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# UNION LEAGUE CLUB

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THE INLAND ARCHITECT AND NEWS RECORD

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CONSTRUCTION, DECORATION AND FURNISHING

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**Building Outlook For the Year 1902.**

The year 1902 opens with rare promises of continued and increased prosperity in the building field. This is especially marked as a revival in Chicago, where more large enterprises are under way than during the past ten years. There is a peculiar feature in this in that the immense structures being planned and under way are not for speculative purposes, but rather for private use. This is not entirely confined to the buildings constructed by banks for their own use, though the distinctive tendency among the banks is to build and occupy their own premises. It is also noticeable that the tendency to build better is improved as the speculative disappears, and even in the speculative field where flats, apartment buildings and hotels are contemplated, the best features, such as fireproofing and general stability are being adopted, where ten years ago the merest shells were erected.

**The Retirement of L. J. Gage, Secretary of the Treasury.**

In the retirement of Lyman J. Gage, the Secretary of the Treasury, from the service of the United States, the profession is more interested than in any similar event in the past except, perhaps, in a negative way in the resignation of his predecessor, Mr. Carlisle. He is the first Secretary of the Treasury to fully appreciate the importance of art in the erection of public buildings, and his influence has been such that even with the " at his discretion " clause in the Tarsney Act, the designing of public buildings will continue to be placed in the hands of the competent rather than the mediocre. While Mr. Gage should be allowed to rest after giving to his country long and arduous and faithful service, the loss which that country sustains in his retirement is the combination of those too rare qualities, a broad intellect, a calm judgment and an absolute probity, all of which entered into the administration of Mr. Gage and marked him one of the most exceptional and valuable Cabinet ministers in the history of the United States.

**Pennsylvania Capitol Competition Concluded.**

There is always a certain amount of satisfaction in being able to say " I told you so." In the award made in the Pennsylvania capitol competition we congratulate Mr. Huston upon obtaining the " job," and believe he will use his best talents in producing a monumental building, but this does not in any way lessen the odium that must ever be attached to the Board of Commissioners who control or the credit to the architects of the State who refused to enter so reprehensible a competition scheme. Of the nine in competition, it is probable that one of the best designs was adopted because it is among those recommended by Professor Ware, and, when erected, the building will probably be creditable, as its designer will use his utmost endeavor to make it so. But the treatment received by Professor Laird, Mr. Cobb, and the profession in general from the State Commissioners does not prophecy any great degree of success or ultimate renown for the successful competitor. Competitions among architects are at best anomalous, and their existence, though in the hands of the profession, can not, perhaps, be abolished, but they can at least be made respectable by following the example set by the architects of Pennsylvania.

## THE INFLUENCE OF ORIENTAL ART.

BY F. W. FITZPATRICK.

YOU may follow the old Persian art of Babylon and of Persepolis, down through that of Ecbatana, of Hamadon and of Media, and find that that one example of Byzantine is the hyphen that unites that ancient art to that of Catholic Europe, first called romanesque, then gothic, as well as that of the Mahomedans that finally pervaded the entire world.

It seems strange to have to thank the fanatic Mahomedan as the most important medium of transmission that art of the Orient ever had. With him, as with the Goth, the Ostrogoth, the German, the Gaul, the Illyrian, and the other wild men who made incursions into civilization with the sole idea of rapine and conquest, he was quickly tamed by the refinement and beauty of his unwonted surroundings. In 637 Mahomedan invasions

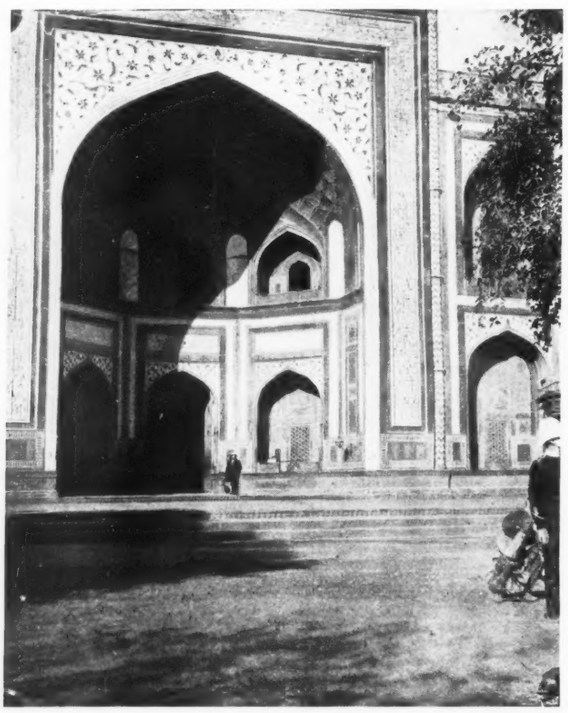

Photo by Scott Baldwin.
ENTRANCE TO THE TAJ MAHAL.

became the fashion. These hordes of wild Arabs—Arabia had lapsed into a state of almost primal savagery; its monuments buried, its people degenerated into herders of cattle and roving bands of robbers—fanatical followers of the prophet, at first destroyed all that fell under their hands. Art and its treasures had no significance for them. Soon, however, it began to exert an influence upon them. No man can live with and see art all about him without soon becoming its abject slave. Then, too, these wild men were of good stock; their forefathers had lived in palaces and worshiped in magnificent temples. Constantinople became their headquarters; St. Sophia their chief mosque. Luxury and refinement grew less and less sinful in their eyes; the oriental within them made itself felt. Persia fell under their sway. With Persian artists in their midst, Constantinople their headquarters, India their storehouse, and fresh art treasures and libraries and masters of crafts falling into their hands every day, they could not long stand the pressure. From brutal barbarity they became protectors, aye, masters of all the arts and sciences. Persian art then became Arabian art—by right of conquest. The followers of Mahomet still carried the sword and ruled by it, but then the highest civilization went along with them. The world never saw greater masters in every line of thought and action than attended the caliphs' bidding in erecting stupendous and beautiful palaces and mosques, in rearing great fortifications, in making splendid roads, in training the young, in making waste places bountifully fruitful, in fine, in civilizing the uncivilized world and vastly improving that part already civilized. Remember that their rule extended over a vast stretch of territory, bounded on the west by the Guadalquiver, on the east by the Ganges! Then you will appreciate the extent of the influence of Mahomedan art—but another name for Persian art, modified, translated, though not enriched by Mahomedan touch.

And Persia still remained the fountain-head, the base of supply, the genesis of that exquisite art. Did one want to build a palace or mosque of particular splendor, it was a Persian artist who was entrusted with the commission; when Abderam decided to build the Alcazar at Cordova it was to Persia he sent for an architect, and who will claim that even classic Greece gave birth to greater artists, men of more exalted ideals, more poetic inspirations and more skilful in gracefully clothing those ideas in imperishable materials, than were the artists of the Middle Ages who first saw light in Kashan, in Hamadan, or in Geheran?

To the westward that art drifted into what we call "Arabian," and later "Moorish"; to the east, India, perhaps, of all oriental countries, carried it to the highest perfection. That country's climate, the wealth of its princes, all conditions were favorable to its development. The baths, the tombs, the palaces of Delhi, of Lahore, of Agra, are still, despoiled as so many of them are by native greed or foreign vandalism, the wonder and admiration of all western travelers.

After long suffering the peoples of southern Europe threw off the hated yoke of the "true believer." Still all southern Europe was inoculated with the learning, the art of the Mahomedan.

Add this influence to that already noted, the Byzantine, and you will have some idea of the leaning there was toward orientalism.

Then Christendom, encouraged by its deliverance from the scourge of Islamism, carried its advantage still further, even into the land of the enemy. It became the invader, determined to wrest the Holy Sepulcher from the Saracen—together with whatever portable belongings the latter might not be able to hold onto.

The Crusaders brought back not only plunder, but the habits, the luxuriousness of their old foes. They were captivated by all they had seen in the Orient, they employed artists from the East to build their castles, their great public buildings, aye, even their sacred edifices. And thus was added another mesh to the already stout lashings that held the artistic world bounden to the Orient.

An influence that the men of the fifteenth century believed they had forever outgrown when they again began to copy in season and out of it, and with little skill, the stately models of classic Greece, or the florid creations of imperial Rome; an influence so potent, however, that even we of far-off America, and in this late generation, still feel its thralldom.

Of the men of our own time who has left a deeper impress upon our architecture than Richardson, and who, if not he, has had such a horde of feeble imitators follow in his wake? And yet the school, the style he worked in, was not our well-beloved classic, or neo-grec, or French Renaissance, but a very coarse, I may say almost clumsy, order of that oriental art. His particular fancy was an early Byzantine, with a strong tendency toward the vigorous, the virile, Norman influence, and rendered usually in stone, and that of large dimensions and rustic surfaces. Not by any means the insidiously delicate, subtle dreaminess, the idealization of the later Byzantine, and but a faint suggestion of the true oriental.

An influence, too, I will add as my "lastly," that we do wrong to combat, as we seem to be doing of late. I am not an advocate of any one style of architecture being used for church and stable, palace and cottage. Of the two evils I would rather follow the school that so earnestly, even if misguidedly, advocates "a medieval style for colleges, because their teaching is of the dark ages (?); a gothic for Anglican churches, because that church had its beginning in early gothic times; a German renaissance for Lutheran churches; a classic for public buildings, because the perfection of civic government was reached in Greece, etc." But I do believe that in our commercial buildings, where light and lightness both are much to be desired, their steel members could be covered with dainty brick and tile and terra-cotta, in the pretty blended colors and glazes, and graceful lines we

could borrow from the Orient — since we can not invent, but must copy something, or, at least, be "inspired" by something already done — to much better advantage and with far more truth than we do in our classic fad of to-day.

Are you not a trifle tired of seeing a Corinthian temple two stories high, perched upon a "basement" some twenty-odd stories higher, doing duty as an acropolis? And what truth or real art is there in a façade of cyclopean columns and a mighty cornice, every stone of which is tied to and tetered upon a steel girder, or suspended from above as you would hang a bird-cage? And all these feats of equilibrium performed merely to try and make the thing look like a massive masonry structure, that every one knows perfectly well it is not!

Many of us, most of us, laugh at Sullivan, of Chicago, and his "East Indian picture-frame fronts" of buildings, but is he not, of us all, nearer the solution of the problem presented us by the new conditions, the tall frames we have to clothe, and are too timid to cut into the cloth without the old reliable Butterick patterns of our fathers' solid masonry and classic details being first well-pinned down over that cloth? He, at least, frankly shows us that he is merely using a veneer of brick or other thin plastic material, to conceal and protect the steel skeleton that we all know is there, and then proceeds to decorate and ornament that veneer as effectually and pleasantly, but truthfully, as he can.

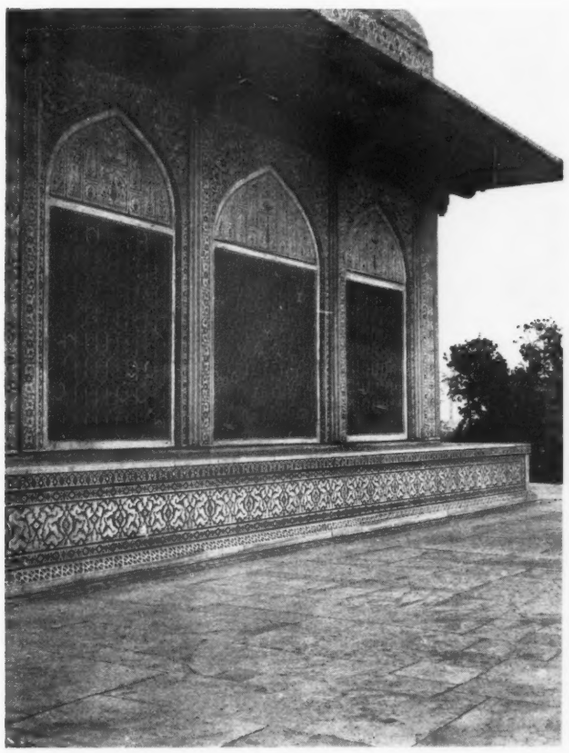

Photo by Scott Baldwin.

CORNER OF MARBLE BUILDING IN THE FORT AT DELHI.

And he does it, too; but he did not succeed in doing it until he dipped into the deep well of oriental art for his inspiration.

A well as broad as it is deep and still filled to o'erflowing, though it has been drawn from, as we have briefly reviewed, by all nations at all times. A well, too, as attractive as it is inexhaustible, but that for some no well-defined reason we have avoided of late. Perhaps do we fear its seductions; they have been called enervating, but wrongly, I do protest. Some of us, the over-righteous ones of our craft, may turn from me, when I so earnestly plead for renaissance of oriental art, fearing there may again be occasion to lament its "baneful" influence, as Jeremiah of old did lament the influence of Babylon, saying: "Babylon hath been a golden cup in the Lord's hand, that made all the earth drunken; the nations have drunken of her wine; therefore the nations are mad."

*(Concluded.)*

## BEAUTIFUL VIENNA.*

FIFTY years ago, when Francis Joseph, then eighteen years of age, became emperor of Austria, his capital was one of the most unattractive and uncomfortable cities of Europe, having remained almost unchanged in its material condition since the Middle Ages. It had a few medieval palaces and churches — most of which are still standing and look very old among the magnificent modern structures which surround them — and it was enclosed by a great wall like that of Peking, and a series of fortifications, massive, ugly and obsolete from a military standpoint. Within the walls was an area of about one square mile occupied by government buildings, banks, hotels and business blocks, separated by crooked, narrow and dark streets. Within this limited space the court and nobility resided and rented their ground floors for business purposes.

Running parallel with the walls was a deep and broad moat filled with stagnant water which polluted the atmosphere with miasmatic poison, and a belt of open ground which extended in almost a circle around the entire city, broken only by military barracks and parade grounds. This belt was kept open for strategic purposes, according to the ancient ideas of warfare, so that an enemy might not approach the crumbling walls without making himself a conspicuous target for the antiquated guns that had occupied them since the eighteenth century.

Persons who could not obtain places of abode within the city walls lived on the outer edge of the open belt or "military zone," as they called it, in a series of straggling settlements, neither a part of the city itself or suburbs, but irregular groups of residences, factories, business houses, railway stations and other structures — ungoverned and unpaved, without sewers, lights or water supply. Many of the residents were squatters upon land belonging to the crown; most of the buildings were intended to be temporary, and had been erected without reference to the rest, because those who were compelled to reside there considered their stay only transient, and were not willing to waste either time or money in improvements.

Ten years after Francis Joseph ascended the throne public opinion and the pressure of natural growth and commercial development upon the city compelled a change in this singular situation. The embarrassments to commerce, as well as society, had become so great that they could not longer be tolerated, and the growing pride of a great empire inspired its ruler and influential men to undertake the construction of a capital worthy of Austria. It has been said that Francis Joseph himself was the author of the scheme, and it may be so, for he is a man of unusual ability and integrity for a king, gifted with tact as well as determination. To him Austria owes more of its present greatness than to any other man. Judging by what he has done in other directions, it is only just to assume that he is entitled to all the credit that has been accorded him in the regeneration of Vienna.

It is an interesting story, and a unique example of the benevolent exercise of autocratic power. It is a pity that the Mr. Burnham's commission, recently appointed to prepare a plan for the beautification of Washington, could not have the support of an autocrat with the taste of Francis Joseph to do there what was done here. It is also unfortunate that the rebuilding of Chicago after the fire of 1871 could not have been conducted in a similar manner. Chicago had the greatest opportunity ever offered to any city of size, and if its municipal government in October, 1871, had purchased the entire burnt district, and appointed a commission of artists, architects and landscape gardeners to lay out a series of broad avenues, parks and public gardens, and erect public buildings, opera houses and theaters of a monumental character, and then sold the remaining space to private parties who were required to observe rigid regulations in the erection of buildings, it would have furnished a parallel to the recent history of Vienna. But, however much we may appreciate the blessings of civil liberty and self-government, they have their disadvantages when great national enterprises are to be undertaken.

This is not the time or place to discuss the comparative advantages of different forms of government, but when one drives about the streets of Vienna and listens to the story and compares the results with what has been done in Chicago, he can not resist a mild regret that an autocracy could not have reigned there for a few years after the fire.

The Vienna commission tore down the walls, filled up the moat, leveled the military zone and called for competitive plans from architects and landscape gardeners for the improvement of the tract of land that lay empty and bare between the old city and its irregular environments. The central feature of the plan adopted was the Ringstrasse, a circular, or endless, street, 220 feet wide, which follows the line of the old wall around the city, describing a polygon. In the center is a double colonnade of trees which shelter a central driveway, foot paths and street car lines. There is a bridle path for equestrians, and two carriage ways next to the sidewalks. Heavily loaded teams are required to take the central driveway, which is laid with heavier pavement accordingly.

