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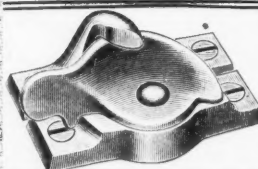
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NEXT CONVENTION AT TORONTO, CANADA.

The Second Pennsylvania Capitol Competition.

It is not often that the architects of a city or a State take such unanimous action in denunciation of a metricious competition program as those of Philadelphia presented the other day in their protest against the "proposals" of the Harrisburg Capital Commission. It is not surprising, however, that the profession in the State to which the competition was limited should feel strongly and act almost unanimously in opposition to a program that is but the repetition to one that has for a long time rendered the officials of the State *persona non grata* with the profession, while no one with a general knowledge of the—commercial tendencies, let us call it—of the average commissioner can believe that he does not see the value of a competition program which guarantees the award to the best design irrespective of the architect. In this case the very purpose of the competition was to correct the mistake made in the former attempt to secure plans for the State Capitol. Every architect could have advised the Commission and given it the two or three simple rules under which all architects might have been induced to present drawings. It was plain, therefore, that this Commission, like the last, did not desire to secure the best design, but rather that design which its members can best control. It is unfortunate that Professor Ware was induced to consent to act as advisor in this, where the chances are large for his being placed in a similar predicament as that of Professor Laird in the last competition. Therefore the announcement that but eight sets of plans were received by the Commission is not surprising to any one who has been at all conversant with the general feeling among the members of the profession in Pennsylvania in regard to this competition. In fact, there never has been, in the history of public competitions, excepting, perhaps, that of the county building at Chicago, so firm a belief established in the minds of both the profession and the public that the commissioners would violate every agreement at their pleasure as in this Harrisburg competition.

A Meritorious Soldiers' Monument Competition.

That the Capitol Commission of Pennsylvania could have received proper advice in the formation of their competition program for the asking from those whom they invited as individuals to gamble to the extent of from \$500 to \$1,000 in one "throw," is evidenced by that most admirably drawn program presented by the joint committee of the select and common councils for the Soldiers' Monument at Philadelphia. The program is simple and direct and gives to the competing architect all that he can expect. A perfectly fair judgment by capable men upon the merits of his design and an award in accordance with that judgment. The time is past when any citizen of the United States of sufficient intelligence to fill the most minor of public offices can plead ignorance upon what constitutes a fair competition program, and it is time that architects everywhere should take the position of the profession in Pennsylvania and refuse to lend their countenance and give their time to the advancement of the competition programs that bear on their face every evidence of insincerity.

THE INFLUENCE OF ORIENTAL ART.

BY F. W. FITZPATRICK.

"... And out of the darkness of the East did ye fetch its arts, its adornments, and fitting these about ye and about your temples did ye become as of the East . . . and will ye hand down these things to all posterity . . ."



THE first impression made upon an artist who travels in the Orient is the immobility, the placidity, the unchangeableness, as it were, of its monuments, its aspect, its customs, its very peoples. There is a harmony one finds nowhere else. A civilization that seems as old as man; a land that has been invaded time and time again, conquered, but that, unlike other conquered lands, always impressed its civilization, its laws, and its customs upon its invaders, instead of being changed, affected by them.

In the comprehensive term "civilization" is, of course, included art; or rather let us call one but the synonym of the other. And oriental art has been a most potent influence upon that of all other lands, if, indeed, it may not be termed the *mother* of all art. In the ancient Orient all art centered about the greatest, most useful and finest of human achievements in artistic fields—architecture. All else, painting, sculpture, enameling, pottery, mosaics, textiles, all these agencies were impressed into the service of the great mistress, and their resultant works became—if they had not their origin as—embellishments, ornaments, mere accessories, to enhance her queenly splendor.

In Greece it was different. The conditions, climate, exceptional circumstances, permitted an influence to be made upon its arts that was felt nowhere else, and is not apt to make itself felt anywhere again. I refer to the inordinate love of gymnastics. These exercises that developed the human body to its highest perfection gave an impetus to the plastic and drawn representation of the human form that led to the apotheosizing of those two arts, their elevation far above all the others, and, we may add, led to the corruption of good morals and the final debasement of the Greeks. Christianity and Mahometanism found it necessary to suppress this voluptuous depicting of the human form, but they could not eradicate the love of perfectly symmetrical and beautiful forms that that influence had created. Now, architecture is the art in which that sentiment finds its highest expression, its most subtle application. Therefore are we, as de Beaumont so aptly puts it, "the more impressed with the civilization that gave us the magnificent perspectives of Thebes, of Memphis, of Babylon and of Nineveh, ages before Milo thought of his Venus or Phidias of his bas-reliefs. In the former are not only the perfect harmony of the human form, but the sentiment, the evidences and complex significance of a complete and exalted civilization, a symbolism profounder and far more eloquent than the mere perfection of a representation of however beautiful a human body."

Architecture has attributes so essentially her own, a manner so essentially, we might say, personal, of expressing the beautiful, and has such peculiarly individual tendencies that it is impossible to look upon that art as a mere growth, an evolution, brought into play by the later necessities of man. We are prone to look upon it, and with perfect justice too, as a distinct function of our species, "an instinct *sui generis* that should be classified as one of the faculties of man—the faculty, or instinct, of construction." Many scientists seem to see in the monuments of antiquity but the successive modifications of a common plan, a primitive shelter for man; they think that the "instincts" of proportion, harmony and ornamentation were awakened in, if not given to, man very late in his development. Quatremère for instance, and a high authority in archæology, by a very roundabout reasoning, thinks that the peaked-roof hut built upon posts was the original basis of Greek architecture, but that it played no part in that of the Egyptian and Asiatic peoples, the herders and hunters of animals, who lived in caverns or in tents. It has been proven beyond question that the Grecian art, instead of being an outgrowth, such as he describes, from the hut of their ancestors, was copied in every particular, as well as they could and with the materials they had, from the Egyptians, who were past-masters in the science of construction ages before the Greeks needed even a hut. That

they later modified that art, changed it, adapted it to their particular wants and advanced ideas is incontestable, but to attribute its invention to the Greeks is not a reasonable hypothesis.

If we observe the different ways in which the birds of different species build their nests, the labyrinthical and geometrically admirable, well-drained and well-ventilated borings of rodents, and the cellular constructions of insects, we will get ourselves in the properly receptive mood to accept the theory that man is a *born* architect. Time has improved that faculty; education and necessity have rendered its work more complex, but we must admit that the instinct *is* inherent in us. An idea that scientists have combatted most strenuously until very recent date.

That contention established, it is but a step to the certainty that some one people, favored by climate and other conditions, developed that inborn aesthetic instinct to a very high degree, and became the fountain-head of that art, as it was also the source of the highest civilization. Few studies are as interesting, and few present so open and legible a book to study from. Perfectly preserved monuments, or debris of structures from which time has been unable to efface the records they establish, are at every step the student takes—in the right direction. In Egypt, in Arabia, in Assyria, in Phenicia, in Persia, may one trace the gradual growth, the flowering of that original and parent art from the sturdy and ancient trunk, that developed from the seed planted in the virgin soil of Elam aeons ago, by primitive man, but man, nevertheless, endowed with the faculty that inspired the planting of that seed.

To follow out all the branches of that tree in their countless sproutings and twigs, to observe the graftings made from it to other and younger trees, grown originally from its slippings planted in strange soils and forced with strange fertilizers, would be interesting indeed, but space permits us no such pleasant rambles. We must hasten on to the influence of oriental art upon our own era, the subject specifically assigned me.

Some would have us think that our splendid art of the Middle Ages literally sprang into being, was invented and carried to perfection by some occult dispensation from the law of evolution, a miraculous intervention. On the contrary, it was brought all ready-made from the Orient. Like some exotic plant that, when taken from its natal soil, droops and apparently withers, that art had a period of decadence just before that time, but when transplanted into congenial soil and carefully nursed it bloomed and clothed itself with such fresh splendor that, seen in its new surroundings of more somber hue than those of its birth, it could hardly be recognized as the plant that in its own country seemed so ordinary, so commonplace. That refinement of art, the culture of the Middle Ages, we are asked to look upon as a spontaneous growth, was not even the maturing of an imperfect civilization, long established, but was a mere continuation of that civilization, and not always of its highest possibilities either, a civilization that had flourished for at least eight and been in active progression for nearly twelve centuries!

The new faith, Christianity, that had risen from the ruins of pagan antiquity, when once strong enough to stand alone, to rule in its turn, borrowed none of the forms from, nor patterned in any way upon, the art, the customs of the peoples who had oppressed it. All that pertained to them, or that even reminded the followers of Christ of them, was revolting—at least at first. Was it not for that reason largely that the Christian counsellors of Constantine advised the upbuilding of a new capital far from Rome and its unpleasant memories? He, a warrior, a Christian but in name, a leader of warriors, was fascinated with the charms, the insidious attractions of the Orient and the capital of the world was transplanted to the Bosphorus. Still, nor he nor his followers were artists, though they saw, appreciated, admired and desired the beauties of all kinds the East set before them.

The time of miracles was almost past, few suppose the wondrous construction and perfect ornamentation of that capital was heaven-given. The inference is that those things were borrowed, assimilated. And whence?

Construction as typified by this so-called *new* art of Byzantium, indicated an advanced knowledge of statics of equilibrium, of complicated mechanism, and acknowledged neither Egypt nor Greece, nor Rome as prototypes. Perfect as were the parts, the details, the sculptured decorations used in the architecture of these three great teachers of the world, their construction was primitive, infantile, so simple as to be unscientific, a mere superposing of masses, entablatures and roofs upon vertical supports

placed close together, structures covering much ground, but rising little above it, a construction one is justified in terming technically "brutal." Egypt piled masses high in the air, true, but building a mound of stone even mountain-high is impressive, but it is not the art of construction; the monuments of India were but excavations in the rock, with elaborately carved surfaces; there was nothing serious about the monuments of ancient China; dainty they were, interesting, but not to be dignified by the name art. No, the artists employed by Constantine, the architects of St. Sophia and of the other strikingly beautiful structures of Byzantium took none of these for their models, nor did they create a style upon some heavenly inspiration; they were influenced, as were their masters, by the examples of Persian art they saw all about them. In fact, most of them were men trained in the Orient, if not indeed orientals themselves.

Some strange, preservative influence has been at work that permitted that country, in spite of its ups and downs and the mutations and vicissitudes of time, the Elam of old, the birthplace of art, to retain its place among nations as the highest exponent of the true science of building, the perfection of form and the correct balance between structure and ornament.

The absence of stone and timber in quantities necessitated the use of bricks and materials of small dimensions, hence their skill in handling such small parts and incorporating them into magnificent masses. When wide openings were required the arch was the only means of spanning them. Such construction forced them into the knowledge of statics and into scientific experimenting and calculations. Their inborn love of beauty and color forced them to the use of enamels, dainty pottery, inlays and mosaics. At the time I write of, the art had been brought to a state almost of perfection.

The Romans and other despoilers of the East, admiring these works, had robbed it of much of its portable treasures. The merchants of the West trafficking back and forth—the East was then the great storehouse of the world, the land of gold and of promise, and was in much the same relation to the West as was America regarded by Europe in the seventeenth century—had left stations, settlements all along the great highways from India to Rome, and to the north, built after the manner of the East, and filled with its productions. All about Constantinople were such stations, such influences; all breathed of Persia and of Arabia, "Araby the blest," and of far-off India.

The founders of the new capital were thus already familiar with oriental art, and now as they set about building their city, and subject to the still closer influence of that art, they, men not at all of an inventive race, anyway, were most susceptible to the fascination of their surroundings. Therefore it is not at all surprising that they adopted the delicate, sensuous and graceful art of their new neighborhood rather than that of their fathers, let alone any prejudice they might have had against the latter for the religious reasons I have before mentioned, and notwithstanding that they had the quarries and the forests and the laborers of the world to draw upon for even cyclopean construction had they desired it, rather than the dainty arcades, traceries and mosaics they did use.

Some wise men of the West have attempted to trace Grecian influence in the art of the new capital. Grecian influence, forsooth! Greece was dead, despoiled, forgotten, no longer visited; its civilization, carried to Rome long before, had become debased, deformed and finally replaced entirely by Asiatic influences, that held most potent sway over the Romans, a people capable of appreciating beauty, but without initiative in art, invention or any creative powers in that line.

Where in Grecian or Roman art do you find a suggestion for the great dome of St. Sophia's? What in the classic orders could inspire the elongated, bizarre and banded columns, the fantastic and weird capitals of the Byzantine works? And their great gilded backgrounds to their vividly colored pictorial representations, done in bits of glass and enameled tile; their mosaics, their fabrics, their jewels, their glassware, their furnishings; were they inspired by the severely correct, albeit beautiful, works of Greece? Can there be any connection between the natural poses and true painting of the human figure by the Greeks, and the conventionalized, stiff, almost grotesque figures of Byzantium?

After Alexander's great conquests and their resultant dislocation of the Persian Empire, its customs and its arts still held sway over, as we have noted, not only the conquered but the conquerors. So after the destruction of Nineveh, of Babylon, of

Persepolis, those regions preserved the memories of their former greatness. Any building that was erected was along those lines so well remembered. The spirit of those old achievements was dormant, but it took but a man, some mastering genius, or a great cause, to awaken to full life, and refreshed by that rest, all the splendor and grace of old. Such an art was easily resuscitated. The building of Constantinople furnished the occasion, the awakening; the result we have seen all over the world and still feel.

And Byzantium or Constantinople was but the way-station, so to speak, for that grand oriental art on its way to a world-influence. Persia and its art were too far from, too completely separated from Europe, to affect it at one bound. Constantine was thus the intermediary of that powerful Asiatic influence. He employed Metrodorus to build his church, his palaces. Later Anthemius of Tralles, and Isidorus of Milet rebuilt the church as

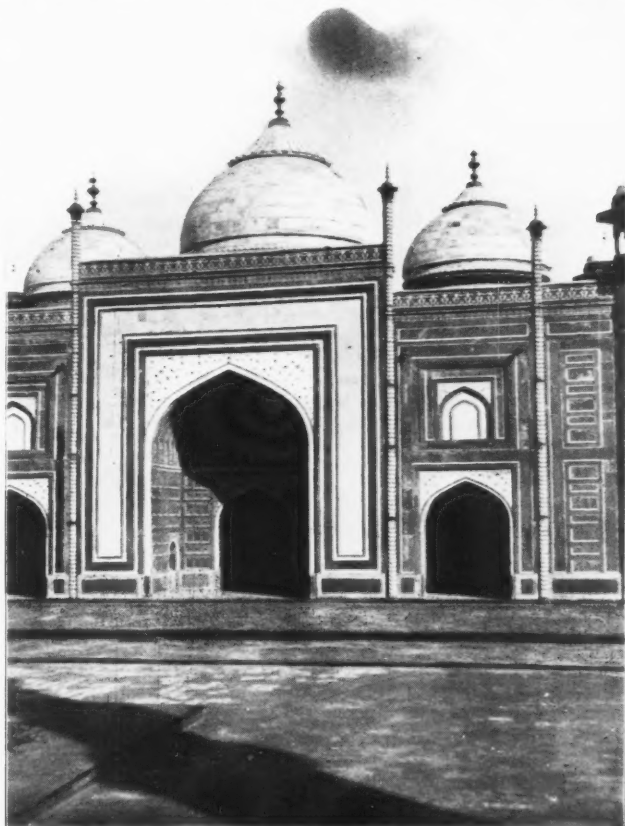


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THE TAJ MAHAL AT AGRA.

it has been preserved to us. All three were orientals, two of them Persians. Even Justinian II. employed a Persian architect in beautifying his capital. Other peoples of the Occident came to Constantinople, as visitors, as captives, as merchants, and, admiring the grandeur and beauty of its marvelous works, carried the seed back with them, scattering it about in every direction. Byzantium was truly the pivotal point from which that oriental influence radiated. There was much traveling and visiting those days; that influence spread and bore fruit with astonishing rapidity. You see, as we have before noted, the Orient, or perhaps more properly speaking, India, was the great treasure-house. There was a constant stream of travel toward and from it. Naturally all the lines of travel westward contracted and passed through the new capital, hence the wide range of that astonishing Byzantine influence.

