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Political Influence Detrimental to Architecture.

The exception that is said to prove the rule that it is the unexpected that happens may be found in the disposition of politicians in cities to invariably work against the best interests of the people. In Chicago there is the high building ordinance that is elastic according to the influence that may be used. In Detroit a reputable firm of architects are obliged to do school work for nothing in order to save an honorable reputation and defeat the machinations of the politician, and now in New York the progress of the magnificent public library building is stopped because a new political party withholds the small sum required to the clear the ground for its foundations. In each case this abuse of power is selfish and against the desire of a large majority of the people. In New York the excuse given is lack of public funds, but this is the common plea used in all cases where the funds must be expended honestly and officials high and low will be obliged to account for every sum expended. It is hoped that in the case of this library that promises to be the most important on the continent, and will be of incalculable benefit to two millions of people, public sentiment will prevail and that action will not be delayed longer than is necessary for the proper preparation for the work.

No Way of Proving Unprofessional Practices.

Professional ability and private character become so closely identical in no other profession as in architectural practice, and in none is it so hard to define the one or prove the other. An architect of high professional standing and good reputation is also comparatively secure until he enters a competition. Then it seems that these qualities become of no value, and the "special expert," though his school before he entered the "architect business" was the front platform of a street car behind a team of mules, and his methods afterward those of a ward politician, stands a better chance of success than the Beaux Arts graduate with an honorable record. And there is no way in which the latter can circumvent the former. After he has given proper study and his best expression to the problem, he must trust to the excellence of his work and his presentation of it for success.

The Illinois State Architects' License Law.

The end of the first year of the architects' license law of the State of Illinois approaches, as all licenses expire on July 31. The second examination, just held at Champaign, passed six out of the eleven candidates. The prosecuting committee of the Chicago Architects' Business Association have several cases upon preliminary trial. One case is for refusal to qualify, one for planning and letting contracts, and several for advertising as an architect without possessing a license. All are contrary to the law and will be vigorously prosecuted. The work of the Chicago Architects' Business Association is showing good results in many directions and the effect of such divorce of business from the professional lines is beneficial. The Chapter has abandoned to the Business Association its material exhibit and taken quarters in the Art Institute, where only the purely professional aspects of the art will be brought forward.

THE NEW BOUCICAUT HOSPITAL IN PARIS.*

THIS new hospital, finished only a few months since, is situated in an outlying district of Paris on the left bank of the Seine, and about a half-mile directly to the west of the Champs de Mars and the Eiffel tower. The ground, rectangular in shape, is bounded by four streets, and the principal entrance is in the rue de la Convention. The superficial area of the lot is



CENTRAL PAVILION IN PRINCIPAL FAÇADE.

30,000 square meters, and is very nearly a square of about 580 feet on edge. The buildings themselves occupy about a quarter of this area, and are, with few exceptions, but one story in height, and in no case exceed two stories. Therefore, when this district becomes as populous and closely built as many of the older parts of the city, there will be no want of air and sunlight, and the grounds—laid out in gardens with trees and shrubbery—will continue to give to the sick man a fond illusion of the rural peace and quiet of country life.

With this in view, the plan has been so studied as to insure an isolation of the hospital wards from the street and from themselves. This solution is shown in the diagram, the ground covered by buildings being only one-quarter of the entire superficial

a brown lake color and the gutters and eaves a lively turquoise green that sparkles in the symphony of reds. The down-spouts and ironwork of the verandas are of the same color, but pitched in a lower tone.

The accentuated movement of roof lines add to these color effects, and the gable ends in ornamental terra cotta, chimney stacks with quaint stone trimmings and conical ventilators rising above the ridge crests and capped with exotic, oriental-looking bonnets, suggesting an Annamite headgear, give a smart and piquant flavor to the whole. Turrets, corbels and artistic open timber work remind one of French sea coast villa architecture, and give the last touches to this gay and animated picture in its frame of shrubbery and flowers.

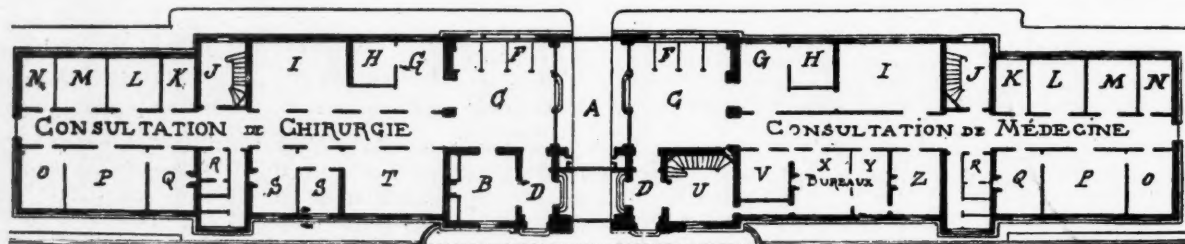
Within the same blithe and happy air prevails. The keynote of the entire place is one of cheerfulness and joy. The very brick and stones of these spruce structures wear a humorous smile, thinking well to take lightly the ills of suffering humanity and coax it back to life and vigor with laughter and a joke.

The hospital wards are covered with a pointed arch barrel vault of cork wood composition and coated with a hard enamel finish. This covering has the advantage of durability and cheapness combined with that of extreme lightness. The floor is in white ceramic tiles, and all corners and angles of the intersection of walls and floor are rounded off, permitting easy washing and cleaning. The little woodwork—for the doors and jambs alone are of this material—is of a dead sea-green color, while the walls are the faintest suggestion of pink, and the prim iron bedsteads a pale, soft blue. The attending sister-nurses from the convent "des Augustines," in complete costumes of white, add another touch of freshness to this pleasing color scheme.

At the end of each wardroom is a conservatory or sort of winter garden, supplied with palms, ferns and other hothouse plants, and visible to the sick man from his couch. It is a bit of nature brought to his bedside to cheer him during the long and weary hours of his confinement. But it were better to begin here with a description of the general layout of this institution.

First, we find in a main building with frontage on the principal street, the entrance for carriage and pedestrian, and lodging for the door porter; vestibules, waiting rooms and consultation rooms for the sick, offices for the physicians, surgeons, administration, etc., with apartments for the director, chaplain and house surgeons on the second floor.

Then beyond this building, and placed perpendicular to it, is a group of four others, the two to the right being appropriated to



RUE DE LA CONVENTION.

FLOOR PLAN OF MAIN BUILDING.

area, as stated above. These buildings are of brick with some stone trimmings, and of a most charming picturesque outline and color effect—an effect heightened by the deep shadows cast from wide projecting roofs of overlapping tiles. The frieze is animated by bricks of divers hues of an excellent tone quality, while here and there string courses, sills, mullions and keystones in white stone form a pleasing contrast in the predominating local color of the walls. The trims of doors and windows are painted

* Translated from *L'Architecture*, Paris, by Theo. W. Pietsch, A. D. G., for THE INLAND ARCHITECT.

medicine, while the two others on the left serve the purpose of surgery.

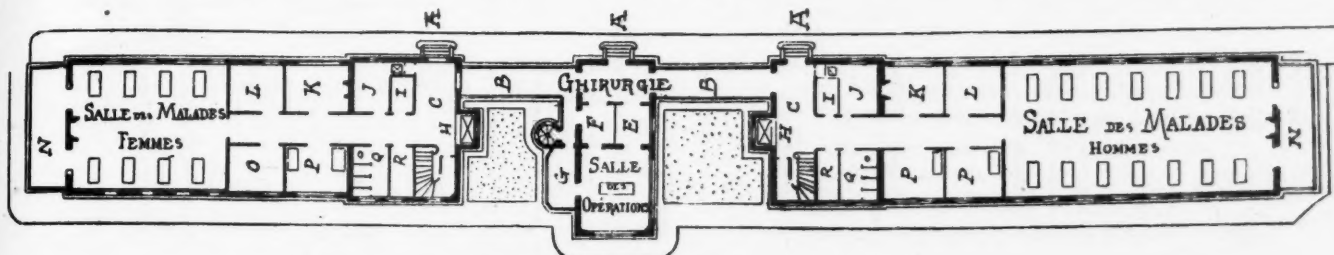
Let us enter one of the latter wards by the door marked A, shown on the detailed plan of this group. The center pavilion is adapted for surgical operations, and is connected with the two lateral wings by galleries. In the left wing we find the men's ward, and at the farther end of the entrance vestibule a staircase leading to a second floor, carried up in the end pavilion, but of sufficient area to lodge four bedrooms reserved for the employees of the Bon Marché. Madam Boucicaut, wife of the owner of that

"great dry goods house," the donor and founder of this hospital, left it in her will that a certain space should be allotted for the accommodation of the sick among these employes. It was first proposed to add another and independent wing to especially provide for this purpose, but the difficulty was to afford an easy service and attendance. The proposition was not considered feasible, and the best and ultimate solution was found in carrying up into a second story the end pavilions of all wards. This enabled the architects to motive a picturesque silhouette to each group, of a very pleasing effect.

Returning to the entrance vestibule, let us follow the central corridor on our left. To the right there is (R) a small lavatory

one over each central pavilion, and one above the winding staircase turret.

Let us now return to one of the vestibules in either end pavilion and descend the staircase there. Twenty stone steps lead down into the underground galleries, forming a system of communication between the different wards and laid out as shown in general plan. The width of these galleries between walls is about $3\frac{1}{2}$ meters, and the height under the key of the elliptic vault nearly 3 meters. The entire pipe system is laid here, grouped along the walls, with the advantage that at any time examinations and repairs can be readily made. The steam-heating pipes are of large section, packed in isolating envelopes of



TYPICAL FLOOR PLAN IN THE SECTION OF SURGERY.

for convalescents, with three porcelain washbasins set in a slab of gray-blue enameled lava. Tanks in the upper story, with and without steam coil, furnish a supply of hot and cold water. The walls are faced throughout with porcelain tiles, that portion above the basins being fitted up with an enameled lava back. Adjoining this lavatory are the water closets, furnished with four slate urinals and three closets, and provided likewise with a large white porcelain waste basin. The walls are finished in glazed tile and slabs of lava fixed in channel irons from the closet partitions. There is nothing in particular to be said of the rooms for the isolation of patients nor of the refectory K. The serving kitchen is supplied with a gas stove, D, a sink and drain, porcelain-lined beneath a wide projecting hood, in which a row of gas burners furnish a strong and active ventilation. There is also a Pasteur filter and sterilizing apparatus. A clothes chute for soiled linen is in direct communication with a room specially provided for this purpose in the basement.

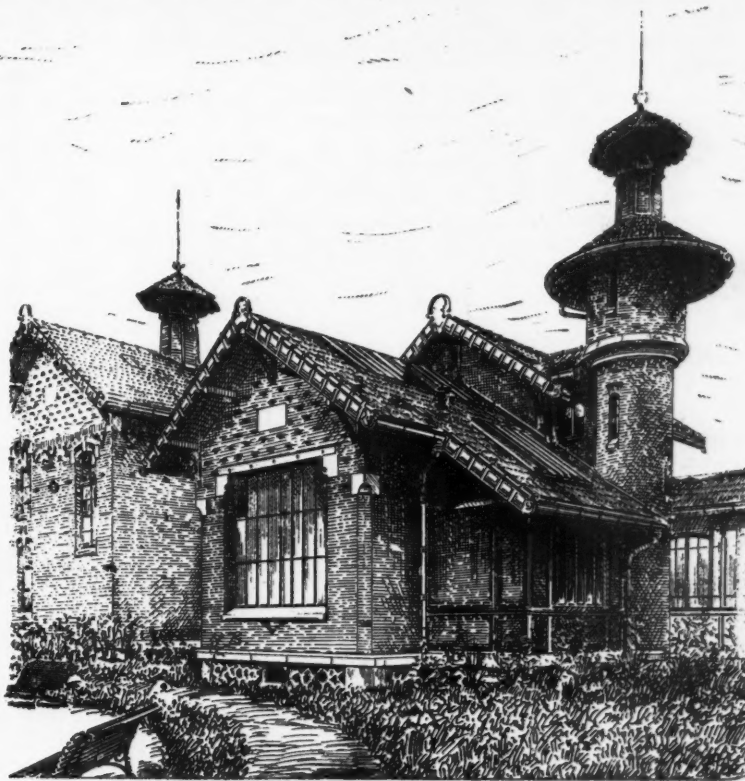
The steam radiators beneath the sills in the hospital ward pivot on a vertical axis in such a way that the patient can swing them at will perpendicular to the wall or back again into place. Behind the radiators an open-work terra cotta vent permits the entrance of fresh air from the outside.

The surgical operating room is preceded by two smaller ones—one for the administration of anæsthetics, the other, provided with coatroom and lavatory, serves as an antechamber for the presiding surgeon. The operating room, faced throughout with glazed tile, is furnished with waste basin, lavatory, hot-air bath, hot, cold and sterilized water. The doors within show a plain and smooth surface, with no panels. The light is taken both from the side and overhead, and is thus abundantly provided for in intensity and direction. A cabinet for the storage of instruments adjoins this room, and a winding staircase here leads to a laboratory above, with tables in lava stone, sink, hood, apparatus for sterilization, Pasteur filters, etc.

Above the staircase the corbeling out of the turret is motived by a spring-water reservoir, placed here to do service in case of accident to the general water supply, and the vent shaft is capped by a hood with open-work panels and louvre boards.

Two words, now, on the subject of ventilation. It is provided for in this way: In the ceiling of all rooms circular apertures armed with regulating grates are in connection with earthenware conduits placed between roof and ceiling or in the storage room beneath the roofs of the center pavilions. The large hospital wards have three such apertures at the summit of the barrel vault. These conduits are joined and led to the first vent shaft. There are several of these, namely, one for each hospital ward,

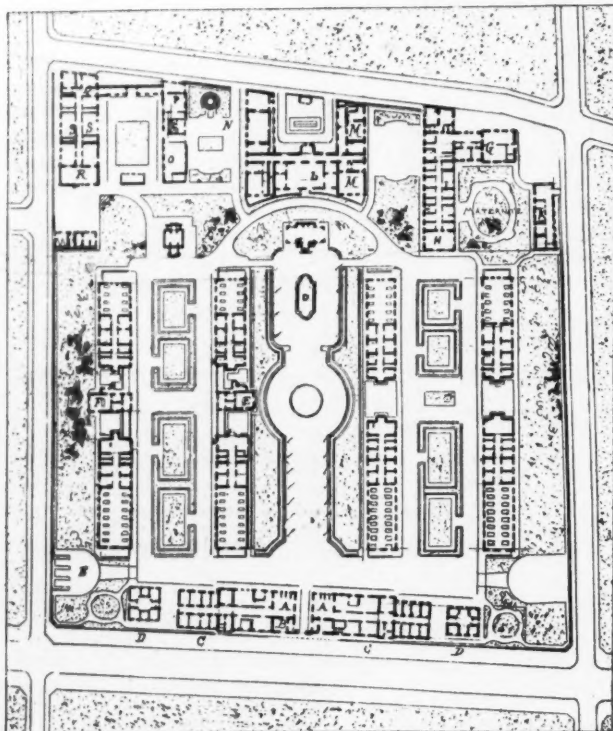
cork wood and painted white. The returns for condensed steam are smaller and painted black. Then there are others colored yellow for the river water, blue ones for pure spring water, and red for the use of the fire department. Directly beneath the vault are fixed the electric light and telephone wires. A system of tracks laid in the cement floor, with turning tables and switches for the trucks, facilitates transportation through these tunnels. The food from the general kitchens, brought to the desired station point by the trucks, is carried up by the lift in the serving rooms of each ward and immediately adjoining the refec-



PAVILION, SHOWING SURGICAL OPERATING ROOM, AND TURRET WITH WATER TANK.

tories. The soiled linen is taken off in these trucks to the wash-house and rooms for disinfection, and all necessary hauling is done by them. The lighting of these underground galleries is effected by traps in the vault and opening out into the garden overhead, and is so efficient as to permit of photography during almost any hour of the day.

The expense incurred for the water and gas pipe plant, heating, electricity and sewage system was about one-third of the

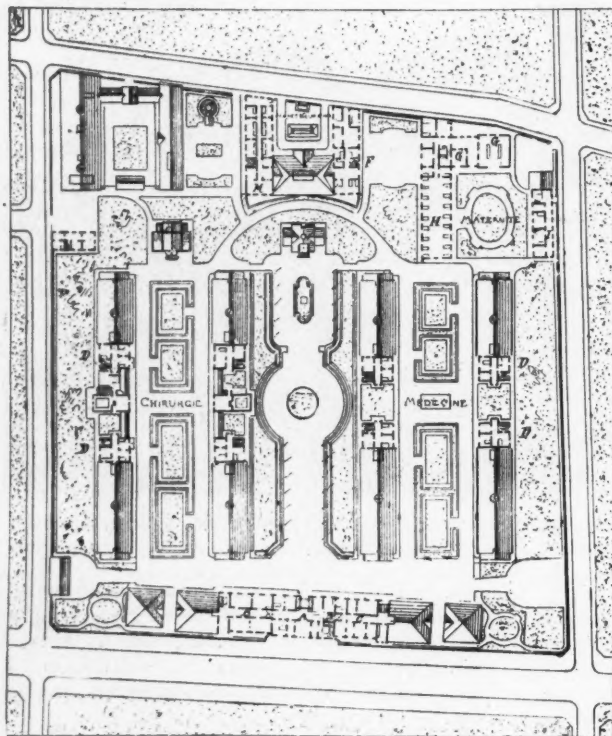


GENERAL PLAN.

total outlay. This was some 3,000,000 francs put into a superficial area of 7,500 square meters of buildings, which shows an average cost of 400 francs per square meter, or about \$7.25 the square foot. This seems moderate indeed, especially when we consider that only two-thirds of this expenditure is for actual building purposes, the other third going in for heating, lighting and drainage as above stated.

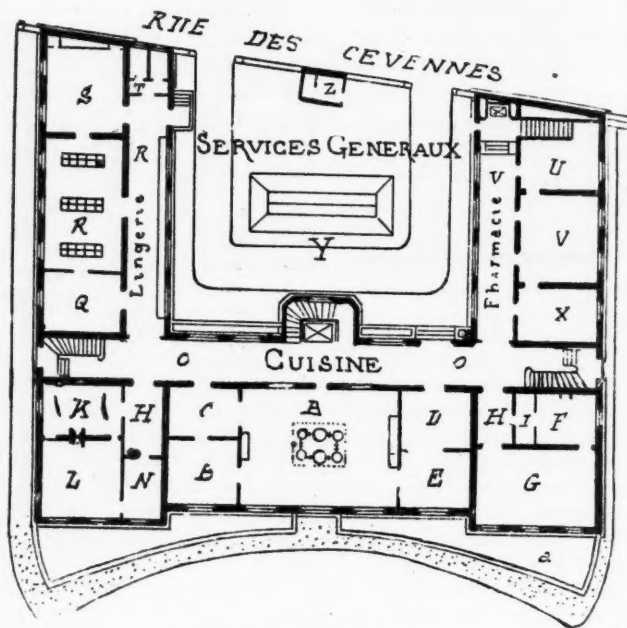
It is not necessary to enter here into a minute description of the fitting up of amphitheatres, consultation rooms, or the Administration buildings. This matter, easily appreciated and understood on the grounds and in the building, is lifeless, uninteresting, and generally confusing in print. Then, too, the inscriptions on the plans suffice to give a very good general idea.

It is only necessary to follow here the general outlay of the

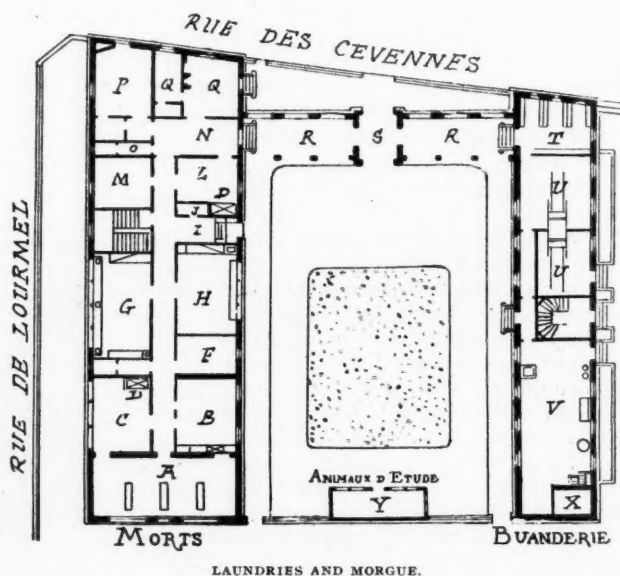


SECOND FLOOR PLAN.

plan, and it is clear from a glance that this is studied to frankly divide the hospital wards from the accessory building. We find, in fact, at the very farther end of the grounds and grouped about an open court facing the back street, the general kitchens, storage, pharmacy, engine rooms, and lodgings for the servants and attendants on the second floor. To the right, a building consisting of two wings connected by an open gallery or portico, is occupied by amphitheatres, deadhouse, laboratories, washhouses, drying rooms and rooms for disinfection, etc. While to the left



KITCHENS, GENERAL SERVICE, ETC.



