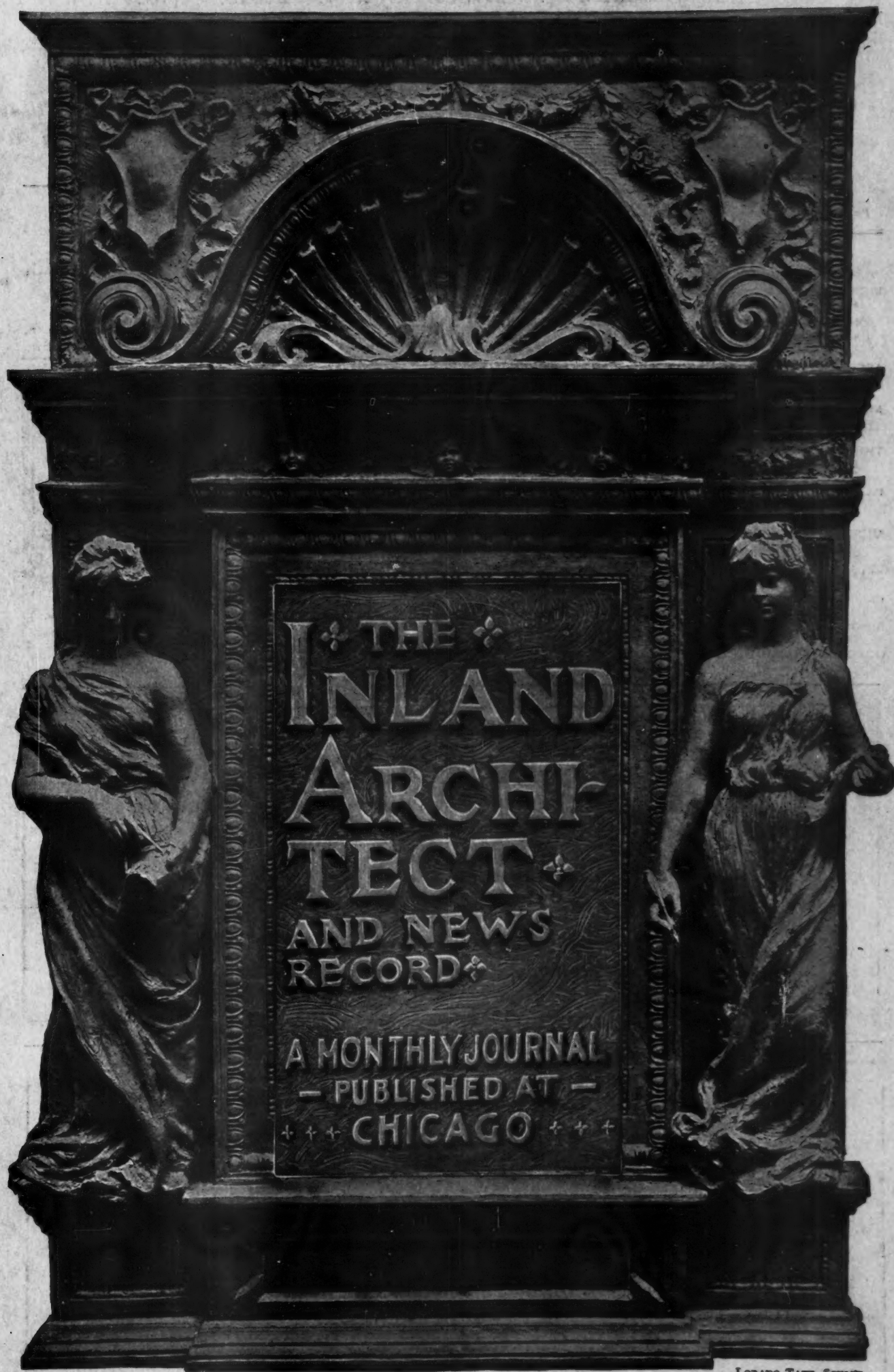


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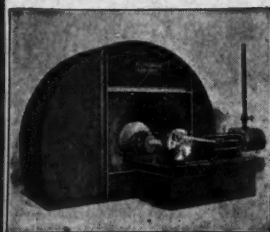
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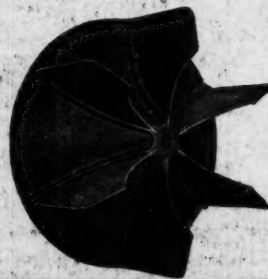
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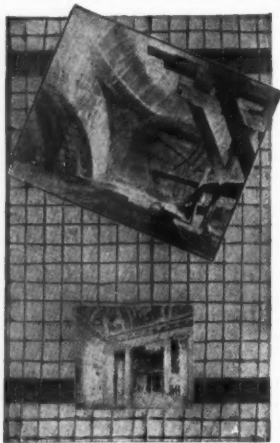
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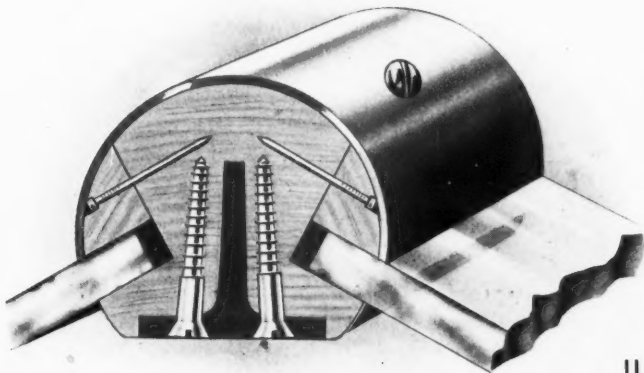
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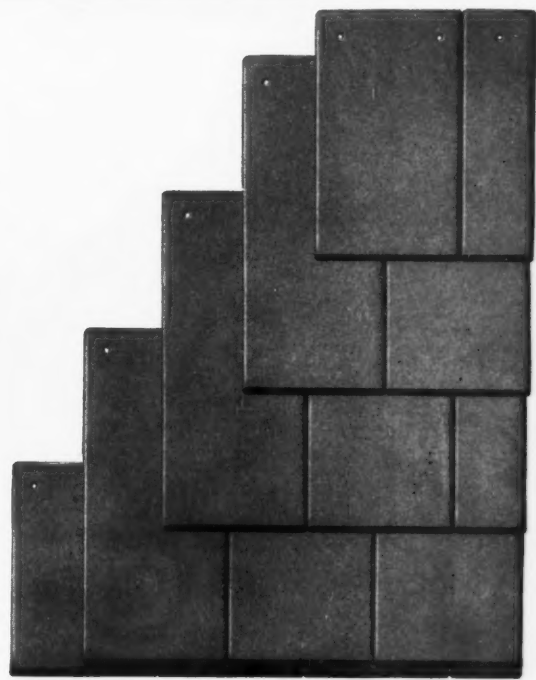
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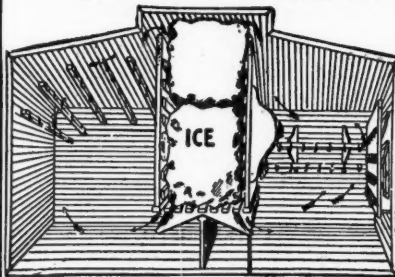
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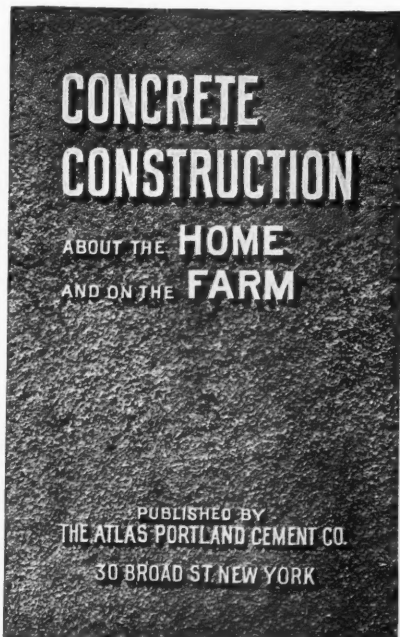
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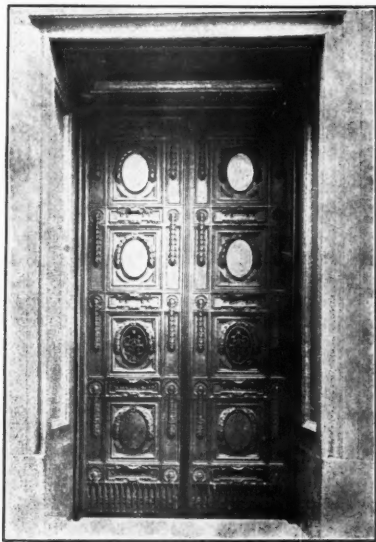
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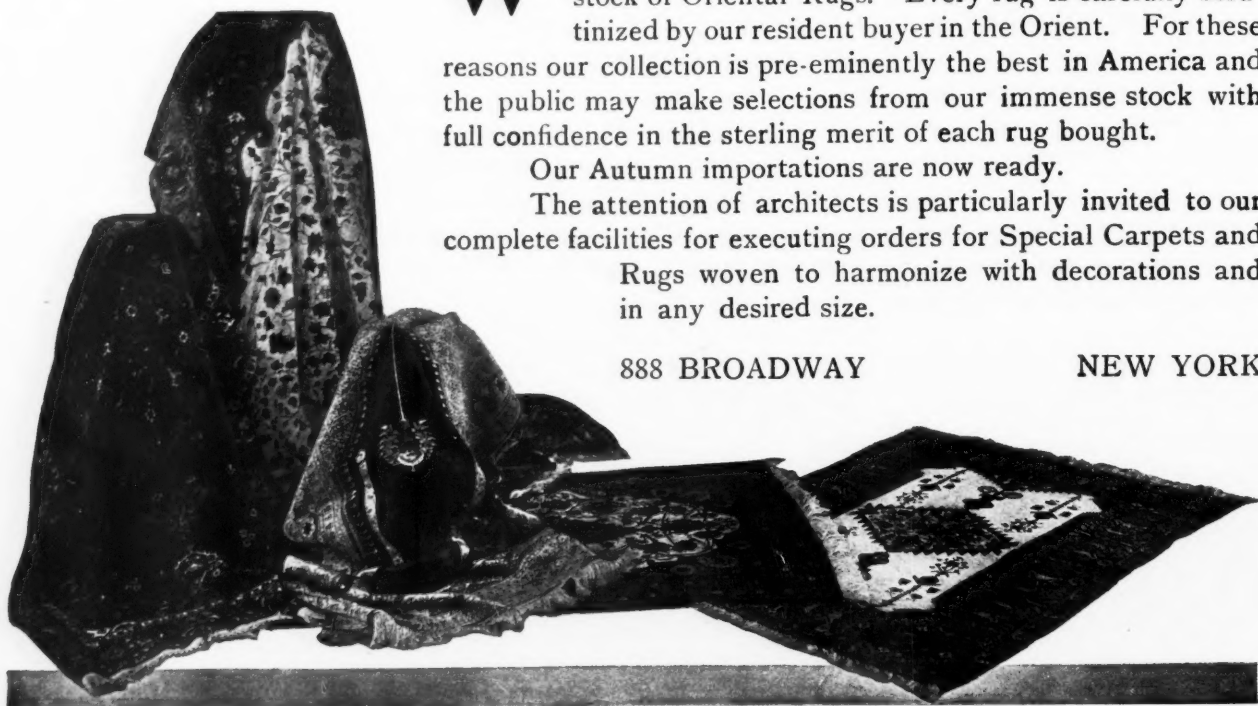
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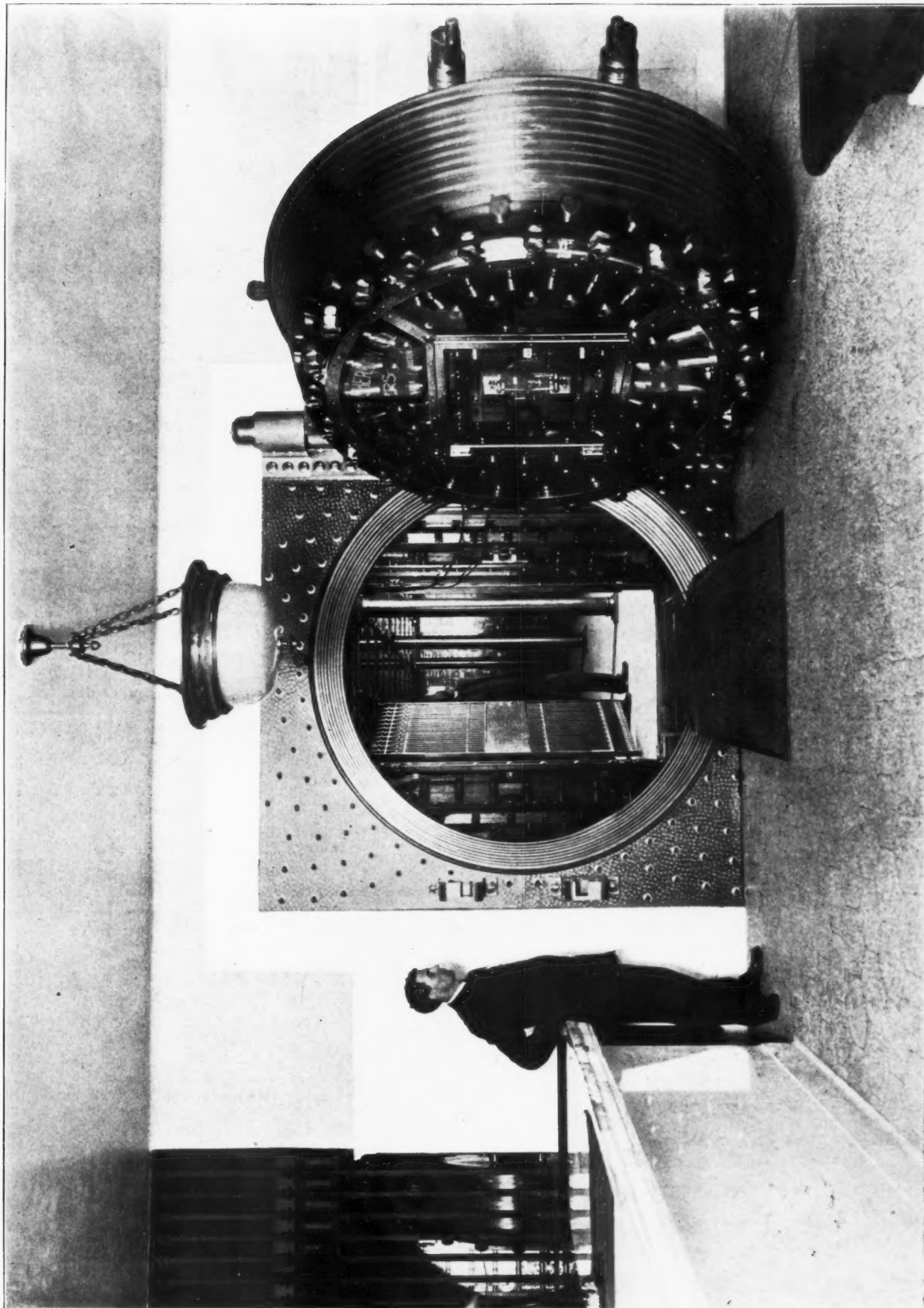
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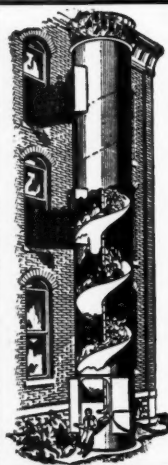
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OCTOBER, 1906

No. 3



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NEXT CONVENTION AT WASHINGTON, D. C., 1907.

The Architect and the Owner.

The question as to what extent the preliminary talk with the owner is binding upon the architect is of much importance, and one which too frequently comes up for decision in the courts. The average owner is a shrewd business man with very little conception of the duties of the architect and the ethics of the profession. He, therefore, in approaching an architect, naturally does so from a purely business standpoint, the same as he would deal with the contractor. The parleying commences by the owner stating that he wants a house of a certain number of rooms of indicated sizes; to be built of materials named, and to be similar in appearance to Jones' house. He understands, he states, that the cost of Jones' house, which was built some ten years ago, was only \$15,000 and says that he can not afford to pay more than that for his. The architect from his long and varied experience is not entirely convinced that these restrictions and limitations made by the owner are final and that he is not determined ultimately to have a better house than Jones' even at considerable greater cost. However, the architect is obliged to take the owner at his word and accept the program as stated. He knows that the equivalent of a house built ten years ago will cost at least 25 per cent more now than then, but in this preliminary talk he fears he will lose his client by expressing such an opinion, then, too, he has the architect's usual optimism, and thinks that perhaps, after all, a saving of 25 per cent or so may be effected.

The Conclusion of the Owner.

The owner leaves this first interview with the impression that his house can be built for \$15,000, and chooses to regard the rather vague opinion expressed by the architect as a guarantee that it will cost no more. Drawings are made, specifications written, and bids invited. The owner then learns to his exceeding disappointment that the house which he wants can not be built honestly for less than \$20,000. The architect's explanations are then in order, but do not pacify his client, who cuts short the interview and takes his work to some other office. The architect's bill rendered for services is returned unpaid with the statement that he has broken his agreement to turn over to the owner the house wanted at the stated price of \$15,000. If suit is brought for the architect's fees, the court finds no established precedent as to what constitutes virtual performance by the architect, and the case is decided against him. In England it has been established in the courts that an under-estimate as close as 10 to 15 per cent does not annul an agreement, but that performance of contract is practically fulfilled. It would be well for the architects of America to join in a movement to establish a similar leeway for the architect of, say 15 per cent, so that he could collect his fees in cases where his informal opinion of cost is held by the owner to be a fixed guarantee. Most architects probably in case of a misunderstanding with a client as to cost would prefer, rather than to lose the work, to make a new set of drawings to come within the limit of cost set by the owner, provided he would be satisfied with what he could obtain for his price. Of

course, the safest plan is to have a written contract with the owner in which this question of cost, ownership of drawings and all other possible subjects for dispute are carefully covered, but as this, perhaps, is not always thought necessary or advisable the situation would be relieved by establishing a custom that would be recognized by the courts.

**Street
Architecture.**

At a recent meeting of architects there was discussion on the attitude of a committee on civic affairs which held the opinion that as the streets belonged to the public there should be no encroachment upon them nor the space above by private owners for architectural embellishment of the building fronts. As this body was thought to be well nigh supreme in influencing legislation, there was much concern felt from their attitude. This was relieved to a considerable extent by the happy thought of an architect present, who, while fully admitting the rights of the people to the streets, argued that in consequence of this ownership the people could do what they pleased with them. They certainly would not uphold regulations that would result in owners building unsightly plain walls for their street fronts. Acting upon this suggestion, the architects concluded to bend their efforts toward an effective presentation of this view of the rights of the people to public space to the servants of the public as represented by the city council, with the hope of securing permission to project beyond the lot line for architectural members and ornamental details required to give pleasing expression to street fronts. It would not be wise to give owners the unrestricted privilege of encroaching on the public space for any showy or fanciful adornment they might wish; they should be limited to what is in good taste and would tend to elevate the artistic perceptions of the public.

**Character
of
Street Fronts.**

In some way there should be such control of street architecture that the facades would present an unobtrusive simplicity and dignity that would react in an educational way upon those to whom they were the daily object of attention. There are other artistic possibilities that might well be considered, such as irregular uniformity. Few would care for long streets with the dreary monotony that comes from the repetition of the same architectural features throughout, but most would enjoy the pleasing result that could be obtained by a varied individuality in fronts of good design with perhaps a suggestion of uniformity such as would be secured by running a uniform course or two throughout a series of fronts. How best to control the character of street fronts where the wishes of various owners must be considered is a serious question. Some years ago in a city where fire had destroyed a large section of the business district an effort was made by a number of architects to secure in the rebuilding street fronts of tasteful design that collectively should have a certain degree of harmony. It was thought that architects of adjoining buildings might be able to influence owners to sacrifice somewhat of their individual preferences in the interest of a pleasing architectural effect to the street. After an attempt in this direction the project was abandoned as impracticable, and the rebuilding proceeded much along the old lines. Probably the owner would value sufficiently permission to project over the lot line for architectural effect

to be willing to have his design judged by a competent civic art commission and to conform to their suggestions. In this way the people would secure, through the improved appearance of their streets, a very valuable consideration for their consent to private encroachment upon public space.

**Architects'
Outside
Ventures.**

It would be interesting to have expressions from a representative number of architects as to the desirable limitations of the architect in undertakings beyond the scope of his professional practice, strictly considered. All agree to the general rule that an architect should refrain from anything that would profit him beyond his just commissions at the expense of the client whom he serves. We are curious to know what answer our readers would make to an inquiry recently received as to the professional ethics of an architect engaging in speculative building on his own account while in active practice. The inquiring architect has designed scores of houses for promoters of real-estate speculative enterprises from which large profits have accrued to them, due largely to the attractiveness of the architect's designs. This condition suggested the question: if such profits can be made on the products of my skill, why may not I reap like benefit? An architect is well qualified from his experience to undertake speculative building. His position keeps him informed as to real-estate values. He knows what is most desired by the average house-owner, and how to secure the greatest amount of convenience, comfort and beauty at the least expense. His experience in letting contracts enables him to deal most advantageously with contractors, and it is safe to say that he would not risk his reputation by accepting anything but good materials and workmanship. In a word, the house that the architect would put on the market would excel in design, plan and construction, and be built at the minimum of cost. He could, therefore, expect a ready sale at a good profit. So much can be said for the business side of the proposition. The professional question of the case is of most concern to the architect mentioned. That he would not knowingly do anything to reflect on his professional reputation is certain. Would embarking in such a project as that stated be regarded necessarily as unprofessional?