Mentioning that Indian trade calls to mind what a lodestone that commerce has ever been to the entire world; a bone of contention, too. Its possession has always been looked upon as absolutely essential to any nation desiring to be a world-power. Egypt and Assyria contended for it, and as each gained it did she become mistress of the world. The rivalry of Nineveh, Thebes and Babylon for that trade gave rise to the wars that immortalized the names of Rameses and of Sesostris. The Argonauts sought to gain that commerce; so did greater Greece. Alexander's objective point was India and its riches. Rome fought for it

too, and in gaining Egypt and both banks of the Euphrates controlled the two great highways to that promised land. Then Islamism overthrew all that the emperors had accomplished. It was to avoid the caliph's exactions, and the monopoly of Venice, that the great navigators, Columbus among them, sought a sea route westward to India. Spain, Holland, France, England have contended for its possession. Napoleon in his Egyptian campaign was headed for India; England seems to have a pretty firm grip upon it to-day, but would rest more securely and blissfully did Russia not persist in ever reaching out in that direction.

Is it necessary to repeat here the old arguments claiming a Greco-Roman influence upon the buildings of Byzantium? Surely not; those old contentions have been disproved years ago. Persian art, as we have before noted, held sway all about; its arcades, aqueducts, vaulted and domed ceilings, its rich ornamentation, its fabrics, its embroidery, all absolutely unlike anything occidental, particularly Grecian, had reached high perfection. There had been great luxury in their work ever since the founding of the post-biblical cities under the Arsacidian and Sassavadian dynasties. So that the founders of Byzantium (really a Persian city, anyway. Founded by Byzas, the Greek navigator, it was taken two hundred years afterward by Darius and held by the Persians until the end of the reign of Xerxes), found an art already made. From the world over there flocked to the new capital scientists, men skilled in the arts and crafts, as well as great merchants, financiers and the aristocracy of Rome and many other centers. From Alexandria came a whole colony of experts, we might call them, who, having already been deeply imbued with that oriental art, and inflamed with the exalting mysticism and purity of the new faith, quickly adapted that art to the forms, the purposes, the soul, I might say, of Christian worship and life. The square plan of the olden pagan temple gave place to the cross-shapen plan of the church; religious zeal and fervor, supplemented with boundless wealth, made all things possible. That style, Byzantine indeed, but of Persian birth withal, grew amazingly. Most extraordinary effects were gotten and wondrous feats in construction performed. Under Emperor Basil did that style reach its apogee. Arcades were superimposed upon arcades, cupolas upon cupolas, arches became more and more stilted, some were pointed, in fact, vast domes were sprung from tiniest supports, color and ornament that in other hands would have been riotous, were blended into splendid harmony. The men of that day and place were profoundly versed in statics, in geometry, in algebra and equilibrium; they thoroughly understood the values of masses and openings, of lights and shadows, and their works were marvels of combined science and art, epoch-marks in the history of the arts, aye, in the history of the world.

By the year 440, one hundred and twelve years after the founding of the capital at Byzantium, and just one hundred years after the building of St. Sophia's by Constance, the son of the great Constantine, the so-called Byzantine style had found a firm foothold in Italy. That year they began a great cathedral at Ravenna, patterned in the main after St. Sophia's, though the Italians found it difficult to divorce themselves entirely from classic forms. The acanthus leaf and the Ionic volutes still had charms in their eyes, and they indulged, during that transitory time, in some strange medleys of those forms with wild animals, flowers, snakes and what not that were deemed essential parts of oriental decoration. The fluted columns became thinner and took on lines in the other direction, bands, garlands, lozenges, twistings and turnings. The earlier attempts of the Italians to apply what they had seen in the city of Constantine to their own buildings were certainly crude. The style they evolved, otherwise known as romanesque, might rather be called a travesty upon the Persian daintiness of Byzantine art. Still, the seed was there. The church of St. Cyriac at Ancona (its capitals are absolute copies of Persepolitan works), that of St. Zeno at Verona, and that of St. Mark at Venice are striking examples of that transitory period, the infancy of Byzantine art in Europe.

In many of the buildings of the period immediately following that, notably the work at Padua and Venice, radical departures were made in the general lines; the style became more flamboyant and daring, but, after a little while, they got back to a closer imitation of St. Sophia's in form, in detail and in construction. That church really seems to be the most perfect example of that art. The Turks clung to it, when once they began copying it, more tenaciously than any other people. At Stamboul, for cen-

turies after, every building erected was but a copy of some part of that church. The later structures in Egypt, in Persia, in India and in Russia, even the Kaaba in Mecca, are all traceable to that magnificent model.

(To be continued.)

THE EFFECTIVENESS OF THE TARSNEY ACT.*

JOHN HALL RANKIN, A.A.A.A.

THE Act of Congress approved February 20, 1893, known as the "Tarsney Act," is, as its title indicates, an act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings to be erected under the supervision of the Treasury Department, and providing for the local supervision of the construction of these buildings. The law is very short and most simple in its requirements. It provides that the Secretary shall, at his discretion, obtain drawings by competition among architects under such conditions as he may prescribe, payment to be made for professional services out of the appropriation for the respective buildings. No less than five architects are to be invited to enter each competition, and the general supervision of the work is to continue in the office of the Supervising Architect of the Treasury Department, he to be the representative of the Government in all matters connected with the erection and completion of such buildings, to receive proposals, award all contracts, disburse all moneys, and to perform all duties which now pertain to his office, except the preparation of drawings and specifications and the local supervision of the construction. The drawings are at all times to be subject to such modifications as may be directed by the Secretary of the Treasury.

It will be seen, therefore, that there is nothing objectionable in this act as far as it goes, provided proper regulations are made under which it may be enforced, and as the regulations now in force lay down in detail the manner in which competitive drawings are to be received and the work carried out, it is necessary to take up these regulations in order to discuss the effectiveness of the law itself. These regulations may be briefly summarized as follows:

At least five architects of good professional standing who are citizens of the United States shall be invited to submit plans, drawings, etc., to be passed upon as to merit by a Commission, consisting of the Supervising Architect and four architects or experts in the construction of buildings.

The office of the Supervising Architect is to furnish data and information as to cost and requirements, the successful architect to be retained to prepare plans and locally supervise the building, receiving for his services five per cent upon the cost.

The Department agrees to make a selection if a suitable design be submitted, but reserves the right to reject all plans, if, in the opinion of the Commission or the Secretary of the Treasury, none such has been submitted.

Each competitor is to submit a detailed estimate of cost.

Competitors forfeit all privileges who shall violate any of the conditions governing the competition or seek to improperly influence any of the Commission.

No member of the Commission to have any interest whatever in any design submitted, and no employee of the Treasury Department to be allowed to enter the competition.

The manner in which drawings are to be forwarded is prescribed; the use of any distinguishing mark is forbidden, the identification of drawings to be by the enclosure of a sealed envelope containing the name of competitor; the Commission is required to place out of competition any drawings as to which the conditions of the regulations have not been observed; make selection in order of merit; and it is stipulated that the selection of a design by the Secretary of the Treasury and its subsequent approval by him, the Postmaster-General, and the Secretary of the Interior, shall be final and conclusive.

Designs of unsuccessful competitors are to be returned to them immediately upon the award.

Should the architect selected be an incompetent or improper person, the right is reserved to remove him, he to receive proper compensation.

The successful architect is to revise his drawings as required and then proceed with the working drawings. If any changes are required in these he is entitled to extra compensation, but no changes are to be made without written authority from the Secretary of the Treasury.

The architect, at his own expense, when required to do so by the Secretary, is to make such revisions and alterations in the working drawings and specifications of such building as may be necessary to insure its proper construction within the limit of cost as fixed.

The architect's commission is to be computed upon the sum of money expended for the actual cost of construction as ascertained by contracts awarded, not including furniture, light fixtures, and electric light plant.

Compensation of five per cent to be in full payment of all charges for full services, inclusive of traveling and other expenses; to be paid as the work progresses in the usual way; and until the actual cost of the building can be determined the fee will be based upon the proposed cost.

The Department provides a competent Superintendent of Construction whose qualification shall be passed upon by the architect.

The architect to furnish for the use of the Department a set

*Paper submitted to the American Institute of Architects' convention, October 4, 1901, as a report of a special committee.

of tracings of all working drawings and revised competitive drawings, two copies of the specifications and one copy of detailed estimate of cost, the office of the Supervising Architect to furnish all necessary duplicates of plans and copies of specifications.

The Supervising Architect receives all proposals for contracts to be awarded, and determines the manner in which the contracts are to be let; payment for work of construction being made monthly at the rate of ninety per cent of the work actually executed and in place, upon vouchers certified by the architect and countersigned by the Superintendent of Construction.

All contracts except for exigency expenditures are to be advertised for thirty days.

In closing it is stipulated that further details necessary to properly carry out the regulations may be arranged by the Supervising Architect, provided they do not conflict herewith, and that these regulations are to be subject to modifications and change at the pleasure of the Secretary of the Treasury.

All Tarsney Act competitions are carried out at present under these regulations, and after reading them carefully it is impossible for any member of the profession not to feel that the tribute which the President of the Institute in his last annual address paid to the present Secretary of the Treasury was most timely and well deserved. Credit is also due the Supervising Architect, by whose advice the Secretary has doubtless been guided, but everything rests with the Secretary, and it is not always that a layman, however willing he may be to follow the directions of his attorney or physician, is willing to be guided by the advice of his architect. In this particular case the commencement has been remarkably good, but when we consider what it might have been under other conditions, and how Government architecture has suffered in the past, the question arises whether some movement should not be inaugurated to make the Supervising Architect an officer of the Government rather than the chief of a bureau. For many years to come the Government will be called upon to erect buildings in all parts of this broad land, postoffices, custom-houses, army posts, naval stations, etc., and it would certainly seem that their construction is a matter of sufficient importance to be placed under one head. Whether this may best be done by means of a Department of Public Works, or by placing them under the Treasury Department and making the Supervising Architect an Assistant Secretary, I do not pretend to say. To return, however, to the Tarsney law, it seems to me that the efficiency of the act depends chiefly upon the regulations for its enforcement, and the present regulations, broadly speaking, leave little to be desired. Whether the law might be amended by including the regulations is a question. Under the present Secretary of the Treasury this is certainly unnecessary, and any future Secretary who is in sympathy with good architecture and proper architectural practice would doubtless follow the present methods. Should any future Secretary be more inclined toward political methods than architectural progress, he could doubtless find means to evade the law even though the regulations form part of it.

There are certain points in the present regulations, admirable as they are, which may be mentioned as calling for revision and improvement. The manner of selecting the competitors is naturally a matter of first importance, and, while not prescribed, has been made the subject of more or less discussion. I regret to say I can not for my part concur in the recent suggestion that the Commission of experts shall have a voice in such selection. The nature of their duty calls for absolute freedom from interest in any competitor, and it seems to me that this freedom might be to an extent impaired by adding the selection of competitors to the duty now performed by the Commission. Personal experience, while considering the acceptance of an appointment to act on a commission to pass upon a list of competitors, and select an architect, has demonstrated to me that the members of such a commission are subjected to much annoying importunity and pressure, which would not be the case were they to have nothing to do with the selection of competitors. The lists as made up by the Department hitherto have been fairly representative, making due allowance for the necessity of recognizing local men, a necessity which it would be most unwise to ignore if we expect the law to continue in operation.

The suggestion has been made, and I believe it came originally from the Supervising Architect's office, that those architects who have been successful in winning important Government competitions be privileged, in addition to the regular number of competitors selected, to enter such subsequent competitions as they may desire. This plan, however, was not considered feasible by the Department, but it would certainly appear that architects who have shown their ability not only to win Government competitions, but to successfully carry out the work, should be given a reasonable chance to continue in the service. This might be done by adding to a list of ten competitors selected in the regular way two architects who have previously qualified as described. As the number of buildings completed under the law increases the number so added might be increased to five, making fifteen competitors in all. Attention is drawn to this point for the reason that there appears to be a disposition on the part of certain members of the profession to take the view that such architects as have been successful in Tarsney law competitions should stand aside in order to increase the chances of those who have not been successful or have never competed. This scarcely seems to be a broad view. I take it that the Government, in establishing a system of competitions, is not inspired with a desire to distribute work for the benefit of architects, but to improve the public

service; and should it accomplish this purpose the profession of architecture will greatly advance in public estimation, which is more to be desired than an equal distribution of public work. Some such arrangement as above suggested will still permit a majority of competitors to be new men, and will give the Government the advantage of whatever experience has been gained by those who enter the competitions by reason of previous satisfactory service. To use the words of a distinguished architect, in writing upon the merits of such a plan, "it provides a certain reward of merit for faithful service and an encouragement for those already in the service, in the hope that they may have for future employment."

Paragraph 18 provides that the architect's commission is to be computed upon the sum of money expended for the actual cost of construction is ascertained by contracts awarded, not including furniture, light fixtures, and electric light plant. The significance of this is that the furniture, light fixtures, and electric light plant are usually paid for out of a separate appropriation, and not that under which the building is erected, and the selection and purchase of this equipment comes under the direct supervision of the chief clerk of the Treasury Department; neither the Supervising Architect nor the architect of the building having anything whatever to do with its selection. It is not to be expected or desired that the architect should receive a commission upon work that he does not perform, but it is very greatly to be desired that this work be placed under his direction, where it properly belongs. Under the present arrangement light fixtures are apparently selected without regard to the design or architecture of their surroundings, and they are frequently utterly incongruous and unsuitable. The result of this will probably be that the architect, in preparing his lighting scheme, will, in order to do away with fixtures as far as possible, resort to ceiling lights and individual lamps, thereby increasing the number of lamps required and also the cost of maintenance.

The furniture question is a painful one. The architect, after having spent time and thought upon the interior finish and wood-work of the building, must stand aside powerless while furniture and carpets of most inappropriate character are placed in his most carefully finished rooms. I have in mind an instance where furniture, counters, glass, partitions, etc., of that particular oak known to furniture men as "Golden," were placed in rooms handsomely finished in mahogany, and the result was anything but satisfactory.

Paragraph 19 provides that the five per cent commission shall be in full payment for charges for full services inclusive of traveling and other expenses. The question of traveling expenses in connection with Government work has been variously discussed, and while it has been finally settled by the Secretary of the Treasury every member of the profession will probably agree that the architect should receive such traveling expenses as a matter of right. Leaving that phase of the question out entirely, however, it would seem evident that the interests of the Government demand that the architect be not required, in the supervision of work, to take into consideration the expense of his visits in addition to the discomfort of travel. The value to the owner of close personal supervision on the part of the architect is beyond question, and as the amount of such supervision must necessarily rest entirely with him, all obstacles tending to operate against a frequency of visits should be removed. Their effect is bound to be felt no matter how conscientiously the architect endeavors to remain uninfluenced by them.

The exact relations between the architect and the Superintendent of Construction are not covered by the regulations, and there may arise conditions under which it will be necessary to have the authority of the latter distinctly defined, although this matter can doubtless be more intelligently handled after the law has been longer in operation.

I believe that no comparison between the cost of plans, specifications, and supervision, as furnished by the Supervising Architect's office, and as furnished by architects doing work under the Tarsney law, has ever been made, and such a comparison would be both interesting and instructive. I suggest that the Executive Committee endeavor to secure such comparison if it be possible. It should be understood, however, that if under the present rules providing for the operation and support of the Supervising Architect's office the same percentage for the support of that office be taken from appropriations for the Tarsney act buildings as for those done directly by the Supervising Architect's office, proper allowance be made for this in the comparison. I have not felt at liberty to inquire individually into this matter and have no knowledge as to whether or not the rules so operate. If they do the fact might properly be brought by the Executive Committee before the Secretary of the Treasury and the Supervising Architect, who will undoubtedly at once see the injustice of such a practice. The expense to the Supervising Architect's office of a building done under the Tarsney act is most trifling unless some extraordinary contingency arises, and only the expense incurred by the office should be chargeable to the appropriation for the building under this law. It may be that this is done, but the question has arisen in my mind, and it seems a matter of more or less interest to the profession.

