

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXV.

MAY, 1900.

No. 4



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,
609-610 MANHATTAN BUILDING, CHICAGO, ILL.

L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.

SPECIAL CONTRIBUTORS:

C. HOWARD WALKER.	D. H. BURNHAM,	W. L. B. JENNEY,
HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
LOUIS H. SULLIVAN,	ALLEN B. POND,	J. R. WILLETT,
WILLIAM S. MACHARG.	C. E. ILLSLEY.	F. W. FITZPATRICK.

TERMS: Regular number, \$5 a year; Photogravure edition, \$10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), \$1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICERS FOR 1900:

PRESIDENT	*ROBERT S. PEABODY, Boston, Mass.
SECRETARY AND TREASURER	*GLENN BROWN, Washington, D. C.
FIRST VICE-PRESIDENT	*FRANK MILES DAY, Philadelphia, Pa.
SECOND VICE-PRESIDENT	WILLIAM S. EAMES, St. Louis, Mo.
AUDITOR FOR TWO YEARS	S. A. TREAT, Chicago, Ill.
AUDITOR FOR ONE YEAR	E. H. KENDALL, New York, N. Y.

BOARD OF DIRECTORS:

For three years.—Henry Van Brunt, Kansas City, Mo.; James B. Hill, Washington, D. C.; Normand S. Patton, Chicago, Ill.

For two years.—Arthur G. Everett, Boston, Mass.; George B. Post, New York City; Alfred Stone, Providence, R. I.

For one year.—Robert W. Gibson, New York City; Levi T. Scofield, Cleveland, Ohio; W. M. Poindexter, Washington, D. C.

*Executive Committee.

STANDING COMMITTEES FOR 1900:

Judiciary Committee.—Wm. S. Eames, St. Louis, Mo.; James G. Hill, Washington, D. C.; Alfred Stone, Providence, R. I.

House and Library Committee.—Robert Stead, Washington, D. C.; Glenn Brown, Washington, D. C.; Frank Miles Day, Philadelphia, Pa.

Committee on Foreign Correspondence.—Glenn Brown, Washington, D. C.; John M. Carrère, New York city; R. W. Gibson, New York city.

Legislative Committee on Government Architecture.—George B. Post, chairman. Committee—Bruce Price, New York city; John M. Carrère, New York city; James G. Hill, Washington; Alfred Stone, Providence. Alternates—Edward H. Kendall, New York city; H. J. Hardenbergh, New York city; Robert Stead, Washington.

THE ARCHITECTURAL LEAGUE OF AMERICA.

OFFICERS FOR 1899-1900.

PRESIDENT	ALBERT KELSEY, Philadelphia, Pa.
FIRST VICE-PRESIDENT	WILLIAM B. ITTNER, St. Louis, Mo.
SECOND VICE-PRESIDENT	J. W. CASE, Detroit, Mich.
SECRETARY	HENRY W. TOMLINSON, Chicago, Ill.
TREASURER	HERBERT R. BRIGGS, Cleveland, Ohio.

Next Convention at Chicago, June 7, 8 and 9, 1900.

Convention Architectural League of America.

The second convention of the Architectural League of America will be held at Chicago on June 7, 8 and 9. This vigorous association of the clubs of the young men in the profession is destined to make its mark in the architectural annals of the times. Like all young and vigorous bodies, its aims are high, and ambitions may in some degree partake of the character of assumption, but their mistakes will prove their greatest successes if they retain the earnestness of thought and singleness of purpose which has so clearly marked their initial work. In its endeavor to promote American architecture and the allied arts, its study of and influence in the advancement of municipal art, it should receive the hearty endorsement of those who have upheld these things in a past that was not so prolific of results but had the same high ideals for its governing principle.

Discussion of a License Law for Architects.

Notwithstanding the discussion of the 1897 convention of the American Institute of Architects upon the advisability of the examining and licensing of architects by State legislation, the results of which were far from conclusive, the matter has again appeared through the opposition to the passage of such a law in Ohio by the Cincinnati Chapter. We, in common with a large proportion of the members of the profession, have always held that the legal action of a State gave the necessary endorsement of the public to the claim that architecture was a profession and not a trade. It does not seem to us that any standard of membership, for instance, of society, unless it comprised all practitioners worthy of the name in its membership, could in any way be deemed a sufficient guarantee that the public would be safe in the employment of an architect unless that standard of proficiency were guaranteed by some recognized authority. Heretofore, the opposition has almost entirely come from the country legislator, but now that a Chapter of recognized prominence has seen fit to oppose legislation in behalf of this law, it may be well for the subject to be again discussed. Nothing should be done that will retard advancement in proficiency, but, on the other hand, everything that will safeguard the public and elevate the standing of the profession as such should be urged by all architects whether they be members of the Institute and its Chapters or not. The belief of the Cincinnati Chapter that the enactment of an examining and licensing law in the State of Ohio would work against the best interests of the American Institute of Architects and defeat its efforts to elevate the profession by raising its standard of membership has led its executive officers to present the opposing view generally among those who are published in the State directory as architects, comprising a total of 219. In return, the Chapter has received 112 letters opposing such legislation, 53 favoring, and the remainder still to be heard from. While there are over seven hundred licensed architects in the State of Illinois, more than one-half of them outside of Chicago, yet the State Chapter never has had more than two or three members outside of that city.

DANKMAR ADLER.*

BY ROBERT CRAIK M'LEAN.

DANKMAR ADLER, architect, died of apoplexy at noon on April 16, 1900. Ten days previous he was stricken, but because of his unusual vitality, his family and friends hoped that he would soon recover from this, the first serious illness of his lifetime.

Mr. Adler was born in Germany, at Langsfeld, Saxe-Weimar, July 3, 1844, and was therefore fifty-six years old. His father, the Rev. Leibman Adler, was a rabbi, and his ancestry as far as he knew had been teachers for many generations. Educated in his early school life in the German schools, he came to America and settled in Detroit, where he continued his studies in the public schools and in the academy at Ann Arbor. In 1859 he began the study of architecture in Detroit with E. Willard Smith, and two years later he came to Chicago with his parents. When the war broke out he enlisted in Battery M, First Illinois, and served from August, 1862, to the close of the Rebellion. Returning to Chicago, after a few months in the office of A. Bower, he was associated with O. S. Kinney, and at the latter's death took charge of the office in connection with A. J. Kinney, a son. In January, 1871, he formed a partnership with Edward Burling, in time to take part in the planning of some of the great buildings that succeeded the fire.

In 1881 the partnership of Adler & Sullivan was formed, and during the period succeeding this the works upon which his reputation as an architect rests were constructed.

Among the many clubs and societies of which Mr. Adler was a member his abilities were always recognized, though in the later years of his life he sought to withdraw from what seemed to him an unnecessary activity in general affairs. When the Western Association of Architects was organized, in 1884, he became its second president, and after the consolidation with the Institute, he served several years as its secretary, which office he finally resigned. He was always a member of some one of its committees or on the board of directors as well as occupying similar offices in his local Chapter and in his favorite clubs. He was for many years a special contributor to *THE INLAND ARCHITECT*, and his writings for this and other technical journals form some of the most valuable of the contemporaneous literature of the profession.

He was chairman of the Illinois State Board of Examining Architects and to him is due much of the credit for the instant and successful operation of the law in its initial stages. A most important work and one to which he gave largely of his time and experience was the revision of the building laws of the city of Chicago. This practically amounted to a complete compilation of new laws, and while he was not successful in introducing many of the reforms he thought necessary, the important results obtained will be of lasting benefit to the city.

Mr. Adler is survived by his wife, a daughter, two sons—Abraham and Sidney—the former being associated with him in his professional work.

Mr. Adler's place in the annals of the profession was unique. While his reputation as an architect did not rest upon his designs, though he by no means was lacking in designing ability, his work was so incorporated into the execution of the best work of his time that it became a part of his record. Although he never occupied the president's office in the American Institute of Architects, his was the most wise counsel, the most practical plan for procedure, and his advice was always accepted as the highest. As in his professional work he used his extraordinary knowledge of plan and construction and all the mechanical sciences connected with buildings and their fittings without wishing to encroach upon the peculiar province of his partner, so in the Institute he was content to work for the good of the profession and avoided that office which he considered an honor fit only to be held by those much older than he and of greater experience than his. Thus an innate modesty and a disregard for everything that was in any way conspicuous seemed to rule his actions, and having no peculiarities of temperament, his friends in and out of the profession were more numerous than it falls to the lot of many men to possess. This was largely because his actions were always governed by perfect justice and his sympathies were always on the side of the weak rather than the strong, and if his judgment erred it was in some cause where his philanthropy overruled his reason.

*With portrait. Memorial border designed by Louis H. Sullivan.

Four times in the past ten years has the profession been shocked by the death of one of its members at a time when seemingly his usefulness was at its apex, and this has caused the involuntary question, Why? to rise in the heart and seek in vain for an answer. In Hunt we lost not only our great head, but with him went a force and influence that was always strong in direction of the highest ideals in professional work. Root—that spark of genius that illuminated the horizon of American architecture and gave us a glimpse of what we may become as a profession so that many saw the way to a higher and better art, and then was gone. Carlin—whose mind was analytical and logical, whose work would have been hidden but for the results that will come in better ethics, better laws and a stronger and better union—he passed also at the commencement of a career. And now the name of Adler is added to the roll of losses. For they are losses even as Phidias was a loss to Greece, though even now his influence is felt so that even the portico of the hamlet, church or the wayside cottage may in some feature of its simplicity show an echo of his work in that far-off time. Adler's work is of this nature, though not its form. Will not the government buildings of a hundred years hence be influenced by the laws he labored to have established for the control of their designs? Will not the traditions of his work in the building laws of his city or the professional regulations of his State always influence those who follow for all time? His belief in the ultimate stability of pile foundations, his wide study of acoustics and the construction of public assemblage halls will long influence those who follow, and his ever-active desire to aid his fellow-man has in no small degree raised individual members of the profession from mediocrity to the execution of stable and commendable work. It is probable that in this latter occupation Mr. Adler found his greatest satisfaction. He "made two blades of grass grow where one grew before," with a better grace, with a purer motive than is often found in the ranks of the plain business men in everyday life. For he was largely a plain business man, without enthusiasm for idealic conditions, without a cultivated belief that the world would be better in a day if the right effort was made for its correction, but with a desire to do all that a man might do in the direction dictated by logic and aided by practical example to advance the world's work through doing his own work well.

One incident may be used to illustrate the strong claims the members of the profession always had upon him in the advancement of good practice. An architect in a distant city whom he had never met or perhaps heard of, wrote a friend asking that he arrange with Mr. Adler to go over a set of drawings for a theater, this being his first essay in auditorium planning, a field in which Mr. Adler was perhaps the highest authority of his time. The friend wrote that Mr. Adler would be pleased to do what he requested, intending to arrange the matter later, and he next thought of it when the architect appeared with his plans. They went directly to Mr. Adler's office, who at once thanked his friend for so correctly judging his disposition to accommodate, and he spent the better part of two days in the revision of the plans. When finished, the architect, who was prepared to pay several hundred dollars for the expert service, was told that he owed nothing, as he (Mr. Adler) "might wish to obtain some similar assistance from him some time."

His instincts were all professional, and outside of his family he loved his profession best. When, at a time when his business had become small, his reputation in the profession great and, for reasons entirely outside of his own personal desires, the temptation was exceptionally strong and he was offered a larger sum per year for ten years than he had ever made in any one year in his profession, his first thought—his greatest hesitancy—was because of the necessary abandonment of his profession, and it was mainly through the arguments of his friends that he finally gave way, only to return after six months and again resume his place in its ranks. This love for his profession and belief in its high purposes made his dealings with client or contractor equitable and just, and believing that "competitions" detracted from professional dignity as well as being unbusinesslike and demoralizing, he never entered them under any circumstances.

He was a typical man. He was an affectionate and just father, a citizen that cared enough for his citizenship to follow his country's flag when it required his services, and in civil life to do the work that came to him with his best strength and intellect, and in his profession he paid more attention to the quality of

work he gave his client than he did to his bank account. That his untimely death leaves a place that can not be filled is hardly saying too much in reviewing such a life as his by one who was privileged to know him through the twenty years of his greatest activity.

THE EXAMINATION AND LICENSING OF ARCHITECTS.

NOTWITHSTANDING the discussion of the advisability of State laws governing the profession of architecture by an examination and license in the convention of the American Institute of Architects two years ago, the resolutions recently passed by the Cincinnati Chapter against the advocacy of such a law in the State of Ohio and the appointment of a committee by the New York Chapter to urge its passage in New York State, seem to call for some further discussion. That the matter as understood by leading members of the profession may be properly presented, the following articles upon the subject have been prepared. For the State of Ohio the negative is presented by Samuel H. Hannaford, of the Cincinnati Chapter, the affirmative by Robert W. Gibson, president of the New York Chapter. Those who urge the passage of such a law in Ohio are represented by J. W. Yost, of Columbus (recently removed to New York city, but for many years active in the work of procuring such a law in the State), and the effect of the law as in operation for two years in Illinois is described by Peter B. Wight, secretary of the State Board of Examiners of Architects.

ADVISABILITY OF THE PASSAGE OF A LICENSE LAW.

BY SAMUEL HANNAFORD.

The time seems propitious in the minds of many members of our profession that some measure of protection should be afforded the competent and reputable members from the interference of persons who are not architects, or, if so claiming, are not entitled to be so classed because of their incompetency and ignorance of the art; hence, as an easy, and as some believe a sure remedy, they turn to legislative enactments that shall forbid such competition. The members of the Cincinnati Chapter of the American Institute of Architects have suffered from such unfair competition equally with yourselves and earnestly desire a better state of affairs. They have, in company with other members of the profession who are not members of the Institute, carefully considered the subject and earnestly discussed the many reasons advanced by advocates of a license law, and have come to the conclusion that the passage of such a law, which provides for the appointment of an Examining Board by the State, who shall determine the fitness of candidates for the profession, is unwise, not called for by the public, and not to the best interests of the profession.

While perhaps a casual view of the question might lead to an opinion favoring such a law, the Cincinnati Chapter, A. I. A., believe that a more careful examination will result in a different conclusion; hence they desire to submit to your judgment the following thoughts and arguments bearing upon the subject.

In all the discussions of the needs of the profession and the public, the advocates of a license law invariably state that they believe that it will be a great help to the profession and that without it the status of the profession can not be raised or bettered. This statement of an opinion, in which "the wish is father to the thought," is not an argument or a statement that appeals to one's reason, and is fully answered by stating we do not believe that it will be a help to the profession; neither do we think that the status of architecture will be raised or bettered by it.

The only reason advanced in favor of a license law is that it is necessary to protect the public from incompetent practitioners.

In the consideration of this argument, it may be well to state that there are two channels of possible detriment to public interests in this matter: First—Bad construction, that imperils the safety of the public. This is possible, and does sometimes happen, but it rarely happens as the result of lack of knowledge, but generally is directly traceable to rascally work, to work executed by men who are unscrupulous and who are not moved by any considerations of conscientious relation to their work.

Sometimes accidents occur which are disastrous, but these are nearly always due to carelessness and are not the result of ignorance. While admitting the possibility of danger and damage in these instances, we maintain that they are absolutely outside the remedial or preventive scheme proposed in the license law. No examination, be it ever so rigid, can make a dishonest man honest or prevent occasional accidents from occurring.

The second possibility is along the line of bad sanitary conditions. That such bad conditions exist is true, but in justice to the profession we state that in ninety-nine cases in every one hundred they are not chargeable to architects, but that they occur in work done by parties who have not engaged the services of an architect, and their parsimony and ignorance are the offenders. But this necessity of decent living is already covered and provided for by the regulations governing plumbing, etc., in our cities, where most needed, and if existing laws are obeyed and honest men are engaged, honest work will result. If additional

protection along this line be needed, the laws at present in force in some parts may readily be extended to embrace the entire State.

In concluding the examination of the validity of the claim that the public should be protected from incompetent service, we maintain that in the past and at present a person desiring the services of an architect can exercise his best judgment in the selection, and is in no wise obligated to put his material interests in jeopardy by engaging the services of any but one whose reputation and character are a guarantee that he will be well served.

We would further suggest to you that, in the case of malpractice, the safeguards of the common law are still in force in all their integrity and we are liable to our employers for any damage they may sustain resulting from lack of skill or carelessness on our part. This common law responsibility of man to man has been in the past, is now, and ever will be the potential protection of the interests of the public.

In conclusion we would remind you that the public have never, at any time or in any place, demanded such protection, and it is not a strained or unfair conclusion to believe that they have never needed it.

In regard to allusions constantly made to the professions of the law and medicine, and drawing a parallel between them and architecture and assuming that the proposed method of the examination and licensing architects is identical with the methods imposed upon law and medicine, we are of the opinion that the parallel does not hold.

First, there is no analogy between the relative familiarity of the doctor and his patient and the architect and his client. For ignorance on the part of a doctor in giving a wrong prescription may result in death, death so swift and sure that it is impossible to prevent it. Hence, so real is this danger that the exercise of the functions of the medical profession have been rightly hedged around by all possible safeguards in every civilized community. Now it is clear to all that the relative position of the architect to the health, the life and the death of his client is not so close as that of the doctor—the very proposition is an absurdity.

