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A "Symposium" Upon Teaching Architectural Style.

In the presentation of the series of papers in this number by the most noted educators in architecture in the United States it is our aim to emphasize the necessity for theoretical training in the acquirement of a practical knowledge of architecture. This is all the more necessary because we have had some brilliant exceptions to the rule, in architects who have demonstrated an ability far beyond their fellows, whose special training has consisted in self-study and close observation, aided by an inherent genius. If architecture were but a trade, the office of any capable practitioner would be sufficient, and the student could develop and acquire the knowledge necessary over the drafting board, which always showed a problem that had its bounds already set by the purse and the requirements of a client. But to this greatest of the arts much more is needed, and it is this that is gained in the school of architecture. It is interesting to note the difference in procedure and the similarity of plane in which these educators pursue that elusive factor called "style," and a close reading of the opinions of each will show that style is simply grammar after all, and that while no man can succeed in producing beauty in design who is ungrammatical, that that grammar is not a thing of set rules so much as a harmonious growth and sequence, a natural development rather than a striving to conform to some mathematical law. It is a promise of great architectural growth upon natural lines to find that those to whom this generation must look for its architectural education are broad in thought and practical in its application, and present an untrammeled and unbiased theory before the seeker for education in architectural art.

A Public Demand for Municipal Improvement.

Municipal improvement is a title that is becoming familiar to the public throughout the United States, and among the many signs of advancement that will welcome the twentieth century there is none that is more interesting in the history of art. It means a harmony in mass and detail where chaos has ruled, and, better than that, it indicates that the many that heretofore have not in any way realized that our streets and buildings were incongruous have suddenly become aware that a vast opportunity for beauty in our surroundings has been lost through a lack of control and unanimity in the erection of buildings. It is, of course, due to the efforts of the few that the public has at last been brought to a realizing sense of its duty to itself and to posterity, but it is also due to the steady march of artistic enlightenment. From New York to San Francisco, each city has its agitation in favor of a harmonious grouping of public buildings and the limitation of its street fronts. The State of Illinois has advanced farther in actual progress, as it alone has legalized architecture as a profession and established a State art commission, but it is only through propitious circumstances, for the same sentiment obtains, and in as great a degree, in a dozen other States. The ultimate result is certain, and the era of art and art education, as it relates to architecture and sculpture, which has begun, covers the entire field of architectural art and the health and comfort of the people.

TEACHING STYLE IN ARCHITECTURE.

[In order that the principal architectural schools of the United States might be brought to the attention of those who contemplate the theoretical study of architecture, and that each school might voice through its head some of the governing principles that underlie each particular system, the following answers to the question, "What do you consider to be your duty in the teaching of architectural style?" were contributed. The illness of Professor Chandler, of The Massachusetts Institute of Technology, prevented that gentleman replying to the question.—EDITOR INLAND ARCHITECT.]

IF a plant or an animal be examined, the form and structure of every part is found to be admirably proportioned to each other and to the whole, this relation being uniform for a single species, but infinitely varied in nature. The life principle evidently controls these relations, assigning its form and functions to each portion of the organism, making it a unit.

In any work of genuine art value, a living principle does not exist, but a similar relation of parts to each other and to the whole must exist to produce harmony. This relation forms a true style in architecture, and is the result of esthetic feeling in man, exerted in a characteristic way. Thus, Greek architecture is based on an ideal system of proportions, evidencing a love for beauty of line and form in its least details, yet entirely different from the relations that exist in Gothic architecture. A masterpiece in architecture must always appear as an organism, just as in the case of a plant, having all its parts in the best relations, and appearing to have always existed, merely having been discovered by the architect, just as the sculptor reveals the hidden statue in the block of marble. Any other relation of its parts should seem inferior and inconsistent.

This style in architecture is based upon many conditions that make it a complex result. Political conditions decide the character of public architecture and limit expenditures; religious faith usually supplies the motive for the noblest works; climate determines the plan and external treatment; materials and system of construction strongly influence the design and its details; traditional or inherited forms frequently appear, long after their actual meaning and purpose are forgotten; sculpture and painting crown and complete the work, elevating it from mere utility to nobility and esthetic worth. All these influences must combine and harmonize in a monument possessing true style, and all great architectural types have been evolved only in this way.

It immediately becomes evident that no true style in architecture can ever be produced by imitating dead historical types, no matter how esthetically perfect they may be, which were worked out to suit other conditions, climates, building materials, or the genius of a different race. Nor may this be done by joining together beautiful fragments, taken from different buildings or types, nor by the use of cheap and machine-made materials to receive the noble forms devised for a precious material, lovingly wrought by inspired artists.

A noble and dignified American type of architecture, worthy to rank with the great historical types of the past, can only be produced by the process of gradual evolution and perfection employed by the ancient, mediæval and Renaissance masters, supported by a sympathetic popular appreciation. It will never result from a slavish imitation of the impressionist works of a thoroughly corrupt and decadent nation.

Good architecture must largely consist of good and honest construction, obtaining the best result possible for the means available for the purpose, employing all improvements in the system of construction and materials, and in the protection of the life and health of inmates of the building. The highest perfection of style is demanded by comparatively few buildings.

In American schools, students in architecture cannot usually be selected by any competitive examination, the elimination of weak men being alone possible. The school must train the average man as fully as possible during four years, affording further opportunities and graduate study for the rare pupil of genius. Therefore, in the development of this school of architecture, my aim has always been to first thoroughly educate and train men in the science of good construction as the foundation of all good architecture, so that they may safely and economically solve all problems in buildings that occur, and become good men of affairs and expert advisers of their clients. Also in the methods employed in representing structures, the conventional language understood by architects of every race. Useful lessons in construction and design are deduced from the history of past styles. The principles of planning are applied to the more useful classes of buildings. Original design is constantly practiced, wherever possible, in the entire course of study, with careful criticism of the results, and progressing from very simple to difficult problems. The use of the orders affords excellent material in this study, but a student must clearly understand that a fine order does not always confer esthetic beauty upon a building, but often conceals a defect in design or construction by attracting the eye therefrom. Designers frequently err by depending chiefly on the orders, so that the good plain sense of the people perceives them to be useless, thus discrediting architects and architecture. Originality in design is developed if possible, but it is carefully pruned and directed to the best results.

It is a mistake to require a student to employ a single fixed style in all his designs, although this would greatly simplify the work of instruction, and the Renaissance style possesses great advantages for this purpose. Such a method would crush originality and tend to develop mannerism, neglecting substance for shadow.

Briefly, my system of teaching style in architecture is to lead the student to the study of the evolution of style as recorded in the history of architecture, and to show him how to apply the same methods to modern architecture. A great and distinctive American style can only be produced by the method of evolution, in accordance with our materials, construction and requirements. This method has been thoroughly successful in the case of the American house and the office building, and will be equally so with the new type of commercial architecture recently originated in Chicago.

N. CLIFFORD RICKER,
Dean College of Engineering, University of Illinois.

My duty in the teaching of architectural styles is, firstly, to give instruction in all styles; secondly, to lay stress on no one style in the sense of advocating its use today; and finally, to provide instruction in construction, draftsmanship and composition, in so thorough a manner that each student may be prepared to solve his problems in his own way, restricted only by the governing conditions, and irrespective of the mannerisms of his contemporaries. I would not counsel ignorance of the work of contemporaries, but rather a thorough knowledge of what is being done on all sides, coupled with a spirit of independence and a desire to do personal work.

For an architectural student construction should cover operations in wood, masonry and steel. Draftsmanship should include the representation of all architectural and decorative forms in all of the acceptable mediums known to the art, while composition should treat of agreeable proportions and satisfying contrasts in line and in color, and should be essentially analytical. Add to this a working knowledge of the several styles of architecture, gained through a succession of problems, and there results a course which ought to produce good architectural style. I use this word style in a sense different from the usual meaning. I would call a building perfect in style only when it possesses logical construction, honest materials, and in its decoration unaffectedly explains the character of the building. It is common practice to call a modern building good in style when it is strictly in the spirit of some historic style. I am aware that I have used two widely different meanings, but I wish to maintain that today we should work for good style in architecture, broadly considered, rather than for some particular phase of the architecture of history, representing none of the life of today, and as appropriate to our civilization as would be the costume and weapons of historic times, were we to affect these today in our dress.

In order, then, to induce students to work toward good style, illogical and inconsistent methods of work must be discountenanced. In the lecture rooms and in the daily contact of the drafting rooms one must labor for honest construction, sincere effects. I would rather know that my students were broadly educated (referring to their attitude of mind toward their work) than to have them perfect technically, without this saving grace which I call the point of view. The architectural schools are occasionally criticised by pessimists who do not understand anything about the details of the work of schools. These critics tear down without knowing how to substitute better methods of training than are now in vogue. I should be very glad to be told some better way of starting students than the present method of drilling them, during the first year, on the classic orders. The exercise is excellent in developing draftsmanship,

a sense of proportion and a knowledge of historic detail. Owing to the mathematics, freehand drawing and languages, which form a very important part of the early work of the course, there is no time for more architectural drawing than that which is taken up in this drill. The result is that the second and third year men very naturally fall back upon the vocabulary of motives acquired in the first year, and a large part of the work is Classic or Renaissance. All this is inevitable, and one need not waste time worrying if only one or two show Gothic tastes, and as many more Romanesque, or if perhaps no one departs entirely from precedent in an effort to be original. With full regard for and belief in the architecture of the future, which, I think, will be less affected and more in harmony with our civilization than that of today, I still am sure that the architectural school will not be the place to look for great departures and great originalities. We must spend our time developing our students along the lines of construction, drawing and composition, and it now takes four years to give them a fair start in these directions.

With all the inventive genius of our people and the very striking traits of individuality found everywhere, Americans are prone to admire so-called artistic things because some one tells them to do so. How much poor mahogany furniture is bought because it has age? How often are houses admired because they are old, when perhaps they have no intrinsic architectural merits. This apparent inherited tendency is shown in students and a course of training is necessary to get them into the habit of thinking for themselves. The evil that comes from this ignorant worship of ancient things is shown in the traveling students' foreign sketches, that have only a color interest and often are bad architecturally. I consider it my duty to combat this inability to select the good from all that is available by arranging the lectures in architectural history so as to present, besides the development of styles, a critical analysis of the monuments of the old world. At Cornell we finish our study of architectural history with a rather complete consideration of the work that has been done in this country during the last quarter century. We present the Colonial revival, the Romanesque craze and the Italian Renaissance movement, each as a telling illustration of the absurdity of trying to adapt to our use today an architecture of the past. Critics may say that the fault lies with our restless, variety-loving people, who demand frequent changes. That that is not so is plain to those who recall that architects were responsible for these revivals and that a handful of men altogether have led thousands of their professional brethren in their path. The present Beaux-Arts tendency is by some writers already doomed. There is, however, in this tendency a salient difference, i. e., the absence of a style which would pass through the same short life that characterized the existences of the other movements. The Beaux-Arts tendency is not properly represented by those architects who are erecting French buildings on our avenues and boulevards. The traditions and teachings of the great French school do not demand that its exponents work after modern French models. On the contrary, they encourage the very thing which I have declared to be my pedagogical creed, namely, "that each student may be prepared to solve his problems in his own way, restricted only by the governing conditions and irrespective of the mannerisms of his contemporaries."

At Cornell we believe in the architectural laboratory which has been so long known in France as the atelier. We believe in the *esprit de corps* in such an atmosphere and we see great opportunities for the development of that rare sentiment — Art for Art's sake. If, during four years, our average student spends all of his time designing in styles, we shall not consider his training out of harmony with the above ideas so long as he leaves us heart whole and fancy free with regard to all styles, with a broad conception of the whole subject of architecture and a correspondingly humble opinion of himself.

ALEXANDER BUEL TROWBRIDGE,
Dean of the College of Architecture, Cornell University.

As "manner" in the man is better proof of breeding than are mere manners, so is a feeling for "style" in the architect an evidence of cultivation far beyond the possibilities of a mere knowledge of the styles. To develop such feeling in the student to the highest degree of which he is capable is, we conceive, the duty of the architectural school.

But to arouse, stimulate and strengthen in the student that faculty of knowing the qualities that give "style" to architecture involves far more than the training and development of his creative powers in the field of design; it involves all instruction whose influences either directly or indirectly affect our prospective architect as an artist; all that stimulate his imagination, improve his taste and strengthen his artistic judgment. Thus his training in this respect will contain as active factors not only all phases of work in design, but of instruction in the history of architecture and in pure drawing as well. Even those phases of instruction concerned with the purely scientific side of architecture, and, as well, those devoted to the liberal education of the student, all contribute toward giving to his conception of "style" a breadth, balance and judgment vitally necessary in the well-trained architect.

The "teaching of style" we therefore assume to involve the question more or less in all its bearings, of the teaching of architecture — if this be taught as a fine art, and only as fine art can a subject worthy the name of architecture be presented to the prospective architect; an art, it is true, subject to the restraints and necessities of construction, but ennobled by this restraint and lost to its high estate only when subordinated to engineering.

An analysis of the course of study in the School of Architecture at Pennsylvania will indicate the extent and force of those influences — both primary and secondary — which make for the cultivation of this feeling for style. The strongest, of course, lie in the work in design. This may be said to extend from the day the student enters the university until he takes his degree; for from the elementary studies in architectural drawing to the final ambitious essay in architectural composition — the thesis — the sequence of studies forces upon him a constant, varied and intimate acquaintance with the best of architectural form. At the outset, and for some time after, this is effected by the medium best calculated to impress the character of form upon the mind — that of drawing. Gradually replacing these studies with exercises in original design, the student leaves a field where good architecture has become a familiar thought for one where the principles underlying such merit are to be discovered, applied and mastered.

The long and thorough training in design would, however, be deficient in real value were it not accompanied by thorough study of the history of architecture, and by constant exercise in freehand drawing. The history courses present both the technical development of the historic styles and their relations to general history. Extending through three years of illustrated lectures, systematic research in the library, and periodical written recitations, they are followed in the fourth year by a course on the history of painting and sculpture. The drawing courses proper, aside from the incessant drill in drawing incident to work in design, provide three years of training in pure drawing; i. e., water color and pen-and-ink rendering, pencil, charcoal and crayon drawing from the cast and the antique, and drawing from life.

If we turn from this view of the inquiry to that of the teaching of *a style* to the student, two lines of instruction are suggested, namely: the teaching of the historic styles as mere archæology, and the teaching of design through the medium of a given style or period of such history. The position taken at Pennsylvania with reference to these points is, briefly, on the one hand, that the student be given a comprehensive knowledge of the whole history of architecture, with an especially detailed acquaintance with each of its more important periods; and, on the other hand, that in his training as a designer such architectural forms be employed as will most clearly demonstrate the principles of his art and most speedily develop his powers in the use of these principles. We regard the first of these as being subordinate to the second, presenting the history courses because of their significance to the architect as a creative artist and the effect they have in broadening his view, enlarging his perception of the splendor of his art and providing him with a knowledge of its resources that shall enrich his labors, not only during the period of his technical training, but throughout his subsequent professional career.