In the short time the law has been in operation it has been demonstrated that under it a building may be satisfactorily erected in practically as short a time as in private practice. Of course, to do this the architect must adapt himself to, and sometimes anticipate, the regulations and routine of the Department. But it is certainly not unusual for the architect in private practice

to encounter strange conditions, and often his success depends upon his ability to successfully handle them. Judging from experience, I should say that the greatest danger to the continued successful operation of the law, under the present regulations, is to be feared from the architect himself after his selection and the award of the commission to him to proceed. The present policy of the Department appears to be to leave matters largely in his hands; his discretion is given even wider scope than is usual in private practice, and his recommendations are promptly accepted and adopted when accompanied by any reasonable explanation. He selects all material, and his selection is approved except in cases where the experience of the Department has shown the material selected to be objectionable. There are certain rules, however, the necessity for which, from the Government's point of view, must be recognized, that he must not attempt to ignore or override, or he will find his path a thorny one. Should he discover, for instance, after the award of contracts, that his drawings omit certain necessities, such as a beam here or a column there, a letter to the Department explaining the omission, accompanied by a proposal and a recommendation that it be accepted,

will usually go through without question, as omissions and even errors, while unfortunate, are to be expected. Should the architect, however, in deference to his natural dislike to call attention to an error upon his drawings, attempt to supply the omission in any other way, he will immediately find himself in trouble. Any change in drawings without the authority of the Secretary is likely to bring on difficulties which might easily be avoided by proper care. A safe rule in carrying on Government work is to conduct all business with the Supervising Architect's office by letter, and each letter should be so written that when filed away with an endorsement, and if necessary a reference to an enclosure or drawing, it will make a complete record, and one that will be plain to any clerk in the office who may have to look the matter up months or even years after. This would seem to be not only a reasonable but a simple rule, and it undoubtedly is, although it is surprising how much care is required at first to carry it out in all cases. Equally reasonable is the requirement that the architect be able to answer intelligently inquiries of the Department regarding the work or any portion of it, and he has no ground for complaint if his failure to do so causes dissatisfaction.

A COMPARISON OF COMPETITION PROGRAMS WHICH ARCHITECTS WILL AND WILL NOT ACCEPT.

PROGRAM OF A COMPETITION

TO SELECT AN ARCHITECT FOR A MONUMENT TO BE ERECTED IN AND BY THE CITY OF PHILADELPHIA, IN HONOR OF THE SOLDIERS, SAILORS AND MARINES WHO SERVED IN THE WAR FOR THE SUPPRESSION OF THE REBELLION.

A. The competition is open to any architect who is a citizen of the United States. In submitting designs and drawings, every competitor agrees to abide by all the conditions below set forth.

B. For the purpose of this competition, the committee have decided that the site shall measure 100 by 100 feet, exactly in the center of Logan Square, Philadelphia.

C. The total cost of executing the work, including architect's commission, shall not exceed five hundred thousand (\$500,000) dollars. The materials to be used in the construction of the monument are left entirely to the judgment of the competitor.

D. No rooms are necessary or required in the structure, but a stair or stairs may be included to reach an upper part or parts of the structure.

E. The following drawings are required:

One plan at $\frac{1}{8}$ -inch scale showing entire layout, each half of which may be at a different level if desired.

One section at $\frac{1}{8}$ -inch scale, each half of which may be in a different plane if desired.

One elevation at $\frac{1}{8}$ -inch scale.

One perspective, point of view optional.

Drawings other than these will not be considered by the jury.

All drawings shall be made on Whatman's paper of the uniform size of 25 by 38 inches, except the elevation, size of sheet of which is optional. Drawings must not be mounted nor framed. The rendering of drawings is optional, except that the elevation shall have conventional shadows at 45 degrees.

Models at a scale of $\frac{1}{2}$ inch to the foot may be presented.

A typewritten description of the design and materials may accompany the drawings.

F. The drawings are to be enclosed in a portfolio securely wrapped, addressed, sealed and delivered, with models, if any are to be submitted, to Gavin Neilson, clerk of the committee, Room 404, City Hall, Philadelphia, Pennsylvania, until March 3, 1902. Each drawing is to be plainly and conspicuously marked as follows: "Competition for a Monument in Honor of the Soldiers, Sailors and Marines who served in the War for the suppression of the Rebellion," and without any other distinguishing mark or device which might disclose the identity of the competitor.

All expenses of delivery must be prepaid by the competitor. Drawings and models will be returned "collect." Those belonging to competitors outside of Philadelphia will be placed in the care of a responsible packer.

G. There must be enclosed in the portfolio with each design a plain, white opaque envelope, containing the name and address of the competitor. This envelope must be securely sealed and have no wax seal nor impression, legend, device or any mark upon it, which might disclose the identity of the competitor.

Each package containing a design will be opened by the jury in the presence of the committee, and its contents, including the sealed envelope, will be given a number by which they will be known in judging the designs. The sealed envelope will then be placed in the custody of the chairman of the committee, and will not be opened until the award of the jury is made.

H. The drawings will be judged by a jury composed of two architects and one sculptor, none of whom shall be competitors or in any way interested in the result, or the drawings, designs or models submitted. Each juror shall receive for his expenses and fee \$100.

The jurors will be selected as follows: One by the T-Square Club of Philadelphia, one by the Philadelphia Chapter of the American Institute of Architects, and these two shall select a third.

The names of the members of the jury will be announced in the Philadelphia daily newspapers the day after the day set for receiving the drawings, and the decision of the jury shall be announced in the same way, not later than thirty days after the same day.

It must be understood that a competitor will forfeit all privileges and rights in this competition if he violates any of the provisions of this program.

There shall be a joint meeting of Councils' Committee on Monuments and the Jury, when all envelopes shall be opened and prizes awarded in order of merit as determined by the report of the jury.

Information as to awards shall only be given out for publication by the chairman of the Committee of Councils on Soldiers' Monument.

I. The penalty for violation of any of the requirements of this program shall be determined by the jury.

J. Prizes will be awarded according to the report of the jury as follows:

A first prize of.....	\$1,000
A second prize of.....	600
A third prize of.....	400
A fourth prize of.....	300
A fifth prize of.....	200

All others participating in the competition will receive no compensation.

In the event of the execution of this work, the winner of the first prize will be recommended to Councils to be appointed its architect, with a remuneration of five per cent upon the total cost, in accordance with the Schedule of Charges of the American Institute of Architects. Should the successful architect, by reason of youth or inexperience, be deemed by the jury incompetent to satisfactorily carry out the execution of his design, it will be recommended that he associate himself with an experienced architect acceptable to the Committee of Councils on Soldiers' Monument.

K. There shall be no exhibition of any competitive drawings, unless the author's consent to do so is first obtained.

L. The sending of a printed report to each competitor of the proceedings of the jury shall be optional with the Committee.

M. No information other than that contained in this program will be given to any competitor.

SAMUEL B. GILPIN, Chairman,
Committee of Councils on Soldiers' Monument, Philadelphia, Pennsylvania.

PROPOSALS.

OFFICE OF THE CAPITOL BUILDING COMMISSION.

HARRISBURG, August 23, 1901.

The Commission created under the Act of Assembly approved the 18th day of July, A. D. 1901, for the construction and completion of the Capitol Building and for other purposes, invite the architects of Pennsylvania to submit plans and specifications for the construction, building and completion of the State Capitol at Harrisburg, including a power, light and heat plant of sufficient capacity to satisfactorily supply the needs of said building, as provided by the said Act of Assembly. The building must be of sufficient size to provide ample accommodations for the executive and departmental branches of the State Government, as well as the General Assembly, its officers and employees and to anticipate the future needs of the State. A certain amount of work having already been done, competitors are restricted in a measure to certain outlines of exterior and interior, of all of which facts they will hereby take notice.

The entire cost of the building complete, including all decorations, power, light and heat plant, the removal of the two departmental buildings now occupied by the Secretary of Internal Affairs and the Secretary of Agriculture, as provided by the said Act of Assembly, architects' fees and the expenses of the Commission shall not exceed the sum of \$4,000,000, as under no circumstances will extras be considered, nor will the Commission ask for any additional appropriation. The building is to be completed in all its parts, ready for occupancy on or before the first day of January, 1906, unless the condition of the treasury justifies its earlier completion. No plans and specifications from architects resident outside of the State will be received, as the law provides that the architect selected must be a resident of Pennsylvania. The exterior or outer walls of the building are to be of granite of the best quality, and in so far as practicable the interior decoration, finish and style of the Congressional Library at Washington will be taken as a type, scheme or model by the Commission in passing upon the plans and specifications submitted.

All plans and specifications must be sealed and filed with the secretary in the office of the Commission at Harrisburg on or before the 30th day of November, 1901, at 12 o'clock noon, at which hour they will be opened by the Commission.

The architect, who shall be the author of the plans and specifications adopted by the Commission, will be selected as architect to supervise the construction and completion of the building, the removal of the departmental buildings referred to and the installation of the power, light and heat plant, and shall receive in full compensation for his services a commission in accordance with the schedules of commissions adopted and recommended by the American Institute of Architects for full professional services.

The five architects presenting plans and specifications considered next best in the opinion of the Commission will each receive the sum of \$1,000.

All drawings shall be one-sixteenth scale. No limit is placed on the number of designs to be submitted by any competitor. All unsuccessful plans and specifications will be returned to their respective authors within a reasonable time.

Copies of the Act of July 18, 1901, under which this building is to be constructed, can be obtained by application to Edgar C. Gerwig, Secretary, Building Commission, Harrisburg.

The present buildings are open to the inspection of competing architects. Information as to space for the different departments can be obtained upon inquiry of the heads thereof.

The right to reject any and all plans and specifications is reserved.

By order of the Commission.

EDGAR C. GERWIG, Secretary.

At a meeting of the Philadelphia Chapter of the American Institute of Architects, held at the office of Wilson Erye, president of the Chapter, on November 15, the program sent out by the Capitol Commission was discussed, and the following resolutions were unanimously adopted, and a copy ordered sent to Governor Stone, and to the Capitol Commission:

WHEREAS, The State Capitol Commission has solicited from the architects of Pennsylvania designs for the completion of the new capitol building at Harrisburg, and has issued a program of competition for the same, and

WHEREAS, This program is very loosely drawn and offers little promise that the designs will be considered on their merits, and

WHEREAS, Professor William R. Ware, of New York, who was asked by the Commission to assist them in judging the designs at first accepted, then resigned and again in a qualified way, accepted the position, and

WHEREAS, In view of the improper conditions of the program, the connection of Professor Ware with the competition, though perfunctory, is much to be deprecated, and while it may mislead the unthinking, it can not justify architects in taking part in a competition so conducted, and

WHEREAS, In a previous competition with an admirable program, and but half a million dollars to spend, the results were absolutely nugatory; and in the present competition the program is greatly inferior to the former and the sum to be spent eight times as large, and

WHEREAS, There is a recognized method for conducting competitions for the selection of an architect now in use by the federal Government and formulated by the American Institute of Architects, which, if carried out in good faith, guarantees a satisfactory result, therefore be it

Resolved, That the program issued by the Commission is calculated only to encourage favoritism and injustice, that it obligates the commission in no way to select the best designs or architects, and that, therefore, we advise all architects of Pennsylvania not to enter the competition.

The effect of this protest, coupled with a general distrust of the governing body, is apparent in the result. In a competition for a \$4,000,000 building for a State containing 6,000,000 people but eight sets of plans were submitted.

THE BEAUTIFYING OF AMERICAN CITIES.

It is intensely gratifying to find large American cities considering broad plans for improving their appearance. It is being realized, more and more, that the construction of a good building here and there does not necessarily mean much so far as the general aspect of a city is concerned. The moment, however, that the relations of buildings to one another begin to be considered by any city, says the Worcester *Spy*, there is reason to believe that it is on the right course.

A city does well to plan parks. Too many parks are hardly possible. But a city does still better when it plans a park system, having in mind the relation of park to park and of the parks to their surroundings. It has been the working out of large schemes that has made Paris so superbly beautiful. Ideas that embraced the improvement of great areas have there been successfully put into effect.

Commissioners have been abroad from the city of Washington to study the cities of the old world in order that they might give to the nation's capital the best possible designs for adding to its beauty. Cleveland, Ohio, a city whose residence section is as beautiful as the business section is ugly, is now considering a plan for grouping public buildings, including the federal, municipal and library buildings, to form, when the scheme is realized, a "grand court of honor." Several new buildings must be built soon and very wisely it is being considered how each building may best add to the effect of others. Eventually a considerable portion of Cleveland where the buildings with certain exceptions are old and bad must be made over, and the present movement toward harmonious arrangement of public buildings, if it is successful, may have an effect reaching further than its advocates dream.

The Chicago exposition has perhaps been the most potent influence toward creating better thought about building that has ever been felt in this country. The Pan-American Exposition at Buffalo is also full of suggestion. What these expositions will eventually bring about for American cities and towns is past comprehension.

All of the wealthy American cities can do much for themselves when once they think more broadly upon questions concerning their adornment. If it is reprehensible for a person to be careless about his appearance, it is infinitely more so for a city to be indifferent as to its appearance.

It is not meant that the best effect is always to be obtained by grouping public buildings. Conditions may be such as to make a contrary plan more effective when the city is considered as a whole. But thought must not begin and end with any one building. It must include much more than that. Neither must it be of the present only; it must reach far into the future.

The remark is often made that after one has seen a few cities in the United States, making selections from the East, West, North and South, he can not derive much pleasure from visiting other cities, that is, so far as any delight other cities can possess for him in themselves. So soon as cities make the best of their environments, and work broadly for improvement in their appearance, the present monotonous sameness will vanish. Every city will assume a character distinctly its own and become well worth seeing.

The next fifty years should be a period of rebuilding wherever wrong principles were followed in the first place, and particularly where no principle at all was followed. Many a mayor may earn distinction by inaugurating a wise movement for giving beauty to his municipality. The old that is good should be spared and honored. The old that is bad should make room for something better.

The thought as to what the leading cities in this great and fertile land may make of themselves is indeed stirring. The time should not be far distant when Europeans coming to these shores must acknowledge that we have cities that appeal just as strongly to the artistic sense as any in their own countries.

PAINTS IN ARCHITECTURE.

PAINT LAWS.

THERE have been some scattering attempts of late, in several of the States, to pass laws governing the composition of paints. These laws have been uniformly devised to foster the sale of pure white lead, though ostensibly for the purpose of preventing the sale of compound pigments under that title. The paint grinders have naturally opposed such legislation, since it put upon them the implied onus of manufacturing and selling inferior and fraudulent goods.

The custom of calling compound white paints "white lead" is an old one, dating back to very early times, and even to-day the consuming public, though they know good paint after they have had experience with it, commonly class everything white in the paint line as "white lead." Whether the practice be an abuse or not, it certainly requires no new law to correct it; if the buyer be injuriously deceived, the common law of fraud is sufficient to yield redress.

Correction of the abuse lies more in the hands of architects than might appear at first sight; if they continue to specify, regardless of the economic facts of the case, materials which do not represent the highest modern practice, manufacturers will continue to meet the conditions by maintaining the old evasion.

It is so thoroughly established to-day as to be beyond chal-

lenge of any but the prejudiced or the uninformed that combinations containing zinc are superior to straight paints that some manufacturers are abandoning their time-honored brands and substituting new ones recognizing this fact. Architects can help along the much-desired reform by meeting the candor of such manufacturers half way.

CHARLES JOURDAIN.

POPULAR CANADIAN PLAYGROUNDS.

THE traffic over the Grand Trunk Railway System to the summer resorts located on their line during the past season has been somewhat phenomenal, especially the heavy tourist travel that made the Highlands of Ontario their objective point. From statistics compiled to date, over 25,000 passengers were carried into the Northern Districts during the past summer from points all over the continent; in fact, in view of the growing popularity of the regions, it is found necessary every year to increase the accommodation in this district by the building of new hotels and making additions to the hotels that are already located throughout the locality. First-class summer hotels are being erected at a cost of thousands of dollars, one now being in opera-



DEER-HUNTING IN MUSKOKA.

tion on Lake Rosseau, Muskoka Lakes, with accommodation for 250 people, and built at an outlay of over \$100,000. The region is bound to be popular, as there is no finer country on the continent of America for health, pleasure and recreation than the Highlands of Ontario, and which include the Muskoka Lakes, Magnetawan River, Lake of Bays region and the 30,000 islands of the Georgian Bay, not forgetting the many pleasant summer resorts situated on the shores of Lakes Simcoe and Couchiching.

Many are the expressions of praise emanating from travelers who have been in this region. A letter just received by a Grand Trunk official from Mr. Chas. F. Cutter, of New York city, is a specimen of what is thought of these districts, and reads as follows:

"We are wishing we were on Lake Rosseau in sight of the autumn glories of 'Fairylend' this very minute. More and better should be said about Muskoka than the bit of enthusiasm in that hasty personal note, more and better than I am artist enough to say, and in spite of the dictates of selfishness, which say, 'Don't tell everybody; Muskoka's too good to give away.'"

