The business side of the architects' profession received somewhat tardy recognition at the last convention through the removal of the ethical ban that has heretofore rested upon professional advertising. This does not indicate a change in principle but seems to be in consonance with the general trend toward a greater latitude in the business aspect of the profession that exists side by side with its ethical quality. It leaves largely to the advertiser to decide how far he can carry out his advertising program without infringing upon the unwritten, yet definite and stringent law of professionalism in practice.

It is time that the Federal authorities at Washington realized that the trend of its building construction policy in producing exact replicas at a minimum cost is really an unwise and puerile extravagance. With no head yet named by Mr. McAdoo with a designing knowledge or constructive experience in the Supervising Architect's office, coupled with a disposition to make all plans conform to a fixed standard to meet every requirement, it would be remarkable if a real saving could be made in Government constructions. Everyone will concede that the object, the abandonment of the old policy of extravagance and loose expenditure, is commendable. That it is a revolt against the period when the ability to secure appropriations was the sine qua non and the representative congressman was superior in authority to the architect, is not a valid reason for turning that architect's office into a plan factory. There is a "golden mean" even in the "efficiency" epidemic that is sweeping the country which in its relation to government buildings, seems to first rest upon the securing of a capable and responsible head to the designing and construction office. Aside from the really extravagant scheme of economy involved, it is strange that those to whom the people delegates its public building construction expenditures still need to be told that no economy of construction is obtained through sacrifice of architectural merit. This is entirely aside from that obvious duty of the government to foster our artistic development of which the Government building, whether intended or not, is held to be representative. It also is psychologically the presentation of the character and power of the government to the community in the present and an index of that character to the people of the future. It may be too much to ask that each building be a concentration of all that is best in architectural or constructive art, but its authorship should at least emanate from an office that has a head that is capable of discernment and execution.

The Bureau of Standards has found that an addition of four per cent of calcium chloride to the water in mixing concrete increases its strength at the age of one day one hundred per cent or more. In some cases at the age of two days the strength was increased seventy-five per cent over that normally attained in one month. It has been long assumed that the period of experimentation in concrete was passed. Architects and concrete constructors alike have studied the formulas and effects of different brands of cement and through the assistance of the standard cement manufacturers have reduced most of its problems to a science. Yet the Bureau of Standards is giving much attention to details of its use and to that scientific department of the government must be given credit for experimental results and important discoveries in cement use.

The subject most generally discussed by the boards of directors of large manufacturing concerns at the beginning of 1916, is the extension of the plant. The sales department reports orders that tax present capacity and others in sight that will call for performance far beyond the ability to supply. The disposition with the majority is to seek to reap the harvest by extending the factory at the expense of the concern's bank credit. The conservative member calls attention to the satisfactory condition of a full capacity, unincumbered and safe business. The expansionists win in most cases and the result will be a phenomenal year in factory construction. These will be designed and constructed on new lines. The general movement toward greater efficiency in every direction has reached a point where the dollars' and cents' advantages of a joining of design with equipment is recognized. The tower is no longer a mere ornament, for while it adds a note of dignity to the facade, it houses the sprinkler system water supply, while its base is utilized to accentuate the main entrance. The decorating of its surroundings with flowers and shrubbery, the brightening and finishing of the interior and its plan for comfort and ventilation,
all are in consonance with the plan that gives a logical
circulatory action from office to shipping platform. In
this expansion of capacity in no direction can prudence
be more definitely served than in securing the best in
factory design and arrangement that the skilled archi-
tepts and engineers of the country can produce. Such
a factory not only ensures an economical operation but
secures a building that remains an asset of value for the
future.

New York City Building Code
Completed and Passed

After many years of effort to establish
building upon a just and operative basis,
New York has at last secured a satisfac-
tory building code. The compilation
was a work of exceptional labor and
called for abilities of unusual character. To this per-
formance was called Mr. Rudolph Miller, who resigned
from the office of Superintendent of the Manhattan
building department to take up the work. As col-
laborer he had the valuable assistance of Julius Franke,
of the architectural firm of Mayneke and Franke, Otto
M. Eidlitz, the builder, and Henry W. Hodge, engineer.
Each of these names are among the highest authorities
on building in all its details and the confidence of the
building public in their rulings is unquestioned. The
old building ordinances have been revised, additions
added to bring an obsolete document up to date and in
its thoroughness gives to New York a basis for its con-
structions that meet every requirement of modern prac-
tice. It is probable that even under this expert con-
trol its final acceptance by the city was owing to the
manner in which it was managed. Instead of waiting
to present the code for passage in complete form and thus
meet objections and criticisms en masse, it was passed
upon section by section and the public interested in the
department of building under consideration given full
hearing. Thus, concentrated and confusing controversy
was avoided and the justice and effectiveness of each
section insured. The establishment of this authorita-
tively compiled code is the most notable work accomplish-
ed for the future New York that has been evolved since
the founding of that city and should stand as a monu-
ment to its compilers.

The National Society for the Promotion
of Industrial Education holds its an-
ual convention on January 20-22 at
Minneapolis. An extensive program
covering the many angles from which
industrial ignorance is, may be, or will be attacked, will
be presented by industrial educators of note and experi-
ence. To the observer the details of this program indi-
cates an immense amount of thought and labor along the
several lines which lead to the one object, an intellectual
and industrial uplift among the youthful masses of our
land. In the face of this it requires some temerity to
question, if the ultimate result of this conference will
present an adequate return. It would be further ven-
turomove to intimate that there seems to be an equasion
lacking that nullifies the effect of this mass of propaganda
This lies in the specializing of the work in all its branches,
though more important and conclusive is its transfer
into definite action. Its object seems to be the found-
ing of a definite industrial class. Its method, the
establishment of specialized forms of education and
direction. That such specialized schools, largely
philanthropic and intended to care for the uncared for,
have been successful, does not prove that they fill the
requirements of a definite system of industrial progress.
It is more logical to believe that if the experience gained
in surveys and in operation of elementary schools were practically applied to the established educational system of the Nation vested in the public school, making the high school the clearing house, in this would be found the real solution of industrial advancement and occupation. It is the only "compulsory" method that can be practically carried out, and that because the public school is an established custom rather than an arbitrary requirement. If the comprehensive efforts which this society is putting forth for industrial development were directed on that line of least resistance, the remodelling and simplifying of our public school system, the elimination of side issues and the pursuit of direct methods and practical things, one could have greater confidence in the results that are labored for by that society of enthusiasts and thinkers in its efforts to bring to our country the greatest blessing that can be conferred upon it, an industrial, and therefore a con-
tented people. Sporadic efforts, from the experiments of R. T. Crane in his own factory, to the Russell Sage Foundation have, probably, been of vast though in-
computable benefit, and then only as far as that par-
ticular benefaction has reached. For definite and con-
structive success in the accomplishment of National
results, there must be a broad, a Nation-wide, co-opera-
tion with the educational system already established.
This society that spreads the propaganda may well be
the basis of this comprehensive movement toward a
general industrial education by placing it in its natural
and logical place, the National public school system.

South American Building
Laws Worthy of Emulation

Guayaquil is in Equador. Equador
is in South America and off the civil-
ized map to the average United States
citizen. Yet, included in the general
provisions and prohibitions of Guaya-
quil's building ordinances, it is required that "houses
must be painted once in eight years," and the whole
city has been ordered freshly painted for a centenary
celebration to be held in 1920. Another provision is,
that "buildings and walls, either public or private, are
not to be disfigured by advertisements." Bulletin boards
are provided at appropriate places where the advertiser
may post his announcements for stated periods at
fixed prices. In this country, where the billboard makes
hideous the fairest landscape and disturbs the harmony
of street or boulevard in the city with its announcements,
incongruous alike in text and appearance, a lesson can
be learned from those more refined, if less known of
South America. Guayaquil is only one of those cities
which in many municipal regulations are exemplary to
the average of those in the United States.
THE MODERN FACTORY
AS ILLUSTRATED IN THE WORKS OF GEORGE C. NIMMONS
By Robert Craig McLean

It may be because the dimensions and purpose of the normal factory building lends itself to freedom in architectural composition both in mass and detail quite as much as to the architect's skill, that some of the most interesting work recently produced is found in this class of structure. It is certain that the factories of today are presenting features that are replete with the best in architectural expression. This is particularly true in regard to many of recent construction in Chicago and the Middle West.

This success in design may also be attributed to that spirit of freedom which has become distinctive in that section which, based on purpose and conditions rather than upon precedent and false ideals, has been called "progressive."

It is apparently in this spirit and with a true understanding of, and feeling for these attributes, that the factory designing problem has been worked out by George C. Nimmons, some of whose designs are here illustrated.

There are many other architects whose designs bear the same impress of something beyond the academic and above the vogue, that attract attention and please the critical in design, and the same influences have impressed this group of which Mr. Nimmons through the great warehouses and factories he has designed has become a distinguished representative.

In its genesis this spirit came to this younger generation of Chicago architects through the influence of Root, Jenney, Holabird Patton and Sullivan as the patrons, and the Chicago Architectural Club as the atelier of their training. The mass as expressed by Root and detail by Sullivan might be considered a further reduction except that no one of those architects who are producing the modern Chicago is in any sense a copyist of their work or style, though all show in their work and in different degrees an influence from those who laid its foundations. Yet this influence is plainly discernible to those who look for the "why" in the designs that are most notable among these structures.

Mr. Nimmons first, in the days of his architectural adolescence came in contact with the architect-engineer-artist temperament of Patton. As a part of his duties involved acting as clerk for the then secretary of the American Institute of Architects, when in turn Root was elected to that office, Nimmons was engaged by him, and it was with that office that the major part of his training was obtained.

Although the assistant secretary work was but incidental, it was this fortunate circumstance that, at the most critical period of his draftsmanship, brought him in close contact with the most notable designer of his time and gave to Mr. Nimmons that inspiration and experience that has been a large asset in the advancement of his career. Is there not a suggestion of the broad buttress-like brick mass of the Rialto building in the sturdy facades of these factories or the logical connection of detail and mass of the entrance to the Rookery or the old Art Institute?

It was this logical insight into the proper relation of detail to mass and the necessary breaking away from precedent to meet purpose that most, though unconsciously, perhaps, impressed itself upon George C. Nimmons as a draftsman and now appears in concrete expression in his warehouses. His first serious work in which he was left largely to his own devices, was the designing of the interior fittings of the Great Northern Hotel and the writer remembers the pride with which he announced this advance in the confidence of his chief. When the firm of Nimmons and Fellows was established the first considerable work of the firm was the great plant on the West Side of Chicago for the mail order house of Sears, Roebuck Company, in which an unmistakable talent for arrangement as well as design in this class of buildings was established, demonstrating as it did for the first time in the West what a great commercial building should be in design, plan and equipment.

Then followed the dissolution of this firm and the subsequent work of the past several years has been the individual production of George C. Nimmons.

While the proportions and mass of the illustrated warehouses and factories attract attention, it is in the details that the observer finds the most pleasurable interest. With a fortunate selection of clients, (of course the architect always makes this selection), Mr. Nimmons has been able to make "two blades of grass grow where one grew before," "kill two birds with one stone," or any other wise saw that will express the fact that his work has not only met its direct purpose but added an architectural asset to the surrounding city. Through his influence with an intelligent client the river front of the Reid, Murdock and Company building at Chicago, is made to conform with the Burnham Civic plan and this has become the first attempt to make the river side of a building attractive in Chicago. The shipping docks on the river which have in the past been built of planks on wood piles is here of solid concrete and above it a built-out sidewalk allowing the public to pass along the river front without interfering with the traffic below. This example of public spirit and citizenship on the part of these merchants will doubtless be

Page 3
followed in future constructions, and with the constructively ornamental design of the architect serve as an example, thus giving to the public an uninterrupted passage of facility and attractiveness which before was only accessible to the long-shoreman and the wharf rat.

A like intelligence in the owner but of different direction is involved in the design of the Franklin building, Chicago. Erected for the business of printing, engraving and color-press work, it is of special type as well as in design. Here free rein was given to that departure from conventional design which has been the basis of architectural productions of exceptional interest ever since Louis Sullivan startled the censors with his polychromatic entrance to the Transportation building of Columbian Exposition memory. The building is designed on straight lines with no curves or conventional details. A polychromatic effect was given the facade through the use of colored tile and terra cotta. This effect is enhanced by a reproduction in tile of a painting representing the work of Gutenberg in a panel over the main entrance. The painting was by Mr. Oskar Gross. An interesting detail, growing out of a necessity for a skylighted studio is the peculiarly shaped gable.
The Kimball building is constructed entirely of concrete. As in a number of Mr. Nimmons' factory designs, a tower adds to the architectural effect and at the same time is an important accessory to the plant as a water tower enclosure. In this building the tower is also a belfry, as at Mr. Nimmons' suggestion, the owner substituted the more pleasant sound of a bell for that of the usual factory whistle to signal working hours. Sufficient ground has been reserved in the front to allow appropriate landscape work to enhance the surroundings.

The Kimball building is constructed entirely of concrete. As in a number of Mr. Nimmons' factory designs, a tower adds to the architectural effect and at the same time is an important accessory to the plant as a water tower enclosure. In this building the tower is also a belfry, as at Mr. Nimmons' suggestion, the owner substituted the more pleasant sound of a bell for that of the usual factory whistle to signal working hours. Sufficient ground has been reserved in the front to allow appropriate landscape work to enhance the surroundings.

The third and last building designed by Mr. Nimmons for the Sears, Roebuck and Company is just completed at Seattle and like its predecessors is a self-contained mail order plant. As shown in the plan the general scheme consists of occupying the ground as continuously as feasible over the site in the first story and providing for an H-shaped arrangement for the upper floors. By placing the offices and toilet rooms in the middle portion of the H, the front and rear portions of the building are left free and uninterrupted for storage and merchandising purposes. The method of handling goods in this plan consists of receiving them on the railroad tracks in the rear of the first story and on wagons on the opposite side. The out shipments are made on the railroad tracks in the center and under one of the courts. Freight elevators, located as shown in the plan, are arranged for the transfer of goods and also spiral chutes are provided for bringing them down to the second floor. The upper floors are arranged for the main offices and all the different merchandising departments which have headquarters and stocks of goods in the building.

CREDIT FOR STANDARD DOCUMENTS

The evolution of "The Standard Documents" of the American Institute of Architects and the National Association of Builders is comparatively unknown to the profession in general. That they represent an immense amount of labor by someone is apparent to all. William H. Sayward, secretary (and the prime mover in the organization of the National Association of Builders almost thirty years ago), who is also secretary of the Master Builders Association of Boston, has issued to his members from his board of directors a brief account of the part played by his association in conjunction with the Boston Society of Architects in the promotion and revision of the Documents that is well worth placing on record.

For many years a standard contract form known as the 'Uniform Contract' has been in very general use throughout the United States. This form was the product of the American Institute of Architects and the Western Association of Architects acting in co-operation with the National Association of Builders, and was first adopted and issued in the year 1888. The original form was subsequently modified by the American Institute and the National Association of Builders, the Western Association of Architects having consolidated with the Institute.

For the average building this form was considered reasonably suitable, but with the increase and complexity of building operations it became evident that modifications and extensions and the correlation of 'General Conditions' (usually comprehended in Specifications) with the contract agreement would be advisable.

Extended study of the whole matter was made by the American Institute of Architects, and when this study was practically completed the Committee on Uniform Contract of the National Association of Build-
William Jean Beauley deserves the congratulations of all draftsmen who persevere and have ideals which they follow with purpose and persistence.

COMPETITION FOR DESIGN FOR $3,000 HOUSE

An architectural competition of the most practical kind will be held in connection with the First American Complete Building Show, in Cleveland, Ohio, February 16 to 26, under the direction of the Cleveland Chapter A. I. A., in co-operation with the Chamber of Commerce, Cleveland Art Association, Builders Exchange, Society Advocating Fire Elimination and other civic bodies. The competition is for a workingman’s home to cost not more than $3,000 complete, exclusive of land and embellishments. There are seven prizes, the first being $200. The contest is open to all materials. Rules of the competition call for six rooms, with basement under entire house. It is the aim of the committee to obtain designs that are in every way practical; and awards will be made upon this basis. All drawings must be in by February 1. Instructions regarding the contest may be had by applying to The Complete Building Show Company, 356 Leader-News building.

