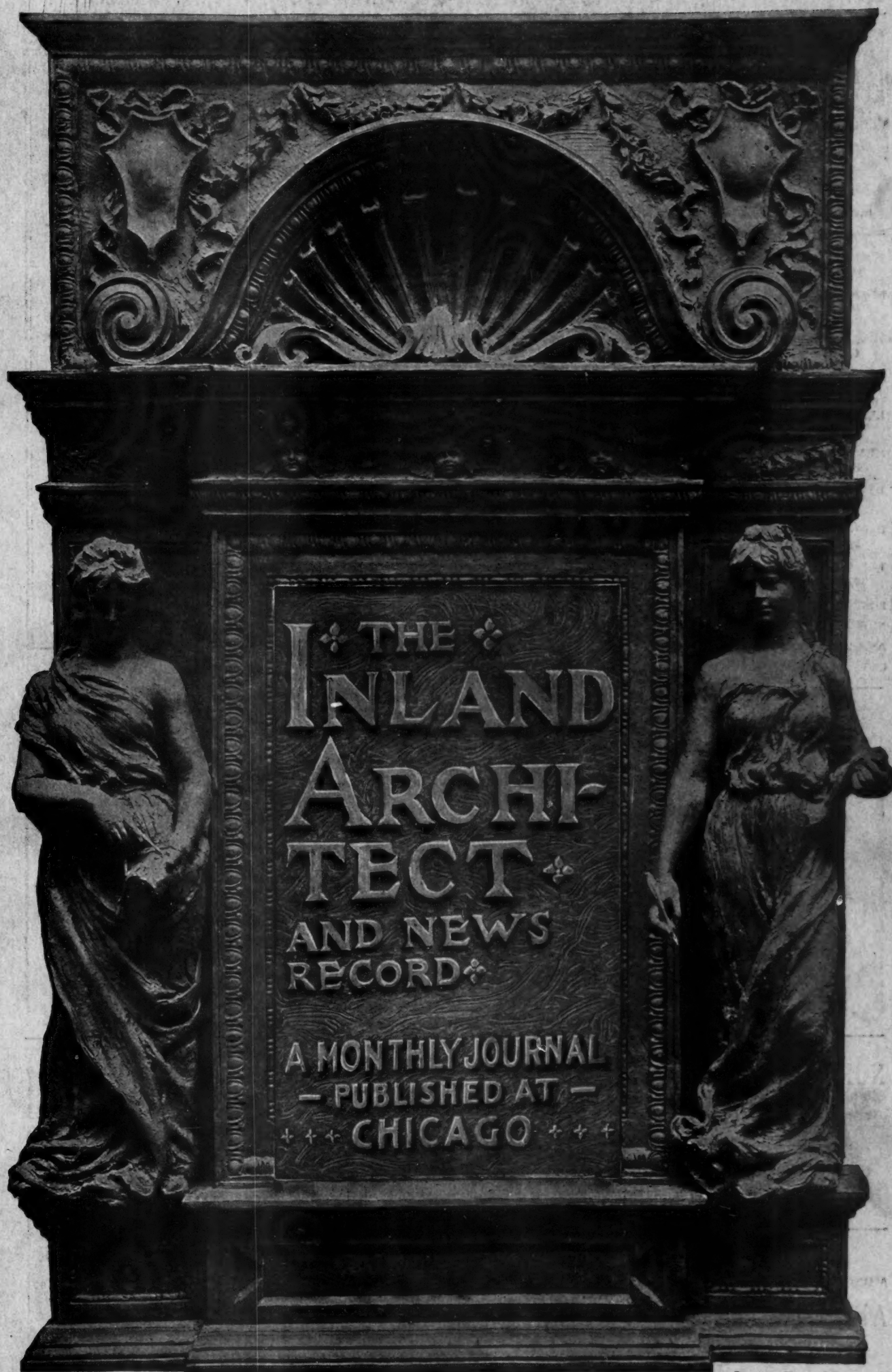


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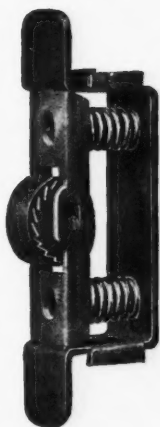
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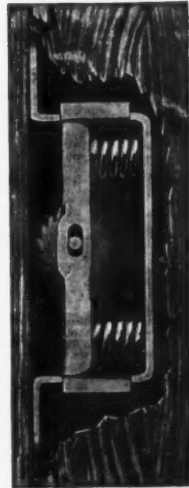
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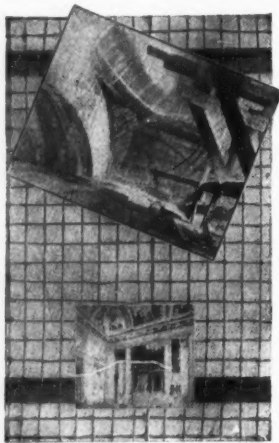
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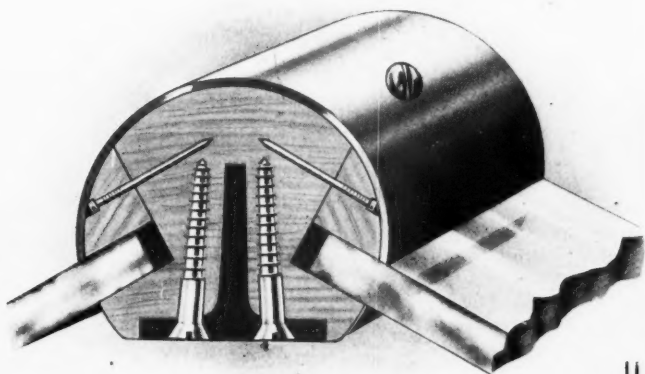
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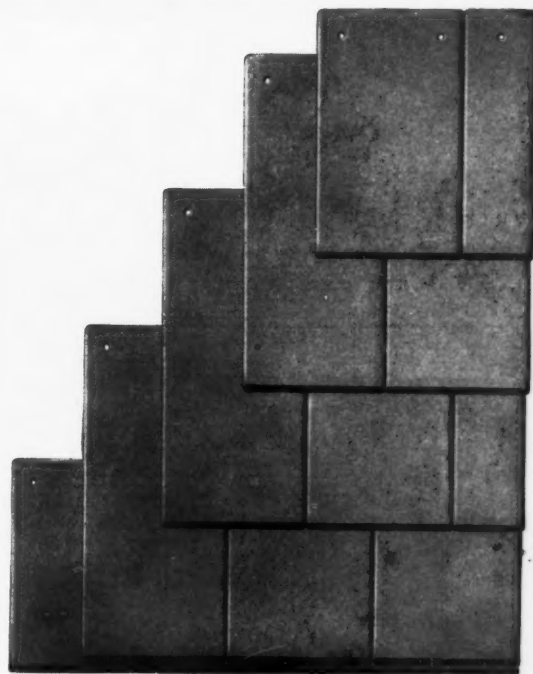
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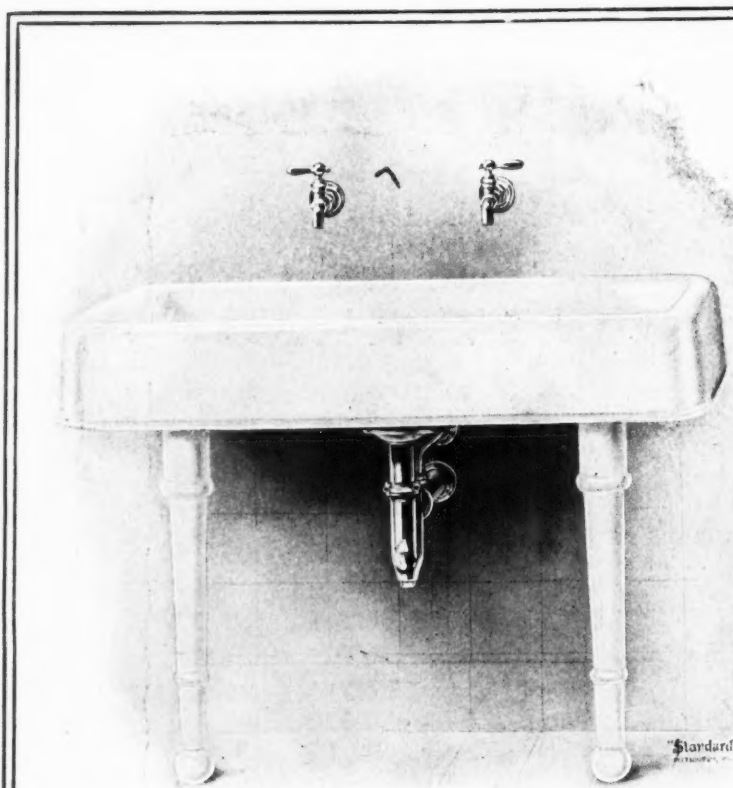


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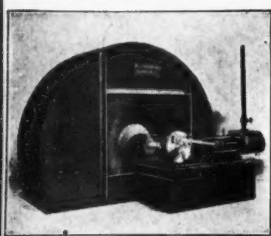
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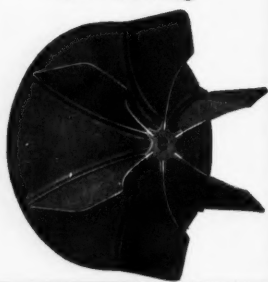


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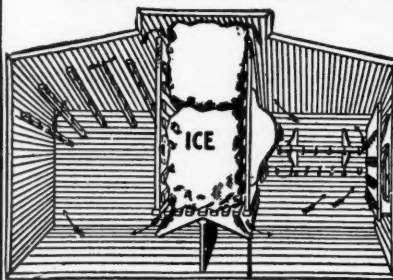
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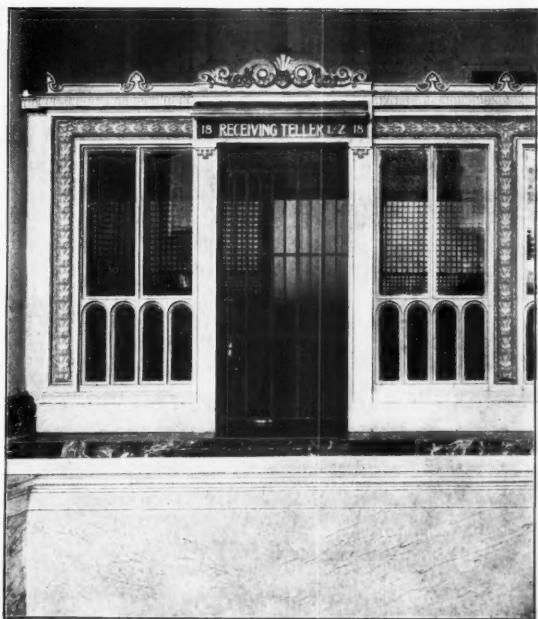
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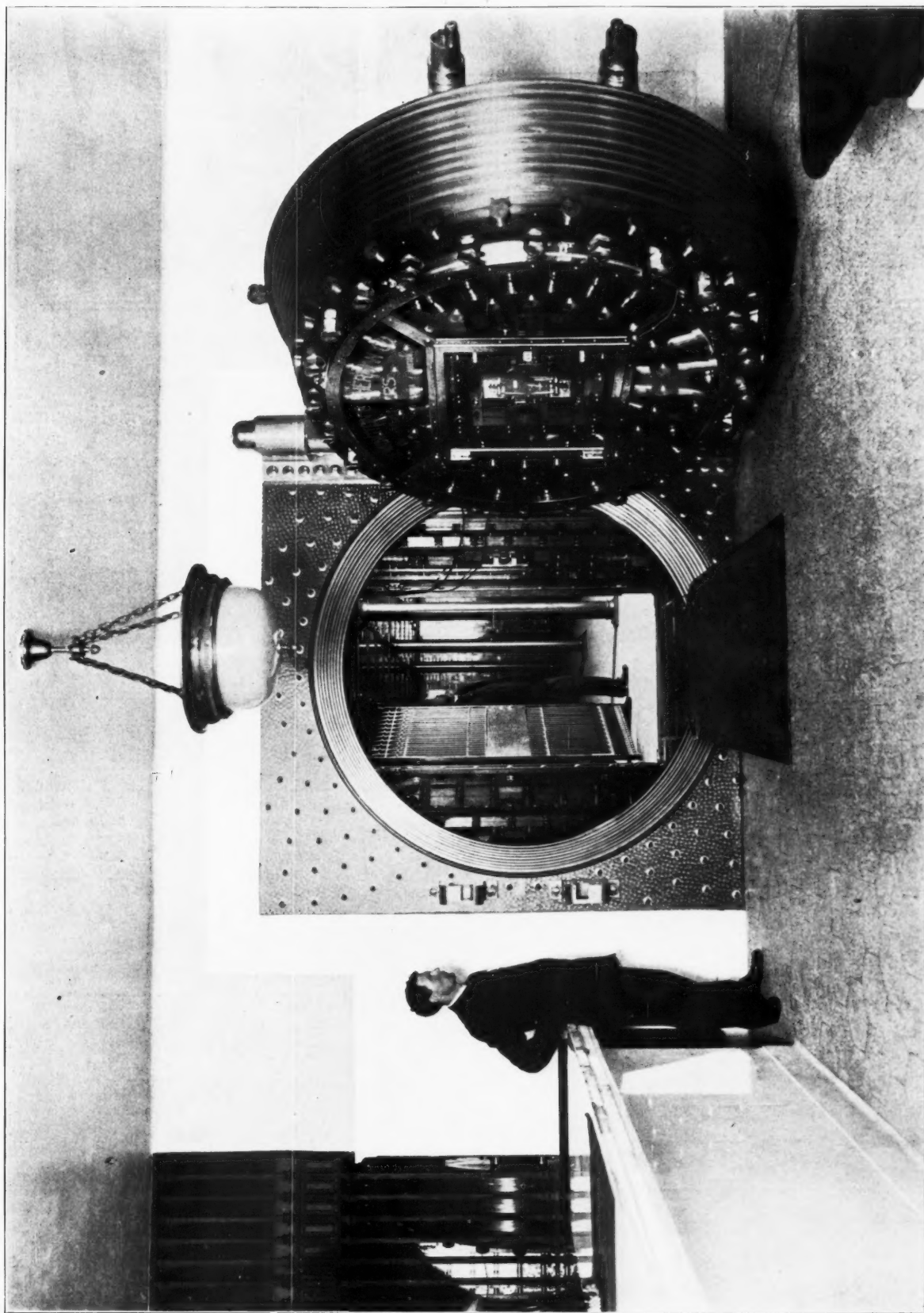
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VOL. XLVIII.

NOVEMBER, 1906

No. 4



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

The "Golden Jubilee" of The A. I. A.

From present indications the forthcoming convention of the American Institute of Architects at Washington will be devoted chiefly to social intercourse. It is perhaps as well that the fiftieth anniversary of the founding of the Institute be given to the celebration of the occasion. It is expected that the noteworthy gathering of two years ago of prominent government officials, representatives and patrons of the fine arts and other dignitaries will be equalled if not eclipsed. Delegates have been invited from the national architectural associations as well as from the societies of painting and sculpture throughout the world, and there is little doubt that there will be a creditable representation from foreign nations. An interesting feature will be the attendance expected from all of the American universities that have architectural schools. Perhaps most interest centers about the awarding of the Institute's first medal for distinguished services to architecture during the past fifty years. Among the other announcements by Chairman Kelsey's committee on publicity of the "Golden Jubilee" of the A. I. A. is the contemplated unveiling of a bronze tablet in the Octagon, the Institute's home. In view of the time and unusual preparation required for the success of the celebration, it has been decided to omit the reading of all papers. The business meetings of the convention, therefore, will be devoted to the consideration of reports and general discussion. We predict that the next convention will far exceed in attendance any in the history of the Institute.

Chicago to Plan for the Future.

Chicago has joined the ranks of those cities that are to develop and grow in beauty in conformity with a predetermined plan. The initiative has been taken by the Merchants' Club of this city, which has undertaken to meet the necessary expenses. Fortunately the interest of Architect Daniel H. Burnham has been enlisted, and the improvement plan will be formed under his direct guidance. The advisability of such a plan was broached to Mr. Burnham some years ago. At that time he did not feel sufficiently equipped by study and investigation for such an undertaking. Since then he has given so much thought and attention to the problem of the development and adornment of cities, including park areas, and been the chief factor in plans for the improvement of so many cities, such as Washington, Cleveland, San Francisco, and Manila, that he is rich in experience, and Chicago will reap the benefit. Not long ago at a meeting at which Mr. Burnham was present comparisons were made between Chicago as a place of citizenship and other large cities named. The general tendency was strongly to belittle Chicago, but Mr. Burnham loyally championed the claims of the city to respect. He dwelt especially upon the civic pride of her citizens who as a whole stood shoulder to shoulder when any object for the city's good was required to be accomplished. It is this esprit de corps in questions of civic betterment that can be counted upon to promote and advance the contemplated plan. To Mr. Burnham the evolution of the plan will be a labor of love,

as he offers his invaluable services without compensation. It is none too soon for Chicago to have a plan to build upon. A new city hall will be demanded in a few years and its location upon the West Side instead of upon the present site on the South Side is advocated by a large and influential number of people. A great railway system is asking permission to change its Chicago terminal from the North to the West Side. The group of roads now using the Union Station have had under consideration for some time a terminal that would include many additional blocks and have a bearing on the river frontage. The future of the river itself is a question of much importance. Other great problems are sure to arise in the near future that will affect the convenience and beauty of the city, and should be adapted to a permanent general plan.

**For the
London
Beautiful**

With nearly every city of importance in the United States moving to secure a general plan for civic improvement, it is interesting to learn that London, England, is agitating the subject of a plan for its development. The daily press of London has been interviewing prominent architects who give advice of much practical value. To quote from the remarks of Norman Shaw, "What we want is stateliness in our buildings—stateliness for an imperial city. And we shall never attain it without a plan, a big, comprehensive plan. Let me tell you how the French do it. In the first place they consult the artists, the people who know. The broad idea of a boulevard or a great street is laid out. It may be a hundred years before it is finished, but the idea runs constantly on. In a dirty little street you come across three or four fine new houses, well set back from the road, and you wonder by what freak they came there. You return in a few years and you find a few more, hundreds of yards away. Then you discover that they are all part of a scheme for a great avenue of the future, an avenue, it may be, half a mile long. We never, by any accident, do that. That is plan, the thing we have not got." Mr. Blomfield expresses the same thought as follows: "What we have to do in England is to build up a sense of the 'big manner.' It does not exist, and without it you can never make a noble city." These expressions by Mr. Shaw and Mr. Blomfield are in accord with the procedure in America. The more important plans formulated here have been the result of thinking in large terms, and planning correspondingly for the highest attainment possible in civic convenience and beauty.

**The Compensation
of Foreign
Architects.**

Comparisons may be odious, yet none the less instructive. It is undeniable not only that the compensation paid to architects is a fair gauge of the culture of a community, as well as of its opulence, but that the personal and professional worth of architects (with some exceptions, of course) may be judged by the compensation, the "market value," their services command. When we discover, to quote the efficient secretary of the A. I. A., that "the architects in this country do more work for less compensation than do the profession in other civilized countries," the comparison may not be flattering, but that does not prove it false; and, if true, it should spur the profession to a more active regard for its prestige.

"The fault, dear Brutus, is not in our stars,
But in ourselves that we are underlings."

Referring to Mr. Glenn Brown's valuable paper on "An Architect's Services and Remuneration," in our September issue, we find that, while the services required of architects abroad are less onerous than in the United States, the customary honorarium, always higher than in this country, sometimes much higher. In England the architect receives 5 per cent, but the owner pays 2 per cent to a quantity surveyor, and also pays a clerk of the works to do the superintending. In France the government pays the architect from 4 per cent to 6 per cent, and also pays a superintendent and clerk of the works. The German government pays something over 5 per cent, beside extra commissions on lighting, heating, ventilation, etc. The Swiss government pays from 5 per cent to 8 per cent; Russia pays 8 per cent, and Italy 8 per cent.

**The Five
Per Cent
Commission.**

The question how architects shall be paid for their services and in what amount is always timely, though largely regarded as a delicate matter not to be discussed in public. Moreover, there is a sort of feeling that this question was settled once for all, for better or worse, when the American Institute, without particular consideration of the different customs of England and America, adopted unmodified the official schedule of the Royal Institute of British Architects naming 5 per cent as a "minimum charge."

Of course, as always happens in like cases, the figure set as a minimum (no alternative higher figure being given) was adopted everywhere as a maximum, and the hardy practitioner who presumes to charge over 5 per cent for his services is an extremely rare exception. Still, it is no secret in the profession that 5 per cent in the main is insufficient, and this fact is not wholly unknown in outside circles. A prominent business man, commenting recently on alleged misdeeds by architects, remarked: "The trouble is that they are trying to do business on a 5 per cent schedule, and they know they can't afford it." Some years ago a prominent city architect, who had planned some of the largest buildings of the day, took the pains, unusual among architects, to do as merchants do every year—strike a balance and find how much profit his large business had yielded him. It was not quite one per cent. If his example were to be generally followed among architects, the results could hardly fail to be edifying if not gratifying. Possibly it might lead to some reformatory movement.

**A. I. A.
Nominations
For 1907.**

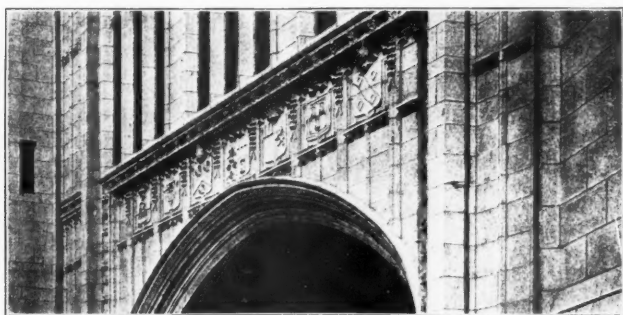
The A. I. A. Convention will be held on January 7, 8 and 9 next. This being a special occasion, and attendant with much extra expense, the chapters have been asked for contributions to the amount of \$15 per delegate, to cover the cost. The Illinois chapter has voted this contribution, and doubtless all other chapters will do likewise. The nominating committee of the Institute present the following ticket for 1907: For president, Frank Miles Day; first vice-president, William B. Mundie; second vice-president, R. Clipston Sturgis; secretary and treasurer, Glenn Brown; directors for three years, Walter Cook, Edgar V. Seeler, John L. Mauran; auditor, Robert Stead.

ARCHITECTURAL HERALDRY

BY E. WILSON DOBBS

PART II.

AND why should not the Arms of different countries be placed on the walls of an Exchange as an indication of the various places with which it has dealings than mere conventional ornament. A striking instance of the use of Shields of Arms of various cities and countries, etc., is contained in the coffered ceiling to the Banking Chamber of the English, Scottish and Australian Bank, Collins street. Therein twelve shields are tinctured in gold and Heraldic colors, and form an effective and appropriate method of ornamentation. There are also some finely carved Shields of Arms in the paneled canopy over the Bank entrance from Collins street.



These and other examples that will be noticed in connection with Melbourne Architecture are of special interest when one considers that there is a recent revival in the use of Heraldry as a decorative adjunct to Architecture. For long Heraldry has only been approached on the scientific side, even in latter day treatises. And the admittedly artistic side of Heraldry has not apparently attracted that amount of attention which the highly effective and ornamental character of the subject might have been expected to secure. In fact, except for short, incidental reference in general works on Heraldry, and in papers read before certain learned and artistic societies, this decorative aspect has been practically neglected. Heraldry, however, from its origin in the personal adornment of a warrior through its systematized splendor in the Middle Ages down to its more modern and checkered existence, has, however, been an object of especial interest both as an aid to history and as supplying a strong tone of color to the times. Its value in decoration, moreover, importing and imparting, as it does, a note of personal historical interest hardly to be had in any other way, can scarcely be over-estimated.