"Indeed, the kindness of United States and Canadian friends encouraged my wish for a vacation in high and dry air, with water-side delights and free from swarms of men or insects, have just given me and mine the best vacation of our lives. In the first place the trip to get there is easier, less expensive, though grander than any other between the Rockies and Switzerland. Rivers, lakes, Niagara Falls and the Gorge, and Lakes Ontario and Simcoe, stretch from New York city to Muskoka Wharf.

"The Grand Trunk trip, including all around the island-studded waters of Lakes Muskoka, Rosseau and Joseph at one's leisure in charming little steamers, with courteous officers and crew, substantial dinners, soft waters, clear exhilarating air, the whole continuous round is perfect. Then camp, cottage, boarding house or hotel life in this peace and grandeur, with refined friends, good books and well-behaved children, canoes and boating, bass right at your dock, pickerel around the next point, the finest bathing, sleep refreshing, no noise but one's own exuberance, dress to suit yourself, no business but fun, no roads but the trackless primeval forests—the whole 'shooting-match' challenges comparison with all other vacation grounds known to New Yorkers. Our only regrets are at leaving this paradise short of a six months' stay."

PHILIP J. MARKMANN has been appointed mechanical engineer of the Louisiana Purchase Exposition at St. Louis. Mr. Markmann has occupied responsible positions in architects' offices in Chicago and St. Louis, and has a reputation for accurate computation in the carrying out of structural iron plans.

ASSOCIATION NOTES.

LOUISIANA ARCHITECTURAL ASSOCIATION.

The annual meeting of the Louisiana Architectural Association was held at the office of Messrs. Toledano & Wogan, on November 11. An election of officers for the ensuing year resulted in the selection of Charles A. Favrot, president; Allison Owen, vice-president, and Francis J. MacDonnell, secretary and treasurer. President Favrot appointed Messrs. Paul Andry, Victor L. Wogan and Robert S. Soule to serve on the Board of Directors with the officers above named.

PHILADELPHIA T-SQUARE CLUB.

The subject of "Municipal Embellishment" is to have its share of special attention from the T-Square Club this winter. From the syllabus for the present club year, it appears that club members will have plenty of important problems bearing upon city beautification to work out. The club's first competition is scheduled for November 6, when the members will submit designs for suitable and artistic bill-posting facilities. This competition was suggested by an admirable ordinance in force at Chicago, which prescribes limits for the size and placing of advertisements around public parks and squares. Two designs are required. One for an isolated stand or "kiosk," for displaying small posters; the other a flat bill board for larger and more striking posters, placed against a wall or vacant lot and seen from the front only. A suggestion is made that each structure might be arranged for lighting at night and it would be an increased convenience if it could be combined with some utilitarian street fixture, such as a police call box, drinking fountain or street cleaners' closet.

Street accessories themselves will be the subjects for the competition due February 19. As seen in our public ways these objects are rarely things of beauty, although their forms are important in the perspective of a thoroughfare. The series of street accessories to be considered by the T club comprises a lamp post, a refuge with lofty standard holding a pair of arc lights, and a letter box.

Other competitions that will be taken up this winter will be for a small city square, an elevated railroad station and a public wash house.

All this work on the part of the club can not long continue without fruit. Once awakened the American people to the advantages of municipal beauty, let them realize that it means an additional comfort to life, and our cities will begin to be more like those of Europe and less like overgrown villages.

DETROIT ARCHITECTURAL CLUB.

The semi-annual meeting of the Detroit Architectural Club was held October 7. The rooms had been handsomely decorated for the occasion. During the summer months the club had also been greatly improved with pieces of furniture, etc. The following officers were elected: President, Cheri Mandelbaum; Vice-president, Walter E. Chaffee; Secretary, Dalton R. Wells; Treasurer, John J. Fraumfelder.

At this meeting it was decided to have the regular business meetings monthly instead of every two weeks.

The season's work will consist of four lectures by architects of national reputation and classes in design and steel construction. The former to meet Thursday nights and to be taught by Architect J. W. Chase; the latter to be given on Monday evenings and to be conducted by Mr. Walter O. Chaffee, a graduate of the Boston Institute of Technology.

The medals awarded by the Michigan Chapter A. I. A. in competition for designs for an entrance to Palmer Park of this city were presented to Mr. Richard Mildner and F. C. Pollmar. Mr. Louis Risher received honorable mention.

The medals were presented by Mr. Frank C. Baldwin, of the Michigan Chapter, A. I. A.

Committees: Entertainment, J. G. Gillard; House, John J. Fraumfelder; Class, Dalton R. Wells; Exhibition, Francis S. Swales; Publicity, Adolph Eisen.

MOSAICS.

The seventeenth annual exhibition of the Architectural League of New York will be held in the building of the Fine Arts Society, February 14 to March 10. The last day for reception of exhibits is February 6.

The best all-round weatherstrip that has been presented to architects seems to be found in that manufactured by the Automatic Door Catch Company, of Chicago. In its practical application there seems to be no feature that does not contribute to its superior excellence from the facility with which it can be applied to any door or window, straight or segment, to its perfect resistance of all air pressure, combined with the additional freedom from rattling and binding of the sash in cold weather, making storm sash unnecessary. A uniform temperature often depends as much on a good weatherstrip as a good heating apparatus.

The Architectural League of New York presents an attractive set of competitions for 1902 in its program for the fifteenth annual gold and silver medal competition, the Henry O. Avery prize and the president's prize. The subject for the gold and silver medal competition open to residents of the United States under the age of thirty years, is "A Library for a Suburban Town." That for the Henry O. Avery prize, open to all residents of the United States, will be awarded to the best design for "A Caryatid for a Mantel

in the Louis Quinze Style," and the president's prize, open to members of the league only, for the best design for "Mural Paintings Representing Architecture and the Allied Arts."

The subject for the sixth annual competition for the John Stewardson memorial scholarship in architecture will be "A Boys' School in the Country," open to those who are under thirty years of age and who have studied or practiced architecture one year in the State of Pennsylvania. Professor Warner P. Laird, of the University of Pennsylvania School of Architecture, is chairman of the managing committee.

A book lately received is entitled "Sawdust and Spangles." Its relation to architecture in the mind of the author, W. C. Coup, must be that sawdust is from lumber and, as lumber is a component part of building, he probably thought sawdust would be of interest to architects, and as spangles might create new ideas in mosaics, the book can be presented with propriety. It contains the incidents of an itinerant circus life some years back. The name circus will undoubtedly call to the mind of the architect many incidents under this cognomen that have often occurred in his professional career. There is possibly no man who is able or has finer opportunity to accumulate better material for a sharp, bright, interesting story than he who has a circus on his hands constantly. He is in the thick of things from the moment that he takes up the circus business until he lays it down. The circus man is touring over the country, searching out its remotest parts with scores of men and women, carrying wild beasts to show to his fellow citizens who are sometimes wilder. While the peaceful city folks wake at the usual time in the morning, breakfast and go down to their places of labor and business, returning for a solid meal and a good night's rest. And so it is with real expectation of entertainment that the reader takes up "Sawdust and Spangles" and finds the incidents so cleverly illustrated and pictured that it carries him far away from his daily turmoils and troubles of city and business life. We recommend this book for its brightness and cleverness, and though, perhaps, the architect and professional man may not find everything or the full quota of materials to construct a thirty-story building, he will find his mind wandering far above any such dwarf-like structure as he follows the pleasant rambles of William Cameron Coup. It is published by H. S. Stone & Co., Chicago.

OUR ILLUSTRATIONS.

Competition for Building at Washington, D. C., for Department of Agriculture. The following designs are given: Accepted Design by Lord & Hewlett, architects, New York; Competition Design by Howells & Stokes, architects, New York; Competition Design by P. J. Weber, architect, Chicago.

Competition for Rosenberg Library, Galveston, Texas. The general conditions of the competition were stated as follows: "The competition is limited to three invited non-resident architects or firms of architects, as follows: Ackerman & Ross, of New York city; Eames & Young, of St. Louis, Missouri; Thos. H. Kimball, of Omaha, Nebraska, and all of the resident architects of the city of Galveston.

"The Board of Directors engaged Mr. A. F. Rosenheim, architect, of St. Louis, Missouri, to act as their professional adviser and consulting architect, to aid them in preparing these instructions, in making the award and in other ways.

"The architect whose design is selected as being the best, will be retained to prepare the working and detailed drawings and to supervise the construction of the building. He will receive, in compensation for his full professional services, a fee of five per cent upon the total cost of the building, when completed, as established by the American Institute of Architects. To provide for the contingency of delay or of the discontinuance of the work, the architect so retained will be paid the sum of \$1,000 upon the award of the competition, the said payment to be regarded as on account of the final commission.

"The unsuccessful non-resident competitors will each receive the sum of \$250, together with their drawings, not later than ten days after the award of the competition. Of the designs submitted by the unsuccessful resident Galveston architects, the two best will be selected by the Board of Directors, with the assistance of the consulting architect, and the authors of the designs so selected will each receive the sum of \$250 at the same time the invited unsuccessful competitors are paid."

The following are shown: Accepted Design by Eames & Young, architects, St. Louis; Competition Design by Ackerman & Ross, architects, New York; Competition Design by Thomas R. Kimball, architect, Omaha; Competition Design by D. N. McKenzie, architect, Galveston, Texas.

Photogravure Plate: Residence of George Anderson, Detroit, Michigan, Rogers & MacFarlane, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

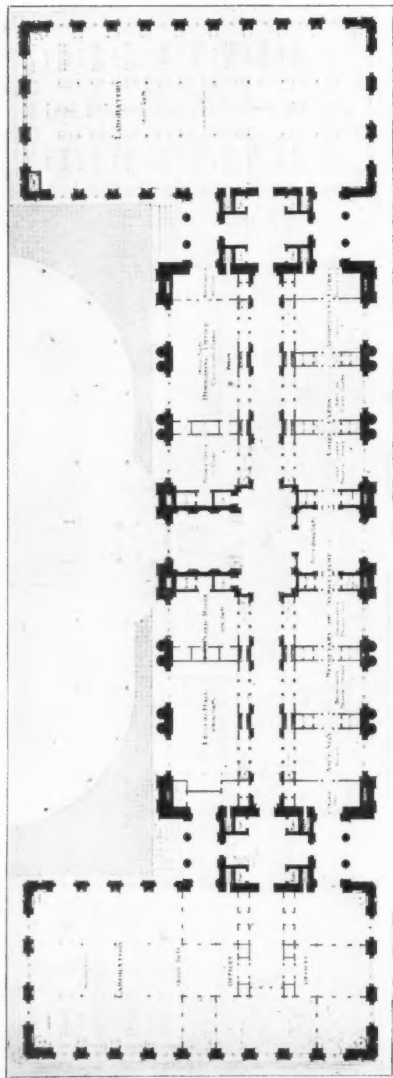
Residence, Chicago.

Colonial Residence, Chicago.

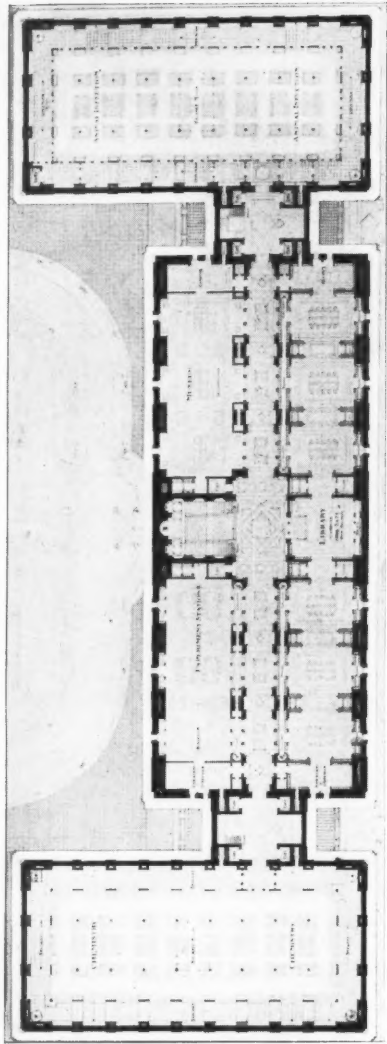
Dempster Street School, Evanston; D. H. Burnham & Co., architects.

Buildings for the Washington University, St. Louis, Missouri; Cope & Stewardson, architects, Philadelphia. The following are shown: University Hall, Front and Rear Views; Chemical Laboratory; Busch Memorial Building; Civil Engineering and Architecture; Cupples Hall No. 1.