The parallelism of the architect and the lawyer to their relative duties are not so marked as that one can be used to illustrate the other. The lawyer must interpret the laws of his country in accordance with fixed principles and forms, and his knowledge of such laws must be determined. He can not be allowed to use them, interpret or apply them according to his own sweet will and fancy. Such looseness would turn every court in the land into a mere pandemonium of sound, idle and windy harangues, equally as destitute of law as of common sense. Hence, an examination of candidates for the legal profession is eminently proper and the law takes cognizance of such.

In addition to the differences in the relative position of architects to their clients and doctors to their patients, which differences vitiate the parallelism desired to be established by advocates of a license law, we would remind you that candidates for the medical profession are not examined by a board appointed by the State as proposed in the law to license architects, but are educated in colleges under the patronage of the several medical bodies of the country, and having passed a satisfactory examination, are given a diploma and are eligible to practice. All that the State does is to require their registration and to show their diplomas as evidence of their fitness.

In this case therefore the profession determines what proficiency is requisite in a candidate—not a State board—and the profession determines their fitness and determines the method and manner of their entry to its domain. Thus the character and fitness of a candidate is determined and the honor and high standing of the profession is maintained. The method of admission to the medical fraternity is within themselves and is absolutely free from any taint of political influences or jobbery, which in spite of denials and even facts to the contrary, would to a great extent nullify the value of a license based upon a State examination.

You are doubtless aware that the subject of the advisability of licensing architects has been before the profession in other countries, as England, France and Germany, for many years, and the subject has been well considered and earnestly debated. The general consensus of opinion has been adverse.

The Royal Institute of British Architects, the largest and by far the most influential representative body in England, has always opposed it. It has always been opposed by the great body of the profession in France and Germany. Indeed, it is a true statement that there is not a civilized country in Europe that has any such license law as that proposed in our State.

It may not be amiss to quote the opinions on record of those eminently qualified to speak on this subject. It is well to note that the underlying selfishness of the movement is as plainly apparent in France as in this country, if we are to judge by the remarks quoted.

Not long since M. Planat, in a contribution to a French journal, discussing the several diplomas granted there, especially in connection with the School of Fine Arts, Paris, says: "The profession of architecture should not be limited even though many practicing architects favor it, because it would be advantageous to them to exclude the greatest possible number of competitors. No one thinks of reducing the number of painters, sculptors and literary men, or even to impose examinations and competitions on the début of their careers; in fact, every profession which is at the service of the public is free.

"There is an exception in the medical profession, but it is

rightfully so, as medicine in the hands of an incompetent man is one of the most dangerous professions. A wrong prescription might result in death, and in this matter the State has only sought to defend the interests of the public and not that of the doctors. Can any one say that the free exercise of architecture is equally a public danger? This would truly be exaggerated. A badly planned building, or badly studied façade, does not necessarily occasion any one's death. There may be a certain inconvenience in employing an unskilled architect, but rarely a grave danger."

This quotation is lengthy, but it shows the drift of the controversy in France. So also M. Mulle, professor of legislation at the École des Beaux-Arts, Paris, in an article discussing the advisability of a license law for architects, and the relative position of lawyers and doctors, for which a diploma was exacted, says:

"It is especially the public interest that is taken into account and not the interest of either profession. Complaints do not come from the public but from the architects, and it is solely in the interest of the profession that this exclusive privilege is demanded."

These two writers go fully to the root of the matter in their opinions that it is the selfishness of the profession that demands this exceptional legislation and not the demand of the public for protection.

In England the passage of a license law has been consistently opposed by the leading minds in the profession, as G. Norman Shaw, Alfred Waterhouse, T. Roger Smith, T. G. Jackson, Ernest Newton and many others, as well as by the Institute of British Architects. Dr. Rowand Anderson, late president of the Edinburgh Architectural Association, in a presidential address, laid down some of the duties of the medical, legal and clerical professions relative to the public, and stated that the public dealt with the architect on a totally different footing. "The architect was but the interpreter of the public idea of art at any given time and had to give what the public wanted and was prepared to pay for. No compulsory law, or diploma, could alter this. The law could not or would not protect the public from bad art, because the public could and must at all times protect itself."

But what can be done to elevate the profession and render it more efficient as a handmaid of our progressive civilization? This question demands our most serious consideration. Not that we think our profession a laggard in the onward and upward march to the starry ideals of the future, but we must be fully furnished and fully equipped for all the demands that may be made upon us. A profession that fails to discern its own future, that is not eager to meet all demands, is lacking in the virility in which the world delights, as an assurance that we are within call and prepared to respond to all the mighty wants and purposes of the future.

One thing is certain, what we may have known and what we now know will not suffice for the future; hence we must by earnest effort prepare for the coming demands.

We need not remind you that the American Institute of Architects—now in its forty-fourth year of usefulness and influence—has prepared a liberal course of study and instituted an examination, and in passing said examination in the future, or upon receiving a diploma from a recognized school of architecture, candidates may become Fellows of the Institute.

That this will result in fitting men for the exercise of all the functions of the profession none can doubt. The Royal Institute of British Architects, of England, inaugurated the same general scheme several years ago, and it has worked admirably. There can be no reasonable doubt of its beneficent effect on the profession, as far as mental fitness and proficiency are concerned, but in addition to this we must exercise the functions of our profession in an honorable and righteous manner among ourselves and in all our relations with the world, and when the decision of an architect is synonymous with equity who can doubt but that the profession will be held in honor and respect. To doubt such a consummation is to deny the very foundation principles of righteous living.

The uplifting of the profession must be in the nature of an evolution from within. A State license is weak and impotent for this purpose, and every effort to attain this desirable end that comes from without will be equally so.

An artisan labors with his hands, labors in the sweat of his brow; the product of his labor is the result of the exercise of brawn and brain, perhaps more of the former than the latter. The object may be useful; it may be or may not be pleasing. When brain—meditation and imagination—dominate the production, which must be an object of beauty, then he who labors is an artist.

The architect must have trained skill and, in addition, be able to call into action faculties that are largely in the realms of the imagination. At the very outset of his consideration of a problem he must have a prophetic vision, so that in his work he can see the end from the beginning. Can you measure this, either in quantity or quality by examination, that you may license its exercise?

For these and many other good and sufficient reasons we are decidedly of the opinion that the passage of a license law is unwise, that if passed it would be inefficient and fail of its intended and desired purpose, and that it is not to the best interests of the profession to restrict its free exercise by the interference of any legislative enactments whatever.

We believe that it should be within the province of the profession itself to determine the measure of fitness and attainment that shall render a candidate eligible to the fellowship of the profession, being confident that through the method inaugurated by the American Institute of Architects the usefulness, honor and dignity of the profession will be advanced and maintained.

THE LICENSE LAW IN THE STATE OF OHIO.

BY J. W. VOST.

There have been three attempts to enact a law in Ohio to establish the profession of architecture—one in 1896, one in 1898, and the other of very recent date. The first two met with no very serious opposition from architects nor elsewhere, and were simply lost because there were other bills on the calendar in which members of the Legislature took more interest. As to what was done with the bill this winter I am not advised, except that it met with considerable opposition from the profession and did not become a law.

Upon the general question as to the necessity or even advisability of enacting such a law there have always been two opinions among the architects in Ohio, but most of the opposition grows not out of opposition to such a law, but to the law as it must be framed to meet legal and public objections in Ohio.

Some of the more influential men among Ohio architects oppose the requiring of any examination or placing any restriction upon the movements of anybody who desires to put out his shingle and call himself an architect. They refer to the past and show how great and successful some have been, and cite the fact that in other older countries it is not customary to have laws of this kind—ignoring, in that connection, the fact that in nearly all of the older countries where architecture of high grade has been produced there have been other laws and regulations which, in an indirect way, accomplished the same purpose. These opposers ignore, also, the fact that the other professions in this country were compelled to establish systems regulating who should and who should not practice before they were able to rise to their present dignity and importance. There would not, however, be a very serious opposition urged against a license law in Ohio if it were not for the form in which such a law must be drawn in order to stand the test of constitutionality and meet the objections of legislators. I mean by this that in Ohio it is claimed that any law which will compel any man to stop business—unless the business itself be unlawful—is not constitutional. Hence a license law must take the practitioners where its enactment finds them—must allow any one now in practice to continue and can act as a preventive only to those who seek to begin after the enactment of the law. The law would therefore serve to give a certificate of character to all persons now engaged in practicing and for the time being would be used as a shield of protection and an advertising dodge by some who are not recognized by the better class of practitioners as being qualified, and these better men add, with a significant swing of the head, "We don't need any label to establish our reputation."

The objection to the recent bill, I am informed, was largely an objection to establishing reputations of ability for those who had not established that kind of a reputation themselves. At first sight this objection seems well grounded. But reforms, wherever and whenever made, must take practical conditions and existing facts into account. Theory must be tempered with practicality or no reform or advance can ever be made. If the establishment of the profession of architecture is a thing to be desired in itself, it can only be done by making temporary sacrifices to the environment. If the law was enacted, the fact that no one could begin who was not well qualified would of its own weight, in less than a decade, drive the unworthy and unqualified out of business. Again, if the law should be enacted, the better men, by mutual consent, could all go before the Board of Examiners and obtain an examiner's certificate, showing their qualifications, while the unqualified could not, so that within constitutional requirements the same practical result could be obtained as though the law required the examination. It would very soon be known who had and who had not an examiner's certificate of qualifications. So that, in fact, it would become impossible for any one with less than reasonable qualifications to *continue* to practice. A few might flourish a license for a time, but they would very soon become known and the public be advised of the facts.

Of course, the older men would not all take kindly to the idea of submitting to an examination, even if they thought it might do good, and some of them doubt if it would. But these men are not the ones whose character is in question. It is so well-established as to be known far and wide without the use of a license or a certificate. So that, against this objection, which is one of temporary inconvenience and short lived in its deleterious influence, there rests the permanent and increasing benefit of all the good for profession and public that can be accomplished by restricting the practice of architecture to those who are worthy and well qualified.

In order to have a law of this kind in Ohio it is necessary that it permit any person who desires to build with his own money to employ any one he pleases to plan his building, whether he be an architect or not. This it is feared by some would enable those who could not get into the profession to practice outside of it, and carry away much work by adopting methods forbidden to regular architects. Some were at first inclined to regard this as

a serious danger in the law, but upon second thought, it would not be worse than it is now and will continue to be if no law is passed, while upon the other hand the establishment of the profession upon a regular basis would soon draw a broad line between those who *were* and those who *were not* architects. It would not only elevate the profession by inducing higher qualifications in the architect, but would establish a higher respect in the public mind for the men individually, thus more and more discouraging the practice of employing those who are *not* architects to do architects' work, just as it has become unpopular to employ pettifoggers to do legal business and herb doctors to practice medicine.

It will be admitted, however, that it will always be difficult to get architects who are entirely satisfied with themselves and their surroundings and who do not recognize any duty to the profession at large nor care for what it may be in future generations, to agree to any measure which will require them to move out of the rut into which their course has fallen. It is also difficult to get any one who would favor a license law only if it would drive his competitor out of business, to understand that the greater benefits from such a law are a few years off, and not in the immediate present.

It may be that some awful building disaster in Ohio may be required to wake up the public to the need of such a law or it may be that the aggressions of the *unqualified* may have to become much greater before the more respectable practitioner arouses from his slumber sufficiently to appreciate the real facts in the case.

THE PROPOSED LICENSING OF ARCHITECTS IN NEW YORK.

BY ROBERT W. GIBSON.

The opinion of the architectural profession seems to be, by a strong majority, in favor of some kind of licensing law. It would appear from casual information that members of other professions believe it would be advantageous. Lawyers and physicians who practice under regulation by law think that a profession is elevated and made more useful by that distinction. At the same time, I believe the real effect upon architects would be much less than is claimed by the friends and opponents of the idea. There would be neither such benefits nor such injury as extremists have argued. At first there would be merely a registration of practitioners enrolled by right of their existing privileges, without any regard to their qualifications. This principle has been agreed upon and must be an imperative part of any scheme which hopes to succeed. After the first enrollment, admission will be for merit of a certain grade, so that the annual increase of graduates of the examining boards and decrease of the privileged licensees will result in a gradual arrival at the desired end. In about ten years the examining standard will be felt and its results shown a little, and in about twenty years a full effect may be expected as the process of survival and selection will have worked with it in regard to the privileged members.

But the standard, after all, must be a very modest one. It would be impossible or at least unjust to deny to the architect of a country town, where four-story buildings were the highest required, his right to practice because his science was not cultivated to the degree needed for buildings of ten or twelve stories. The man (or woman) who can with skill and taste design houses of moderate size, and who, being favored with little else, makes this a special occupation, has a right to be called an architect. And there really are many such. It may be said that the principles are the same whether one story or twenty are involved. It sounds plausible, but it is, nevertheless, untrue. In low buildings, the stock sizes of materials and customary thickness of construction, which it is no economy to reduce, supply such a superfluous strength that their quantity is rarely determined by that factor in the problem. And, as we all know, the architect in this class rarely makes a calculation or refers to a table. But in the larger buildings, the materials are used to the limit of safe practice, and in complicated conditions, and an entirely different system prevails, in which science and logic and skill of a high order are imperative for even a safe design, while for economical and artistic excellence certain qualifications are required which no public board could be expected to test satisfactorily.

For these reasons it appears that an examination to be applicable in general would be no guarantee of ability to perform safely any but the simplest work, while it is in the other class of work the graduate would be most desirable.

Nevertheless, I think it is wrong to argue that the license would be utterly useless. It would at any rate prevent, in future, the assumption of the appellation of architect temporarily by persons who, being actively engaged in another occupation (carpentry, for example), call themselves architects to those who want architects, and builders to those who want builders, and anything else when it serves the purpose to deceive. Such of these men of two trades as are qualified, even such as are practicing, will get their certificates and have some greater standing thereby, should aid and not oppose this law, but the lowest standard likely to be adopted would cause a beneficial selection in this stratum at a very early date. Again, the law would have, I do not doubt, a good effect in crystallizing that sentiment of solidarity which the profession lacks. The societies and institutes and leagues fail to do this because their membership number is relatively small. There are so many good practitioners who have no connection

with them nor with one another. A law which puts all into one regulation would create a community of interests of great value. I feel sure the Institute and its Chapters would be stimulated greatly by the sentiments and attitude of thought produced.

Then my objection relating to the low standard might be obviated by the adoption of two grades, that of architect being the lower, and architect and engineer, or architect first class, the higher.

In any case the examination should be practical and should stimulate the conditions of actual practice. An applicant should be allowed access during the examination to any reasonable library and the use of any tables, etc., and his way of doing a thing should be left to him, provided it is done rightly and correctly and therefore safely; and in case any art test is required, which I should regret, the standard should be broad and catholic and free from school prejudices, and the subjects should be announced several days in advance, to allow of thought, just as in real life; and there should be no ridiculous limitation to the motive of a short-time sketch. I know of nothing so absurd as this custom in examinations of forbidding the improvement of a design by change of a motive which is stunted in the first conception by unnecessary haste. But it is very doubtful whether any examination in art would be of use. It would be a safer exercise of the governmental power to attempt only the protection of the life and limb of the citizen.

The professional organizations should, when possible, be brought into contact with the executive officers of the law, so as to unify the purposes of both.

On the whole, I believe a law framed in the spirit here advocated would be in the interest of the public as well as of our profession.

OPERATION OF THE LICENSE LAW IN ILLINOIS.

The effect of the license law in Illinois, the only State that has as yet legally recognized architecture as a profession, can best be gathered from an address by the secretary of the Illinois State Board of Examining Architects, Mr. Peter B. Wight, before the annual convention of the Architectural League of America, at Cleveland. The statements there made were those of facts, gathered through closest observation, and in an unofficial way were practically official. After explaining in detail the formation and consequent amendments introduced into the law, Mr. Wight said:

"The matter of the operation of the law is one which I can treat briefly, and that seems to be a subject in the program. I can say unqualifiedly that the operation of the law has been most successful. In the first place, it has been universally accepted by the architects. I know of only two men who were working architects before the law went into effect who refused to take out a license. They came for application blanks but did not fill them out. Neither one has been doing anything since, except in an underhand way, where his name does not appear, which can not be very satisfactory. One out of the seven hundred, who was a man of some political prominence, after the first of January came and asked for an application for examination blank. He didn't say why. He found that all the other architects had applied and he was too late. But he happened to be a man of a great deal of ability and the exhibits which he presented were sufficient for the board to vote upon him, and the board voted to give him an examination license. It was just after we had our first class examination.

