proposed a sincere vote of thanks from the visiting clubs be extended to the Cleveland Club for its courtesies and entertainment, and Mr. McLean moved a vote of thanks to the Cleveland papers, and Mr. Ittner a vote of thanks to the officers of the convention, after which the convention adjourned to meet in Chicago, June 7, 8 and 9, 1900.

ON THE TRAIL TO GREEN LAKE.

AGAIN the hot summer months are almost here and the annual question comes up in nearly every household, Where shall we go to spend the summer vacation? Happy are they who find the trail to Green Lake, as the writer knows from personal experience, for there the coolest breezes sport beneath the trees, the gamiest fish await the hook of the angler, and one of the handsomest watercourses in all the Northwest is ever ready to entice and delight the yachtsman. It is but one of the thousand and more inland lakes reached by the Northwestern Railroad, and which dot the map of Wisconsin like dew-drops on a lily's leaf. We mention Green Lake because it is fairly typical of them all—cool, beautiful and entrancing.

To the seeker after rest and recreation there is no more attractive spot on earth than this same lake region in midsummer. Here it is possible to get out of the world while still remaining in it—to escape from the turmoil and strife of the city and yet to lose none of the charm and pleasure of social life if society is wanted. Many a quiet nook within a few hours' ride from the Wells Street Station affords retirement complete, if wanted, while the daily papers, the dances at near-by hotels, or the club smokers or golf contests within easy reach are to be enjoyed by those who are socially inclined. It is a summer paradise, indeed, for the sports-



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A COOL SPOT ON GREEN LAKE.

man, the recluse, the society favorite—for all alike find here much to amuse and entertain and nothing to annoy.

Leaving Chicago in the morning, we enjoy a daylight ride to Milwaukee and Fond du Lac, and thence to Green Lake (about four hours' ride from Chicago via Chicago & North-Western line), passing on the way through the beautiful lake region of Wisconsin—Delavan, Twin Lakes, Clear Lake, Lake Winnebago, the town of Salem, surrounded by a dozen small lakes—all are interesting and afford the finest fishing and sport; but to our mind the destination to be sought by the true lover of nature is Green Lake, with its ten-mile stretch of clear, cool water and its width of two to four miles, making it the ideal spot for boating, fishing and recreating. Yachting is a daily sport, some of the finest boats on inland waters being found on Green Lake. Regattas are regularly sailed on Saturdays and attract the attention of all admirers of the beautiful. Golf links are at hand for the delectation of devotees of the Scotch game. Tennis and other games for the lawn or field are not wanting. The usual summer social diversions are plentiful, and altogether it is a spot fit for the entertainment of princes, and first of all, for the king of our country, the great American citizen.

PAINTS IN ARCHITECTURE.

THERE are several ways of writing a specification; one is to take the word of the last visiting salesman and "help him out" by specifying his goods; another is to follow the dictation of the painter and allow him to be both judge and jury; while still another is to evade all responsibility by prescribing lead and oil, and falling back on the cussedness of inanimate things, when later on the paint changes color and chalks off.

To the average client of the architect there is nothing of as great importance as the paint used on his building. As a rule, he knows very little and cares less about the "seven orders," and, while he may have preferences in style, his confessed lack of knowledge makes him amenable to reason. But paint is something that demonstrates itself even to the uninitiated. It either beautifies or deforms a building; it either preserves or fails to preserve it from decay; it is either an economy or an expense.

A paint which holds its color, preserves its freshness and wears well, reflects a constant credit on the man that planned the house; while a paint that changes color loses its gloss and sheds itself promiscuously about the premises is a standing reproach.

In nine cases out of ten the latter kind of paint will prove to be the painters' fetich, "strictly pure" white lead; while in ten cases out of ten the former kind of paint will be found, if dark, to be a mineral paint, and, if a tint or a light shade, to be based on zinc white.

An architect cannot recommend himself in any way more effectually than by studying this paint question thoroughly, and

by giving his patrons the fruits of his knowledge. Pleasing colors with durable material will make any architectural design at least presentable, while unstable colors and perishable paint will ruin the effect of the most conscientious and correct design.

CHARLES JOURDAIN.

OUR ILLUSTRATIONS.

Chicago Commons. Pond & Pond, architects.
District City Hall, Paris, France. M. Rouyer, architect.
House for F. J. Bramhall, at Fair Oaks, California. C. F. Hogeboom, Jr., Chicago.
Lobby of Toledo & Ohio Central Depot, Columbus, Ohio. Yost & Packard, architects.
Interior of St. John's Church, Stamford, Connecticut. W. A. Potter, architect, New York.
Chenevard Prize, Ecole des Beaux Arts, A Calvary, M. Bigot. Two drawings are reproduced.
Wood County Courthouse, Bowling Green, Ohio. Yost & Packard, architects, Columbus, Ohio.
Whitinsville Congregational Church. Hartwell, Richardson & Driver, architects, Boston, Massachusetts.
New High School Building, Trenton, New Jersey. Hartwell, Richardson & Driver, architects, Boston, Massachusetts.
New Railroad Station—New York, New Haven & Hartford Railroad, Providence, Rhode Island. Stone, Carpenter & Willson, architects.

First Competition, Ecole des Beaux Arts, Grand Prize of Rome. Principal motive, Theater Façade, twelve-hour sketch, M. Guiard; twelve-hour sketch, M. Gresolia.

Second Competition, Ecole des Beaux Arts, Grand Prize of Rome. A Commercial School, twenty-four-hour sketch, M. Auburtin; twenty-four-hour sketch, M. Hulot.

St. Paul's Episcopal Church, Kenwood, Chicago. S. S. Beman, architect. The architectural style of the new church closely follows that of the twelfth century Ecclesiastical Gothic, and while preserving the religious sentiment of the traditional English church of that period, there is embodied in the scope and plan the comforts and conveniences incidental to the modern church building. The plan embraces a broad, lofty nave with lowerside aisles, choir, chancel, ambulatory and narthex, broad aisles, a chapel, organ and sacristy. The main entrance to the church, up a wide flight of steps, is through a broad and richly arched portal under the central west tower into a groined vestibule to the narthex from which the aisles lead up to the chancel. The center aisle is over six feet wide. The nave is eighty feet long and forty-five feet wide and fifty feet high, and continues the same width and height entirely around the chancel. The clerestory also extends entirely around the nave and chancel, and is of masonry supported on molded arches and piers of cut stone. An open timbered roof spans the nave and chancel. The chancel is forty-five feet wide and thirty-two feet deep, and contains the altar, sedilia and stalls for a choir of sixty. There will be an ornamental rood screen across the chancel front at the termination of the nave. On the south side of the chancel, fronting on Fiftieth street, is a chapel 20 by 32 feet, entered from the street as well as from the main church. This chapel seats about seventy-five persons, and has a robing room in connection with it. The extreme width of church is 90 feet, and its depth is 136 feet. The central tower is heavily buttressed, is 22 feet square and 75 feet high, and contains a belfry. A gallery, which extends across the full width of nave, is located in the tower over the narthex which passes under the gallery. The gallery seats about one hundred persons, and is reached by two circular staircases in the stone turrets. There are two entrances to the church besides the main tower entrance, one at the southwest corner, and one at the northwest corner, both being provided with vestibules. At the termination of the side aisles to the right and left of the chancel these aisles are widened out and raised so as to form small transepts, which have large stone traceried windows in their gable ends. There are five spacious aisles between the pews. The roofs are all open-timbered, and the exterior of the building is to be faced with blue Bedford stone, rock face. All of the finish, including the pews, will be of antique oak. The church will be lighted by electricity and heated by an indirect steam system, with fan for forcing in warmed fresh air and exhausting the foul air. The roof will be covered with red tile. The windows all have stone tracery, and are to be filled with colored glass. The plastering is to be what is known as sand finish for decorations. All vestibules are to be floored with tile, and oak wainscoting is to be continued entirely around the church. The church will seat eight hundred people. Foundations are now completed.

Photogravure Plate: Houses for Union Mutual Life Insurance Company, Chicago. S. S. Beman, architect.

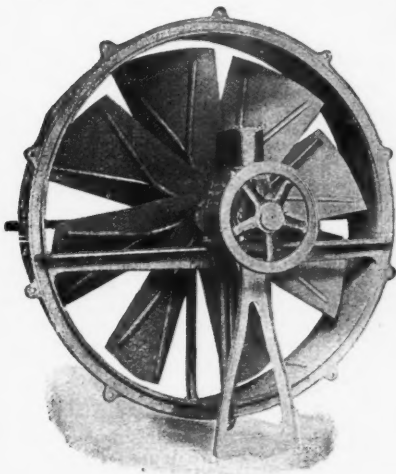
PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence, East Orange, New Jersey.
Building, No. 22 East Sixty-fifth street, New York.
Detail of the Sherry Hotel, New York. McKim, Mead & White, architects.
Apartment Building for H. A. Callan, Chicago. W. Carbys Zimmerman, architect.
The Wesson Residence, Springfield, Massachusetts. Bruce Price, architect, New York.
Residence of Frederick I. Carpenter, Chicago. Pond & Pond, architects. Exterior and View in Hall are shown.

