

THE INLAND ARCHITECT AND NEWS RECORD

VOL. L

CONTENTS FOR AUGUST, 1907

No. 2

Editorial	PAGE
How Fares the Architect—Office Expenses a Heavy Drain—The Architect's Schedule of Charges—Safeguards Against Theater Fires—Fireproof Stairways as Fire Escapes—The Client's Influence on Design.	13
The Small Public Library (Illustrated)	
By Edward L. Tilton, Architect	15
Reinforced Concrete Work	
By F. D. Warren, Architect	16
Architecture and Dress Reform (Illustrated)	
By Glenn Brown, Architect	17
Mechanical Heating and Ventilation	
By William G. Snow	18
Parisian Apartment Houses (Illustrated)	
By T. M. Clark, Architect	19
Municipal Improvement—Highways	
By Albert Kelsey, Architect	20
The A. I. A. Schedule of Charges	
Views of Architects of Various Sections.	21
The American Trust Building, Chicago	22
New Publications	23
Association Notes	23
Our Illustrations	23

LIST OF ILLUSTRATIONS

- The American Trust Building, Chicago.**
Jarvis Hunt, Architect. Numerous Views, Exterior and Interior, are Shown.
- Chicago Automobile Club, Chicago.**
Marshall & Fox, Architects.
- New Type of Chicago Public School.**
Dwight H. Perkins, Architect for Board of Education.
- All Saints Episcopal Church, Richmond, Va.**
J. Stewart Barney, Architect, New York.
- Apartment Building, Kansas City.**
Edwards & Sunderland, Architects.
- Hotel, Hollywood, Cal.**
Marsh and Russell, Architects, Los Angeles, Cal.
- Allegheny Station for Penn Ry.**
Price & McLanahan, Architects, Philadelphia.
- Sculpture Group for Federal Building, Cleveland.**
Daniel Chester French, Sculptor.
- Sketch, Chateau, by Arthur Dillon, New York.**
- Bungalow for Mrs. C. Herter, Santa Barbara, Cal.**
Delano & Aldrich, Architects, New York.
- Residence for Joseph Downey, Chicago.**
W. C. Zimmerman, Architect. Exterior and Interiors.
- Residence, Kansas City, Mo.**
Vanbrunt & Bro., Architects.
- Residence of Mr. Bryan, Los Angeles, Cal.**
Charles F. Whittlesey, Architect. Interior Views.



THE result of many years of studied effort to create a DEAD-FLAT OIL PAINT for all interior surfaces. It is now in use in many public buildings, office buildings, etc. It is restful to the eyes, absolutely non-poisonous and is the best working paint on the market. Color cards and working samples upon application to the manufacturers. Send for half-tone booklet of public buildings using Marvelo Wall Paint.

The MURALO CO.

New Brighton, Staten Island

24-26 Market St., Chicago, Ill.
Battery and Filbert Streets, San Francisco, California
San Pedro Street, Los Angeles, California

THE Styles and Artistic Creations of our COPPERED GLASS SHADES and DOMES appeal to each and every Architect.

Those who are less familiar with our goods, we kindly invite to our Show Rooms.

We make a specialty of original designed Gas and Electric Fixtures.

The reputation of our house is a guarantee of the highest excellence of design and workmanship of our goods, where merit, enterprise and capital have combined to rank them among the best ever put on the market.

Prices and Sketches on application.

The Colonial Art Glass Co.
40-42 Wells Street, Chicago



THE "HIGGIN"

All Metal
Window Screen

IS WITHOUT A PEER

Full information on request.

Offices in all principal cities.

THE HIGGIN MANUFACTURING CO.
NEWPORT, KY.

Chicago Office, 1303 Hartford Building.

School of Architecture — University of Pennsylvania

The Four Year Course. Full professional training with an option in Architectural Engineering leading to the degree of B. S. in Arch. Advanced standing is offered to College graduates, or the two degrees of A. B. and B. S. in Arch. can be taken in six years.

The Graduate Year. Affords opportunity for advanced work in design and other subjects of the course leading to the degree of M. S. in Arch.

The Two Year Special Course. For qualified draftsmen. Offers advanced technical training with a Certificate of Proficiency.

For full information address Dr. J. H. Penniman, Dean, College Hall, University of Pennsylvania, Philadelphia.

A limited number of the illustrated "Review" of the School of Architecture for 1907 can be supplied to those who will enclose 24c in stamps with their applications. Address for the "Review" Professor Warren P. Laird, College Hall, as above.

Paradigm Skylights AND Fireproof Windows

Arthur E. Rendle,
18 W. 34th St., N. Y.

Western Paradigm Co.,
The Rookery, Chicago

The ROEBLING SYSTEM OF FIREPROOFING

The Roebling Construction Co.

Send for Catalogue

906 Tribune Building, CHICAGO



A. H. Abbott & Co.
DRAWING SUPPLIES

Instruments, Tracing Cloth, Papers, Colors, Scales, Levels, Transits, etc.

BLUE-PRINTS

151 Wabash Ave., CHICAGO



Thoroughly seasoned and finely grained wood
BOLTED at EVERY JOINT
just as shown here, makes

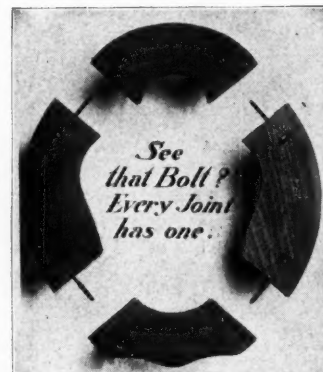
The Never Split Seat

the BEST for specification

NOTHING ELSE SO SERVICABLE OR SANITARY

Never Split Seat Company, Evansville, Ind.

CATALOGUE



Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

The Inland Architect and News Record

A Monthly Journal of

ARCHITECTURE

Constructive, Decorative and Landscape

ISSUED ON THE 15TH

Entered at Chicago, Ill., Postoffice as second-class matter.

PUBLISHED BY PORTER, TAYLOR & CO.

PONTIAC BUILDING, CHICAGO, ILL.

NEW YORK OFFICE: 320 Broadway. Phone 636 Worth

SUBSCRIPTION:

\$10.00 a year in advance—Single copies, \$1.00

Vol. L.

AUGUST, 1907

No. 2

SPECIAL CONTRIBUTORS FOR 1907

Robert D. Andrews	Boston
Glenn Brown	Washington
T. M. Clark	Boston
Ralph A. Cram	Boston
F. W. Fitzpatrick	Washington
E. Stanford Hall	Chicago
Albert Kelsey	Philadelphia
E. L. Masqueray	New York
Olmsted Bros.	Brookline, Mass.
J. Pickering Putman	Boston
Wallace C. Sabine	Cambridge, Mass.
Maurice M. Sloan	Philadelphia
Wm. G. Snow	Boston
J. Knox Taylor	Washington
Edw. L. Tilton	New York
F. D. Warren	Boston

AMERICAN INSTITUTE OF ARCHITECTS

PRESIDENT	FRANK MILES DAY, Philadelphia.
FIRST VICE-PRESIDENT	WILLIAM B. MUNDIE, Chicago.
SECOND VICE-PRESIDENT	R. CLIPSTON STURGIS, Boston.
SECRETARY AND TREASURER	GLENN BROWN, Washington, D. C.

BOARD OF DIRECTORS FOR 1907.

FOR THREE YEARS.

Walter Cook, New York; Edgar V. Seeler, Philadelphia; J. L. Mauran, St. Louis.

FOR TWO YEARS.

Alfred Stone, Providence; Irving K. Pond, Chicago; Ralph Adams Cram, Boston.

FOR ONE YEAR.

W. A. Boring, New York; J. M. Donaldson, Detroit; Merritt J. Reid, San Francisco.

AUDITORS	ROBERT STEAD, Washington, D. C.
	JAMES G. HILL, Washington, D. C.

NEXT CONVENTION AT CHICAGO.

THE ARCHITECTURAL LEAGUE OF AMERICA.

(ORGANIZED 1899.)

Boston Architectural Club.	Washington University Architectural Society, St. Louis.
The T Square Club, Philadelphia.	The Washington Architectural Club.
The Cleveland Architectural Club.	The Architect's Club U. of Ill.
The Toronto Architectural Club.	The Toledo Architectural Club.
The Pittsburgh Architectural Club.	The San Francisco Architectural Club.
The Cincinnati Chapter A. I. A.	The George Washington University Club.
The Chicago Architectural Club.	The Twin City Architectural Club.
The Detroit Architectural Club.	The National Sculpture Society.
The St. Louis Architectural Club.	The National Society of Mural Painters.

OFFICERS.

President	J. P. Hynes, Toronto, Can.
Vice-President	J. M. Lyle.
Corresponding Secretary	A. H. Chapman.
Recording Secretary	H. Eden Smith.
Treasurer	C. D. Lennox.
Eden Smith, J. C. B. Horwood.	

Permanent Headquarters, 729 15th St. N. W., Washington, D. C.

Permanent Secretary, Hector S. McAllister.

NEXT CONVENTION AT DETROIT, MICH.

How Fares the Architect?

The establishment of a higher basis of compensation for the architect would seem justified by a consideration of the services required. The preparation alone for the career of an architect, with its years of technical study, foreign travel and office practice necessitates an expenditure of time and money scarcely demanded by any other profession. When the architect commences to practice for himself he usually is limited to the smaller work, and from lack of established reputation is unable to obtain more than the minimum 5 per cent of the schedule. Too often circumstances make it advisable to take even less than this commission. The struggles of the architect under these conditions are plainly evident from the fact that most established architects refuse work costing less than \$10,000, except at a much higher commission than 5 per cent. If the architect is fortunate enough, as the years roll on, to secure large work, he finds every item of office expense increased proportionately, and that superintendents and specialists must be employed. Heavy responsibility now rests upon him, which demands his utmost energy and forethought. A first step is to educate the client to an appreciation of his duty to the public, by which the building shall not only meet his requirements, but also be attractive architecturally. In these efforts he probably will merit the criticism made by the client who said that his architect seemed to want to please Michelangelo more than the man who paid the bills. The estimate of the cost of the building is another early step that requires much careful attention.

Office Expenses A Heavy Drain.

The stage for preliminary studies is now reached. Many sketches are prepared to be considered in joint conference with the client; revision after revision is made. The preliminaries are finally settled and the arduous work follows of preparing drawings to scale and completing the details. Front, side and rear elevations, the interior details and decorative finish multiply the drawings needed. No sooner are the drawings completed than the laborious work of the specifications confronts the architect. Multitudinous items tax his thought and judgment. Upward of fifty lines of work and supplies are often treated in detail. For a big building it is not unusual for the specifications to run to upward of 100,000 words. At length everything is ready for negotiations with the third party to the transaction, the contractor. Bids are invited. These are likely to vary from 25 to 75 per cent, and several weeks are consumed in reaching a satisfactory agreement with

the contractor. Throughout the construction, which for a big building may run from one to two or more years, the architect encounters innumerable questions and obstacles that require skill and tact in their adjustment. Fortunate is he if the building be completed within the time limit and without default by the contractor to throw additional burdens upon the architect. Somewhat of the preparation, expense and responsibility demanded in the practice of architecture has been noted; the tale is not half told. Enough has been said to indicate to the non-professional that architecture is a most exacting profession, and that the architect's commission as now established is largely consumed by office expenses.

The Architect's Schedule of Charges.

The two subjects that provoke most discussion among the profession are Competitions and the Schedule of Charges. At the present time the latter appears to be of first importance. The present agitation seems to date from the article in our issues of August and September, 1906, contributed by Glenn Brown. These were an exhaustive review and comparison of the services and compensation of the architects of this country and of Europe. In view of this initiative, THE INLAND ARCHITECT feels that a free discussion of the subject in its columns, both by members of the Institute and those not members, will be appropriate, and tend to bring out ideas and suggestions that will help in the best solution of this question so closely connected with the welfare of the architect. In another column is published a selection from numerous communications received. These give the opinions of architects of standing in various sections. They merit careful consideration. Other communications will appear in succeeding numbers. Those who have not done so are invited to express their views.

Safeguards Against Theater Fires.

The conclusions reached in the experiments at Vienna last year concerning theater fires are in accord with those of John R. Freeman of the American Society of Mechanical Engineers, who has also made an exhaustive investigation of theater protection. These conclusions indicate that the stage is the part which requires chief attention. It is agreed that ample quick-opening vents, automatically controlled, over the stage are the simplest and most effective protection. With the prompt action of such vents the gases and flames are drawn through the openings and away from the auditorium. The steel curtain protected on the stage side with a good non-conductor is regarded as much safer than an asbestos fire curtain. In installing the steel curtain it is of extreme importance that the apparatus that moves it be strong and simple, and quick and reliable in action. The admirable custom long prevalent in England of lowering and raising the fire curtain at each performance has now many followers in America. Its advantage is two fold in familiarizing the audience with the presence and operation of the curtain and in the daily demonstration that it is in good working order. Automatic sprinklers are advised which when released by the heat will thoroughly drench the inflammable material about the stage. The galleries are found to be the most exposed part of the auditorium, and it is urged that the plans provide ample exits and stairways. The following have been found to be of indifferent value: The fire-proofing of the scenery; the use of fire-proofing paint; hand grenades and fire-extinguishers. These provisions, favorable and unfavor-

able, for theater protection, resting as they do upon experiments by competent authorities, here and in Europe, are entitled to much consideration.

Fireproof Stairways as Fire Escapes.

A valuable suggestion for the preservation of life and property comes from Architect F. W. Fitzpatrick. This refers to the main stairway which as usually planned and constructed affords great facility for the spread of flames throughout the building. This danger point it is suggested should be made of incombustible materials, and be used as the fire escape of the building. The fact that it could be made to perfectly serve as the fire escape would be a strong argument with the owner to consent to the construction of the main stairs with enclosures being of fire-resisting materials. The enclosure would need to be provided with self-closing fire doors at each landing. The stairway should lead directly to the street or into a fire-proof corridor opening to the outside, and having no openings not protected against fire. The stairway enclosure so built would constitute a bulwark against the spread of fire from floor to floor, and on this account alone would justify its fire-proof construction. The added advantage that it would form the best possible fire escape, and save the expense of any other, would be a further strong factor in favor of its being made incombustible. Changes are urged in municipal ordinances to require such construction. The advantages are so great and direct that the movement should meet with little opposition.

The Client's Influence on Design.

Few, indeed, are the buildings, public or private, that do not bear evidence to the solicitude of the architect that they express to the extent of his ability attractiveness in design. The attitude of the client, of course, governs the opportunity for architectural treatment. The architect, therefore, takes early occasion to interest the client in the appearance of his building, and excite his pride to the extent of consenting to the necessary expenditure for ornamented construction. While clients as a rule require good reasons to convince them that money so used is judiciously expended, some few of them take the initiative. A case in point is that of a client who gave all his work to one firm of architects. Plans for a store front had been prepared when the client learned that a lease could be made on terms much better than usually prevailed provided that the front were designed by a certain architect who was especially clever in work of this kind. The architects of the building were requested by the client to arrange for the assistance of the architect stated in the design of the front. For years this facade has been a Mecca for visiting architects, and the admiration of the public. It has been a good financial investment as well, even at the increased cost for professional services. With a willing client the architect has his desired occasion for architectural embellishment. The full responsibility for the appearance of the building then rests upon him. He is in a different position from the artist or sculptor whose work is judged by the comparatively few who frequent the art galleries. The creations of the architect are constantly before all passers-by, and receive the measure of praise or blame that they merit. The architect who is not equal to his opportunity may not appreciate the want of taste in his design, neither may the owner, but the building will eventually be valued at its true worth.

THE SMALL PUBLIC LIBRARY

BY EDWARD L. TILTON, ARCHITECT—Continued from June



COMBINATION of stack and shelf for a small library can be arranged by radiating the stacks as in Figs. 3 and 4, whereby the eye of the librarian is morally omniscient.

The proper lighting for a library both for readers and workers requires careful consideration; many buildings otherwise well planned fail in this respect, especially as regards daylight for the charging counter. A good standard for the principal rooms is the school house regulation of glass area equal to one-fifth of floor area

centrated at the tables by stand lamps or by low pendants, with green shades in either case. A reading room properly lighted should impress a spirit of quiet upon the occupants; all general architectural and illuminating effects should be limited to the entrances and delivery or circulating departments beyond which simply curious visitors should not be lured.

The heating of a library offers another vital problem. The old Roman method of hollow floors and walls throughout which the heated air circulates would be ideally perfect were expense not a consideration.

For a small building a direct system of hot water or steam is usually the most feasible, while larger buildings

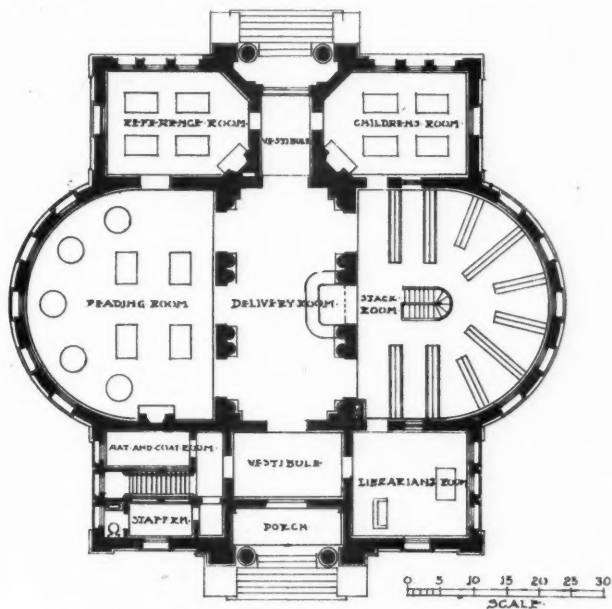


FIG. 3. FIRST FLOOR CARNEGIE LIBRARY, MT. VERNON, N. Y.

