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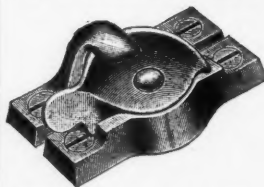
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NEXT CONVENTION AT CHICAGO, ILL.

Defeat of Labor Organizations Beneficial.

One of the most encouraging signs of a permanent revival of construction in buildings is the success of the building contractors and the public against arbitrary and illegal domination by labor organizations. The collapse of the Building Trades Council in Chicago, which it took a year to accomplish, is now followed by a ruling in the New York courts against the "prevailing rate" clause in public works contracts, which leaves the contractor to hire his labor on such terms as he can arrange with the individual, and does away with the requirement that stone-cutting be done within the State. It has been the assumption of arbitrary authority and the curtailing of individual rights that has reacted and destroyed the influence of labor organizations, to the betterment of the individual.

In Regard to Usual and Proper Fees.

We have thought for several years past that the methods of the courthouse architect, like smallpox and other evils, had been almost entirely eradicated, but indications are found that his trail has not yet been completely obliterated—at least, not in the State of Arkansas. George R. Mann's contract with the State Capitol Commission for a \$1,600,000 building states the compensation to be "such as is usual and customary in such cases." A majority of the board, by correspondence, ascertains that five per cent is that usual and customary fee. The Governor, seeking to cut down Mr. Mann's charges, makes a minority report, in which are some surprising statements. He seeks to show that Mr. E. E. Meyers, of Detroit, "who has built capitols in many States," offered to do the entire work for \$14,000. An architect in North Carolina who had designed a building for a "Confederate reunion," had offered to do the work for \$10,000. The Governor also states that the five per cent fee is only an arbitrary rate of the American Institute of Architects. It seems entirely useless to try to educate such a man and not only contradict but to show him the silliness of his position, but we would say for the benefit of those whom he may influence rather than himself, that if he will inquire of the proper authorities in the several States where Mr. Meyers has done work, and get the totals after the work was finished, he may find that his conception of the fees that gentleman received is somewhat erroneous, and that they did business in his day on a different schedule than that now considered "usual and proper." Five per cent has been adopted as "usual and proper" by every architectural association, local, State or national, that has ever been organized in this country. Meaning just what the phrase says, it has never been an arbitrary rate of compensation, but simply a basis for arriving at a minimum charge. It is as general with architects of repute outside of all associations as within. The courts have time and time again awarded this fee through evidence of its being customary. For a Governor of a State to seek to invalidate a contract by introducing the offer of an architect who is so well known as Mr. Meyers and one so unknown as the gentleman from North Carolina, with the general statement in regard to arbitrary fees, shows a venality or an ignorance that can not be too deeply deplored by the people of his State.

THE EXHIBITION OF THE T-SQUARE CLUB.

BY GILBERT L. HINDERMYER.

WITH its last exhibition, the T-Square Club has not only shown the steadily increasing merit of representative Philadelphia architecture of today, but also marked a forward step in the progress of artistic architectural thought and production throughout the country.

With its usual readiness to abandon conventional precedent for the sake of the radically good, there was made no attempt merely to paper the walls of the Art Club's gallery with patch upon patch of a decorative rendering; nor was the effort to "catch the eye" anywhere in evidence. The exhibition was rather the exemplification of good principles in design and the expression of the best thought and execution along the lines recognized as good.

That the reserve and dignity which this course necessitates does not necessarily mean the sacrifice of novelty and interest is strongly in evidence through the German exhibit. Heretofore, the foreign contribution has consisted almost exclusively of French and English drawings; this year, the allotment of the same space to practicing architects of Munich, Frankfurt, Stuttgart and other German cities shows an admirable effort to display the best of all nations. Foremost in all these, in point of interest, are the "Architectonische Gedanken" of Prof. Gustav Halmhuber. He exhibits the original drawings from his book of that name. For wealth of imagination, originality of idea, breadth of scale and vigor of handling, combined with a scholarly adherence to accepted principles of design, these "thoughts," freely rendered in pen-and-ink, softened with light washes, form an admirable and charming class by themselves.

The inability of the "layman" to understand plans and line drawings of elevations has been realized, and a further effort to engage his attention is apparent in the allotting of considerable space to the display of photographs of executed work. Clipston Sturgis displays one of "A Master's House at Groton School," charming for its quaint proportion and simplicity of handling; Elmer Grey, exteriors and interiors of an original and attractive summer house in Wisconsin; Trowbridge & Livingston, a city stable, in the style of the French Renaissance, noticeable for the strength and directness of its horizontal and vertical lines, together with the restrained detail unmarred by the wealth of applied ornament, usually made a characteristic of this style; Bailey & Truscott, a country house, designed with their characteristic care and refinement; Field & Medary show side by side both working drawings and a photograph of a "Rectory of St. John's Church, Lower Merion, Pa.," affording an opportunity for interesting study to both layman and architect.

There are displayed in this exhibition and reproduced in the catalogue, three drawings for American university buildings. The conception and treatment are so radically different in each that the opportunity to draw comparisons is unusually tempting. Most conspicuous by reason of its plan is the design, or rather "project," of Carrère & Hastings for Yale Memorial Hall. As a Beaux-Arts solution of a problem in planning, it is superb—a wonderful example of balance, proportion and wall thickness; as a building for an American university in a little New England town there is much left to be desired in characteristic expression.

Cope & Stewardson display a masterly hand and much experience in their scheme for the University of St. Louis; but it is to be regretted that they should have chosen again to adhere so closely to English examples, instead of at least an attempt to express somehow or in some way, America.

William Charles Hays, in his selection of style for "A Hall of Science" for a Florida university, may have come no nearer a national expression than the others; but at least he has been fortunate in suggesting the local color and sunny atmosphere of the South.

Several sets of competitive drawings for a United States Customhouse at Baltimore, Maryland, are displayed. The conditions governing this problem made it impossible that the plan should be showy or attractive in its shape or massing. The requirements are peculiar to a customhouse, so that an intelligent comparison of the exhibited plans is impossible without a careful and minute study of the problem from the standpoint of the judges. It is much to be regretted that careful, painstaking, scholarly work of the kind shown in this competition should make no more of a

display and count for so little in attracting the interest and study of the average visitor at an exhibition of architecture. It is worthy of notice that there accompanies one elevation a small photograph of a corner modeled in plaster. This is a method of showing, or rather explaining, design that can not be too highly commended, since it can not fail to interest the professional mind and always appeals to the casual observer.

There is much in the exhibition of local interest to Philadelphians and of especial meaning to the T-Square Club.

Conspicuous among the former are Mr. Hickman's winning drawings in the last competition, showing the conversion of the famous old Corn Exchange into a suitable arrangement for the Philadelphia Stock Exchange. They are given a conspicuous hanging and a place in the catalogue. Mr. Hickman has shown much good taste and great respect for a venerable landmark in handling this classic façade and has altered the elevations with a sparing and appreciative hand.

While undoubtedly so accustomed to being commented upon that a single omission would cause him no other feeling than one of slight surprise, still it is well nigh impossible to avoid following in the footsteps of so many preceding reviewers and speaking, if only briefly, of the work of Mr. Eyre. Wilson Eyre is an artist and can be judged by but one standard—his own. Those low-tone sketches, in mediums which he alone would think of combining, have a personality—a charming personality—which one is obliged to admire and respect. If they are not always quite truthful, if we fail to see the house in our mind's eye in just the way he has put it upon paper, still the truth is so charmingly distorted that one is quite content to expect nothing else—and prefers it so to mathematical accuracy.

Mr. Arthur Brockie, the last winner of the John Stewardson Memorial Scholarship (to return to Philadelphia), exhibits many carefully prepared, measured drawings and some charming sketches made during his year abroad.

The last drawings for this same scholarship are of peculiar local interest, the subject for the competition being the artistic treatment of an important entrance to Fairmount Park. The mention drawings are prominently displayed.

Mr. Lloyd Titus, the first holder of the T-Square Club Scholarship, shows his winning drawings. A number of sketches in various mediums prove his artistic appreciation of his opportunities for study and observation.

No review of this exhibition could be complete without some notice of the catalogue. It deserves much more than passing mention and is in itself no trifling feature of the exhibition. With its imposing dimensions, its artistic cover in low tones and decorative design, its charmingly studied pages of text, devoted to title, Mr. Brooks' memorial, club rolls and editorial matter, its wide-margined cuts and carefully arranged advertising matter, it is a book to confer honor upon all whose work appears between its covers, the committee upon whom its production devolved, and the editorial work of Mr. Hays.

It is no faint praise to say that the standard established in previous years has been raised by this last exhibition, and if the next but equals this, the T-Square Club will have good reason for self-congratulation.

ARCHITECTURAL LEAGUE OF NEW YORK EXHIBITION.

THE sixteenth annual exhibition of the Architectural League of New York, which opened on Saturday, February 16, is not an exhibition of very great strength from an architectural point of view. This doubtless is due to the times and not the men. The period of business uncertainty which usually precedes a presidential election reacts most strongly on all building enterprises. Therefore, outside of the Pan-American Exposition drawings there are few on a large scale and of national interest.

In mural painting and sculpture the exhibition is of great interest. Mural painting being a young profession with us, each year shows its steady growth in quality as well as quantity. The quantity showing the demand by the rich and by corporations for this method of decoration, and the quality proving the possibilities for art that are in our nation.

The exhibition of sculpture shows how strong a feature this will be at the exhibition in Buffalo this year.

The two statues which attract most attention are "Flora," by Philip Martiny, and "Mineral Wealth," by Charles H. Niehaus.

These are both heroic in size and are powerful in conception and execution.

A group by Bartlett, called "Human Emotions," for the Court Fountains, is unique in its conception. The central figure, a beautiful girl, holds in her hands the head of a reclining fawn, whose animal face leers into hers, while on the other side a man with clenched hands and intense figure presses his face to the ground.

The place of honor in the architectural exhibition is given to the Electric Fountain, by John Galen Howard, which is represented by a strong water-color and a cast which has been colored by Mr. C. V. Turner in his studio and which will form the key-note for the whole color-scheme of the exhibition.

The triumphal bridge, by Carrère & Hastings, which will lead into the Exposition grounds at the opposite end from the Electric Fountain, is here represented by a magnificent water-color by F. Hopkinson Smith. He had a grand subject to paint and as the surroundings will be truly Venetian in character, with lagoons and canals, he has treated it in the manner of his best Venetian paintings.

Grouped around this drawing are the bird's-eye view of the Exposition grounds by Carrère & Hastings, a wonderful perspective by Hughson Hawley; the Machinery and Transportation building, by Green & Wicks; the Ethnology building and the New York State building, by George Cary, and the Art Gallery, by Green & Wicks.

Near these is found work by Rudolph Sabatini, a Florentine architect who has just come to this country. He shows competitive designs for the Façade of San Lorenzo, Florence. They are very careful works of early Florentine ecclesiastic architecture and are so well studied that they seem to belong to an exhibition in the Middle Ages, and out of place in their surroundings of modern skyscrapers and temporal exposition buildings.

Boring & Tilton present drawings for the Jacob Tome Institute, at Port Deposit, Maryland. Naturally they are Colonial in treatment, but unfortunately, in the main building, the French feeling of the day crops out in the cupola, which is neither French nor Colonial, but a little of both.

The successful competition drawings for the Naval Branch of the Y. M. C. A., by Parish & Schroeder, are a long step in advance in Y. M. C. A. buildings. They present the simplicity properly found in such buildings, but with a dignity of proportion and correctness of detail most commendable.