**Co-Operative
Architectural
Design.**

In connection with the signing of buildings by architects, an interesting situation is presented. Owing to the complexity of the present day demands upon the architect, he is not always able to give his personal attention in detail to all the work of the office. Where a large practice is conducted more or less of the development of the designs is often in the hands of assistants, working under the general direction of the architect. In many cases, it would be a delicate question to apportion just credit for designs made under such conditions. If the custom were general of signing buildings, it would be interesting to observe to what extent the architect felt entitled to credit for the co-operative design, and the share in the honor that was accorded the assistant. Should the architect continuously claim full credit for designs largely developed by his office force, it would be difficult probably to prevent the assistants in some way making known their connection with the work.

ARCHITECTURAL HERALDRY

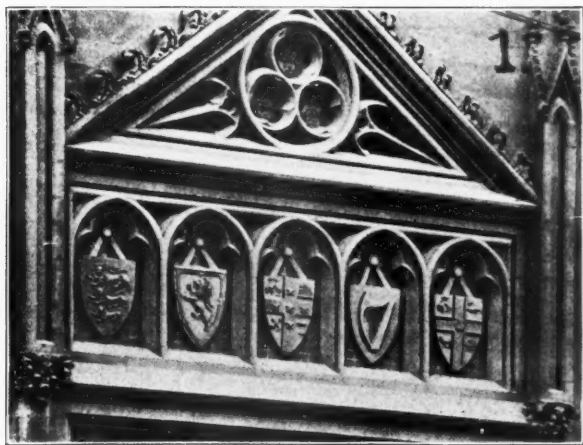
BY E. WILSON DOBBS

TO the Architect, as well as the Artist, Archæologist, Genealogist, Sculptor, Painter, Engraver, Medallist, and Numismatologist, the study of blazonry is essential. And the sculptured monuments and carved shields may often elucidate history and clear up doubtful points. As Parnell says in one of his poems:—

"The marble tombs that rise on high,
Whose dead in vaulted arches lie,
Whose pillars swell with sculptured stones,
Arms, angels, epitaphs, and bones"—

are often of the highest artistic and historical value when the tale they tell is rightly comprehended.

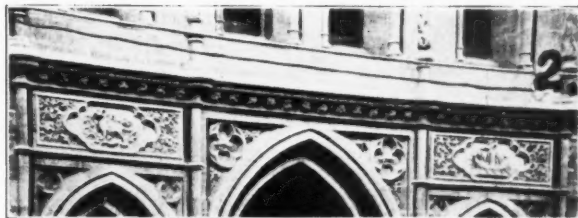
The presence of Armorial inscriptions on a building has decided complex law cases. There is the incident of an ancient church which formed part of a contested estate, and in searching for evidence of prior possession Lord Eldon had the old plaster—containing the Ten Commandments—clipped away. Underneath was found the coat-of-arms of an ancestor of one of the parties to the suit, which decided the issue in his favor. And as Lord Eldon said, he was very glad he had broken



the Ten Commandments. Then a Hatchment placed in front of a mansion may, to the uninitiated in Armorial lore, be but an unsightly diamond shaped frame, covered with grotesque figures and scrawls. Yet to one who possesses but an elementary knowledge of the subject a Hatchment is full of meaning. It is seen at a glance that it is, say, exhibited by a widow in memory of her deceased husband. The Badge of Ulster, "a red hand on a silver inescutcheon," bespeaks him to have been a Baronet; while the well-known motto, "Tria juncta in uno," surrounding the shield, shows he was a Knight of the Bath. The charges on the shield also denote that his wife was an heiress, possibly the daughter of a Duke. Thus indeed is Heraldry the Handmaid of History, a benefit to Biography, and an aid to Art and Architecture.

During the reigns of the first three Edwards, comprising what is commonly known as the Decorated Period of Gothic Architecture, Armorial Devices were introduced in the principal edifices to a considerable extent. But when the Decorated gave place to the Perpendicular style of Gothic, Heraldic devices and shields of arms were employed to a still greater extent, and formed an integral part of the design. Placed alone, held in the hands of saints, or supported by grotesque figures, they form cor-

bels and brackets, and are frequently to be found over doorways, in stained glass windows, over windows, on the spandrels of subsellia and arcades, in panels, upon bosses in vaulting, on stone benches, enriching gables, columns and dripstones, and on encaustic floor tiles. On altars and fonts, sepulchral monuments and tombs, Shields of Arms and other Armorial devices are displayed, along with analogous memorials, such as monu-



mental effigies and brasses. In the Church Vestments also the figurings on the textile fabrics are sometimes purely symbolical and frequently of heraldic import. Cathedral treasuries abound with such work, as the badges of their respective donors. About the middle of the thirteenth century, Richard, Earl of Cornwall, gave to Exeter Cathedral a beautiful cope, figured with double-headed eagles. There is also the famous Syon cope, which is embellished with forty-five shields of arms, being perhaps the richest specimen of heraldic embroidery of the thirteenth century.

Similar evidences of hereditary dignity were conspicuously displayed on the castles and mansions of the nobility without and within. Gates, walls, windows, battlements and vanes on each and all were exhibited the devices of their illustrious owners. The Palaces of the Kings and Queens and the Houses of Parliament were also likewise embellished with the Royal arms and emblems. The canopies of State, the furniture and plate, the rich tapestry and hangings were all emblazoned with the arms of the royal and lordly families connected therewith. As a modern example of this we have the fine specimens of Heraldry as applied to Architecture shown by Pugin's artistic and effectively treated Armorial details in Barry's design for the present British Houses of Parliament. Views of these are illustrated in H. T. Ryde's work on the Parliament Houses—Containing Sir Charles Barry's illustrations, entitled, "History of the Palace of Westminster," in G. W. Eve's "Decorative Heraldry," and in the photographic representations of the Houses of Parliament from the collection made by Sir Benjamin Stone, M.P. As is but fitting, these Houses of Parliament were designed in that Perpendicular Style of Gothic Architecture with which Heraldic Art seems so peculiarly associated.

Yet the Renaissance monuments, in common with their predecessors of the Gothic era, abound in every variety of Armorial blazonry. The monument of Margaret Beaufort, Duchess of Richmond, in the chapel of Henry VII., of the 16th century, with its wealth of heraldic ornamentation, is a fine example of the influence of the Italian Renaissance. The badge-decorated fragment of the monument to Edward VI., in Westminster Abbey, by Torregiano, also shows the same Renaissance feeling. It now forms part of the altar in front of Henry

VII's tomb. On the other hand, the ornaments on the tomb of Lady Margaret Lennox, in Westminster Abbey, are of the early 17th century full Renaissance style, being weak in form and wanting in balance. And the worst form of the Renaissance character in Heraldry came in at the epoch of the Restoration.

So it is not at all to Gothic alone that Heraldic decorations are limited. And fine examples of Heraldic monuments are no less abundant than are the shields and other insignia that appear on particular memorials. It is, however, to the Architectural enrichments of the Cathedrals, and of the stately monuments they contain, we owe the large number of examples of the best kind, and of the greatest interest, for the Heraldry is always applied there with full regard to its decorative possibilities as well as to its meaning.

The principles which directed the selection of Shields to be introduced into the composition of early monuments are worthy of careful consideration, and the same remark is no less applicable in the case of the Architecture. Westminster Abbey is one of the richest treasure houses of such work. Shields of Arms of various great personages of the 13th century appear in the spandrels of the arches of the nave aisles. Therein also is the beautiful tomb of Queen Eleanor of Castile, the first wife of Edward I., which is an early instance of an application of a series of shields decoratively repeated in the adornment of a monument. The memorial crosses erected to this dear Queen's memory between Nottinghamshire and London are also decorated with similar shields. There are also the monuments to Queens Philippa of Hainault, Elizabeth Tudor and Mary Stuart; of Kings Edward III and Henry VII, and also those of Alianore de Bohun, Duchess of Gloucester, the Countess of Lennox, the Countess of Derby, the two De Valences, Earls of Pembroke, Edmund Earl of Lancaster, Lord Bouchier and Sir Giles Daubeney, K.G. In Canterbury Cathedral the monument of the Black Prince and of Henry IV. and Joanna of Navarre, in Salisburys Cathedral, the monument of Earl William Longespée; in St. Albans' Abbey Church the monuments of Humphrey, Duke of Gloucester, and of the Abbots Wheathampstede and Ramryge; also other fine monuments in the churches at Elsyng, in Norfolk, Ewelme and Northleigh in Oxfordshire, Kings Langley in Hertfordshire, and Cobham in Kent; in Beverley Minster, and in the Beauchamp Chapel at Warwick.

Nearly every church in Warwickshire and Leicestershire had a multitude of arms on its windows. Those still remaining in the east windows of Bristol Cathedral are early and good examples of the arms of the great barons, Berkeley, Clare and Warren.

Mention should also be made of the fine work that existed in the Cathedral of St. Paul, in London, and other great clerical establishments at Peterborough in Northamptonshire, Ely Norwich, Lincoln, Newark-upon-Trent, Southwell, Kingston-upon-Hull, Selby, Chester, Litchfield and Tamworth.

Then with regard to variety in composition at Beverley in the Percy Shrine in the Minster, upon a shield of England, the three lions are all of course heraldically the same, but there is nothing of sameness in them nevertheless, because in each one there is some little variety in the turn of the head, or in the placing of the paws, or in the sweep of the tail. And again, at Westminster

Hall, the favorite badge of Richard II.—namely, a white hart chained and in an attitude of rest—is repeated as many as eighty-three times, and all are equally consistent with Heraldic truth and accuracy without anyone of them being the exact counterpart of any other. Shields also can be of several forms, and the mode of suspending shields can vary so as to be in accordance with Architectural requirements, being shown upright or hanging *couche* or diagonally.

A good example of the characteristic Heraldic lion, with attenuated frame, yet full of fierce elasticity, occurs on the finely sculptured shield of Prince John of Eltham, younger brother of Edward III, together with his effigy in alabaster in Westminster Abbey, dating from A. D. 1336. The lions on the tomb of Edward III at Westminster are also excellent instances of the splendidly decorative quality of the earlier work of Heraldic artists. The chivalric sympathy of Edward III, which impelled him to dedicate Windsor Castle to St. George, and found the most noble order of the Garter, expressed and fostered the regard for Armory. And the several great seals of King Edward symbolize and show in their ornament and shrine work the development of Architectural decoration linked with Heraldry.

Then, as showing the decorative value of armorial bearings and badges as architectural ornament, the Chantry of Henry V at Westminster Abbey is a very beautiful example, its Heraldry forming a large and important part of the design.

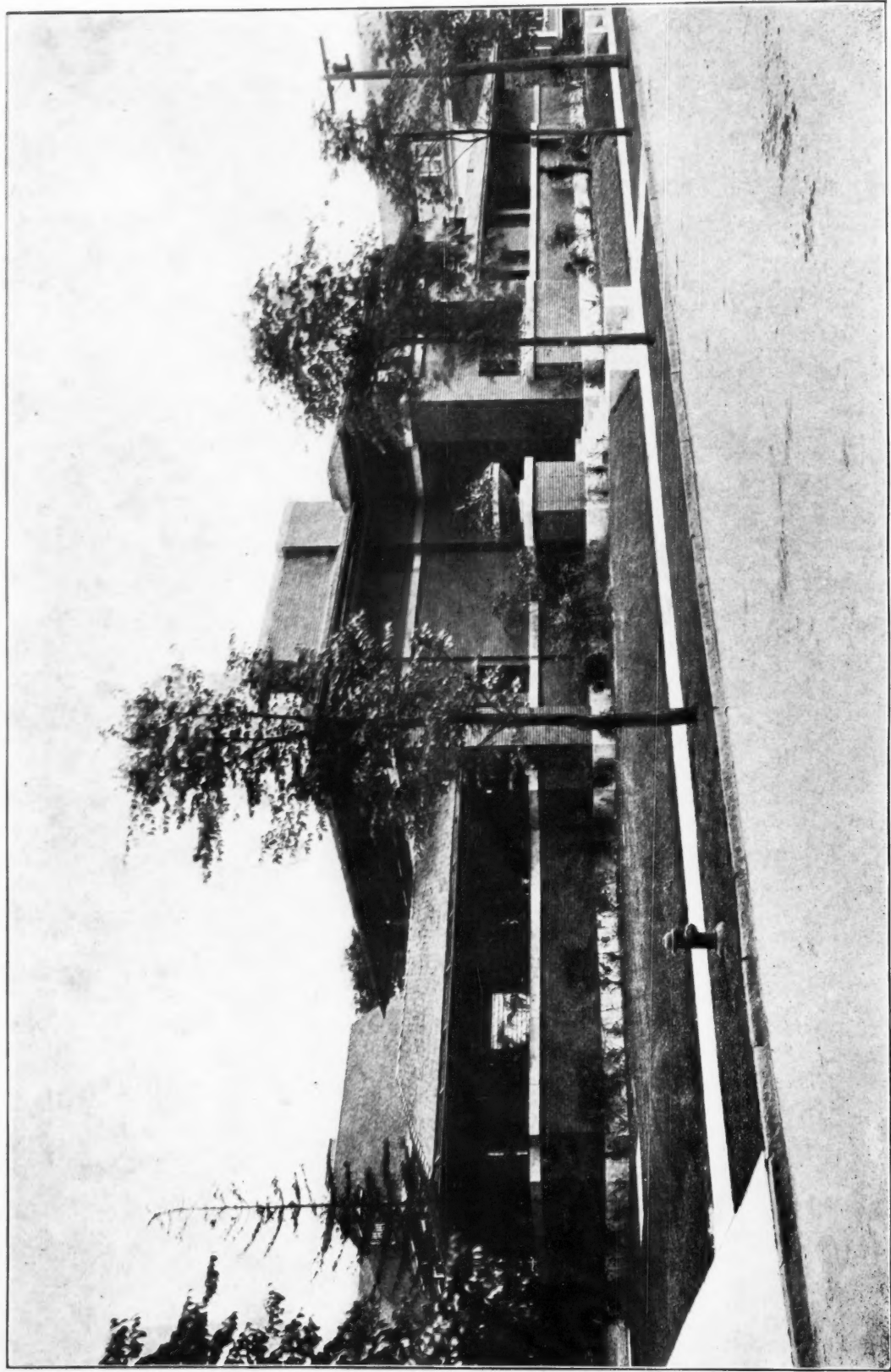
With regard to other examples of good work, Champeve enamels applied to monumental purposes are well represented by the well-known shields of the arms of the sons and daughters of Edward III on his tomb at Westminster. Those who have studied the enameled shield work of the 14th century, and recognized the ornamental value of the method there adopted, will also gain simplicity and directness in design, and in color or monochromatic effect.

While not limited, then, to that style of Architecture, it is still manifest that to Gothic Work Heraldry is always a consistent, beautiful and most effective accessory. Indeed, so thoroughly is the spirit of Heraldry in harmony with the great Architecture which grew up in the Middle Ages that it must be considered rather as an element of its nature than as merely an allied Art. Gothic Architecture is essentially Heraldic, and hence as well from its elastic nature as its equally effective and happy applicability to every use and requirement, Heraldry is peculiarly appropriate to that style.

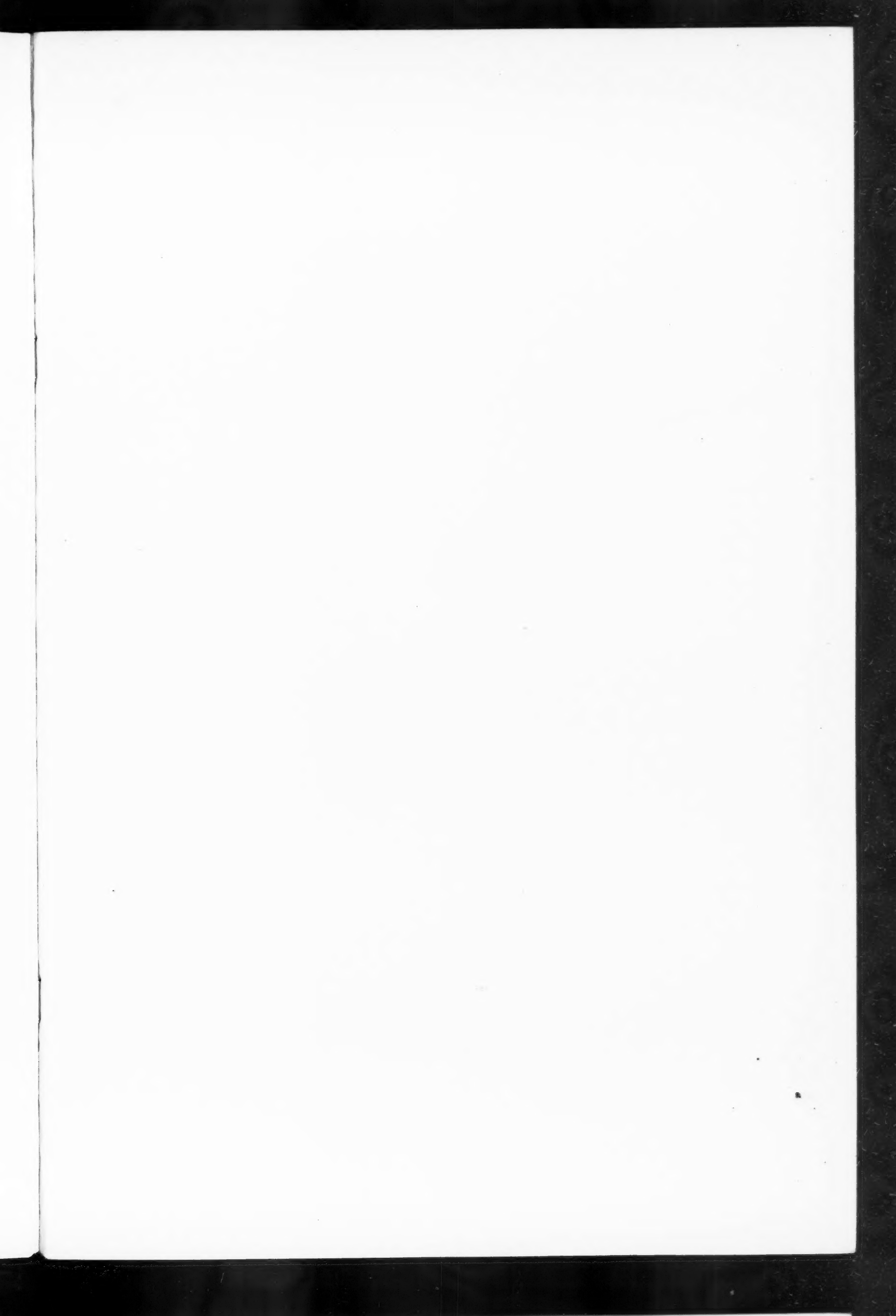
Still Heraldry had taken too firm a hold of the minds of the higher classes of society to escape the notice of the Architects, who have been since engaged by the Sovereigns of England and by the wealthy peers and barons and others to erect the palatial structures and stately homes which still exist as the Architectural gems of Britain. And a branch of Art which our forefathers found so useful as an ornament to Architecture, can not be beneath the notice of those who are desirous of treading in their footsteps.

Surely at the present day Heraldry can be found to be a far more effective means of even interior decoration than the unmeaning Italian and other scroll work that is so much used.

[To be continued.]