LAUNDRIES AND MORGUE.

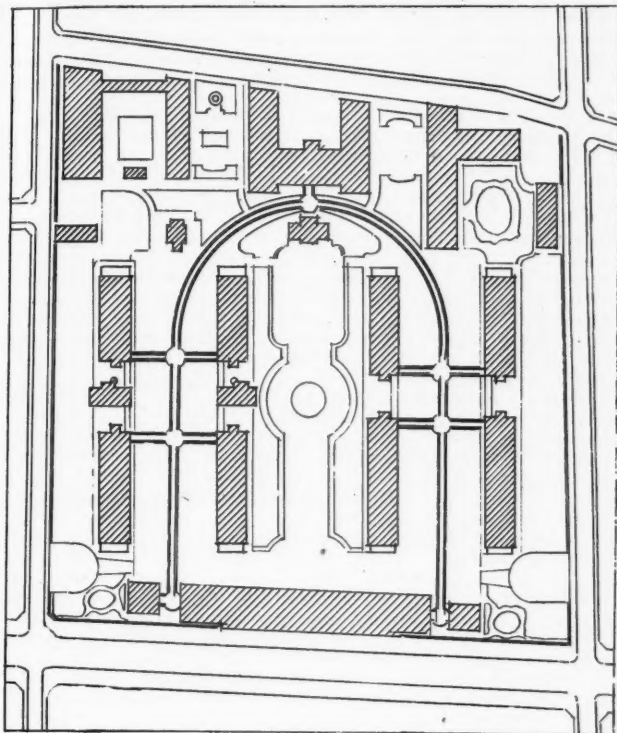
corresponds an L-shaped structure occupied by a maternity hospital ward.

Then directly facing the broad central avenue laid out with trees, flowers and shrubbery stands a charming little structure with a picturesque clock tower. It is what is called a "pavilion salon" or sort of social recreation room for the exclusive use of patients from the Bon Marché. To the left of this and in the axis of the side avenue-garden is the chapel, and still farther on a small dwelling for the chief engineer and office for the architect.

In conclusion, it must be added that this great outlay so ably planned and designed by the Architect Legros is in every way a satisfactory solution of this new problem: namely, a hospital with wards on the ground floor, and on the ground floor only. These wards to be grouped in buildings completely isolated from each other so as to receive all the benefits of air and sunlight, and to

be provided notwithstanding with an easy, practical and expeditious service and attendance.

Such was the programme, and that it has been carried out to the letter can be seen in consulting the accompanying plans and sketches.



GENERAL PLAN SHOWING UNDERGROUND COMMUNICATIONS.

The construction of this hospital promises to constitute a type for the solution of future programmes. It will do so in every case where the price of real estate or the want of money are not the grewsome bugaboo.

STAGE MECHANISM.*

BY EDWIN O. SACHS, ARCHITECT.

INTRODUCTION.

A MOVEMENT known by the name of "Stage Reform," has of late years received some attention in this country. It originated some twenty years back in Austria, with the primary object of encouraging the greatest possible imitation of nature in the *mise en scène* of opera and drama. The rudiments of art, as understood by painters, sculptors, architects and the cultured public of the day, were to be applied to the stage, and a true Scenic Art was to take the place of the nondescript, irrational and frequently coarse mounting previously given to plays. To facilitate the efforts of the scenic artist, the fullest application of our modern sciences (notably of mechanics and hydraulics) in the interest of "stage reform" was considered essential, and the introduction of recent methods of lighting was also deemed necessary. The numerous fatal conflagrations which had originated on the stage, caused the question of protection from fire to be closely associated with the movement, while the frequency of dangerous diseases among the members of the dramatic profession preserved the claims of hygiene from neglect.

The movement, as I have said, originated in Austria, soon after the terrible "Ring" Theater fire at Vienna; and, on account of the prominence accorded to protective measures against fire, much headway was at that time made in German-speaking countries. Able exponents were found among leading artists, and stage managers, architects, engineers, firemen, and last, though not least, the government and municipal authorities interested themselves in the matter. Since then the movement has not only surely and gradually developed throughout Austria and Germany, but also spread beyond the frontiers of those countries. Concurrently, some quite independent movements also originated among several other nations, and, though the purposes of these were not identical, they were very similar. Throughout Europe a transitional period may be said to have begun for the stage. Up to the present time, however, this period has nowhere attained its desired termination in any generally recognized reform. No definite new era has yet been opened, even in the countries where the movement first obtained a footing. Experiments have been numerous and

various, and the failures have almost outnumbered the acknowledged successes. The boldest experiments, with their valuable achievements and costly failures, have, however, now been made, so that little remains to be done except the practical and systematic application of the experience gained. I may here at once say that I see no reason why the experimental or transitional period of the movement should not now be superseded by a new and definite epoch, more especially if the matter is taken up by men who are free from fads of their own.

The primary object of the originators of the movement—i. e., the closest possible imitation of nature—has in several instances already been attained; but the art world, and the cultured also, have found that this generally means crude realism. The mystery of the *mise en scène*, so necessary to a good scenic picture, is lost, and much also of the so-called "feeling" of the spectacle is lacking. Modern science and the most recent methods have already been employed to some purpose in the interests of the mounting, but stage managers and experts have found that an extreme modernization of the scenic artist's auxiliaries often means more complication and uncertainty than was formerly the case. The expenditure incurred by extreme reform on the stage has also been found to be disproportionate to the advantages gained therefrom.

Both in the effects to be obtained, and in the methods to be adopted, practical reform is now gradually taking the place of radical reform. There can be no doubt that the exponents of the extremist movement have given the necessary impetus toward the improvement of the scenery, and future generations will be greatly indebted to them. As is usually the case, however, with any radical reform, the originators of the movement are scarcely likely to see their proposals adopted in their entirety. Nevertheless, they may be well satisfied that a moderate and practical outcome of their efforts is assured. And this is a great deal when we consider to what an extent the stage clings to tradition and convention, and repudiates any interference from outsiders, and how sweeping the proposed reforms appeared twenty years back.

In England, the primary object of "stage reform," the imitation of nature in the *mise en scène* of both opera and drama, has certainly found a fair amount of favor. This, however, is virtually due to the manner in which the public have associated the movement with that crude realism which has of late met with so widespread an appreciation in all branches of art and letters. There has been no outcry against the indifferent mounting of a play, and the realism of a spectacle has generally been more appreciated by an audience than its merits as a work of art. "Stage reform" in this country is still associated with the sensational shipwreck, the race, or some other exciting item of the programme, and any popularity of the movement is practically due to the rendering of such realistic scenes. There have not yet been many instances where art alone has helped the movement; but for that matter, perhaps, we have not seen many examples of a *mise en scène* on truly art lines.

With very few exceptions on a small scale, no extreme reform has been attempted in this country as it has in Austria and Germany. This is largely due to the fact that our actor-managers have to rely on their own purses or on those of some speculative financier, instead of having a certain proportion of public funds placed at their disposal. Our managers cannot afford expensive experiments. Too much risk is involved in the sudden departure from traditions and conventional usages, and the most that can be undertaken is a gradual improvement of the scenery on the old lines. Such improvements, as distinct from extreme reforms, there certainly have been. Sir Henry Irving, of the Lyceum Theater, is a notable exponent of moderate reform. The late Sir Augustus Harris, our leading *impresario*, has also done much in the gradual beautifying of his scenes on recognized lines, though he was frequently hampered by the fact that his productions required a too realistic mounting of the ultra-sensational kind.

If we wish to see a *mise en scène* on art lines, the outcome of extremist experiments, we have only the private stage at Bushey, where Hubert Herkomer, who at one time took a leading part in the movement in England, has at his own expense achieved numerous successes as a stage manager and scene painter. His miniature stage has been a working model from which our actor-managers have learned much. Those who have had the good fortune to see one of the Bushey performances, will have realized the difference between nondescript mounting and really artistic scenery. The general public little knows to what an extent the efforts of Hubert Herkomer have affected stage management. Without his private experiments it is hardly probable that even Sir Henry Irving's stage would have shown such improvements as are now accepted as a matter of course.

The curious feature, however, of the movement in England is not so much the absence of extreme changes in the scenery of our stages, as the almost entire absence of the application of modern science and modern methods in the interests of the stage management. Even the few exceptions which do exist generally concern only the substitution of electricity for gas in stage lighting, or some minor or mechanical appliances to facilitate what is termed a "quick change." We are, for once, untrue to our national reputation for practical adaptations; and this, moreover, in a case where there is unlimited scope for energetic young engineers. In this country, again, the question of fire protection has not been associated with the movement, and the advancement of stage hygiene seems scarcely to have been considered by our exponents of "stage reform." The former omission is, of course, quite in keeping with our traditions. We insure our property, and never consider the tremendous national loss by fire, nor do we take

* A paper read before the Society of Arts by Edwin O. Sachs, architect, on April 20, 1898.

measures for the protection of life from fire until some great catastrophe has fallen upon us. But in the matter of hygiene such neglect is unusual in a country which prides itself on its leadership in matters connected with sanitation.

I now propose to show how far modern sciences and methods have already been brought into the service of stage management, and how the protection of audiences and of employes has been attended to, as far as the arrangement of stage is concerned. I do not intend to formulate any model code of requirements, or to describe any model stage of my own. This paper will solely indicate examples of stages erected during the last twenty-five years, in which attempts have been made to fulfill modern requirements with the means at our disposal at the end of this great century of technical progress. Earlier examples of stage machinery are not dealt with, as these can easily be explained from what I shall term a typical example of the English stage of today. There is little difference between the ordinary London stage of 1897 and the stage of 1700. The electric light may have incidentally taken the place of the lime light and gas of recent years, or the candles and lamps of an earlier period, and, as I have observed, there may be some "tricky" mechanical detail or slight improvement in the minor gear; but such unimportant contrivances, I am afraid, complete the list of changes made. Even where the *mise en scène* is improved so much as at the Lyceum Theater, the antediluvian wood stage still remains. London, however, is not the only city, nor England the only country, where such lack of progress is observable. Modern stages are as yet rare abroad, except in the countries where "stage reform" originated. The only difference is that, while some of the oldest and worst stages in London have been known to show excellent mounting, good scenery abroad will, as a rule, only be found on a modern stage; and I will here take the opportunity to express my admiration at the perfect scenic arrangement of some of our plays, for the production of which our managers are so greatly hampered by their pitiable stage equipment, which compels them to have recourse to innumerable makeshifts. It would, however, be impossible for the London manager to do such excellent work if he had to change his play-bill daily, as is frequently the case on the Continent. The so-called "set pieces," for instance, could not then be so extensively used as they are now. It is probable that plays with long runs, in which the stage carpenter's work becomes mere routine, have partly been the cause of our tardy progress in "stage reform," while the more complicated requirements of a continually changing play-bill must have assisted the movement abroad.

Before going further I may mention that, with a view of studying modern stage mechanism, I have personally visited most of the theaters on the Continent possessing modern stages. Every facility was granted me by the authorities in every case, so that it is not without a full knowledge of the most recent developments that I have ventured to address you tonight. I must, however, as an architect, claim your indulgence for any errors of expression in dealing with a subject which rightly belongs to the allied profession of the engineer. But, curiously to say, no English engineer seems to have as yet given the stage and its possibilities any special thought. And, what is more, no English stage mechanist nor carpenter has ever given us any publication dealing with the wood stage of old that might serve as a basis for my remarks. I am, therefore, practically broaching an entirely new subject or section in that vast world commonly known as "Technical Science."

It would certainly be premature to attempt any rigid form of classification in so new a subject. The exact definition of the headings seems to me practically impossible. It would, however, be well to note that stages may readily be grouped according to the materials of which they are constructed. I will therefore use the main divisions: Wood stages, wood-and-iron stages, and iron stages; and I will also make further subdivisions according to the power chiefly employed in working the appliances. These subdivisions are: Manual labor, hydraulics, electricity. Owing to the almost entire absence of steam for motive power in connection with stage machinery, a separate division for appliances where steam is employed is not required. I first take the wood stage, then the wood-and-iron stage, and lastly, the iron stage. Manual labor is employed in all three, but electricity and hydraulics are only to be found in connection with the latter. Hence, the division of the subject is practically as follows:

Wood stage: Manual labor.

Wood-and-iron stage: Manual labor.

Iron stage: Manual labor, hydraulic power, electrical power.

Before, however, speaking of the stage, I must particularly call attention to the purposes of the various classes of playhouses for which scenic paraphernalia have to be provided. This may at first sight appear out of place, but I hold that if the purposes of the different institutions are borne in mind, it will greatly facilitate the appreciation of the circumstances which govern the construction and working of stages, and the structural as well as the economic difficulties which have to be overcome. I must also remind you of the necessity for studying the planning of a modern playhouse, more especially in regard to the stage and auditorium, for it should be clearly remembered that stage mechanism is not everything, but that the sighting and acoustic properties have to be considered. The outlines and dimensions naturally depend in the first place on the respective requirements of the stage management or owner; but in the same way as the lines of the auditorium are essentially governed by the proscenium opening, the setting out of the stage is regulated by the height

and width of this all-important feature. Many stages have so-called rear or back-stages, the dimensions of which are, however, dictated mainly by the facilities to be afforded for obtaining certain effects. Altogether I would emphasize that the engineer who wishes to give attention to the subject of stage construction must fully comprehend the requirements and possibilities, and it is absolutely essential that he should not only know the wishes of an individual client, but also the varied policies or makeshifts necessary under different circumstances, and above all in different countries. In my work "Modern Opera Houses and Theaters," and in various papers read before the Royal Institute of British Architects, the Architectural Association and elsewhere, I have already spoken of the very different manner in which theater construction is treated by the architects of the Continent as compared with the way in which it is dealt with in this country. I have laid some stress on what I might almost term the difference of feeling which pervaded theater architecture, and it would not be out of place to repeat that there exists a considerable distinction between the artist and leader of his profession who is responsible for the Continental buildings, and his more practical confrère of our own metropolis.

In the same way as there is a decided contrast in the character of those responsible for the erection of theaters in this country as compared with those on the Continent, so there is a wonderful difference in the *personnel* responsible for the construction and working of the stage. With few exceptions, the construction of our stages is in the hands of a stage carpenter, who has had no exceptional advantages in the way of technical training, and whose position in the theater is hardly better than that of any foreman of artisans. Abroad, even for the construction of wood stages, the commissions are given to fully qualified engineers who hold influential positions in their profession. More particularly in German-speaking countries there is a distinct calling of stage engineering, and though some few of the present leaders may have risen from the ordinary stage carpenter, this profession is practically now only composed of men whose preliminary training alone often approaches that of our Royal Engineers. The body of stage engineers includes men with exceptional powers of initiative, as may be judged from the examples of hydraulic and electric stages which I propose to show, and the way in which the work is usually executed also displays, I am glad to say, such full consideration for the requirements of the scenic artist as is but seldom found where the interests of art and science clash. In several instances, even, the stage engineer takes also the position of "Director of Scenery" (*Artistischer Leiter*), and he is held responsible for all stage effects, including the design of the scenery, which is prepared under his supervision. This last named combination of offices in one man I certainly do not hold with, and I would add that the arrangement is but rarely successful. I prefer to see the mounting of a play in the hands of a scenic artist of recognized standing, to whom the engineer and the principal of the painting room should be able lieutenants, and not collaborators on an equal footing. One mind alone should govern the mounting of a play. All the larger theaters of the Continent, it is noticeable, employ permanent engineers, whose appointment is mostly in the gift of the owner, and is held continuously, irrespective of any change in management, lessenship or varying appointment of scenic artist.

It is not my intention to indicate how much the scope of the engineer depends on the individual in charge of the stage—in other words, the stage manager, lessee, or actor-manager, as the case may be—nor do I wish to speak of the various circumstances on which depends the amount of attention the mounting of a play receives, what effects are attempted, and what methods are employed. All this would lead too far, though, to repeat, it is essential for the theater engineer to be versed in the varied requirements that he may be called upon to consider. I cannot, however, when speaking of the modern stage, omit some mention of expert opinion on scenic art and its auxiliaries, for nothing has so materially influenced the recent development of stage mechanism as the candid criticism of recognized authorities.

In the first place let us look at the question purely from the artist's point of view. The distinguished artist Hubert Herkomer holds "that the real secret of perfect scenic art lies in illusion," i. e., in visual deception, or in not allowing the eye of the spectator to discern the means whereby the semblance of reality is obtained. Mere actuality will not accomplish this any more than good painting *per se*. It is in the attempt to get absolutely every requisite effect by painting that so much mystery is lost on the stage, for the scenic artist's art should be as much concealed as that of the actor. It should not be too manifest whether a background is painted or modeled, any more than that an actor is "made up" or appears in his natural form. Let us remember that an actor whose wig, for instance, is so badly fitted that his own hair is visible would not be tolerated for a moment; and yet the public will accept a street scene painted on a canvas that is moved by every draft, a rose bush cut out of thin boards, or a moon rising very quickly straight up the sky and then remaining stationary. Do not forget that it is quite safe to let down a wobbly sheet of canvas close to the footlights, with a scene painted thereon representing breakers dashing over the rocks, and perhaps a sinking ship in the distance, to which the actor may have to refer in his speech. It is safe to have layers of canvas hanging from the "sky" like so much washing hung on a line, and certainly but few have ever questioned the prerogative of the "firmament" to come together at right angles in the corner. Why, it would take almost a volume to describe the

many anomalies of scenery constantly observed on the London stage.

Again, from the stage engineer's point of view, authorities abroad have published opinions which are not so very unlike Herkomer's. They assume that the desire for realism which pervades the nineteenth century has completely changed the ends and aims of modern scenic art. The decorative artist, like the actor, must know how to be in earnest. Actor and scene painter alike must, above all, so labor that the audience shall forget that they are within the four walls of a theater. But our old stage methods prevent the realizing of such an aim, and the impression of an audience that they are only witnessing a play is often far too palpable. Why have the horizon cut horizontally by a crease, showing where the cloth has to be canted? Why let our beautifully painted panoramic scenes jerk along according to the jerky manner in which the scenshifter handles his drums? The panoramic scenes may cost £1,000, and yet the simplest mechanical contrivance to insure their smooth working is grudged and the effect entirely spoiled.

Surely, gentlemen, this is not as it should be. Does it not seem curious that in these enlightened times the theater should still have to develop behind the back of society, and that the memory of the former condition of things still clings to matters theatrical? Truly the actor of today is treated well enough by society; he is no longer a vagabond and a stroller. Nevertheless, the stage still occupies an exceptional position; it is still to a large extent ignored by the State and by science. Let us look at the matter even from the most prosaic point of view—its commercial aspect. Science has turned industrial. She tins meat and condenses milk. But she has not troubled herself about the stage. We employ the same wasteful methods as if modern science were non-existent. Surely it is time to wake up to the necessities of modern entertainment!*

THREE ARCHITECTS' LETTERS.

BY THEODORE WELLS PIETSCHE.

TURNING over the envelopes of an old letter file one lonely evening of last week, a melancholy occupation suggested by wind and rain without, I came upon a lot of yellow, time-stained sheets, creased, dog-eared and faded, and no doubt long since polished smooth and glossy for the rubbing neighborly in the pocket of some well-stuffed traveling jacket.

I drew them out from a motley collection of notes and invitations, wedding cards and black-rimmed envelopes, pink scented messages, pressed flowers and souvenirs, and even here and there an occasional old stray bill (receipted, if you please), and taking from the lot one soiled and musty letter, stale-smelling and mildew-seared, bearing the winged-mercury stamp of Greece and post-marked "Athens," I puzzled with the address. Then failing to recall the writer's name, I pulled the sheet within from out its sheath and read as follows:

ATHENS, February 3, 1893.

DEAR OLD MAN,—Well, say! Greece is great! This is God's own country, and Jack and I are here to stay. We came down via Brindisi and Patras, and put up at the Hotel d'Athènes (pension 8 francs per day). The grub is bully and we are living on the fat of the land. What do you think of wild game, honey from the classic bees of Mount Hymettus and the fruity wines of the island of Sauterne! Jack says this is the daily fare of the ancients, calls it glorious, soul-stirring food, and claims there is more inspiration in a crust of bread, fresh olives and a dash of honey than in the thousand long-tailed dishes of the modern French cuisine. Still I notice that he never misses any chicken à la chasseur, or passes on the salads with French dressing when they come his way. But Jack was always a sly fellow, carefully weeding his practice from his preaching.

