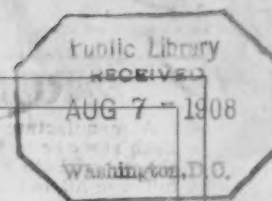


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The AMERICAN ARCHITECT AND BUILDING NEWS

Regular Edition

Vol. XCIV.

AUGUST 5, 1908

No. 1702

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Some reasons for the belief that architectural competitions will
continue to be held.

Need for improved plan of competition acceptable to and in the
interest of both the public and the profession.

Necessity of loyalty among architects.

Comparison of modern architecture with that of the past.

ILLUSTRATIONS:

Ferry Terminal, Stapleton, Staten Island, New York, N. Y. (3 pages).

Fire Engine House at 232 W. 63d St., New York, N. Y. (2 pages).

Building for Daggett & Ramsdell, 314 W. 14th St., New York,
N. Y. (3 pages).

Additional:

Court and Stairway of a house at Nuremberg, Bavaria.

Francis I. Stairway, Chateau de Chambord, near Blois, France.

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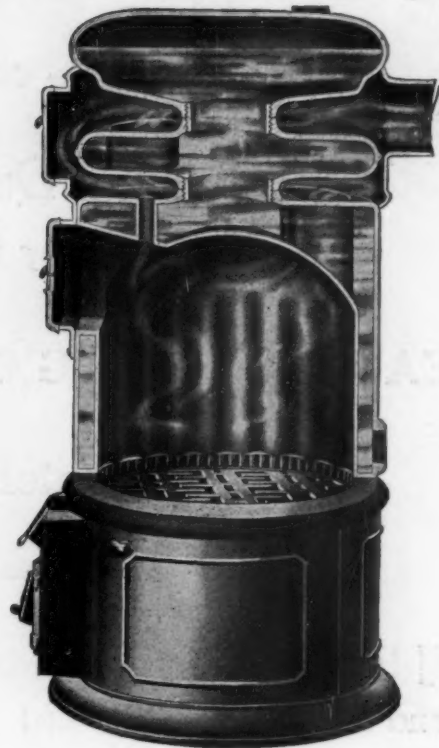
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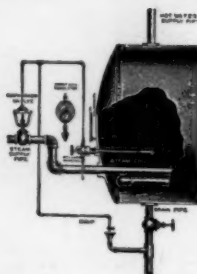
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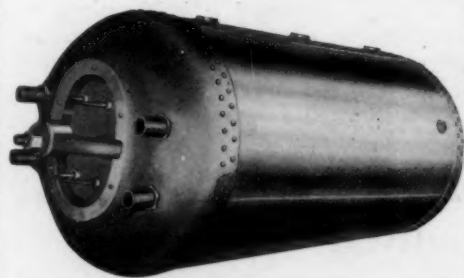
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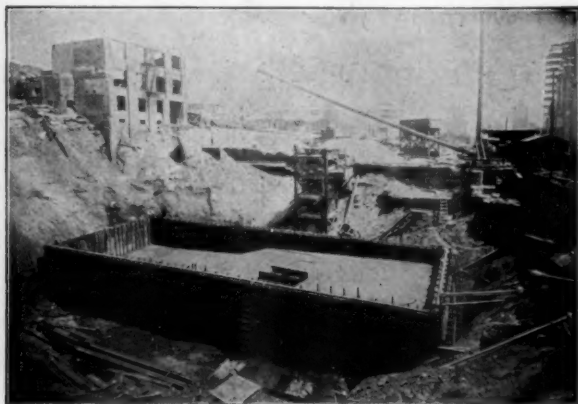
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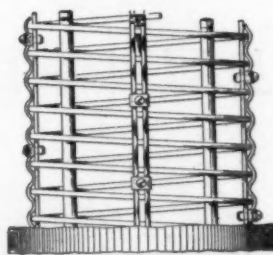
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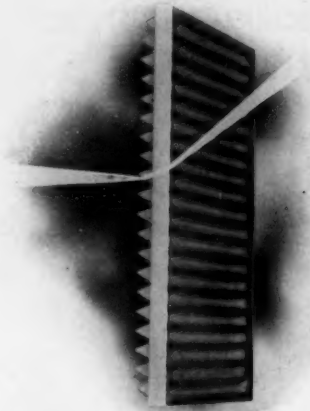
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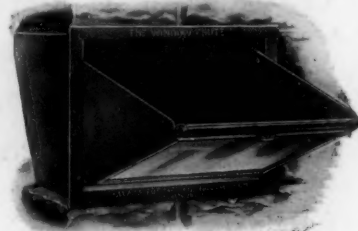
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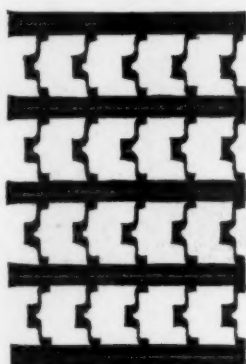
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Fig. 32. House of Seven Gables. Roger Williams House, 1635.

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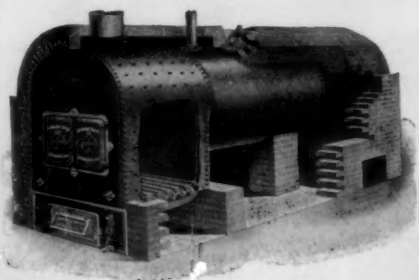
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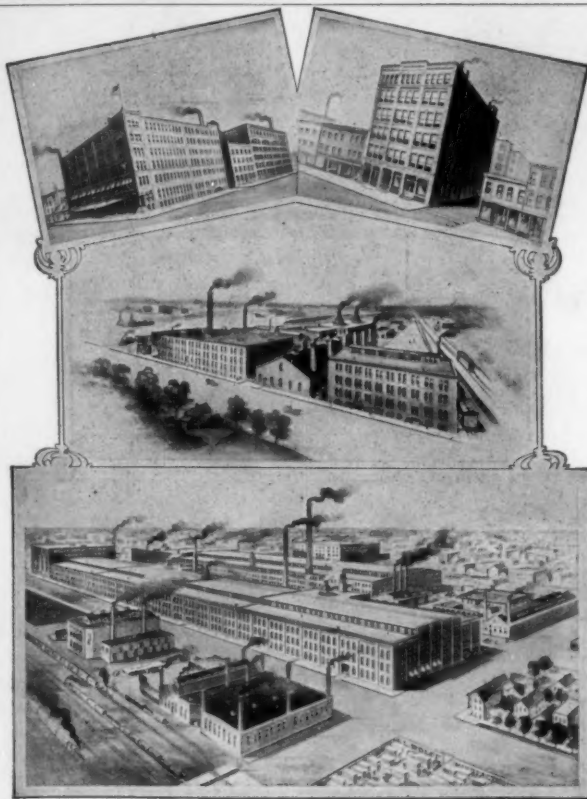
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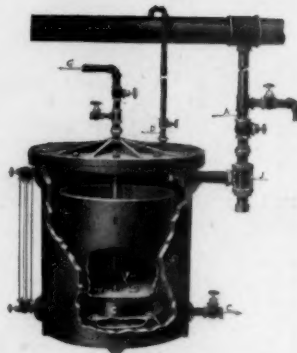
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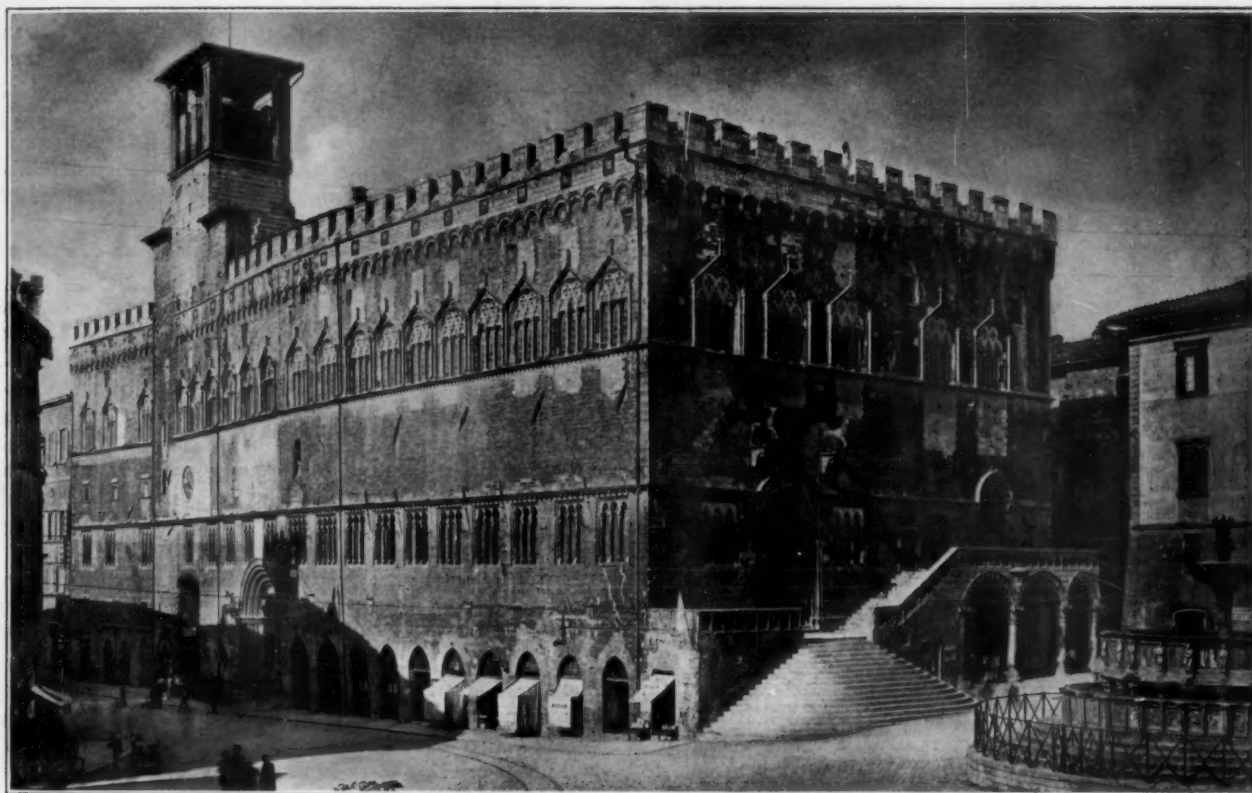
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No. 1702



PALAZZO DEL PUBBLICO, PERUGIA, ITALY

Color as Applied to Architecture from the Painter's Standpoint

An Address by Professor A. Wallace Rimington, R.B.A.

THIS interesting subject, one that has attracted attention and study by the architectural profession in both this country and in Europe, has been, from the standpoint of the painter, most entertainingly and instructively treated by Professor A. Wallace Rimington, R.B.A., in an address delivered last month at a meeting of the Society of Architects in London, and published in full in the *Architect and Contract Reporter*, in issues of June 12 and 19.

At the outset, Professor Rimington deplors the fact that we live in a period of considerable decay of the color sense; that there is undoubtedly some slight increase of feeling for color in art and as used in decoration among the cultivated classes; but how far this is influenced by the passing waves of fashion it is difficult to determine.

"At the present day it is scarcely too much to assert that large numbers of people are almost absolutely insen-

sible to color; they live in the world without being conscious of the fact that nature is full of beautiful color; it gives them little conscious pleasure, and they never stop to ask themselves how much of the beauty and interest of the externals of life are dependent upon color."

"When we consider the part which color plays in the economy of nature, and especially among animals and insects, and also what an immense source of pleasure in life it may be made to us, it is evident what an important place it ought to hold in art; and in architecture and in painting and other kindred arts it holds one which it is quite impossible to neglect. Whether we care for color or not, whether as artists we have the color faculty, or as architects have trained ourselves to deal with color, it must in every case come into play in every building."

"All materials employed in building have color, and unless we decide to paint our buildings absolutely black

and white, every building must be either a color scheme in itself or part of one in connection with its surroundings. It is certain that the effect of any architectural work, fine in respect of proportion, line or detail, may yet be completely destroyed by bad division of its color mass, by inartistic accentuation of unimportant parts, crude and disagreeable contrasts of color, or an unpleasant general color scheme. On the other hand, harmonious and refined color, even though it may be so delicate as hardly to be perceived as color, may, as we all know, add immensely to the interest and charm of a building, and even to its impressiveness and dignity."

"The whole question of color is surrounded with great difficulties. The condition of public opinion with regard to color is chaotic, and no systematic attempts are being made in the educational world to promote education in color as a necessary part of everyone's intellectual equipment. Many people absolutely dislike strong color, others are totally insensible to delicate schemes. Others, again, are extremely dogmatic as to conventional juxtapositions of color for which there is little artistic warrant, and a still greater number are swayed by every passing wave of fashion. Still there remains a large body who do in a measure care for color and are open to its influences, and it is surely the duty of the artist and of the architect to endeavor to produce works that shall lead the public taste, and not those which pander to uneducated or vulgar opinions. In doing so they will have the consolation of knowing that their work, if sincere, will be appreciated by the cultivated minority of their own profession, and will help forward the higher aims and objects of art."

"Perhaps the principle which of all others I should put first is the great natural one of harmony in color. It seems almost absurd to place such a well-recognized necessity in the forefront, but I venture to think that, although it is often talked about, harmony of color is not such a simple matter as most people suppose. The artist knows well that it is one of the most difficult problems to obtain a satisfactory color-scheme in his work which shall be harmonious, and yet not monotonous. On the other hand, absolute harmony, as in music, is often tantamount to monotony. In a really great harmony there will be a certain element of contrast, some differentiation into partial discord, and some return to an accord."

"How many buildings are ruined by strong and crude contrasts of material or of surface coloring? Nature, if you leave her alone and give her time enough, tends to harmonize the vulgarities of color of almost any building, toning down the sharp contrasts and overlaying the surfaces with lichen or enriching them by oxidation. But we often refuse to learn from her, and go on cutting up our pictures with a patchwork of violently opposed colors and destroying the effect of our buildings by crude contrasts and over-emphasis. Almost all great art tends toward simplicity, though that simplicity is full of variety, and this is exactly what we find in Nature when she is producing her most beautiful effects. All art principles are more or less derived from the study of Nature, and if we endeavor to learn from Nature with regard to this question of harmony we shall find that one of her principles is to build up her large color masses by tints of only slight divergence, and that she is not afraid to pile varying colors of the same general tendency one upon another. She will, for instance, give us a tree of many and various shades of green, or, if it be autumn, of innumerable tints of pale yellow and orange, all combined in the general

effect into one beautiful whole. Or again, she will give us a patch of sea, the general effect of which is an exquisitely deep blue, but which, upon closer examination, we find is built up of a great variety of blues verging toward violet, toward umber, or toward peacock-green. Another fact that we notice in Nature is that, after giving us a long series of extremely harmonious and adjacent colors, she suddenly gives us a slightly discordant note in smaller quantity or mass. This is exactly what we find in the best Oriental decorative art, where a single spot of discordant color is often employed to make the surrounding harmonies still more delightful."

"In speaking of color in connection with architecture, and especially of strong color, it may with a great show of truth be said that the architect has a very limited palette in the exteriors of his buildings, but there is, as a matter of fact, quite as much opportunity for producing beautiful color schemes in tertiaries and grays as there is in the strongest colors of the spectrum band. There are many more or less undefined principles which might be urged with regard to harmony of color, but, after all is said and done, harmony will remain mainly a matter of artistic feeling, and as artistic feeling is capable of cultivation, I would venture to suggest to the architect the study of some of the great masters of harmony in color in the sister art of painting—the works of such painters, for instance, among the old masters, as Titian, Paul Veronese, Luini, Benozzo Gozzoli, and Giorgione; or among the more modern—Turner, Sir Joshua Reynolds, Burne-Jones, Leighton, Waterhouse, Tadema, Albert Goodwin, and others of the living members of our great school of English painters, and especially of our water-color section of it."

"I need not enlarge further upon the subject of harmony—we are all more or less familiar with the need for it in internal architectural decoration—but I would venture to urge that it should be considered still more in the exterior of many buildings, and that, as color is so great an influence, the architect should not quite so frequently remain content with a scheme of external color which shall be so monotonous as to become monotonous."