The new buildings for the Naval Academy at Annapolis, by Ernest Flagg, are good in their plan and arrangement, with strongly marked entrances and magnificent halls, but the wings, armory and smaller buildings seem commonplace and unstudied in comparison.

The Union Club, of New York, by Cass Gilbert, is very good in plan, but the elevation is Italian renaissance in severe detail, small window openings, and quite lacking in strength and originality. It is very seldom that this style has been successfully treated in this country, partly because we have not the long façades and tremendous scale to work on as the architects had in the Roman palaces. Another design for this building is one by Wood, Palmer & Hornbostel. It is rather heavy in treatment and too much after the French school to find fame in the eyes of such sturdy old New Yorkers as are the members of the Union Club.

Another club shown is the Yale Club, by Tracy & Swartwout, a splendid building, quite in line with the progressive spirit of Yale.

The successful plans by Jardine, Kent & Jardine, for the Carnegie Library at East Orange, are interesting in plan and design and show in strong contrast to other plans submitted in the same competition. Those by Tracy & Swartwout, which were given second prize, are at the other extreme, for they are unique and complicated in plan and of the latest French school or "Paris Exposition style" in design, while the successful plan is simple and severely classic in design.

An interesting design from the Ecole des Beaux-Arts is the competition drawing for the American Chamber of Commerce in Paris, by Frank E. Perkins.

Many of the best things found in the exhibition are completed drawings or models of work shown last year. Among these is a large scale model of the Soldiers' and Sailors' Monument to be placed in Riverside Drive, New York, by C. W. & A. A. Stoughton and Paul E. Duboy. A model of the New York Public

Library, by Carrère & Hastings, gives, for the first time to many, the immense scale of this building.

Another public library is by Ackerman & Ross, at San Diego, California.

For the Board of Education of the city of New York, C. B. J. Snyder shows one of its latest buildings, the Peter Cooper High School. It is in English scholastic Gothic, the perspective being finely rendered by Philo B. Ruggles, one of the younger men in this line of work. The design shows the great strides which are being made by Mr. Snyder toward making the schoolhouses of New York city the best in the country.

The best of the tall buildings shown is the Atlantic building, on Wall street, New York, by Clinton & Russell.

H. J. Hardenburg, the designer of big hotels, shows a new one, the Willard Hotel, in Washington, D. C.

That American architects are becoming world known and holding their own with all other countries is shown by the drawings for the state apartments of H. R. H. the Crown Prince of Japan, at Tokio. These are by Tokuma Katayama, royal architect, and Bruce Price, of New York, associated architect, and Prentice Treadwell, of New York, decorator.

The exhibition, as a whole, shows growth in design and fortunately indicates that our architects have not been carried away by the influence of the Beaux-Arts. In many cases it is shown that they have taken the best of such training, adapted it to our needs and have produced but little that is banal.

JAPANESE LANDSCAPE GARDENING.*

BY K. HONDA, MEMBER OF JAPANESE HORTICULTURAL SOCIETY.

IN Japan we have many types of garden construction which have been described by different authors. In this paper we confine ourselves to the most important and interesting designs chosen from the best sources.

The south is always considered as the most suitable exposure for dwellings among Japanese, for the summer breeze generally prevails from this direction. This idea is so well observed in the garden construction that everybody adheres to the principle.

In general, the composition of gardens may be treated under two divisions: Flat Garden (hiraniwa); Hill Garden (tsuki-



PLATE I.—HILL GARDEN, FINISHED STYLE.

yama-niwa). Both of them are again subdivided into three different forms called, respectively, "Finished," "Intermediary," and "Rough."

HILL GARDEN — FINISHED STYLE.

Plate I represents an ordinary Hill Garden of the finished style, and may be taken as the best garden suitable to spacious land, placed in front of the principal building. The positions of the principal hills; stones, trees, cascades, bridges and isles are all proportionally arranged, as shown upon the plate.

HILLS.—Hill 1, which forms the central feature, represents a mountain of considerable size, and should have broad, sweeping sides. Hill 2, always taken with No. 1, is to be placed close by it, but is somewhat lower and consequently is of secondary importance. Hill 3, placed on the opposite side of No. 1, occupies a part of the foreground. It is intended to represent a lower hill or spur divided from the principal mountain by a lowland. The lowland is supposed to be occupied by a hamlet, road or stream. It must

* These notes and the accompanying illustrations were illustrated by lantern slides and read at the thirty-seventh annual convention of the American Institute of Architects, held at Washington, December 15, 1900.

be planted with a few trees or shrubs of thick foliage, so as to give an idea of a sheltered and inhabited dale. Hill 4, small eminence generally disposed in the near foreground, forms a part of the hillside. Hill 5 is placed in the farther end of the garden, in such



PLATE II.—HILL GARDEN, INTERMEDIARY STYLE.

manner that one can have a view of it from the flanks of Hills 1 and 2. As the hill is intended to appear as a distant peak, it must be executed so as to have a precipitous appearance, while its bottom must be covered perfectly to give only a quaint idea. The illustration shows ten important types of rock-stones, of which the following is an explanation:

STONES.—No. 1, termed "Guardian Stone," is a high, upright stone. It is situated in the center of the garden, and is supposed to be the dedication stone. No. 2, forming the couple with No. 1, is placed on the opposite side of the cascade. No. 3, large and flat, is termed "Worshipping Stone." It is placed generally in the foreground, or, sometimes, on the center of an island, or even on an open space, accessible by stepping-stones. Here it is represented as located on an island. This and No. 1 together can never be omitted from a garden. No. 4, termed "Perfect-View Stone," is placed in the "near foreground." It is equally good to have it on a side of the garden, if the latter is meant particular prominence. Often two or more flat stones are used. No. 5, situated on the other side of the garden, and just in front of No. 4, should be taken in a harmony with a flat one, termed "Water-tray Stone." Both are situated on the shore of a lake, and are carefully



PLATE III.—HILL GARDEN, ROUGH STYLE.

arranged, taking the highest level of the water in consideration. No. 6, called "Moon-Shadow Stone," occupies an important position in the distance, being placed in the valleys of two principal hills, just in front of the peak. No. 7, called "Cave Stone," is an upright stone, and is very similar in use to "Guardian Stone," for which it is often substituted. No. 8 generally goes by the name of "Seat of Honor Stone." It is a broad, flat stone, and next to the "Worshipping Stone," is an important stone laid in a horizontal position. It answers to a small vertical of secondary importance. No. 9, called "Pedestal," or "Snail Stone," occupies the first rank among the stepping-stones, and is arranged in the foreground. It is somewhat higher than the others. No. 10, called "Idle Stone," consists of two broad, low, and somewhat round stones, being placed in the shade along the water. Other stones given in the plate are of minor importance, and their special names are not given; they are merely arranged to impart an idea of harmony with others.

TREES.—Before giving full accounts of the vegetation in Japanese gardens one must note that a particularly noteworthy tree is always found among several others of less importance. No. 1, termed "Principal Tree" (Shojin-boku), is a pine or an oak, well grown, accompanied by other trees with thick foliage. No. 2, called "Perfection Tree" (Keiyo-boku), is next in importance to No. 1. Its trunk, branches and foliage are objects of particular interest. No. 3, called "Solitar Tree" (Sekizen-boku), may be either single or grouped, but must always have thick foliage. It aims to give shade or to impart a very secluded aspect to the garden. No. 4, called "Cascade Circuit" (takigakoi), consists of a number of low trees or even bushes. They are planted around the waterfall in such a manner as to shelter the cascade from too much bold exposure to the eyes. No. 5, having the name of "Setting Sun" (Sekiyo-boku), is planted in the background of the garden. The tree is planted to turn westward, and is intended to screen the garden from the rays of the setting sun. The tree best adapted for the purpose is generally maple, or, if this can not be obtained, at least another red-foliage tree should



PLATE IV.—FLAT GARDEN, FINISHED STYLE.

be procured that would produce a good striking effect under the evening sunshine. They are sometimes replaced by the cherry or plum tree. No. 6 is called the "Perspective Pine" (Mikosi-matsu); it is designed to give an idea of extended distance and naturally is placed behind a garden or in a place partly concealed. No. 7 goes by the name of the "Outstretching Pine" (Nagashi-matsu), in allusion to a stream or a lake. It is generally provided by a single evergreen tree on the foreground and outstretches over a stream.

Other accessories are: A, a well, with a weeping willow; B, a lantern, just close to the tree No. 2—the light from the lantern is thrown over the water; C, the back gate of the garden; D, a bridge leading from the mainland to the lake islet; E, small pass in a plank; F, an arched stone bridge with molded stone parapet; G, a water-basin with a sink and a pool; H, a stone lantern behind the water-basin. The stepping-stones in the foreground guide the steps of a stroller from the garden to the veranda, while the entire ground is covered with well-prepared earth.

HILL GARDEN — INTERMEDIARY STYLE.

Plate II represents a Hill Garden of the intermediary or semi-elaborated style. Here only four hills are given, corresponding to Hills Nos. 1, 2, 3, 5, produced on the Plate I. In this garden



PLATE V.—FLAT GARDEN, INTERMEDIARY STYLE.

the examples of "distant mountains," "near mountain" and "mountain spur" are only suggested by the general outline.

STONES.—Stones 1, 2, 3, 4, 5, 6, 7, 8 and 9 are similar to those of Plate I in use, etc. It must be observed that the stone No. 5

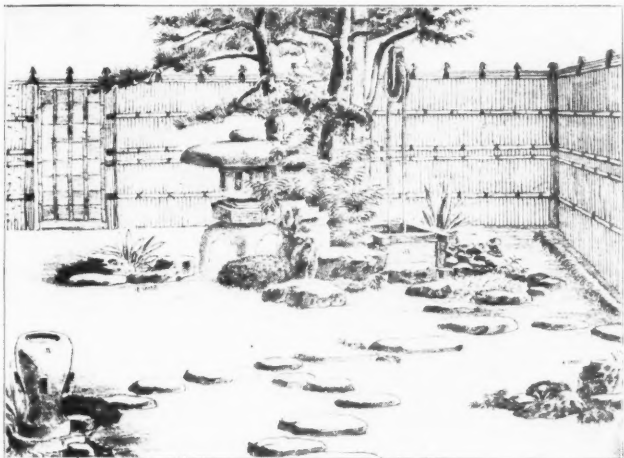


PLATE VI.—FLAT GARDEN, ROUGH STYLE.

has been submerged into the water, while in Plate I it is shown quite distinctly. Other stones, too, have been replaced by large ones. As a rule, the heavier and larger the stones used, the smaller they are in number. Stone 10, placed by the wooden bridge, is termed "Edge-Stone." Stone 11, called "Screen-stone," forms another type of perfection in the background. The stone No. 12, placed vertically, No. 13, placed horizontally, form the bottom of a cascade, and together with other stones form a rockery.