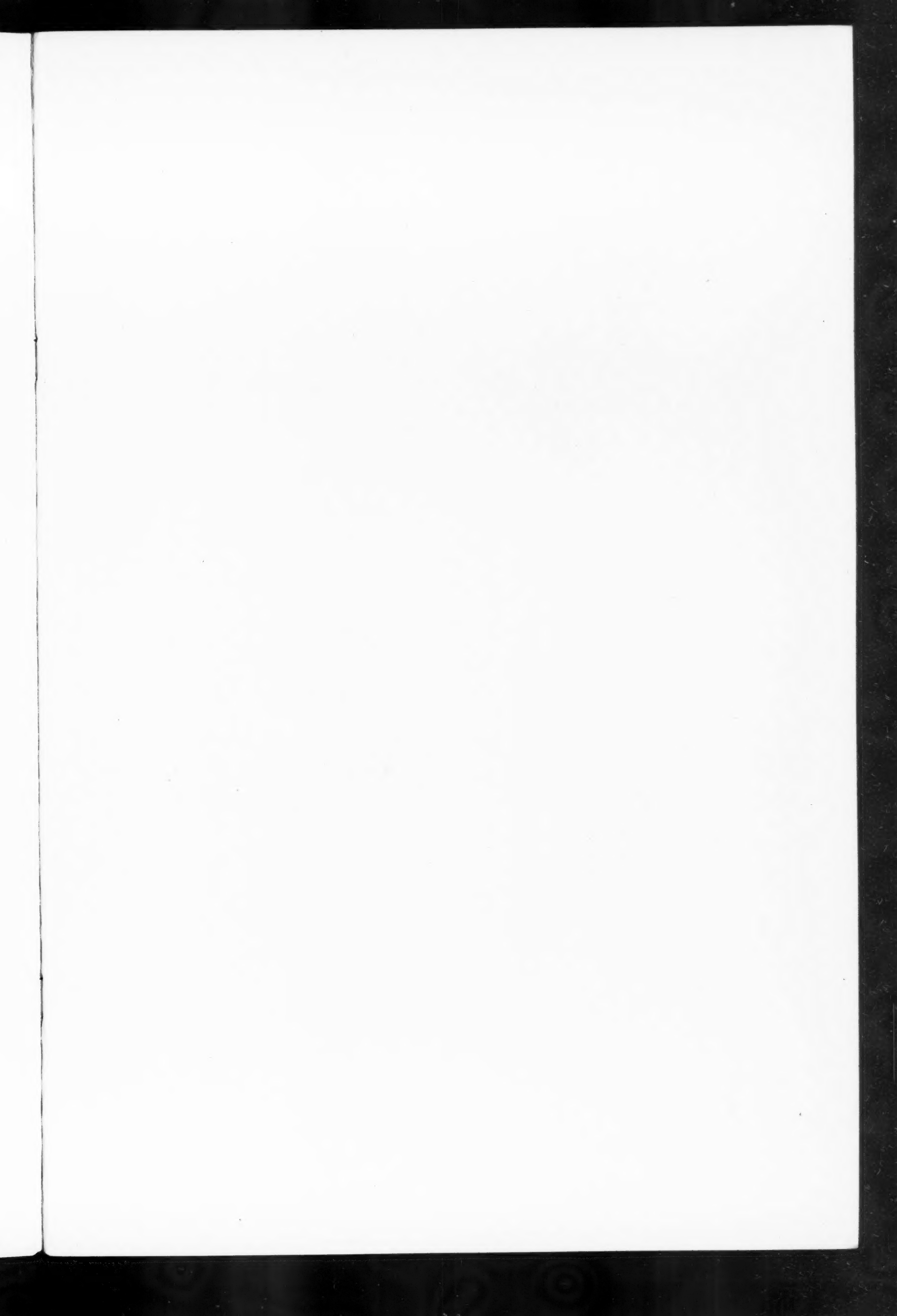


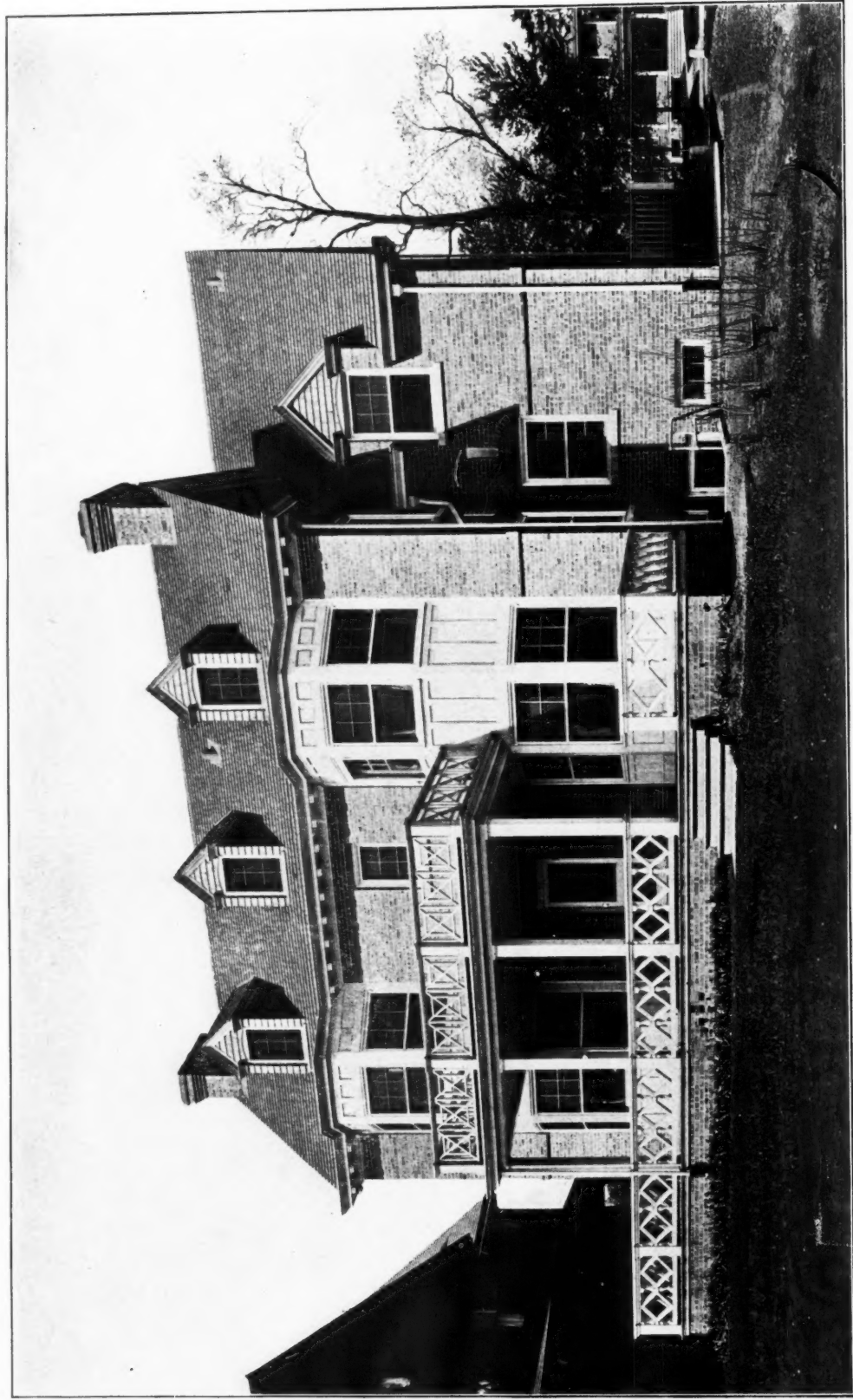
STREET FRONT, RESIDENCE OF WM. R. HEATH, BUFFALO, N. Y.
FRANK LLOYD WRIGHT, ARCHITECT.





RESIDENCE FOR ROBERT ANDERSON, CINCINNATI, OHIO.
ELZNER & ANDERSON, ARCHITECTS.



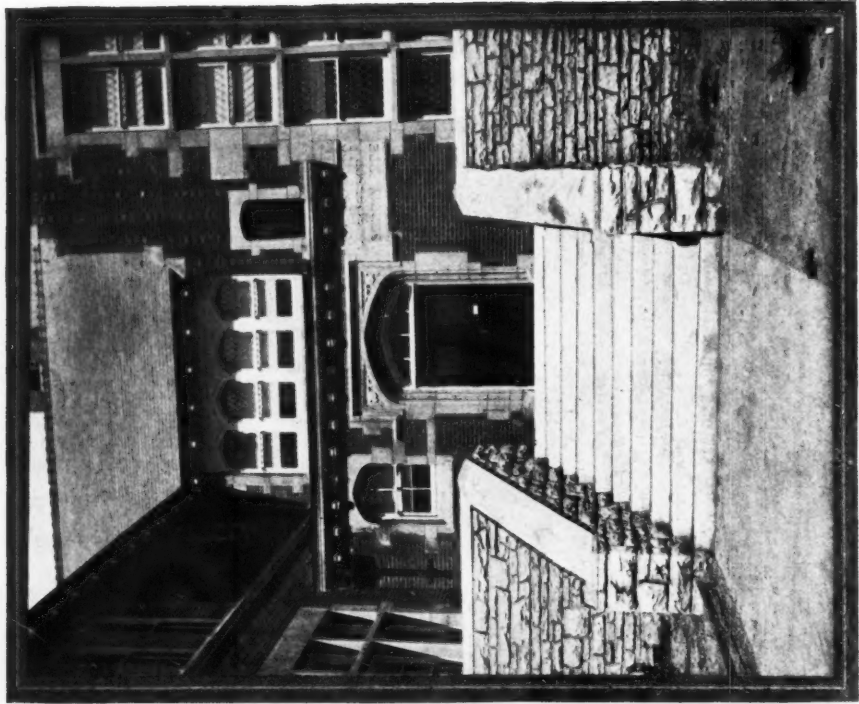
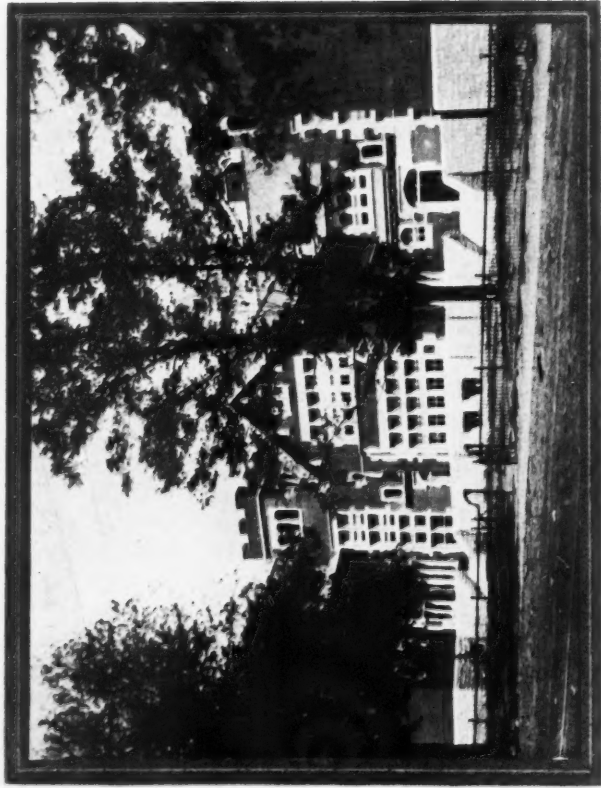


GARDEN FRONT, RESIDENCE OF CHARLES T. JEFFREY, KENOSHA, WIS.
POND & POND, ARCHITECTS, CHICAGO.



THE AYERS STORE BUILDING, INDIANAPOLIS, IND.
VONNEGUT & BOHN, ARCHITECTS.





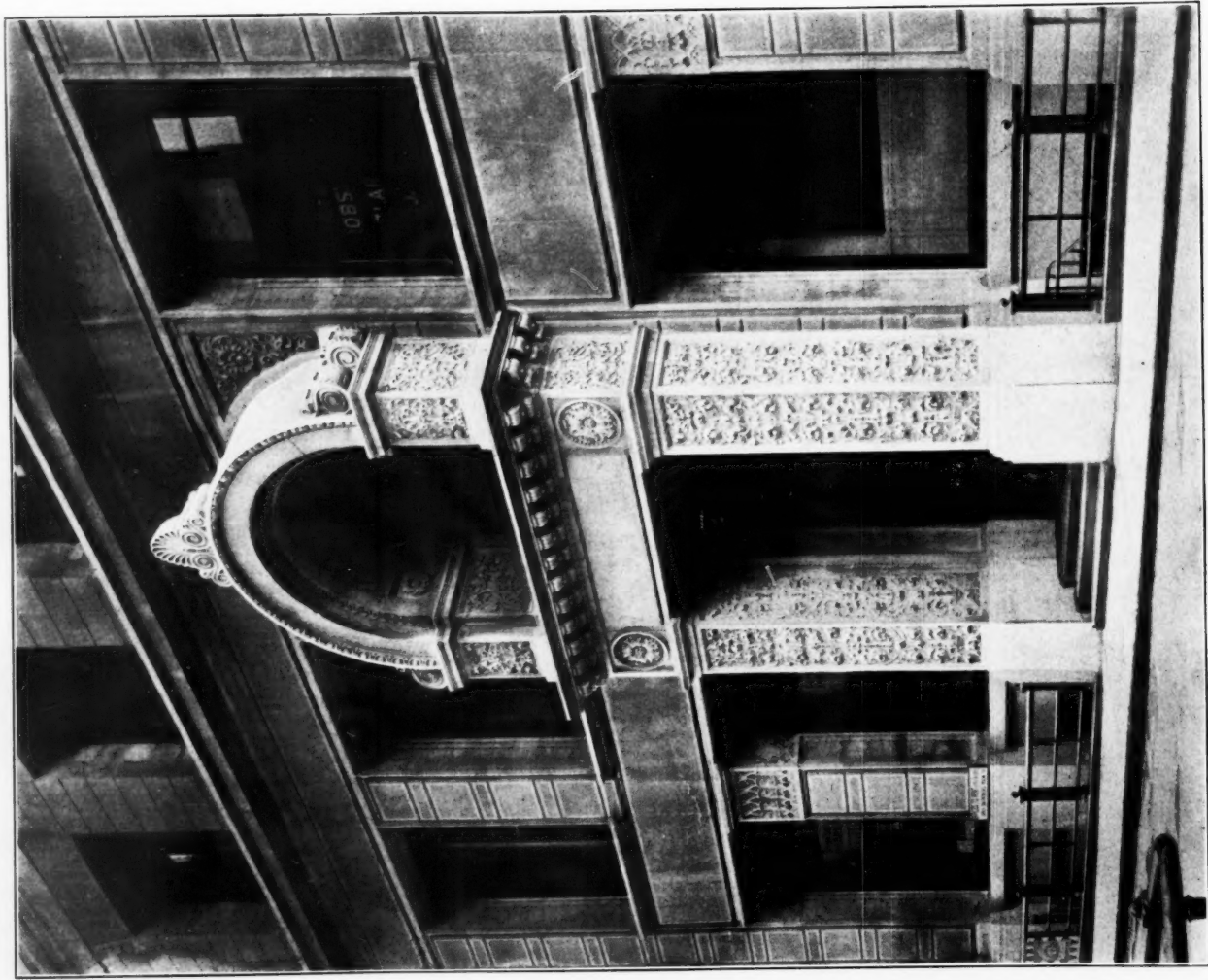
BITS FROM
THE
RALPH WALDO EMERSON SCHOOL,
ST. LOUIS, MO.
WILLIAM B. ITTNER, ARCHITECT.





THE BERGER BUILDING, PITTSBURG, PA.

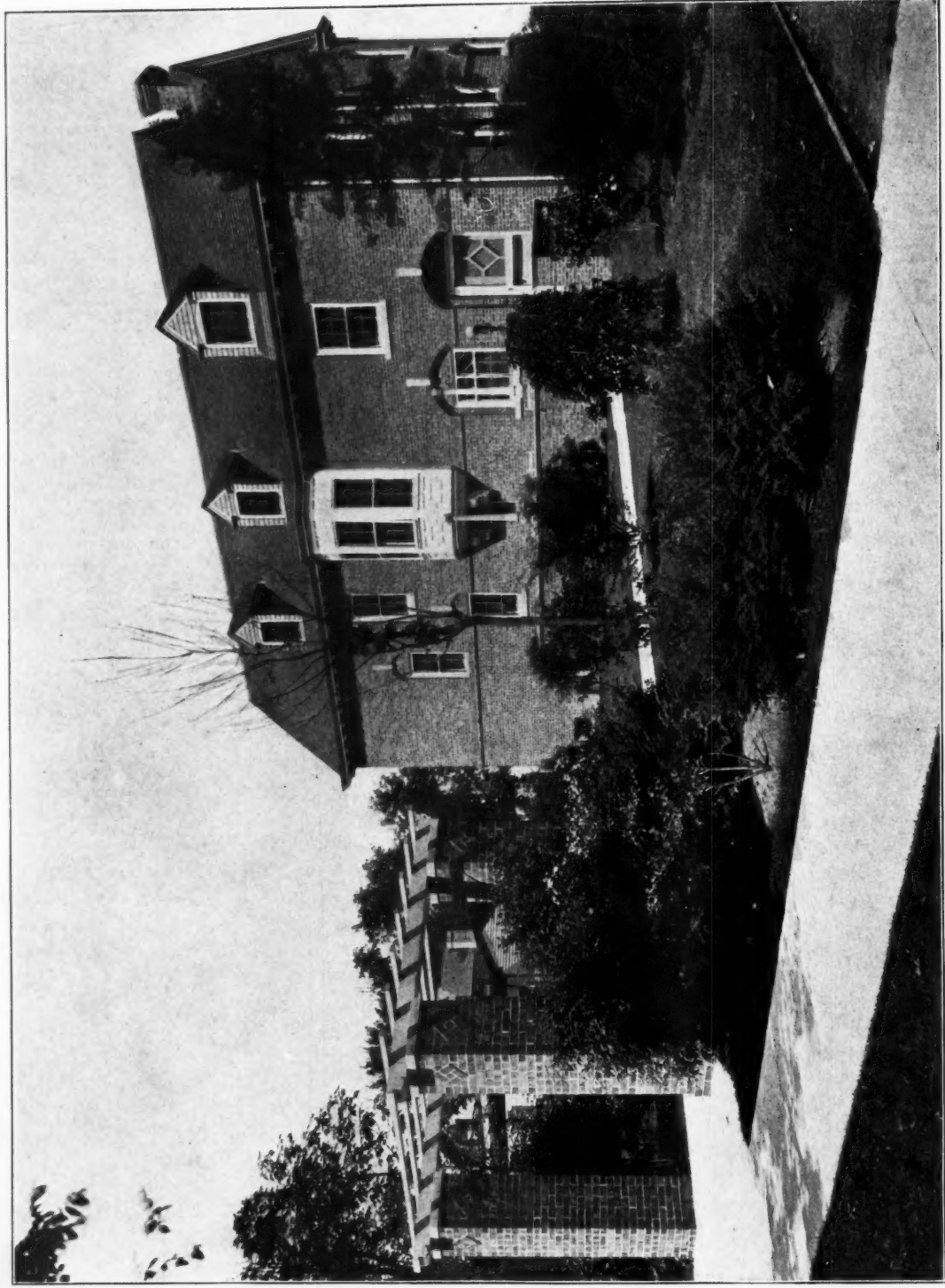
S. S. BEMAN, ARCHITECT, CHICAGO.



ENTRANCE DETAIL, NEW YORK.

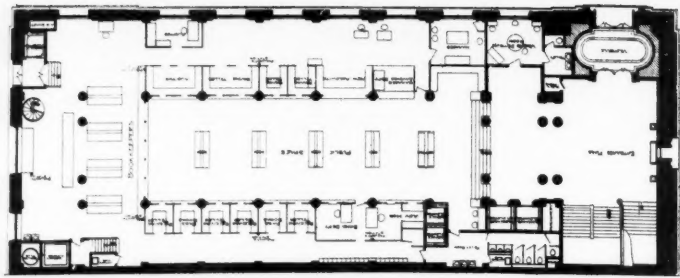
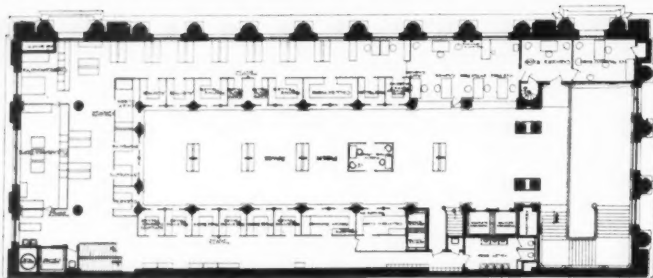
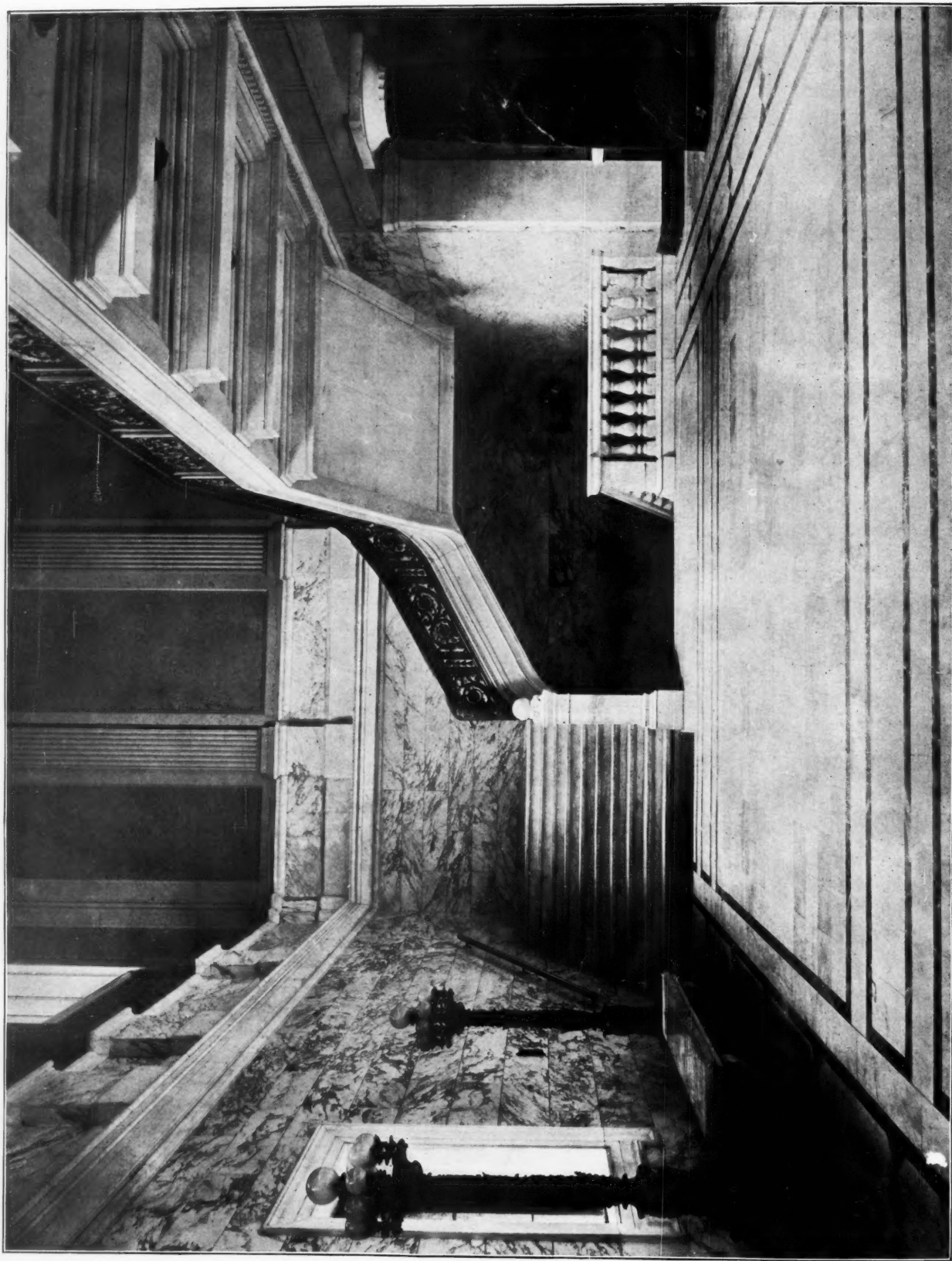


ENTRANCE DETAIL, NEW YORK.