Professor Rimington further most correctly states, in part, that if a single color is used by itself and without interminglement with others, it will still be more interesting to the eye if it has broken quality instead of being flat. Of course, every architect knows this—the artist is also aware of it, and takes care that his color shall be broken; and he goes further, and is often at the pains to obtain varying degrees of texture in his work so as to avoid monotony of surface.

It is clear that this principle is applicable to architecture. The artist takes no pleasure in a building, otherwise fine in design and proportion, because of its surface and its flatness of color. Its color surface is dead, and this deadness is very largely due in some cases to the absence of texture.

So far we have referred mainly to exteriors of buildings, but in a building this principle also applies to interiors. Here the architect has a much larger range of material at his command; he has paint, stains, gilding, distemper, mosaics—he can provide surfaces of all kinds, and he has wide opportunities for dealing with color. Of course, I know that most architects recognize the fact that quality in color is of importance, and employ it constantly. I would only venture to urge it still more strongly from the painter's point of view. In many cases,

as has been said, what appears to be flat color is really full of inter-contrast. I should, of course, not suggest that flat color should never be used, but in cases where it is used it actually gains by contrast with color in which there is a large amount of inter-contrast and interminglement. How much of the charm of Oriental decoration depends upon this quality, if we think of the decoration of India, or the encrusted decoration, if we may call it so, of countries where mosaics and inlaid stones are used. In no place in Europe can one better study color, perhaps, than in Venice, and there the contrast of texture in color and in quality is extremely delightful, no doubt owing partly to age and to wear, but also to a great extent to definite intention. How beautiful are its decorative schemes in colored marbles and its combinations of brick, marble, and terra-cotta.

Many of you, I dare say, know Sir Lawrence Alma-Tadema's studio in London. I was in it the other day, and I was greatly struck by the extraordinary beauty of the color harmonies, and the care that is taken everywhere to contrast varying qualities and surfaces, and yet to blend them into broad and simple effects of color. One end of his studio consists of a large semicircular apse. Above the dado, which is hung with very beautiful soft-toned mediæval drapery, the wall surface is covered with thin aluminum leaf, put on in such a way as to allow of a certain amount of texture; and, contrasting with this again are highly polished veined marbles of exquisite but varied color. You have, in fact, the painter's feeling for harmony and quality in color translated into the work of the skilled architect.

There is one point which, perhaps, I might refer to here, and that is that, of course, the nearer you are to a color the finer should be the texture in it—the further you are away the coarser it may be or must be. Very often quality in color is completely lost if it is too far from the eye. On the other hand, the painter, of course, demands that those who are looking at his pictures should be a certain distance from them, otherwise there is no possibility of blending the almost discordant tints which he sometimes interweaves in the hope of producing truth and harmony. But projecting the light of this principle upon buildings it would seem to me that it would be advisable to put the roughness of quality higher up in a building than it usually is. The usual course is to have the maximum roughness of quality upon the lower portion of the building, whereas, so far as color is concerned, I think better results would be obtained if the interminglement were coarser in the upper part of the building rather than in the lower.

Bearing in mind that Professor Rimington's remarks are based solely on the viewpoint of the painter, it is interesting to note how skilfully he handles his subject so as to make it intelligible to the architect and to emphasize its application to color as applied to buildings.

The subjects of gradation and contrast, so difficult to master in their correct application in practice are clearly described. He states:

I am aware that the question is complicated by other considerations of apparent strength, and so forth, but I am looking at it solely for the moment from the color point of view. If it be granted that this principle helps us to avoid monotony in color, there is another which to the painter is of great interest, and which he calls "exchange"—I have already briefly referred to it. In Nature we find it everywhere. Whenever we are struck

by a beautiful subject we are almost sure to find that Nature is carrying out her principle of exchange of the masses of color. Take, for instance, some beautiful landscape in which there is a great deal of foliage in the foreground and a blue sky above—let us suppose that the foliage is comparatively warm in color; if we examine it still more closely we shall find that portions of the blue sky are carried down into the foliage and reflected from the glossy surface of the leaves, or we shall find there is some small pool of water, some stone, or something of some kind (if the subject strikes us as beautiful), which is bringing a portion of the blue sky from above into the warm color below, or *vice versa*. Supposing we have a sunset above, we shall again find that the warm color of the sky is carried down or across in smaller quantity into the cool color down below. One often notices also in a landscape in a brown ploughed field, for example, how grateful to the eye is anything carrying down the brilliancy of the white clouds above—for instance, a white horse, a figure in white or gray, or some other object. And if we turn from Nature to the works of the great masters we shall find this great principle carried out constantly. You may say that in no great work of art is it neglected. If there is a large and prominent color mass it is always repeated by the artist in a smaller and lesser quantity, and sometimes again and again, and discordant colors can in the most extraordinary way be harmonized thus. As examples I might refer you to such painters as Rembrandt, Francia, Ghirlandajo, Turner and many others.

I do not say that the painter deliberately works the thing out; I do not say that he always does it from scientific reasons of competition; but he feels it to be a necessity, and he probably feels it to be a necessity because he is so accustomed to seeing it in Nature. In architecture it would appear to me that there is no reason why this should not be carried out further than it often is—though it is no doubt often employed. One knows well, for instance, that the architect when he has a large mass of red repeats it again in smaller quantities elsewhere. But I think that it might be carried still further and studied with advantage by the architect in the works of many painters. Perhaps I might again refer to Venice as being the place of all others which I know in which the principle is carried out. I have also noticed it in many of the Spanish buildings, especially those in the south of Spain.

The principle of exchange is especially of value, I think, when using strong color. For my own part I do not see why strong color as well as delicate and refined color should not be more frequently used in architecture. As a matter of fact, strong color can be as refined as delicate color if it is used properly—the artist knows this. How delightful is the strong color of an old sunburnt chalet in the Tyrol or that of some buildings in Russia and Holland and other parts of Northern Europe. Science is constantly giving us new materials, new building materials, and she puts at the disposal of the architect a greatly enlarged scale of color, and I think that this question of color in architecture is becoming more and more important every day. Leaving the principle of exchange, let us pass on to what the painter knows as gradation and focusing. There is no doubt a kind of painting in which flat tints predominate, and there is decorative work of various kinds in which tints which appear flat are valuable—even though they contain "quality"; but in the work of the painter as a rule gradation, as in Nature, plays a most important part. And it is extraordinary to find when you

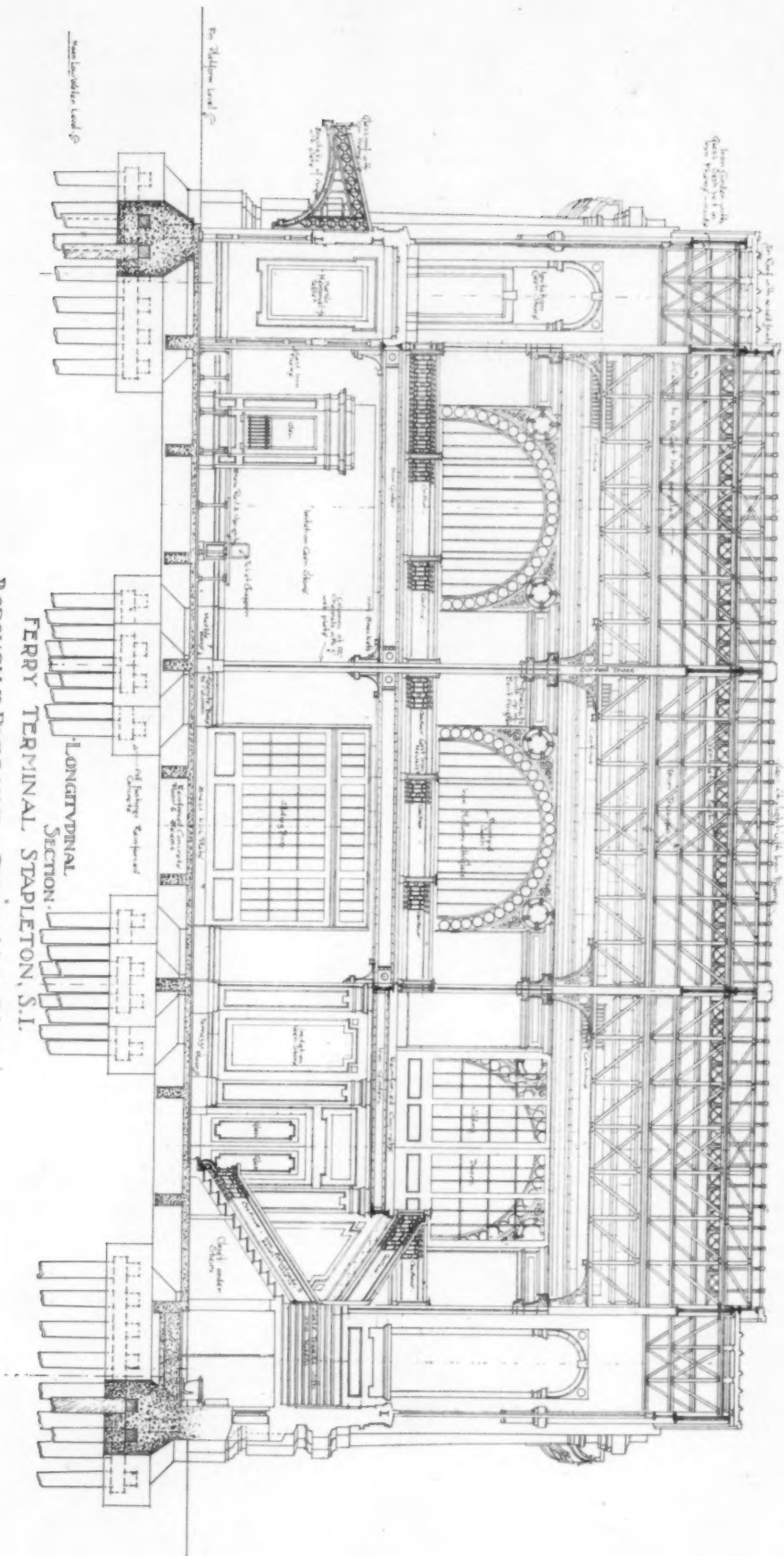
are working out a picture how often a color proves unsatisfactory solely because it is ungradated. Gradation, of course, like inter-contrast, introduces an element of mystery, an element of infinity, which again is a reflection of what we so constantly feel in Nature. In architecture this principle of gradation in color certainly can often be carried out with great advantage in internal decoration. Perhaps one of the causes of the charm of a circular recess such as that I was describing just now in Alma-Tadema's studio is that the color, in consequence of the varying lighting inside the recess becomes graduated and therefore more beautiful. There are several buildings in Italy which come to my mind in which there is a tendency to graduate the color upwards—ferol cool color into warm or, *vice versa*, from warm color into cool, through various tints of marble, gray, pink, salmon color to terra-cotta and brick, and so forth, and some of these buildings have struck me as extremely beautiful.

Leonardo da Vinci thought painters might learn a great deal from the discolorations upon an old wall as suggesting figure designs to them, and I think that architects may perhaps also learn something from the study of some of the accidental gradations and methods of using color which Nature is constantly employing. In a roof, for example, one often finds that Nature has been at pains to graduate the color, that she has much more color on the top of the roof than at the bottom, or that she has gradated towards some particular point. Well, I fail to see why the architect should not indulge in the same kind of gradation. If you have gradation in a picture it very often culminates, as it does in Nature, in what the artist knows as a focus—that is to say, one point or portion of light, or of dark, which is the climax. This gives coherence and unity, and the principle being a valuable one, and constantly used by the painter, surely ought also to be of some use to the architect. With large surfaces, some portions of which are gradated, if a point of color or of dark were used as a focus at the right place one cannot help thinking it might be used with very great effect. In the dark depths of a Moorish arch the Moorish architect will often place a deep scarlet spot of decorative color.

Leaving this question of gradation, let us pass on to that of contrast. Contrast, we all know, is of the utmost importance in literature; it is used at every turn. Without contrast in painting it is impossible to express light, almost impossible to express color in its full force. Yet how dangerous, how extremely sharp-edged a tool contrast is, how liable to lead the artist into excess and vulgarity in effect. We may say it is the stamp of the bad artist to use contrast at every turn; it is so easy, such a tempting thing to do. But though it is so difficult to use contrast well, it is of the utmost importance to an artistic instrument; and therefore the whole question of contrast requires careful study on the part of the painter, and ought, I think, to be studied with the greatest care by the architect. In a good picture a painter, as a rule, uses strong contrast only once or twice, perhaps even not at all; but although he only uses strong, powerful contrast sparingly, contrast is interwoven all through his picture, both in the color and in the light and shade, but it is of a refined and artistic kind. In any given color which is full of quality, intermingling, of which we have spoken, is really an inter-contrast between warm and cool color so carefully adjusted as to give a tendency either towards a warm or cool tint as the artist desires. I need hardly remind this audience how many buildings are spoilt by

over-contrast. How our eyes are pained by blue slates and red bricks, and the admixture of colored bricks in the fronts of buildings without sufficient artistic feeling. I should say that those buildings in which contrast of color will be of most advantage will be those in which there is a tendency to monotony in light and shade or in line and form. There contrast in color would do much to break up the monotony of the building and render it more interesting.

Passing from that question, I propose to touch upon one other only, and that is the question of color in relation to the high lights of any object. If you have a colored object, an object which is producing color, that color of course is only the result of the absorption of certain colored rays by the object and the return of certain others which it does not absorb, and it would seem that any colored object only has the power of absorbing a certain quantity of rays. If it obtains more light than it can split up into its constituents it returns that white light as white light, and the result is that the color which it is giving back is diluted. If you take a red rose or a piece of folded drapery in which there is no variation of the local color, the strong color is in the half tones, not in the lights. The common painter who has not a very sensitive eye nearly always puts the strong color in the lights and not in the half tones, or, at any rate, he does not maintain the right relationship between the high lights and the half tones. And that may be not because in some instances he does not wish to do so, but because pigments will not enable him to do so. It is extremely difficult to get the right relationships of color in painting, and relationships or proportionate values are, as I need not say, of the utmost possible importance everywhere in art. In color they are of supreme importance, and therefore the really fine artist, if he cannot make his half tones strong enough, sacrifices his lights, and in order to do so he follows this law of Nature that the lights are always relatively pale or gray compared to the half tones. If we turn to the work of really fine colorists we find this principle carried out in a very marked way. In very early Greek work (we have a few examples still existing) we find that with their sensitive feeling for art they at once detected this, and even there the lights in their frescoes are but faintly stained. If we attempt to apply this to architecture, as I think we may, perhaps we may draw two or three deductions. Where we have a natural mass of half tone, as, for instance, in the hollows of recessed mouldings, we should not interfere with it; we should be careful rather to keep it rich; otherwise we should be falsifying one of Nature's principles of coloring which would probably be unpleasant to the majority of us. Again and again one sees beautiful ornament entirely destroyed by the color which has been used emphasizing it in the wrong place. And there is another curious thing which comes into play with color in a recess in architecture which I think of interest—namely, that when the light is fairly strong you notice that there is an extraordinary reverberation of color in the hollows which greatly increase its richness, and that effect is specially delightful when you see a building under reflected sunlight. Perhaps we might help to produce that effect artificially by supplying the enrichment artificially, and giving a large amount of quality to the color of the recesses of ornament in architectural sculpture. On the other hand, how pleasant is the effect produced by wiping off the high lights in carved work which has been painted or stained. You will find



