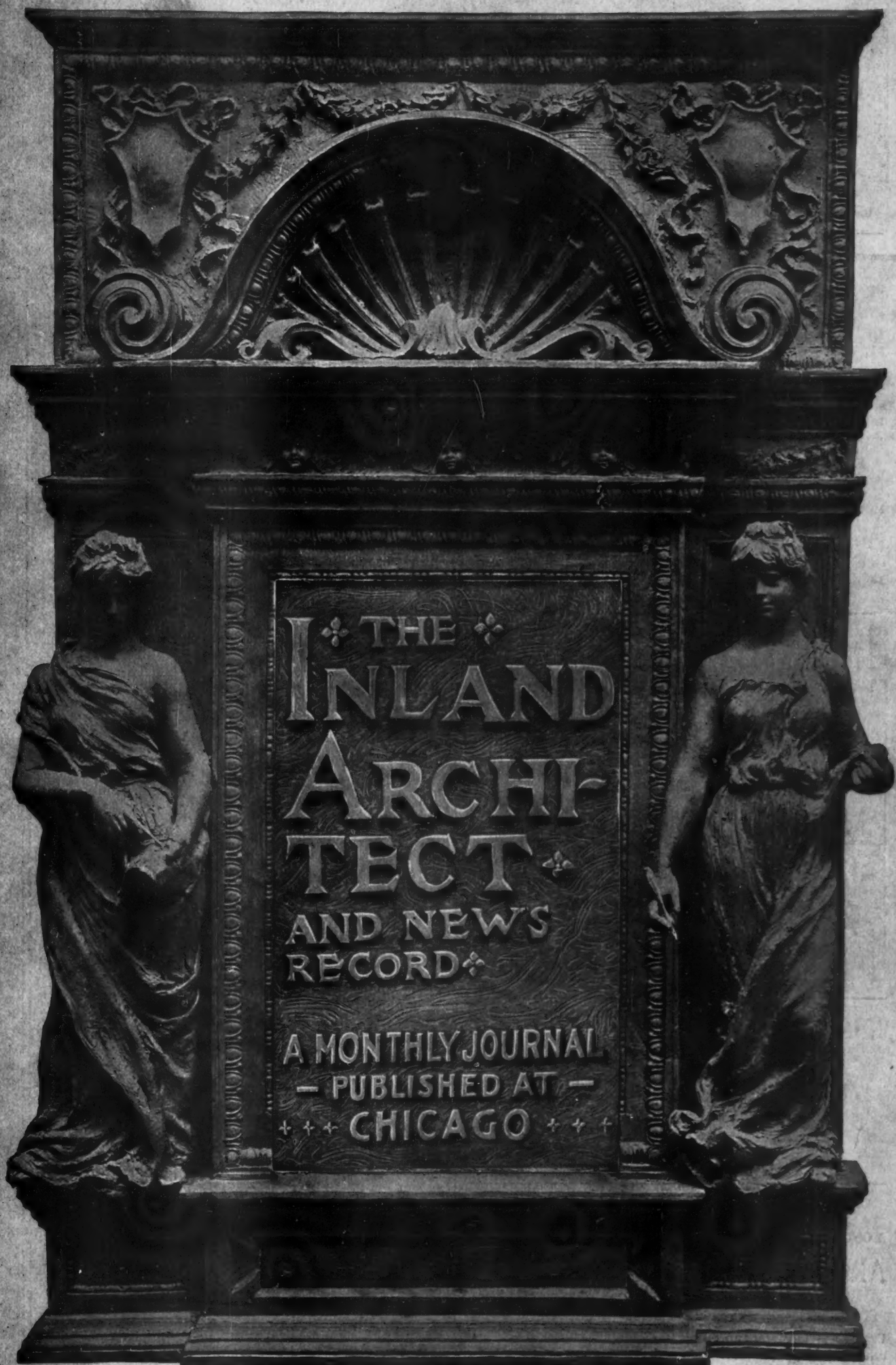


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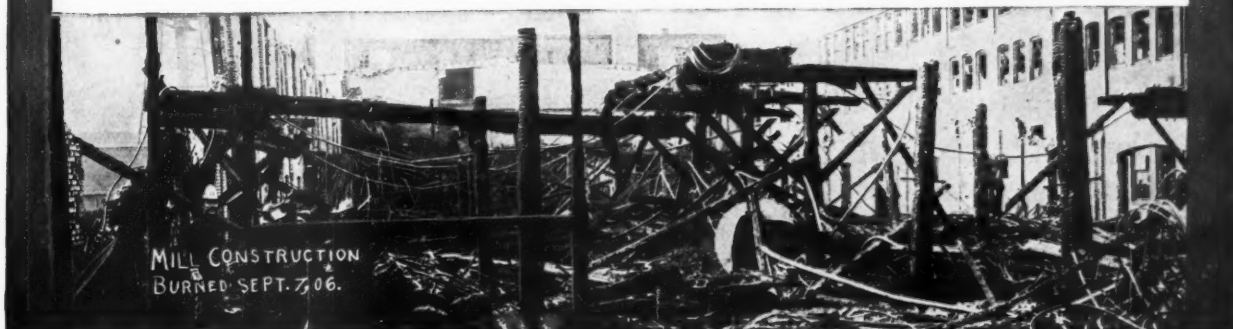
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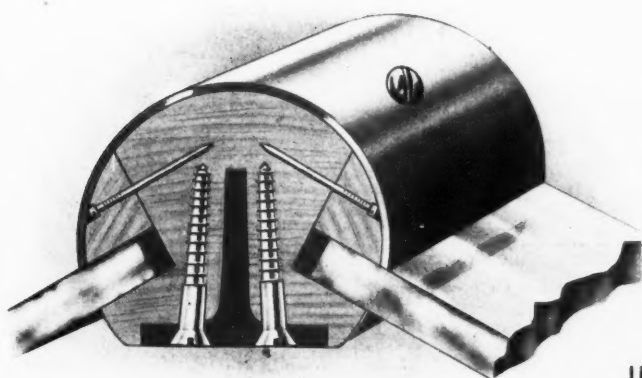
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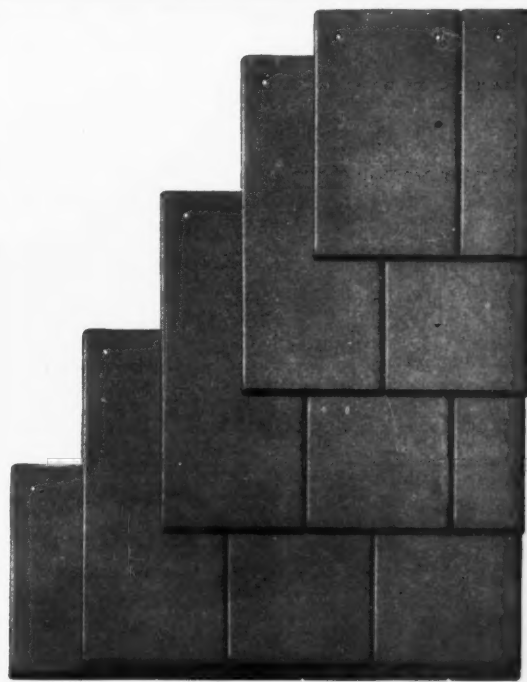
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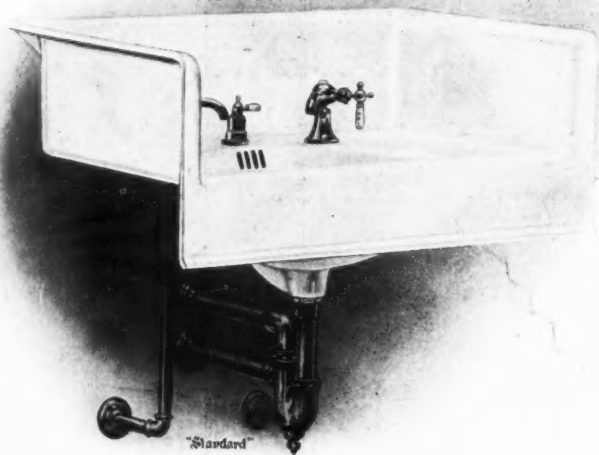
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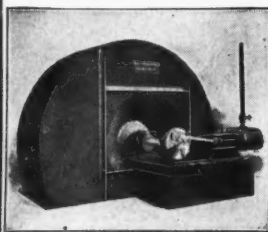
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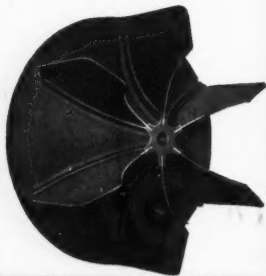
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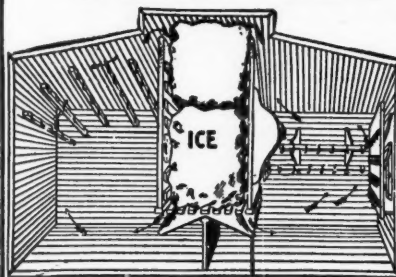


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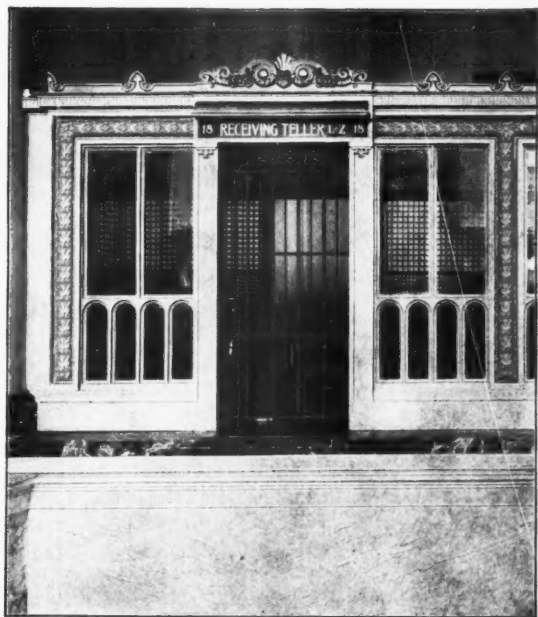
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VOL. XLVIII.

DECEMBER, 1906

NO. 5



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

A British View of Competitions.

Judging by the opinions advanced by President Colcutt in his opening address, recently delivered, the attitude of the Royal Institute of British Architects on competitions is opposed to the views of a large proportion of American architects. Here competitions are largely regarded as a necessary evil, to be discouraged and avoided whenever possible. President Colcutt in his address states that he believes it is to the advantage of the public that a competition be instituted for every important public building; that in the interest of architecture every means should be taken to secure the best design possible; and that as a rule this can be best accomplished by competition. Mr. Colcutt was a member of the jury of award in the competition for The Hague Peace Palace. This competition he freely pronounces a disastrous failure, and yet he believes a competition can be so managed as usually to secure the best possible result. Some inside history of The Hague competition is given by Mr. Colcutt. He states that in his opinion the design placed first should have had no place at all, as all the judges agreed that its execution would require double the cost named in the instructions to competitors. It was on the merit of its plan that it received a bare majority, yet the plan could not be preserved in a building limited in cost to the proposed amount.

The Appropriate Style Discussed.

There was quite a difference of opinion as to the most appropriate style for such a building. The majority inclined toward the Dutch style of the sixteenth and seventeenth centuries; the minority favored an adaptation of the Italian Renaissance. Holding these views, it is a curious fact that the design selected should be characteristic of a French chateau. The Hague jury of award numbered seven members, and from this experience Mr. Colcutt inclines to the belief that more satisfactory results would be obtained by a jury of one member only. This judge, he thinks, should be allowed to have one, or preferably two, assistant advisers, but these should have no vote, nor share in the responsibility of the final decision. This course, it will be recalled, was practically followed in the competition for the selection of an architect for the group of buildings for St. Thomas' Episcopal Church, New York City. The adjudicator in this competition was William Martin Aiken, who invited the assistance of Frank Miles Day and R. Clipston Sturgis. The procedure by which the conclusion was reached is of considerable interest. Each of the three architects examined the designs submitted separately and independently, without a word of suggestion, recommendation or information from either of the others.

Favorable Result Reached.

There was a process of gradual elimination by which, without discussion and unanimately, the selection was made of the author of the design which, upon the opening of the envelopes, was found to be that of Cram, Goodhue & Ferguson. Incidentally, the envelopes were not opened by the architects, but by the building committee, and not till a week after the report by the jury. The result of this

competition was so favorable as to constitute a strong argument for a jury formed as favored by Mr. Colcutt of a chief adviser, responsible for the decision, with possibly two advisory assistants. Where there are several jurors, a feeling of divided responsibility exists, and the final decision is most likely to be a compromise, as at The Hague, unfavorable to the selection of the best design. Mr. Colcutt regards competition as invaluable to the young architect, not alone from the possibility of securing the first prize, but for the opportunity afforded for comparison of his solution of a problem with that of the other competitors.

**Art Institute
Discarding
"Antiques."**

No little courage is required by a public art institution to acknowledge that it has been harboring supposed antiques that are finally found to be of modern manufacture. The Art Institute of Chicago, therefore, is to be the more commended upon its decision to weed out from its antiquarian treasures those art objects that have been masquerading as genuine antiques. The objects discarded are in themselves meritorious, and there is a natural regret in losing them from the collection, but it is well that this feeling should not be allowed to interfere with placing the articles in the class where they belong. It is no unusual occurrence for an art museum or library to confront the desirability of discarding from its collections objects found wanting in merit or genuineness. It is a strengthening process the necessity for which is ever present with art institutions, however careful they may be in their acquisitions, and it is praiseworthy when there exists the courage to protect the integrity of the collections without fear or favor. This course is especially necessary with regard to public collections through which the general public as well as art students largely derive their ideas of what is true and best in art. It is wholesome for these to have the utmost confidence in the genuineness of the objects of their study. It is not without practical value to a public art institution to have a well established reputation for peremptorily discarding all objects that prove to be imitations. Such a reputation tends to have a restraining influence upon donors, and cause them to give greater care to the merits of their proposed offerings. The firm stand for genuineness of its exhibits by so influential a factor in art as the local museum will do much also to improve the character of private collections.

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vs. Fireproof
Buildings**

Under the caption, "The Fire Insurance Habit," there is contributed to our columns an article of much originality and force by Architect F. W. Fitzpatrick. During many years this author has written articles on the subject of fireproof construction that have expressed much ingenuity in treatment. In the present article, the enormous totals of the fire waste and cost of fire insurance are presented in a way that commands attention and earnest consideration. There is brought out the anomaly of the fire insurance companies, to whom presumably the fire loss is of vital import, doing their utmost by precept and in their own buildings by example to condemn flimsy, inflammable construction, yet, as a matter of fact, powerfully encouraging, through too favorable premium rates, the erection of buildings of no fireproof pretensions, and that are a grave menace to all surrounding buildings. If insurance companies were more consistent, and graduated their rates

strictly in accordance with the fireproof nature of buildings, their action would be a potent influence in improving the character of building construction throughout the land. The almost Utopian project is urged that municipalities remit taxes, in whole or part, on buildings of sound fireproof construction until such time as the amount of the taxes would equal the extra cost of such buildings over that of similar buildings of inferior construction. The arguments advanced for such a course, however, are strong and logical. They are based upon the theory that the municipality has a direct financial interest in the subject, not alone on account of the fire waste and trade loss due to poor building, but through the heavy cost of the water supply and fire protection service now required to be maintained. The article as a whole presents much food for serious thought, and strong reasons for a united effort to secure better building.

**A Clever
Engineering
Feat.**

When we scan the bulky reports of the U. S. Patent Office—30,000 patents per annum issued to our countrymen—we are apt to pronounce the "inventive Yankee" the most ingenious product of the human race, yet as clever things are done in the old world as in the new. The latest illustration is from the French navy, which, while testing a new submarine torpedo boat, *Le Lutin*, off the coast of Africa, had the misfortune to lose at once both ship and crew. There was no hope for the crew, of course, but divers reported the vessel intact, and it was determined to raise her. The problem was new and there was no precedent on record. They had no ship with surplus buoyancy enough for that load, and no hoisting machines anywhere capable of lifting it 34 meters from the ocean bottom. But in default of precedent the French officers are able to create one. From the nearby port of Bizerta a huge dry dock was towed to the fatal spot, submerged to its utmost capacity of four meters (about thirteen feet), and connected by slings with the sunken vessel. Then, as the dry dock was pumped out, it slowly rose to its maximum height of four meters lifting *Le Lutin* four meters from her ocean bed. But this apparatus could lift no farther. Immediately the dry dock with its invisible load was towed some 300 meters nearer shore, where *Le Lutin* grounded now at a depth of 32 meters instead of 36 meters. Repeating the process, the submarine was lifted anew and carried some 300 meters nearer shore, to ground at a depth of 28 meters. At last accounts these operations were still in progress, with every prospect of complete success. There are not many examples recorded of more prompt and clever resourcefulness.

**The Institute
Gold
Medal.**

The architectural press, at the request of the Institute, has refrained from publishing the name of the architect who is to receive the first gold medal awarded by the Institute. That it was to be presented to Sir Aston Webb has been quite generally known, however, for some time. This will be the third honor bestowed upon Sir Aston recently. During the past year he has been knighted, and has received the gold medal of the Royal Institute of British Architects. The Victoria Memorial is numbered among his architectural achievements. Formal notification has been sent through the American Minister at London to Sir Aston, and he and Lady Webb have already given assurances of their intention to attend the convention. The presentation will be made in the Corcoran Art Museum.

SAINT PAUL'S CHAPEL, COLUMBIA UNIVERSITY: THE INTERIOR

BY A. D. F. HAMLIN, PROFESSOR OF ARCHITECTURE, COLUMBIA UNIVERSITY

THE approaching dedication of the new St. Paul's Chapel at Columbia University marks the completion of an architectural masterpiece. The architects, Messrs. Howells and Stokes, were singularly fortunate in the artistic opportunity afforded them by their clients—the anonymous benefactors, whose generosity provided the funds, and the university trustees, whose artistic sympathy enabled their architects to realize ideals too often considered impracticable or quixotic. Such artistic freedom of action, supported by such cordial co-operation from all parties, is a rare experience for an architect. And the designers of St. Paul's Chapel rose to the full height of their splendid opportunity.

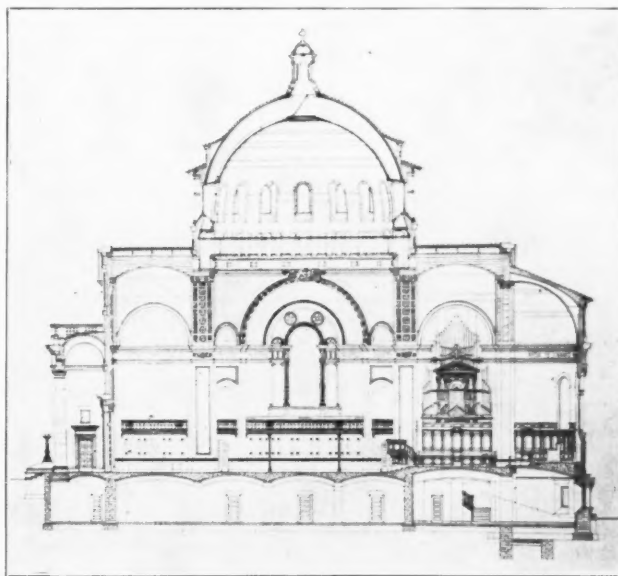
At the very outset of their work they resolved to dispense absolutely with applied decoration and to depend for the decorative effect of the interior, as well as of the exterior, upon the forms and materials of construction alone. Except for a band of marble forming the frieze of the main interior entablature, and bearing an inscription in incised letters, there is no marble veneer or sheathing nor a square inch of plaster or mosaic on walls or ceilings. The soft and mellow hues of the interior are produced by the natural colors of the materials of construction—brick, terra cotta and Guastavino tiles, and for the floor, white marble mosaic with inlaid patterns of serpentine and porphyry from Rome. Externally brick, limestone and green roofing tiles are the materials employed. It is needless to observe that the church is as nearly fireproof as a church can be made. Except the girders that carry the fronts of the two galleries there are no steel beams, ribs or trusses; the entire construction is of brick and tile.

It is to the uncompromising observance of this fundamental principle of design that the remarkable beauty of the interior is largely due. It seems to the writer to be the most noble and stately church interior in the United States. This is strong praise, but it is warranted by the enthusiastic comments of laymen and architects alike who have visited it. There are many churches larger and more ornate, but none to my mind so impressive and so wholly satisfying in internal effect.

The plan shows its general arrangement, which the accompanying section and views make more clear. The nature of the site and of the architectural environment seemed to demand a centralized design with a dome over the intersection of the arms of a cross. The nave-arm is longer than the transepts, and is preceded by a fine columnar porch; the eastern arm terminates in an apse. The total internal length is 120 feet; the height of the dome is 92 feet. The materials and style of the adjacent buildings suggested a brick structure in some version of the Italian Renaissance. The domed churches of Lombardy, particularly those in or near Milan, like Santa Maria della Grazie, supplied types which were freely interpreted into a design essentially original, though clearly revealing its source of inspiration. For the interior design the architects followed no assignable precedent. It was the logical outcome of the artistic solution of a structural problem upon which all the resources of modern American

engineering and all the wealth of American building materials were brought to bear. Starting with the idea of a Guastavino dome, covered by a tiled roof (also of Guastavino vaulting) borne on an external drum, and penetrated by windows in Byzantine fashion, the size and thickness of every wall and pier were determined by the actual resultants on the strain sheets of the various vaults. The inner faces of the outer walls were waterproofed, and the spaces between them and the inner facing-walls filled with cement grouting, consolidating the whole into a monolith. Not a particle of moisture or "sweating" has appeared in any part of the interior.

