

THE INLAND ARCHITECT AND NEWS RECORD

VOL. LI

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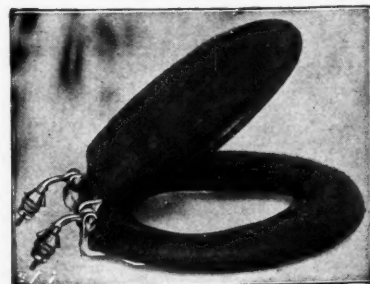
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Constructive, Decorative and Landscape

ISSUED ON THE 15TH

Entered as second-class matter, June 22, 1905, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

PUBLISHED BY PORTER, TAYLOR & CO.

PONTIAC BUILDING, CHICAGO, ILL.

NEW YORK OFFICE: 320 Broadway, Phone 636 Worth

SUBSCRIPTION:

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Vol. LI.

MARCH, 1908

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Feasibility of Factor Made Concrete.

The experiments being made in the production of reinforced concrete members in properly equipped factories, as a substitute for the monolithic method are an interesting phase of concrete construction. The chief objection to the use of concrete, plain or reinforced, by the conservative architect, is the great care and vigilance needed to insure safe construction and the consequent responsibility placed upon him by the use of this material. Nothing short of continuous tests of the component ingredients and constant superintendence while the work is in progress is safe. The factory plan has many advantages that will at once appeal to the architect. Of much importance would be the saving of the expense of the forms required by present methods, and avoidance of the danger of too early removal of them. The difficulty would be avoided of securing reliable concrete, and lower factors of safety could be figured. The factory conditions would secure uniformity in concrete as to age, temperature, proportion of water, kind and size of aggregate, and the proper mixing. These vital factors upon which concrete depends for strength can be secured in field work only by extreme watchfulness; but could be readily obtained in the properly equipped shop where scientific methods prevailed, as in the making of structural steel. The early stressing of concrete usual under present procedure would be avoided by the greater time the factory product could be left to harden. This extra strength would make for much greater safety, and be of help to the designer in enabling him to use smaller members. There is every probability that factory methods would be more scientific throughout, and that greater uniformity would be secured by machine processes than would be possible by the hap-hazard field work now so common.

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NEXT CONVENTION AT DETROIT, MICH.

For and Against Shop Made Concrete.

While the monolithic method of concrete construction is of unquestionable value, it is believed that rigid connection can be obtained for the shop construction that will exceed that secured in the structural steel frame. The cost of transportation from factory is much in favor of field-made work. Against this expense, the following advantages of the shop product have been summarized: As regards transportation of factory separately molded members there can be little doubt that in the larger centers of population the cost of transporting the finished product is overcome by the many other advantages of the factory-made members, such as is the elimination of forms. 2d. Concrete of much greater strength and consequently of

much smaller volume to carry equal loads. 3d. The use of more economical sections. 4th. The economy of shop methods of handling and mixing the materials. 5th. The greater speed of erection. 6th. Certainty of results on account of mechanical methods. 7th. The opportunity to test same before subjection to load. 8th. Ease of alterations. 9th. Absence of accidents during erection, and 10th, high grade finish made possible by better forms. With these advantages there is little doubt that the unit system of factory-made structural concrete is destined to have thorough practical demonstration with the promise of revolutionizing monolithic methods.

**Awakening to
Need of Fire-
proof Schools.**

A pity it is that a great catastrophe is needed to bring the average man to a realization of the fact that public buildings should be fireproof and safeguarded against panic perils. A few years ago the Iroquois theater fire aroused the public to the dangers in buildings of this kind. Now the attention of the country is centered upon the dangers that surround our children in the schools. The public and press throughout the land, the government, state and city officials, are alike considering how to avoid such a catastrophe as that of the Collinwood school. It is well that the combined intelligence of all these classes should be centered upon this subject, with the view of avoiding another such horror. The inspection of school buildings is sure to be thorough, their weaknesses found, and more or less remedied, according to the efficiency of the local authorities.

**Radical
Measures
Needed.**

To strike at the root of the perils in schools, there should be state legislation, first, to allow a rate of taxation and bonded indebtedness high enough to enable every community to raise sufficient funds for first-class fireproof schools; second, to secure such laws as will require every school house of more than one story and four rooms to be fireproof, and be provided with every needed protection against fire and panic; third, to provide state inspectors to see that these laws be rigidly executed. Supplementing state laws and inspection, county and local superintendents and boards of education should be held to strict accountability for the enforcement of rules governing the care of school buildings, fire drills, etc. It is not too much to expect every school official to do his full duty for the safety of the inexperienced children committed to his care. Extraordinary attention has been given in the past few years towards improvements in theater planning and conduct; and now for a while, at least, the schools will be the center of care in planning and construction, and watchfulness of danger points. It is to be hoped that the other class of buildings in which large numbers congregate, the churches, will have full provision for safety against fire and panic before this is forced by a great catastrophe.

**Obituary—
John L.
Smithmeyer.**

The death of John L. Smithmeyer on March 12 at Washington recalls his historical claim against the United States. This claim for services, as one of the architects of the notable Congressional Library at Washington, has been before Congress for twenty-one years. That the claim is a just one is attested by the United States Court of Claims that gave a report favorable to the architect, dated March 3, 1905, which was submitted to Congress on June

8, 1906, without action by that body to date. The American Institute also has supported the architect's claim by resolutions from time to time during the pending of the case. It is a peculiar commentary upon the methods of Congress that a claim of so long standing should remain without adjustment for nearly two years after the Court of Claims had pronounced upon its justness. The death of Mr. Smithmeyer was hastened by the consuming anxiety of these twenty-one years of hope deferred. He was born in Austria about seventy-six years ago and came to America when a boy. He had lived in the District of Columbia nearly forty years. With Paul J. Pelz, Mr. Smithmeyer practically devoted his time from October, 1874, to October, 1886, to developing and completing plans for the National Library. In 1886 their design was adopted by Congress and they were employed to superintend the work. The affairs of Mr. Smithmeyer are in charge of ex-United States Senator Stewart, and the outlook seems favorable for an adjustment of the claim, which it is to be regretted could not have been settled during the lifetime of the claimant. Its payment would have a salutary influence upon the status of the architectural profession in its relation to government architecture.

**Abolish the
Unightly Bill
Board.**

No class in the community has a greater interest than the architects in the abolishment of the disfiguring sign board. When the enterprising bill-poster seeks to project commercial signs upon the Falls at Niagara he has reached the limit where the public demands a halt. It is just such a suggestion that is needed to crystallize the sentiment of the public against the defacement of natural objects and of streets and buildings by the ingenious seeker of publicity. The unsightly bill board is particularly annoying to the architect. He takes much pride in the design of his building, he is especially careful to give it an effective skyline; then comes a day when a huge sign is allowed to top the structure or project from the front, to the disgust of the architect, the disfigurement of the building, and the hopeless shabbiness of the street. One architect vividly expressed his feelings in words such as these: "Look where you will—up in the air, to the right, to the left, under one's feet—the fearful atrocities are ever with us. To escape these sights from the elevated windows, I dive into the subway, and find them still with me. From the windows of every road leaving the city, from the decks of the steamboats, fearful sights stare the passengers in the face. All these horrors are thrust straight at you, oftentimes from the peace and quiet of a rural country side. Approach the city from the water, and its impressive skyline is absolutely destroyed by daubs of paint that disfigure the buildings and distort all sense of proportion." The abuse of bill board advertising can be readily overcome by appealing systematically to public sentiment. This should result in the regulation and control of the bill board by the municipality and in a source of revenue, as well as a great gain in the appearance of the streets. It is encouraging to note that the American Civic Association, with headquarters in Philadelphia, is preparing a model bill board law to go as far as justified by judicial decisions, and to be introduced this year in the legislatures of a number of states. Any effort in the restriction of the bill board nuisance can count upon the hearty support of the architects.

NORTHWESTERN UNIVERSITY CAMPUS— AN AMERICAN IDEAL*

GEORGE W. MAHER, ARCHITECT



THE Northwestern University campus, as it exists today, presents grand opportunities for organic and orderly development. Situated as it is, on the shores of the great inland sea, Lake Michigan, in the heart of Chicago's largest and highest developed suburb, Evanston, and only twelve miles from the center of the western metropolis, no better location for the nucleus of a great seat of learning could be found that embraces

such a variety of opportunities for rational expansion.

My subject deals exclusively with the campus grounds and its possibilities for development. We should not, however, overlook the fact that the Northwestern University occupies an extended educational field; many of its buildings and improvements being located in Chicago, and therefore not included in this discourse.

The situation of the University grounds is well adapted for the purpose intended. It seems especially fortunate from a landscape point of view that this strip of ground should lie between the most far reaching and important features that we boast of around Chicago, namely, the Sheridan Drive and Lake Michigan. As we know the Sheridan Drive is in its infancy and we cannot accurately limit the possibilities of this famous road. In our day, its borders will be made beautiful by curves, flowers, shrubs and trees, while for a future generation remains the glory of erecting statuary and fountains to grace its extent monumentally and historically.

The lake at our feet, figuratively speaking, is an unknown quantity—its resources yet hardly appreciated.

Posterity will ever be benefited by its boundless possibilities, its source of inspiration. The advantage to the Northwestern University site due to its proximity to the lake cannot be overestimated.

It is fortunate in view of the future improvement that this campus, bordering the lake by approximately 4,000 feet and by an average of 700 feet in depth is as yet undeveloped. The buildings on the lower or old part of the campus have not been located with a view to orderly arrangement, and are, therefore, not surrounded with a landscape scheme, of permanent character.

True, these buildings represent a growth of college sentiment due to their age, and the fact that they typify the beginning of Northwestern University. But the plan proposed tonight will simply enhance this college growth and atmosphere and conduce to a larger appreciation of college aspiration, at the same time will act as the background in conjunction with the future growth of educational buildings that are to form the new campus group.

The work before us, therefore, is the enlarging of this campus to meet the future conditions as shall be imposed and stamp the entire inclusive of the old and new, as a harmonious creation and mark it monumentally one of the

great educational institutions of the middle west, expressing Americanism in architecture, landscape, and flora, employing standards of beauty our own.

That we do this practically, intelligently, that our problem is approached from the standpoint of ethical values, that the scale of our work commensurates with the grandeur of the undertaking, is the task at hand, and if properly executed may be worthy as an example for the planning of future college buildings and grounds.

It may be the awakening of a loyalty toward the developing of our college architecture along ideals expressive of Americanism and one of the means of infusing into the student body a patriotic sentiment for its own art. It will see and comprehend possibilities in landscape and building that breathe of a democracy, here at hand.

Following this line of argument should we not shape our public and educational buildings from original and living motives consistent with the laws of good design and not permit ourselves to misuse precedent, to the extent of duplicating past edifices intact?

We know that in the erection of some of our great educational institutions the very tower, buttress, and ornament are placed in replica on modern college grounds. How can the student body enthuse over such evidences of plagiarism? To my mind attempts of this kind fall far short in theory and practice of the high ethical standards attributed to our great institutions of learning.

Greece fashioned an art from her own ideals and the creation of a Parthenon is indicative of her steadfastness to a high purpose.

The people of northern Europe were true to their ideals, and sincerity of purpose is seen in the great Gothic creations. True these productions were the results of many centuries of consistent effort, but from the earliest fragments of architecture there is a marked diversion from former models in the work of the Greek and Goth. That there must be a beginning in any line of innovation is not subject to argument, for all true progress is consistent with the higher laws of life of evolution.

It is our idea to initiate on the campus of Northwestern University, buildings entirely typical of American effort. We do not mean by this to disregard the ideals of the past, but to hold precedent subservient, as a means to the end and to look for our inspiration in surrounding life and environment.

Thus on this strip of ground we see features of nature such as the magnificent sweep of the lake and horizon; that suggests a treatment of architecture, horizontal in outline. The comparative level extent of the campus grounds paralleling the shores of the lake seem to suggest a straight vista of Parkways throughout the entire length of grounds, outlined with native shade trees.

The educational buildings should face this parkway, and at the most convenient and central point, a monumental edifice form the climax of architectural effort of the campus.

The tree lined parkways and all landscape effects should lead toward this central scheme of building. It is also natural to suppose that certain streets of Evanston that now extend to the Sheridan Drive should be received

*Read before the University Club of Evanston, Ill.

with rustic walks on the campus grounds, thus permitting the people access to the lake.

Any plan proposed should provide for recreation grounds facing the lake, where the students can congregate for exercise and amusement. Therefore, toward the north opposite the dormitories, an open permanent park is suggested.

It should ever be kept prominently in mind that a successful plan will lead to a rational and gradual expansion both in landscape and architecture. A merely picturesque plan consisting of arrangement of curves and indiscriminate tree planting, rarely leads to permanent success. The outlines are easily altered by successive administrations, or by additions due to passing fancy; such a plan often invites permanent blunders to be perpetrated that forever stand as monuments to lack of forethought and judgment. Another argument against a random or picturesque plan is that it encourages the erection of a variety of styles of buildings. Too much individual freedom displayed in each design invariably results in confusion and lack of harmony.

The campus I have been pleased to outline demands buildings of a certain approved style and proportion, each building erected forming a link in the chain of progressive expansion, or each one becoming a unit, enlarging the scheme in ratio proportionately, so that successive edifices assist in completing the original architectural conception.

As to the relative cost of the random or picturesque plan or the symmetrical plan, there is hardly room for comparison.

The former follows little law, and is outlined without much thought of the future; therefore, the waste in readjustment due to neglect of past opportunities is considerable. On the other hand a symmetrical progressive plan is scientific in its orderly arrangement. Each step of development following a pre-considered line of action, and therefore, is a short cut in efficiency of effort, reliability and economy of results. We are all aware that expense is a vital question in the erection of educational buildings, and the preparation of grounds. The systematic plan needs no argument to prove its economy of erection and maintenance.

When the entire campus is completed and the buildings placed thereon as is shown, the aggregate cost of course, will be considerable, but we must remember that such final results are obtained by continued effort of many years reaching far into the future. However, each proposed improvement in itself is not excessive in cost, nor beyond the amounts usually contributed for college improvements and buildings.

Again results of the symmetrical plan are manifest from the beginning, marking a definite improvement on the grounds from the inception of the work.

The broad and systematic arrangement of grounds I have proposed, is subject to the most varied and artistic treatment of flora and shrubbery on its border lines. Such planting will have the effect of softening the outlines as well as adding natural beauty to the college grounds, and at the same time will obtain for the campus seclusion from the public.

The effect of shrubs, vines and trees profusely arranged and planted according to a preconceived plan, yields most gratifying results, and in the years to come the wisdom of having provided a permanent place for

nature's growth will be evident in the completed landscape scene.

The parkways will terrace above the present rolling level of the soil, presenting opportunities for a naturalistic arrangement of planting of native shrubbery and wild flowers, which will also be protected from molestation by the permanent arrangement of the system proposed. Therefore, the vista-like parkways that stretch away near the lake shore and which should be lined with beautiful trees will form a rustic overhead bower and create a shaded and restful retreat.

As one approaches the central group of educational buildings the parkway is enlarged on the formal order for flower treatment and shrubbery of a more cultivated order to obtain color and variety close to the building.