He talks of wiping out two thousand years' growth and returning to ideal and pastoral simplicity, leading a rustic goat-herd's life on the mountain slopes of the Peloponnesus. But, Lord! you should hear him kick at nightfall about cold rooms and no fires when the wind is from the north. He is grumbling now and mad enough to eat a baby. There is no hot water for shaving and the maid's been gone a half an hour. And then he's out of sorts without "Childe Harold." In a reckless mood he lent it yesterday to one of the fair boarders here, expecting it returned by night. It hasn't been, and Jack is riled and showering his choicest epithets on females in general and this one in particular. Tomorrow I wouldn't be surprised to see him bestow his pet boutonniere on some dark-eyed peasant girl. But he says sunshine and circumstance make the devil of a difference, and that we are all mirrors reflecting the moods and images of nature.

Tomorrow, basking in this gorgeous Athenian sunlight, he will forget the world and its materialism, and, launched out on one of his rose-hued daydream journeys across the past, will talk litera-

*A large number of drawings, photographs and sketches of stages were here shown as lime-light views, and these were explained and criticised by Mr. Sachs. Reference was also made to a collection of drawings exhibited in the lecture room. Among the stages of which illustrations were shown were the following: A Typical Wood Stage; Drury Lane; Covent Garden; Her Majesty's; Court Theater, Dresden; Court Opera House, Vienna; National Opera House, Paris; Municipal Theater, Rotterdam; Palace Theater, London; Court Theater, Schwerin; Municipal Theater, Amsterdam; National Theater, Christiania; The "Asphaleia" System; Municipal Theater, Halle; National Opera House, Buda Pest; Hofburg Theater, Vienna; Court Theater, Berlin; Court Opera House, Munich; Special Appliances at Drury Lane.

ture, philosophy and art—religion, even, and the ancient gods—until one would think him a long-converted, deep-dyed heathen. We happen to know, though, you and I, that even in gay Paris Jack never missed his Sunday morning service in the Ollma church, and he argues that he's circumstantially consistent. He says his excuse is in this ravishing country; in its divinely blue, intense and liquid sky, its rock-wild coast and mountains and slumbering stretch of sea. And he is pretty nearly right.

Athens is ravishing! No snow, no cold, day upon day of mellow, ripening sunshine, and the world's most glorious view of coast and sea.

Every morning we go up in the Acropolis, sit in the sun and make water colors, study the Parthenon, the Porch of the Maidens, and the Propylæa. Just imagine being squatted among these old ruins and sketching the stuff we used to grind over in the volumes of Stuart and Revett. I tell you it's great sport!

You can form no idea of these noble old piles from the restorations and projection drawings you find in the books. For no, however faithful, work can give the spirit and interest that lurk about these ruins. And that's why Jack says he means to attempt nothing serious here. First of all, he doesn't believe in sketching classic buildings. He says the proportions are too subtle; that it is impossible to interpret them accurately. He advocates sketching for Gothic and the picturesque Renaissance work, but claims that no sort of justice can be done the classic in an offhand sketch. He argues careful measurement and academic drawings, and insists that the real plastic and perspective impression of the building can only be entrusted to the architect's memory. He says you'll warp this with your approximate sketching. Still he is willing to worry awhile over an occasional water color, getting the subject tolerably in place and working hard at the color, and he turns out some bits of detail in pencilwork that are simply screaming, sparkling with life and handled in his generous, broad and simple manner.

You know I am partial to this. I think there is everything in clever detail, and that it will clothe many a sorry building in smart dress and give it a place in the social rank of architecture. This is substantially the object of my study abroad. I want to get saturated with the very best detail. I give almost my entire time to jotting down the choicest "bits," and keep memoranda and notes of everything that impresses me well. You know my two-year scholarship expires next fall, and that I am much behind on my "envoi" work. This is a bore! *Measuring up* is stupid enough, and I think the benefit earned small for the outlay in time and trouble. Ninety-nine times out of a hundred, plans, sections and elevations of the building in question may be had produced in careful engravings. Why borrow trouble, ladder, tape and lead lines and go at it again. To what purpose? No, I'm a stickler on this question, and shall put in all the time not absolutely required for the "envois" in sketching and water color.

Well—and the Beaux Arts! How are things in Paris? Do you know I think you are spending too much time on school work. The study of actual building, for a fellow who has gotten so far along as you have, would seem to me far more profitable. The school may be all right in its way, but it guides a man along very narrow lines, and what tangible benefit do you possibly expect to derive from the severe academic training?

More than that, doesn't this continued drill in French methods take all the American personality out of a man? Why, you'll be thinking in French before you know it!

You say that the Beaux Arts is the only school in the world where the theory of architecture is taught. But how about the practice? Certainly you will admit that very little attention is given to the study of beautiful and refined detail, while great stress is laid on the "parti"—the scheme, the layout. But isn't it this detail that will give the building its high æsthetic standing, its place as an artistic conception, its reward of merit and appreciation? This is what counts in America, and the architects are ready and willing to educate and indulge the public's natural taste for good decoration. And today you will find much ornamental sculpture at home that ranks second to none in Europe.

Then as for *construction*! What sort of service do you think French systems can render to the solution of the American problems? What do they know in the school about the modern engineering and architectural colossus, the "skyscraper"? In every other respect building methods must differ widely in France from those of our own country. And how do you expect to apply an instruction so little in keeping with our home practice?

I would say, drop the school and travel. Come down here to sunny Greece, and paint, pencil and pen the glories of this old Pericles stuff. You will get more out of it than ten *projet concours*. Jack and I are steeping in this atmosphere. He says you get thousands of architectural ideas here by a delightful process of absorption. And many other ideas, too, of the broadest artistic value. The Acropolis is our clover patch, so he calls it; and we are the busy bees sipping the æsthetic sweets and hoping some day to turn them into honey.

Come down, old man! Blayuss and Tahkell will be here next week. We are going into the interior and make discoveries. I am told the country is full of early Byzantine work. There are, they say, many almost unexplored temple ruins and a number of Christian churches and Basilicas. This is to be found in places off the railroad. Many of the roads are too rough and impracticable for wagon transportation, and we mean to make use of horses and pack mules.

The country is unfit for comfortable wheeling. By the way, we are short on "eating tobacco." If you can possibly find such

a thing in Paris, bring it down. We all take a chryselephantine comfort in a good American chew, and it's rare fun to observe the astonished natives. No one has ever heard of Richmond best plug here.

I send this to the address given in your last letter. And now, old man, get your skates on and write, and let me know when I can look for you in this part of the world.

Jack sends love and good luck.

As always your friend,

WILL NOWITALL.

This was not all of the letter. A long postscript followed, but the lines had become so well rubbed and faded with time it was impossible to construe anything intelligible. I could only decipher the words, "France . . . Ecole long years . . . too much soft stone . . . classic . . . Gothic, a barbarity which . . . French Renaissance . . . worth the candle . . .," etc. Nothing more explicit than this. And after puzzling here awhile I folded the sheet and returned it to its envelope.

But the reading had kindled a desire to go further into the story of friends in foreign parts, and I drew a second letter from the file.

(To be continued.)

ALONG THE EAST SHORE OF LAKE MICHIGAN.

WEARIED by the strain of constant work and worry, the tired denizen of the city seeks a cool retreat on a Lake Michigan steamer. He drops his work for a few brief days and resolves to enjoy life to the utmost. His choice of a lake trip is a happy one. On the water he is at once freed from the heat, the incessant noise, the smoke and dirt and the nerve-racking confusion of the city, and finds genuine repose in the cool and quiet and elegant appointments of a Northern Michigan line steamer. As the spires of Chicago fade from view, he mentally resolves a vote of thanks to himself for his wisdom in spending his vacation on the lake. Then, "Rocked in the cradle of the deep," he lies down to pleasant dreams.

Morning finds our traveler at Ludington, a famous lumber and salt town, from which vast quantities of the product of forest and mine are shipped. The extensive harbor and the evident important shipping interests of this port challenge the attention and excite the interest of all visitors. Ludington is now a city of importance among the West Michigan ports.

At Manistee the harbor entrance is bold and striking. The long government pier and the lighthouse, the winding river, the lake harbor, the town spread out on all sides—all afford a panorama of changing and interesting views which is unsurpassed by any lake city. They must be seen to be appreciated. Manistee is a large city. Its chief interests are lumber and salt, as at Ludington, but its industries are more diversified. It lies midway between the Northern and Southern Michigan fruit belts. The traveler will find fruit in plenty farther north—in the Grand Traverse Bay region. The beauties of his trip have but just begun.

At Frankfort, the next port, the scenery becomes picturesque. Here a number of resort cottages are to be seen; a car ferry of mammoth proportions, on which an entire freight train can be



PETOSKEY.

ferried across Lake Michigan, excites the admiration of all visitors. From Frankfort the boat moves rapidly northward to Northport, and then slips almost imperceptibly around the point, out of the waters of Lake Michigan and into Grand Traverse Bay.

Here the scene shifts quickly as the traveler passes Norwood and Old Mission, Omena and Elk Rapids, and finally reaches the extreme southern end of the bay at Traverse City. The beautiful verdure-covered shores are visible on every hand, and in the center of the bay is the great peninsula, sixteen miles in length by about two miles in width, a veritable paradise of fruit farms and resort cottages. Here sky and water vie with each other in blueness; here Nature is prodigal in her fertility. On a thousand hillsides orchards of apple, peach and pear are to be seen, and beauty and abundance abound.

Old Mission is a center of absorbing historical interest. There it was that the first Indian mission station on the west shore of Northern Michigan was established hundreds of years ago. Elk Rapids is the terminus of a railway and the center of an iron industry. Traverse City is the metropolis of the region, the railroad center and the general distributing point for a large section of country. It has many features of interest which will serve to entertain the visitor during the short stay the boat makes.

From Grand Traverse the course is north and easterly into Little Traverse Bay. At the entrance to Little Traverse is Charlevoix, "the beautiful." Fortunate, indeed, is the traveler who

enters Charlevoix on a Northern Michigan line steamer. From the open lake the view is superb, but after traversing the long entrance to the harbor the town is seen at its best. High, rolling ground sloping gradually down to the water's edge, a large and deep inland harbor and a lake adjoining full fifteen miles long, form the ideal situation. What wonder that Charlevoix is a favorite Northern Michigan resort.

Petoskey is reached next—a city that is set on a hill and cannot be hid. At night its myriad electric lights flash out a cheerful welcome to the mariner and by day its spires and towers reflect the sun. In a few years Petoskey has grown from a mere Indian trading post to a thriving city—the metropolis of Little Traverse Bay.

Four miles across the bay is Harbor Springs—"the harbor." It is well named. Deep enough to float the navies of the world; having a never-failing spring of ice-cold water; the best of fishing, safe boating, bathing and the social whirl—in fact, a resort *par excellence*. It is worth traveling a thousand miles to see.



GREAT SPORT.

Then if the resolve be "on to Mackinac," the traveler may see yet further beauties of landscape and natural wonders in that famous island which has been so frequently described that it is familiar to all. The return journey will find him refreshed in body and mind, and fully convinced that for a picturesque and thoroughly enjoyable trip there is nothing better than a week spent on a steamer of the Northern Michigan Transportation Company. Gliding along the shore, which is always in sight on these steamers, one will find excellent eating, fine beds, jolly pleasant officers, and all in all it costs no more for a round trip than staying in the stuffy city room for a week. The genial general passenger agent, Mr. R. F. Church, will look after your comfort by seeing that everything is O. K. before you leave the docks at the foot of Michigan street.

A SKETCH CLUB VOYAGE.

A MOST delightful trip was made by the Chicago Architectural Club members, on steamer City of Racine, of the Goodrich Transportation Company, Saturday, June 18, to Milwaukee. Some twenty members of the club joined the crowd for the purpose of viewing the new Milwaukee Public Library, planned and erected by Architects Ferry & Clas. The weather being delightful and the care shown for our needs by orders of the genial general passenger agent of the Goodrich Company, Mr. R. C. Davis, made us a happy lot. Little was done on the trip north except allowing Old Sol to play a tan on our fair skin, while for a slight diversion we enjoyed a delicious luncheon and watched the shore pass by and noted familiar landmarks, we being only about a mile or so from shore.

On arriving at Milwaukee we found Mr. Ferry—"Mr. Clas being unavoidably absent from the city, I believe in Omaha, trying to figure out how Milwaukee would do for another World's Fair"—with several of his captains and lieutenants. We almost decided to elevate Elmer Grey to a generalship, he managing his forces so well that he made strong breaks in our armor of resistance and marble hearts. A six-horse tallyho is ready for us. Jumping aboard, we are soon whirling through the beautifully treed streets of the Cream City. Suddenly before us, standing on an eminence, is a beautiful Renaissance structure, the Milwaukee Public Library, pleasing to the eye of the publican and the sinning critic. We are swung before the portals. Dismounting from our high seats, we enter this building constructed to dispense the learning and light of the world—but space is not great enough to explain all the interesting details of this library. After a few words of explanation and description by Mr. Ferry, we advance through and through, up and down—and out. Mounting the coach again, we are soon spinning along the principal residence streets, where among the many houses are seen some of Mr. Ferry's earlier efforts, but Mr. Ferry has made other efforts "in advance." As we stop in front of a grove of trees, we note the words "Deutsch Club," and see in the distance, under the spreading branches of the maples, a long table all ready for us. We are soon at work on Milwaukee's amber fluid from the finest springs, and the other good things. After words of thanks to Messrs. Ferry and Clas by our secretary, Mr. Max Dunning, and a few happy words in reply by Mr. Ferry, we are again on the coach. Taking the shore boulevards, we go along for miles and miles, return in time to take a late supper and a good night's rest at the Hotel Davidson. Taking an early breakfast after a refreshing slumber, we catch the 8 A.M. Sunday boat for a return to Chicago, and words cannot express the beauties of the day, the

pleasant intellectual chats, cooled by the soft wind when they became too warm, and so, happy, rested and plenty of fresh ozone in our lungs, we arrive in Chicago at 3 P.M. With a shake of the hand and a genial au revoir, we scatter to the north, east, south and west, to meet again at the office, the club and social life, to give a glowing tribute to the hearty good fellows of Milwaukee.

THE WEST SHORE OF LAKE MICHIGAN.

A SHORT letter received from one of the profession gives the following interesting description of one of the many healthful and delightful trips to the northern cities on Lake Michigan:

MISTER EDITOR,—I have been in active practice of my profession as an architect in a western city of somewhat mushroom growth for several years, when depression and the panic came, leaving me in none too good circumstances. Three things, however, I managed to hold on to: my subscription to THE INLAND ARCHITECT, my skill as a draftsman, and my excellent wife. With the aid and encouragement of all these I secured a position as draftsman in a Chicago architect's office, and considered myself fortunate. However, my health was not of the best. Some annoying financial affairs had worn on me, and the close confinement to office work had made me pale and thin. Just about this time Mrs. D. insisted that I should take a vacation. To my mind she might as well have insisted on a journey to the moon—a vacation seemed impossible. But she had become alarmed at my general run-down appearance, and before I really knew what she was about she had secured the necessary leave from my employer, packed our trunks and bought steamer tickets to Green Bay and return via the Goodrich Line. When a man's not feeling real well he gives in easily, and so I prepared as best I could for a week's voyage on the lake—visions of seasickness, storms and all sorts of trouble naturally presenting themselves.

Well, we left Chicago on the Georgia, the new boat of the Goodrich Line, on Saturday evening at 8 o'clock. I must say that the appointments of this boat were a surprise to me. They certainly cannot be excelled by those of any lake steamer in the tourist service. We were quite as comfortable aboard as we ever had been ashore, and in many respects more so, for the delightful coolness of the water, the superb views of the shore scenery and the quiet restfulness of the lake gave added charm to life.

As the boat remained all night at Milwaukee, our slumbers were not disturbed by fear of seasickness; but right here let me say that this is a great bogie man to all who contemplate a lake trip. During our entire week on the boat we were not at all sick. The lake is usually calm, and if a little roughness of the water arises it is soon left behind as the boat enters some one of the many ports which dot the map so plentifully, and we are always within sight of the shore.

We stopped at Sheboygan, Manitowoc, Kewaunee and Algona on our second day out. These towns present to the eye an ever-changing panorama of lake, bluff and urban scenery, as the boat glides along for a hundred miles or more within easy sight of land. At Sturgeon Bay we entered the canal leading to Green Bay. This is a most picturesque spot and well worthy the early morning rise to view it.

Monday morning found us traversing the waters of Green Bay. How can I describe the beauties of this famous region? Our boat touched at Green Bay City, Menominee, Egg Harbor, Fish Creek, Ephraim, Sister Bay, Washington Island, Gladstone, Escanaba, Garden, Nahma, Fayette and Manistique. Each port has features of special interest peculiar to itself. At every stop there is something to attract the attention and rest the eye of the wearied worker whose mind has palled on the bare surroundings of his walled-in workshop. It was with genuine regret that we saw the boat's prow turned homeward after nearly a week of the keenest enjoyment of life on board. I returned to the city in the best of health and spirits, and ready for another year's campaign with pen and T-square.

To the tired business or professional man I say: Take a lake trip. Go alone, if you must, but take your family if you can, for there is no more comfortable means of travel on earth than by the Goodrich boats. The cuisine is of the best, the berths and state-rooms are elegant and the service unsurpassed. Any information or assistance you may desire can be obtained freely from R. C. Davis, the genial general passenger agent of the Goodrich Line, at the Chicago office, foot of Michigan avenue. All the officers and employes of this line will be found to be obliging and accommodating in the extreme.

The ideal trip is the week's voyage to Green Bay ports, but for those who can devote but a day at a time the steamship Virginia affords an excellent opportunity for an outing. The Virginia is a steel steamship having a capacity of two thousand passengers without crowding, and makes daily trips to Milwaukee and return.

Yours for recreation,
CHICAGO, July 8, 1898.

DON DONOVAN,
Draftsman.

MOSAICS.

As a result of the examination held by the Illinois State Board of Examiners of architects at Champaign recently, six of the eleven candidates have been given certificates which entitle them to a license to practice architecture in the State of Illinois upon the payment of the license fee of \$25. The names of the successful applicants are: William C. Swern, 501 Owings building, Chicago; Walter F. Shattuck, Art Institute, Chicago; Theodore W.

Pietsch, 305 Huron street, Chicago; William H. Schroeder, Riverside; Albert C. Phelps, 601 Herkimer street, Joliet; Bernard L. Hulsebus, 415 Barker avenue, Peoria.

THE following circular, which is self-explanatory, is being sent to licensed architects by Secretary Wight, of the State Board of Examiners of Architects:

Notice is hereby given to all architects licensed to practice in the State of Illinois that their licenses will expire on the 31st of July, 1898, unless the renewal fee of five dollars (\$5) is paid at this office "during the month of July." Remittance may be made by currency at the risk of sender; or by post-office money orders or bank drafts bankable at Chicago without exchange. Upon receipt of the same I will mail receipts in the form of "certificates of renewal," running to July 1, 1899, which are to be pasted in the proper place on the licenses, and will bear the number of the license to which they belong. Attention is called to the fact that the law does not provide any rebate for prompt payment or any grace after the time for payment, except by special action of the board in each case. Upon the expiration of licenses, notices to that effect will be sent to the county clerks of the counties in which they are recorded. The attention of all licensed architects is also called to the importance of having their licenses recorded in the counties in which they practice. The board has been informed that a considerable number have never been recorded, and the holders thereof are reminded of the following sentence from Section 5: "A failure to have his or her license so recorded shall be deemed sufficient cause for revocation of such license." The legal fee for recording is 25 cents.

OUR ILLUSTRATIONS.

Two Park Shelters, New York City. Howard & Cauldwell, architects.

Woodbridge Building, New York City. Clinton & Russell, architects.

Empire Building, New York City. Kimball & Thompson, architects.

Union Methodist Episcopal Church, New York City. George W. Kramer, architect.

Walker Art Building, Bowdoin College, Brunswick, Maine. McKim, Mead & White, architects, New York City.

House for E. T. H. Talmage, Bernardsville, New Jersey. Lord, Hewlett & Hull, architects. Both front and rear views are shown.

Views of Hospital Boucicaut, at Paris, France; A. & G. Legros, architects; in illustration of article by Theodore W. Pietsch, this number.

Views, Third Exhibition, National Sculpture Society: In the Italian Garden; Group from Monument to John Boyle O'Reilly, by Daniel C. French, sculptor; In the Entrance Gallery; Bronze Andiron for Biltmore, Karl Bitter, sculptor; Bronze Relief, Portrait, Louis St. Gaudens, sculptor; Bronze Medals, by Charles Calverley; Bronze Bust, Portrait, by Charles Grafly.

Photogravure Plate: Library Building, Columbia University, New York City. McKim, Mead & White, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

Residence for Henry C. Scott, St. Louis, Missouri. Shepley, Rutan & Coolidge, architects.

Residence of E. C. Simmons, St. Louis, Missouri. Remodeled by Eames & Young, architects.

Two Dormitory Buildings, Columbia University, New York City. McKim, Mead & White, architects.

Barnard Female College, New York City. Lamb & Rich, architects, New York. General view and entrance detail are shown.

