The Business of Architecture

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THE INLAND ARCHITECT AND NEWS RECORD

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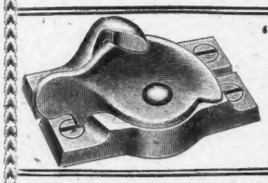

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THE INLAND ARCHITECT AND NEWS RECORD

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Destruction of Unfireproofed Apartment Buildings.

In no other city in the United States has the folly of unfireproofed construction, especially in apartment houses, been so fully demonstrated as in Chicago during the past six months. Just before the Exposition a large number of these structures were erected in the south part of the city and have been occupied ever since with a good class of tenants. They were from four to eight stories in height and some covered a quarter of a block of ground. That such a building could be planned and built with little or no provision for its protection against combustion seems almost incredible, yet in not one of these structures was there more than a wire lath pretense at most in the direction of fireproofing. At least six of these immense structures have burned within the past six months, and in most cases so quickly that the lives of the tenants were saved with the greatest difficulty and their entire personal effects and furniture destroyed. It is time that the most stringent regulations should be enforced in the direction of the fireproofing of all buildings over two stories in height. The methods that have been placed on the market for the fire protection of structures have been worked out in such detail and variety that fireproof partitions and floors should be deemed as necessary to structures as brick walls. Architects in planning should look to the underwriters' side of the problem rather than the owner's parsimony, and rigid municipal laws should aid them in preventing the further growth of fire traps.

Extraordinary Number of Fires in College Buildings.

What is true in regard to apartment houses as demonstrated in so remarkable a manner in Chicago, applies with equal or greater force to the construction of hospitals, asylums, dormitories and college buildings the country over. Again in these cases the responsibility seems to lie between the architects and the committees in charge of their construction. It is true that the architect always designs the "best he can for the money," and the committee always wants a building that should cost at least twice the appropriation. But wherever the responsibility lies, the fact remains that in the United States last year fires destroyed seventy-eight asylums, seventy-nine college buildings, and seventy-eight hospitals. The list might be added to by a longer list of schoolhouses, and notwithstanding the extreme cheapness of fireproofing material compared with ten years ago, the loss in these classes of buildings is increasing year by year. It is singular that they should be even more combustible than papermills or factories, but they are, and it almost entirely lies with the desire of the committees in charge to make a large showing on a little money. The present demand for steel so largely overlaps the supply that much wood construction will result where otherwise steel would have been used; but this is only a present condition and that of which we speak is a seemingly permanent one unless law and public sentiment step in and prohibit any but the most approved fireproofing methods being used in the construction of buildings that are to house the helpless or the imbecile or the youth of the nation.

THE BUSINESS OF ARCHITECTURE.

BY F. W. FITZPATRICK.

STRANGE it is, indeed, how lowly a place the grandest, the mother of all arts, holds in public esteem, and how blessed little is known about it by even the better class of the masses. Why, little children to-day prattle learnedly about literature and its shining lights. The average man is surprisingly well read upon most subjects. He will entertain you with detailed accounts of the deeds of ancient and modern heroes, even to the Spartan and the Gaul; he knows all about the great discoverers and historians; he does not balk overmuch at the names of famed painters, musicians, astronomers and travelers. Wonderfully erudite is he, our average man.

But most wonderfully ignorant is he of the names of the men who have contributed most to his and his ancestors' comfort, education, refinement — yes, his very civilization — the architects.

A beautiful poem always recalls the name of its author, a masterly oration, a grand literary success is never referred to without mentioning him who gave it to us; great battles glorify the contending generals, scant value is attached to a painting unsigned or unattributed to a master, but we see, we admire, we read of and think about and live in our great buildings, the beautiful structures of antiquity and of our own times, and never waste a thought about their designers, the men who created them and placed them as the most conspicuous and unerring milestones in the progress of our civilization.

People go into ecstacies about the Parthenon. The very wise will tell you, perhaps, that Phidias designed it; that is, if any should deign to ask whose work it is; but that shows how little *is* known about it. Phidias did but the sculptural work, the embellishment. Ictinus was the architect. Not one out of a hundred thousand of you know it, either.

How many of you know that the Coliseum at Rome was designed by Rabirius and completed by Mustius?