Thus, we obtain two distinct treatments in landscape planting, the rustic; which includes the perennials as well as the hardy shrub that will survive the winter, and the formal method which is arranged for cultivated plants and flowers, to be placed in squares or curved beds in central spots provided. Such a variety of plant life is of value both to the student in the pursuance of his study and research, and also for those who admire effects in garden landscape, and color.

My main thought tonight is to sketch, in outline, a picture touching upon the essential features necessary for beautification, and the necessity of adopting a plan that is possible of realization.

There must first be a vision before a picture is possible. The picture when made must express a sense of purpose. It must have in its composition atmosphere, environment and life. A scheme portrayed that can be reduced to reality. I have endeavored to outline a campus picture suggesting the great possibilities at hand, and will now briefly explain in detail how it can be reduced to reality, as is shown by the accompanying drawings and bird's-eye view in color.

The plan then contemplates the connecting of the buildings of the lower campus with the vista arrangement of landscape proposed for the upper campus.

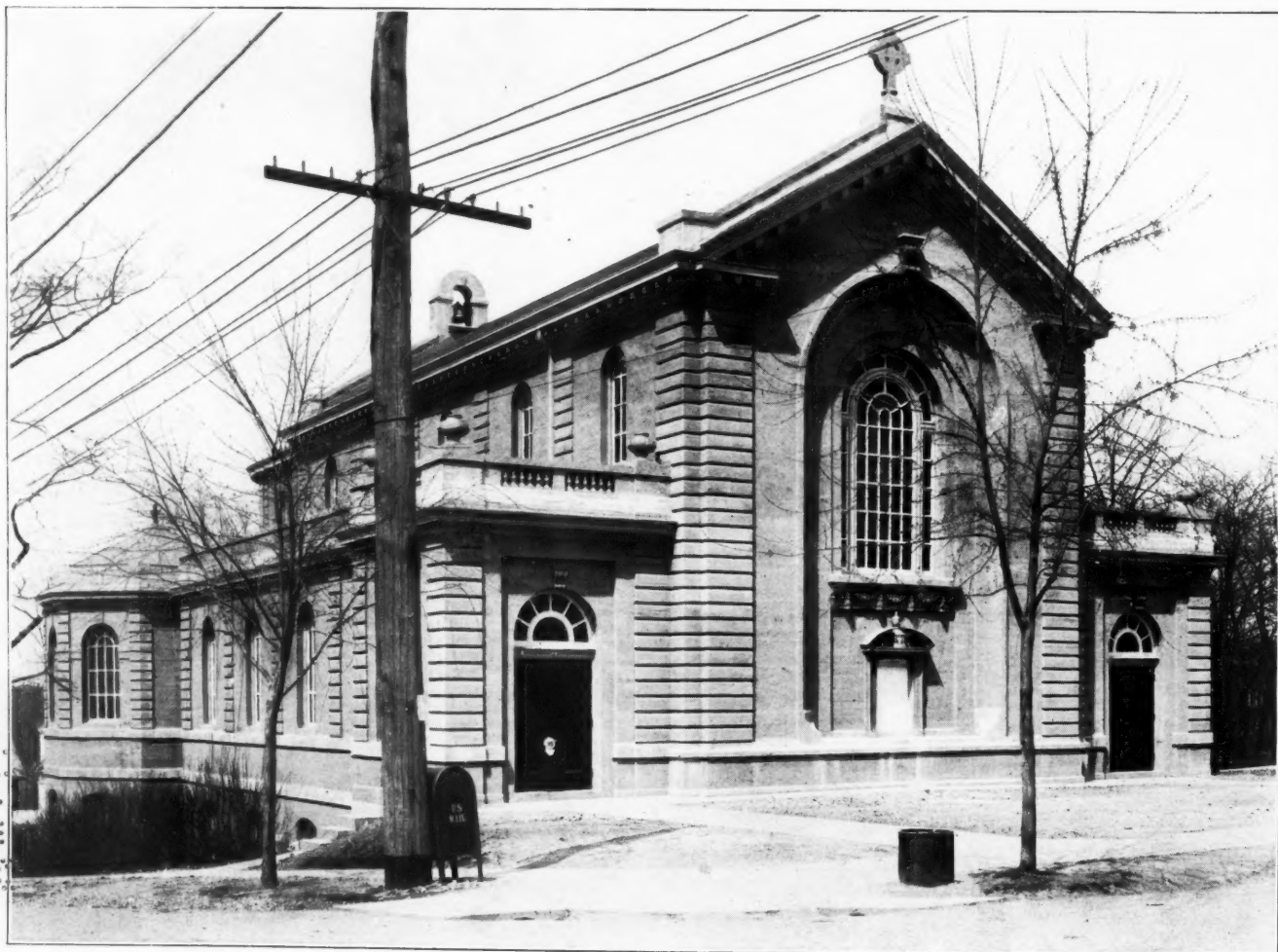
It is fortunate that the University Hall and Heck Hall are, practically speaking, on an axis which when continued north of Heck Hall, intersects with the main axis line proposed to be continued throughout the length of the grounds. Due to the original placement of these two buildings on the lower campus, it is possible to complete a system of permanent landscape around them oblong in shape. The Swift School of Oratory faces approximately the center of this oblong, completing the formal plan towards the east, while directly opposite to the west are provided locations for two new buildings. Around this group, parkways are to be constructed lined with trees and shrubbery.

The approach to this lower campus from Sheridan drive and University Place should be practically as it is now, excepting that it is proposed in the alteration to make it more spacious in curve and landscape, and lined with beautiful shade trees and shrubbery.

The plan proposed does not contemplate the making of this approach the formal entrance to the campus.

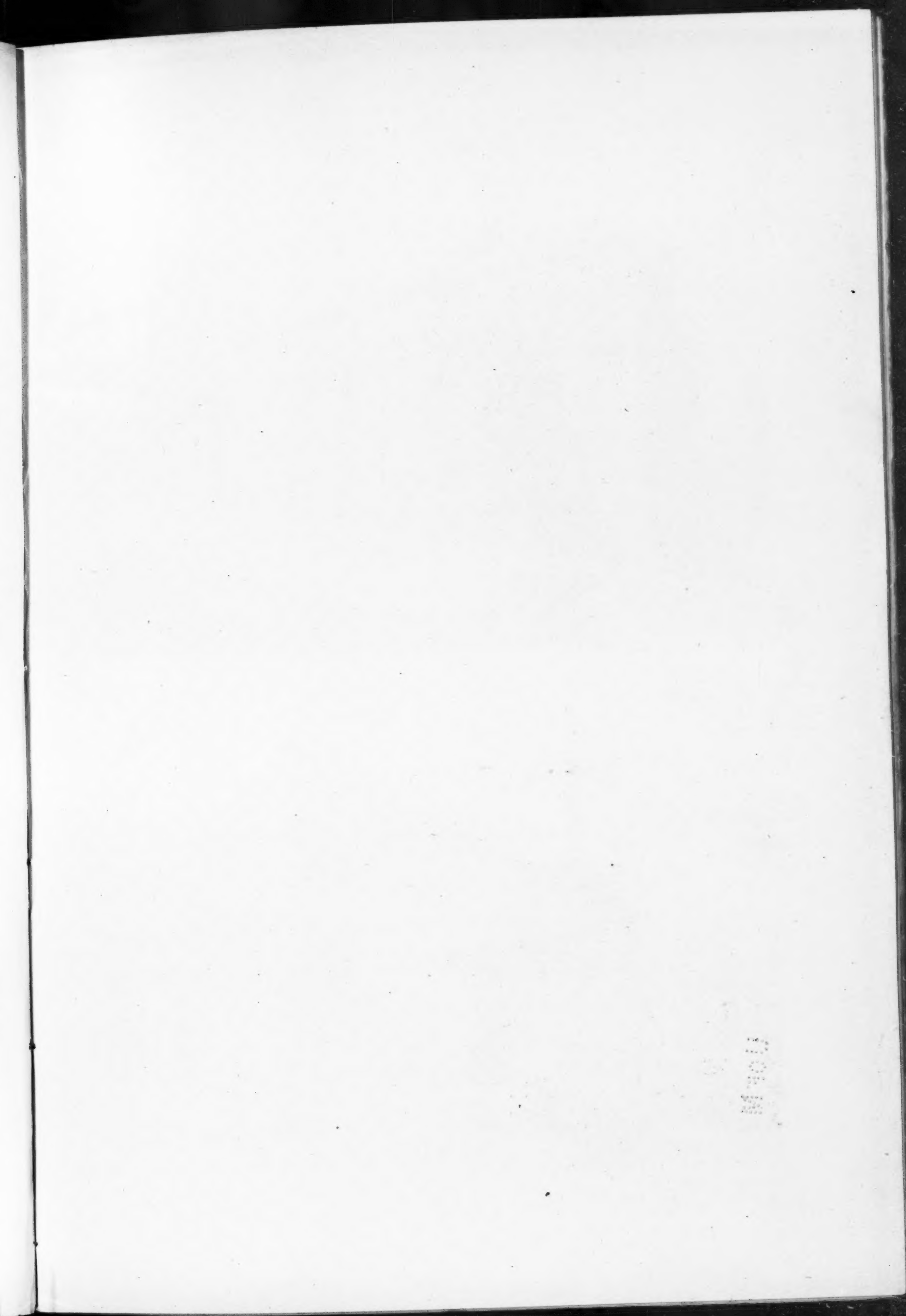
In order to bring Science Hall and Fisk Hall into this landscape plan, it is suggested that when enlargements be made to these two buildings that the additions be erected facing the north and that such additions be monumental in character, assisting in the architectural beautification of the lower campus.

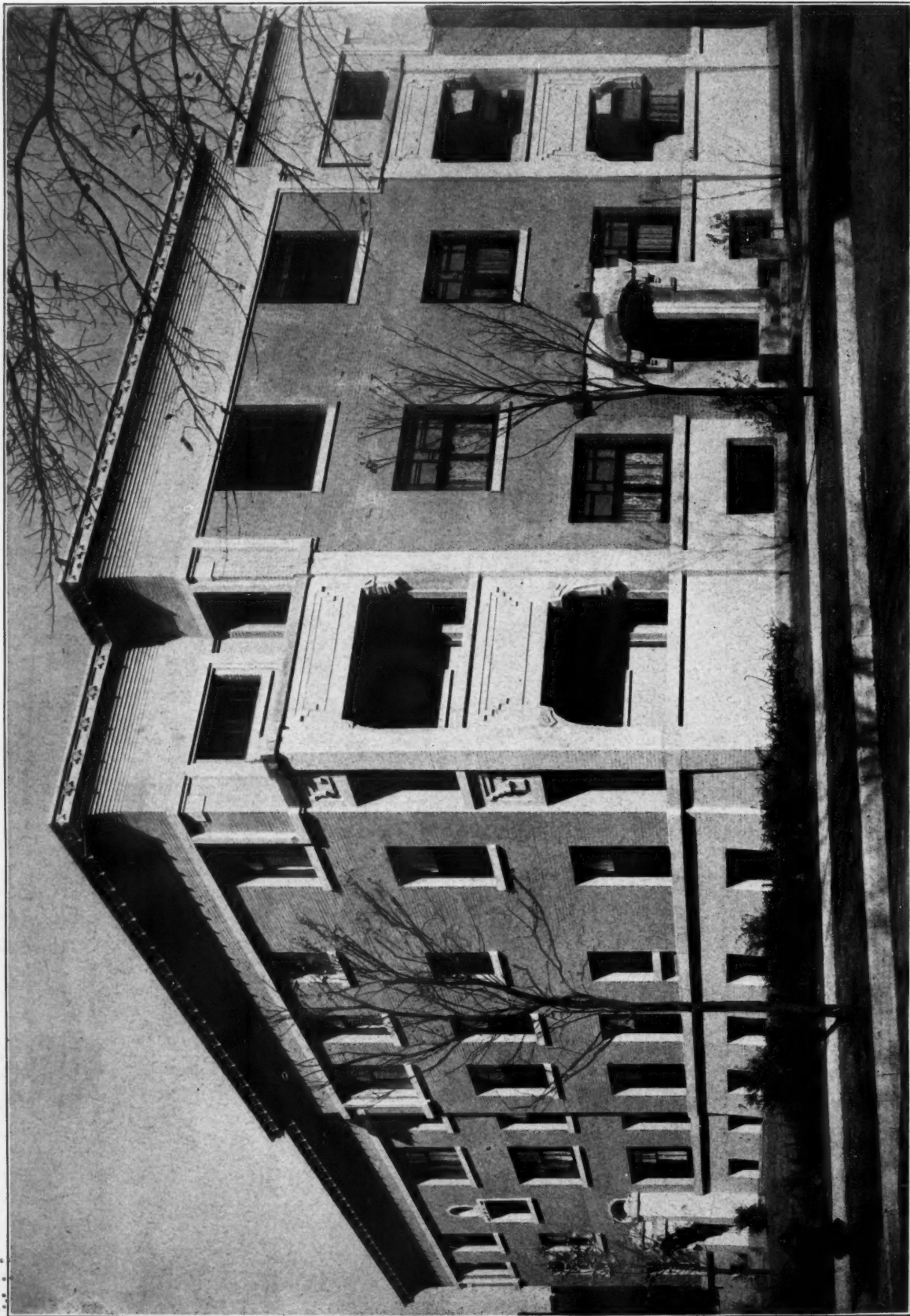
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ST. DAVID'S CHURCH. ROLLAND PARK, MD.
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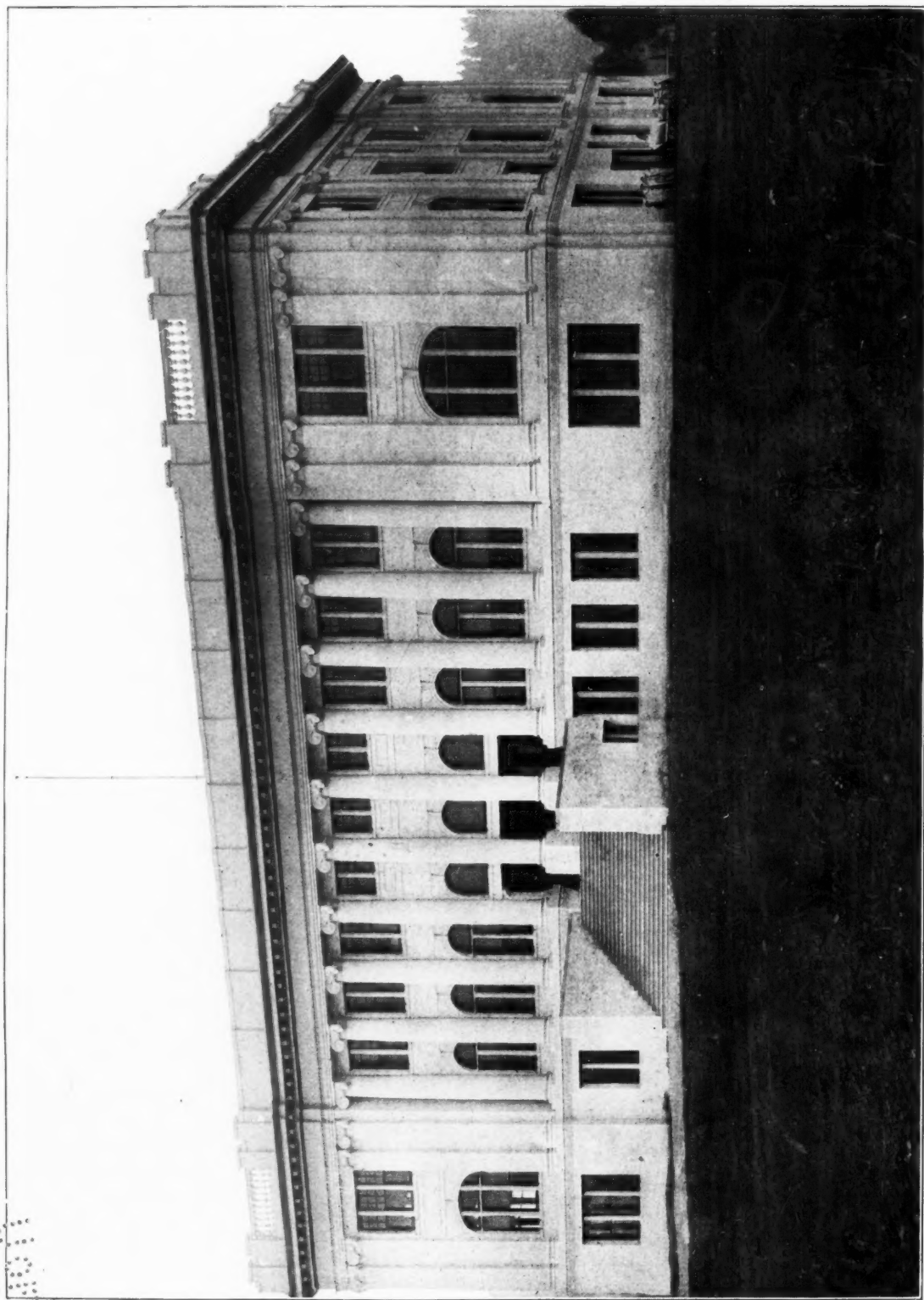