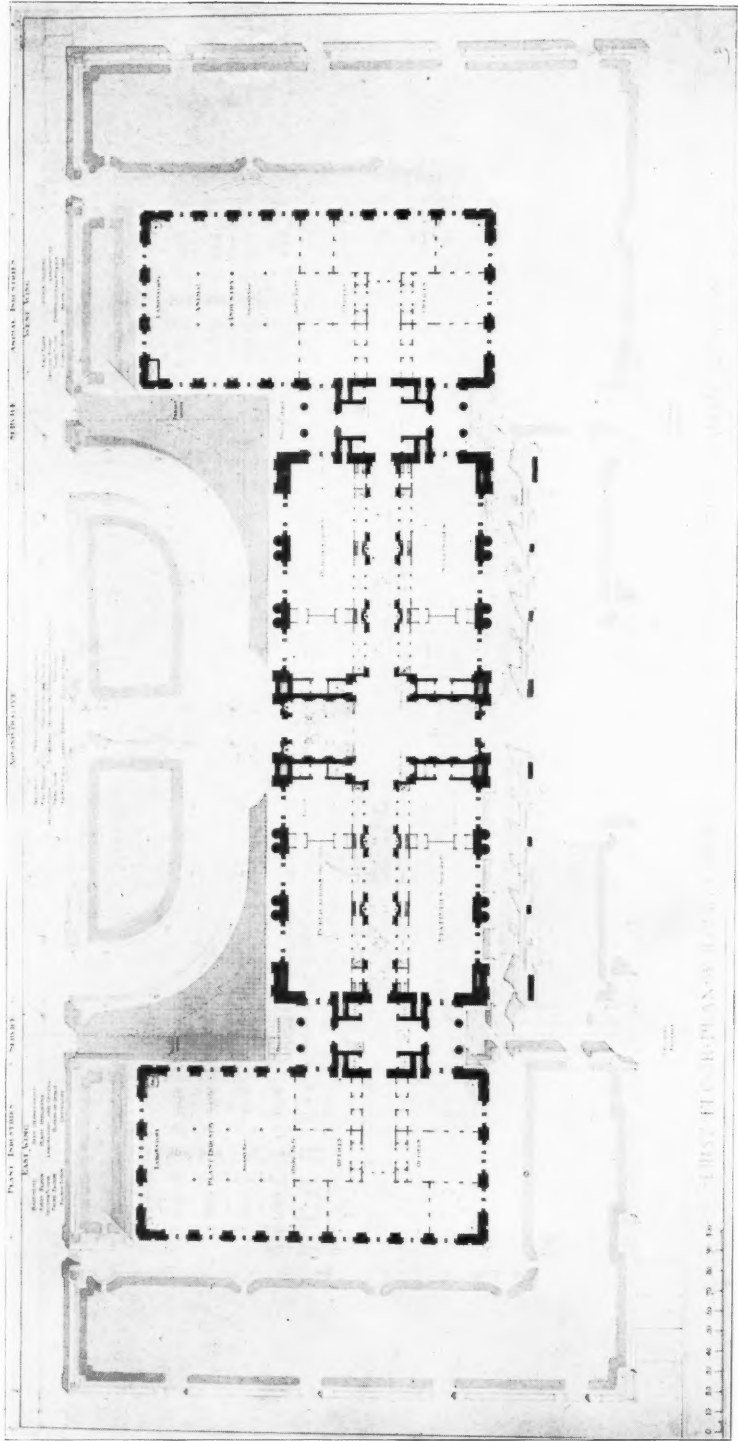
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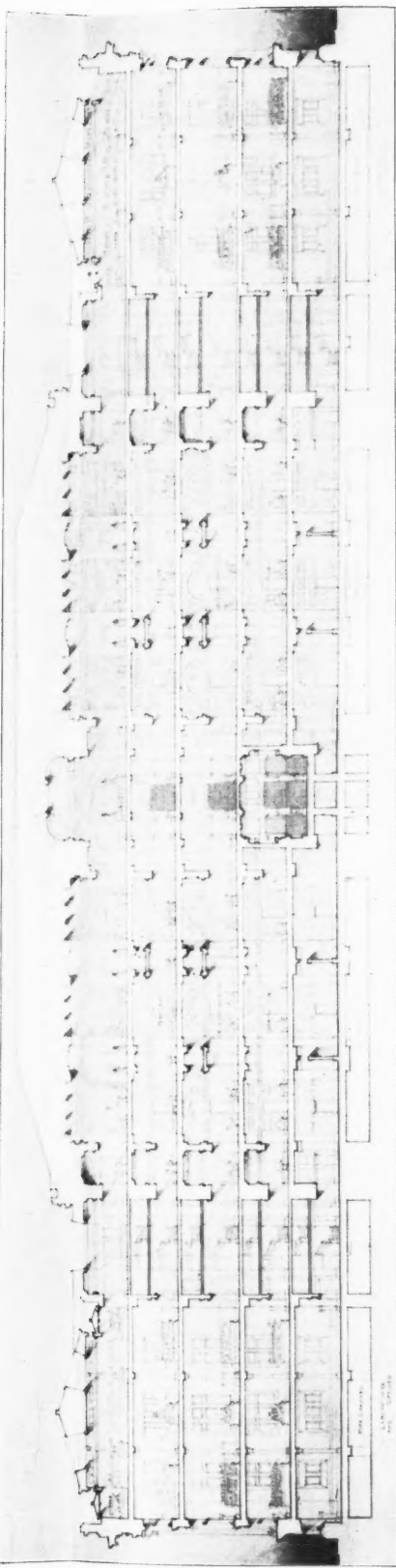
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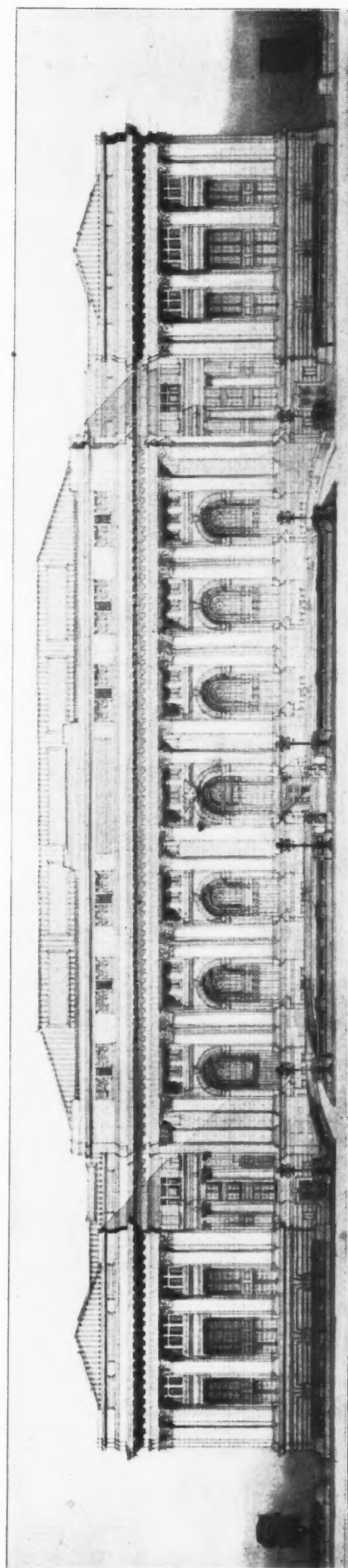
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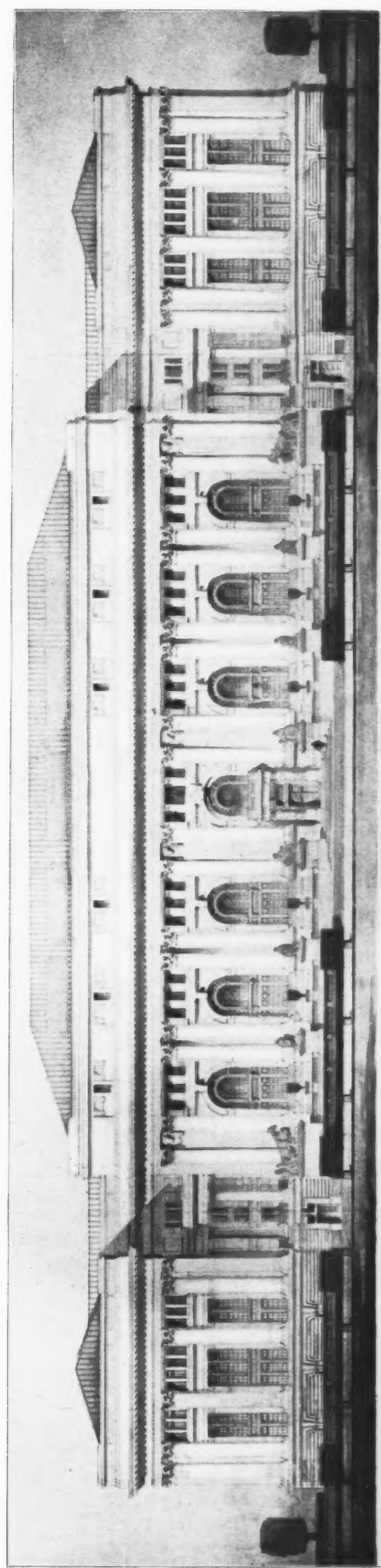
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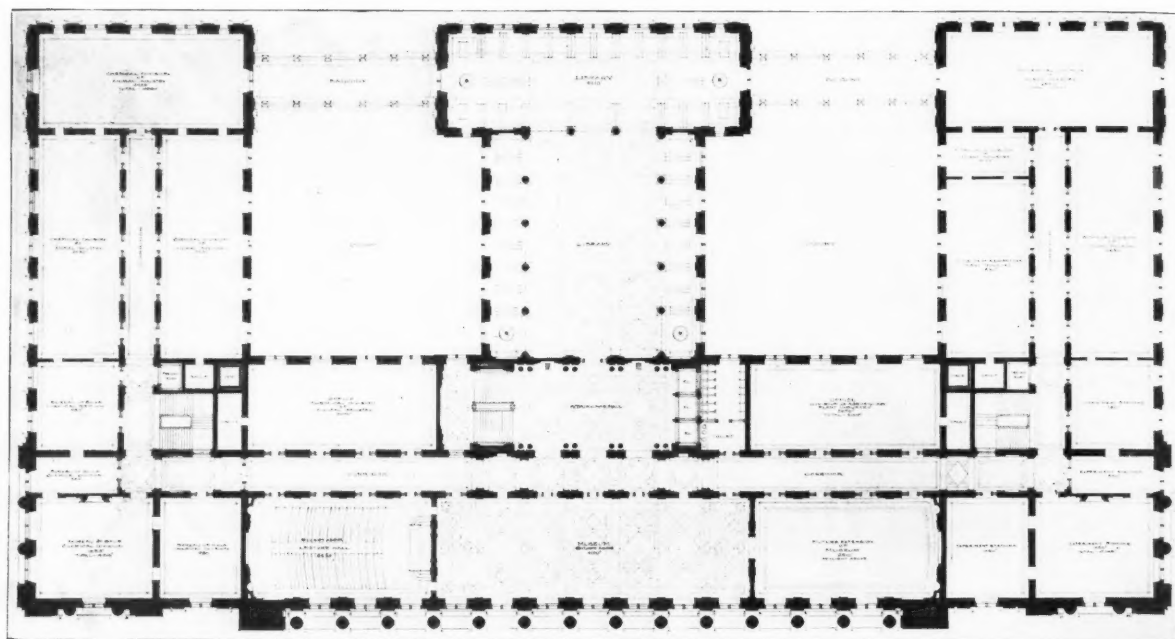
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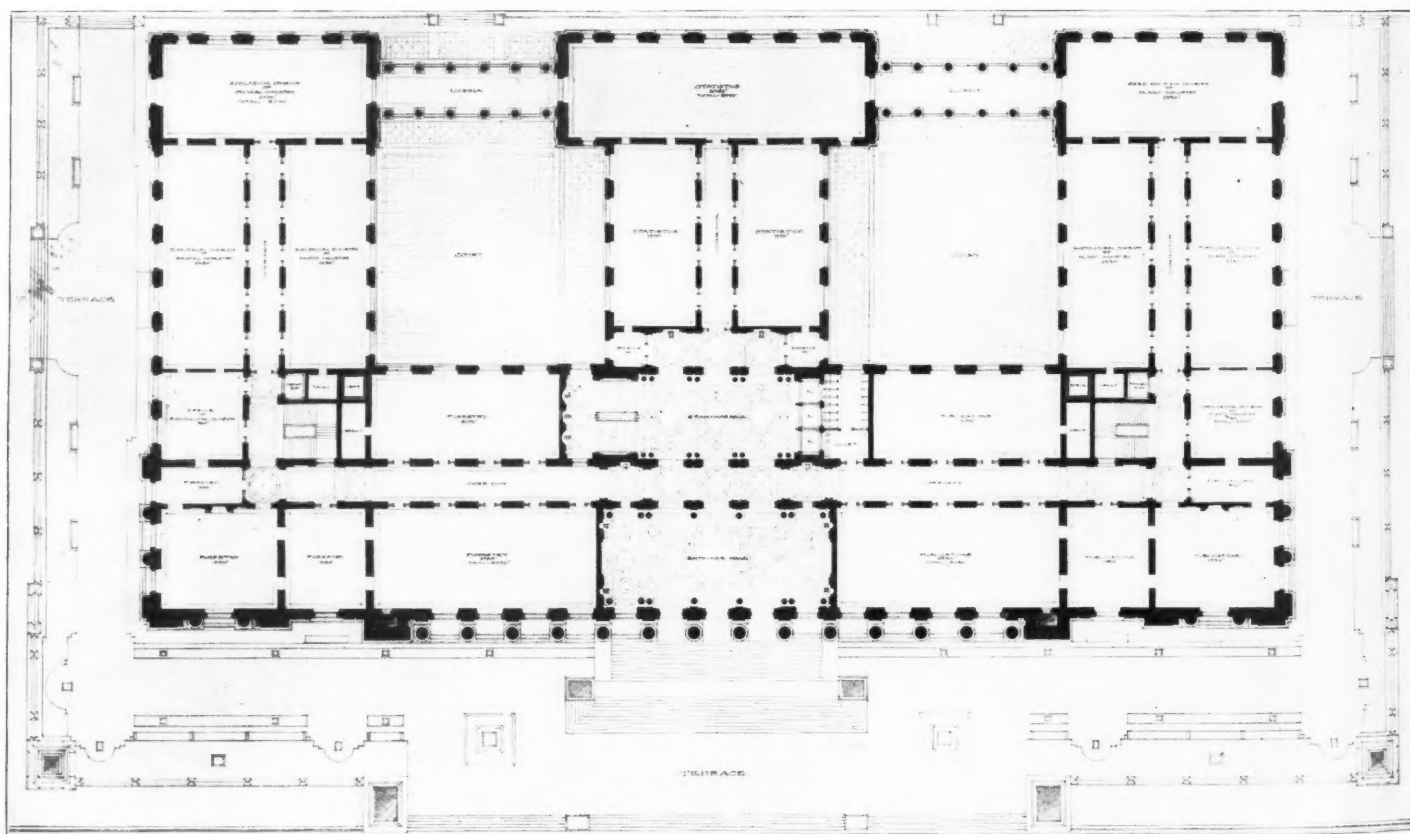
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ACCEPTED COMPETITION DESIGN FOR BUILDING FOR THE DEPARTMENT OF AGRICULTURE, WASHINGTON, D. C.

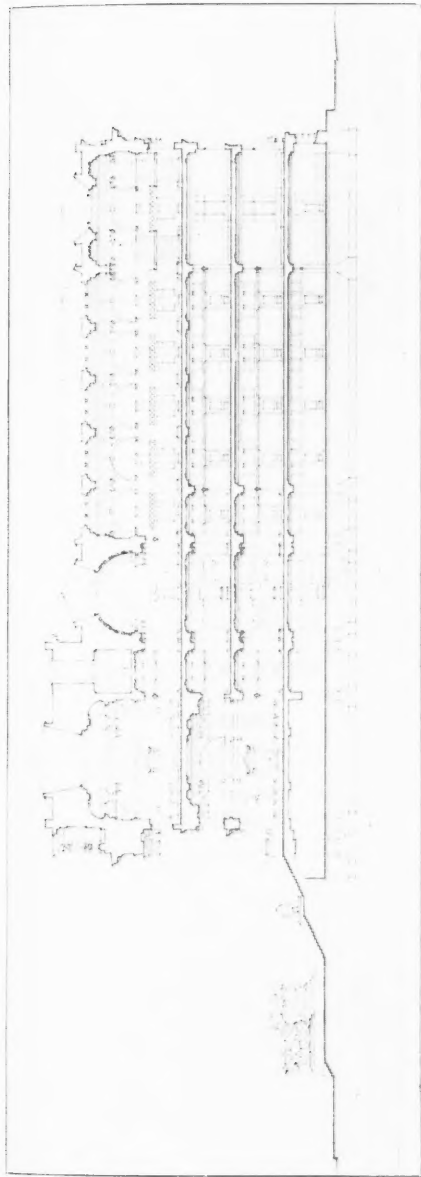
LORD & HEWLETT, ARCHITECTS, NEW YORK.



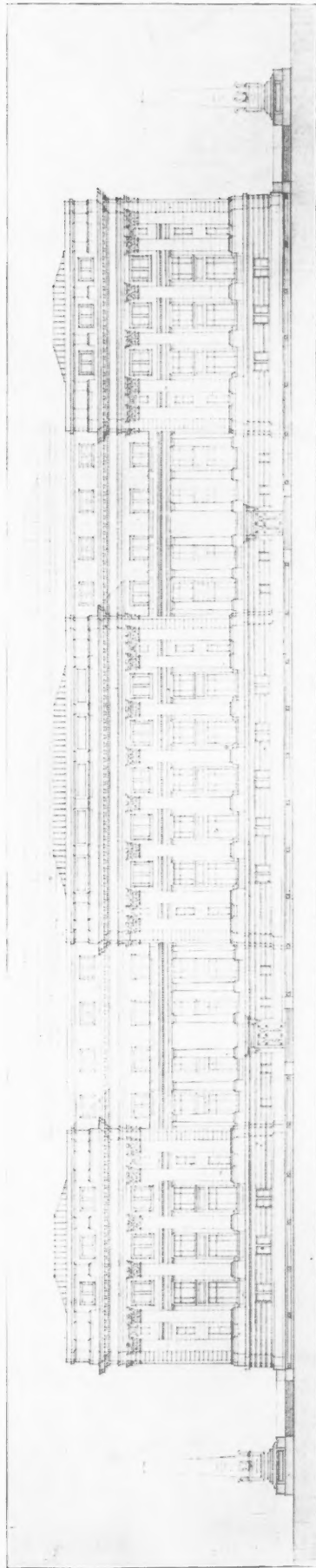
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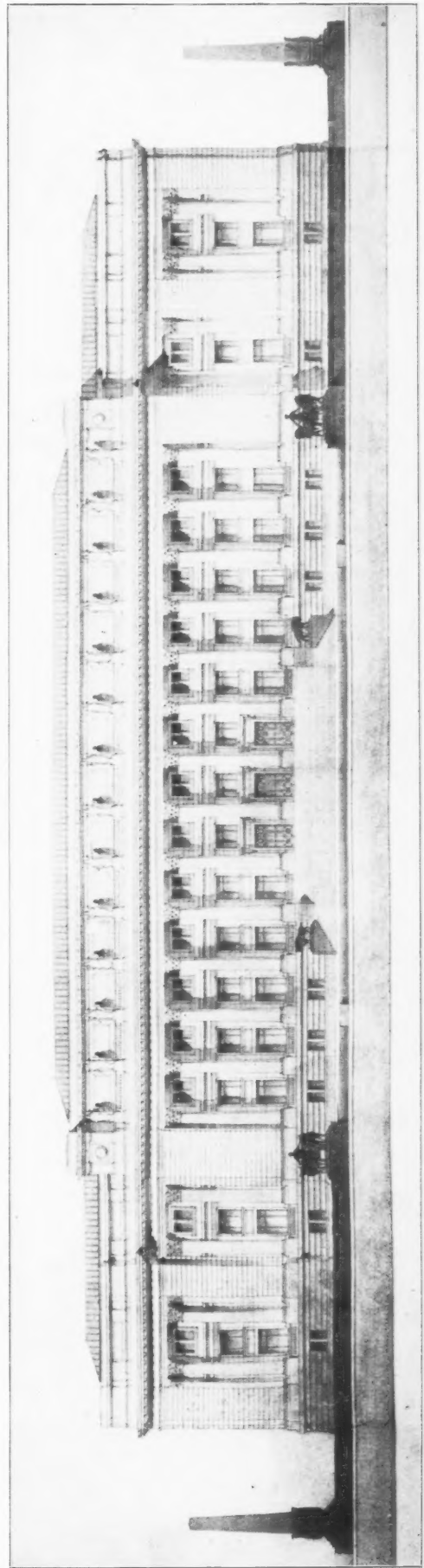
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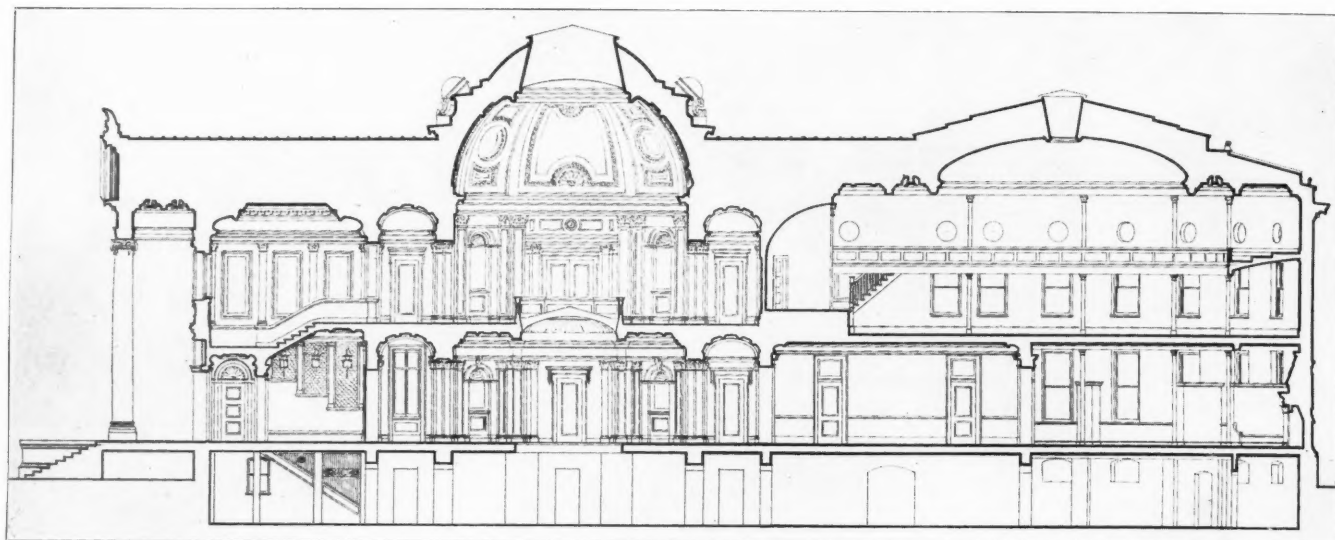


