

THE INLAND ARCHITECT AND NEWS RECORD

VOL. LI

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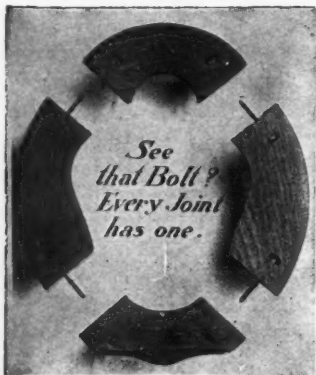


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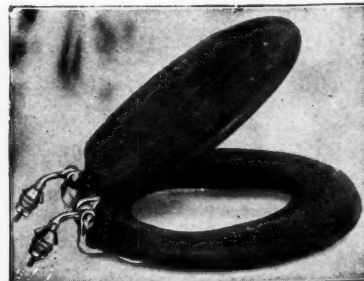


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A Monthly Journal of

ARCHITECTURE

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.

JUNE, 1908

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A Notable Gathering of Architects.

The Vienna congress of architects held last month was of unusual interest, even for an international meeting. The attendance numbered some 1,400. Many of the visiting architects were accompanied by their wives. While perhaps to be expected, it is to be regretted that there was so small a representation of the English-speaking countries, England and America. The congress was formally opened in the Parliament House. The building is of Greek design by Hansen. The opening address was given by the president of the congress, Herr Otto Wagner. He emphasized a condition that has caused much concern to architects in America. In his words: "One of the greatest hindrances to the progress of art is the incursion made by contractors into its domain, and the pretexts they advance for pushing the architect aside are almost incredible." In referring to the so-called new art movement, he said: "The artist must essentially have a distinct individuality. The creative faculty is his greatest gift. Hence artists can never be wholly at one with each other. Should even the two greatest artists judge a work of art, whatever praise they bestowed upon it, their opinions of it would surely differ. The artists' societies are but another proof of this. Such varied outlooks result in the formation of groups of artists. One group has for decades striven to introduce artistic principles which in their view better reflect the spirit of the age. This has led to an artistic warfare such as always exists during periods of living art." Another speaker, Professor von Feldegg (Vienna) was very appreciative of the new art. He said: "The peculiarity of the modern architectural movement lies in the fact that it harks back from the external or objective side to the internal subjective. It declines to low to accepted principles and shows a Nihilistic enmity for tradition. It plunges into the depths of the human soul, into the heart of matters, the individual, the origin of things. Its watchword is sense and sensibility."

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THE ARCHITECTURAL LEAGUE OF AMERICA.

(ORGANIZED 1899.)

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NEXT CONVENTION AT DETROIT, MICH.

Wide Spread Desire for Fine Arts Bureaus.

In view of the persistent efforts of the American Institute of Architects, through its able committee headed by S. B. P. Trowbridge, to secure a National Bureau of Fine Arts, it is of much interest to learn that the architects of other countries are moving in the same direction. The expressions on this subject at the Vienna Congress were in the nature of a symposium, composed of papers by Baurath Alois Wurm, Herr Berg of Frankfurt, Prof. Virgil Nagy (Budapest), M. Berindey (Bucharest), and Count G. N. Plunkett, Hon. A. R. I. B. A., Dublin. These papers were based upon the suggested resolution reading as follows: (1) "That every government be ur-

gently requested to establish a ministry of fine arts, or at least a section which shall deal with subjects relating to the arts. (2) To such a ministry or section shall be attached artists of established reputation. (3) Since architecture can be considered the leading art, architects shall be in a majority. The work of this ministry or of this section shall be the advancement and the encouragement of the fine arts in all their branches." A paragraph or two from the leading paper, that by B. Wurm, will show his attitude: "The cultivation of art must keep in touch with the spirit of the times, and must certainly not come under the yoke and red tape of fiscal and administrative officialdom. No suitable solution to these pressing questions can be found so long as architecture is kept apart from its natural union with the other fine arts, and no central office is arranged for them. * * * It does not do for architecture to be coupled with public works such as water, roads, and bridges. Architecture can only attain an ideal position through the offices of a ministry of fine arts. But if for the present this ideal is not obtainable, architecture should have a section of its own, under the direction of an eminent architect, and this section should be attached to some other suitable ministry, which might be called the ministry for fine arts and public buildings. * * * The Austrian Chamber of Deputies (Abgeordnetenhaus) has just accepted the proposal of Oberbaurath Günther, that within the office of works there shall be created an independent section for art. The Zentralvereinigung of Architects maintains its conviction that a center must be created for architecture and the sister arts dependent on her; they word their request as follows: "The Abgeordnetenhaus is desired to arrange as soon as possible a special ministry for fine arts. As a preliminary measure to establish in an existing office an independent and technical section for fine arts."

**Attitude of
European
Societies.**

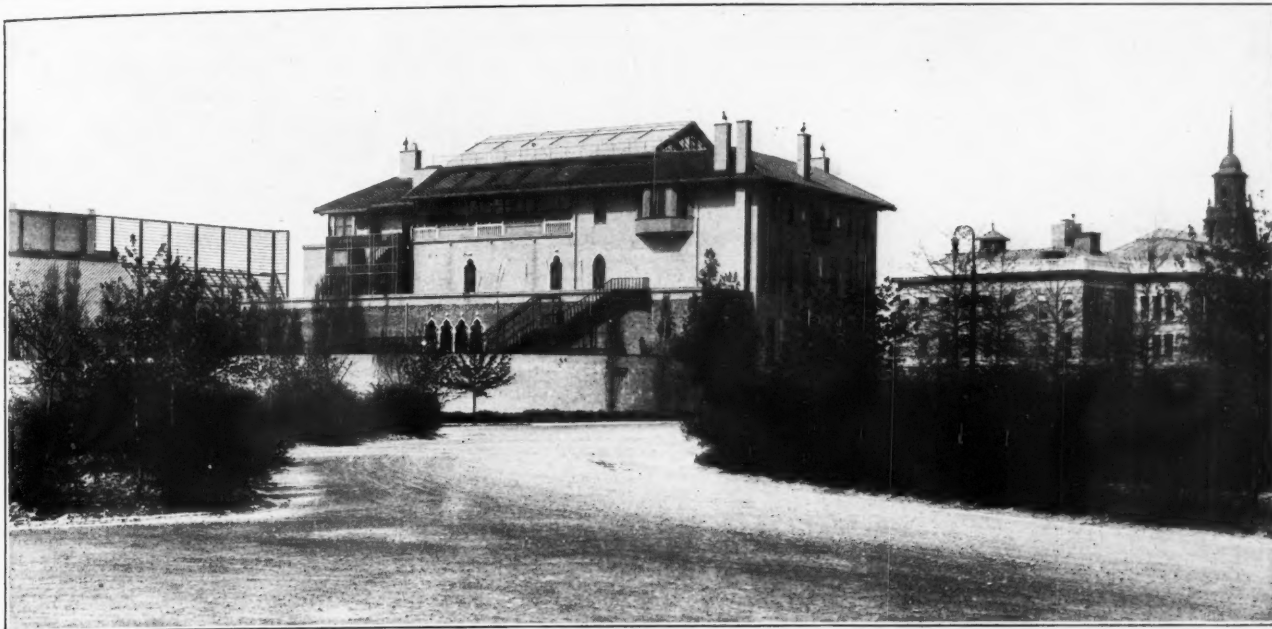
Professor Nagy, speaking for the Hungarian Architects' Association, said that they agreed fully with the first and last clauses, but thought that, instead of eminent artists, the wording of the second clause should be consulting artists. His criticism of clause three was, that painters and sculptors might find it disagreeable to work under the direction of architects. M. Berindey closed his remarks in the words: "Since architecture can be considered the leader of the fine arts, architects should be in the majority. As an architect holding the French government diploma, and representing my Roumanian confreres, I vote for the resolution." In his summing up, Baurath Wurm expressed his pleasure at the almost complete unanimity of the meeting. He said that the first and main thing was to work together for this much-desired ministry of fine arts. When this essential is once obtained, then will be the time to discuss details. It will be a great gain for our art when architects can work under brother architects, instead of under unsympathetic and inexperienced officials. The efforts of foreign societies to secure government recognition of the fine arts should greatly strengthen the position of the A. I. A. in its stand for the establishment of a National Bureau of Fine Arts.

**Woeful
Waste of
Resources.**

It is said that the chief executive of every state in the Union, Democrat and Republican (political disputes being hushed momentarily in the face of a common peril), attended the recent conference of governors in our national capital, called by President Roosevelt to consider the alarming waste of our national resources, especially in coal, iron and timber. It is beyond dispute that these resources, heretofore thought to be inexhaustible, are far otherwise. Already sadly depleted, the residue is disappearing at a rate which, unless promptly checked, threatens at no distant day to make the New World of Columbus' discovery as effete, bare and uninhabitable as the desolate moon itself. In this connection Professor Shaler of Harvard was quoted as saying that Americans are the most wasteful people on earth, without any exceptions of either Russian, Turk, Chinese or Kaffir. Hardly had the state governors reached home when, at the annual conference in New York of the National Board of Fire Underwriters, another and still more reckless phase of American wastefulness was set forth in figures which would be incredible, doubtless, were they not confirmed by so many repetitions year after year. But, serious as it was, not a state governor participated; and the daily press gave it a notice in fine print of about one-tenth the space it gives to every ball game and social sensation.

**American
Wastefulness
in Figures.**

At this meeting President Burchell, of the Board, naively re-told an old, old story by remarking that "though there had been but two fires (sic) with losses over \$1,000,000 during 1907, and 25 fires with losses of \$500,000 or over, there had already been two fires since January 1, 1908, which exceeded in magnitude those of 1907." These two big fires were at Chelsea and Atlanta. President Burchell gave no figures for Atlanta, but the insurance loss at Chelsea was \$8,846,879. He added for comparison that the total fire loss in the United States for 1907 was reported as \$199,383,300—practically \$200,000,000. The actual losses, including insurance losses not reported, also uninsured property, property insufficiently insured, and loss of rentals and of employment are not ascertainable. But, taking insured property alone, we Americans burn it up right along to the extent of near \$600,000 a day, Sundays and Christmas included, year in and year out, and, what is worse, think *nothing of it*. Why so? Mainly *because it is insured*. For it is no great hyperbole to say that, were it not insured it would not be burned; or from ninety-nine hundredths to nine hundred ninety-nine thousandths of it would not. We think it as undeniable as an axiom in geometry that, if all fire insurance should be completely and at once withdrawn from the United States and the business made illegal, or even if the persons on whose premises a fire originates were thereby debarred from collecting any insurance unless he could prove in court his complete innocence of responsibility, direct or indirect; and if farther he knew he would be liable in damages for all losses both in rents and property resulting to his neighbors, far and near, from his fire, precisely as is done in France, our \$600,000 daily fire oblation to the American genius of wastefulness would stop so suddenly and abruptly as to make our American fire insurance companies shiver.



FENWAY COURT, BOSTON.

THE FENWAY DISTRICT, BOSTON



HE statement which has already appeared in some of the Boston Notes of *THE INLAND ARCHITECT* to the effect that locations in the Fenway district are being obtained by various institutions seeking new and permanent locations, is one worthy of a more extended consideration.

In its growth Boston eventually occupied the peninsula between the Charles river and the harbor, crowding itself back along the narrow neck which ran to Dorchester and Roxbury, these latter towns being already settled. In the razing of the top of Beacon Hill filling was procured to form Charles street and the public garden; then slowly the back bay of the Charles river was filled in, the new land being known by the same name as the former water, and it became a prominent residential section, extending out as far as a swampish locality known as the Fens. There it stopped, except along the bank of the Charles river, on the highway to Brookline and Brighton more residences were erected.

In the scheme for the park system of Boston the Metropolitan park commission ran roads and paths through the Fens and in places

beautified the banks of a tortuous little river. This is a most beautiful place, especially in the spring, with its flowering shrubs and trees, winding walks and drives, while on the limpid water and among the sedges are numerous ducks, geese and swans. A few of H. H. Richardson's Bridges span the little river and at the Boylston street entrance is to be seen Daniel French's statue of James Boyle O'Reilly.

The low locality, of which the park commissioners took about one hundred acres, a comparatively small portion, extended approximately from Massachusetts avenue to Longwood avenue and from Beacon street to Huntington avenue. It seems odd now that such a large tract of

land only twenty minutes' ride from the common should remain unoccupied for such a length of time.

Mrs. John Gardner perceived the possibility of the situation when she erected Fenway Court and in it placed the superb art collection, which is open to the public on certain days of the year. One sometimes asks if this is not a most beneficial method in restricting the visiting of this beautiful place to a few times a year. Were it open daily



SIMMONS COLLEGE, BOSTON.

would we not satiate ourselves, as we do with many things with which we come in daily contact?

Simmons College was erected adjacent to Fenway Court; both buildings face the Fenway, being separated from the little river by the drive coming from Tremont entrance. The dormitories of the college are situated on Boylston street and are of the same style of architecture as the college itself.

In a future article the more recent additions to this

locality will be considered, such as the Good Samaritan and Deaconess Hospitals, the Normal School group, the Harvard Medical School, and the Nutrition Laboratory of the Carnegie Institution of Washington, all of which are completed; the Museum of Fine Arts, now under construction, and the Harvard Dental School, the Children's Hospital and the Brigham Hospital, on which the actual construction has not begun.

THE ORGAN ARCHITECTURALLY CONSIDERED

BY GEORGE ASHDOWN AUDSLEY, LL. D., ARCHITECT



AS a representative example of an end treatment, facing the congregation, I may direct attention to that obtaining in Trinity Methodist Episcopal church, Denver, Colo. At the end of the building and facing the auditorium is a recess measuring about 46 feet in width, 16 feet in depth, and 37 feet in height. This recess is defined, toward the auditorium, by an ornamental frame, resembling the proscenium-arch of a theater; and both walls and ceiling are, properly, flush with its inner edge, so as to present no obstruction to the egress of sound; and, further, the ceiling is covered at both sides and back. Within this well-constructed recess is disposed the organ, admirably planned, and with its screen of ornamental wood-work and displayed pipes extending from side to side. The console is elevated about 4 feet 6 inches above the floor level; and arranged in tiers on each side of it are about fifty chairs, providing accommodation for a chorus of about one hundred singers. Directly underneath the floor of the recess is the bellows-room, and underneath it again is the motor-room.

The general disposition which obtains in this church deserves the architect's attention. It has, on a much smaller scale, and with certain modifications, been adopted in some Scotch churches and English Dissenting chapels, and there can be no doubt it is generally more successful, from a musical point of view, than any west or rear-end treatment could be made; for in the latter position the sound reaches the ears of the congregation from behind, and the effect is not altogether agreeable. It must be remembered that wherever the organ is, there the choir or singers should be also.