The only structural metal work occurs in the transept galleries, which were made necessary by the limited floor space available. Owing to the long span across these



SECTION.

transepts the Guastavino floors of the galleries are carried in front by steel girders, supported each near the middle by two bronze columns. The railings of galleries and stairs are of bronze. The stairs are of Guastavino construction, and in the spiral portions are ingeniously arranged like certain stairs in French mediaeval fortifications, with separate steps for the right and left foot, giving double the rise ordinarily obtainable with the given tread. This sounds like an awkward device, but has proved thoroughly convenient and practicable, and illustrates the inventive resource of the designers who could so use precedents to break precedent.

The tile vaulting, arranged in herring-bone courses, has been made to contribute to the decorative *ensemble* by a careful variation of the jointing and of the tones of the tiles themselves. It harmonizes well with the salmon-buff hue of the mottled Newark brick of the walls. The play of tone and the subdued richness of color effects produced by the contrasts of light and shade and shadow upon these materials are surprisingly beautiful, but hardly more remarkable than the charm of the vistas and varying perspectives of the architecture itself. The proportions of the interior are excellent, and the dome low enough to be

visible from every part of the interior. Here, as in Hajia Sofia, at Constantinople, the relative breadth and lowness of the dome contribute largely to the effect of spaciousness and solemn dignity which impresses so many visitors.

The choir equipment consists of altar, pulpit, lectern, two thrones and three rows of stalls, the backs of the outermost row forming a wainscot against the wall. The whole of this woodwork, in dark Italian walnut, carved and inlaid in the best style of the Cinquecento, was executed in Florence. The details of the furniture were designed upon the basis of sketches and dimensions supplied by the architects. Much of the carving is admirable, and the design refined and elegant in a high degree, but the fitting and mitring of the carved and inlaid patterns is not everywhere impeccable; and the wood itself, inadequately seasoned to stand the extremes of the American climate, shows a tendency to warp and buckle, which has given a good deal of trouble. It is perhaps unfortunate that wood of so sombre a hue was employed, as the chancel receives less light than any other part of the interior, and by daylight the details of carving and inlay are lost in the shade. It may be, however, that under the electric light the details will be clearly revealed, while the contrast of the woodwork with the tone of the walls may under that warm illumination add an element of beauty wanting by day.

The windows are not yet all filled with the stained glass they are intended to receive. The glass in the fine crown of windows which penetrate the dome above the arcaded gallery that forms so striking a feature of the interior architecture, is commendable. These windows, bearing the names and arms of families distinguished in the history of the university, have wisely been treated in a light key, with much clear glass, and in tone and design are wholly commendable. Three notable windows by Lafarge in the apse form a sort of triptych, together repre-

senting St. Paul preaching on Mars Hill. They have the depth of color and the vigorous drawing and dignified composition one always looks for in Mr. Lafarge's work. The strong blue which predominates in them seems somewhat out of harmony with the general color scheme of the interior, but it must be remembered that the windows were designed before the construction of the church had advanced far enough to reveal the final color-values of the interior. Judged as independent works of art rather than as parts of an architectural decoration, they are certainly works of high value and worthy of their place in this fine monument.

The entire structure is an interesting example of the rational and intelligent eclecticism which is coming to mark much of the best modern American work. A North Italian Renaissance scheme has been blended with certain Byzantine conceptions and worked out upon the purely Gothic principle of frankly expressed construction throughout, but the engineering by means of which it has been realized is that of the best modern American practice, and makes use of distinctively American materials and devices. The decorative effect internally is wholly without precedent and testifies to the best sort of originality. In spite of the diversity of the sources of inspiration of the entire design it is characterized throughout by a remarkable unity and sobriety. The artistic reserve which could resist every temptation to resort to applied ornament or to seek effects of ostentatious richness, is rare in American work. The thorough, conscientious and finished workmanship of the whole structure furthermore reveals a fine spirit of artistic sympathy in the contractor. The church cannot fail to exert a salutary influence on the taste of the thousands of students and teachers who in the years to come will frequent its worship; and it offers alike to architects and to church trustees an admirable object lesson in right ways of doing a fine thing.

MODERN BANK INTERIORS

BY HENRY H. JOHNSON*

IN few other lines of work has the architect or the designer a greater opportunity to exhibit his skill in plan, design and construction than in the housing of modern and up-to-date financial institutions.

Never, in the history of banks, have the officers and directors in charge been so willing, even anxious, to invest in a building and interior equipment whose plan is more roomy and convenient, whose design is more beautiful, whose construction is more safe, and up-to-date, and whose materials are more costly, than are seen in the buildings of any of its competitors.

This rivalry not only exists in our large cities, between the numerous million-dollar institutions, but is also seen among the lesser banks in the smaller towns throughout the country, whose capital may be one hundred thousand dollars, or less than half that amount.

As to why this condition of affairs has come to exist, first and foremost is the idea of advertisement. The advertising idea, which seems to have invaded nearly all, if not all, lines of business activity, has not escaped the wide-awake banker, who has come to realize that if he desires to achieve the greatest success he must advertise, and that

the best advertisement he can possibly have is one which will attract the public and bring them inside his very doors, and thus into close touch with his institution and its management.

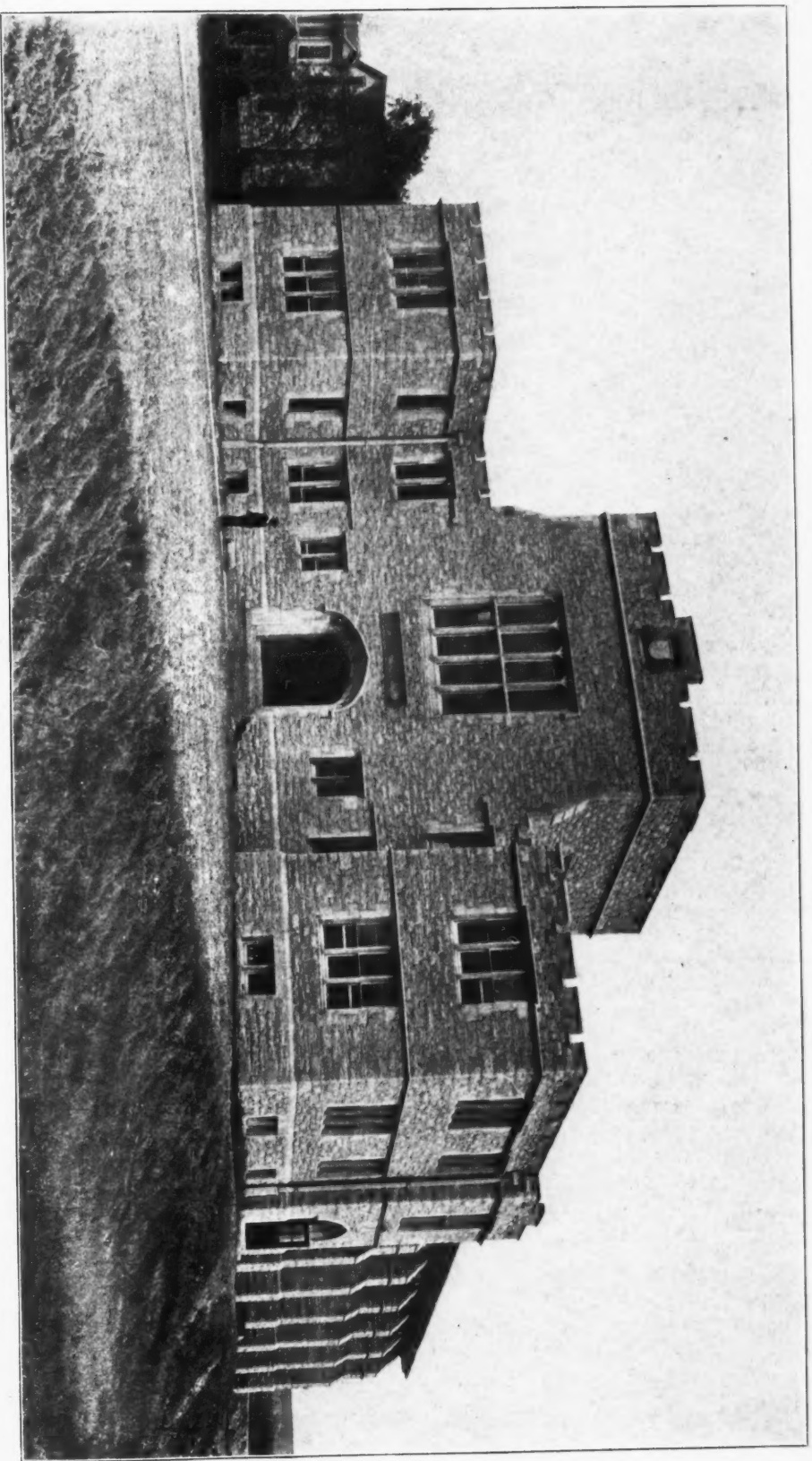
Another reason closely allied to the foregoing is that the banker looks upon money spent upon a first class building and interior equipment as a good investment and expects that, like "bread cast upon the waters," it will in many days return in the form of increased deposits and hence increased profits.

And still another reason, if required, is that the public demands it. Almost everyone prefers to do business in a light, convenient and beautiful place, and nine times out of ten will choose the bank which is best appointed in every way.

This is particularly true of the average savings bank depositor, who seldom if ever reads the statements of financial institutions, but puts his faith and his money in the care of the bank which is the best equipped and looks prosperous.

It is important that the architect and the designer keep the foregoing facts in mind in planning and design-

*Manager Bank Fixture Department Wollaeger Mfg. Co.



GYMNASIUM, UNIVERSITY OF MISSOURI, COLUMBIA, MO.

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AND NEWS RECORD
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HOUSE OF RANDALL WILLIAMS, HAVERFORD, PA.

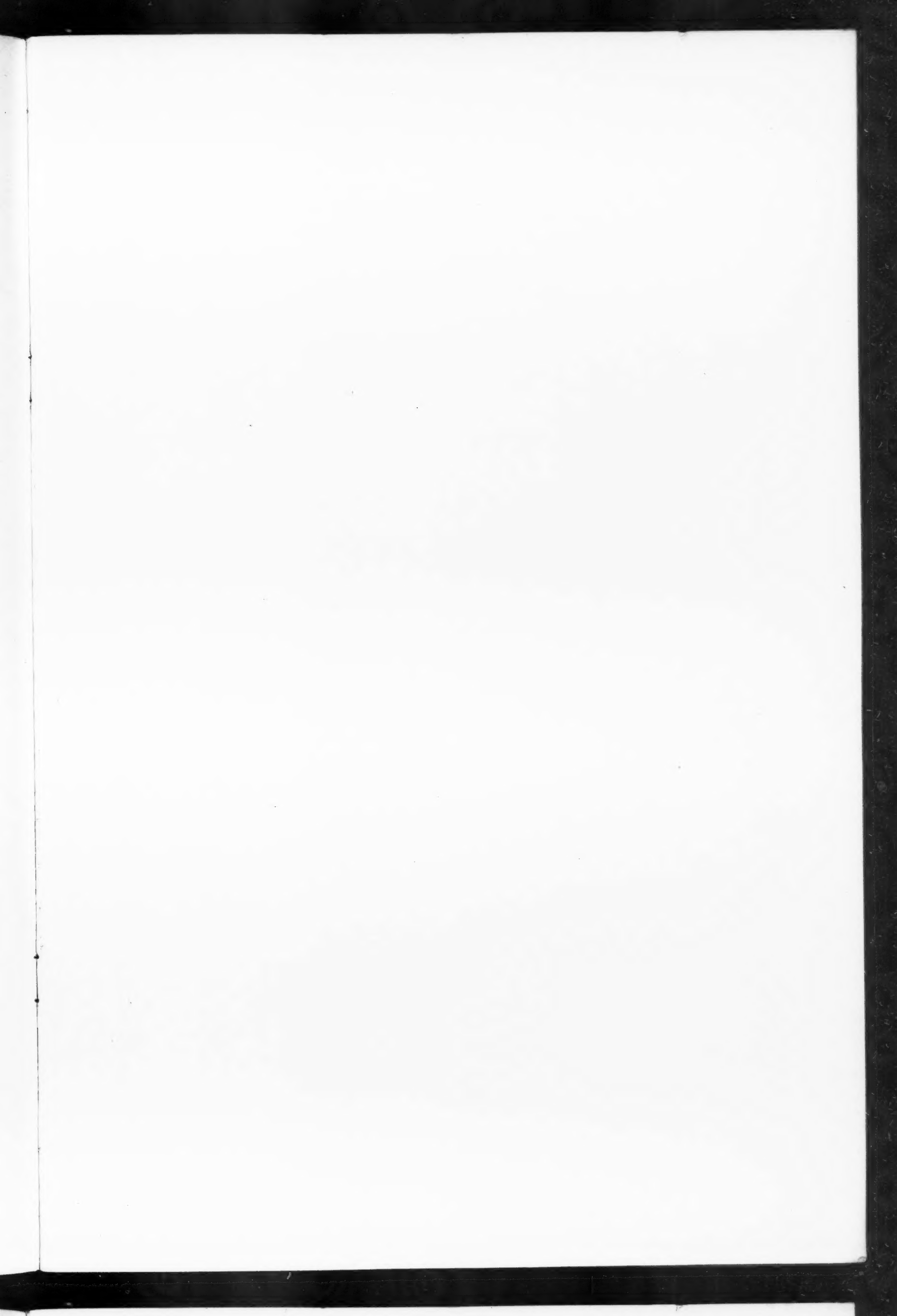
Bailey & Bassett, Architects, Philadelphia