Upon the magnificent thoroughfare, which is without doubt the most imposing in the world, and what Pennsylvania avenue ought to be in Washington, are located all the principal public buildings and the offices of the imperial government and the munic-

*Extracts from special correspondence of William E. Curtis, in the Chicago *Record-Herald*.

ipality. It presents the finest array of modern structures to be found anywhere in the universe. The new city hall, or Rathhaus, costing $7,500,000, with a tower 320 feet in height—a beautiful specimen of the modern Gothic; the parliament building, after the Grecian school; the University of Vienna, a vast quadrangular structure of Italian renaissance; the Imperial Opera House, which is nearly as fine as that in Paris; the Votive Church, erected as a thanksgiving offering for the emperor's escape from assassination; the Hofburg Theater, also of Italian renaissance, and one of the most beautiful examples of modern architecture; the Palace of Justice, in the ancient German style; the Ministry of War, a solid-looking pile of granite, surmounted with military emblems; twin museums of enormous size, one for art and the other for natural history; the school of fine arts; the imperial conservatory of music; the industrial museum; the historical museum, the armory, the Stock Exchange and various other showy structures in different styles of architecture, separated by open squares, gardens, monuments, statues, fountains and other landscape effects, which serve to enhance their beauty and furnish a suitable frame for the picture.

The Ringstrasse has frequently been criticized as too much of a good thing, because there are so many splendid structures fronting upon it, and this might hold good if there were less variety in the architecture and less foliage, turf, flowing water and monumental bronze to divide them. If all the public buildings in Washington were placed upon Pennsylvania avenue it would compare favorably with the Ringstrasse, but one would miss the large number of museums and art galleries here. No other city is so well provided, not even London or Paris.

What is even more interesting to the practical municipal student is that nearly all of the great buildings in Vienna were paid for from the proceeds of the sale of the land that remained after the reservations for parks, streets and public buildings had been made. The total amount derived from that source exceeded $80,000,000, and that fund was not only sufficient to cover the expense of the museums, theaters, art galleries and similar structures, but it went a good way toward rebuilding the sewers and bringing in a new and incomparable water supply from the mountains, nearly sixty miles distant. The parliament house, ministry of war, armory and other buildings for purely public purposes were paid for out of the imperial treasury. The city hall was erected by the municipality, the Votive Church by private contributions and the university from funds acquired by the sale of large estates belonging to that institution.

The ancient and extensive pile known as the Hofburg, the imperial palace, which covers an enormous area and represents various periods and architectural schools since the thirteenth century, is being remodeled where it fronts the Ringstrasse in a style that is not so interesting as the early façades, with their ornate domes and iron gateways, but it will complete the picture.

From the Ringstrasse parallel streets were extended to connect as closely as possible with those of the old city, and the building sites not needed by the government were sold to corporations and individuals, who were required to erect fireproof structures that correspond in size and appearance to the public edifices. The enthusiasm of architects and builders was excited, and they fell readily in with the plans of the commission, and the government fostered the organization of building companies, whose shares were bought and sold on the bourse like railroad stocks. To encourage them all new buildings of a certain character and cost erected during the first five years were exempted from taxation for a period of thirty years, buildings finished in the second five years were allowed twenty-five years' exemption, and after that the period decreased to twelve years' exemption, which was a tremendous inducement in a city where the taxes on real estate amount to nearly fifty per cent of the rentals derived from the improvements.

People in the United States who are grumbling about high taxes should find much consolation in the knowledge that their property is not situated in any of the European capitals. In Berlin, for example, the great American life insurance companies are required to invest a certain portion of their assets in city property, and their taxes, which are no higher than those of other real estate owners, amount annually to more than one-third of their receipts from rentals. In Vienna taxes are even higher. The man who owns the building in which the American legation is located divides the rent with the government in equal shares. The same rates prevail in other large European cities.

In addition to this the building regulations are rigid and make construction very expensive, and every structure must be fireproof, with stone staircases to the top floor, double walls, floors and roofs of steel and terra-cotta. The front must correspond with the adjoining buildings in height and architectural treatment. A poor man can not build a home in any of the European cities. He must go into the suburbs. Hence most of the ground owned by individuals is leased to building companies and capitalists.

The architectural development of the new part of Vienna, under the direction of the government, stimulated private enterprise throughout the entire city. The old suburbs were torn away and replaced by modern buildings of an ornate and solid character. The entire population live in apartment houses, with the exception of such members of the nobility as are rich enough to maintain palaces of their own. Rentals are very high, and, although the apartments are spacious and handsomely decorated, they are almost uniformly without the comforts and conveniences which the American taste and habits demand. Bathrooms are very scarce. An American gentleman who was looking for an apartment not long ago complained to the real estate agent that there were no bathrooms in apartments offered him at a rental that would pay for a fine house in Chicago or Washington. The agent replied that there was a public bath on the same street only four blocks away, and seemed surprised when informed that such an important circumstance made no difference. He suggested that Americans were very particular.

Since the regeneration of the city Vienna has grown rapidly. Fifty years ago its population was about 500,000; to-day it numbers about 1,500,000, and, with its suburbs, nearly 2,000,000. In 1860 the municipal area included twenty-one square miles; to-day it includes nearly seventy square miles.

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## MEMORANDUM ACCOMPANYING COMPETITIVE DESIGN OF D. H. BURNHAM & CO., ARCHITECTS, FOR THE UNION LEAGUE CLUB, CHICAGO, ILLINOIS.

THE new Union League Club building is to be of the Italian Renaissance, the style of the grand old houses of Italy and Florence. Chicago has had no house of entertainment, either public or private, hotel or club, which has been comparable with those of other cities. This move of putting up a great clubhouse here which will be equal to the same sort of thing in London or New York will give all visitors a different sort of feeling regarding Chicago from any they have held heretofore. It is the style which has been used in London, and has stood the test of criticism, and is acknowledged to be by far the best for such purposes. It conveys dignity and sobriety, and at the same time possesses grace and beauty in a high degree.

When it is considered that a building of such large area and practically twelve stories in height is subject to symmetrical subdivision into squares of four feet each, as has been done in this instance, the plan is unusual and remarkable.

In designing a clubhouse the ease and comfort of the members should be the first consideration, and appearances, within and without, should not conflict with, but should be in accordance with this principle.

Where, as in our climate, the weather is often unpleasant, the entrance floor should be as near the sidewalk as possible, and there should be no exterior stairways to climb. We place two steps only between the sidewalk and ground floor. There are three entrances; one for regular members, on Jackson Boulevard; one in Custom House Place for ladies; and one on the alley, for service.

We find that the square footage in the basement is ample for the power plants, for storage and service; but not too much. The service room is 22 by 24 feet, connected by stairs and elevator with the service room immediately over it, on the ground floor; and by stairs and elevators with the service room of each floor above.

Cold storage is provided for each class of perishable goods, all fed from the same cold air reservoir; economy of refrigeration and of handling being considered here. The capacity for storage of all sorts in this basement is about three times that of the present house.

The store room for wine, etc., is arranged on an approved system; the large storage space enabling the club to keep its supplies in desired temperatures, and therefore, in perfect condition. The minor store room is to carry such stocks as are in constant demand. In this room should be done all bottling, and here should be returned all empties. Dumb-waiters connect this room with the service room on each of the floors above.

In front of the main wine room is a vaulted cellar; this should be paved and vaulted in stone, and should be accessible to members who may care to inspect the stores, or take their luncheons here. This cellar, therefore, has a members' stairway to the ground floor, and doubtless it would prove an attractive feature of the club, especially on hot summer days.

The lockers, toilets and baths for men servants are placed as shown, and are to be mechanically ventilated.

Toilet arrangements for store-keepers are made for them exclusively, avoiding the necessity of their leaving their stations, to go to parts of the floor or building used by others.

The Jackson Boulevard entrance is by three doors into a vestibule 9 by 15 feet, which opens into a lobby 24 by 30 feet.

On the sides of this lobby, and opening into it by three archways, are ambulatories eight feet wide by twenty-seven feet long. The one to the right runs beside the coat and hat counter, behind which is the coat room, 26 by 28 feet; when, therefore, a member steps into the house, he does so without climbing stairs, and finds a place to deposit his outer garments at once, and in succession finds the order room, lavatory, and elevator conveniently located; he also finds his hat, coat, etc., the last thing on leaving. Next the coat room, and in front of it, is the visitor's room, and the telephone and telegraph stations.

Behind the ambulatory to the left, one finds the office and directors' room, where all business with the club can be done, either on entering or departing. The office is placed back of the arcade, in order to do away with its conspicuous, hotel-like appearance, as seen in so many club entrances; an appearance that is as objectionable to many members entering their club as it would be to them upon entering their own homes. The

offices in the great European clubs, and in the best of the new ones in New York, are in the background. We have embodied this feature, and at the same time have made it a convenient one, connecting with the front entrance, with the grand hall, and with the ladies' entrance, all of which can be controlled and overlooked by the head clerk.

The ladies' entrance connects with the office, and with a complete suite consisting of a large lobby and retiring room, having toilet, dressing room and cloak room attached. From the ladies' entrance there will be but one way to the ladies' dining-rooms above, namely, by the ladies' elevator.

The order room on the ground floor, like a similar one on the first floor, where members make out their orders for luncheon, etc., is on the right of the main entrance, next to the coat room, and connected with the grand hall and steward's room.

The position of the steward's room is very important; it is easily accessible to the officers or members of the club; it looks out upon and controls:

(*a*) The order clerks.

(*b*) The ingress or egress of every one to or from the working part of the house.

(*c*) The servants' stairs, up or down.

(*d*) The wine deliveries, up or down.

(*e*) All stores or deliveries of every sort, going in or out of the house. This is done by making partitions of glass, and so placing the steward's desk that no one, and no materials, can go in or out without crossing his vision.

The arrangement of the lavatories, water-closets, urinals, and barber and boots is convenient. The ventilation of them will be complete.

In the Union League clubs of this country, the clubs which entertain great public officials and give semi-public functions, there is always much crowding around elevators and grand staircases. Your new house should be arranged to avoid this, and to allow of the free circulation of large numbers of people; this we accomplish by keeping open a central hallway on each of the more public floors. This hallway is 30 by 50 feet, and without obstructing columns.

The grand stairway is to have steps five by fifteen inches each, which will give a dignified, spacious appearance, and will be especially imposing on occasions of evening functions, with their attendant ceremonious dress; where the staircase extends out into the main hall, as it does on the general lounging room floor, the display of beautiful dresses would be enhanced by such a setting, and easily seen from all the apartments on that floor. Attention is called to the fact that this grand staircase is so arranged as to throw plenty of light and air into the halls; on the dining-room floor, both the grand and minor stairways do thus furnish light and air to this hallway, just where most needed.

There are three members' elevators, the cars of which are 5½ by 6½ feet; one ladies' elevator, 5 by 7 feet; one service elevator, 6 by 8 feet in the clear. Besides the above, there are four dumb-waiters, two for wine and two for linen and laundry.

We desire to call attention to the fact that all service is held compactly together; each function being placed where generally and specifically most convenient. The service portion of each floor, being directly above the one below, assures economy both of time and space, at the same time making it a simple matter to extend any sort of service to any part of the building.

There has long been a need in this city for a State Suite in which great functions can be held. Keeping this in view, yet making the ease and comfort of the members the first consideration, we have designed this floor to be not only a general lounging floor for members, but also a State Suite. Fortunately, both arrangements seem to call for the same general treatment. Therefore, remembering that this house will be often used for the entertainment of great public characters, a central hall, of 40 by 50 feet, is repeated, and the rest of the floor is taken up by two rooms made as large as the size of the lot will allow, leaving, of course, the necessary committee rooms, order rooms, service and a lavatory. This floor is arranged so that when filled with people, they can circulate easily, without crowding anywhere.

The lounging room is a place of general assembly and ease; from its windows a view of the street is obtained, unobstructed by the balcony, which is placed slightly below the floor level, but which is easily accessible during parades, or when occasion requires.

Your members have long complained of the isolation of the café — that it is remote from the general assembly room, and rather inhospitable in location and arrangement. Experience has constantly shown that your present assembly room is too small, and that an overflow is imperatively demanded. We therefore place the café on this floor. In most of the great clubs of the world it has proven most satisfactory to find the assembly room and café on the same floor. The café is similar to the lounging room. It should have a raised stone platform at the western end on which should be a grilling range, and a long table displaying viands. A number of chairs and tables should be provided for those who wish to get a quick "snack" without the formality of going to the dining-room. In the other end of this room a few pool and card tables, and easy chairs should be placed, and there should be wall settees and other furniture appropriately disposed. Is it not well that the function of a café should be open, and not hidden?

The program of the competition calls for a house to accommodate 2,000 members. When the house is built, no doubt the total membership will reach that number, and then, on ordinary winter days, the café will be needed in addition to the rooms on the dining-room floor, in order to accommodate the members who will lunch there.

The dining-room floor is divided into three parts; the main dining-room, the breakfast-room, and the kitchen with its service. You have often seen both your present dining-room and breakfast-room crowded; united, these two rooms have less area than that which we have laid off in this plan for the dining-room alone. Therefore, in our design, the breakfast-room is also placed on the same floor with the main room, and each connects with the kitchen. It is believed that, except on extraordinary occasions, these two rooms, with the large hall, can be made to accommodate members and guests in comfort, and it is certain that *at all times* these two rooms, together with the café, will furnish ample space; at the same time, if the management so desires, service under our arrangement could easily be extended to every floor and every part of the building.

The kitchen is one very high story and has a wide gallery around it against the walls. It has been compared with the present kitchen floor space and found to be quite three times as large, affording ample space for its subdivisions. Please notice that the "wine man" is placed where, at public dinners, he will issue all supplies, and take the empties or partly filled bottles that come back and send them directly to the basement. This service will deprive club attachés of the opportunity of tippling, and, in a great measure, obviates the necessity for having wine rooms or storage on each floor.

The library itself is 38½ by 80 feet and easily lends itself to a most beautiful decorative treatment, as well as affording in the well-lighted alcoves ample shelf room for all books, but reference books in particular. It is entered from the main hall and from the large ladies' lobby, is thoroughly lighted in all parts, and sufficiently isolated to secure perfect quiet.

The ladies' department covers 40 by 63 feet, divided as shown. The private rooms could, if desired, be left out, thus enlarging the main room, although as planned this room exceeds in area that of the present house.

The banquet-room is made 54 by 46 feet in order to accommodate such clubs as the Merchants and the Commercial, each of which has a membership of sixty, and allows members to invite guests to its entertainments. A room of this size should be made more inviting and convenient than any yet built in Chicago for a similar purpose. Ample coat facilities and a lavatory is arranged for the special use of this room. The invited guests of such banquets as are held here will assemble in the lobby and in the private rooms "C" and "D." Such a club as the Commercial could, on occasion of a banquet, hold its business sessions in the private dining-rooms "C" and "D," or in those adjoining.

The library, banquet hall and ladies' dining-room extend through two floors devoted to private dining-rooms, of which, in the house, there will be nineteen.

There will be 56 bedrooms, each having an outside bath. These are arranged in two floors of 28 rooms and baths each. Attention is called to the symmetry of this plan, its complete system of light and ventilation, and to the fact that out of an area of 15,000 square feet, 95 per cent is devoted to actual use, thus insuring the club the maximum income, while the remaining 5 per cent of area is advantageously devoted to light courts, admirably providing ample light.

There will be sixty small rooms between the bedroom floor and the top floor, to be used for servants, storage, work-rooms, etc., still leaving space for additional dormitory room.

The front part of this floor is devoted to a swimming bath, which, if decorated in the style of houses at Pompeii, ought to prove a most attractive feature of the club. This bath is properly located on the top floor for the reason that, if placed elsewhere:

1st. It would occupy too much space.

2d. It would be too noisy.

3d. The smell of the baths always rises and would be offensive.

Placed on the top floor it would be accessible to members from their bedrooms without passing down through the house; again, such a function must be where those not using it would not be annoyed by it. On this floor also are located the gymnasium and billiard-room; all those things, while proper and necessary, tend at times to annoy those who do not use them or enter into the spirit of the games. The swimming bath, gymnasium and billiard-room, being at the top of the house, will all have air and light; it will be easy to ventilate them, and, by placing them here, the rest of the house will be kept quiet. The tank of the swimming bath is extended down into the servants' bedroom quarters, but is so placed that it allows of corridors around it, and rooms outside the corridor on the said servants' floor.

On the top floor is also a hall which could be appropriately decorated with trophies, souvenirs, etc., devoted to lounging, containing a piano, and thus be made an attractive feature of the club. No doubt all the members would unite in making this a museum of interesting souvenirs.

With our modern steel construction, the spanning of a club or dwelling-house room fifty feet wide, by the use of steel girders,

is a simple matter. The program does not call for structural drawings, but they have, nevertheless, been worked out, and the scheme of leaving out interior columns, so as to free all great rooms of them as obstructions, is found to be not only admirable from a structural standpoint, but especially so from an artistic one; for, being disposed symmetrically, the girders in the ceilings of the great rooms naturally indicate the treatment, to which the depth of the girders lends itself perfectly. The structure, which, if necessary, could be rapidly erected, will be stable and in harmony with the utmost beauty of treatment and interior decoration.

In selecting a type of exterior treatment for a club, consideration should be given to those elements of design which best express the purpose of the building. An association of men forming a club is, and of right ought to be, one of great dignity. It is, therefore, proper that the home of a club should itself reflect this. Without doubt our purest inspiration is to be found in the architecture of Italy during the fifteenth century. Therefore, it is with confidence that we turn to the Italian Renaissance for a type that will most fittingly express club life, and its purposes.

In studying our elevations, we have had in mind the enduring qualities of such of the palaces of Rome and Florence as have furnished models for the later elegant buildings of the world, such, for instance, as the Reform Club of London.

