THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIV. AUGUST, 1899. No. 1

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,

609-610 MANHATTAN BUILDING, CHICAGO, ILL.

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TERMS: Regular number, $5 a year; Photogravure edition, $10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), $1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

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The Great Necessity for Municipal Improvement.

The series of papers in this and future editions of THE INLAND ARCHITECT upon "Municipal Improvement" by the best writers on the subject obtainable, are intended to show how alive the architectural profession is to the need, and to urge upon the public the necessity, for instant action in laying the foundations for future improvements in our great cities. Each city has its congested districts and each can give to the people that beauty of surroundings and healthfulness of atmosphere which are so important to physical and moral growth. That this is being recognized is evident through the appointment of art commissions, etc.; but to be effective it must become a belief and a purpose with the whole people, and can only be accomplished by those who have in their hands the direction of municipal affairs. The consequences of delay are fully illustrated by the immense cost involved in London and Paris where the widening of streets and the clearing of spaces for parks necessitated the sacrifice of valuable buildings.

A State's Parsimony Closes a Trade School.

The action of Governor Stone, of Pennsylvania, in vetoing the appropriation for the maintenance of the Master Builders' Mechanical Trade School of Philadelphia, has suspended the operation of that valuable institution. The school was started by the aid of Col. Richard T. Auchmuty, and was for some years sustained by the Master Builders' Exchange. The school was chartered, and in recent years has received an appropriation of $2,500 annually, about half the cost of maintaining it. Last winter an appropriation was unhesitatingly made, and Governor Stone, while praising the school and giving it credit for doing good work, vetoed the appropriation on the ground of "economy." During the nine years of its usefulness the school has graduated more than four hundred pupils, who have been taught the trades of carpentry, bricklaying, painting, plumbing and plastering, the school taking the place of the old and abandoned apprentice system, and it was closed on the ground of economy. It is indeed difficult to understand how the State of Pennsylvania—one of the wealthiest in the Union, and whose individual citizens are among the most intellectual and philanthropic in the country—can give to the world such glaring exhibitions of narrowness and parsimony as are continually being exhibited. The niggardly appropriation for a State capitol was bad enough, but to destroy the nucleus of the most valuable institution any state or nation can possess, that in which her mechanics are trained, is almost beyond comprehension. If the amount of money involved read millions instead of thousands, it would not be much better for the future if the country's greatness lies along the lines pursued by this school. We happen to know that a private individual, through pure love for his fellow-men, has spent over $10,000 of a modest fortune in support of this school, seeking to avoid this disaster to the youth of his city and State. As the cuticle of such an "economist" as this alleged governor is too thick to feel anything but political defeat, this should be dealt at the next election by every honest man in the State.

MUNICIPAL IMPROVEMENT—CHICAGO—NEW YORK.

BY H. K. BUSH-BROWN, SCULPTOR.

ONE of the greatest of artistic problems is the proper setting for new public buildings. The consideration of this subject for a great city, or even for a small one, involves a knowledge of local conditions both complicated and extensive. Almost none of our cities, except Washington and some of the State capitals, have been planned with a view to placing public buildings, so that when the architect is called to design them he is almost always burdened with a site inadequate to the importance of his building or presenting conditions that at the outset are almost insurmountable.

It is a pity that the planning of cities should not have appealed to our fathers as an art or science when the country was yet in its infancy; for, although we have always had unlimited space and almost always some special natural advantages, these have been either greatly sacrificed or totally disregarded. It was, of course, natural, for only a few minds can grasp more than one idea at a time, and we were, as a people, absorbed in the material development of our great natural resources. Now that we have, in these things, attained the fruition of our hopes, we have the leisure, the wealth, and I am glad to say the inclination, to turn our minds to artistic things.

The World's Fair of Chicago was a great object lesson in these respects which our people have taken seriously to heart. But only now, for the first time since then, have we been in a financial condition to take advantage of that national art impulse. It is manifesting itself in so many places and in so many ways that I believe it to be very widespread; so Chicago is not alone in reaching out for nobler and better things in civic appearance. In 1892-3 Chicago proved that she had the civic pride, the ability and the right to lead these seventy million people in demonstrating to the world that we are an artistic people. She seized on her opportunity and did her work so nobly that every American was not only surprised, but proud of her. It was a revelation which only seeing could convince. The glory was all hers, and even New York tardily acknowledged it.

As Chicago furnished an ideal for a nation with its World's Fair, it will now, no doubt, set an example of artistic placing of public buildings and civic improvements that will be a model for all other American cities to follow, and in some measure one that they will strive for.

This is an opportunity that will not come again for a century, and we will all be proud to see Chicago lead the country in giving momentum to this great artistic wave that will in a few generations transform our towns, with their desolate wastes of endless commonplace streets, into civic homes which will be the pride of our people. The superb chain of parks, thirty miles in extent, is an earnest of the future of Chicago in its truly artistic development.

It is particularly inspiring to be in Chicago, for it has a character of its own unlike any other city in the United States with which I am acquainted. I do not know just how it is, but one feels that here is the very heart of a nation, that here is the great circulating center, and that each throb of this city's life is felt to the very extremities — to the Atlantic, the Pacific and the Gulf. In comparison to it all other cities of the country are like so many ganglionic nerve centers having specific, limited control and influence, and dependent for their very existence on this great heart center.

I mention this as an impression of a stranger, for as a man may be too near to see the grandeur of the mountain he is on, so Chicagoans may be too near to realize the proportions this subject is assuming on the possibilities of that city.

The conditions of modern civilized life are so entirely different from anything that has been before and the progress is so rapid that scarcely can one generation plan for the next. What was convenient and suitable only ten years ago, now is no longer possible. By reason of this we must be emancipated from the traditions and customs of the past, and devote ourselves to solving these problems on their merits, under these new conditions as they exist today, with a foresight, if possible, of what they may become in the generations to follow.

It requires the imagination of the poet to have a conception of what the future has in store for us. When Jules Verne delighted his readers with his flights of fancy, who then dreamed that such or similar things could be realized? And now when we read the tales of the Arabian Nights, some of the keenness of delight is lost to us, because their wonders are made commonplace by our daily familiarity with even greater marvels.

Each age has built and planned for itself with a vision bounded by the life of the individual, or at most that of the succeeding generation. When our ancestors settled the Atlantic Coast, their visions of the future were based on their knowledge of their past. Europe was just bursting the bonds of the feudal system which had created the walled cities of the Middle Ages. These were their only models for planning new towns, and they were well adapted to the needs of the new country because their compactness made them easy of defense against the Indians. The world moved more slowly then, but each generation gave more breadth of street to the newly added sections of their cities. They thought and said they had builded for all time, but they could not foresee the marvelous growth and wonderful development of this age.

The radical and progressive spirits are those who migrate, and when the men of broad ideas came to the frontier of the lake region to struggle with destiny in creating a new commonwealth, and when they saw for the first time the grandeurs of Niagara Falls and the great expanse of these noble lakes, and breathed the free air of these extensive prairies, they were inspired by the greatness of these natural phenomena to cast aside the traditions of the past, and so they wisely made the streets of Chicago three times wider than was immediately necessary. The city has now grown beyond the expectations of its founders, and the arteries of traffic are more than comfortably filled.

Yet the progress of intercommunication has kept pace with its marvelous growth, so that the center of fifty years ago is the center of today. It is still close to the lake, and it has one advantage but few other cities can have, namely, when an extension of that center is needed on the east, it grows out into the lake by filling in. Is there any limit to its growth on that side? When the shore line recently established is made good by filling it would seem that the growth in this direction must diminish or cease altogether.

The municipal building should dominate the commercial center, yet the plan of that center in Chicago furnishes no appropriate site. At the Lake Front there is new land, and many acres more in prospect. Happy Chicago, with such a goddess of the waves that retires at the bidding. Here, then, is the opportunity, and I am sure Chicago has the genius to use it wisely and make itself the "Glory" of the commercial world.

While grateful to the lake for having furnished the only solution of this problem, and been the means of our artistic salvation, Chicagoans should profit by experience and see to it that each new addition to the city has an artistic plan. If this is done, the Chicago of a century hence will not be of the same sort as the Chicago of today. As we can not altogether redeem the errors of the past, let us at least save the future from the same kind of mistakes.

The Illinois Chapter of the American Institute of Architects has just inaugurated a competition for the design and grouping of the municipal buildings of Chicago. This will be fertile of results in the near future. Fortunately for Chicago, certain of the streets are irregular, with little jogs or angles in them that give certain lots a vista down the streets, such as are on Jackson boulevard. These lots should all be acquired, every one of them, by the city, whether they have buildings on or not, and should be preserved for public and semi-public buildings, or monuments. These would be schools, post offices, hospitals, museums, libraries, churches, etc., and sometimes even hotels — such buildings as should be monumental in treatment and such as now go begging for a proper site. Chicago has no such sites to spare, and by taking possession of them now and guarding them jealously she will confer a great benefit on future generations who will endeavor to make the city more beautiful, and it will prove to be money well invested for the city.

The educational influence of public monuments should be ever kept in mind. It is the reason of their existence. This is self-evident, for they supplement history. Their function is to impress on the mind a definite, living picture, that shall be more lasting and more inspiring and more ennobling than the same story told in words, inspiring patriotism, courage, self-sacrifice and brotherly love. For this reason it seems evident our monuments should have some corelated treatment and appropriate grouping of subjects; that the great events in history, both local and

national, should be given due prominence, so that our history could be read from the monuments like an open book. While we are a truly cosmopolitan people and have a sort of inherited right to all great artistic subjects, yet it would seem desirable to write our own history first, in the monuments of our cities. No country has a nobler history or any that is more replete with romantic and heroic ideals.

I understand that Chicago is about to establish a fine arts commission, analogous to those of Boston and New York. While it is well enough to thus establish a veto power or censorship in such matters, it is the negative force in the community, and unless they have power of initiation, some other organization must undertake the work. I can not too strongly commend the work on these lines of the Fairmount Park Art Association of Philadelphia. It has been in existence a number of years and its annual reports are accessible to all, showing what it has accomplished. We have a similar society in New York — The Municipal Art Society — but it is young in years and does not yet wield the power it should in our large and wealthy community. The completion of the new Lake Front Park of Chicago will bring with it the necessary connecting boulevards with Jackson and Lincoln Parks. This will furnish new means of artistic expression almost infinite in extent. If the boulevard of Jackson Park is built out into the lake 500 feet, the new ground thus created will furnish residence sites to more than defray the whole cost to the city.

There is an opportunity in the Desplaines valley to procure a National Park from thirteen to twenty miles in length, connecting it with the present West Side parks by extension of three boulevards.

The Skokie is one of the most beautiful features next to the lake that Chicago has. It should be preserved and connected with the North Branch by a boulevard; and I would suggest in the same line making a park of Goose Island. Goose Island is the center of one of your most densely populated districts, which is at present without a breathing place. I can not commend too highly the progress already made for preserving the North Shore by the Sheridan Drive improvements. I hope, however, it will not be put inland in places where it is yet to be built. It should be on the edge of the bluff. Stony Island and the marsh around it, as well as the Calumet river and lake, should claim the attention of the South Chicagoans.

In New York the problem we have endeavored to solve in placing the new public buildings is much more complex, for it involves the reconstruction of the city street plan and becomes part of the need of new broad avenues to give access to the entrance of one or more proposed new bridges across the East river and one across the Hudson. The narrowness of the average New York street in the lower part of the city is the despair of that problem, and the ubiquitous trolley now demands such space that the only hope for man on earth seems to require it buried out of sight. Then comes the disposal of the arrogant, reckless, irrepressible bicyclist.