In Roman Catholic churches, the organ almost invariably occupies an elevated position on a gallery at the end of the nave, opposite the sanctuary; but the services of the Church favor this position. It is the practice, however, in important churches, to have a small accompanimental organ located in the sanctuary, as in the Church of Our Lady of Grace, Hoboken, New Jersey, in which we have recently placed both grand and sanctuary organs, meeting all necessary conditions.

In whatever situation the organ may be erected in a church or other building, it is always desirable, and sometimes imperative, to have its feeders or main bellows and blowing apparatus or machinery located in a chamber or other suitable place so situated as to prevent any noise from them reaching the ears of the congregation or audience. This arrangement is absolutely necessary when any of the rotary blowers now manufactured are used. An almost noiseless blowing apparatus is that consisting of a series of diagonal feeders, actuated by a three-throw crank-

shaft driven by a direct-current electric motor, the speed of which is automatically controlled by the rise and fall of the main bellows or receiver. Whatever system of wind-supply is adopted, care must be taken to provide means for the free passage of air to the bellows-chamber or blowing apparatus directly from the church, and preferably from the immediate locality of the organ; or of air at the same temperature as that surrounding the organ. This is a matter of great importance; for it is impossible to keep an organ in tune or in perfect condition if it is supplied with cold and damp air while it stands in a warm and dry church, and vice versa.

When the feeders and blowing apparatus are located at a distance from the organ, and air from the neighborhood of the instrument is conveyed to them by a special tube, the feeders should be inclosed in a large box or a tight chamber of wood into which the tube will deliver the air. Under no circumstances should air directly from the exterior of the building be admitted through doors, windows, or other openings to the feeders. Should a gas-engine be used for blowing, every precaution must be taken to protect the feeders from the fumes which issue from it. Unless this is effectually done, great injury will accrue to the organ, and especially to its delicate reed stops. Unless there is no alternative, a gas-engine of any kind should never be used in connection with an organ. Water-motors are, of all blowing machinery, the safest and most satisfactory when a constant supply of water of high pressure is obtainable. These motors are made with a practically silent action. Next to them are the electric motors already spoken of. In cases where manual blowing, or a silent water-motor, is to be used, the bellows-chamber may, except in very damp localities, be constructed immediately under the floor of the organ-chamber, and the main receiver may be placed above in the organ itself. When several reservoirs are required for different pressures of wind, they should be located in the organ, while the general wind-supplying apparatus is placed elsewhere, as already recommended.

We have dwelt to as great a length as space at our disposal has permitted on matters connected with the form and construction of the organ-chamber and its attendant bellows- or feeder-chamber, for they are of great importance, and should be thoroughly understood by the architect who professes to be able to design and direct the construction of a properly appointed church. All organ-chambers should be constructed on the same general principles, whether they form parts of churches, concert-rooms, or private music-rooms; that is, provided the conditions as to exposed walls and roofs are similar to those alluded to in the preceding remarks.

(To be Continued.)

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THE PERRY APARTMENT HOUSE, SEATTLE, WASH.
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MARQUETTE HOTEL, ST. LOUIS, MO.
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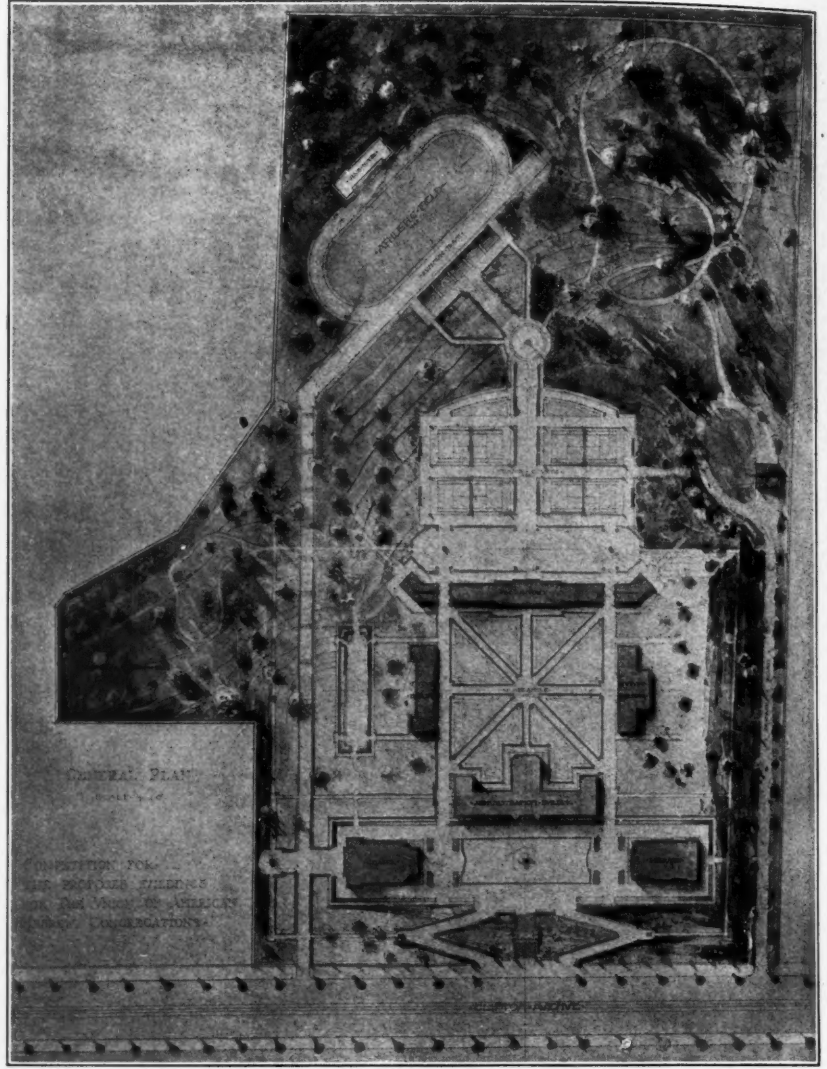
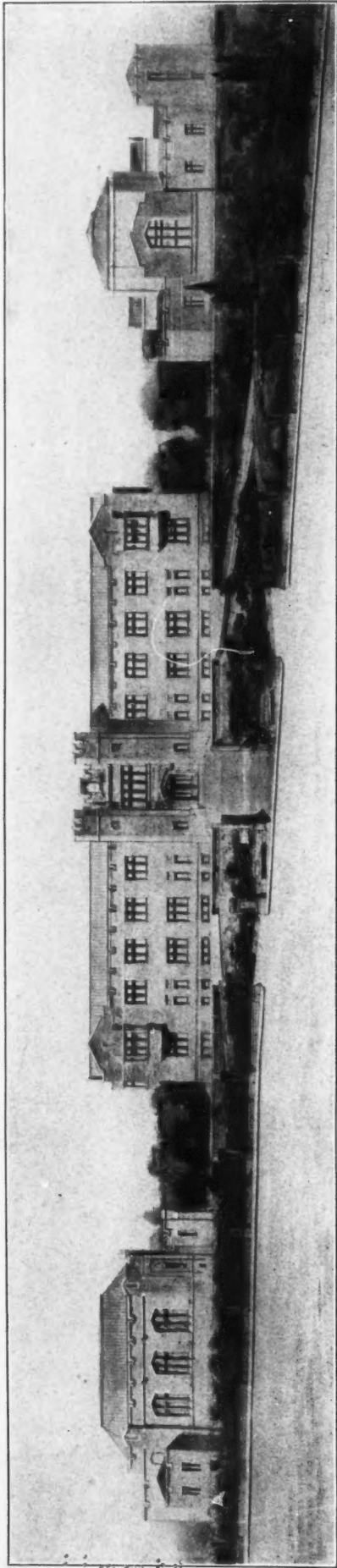
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NEW CATHOLIC CATHEDRAL, SEATTLE, WASH.
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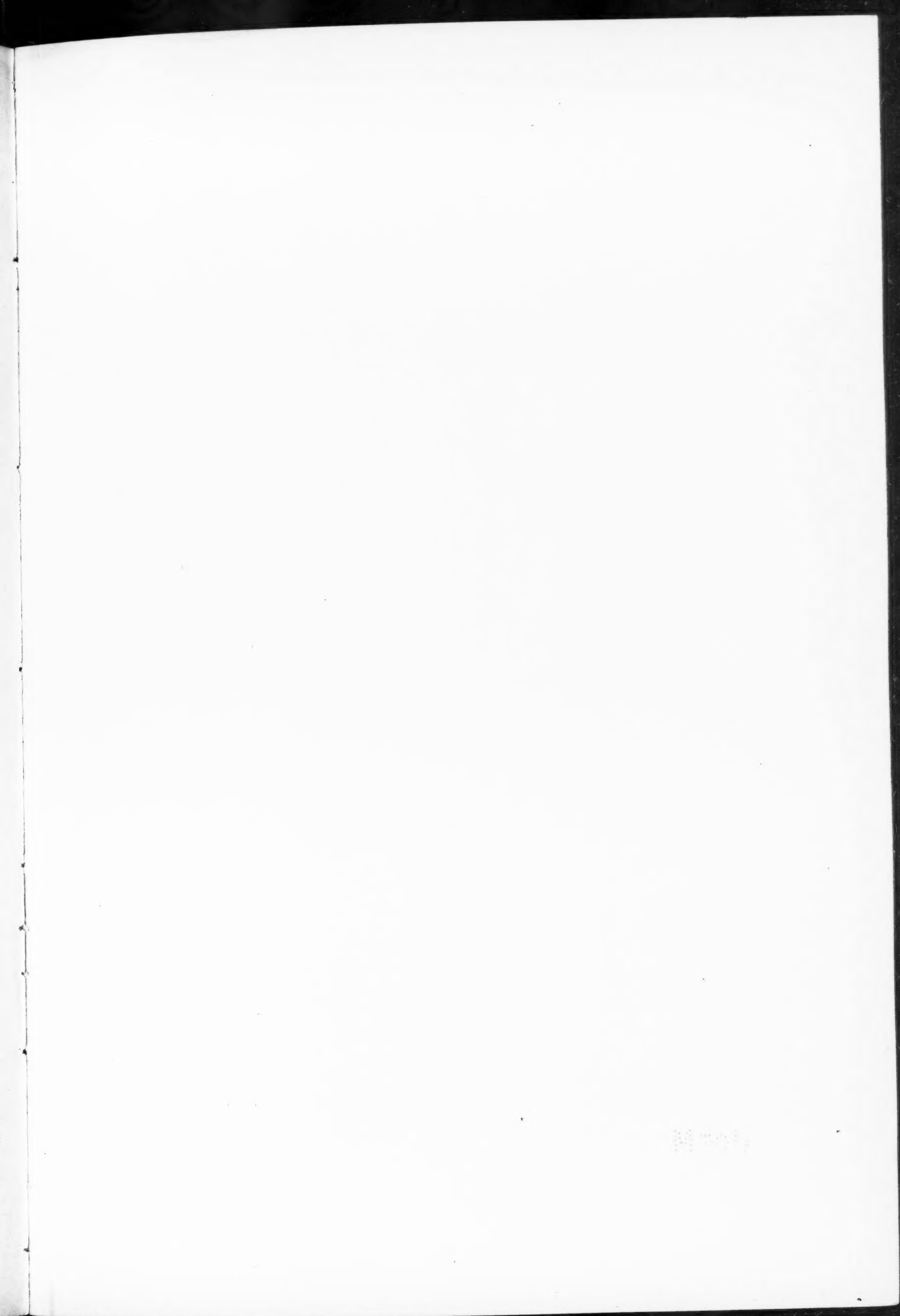
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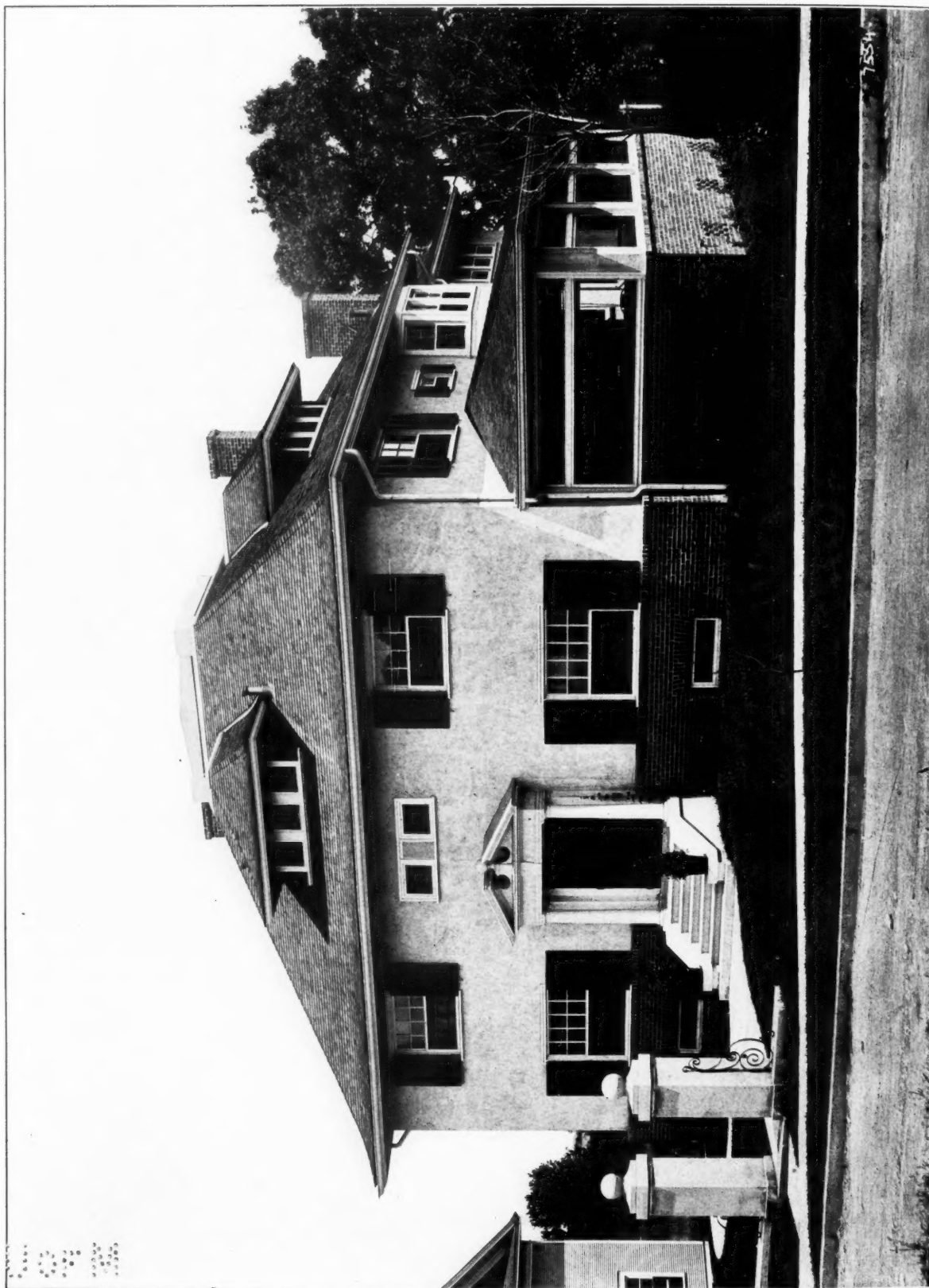
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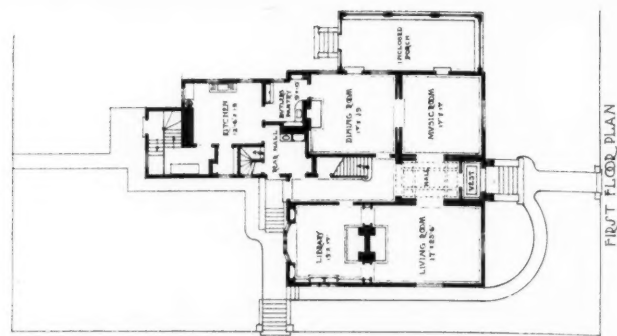
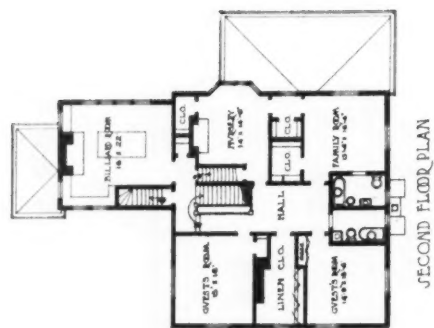
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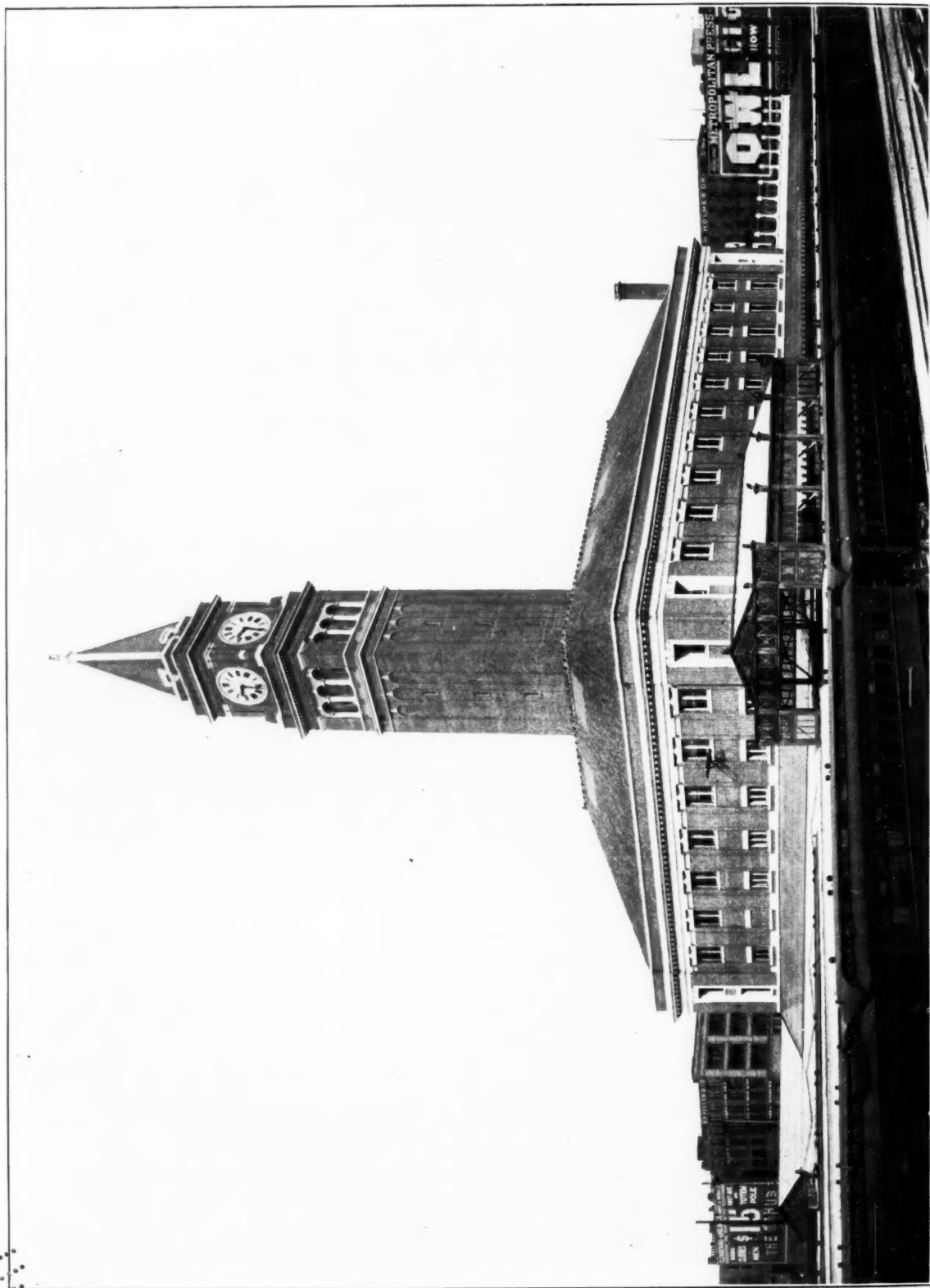