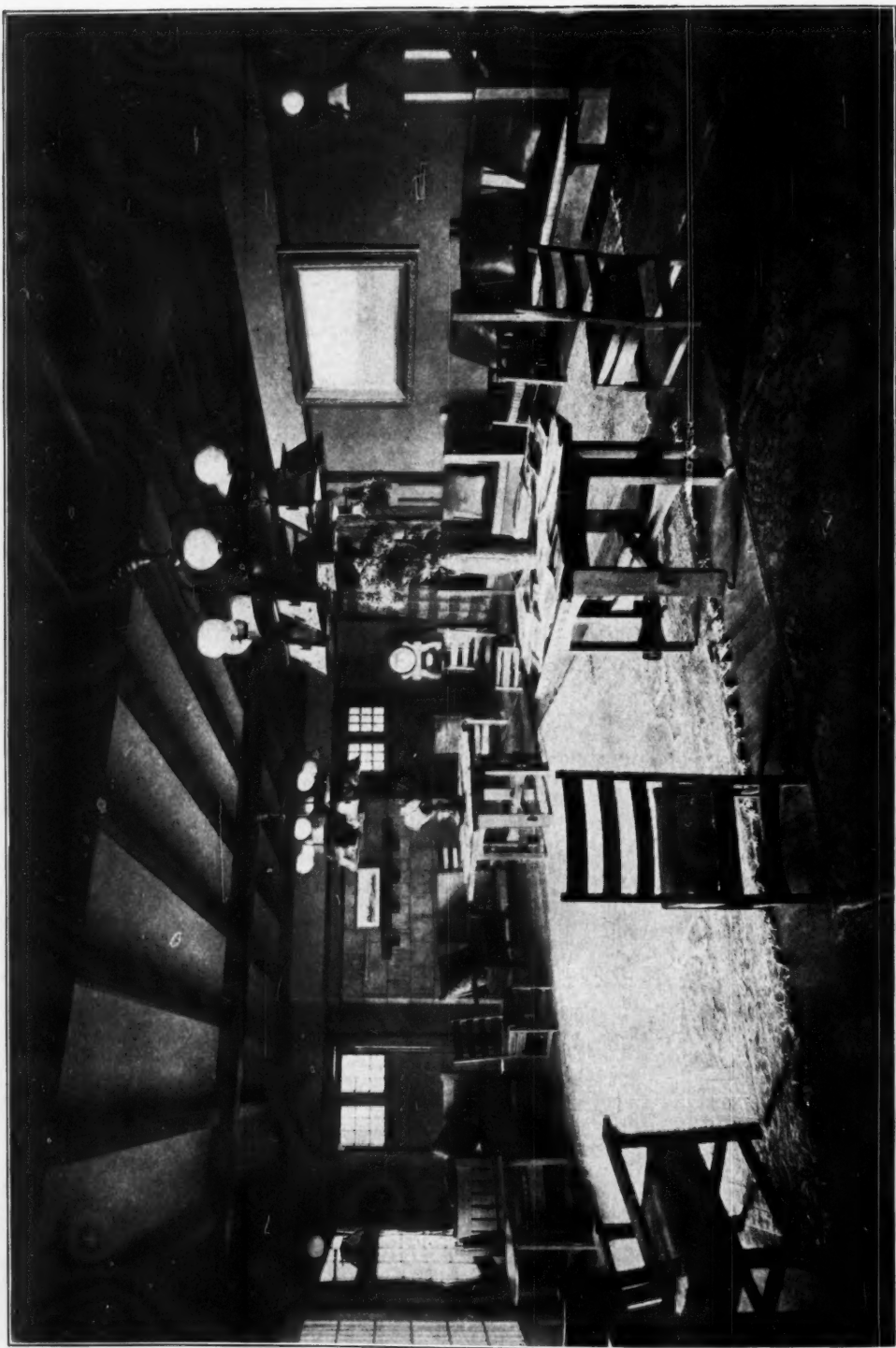


ALTERATIONS AT "WESTFIELD," VILLA MORA

Bailey & Bassett, Architects, Philadelphia

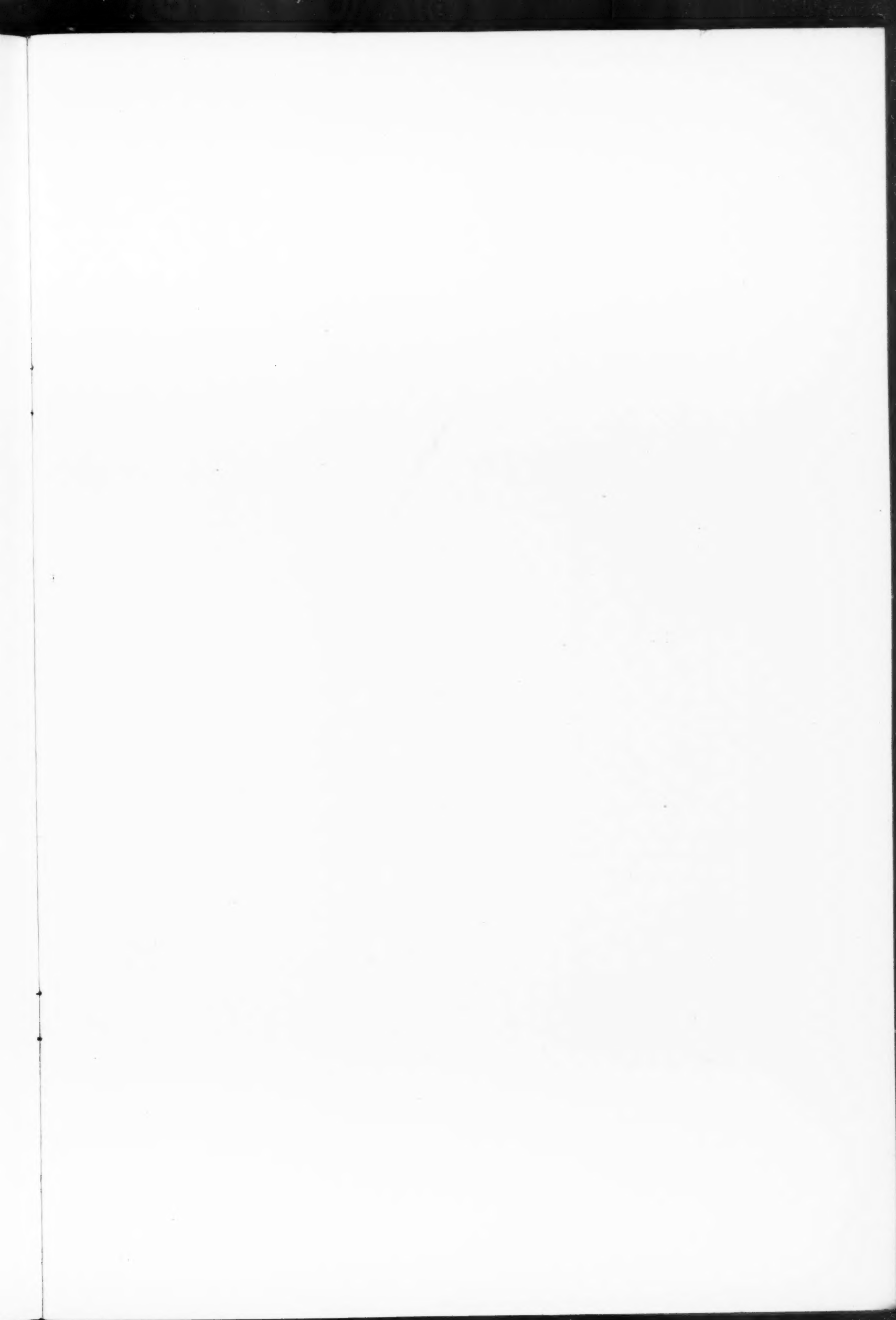
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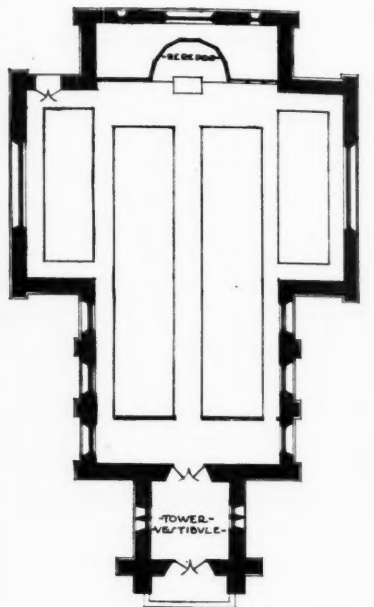
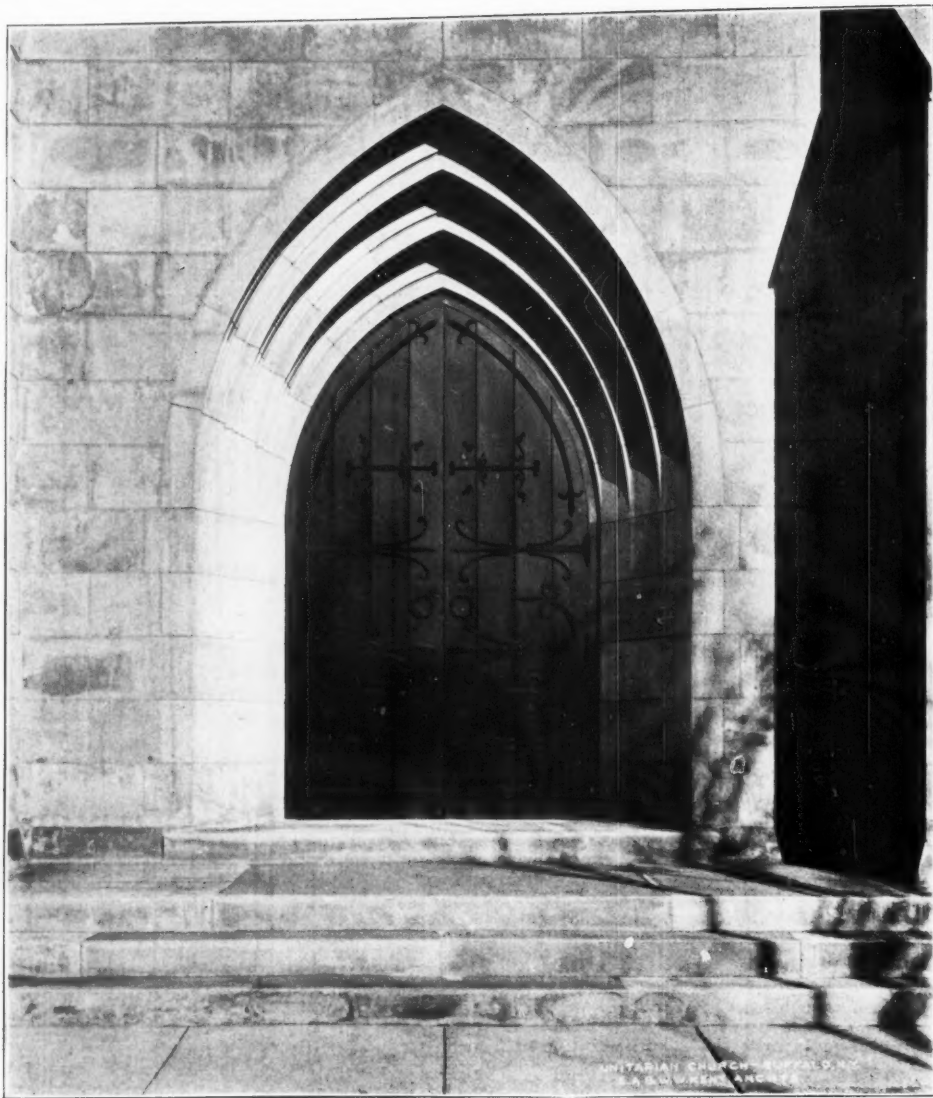




INTERIOR VIEW, COLUMBUS COUNTRY CLUB
Frank L. Packard, Architect, Columbus, O.

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AND NEWS RECORD
DECEMBER, 1906





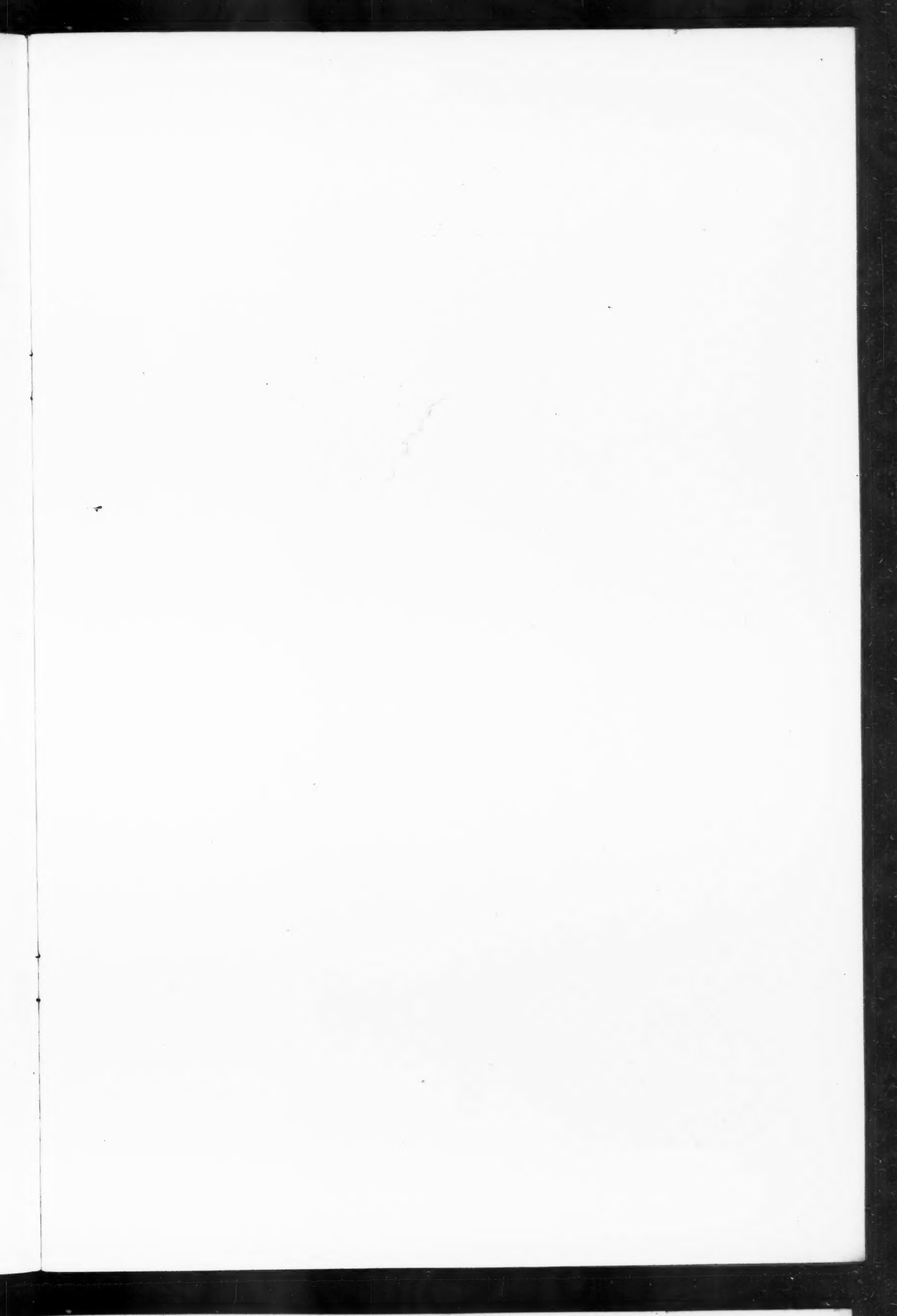
The Portal



FIRST UNITARIAN CHURCH, BUFFALO, N. Y.

Edward A. Kent & William W. Kent, Architects

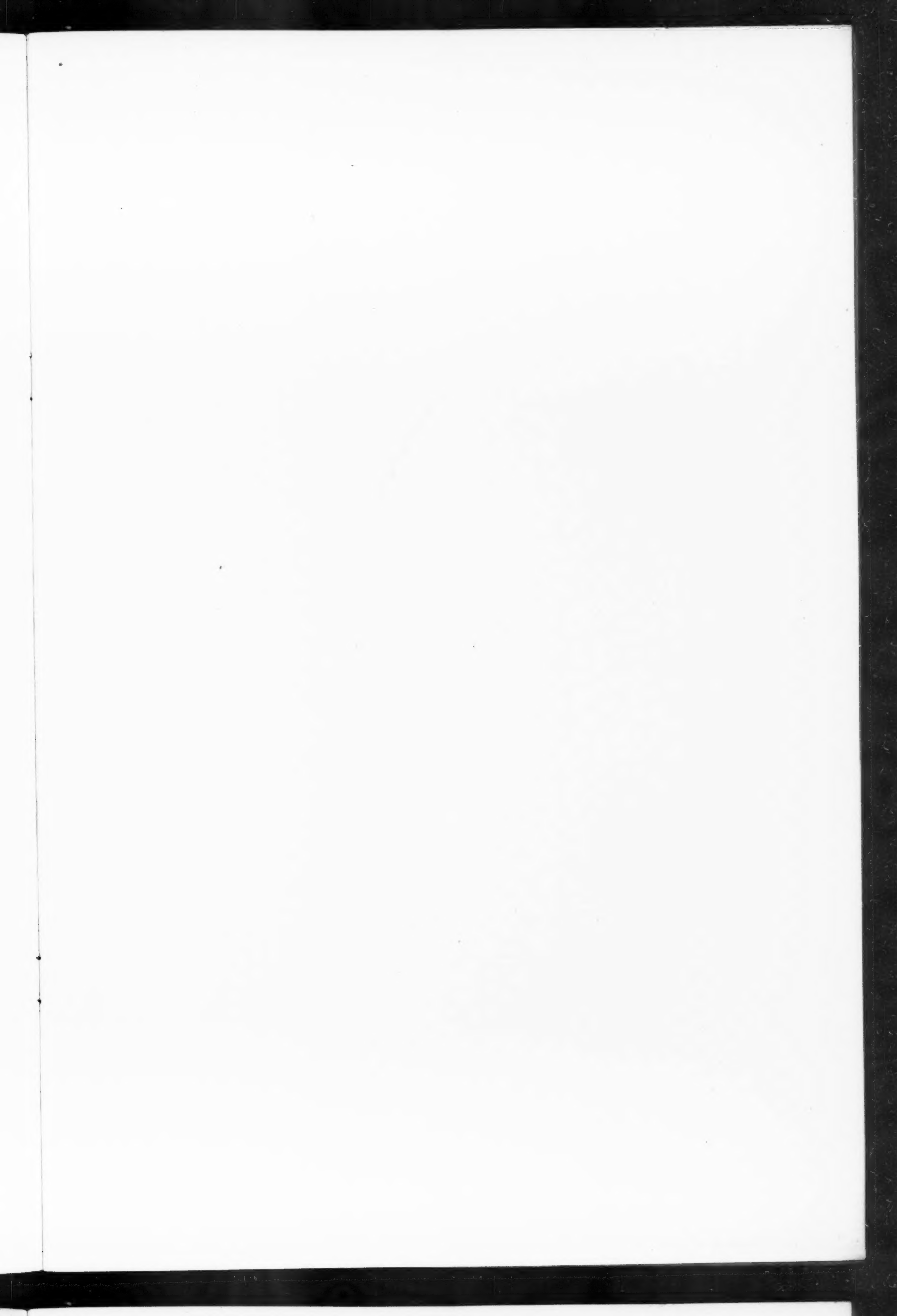
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AND NEWS RECORD
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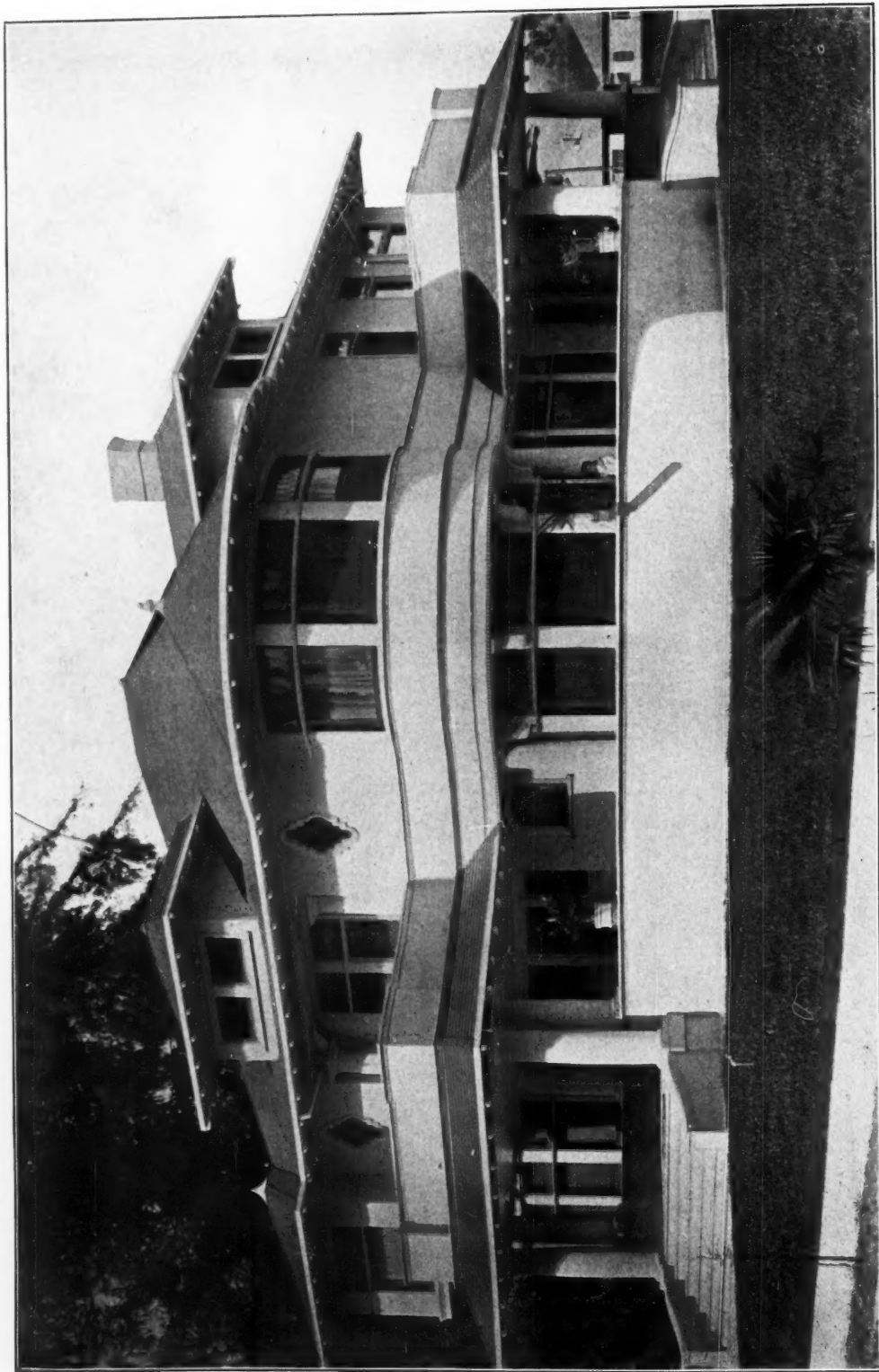




LOWER STORIES. THE ROCKEFELLER BUILDING, CLEVELAND, O.
Knox & Elliot, Architects

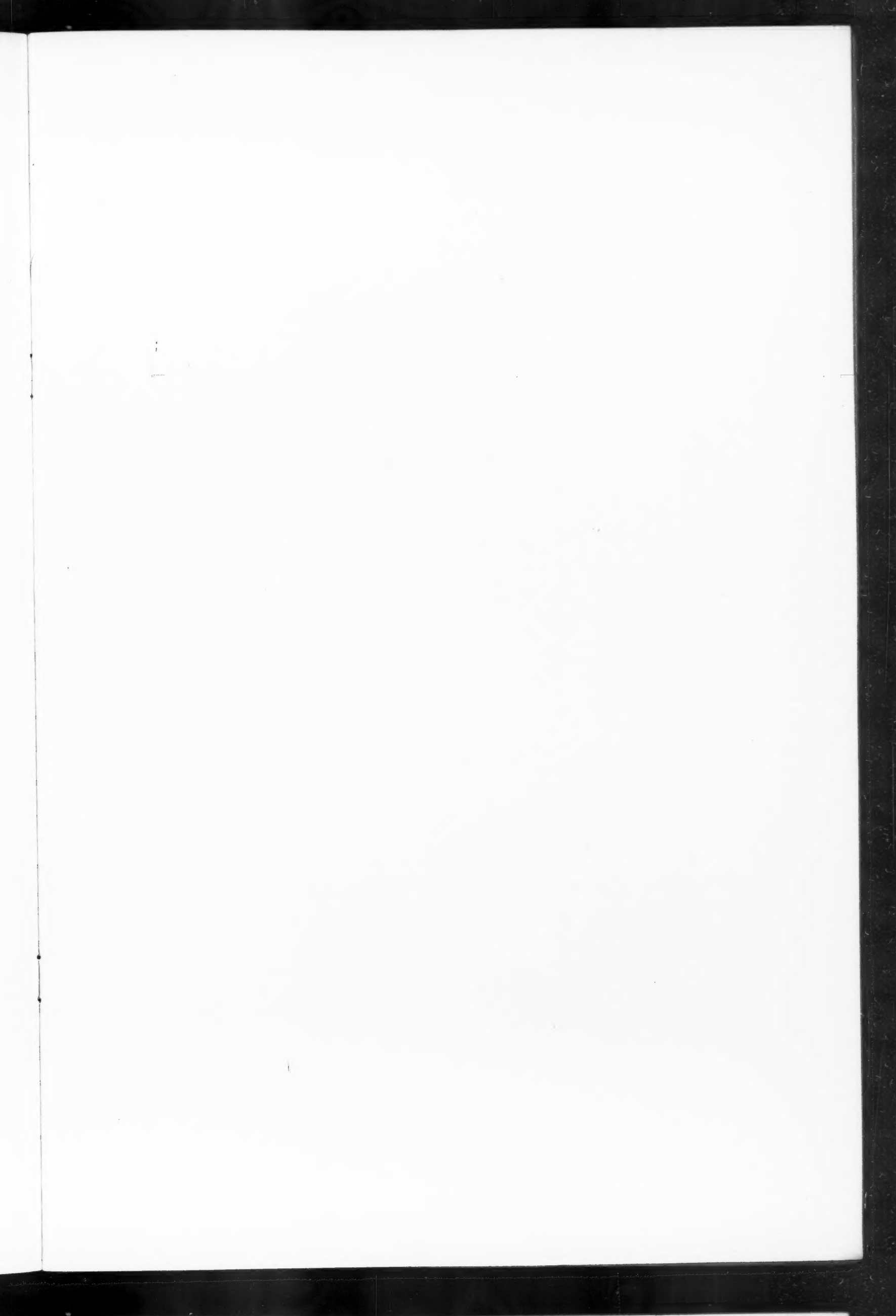
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AND NEWS RECORD
DECEMBER, 1906