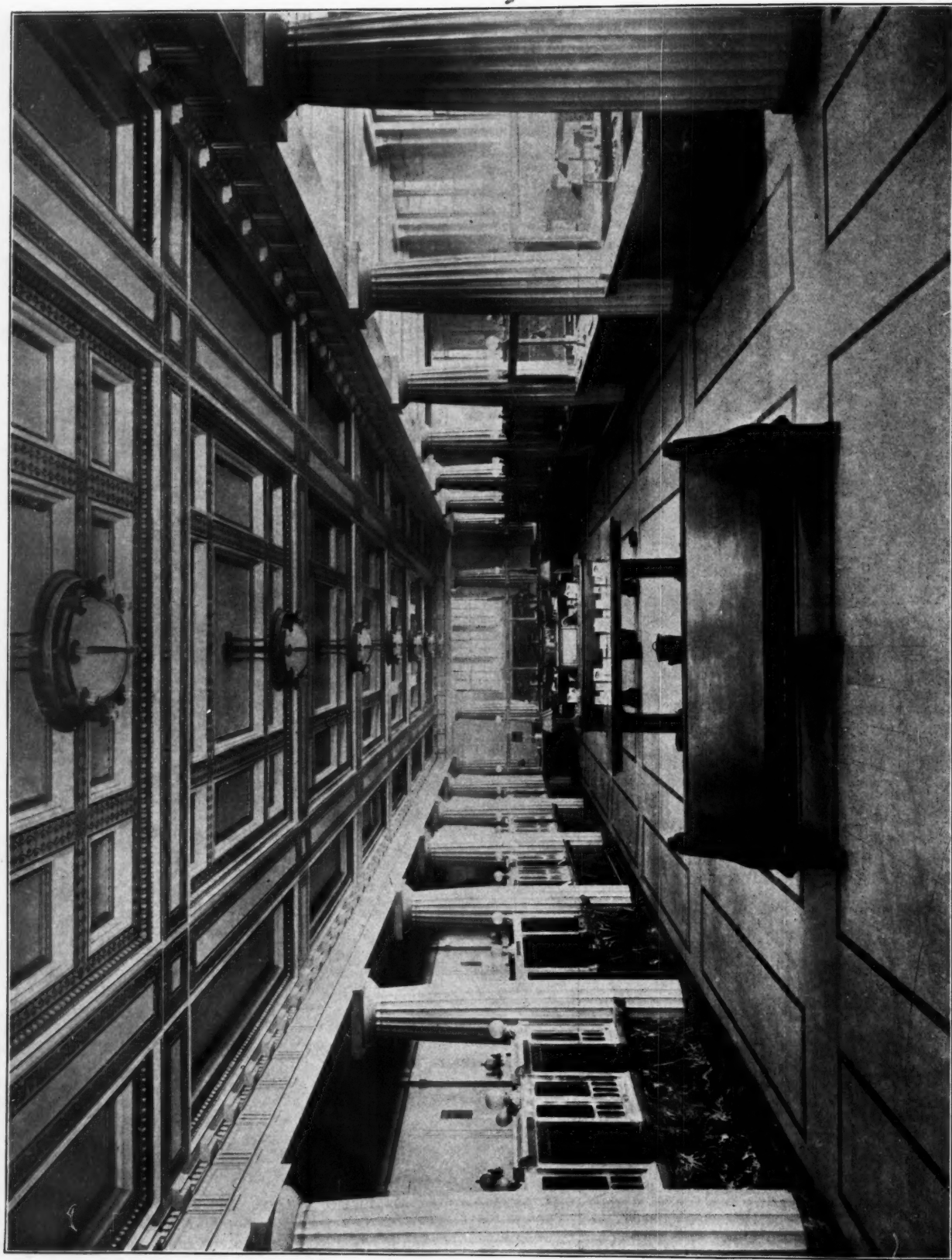


STREET FRONT, RESIDENCE OF CHARLES T. JEFFREY, KENOSHA, WIS.
POND & POND, ARCHITECTS, CHICAGO.





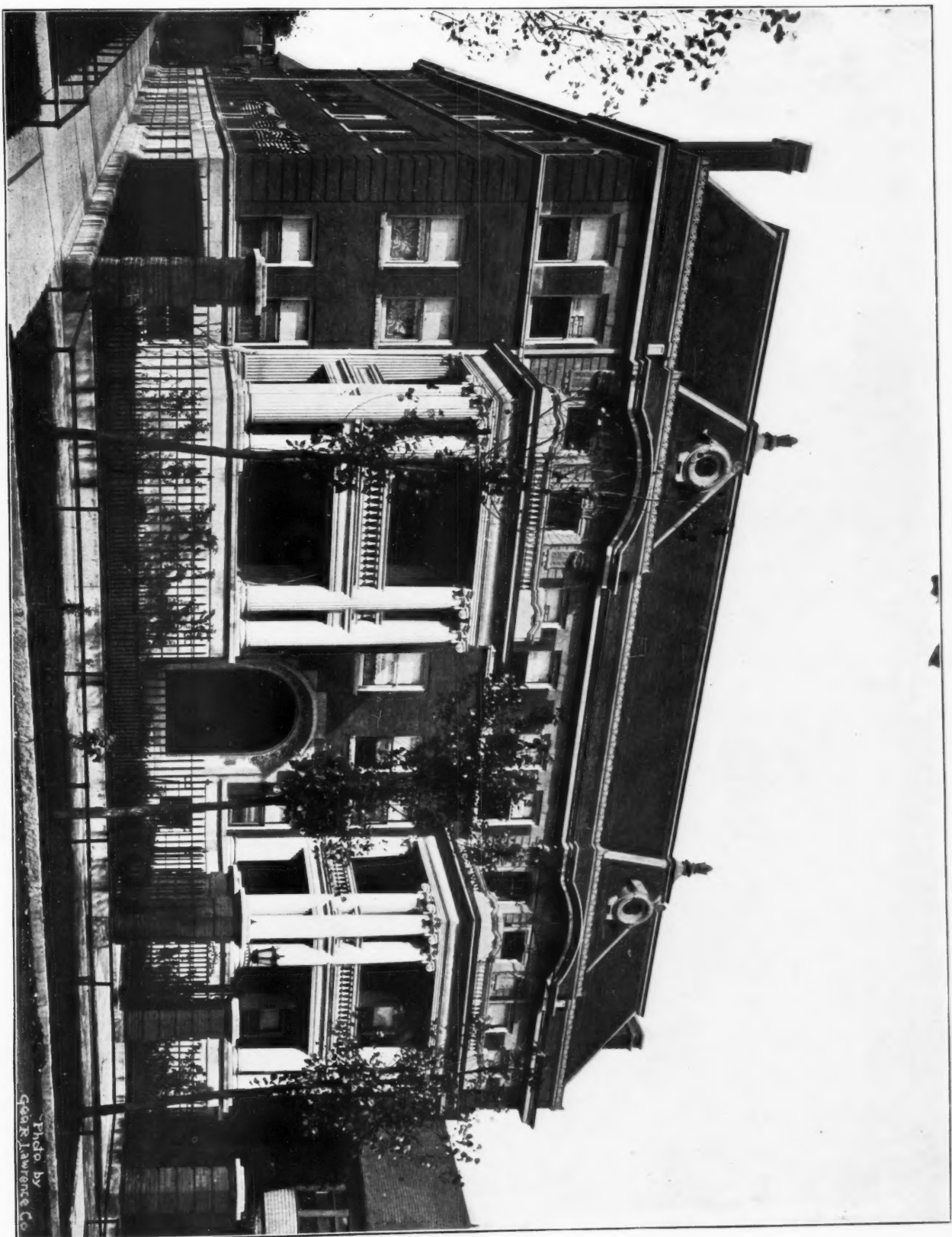
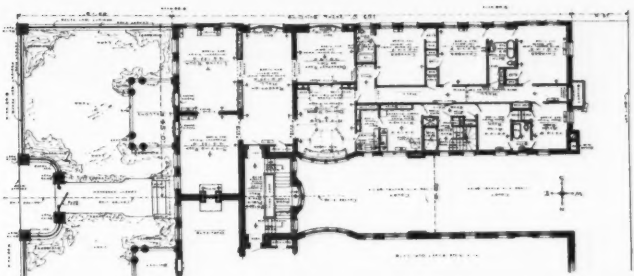
ENTRANCE HALL, THE NORTHERN TRUST COMPANY BANK, CHICAGO.
FROST & GRANGER, ARCHITECTS.



SAVINGS DEPARTMENT—THE NORTHERN TRUST COMPANY BANK, CHICAGO.
FROST & GRANGER, ARCHITECTS.

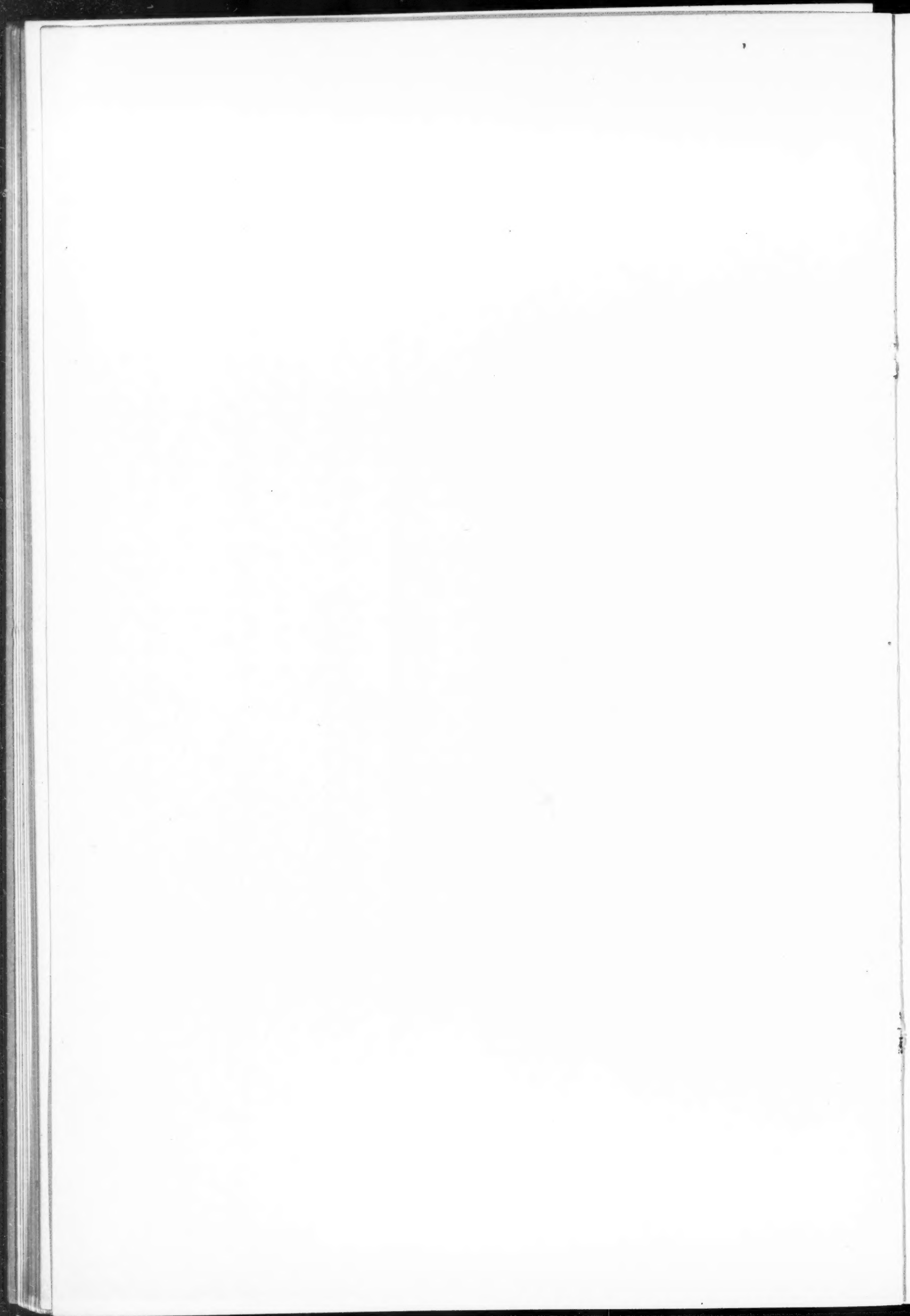


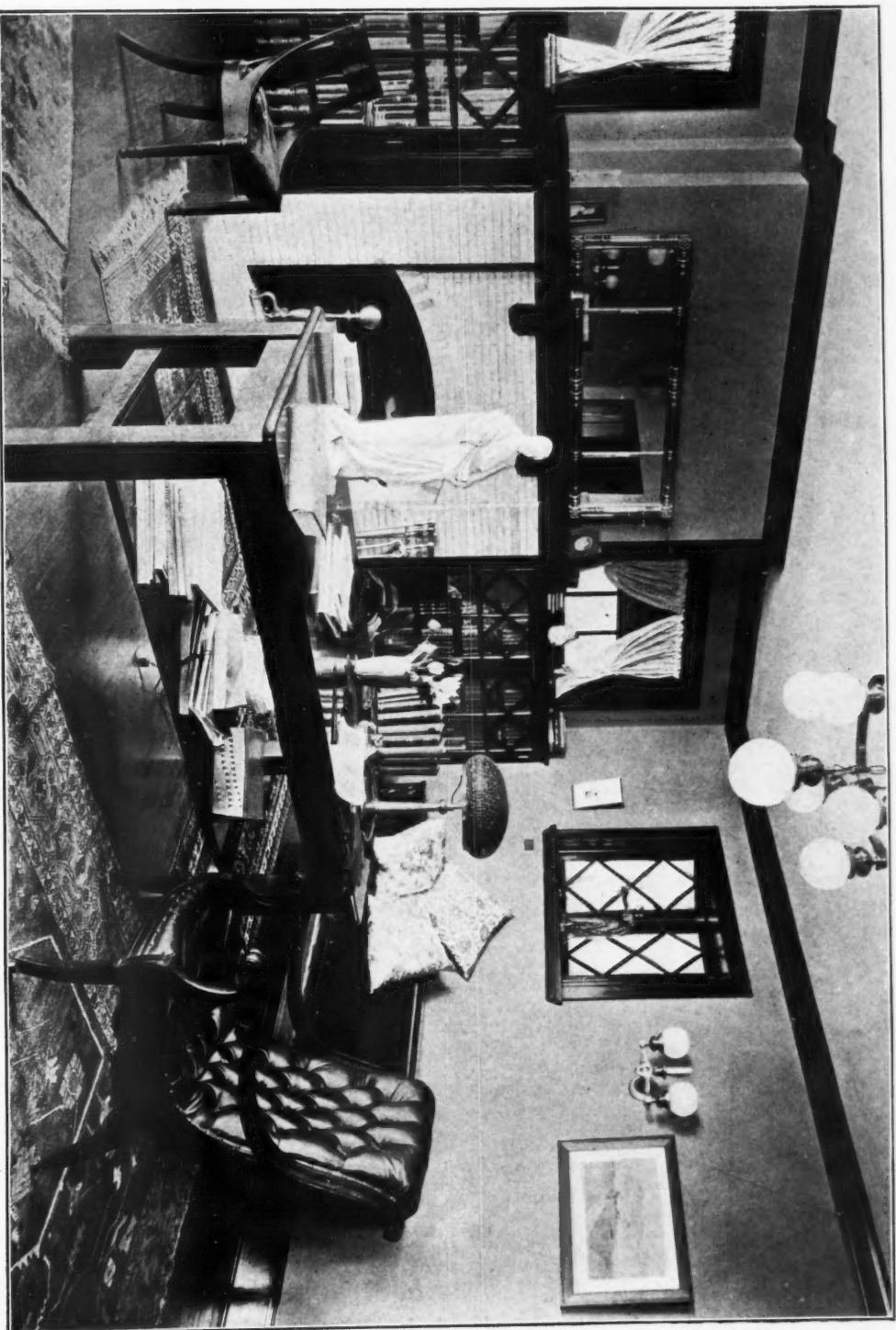
BANKING DEPARTMENT—THE NORTHERN TRUST COMPANY BANK, CHICAGO.
FROST & GRANGER, ARCHITECTS.



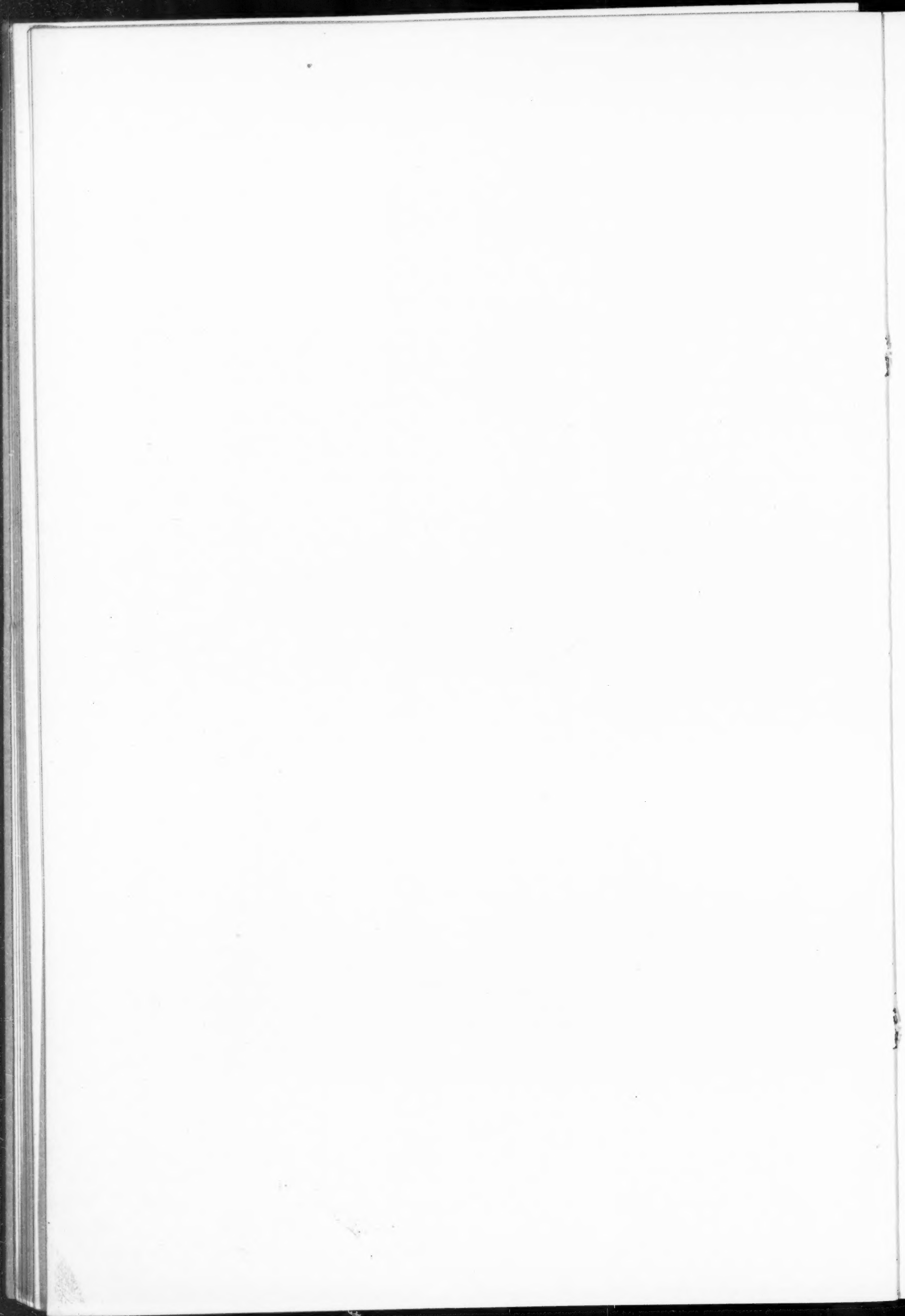
THE LUXEMBOURG APARTMENT BUILDING, CHICAGO.

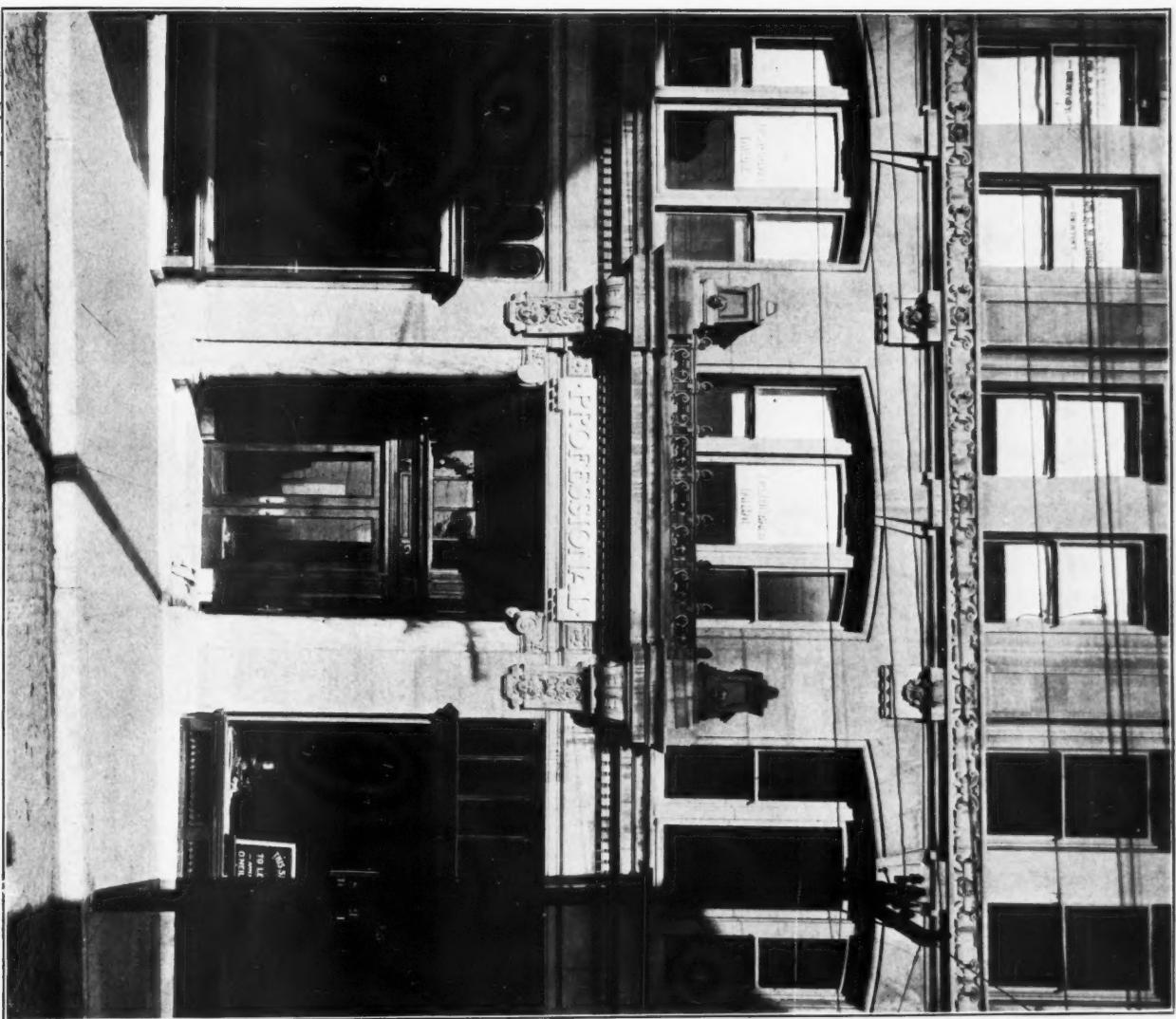
HORATIO R. WILSON, ARCHITECT.