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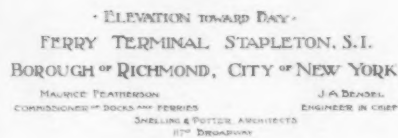
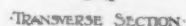
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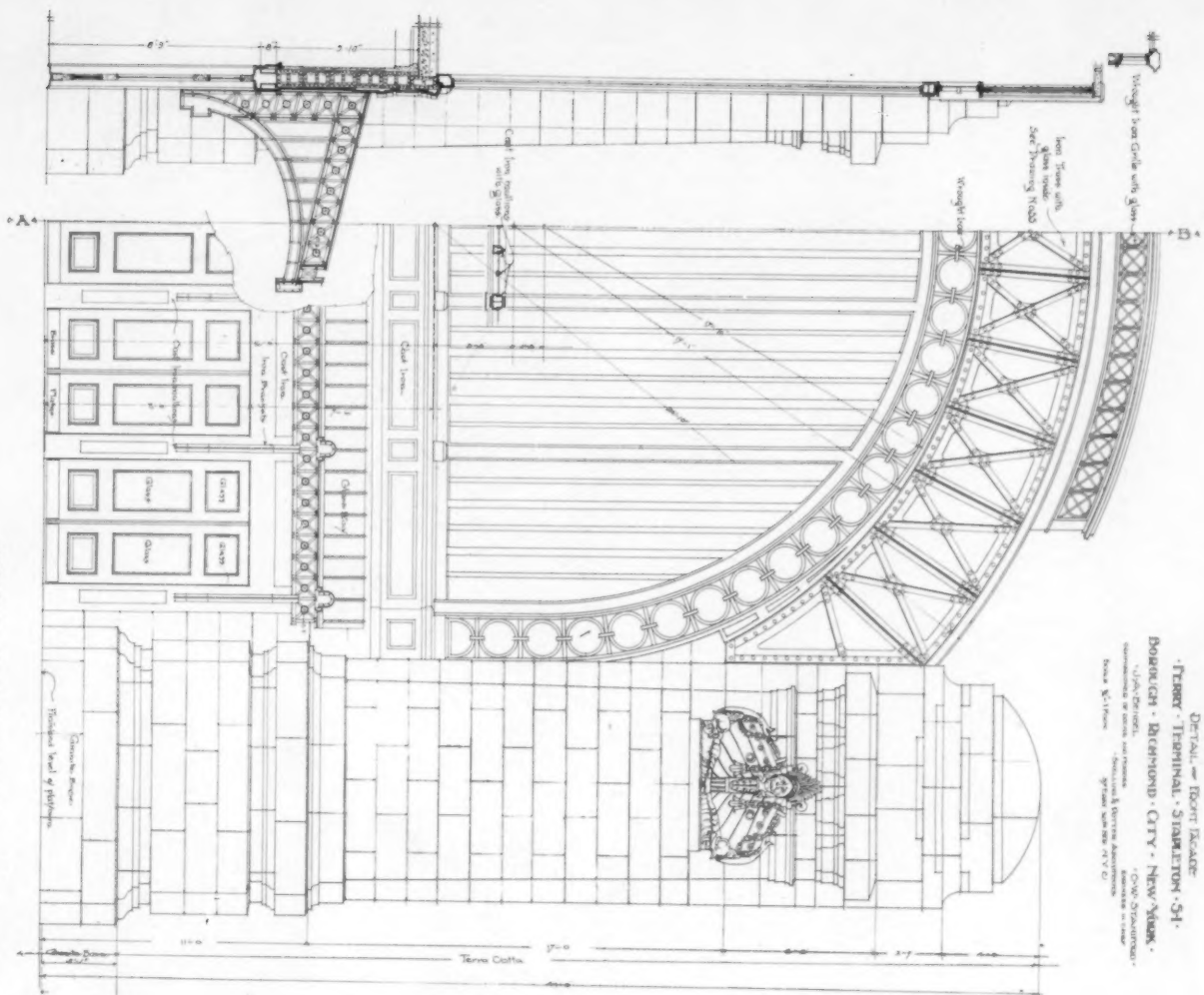
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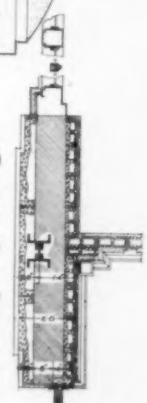
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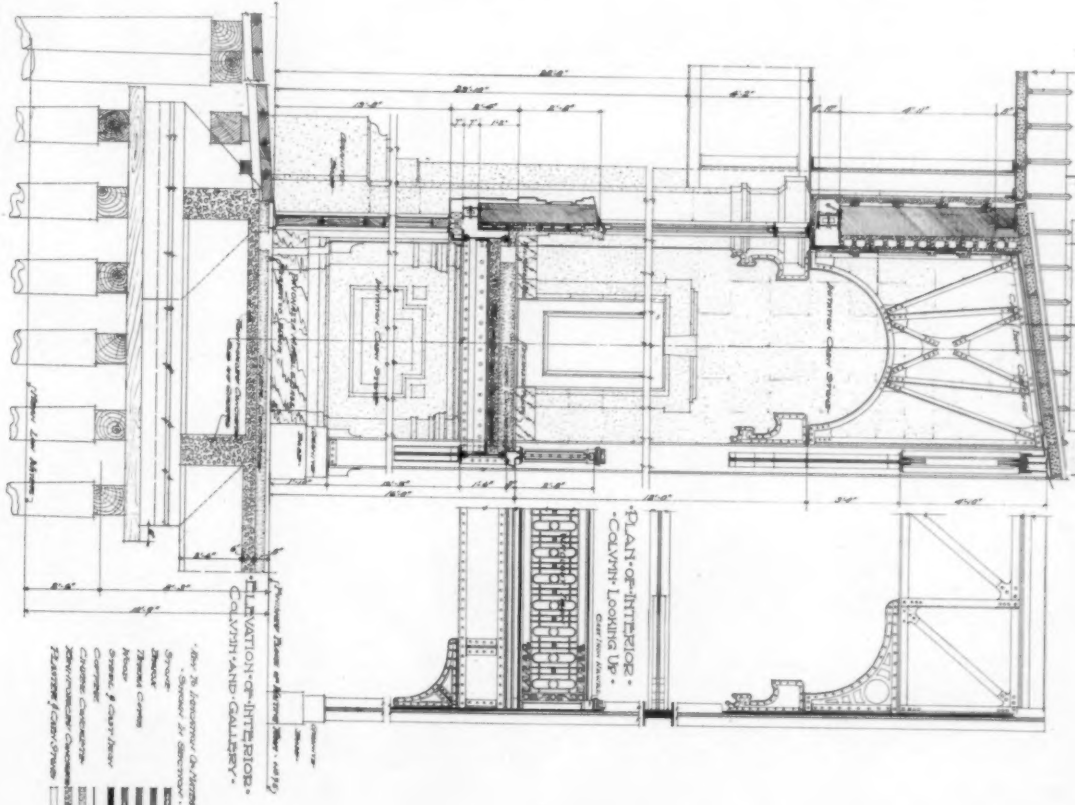
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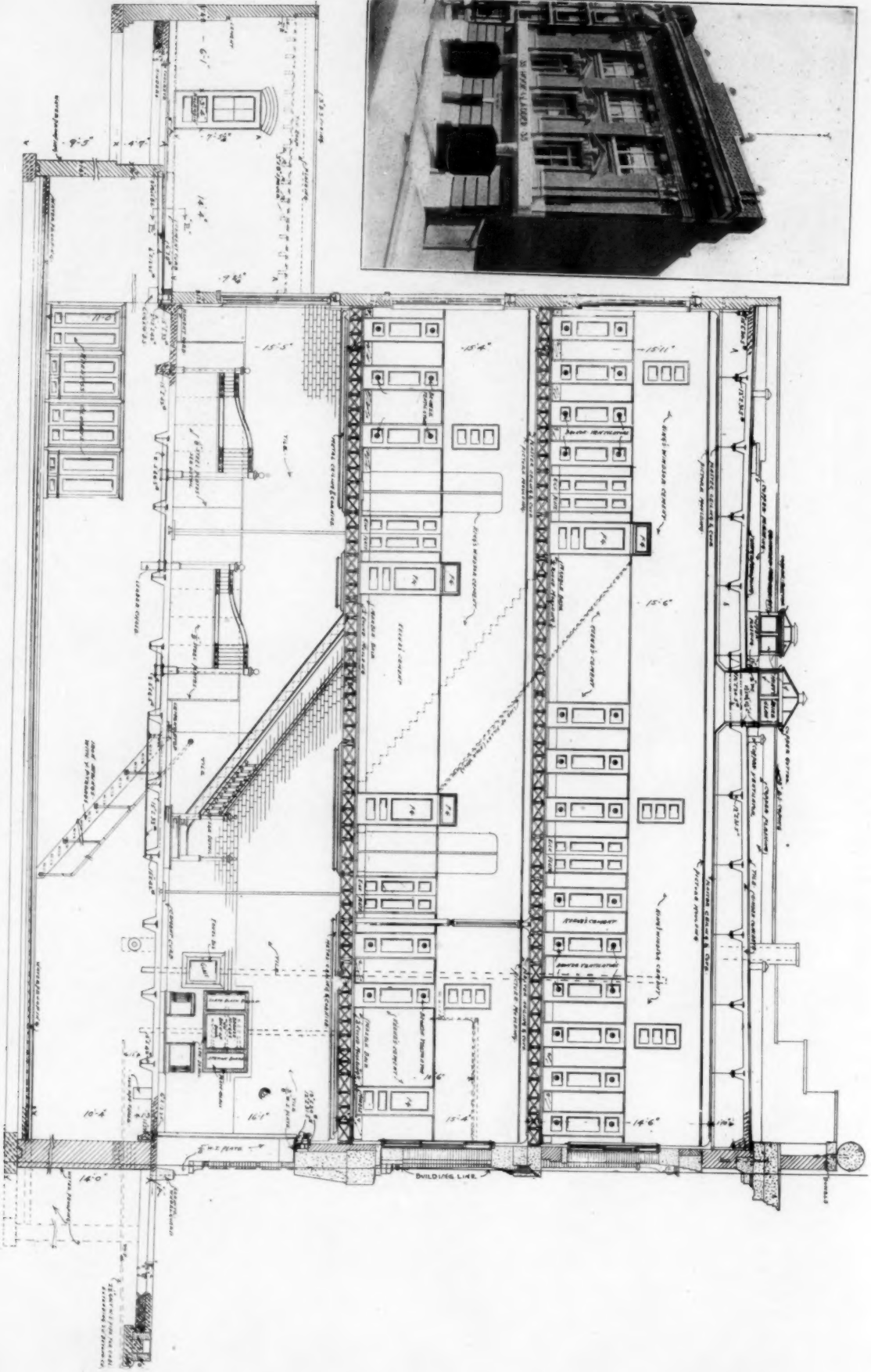
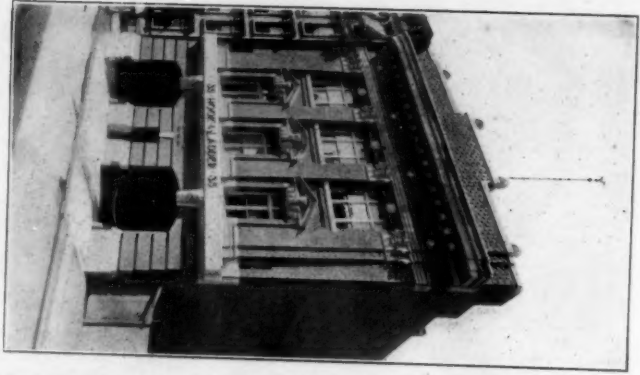
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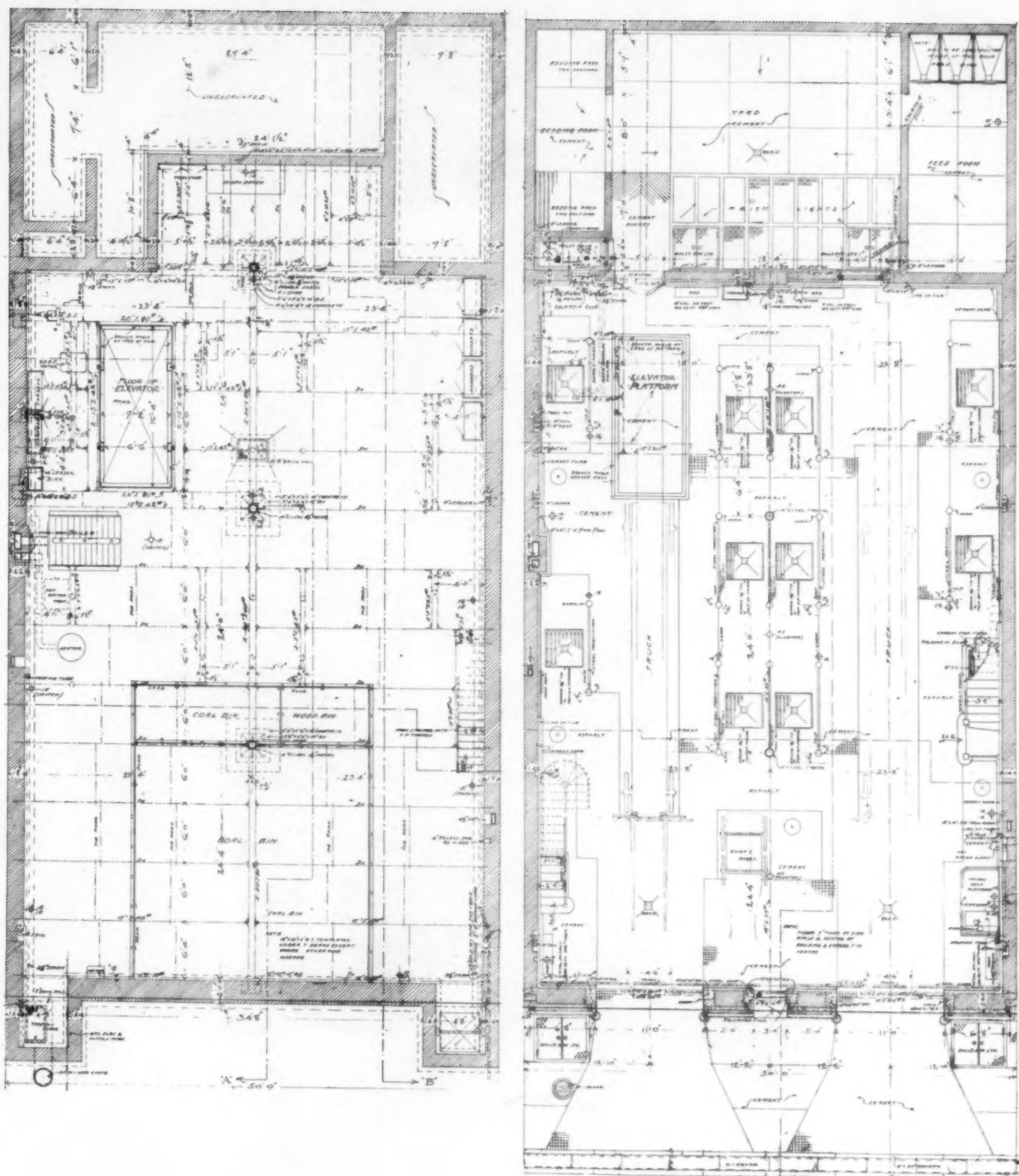


The American Architect and Building News.
 Regular Edition.

GENERAL VIEW AND SECTION OF FIRE ENGINE HOUSE, 232 W. 63D ST., NEW YORK, N. Y.
 Messrs. Werner & Windolph, Architects.