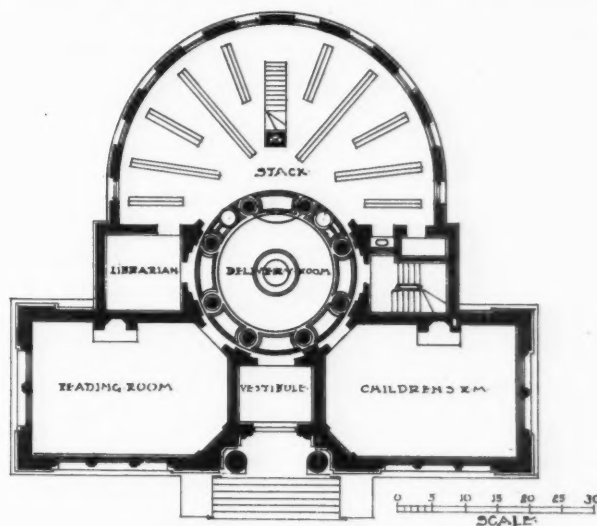


FIG. 4.

with tops of windows near the ceiling, in which case with ceiling sixteen feet high the lighted area is within twenty-five of the windows. Well diffused lighting with no defined shadows is a requisite; and sky lighting should be used cautiously, since it fades away in the afternoon. If some window sills must be high because of necessary shelving others in the same room, as before mentioned, should be low to enhance the aspect.

For artificial lighting gas is detrimental to the books and electric much to be preferred; the wiring should be carefully insulated and installed in improved conduit tubing to preclude any possibility of fire originating therefrom.

The delivery room may offer an opportunity for pleasing general illumination, as in the Mt. Vernon library, where numerous electric lamps are concealed by projecting cornices, but special standard lights should be provided on the charging counter, shielded by green shades. In the reading rooms the lights should be con-

may afford indirect heating with forced ventilation. Since radiators in the reading rooms are objectionable, both because of appearance and space occupied, a successful arrangement is to conceal heating coils behind and near the



DELIVERY ROOM, CARNEGIE LIBRARY, MT. VERNON, N. Y.

top of the wall shelving and just below the windows; register openings must be left in the base of the shelving to induce a circulation of air from the floor up and over the coils where, cooled by the windows, it continues to circulate. The back of the shelving must be protected by some material which is a non-conductor of heat, such as asbestos and bright tin.

The total appropriation for a small library building may be apportioned about as follows:

General construction and	
plumbing	75%
Heating	5%
Electric wiring and fixtures	5%
Furniture and stacks....	10%
Architect	5%
Total	100%



CARNEGIE LIBRARY, MT. VERNON, N. Y.

REINFORCED CONCRETE WORK

BY F. D. WARREN, ARCHITECT—Continued



WITH a line of treatment, such as plaster and stucco finish, the most beautiful results are being attained. The natural color without special preparation is such as to bring out marked contrast with properly finished wooden trimmings on outside surfaces.

Stippled pebble or slop-dash finishes each have a sphere of usefulness in places where relief from plainness may be had in the effect of light and shade on irregular and roughened surfaces.

For interior walls, plaster tinted to harmonize with interior finish of rooms, is being successfully used after much experimenting with the proper selection of pigments; yet, at the present stage, the art of selecting the proper pigment has not reached a degree where it may, offhand, be recommended for outside surfaces.

In the light of the remarkable strides that have been taken toward the success of concrete, plain and reinforced, in the immediate present, it is easy to predict a full and generous future and it is not unreasonable to expect that the successes of the future will be more marked than those already attained. Surely all treatments yet discovered will be perfected and added to. Doubtless discoverers will find a place for tinted exteriors and will be able to make the same permanent without fading or lessening the durability of the finish. Much will be done in perfecting concrete blocks and it is to be hoped that the stone imitation of the present will be eliminated to a great extent at least. It may not be out of place to expect that great care will be exercised in selecting the aggregate to obtain the color effects desired, and these without sacrificing the strength and waterproof qualities of the natural product.

Much discredit has been added to the construction in the past because of the rough and unsightly appearance of such buildings, caused either by lack of foresight or wanton neglect on the part of those interested; thus the causes have principally been due to two separate sources,

the one without, the other within the control of the party responsible. The first class may, in a measure, be overlooked in a contractor of limited experience, but not in an architect who will allow such conditions to exist and afterwards accepts the results. For the second source there is no excuse, and an architect who will specify, or a contractor who will use lean mixtures, knowing the results from the experience of the past, should each be held responsible for his share of the unfavorable impression thereby caused. Not only is this ugliness of appearance caused by lean mixtures, but also by faulty form work, insufficient mixing and consolidation during the placing. Unfortunate conditions, such as those just mentioned, have entered the problem and have attained such alarming proportions in the past that a satisfactory appearance has been the exception rather than the rule. Such a deep seated and widespread impression has the unfavorable appearance of concrete made, that the public hold up the past record in disgust whenever a reinforced concrete building is proposed for their needs, with the result that a compromise is usually effected in a brick exterior and a reinforced concrete interior. Such a state of affairs is very regrettable, especially to those who appreciate its value and its unlimited possibilities, and it is hoped that results of this order will soon be a matter of past history. To this end let all interested endeavor and not allow the weakness of lucre, or any other cause, to blight the future advancement of a merited construction.

With all probability the treatment of outside surfaces in the future will be through some means of exposing the texture of the mass, will result from skillful mixtures of aggregates, and be brought to view by removing the skin from the surface with a wire brush, by hammering, by the sand blast or other mechanical devices. That so many structures should remain unfinished, so to speak, and stand forth with a blotched, streaked and uneven exterior, prone to surface voids and other defects, which at a very slight

proportionate expense, by the application of any of the above agencies, could be transformed into a satisfactory and pleasing appearance, is a matter of much wonderment and regret. These possibilities will be the fruits of the future, and, in the light of existing conditions, it requires not an over-optimistic spirit to foresee their fulfillment.

The inside treatment will doubtless be developed and improved and instead of results bearing the defects of the forms, irregularity of color and ragged surfaces, we may expect smooth surfaces of uniform appearance and texture. Such results will be attained first of all by rich, homogeneous mixtures, supplemented by smooth and well prepared forms, in turn followed by care in placing and systematic rolling or tamping to consolidate the mass so as to assure immediate contact with the forms. Upon the removal of the forms, all defects and irregularities should be removed with a mason's hammer or a chisel, all holes pointed and the whole surface treated with a wash of Portland cement and water applied by a whitewash brush

and rubbed smooth with a trowel. In this way a smooth surface, uniform in color, may be obtained at a small expense; this oftentimes is no greater than that of two coats of whitewash or paint which has to be applied to other constructions. The cost of finishing varies indirectly as the care in placing and the preparation of the surface; therefore the greater the pains in placing, the lesser the expense of finishing. Many architects in the past have refrained from specifying an interior finish other than pointing up the larger defects, afterward applying two coats of lime whitewash or cold water paint, because of the apparent cost. On the whole, this is such a trivial matter in per cent of the total investment and the advantages to be derived are so many, especially in promoting the development of concrete on its merits, that it should be overlooked only with discretion; besides, it seems almost an injustice to conceal the natural color of a perfect piece of concrete by the use of anything so common as whitewash or paint. (To be Continued.)

ARCHITECTURE AND DRESS REFORM

BY GLENN BROWN, ARCHITECT



STRIKING commentary on modern architecture occurred at a recent fashionable evening reception. A craning of necks drew my attention to a man in faultless evening dress, startlingly transformed into an object of ridicule by a reflection in a mirror showing his back clothed in loose fitting red flannel. He was hustled from the room by the floor committee. Following the curious crowd, I obtained the following novel idea on dress reform:



DRESS REFORM.

"I am infatuated with the modern system of design in our great commercial buildings and see clearly its ready adaptability to modern dress. You have no doubt noticed how thoroughly our great architects have developed a style of great beauty for the front and economy for the

rear. This innovation consists in building a front of precious stones and classic design and erecting the side walls without form or order of cheap and ugly material. While the offensive sides are always visible, no one is foolish enough to look at them. While the effect often destroys the beauty of a neighborhood sensible people see only the beautiful front. This wonderful system saves the architect time, money and trouble, as he has only one facade to design. It saves the owner's purse, as he has only one front to pay for. The great architects of official Washington, cultured Boston, commercial New York and progressive Chicago all zealously follow the system.



MODERN ARCHITECTURE.

"After mature consideration I have determined to adopt the same system with my clothes. I have rich material and elegant cut for my front and cheap material without form for my back. It saves fitting, study and goods. Only the elegant front will be enjoyed and the offensive rear will never shock an intelligent being. The system has so many advantages I know all wise people will adopt the reform dress and follow the lead of the architects, the one profession which makes a study of beauty, fitness and harmony."

MECHANICAL HEATING AND VENTILATION

BY WILLIAM G. SNOW—Continued from June

ALL the figures of Table III will be found to be pretty conservative both as to capacity and power required under ordinary working conditions in well designed plants where the velocity in the ducts does not exceed 1000 feet per minute.

In regard to permissible velocities these can be made much higher than is customary, but unduly high velocities are likely to cause whistling at dampers and registers and will impose an unnecessary burden on the fan, due to the increased resistance to the passage of air through the ducts.

Uncommonly low velocities make it difficult to properly control the distribution of air and to make it reach remote points in the system.

In factories where the air is not changed by the fan oftener than every 20 to 30 minutes, velocities in the ducts near the fans range as a rule from 2,000-3,000 feet per minute, diminishing in main branches to 1,200-1,800 and in branch outlets to 600-1,000.

In public buildings, schools and the like, duct velocities near the fan range from 1,000 or 1,200 up to 1,500 feet per minute, preferably the lower ones, main branches 700-1,000, flues 500-800 and at registers about 400 feet as an average.

Every architect who has had experience in providing for mechanical heating and ventilation in a large public building, office building or hotel knows the difficulty in finding sufficient flue space. In the case of office buildings, where air supply fans are used, the corridor system is commonly employed, placing the galvanized iron ducts in the corridors above a ceiling of metal lath. These ducts lead from one or more air supply shafts with which the fans are connected. Short branches lead to the various rooms and exhaust ventilation is provided through openings in the walls between the corridor and the offices, this air being exhausted through the toilet rooms on each floor, which are provided with lowered openings connecting with the corridors, the toilets in turn being connected with a vent shaft at the top of which is placed an exhaust fan.

It is not always possible to provide space for both a down-cast fresh air shaft from the roof and up-cast air supply flues to the rooms or to find sufficient space for fan, motor and heater in a basement crowded with a mechanical plant.

In several cases of this sort in the writer's experience this difficulty has been overcome by placing the fans in the attic or on the roof forcing the air down through tightly constructed air shafts to systems of distributing ducts on the floors below. It is advisable, of course, to force cold air down the shafts and to place the heating surface near the base of same. This is not absolutely necessary, however, since by running the fan at a higher speed the heater may be placed near the fans and the warm air may be forced down the shafts, even if of great height, against its natural tendency to rise.

In one case the writer knows of a 7x4 foot fan at 220 revolutions driven by a 25-horsepower motor forcing nearly 30,000 cubic feet of air per minute at 60° to 70° temperature down a shaft 5x5 feet in size from the level of the seventeenth floor to rooms on the ground floor and in

the basement, and this in cold winter weather. The motor on this fan is direct connected and was made amply large in horsepower to provide for the unusual conditions. A similar fan as to type, size and speed placed in the basement and used for exhaust ventilation was driven by a 20-horsepower motor.

In a certain bank building lack of wall space for flues prevented the carrying out of the usual plan of placing the supply fans in the basement, so one was placed there and another in the attic, discharging through separate sets of flues, one leading up, the other down.

For driving fans in public buildings engines have been almost entirely superseded by motors; the latter require less attention and are, as a rule, much quieter in operation.

On the other hand the blowers in factory systems of heating are commonly driven by direct connected engines. In the case of large fans a "three-pulley rig" so-called (Fig. 5) is often used, belts from an independent engine

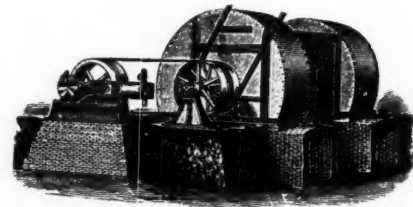


FIG. 5.

and from a line shaft leading to pulleys, the middle one of which is tight on the shaft, the other two loose so that by shifting the belts the fan may be driven either from the engine or from the shaft, the former to be used at times when the shafting is not running.

As between engines and motors for driving fans in the case of a large plant, the driving of a number of motors might necessitate the installation of an extra dynamo, whereas, with engines the only increase in plant that might be required would be in the capacity of the boilers. The exhaust steam from the fan engines is, of course, utilized in the heating. This means quite a saving when there is a deficiency in the exhaust from the main engine.

In modern city buildings the fans are commonly driven by direct connected motors. With these the fan speeds must be correctly determined at the outset, whereas with belted motors, if they are of sufficient capacity, the fan speed can be altered through quite wide limits by merely changing the pulley.

With direct-current motors the speed is readily controlled by an ordinary speed controlling rheostat. In the case of alternating-current motors, however, the speed must remain constant and if the fan speed must be changed step-pulleys or speed-cones are used. The latter are not to be recommended, however, where quietness of operation is essential. The hum of alternating-current motors is troublesome in certain classes of buildings.

The heaters used in connection with fans are commonly supplied with low pressure steam in order that the exhaust from the electric light engines, elevator pumps, and other steam driven apparatus may be utilized.

(To be Continued.)

PARISIAN APARTMENT HOUSES

BY T. M. CLARK, ARCHITECT—Continued from June



FIGURES 9, 10, 11, 12 and 13 show the plans and exterior of a very small, but very modern, apartment-house on the Rue César Franck designed by N. & G. Martin, and reproduced from *La Construction Moderne*. Being, by a rare exception, on a rectangular lot, its disposition is very simple, but it presents all the features of the most advanced Parisian planning which are applicable to so modest an establishment. The entrance-floor plan

story tenants, although all the occupants of the building have, presumably, rights in the bicycle house situated over the coal-bin. The water-closet attached to the bicycle house is for the common use of the servants of the two first story families, an arrangement not unusual, although, to our ideas, somewhat objectionable.

Otherwise, the plan of this-story is admirably compact and convenient. The service stairway, with outside windows, is placed behind the main stairway, which is illuminated by borrowed light. This borrowed light, coming

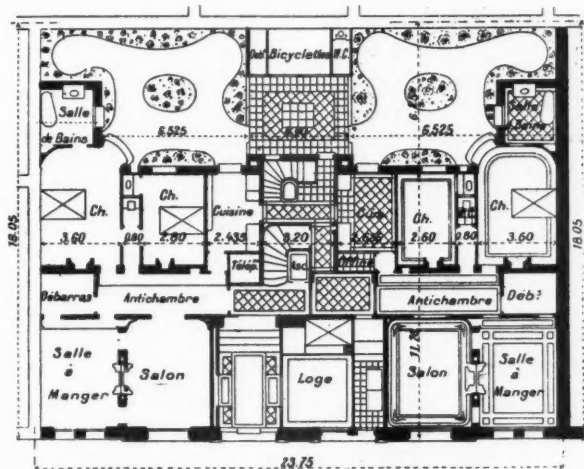


FIG. 9.

(Fig. 9), shows a commendable novelty in the provision of two entrances from the street, one on each side of the concierge's room, so that, as will be seen, he can command both of them by night as well as by day. One of these entrances forms a handsome vestibule, leading to the main staircase; the other opens upon a flight of stairs, descending to the basement, by means of which goods of various kinds can be carried directly to the separate store-

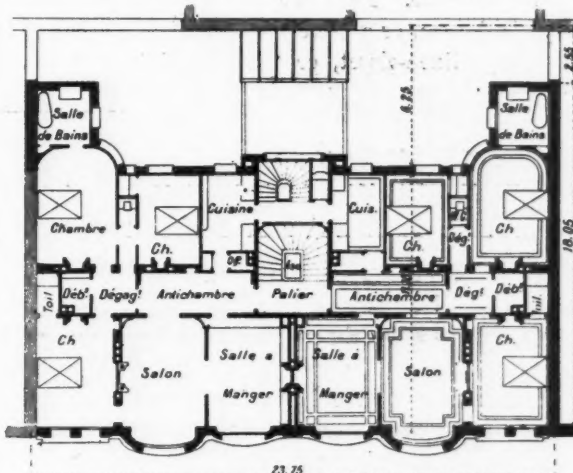


FIG. 11.

directly across from the large windows of the service staircase, is ample for the purpose; and the kitchens of the two apartments on each floor thus communicate with the service stairs independently of the private halls. Such an arrangement is very popular in Paris just now, and, as the window between the front and back stairs is usually glazed with leaded glass, in opal or colors, a pretty effect is obtained, at small expense. As will be observed, a pas-

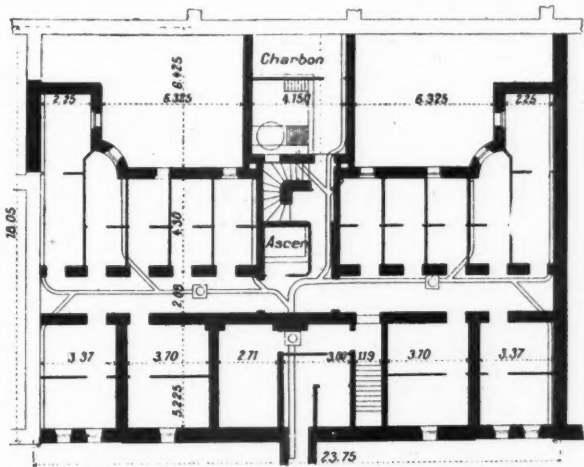


FIG. 10.

rooms provided there for the fourteen tenants of the building (Fig. 10), and reached also by the main service stairs. Usually, as in this case, the concierge has charge of the heating of the building; and the boiler-room and coal store will be seen on the basement plan, under the back yard, the concierge having also his private storeroom under the main vestibule.

Returning to the entrance story, (Fig. 9), the professional reader will note the ingenuity with which two little gardens, hardly more than twenty feet square, are laid out in the back yard, for the benefit, particularly, of the first

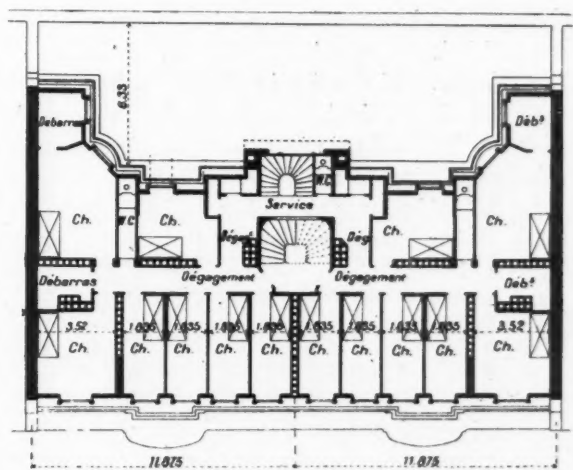


FIG. 12.

senger elevator runs in the well-room of the main stairs, and a freight lift in the well of the service stairs; and room is provided for a telephone booth near the entrance.