THE McCONNELL APARTMENT HOUSE, CHICAGO
Samuel N. Crowen, Architect.

THE INLAND ARCHITECT
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MARCH, 1908

104 W



HIGH SCHOOL, SOUTH PASADENA, CAL.
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HOTEL LA SALLE, CHICAGO
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HOUSE OF W. BAUERNSCHMIDT, BALTIMORE, MD.
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In the Directors' Room



In the President's Room

VIEWS IN FIRST NATIONAL BANK OF ENGLEWOOD, CHICAGO
Julian Barnes, Architect

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MARCH, 1908

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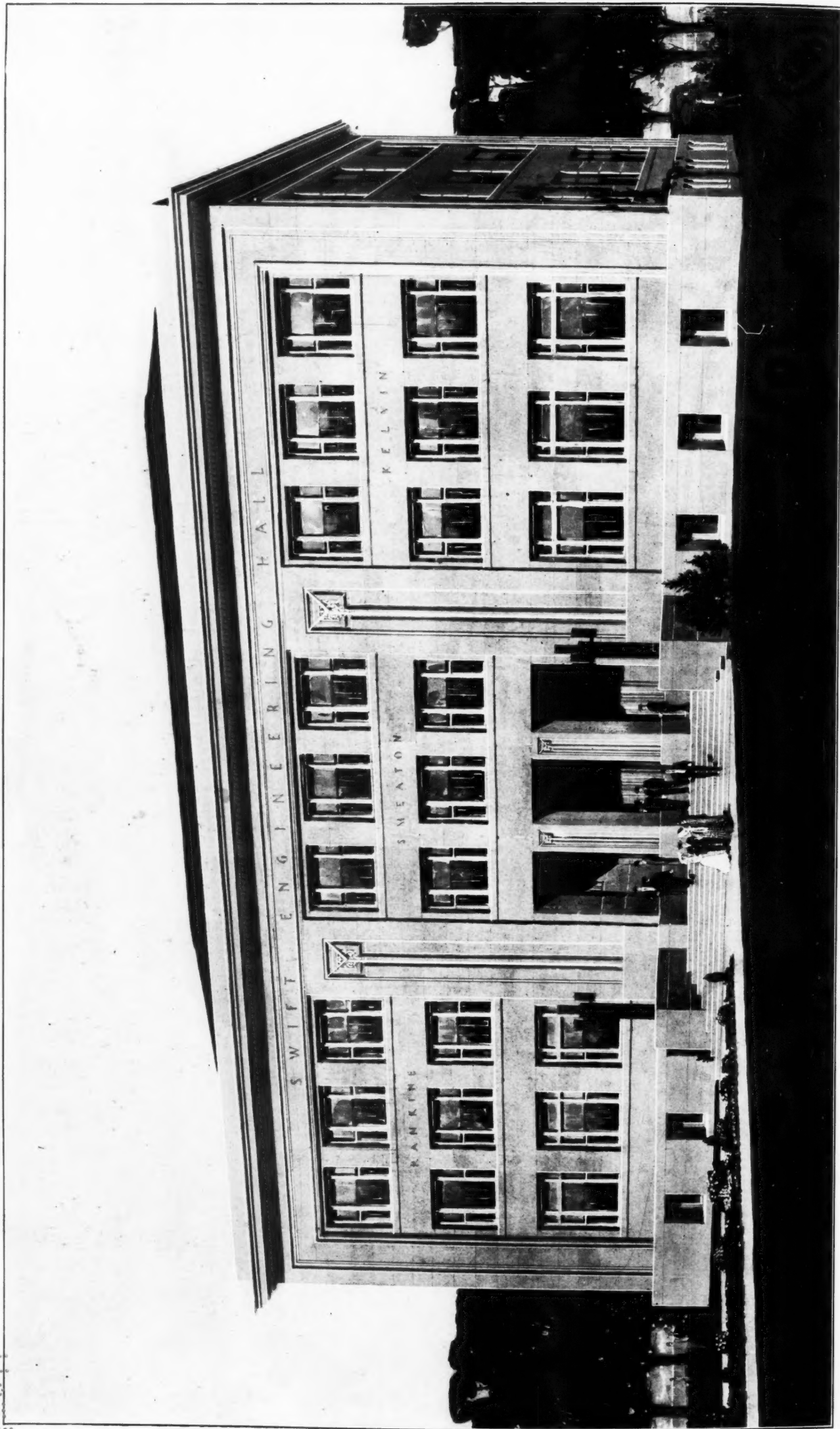


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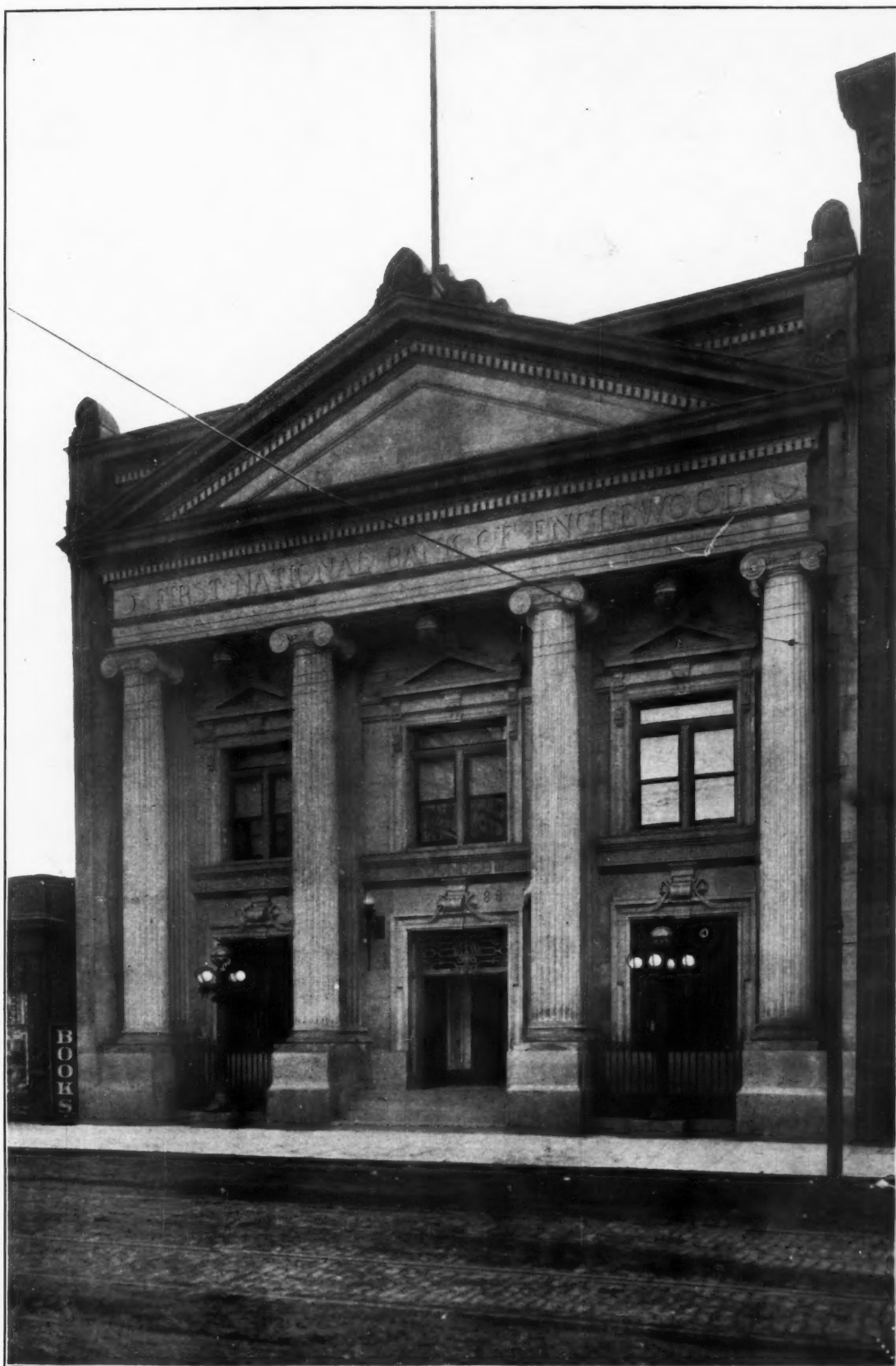
Toward Entrance

VIEW IN THE FIRST NATIONAL BANK OF ENGLEWOOD, CHICAGO
Julian Bress, Architect

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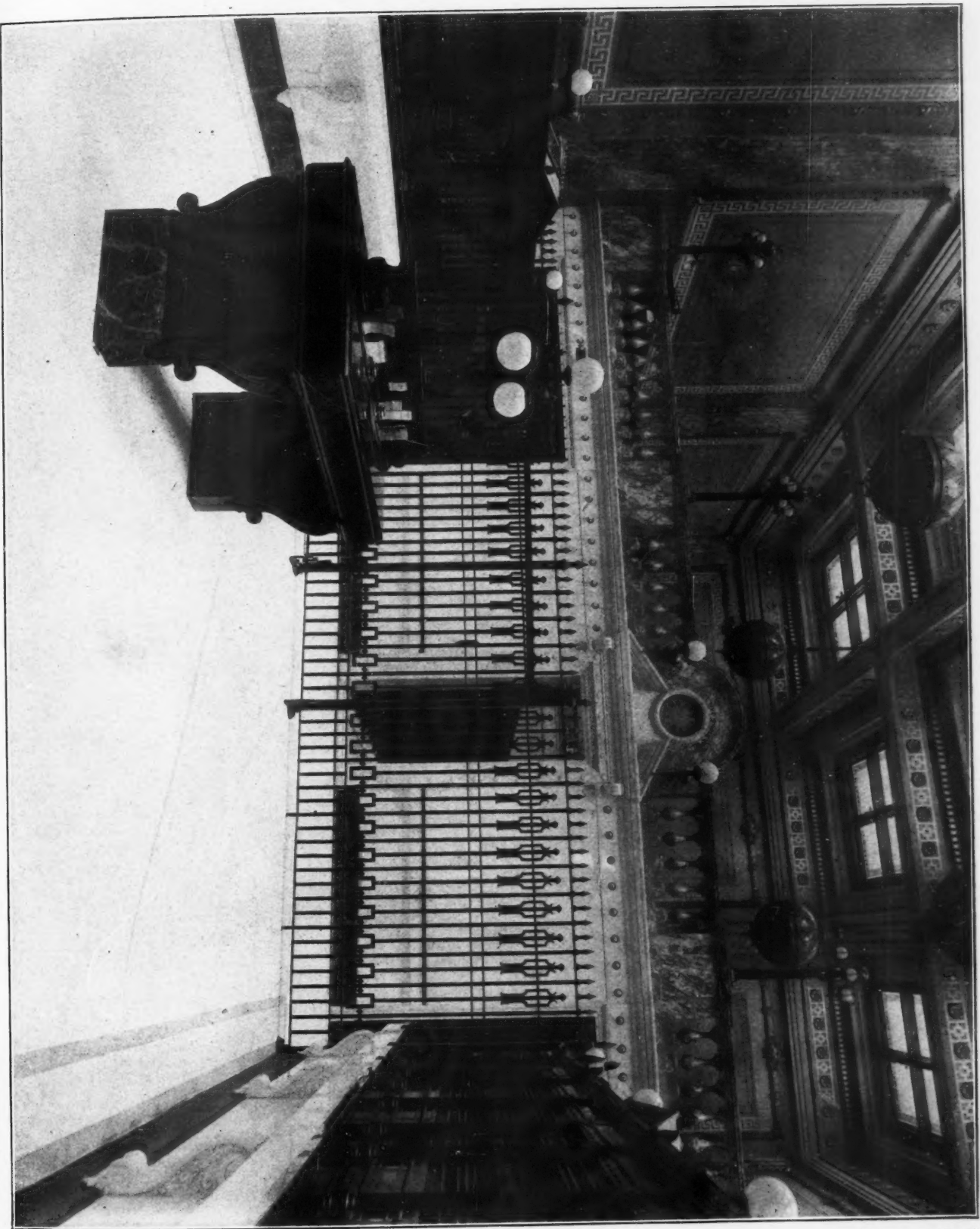
SWIFT ENGINEERING HALL. NORTHWESTERN UNIVERSITY. EVANSTON, ILLS.
George W. Maher, Architect