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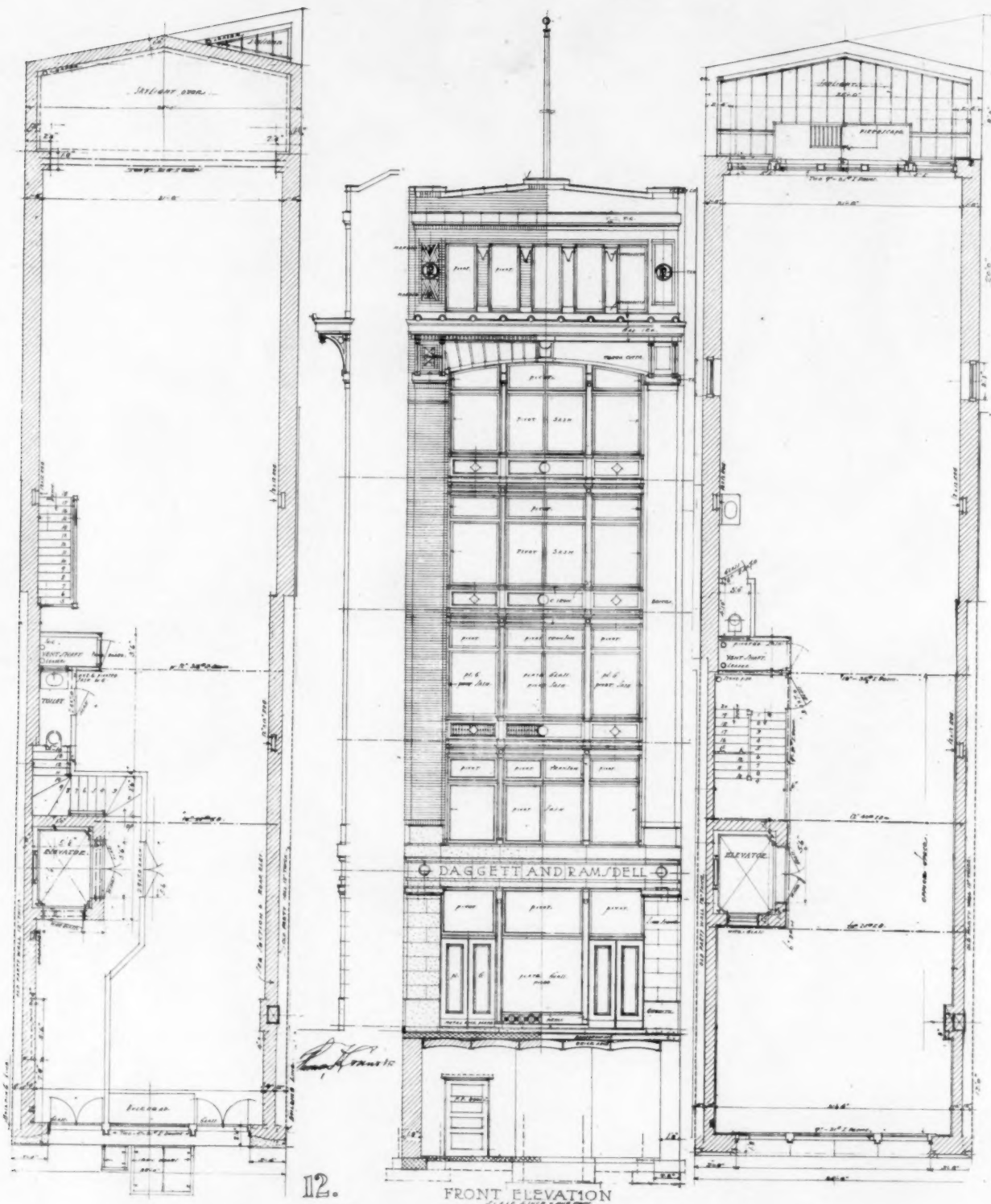
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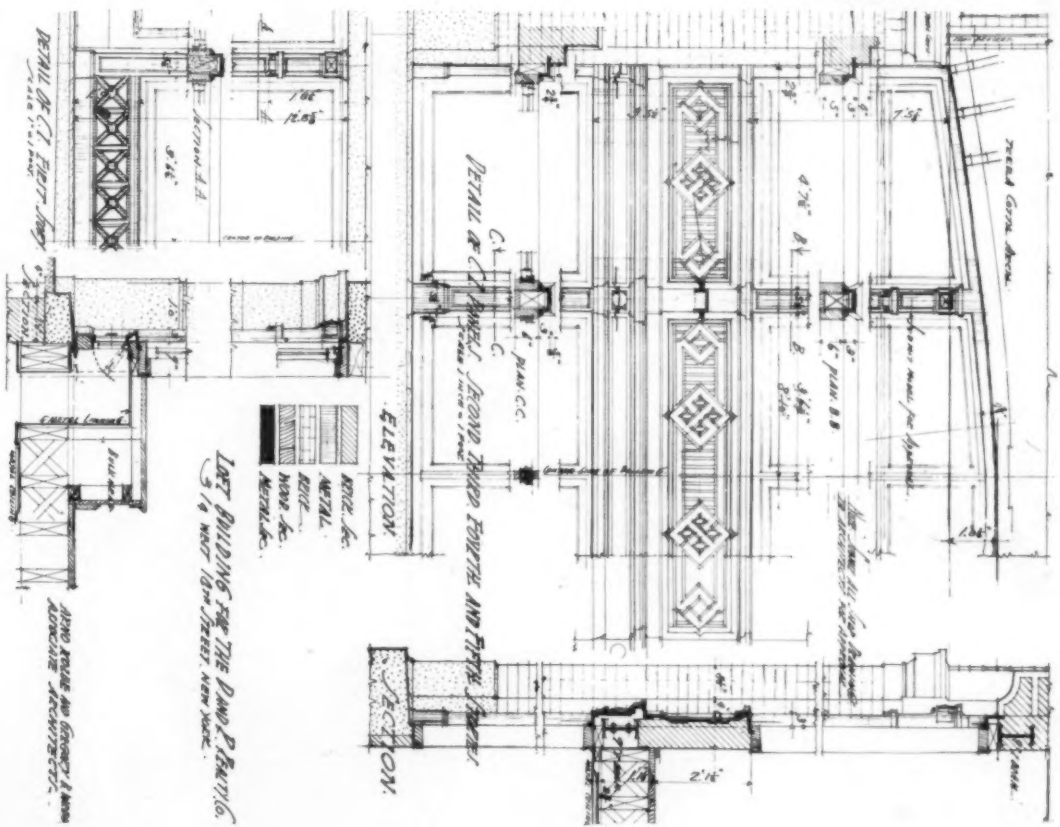
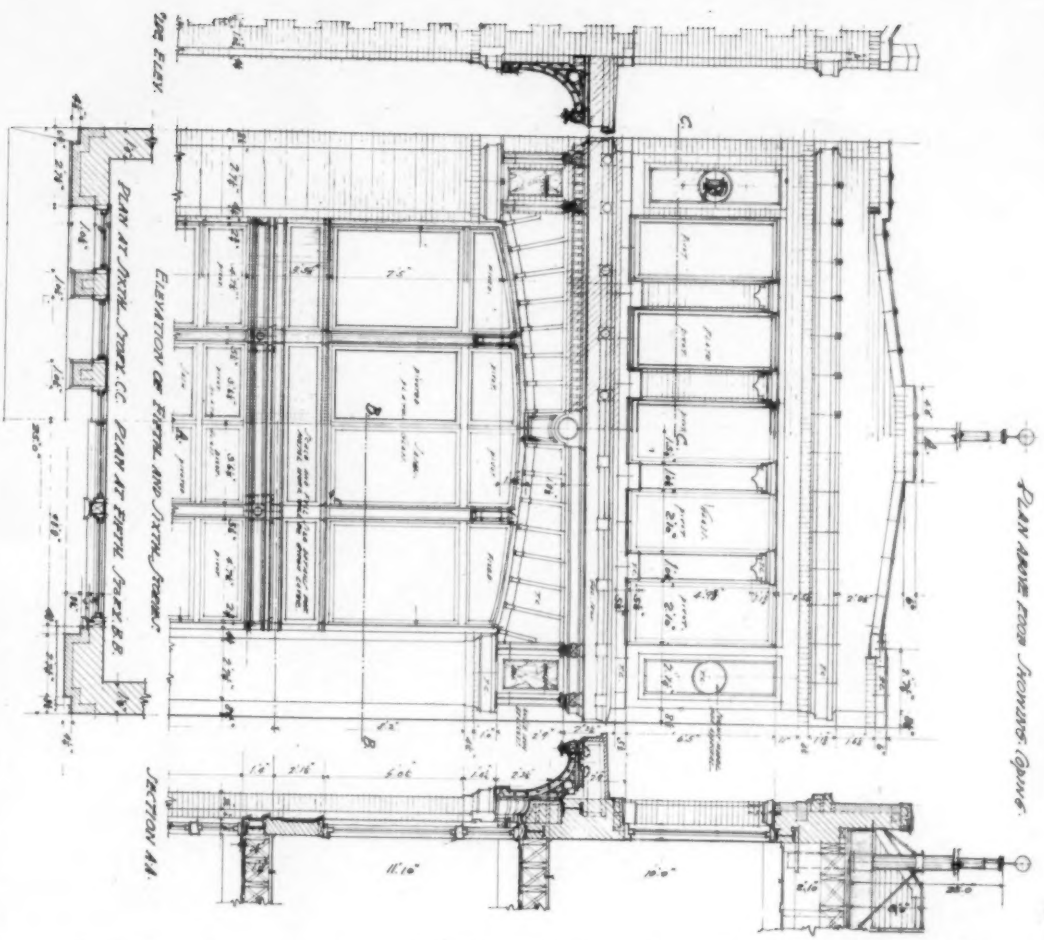
FRONT ELEVATION AND FLOOR PLAN, BUILDING FOR MESSRS. DAGGETT & RAMSDELL, NO. 314 W. 14TH ST., NEW YORK, N. Y.

Messrs. Arno Kolbe and Gregory B. Webb, Associate Architects.

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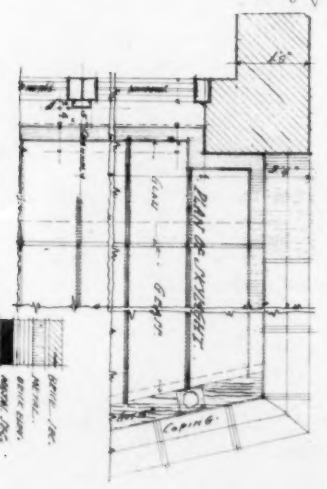
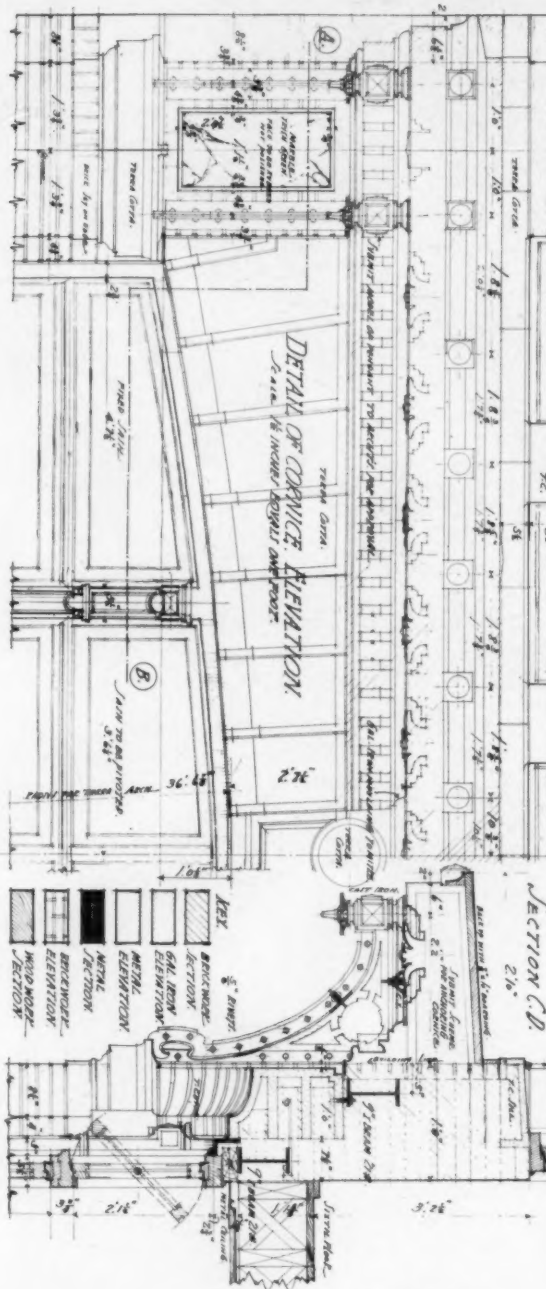
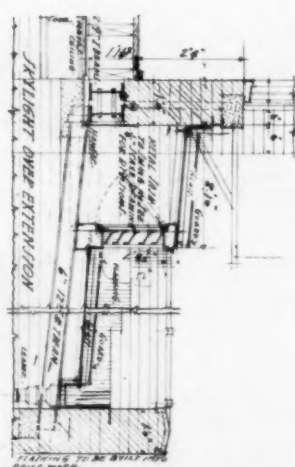
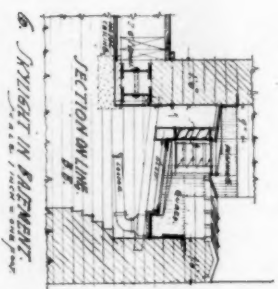
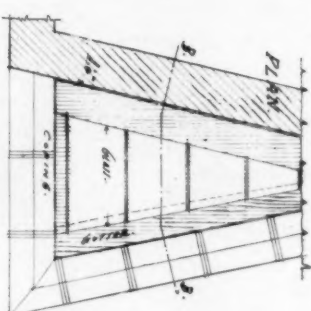
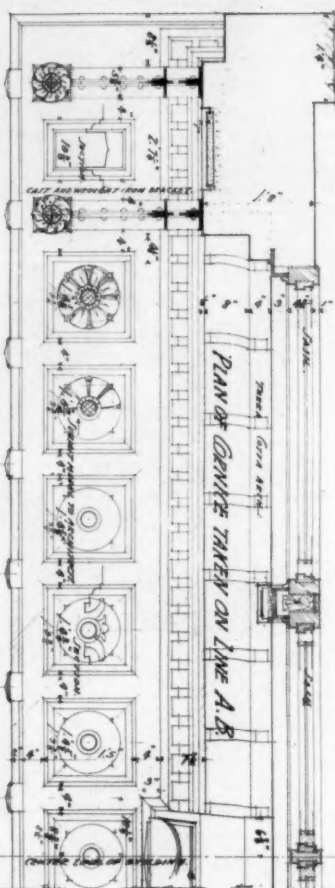
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FIRST BUILDING FOR THE FIRST NATIONAL BANK
 314 WEST 14TH STREET, NEW YORK.

BRICK
 METAL
 STONE
 METAL

ARNO KOLBE AND GREGORY B. WEBB
 ASSOCIATE ARCHITECTS



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DETAILS: BUILDING FOR MESSRS. DAGGETT & RAMSDELL, NO. 314 W. 14TH ST., NEW YORK, N. Y.
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the principle of the enrichment of half tones observed by the architects of much of the brick and terra-cotta architecture of Italy where the strongest colors are put in those places where they are most likely to be in partial shade, and where there is more opportunity of enriching the tones, especially in the districts of Milan, Brescia and Pavia. I have also observed it in some Good German work of the Early Renaissance period. Observance of this principle, as I think I suggested before, enables us to deal much more easily with strong color, and on this account it may be of service to the architect to have it in mind.

I have throughout this paper assumed that it is admitted that one of the duties of architecture is to be beautiful, and I cannot help thinking as an artist that it ought not to be merely utilitarian. The tendency to-day is to look at most things from the utilitarian point of view, and in literature as in art, or I should say in art as in literature, I am afraid there is also a tendency to prefer the ugly as being more impressive than the beautiful. Yet, for my

own part, I can only say it is my firm belief that if this tendency gains ground to such an extent as to become universally adopted, not only is art doomed, but civilization is doomed too, and therefore I cannot admit that it is not the duty of the painter to make his pictures beautiful and only to make them impressive, any more than as an outsider I can admit that it should be the function of the architect to make his buildings impressive or merely utilitarian and not beautiful."

In concluding his address Professor Rimington very aptly states that architecture at the present day is in competition with much more in the world than it has been before. All kinds of things are competing with the interest that architecture once aroused in men's minds.

Our teeming literature takes time to assimilate; our lives are too full, and many men have no time to appreciate architecture as they once had; perhaps this question of color as applied to architecture becomes of increasing importance if architecture as an art is to hold its own.

The Principles of the Business Management of Office Practice of Architects*

There are two important branches of this theme, both of which should be the subject of careful study as a necessary preparation for establishing a peaceful, profitable practice in architecture. Neither branch is in a complete state of exact information, consequently judgment and experience, after learning the fundamental principles of them, must be one's guide in avoiding the ill results with which their misunderstanding may be attended. These two branches are: Architectural jurisprudence; office systems and organization. I can say but a few words on the first of these, as there is not time to go clearly into the subject, before taking up the principles of office systems, which latter I have come here for the purpose of directing your attention to.