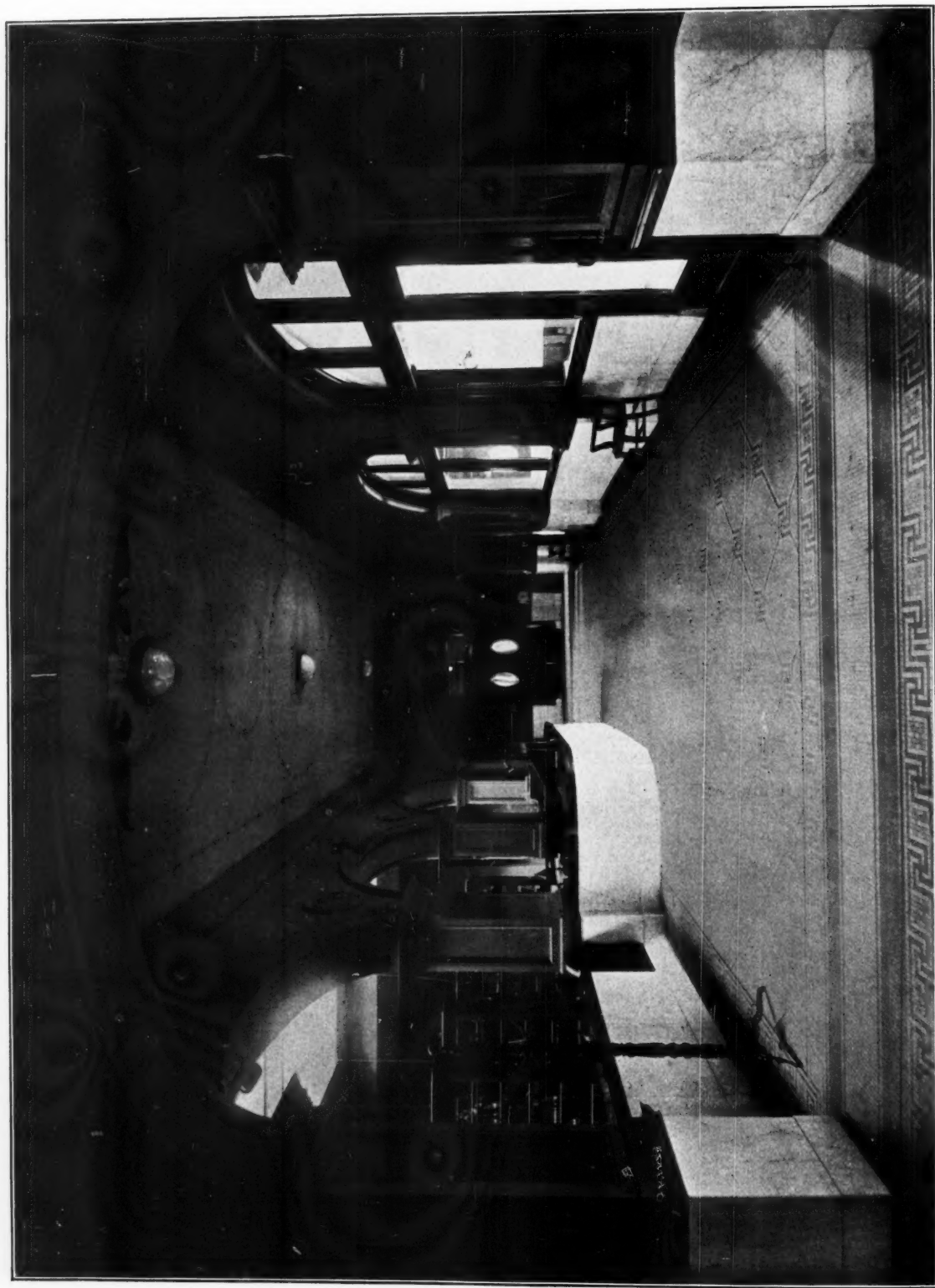




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RESIDENCE, SAN JOSE, CAL.
Wolf & McKenzie, Architects

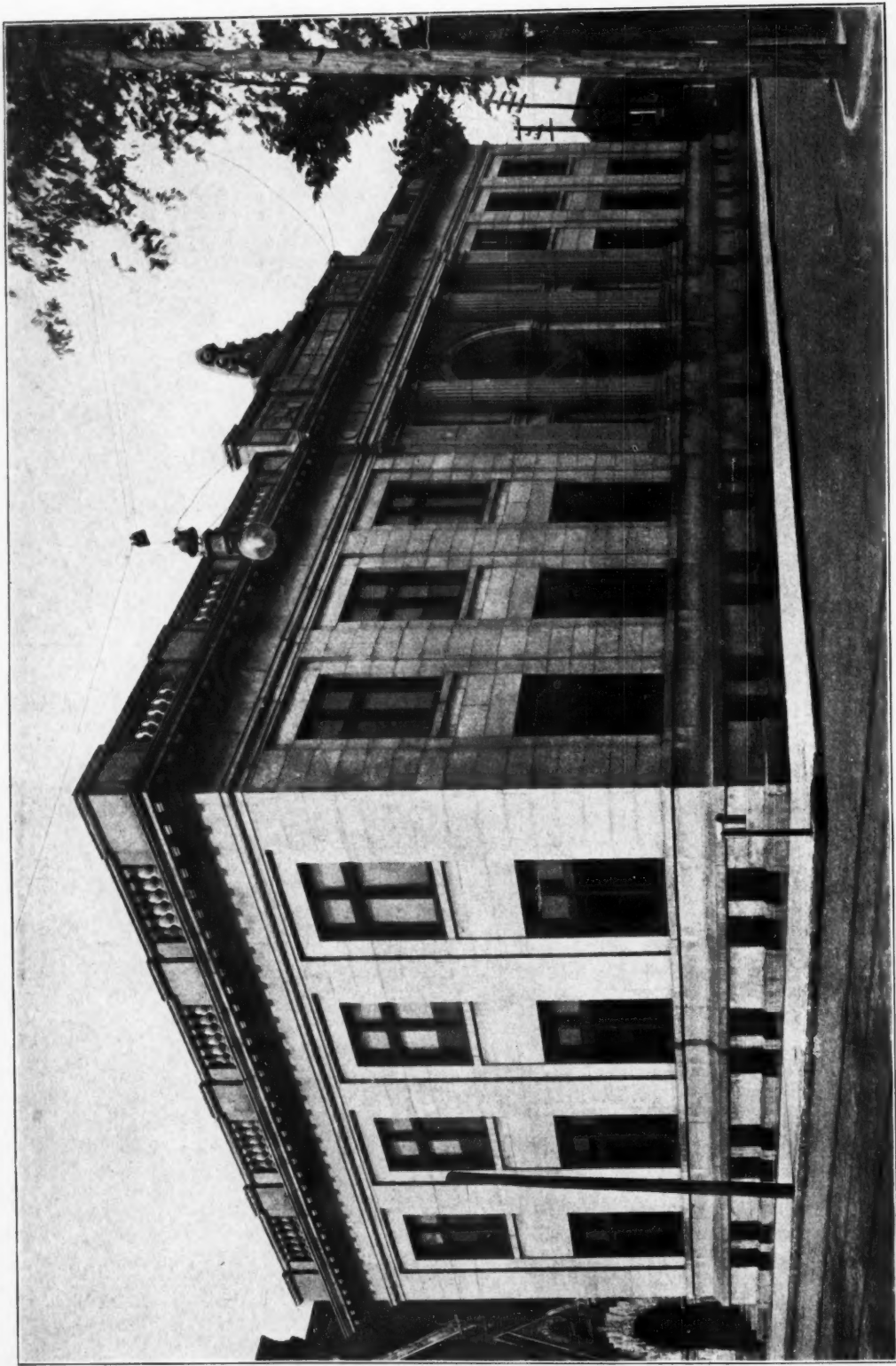




INTERIOR VIEW, CARNEGIE LIBRARY, MARION, IND.
Richards, McCarty & Balford, Architects, Columbus, O.

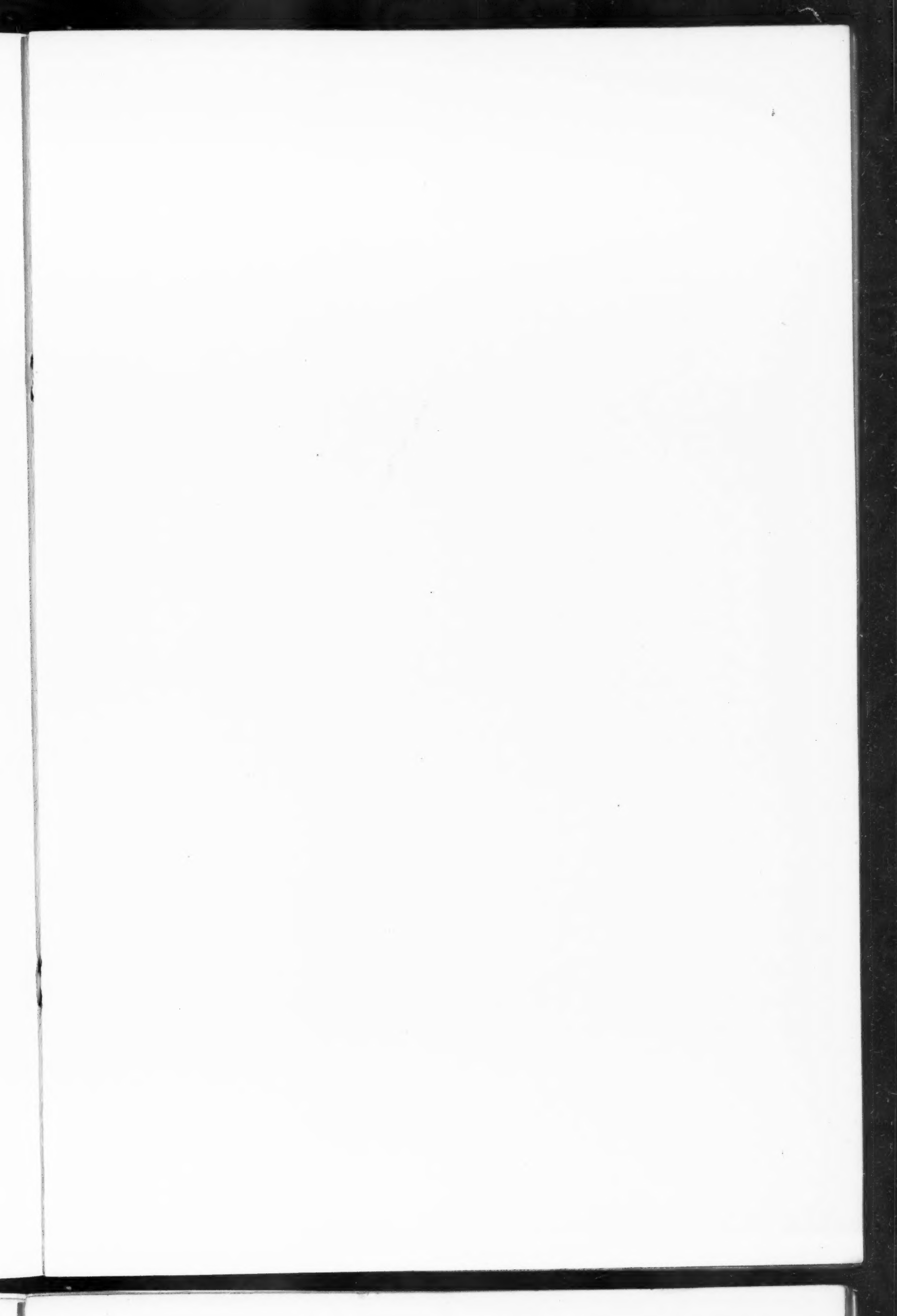
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DECEMBER, 1906

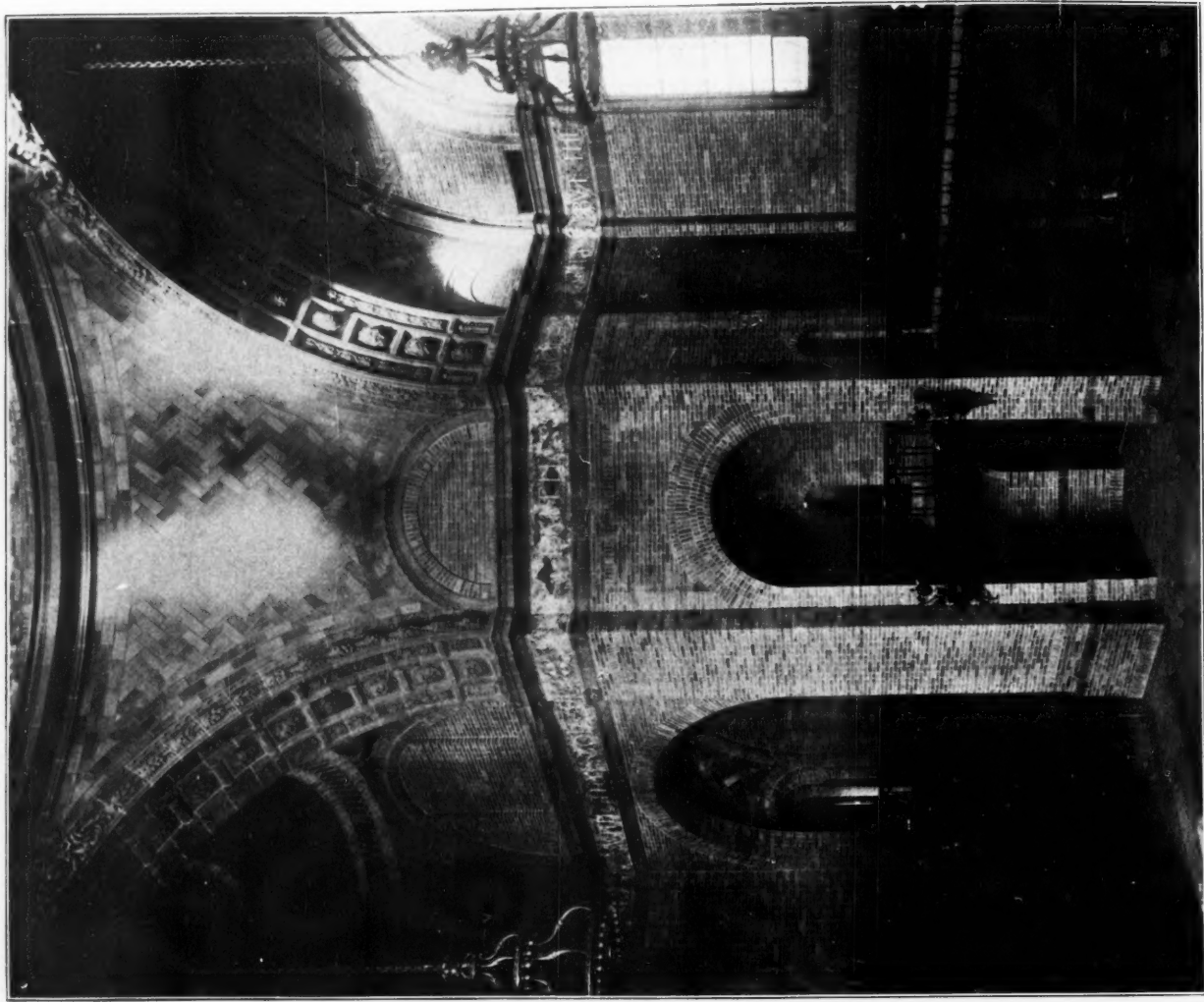
CARNEGIE LIBRARY, MARION, IND.
Richards, McCarty & Bulford, Architects, Columbus, O.