VIBRATION OF STRUCTURES

Recognizing that practically every one is certain that higher speed, better work, and greater human efficiency are possible in a stable as compared with a vibrating building, but that exact data proving this fact are difficult to obtain, the Aberthaw Construction Co., of Boston, Mass., is undertaking an exhaustive investigation in the effort to bring together conclusive evidence. They will greatly appreciate any suggestions or reports of experience that architects may be able to send to them. These may have to do with any aspect of the case that will assist in the collection of facts or the reaching of conclusions.
ENTRANCE DETAIL
REID, MURDOCK & COMPANY'S BUILDING, CHICAGO, ILLINOIS
GEORGE C. NIMMONS, ARCHITECT, CHICAGO, ILLINOIS
DETAIL OF ENTRANCE
FRANKLIN BUILDING, CHICAGO, ILLINOIS
GEORGE C. NIMMONS, ARCHITECT, CHICAGO, ILLINOIS
DETAIL OF TOWER :: KIMBALL BUILDING, CHICAGO, ILLINOIS :: GEORGE C. NIMMONS, ARCHITECT, CHICAGO, ILLINOIS
DETAIL OF TOWER
Sears-Roebuck & Company's Building, Seattle, Washington
George C. Nimmons, Architect, Chicago, Illinois

THE WESTERN ARCHITECT
JANUARY 1916
ENTRANCE DETAIL TO APARTMENT BUILDING, CHICAGO, ILL.
NORMAN E. BRYDGES, ARCHITECT, CHICAGO, ILL.
APARTMENT BUILDING, CHICAGO, ILL. NORMAN E. BRYDGES, ARCHITECT, CHICAGO, ILL.

FIRST FLOOR PLAN

TYPICAL FLOOR PLAN FOR AN APARTMENT BUILDING
RESIDENCE OF HUGH McBRNEY JOHNSTON, LAKE FOREST, ILL.
WM. ARTHUR WARREN, ARCHITECT, CHICAGO, ILL.
RESIDENCE FOR W. S. BURLING, CHICAGO, ILL.
C. WHITNEY STEVENS, ARCHITECT

THE WESTERN ARCHITECT
JANUARY : 1 1916
REAR VIEW :: :: ::
RESIDENCE FOR W. S. BURLING, CHICAGO, ILL.
C. WHITNEY STEVENS, ARCHITECT :: ::

THE WESTERN ARCHITECT
JANUARY :: 1916

Page 8
ers was invited to review the "Documents" and make suggestions in relation thereto in the expectation that these new and extended forms might be approved and issued under approval of the two organizations as a substitute for the old "Uniform Contract."

Agreement to this effect was not reached, it appearing to the committee of the National Association of Builders that the Documents were unsatisfactory from the builder's point of view, largely because of their great length, and the omission of several very important features for the adequate protection of the contractor.

The Documents, however, were printed independently by the American Institute with the assent of the National Association, their origin and status being clearly set forth, and statement made that the old Uniform Contract was still in existence as the approved instrument of the American Institute of Architects and the National Association of Builders.

The "Standard Documents" were not largely used, architects as well as contractors finding them faulty as well as lengthy, and finally, as the life of the agreement between the American Institute of Architects and the National Association of Builders in relation to the "Uniform Contract" was approaching expiration, the possibility of revising the Standard Documents was agitated by certain members of the American Institute and the Master Builders Association of Boston.

"One of the members of the latter association, whose experience and training especially fitted him for the task, had previously been invited to criticise the Documents from the contractor's point of view, and the work undertaken by this member, unofficially, was completed in 1911. In the meantime a Joint Advisory Committee of the Boston Society of Architects and his Association had been formed, and to this committee his conclusions and those whom he had associated with him, were submitted, and an agreement reached which has made the "Standard Documents" equitable and comprehensive. Like the Uniform Contract, they are now becoming standard with architects and contractors throughout the country wherever honesty and fair dealing is a desideratum in the construction of buildings.

BOOKS

The current issue of the International Studio contains a contribution by Henry Blackman Sell on "Good Taste and the Mansion." Mr. Sell says of these homes: "Our American architecture has been stamped with a seemingly indelible brand of past forms and worn out precedents. Our architects and our decorators have held a far too great reverence for the mighty works of the past and a far too meager appreciation of the mighty opportunities of the present."

In this reference Mr. Sell talks only of the architects and interior decorators who correctly copy and consistently carry out their models. He calls them "copyists" in comparison "to the progressive artists of this country and of Europe."

Mr. Sell looks hopefully into the future, however, and says: "Fortunately, there are arising men who use their architectural opportunities and who grasp them.
Men who have the vision, the bravery and the energy to disregard the worn forms of the past and to put into the sixth figure a studied understanding of the conditions of the problem, the personality of the client and the fundamental laws of good taste in building."

BEAULEY

At fifteen a draftsman for Julian Barnes at Joliet, Illinois. At twenty-two holding an important position in the office of Burnham and Root. Then a shingle and a practice. About this time his artistic talents were first evidenced in the design and execution of the interior of an English chop-house, built of rough lumber and brick-bats, the entire scheme pronounced by the workmen "impossible" and its designer "crazy." But the result was an interior that had seen a hundred years of service, dark with smoke-encrusted age. The sign that creaked over the doorway in the alley in which it was located was painted by candle-light in order that the colors might flavor of the rains and sunshine of a century. In his own home he and his lady laid the brick of the fireplace and decorated the walls into a homelike and attractive combination of art and interest. The Paris Exposition drew him to that city and a subsequent association with Maurice Yvon, architect for the French government, and other training resulted. But Beauleys' leanings were always rather toward the brush than the pencil, and from the pot-boiling sketches for a "gents clothes" concern in his Chicago days to paintings of exceptional merit his work as an artist has advanced to a recognition among the painters of New York and a membership in the National Academy of
THE WESTERN ARCHITECT

A NATIONAL JOURNAL OF ARCHITECTURE AND
ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 23
FEBRUARY, 1916
NUMBER 2

The fallacy, if it is a fallacy, that the use of pine lumber in construction of residences or factories is becoming obsolete through the introduction of the many "fireproof" materials, is being combated vigorously by those who have this material to sell. This is the commercial phase of the matter. There is a better, more logical aspect, that of utility. It is argued, and with many supporting facts, that a well constructed house with pine walls, roof and interior construction is a more lasting structure than those built of other materials. In support of this argument the oldest residences in the United States now extant are pointed to. They were constructed of white pine and other woods of lasting quality, some of them innocent of preserving paint, almost two centuries ago. The factory end needs no such evidence because the highest mill-construction authorities have long ago decided in favor of a specified timber construction which is considered ideal for this class of building. With a disposition to place the claims of wood construction before the architects, engineers and contractors, "get-together" meetings are now occupying the center of the construction stage. Minneapolis, which has long been, and still is, the center of the pine lumber market in this country, was recently the scene of one of these gatherings and the facts and statistics that were spread before the large professional audience were illuminating and convincing. We welcome this discussion and its consequent effect on the white pine industry aside from its commercial aspect. Its greatest value is in the impetus it gives to forest conservation, as it will call direct attention to the immediate need for the vigorous reforestation of denuded lands and fire protection for limits not reached as yet by the lumberman. The real fallacy lies in the supposition that the best and largest proportion of the standing timber has been cut. The real necessity for its preservation is the general good of the whole people. Upon it depends the water supply of the entire country and the control of climatic changes that affect the crops. That the lumber interests have been brought to see that the destruction of the golden egg threaten their future business is a hopeful sign. That these interests have called upon the builders to give proper consideration to their product is a guarantee that they will join in those preventive measures that ultimately affect every vital interest in the country. It is late, but fortunately not too late, to save the forests, that with the concomitant water supply is its most valuable asset.

A distinctive quality and expression in design; not of the schools, though most scholarly; not of the vogue, though most expressive of purpose; full of that characterization called "interesting," it has been given to one architect in our generation to produce. Not reminiscent of other design except, perhaps, in a proper regard for proportion; free, with the perfect freedom of a masterly restraint; picturesque, because of the artist in its author that centers on a main feature and makes secondary, yet complementary, all others; these are the qualities, as far as a definition of the indefinable can analyze, which make the works of Louis H. Sullivan, notable. His is an architecture that is essentially instructive in a text book sense rather than a historical composition that marks an epoch or a type. It gives to the student an inspiration rather than a form for imitation and is why so large a group of the younger men are followers of his principles though from different angles of expression. The art of Louis Sullivan above all else exemplifies the real value of academic tuition. A graduate of the Ecole des Beaux Arts; a consequent grounding in its practice and tradition in its outward form, no trace of the academic is observable in the outward expression of his work. Yet its spirit so thoroughly permeates his drawing, the essence of its idealism is so clearly evidenced, that of the two American architects who have been honored by the French government for architectural supremacy Louis H. Sullivan was the first. That it is in a clear perception of the spirit of design and not in the following of form or tradition that the highest form of our art architectural is found, stands out pre-eminently as the message above all others the work of Mr. Sullivan brings to the younger men of his profession.
The American Institute of Architects of Today

Some notes on its progress, influence and purpose, with portraits of the officers, directors and Fellows elected at the forty-ninth convention.

By Robert Craik McLean

Through the representations of delegates from the Minnesota Chapter attending the last convention, the Directors of the American Institute of Architects have decided, and made preliminary announcement that the Institute convention of 1916, the bicentennial of its organization, will be held at Minneapolis, Minnesota.

While the first organization of architects in the West outside of some Institute Chapters was formed at Minneapolis, under the leadership of the late Isaac Hodgson, this will be the first convention of the Institute to be held in Minneapolis or any Western city north of Chicago or Saint Louis.

Organized in the late fifties by the few professional practitioners in the East who wished to keep the ethical torch alight, its flame has from time to time lighted other torches until a recognized and united profession is a tangible asset of our architectural progress.

A now unwritten, but generally observed rule of the Institute requires that each alternate annual convention be held at the headquarters city of Washington. It is left to the judgment of the directors to choose the place for the intervening meeting when not designated by the convention, and this duty is performed with a wise and direct purpose of meeting local or sectional contingencies.

The story of the past fifty years of organized effort to advance the architectural profession as a profession is not to be told here though the retrospect is appealing and interesting. Born of a desire for closer professional intercourse the Institute early sought to establish ethical standards that would be dignified and operative. Each feature of practice was weighed, even doubts of the propriety of admitting the discussion of competitions and fees coming under the scrutiny of its executive.

Under the guidance of Upjohn, Hunt, Wight and others of the old regime it established the foundation upon which not only the practice of its members, but all correct practice today rests. While its membership numbered few it was much more representative of the more talented practitioners than it is today.

Chapters were established in several cities, that at Chicago flourishing after the great fire in 1871, though at the time of the organization of the Western Association of Architects in 1884 this Chapter had not met in two years.

Though it is probable that the progressive movement of the Institute during the latter half of its existence is a logical growth, it was the organization of the architects of the territory from Western New York to Colorado...

EDWIN HACKER BROWN, Director A. I. A., Minneapolis, Minn. Graduated from Harvard University with degree of A. B. in 1896, Worchester Polytechnic Institute, with degree of S. B. in 1898. Structural, mechanical and hydraulic engineering experience in large works. Partnership with Edwin H. Hewitt, under the title of Hewitt and Brown, Architects and Engineers. Member of the Minnesota Chapter A. I. A.

D. EVERETT WADE, Treasurer, A. I. A. New York, N. Y. Academic course at Monmouth, architectural, Columbia University. Studied under the artist, Vanderpool and Director French at The Art Institute, Chicago then engaged as draftsman with Jenney and Mundie. Partnership of Wade and Crawford in a competition for New York, caused removal to that city. A short service in office of George B. Post was followed by partnership with John G. Howard; dissolved when that architect was appointed to chair in University of California. Member of Chicago Architectural Club, Illinois Chapter A. I. A. prior to 1898, active in Architectural League and New York Chapter. President of New York State Board for Registration of Architects.

into a National Society at a psychological moment that roused it from an apparently moribund state to a renewed activity.

The Western Association of Architects, organized in convention at Chicago, with its second annual meeting held at Saint Louis, was from the start full of virility, representative of the best practice activities of the Middle-West; activities which eventually moved the Builder, of London, to say in effect that it had done more constructive work during its few years of existence than could be credited to the fifty years of the R. I. B. A.

State associations, from Tennessee to Western New York were organized under its rules and in turn local bodies were founded, which after the consolidation formed the basis of many of the State and local chapters of the Institute of today.

But the confusing situation occasioned by the existence of two National associations of architects soon became apparent. At the initial suggestion of D. H. Burnam a consolidation was agreed upon which was effected at a joint convention of the Institute and the Western Association at Cincinnati in 1889.

Because of the charter acquired by the Institute from the State of New York as well as its older existence, the name of the Institute was given to the new organization. As the Western Association when formed had in its constitution and by-laws followed the lines of the older Minnesota organization, so the new A. I. A. adopted the rules of the W. A. A. for its government.

Richard Morris Hunt, who for many years had been continuously president of the Institute and first among its distinguished members, was elected president of the new organization, but contrary to precedent, the rising fortunes of the organization was largely owing to the three secretaries which followed the consolidation, each as professionally distinguished as those elected to the presidency. These were John Wellborn Root, Dankmar Adler, both of Chicago and Alfred Stone of Providence. The two former served until their deaths. The establishment of the headquarters of the Institute at Washington necessitated the election of a local member, though Mr. Stone continued to give his valuable services to the organization until his death.

The impetus given to Institute affairs by the wise and laborious work of these secretaries, which again reverted to initiative by presidents and boards of directors, has not flagged. Burnham, Day, Gilbert, Sturgis, all of those who have occupied the Presidents chair with the active and continuous support of well chosen and able directors, have brought the Institute into a concrete form of professional unity. Affecting not only its members, but in equal ratio all other practitioners, its ethics and propaganda have reached the public and are correcting many, as deterrent as erroneous lay impressions regarding the architect and his work.

That the American Institute of Architects through its Board of Directors has decided that the Western territory shall be honored with its next convention is a matter, not only of congratulation, but of value, to every architect practicing between the Alleghenies and the Coast. It will draw to this section those of the East, South and far West, who in their passing, will obtain a new vision of the works of their competitors in localities never before visited. It will place before practitioners the concrete idea of a unity of interests and practice, and accentuate the value of concerted action in an established organization of their fellows.

The coming convention of the Institute at Minneapo-
CHARLES H. PRINDEVILLE, Fellow A. I. A., Chicago, Ill. Entered office of J. J. Egan, architect. In 1897 formed partnership of Egan and Prindeville, which continued until Mr. Egan retired in 1914, admitted to membership in Institute in 1908. Member Illinois Chapter, A. I. A.

ELEAZER BARTLETT HOMER, Fellow A. I. A., Providence, R. I. Entered practice in Boston in 1887 and member of firm of Clarke, Howe and Homer, architects of Providence, 1907-1913. Connected with Massachusetts Institute of Technology, as instructor, assistant and associate professor or architecture, 1887-1906, lecturer on History of Architecture, 1908-1915. Director Rhode Island School of Design, Providence, 1908-1907, appointed architectural advisor to Insular Government Porto Rico, 1907, member advisory commission of architects Porto Rico capital competition 1908, member Providence park and also city plan commission; member Rhode Island Chapter, A. I. A.

FREDERIC A. RUSSELL, Fellow, A. I. A., Pittsburg, Penn. Received first training in the office of H. H. Richardson, 1893-1896. This was followed by ten years service with Longfellow, Alden and Harlow, after which the firm of Rutan and Russell was formed and continued after Mr. Rutan's death four years ago. His work shows careful study and is wide in range. His city has received his services in a large degree through his work in the Pittsburg Chapter and in the Municipal Improvement Committee.


WARREN POWERS LAIRD, Fellow, A. I. A., Philadelphia, Pa. For past twenty-five years Professor of Architecture, University of Pennsylvania which has under his direction advanced from obscurity to a commanding position. Special service to profession as compiler of competition programs and the adjudication of many important competitions to the honor of the Institute and satisfaction of the Public.

lis is most opportune as regards the State Chapter. After a more or less precarious existence in which its membership fluctuated and its activities often languished, as has been too generally the history of Chapters that have not received the occasional stimulus of a visit from the parent body, a new and encouraging spirit of rejuvenation has sprung up within the Minnesota State Chapter whose chief activities are centered in Minneapolis. Its officers are not only active in all that pertains to Art development in that city, but are the main support of the state-wide movement to bring art education to the most remote homes in the commonwealth.