Bad as all this is for the New York problem, it is simple, straightforward work if there was enough civic pride to work with. The average New Yorker does not care about improving the city. It is to him only a place in which to make money. He knows he is burdened to death with civic taxes already, and when you talk about opening new streets through property the ground value of which alone he computes by the square foot, he knows you are clear stark mad.

The commercial value of art, or the investment value of artistic improvements, is not often considered. The interest on the national debt of Italy is $90,000,000 in round numbers. The traveling English leave there $30,000,000, the traveling Americans $30,000,000, the travelers of other countries $30,000,000. And why do they go there? Almost entirely because of the arts of Italy, for there is little else to attract so many people as to pay the interest on the national debt.

Take the same facts in detail — Turin was once the capital of Italy and was rebuilt in modern vulgar magnificence. Its life depended upon its being the capital; that removed, the town languished, grass grows now in the streets, and when an unlucky traveler finds himself in Turin, as I did one day, his only desire is for a train to take him thence. Following Turin, Florence was the modern capital of Italy, and from thence it moved to Rome. But Florence suffered little by the loss, for it was just as attractive to the foreigners who flock there for long and short visits. This is because Florence is a very gem of Renaissance and ancient art. I venture to say that if you sum up the cost or the cash value of every work of art and public building in Florence you will find that the foreigners leave there annually a handsome interest on the sum so invested, if I may use the word.

Turning now to France, we find she has great credit for generosity in extending the same privileges to foreigners as are enjoyed by the French in the art, medical and scientific schools, excepting, of course, the Roman Scholarship.

When I was there in 1888, there were two hundred and fifty American art students, and about as many more from all other countries. These five hundred students expended not less than $500 each per year to live — and that is a low estimate — which amounts to $250,000 per year. The cost of maintaining the Ecole des Beaux Arts, including the Envoi to Rome, was that year $91,640 — call it $100,000, for round numbers, and it leaves a balance of $150,000. I am sorry I do not know the value of the buildings, but, as I remember them, I should say that $400,000 would be a generous appraisement. No matter, $150,000 income is ten per cent on $1,500,000 or five per cent on $3,000,000. In plain English, then, France educates foreign art students free of cost, but in so doing they bring to France enough money annually to not only educate themselves but the French boys as well, and leave a handsome surplus besides. It may be said that this is only very indirectly, but I reply that this is true; yet there is no item in the balance of trade to offset it. They buy nothing that they can take out of France other than their education. The French produce everything they sell them, so that the money stays there as part of the income of the French people, just as the $90,000,000 does that travelers leave in Italy every year.

In the same way Switzerland, which has a population of only 3,000,000, about that of New York City and surroundings, had as guests last year in that little country 2,300,000. These foreigners left there $24,000,000 in the hotels and $6,000,000 for souvenirs. This income is due primarily to their good roads, and next, to the good hotels, which make the natural advantages of beautiful scenery accessible and sought for by all the world. This yearly income of $30,000,000 is nearly three times the national debt, which is only $11,000,000, and one-half of the national and cantonal debt added, which is $61,000,000.

Several years ago the president of the American Line told me that during the four months of the summer of that year it was estimated that our traveling Americans took to Europe $75,000,000 cash. A recent estimate of our European foreign travel of last year put it at 200,000 adults, and they are estimated to have spent there $125,000,000. The interest on our national debt is $51,000,000, so our travelers take to Europe two and one-half times the interest on our national debt. To offset this there is a small item of 35,000 tourists to this country from Europe who bring us a credit of perhaps $17,000,000. This great European travel is due largely to the arts and monuments of Europe, but of course it is not right to attribute all of it to this cause. Yet they are the things the travelers and students go there to see and study.

Napoleon knew the value of art, for wherever his victorious armies went they gathered up the art treasures and took them to Paris, and in the peace that followed Waterloo some of them were restored to their original owners, but most of them remained in the Louvre as the greatest collection in the world. When Paris was about to fall into the hands of the Germans in 1870 it was the great treasure of that collection, the Venus de Milo, that was buried in the courtyard, where only a trusty few knew of its safe resting place.

In our war with Spain we humiliated her by taking her colonies, but fancy her state of mind if we had also demanded the contents of the Madrid galleries. Would Spain have submitted to this disgrace?

The cost of the Congressional Library building was $6,032,000, but only $400,000 was expended on the artistic decorations, which is seven per cent. Am I not safe in saying that ninety per cent of the interest for the public is centered in these decorations, which cost only seven per cent of the total?

So in considering the plans and the placing of public buildings and in the artistic treatment of a city, bear these facts in mind and be assured that a wise, yet to some minds a lavish, expenditure of money for these monumental buildings and these improvements is the best paying investment for every citizen. Your children and grandchildren will bless you for demonstrating that the best is none too good when creating the ideals of a noble and liberty-loving people.

MUNICIPAL IMPROVEMENT — CLEVELAND.

BY HERBERT B. BRIGGS.

MUNICIPAL Retrogression, applied to Cleveland during the past few weeks, would be more appropriate than Municipal Improvement. With strikes, rioting, the police, armed street-car employes, the militia, anarchy and explosions, our fair city is passing through a period of retrogression, one in sharp contrast to the period of progress characterizing her growth during the past ten or fifteen years. But our street-car strikes are an incident and the spirit of progress has not been checked.

Cleveland is a conservative city. Her capital is invested only after careful consideration. Her progress has been slow but sure. Her population has had a steady, healthy increase. She passed the panic of '93 without a bank failure and very few business failures. She has slowly evolved from the *town* to the *city*. Her commercial buildings have developed from the old four-story office block, without elevator, to the modern fireproof sixteen-story idea with the most approved electrical equipment. Hers has ever been a city of homes, one of the detached house and spacious lawn, Cleveland and Euclid avenues — names inseparable. Her park and boulevard systems, made within the last five or six years and yet incomplete, stand among the best of the country. Her natural location upon Lake Erie added, make her the metropolis of Ohio.

Such is Cleveland. Born from the hardy, education-loving pioneer stock of the Western Reserve, she has grown a healthy growth.

The conveniences of the first century of her life are becoming inadequate, and as she enters upon the second hundred years she feels the need of better, larger and more convenient buildings in which to house and to transact her varied municipal, governmental, educational, art and civic functions.

Cleveland's post office and Government building is wholly too small, and an appropriation of $2,500,000 by the last Congress will in time supply that want. A rented city hall long ago outgrew its usefulness, and a commission to build a new one has been authorized and appointed. The Cuyahoga County courthouse and jail are not commensurate with the legal needs of the county and city, and the last State legislature has given authority to issue bonds to rebuild. The public library is housed in the Board of Education building, and in its natural development has outgrown its quarters. Authority to issue building bonds has been given, and a new library building will be one of the first built.

By reason of the coming Government building being located upon land now occupied by the Carse Library, a semi-public institution, a new building will be necessary for that institution. A union passenger railway station is a tangible possibility of the near future.

Within the coming few years Cleveland will build all her public buildings, and her people are awakening to the possibilities of the problem presented. The question which is best: to locate each one by itself with no reference to the others, or to group them all or as many as are practicable, in a court of honor?

The building of a city hall has been Cleveland's standing joke for the past twenty years, but not until about four years ago did it take the form of a practical one, when the city's then youthful mayor fenced in the two north quarters of Monumental Park and broke ground for the new building by plowing up the carefully tended green sward. An injunction stopped further attempts to desecrate that beautiful park, and today Cleveland's public square remains inviolate, save for that remarkable and well-executed Soldiers' and Sailors' Monument, with no further danger of violation.

Actual preliminary steps toward erecting the new building were taken soon after the close of the 1898 session of the Ohio State Legislature, which authorized the various commissions, boards and bond issues. The Library Board appointed committees on site and building; the mayor announced the City Hall Commission of five members; and the Judges of the Common Pleas Bench named the three appointive members to serve with the County Commissioners upon the Courthouse Commission.

Sites galore were offered. Real estate men hustled. Property doubled in value. But yet nothing was absolutely decided upon. The group idea was germinating from seed sown by the Cleveland Architectural Club four years ago. Of that later.

In December, 1898, the Cleveland Chamber of Commerce adopted the following resolution:

WHEREAS, By an exceptional and fortunate coincidence several public structures are soon to be erected in Cleveland, thus giving this city an opportunity to carry out a magnificent scheme of architectural unity that has seldom come to any city, and may never come to Cleveland again; therefore, be it

Resolved, By the Cleveland Chamber of Commerce, that the president be requested to appoint a committee of five to confer with the commissions and boards having in charge the erection of these buildings, and ascertain whether or not it is feasible to erect them upon such sites, and in such relationship to each other, as to form one harmonious architectural plan, and contribute to public utility and convenience.

The Architectural Club, in March, 1895, held a competition upon the Grouping of Public Buildings, which at the time created considerable attention, but as the organization was young, and lacked that support and prestige given an older body, the movement did not assume proportions. What may have been the effect upon the public, the club built wiser than it knew, for it chose as one of the judges of that competition the man who afterward became a member of the Library Board, doing much toward shaping the sentiment of that body for the group idea, and who introduced the above resolution in the Chamber of Commerce. He was intensely interested in the competition at the time, and his interest in the idea has never grown less. Again the club took up the grouping idea, and planned another competition upon it for December, 1898. The members entered into the contest with an enthusiasm that brought gratifying results. A pupils' meeting was held early in January of this year, at which were present, by invitation of the club, representatives from the various public building commissions and boards; the competition drawings were exhibited and carefully explained, addresses were made by many leading citizens, and the idea of the proper locating of the public buildings was given a decided impetus toward its final consummation.

The club continued its work of education during the winter, with talks by its members to men's leagues and similar organizations, using the competitive drawings as illustrations.

Through the kindness of the Chamber of Commerce the club was enabled to have the address upon "The Grouping of Public Buildings," by Mr. H.K. Bush-Brown, of New York, at the recent convention of the Architectural League of America, given in the library of the Chamber. This meeting was well attended by the best people of the city, and was most favorably commented upon.

The Chamber of Commerce, through its committee, has carefully canvassed the situation and has succeeded in organizing a joint committee, advisory in its nature, consisting of two members each from the Chamber of Commerce, City Hall Commission, Courthouse Commission, Library Board, Case Library Board and the Park Board. Invitations have also been extended to Senator Hanna and Representative Burton to represent the Government building upon the committee, and to representatives of the railway interests centering in Cleveland, with a view of making the coming Union Station a part of the group system.

Several meetings of this committee have been held and it has declared itself to be favorable to the group idea. It has considered the advisability of asking the State legislature to give it legal status, but no active steps have been taken in that direction. It is seriously considering the advisability of securing the services of an experienced architect and landscape architect to carefully canvass the problem, along the lines of feasibility, architectural, landscape and utilitarian possibilities, economy, and, if deemed wise and best, to report upon the best location for the buildings. No further line of action has been outlined, but the work is in most competent hands and good results will surely follow.

The enlistment of the Park Board in the enterprise is a wise move. The grounds can be placed in its control, making them a part of the park system, and thus secure financial aid in the purchase of more commodious sites.

Since the organization of the above committee the Courthouse Commission has been declared unconstitutional and a delay in the general plan will, in consequence, be caused, but it is to be hoped that it may not imperil the object to be gained, i. e., that of grouping all the buildings, not a part of them.

Today Cleveland stands in the unique position of either making herself one of the famous cities of the New World or of drifting into the mediocre municipal art (absence of art) system which has characterized and dominated the American city of the past. She is struggling to overthrow this domineering political and commercial idea. May she succeed. The argument is sound.

A combined site is as inexpensive as the several individual sites separately located, and is without doubt much less expensive.