What the status is of an architect in the community is an unsettled, vexatious question. The opinions of courts classify him, from a follower of a mercantile trade with customers, to a practitioner of a liberal profession with clients. All judicial opinions, however, regard the architect as the head of all persons engaged in the building trade, and expect of him high skill in designing, great care in conducting operations, and the highest good faith towards all parties. His relation to the owner is generally that of agent to a principal, but it is not purely such, as the condition of a trust also exists, for in performing his duties, his acts are of two distinct capacities—ministerial and quasi-judicial. His acts in the latter capacity, which involve considerable discretion, are held to be acts of trust; this you must bear in mind, for it is a rule that acts of trust cannot be delegated to third parties, but must be performed in person. The architect's quasi-judicial act is an exercise of his professional opinion and judgment, and in such exercise he is accorded by the courts the same protection as a judge, that is to say, he cannot be called to answer for such before any judicial tribunal, presuming, of course, that his act was one of good faith.

As an example of quasi-judicial functions, I would mention the usual provision that the contractor's right to payment is made dependent upon the architect's approval of his work; that is a wide power and one in which the architect's decision is final. As an example of ministerial functions I would mention the furnishing of contractor's with drawings and instructions by which to work. You will realize that if the architect fails in any respect to furnish contractors with information necessary for prosecuting work, he fails in a ministerial function for which he is liable and he cannot successfully place the burden of default on the contractor through exercising his quasi-judicial functions of refusing a certificate of payment, because the work is not at a condition to receive his approval. He must right his own wrong and help the contractor if he would avoid censure from client and court.

These few preliminary remarks will serve to indicate to you the necessity of an architect's having some knowledge of architectural jurisprudence. If you desire to pursue the subject further, you will find many works on it in the Columbia Library, and many articles on it in the files of architectural magazines. I refer you to the following books: T. M. Clark, "Architect, Owner and Builder Before the Law;" A. C. R. Emden, "Law Relating to Buildings;" A. P. Lloyd, "Treatise on the Law of Buildings;" J. A. Strahan, "Legal Position of Architects as to Certificates;" T. M. White, "Recent Legal Decisions Affecting Architects."

Now as to office systems and organizations. System and organization are the mechanism of profitable practice. System makes possible effective expedition in office work. Organization is the medium for applying the labor of the office economically. No practice may be conducted without begetting some amount of record. The reasonable multiplication of correlated record is a necessary safeguard against falling into a wasteful contentious practice. Standardizing and systematizing all matter entering into record capable of being reduced to

* An address to the Upper Classmen of the School of Architecture, Department of Fine Arts, of Columbia University, April 28, 1908, by H. S. Kissam, a graduate of the Department.

and conducted under uniform forms of uniform sizes is to establish system. Forms are the elements of system. An office organization has two branches, the executive and the productive. The executive is many things, but with respect to the productive branch it is preeminently the motive force for good organization, leading to attaining efficient action, checking against faulty or wasteful action. The productive branch naturally divides itself into three general departments bound to each other by the executive. These are: the drafting department, concerned with designing buildings, making working drawings, furnishing printed copies of drawings; the specification department, concerned with writing specifications, taking estimates, letting contracts and having charge of catalogues and samples; the construction department, concerned with having work executed, certifying to payments and closing contracts. It is common in large offices to organize an accounting department under the executive branch, with a subdivision having charge of records, files and supplies; then a ledger is kept having an account with each division and with the office in order to segregate the cost of each, and to enable keeping costs of each piece of work other than by approximations. Such are the well-known divisions of office organization. I name them in detail because they must all be kept consciously in mind in devising forms for conducting the activities of any one of them; they are inter-related in so many respects. Further, it is most important that all forms should be devised with the view that the executive is to be the uniting link for connecting the activities of each division to each of the others.

Now to take up forms of systems in order of usefulness for a usual case of uneventful successful progress. The first set would of course relate to being engaged to do work. The second set would relate to initiating work. The third set would relate to carrying work to the stage of awarding a contract. The fourth set would relate to having the work conducted and concluded. It would be impossible to give you sufficient information of the forms of each of these four steps in a short talk and it would be but of small help to you to give you copies of models of them, without also giving you directions concerning their uses. I will, however, show you copies of some of them, explain in sequence something of the purpose of the forms for these four simple conditions, and leave you to extend your information through obtaining from firms well known for their office systems, whom I will recommend to you, copies of the forms they use.

Should your time and instructors approve, I suggest you confer with the committee on employment and office practice of the Society of Columbia University Architects, for cooperation in achieving the minimum number, or indispensable set of model forms suitable for a moderate sized practice. The first and most important form is form in letter writing. Make the contents of your letter terse, clear and courteous; let no matter escape being written of promptly; confirm all conversations and messages by letter; acquaint all interested parties with each matter, as it arises, your disposal of which they have interest in. The next important general form is in the use of numbers, labelling names, or of letters of the alphabet, for the segregation of matter. As a beginning, give a number to each piece of work you undertake and number work consecutively. Correspondence

is best filed by keeping all letters alphabetically arranged, in cabinets of boxes, each box labelled with the number of the piece of work the letters in it refer to. Place a carbon copy of each of your letters with the letter it answers or which answers it. Vertical cabinet files consisting of drawers into each of which the correspondence of a group of buildings is kept are coming now into common use. Index your correspondence by name and by the number of the piece of work it is concerned with in a card catalogue drawer with the cards arranged alphabetically; enter on each card the writer's name and address a card to each name, and the name and the number of the piece of work he is concerned with. This links your correspondence to your work, for the set of indexes, one by name, the other by number and name of building, completes a cross reference. This brings us to the consideration of the usual forms of the four stages of work, which I enumerated. It should be borne in mind that a division into four stages is for the purpose of logical presentation through mentioning them at a time when they first come into usefulness, and that most of them continue to have application in one or more of the steps following the introduction.

The common forms of set one, relating to being engaged to do work, are: Slip for name and business of callers; postal forms for asking or making engagements; memorandum blank for recording messages over the 'phone; schedule of fees charged; form of agreement between architect and client; correspondence files; card catalogue of correspondence; information book or memorandum record of instructions and talks; record of calls and visits; date, hour, name, asked for, saw, said.

The common forms of set two of initiating work are: Card catalogue of clients; form for ratifying instructions; form of recording expenses; form of drafting time sheets; form confirming approval and acceptance of studies; form for approval of clauses of specifications, of contract and approval of list of bidders; office order for preparation of drawings or specifications; record of orders of blue prints; form of bookkeeping account with clients; form of bill for services; card catalogue, receipts for things sent out (for comment or for work); posting book of things issued and things received. Of the foregoing forms, all, except schedule of fees charged, form of agreement, etc., and form for approval of clauses of specifications, etc., are used throughout.

The common forms of set three of carrying work to the stage of awarding a contract are: General conditions for specifications; forms of specification (sheet size, binding, arrangement of contents); card catalogue of bidders (indexed by trades); postal form inviting a call for estimating; proposal; estimates record sheets; acceptance of proposal; postal notification of award of contract; card catalogue of work under contract (indexed by name of project); schedule of unit prices; contract; bond; labels for models and samples.

The common forms of set four of having work conducted and concluded are: Superintendent's daily report; shop work inspection reports; reports of tests of materials; ledger account with contractor, or a contract account, folding cover; blanks for contractors to make statement of changes; order of extras; order for omissions; order for special work not measured by unit prices; changes record sheet; requisition or application for payment; certificate of payment; voucher of payment; contractor's affidavit of amounts he owes subs;

sub-contractor's affidavit of amount contractor owes him; waiver of lien; notice of discharge of bond.

(To be continued.)

ILLUSTRATIONS

A New Type of Fire House

THE new fire house recently completed at No. 232-234 W. 63rd street, for the Fire Department of the City of New York, illustrated in this number, is a new type of fire house as adopted by the department.

In designing the facade of the building the needs of the fire apparatus required openings not only in fixed positions but of given widths and heights, the problem thus actually resolving itself into a facade designed around a number of openings. The two part composition so often employed in this class of work has been discarded, and Werner & Windolph, the architects for the building, have adopted a three part composition, using a heavy rusticated brick base or first story with a lighter treatment of brick pilasters in the upper stories.

The brick work of the first story is started upon a heavy Milford granite water table, with a strong Indiana limestone belt course separating the first and upper stories. Cut limestone trimmings accentuate the openings, and a strong limestone cornice with brick balustrade crowns the composition. Emphasis has been given the second story or Belle etage in the capping of the windows with rusticated limestone keys and pediments.

The building is planned so that the apparatus for fire purposes and the horses quarters are located in the first story, the second story is used as a dormitory, while the third story is used as a recreation room and gymnasium for the men when not on duty. The cellar serves as a storage place for steam plant, coal storage, etc.

The constantly increasing population, the many new high buildings and the ever increasing cost of land and construction has been a problem which the authorities have had to contend with from time to time. To locate fire houses closely, in order to meet these conditions, would cost millions, and the late Commissioner Bonner, after carefully studying the problem, suggested that if the wasted and unoccupied space in the cellars of the fire houses, located in congested centres, were used for the storage of engines and other fire apparatus a great saving would be made and further, in the case of great conflagrations, would bring many engines together without drawing upon the Fire Department of the entire city. The fire house selected for this experiment was the West 63rd Street Fire House, known as No. 35 Hook and Ladder Company; here the cellar was excavated to a depth sufficient to allow proper headroom, and planned for the storage of from six to eight engines, which could be raised to the first story by means of an elevator.

There were two important considerations in the construction of this elevator; first, that the elevator should not be an obstruction on the first story where the fire apparatus is to be stored; and second, that the elevator should be of a capacity to easily carry the load as required in as short a time as possible and with safety. As to the first consideration it was necessary to design the elevator so that the platform when not in use would

allow the use of the entire first story, which would require a two-platform elevator, arranged so that when the floor of the car was at the cellar level, the platform would be at the first floor level, the platform being supported in the frame work of the car, in other words it was necessary to construct a two-platform sidewalk type of elevator. The second consideration as to load (5 tons) and speed, required a special extra heavy type of elevator, which could easily lift the load and run at a fairly fast speed without danger. It was finally decided to speed the elevator at 12 feet per minute, using electricity as a motive power. In the construction of the various parts of the electric machinery, all parts were specially designed and cast of extra heavy steel castings. The elevator was tested at completion and found to operate satisfactorily, and required 55 seconds to carry an engine from the level of the cellar to the first story.

Briefly, it was the idea of that eminent fire fighter, Bonner, with the aid of Chief Croker, to equip this building primarily from the standpoint of efficiency.

The New Stapleton Ferry Terminal

SNELLING & POTTER, ARCHITECTS.

THIS structure is being erected at Stapleton, Staten Island, New York City, to provide terminal facilities for the New York Municipal Ferry. The terminal as originally designed was for two slips, a recreation pier and an approach. But one slip is being erected—the approach and recreation pier have, from motives of economy, been omitted. The building as at present designed is, therefore, somewhat unsymmetrical in appearance. The large waiting-room is the main interior feature. The structural steel work of the interior is left exposed and treated in an ornamental manner somewhat along the lines of similar work in the Grand Palais at the recent Paris Exhibition. The side walls are to be finished in imitation Caen stone. The main floor of the waiting-room is on a level with the lower decks of the boats, while the gallery of the waiting-room leads to the upper decks. The entire structure is built on wooden piles, and the foundation has four large corner piers, each resting on 48 piles.

The main floor is constructed of reinforced concrete girders and slabs. The reinforcing is effected by the use of plain round rods, the system employed being that of Monier, the original inventor of reinforced concrete, but slightly modified. The engineering work was done in the office of the architects and not left to the reinforced concrete companies called upon to figure on the work.

The main façade shows the central motive of the large waiting-room, with one ferry entrance flanking it. An effort has been made to express the interior arrangement of the plan in the façade, the central motive representing the waiting-room and the large circular trusses spanning the room repeating themselves in the exterior treatment.

The two large pylons are in terra cotta. In the rear the steel work supporting the covering of the galleys frame used to raise and lower the bridge, while strictly structural, is treated in an ornamental way.

The combination light and bell tower illustrated has a large wooden sounding board placed behind the bell. This tower is made an important decorative feature.

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Fire Engine House at 232 W. 63d St., New York, N. Y. (2 pages).	
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Additional:

Court and Stairway of a house at Nuremberg, Bavaria.
Francis I. Stairway, Chateau de Chambord, near Blois, France.

WHETHER, on the whole, architectural competitions are productive of more good than evil is perhaps a debatable question, but certainly there appears to be at least a strong likelihood of their indefinite continuance in some form or other. The thought of having the plans and ideas of a number of architects to make selection from with trifling or no expense cannot be said to appear unattractive to the average owner. Among other advantages, it no doubt seems to him in great measure to preclude the possibility of his failing to make the most of the opportunities and work in hand. If the best solutions occurring to a half-dozen or more competitors are carefully considered, the owner feels that he can select the one most strongly commending itself and be reasonably sure that he has made the most of the conditions. He does not, of course, consider very seriously the position of the unsuccessful competitors. Their plans were not accepted, so why should he pay for them? It is probably true that they assisted him in coming to a decision, and, perhaps, even suggested ideas he is glad to keep in mind, but the

architects were perfectly willing, in fact, anxious, to submit designs, and the owner is not in the habit of concerning himself particularly with questions of professional ethics, or even with those relating to the justice of accepting something for nothing, when the donor insists on making the gift.

THE foregoing presents, perhaps imperfectly, the attitude of many owners; but it has been urged by others that competitions offer practically the only means by which young and necessarily obscure architects, be they ever so gifted, can hope to attract attention and the commissions that may be expected to follow as a sequel. Then, in the case of public work, the competition provides a means of awarding commissions with an appearance, at least to the casual observer, of impartiality. In any event, it would seem that there were reasons of sufficient potency to warrant the belief that, fortunately or otherwise, competitions will probably furnish a topic of perennial interest to architects in convention and out of it for many years to come.

IF then competitions can be considered in the nature of a permanent institution, it behooves us to do whatever is possible in the way of so ordering and regulating their conduct that the greatest good and the minimum of loss and disappointment will result. It must be admitted that to be of the greatest value, in fact, in the broadest sense, to be permissible at all, competitions must be conducted in the interest of both the public and the profession. Otherwise they will become intolerable. If this is fully understood and conceded, the devising of ways and means whereby mutual interests could be best served should not prove an impossible task. A requisite, however, of first importance in any plan of competition, in order even to test its merits, is loyalty in the profession after authoritative pronouncement on the subject has been made. In the past this quality has not been particularly prominent. Recently some of our ablest architects have shown a lack of loyalty to their colleagues, which is much to be regretted. If this attitude was persisted in, it would undeniably prove fatal to the most faultless plan conceivable.

NOT infrequently during the past year articles have appeared in the technical press decrying modern architecture and comparing it, to its great disadvantage, with the architecture of the ancients. That the architecture of our day suffers by a comparison with that of ancient Greece no one will deny, but is it entirely fair to compare work done under such totally different conditions? It has been finely said that both the architect and his work are the product of their age. If there is no public sentiment for, or appreciation of, beautiful buildings and harmonious surroundings there is little hope that our architecture will flourish and improve. The incomparable architecture of the past was hardly achieved in defiance of an unappreciative or unsympathetic people. Strictest economy and greatest utility have too long been the controlling factors in designing and building our modern structures, and until communities in general become possessed with the spirit of the ancients that complained not at the cost either in time or money, but demanded only that the most beautiful buildings be produced, may we hope to approach the architecture of old.

Current News Section

ALTERATIONS AT DRURY LANE

Extensive alterations, rendered necessary by the fire in the Spring of this year, are about to be made to the stage of Drury Lane Theatre, under the direction of Mr. Pilditch, with the result that about 30 feet will be added to its depth. In Wyatt's original design, two large scene rooms occupied the space at the back of the stage, from which they were divided by a transverse wall standing 30 feet or so in advance of the back wall. A few years after the completion of the theatre an archway was cut through this wall, as, even in those days, the space was considered inadequate for the spectacular productions which have always been a feature of the house. During subsequent reconstruction this archway was many times enlarged; at length the wall will be completely removed, leaving a clear stage of about 80 feet square. Most of the original timber roof-trusses perished in the recent fire. They were fine specimens of carpentry, and had remained in sound condition since they were first erected in 1812. It is doubtful, indeed, if at the present time timbers large enough for such a span could be readily procured. These trusses will be replaced by six steel lattice-girder principals, while the walls will be raised all round about 10 feet above the existing plate level, giving to the grid a clear height of 70 feet above the stage. The original grid was not high enough for the cloths to clear satisfactorily the top of the proscenium. A few years ago Mr. Pilditch raised the grid, formerly at the level of the tie-beams of the roof-principals, a few feet higher. The raising of the walls, however, will do away with any difficulties before experienced, and give ample room for proper manipulations. The cloths will be hung with 3-inch centres, the counterweights being arranged alternately on either side of the stage, to give sufficient clearance to them.