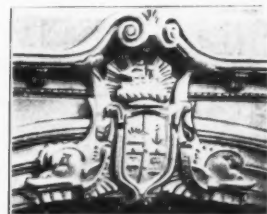
Therefore, it is welcome news to record the remarkable revival which this fascinating subject shares with recent decorative Art at large. And how in Architectural decoration Armory, which has too often appeared in a small ineffectual and shamefaced manner—as though it realized its weakness—is again beginning to take the proper prominence to which its value as decoration and its historical interest entitle it. Thus more and more is this Heraldic work becoming effective with vigorous drawing, fine modeling and true decorative feeling.

The great change in Architectural taste and the Gothic Revival, which took place in the early part of the Nineteenth Century, revived Heraldry. Thomas Willment, F. S. A., stained glass artist (1812), was one of the first to re-study the really decorative stained glass

work of earlier periods, his best work being the beautiful glass windows of St. George's Chapel, Windsor, and the armorial window in the Great Hall of Hampton Court Palace. These examples show how well he understood Tudor work, and in his "Regal Heraldry" (published in 1844) the old-time arms and badges with which St. George's Chapel is so profusely decorated are admirably dealt with. Augustus Welby Pugin also assisted *con amore* with his Heraldic details for the Houses of Parliament, as before alluded to. The neighboring Chapel of Henry VII furnished him with the very best material for the designs in question, and the Heraldic facts are handled with sincerity, combined with freedom of treatment, high executive ability and artistic excellence. For, while following the lines of the mediæval method, denoting that the designer had recognized their ornamental value in form as well as spirit, still the more modern mode of application was also aimed at. Thus the resultant effect is characterized by great simplicity and originality.

Pugin's frieze, composed of demi-angels with badges, has served as a model for the embellishment of the lobby of the House of Commons as well as of St. Stephen's Hall. The Royal Arms on the Throne and the arms and badges which form a large portion of the decoration, both within and without, are also very satisfactory examples of the modern use of such forms.

Another noted exponent of Heraldic Art was Father Dom Anselm Baker, a Cistercian monk of St. Bernard's Abbey, at Charnwood, Leicestershire. His work (of which the best known, though not the best examples, are his illustrations to Foster's "Peerage and Baronetage"—1880-1-2) vividly illustrates the supremacy of Heraldic



draughtsmanship that is based on correct ideals. Working with the patient thoroughness of his monkish predecessors, he was not content to copy the mere outline of his Art, but succeeded in infusing the true inner feeling of the earlier artists into a latter-day concept. The whole of his rendering was therefore strikingly in keeping, having true curve of line and tone of color-tincture, combined into a rich yet subdued composition. He thus showed forcibly how possible it was by sincere effort and loving care to reproduce in the present time some of the best qualities of the early masters of the Art.

In Architectural design the beauty of Heraldic decoration, when introduced as a prominent feature, is nowhere better shown in modern work than in the finely conceived Central Institute of the City and Guilds of London, designed by Mr. Alfred Waterhouse, R. A. There one sees well thought out and admirably modeled Armorial fittings fittingly embellishing a broad and dignified façade, forming a handsome example of the use of Heraldry, as applied to Architecture.

Mr. Charles Alban Buckler (Surrey Herald Extraordinary), an architect, has also had executed work in connection with armorial decorations of a very high order. Such examples as those in the modern additions and restorations to Arundel Castle and for the Heraldic decoration upon and in Mowbray House on the London estate of the Duke of Norfolk prove him to be one of England's foremost Heraldic artists. In the hall, staircase, gallery and dining-room of Allerton Park, the seat of Lord Mowbray and Stourton, several hundred carved and painted shields appear, modern in decoration and beautiful in design. These are also specimens of the Heraldic art work of Mr. Buckler. And the designs of Mr. Alfred Gilbert, R. A., in the shields forming part of the richly-elaborated monument to His Royal Highness the late Duke of Clarence, are excellent examples of armorial treatment. Then with regard to Interior Heraldic ornamentation, the British Houses of Parliament present fine examples as illustrated in the excellent photographic reproductions from the Collection of Sir Benjamin Stone, M. P. A great variety of decorative Armorial *motifs* are exhibited in the various splendid apartments of that grand structure.

"The Gilded Chamber" in Gladstone's descriptive phrase springs to the mind as one stands at the Bar and surveys the House of Lords. But though the Chamber is glowing in gold and colors, the effect is not garrish, for the hues of the superb decorations are subdued and harmoniously blended with an artistic effect that is a delight and refreshment to the eye. The solemn stillness and the soft light of a sacred edifice prevail. The figures of the

Kings and Queens of England in the lofty stained glass windows look like saints in their antique garments. On pedestals between the windows are large bronze statues of Knights. At the top of the Chamber is the imposing canopied Throne. It is magnificently carved, glistening with gold and sparkling with precious stones, and suggests an altar, flanked as it is on each side by costly candelabra of wrought brass. Formerly there was but one Chair of State on this Throne; it was designed by Augustus Welby Pugin, the eminent architect who was engaged—under Sir Charles Barry—in the erection and decoration of the new Houses of Parliament. This State Chair had been in the House of Lords ever since the Chamber was first used in 1847, and Queen Victoria sat in it whenever she opened Parliament in person. On these occasions the lower chair on the left hand was used by the Prince Consort, and that on the right by the Prince of Wales. But by Royal Command of King Edward VII on February 14, 1901, the Throne was provided with a second State Chair for Queen Alexandra, and for the first time in English history a Queen Consort accompanied the King in equal state at the opening of Parliament. The new State Chair—that on the left of the Throne—is almost an exact replica of the old one in design and ornamentation, the only distinctive difference being that it is an inch and a half lower. Both chairs are finely carved, gilt with English gold-leaf, and have the Royal Arms richly embroidered on the crimson velvet back.

(To be concluded.)

ELECTRIC ELEVATORS

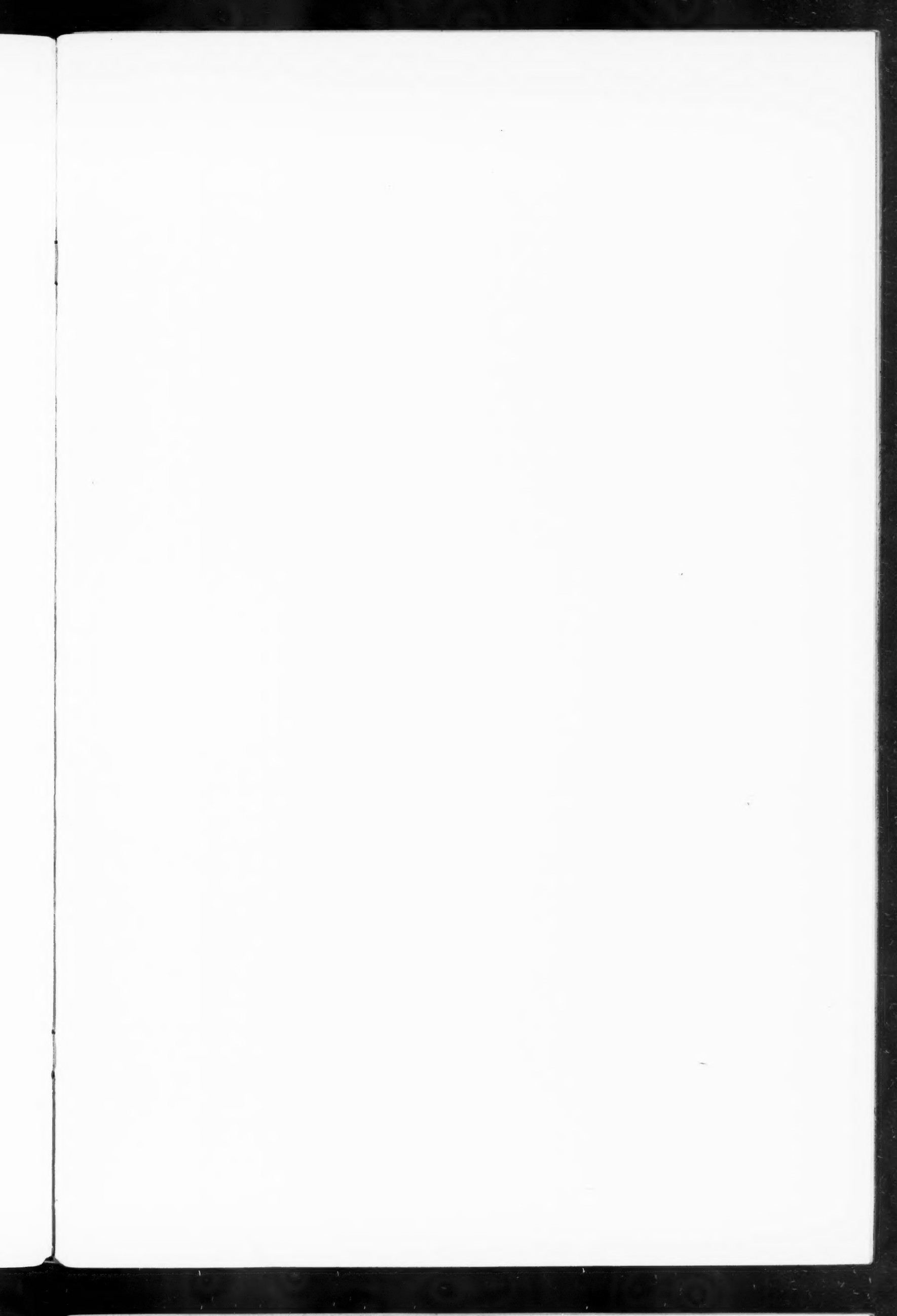
BY A. S. ATKINSON

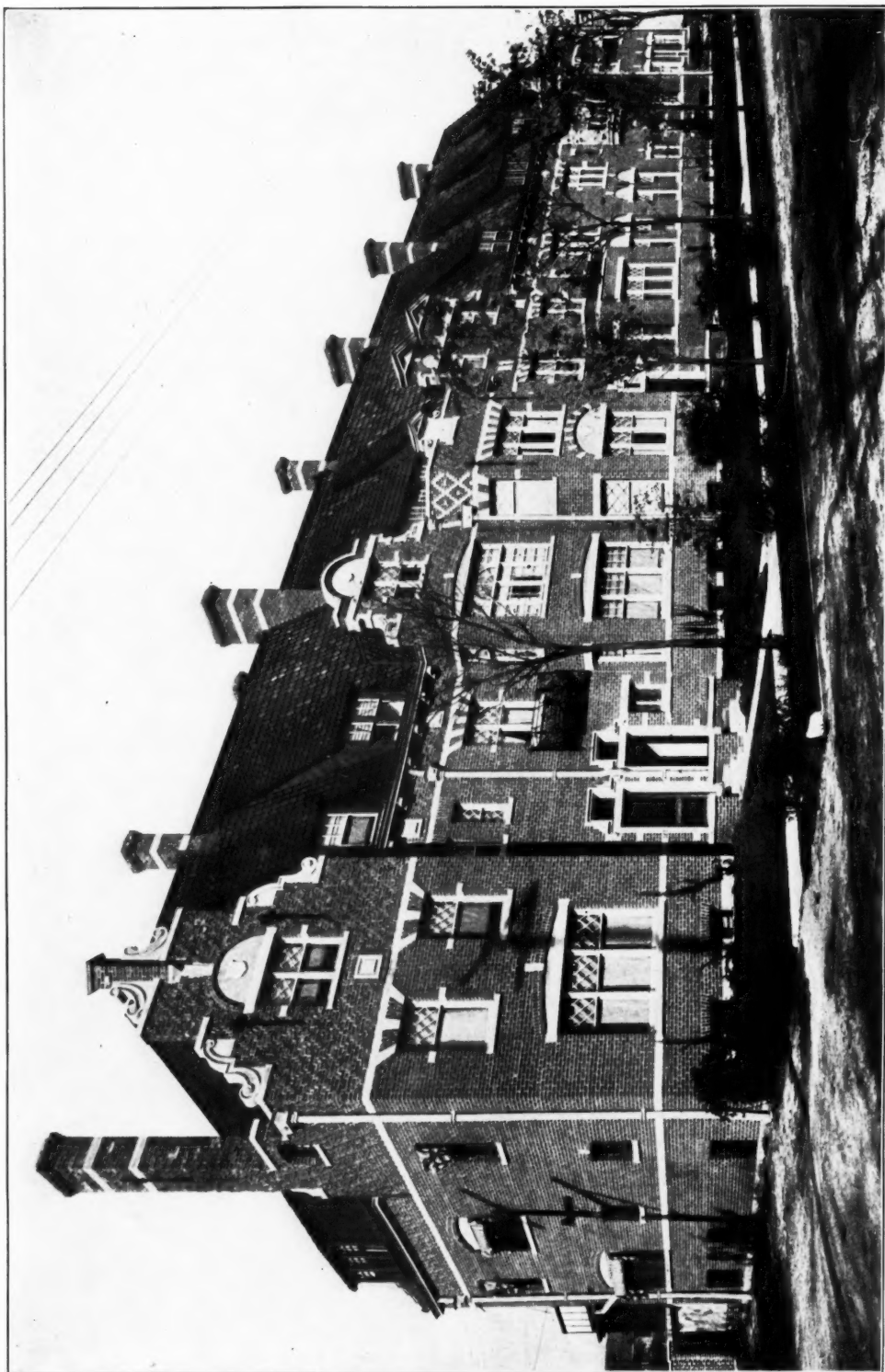
IT is conservatively estimated that 80 per cent of the elevators installed in the United States every year are operated by electric power, and the question of designing and constructing the electric elevators has become largely a special branch of engineering. The chief demands made upon the electric elevators are safety, efficiency of operation, perfect control of the mechanism, and economy of installation and operation. It is principally because the electric elevator in its modern form satisfies these demands to a large degree that it has become a most important factor in the situation.

The elimination of the danger element and increase of the safety factor have made electrical elevator hazards the safest of casualty accidents. The accident insurance companies show that the number of elevator accidents not due to the carelessness of individuals are almost insignificant, and compared with the number of elevators in use they are the safest vehicles on which one can go. Both the high speed express elevators and the slower freight ones are installed so that the maximum of safety is guaranteed. It seems as if much further improvement in this direction could not be obtained or desired. The elevators can be made so automatic in their operation that a novice can run them with safety. The small elevators installed in private houses of four and five stories are all of electrical design, and their automatic control by a button makes them of ideal service. It is the opinion of architects that 50 per cent of the private houses of the

future will be provided with such small electric elevators, and that the demand will increase rapidly now that their construction and installation have reached almost perfection.

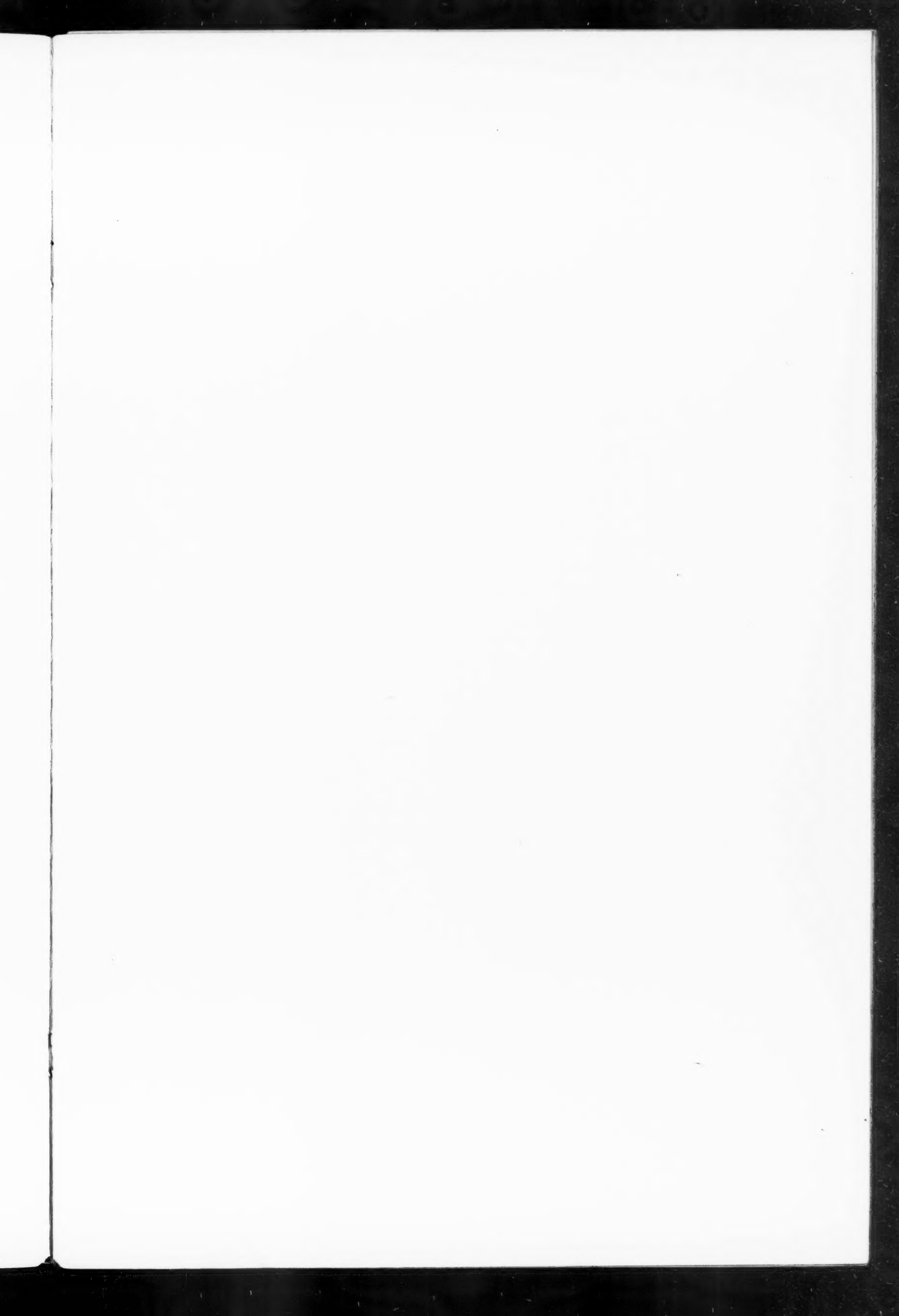
The escalator although differing in important features from the electric elevator, practically comes under the department of the engineer who designs and installs elevators. The widening use of the escalator is no less important than that of the elevator. Not only has it become a moving stairway for stores, public buildings and elevated railway stations, but it is being designed as a movable platform for a great variety of purposes. Instead of carrying passengers simply up inclined stairways in public buildings, the escalator of the future promises to become a movable sidewalk to conduct endless streams of passengers from one part of a railway station or store to another. The construction of extensive escalators of this type for experimental purposes has demonstrated their value. In nearly all cases the application of the electric motor to such purposes has demonstrated its peculiar fitness. As an illustration of this the elevated railroad in New York City has had installed and put in operation an escalator at the Fifty-ninth Street Station, operated by a 9-horse power motor, and a larger one at Twenty-third street operated by a 30-horse power motor. The power consumed to drive these two escalators has been less than by any other form of machinery, and the elec-

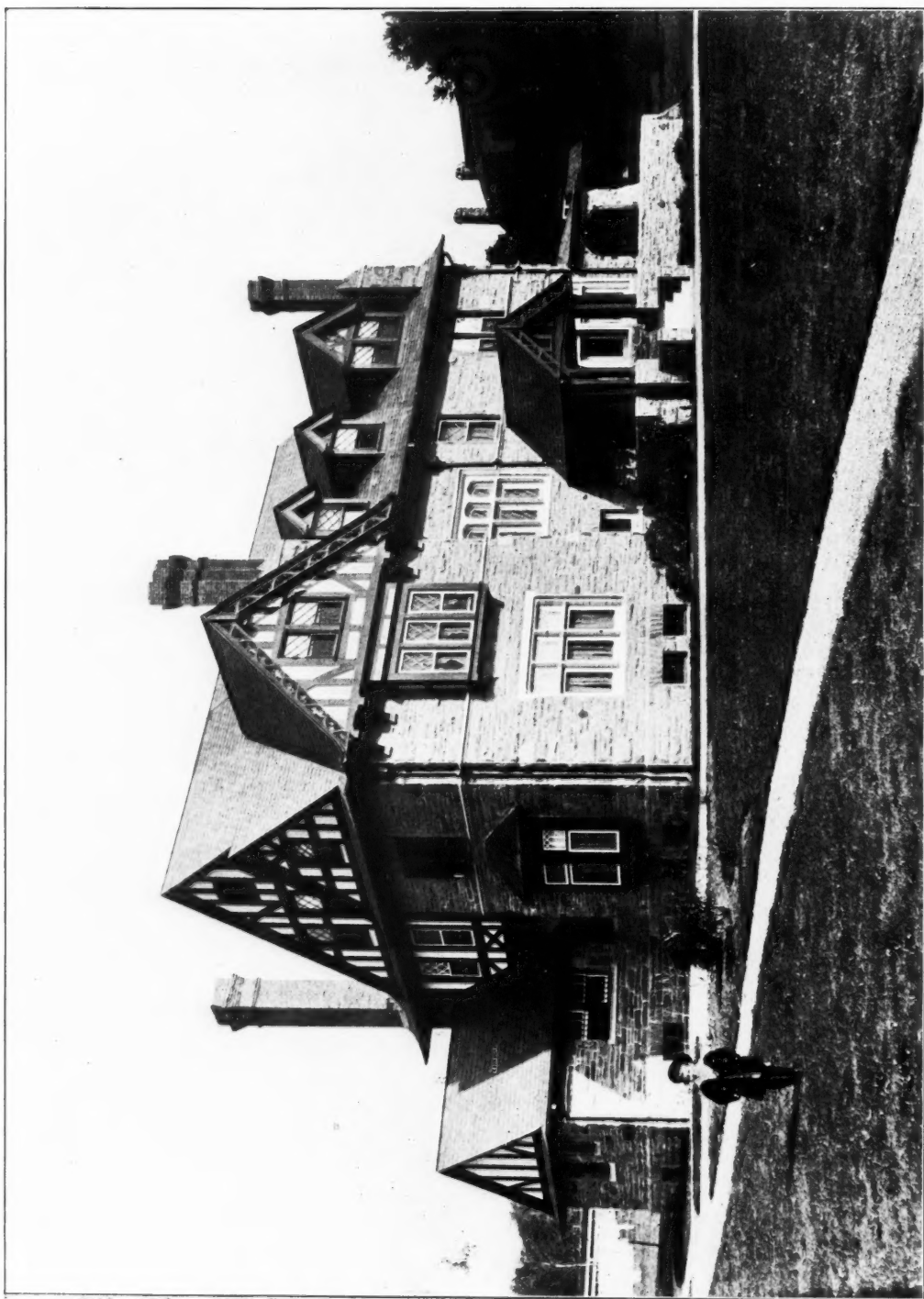




ROW OF HOUSES, CHICAGO
Mann, MacNeille & Lindeberg, Architects, New York

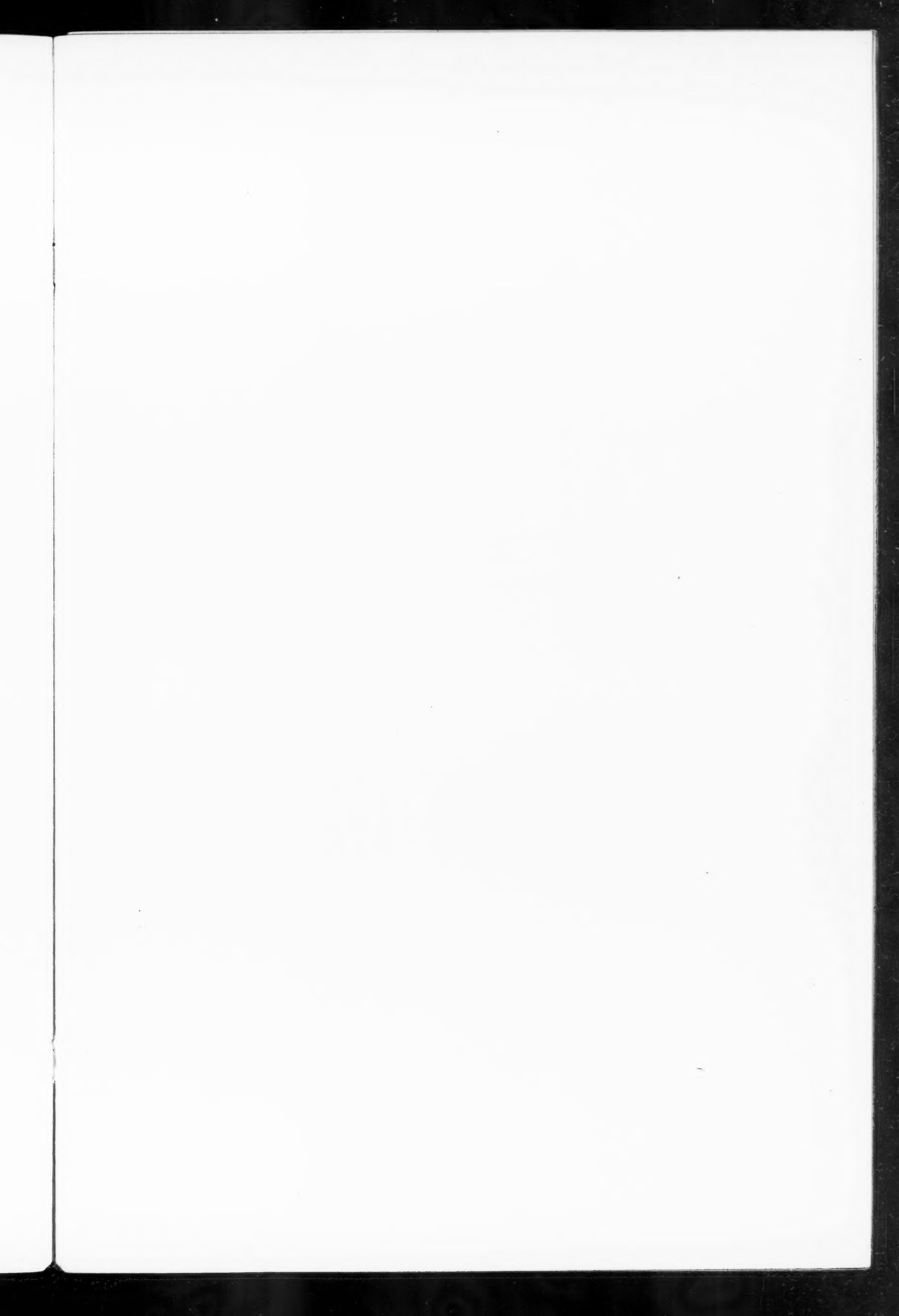
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AND NEWS RECORD
NOVEMBER, 1906