The convening of the premier body of not only associated architects, but nationally famous practitioners will bring to this convention, to which they will be cordially invited, all architects of the surrounding states who are unorganized in their localities and strangers to the Institute. These will recognize the professional duty of giving their active support to that organization that has directly benefited them in their practice even when they were unconscious of its influence upon their affairs.

As the convention city is centered in the most populous and progressive region of the Northwest, the bicentennial of the Institute could hardly be celebrated in a locality more appropriate or promising of results.

The portraits of Milton B. Medary, Second Vice-President; Burt L. Fenner, Secretary; C. L. Borie, G. F. A. Bruggemann, and Frank B. Meade, Fellows, are omitted, being received too late for publication. Frank B. Meade, Fellow, A. I. A., was a member of the Cleveland Architectural Club, which at the formation of the Architectural League of America, brought the group plan of Cleveland to the attention of the Board of Trade and civic authorities. Entered practice in 1893, became member of the Cleveland Chapter in 1899. George F. A. Bruggemann, Fellow, A. I. A., graduated from Cornell University with the degree of B. S. His office training was gained in the St. Louis office of Shepley, Rutan and Coolidge and that of Eames and Young, Past Secretary and President of the Saint Louis Chapter A. I. A. Charles L. Borie, Jr., Fellow, A. I. A. Graduated from University of Pennsylvania with degree of B. S. in Civil Engineering in 1892. Associated in practice with C. C. Zantzinger in 1893, followed by addition of M. B. Medary under the firm name of Zantzinger, Borie and Medary.

THE MERCHANTS NATIONAL BANK
At Grinnell, Iowa, there has been completed recently, a bank building, which not only brings distinction to that city but adds another interesting example to the list of those unique banking institutions designed by Louis H. Sullivan of Chicago. The structure is cubical in form, Oriental brick in wall composition, substantial and dignified; representative of the business conducted within its walls.

This is the impression of the passer-by in the street. To the architect it is probable that his feeling for proportion will be satisfied and his recognition of the fidelity to which the laws of composition have adhered, will at once lead to his further study of the design. Those qualities, joined by the dignity of a colorful composition in broad, plain surfaces which are so distinctively the dominating feature of the exterior of this, Mr. Sullivan’s latest bank building, that by some it will be pronounced the best of his commercial structures.

The interior is detailed in brick and tile and finished above in panels suggestive of mural subjects, particularly at the end of the banking room. The brick used in the exterior is “Oriental,” furnished by Bonner and Marshall of Chicago and those of the interior are from the Davenport branch of the Hydraulic Press Brick Company. The clock which ornaments the corner of the building was installed by the McClintock-Loomis Company of Minneapolis.

The National Metal and Molding Company is manufacturing a rigid conduit of sherardised steel which it claims is the only conduit with the combined advantages of both zinc and enameled protection. It is called “Sherarduct” and is both rust-proof and acid-proof.
ENTRANCE DETAIL

MERCHANTS NATIONAL BANK, GRINNELL, IOWA
LOUIS H. SULLIVAN, ARCHITECT, CHICAGO, ILLINOIS

THE WESTERN ARCHITECT
FEBRUARY :: 1916
ENTRANCE DETAIL

TECHNICAL HIGH SCHOOL, SALT LAKE CITY, UTAH
CANNON & FETZER, ARCHITECTS
RESIDENCE OF W. MARRIOTT CANBY, GERMANTOWN, PENNSYLVANIA

DUHRING, OKIE & ZIEGLER, ARCHITECTS, PHILADELPHIA, PENNSYLVANIA

FIRST FLOOR PLAN

SECOND FLOOR PLAN

THE WESTERN ARCHITECT
FEBRUARY 1916
A life devoted to art and service is closed in the passing on the battle field of Seddul Bahr of Fernand Parmentier. Born in Paris, the son of a French army officer and an Alsatian mother, he was sent at the age of fourteen to Chicago. His education was completed in the public schools, his professional training in the offices of Chicago architects. The year 1890 found him in Los Angeles established in architectural practice, a practice that was distinctive as his personality was attractive. He rapidly made friends among his fellow practitioners which was indicated by his repeated election to the office of secretary of the Southern California Chapter of the Institute. It was without doubt sincere devotion to duty, as he understood it, that led him to resign position and practice when France declared war and join her army. There have been many similar cases among the most valued in the profession since that fated second of August, 1914. Many an architect of foreign birth or training has in like manner abandoned his practice in this country to respond to the call of the mother country to serve in her army. What an awful toll for war to take, and all so needless and futile. Ponder for a moment what unmeasured losses have resulted to our profession by the awful cataclysm in Europe. Artists and art that our sad old world so sorely needed gone beyond recall—sacrificed on the altar of the Moloch of war. Shall we not do all that lies in our power from this day forward to remove the causes that make war possible. Our duty is to do our utmost to break down the boundaries of a petty nationalism, extending the hand of brotherhood and good will to the men of every race and tongue. Our art, as every other, knows no national lines. Why should its creators? Our work is building for a better day. War is the antithesis of this. It is our worst enemy, as it is of all constructive agencies. Let us subscribe with whole heartedness to the ideal, “The world is my country. My countrymen are all mankind.” Then war shall be no more. Then men like Parmentier can complete their splendid services to their fellows.

In spite of cavilers, or even the opposition of right-thinking men, there is a spirit of architectural development abroad that is attracting the attention of many of the brightest and most advanced minds in the profession not only in this country but throughout the world. In different sections it takes various forms of expression, but all recognize the same fundamental principle. These men are not futurists, they are not impressionists, but like these painters in one thing, they are striving to advance their art. In the United States this spirit centers in the Middle West, and while not an essential factor in its adherence to form, because here, under the influence of broad, flat horizons it partakes of that character in its complementary aspect, it may be called the Prairie spirit. It is not alone in architecture, the designing of houses, that this spirit is apparent, but it permeates every department of the arts; and gives a notable quality to its paintings, and its sculpture as well as the architecture produced in that section. It is but natural that this influence becomes apparent in the landscape treatment in connection with architectural design and has also influenced the design of the broad park spaces of cities. No one man can be credited with the first concrete example of this evolutionary movement any more than the first spring day that calls to the buds to open or the sap to flow, can be designated as the first day of the vermal period, but in all springs there is one day that is full of the rejuvenating essence. In architecture men will point to Sullivan and in landscape design name Bryan Lathrop and Symonds, as those who first placed this spirit of conformity to natural surroundings and present needs before the people of Chicago. As the center of the middle West, that city, and the state of Illinois, have given most vital evidence of a definite departure from old forms unsuited to modern conditions. At the University of Illinois the Agricultural Department has done more than recognize the affinity that exists between the design of a garden and the house it surrounds. It has undertaken the education of the people of the state in the spirit that unites all landscape work in its borders with the natural surroundings. In this endeavor the publication of a journal, “The Prairie Spirit in Landscape Gardening,” has been commenced by the Division of Landscape Extension. Placed in charge of Wilhelm Miller, a former editor of Country Life in America, the serious work of giving practical example and direction will be carried on in its pages. This signal departure from usual academic procedure means much, not only to the state of Illinois but to all states where its message of beauty, of healthy living and harmonious surroundings can reach. It is the best possible evidence that no matter what shape this evolution in architectural art may take in the future,
Illinois is laying a foundation of a practical and beneficial art in the present. From time immemorial universities have taught the basic principle. That this center of education, imbued with the spirit, this Prairie spirit, has advanced to the application of the principle in its relation to modern life even in one department, is a hopeful sign of real art progress.

While the neglect of Chicago to heed the recommendation of Dewitt C. Cregier, the Engineer-Mayor, some thirty years ago, to build stationary bridges and docks in the lake front, has cost that city its proud position as a marine port, it has its compensations. While stationary bridges and lightering is inevitable, it is doubtful if in Cregier’s time the bridge would have been as sightly as useful. But the advanced education of the public in the commercial value of art has at last demanded that the appearance of public thoroughfares be as harmonious to the eye as useful to traffic. The signal instance of this is in the adoption of a design for the bridge and bridge approaches offered to Chicago by the Illinois Chapter of the American Institute of Architects for four of the most important river-spans of the city. This was accomplished by the energetic and convincing representations of the Chapters Municipal Art committee before the Commissioner of Public Works. This accomplishment means more than the mere designing of bridges. It means that the architects of Chicago have a recognized standing and the Chapter’s dictum is well worth heeding. Its constant efforts to impress upon the city that its labors were entirely pro bono publico, that as artistic and scientific men its members were capable and practical, has, like those of Cleveland and Cincinnati, gained to the profession the confidence of the city authorities. From a public standpoint this adoption of definite designs by architects for public improvements means that the Burnham plan for city development has passed the stage of uncertainty and will be carried out. This is, we believe, the most important feature connected with the action of the city in the adoption of the Chapter’s bridge plan. It is twenty years since that Civic plan was first brought to the attention of the public by Mr. Burnham. Before that the work had been occupying the attention of James F. Gookins, but its progression lapsed with his death. The work of Mr. Burnham was undertaken through that architect’s desire to do some great work for the benefit of his city. It met with a cold reception by the many, but at the time of apparent greatest discouragement Mr. Burnham assured the writer that he possessed the loyal support of the few, and of its ultimate success. That his son is one of that Chapter committee is a compensating circumstance.

There is another city, not so large as Chicago, but possessing the same ideals, which has shown its belief in the value of an orderly growth. This city, Sacramento, California, that a few years ago declined to expend any money in civic improvement has now definitely adopted a plan by John Nolen, and resolved upon its development. It is notable that in the civic plan idea as well as in most movements for the betterment of mankind, those who pioneer them are usually in advance of their time and the education of those to be benefited must be brought up to their level before any real results can be reached. The city plan is as old as the country. Washington placed a concrete example before the people in planning the Capital city when he laid the foundation of the Nation. But the mass of the people do not go to Washington. It remained for a lesser, and therefore a more generally comprehensive example, the laying out of the Columbian Exposition, to show the meaning of a city plan. In both these examples the plan was made before constructions commenced. The planless city that has grown by accretion, can only be reconstructed or remodeled, though its inhabitants have become so used to its wasteful inconvenience that it is difficult to even start a movement for betterment. Even in those cities where in most things the people are cultured it requires long years of agitation and patient public education to obtain what Sacramento has through an enlightened body of City Commissioners supported by an enlightened public.

A committee from the Illinois Society of Architects recently conferred with a like committee from the representative lumber companies of the West at Chicago with a view to arrive at an adequate scheme for the standardization of pine and other lumber. This effort to place a high practical standard upon wood for all construction purposes is timely. The difficulty of writing comprehensive specifications in the offices of architects and engineers with a lack of uniform standards has been detrimental to the lumber interests. With the compilation of specifications by this joint committee that can be recognized as standard by architects and lumbermen alike it is probable that more and better buildings will be constructed of wood and the cost lessened through accuracy in cost figuring.

In its endeavor to meet the Government half way in the effort to reach a feasible plan for the designing and erection of public buildings, the American Institute of Architects has placed itself on record, according to press reports, as advocating a standard system of appropriations regulating the size and cost to the needs of the favored communities. The Institute directory however has emphasized the fact that this or any other system to be adequate and operative to the best interests of the people, should be under the head of an architect of first caliber. This endorsement of the Government’s standardization scheme is apparently a means to an end rather than from a belief in its wisdom. No two sites nor communities are alike in location or the needs of the public which the building is to serve. All are interested vitally in good design. The profession will endorse any method by which these educational and operative features can be joined with the economies that are common to the erection of private structures in definite appropriation and expenditure.
The following description and treatise on interior design for a commercial establishment is written by Mr. Dudley Crafts Watson, Director of the Milwaukee Art Society. Mr. Watson is an artist of considerable fame and went to Milwaukee from the Art Institute of Chicago to assume the directorship of the Art Society.

—Editor.

A consideration of the highest values of art must be made today through the practical. America has been flooded for the past twenty-five years with European art ideas which have but in few instances found hearty reception, or a practical place in American life. Most of our artists and architects have been trained abroad, but many of them do not have the ability to make their art "go" when they return home. Not so with Mr. George M. Niedecken, a young interior architect, of Milwaukee, whose establishment has built some of the finest interiors of both a domestic and a commercial character to be found in the country. The fact that Mr. Niedecken is not only an architect and a designer, but a painter of considerable ability and keenly alive to artistic needs in American business and home life, has made his work eminently successful.

Possibly the most notable thing he has done, is the last. It is a phonograph shop in Detroit, photographs of which are reproduced here. It must be borne in mind, however, that one of Mr. Niedecken's greatest achievements is color, and one has to see the shop itself to thoroughly appreciate it.

Every year is calling forth greater efforts in architecture and art, and the professional man following these lines must not only acquaint himself with the knowledge which leads to successful commerce, but to the development of other sciences as well. At times he is asked to deal with two of these elements, but it is only on rare occasions that he is called upon to combine three elements at variance in their fundamental principles, and have each carry out its function.

The Edison Shop, located at 256 Woodward Avenue, Detroit, is an example in which Mr. Niedecken has made a great step in combining these diversified elements. He was commissioned to produce an artistic structural sales establishment, developing the acoustical properties necessary to displaying the superior qualities of Mr. Edison's instrument and at the same time produce an arrangement most practical for the demonstration and sale of it.
The general arrangement of the building is not materially different in arrangement from other buildings erected for the same purpose in New York, Chicago and other cities. In each case Mr. Niedecken, in displaying his talents, has had the added difficulty of congested and limited space to cope with that the high property values our large American cities has forced upon him. This will be most appreciated when you stop to consider that sales science in these buildings now demands a perfectly appointed recital hall, so situated that the likely customers can be tactfully approached before they leave the building; in this respect, in the Detroit building new materials, novel in their use and giving most satisfactory acoustical results, have been combined.

Mr. Niedecken supplies a general description of the building as follows:

"In the main, the appointments are original in their conception, while in detail the first and fourth floors follow English and French renaissance lines. Quarter sawed white oak in the fumed finish has been used in the woodwork of the first floor, including all wood members on furniture and lighting fixtures. The richness of this treatment is greatly enhanced by the cut tracery transoms running across the show window with the same motive expressing itself by means of color on the three remaining walls. The draping of lower panels with loosely hung material in a neutralized green tone, has a double advantage in forming a quiet background for the instruments and bringing out the richness of the grain in the cases. This treatment, as noted by illustrations, is carried into the recital hall, only here the draperies in part are supplanted by cork panels laid in nine inch squares, treated in the natural finish, which carried with it the tone of the woodwork. The slight variation in the color of the cork squares, caused by baking, gives it greater richness than could be obtained by the wood itself, and also gives an absorb-
Fresh air is supplied and exhausted in sufficient quantities to make them livable at all times.

Great attention has also been employed in the selection of appointments such as pictures and lighting fixtures.

A study of the photographs will be sufficient to satisfy anyone of the artistic and practical attainments. Other cities are hoping the Edison concern will supply them with as charming a shop, and it is safe to say that every expenditure for the artistic, in this building, brings ample return to the business.

Second floor, looking toward elevator. The woodwork, which is red quarter sawed gum, including furniture, has been treated in the natural finish. No artificial means have been used in developing any architectural schemes or decorative conceptions. The plastered walls have been glazed in grey tone to bring out all the charms that plaster possesses and is given quality by the old blue floor coverings.

The fourth floor is far more conventional, enamel having been employed on the woodwork. The most interesting feature in these sales rooms is the draping of the wall covering which hangs from the frieze belt course, festooning along the base line. The coloring effect of this treatment is extremely rich, inasmuch as the vertical cords, which keep the material from flaring out, have been treated with color in opposition to the color of the wall covering itself. The acoustical properties thus obtained are also very good. The furniture which is more of a conventional type, is in antique mahogany, upholstered in low tone velours to give elegance and dignity to the rooms, as a whole.

Most careful attention has been given to the ventilation of these rooms, which in part are devoid of any communication to the outside by means of windows.
generation—is found in the paragraph explanatory of the worked-out, illustrative examples that supply the most interesting feature of the volume. This explanation is: "That projective ornament appears here so largely as a straight line system is because such a system is easier and more elementary than the other, and because this is an elementary treatise—merely a point of departure of an all-embracing art of the future, only to be developed by the co-operation of many minds." This is not a volume for cursory examination. It is a text-book that in its primary degree opens the door to that architectural renaissance that is already showing its fronds above the litter of past architectural glories. It may be especially interesting to the student of ornament. It is a serious message to every architect.