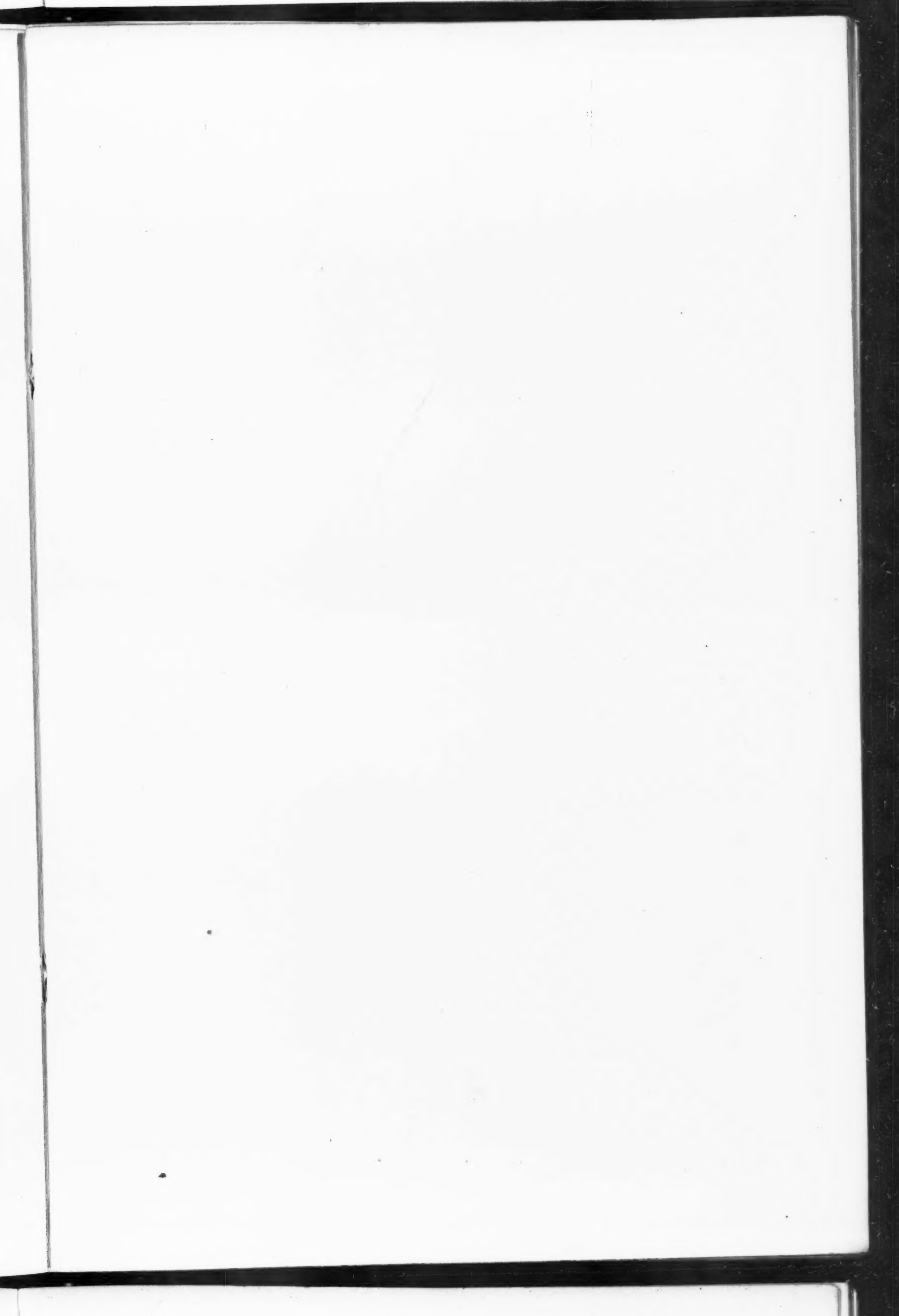


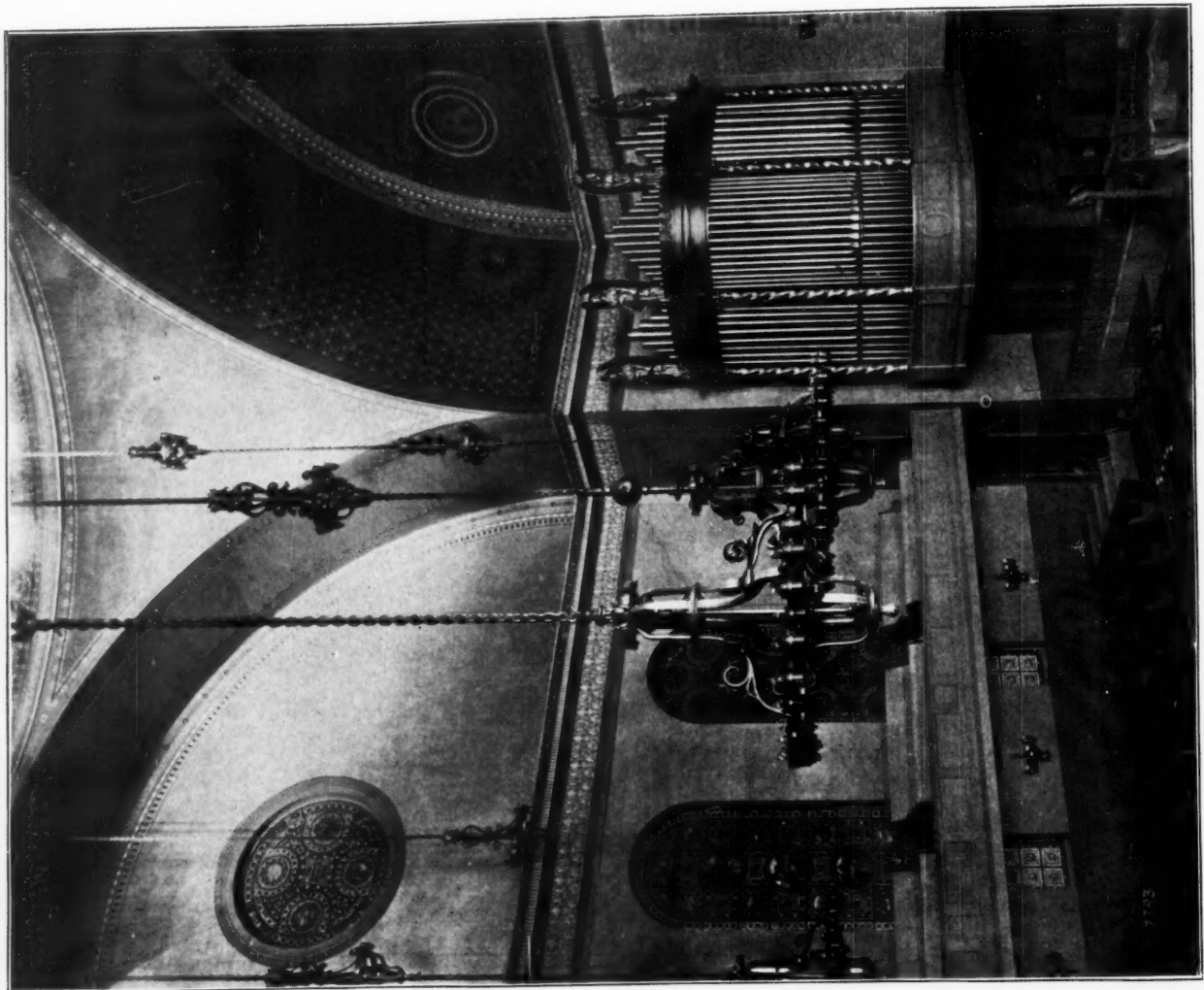
INTERIOR VIEWS. ST. PAUL'S CHAPEL, COLUMBIA UNIVERSITY, NEW YORK

Howells & Stokes, Architects

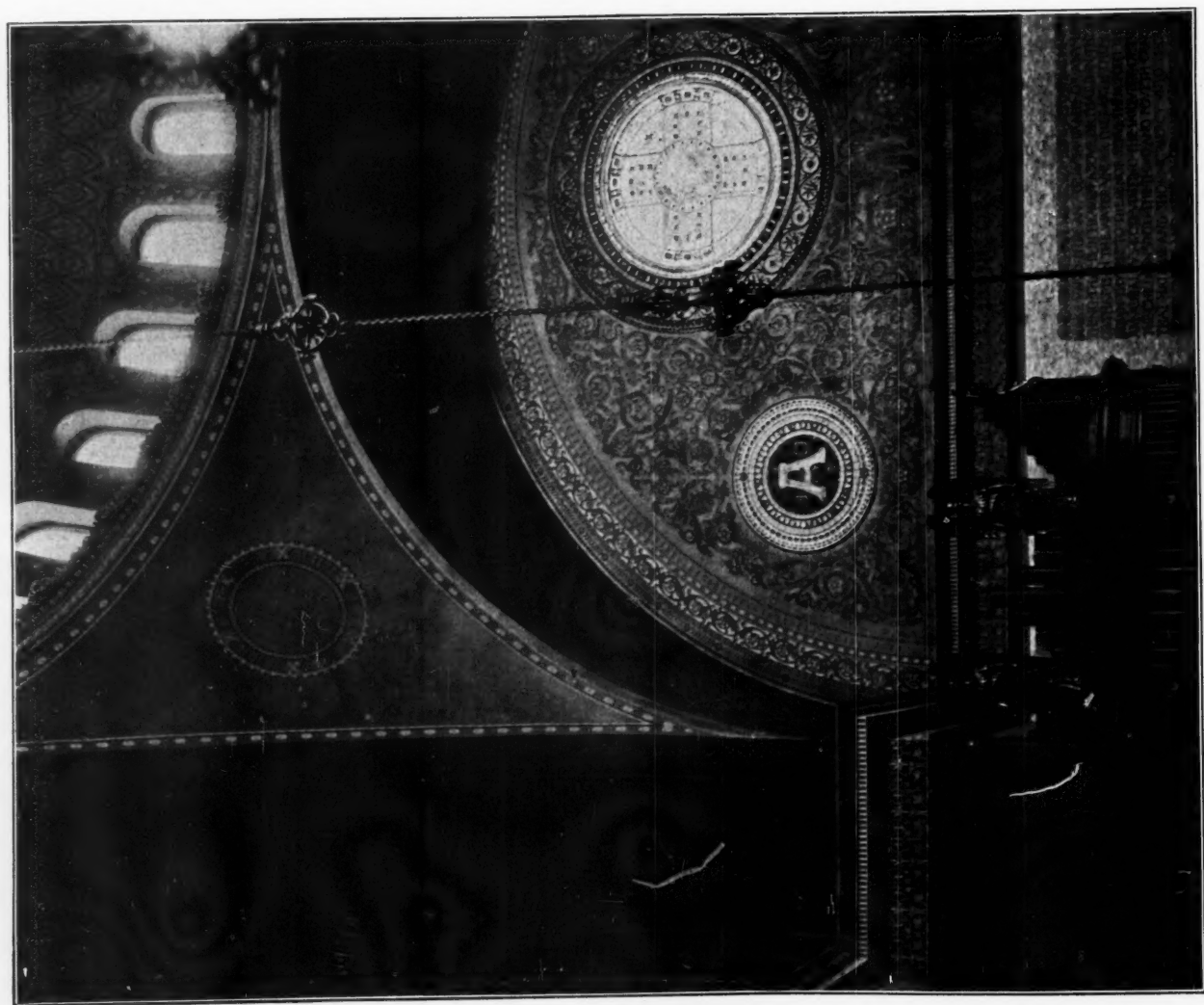


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AND NEWS RECORD
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A Corner in the Auditorium



A Glimpse of the Dome Interior



In the Vestibule

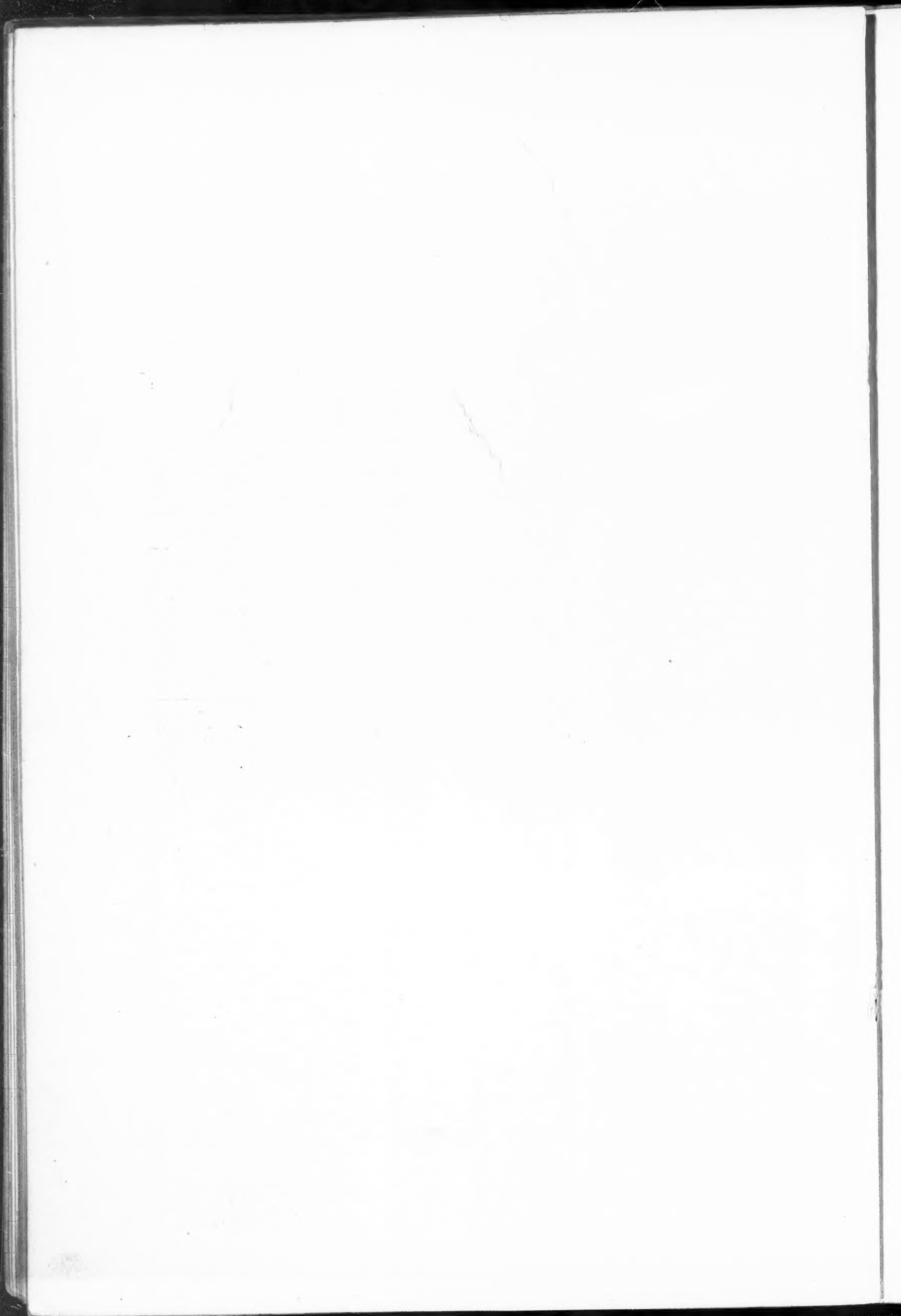
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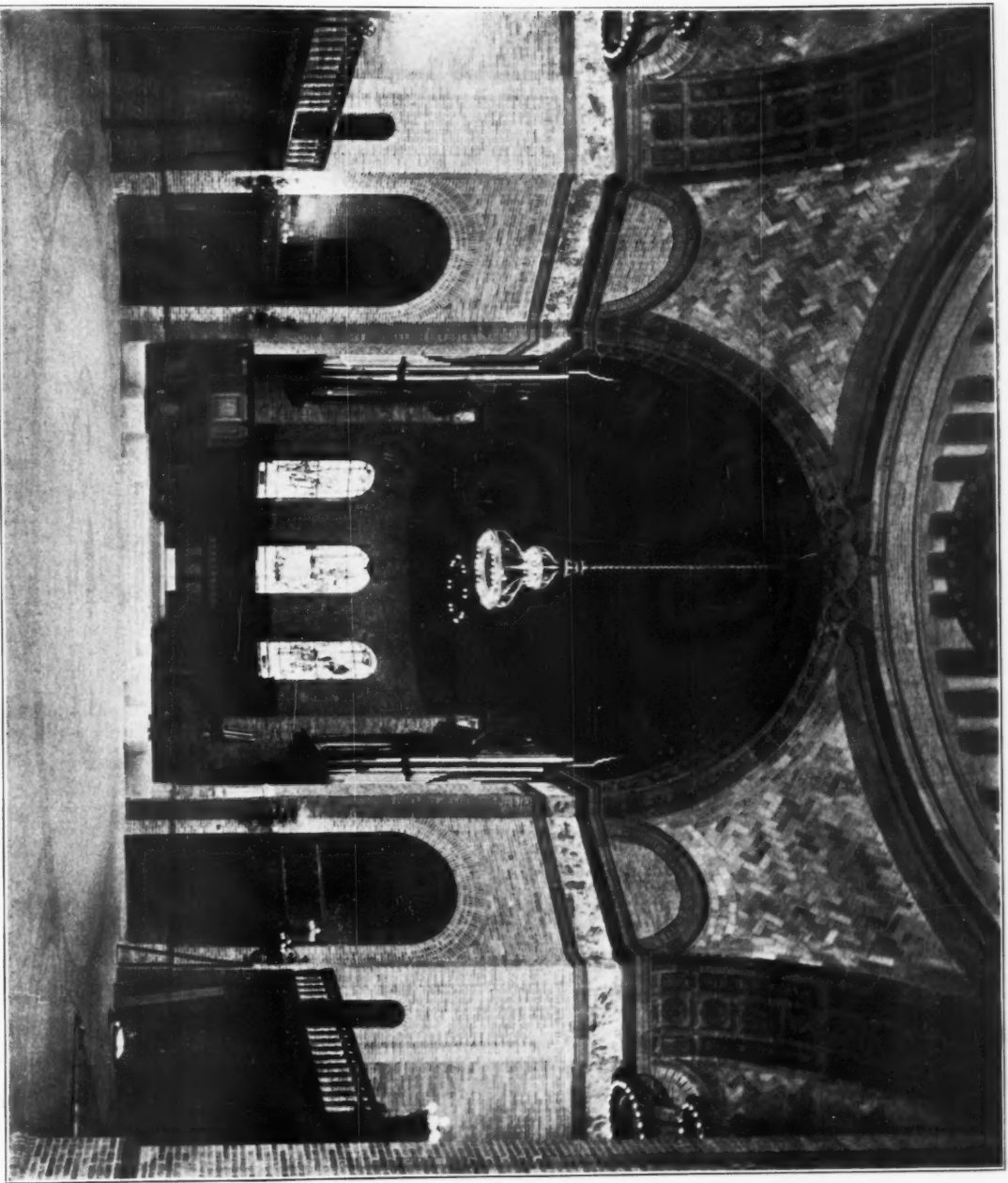


Towards the Organ

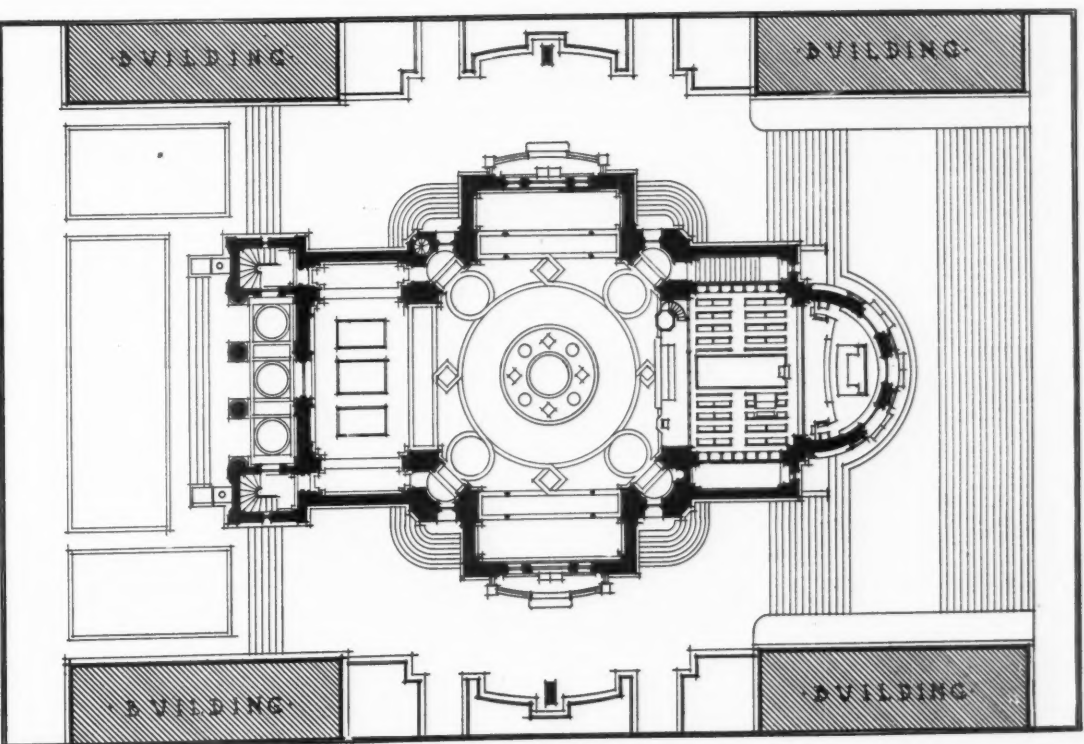
THE NEW MADISON SQUARE PRESBYTERIAN CHURCH, NEW YORK

McKim, Mead & White, Architects





INTERIOR VIEW, ST. PAUL'S CHAPEL, COLUMBIA UNIVERSITY, NEW YORK.
Howells & Stokes, Architects