The plan of the "stories," that is, of the second, third, fourth, fifth, sixth and seventh stories, (Fig. 11), shows the general arrangement of the house without the entrance vestibule and the concierge's room, each of which subtracts one bedroom from the first story apartments. The building is too small for "galerie" private halls to the apartments, but we find instead, in each apartment a pretty and

nearly symmetrical little antechamber, with a fireplace in it, lighted by transom sashes, and with doors to the parlor dining-room and kitchen, while a small, square lobby, opening out of the antechamber by a door, affords access to all the bedrooms and the water-closet. The convenience of this arrangement, which allows people to go from any bedroom to any other, without passing within sight of the parlor or dining-room door, will be best appreciated by those who have lived in American apartments of the ordinary kind.

Although an apartment with only one parlor is looked upon in Paris as very modest, this particular building presents, in other respects, rather unusual conveniences, and even elegance. Each bedroom has connected with it either a bathroom, or a dressing-room with running water; and a large linen-closet, or "*débaras*," is provided for

each apartment, in addition to the kitchen pantry. Moreover, all the rooms are of pretty and symmetrical shapes, each has a fireplace, and the partition between the dining-rooms of the two apartments is made double, to prevent sound passing from one to the other.

Tenants in this country would complain of the lack of bedroom closets; but it must be remembered that these are not often seen in good houses anywhere in Europe, movable wardrobes being preferred as more ornamental. As usual in modern apartment-houses, the servants' bedrooms are in the roof (Fig. 12). This being a house for tenants of moderate income, there are only fourteen servants' rooms, one for each of the fourteen apartments below; but they are well arranged, with eight large closets, and three water-closets.

(To be Continued.)

MUNICIPAL IMPROVEMENT—HIGHWAYS

BY ALBERT KELSEY, ARCHITECT—Continued from June



QUOTING a description by Victor Hugo in his "*Letters to his Wife*," in which he describes the old bridge at Lucerne: "There are three covered wooden bridges, belonging to the fifteenth century: two across the lake, one across the Reuss. The two lake bridges are exceedingly long, and zigzag across the water with no other apparent purpose than to confer with several ancient towers on the way, for the amusement of the eyes. It is very old and very pretty.

"The steep roof of each bridge covers a gallery of paintings. The paintings are triangular tablets set into the angle of the roof and painted on both sides. Each rafter has its painting. The three bridges make three series of paintings, each of which has a distinct intention, a topical subject to which they hold consistently, a well-marked purpose of working, through the eyes, on the minds of those who go and come. The series in the great bridge, which is fourteen hundred feet long is devoted to Sacred History. The series in the Kapellbrücke, which crosses the outlet of the lake and is a thousand feet long, contains two hundred paintings ornamented with armorial escutcheons relating to the history of Switzerland. The series in the bridge over the Reuss, which is the shortest of the three, is a *danse macabre*, a Dance to Death.

"Thus the three great sides of the thought of man are there—religion, nationality, philosophy. Each of these bridges is a book. The passer-by lifts his eye and reads. He goes out on business and returns with an idea."

There is much more; but the lesson is summed up: and it applies today as it has through the ages—in the thought of the passer-by going out on business and returning, in spite of himself, with an idea. Such an appealing thoroughfare, or such a trilogy of captivating thoroughfares are worthy illustrations of what is meant by the term municipal art when used in the highest sense.

Paris teaches a principle, but her development should only be imitated in principle, not in fact. Her Champs Elysée is the greatest of thoroughfares because of its topography and its associations, and in dwelling with special emphasis upon its theme it is to point out that we have made history that is yet unrecorded, that we have topo-

graphical advantages in our cities for as fine an avenue as the Champs Elysée, and, lastly, to express the belief that we have men as able to individualize such an avenue as French or German experts if such new and fruitful problems were theirs by nationality to solve.

Connecting the Place de la Concorde, whose double monumented corners each symbolize one of the Cathedral towns of France, with the Place de l'Etoile, crowned with its colossal monument dedicated to Napoleon's Victories, and surrounded by foreign embassies, from which the representatives of foreign powers gaze upon this reminder of what France was and may again be, the Champs Elysée stands alone.

This, unfortunately, is not the place to describe the incomparable Place de la Concorde; but from a starting point of such strong interest the Champs Elysée with admirable dignity and restraint ascends, its unbroken line of trees focussing attention absolutely on but a single monument. It is the Arc de Triomphe de l'Etoile. Any roadside distractions would impoverish its splendor. Approaching it nearer and nearer its impressiveness increases, which is so also from eleven other thoroughfares. Here on the summit Napoleon's triumphs are glorified, and this thought, which is the glory of modern France, is the culmination and quintessence of municipal art. Below and at the other end, scattered around its immense border, the Place de la Concorde tells its story coherently town by town, but not at a single glance, it has to be spelled out, as it were.

It would take too much space to explain such a widely known subject further, but there are principles connected with it which should be dwelt upon.

Some argue that it would be better if monumental roads were not trunk thoroughfares, or even one of their links; on the ground that they are too much frequented and therefore too noisy for serious contemplation, and further, that the speed of modern traffic in particular creates an atmosphere of unrest and a state of turmoil at variance with the slow march of history which they are so often planned to recall and to interpret.

(To be Continued.)

THE A. I. A. SCHEDULE OF CHARGES

VIEWS OF ARCHITECTS OF VARIOUS SECTIONS



ANY suggestions concerning a reform in the basis for charges for the architect's services are contained in the letters to THE INLAND ARCHITECT. These represent all sections of the country, and express the views of those of small practice as well as those of large undertakings. The selections published last month and those printed below are interesting and suggestive reading.

Philadelphia, July 6, 1907.

I would say that the just remuneration to an architect for his services is a matter which can scarcely be reduced to a schedule, but there is one point which would simplify matters very greatly, and that is in relation to troublesome house work costing less than Ten Thousand Dollars. If a lump charge of Five Hundred Dollars is made, no matter whether the house costs Six Thousand or Ten Thousand Dollars, a certain amount of uneasiness between owner and architect is avoided and the architect is then fairly well compensated for his trouble. It costs him no more to do the Ten Thousand Dollar house than the Six Thousand Dollar house.

I would also extend this same principle to houses costing between Ten Thousand Dollars and Fifteen Thousand Dollars, making the charge Seven Hundred and Fifty Dollars. In my experience I have found that Owners rather prefer to face a lump sum than to have to worry over a sliding scale. Believe me,

Very truly yours, Albert Kelsey.

Los Angeles, Cal., July 1st, 1907.

Regarding the remuneration of architects and the present schedule of the A. I. A. my own opinion is that this schedule should be entirely abolished. It is not a question of whether the schedule is adjusted as it should be or not, but of what its effect has been and is upon the public. As a result of its stipulating that a minimum charge of five per cent on certain classes of work be charged, and of the deplorable practice of some of its members to charge five per cent (or less!) for all classes of work, the general public has overlooked the word "minimum" and has jumped at the conclusion that five per cent is the uniform rate recommended by the Institute for all classes of work. So widespread and so thoroughly grounded is this erroneous impression that the most effectual way of correcting it would be, it seems to me, to abolish the Institute's schedule altogether. Of what use is the latter? Those who are worth that much or more and who have backbone enough to charge what they are worth, are not in need of it, and those who wish to cut rates do so anyway whether they are members of the Institute or not (and are probably not worth much more than they charge).

I would have it advertised by appearance in all the daily papers that the American Institute of Architects had abolished their schedule of professional charges because of its having created a wrong impression with the public, and also because the wide diversity of abilities among its members made it impossible to recommend a uniform rate. We should not have the principle of trades-unionism which levels all craftsmen to a common scale of remuneration, regardless of their ability, encouraged by any enactment of the American Institute of Architects.

Yours truly, Elmer Grey.

New York, July 1, 1907.

Upon reference to the schedule of the A. I. A., it will be noted that it is a schedule of usual and proper minimum charges. All of us agree that there are many architects for whom such charges are not only usual but proper minimum charges but few of us would be willing to admit that we ourselves are of that class. Most of us have found that for certain classes of work this minimum charge is not a proper one as the cost of the architectural services in connection therewith runs all the way from 50% to 100% of the said minimum charge.

It would seem to us much more desirable that firms of note and experience should charge such commissions as they see fit in excess of the minimum rate rather than that the minimum charge as mentioned in the schedule should be increased for the reason that should such a change be made there would undoubtedly be a large number of firms who would either not be able to obtain payment of the advanced charge from their clients or who would be willing to accept a less rate, thus bringing about to some extent a competition of rates rather than of abilities. If, on the other hand, at a future date the higher compensation becomes usual it can then be scheduled as a proper minimum charge.

Those who urge the mention in the schedule of the optional use of the honorarium system should remember that if the schedule is an obstacle in the way of such practice at present, a schedule revised as they desire it might readily prove to the architect of less prominence an obstacle in the way of his obtaining a proper minimum compensation.

Yours very truly, Lord & Hewlett.

New Orleans, July 8th, 1907.

In my opinion the architect is paid less for his services than any other professional man (where he gives his work thought and attention that the owner has a right to expect). As far as I know, the architects here (except the "Architects & Builders"), generally charge the schedule as approved by the American Institute, and I think it will be a very long time before any advance can be made on this schedule in New Orleans; as the courts in nearly every case where the architect has had to sue for his fee, have decided that the services rendered were not worth the published schedule. The last case on this subject decided by our Supreme Court, was in 1902. This was a case in which the architect had prepared plans, specifications, and what I consider (and so testified) as detail drawings, for a building estimated to cost \$100,000.00.

The work was abandoned, and the owner refused to pay the 3½% fee demanded; the architect sued for his fee on the amount of estimated cost; he was allowed judgment by the lower court for \$700.00, which amount the Supreme Court increased to \$1,750.00, and in rendering judgment they stated that they considered this amount "As meting out justice as near as can be between the parties according to our appreciation of the case."

Under these conditions, it seems to us that while we think the architect should be better paid, it will be a long time before the fees will be raised in New Orleans.

Yours truly, Frank P. Gravely, F. A. I. A.

THE AMERICAN TRUST BUILDING, CHICAGO



HIS building occupies one of the most valuable corners in Chicago, fronting ninety feet on Monroe Street at the northeast corner of Clark, and adjoining the First National Bank Building. In view of the fact that the adjoining building was a bank, it was necessary to avoid too close similarity in the facade of the American Bank Building, and as the two buildings are of the same height it was desirable that they should conform in general lines, scale and treatment. This was accomplished by using modern French for the design instead of Tuscan, as in the First National Bank Building. The fact that the American Trust & Savings Bank occupies the ground floor of this building, as well as several other floors exclusively, gave the architect, Jarvis Hunt, his opportunity in the design to follow out the dictates of artistic conception, resulting in an exterior that is a model of simplicity in detail, impressive and pleasing in mass and fully adequate on the whole to fulfill all the requirements of the most critical.

The heavy plinths of polished dark granite form with the ornate iron and guards a rich base for the lighter Bedford stone with the chaste carvings and fine escutcheons for ornamentation above. Following this is a short course of semi-glazed terra cotta in squares which breaks the solid face, completes the natural transition from the stone to the mass of semi-glazed terra cotta brick above. These brick, designed as to face, size and color, as a part of the architect's scheme of color effect, make a very effective foil to the heavy cornice and elaborate decorations of terra cotta, which fulfill at its height the aim of the whole design in the facade, giving an artistic and lighter tone to this block of buildings without sacrificing any of its dignity and strength of expression as an architectural production.

THE INTERIOR.

The great iron gateway opens from Monroe Street directly into a large, light, marble corridor, which is in fact a part of the Savings & Trust Department which occupies this entire floor. It is finished in white marble with wainscoting and panels of gray and green marble. From the corridor the broad marble stairway ascends to the great bank floor. The vista from this stairway is impressive. The great height of this hall is made still more imposing by columns some thirty feet high on each side of strangely marked marble that remind one of some ancient monarchs of the forest, towering above and supporting the great arched roof overhead. The enormous electric chandeliers like sun-bursts light up the rich marbles below. These marble columns are a mystery, as no one has seen their like before.

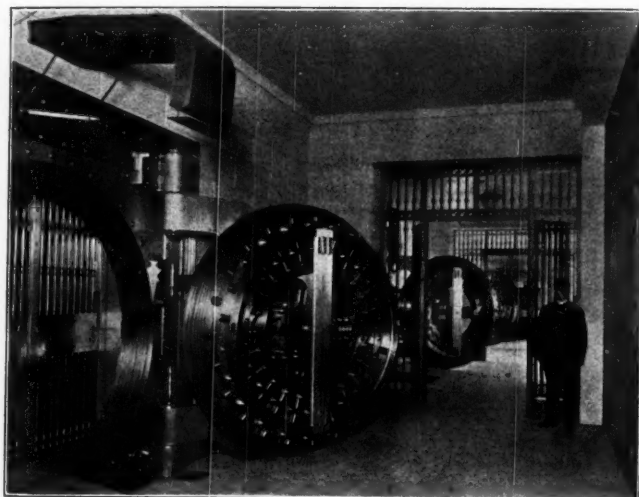
The architect discovered and applied this marble to a use not before considered practical, and by using it in artistic combination, secured a most attractive interior, novel in design and pleasing in effect at a less cost than that of ordinary white marble. All the massive counters in this room are of Black Belgium marble with green cloud and gray panels and white wainscoting. All the wainscoting in main hall is white with green cloud panels; there are very rich marble floors in the main hall. The ornamental iron work, including main stairways and ele-

vators for office floors in the building, are finished in electric bronze. The interior finish is throughout almost exclusively marble and bronze in beautiful color effects, only the jambs and the doors show the mahogany in fine contrast with the colored marble.

The furniture is solid and substantial, in French walnut with rich and specially designed hand carvings and decorations, all in accord with the style chosen and the dignity of a great banking institution.

CONSTRUCTION.

This 17-story building was erected by the Geo. A. Fuller Company under the most approved plans of fire-proof construction, safeguarded throughout by the most critical of engineering skill. The caisson foundations go 110 feet to bed rock. The steel superstructure of the highest grade of steel was constructed under the closest of inspection and protected by semi-porous hollow tile, excepting where concrete, brick or marble was specified. The heating and ventilating is regulated by a modern heat controller. Two cross connected vacuum pumps insure constant service. Hot and cold water is furnished throughout the entire building. One of the innovations is the service of a vacuum air-cleaning system for the entire building.



VIEW IN THE SAFETY DEPOSIT VAULTS.

The safety deposit vaults, which occupy the basement of the building, contain 5,000 deposit boxes and several large steel rooms for personal property with reception room for patrons. The vaults are equipped with all the modern safeguards for the privacy of patrons and protection of stocks and bonds, currency and other personal property. The vaults were thoroughly waterproofed by the Ironite Co., Chicago.

The following statement of its management shows conclusively that the position of the Bank in the financial world warrants its proper housing in a building of its own.

The American Trust and Savings Bank

The American Trust & Savings Bank has just completed its 18th anniversary, it having been organized in 1889 and opened its doors for business on July 29th, of that year. It began its career in a very modest way in a small office in the Owings Building, corner Adams and Dearborn Streets, with two active officers and six employees. Its

capital stock of \$1,000,000 was fully paid in, and well distributed among the prominent men of the city. At the end of three years, its business having largely increased, it moved to new quarters at the corner of Madison and La Salle Streets; again seven years later to the New York Life Building where it remained seven years and a half, and in November 1906, to its present fine offices in the American Trust Building, corner Monroe and Clark Streets.

The bank has prospered with the growth of the city until it has become one of the well-known and successful financial institutions. Its statement under date of May 21st, 1907, showed Capital, \$3,000,000; Surplus and Undivided Profits, \$2,500,000, and Deposits, \$31,000,000. Dividends of 8% annually have been paid for some time to its stockholders, and it has been the policy of the bank to increase its Surplus Fund to a large amount, thus giving to its depositors a greater measure of safety.

The banking laws of the State of Illinois are wide in their scope, and the bank is enabled to transact every kind of business which comes under the head of modern banking. In its Commercial Department it receives individual deposits subject to check, issues interest-bearing certificates, acts as reserve agent for banks outside of Chicago, loans on collateral security and on individual names of unquestioned worth, buys and sells Foreign Exchange, and issues Foreign and Domestic Letters of Credit.

The Savings Department accepts accounts subject to the usual rules of such deposits.

The Bond Department carries a large line of high-grade railroad and corporation bonds.

The Trust Department acts as Trustee, Executor, Administrator, Receiver, accepting all business of a fiduciary character.

The present officers of the bank are:

Edwin A. Potter,	President.
T. P. Phillips,	Vice President.
James R. Chapman,	Vice President.
John Jay Abbott,	Vice President.
Charles S. Castle,	Cashier.
F. J. Scheidenhelm,	Asst. Cashier.
Oliver C. Decker,	Asst. Cashier.
Edwin L. Wagner,	Asst. Cashier.
Frank H. Jones,	Secretary.
William P. Kopf,	Asst. Secretary.
George B. Caldwell,	Mgr. Bond Department.
Wilson W. Lampert,	Auditor.

The Board of Directors is composed of men of affairs in Chicago and throughout the country, representing large interests in the various enterprises and corporations with which they are associated. They are as follows:

Joy Morton,	Joy Morton & Co.
E. H. Gary,	Chairman U. S. Steel Corp.
E. P. Ripley,	Pres't. A. T. & S. F. Ry.
Theo. P. Shonts,	Pres't. Interb.-Metro. Ry. Co. N. Y.
John F. Harris,	Harris, Winthrop & Co.
T. P. Phillips,	Formerly Pres't. Fed. Tr. & Sv. Bank.
W. H. McDoel,	Pres't. C. I. & L. Ry. Co.
Chas. H. Thorne,	Montgomery Ward & Co.
E. J. Buffington,	Pres't. Illinois Steel Co.
William Kent,	Kent & Burke Cattle Co.
Gilbert B. Shaw,	Lumber.
Benjamin Thomas,	Pres't. Chgo. & West. Indiana Ry.
Chas. H. Deere,	Deere & Co., Moline, Ill.
James R. Chapman,	Vice President.
Edwin A. Potter,	President.