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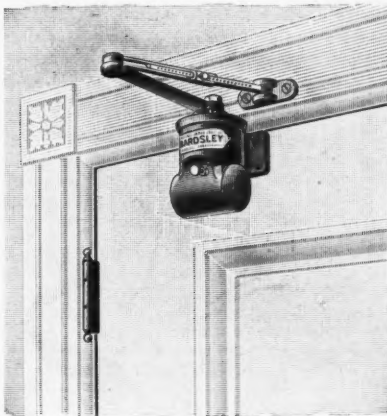
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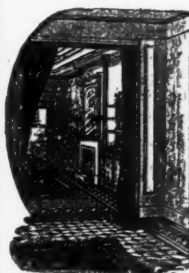
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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIII.

ADVERTISERS' TRADE SUPPLEMENT.

No. 5

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.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

F. CARL POLLMAR, Architect, 26 Cleveland building, Detroit, Mich.

PARKER & AUSTIN, Architects, 409 South Main Street, Elkhart, Ind.

BEUDEMAGLE & LAFAYE, Architects, New Orleans, La.

CHICAGO FLOOR COMPANY.

Hardwood floors in some one of their various forms are now recognized as an indispensable equipment of the modern home. It would be impossible to estimate the number of floors relaid the present season in conforming to this demand for hardwood. The Chicago Floor Company, of 132 Wabash avenue, are manufacturers, jobbers and layers of these modern floors, and their increasing business is an indication of satisfied patrons. The firm also handles other lines of hardwood fittings, parquetry, wood-carpet, grilles, etc. A request for a catalogue of their goods will be responded to cheerfully, and thus a more complete understanding of what this firm is accomplishing may be secured.

INTERLOCKING RUBBER TILING.

A noiseless, slow-burning, sanitary floor has been the aim of architects for years. The good qualities of a rubber floor covering were understood, but its unsightliness in the forms hitherto furnished confined it to occasional use at the entrance of business and public buildings.

Five years ago the New York Belting & Packing Company, Ltd., 25 Park place, New York City, invented a process for producing rubber flooring in an entirely new form, completely free from its previous drawbacks. In the shape of interlocking rubber tile this is now furnished in a great variety of colors and designs, adapted to every interior where the ordinary tile can be used and to many where the latter would be entirely unsuitable.

By the new process, rubber is molded into tiles $2\frac{3}{4}$ inches square by $\frac{3}{8}$ inch thick. Each tile is interchangeable and distinct, but shaped so as to lock firmly into the surrounding tiles. The interlocking feature produces a solid rubber floor, unlimited in size or shape, with all the durability of the hard tile without its liability to damage. The elastic nature of the material allows it to conform to the settling usual in large buildings, without causing the tiles to crack or come up. Each tile is waterproof and germproof, and the interstices are filled with cement of the same quality. The new material has been indorsed by a number of prominent architects and engineers, and is now in use in many large office buildings, banks and residences.

Perhaps the most prominent example is the Empire building, Broadway and Rector street, New York City. Here the tile is laid in the main corridor, elevators, vestibules and booths. Owing to the building being practically the Wall street terminus of the elevated railroads, thousands of people pass through the corridor daily, and the

architects considered it especially important to have a floor of extreme durability, while at the same time of a design and colors which would harmonize with the costly walls and general fittings of the corridor. After careful investigation, the interlocking tile was selected as combining in the highest degree these two essential qualities, while at the same time giving a noiseless and non-slippery flooring.

TRADE NOTES.

THE Taylor Old Style roofing tin has its merits presented in a unique manner by a little pamphlet recently issued by the N. & G. Taylor Company, manufacturers, Philadelphia. The company claims a superior merit in this brand from its being made in the same way it was sixty-eight years ago. It is dipped and redipped entirely by hand. If one does not already know of the merits of this tin, or knowing something, would know more, send and get the booklet free of charge.

AS THE time approaches for the annual summer outing, it is but natural that the householder arranges to have the home carefully redecorated during the absence of the family. The firm of John L. Nelson & Bro. Company, of 47 Jackson boulevard, stand in the front rank of artistic workers in this line. Being direct importers of finest paperhangings and original designers, they secure exclusive and up-to-date results. They invite an opportunity to call and submit sketches and estimates. Architects' designs carefully executed.

WESTINGHOUSE, CHURCH, KERR & CO., conducting the sales department of the Westinghouse Machine Company, of Pittsburgh, Pennsylvania, send out a neat booklet devoted to the merits of the Westinghouse Junior Engine. In its design this engine is distinct in every feature, even to the cylinder dimensions, and while low in price it is not a cheap or second-class machine. The booklet referred to, which may be secured upon application, in addition to telling all about this product of the Westinghouse Company, gives much other information of value.

THE Compound Door Company, of St. Joseph, Michigan, announces to the trade the completion of its new factory, which is equipped with specially designed machinery for the manufacture of veneered doors; and although this class of work is the company's specialty, it also manufactures all kinds of panel work and fine interior finish in any kind of wood desired. In a recently issued catalogue of designs the different styles, manner of construction and prices are given, and also a comparative price list of different woods for veneered doors.

THE 16 by 16 Buffalo Forge Company center-crank Class "A" engine, running in oil, winner of the gold medal awarded for the best high-speed engine at the Omaha Exposition, has been purchased by Messrs. B. O. Ellis Co., electrical engineers, of New York City, for the Bowery Bay Building and Improvement Company, North Beach, Long Island. At the Exposition the engine was in operation from June 1, 1898, to November 30, 1898; total, 183 days. Number of hours operated per day, 18 to 22. Engine ran continuously without interruption every day from start to finish with full load, and at times considerable overload.

THE Westinghouse Electric & Manufacturing Company, of Pittsburgh, Pennsylvania, is sending out some very valuable publications on the subject of electrical appliances, among which we notice the following-named catalogues: No. 222, Direct-Connected Railway Generators; No. 223, Lightning Arresters; No. 225, Alternating-Current Fan Motors; No. 226, Direct Cur-

rent Fan Motors; No. 228, Tesla Polyphase Induction Motors. These catalogues are quite complete in the presentation of subject matter and may be secured upon application to the company free of charge.

THE Opalite Tile Company, of Pittsburg, Pennsylvania, in a neat little booklet just issued, call attention to the superior merits of their new product, Opalite Tile. It is not made of clay, and can be produced either opaque or translucent. The material is uniform throughout and is only about one-eighth of an inch in thickness. In the manufacture, it is produced in sheets, which may be cut to any desired size. Protruding particles of glass form a part of the back surface of the tile, a feature which it is claimed renders it less liable to separate from the cement. It is a new product in this country, but has had a successful record in England for two years. The company will be pleased to furnish samples or give further information on application.

THE Coburn Trolley Track Manufacturing Company furnish much information relating to the possible utility of its appliances for properly hanging and operating parlor, barn, car or fire doors. The company claims several valuable features, tested by long use, which give its fixtures a leading position where guaranteed utility is desired. In its catalogue for the current year, many new features in the hanging arrangements of doors are also given, and detailed directions for securing proper results. With commendable modesty the company only asks for an opportunity to make a showing with other appliances intended to subserve the same purpose, a request which will no doubt be granted by parties interested in securing the best the trade offers. A catalogue will be sent on application to the office at Holyoke, Massachusetts.

In these columns reference was recently made to a mechanical induced draft outfit built for the Compañia Metalurgica Mexicana. The two fans included in this plant, and which were recently shipped to the above company at San Luis Potosi, Mexico, were as large as ever have been built for this work, and without question the largest, if not the first, ever used in Mexico. The power plant of S. D. Warren & Co., the well-known manufacturers of coated or enameled paper, of Cumberland Mills, Maine, included fans of the same size, which are also built by the Buffalo Forge Company, Buffalo, New York. The installation included economizers, and the whole outfit was put in by Westinghouse, Church, Kerr & Co., New York City. The last order of importance for a similar plant received by the Buffalo Forge Company calls for two fans of very nearly the above proportions, but having direct-attached double upright double-acting inclosed engines of the United States navy type. This outfit is to be shipped to Johannesburg, South Africa. Mechanical induced draft is being introduced into all sections of the world, and its adaptability for all grades of coal of different countries is being demonstrated with each succeeding installation.

DRAFTSMEN out of employment are invited to send their names and qualifications to THE INLAND ARCHITECT. Varian & Sterner, architects, at Denver, Colorado, are looking for two draftsmen.