THE WHITE PINE COMPETITION

The Western Architect hopes that many of its readers will accept the opportunity offered by the Northern Pine Association to enter the White Pine Competition for a suburban house to cost $10,000. The Western Architect confesses a deep interest in products that emanate from the same section of the country. Pine is a Western product—a product that is being more successfully used in all parts of the country than ever before. We hope Western men will demonstrate its possibilities through this competition. Later, in conjunction with Mr. Whitehead, we expect to publish the premiated and other designs in The Western Architect.

CORRECTION

William H. Schuchardt is mighty youthful looking and active and one might be well deceived in appearances when meeting him. However, The Western Architect misstated facts concerning him in its February Edition. He graduated from Cornell University with the Degree of B. S. in 1895 instead of 1905.

The Union Station at Joplin, Missouri, illustrated in this issue, is built entirely of reinforced concrete, including the walls, and Architect Curtiss has brought out a number of unique features in designing. The Kahn System of reinforced steel products were used throughout, including slabs, beams and columns. The concrete was made from what is known as Joplin Chats and the exterior of the building was bushhammered. The reinforced concrete portion of the building was designed by the Kansas City office of the Trussed Concrete Steel Company and the Kahn Trussed and Rib Bars were used.

BURT L. FENNER, SECRETARY A. I. A.

It was with regret that the portrait of the secretary of the American Institute of Architects was received too late for publication with those of other Institute officers last month. Mr. Fenner is the last of a line of secretaries who have performed distinguished service for his profession. Upon the secretary rests the detail work of all and the initiative and much of the Institute activities in its struggle to preserve architectural ideals and promote correct practice. Those of the past fifty years have each labored in the performance of a too-thankless task with singular fitness for the position. Mr. Fenner comes to the office with an enthusiasm for the work, and though a member of but eight years standing his associations have been exceedingly fortunate for acquiring a correct conception of the work and purposes of the organization. Mr. Fenner's professional career began in the office of William C. Walker of Rochester, New York, from which after two years service he entered the Massachusetts Institute of Technology where he took a special course. This finished in 1891, Mr. Fenner entered the office of McKim, Mead and White and in January of this year was admitted a member of the firm. Admitted to Fellowship in 1913, he was elected Secretary at the last convention. Mr. Fenner has held the office of recording secretary of the New York Chapter, received the Honorary degree of M. A. from the University of Rochester in 1911 and in the same year was made a fellow of the Brooklyn Institute of Arts and Sciences.
ENTRANCE DETAIL

APARTMENT FOR GUSTAV FREUND, CHICAGO, ILLINOIS

H. R. WILSON & COMPANY, ARCHITECTS

THE WESTERN ARCHITECT

MARCH 1916
APARTMENT BUILDING FOR GUSTAV FREUND, CHICAGO, ILLINOIS
H. R. WILSON & COMPANY, ARCHITECTS
UNION STATION, JOP-LIN, MISSOURI
LOUIS CURTIS, ARCHITECT, KANSAS CITY, MISSOURI

VIEW OF STREET APPROACH

WAITING ROOM
CONVERTIBLE OPEN AIR SCHOOL. TRES PINOS, CALIFORNIA

OPEN AIR SCHOOL. HACIENDA, CALIFORNIA

UNIQUE TYPES OF SMALL, LOW COST OPEN AIR SCHOOLS
ALL DESIGNED BY P. D. WOLF, SAN JOSE, CALIFORNIA
BARTON SCHOOL BUILDING, MINNEAPOLIS, MINNESOTA
WILLIAM B. ITTNER AND STEBBINS & HAXRY, ASSOCIATE ARCHITECTS
RESIDENCE OF MRS. R. H. BARLOW, HAVERFORD, PENNSYLVANIA
SAVERY, SCHEETZ & SAVERY, ARCHITECTS, PHILADELPHIA, PENNSYLVANIA

FIRST FLOOR PLAN

SECOND FLOOR PLAN
RESIDENCE OF DR. E. F. CORSON, CYNWYD, PENNSYLVANIA
Savery, Scheetz & Savery, Architects, Philadelphia, Pennsylvania

FIRST FLOOR PLAN

SECOND FLOOR PLAN

THE WESTERN ARCHITECT
MARCH : : 1916
Another Reason why Congress should act on City Plan.

Government officials, whose tenure of office is ephemeral and whose judgment must be questionable, however honest, in regard to so complex and scientific a matter as the plan of the City of Washington, should hesitate before placing their judgment against that of the highest city plan experts in the country. For such an individual to select the site for a power plant and place his decision against that of those who have, theoretically the entire scheme of an architecturally complete city in charge, is suggestive of some oft quoted lines in regard to angels and other people. It is only another object lesson in the dilatory methods of Congress, which has failed to make the following of the city plan a law rather than remain an executive order that leaves its violation open to any influence that may at the time be stronger than that of its advocates, the American Institute of Architects. Mr. Cass Gilbert in explanation of the relation between the Washington Plan and the proposed location of the power plant said: "It is quite probable that the officials of the Government and members of Congress were not cognizant of this plan and of the possibility of redeeming a district which is now far from attractive, and it is quite natural that a visit to the present site, disclosing as it does rotting wharves and tumble-down buildings, illkept streets, and a general air of disorder and disrepair, would give the impression to the visitor that this was really the "back yard" of Washington instead of one of its main entrances, and that it would be deemed a suitable place for a power plant." Now that the Assistant Secretary and his congressional sponsors have discovered that there is a city plan and that it has existed since the founding of the city by Washington, they will undoubtedly become its most ardent supporters.

It has long been claimed, and State courts have held, that the issuing of a competition program and its acceptance by an architect through his competition drawings constituted a legal contract. A bill now before Congress providing for a building for the Department of Justice if passed will abrogate such a contract on the part of the Government. A competition for this building was held in 1911 and in August of that year Congress approved of the plans drawn by Donn Barber of New York who, competing with sixty other architects, was awarded first position. The validity of this form of contract is a vital one with the architectural profession as it affects all competitions for public buildings. The public insists upon this manner of selecting an architect for court houses and state capitolts as well as many other structures of a public character. The changes of administration, without this contract, would leave many commissions won in competition, in jeopardy. The United States Government should be the last to place itself on record as being careless in the carrying out of its congressional contracts. In this action the results would reach far beyond the cheating of an architect out of his authorized commission. It would place the stamp of unreliability upon all contracts made by a previous administration.

It is hoped that the refusal of admission of an art critic to the last annual exhibition of the Architectural League of New York was through the individual action of the Leagues' "Press Agent" rather than the well considered action of its executive officers. When a prominent firm of theatrical managers withdraws its advertising as a punishment for adverse criticism it is humorous. When those to whom the expression of the highest intelligence of the age is entrusted, the artists in architecture, sculpture and painting, try to crush criticism of their works, it would to the unprejudiced mind, indicate an acknowledgment of a weakness and a narrowness of view. If this critic is honest, and there is no indication that he is not only that, but capable, is not his opinion that the other arts are subordinated to architecture and that classic forms too largely enter into civic design, at least worthy of consideration? There are numbers of architects of high attainments who agree with this critic on the use of classic forms. May there not be food for thought in his belief that the relation between sculpture and constructive design might be better balanced. Granting that this critic is wrong on both counts the action involving a charge that the artist cannot stand criticism is detrimental far beyond the limited bounds of the League.

Probably the most encouraging sign of a quick approach of a building millennium is in the evidence that the builders represented by the National Association of Builders Exchanges have become so free from unfairness and misrepresentation that they propose a "nation-wide fight against dishonest and incompetent architects." This has been a long felt want among a certain class of the contracting
Walter Cook, architect, died at New York on March 25, in his seventieth year. Mr. Cook was born in that city, July 28, 1846. He graduated from Harvard with the degree of A. B. in 1869, and received the degree of M. A. three years later. He attended the Royal Polytechnique at Munich and the Ecole des Beaux Arts at Paris and returning in 1877, entered practice in New York. Mr. Cook was president of the American Institute of Architects in 1912, 1913, and was an active member of the Society of Beaux Arts Architects of which he had filled the office of president. His life and works were those of a representative architect. His mentality was broad, his mind without bias, his endeavor always to advance the art and ethics of that profession in every practical manner. His services to the public through his labors as consulting architect for his city and his work as a member of the Municipal Art Commission were as earnest and effective as those for the advancement of his chosen profession.

Walter Cook

A Vital Art
Spirit in
New Orleans

While the architecture, painting and sculpture exhibitions of New York, Chicago and other cities hold the attention of the art world, it must not be forgotten that "there are others." The art spirit in New Orleans is as definite as it is refined and comprehensive in its productions. Evidences of art culture in this southern city have been developing slowly, but with a fineness and strength of which even a superficial inspection gives positive assurance. Nothing large or lasting as yet, perhaps, in actual accomplish-

ment, but in each department is found those fecundatory evidences that give assurance that the true art spirit is in active growth in the crescent city. The fifteenth annual exhibition of the Art Association of New Orleans which was held in February, presented this Southern art spirit in its various aspects.

Wars are epidemic. The present war is no different, only more virulent than others. The preventative serum for war is commerce. Preparedness does not alone consist in keeping a country organized into an armed camp. True, effective and permanent preparedness is in the collection of a larger and distributed quantity of the commerce serum through an established foreign trade. The United States is the most unprepared nation on the globe in this respect. Her merchants steadfastly refuse to do those things upon which the entire increase of their foreign trade rests. While in most manufactures they excel all other nations, and can compete in quality with any; their neighbors find it easy to monopolize the worlds markets with inferior goods. Their sins of omission are many. At school they are not grounded in geography which will tell them that Batavia is not in Holland, but in the Dutch East Indies and that these islands contain a population greater than that of South America. In their importing houses they insist upon doing business in their way instead of that in vogue in the country to which the goods are sent. They ship the goods in packages which they and not their customers consider proper. They leave details to unskilled and ignorant help, the results of which, when the goods are received at their destination, taboos not only their own product, but blackens the character of all United States products in that locality. From addressing letters to the four or five cities in as many different corners of the world that appear on a letter head; the failure to reply to cables and letters from foreign dealers; the packing of goods in flimsy or too cumbersome boxes, (that, as in the case of silk, which at some South American ports is charged for at gross weight at the custom house,) to the greatest handicap of all, the dependence upon foreign ships to deliver the product, the entire trade is in a state of unpreparedness more dangerous than any mere military deficiency can be to the future security of the American Republic.

Metric System
Imperative
For Foreign
Trade Growth

England and her dependencies, with the United States of America and Russia, use the system of measurement established by an iron bar a yard long in London. All other civilized nations base there measurements upon a similar iron bar a meter in length in Paris. The meter is considered the more logical system, and as through the education of engineers in the schools of France and Germany it has been established as the scientific base of measurement, there has been many attempts to abolish that of the foot and the yard. The American Institute of Architects struggled with the subject for twenty years and even

(Continued on Page 30)
with the indefatigable and thorough labors of that scientific architect, Cook, of Memphis, could not make headway against common usage and "the metric system" was dropped from the list of its standing committees. That the meter should be adopted as a world standard of measurement is almost a universal opinion. It is equally believed that only the fiat order of the "yard measure" governments can change the established custom that enters into the entire economy of the things physical of those countries. To successfully enter the world's trade in a superlative degree it is imperative that the United States adopt the metric system. How long the handicap of the yard stick will remain a stumbling block in the way of American progress is as problematical as the method by which the change can be effected.

An increase of twenty-five per cent in value for buildings for which permits were taken out in February of this year upon that of the same month last year marks a most phenomenal building activity throughout the United States. Chicago heads the list of eleven cities the permits in which amounted to more than a million dollars, with seven and a third millions, New York, Boston and Brooklyn, five, four and three, respectively, Philadelphia and Detroit, over two millions each, with Cleveland, Baltimore, San Francisco, Pittsburg, Saint Louis and Washington, D. C., over a million each. Remarkable as this showing is, it is no more than careful observers expected and THE WESTERN ARCHITECT predicted for the winter months of this year. As early as last July we gave warning of the present condition of the steel market and in the late fall when it is usual to cut down the forces in architects offices we warned practitioners that contrary to custom, all this help would not only be in demand during the winter, but that their places would be hard to supply with competent men. The war conditions in Canada has brought many Canadian architects and draftsmen across the line and the excellent quality of knowledge and ability possessed by these has relieved what otherwise would have been a serious situation, because of the unprecedented demand for competent assistants in architects offices. There has never been as good an opportunity as the present, for manufacturers of building materials and appliances to expand their business and gain an entrance to the acquaintance of architects and establish their products in their knowledge and confidence. This building condition obtains equally in every section of the country which is a strong indication of its stability and continuance.

One of the results of the second annual meeting of the Ohio State Association of Architects of which Gustav Drach of Cincinnati is president, is in procuring the co-operation of the State Auditor in the drawing of a new form of uniform contract to be used in connection with all building work done by the State.

THE WORKS OF SAM MACLURE

Among the many architects in Canada whose works have an artistic and old-world refinement and whose personality belongs to the imaginative painter rather than the practical and mathematical architect, Sam Maclure of Victoria is so typical that with some of his works we venture to present his portrait. As to the portrait, the artist, Mr. H. Mortimer-Lamb of Montreal has in his line of photographic portraiture, executed a likeness that in its way, has all the admirable artistic qualities that belong to the highest ideals of art. And as an example of what can be done in the medium by a true artist, against the reluctance of the subject to find his face in print, we venture to present it.

While Sam Maclure says that he has "yet to do what he considers a good house," and because of a fire that destroyed the building that had housed his office for twenty years, the exhibit of his works is more incomplete than could be wished, all plans being destroyed. Yet that refinement of detail, that attention to proportion and consideration of purpose and location that makes for interesting architectural design is most noticeable in the works of Maclure, and nowhere more evident or pleasing than in the "simple little slab shanties" as he calls them, built in the wilds of British Columbia. Should the "fortunes of war" as with so many Canadian practitioners, compel him to remove across the line, his talents would be a distinct addition to the profession in this country as they would be a loss to the Dominion of Canada.
For twenty-seven successive years the Chicago Architectural Club annually presented to the general public examples of the best work of the year by architects, sculptors and decorative painters, not only of Chicago, but the country at large.

A departure was made last year and continued in the present exhibition by which the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter of the American Institute of Architects share equally the responsibility for the exhibition. The Art Institute of Chicago co-operates with the three societies by giving to the exhibition the use of its splendid galleries, taking charge of the receiving and hanging of exhibits, and be it noted, without charge, and generously contributing toward the general expense.

To those who remember not only the early, but many of the late exhibitions of the club, this item of galleries, the receiving and the hanging of exhibits and details now assumed by the Art Institute were the items in their assembly that “tried the souls” of many an exhibition committee. There was even a time when the Art Institute was in doubt whether architecture could be recognized as an art to the extent of having the club occupy quarters within its walls. In stating the several things the club has accomplished in its thirty years of usefulness, the conversion of the authorities of The Art Institute on this head can be mentioned as important.

Outside of New York there have been few cities that have so largely retained the services of its draftsmen as practitioners as Chicago. Here the founders of this
club and by whose faithful and often most self-sacrificing labors it was held together in times of stress, or carried forward to successful performance, are now the most renowned among its architects, and some of those who have passed on have left sons who are the same active, enthusiastic members that their fathers were.

Three of these early members of the club are now engaged upon the most notable works performed by "foreign" architects in the history of the modern world. Walter Burley Griffin won a world's competition and is planning and constructing the capital city of Australia. William K. Fellows is commissioned by the Chinese government to design pretentious educational and religious structures required by the new Chinese Republic. Frank Lloyd Wright, whose particular trend in design has created more discussion by architects, not only of his own country but throughout the civilized world than any other, unless it be his great prototype, Sullivan, has been commissioned by the Mikado of Japan to visit that country and design an immense palace or hotel in the Capital City of Tokio.

These three notable members of the profession have contributed in the past of their work in support of the club and their drawings have been hung on its walls in past exhibitions. They were notable then as they are at present for an independence of thought and a fitness of application that is interesting and attractive.

As The Chicago Architectural Club, was the first organization of draftsmen in the country and its first exhibition the first attempt of the profession in the West to gather its product for mutual comparison or to familiarize the public with the mystery of the art architectural, so it has continued to maintain a supremacy in architectural exhibitions. It has never gone in for the bizarre in effect or departed from a logical form by presenting mere millinery instead of actual and executed design, but has ever kept in view that the whole purpose was educational.