The officers of the bank express great satisfaction with the design and construction of the building. They state that, notwithstanding its excellence, it cost less than expected, while the rental returns are greater than looked for.

ASSOCIATION NOTES.

LOS ANGELES BUILDING MATERIAL MEN'S ASSOCIATION.

Members of the Los Angeles Building Material Men's Protective Association have called the attention of contractors to the provisions of an amendment to the law relating to a diversion of trust funds which was passed at the last session of the legislature. This amendment has a direct bearing on a practice which is alleged to have become quite common on the part of some contractors of applying money on one job which had been paid in on another. Considerable trouble is said to have been occasioned because of this practice, but heretofore there has been no law covering the subject. Now such a diversion of funds is declared to be an embezzlement. The act is an amendment of section 506 of the penal code and is as follows:

"Every trustee, banker, merchant, broker, attorney, agent, assignee in trust, executor, administrator or collector, or person otherwise intrusted with or having in his control property for the use of any other person, who fraudulently appropriates it to any use or purpose not in due and lawful execution of his trust, or secretes it with a fraudulent intent to appropriate it to such use or purpose, and any contractor who appropriates money paid to him for any use or purpose other than that for which he received it is guilty of embezzlement."

PITTSBURG ARCHITECTURAL CLUB.

The club is preparing to hold its Fourth Architectural Exhibition in the new fireproof Art Galleries of the Carnegie Institute, during the month of November, 1907, and expects to have one of the largest national exhibitions ever held in this country.

The special features will be: 1. The foreign section, consisting of drawings of almost all European countries, especially from France, England, Germany and Austria. From the latter two countries a number of most interesting interiors are expected. 2. It is intended to devote one gallery entirely to the new movement of architecture of exteriors and interiors as so far developed in the United States. 3. There will be a department for drawings from the leading technical schools and colleges. 4. It is intended to have a section devoted to sculpture and liberal arts, but the liberal arts representation will be limited principally to original drawings.

The officers of the club this year are: President, Richard Kiehnel of the firm of Kiehnel & Elliott, architects; vice-president, D. A. Crone, architect; secretary, Stanley Roush; treasurer, James MacQueen; chairman of entertainment, Architect Thomas Herron.

The exhibition committee consists of: Richard Kiehnel, chairman; Stanley L. Roush, secretary; James M. MacQueen, treasurer; John T. Comes, Benno Janssen; M. A. Vinson, business manager, and Edward B. Lee, special. Those wishing to exhibit are invited to communicate with the committee.

OUR ILLUSTRATIONS.

Residence, Kansas City, Mo., Van Brunt & Bro., architects.

Apartment building, Kansas City, Mo., Edwards & Sunderland, architects.

Design for hotel at Hollywood, Cal., Marsh & Russell, architects, Los Angeles, Cal.

Allegheny station for the Pennsylvania railroad, Price & McLanahan, architects; R. Trimble, engineer.

American Trust and Savings Bank building, Chicago, Jarvis Hunt, architect. Several exterior and interior views are given.

Interior views, residence of Mr. Bryan, Los Angeles, Cal., C. F. Whittlesey, architect. View in dining-room and in library are shown.

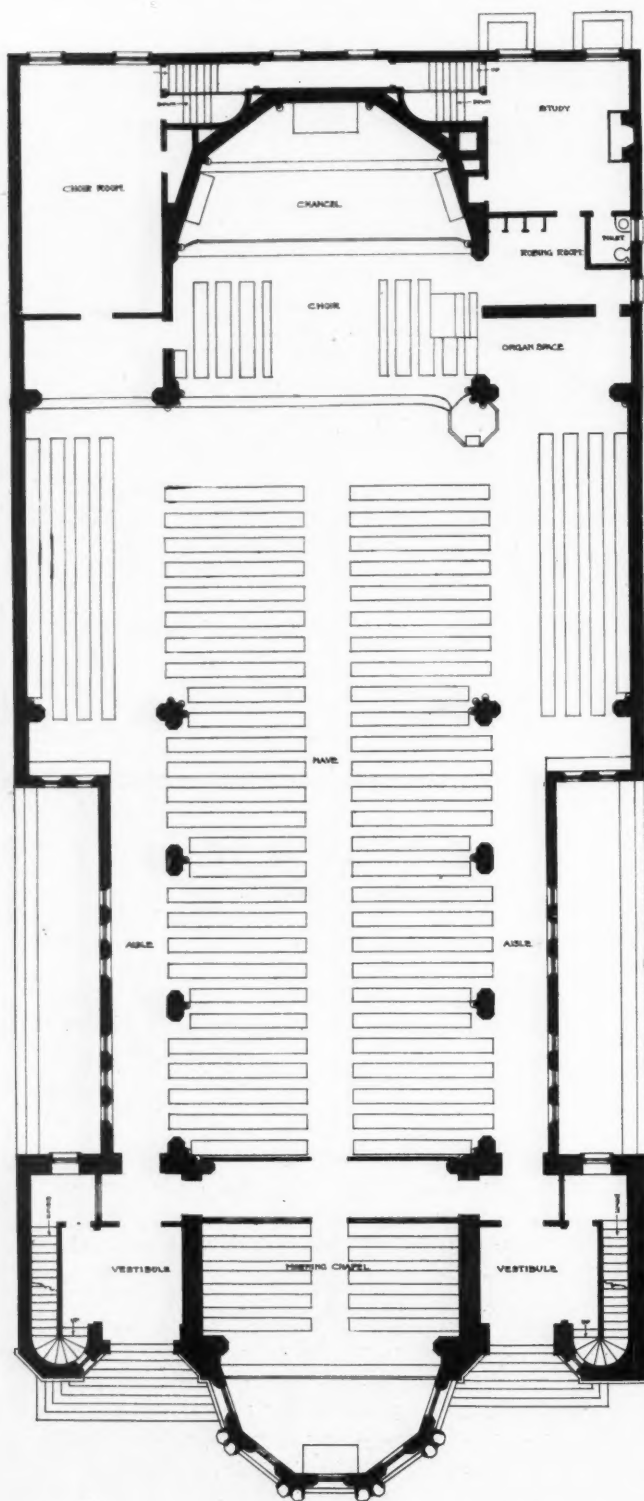
Correction: The title in the June number, "Mining Building, Hearst University, etc." should have been: Hearst Memorial Mining Building, University of California.

New type of Chicago Grammar School, Dwight H. Perkins, architect to the Board of Education. To be built of brick with stone trimmings and of fireproof construction. The plan provides for a new system of wardrobes. The assembly hall is at street grade.

Residence for Joseph Downey, Chicago, W. Carby's Zimmerman, architect. The building is of cream colored brick with stone

trimming to match and green tile roof. It is located upon the lake shore, and the plan is arranged to give attractive lake views. The interior is finished throughout in the highest grade cabinet work in which fancy mahogany and quarter-sawn white oak predominate, and which was executed by the Von Platen & Dick Co., Chicago.

Bungalow for Mrs. C. Herter, Santa Barbara, Cal., Delano & Aldrich, architects, New York. The house measures 76x60 feet, and is built around an open patio, with all the rooms on



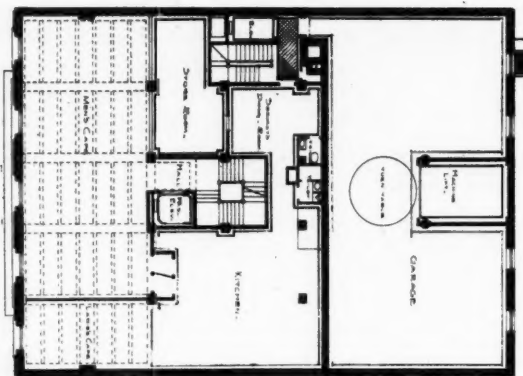
ALL SAINTS' EPISCOPAL CHURCH, RICHMOND, VA.

one story. The owner's sleeping apartments are en suite with the living rooms on the front. The guest rooms with their dressing room and baths, are in a separate wing. The house is built of stucco on a facing of brick, applied to a frame construction. It is roofed with tile.

Group, Jurisprudence, for Federal building, Cleveland, Ohio, Daniel Chester French, sculptor. The central figure of the group represents justice; on her right is a group of mother and child representing the family for which chiefly Jurisprudence exists. On the other side is a malefactor in an attitude of supplication. This group, and another one representing Commerce, are to be placed on low pedestals in front of the Federal building now being erected in Cleveland.

Sketch by Arthur Dillon, New York.

Chicago Automobile Club, Marshall & Fox, architects. The front favoring the Colonial style and treated in dark colored brick with gray stone trimmings, presents an attractive appearance. This is heightened by the use of small window panes, green blinds, and the flowers that line the balconies at the second floor. Ample provision is made in the rear part of each floor for the care of the automobiles. The chief interior division is the lounging room, which extends the full width of the second story. A row of French casements opens from this room onto the balconies with their flowers and forms a very attractive feature. Extending across the front of the third floor is the dining room. The service rooms are conveniently arranged, and there are a number of sleeping rooms for club members.



THIRD FLOOR.



FOURTH FLOOR, CHICAGO AUTOMOBILE CLUB.

The All Saints Episcopal Church, Richmond, Va., J. Stewart Barney, architect, New York City. It has a frontage of 68 feet, and a seating capacity of about eight hundred. It is in the style of a great deal of Mr. Barney's very successful church work, and for the lack of a name is known as the late French Gothic, or the Gothic of the fifteenth century. Mr. Barney's design suffered through the change of material, it having been designed for brick and terra cotta, and the spirit of the elaborate ornamentation of this period in the Gothic art has been marred, if not lost, by the execution in stone. The empty, and therefore meaningless, niches which surround the morning chapel, and the upper part of the tower, were originally designed to receive the statues of different saints, and in that way suggest the name of the church. These, on account of lack of funds, have been entirely omitted. The great blank, which was designed to receive a great wrought-iron clock, is conspicuous by its plainness. The two main entrances lead to the church, between which is the morning chapel. The main place of worship is a lofty auditorium, with open timber roof and hammer beam trusses. In the rear is the minister's study and the other offices of the church. In the basement is the Sunday-School room, Bible Class and other class rooms, with their necessary dependencies.

A Lifetime Without Repairs



Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois
Prof. F. M. White, Architect, roofed with Asbestos "Century" Shingles, laid French Method.

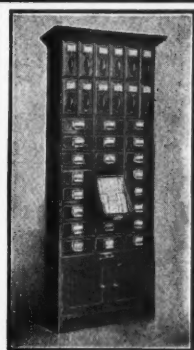
ASBESTOS "CENTURY" SHINGLES

will outlive the building without either Paint or Repairs

Exposed to the action of the atmosphere and elements for a short period, the hydration and subsequent crystallization which takes place, converts Asbestos "Century" Shingles into absolutely impermeable roof coverings, which, as such, defy all changes of climates, and thus become greatly superior to other forms of roofings.

Asbestos "Century" Shingles are 5c per square foot at Ambler, Pa.

Asbestos "Century" Shingles Reinforced Asbestos Corrugated Sheathing
FACTORS: The Keasbey & Mattison Co., Ambler, Pa.



SEE
"SWEETS
INDEX"
PAGES 957-961

ART METAL CONSTRUCTION CO. JAMESTOWN, N. Y.

Steel		Sanitary
Filing		Durable
Devices		Fireproofed

Our Specialty:
Steel Equipment of Public Buildings, Banks, Vaults, Commercial, and Professional Offices
Library Stacks and Furniture

SPECIFY *PETZ* Patent Store Front Construction MADE IN DETROIT

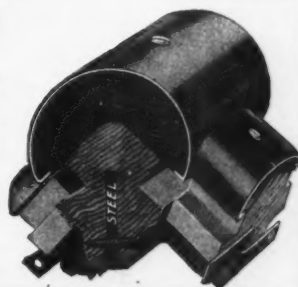
New Book, "Metal Store Fronts"

mailed on request, explains why the Petz construction is preferred by progressive merchants and endorsed as safest and best by leading architects and Plate Glass Insurance Companies. Shows recent examples of attractive Store fronts.

Illustrated in "Sweet's Index." Sold at all branches of Pittsburg Plate Glass Co.

Detroit Show Case Co.
481 West Fort St., Detroit, Mich.

if you want the strongest, best finished and most practical store front. Glass set from outside without disturbing window trim. Our handsome



STODDARD GARBAGE-BURNING WATER HEATERS

evaporate moisture saturated Garbage and utilize it to assist in heating water, thus providing the cleanest and most practical way to dispose of Refuse and the Cheapest Way on Earth to Heat Water for domestic purposes

Made by
Chas. F. Stoddard Mfg. Co.
52 Dearborn Street
CHICAGO
and sold exclusively through
The Plumbing Trade

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

An Architect's Reputation is His Capital

This reputation must not only be gained, but must be preserved. As the architect sows, so will he reap.

Do you advise your clients to use economical and durable wall facings and floor coverings?

Do you endanger your reputation by permitting them to use materials that look worn and shabby after a year or more?

Are you familiar with the economy of using tiling or ceramic mosaic in bath rooms, kitchens, butlers' pantries, vestibules, porches and fire places? For free information on this subject write the

**Information Bureau of the
Tile Industry**

60 Corcoran Bldg. WASHINGTON, D. C.

The Winkle Terra Cotta Company

MANUFACTURERS OF

Architectural Terra Cotta

In All Colors

OFFICE:

Rooms 502 and 503, Century Building
ST. LOUIS, MO.

Works: Cheltenham, St. Louis

Are You Furnishing Your Home?

TAKE ADVICE!

It will save you money!

The right thing in wall treatments, furniture, draperies, like the right thing in personal dress, gives pleasure and satisfaction if appropriate. You need

"Interior Decoration"

the only magazine devoted exclusively to the furnishing, decoration and management of the home.

Profusely illustrated. 10 cents by the month. \$1.00 a year.

Specimen copies sent upon application.

Clifford & Lawton, 19 Union Square, New York

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.



Hahl Pneumatic Clocks

ACCURATE SIMPLE CLOCK SYSTEM

COSTS NOTHING TO OPERATE
TRIED AND HIGHLY RECOMMENDED.

FOR SPECIFICATIONS & ESTIMATES ADDRESS
HAHL AUTOMATIC CLOCK CO.
 1116 Schiller Building Chicago, Ill., U.S.A.

Master Clock.
 Plain or Ornamental.
 Runs and regulates up to 300 Clocks.

J. W. TAYLOR
 Monon Bldg., 324 Dearborn St. Telephone 1500 Harrison

ARCHITECTURAL PHOTOGRAPHS
 Buildings, Interiors, Details, Etc.

Promise to purchase two dozen from the lot at \$4.00 per dozen, unmounted, and I will send 200 from which to make the selection.

J. W. REEDY ELEVATOR MFG. CO.

PASSENGER AND FREIGHT
ELEVATORS

83-91 Illinois Street - - - CHICAGO

Philosophy of Protective Paint

A practical treatise on the subject of protective paint by a practical paint man. Write for free copy No. 62 B.

—Joseph Dixon Crucible Co., Jersey City, N. J.—

Advance News Indicating Chances to Sell
Plans, Materials, Fixtures, Furniture, Machinery
 may be secured with promptness, accuracy and thoroughness, and at reasonable rates, from

THE PRESS CLIPPING BUREAU
 Robert and Linn Luce

26 Vesey St. - - - NEW YORK 68 Devonshire St. - - - BOSTON
 206 E. Fourth St. - CINCINNATI Railroad Bldg. - - - DENVER

Peerless Mortar Colors

Black, Red, Brown, Buff, French Gray, and special colors to

PLEASE ARCHITECTS

They are the original and standard colors for mortar

Samuel H. French & Co.
 PHILADELPHIA ESTABLISHED 1844

Stanley's Ball Bearing Hinges

In Wrought Bronze and Steel

NEVER WEAR DOWN
NEVER CREAK
NEVER REQUIRE OILING

The improved washer protects the balls against moisture and dust.
 For sale by leading hardware dealers.
 Artistic booklet free.

The STANLEY WORKS
 New Britain, Conn. New York Chicago

Alphabetical Index of Advertisers

	Page		Page		Page		Page
Abbott, A. H., & Co.	X	Edwards & Ward	VIII	Mittineague Paper Co.	V	Standard Sanitary Mfg. Co.	VI
Adams & Elting Co.	XIV	Expanded Metal & Corrugated Bar Co.	IV	Mullins, W. H., Co.	XVI	Stanley Works	XIII
American Competitions	VIII	Follansbee Bros. Co.	XVI	Muralo Co.	X	Stoddard, Chas. F., Mfg. Co.	XI
Am. Iron & Wire Works	VIII	French, S. H., & Co.	III	National Fireproofing Co.	VII	Taylor, J. W.	XIII
American Sheet & Tin Plate Co.	VI	Grand Trunk Ry. System	XV	Never Split Seat Co.	X	U. S. Graphite Co.	XIV
Art Metal Construction Co.	XI	Hahl Automatic Clock Co.	XIII	New York Blower Co.	VIII	University of Penn.	X
Atlas Portland Cement Co.	VII	Herrick Refrigerator Co.	II	Northwestern Terra Cotta Co.	VIII		
Berger Mfg. Co.	II	Higgin Mfg. Co.	X				
Bobbink & Atkins	II	Huntington Roofing Tile Co.	VII	Powers, T. J.	II	Van Kannel Revolving Door Co.	
Clifford & Lawton	XII	Information Bureau of the Tile Industry	XII	Press Clipping Bureau	XIII	Western Paradigm Co.	X
Colonial Art Glass Co.	X	Kaestner & Co.	III	Reedy, J. W. Elevator Mfg. Co.	XIII	Wilks Mfg. Co.	III
Coulson, J. W., & Co.	V	Keasbey & Mattison Co.	XI	Rendle, Arthur E.	X	Winkle Terra Cotta Co.	XII
Cutler Mfg. Co.	V	Mandel Bros.	III	Roebing Construction Co.	X	Winslow Bros. Co.	VIII
Cudell, F. E.	XIV	Maurer, Henry, & Son	III	Samson Cordage Works	XVI	Wolff, L., Mfg. Co.	XVI
Detroit Show Case Co.	XI			Southern Pacific Ry.	XV	Yale & Towne Mfg. Co.	XVI
Dexter Bros.	IV			Smith, E., & Co.	XVI		
Dixon, Jos., Crucible Co.	XIII						

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

The **RUST DEVILS** recede with the advance of
U. S. G. CO.'S
Graphite Paint



Covers More Surface
Lasts Longer, Costs Less, Protects Better

than any other paint. Recommended by large American and foreign users. Ask for analysis and Booklet P5.