While it is true that the architecture of the Renaissance best affords the medium through which the principles of design can be most clearly and effectively demonstrated, and through which taste and creative skill and judgment can be most surely cultivated, it is no less true that a scheme of instruction which ignores the product of other periods or holds them unworthy the serious study of the designer is itself unworthy the art it professes to teach.

We believe that it is our first duty to the student to give him an understanding of the true and beautiful in architecture. To

accomplish this he should have clearly explained the element in each of the periods of history which gives distinction and beauty to its buildings. A student whose training in design is thus enriched will not only learn the truth of composition, but will be able to recognize the merit and the reasons for it in any of the historic styles. And he will acquire, furthermore, a facility and confidence in the solving of problems in the most broad and rational manner, notwithstanding the fact that during the student portion of his career he may have employed, almost exclusively, those forms which are characteristic of Classic and Renaissance periods. In other words he will acquire that knowledge, skill and perception which will enable him during his subsequent career to deal in a confident and scholarly manner with any of the "styles" to which he may turn his hand.

WARREN POWERS LAIRD,
Professor of Architecture, University of Pennsylvania.

In discussing Architectural Style, one may profit by the analogies between building and speaking. What we mean by a style is, the series of forms for the different features of a building — the walls and roofs, columns and arches, doors and windows, moldings and other decorations, and the accepted way of putting them together — which are in vogue among any people. In the same way, by the language they use, we mean their customary forms for the parts of speech and their rules of syntax. In both cases the result is determined partly by the nature of things — the necessities of construction or the capabilities of the vocal organs — partly by local traditions, partly by more or less arbitrary preferences. Some races prefer liquids and labials, others gutterals or palatals, some run to vowels, some to consonants. In the same way, some prefer inclined lines, others vertical and horizontal ones, some the lintel and some the arch.

In both fields the student has two objects in view. For immediate practical use he needs to know some one language well enough to command all its resources for the daily business of life. Then he needs to make the acquaintance, also, of other languages, partly for such secondary uses as foreign or ancient tongues can serve, partly for the light they throw upon the nature of language itself, and the better understanding he may thus obtain of his own. In the same way, an architect needs not only to know some one style well, so that he can use it freely to meet the needs of his work, but also to have a sufficient acquaintance with other styles to be able to employ them, if need be, on occasion, and at any rate to derive from them a larger view of the principles and practice of architecture itself than can be had within the restricted outlines of any single system.

The analogy holds even to this point, that while every country has its own tongue or dialect, all other languages being foreign, it has sometimes happened that this vernacular, though sufficient for common needs, has been so undeveloped and so limited in its resources as to be an entirely inadequate vehicle for important and dignified communications, so that in philosophy, science, law and diplomacy a foreign tongue has had to be employed. Among the ancients Greek, in the middle ages Latin, in more modern times French, have successively filled this rôle, and these languages have been as indispensable and as familiar to men of education as their native tongue.

Most modern peoples are at the present time in much the same condition in regard to monumental building. The forms in vogue for private houses and barns afford hardly a suggestion for churches, theaters, town halls, statehouses, etc. We must look to antiquity and the Renaissance or to the middle ages for appropriate and suggestive examples. Nor need we too much deplore this condition as being exceptional or in any way unnatural. The forms of monumental architecture seem very commonly to have been something quite apart from those of common buildings, even when closely related to them in their origin, just as the language of literature seems everywhere and in all ages to have been a dialect more or less distinct from that of daily life and conversation.

This being so, it seems to me to be the duty of the schools to make their students as familiar as may be with some monumental style, so that they can handle it easily and freely, for the practical needs of their professional career. Then for the sake of increasing their resources, enlarging their minds, and giving them a more generous conception of their work, should be added such acquaintance with other styles as will serve these more general ends.

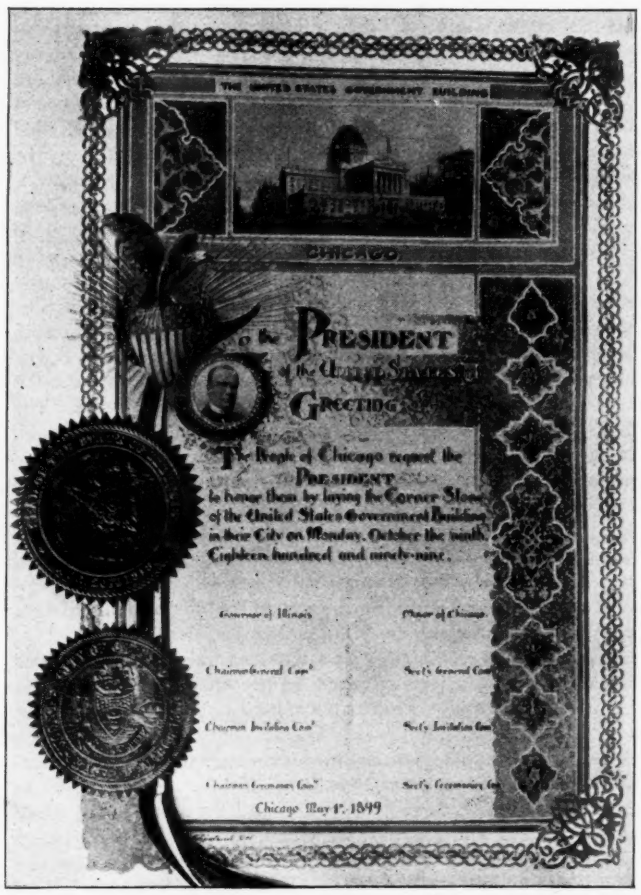
Whether to lay chief stress on the study of Greek, Roman and Renaissance architecture, or to give the first place to the mediæval styles, is a question easier to answer than it seemed to be thirty years ago. Modern mediævalism has been abundantly tried and tested, in Europe and in this country, and the result seems to show that for most of our needs the classical styles have the advantage. If an architect is to know well only one set of forms, these are they.

These practical considerations tend accordingly to confirm the schools in the policy of making the classical styles the basis of their teaching. But further confirmation may also be found in this, that though these styles are proving themselves to be quite as flexible as the mediæval styles, at least for monumental purposes, in the major matters of planning and composition, their details are for the most part a matter of fixed prescription, and so far as we can see are unlikely materially to change. They constitute a considerable field of which an exact knowledge is necessary, a knowledge which can best be obtained through the methods of academic discipline. The freer movement of the mediæval styles may be more safely left to private study. But in our own practice, we supplement our classical studies with problems in historical design largely devoted to mediæval subjects.

W. R. WARE,
Dean School of Architecture, Columbia University.

NOTABLE PENWORK BY AN ARCHITECT.

CHICAGOANS are much interested in the preparations for the great events of the carnival attending the anniversary of Chicago Day, October 9, 1899, the twenty-eighth anniversary of the great fire. Not the least important of the festivities attending that occasion will be the laying of the corner-stone



of the new Federal building by the President of the United States in the presence of the invited guests of the city, the governor-general of Canada, President Diaz of Mexico, the members of the Cabinet, the United States supreme bench, Senators and Congressmen, foreign diplomats, governors of States and their staffs and hundreds of other notables, in addition to the vast concourse of spectators which Chicago, as shown in the past, knows so well how to gather and entertain.

The various committees are working like Trojans and are accomplishing results. One committee recently waited upon the President and Mrs. McKinley, presented the invitations and secured their promise to attend, then presented the invitations to

the other high officials in Washington, securing in nearly every case a promise to participate in the ceremonies.

The invitations thus presented were most exquisite, veritable works of art, and THE INLAND ARCHITECT takes a pardonable pride in presenting to its readers pictures of one of these invitations, the work of its representative in Washington, Mr. F. W. Fitzpatrick, the assistant architect of the Treasury Department, in charge of the Chicago building, under Architect Henry Ives Cobb.

Mr. Fitzpatrick has made designs for the twenty-five thousand invitations to be issued for that occasion, and has personally executed the thirty odd special invitations to the guests of honor. That to the President is in book form, 10 by 14 inches in size, bound in royal buff morocco, heavily padded; the leaves are tied to the cover by heavy gold cords that wrap over the back and are fastened at the bottom in a sealed knot with gold bullion tassels pendant. The only ornament upon the cover is a hammered gold monogram, "W. McK.," surrounded by a silver wreath. The cover is lined with a fine moire watered silk, a splendid example of what a clever binder can do when directed by an artist. The first page inside is the invitation proper. It is painted upon parchment and in design and color reminds one of a page of the Koran. There is first a heavily embossed bright gold and green interlaced border of Oriental character, upon an ivory-white background. Then at the top a very small and brilliantly colored picture of the new building stands out against a clear blue sky — something a little unusual for Chicago, but artistic nevertheless. At each side and continuing down from this picture on the right side is a most pleasing background of deep blue, crimson, bright gold and white enamel that harmonize so well that no distinctive pattern or color is noticed, just a pleasing mass — the true secret of Oriental coloring. Surrounding the picture of the building is a broad band of silver, with the embossed and crimson enameled letters "Chicago" below. To the left is an American shield surmounted by a great eagle and surrounded by a wreath of laurel. From below the shield springs the first letter of the text "T" in whose lower turn is a delicate miniature of the President, who says it is the best picture there is of himself. Alongside of this "T" and coming from under the shield, too, are the red, white and blue binding ribbons upon which are affixed the great gold seals of Illinois and of the city of Chicago. The address is in the national colors: "President," in red upon gold; "United States," white upon green; and "Greeting," blue upon silver. The rest of the text is in black shaded with silver, the capitals in red and gold. Then follow the signatures of the governor, the mayor, the chairmen and secretaries of different committees, and upon the succeeding five pages are the autographs of several hundred of Chicago's prominent citizens.

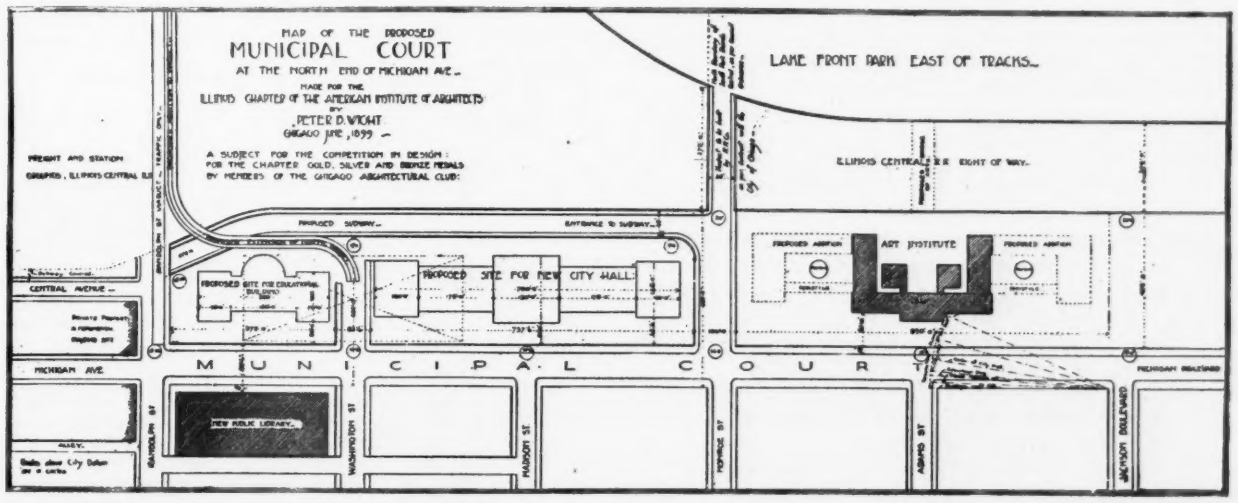
The invitations to the other notables are also upon parchment, each a work of art. That to Admiral Dewey is bound in navy blue velvet with silver monogram and gold anchor. That to the governor-general of Canada is upon crimson velvet with the Minto arms in enamel and gold. That to President Diaz is upon purple velvet, and has his monogram in gold and the arms of Mexico in gilt enamel upon the cover. The one to Secretary Gage is bound in old gold heavily watered satin velvet, and has his monogram embroidered in bright gold. Mrs. McKinley's is a mauve purple satin, with monogram in blues and deep purples. The invitation to the architect of the building, Mr. Cobb, is bound in white satin with pale blue monogram, etc.

The inside of these covers is lined with cream watered silk. The invitation is bordered in an intaglio of bright gold upon an ivory tinted background of many blended colors, a dainty border indeed, and in whose left-hand upper corner is a water-color miniature of the recipient. In the upper space formed by that border is a pretty sketch in water color of the building. The text follows below in richly illuminated lettering; the first letter of the address, "T," is upon a cartouche of burnished gold inclosing an American shield and surmounted by an eagle holding an American flag in his talons. Upon all these are the seals of State and city with their accompaniment of national ribbons.

The coloring is peculiar and most subtle; holding the page in one position the play of light upon it would make it seem intensely dark in tone and brilliant; a slight movement to another angle of light, and the whole is most subdued; no pattern is visible, only the sheen of gold and a pleasing blending of delicate tints.

The President and all who have received or have seen these invitations are unanimous in the statement that they have never seen handsomer works of illumination, and that it was natural that these perfect ones should emanate from Chicago and be invitations to a Chicago event.

Our readers must be familiar with Mr. Fitzpatrick's designs, his illustrations and models in clay that we have so often reproduced upon our pages; they are familiar with his very clever, breezy and interesting "Rambles" with a pen in our columns, as well as the more serious matter of his in so many of our popular magazines; but some will be surprised to see that he who is generally supposed to be an impressionist, a "broad sketcher," also excels in this minute, miniature, almost microscopic work of the illuminator.



PLAT OF COMPETITION.

CHICAGO CHAPTER, A. I. A., MEDAL COMPETITION.

THE annual offering of a gold medal by the Chicago Chapter of the American Institute of Architects, and heretofore awarded to the best design exhibited at the annual exhibition of the Chicago Architectural Club, has done much to stimulate competition between members of the club. The programme for 1899 has been changed, and the Chapter proposes a competition which will at once test the designing ability and rendering of club members and stimulate the sentiment in the direction of "municipal improvement" in the proper grouping of buildings. The programme as presented by the executive committee of the Chapter and adopted at the last meeting is as follows:

The Illinois Chapter of the American Institute of Architects again offers its annual gold, silver and bronze medals, to be contested for by members of the Chicago Architectural Club, and in order to give ample time for the study of an important municipal problem, the formal invitation will be addressed to the club in time for its first meeting in September, and the designs will not be required until a reasonable time before the spring exhibition of 1900, so that the medals may be awarded and the designs exhibited at that time.