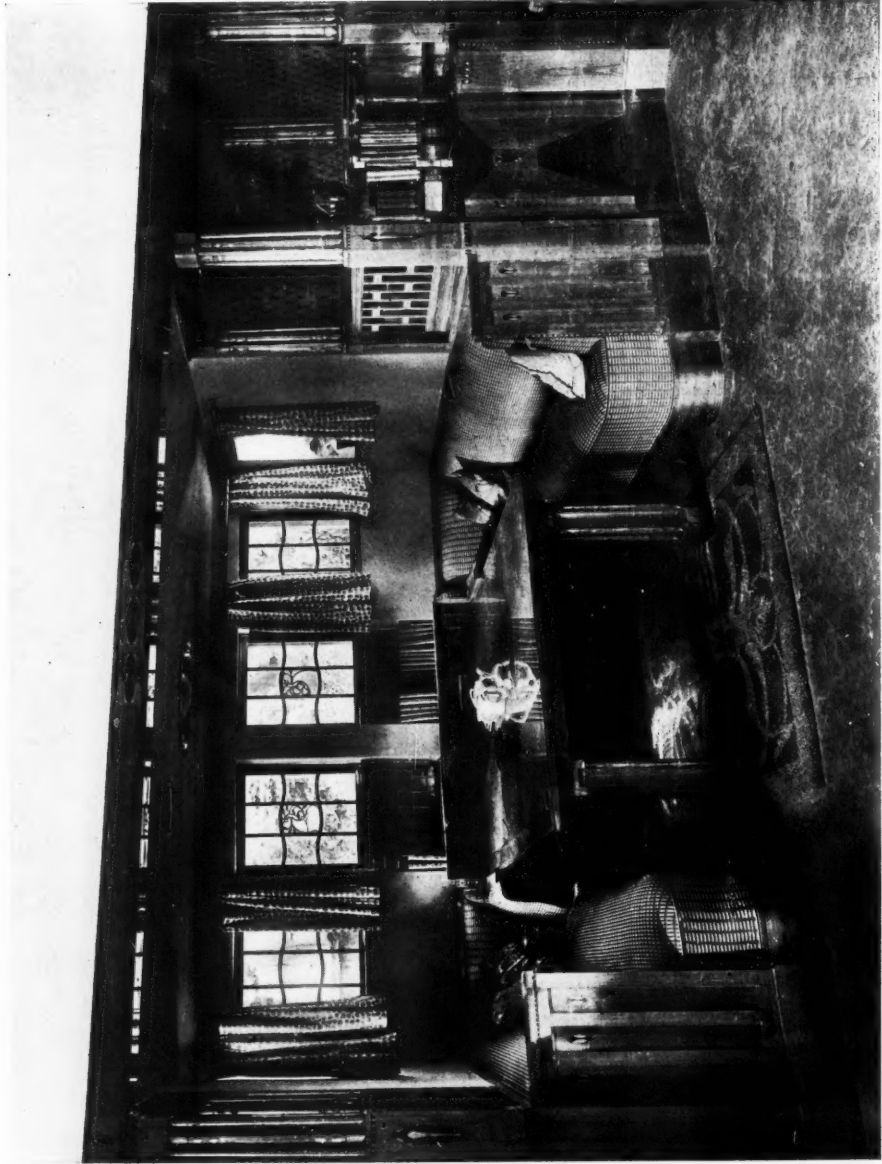
RESIDENCE, CHESTNUT HILL, PHILADELPHIA
Walter F. Price, Architect

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AND NEWS RECORD
NOVEMBER, 1906





A Bremen Antechamber. Emil Hogg, Architect

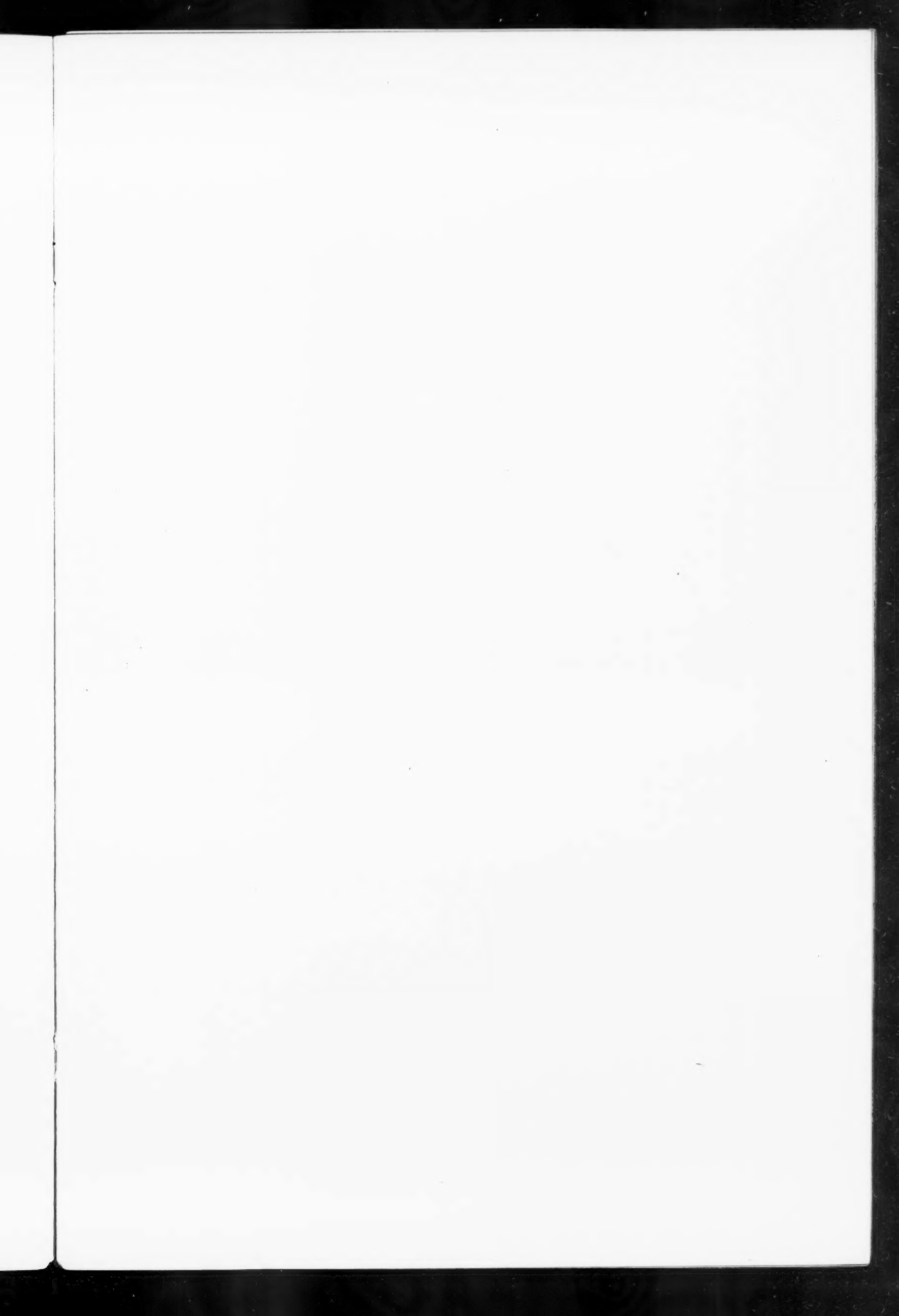


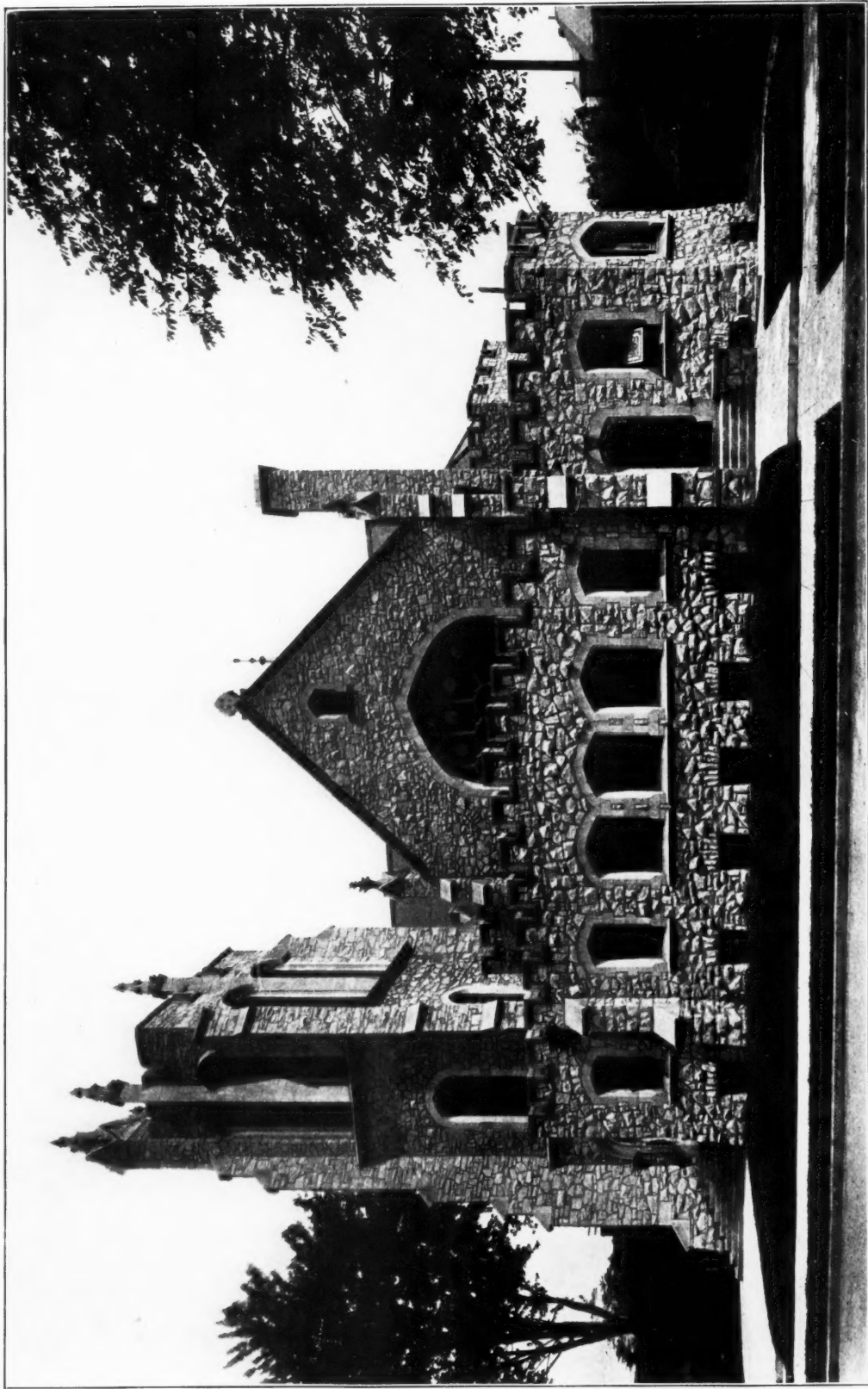
A Window Seat. Prof. Schumacher, Decorator

Courtesy of "The Craftsman"

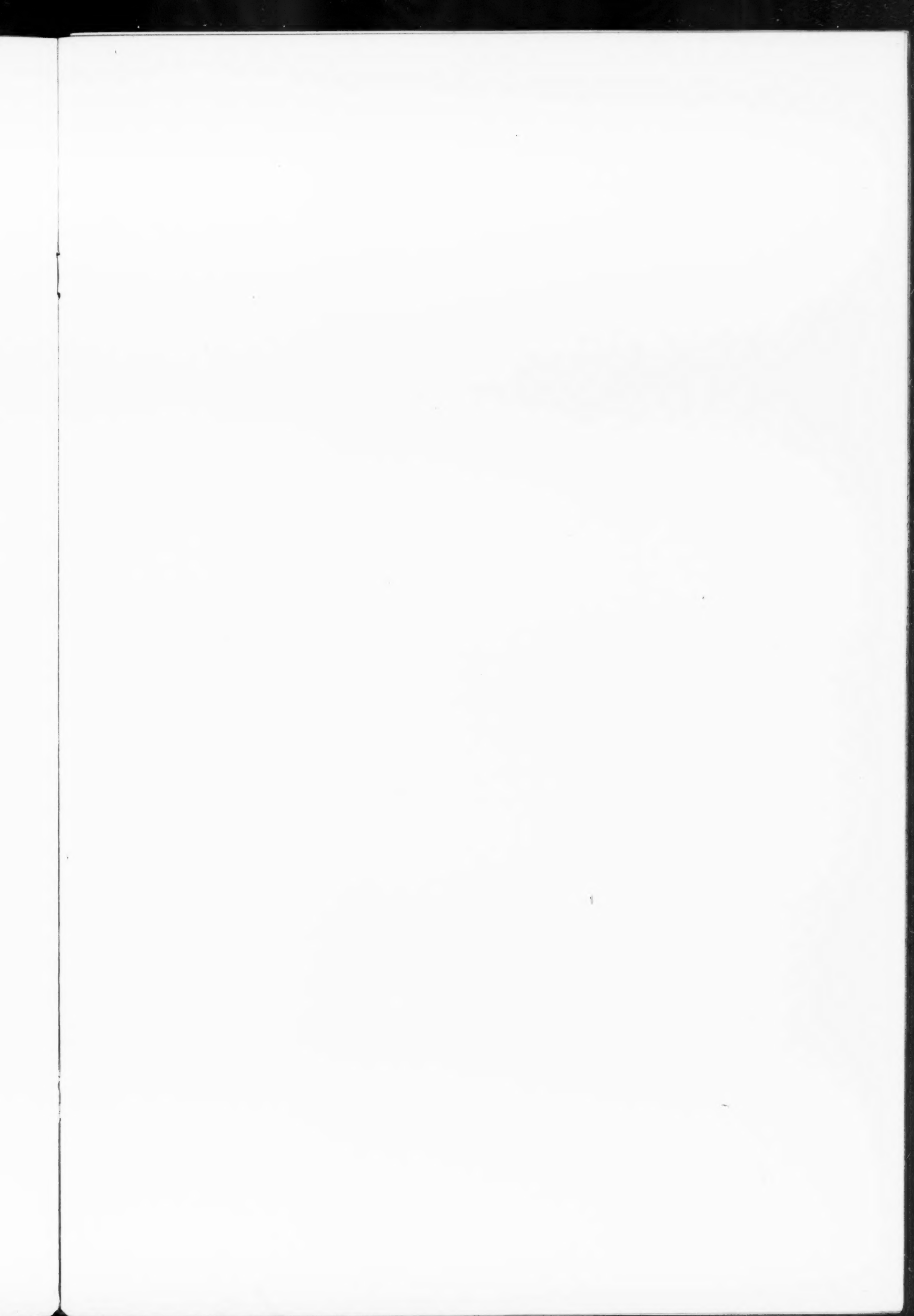
SELECTIONS FROM THE
DRESDEN EXHIBITION

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NOVEMBER, 1906





FIRST PRESBYTERIAN CHURCH, MARION, IND.
Richards, McCarty & Balford, Architects, Columbus, O.



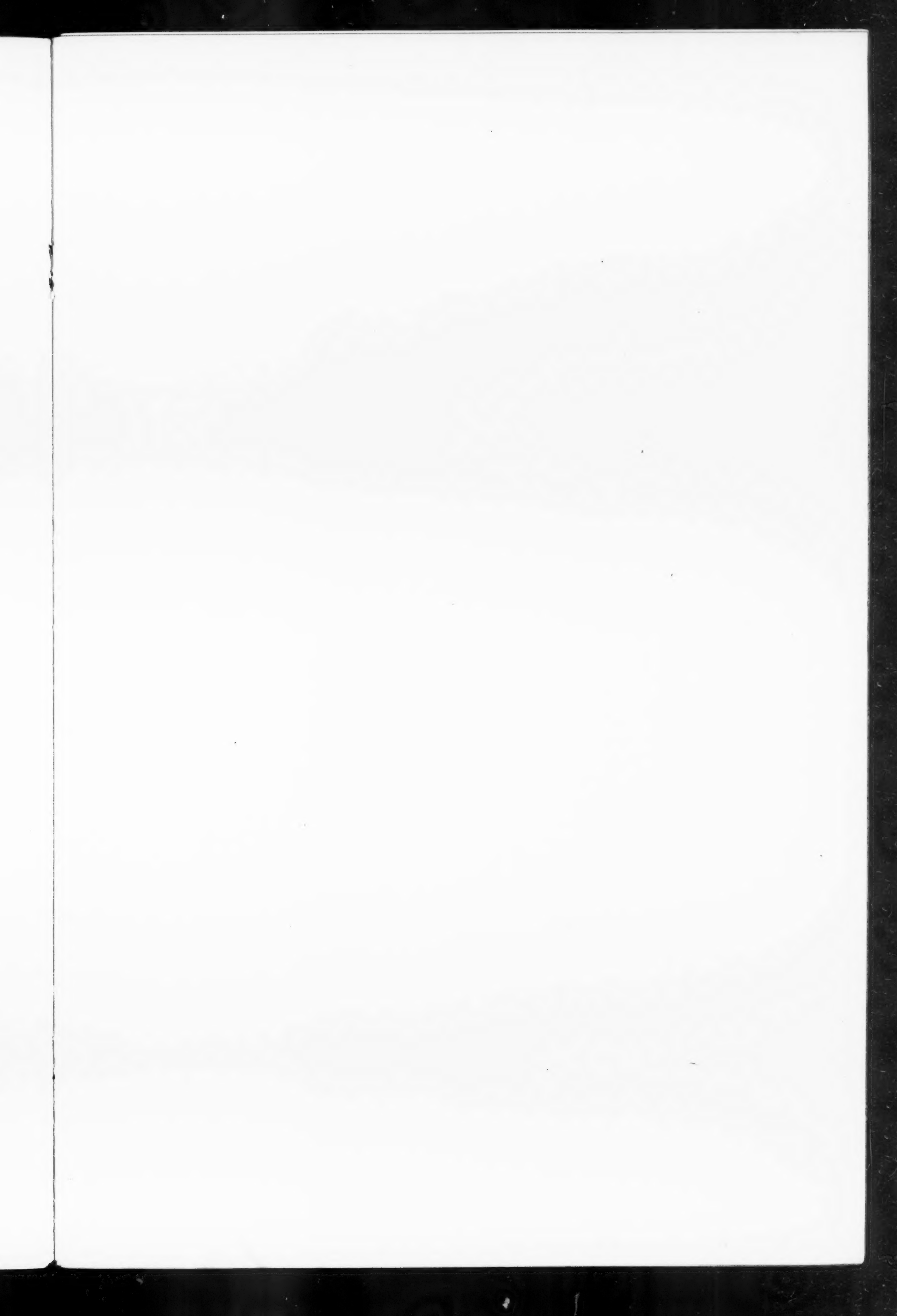


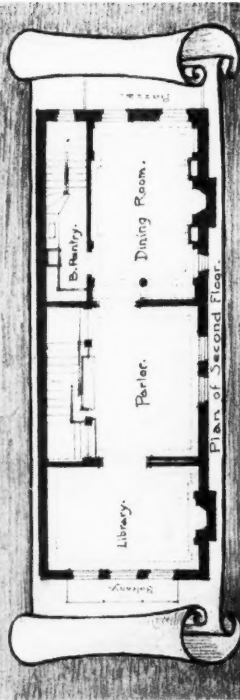
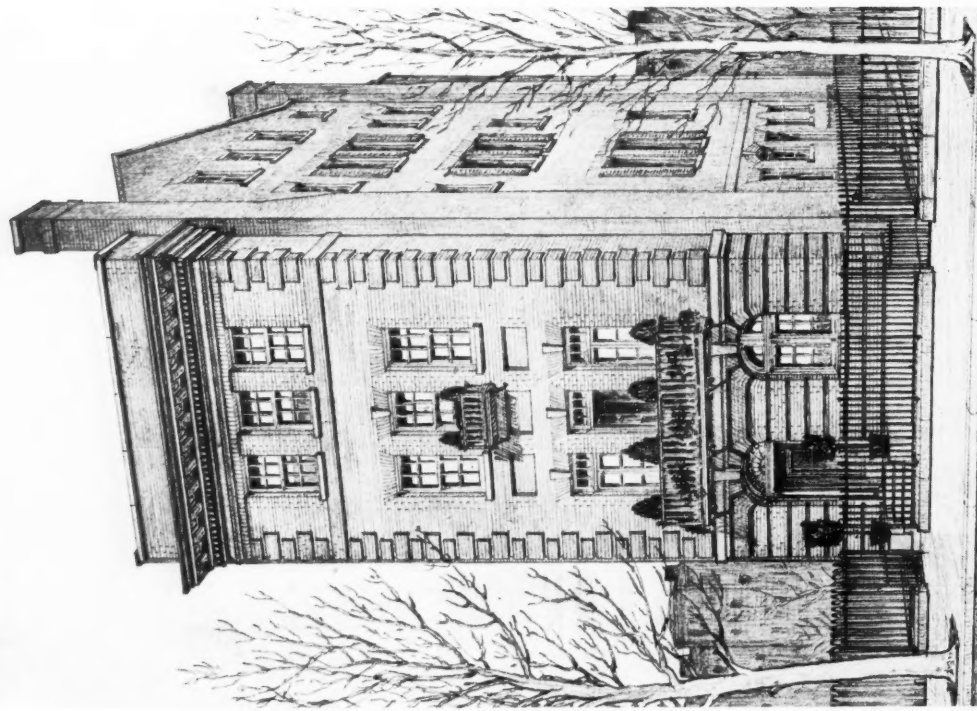
From Architect's Drawing