Our design is intended to express dignity and simplicity — all extraneous "motifs" having been carefully eliminated. By referring to the elevation it will be seen that the plan of the building is clearly indicated. The ground floor is one obviously of entrances and offices. That the main floor is entirely devoted to one purpose is shown by the continuous balcony upon which all the windows open. However, as previously noted, this balcony, being slightly below the floor level, does not obstruct the view from within.

The stairway is indicated by its great bay window, and suggests light and room more than is ordinarily the case, even in large clubs.

Other important rooms are indicated by the large windows on the second and third floors, while the next two floors of chambers are shown by smaller windows, in proportion to the size of the rooms.

The servants' quarters, being above the main cornice, do not obtrude, while the gymnasium and baths find expression in the terraced treatment above the parapet line.

In summing up we desire to call especial attention to the following points, namely:

First — That the construction of the southern fifty feet of our design could be accomplished without altering any part of the present building, and when completed, would afford temporary accommodations for almost every department of the club during the reconstruction of the present quarters. The club members would thus suffer but slight inconvenience, and would never be entirely deprived of club privileges. Indeed, the southern fifty feet of our design will be found to comprise almost a complete club in itself, containing, as it does, two elevators (the ladies' and servants'), a large lounging room (the café), a fair-sized dining-room (the breakfast-room), a complete kitchen and storage department, the ladies' dining-room and twenty-four bedrooms, baths, etc.

Second — Special features, such as large spaces for service on every floor — all bathrooms having outside windows — vaulted cellar, swimming bath, banquet hall, museum, etc.

Third.— No obstructing columns in any room, the structure being designed to meet these requirements.

Thus, while in planning the building primarily with a view to the ease and comfort of the members of the club, the artistic aspect has received due consideration, and while we believe the plan will be found a practical and convenient one, it will also be found to lend itself to beautiful treatment, both of which points may, of course, be emphasized in a more complete and thorough study of the scheme.

JENNEY & MUNDIE'S COMPETITIVE DESIGN.

The plans presented by Messrs. Jenney & Mundie are carried out in a French interpretation of Italian Renaissance, treated with considerable freedom. The conception of the design was arrived at after a careful study of the environments of the present club building. The great office buildings which surround the site, with the new Government and Postoffice building directly opposite, made it a problem of deep study, so that something could be designed that would harmonize and yet be so individual in its character as to stand out in bold relief among its fellows with the dignity and elegant refinement so necessary in a building to be used as a club home for gentlemen in the heart of the business center of a great city.

It has been the aim of the architects to keep the design within bounds, believing that radical, striking features, novel at present, perhaps, but not lasting, would be "out of fashion" in a single decade. A careful study of the plans as presented will be both interesting and instructive as to the treatment of a club building.

SHEPLEY, RUTAN & COOLIDGE COMPETITIVE DESIGN.

The design and plans submitted by Shepley, Rutan & Coolidge indicate that the problem was studied from a different standpoint from either of the other competitors. It places the entrance on the side, so as to allow the large lounging-room to take the whole of the Jackson street front. On the entrance floor is a large lobby and lounging-room, also the washroom and offices, so that one who is in a hurry will be required to make only one trip in the elevator from the entrance floor to the dining-room, which is on the top floor.

The building is carried to the limit of 130 feet in height, as the postoffice, which is directly opposite, is of that height and the Monadnock building, which is on the other side of Custom House place, is even higher, and the 130 feet height was necessary to prevent the building being overshadowed by these neighboring buildings and to allow the dining-room and bedroom floors to get as much light and air as possible.

The central lobby is carried through two stories, and lighted from a skylight at the top, and one entering the club would be impressed at once with the height of the stories and the architectural effect, which is not possible in a low, English basement entrance.

There are three and one-half stories of bedrooms; each has a bath, with an outside window.

There is also one floor of private dining-rooms below the main dining-room on the top floor. This main dining-room is so arranged that it can be separated and a banquet held in the portion facing the street, while the other portion is being used for the regular club members. The kitchen is on the same floor as the main dining-room.

It will be noticed from the plans that where the large rooms occur in front, the story is divided into a mezzanine on the Custom House court side and the alley, which allows more space for minor rooms.

There is also an entertainment hall in the basement, which is connected by a broad staircase with the main entrance, so that it can be used without interfering with the use of the club by the members.

## UNION LEAGUE CLUB, CHICAGO, COMPETITION.

CONDITIONS OF COMPETITION.

The Building Committee of the Union League Club shall examine the drawings submitted and select the plan which they deem the best, and the author thereof shall be the architect of the new building, and the erection and superintendence of the work now contemplated shall be awarded to him at a compensation of five (5) per centum of the work executed.

Upon the award being made there shall be paid to the successful competitor the sum of one (1) per centum, upon the amount which will be expended immediately, as fixed by the Committee, which shall be applied as part of his full compensation of five (5) per centum.

The remaining two (2) competitors shall be each paid the sum of One Thousand Dollars ($1,000), in full for their sketches, which shall be returned to them; and if any portion of these sketches shall be used by the Committee, then such further compensation shall be paid to these competitors as may be mutually agreed upon by them and the Committee.

The competition is limited to the following firms: D. H. Burnham & Company; Jenney & Mundie; Shepley, Rutan & Coolidge.

The drawings are to be delivered to the Committee on or before November 1, 1901. Sketches shall be submitted for a Club House suitable for two thousand (2,000) members, situated upon the property shown by the plat herewith. The building is to be not over one hundred and thirty (130) feet high, above sidewalk, fireproof, and in all respects is to comply with the existing building ordinances, and is not to cost over eight hundred thousand dollars ($800,000), based upon present prices.

It is the intention to at present build upon the south 50 by 100 feet a portion of the permanent building, and make such changes in the old building as will make the Club House convenient until such time as the Club may be able to tear down the north one hundred (100) feet and finish the permanent structure, adding onto the south fifty (50) feet already built on.

The following drawings will be required, each one-eighth (⅛) inch to the foot scale:

General plan of basement and of each floor; these need not be in detail, but explicit enough to fully show the general arrangement of the floors.

One vertical section each way: North and south, east and west.

North and east elevations.

Perspective sketch.

All to be rendered in black ink upon white paper, without shadows or figures, except one figure to indicate scale. But one design may be submitted by each competitor.

Each drawing is to have some mark or sign, and nothing whatever to indicate the author. A copy of this mark or sign shall be put in a sealed envelope, with the name of the author, and marked on the outside showing what the envelope contains, placed within another envelope, and both sent with the drawings as hereinafter directed.

It is the intention that the competition be conducted anonymously. Any violation of the directions or conditions of the competition will be punished by a throwing out of the drawings, excluding the author from any award.

During the competition all communications regarding same, with the Building Committee, shall be in writing, and no design

or drawing shall be made public until after the award. The drawings shall be sent to, and all communications shall be addressed to Joseph Downey, Chairman Building Committee, Union League Club.

An interesting point not included in the conditions of the competition was the request to the competing architects to appear before the Building Committee at a time appointed for each to give a detailed explanation of their plans before a final decision was rendered.

## THE PROFESSION OF ARCHITECTURE.*

BY J. P. COUGHLAN.

IT was only at some interminate time in recent years that the adjective "liberal" came to be generally accepted in America as applicable to the profession of the architect. Previous to that time the country carpenter or stonemason, and the city jerrybuilder or contractor, unhesitatingly made, as they still make, the most ancient of all professions do duty as a second string to their more commonplace vocations. Nowadays all that is changed. The demand for palatial and elaborate mansions, beautiful and commanding public buildings, and business structures that are epitomized cities in themselves, has gained for the architect a recognition of his proper position. The American Institute of Architects and the Architectural League have contributed to this result. Membership in either of these societies does for the architect what the diploma of a leading college does for the doctor or the call to the bar does for the lawyer.

The architect has even greater advantages than either the lawyer or the doctor in that he is in immediate touch with the two greatest interests of life, the industrial and the artistic. He works hand in hand alike with the sculptor and the painter, and with the great leaders of business enterprise.

"Before entering upon the study of architecture," says an authority on the subject, "the pupil should be a good writer and a fair arithmetician; that is to say, he should have a knowledge of decimals, fractions, square and cube root, and mensuration. He should be able to deal with simple equations in algebra, should have mastered the first three books of Euclid, and should possess a knowledge of practical plans and solid geometry. To these should be added free-hand drawing, elementary physics, practical mechanics and elementary chemistry."

There are now in America several universities having departments of architecture. The principal of these are the Massachusetts Institute of Technology in Boston, Cornell, Columbia and the University of Pennsylvania. In all these a four-year course of architecture is given, and at its end the graduate is competent to become a junior draftsman in an architect's office, where he will learn the practice of his profession. And a vast deal he must acquire. He must be able to claim a good working acquaintance with the mechanical trades, the arts of the mason, carpenter, plumber, plasterer, tinsmith, blacksmith, painter, glazier and decorator, not to speak of the sculptor and carver. After that he will have to acquaint himself with the principles of engineering and mechanics, statics, strength of materials, the theory of arches, beams and columns, the flow of air and water, ventilation and drainage, and all the mathematics that attend the quantitative treatment of things. Then, too, he must be familiar with business matters, contracts, estimates, specifications, inspection of work, settling of accounts, adjustment of responsibility.

Moreover, all these would be of little use without capacity and attainment in art. The architect must have an inherent good taste and with it the artistic skill and ability to produce artistic work. He must possess the knowledge that distinguishes the connoisseur, carried to the point of a technical acquaintance with historical precedents and the shibboleths of styles. So it is a mighty task that the youth has before him.

In order that his education may be complete, it is considered necessary for him to go abroad. The School of Fine Arts in Paris attracts students from all over the world. None of the American schools pretends to give more than a thorough grounding in the principles of architecture. Sometimes the student is urged to pass a year or two in an office before he goes abroad. A young architect of my acquaintance put it this way:

"After leaving Columbia, I had enough money to pay for my course in France, but only just enough, and I did not want to waste it. For that reason I took service in an architect's office here for a year or two, in order to discover what it was I wanted most to learn in Paris. You see, I could only afford to go there once, and I wanted to have the knowledge to take advantage of what they had to teach me."

While American students flock to the Beaux-Arts, few are able to pass the severe examination, and the rejected ones seek the ateliers of distinguished sculptors, or travel. As a matter of fact, to the student who is not prepared to spend at least four years at the Beaux-Arts, admission there is of little advantage, for only in the fourth year is he taught what he most wants to know, the preceding years being taken up with mathematics that could be acquired as well in America. But that fourth year is undoubtedly of great advantage.

It is impossible to lay down hard and fast rules regarding the cost in time and money, of preparation for any of the liberal professions. Generally the future architect must pass at least twelve years, of which eight are spent in school and four devoted to practical work in an office, before he can claim to be really competent. The entire time may be passed in an office, but the youth will not advance so rapidly in the end as he would if he had gone to a technical school. As a student, he is expending from $500 a year upward. I do not think the average for eight years can be less than a thousand dollars a year. For his first two years in an office he may get a nominal stipend. At the end of ten years of study and work he should be able to command a fairly good salary, but at least two, and very likely four more years will pass before he can be called a master of his profession. By that time he may have risen from $30 a week to twice or thrice as much; in a few large offices the most responsible men draw $100 weekly, or perhaps even more. He starts out for himself whenever his courage inspires him to do so.

The architect proper, since I suppose we can only accord the full honors of the profession to the independent practitioner of it, is paid according to a fixed rate of five per cent on the total cost of the construction of the building for which he makes designs, and ten per cent upon interior decoration, furnishing and sculptural adornment. The etiquette of the profession is rigid in enforcing that rate. Thus, it is easy to calculate that the architect who designs a million dollar office building receives a fee of $50,000 for his services.

This is by no means all clear profit. Only the architect in command of a big staff of draftsmen and clerks can expect these lordly commissions. Almost invariably time is a very important consideration; when a design for a big building is required, it is wanted as speedily as possible, that valuable land may not be left idle. The designing of such a structure may take from six weeks to a year, according to the architect's facilities for turning it out. Naturally, a firm that can put twenty or thirty men at work on the design is most likely to get the commission. Thus, while the large firms get the best and most profitable commissions, their expenses are enormous.

Like all professional men, the architect is reticent about his monetary rewards. But while a statement of a successful practitioner's earnings must be more or less a matter of conjecture, there are facts on which it can be based.

The architect of a new office building at the corner of Broad street and Exchange place, in New York, will have received one of the largest fees paid in the profession when his work is completed. The cost of the building is estimated at $6,000,000; and, not counting the increased percentage paid for the designing of the sculptural ornamentation and interior decoration, the designer's charge will not be less than $300,000. Even though he has to pay an army of assistants out of this, his personal profit must be very large.

The architect of the new Hall of Records received $150,000. Twenty-five thousand dollars is paid for the designing of each of New York's schoolhouses. Fees running into the hundreds of thousands of dollars have become tolerably common in all the chief cities of the country since the introduction of the skyscraper and the development of the costly modern dwelling.

It is wise to consider what the architect does for these fees. Of course it is understood that he prepares plans and working drawings, and superintends the construction, which seems simple enough; but the designing of the most unpretentious country house will occupy a single draftsman from five days to two weeks, while one that might not attract any special attention will represent the labor of two or three months. It would require years for one man to complete the plans for a modern city house like that of the late Cornelius Vanderbilt.

The designer's work does not begin with preparing a plan and supervising the building. And his chief concern is not to devise schemes of ideal excellence. He must design the best house possible to meet certain conditions of cost, space, situation, utility, and a hundred other things. He must first obtain full information about the kind of building required, whether the site is rocky—this has a bearing on the cost of cellars—whether it is on a slope, what kind of water supply is to be provided for, the exposure to the sun, and the prevailing winds. He must consider the possibilities of drainage, and the attitude of the house to the surrounding scenery.

All this, bear in mind, is for a simple country house; in the city the architect has to surmount many engineering difficulties as well as architectural problems. Indeed, one prominent architect characterized his own work in designing the tallest skyscraper now in New York as an engineering feat, with architecture almost wholly eliminated. He compared the result of his work to a vertical steel bridge, with railroads running up and down inside it.

It will be seen, therefore, that if the income of an architect is large, his expenditure in money, time and talent is also great. His income really represents what the merchant calls his "turn over," and in the percentage of profit which his "turn over" yields him must he find the reward of his own labor and investment.

The equipment of an architect's office is a matter of many dollars. For instance, it must have, if not a library, at least the nucleus of a library. A good architectural library can be begun on about $2,000. When $10,000 is expended, the average architect shudders to think of the cost of completing it. Architectural books are expensive, and, owing to the plates, they require delicate handling. Then, the office must subscribe to the professional papers if it would keep abreast of current affairs; and, as architecture has no country, or rather is shared by all countries, the

*Extracts from article printed in the Houston (Texas) *Post*.

periodicals of many nations are almost a necessity. Instruments, office rent and salaries swallow up a large amount annually.

There is another unavoidable and persistent drain on the architect's profits, resulting from the custom of selecting a design from general plans submitted by a limited number of competing architects, usually not more than three, chosen from among the members of the Architectural League or the American Institute of Architects. Of course the successful competitor receives a commission at the regular rate. The other two get a nominal compensation for their designs, but such payment rarely covers more than a small part of the outlay in having the designs prepared.

The rewards of an architect are not all pecuniary. His has been called the greatest of all professions in that it is the most comprehensive. His position to-day is higher than it has ever been before, and he and his confreres are actuated by a loftier spirit than ever before. The members of the two societies already mentioned, which include all the notable designers in the country, are striving earnestly to place their calling in an unassailable position, and to secure full recognition of its commanding influence in art. That they are devoting their energies to the artistic development of their work speaks well for the future of the profession, and though we are laboring under the nightmare of the skyscraper at present, we are at last emerging from the vain and groping stage into a realization of the national importance of the art of fine building.

The establishment of the American Academy at Rome, practically by the private munificence of a few architects and artists, is one of the healthy signs among the recent developments of architecture. This excellent institution furnishes three years' training abroad, under the most favorable conditions, to a limited number of young architects and artists chosen by competition. The idea is not so much to regard the personal advantage to the individual student, but rather to consider the training of his talents as a benefit to his country. When we compare the few students at Rome with the number of architects now practicing, it would seem that the effort is puny and trivial; but, after all, the architect is an artist, and should even one student out of the three that the academy aims to "finish" in three years fulfill the expectations formed of him, it would have an uplifting effect upon the artistic architecture of the nation.

## LOUISIANA PURCHASE EXPOSITION EMBLEM COMPETITION.

A PRIZE competition, open to the world, for a symbol or emblem for the Louisiana Purchase Exposition, to be held in St. Louis in 1903, has been set on foot by the Louisiana Purchase Exposition Company. The symbol or emblem is to be used for the seal, the stationery, and for publicity material of every description for the Exposition. For the conduct of the competition an appropriation of $5,000 has been made, divided as follows: For the prize design, $2,500; honorarium of $250 to each of eight selected sculptors, $2,000; for the expenses of the jury of selection, to be composed of two artists, two architects, two sculptors and one historian, $500; total, $5,000.

The jury of selection, of seven men as enumerated, is to choose eight sculptors or medallists, who are to be commissioned for the honorarium to design an emblem or symbol. In addition to these chosen eight, the entire art world, from the newspaper artist in black and white to the National or Royal Academician, is invited to participate in the competition and to submit designs. All the designs submitted, whether from outsiders or from the chosen eight, are to be considered on a par in awarding the prize of $2,500.