It has been deemed best at this time to give out a special problem for this competition, and to depart temporarily from the standing to award the medals for the best designs for buildings contributed to the exhibition, judged from the architectural standpoint. "Municipal improvements" are the crying demand of our time. The people are beginning to awaken to the necessity for them; and wherever there is an opportunity to demonstrate what can be done in that direction, there is also an incentive to study and the expression of original thought that cannot be found in fanciful and imaginary problems. It has, therefore, been decided to ask for competitive designs for the architectural improvement of that part of the city of Chicago, which, for want of a better name, will be called the municipal court. This name will apply to the north end of Michigan avenue from Jackson boulevard, where the authority of the South Park Commissioners terminates, to Randolph street. On the west side of this court the new public library has already been erected. Between the library and Jackson boulevard there are a few important buildings, and several new ones of a very advanced architectural character are in course of erection. The remaining lots are covered with temporary buildings, and with their removal in course of time, if this locality should become in fact the municipal court of Chicago, there will be the greatest inducement to owners of the property on which they now stand to cover them with buildings of a highly architectural character. It is well known that our highest court has wisely forbidden the erection of any structures upon the east side of the avenue. But this decision is wisely coupled with the condition that the consent of all the abutting property owners must be obtained before it can be reversed. Whether or not this can ever be done, the opportunity still remains to demonstrate the possibilities of the location, and if this demonstration is successful public opinion will be directed to it, and good may result. If not,

the status quo will remain without harm to any one. The Art Institute stands alone on the east side of the court as a permanent fixture. It dominates the ground from Jackson to Monroe street, on which it has possibilities of extension. At Monroe street stands the abutment of the viaduct, which will cross the right of way of the Illinois Central Railroad, to the east side of Lake Front Park, in accordance with the contract made between ex-Mayor Swift and the railroad company. North of this is the temporary post office, to be soon removed.

The scheme for competition is a general design for the east side of this municipal court. It recognizes the existing improvements made by the Illinois Central Railroad Company and the prospective improvements in the nature of subways and viaducts, and suggests, in the map submitted, a practical solution of the terminals of these proposed subways or viaducts, so as not to interfere with the use and improvement of the property by its owner, the city of Chicago. The city now has entire control of this property, except for the erection of buildings. This ground was reserved by the ordinance of July 29, 1896, which ceded the rest of the Lake Front Park to the South Park Commissioners. On this land the club will be invited to compete, under the rules heretofore adopted, for the design of two buildings. For the educational building, 300 feet long, a design will only be asked for the west front, to a scale of 16 feet to an inch. For the new city hall, with a frontage of 700 feet, the center of which is the center line of Madison street, three floor plans, the west and south elevations, and one cross-section, will be required to the same scale. In addition, a colored perspective view of the east side of the street, including part of the front of the Art Institute, will be called for.

The point of view and perspective plane for this are given on the map, and a large photograph will be made from the point of view for the assistance of the competitors. The north side of the block, between Michigan avenue and Central avenue, will be treated as if the owners of the same had covered it with a monumental building, which its site deserves. The dimensions of the city hall and educational building will only be adhered to in their lengths, and the position of the north and south boundaries of the same, the outlines given being only suggestions. As the size of the city hall is twice as great as that of the present city hall, provision should be made for building the center and south wing before the temporary post office is removed and ready for occupancy. Whatever the plan of the educational building may be, it will have to provide for a large theatrum in addition to all the requirements of a headquarters for the Board of Education. It is not intended to give detailed information of the requirements of the plan of the city hall. The competitors can obtain that from personal observation of the operation and necessities of the city government, and it is believed that city officials will cheerfully make suggestions with reference to the needs of the future. It is also believed that this method will lead to an agitation that will call attention to the great value not only to the city but to the abutting property owners of such a municipal court as it is hoped may result from this enterprise.

The suggested enlargement of the Art Institute to the north may form part of the perspective view. The proposed bridge of arts on the east side is only shown on the map as part of a plan for the possible extension of the Institute to the east side of the park, and has no connection with the competition.

(Signed) PETER B. WIGHT,
For the Executive Committee.

THE OBLIGATION OF THE ARCHITECT TO HIS PROFESSION.*

THE topic assigned me is truly oracular. Whether I am to expatiate upon the benefits we have derived from the practice of architecture, to endeavor to set before you the ideals for which we should strive, or outline briefly a code of ethics concerning our relations to each other, I do not know; but as we have already adopted the code, I have eliminated this latter possibility and shall confine myself to the first and second phases of the subject.

Of the benefits which we have derived, the first and most important, perhaps, is the training in the habit of looking at a question from all possible points of view. The architect is called upon continually to settle the innumerable questions which arise between client and contractor, mason and carpenter, plumber and steamfitter, subcontractor and material men of every possible sort and description. In the majority of cases, the settlement of these disputed points is left to him, as a more or less authorized judge, and, unlike the real judge, he cannot often refer to legal authority to sustain his decisions; he must use what is called common sense. Again, in the planning of the buildings themselves, especially dwellings, this same training is given to all of us in the most generous quantities. Shall the door to the sitting room be here, or *here?* Shall it swing out or in? Shall the dining room fireplace be of pressed brick or glazed tile? The family are divided on the subject and both divisions have the best of reasons. Is it more important that the congregation can all see and hear the minister equally well, or that the church floor be level, with perhaps a few columns rising from it? We all know how extremely important such points as these are, and what weighty consideration we must, on our part, give to them. This continual weighing of evidence which goes on from day to day should, if anything could, make us as a class the most fair-minded and unbiased set of men in the world, weighing all things carefully and ever open to conviction.

Closely related to the first obligation is decision. The architect probably does not have to exercise this faculty to a marked degree in excess of men in other walks of life, but in one respect his exercise of it affects him more, if he is conscientious, in that he is usually deciding for somebody else, and often in a way to materially affect this other person's pocketbook. Some of us may be indebted to our profession for a pretty large fund of cynicism. Certainly an extended acquaintance with our fellow-man as he appears when a member of a committee — even of a church committee — is inclined to make one a little shaky in his belief that there is some good in all of us.

The habit of observation is greatly fostered by architectural practice. I do not mean that branch in particular which is quick to see the motes in our neighbor's eye and neglect our own I-beams — though I think, even if we don't do it aloud, we are rather too prone to criticise our fellow's productions — but of the physical manifestations of the universe about us, I think the architect is apt to see and notice more than the average man. He is more quick, too, to notice little details in nature and in art. Barrett Wendell once said that an architect was the ideal playwright; that in the working up of a plot and the grouping about it of the accessories and details which go to make a successful play, the training of an architect was the best possible. Certainly no English novelist (or American either) has approached Hardy in this respect. To the most minute detail his novels are complete, and I doubt if this can be said of many other writers.

As to the patience and forbearance we are schooled to, the philosophical resignation with which we are so often called upon to witness the cruel waste of money by ignorant clients, perhaps our own, or worse, some other fellow's, these need not be dwelt upon; they go without saying.

And now to turn to the other side of the subject — our ideals and obligations to the profession. The first and foremost is honesty, and, in my own case, I feel that this is far from being realized. Concessions to the client are in nine cases out of ten the stones which trip us. The finished building is for your client, not for you. Shouldn't his taste dictate its appearance? He knows a good thing when he sees it; he comes to you because he knows that you, through your training, are able to make a design which is good. He admits that he cannot draw. Did he ever admit that your drawing pleased him if it didn't, and if it didn't please him, was he inclined to accept it when he knew that you could, if you chose, make one that would please him, and in the end didn't you make a design to please him? Now, this either proves that his taste, his judgment in a design, is better than yours, which, of course, is an absurd proposition, or else that you are, in a way, dishonest in your designing.

Few of us, I fear, in entering a competition for a public library, for instance, where the judgment lay with a cultivated and intelligent committee of laymen, would be apt to submit a design in any "style" save that which we considered the most fashionable for the time being, and which would therefore please the judges; even though we were convinced in our own mind that, with the conditions called for, an exterior of radically different character would be better and truer architecture. We excuse ourselves with the plea that it shows superior ability to adapt to the needs of the building a special style of architecture, and that if we work intelligently we can, for example, turn a "*maison privé*" of the Avenue Friedland into a ten-story office building; and to do this is to do all that can be expected of us. There are some architects, I know, who place their profession above the client; who virtually say to him, "What you want is bad and I won't be a party to it," but these men are rare.

In intimate connection with this honesty which we owe comes an obligation which I do not quite know how to best define. Call it Personal Responsibility, though that alone hardly expresses what I mean. Perhaps "application" is better, or maybe plain "work" is better yet. Here, again, I know that, in my own case, I am apt to be at fault. There is a tendency, and a very frequent tendency, to let Vignola, Letarouilly, Daly, Ragunet, photographs and plates in general, do a large part of my work for me, and it seems to me that the examination of the great mass of work for the last twenty years shows that the tendency that way is pretty general. It was a dozen years ago, at least, that Eidlitz said, "All that we need to do is either to devote ourselves to one of these styles or to another, or perhaps to two, for special uses in different kinds of structures, and to build in those styles. Each style has its form, its moldings, its decoration. Do not let us mix them, but use them discreetly, as we take them from the pigeonholes of time, and place them upon the exterior or interior of our buildings of today."

We do undoubtedly strive, all of us, for what our daily oracle, the *Republican*, calls "pleasing proportions," for a harmony in the lines of a building, for well-balanced arrangement of openings and wall space; for composition, in short; but having done that (and in too many cases we do not even go so far as this) the detail of ninety per cent of our work today is interesting only as it is considered archæologically. It is so easy to use garlands and pilasters and balusters and the Cancellaria windows, and show withal that in doing so correctly we prove our thorough training and education in good design. Not only that, but the pleasing consciousness that we are educating the public in placing before them the best examples of classical work enters in, and gives us the sense of satisfaction which all molders of public taste and opinion feel, but we should hesitate before criticising Shoppell, the *Scientific American* and other journals for doing in effect exactly the same thing.

I don't want to seem to be making a plea for "originality," for its horrors are as vivid to me as to any of you — the horrors of the uncultivated originality, which we all know so well; but I do think that, fifteen years ago, of the buildings designed and built a greater proportion were more thoroughly good than those of today; but on the other hand, I should say that there are fewer thoroughly bad ones now than there were then.

I have only touched upon what might be called the esthetic side in these obligations. To say that in our relations with contractor and client we should be fair to both, that we should be above the suspicion of a bribe, whether it be in the form of a possible future commission from one or a $10 bill from the other; that we should today, tomorrow, and every day, by written and spoken words, do all that we can to persuade the public that we are agents and advisers of our clients, that our sole and only object is to assist him to spend his money so that it shall be to his advantage in every possible respect — to enlarge on these points is unnecessary. They are so obvious that their reiteration here in a paper of this sort is needless, though I do not think they can be declared too often to the world at large.

* Paper read before the architects of Springfield, Massachusetts, February, 1899, by George C. Gardner, Architect.

THE GRAND PRIZE OF ROME COMPETITION.

IN reference to the reproductions in June number relative to the competition for the Prize of Rome, the following explanations and programmes are contributed by Mr. Theodore Wells Pietsch: Two eliminatory competitions precede the final one; i. e., the successful candidate for the prize must win in the first, second and third degrees. All Frenchmen are eligible to compete in the trial of the first degree. The best twenty are chosen, and may take part in the second, together with forty others. These forty are made up of the ablest men in the Ecole des Beaux-Arts. They are dispensed from the competition of the first degree. Ten are picked from the sixty taking part in the second trial. They are called "logistes," and are the candidates for the final competition of the third degree, the winner of which goes to Rome, Italy, and Greece for four years' study. The second prize receives 4,000 francs, and a certain remuneration is made all the ten logistes during their four months of constant work at the school.

The competition of the first degree is always a sketch made in twelve hours and requiring the composition of a façade or portion thereof. The plan and section play a lesser rôle, and are merely accessory.

PROGRAMME.

THE CENTRAL MOTIVE OF THE FAÇADE OF AN OPERA HOUSE.

This façade of a theater for the representation of lyric drama is supposed to consist of a very important central motive and two wings.

The plan, façade and section are required, with adjoining portions of the wings.

The level of the floor of the foyer, which is accused in façade by an open loggia, is nine meters above that of the square facing the building. This is the only dimension given. The scheme permits much liberty with proportions. The principal entrance to the theater should consist, on the main floor, of an open outer vestibule, an inner vestibule with access to the different staircases.

Scale of the façade and section perpendicular to the front wall, 15 millimeters per meter.

Scale of the plan, 5 millimeters per meter.

Two designs selected from the twenty accepted serve here to give an idea how this programme was interpreted.

Next and relative to the competition of the second degree, in which the former twenty and the forty exempt from the first trial took part, we publish the following programme.

The subject (the problem is always of twenty-fours' duration, and involves principally the solution of a plan; the façade and section are accessory) was:

PROBLEM.

"A HIGH-GRADE COMMERCIAL SCHOOL."

This school, to provide for 300 students, 150 of whom in dormitories, shall not exceed 120 meters in its greatest dimension. The ground lies free on all sides.

The plan is to present two distinct sections, one for preparatory and the other for normal courses. Accommodations and a special entrance shall also be provided for evening classes of adults. These are to be entirely independent of the regular services of the school.

INSTRUCTION.

Three classrooms for the preparatory department.

Five classrooms for the normal department.

Four classrooms for adults.

Each room should provide for thirty-five students. Besides, three amphitheaters seating 110 each. One of these amphitheaters, intended for chemistry and physics, shall be in proximity to the two respective laboratories, which should not be in communication with each other.

A room provided to receive samples of merchandise and manufactured articles of all kinds shall be likewise in proximity to this same amphitheater, which shall serve also for technological courses.

Four examination rooms, to be of lesser dimensions than the classrooms.

A spacious library; should accommodate sixty students at least.

The offices of secretary and superintendent will complete this section.

ALIMENTATION.

This service shall include refectories of sufficient size to provide for the entire school at one seating. The teachers, guardians and other functionaries to have a special dining room.

The kitchens and their dependencies should be contrived in such a way that no odors therefrom may reach the school, although at the same time the communication between kitchen and refectories must be most convenient.

PHYSICAL EXERCISES AND AMUSEMENTS.

Six music rooms, arranged so that the sound of the instruments will not be annoying.

A hall for dancing, another for fencing, and a gymnasium.

DORMITORIES AND BATHS.