Correction: Hartwell, Richardson & Driver, Boston, designed exterior of Professor Jordan's house, published in June number; not Myron Hunt, as given. Mr. Hunt designed the library interior.

BUILDING OUTLOOK.

OFFICE INLAND ARCHITECT,
CHICAGO, ILL., July 10, 1898.

Our industries in a general way are vigorous and healthful, but progress is not symmetrical. The farmers are having their turn. Another immense crop is almost ready for market. Our trade balances are in our favor. Enterprise is chafing over delay. Something is wanting to make the complicated mechanism of business and production run right. The present lull will no doubt disappear, and by autumn the added force that good crops and good prices and peace will bring will give an impulse to all manner of productive activities, which will bring joy to the merchant, the manufacturer and the mechanic, skilled and unskilled. It is not straining possibilities to believe that such results are sure to be ours before long. Things are righting themselves. For years and years the farmers suffered and the manufacturers waxed fat. Broadening foreign markets have come to the farmer and permanent markets and fair prices can now be relied upon. The establishment of an international bank, under authority of Congress, with a capital of \$5,000,000, with authority to increase to \$25,000,000, will go far to help American exporters to seize their rightful share of trade in foreign markets. The broader conceptions which war has enabled the American people to form of their opportunities and duties will soon lead to greater undertakings, to the opening up of water ways that will bring us closer to Asia and South America, on its western coast. Doubtless we, as a people, are prepared to take a big step in advance. The world is getting to know us and the possibilities of marketing our manufactured products abroad are improving every month. We have even a higher than merely trade duty to do, and that is, to teach the people of the world how to live, to open up to them the grand possibilities of organized industry and to lead them thereby into a pathway that will constitute them buyers of our labor-saving appliances and of our products which they cannot make for themselves.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architect Charles W. Van Keuren: For Mrs. Mary Jones Hale, a three-story and basement apartment house, 50 by 87 feet in size; to be erected at Oak Park avenue near Washington boulevard, Oak Park; it will have a front of buff Bedford stone, stone porch, copper cornice, the best of modern plumbing, gas and electric fixtures, gas ranges and fireplaces, oak and pine interior finish, mantels, sideboards, steam heating, electric light, cement work, etc.; it will contain twelve suites of apartments. Same architect made plans for two two-story flat buildings, 22 by 46 and 22 by 28 feet in size; to be built at 2131 and 2144 West Monroe street; to have Bedford stone fronts, the modern plumbing, gas fixtures, bells, ranges, etc.

Architect John Halla, Jr.: For W. A. Sharp, a handsome four-story and basement apartment house, 80 feet front and 107 feet in depth; to be erected at the southwest corner of Warren and Wabash avenues; to be of buff Bedford stone, have interior finished in white oak—quartered—mantels, sideboards, consoles, grillwork, gas and electric fixtures, gas ranges and fireplaces, electric bells, speaking tubes, steam heating, electric light, concrete basement, etc.

Architect Morrison H. Vail: For A. J. Pruitt, a three-story apartment house, 50 by 70 feet in size; to be erected at Edgecomb place; it will have a handsome buff Bedford stone front, the interior to be finished in oak and Georgia pine, have the best of open sanitary plumbing, steam heating, gas and electric fixtures, gas ranges and fireplaces, laundry fixtures, electric bells, speaking tubes, cement basement, marble, mosaic and tile work, electric light. Same architect made drawings for a powerhouse, 50 by 100 feet in size, and car barn, 50 by 150 feet in size; to be erected at Nevada, Missouri, for the Nevada Consolidated Light, Power & Park Company; to be constructed of red brick, with stone trimmings, have slate roof, some plumbing, cement work, electric light, etc.; this company will supply light and power for the town, besides for transportation, and will also run a park. Same architect made plans for a two-story store and flat building, 25 by 68 feet in size; to be built at Lincoln avenue near Graceland, for Adolph Borchers; to be of pressed brick and stone front, have furnaces, gas fixtures, the open plumbing, oak finish, mantels, etc.

Architect Oliver W. Marble: Has just commenced work on the Martin Detamble building, at 1492 Ogden avenue; three-story, 50 by 80 feet in size; to have a pressed brick and stone front, oak and pine finish, steam heating, mantels, gas and electric fixtures, concrete basement, etc.

Architect Frederick Ahlschlager: For C. M. Holmes, remodeling residence into two flats, at 167 Lubeck street; pressed brick and stone front, new plumbing, steam heat, gas fixtures, mantels, cement work, etc. Same architect made plans for St. Johns Evangelical Lutheran Church, to be erected at Woodstock, Illinois; to be of pressed brick and stone, have slate roof, oak interior finish and pews, gas fixtures, steam heating, concrete basement, plumbing. For Charles Siegel, a two-story store and flat building, 50 by 52 feet in size; to be built at Illinois street, Chicago Heights; pressed brick and stone front, iron and plate glass, steam heating, modern plumbing, gas fixtures, electric wiring, etc. For Charles Nielson, a store building, 47 by 60 feet in size; at 5734 to 5736 Wentworth avenue; pressed brick with stone trimmings, steam heating, gas and electric fixtures, plumbing, electric wiring, cement basement, etc.

Architects McMichael & Morehouse: For John Cornell, a two-story livery stable and laundry; to be erected at the rear of the Hyde Park Hotel, Fifty-first street and Lake avenue; to be of common brick and iron front, have steam heating, plumbing, gas and electric fixtures, electric light, cement work, boilers, engine, machinery, etc.

Architect George Grussing: For Thomas Jubb, a two-story flat building, 24 by 84 feet in size; to be erected at 433 Flournoy street; pressed brick and stone front, steam heating, the best of modern plumbing, gas and electric fixtures, oak and pine finish, mantels, sideboards, hot-water service, marble and tile work. Same architect has completed plans for the two-story addition to the Menoken Club, at Washington boulevard near Francisco street; to be of pressed brick and stone, have steam heating, electric light, etc.

Architect M. L. Beers: For People's Gas Light & Coke Company, remodeling building at northwest corner of Adams street and Michigan avenue; will put in new plumbing, steam heating, gas fixtures, electric wiring, awnings, shades, vaults, skylights, painting inside and out, marble and tile work, etc.; cost \$30,000.

Architects Julius Speyer & Son: For John G. Garibaldi, a four story store and flat building, 25 by 115 feet in size; to be erected at 284 Rush street; to have a pressed brick and stone front, oak and Georgia pine finish, modern plumbing, electric wiring, steam heating, cement basement; cost \$27,000.

Architect Andrew Sandigren: Made plans for Temple Israel, to be erected at the northeast corner of St. Lawrence avenue and Forty-fourth street; it will be of a handsome design, 77 by 81 feet in size; to be constructed of pressed brick with stone trimmings and have slate roof, oak finish, plumbing, steam heating, gas fixtures, cement basement, etc.

Architects Waide & Cranford: For C. D. B. Howell, a fine Colonial residence, two-story, attic and basement, 37 by 50 feet in size; to be built at the corner of Judson avenue and Crawford boulevard, Evanston; to be of buff pressed brick all round, have shingle and tin roof, oak interior finish, gas and electric fixtures, mantels, sideboards, electric light, etc.

Architect William A. Bennett: For J. S. Button, two two story flat buildings, at 797-799 Monticello avenue. For R. T. McConnell, two two-story flat buildings at 814 and 818 Monticello avenue. For R. W. Dunn, two two story flat buildings, at 809 and 822 Monticello avenue; all to have pressed brick and stone fronts, modern plumbing, gas fixtures, gas ranges, electric wiring, mantels, steam heating, etc. For Hetzel Bros., a two-story and basement flat building; to have a front of pressed brick and stone, the modern plumbing, gas fixtures, furnaces, mantels, etc.

Architect Henry E. Cregier reports they are going ahead with the Singler Building Trust Company's ten-story and basement residential apartment hotel, 100 by 200 feet in size, at the corner of Broad and Jefferson streets, Philadelphia; the basement and first two stories will be of Indiana Bedford stone, and above this will be of Roman pressed brick with terra cotta trimmings, and quite a large number of polished granite pillars will be used; it will be of steel construction and thoroughly fireproof, have the finest of nickel-plated plumbing, electric light, electric elevators, marble tiles, mosaic and concrete work, oak finish, specially designed mantels, sideboards, consoles, buffets, steam heating, hot-water supply, etc.; the Pawcett system of fireproofing will be used; the building will contain 184 apartments of two, three and four rooms each, besides public rooms, dining rooms, reception halls, oriental room, roof garden, etc.; the cost will be in the vicinity of \$900,000; it is in the Italian Renaissance style of architecture and shows up a magnificent building. Same architect reports work progressing on the eight story apartment house, 100 by 148 feet in size, at Copley Square, Boston, Mass.; it is now up five stories, and they are now letting contracts for the inside work, electric light, elevators, marble and mosaic work, steam heating, decorations, etc.; cost \$750,000.

Architects Patton, Fisher & Miller have completed the plans for the four-story and basement apartment house, 60 by 90 feet in size; to be erected at 244-246 East Forty-seventh street, for James R. Crocker; the front will be of pressed brick with buff Bedford stone and terra cotta trimmings, the interior to be finished in hardwoods, have the best of nickel-plated plumbing, gas and electric fixtures, steam heating, electric light, marble, mosaic and tile work, etc.

Architect Charles M. Palmer made plans for the First Bohemian Methodist Episcopal church, to be erected at the southwest corner of Fish and Nineteenth streets; it will be 95 by 50 feet in size, of pressed brick with stone trimmings, slate tower and roof, oak interior finish, steam heating, plumbing, gas fixtures, etc.

Architect J. M. Van Osdel: For Enterprise Power Lighting & Heating Company and Sears, Roebuck & Co., a six-story warehouse, 172 and 122 feet

fronts, at Fulton, Desplaines and Wayman streets; pressed brick and stone, elevators, steam heating, concrete work, electric light, plumbing, etc. For I. K. Hamilton, a two-story, basement and attic residence, 38 by 39 feet in size; to be built at Marinette, Wisconsin; to be of frame with stone basement, have pine finish, oak floors, cement basement floor, hot-water heating, open nickel-plated plumbing, electric bells, speaking tubes, etc.

Architects Rines & Kutsche made plans for a two-story and basement school, 72 by 82 feet in size; to be erected at Rossville, Illinois; it will be of pressed brick with Bedford stone trimmings, have plumbing, slate roof, steam heating, concrete basement floors, gas fixtures, etc.

Architect Dwight H. Perkins: For Archie Hood, a three-story and basement flat building, 50 by 107 feet in size; to be built at the southwest corner of Starr avenue and Sixty-fourth street; it will be of pressed brick and stone front, have hardwood finish, mantels, gas and electric fixtures, steam heating, electric light, gas ranges, etc.

Architects Huehl & Schmid: For H. F. Lundgren, a three-story and basement apartment house, 47 by 89 feet in size; to be erected at Briar Place; it will have a buff Bedford stone basement and first story, the rest of pressed brick with stone trimmings; to have hardwood interior finish, mantels, sideboards, consoles, gas and electric fixtures, steam heating, gas ranges and fireplaces, electric light, etc.

Architect J. H. Wagner: For E. H. Van Ingen, a ten-story office and light manufacturing building, 50 by 160 feet in size; to be erected at the corner of Canal street and Jackson boulevard; it will be of pressed brick and stone front, have electric light, elevators, steam heating, cement work, etc.; cost \$100,000.

Architect Joseph L. La Driere: For Charles Gould, two three-story flat buildings, each 22 by 62 feet in size; to be erected at 5236 to 5238 Prairie avenue; to have buff Bedford stone fronts, oak and pine finish, gas and electric fixtures, mantels, sideboards, consoles, steam heating, fine open plumbing, gas ranges, etc.; cost \$14,000.

Architect W. S. Smith: For O. J. Smith, a two-story flat building, 40 by 88 feet in size; to be erected at Wright street near Sixty-sixth; to be of pressed brick and stone front, have oak and pine interior finish, modern plumbing, furnaces, gas and electric fixtures, mantels, gas ranges, etc. For H. A. Hayden, a three story flat building, 44 by 65 feet in size; to have a buff Bedford stone front, open plumbing, gas fixtures, etc.

Architects Barfield & Hubbell: Making plans for a two-story addition, 32 by 50 feet in size, to school at Onarga, Illinois; to be of pressed brick and stone all around, have slate roof, Georgia pine interior finish, gas fixtures, steam heating, plumbing, cement basement floors and sidewalks, etc. For C. C. Jerome, remodeling frame house at Wheaton; it will be made into a modern first-class two-story, basement and attic residence, 44 by 66 feet in size; will have stone basement, brick second story and frame above, fine hardwood interior finish, special mantels, sideboards, consoles, buffets, nickel-plated plumbing, hot-water heating, gas fixtures, gas machine, cement basement floor and sidewalks; cost \$7,000.

Architect Samuel A. Treat: For Western Electric Company, a ten-story building, to be erected at corner of Congress and Clinton streets; to be of pressed brick and stone, have plumbing, electric light, elevators, steam heating, steel construction.

Architects Kallal & Molitor: For Benedict Gubal, a three-story store and flat building, 24 by 77 feet in size, to be built at 1458 South Fortieth court; pressed brick and stone front, modern plumbing, steam heating, gas fixtures, mantels, plumbing. For Frank Apaur, a three-story and basement flat building, 25 by 75 feet in size, to be erected at Cornelia street near Western avenue; pressed brick and stone front, modern plumbing, hot-water heating, mantels, oak finish, gas ranges, etc.

Architects Healy & Gilbert: For F. J. Wilcox, two three-story flat buildings, each 22 by 54 feet in size, to be erected at 6345 to 6347 Woodlawn avenue; to have buff Bedford stone fronts, oak finish, mantels, sideboards, plumbing, etc. For J. L. Duplissis, two three-story and basement flat buildings, at 2, 4, 6 and 8 East Forty-fourth street; to cost \$30,000; Bedford stone fronts, the modern plumbing, gas and electric fixtures, gas ranges and fireplaces, steam heating, marble, tile and mosaic work, cement basement floors and sidewalks, electric light, etc. Also, two three-story flat buildings, to cost \$35,000, at 4419 to 4451 Oakwald avenue, for same owner; stone fronts, hardwood finish, electric light, steam heating, etc.

Architect L. M. Mitchell: For J. C. Cockburn, two three story flat buildings, each 40 by 67 feet in size, to be erected at 5241 to 5247 Indiana avenue; to have buff Bedford stone fronts, oak and pine finish, mantels, sideboards, consoles, steam heating, gas and electric fixtures, electric light, gas ranges and fireplaces; cost \$16,000.

Architect A. G. Zimmerman: For Joseph Decker, a three-story and basement flat building, 25 by 65 feet in size, to be built at Newport avenue near Sheffield avenue; to be of buff Bedford stone front, have oak finish, mantels, sideboards, gas fixtures, steam heating, gas ranges, etc.

Architect Adolph Druiding: Made plans for a frame church, 50 by 90 feet in size, to be erected at Wilmington, Illinois; cost \$10,000.

Architect Arthur Foster: For Joseph C. Daly, a three-story and basement apartment building, 75 by 163 feet in size, to be erected at 1031 to 1043 East Fifty-third street; to be of pressed brick with buff Bedford stone trimmings, have oak interior finish, mantels, sideboards, gas and electric fixtures, steam heating, hot-water supply, electric light, cement basement floors and sidewalks, gas ranges and fireplaces; cost \$40,000. Also, three-story flat, at 5255 Indiana avenue.

Architect Charles Rinn: Making plans for a two-story, basement and attic frame residence, 37 by 50 feet in size, to be erected at Elgin; to have a stone basement, oak finish, etc.

Detroit, Mich.—Architects W. S. Joy and F. T. Barcroft: For David W. Simons, terrace of four pressed brick residences with cut-stone trimmings and tile roof; to be three stories high and finished in hardwood; 66 by 72 feet in size; cost \$10,500. For Peter G. Van Novick, three-story frame residence; to be finished with hardwood; 33 by 48 feet in size; cost \$5,000. For Mrs. Sarah F. Adams, four-story apartment of Bedford buff limestone and buff pressed brick, with all modern conveniences and appliances; 43 by 115 feet in size; cost \$42,000. For Andrew Anderson, two-and-one-half-story brick residence; 26 by 40 feet in size; cost \$5,000.

Architect John Schuman: For Anton Lindson, two-story brick double store and residence flats; cost \$6,000.

Architects Donaldson & Meier: For Philip Krausmann, two-story brick residence; hardwood finish and all modern conveniences; 35 by 50 feet in size; cost \$5,000.

Architects Kastler & Hunter: For R. J. and J. R. McLaughlin, two-and-one-half-story frame residence, with stained shingle roof; 30 by 57 feet in size; cost \$5,000.

Architect Joseph E. Mills: Three-story brick double residence, with cut-stone trimmings; cost \$8,000. For Anthony Grosfield, two-story brick double residence; cost \$5,000.

Architect Harry J. Rill: For House of the Good Shepherd, three-story and basement brick dormitory building; cut-stone trimmings and slate roof, with electricity and hot-water heating; 42 by 130 feet in size; cost \$25,000.

Architects Malcomson & Higginbotham: For John Trix, double brick residence; cost \$5,000.

Architect Edward A. Schilling: For Commissioners of Parks and Boulevards, cut-stone and field stone shelter building; steel frame construction, concrete floors and tile roof; to be built on Belle Isle; 35 by 135 feet in size; cost \$9,500.

Architect Richard E. Raseman: For Board of Public Works, market building; of steel frame construction, roof supported by iron columns, and asphalt floor; 230 by 277 feet in size; cost \$10,000.

Architects A. C. Varney & Co.: For Charles W. Dailey, two-story pressed brick and stone residence; with slate roof, finished in hardwood and heated by hot water; 38 by 65 feet in size; cost \$8,000.

Architects Spier & Rohms: For Immanuel Evangelical German Lutheran Society, brick and cut-stone church edifice; slate roof and stained glass windows; 65 by 103 feet in size; cost \$10,000.

Architects John Scott & Co.: For John Moore, two-story brick residence and cut-stone trimmings, and hardwood finish; cost \$8,500.