Grouped, the buildings could be easily and with economy furnished with heat, light and power from a central municipal plant, whose housing could be made an ornamental and educational feature of the system.

The commercial value to Cleveland of the grouping of her buildings is an element unknown in its possibilities, unknown in the right direction, for no one can estimate the number of people who would visit the city to see and enjoy the wonderful picture of municipal enterprise and beauty. Today Cleveland is known the world over, I doubt not, as a city of rioting, bloodshed and anarchy by reason of her street-car troubles. How would she be known, if she were to so plan her coming public buildings as to present to the eye of the traveler a reality, in imperishable material, of the past Court of Honor of the World's Fair? She would be known as the only city in the whole United States, having such an opportunity to grasp its import, to so wisely read the signs of the times, to see the necessity of solving the problem in no other way to meet the progress of the world. The opportunity of no other city of America is hers. May she not pass it by.

VANDALISM IN MEXICAN RESTORATIONS.

MEXICO, like Italy, attracts tourists by reason of its picturesqueness and the charm of its ancient cities, in which the artist and lover of noble edifices finds unending enjoyment. It is a pity, therefore, says F. R. Guernsey, the Boston *Evening Herald* correspondent in Mexico, that of late years the local Goths and Vandals should have begun their dreadful work of renovation and the modernization of decoration. It is true that across the water, in England, one notes the outrages committed on the interior decorations of St. Paul's by men who pretend to a knowledge of esthetics, and who have been denounced by the *Saturday Review*, of London, as having conceived their art scheme in the spirit of the adorners of a city restaurant! Here in Mexico we have allowed the sapient sacristan and the inartistic priest, who has only a glimmer of art knowledge, to undertake the repair and restoration of church interiors which competent foreign artists hold to be equal to the noblest ecclesiastical interiors of the Old World. Native artists of fame have, from time to time, remonstrated, though but little heed was given their indignant protests, and it was not till Americans of weight in art matters came here and reinforced the native artists that some heed began to be paid to an aroused and outraged art sentiment.

A few years ago, Mr. Frederic E. Church, the famous painter of "The Heart of the Andes" and "Niagara," was in Queretaro, where his attention was called to the proposed demolition of the interior of the noble church of Santa Rosa, a wonderful specimen of Spanish carved woodwork, most richly gilded. It was proposed by some military vandal to tear out the carved wood covering the entire interior, and use the wood for kindling, and also, if possible to save the gold so heavily spread over many portions of the work! Mr. Church called on the enlightened governor of State, Señor Cosio, and as a result of the interview an order was given for the preservation of the interior, which now happily remains a shrine for all lovers of art and mediæval splendor. Mexican newspapers spoke at the time with admiration of the disinterested efforts of a foreign artist who had taken the trouble to endeavor to save a splendid old church, one of the art treasures of the country.

More recently there has visited Mexico one of the ablest art critics of the United States, Mr. Sylvester Baxter, of Boston, whose collection of photographic views of the ancient churches and historic edifices of Mexico is infinitely superior to anything that has ever been done here before, and has removed the reproach that the best views of Mexico were only to be found in Paris. His remarks in the press here on the duty of saving the old buildings and the need of a government art commission have found echo in art and governmental circles, and, within a few days, a celebrated American artist, now here, Mr. Ross Turner, of Salem, has urged the same matter in the papers. Today the *Tiempo*, the organ of the church party, and unsparing critic of everything modern, comes out in a notable article invoking the coöperation of the authorities and all lovers of art in preserving what remains (and it is still a great deal) of the noble art of the country, exemplified in churches, historic houses and superb public buildings.

The *Tiempo* shows that the value of these art remains has been pointed out by foreign artists and explorers, and calls attention to the great importance of art photographs in awakening an interest in the preservation not only of the famous ruins of Yucatan and Palenque, but of the great buildings of the viceregal period, which have never been equaled here in modern times. Says the now thoroughly aroused *Tiempo:*

"And no more convincing proof of the slender esteem which we feel for the edifices of past times could be found than the fact that, far from trying to preserve them, the impression generally prevails that they are curiosities out of date and fashion, that they are not in keeping with the taste of the day, and on that account haste is made to demolish them so as to replace them with modern structures of inferior merit; or, if not, they are left in such a condition of neglect that, without standing in need of interference from man, they fall to pieces and crumble away till nothing of them is left.

"Many are the old houses of solid construction and monumental aspect, and which possessed a cachet of other times, that are either being modernized or destroyed. One only has to walk through the streets to be convinced of that. The sumptuous Bordu house, at the corner of the second San Francisco street and Coliseo street, is at present being mutilated and pulled to pieces in a manner that causes pity. The house occupied by La Concordia restaurant has been modernized and bedaubed with plaster; the house of the Condes de Santiago, in the street of Jesus, scarcely has any patio (courtyard) left, and many lordly dwellings in Capuchinas and Cadena streets have also been modernized beyond recognition, etc.

"If Baron Humboldt were to return, and were to take a walk through the city, which is called the 'City of Palaces,' he would find that the greater part of the edifices which won from him that honorable name had either disappeared or had been transformed into prosaic warehouses.

"But even more lamentable is the vandalic work in the churches. A mania for modernizing them possesses the persons who have charge of our churches, and from the stately cathedrals of Mexico and Puebla down to the smallest parish church in the modest village, all have been intentionally changed or disfigured. No one thinks of repairing the destroying action of time or of making intelligent repairs in keeping with the character of the ancient structures, but any structure that has been damaged at all, never mind how splendid it may be, must necessarily be destroyed and replaced by something in keeping with the taste of the day, never mind how vicious that taste may be.

"This is how the Cathedral of Mexico has been outrageously mutilated, and its ancient decoration altered and disfigured. Each chapel has been decorated in a special manner without regard to the others, and the most arbitrary caprice is evident in the work that has recently been undertaken in it. The same may be said of the restorations in Santo Domingo and La Profesa churches and others of the capital (for none has escaped), restorations that have been undertaken without a preconceived plan and out of harmony with the ancient decoration. An exception must, however, be made in favor of the altar in the transept of Santo Domingo, which has just been restored in a most skillful manner without departing from its style and character. But this is very little in comparison with all that has been destroyed.

"What is left, for example, of the many oil paintings which used to adorn our churches, from the brush of Cabrera, Juarez and other famous artists? They were torn from the altars and destroyed or sold, and barely a few specimens of them are preserved in the art gallery of San Carlos. The example of all civilized countries, in which ancient monuments are not only not destroyed but restored and respected, ought to be a stimulus to us to do the same in Mexico, where, as we have said, and as is abundantly evident, there is need of it."

Thus the good work started by Messrs. Church and Baxter goes on, and we may now even dare hope here for a government art commission to prevent the hand of the destroyer despoiling the ancient edifices of Mexico.

Some years ago Mr. James Renwick, of New York, architect of Grace Church and St. Patrick's Cathedral, was here and spoke strongly of the need of doing something to save the best of the ancient buildings. He admired their noble simplicity of line, their freedom from meretricious ornament, the total absence, as he said, of "fussiness" in their design. Lately one of Mr. Renwick's old students has been here, a most artistic gentleman, Mr. Bertram Grosvenor Goodhue, of Boston, and he shared his master's pleasure in studying the work of the architects of the era when Spain governed in Mexico. Not all the ancient work is commendable from an artistic point of view, but much of it is, and all of it has the merit of solidity. There was no jerry building in the good old days in Mexico.

I am glad to say that the efforts of American artists and art critics have been rewarded to this extent here, that the native press is now thoroughly aroused, and the organs of the country, priests and church-going people are endeavoring to prevent the ruin of handsome churches.

There are good architects here, but too often they yield to the demand for "something modern," and the result is we have a great number of new buildings which offer a medley of styles, and much of the modern French pastry-cook's notions of art. Men who have lived for years in Paris and Rome, sound men, can not, somehow, resist the tide of architectural vulgarity. They regret it, but go with the stream.

On the paseo de la Reforma, the finest avenue of the city, one finds some "horrible examples" of corrupt modern art, contrasting sadly with the noble and massive plain mansions in the old Spanish manner. Follies in solid stone endure and corrupt the taste of people who, when they, too, come to build, continue these enormities.

It is here, as in Buenos Ayres and Valparaiso, that the "nouveaux riches" desire the flamboyant, and what they call in Spanish the "llamativo," or attention-calling, and often the "chillante," or "loud" and "shrieking." In all these southern cities, where men are making fortunes fast, and seek to establish themselves in homes, there should be a commission of artistic architects to pass on plans, and there should be a veto placed on the plans most cherished by silly and uncultivated people.

However, take the major portion of the new buildings here, and it may be truthfully said that they are, at least, quiet, and often simply massive without ugliness. The old style Spanish, or,

rather, Andalusian, house does not offend; it may not fulfill the aspirations of artists, but it has a stately simplicity, and the open court adorned with flowers and the all-year-round verdure of this favored clime redeems many a plain stone house.

Mexico being a tropical country, and settled largely from the provinces of southern Spain, is a country of low, ample houses, with the typical Moorish or Persian courtyard. A stroll through the streets of enchanting Guadalajara, verdurous Orizaba or "simpatica Morelia" will show how much the Andalusian house is indebted to the flower and shrubbery filled courtyard. The climate of southern and central Mexico being tropical, no provision is made by inclined roofs against snow; all is flat, and people make much use of the azoteas (a Moorish word, by the by) for drying clothes, keeping poultry (in the cities and large towns), and even watchdogs on the roofs, these animals having a distinct point of vantage in the observation of the premises.

Most of the resident Spaniards here come from northern Spain, where one finds a climate analogous to that of the New England and Middle States, there being snowy winters, apple trees and hard cider. To them Mexico is a revelation of tropical vegetation and another Andalusia. Thus climate has come to influence architecture, and to this cause we owe the charming courtyards of our houses and public edifices. Guadalajara, Morelia, etc., are reproductions of all that is characteristic in southern Spain, and hence the traveler of an art-loving turn here will find inspiration and unending delight, as Mr. Turner is now doing, discovering "material" enough to make him despair of utilizing more than a mere fraction of it all.

This summer we have many cultivated Americans here enjoying the manifold attractions of the land under the best possible conditions, the weather being delightfully cool, with frequent showers. At night, fall wraps and overcoats are necessary, and the mornings are also quite cool. It is ideal summer weather, and it will last for months.

FOREIGN VIEWS OF AMERICAN ARCHITECTURE.

THE *Berliner Tageblatt*, in its illustrated supplement, recently had some interesting comments on American architecture apropos of the recently published book of Paul Graf, "New Structures in North America." It says:

"When the German architects who have been in Chicago have been asked how they build over there they answer, with a certain significant look, 'Donnerwetter!' And they are right. The same exclamation of admiration is called out by Paul Graf's book, and it is not only a platonic satisfaction that finds expression thus, but at the same time the feeling that there is something to be learned from it.

"To begin with, the simple practicality of the buildings is to be observed. The qualities that so often come to the front in German buildings, straining for effect, intentional conspicuousness and strangeness, are entirely lacking. 'Most of us,' remarked Gabriel Seidl recently, 'build not a house, but a poster for our building business.' For this reason the decoration goes beyond the limit of what is necessary and in good taste. The Americans know as little of this 'architecture game' as our older architects; they have the same sound, craftsmanlike feeling that lays all the stress on the thing done, none at all on exploiting the person who does it.

"In the next place, admiration is called forth by the originality of each house, its individuality, gained only through the fact that its form is determined in each case by its interior arrangement, and nothing is built for the sake of the façade. That is the reason, in the last analysis, why there is seen so little ornamentation intended merely to cover the intellectual poverty of a façade.