"The law has been accepted by the larger majority of intelligent builders. Many who had formerly been making designs are not making designs now. The law has been satisfactory to the clients so far as I know. I never heard any question raised, and the only parties that may perhaps be dissatisfied will be the speculators in the large cities. We hope to run them down very soon. We have the authority and the means to do it. So you see the subject you have given me must be very briefly treated. I hardly know what more to say about the operation of the law than that it has been accepted by everybody very cheerfully, and that it has benefited the profession. It has given architects more self-respect than they ever had before. It enables us to know who is who of the profession. The records that we have and the information that comes to us enable us to know a great deal about the methods and the work of the architects. I have discovered a great deal more hustling than I supposed existed. I have discovered why some architects are peddling their plans and trying to get work. It is because there are too many and there is not enough work to go around. The number of architects in Illinois was probably never greater than just before the World's Fair. After that a great many draftsmen secured little jobs of various kinds, and were in position to apply for a license. They had no special employment. They managed to secure money enough to pay for their license and many of them have been struggling ever since for work, and some have gone back to become draftsmen. At the time this law was passed there were one hundred more men than could claim to do architectural work than there were a year before the World's Fair, and that accounts for the great number who took out these licenses. But these men will drop off forty to fifty every year, and the men who have taken the examinations will be constantly increasing, and there will be an improvement in the character of the men in the profession.

"There is another thing worthy of note. There has not been, so far as I know, a single accident in a building due to carelessness or incompetence on the part of architects since this law was

passed. I don't account for that because they are more skilful, but the law has made these men more careful and circumspect. Many men are incompetent to plan and construct buildings, and they are going to somebody else to help them out. They dread the possibility of losing their license, and that makes them more careful. So far, the main object of the law has been concerning the people. The State of Illinois is securing protection against incompetence and ignorance and recklessness in the construction of buildings. When any one asks me whether the law is effective I say it is, and it is effective from the legal point of view. Questions come to us from architects in States where there is no license law. I can always see a certain phase in them which used to actuate the Illinois men. They want to know if it has been conducive to keeping out the incompetent men so that only able men can have the privilege of making plans. It does not benefit the architects' business in that way, and it will not for a great many years to come. Any man who takes that view of a license law takes a very selfish view of it. He should be more public spirited. He should realize that the intention of this law is to do the public some good. This reflects on them by giving them self-respect, and a man who has self-respect will do less grab business than he has done before.

"These are the results, and, as I think, the benefits of the law. We can easily imagine that twenty years from now there will be scarcely a man practicing under this license who will come under Section 5 of the law. They will have passed examinations. Of course, some may become careless and indifferent, and from time to time examinations may increase, and there is the benefit of giving the board entire authority to use its own judgment. There was the only possibility of objection to the law in that it gave too much discretionary power to the board. I had a conversation with a member of the Senate. He said: 'I like that law, only it gives too much discretionary power to the board.' I told him that if it didn't, the board could not make it effective. He says: 'I know you fellows can be trusted to use your discretion, but I am afraid another crowd may come in.' You must see that the board shall be representative of the men who have the interests of the profession at heart.

"I have been called upon during the last year by architectural associations in six or seven States to help prepare laws which they desire to have passed in their own State. Since they began to come, I talked it over with the other members of the board, and I said that there are many things we would like to have better, but we do not call them imperfections, although they are capable of improvement. This matter of making a misuse of a seal—a crime for which we could try a man—is one of them. There was a very important thing which I have some doubts as to whether it could be legally passed, and that is allowing a man who designs a building and builds it himself to do so without the license fixing a valuation limit on what he can do. We thought we had better suggest that because it will stop the city speculator from doing in a vicious way what we allow the country carpenter to do. We don't want to stop the country carpenter from building farm houses, and I don't believe there is a State in the Union in which you could adopt a law which would prevent a country carpenter from building his neighbor's frame house. So I have put in a clause which limits that privilege to \$2,000, because that will cover almost any farm house, and there are not many cases in Illinois where a house is built costing over \$2,000 unless they get an architect. These men in small towns are getting the benefit of this law. We have made a copy of the law as it might be amended, and I have supplied these to Missouri and California and Texas and Michigan as models for them to work upon."

EXHIBITION OF THE ST. LOUIS ARCHITECTURAL CLUB FOR 1900.

BY S. L. SHERER.

IF an increased attendance over last year is any indication of a widening interest in architecture, then the members of the St. Louis Architectural Club have reason to feel repaid for the time and labor expended in bringing together the six hundred drawings and examples of work in the allied arts, exhibited at their second annual exhibition at the Museum of Fine Arts from April 12 to 22.

Fortunate in the privilege of holding the exhibition amidst surroundings of such appropriate character, the five galleries presented an attractiveness beyond former years. This was largely due to the intelligent arrangement of the drawings, one gallery being devoted to the work of the various architectural schools, one to architects outside of St. Louis, one to English and French drawings, one to the Phoebe Hearst University of California competitive drawings and miscellaneous work, and the remaining gallery to local work. This arrangement afforded visitors an opportunity for a comparative study of the same problems, and of the work of the various architects, which is extremely difficult when an exhibitor's work is not grouped.

Interest centered in the University of California drawings, and quite naturally, for a more important competition has seldom, if ever, been held. They represent an amount of study and a problem on so vast a scale that one must go back to the golden days of ancient Rome for a standard by which to measure them. Whatever may be the merit of M. Benard's design—and it undoubtedly possesses merit of a very high order—it certainly does not realize one's preconceived ideas of what a great university

should be like. At first glance it appears to be some great industrial town or a project for a World's Fair. Although the design of Whitney Warren was not adjudged a prize, we believe it has some advantage in coherence of plan not possessed by the other plans, several of which are a mere congeries of unrelated parts.

For the first time the exhibition had an international character,



due to the interesting collection of English and French drawings—the latter few in number—the principal one being Bernard, Joanny & Roberts' design for the Paris building of the New York Life Insurance Company. As this design received second prize, it would be curious to see the designs which received lower rewards. If this is architecture, let us be thankful that we are not afflicted with it. Bad as our architecture is, it has the merit of not suggesting the work of the confectioner or the milliner, as this design does. What avails technical skill in planning and rendering when not linked with restraint and that indefinable something which is called good taste?

The English work is full of interest and appeals more to American designers, as evidenced by the designs exhibited for country houses. Especially notable is the work of Arnold Mitchell, of London. His drawings for the Colfe Grammar School and a Parish Room at Clapton are well-studied designs in English Gothic, and beautifully rendered in sepia, a medium seldom used in this country. His design for a Municipal Mansion is less satisfactory; the tower has a restlessness common to most modern English towers. Ernest George & Yeats are represented by a drawing of a great baronial hall for Edgeworth Manor—on a scale quite unlike anything in American country houses. The several small houses by Edgar Wood are notable for their unconventionality and the beauty of the drawings, while Walter Crane's sketch of Winchelsea Church shows this versatile artist at his best. C. R. Ashbee's work has the merit of originality, if nothing else, but of a kind that is not likely to find many imitators on this side of the water. Beresford Pite's Sloane medal drawing for a West End Club is "fearfully and wonderfully made," and suggests an illustration for a book of fairy tales rather than a serious architectural composition.

It is manifestly impossible to note all the drawings of merit, and as many of them have received notice elsewhere, we may well leave them for a consideration of the St. Louis work. On the whole, not a very creditable showing, but nevertheless of interest as showing what is being accomplished in St. Louis. The competitive drawings for the new Washington University buildings naturally attracted most attention, but owing to inability to obtain all the designs submitted, only those of Shepley, Rutan & Coolidge-John Lawrence Maura and Cope & Stewardson were exhibited. The architects first named exhibited a design in the Classic style, and an alternative design in English Gothic—a style that naturally suggests itself for university buildings in an English-speaking country—probably because it approximates to perfection in the colleges at Oxford and Cambridge. The successful architects, Cope & Stewardson, exhibited a block plan, elevations and plans for the Brookings, Busch, Cupples and Liggett halls, in a rather severe adaptation of English Gothic—not quite so interesting as we would expect from these designers; but

as the competition was for the selection of an architect rather than for the adoption of any particular design, we may rest assured that the revised designs will be quite worthy of their reputation.

It is always interesting to note the solution of the same problem by different architects, and as the new building for the St. Louis Trust Company was one of the best opportunities of the year, the competitive drawings of Eames & Young, Theo. C. Link, and Shepley, Rutan & Coolidge-John Lawrence Mauran, attracted much attention. As they were illustrated in the March number of *THE INLAND ARCHITECT*, it is unnecessary to describe them. The design of the last-named architects was selected and the building is now in course of construction. It is open to adverse criticism in that the short pilasters on the side support the same entablature as the larger columns of the main portal. If the old doctrine that entablatures should be proportioned to the columns which support them means anything, it is difficult to justify such an illogical treatment except on the plea that it "looks well." Aside from this it gives promise of being a dignified and beautiful structure and will be a distinct addition to the bank architecture of St. Louis—a veritable "Temple of the Money Changers." It gains immeasurably by taking the main light from the top, thus giving the side a breadth of wall space that adds much to its dignity.

What E. M. Wheelwright has done for Boston, William B. Ittner is doing for St. Louis, and the photographs of the recently completed Sherman, Eliot and Monroe schools are evidence that a thoroughly competent architect is in charge of the architectural department of the Board of Education. Of a style difficult of classification, but showing a certain Spanish feeling, the design for the Eugene Field School is a distinct advance on the other schools. It is one of the hopeful signs of the time that so much attention is being devoted to educational institutions, and to the part that architecture is playing in their development.

Two buildings which invite comparison because of similarity in size, function and treatment, are the commercial warehouses for Washington University and I. W. Morton, by Eames & Young, and the Lindell building by Shepley, Rutan & Coolidge-John Lawrence Mauran. The side of the latter building is a striking illustration of the lack of attention which characterizes the treatment of the sides and rear of most mercantile buildings, as if architecture was something to be applied only to the front, instead of finding consideration in every part of the structure. The side of the University warehouse has received more consideration, being almost identical in design with the front except for the change in color of the brick: the front and angles of the side being of a mottled brick, while the wall between the angles is of red brick—an experiment of doubtful effect. The vertical division which divides the front marks the party wall of what is



in reality two buildings, and not one, although erected at the same time and in the same style.

A fault which characterizes most of our commercial buildings is the absence of any distinctive entrance, and it is good to see this important feature accentuated in the Eleventh Street Realty Building, by Isaac S. Taylor. It also has the virtue of being built entirely of a brick of one color, and the same treatment accorded the side as the front of the building.

One of the most noteworthy architectural achievements in St. Louis is the twelve or more buildings which constitute the Cupples Station group of warehouses, designed by Eames & Young. The illustration shows some of the buildings erected during the past year, and indicates, we believe, that these designers have brought warehouse design to a point where little improvement is possible. Warehouse No. 6 is of a somewhat earlier date, but

practically the same treatment obtains in most of the buildings—triple horizontal divisions; deep reveal to the openings, increased by the projection of the brick architraves; strongly accentuated angles carried uninterrupted to the ground, except for the intervention of a strong string course above the first-story openings; cornices of brick corbeled out much after the manner of the Egyptian gorge. It would seem that almost the last word has been said in warehouse design, for these structures possess that sense of indefinable completeness which all works of architecture should possess. They are architecture in the best sense of the word, and we invite those explorers who are searching the heavens for signs for "an unaffected indigenous style of American Architecture," to turn their telescopes Westward, for in St. Louis they will find a group of buildings in which form follows function, which are thoroughly expressive of their purpose, and which make as little demand upon precedent as it is possible to make.

The residences of John A. Holmes, by Shepley, Rutan & Coolidge and of W. Northrup McMillan, by Eames & Young, are the most notable examples of residence work of the past year. Neither house can claim much on the score of originality—the Holmes house being inspired by the same firm's Blair residence in Chicago, while the McMillan house owes the main features of its façade to a house in Paris; nevertheless the architects have impressed it with their own individuality, with the result that it possesses a distinction that few St. Louis residences can claim. The photograph shows a base lighter in color than the superstructure—a reversal of the more logical treatment which demands that a strong color should support a lighter one. Whether or not the courses of quarry-faced stone in juxtaposition to the rubbed stone is in keeping with the refined treatment of the balance of the house will vary with the personal taste of the observer.

The residence of R. S. Brookings by the same architects is one of the few houses in St. Louis that is imbued with the true Colonial spirit. Built of a mottled orange-colored brick, it has the merit—if it is a merit—of looking a century old. The Graham residence in the same style, is characterized by the refined treatment which we have come to expect from these architects.

Weber & Groves exhibited a design for a ten-story office building, somewhat of a departure from the usual type in that the iron supports of the base—if it can be said to have a base—have been reduced to a minimum, due to the mad desire for "more light"—a commercial necessity perhaps, but surely such treatment will never produce a beautiful building. We take it that a building should not merely possess stability, but look as if it possessed that requirement. It is this lack of repose, so essential to all works of architecture, for which the rampant commercialism of today is largely responsible.

The same architects showed a perspective of the entrance to Flora Boulevard, the central feature of which is strongly suggestive of the Belmont Tomb by Richard M. Hunt. Looked at in perspective it appears exceedingly thin, a fault it does not show in elevation.

M. P. McArdle exhibited a charming water-color for a residence which shows individuality as well as skilful rendering. His design for the Dodds Sanitarium is something of a departure from the beaten path, depending much upon the color scheme and its cornice for the main effect. This is to be picked out in color, with what success remains to be seen.

The several well-studied houses by E. A. Manny show an individuality as pleasing as it is rare in St. Louis residence work. His residence for H. F. Knight shows a clever use of molded brick-work in the cornice, and is withal a very pleasing example of Mr. Manny's style.

Louis Mullgardt exhibited two water-color sketches for the St. Louis Field Club; Louis C. Bulkley a design of W. H. Phelps' house at Carthage; Barnett, Haynes & Barnett an English Gothic design for the new St. Anne's Asylum, and a Colonial residence in Fullerton Place—much after the type of Colonial brick house to be seen in Salem, Massachusetts. Laurence Ewald exhibited a clever design for an English country house in brick and half timber, and W. Albert Swasey a drawing of the Masonic Temple building. Messrs. Arthur Dillon, J. H. Freedlander and Laurence Ewald showed a design for a formal garden for the newly completed St. Louis Club; also a number of photographs of furniture for the same club.

Thomas R. Kimball and Arthur Dillon's competitive design for the Department of Justice building at Washington is a work of fine distinction, and one of the most beautifully rendered drawings in the exhibition. It is open to the criticism that the cornice does not crown the building, but this treatment seems almost inevitable where an order is used in the façade of a building.

John C. Stephens exhibited several clever renderings from photographs of foreign subjects, while Oscar Enders was seen at his best in a masterly drawing of the famous Harvard House at Stratford-on-Avon, one of the few half-timbered houses remaining in the town of William Shakespeare.

Some space was devoted to the allied arts of design in furniture, bookbinding, hardware, leaded glass and Grueby pottery. Unless we except the work of the Dedham Pottery, the Grueby is the most notable pottery thus far produced in America. It is suggestive of the work of the famous Parisian potter, Auguste Delcherche, and both potters, we imagine, owe much to Japanese influence.

R. P. Bringhurst exhibited several models of sculpture and a

photograph of "The Kiss of Immortality," a work of great nobleness, and one that would be considered a work of fine distinction anywhere. To those who have seen the original it suggests French's "Death Staying the Hand of the Sculptor," although it owes nothing to that masterly work unless it be the sentiment. The illustration speaks for itself, which no description could do.

The catalogue deserves mention for the reason that not only has an endeavor been made to invest it with some measure of typographical beauty, but to make it something more than a mere catalogue by adding notes of architectural interest and a résumé of the various styles which have marked the growth of architecture in St. Louis.

On the whole, the exhibition—while not entirely representative of American work—was one of great interest, and can not fail to be of benefit in widening the circle of those who believe that a knowledge of "the finest of the useful arts and the most useful of the fine arts" should be the common property of all.

PAINTS IN ARCHITECTURE.

SMOKE AS A DESTROYER OF PAINT.

TILL within about half a century ago, wood was plentiful and cheap in America and formed a staple fuel. Since that time not only has the character of the fuel changed, but with the increase of comfort and the multiplication of manufacturing industries, the number of smoke-producing fires has been marvelously multiplied.

With the change from wood to coal, the character of the gases given out from the sources of combustion has also changed. The smoke of a wood fire contains no sulphur—the gases from a coal fire always contain sulphur. The same difference obtains between the old tallow candle and coal-oil lamp and the modern gas jet.

Here we have one great and sufficient cause for the common complaint against modern paint as compared with the paint that was found fairly satisfactory by our forefathers. Lead paints are especially susceptible to the attack of sulphur compounds, with which they combine to form the black sulphide of lead. In times when sulphur was a rare ingredient of the atmosphere, this susceptibility was not generally in evidence; but at the present day, when sulphur is breathed forth by every chimney, gas jet and smokestack, it invariably makes its presence known by its effect upon paint.

We can not revolutionize our industries so as to escape the effects of sulphur, but we can so modify our paint formulas as to meet the new conditions. Combination of the basic pigments affords an easy and simple escape. A paint compounded of white lead and zinc white, with or without the addition of inert pigments, is not susceptible to the attacks of sulphur; and even where the under coats are largely composed of pure lead, a final coat of pure zinc will protect the lead for a long time from its darkening action.

CHARLES JOURDAIN.