Until a year ago this club, though always loyally supported financially by the builders of the city and by the architects everywhere in their contribution of drawings, has worked alone in the production of an assembled exhibit year by year. The new arrangement by which the entire profession in Illinois contributes to its success is most indicative of what should have been done years ago in recognition and co-operation by the architects of the city and state.

The present exhibition is probably one of the most representative that can be brought together, presenting as it does every phase of the architectural art of our time in definite sequence and from every conceivable angle.

While the mass of the exhibits, as they should be, are representative of the individual executions of architects and present the plain problems of everyday practice, all branches of the accessory arts are found fittingly
represented by the works of the most skillful in their design.

Indicating the range in representation that covers all parts of the United States, here are the works of Cass Gilbert or of Bertram G. Goodhue of New York, Myron Hunt and Hunt and Burns of Los Angeles, Albert Kahn and Ernest Wilby of Detroit, Purcell and Elmslie of Minneapolis, each individual in design, but all partaking of that quality that will in the future stand as a representation of the architectural art as practiced in the first decade of the twentieth century.

In the accessory and complimentary arts there is a large presentation. Representative of these are the leaded glass sketches of Nicola D'Ascenzo and the executed stained glass work of Willet of Philadelphia, the mural paintings of Alfonso Iannelli of Chicago and the remarkable collection of plaster copies from fourth, fifth and sixth century casts exhibited by F. W. Miller of Providence, R. I.

In support of the large array of "foreign" exhibits the former workers in the clubs' ranks are well represented by the designs of Max N. Dunning (for the past twenty-five years one of the most indefatigable promoters of the club's activities and to whom is owing much of the individual success of its graduates), Thomas E. Tallmadge, Richard E. Schmidt, Martin Roche, A. S. Alschuler, and Wilhelm Bernhardt.

These exhibits alone would form a comprehensive exhibit for comparison of works and the education of the public, and of this character have been most of the past exhibitions. But it has ever been in the strongest degree the endeavor of this club to promote the education of the neotype in the art of architecture.

Organized for this purpose it has always given its best efforts to the education of the draftsman who could not attend the schools. In recognition of those schools
and to not only present executed work but bring to its members the atmosphere of their curriculum every school of note has been drawn upon for an exhibit of its class work. Then there are the many exhibits that present a detail of that education, such as the Kenneth E. Carpenter measured drawings from Roman buildings; the Elizabeth F. Gibson or Violet Oakley frieze decorations and mural paintings, or the presentation of the individual theory of projective ornament by Claude Bragdon; all lending an absorbing as beneficial interest to this premier exhibition of architectural work, the crowning accomplishment of twenty-nine successive presentations by the Chicago Architectural Club.

Of the educational activities of the Chicago Architectural Club is a traveling scholarship competition, founded in 1900, the sixteenth of which will be held next month. The winners of these competitions are: N. Max Dunning, 1901; John H. Phillips, 1902; Birch, Burdette Long, 1903; Thomas E. Tallmadge, 1904; Charles H. Hammond, 1905; Herbert H. Green, 1906; Will Reichert, 1907; George Awsumb, 1908; Hugh Dunning, 1909; Clarence J. Brown, 1910; John Calvin Leavell, 1911; Arthur C. Hanifin, 1912; Rudolph G. Wolfe, 1913; W. J. Schaeffer, 1914; and Fred M. Hodgdon, 1915.

In special competitions the winners are: Frank C. Walker, 1909; William B. Betts, 1911; and William G. Wuehrmann, 1913. The winners of the Club gold medal are: E. R. James, 1910; Christian U. Bagge, 1911; E. Dean Parmalee, 1912; W. J. Schaeffer, 1913; R. E. Heer, 1914; and Robert R. Cenek, 1915.

The splendid work accomplished by the members of the several committees is deserving of special mention. Under the Joint Exhibition Committee of which Harry H. Bentley was chairman, Robert J. Love secretary and Fritz Wagner, Jr., treasurer, three committees of five members each represented the organizations. These were assisted by five sub-committees, on Finance, Publicity, Special Features, Catalog and Decoration and Hanging.


**ANOTHER MINNESOTA HOUSE COMPETITION**

The Competition instituted by the Minnesota State Art Commission for a dwelling to be built of brick or hollow tile, in which a total award of $650 is presented, entries closed on April 10, the award being made on April 22.

This is not only a State competition, but is so largely for the benefit of the people of the state that its results should still further accentuate the place the State of Minnesota holds at head of all others in the United States that are endeavoring in practical and logical ways to improve the living conditions of every inhabitant within its borders.

Though in appearance, a state benefit, this as well as the preceding competitions of the same character have a national scope, even world wide; for requests have come for copies of former competition house plans from New Zealand, Australia, South Africa and many other remote points.

In this competition the designer is only confined to the wall material and the sum of $2,500 as to cost, the design for a house suitable for city, town or country side and the designers knowledge of American domestic life requirements being at his option and his discretion.

The jury of award consists of three members of the Minnesota Chapter of the American Institute of Architects and the competition is under the management of Maurice I. Flagg, Director of The Art Commission.

Kewanee Smokeless Boilers as used by the American public are listed in a handomely compiled pamphlet called "On the Job," issued January 1, 1916. Through the coal saving and smoke preventing qualities of Kewanee Boilers it may be that smoke eradication from our cities may be accomplished, not by laws against smoke production more or less stringent, and for thirty years ineffective in American cities, but through the economical appeal of the Kewanee Smokeless Boiler.

George H. Buenglage, architect of Minot, North Dakota, announces that he has opened an office for practice in that city and will be glad to receive trade catalogues and samples.
PATRONIZE OUR ADVERTISERS AND WHEN DOING SO KINDLY MENTION THE WESTERN ARCHITECT
CORRECTION

In our March Number we were mistaken in our information as to Mr. Burt L. Fenner's connection with the firm of McKim, Mead & White. Mr. Fenner has been a partner in that firm for a period of ten years, having entered January 1, 1906.

The death of Charles J. Mulligan, the sculptor, is announced from Chicago. Next to Lorado Taft, whose pupil he was, Mr. Mulligan held the foremost place among sculptors in the Middle West. A native of Armagh, Ireland he came to Chicago in 1885 and soon began the study of his profession with Lorado Taft. His skill and promise as a sculptor was augmented by his activities in the cause of art and the artistic education of the public as well as his affiliation with the Chicago Plan Commission.


IMPROVED BATHROOM VALVE

An excellent example of the trend among progressive manufacturers to meet the demands of architects and public for a higher degree of efficiency in bathroom fixtures is found in the Speakman Mixometer Valve manufactured by the Speakman Supply and Pipe Company of Wilmington, Delaware. The valve is of the built-in type with china handle and china wall plate, smooth and easily cleaned. It harmonizes well with the tiled finish of bathrooms prescribed by modern ideas of sanitation, and is simple in construction, there being but few working parts. The china wall plate can be easily removed, permitting free access to all interior parts. The mixing plungers for both cold and hot water are operated simultaneously by turning the handle. Cold water comes first, and a further turning of the handle adds hot water and decreases the supply of cold in proper proportions, until the desired temperature is secured.

THE WESTERN ARCHITECT
APRIL 1916

Page 37
Hatley Park, Residence of James Dunsmuir, Victoria, B.C., Canada
Samuel MacLure, Architect

The Western Architect
April 1916
VIEW FROM THE LAKE
HATLEY PARK, RESIDENCE OF JAMES DUNSMUIR, VICTORIA, B.C., CANADA
SAMUEL MACLURE, ARCHITECT

THE WESTERN ARCHITECT
APRIL 1916
THE GARDEN FRONT
HATLEY PARK, RESIDENCE OF JAMES DUNSMUIR, VICTORIA, B.C., CANADA
SAMUEL MACLURE, ARCHITECT

THE WESTERN ARCHITECT
APRIL 1916
Hatley Park, Residence of James Dunsmuir, Victoria, B.C., Canada
Samuel Maclure, Architect

The Western Architect
April 1916
RESIDENCE OF T. SLATER, VICTORIA, B. C., CANADA
SAMUEL MACLURE, ARCHITECT
RESIDENCE OF B. WILSON, VICTORIA, B. C., CANADA
SAMUEL MACLURE, ARCHITECT

THE WESTERN ARCHITECT
APRIL 3 1916
KELLSHORE APARTMENT HOTEL, CHICAGO, ILLINOIS
E. NORMAN BRYDGES, ARCHITECT

FLOOR PLAN
The passing of the new Building Ordinance by the San Francisco Supervisors that admits the use of plaster board in Class A buildings does not mean that they have forgotten the earthquake-fire. It means that as business men they believe in a frequent turn-over of marketed materials. The more destruction by fire the more business. Out of sixteen supervisors, but one had the timidity to protest against this principle. It is true that the architects, represented by Willis Polk, and every civic and construction body from the Builders Exchange to the local distributors of metal lath, filed strong protests, supported by facts, but these had no effect upon those gentlemen who represented the people whose principle is to build cheap, sell dear and to whom a fire and the collected insurance is a blessing. That a schoolhouse or tenement burns and sacrifices lives is a small consideration beside the volume of business that is lost through the stability of fire resisting structures. Of course these supervising gentlemen may be wrong. That all large cities have solved the same problem and produced a different result which places plaster board in Class C, and costs in taxes and insurance and the fire menace in greater consideration than the interests of those contractors and owners who build “for sale,” should have counted for something in their decision. Yet, while the average house purchaser looks only at the stucco and paint on the outside and the “fine hardwood finish” inside together with the price, why should not the insurance company carry the bag in the risk through flimsy construction? Until those who contemplate purchasing learn to first inquire as to the fidelity with which the building ordinances have been observed and inspect the hidden parts of the structure, the “authorities” will continue to pass dangerous ordinances and the owner and his subservient contractor “skin” that as frequently as it is possible and not get caught. When San Francisco has another fire these supervisors can at least say that they did all in their power to help it along. Meanwhile the advertising of a defective building ordinance will take care of any undue desire of capital to recklessly invest in city properties.

An interesting phase of the limitation of height in buildings controversy is now agitating Boston. As was perfectly proper, that city was the first, and to date the only one, to “put over” the ultra-architectural eighty feet in height limit. This has rested undisturbed, though there have been many would-be disturbers, until the present. While there is no argument in favor of abnormally high buildings except that of expediency of the “dollar in the pocket today and hang posterity” kind, it is powerful because it is advocated by those who make, and spend, the dollars. Now the investment class has gathered its cohorts and securing the help of men of the first standing in the architectural profession, has begun an assault on the Boston limitation law. As all limitation laws were first urged by architects and that at Boston secured largely through their representations, it is interesting to note how the loaves and fishes argument is powerful, even with the profession in Boston. However, other professionals as powerful and argumentative as those in favor are energetically opposing any change and the results will be illuminating to the other cities of the country. That on one side is selfishness and dollar eagerness and on the other the rights of the general public to “life, liberty and pursuit of happiness,” it is hoped that no change be effected even though a slight extension in height limitation under proper restrictions might not be seriously detrimental to the present or future livable qualities of that New England city. Any change, however, would vastly weaken the cause of those in other cities who are struggling to secure a limitation that if not secured in time will lead to unbearable congestion conditions.

The plan of D. H. Burnham for an elevated automobile road connecting Michigan Avenue, Chicago, with the North Side (and which Mrs. Potter Palmer as an interested property owner incontinently squelched) will be carried out and extended, if a movement now inaugurated by the Illinois Chapter of the American Institute of Architects is carried out. Under the leadership of Elmer Jensen, Chairman of the Chapter’s Lincoln Highway Committee, it is proposed to not only carry out this idea of Mr. Burnhams, but erect elevated highways for the exclusive use of autos on the main traffic arteries leading through the Southwest, West and Northwest portions of the city. The necessity for separating the automobile from all other circulatory traffic of the city is one of the inevitable problems of the near future and it is architects of vision like Mr. Burnham and Elmer C. Jensen who bring, not only the necessity, the feasibility and the advantages, but the practical plans by which it can be accomplished, before the people in whose interest the project is urged.
It is comparatively easy to organize and finance a commercial enterprise, where the known demand for the material and the methods for its manufacture can be demonstrated to an investing public. It is another matter when on the surface, the enterprise is purely social, and not for profit. Yet within three years from its inception a fourteen story building was financed, constructed and occupied with a full membership. How this was accomplished by the several principal actors in this business drama that stages one of the most interesting combinations of business judgment, perseverance and unity of action that any Western city has yet exhibited, is told in the Athletic Club’s publication, the “Gopher M.,” from which these details are largely taken and gratefully accredited.

It is, however, in the architectural features and details of this accomplishment that the interest of our readers centers.

Learning that in Minneapolis there is an athletic club building that has successfully solved the entire problem, from structure to the most complete system of gymnasium equipment, from plan to wall decoration, members of the profession from many cities have visited the Minneapolis Athletic Club and given it minute inspection.

As in most large enterprises involving construction, here success was largely due to the selection of architectural services. For this work Bertrand and Chamberlin, architects, of Minneapolis were retained. One member of the firm, Mr. A. B. Chamberlin, from the day of his firm’s appointment gave to the design, construction, equipment and decoration not only that attention professionally called for, but his personal interest and indefatigable labors as well. Beyond the system of organization, or of financing, the permanent success of the club assuredly lies in the exceptional knowledge.
and close study of requirements Mr. Chamberlin so freely gave to this work.

This attention to detail is one of the dominating features that is revealed by any professional inspection of the club structure or its plan and arrangement.

The Club Building is not located on a corner, but occupies a frontage of 88 feet, in depth, and a height of 157 feet, or fourteen stories. The initial cost of the construction, including architectural services was: Building, $606,952.33; Furniture and Equipment, $140,244.02; total Building and Equipment, $747,196.35; Real Estate, $85,000.00; Organization and General Expenses, $68,435.09; total, $900,631.44. It is interesting to note, the cost per cubic foot is 25c.

The base is of granite, the first, second, third, thirteenth and fourteenth stories are faced with buff, and the intervening stories with gray, mat pressed brick.

The entrance is faced with buff Kasota stone highly polished. The same stone is used in the offices to the right of the entrance which are trimmed in mahogany. To the right is a ladies reception room, the walls covered with light brown Japanese-grass cloth, the ceiling in ivory tint and the draperies brown silk velour. The furniture is gilded with brocade upholstery.
The main lobby upon which the main entrance opens, is fifty feet square. This is wainscotted to a height of nine feet in mahogany, the walls finished in olive green, the ceiling divided by recessed panels outlined with a Greek border of antique bronze and black against a general tone of light ivory.

The plunge is one story below street level, but a gallery around three sides opens direct from the lobby. The tank, 30 by 60 feet with a depth of from 4 1/2 to 9 feet is faced with tile. The water is admitted over a cascade 13 feet in height, a scenic attraction in appearance, but a part of the circulatory purifying system which changes 50,000 gallons of water every twenty-four hours. Besides the plunge a most complete bathing department is located on the basement floor.

The gymnasium occupies the third and fourth floors. It is 24 feet in height, 86 by 96 feet floor dimensions. Planned to form the center of the club's activities it is floored with one inch maple which gives it a perfectly smooth surface for dancing and auditorium purposes.

On the fifth floor are located the bowling alleys, rifle range and squash courts. Here is also a hand ball court which carries up through the sixth floor where there is a spectators gallery overlooking the courts. This floor also accommodates five sleeping rooms and managers offices.
A loggia, three stories in height, is located on the seventh floor. It has a southern exposure and screens are used instead of glass in the windows. The remainder of these floors and also the tenth and eleventh, are devoted to sleeping apartments.

The twelfth floor is a space devoted to lounge and reading purposes with a men's grill adjoining and a women's dining room.

The main dining room, seating 400, is on the thirteenth floor. Here is also the kitchen which is floored in red Dutch tile. The trim is oak and there is a gallery for spectators. Refrigerating rooms, help's dining room, steward's office, locker rooms and shower baths also occupy this floor.

Four passenger elevators, one freight and four dumb waiters, are installed and every effort of ingenuity and experience has been made by the architects to produce a complete athletic and social club building. In the sub-basement which is 35 feet below street level there are large coal bunkers to permit the club to take advantage of the market. The refrigerating plant uses CO\textsubscript{2} system instead of ammonia. There is a water-sterilizing and purifying plant in addition to that used in the swimming pool. In the bath department there are many little provisions for comfort and safety. On top of the rubbing slabs are pneumatic mattresses and pillows. Four telephone booths are located in the bathing department. The steam room is provided with marble platforms arranged as steps, each having a different temperature. Here is also a special plunge. The ceiling is so shaped that condensations will run down the sides instead of dripping from the roof. A special floor tile is used to prevent slipping. Wherever there is a difference in floor levels a colored tile marks the step. These are but a few of the accessories introduced by the architects throughout the building.