"In the third place, the observer is struck with the way in which delicate decorative elements of old periods are utilized. The builder is never under the sway exclusively of one old style. Antique art is not, to the child of this country — which has no old castles and no traditions — something that he must accept in its entirety, whose style he must copy with scientific accuracy; it is, on the contrary, as it was to the artists of the early Renaissance, a treasury of 'motives' with which he can work freely according to his taste. It never occurs to him that he must build a Romanesque church or a Romanesque house; but he builds a modern church or a modern house, for which he chooses here and there a Romanesque decorative motive. Compare the little churches in Detroit with the Berlin churches and see what this means. Our churches are almost without exception school examples of old styles; on their walls is piled everything that has been preserved as an ornament of the period, not on one building, but on many. Their effect is always cold and petty, while the American churches mentioned have a pleasant and dignified appearance, though almost without ornamentation. Or compare the Romanesque house of Chicago with the Romanesque Kaiser Wilhelm Memorial Church, which, with its endless round-arch arcades, has the effect of a mausoleum. And in the American building how gracefully the ornamental capitals come out as central points, while in the Berlin church the mass of uniform ornamentation leaves no impression.

"On examining in detail the chief points of superiority in the effect of American buildings a special charm is found in the admirable use of the material. The rough, peasant-like finish of the hewn stone, though it often seems a little exaggerated for our taste, gives, nevertheless, the impression of being handwork, and quite excludes the idea of machine-like smoothness that with us is a dominating one. By the contrast with smooth blocks or simple surfaces of terra-cotta or of wood, or both, fine artistic effects are produced.

"Now, what is the significance of these buildings for us, for our architects and builders? Are they models to be copied? Certainly not; for their own lesson is precisely against imitation. They tend rather to stimulate design according to the need predicated by each building, according to the material at hand and according to the national taste. They tend to show us how great the possibilities are in such a procedure; how much more genuine richness lies in following it than in exaggerated bedizenment with superfluous ornamentation. Our best architects, indeed, are traveling in this same road. But the American buildings speak more plainly on account of their energetic and almost extreme carrying out of this tendency.

"And these teachings are not limited to exterior architecture. The same spirit has controlled the planning of the comfortable interiors, which are, to be sure, better known to us, and have had their influence."

Mr. Leopold Gruelin, a German expert, attached to the German embassy at Washington, whose duty it is to make reports upon American architectural art, contributes an interesting paper upon this subject to the August *Forum*. He declares that one of the greatest successes which the Chicago Exposition has to record is the fact that it has induced German architects not alone to consult pictorial illustrations but to go to the United States to study the conceptions of our architects. Mr. Gruelin does not admire the artistic effect of our skyscrapers, but he is fair enough to concede that they are a necessity of modern business life as well as of the crowded conditions of cities and the enormous increase in real estate values. While regretting that these buildings do not give American architects full scope for artistic effect, he enthusiastically recognizes the sense of the beautiful and talent for the work in "the plan of the White City, with its noble central structure, the Administration Building," the Capitol at Washington, as a specimen of the older style of architecture, the university buildings at Ithaca and New Haven, and "notably the newly planned University of San Francisco, which, in point of grandeur and completeness, will certainly rank with any similar architectural group in the world."

Coming down to details, Mr. Gruelin finds that in the technical mastery of freestone the American architect stands unexcelled, and he is generous enough to say, "We find in the United States today buildings whose imposing proportions may well invite comparison with the celebrated Florentine palaces and the monumental structures of ancient Rome. As soon as we have divested ourselves of our prejudices in favor of that academic severity of style enjoined upon us by our European training and begin to study American architecture, its external appearance, and the conditions which have affected its development, we become conscious of the fact that the American architect is truly inspired from within, and is faithfully endeavoring to give a fitting and harmonious outward expression to well-defined artistic ideas. Regarded in this light many an apparent incongruity reveals itself as a necessary feature of an organic whole, and a general survey of architectural art in the United States, with its extraordinary activity, must convince every unprejudiced beholder of the enterprising spirit and boldness of plan displayed by the American architect.

He also asserts that in the technical manipulation and adaptation of ornamental brick American architects excel their European colleagues. The development of ceramic architecture, in his opinion, is phenomenal.

It will repay every one who is at all interested in architectural art to read Mr. Gruelin's article, particularly with reference to the modern Romanesque as introduced by Richardson, the skyscraper as a feature of modern architecture, and the architectural effect and style of suburban houses.

MEETING OF EXECUTIVE COMMITTEE, A. I. A.

ON Monday, July 17, 1899, the Executive Committee of the American Institute of Architects met at the Octagon, Washington, D. C., at 10 A.M., Mr. Henry Van Brunt, president, in the chair; Glenn Brown, secretary, as secretary of the committee; W. L. B. Jenney, of Chicago; R. W. Gibson, of New York; Frank Miles Day, of Philadelphia. A full committee were present.

The secretary read a report, giving the names of the new associate members elected since January 1, 1899, a total of twenty-four; the state of the treasury and the number of books, photographs and oil paintings which have been received in connection with the material which is being solicited for the permanent exhibition in the Octagon.

The present contributions to the Octagon House collection consists of: Exchanges with eight American and four foreign periodicals, making a total of 115 numbers; exchanges with ten local and four foreign allied societies, with a total of 65 publications; 38 books and 51 pamphlets—making a grand total of 272 volumes. Quite an extensive series of exchanges is being arranged with foreign societies, an effort being made to obtain as complete a set as possible of all society publications, both in this country and in Europe. There has been contributed to the American Institute of Architects a model of the Hunt memorial in New York, by Mr. Bruce Price; an oil painting of William Thornton, also of Benjamin Latrobe, two of the early architects of the Capitol, by Mr. Edward Clark; an oil painting of Mr. Richard Upjohn, by his daughter, Mrs. Charles Babcock, of Ithaca, New

York. There have been quite a number of other exhibits promised to the American Institute of Architects, which will be established in the Octagon as soon as they are received.

One of the principal topics of discussion before the Executive Committee was the coming convention in Pittsburg, Pennsylvania. A general scheme of programme was presented by the Committee of Arrangements for the convention and approved by the Executive Committee.

The following committee has been appointed by the president: Glenn Brown, of Washington, D. C.; T. D. Evans, of Pittsburg, Pa., and George Beaumont, of Chicago, Ill. The convention will be held in Pittsburg, Pennsylvania, November 13, 14 and 15, 1899,

The papers to be read will be classed under several heads—relating to artistic subjects, to historical topics and to construction. Under the first head there will be several papers on the influence of the French School of Design on architecture in this country. One or two papers are promised on architecture and the allied arts. Several papers are expected on the legitimate style of ornamental design for skeleton steel construction, as well as a few papers on historical topics. The Pittsburg manufacturing plants, such as the Carnegie steel works, the Westinghouse electrical plants and the plate glass works will be thrown open to the architects for examination, and before this examination papers will be read describing the methods of manufacture, etc., of the different plants that will be visited. All of the papers to be read will be submitted to members of the Institute, so that they may prepare themselves for discussing the topics at the coming convention. In a short time a full programme will be issued in reference to the matters pertaining to the forthcoming convention.

UNITED STATES PAVILION, PARIS EXPOSITION.

THE United States National Pavilion is situated on Quay d'Orsay on the left bank of the Seine among the buildings of the Great Powers. Its site is one of the best locations at the exposition.

The plan is square with a large central dome and rotunda which will be used as a general meeting place of Americans during the exposition. Three sides of the rotunda have rooms 13 by 36 feet opening out of it. That on the left of the main entrance will be used as a lounging room for gentlemen; that on the right for ladies and that in the middle as a parlor for both ladies and gentlemen. The second story will be given to the States, where people who so desire can rest and register their names. The third story will be reserved for the private offices of the Commissioner-General and staff. The fourth floor will be given to the States and used in a similar manner to the second.

The building is 85 by 90 feet and 160 feet high from the lower level. There will be two electric American elevators.

The style of the exterior of the building is classic, and while different in design from any of the buildings at the Chicago Fair yet the feeling there prevalent has been kept and will be in marked contrast to the present French buildings, which are not so architectural in treatment.

The main entrance is under a large portico which spans the esplanade, and under this, every visitor who walks to the other National buildings will be obliged to pass. In the center arch of this portico, facing the River Seine, will be French's statue of Washington, while a bust of President McKinley will occupy a niche over the door. In the front of the building on the river bank will be a boat landing which will be highly ornamented as a classic barge. All the boats of the American line which connect with the American trolley system at Vincennes will make a landing at this pier.

The interior decorations have been the subject of particular consideration by the Commissioner-General, and an Art Commission has been appointed, consisting of the following gentlemen:

George B. Post, of New York, Consulting Architect, United States Commission.

Charles A. Coolidge, of Boston, American Architect, United States Commission.

John B. Cauldwell, of New York, Director of Fine Arts, United States Commission.

C. F. McKim, New York, member of Municipal Art Commission, of New York.

John LaFarge, of New York, President National Society of Mural Painters, President Society of American Artists.

Daniel C. French, of New York, member Council National Sculpture Society.

Howard Russell Butler, of New York, President American Fine Art Society.

Charles L. Hutchinson, of Chicago, Illinois, President Art Institute.

Henry Van Brunt, of Kansas City, Missouri, President American Institute of Architects.

Halsey C. Ives, of St. Louis, Director of St. Louis Museum of Fine Arts.

R. S. Peabody, of Boston, Massachusetts, President Boston Chapter American Institute of Architects.

Henry Walters, of Baltimore, Maryland.

This commission will have entire charge of the mural decorations and artistic treatment of the interior of the building. It is the intention of the Art Commission to employ the best American mural painters upon this work and make it the finest example of decorative art which the United States has thus far produced in any exposition.

The Commissioner-General has appropriated $10,000 as a nucleus of a fund for this purpose, and it is hoped there will be enough patriotic citizens sufficiently interested in the development of mural decoration to aid in raising such a fund as will enable the United States to be properly represented in this branch of the fine arts.

A UNIQUE EXHIBIT OF CLASS SCULPTURE WORK.

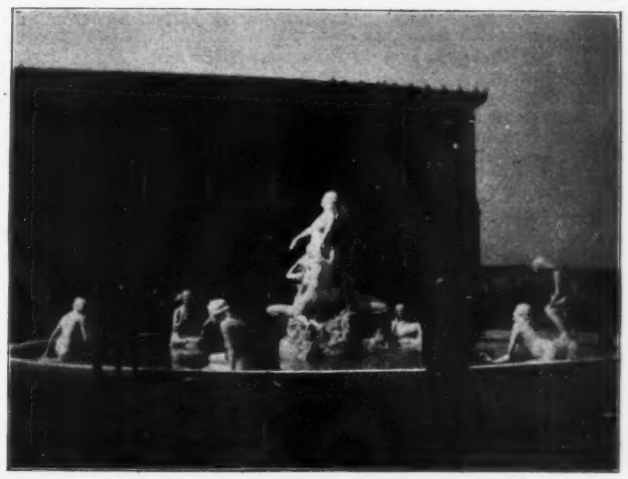
THE work of the senior class in sculpture in the Art Institute of Chicago, under the direction of Sculptor Lorado Taft, was exhibited in an unusual manner at the close of the school year in June last.

The project, a fountain for a public place, and the design, which was worked out in heroic scale, was a group of ten nymphs. The extension of the Art Institute building contemplates a court faced with a peristyle and a fountain in the center. Upon this spot a temporary basin was made and the group arranged so that the public could inspect the work at leisure.

The work of placing the statues was done in the night preceding class day, so that on the day following the complete exhibit was ready for inspection.

In design the work of the class is worthy of the highest praise, the modeling of the nude figures being exceptionally careful and on the whole satisfactory in pose and group.