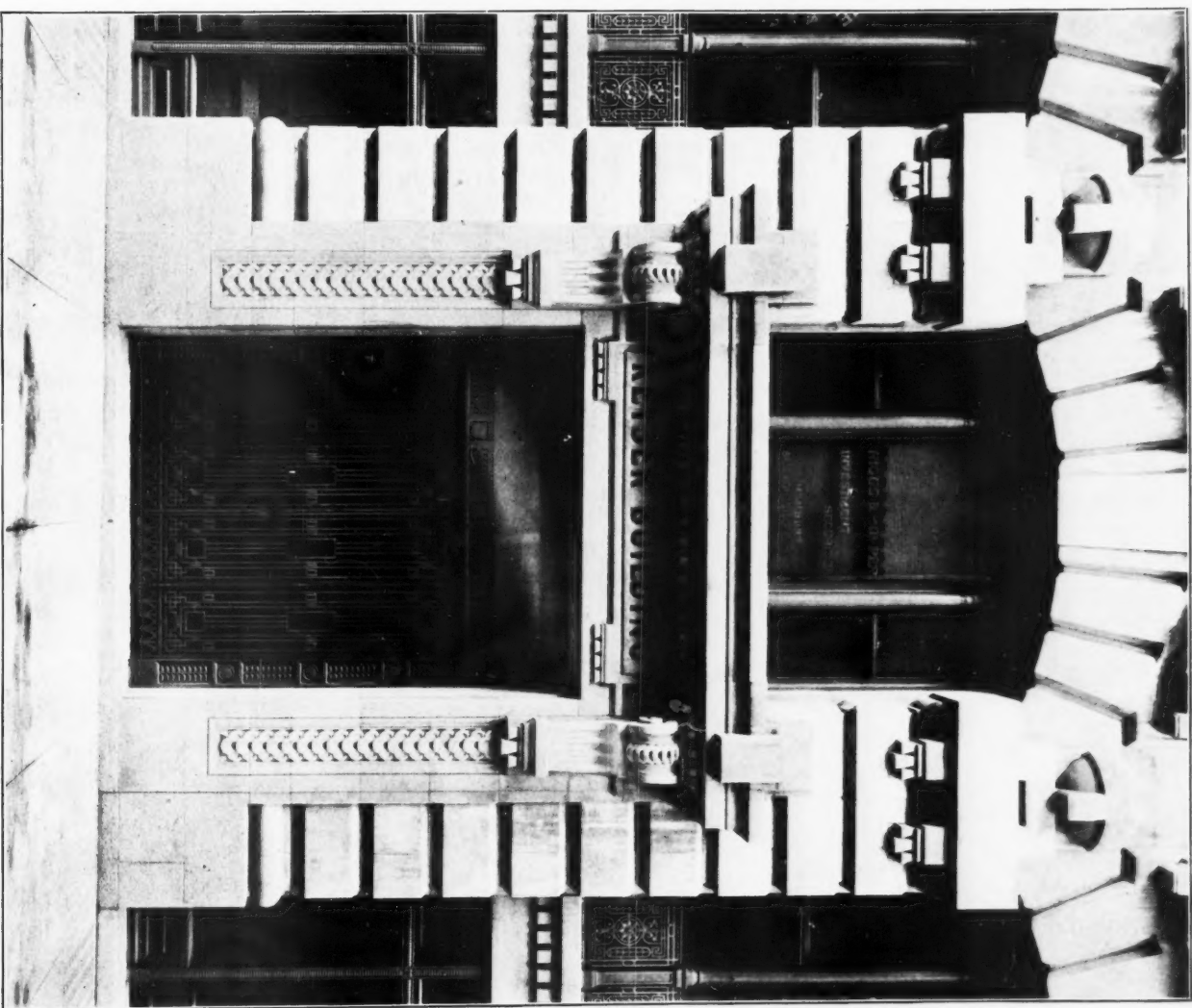


LIVING ROOM, RESIDENCE OF CHARLES T. JEFFREY, KENOSHA, WIS.
POND & POND, ARCHITECTS, CHICAGO.

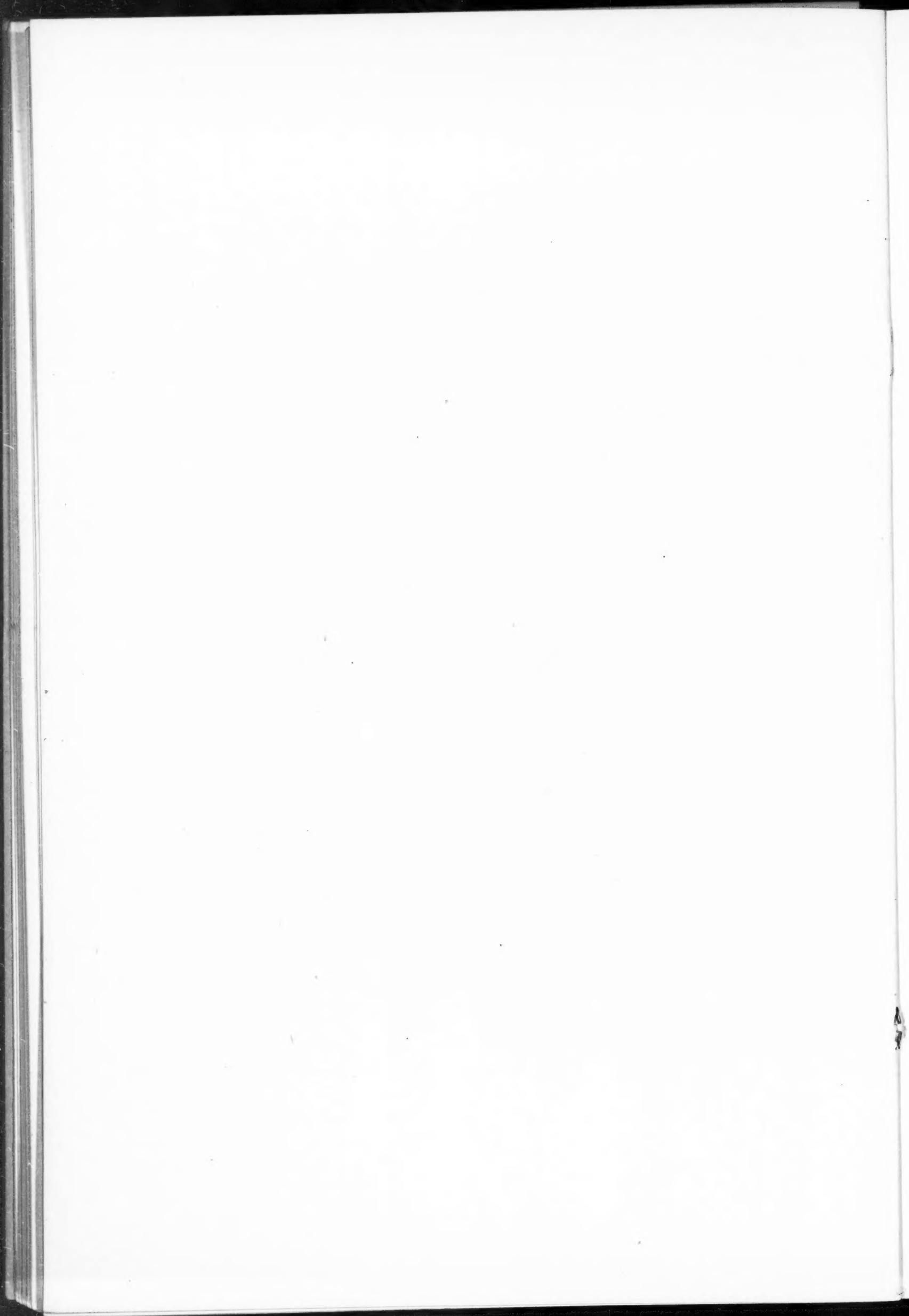


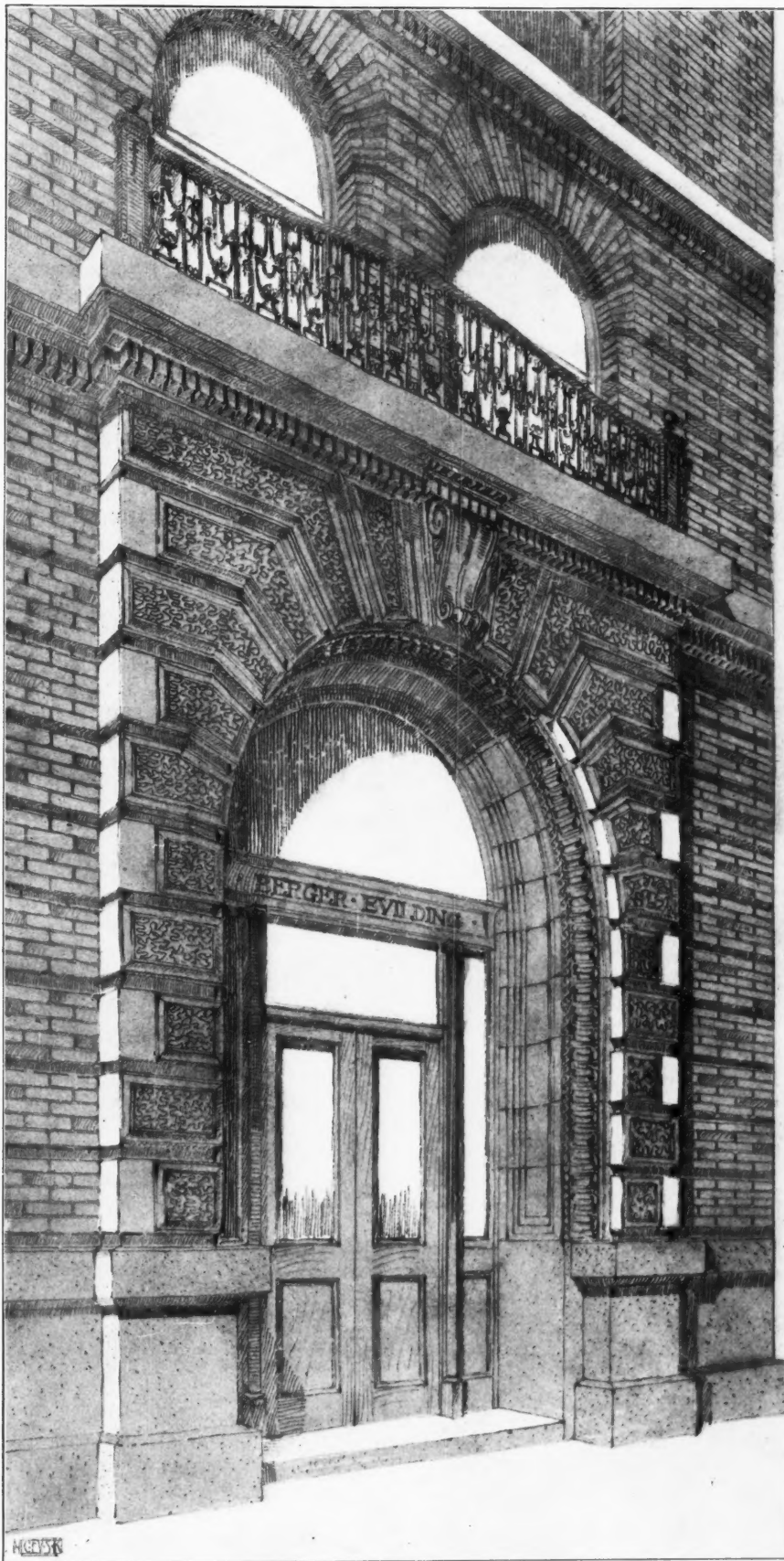


DETAIL OF ENTRANCE, BALTIMORE, MD.
BALDWIN & PENNINGTON, ARCHITECTS.

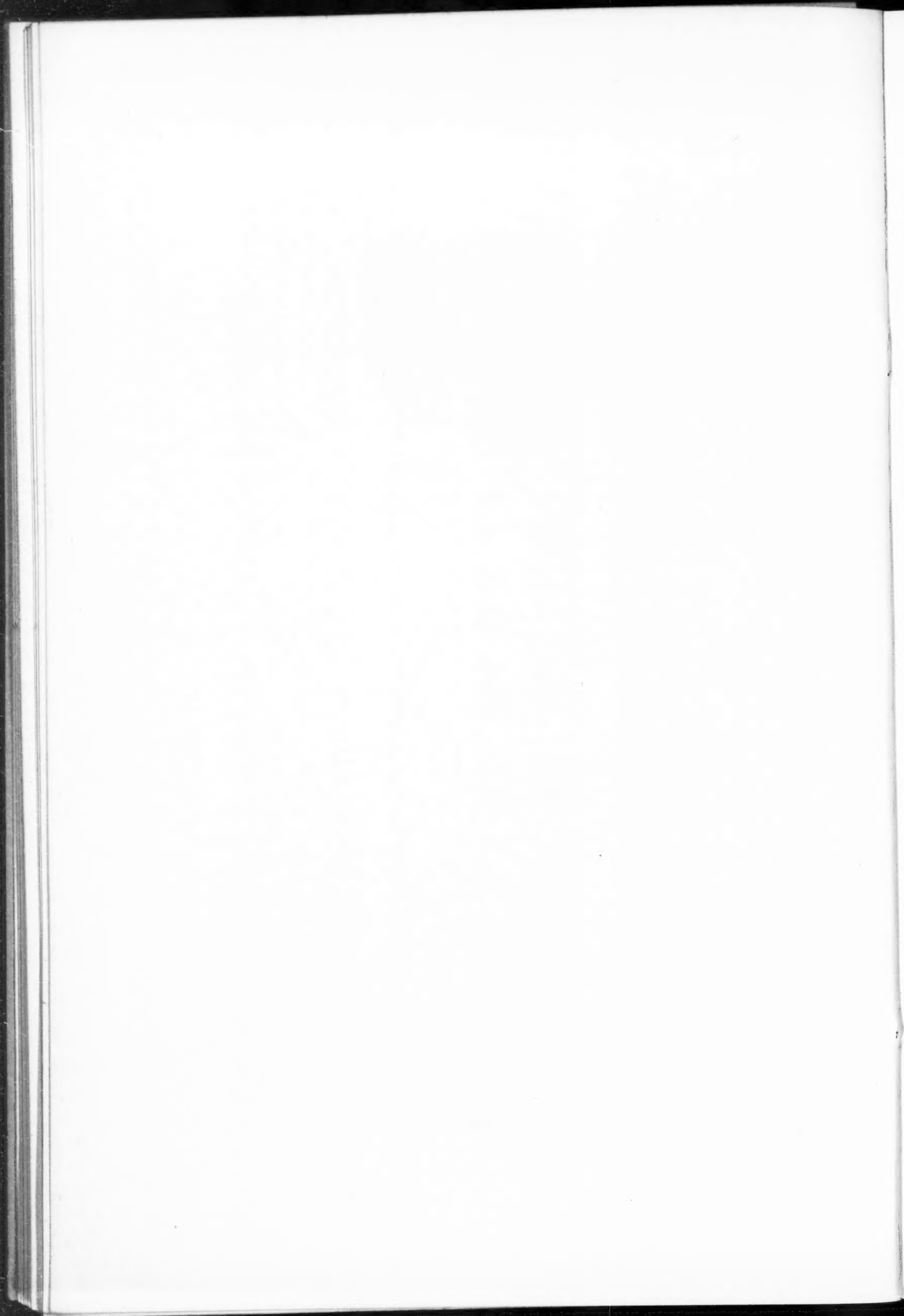


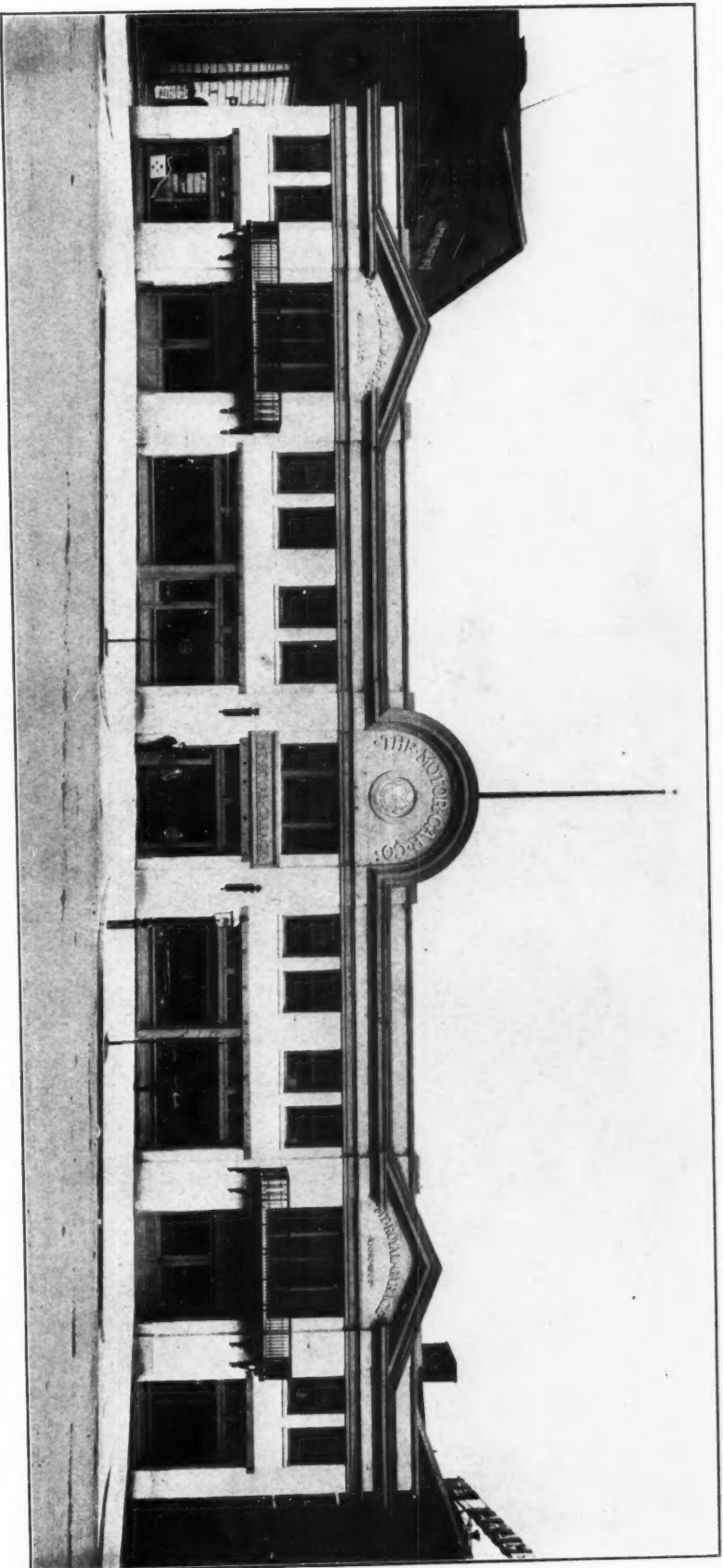
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WYATT & NOLLING, ARCHITECTS.