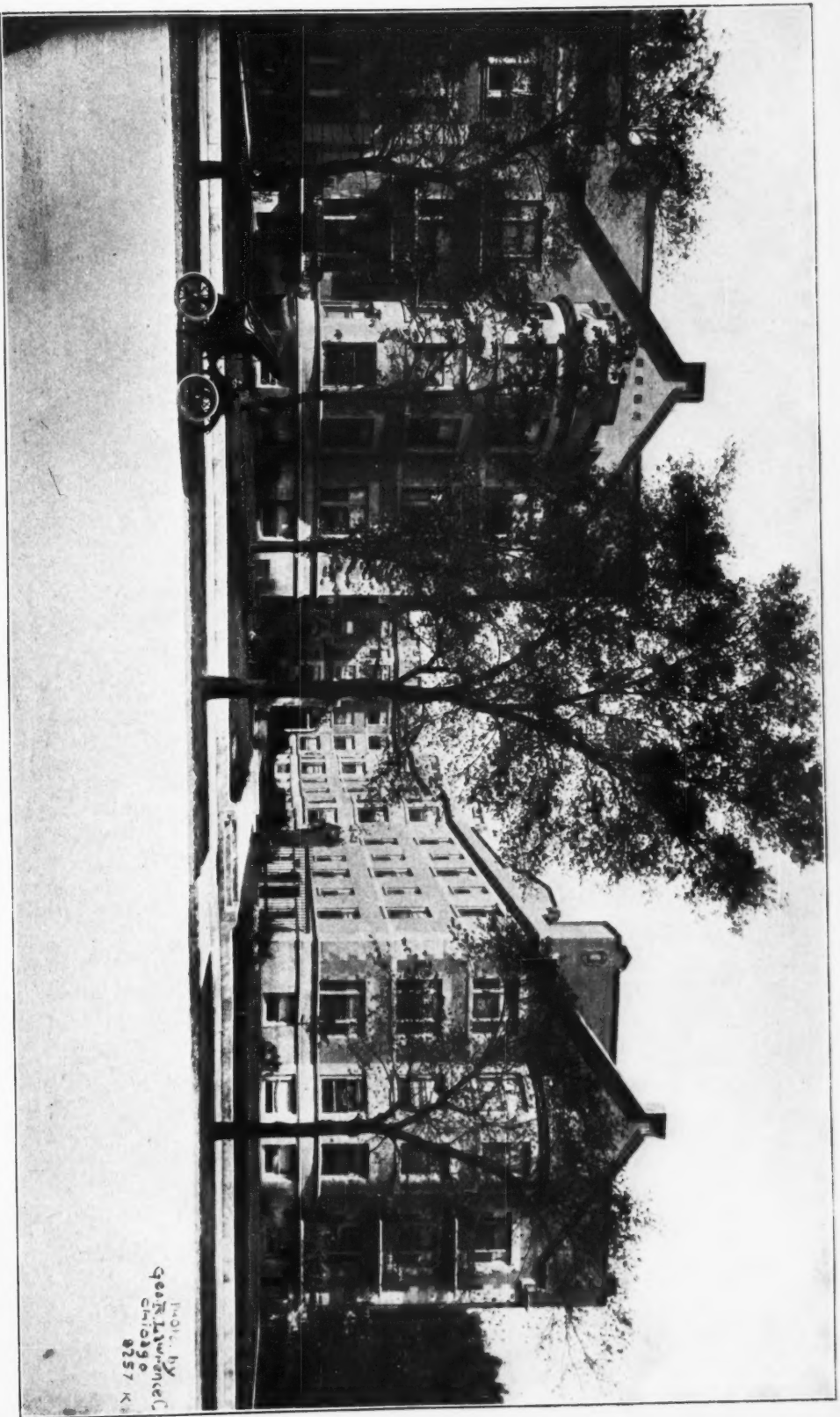


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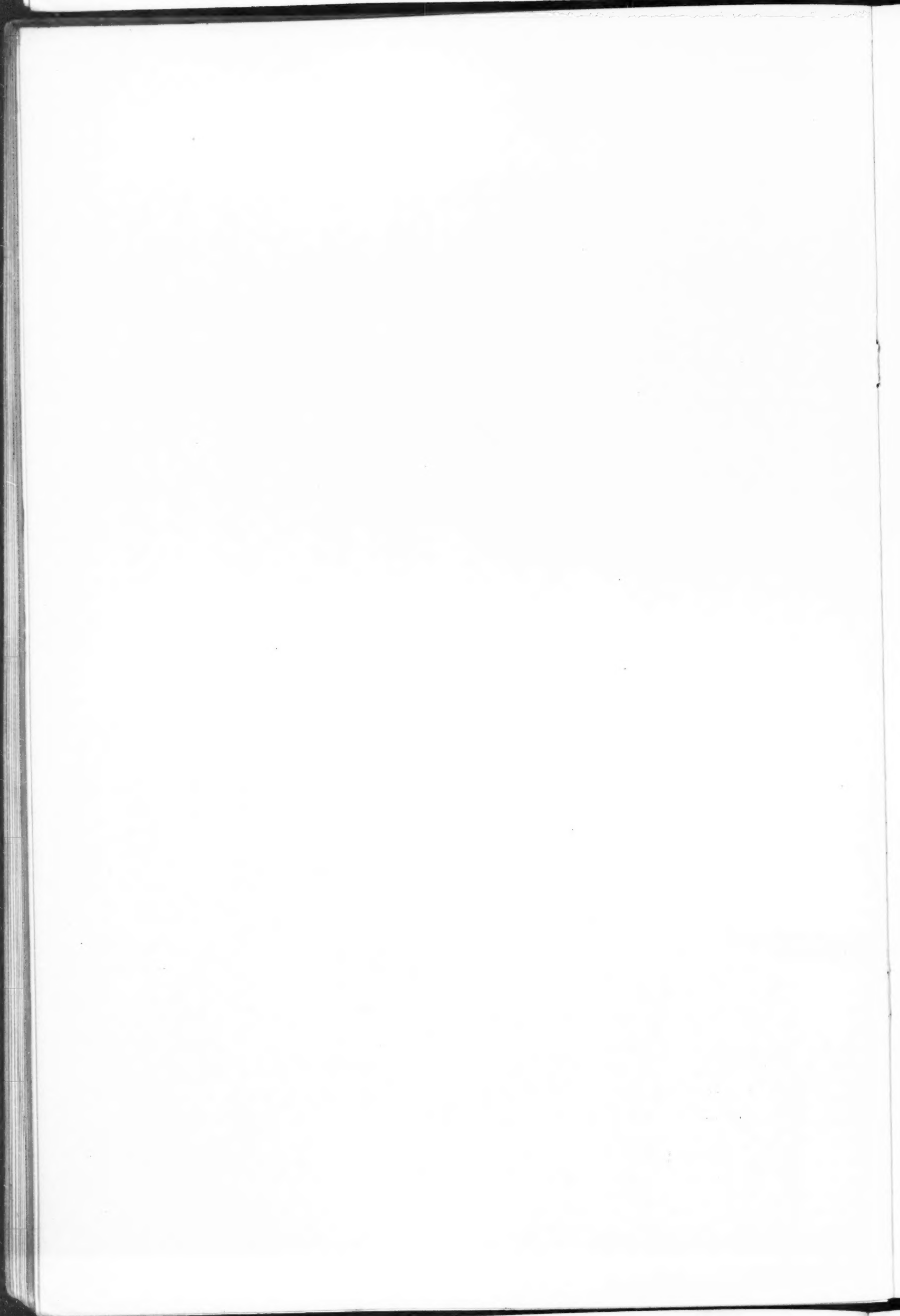
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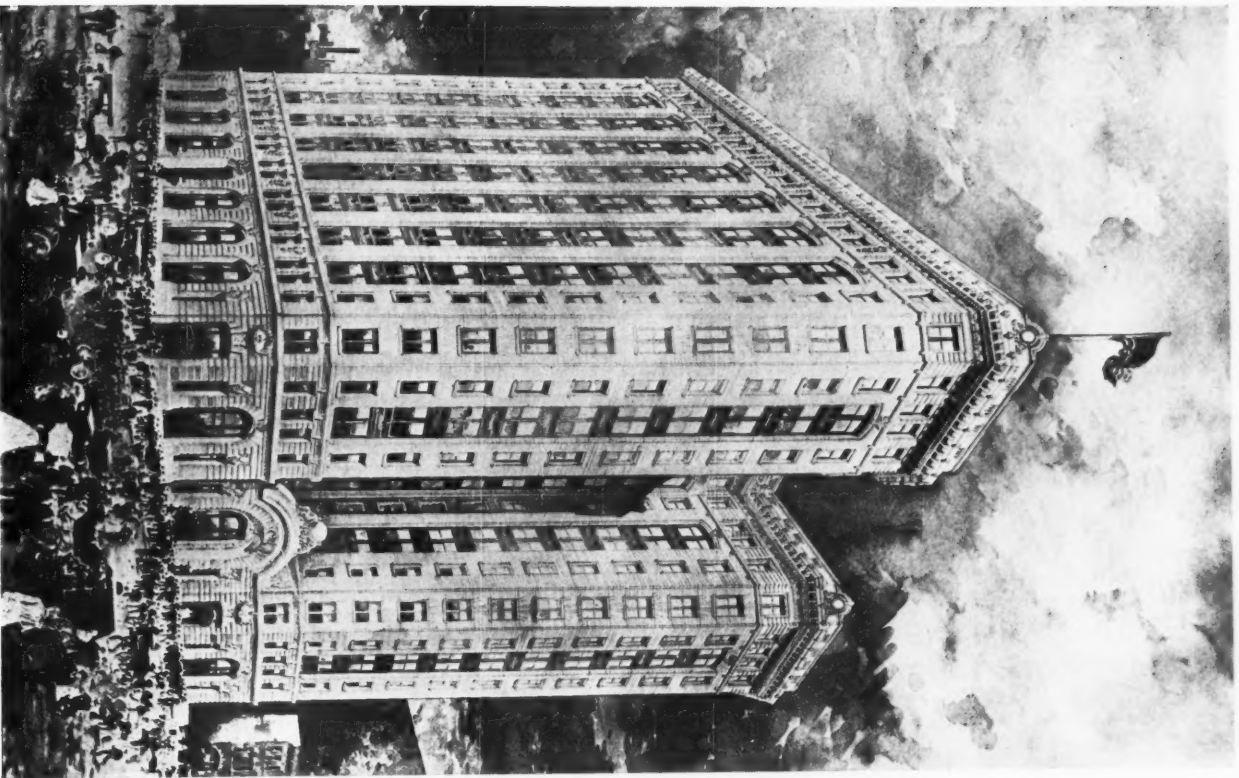


In Q. by
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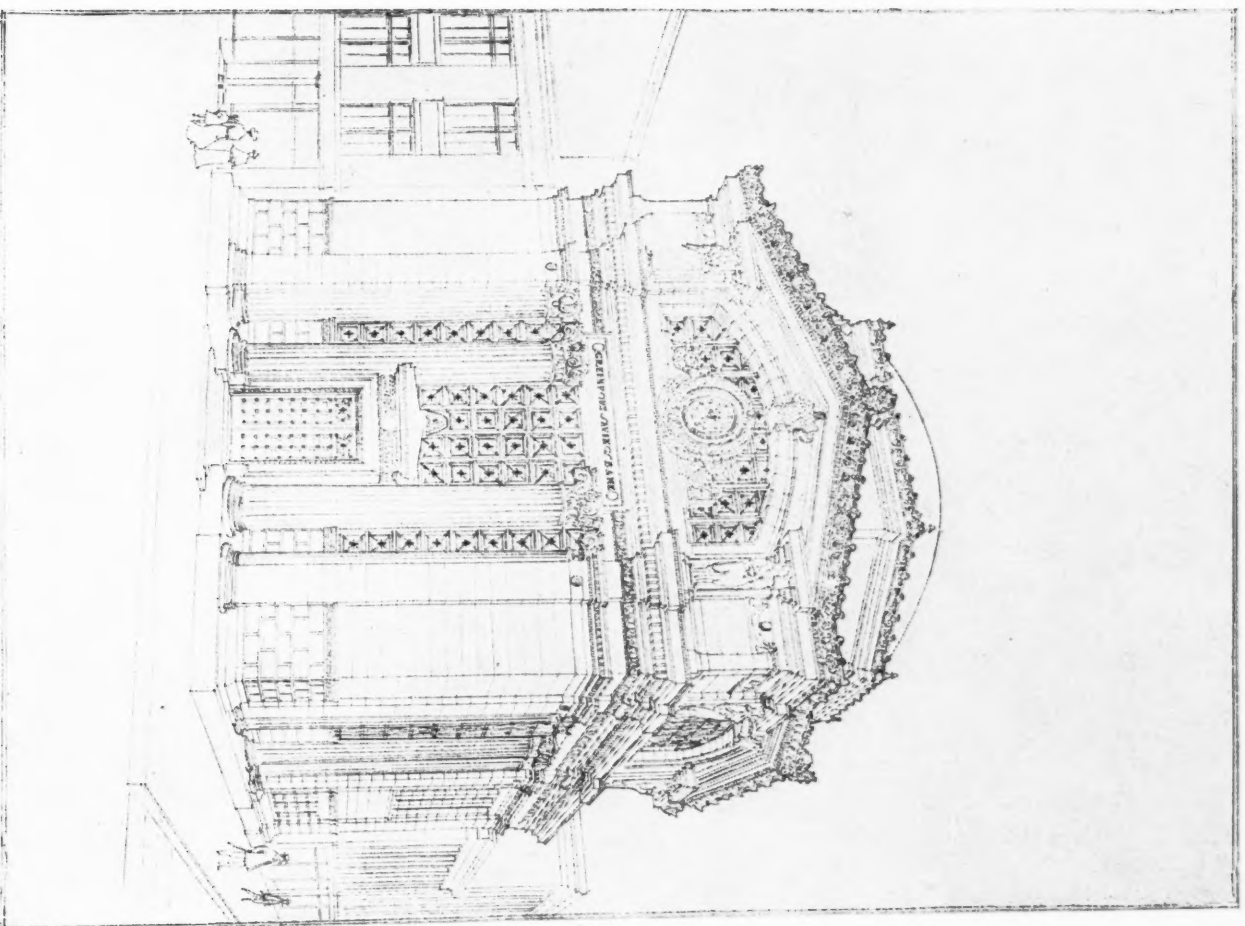
APARTMENT BUILDING, CHICAGO

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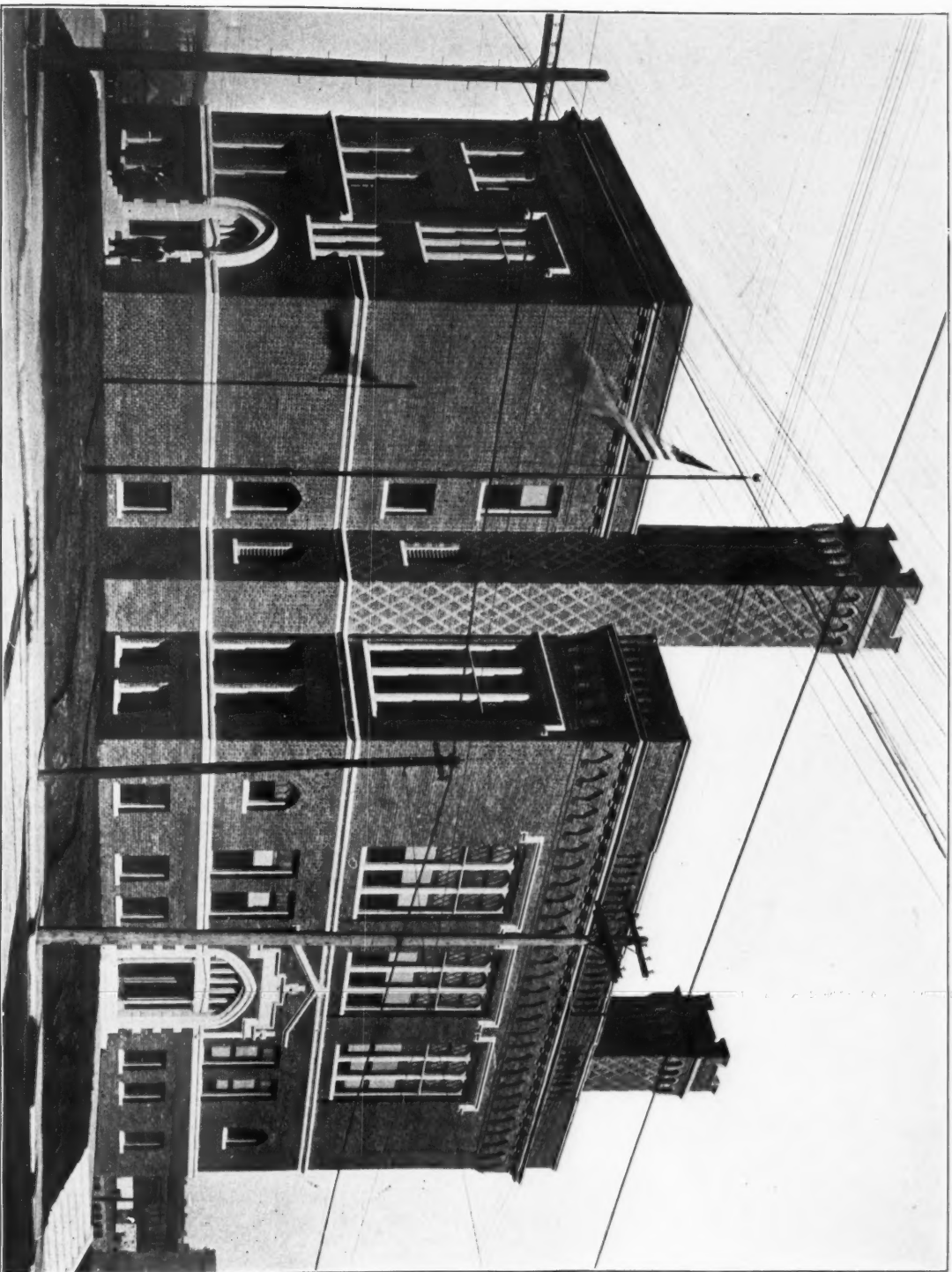




Baltimore & Ohio R. R. Building, Baltimore, Md., Parker & Thomas, Architects
 SELECTIONS FROM BOSTON
 ARCHITECTURAL CLUB
 EXHIBITION, 1906

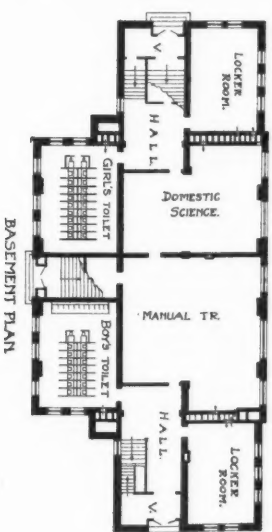
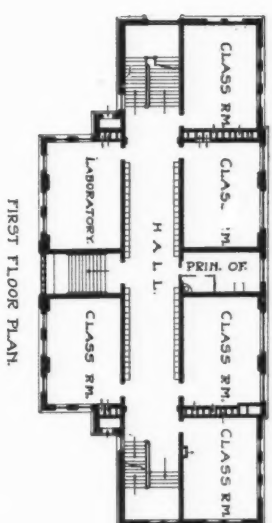
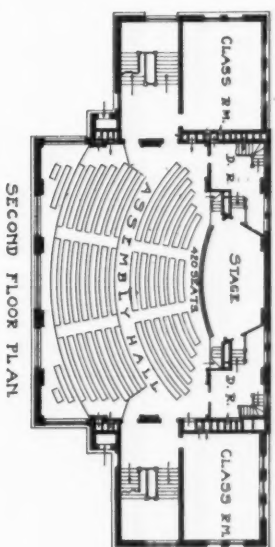


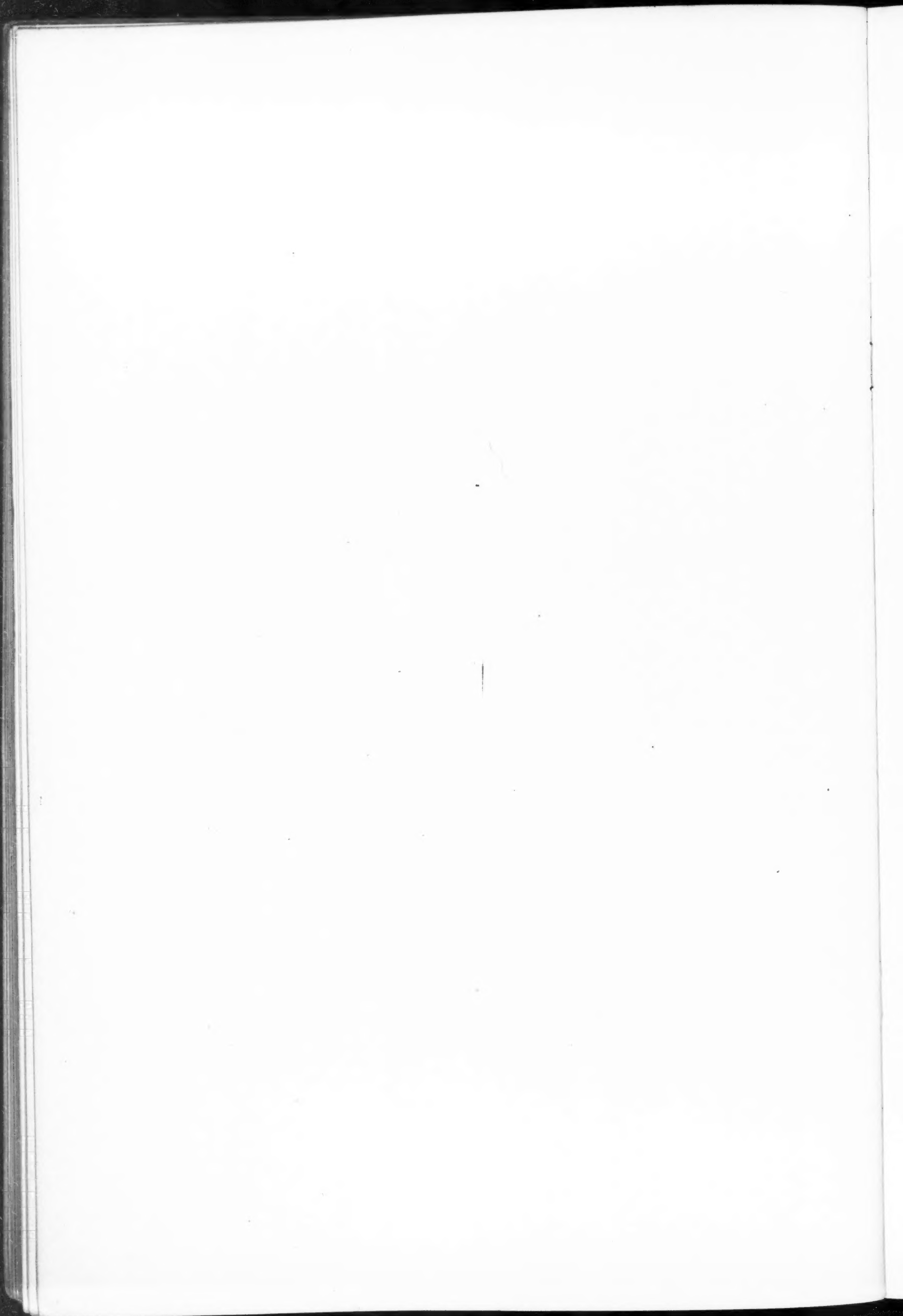
Sketch for Bank, Calvin Kissling, Architect
 THE INLAND ARCHITECT
 AND NEWS RECORD
 DECEMBER, 1906

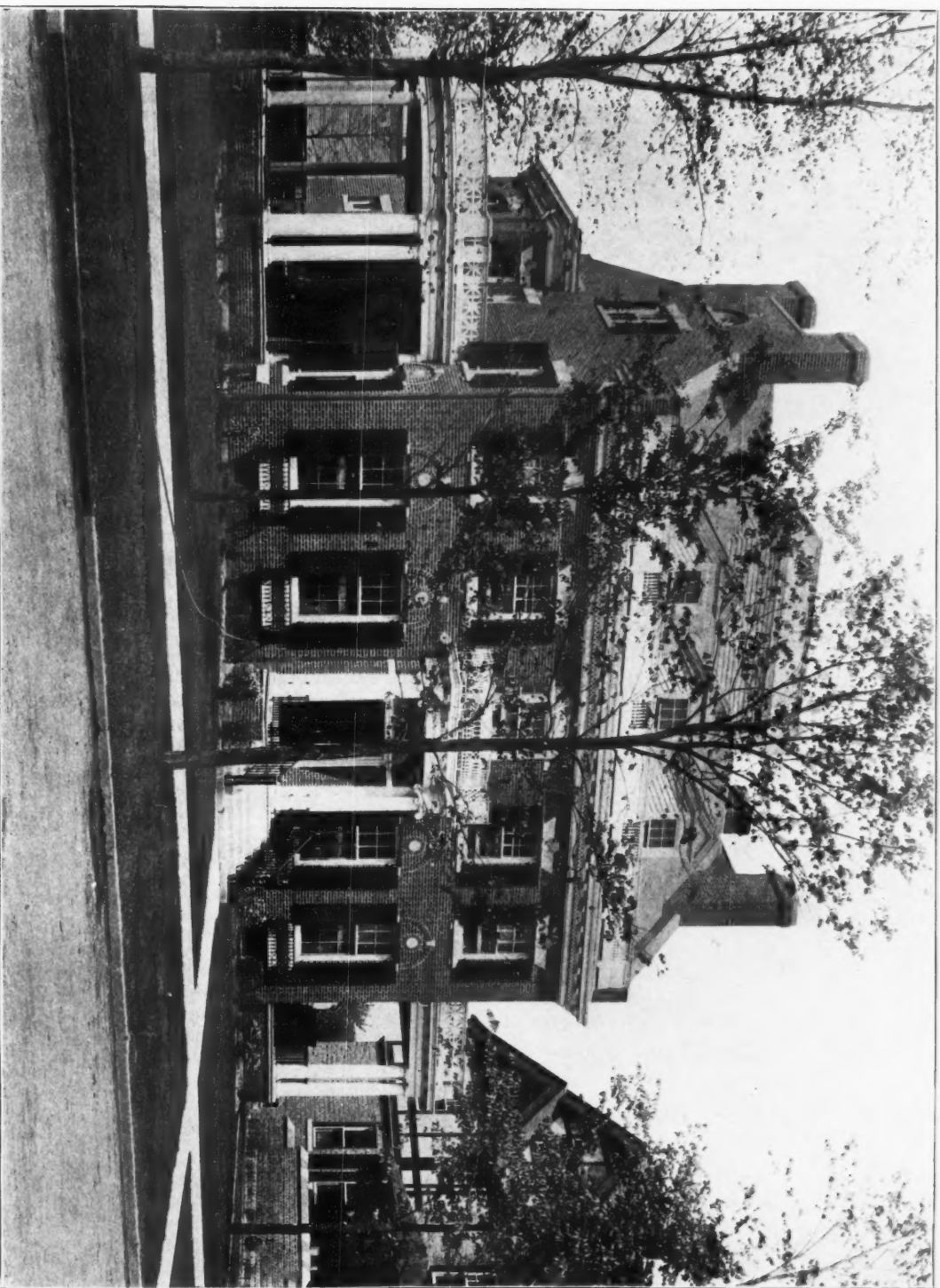


THE LINCOLN HIGH SCHOOL, KANSAS CITY, MO.
Charles A. Smith, Architect

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RESIDENCE, DETROIT, MICH.
Rogers & MacFarlane, Architects