This original method of exhibiting class-work has, because of its novelty and the boldness of the conception, called out general



criticism which will be of benefit to the class, while the exhibition of this order of sculpture will certainly benefit the public.

The ten members of the class who modeled the figures are women, each making one figure, and in thus demonstrating the capability of women to produce good art in sculpture they have not only added to the art force that is rapidly growing, but have demonstrated that in the direction of sculpture at least there is no limit in sex.

The modelers, under the direction of Mr. Taft, were: Evelyn Longman, Marguerite Wheeler, Alice Cooper, Maud Moore, Edith Freeman, Clarisse Wilson, Edith Parker, Mary Parker, Mrs. Verde Dundas and Marie Naughton. The sculpture shows a circle of nymphs splashing water on three companions who stand in various attitudes upon a rock in the center of the fountain basin, all presenting a picture of innocent merriment. It is probably the boldest, most extensive and artistically creditable piece of student sculpture-work ever exhibited in this country.

PAINTS IN ARCHITECTURE.

TESTING PAINTS.

CHEMISTRY, while it may tell us everything regarding the composition of paints, serves as a means of determining their usefulness only after we have decided by experiment the relative value of the pigments or combinations of pigments as paint. Thus, a chemical test of white lead will demonstrate nothing more than its possible purity, leaving unanswered the essential question of its qualities as a pigment. Nothing but actual service tests, under ordinary conditions, will determine the comparative value of the various painting materials. That point being determined, chemical analysis will enable us to "check up" the materials offered for use.

Next to the tests of paints on buildings, the best means for comparison are offered by sample boards, painted under like conditions and exposed side by side to the weather.

I have been making such tests with white paints for the past two years, and, while not yet quite ready to publish the complete results, have found that, out of a number of varieties of straight and combination whites, the best results as to durability of both color and material were obtained with compounds containing a

liberal percentage of zinc white; while the pure white-lead samples all show deterioration and discoloration, and in every combination containing a large proportion of lead the discoloration and loss of luster is quite apparent.

The most interesting result obtained with these tests, however, is the entire absence of checking, cracking or peeling, both in the "straight" zinc samples and in the samples painted with zinc combinations. I was originally led into making the tests by published assertions that zinc always cracks, chips and peels, and these tests have satisfied me that *ex parte* assertions regarding paint should always be received with caution and reserve.

Any way my experiments have not only failed to illustrate the much-advertised faults of zinc paints, but have satisfied me that the use of zinc in combination paints contributes to the endurance of gloss and color, and prevents the chalking of lead.

I write now merely to suggest that, as the preparation of such samples takes but little time, and as, after preparation, the test goes on without requiring further thought, it would contribute a great deal to the general fund of information, besides settling to their own satisfaction this oft-debated question, if architects in various parts of the country would prepare and expose samples such as these, using the paints offered in competition for local trade.

CHARLES JOURDAIN.

OUR ILLUSTRATIONS.

Details of Entrance. H. L. Ottenheimer, architect.

Home for the Aged, New York City. Cady, Berg & See, architects.

Proposed House on the Hudson. R. H. Robertson, architect, New York.

Interior View, St. Peter's Episcopal Church, Chicago. W. A. Otis, architect.

St. Stephen's Church, Colorado Springs, Colorado. T. MacLaren, architect.

Semi-detached Houses. Walker & Briggs, architects, Rochester, New York.

Broadmoor Casino, Colorado. T. MacLaren, architect, Colorado Springs, Colorado.

Rensselaer County Courthouse, Troy, New York. M. F. Cummings & Son, architects.

Residence of Mrs. Mary D. Heyl, Washington, D. C. L. Norris, architect. Two views.

Webb Memorial Chapel, Madison, New Jersey. Cady, Berg & See, architects, New York City.

Study for Christ Church, East Orange, New Jersey. R. H. Robertson, architect, New York.

High School Building, Newton, Massachusetts. Hartwell, Richardson & Driver, architects, Boston, Massachusetts.

View in Parlor, Residence of W. M. R. French, Beverly Hills, Chicago. W. A. Otis, architect; sculpture by Daniel C. French.

Photogravure Plate: Residence of J. D. Cox, Jr., Cleveland, Ohio. Charles F. Schweinfurth, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Mayer & Weill Building, Buffalo, New York. Essenwein & Johnson, architects.

Entrance to Mutual Life Building, Buffalo, New York. Green & Wicks, architects.

Residence, Buffalo, New York. McKim, Mead & White, architects, New York City.

St. Vincent's Female Orphan Asylum, Buffalo, New York. Green & Wicks, architects.

Library Mantel, Residence of D. Z. Norton, Cleveland, Ohio. Charles F. Schweinfurth, architect.

Library Mantel, Residence of Andrew Squire, Cleveland, Ohio. Charles F. Schweinfurth, architect.

View in Reception Room, Residence of Arnold C. Saunders, Cleveland, Ohio. Charles F. Schweinfurth, architect.

A SUPERB STEAMER.

After a month's trial, making two trips a week from Chicago to Mackinac, the magnificent steel steamship Illinois has proved to the public and her owners that they have obtained one of the finest examples of marine architecture afloat. The full complement of passengers, of over four hundred each trip, have enjoyed the luxury of traveling on a perfectly designed and arranged water palace, which is a unique experience among our lake craft. The double decks of the Illinois, and the surety that the passengers will have an outside stateroom with every convenience obtainable in a first-class hotel, and a promenade deck specially designed for comfort, cabin, music room and lounging salons, all contribute to the general verdict that it will be hardly possible to design a more safe, commodious and luxurious steamship.

PAN-AMERICAN EXPOSITION AT BUFFALO.

The course followed by the managers of the Pan-American exposition has been a devious one and seemed for some time to lack that knowledge of the necessities for capable architectural treatment which the success of the fair would demand. The committee have at last made a selection which is in every way creditable and one that will insure a harmonious grouping of artistic buildings. The buildings are allotted as follows:

Liberal Arts and Agriculture — Shepley, Rutan & Coolidge, of Boston.

Machinery and Transportation and Electricity — Green & Wicks, of Buffalo.

Electric Tower — Howard, Cauldwell & Morgan, of New York.

Stadium and Administration, Restaurant, Station and Cloister — Babb, Cook & Willard, of New York.

Horticulture, Forestry and Graphic Arts — Peabody & Stearns, of Boston.

Temple of Music — Esenwein & Johnson, of Buffalo.

Mines, Ethnology and three entrances, two on Amherst street and one southwest — George Cary, of Buffalo.

Landscape plan, bridge, south approach, and all formal landscape work except Entrance Court — Carrère & Hastings, of New York.

Restaurant — Not assigned.

John M. Carrère is chairman of the advisory board and as such will have much to do with the successful grouping of the buildings as well as designing proper landscape features.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, JULY, 1899.

The abundant statistics and reports of building operations in the building trades enables the observer to come to pretty accurate conclusions concerning the volume, scope and momentum of building operations throughout the United States for the first half of 1899. The advance in prices of raw material has been felt in all channels. If there has been an exception it has been in clay products. Material entering the structural part of buildings has advanced very little. Brick, which for years have been low in price, have for months been improving, and now manufacturers look forward with much concern for better rewards. Lumber has done better. The great demand for all sawmill and planing-mill products has brought with it more remunerative prices. Dry stocks have long since ceased to be abundant, and green stock is not yet coming in freely. Between the grass and hay seasons prices have been hardening. It is now the concern of lumber manufacturers to try and hold the advantage which has come to them through the general activity of the country. Iron and steel products, including nails, wire, rod and other forms, have greatly advanced in price, in two or three lines almost doubling. The oversold condition of furnaces and mills points to the strong probability that the present phenomenal prosperity will continue throughout the coming year. No one need try to measure the momentum of the great industrial upheaval. It may last for years. The world has stepped onto a higher platform and entered an arena where giant activities and gigantic efforts are become the normal and ordinary efforts of life.

For the rest of the year we are facing higher prices in most lines and greater activity. Raw material is scarce, relatively speaking. On all hands efforts are being put forth to increase manufacturing capacity. In the South the great movement is toward a diversification of crops. In the great agricultural West there is a movement toward more intensive work, to make more out of an acre, and to wait until the manufacturing East and the cotton-growing South can overtake it with a greater demand. These great factors are working silently, but their fruits will soon appear in a reorganization of our commercial and industrial facilities, which will make our great machine work in harmony, like the ship in her first voyage. There is nothing to fear before us. The individual citizen has more than before, and the opportunities for enterprise are more abundant than ever. Yet gigantic agencies are entering our national and business lines, and it becomes us to keep vigil as these great agencies advance among us to seemingly usurp our powers under the silken guise of better serving us.

The statistics of buildings, so far as shown, indicate an increase in building operations somewhere from twenty-five to thirty-three per cent increase over last year to date. The indications, according to evidence furnished by building journals, builders, architects, contractors, real estate authorities and others, is that the last half of the year will show a greater increase than last half of last year, despite the higher values of lumber, iron, steel, glass and other building material. The stimulus to building operations has been general and thorough. There is a scarcity, particularly of workmen's dwellings in hundreds of large and small industrial centers; but this sort of building is not particularly profitable. The demand for building material for other sorts of work, such as building of factories, mills, shops, is expanding rapidly and will, according to all signs, largely exceed all past records. Much difference of opinion prevails as to the course of prices from now on. The leading journals lean to the theory of high and steady prices for an indefinite period. Lumber has advanced and the advance is regarded as a permanent one, for this season at least. Saw and planing mills are crowded. Large contracts for lumber have been placed within a few days. Large tracts of timber land are being purchased all over the South and Northwest. The same is true of soft coal territory and supposed gas territory. The iron trade is active beyond all precedent, and enough business is in hand and in sight to keep productive capacity fully employed a year.

The practical, everyday conditions are gratifying. Labor is in great demand. The purchasing power of the people is increasing rapidly. Debt of every character is being wiped out. Reserves are being created. Mining developments are opening up vast possibilities. Agricultural wealth is being increased through wise diversification of crops. Look where you may, the same general conditions prevail. Higher wages may be reached in some industries; at least a general evening up may be looked for. There are no signs of snags, no overproduction presently possible, no financial stringency, although utterances looking to such result are heard abroad. There is an enormous absorption of capital, and with a gold production of such proportions as now prevail, there is no fear of danger. The politicians have a battle to fight next year, but it will unsettle the general industries less than at any time in our history.

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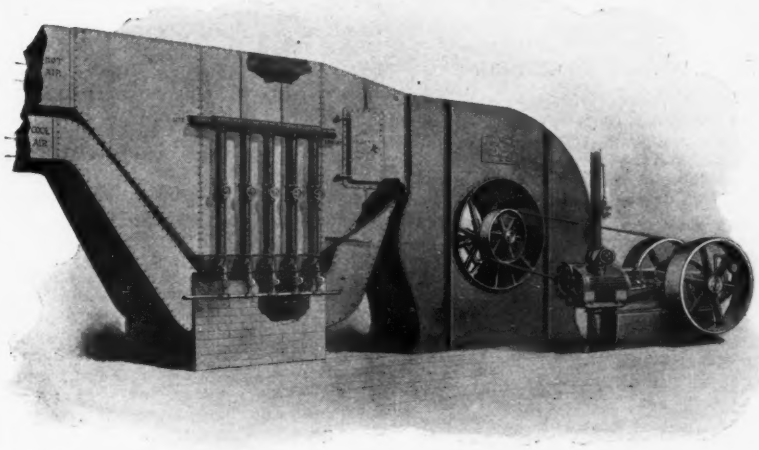

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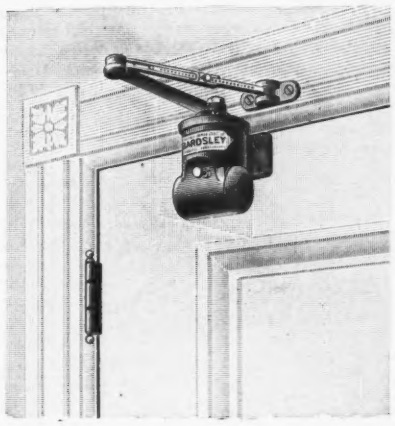

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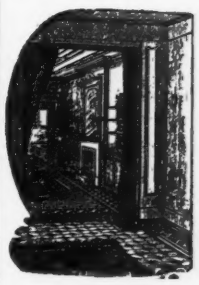

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIV. ADVERTISERS' TRADE SUPPLEMENT. No. 1

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.