The dormitories shall provide a separate room for each student, besides general coat rooms, lavatories, water closets, etc. The bath establishment shall be spacious and completely equipped.

ADMINISTRATION.

The necessary space for the lodging of a concierge should be provided at the entrance of the school; also reception parlor, bursary, treasurer's office, apartment for the director. A linen room, with workroom for the seamstresses. A coat room for the students living in town and storage for bicycles.

SICK WARD.

This ward shall consist of a room to contain six beds, and of two rooms for isolating patients, two small consultation rooms for the physicians. Also baths and water closets.

The ward should be isolated as much as possible, and arranged with special entrance

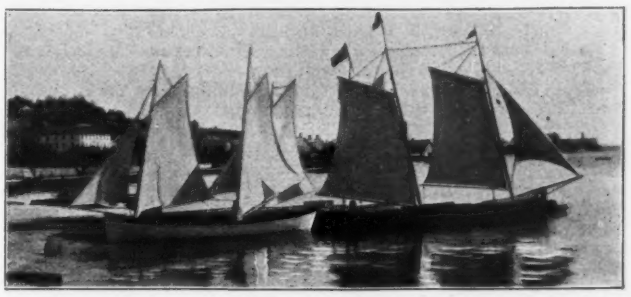
Broad covered porticoes shall be placed in proximity to the large courts for recreation.

The scale of the plan of the façade and of the section shall be 5 millimeters per meter.

At the present time, the ten successful competitors in the trial of the second degree are at work on the final test. The subject is a "National Bank." This competition will close early in August, and the judgment will follow shortly. We will then publish the three prize drawings — the Grand Prix of Rome, first second prize and second second prize.

"RAMBLES IN SUMMERLAND."

IN a folder, the front page of which is illuminated by a sketch of ideal composition — a mingling of shady, breeze-swept foliage, a perspective of lake and forest, sailing, rowing and tent life, with the couple of vacationists in the foreground, the Wisconsin Central Lines present most attractively the advantages of travel and the beauty of the country reached within one hundred miles of Chicago. It does not require the picture of a twenty-eight pound "'lunge" or the hundred and one snap shots taken at as many different lakes along this line of railroad to attract attention to its incomparable advantages in the outing line. No words or pictures can do that; for those who have fished, hunted, or sought this section of country at any time between the



melting and the falling of the snows assert that with its hills, each overlooking not one but many lakes and streams, its magnificent forests of oak and elm present a picture that can no more be reproduced on canvas than can the exhilarating air be bottled for city consumption. And while this is true for the first hundred miles, to those who can go farther into the less populated and wilder regions of pine and rocks, rapid rivers and lakes slumbering between forest-crowned hills up toward the shores of Lake Superior, a greater and wider latitude for summer recreation remains.

And this railroad seems to have been constructed purposely through the summerland of America, so endless are the lakes and beautiful forests of the country through which it runs. Its palatial trains carry the seeker for recreation in a few hours to a new world — a world where there is no sleep-destroying care at night or nerve-destroying noise in the morning, but every day is a unit in itself of perfect rest. And this can be found in hotels with broad tree-shaded piazzas overlooking green lawns and sparkling water, or at a quiet farmhouse on the edge of a lake, where the bass jump in the twilight, and the bittern, or the frogs in the marsh, are the only sounds to disturb the rhythm of the waves lapping the shore, or the song as the boatman plies a drowsy oar on its clear surface.

It is needless to say that in all these lakes every species of game fish is found, and the strict prosecution of the game laws of Illinois and Wisconsin has resulted in their increase every year, and the duck and snipe hunter, too, knows how the spring and fall flight loves to linger in these feeding grounds. It is for those who would choose between a hundred places, each with its own particular point of excellence, that this bright illustrated pamphlet, "Rambles in Summerland," has been published by the Wisconsin Central Lines and presented to its patrons.

PAINTS IN ARCHITECTURE — VI.

PRACTICALLY all of the mineral colors and many of the chemical colors are naturally very permanent. Thus, the ochers, umbers, siennas, metallic browns, iron oxides, etc., if used alone with oil or in combination with equally durable pigments, will retain their original color values almost indefinitely; and the same may be said generally of such chemical colors as ultramarine, chrome greens, venetian reds, chrome yellows, etc.

But as soon as we endeavor to produce tints with these colors, we find ourselves in trouble; and the same difficulty confronts us in using shades made by reducing such tints with black. Obviously, neither the color, in the first instance, nor the black in the second, is at fault, since by themselves they are all permanent. The trouble, therefore, must lie in the white base. Yet on some buildings tints and shades may be seen that are entirely permanent. Without doubt the difference depends on the fact that pure lead is used in the one case and zinc white or a zinc white combination in the other. On the chemical colors generally white lead acts energetically, the results of this action being most strikingly illustrated in tints made with prussian or ultramarine blue, which are bleached by white lead.

With the mineral colors, on the other hand, the effect is slower, and usually shows itself in a darkening or obscuring of the original tone. This is probably due (except, perhaps, in the case of venetian reds, *et id genus omne*) primarily to the sulphurization and darkening, and secondarily to the disintegration of the lead itself. An interesting demonstration of the effect of white lead on other pigments is afforded by painting a metal roof with red lead over a white lead priming coat — the red lead will rapidly bleach and disintegrate.

With a zinc white base, or a base composed of zinc white in combination with some inert material, all the naturally permanent colors produce permanent tints and shades, and even when

a certain proportion of white lead is used with the zinc, it appears to act much less energetically upon the chemical colors and practically not at all upon the mineral pigments.

The facts herein indicated would seem to merit attention and practical experiment on a large scale from architects in a position to control the materials used on their work.

CHARLES JOURDAIN.

OUR ILLUSTRATIONS.

Hall, House of George H. Davenport, Boston, Massachusetts. Allen & Vance, architects.

Tomb for Dr. L. C. Warnen, in Woodlawn Cemetery, New York. R. H. Robertson, architect.

New York Medical College and Hospital for Women, New York City. William B. Tuthill, architect.

Providence Institution for Savings, Providence, Rhode Island. Stone, Carpenter & Willson, architects.

The Colonial, Bachelor Apartments, Buffalo, New York. James A. Johnson and W. H. Boughton, architects.

Library, House of J. C. Randall, Quincy, Massachusetts. Allen & Vance, architects, Boston, Massachusetts.

Millicent Library, Fairhaven, Massachusetts. Charles Brigham, architect, Boston, Massachusetts. Exterior view and view in stackroom are shown.

Competition Designs for Antlers' Hotel, Colorado Springs, Colorado. Design by Van Brunt & Howe, architects, Kansas City, Missouri. Accepted Design by Varian & Sterner, architects, Denver, Colorado. The accepted design will be carried out as follows: The exterior is to be gray pressed brick with red tile roof. A simple treatment of Italian renaissance is maintained throughout. The main entrance from Cascade avenue to the office or lounging room is in the center of building. In the north wing of this floor are the dining-rooms, café, kitchens, etc., and the south wing is divided up into guest rooms, sun parlor and grand salon. On the floor below are the billiard rooms, sample rooms for drummers, bowling alleys, etc. On the floors above are two hundred guest rooms. Every other guest room is provided with private bath, arranged in such a manner that all rooms may have the use of baths. Between the Cascade avenue floor and the level of the west façade, there are two stories, excepting on space covered by ballroom. The drawing marked "Garden Floor" shows the upper of these two stories. On the lower one, in connection with the ballroom, there will be ladies' and gentlemen's dressing-rooms and lavatories to the right of entrance shown on west façade; to the left, a foyer leading into ballroom. At the other end of ballroom a small stage and another tier of dressing-rooms. On north façade an entrance leads to bicycle room; next to this an arched way leading to foot of freight elevator for baggage; also drive for coal supply. The remainder of this floor is to be used for boiler and dynamo rooms, trunk rooms, storage rooms and repair shop. It is now contemplated to make the entire building fireproof throughout. Complete laundry plant, also modern cold storage rooms. The building is provided with three elevators—two passenger and one freight—run by separate dynamos. There is an elaborate system of sewerage throughout. Thorough ventilation is secured by electric fans.

Photogravure Plate: Residence of Frank Farwell, Lake Forest, Illinois. Arthur Heun, architect, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence of Architect Charles S. Frost, Lake Forest, Illinois.

Residence of Architect Howard Van Doren Shaw, Lake Forest, Illinois.

Residence of John V. Farwell, Jr., Lake Forest, Illinois. Arthur Heun, architect, Chicago.

Residence of Louis F. Swift, Lake Forest, Illinois. W. Carbys Zimmerman, architect, Chicago.

Residence of Mrs. C. B. McGenniss, Lake Forest, Illinois. Arthur Heun, architect, Chicago.

Residence of Dr. N. S. Davis, Lake Forest, Illinois. Howard Van Doren Shaw, architect, Chicago.

Residence of Ambrose Cramer, Lake Forest, Illinois. F. W. Stickney, architect, Boston, Massachusetts.

ASSOCIATION NOTES.

BUFFALO CHAPTER, A. I. A.

The Buffalo Chapter has inaugurated a series of joint meetings with the Society of Artists, Society of Engineers, etc. The limiting of the height of buildings has been discussed with a view of procuring special legislation on the subject, and the contemplation of a crusade against the defacing signs on buildings, huge real estate and other signs which deface urban and suburban landscapes. These discussions show a degree of activity in the local Chapter that is most commendable.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS.

The American Society of Landscape Architects was organized in New York City on April 26, 1899. The officers of the association are: President, J. C. Olmstead; vice-president, Samuel Parsons, Jr.; secretary, Daniel W. Langton; treasurer, C. W. Laurie.

The number of landscape architects in the United States is not very large, and, so far, there has heretofore been no organization for mutual help and protection. Great things may be expected of the new society. The officers alone are among the most prominent landscape architects in America today.

MOSAICS.

IN addition to other gifts to Washington University, at St. Louis, Samuel Cupples has promised to establish and endow a school of civil engineering and architecture, at a cost of $250,000. Mrs. John E. Liggert will give the college a dormitory costing one hundred thousand dollars.

THE erection of a memorial fountain in Detroit, in honor of Senator Thomas Palmer, has been intrusted to Messrs. Frederick P. Bagley & Co., and will be constructed of marble and granite. Carrère & Hastings, architects; Zack Rick, associate architect.

PRIZES FOR HANDSOME HOUSES.—Paris City Council is going to give prizes yearly to the architects and the constructors of the six handsomest houses erected during the year. The owners will be exempted from half the betterment assessments. Fifty-two sets of plans have been handed in for the first competition, which is for houses built last year.

THE solid wire glass used in the windows of the buildings of the Armour glue works demonstrated during the late fire its value, by resisting the fierce heat and preventing the destruction of some $400,000 worth of property only ten feet away. The fierce flames could not eat their way through the windows with their metal frames and wire glass.

LAST year, according to the New York *Tribune*, Signor Franceschini, the Italian archæologist, discovered in the Church of Santa Croce, in Florence, the tomb of Lorenzo Ghiberti, the designer of the famous baptistery gates which Michael Angelo styled "the Gate of Paradise." His zealous labors have been further rewarded by the identification, in the Convent Church of St. Ambrose, of six illustrious graves containing the mortal remains of Mino da Fiesole; Verochio, the master of Leonardo; Simone Pollajuolo, Andrea Sansovino, Granacci and Bernardo Tasso.

The Western Electric Company, Chicago and New York, has recently issued a handsome catalogue on the Petite Long-Burning Enclosed Arc Lamp. These lamps are made both ornamental and plain, and in style are adapted for indoor and outdoor use. They are used for interior illumination and are well suited for architectural effect as the finish of the lamps may be made to harmonize with the decoration of the building, and the variety of the shades gives the architect an assortment to select from in order to get the most harmonious results. These lamps are designed to be connected to the wires of an incandescent plant and no changes in the wiring are necessitated by their use where a plant is already installed. A copy of the catalogue will be mailed upon application to the Western Electric Company.

ROBERT S. PEABODY, chairman of committee of Boston Society of Architects, wants to establish a department of architecture in the city of Boston, to be in charge of a board of seven commissioners, each to be an architect in active practice, one to be appointed by the president of the school board for five years, one by the mayor for four years, one by the president of the school committee for three years, one by the mayor for two years, one by the president of the school committee for one year, and one by the trustees of the public library for one year, and one by the trustees of the Boston City Hospital for one year, all subject to confirmation by the Boston Art Commission. Compensation is fixed at $10 for every meeting of the board attended, and each commissioner shall receive for his services as architect for any building or work placed in his charge an amount equivalent to five per cent of the total cost of the building or work.

ACCORDING to Prof. Dean C. Worcester, of Massachusetts, the houses in the Philippine islands rest on four or more heavy timbers which are firmly set in the ground. The floor is raised some five or ten feet from the ground. The frame is of bamboo tied together with rattan, and nails are not used. The sides and roof are usually of palm, and the former may be made by splitting green bamboo, binding the halves flat and then sewing them together. If palms are scarce, the roof may be thatched with long grass. The floor is usually made of bamboo strips with the convex side up. They are tied firmly in place in such a way that wide cracks are left between them. The houses are entered by ladders; in some cases there is only one room, and the cooking is done over an open fire built on a heap of earth in one corner, and as the opening for the exit of smoke is inadequate, the room is sometimes rendered almost uninhabitable. In the better classes of dwellings the house is divided into several rooms, and there is a place partitioned off for cooking. There are windows which are provided with swinging shades. Professor Worcester states that native dwellings which are properly arranged have much to recommend them. The ventilation is perfect and the air is kept much cooler than in a tightly closed building. The construction is so light that if they are thrown down by an earthquake or blown down by a typhoon no one is injured, as the material is too light to do any damage. The richer natives sometimes build houses of boards with galvanized iron roofs and limestone foundations, but they are very much more expensive and are pronounced decidedly less comfortable than the more humble dwellings.

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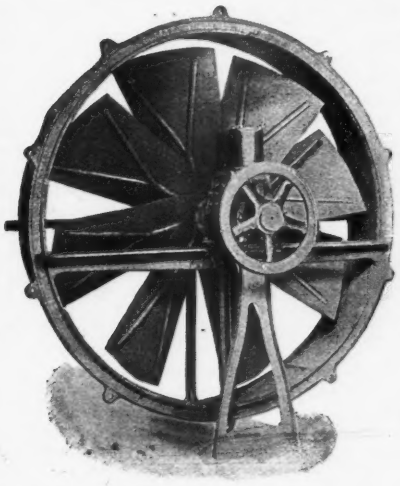

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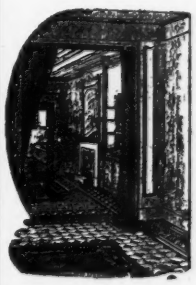

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIII. ADVERTISERS' TRADE SUPPLEMENT. No. 6

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

F. CARL POLLMAR, Architect, 26 Cleveland building, Detroit, Mich.

MR. JOHN STAFFORD WHITE, who has been in charge of the draughting room of the St. Louis office of Messrs. Shepley, Rutan & Coolidge, for the past three years, announces that he has opened an office in the Chemical building for the practice of architecture, the rendering of architectural drawings in water color and pen and ink, and the making of special designs for furniture, gas fixtures, etc. He will be pleased to receive samples, etc., from the trade.