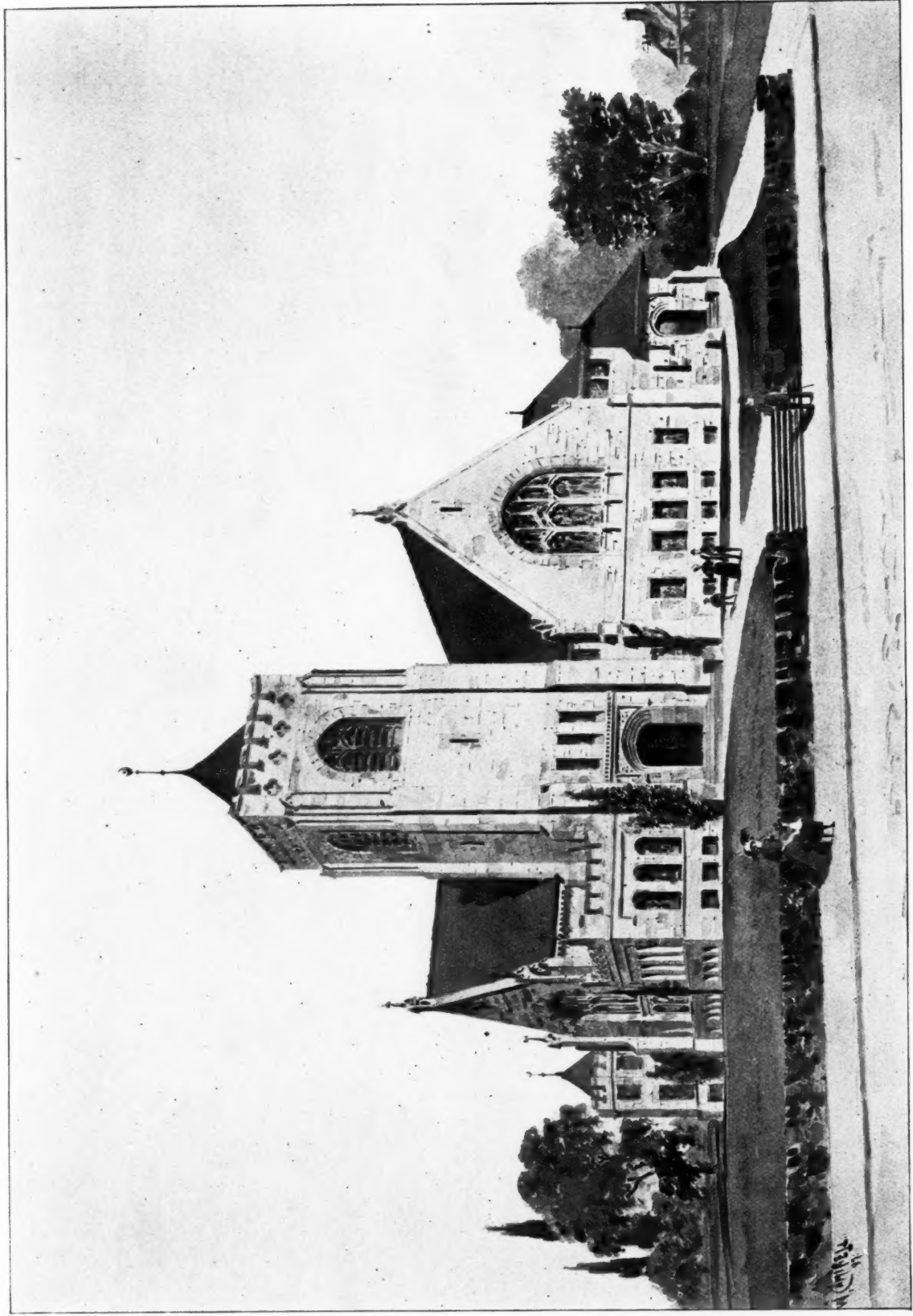
PROPOSAL.

TREASURY DEPARTMENT,
OFFICE SUPERVISING ARCHITECT,
WASHINGTON, D. C., May 18, 1899.
SEALED PROPOSALS will be received at this office until 2 o'clock P.M. on the 20th day of June, 1899, and then opened, for the construction (except heating apparatus, elevator and electric wire conduits) of the U. S. Public Building at Helena, Montana, in accordance with the drawings and specifications, copies of which may be had at this office or the office of the Custodian of the site at Helena, Montana.
JAMES KNOX TAYLOR,
Supervising Architect.



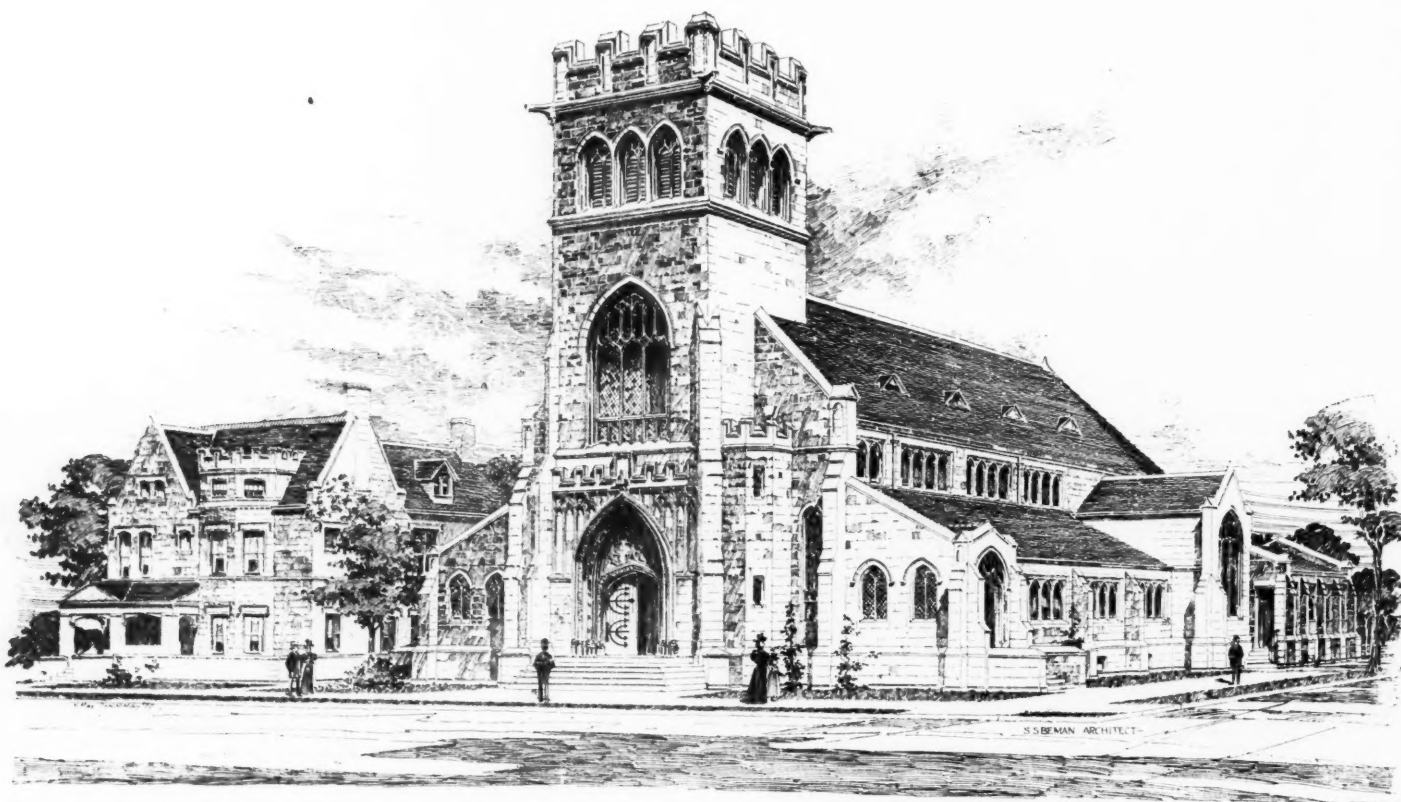
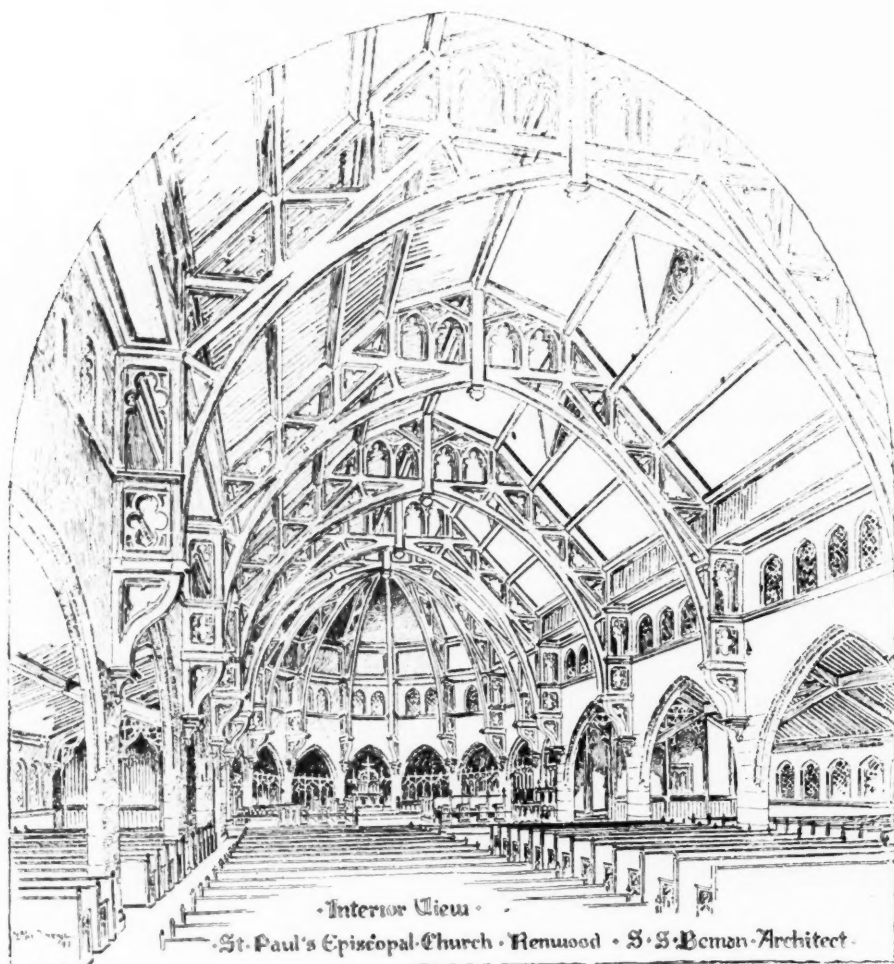
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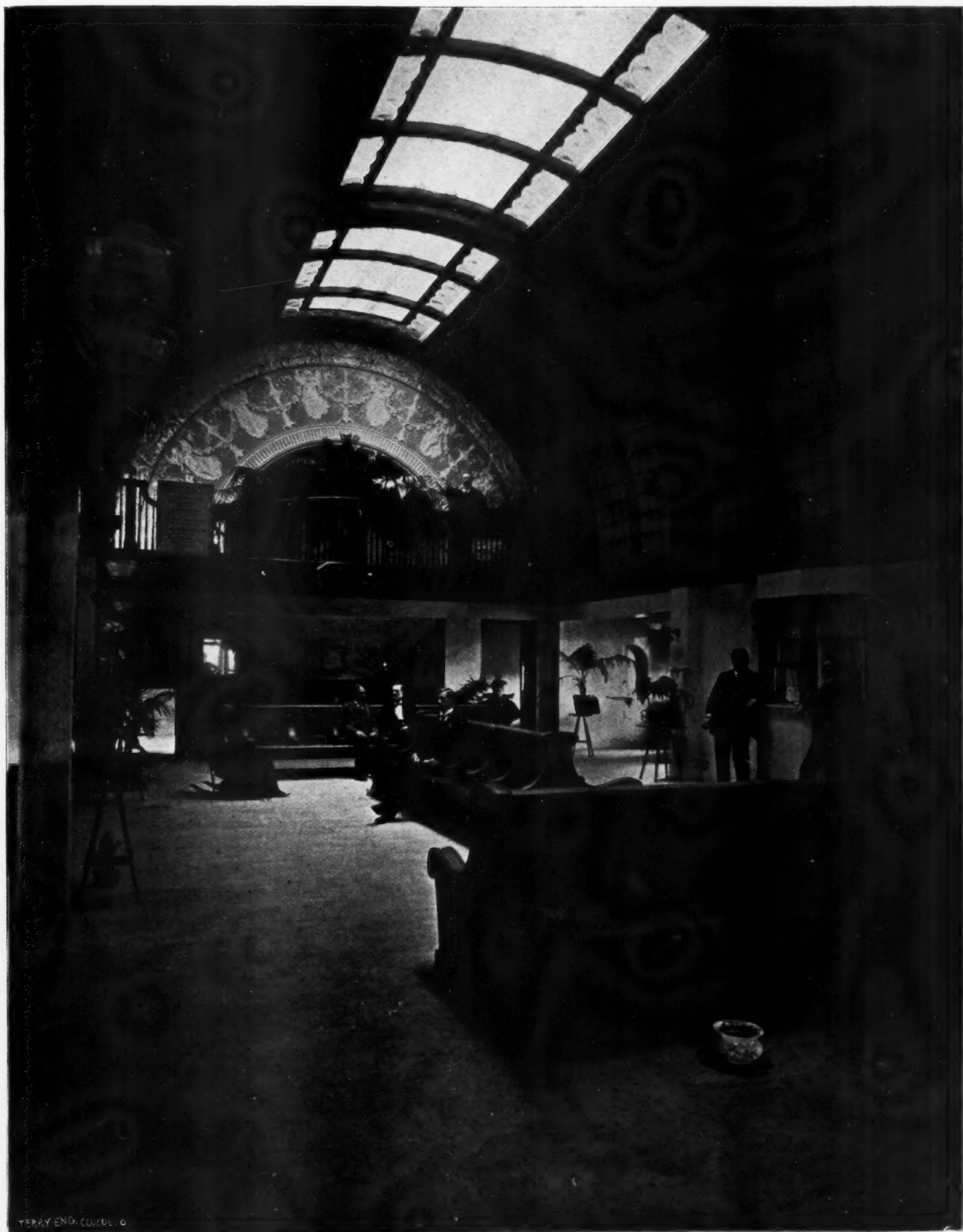
ST. PAUL'S EPISCOPAL CHURCH, KENWOOD, CHICAGO.