REAR ELEVATION.



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COMPETITION DESIGN FOR BUILDING FOR DEPARTMENT OF AGRICULTURE, WASHINGTON, D. C.



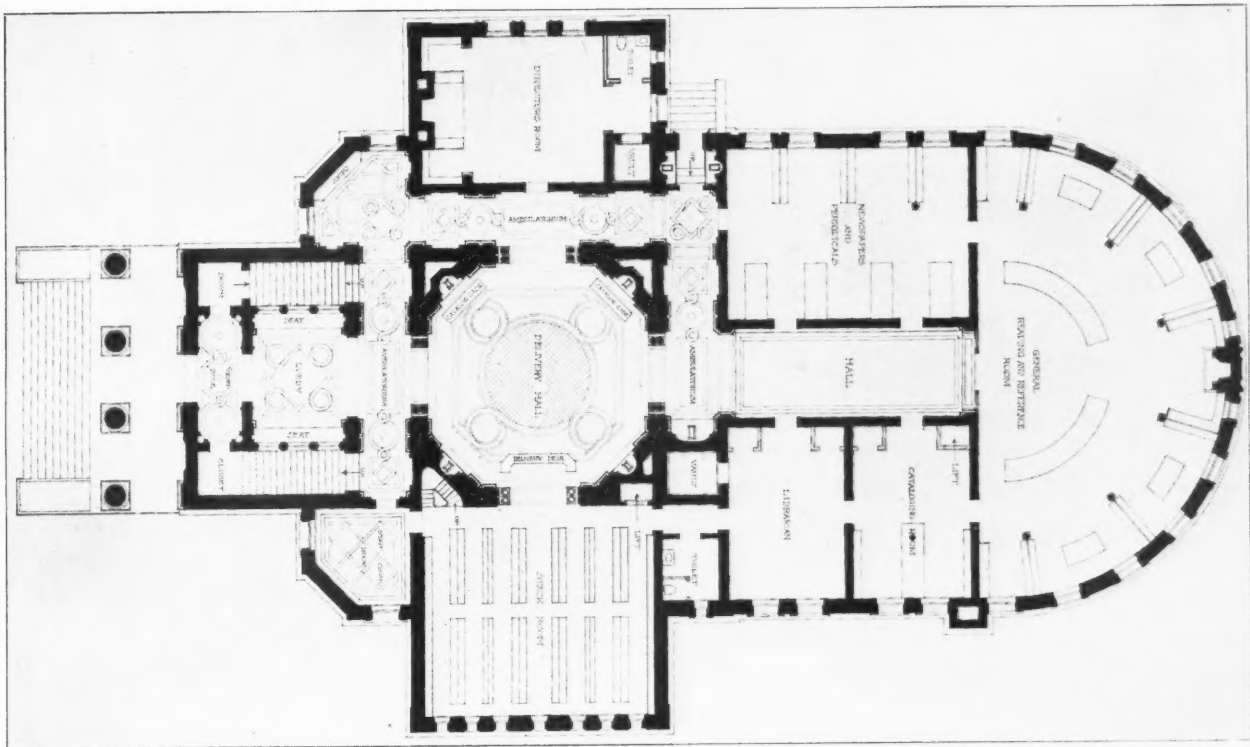
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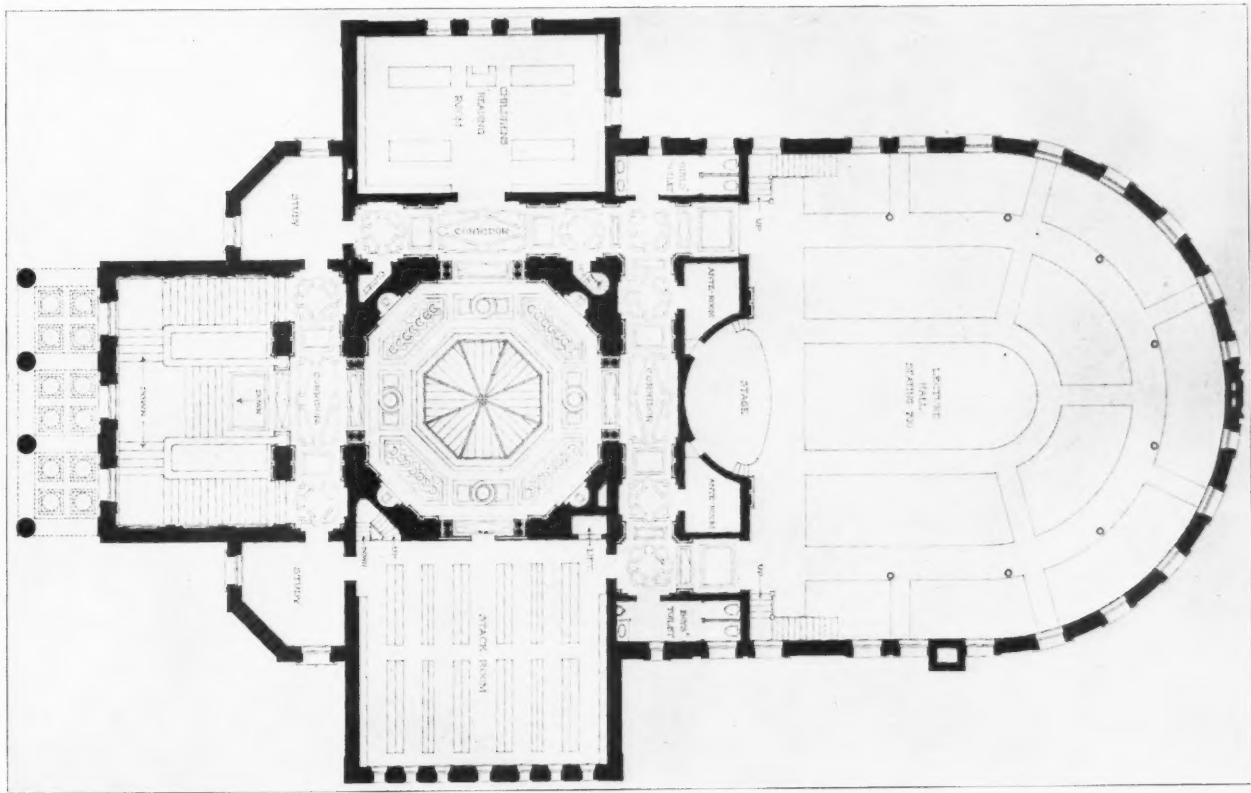
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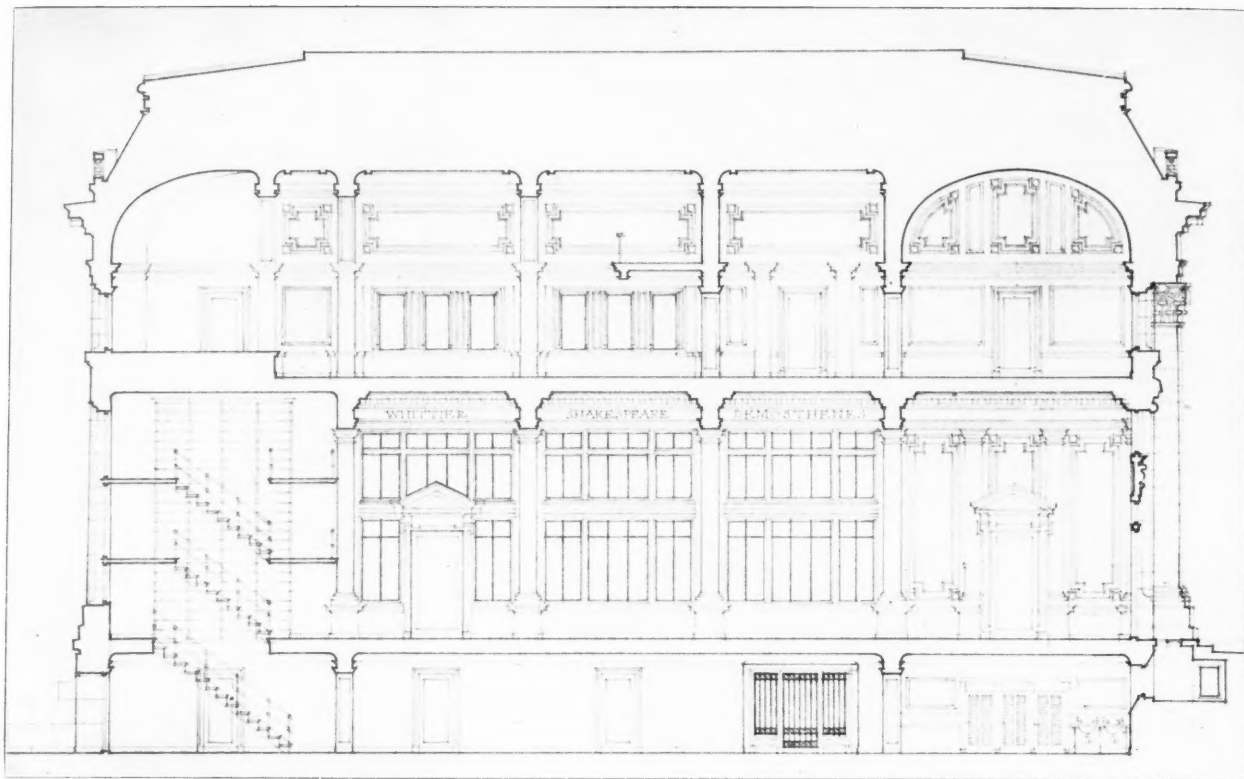
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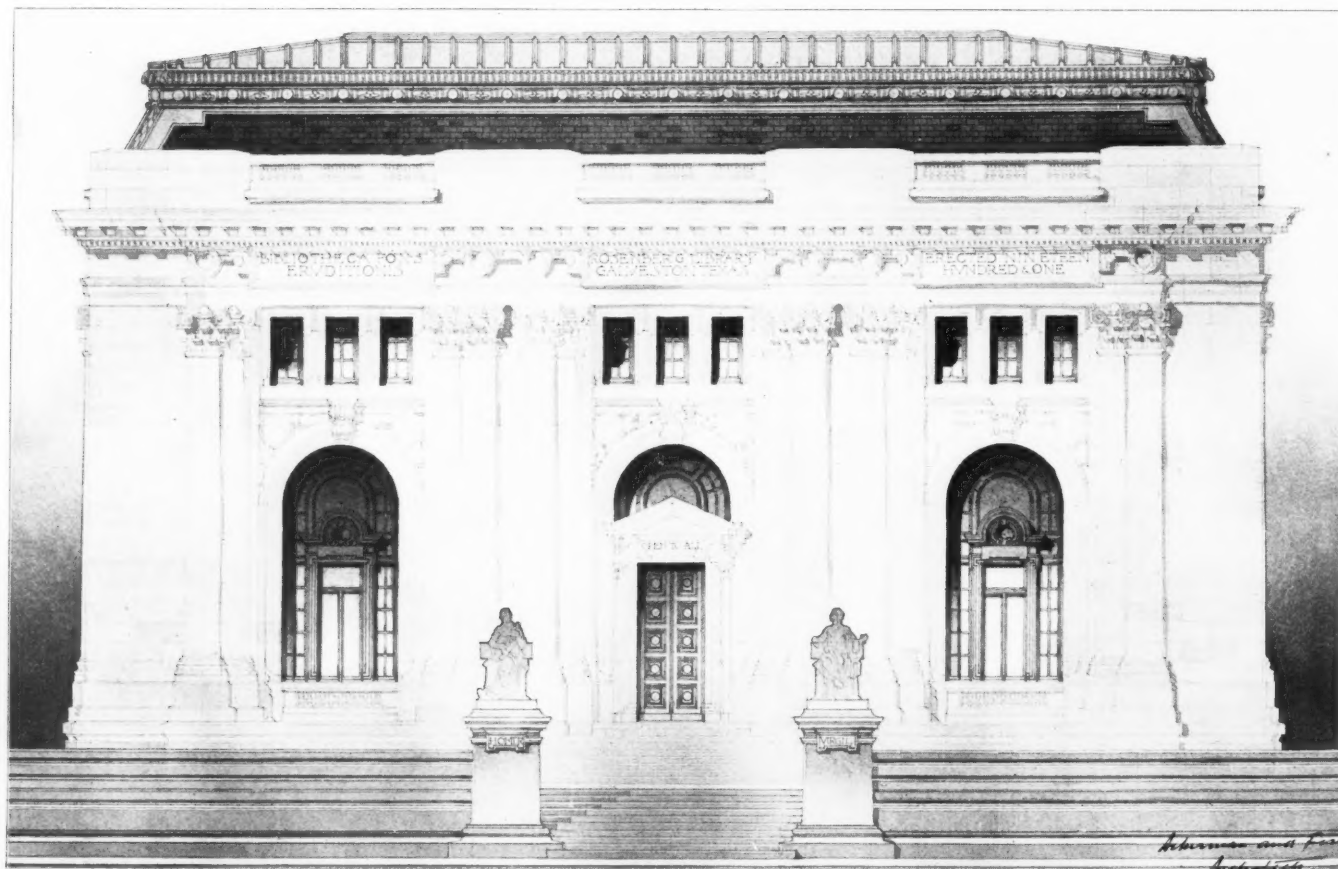
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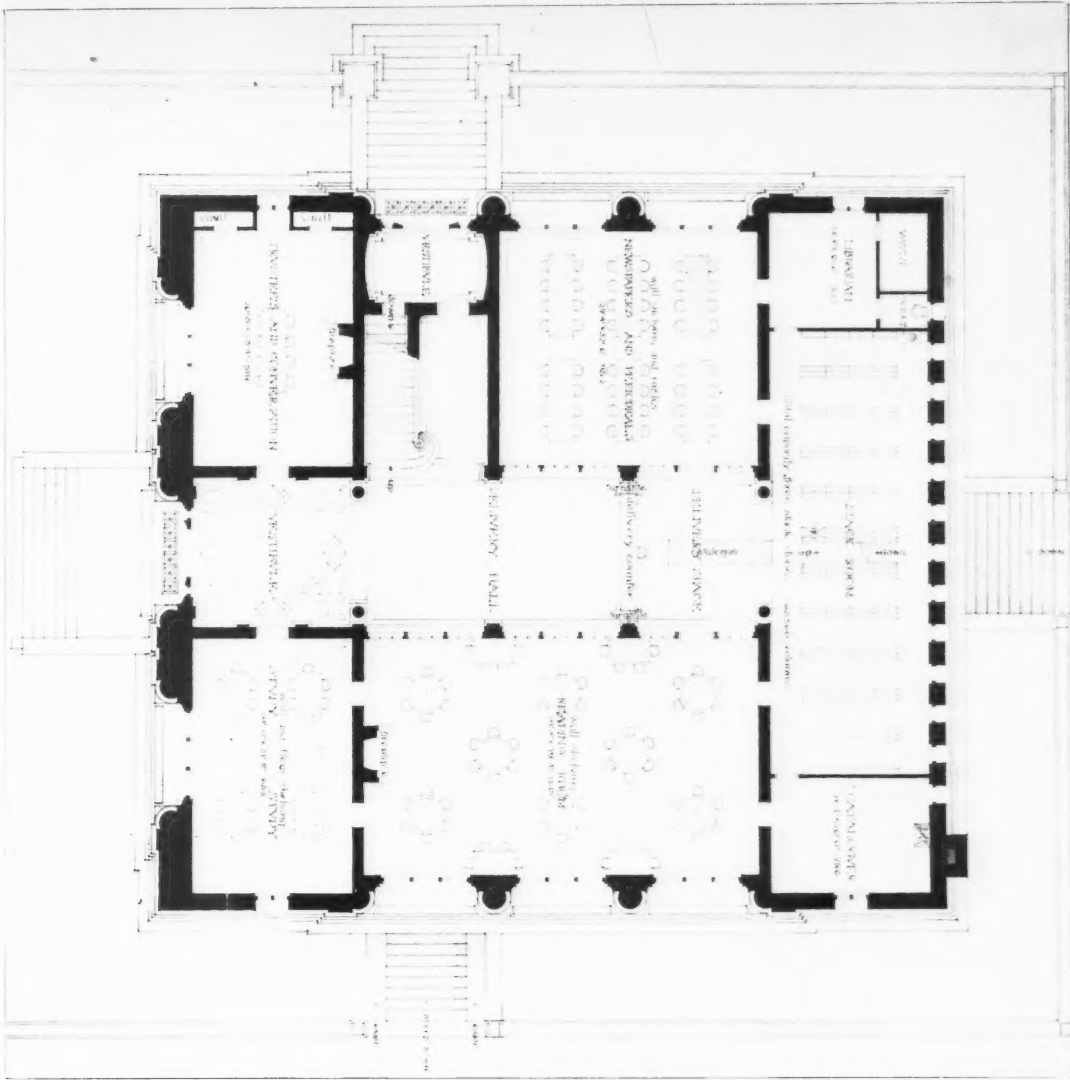