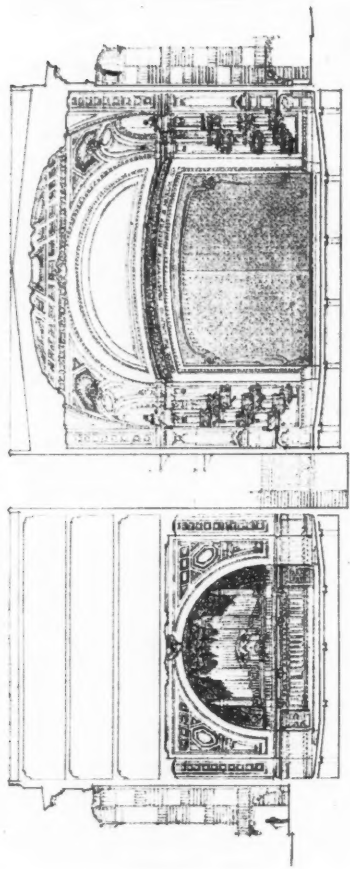
THE STATE CAPITOL, HARRISBURG, PENNSYLVANIA
Jos. M. Huston, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
NOVEMBER, 1906

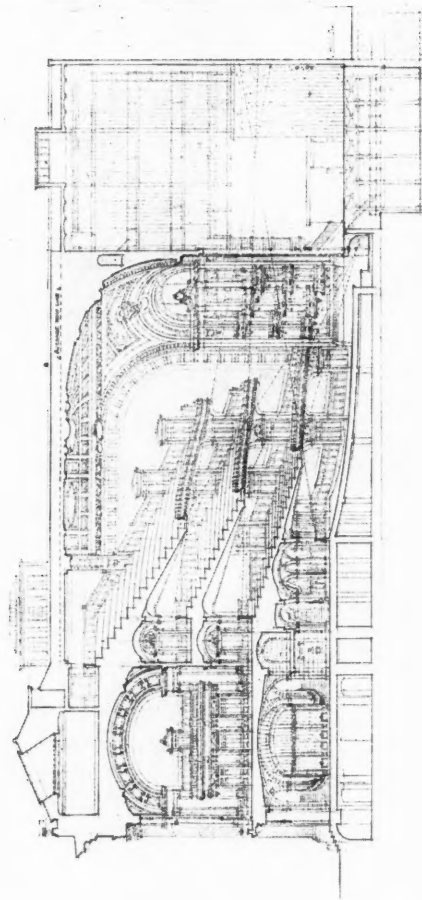




RESIDENCE FOR M. RUSHMORE, BROOKLYN
Alex. Mackintosh, Architect, New York



Section Showing Proscenium

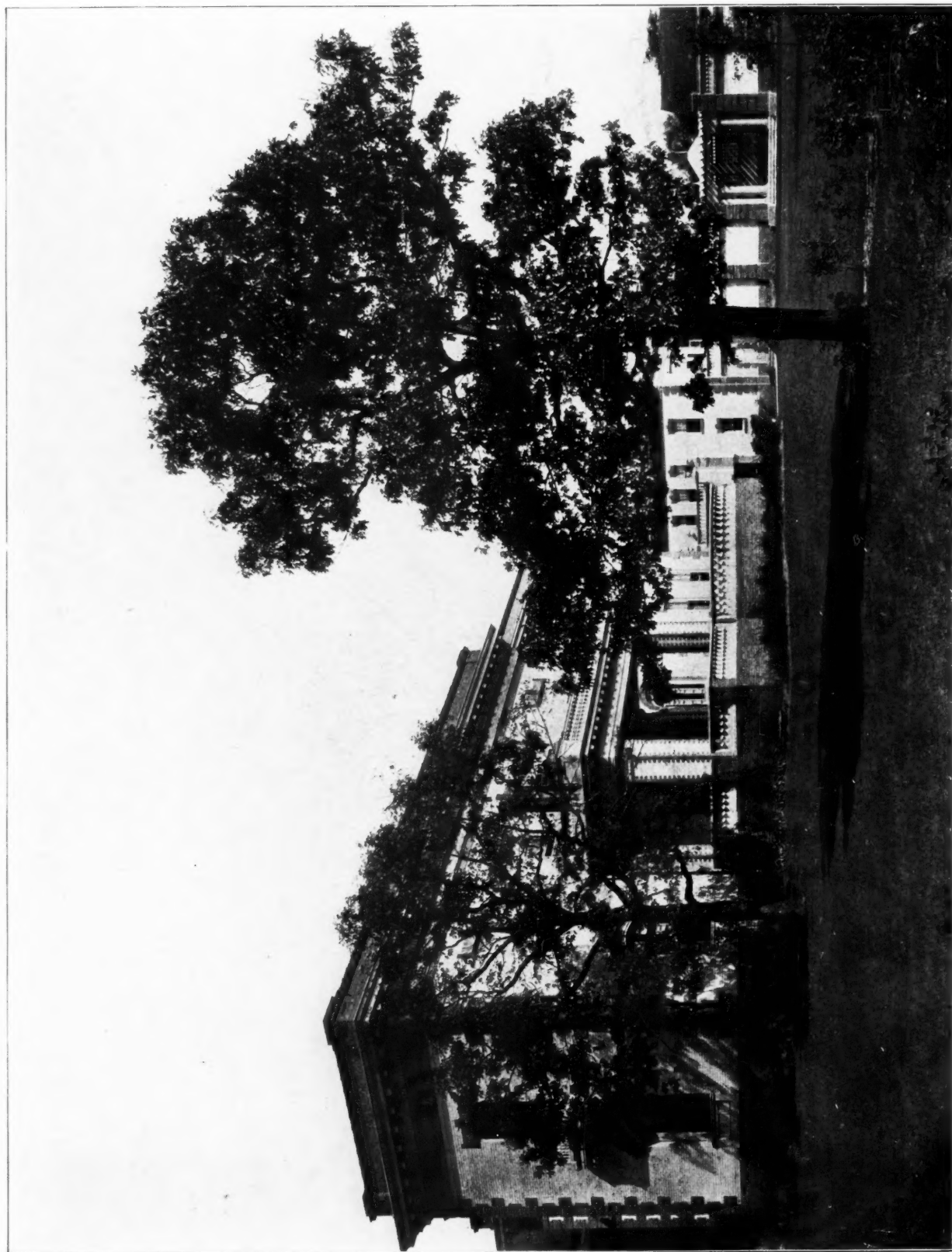


Section Perpendicular to Proscenium

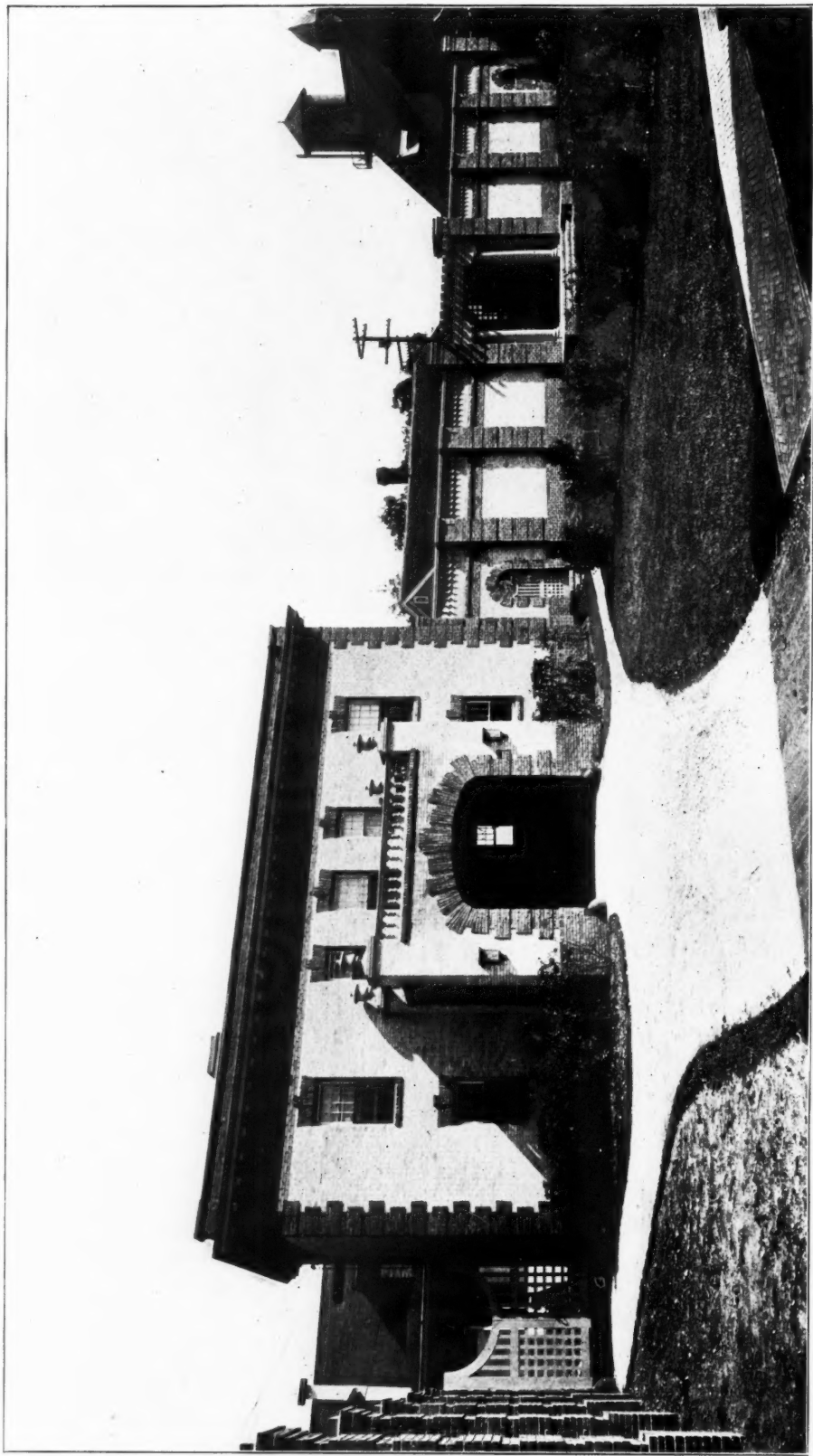
BROOKLYN ACADEMY
OF MUSIC
Herts & Tallant, Architects, New York

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AND NEWS RECORD
NOVEMBER, 1906

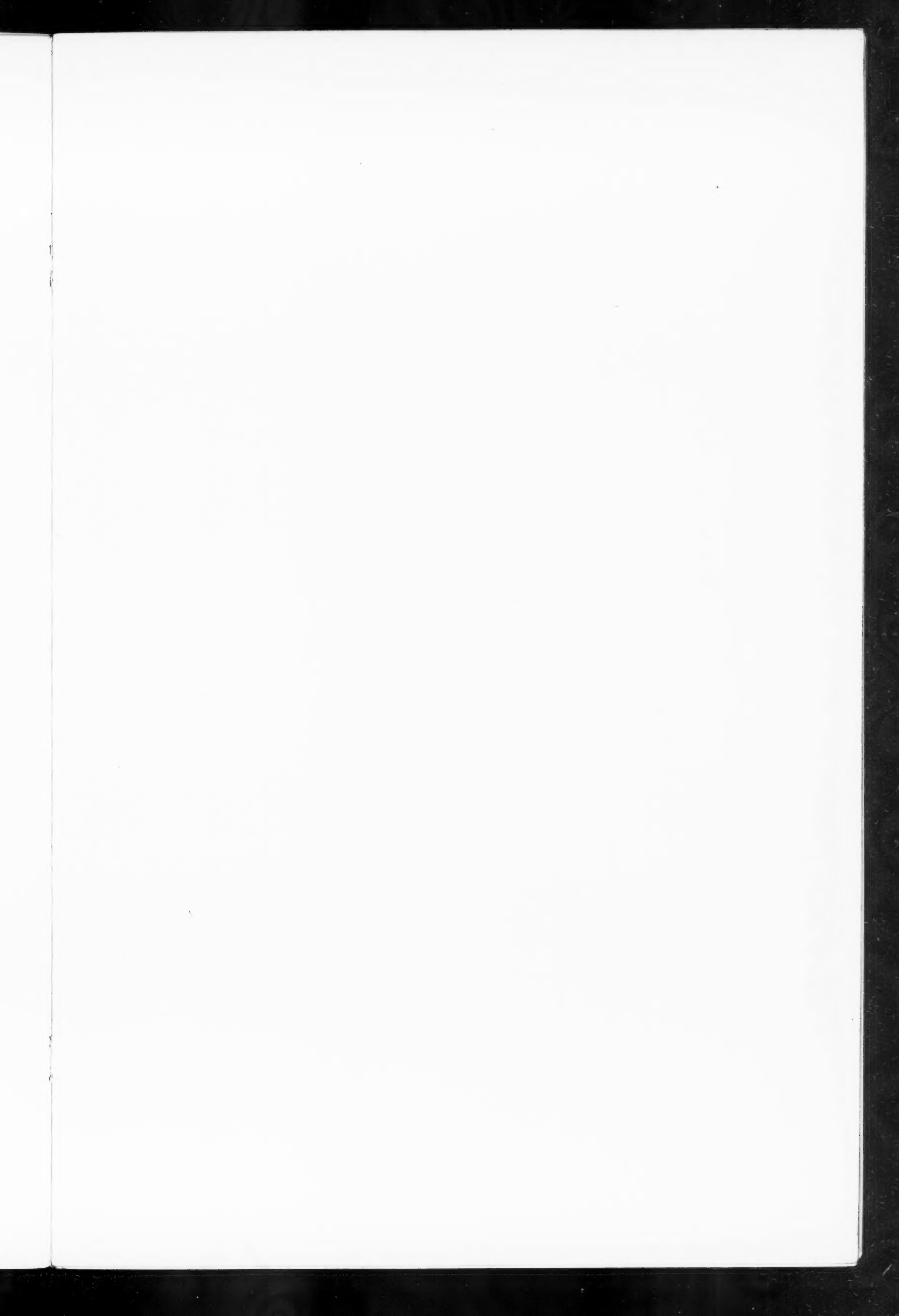
NOVEMBER 1900
THE
NEW YORK
LIBRARY
ASTOR
TILDEN
FOUNDATION



SOUTH FACADE, RESIDENCE OF HOMER A. STILLWELL, CHICAGO
Jarvis Hunt, Architect



STABLE AND GARDEN TERMINAL
RESIDENCE OF HOMER A. STILLWELL, CHICAGO
Jarvis Hunt, Architect

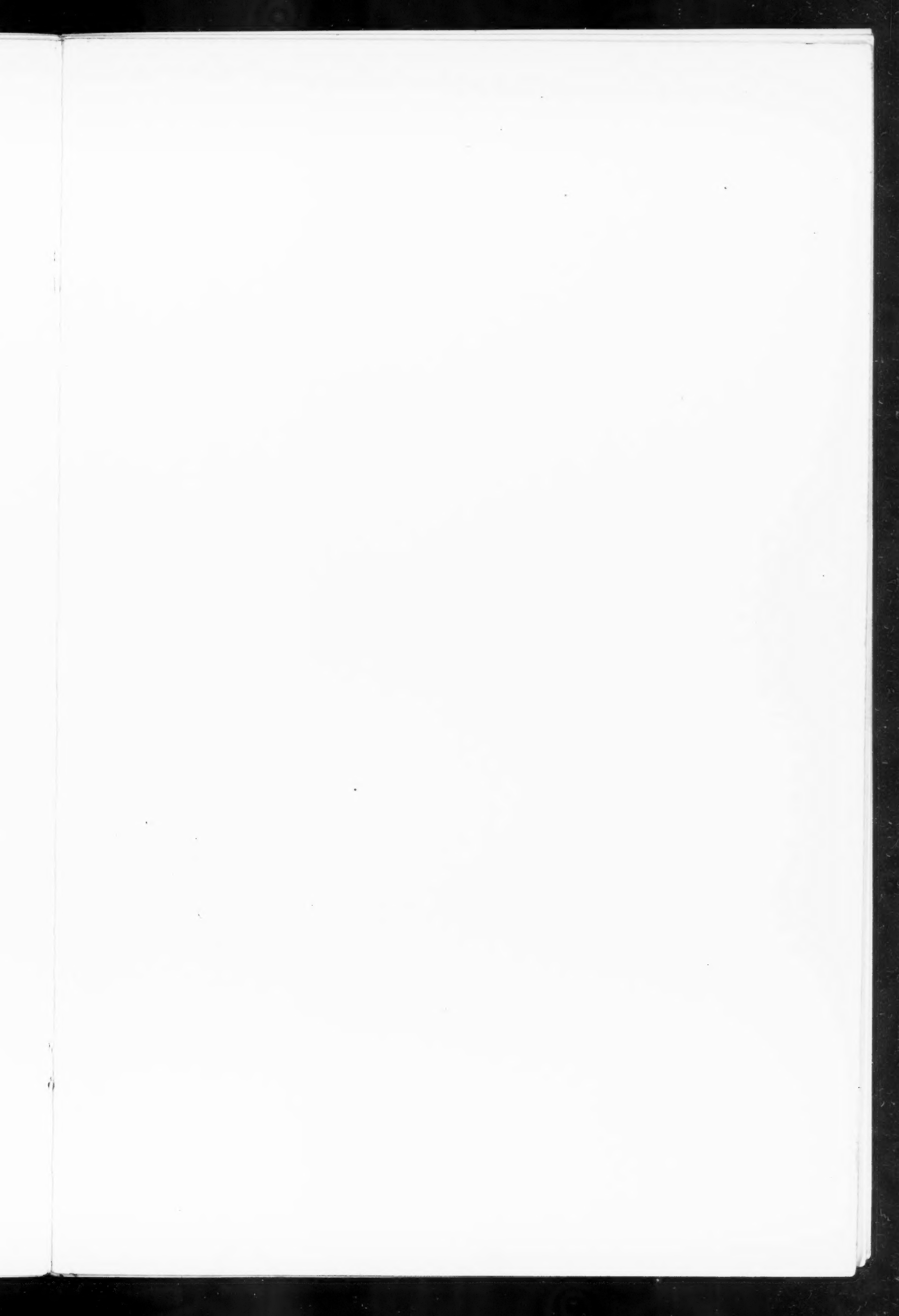




HOTEL PONTCHARTRAIN, DETROIT, MICH.

George D. Mason, Architect

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AND NEWS RECORD
NOVEMBER, 1906





UNITED STATES POSTOFFICE, EVANSTON, ILL.

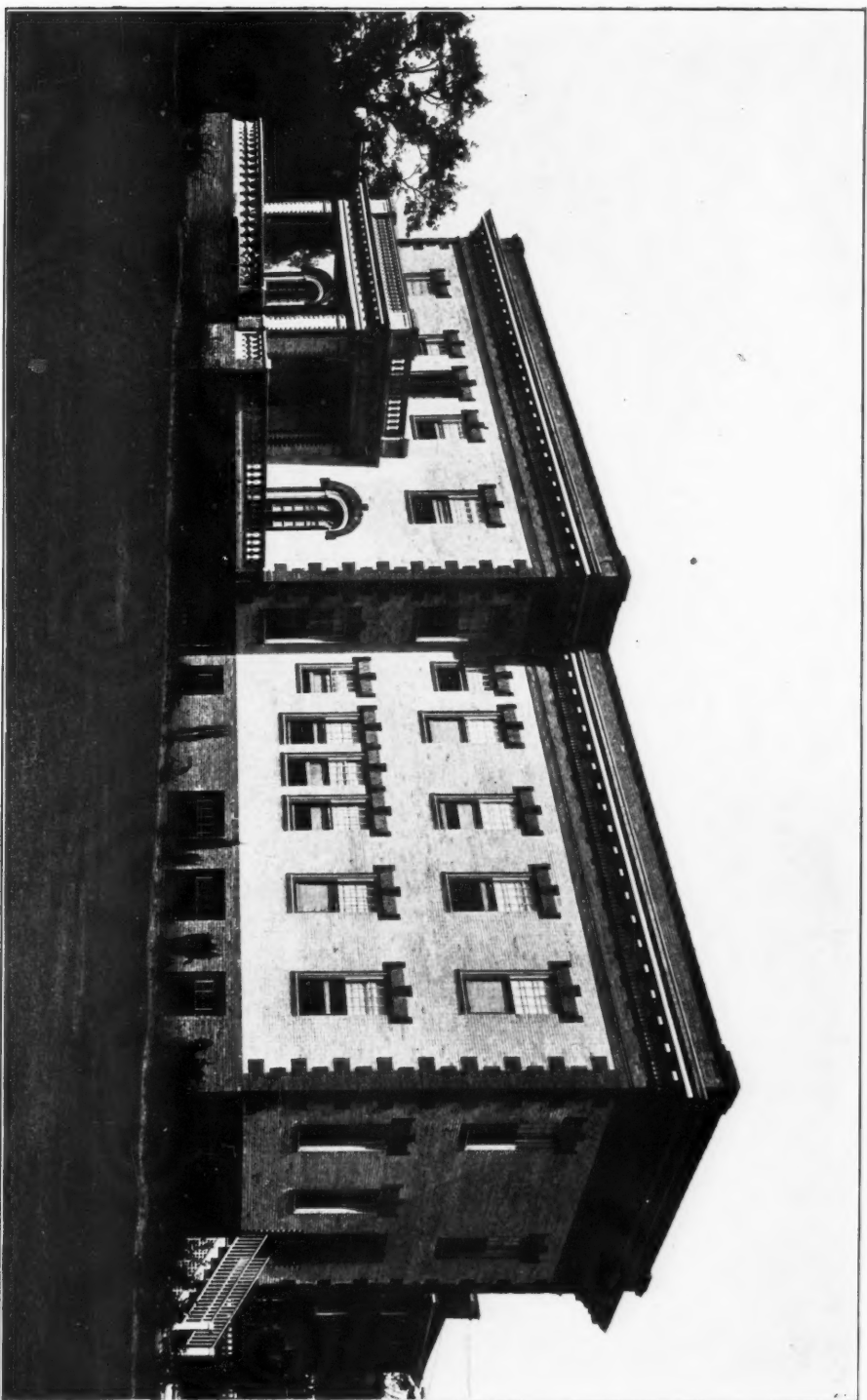
J. Knox Taylor, Supervising Architect

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NOVEMBER, 1906



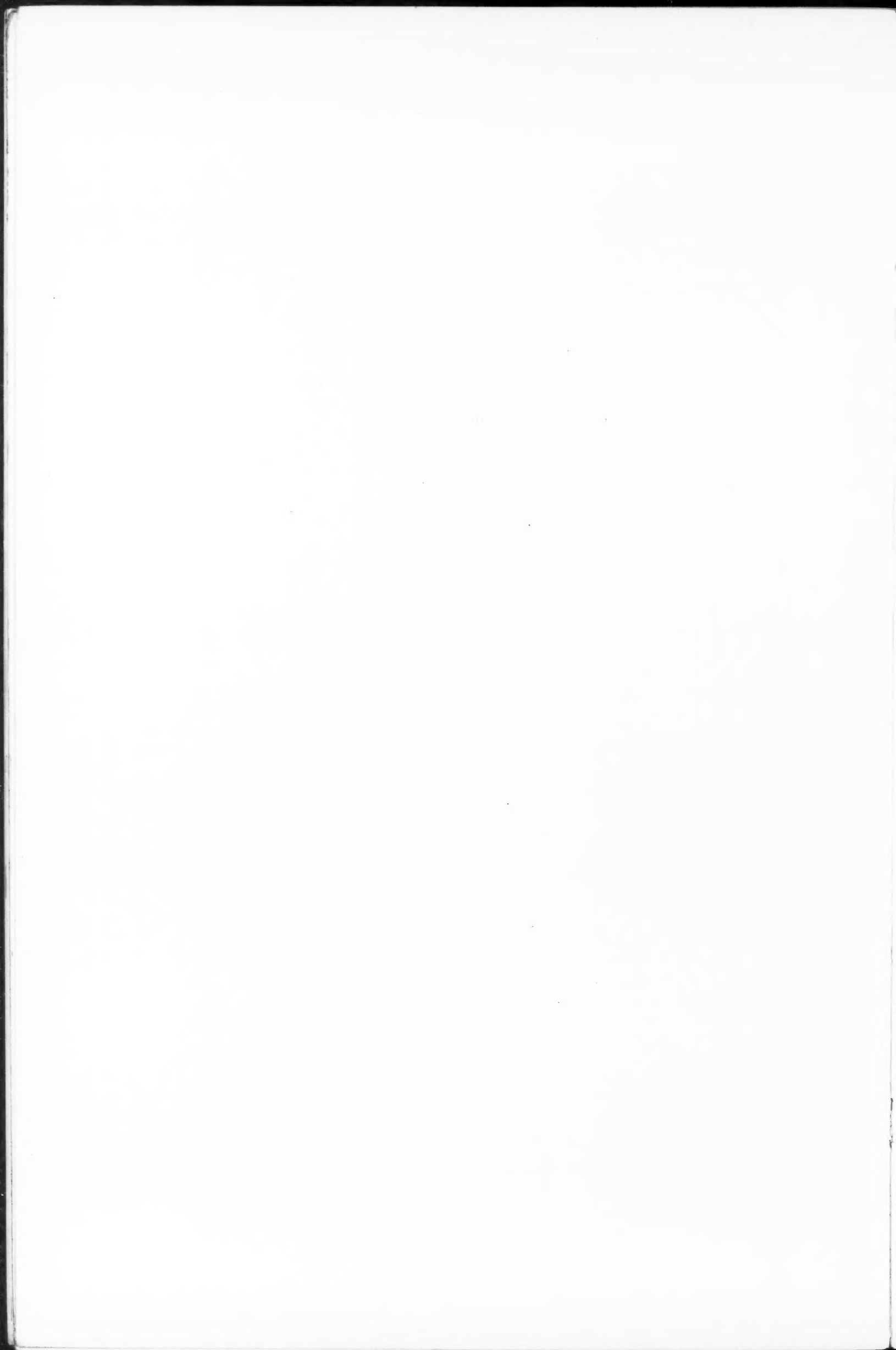
ENTRANCE DETAIL. U. S. POSTOFFICE. EVANSTON, ILL.
J. Knox Taylor, Supervising Architect