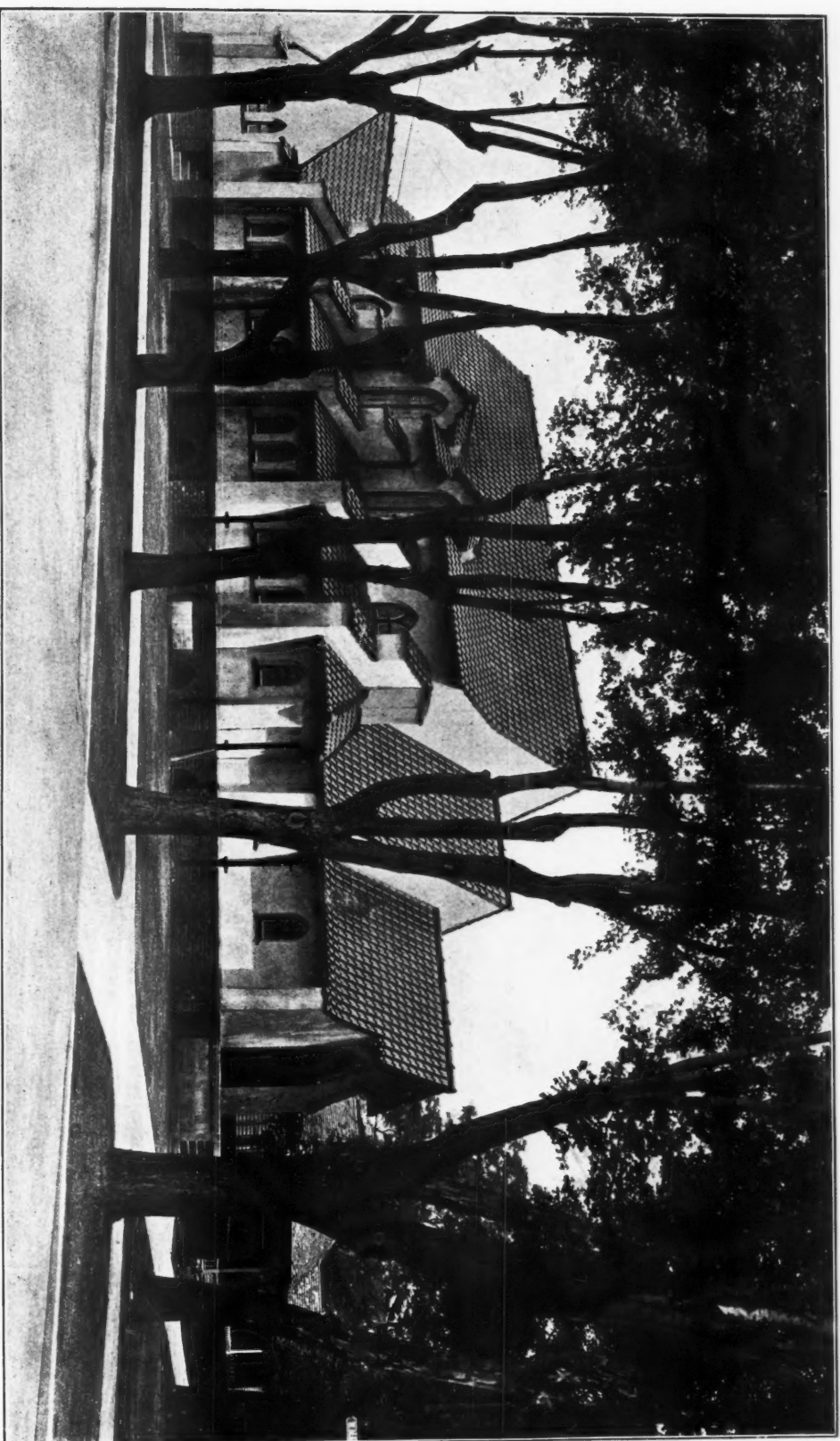
DETAIL OF ENTRANCE, BERGER BUILDING, PITTSBURG, PA.
S. S. BEMAN, ARCHITECT, CHICAGO.



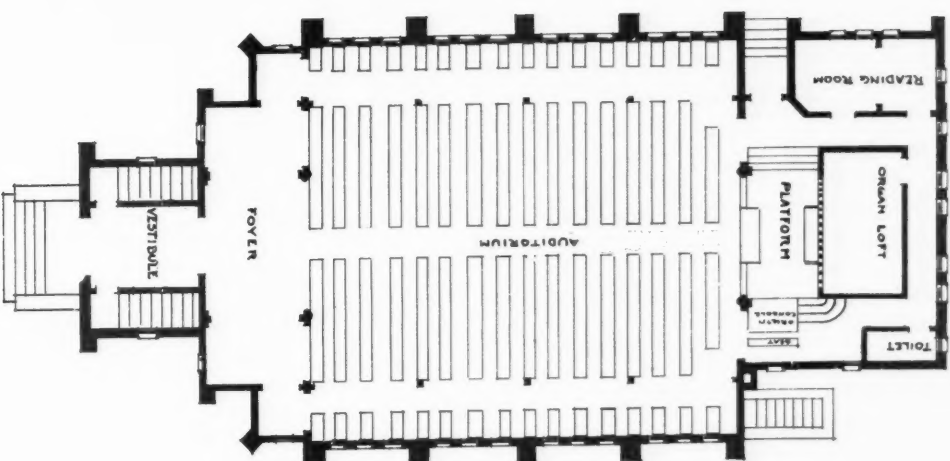


MT. ROYAL GARAGE, BALTIMORE, MD.
SIMONSON & PIETSCHE, ARCHITECTS.

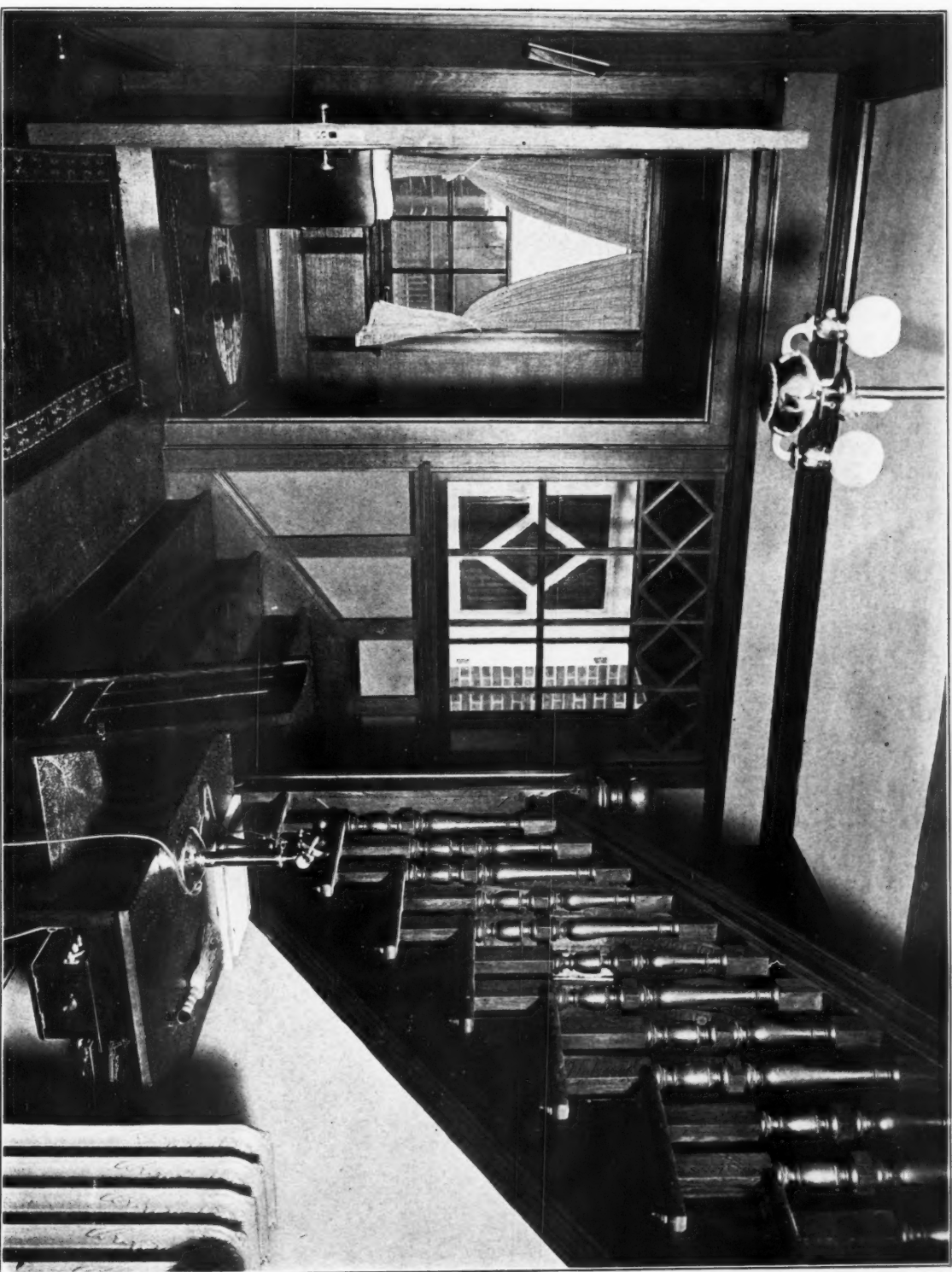




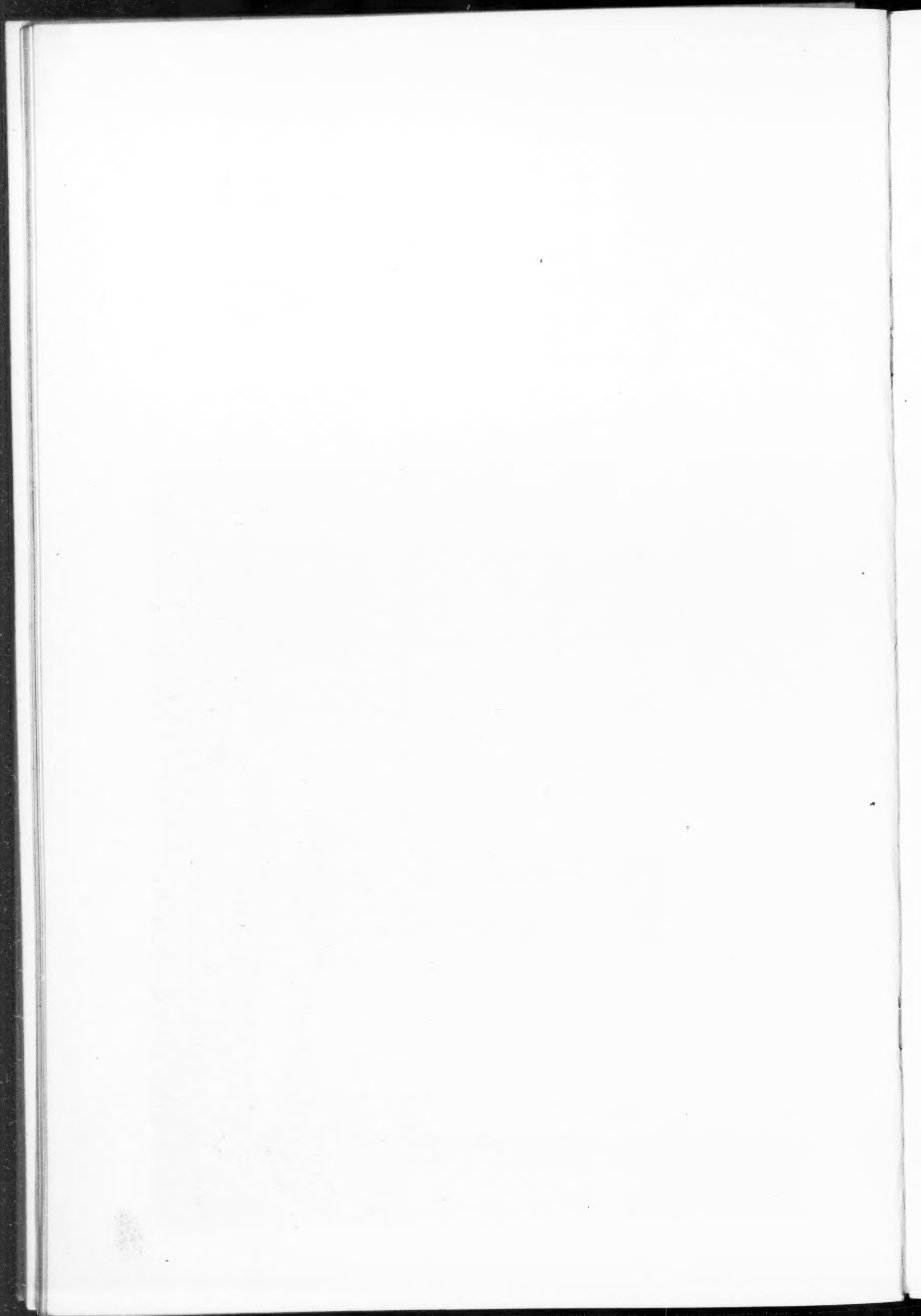
FIRST CHURCH OF CHRIST SCIENTIST, SOUTH BEND, IND.
S. S. BENAN, ARCHITECT, CHICAGO.

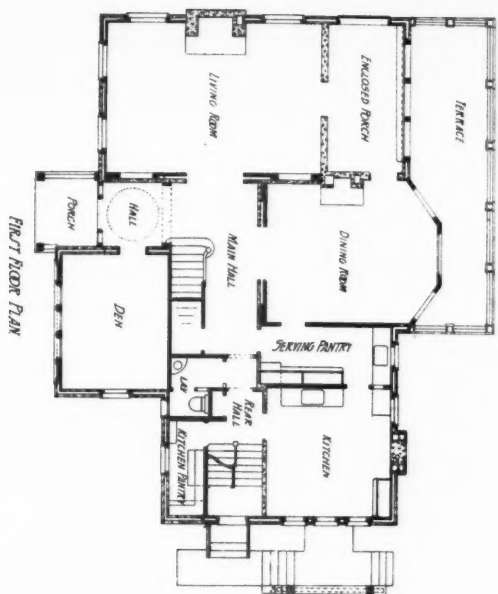




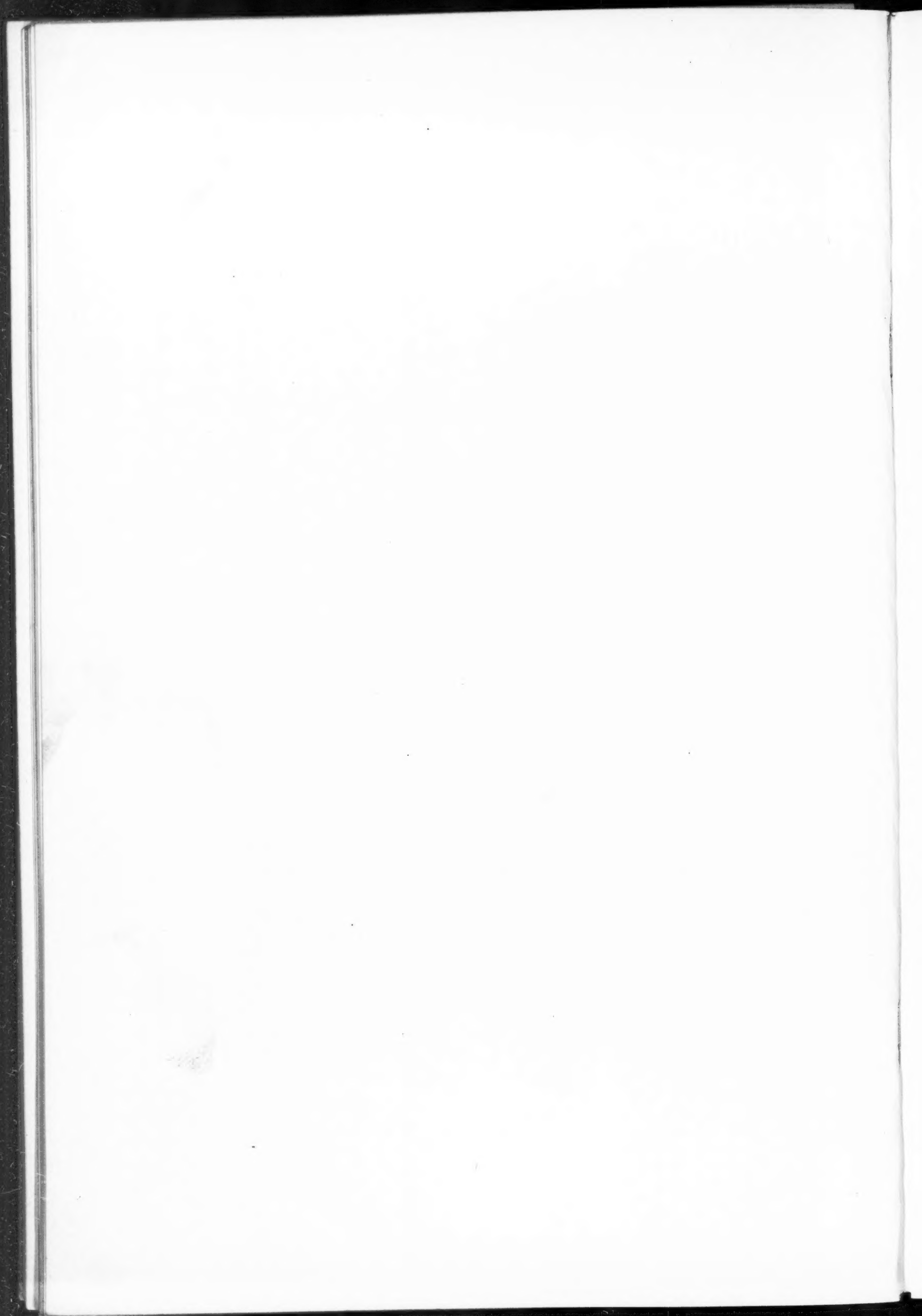


STAIR HALL, RESIDENCE OF CHARLES T. JEFFREY, KENOSHA, WIS.
POND & POND, ARCHITECTS, CHICAGO.



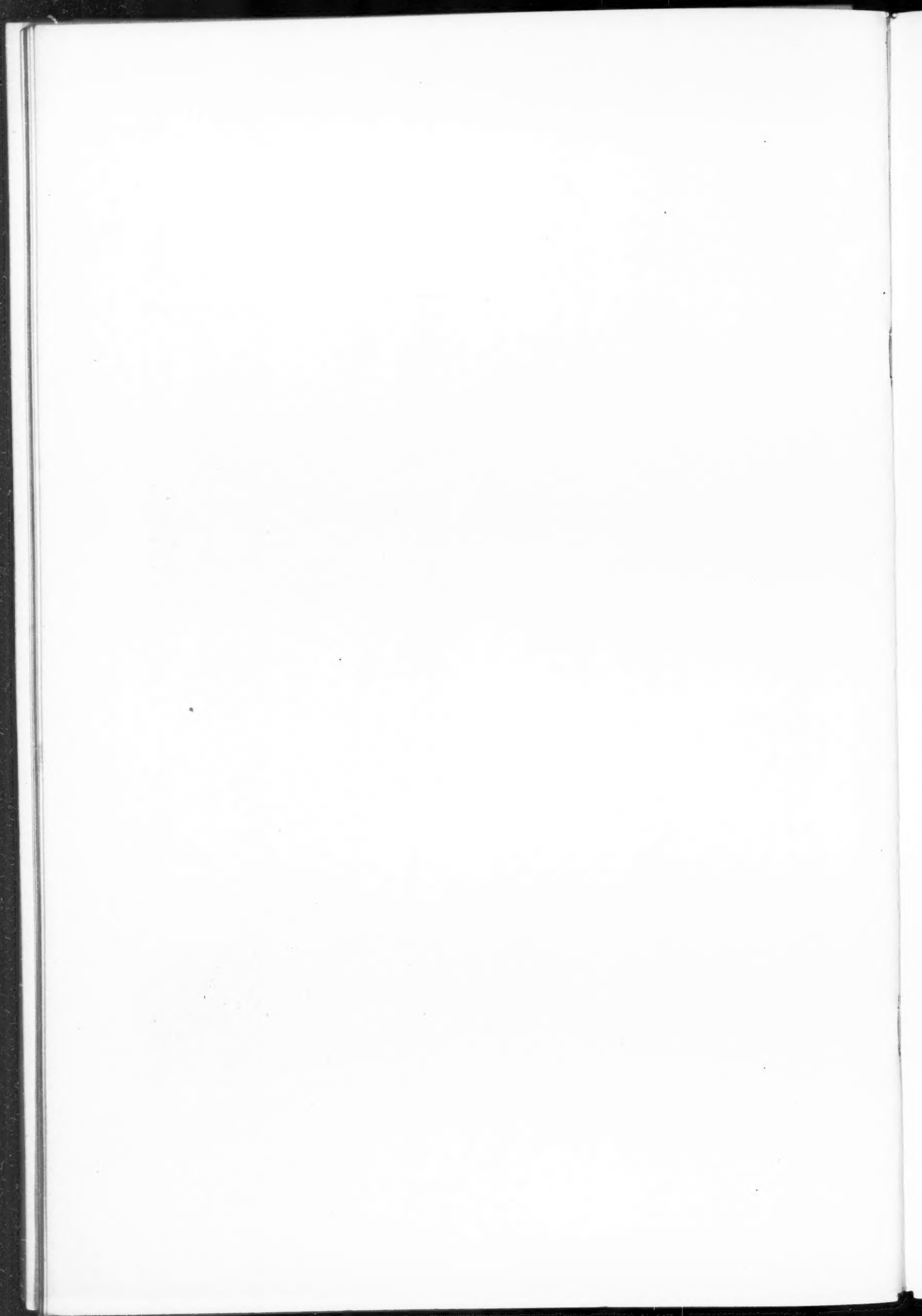


INTERIOR VIEW, RESIDENCE FOR ROBERT ANDERSON, CINCINNATI, OHIO.
ELZNER & ANDERSON, ARCHITECTS.





GARDEN FRONT, RESIDENCE OF WM. R. HEATH, BUFFALO, N. Y.
FRANK LLOYD WRIGHT, ARCHITECT.