TREES.—The "Principal Tree," No. 1, shown, is a single pine tree with a bush placed beneath. No. 2, "Tree of Setting Sun," is planted at the extreme west. No. 3, "Tree of Solitude," a somewhat larger tree, fronts to the east. No. 4, "Cascade Screening Tree," an outstretching pine tree, partly shelters the waterfall. "Perfection Tree," "Perspective Pine" and "Stretching Pine," are not given in this design as in Plate I. The lake is smaller than the waterfall; here it is well represented with an islet and a bridge over it, or, in the strict designation, on a small arm. "The Snow-View Lantern," as shown in Plate I, is placed in the background and closely connects it with the "Western Tree" and the "Distance Stone" (No. 11). The other stone-lantern in the center is much larger in size, and plays an important rôle in the

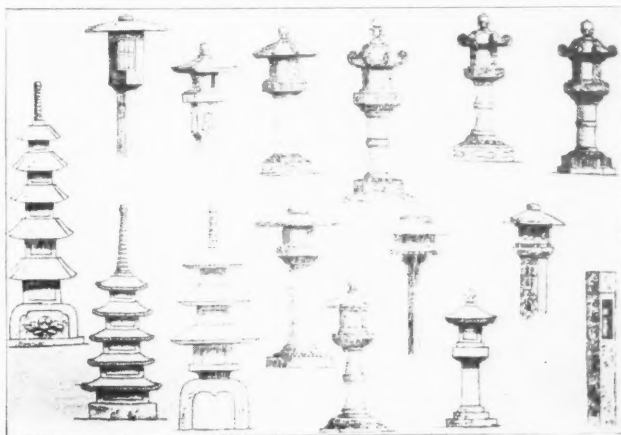


PLATE VII.—GARDEN LANTERNS.

whole composition. The arbor, water-basin and other features profusely used in the elaborate style are wanting in many instances in this style of garden. For the enclosure a bamboo fence only is used.

HILL GARDEN — ROUGH STYLE.

Plate III gives a model of a rough Hill Garden, where only the principal points of interest are given. Here two small mounds answer for hills, and give an idea of quaint elevation, but the representation of the "Distant" and "Near Hills" are always kept in the project. A few stones disposed tastefully suffice to give a faint resemblance to the original elaborate finished style. Stone 1, the "Guardian Stone," marks one of the principal points, and is backed by a tree of somewhat smaller height with flat stones and bushes, as well as No. 2, having the name of the "Moon Shadow Stone," occupies a position on the furthestmost

prominence paired with a flat stone; the same effect may be produced by a group of shrub bushes, with a stone lantern of larger size, and a spreading pine tree. No. 3, flat stone of same group, corresponds to the Hill 2 in the "Finished style." No. 4 is indispensable. "Principal Declining Stone" is placed by the water. It may serve as "Idling-Stone," No. 10, of the Plate I, previously described. No. 5 is the "Seat of Honor Stone," accompanied by a companion stone and bushes, and is often backed by the "Tree of the Evening Sun." No. 6 forms the bank of the stream and extends to the east. Here the lake is reduced to a mere stream. It has its source behind the "Guardian Stone," amid rock-work. Both sides of the stream are connected by a log bridge. A water-basin in the foreground is quite singular. The stepping-stones are somewhat larger. No. 9, the "Pedestal Stone," and No. 8, the "Label Stone," are intended to be equally perfect imitations of nature.

FLAT-GARDEN — FINISHED STYLE.

Now we have to describe about the Flat Gardens (hira-niwa) shown in Plate IV. Here is shown a valley or a pond. Three points are equally important in this style as well as in others.

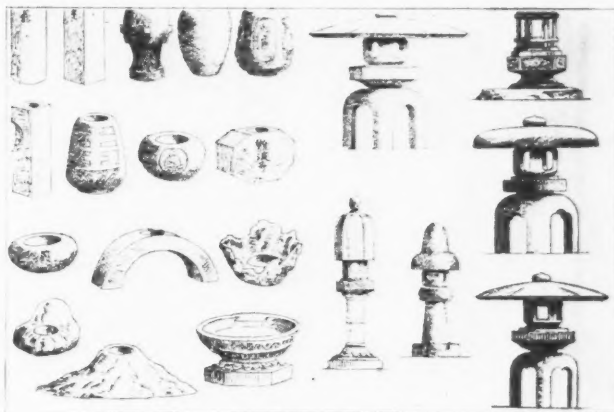


PLATE VIII.—WATER-BASINS AND LANTERNS.

In an example of style most of the ground is covered with fine earth. Stone 1, the "Guardian Stone," and Stone 2, "Principal Rock," occupy the center, and with other rock-works it forms the mouth of a cascade.

Although no water is visible, yet the conception of the source is never neglected, for it is represented by a white pebble. It is backed by stones Nos. 3 and 4, which would not fail to give an idea of the hidden spring. Stone 5, "Worshipping Stone," occupies a very important position in the center of the ground. No. 7 is called the "Island Stone," as the land extends far enough to give an appearance of an island. No. 6, the "Perfect-View Stone," beside the well, is arranged with shrubs in connection with other stones. Stone No. 8, "Moon Shadow Stone," is reinforced with rock-work and bushes. No. 9 is a group of stones called the "Stone of the Evening Sun." Behind them we have a large tree, "Tree of the Evening Sun." Tree No. 1, the "Principal Tree," and the "Cascade Tree," are only evergreen trees, to be visible between stones 1 and 2. The "Tree of Solitude" is represented by two small pines as well as shrubs. Plants and a stone lantern marked D are also placed so as to be attractive. A well and water-basin, as well as the evergreen, form a part of the foreground. On the western side one notes a water-basin A, a stone lantern B, a screen fence, and a trained pine. This combination shows a cultivated taste. In the foreground is placed stone

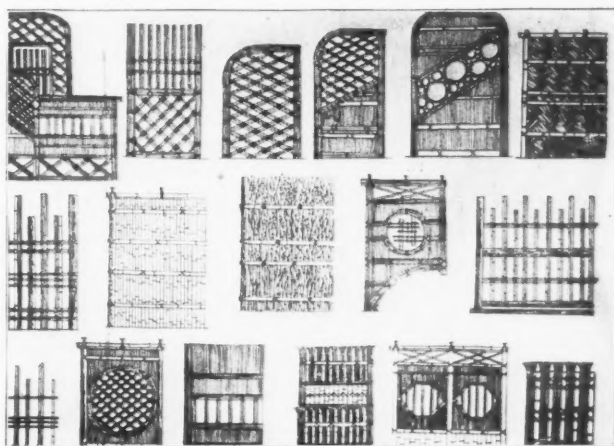


PLATE IX.—GARDEN FENCES.

No. 10, termed "Stone of the Two Gods." No. 11, "Pedestal Stone," and No. 12, "Level Stone," are placed among the stepping-stones. In this example a cleared ground is given in the center. Stepping-stones are placed near the well and water-basin and mark the boundary.

FLAT GARDEN — INTERMEDIARY STYLE.

Plate V is intended to give an idea of "Intermediary Style" of a "Flat Garden." It is somewhat more boldly executed than the previous one. In the middle and in front of No. 2, or "Seat of Honor Stone," one finds the "Guardian Stone," No. 1, with pagoda stone A, as well as a pine tree and a few shrubby plants. No. 3, "Moon Shadow Stone," placed in the further end in combination with a flat stone. Nos. 4 and 5 consist of "Worship Stone" and "Stone of Setting Sun," as they are designated.

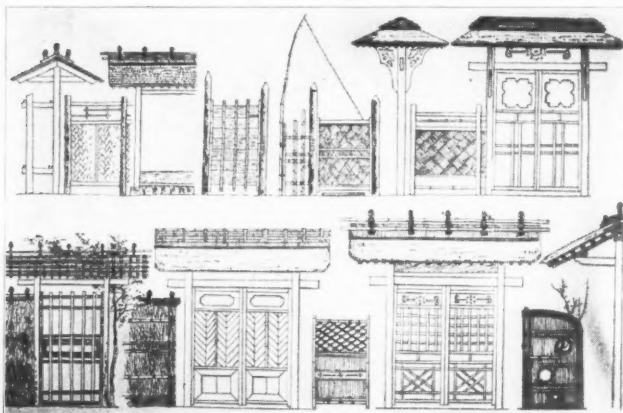


PLATE X.—GARDEN GATEWAYS.

Since the latter fronts to the west thence comes the name. Stone 6, "Stone of Two Gods," is similar to the previous one. No. 7, "Pedestal Stone," and No. 8, "Level Stone," form a feature of the foreground and with a few stepping-stones form border of the ground and lead from the gate to the well. Besides these there is also a large oblong step-stone in front of the veranda, answering to the threshold. An open space in the center of the garden is the ideal representation of water, while "Worship Stone" there signifies an island. The well, as might be judged from the appearance, is rather primitive in style, being made of a rough-hewn stone, and being perfectly overhung with thick pines and a few aquatic plants. The arrangement of the water-basin, fence and lantern is very similar to the preceding one, but in this example a bolder and simpler form is adopted. Of the two stone lanterns, the one in the east is arranged with rocks and the other with a

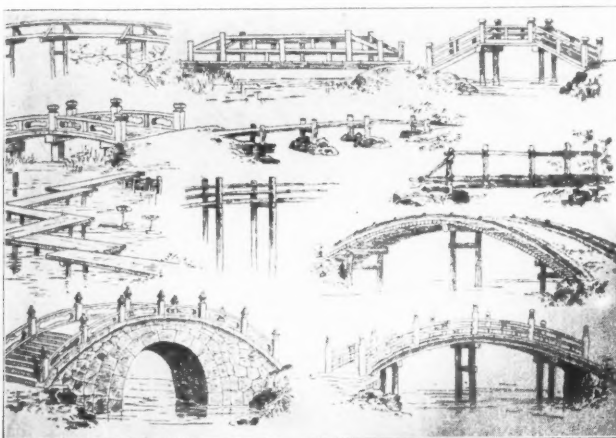


PLATE XI.—GARDEN BRIDGES.

small clump of trees. No. 3 represents the "Solitary Tree"; No. 2, the "Tree of the Evening Sun." A large pine, No. 1, beside the "Worship Stone," plays a very important rôle; No. 4, "Outstretching Pine," overhangs the well.

FLAT GARDEN — ROUGH STYLE.

Plate VI gives an idea of this style, in which the elements so luxuriously represented in the previous styles are simplified, in this case the ground being reduced to a layer of fine earth. A well, a lantern, and trees, stones, etc., illustrate this peculiar type with a water-basin and a drain, two small groups of stones, a few stepping-stones out of the spacious ground. Stone 1, in the center, is termed "Guardian Stone"; Stone No. 2 is known as "Worship Stone" or "Honor Stone"; the two merge into one, with two combinations of the stone 3. Stone 3, somewhat dis-

posed at the west and termed "Stone of the Setting Sun," forms a quite important element, to which are combined two other rocks, one bush and one long-leaved plant. No. 4, called "Stone of the Two Gods," is the typical one among smaller group in the eastern foreground ornaments. Here the stepping-stones are rather few. They are bolder and somewhat rough in nature, but no hewn stone is introduced in this style of garden. Two pines, shrubs, and a group of low plants are all the vegetation required in the garden. They serve to cover a rustic well-work, together with a few water plants. A large "Snow-Stone Lantern" also forms a part of this group. In the corner of the foreground to the west are given a water-basin, a drain, and a screen fence. A bamboo enclosure of simple nature encircles the garden.

LANTERNS.

Plate VII gives the different types of garden lanterns. Every Japanese garden must have a stone lantern. They add greatly to the composition of the garden with rock-work, shrubs, trees, fences and water-basin. In introducing the stone lantern, however, strict principles of harmony, either in size or in form, must be observed, otherwise it would be detrimental to the effect of the garden itself. They are generally located at the foot of a hill, or on an island, or on the bank of a lake, or by a well or a water-basin. The use of the lantern is not to give light, as might be supposed, but it serves only as an architectural ornament. True, sometimes the lantern is lighted, but it is generally to a very limited extent. When the lantern is situated along the lake or by a stream, it is generally lighted, to produce very fine effect against the water.