S. S. BEMAN, ARCHITECT.



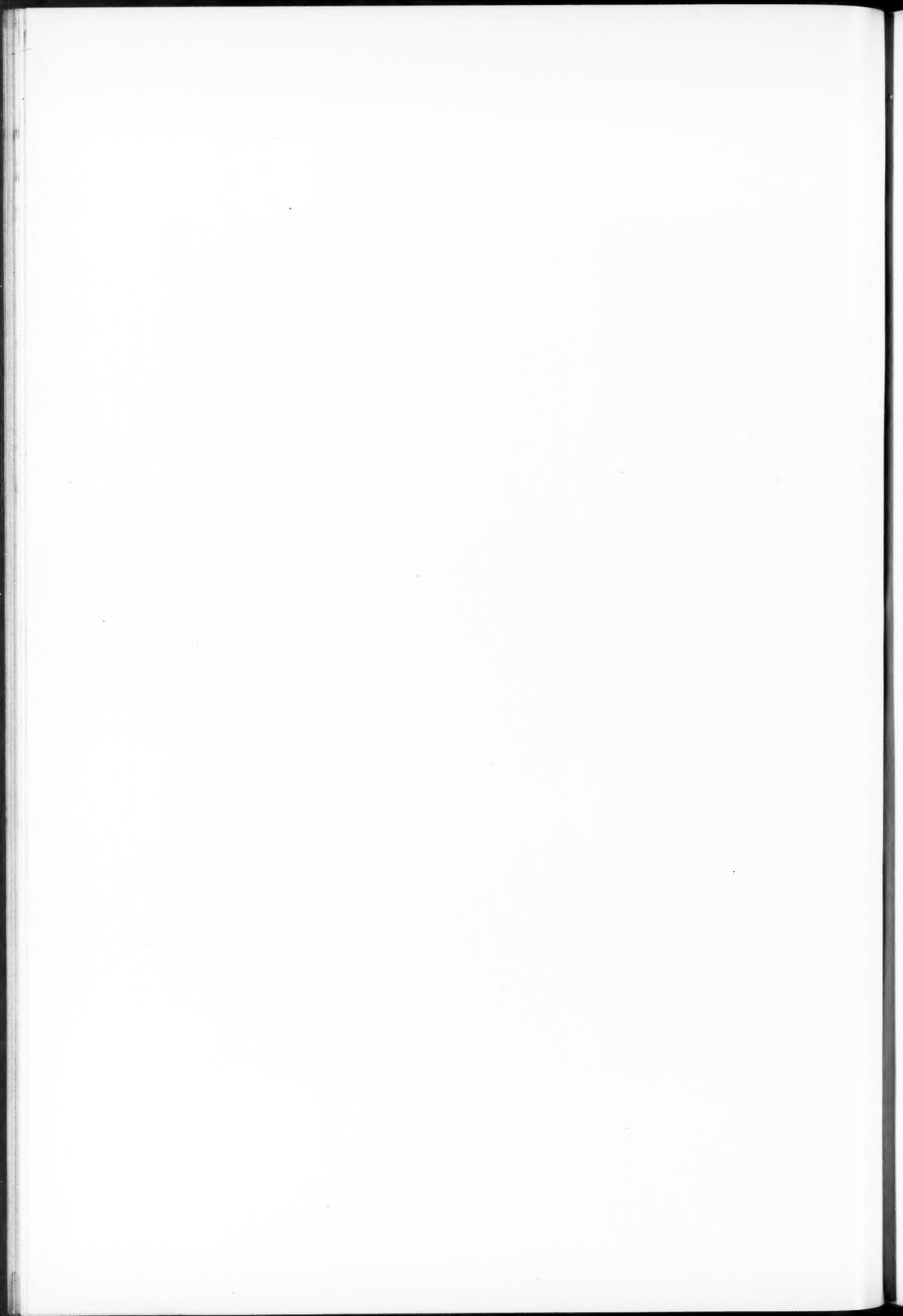
WOOD COUNTY COURTHOUSE, BOWLING GREEN, OHIO.