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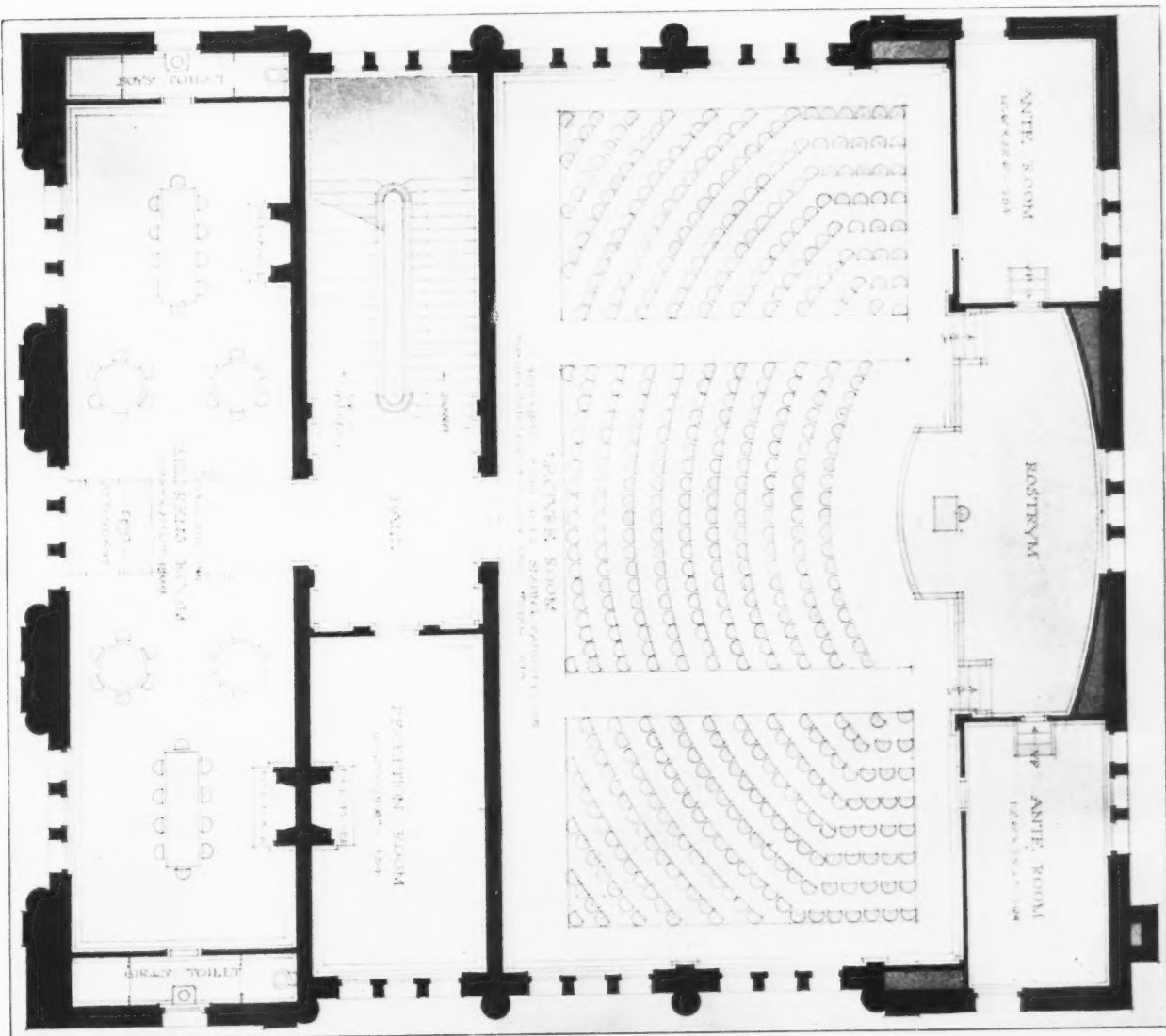


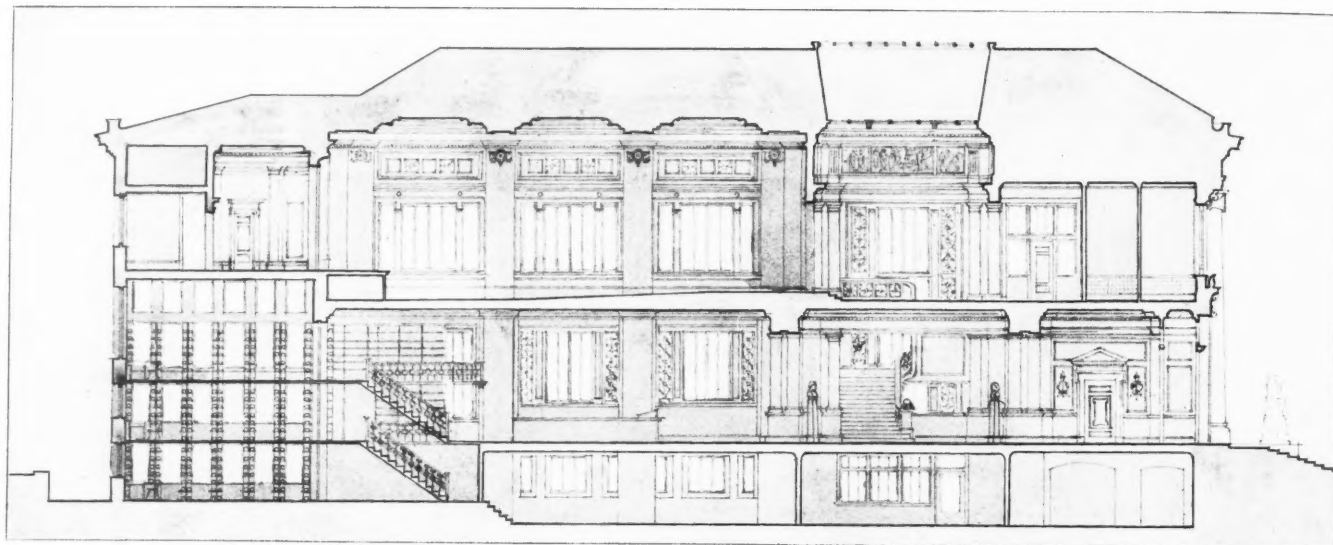
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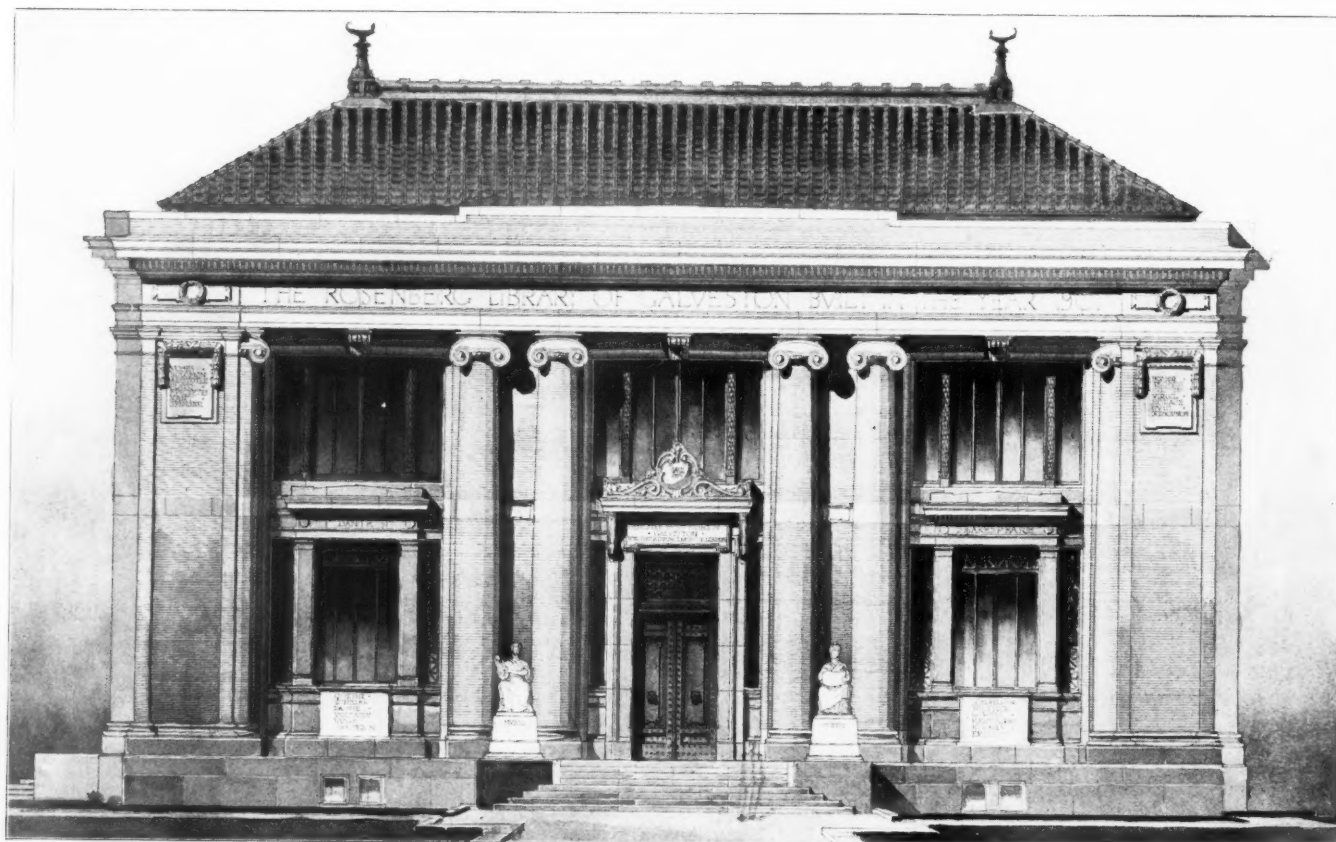