WATER-BASIN.

Plate VIII represents different styles of water-basins and stone lanterns, not mentioned elsewhere. The use of a water-basin, when properly spoken of, is to wash the hands, and is placed

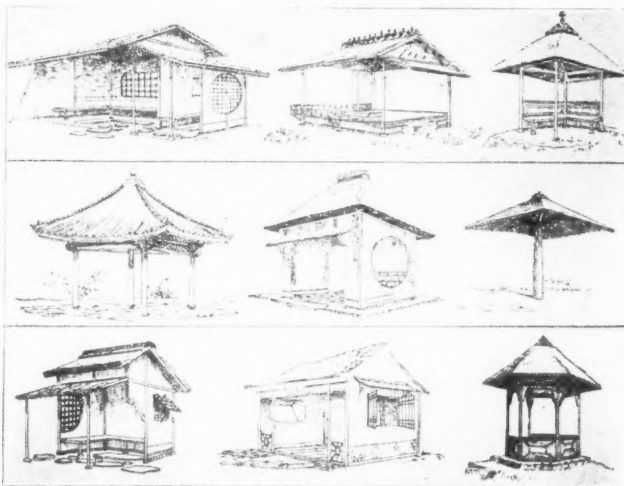


PLATE XII.—GARDEN ARBORS.

near the veranda of a house. Water-basins, with other accessories, such as lanterns, bridges, etc., are designed to give an attraction to a garden. Water-basins, ornamental hedges, concealed by foliage, and stone lanterns, are likewise very pleasing in effect.

GARDEN FENCES.

Plate IX gives different types of hedges and bamboo screens such as are used in the garden. Sometimes they serve as the boundary of the garden; at other occasions they serve to shelter obstacles, while in other cases they only serve as ornaments. They are arranged along water-basins, and are termed "Sleeve Fences" (sode-gaki). They are generally made of bamboo, held by wooden frames, twigs or branches. They purport to give a rustic aspect. Cords and knots, as used for force work, are always objects of high importance. Fibers of sago, fancifully colored, well deserve the merit, although in many cases creepers are used.

GATEWAYS.

Plate X gives gates and gateways. Every garden is provided with different forms of entrances. Their forms vary according to the size, style and nature of the garden. The site of the gateway is always carefully chosen.

GARDEN BRIDGES.

Plate XI illustrates different kinds of garden bridges. Some of them are made of stone, while others are done by rock-work, with earth on them. It is not intended to give a quick access over a watercourse, but rather to add an attraction to a garden. It equally serves to allow a pleasant view of the pond and stream beneath to those who may stroll over it.

SUMMER HOUSES — ARBORS.

A large garden is invariably provided with one or more summer houses or arbors, constructed on a hill or other eminence.

From the summer house usually a charming view can be obtained of the garden. Different types are given in Plate XII. They vary from the simple to a very artistic construction, with floors, doors and windows. Japanese people denounce the geometrical regularity, as it is always thought to spoil the taste.

SCULPTURE IN WASHINGTON.*

BY H. K. BUSH-BROWN, SCULPTOR.

IN considering sculpture in Washington, our limited time will permit us to treat of only its relations to the monuments and architecture of the city. We shall, therefore, not attempt to speak of its other interests, however important they may be as part of the art of our country, and we shall consider only the outdoor aspect of things as we would have them.

The city is itself a monument to the Declaration of Independence and the Constitution, and by its very name commemorates a high ideal of manhood. It is among the very few—I was going to say it is the only city in the country that was planned with the idea of having its public buildings well placed. Unfortunately, some early and some later mistakes have been made in placing public buildings by which the harmony which might have been attained has been lost, and some spaces that should have been reserved for monuments have been unwisely used.

Let me illustrate what I mean. The State, War and Navy Department is the home of three executive departments, with no sculpture on or near the building to give it a distinctive character. On the other side of the city is the Navy Yard, where one may see a phase of the work-a-day life of the navy with no sculpture to make the place anything more than factory-like in its appearance. In the residence quarter of the city is a solitary statue of a naval hero in a square that bears his name, and at the end of Pennsylvania avenue, at the main approach from the city to the capitol, we have a monument to honor the navy. Without reflecting on its merits, it is safe to say that that particular spot is not the place for that kind of a monument. This approach to the capitol should be treated as such in a way to add dignity to the building behind it, and be a proper feature to what is practically a terminus to Pennsylvania avenue. Assuming that this monument is all that could be desired, and that it occupied a suitable place near the Navy Yard or Navy Department, then grouped about it in some way might be statues of all the great naval commanders from the birth of the Republic down to modern times. Of course, this may not be the best thing to do in this particular case, but it is sufficiently characteristic of the general needs of Washington to illustrate my meaning.

Washington, more than any other city in the world, is a city of homes. Commerce and manufacturing never have had and probably never will have, much of a footing here. For this reason it has greater opportunities for embellishment than any other city.

However picturesque some features of industrial equipment may be, factory chimneys and their surroundings do not generally contribute to beautify the modern world. In this respect, then, Washington is unique, and has possibilities that are quite her own. Let us look about a little and see what use has been made of these possibilities. Aside from the decorative groups on the capitol, and some of the other buildings, our monuments are mostly military. Although it may well be said that in military prowess we have proven ourselves second to no other nation, yet it is in the arts of peace that we excel all other peoples.

First of all, our experiment of government has proven the most successful of any yet tried, and has modified man's social relations in all civilized countries. As I have said, the city itself, with its capitol, is the monument to those ideals. But where are the monuments to those American creations that have revolutionized the world? The railroad, the telegraph, the cotton-gin, the reaper, the sewing machine, the marine cable, and the telephone, etc. In the field of science we have had only Benjamin Franklin and Professors Henry and DeGross worthy of commemoration in our Capital City? And where are the monuments to our great statesmen that should find their place with those of Webster, Lincoln and Garfield? American poets and historians have had great honor accorded to their memory in other than their own country and capital. Turning now to examine our military monuments in detail, we find that more than half of them commemorate events of the Civil War. While they are all deserving of the attention bestowed on them, should we not also have a care for our earlier history? In seeing the Farragut statue we naturally inquire, where are those of Paul Jones, Decatur and Hull? We have a monument to Lafayette, but he was not a more important personage than Steuben, and of our American-born revolutionary heroes only Washington and Greene have been remembered here. We might spend much time on this question of subject, but we must say something for architectural sculpture; some of the early efforts in this direction, as seen on the Capitol building, can not be said to have done much for the glory of American art.

The new Library building, however, was the greatest chance our generation has had for decorative painting and sculpture. They have made that building the great attraction of Washington, and with all due respect to the architectural profession, by far the larger part of the interest that the public has in the library is centered in the sculpture and mural decorations. This interest is out of proportion to the cost of those decorations, which was only

seven per cent of the total. I wish to make a point of this, because it is customary to economize on the decorations of our public buildings, whereas this seven per cent of the expenditure is really a most important part of the whole outlay. Since this one good example of architectural embellishment has been placed in Washington, the architects will find it easier to obtain such for the public buildings of the future. Its appreciation is an evidence that our people now recognize that sculpture and painting vitalize architecture and interpret its meaning and motive to the public.

Now we should have a word for the relation that one monument should bear to another. The mind receives a more lasting impression if ideas are presented to it in some consecutive order. The best artistic effects of public monuments and buildings have been produced by proper grouping, so that one thing enhances the value of another by its proximity. Just what sort of grouping should be adopted for Washington so as to maintain the existent monuments in their present positions, it would be difficult to say without giving it very careful study. It is evident, however, that some plan of a very definite character should be adopted so that ultimately a better arrangement may be developed. Any such plan must aim at either chronological order, or grouping as to subject, and perhaps for both of these. If the suggestion for a new avenue should be carried out, on the scale that has been demonstrated, it would present an opportunity that would forever solve this problem and bring order out of chaos at once. No other city in the world, so far as I know, could boast of anything so impressively beautiful as this might be made.

The Champs-Élysées has no such building as our capitol to fill the vista. This greatest of buildings has a right to have a monumental approach. Washington has a right to the finest avenue in the world. The American people have a right to it by reason of what they are; and, lastly, by reason of what they have been we can draw on American history for the inspiration that will make its sculptural decoration most artistic. Desirable and pleasing as it is to have sculpture in the public squares and open places of a city, this general plan for the improvement of Washington permits of greater possibilities for the sculpture of the future. It is in having the buildings so grouped and designed and the surroundings so planned as will allow the placing of the monuments that they may form a part of or be adjuncts to the architecture. Both would be enhanced in value thereby. From a purely business standpoint it is possible to demonstrate the investment value of a monumental art of any country and any city. For a national capital there is a higher and nobler motive for making it beautiful. It is the official home of the people. Its capital city should be an expression of their ideals of patriotism and humanity, their courage and aspirations. Art made Athens and Rome and Florence and Venice, each in turn, the center of the world.

In our own day art has made Paris the great center of attraction, and now Berlin is becoming its rival. What art may do for Washington we have only begun to realize. Fortunately we began aright, and in the capitol and its situation we have the finest building of its kind in the world. We have in Washington one of the finest city plans in the world. Now in the threshold of its second century, with assured peace and prosperity, it becomes a duty of our people to take advantage of all its natural and artificial resources and make it the grandest city in the world. As the United States leads the nations in all other things, it is natural to suppose that she will ultimately lead the world in the realms of art also. It depends much on the attitude of the Government toward that side of our national development. At the Chicago World's Fair the workers in the allied professions of architecture, painting and sculpture demonstrated that we have in America untold latent strength for artistic expression. This has manifested itself again in the naval arch in New York, and when the nation invites the artists to create for Washington a more logical and artistic appearance, I am sure they will prove themselves equal to this greatest of opportunities.

Before closing, I want to say a word for the relation of the artist to his employer. Sculpture has suffered much in this country from misdirected good intentions. With the best motives in the world, a committee having charge of funds for a monument starts out to get the best they can for the money, and usually confess they are in no way capable of judging of what is good art. They are wise if they spend a year or more in educating themselves, and they usually do this at the expenditure of time and thought on the part of a few, or many, artists, as the case may be. The result is as uncertain as the mind of the committee. So far as the Government is concerned, they have relegated the management of their sculpture to the War Department, simply because the placing of foundations in public grounds in Washington comes under the jurisdiction of the Engineer Corps. Military men and statesmen of distinction may justly be considered as authorities in their own separate fields of thought. To judge of military tactics and national policies requires long years of training and experience. Is it too much to assume that art is worthy of the same consideration? The principle that all contracts should be accessible to every citizen has resulted in competitions; yet it is the consensus of opinion among the artists that the best work is not obtained in this way. The sculptors whose reputations bring them all the work they can do have neither time nor inclination to enter into competitions, however wise the judgment of the merits of the work submitted may be. The principal justification is in the opportunity that competitions give to an unknown genius to show what he can do and perhaps gain recognition. It seems to me it should be so arranged that every man who had attained the first rank in the profession would have one chance to make an impor-

* Paper illustrated by lantern slides; read before the thirty-fourth convention of the American Institute of Architects at Washington, December 15, 1900.

tant work for the national capital. Would not this one opportunity, which would come to each competent individual when he had attained his best strength of mature years, be a greater thing to work for and wait for than the brilliant winning of a competition in the early years of professional life?