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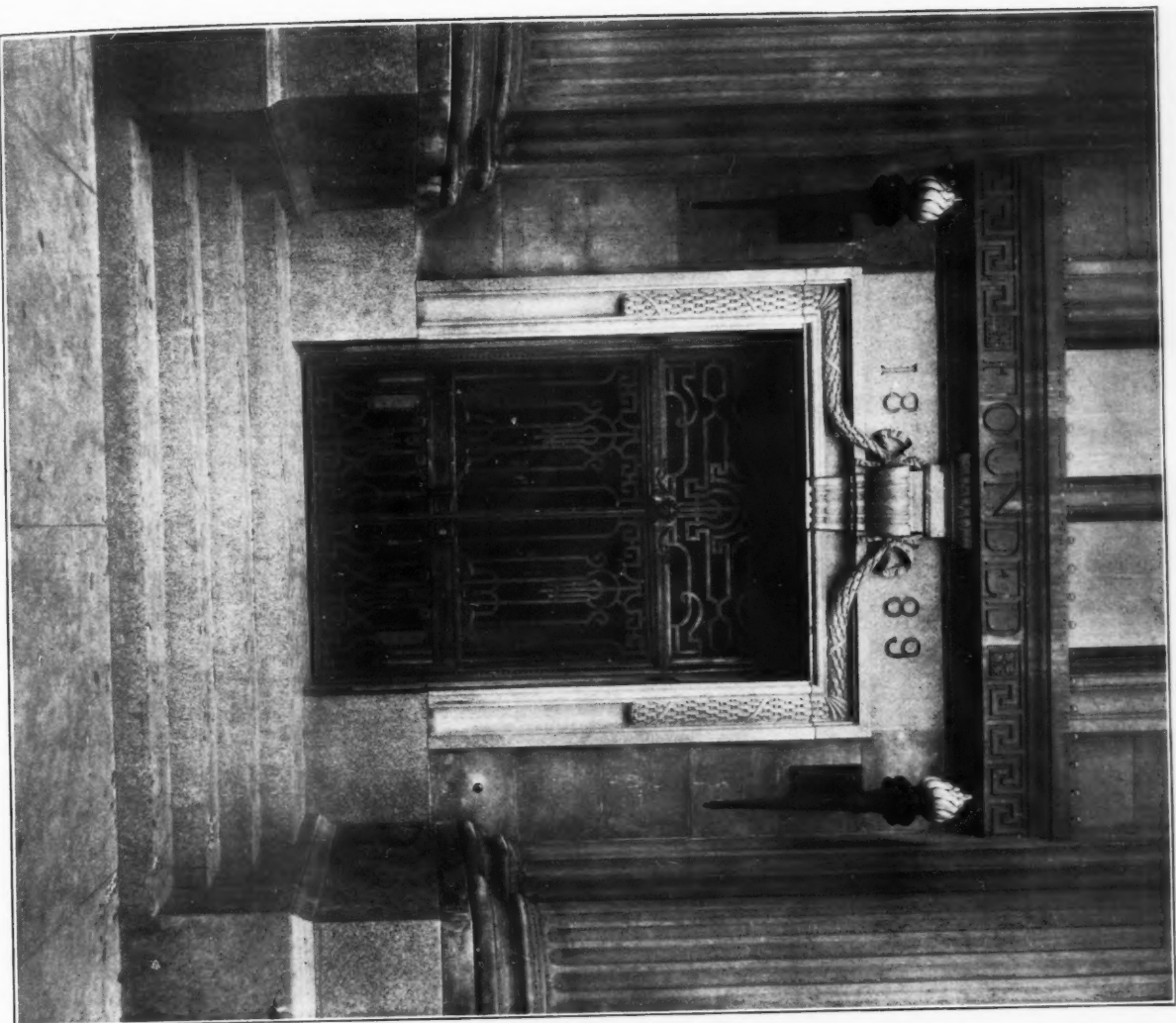
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VIEW IN THE FIRST NATIONAL BANK OF ENGLEWOOD, CHICAGO
Julian Barnes, Architect

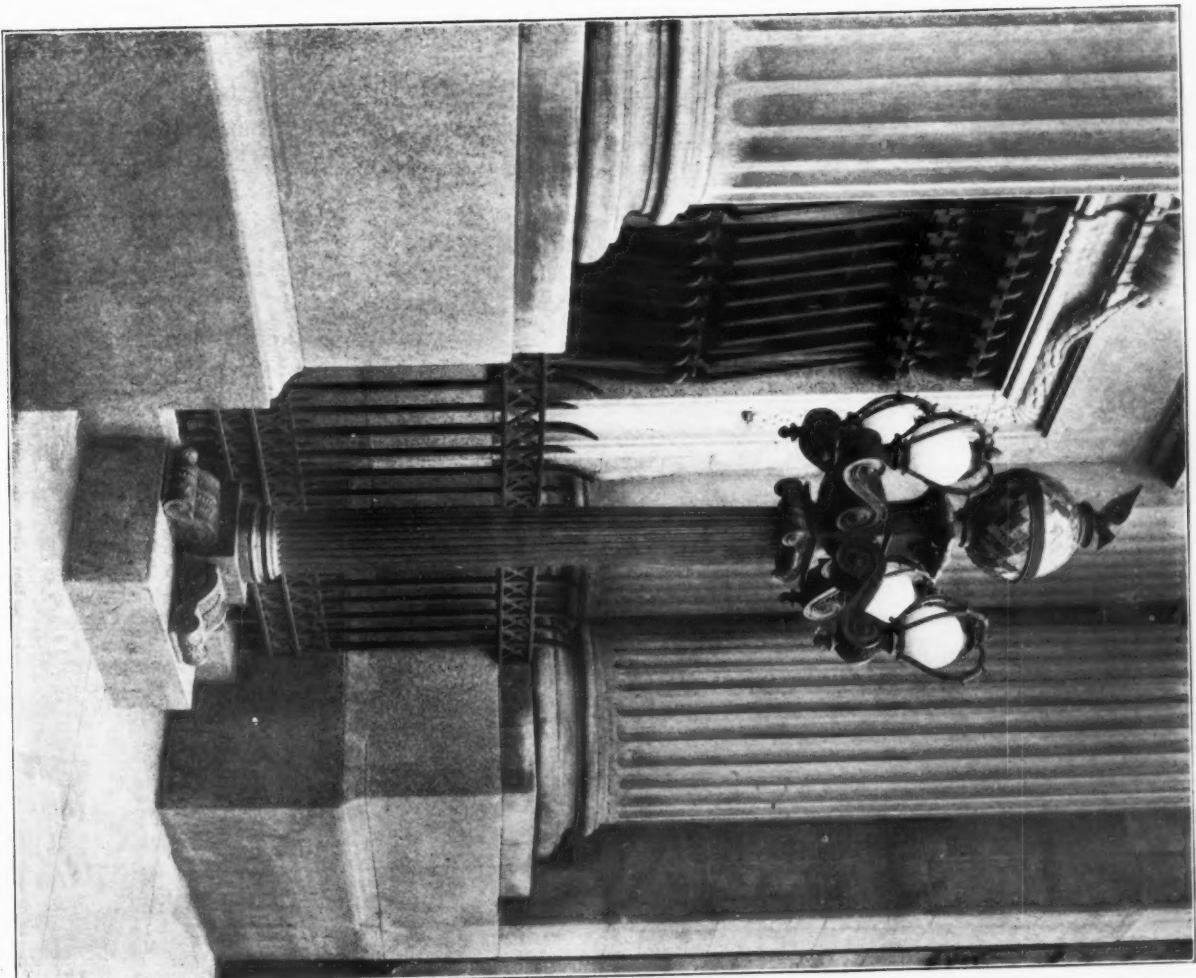
Toward Vaults

THE INLAND ARCHITECT
AND NEWS RECORD
MARCH, 1908

1901



DETAILS, FIRST NATIONAL BANK OF ENGLEWOOD, CHICAGO
Julian Barnes, Architect



THE INLAND ARCHITECT
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HOUSE OF W. F. BRYAN, PEORIA, ILL.
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AND NEWS RECORD
MARCH, 1908

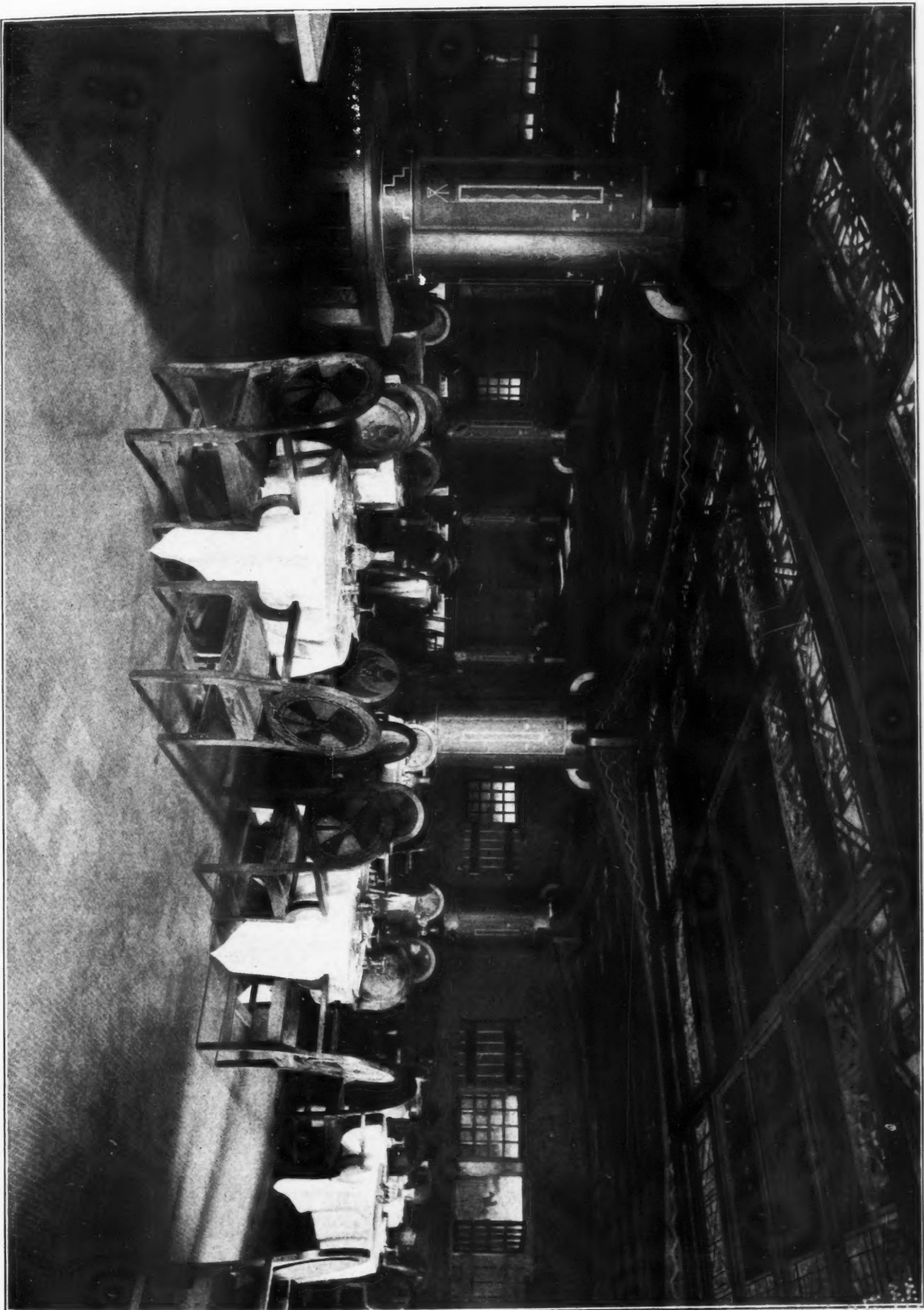


FIRST FLOOR PLAN



SECOND FLOOR PLAN

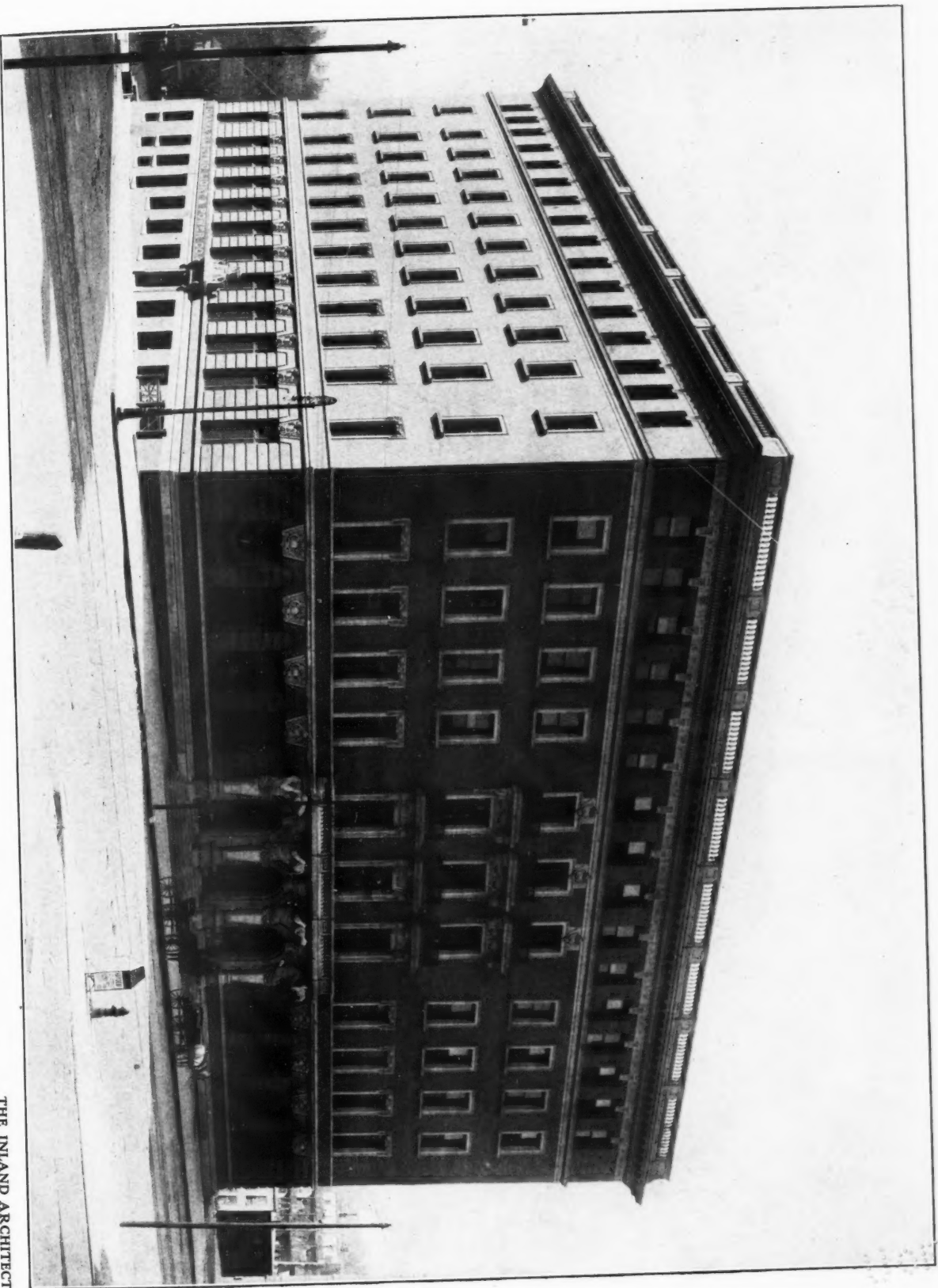
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ALEXANDRIA HOTEL, LOS ANGELES, CAL.
John Parkinson, Architect
Grill Room Designed and Executed in the Workshops of Joseph F. Sturdy, Chicago