No rules are laid down as to lettering, sentiment, size or style of the design. The only stipulation is that it shall be symbolical of the great historical event which the Louisiana Purchase Exposition is to commemorate — the acquisition by the United States in 1803 for $15,000,000, from France, of 1,042,000 square miles of territory, insuring to the United States forever the control, from source to mouth, of the greatest waterway on earth — the Mississippi river — and eliminating that stream as a fertile source of future wars with foreign nations. In the history of the United States the event is second in importance only to the Declaration of Independence. It is to be commemorated on its centenary by an international exposition in St. Louis, the leading city of the purchase. The symbol must emblematize that story. This is the only direction the competing artists will receive.

With the coöperation of the Artists' Guild, an organization of professional artists resident in St. Louis, the colors red, white, yellow and blue have been selected as the colors of the Exposition Company. They are the colors used in the flags of the three nations — France, Spain and the United States — which at one time or another have owned the Louisiana territory. Color naturally can not be used in medals or the seal, but the knowledge may assist designers.

The plan for a prize competition was adopted on suggestion of Prof. Halsey C. Ives, Chief of the Department of Art of the Louisiana Purchase Exposition. The effort to obtain an emblem has been in progress since the Exposition Company was first permanently organized. Over two hundred volunteer designs were submitted by artists of various degrees of ability. They used such materials as the map of the purchase; pictures of Thomas Jefferson and Napoleon Bonaparte, who were the chief executives of France and the United States at the time of the purchase; the fleur-de-lis, the eagle and the N of Napoleon; the Eads bridge, as symbolical of St. Louis; the flags and coats-of-arms of France, Spain and the United States; the saying of Livingston, the American Minister, after the signing of the treaty, "We have lived long, but this is the noblest act of our whole lives."

All of these designs, after mature consideration, were decided to be unavailable by the Committee on Symbol, assisted by Professor Ives, Chief of the Department of Art.

An invitation will be sent to the representatives of foreign Governments at Washington, asking that they submit the plan of competition to persons interested in their respective countries. The plan will also be sent to United States representatives in foreign countries in order to secure for it widespread circulation among those who may desire to compete. A period of six months will be allowed for the competition.

## PAINTS IN ARCHITECTURE.

THE IMPORTANCE OF PURE OIL.

THERE is a saying among paint manufacturers and painters to the effect that "the oil is the life of paint." Admitting this to be true, then those paints that contain the largest proportion of oil, as lampblack, zinc white, etc., should have the longest life. That this is the case is pretty generally admitted by experts, and has been demonstrated by the experiments of L. E. Andés and others.

But the assertion holds good only when the oil is good. There are grounds for supposing that in due time excellent paint oils, especially for use with zinc, will be made out of corn and other vegetable oils; but, for the present at least, pure linseed oil is the only safe oil to use in paint, and it behooves us to look quite as carefully to our oil as to our pigment.

The purity of linseed oil can be determined only by chemical means, but happily, in these days, the brand of a crusher in good repute is a sufficient guarantee of purity. Outside of these brands adulteration runs rampant.

A hint to the wise is more effective than a kick; in other words, the knowledge where to expect purity will be as effective a warning as an unpleasant experience with adulterated oil bought elsewhere.

CHARLES JOURDAIN.

## ASSOCIATION NOTES.

ILLINOIS CHAPTER, A. I. A.

One of the most interesting meetings in the history of the Illinois Chapter of the American Institute of Architects occurred on December 20. It is but recently that the trades unions have seemed to realize the necessity of a properly conducted apprenticeship system, and those in Chicago, and the apprentices of the future, can look back to the work of one individual who at first singly and later by his earnestness and singleness of purpose interested the coöperation of others. This was the impression gained by hearing, at this meeting, a very modest yet a very earnest gentleman appeal to the members of the Chapter to aid in the education of mason apprentices. In conformity with an agreement made between the Chicago Mason and Builders' Association and the United Order of American Bricklayers and Stonemasons, each contractor can employ one apprentice. The agreement is that these apprentices be under the control of a joint board, that each shall be paid for his labor, and that during his indenture he shall have three months' schooling, with pay for his time, the months being January, February and March. Arrangements have been made with the board of education which will establish special classes for apprentices. The attendance of this joint committee at this meeting was to solicit the aid of the architects in this work of education. It consisted of A. Lindquist, Victor Falkenau and T. R. Freece.

Mr. Lindquist stated the general history of the movement and the conditions under which it was proposed to educate apprentices, and asked the Chapter to coöperate by furnishing lecturers upon constructive subjects. This met with a hearty response, and a program of fifteen lectures is being arranged by the secretary of the Chapter, the first of which will be given by W. A. Otis, and will be followed by W. L. B. Jenney and others.

## OUR ILLUSTRATIONS.

Competition designs for Union League Clubhouse, Chicago. The following are shown: Accepted design, by D. H. Burnham & Co.; design submitted by Jenney & Mundie; design submitted by Shepley, Rutan & Coolidge.

*Photogravure Plate:* Residence of C. J. Wolff, Edgewater, Chicago. Wilson & Marshall, architects.

PHOTOGRAVURE PLATES.

*Issued only with the Photogravure Edition.*

Kennard Building, St. Louis, Mo. Isaac S. Taylor, architect.

High School Building, Evanston, Ill. Charles R. Ayars, architect.

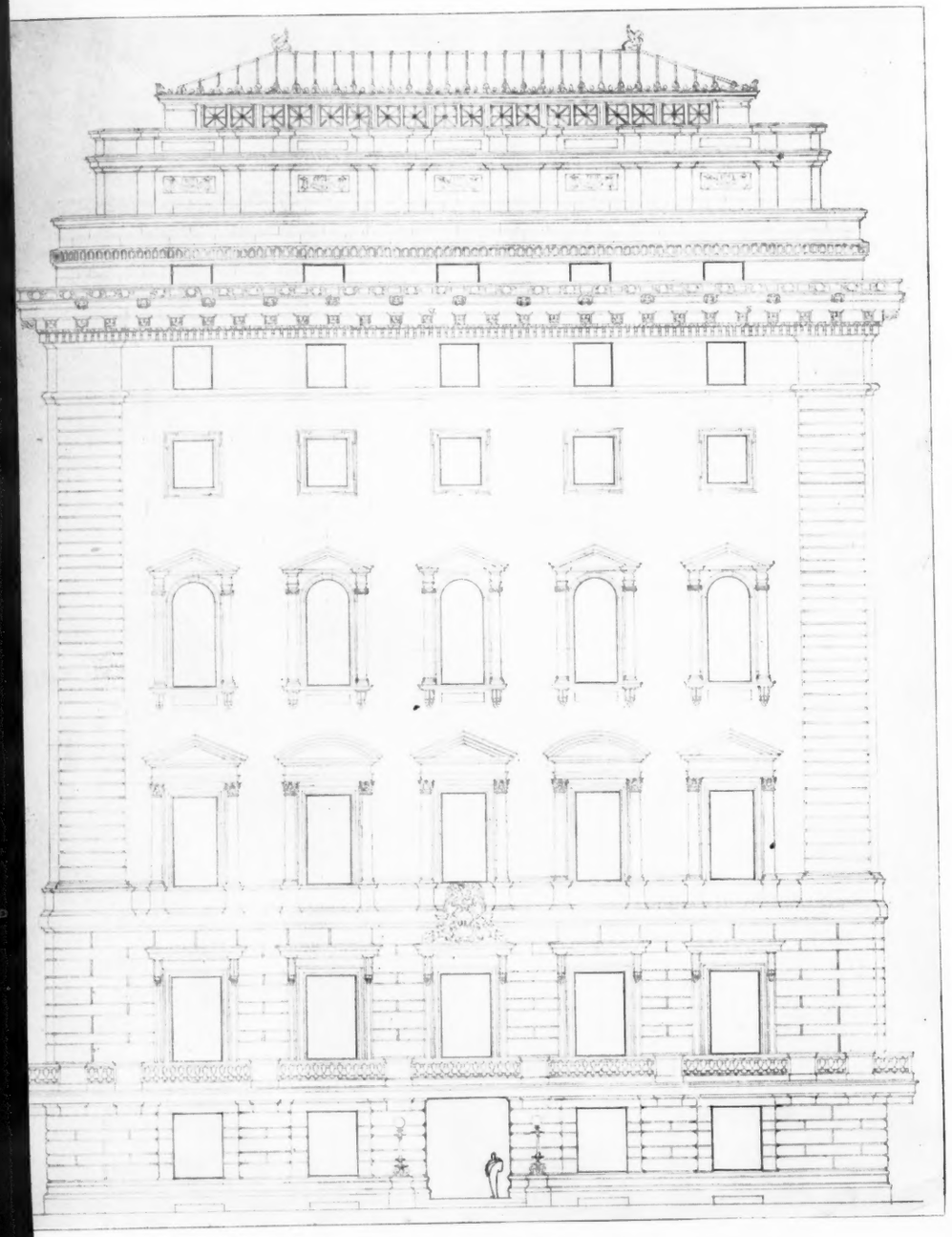
Apartment Building, Evanston, Ill. Myron H. Hunt, architect, Chicago.

Residence of L. C. Noble, Evanston, Ill. Pond & Pond, architects, Chicago.

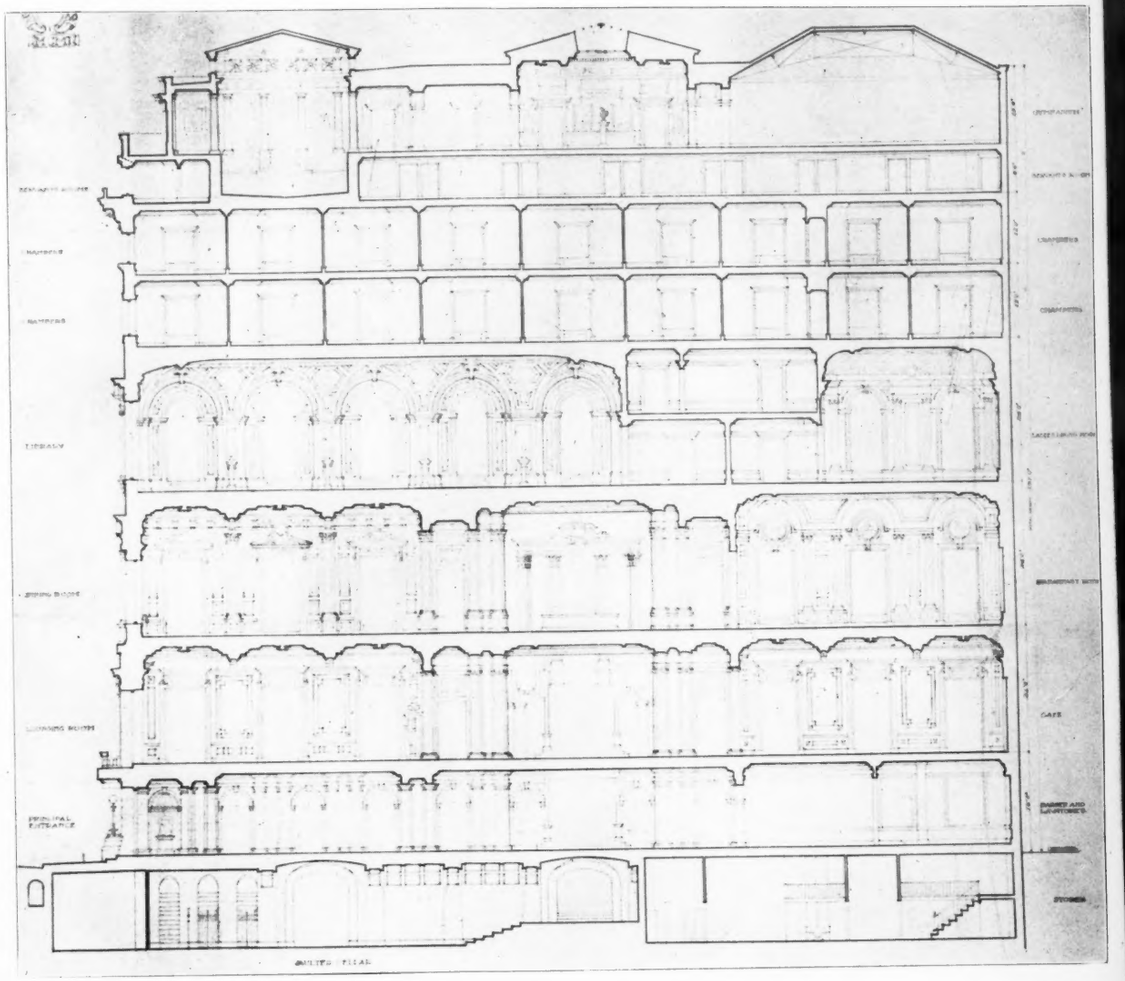
Residence of E. F. Leighton, Binghamton, N. Y. Gardner & Bartoo, architects.

Interior view, Iroquois Hotel, Buffalo, N. Y. Esenwein & Johnson, architects.

St. Louis Club, St. Louis, Mo. J. H. Freedlander, architect, New York city.



NORTH ELEVATION, JACKSON BOULEVARD.



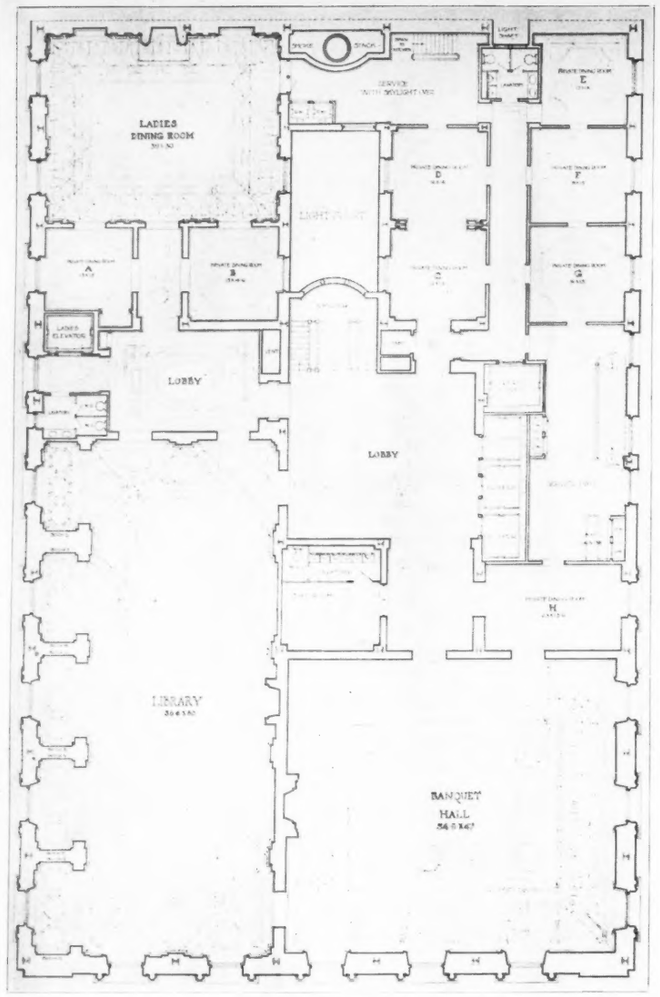
SECTION, LOOKING EAST.

NORTH ELEVATION, JACKSON BOULEVARD.

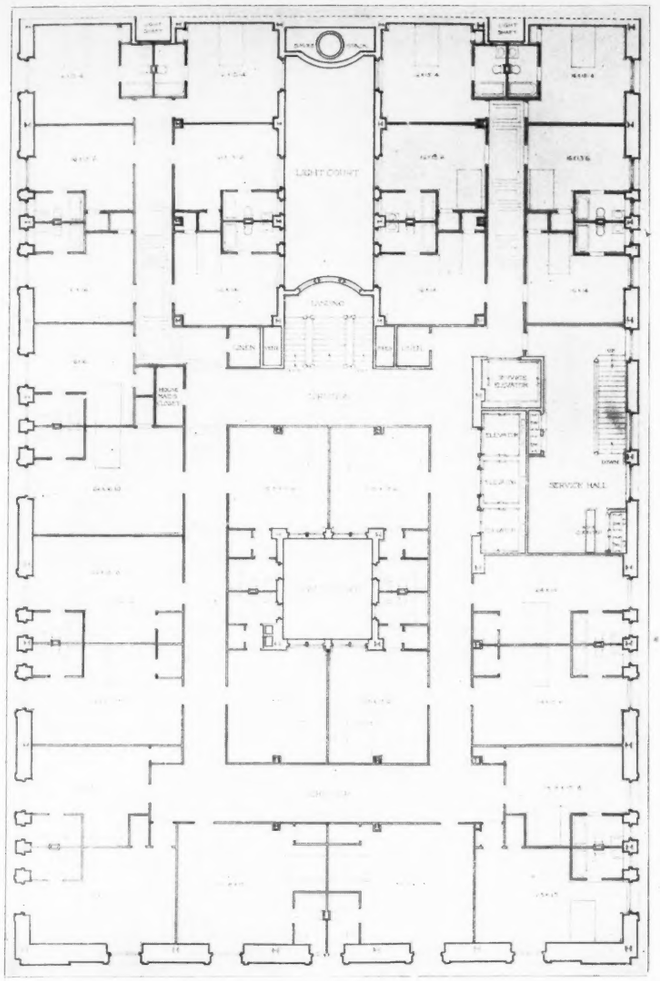
PERSPECTIVE.