HOUSE FOR MR. ROBERTS, DAVENPORT, IOWA
William A. Otis, Architect, Chicago



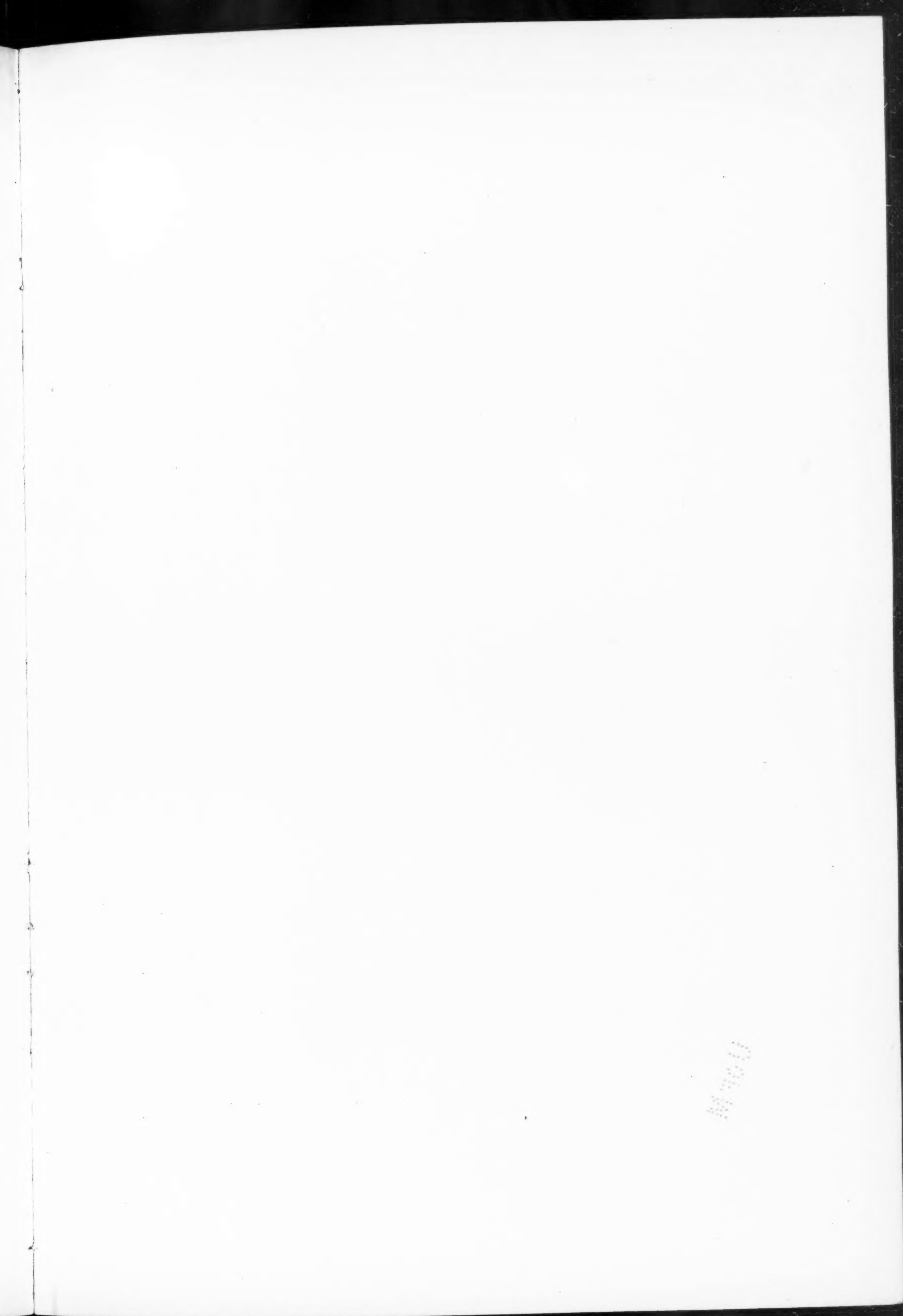
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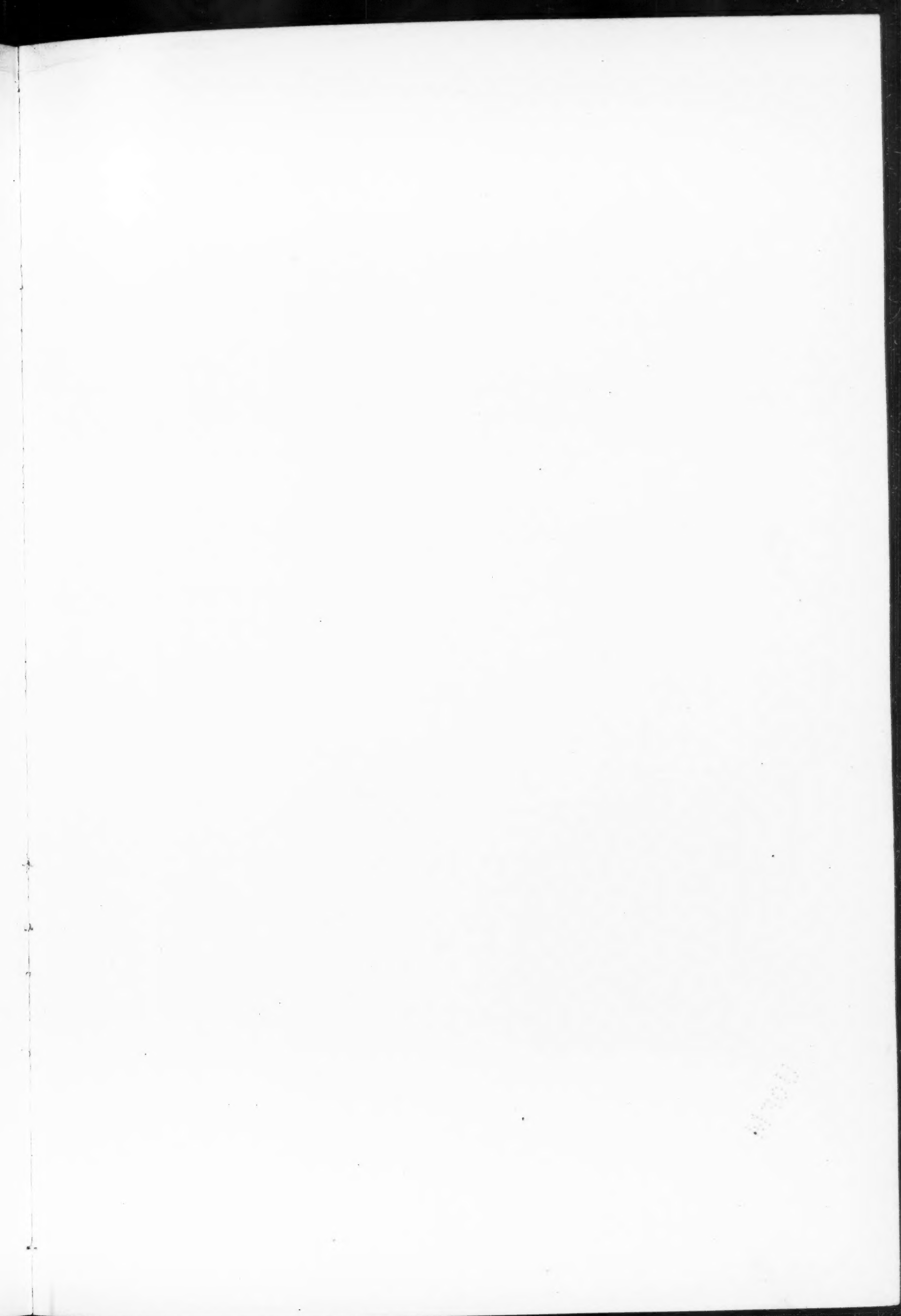
UNION DEPOT, SEATTLE, WASH.