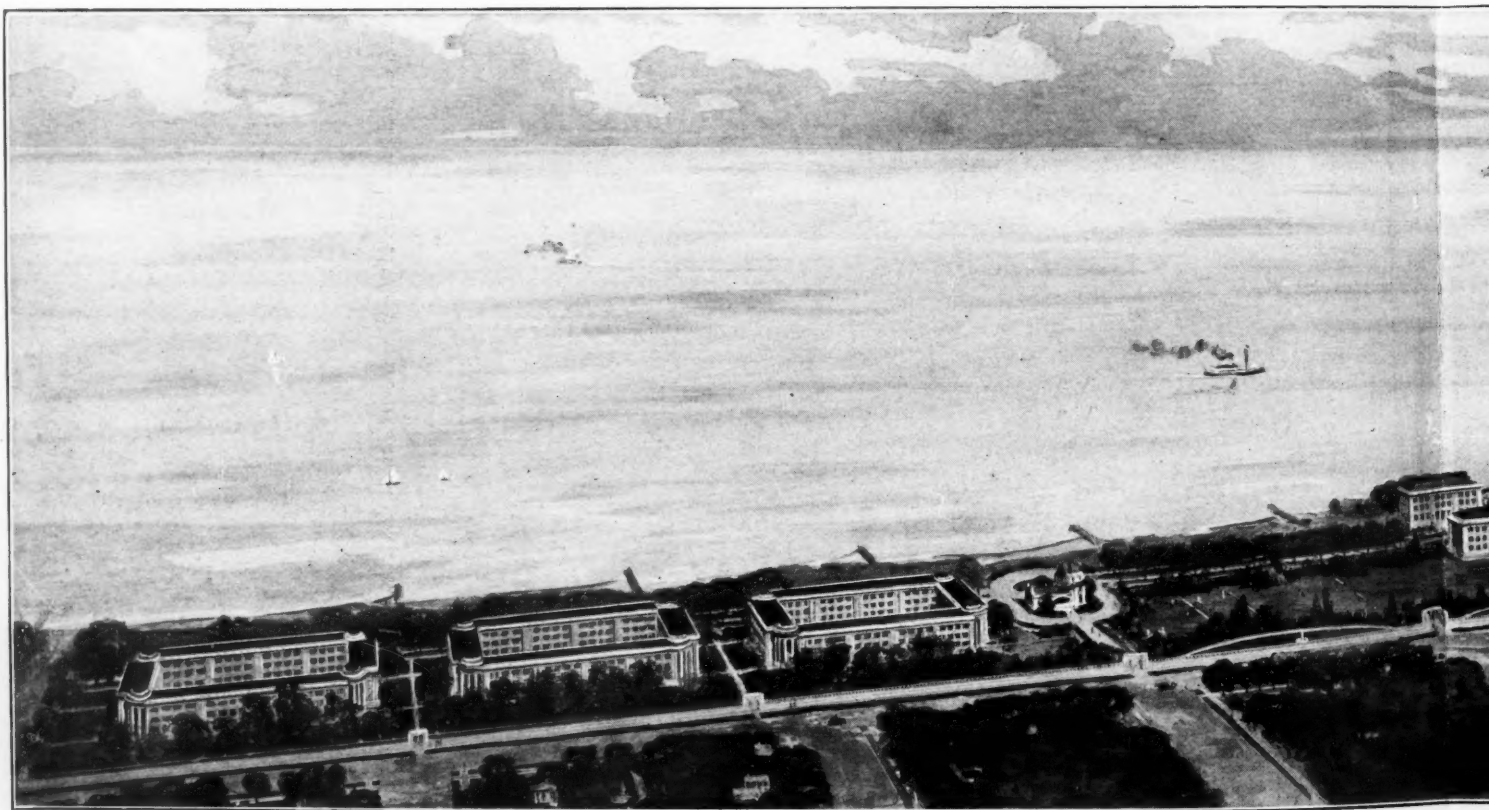
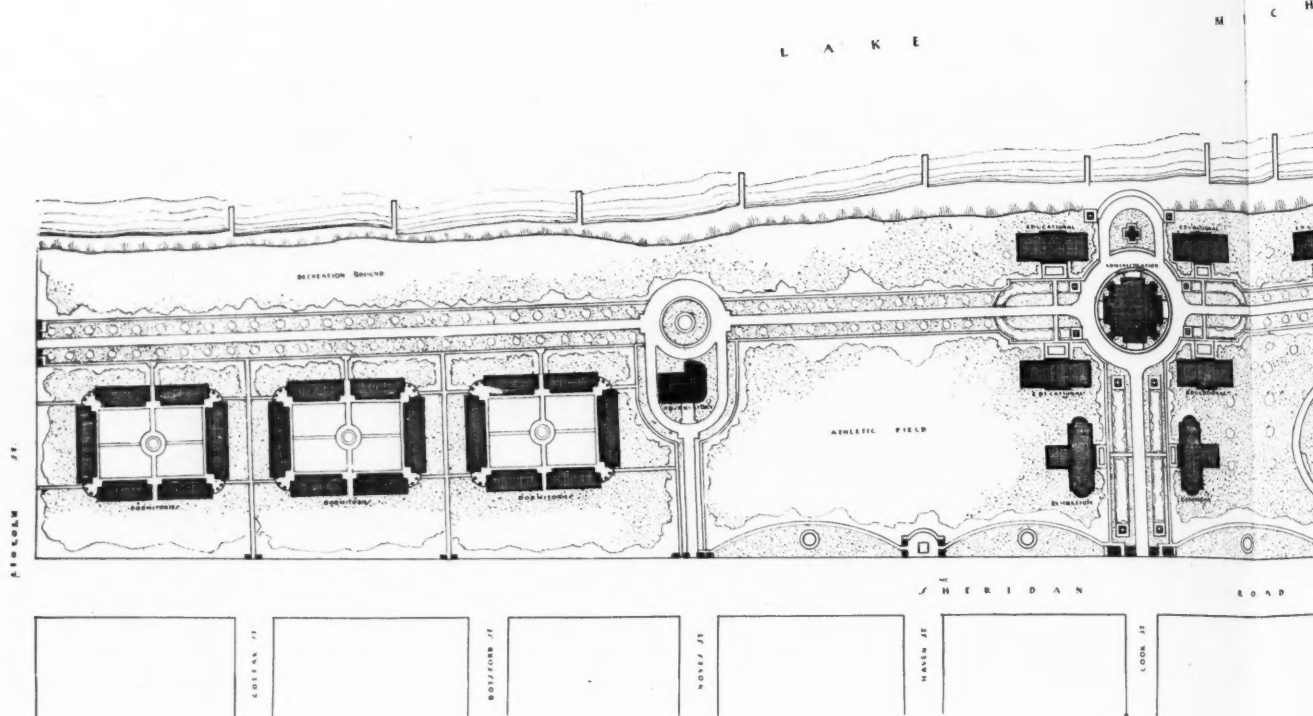
THE INLAND ARCHITECT
AND NEWS RECORD
MARCH, 1906

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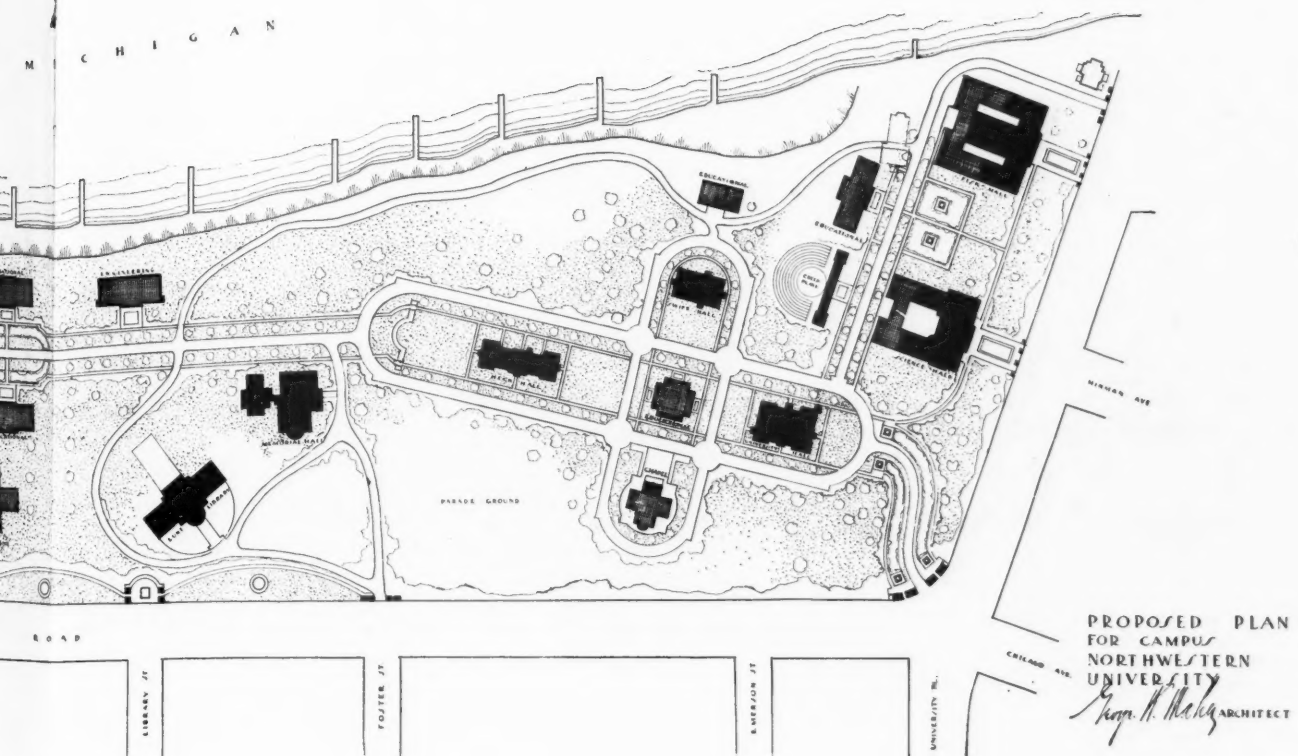


Y. M. C. A. BUILDING, OMAHA, NEB.
Fisher & Lawrie, Architects.

THE INLAND ARCHITECT
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MARCH, 1908

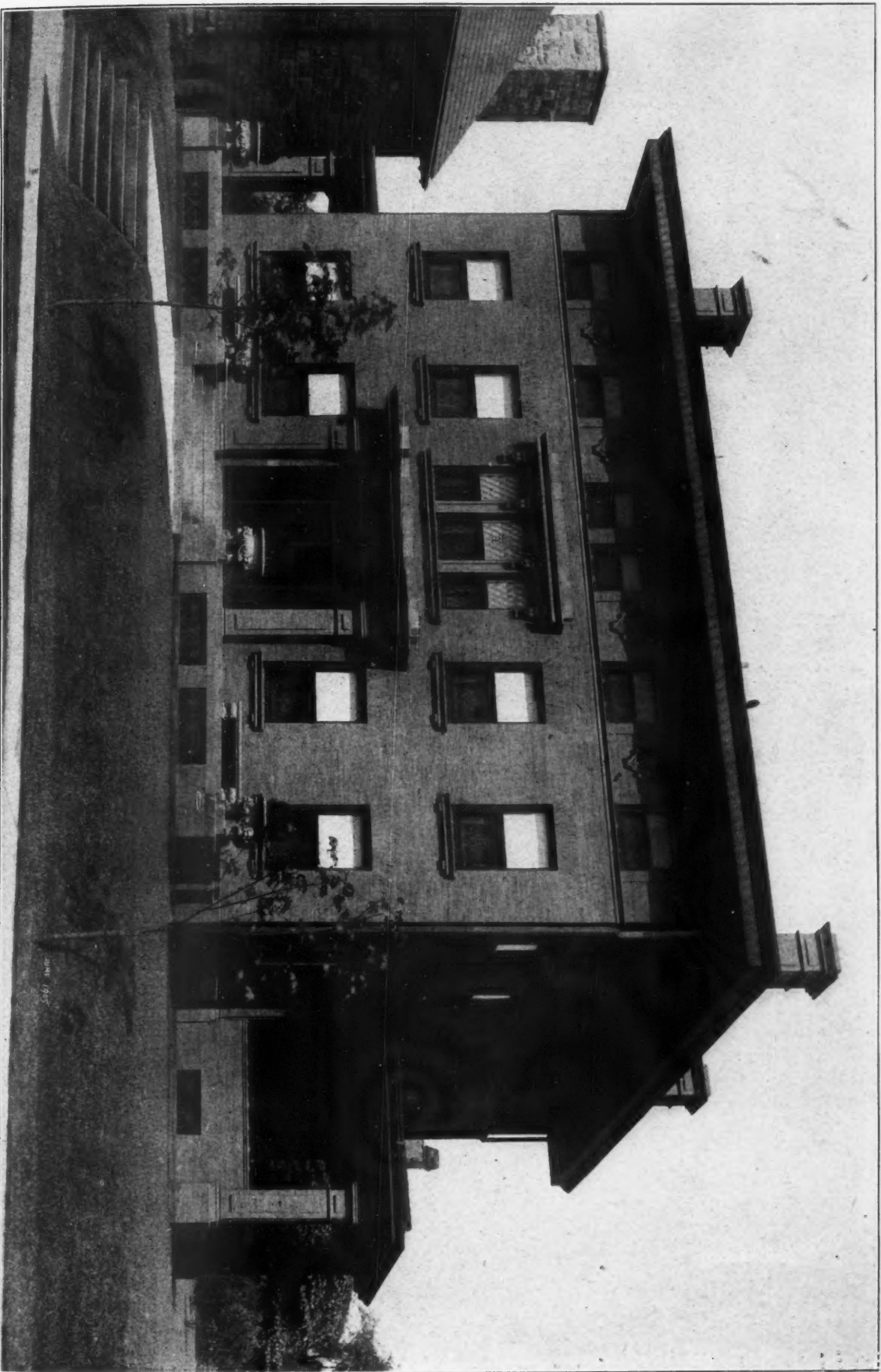


PROPOSED PLAN FOR CAMPUS, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.
George W. Maher, Architect, Chicago



THE INLAND ARCHITECT
AND NEWS RECORD
MARCH, 1906

1901



HOUSE OF M. C. MILLER, PITTSBURG
M. Niedlinger, Architect.

THE INLAND ARCHITECT
AND NEWS RECORD
MARCH, 1908

1700



INTERIOR VIEW, ST. DAVID'S CHURCH, ROLLAND PARK, MD.
Ellicott & Emmart, Architects.

THE INLAND ARCHITECT
AND NEWS RECORD
MARCH, 1908

1704

North of these two buildings is space for an educational building, that will face a formal treatment of planting shown on the plan.

By this arrangement of the lower campus, splendid sites are assigned for four new buildings, directly on the University grounds. Each one will contribute to the orderly enlargement of the landscape and architectural treatment proposed.