ACCEPTED COMPETITION DESIGN, UNION LEAGUE CLUBHOUSE, CHICAGO.

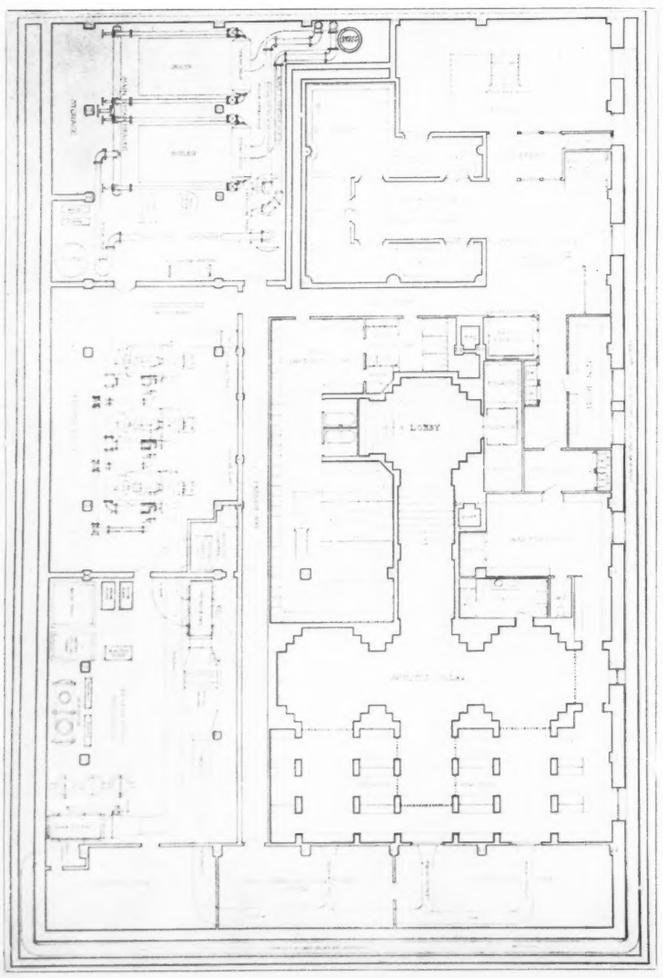
D. H. BURNHAM & CO., ARCHITECTS.



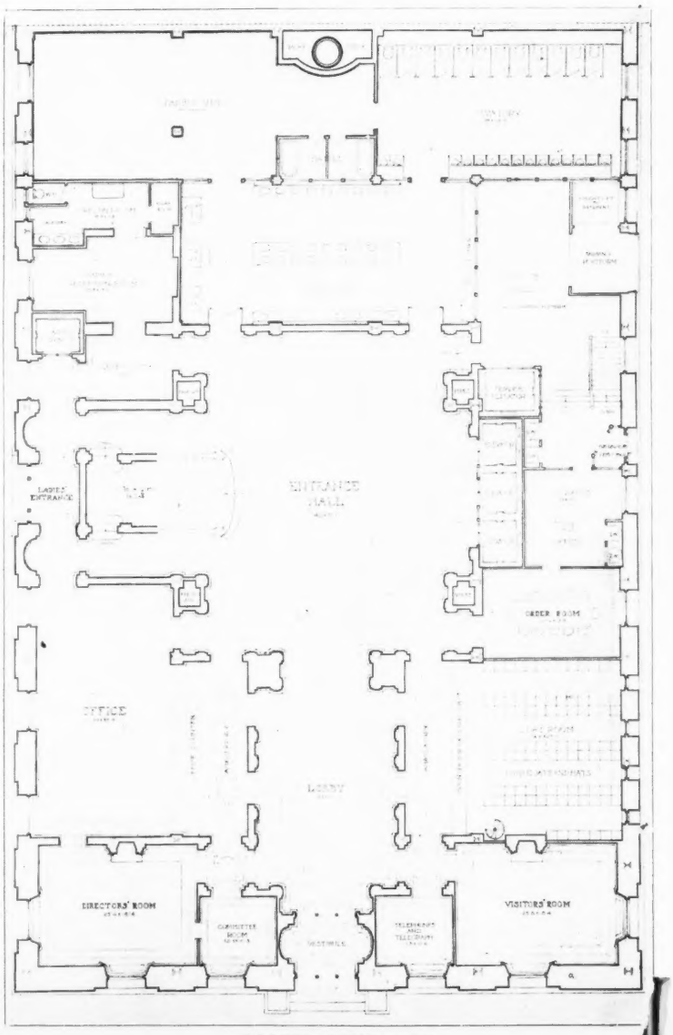

THIRD FLOOR PLAN.



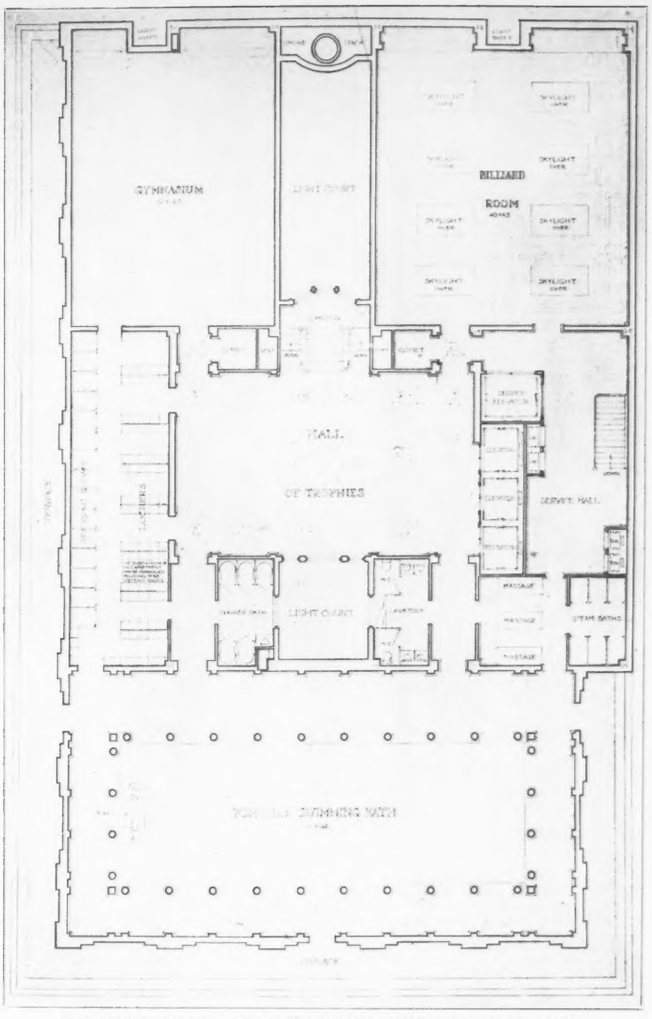
FOURTH AND FIFTH FLOOR PLAN.



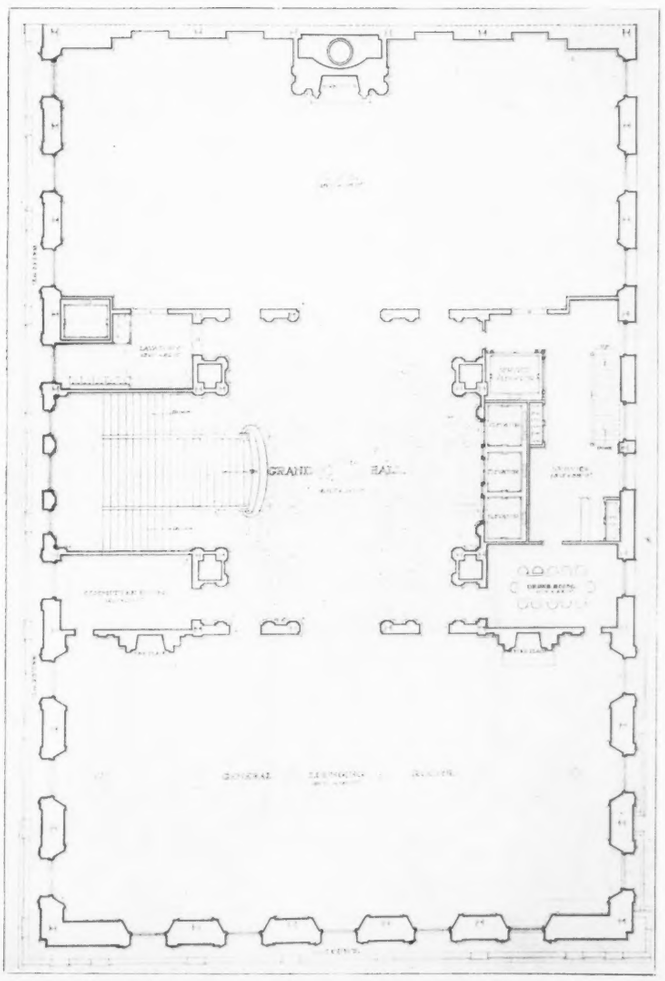

BASEMENT PLAN.



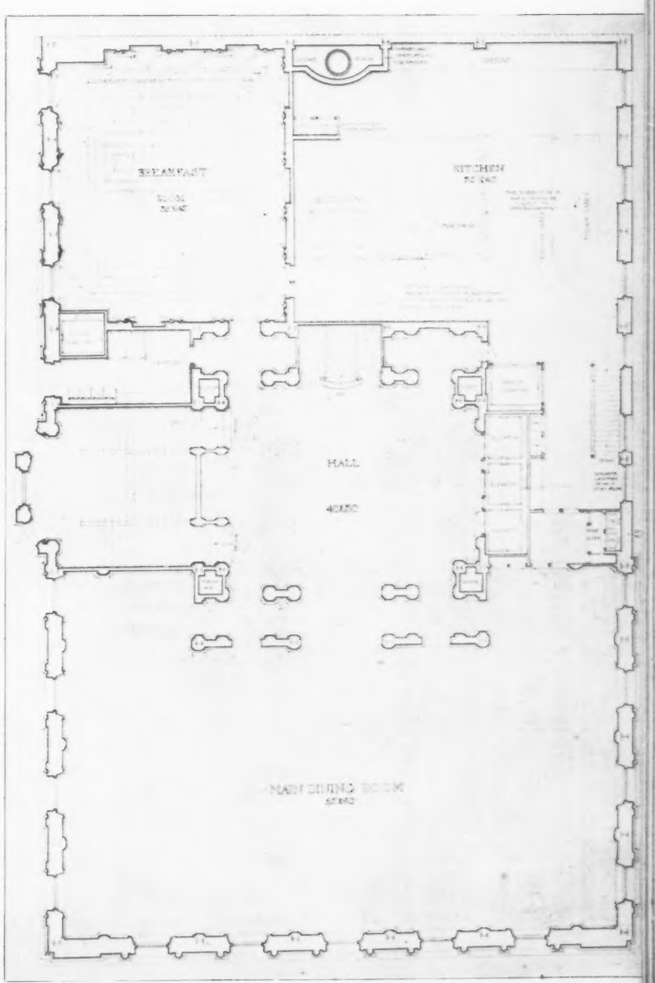

GROUND FLOOR PLAN.



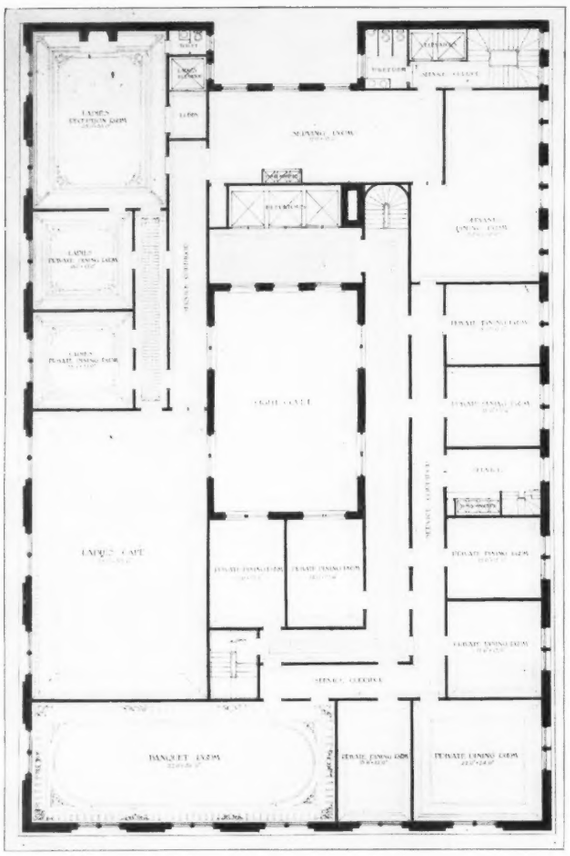

TOP FLOOR PLAN — ROOF TERRACE, SWIMMING BATH, ETC.



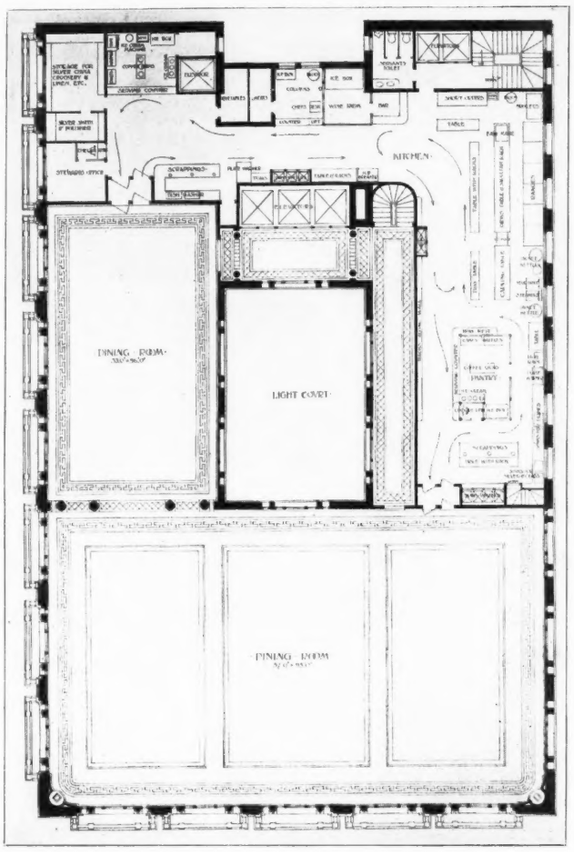

MAIN FLOOR PLAN — STATE SUITE AND LOUNGING ROOMS.



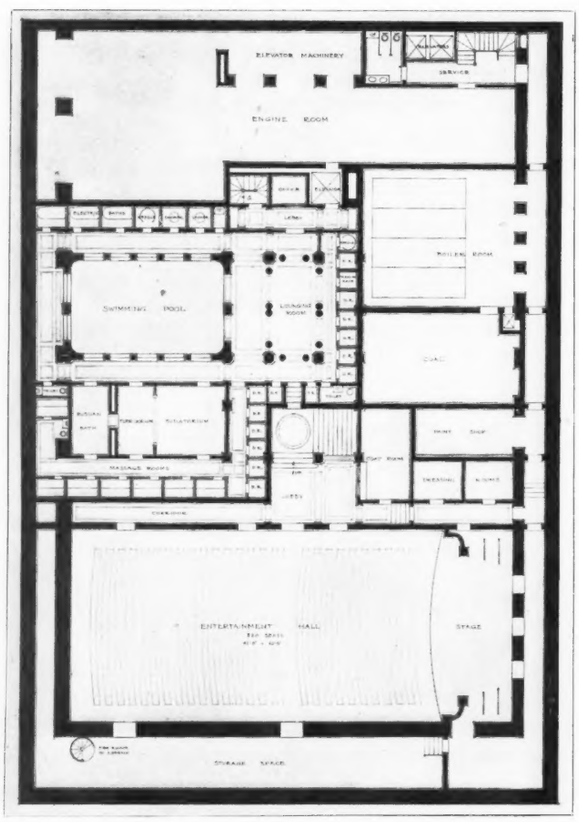

SECOND FLOOR PLAN.



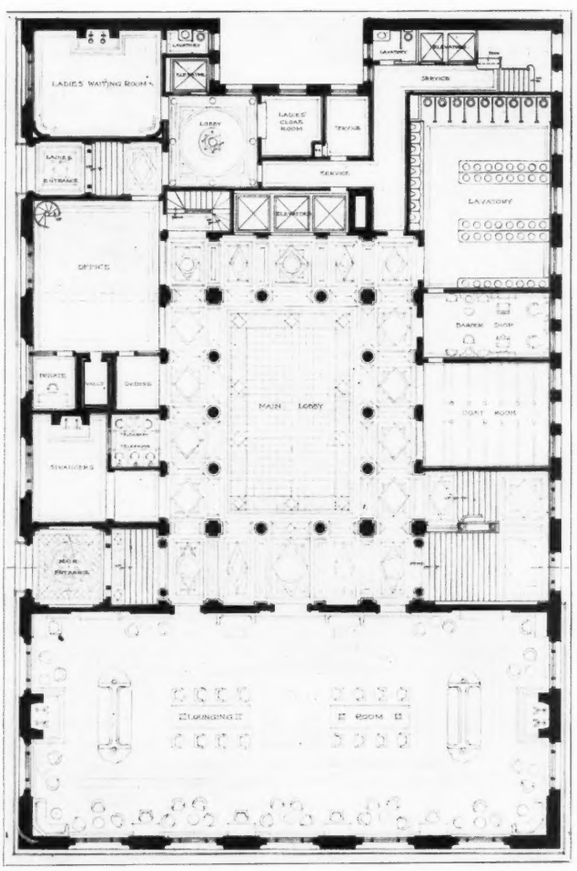

SEVENTH FLOOR PLAN.