BEUDEMAGLE & LAFAYE, Architects, New Orleans, La.

FILLS A WANT.

Woods' Steel Corner Bead for plaster walls is obtaining the attention of architects and builders throughout the country by means of a very clever advertising novelty being sent out by the manufacturers. It consists of a set of four thumb tacks with covered celluloid tops, which bear the name "Woods' Steel Corner," and the manufacturers' name, Gara, McGinley & Co., Philadelphia. This steel corner bead is a device recently put upon the market for the protecting of plaster angles or corners. The wooden bead commonly used has always been unsatisfactory in many respects, but the Woods' Steel Bead removes all this. It is neat—is hardly noticeable when in place—and keeps the corner free from injury from knocks. It has a good key for the plaster, and in fact makes a complete corner of steel and plaster. The manufacturers state the device is taking well wherever shown, as, besides the usual good features of a metal corner, it can be sold cheap enough to warrant its use in all classes of buildings. A sample of the corner bead is promised those who request it.

AN ENGINE PURCHASED FOR THE PARIS EXPOSITION.

The Buffalo Single Vertical Class "A" Automatic Engine recently exhibited at the Madison Square Garden Electrical Exhibition, has been sold, through the New York office of the Buffalo Forge Company, to the Wilson Smokeless Coal Process Company, 11 Broadway, New York City, to be used for running a pressure blower in connection with the boiler plant of Paris World's Exposition to be held in 1900. The same high-grade construction is employed on all the upright engines as that of the Buffalo Forge Company's Horizontal Center-Crank Automatic Engine, which received highest award and gold medal for best service in the power-house of the Trans-Mississippi and International Exposition held at Omaha during the summer of 1898, now being used at the electric light plant of the Bowery Bay Building & Improvement Company, near Long Island City, Long Island, New York. Superiority of construction, simplicity of design, excellence of finish and refinement of regulation have placed the Buffalo Forge Company's engine in the foremost rank of high-speed engines. For electrical work, and in fact any refinement service, its record is unexcelled. A new engine catalogue is now in the press and upon publication will be sent to any one wishing same, by applying to the manufacturers, Buffalo Forge Company, Buffalo, New York.

ELECTRICAL NOTES.

ELECTRIC lighting is essential for comfortable railway traveling. Oil was superseded by gas for illuminating railway cars, and today gas is giving way to electricity. The Wagner Palace Car Company have recently installed on trains a large number of 25-horse-power Westinghouse standard steam engines, direct-connected to Westinghouse generators for the supply of electric lights. The Westinghouse type of engine is peculiarly fitted for this work; it is self-contained, smooth-running, free from vibration, and occupies but a small floor space in the baggage car next to the locomotive. The steam is supplied from the locomotive, and wires convey the electric current to the passenger coaches, connections between the cars being made by flexible cables with plug couplings.

MESSRS. WESTINGHOUSE, CHURCH, KERR & CO., New York, have completed the electrical equipment of the new building in New York for the Puck Publishing Company. To provide for possible contingencies, two outfits are installed, consisting of two 75-horse-power Westinghouse standard engines direct-connected to two 50-kilowatt Westinghouse "engine type" electric generators. The plant is now in operation, performing the arduous service of running electric elevators and other power work, in addition to providing light for the building and offices. The two electric generators are so arranged that they work in multiple, supplementing each other when the demand for current is heavy. This method is economical, for one engine can be run when the load is light, and the second used during the busiest hours only. No class of electric service is more exacting than that for office buildings, as it requires the finest regulation of the engines and noiseless operation. The installment in the Puck building illustrates the adaptability of Westinghouse apparatus for high-grade service.

THE Westinghouse Electric & Manufacturing Company are providing an electrical outfit for the Thorley building, Broadway and Forty-second street, New York City. The equipment includes one 55-kilowatt and one 37½-kilowatt Westinghouse generator, 110 volts, compound wound, multipolar, direct connected to two steam engines, giving 300 revolutions per minute. This building, when completed, is to have the finest and most superbly decorated restaurant in New York City. The electric apparatus will supply light for the entire building and power for the elevators. The two generators are run in multiple. During the day one engine and generator will suffice for the elevator service, being supplemented at night by the additional unit, when electric light is required. Another first-class restaurant being electrically equipped by the Westinghouse Electric & Manufacturing Company is the Rector and Esner Restaurant, at Forty-fourth street and Broadway, New York, for which Mr. C. O. Mailloux is architect. The installment will include two 50-kilowatt and one 25-kilowatt, 125 volts, Westinghouse "engine type," multipolar generators, working at 265 revolutions per minute. The three generators will work in multiple, supplementing each other. Messrs. Rector & Esner, coming respectively from Philadelphia and Chicago, will combine their experience from both cities to make the restaurant second to none.

TRADE NOTE.

MESSRS. MERCHANT & CO., of Philadelphia, New York and Chicago, call attention in the advertising columns of this issue to some matters relating to roofing plates, which will not lack interest to those whose attention is called to this feature of construction. The long experience and prominent position held by this firm entitles their remarks to careful consideration.

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We guarantee our Generators to furnish the Cheapest, Whitest and Best Quality of light obtainable by artificial means.

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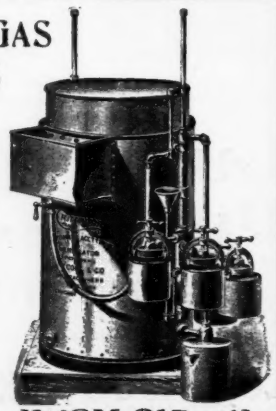

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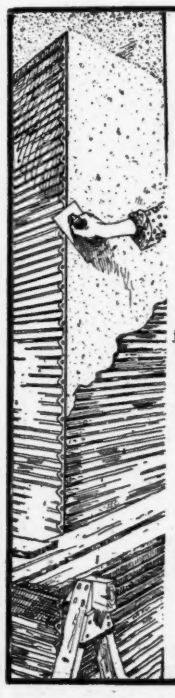

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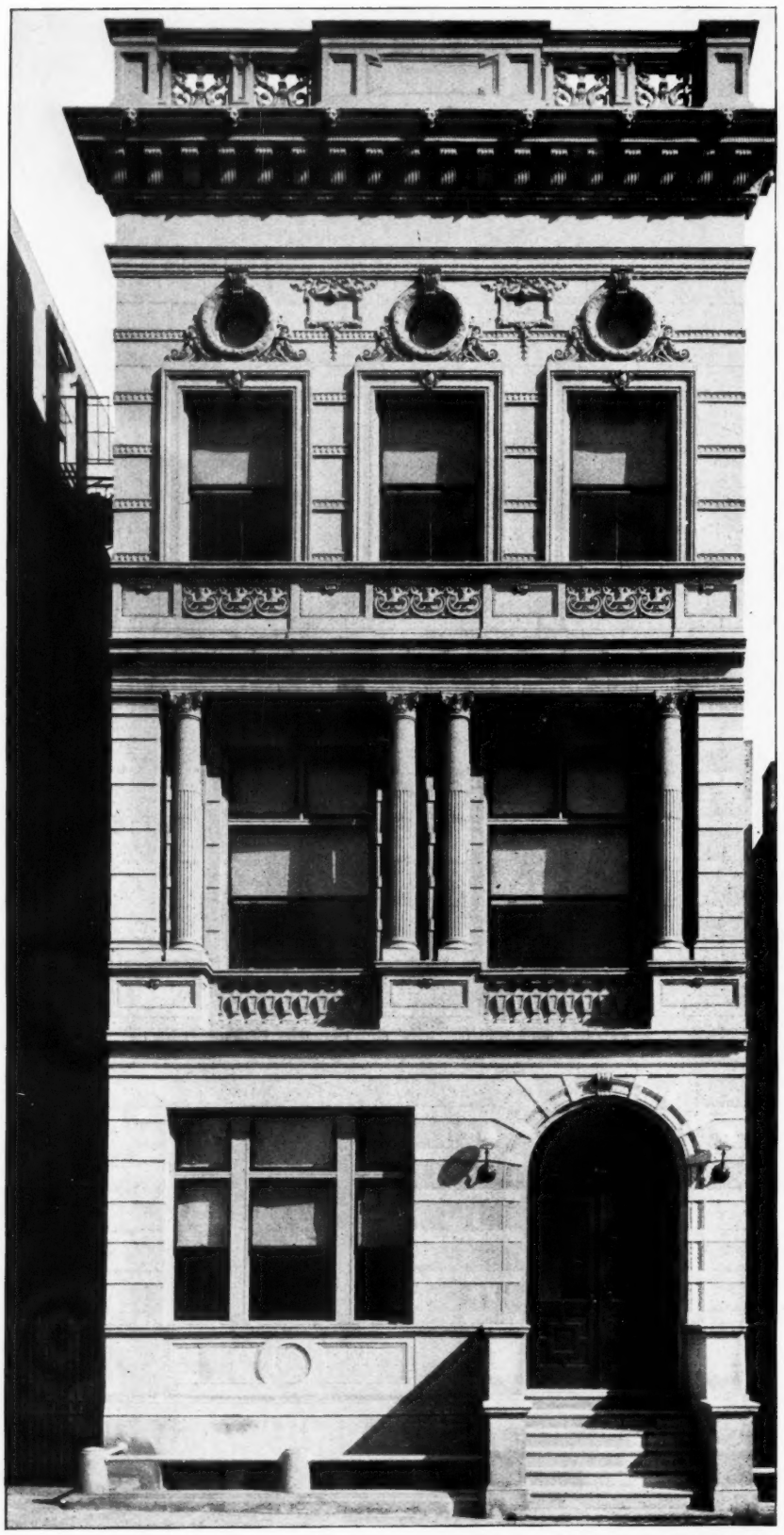

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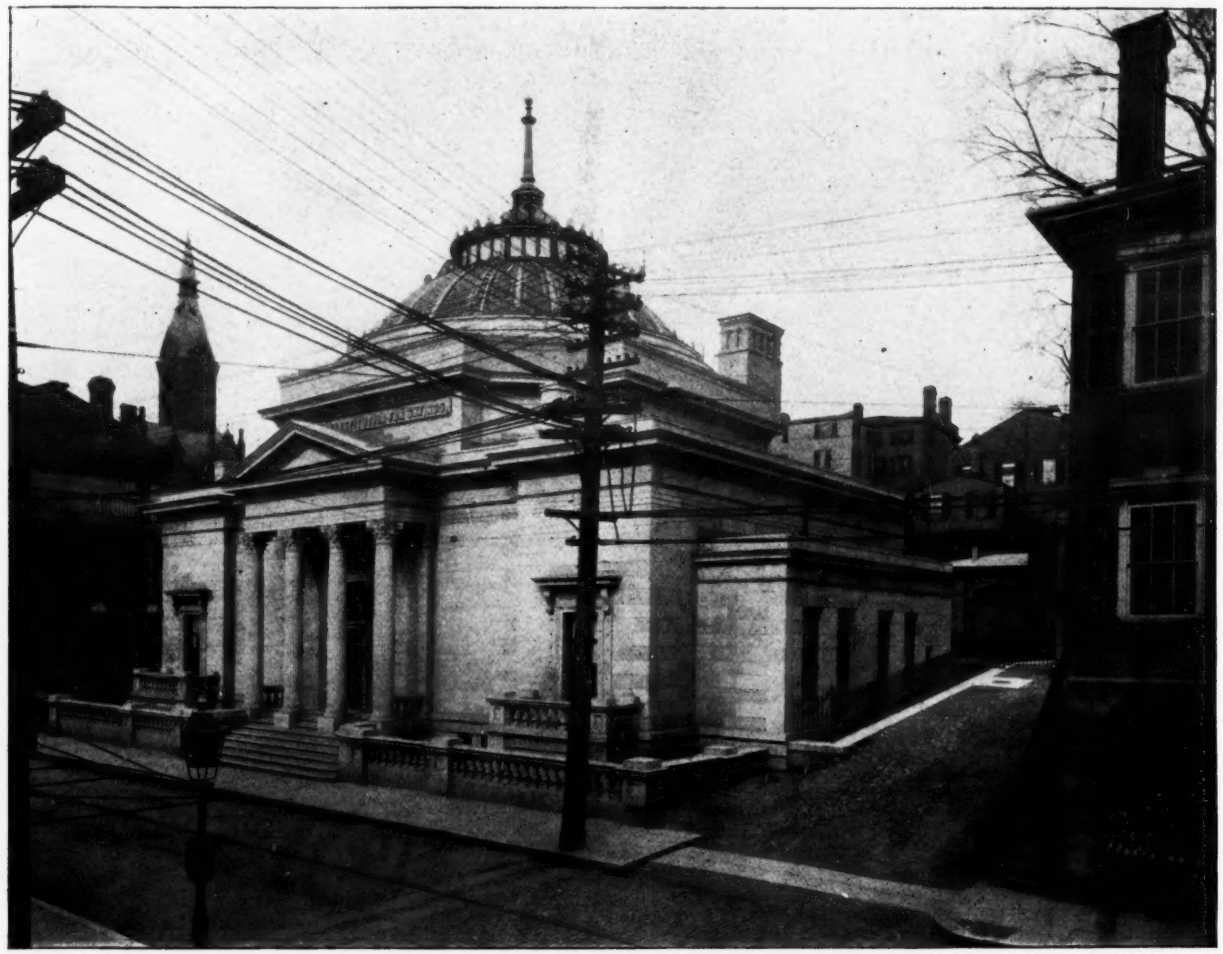