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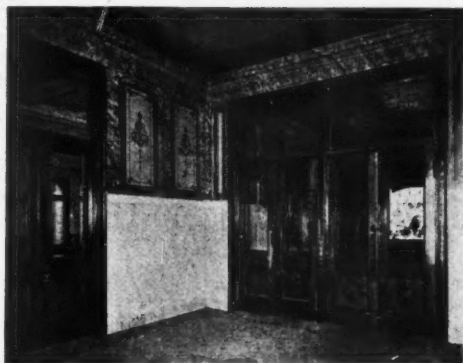
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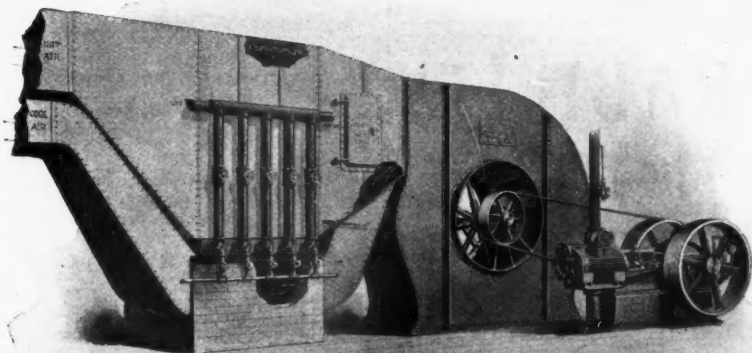
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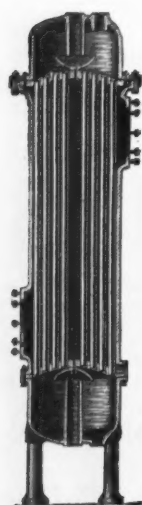
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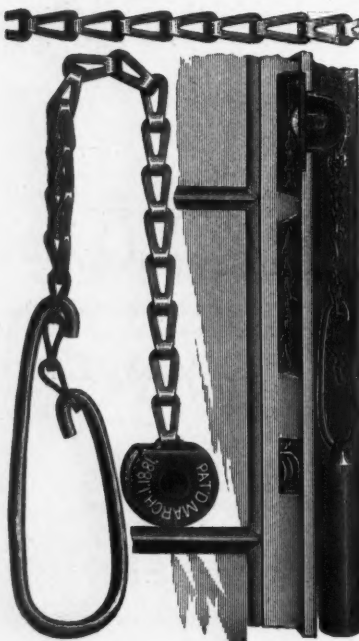
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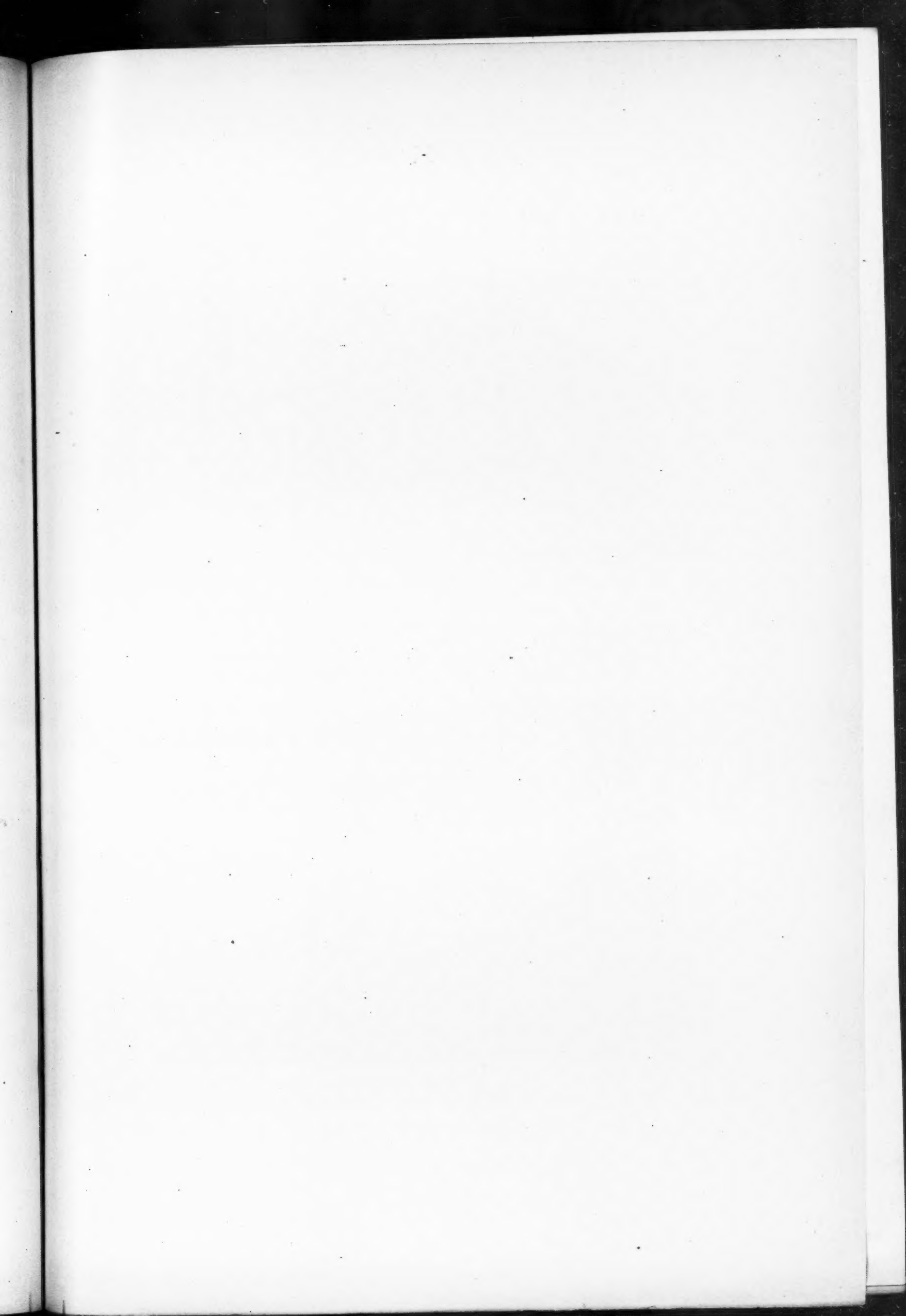
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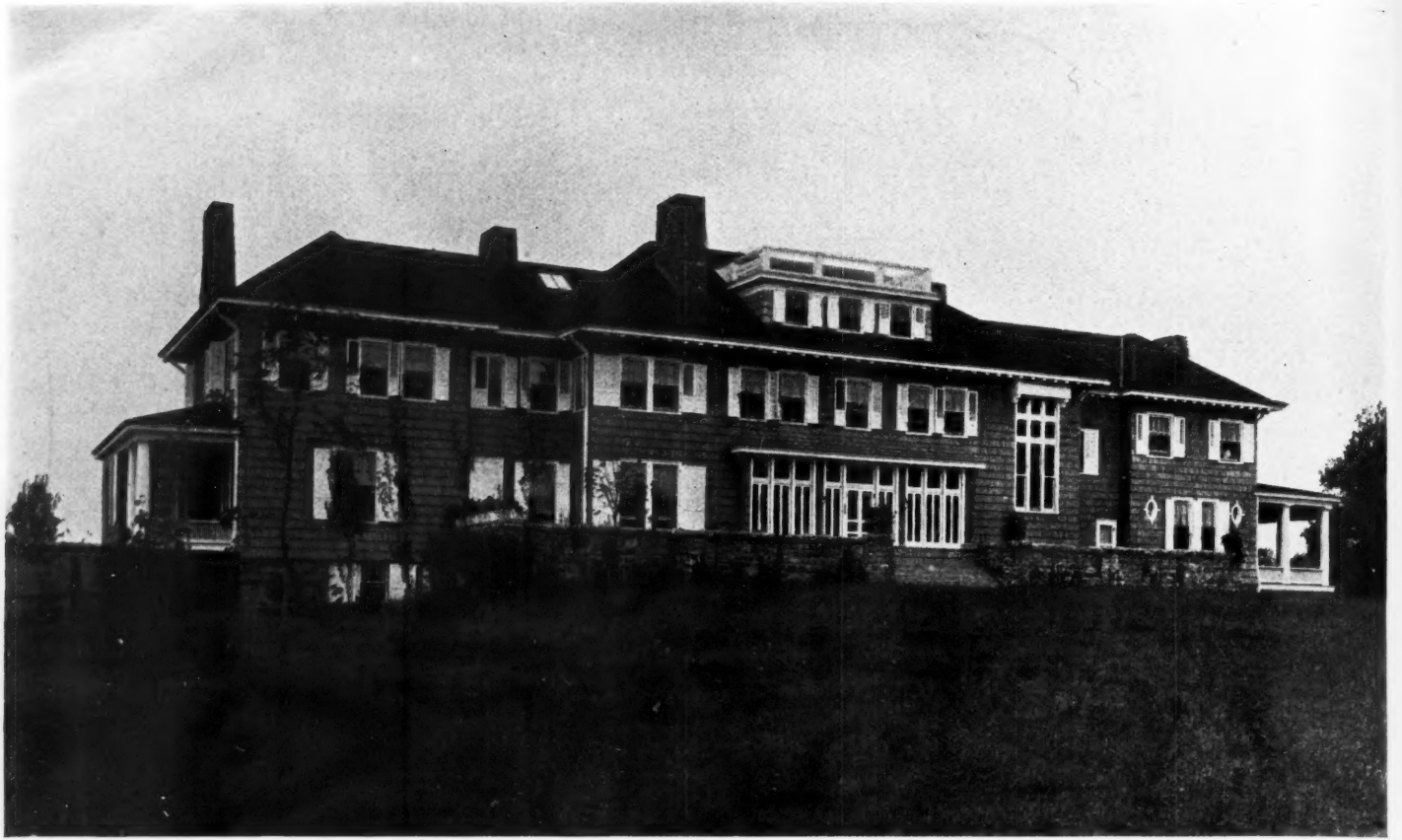
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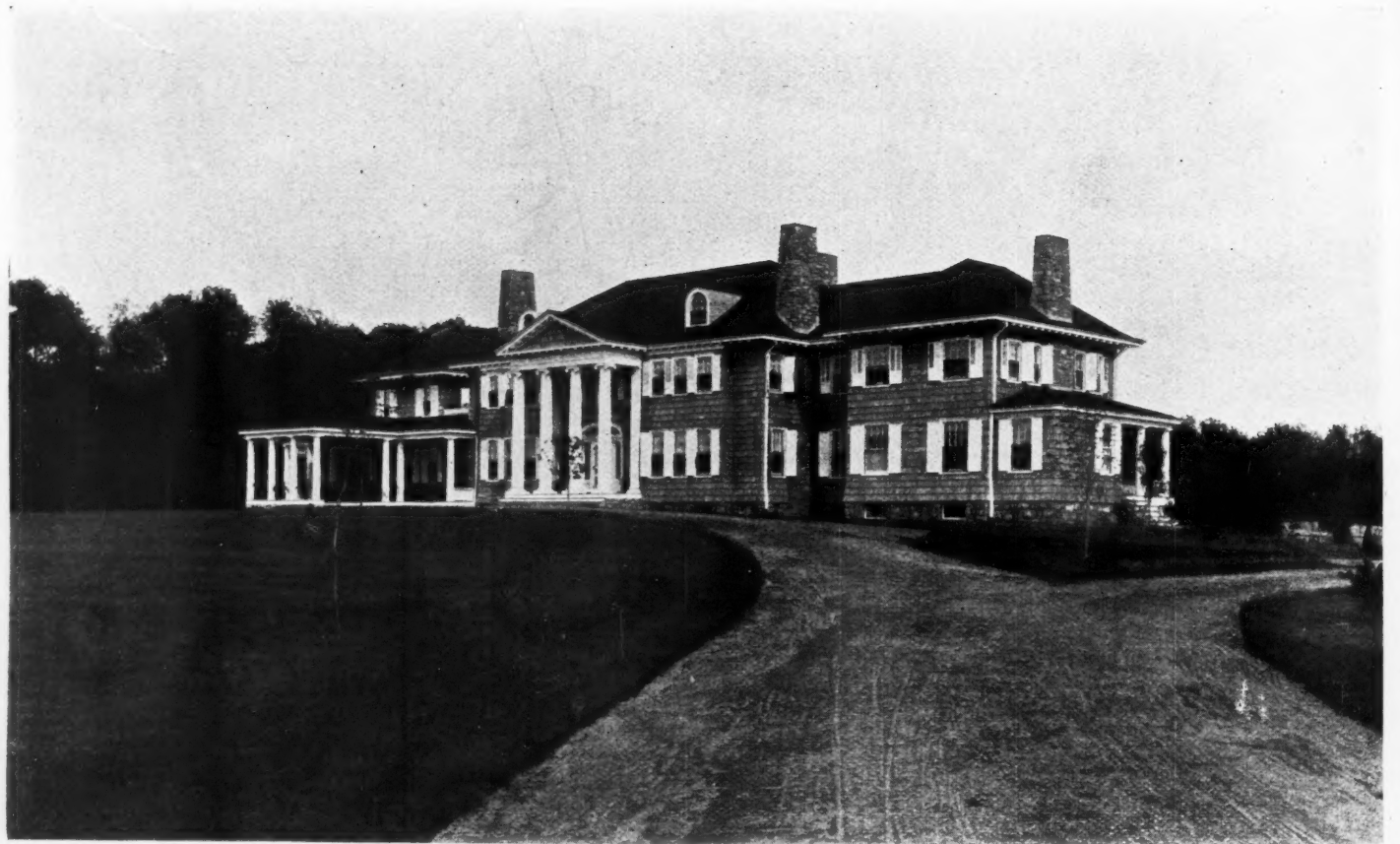
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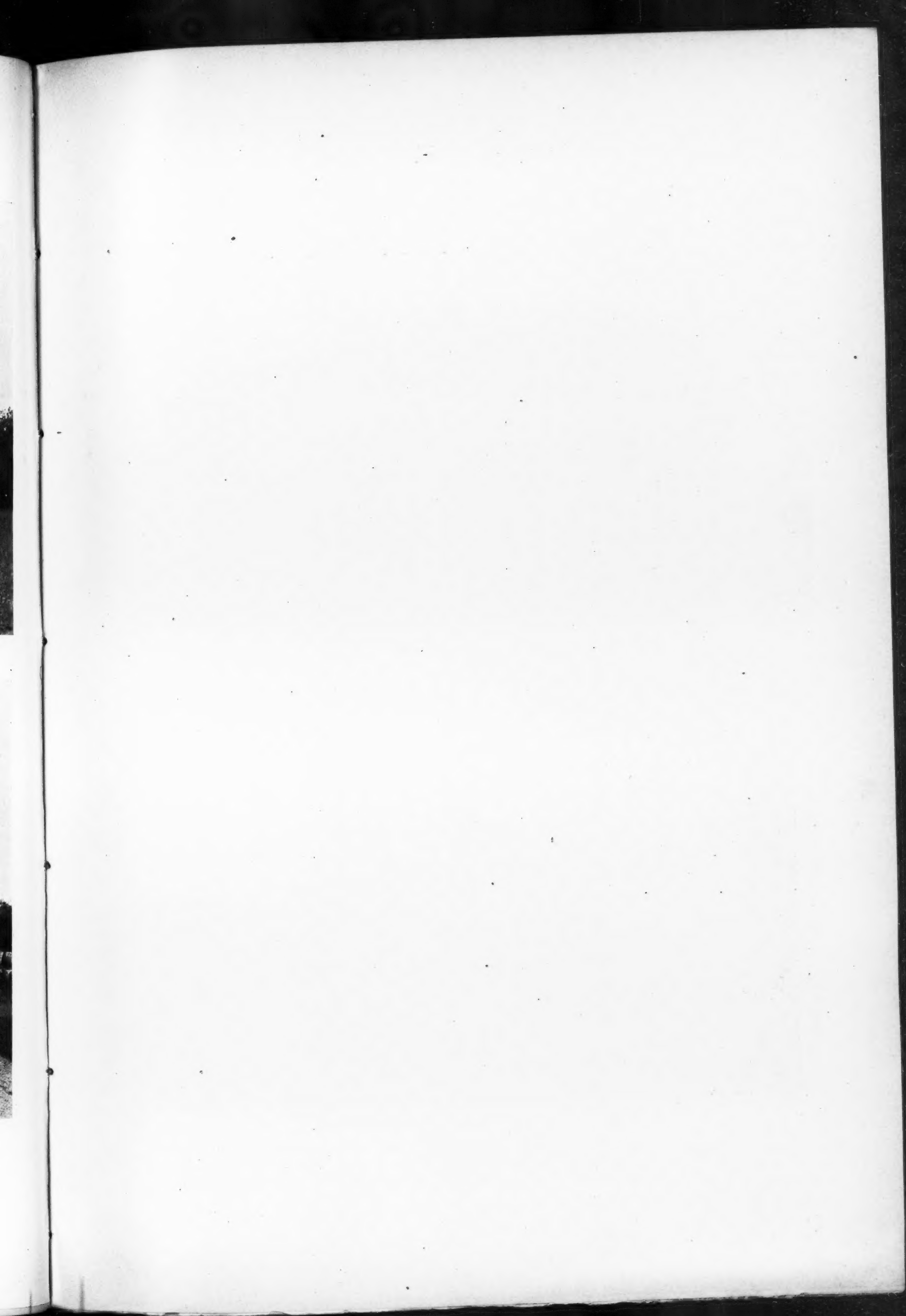