EIGHTH FLOOR PLAN.



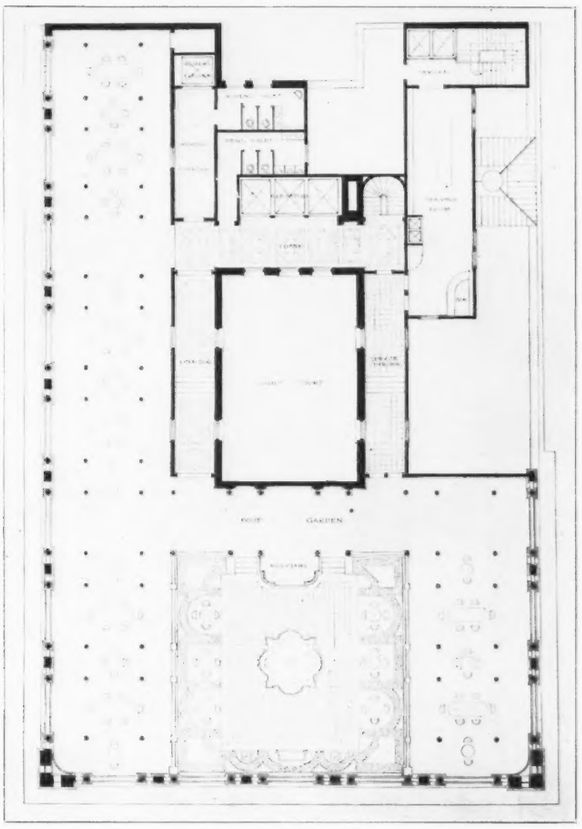

SUB-BASEMENT PLAN.



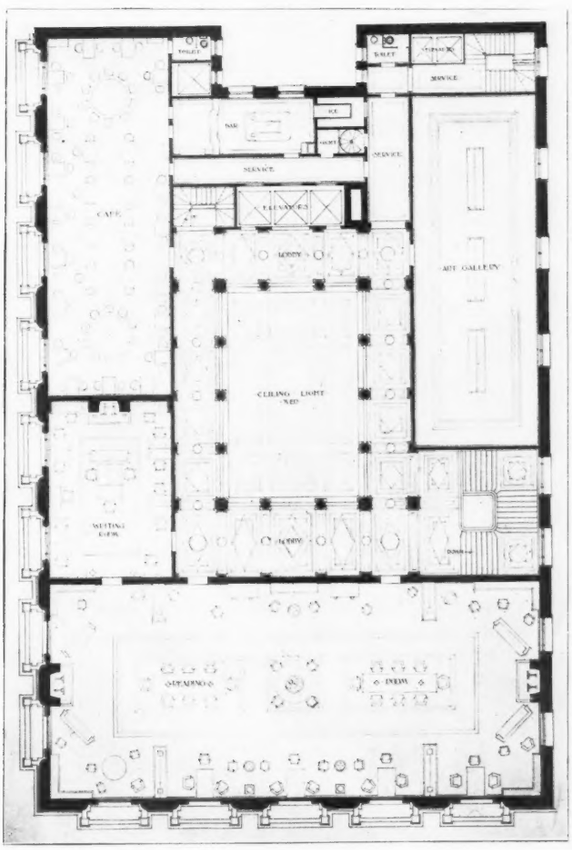

FIRST FLOOR PLAN.

COMPETITION DRAWINGS, UNIO

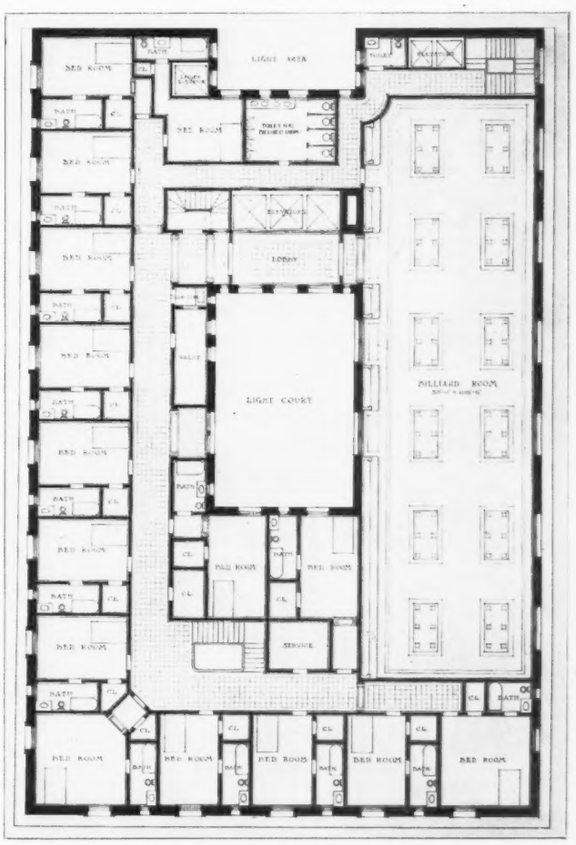
SUBMITTED BY SHEPL



ROOF GARDEN.



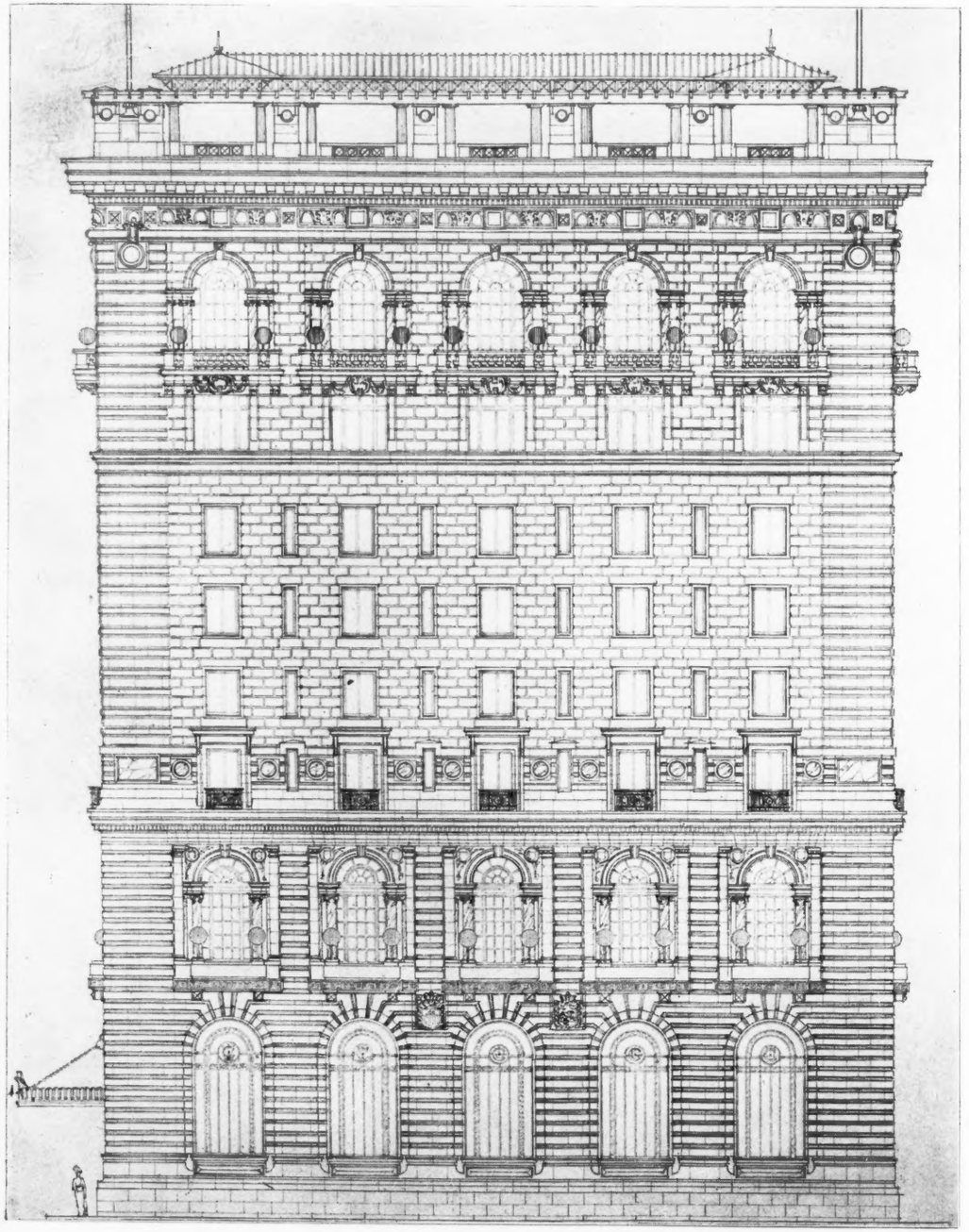
SECOND FLOOR PLAN.



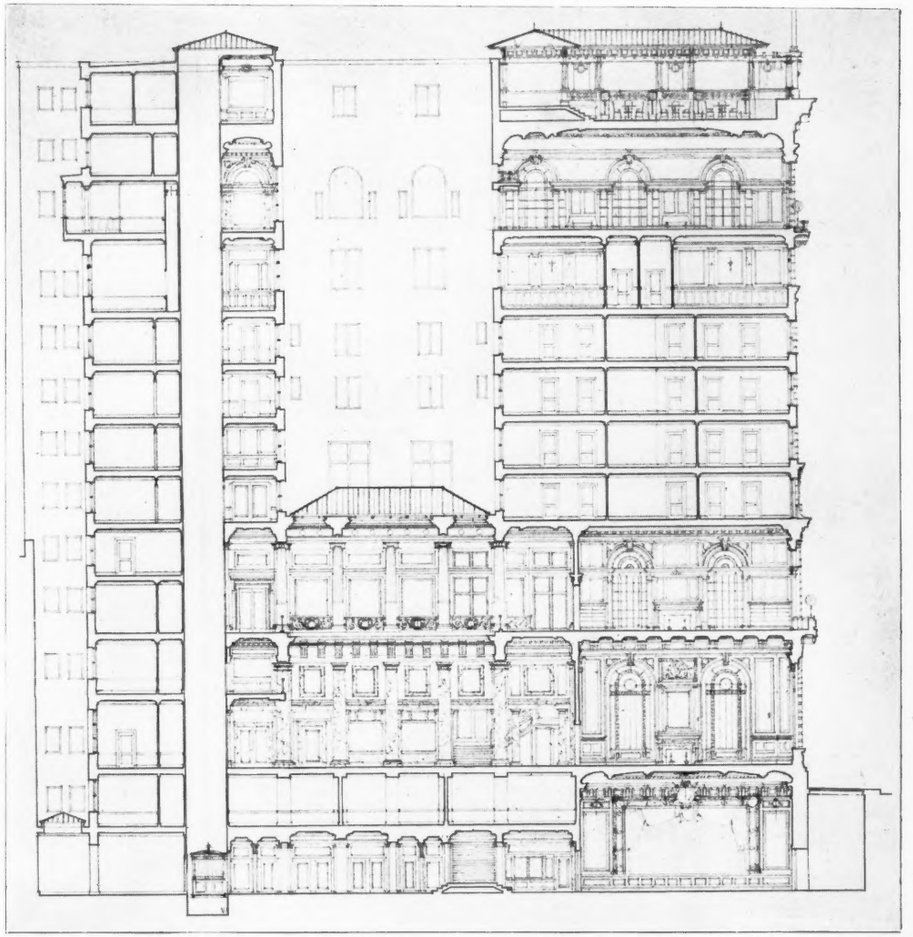
THIRD AND FOURTH FLOOR PLAN.

, UNION LEAGUE CLUBHOUSE, CHICAGO.

BY SHEPLEY, RUTAN & COOLIDGE.



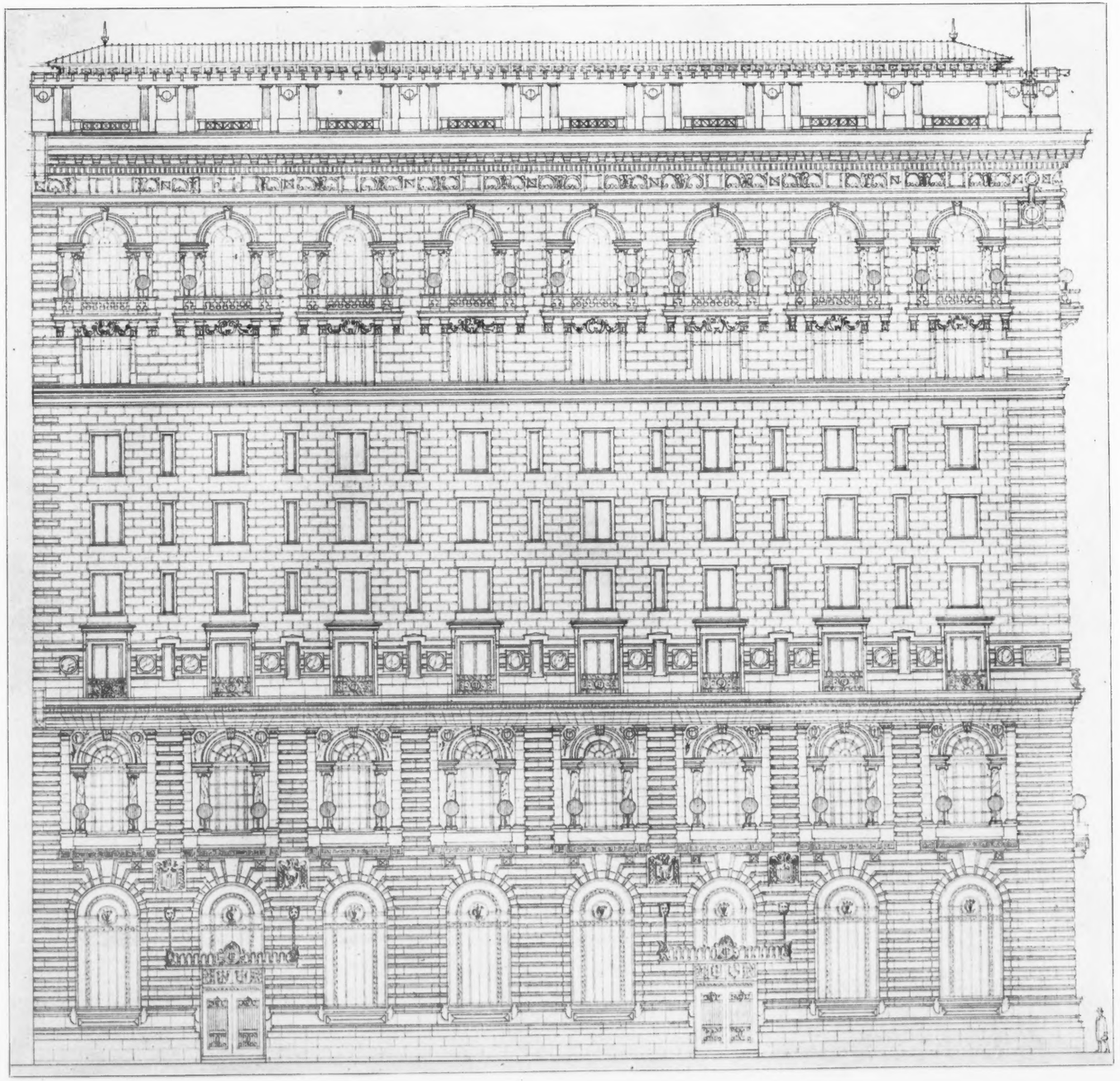
FRONT ELEVATION — JACKSON BOULEVARD.



LONGITUDINAL SECTION.

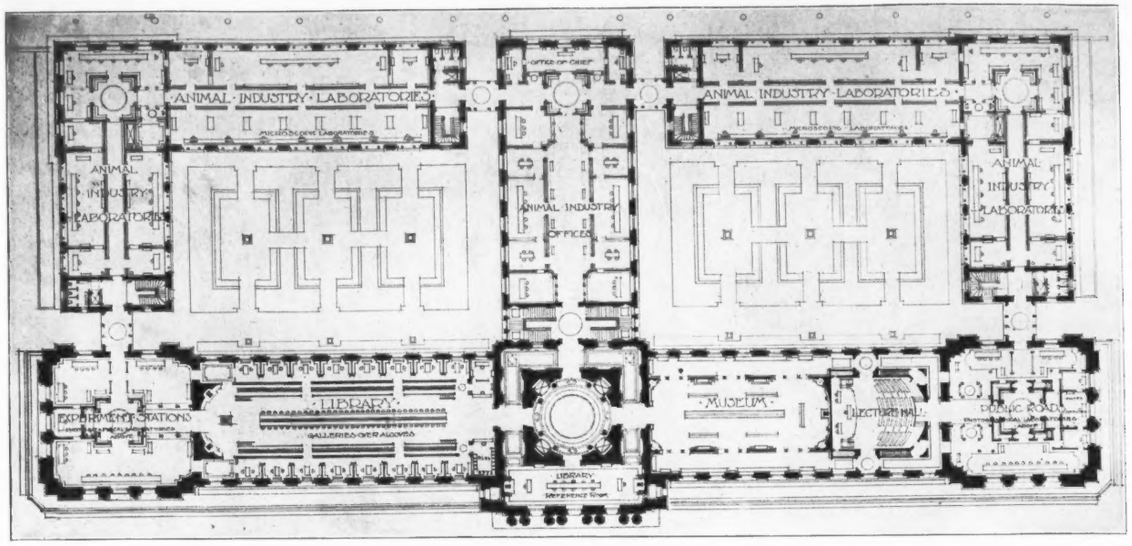
FRONT ELEVATION — JACKSON BOULEVARD.