OUR ILLUSTRATIONS.

Selections from the St. Louis Architectural Club Exhibition of 1900.—Mathews, Upper Clapton, England, New Church Room, Arnold Mitchell, architect, London; Design for the Colfe Grammar School, Lewisham, England, Arnold Mitchell, architect, London. The following work of Eames & Young, Architects, St. Louis: View of Warehouses, Cupples Station, St. Louis; Commercial Warehouses for Washington University and Isaac W. Morton; Commercial Warehouse for Washington University; Warehouse No. 6, Cupples Station, St. Louis; Residence of Robert S. Brookings, St. Louis; Residence of W. N. McMillan, St. Louis. The following work of Architects Shepley, Rutan & Coolidge and John Lawrence Maura, St. Louis: Commercial Warehouse for Wilbur F. Boyle; Commercial Warehouse for Lindell Real Estate Company; Residence of John A. Holmes, St. Louis. The Kiss of Immortality, Robert P. Bringhurst, sculptor, St. Louis. Eugene Field School, St. Louis; William B. Itner, architect. Accepted Design for Second Presbyterian Church, St. Louis; Theodore C. Link, architect. Houses on Washington Avenue, St. Louis; E. A. Manny, architect. Eleventh Street Realty Company's Building, St. Louis; Isaac S. Taylor, architect. Entrance to Flora Boulevard, St. Louis; Weber & Groves, architects. Additions to Edgeworth Manor, Gloucester, England; Ernest George & Yeates, architects, London.

Jefferson School Building, Wing & Mahurin, architects, Fort Wayne, Indiana.

Portrait of Dankmar Adler, with Memorial Border designed and rendered by Louis H. Sullivan.

Interior View, Armour Power and Refrigerating Plant, Chicago.

Photogravure Plate: View in Dining-room, Residence of Mrs. S. L. Gillett, Elmira, New York. Pierce & Bickford, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

City Hall, Elmira, New York. Pierce & Bickford, architects. Residence of Mrs. S. L. Gillett, Elmira, New York. Pierce & Bickford, architects.

Residence for Augustus B. Hart, St. Louis, Missouri. Weber & Groves, architects.

Selections from work of Elzmer & Anderson, architects, Cincinnati, Ohio: Two plates, residence exteriors; two plates, residence interiors.

IN MEMORIAM.

DANKMAR ADLER.

The Illinois Chapter of the American Institute of Architects, at its regular monthly meeting, held at the Art Institute, Monday, April 23, 1900:

Wishing to record its sense of loss in the death of Dankmar Adler, one of its members, hereby expresses its profound grief that one of the noblest among men in our chosen profession should so suddenly be removed by an all-wise yet inscrutable Providence.

Possessing a character making for all that is earnest, honest and fearless; of a mind richly endowed and beneficently used; of a personality cordial, generous and kindly, he stood through the years not only an index of those ideals that we cherish, but notably as one living close to them in all sincerity.

Broad in his sympathies and without bias, yet his interests seemed especially to have been centered in the welfare of his professional brethren of the West, and it is to his matured and reliable judgment, his forceful and convincing advocacy, that the profession in the Mississippi Valley is largely indebted for the recognition of its high standing.

His departure, at the comparatively early age of fifty-five, when it would seem, in the natural course of events, that many years of usefulness remained before him, can not fail to impress us with a peculiar sense of shock. Our profession has been much ennobled through his acts of devotion, and in proportional keenness must his loss be felt. As a man, an architect and an exemplary citizen, his memory will remain long cherished by his colleagues.

The Secretary is instructed to record in the books of the Chapter the sentiments above expressed as the unanimous and heartfelt sense of the meeting, and to forward a copy thereof to the bereaved family in token of its respectful sympathy and condolence.

(Signed) SAMUEL A. TREAT, President.
GEORGE BEAUMONT, Secretary.

EXTRACT FROM MINUTES OF A SPECIAL MEETING OF
THE STATE BOARD OF EXAMINERS OF ARCHITECTS,
HELD APRIL 27, 1900.

The Secretary announced the death of Dankmar Adler, first president of this board, which occurred April 16, from a stroke of apoplexy, after an illness of only a few days, and made the following entry upon the minutes:

Mr. Adler was one of the architects of America whose work and example have done so much to elevate and ennoble the architectural profession, to raise the art of building to a progressive science, and to make architects more respected throughout the world.

He was the first architect to propose and prepare a State law which was intended to give legal status and official recognition to the profession of architecture. This he did twelve years ago, and the draft which he then made, and supported by a paper read before the Illinois State Association of Architects, was the basis of that law under which this Board was organized, and is now acting.

He was the first candidate recommended to the Governor of Illinois by the architects of this State, for appointment on this Board. As its president his decisions were characterized by a conscientious sense of justice and judicial discrimination, which would have been creditable to the bench or bar. The analysis of the architects' license law which was prepared by him in consultation with the Attorney-General of the State, and which was formally endorsed by the latter as his own opinion, to be a guide for the action of this Board is, for clear judicial insight, familiarity with the fundamental principles of law, clearness of expression and beauty of diction, worthy to be ranked among the opinions of our most eminent jurists.

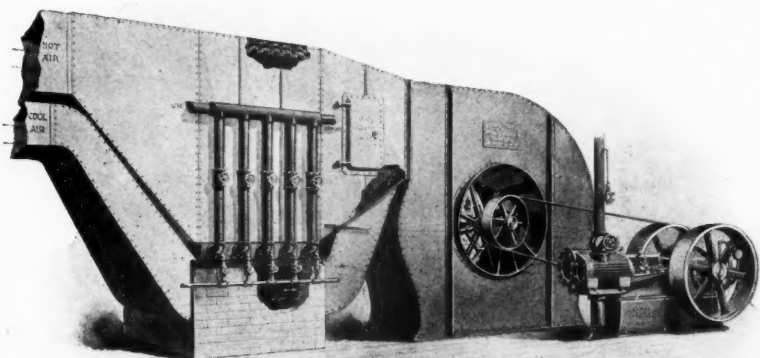
In his personal characteristics kindness and generosity were most prominent. He was always ready to help those in trouble, whether professional or otherwise, with advice and even more substantial aid. Selfishness was an unknown quantity in his make-up. Of his public spirit evidences may be seen in a hundred directions. He filled responsible offices in architectural associations to the sacrifice of many personal interests, and in later life was a prominent and active factor not only in the many Hebrew charities that abound in this city, but wherever his services could be of value.

He has left his impress on the architecture of our time and country, in the many public and private buildings with which his name is associated.

PETER B. WIGHT, Secretary.



Buffalo Fan System of Heating, Ventilating, Drying and Cooling.



Apparatus arranged for a Double Duct System.

Electric Light Engines, Forges,
Blowers, Exhausters.

Buffalo Forge Co.

BUFFALO, N. Y., U. S. A.

New York. Chicago. Cleveland. Philadelphia.



DIXON'S SILICA GRAPHITE PAINT

FOR TIN OR SHINGLE ROOFS AND IRON WORK. Tin roofs well painted have not required repainting for 10 to 15 years.
IT IS ABSOLUTELY WITHOUT AN EQUAL.

If you need any paint it will pay you to send for circular.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

Chicago Floor Company

Manufacturers, Jobbers and Layers of

Ornamental Hardwood Floors, Parquetry, Wood Carpet, Grilles.

155 WABASH AVENUE (near Madison St. Station),

Telephone, Central 1043.

Send for catalogue, free.

CHICAGO.



DESIGN 01.

The Real Thing!

CARVED WOOD MOULDINGS Made by machine. Not pressed or burned; not metal, but wood. These mouldings are more perfect than hand work, and at a very small per cent of cost.

Grand Rapids Carved Moulding Co.

30 to 35 Myrtle St., GRAND RAPIDS, MICH.

W. W. ABBOTT

MANUFACTURER OF

FRAMES MADE
TO ORDER.

Picture Frames

ARCHITECTURAL
DRAWINGS
REMOUNTED.

MATS AND PASSEPARTOUTS

Telephone, Central 2087.

255 Wabash Avenue, CHICAGO.



The improved Shingle Stain and preservative. Imparts an artistic finish to shingles and prolongs their life by penetrating the pores of the wood and retarding decay.

SHINGLETINT is made in all desirable shades, is easily applied, the colors are permanent, and money is saved by its use.

Full information and finished samples of wood mailed free for the asking.

BERRY BROTHERS, Limited

Varnish Manufacturers,

DETROIT, MICH.

NEW YORK, 252 Pearl St.

CHICAGO, 15 and 17 Lake St.

BOSTON, 529 Atlantic Ave.

CINCINNATI, 304 Main St.

PHILADELPHIA, 26 and 28 N. Fourth St.

ST. LOUIS, 112 S. Fourth St.

BALTIMORE, 22 E. Lombard St.

SAN FRANCISCO, 117 and 119 Market St.

Without Using Any Chemicals

SCAIFE FILTERS

WILL FURNISH

CLEAR, PURE WATER.

CAPACITY: 10 TO 10,000 GALLONS PER HOUR.

Simple in Construction

Easy to Operate

Results Guaranteed

SEND CATALOGUE ON APPLICATION.

Wm. B. Scaife & Sons, Pittsburg, Pa.

Martin G.

GOOD

Photographic

Supplies for

Architects and

Draftsmen.

92 State Street,
CHICAGO.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 4

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.

ARTHUR J. WILLIAMS, Architect, Oklahoma City, Oklahoma.

BUILDERS' EXCHANGE, 204 St. James St., Montreal, Canada. Ask for catalogues, etc.

ANDREWS & MARTINDALE, Architects, of Indianapolis, have removed their offices to Nos. 32, 33, 34, Blackford Block.

COWLES & EASTMAN, Architects, Calumet, Michigan.

The general offices of the J. RIELY GORDON COMPANY, Architects, have been moved from San Antonio, Texas, to their new building, corner Main and Field streets, Dallas, Texas, where they will be pleased to receive catalogues and samples.

A NEW BOOK ON COLORADO.

We have received from Mr. P. S. Eustis, General Passenger Agent of the Chicago, Burlington & Quincy Railroad, a book just off the press, which is unusually interesting and artistic. It is on the subject of Colorado, fascinatingly written by James W. Steele, a descriptive writer of great force. The book is lavishly illustrated by engravings of a high order, and the printer's art has not been handicapped by an effort to save expense. To anyone interested in the grandeur of Colorado scenery, and particularly to one contemplating a visit to the country described, the book will be indispensable. Copies can be had by sending a letter of request accompanied by 6 cents in postage stamps, to Mr. Eustis at his Chicago address, 209 Adams street.

TRADE NOTES.

I. P. FRINK reports a number of installations of Frink's Patent Store Window Reflector, at Boston, the most important being in the new Gross & Strauss store, at corner of Bedford and Washington streets, the addition to R. H. White & Co., and the store of B. Summers & Co., on Winter street.

THE large block of buildings comprising the stores of Boggs & Buhl, Allegheny, Pennsylvania, have recently had installed a Scaife Water Filter with a capacity of over 125,000 gallons per day. Pure clear water is thereby furnished for the steam boilers, laundry department, as well as for drinking purposes and general use. No chemicals or coagulants of any kinds are used in these filters, which are manufactured by William B. Scaife & Sons, Pittsburg, Pennsylvania.

AN unusual departure in the way of show-window advertising is that of the May Company, Cleveland, which has probably the most remarkable store front in the world. They have utilized the plate-glass front of their building, the whole six stories in height, and have lighted this enormous expanse of window display with Frink's special patent window reflectors, which had been previously used in the stores of this syndicate in St. Louis and Denver. Quite a number of Cleveland stores owe their attractive windows to this system, among them being Kent, Hoyt & Sefton Company, Browning, King & Co., J. G. Meckes, Fries & Schuele and Nathan Skall.

THE Powers Regulator Company have recently secured contracts for the installation of their system of heat regulation in the following buildings: School at Parkersburg, W. Va.; High School, Morgan Park, Ill.; W. & W. R. R. Hospital, South Rocky Mount, N. C.; Hurst School, Washington, D. C.; Swift & Co., offices, Union Stock Yards, Chicago; Eighth and Fitzwater Street School, Philadelphia; Park Street School, at Portland, Maine; Real Estate Trust building, Philadelphia; Normal School at Westfield, Mass. Send for catalogue.

THE following letter bears testimony to a worthy industry:

THE LOZIER MANUFACTURING COMPANY,
WESTFIELD, MASS., August 9, 1899.
Buffalo Forge Company, Buffalo, N. Y.:
GENTLEMEN.—In reply to your favor of August 4 to our Cleveland office, will say that the writer has personally equipped all of the Lozier factories at Toledo, Ohio; Westfield, Mass.; Thompsonville, Conn., and Toronto, Ont., with your heating and ventilating plants, and it is needless to say that we are more than pleased with the system at each and every point mentioned. We know of nothing better, the results obtained being perfectly satisfactory.

Yours truly,
THE LOZIER MANUFACTURING COMPANY,
CHARLES J. MOON, Manager.

PERHAPS you have wondered why Berger's Classic Metal Ceilings are so different in appearance from ordinary stamped metal plates of other makers. The general run of metal ceiling plates are stamped from die-sunk models; hence produce more or less of a stiff mechanical effect. Berger's designs, on the contrary, are first modeled in clay, by the deft fingers of an expert, who gives them the artistic finish possible in this plastic material. This model is faithfully reproduced in the die, and their correct method of stamping brings out the detail in bold relief. Thus they retain the characteristic plastic effect of the original model and secure an artistic elegance that would otherwise be unattainable. This is only one of the features that are making Berger's Classic Metal Ceilings famous. Write for Catalogue No. 5 and full particulars to the Berger Manufacturing Company, Canton, Ohio.

It is, perhaps, not amiss to again call attention to the Decorators' Supply Company, 215 South Clinton street. In their recently issued catalogue they have covered the subject of capital ornamentation in a most complete manner. As a feature of architecture the supporting column, with its capital, is too distinctive to require further comment; and while in the early days the several orders of architecture depended largely upon the capital for their characteristics, it is also true that the selection of a certain capital, regarding its simplicity or more ornate features, was dependent, at least to a certain extent, upon cost. The march of time has given us developments along this line and in many respects the ornamentation by capitals is more of a requisite, for both interior and exterior architectural harmony, than in the olden times. Yet the cost of such ornamentation in these modern days is in an inverse ratio to the demand. The catalogue referred to should be in the hands of all who wish to be fully informed in these matters.

IN connection with the hunting season in Ontario, it might be of interest to mention that the Grand Trunk Railway had their photographer in the wilds of the forests, getting negatives of the best scenes possible, and the result was most gratifying. He secured pictures of the hunter's shack, both interior views and exterior; also some splendid pictures of the results of the chase, as well as several views of herds of wild deer which were taken with a telephoto lens at a distance of a mile away from the object. These pictures have been enlarged from a small 8 by 10-inch negative to a size 21 by 31 inches and the Grand Trunk intends having them on exhibition at its dif-

ferent ticket offices in all the large cities of America. The collection will be well worth seeing, as it is considered that they are the finest series of hunting pictures that have ever been taken with the camera.

WE notice that the Pioneer Fireproofing Company have been encouraged by the outlook to replace the factory burned some two years ago at Ottawa with a handsome modern plant, which Manager Holland rightly thinks stands near the head of the procession in all that makes up an establishment for turning out a maximum quantity of first-class wares in their line at a minimum cost. Abundant water-power, a variety of clays of excellent character, electric haulage of clays, and one of the most tasteful, convenient and well-equipped factories, built from hollow blocks of their own making, and equipped with machinery and dryer of the American Clayworking Machinery Company's build, briefly summarizes the situation. One can hardly look through their Ottawa yard and their Chicago sample room in the Marquette building without feeling that it is a shame that the very beautiful mottled effects, and the bright buffs and pinks, which appear in many of their wares, should be hidden from sight by a plaster coating. We are advised, however, that the company is contemplating the manufacture of a line of terra cotta blocks for outer wall construction as licensees under the Durant system.—*The Clay Worker.*

PROPOSALS WANTED.

TREASURY DEPARTMENT, OFFICE OF SUPERVISING ARCHITECT, Washington, D. C., May 5, 1900.—SEALED PROPOSALS will be received at this office until 2 o'clock P.M., on June 11, 1900, and then opened, for the installation of a wiring system for the United States Mint building, at Philadelphia, Pennsylvania, in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction, at Philadelphia, Pennsylvania, at the discretion of the Supervising Architect.

JAMES KNOX TAYLOR, Supervising Architect.

Examination for License.

Notice is hereby given to all persons desiring an examination for license to practice the profession of architecture in the State of Illinois under the provision of "An Act to Provide for the Licensing of Architects and Regulating the Practice of Architecture as a Profession" (approved June 3, 1897, and amended April 20, 1899), that applications will be received at all times on the blanks prepared by the Board, with affidavit attached, copies of which will be furnished upon application.

A regular class examination will be held at Engineering Hall, University of Illinois, Urbana, on June 19, 20, and 21. Copies of the law and rules of the Board will be sent by mail on application. Application for this examination must be filed one week before it commences. By order of the Board, PETER B. WIGHT, Secretary.