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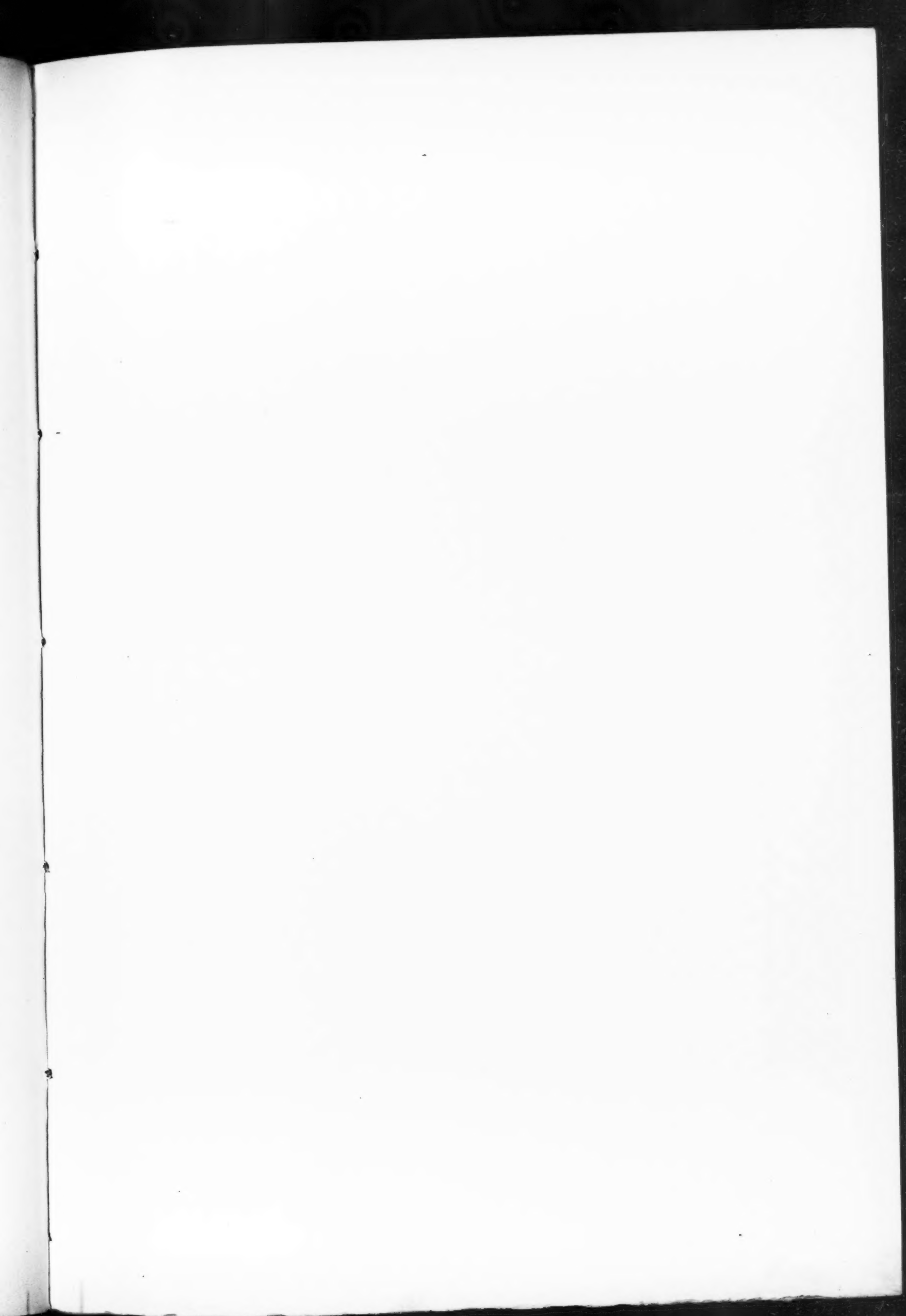
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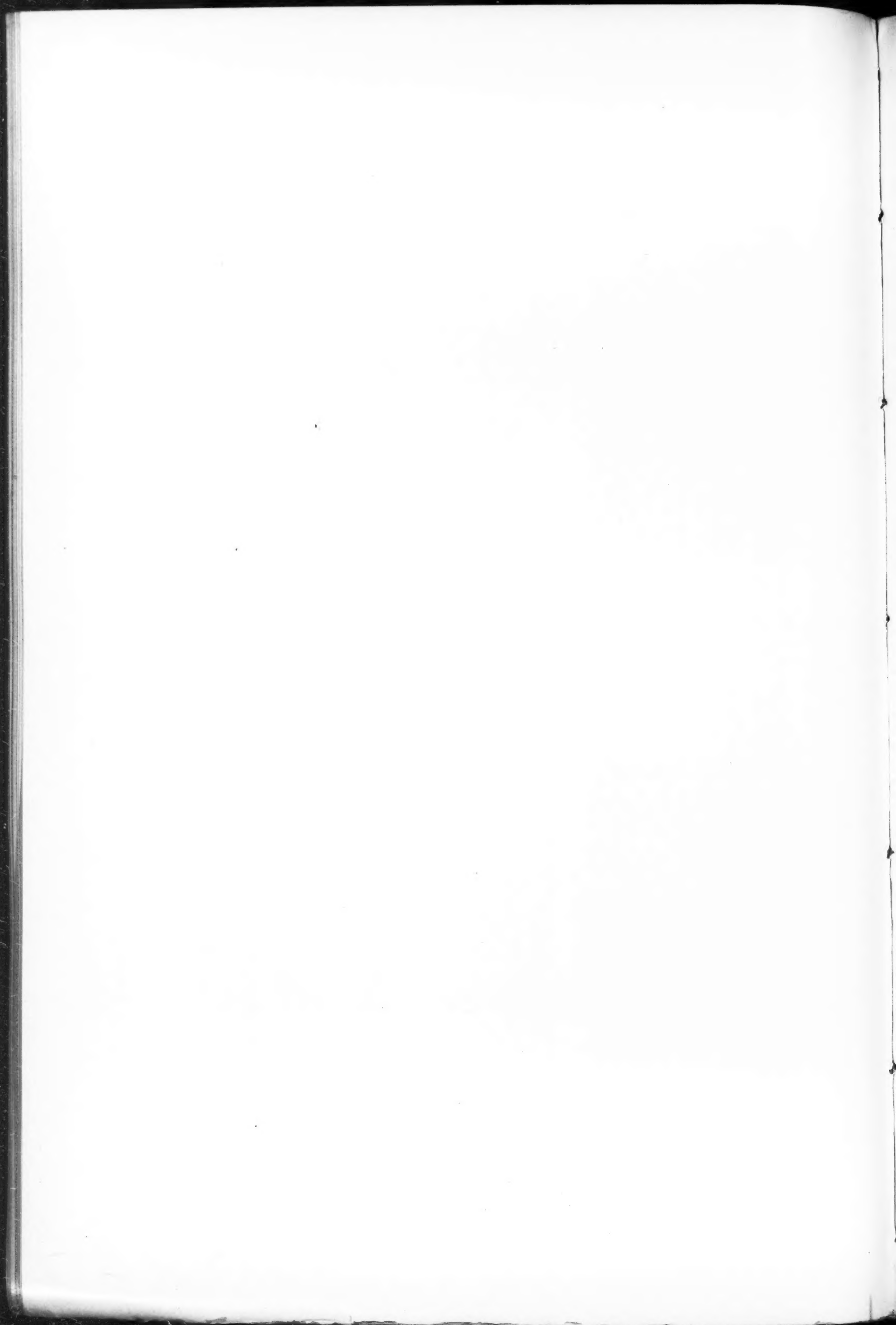
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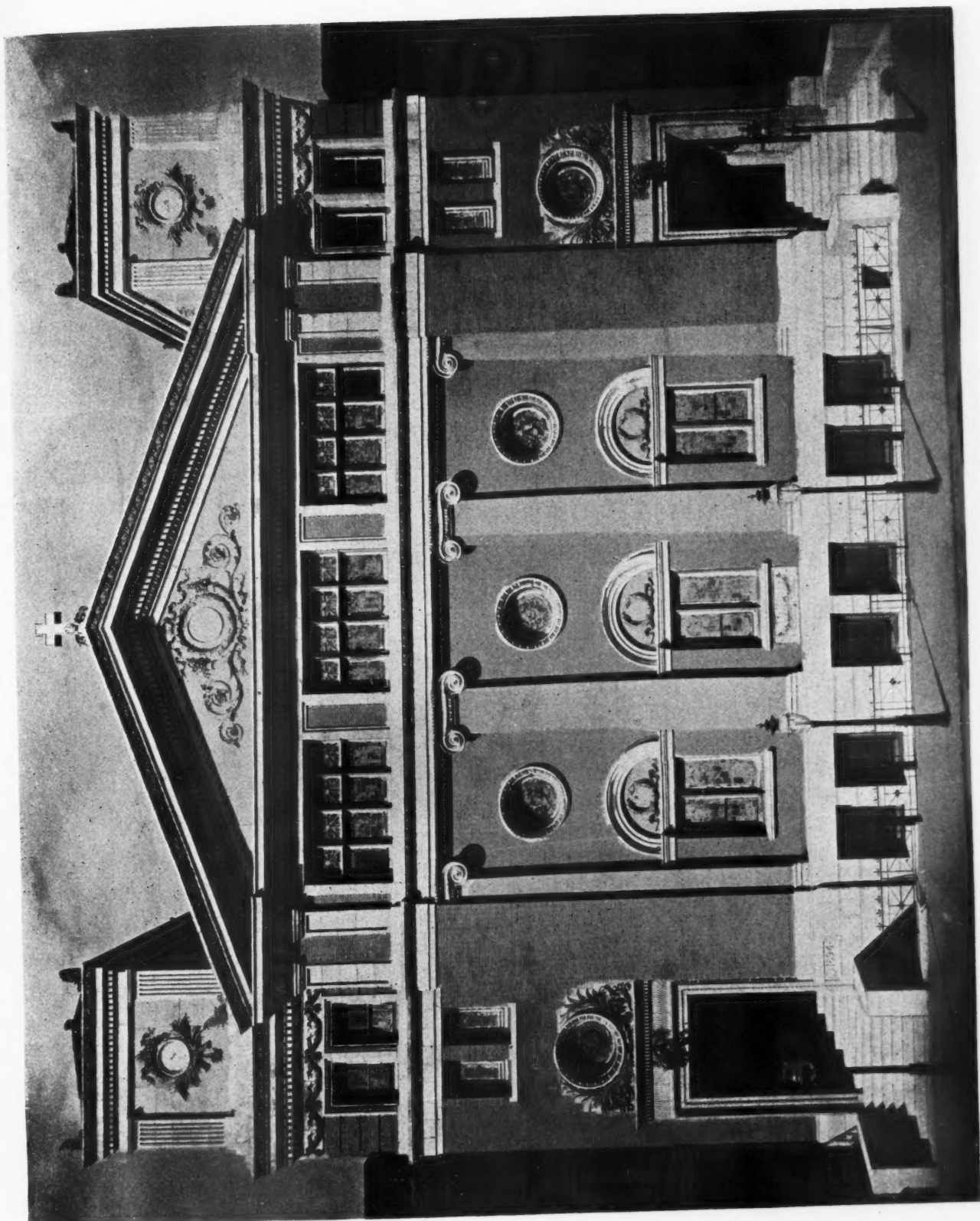
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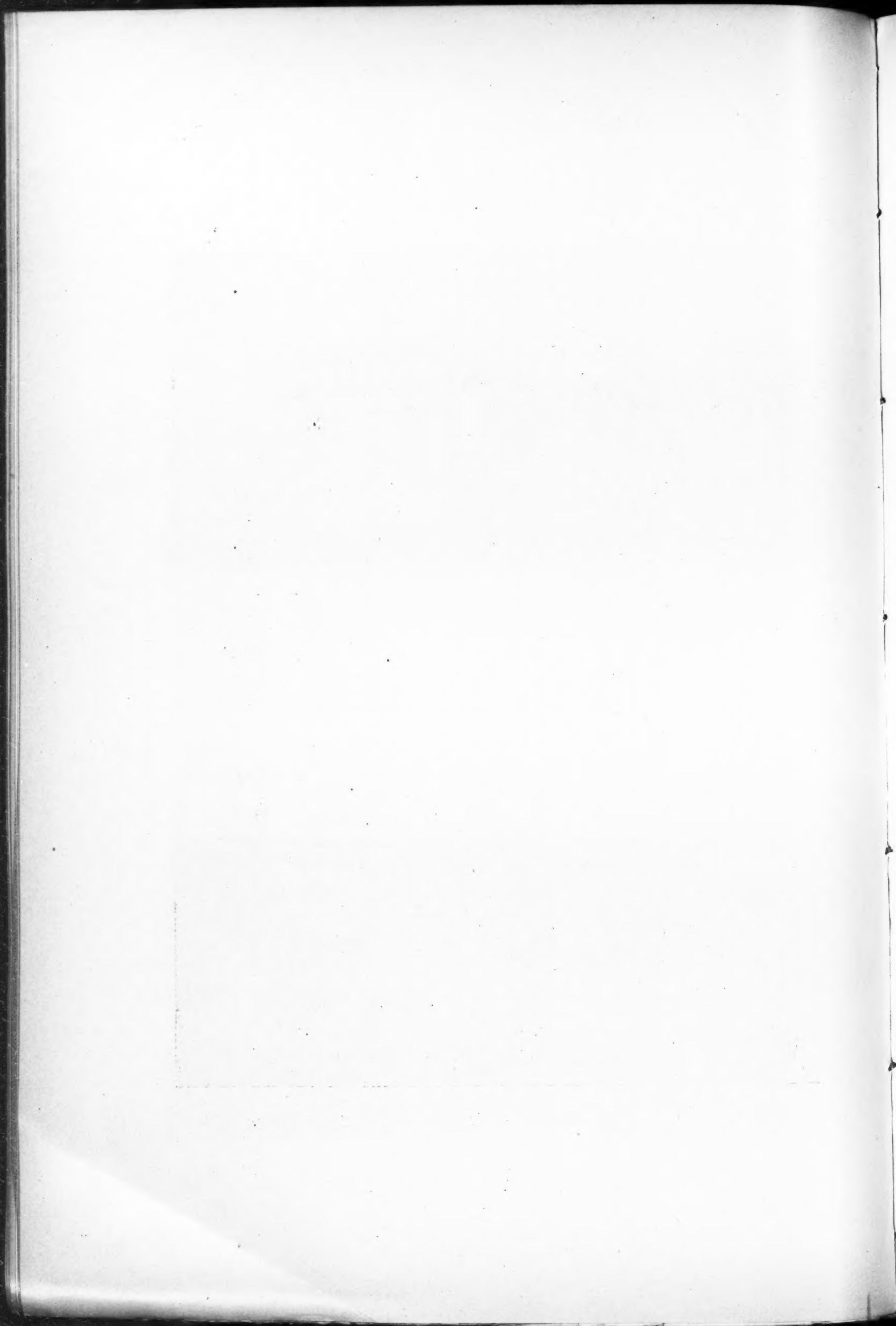


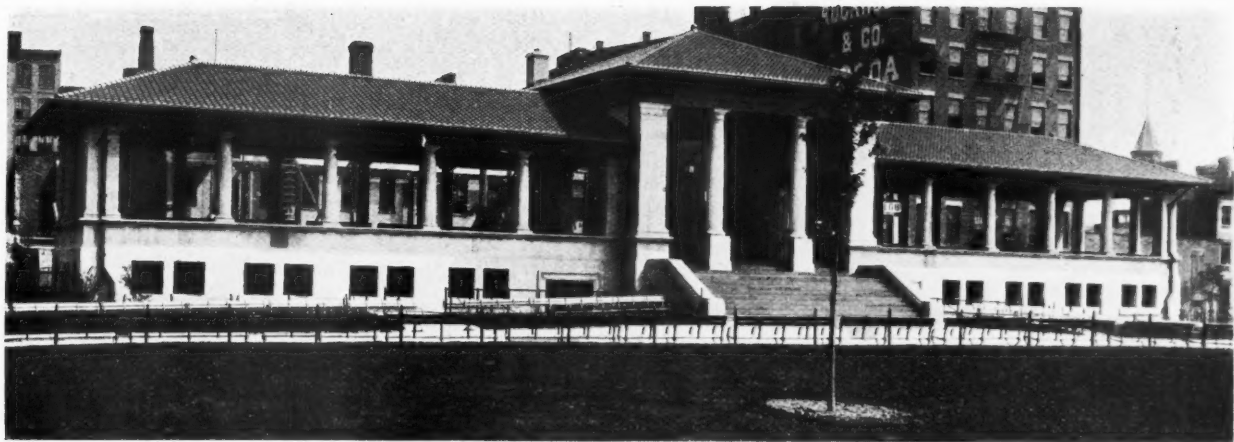


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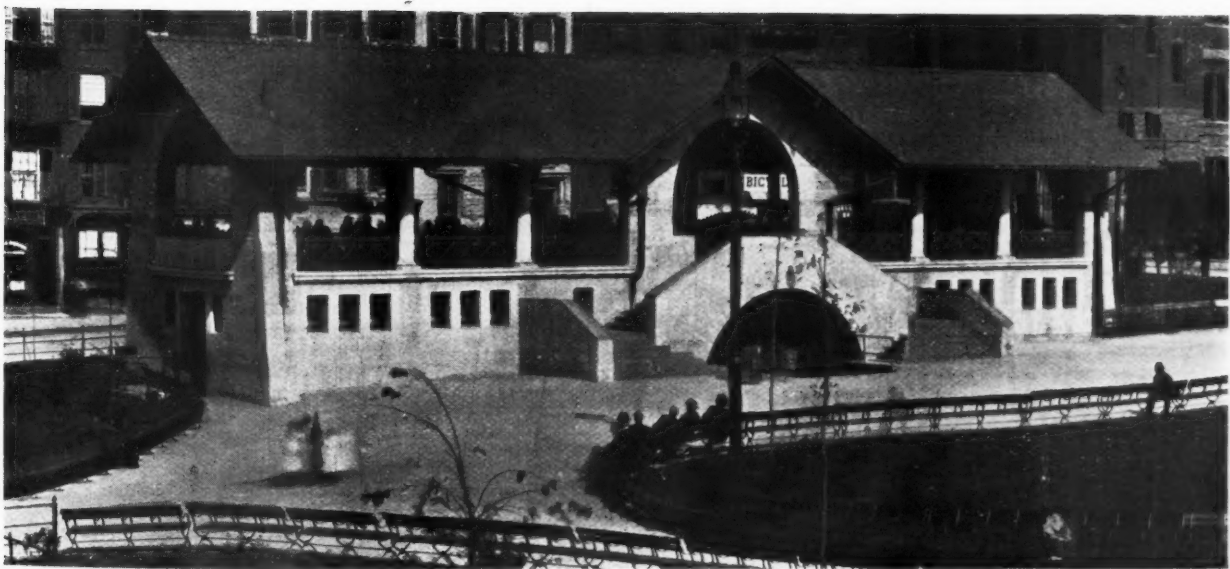
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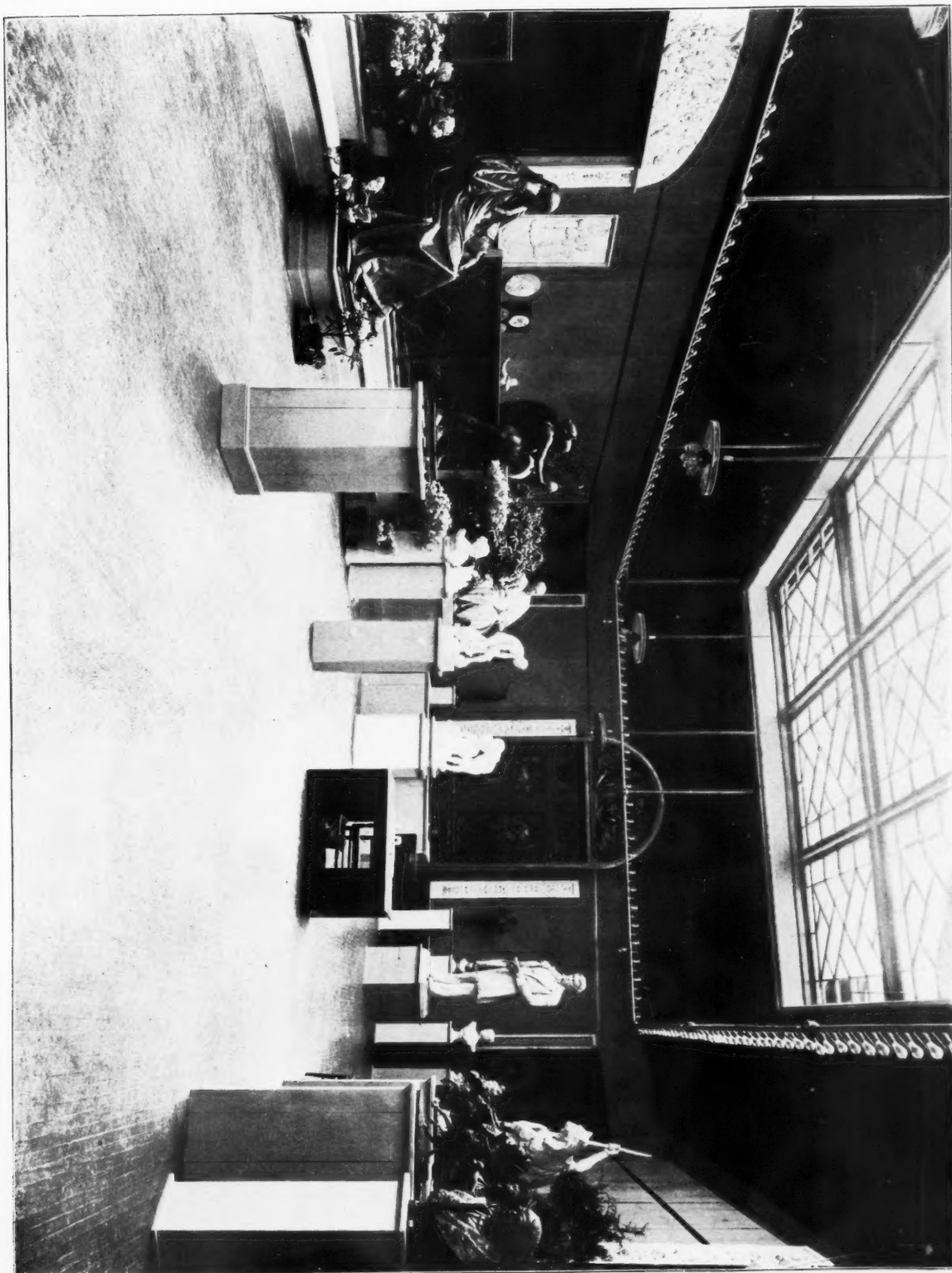


GROUP FROM MONUMENT TO JOHN BOYLE O'REILLY, BY DANIEL C. FRENCH.

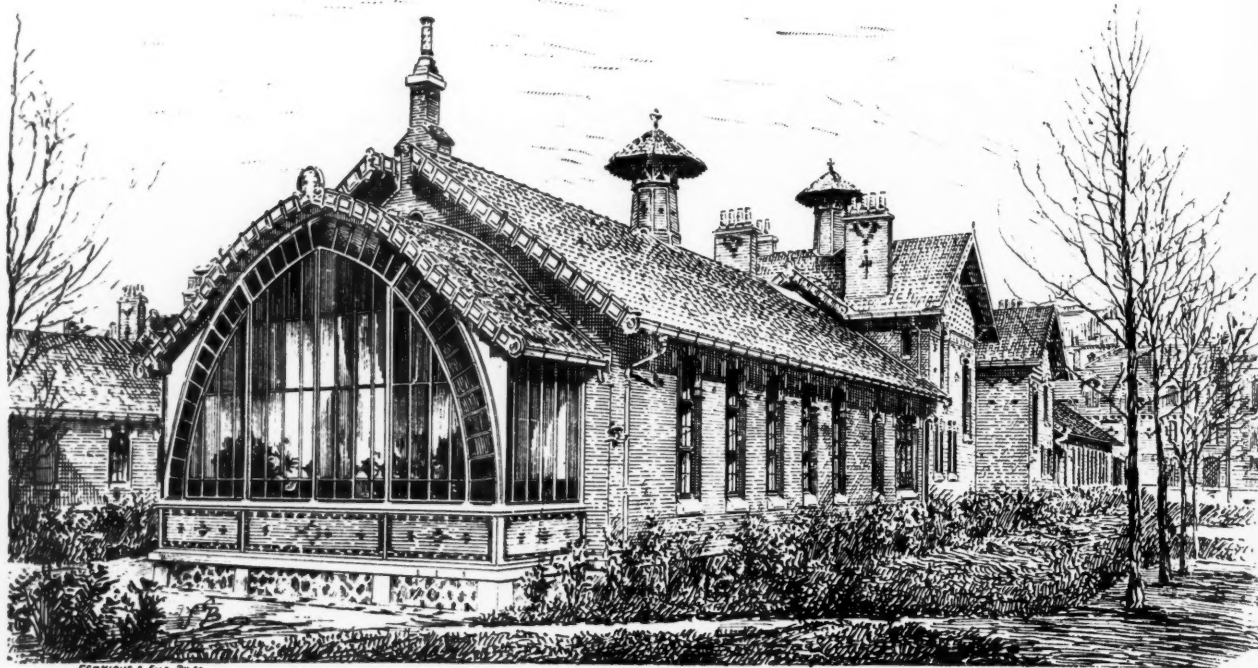


IN THE ITALIAN GARDEN.