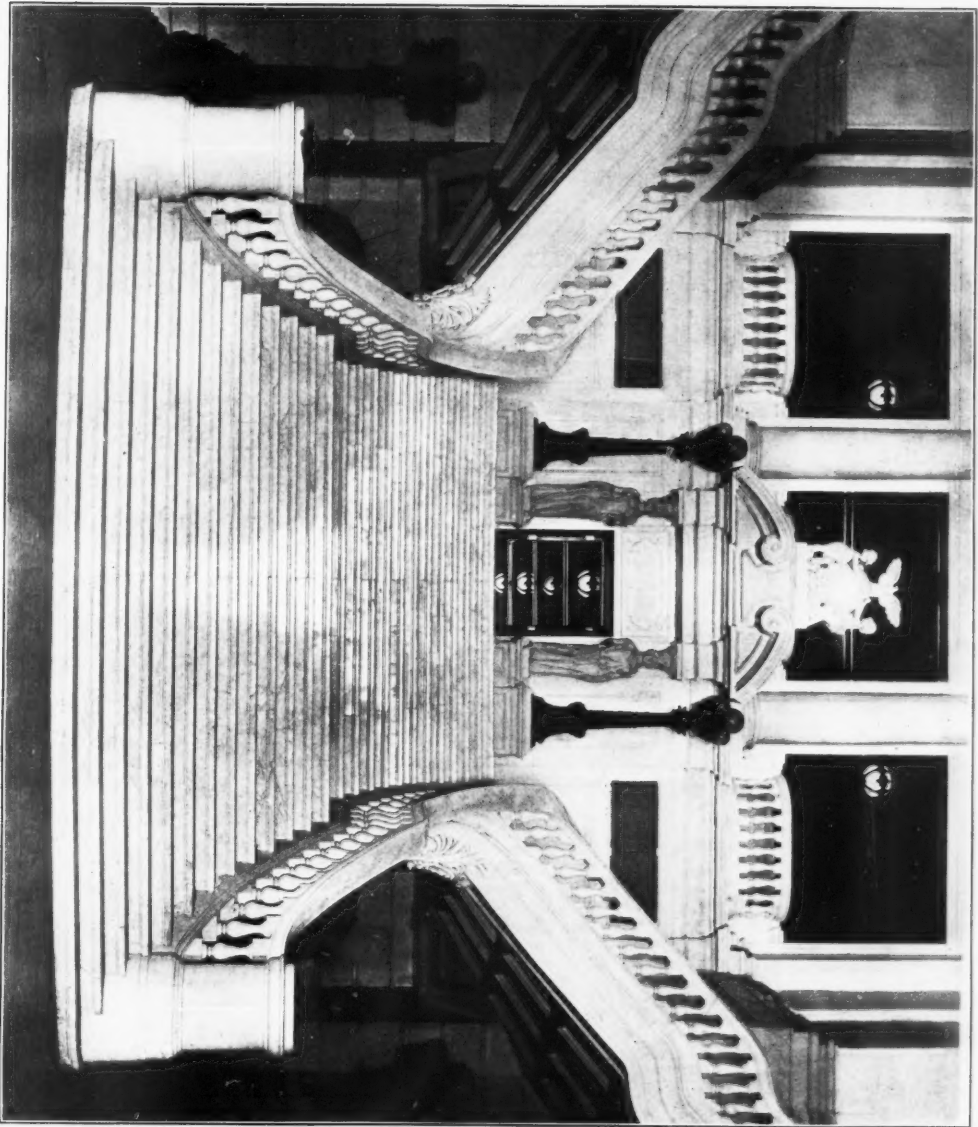
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AND NEWS RECORD
NOVEMBER, 1906



RESIDENCE OF HOMER A. STILLWELL, CHICAGO
Jarvis Hunt, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
NOVEMBER, 1906

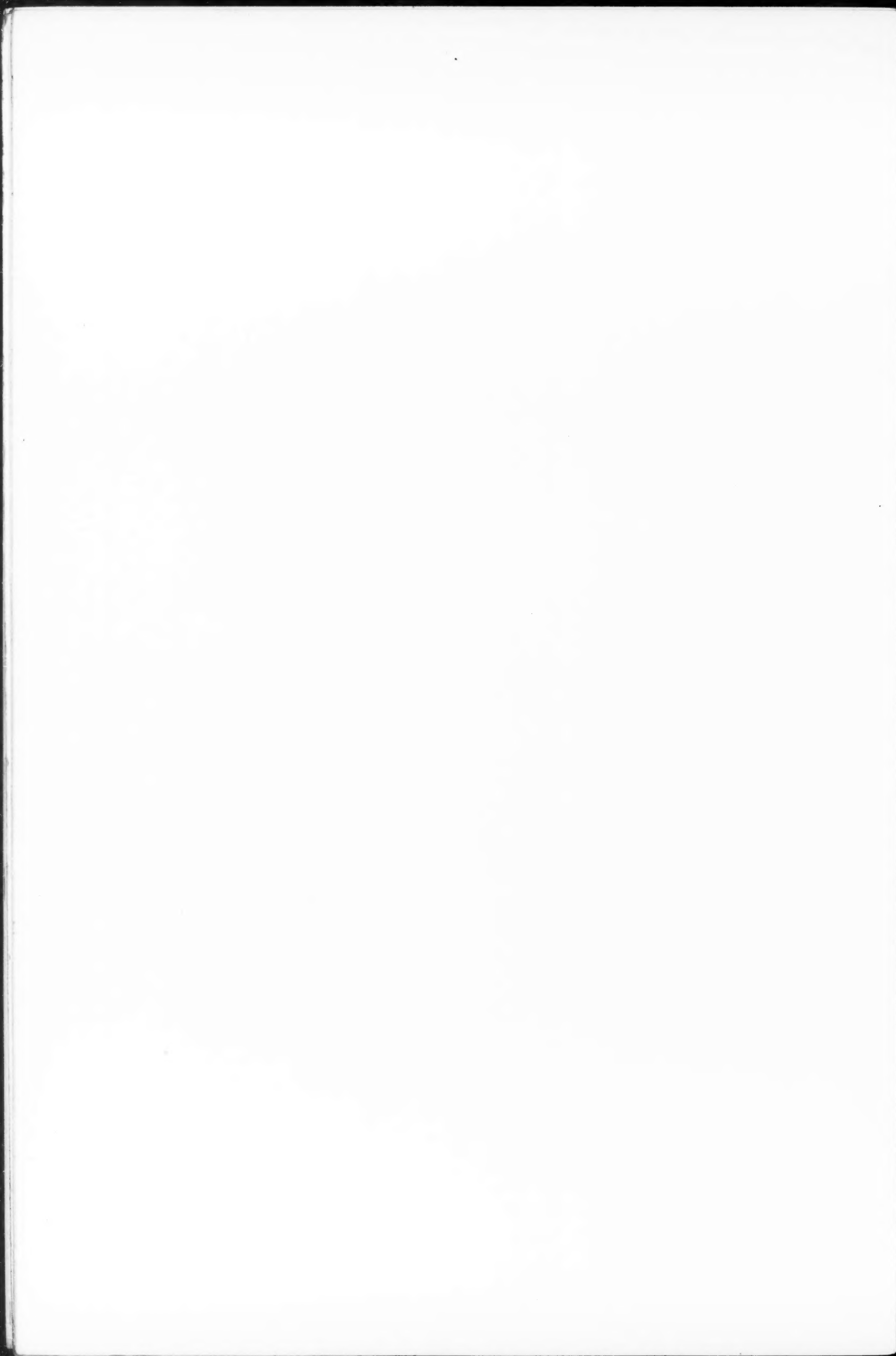


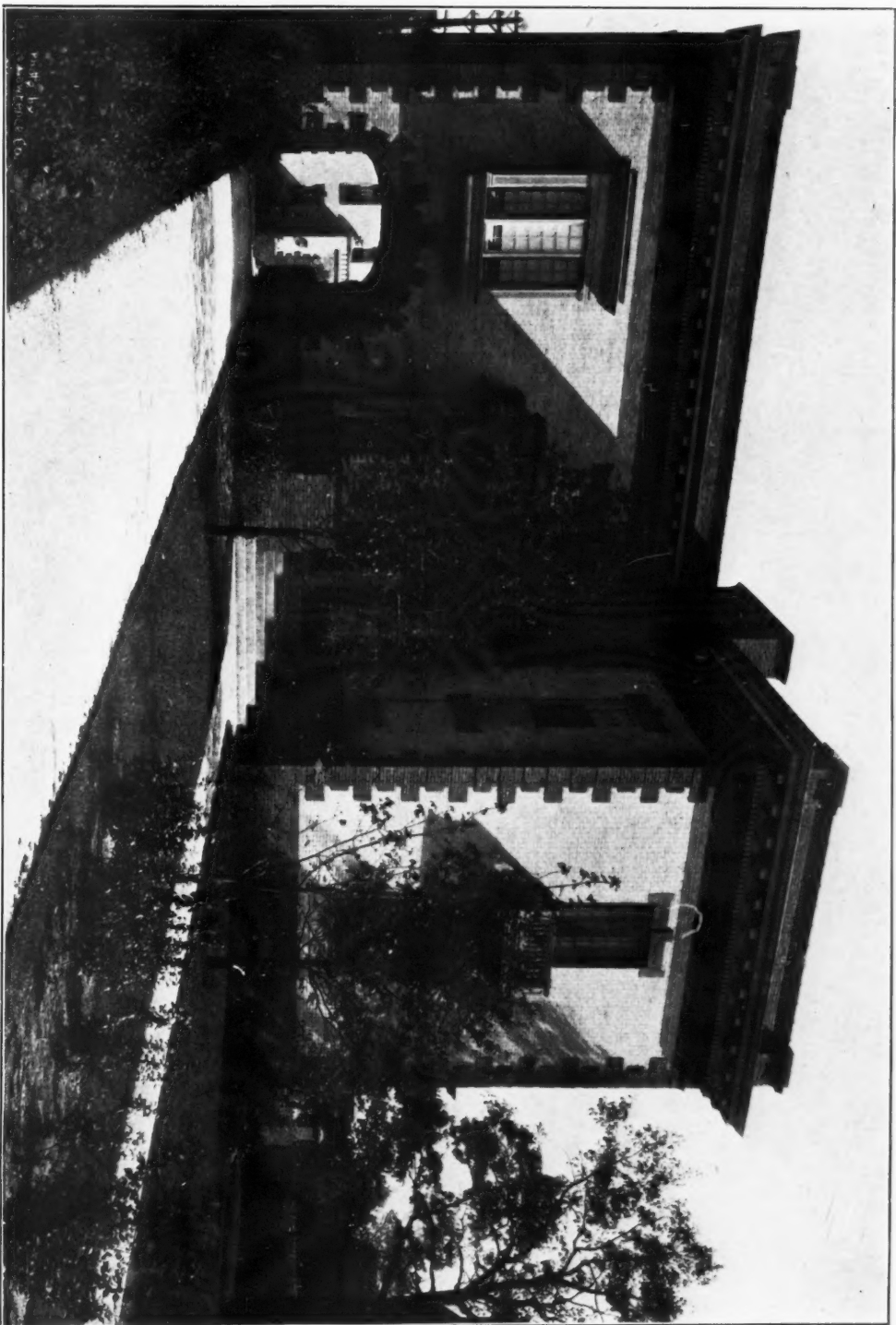


INTERIOR VIEWS, THE STATE CAPITOL, HARRISBURG, PENN.
Jos. M. Huston, Architect



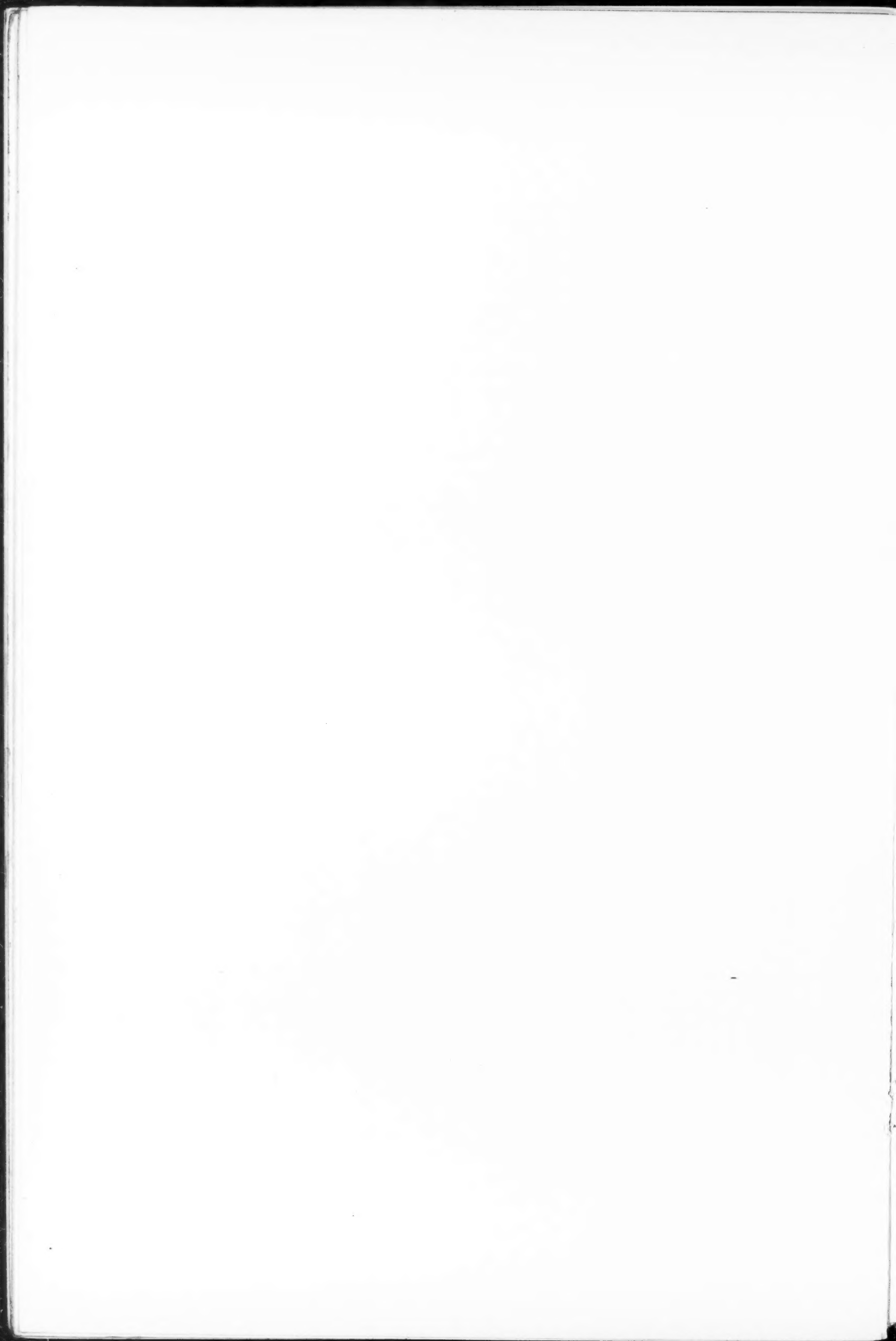
THE INLAND ARCHITECT
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NOVEMBER, 1906

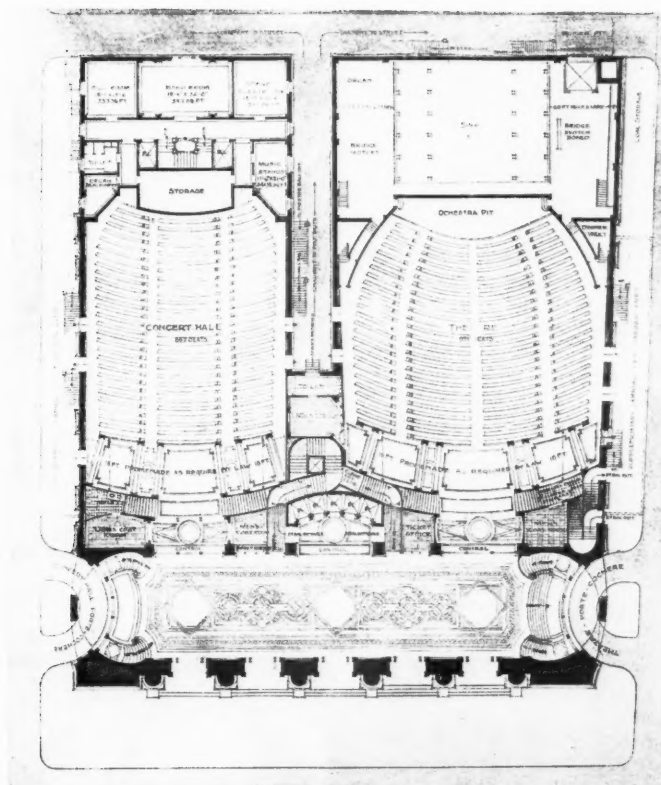




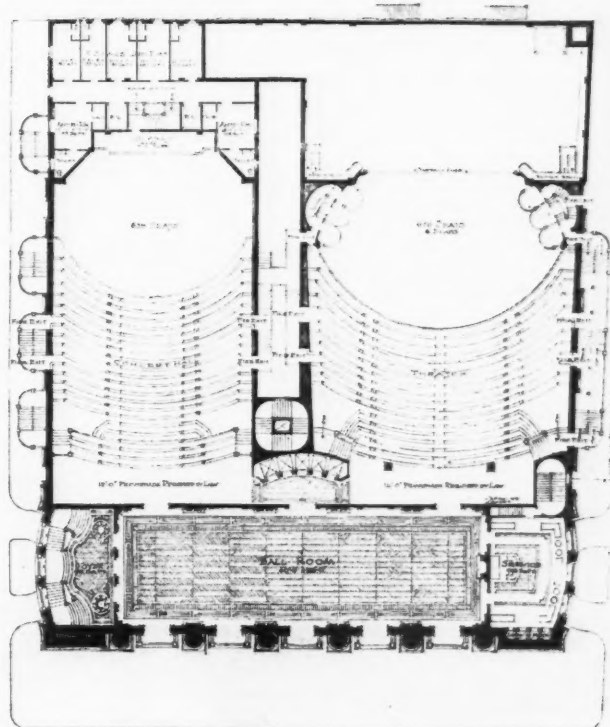
FRONT VIEW, RESIDENCE OF HOMER A. STILLWELL, CHICAGO
Jarvis Hunt, Architect

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AND NEWS RECORD
NOVEMBER, 1906