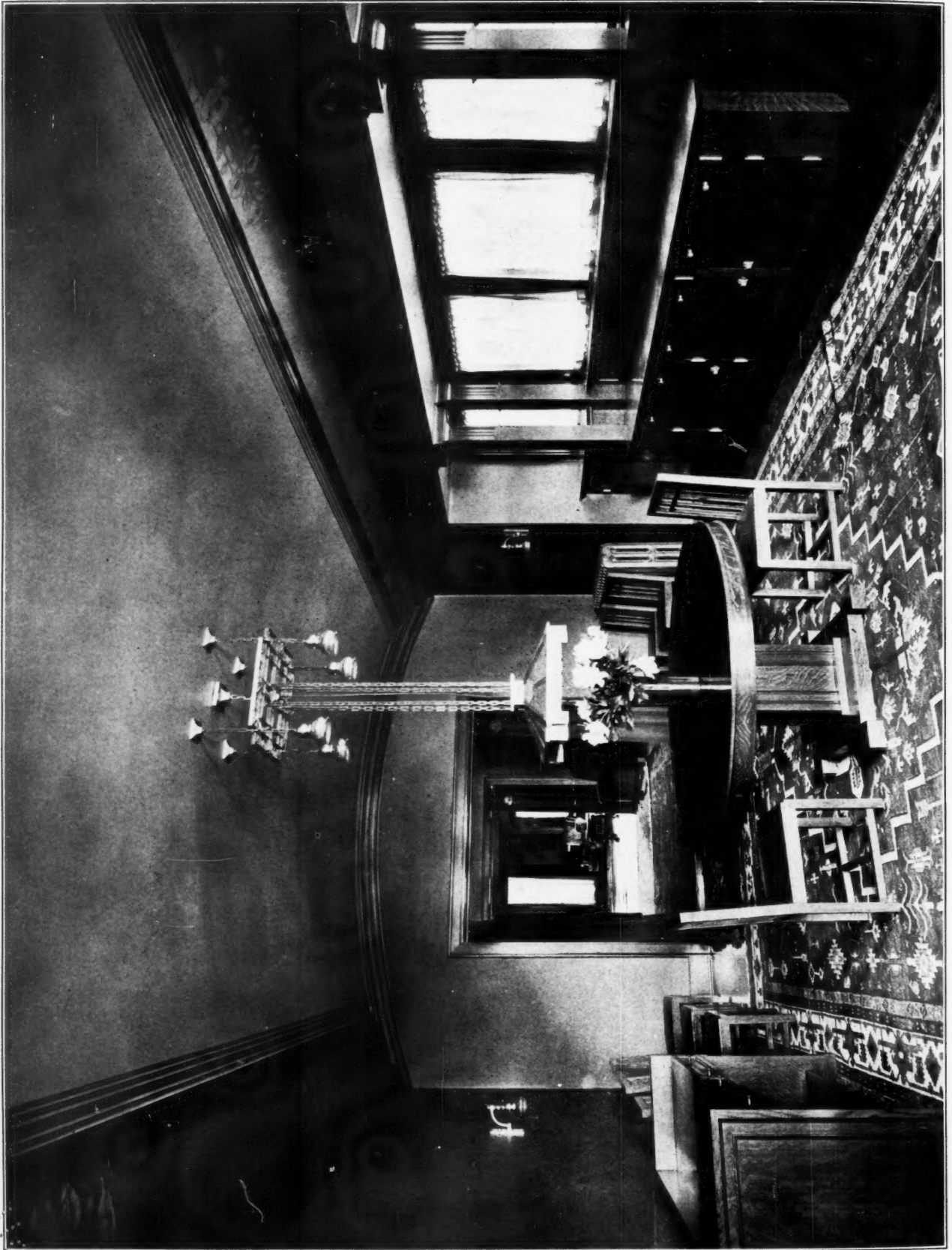
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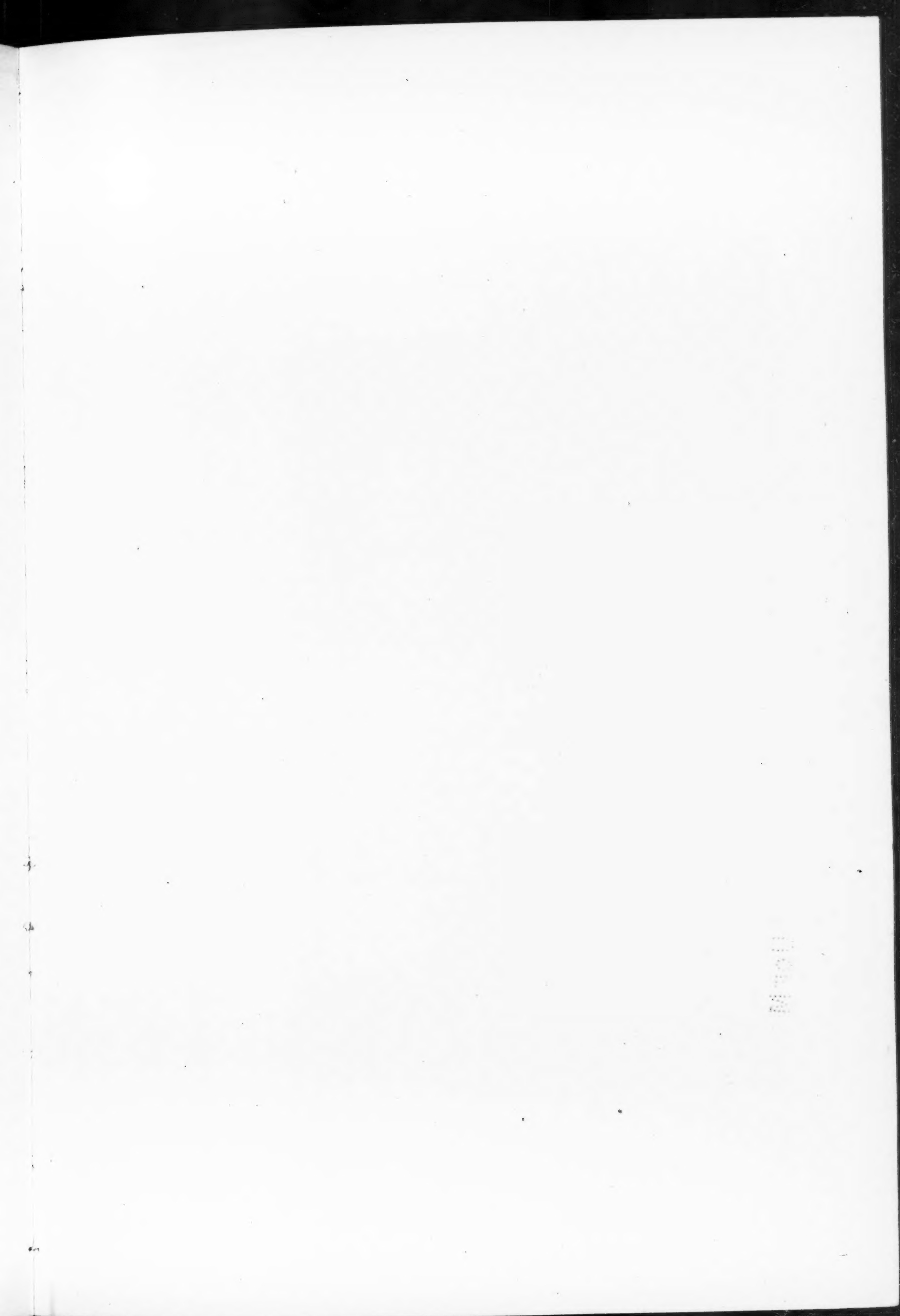


HOUSE OF EDWARD M. BRADLEY, NEW HAVEN, CONN.
Allen & Williams, Architects





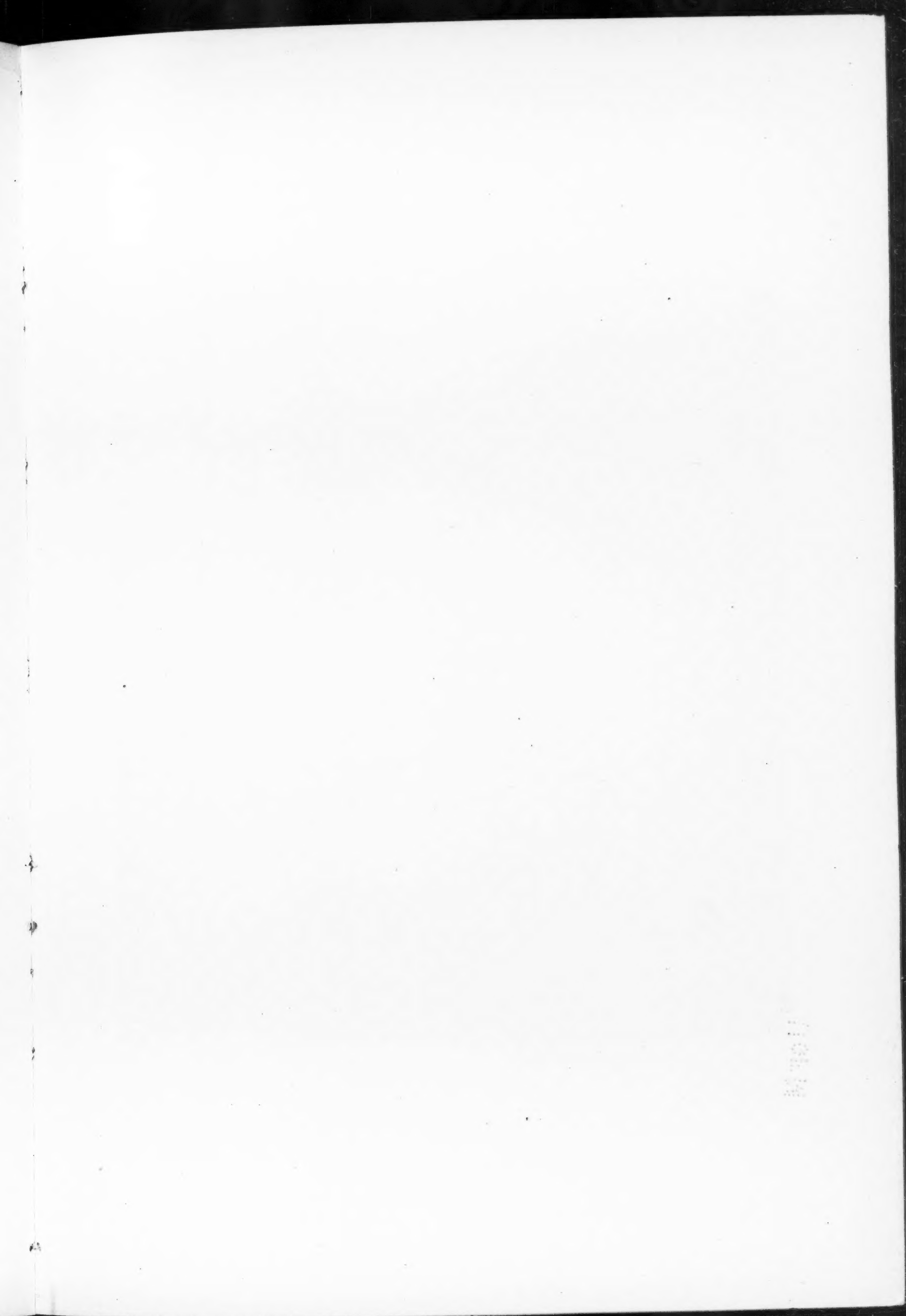
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George W. Maher, Architect

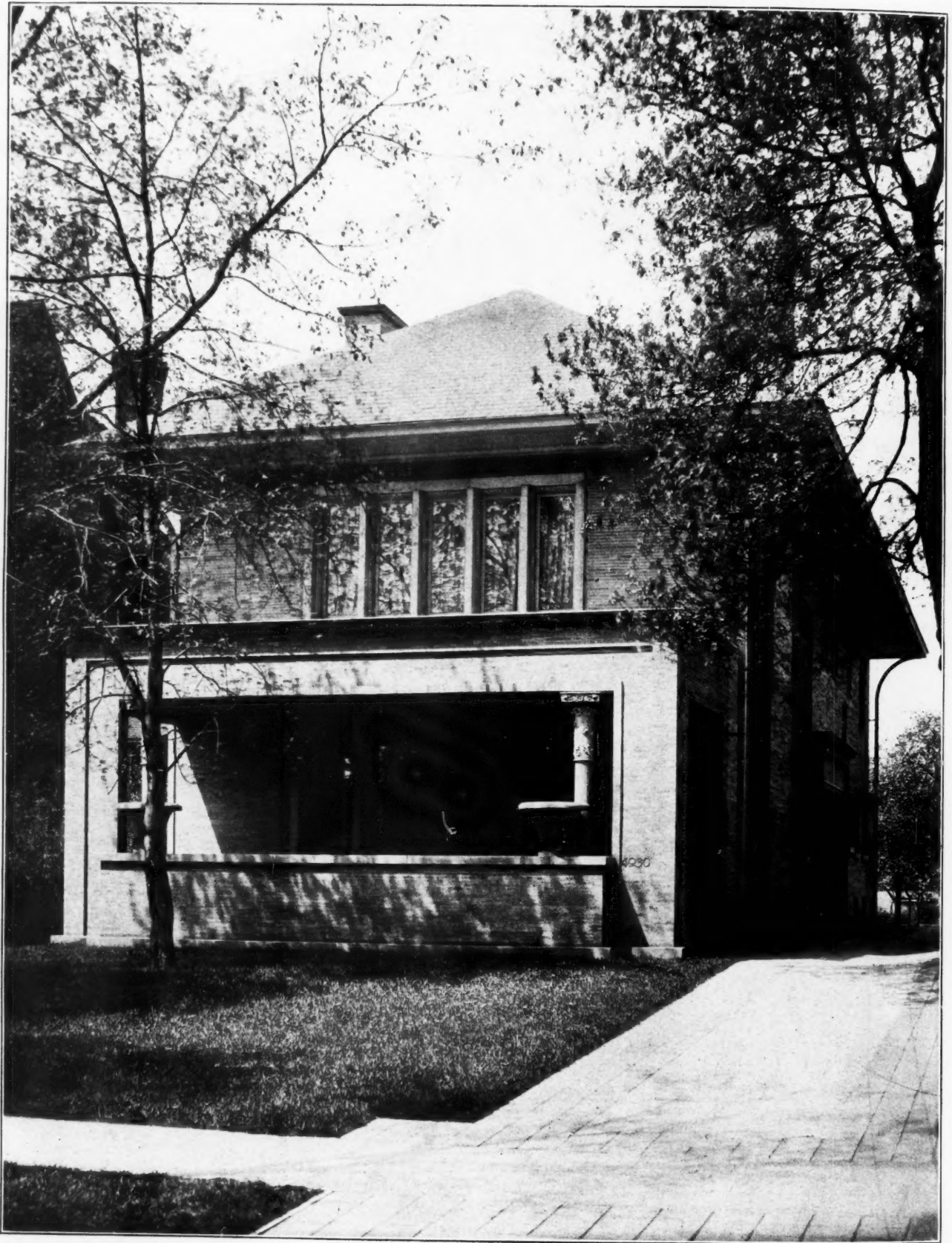
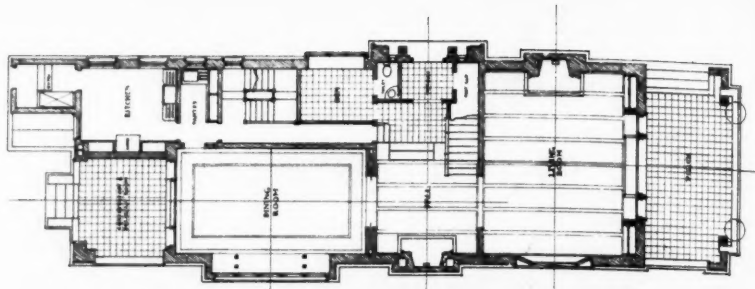




MANTEL IN HALL. HOUSE FOR E. J. MAGERSTADT, CHICAGO
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JUNE, 1908



MAIN ENTRANCE. HOUSE FOR E. J. MAGERSTADT, CHICAGO
George W. Maher, Architect

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

W. 1007



STAIRWAY, HOUSE FOR E. J. MAGERSTADT, CHICAGO
George W. Maher, Architect.