In the roof will be a large skylight, about 30 feet square. In case of a fire behind the curtain the flames would find a way out by this opening before they could be driven forward through the proscenium. Curious as it may sound, it is a fact generally recognized by those who have had experience of such fires, that a roof which will collapse easily will give the auditorium the best chance of escaping, for the reason just mentioned, that the flames will find an upward vent; provided of course, as is the case almost universally at the present day, that the stage is efficiently cut off from the rest of the building.

The new fly gallery, running back on either side the full depth of the stage, will be supported by a lattice girder, extending from the back wall to the proscenium wall. At right angles to this girder steel joists, their outer ends resting on its lower flange, run into the side wall; on these the floor is laid, with a space of a few feet on the inside for the counterweights, which work on guides on the side wall. From these joists is hung the limelight gallery, immediately below, and extending the same length; the gangway being outside the suspending uprights, thus affording a clear 80 feet on either side the stage for the handling of the limelight. The primary support to the two galleries is given by the lattice girder we have just mentioned; as the span is nearly 80 feet, and the depth has to be kept down to about 4 feet, great ingenuity was necessary in their design. At the grid and fly levels, lines of hydrants and hoses run round three sides of the stage, while in front will be a safety curtain 40 feet square. The stage will be constructed of teak, and there will be three electric and two hydraulic bridges.

With the completion of these alterations few theatres in Europe will be able to boast a larger stage than Drury Lane.—*The Builder* (London).

A FURTHER PLAN TO LIMIT THE HEIGHT AND AREA OF BUILDINGS

The comment in the daily press throughout the country incites both large and small on the recent filing by the Equitable Life Assurance Society of plans for a building exceeding 900 feet in height is rather more amusing than enlightening. All sorts of predictions are made and every possible contingency is foreseen and its results described. It is a relief to turn from all this mass of theoretical writing to the concrete plans proposed by architects of ability.

Mr. Ernest Flagg's suggestion to limit the height and area of buildings has been published in full in these columns. Another plan to accomplish the same result is advanced by Mr. D. Knick-

erbacker Boyd, president of the Philadelphia Chapter of the American Institute of Architects. Mr. Boyd's comment on his plan is as follows:

"The essential difference between Mr. Flagg's scheme and mine is this: He is concerned chiefly and naturally, coming as he does from the skyscraper town of New York, with the light and air above, placing no limit to the area to be covered by such portions of the building as are below his first limitation of height. My scheme is to secure more light and air below as well as to increase the width of the sidewalks in front of high buildings, thus taking care of that portion of the populace which would be suddenly cast upon the street in front of such a building in the event of a calamity or unusual commotion.

"I would limit the initial height—that is to say, the maximum height at the established building line—to one and a quarter times the width of the street. This would give our principal north and south streets, which are 50 feet in width, a 62½ feet high building if erected at the usual building line, which would be equivalent to a six-story building used for residential or office purposes, or a five-story light manufacturing establishment. On our east and west streets, such as Walnut and Chestnut, which are 60 feet wide, the height of the building, if erected on the normal building line, could be 75 feet, or just about one story higher.

"It must be remembered that this scheme of mine for erecting tall structures is one of regulation and not of restriction. It is intended to lessen evils and not do away with them."

THE EIFFEL TOWER TO BECOME THE PROPERTY OF THE FRENCH GOVERNMENT

Next January the Eiffel Tower will become the property of Paris, in accordance with the agreement entered into in 1889 with its contractor and architect, M. Eiffel, that the big steel structure should belong to the city after twenty years. M. Eiffel deposited a bond of \$200,000 to bind the agreement, and this money will now go to his heirs. What Paris will do with the tower is a problem. Admission fees and the sublet contracts to the restaurant hardly pay 1 per cent. of the capital invested. It took eleven years for M. Eiffel to recoup his expenses, notwithstanding the great exposition of 1889, which brought thousands of visitors to the tower. The entrance fee now is 20 cents, hardly enough to cover the cost of running the huge elevators, and the city will have to devise some scheme to make the tower pay. There is now a subsidy paid yearly by the French Government on account of the wireless connections established there, but this is so small that it is not worth considering. It is generally believed that the tower will prove a white elephant in the hands of the municipality.—*Scientific American*.

A BILL TO CREATE THE OFFICE OF STATE ARCHITECT IN LOUISIANA

The bill recently introduced in the Louisiana State Legislature creating the position of State Architect is meeting with much opposition from the architectural bodies in the State, particularly the Architectural Association of New Orleans.

The objection made to the bill is that such an office serves no utilitarian purpose, and would at best be but a sinecure, as with a City Architect (such as is proposed in bills before the General Assembly) there would be no duties for a State Architect to perform.

THE BUILDING REVIVAL

It is obvious that the building trade is rapidly recovering from the effects of the recent financial depression. Statistics, based on reports from forty-four cities, show that present conditions are fully as good as at the same period last year, when the building trade had reached the zenith of its activity.

Capital now turns readily to the permanent guarantees that are afforded in the real estate field, and this sign is one of much significance.

THE LATERAN PALACE TO BE REMODELED FOR LAW COURTS

From the time of Constantine to the migration of Avignon, the Lateran Palace at Rome was the residence of the Papacy.

From that time it was used, first as an orphan asylum, and since as a museum and art gallery, housing a museum of classical sculpture and early Christian remains.

It is stated that the Pope has announced his intention of having this ancient building rebuilt and remodeled to house the Rota and Signature Courts.

The paintings will be removed to the new Vatican gallery, which it is expected will be ready to receive them early in the fall. The sculpture will remain at the Lateran for some time, at least, until a suitable place is secured for its exhibition.

WASHINGTON BUILDERS WILL APPEAL TO CONGRESS FOR BETTER BUILDING LAWS.

One of the results of the collapse at Washington, D. C., of an apartment building during construction, is a petition to Congress to pass an act making it compulsory on all builders to be licensed.

The master builders have taken the initiative in this matter, and have, it is stated, been assured the support in their efforts of the local architects.

Personal

Max Duomic, who until recently had lectured on architecture and art at the Polytechnique school of Montreal and who at one time was asked to write the history of the art of architecture for the École des Beaux Arts, Paris, will, it is stated, deliver a series of lectures on architecture at Harvard University.

Mr. Duomic is a brother of René Duomic, the author of *Le Théâtre Nouveau*, and who succeeds to the place of Gebhart as a member of the French Academy.

George W. Wright, an architect by profession and the first Mayor of Niagara Falls, New York, died recently at the age of 78 years. Before the incorporation of the city Mr. Wright served as president of the village council, and was up to a short time before his death active in the business management of his various interests.

The ordinance enlarging the duties and powers of the Architectural Commission of Baltimore, Md., has been signed by the Mayor. An important feature of the new ordinance is that the Commission is empowered to employ an advisory architect.

Fred J. Mack, of Wilkes-Barre, Pa., and Charles E. Kountze, of Hagerstown, Md., architects, have formed a copartnership for the practice of their profession under the firm name of Mack & Kountze, and will have offices at Hagerstown.

Theodore J. Schwab, an architect who had practiced his profession at Pittsburg, Pa., for a number of years, is dead.

Mr. Leonard H. Bailey and Mr. T. Wendell Bailey announce that they have formed a partnership under the firm name of Bailey & Bailey, for the practice of architecture. The new firm is to succeed the old firm of Matthews & Bailey and will occupy offices at 220½ West Main Street, Oklahoma City, Okla.

Messrs. Charles F. Ward and Wayne B. Patterson have recently formed a copartnership for the practice of architecture, with offices in the Coronado Building, Greeley, Colorado. Contractors and material-men are requested to send them catalogues.

A CORRECTION.

In our issue of July 1, a report headed "Court rules that an architect may duplicate his plans to different clients" was incorrectly credited to the *St. Louis Architect and Engineer*. The report was in fact taken from the *Architect and Engineer of California*.

Societies

The minutes of the last meeting of the Philadelphia Chapter A. I. A., Mr. D. K. Boyd, President, indicate that matters of much importance to the profession are receiving vigorous and

intelligent attention from the various committees to which they have been referred.

The Committee on Public Information has been doing everything possible to keep the public informed as to the work being done and the results accomplished by the Chapter as a body and by its members individually. The fact was dwelt upon that every advancement of the Chapter was a benefit to each member, and on the other hand the advancement of each or any individual member, every honor conferred upon him, every important duty performed by him, not only added to his own prestige but to the public appreciation of the profession, and increased the general usefulness of the Chapter. The Committee on Education reported that it had under consideration, among other measures, the advisability of providing a series of lectures for the benefit of the younger men.

The Committee on Membership reported on the work accomplished in trying to increase the membership of the Chapter by interesting eligible members of the profession in the work being done. The Chairman read a letter from Mr. Cass Gilbert, President of the Institute, calling attention to the importance of increasing the membership and asking each member to do what he could in this particular.

The Committees on Municipal Improvements, Legislation, Standard Specifications and Contracts, Drawings and Specifications, New Quarters for the Chapter, and Admissions, all made gratifying reports giving evidence of much work and intelligent thought devoted to the various subjects. Upon the activity of the individual chapters throughout the country the success of the Institute and its usefulness depends, and the wide interest being manifested in the Philadelphia Chapter is a source of satisfaction and encouragement.

Book Notes

THE ARCHITECTURAL ANNUAL, 1907. Published by the Architectural League of America, 729 Fifteenth Street, Washington, D. C., M. A. Vinson, Caxton Building, Cleveland, O., agent. About 250 pages, 8 x 10½ inches. Price, \$1.25.

This publication, which is the official organ of the League, appears this year in extended form, covering a wider scope. Not only is the work of the year presented by illustrations as in the preceding volume, but an effort is made, as stated, to provide an actual organ for the interchange of professional ideas by word as well as illustration, of the men who make the League what it is and to acquaint those widely separated members more closely with the opinions of their contemporaries and the product of their skill.

Among the illustrations there is of course a great deal that has been previously presented to readers of architectural journals, but the subjects are well chosen, well printed, and of undoubted interest. The contributed articles form an important and valuable feature of the book. Among them may be mentioned "The Architectural Club as a Factor in the Life of a Community," by H. V. von Holst; "Mural Painting," by W. B. Van Ingen; "Success in the Practice of Architecture," by Albert Kahn; "In Regard to Egotism Among Architects," by Abram Garfield; "Imagination and Reverie," by Spencer Roberts, and "New Public School Buildings of St. Louis," by Wm. B. Ittner. This last-named article, like many of the illustrations, is doubtless familiar to architects and students, for, notwithstanding there is no mention made of the fact, it was published in *THE AMERICAN ARCHITECT* of November 16, 1907. On the whole a very creditable volume has been produced and one well worth a place in every architect's library.

Industrial Information

CENTURY METAL ROOF.

A new type of metal roof has recently been patented by Mr. Leon Stein, of Main Avenue, Passaic, N. J., which may be expected to have a wide application, if the claims of the inventor are fully realized. The plan provides for a roof without sheathing, the metal being attached directly to steel or wood rafters or purlins. Depending upon the size of sheet of copper or other metal used, each section of the roof can be made 4 feet to 6 feet long in the direction of the rafters, and 2 feet to 3 feet wide between the standing joints or expansion ribs. To those interested descriptive matter and illustrations will be sent by the patentee.

Building News

MAINE

LEWISTON.—Woman's Literary Union of Androscoggin County recently held a meeting to discuss the erection of a new clubhouse. H. C. Day can be addressed for further information regarding the matter.

VERMONT

RUTLAND.—According to the local press Adventists have purchased property on Center Street and it is stated that a new church building is to be erected on the site.

MASSACHUSETTS

BROCKTON.—George E. Wilbar of this city and J. Williams Beal have purchased property in the rear of Barristers' Hall, and, according to reports, they propose to erect a large new brick business building thereon.

CHELSEA.—G. Henri Desmond has been appointed architect for the central fire station and the Everett Avenue engine house. There were nine sets of plans submitted, those made by Mr. Desmond being adopted by the board.

FITCHBURG.—L'Union St. Joseph is reported to be considering the erection of a modern new clubhouse, to be located on Fairmount Street, probably to be four or five stories high, and to cost between \$25,000 and \$30,000. No plans have as yet been prepared for the new structure.

HAVERHILL.—Property at the corner of Broadway and Blaisdell Streets has been purchased by the St. Joseph's French Catholic Church Society for the erection of a modern new edifice. Rev. Fr. T. J. Remy, pastor can be addressed.

LENOX.—It is said that at a special town meeting in Lenox the plans of Architect John W. Donohue of Springfield for the new Lenox schoolhouse, to cost approximately \$100,000, were accepted.

NORTH ADAMS.—According to the local press Rev. W. P. Moore, of Greenfield, is investigating here preparatory to securing a site for the erection of a new church building.

NORTHAMPTON.—The new parochial school building which will be erected for the parish of St. Mary's Church will embody the most modern features of school construction, some of which will be innovations in Western Massachusetts. The plans, which have been prepared by John W. Donohue, the Springfield architect, show that the structure will be a model of its kind. The building will be practically fireproof, 125 by 96 feet in dimensions. It will contain twelve classrooms and four small recitation rooms.

SPRINGFIELD.—The plans prepared by Architects E. C. & G. C. Gardner for the proposed new Y. W. C. A. have been approved, it is said. Estimated cost, \$100,000.

WEST SPRINGFIELD.—The members of the Church of the Holy Trinity, whose edifice in Elm Street was badly damaged by fire last month, are discussing the rebuilding. Nothing definite has as yet been decided on.

NEW YORK

BUFFALO.—W. H. Patterson, architect and builder of Niagara Falls, is preparing

plans, it is stated, for a brick store and business block to be erected next to the McQuarry store on Ontario Street in the Reussen Park district.

JAMAICA.—Winfield S. Overton, former Justice of the Peace, is at the head of a project to erect a new clubhouse at Plum Beach, it is currently reported in the local press.

NEW YORK.—Charles Feltman, owner of Feltman's Music Hall, Surf Avenue, Coney Island, has stated, it is said, that he will tear down the present building and erect a large and modern new hotel, dancing pavilion and theater. \$700,000 will be expended on the new structure.

The Quartermaster, U. S. Marine Corps, Washington, D. C., has invited proposals for the erection of a storehouse at the Marine barracks, Navy Yard, New York, N. Y., which will be publicly opened in his office August 20, 1908. Blank forms of proposal and specifications can be obtained from the Quartermaster, U. S. M. C., Headquarters, Washington, D. C., or from the architects, Bruce Price and de Sibour, 527 Fifth Avenue, New York.

Plans have been prepared by W. C. Hazlett for a thirty-eight-story building to be erected at No. 50 Broadway.

NORWICH.—According to the daily press the members of the Congregational Church are said to be contemplating the making of extensive alterations to their building. Architect C. E. Vosburg of Binghamton has been consulted.

ROCHESTER.—Architect Leon Stern has completed the plans for a building for the Board of Park Commissioners. M. O. Stone, Secretary.

ROME.—A special election of the taxpayers of the town will be held, it is stated, for the purpose of voting on the question of raising \$50,000 for a new school to be erected here. Address the School Board for further information regarding the matter.

SCHENECTADY.—Architect L. Rodman Nichols is said to have prepared the plans for the new building to be erected for the Union Street Baptist Congregation at a probable expenditure of \$40,000.

SYRACUSE.—The congregation of the Rowland Street Church of Christ Disciples has purchased two lots at 1210 and 1212 South Geddes Street for the erection of a new edifice. Rev. C. R. Stauffer is pastor of the church and can be addressed for further information.