LONGITUDINAL SECTION.

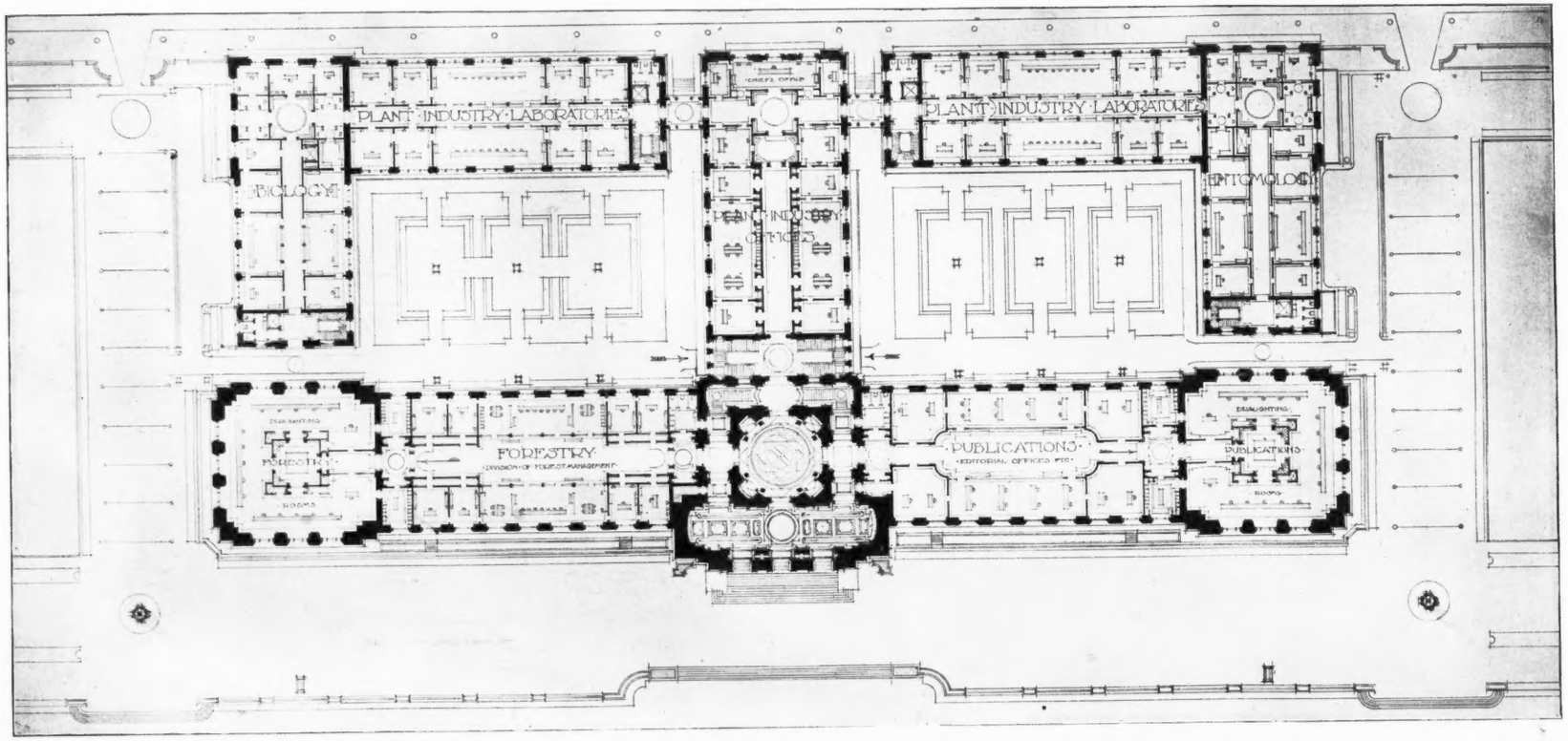


SIDE ELEVATION — CUSTOM HOUSE PLACE.

COMPETITION DESIGN, UNION LEAGUE CLUBHOUSE, CHICAGO.

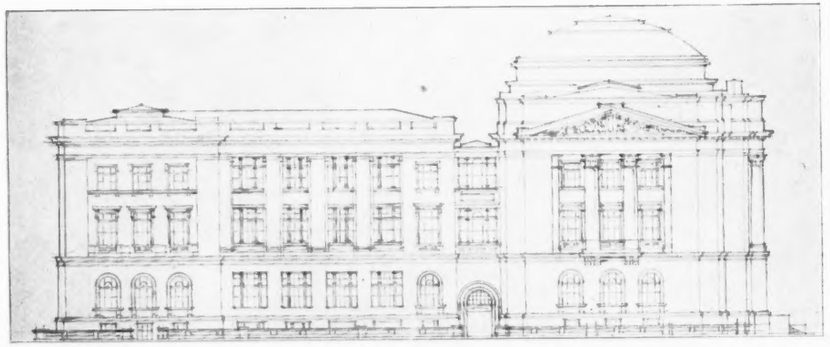



THIRD FLOOR PLAN.

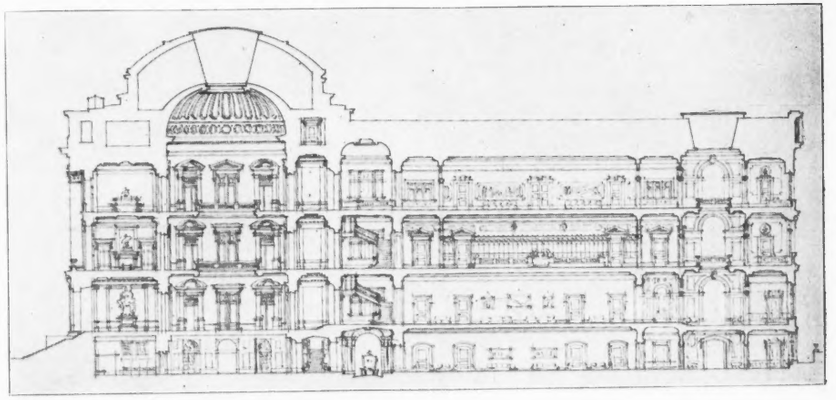



MAIN FLOOR PLAN.

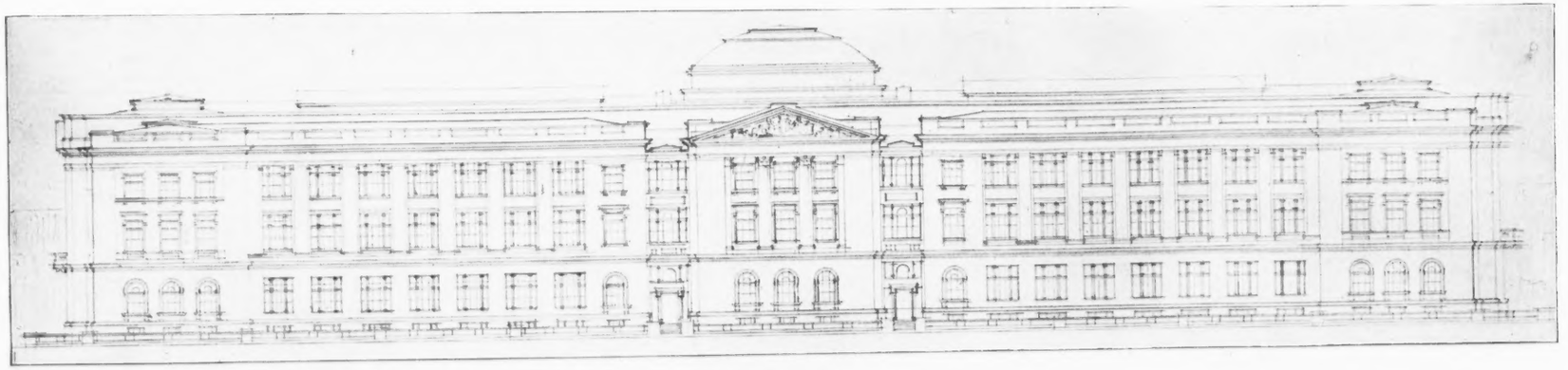
MAIN FLOOR PLAN.



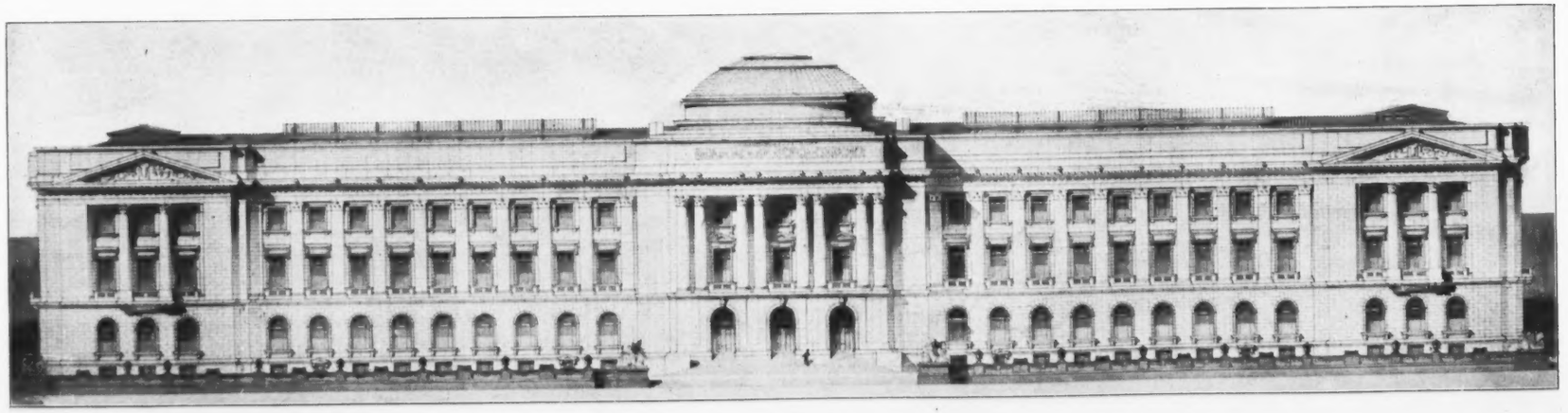
END ELEVATION.



SECTION.

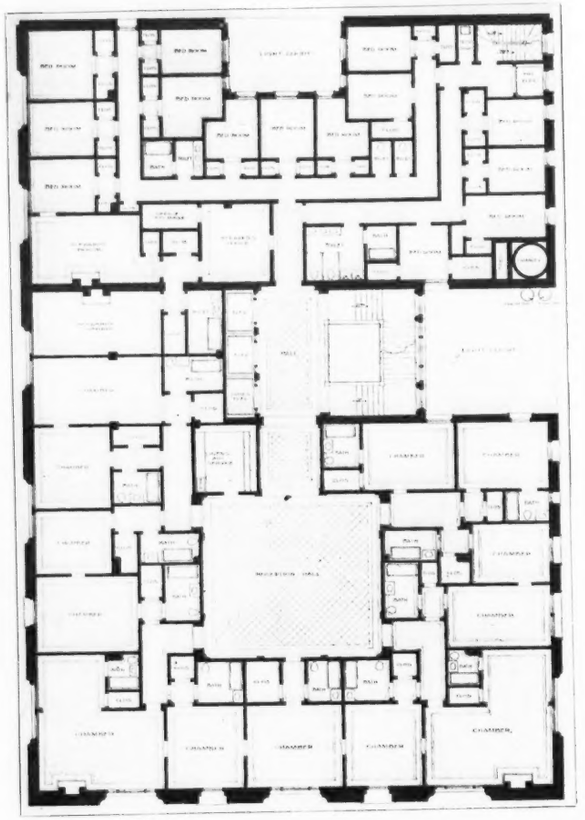


REAR ELEVATION.

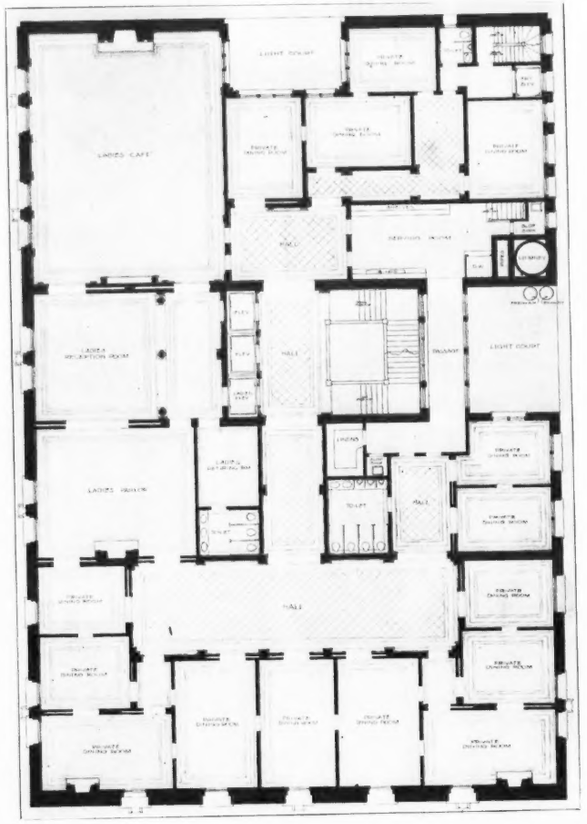


FRONT ELEVATION.

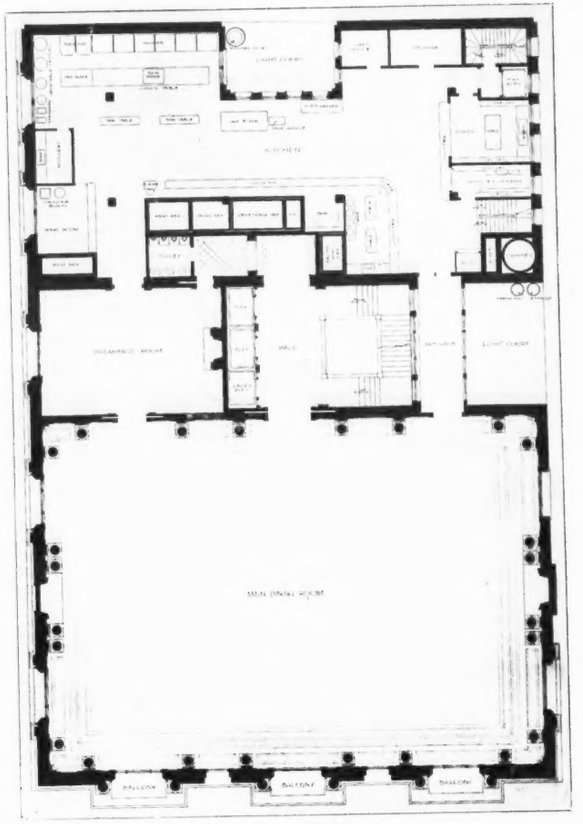
COMPETITION DESIGN FOR BUILDING FOR DEPARTMENT OF AGRICULTURE, WASHINGTON, D. C.



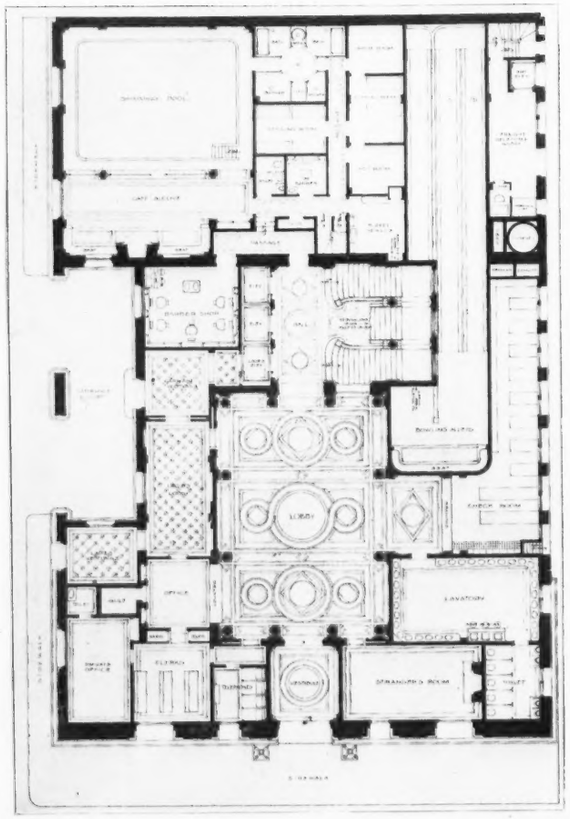
FIFTH FLOOR PLAN.