The United States Graphite Co.
 SAGINAW, MICH., U. S. A.

SEALS WITH OR WITHOUT WATER
CUDELL TRAP
515128

Put into the White House by the U. S. Government.
F. E. CUDELL'S
Patent Sewer - Gas and Backwater Trap
 For Wash Bowls, Sinks, Bath and Wash Tubs.
 CLEVELAND - OHIO



Cudell Anti-Syphon

AD-EL-ITE

TRADE MARK
 REGISTERED

FILLERS AND STAINS

Public favor certainly means something. If an article has gained a universal market it surely denotes merit. Our Fillers and Stains have won an international reputation. Leading architects specify their use for high grade work and they have found their way into some of the most splendid buildings in the country.

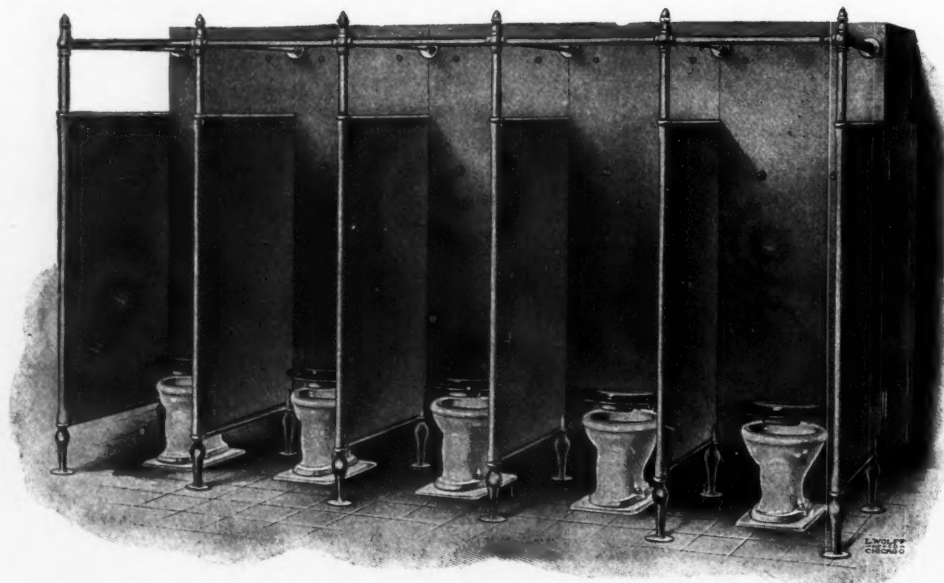
You will find them absolutely non-fading and and uniform in quality. The more particular you are the more we can please you.

Send for our Ad-el-ite Fillers and Stains booklet displaying twenty-one beautiful shades on real wood panels.

Adams & Eltinge Co.

Sta. G., Chicago

Improved Plumbing Appliances for Schools



It is necessary during School vacation that additional plumbing fixtures be installed.

INSANITARY fixtures are replaced by others of modern construction.

OUR SCHOOL, HOSPITAL and FACTORY PAMPHLET

illustrating a complete line of Plumbing Fixtures especially adapted for School, Hospital and Factory Work, will be a **VALUABLE AID**

in making selections for specifications.

We will be PLEASED TO SEND SAME, if you will write us and address your inquiry to Department "S"

L. WOLFF MANUFACTURING COMPANY

ESTABLISHED 1855

MANUFACTURERS OF PLUMBING GOODS EXCLUSIVELY

The only Complete Line Made by Any One Firm

DENVER

SHOW-ROOMS, 91 DEARBORN STREET, CHICAGO

TRENTON

Please mention THE INLAND ARCHITECT when corresponding with Advertisers.

1700



GROUP. JURISPRUDENCE. FOR FEDERAL BUILDING. CLEVELAND
Daniel Chester French, Sculptor

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

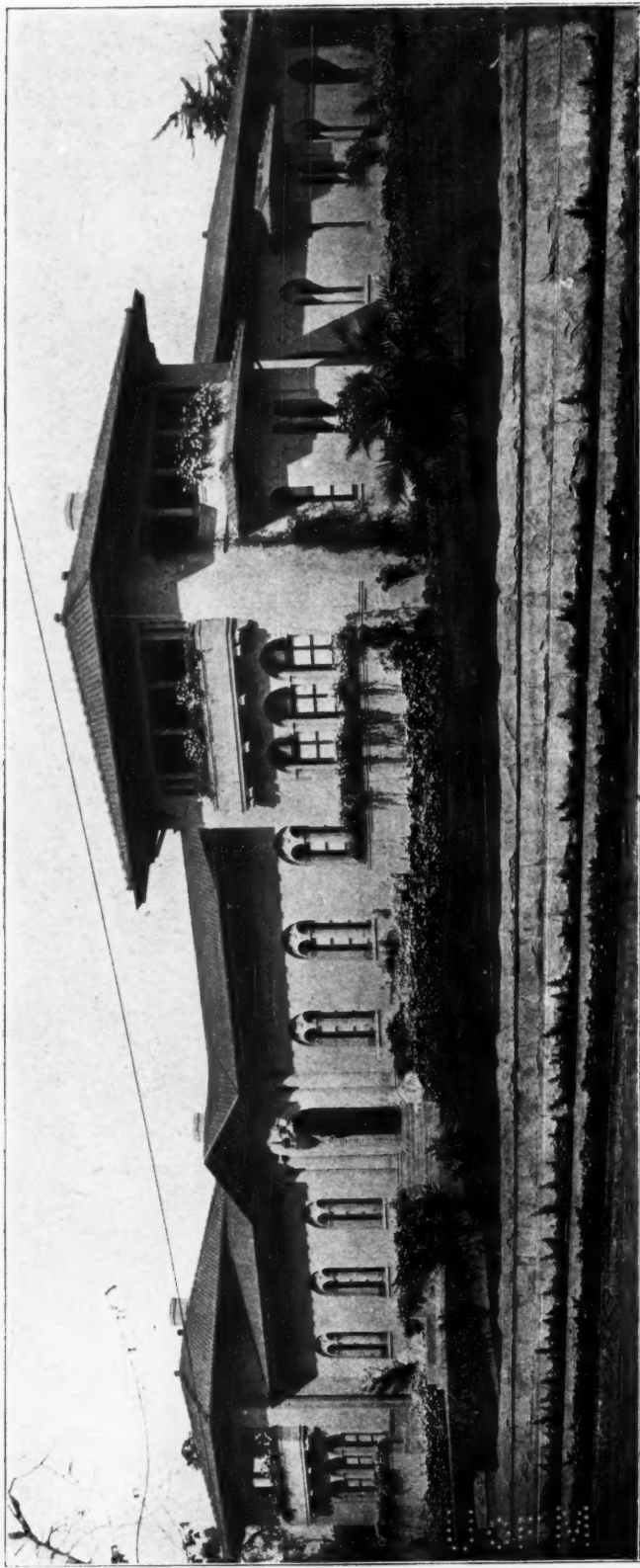
1950



ALL SAINTS CHURCH, RICHMOND, VA.
J. Stewart Barney, Architect, New York.

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

1000

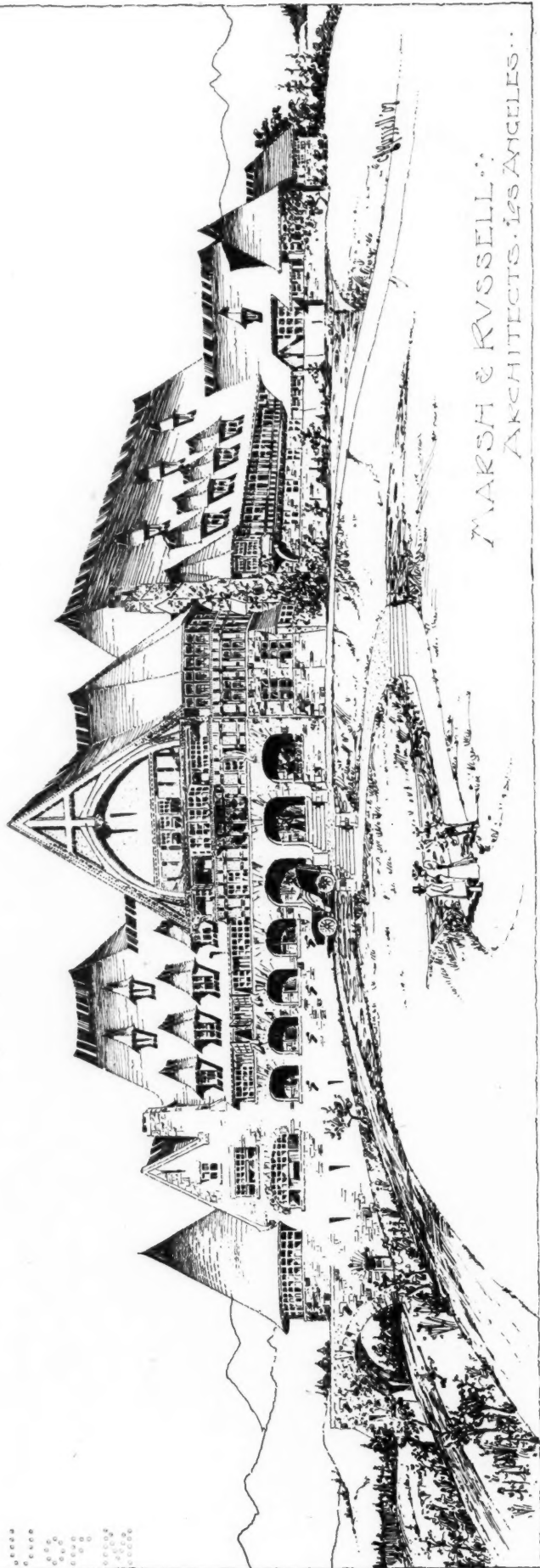


FRONT VIEW. BUNGALOW FOR MRS. C. HERTER, SANTA BARBARA, CAL.
Delano & Aldrich, Architects, New York

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

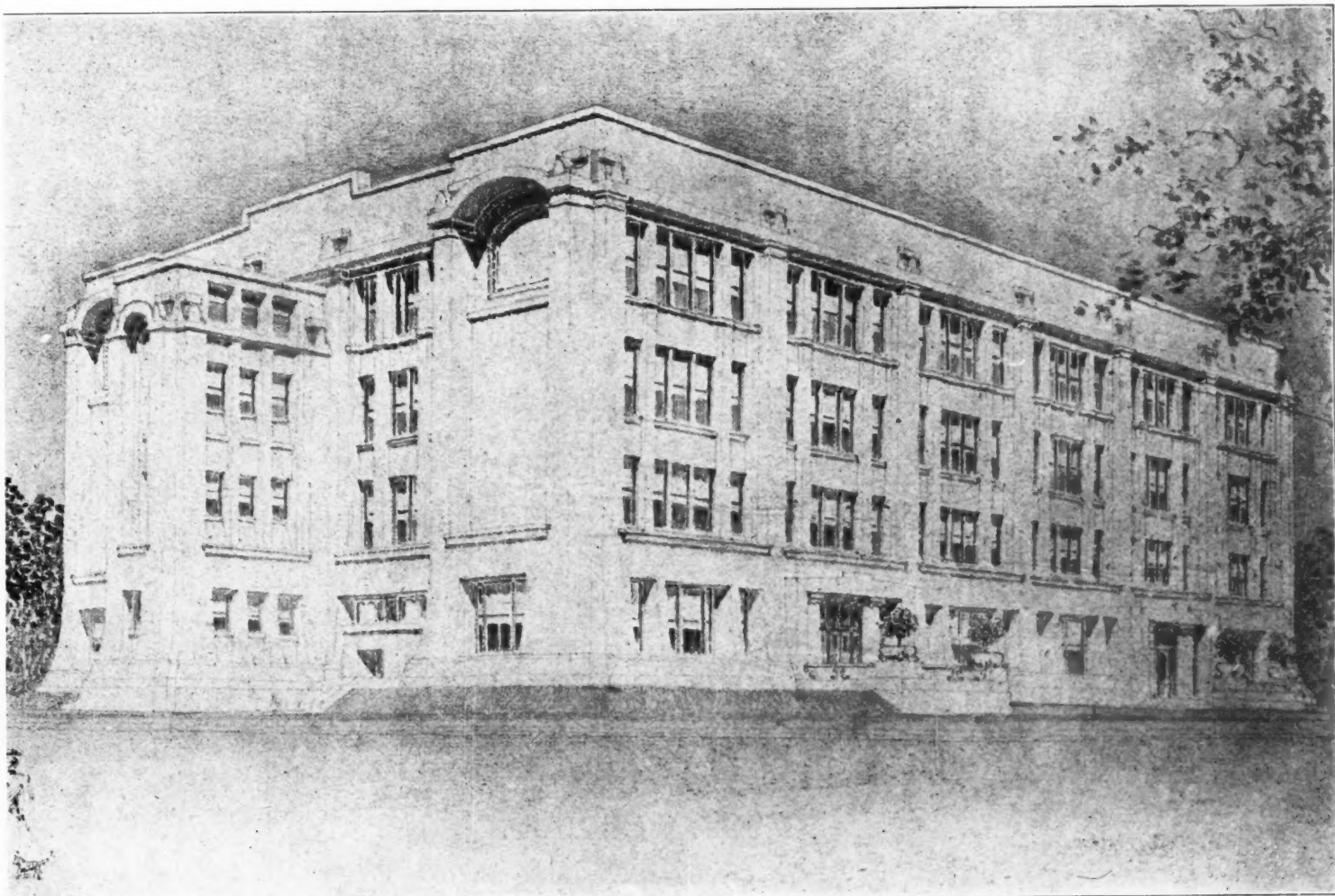
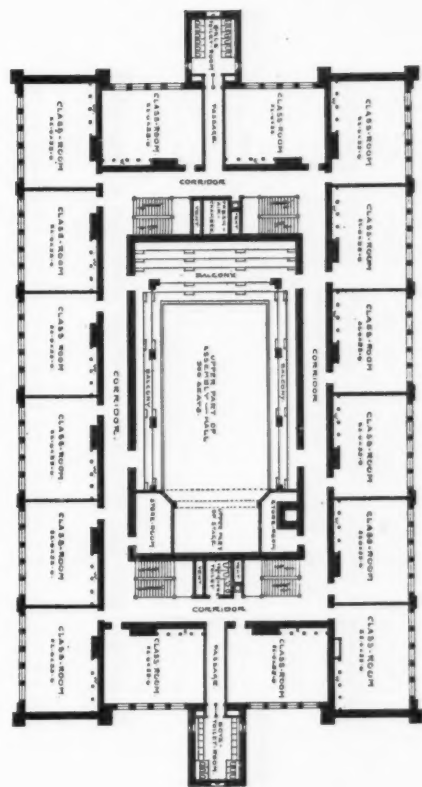
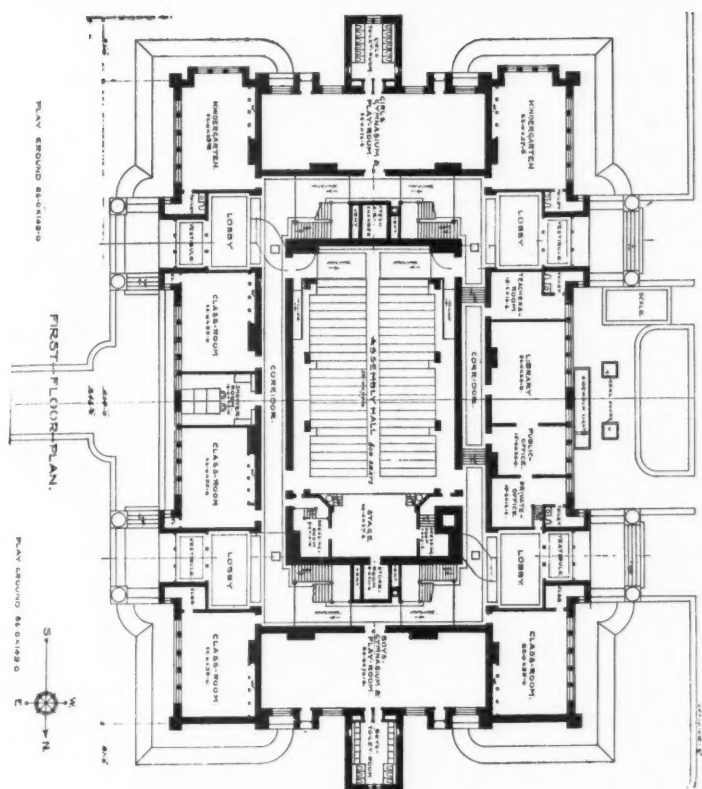
W 7011

DESIGN FOR A HOTEL...
 TO BE LOCATED AT
 HOLLYWOOD CALIFORNIA.



MARSH & RUSSELL...
 ARCHITECTS, LOS ANGELES.