Massachusetts Institute of Technology

DEPARTMENT OF ARCHITECTURE

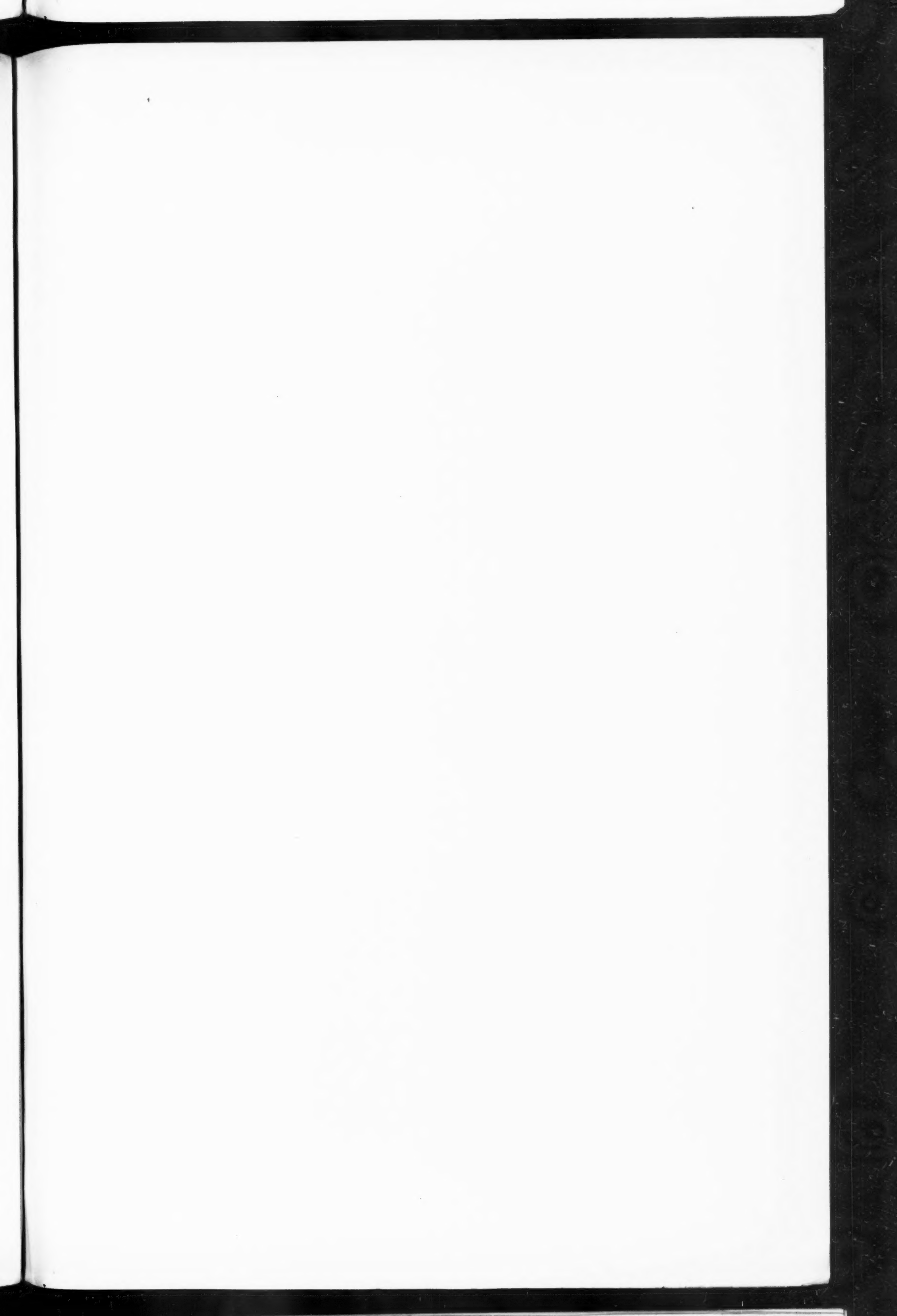
Options in Architectural Engineering and Landscape Architecture.

College graduates and draftsmen admitted as special students.

SUMMER COURSES in Elementary Design and Shades and Shadows will begin July 5.

Proficiency in these subjects will enable draftsmen and students from other colleges to enter third year work, and give them an opportunity to complete the professional subjects in two years.

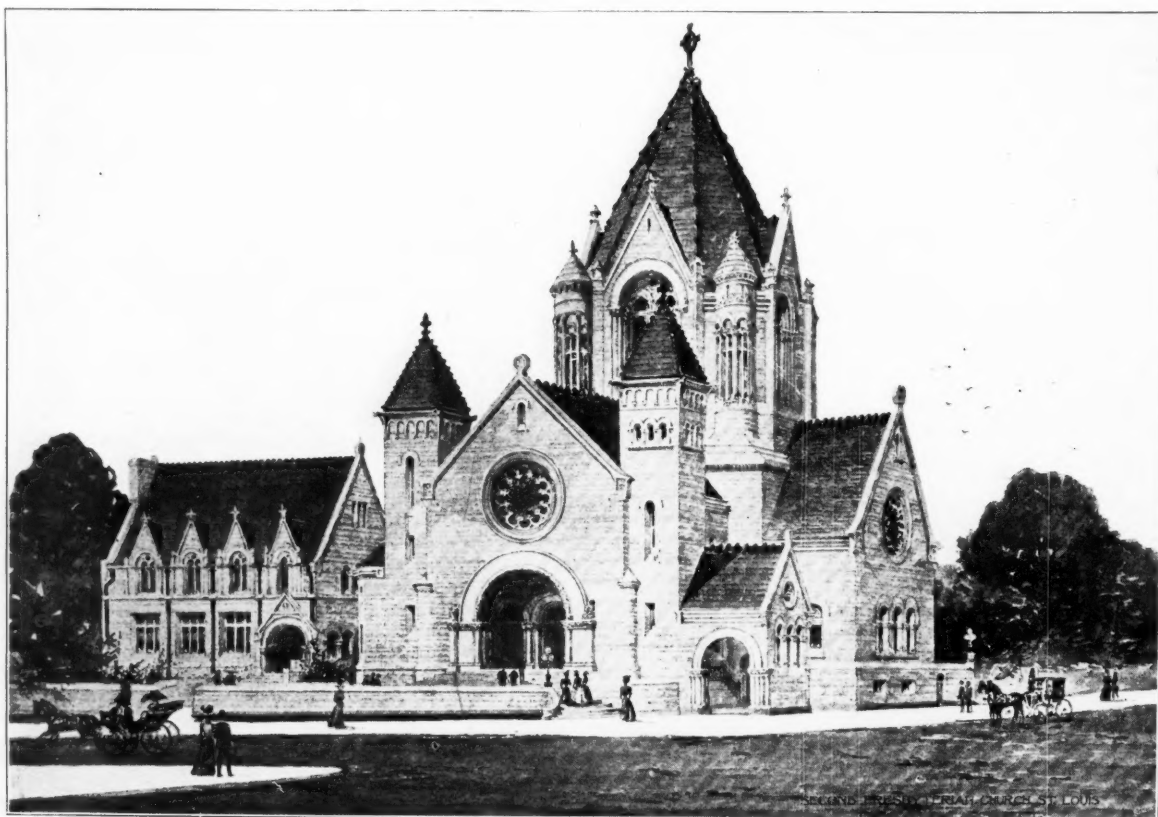
For catalogues and information, apply to H. W. TYLER, Secretary, Massachusetts Institute of Technology, Boston, Mass.





EUGENE FIELD SCHOOL, ST. LOUIS.

William B. Ittner, Architect.



ACCEPTED DESIGN FOR SECOND PRESBYTERIAN CHURCH, ST. LOUIS.

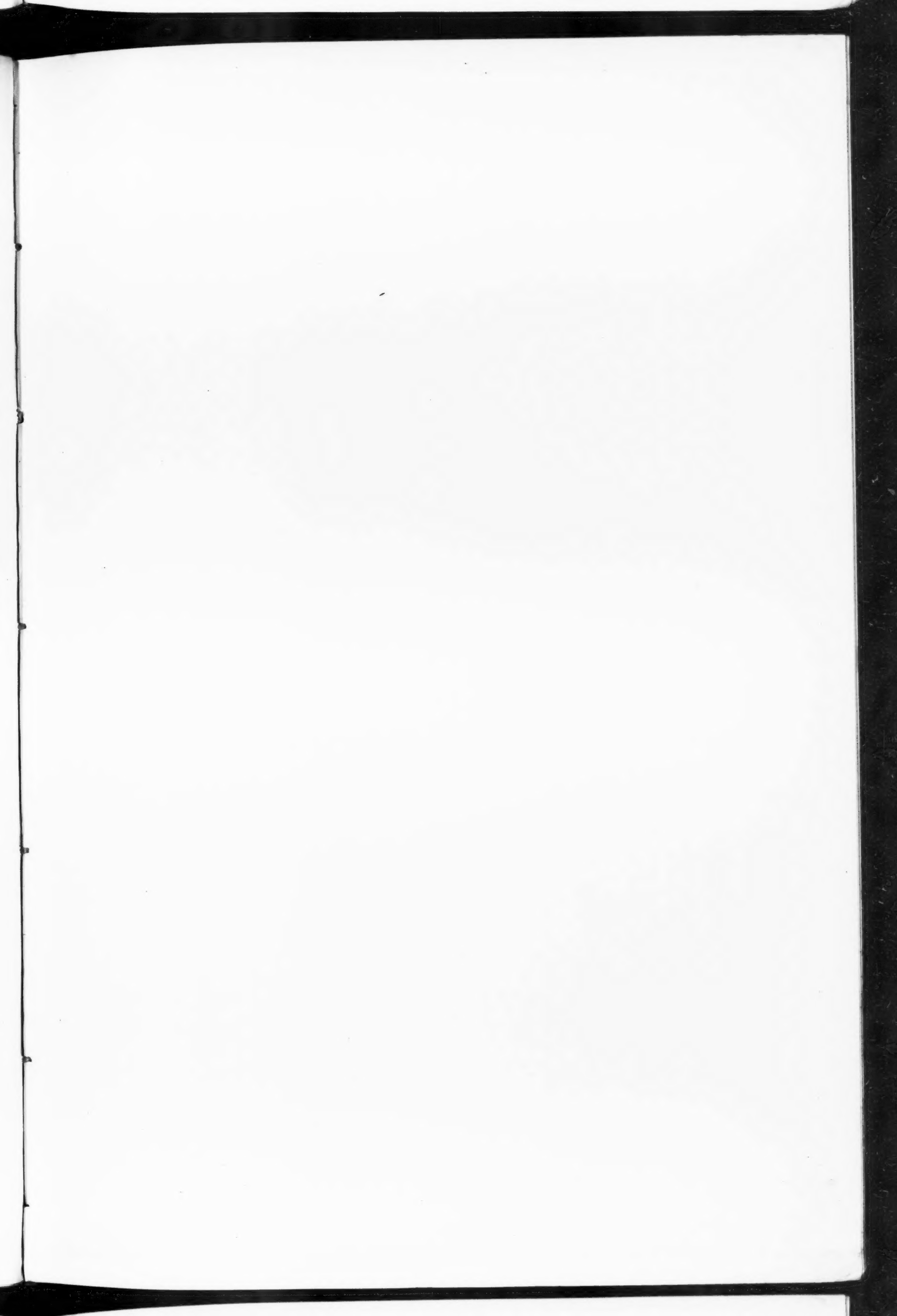
Theodore C. Link, Architect.

SELECTIONS FROM THE ST. LOUIS ARCHITECT

ADDITIONS TO EDGEWORTH MANOR, GLOUCESTER, ENGLAND, FOR ARTHUR J. JAMES.
Ernest George & Yeates, Architects, London.



ELEVENTH STREET REALTY COMPANY'S BUILDING, ST. LOUIS.
Isaac S. Taylor, Architect.





RESIDENCE OF JOHN A. HOLMES, ST. LOUIS.
Shepley, Rutan & Coolidge, John Lawrence Maura, Architects.



ENTRANCE TO FLORA BOULEVARD, ST. LOUIS.
Weber & Groves, Architects.



CUPPLES STATION, ST. LOUIS.
View of Warehouses from Tenth and Clark Avenue.
Eames & Young, Architects.

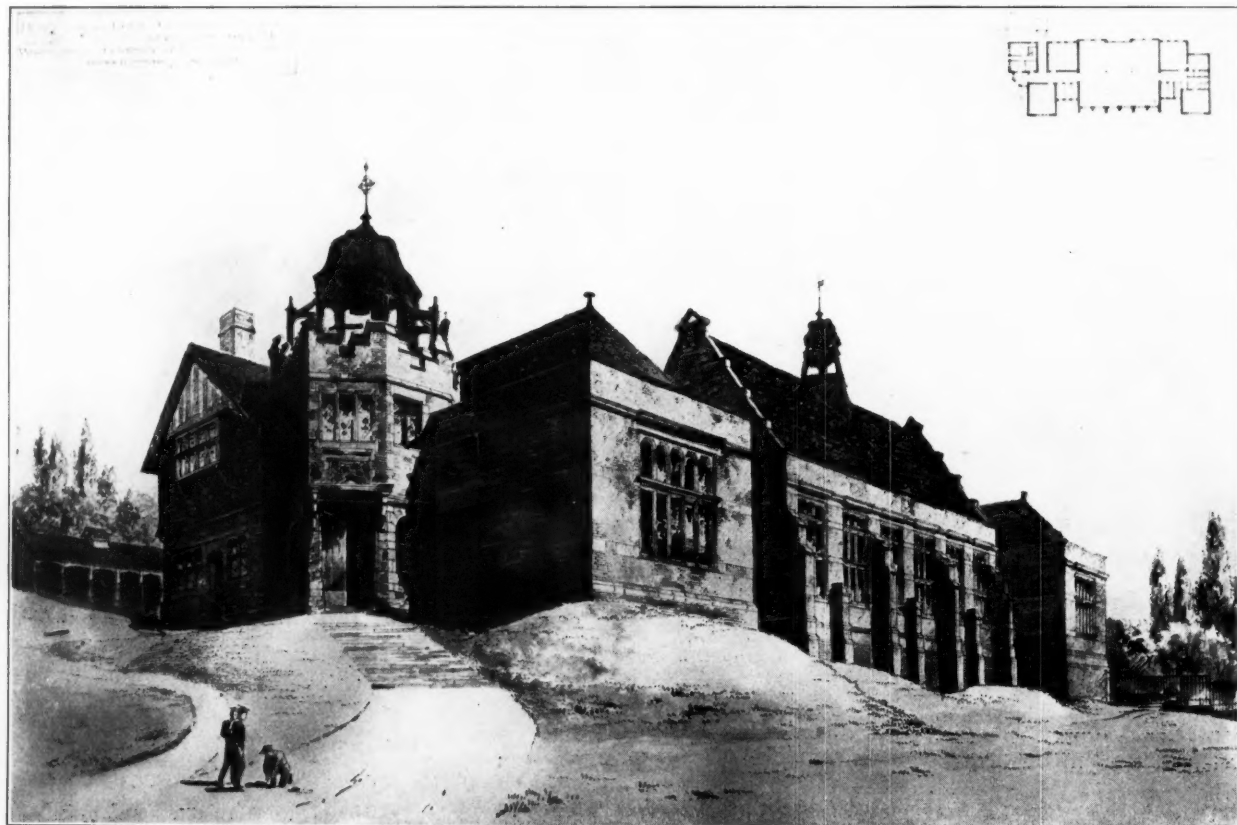


COMMERCIAL WAREHOUSES.
Southwest Corner Thirteenth and Washington Avenue.
FOR WASHINGTON UNIVERSITY.
FOR ISAAC W. MORTON.
Eames & Young, Architects.



MATHEWS: UPPER CLAPTON. NEW CHURCH ROOM.