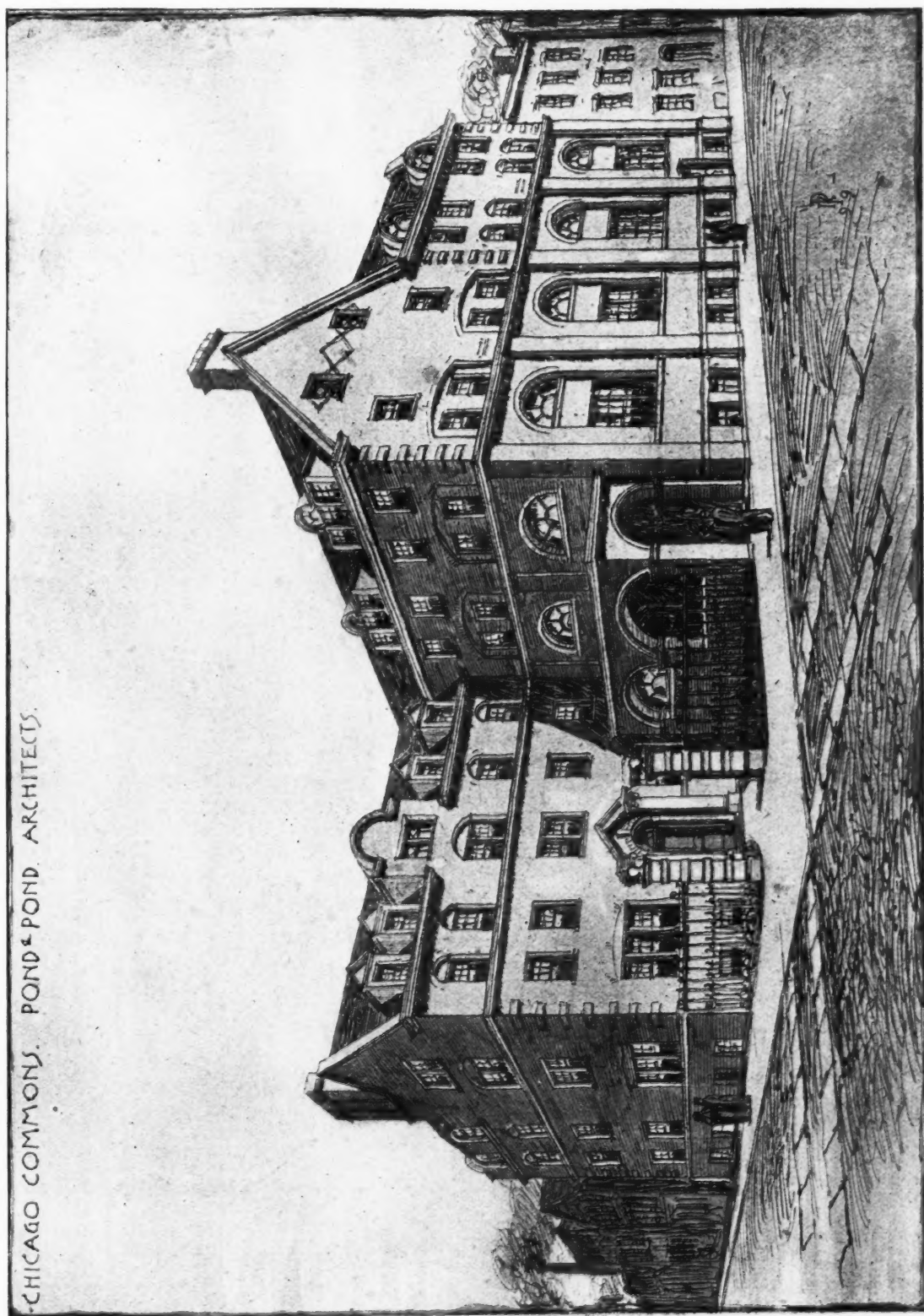
YOST & PACKARD, ARCHITECTS, COLUMBUS, OHIO.



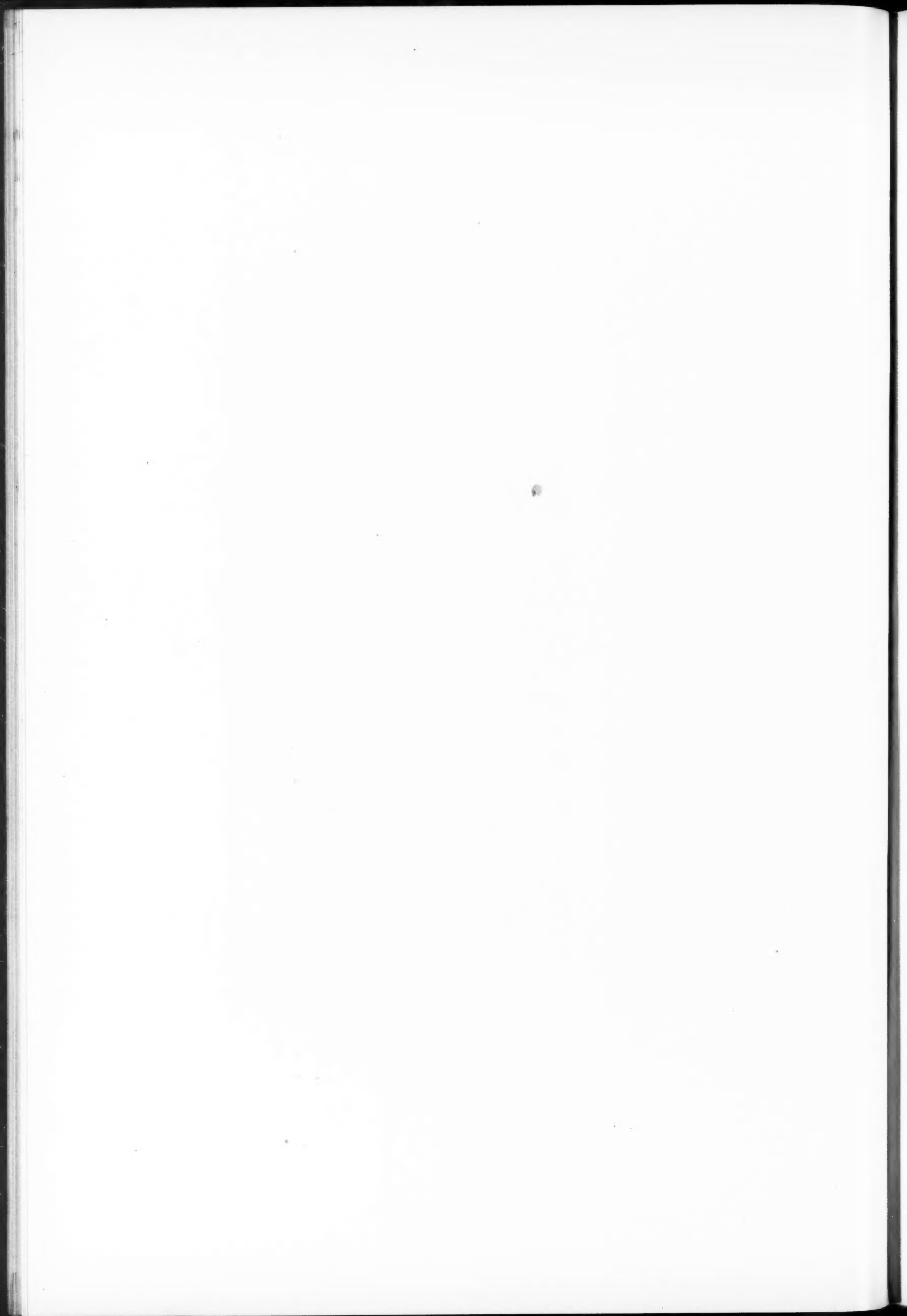
LOBBY OF TOLEDO & OHIO CENTRAL DEPOT, COLUMBUS, OHIO.