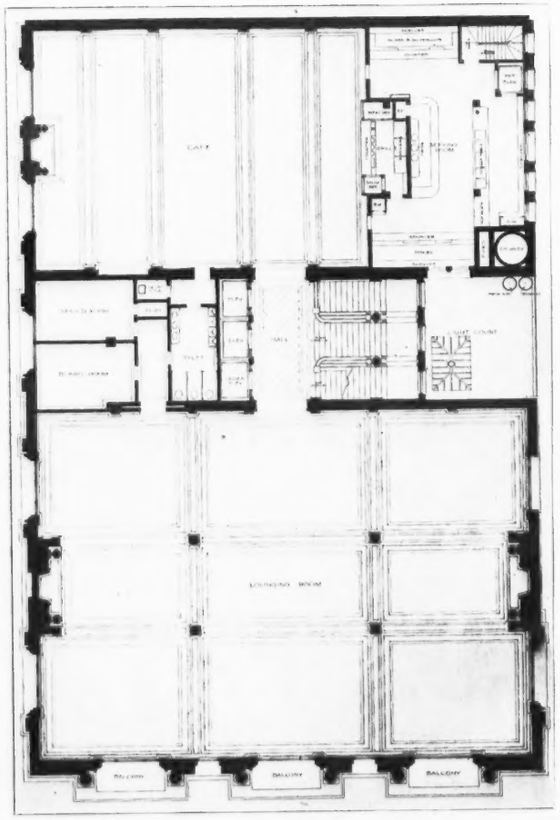
SIXTH FLOOR PLAN.



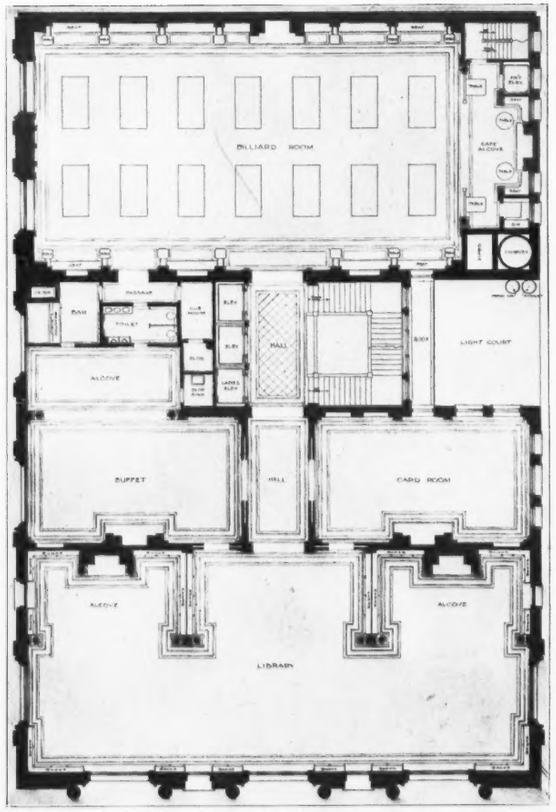
SEVENTH FLOOR PLAN.



FIRST FLOOR PLAN.



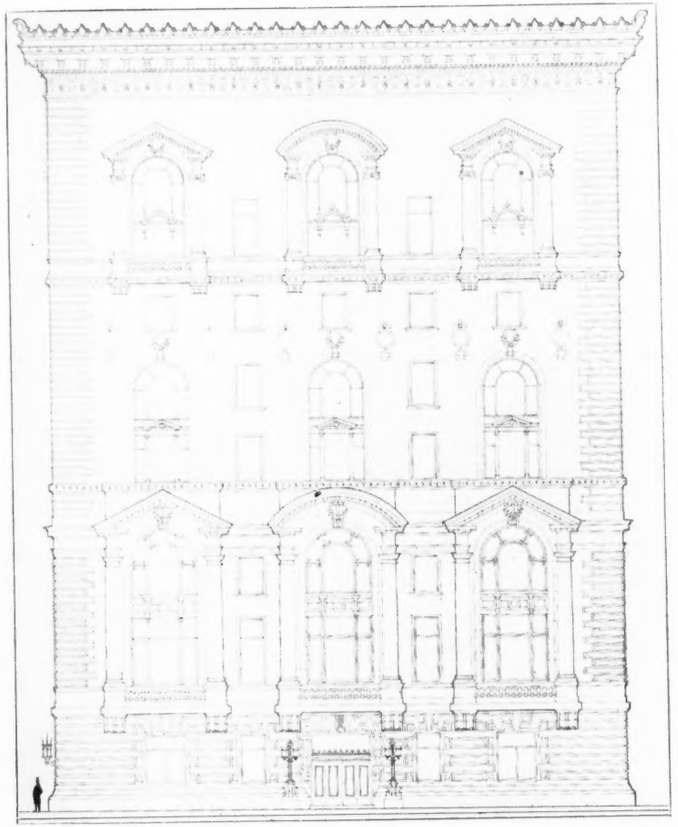
SECOND FLOOR PLAN.



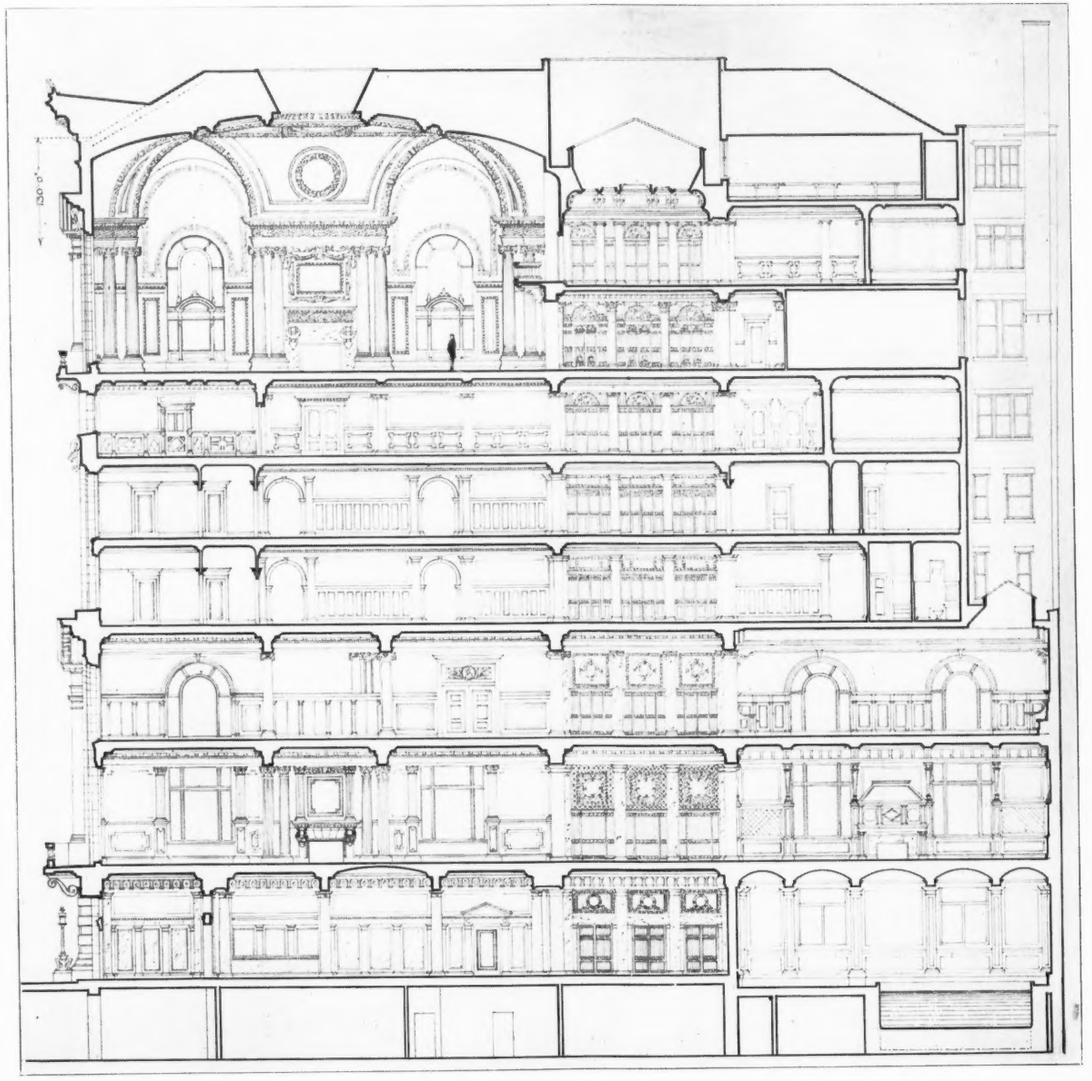
THIRD FLOOR PLAN.

COMPETITION DRAWING, UNION LEAGUE CLUBHOUSE, CHICAGO.

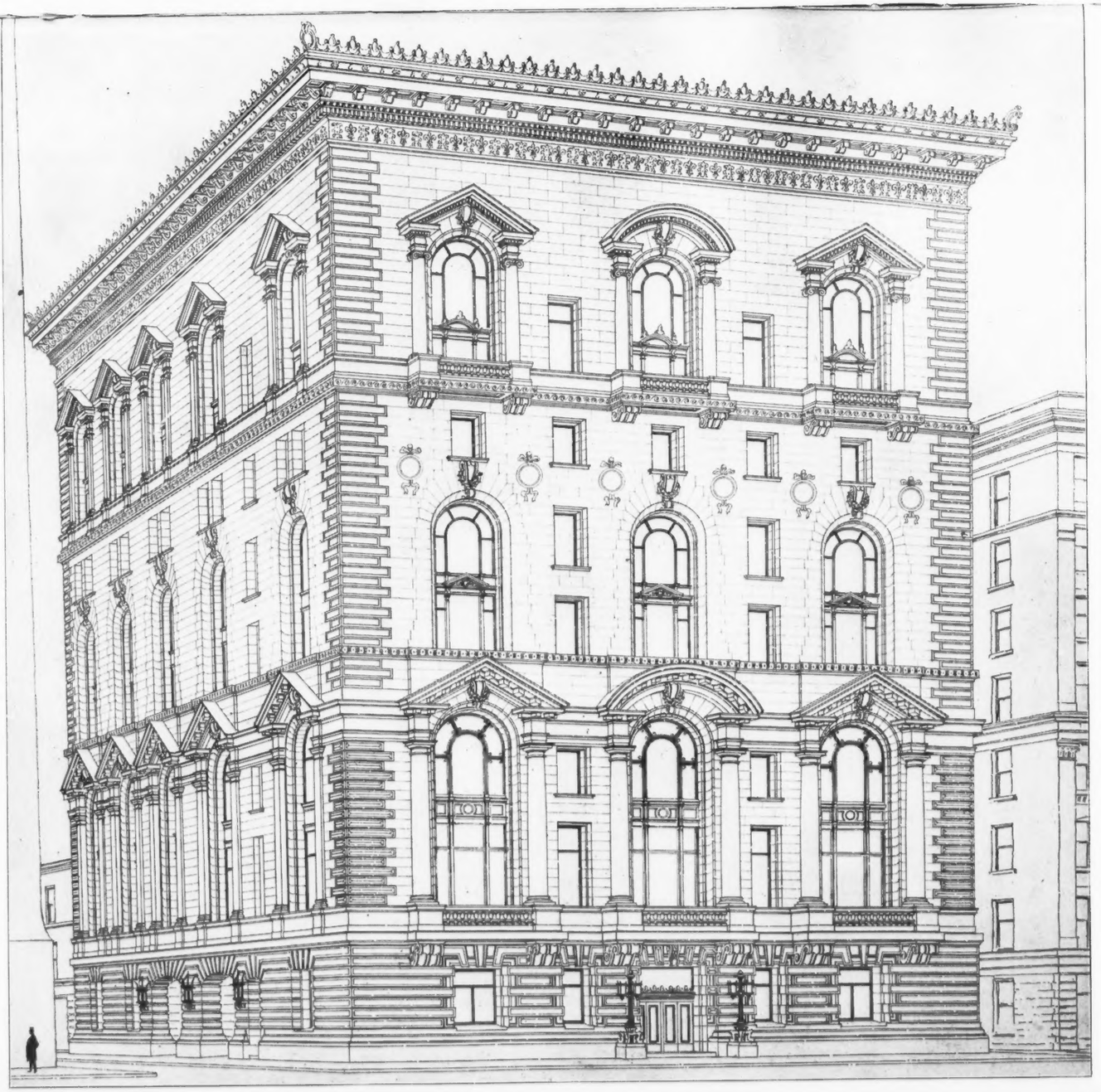
SUBMITTED BY JENNEY & MUNDIE, ARCHITECTS.



NORTH ELEVATION (FRONT ELEVATION).



LONGITUDINAL SECTION.



PERSPECTIVE.

COMPETITION DESIGN, UNION LEAGUE CLUBHOUSE, CHICAGO.

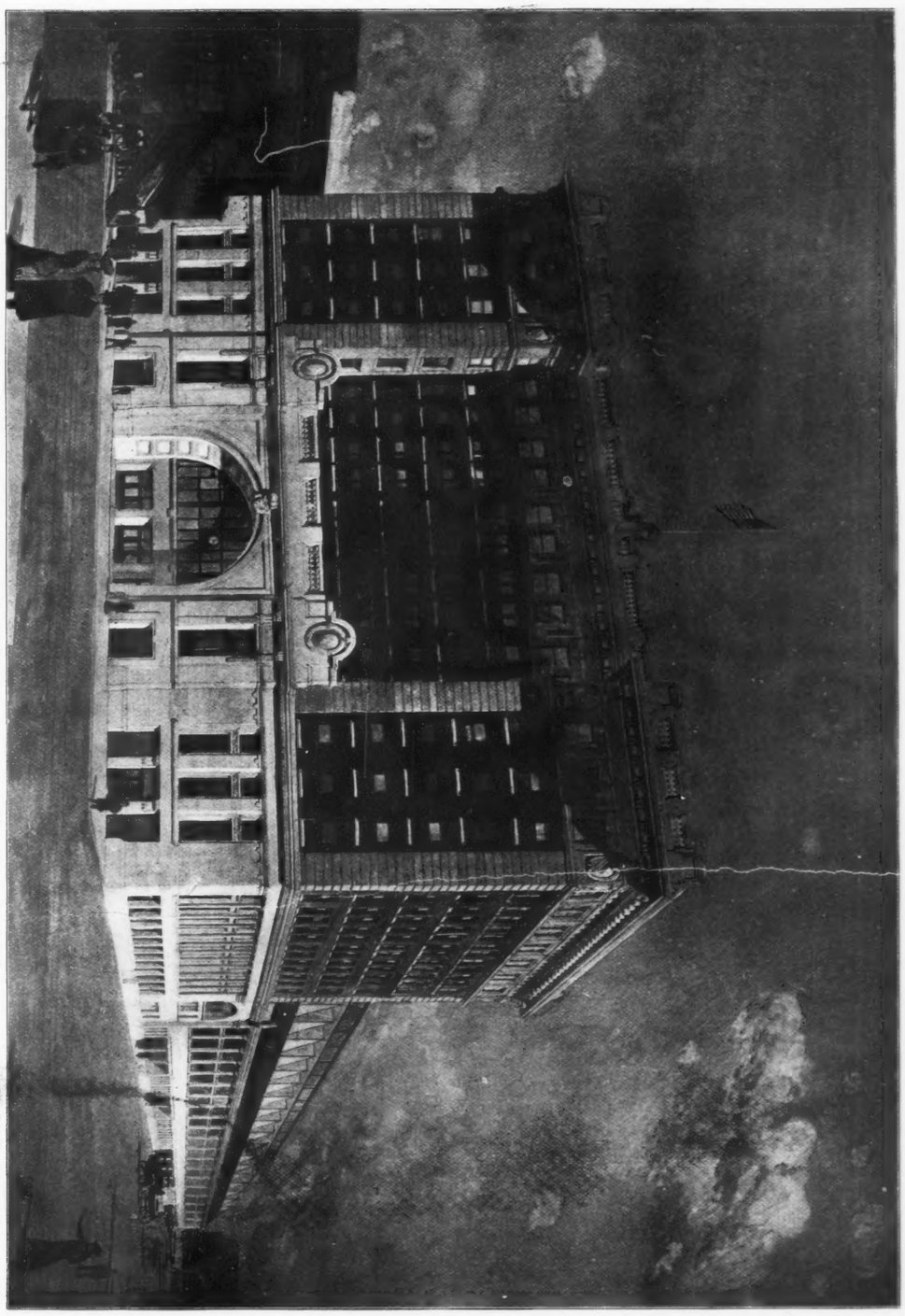
SUBMITTED BY JENNEY & MUNDIE, ARCHITECTS.

Negative by Henry Fuermann, Chicago.

INLAND ARCHITECT PRESS.

RESIDENCE OF C. J. WOLFF, EDGEWATER, CHICAGO.

WILSON & MARSHALL, ARCHITECTS.



LAKE SHORE AND ROCK ISLAND TERMINAL STATION, CHICAGO.

FROST & GRANGER, ARCHITECTS.

CONSTRUCTION BY GRACE & HYDE COMPANY, BUILDERS, NEW YORK AND CHICAGO.