ARCHITECT, Box 307, Vicksburg, Miss., will be glad to receive catalogues of all classes of building materials.

WINSLOW ON BRONZE.

"Bronze" — enduring bronze — is the subject of the Winslow Bros. Company's latest book, and a beautiful tribute it is to this grand material. To the lover of architectural study there is a fascination in metal working which attaches not so strongly to any other branch of the building handicrafts. Perhaps it is because of the difficulty of the work, but whether that or its beauty or its time-resisting qualities, certainly it is a subject ever full of interest for the architect and builder; and it may well engross the attention and claim the best efforts of one of the largest and most progressive manufacturing establishments in the world, as it has done in this instance.

"Bronze" is a paper-covered book of quarto size, of thirty-two pages, printed on very heavy enameled book paper, and handsomely bound. It is profusely illustrated — in fact, contains little else than illustrations — the pictures being permitted to speak for themselves. The brief text calls attention to the various classes of architectural subjects illustrated, and points with pardonable pride to the fourteen years' record of the Winslow Bros. Company in this line of constructional activity. Emphasis is laid on the importance of intelligent interpretation and appreciation of the designer's ideas, and original work, as well as promptness, honorable dealing, and good workmanship. These qualities are well worth emphasizing.

The illustrations include doors, gates, statues, grilles, tablets, railings, lamps, bas reliefs, busts, letters and numbers, urns and vases, signs, columns, caps and bases, medallions, bulletin boards, etc. This covers a wide range of work, and is very attractively presented in half-tone, from photographs of the actual finished pieces. Designs are discarded, and the completed work only is presented to the camera. The result is complimentary to the makers as well as satisfactory from the readers' standpoint. The importance of bronze as a material for use in mausoleum and cemetery work is shown by the prominence given to illustration of this class of construction in the Winslow book. The weight and dignity of bronze decoration in cemeteries is largely in its favor, but no less is its durability.

Next in importance is the grille work of doors and windows, and the transom decorations of entrances. Electroliers in bronze are a favorite form of ornamentation in fine residences. Memorial tablets, medallions, portraits and statuettes, are shown in profusion. It is a study for a lifetime, and a profitable pleasure.

BRAZING BY IMMERSION.

Under the above caption the Joseph Dixon Crucible Company, of Jersey City, are issuing a neat pamphlet reprinted from the *Cycle Age*, which presents clearly this improved method of brazing. The company claim for liquid brazing economy all along the line, and recommend this method especially for bicycle frames, where the best possible results are demanded. The pamphlet shows clearly the method of operation, and describes several kinds of crucibles made by the company. To those interested in brazing, the book will be full of interest, and the company will be pleased to supply it upon application.

PRISMATIC GLASS.

The use of prismatic glass for lighting dark interiors has long since passed the experimental stage. It is a practical application of law of refracted light, and has demonstrated its value from an economical standpoint beyond any question. The Luminous Prism Company, of 27 and 29 South Clinton street, Chicago, make use of an illustrated booklet to show the application of their product along this line. It shows clearly how the daylight is projected into dark interiors by the use of prisms having various angles scientifically prescribed and arranged. A copy will be sent on application to the company.

ACETYLENE GAS.

J. B. Colt & Co., 3, 5 and 7 West Twenty-ninth street, New York, with branch offices at Chicago, Philadelphia, Atlanta and San Francisco, have furnished some valuable information on acetylene gas in its adaptation to illuminating purposes. Until late in the year 1892 acetylene gas was merely an incidental product of the chemical laboratory, and almost entirely unknown to the general public. At that time Prof. T. L. Wilson discovered that the slag formed in the electric furnace in the manufacture of aluminum was the rare and expensive calcium carbide which as soon as it is brought in contact with water yields a brilliant illuminating gas. This discovery lowered the price of calcium carbide from $2,000 to $70 per ton, and as a direct result the new acetylene gas is demanding general attention. J. B. Colt & Co. manufacture and sell automatic acetylene gas generators and accessories, and in their recently issued pamphlet give a very clear presentation of the merits of the new illuminant, taking up systematically the questions of safety, economy, quality and method of generating, in fact the entire subject is presented in a manner that can hardly fail of appreciation by all interested in the subject of artificial illumination. The book will be sent on application to company.

HOTELS RECENTLY EQUIPPED WITH THE KENNEY FLUSHOMETER SYSTEM.

The Kenney Company, 72 Trinity Place, New York city, has recently equipped the following hotels with their Kenney Flushometer System: The New Frontenac, Round Island, N. Y. (three orders), 130 Flushometers; Oriental, Manhattan Beach, N. Y. (three orders), 25; Laurel-in-the-Pines 48, Laurel House 19, Lakewood, N. J.; United States Hotel 46, Grand Union 43, Saratoga Springs, N. Y.; Mountain Park Inn, Plainfield, N. J., 7; Traymore 42, Haddon Hall 5, Hotel Holmhurst 6, Atlantic City, N. J.; Hotel Columbia, Asbury Park, N. J., 10; The Harvard 21, Allyn House 45, Dillon Apartments 9, House of Comfort 8, Hartford, Conn.; American House, Pittsfield, Mass., 30; Bolland House, North Adams, Mass., 4; McQuaid House, Webster, Mass., 3; Syanoke House, Hyannis, Mass., 2; Gardes Hotel, New Haven, Conn., 17; Haddock Apartments, Dorchester, Mass., 8; Lucas County Jail, Toledo, Ohio, 60; Hotel Flanders, Philadelphia, Pa., 40, and Hotel Codington, Philadelphia, Pa.

ELECTRIC FANS IN SLEEPING CARS.

Monon Route sleepers for Indianapolis and Cincinnati, leaving Chicago at 2:45 A.M., have been equipped with electric fans. These sleepers are set in Dearborn Station for occupancy at 9:30 P.M., and the electric fans will make them cool and pleasant during the summer months. Get tickets at 232 Clark street.

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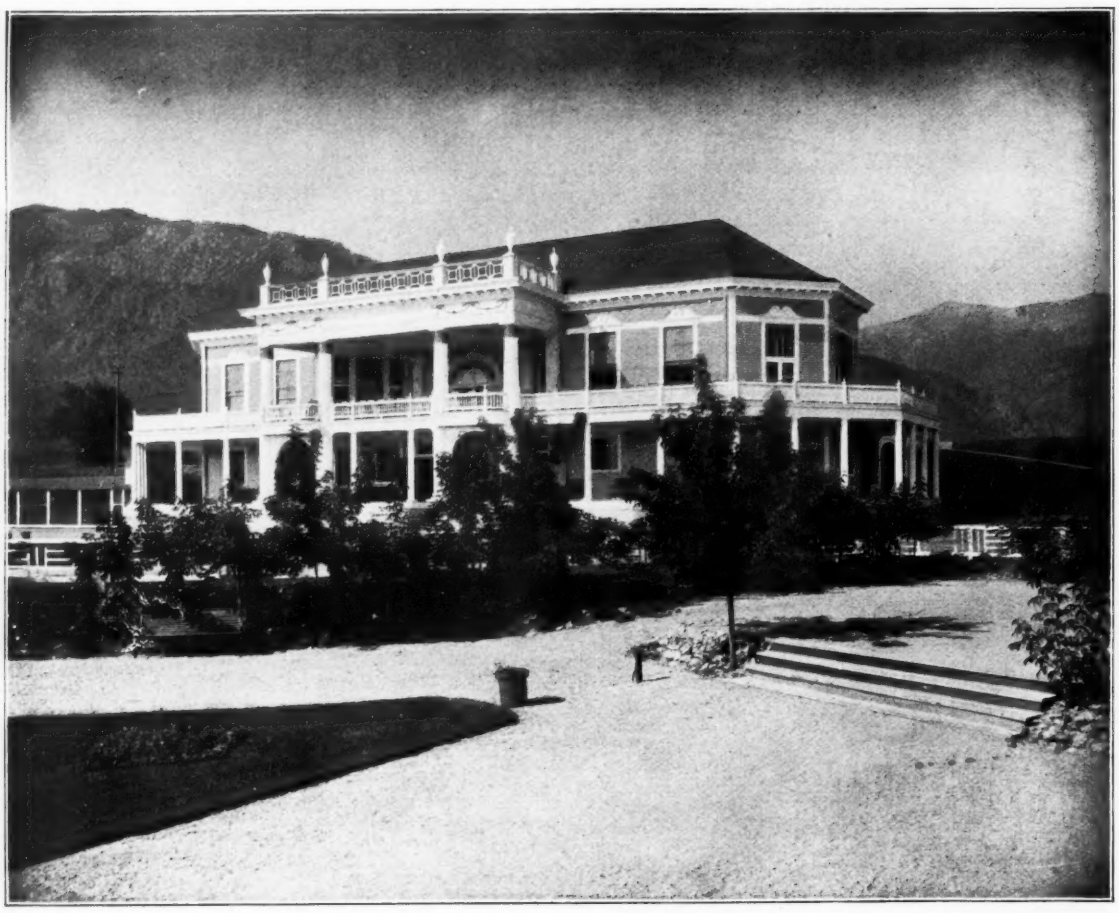
TRADE NOTES.

THE Buffalo Forge Company has secured the contract for the entire supply of the forges and blowers for use in the temporary machine shops on the Port Arthur section of the Chinese Eastern Railroad. The order, which was secured through the M. S. Friede Company, of New York, calls for 106 forges and 14 blowers.