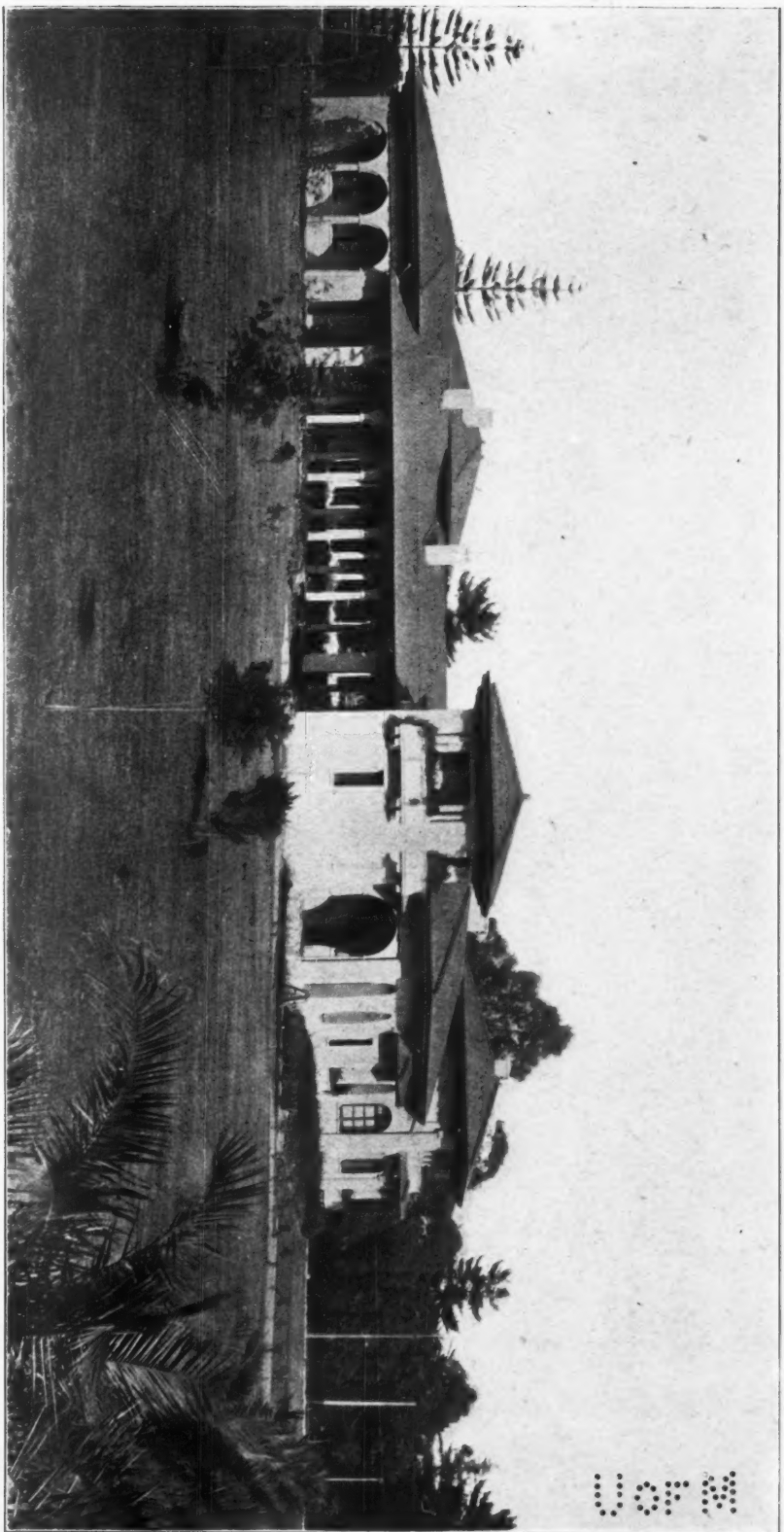
THE INLAND ARCHITECT
 AND NEWS RECORD
 AUGUST, 1907



SKETCH FOR NEW TYPE OF CHICAGO PUBLIC SCHOOL
D. H. Perkins, Architect for Board of Education

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

8700

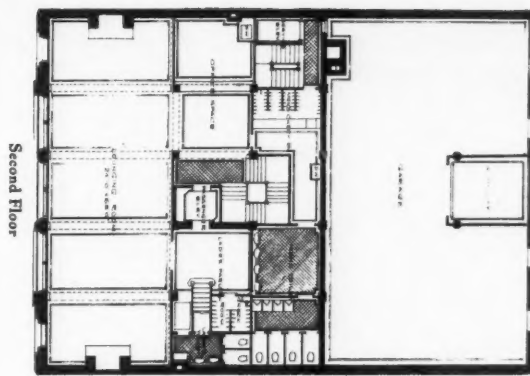
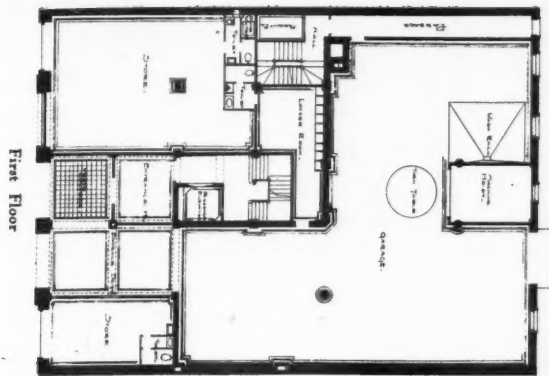


UOF M

GARDEN VIEW, BUNGALOW FOR MRS. C. HERTER, SANTA BARBARA, CAL.
 Delano & Aldrich, Architects, New York

THE INLAND ARCHITECT
 AND NEWS RECORD
 AUGUST, 1907

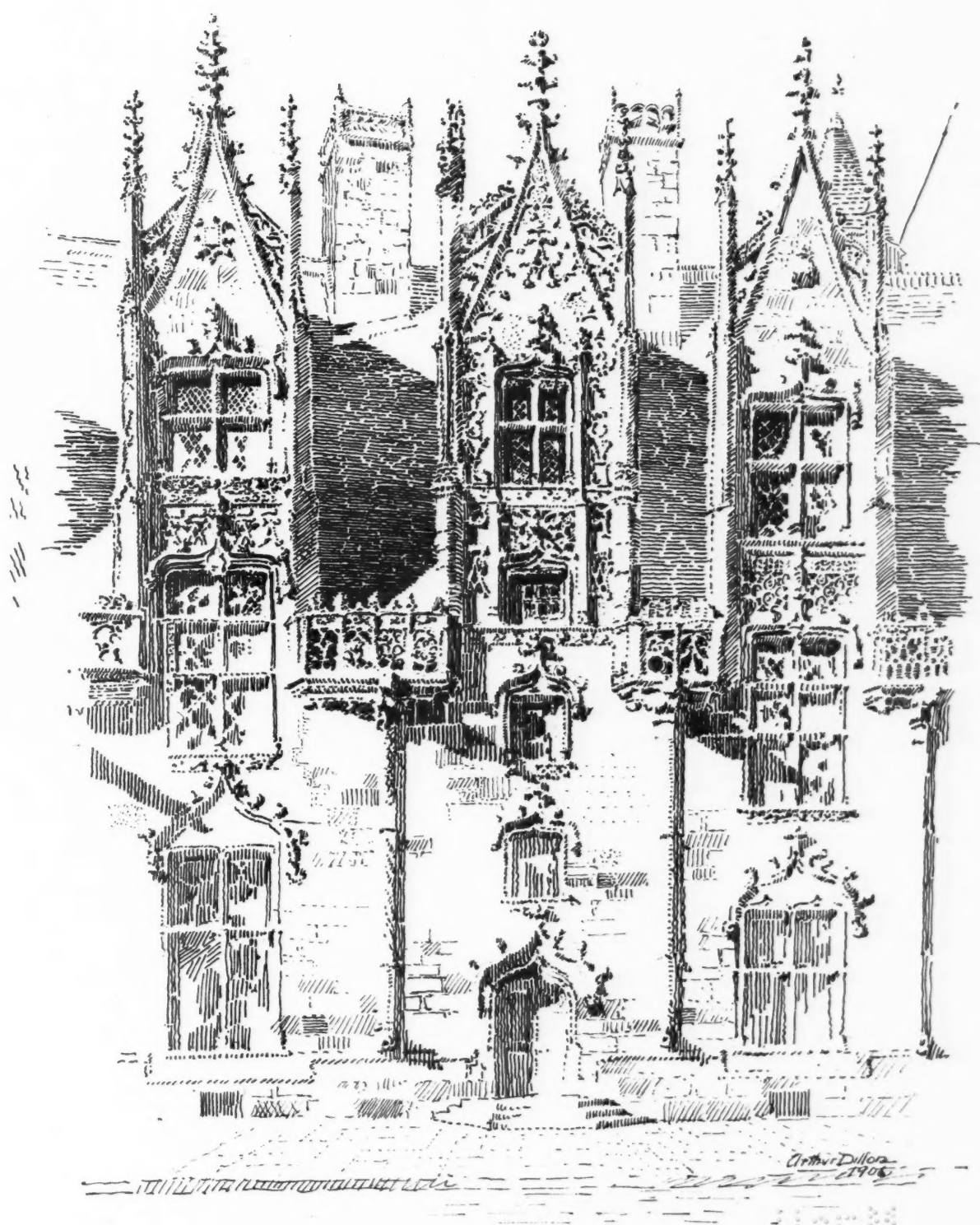
1900



CHICAGO AUTOMOBILE CLUB HOUSE
Marshall & Fox, Architects

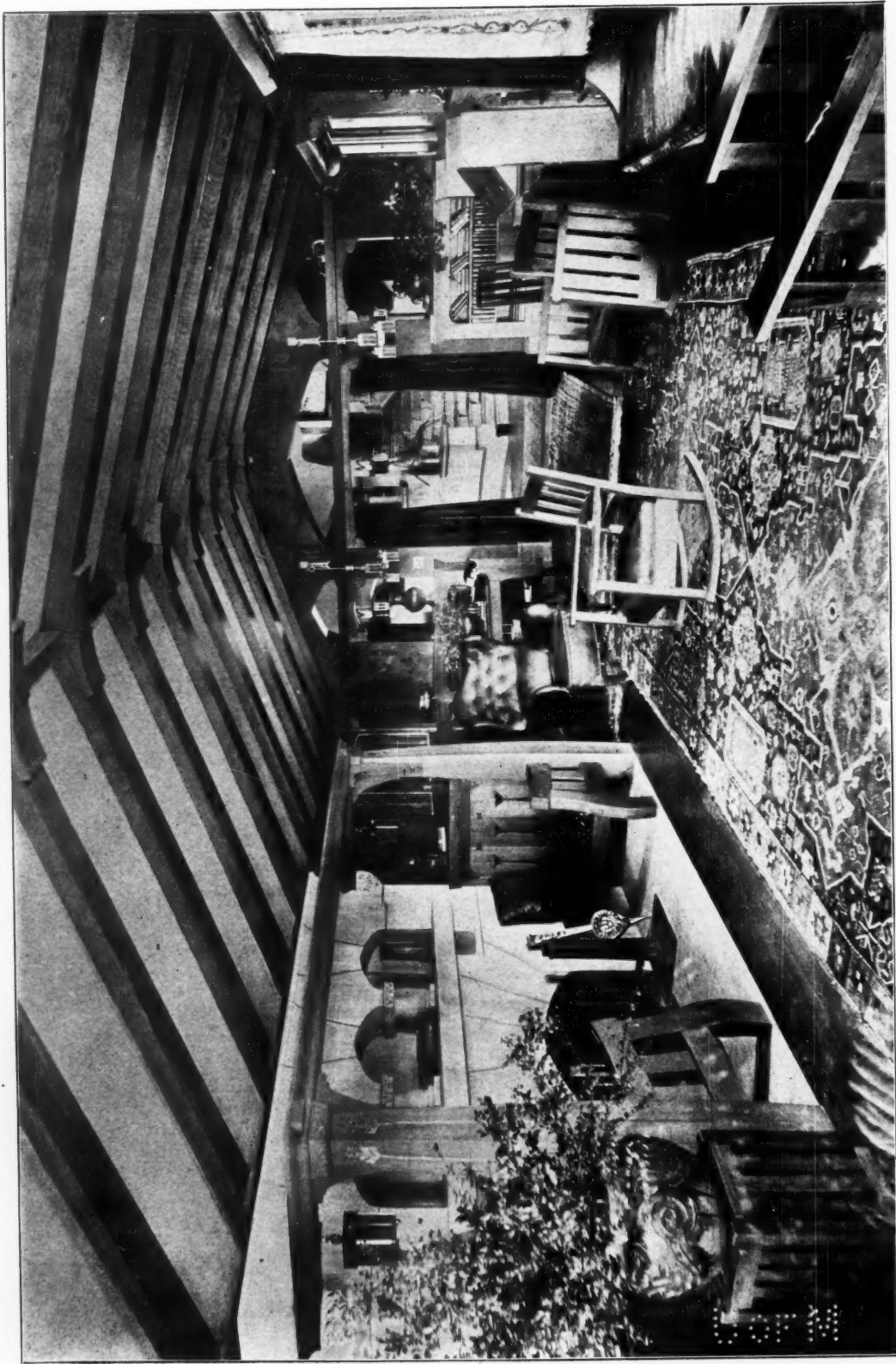
THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

M 700



SKETCH BY ARTHUR DILLON, NEW YORK

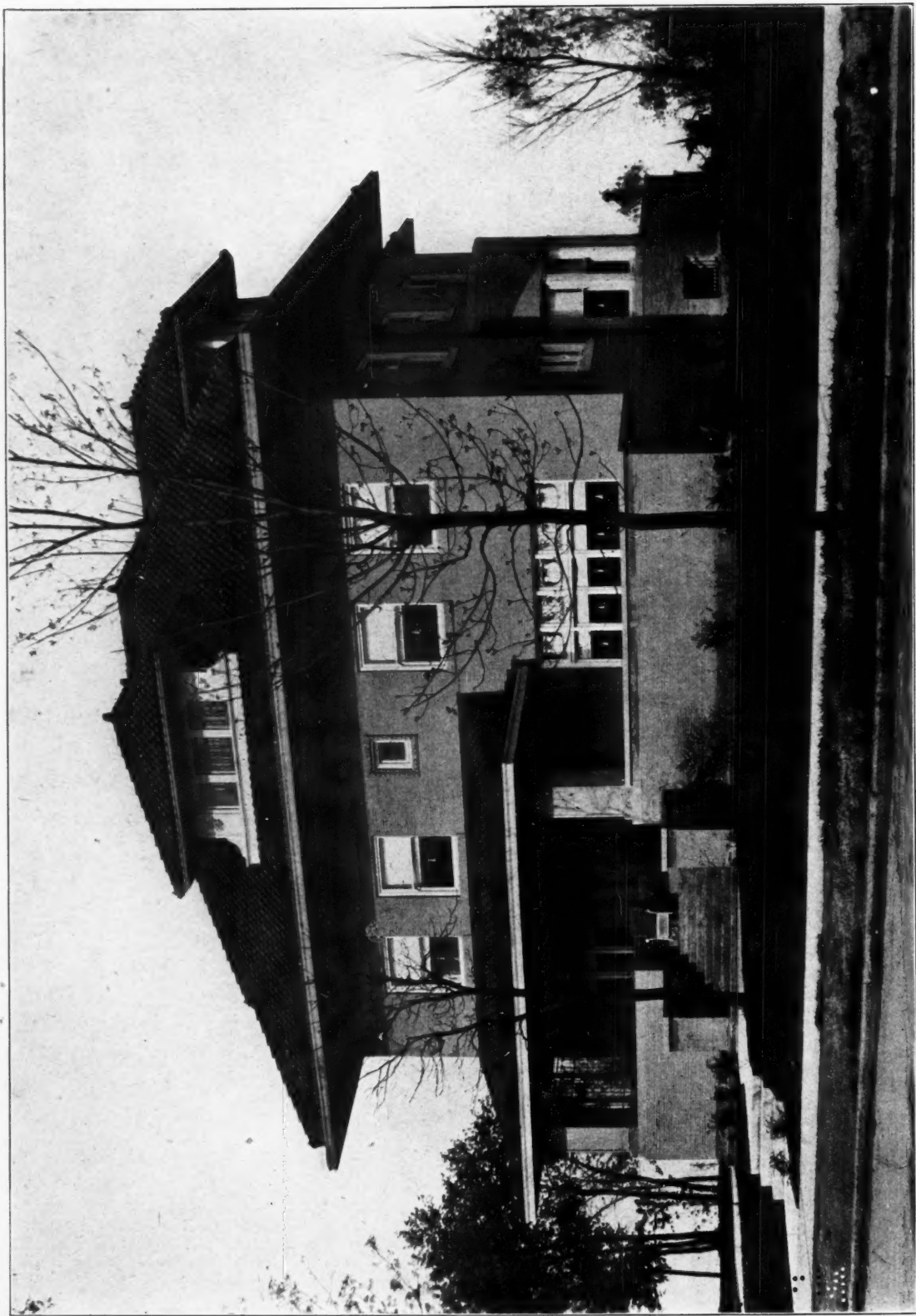
THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907



THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

LIBRARY. RESIDENCE OF MR. BRYAN, LOS ANGELES
C. F. Whittlesby, Architect

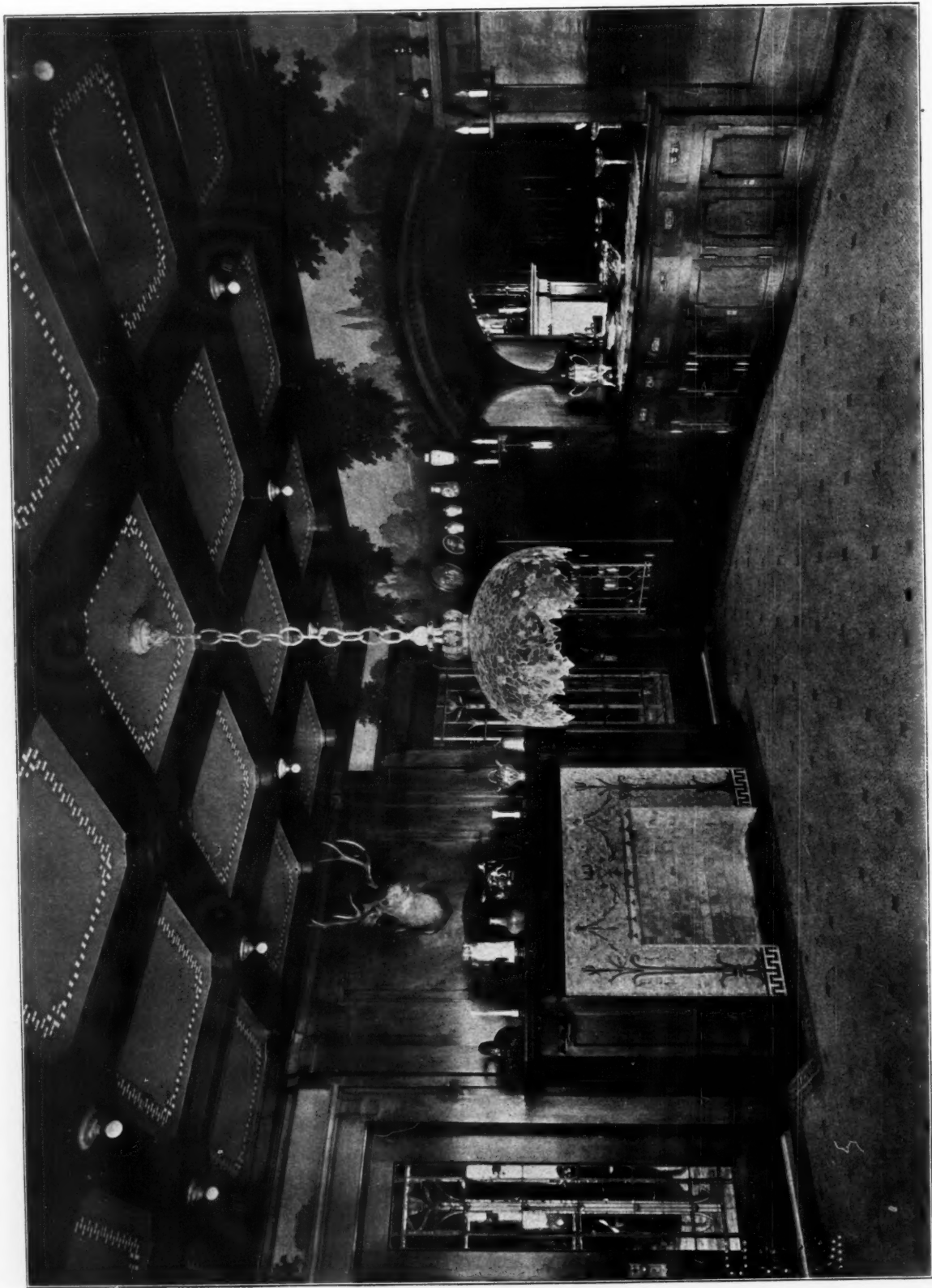
The diagram illustrates the experimental design. It shows a sequence of events: a stimulus (S) is presented, followed by a response (R), and then another stimulus (S). The sequence is labeled with 'S' for stimulus and 'R' for response.