THE INLAND ARCHITECT
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JUNE, 1908

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VIEW IN LIVING ROOM, HOUSE FOR E. J. MAGERSTADT, CHICAGO
George W. Maher, Architect

THE INLAND ARCHITECT
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JUNE, 1908

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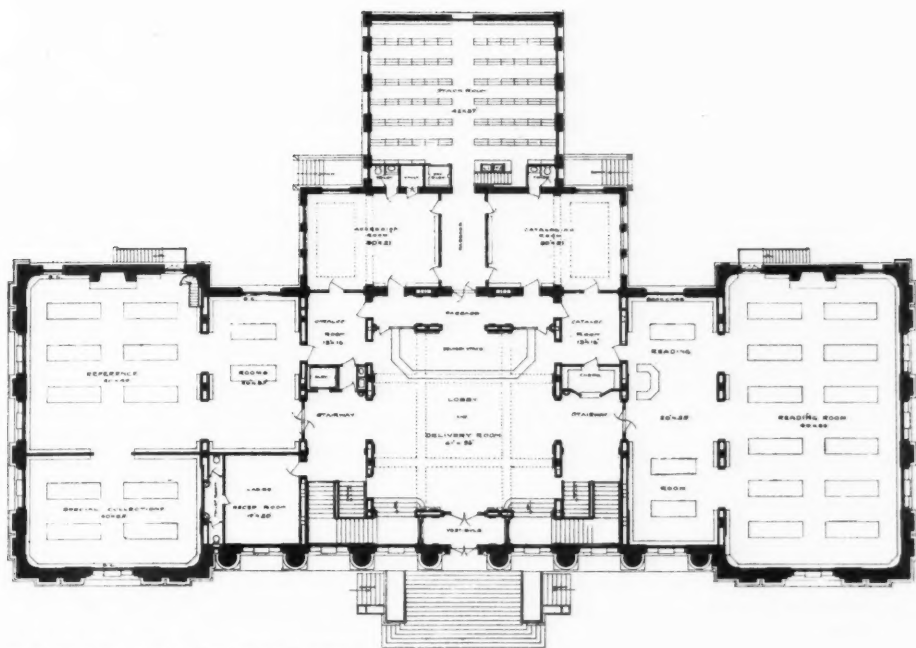


HOUSE, CHICAGO

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THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

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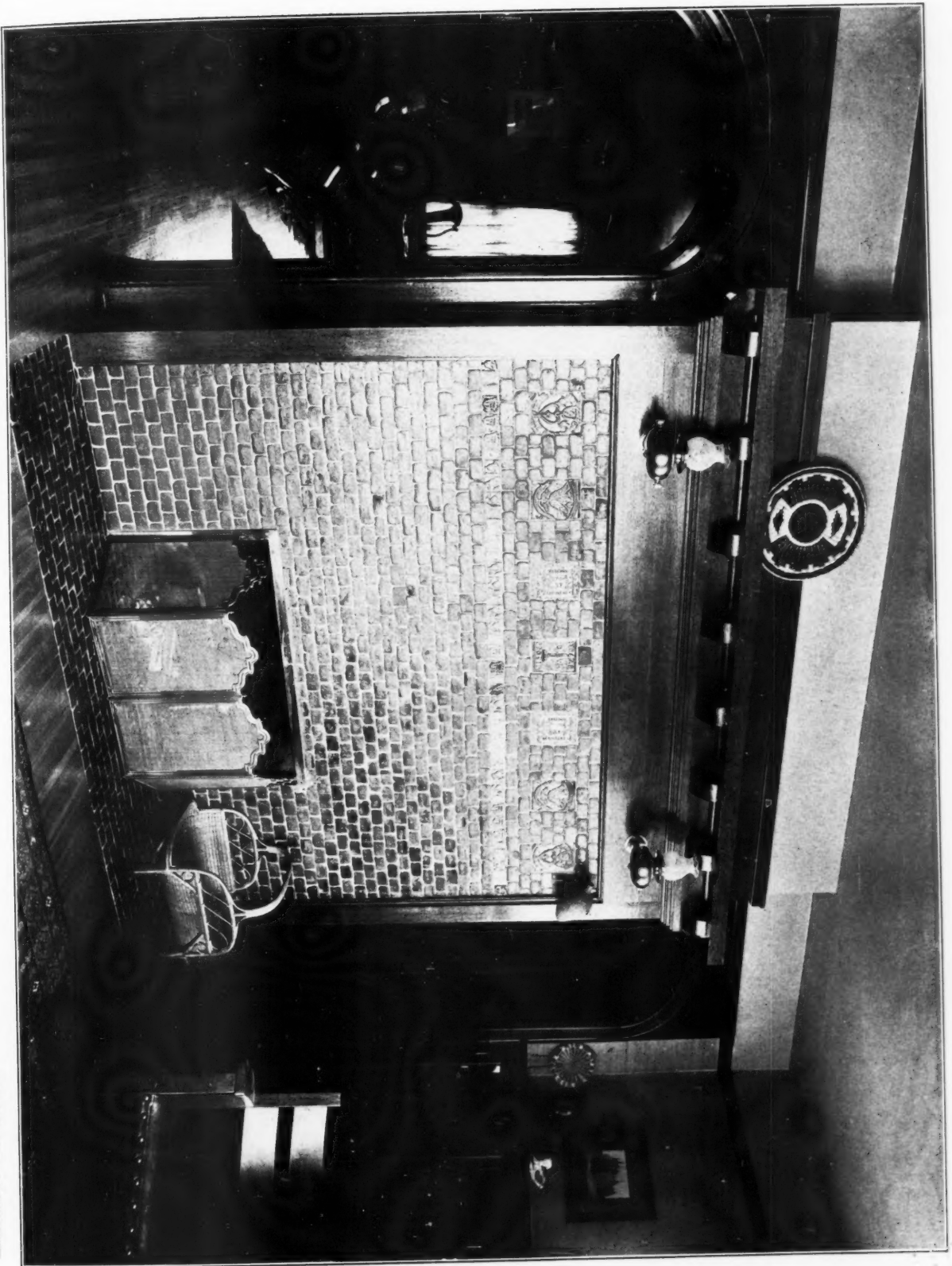
PLAN OF SEATTLE PUBLIC LIBRARY
P. J. Weber, Architect, Chicago



NORTHWESTERN NATIONAL INSURANCE COMPANY'S BUILDING
Ferry & Clas, Architects, Milwaukee

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

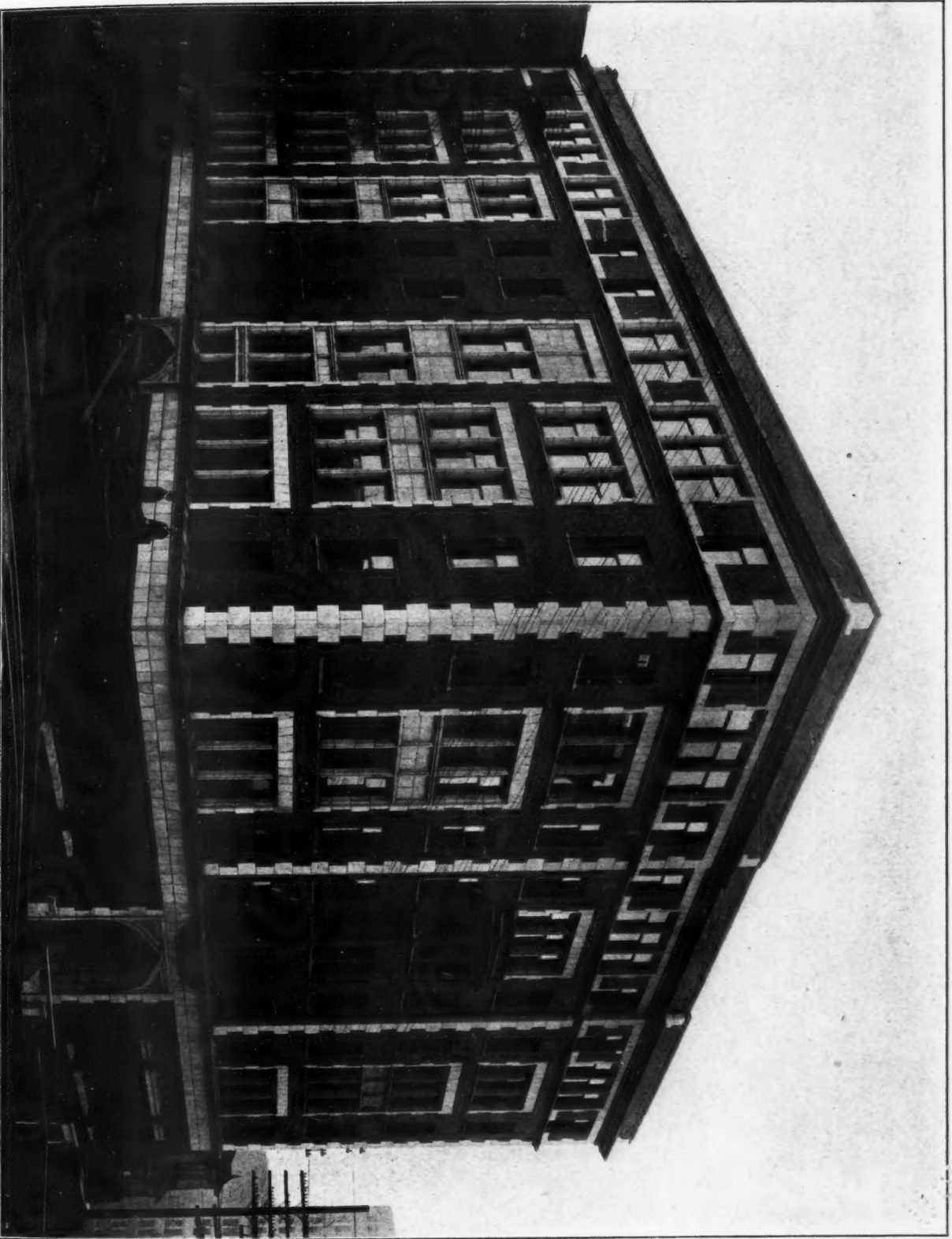
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VIEW IN LIBRARY, HOUSE FOR MR. ROBERTS, DAVENPORT, IOWA
William A. Otis, Architect, Chicago

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1906

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YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, SEATTLE, WASH.

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

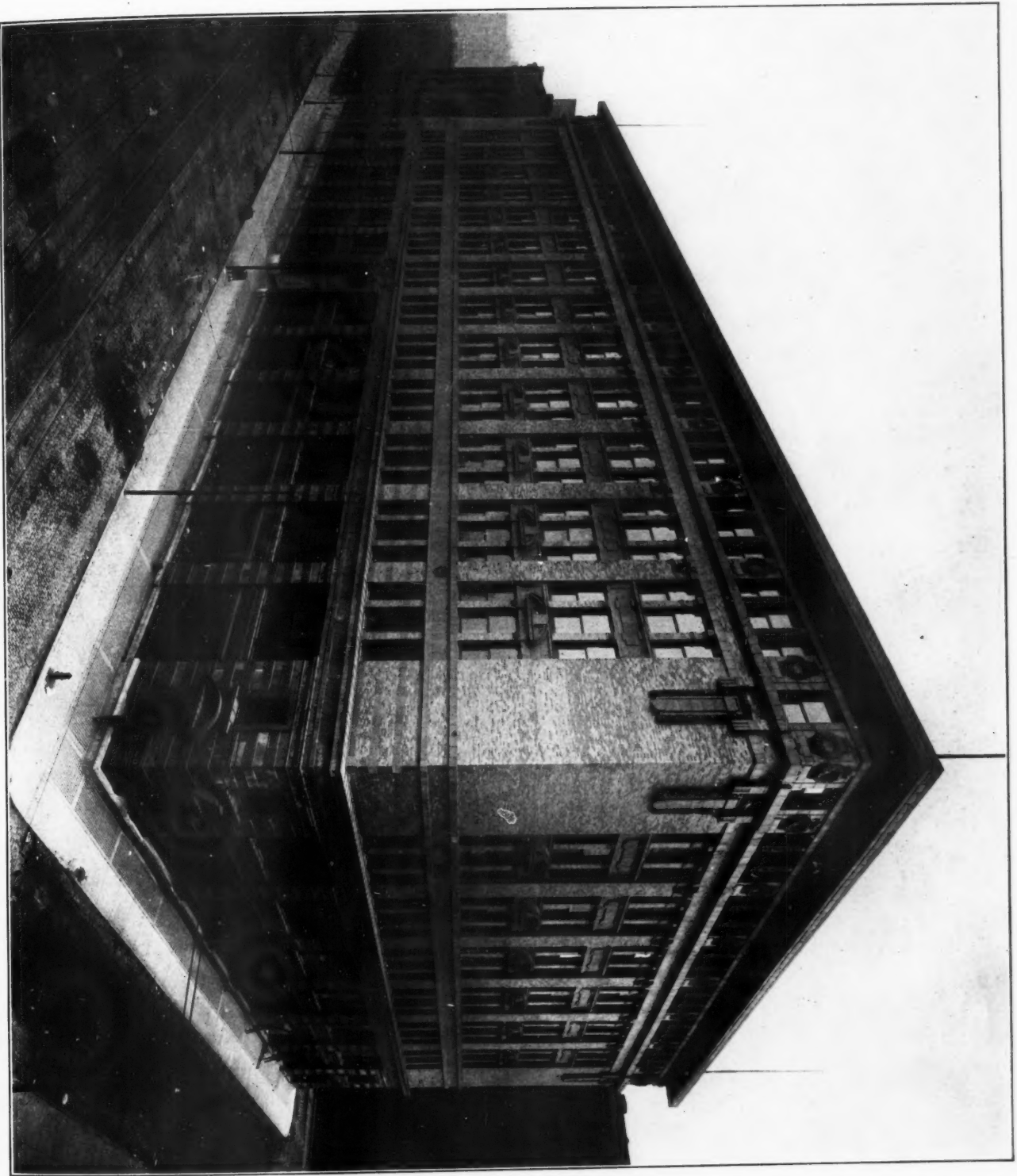
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THE ALASKA BUILDING, SEATTLE, WASH.
Eames & Young, Architects, St. Louis, Mo.

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

303



ELY & WALKER STORE BUILDING, ST. LOUIS
Eames & Young, Architects

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

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PUBLIC LIBRARY, SEATTLE, WASH.
Peter J. Weber, Architect Chicago

THE INLAND ARCHITECT
AND NEWS RECORD
JUNE, 1908

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RHYTHM IN ARCHITECTURE

BY FREDERICK P. DINKELBERG, ARCHITECT



N architecture rhythm is the regular recurrence or succession of equal or similar features. It corresponds to time in music or measure in poetry.