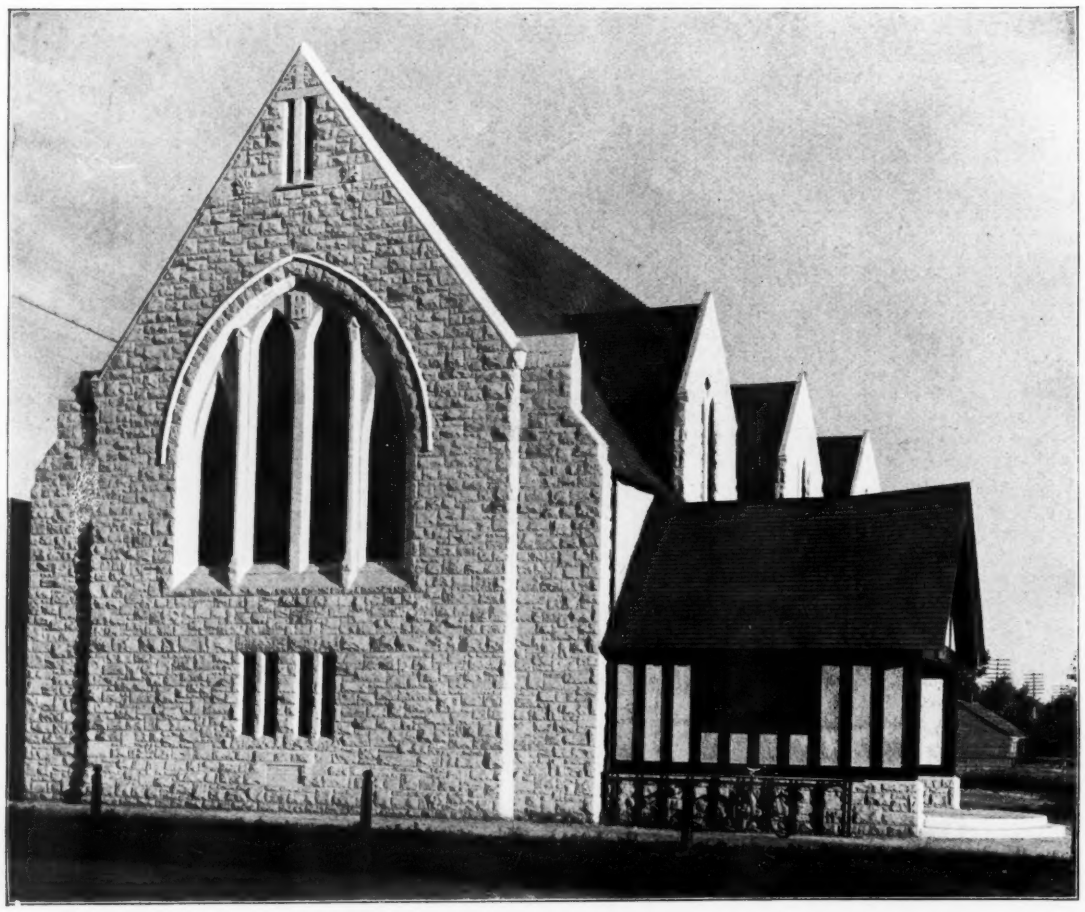
WITHIN the last month the Powers Regulator Company, Chicago, has closed contracts for heat regulation in the following buildings: Kimball Street School, Elgin, Ill.; First Congregational Church, Oak Park, Ill.; Society of Savings Building, Cleveland, Ohio; Fifth and Sixth Ward Schools, Racine, Wis.; High School, La Grange, Ill.; High School, Harvey, Ill.; Eleven Public Schools, Detroit, Mich.; Oak Ridge School, Chicago, Ill.; Hendricks School, Chicago, Ill.; Law School, University of Pennsylvania, Philadelphia, Pa.; High School, Norristown, Pa.; Western High School, Detroit, Mich.; Montgomery Ward Building, Chicago; West Side Telephone Building, Chicago, Ill.; North East Grammar School, Philadelphia, Pa.; East High School, Cleveland, Ohio; Harmon School, Cleveland, Ohio.

THE Buffalo Forge Company, Buffalo, New York, U. S. A., has recently received an order for a fan system heating and ventilating apparatus, to be shipped to Japan. It is to be used at the Imperial Crown Prince Palace now building in Tokio. The fan is of special design, and has an engine of the United States government type attached for driving it. Each section of the heater is valved separately. The arrangement is such that either live or exhaust steam may be used entirely, or any portion of live or exhaust steam as may be desired. The design of the Buffalo heater is such as to afford the greatest possible convenience in this respect, which feature won the order at a price one-third higher than all others submitted. This company at the present time has in course of construction another large order for the Japanese government, including pressure blowers for foundry work, etc.



BROADMOOR CASINO, COLORADO.

T. MACLAREN, ARCHITECT, COLORADO SPRINGS, COLORADO.

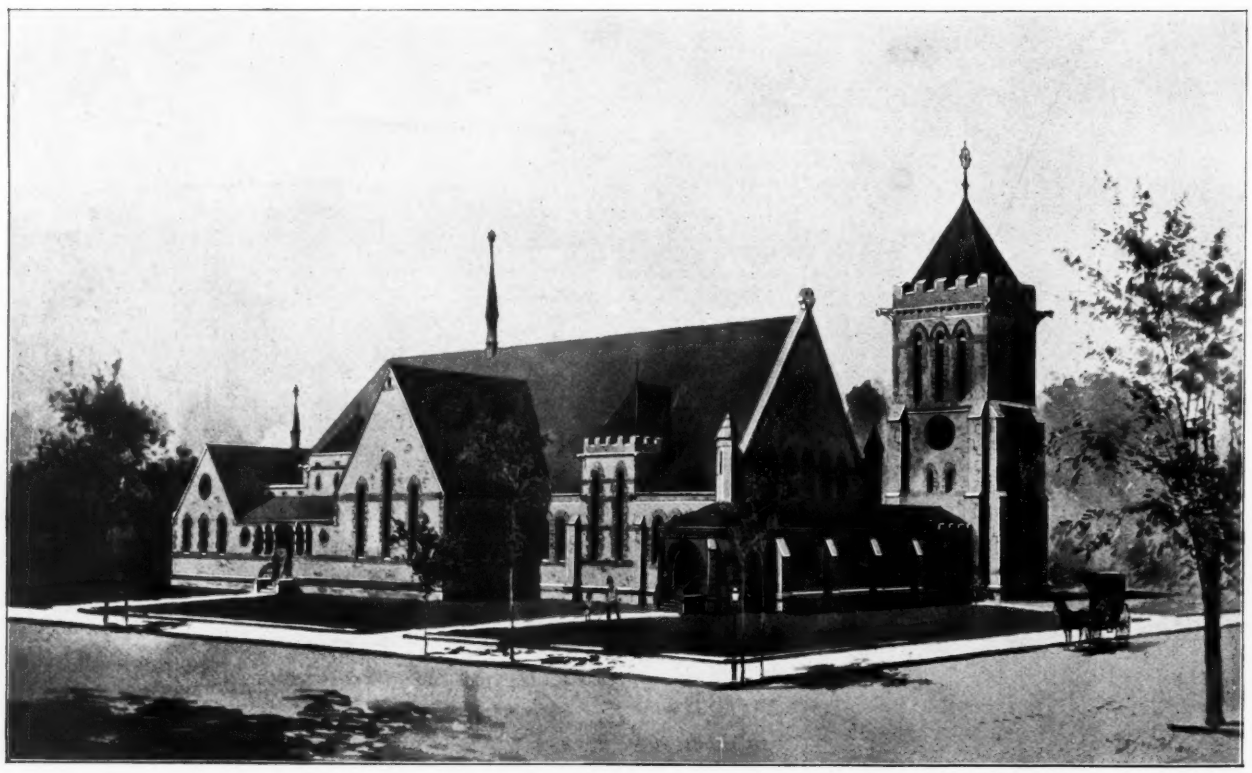


ST. STEPHEN'S CHURCH, COLORADO SPRINGS, COLORADO.

T. MACLAREN, ARCHITECT

PROPOSED HOUSE ON THE HUDSON.

R. H. ROBERTSON, ARCHITECT, NEW YORK.



STUDY FOR CHRIST CHURCH, EAST ORANGE, NEW JERSEY.

R. H. ROBERTSON, ARCHITECT, NEW YORK.

VIEW IN PARLOR, RESIDENCE OF W. M. R. FRENCH, BEVERLY HILLS, CHICAGO.

W. A. OTIS, ARCHITECT. SCULPTURE BY DANIEL C. FRENCH.

SEMI-DETACHED HOUSES, ROCHESTER, N. Y.

WALKER & BRIGGS, ARCHITECTS.

H. E. Torgersen & Co , Photo., Chicago.

DETAILS OF ENTRANCES OF AN APARTMENT HOUSE, CHICAGO.

H. L. Ottenheimer, Architect.

WEBB MEMORIAL CHAPEL, MADISON, NEW JERSEY.

CADY, BERG & SEE, ARCHITECTS, NEW YORK.

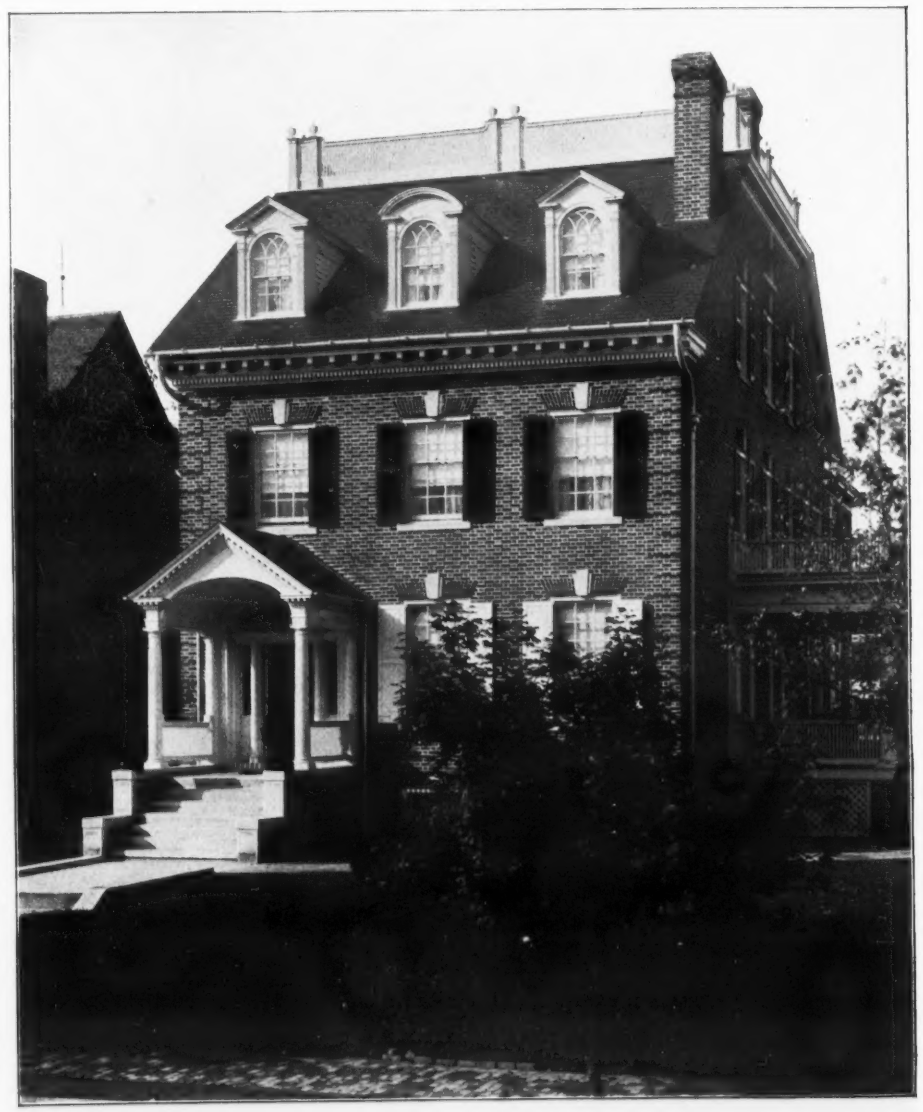
HOME FOR THE AGED, NEW YORK CITY.

CADY, BERG & SEE, ARCHITECTS.

J. H. Lloyd, Photo., Troy, N. Y.

RENSSELAER COUNTY COURTHOUSE, TROY, NEW YORK.