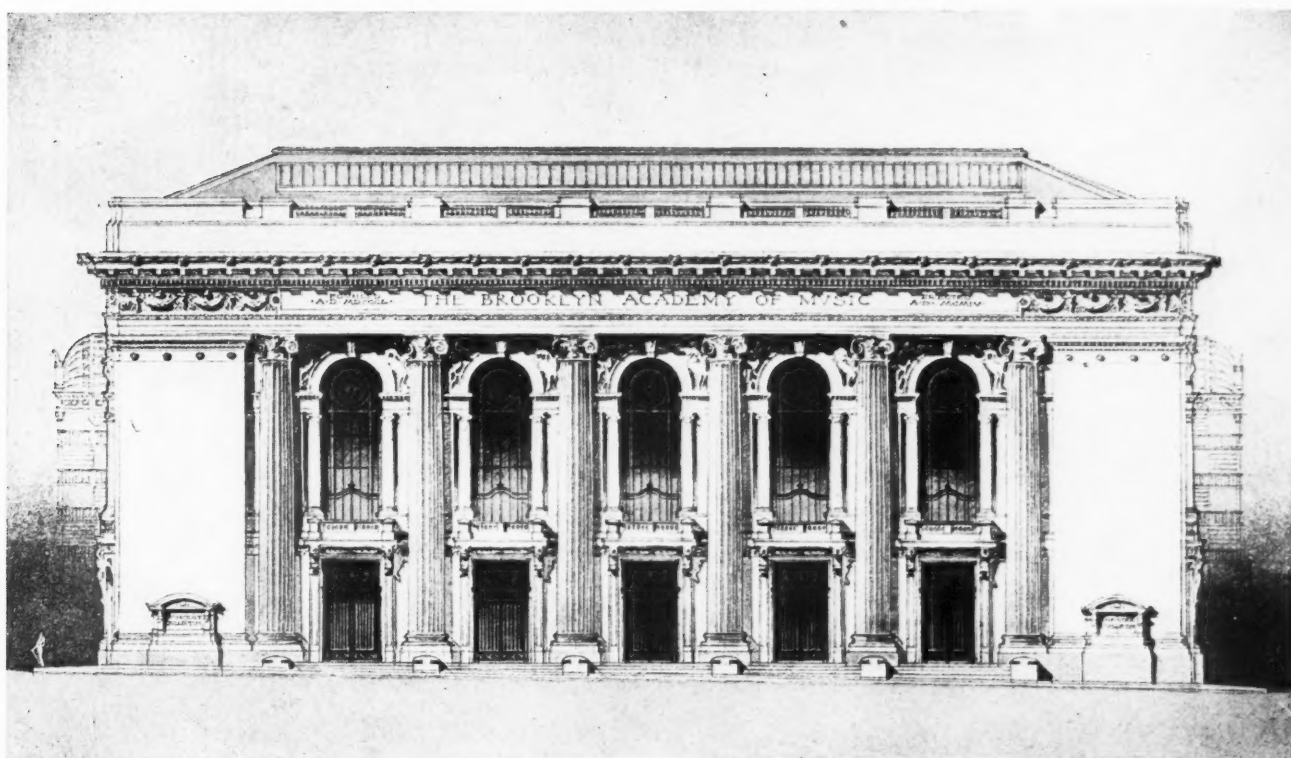




Plan of First Floor

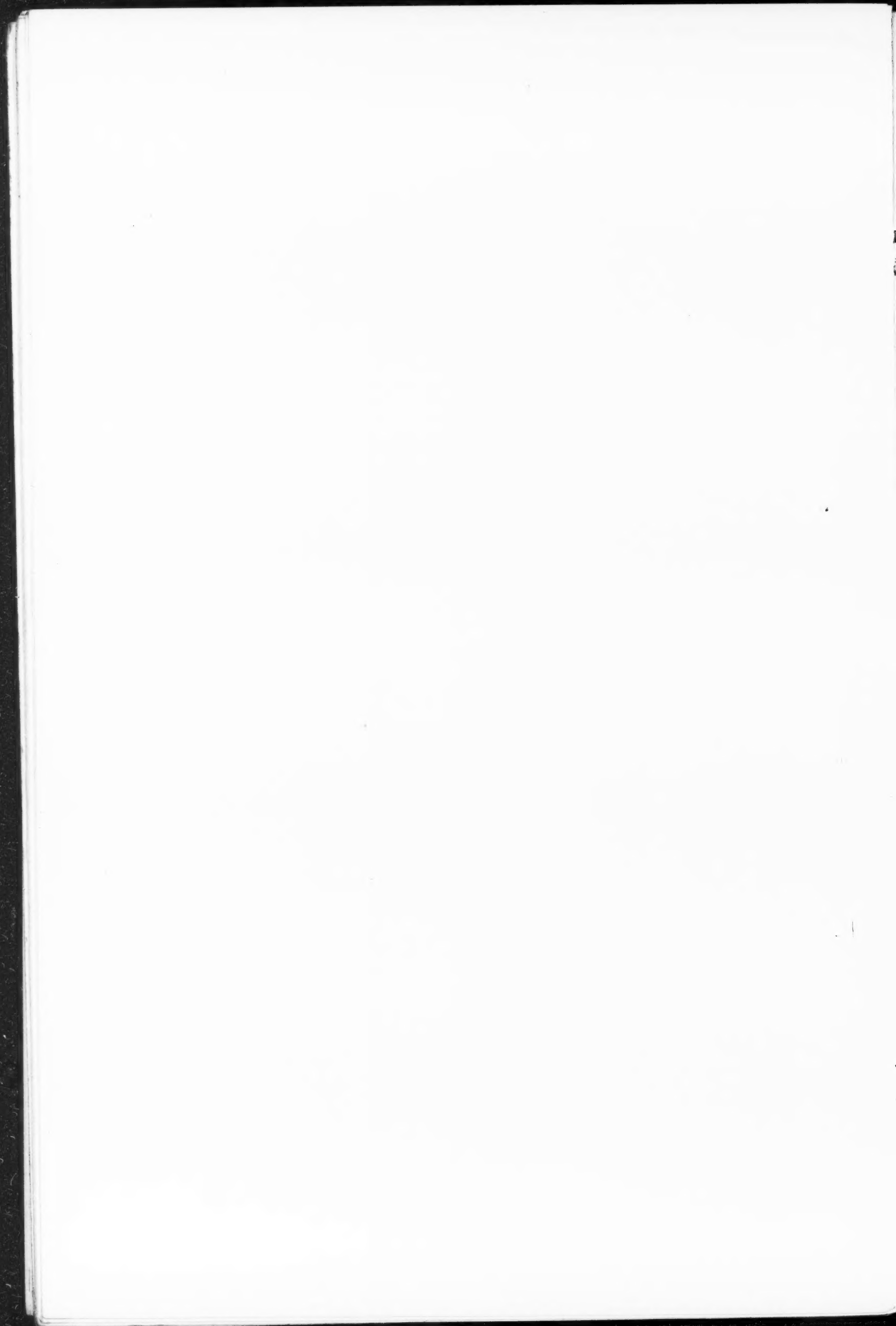


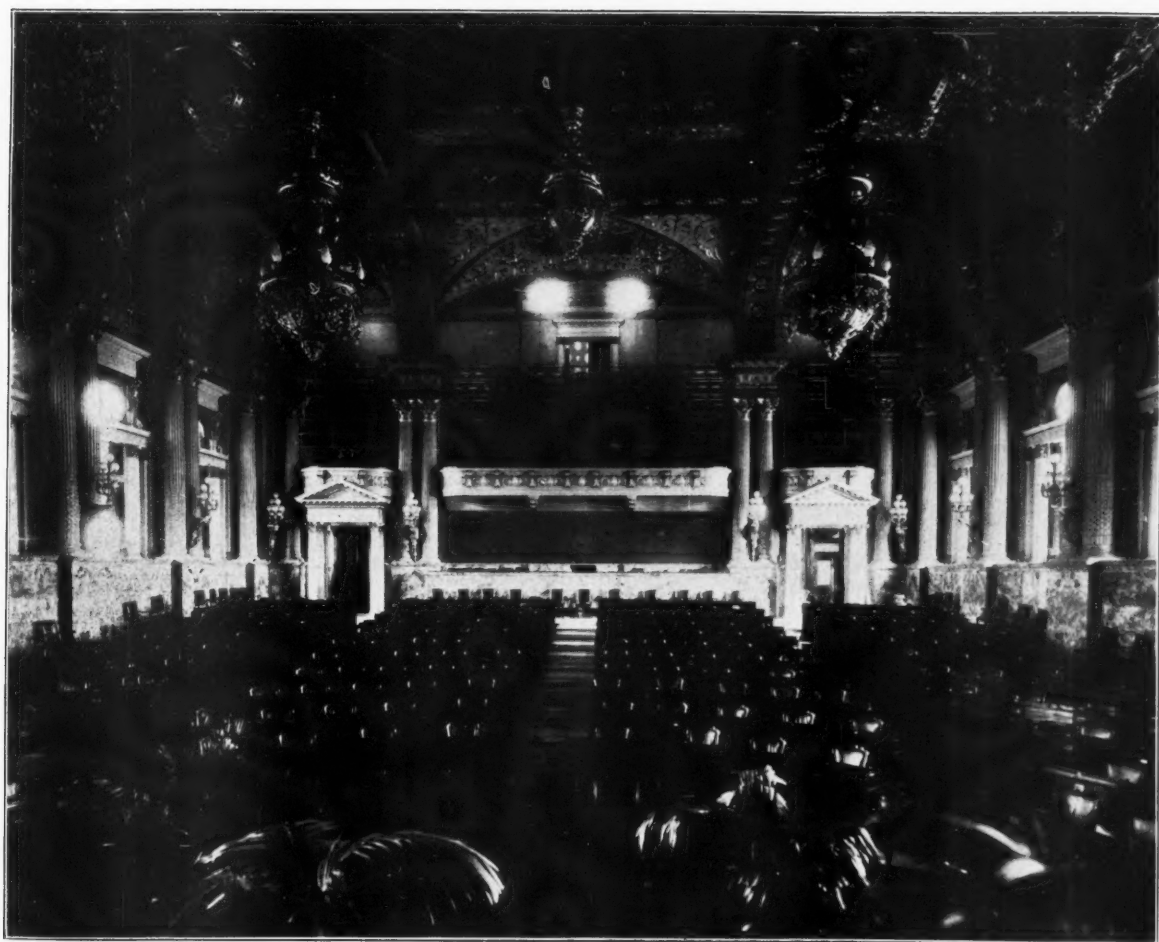
Plan of First Balcony Level



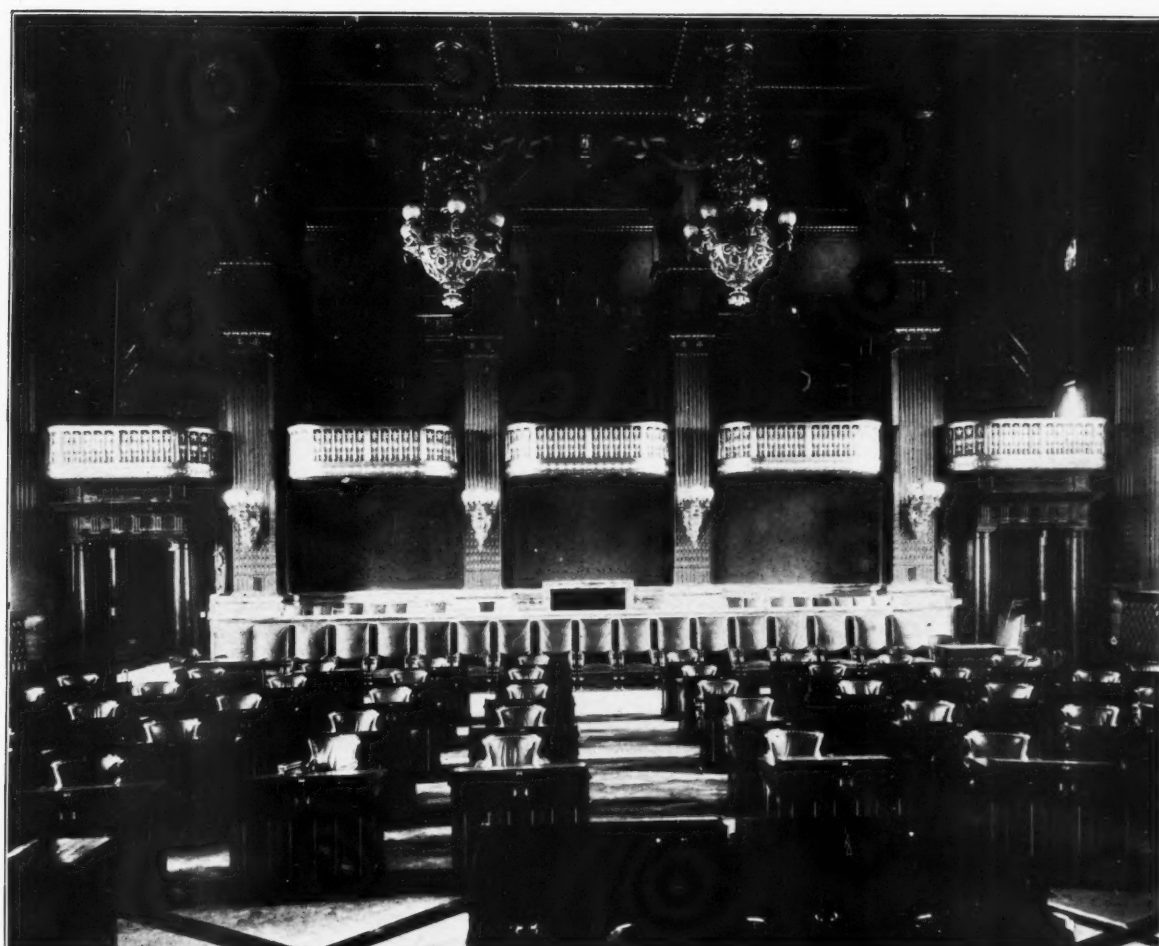
THE BROOKLYN ACADEMY OF MUSIC
Herts & Tallant, Architects, New York

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In the House of Representatives



In the Senate

INTERIOR VIEWS, THE STATE CAPITOL, HARRISBURG, PENN.

Jos. M. Huston, Architect

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NOVEMBER, 1906



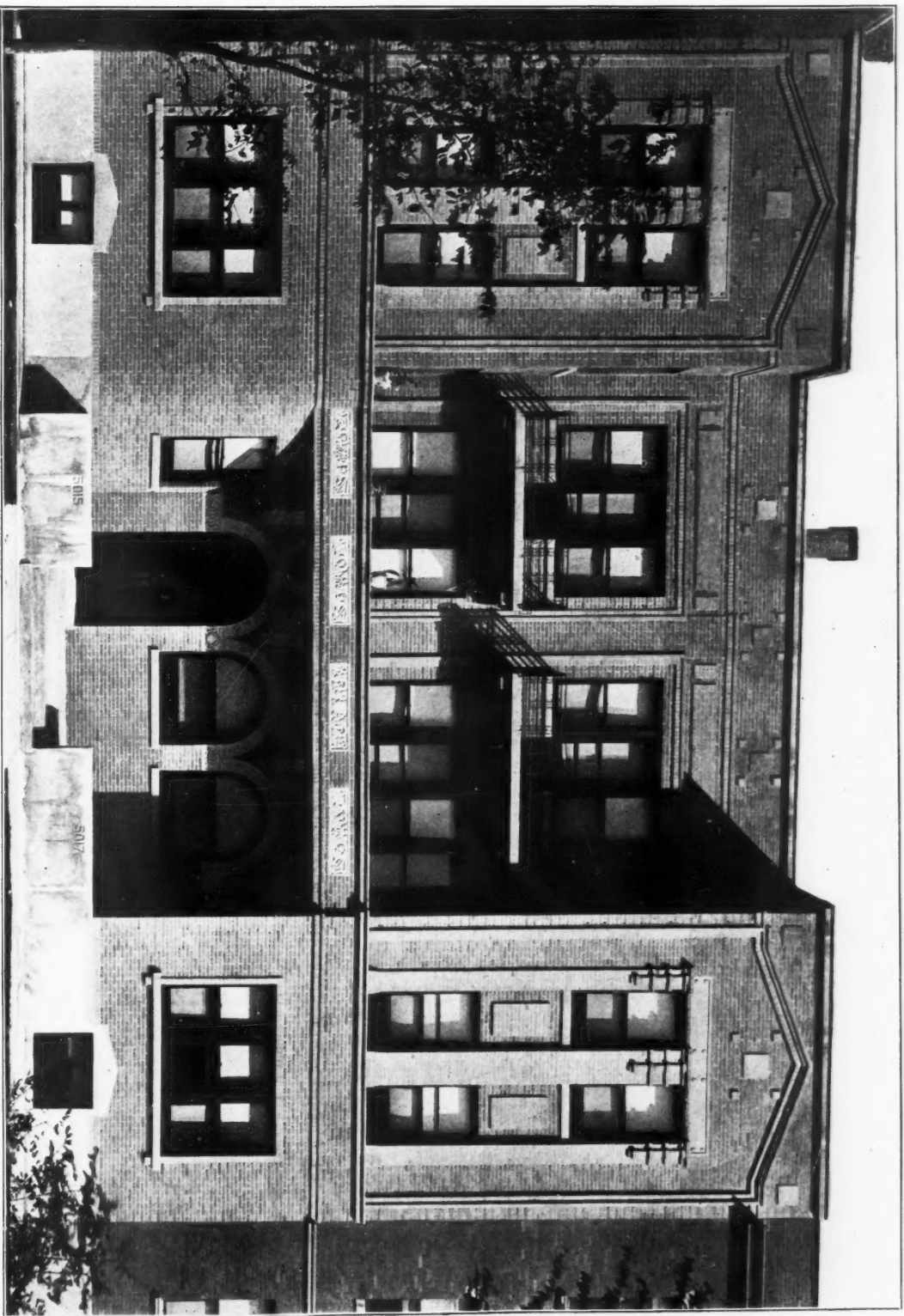
THE JAMES H. BOWEN HIGH SCHOOL, CHICAGO
Dwight Heald Perkins, Architect for the Board of Education

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NOVEMBER, 1906



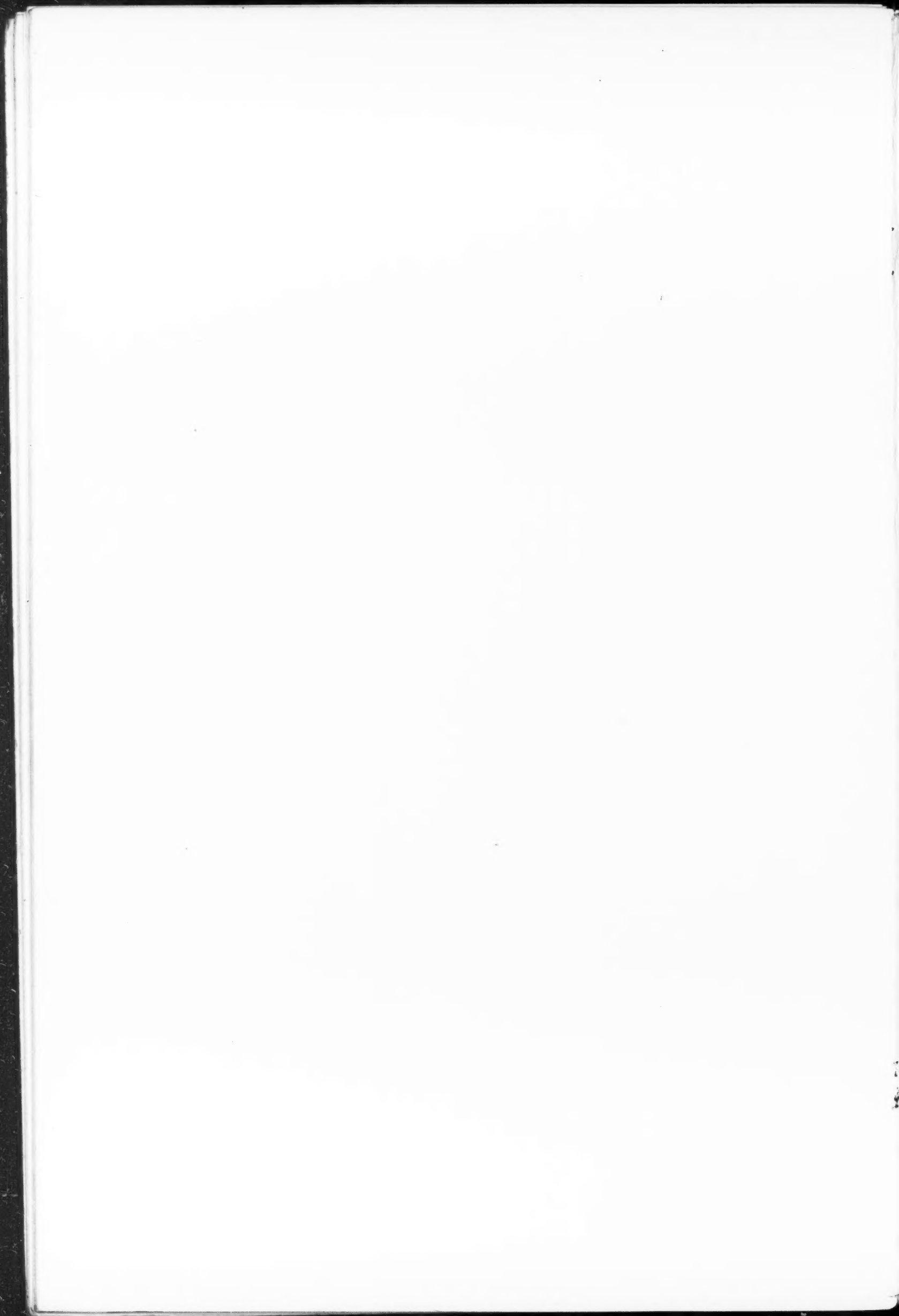
STAIR HALL, RESIDENCE, GEORGE A. YULE, KENOSHA, WIS.
Pond & Pond, Architects, Chicago