The mechanical engineering problems in the structure were many and were given to C. L. Pillsbury by the architects for solution. The heating system is of the two-pipe style operating on a vacuum maintained by a vacuum pump in the boiler room. Steam is supplied by three water-tube type boilers, totalling 384 boiler horse-power, located in the sub-basement. All radiators are subject to modulation control. Each department in the building is provided with a separate ventilating unit operated by electric motor and controlled locally. The water supply is delivered on direct city pressure for the basement and lower floors and on overhead gravity tank pressure to the upper floors, the tank being supplied by automatic pumps. Water for the swimming pool is circulated constantly through filters to remove dirt, through heaters to maintain the desired temperature and through an ultra-violet ray sterilizer. Before entering the pool it also passes through a softener which reduces its hardness to zero. The vacuum cleaning system is high power, with risers on every floor with the cleaning machine located in the sub-basement. Fire protection is provided by stand-pipes located in every part of the building to which the overhead tank pressure is available and also the steamer pressure. The elevators and dumb waiters are electrically driven. Forty electric motors are used aggregating 300 horse power for these and for driving ventilator fans, air washer pumps, water pumps, refrigerator machinery, kitchen utility machines, including ice cream freezers, ice cuber, potato peelers, dish washer, meat chopper, silver polisher, coffee grinder, etc. The sewage is handled from the sub-basement, which is below the level of the street sewer. This is accomplished by the use of automatic pumps with proper traps and emergency valves.

The pool.

Page 42
The Railroad Companies of the United States deserve a great deal of credit for the most excellent accommodations which are furnished the traveling public in the way of passenger stations. These are supplementary, in a way, to the accommodations furnished in the shape of trains de luxe, with all their attendant luxuries. The modern Passenger station today is almost invariably an index to the character and size of the city in which it is situated, and the traveler instinctively forms an opinion of a city when he first glances at the railroad station, while en route or upon stepping off the train at his destination.

The large cities throughout the United States, including New York, Washington, Chicago, St. Louis, Detroit, Kansas City and others, have monumental buildings which are the Gateways to the city, for millions of travelers. These buildings from the standpoint of design and construction compare favorably with any of the public buildings erected by State or Municipal governments. For these buildings, and the conveniences and accommodations which they offer, the traveling public should be grateful to the railroads. The more important terminals in the larger cities have been illustrated from time to time in our Architectural periodicals, and form an interesting study, both from the standpoint of the Architect and Engineer, as well as from the standpoint of the Railroad Operating Official.

In these large terminals, the first problem to be solved is the question of trackage to the site of the building. This may involve the re-arrangement or purchase of miles of right-of-way. The number of trains are estimated for the present and the future, and the number of tracks determined. Grades are established. Location of main entrances and exits established, areas available are assigned for handling of passengers, baggage, mail and express, and other problems of operation, such as train movements, storage of cars, handling of mail and express cars, coach yards are determined. These are some of the phases of the Operating Department’s problem.

After obtaining all data from the Operating Department relative to train movements, trackage, etc., the Architect should determine from the inspection of the site, the character of the surroundings, including buildings, in order to intelligently treat the subject from an architectural standpoint. Too often the character of the surroundings is not taken into account,—and the building of perfect design is incongruous in its setting. The style of architecture which is appropriate for a station in the charming park of a little city in the mountains, or amid the tropical foliage of the South, would be out of place in the wholesale or manufacturing district of some of our Northern cities.

The Railroad station must be worthy of the city to which it is an entrance. Its two principal elevations deserve, at least, equal treatment: the track side which the incoming passenger first notices when he steps from the train,—and the town side, which frequently offers more important opportunities for distinguished treatment. The writer knows of plans which were prepared for a station building, for a city of perhaps 100,000 inhabitants, facing upon the city square, in which were some important public buildings. The architect had quite overlooked the fact that the station had any other front than the track front, and what was called the rear of the building,—in reality its most important elevation, was designed of common brick, and without any architectural treatment. This necessitated a re-design of the building.
The object of the Passenger station being to accommodate the maximum amount of business of various kinds, which pass through its doors, all of these streams of travel must be routed in the shortest direct lines, without crossing or re-crossing. The architect must know the direction and volume of pedestrian, teaming, carriage, mail and express traffic. Also the facilities required for handling street cars, elevated roads, subways, etc. For instance, if the passengers arrive at the station from a given direction, care must be used that cabs, mail and express wagons do not cross the path of passenger traffic, and a step further in this line of reasoning would indicate that mail, baggage and express rooms should be located so that passengers do not have to pass them on their journey from the street through the station to the train.

When all the facilities are provided for as required by the character and volume of the business handled, and their interrelation established in such a way that the above mentioned results are obtained, the next essential which every architect will appreciate, is to determine the proper size of the rooms, and, therefore, of the building. We have all gone through the painful process of providing for the ideal arrangement of facilities for a client, and be obliged to eliminate and reduce, and in a great many cases, it must be confessed, the architect is not entirely blameless. The same principle holds as true for a Passenger station as for a residence or a hotel. The building which is too large is just as unsatisfactory as one which is too small, and a careful study of existing conditions will frequently result in modification of layouts, resulting in a building of maximum efficiency at minimum cost. This is fair to our clients—the Railroad Companies,—who are as adverse to expenditure of money unnecessarily as is the man who is building a building for investment, and perhaps more so, because the direct returns of the enormous capital invested by the railroads in station buildings is without direct financial return or profit.

Durability is an essential in the design of a Passenger station, because of the extremely hard service which every part of the building and its equipment receives. The sheet metal work must be better than the ordinary galvanized iron because of the corrosive action of cinders which collect and form acid. Walls and roofs should be of a non-absorbent material to prevent discoloration by locomotive smoke. Interior trim and finish of waiting rooms must be of material and color which cannot be defaced. Seats or benches must be of quality to conform to the character of the building, without extremely high cost; standard patterns of benches can be obtained. Floors must be extremely durable, and easily cleaned. Doors must be of sufficient weight to prevent damage due to constant and rough usage. Ticket offices must be provided with wall space for ticket racks. Suitable grills, with counters and money drawers, for ticket selling. Operator’s benches. Provision for semaphore operation. An unobstructed view of the track in all directions. Grills at windows to prevent robbery of agents. Space for storage of tariff file. Convenient arrangement of ticket windows, opening upon various waiting-rooms. It is a comparatively simple matter to provide one or two ticket windows for men and women’s waiting-rooms. In the South, however, an interesting problem presents itself when it is necessary to provide separate ticket windows for colored patrons as well as white. To work this out satisfactorily, it sometimes seems almost necessary to put the windows in the ceiling, as it is difficult to put four windows where there is space for, and access to, only two windows.
The baggage, mail and express rooms present their problems; adequate and satisfactory scales must be provided, and suitably located. Storage platforms, check racks, and other facilities are required, always remembering the necessity for doors of adequate size, properly protected with jam guards. Baggage trucks, if not kept away from the building will deface any structure, and curbs must be provided on any platform used by trucks. The floor level in baggage and express rooms, and its relation to the driveways and platforms deserves consideration to facilitate handling of baggage, etc.

Canopies adjacent to the platforms providing a covered way to and from trains, are features which add a great deal to the comfort of the traveler in his use of the station. The operating official objects to the use of canopies adjacent to the tracks, and the various State laws are specific in the clearances permitted. The use of the canopy usually detracts from the architectural beauty of the building proper. Regardless of these objections, however, their use is becoming more general, and is appreciated by the traveling public.

The limits of this article prevent the writer from going into detail regarding the solution of some of the problems hereinbefore mentioned; and he has only been able to touch upon them in a suggestive way. The architect who is designing a Passenger station will find that all of these points, however, and many more, deserve his attention before he gets very far into the actual designing of the building.

The Railroads are to be congratulated on realizing the importance of employing competent architects to design their Passenger stations, as well as their other structures which deserve artistic treatment, and the architect should be glad of the opportunity of studying the special problem diligently, to the end that station buildings so designed may be a credit, not only to the Railroad and to the City, but to the Architect.

W. B. ITTNER RESIGNS

The American School Board Journal announces the resignation of W. B. Ittner, Architect for the Saint Louis School Board, in its May issue as follows:

"The St. Louis Board of Education, on April 7th, lost the services of Mr. William B. Ittner as Architect. Mr. Ittner has been commissioner of buildings and architect for nearly eighteen years previous to 1910 and, since that time, architect only. If the St. Louis school buildings are noted nationally and internationally, as examples of compact, economical planning, of refined, dignified designing and of substantial construction, the credit is due entirely to Mr. Ittner. It has been his genius as an architect that has evolved several wholly new types of school plans, that has standardized construction and equipments, and that has adapted in a most appropriate and dignified as well as modern manner, the historic architectural styles to the schoolhouses of his city. The St. Louis schoolhouses have been an inspiration to every person who has seen them. By resigning at the present time, Mr. Ittner has become wholly free to serve school boards and schools."

The commendation Mr. Ittner has won from school authorities by his solution of the school building problem through many years of service is freely accorded him by the profession which he has honored by his practice. Though Mr. Ittner may never receive the credit due him when the history of educational development in the United States is written, his direct influence upon that development through his comprehensive knowledge of the pedagogic problem is as great, and we are inclined to think if anything, more valuable, than that exercised by his high attainments in school design. For upwards of twenty years he has made a special study of all that pertains to the school building and its uses. With an architectural talent that ranks him among the first designers in the country, it has been his fortunate surroundings that has made him the exception school planning authority. There are others who have reached a high position in the same specialty, but he among them all, unless Wheelwright or Sturgis of Boston may be made an exception, has been unhampered by the many interferences, political or merely ignorant, of school boards. Saint Louis has shown to a unique degree that confidence in her school architect that indicates a rare and commendable intelligence in her people. The reward for this confidence is in the possession of schoolhouses that are celebrated throughout the civilized world. To the taxpayer they are attractive because of their comparatively low cost. To the enlightened citizen they are architectural examples that give to the student correct ideas of proportion and form. To the school superintendent they possess every means by which the youth in his charge can advance in physical as well as mental growth. Mr. Ittner has given freely of this knowledge of the school problem to his fellow architects and as a result any discovery he has made has become the property of all. The result in the hands of other capable architects is a signal advance in the school planning of the country to its most remote districts.

INSTITUTE EXECUTIVE MEETS AT CINCINNATI

Breaking away from custom, the quarterly meeting of the Executive Committee of the American Institute of Architects was held in a Middle Western city, Cincinnati, on April 18 and 19. Routine business, including the acting upon some seventy-five applications for membership, the discussion of questions affecting Chapter jurisdiction and formulating plans for the next convention, occupied the business sessions.

Other details that occupied the business sessions of two days were: The question of publicity, which was referred to the Board by the Convention, was again referred back to the Committee on Publications for further consideration. Professor Thomas Nolan of the University of Pennsylvania was appointed delegate to represent the Institute at the convention of the American Society for Testing Materials, which meets at Atlantic City, June 27-July 1. Professor Nolan, as a practicing architect (of the Rochester firm of Walker and Nolan),
became an Associate member of the Institute in 1885, and was made a Fellow in 1889. He entered the work of architectural education some twenty years ago and his success as an educator in the University of Pennsylvania makes his appointment as delegate singularly fortunate. The form of contract between owner and architect was further discussed, also the fee-plus-cost system and both referred back to committee. Cooperation between the architectural and engineering professions was also discussed. A committee was appointed, with power to increase its membership, with Edwin H. Brown of Minneapolis as chairman and C. L. Borie of Philadelphia, to arrange for the convention to be held in Minneapolis in October and to report at the July meeting of the Board of Directors. The members of the Executive Committee of the Institute present were: President, John Lawrence Mauran; Second Vice-president, Milton B. Medary; Secretary, Burt L. Fenner; Treasurer, D. Everett Waid; Elmer C. Jensen and the executive secretary.

In a way, the meeting at Cincinnati was complementary to the Cincinnati Chapter as one of the pioneer Chapters of the Institute and during its fifty years of consecutive activity one of its strongest supporters. The committee was the guest of the Chapter and that organization through Gustav W. Drach, president of the state chapter, called to its aid the officers of the Ohio State Chapter of the Institute for its entertainment. At a dinner proffered by the Cincinnati Chapter, President John Lawrence Mauran outlined some of the activities of the Institute and its ideals, stating that these were the things the Institute stands for, the object being, "not what we as individuals get out of our association work, but what we as individuals can do for the country in general." For the State architects, Herbert R. Briggs of Cleveland reviewed the work already accomplished by the State organization in the interest of better procedure in public building.

LE BRUN TRAVELING SCHOLARSHIP

The third bi-annual competition for the Le Brun Traveling Scholarship, founded by Pierre L. Le Brun, will be held in the summer of 1916. It is open to any architect, a citizen and resident of the United States, between twenty-three and thirty years of age, and who is not, nor has been the beneficiary of any other traveling scholarship, and who has had at least three years' experience as draughtsman or practicing architect. The amount is $1,000.00, the period of the scholarship not less than six months.

Each competitor must be nominated by a member of the New York Chapter, A. I. A., who shall certify in writing that the above conditions are fulfilled by the nominee and that in his opinion the nominee is deserving of the scholarship.

All persons who are eligible and desire to compete are requested to send their application to the undersigned before July 15th, 1916. Applications must be accompanied by a statement of residence, citizenship, age, experience and general qualifications and by the necessary nomination and certification from a member of the New York Chapter, A. I. A. Those not having the acquaintance of a member of the Chapter may avail themselves of the services of any well-known architect who can vouch for them to a member of the New York Chapter, with whom he is acquainted.

Architects throughout the country are requested by Bertram G. Goodhue, of New York City, Chairman, Committee on Le Brun Traveling Scholarship, to bring this notice to the attention of their eligible draughtsmen.
that add a value to the buildings and set the mark of the architect's individuality upon the decorative elements. Architect's sketches faithfully interpreted. Original designs supplied upon request.

P. & F. CORBIN
The American Hardware Corporation Successor
NEW BRITAIN, CONNECTICUT
TWO FARM BUILDING PAMPHLETS

When twelve or fifteen years ago the uses of concrete was brought to the attention of farmers by the persuasive propaganda of the concrete block machinery manufacturers, a setback was given to the use of concrete on the farm. When the farmer found that it required something more than "the nearest sand bank, some cement, a machine and a farm laborer" to turn out a substantial product, the farmer let the machine go to rust behind the barn and decried the building qualities of concrete. It remained for the cement producers to change this attitude, and now concrete is found to apply to farm construction uses more generally than to any other class of construction. In Canada the Canada Cement Company, by a thoroughly organized campaign of instruction, established its use among farmers throughout the Dominion. The work in this country on these lines by the Sandusky Portland Cement Company is teaching the farmers that everything from fence posts and water troughs to barns and stables can be readily and most substantially constructed if proper instructions are followed. The latest guide for the concrete-building farmer is an attractively printed and illustrated brochure, "Waterproofing on the Farm," issued by that company. In text and illustration is described horse barns, milk and icehouses, model dairy barns, silos, corncribs, hog-feeding floors, houses, baths and troughs, root houses, etc., all constructed of concrete. But to be of first usefulness and permanence this concrete work must be waterproofed. In fact, the porosity of the low cement percentage concrete formerly used on the farm was one of the objectionable features that retarded its adoption. The farmer found that a fairly poor mixture is porous and absorbs water like a sponge. This same mixture, with one per cent of Medusa waterproofing to one part of cement where even five parts of sand is used, makes a water resisting compound. Aside from this waterproof quality so necessary in floors, troughs and other water containers, its use in walls prevents discoloration and keeps them dry in the dampest weather. The pamphlet on "Waterproofing on the Farm" will prove a valuable publication in farm economy.

An attractively covered and amply illustrated pamphlet on "Implement Sheds," written by Prof. K. J. T. Ekblaw of the College of Agriculture of the University of Illinois, is the first of a series of bulletins on farm buildings being prepared by construction engineers for the National Lumber Manufacturers' association, the series of nine in all on various buildings about the farm being so prepared that they can be bound in a single volume if the farmer wishes to preserve them for future building reference. The publication on Implement Sheds, like the others which will follow it, goes deeply into the question of how to build buildings for the farm of sufficient strength and durability to prove in the highest degree economical for the builder. The author, in addition to his technical suggestions, lays down as a general proposition the advisability of painting the farm buildings, for preservation against weather, insects, or other destructive agencies, as well as to give the farm a prosperous appearance. He says also that an implement shed can be erected in such a manner as to be simple, artistic, and utilitarian. His pamphlet gives hints for the erection of open, simple, two-story and wide enclosed types. It is published by the National Lumber Manufacturers' Association, Chicago, Ill., and sent free on request.