On the other hand, would not such an arrangement result in greatly improving the artistic standard of the monuments of this city by reason, not only of having the best men employed, but also because it would be the greatest opportunity of an artist's life, and offered in such a way as to leave him entirely free to do his best? Michael Angelo once competed with Bandinelli for the privilege of making the statue of Hercules for the city of Florence. Bandinelli had the social influence and obtained the contract, but I doubt if there are three people in this room who can call to mind his group that stands on the Piazza Signoria in Florence. The terra-cotta sketch that Michael Angelo made for it is in the British Museum, and, though it is only ten inches high and has lost its head and arms, it is artistically worth a thousand times more than the ten-foot group in Florence. It was after some one else had failed that Michael Angelo was entrusted with the marble from which he cut the David. I only mention these two cases to illustrate that others beside Americans in this age have suffered from the bad effects of competitions.

Every nation has its own responsibility for the presentation of its best work, and every American citizen has a right to expect the Government to secure, for public buildings, monuments and painting, the best art that each generation can produce. In this way only can Washington be the true capital, and the true representative of the genius of American thought.

REVISED FIGURES.

THE *Engineering and Mining Journal* of January 5 gave figures regarding the production of zinc white and white lead during 1900. From these figures I deduced some interesting facts regarding the consumption of paint in the United States.

It has since been found that in the compilation of these figures an error was made in the zinc white total, which set the latter 2,533 tons too low, the actual output of this product for the year being 47,101 tons instead of only 44,568 tons, as stated. The increase for the year is therefore nearly nineteen per cent, instead of only twelve per cent.

This raises the amount of zinc white paint represented by the pigment to the enormous total of 376,808,000 pounds, of which 282,808,600 pounds were linseed oil, representing about 15,711,000 bushels of flaxseed. This, assuming that all the product had been made into paint, as nearly all of it was. Add to this 330,374,000 pounds of paint represented by the 90,855 tons of white lead produced last year, we have the equivalent of 707,182,000 pounds of paint consumed in this country during 1900.

The point I wish to emphasize in these figures is that they demonstrate the growth of correct information regarding paint, and show that combination paints are rapidly gaining ground with discriminating paint users. It is only a few years since the consumption of white lead was more than thrice that of zinc white, while now it is scarcely double; while in the paint represented the output of zinc is actually nearly twelve per cent greater than that of lead. This increase means almost entirely an increase in the use of combination paints and a corresponding decrease in the use of straight lead and oil, since, except for interior painting, straight zinc white is not generally recommended, and straight lead is equally unsatisfactory. These figures show that consumers are rapidly realizing that, even with paint, "in union there is strength."

CHARLES JOURDAIN.

NEW PUBLICATIONS.

PROCEEDINGS of the Tenth Annual Convention of Railway Superintendents of Bridges and Buildings, held at St. Louis, October, 1900.

Most of the subjects treated of in this report will not interest architects, but there are two subjects which may interest them, namely, "Life of different kinds of timber in bridges," and "Is concrete the most suitable and economical material for bridge piers, etc.?" The information given about timber may be of use to architects, especially as many localities are treated of and the results of the experiences of many practical and intelligent men are given. But it is the subject of concrete that is the most interesting and it occupies more than one hundred pages of the book. It gives the experiences of many men in many localities and climates in dealing with this material, and the weight of testimony appears to be largely in favor of using it instead of stone, and of using Portland in preference to natural cement. The testimony is so voluminous that it can not be quoted here, but any one interested should procure a copy of it.

ASSOCIATION NOTES.

THE CHICAGO ARCHITECTURAL CLUB.

The Thomas Molding Company has offered \$50 for prizes in a competition for design of a city clubhouse. The competition will be conducted under the general code governing competitions in design of the club. The clubhouse to have a 50-foot frontage, to be three stories high and to be built of litholite, and the design is to embody the possibilities of the material and can be as ornamental as desired, avoiding extreme undercutting. Litholite is original stone pulverized and cast, having the maximum strength of the original stone, with a minimum weight, it being cast hollow

where design and construction admit. The drawings required will be an elevation, section and plan of façade, at 1/4-inch scale, and such other detail drawings as are required to illustrate the designs. Drawings must be delivered at the clubrooms at or before 6 o'clock P.M. on Friday, March 8, 1901.

AN interesting meeting, with a large attendance, held in the form of a "smoker," occurred on March 4. The questions, "Should architectural design and the study of historic styles follow and be based upon a knowledge of pure design?" and "How can pure design be best studied?" were liberally discussed, the trend of expression being generally against the method of the schools. The questions emanate from the Architectural League and the consensus of the discussion will probably form a considerable part of the transactions of its next annual convention.

MOSAICS.

W. L. B. JENNEY, architect, of Chicago, is in receipt of notice that he has been elected "Corresponding Member of the Société Centrale des Architectes Français," a society of the highest standing in Europe. This honor, which is rarely conferred, was given on account of Mr. Jenney's invention of the "skeleton construction," first used in the Home Insurance building, in Chicago. Mr. Jenney read a paper on this subject, by request, at the International Congress of Architects at Paris during the Exposition, and took a large party to the Exposition to inspect a very perfect model of the steel skeleton of a tall building exhibited by the George A. Fuller Company, of Chicago, in which they were all much interested.

FRANK LLOYD WRIGHT and Webster Tomlinson, architects, of Chicago, have entered copartnership, with offices in the Steinway Hall building, and studio at Oak Park, Illinois. Mr. Tomlinson, whose style of Henry W. Tomlinson has become familiar to the members of the Architectural League of America, has seen fit to drop the given name Henry. In this connection, a somewhat humorous incident is told. Mr. P. B. Wight, the secretary of the State Board of Examiners of Architects, upon receiving the card of the new firm, at once saw a gross violation of the State law, and his friendship for Mr. Wright could not influence him in the performance of his manifest duty and allow the unknown "Webster Tomlinson" to practice without a license. The result was a long letter to Mr. Wright stating the law which prohibited one architect from practicing under the license of another, enclosing extracts bearing on the case, and appealing to him as a law-abiding citizen. Of course, Mr. Wight was immediately made aware that "Henry W." who was a licensed architect in regular practice, and the unknown "Webster" were identical. The incident shows how thoroughly alive Mr. Wight is to the carrying out of the State law governing architectural practice, though it leaves the friends of both parties in doubt as to which the joke is on.

OUR ILLUSTRATIONS.

Hotel Building, Ottumwa, Iowa. F. R. Comstock, architect, New York city.

The Chicago Yacht Club. Holabird & Roche—Jarvis Hunt, associate architects.

A Bachelor Apartment Hotel Building, New York city. F. R. Comstock, architect.

Selections from New York Architectural League Exhibition of 1901: New York State Building at Pan-American Exposition, George Cary, architect; Accepted Competition Design, Naval Branch, Y. M. C. A., Parish & Schroeder, architects; Competitive Design for American Chamber of Commerce, Paris, by Frank E. Perkins; Atlantic Building, Wall street, New York, Clinton & Russell, architects; Willard Hotel, Washington, D. C., H. J. Hardenberg, architect.

Selections from T-Square Club (Philadelphia) Exhibition of 1901: Accepted Competitive Design, Philadelphia Stock Exchange, Louis C. Hickman, architect; Competition Design, Baltimore Customhouse, submitted by Frank Miles Day & Brother; Bird's-eye View, Washington University at St. Louis, Cope & Stewardson, architects; Hall of Science, Stetson University, William Charles Hays, architect; Building for an Astronomical Exhibition, Gustav Halmhuber, professor, Stuttgart, Germany; Summer House for H. Underwood, Fox Point, Wisconsin, Elmer Grey, architect—the exterior and a detail view are shown; A Master's House at Groton School, R. Clifton Sturgis, architect.

Photogravure Plate: Residence, Milwaukee, Wisconsin. Elmer Grey, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence, New York city.

View in Library, Cincinnati, Ohio. Elzner & Anderson, architects.

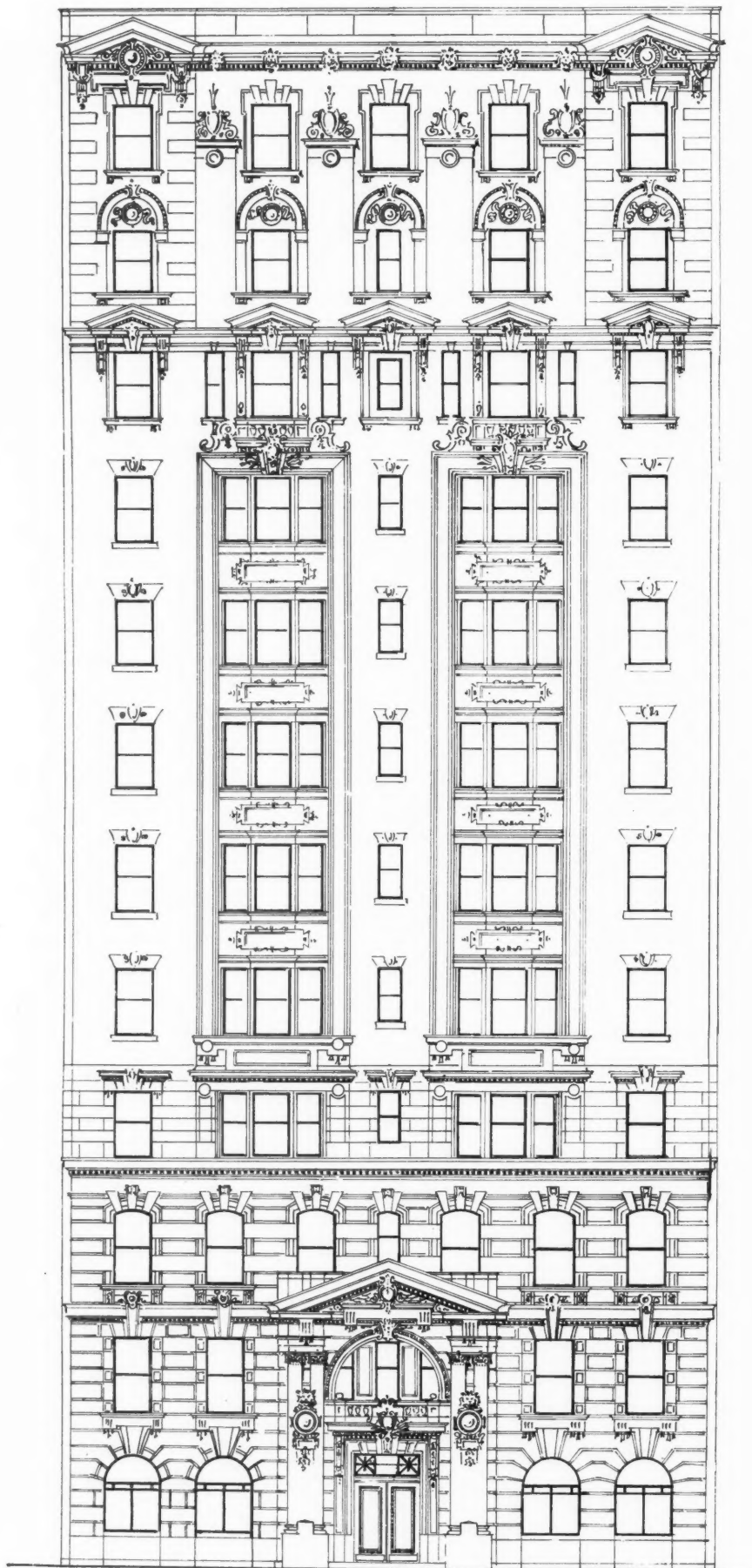
Sixty-eighth Street Pumping Station, Chicago. Henry Sierks, architect.