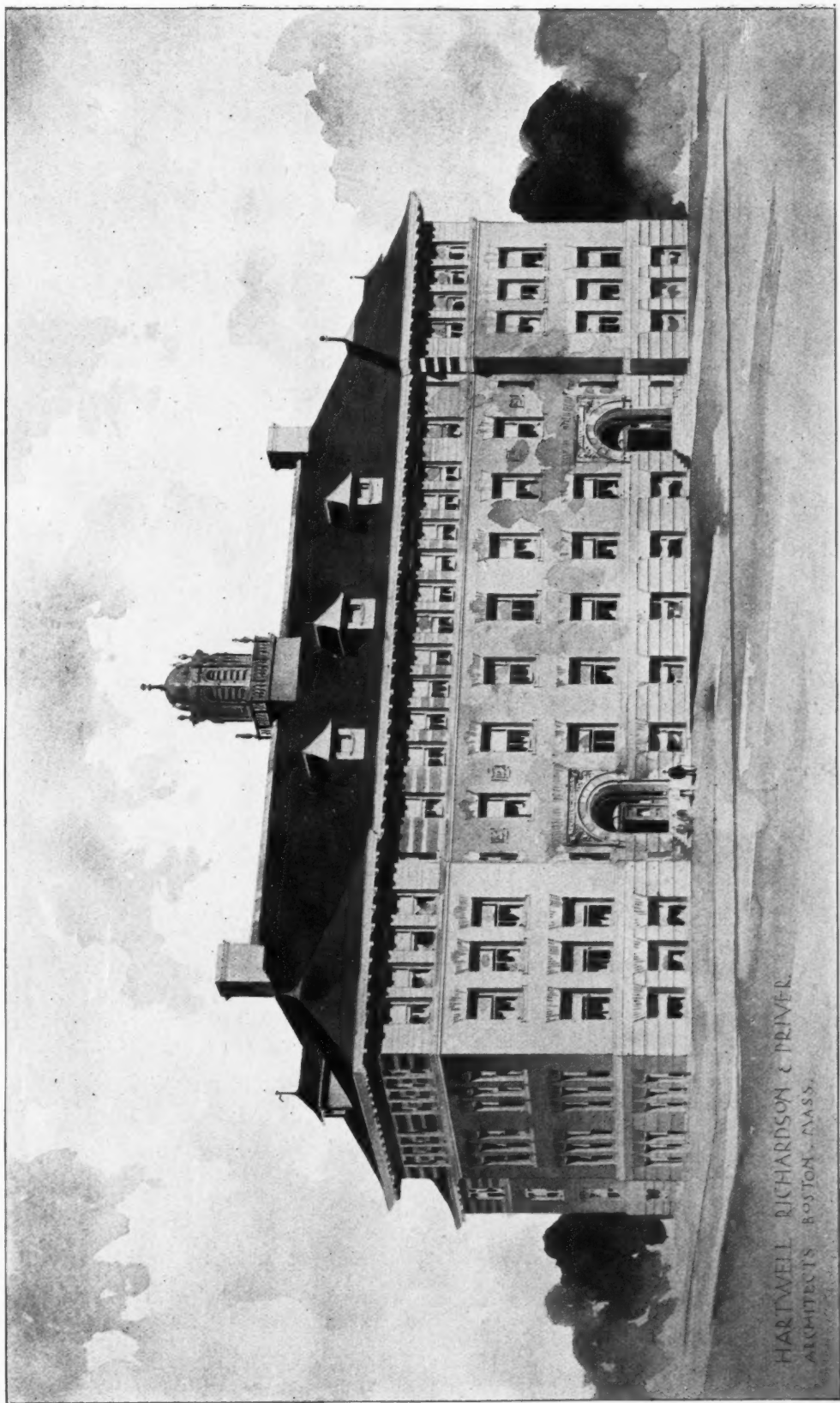
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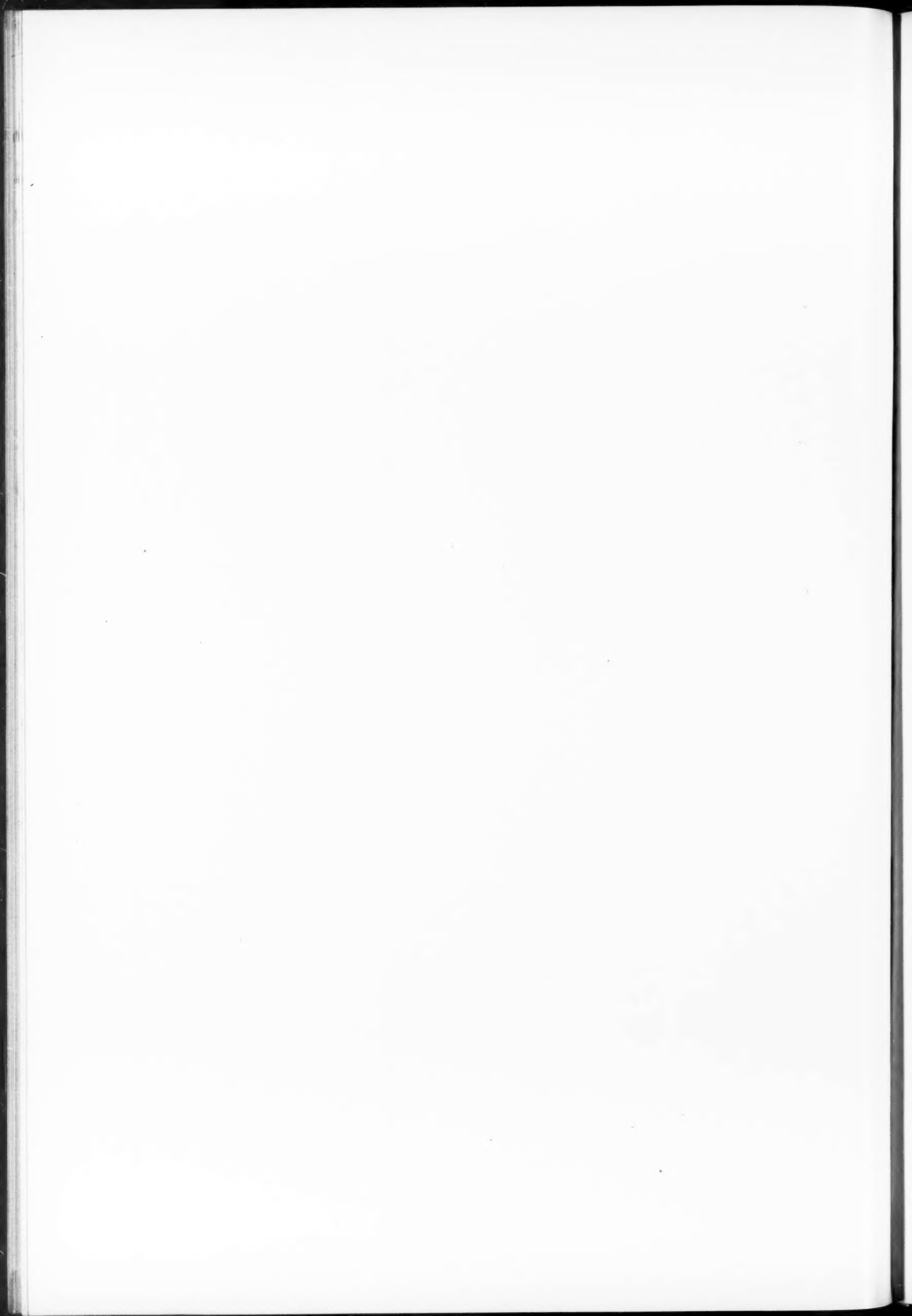


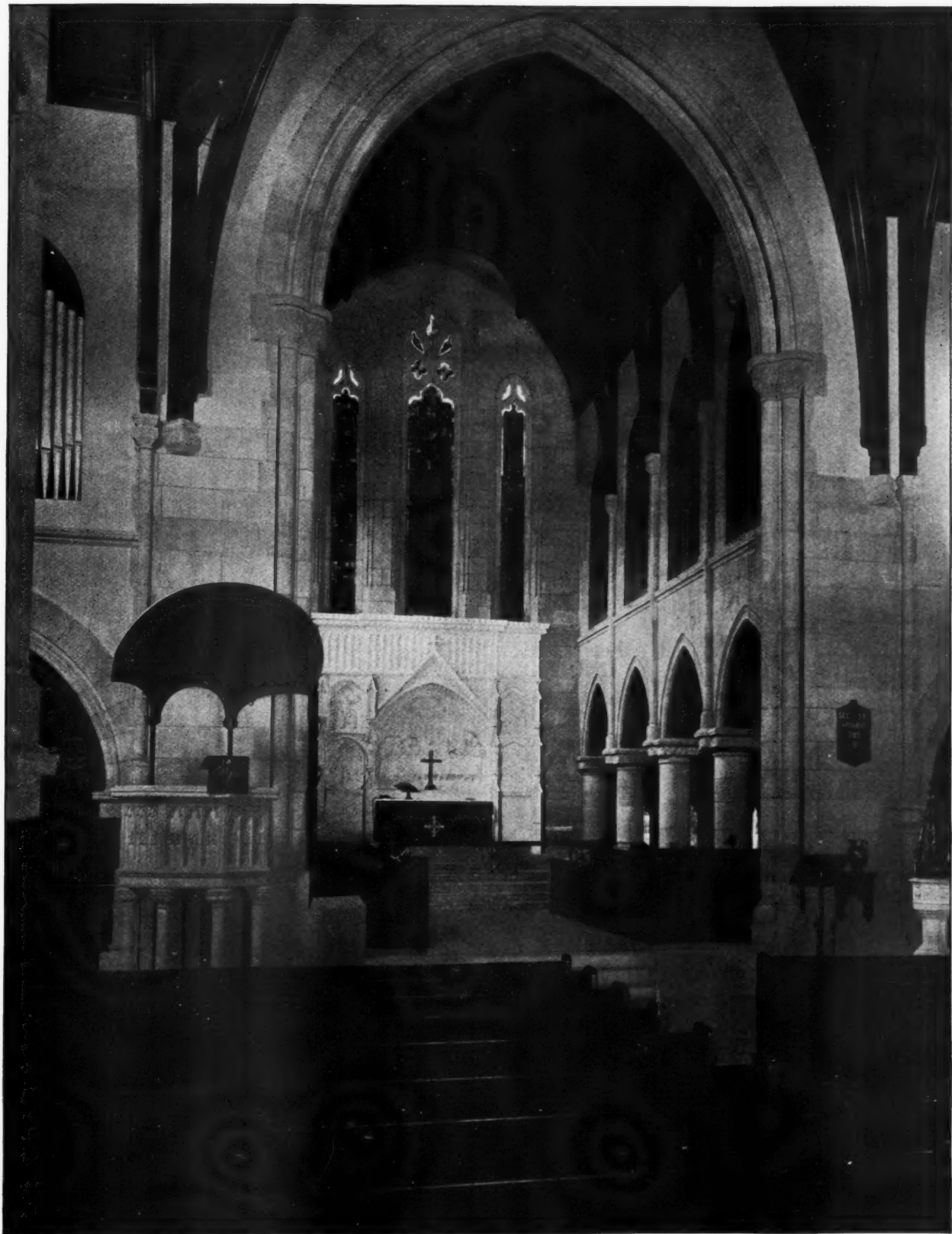


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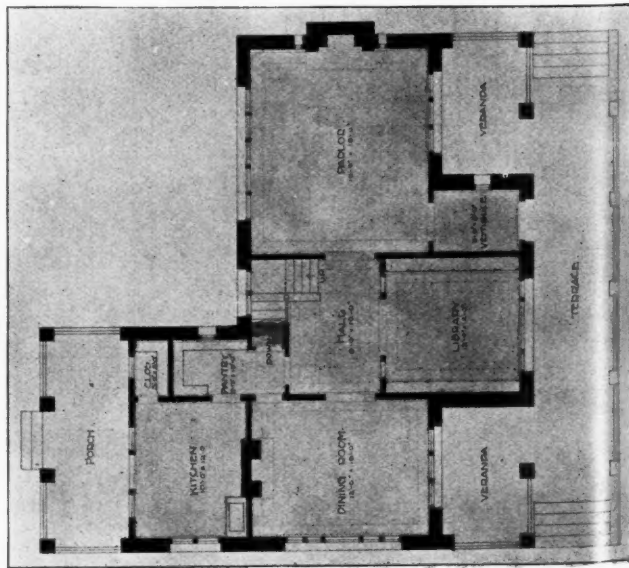


INTERIOR VIEW, ST. JOHN'S CHURCH, STAMFORD, CONNECTICUT.