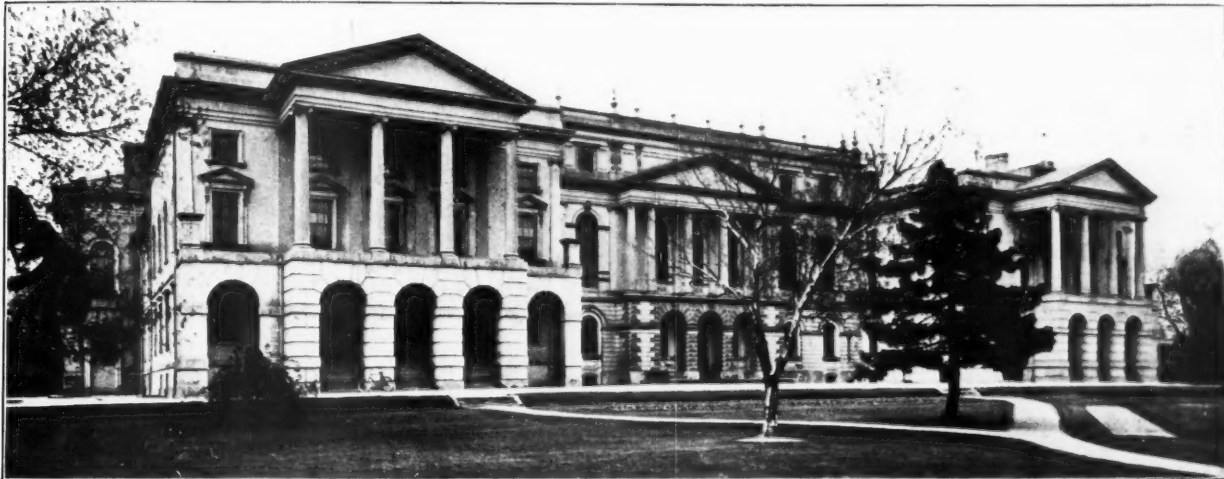
NOTES OF TRAVEL: TORONTO, CANADA

BY CHARLES E. ILLSLEY, ARCHITECT

ON dit that all the land the city of Toronto stands on was bought by a white man from a Huron tribe a hundred years ago for—*ten shillings*. The area of the tract was fifteen square miles more or less (Indians weren't particular about a square mile or two). What became of the ten shillings afterward is unknown and unimportant. What became of the land is more wonderful than Aladdin's dreams, for on that very tract now stands

important university buildings, including Victoria University, a large stone edifice in a sort of Victorian Gothic. Moreover, Toronto has named her latest and finest hotel after her beloved queen's eldest son, King Edward.

The main building, destroyed by fire in 1890, has been replaced by a fine stone edifice in Norman Gothic, which in general outline recalls the Parliament buildings at Ottawa. The massive, square central tower crowned with



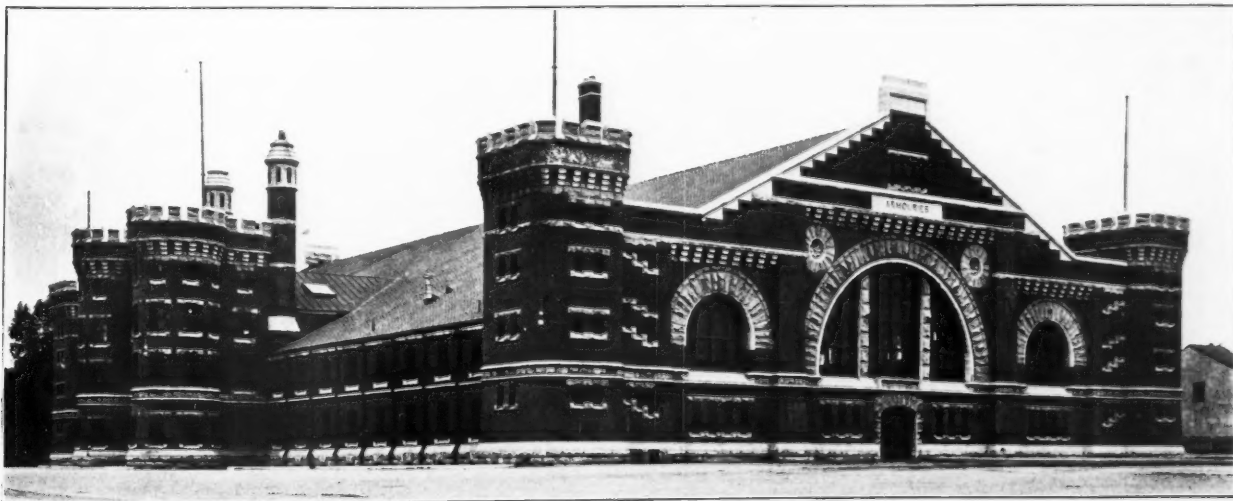
OSGOODE HALL

the handsome and prosperous city of Toronto, the second largest in a dominion broader and longer than the United States, the educational center of all Canada, and the chief city of Ontario, a province nearly equal in size to the French empire with Paris for its capital.

Toronto is a genuine American city also, though not exactly a Yankee town. Still in the stir and throbbing life of Queen street and Yonge street with their swiftly moving trolley cars, in the admirable public schools and colleges, in the palatial hotels, in the twelve-story skyscraper (the Traders' Bank, not yet finished), and,

a boldly corbeled parapet, the nook shafts with Norman capitals, the circular headed openings void of tracery and the deeply recessed and moulded entrance with sculptured tympanum, combine to make an impressive edifice.

From whatever direction the tourist approaches "The Queen City," whether by land or water, the first object to pierce the distant horizon is the pyramidal roof and the clock face of the new city hall, a lofty, imposing structure very reminiscent of Pittsburg's city hall, the masterpiece of America's greatest architect, H. H. Richardson. The Toronto building is larger, indeed, and is of quarry faced



THE ARMOURIES

alas! in Toronto's city hall scandal, the American traveler recognizes features which look very home-like.

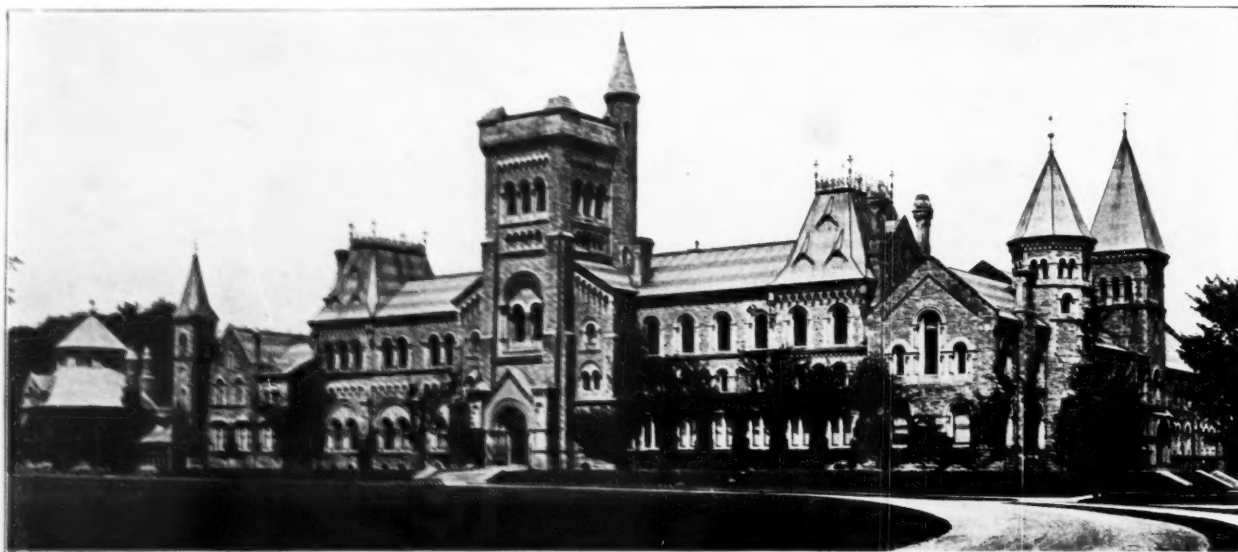
The spacious and elegant Queen's Park of Toronto need not fear comparison with the Central Park, New York, or Prospect Park in Brooklyn, and is the setting of

brown stone instead of granite, as in Pittsburg; but as to its architectural treatment it is Richardson all over its exterior. But inside the main entrance we find a marked improvement over the Pittsburg court house. The main vestibule, lobby and stair hall are spacious, airy, hand-

somely finished and well lighted throughout. This is more than can be said of Richardson's chef d'oeuvre. It is no secret with those who are familiar with Richardson's work that his fame rests mainly on his wonderful exteriors: his interiors are quite apt to disappoint expectations.

artistic and appropriate facade, produced in a simple manner with plain brick and limestone trim and no expenditure for unnecessary ornament.

Osgoode Hall is the seat of the law courts where even handed justice has replaced the old arbitrament of



THE UNIVERSITY.

Almost under the shadow of Toronto's slender and lofty city hall tower lies flat on the ground its antithesis, so to speak, in the Armouries, an equally creditable bit of design. While other cities build separate armories for each regiment, Toronto unites all hers in one huge building, perhaps 400 feet wide and (when the extension now in progress is finished) about 600 feet long. Where the usual dimensions are reversed, as here, and length and width are so disproportionate to height, it is no easy task to get a good effect and mask the real "squatness" by an appropriate and pleasing exterior. The architect of Toronto's Armouries has shown skill and originality in arranging his really low gabled end with three unequal yet symmetrical divisions and mullioned round arched openings, the whole flanked by simple but very military looking battlemented corner towers. The result is a novel,

tomahawk and scalping knife. This dignified edifice stands far back from the noise and bustle of Queen street, which it fronts, and its center is farther recessed between two end pavilions. The style is Italian Ionic, and its general outlines, especially the well studied columned porticos over each entrance, are very satisfactory to the cultivated eye, notwithstanding the simplicity of every detail and the almost total lack of surface ornament. These impressive buildings are not new and already show many effects of Toronto's disintegrating climate; but, while their walls and columns are stained and scarred in places, the correct proportion and graceful outlines are unimpaired and Osgoode Hall is as restful and satisfactory to the cultivated taste as when it was new. Art is like virtue: "It ne'er grows auld."

THE PLANNING OF HOSPITALS.

BY T. M. CLARK, ARCHITECT.

BUILDINGS FOR TUBERCULOUS PATIENTS

PART XIII.

THERE should be a dressing-room for every five or six patients, if possible, to prevent crowding and confusion; and there will not, generally, be any need of partitions, except those enclosing water closets or baths. If shy or nervous patients should wish for greater privacy in dressing, screens of white enameled cloth, stretched on frames, or hung from the ceiling, can easily be arranged. The heating of the dressing-rooms may be by direct radiation, with either steam or hot water, or by stoves; and there is a certain medical advantage in keeping them rather overheated in cold weather, not only because the patients are thus less tempted to linger in them, but because the transition from the cold air of the bedrooms to the hot

dressing-rooms, and *vice versa*, has a stimulating and invigorating effect upon the action of the skin.

Whether the corridors, through which the patients must pass on their way to and from the dressing-rooms, should be warmed or not is, perhaps, an open question. It is essential to the treatment that the corridor windows should generally be open, in all weathers, so as to secure a current of air between them and the patients' bedrooms, which open on the other side of the corridor; but the floor becomes very cold for the feet of delicate persons, even when defended by slippers; and it conduces to comfort to have lines of steam-pipes on the side of the corridor next the outer wall, under the windows. The radiation from

these pipes keeps the floor of the corridor partly warmed, even if the windows are wide open; and a patient, protected by a "blanket wrap," can move about very comfortably.

Where lockers for the patients' clothes are not placed in the dressing-rooms, it is desirable to have them in the corridors, each bedroom having assigned to it a locker on the north wall of the corridor, between the windows on that side of the corridor corresponding to the room; and, where this arrangement is adopted, it is all the more important to have heat in the corridor. Wardrobes and closets in the patients' sleeping-rooms are to be avoided. They take up valuable space, obstruct the flow of air through the room, and collect dust, besides exposing the occupant of the room to the depressing influence of the organic exhalations from which clothes that have been worn are rarely free, and exposing the clothes, if the wardrobe is left open, to dangerous contamination from the coughing of the patient.

Where the clothes are kept in lockers in the corridor they can be aired, cleansed, repaired or disinfected without disturbing their owner; and, being slightly warmed in winter by the steampipes running through or under the lockers, can in a cold day, be handled with greater comfort than those hung in a wardrobe or closet without heat; while the bedroom, on whose perfect purity of air the patient depends mainly for his cure, is freed from one of the most serious sources of contamination. It is true that there is greater privacy in dressing and undressing in one's own room, with all the doors and windows shut, than in going in a bath wrap to a locker in the corridor, taking out the clothes required and carrying them to a dressing-room shared with four or five others; but the small sacrifice of dignity involved in going through this process helps materially in promoting the unaffected friendliness among the patients on which both the pleasure of life at a sanatorium, and the success of the treatment in a great degree depend; while the advantage to the patient of not being obliged to shut the doors and windows of his room while dressing, and pull down curtains, scattering dust in the operation, as well as of keeping the room free from dust and effluvium from the clothes, is very important.

It would undoubtedly be desirable to have the patients' dressing-rooms exposed to the southern sunshine; but, if placed among the bedrooms, on the south side of the building, the noise from them may annoy the occupants of the adjoining bedrooms on each side; so that the north side of the corridor will generally be chosen. In this position, however, they can have the morning and evening sun; and, in a one-story building, skylights or monitors can easily be arranged to admit the south sun also.

In addition to bedrooms and dressing-rooms, the sleeping portion of an establishment for tuberculous patients requires only a linen closet and nurse's "duty-room" for every ten or twelve patients, with perhaps lockers for patients' clothes not in daily use. These may be combined with the dressing-rooms in projections from the north side of the corridor, at the extreme ends of the building. In many places staircases are required by law at or near this position, in hospital or sanatorium buildings more than one story high, and, in this case, must be provided for.

Apart from the bedrooms and dressing-rooms, but conveniently connected with them, must be the dining-room or dining-rooms. Most consumptive patients are able to go to the regular dining-room for their meals, and should be encouraged to do so by making the room accessible and pleasant. In small sanatoria the men and women patients

meet in a common dining-room; in larger establishments the dining-rooms are usually separate. In any case, the medical officers, and often the nurses, take their meals with the patients. This is done partly for the sake of cheering and encouraging the patients, but still more for the purpose of exercising the strict supervision and discipline in matters of eating, which are necessary with tuberculous sufferers; and the result is to simplify the administration part of the buildings, by removing the necessity for providing the dining and serving rooms for medical officers and nurses which are required in general hospitals.

As the dining-rooms must thus accommodate a large number of persons, they should be of suitable dimensions. Nervous and delicate consumptives usually take their meals with better appetite, and derive more benefit from them, if they are divided into little groups of six or eight, at separate tables, and this involves the provision of a larger room than would otherwise be necessary. In general, about thirty square feet of floor space for each person to be accommodated in the dining-room will be amply sufficient. The dining-room must be heated in winter, as the patients can not there have the aid of extra clothing, or of exercise, to keep them warm. At the same time, it should have plenty of air; so that steam or hot water radiators or coils in the room, which warm the floors and furniture, and the bodies of the occupants of the room, by direct rays, even though cool currents of air may be blowing through the open windows, are to be preferred to indirect heating apparatus.

The dining-room should have plenty of windows, on two opposite sides, so that there may be a cross current of air through all portions of it in moderate weather; and, if possible, one of the sides should face the south, as south windows can be opened at almost all seasons. Whatever sunshine can be admitted through the windows is to be welcomed, but skylights, such as are used in the dining-rooms of some English sanatoria, are not desirable in the American climate, as they make the room, unless very lofty, uncomfortably hot in summer, and excessive heat is worse for consumptives than excessive cold, sometimes bringing on hemorrhages. It is occasionally possible, in a one-story building, to carry up the dining-room high enough to put in monitor windows on the south side, which will admit a little sun without overheating the room. It is, however, hardly practicable to have all parts of a large dining-room exposed to the sun without making it unendurable in hot weather; and dependence should rather be placed on ample diffused light, and thorough aeration, which can easily be secured in connection with a comfortable temperature at all seasons.

Attached to the dining-room must be a serving-room, in which meats are carved, and dishes prepared for putting on the table; and there should also be a place for crockery and table linen, although, in some sanatoria, no real table linen is used, the tables being covered with white enameled cloth, which can be cleaned with a sponge, while the patients use paper napkins, which are collected and burned after each meal. The kitchens should, in a small establishment, be in the highest story of the building, so that the dust and smell of cooking may not annoy sensitive patients; and a dumb-waiter will then communicate between the kitchen and the serving-room. In a large establishment, with several wards, the kitchen will usually be in a separate block, communicating by corridors with all the ward dining-rooms.

[To be continued.]

PARKS AND GARDENS OF SOUTHERN CALIFORNIA

BY W. L. B. JENNEY, ARCHITECT

CONTINUED

"**T**HAT life could be had here as well as in Milan. Let us join the ladies and feed the few fowl. Some swan, young and old; some domestic ducks and a few coots, which latter, although a wild bird, domesticates itself so readily when not molested.

"This is just enough to show how easy it would be to have the lake as lively as the one at Milan. Do you remember how many hours we spent studying these from a bench on the bank? Here is a pleasing spot. Off on the left of the Park, away from the lake, what a pretty place by the side of the palm under a pavilion for a cage of rare and beautiful birds, such as we saw in several European parks in a climate by no means as favorable as this. I remember that you, Doctor, would spend an hour at a time on a bench in front of these birds, naming them and ap-

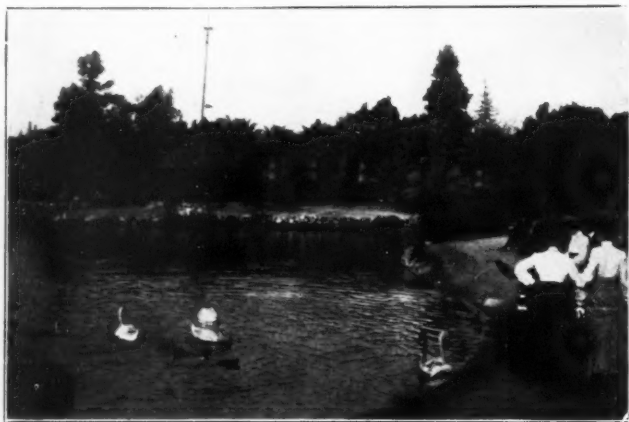
on either side. This main entrance was intersected by other walks of hard gravel curving on the slope, forming a terrace, by following the ground on the level with the



THESE CURVING WALKS

lower side and by a retaining cobblestone wall, often six feet high, on the upper side. These curving walks, bordered by thick planting are very attractive. The planting is of the most varied character, and is kept in fine condition.

We had just come in, the doctor and I, from West Lake Park, where we had spent a week in the Lake View Hotel, on the high street overlooking the park, that we might study the flora and compare it with what we had seen in other countries. We found in few instances any change from what we found in Italy except that the Loquat, so much used there as an ornamental tree, planted in the clumps of trees and shrubs, making good effect with

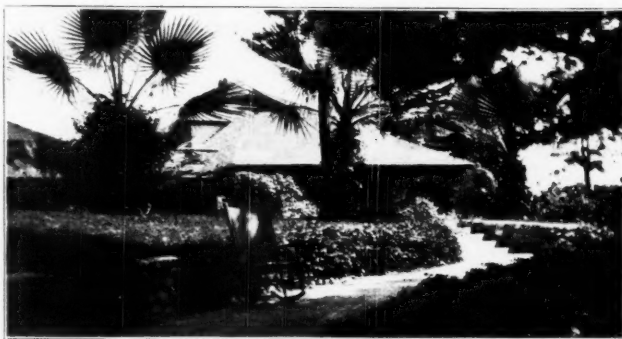


HERE IS A PLEASING SPOT

pealing to me to know if you were correct, when you are aware that you are an ornithologist and that you have far more knowledge on these matters than I have.

GARDEN OF A HOTEL.

On a lovely day in June, we got off the cars by the side of the hotel and entered the grounds by a broad grand walk that sloped down to the sidewalk bordered on both sides by a thick planting of small trees, flowers and shrubs. The walk mounted the hill slope with a concrete gutter



A BUNGALOW IN ATTRACTIVE SETTING

the evergreens, by its broad lanciate leaves of a characteristic light green particularly in the new growth, was entirely wanting in West Lake Park.

There is something of interest that one sees here but rarely, the *musa Ennesetti*, the ornamental banana. See how heavy and firm the leaves are. They do not whip to pieces by the wind, like the leaves of the more tender fruit banana. As you know, the banana has many varieties. How delicious we found the little fig banana in India and Honolulu: shake a bunch over a cloth and the fruit pops out of the skin. There is also the hemp banana of the Philippines. From the fibers of the stalk, Manila hemp is produced. Let us walk around to the north of the hotel and see the great *Camilla Japonica*. Although it was ten years ago we saw them last, now see how high and majestic they are, covered with their splendid wax-like flowers.



THE GARDEN OF THE RAYMOND

MUNICIPAL IMPROVEMENTS.

BY ALBERT KELSEY, ARCHITECT.

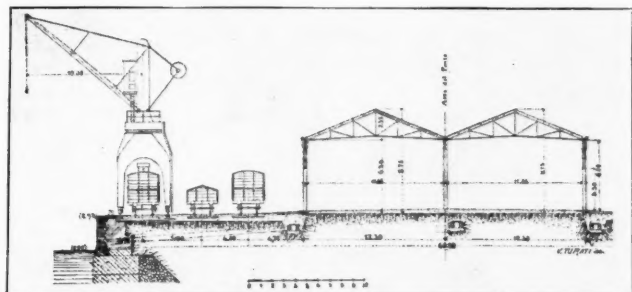
CHAIRMAN OF COMMITTEE OF EXPERTS OF THE ART FEDERATION OF PHILADELPHIA.

PART XIV

AT Paris, as every one knows, the foliage is notoriously beautiful and skilfully protected. In such surroundings "three rail brandy" and other strong grog which can only be safely served with leather gloves and in dark dives, does not pass inspection, and in consequence less drunkenness is seen where everyone drinks in the open than in the neighborhood of the many Rogue Riderhood resorts along the Thames, the Mersey and the Hudson.

That the transshipment of bulky cargoes can be ac-

complished in an orderly, compact and sightly manner, as witnessed by the uniform series of traveling cranes seen in foreign ports, at Antwerp, Genoa, South Hampton, etc., where a score or more in a single row now can be seen arched over trains and in constant operation, is a point that should be driven home.