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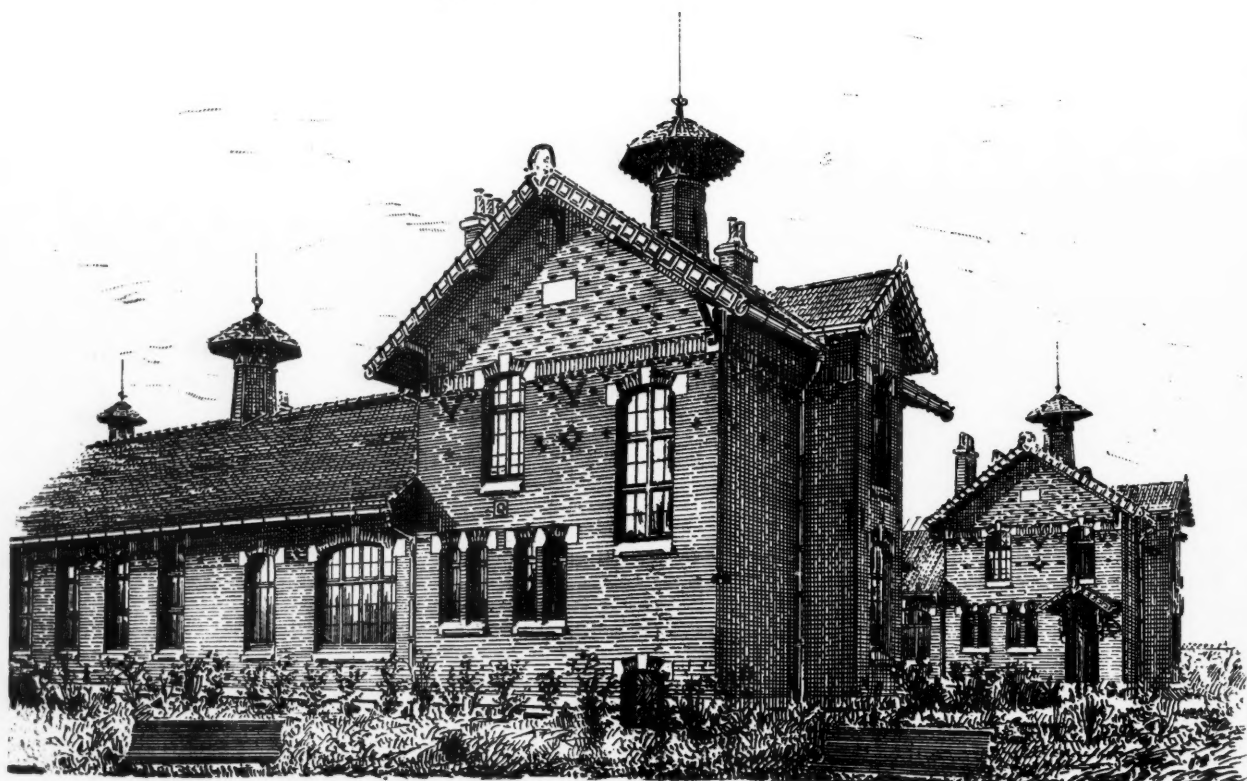


IN THE ENTRANCE GALLERY.



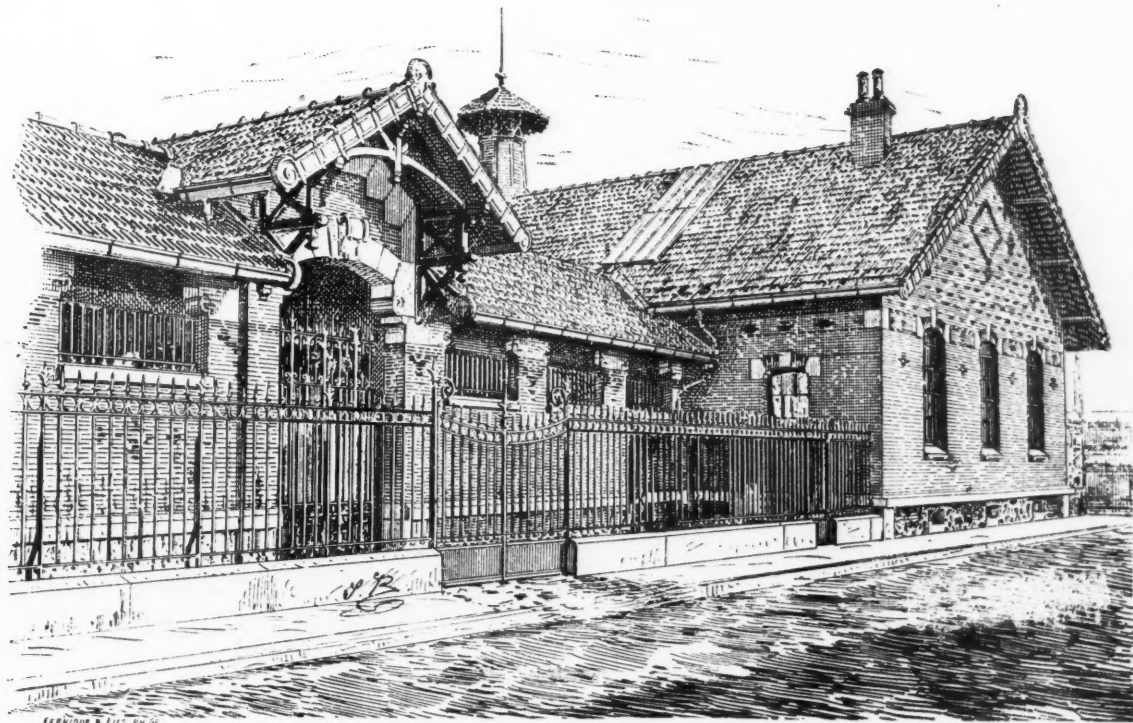
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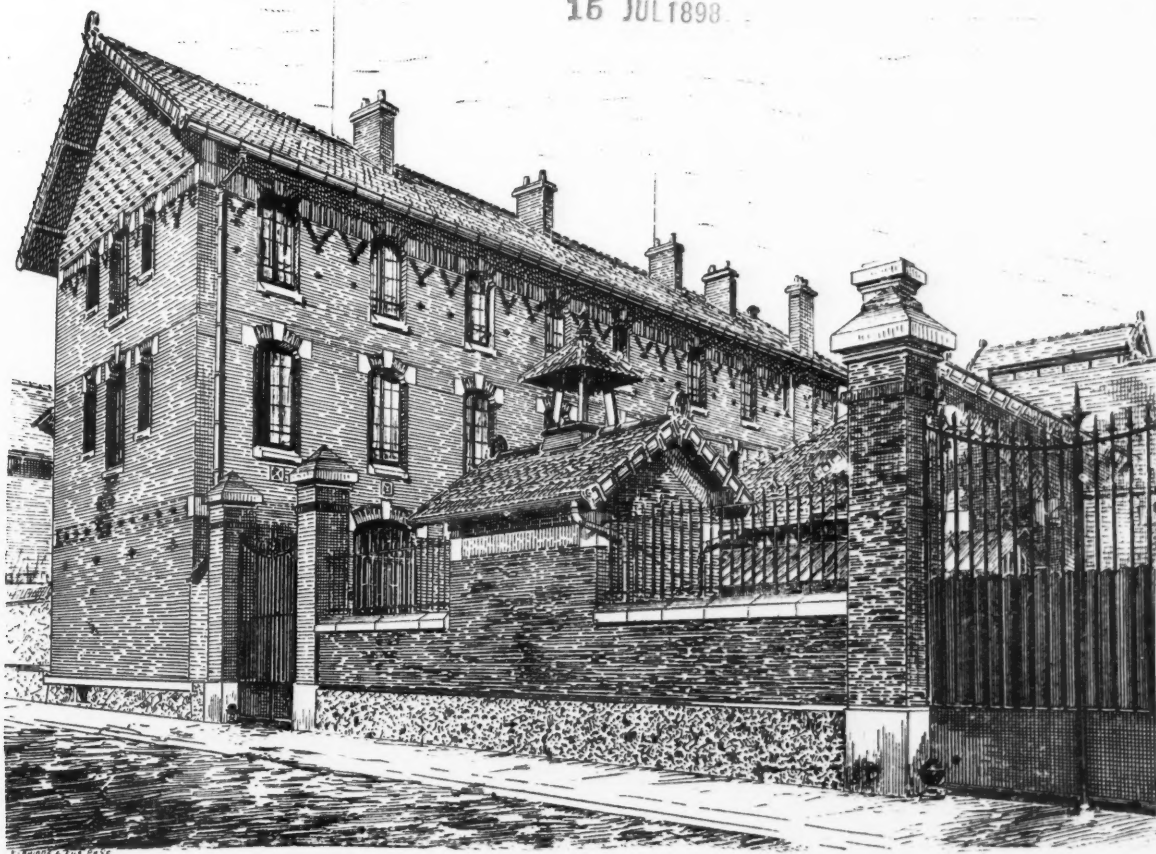
ONE OF THE WOMEN'S WARDS.

VIEWS OF THE BO
IN ILLUSTRATION OF ARTICLE ON "THE N



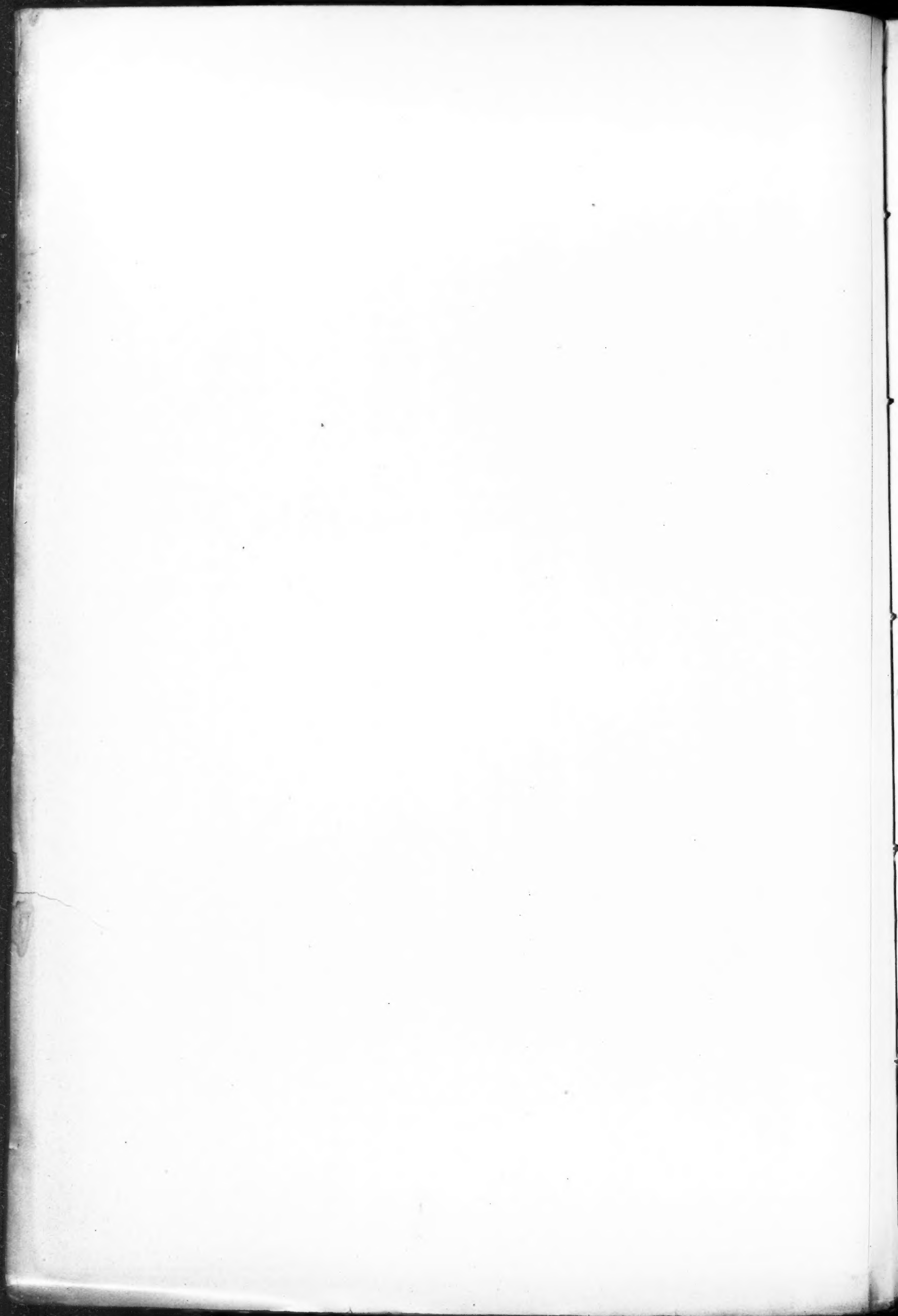
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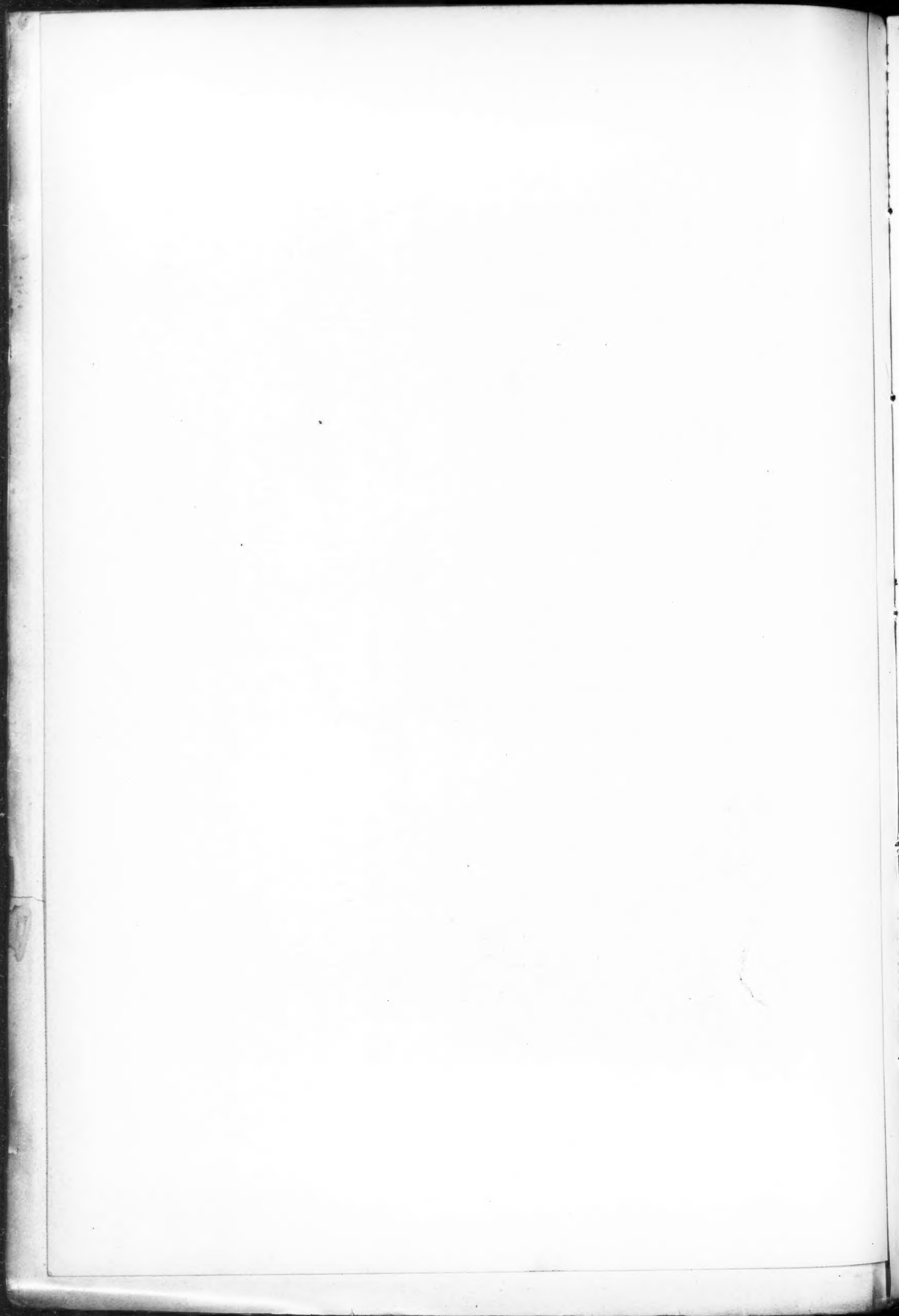


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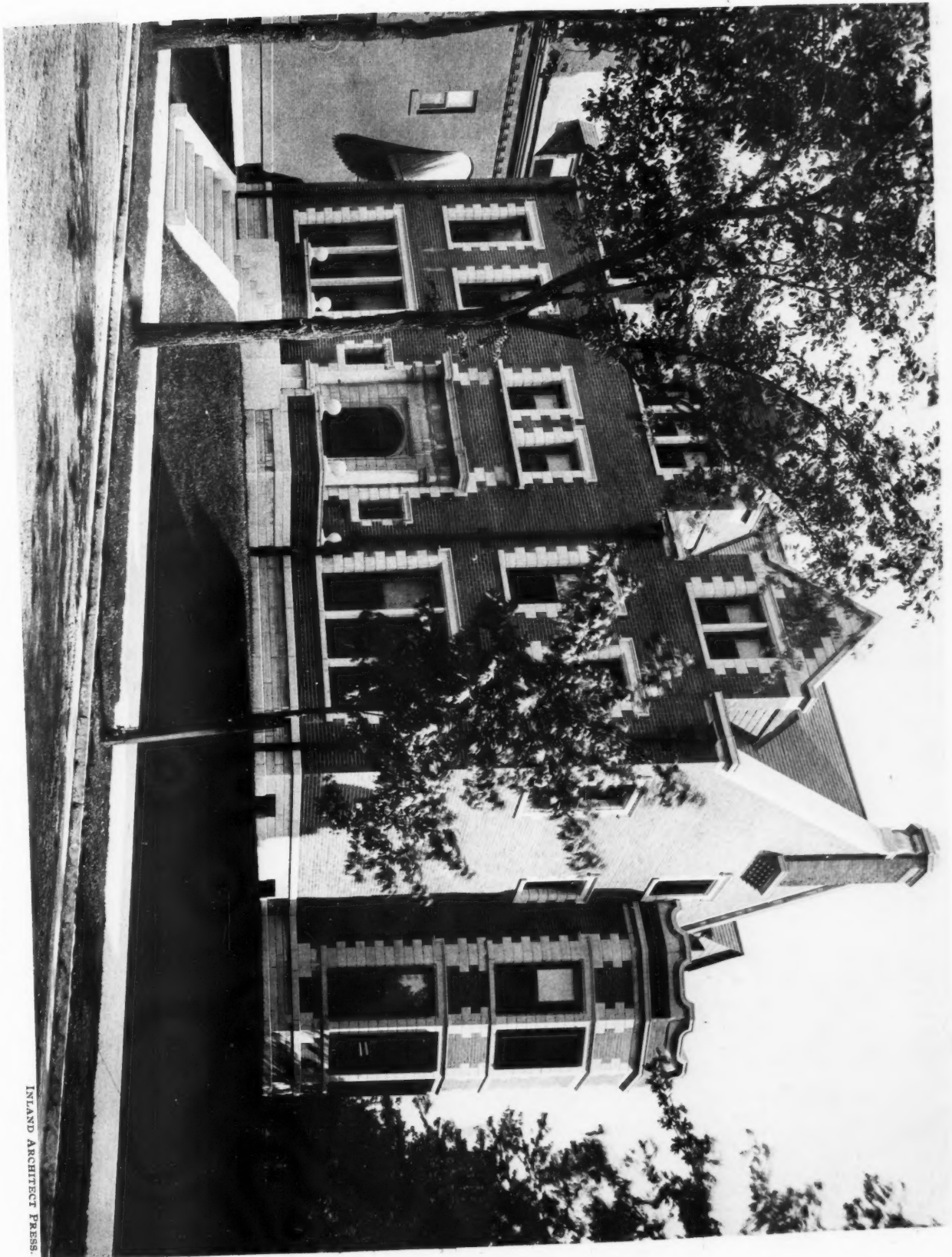