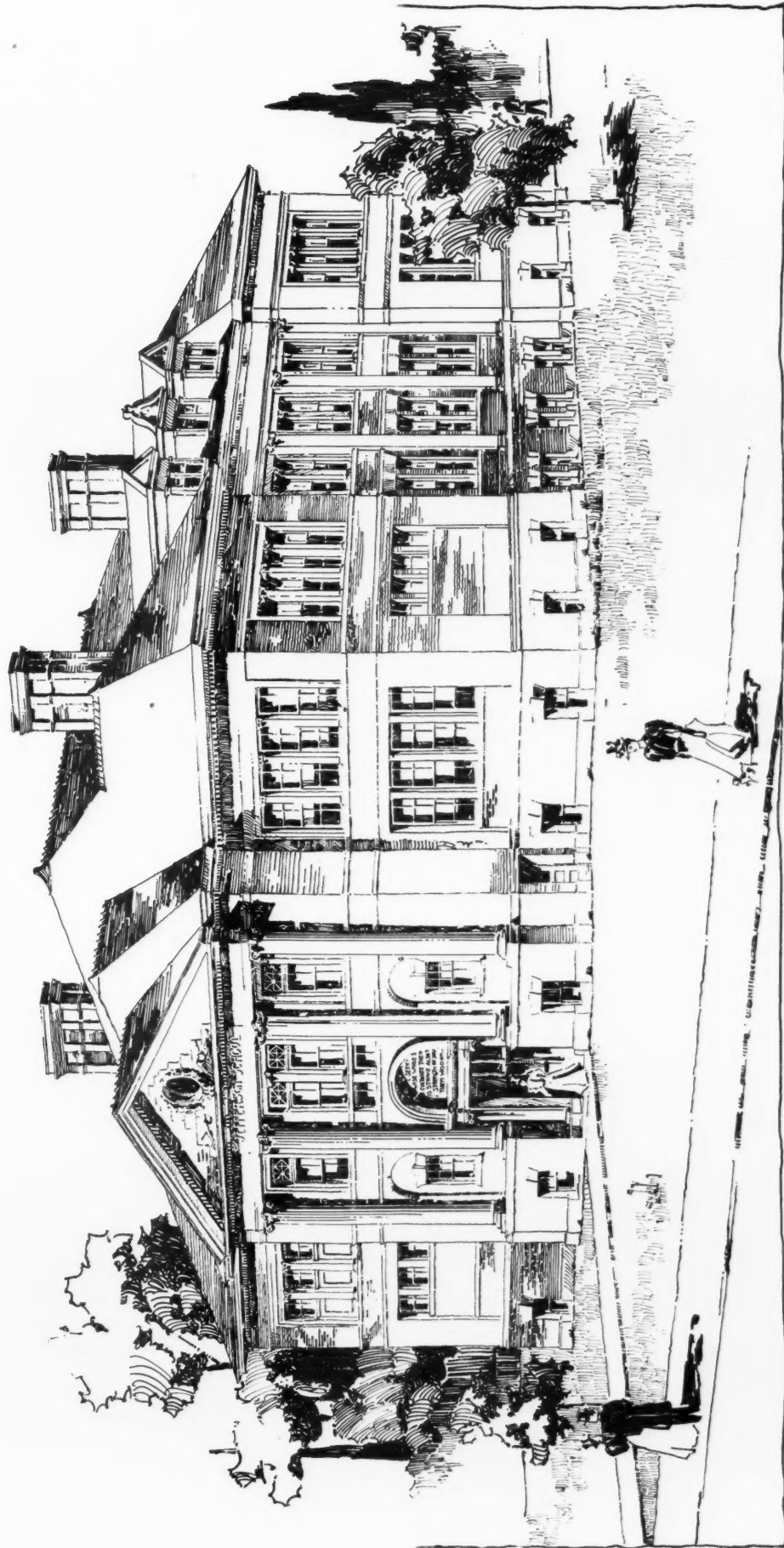
Arnold Mitchell, Architect, London.



DESIGN FOR THE COLFE GRAMMAR SCHOOL, LEWISHAM, ENGLAND.

Arnold Mitchell, Architect, London.

SELECTIONS FROM THE ST. LOUIS ARCHITECTURAL CLUB EXHIBITION OF 1900.



JEFFERSON SCHOOL BUILDING.
WING & MAHURIN, ARCHITECTS, FORT WAYNE, INDIANA.



COMMERCIAL WAREHOUSE FOR WASHINGTON UNIVERSITY.
Eames & Young, Architects.



CUPPLES STATION, ST. LOUIS. WAREHOUSE NO. 6.
Eames & Young, Architects.

SELECTIONS FROM THE ST. LOUIS ARCHITECTURAL CLUB EXHIBITION OF 1900.



RESIDENCE OF W. NORTHRUP MC MILLAN, ST. LOUIS.
Eames & Young, Architects.



RESIDENCE OF ROBERT S. BROOKINGS, ST. LOUIS.
Eames & Young, Architects.



COMMERCIAL WAREHOUSE FOR WILBUR F. BOYLE.
Shepley, Rutan & Coolidge, John Lawrence Mauran, Architects.



COMMERCIAL WAREHOUSE FOR LINDELL REAL ESTATE COMPANY, ST. LOUIS.
Shepley, Rutan & Coolidge, John Lawrence Mauran, Architects.

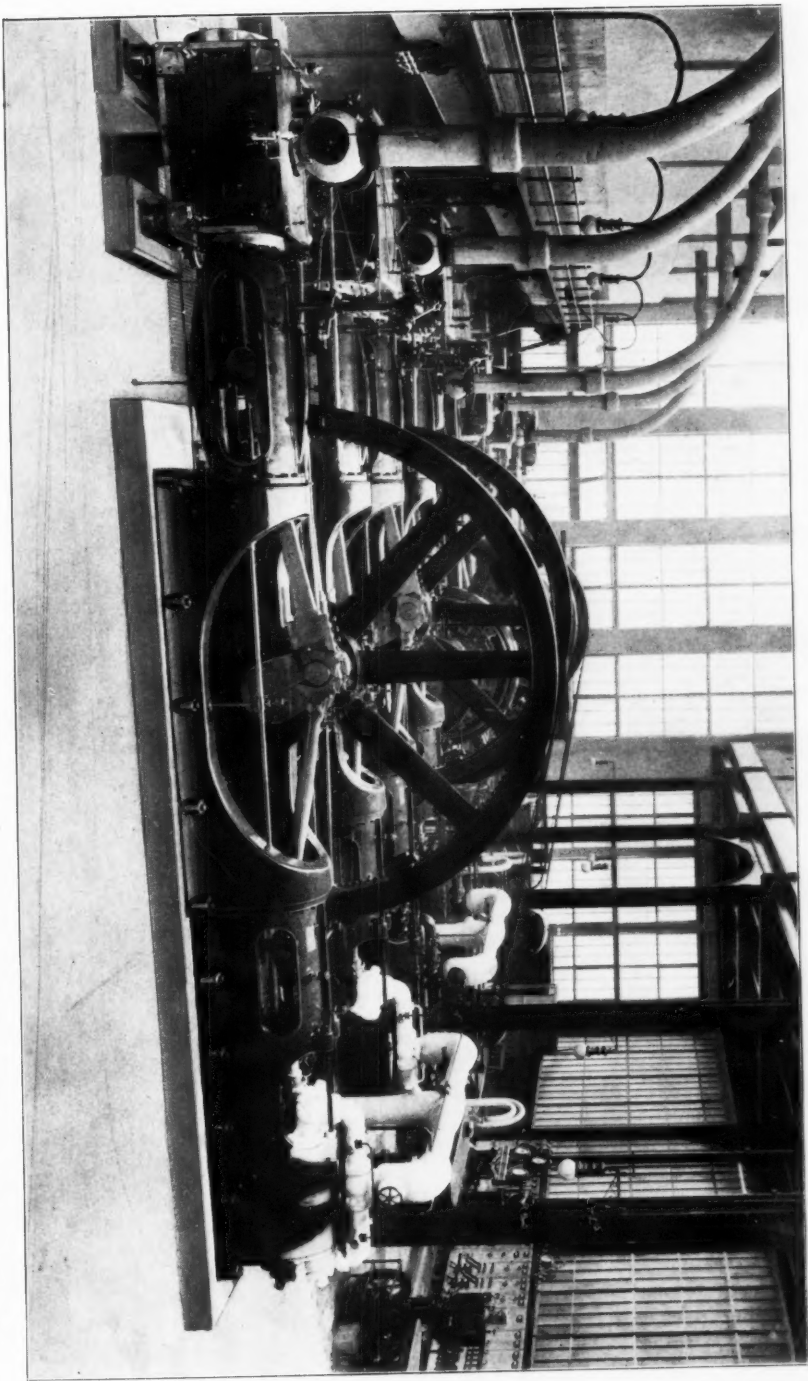
SELECTIONS FROM THE ST. LOUIS ARCHITECTURAL CLUB EXHIBITION OF 1900.



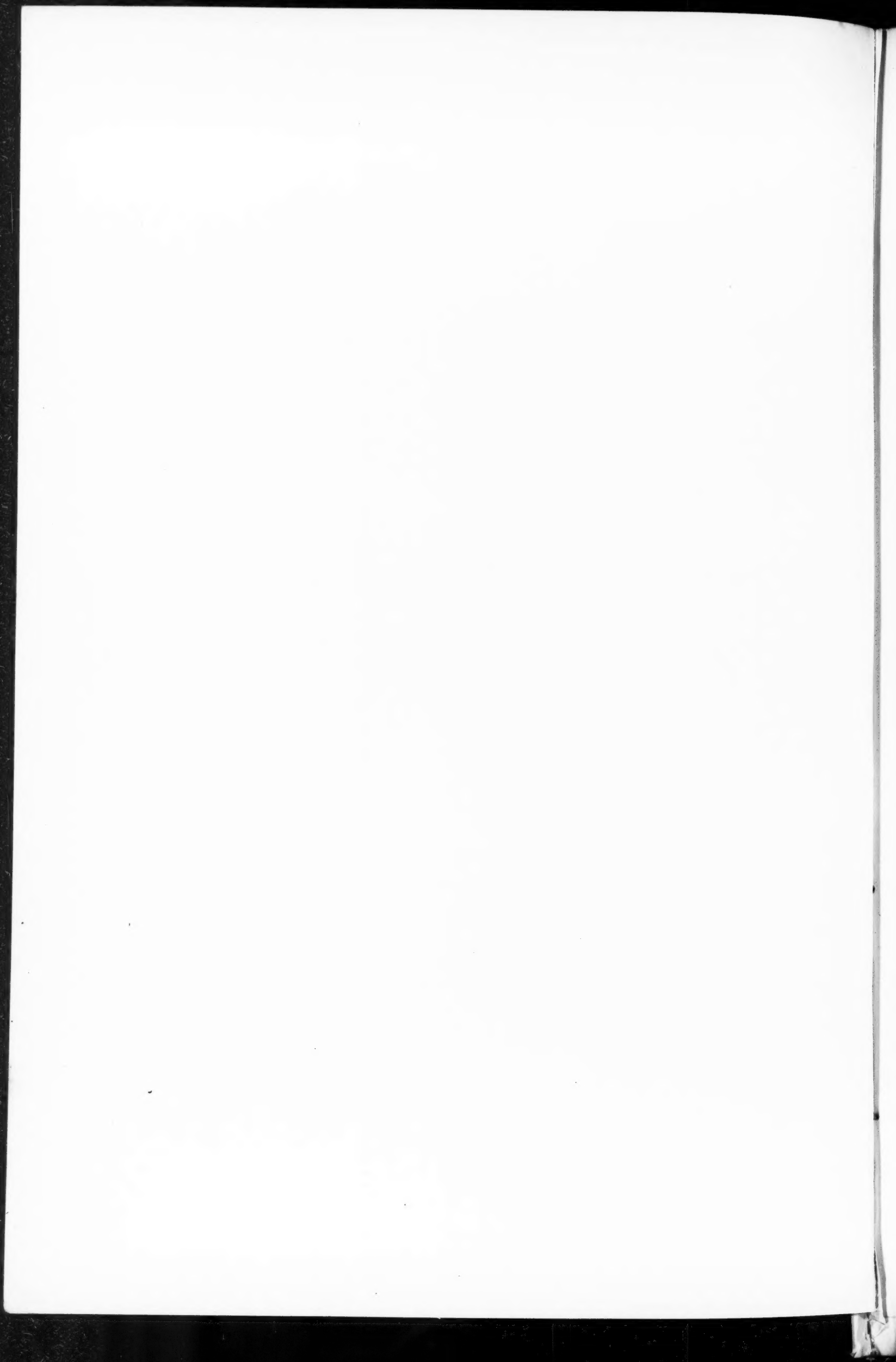
THE KISS OF IMMORTALITY.
Robert P. Brinhurst, Sculptor, St. Louis.



HOUSES ON WASHINGTON AVENUE, ST. LOUIS.
E. A. Manny, Architect.



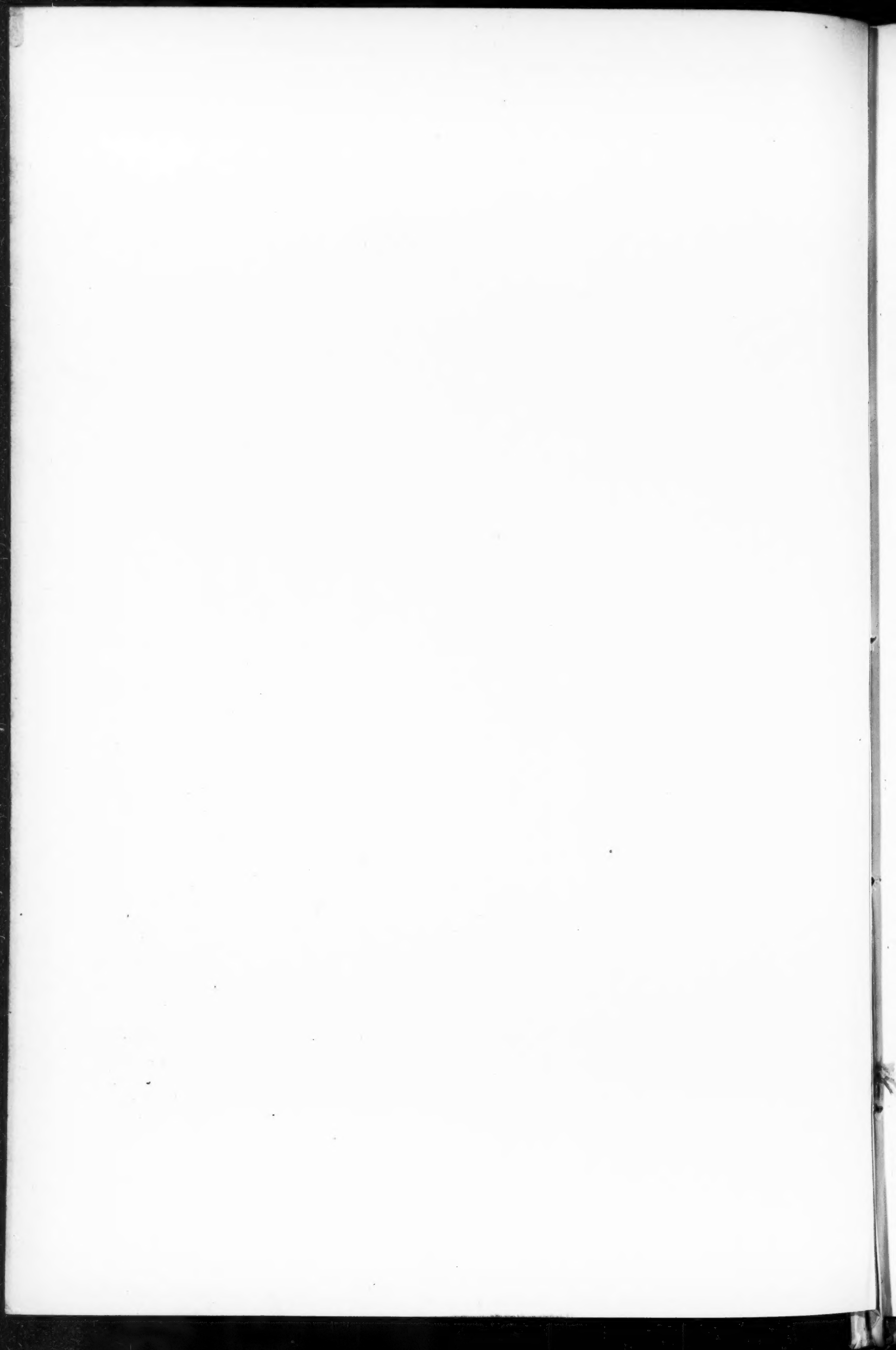
VIEW OF ENGINE AND GENERATOR ROOM, ARMOUR CO'S NEW ELECTRICAL POWER PLANT, CHICAGO—ICE MACHINERY IN FOREGROUND.