AN EFFICIENT AND COMPACT ARRANGEMENT

Indeed at lake and river ports, where freight traffic is secondary, a conveniently placed crane on a pedestal, like the one at Lindau (Fig. 2), on the Lake of Constance, becomes an object of real interest against the clear sky, while the paraphernalia on the coal docks at Genoa, especially when seen at sunset, has a unique and picturesque charm full of encouragement to the designer of modern cities, who is also a seeker after the beautiful. Let such a designer memorize the following words: "And when



FIG. 2

Let him repeat them over and over again as he studies his most unpromising design, and they will help him make the real chimney as beautiful in its way as the Campanili of Whistler's dreams.



VIEW OF THE SEINE AT PARIS

IN THE SECTION ABOVE NOTE HOW A TALL SPECIES OF TREE GROWING ON THE DOCK LEVEL IS MADE TO UNITE TO FORM A SINGLE MASS WITH THE FOLIAGE OF A SMALLER TREE OF ANOTHER SPECIES GROWING AT THE CURB LINE OF THE SIDEWALK ABOVE

STANDARD SYMBOLS FOR WIRING PLANS*

THE National Electrical Contractors' Association of the United States has prepared and adopted the system of symbols shown below. These symbols have been compiled after conference with the architectural and engineering interests of the country.

In the past much confusion and many mistakes have occurred in the wiring of buildings caused through the misunderstanding of the meaning of the symbols used in wiring plans and it is hoped that this standard system will be generally accepted, and future misinterpretation of plans be avoided.

With a standard system universally used contractors will know just what to figure upon, and the wireman when given a

set of wiring plans will readily comprehend what is required without the necessity of asking the usual questions for information. The constant use of these symbols will cause them to be memorized by all who have to do with electrical wiring.

These symbols probably will conflict with some now in use, but an attempt has been made to retain present signs as far as possible. The special shape of the symbol is not as important as that it be reasonably simple. In designing this system simplicity was carefully considered and those symbols most used are easy of execution. The symbols adopted and which it is hoped will come into general use are as follows:

SYMBOLS ADOPTED AND RECOMMENDED

	Ceiling Outlet; Electric only. Numeral in center indicates number of standard 16 C. P. Incandescent Lamps.
	Ceiling Outlet; Combination. 4-2 indicates 4-16 C. P. Standard Incandescent Lamps and 2 Gas Burners.
	Bracket Outlet; Electric only. Numeral in center indicates number of Standard 16 C. P. Incandescent Lamps.
	Bracket Outlet; Combination. 4-2 indicates 4-16 C. P. Standard Incandescent Lamps and 2 Gas Burners.
	Wall or Baseboard Receptacle Outlet. Numeral in center indicates number of Standard 16 C. P. Incandescent Lamps.
	Floor Outlet. Numeral in center indicates number of Standard 16 C. P. Incandescent Lamps.
	Outlet for Outdoor Standard or Pedestal; Electric only. Numeral indicates number of Standard 16 C. P. Incan. Lamps.
	Outlet for Outdoor Standard or Pedestal; Combination. 6-6 indicates 6-16 C. P. Standard Incan. Lamps; 6 Gas Burners.
	Drop Cord Outlet.
	One Light Outlet, for Lamp Receptacle.
	Arc Lamp Outlet.
	Special Outlet, for Lighting, Heating and Power Current, as described in Specifications.
	Ceiling Fan Outlet.
	S. P. Switch Outlet.
	D. P. Switch Outlet.
	3-Way Switch Outlet.
	4-Way Switch Outlet.
	Automatic Door Switch Outlet.
	Electrolier Switch Outlet.
	Meter Outlet.
	Distribution Panel.
	Junction or Pull Box.
	Motor Outlet; Numeral in center indicates Horse Power.
	Motor Control Outlet.
	Transformer.
	Main or Feeder run concealed under Floor.
	Main or Feeder run concealed under Floor above.
	Main or Feeder run exposed.
	Branch Circuit run concealed under Floor.
	Branch Circuit run concealed under Floor above.
	Branch Circuit run exposed.
	Pole Line.
	Riser.
	Telephone Outlet; Private Service.
	Telephone Outlet; Public Service.
	Bell Outlet.
	Buzzer Outlet.
	Push Button Outlet; Numeral indicates number of Pushes.
	Annunciator; Numeral indicates number of Points.
	Speaking Tube.
	Watchman Clock Outlet.
	Watchman Station Outlet.
	Master Time Clock Outlet.
	Secondary Time Clock Outlet.
	Door Opener.
	Special Outlet; for Signal Systems, as described in Specifications.
	Battery Outlet.
	Circuit for Clock, Telephone, Bell or other Service, run under Floor, concealed.
	Kind of Service wanted ascertained by Symbol to which line connects.
	Circuit for Clock, Telephone, Bell or other Service, run under Floor above concealed.
	Kind of Service wanted ascertained by Symbol to which line connects.

Show as many Symbols as there are Switches. Or in case of a very large group of Switches, indicates number of Switches by a Roman Numeral, thus: S' XII; meaning 12 Single Pole Switches.

Describe Type of Switch in Specifications, that is, Flush or Surface Push Button or Snap.

Suggestions in Connection With Standard Symbols for Wiring Plans.

Indicate on plan, or describe in specifications, the height of all outlets located on side walls.

It is important that ample space be allowed for the installation of mains, feeders, branches and distribution panels.

It is desirable that a key to the symbols used accompany all plans.

If mains, feeders, branches and distribution panels are shown on the plans, it is desirable that they be designated by letters or numbers.

For the convenience of those making wiring plans the National Electrical Contractors' Association have provided and will furnish sets of marking stamps of these standard symbols. These will be found of great assistance to those preparing wiring plans and will be furnished for \$ per set (cost of making) on application to the Secretary, Utica, N. Y.

NOTE—If other than Standard 16 C. P. Incandescent Lamps are desired, Specifications should describe Capacity of Lamp to be used.

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CREDIT TO ARCHITECTS.

LETTER TO THE EDITOR, INLAND ARCHITECT.

BOSTON.

It has always seemed to me very desirable that architects, like other artists, should sign their work. Such signature would make some of them more careful in designing the buildings to which their names were to be attached, and would probably tend to the advantage of some who, under present conditions, are too much eclipsed by the great offices. Where it has been done, as in the case of Jacob Wrey Mould, the designer of the beautiful Central Park Terrace, in New York, who put his monogram on most of his buildings, the signature is now precious. The common practice, in public buildings, of putting the architect's name on a tablet, after the building committee, and before the contractors, is not of much use; what is needed is a monogram, or some ornamental indication, devoted to the designer alone. It is often said that owners would object to having any name but their own indicated on their buildings, but purchasers of Rembrandt or Vandyke etchings do not scratch out the artist's name and insert their own, and the architect who can not design something in which his employer will take pride does not deserve to be remembered.

ASSOCIATION NOTES.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The monthly meeting and dinner of the Southern California Chapter, A. I. A., was held September 11, with President A. F. Rosenheim in the chair. Among the guests was John C. Smith, a member of the fraternity from Harrisburg, Pa., who expects to become a resident of Los Angeles. Architect Edmund G. Burke, of the firm of Westburg & Burke, was elected to membership.

LOS ANGELES ARCHITECTURAL CLUB.

The Los Angeles Architectural Club has taken its place among architectural organizations. Officers were elected September 12 at a meeting held in rooms on the second floor of the Tajo building, which the club will now occupy permanently. There was a good attendance. Officers are: President, H. F. Whitney; vice-president, E. R. Jeffery; secretary, A. R. Walker; treasurer, P. J. Van Trees; chairman of house committee, Walter Erkes; chairman of library committee, Albert Crowder; chairman of auditing committee, George H. Brown.

IOWA CHAPTER, A. I. A.

The Iowa Chapter of the American Institute of Architects at its annual meeting in Davenport September 22 appointed a committee to formulate a state license law regulating the practice of architecture in the State of Iowa. The chapter intends to seek the passage by the Iowa legislature of a law similar to the one now so successfully in operation in Illinois. The chapter elected the following officers for the ensuing year: President, F. Heer, of Dubuque; vice-president, E. P. Schoentgen, of Council Bluffs; secretary, E. H. Taylor, of Cedar Rapids; executive committee, George E. Hallett, of Des Moines, and Seth J. Temple, of Davenport.

NEW JERSEY CHAPTER, A. I. A.

The chapter has adopted a resolution recommending that the building ordinance of Newark be entirely revised and the building department completely reorganized. It would place the administration of affairs in the hands of a commission, appointed by a mayor, and would charge the building superintendent with the routine work of the office and general enforcement of the ordinance. It recommends a corps of inspectors to be chosen by civil service rules, and would require all contractors to be licensed. The chapter also tendered the services of a committee of its members to act in conjunction with a committee of the board of trade of the city of Newark or other representative body for the furtherance of the reforms it proposes.

NEW YORK CHAPTER A. I. A.

At the meeting held October 10 a representative number of members were present. The work in hand by the various

committees promises to make the year one of great help and profit to the profession. A committee was appointed to make recommendation for a revision of the by-laws and to co-operate with other chapters with the view to more uniformity in the laws governing membership. Progress was reported by the committees in charge of legislative enactments. In municipal work the provision for remuneration is admittedly unfair, but a charter amendment will be necessary before a desired change can be effected.

THE ILLUMINATING ENGINEERING SOCIETY.

A meeting of the society was held in the Edison Auditorium, 44 West Twenty-seventh street, New York, Friday, October 12. Two papers on "Data of Indoor Illumination" were presented, one by Mr. J. E. Woodwell, inspector of electric lighting plants, United States Treasury Department, and the other by Mr. E. C. White, illuminating engineer, Winnipeg, Manitoba. At this meeting the membership of New York City and vicinity was organized as the New York section of the society. The membership of the society now exceeds 600, and sections have recently been organized in Philadelphia and Pittsburg. The above-mentioned papers will also be presented before these sections and before the Chicago and New England sections, which latter were organized last spring.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

At the dinner and meeting held September 25 recommendations were made to broaden the scope of the association. Committees were named to consider the questions involved and report at the October meeting. The 1906-07 handbook of the association has just been published, and is the most important number yet issued. The largest department is devoted to amendments made during the past year to the Chicago building ordinances. To secure absolute accuracy the records of the City Hall have been carefully checked over. The changes made are shown in the handbook in italics inserted in the sections where the amendments occur. Other subject matter of the book is a useful contribution by N. Clifford Ricker, D. Arch., of formulas bearing on "Simple Base Plates for Columns"; papers read before the association, etc. The pages throughout are red-lined, the paper and printing of the best and the binding flexible leather with gilt edges. The publication will be prized for the value of its contents.

ILLINOIS CHAPTER A. I. A.

The meeting Oct. 8 was ruled by the President, A. F. Woltersdorf. An interesting report was presented by Morrison H. Vail, accredited delegate from the chapter to the International Congress of Architects at London. Robert C. Spencer Jr. spoke informally of *The House Beautiful*; also, of the wary owner. Mr. Vail's report is as follows:

The Seventh International Congress of Architects held in London during the week of July 16th to 21st, was a splendid success in every way. There were about seventeen hundred members of the profession. The program was very carefully selected, embracing subjects of the greatest interest and importance, which were thoroughly presented and discussed by the foremost architects. The Royal Institute of British Architects had also arranged a supplementary program of sightseeing and entertainment that could hardly be excelled. The mornings were given up mostly to the meetings of the congress, which were held in sections at the Grafton Galleries and at the Institute Rooms. The afternoons were taken up by excursions and visits to places of historical and architectural interest; these were also conducted in sections so as to accommodate the large number of guests attending, and the evenings were occupied by receptions, conversazioni, stereopticon lectures, garden parties and banquets to the heart's content.

I shall not burden you with a full account of the proceedings of the congress, for they have been printed in full in *The Building News* of July 21 and 28, and have been carefully reviewed by Mr. Glenn Brown in the last *American Institute Quarterly*, as well as by Mr. Geo. O. Totten Jr., in the August number of the *Brick Builder*. I will say, however, that, whereas the congress had no actual executive power, still the press of Great Britain seemed to take its deliberations and decisions seriously, and I believe its influence will be far-reaching and powerful for the good of the profession. The Americans on the program and in the debates received marked approval on every occasion. Mr. P. B. Wright's paper on "Fire-proof Construction" was printed, with a very complete set of

illustrations in pamphlet form, which were eagerly sought and carefully preserved by the delegates for future reference. The matter of reinforced concrete construction attracted special interest, and Mr. Geo. B. Post took a prominent part in the discussion and promised to renew the subject at the next congress, with the results of the investigations which are to be made by a committee, under the auspices of the U. S. Government, of which he is a member.

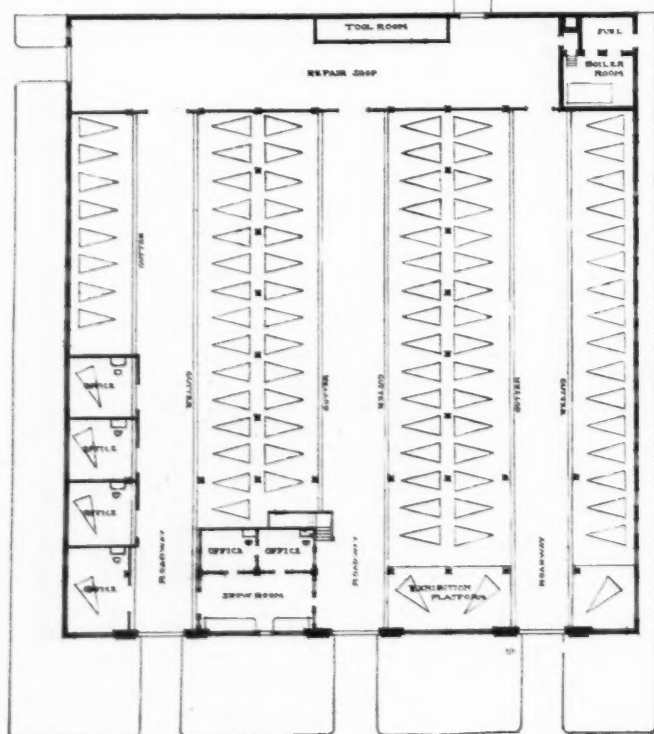
The congress passed a number of resolutions during the course of the proceedings and I believe they are all matters of importance and well worth consideration by every member of the profession. The "ownership of drawings" seemed to have an especial interest for the British architects, as they have had several adverse decisions in the courts on this subject. A particularly good paper was delivered by Mr. John Belcher, President R. I. B. A., on "The Education of the Public in Architecture." Another subject which seemed to be particularly interesting to a large number of the delegates, was "A Statutory Qualification for Architects" and it was resolved "That it is desirable in the interest of the public and the profession of Architecture, that all practitioners should have statutory qualifications." The congress came to a close with a Farewell Banquet at the Hotel Cecil Saturday evening, at which Mr. John Belcher presided. The usual toasts to his Majesty, King Edward, the Queen, and others of the Royal Family were very properly given, and then Sir Wm. Emerson proposed "The Foreign Delegates" with some very pleasant remarks. This was responded to by members from the different countries, and Mr. Geo. O. Totten, speaking for America, announced that the next meeting of the congress would be held at Vienna in 1909, and on behalf of his country he extended a most hearty invitation to hold the following congress in America. Mr. Cass Gilbert then proposed "The Royal Institute of British Architects and its Presidents," making a very bright and interesting address, which was responded to by Mr. Belcher, after which the congress adjourned.

OUR ILLUSTRATIONS.

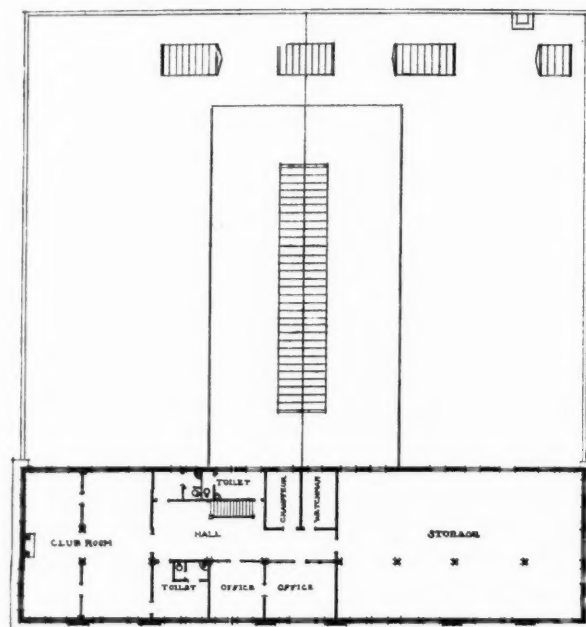
The Ayers Store building, Indianapolis, Ind. Vonnegut & Bohn, architects.

The Luxembourg Apartment building, Kenwood, Chicago. Horatio R. Wilson, architect.

Mount Royal Garage, Baltimore. Simonson & Pietsch, architects. Exterior and plans are shown.



MOUNT ROYAL GARAGE. FIRST FLOOR PLAN



SECOND FLOOR AND ROOF PLAN

View in entrance hall, Northern Trust Company Bank building, Chicago. Frost & Granger, architects.

The Ralph Waldo Emerson school, St. Louis, Mo. William B. Ittner, architect. Three views are given.

View in Savings Department, Northern Trust Company Bank building, Chicago. Frost & Granger, architects.

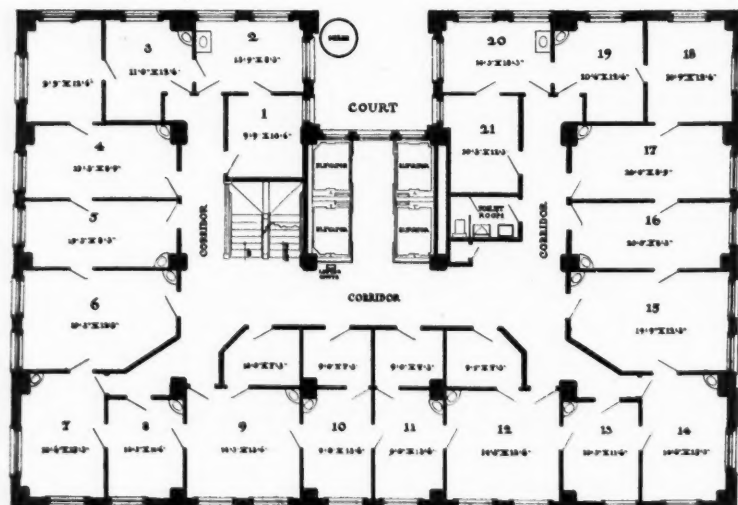
View in Banking Department, Northern Trust Company Bank building, Chicago. Frost & Granger, architects.

First Church of Christ, Scientist, South Bend, Ind. S. S. Beman, architect, Chicago. Exterior and plans are shown.

Residence of William R. Heath, Buffalo, N. Y. Frank Lloyd Wright, architect. Street front and garden front are shown.

Residence for Robert Anderson, Cincinnati, Ohio. Elzner & Anderson, architects. Exterior, interior and plans are shown.

The Berger office building, Pittsburg. Solon S. Beman, architect, Chicago. A general exterior view, entrance detail and typical floor plan are given.



PLAN OF TYPICAL STORY

Residence of Charles T. Jeffrey, Kenosha, Wis. Pond & Pond, architects, Chicago. The following views are shown: Street front, garden front, living room, stair hall.

Entrance detail of an office building, New York City; entrance detail of the Western National Bank, New York City; entrance detail of the Keyser building, Baltimore. Wyatt & Nolting, architects. Entrance detail of the Professional building, Baltimore. Baldwin & Pennington, architects.



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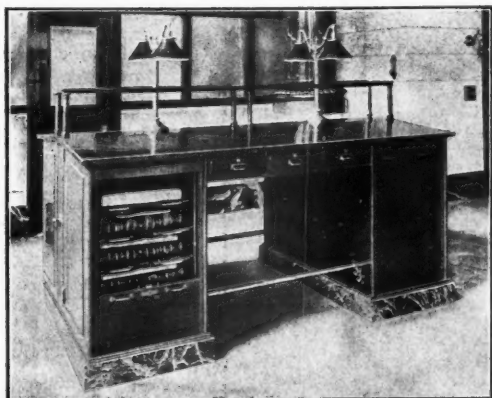
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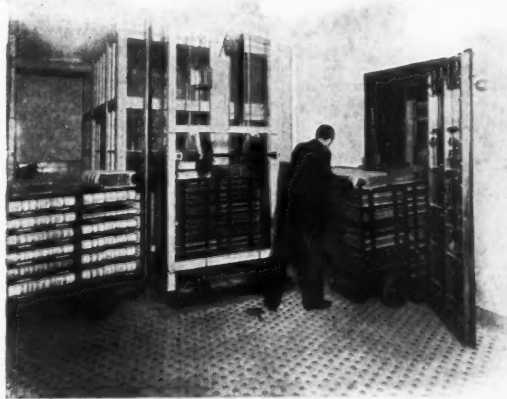
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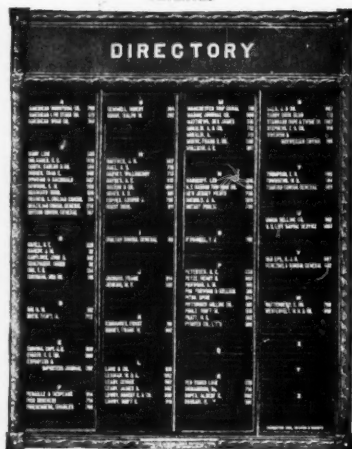
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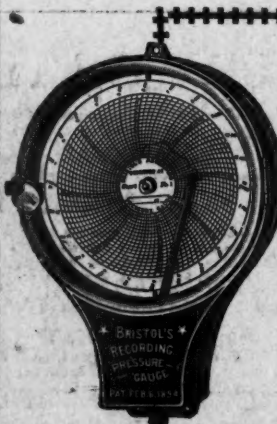
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