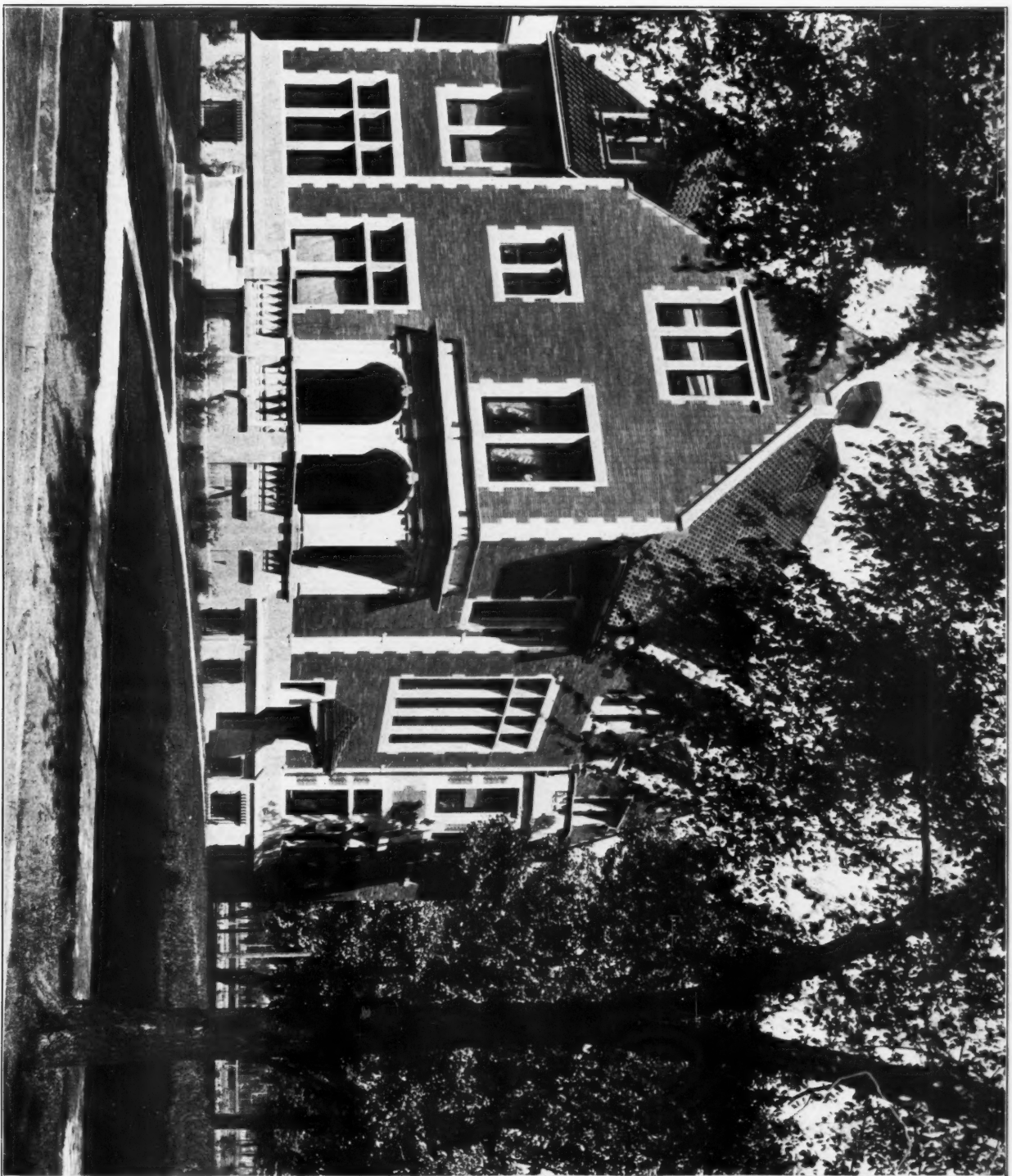
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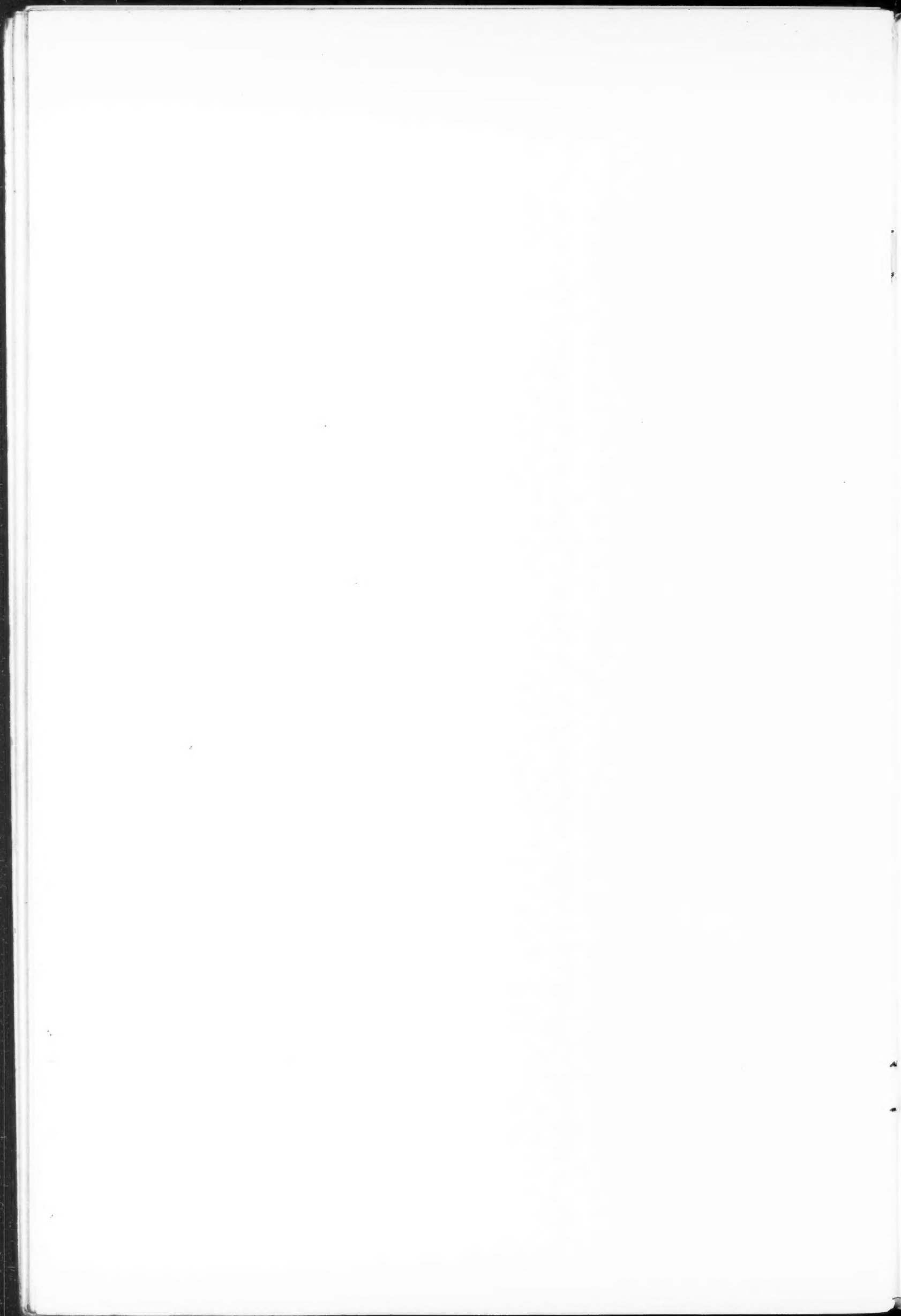
APARTMENT BUILDING, CHICAGO
Henry L. Newhouse, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
NOVEMBER, 1906





RESIDENCE, DETROIT, MICH.
Jos. E. Mills, Architect



tric motor-driven escalator has practically demonstrated its fitness for all public service. The public escalator is not intended to operate continuously, but during the rush hours of the morning and night. But it is essential that power shall be ready for instant use. The electric-driven escalator is thus always ready, and during the hours of disuse no waste of energy is possible.

The escalator has to some extent entered upon its initial career and engineers are just beginning to realize that there has been a tendency to overestimate the capacity of motors required for this purpose. A 10-horse power motor will frequently perform all the work required that 20-horse power motors have been constructed to operate. Where the load averages 10 horse power and the maximum does not exceed 15, the waste of installing a 20-horse power motor is apparent. Another common waste with escalators has been found in the gearing. When the motor is connected through fixed gears for its maximum rather than for its average speed, it must follow that for a good part of the time the motor will run on the starting box. This source of trouble and unnecessary expense has caused considerable dissatisfaction with escalators, and it is the designing engineer's duty to see that better economy of installation is practiced. The use of the escalator as an economical and satisfactory installation must depend to a large extent upon its efficiency and economy of operation. The field is an important one for the engineer who makes a study of the problem. The lessening of the cost is a vital factor, and this can be accomplished through proper preliminary designing.

In dealing with the question of elevator equipment the engineer meets with similar problems. The electric elevator in its perfected form is safe and under good control, but the reduction of cost of operation and installation is a vital factor. In too many cases poor designing of elevator service for large buildings on the part of the architect is responsible for much of the trouble. Unless the electrical engineer is provided with sufficient room for installing his equipment to the best advantage he cannot secure the greatest economy. Architects are more careful today in giving the elevators more prominent positions in the buildings and at the same time consulting with electrical experts before the final plans are drawn as to the best location of the motors and the machinery and the relative amount of space required for their proper installation. The difficulties of the past are thus often avoided, and the service is improved and cost of operation reduced.

The electric-driven elevator for public buildings, whether for freight or passengers, is of the drum type, and the car is raised or lowered by the winding and unwinding of wire ropes on the grooved drum. The electric motor drives the machinery through worm gearing encased in an oil reservoir. The location and operation of the motors in an economical way depends to a large extent upon the proper balancing of the elevator car with masses of iron or counterweights. The maximum current generated by a given weight in the descending car should be about one-third that needed by the motor to lift the weight under the same conditions. In descending the weight of the car should be sufficient to turn the motor in the opposite direction and make it a dynamo. The amount of current delivered in this way back to the source of supply represents one of the important economies of the electrical elevator operation. The whole method of

designing is a matter of nice adjustment of parts so that the minimum of friction is obtained and the maximum of current generated.

If the gearing is properly adjusted a load of a thousand pounds should start and drive the motor as a generator, but to do this properly the worm shaft should work on bearings that will reduce the friction to a low point. In some elevators the friction to overcome is often so great that upward of fifteen hundred pounds are often required to start and drive the motor as a generator. The loss in such an elevator is constant, and at the end of a year it represents a considerable sum spent for increased current. In an elevator that requires an unbalanced weight of a thousand pounds to bring it down, it is evident that the hoisting machinery must be sufficient to raise this load plus the live load carried in the elevator, and the motor must be designed for such full carrying capacity. Where the overbalanced method is used a smaller motor and hoisting machine will answer the purpose. In the gravity method of control screw machines are used, and the operation is very similar to that of the hydraulic elevator method. This method, however, is not used on drum elevators.

In the overbalanced method two sets of ropes are wound in the opposite direction, and when one set carrying the elevator is unwound the other set attached to the drum counterweight is wound up. In elevators of the overbalanced method the counterweight should approximate in weight the combined average carrying load and the weight of the elevator. In this way about an even amount of current is required for either direction, and as a result a smaller motor can do the work properly. The excess over the average is only brought into use when the load in the elevator is greater than the average. The overload can be determined by estimating the difference between the average load and the maximum capacity of the elevator.

The method of arriving at an exact estimate of the maximum capacity is to suppose the motor is capable of lifting only one thousand pounds. The excess weight of the counterweight over the weight of the car when empty is placed at one thousand pounds. The maximum pull of the motor is thus used when the empty car descends. With an average live load of one thousand pounds in the car the motor exerts a minimum of power to raise or lower the car. The elevator and counterweight are about evenly balanced. The maximum load of the car is then placed strictly at two thousand pounds, for when that amount of live load is carried the motor is taxed to its full capacity, or a one thousand pound pull. If the counterweight did not exceed the weight of the empty car by a thousand pounds it would be impossible for the motor to raise just twice the weight it would be able to lift ordinarily. By the gravity system a motor for the same elevator would be required large enough to lift two thousand pounds.

On the theory that the elevator when in service will seldom travel empty, and in the great majority of cases will be loaded with an average weight of one thousand pounds, the use of current is approximately less by the overbalanced system. The nature of the use of the elevator must of course determine the best method. Passenger elevators where the average load is almost continuously carried up and down are operated most economically and efficiently by the overbalanced system, but freight elevators are frequently found more economically employed by the gravity system.

(To be continued.)

MUNICIPAL IMPROVEMENTS.

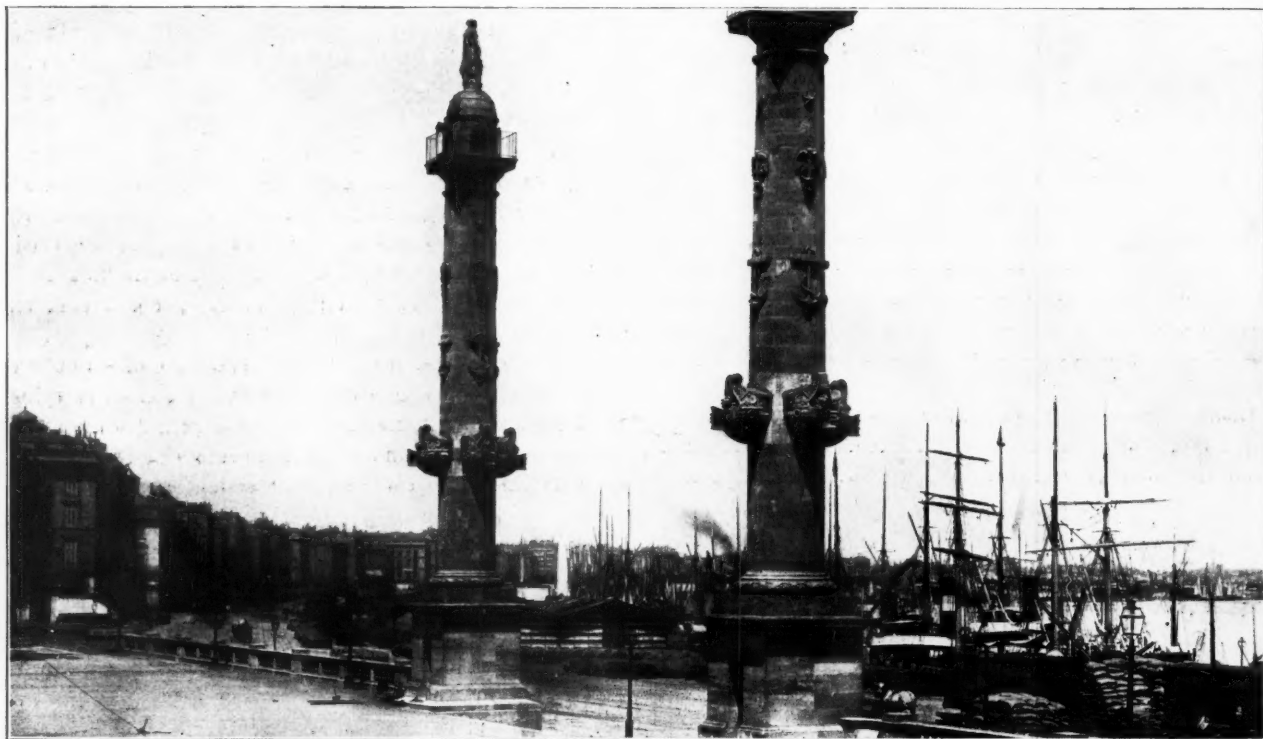
BY ALBERT KELSEY, ARCHITECT.

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

PART XV

THE official landing place at Bordeaux, with its stately columns and terraced square, is in the very heart of commercial activity. Take notice it was not crowded in, but on the contrary it was made an excuse for increased openness to give the city a spacious vestibule.

such a delta, especially where the shore is very steep, as is seen in the view of the inviting inclined approaches to the Boulevard de la Republique, at Algiers. Here the arriving visitor is pleasantly impressed by the formality of the route over which he has to pass, is delighted by



LANDING PLACE AT BORDEAUX.

Here is a lesson indeed. Better no monument at all, unless it has a spacious site. To create such sites is to start right in the development of a trunk thoroughfare from the harbor to the center of the city.

To be sure, it is not always possible to start with

the extensive view it gives him, and is more pleased to note how thoroughly detached the town is from the commercial area below. The Marina at Palermo is less commercial, and in that it is not altogether a harbor thoroughfare, and because of its great width and comparatively



THE MARINA AT PALERMO.

light traffic the placing of the monumental reviewing stand on the thoroughfare itself is perhaps excusable, since a great area has been redeemed from the sea opposite to provide for the crowds who assemble there to witness the arrival and departure of distinguished guests. Yet it would have been better to have acquired a little plaza for it to stand in. It is shown rather to illustrate the dignified and permanent character of such units abroad than to demonstrate any point in street planning.

With such views before the reader, no arguments are needed to convince him that harbors should be walled,

that the walls and steps should be massive, and that the standard of workmanship on them should be fully up to the requirements for a government dry dock. Nor need he be told, either, that even the most sordid waterfronts can be somewhat embellished, and through private initiative, if the inner sidewalk be as wide as the one at Rouen, where the work-a-day aspect of the docks is fringed with an air of comfort and frivolity, produced by a succession of gay cafés, whose chairs and marble topped tables are shaded by rows of tubbed bay trees and bright oleanders.



WATER FRONT AT ROUEN.

DECORATIVE PLASTER WORK

BY LAURENCE A. TURNER

DECORATIVE plaster work is a much abused craft, inasmuch as it is so often made to pretend to be something that it is not, and the material is comparatively seldom allowed to give the quality of beauty which ought to be so readily obtained from it. What is the particular charm of this material, and what is it that so often usurps the place of that charm? I think it may be said that softness of effect is the base of its beauty, hardness its bane.

When we compare, for example, the work done during the Elizabethan and Jacobean periods with that done, let us say, in the average modern London drawing-room, what is the great difference (quite apart from design) which is so strikingly apparent between them? The modern work is generally lacking in that individual interest with which it should be imbued; the ornament, for the most part, appears to have been, and probably was, selected from some ready-made stock pattern to fit a given space—which it probably fails to do. There is no real modelling in it, but it looks rather as if the wood carver had been employed to make the originals, and that his aim had been to make it as sharp, hard and mechanical as possible. Even if it were not so, and the ornament had been made expressly for that ceiling, however well the workman may have carried out the direction to give a frisk of light and shade to cover an awkward break, or perhaps the instruction to "put something there," it is all of a most uninteresting nature and expresses nothing but line, and that more often than not, merely accurately geometrical line and quite lifeless. How different is the earlier work of the period referred to! Be it only a piece

of plain ground, no one can look at it without feeling that the surface had the hand of the modeler upon it instead of the dead level straight edge. The moldings are full of interest, variety, life and spirit and the very errors have interest and charm. The flowers, birds, beasts, though they may have been rudely done and conventionalized to an unrecognizable degree, are full of vigor, and always convey the impression of a craftsman in love with his work and with nature around him, trying to impart his own enthusiasm for his creations to those who should have the good luck to live with them. How are these beautiful Elizabethan and Jacobean plaster ceilings made? Can any tell us? It is doubtful. That the work was nearly all molded, and not modeled in position, is evident, if the old work is carefully examined; but it is not evident how much was cast and allowed to set hard before being applied to the ceiling, nor how much was by some method pressed up when in a moist state. If we could find out how they were made, it would be very instructive and interesting, but I doubt whether the methods used would now-a-days be often employed.

What concerns us now is how can we make a modern ceiling interesting with the common materials in ordinary use, what methods can we employ to attain this end, and what are we to avoid? Subtle light and shade, of a degree of delicacy almost unobtainable in any other building material, homogeneity, and a feeling of stability, are the qualities to be sought. Sharpness of outline, dark, strong shadow and fragility the qualities to shun.

Plaster can no doubt be made to represent many

materials, but it has a quality all its own. The dead level plaster face generally seen on the covering of the interior walls of our houses nowadays is not plaster work in the sense in which it is treated here. Architects generally despair of getting that delightful surface to be met with on the old plastered walls of two hundred odd years ago, and in many cases it would be out of keeping with its surroundings if it could be obtained, for the angles in the room would be too irregular to agree with the mathematical accuracy of the surrounding work in a modern house. If only the setting plaster were applied with a wooden hand-float and the last coat put on very wet with the same tool and the straight-edge discarded, some feeling of modelling would be obtained, giving even a flat wall-face some sense of interest. The ordinary materials in use today differ a good deal from those employed at this early date. Modern inventions have supplied us with new methods and new materials with which to work, and there is no reason why they should be shunned, for though we may lose something by their use, there are many points of advantage to be gained by them. The chief difference is the use of plaster of Paris as against lime plaster, and the ease with which large sheets can be cast without using one-tenth of the material, by employing what is known as fibrous plaster, i. e., plaster of Paris strengthened with coarse canvas and stiffened with wood laths. These can readily be made eight feet square, and are screwed up to the joists, etc. The joints, however, should always be covered by a molding or masked by enrichments; if this is not possible, then the work had better be done some other way.

What therefore is the simplest and most ready way of getting something of the character of the early ceilings into the work that is made of fibrous plaster? Suppose the type of design be one of the Elizabethan ribbed ceilings with its intricate geometrical pattern relieved by sprigs of foliage. The size of the repeat of the design once obtained, it will be necessary to get a modelling-board large enough to take the repeat, and to cover it with clay, and carefully model a ground all over it. Observation of the height, lighting, and size of the room in which it is to be fixed, together with experience, must teach the modeller how uneven his ground should be made. Then take a cast of this model; that is to say, make a mold from the modeled ground, and cast from that mold. If the mold were placed on the ceiling instead of the cast, it would in all probability look very wrong, for it would be found that it would have a lumpy appearance, very unlike the model. Set out the design on this cast and run a short length of the rib molding in clay, and make a mold of this in plaster; into this squeeze the modelling clay, having well dusted the mold with French chalk to prevent the clay adhering; turn the squeeze out, and lay it in its place on the pattern, pressing it well down until it takes the same undulations which the plaster-surface has beneath it, bending it to the required curves of the design, and softening down any of the lines which look too hard or the reverse. In doing this an effect will be produced very similar to that of the old plaster ribs, and, at least, that appearance of cast-iron hardness so characteristic of most modern plaster-work will have disappeared. If the curves are found to be too sharp to allow the clay to be bent to them, a separate piece of curved rib would have to be run and molded to give the molding the necessary curve.

It has been said that this method is quite unsuitable to the severely classic forms of architecture; if so, then so much the worse for a style which does not in any part of it, even in the carving or modelling, portray the hand of the craftsman, but is made up of dead-level surfaces, perfectly smooth curves, and arises as sharp and hard as it is possible to make them. The method is not in fault, but the manner in which it has been carried out, if the work looks too coarse even for such a classic house.

The method thus roughly described can only be applied, when, as has been previously said, the jointing of the casxs can be masked. It will be found that if a joint comes in the modelled ground and can not be covered, no amount of stopping will hide the position of the joint, as the undulations of the modelled face will be broken. In such a case the best method to use would be the old plan of modelling a lime plaster ground and setting the cast enrichments into it. If the ornament be of a character large and simple in detail, a good way of producing it would be to model the ornament on the lime plaster ground in situ, with a mixture of Keene's cement and a large proportion of sand. The advantage of this over lime plaster is that it can be modelled with the fingers, which is not possible if lime is used, however long it may have been slaked.

The use of steel tools to apply lime plaster generally produces a hard effect, for, however much the craftsman may profess to model the work, it will be found to more resemble carving. The fact is that the difficulty of getting the material to adhere to the ceiling, generally results in putting on more than is required, and the workman has to carve it off again with his steel tools, and, as he works almost exclusively with these, the final result is more that of a ceiling executed by good and cheap carvers than by modellers.

To return to the fibrous plaster ceiling which has been described, the method of finishing, instead of painting with oil paint and then whitewashing, is to give it a coat of wax. A very small proportion of wax dissolved in turpentine, and a trifling addition of ochre, to help to get rid of the somewhat disagreeable whiteness of the plaster, may be applied with a brush, like paint; and, while it is still wet, rubbed with a piece of canvas used for casting. Care must be taken, however, that the color is right before it is applied, as no further coats added afterward have any effect. The first coat, which is put on when the plaster is quite dry, is sucked right into the plaster and the wax stops all the minute pores, but it has no prejudicial effect on any painting or whitewashing that may be put on at a later date.

In designing moldings for plaster work which shall look like plaster, the one thing to avoid is undercutting; and all fillets at right angles to the ground look very much better if they are slightly splayed. In making a design for a ribbed ceiling, it is advisable not to have too many curved lines, which will be found to produce a restless feeling; straight lines in the design should generally predominate over the curved.

The material of which the molds are made to cast from have an important bearing on the final result. They may be roughly described as three, viz., plaster, wax, and gelatine; the latter, I think, being the best, but this question would be too technical to deal with here, and difficult to treat in an article, as each model requires its own particular method of molding.

PARKS AND GARDENS OF SOUTHERN CALIFORNIA

BY W. L. B. JENNEY, ARCHITECT

EAST LAKE PARK

SOME few days after leaving the Raymond gardens, Dr. Byer and I proposed a visit to East Lake park. We took passage, and soon entered the park at the main entrance. Doctor, said I, here we are likely to have what we so much admired in Florence, the long line of luxuriant



GREAT BUNCHES OF PAMPAS GRASS AT EITHER SIDE.

Laurestina hedge. This one bordering the park on the street is now not two feet high. If taken care of it will soon reach the four feet and rich full growth of the Florence hedge along the bank of the river, as one approaches that wonderful world's aquarium to the maintenance of which the scientific world contributes—and in consequence the world sends students to study. Was it not a wonder, and how much we enjoyed it.

Singular that this little insignificant hedge should have brought all this to our mind, but it must be so, for we never go into a park or garden that we are not reminded



THE LAKE WITH ITS PAVILION AND BOAT HOUSE.

of something we have seen elsewhere, for nature repeats itself constantly. For instance, look at those two great bunches of pampas grass at either side of the walk above its forks, there beyond, are they not splendid? Where did we see great masses of this pampas grass? I remember, said the Doctor, it was north on the Southern Pacific Railroad not far from Sacramento on a ranch. That mass was some fifty feet long and six to eight feet wide, though you thought the quantity so great as to make it common and to reduce its interest. I think you must be quite right, for these bunches beyond us are so fine that any addition to their quantity would be an injury. There are several small bunches on the edge of that pretty little lake with its pavilion and boathouse. Across the arm of the lake

there is a graceful little bridge over which carriages could pass. The lake narrows and allows some pretty plantings. Jack, said the Doctor, see how prettily the long shadows cross the path on the side of the lake, causing a desire for a rest on that bench in the shade under the big evergreen. I have an object. See that long row of stepping stones near the mass of lily pads? See that bunch of young folks coming this way? They will be sure to want to try these stepping stones. Let us wait and see. There they come and gladly risk a little danger of slipping and wetting their feet which adds to the charm.