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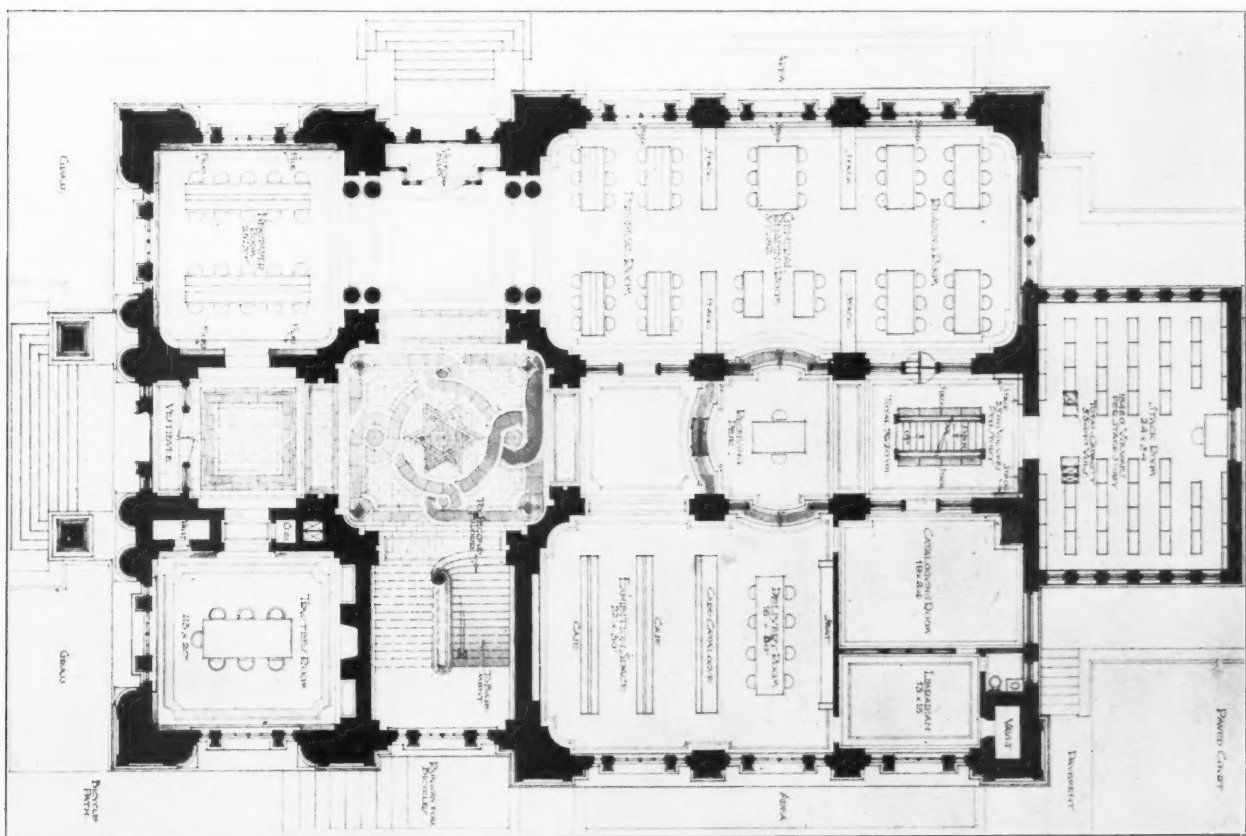
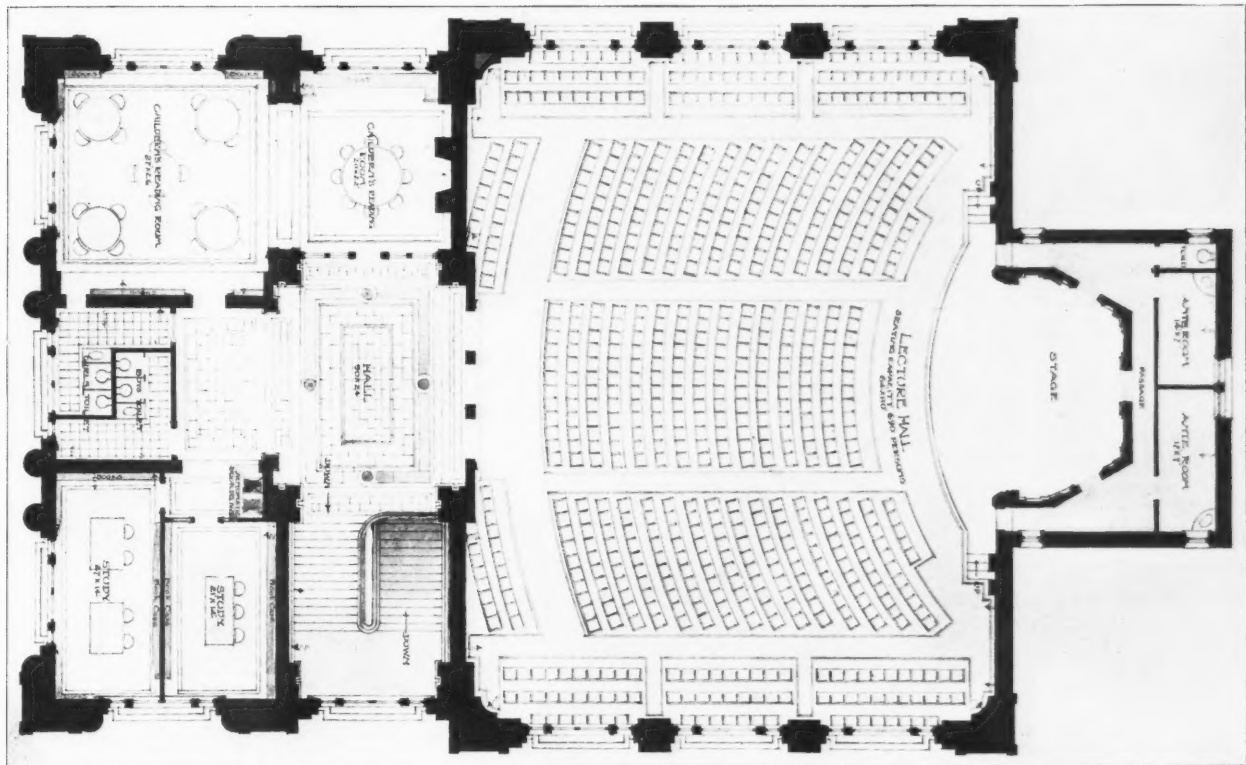
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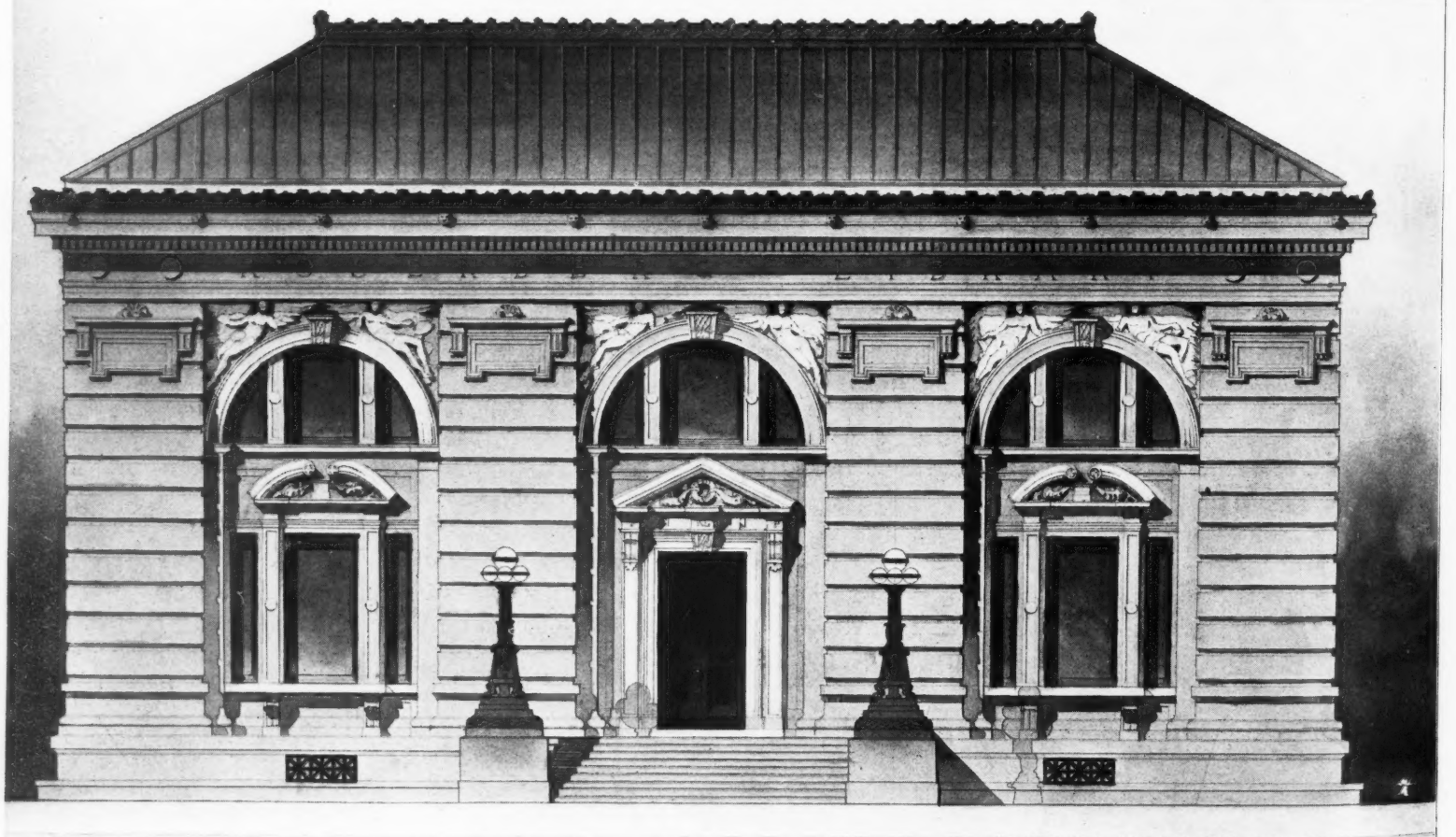
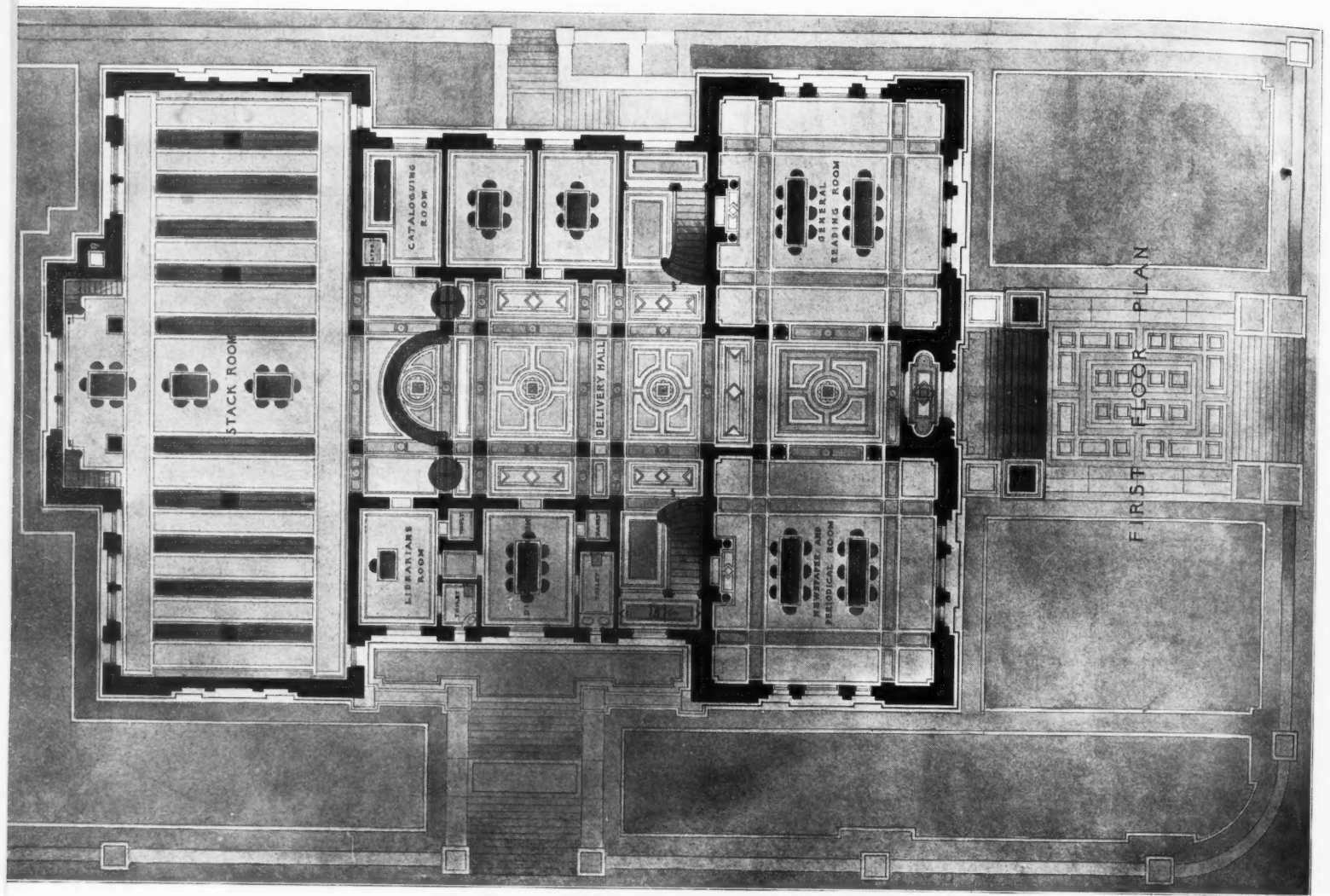


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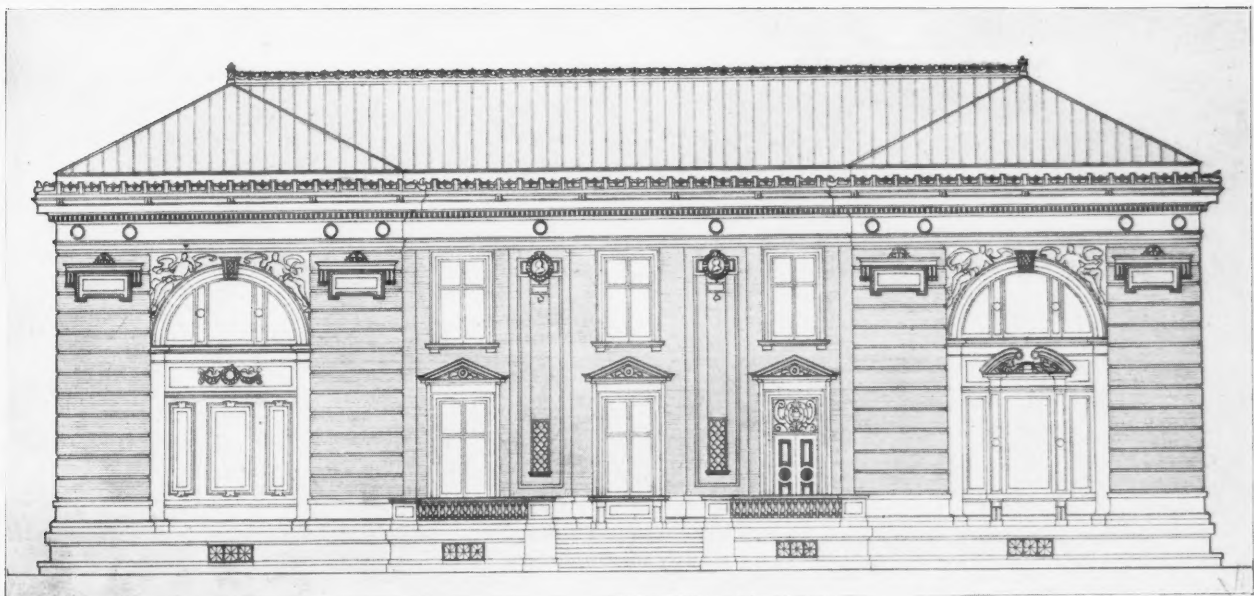
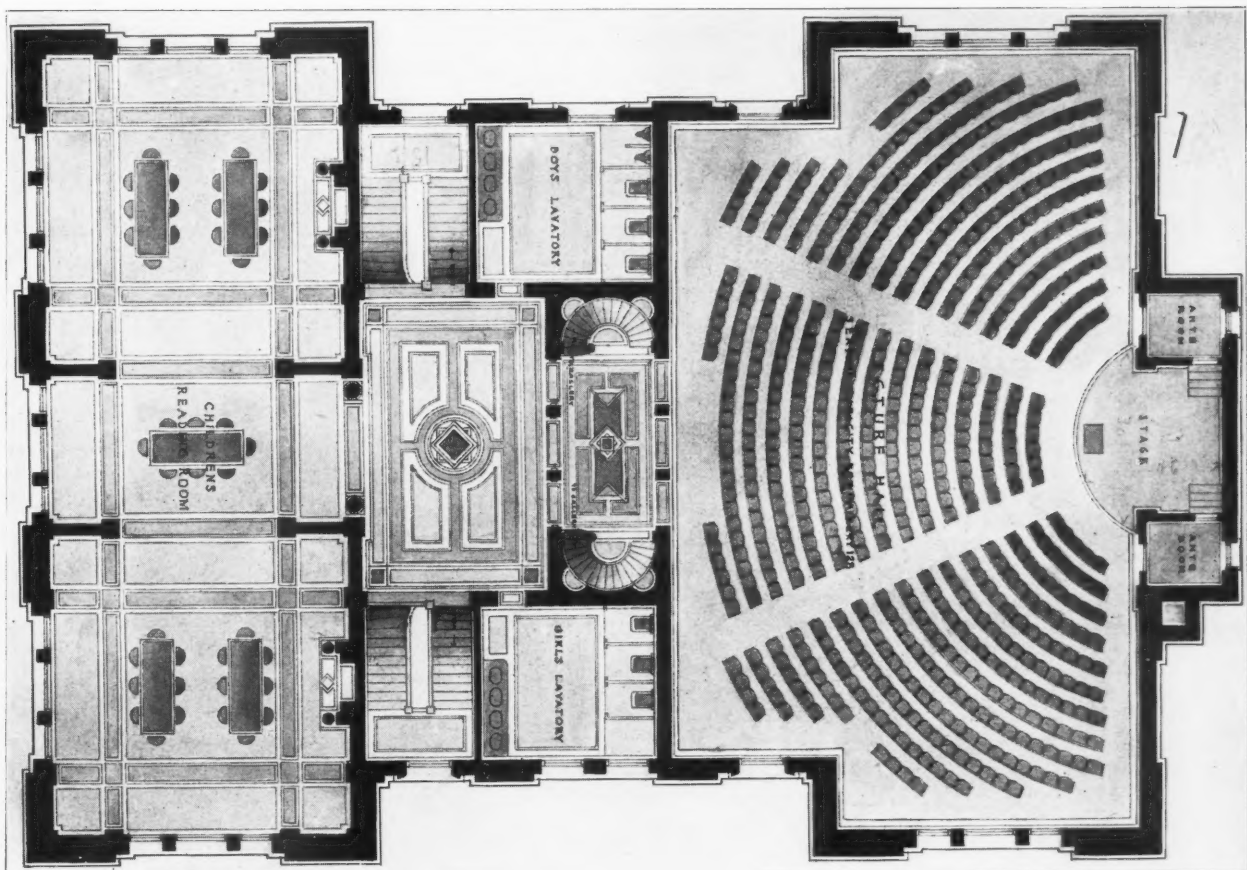
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