On either side of Heck Hall are locations for buildings, but this ground is not available for any building improvement.

It is proposed to extend the parkways through the Garrett Biblical Institute property, connecting the lower campus with the future improvements.

The Swift Engineering Hall now in course of construction is the first building immediately north of the Garrett Biblical Institute property, and is located on the east side of the parkway which will extend throughout the length of the upper campus.

This building is submitted as a type of architecture in harmony with the spirit of the proposed improvement. The horizontal line predominates and the entire facade is designed to express as intellectual theme, a building devoted to educational purposes. The lines are chaste, direct and scientific in their application, there are no useless carvings nor subterfuge of architectural eccentricities.

While no precedent dominates, yet in spirit it is Greek. Not that the Greek columns, cornices and pediments are in evidence, but that Greek simplicity and directness of design pervades. The Greeks emphasized an ethical law in the forming of their architecture, and by process of evolution we all solve problems from the same standpoint. We far outclass the Greek in general knowledge, and ability to apply it, but to achieve success in the realm of art we follow in spirit the way blazed by the high-minded Greek. On the other hand we should not descend to the level of applying the letter of their architecture and it is not at all necessary that we do so.

The plan further proposes to centralize the main group of educational buildings, and the Administration Building at a position about opposite Cook street. This seems the available place for such centralization; at the same time it is the right distance in scale, taking into consideration the entire campus grounds for the purposes intended.

The location of this central group is approximately 1,500 feet from the University Hall, surely this comparatively small distance should not interfere with the carrying into effect of the practical scheme of building improvements proposed.

Only by looking into the future when developing landscape problems of the magnitude proposed, can results of a permanent character be achieved.

If we should, for instance, disregard the possibilities here presented and located the central Administration building in the midst of the present old buildings, an opportunity would be forever lost and a heterogeneous array of edifices illogically grouped together would impede the development of an otherwise spacious and orderly planned campus.

It is too late a day to centralize the lower campus monumentally. The best that can be done is to link it in landscape, to the main scheme and as rationally as is possible. The real future for Northwestern University campus must necessarily lie towards the north, or what is known as the upper campus.

The Administration building is intended to be the Architectural climax of the entire grounds. This building should embody in its design an element expressive of simplicity and of character. It should be the motif theme around which in rhythm all surrounding art expression centers.

The educational buildings arranged around this central edifice should enhance the conception and be uniform in architectural style. There should be determined a sky line to govern the height of all the roof cornices, thus establishing proportion as well as adding scholarly treatment to the buildings and reflecting in the lines of the architecture the lake horizon.

It will be noted that the parkways are elaborated and made formal and spacious in connection with this central scheme of buildings, yet in no way intended to be of a character public.

The main entrance approach from Sheridan Drive leading to the Administration building is opposite Cook street.

This main entrance is monumentalized by a massive treatment of stone abutments, forming spacious entrance gates, for the use of both vehicles and the pedestrian.

Adjoining this proposed main entrance and extending from Foster to Noyes street are strong formal outlines bordered on the campus side by trees, shrubbery and flowers, thus accentuating this formal treatment of landscape as well as creating a natural screen from Sheridan road.

There is further opportunity on either side of the main entrance for the encouragement of college sentiment in the erection of class monuments in the years to come.

The streets of Evanston abutting the Sheridan road are received on the grounds by stone gateways which can be graced with statuary or bronze tablets to be seen in vista from those streets.

The entire campus plan as designed—emphasizes the idea of exclusiveness and quietness where recitation of classes will not be interfered with, where driving and automobiling, while not prohibited, are nevertheless little encouraged by inviting entrees or wide roadways.

At the extreme north end of the upper campus facing the parkways and the lake are the dormitories arranged in plan on the unit system, so that each unit or section erected will assist in completing each quadrangle or building. This plan permits of a donor erecting in progressive manner one or more sections and naming them at will, thus in the end aiding the completion of a harmonious array of dormitory buildings in keeping architecturally with the entire scheme proposed.

A campus plan is not complete without opportunities suggested thereon for outdoor entertainment. West of Heck Hall is a fine expanse of ground free from trees or shrubbery where could be congregated large gatherings of people. There is also shown on the plan directly north of Science Hall an outdoor Amphitheatre, where college functions or summer evening entertainments could be given in the open air.

The plan in its entirety aims to express simplicity and rationalism that can be easily executed at a minimum of effort and of cost. A plan that invites and encourages expansion of a progressive nature, that permits of beauty in architecture and spaciousness in landscape and nature. A plan when completed that will be expressive of college sentiment, and unity along modern scientific lines, and American in its conception.

HOTEL LA SALLE, CHICAGO

HOLABIRD & ROCHE, ARCHITECTS



ANY have contended that we should throw away tradition and design original works; be that as it may, when there exists so close a tie with France as Illinois has through the great chevalier and voyageur La Salle and his adventures and explorations in our land, the perpetuation of the memory and name of La Salle in a building designed in the style of his time is fitting and appropriate. Situated on La Salle street, the name chosen for the great hotel to be erected there was the La Salle. With this as a basis, the architects, Holabird & Roche, adopted the style of Louis XIV as a motive of design. Into the decorations have been worked incidents and events in the life of La Salle in France at the court of his king and in our own land, as well as the arms of Louis XIV and La Salle.

The La Salle Hotel, which is to be built on the northwest corner of La Salle and Madison streets, will be 178 feet at its base on La Salle street and 162 feet on Madison street, and will be 264 feet high from sidewalk to the copper cheneau crowning the mansard roof. There will be two stories below the sidewalk and twenty-two stories above it. At the sidewalk the building starts with a high molded granite base, on top of which will be three stories of stone rusticated by cushion ashlar; a heavy molded stone cornice, supported on richly carved consoles, will terminate the stonework at this stage. The first story and mezzanine are lighted by large windows enclosed in arched and coved recesses 22 feet high; the doorways are also treated as arches, but larger and richer than at the windows, having cartouches and heads at the key line with arms of Louis XIV and La Salle of France and America. These arches form a supporting arcade on the two principal facades of the building. Above this feature the other two stories of stonework have square-headed windows, cut through the rustication and treated with voussoirs and keys at the heads. The shaft of the building commences above the third story and is of Harvard brick with joints struck back; the lower two stories of this shaft, which are the fourth and fifth stories of the building, are rusticated, thus forming a transitional band to the building between the ten stories of plain brick above and the stone below, also supplying a base to the brick shaft itself; the fenestration of this shaft is the only relief to its plainness, but by grouping the windows and by the use of balconies, a series of strong vertical lines are created and strong wide piers are formed which tie the three-story stone base of the building, through the height of its twelve stories to the stone colored terra cotta molded architrave, one-story frieze and the strong and boldly bracketed and balustraded balcony cornice above this which surrounds the two street fronts of the building. Thus, a complete and satisfactory composition is made of the three parts—base, shaft and capital. The capital, which the bracketed balcony cornice forms, is itself surmounted by a high two-story parapet of stone colored terra cotta, consisting of pilaster-like panels which are really the piers between windows; these are richly ornamented with trophies of fruits, flowers, etc.; another bal-

ustraded and pedestaled cornice, but without brackets, terminates the attic wall face of the building; on this parapet cornice stands the terra cotta base of the mansard and the curved pedimented dormer windows which form a sky line by carrying the lower wall face up against the dark background of the roof material of the mansard, which is to be of a dull-glazed terra cotta. A richly ornamented cheneau crowns the mansard as is usual in buildings of the period in France.

Entering the building by the La Salle street entrance (the axis of which is the axis of the building on this street), one passes under a bronze, iron, gilt and glass marquise covering, to the spring line, three of the large central arched openings, viz., 37 feet long by the full width of the sidewalk. Under this, one enters the stone vestibule of the building and by three sets of doors is ushered into the hall leading to the grand foyer, at the west end of which is the office.

At the Madison street entrance there is a similar marquise. The grand foyer, as well as the lobby or hall leading to it, is to be finished in French and Circassian walnut and old dull matte gold of almost a bronze color. Opening off the sides of this outer hall are the ladies' reception room, writing room, florist shop, elevators, mail chute, and off the Madison street entrance hall are the grand dining room and orangerie and also the stairs to the basement restaurant. To one's left, entering the outer hall from the La Salle street entrance, one sees the ladies' reception room, which opens also into the grand dining room of the hotel, and has also retiring rooms and all the conveniences proper to such an apartment des dames. To one's right, across the hall, is the Louis XIV writing room, paneled to the ceiling in walnut.

The grand foyer or lobby, wherein is situated the office, is now entered, and one sees a lobby and spacious room with marble floor in gray and dull tones; walls in dull brown and gold tones, with nine large ceiling panels in opaque glass in gray and color of a dull porcelain effect, divided by wide brown and gold beams, running east and west and north and south; these beams are supported by paneled pilasters or piers of French walnut with Circassian walnut panels and with old dull gold mountings and ornaments, terminating at the top, under the beam, great brackets and a cartouche of label form, constitute a support and terminate the piers with abacus moldings and necking carved with pendants of rich ornaments in the form of swags and with dull brown marble for bases. These piers divide each of the sides and ends of this room into three parts in plan and run through two stories in height, viz., first and mezzanine. The north and south sides are virtually perforated walls containing openings, screens or pedimented and cartouched doorways, but with an effect of some solidity, thus happily defining the sides of the room. The north side has a gallery with balustrade of bronze wrought to a rich design; the lintel across at mezzanine floor is of walnut and gold. The east and west ends of the room are divided into three great openings by the massive piers which at the mezzanine story height have also a recessed balcony or gallery intersecting

them vertically, but arranged so as not to affect the proportions of the piers. At the east end of the center opening is that from which one enters the foyer from La Salle street, while on the south side at the center, one enters from Madison street. At each side of the east center opening are the grand stairways to the basement and second and upper floors of the building.

Passing under the mezzanine or observation and lounging gallery which surrounds three sides of the room, at the west, and one confronts the office. This office has direct access to the package and baggage rooms, porters' rooms, etc., as well as contact by 'phone and pneumatic tubes with every part of the house from the boiler room to the attic on the twenty-second story.

The main dining room is situated on the corner of La Salle and Madison streets and runs east from these and is 80x50 feet and 25 feet high. It is entered from the grand foyer on its south side, from the Madison street entrance lobby, and from the ladies' reception room fronting on La Salle, as well as from the pantries, etc.

"L'orangerie" is entered from the grand foyer and also from the west side of the Madison street entrance lobby and is entirely finished in stone of a warm, very light tone. On Madison street there are three large windows with mullions and frames in bronze. Mirrors set in similar frames and mullions which will fill the panels in the stone opposite the windows and at the end in the west wall will double the apparent size of the room and will reflect the orange trees, palms, vines, etc.

The broker's office and cigar counter humidors, etc., are situated on the north side of the foyer under the balcony or gallery of the mezzanine. Through both of these departments one can pass into the men's cafe. The cafe is a long, low room divided by arches into four parts and again subdivided by the four central piers and the arches and beams springing from them into virtually eight parts, each of which is about equal to an ordinary dining room. This room is finished in the Louis XII style.

The wall space between the molded piers will be wainscoted with panels divided by molded mullions and transoms of oak dividing the wall into panels. On the north side there will be windows in each bay which will be filled with diamond paned leaded glass with insignia and devices enclosed in garters and lozenges in heraldic manner. The spaces on the ceiling between the arches which run across the room will be subdivided by 6x9-inch beams set about 12 inches apart running the long way of the room; the ceiling between these beams will be gilded and treated in rich color in Louis XII insignia, devices and armorial bearings, etc.

The buffet, which is on the northeast corner of the building, is a continuation of this cafe, divided by a screen and arches, and is similarly treated to the cafe with the exception of having no center piers and the addition of a line of stalls or private booths.

The restaurant is located in the basement and is approached from the two grand staircases and by the six elevators; also from the Madison street entrance by an ample staircase. This room is to be finished in a silvery gray wood with high wainscoting on all the side walls. The piers which enclose the structural steel columns will be treated with paneled pilasters on each side with carved cartouches, moldings and ornaments at their heads, form-

ing a sort of capital from which will spring a curved beam or arch, thus dividing the space between the piers into rectangular spaces which are groined and arched and are relieved with delicate ornament.

The mezzanine gallery, being really the upper part of and an extension of the foyer below, is treated in walnut and gold and with pilasters and beams in walnut.

The grand banquet hall is above the bedrooms and is in the mansard roof. It is divided into seven bays in length by three bays wide, each bay being divided by a pier, the sculptured top or cap of which is the spring line of an elliptical arched ceiling and of ribs crossing from side to side and also of the arched windows on the great curved headed dormers of the room. These semicircular arches are enclosed in groins which cut out with the elliptical vault of the main ceiling and terminate in heavy enriched molding, above which cartouches tie these moldings to the enriched enclosing moldings which form the ceiling panels on the elliptical ceiling. Inside these moldings enriched frames and modeled moldings serve to further lift the panel soffits and give a lightness and height to the ceiling. In summer the windows will open from floor to ceiling and one can get out on to the great balcony. The crystal and gilt fixtures will be removed. Light latticed fixtures with vines and flowers will be used as lighting fixtures. Lattice work with vines covering and hanging therefrom will fill the great ceiling panels and lights behind the lattice and vines will suggest outdoors and a trellised garden.

The parquet center of the floor will be covered securely up and thereon will be formed and arranged brick paved walks, and a formal garden with fountains, etc., will turn this room into a summer garden in which tables and chairs of a rustic nature will be grouped and refreshments dispensed. A stage will be built and a vaudeville or concert and an orchestra for the amusement of the people will be provided. A large service room and kitchen supplies adjoin this great assembly room.

The attic and spaces in the mansard above and beyond these entertainment rooms are used as laundry servants' bedrooms and various working departments of the hotel, and above is the great flat deck of the mansard, crowned by the cheneau and its ornaments, which form the parapet to this deck.

Mosaic Decorations

An effective and inexpensive mosaic for exterior decorations may be produced by selecting bricks of two or more tints and to lay them in the wall in geometrical figures or diaper patterns with plain stone trimmings, in colored mortar.

A more imposing effect may be produced by employing polychromatic materials in the nature of vitrified or enameled bricks or thick tiles with slabs of marble, onyx or other plain (rubbed or polished) stone, laid in colored mortar.

And a still more effective and artistic result may be produced by incising "Tesserae" into slabs of marble, onyx, or any other suitable materials, laid (according to designs) in blocks or panels, in conjunction with vitrified or enameled bricks, tiles, majolica, or glazed terra cotta.

FIRST NATIONAL BANK OF ENGLEWOOD, CHICAGO

JULIAN BARNES, ARCHITECT



THE new building for the First National Bank of Englewood is located at Nos. 443-445 West Sixty-third street, and is 52 feet by 150 feet in size, and 52 feet in height from the sidewalk grade to the top of the cornice. The front of the building is "Ionic" in design, being recessed and the entablature supported by four Ionic columns, 27 feet in height. The front of the building, up to and including the architraves of the first story windows and entrance, is composed of light gray granite highly polished. The balance of the front is of buff Bedford limestone, elaborately carved in keeping with the order of the design. On either side of the entrance is placed a large cast bronze flambeau and in addition the front of the building is illuminated by two massive cast bronze electroliers and three overhead electrical fixtures suspended from the soffit of the entablature.