THE INLAND ARCHITECT
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DECEMBER, 1906



INTERIOR VIEWS, FIRST UNITARIAN CHURCH, BUFFALO, N. Y.
Edward A. Kent & William W. Kent, Architects

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VIEW IN DUTCH ROOM, OHIO CLUB, COLUMBUS
F. L. Packard, Architect



TWO RESIDENCES, ROCHESTER, NEW YORK
Foote & Hadley, Architects



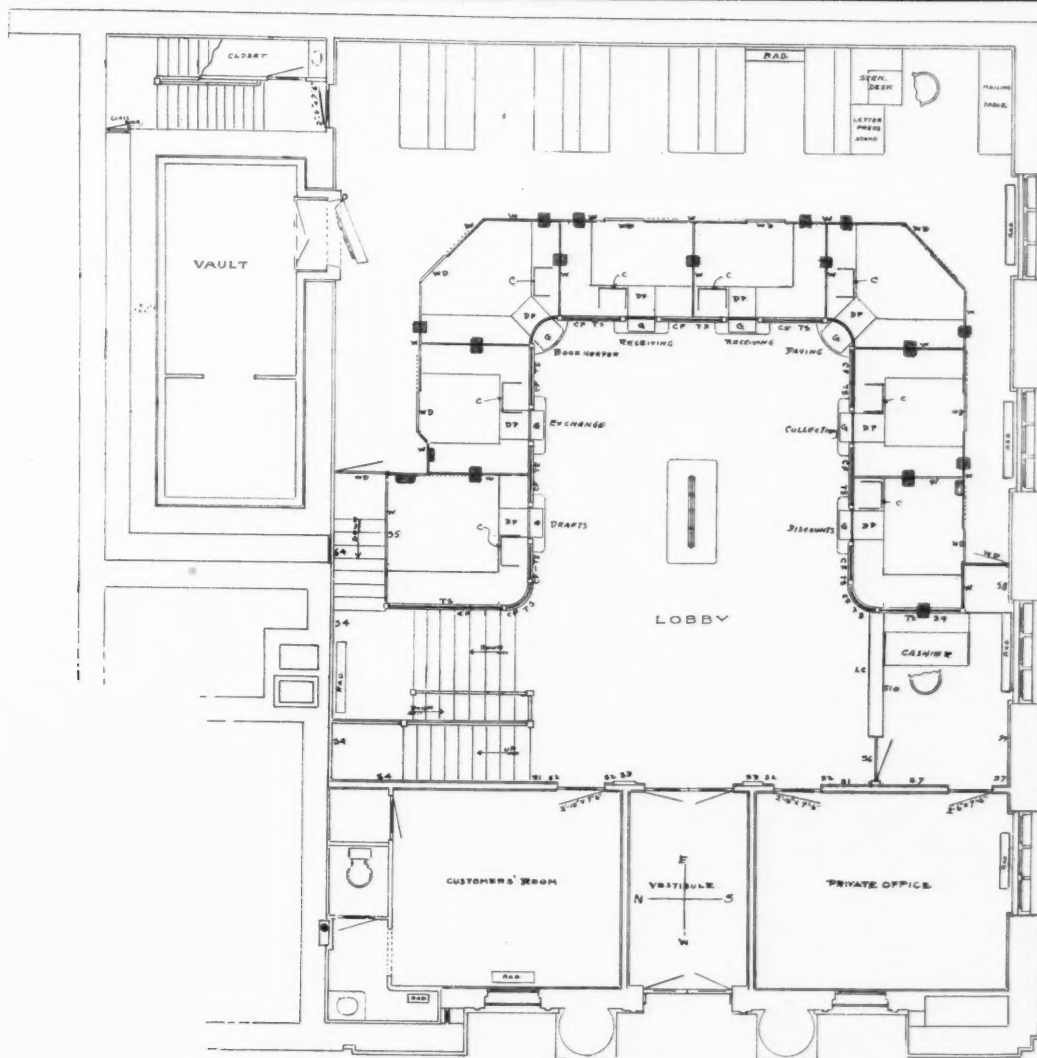
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FROM BOSTON
ARCHITECTURAL CLUB
EXHIBITION, 1906

Drawing by George Porter Fernald

THE INLAND ARCHITECT
AND NEWS RECORD
DECEMBER, 1906



A PRACTICAL AND CONVENIENT ARRANGEMENT

ing any piece of such work, and while they should never allow the advertising and investment idea to entirely govern their work, still if these points are carefully borne in mind the final result will be far more satisfactory to the bank for which the work is executed than could be otherwise.

Far too many designers start out with the idea of making something "monumental," as they call it, and sacrifice everything else to try and achieve this end. In one case the writer remembers that the architect considered nothing but a "monumental" stairway and insisted upon cutting out of his plan many really important things to make this possible. In another the designer could not think or consider anything but a "forest" of so-called "monumental" columns which so filled and darkened the room as to practically spoil it for the purpose for which it was intended.

To be a truly "monumental" piece of work, and a real credit to both the owner and the designer many things must be considered and any one thing must not be allowed to "tread upon the toes" of something else equally important. Following, the writer will in a brief way try and touch upon some points of importance in designing this work.

Before one stroke of work is actually done on the drawings, the designer should familiarize himself with the needs of the particular bank and its methods of doing business. The idea which seems prevalent among certain designers that a bank is a bank and that all banks should be housed in the same manner is a most erroneous one.

We, however, have examples of this kind at our very doors.

In your preliminary study of the needs of the bank try and answer some of the following questions. How many men will be employed? How many officers? How many wicket openings for the transaction of business? How many officers will have public stations? How many officers will need private offices? How many directors? What makes the bulk of business? Is business heavier at certain times of the day than at others? Is there a separate savings department? Are there safe deposit vaults? What clerks, tellers, bookkeepers, etc., need to be in close touch with each other? With what clerks, tellers, bookkeepers, etc., will certain officers need to be in close touch? Will the bank transact business evenings? Etc., etc.

These are but a few which come to mind and as one question or point leads to another the designer will be both interested and amazed at the wonderful system necessary to carry on the business of a bank with a million or more on deposit.

After becoming thoroughly acquainted with the workings of the institution in question the next step in order is the attempt to make a floor plan which fits the case and meets all requirements. In certain cases where ideal conditions exist and the room is of ample dimensions this may be an easy matter, but these cases are only the few exceptions which prove the rule. As a rule it will require a large amount of study and the drawing of many plans before the desired result is obtained.

(To be concluded.)

BOSTON ARCHITECTURAL CLUB EXHIBITION, HELD NOVEMBER, 1906

ANNUAL exhibitions should be looked upon as red letter days, especially when they produce whatever is noteworthy and interesting to those for whose attraction they are offered. The Boston Architectural Club has been favored once more in having at its disposal the lecture hall of the Boston Public Library in which to

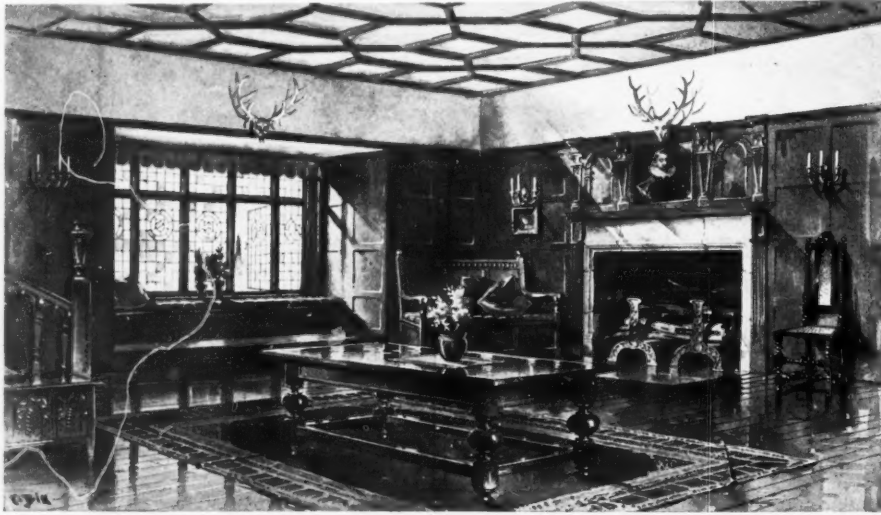
well studied elevation of a city house. Boston has not been overdoing the building of city houses and with the exception of a few out along the Charles we seldom see a new one.

The Unitarian church at West Newton, which has been greatly admired this fall, is shown by Cram, Good-

hue & Ferguson by a group of four photographs. They also exhibit a perspective of the Mather grammar school.

Winslow and Bigelow show quite a number of blueprint working drawings of several residences, the Worcester County Institution for Savings, Worcester, Mass., and an office building for the Edison Electric Illuminating Company, Boston.

The departments of architecture of Harvard College and the Massachusetts Institute of Technology are well represented. One can not help commenting on the improvement in academic work, especially in the past ten



INTERIOR DESIGN BY CARROLL BILL.

arrange the large display composing this year's exhibit, and while the space for its use was very limited the surroundings added an indescribable air in keeping with the exhibit which could not be secured elsewhere in Boston.

Blueprints, working drawings, seductive perspectives, renderings of all kinds, photographs of completed work, cartoons, plaster models, artificial stone, wrought iron and leaded glass are all shown in profusion—and we must not forget the original illustrations loaned by the publishers. To attempt an analysis of the various exhibits would be futile. Many from their largeness, color or location attract attention, while others equally as deserving are inconspicuous, either from the lack of these qualities or of rendering. Speaking of rendering there are two drawings each of which represents a widely different school and yet strongly attract attention. The first is Pascal's elevation of the proposed restoration of the Hotel de Ville in Paris, embodying the richest of colors in both high lights and shadows, drawing attention from all surrounding exhibits. On the opposite wall is a perspective of a Gothic church by Frank Chouteau Brown, a pen and ink drawing on which is indicated very slightly the coloring of the foliage. The first drawing is prominent from its color and the second from its visible lines and suggested color.

Andrews, Jacques & Rantoul present an admirably

years. The envoys from holders of traveling scholarships are remarkably pleasing.

One of the most striking drawings among those of Sturgis & Barton is that of the Episcopal Cathedral at Manila, P. I., being somewhat of the same type as those of tropical ecclesiastical buildings.



COUNTRY HOUSE, FEHMER & PAGE, ARCHITECTS, BOSTON

Parker & Thomas are best represented by their drawings of the Baltimore Savings Bank, a building for the exclusive use of the bank, and of the office building for the Baltimore and Ohio Railroad also in Baltimore.

Howells & Stokes show a group of four drawings of the admirable St. Paul's Chapel of Columbia University.

In addition to the many purely architectural drawings are exhibited quite a number of sketches of European churches and prominent American office buildings by Joseph Pennell, while from Collier's Weekly are obtained



INTERIOR, NEWHALL & BLEVINS, ARCHITECTS, BOSTON.

original drawings of "the Future San Francisco," government buildings at Washington and Ottawa.

Leaving the drawings of architects we come to Alfred Schreff's

cartoons of painted windows for the Baptist church at Lynn, Geo. F. Newton, architect, and Harry E. Goodhue's highly colored drawings of stained glass windows. The Grueby floor tile and garden pots designed by Addison B.

Le Boutellier are remarkably well executed and are very pleasing.

It is to be hoped that larger quarters can be obtained for the exhibition next year—suitably large at least to permit of showing the successful drawings executed by the class in design which the Architectural Club conducts for the benefit of its members and to which it proposes to admit others coming to it well recommended. The present exhibition shows the result of infinite pains and work on the part of the exhibition committee, who are to be congratulated. The catalogue is well gotten up and amply illustrated.



INTERIOR, NEWHALL & BLEVINS, ARCHITECTS, BOSTON.



COUNTRY HOUSE, MISS LOIS HOWE, ARCHITECT, BOSTON.



TERRACE AT PASADENA, CAL.

THE PLANNING OF HOSPITALS

BY T. M. CLARK, ARCHITECT

BUILDINGS FOR TUBERCULOUS PATIENTS

PART XV.

NO place offers such facilities for sun baths, at least in mild weather, as a flat roof. Here the sunlight is unobstructed; the patients can not be overlooked, and they are near their bedrooms and the nurse in case of sudden faintness or hemorrhage. For men, the best method of taking a sun-bath is considered to be to exercise without clothing in the full sunshine, and an unobstructed space is desirable for the purpose. Women generally prefer to be screened from their neighbors, and their sun-bath may be divided by partitions, made with blind-slats, so as not to obstruct the air. In both cases it is advantageous, for summer weather, to arrange shower-baths close by, where patients can mitigate, from time to time, the effect of the hot sun; and dressing-rooms must also be provided where ordinary clothing can be left during the sun-bath.

The bedrooms, with their balconies; the toilet-rooms and dressing-rooms, and the corridors communicating with them; the dining-room, with its serving and store rooms, and the open-air parlor, or resting-room; together with the necessary stairways; the patients' lavatory near the garden entrance; a trunk-room for patients' baggage, and the sun-bath on the roof, with its dressing-room and shower-bath, comprise all that is required for each unit of the patients' division of a large establishment; but the administration, including the kitchen and laundry departments, and the heating and lighting plant, must still be provided for.

In sanatoria for tuberculous patients the administration is a much more simple affair than in general hospitals. No operation building is required, except a small

room for simple operations on the throat, more serious surgical cases being best sent to a general hospital; and, as nurses and officers spend their daytime with their patients, no separate dining or serving rooms are required for them. Bedrooms must, however, be provided in the administration building for the resident officials, including the nurses off duty, and for a few house-servants, the kitchen and laundry servants, and most of the housemaids, having their rooms in the kitchen building. There should also be in the administration department a reception-room for patients, with a general office and an examination room for the medical officer; a steward's office; a business office, and a matron's office, with private room, store-room and work-room, where linen and supplies can be marked, counted and registered. It is desirable also, in a large establishment, to provide a quiet room, with good light, for microscopic and bacteriological investigation, and a dark room for x-ray work.

In a sanatorium for one hundred or more patients, of both sexes, it is usually necessary to have a general kitchen, communicating with the various dining or serving rooms, and with the administration building, by corridors; and to the kitchen must be attached a room for receiving, weighing and checking supplies, with store-rooms and pantries, besides a dining-room for servants. Bedrooms and trunk-rooms for the women servants may be arranged over the kitchen. Men servants, in an important establishment, usually sleep in the stable block, which is needed in such

cases. The laundry may be near the kitchen, and comprises only the general wash-room, with its sterilizers, centrifugal dryers, mangles and other machinery, the drying-room, and a room for sorting clothes. The laundresses sleep over the kitchen, with the other women servants, as the steam and dampness make it undesirable to have bedrooms in the laundry building.

The mortuary, if any is needed, may be very simple, no autopsy-room being required.

The boiler-house should be placed at a distance from the patients' rooms, to keep away coal dust and smoke, and should, if possible, be at a lower level than the other buildings, so that condensed water from the radiators may return to the boiler by gravitation; or, if hot water heating is employed, that the circulation may be as positive as possible. It is desirable, unless electricity can be obtained from a public supply, to instal an isolated electric lighting plant. The electric light is much better suited than that from gas or lamps to buildings for consumptives, as the electric lights will not flicker or smoke, like lamps or gaslights, in the abundant air-currents, and they do not, like gaslights or lamps, give off smoke and carbonic acid gas, both of which are irritating to the lungs of patients. In winter, the exhaust steam from the electric light engine will serve for warming the buildings, and, even in summer, it is useful in heating water for the laundry, and for baths, sinks and wash-basins in various portions of the establishment, so that considerable economies may be effected to offset the cost of operating the plant.

THE FIRE-INSURANCE HABIT

BY F. W. FITZPATRICK, ARCHITECT

THE PRESS has done splendid work in combating patent medicines and other great abuses, but none of these, in my estimation, equals in sinister and far-reaching results the insurance habit into which our people have drifted or been beguiled. As a matter of fact there probably is no very great "graft" or mismanagement or anything of that kind in the fire insurance companies, as there was in the life companies, but it is the *system* that has become harmful and that exerts a most baneful influence upon our whole economic organism.

Primarily established as a wise and beneficent safeguard against possible accident, a means by which a community contributed a sum of insignificant units, that would recoup the individual at least in part for the loss he might suffer by fire, it has grown to be a gamble of vast proportions and most insidious ramifications, and our great fire insurance companies offer temptations to the naturally evil-minded and to the unwary beside which the temptations of Monte Carlo and such joints fade into utter insignificance.

To follow the growth of this abuse might be interesting, but would be something aside from the purpose of this communication, so let us simply look at it as it is today.

But a few years ago the companies figured up their ratio of losses versus premiums scientifically and all that sort of thing, but paid only scant attention as to how buildings were built and how cities were managed from the view-point of fire-prevention. Today they have broad-

ened out to the point where their engineers are among the most skillful in the country and know exactly how buildings *should* be constructed. The Underwriters issue very learned treatises upon model construction and build their own buildings well-nigh perfect, but that accomplishes comparatively little, because they do not make their rates in consonance with their ideas of sound construction. There is not enough difference between the rates on a model building and those on a very ordinary one to make people believe that there is any advantage in building properly. There are two sides to the question, of course. The companies offer the bait to gamble and the people gobble it up with avidity, hook and all. The average man building does not begin proceedings by inquiring how his building had best be constructed, but he asks what do the insurance companies insist upon. He figures on the most "liberal" or slovenly way in which they will permit building for a certain rate which he deems satisfactory and the two together form such a combination as to make possible such appalling sacrifices to the demon of fire as we have witnessed in Baltimore and San Francisco and will witness, in due course, in New Orleans, in Boston, aye, in New York and Chicago and Washington, too. There has been such an orgy of bad building that, do what we can now, in our newer structures, there is enough fuel in every city in the Union to give us in each, the conditions and "accidents" being propitious, just such a bonfire as we have witnessed in these two cities.

Oh, yes, the people are to blame, as are the habitues

of any gambling joint. Two things are necessary to cure the evil; one is to educate the people as to the folly of gambling and the other is to remove the "joint."

The local agents of the different companies are interested, not in good building, but in premiums and they will turn heaven and earth to get their companies to accept what everyone recognizes as a questionable risk. Poorly constructed and ill-protected buildings in congested districts have been and are being insured at such rates as to make the propagation of their species appear to be profitable. Innocent people who are guided by the slight difference in rates build flimsily in their houses with the idea that it is economy; shysters and jerry builders build flats of beautiful exterior and fire-trap construction, buildings that will look well for a few days until they are sold or rented at high rates, and they get a moderate "rating" upon them, and city governments are too complacent to prohibit such construction (their efforts are all in the direction of more water and large fire departments), the individual does not know any better or does not care and there you are.

For years people have "enjoyed," so to speak, these comparatively low rates of insurance until vast aggregations of flimsy buildings are everywhere about us. Then suddenly there is a good, big fire that the companies had not planned for or counted upon, or commensurate water service or fire departments have not been provided according to their directions, and up go the rates upon the old as well as upon the new buildings, virtually a case of getting people into such a fix under false pretenses.

The San Francisco affair was along that line. A ridiculously low rate was made on buildings there, practically a 90 per cent frame risk. But the rate was made, forsooth, because San Francisco enjoyed the advantages of a most excellent fire department. Of what avail was it? What promise have we that similar or some other form of accident will not impair the usefulness of a dozen other fire departments? Now that the insurance companies have been singed there, some of them out of very existence, up go the rates on everything new and old in San Francisco because it has proven a "poor risk" and, at the same time, the rates have been bobbed up pretty much everywhere else, so that the companies can recoup themselves for this run of bad luck, a case where an outsider "broke the bank." The accumulations of years in the "kitty" apparently were not sufficient to pay fat salaries, dividends, and these great losses too.

And it was a fairly fat "kitty," for, mark you, we have paid in premiums since 1860 \$3,622,000,000 or, just in the past ten years, \$1,610,885,000! In 1905 we carried into the "house" over \$196,000,000 in premiums and got back in paid losses a trifle over \$95,000,000.

In San Francisco it has just been established that the companies are liable for \$132,823,000. The gross insurance affected was \$222,856,000. But of that sum there was over \$65,000,000 of re-insurance and they figure over \$33,000,000 of salvage. How much of the \$132,000,000 will be actually paid is another question. It is reported that some companies are trying to compromise on a 75-cent basis and we know that some of the foreign companies have absolutely repudiated their liabilities.

Even if paid in full it would be a small solace to the sufferers who lost so heavily in that awful fire. As you have already noted between three and four hundred million dollars went up in smoke, the business lost to the city and

to the country generally must be at least a billion, it will take \$12,000,000 to clear up the debris and fully another \$350,000,000 and twenty years' time to repair the damage. Surely not a profitable gamble!

Yet with it all how slow the people are to learn better! Right there in San Francisco there is a demand for 2,000,000,000 feet of lumber, something like \$40,000,000 worth. What for? For more shoddy though well-insured, construction, more fuel for another fire.