UTICA.—It is stated that the Board of School Commissioners is considering the erection of a new school in the Second Ward to cost about \$20,000.

WATERFORD.—Rev. A. H. Valiquette, O. S. A., pastor of St. Mary's Church, recently stated that a site has been purchased on Broad Street near Division Street for the erection of a new church building on the premises.

WHITE PLAINS.—Stanley F. Newell is reported to be contemplating the spending of \$300,000 in the erection of a new hotel building on property recently acquired on Railroad Avenue.

YONKERS.—Architect James A. Watson is preparing plans for two apartment

houses to be erected at an expenditure of \$14,000 each and also for a residence for R. Ferrier to be located on Bellevue Place to cost \$10,000.

NEW JERSEY

JERSEY CITY.—Plans are being prepared by Architect E. E. Quaife for the erection of a store and apartment building on the southwest corner of Jackson and Claremont Avenues, which will be built by George W. Yeandle.

MILLVILLE.—Architects E. F. Durang & Sons of Philadelphia are said to be revising the plans for the St. Mary Magdalene Roman Catholic Church to be erected here at a probable expenditure of \$40,000.

NEWARK.—Plans are in course of preparation at the office of Alfred Peter for a large four-story brick apartment building to go up on the southeast corner of Bank Street and Fairmount Avenue for James Moriarity, at an estimated cost of about \$30,000.

PERTH AMBOY.—The question of erecting a new school house at this point is being discussed, it is reported in the local press.

SUMMIT.—Sites are now being investigated preparatory to securing a suitable one for a new school to be erected in the First Ward. For further information address the School Board.

TRENTON.—Plans are under way for raising funds for the erection of a large addition to the clubhouse of the Catholic Institute. Michael McDermott, Ferdinand Wagner and others, are reported interested.

WEST END.—A new country club to be known as the Brook Lawn Country Club is being organized at West End, N. J., for the section comprising Long Branch, West End and Elberon. It has been incorporated and has already acquired the John A. McCall estate of fifty-eight acres at West End, where a handsome clubhouse will be erected.

PENNSYLVANIA

ALTOONA.—The congregation of the Third Presbyterian Church is said to be discussing the erection of a new edifice. Architects are being consulted.

BIRDSBORO.—Members of the Birdsboro Methodist Church are reported to be endeavoring to raise funds as soon as possible for a proposed new building.

CANONSBURG.—Trustees of the Central Presbyterian Church are discussing the erection of a new church building here. A committee has been appointed and work may soon be commenced.

DUNMORE.—Members of Dunmore Aerie, No. 1701, Fraternal Order of Eagles, are having plans and specifications prepared by Architect J. A. Duckworth and in a few days the plans will be turned over to the contractors for bids. The Dunmore Aerie has purchased the site for the new building which is on the easterly side of South Blakely Street near the corners.

FRANKFORD.—The parishioners of the Roman Catholic Church of the Incarnation, at Fifth Street and Lindley Avenue, recently held a meeting for the purpose of discussing a new parochial school. Rev.

P. K. Fogarty is pastor and can be addressed.

MONESSEN.—We understand from the local press that J. J. Cushing is president of a committee appointed to secure property, plans, etc., for a new hospital to be erected at Restraver Street and Knox Avenue.

PHILADELPHIA.—A movement is on foot to establish a new church among the Spanish-American Catholics of this city. Archbishop Ryan has approved of the work.

St. Barnabas Protestant Episcopal Church has plans and permit for a new four-story church at Sixty-fourth Street and Haverford Avenue, to cost \$25,000. Later a new rectory and other buildings are proposed, plans for which are not yet prepared.

Rowland W. Boyle, architect, is working on plans for a new church of stone to be built at the southeast corner of Fifty-fourth Street and Vine Street, to the Catholic Parish of Our Lady of Victory. The building will cost, it is expected, about \$150,000.

Oliver R. Parry, architect, has been retained by Mortin R. Duncan to prepare plans and specifications for the extension of his present building on Baltimore Avenue, near Forty-ninth Street, to the building line and making other alterations.

It is said that Henry L. Reinhold, Jr., architect, is preparing plans for a hotel to be erected on the Isle of Pines, Cuba.

Cope & Stewardson, architects, are finishing plans of a four-story brick and stone dormitory and towers to be built for the University of Pennsylvania, at a cost of \$80,000, at Thirty-sixth and Spruce Streets.

PITTSBURG.—The members of the Christ's Lutheran Church are said to be contemplating the erection of a new edifice. Rev. E. A. Trabert can be addressed for further information.

It is currently reported that the plans for the \$100,000 public school building to be erected in Beltzhoover, Thirty-eighth Ward, are being designed by Lloyd Bros.

SAYRE.—Mrs. Mary Packer Cummings, a wealthy philanthropist of this place, has donated property to the Church of the Redeemer, proceeds to be used for the erection of a model parish house to cost about \$40,000.

TOPTON.—Architects Stetler & Mengel of Wyoming have been commissioned by the officers of the Tipton Orphans' Home to prepare plans for two new wings, to be erected to the present building.

WASHINGTON.—Professor William Kirchbaum, Superintendent of the Washington public schools, has purchased property at Morgan and Wade Avenues, East Washington, for the erection of a new building.

WILKES-BARRE.—Plans for the erection of a three-story apartment house fitted in a most complete manner, are being prepared for Miss Bertha Naesig of 235 Wyoming Street by Architects McCormick & French. The new building will be located at the corner of Northampton and Lincoln Streets.

OHIO

CENTERVILLE.—Sealed proposals will be received at the office of Clarence McCray, clerk of Washington Township, Montgomery County, Ohio, August 13, for the furnishing of the material and labor necessary for the erection and completion of a township hall at Centerville in accordance with the plans and specifications now on file in

the office of Slover Bros., architects, rooms 61-63 Canby Building, Dayton, Ohio.

CINCINNATI.—Architects Bausmith & Drainie will receive estimates until August 12 for the erection of an office building for George Gerke.

COSHOCOTON.—James P. Clow & Sons have plans under consideration for the erection of a new emergency hospital here in connection with its large plant in which 1,000 workmen are employed.

COLUMBUS.—J. A. Jones, architect, is preparing plans for an apartment building to be erected in the South End for A. E. Sherman. It will be three stories in height, the first floor containing store rooms, the two upper stories apartments.

MARTINS FERRY.—Rev. Bealrea is priest of the Greek Orthodox Church and is endeavoring, it is reported, to raise funds for a new building to be erected here.

TOLEDO.—According to the daily press plans for the new Postoffice building to be erected here have been approved and bids are soon to be advertised for.

The members of the Toledo Humane Society are planning to erect a four or six-story fireproof building on the site of the structure at Orange and St. Clair Streets, \$50,000 having been appropriated for this purpose by John T. Newton.

YOUNGSTOWN.—Councilman John P. Ryan is reported to be at the head of a scheme to raise funds for the erection of a new country club in the vicinity of this city.

The plans for the beautiful new Masonic Temple to be erected in Wick Avenue have been submitted to Building Inspector C. C. Knox for approval. When completed the building will be one of the finest in the country and will cost over \$100,000. The plans were drawn by Architect A. L. Thayer of New Castle, Pa.

INDIANA

CARLISLE.—Trustees of the Union Christian College at Merom are here for the purpose of discussing the erection of a new dormitory to accommodate forty young women. Address the president of the college.

ELLETTSVILLE.—A movement is on foot here for the erection of a new Baptist Church. Fred I. Owens, Dr. W. W. Harris and others have been appointed a committee.

EVANSVILLE.—We understand that Rev. W. G. Archer is pastor of the Jefferson Avenue Presbyterian Church which is to raise funds as soon as possible for a new church with a roof garden for summer services.

MICHIGAN CITY.—A five-story modern hotel building has been practically decided upon for Michigan City. The structure will be erected on the former Walter Vail property, at the southwest corner of Franklin and Eighth Streets, and will be modern and fireproof in every respect. When completed it will represent an outlay of \$150,000. The building proposition is headed by I. I. Spiro and James F. Galaher, owners of the site.

ILLINOIS

CAIRO.—William J. Casey has purchased seven lots on Holbrook Avenue and between Twenty-sixth and Twenty-seventh Streets and it is reported that a large and

handsome new residence is under construction.

CHICAGO.—Sidney M. Goldin of 899 Taylor Street is at the head of a movement to erect a new Jewish Theater here. Funds are to be raised as soon as possible for a new building to be erected near Twelfth and Halstead Streets.

An eleven-story building is to be put up at the northeast corner of State Street and Harmon Court, it is reported, by Carl Buehl, vice-president of the Peter Schoenhofen Brewing Company. It is said that the proposed building will cost about \$300,000.

A new warehouse building is to be put up by the Scully Steel and Iron Company at Ashland Avenue and the river. The building will be 231x631 feet, of the steel mill type, and will cost about \$150,000. F. E. Davidson is the architect.

OAK PARK.—The Trinity English Lutheran Church was organized by residents of this place and Austin about two years ago and site has been purchased recently at Erie Street and Ridgeland Avenue for a new edifice. It is proposed to raise \$25,000 for new building. Rev. E. F. Haertel is pastor and can be addressed for further information.

QUINCY.—The local lodge of Elks are discussing a new building. Exacter Ruler Wall has appointed a committee to secure site and plans. It is proposed to expend between \$50,000 and \$60,000 for this purpose.

MICHIGAN

CASSOPOLIS.—Young & Shambleau, architects of South Bend, Ind., were the successful competitors for plans for the Lagrange Carnegie Library at Cassopolis.

DETROIT.—Subscriptions are to be solicited for the erection of a new convention hall in this city to be large and of modern construction. About \$600,000 is needed. Common Council and the Board of Commerce are interested.

HANCOCK.—It is stated that another new church is proposed here. The French members of St. Joseph's are considering a separation and the erection of a building of their own.

WISCONSIN

MILWAUKEE.—It is currently stated in the daily press that a \$50,000 apartment building, with eight complete apartments, will be erected on Marshall Street, just north of Ogden Avenue, by W. E. Hamilton.

E. G. Lutz, W. E. Burke and M. A. Graettinger are members of a building committee appointed by the Calumet Club to provide for the erection of what is to be the handsomest new clubhouse in the Northwest. It is proposed to expend about \$85,000 for this purpose.

RACINE.—Architects are making plans and specifications for remodeling the Gorton block, corner of Main and Fifth Streets, recently purchased by the Commercial & Savings Bank, and which is eventually to be occupied by that financial institution.

MISSOURI

ARLINGTON.—A new \$45,000 church, with institutional features, a gymnasium and a large reading room, is being planned by the Arlington M. E. Church. A lot at the northwest corner of Twenty-first Street and Benton Boulevard has been bought, and building will be begun in the Fall.

ST. JOSEPH.—Eckel & Boschen have been chosen as architects for the new First Presbyterian Church to be erected here at a cost of \$100,000.

The same architects are also preparing plans for a residence for O. W. Waller to cost approximately \$12,000, and have been commissioned to make alterations and additions to fifteen of the city schools at a total cost of about \$50,000.

ST. LOUIS.—The congregation of St. Rose's Church is said to be considering the erection of a large and handsome new church in this city to be located on a site purchased in Walnut Park at Goodfellow and Maple Avenues. About \$150,000 is to be expended.

UNIVERSITY CITY.—E. G. Lewis of this place is interested in project which is under way for the establishment of permanent headquarters of the International Typographical Union here. It is proposed to expend about \$100,000 for this purpose.

IOWA

ACKLEY.—We are informed that the Iowa Central Railway will erect a new passenger depot at this place.

ALBIA.—Judge Anderson will erect an eleven-room house finished in old English, half-timbered, style of architecture here.

BLAKESBURG.—The Blakesburg Savings Bank will erect a two-story pressed-brick building, 25x50, from plans prepared by Architect G. M. Kerns, Ottumwa.

CENTERVILLE.—Architects Smith, Wetherell and Gage, Des Moines, have drawn plans for a residence for E. C. Bradley, of Centerville, to cost \$30,000.

COGON.—Plans have been prepared by Architect R. R. Mayberry of Cedar Rapids for a two-story pressed brick building, 54x62, stone foundation, with shingle roof, steam heating and plumbing, to cost \$11,000.

Bids will be received by Secretary W. M. Crosier of the school board up to August 20 for the erection of a schoolhouse in Manhattan District.

COUNCIL BLUFFS.—At a recent meeting of the Board of Trustees of the First Congregational Church, the question of a new church was discussed. Sites are being investigated and a new edifice to cost about \$30,000 is proposed.

DES MOINES.—Chase and West will add two stories to their six-story, 44-foot front building. A new glass front will also be built.

A plan to build a new union depot for East Des Moines has been submitted to the State railroad commission by the East Des Moines Commercial Club.

Two brick residences will be built by J. F. Kratzer this Fall from plans drawn by Architects Liebke, Nourse and Rasmussen.

We are informed that the C. E. Musgrave Co. will erect a seven-story, brick warehouse, 88x132, to be of fireproof construction, and to cost \$75,000.

ESTHERVILLE.—A new armory, of brick and steel construction, 60x90, to cost \$10,000, will be erected for Company D, Iowa National Guard.

IOWA CITY.—It is planned to erect a new machinery hall between the present engineering building and the power plant at the State University of Iowa.

KEOKUK.—We are informed that plans

for the remodeling of the Westminster Presbyterian Church have been prepared by Architect H. E. Ratcliffe.

MASON CITY.—St. Francis' Academy, destroyed here some time ago, is to be rebuilt, it is stated. \$25,000 is to be expended for this purpose.

OSKALOOSA.—The City Council will erect a new central fire station this year, it is said.

OTTUMWA.—John Fullmer will erect a two-story, eight-room house, California mission architecture, according to plans prepared by Architect G. M. Kerns.

Plans for a new wing to the Ottumwa Hospital have been drawn by Architect G. M. Kerns. It will be three stories, 34x37.

PALO.—The Palo Savings Bank has announced that it will erect a two-story brick and stone building this fall.

RED OAK.—Bids will be received until August 15 on the two-story library, 40x50, and the hot water heating plant according to plans prepared by Architects Patton and Miller, Chicago. Cost will be about \$12,000.

ROCKWELL CITY.—Bids will be received until August 8 on the construction, heating and plumbing of the Carnegie library according to plans prepared by Architect Edgar L. Barber, Denison. The building will be 36x62, brick and Bedford stone.

SHENANDOAH.—The Elks Club will erect a clubhouse to cost \$15,000 at this point.

WATERLOO.—I. Lebowich, it is said, will erect a four-story brick building, 20x85, at Fourth and Water Streets.

MINNESOTA

DULUTH.—The members of the First Church of Christ, Scientist, have decided to erect a church building, to cost not less than \$50,000, and German & Lignell have been asked to draw plans for same. The church is to occupy the southeast corner of Ninth Avenue east and First Street.

The Keith Company, architects, are at work on plans for a garage to be erected at 1900 Lyndale Avenue south for M. H. Davin. It will be 100x135, two-story, brick and cut stone, composition roof. Cost about \$12,000.

ST. HILAIRE.—Citizens of this place are to circulate a petition to the Board of County Commissioners, asking for bonding the county for a new agricultural school here.

SOUTH DAKOTA

BLUNT.—The Methodist Episcopal Church Society here has the erection of a new building to replace present structure, under consideration.

NORTH DAKOTA

MINOT.—We understand that the Soo Railroad Company has announced its intention of erecting a \$60,000 freight and passenger depot at this place.

NEBRASKA

LINCOLN.—A ten-acre site at G and Twenty-second Streets has been proposed for the erection of a new school here. For further information regarding matter, address the School Board.

OMAHA.—Sites are now being investigated preparatory to selecting one for new hospital to cost about \$50,000 for the

Swedish Bethany Hospital Association now at 1918 Capitol Avenue.

KANSAS

TOPEKA.—James C. Holland, architect, is said to be preparing plans for a steel and concrete building to be five stories high and to cost \$125,000, to be located on Kansas Avenue between Seventh Street and Eighth Avenue.

COLORADO

DENVER.—J. A. Ferguson is said to be interested in the erection of an office building to cost \$500,000 to be located at the corner of Seventeenth and Stout Streets.

The Puget Sound Realty Company is said to be having plans prepared by Architect F. E. Edbrooke for a store and office building to be erected at a probable expenditure of \$1,000,000.