On entering the building one passes through massive cast bronze gates into the vestibule. To enter this, one passes between huge Ionic marble columns and thence enters into the banking room.

The main banking room is 50 feet by 117 feet by 36 feet in height. The room is wainscoted on all sides to a height of nine feet with strongly veined Italian marble, all of which has been carefully selected with a view to obtaining the richest vein effects. In the center of the banking room is a large public lobby 24 feet by 60 feet, flanked on the right and left with the bank cages and working spaces. At the right of the entrance one comes first to a small room fitted up as a room for the bank's male customers, and opening off this is a waiting room, fitted with sofas and lounging chairs for their accommodation. Back of the customers' waiting room comes the cashiers' cages. At the left of the public lobby upon first entering the banking room is the ladies' writing room, and opening off the writing room is a ladies' waiting room, fitted up with upholstered settees and lounging chairs. Adjoining the waiting rooms are stocking rooms, such as all modern banking institutions are now equipped with.

All of the cages are constructed of marble, bronze and mahogany. Each cage and compartment is equipped with electric and gas lights, call and return call bells, telephone, and burglar alarm system, connecting with the nearest police station. All of the call bells are centered at the cashier's desk, so that a person in any part of the building can be signaled from this point.

At the rear line of the cages the banking room is divided by a massive bronze grille 10 feet in height extending from side to side of the room and separating the safety deposit vaults and bank vaults from the public space. Immediately back of this grille is a vault lobby 12 feet by 50 feet and in the rear of this lobby are located the vaults. The vaults occupy a space 45 feet by 52 feet height of nine feet with strongly veined Italian marble, to their full height to correspond with the wainscoting of the banking room, and this is surmounted with an elaborate marble cornice and marble balustrade in the center of which over the entrance to the coupon booths is a large clock.

Between the vaults is a large space, occupied by the coupon booths. The space over the vaults is arranged and fitted up for that portion of the bank working force which does not come in contact with the public. Above the wainscoting line at the sides and ends of the banking room are sixteen marble pilasters extending to the entablature of the ceiling cornice supporting the same and dividing the side walls into panels which are enriched with relief work in stucco.

The ceiling is divided into fifteen panels by a heavy cornice of Ionic design, these panels in turn being fenestrated with colored glass which lights the entire banking room and forms a part of the decorative scheme.

The artificial lighting of the banking room consists of one thousand incandescent electric lights tastefully distributed and so arranged as to form a part of the decorative scheme of this room. The main lighting fixtures in this room consist of eight colored art glass balls with cast bronze frames suspended from the ceiling, besides which there are hundreds of border and ceiling lights, as well as a number of cast bronze standards, brackets and fixture lights.

At the right of the entrance and in front of the banking room is the president's office; this room is 16 feet by 22 feet in size.

At the left of the entrance, and in front of the main banking room is the main stair hall, leading to the basement and to the second and third floors of the building.

Opening off the main stair hall at the front is a ladies' parlor; this room is 12 feet by 15 feet in size. The lighting scheme in this room is unique, consisting of numerous small incandescent candles protruding from sea shells at the cornice line, together with a large center pendant.

Ascending the main stair to the second story, a large marble wainscoted hall is reached, with a marble balcony overlooking the banking room and from which open the directors' room and committee rooms.

Ascending to the third floor, another large hall is reached, opening from which are the apartments of the engineer of the building and his family. Descending to the basement, at the foot of the stairs on the left open off the general toilet rooms and at the right the basement and storage vaults, lockers, etc.

The ventilator, through which the washed air passes into the bank, has been converted into an ornamental feature, the bottom of which forms an upholstered seat in the center of the lobby and upper portion of which has been converted into an elaborate lighting fixture.

The safety deposit vaults are a special feature of this bank. They are built entirely of manganese steel.

Passing through the massive bronze gate in the safety deposit grille and turning to the left, one faces the great door of the safety deposit vault, constructed of one massive piece of manganese steel, weighing 27,000 pounds.

Mr. Barnes designed every portion of the building, fixtures, decorations and equipment.

CIVIC DEVELOPMENT *

BY RALPH ADAMS CRAM, ARCHITECT



AM honored far above my deserts in being asked to speak here at this time when projects of profound, fundamental and far-reaching importance are to be considered, and to act in an introductory capacity to those who will deal with concrete propositions which cannot fail to enlist your interest and evoke your enthusiasm.

These are the matters of actual importance; what I shall say is only by way of preliminaries; a few words as to the general principles underlying the concrete propositions.

Now these general principles are not simply esthetic dogmas: the schemes under consideration are, on the surface, artistic in their nature and in one of their reasons for being. It might seem, therefore, that the only basic ideas that one might need to elucidate would be esthetic in their essence, and that all you could expect me to do at this time would be to establish an antithesis between abstract beauty on the one hand and abstract ugliness on the other. I don't conceive this to cover the case at all; this is not a time to indulge in abstract theories as to the nature of beauty, for us it is enough to lay down one general proposition: a beautiful thing is a thing done right: an ugly thing is a thing done wrong.

There is too much talk nowadays about the mystery of art and the elect nature of the artist. There is a general tendency to consider beauty as an amenity of life and art as a luxury, all very well for those that can afford it. No more monstrous and unhealthy heresy could possibly obtain, but that it does, and almost universally, is proved by the fact that this country is, governmentally, serenely indifferent to the disgrace that inheres in a tax on art. The matter is looked on as a proposition in economics, whereas really it has nothing whatever to do with economics, or even esthetics: it is simply a question as to whether we are a civilized or a barbarous nation. Of late a project has been brought forward for the creation of a Department of Fine Arts in the National Government at Washington. For myself, I should like this to be called the Department of Education and Fine Arts, but whatever its functions or its designation, such a department, it seems to me, is most desirable, if art is to be recognized by the United States Government as something beside a taxable luxury for multi-millionaires. Were such a department to come into being, I am under the impression that it would prevent so ridiculous an occurrence as the recent convention achieved by our Government in connection with that of His Majesty's Government in Great Britain, whereby for the future, British works of art are admitted to the United States on the payment of a 15 per cent import duty, on condition that drummers' samples from the United States be admitted into Great Britain free of duty.

Now the love of beauty, and the power to create beauty—which is art—are, or should be, the heritage of every man, art is just a crowning mark of civilization; it is the guinea stamp that is applied to pure metal, no more: it is the affair of every laborer and workman and professional man and if an ugly thing is done publicly in any one of the arts, the laborer and the workman and the profes-

sional man are thereby injured just as vitally as is the artist or the amateur or the dilettante. The man who builds an ugly house or shop, or flaunts brazen signs in city or country, the man who defaces public buildings inside or out with hideous sculpture, garish glass, cheap decorations and trade metal work has committed an offense against his neighbors; he is an enemy of society, and it is the duty of society to rise up and punish him.

And this, not because he has done a thing that offends the taste, but because he has struck at society itself; he has been guilty of defamation of character, because he has set the stamp of barbarism on the society that permits his outrages, not from sympathy, but from indifference and laziness.

I return, then, to my first proposition: a beautiful thing is a thing done right, and in conformity to eternal laws that are superior to and contradictory of those casual and temporary edicts which emanate from society and are the result only too often of wrong-headedness, superficial thinking, supreme indifference, or the whims of silly fashion. Modern cities are ugly, not because they do not follow the fashion set by Peter the Great, or the Grand Monarque, not because they do not happen to abide by the pet whim of an architect or landscape gardener, not because they fail to be French Renaissance or Gothic or Romanesque or some other style, but because, like Topsy, they have "just growed" and "growed" wrong, because they are like the fabled monsters whose heads grew in all sorts of impossible places; because they are neither coördinated nor highly organized; because their many and varied functions are mixed up pell-mell topographically, while their streets in their vagariousness or their geometrical absurdity lead the wayfarer into confusion instead of where he would go.

Compare in beauty, or even in point of logical assembling, my own city of Boston, or yours of Philadelphia, with such tenth-rate old cities of Europe as Venice, or Siena, or, better still, with such modern cities as Paris, Berlin, Vienna, Rio Janeiro, Edinburgh or Kyoto. These latter are civilized, splendidly organized, ours are decentralized, casual, difficult.

Of course we must remember that our own cities were laid out and build up at a period when the instinct for beauty was dead, deader than it ever has been before in the history of civilization, but it is, I think, an eloquent commentary on the practical value of beauty that its loss should have meant the building of cities that are not only unbeautiful, but also impractical.

The doctrine of "every man for himself and the devil take the hindmost" had taken the place of the great communism of the idea of beauty and the results were not convincing. Of course the same thing happened abroad, for artistic sense was quite as dead in England or on the Continent as it was with us. Think of London, Birmingham, Leeds, Glasgow; the thought is consoling to us and we need consolation, but the tide has been some time turned with them, or some of them, and they are fast becoming model cities, certain ones, as, for example, Paris, having become, in point of general development, models of sane and beautiful organism.

[To be Continued.]

*Address of R. A. Cram, F. A. I. A., F. R. G. S., at the annual meeting of the Fairmount Park Art Association in Philadelphia, Pa., 1907.

THE ORGAN ARCHITECTURALLY CONSIDERED

BY GEORGE ASHDOWN AUDSLEY, LL. D., ARCHITECT



CHURCH organ should be more or less powerful in tone in exact proportion to the internal dimensions and the acoustical properties of the building in which it stands, and the more or less favorable position it occupies therein; power, being, in this case, understood to be volume and pervading character of tone rather than loudness, in an ordinary sense, which is usually accompanied by unmusical harshness. A harshly voiced and noisy organ is an unmitigated abomination to the refined and musical ear. The leading characteristic of a church organ should be grandeur combined with the greatest possible refinement of intonation; so that it may be perfectly adapted for the appropriate accompaniment of choral and congregational singing, and the rendition of incidental music of a solemn and dignified character. It must never be forgotten that such an organ is essentially, and above all, an accompanimental instrument; its capabilities for the display of florid skill in secular music on the part of the organist being of secondary consideration, if it is a consideration at all. How often, however, do we find on testing the tonal appointments of modern church organs, or analyzing their lists of stops, that true grandeur and usefulness have been sacrificed for the insertion of several ear-tickling and imitative stops, for which so many organists have an inordinate predilection; or by the insertion of too many small and cheap stops, which find favor among competitive organ builders. An organist's or an organ builder's specification can generally be detected by the appearance of such fancy stops, or the inordinate introduction of insignificant ones, which go so far to denude the church organ of its all-important accompanimental character. In the case of small, or even medium sized, instruments such treatments are to be condemned; but in large organs there is usually ample material for both accompanimental and solo playing. Would it not be well for the professedly church architect to be also an organ architect, that he could control the construction and tonal appointment of the organ, just as he controls the construction and appointment of the church in which it is to be placed. We have said elsewhere, and in these columns it is proper that we repeat our words: "Let there be organ architects, just as there are architects devoted to the study and practice of civil architecture; men properly qualified to undertake such duties as the giving of sound and reliable advice respecting the proper position and provision for the organ in a church or other building, regarding its dimensions and tonal character, and with reference to its general treatment and design. Such men should be generally conversant with architecture and the science of acoustics, have a musical taste and training, and be experts in the theory and practice of organ construction. Let such men be honorable and above suspicion, and let them be both able and willing to fulfill their duties to their clients in the matter of organ building, just as architects of reputation are in the larger matter of church building. When such experts are forth-

coming, and are intrusted, in a businesslike manner, with the scheming, designing, and superintending the construction of organs, a new era will commence in the art of church organ building. Both in Germany and France the construction of a church organ is a matter of great importance, and is usually attended to by a properly appointed commission of musicians and experts. In the procural of the grand organ for the Cathedral of Notre-Dame, at Paris, the commission appointed was of a most distinguished and remarkable character."

When an architect who is not conversant with organ matters is intrusted with the designing of a church, he would do well to consult, before completing his plans, a competent and disinterested organ builder or expert, so that everything that is possible may be provided for the reception of an organ of adequate size in a suitable position; and where floor space is very limited, that provision may be made for the reception of the main bellows and blowing mechanism as close to the organ as practicable. As blowing mechanism is generally more or less noisy, it is advisable to locate it as far as can be found convenient from the organ proper, so that its sound may not be audible in the church. It is only necessary that the place in which it is installed has such communication with the interior of the church as to secure a supply of air to the feeders of the same temperature as that which surrounds the pipe work of the organ; otherwise it will be practically impossible to keep the instrument in tune.

We trust that the preceding remarks will have the desirable effect of impressing the architect interested in church building with the importance of making himself acquainted with both scientific and practical matters connected with the organ. With the materials furnished by the several published treatises on organ construction and appointment, he can readily acquire sufficient elementary knowledge to prevent him from making at least serious mistakes in locating and planning sufficient accommodation for the organ in churches designed by him. To save the architect both time and trouble, however, not to say uncertainty, it is our intention, in subsequent articles, to treat in as full a manner as the small space at our disposal will permit, such practical matters connected with the position and accommodation of the organ in churches of different types, and such artistic considerations relating to its external design and decoration, as will be of immediate assistance to him.

[To be Continued.]

There can be no doubt that the needs of our epoch, and the advancements of our industrial arts, together with the efforts of our ambitious architects, will ere long break the shackles of the prevailing thralldom which not only retard the evolution of an architecture commensurate with modern requirements and which also typifies the architect of the twentieth century as a mere copyist of antiquated forms and disputable usefulness.

OUR ILLUSTRATIONS.

House of M. C. Miller, Pittsburg, M. Nordlinger, architect.

McConnell apartment house, Chicago, S. N. Crowen, architect.

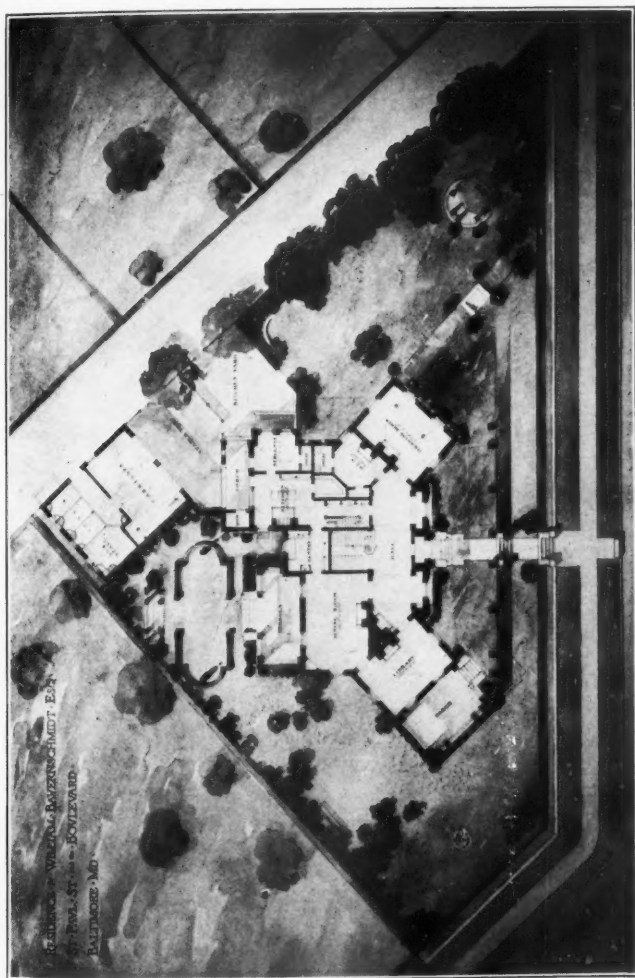
Y. M. C. A. building, Omaha, Neb., Fisher & Lawrie, architects.