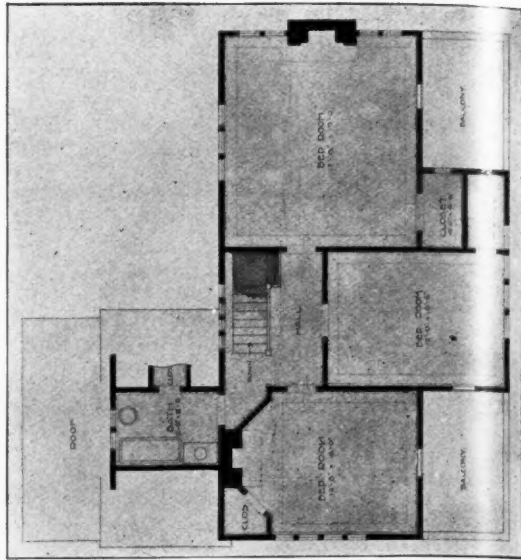
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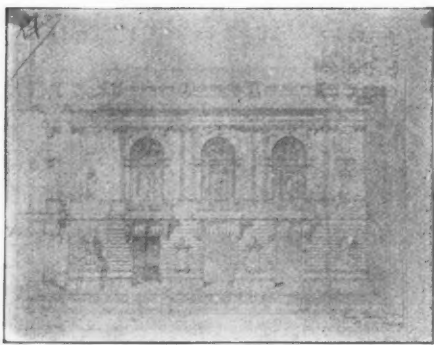
HOUSE FOR FRANK J. BRAMHALL 150

VIEW FROM SOUTH-EAST

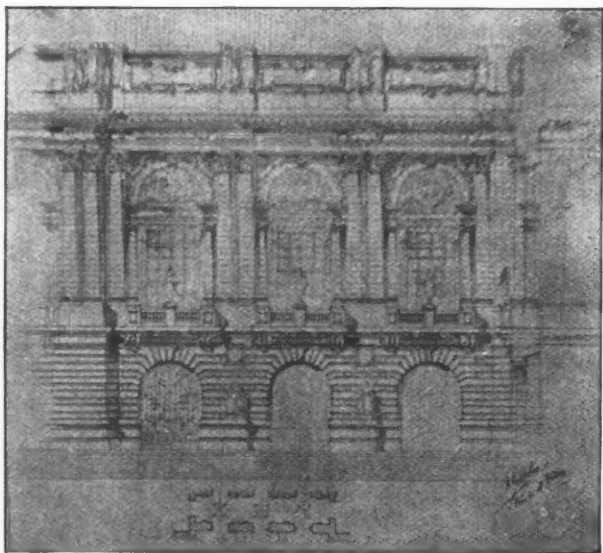
C. F. HOGEBOOM JR

HOUSE FOR FRANK J. BRAMHALL, FAIR OAKS, CALIFORNIA.

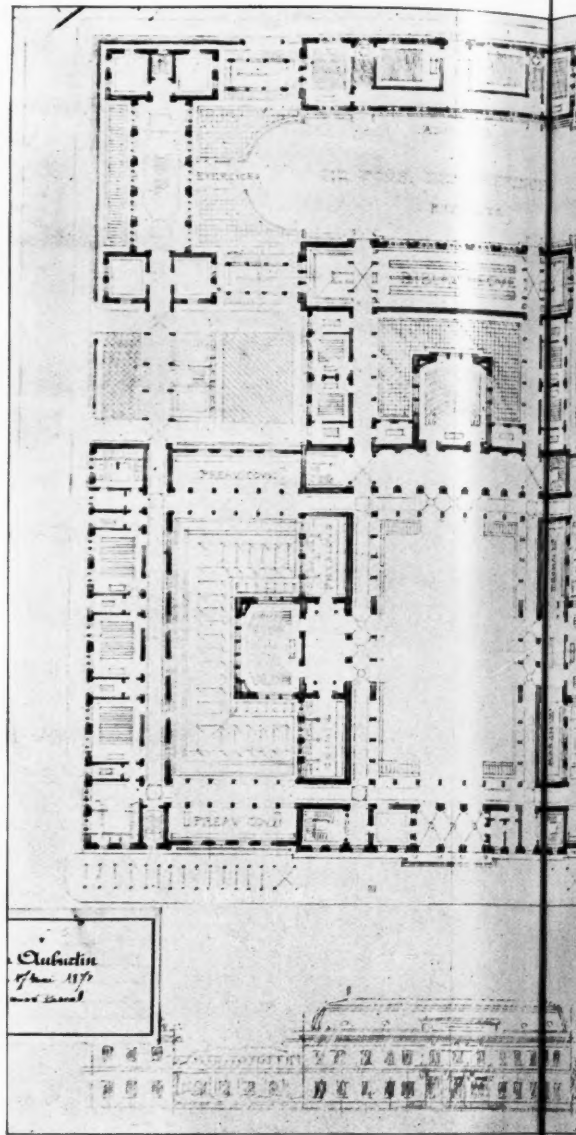
C. F. HOGEBOOM, JR., ARCHITECT.



FIRST COMPETITION, THEATER FAÇADE; TWELVE-HOUR SKETCH, BY M. GUIARD.

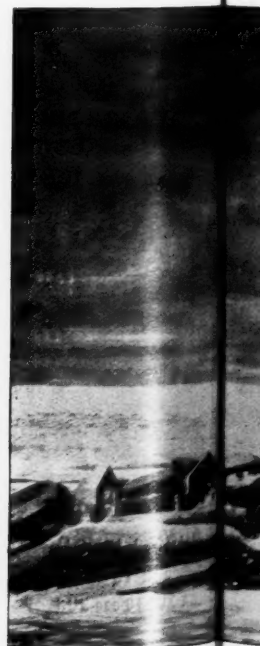


FIRST COMPETITION, THEATER FAÇADE; TWELVE-HOUR SKETCH, BY M. GRESOLIA.