There are some twenty or more. See what a good time the children are having? Jack, said the Doctor, what do you say of this little park? Well, says Jack, there is one serious defect. The surroundings on the south and east are poor and unsightly and should be planted out with clumps of evergreens that grow so luxuriantly in this climate, where they grow all the year if only watered in the dry weather.



A GRACEFUL LITTLE BRIDGE.

You remember how well Olmstead did this in Central park, New York, with half the advantages. With this and the addition of more flowers in beds and in borders the little park can be made a very pretty one. I see that it is the intention to increase it beyond the Sulphur bathing house, for already there is a double line of the California Washingtonia fan palm bordering easterly on the avenue. This is fortunate, for there is plenty of room and the addition will improve the park. As we go to Pasadena we shall see a street bordered by this same fan palm alternating with that pretty Jacaranda with its long racemes of purple flowers that is said to be an acacia, though this I think doubtful. They certainly look beautiful with the palms alternated.



THAT LONG ROW OF STEPPING STONES.

THE PLANNING OF HOSPITALS.

BY T. M. CLARK, ARCHITECT.

BUILDINGS FOR TUBERCULOUS PATIENTS

PART XIV.

THE bedrooms, dressing and toilet rooms, nurses' work-room and linen store, and dining-room, with serving-room and china closet, and the necessary corridors and staircases for communication among them, will form all the rooms required in the patients' portion of an establishment for tuberculous sufferers. The provision of libraries, reading-rooms, amusement-rooms and reception-rooms within this part of the buildings, although common, is not desirable, experience showing that all temptation to remain indoors should be avoided, and that patients who are well enough to leave their beds should find comfort and amusement, as far as possible, in the open air. More can be done by proper planning to promote this result than might be imagined. In pleasant weather, and, in fact, in all weathers, patients in sanatoria are always encouraged, and even required, to spend most of the day in the grounds of the institution, resting, or taking such exercise as may be prescribed for them. As they must assemble at regular intervals in the dining-room, access to the dining-room from the grounds should be very easy and direct, so as to avoid fatigue in making the journey, which might otherwise, in weak or feverish patients, do much to neutralize the good effect of the open air, and would, at least, deter many of them from spending as much time out of doors as would be desirable for them.

For the same reason, toilet-rooms for men and women should be arranged in the basement, or elsewhere, near the level of the ground outside, and close to the stairs leading to the dining-room, so that patients coming in from the garden or grounds may resort to them before coming to the dining-room for their meals, or at other times, without the exertion of going to the regular toilet-rooms in the wards. Often, boot-cleaning rooms, and lockers for working or other clothes, tennis racquets, golf-sticks and so on, are connected with these basement toilet-rooms, with great advantage, as the weaker patients, being thus saved unnecessary exertion, have more strength left for their walks or amusements, while the bringing of dust and mud into the wards or dining-rooms is avoided. This is a matter of great importance, as dust excites coughing, to the injury of patients, so that in some sanatoria shoes must always be changed on entering the building, and even visitors are not allowed to penetrate into the establishment beyond their special reception-rooms, near the visitors' door, for fear that they may bring dust with them.

For very weak or feverish patients, and, in most sanatoria, for all patients for a certain period before and after meals, exercise is forbidden, resting in the open air, with as little exertion as possible, being prescribed. As even feverish patients also, in most cases, go to the dining-room for their meals, the place where they and the others rest should be conveniently near it, as well as near the bedrooms, and not far from the garden steps, so that the transition may be easy from it to the garden or lawn. The open air resting-place should also be sheltered from east and west winds, while fully open to the south; and it is desirable to make such provision that it may be possible to open it also toward the north, for the sake of a thorough

current of air in summer, while the north openings may be closed in winter. If thus protected, there are few days in our winter when patients, wrapped in a blanket, and with warm, felt-soled shoes to keep their feet from being chilled by the cold floor, can not sit here, not only with comfort, but with pleasure, particularly if the sun is shining.

This sheltered resting-place should be partly shaded, or capable of being shaded by awnings, for summer use, and should be large enough to accommodate comfortably all the patients in the ward to which it is attached, so that they may look upon it as a sort of parlor, in which they can read, write, talk with other patients, or doze in a corner by themselves, as they may choose. In some establishments readings and other entertainments are given in these open-air parlors, and book closets, and cases for games, drawing and writing apparatus, work-baskets and other things, may very well open out of them; while, if they are near the dining and serving rooms, the tables for meals may occasionally be set there, giving, with little trouble, a pleasant variety in the rather monotonous routine of sanatorium life.

Besides the general open-air resting-room, a large proportion of sanatoria for consumptives, as well as many general hospitals, and even surgical hospitals, now have balconies or verandas attached to every bedroom, the windows of the latter opening down to the floor, so that the patient's bed, which is fitted with wheels in place of castors, may be rolled out on the veranda or balcony at such times as the medical officer may direct. Very often, patients unable to leave their beds are kept in the open air in this way, night and day, for long periods, to their great advantage. Such balconies or verandas should be not less than nine feet wide, so that two nurses, one at each end of the bed, can roll it in or out without turning it; and, in order to separate slightly the balconies of adjoining rooms, without cutting off the free circulation of air, the blinds, which it is generally necessary to provide for the south windows of the rooms, for summer use, may be so arranged that, when opened to a right angle with the wall, they will form a partial screen between the balconies, which is agreeable to most patients. It would be possible to separate the balconies by fixed blinds, extending across the whole width; but such wide screens would shut off the morning and evening sun from the bedrooms, and collect much dust; so that narrower ones, just sufficient to prevent patients in adjoining balconies from looking into each other's faces, are to be preferred. Where patients, as is often the case, like to have their beds turned, and placed parallel with the railing, at the extreme outside edge of the balcony or veranda, so that they can look out over the country, a low portable screen, of cotton cloth stretched on a frame, not more than four feet high, will give all the separation necessary.

Besides the sunning which can be given in this way to patients confined to their beds, it is considered very desirable to give regular and thorough sun-baths to those who are less seriously affected, or have made some progress toward recovery. [To be continued.]

BOSTON NOTES.

ONE more public memorial has been added to the many in existence in this vicinity and Cambridge has a George Washington gate at the entrance to the commons. It was presented by the Daughters of the American Revolution and was dedicated October 19, 1906.

An attempt will be made to have an entirely new set of building laws for Boston. The laws of this city, as of various other places, are the result of many separate enactments and the idea will be to condense and simplify those in existence making at the same time such additions and modifications as may seem justifiable. The commission on revision consists of well-known architects, builders and scientists.

Messrs. Chas. Brigham, Chas. C. Coveney and Henry V. Bisbee, architects, have associated themselves at 184 Boylston street.

Progress is being made in the matter of securing a broad street from Longwood avenue to the Fenway on a line with the axis of the Harvard Medical School buildings. Fortunately the only structures which would have to be taken over are a few of frame construction opposite the school on Longwood avenue. This part of the city contains several educational institutions already established such as Simmons College, Tufts Medical and Dental School, the Pape Art school and, in addition, the Gardner Museum. The group of the Girls' Latin and Boston Normal Schools is being rapidly erected, and in the near future the Harvard Dental School and also the Children's Hospital will be built near the Harvard Medical School. The Boston Art Museum, Guy Lowell, architect, will soon be commenced near the same vicinity.

There is a persistent rumor that the Massachusetts Institute of Technology will eventually move to the Fenway district, and it was not without reason that a writer recently grouped these various educational institutions into the "Fenway University."

The fact that Professor Despradelles of the M. I. T. architectural department, is connected with the firm of Codman & Despradelles, doubtless accounts for much of the street talk concerning that firm's building at Berkeley and Boylston streets. However, it was plainly intended to show what could be a logical use of terra cotta; the accentuation of the vertical lines, as required by the Gothic design, has been remarkably well handled; there is a maximum amount of light openings needed in a city; and as the material is obviously one used on the surface only and tied to the structural members, it was considered unnecessary to bind a massive cornice in that way and the treatment here is especially pleasing.

The erection of educational buildings around Boston has been one of the features of the summer. Kilham and Hopkins, architects, have a school building at Marblehead. New Bedford boasts a \$350,000 high school; Malden one costing \$200,000; Wellesley one for \$100,000; South Framingham, one for \$90,000, and Winthrop one for \$70,000.

The honor conferred upon Mr. Chas. A. Coolidge on the occasion of the dedication of the Harvard Medical School buildings, was unique. He was given the degree of Doctor of Arts, and, as far as we are able to learn, he stands alone with that distinction.

NEW PUBLICATIONS.

LESSONS ON FORM, by A. Blumck, Architect, written and drawn at special request of the Prussian Ministry of Commerce and Industry. Translated from the German by David O'Connor. Bruno Hessling Company, Ltd., New York, Publishers.

The first twenty pages of this work are given to reading matter and over one hundred pages to interesting examples of ornamental forms. The reading pages are in the nature of a treatise on drawing with comment upon the studies in forms contained in the pages which follow. The author aims to overcome the usual inclination of the student to mechanically copy the forms shown in the lessons. He reasons that while by such method a high degree of proficiency may be obtained in reproducing copies of forms there is vastly more benefit and satisfaction derived from the habit of analyzing and comparing the forms of nature and arranging and combining them to suit

the skill and taste of the individual draftsman. The lessons written and drawn are arranged with the end always in view to stimulate and encourage the student to individual investigation of natural forms and the development from them of ornamental compositions. As the book deals with forms only, all of the drawings are in outline. They advance from simple geometrical forms in the early plates to forms more and more difficult to render till the latter plates are reached, which require considerable skill to master. The plate pages are faintly ruled into squares by means of which the correct proportions of the innumerable and often complicated forms are readily preserved. The book is a constant delight to a person with any taste for drawing, and is full of valuable suggestion to the architectural designer and draftsman.

CONCRETE COUNTRY RESIDENCES, Price \$1.00; published by the Atlas Portland Cement Company, New York.

This is not a trade publication. Its entire contents are devoted to designs and plans of concrete and stucco houses of unusual interest and merit. No such collection of stucco and concrete houses has before come to our attention. The book throughout is an attractive exposition of the possibilities of these materials in the construction of buildings. The designs of some of the foremost architectural designers of America appear in its pages. The views numbering one hundred are reproductions in all cases from photographs of the completed buildings and are accompanied by floor plans. The book offers very valuable material for the architect, and is easily worth more than the publisher's price.

STEAM TRAPS. The Joseph Dixon Crucible Company, Jersey

City, N. J., publish a very interesting pamphlet on the subject of steam traps. It is an illustrated description of the several varieties, with valuable suggestions by W. H. Wakeman, expert steam engineer and author of well known books on steam engineering. Some steam users seem to think that a steam trap is only a luxury to be enjoyed by those who have expensive plants in operation. This is a great mistake, as a trap is valuable according to the cost of fuel that must be burned to make the steam. Certain it is that this pamphlet is well worth most careful reading, for it is instructive as well as interesting.

ASSOCIATION NOTES.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

The annual meeting was held October 23 and was largely attended. The election of officers resulted in the selection of the following: President, Normand S. Patton; First Vice-President, Arthur F. Woltersdorf; Second Vice-President, Irving K. Pond; Secretary, E. Stanford Hall; Treasurer, Samuel A. Treat; Directors, George Beaumont, S. Milton Eichberg, C. J. Furst, L. G. Hallberg, Geo. L. Pfeiffer, Harry B. Wheelock. Board of Arbitration: George Beaumont, Robert C. Berlin, Normand S. Patton, George L. Pfeiffer, Samuel A. Treat, Harry B. Wheelock and Peter B. Wright.

The Constitution and By-Laws were amended to allow any practicing architect in the State to become a member of the Architects Business Association. The Association has undertaken the establishment of a bureau for draftsmen. As informally outlined, the object of this bureau is to supply competent assistants to members of the Association. To aid in financing the bureau, it is probable that draftsmen will be required to deposit a registration fee of \$1 and architects to deposit an application fee of like amount. The guest of the evening was Peter Bartz, Chicago Building Commissioner, who requested and was promised the support of the Architects' Association in needed revision of building ordinances. Mr. Bartz opened his remarks with a little story. Farmer Ruben had a son who wanted to be an architect. The profession looking easy to Ruben, he took his son to the city and called on an architect. "What capability has your son shown for architectural work, has he done anything in this line?" asked the architect. "Well, said Ruben, "he has planned and built a hen-coop." "How did it come out?" said the architect. "O, the usual way," was Ruben's answer, "it cost twice as much as I expected."

NEW JERSEY CHAPTER A. I. A.

The following list of officers was elected at the annual meeting: President, Hugh Roberts, Jersey City; first vice-president, Fred W. Wentworth, Paterson; second vice-president, Thomas Cressey, Newark; treasurer, George W. Von Arx, Jer-

sey City; secretary, Charles P. Baldwin; directors, John F. Capen of Newark, Herman Kreidler of Newark, David B. Provost of Elizabeth and Gilbert C. Higby of Newark.

The chapter contemplates an active year of work and hopes to conduct an exhibition under its auspices in the city of Newark. It also anticipates in connection with the boards of trade of the various cities throughout the State to prepare comprehensive plans for municipal improvement.

It has had under advisement for some time the proposal to conduct a competition among architects showing improvement of Broad street, in the city of Newark from Lincoln Park to the House of Prayer, and of Market street from the Pennsylvania railroad station to the Court House. The chapter will also interest itself in obtaining State laws for the establishment of uniform building codes and the appointment of competent building commissions and building superintendents.

PITTSBURG CHAPTER A. I. A.

Messrs McClure and Russell, a committee from the chapter, argued before the committee on municipal affairs for the grouping of all public buildings. They presented plans showing how certain sections in the vicinity of the court house could be improved and beautified by grouping. In questions of architecture affecting the city generally they asked that the chapter be consulted.

SOUTHERN CALIFORNIA CHAPTER A. I. A.

At the annual meeting of the chapter the following officers were elected. President, Myron Hunt; vice-president, C. H. Brown; secretary, Fernand Parmentier; treasurer, August Wackerbath. These officers, together with A. F. Rosenheim, Octavius Morgan and J. Lee Burton, constitute the board of directors. The following standing committees were appointed: Membership, S. P. Hunt, A. B. Benton, T. Walsh; entertainment, F. D. Hudson, F. L. Roehrig; press, J. P. Krempel, A. F. Rosenheim and F. Parmentier.

LOS ANGELES ARCHITECTURAL CLUB.

The Los Angeles Architectural club has issued a neat pamphlet containing the names of its officers and committees; also a calendar of the various meetings to be held during 1906-1907, when subjects of interest to the profession will be discussed and papers read. On October 30 W. L. B. Jenney delivered a lecture on modern steel structures. On November 27 Arthur B. Benton will discuss Spanish Renaissance. On January 8, Theo. A. Eisen will take for his subject "Steel Construction." On February 12 "A History of Architecture" will be given by R. Mackay Fripp, and on March 12 Harrison Albright will read a paper on "Reinforced Concrete Construction."

NATIONAL ASSOCIATION OF BUILDERS.

The National Association of Builders, after an interval of something like four years, recently held a meeting at Atlantic City, N. J., The character of the meeting was altogether informal, the main purpose being to discuss matters of interest to the building fraternity and decide whether it was expedient to revive stated meetings at yearly intervals. Among other things considered was the question whether there was cause to alter the sentiment of the association in relation to the principles which had been enunciated in the past, and the result of this consideration may be stated as follows:

"The National Association of Builders reaffirms the open shop principles declared nineteen years ago, and calls upon builders everywhere to sustain them as the only sound basis for the employment of workmen. It also reaffirms its declaration in support of trade schools and the freedom of the American youth from restrictions of trades unions in the learning of trades.

"In view of the fact that a movement is on foot to create a National Association of Builders' Exchange, which aims to control employes in the building trades by copying the methods of trades unions, this National Association condemns such propositions and declares that any and all attempts to establish mandatory bodies either among employers or among workmen are fundamentally wrong, and lead inevitably to oppression. Employers are urged to avoid such complications."

It was finally decided to hold yearly meetings and that until otherwise ordered these are to be held during the month of September in Atlantic City. The president of the association is John S. Stevens, Philadelphia, Pa., and the secretary, William H. Sayward, 166 Devonshire street, Boston, Mass.

OUR ILLUSTRATIONS.

Residence, Detroit, Mich. Jos. E. Mills, architect.

Apartment building, Chicago. Henry L. Newhouse, architect.

Hotel Pontchartrain, Detroit, Mich. George D. Mason, architect.

Residence, Chestnut Hill, Philadelphia. Walter F. Price, architect.

Residence for M. Rushmore, Brooklyn. Alex Mackintosh, architect, New York.

Row of houses, Chicago. Mann, MacNeille & Lindeberg, architects, New York.

Stair Hall, residence, George A. Yule, Kenosha, Wis. Pond & Pond, architects, Chicago.

First Presbyterian church, Marion, Ind. Richards, McCarty & Bulford, architects, Columbus, Ohio.

United States Postoffice, Evanston, Ill. J. Knox Taylor, supervising architect. General View and Entrance Detail are shown.

Residence of Homer A. Stillwell, Chicago. Jarvis Hunt, architect. The following full page views are given: Front View, South Facade, View from Southeast, Stable and Garden Terminal.

Brooklyn Academy of Music. Herts & Tallant, architects, New York. The following drawings are shown: Front Elevation, Plan of First Floor, Plan of First Balcony Level, Section Showing Proscenium, Section Perpendicular to Proscenium. Courtesy of the Brooklyn Chapter, A. I. A.

The James H. Bowen High School, Chicago. Dwight Heald Perkins, architect for the board of education. Lot 296 feet south front by 330 feet deep. Location, Eighty-ninth from Manistee to Marquette avenues. Steel skeleton and fireproof construction. Exterior, pressed brick. Cost, \$400,000.

The State Capitol, Harrisburg, Pa. Jos. M. Huston, architect. The following views are shown: General view from architect's drawing, Main Facade, Grand Stairway, In the Rotunda, In the Senate, In the House of Representatives. The length of the building is 520 feet; its breadth through the center line is 254 feet, and through each of its side wings is 212 feet. It covers an area of 86,178 square feet. It is built of Vermont granite.

Selections from the Dresden exhibition, reproduced by courtesy of "The Craftsman," from which we quote the following comment by Dr. Heinrich Pudor: "The Third German Exposition of Craftsmanship held this year in Dresden, shows that Biedermeier's art is victorious on all sides. Most of the exhibited house-interiors which have any claim to notice are conceived in Biedermeier's style—indeed, to such an extent that the visitor to the exposition easily imagines himself in Viennese homes of the nineteenth century. Mahogany abounds, so do cambric hangings, so do gaily emblazoned furnishings of all sorts, in low rooms with broad windows almost touching the ground. All is old-fashioned and almost bourgeois, suitable for modest people of the middle classes and not in any sense what is looked for by the aristocracy. This type is now the one most in demand, not only in Germany, but in England and America, where the solid and the simple begin to supersede all other styles. Bremen is represented with a delightful antechamber, which, though rich, is not luxurious, but entirely characteristic of the solid and homely inhabitants of the Hanseatic city. The charge of sameness of color must fail in the case of the Bremen exhibits, and from the important point of view of hygiene, they are particularly to be commended, linoleum taking the place of carpets, for example. Grenander, Berlin's famous architect of interiors, does not show to great advantage in Dresden. In his reception-room green prevails as to coloring to the verge of being insipid. His small rooms are, however, tastefully conceived."

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ONTARIO'S ASSOCIATION OF ARCHITECTS.

The following letter has been received by the Registrar of the Ontario Association of Architects, enclosing the new Memorandum of the Department of Customs for the guidance of Appraisers in fixing the duty payable on important architectural drawings:

Ottawa, June 13, 1906.

The Secretary, the Ontario Association of Architects, Toronto, Ont.

Dear Sir—Referring to the representations made by your Association to the Tariff Commission at their session in Toronto in November last, relative to the Customs treatment of imported blue prints and building plans, I beg respectfully to enclose you herewith for your information a copy of memorandum of instructions which has been issued by this department for the guidance of its officers throughout the Dominion.

Yours very truly,

(Signed) JOHN BAIN,
Sec'y Tariff Commission.

File No. 47,693.	For the Guidance of Customs Officers.
INDEX SUBJECT.	Commissioner of Customs.
Blue Prints and Architects Plans.	Department of Customs, Ottawa, 7th June, 1906.

CURRENT VALUES FOR DUTY-(CLASS B.)

ENTRY OF ARCHITECT'S PLANS AND BLUE PRINTS.

Memo. No. 7278 respecting Architects' Plans is cancelled and the following rules are submitted for guidance in the entry and appraisement of such plans:

1. The rate of duty on Drawings, Blue Prints and Building Plans is 20 per cent ad valorem under Tariff item 130. Specifications, however, are free as "manuscript," when written or type-written.

2. Special Plans of Buildings, or blue prints as substitutes therefor, are to be valued for duty at the charge usually made by the Architects for the drawings, without the specifications. This charge may be fixed for duty purposes at one per cent of the estimated cost of the building to be erected.

Detailed drawings, or blue prints, as substitutes therefor, if imported separately, to be appraised at a valuation of one per cent. of the estimated cost of such detail.

3. When the building is estimated to cost less than \$10,000, the plans of blue prints thereof may be appraised at the usual charges for furnishing same, according to the special circumstances in each case irrespective of the preceding rule (No. 2).

4. Blue prints or copies of Building Plans may be admitted at the cost of production when duty has been once paid on the original or copy thereof in Canada under the foregoing rules, upon proof of such payment to the satisfaction of the Collector at the Port of entry.

5. Blue prints of cars and machinery, being copies of standard designs, may be valued for duty at 75 cents per pound.

COMPETITIVE PLANS FOR EXHIBITION.

6. Competitive Plans brought in for inspection may be entered as for warehouse and inspected under Customs supervision subject to payment of duty within 60 days unless then rejected and ex-warehoused for exportation.

JOHN McDUGALD,
Commissioner of Customs.

ILLINOIS CHAPTER A. I. A.

The monthly meeting was held October 12. Letters were read from officers of the Institute explaining the need of funds to meet the general expenses of the approaching convention. For this purpose the chapters are asked to contribute \$15 per delegate. The chapter readily voted the required amount. The following delegates to the convention were selected: Arthur F. Woltersdorf, George C. Nimmons, Dwight Heald Perkins, Howard V. Shaw and Samuel A. Treat; alternates, Normand S. Patton and George Beaumont. A fixed allowance toward the expenses of each delegate was voted. It was voted to petition the city council to so change the ordinances that alcoves shall conform to the requirements of other rooms. Dwight Heald Perkins is the chapter's choice of a member to serve on the advisory committee to act with D. H. Burnham in the preparation of a plan for the improvement of Chicago.

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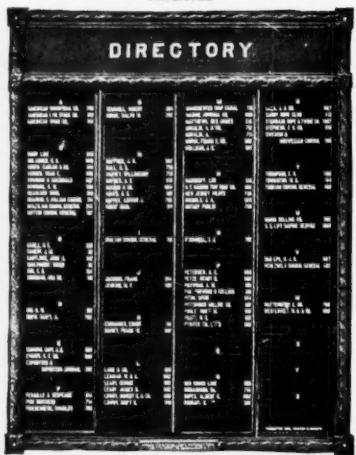
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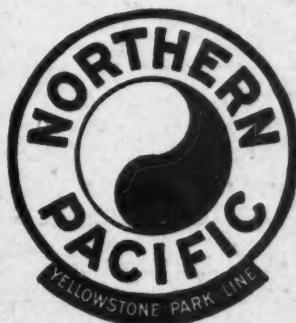


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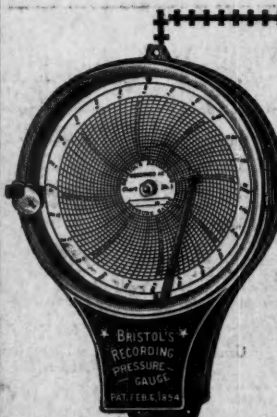
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