Central Park Avenue Pumping Station, Chicago. Robert Bruce Watson, architect.

Springfield Avenue Pumping Station, Chicago. Robert Bruce Watson, architect.

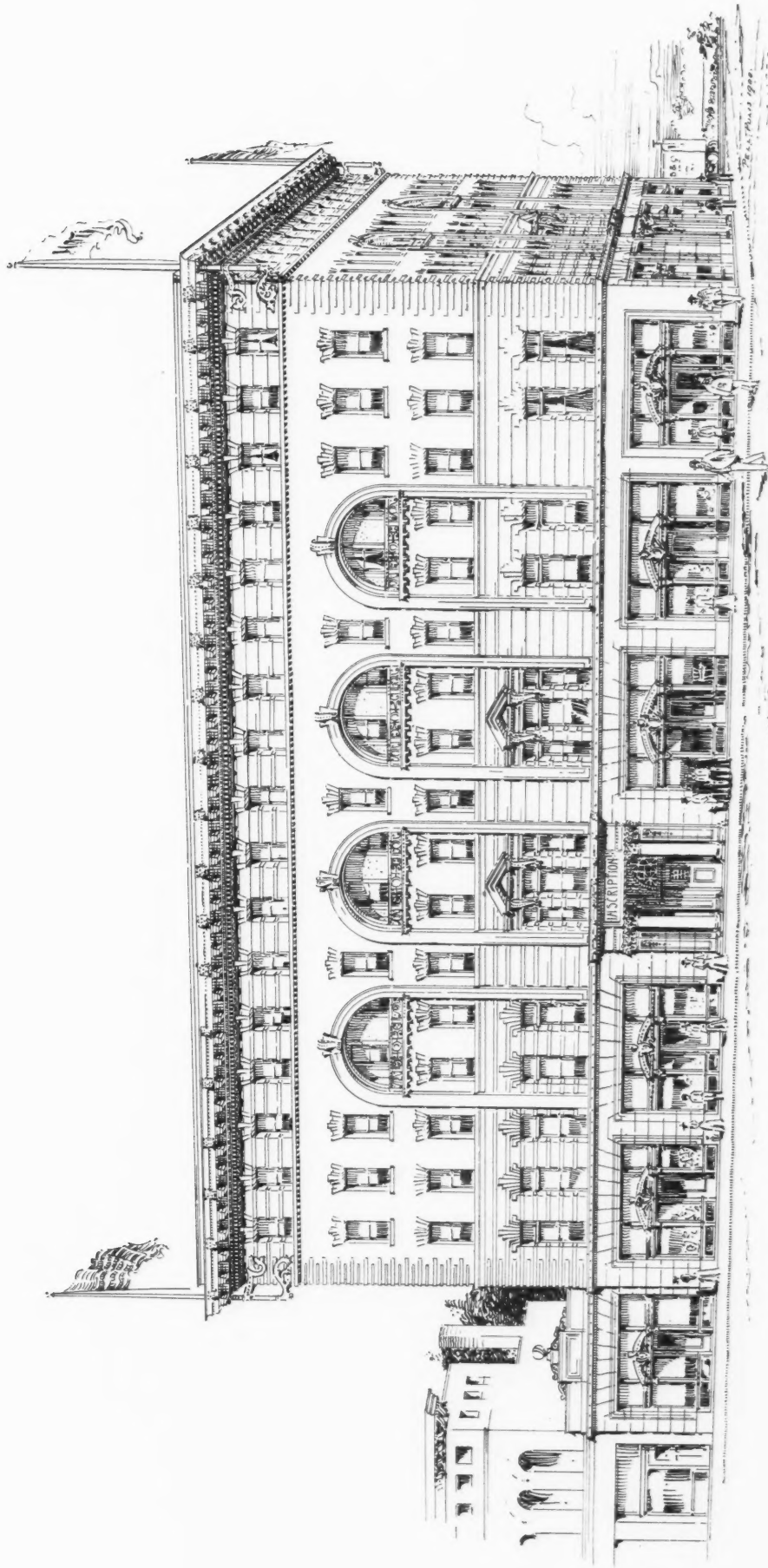
Stable for F. H. Page, Highland Park, Illinois. James Gamble Rogers, architect, Chicago.

View in Library, Residence of James H. Eckels, Chicago. Henry K. Holsman, architect.



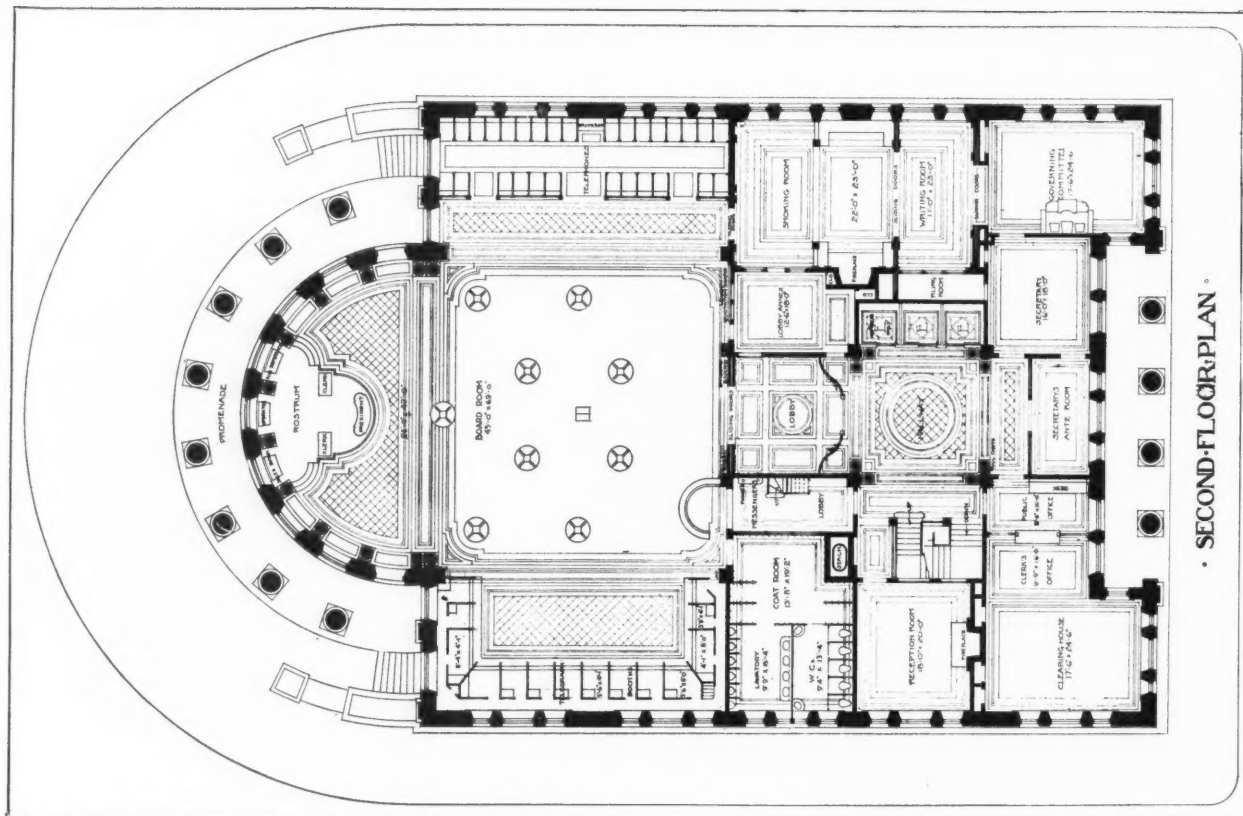
A BACHELOR APARTMENT HOTEL, NEW YORK CITY.

F. R. Comstock, Architect.



HOTEL BUILDING, OTTUMWA, IOWA.

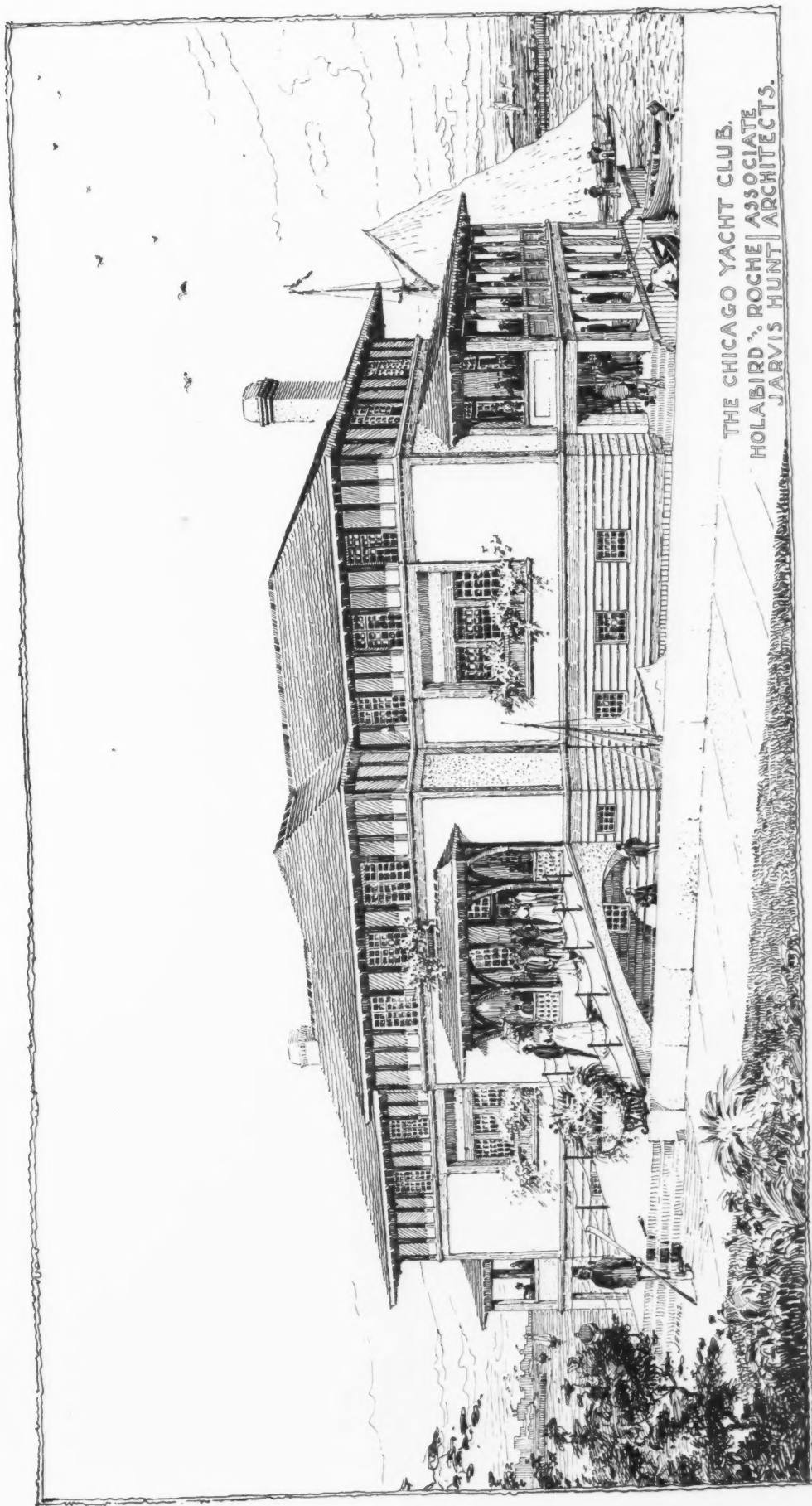
F. R. Umstock, Architect, New York City.