RESIDENCE OF JOSEPH DOWNEY, CHICAGO
W. Carby Zimmerman, Architect

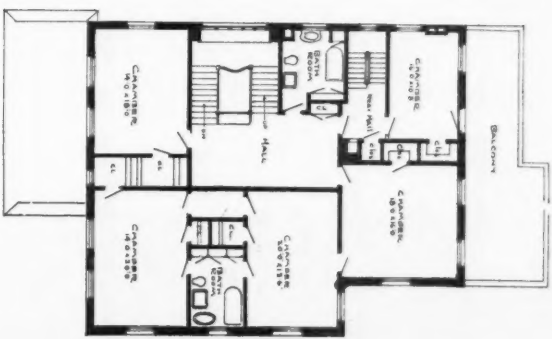
Tile Roofing and Sheet Metal Work by Harry C. Knisely Co., Chicago

1701

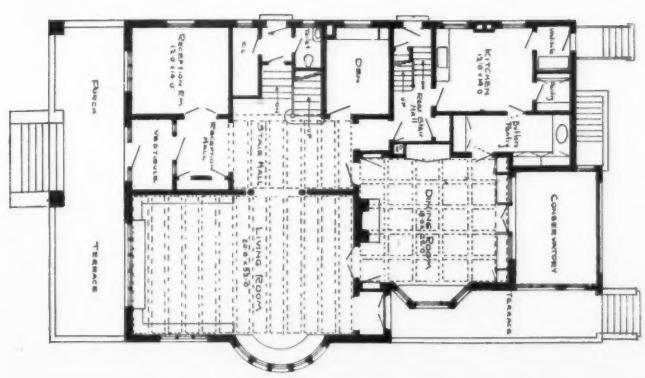


VIEW IN DINING ROOM. RESIDENCE OF JOSEPH DOWNEY. CHICAGO
W. Carby Zimmerman. Architect

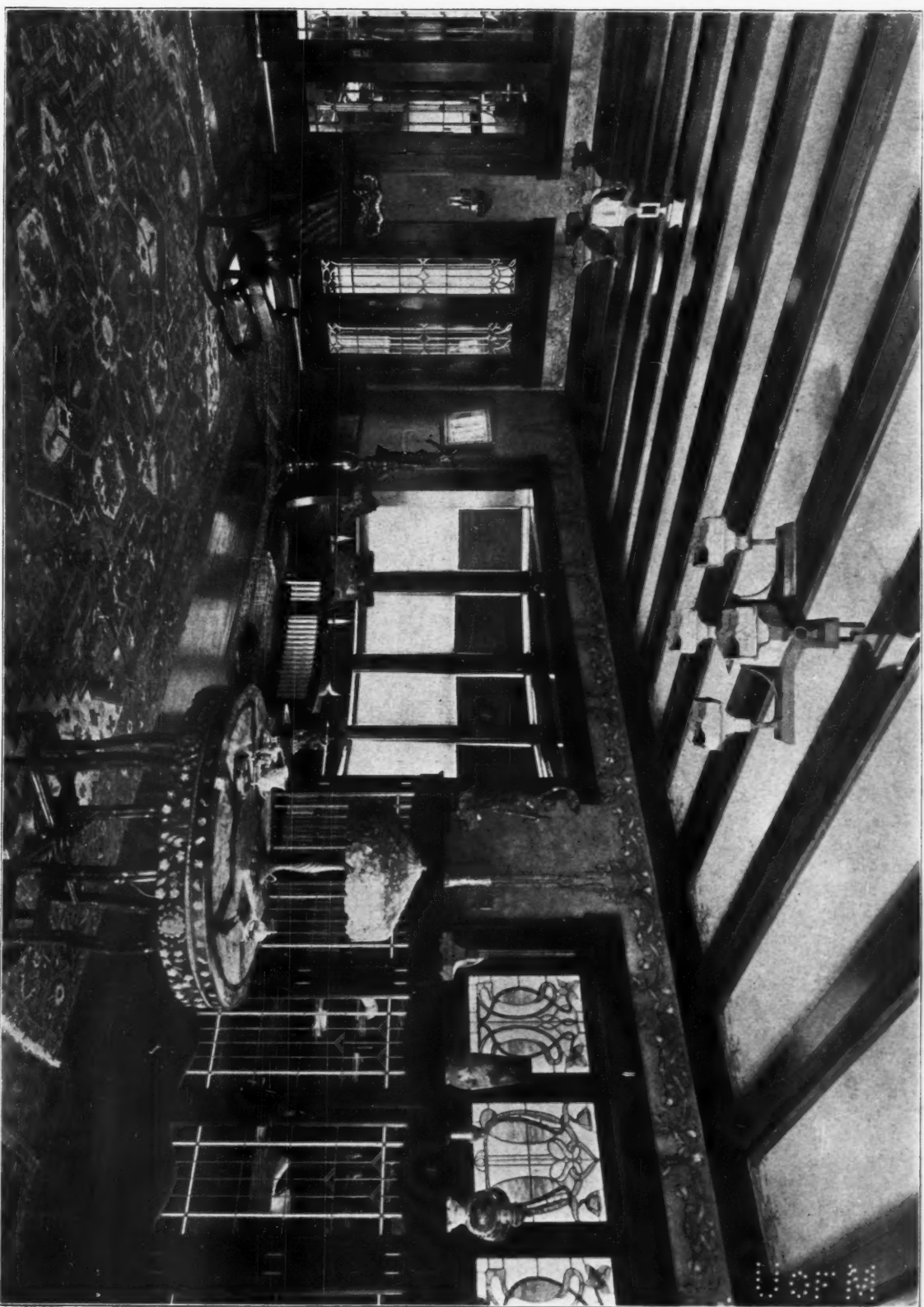
THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907



SECOND FLOOR PLAN



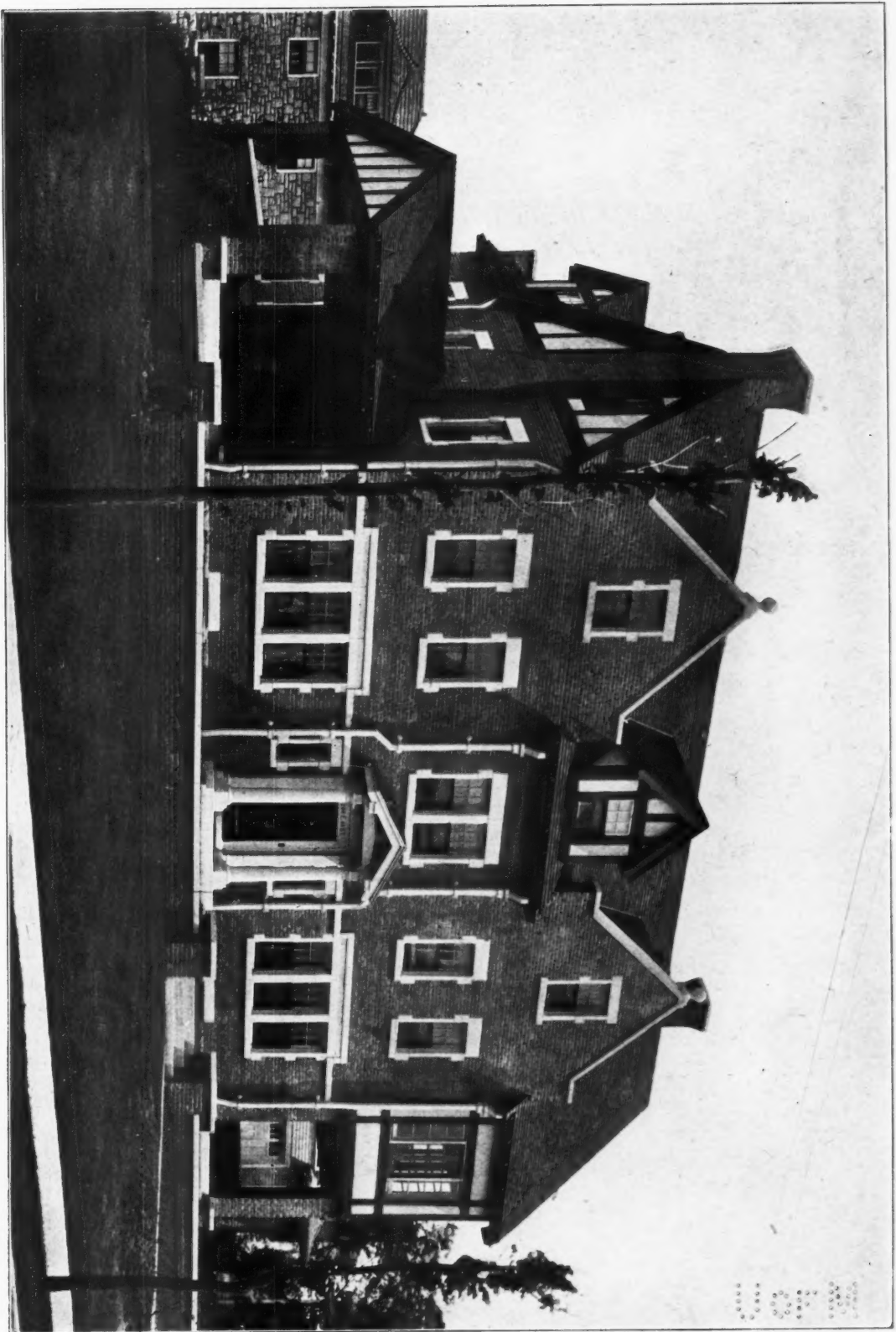
FIRST FLOOR PLAN



VIEW IN LIVING ROOM, RESIDENCE OF JOSEPH DOWNEY, CHICAGO
W. Carby Zimmerman, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

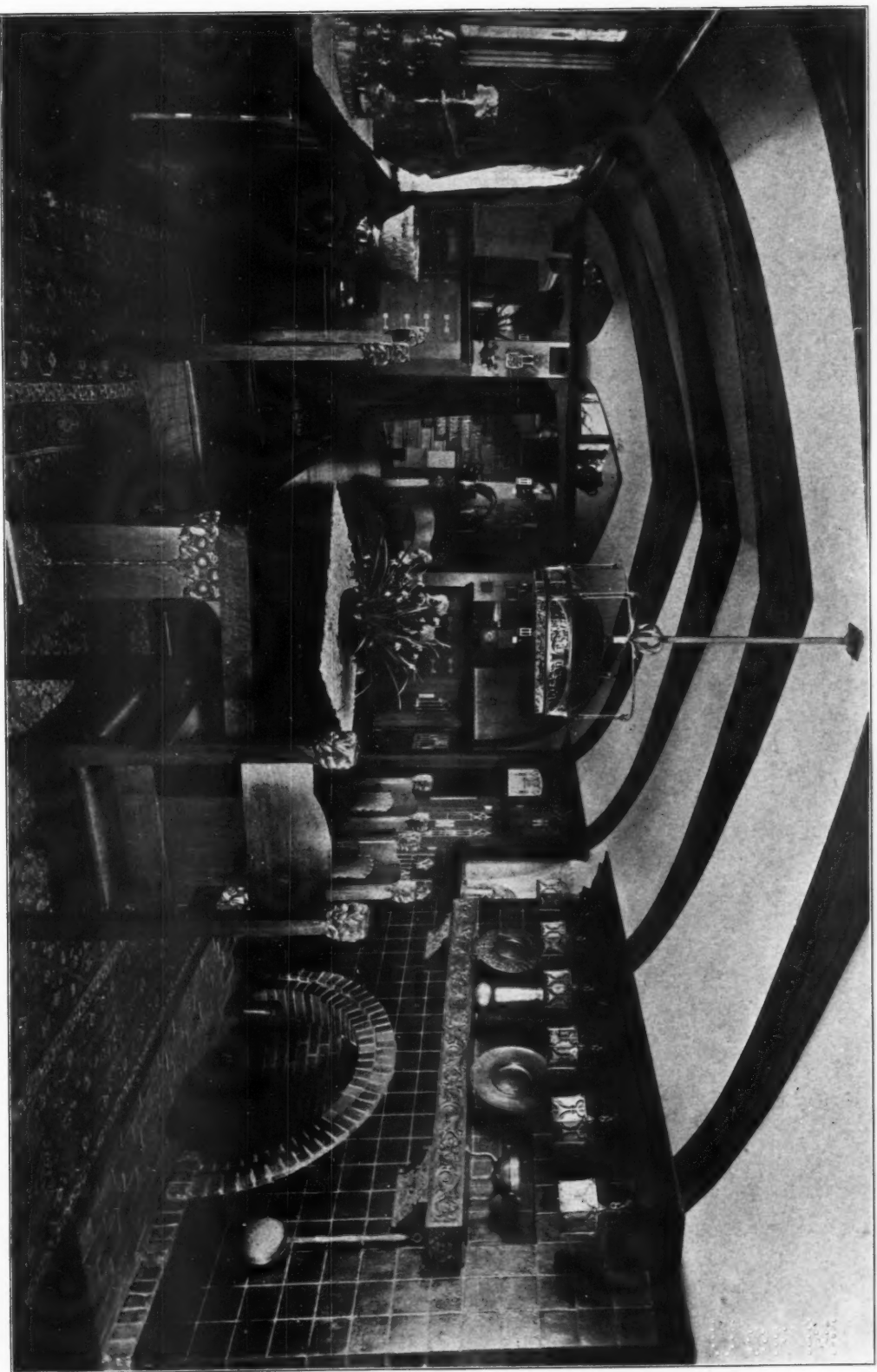
1760



RESIDENCE, KANSAS CITY, MO.
Van Brunt & Bro., Architects

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

1800



DINING ROOM, RESIDENCE OF MR. BRYAN, LOS ANGELES
C. F. Whitteley, Architect

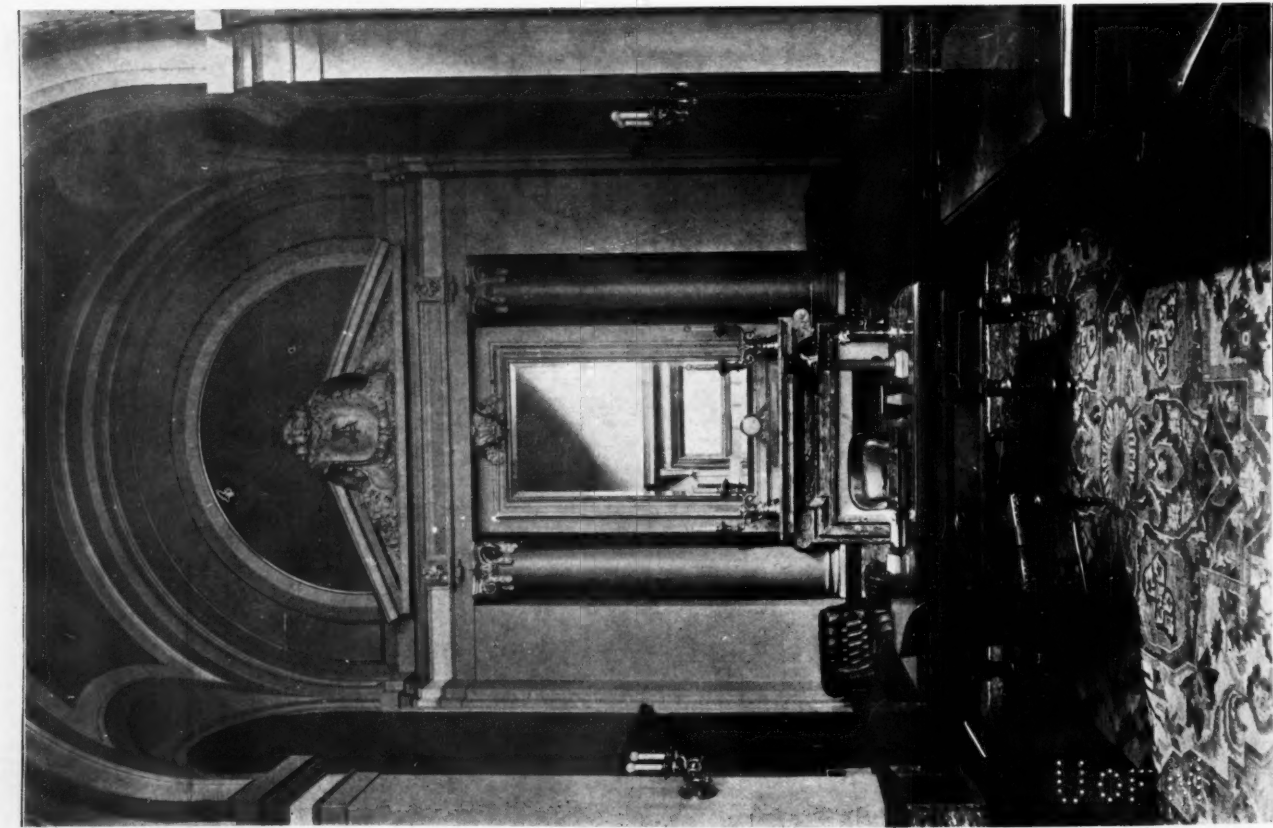
THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907