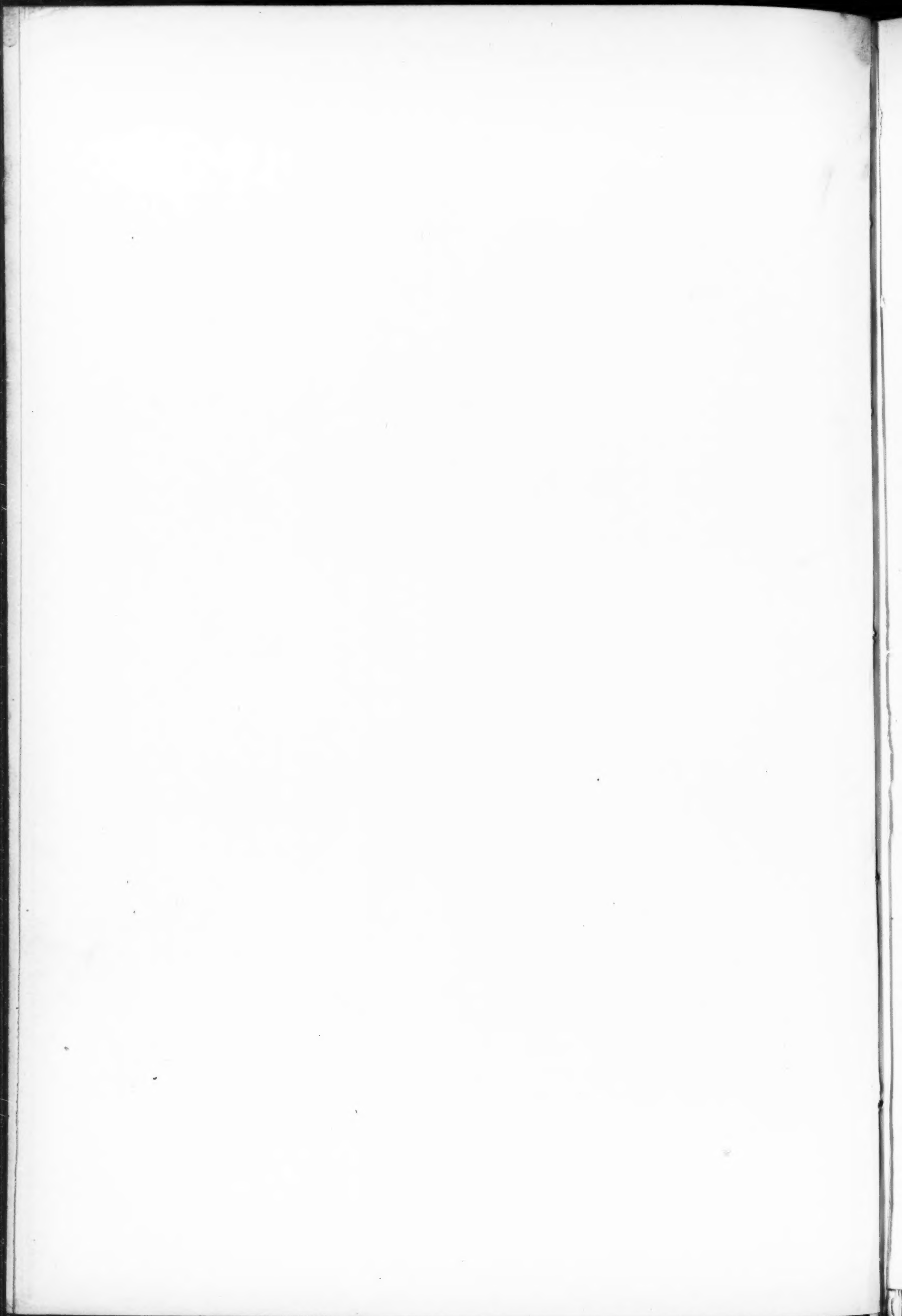
RESIDENCE OF H. F. WOODS, CINCINNATI, OHIO.
ELZNER & ANDERSON, ARCHITECTS.

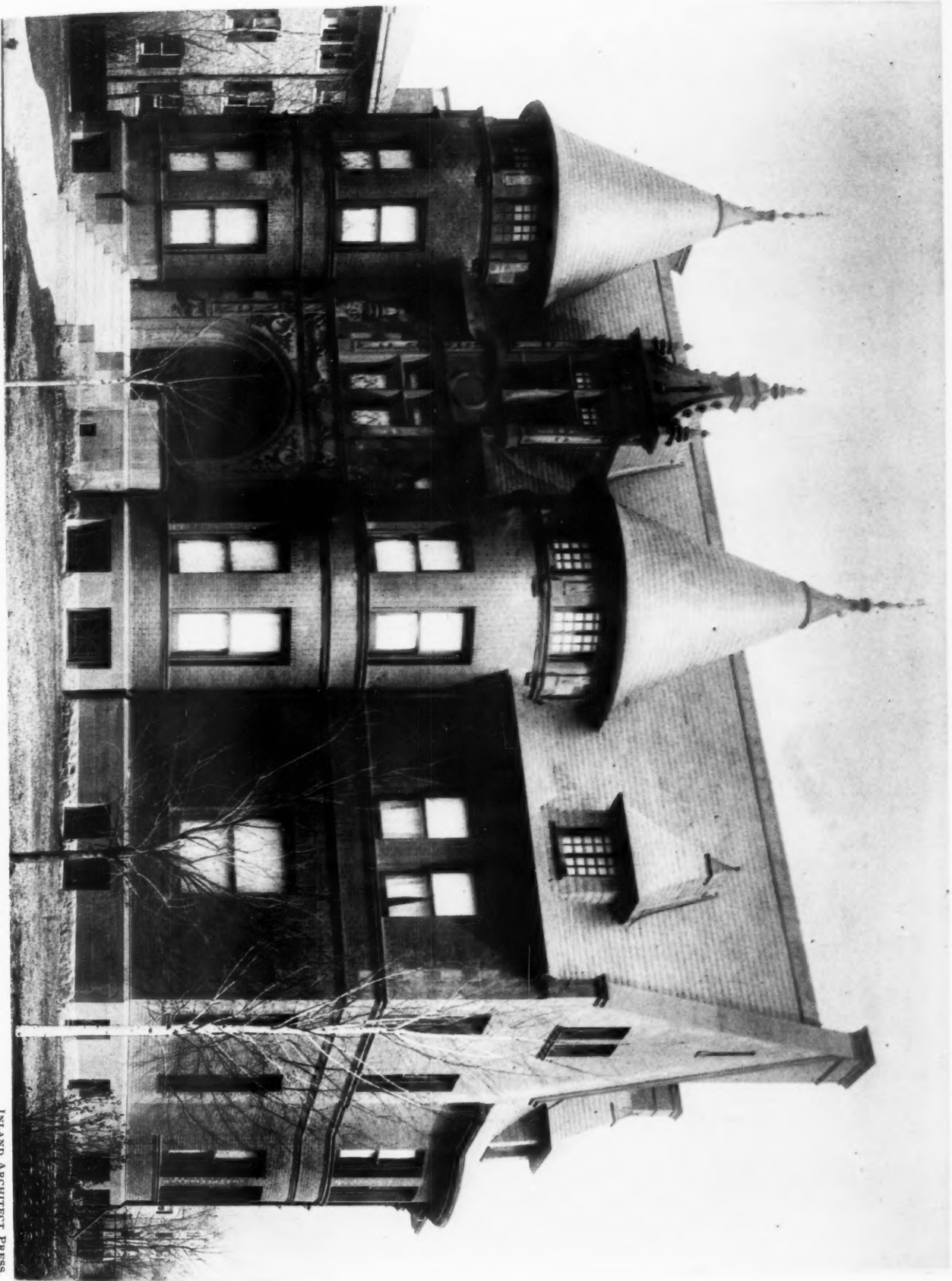
INLAND ARCHITECT PRESS.





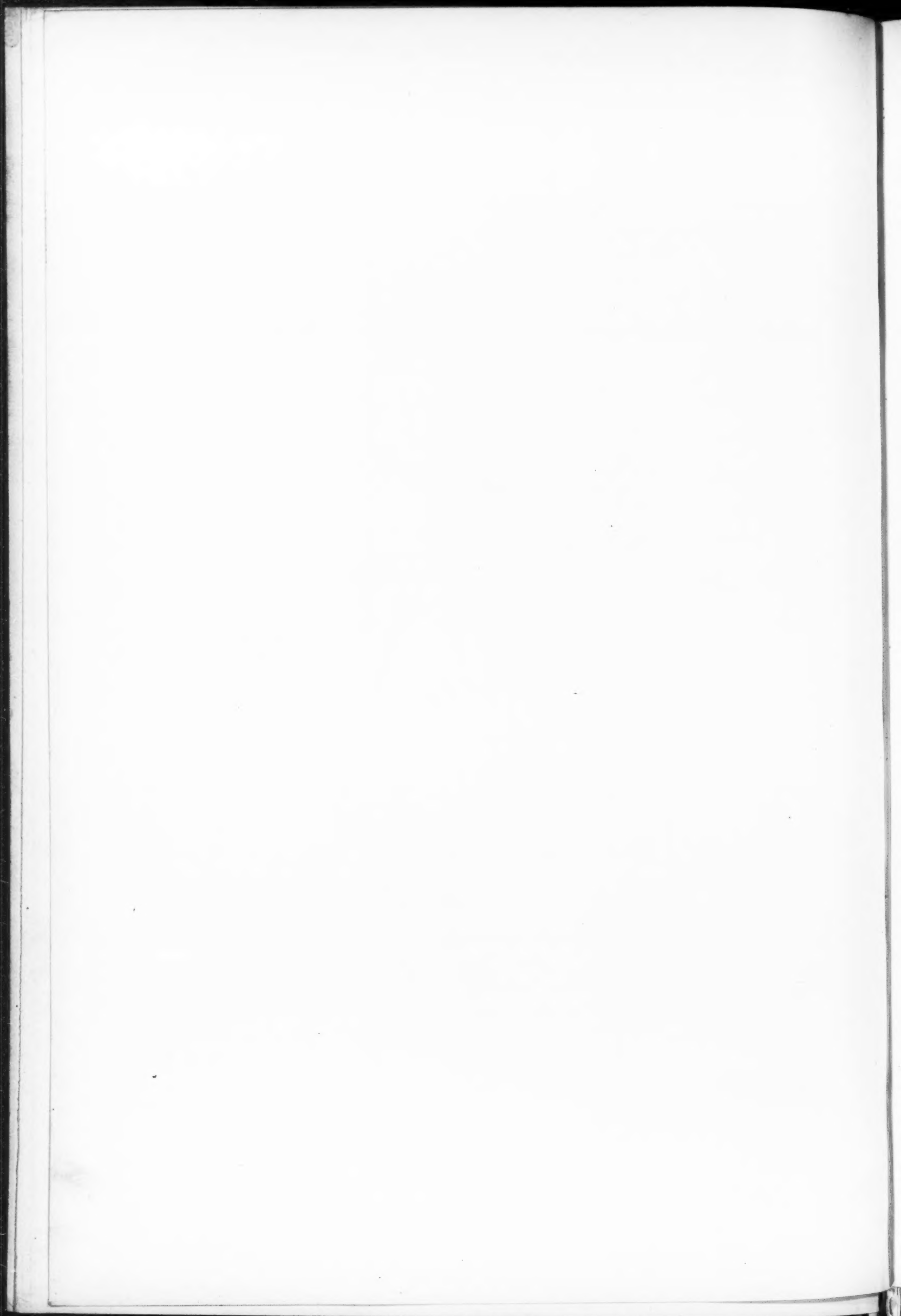
HALL IN RESIDENCE OF DR. ERIC SATTLER, CINCINNATI, OHIO.
ELTZNER & ANDERSON, ARCHITECTS.





RESIDENCE FOR AGUSTUS B. HART, ST. LOUIS, MO.
WEBER & GROVES, ARCHITECTS.

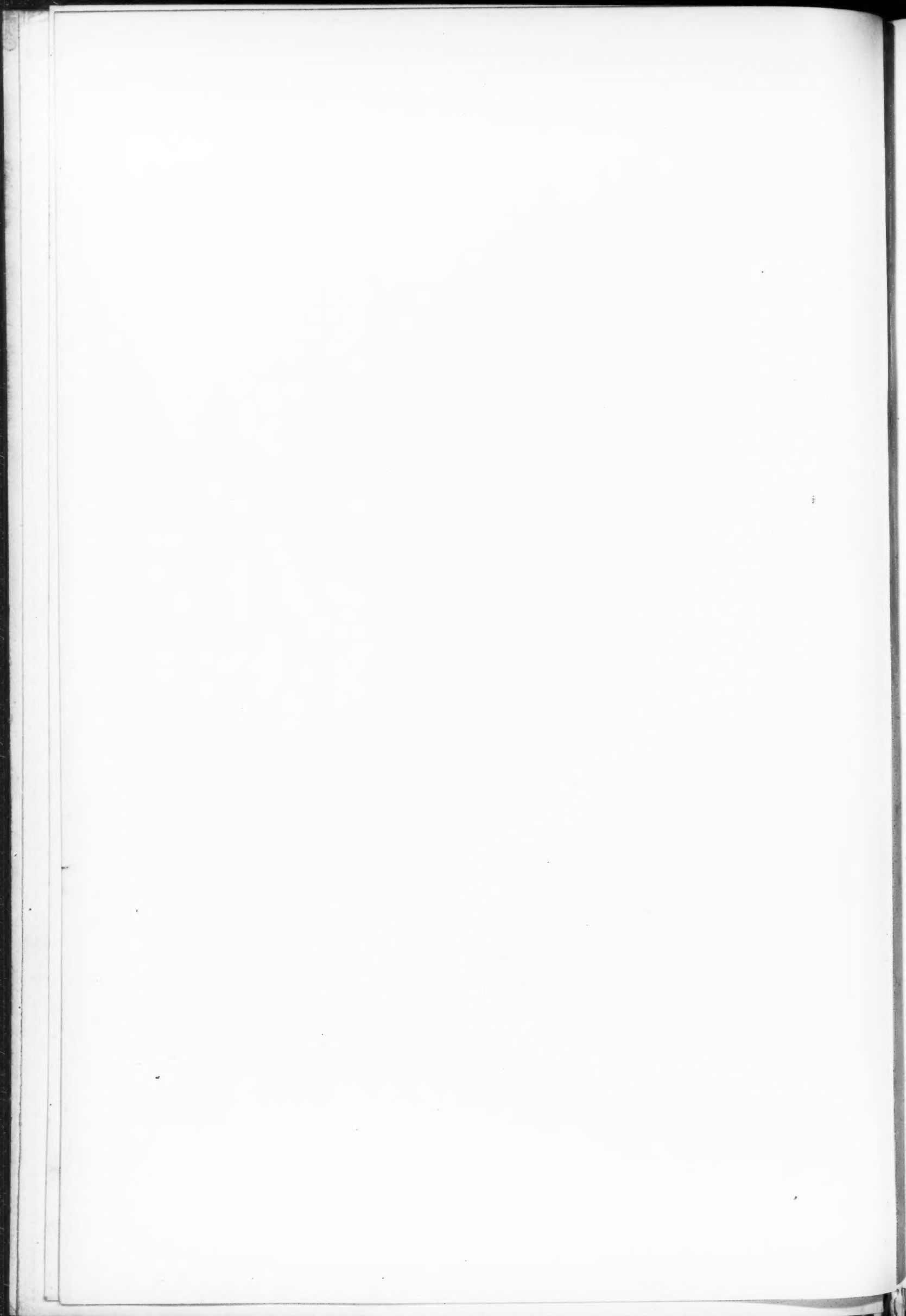
INLAND ARCHITECT PRESS.





CITY HALL, ELMIRA, N. Y.
PIERCE & BICKFORD, ARCHITECTS.