High school, South Pasadena, Cal., Marsh & Russell, architects.

House of W. F. Bryan, Peoria, Ill., Reeves & Baillie, architects.

Grill room of Alexandria Hotel, Los Angeles, Cal., J. Parkinson, architect.

House for Wm. Bauernschmidt, Baltimore, Md., Ellicott & Emmart, architects.



PLAN, RESIDENCE, W. BAUERSCHMIDT, ELICOTT & EMMART, ARCHITECTS.

St. David's church, Rolland Park, Md., Ellicott & Emmart, architects, Baltimore, Md.

Hotel La Salle, Chicago, Holabird & Roche, architects. For description in detail see another column.

First National Bank of Englewood, Chicago, Julian Barnes, architect. Extended description is printed in another column.

Northwestern University campus and engineering hall, Evanston, Ill., George W. Maher, architect. Description is printed in another page in this issue.

ASSOCIATION NOTES.

WORCESTER CHAPTER, A. I. A.

At the annual meeting of Worcester chapter officers for the ensuing year were elected, as follows: President, Stephen C. Earle; vice-president, George H. Clemence; secretary and treasurer, Lucius W. Briggs. A supper was enjoyed with George C. Halcott, superintendent of public buildings, as a guest.

PITTSBURG ELECTRIC BOOSTERS' CLUB.

The second monthly short circuit of the Pittsburg Electric Boosters' Club was well attended. About twenty new members were initiated, the membership now being 57. The club is composed of men engaged in occupations having to do with electricity, including representatives of manufacturers, supply houses, architects, power plants and electric illuminating companies. The president, who is known as the master controller, is H. N. Muller, Allegheny County Light Company; vice president or auxiliary controller, W. Ennis, Buckeye Electric Company; secretary-treasurer, or recording watt meter, L. J. Kiefer, McCreery & Co.; master of electrolyte, Morris W. Mead, Johns Manville Company.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

The principal subject for discussion at the last meeting of the association was the Registration Bureau for Architectural Draftsmen. The bureau for the year past, its first year, caused a loss of \$60 only. The year was not a normal one, as unusual expense was required in starting the service. The year's experience was regarded as showing that the bureau alone was not a good venture, but as an aid in securing competent draftsmen for the members of the association it was considered an advantage. As a strong influence in increasing membership it was also thought desirable. In evidence of this last conclusion, it was stated that the year's increase of twenty-one members was chiefly due to the desire to profit by the service of the bureau. A resolution was adopted that the registration bureau be continued for another year.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Secretary Fernand Parmentier reports that at the last regular meeting of the Southern California chapter, held on March 10th, 1908, the chapter decided to send an exhibit of some of the work of its members to the Eighth International Congress of Architects, to be held in Vienna, Austria, May 18th, 1908. Mr. J. A. Walls, of Los Angeles, was elected a delegate to the congress. Mr. A. F. Rosenheim was elected as a member of the National Nominating Committee of the American Institute of Architects. The chapter endorsed the resolutions of the Washington Chapter A. I. A., with reference to the proposed location of the Grant Memorial in Washington, D. C. The chapter also took definite action with reference to introducing new clauses and amendments to the Los Angeles building ordinances with special reference against the issuance of building permits on plans not prepared by state certificated architects.

CHICAGO ARCHITECTURAL CLUB.

Among the recent happenings of the club were the following: Lecture on "The Making of a Young Architect," delivered by Elmer C. Jenson. His address was instructive and encouraging to the eventual architects ambitious for advancement. An innovation is the club social dinner served in a neighboring restaurant on meeting nights. An evening was devoted to Travelogues, at which the various traveling scholars and others gave interesting experiences. A feature of this meeting was the showing of a large collection of foreign photographs. Judgment has been rendered and prizes awarded in the Street Lamp competition. C. H. Hammond secured the first prize, H. H. Green, second prize and A. J. Knox, third prize. The programme for the stag party and amateur night announced the engagement for the occasion of an elaborate array of artists and near-artists. At present the most interest centers in the approaching annual exhibition.

CLEVELAND CHAPTER, A. I. A.

At the banquet meeting nearly a full quota of members were present. The report of the education committee by C. S. Schneider, received much attention. It dealt with the venture inaugurated last year in establishing for Cleveland draughtsmen an Atelier, modeled after the Beaux Arts Ateliers of New York and Paris. Architectural problems are given to the draughtsmen to work out, dealing with building designs of all sorts, and decorative work. The dues are nominal, being only \$1.00 a month. Problems are presented, requiring one, two and four weeks to finish, and also sketch problems to be rendered in four hours. The drawings are criticized by practicing architects of Cleveland, who give out the programs and judge the work. The patrons at present are: Striebing, Dyer, Walker and Schneider, and the board of managers, Garfield, Benes and

Hanna. The chapter voted to render some financial aid to this Atelier Club of Cleveland and to give it moral support. A paper was read by R. G. Hubby upon the use of the Insignia of the institute by all Fellows and Associates of the Cleveland chapter.

ILLINOIS CHAPTER, A. I. A.

The regular monthly dinner and meeting of the chapter were held at the club rooms at the Art Institute, March 9. The business meeting commenced at 5:30 p. m. to dispose of the business programme before the evening discussion. The question of consolidation with the Architects' Business Association was considered and voted upon adversely. It was concluded that each association had special reasons for continuing separately in the good work that each in its own sphere had carried out for years. There was much discussion relative to suggestions invited by the institute committee on contracts. It is probable that quite a complete system for securing bids will be submitted that is a wide departure from the competitive course. The subject for the evening was "Recent School House Design in Chicago." The speaker was President Dwight H. Perkins, the architect for the Board of Education. Drawings were hung which were illustrative of the development of recent school house design in Chicago. Comparisons were made with the schools of other cities. Distinctive features of Chicago's new schools are the elimination of the high basement which is made a full first story and the tower for toilets on each of the four floors that constitute the Chicago school.

WASHINGTON (D. C.) ARCHITECTURAL CLUB.

The club recently regaled itself with a "Colonial Night Cabaret" at its club rooms, 720 Fifteenth street, Northwest. The evening, it was announced, was to be celebrated with "a bit of Bohemia broke loose and embellished." The program was opened with an overture by Frank Hollingshead. Solos were sung by William Clabaugh and Joseph Matthieu, and a decided hit was scored by the "Knocker Duet," composed of Richard Powers and William Matthieu. Mr. Powers was also effective in a monologue and Mr. Michael Dolan gave an enjoyable recitation. Then began "The Merry Widow Dance," followed by the prize story contest, in which latter feature Messrs. Harry T. Pratt, J. P. Ryan, Gasch, J. H. Moser, Ed W. Roberts, Michael Dolan, R. B. Hayes and R. M. Powers achieved distinction. The Washington Architectural Club is composed of about 200 active and passive members selected from the profession which gives it its name. Its officers are: Waddy B. Wood, president; Hector S. McAlister, vice president; Fred Reed, secretary; William W. Stevens, treasurer, and E. M. Sunderland, L. A. Simon and Frank Upman, directors. The committee in charge of the entertainment for the evening, led by Leo J. Weissenborn, consisted of H. R. Barnes, H. C. Lincoln, R. M. Powers, F. P. Sullivan, A. M. Burr, J. F. Matthieu, C. E. Parker and E. E. Woods.

EXHIBITION, NATIONAL SCULPTURE SOCIETY.

The National Sculpture Society will hold an exhibition of sculpture in the 5th Regiment Armory at Baltimore, Md., during the month of April, under the auspices of the Municipal Art Society of Baltimore. Practically every sculptor in this continent will be represented, over 100 in number, by about 400 examples of their work. Over 200 bronzes of all sizes, cast in American bronze foundries. A number of equestrian statues, marble groups, statues, busts and reliefs of all kinds will form a part of the display. The florists of Maryland will furnish material in the way of plants, flowers, shrubbery, trees, etc., which will serve as backgrounds, etc., and will materially enhance the beauty of the display of sculpture. It will be the most important exhibition of American sculpture ever seen, both in numbers and quality. The Municipal Art Society of Baltimore has guaranteed all expenses involved in carrying out the exhibition. This is the first exhibition held out of New York by the society and is expected to be followed by others in various large cities throughout the United States. Amongst the sculptors who will exhibit are: Herbert Adams, Vincenzo Alfano, Paul W. Bartlett.

NEW PUBLICATIONS.

ACADEMY ARCHITECTURE AND ARCHITECTURAL REVIEW. Vol. 32 (1907, Part 2). Edited by Alexander Koch. Size 7½x9¾ inches, 162 pages of illustration. Price \$1.75 per copy.

M. A. Vinson, 205 Caxton Building, Cleveland, Ohio, American agent.

"Academy Architecture" is published twice a year in England. It fills the same field as the Architectural Club Catalogues of this country, as the English clubs do not issue separate catalogues. This volume contains a selection of the prominent architectural drawings shown at the Royal Academy, London, and the Royal Scottish Academy, Edinburgh. A department of the book is devoted to the Paris Salon, and another to Sculptures. The volume closes with a review of interesting architectural subjects executed or designed within recent years in England and elsewhere. For many years "Academy Architecture" has been growing in favor with the architects of America. Each volume successively shows a widening in scope and interest. Few offices would care to be without the work as issued when it has once been examined.

THE ORGANIZATION, CONSTRUCTION AND MANAGEMENT OF HOSPITALS.

The above is the title of a book in quarto form with 474 pages and hundreds of illustrations, edited by Professor Dr. Albert J. Ochsner and Architect Meyer J. Sturm. The first 140 pages of the book are taken up by the learned professor, who from love and devotion to the intricate subject-matter in question has made himself intimately familiar with the proper layout and management of all kinds of hospitals. So much so that the style and manner of his writing alone would demonstrate complete expertness. He is absolute master of the subject-matter under his pen. He begins with a brief historic sketch of the start and rise of hospitals, treats their proper organization, their layout, the functions of the sundry officers, tells their respective duties and mentions the various salaries due them. Then follows the manner of organizing the medical and surgical staff with detailed specification of duties. Next he considers the sundry plans for the assignment of patients and guards against the number of possible and often attempted frauds by persons who ask acceptance as paupers, however able they may be to pay for services. Detailed rules as to general discipline and order for governing the sundry staffs follows, and lastly the organization of training schools for nurses is discussed. Everywhere, indeed, the most intimate knowledge of the administration is evident. The learned doctor's discourse is followed by the younger architect, who gives a most complete and thorough account of the practical construction and arrangement of hospitals. In fact, so comprehensive is it that at the same time it might serve every beginner in Architecture as a general compendium. Thus he treats: Masonry, Carpentry, Fireproofing, Plumbing, Plastering, Painting, Electric Work, Ventilation and Heating, Iron, Roofing and Sheet-metal Work, Floors and Wainscots. Illumination, Refrigeration, Equipment in Construction. And he gives a profuse number of illustrations, all accurately presented. He also furnishes quite a number of plans of hospitals, mostly by himself, designed and erected in various parts of the country. Among these the Augustana Hospital, designed by L. G. Halberg in collaboration with Meyer J. Sturm, under counsel of Dr. Ochsner; and the St. Mary's Hospital, designed by Henry J. Schlacks, architect, in Chicago. The doctor then concludes with a number of elaborate chapters on the many kinds of supplies needed in a Hospital, and on the manner of obtaining and handling the finances, stocks, bonds, or whatsoever they be. All these subjects, intricate though they may be, are very intelligently treated as the natural results of explicit and manifold experience. Indeed it would appear as though this work is bound to supply a long-felt practical want, so generally prevailing in regard to hospitals.

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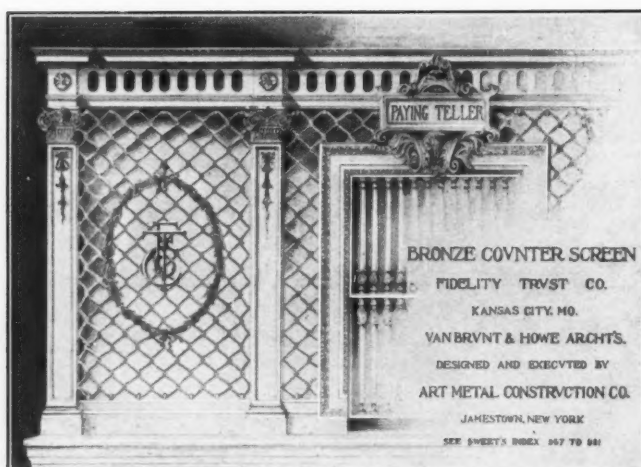
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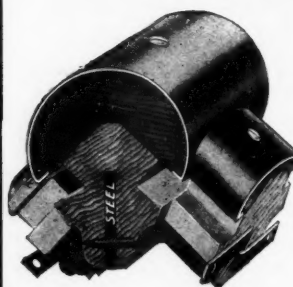
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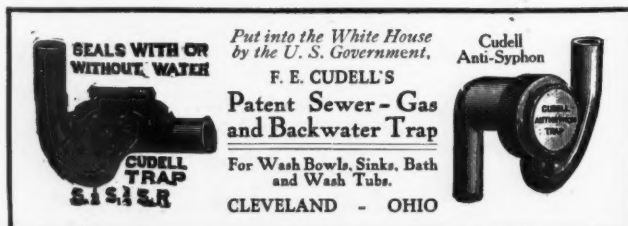
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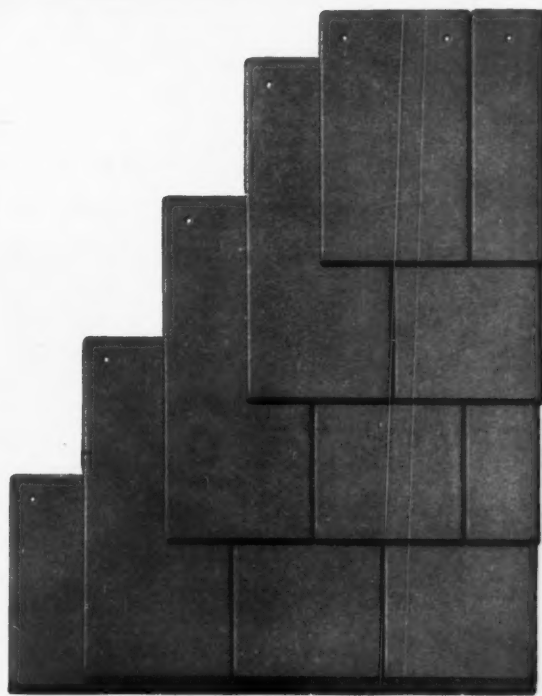
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