Rhythm gives to a design formality, dignity and unity and is therefore always demanded in monumental compositions. It is a very comprehensive subject, and it is the intention of the writer to touch only upon its elementary aspects—to do otherwise would develop these memoranda into a very large volume.

It is a subject worthy of an architect's most careful study, as it deals with the fundamental elements of his designs. In analyzing his work nothing is so directly helpful to him in perfecting it as the application of the principles of rhythmic progression. In the formative process of designing, the principles discussed below should be subconscious, as it were, to his mind. He should follow his trained feeling and the impulses of his imagination—but for a cool analysis of a design he must let his intellect govern.

Considered abstractly, rhythm (being repeated measure) implies finiteness—a bounding of space or time. In architecture its application refers, of course, to space-extension.

Let us call the space, separating features, in a building an interval and the features themselves the accent, the whole together a measure. The interval may be a void, as in the case of an open colonnade, or a solid, as in the case of a solid wall with engaged pilasters.

Rhythm may be simple or compound. The simplest being that in which neither interval or accent contain any subdivision, as in the case of the peristyle of a Greek temple, where the columns would represent the accent, the intercolumniation the interval.

An example of complex rhythm would be a group of three windows (between large bounding piers) separated by piers (relatively smaller than bounding piers), forming, in combination, a larger interval, and this larger interval repeated at least three times. The diagram below gives a few examples of rhythmic progression from the simplest to the more complex.

Theoretically there is no limit to the combinations of rhythmic movement that can be made, but practically there is, of course, a limit. In composition, rhythmic progression applies to vertical extensions as well as to lateral.

The forms of rhythm may be classified as follows:

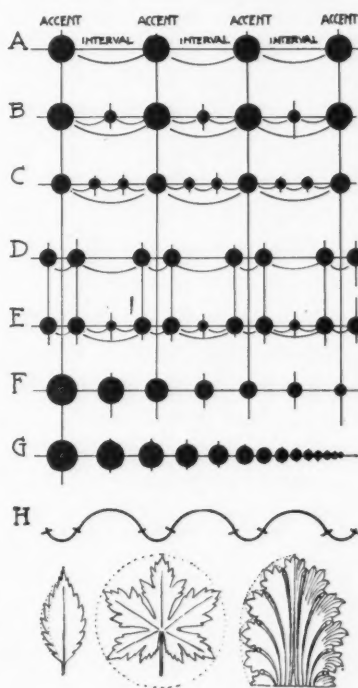
- (1) Simple rhythm (A).
- (2) Compound rhythm (the combination of smaller equal units or intervals forming a large interval, as B, C, D and E).
- (3) Graduated rhythm (see F and G).
- (4) Merged rhythm or rhythm of curved lines (H).

The simplest *complete form* of rhythmical progression, in architecture, is that in which the interval is stated three times, for the following reasons: The first measure of space would necessarily consist of accent (or bounding term) interval and accent (second bounding term). By repeating interval once, with its bounding term, we obtain accent, interval, accent, interval, accent—three accents and two intervals.

We have in this case rhythm of accent because the accents are separated by two *equal* intervals, showing *regular* succession, but we have only one accent separating the two intervals. To establish a *regular* succession of intervals we need at least two accents separating them (thus showing their continuity), together with the outer bounding terms or accents. This would give us 4 accents and 3 intervals, forming together the simplest complete form of rhythmical progression, as at A in diagram, giving rhythm both of intervals and accents.

In the diagram B and C are examples of compound rhythm, in which the main triple divisions contain subdivisions.

RHYTHM IN ARCHITECTURAL COMPOSITION



D and E are examples of divided accents, E with the further subdivision of interval.

In every case and in every form of rhythmic progression, however, the accents uniting (or separating) intervals must be equal; the intervals, also, must be equal to each other (except in the case of graduated rhythm), otherwise the rhythm is destroyed.

The first and last accent in a series of measures may be increased in size over the intermediate accents, and usually are in architectural compositions for the sake of emphasis.

In F and G we have two examples of graduated rhythm. Graduated rhythm is a principle recognized in Greek ornament, more than in any other style.

This fact, and the observance of the law of radiation, is the reason why their ornament is so supremely beautiful and perfect. The Greeks obtained thereby constant variety with unity.

Below are given two outline drawings of natural leaf forms, also a drawing of conventionalized Greek Acanthus leaf, which gives a good illustration of the beauty which results from the observance of the laws of gradation and radiation.

The proportioning of the two factors, accent and interval, to each other, is the artist's opportunity. The least beautiful proportion is that in which accent and interval are equal. The artist can combine and modify proportion or relation of these two factors in a great variety of ways, but must, to achieve beauty, obey certain fixed laws. Rhythm is perhaps only another name for order, which, as we are told by the poet, is heaven's first law.

SCULPTURE IN AMERICA*

BY LORADO TAFT, SCULPTOR



OME student of modern life every now and then makes the startling discovery that we Americans are an inartistic people and tells us that there is "no use in trying."

One lays it to those Puritan ancestors of ours and the survival of their intolerant spirit. A gentle pessimist of our acquaintance mourns that conditions are even more hopeless than is generally understood, since the causes are not transitory, but lie deep in the very temperament of the Anglo-Saxon race. The English, he affirms, have never been in love with art. They do not respect it; they grant it no dignity. They may patronize it largely, but they could do very well without it. To the Latin nations, on the other hand, art is a first necessity; the artist their greatest benefactor. In Europe's sunny southlands beauty greets the eye at every step; you breathe it in the air.

A well-known university professor goes further and ignores contemporaneous art entirely, because, as he tells us, "Art's day is past." "It is not the spirit of the age"; therefore he will not see it when it insists upon showing its impertinent front. He has buried it, and it ought to lie still. It should not be; *ergo* it is not!

Sidney Lanier, likewise, wrote of the changing cycles of art, and told us that sculpture had its day in Greece; that painting was the expression of Italy's golden age; that music is the art of the present period, and "no other need apply."

Sculpture in particular has had a hard time with the writers. Emerson announced without equivocation that: "The art of sculpture is long ago perished to any real effect."

But the world keeps right on rolling and men are born every year with a love for beauty of form, and some seek expression in it and others enjoy their work, very much as they did twenty-five centuries ago. Our nation is not Anglo-Saxon excepting in language and in certain waning traditions. It is a new nation; a cosmopolitan nation with an unmapped and unforeseen future. Emerson's essay on Art was written 'way back in the "thirties"; if we had lived in that arid period we might have agreed heartily with the New England philosopher. The sculpture of the day was insignificant in both quantity and quality; from an intellectual standpoint there was literally "nothing doing." Emerson lived, however, to say of a young sculptor of his own Concord: "What a masterly man he has become"; and long before his death the remarkable school of modern French sculpture had burst forth into bewildering bloom. That this flowering time should pass so quickly and bring so little permanent fruit, is no reason that we should be discouraged and with sad eyes ever fixed on foreign shores repeat the formula: "The art of sculpture is long ago perished to any real effect."

Lo! a wonderful thing is happening about us; the beautiful, immortal art of the Greeks, transplanted to these welcoming shores, is taking sturdy root and promises a new revelation to the world. It is America's turn next.

For a time we could not believe it; the advance from

the wilderness has been so rapid. We imagined ourselves children in art, and suddenly found the eyes of the world upon us. Our painters are already the leaders in Europe; our sculptors need take no second place.

One brief century has seen it all. One hundred years ago America had not a single trained sculptor. A few lusts were modeled; a few naval figure-heads carved in wood, in the eighteenth century, but the encouragement was light. Horatio Greenough (1805-52) was America's first professional sculptor, and the first to study abroad. His work naturally reflected the Italian influence of his day as did the once popular ideals of his colleague, Hiram Powers. More prolific than either was Thomas Crawford, author of various decorations on the National Capitol, and of the Washington monument at Richmond. Other pioneers were Thomas Ball, Henry Kirke Brown, Randolph Rogers, William Wetmore Story, and Harriet Hosmer, who has just passed away. Last, and most skilled of the American classicists, was William H. Rinehart, of Baltimore. Erastus D. Palmer, of Albany, and John Rogers were of more distinctly native inspiration, the former creating works of no little ideal beauty, the latter celebrating patriotism and the homelier virtues in naive, realistic statuettes. John Q. A. Ward is the dean of practicing sculptors of America, with a record as honorable as it is long, culminating in his statue of Henry Ward Beecher, of Brooklyn. Augustus Saint Gaudens, whose untimely death last year we mourn, made his debut in 1880 with the well-known Admiral Farragut of Madison Square, New York, a statue which set a new standard in American monumental sculpture. It was followed by a series of distinguished creations, including the Abraham Lincoln of Chicago, the Shaw Memorial in Boston, the Adams Memorial at Washington, and the recent equestrian Sherman in New York City. These are all worthy to be called masterpieces and they have given their author a position among the foremost sculptors of the world.

Our American artists often sigh for the governmental patronage of European countries, and claim that with some kind of official encouragement the profession would make more rapid strides. Of late years the sculptors have enjoyed a very satisfactory substitute for such recognition. Our expositions, beginning with the Columbian of 1893, have made lavish use of sculptural decorations, and the results have been astonishing. At two enormous fairs and at several smaller ones a little army of sculptors and of modelers have been employed. They have found here not only the means of livelihood but schools of practice in great compositions and in all kinds of technical problems. This giant practice work is precisely what a young school of sculpture most needs. The result has been an extraordinary and unexpected advance in the sculptor's art, not only on the creative side but—what is equally important—on the part of the public, which has grown far more appreciative. Such art acts upon a people and its welcome inspires the artist to even greater achievement. It is all reciprocal; good artists make in time an appreciative public, and *vice versa*. We have not had such a public until recently. The whole attitude has changed within a

*Introduction to catalogue of exhibition at Baltimore, National Sculpture Society.

generation; our people are taking more time for the refinements of life. In the country the opportunity has come, with magazines and books. In our cities we are fairly driven to art; the routine of the daily grind, the ugliness of our surroundings, with no glimpse of fair nature, are stifling. Art and poetry are our refuge. We must have them or die.

Another most potent influence in the evolution of American sculpture is this self-same National Sculpture Society whose exhibit you see before you. At first a little group of artists united for love of the profession, the society has grown in power and usefulness until today it numbers eighty nine professional members and one hundred and fifty lay members, who give it encouragement and aid. As in the vivid, enthusiastic days of the early Renaissance the members of various trades and professions were united in guilds, so it has seemed good to emphasize the fraternity of the image-makers. How much this society has done for the cause cannot be recounted upon these meager pages. Most salient are the memories of five great exhibitions of sculpture culminating in the imposing show at the Madison Square Garden in 1905. The famous "Dewey arch," although ephemeral, will ever stand in recollection, a monument to the self-forgetting efforts of the united brotherhood.

It is not, however, by exhortation alone, nor even through these brilliant but evanescent object lessons that the sculptor's guild has done its notable work. The spirit of solidarity and of mutual encouragement among us has created confidence in the mind of the public. The ever-improving standard of American sculpture has not escaped recognition.

Our architects have done much to bring about this changed attitude. Realizing the value of good sculpture upon their massive piles, their taste and enthusiasm have greatly aided the progress of the art in the United States.

In such buildings as the Congressional Library at Washington, the Appellate Court, the new Custom House and St. Bartholomew's church in New York, and the Brooklyn Institute—now in progress of decoration—we have something to point to; here are visible and lasting reminders of the skill of our American sculptors. They are working together and their potentialities are those of the united membership.

In his admirable tribute to Augustus Saint Gaudens, Mr. Kenyon Cox uses this significant phrase: "The technical language of his (the sculptor's) art is the necessary vehicle of expression for his thoughts and emotions, and determines, even, the nature of the thoughts and emotions he shall express." Thanks to the opportunities of the last decade, this technical language has been acquired; our American sculptors have learned their powers. Have we not then reason to look for a yet finer expression of the meaning of this noble art? Perhaps the very abundance of opportunity has hampered a little the imaginative flight. How can one soar when the breathless builders are clamoring for their models? But now that we have diligently practiced our scales, may we not soon be allowed to "improvise"? The old-time love of the ideal is not dead within us. It has not been vouchsafed us to be masters of articulate speech, but we have things to say all the same! We long to express them in the terms of this chaste, austere art of ours—this venerable art with its suggestion of eternity. We would tell you in words of bronze and marble the things that seem to us most "worth while"; most enduring; most exalted; or most poignant. Do you care to listen? Your response will determine in a measure the trend of American sculpture. Your sympathetic interest may cause this Baltimore exhibit of the National Sculpture Society to be counted the beginning of a new era in the annals of a noble art.

REINFORCED CONCRETE WORK

BY F. D. WARREN, ARCHITECT



THE action of failure of a properly reinforced beam is interesting; by this is meant one so designed as to develop the full compressive stress. First of all a slight crack appears in the tension face up to the plane of the tensile reinforcement. This remains for some time without change until the loading either causes permanent set in the steel or slipping of the steel occurs; after which time the crack extends beyond the steel and gradually approaches the compression face as the load is applied. Not until the crack nearly reaches the latter does the beam fail indirectly by crushing at the upper layers. On the other hand, with a beam designed with insufficient tensile reinforcement or with little or no means provided to resist diagonal tension, failure invariably results by the latter method long before the ultimate compressive stress has been reached; for this reason protection should be afforded against this latter method in preference to as well as against compressive failure, especially since testing has invariably shown this to be the case.

Value of Cements.—In connection with the foregoing as to the advisability of regulation, the value of different cements should be considered; first, since it is known that

the average testing values of different cements will vary 100 per cent or more, allowance for this factor should be made provided the crushing stress be selected as the limiting value; second, the cementive value of different cements should be investigated. It is a fact, although it may not be generally known, that units of volume or of weight of different cements have totally different cementive volumes or weights when mixed with the theoretical volume of sand that each cement requires. Since the strength of a concrete depends upon the amount of cementive material per unit of aggregate, the values of different cements in this respect should be considered and different limiting crushing values be fixed for different cements as warranted by the results of the cement tests.

Effect of Ingredients.—Since it is well known that the effect the ingredients composing a concrete has upon the crushing strength is considerable, no fixed regulation relative to the crushing strength can justly be imposed without making due allowance for the shape and size of the stone as well as of the sand. Furthermore the cleanness and sharpness of each of the ingredients have great influence upon the strength, even causing a variation of 100 per cent or more.

Conclusion.—In view of the above named and other reasons, it would seem that the use of a material so flexible in its adaptation to meet various requirements cannot be regulated satisfactorily by a stringent rule limiting its crushing strength without taking due consideration of the effects of some, if not all, of the above influences which so vitally affect it. A more satisfactory solution would seem to be accomplished by adopting regulations as have been formulated by many cities; namely, that all plans and specifications be submitted to a board for approval, the board to decide whether the design, supplemented by the specifications, is suitable for the purposes demanded. In this way the flexibility of the construction need not be

sacrificed provided the approval or rejection be vested in a board of disinterested and able engineers.