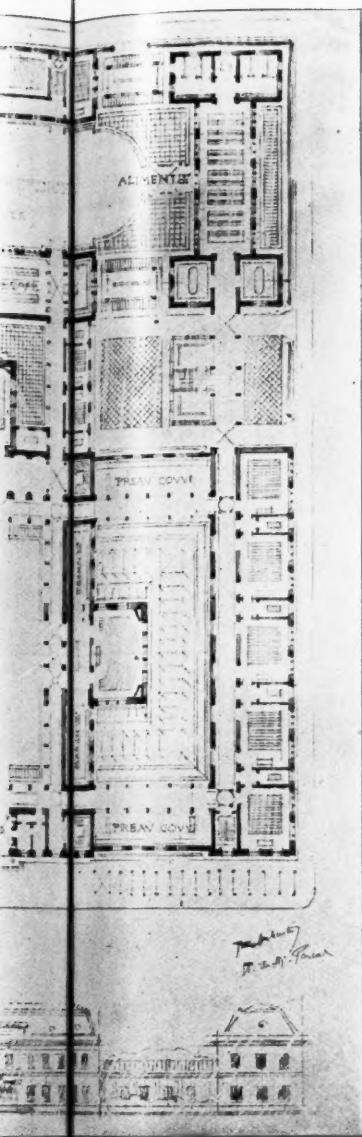


SECOND COMPETITION, A COMMERCIAL SCHOOL; TWENTY-FOUR HOURS

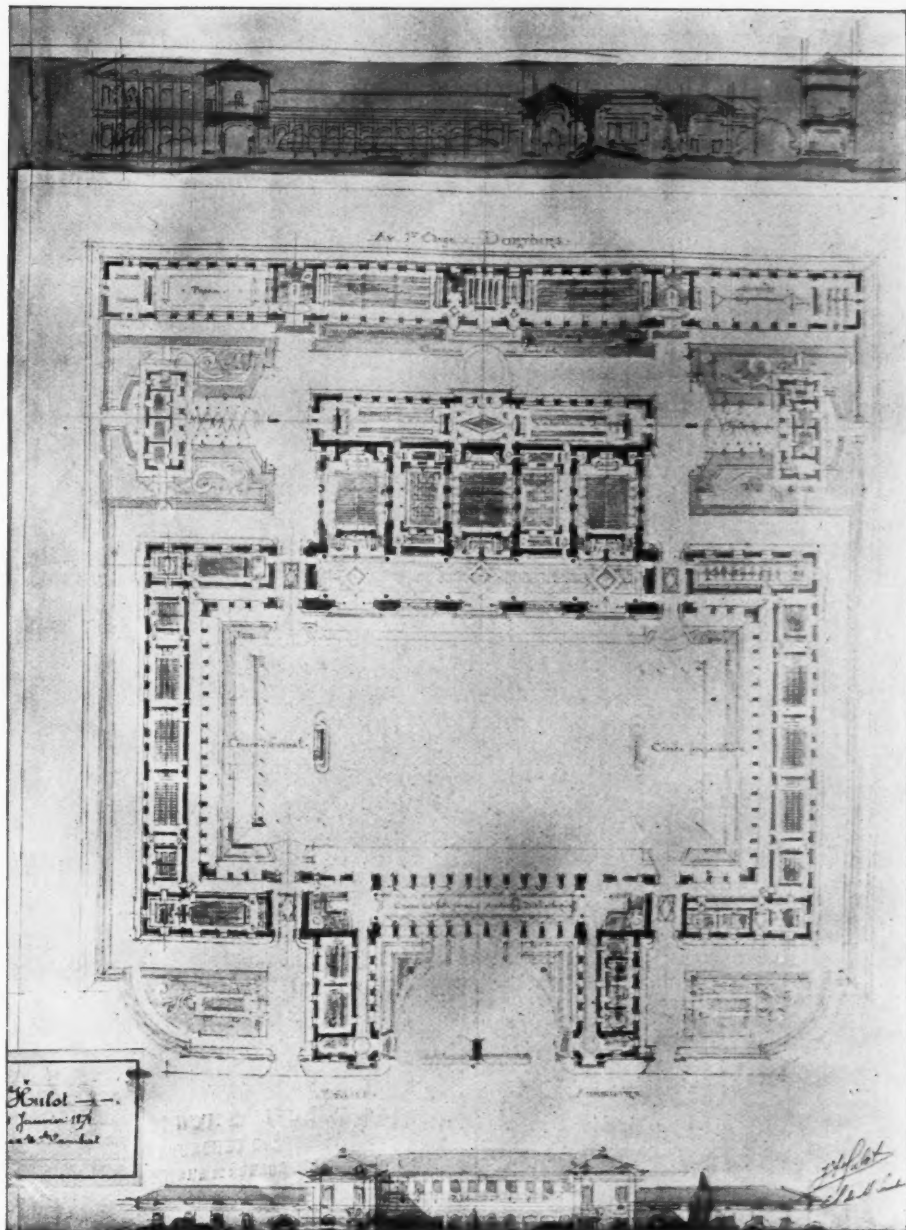
PRELIMINARY COMPETITIONS FOR GRAND PRIZE



DESIGN FOR A CALVA
AWARDED THE CHENAVARD PRIZE, E

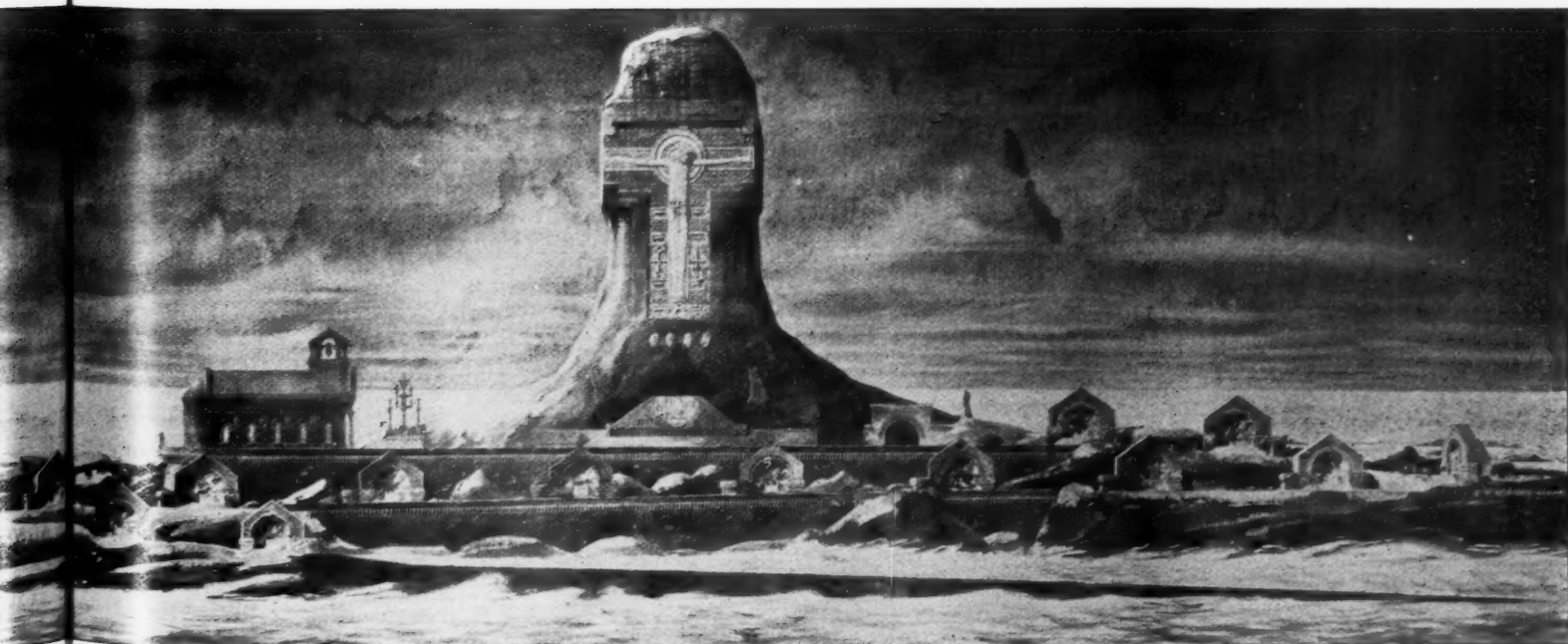


VENTY-FOUR HOUR SKETCH, BY M. AUBURTIN.



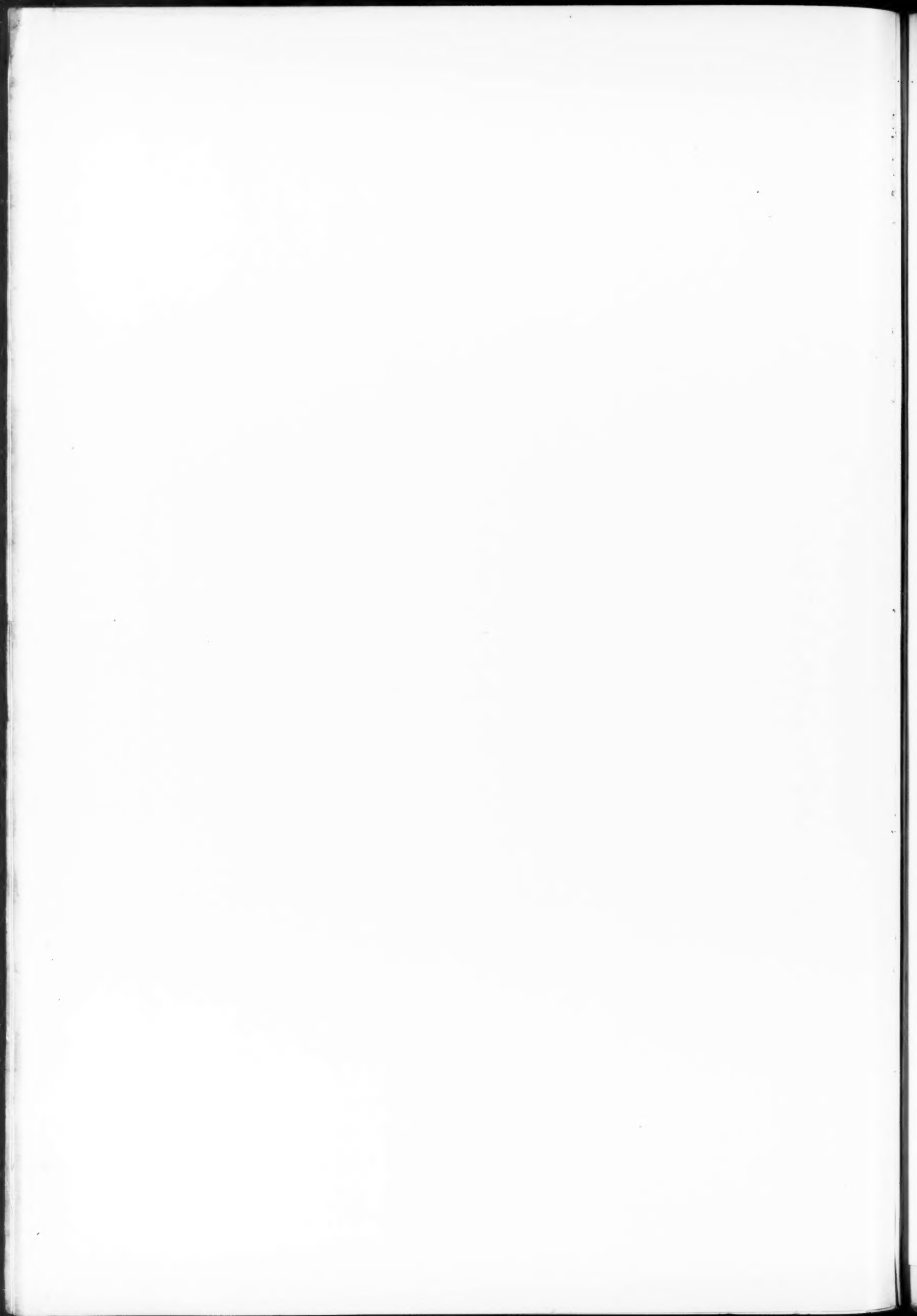
SECOND COMPETITION, A COMMERCIAL SCHOOL; TWENTY-FOUR HOUR SKETCH, BY M. HULOT.

ND PRIZE OF ROME, ECOLE DES BEAUX ARTS, PARIS.



A CALVARY, BY M. BIGOT.

VARD PRIZE, ECOLE DES BEAUX ARTS, PARIS.





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