THE FATHER OF AMERICAN TIN PLATE

The fiftieth anniversary of the organization of the Merchant and Evans Company means more to the building public, even the nations progress in the arts, than that of a firm that has been in business for fifty years. It should be written that Clark Merchant was almost individually the means of putting the United States upon the tin-plate map of the world. The decline in the quality of "Gilbertson's Old Method" of roofing tin, the Welsh product handled by the house of Merchant and Company determined this pioneer in tin roofing to start and operate an American factory, where the standard that had been established and depended upon by architects could be controlled by himself. His object ever was to make the best tin plate possible. The selling he left to the appreciation of the building public. It is not too much to say, that to Clark Merchant is due the credit for the high standard of American tin plate today as his example has been followed in his own concern and its influence potent with other manufacturers. That the product of Merchant, and Evans Company will adhere to the traditions of that house is certain as long as it remains in the tin-plate manufacture.

INTERIOR GRAHAM & SON BANK, CHICAGO, ILL. MUNDIE & JENSEN, ARCHITECTS
TWIN CITY BRANCH
WILLYS-OVERLAND INCORPORATED
MILLS, RHINES, BELLMAN & NORDHOFF
ARCHITECTS, TOLEDO, OHIO

FIRST FLOOR PLAN
OFFICE OF H. C. ADAMS & COMPANY, ALGONA, IOWA
LOUIS H. SULLIVAN, ARCHITECT, CHICAGO, ILLINOIS

THIS BUILDING WILL BE REMODELED FOR TWO STORIES AND WILL BE REPUBLISHED WHEN COMPLETED

THE WESTERN ARCHITECT
MAY 1916
OFFICE OF H. C. ADAMS & COMPANY, ALGONA, IOWA
LOUIS H. SULLIVAN, ARCHITECT, CHICAGO, ILLINOIS

THE WESTERN ARCHITECT
MAY 1916
METHODIST EPISCOPAL CHURCH, GLENCOE, ILLINOIS
RIDDLE & RIDDLE, ARCHITECTS, CHICAGO, ILLINOIS
RESIDENCE AT OAK PARK, ILLINOIS
CHARLES E. WHITE, JR., ARCHITECT
RESIDENCE OF DR. H. H. MARTIN, LA PORTE, INDIANA
GEORGE W. ALLEN & SON, ARCHITECTS

THE WESTERN ARCHITECT
MAY 1916
St. Louis is a refined, and, therefore, educated city. The place which Saint Louis holds is not a matter of accident. It has no rival outside of Washington in the number of its most talented architects, Lewis C. Mullgardt and Alfred F. Rosenheim have made the ephemeral exposition at San Francisco an abiding art tradition; and the sometime holiday camp of Los Angeles a city of lasting architectural expression in its greatest structures. As early as 1884, when the profession from Western New York to Denver gathered in Chicago and formed the Western Association of Architects, it chose for its first president a Saint Louis architect, the upright and scholarly, Charles E. Illsley. In that city was held the second convention of that body whose policies, there adopted for professional regulation, are still found in the basic strata of American Institute of Architects’ laws, the amalgamation of the two societies, standing as the most signal event in the Institutes’ fifty years of existence. In William B. Ittner, Saint Louis has produced the most talented practitioner in the solution of the problem of the school, his understanding going far beyond its design in his aptitude for fitting its plan to its pedagogic purpose. It has furnished two presidents to the American Institute of Architects, the brilliant William B. Eames and the present incumbent of that high office, John Lawrence Mauran, whose executive talent will solidify all Institute policies for many years to come. While the designing talent of Saint Louis architects is presented for the reader’s edification and criticism in these pages, the exceptional work of her talented architects has placed a high standard upon many structures abroad, as the interesting designs of Oscar Enders, T. C. Young and others, have impressed the visiting stranger with a sense of something fine and vital in the architecture of the city. This exceptional place which Saint Louis holds is not a matter of accident. Saint Louis is a refined, and, therefore, educated city. It has no rival outside of Washington in the number and artistic excellence of its sculptures and its art schools are the nucleus of a future art supremacy. Its people, a relic of the high refinement of the South before the war, mingle the later energy and enterprise of the North. This makes for art, which in its last analysis is the basis of the most advanced commercial spirit.

St. Louis evidenced a notable interest in all that pertains to art, music and the drama prior to the Exposition of 1904, but the assembling of talent from the four corners of the earth during the World’s Fair, stimulated anew the interest in everything pertaining to the Fine Arts. Especially did architecture and the arts allied receive new impetus which has been reflected in better things since that great event. It could scarcely be otherwise. In the building of the Fair was supplied the incentive for greater development necessary to the completion of so great a project. And during the Exposition came artists, sculptors, musicians who became a part of the daily life of the community, spreading the good gospel of their experience in greater and wider fields—an inspiration to local artists and a leaven for the whole mass of the population. With the Exposition came the appreciation of sculpture in its relation to architecture and landscape gardening, as a component part of the entire picture. This has manifested itself ever since in the improvement and the beautifying of the city. It has not always been used to the best advantage, it is true, but serious effort though at times misguided, is better than no effort. The criticisms and discussions of the sculptural adornments of the city showing how they have been unwisely placed, has had its effect and no better service can be done by the St. Louis chapter of the American Institute of Architects, the Architectural Club and similar organizations, than a united effort to direct all future civic improvement along proper lines, making protest restrictive at times but ever suggesting practical means toward future growth. St. Louis has suffered the same fate which has disfigured so many American cities—the lack of coordination between structural and decorative forces. The time is not yet when engineer and architect cooperate to produce the City Beautiful. But there is every reason to be optimistic in this regard. Since the World’s Fair there has been loss of great talent by death and removal, but it has been balanced by new arrivals and the development of local genius. Especially encouraging is the present standard maintained by the Architectural Department of Washington University. St. Louis is fortunate, too, in the
SIXTEEN years ago Mr. Samuel L. Sherer published in the Architectural Club catalogue an article tracing the development of architecture in St. Louis. He ended his article by citing the examples of some of the later designers of that period, 1900, as the dawn of better things. The sixteen years since that article was written have brought these developments. Among the notable ones may be mentioned the Washington University buildings, the Public Library, the Art Museum, a number of office buildings and business structures, and scores of residences.

It was not until late in the second decade of the nineteenth century that there sprang into being, as Mr. Sherer, explains, a substantial and dignified type of structure, when "the public life of the community centered about the Post Office, the Court House and the old Chamber of Commerce; buildings which are good judged by the strictest canons of today." It was from this beginning that the real start was made. The Post Office was designed by Ammi B. Young and constructed under the direction of George I. Barnett, whose name figures prominently with buildings of nearly every class about that period. He is mentioned in Mr. Sherer's summary listing some of the older buildings, with the residence of General D. M. Frost, the Union Methodist church and the old Chamber of Commerce.

"The disorganizing influence of the Civil War" according to Mr. Sherer, was responsible for the monotony of the "Stone Front Age," the "Mansard Roof Type," the "Victorian Gothic" and the "Iron Front Type," which disfigured not only St. Louis but so many cities in the United States. But in the past twenty years the change has been marked.

Today the schools of St. Louis deserve special mention in addition to the list already named, as a separate and distinct development by an architect who is famous the world over for his work. The warehouse or loft building type is deserving of special mention. The largest office building is there, occupying an entire city block. In its homes St. Louis is especially fortunate. Of churches there are many and varied beautiful examples, including the impressive Cathedral.

Need of new hotel accommodations has resulted in the selection of St. Louis for another of the Statler hotels, the space for which is already being cleared away. The Bell Telephone Company shortly will erect a new 15-story building at Tenth and Pine streets. The new Post Dispatch building is under way, as is the addition to the Union Electric Light & Power Company's building. These projects with the new Franklin Bank, another large office building, several warehouses, a million-dollar tannery, numerous residences and other buildings proves that St. Louis is moving forward.
1. Roman Catholic Cathedral—North Side Walnut, between 2nd and 3rd.
2. Log Cabin Built by Gen. Ulysses S. Grant—on Granvis Road, St. Louis County. Removed to Old Orchard, Mo.
3. Second Presbyterian Church—N. W. Corner 5th and Walnut.
15. Union Methodist Church—N. W. Corner 11th and Locust.
16. City University—N. E. Corner Pine and 16th.
17. Old Mansion on Chouteau Ave., near 17th St.
The exterior design for the new Missouri Athletic Association building is in the Italian classic. The first and second stories are of Bedford stone and the walls above are of brick with terra cotta treatment. The design clearly shows the arrangement of the various departments of the club.

The first story shows a dignified base in heavy courses, containing the lobbies and entrances. The second story, with its lofty windows, gives suitable scale to the magnificent dining-room in this story and is the finest feature of the building, as is clearly indicated by the design. The brick work starts above this story, with the typical windows for the billiard, lounge, card rooms, etc. Above this story comes the high arched windows of the gymnasium and pool, which becomes a very prominent feature of the exterior design.

The remaining stories indicate the regular window arrangement of the living-rooms, topped by an ample cornice, decorated to harmonize with the pattern effect shown in the brick work. The building is of the best type of fireproof construction with steel frame and fireproof floors and unusually well provided with stairways and fire escapes.

The main entrance to the club is located on Washington Avenue, near the west end of the building. One enters a spacious entrance vestibule, finished in marbles. On the left being the entrance to the ladies' parlor, which latter room connects directly with the ladies' cloak room and toilet. Passing through the revolving door in the vestibule, the lobby is found directly ahead.

In plain view from the entrance is the grand stairway, leading directly to the lobby of the main dining-room on the second floor.

The German-American bank occupies a space 60x120 feet at the corner on the main floor and is the only tenant.

There is a mezzanine floor in the first story, containing offices for manager and clerks over main entrance, writing-room, barber shop and the upper deck of the coat rooms, and storage space.

The second floor, with its mezzanine private dining-rooms on the third floor, contains all the dining rooms of the club. Across the Washington Avenue front is the main dining-room, 55x110 feet in a clear space with a height of 22 feet 6 inches, and without columns, which makes this the most conspicuous and magnificent room in the building. This room, with gallery, has a larger seating capacity than any dining-room in St. Louis. It has lofty windows extending to the floor fronting on the streets, and a raised balcony along the entire north wall to be used by spectators when required. This balcony extends out from the four mezzanine private dining-rooms, which overlook the main dining-room, and can be used in connection with large banquets or dinners given in the main-room. There is also a large banquet room, 51x55 feet, in this mezzanine story, and two additional rooms, making six private dining-rooms. On the main floor, and fronting Fourth Street, is the breakfast room, 37x85 feet, used in summer as an exclusive men's dining-room.

Across the Washington Avenue front of the fourth floor extends the billiard room, adjacent to which is the lounge 34x55 feet, of magnificent size, for general use of the members. The Turkish bath is located on this floor, with dressing-rooms, rubbing rooms, hot and steam rooms, toilets and rest rooms, and in close proximity to the swimming-pool on the floor above. The pool itself is in this story, but entered from the floor above.

On the fifth floor is the ideal arrangement of gymnasium, locker room and swimming-pool. The gymnasium occupies most of the Washington Avenue front and is 54x90 feet, ample for all uses, having suspended running track, with banked turns. This track can be used as a spectators' gallery when this room is used for athletic events. The main locker room is 37x82 feet, which will accommodate a thousand lockers, and is equipped with shower baths and toilets in proportion. A stairway leads from this room to hand-ball courts eight feet above.

The swimming pool is 30x75 feet, larger than found in similar clubs, housed in a large room with ceiling 20 feet in clear height above the water, a spectators' gallery extending around the entire room. The men's elevator leads directly to the pool, making quick private access from the bed rooms above. Off of the pool are large dressing-rooms, a special shower room and a steam room. The facilities given in connection with the pool, with its complete lighting and ventilating by large windows and an overhead skylight, is not surpassed by any club building. The Turkish bath and pool can be entirely shut off from the other departments for the exclusive use of women at such times as the club deems it advisable, without in any way interfering with the use of the other facilities by members.

The fifth floor mezzanine contains six hand-ball or squash courts, three 18x36 feet and three 17x36 feet, all with ceilings 20 feet high. Six bowling alleys and a rifle range are provided in the basement. The remainder of the basement space is utilized by the bank and for mechanical equipment.

There is a charm about many buildings which the camera fails to register, and the most interesting feature of the new Missouri Athletic Association building is the combination of color. Today it is being viewed...
critically because of Mr. Ittner's connection with it as the first example of his handling a structure outside of school work, unless we except the design of his own residence. The illustrations convey no full expression of the character of this building which must be seen to be appreciated. The very wide cornice and the tapestry effect of the brick work, especially in shadow when the sun is high overhead, is very beautiful. There were many perplexing problems worked out in connection with the arrangement of equipments, but a most satisfactory result has been obtained to the credit of the architects and St. Louis. Wm. Sutherland Contracting Co., were contractors for the building.
Settled in 1764 and incorporated as a city of about 4,000 inhabitants in 1823, St. Louis, during the succeeding century, has outgrown its beginnings two hundred times; and stands today, both in population and manufacture, the fourth city in the Union.

The casual visitor to the city is at first struck by the unusually large number of attractive dwellings. He is at once impressed with the sense of being in a city of beautiful homes. Wherever he turns, they stretch out in an unending succession and variety—miles and miles of them. And not only the more pretentious structures of the well-to-do but also the little story and a half cottages present an appearance of individuality, thrift, well-being, comfort, and substantial prosperity.

On closer observation the visitor remarks how prevailingly the residences of St. Louis are built of brick; brick in every imaginable variety of color-tone and surface texture. In fact, St. Louis reveals itself to be a brick city. And this fact is a perfectly natural outgrowth of geological conditions.

Within the city limits and beyond in the County of St. Louis, there are rich clay deposits, forming the basis of one of the city's largest manufacturing industries. Except pottery, the St. Louis clays are utilized in the manufacture of every form of clay product from common brick to the best grades of terra cotta. The total manufacture of St. Louis clay products constitutes over 70% of the total for the State of Missouri, which itself is one of the most important clay-working States of the country. Its face brick and terra cotta production rank in value fifth in the entire country; in fire brick and ornamental brick, third, and in enamel brick, second.

In consequence, it is very natural that St. Louis should from the beginning develop along the lines of brick architecture. Back in 1820 there was already a strong tendency in this direction, in replacing the original crude structures of the earlier settlers. Among the various industries in the town at that period two brick manufacturers are named, showing that the clay deposits had already been discovered and utilized. In the years that followed, brick became more and more the predominant building material until, after the great fire of 1849, it became almost exclusively used.

The visitor to the city who is impressed by the extensive use of brick is also impressed by its beauty and the artistic way in which it has been handled. It was very natural that the builders of the city, provided in abundance with this natural material, should come to recognize its peculiar merits and excel in its use. St. Louis architects have made fame for themselves by the success with which they have employed the brick unit in designing the wall surface. Not only are the archi-
MULLANPHY SCHOOL
WILLIAM B. ITTNER, ARCHITECT

MULLANPHY SCHOOL
WILLIAM B. ITTNER, ARCHITECT
The architectural lines of the entire building done with taste and artistic understanding, but the natural color effects of the brick units are blended in such a way as to produce the most pleasing results. Here, perhaps, we find a light brick surface, essentially monotone, and yet slightly diversified by delicate shadings accentuated by bond pattern and joint. Or there, it may be, we come upon an exceedingly refined blending of allied tones which enliven the wall surface. Again, it may be, the visitor finds a rough textured brick of considerable range in color-tone blended into an extremely attractive polychrome.

No small part of the attractiveness of residential St. Louis lies in the fact that the majority of the houses are detached and stand upon their own particular spot of green, surrounded by trees and shrubbery. A still more distinctive feature of the city's beauty is found in what are known as "Places." They consist of broad parkways, shut off at either end from the general traffic by splendidly designed gateways and adorned with fine landscape gardening effects. The houses that line these parkways are naturally of an elaborate and costly type and in their assembled variety make a very striking and stately appearance. The visitor thus may suddenly find himself removed from the ordinary noise of the busy street in the midst of a beautiful attractive park, surrounded by fine distinctive homes.