In addition to such a provision, protection should be guaranteed against careless and willful neglect during construction by an inspector appointed by the engineer or architect, approved by the board just mentioned, and compensated by the owners. Such an inspector should receive compensation befitting the responsibility involved, as determined by the board, should be responsible to the engineer or architect, and should have authority to stop any work upon suspicion subject to approval or rejection by the latter. By some such precautions and not by undue restrictions can justice be meted out to all concerned.

ARCHITECTURAL NOTES

BY FREDERICK BAUMANN, ARCHITECT



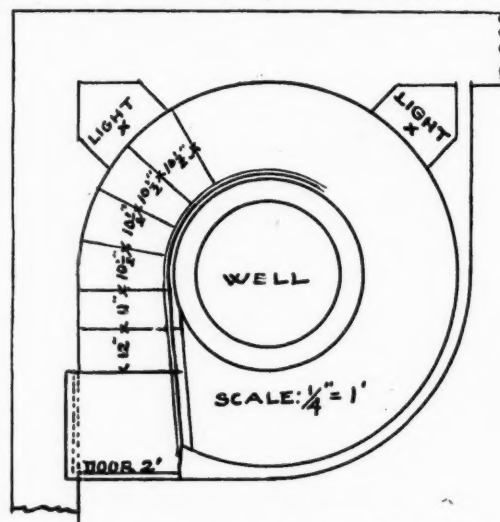
THIRD. Fire escapes as ordered by present laws are very objectionable. That mere wall-ladders, especially for women and children, are nothing better than death-traps, appears today as an acknowledged fact. And that for these, at a time when anxiously they are crowding each other, the now so beloved iron stairs in open air are really not much better, especially in time of frost—this fact cannot be gainsaid. Remedy must and can readily be found in providing stairs, as here illustrated, which lead into security. Same to be in one continuous run down to proper place. Their railing to be very firm, and their width not to exceed two feet, in order to make crowding next to impossible. No difficulty can be had as to exit from parterre.

FOURTH. Stage-vent to be had through proper skylight openings in roof. The present five per cent vent-shaft with its flap is objectionable. Stage operators fearing draft are apt to interfere with it. The required heat and smoke outlet in case of fire should in no event offer less than three times the amount of area which is offered by present shaft. Outlet may be had through the four sides of a number of skylights, in which the opposing flaps are held tight, but will swing down on the roof when seals in their connecting rods are melted by heat. All arrangements can be very simple. They appear to be certain as to efficiency. Required ventilation can be had by so preparing the skylight. The flaps, safety valves which they are, should never be tampered with.

FIFTH. The law is interested only in the "outlets" from a theater. No danger can ever be expected from inlets. Hence straight stairs from galleries should not receive landings. Others, however, should be with landing at either end, and their enclosures should not be with square angles, in order that their hand railings could be had in a continuous run. Stairways throughout should be with firm railings at each side, and these railings should in every case be four feet apart from center to center, in order that each person descending may be able to assert himself against the over-anxious follower. Other details are either self-understood or of minor importance.

FROST.—Liquid water in the very act of becoming solid ice gains about ten per cent in its original volume. This is a world-moving fact in great nature. Icebergs are

born at the fiords of Greenland. They are slowly floating down the ocean, as a warning to the skipper. Teeming with the fragments of rock gathered in the many valleys whence they sprung, they drop these rocks wherever by warmer climate they are converted into the original element. Similar action occurs in other mountain valleys far distant from the ocean. Here the boulders—the very fragments of rock by frost split off from the adjacent summits—remain on the fields, and only a small amount of the dust, into which parts of them were ground on their extended course, is carried off by many little streams into the river, which finally deposits it in the ocean.



Frost is seen here as a constant leveler of the works of nature. Similarly it is incessantly engaged in destroying the work of man. In frosty climates masonry intended to endure must be constructed with the utmost care. All joints in it must of necessity be absolutely proof against harboring rainwater. The slightest crevice filled with it will be repeatedly widened by every frost, and the final result can not fail to be an utter destruction of the work. A crevice once grown to an inch will by the next frost be expanded sixteen times as much as will be one but one-sixteenth of an inch wide.

A remedy for this must be had from the very start. And luckily it suggests itself on the first sober thought, which dictates: First, let there be as few joints as possible; second, caulk at once these joints with an enduring material. Caulk them thoroughly under hard blows. This by itself will already dictate massive blocks, the very

weight of which will suffice to withstand the lateral push enacted by the repeated blows. The lead or other pliable metal used for this purpose should enter about an inch deep, and the width of the joint be not less than one-eighth of an inch.

The very style of the monument in question is to a great extent dictated under these circumstances. This requisite is imperative. Yet how manifoldly has it been neglected through thoughtlessness on the part of the architect, and every-day-matters in particular appear to be below his consideration. Look at our streetline-copings, and many of our stone steps. Some thirty years ago I

made their sidewalks of solid stone and doweled thereon the overreaching steps; and today the best fashion is to let the steps cover the ordinary sidewalks. Many graveyard-vaults intended to endure have an arch, and this is covered with earth and sod. But rain is not thoroughly excluded from entering the joints, and the frost gets into the arches and does all its destructive work. Dampness in the arch can be thoroughly prevented only by covering the same at once with a sheet of pliable and durable metal, such as lead. I suggested this some twelve years ago in regard to the simple vault which contains the remains of the Father of our country. Has it been done?

NECESSITY OF APPRENTICESHIP*

BY C. W. CROSS



PEAKING from the standpoint of a practical mechanic and a graduate apprentice having an extended experience in the mechanical departments of railroads, I wish to emphasize the necessity for a properly conducted apprenticeship system, as a protection to the railroads and manufacturing establishments. I consider this necessary for recruiting the service and as a protection to the American workmen by increasing the efficiency of mechanics trained by apprenticeship, thus raising the standard. I believe the present is the time for accomplishing the greatest achievement along industrial lines ever yet attained.

In the United States, the old apprenticeship system is nearly obsolete, the young man attempting to learn a trade secures merely a portion of the practical and none of the theoretical parts.

Those of us who have served an apprenticeship at the mechanical trades will especially appreciate any effort to improve the environments under which the trade is learned. We recall with regret that there was no special advantage given us, but on the contrary there was in many instances a decided unwillingness to give the "cub" as he was called, an opportunity to perform any of the good work. It became necessary for an ambitious boy to force himself on the attention of the foremen in order to secure a change of work which would advance him in learning the trade.

In instances where a boy would notice the absence of a mechanic and would ask to be put on the mechanic's work, he was frequently told in language somewhat forceful to do what he was told only, and mind his own business.

In a small shop there was usually only one or two men who could set valves on a locomotive. These men were looked upon with awe by the "cub" and they were very jealous of their superior knowledge, and took good care that none of the boys obtained any information in regard to this special work. Recalling these facts, should cause us to take a special interest in establishing an apprenticeship upon lines that will enable the young men to learn the business rapidly and thoroughly. By this plan we can obtain their love and loyalty, and at the same time perform a service of genuine benefit to the employers.

The absolute need of a better system of training mechanics for more efficient service is imperative, and I think need not be argued with any one of intelligence and in touch with the situation. The growing scarcity of skilled workmen is forcing itself on the attention of officers of shops, and if a plan for recruiting the service is not provided for immediately, serious difficulties will be experienced in filling the ranks with competent workmen.

Apprenticeship systems are installed and in operation, which include special shop instruction, carried on in the regular shop where the boy is under actual shop conditions, shop discipline and shop environment. Combined with this training, educational classes are held during working hours, using courses of study intensely practical in character, and outlined to illustrate, explain and supplement the work in the shop by simple and direct methods suited to the needs of the apprentice.

The schemes, as inaugurated, start at the bottom and are designed to increase the efficiency of the rank and file of mechanics. It is expected that exceptionally bright boys will profit most by the training offered and thus provide the necessary leaders. These plans are directed toward a broad and well constructed foundation of intelligent, thoughtful shop workmen. The genius is left to reveal himself.

I do not agree with those who count out apprenticeship as a means of recruiting the mechanical trades. The things pertaining to a shop can naturally be best learned in a shop. There is no better way of learning to do a thing than by doing it. While there are some trades that can be learned entirely at a trade school, there are others of which only a part can be learned at school and still others which from their nature must be entirely learned in the regular shop.

There is ample proof of the fact that the mechanical trades can be taught to entire satisfaction at present in the United States by a system of modern apprenticeship. The far-sighted manager knows that there is a requisite which each man in his organization should possess fully as important as actual skill—namely, the loyalty which comes as the result of constant association between employer and employed—a quality which modern apprenticeship is especially fitted to develop.

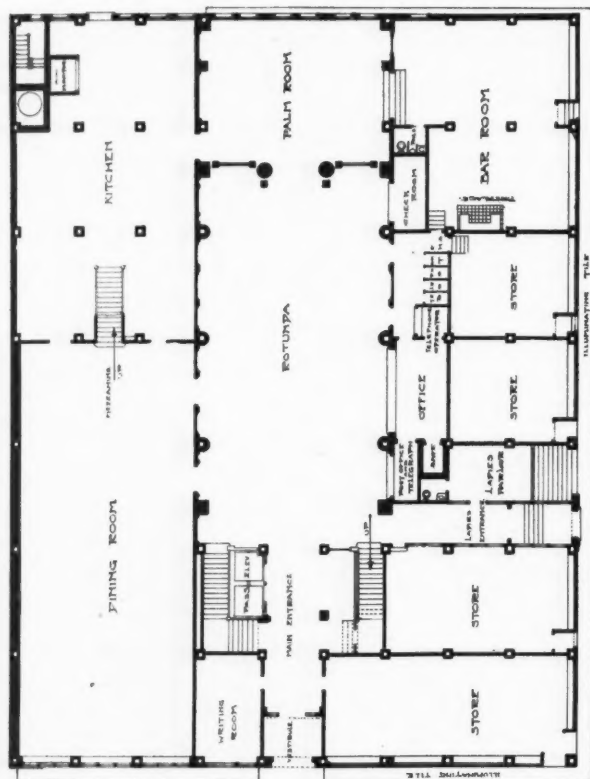
The idea that apprenticeship is expensive would be dispelled by an examination of the various systems which are proving so successful in this country. It needs no argument to show that it pays the manufacturers to have

*Paper read by C. W. Cross, superintendent of apprentices, New York Central Lines, before the National Society for the Promotion of Industrial Education, Chicago, January 24, 1908.

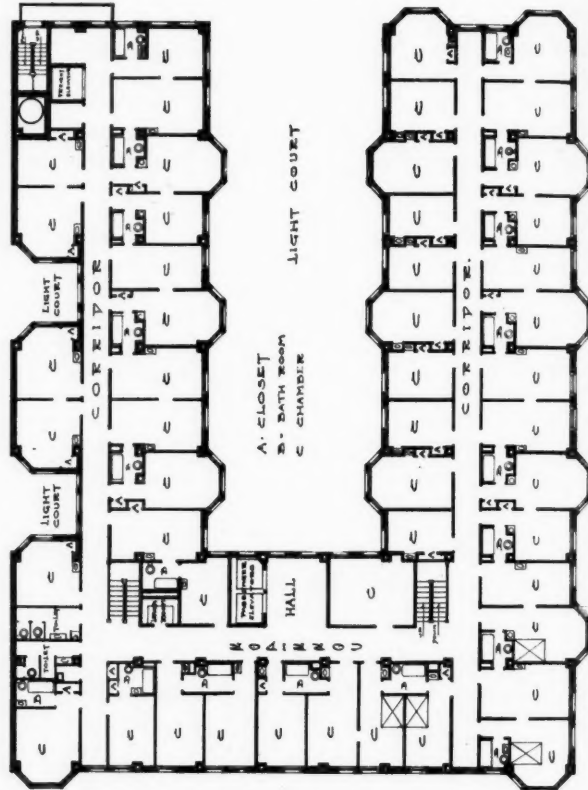
foremen who actually from the nature of their position do no manual work. An apprentice instructor at the trade in the same way may be made a means of increasing the output of any shop, and may to advantage instruct others than apprentices. His particular work is to increase the efficiency of mechanics leaving the foreman free to run the department. The shop instructors' presence makes it possible to change boys to different kinds of work. When there are only two or three apprentices, a mechanic can be detailed to spend an hour a day in instructing apprentices and if the instruction is of the right kind it will not take much figuring to show that the output is directly increased, not to speak of future benefits. As to theoretical training

every shop contains a man who could give the boys the kind of instruction in drawing and other subjects which they need.

Do not misunderstand my position—I favor trade schools of the right kind. We need all we can get, but I do plead that the manufacturers make better use of their present opportunities. Trade schools are the most expensive type of schools to equip and maintain. Our manufacturers are already equipped. The United States stands not only in need of trade schools but also in need of modern apprenticeship. It is hardly right for our manufacturers to call upon the state for that which they can provide better themselves.



FLOOR PLANS, THE MARQUETTE HOTEL, ST. LOUIS.



OUR ILLUSTRATIONS.

House, Chicago.

Union Depot, Seattle, Wash.

Young Men's Christian Association Building, Seattle, Wash.

Public Library, Seattle, Wash., Peter J. Weber, Architect, Chicago.

Illustrations in Text: Fenway Court, Simmons College, Boston.

Perry Apartment House, Seattle, Wash, Sommervell & Cote, Architects.

Ely & Walker Store Building, St. Louis, Mo., Eames & Young, Architects.

House of Edward M. Bradley, New Haven, Conn., Allen & Williams, Architects.

Alaska Building, Seattle, Wash., Eames & Young, Architects, St. Louis, Mo.

New Catholic Cathedral, Seattle, Wash., Heins & La Farge, Architects, New York.

Northwestern National Insurance Building, Ferry & Clas, Architects, Milwaukee, Wis.

House for Mr. Roberts, Davenport, Iowa, exterior and library, William A. Otis, Architect, Chicago.

Accepted Design in competition for Hebrew Union College, Cincinnati, Harry Hake, A. Lincoln Fechheimer, Associated Architects.

Marquette Hotel, St. Louis, Mo., Barnett, Haynes & Barnett, Architects.

The Marquette Hotel is an absolutely fireproof structure of four hundred rooms, erected at a cost of \$425,000 complete. The plumbing is of the highest class modern sanitary plumbing; fireproof long span reinforced tile construction. All rooms connect with baths; there are wash basins in every room; telephones, local and long distance, in every room; lobby entirely in red and white marble, being two stories in height, with mezzanine gallery around same; designed after the plan of a Pompeian villa. The bar is executed in ash, panel wainscoting 12 feet in height in the Nouveau art. The dining rooms are large and well ventilated and are hung with antique tapestries. Ladies' reception rooms are located on first floor in connection with ladies' entrance. Ladies' parlor and sitting rooms on the mezzanine floor overlook the rotunda. The halls and typical floors run continuously from end to end through building, giving plenty of light and ventilation. The elevators are centrally located, giving the quickest possible service to all portions of the building. Service stairs and service elevators add to the convenience and expeditious service to the guests' chambers. The basement is devoted to the billiard room, bowling alley, general toilets and for storage purposes. The whole building is designed with a view of meeting all modern requirements and elegance. The hotel is demonstrating the wisdom of its construction in bringing its lessees and builders a handsome return on the money invested. The building is located at the corner of Eighteenth and Washington avenue, St. Louis.