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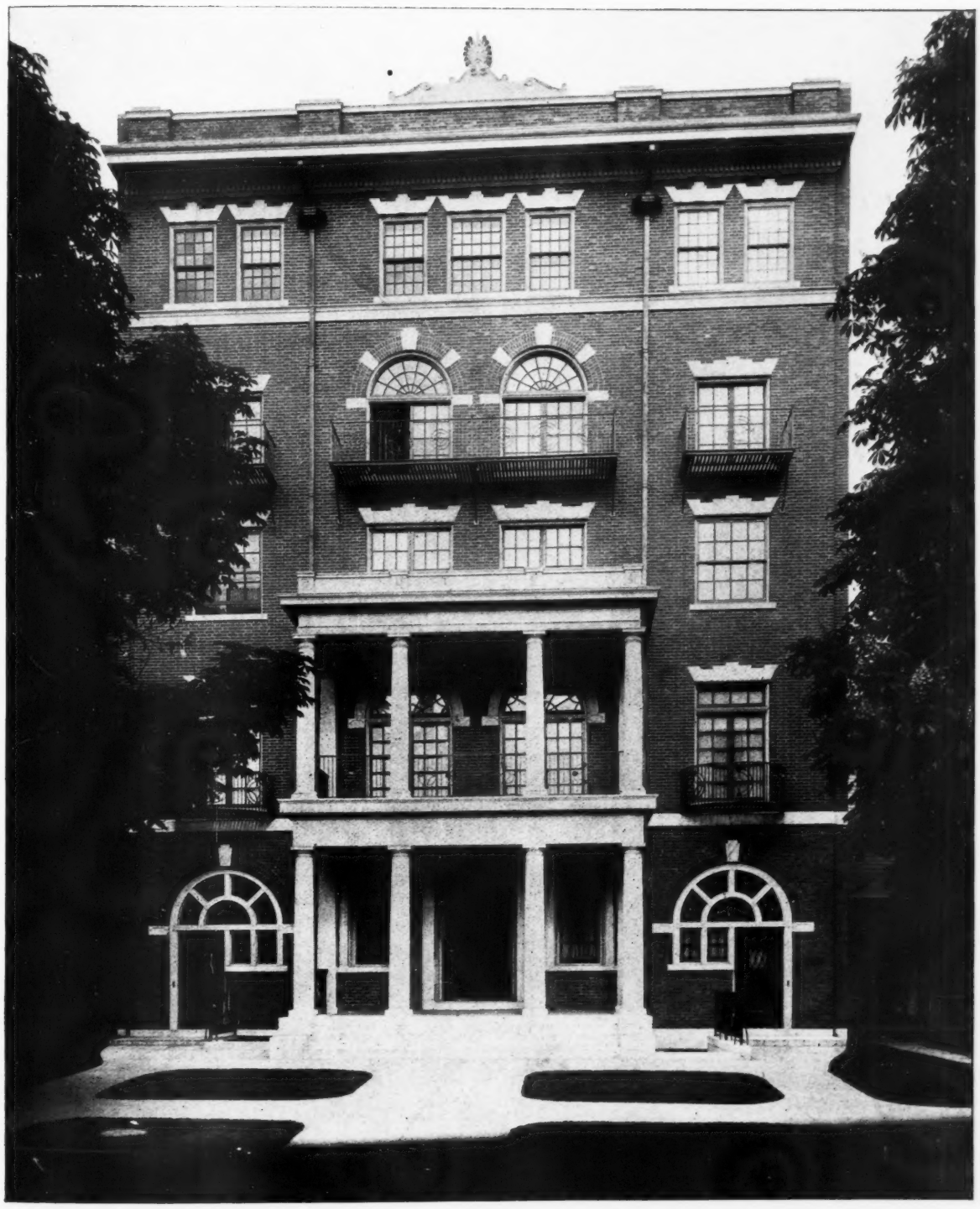

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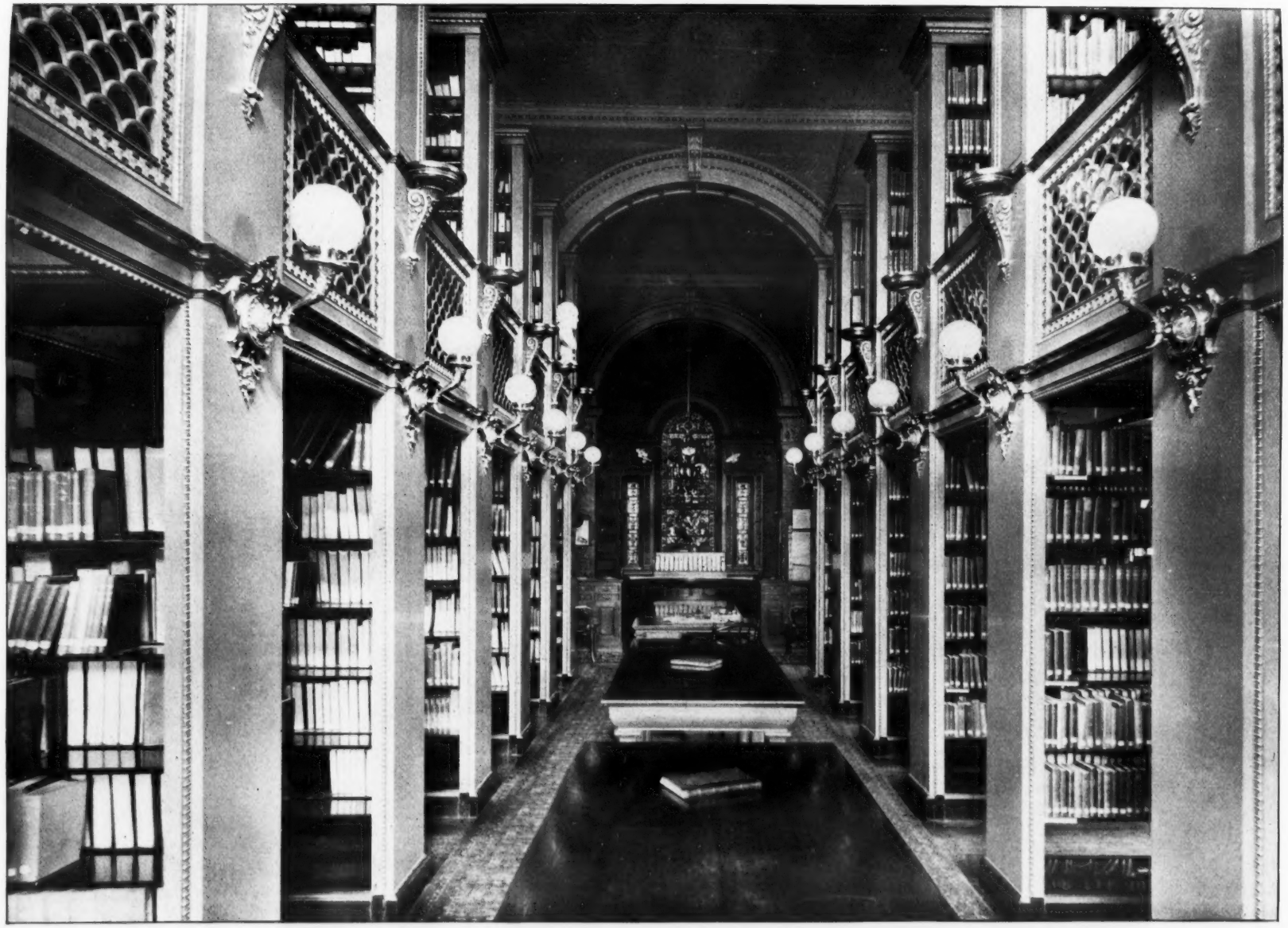

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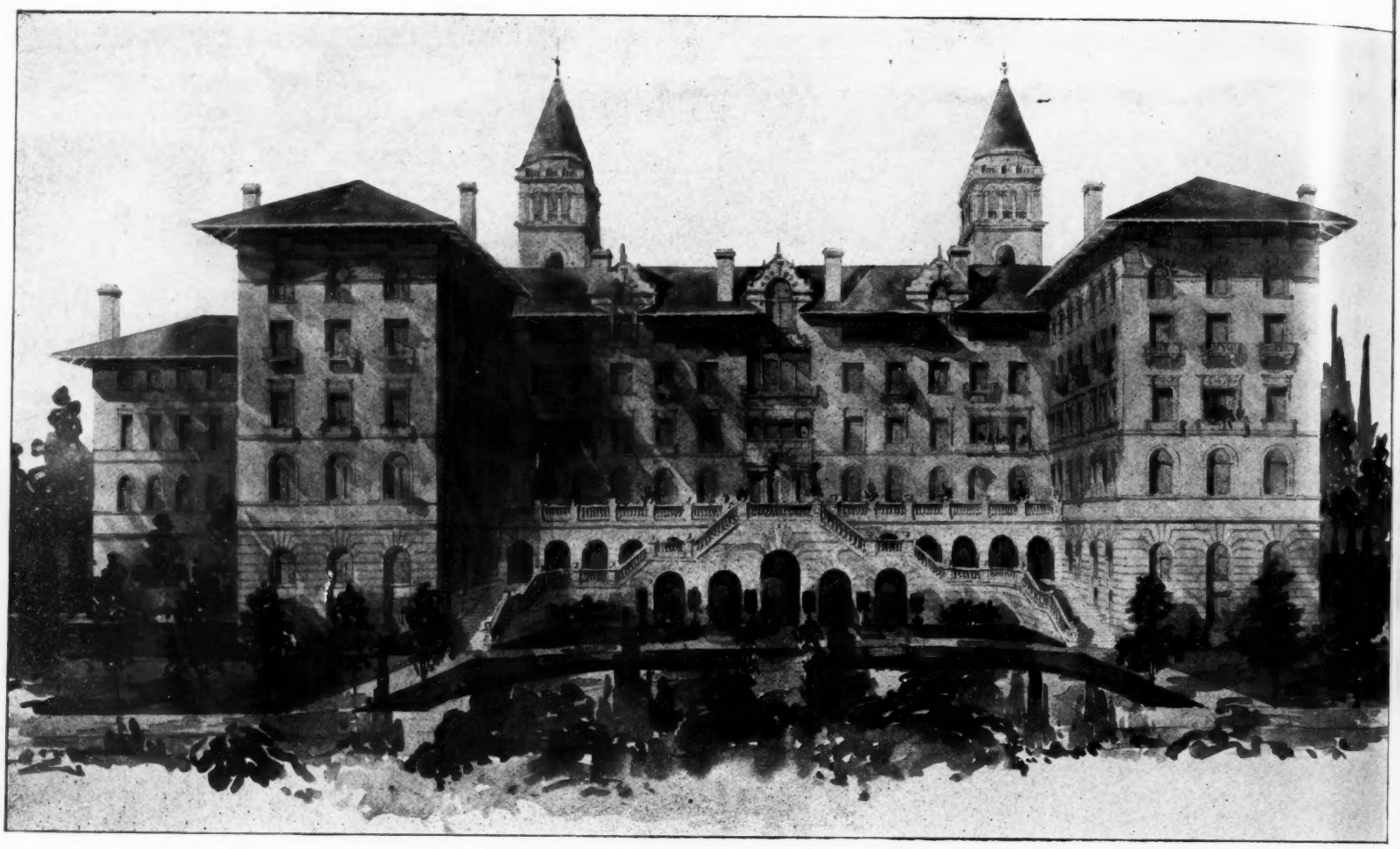