Some progressive municipalities are discussing the matter of municipal insurance. Of course that opens up the question of municipal ownership and all that sort of thing with which we are not at present concerned. But the municipality has a very vital interest at stake.

Your contemporary, the *American Architect*, sanely and editorially says: "There is no public ordinance that restricts the sale of comestibles lest a man kill himself by overeating, for, if he does, it is merely a warning to his neighbors not to do the same thing. The community does not legislate for the benefit of the individual. But there is propriety in legislation intended to prevent and control contagious diseases, which may spread from the unclean or ignorant individual who originates them to the community at large. Just as no legislation aims at the prevention of contagious diseases is held by the public too grinding and unendurable, so no disease that can affect the public welfare is more contagious than a conflagration, and yet comparatively little effort is made by the public to deal with it preventively.

"Millions are spent yearly in handling the disease after it breaks out, but only hundreds in steps to prevent its outbreak.

"Looked at fairly, it is the community at large that is the culprit since it 'suffers' fires to take place, when it really has the power to prevent them. It looks calmly on at the expenditure annually of millions, millions that come out of its own pockets, for the maintenance of imperfectly effective fire departments, and yet, if but a half of the money spent in Chicago in this way had been divided amongst the improvers of real estate so as to cover, in the case of each improvement, the difference in cost between combustible and incombustible building, the greater part of the city would now be *indestructible*. This simple method could be adopted from today, and future generations would look with reverence on the men that devised this system and honestly administered the details of its application, the men, it might be added, who would have thus also protected their own property and safeguarded their own interests while looking to the welfare of posterity.

"The theory under which advances in fireproof building have been made hitherto is largely, if not altogether, a mistaken one. It has been the assumption that a real estate improver, as a sane business man, should be able to perceive how much it was to his own ultimate advantage to build an indestructible building, and so save in the long run a large amount in insurance on building and contents. The true theory, we are convinced, is that incombustible buildings *must* be built. It is really immaterial to the taxpayers whether an individual elects to let his building be destroyed by fire, but it is of very real interest to the public that the property of other people shall not be destroyed at the same time. This once comprehended, it is easy to see that the real responsibility rests on the public and not on the individual. It is for the public then to

examine the ways in which it can discharge its duty to itself at least cost to the taxpayer, and here, as in the case of all other contagious diseases, time is the essence. It is desirable to substitute unburnable for burnable buildings with the shortest delay possible, since a conflagration may occur any day, and the process can be better accomplished by coaxing than by compulsion. One persuasive device is the remission of all or the major part of the taxes on new incombustible buildings, until such time as the amount of taxes so remitted shall equal the difference in cost between an incombustible and combustible building of the same size and architectural character."

Since the municipality has to provide protection, in the way of fire departments, in merest justice to itself, it ought to see that the minimum of protection was required. The reform in taxation suggested, added to absolute prohibition of really rank construction, would be but a step toward ultimate municipal insurance against

fire. The fire departments in themselves constitute the first step in that direction and are part and parcel of such insurance. Such a remission of taxes would be equitable to all. It would put the burden of paying for maintenance of fire departments upon those who needed the service, and would relieve those of that tax who are public-spirited and businesslike enough to build so as not to require such service. It is the one sane solution of the problem, and all right-minded men should join in the effort to bring about this much-needed reform in taxation.

People know comparatively little about this subject and you can do splendid work in starting them to *think*. We know that if they once get started properly, the American people are great hands at reforming or wiping out abuses. The folly of insurance is one of the worst of these and I would certainly urge the Press to turn its splendid editorial batteries in that direction.

MUNICIPAL IMPROVEMENTS.

BY ALBERT KELSEY, ARCHITECT.

CHAIRMAN OF THE MUNICIPAL IMPROVEMENT COMMITTEE, A. I. A.

PART XVI

TRUNK THOROUGHFARES.

THE object of this particular study—related as it is to the great mail roads of France, to the old Roman roads of England and to our turnpikes here, is to bring to light some of its neglected functions which have been too long overlooked.

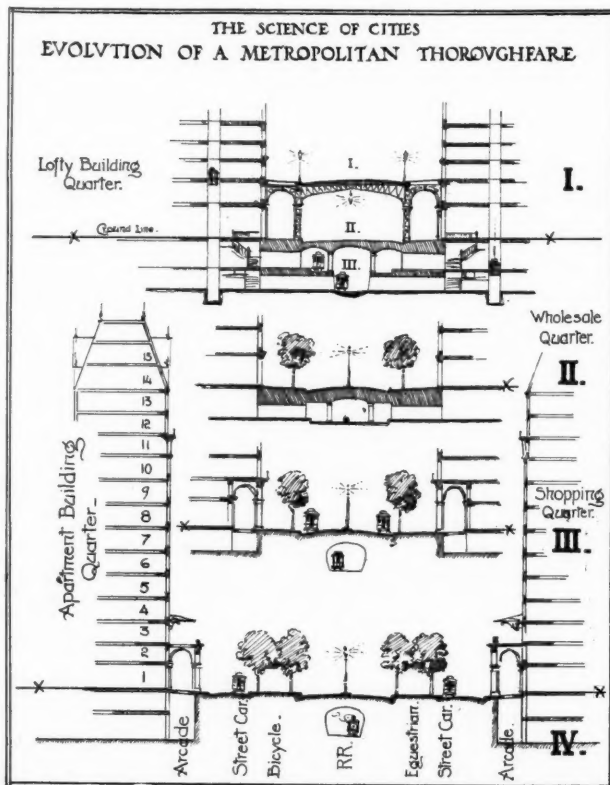
The essentially social traffic of bygone days made that portion of the pike or postroad which traversed a town or city the main street, and a street to be proud of; a street on which were the best inns, if not always the best residences, while through it the life of the town passed. It was the beating heart of activity, the life artery of its existence. With railways its importance and splendor began to vanish, and the cities themselves increasing in size began a ceaseless conspiracy, closing in not only on either side, but often interrupting its course and sometimes completely blocking its progress. And now, after years of neglect, encroachment and obscurity, the automobile has come to demand the lost right of way which the stage coach once enjoyed so freely. And there are other demands. Among those making it advisable to intersect every city once or twice at least with a broad thoroughfare, it should be remembered that it was such a thoroughfare that stopped the fire following the San Francisco earthquake, and it is such a thoroughfare, ascending majestically to the Arc de Triomphe, that adds much to the dignity and glory of the modern French capital.

Indeed, two such streets at right angles to one another do much to redeem the monotony of many an American city.

True, legislation is being demanded in France to authorize the construction of special automobile roads around small towns, in order to keep high speed machines out altogether, but in the larger communities the necessity for wider bisecting streets is generally recognized.

Leading from the chief entrances to the center of the city, such thoroughfares become the chief feeders to the railway stations, and therefore they carry the heaviest traf-

fic, and where the most people go regularly spring up the most prosperous districts. They may be wholesale from the harbor inland for a dozen blocks, retail for another dozen blocks, and change to light manufacturing or resi-



idences, above or below where the cross currents drain them, but they must always—even where they emerge into the country—be looked upon as streets on which great enterprises and fine buildings are destined to spread.

The width of such streets should never be less than sixty feet between the curbs and 100 feet between building lines; indeed, they can hardly be too broad. The

Champs Elysee, three times that width, with its shaded walks and side alleys is far too narrow for the traffic of a pleasant Sunday, while a parkway twice as wide again, down through a wholesale district and up through the retail quarter, would be no disadvantage to trade, and a great gain to circulation. The one rule, however, that can be laid down as final, is that such streets should not be of uniform width, but increasingly wide as they approach the country. If the bisecting artery is narrow at the center of the city and is to be extended, at least do not inflict the mistakes of the past on future generations who may build just as densely, in what are now semi-suburban districts, as we have built, where it is already often too late to widen.

Figure I shows an extreme case in which the congestion is so bad at the center that three superimposed thoroughfares are required between the business skyscrapers, while step by step they ascend and descend to the surface, as the avenue passes through ever widening zones of lessening degrees of density of construction and population. As it goes it becomes wider and wider, and more and more rural in its development.

The steps shown in the illustration cover the progress of an ideal metropolitan thoroughfare, taking it for granted that there is no height limit for buildings in any of the zones shown, while it is assumed that apartment hotels would be built to a great height in even the outer girdles. Steps III and IV include arcades or sheltered sidewalks (a necessity of the city of the future). Number III, as it is found in some foreign cities, somewhat darkening the ground and mezzanine floors, and number IV as it might be without darkening the lower stories, and affording a pleasant terrace for the second floor, onto which hotel parlors and dining-rooms would open, thus making out-of-door life and dining in the open air as delightful as on a roof garden, without having to go too high and way above the level from which a view of the life on the street can be enjoyed.

NEW PUBLICATIONS.

BUILDING DETAILS, Part One, Ten Drawings from the Architects' Working Drawings, Verified With the Work as Executed. Drawn and Published by Frank M. Snyder, architect, New York.

This collection of details is of much practical value. Part I reproduces to scale detail drawings from the following offices: McKim, Mead & White, Boring & Tilton, Ackerman & Ross, Albert Randolph Ross and H. Van Buren Magonigle. These working drawings have been carefully redrawn for this work by the author. The diagrams are at one-half inch to the foot and the details at three inches to the foot. In addition, the principal dimensions are figured, and the various materials clearly shown. These details show sliding, pivoted, swinging and casement sash, box-head windows; double and single-acting doors, with wood, marble and cement trim. Future parts of this publication will cover all the different parts of building work, and also the different grades of work. Only the most improved methods of construction will be selected. The moderate price of \$1.50 has been fixed for Part I. While it is not likely that these exact details can be used elsewhere, the principles of the construction shown are applicable to similar work. These details will save much time in working out similar problems.

THE GOLDEN DAYS OF THE RENAISSANCE IN ROME. By Rodolfo Lanciani. Profusely illustrated. Price, \$5.00 net. Houghton, Mifflin & Co., publishers, Boston and New York.

This is a companion volume to the earlier works by the same author, "The Ruins and Excavations of Ancient Rome," and "New Tales of Old Rome." The high reputation established

by Professor Lanciani in these works is destined to be maintained and enhanced by the present volume.

In this the author describes the moral and material evolution of Rome from mediæval conditions and portrays it at the height of its renaissance. The early chapters dwell upon the city previous to the pontificate of Paul III. An account follows of the great changes that occurred during the rule of this pope. The careers are traced of the four persons most influential in the reform movement, Agostino Chigi, in the financial development; Raphael and Michaelangelo in the artistic and Vittoria Colonna in the religious and moral. The well-known facts and anecdotes concerning these great characters are avoided, and much interesting material either unpublished or little known is here given. The main object sought has been to illustrate the monuments of that age left standing in Rome and mostly hidden under modern constructions. The renaissance period is among the most interesting in modern art history, and in consequence this volume will attract correspondingly more attention than its predecessors. The illustrations, numbering about one hundred, are unusual in character. Many of the subjects have been sought out by the author and drawn or photographed for use in this work. From an historical and archeological as well as an artistic standpoint, the book is a valuable and unique addition to the literature of Rome. The author is an enthusiast regarding the art of Rome, and his descriptions are delightful reading. The volume, considered as a piece of sumptuous bookmaking, is fully up to the reputation of its producers, the Riverside Press, Cambridge, Mass.

OUR ILLUSTRATIONS.

Apartment Building, Chicago.

Gymnasium of University of Missouri, Columbia, Mo.

Residence, San Jose, Cal., Wolf & McKenzie, Architects.

Residence, Detroit, Mich., Rogers & Macfarlane, Architects.

Lincoln High School, Kansas City, Mo., Charles A. Smith, Architect.

View in Dutch Room, Ohio Club, Columbus, Ohio, Frank L. Packard, Architect.

Residences at Rochester, N. Y., Foote & Hadley, Architects. Two are shown.

Lower Stories, The Rockefeller Building, Cleveland, Ohio, Knox & Elliot, Architects.

Lounging Room, Columbus Country Club, Frank L. Packard, Architect, Columbus, Ohio.

House of Randall Williams, Haverford, Pa., Bailey & Bassett, Architects, Philadelphia.

Alteration at "Westfield" for Moro de Mora, Villa Mora, Bailey & Bassett, Architects, Philadelphia.

Carnegie Library, Marion, Ind., Richards, McCarty & Bulford, Architects, Columbus, Ohio. An Exterior and an Interior View are shown.

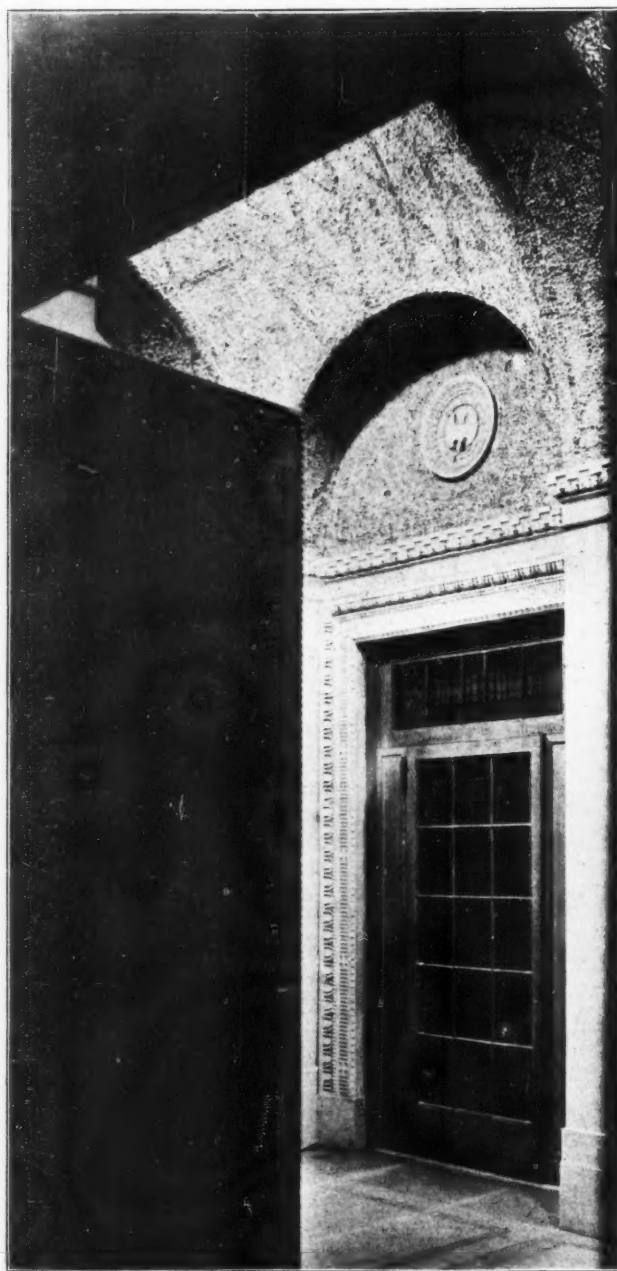
Selections from Boston Architectural Club Exhibition: Baltimore & Ohio R. R. Building, Baltimore, Md., Parker & Thomas, Architects; Sketch for a Bank Building, Calvin Kiessling, Architect; Panel, Drawing by George Porter Fernald.

The New St. Paul's Chapel, Columbia University, New York, Howells & Stokes, Architects. Several interior views are shown. A full description by Prof. A. D. F. Hamlin appears elsewhere in this number. Exterior views were published in the August number.

The New Madison Square Presbyterian Church, New York, McKim, Mead & White, Architects. Several interior views are shown. Exterior views were published in the July number. The church faces Madison Square and is in the midst of very high buildings. These conditions necessitated great care in the design to prevent the church being dwarfed by its gigantic neighbors. As carried out, the portico, with its row of great columns, saves the church from too small scale. The dimensions of the church may be gathered from the statement that the front on Madison Square is 75 feet in extent, the depth in Twenty-fourth street being 103 feet. Connected with it is the parish

house with a frontage in Twenty-fourth street of 47 feet, the depth being 85 feet.

The top of the main cornice of the church is 47½ feet from the ground. Above this the dome begins, 69 feet above grade, and is 52 feet 4 inches inside diameter and 24 feet high, spherical. The top of the lantern is 113 feet above grade. Running through the brick wall is a checker of slightly varying color, at the intersections of which the heads are stamped with a square cross. As a foil to the white marble of the surrounding buildings, the terra cotta has a liberal showing of blues, greens



DOORWAY, MADISON SQUARE PRESBYTERIAN CHURCH, NEW YORK

and yellows running through it, imparting an attractive effect. Pale yellow and green tiles cover the dome, which is surmounted by the lantern, with its copper roof, this and the finial being treated in gold. Entering the auditorium, it is noticed that the greatest dimension of the place is upward, the height exceeding the length, a suggestion of the spiritual and lofty purpose and character of the building. Away in the top of the high dome is the lantern, through which falls the sunlight, bringing out the beautiful decorations of the inner vault of the spherical dome, gold and mosaic predominating. Light also enters the dome from a row of windows at its base. The pulpit platform and all that part of the interior being of marble and mosaic, makes the substantial and enduring effect of the place impressive. The two organs make a pleasing effect in the

decoration of the interior. The interior decoration, leaded glass and lighting fixtures were the work of the Tiffany studio.

First Unitarian Church, Buffalo, N. Y. Edward A. & William W. Kent, Architects. The church is a stone structure and its style is early English Gothic. A square central tower, without spire or visible roof, furnishes vestibule and belfry to a short nave and transepts, and it all looks precisely like a quiet English parish church of "ye olden tyme," only, being Unitarian and not Episcopal, it "orients" to the south instead of the east. It has a stone floor and an effective hammer beam roof in antique oak. The transept windows are fitted with rather ornate perpendicular tracery, while all other openings have plain lancet heads without tracery; but the traceried windows are so rich that one is tempted to condone the anachronism. The interior walls are of the same stone as the exterior, and are devoid of decoration. The floor also is stone. One of the principal charms of the interior is its absolute simplicity, a simplicity which is the utmost refinement. The bases of the Gothic trusses rest on stone corbels, about ten feet above the floor. All the woodwork of the interior is dark weathered oak, of satin-like grain. The pulpit is an octagonal inclosed one, to which three stone steps lead up. It is covered with a detail of carving which will bear careful study. The carved reredos back of the pulpit is a beautiful piece of work, with the pulpit and the three chairs. The pews, which correspond in color and carving with the reredos and pulpit, have comfortable sloping backs. At the rear of the auditorium is a handsome wind screen of carved wood, the upper part filled in with glass.

ASSOCIATION NOTES.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

At the monthly dinner and meeting held Nov. 27, the public action committee, through its chairman, Irving K. Pond, reported a plan for a committee which it is hoped will be named by the Mayor to have charge of needed changes in the Building Code. It is desired that this committee consist of a representative from each of the following societies: The Illinois Chapter, A. I. A., the Architects' Business Association, the Real Estate Board, the Western Society of Engineers, and in addition as the city's representative, the corporation counsel. This would form a good working body of building experts. The veteran architect, Frederick Baumann, whose advice on building construction is much valued, demonstrated by drawings and explanation a safe and economical method of removing sustaining brick walls and substituting column and beam supports.

THE T-SQUARE CLUB, PHILADELPHIA.

The club's Annual Exhibition, which continues through December, is of unusual interest and value. Many of the drawings submitted in the recent competition for the Peace Palace of The Hague, held under the Carnegie Foundation, are exhibited, together with an interesting collection of photographs of all prize winners in this competition. In this connection the magnificent draftsmanship displayed in the drawings of Messrs. Carrere and Hastings is particularly notable. The Shelby Courthouse by Messrs. Hale and Rodgers. The Wisconsin State Capitol by Messrs. Peabody and Stearns, and the Washington National Museum by Messrs. Hornblower and Marshall are also of great interest. Mr. Henry Hornbostel shows some of his drawings of the Carnegie Institute of Pittsburg, which, as examples of architectural study and draftsmanship, are second to none, while the ecclesiastical work of Messrs. Cram, Goodhue and Ferguson, is well worthy of note. Messrs. Carrere and Hastings' delightful drawings for the New National Theater in New York, which is being put up by the patrons of art in that city are of interest to all. Messrs. D. H. Burnham & Company's original sketches for the beautifying of San Francisco which were made by Mr. Edward Bennett before the earthquake and fire, and from which he made the final drawings, which were destroyed in the fire, will prove of interest to all familiar with the San Francisco city plan, and the development of this great improvement. The drawings by Charles Platt, Wilson Eyre, Brookie and Hastings, Benjamin Wistar Morris, Cass Gilbert and many others, are all of interest and show the care which the American architect gives to the study of his work, and the admirable talent of many of them in presenting their conceptions in a manner to intelligibly put them before their clients.



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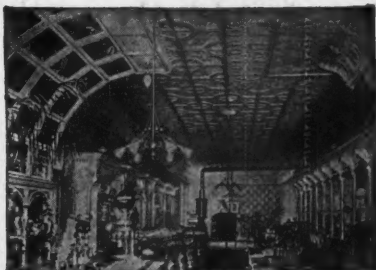
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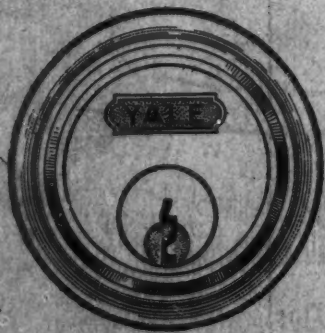
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