M. F. Cummings & Son, Architects.

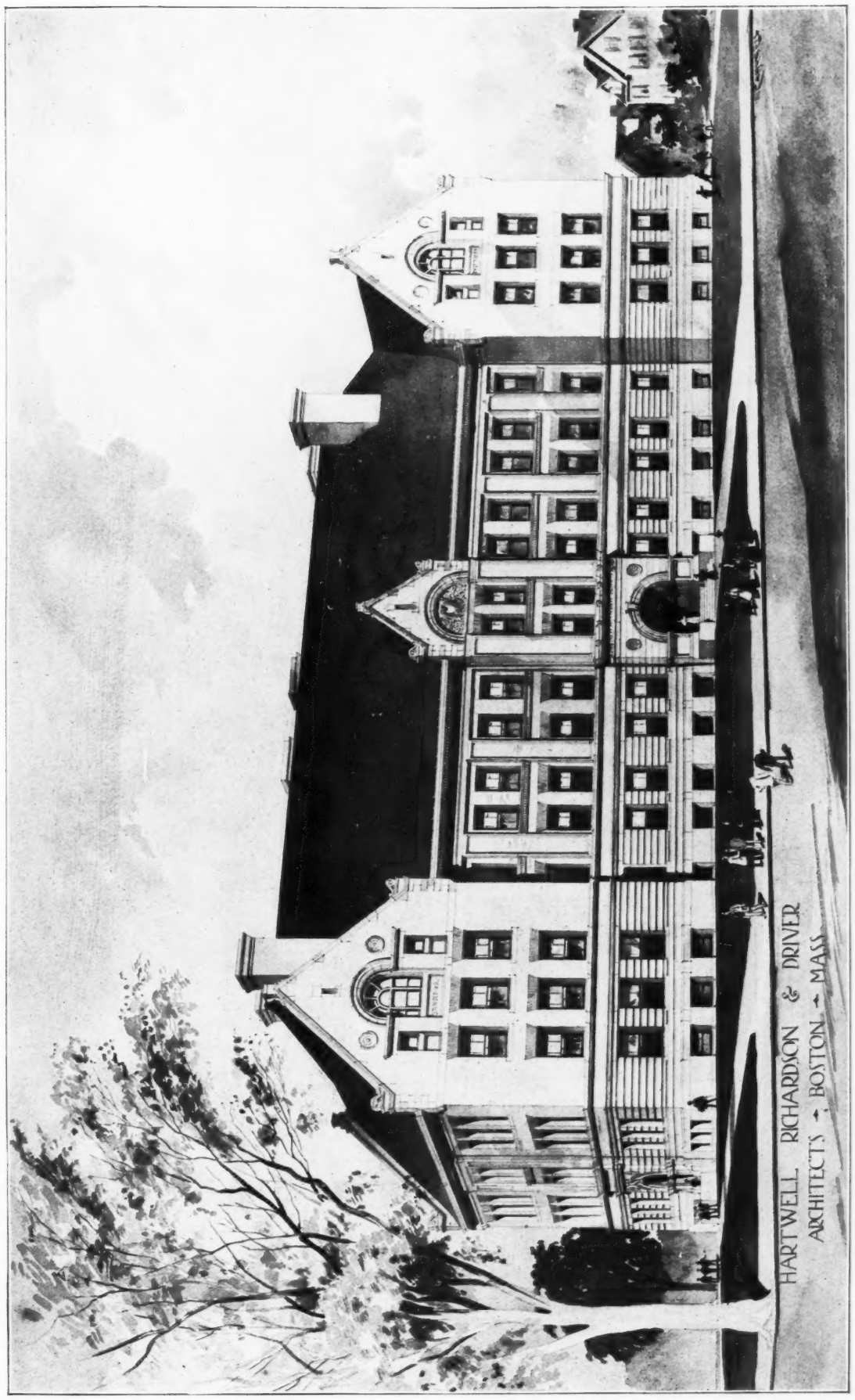


VIEWS OF RESIDENCE OF MRS. MARY D. HEYL, WASHINGTON, D. C.

L. NORRIS, ARCHITECT.

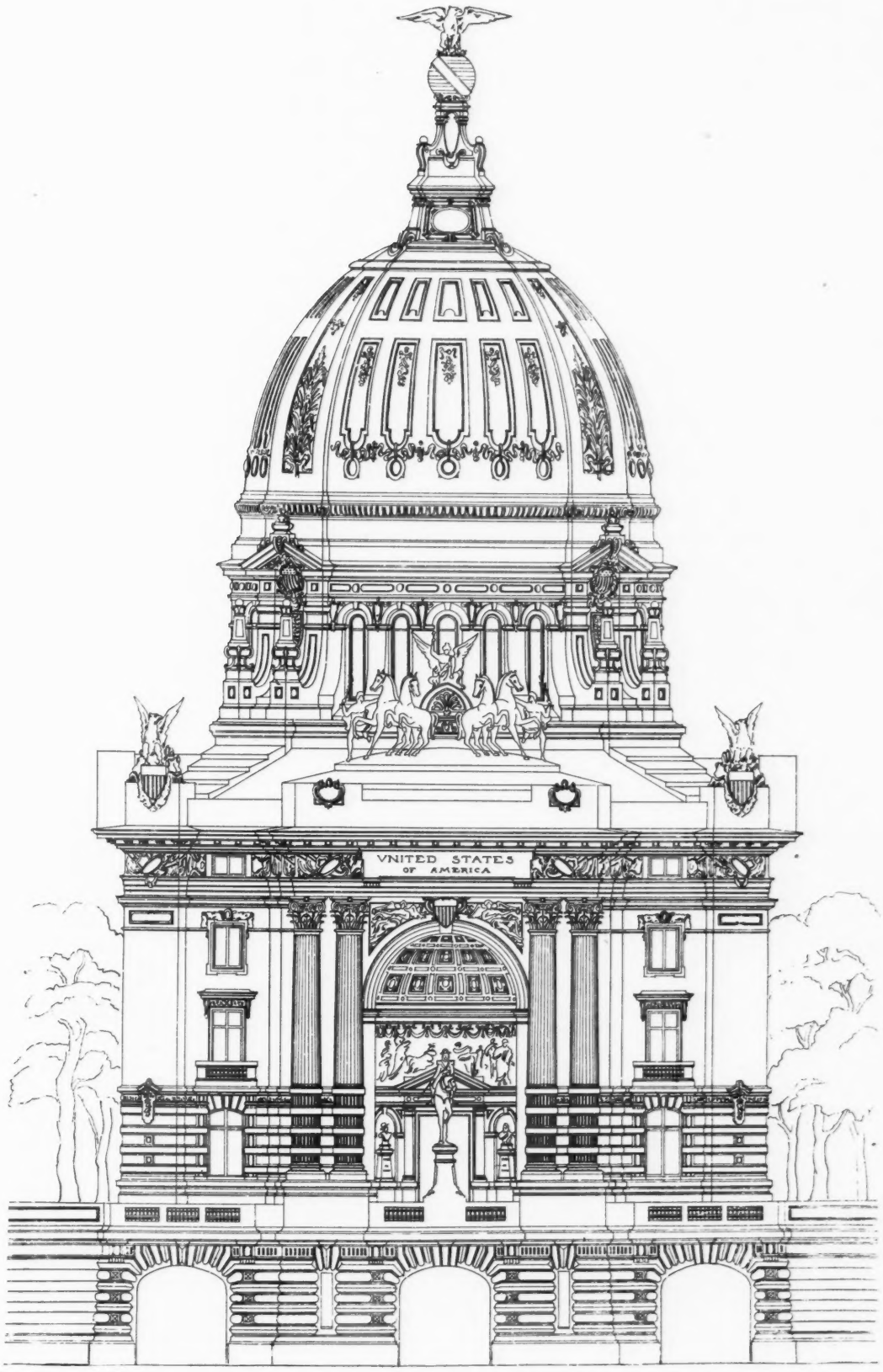
INTERIOR VIEW, ST. PETER'S EPISCOPAL CHURCH, CHICAGO.

W. A. Otis, Architect.



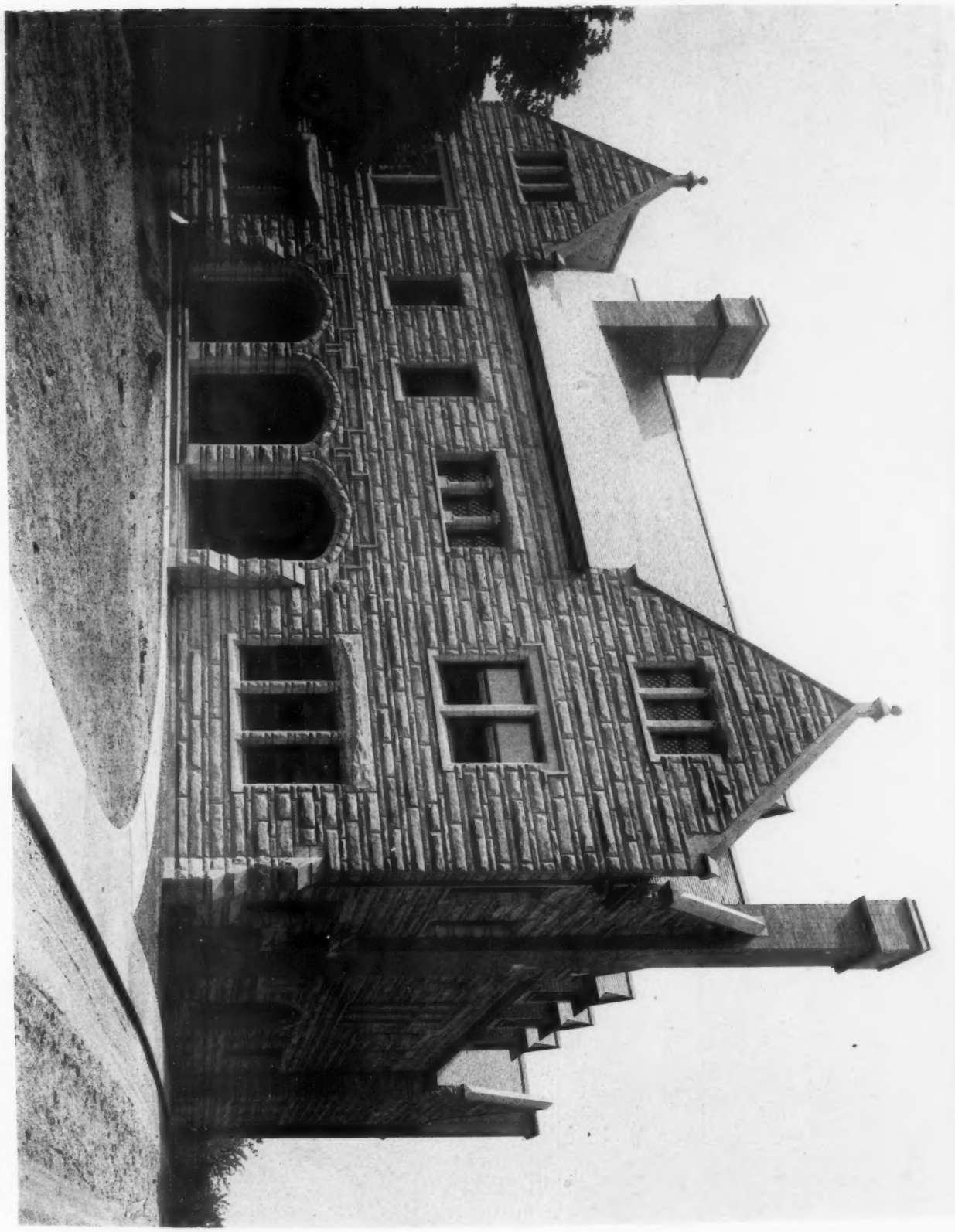
HIGH SCHOOL BUILDING, NEWTON, MASSACHUSETTS.

HARTWELL, RICHARDSON & DRIVER, ARCHITECTS, BOSTON.



THE UNITED STATES NATIONAL PAVILION FOR PARIS EXPOSITION OF 1900.

C. A. COOLIDGE AND MORIN GOUSTIAUX, ARCHITECTS.



Geo. R. Lawrence, Photo., Chicago.

RESIDENCE OF J. D. COX, JR., CLEVELAND, OHIO.

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