The growth of the brick industry in St. Louis received its greatest impetus in the early sixties when...
Mr. E. C. Sterling brought to the city the newly invented Ethan Rogers Hydraulic Press for the manufacture of a high-grade of face brick. This was the basis of the Hydraulic-Press Brick Company, which was incorporated in 1868, and which with its various branches has grown into the largest manufacturer of face brick in the world. Before the introduction of the Hydraulic presses, there had been several crude brick machines tried but without success, and the brick on the market may be said to have been entirely hand-made. The famous St. Louis "Stock Brick" had its origin in this method, but it was molded somewhat larger than stock size and then, after burning, was rubbed to gauge on the flat side of a grind stone. These "Stock Brick" were subsequently manufactured by the Hydraulic press. Among the brick machines tried out, other than the Hydraulic, the most curious was the so-called Beater. Molds filled with clay revolved upon a disc under a series of hammers which were lifted by power and then dropped by gravity upon the clay-filled molds. Although the evident attempt in the use of this machine was to produce a hard compact brick, the only result was a brick unevenly compacted in laminae which easily broke apart under the blow of the trowel.

With the introduction of the hydraulic-press brick, the brick market in St. Louis took on a firmer and more regular character. Previously, the handmade bricks were often low in stock when building activities were greatest. Consequently, there was great embarrassment in the building trade just when it needed material most. With the introduction of the machines, the stocks could be more nearly regulated to the prospective demand so that with every season the building operations of the city could be prosecuted without forced delays. About 1892, in the East, rough textured brick, manufactured by stiff mud machines, came generally into vogue, and were in due time introduced among St. Louis brick manufacturers. For a period of twenty years or more these rough textured or matt brick have enjoyed a wide popularity, but there seems to be at present a tendency to revert to the smooth textures, a tendency perhaps largely due to the straining after novel effects in rough surfaces, of which the architect becomes wearied or at which his artistic taste rebels. But, whatever the type of the brick may be, it is hardly safe to predict that the governing architectural beauty of St. Louis will rest upon the liberal use of the best standards of face brick.
While collecting the photographs and data for this special issue it has seemed to me that the province of a number of this sort is just as much to uncover local genius and bring hitherto unrecognized talent into the limelight, as to give additional recognition to established reputation. St. Louis is particularly fortunate in the number of talented specialists in nearly every line of endeavor and the representation in what we will call the building field is particularly strong. Still the old adage about home talent being unappreciated by the citizens of a community applies even more forcibly to St. Louis than elsewhere. Would it not be an excellent idea to establish a "Get-Acquainted-With-Your-Home-Talent Association" and interest the newspapers in feature stories about these modest individuals?

A specific example of a step in that direction is that of a young Washington University student, Hugh Ferris, whose talent was proclaimed recently by the Post Dispatch in its rotogravure section. The reproductions were from pen drawings, were exceptionally clever and well received by the local architects as well as the general public. The reproductions in this issue of THE WESTERN ARCHITECT, particularly of the pulpit and other examples of wood carving in St. Peters’ Cathedral, Belleville, Ill., designed by Mr. Victor B. Klutho, architect, will be the first intimation to many St. Louis architects that such talent exists in this neighborhood. This work, executed by Henry Dreisoner, is unusually fine. There are a number of other talented men in this line whose work should receive public recognition.

Few laymen, or those outside the practice of architecture or with some appreciation of the fine arts, realize the talent which designs and molds every piece of ornamental plastic relief, terra cotta, carved stone, art glass and the many units embellished to give the pleasing, finished structure which would be exceedingly bare and uninteresting without the genius of the designer modeler and skilled artisan of every kind.

And here, a tribute to the men we will always honor in song and story—the draughtsmen in the employ of the architects and engineers. The owner suggests, the architect and engineer map out the suggestion, but in many cases it is the man who lays it out to scale and adjusts the suggestion to practical results, whom we must honor equally with the architect and engineer himself.

And then the Builder or the Pharmacist who fills all these building prescriptions—is he not an artist also in his own particular way? Does it not require talent to manage all the details of construction and materials entering into the construction of a giant skyscraper or even a modest dwelling? Finally the manufacturer of building materials—the true worth or stability of whose products makes the structure weak or stable. St. Louis is not fourth, but first, in the number and quality of such men. The list would startle all those interested in architectural and building matters. It begins deep down in the ground, rambles round through structural steel reinforced concrete, stone, cement, clay products, marble, metal and wood products out on the very roof itself.

Another just tribute is due the photographers whose pictorial art make possible the evidence of all these talents. In fact the management of THE WESTERN ARCHITECT is deeply grateful and appreciative of the co-operation which has made possible this special issue and will attempt to prove this appreciation by continuing to exhibit the genius and progress of St. Louis.

BELLERIVE COUNTRY CLUB
MAURAN, RUSSELL & CROWELL, ARCHITECTS
DETAIL MERCANTILE STATE BANK
ISAAC S. TAYLOR, ARCHITECT

NEW BATES SCHOOL
R. M. MILLIGAN, ARCHITECT
SECTION AND ELEVATIONS
RESIDENCE
W. P. McARDLE, ARCHITECT
NURSES HOME, BARNES HOSPITAL
T. C. LINK, ARCHITECT

MEDICAL STUDENTS DORMITORY, WASHINGTON UNIVERSITY
LINK & TRUEBLOOD, ARCHITECTS
MASONIC TEMPLE
A. B. GROVES, ARCHITECT

UNION ELECTRIC LIGHT BUILDING
A. B. GROVES, ARCHITECT

THE GERMAN SAVINGS BANK
A. B. GROVES, ARCHITECT

MISSOURI STATE LIFE BUILDING
A. B. GROVES, ARCHITECT
RESIDENCE JAMES P. DAWSON
HENRY W. HALL AND HUGO K. GRAF, ARCHITECTS

ADDITION TO KIRKWOOD METHODIST CHURCH
HENRY W. HALL AND HUGO K. GRAF ARCHITECTS

ENTRANCE DETAIL

ADDITION

THE WESTERN ARCHITECT
JUNE : : : 1916
RESIDENCE OF JOHN A. LESCHEN
HELLMUTH & HELLMUTH, ARCHITECTS

SENNE BUNGALOW
MAENNER & SENNE, ARCHITECTS
THE St. Louis Architectural Club

The St. Louis Architectural Club was organized in 1894 by a number of men interested in the development of architecture in St. Louis, who believed that an organization formed for the purpose of co-operation, for the holding of discussions and for an interchange of ideas would materially help to advance the interests in art and architecture. Since the first meeting held in the office of the architect of the City Hall, a continuous organization has existed, holding regular meetings. Numerous lectures on art and architecture, competitions for civic improvements, and, in recent years, a free night school of architecture have been conducted under the auspices of the club.

Some of the earliest concrete conceptions of great civic enterprises found crystallization first in the competitions held by the St. Louis Architectural Club. The Kingshighway Viaduct, the Central Parkway in front of the City Hall, and the much-hoped-for park along the levee, designs for drinking fountains, comfort stations, etc., have been worked out in concrete form in the shape of elaborately prepared drawings which form a wonderfully conceived scheme for the future development of the city.

The Club established an Atelier in 1903, to do the work of the Society of Beaux-Arts Architects. The course of study is modeled on the principles of instruction at l’Ecole des Beaux-Arts in Paris. The work in Architectural Design consists of a series of projects (problems) in design which are completed in the Atelier and sent to New York City to be entered into competition with the work of the different Ateliers throughout the United States and Canada. These competitions are judged by juries composed of prominent architects.

The Atelier (drafting room), occupying the second floor of the Club building, is open day and night for students desiring to work. Criticisms by the Patrons and lectures are given from eight to ten o’clock at night.

The central location of the Club building at 514 Culver Way (4000 Olive Street) places the Atelier within convenient reach of all parts of the city. The fully equipped drafting room and splendid library of the standard works on Architecture, offers every opportunity for the serious study of design.

The present building, formerly a photographic studio, through the efforts of the members, now numbering more than 200, has been bought and brought to its present comfortable state by reason of the great interest in the work being accomplished. Working in close harmony with the School of Architecture at Washington University, and enjoying the warm friendship and support of the St. Louis Chapter of the American Institute, the Club developed the fine spirit which is expressed in its building.

The accompanying floor plans and photographs will give a good idea of the building of which the club is so justly proud. Few similar clubs in the country can lay claims to more complete equipment and service to its members.

A competition is held annually for a scholarship in the Washington University Architectural Department. An annual prize of a free membership for one year is given to the students of the Washington University for the best set of three projects rendered during the year.

The greatest honor that can be given an architect has been bestowed upon a club member, Mr. J. L. Mauran who has been elected President of the American Institute of Architects. The club feels justly proud of this honor.

The present officers of the club are: President, Edward E. Christopher; First Vice-President, H. P. Hess; Second Vice-President, Herman Fraunfelder; Treasurer, S. G. Stout; Secretary, H. R. Gilbert. Executive Board: E. E. Christopher, Herman Fraunfelder, Norman E. Bailey, Hugo K. Graf, H. P. Hess, S. G. Stout, H. R. Gilbert. Patrons of Atelier: Guy Study, Samuel H. Allen.
WASHINGTON UNIVERSITY SCHOOL OF ARCHITECTURE

A most important element in the development of architecture in St. Louis is the contribution of Washington University through its School of Architecture. This institution, linked closely to the artistic life of the city, at once contributes to and draws inspiration from that life. The equipment is excellent, the corps of instructors including men of high standing in the profession.

The most important division of the work is that of design. To this subject in its various phases, a generous portion of the student's time is devoted throughout the four years of his course. In this work it is intended to inculcate a feeling for the true principles of design, in which sound judgment and true taste shall unite to form a basis for the future professional career of the student.

Throughout the year four judgments occur and the work submitted by the students is judged by a jury of architects engaged in active practice in the city of St. Louis. There are offered each year two medals: the Scarab medal offered by the Scarab Honorary Society for the best competitive design on a subject presented by them, and a medal by the American Institute of Architects for the highest grade of work achieved in Senior Design.

Some of the work done during the past year by the students in advanced design is illustrated.
Mauran, Russell and Crowell associated with George B. Post & Sons, architects of New York, are proceeding as rapidly as possible with the new Statler Hotel plans. The old buildings on the site are being demolished. It is understood that Mr. Statler increased the original amount to be expended on the hotel by about three quarters of a million.

Mr. Thos. B. Young of Eames & Young, has recently received word that Mr. Millar will probably come East after completing the plans for Mr. Hobart on the Post Office building at Portland, Oregon.

Mr. Preston J. Bradshaw who is represented in this issue by the Pickel building, Plaza Hotel and other work, has recently been awarded several attractive commissions out of town.

Mr. George Barnett, of Barnett, Haynes & Barnett, is giving a great deal of his personal attention to the new Altar being erected in the Cathedral. The Geo. I. Barnett mentioned in the article “St. Louis Old and New” was the father of George I. and Thos. P. Barnett.

The San Joaquin Valley Association of Architects has been organized at Stockton, California, with the following officers: President, Joseph Losekann; Vice-president, L. S. Stone; Secretary-treasurer, Frank V. Mayo; members, P. L. Sala, W. J. Wright, Walter King, W. B. Thomas and Ralph P. Morrell.
Mr. L. Baylor Pendleton is supervising the construction of one of his buildings in Milwaukee. He was the official architect for the Democratic Convention in getting the big coliseum in shape for the nomination.

Mr. J. L. Nees has removed his office to Waco, Texas.

Mr. Wm. B. Ittner reports that the Jacksonville, Fla., schools will be a credit to the architects who designed them. Mr. Ittner is acting in the capacity of associate and consulting architect on this work.

Mr. R. M. Milligan is represented in this issue by the new Bates School, the first to come out for figures under the new school board arrangement.

Mr. Wilbur B. Trueblood is now associated with Mr. Theo. C. Link, under the firm name of Link and Trueblood. Several buildings designed since his connection with Mr. Link are illustrated.

Mr. James B. Jamieson, represented in this issue by the Mallinckrodt, Whittenmore and Herhouses, is planning several new residences to be erected this fall.
Mr. G. F. A. Brueggeman, who was associated with Mr. Ittner on the new Missouri Athletic Club, is a member of the Municipal Art Commission.

Maritz and Henderson, represented in this issue by the Beschoff residence and Waenner & Senne by Mr. Senne's own residence, will be new firms to many of our readers.

We are indebted to Mr. Loury of the Decorating department of Scruggs-Vandervoort-Barney for the illustration of the new Athletic Club dining room shown in connection with the special article in this issue. The skill, taste and promptness with which Scruggs-Vandervoort-Barney furnished the club decorations prove the value of an organization equipped to handle the largest order and look after the minutest detail.

An effort was made to secure from Mr. Hewitt of the Winkle Terra Cotta Co. the approximate tonnage of ornamental material used on the Railway Exchange building shown in connection with their advertisement. If we are not mistaken this is the largest single order of terra cotta ever furnished.

In addition to the plumbing department of the N. O. Nelson Mfg. Co., an interior marble department is maintained which is an active and effective part of the Nelson organization and we regret was overlooked in this issue.

Mr. Frank A. Seifert made a special trip to Cuba last winter in connection with the Cement Tile department of his business to secure new ideas and patterns. According to Mr. Seifert many beautiful effects are obtained by the Cubans in this line of work evidenced by the patterns obtained and soon to be put on the market by the Frank A. Seifert Plastic Relief Co. of St. Louis.

One of the most interesting lectures before the St. Louis Architectural Club this spring was delivered by Dr. Mars of the Hydraulic-Press Brick Co. Many lantern slides of domestic and foreign examples of bonds, special patterns, etc., were shown.

In our article "A Tribute to St. Louis" special mention could have been made to the artists employed by the Lasar Mfg. Co. in bronze work, also to Mr. Victor Berlendis for his modelling and skill in connection with the new Missouri State Capitol, Catlin residence and other work. In the near future we hope to devote an article to the glass workers of St. Louis and the unique department maintained by the Condie-Bray Glass Co., the Mississippi Glass Co. and others.

The general offices of the Otis Elevator Co. are now located in the building at 23rd and Locust street in charge of Mr. Wells. The building shown by an illustration in this issue has quite a history of its own.

The illustration of the new Boatmen's Bank building used by the Acme Cement Plaster Co. in this issue in connection with their advertisement is from a booklet issued by the company and complimented by various architects as the most complete ever issued. The information and data is arranged to excellent advantage.
An additional page in this issue was contemplated by Mr. Pauly, Jr. of the Pauly Jail Co. if suitable photographs of the interior of the new St. Louis Jail could have been secured in time for proper display. These will be shown in an early issue.

Mr. Thos. J. Sheehan has been widely complimented on the arrangement of his announcement in this issue. Mr. Sheehan now occupies the southeast corner of Olive and Fifteenth streets where new and commodious quarters have been fitted up.

Mr. Lane of the Monarch Metal Weather Strip Co. is a strong advocate of the systematized effort now being made to relieve the architect of investigating new products by a Bulletin which is published giving a complete record of each manufacturer's product made by competent laboratory and engineering experts. We will publish a special article on this subject in the near future.

Mr. Homer of the Union Sand & Materials Co. is an advocate of not only preparedness but efficiency as well. Under his guidance the famous Red Ring brand of Cement is leaping to new records.

The Laclede Steel Co. has recently acquired new properties at Alton supplementing their already excellent facilities for the delivery of reinforcing material.

The development of the Murphy Door Bed business in St. Louis is a source of much pride to Mr. Martin, manager of the St. Louis office. A special apartment, house number will be published by the Western Architect later which accounts for the absence of illustrations of many well-known apartments in this issue.

From a very small beginning only a few years ago Mr. Quernheim, Jr., has developed the Metallic Sash operator business into a thriving industry with installations scattered all over the United States and Canada.

Few architects appreciate the extent of the Radiator Shield business which has largely been developed by St. Louis capital. Through their connections with the Crane Co. and other large manufacturers, the Sodemann Heat and Power Co. of St. Louis find it difficult to keep pace with the orders.

Another pioneer in the manufacture of building materials is Mr. Seidel of the Seidel Mfg. Co., St. Louis, famous for the Seidel sash pulley he has perfected and holding its own against all competitors.

A new instantaneous water heater manufactured by the Van Zant Gas Appliance Co. of St. Louis is on the market making a strong addition to the wall pockets and gas logs of the odorless double-combustion type manufactured by the Van Zant Co.