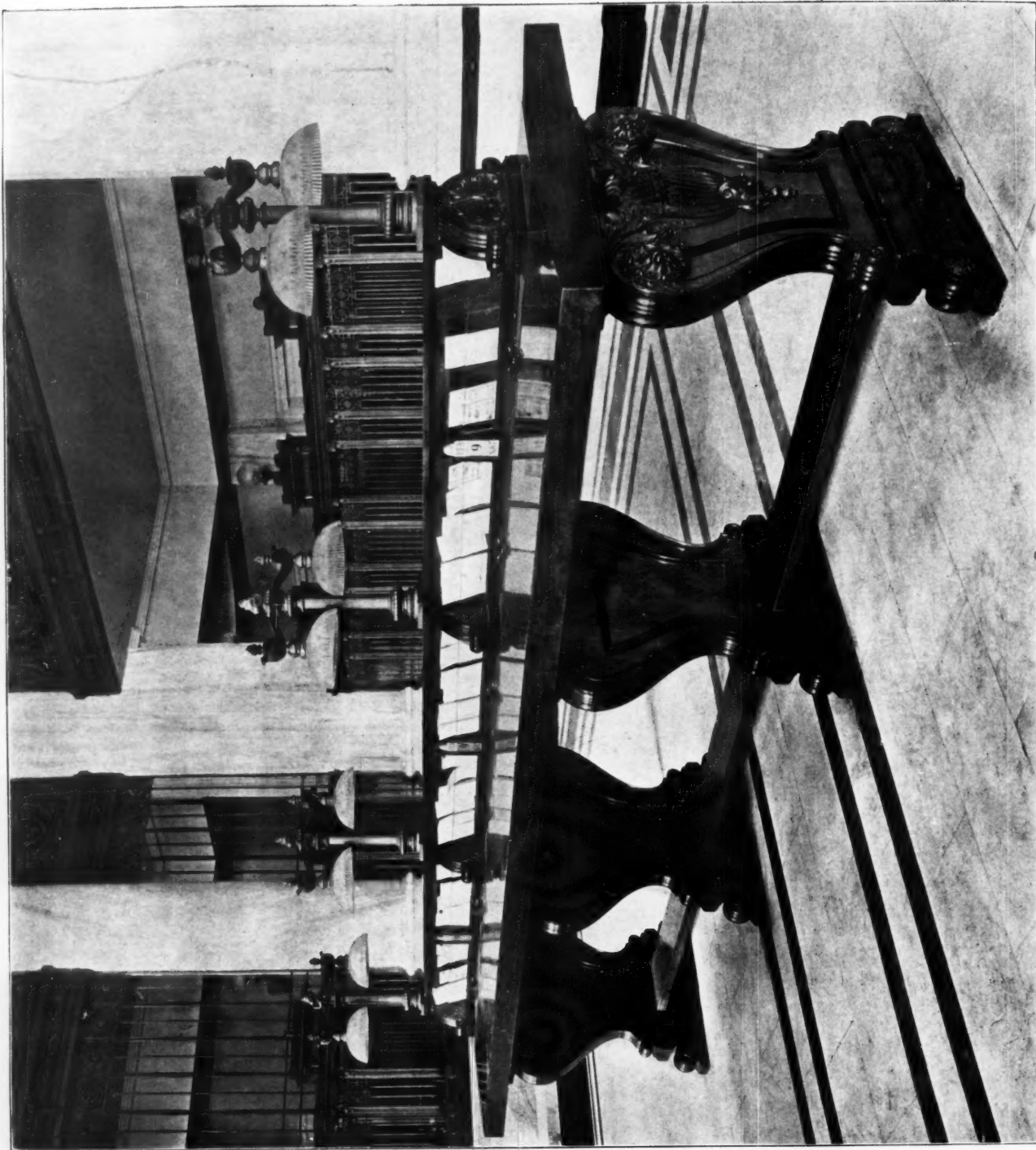
PENNSYLVANIA R. R. STATION, ALLEGHENY, PA.
Price & McLaughlin, Architects
R. Trimble, Engineer, Pittsburg

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

1000



In the President's Room
VIEWS. AMERICAN TRUST AND SAVINGS BANK. CHICAGO
 Jarvis Hunt, Architect



All the Bank Furniture by S. Karpén & Bros., Chicago

1870

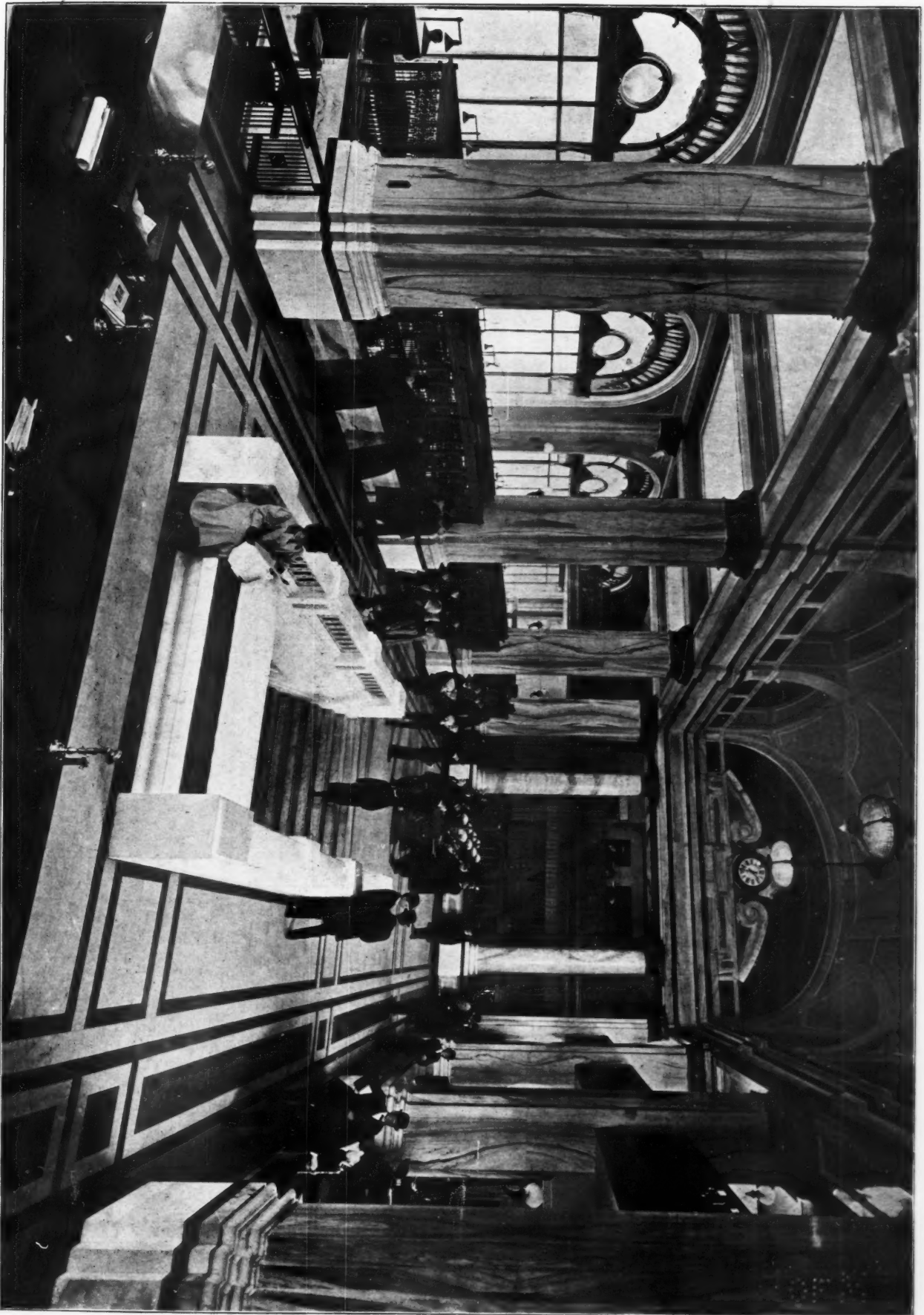


AMERICAN TRUST BUILDING, CHICAGO

Jarvis Hunt, Architect

Geo. A. Fuller Co., Builders

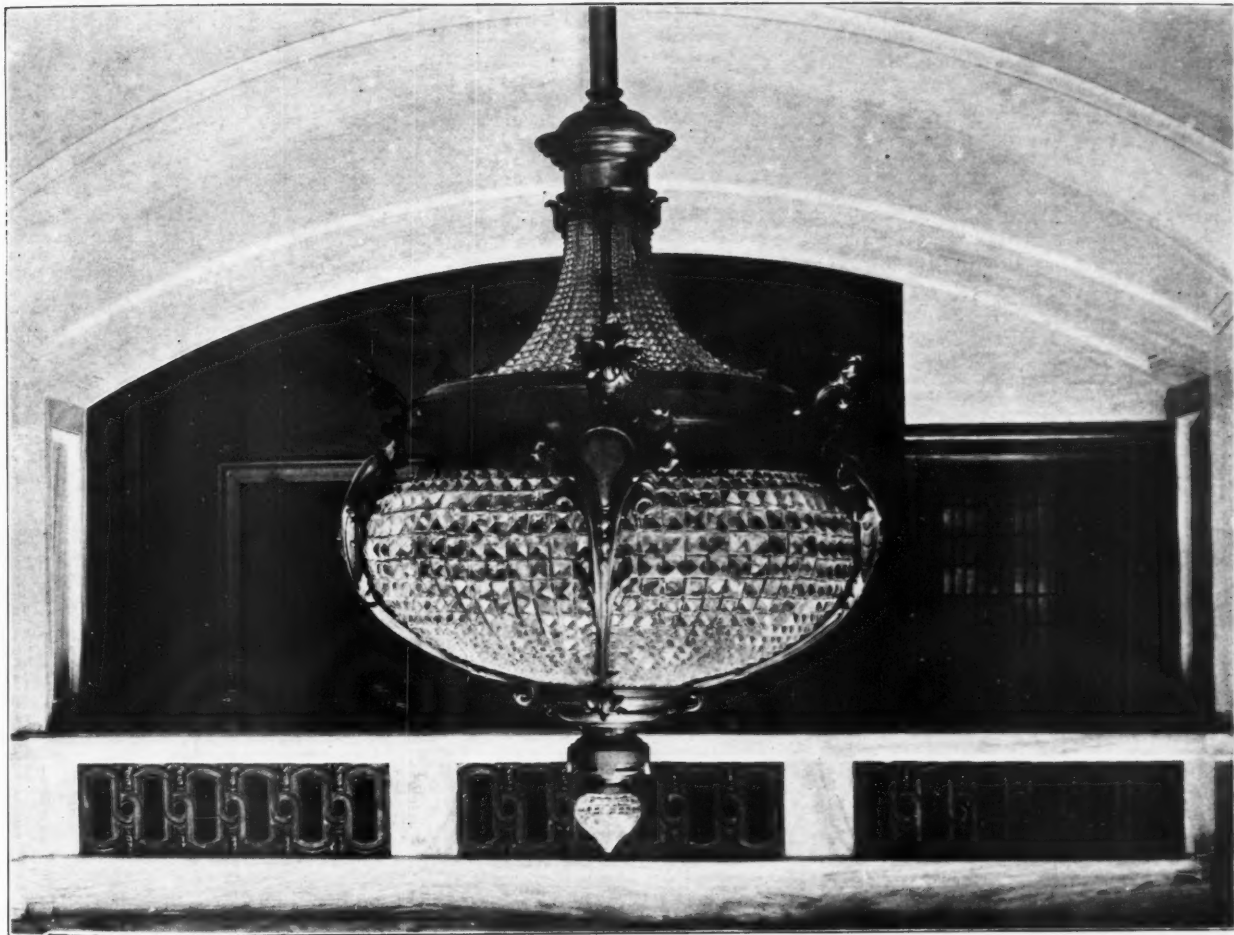
THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907



GENERAL BANKING DEPARTMENT, AMERICAN TRUST AND SAVINGS BANK, CHICAGO
Jarvis Hunt, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

1901



The Chandeliers and Electric Light Fixtures Furnished by Willy H. Lau Company, Chicago

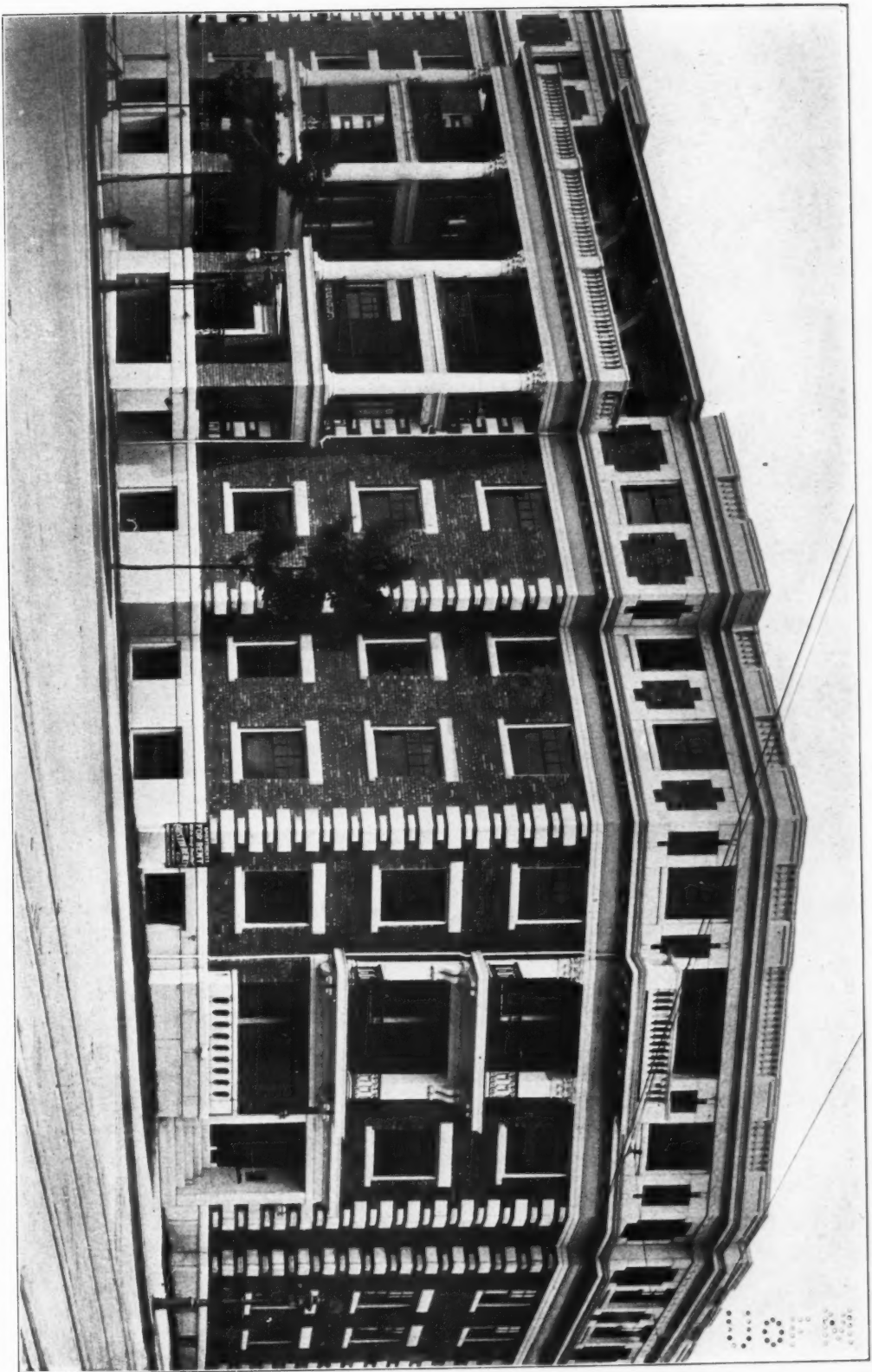


WROUGHT IRON AND CHANDELIER DETAILS, AMERICAN TRUST BUILDING, CHICAGO
Jarvis Hunt, Architect

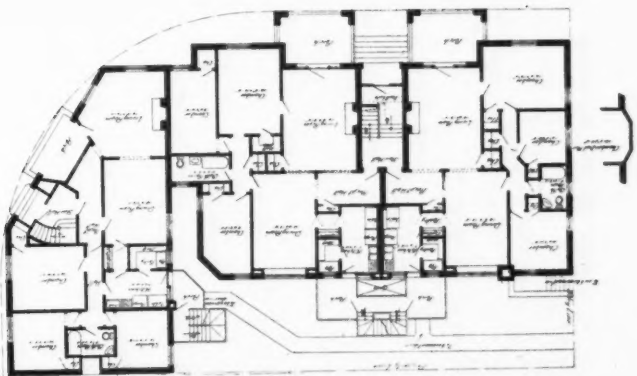
All Ornamental Iron and Bronze Work of this Building Furnished by The Winslow Bros. Company, Chicago

THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907

M 70 U



APARTMENT BUILDING, KANSAS CITY, MO.
Edwards & Sunderland, Architects



THE INLAND ARCHITECT
AND NEWS RECORD
AUGUST, 1907