House for E. J. Magerstadt, Chicago, George W. Maher, Architect. The following views are shown: Mantel in hall, dining room, living room, stairway, exterior, main entrance,

floor plans. The building is planned to express simplicity, both on the interior and the exterior. The effects throughout are horizontal and the lines direct in expression. The wall surfaces are ample. There is no attempt at ornateness excepting at centralized points, such as at the main entrance, where the motif theme of strong returning bands and the poppy flower is seen in the detail of this stone entrance treatment. The building is entered from the side, and the stair-hall is, therefore, in the center of the plan, thus permitting of a living room effect in the front of the house, with a spacious porch treatment directly accessible to the front. The dining room is at the other extreme of the plan, the ceiling is coved and is treated with flat mural decorations with the poppy flower as the motif. A sun room, which is used as a combination conservatory and breakfast room, is directly off of this dining room towards the rear and overlooks the private garden. All of the rooms open on an axis, therefore the house presents a broad and spacious appearance on the interior. The hall mantel is of stone, designed with broad returning bands, which encase a mosaic panel representing a wood interior scene, wrought out of dull iridescent glass colors of greens and deep blues, presenting a harmonious color scheme at this important feature of the house. All of the interior decorations, lighting fixtures, art glass and furniture, are especially designed to harmonize with the motif theme of the building so that the entire effect, both interior and exterior, is in complete accord.

ASSOCIATION NOTES.

ARCHITECTURAL LEAGUE OF NEW YORK.

Officers for the ensuing year are as follows: President, C. Grant La Farge; first vice-president, John W. Alexander; second vice-president, H. A. McNeil; executive committee, class of 1911, H. A. Caparn, J. Monroe Hewlett and Joseph H. Hunt.

DETROIT ARCHITECTURAL CLUB.

The election of officers of the Detroit Architectural Club resulted as follows: President, Frank C. Baldwin; vice-president, Adolph Eisen; secretary, Alex G. Donaldson; treasurer, Hans Gerke; financial secretary, J. H. Gustav Steffens. The new directorate consists of Sol B. Rosengarten, A. W. Chittenden and Dalton A. Wells.

COLUMBUS (OHIO) ARCHITECTS' CLUB.

The Architects' Club is making rapid progress toward perfecting a working organization. The club has been formed and the constitution and by-laws adopted, but the enthusiasts are now endeavoring to get everybody interested so that the society will not stop where it is. The club is working with the board of trade in the plans toward the beautification of Columbus, and is also interested in several legislative bills before the present assembly.

OKLAHOMA STATE ARCHITECTS' ASSOCIATION.

The association recently met at McAlester. Fifty members were present. Among the resolutions adopted were those memorializing the Legislature to enact laws regulating the qualifications of architects. The following officers were elected to serve the ensuing year: A. A. Crowell, president, Enid; E. C. Smith, vice-president, McAlester; E. C. Coady, second vice-president; and W. M. Fowler, secretary-treasurer, both of Oklahoma City.

SOCIETY OF COLUMBIA UNIVERSITY ARCHITECTS.

The annual election meeting of the Society of Columbia University Architects was held in the Avery Library, Columbia University. The full ticket elected which, other than for presidency, was without competition, was as follows: President, Henry Snyder Kissam, Ph. B., '86; first vice-president, I. N. Phelps Stokes, '94, B. S.; second vice-president, Stockton B. Colt, Ph. B., '88; secretary, Will Walter Jackson, '92; recorder, F. Livingston Pell, Ph. B., '95; treasurer, H. G. Emery, Ph. B., '94; governors, class of 1911, W. A. Delano, '99, A. B., A. D. A.; J. Y. Tubby, Jr., Ph. B., '96; D. Everett Waid, '92, B. S.; Harold C. Werner, Ph. B., '92.

SOUTHERN CALIFORNIA CHAPTER A. I. A.

Members of the northern section of the State Board of Architecture were royally entertained by the Southern California Chapter of the American Institute of Architects recently.

Henry Schulz, president of the state board, struck the keynote when he said that the visit to Los Angeles by the northern half of the State board every other year was an inspiration to the visitors, as Los Angeles was an ideal toward which to work in all building operations. The visitors included Henry Schulz, Clinton Day, Lionel Deane and William Curlett. The southern section of the board is composed of John P. Krempel, president; Octavius Morgan, who was the father of the State law regarding architecture, and the first president of the State board; W. S. Hebbard of San Diego, Sumner P. Hunt and Fred I. Roehrig. The list of certified architects of Southern California numbers 139, of which 115 are of Los Angeles.

BROOKLYN SOCIETY OF ARCHITECTS.

The Society of Architects held its annual meeting and monthly dinner recently. The dinner was quite an enjoyable affair and the business meeting and annual election of officers followed. The election resulted in the choice of Benjamin Dreisler to be president, Samuel Sass as vice-president, the continuance of Mr. Mullen as secretary, and Constantine Schubert as treasurer. Adam Fisher was elected chairman of the law committee, which is composed of the officers of the society, the ex-president and Mr. Erda. Mr. Roy, who is counselor of the society, reported in regard to what steps would be necessary for the establishment of a board of appeals in the Tenement House Department. The members of the society have found they are unable to appeal from the decision of the commissioner who is equipped with absolute power in all matters relating to the erection of tenements. The Building Department has such a board of appeals and it is the desire of the members to have a similar board in the Tenement House Department. The aims of the society are similar to those of the Chicago Architects' Business Association.

NATIONAL SCULPTURE SOCIETY.

The exhibition of the National Sculpture Society which closed April 30 marked a giant stride in the public recognition of the society and its work. This exhibition was the most remarkable show in many ways ever held in the country, and Baltimore is greatly to be felicitated upon the warm reception given to artists and the substantial support of the first exhibition of the kind to go outside of New York. During the twenty-eight days which the exhibition ran 37,032 persons paid 25 cents each to see the exhibition, 1,000 school children were admitted at 10 cents each, 10,746 catalogues were sold at 25 cents each, and the total receipts of the exhibition exclusive of sales was \$11,780.40. No general free days were attempted and an experiment tried on the last two days of the exhibition proved conclusively the wisdom of the action. On those last two days, school teachers were allowed to bring their children, with the result on Tuesday that 5,000 were admitted, while on Wednesday 15,000 was the estimate, making the total of free admissions of about 22,000, including complimentary tickets issued to deserving charities and the guests at the private view. It is therefore estimated that during the twenty-eight days of the exhibition over 60,000 persons visited the exhibition, or about one-tenth of Baltimore's entire population. The result of the sales was most gratifying, the total amount received from the sale of exhibits amounting to \$3,276.

THE ARCHITECTURAL LEAGUE OF AMERICA.

The Architectural League of America announces the date of the next convention of the league has been fixed for September 17th, 18th and 19th, at Detroit, under the auspices of the Detroit Architectural Club. It is hoped that the members of the league will avail themselves of this opportunity to be present at this convention, apart from the personal pleasure and benefits to be had by attending, but also to add to the interest and enthusiasm of the cause by giving it the sanction of their presence. This urging may seem somewhat premature, but as the inactive season of the clubs is almost at hand and that the convention will be held before the clubs take up their fall work, it is opportune to bring this question to the attention of the members while they are still interested in active club work, and it is sincerely hoped that all will make every effort to attend the convention in Detroit. For the information of those who desire to secure the Architectural Annual before the supply is exhausted, it is announced that the same can be secured

from M. A. Vinson, 205 Caxton building, Cleveland, Ohio. The Annual contains many items of interest to the members of the league relative to the various architectural clubs and many illustrations of important works and articles of interest to the profession at large. The revised constitution and by-laws which was amended to meet the requirements and conditions governing individual membership which was established the first of this year, can be secured by applying to H. S. McAllister, permanent secretary, 729 Fifteenth street, N. W., Washington, D. C.

MASTER BUILDERS' ASSOCIATION, BOSTON.

The association held a reception and dinner recently which was attended by many architects as guests. Including guests over 150 were present. The affair was in charge of Secretary William H. Sayward.

Mr. Sayward first gave a sketch of the association, which was an outgrowth of the old Mechanics' exchange and which was organized by 63 firms of contractors and builders in 1885. The attitude of the Master Builders' Association toward the architects has ever been one of coöperation and a desire to assist in maintaining the high standard of the profession of architecture. He believed it would be a sorry day for the architectural profession if they permitted their ideals to be degraded and lowered. Such a movement was on foot. It should be stopped, as it would not only degrade the architects but would bring the business of building to a low level.

Mr. Sayward said that of the original 63 builders who founded the association, but nine were left, including himself, the second oldest. The association inherited a debt of \$7,000 from the old Mechanics' exchange, but today it had a surplus of \$150,000 and property sufficient to double these figures. In the meantime the reputation of the association has spread all over the country.

In introducing James A. Emery the secretary said that this young man was "the young Lochinvar" of the present great industrial movement, who had come out of the west to plead its cause. "There is no one," he said, "to whom the builder should look with more certainty of support in dealing with the great labor problems that confront him than to the architect."

He then compared the work of the architect in drawing up the plans and specifications for a building to the men who framed the constitution of the United States.

ILLINOIS CHAPTER A. I. A.

The regular monthly meeting, preceded by dinner, of the chapter was held in the chapter rooms at the Art Institute on the evening of June 8. The business of the meeting was to close as far as possible the work of the year previous to the summer vacation. Several important committee reports were presented and discussed. The question of an atelier under the auspices of the chapter was reported upon adversely, as it was thought this might react unfavorably upon the atelier now in operation by the School of Architecture of the Art Institute. It was announced by P. J. Weber, chairman, that arrangements had been made for two lectures by C. R. Ashbee of London, on "Arts and Crafts." The expense is to be borne jointly by the chapter, the Business Association and the Architectural Club. A lecture by Ralph Adams Cram is expected also. A report of progress was made by Irving K. Pond, chairman, for the committee on definition of professional practice. The present

attitude of the committee strongly favors the code of the Boston society. The provisions of the code as presented by Mr. Pond are so strict that the chapter has ordered copies printed and sent to members for consideration before discussion by the chapter. Richard E. Schmidt, chairman of committee on schedule of charges, reported changes favored from the proposed institute scale as follows: Ten per cent on city residence of cost not over \$10,000, over \$10,000, fee 7½ per cent; suburban residences of not over \$15,000 cost, 10 per cent, over \$15,000, fee 7½ per cent; warehouse of not to exceed \$20,000 cost, 5 per cent, over \$20,000, fee 4 per cent. If a specialist is employed he to be paid by the architect, who is to charge the owner for this service 10 per cent. George C. Nimmons, chairman of the committee on contracts and specifications, reviewed the recommendations of the institute committee, and presented the changes suggested by his committee. In addition, Mr. Nimmons offered on behalf of the committee a complete contract to which much time and thought had been given, as well as extended conferences with contractors. The chapter recognized the importance of the Municipal Art League movement by the authorization of a standing committee on municipal art to confer with the league as occasion offers.

BOOK NOTICES.

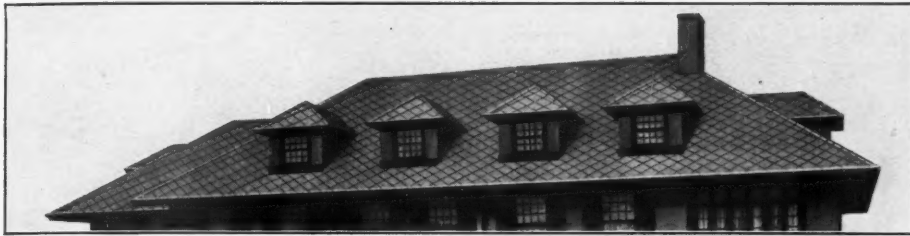
BUNGALOWS, CAMPS AND MOUNTAIN HOUSES. Consisting of a variety of designs by a number of architects, showing buildings that have been erected in all parts of the country. Many of these are intended for summer use, while other examples are of structures erected in California and the Southern States for permanent residences; also camps, hunters' lodges, log cabins, etc., are included, suggestive for vacation use in woods and mountains. Elaborately illustrated, accompanied by full descriptive text. Selected and compiled by the editor of the Architects' and Builders' Magazine. New York: W. T. Comstock. One large 8vo. vol. Illuminated boards. Price, net, \$2.00.

The bungalow is constantly growing in popular favor for a summer home in the mountains, at the lakes, and at the seashore. It is an attractive style of house also for suburban surroundings, and for a permanent residence in warm climates where the shade of verandas and overhanging roofs is particularly grateful. The bungalow today is closer to the hearts of the people than any other type of house. It suggests rest and recuperation amidst the beauties of nature. This book will appeal strongly to a large circle of readers. It contains a large variety of designs of attractive bungalows of cost to suit nearly all conditions of life. There are seventy-eight exterior views, sixty-nine floor plans and several interior views. The cost of most is given. The text describes the various designs and gives useful hints on site, sanitation, layout and construction. The book is timely and is destined to have a large sale.

A typographical error credited the authoritative article on "Electric vs. Steam Hoists," in the May number, to E. W. Thomas. The article was contributed by E. A. Thomas of the Thomas Elevator Company.

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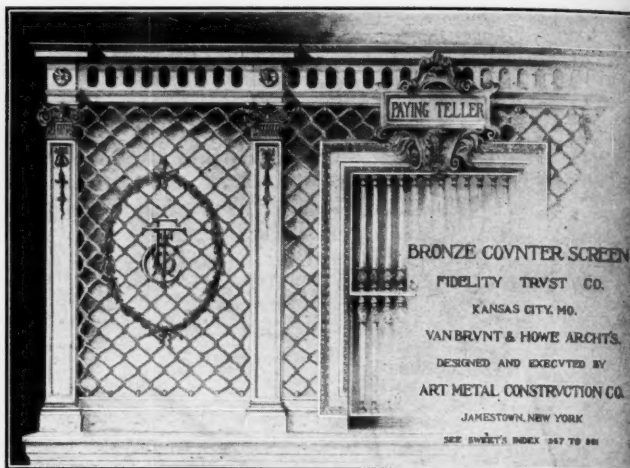
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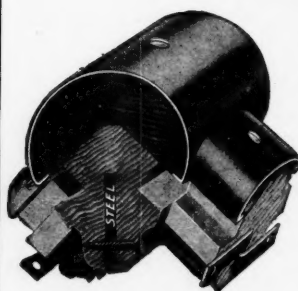
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