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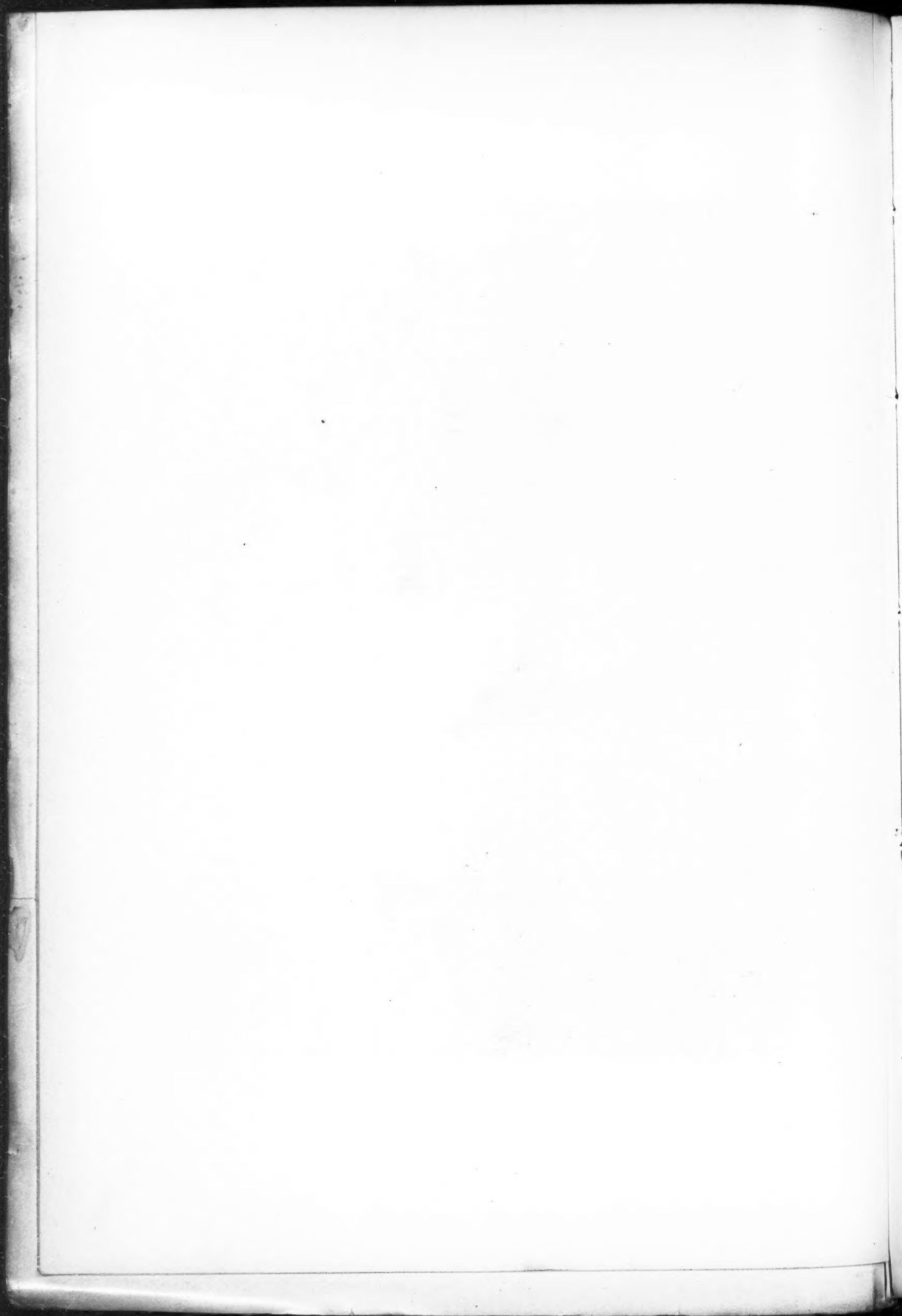


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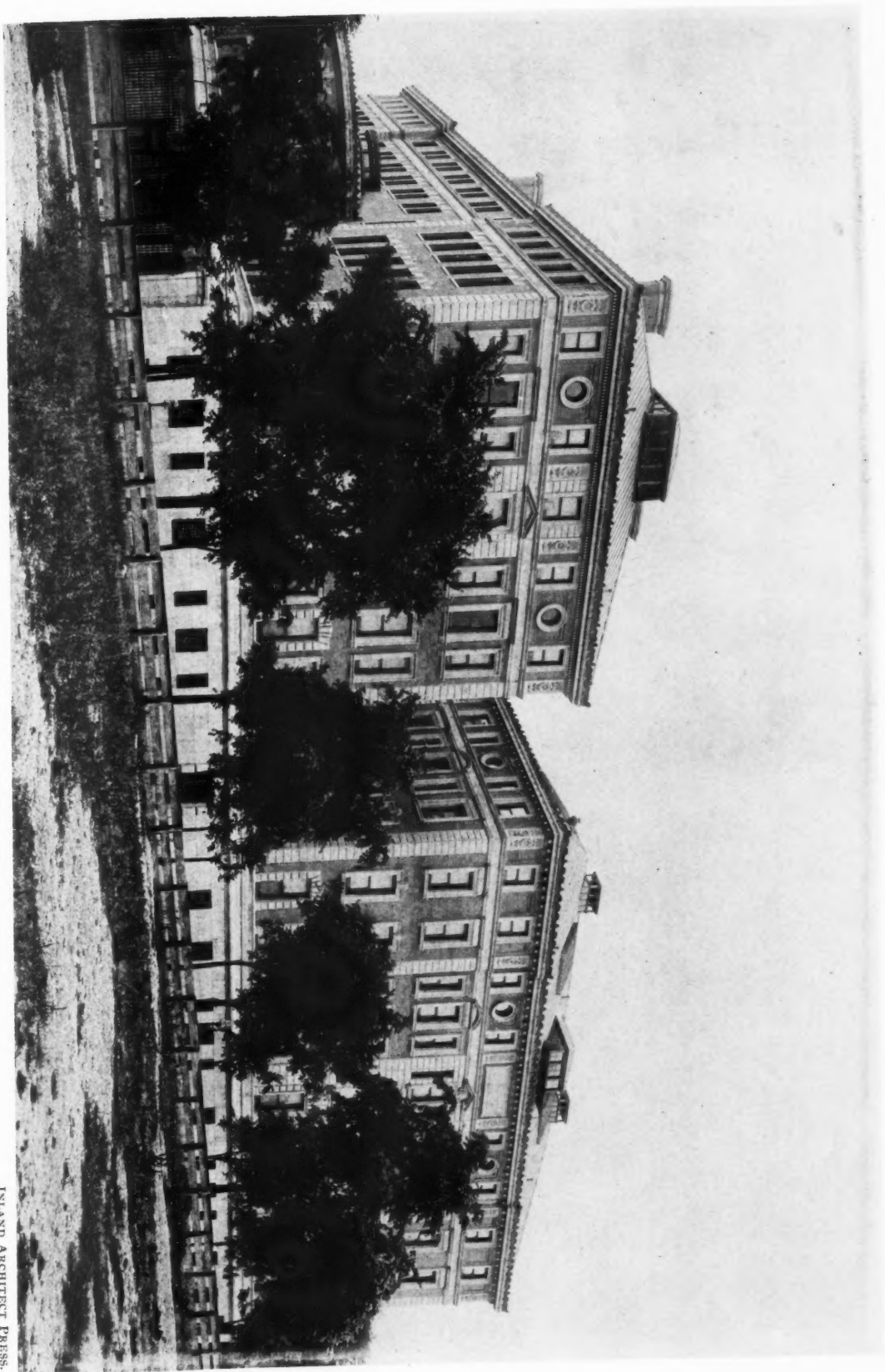


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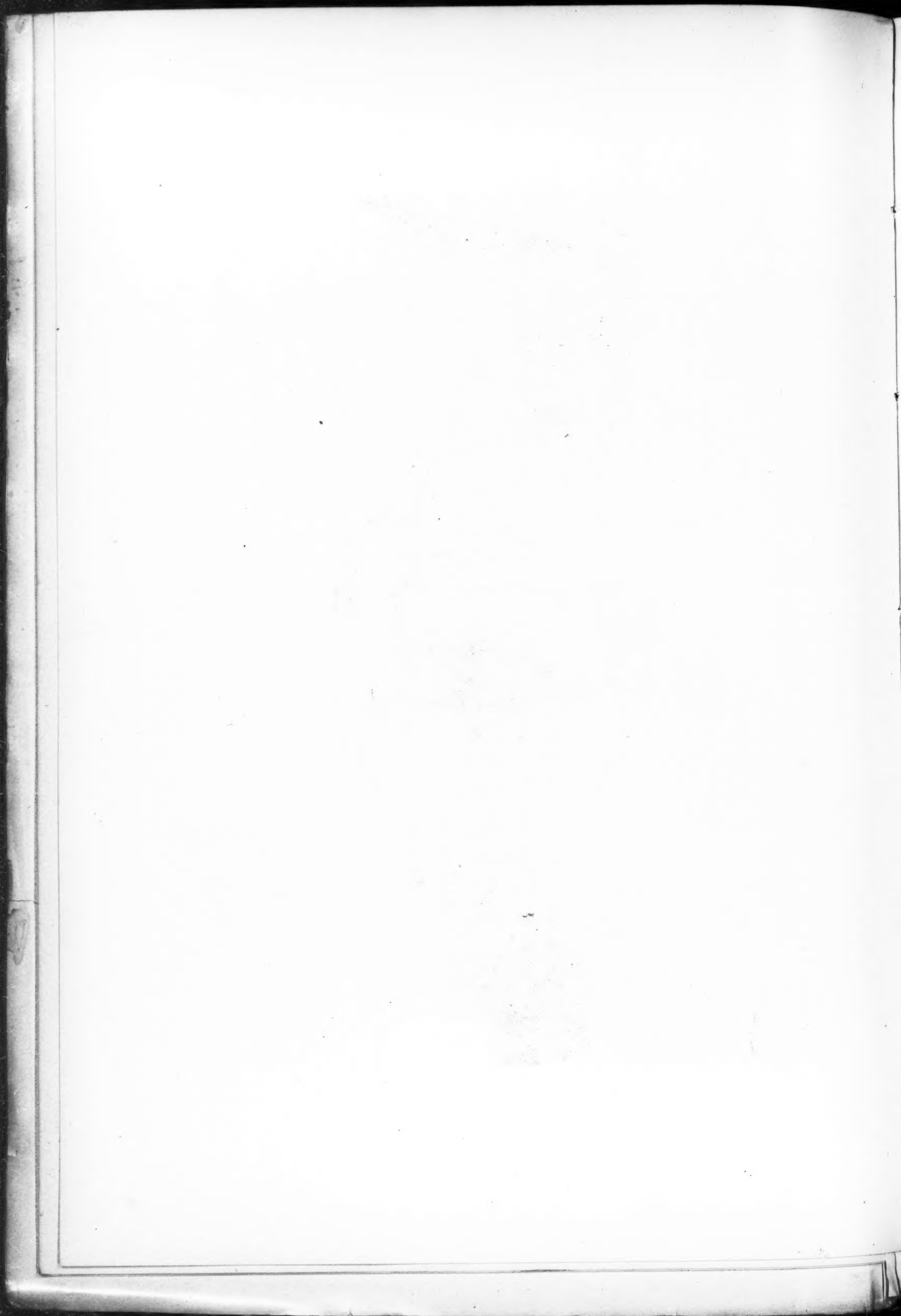


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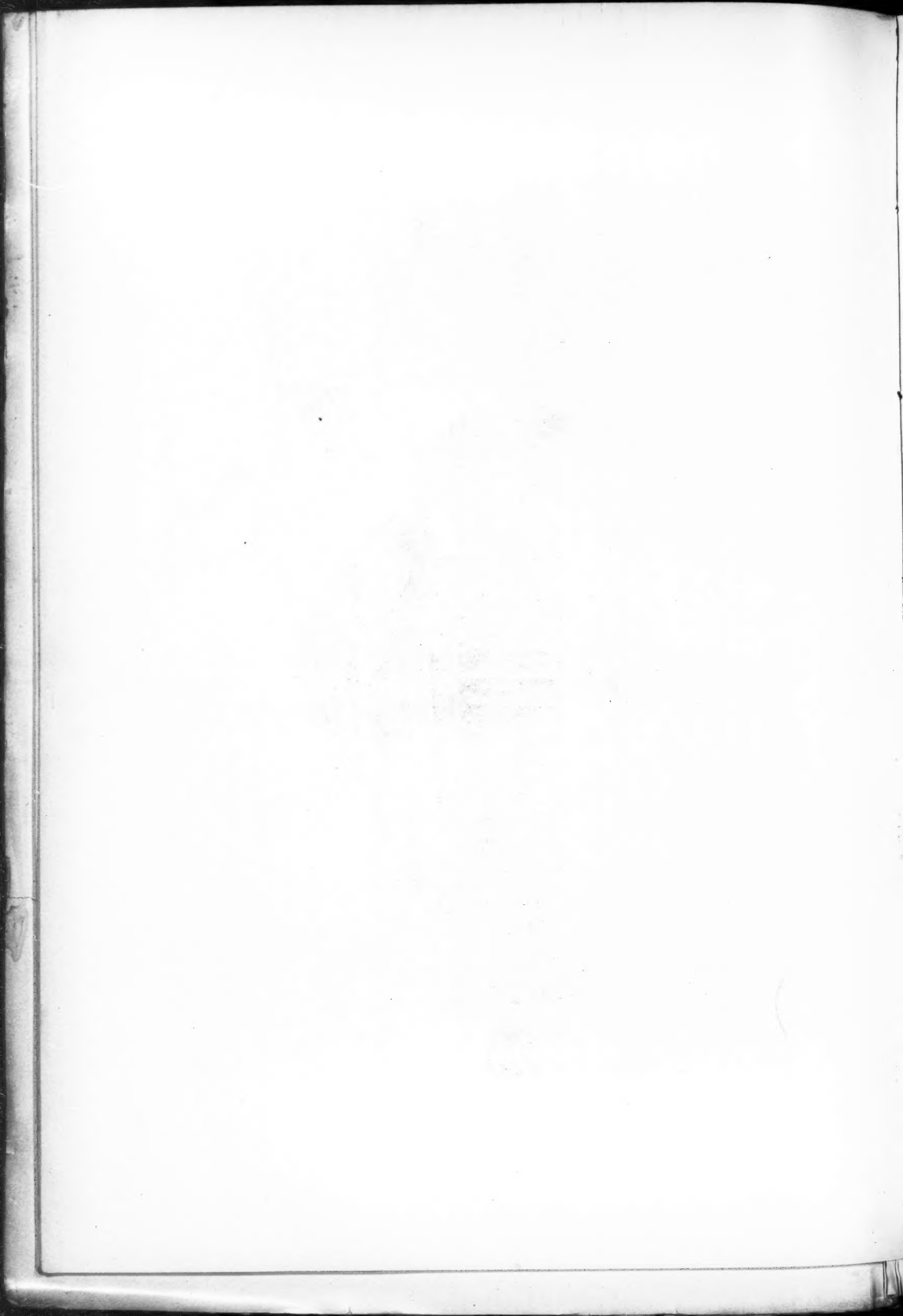


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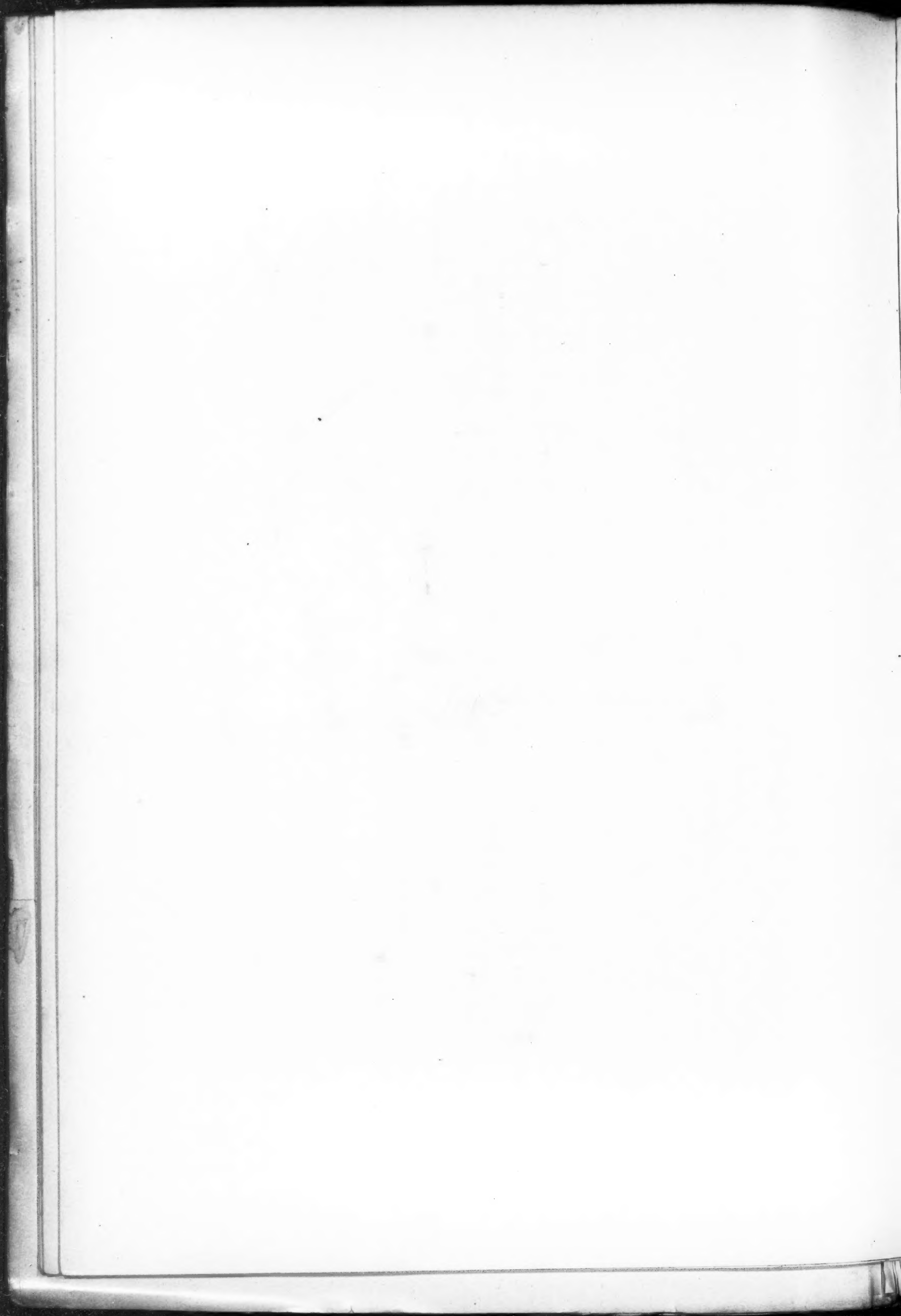
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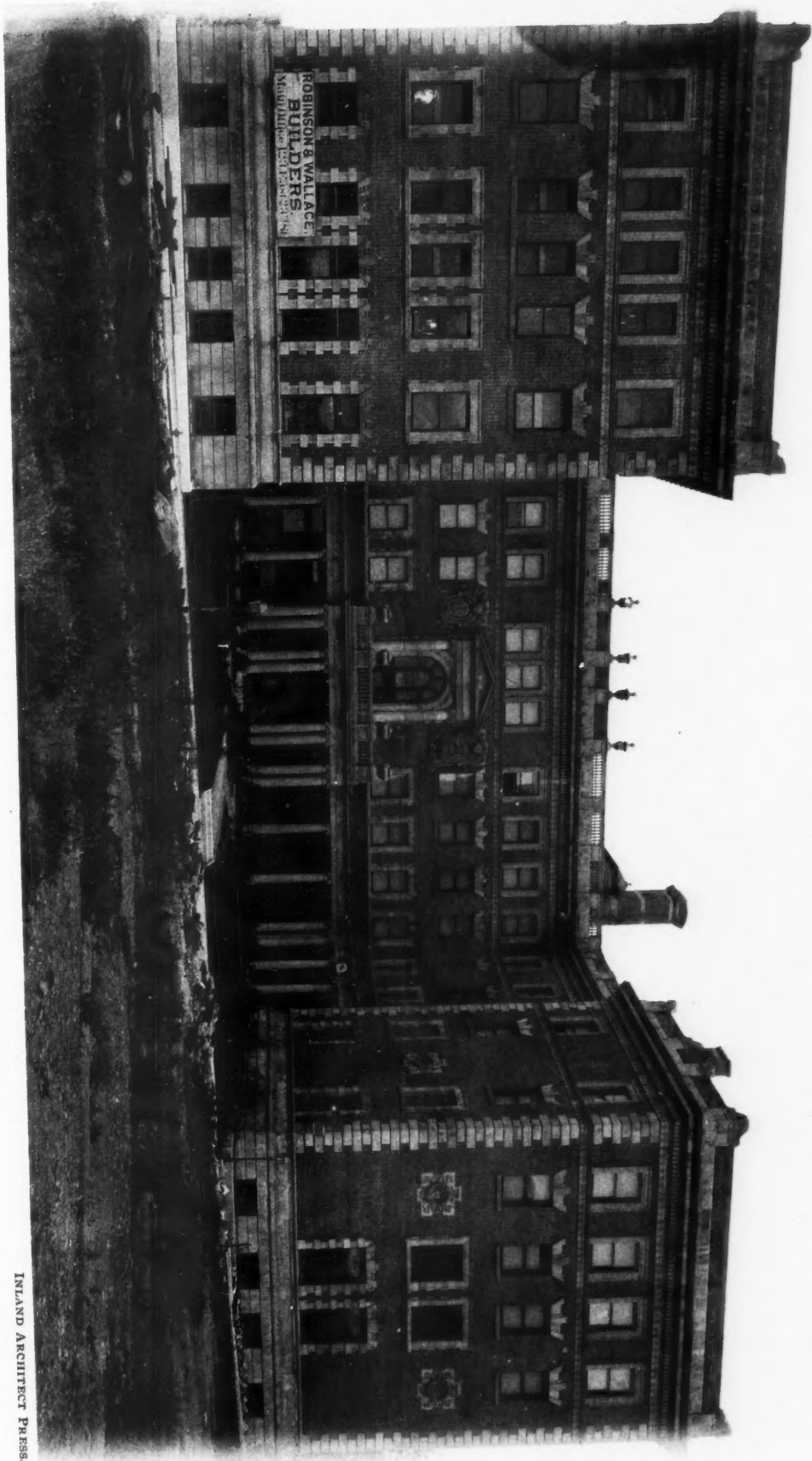


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