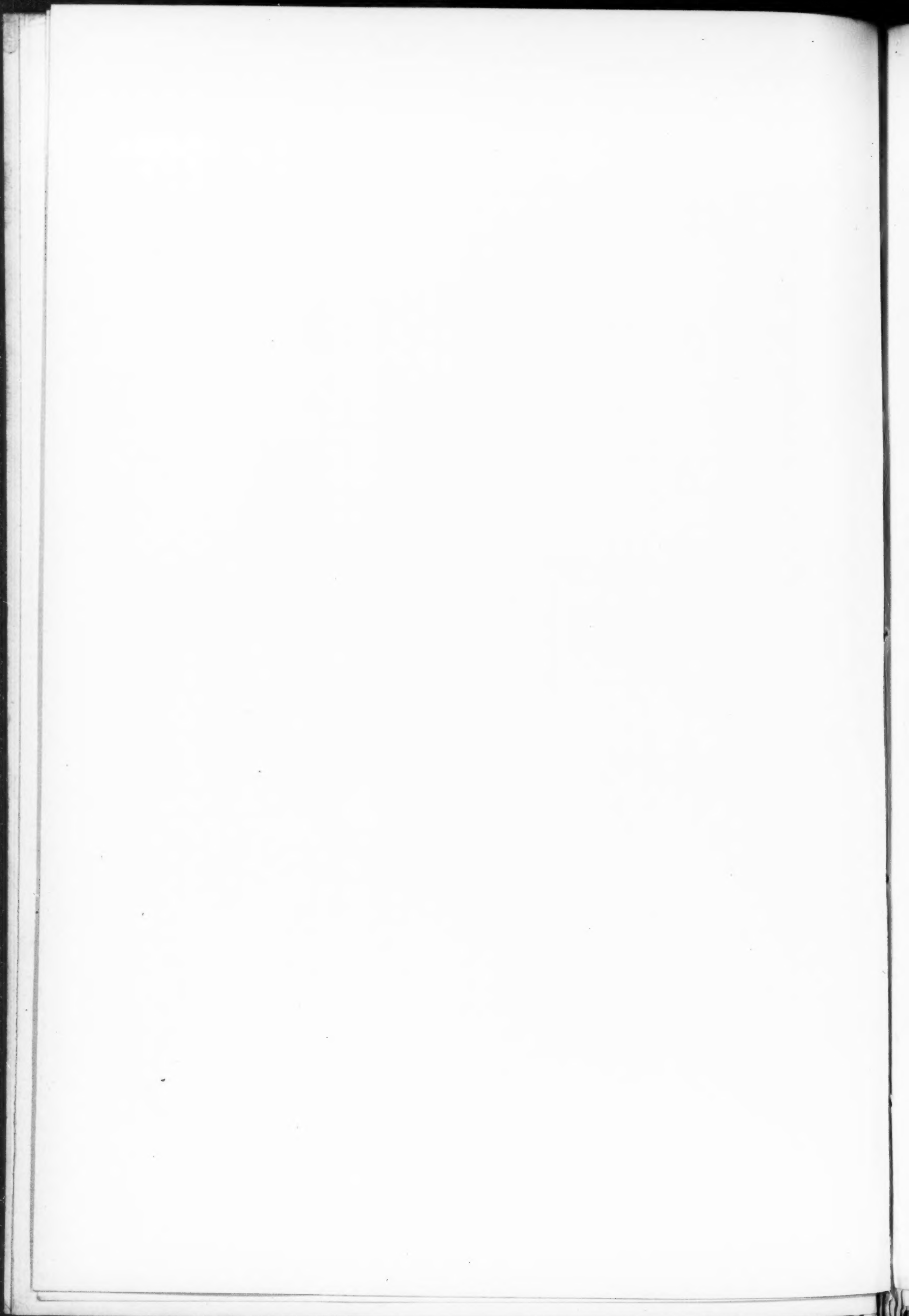
INLAND ARCHITECT PRESS,

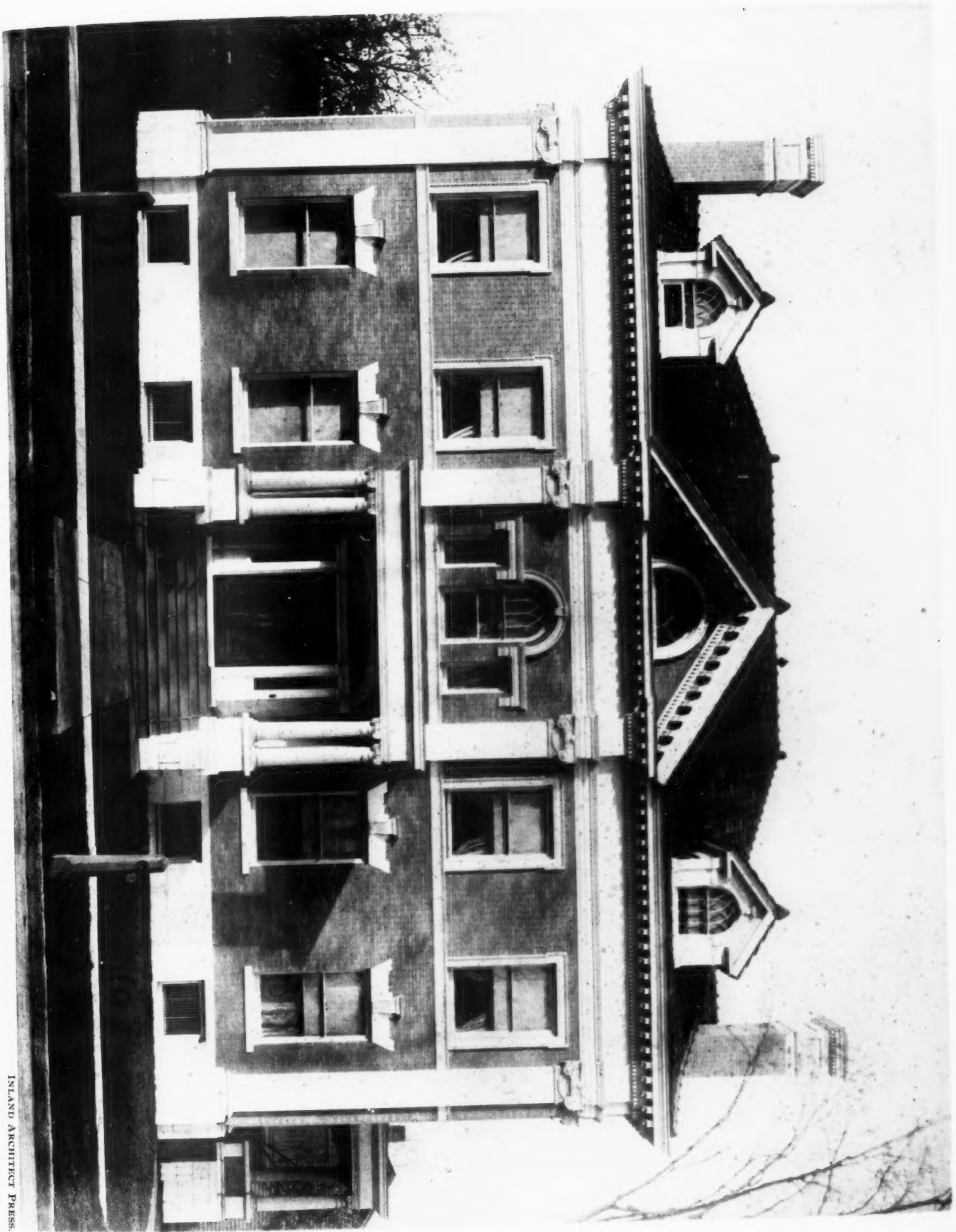




VIEW IN DINING ROOM, RESIDENCE OF MRS. S. L. GILLETT, ELMIRA, N. Y.
PIERCE & BICKFORD, ARCHITECTS.

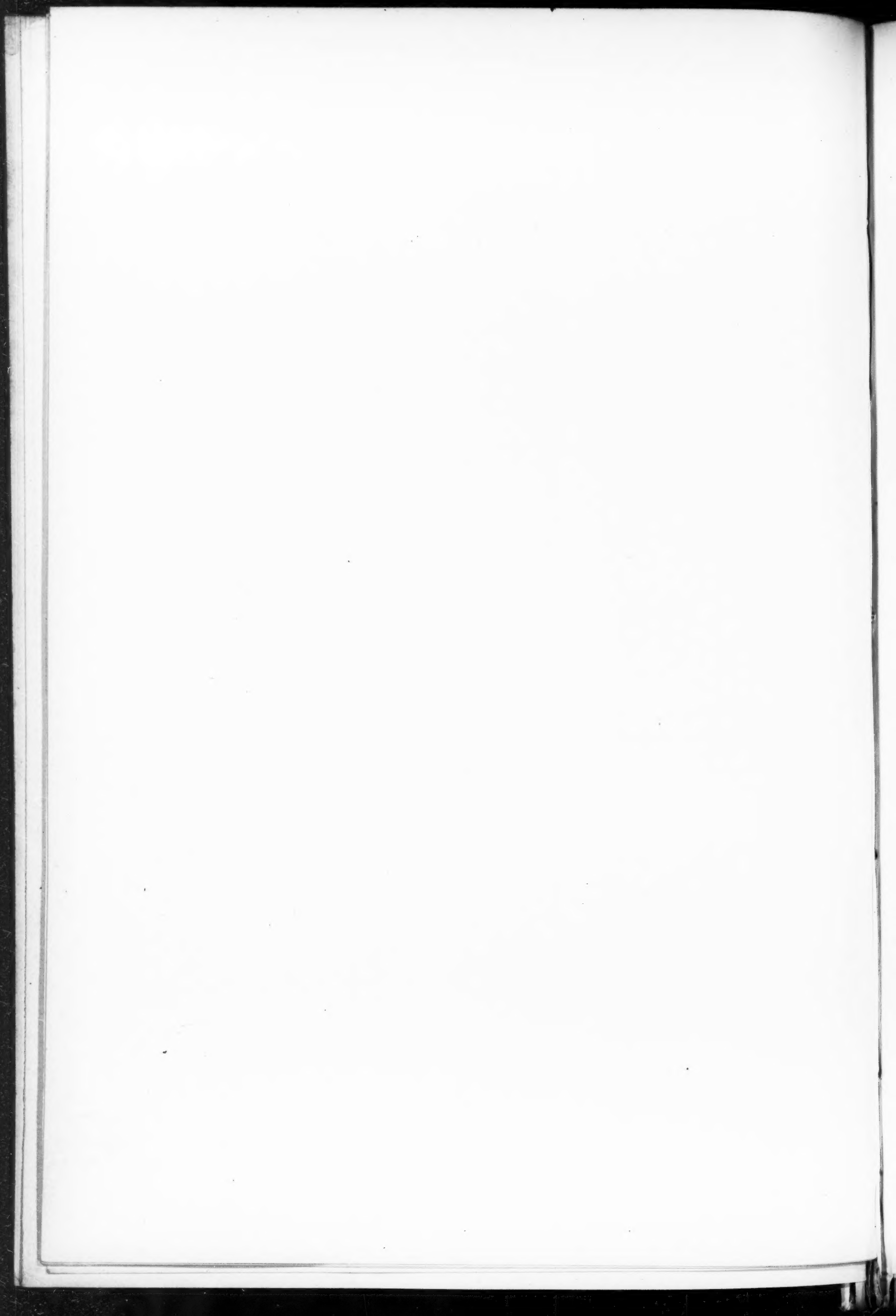
INLAND ARCHITECT PRESS.

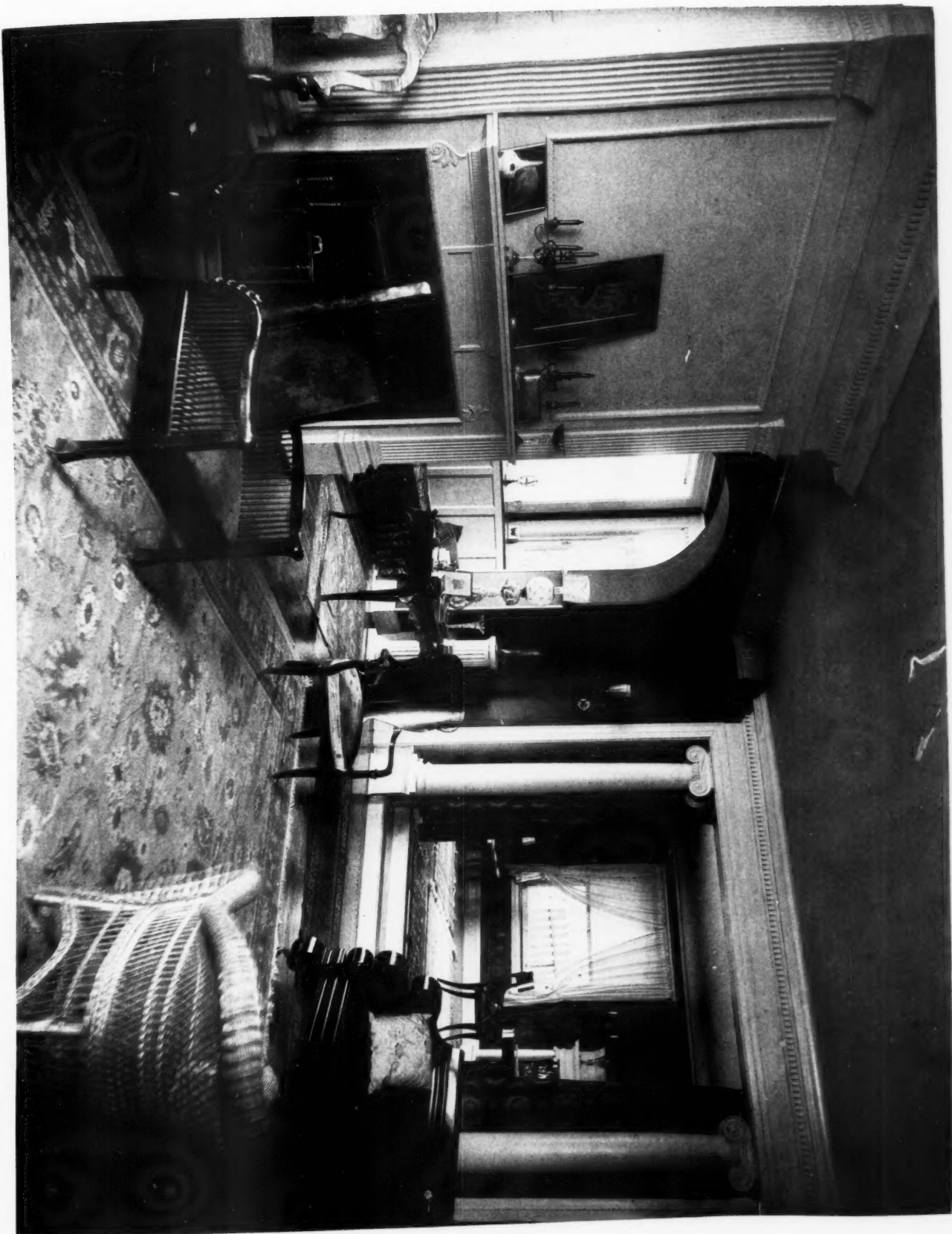




RESIDENCE OF MRS. S. L. GILLET, ELMIRA, N. Y.
PIERCE & BICKFORD, ARCHITECTS.

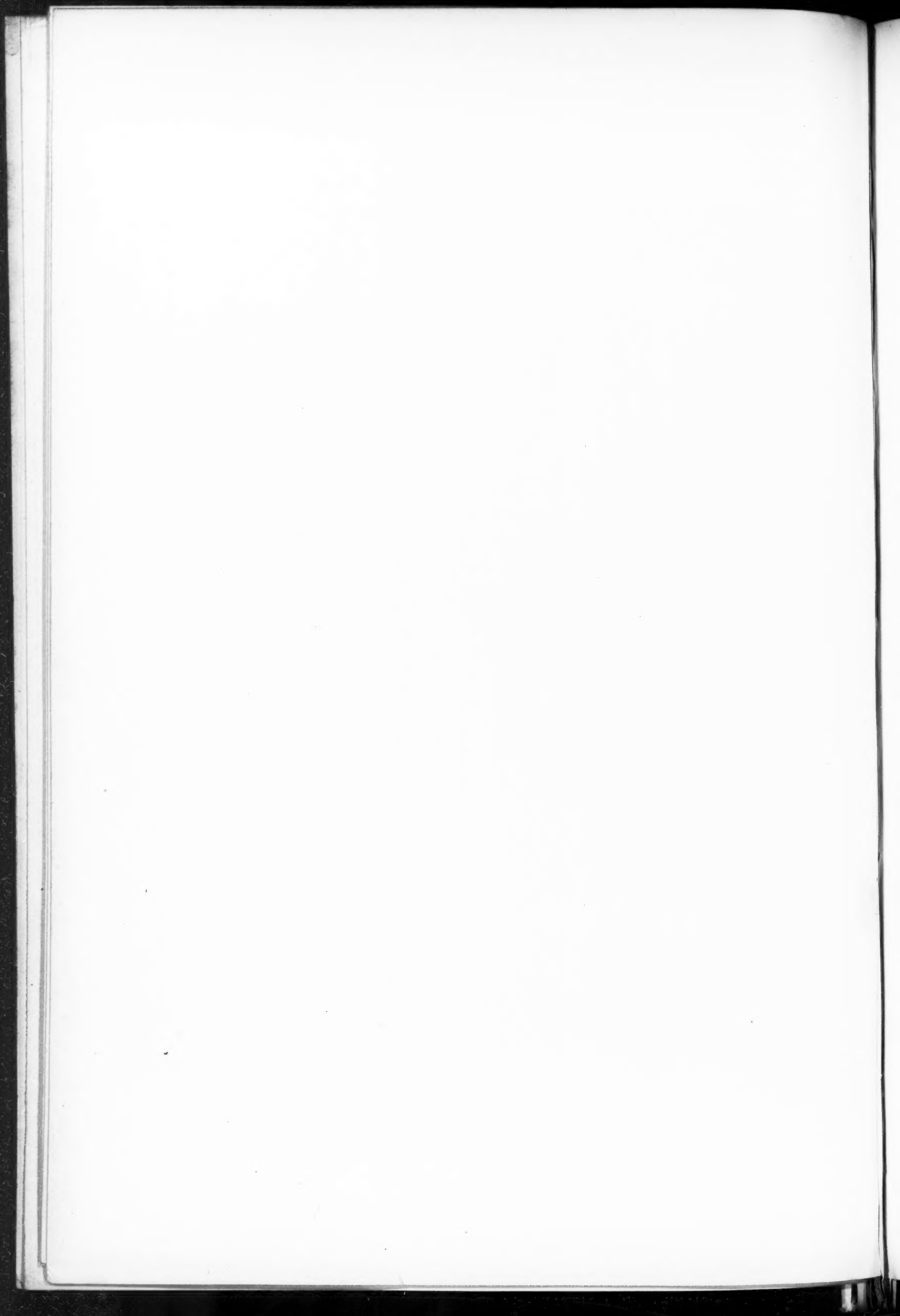
INLAND ARCHITECT PRESS.





LIVING ROOM IN RESIDENCE OF MR. ROBT. RAMSEY, CINCINNATI, OHIO.
ELZNER & ANDERSON, ARCHITECTS.

INLAND ARCHITECT PRESS.





RESIDENCE OF DR. ERIC SATTLER, CINCINNATI, OHIO.
ELZNER & ANDERSON ARCHITECTS.

INLAND ARCHITECT PRESS.