Selection from Philadelphia T-Square Club Exhibition of 1901.

ACCEPTED COMPETITIVE DESIGN, PHILADELPHIA STOCK EXCHANGE.

Louis C. Hickman, Architect. Philadelphia.

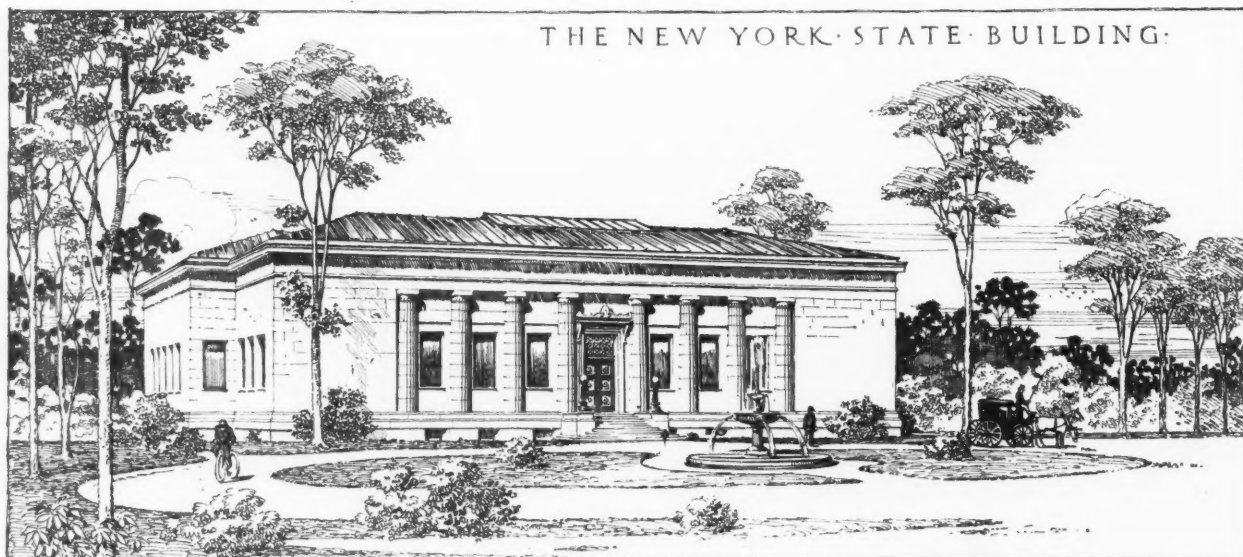


THE CHICAGO YACHT CLUB.
HOLABIRD, ROCHE & ASSOCIATE
JARVIS HUNT ARCHITECTS.



COMPETITIVE DESIGN, AMERICAN CHAMBER OF COMMERCE,
PARIS.

BY FRANK E. PERKINS.



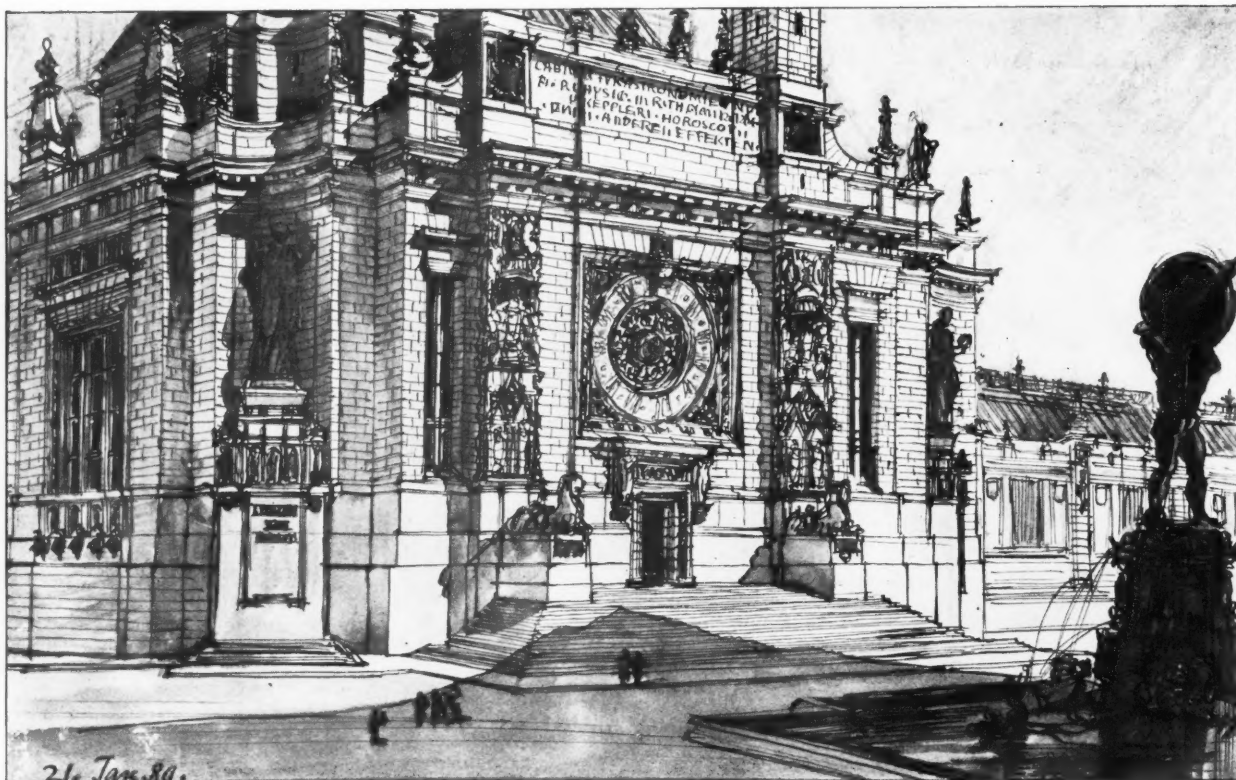
NEW YORK STATE BUILDING FOR PAN-AMERICAN EXPOSITION.

GEORGE CARY, ARCHITECT.



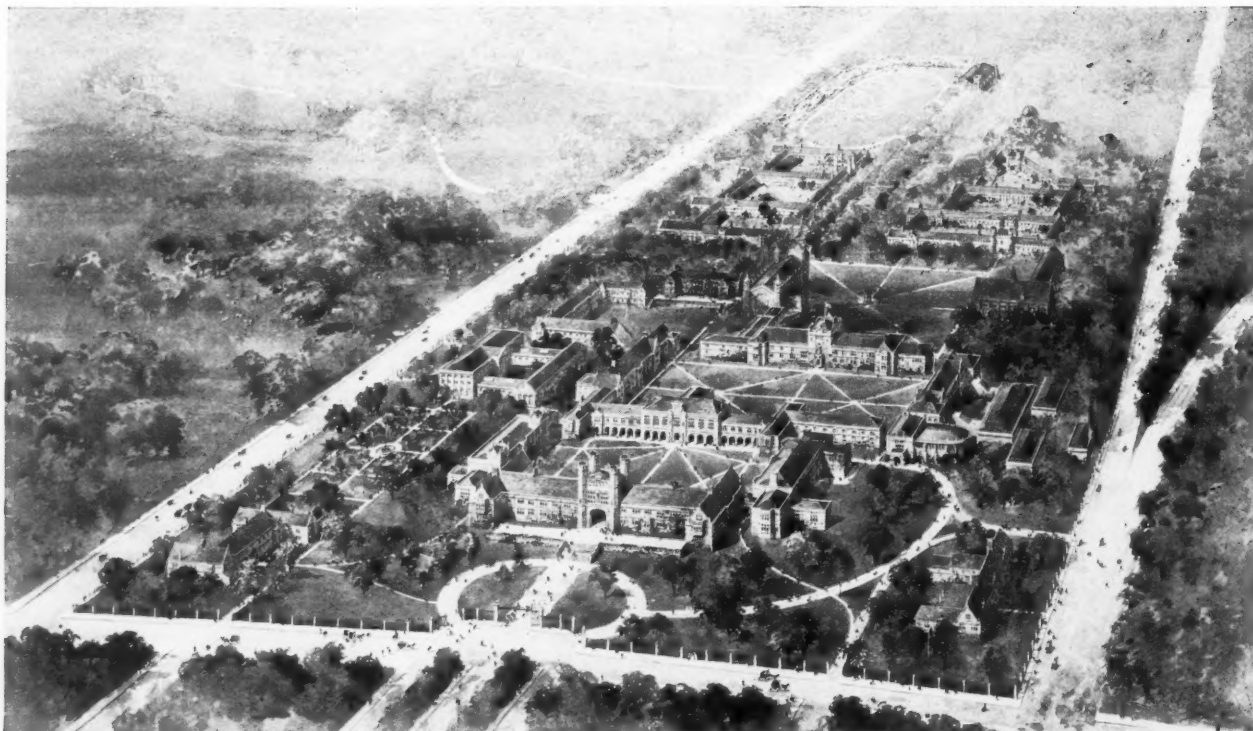
ATLANTIC BUILDING, WALL STREET,
NEW YORK.

CLINTON & RUSSELL, ARCHITECTS.