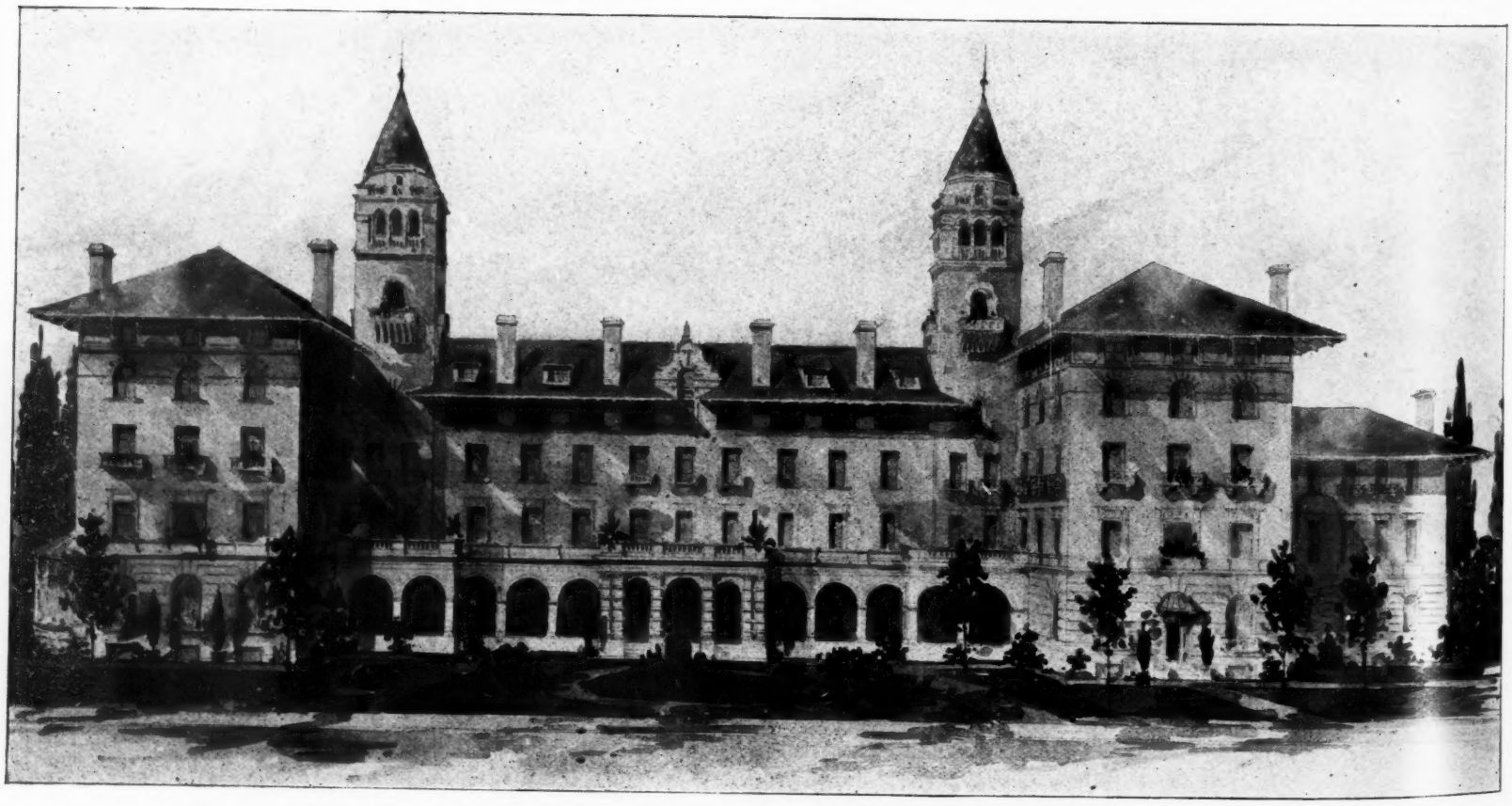

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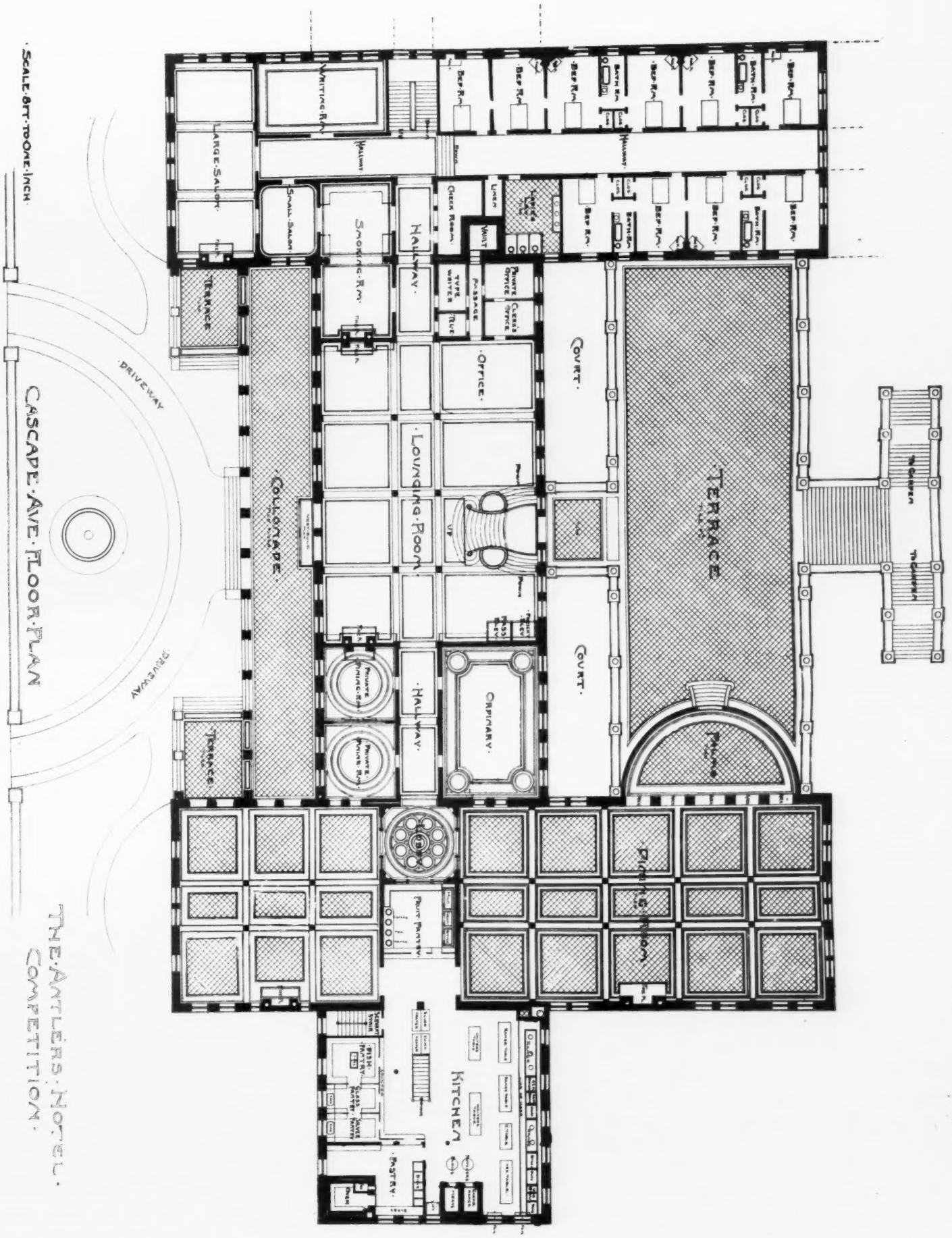

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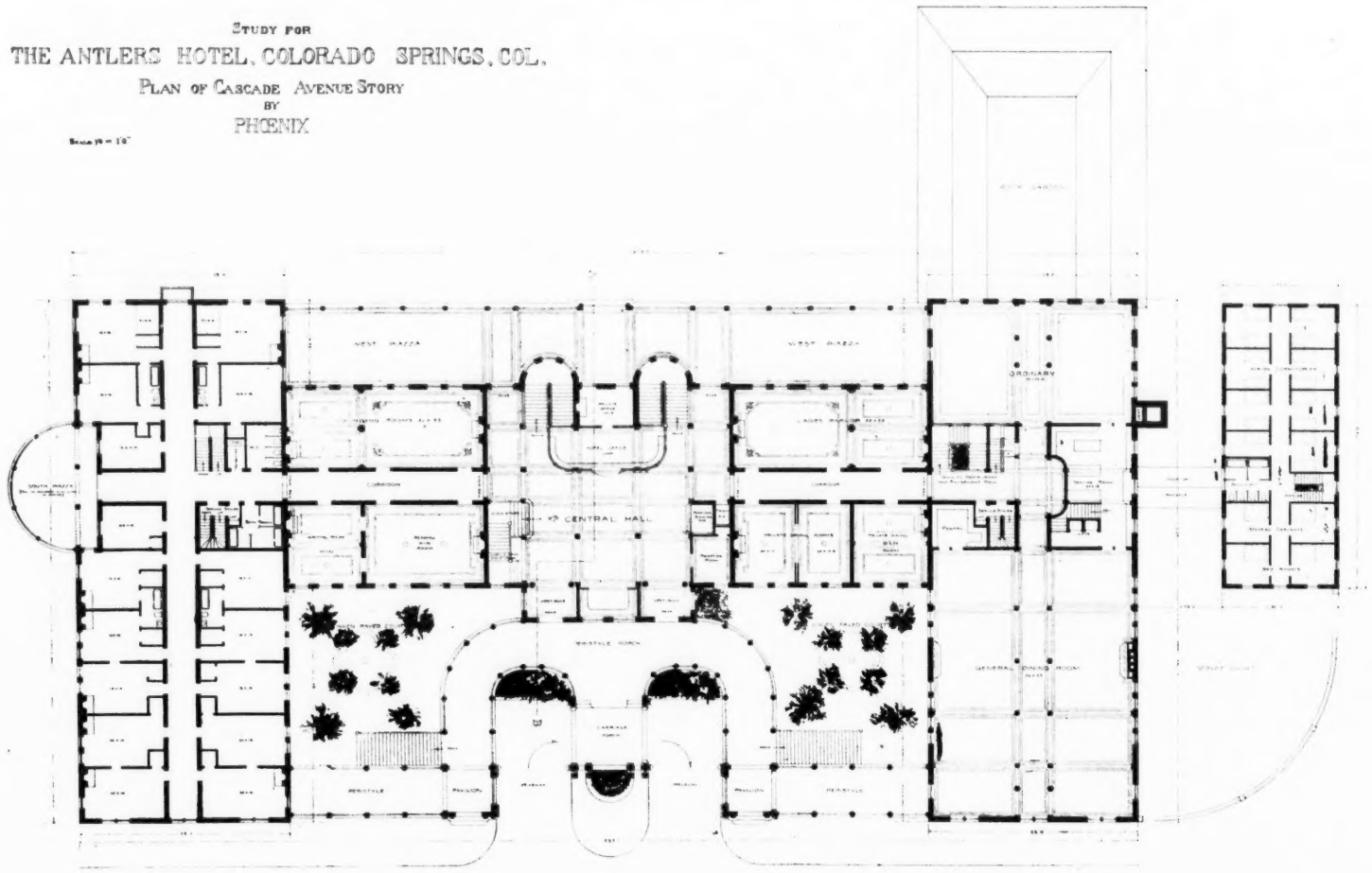

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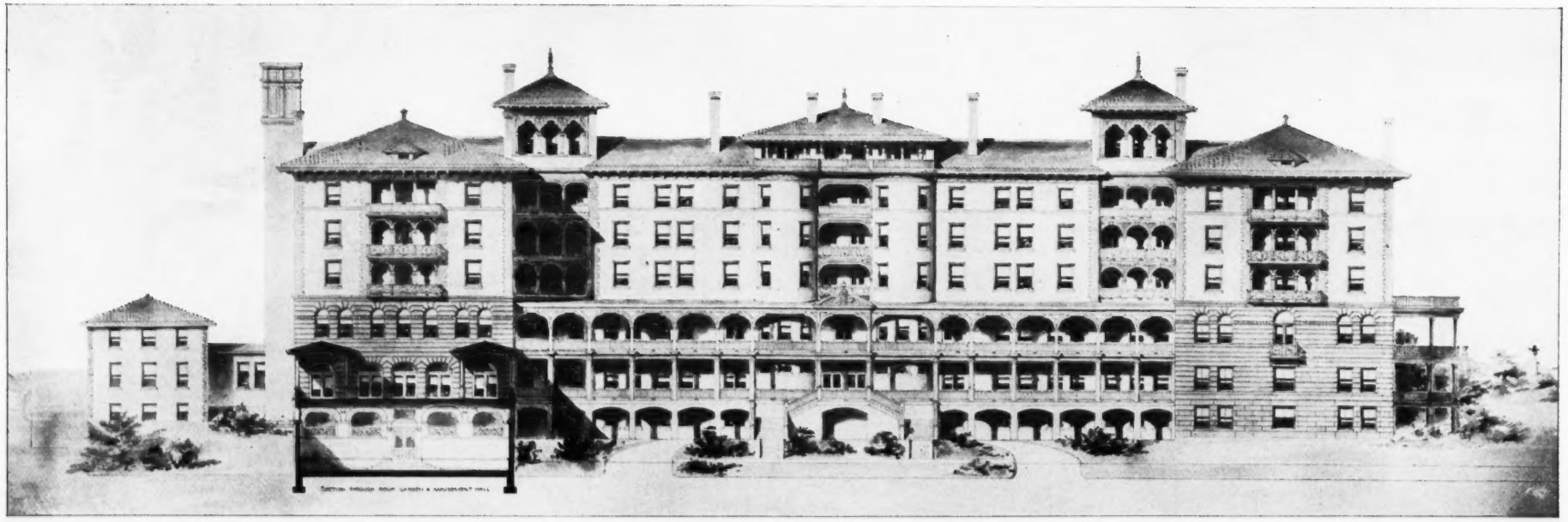

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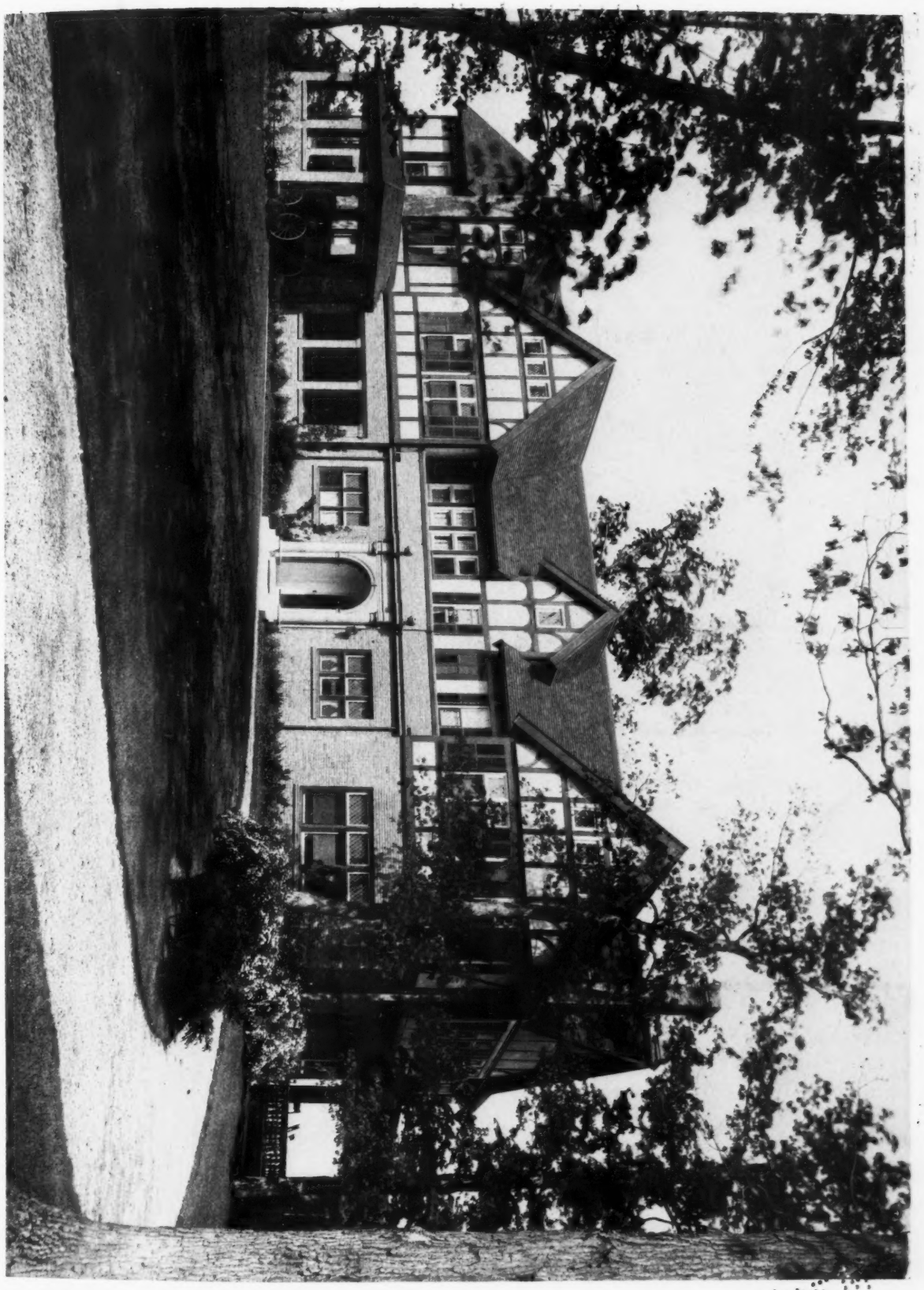