GREELEY.—Architects Ward & Patterson, we are informed, have been commissioned to prepare plans for a Colonial Church to be erected here. Estimated cost \$35,000.

STERLING.—We understand that Architects Ward & Patterson, of Greeley, are preparing plans for a church edifice to be erected at this place at a probable expenditure of \$25,000.

WYOMING

SHERIDAN.—It is stated that a new company has been formed with J. A. Van Wie as manager for the purpose of erecting a new opera house here to cost about \$50,000.

WEST VIRGINIA

WHEELING.—According to current reports the congregation of the First Christian Church intends to build a new edifice.

VIRGINIA

FREDERICKSBURG.—We understand from despatches that President J. L. Jarman of the State Normal School at Farmville, is member of the committee appointed to secure a site here for the new State Normal College.

RICHMOND.—Plans are under discussion for the erection of a new clubhouse here. Site known as the Westhampton property has been proposed. John A. Coke, Jr., is president of the club.

KENTUCKY

CLOYD'S LANDING.—At a recent meeting of the citizens of Marrowbone plans were discussed for raising funds for securing the location of the proposed new Presbyterian College at that place.—Dr. McDonald of Danville is interested.

LAGRANGE.—At a recent meeting of the officers of the Lagrange Christian Church, it was decided to make an effort to raise funds as soon as possible for a new church building. It is proposed to raise about \$10,000. Rev. Gifford Gordon, pastor.

LOUISVILLE.—Members of the Union Presbyterian Church, it is stated, have decided to erect a larger and more modern structure than present building at Second and Avery Streets.

TENNESSEE

KNOXVILLE.—The members of the Broad Street Methodist Episcopal Church are said to be contemplating the remodeling of their present house of worship.

SOUTH CAROLINA

WEDGEFIELD.—A special election was held here recently, when bonds were voted for the erection of a new high school building at this point.

GEORGIA

ATLANTA.—Dr. Witley of Hall and others have appeared before the committee appointed, to urge an appropriation of \$25,000 for the establishment of a new tuberculosis sanitarium.

AUGUSTA.—Mr. George R. Stearns, president of the Riverside Mills, is contemplating putting up a very handsome residence on a four-acre tract, near the Country Club, on Milledge street. The residence will cost in the neighborhood of \$20,000. Mr. F. H. Denny, of Pittsburg, is also about to commence building a residence, costing about the same amount, which is to be on a three-acre tract in the same neighborhood.

LAGRANGE.—The historic Southern Female College, which was destroyed by fire recently will be rebuilt, according to local reports.

SAVANNAH.—Members of the East Side Improvement Association are in favor of the erection of a new school east of the railroad. W. B. Stubbs, Chairman, can be addressed.

FLORIDA

JACKSONVILLE.—At a recent meeting of the City Council a bill was passed for property between Eighth and Tenth streets and the Boulevard and Hogan's Creek for the proposed St. Luke's Hospital, to cost about \$100,000.

ALABAMA

BIRMINGHAM.—It is said that the Temple Emanuel will build an elegant synagogue, costing at least \$50,000, on the lot on Highland avenue.

Mr. R. H. Hunt, the well-known architect, of Chattanooga, has just been selected as the architect to draw plans and specifications for the Howard College, Birmingham.

HUNTSVILLE.—The Congregation of the Christian Church has voted to sell the present property and to purchase a new site and erect a larger and more modern building.

MONTGOMERY.—The members of the First Presbyterian Church are now considering sites for a new church to be erected here. The First Church, of which the Rev. H. M. Edmonds is pastor, is in favor of property at Perry and Grove streets for this purpose.

MISSISSIPPI

PONTENOC.—The plans prepared by Architect R. H. Hunt, of Chattanooga, Tenn., for the new schoolhouse, to cost \$25,000, have been accepted, we understand.

OKLAHOMA

OKLAHOMA CITY.—According to the local press Dennis T. Flynn has purchased property in Lincoln Park for the erection of a large new residence.

ARKANSAS

HARRISON.—Architect is not yet selected for new courthouse proposed here, to be fireproof and to cost about \$30,000. J. B. Curnett is County Judge and can be addressed for further information.

LITTLE ROCK.—The Capital Hotel, according to the daily press, is to be renovated at a probable expenditure of \$75,000.

TEXAS

GALVESTON.—Dr. James H. Head is reported to be interested in a project to erect a new hotel building at this place.

SAN ANTONIO.—The congregation of the First Presbyterian Church has secured a new site on Avenue D for the erection of a proposed new church edifice, it is reported.

NEW MEXICO

LAS CRUCES.—The members of the Methodist Church are reported to have outgrown present church and improvements are to be made in the Fall. J. B. Cochran is presiding elder.

UTAH

SALT LAKE CITY.—L. E. & E. L. C. Riter have purchased property on State street, near First South street for the erection of a new automobile garage and machine shop.

J. J. Daly has purchased property at State and Fourth South street for the erection of a new and modern office building, to cost between \$75,000 and \$100,000.

The board of governors of the Commercial Club have employed Ware and Treganza, architects, of this city to prepare plans and specifications for the proposed new building to be erected at an approximate outlay of \$200,000.

Plans for the Newhouse-Beck Theatre are almost completed by Ware & Treganza. It is expected that the building of this second playhouse will be commenced immediately after the return of Samuel Newhouse from New York.

ARIZONA

PHOENIX.—It is reported that a new playhouse for Eastlake Park is now being discussed.—Address S. H. Mitchell for further information.

CALIFORNIA

BERKELEY.—Fourteen fraternal organizations of West Berkeley have formed a plan to erect a joint clubhouse, and funds are to be raised at once for new structure at Seventh street and University avenue. The Knights of Pythias are interested.

LOYALTON.—Site is to be selected here for the erection of the proposed new high school for Sierra Valley. Address the School Board for further information regarding the matter.

OROVILLE.—The Masonic Order is reported to be discussing the rebuilding of their hall, and it is stated that about \$15,000 is to be expended for this purpose.

REDLANDS.—The school trustees of this

place have called a special election to vote on a \$50,000 bond election for new building to be erected at Lugenia.

ROSS VALLEY.—Architects Meyer & Ward, Kohl Building, San Francisco, are preparing plans for a bungalow for Mrs. J. F. Coope, to be erected here.

SALINAS.—Architect Jacob Lenzen of San Jose has been commissioned, it is stated, to prepare the plans for the new Library Building to be erected here.

SIERRA MADRE.—A new Roman Catholic Chapel is to be erected here, it is stated. Rev. Father W. W. Barth has purchased a site for the proposed new structure.

OREGON

ALBINA.—Whitehouse & Honeyman, architects of Portland, have prepared plans for a large new schoolhouse, to be three stories high, brick and stone, and cost about \$250,000.

PORTLAND.—Rev. C. T. McPherson is endeavoring to raise funds as soon as possible for the erection of a new church to be located at Twenty-sixth and Savier streets. Address Rev. Mr. McPherson at 783 York street.

J. C. Ainsworth has purchased property at East Aukeny and Grand Avenue, for the erection of a new business building, it is stated.

Architect C. C. Robbins has completed plans for a new edifice for the Central Christian Church, which will cost between \$45,000 and \$50,000, to be built at East Twentieth and East Salmon streets. It will be 72x112, with full basement constructed of concrete to ground level.

Sealed proposals will be received at the office of the Lighthouse Engineer, Portland, Oregon, until August 14, for the construction of a keeper's dwelling at Ediz Hook Light Station, Washington, in accordance with specifications, copies of which, with blank proposals and other information, may be had upon application to the Lighthouse Engineer, Portland, Oregon.

It is currently reported that the Hurley-Mason Company, of this city, is preparing to erect a six-story structure on the northeast corner of Fifth and Stark for Gay Lombard.

WASHINGTON

BREMERTON.—According to the daily press, doctors in this section are interested in the establishment of a new hospital in Kitsap County.

DEMING.—A movement is on foot here to raise funds for the erection of a new high school building. Address the Clerk for further information.

SEATTLE.—Rev. C. R. Gale, superintendent of the Congregational Church Extension Society, can be addressed for information regarding a new chapel and Sunday school to be erected at Fauntleroy Park.

SPOKANE.—A meeting of the stockholders of the Spokane County Club was held recently, when the erection of a new and modern clubhouse was discussed.

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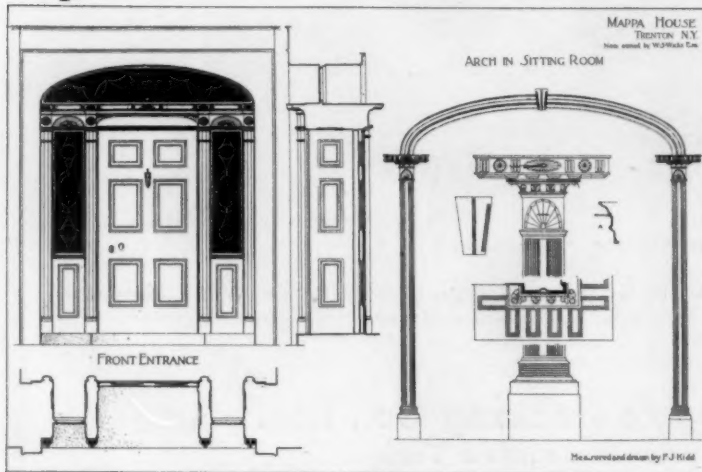
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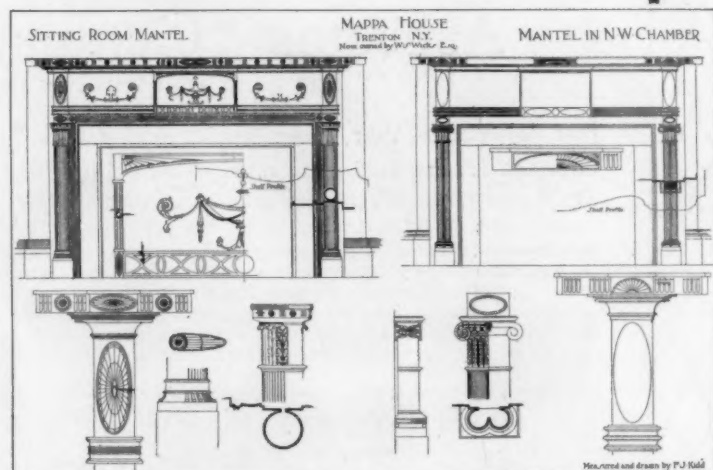
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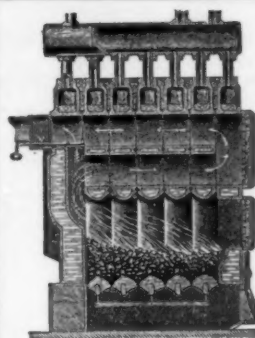
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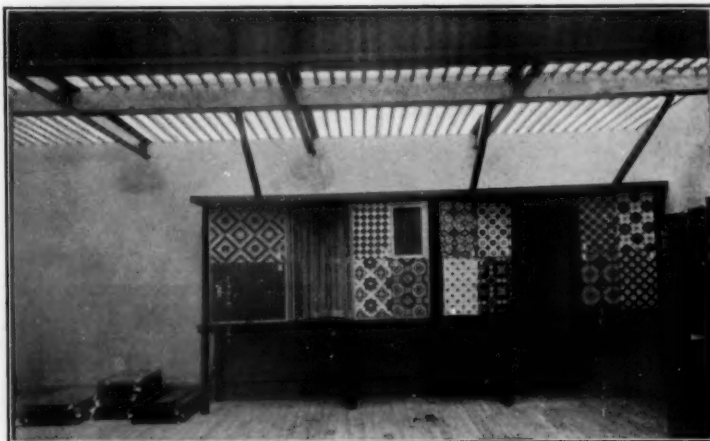
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Treasury Department, Office of the Supervising Architect, Washington, D. C., July 20, 1908.—Sealed proposals will be received at this office until 3 o'clock P.M. on the 18th day of August, 1908, and then opened, for the installation of a conduit and wiring system in the U. S. Post Office and Court House at Green Bay, Wisconsin, in accordance with the drawings and specifications, copies of

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ALLAN C. BAKEWELL, Secretary. (1701-1702)

Treasury Department, Office of the Supervising Architect, Washington, D. C., July 31, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 14th day of September, 1908, and then opened, for the construction (including plumbing and gas piping) of the U. S. Post Office in St. Louis, Mo., in accordance with drawings and specifications, copies of which may be had at the office of the Custodian of site in St. Louis, Mo., after August 6, or at this office after August 4, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1702-3)

Treasury Department, Office of the Supervising Architect, Washington, D. C., July 30, 1908.—Sealed proposals will be received at this office until 3 o'clock p.m. on the 30th day of September, 1908, and then opened, for the construction (including plumbing, gas piping, heating apparatus, electric conduits and wiring) of the U. S. Post Office and Court House at Cape Girardeau, Missouri, in accordance with drawings and specifications, copies of which may be obtained from the Custodian of site at Cape Girardeau, Mo., after the 3rd day of August, or at this office after the 3rd day of August, at the discretion of the Supervising Architect.—James Knox Taylor, Supervising Architect. (1702-3)

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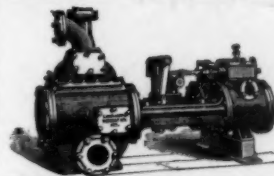


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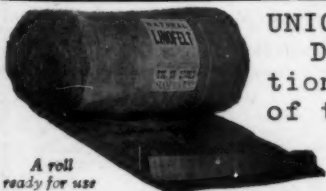
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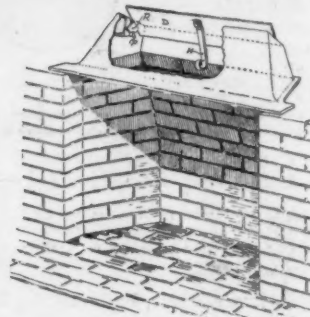
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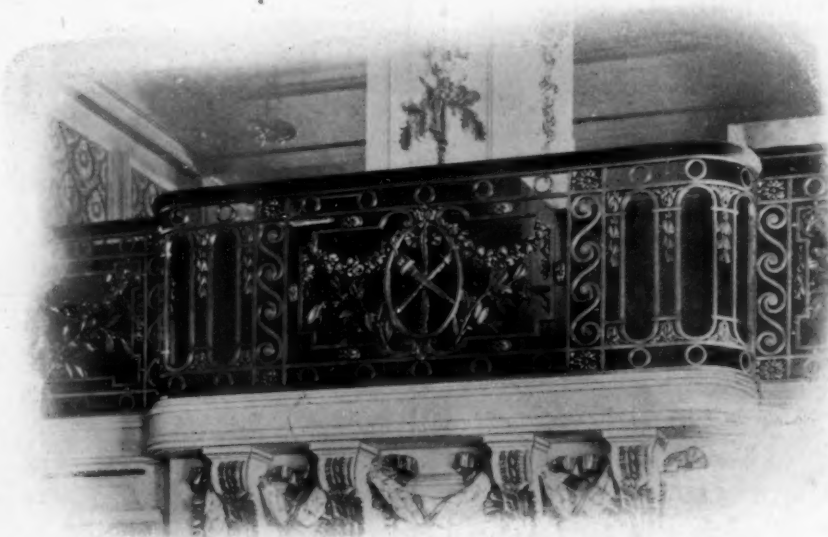
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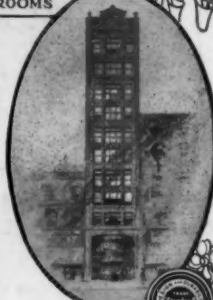
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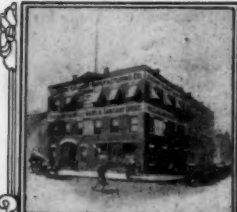
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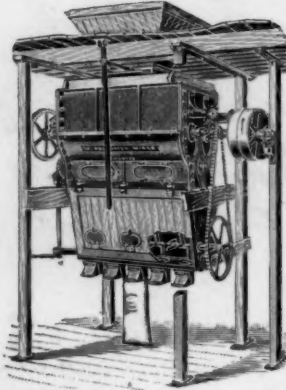


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