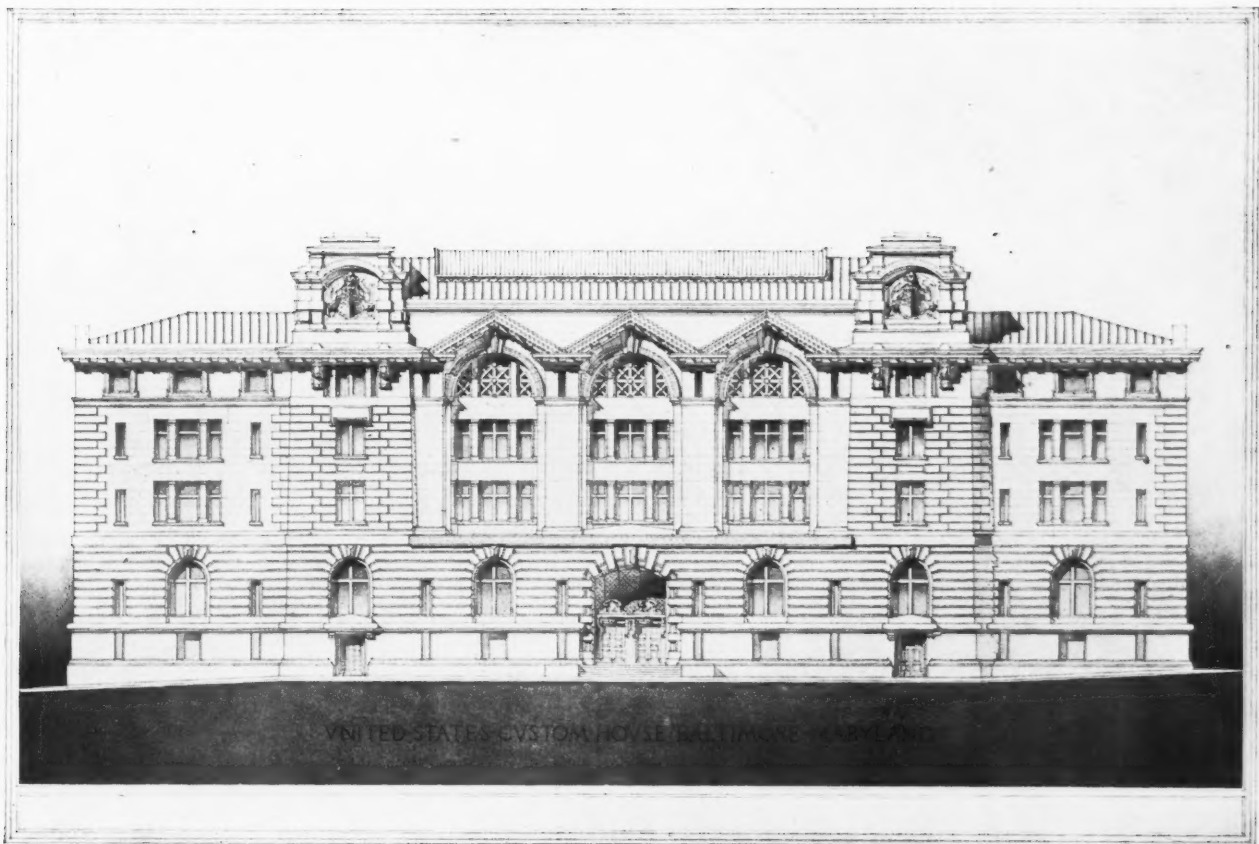
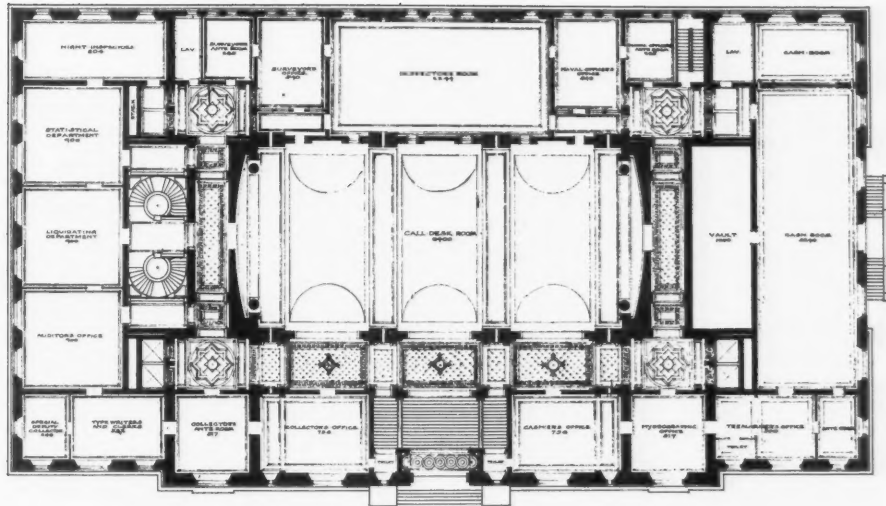
BUILDING FOR AN ASTRONOMICAL EXHIBITION.

Gustav Halmhuber, Professor, Stuttgart, Germany.



BIRD'S-EYE VIEW, WASHINGTON UNIVERSITY, AT ST. LOUIS.

Cope & Stewardson, Architects, Philadelphia.



COMPETITION DESIGN, BALTIMORE CUSTOMHOUSE.

Submitted by Frank Miles Day & Brother, Philadelphia.



EXTERIOR VIEW.



DETAIL VIEW.

SUMMER HOUSE FOR HERBERT UNDERWOOD, FOX POINT, WISCONSIN.

Elmer Grey, Architect, Milwaukee.

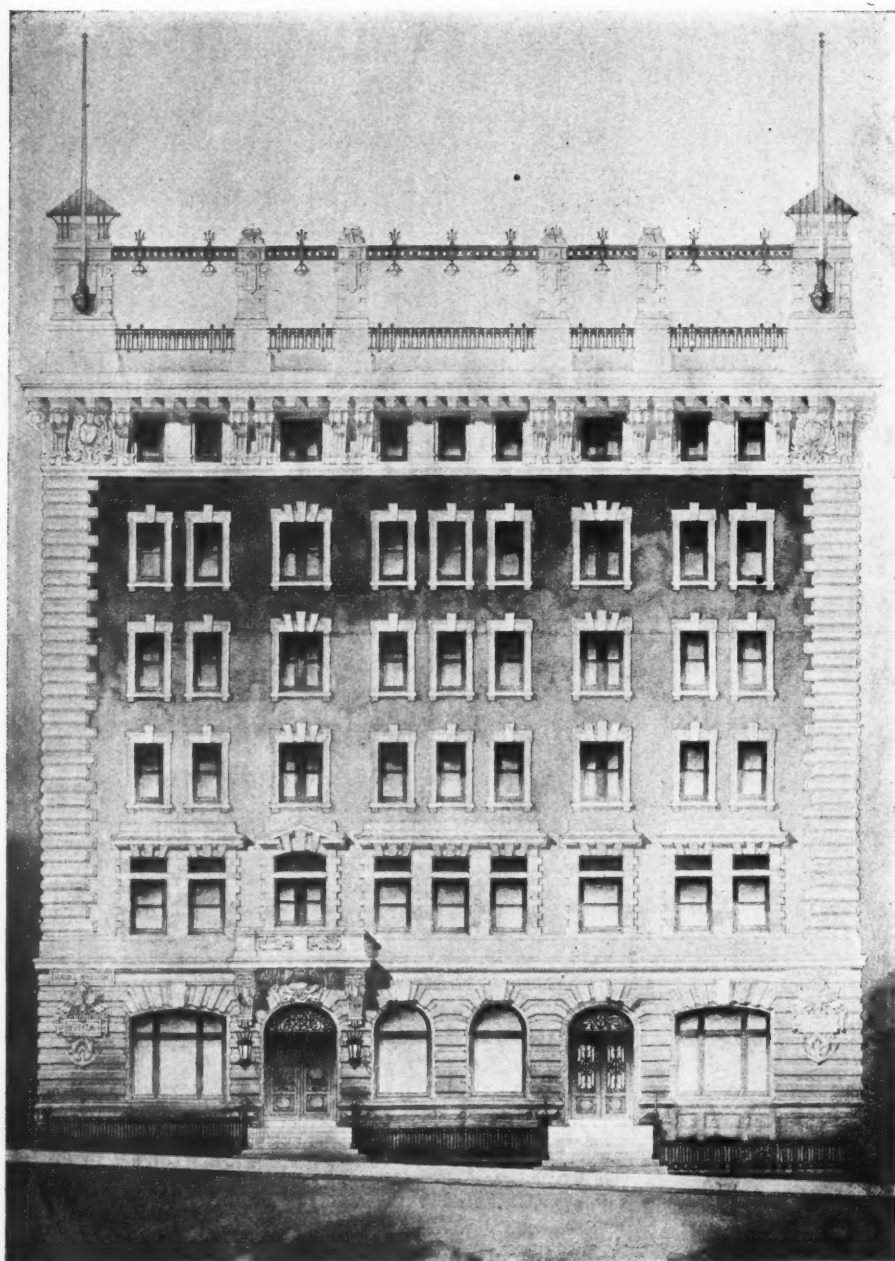
SELECTIONS FROM PHILADELPHIA T-S



A MASTER'S HOUSE AT GROTON SCHOOL.
R. Clipston Sturges, Architect, Boston.



HALL OF SCIENCE, STETSON UNIVERSITY.
William Charles Hays, Architect, Philadelphia.

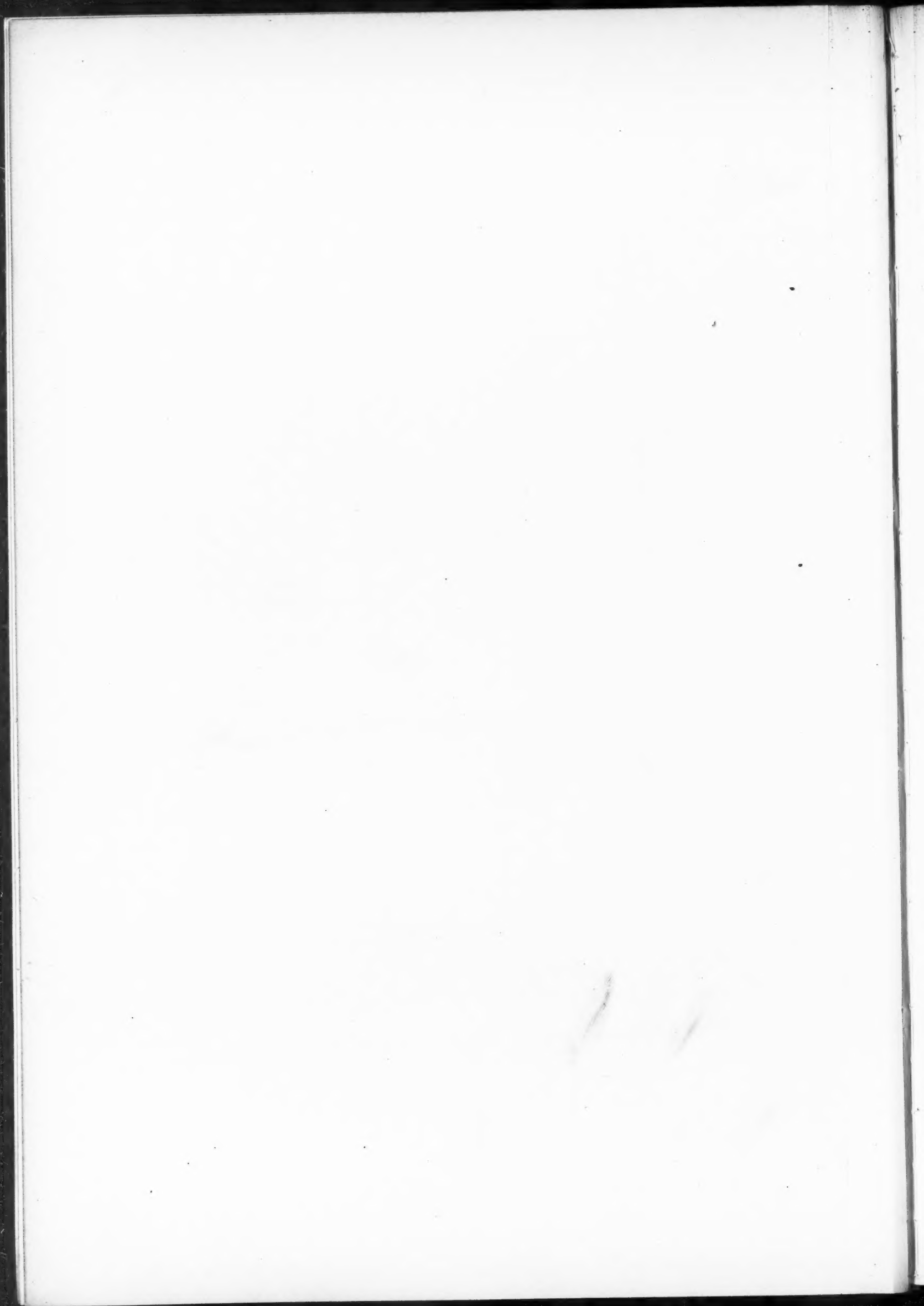


ACCEPTED COMPETITION DESIGN, NAVAL BRANCH,
Y. M. C. A., BROOKLYN.
PARISH & SCHROEDER, ARCHITECTS.



WILLARD HOTEL, WASHINGTON, D. C.

H. J. HARDENBERG, ARCHITECT.





RESIDENCE, MILWAUKEE, WISCONSIN.

ELMER GREY, ARCHITECT.

INLAND ARCHITECT PRESS.