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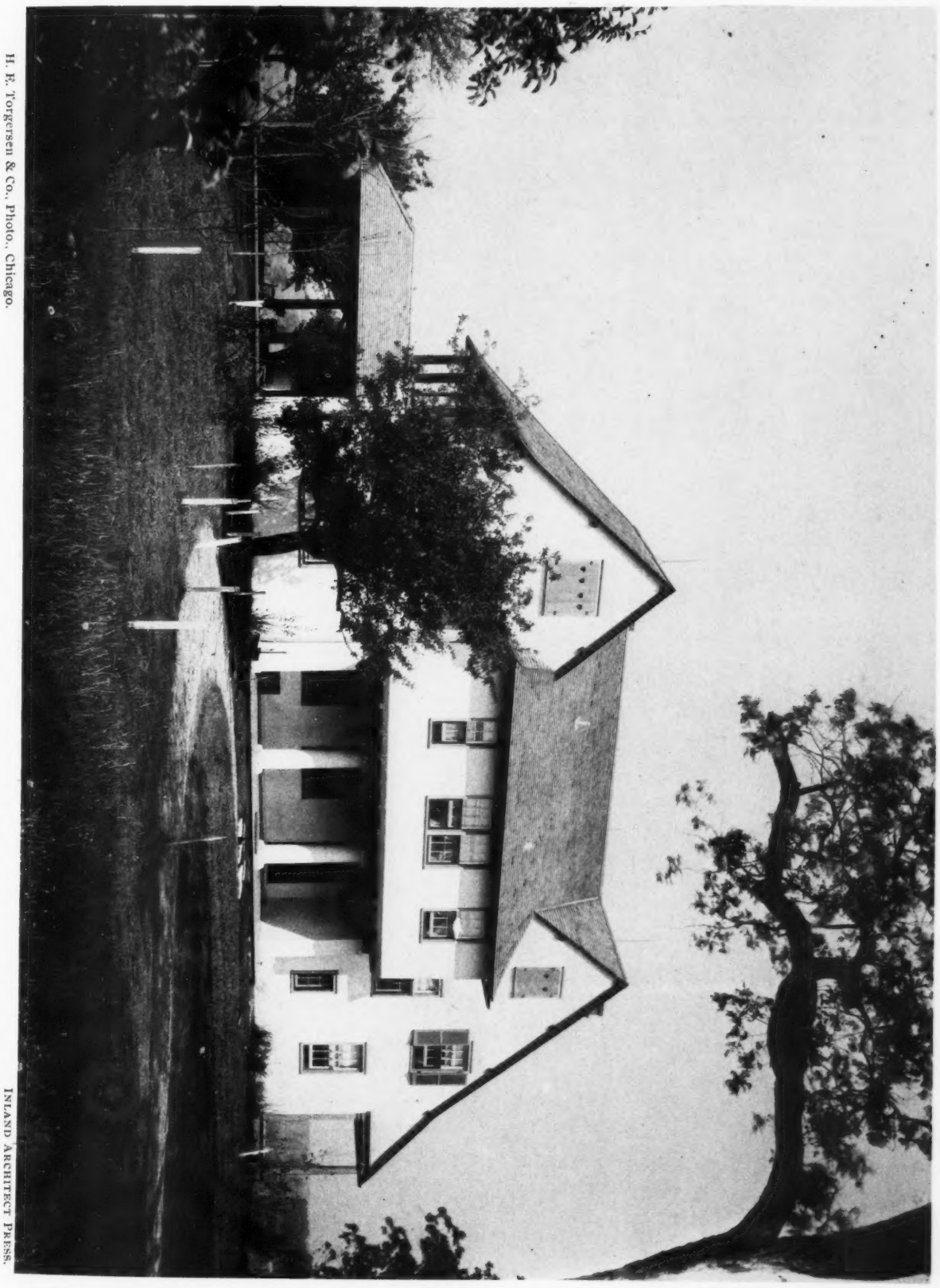

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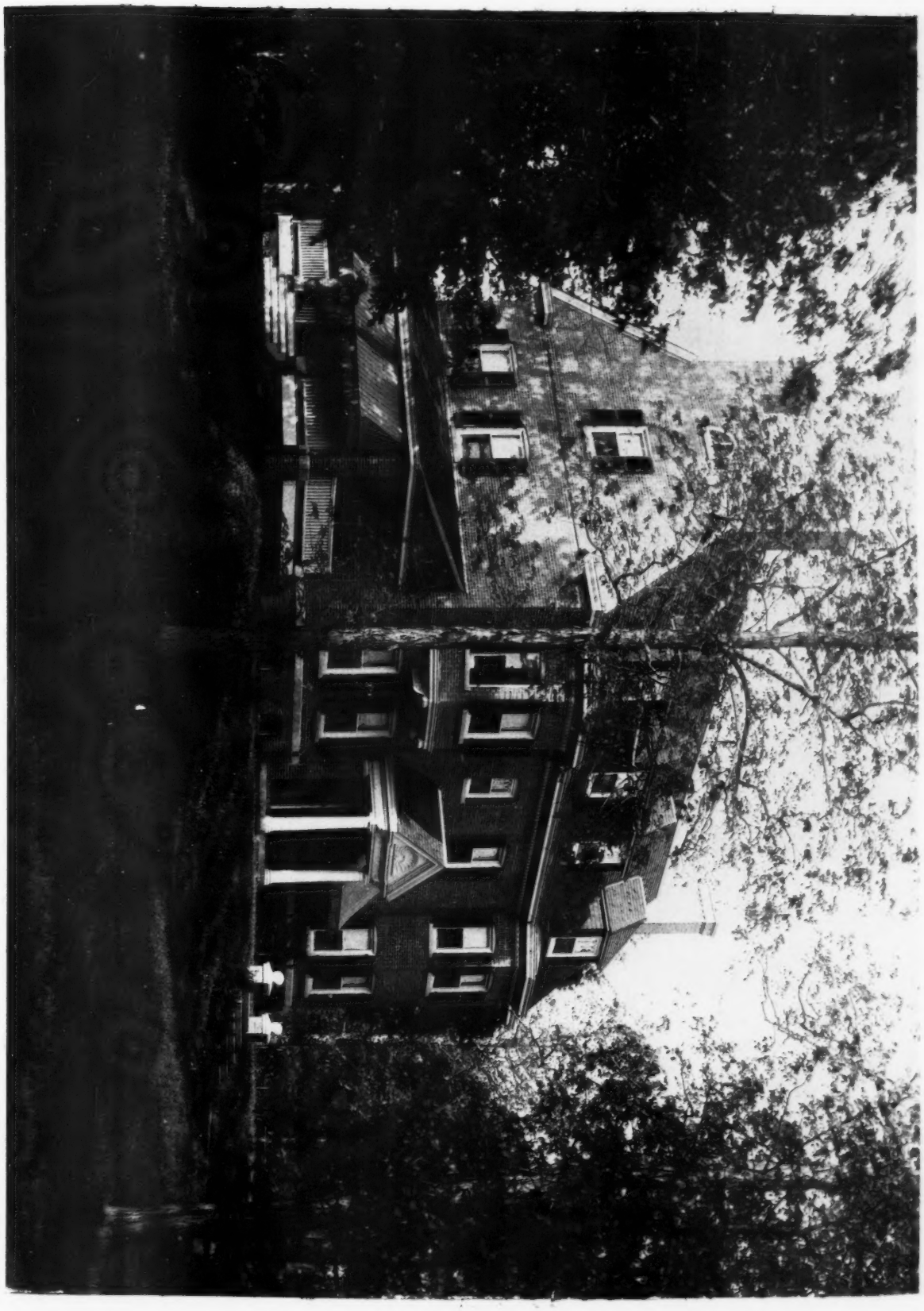

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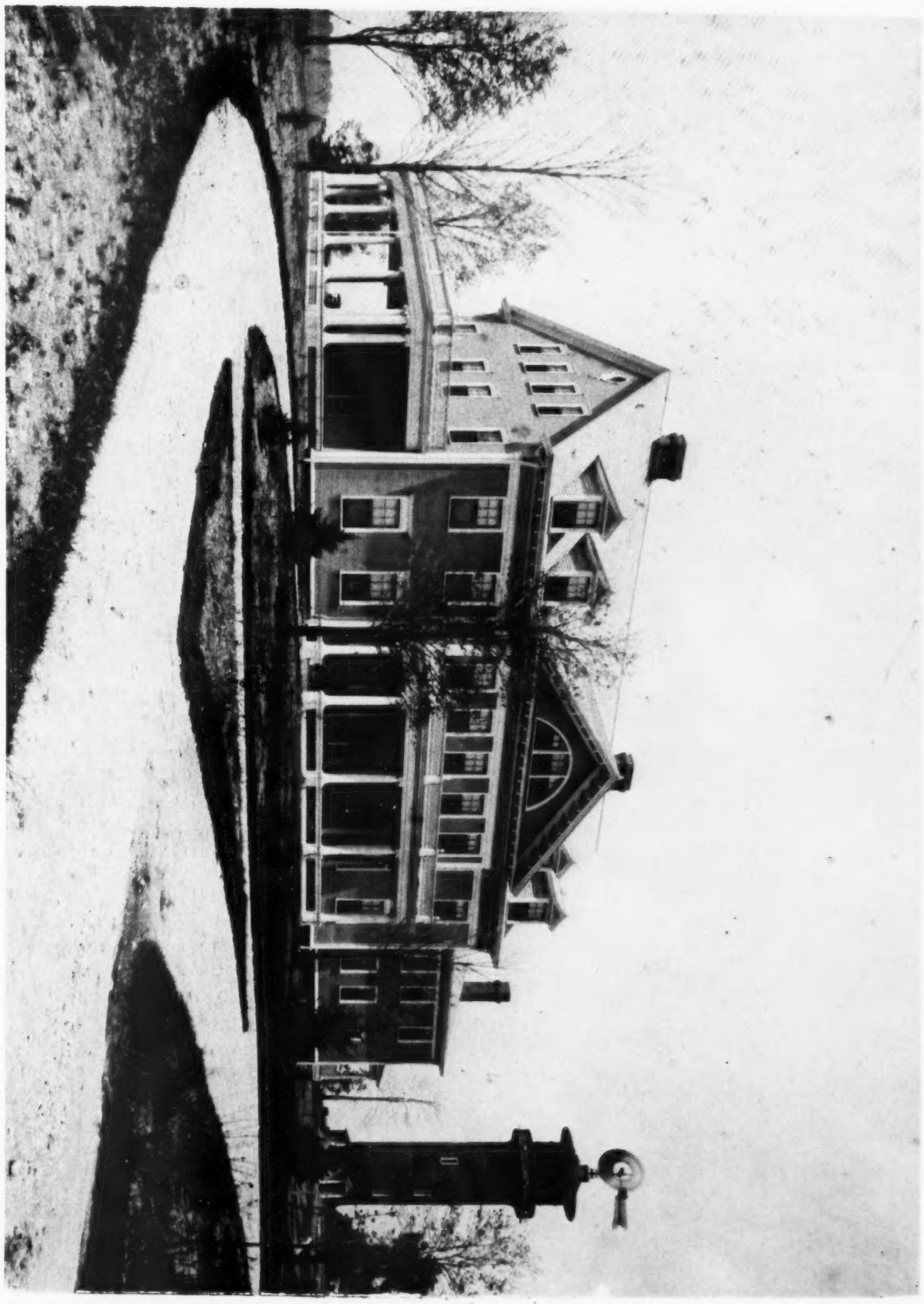

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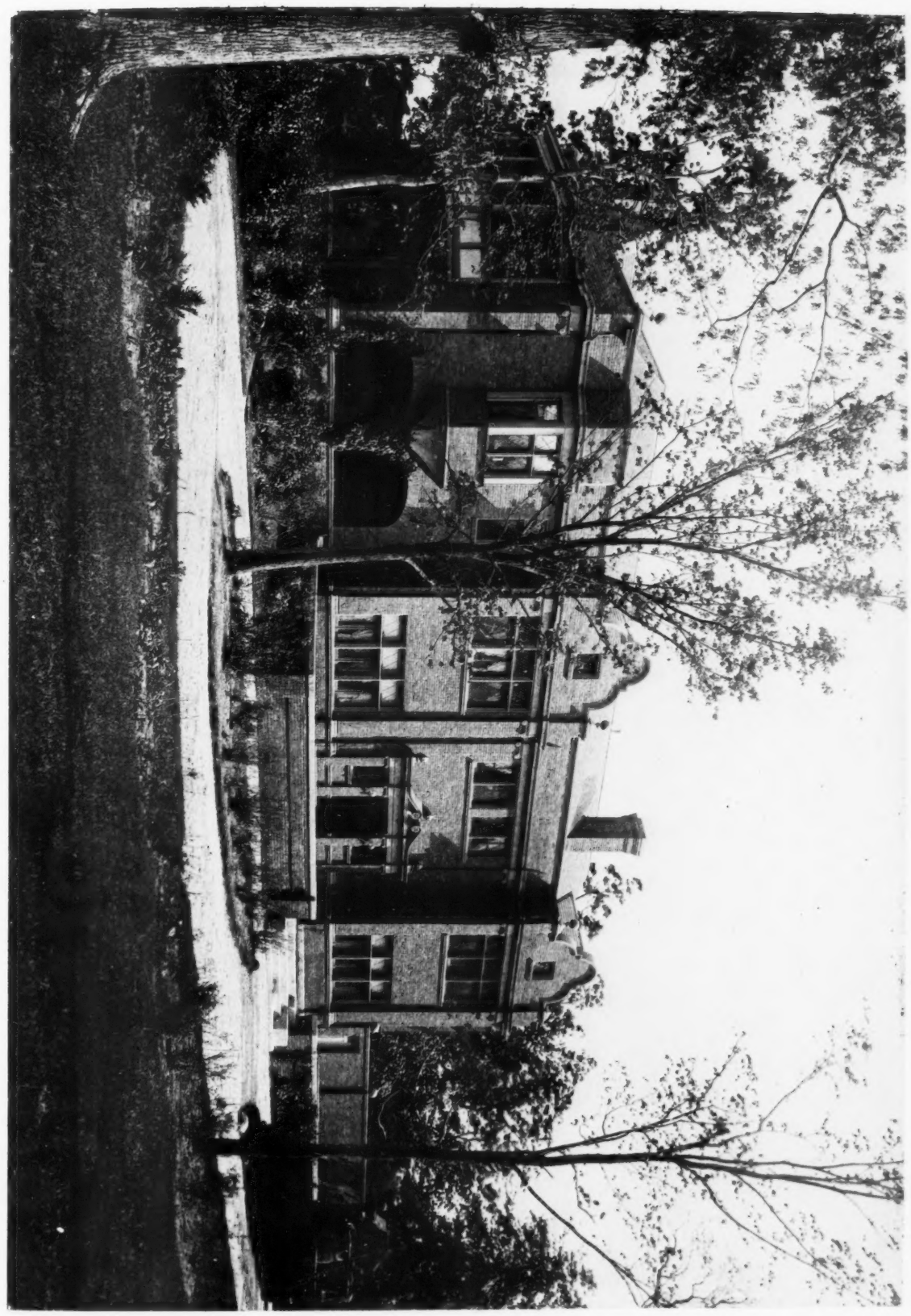

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