Michael Angelo Buonarroti did manage to get himself handed down to posterity, the one man of them all who was saved from darkest oblivion. I wonder how he managed it. I believe that about one person out of every twenty thousand who visit St. Peter's at Rome learns that he had something to do with its design. But then, this spasm of knowledge is counterbalanced by the supreme indifference — concerning architects — with which we visit an equally imposing domed structure, the magnificent Capitol at Washington. We praise its splendid outlines and step reverently through its sacred halls, but not one out of two hundred thousand who visit it give a snap of the finger for the men from whose brains it sprang. Who cares a rap about Hallet, or Hadfield, or Hoban, or Latrobe, or Walter?

For our indifference to the genius of past generations our text-books, schools and histories are to blame. It has become the fashion with those guides to public opinion to ignore our profession, while they rapturously extol the warriors, the poets, the travelers, the monks of old.

As a matter of fact, I am not quite sure whether it is that that public indifference has influenced those authorities to thus neglect the practitioners of the finest of fine arts, or that those authorities are really to blame primarily for that state of public opinion. Perhaps the fault may lie with the architects themselves.

Then, too, familiarity certainly does breed contempt, you know. Achievements in other lines are more noticed, talked about because less is seen of them and their actual accomplishment, the mode of procedure. A great bridge is finished, it is something people do not see every day, its engineer is feasted and dined and glorified. You see his picture in the papers, much is made over him. A new opera is played, the composer is loudly called for, bouquets and speeches are thrown at him; he, too, is a great man, if only for a day. But do you ever hear of any fuss being made over an architect?

A great building is completed; we are accustomed to great buildings, be it ever so grand, however splendid an achievement of engineering skill and artistic perfection; the only thing you will hear about is a lot of grumbling because it was not finished in thirty days instead of the year it did take to build it. It is occupied in unseemly haste, while men are still working in it, everything is tumbled into it in undignified confusion; there may be an opening banquet given to the directors of the institution, who will pat each other on the back and swell up in righteous pride over *their* great accomplishment, a poor "half-tone" of the building, with all the names and pedigrees of the aforesaid directors, will appear in the next morning's papers. But who is the architect? Who designed the building, guided its infant steps, as it were, foresaw all the difficulties that would beset it, and finally completed it, ready for that opening banquet? Who knows, and, furthermore, who cares a continental?

I have seen of late an article or two in some magazine or other throwing wordy bouquets at the profession, describing in glowing terms the enormous fees we get, and the wondrous things we do. These articles were great surprises to me, for they actually indicated some public interest in us — or the editors would not have published them. But that sort of thing is on the milk-and-water order. More heroic treatment is necessary if we really desire to attain the place in public esteem that the accomplishments of some of our number would seem to entitle the profession to.

We should rank with the lawyers, the doctors, the ministers. That we do not is, I think, entirely our own fault. We have cheapened ourselves and brought the whole profession down to a low level of consideration indeed.

Let us glance at things as they really are.

Few doctors go about soliciting practice. You call those who do charlatans. A lawyer who would beg you to give him a case, or offer to prepare briefs until you found one to please you, you would put down as a small fry — a pettifogger of the lowest type. Now, we solicit business actually, or, at least, indirectly, by our everlasting willingness — the best of us, too — to compete for it.

Of course there are those among us who are dignified, who have made enough of a name to insure some people coming to them direct anyway, or who have married well and cultivated their brothers-in-law and other relatives so assiduously that they have an assured practice; yet these, also, itch to get into a competition occasionally. The others will sit about a man's doorstep whom they suspect of even dreaming of building a house, and they will plead and beg for that commission; they will turn the whole broadside of friends and politics and other "pulls" upon a committee in charge of a church or other important work — not, mark you, to secure the "job," but merely to get a chance to compete for it against Tom, Dick and Harry.

We are too blessedly cheap; that is all there is about it.

Many doctors and lawyers make their reputations, and then people with important cases wait around with their hats in their hands, pay exorbitant fees for mighty small services, and go away proclaiming the greatness of their advisors, who may have recommended but a drink of plain water to the sick and advised the litigiously inclined to go pay their bills.

How many architects dare charge a penny over the so-called legal five per cent, however difficult or responsible the work, and how many have prospective clients respectfully waiting around? Fewer still are they whose clients proclaim them great after passing through their hands.

A lot of men who will spend $60,000 in competitive plans for a building committee that did not even take the trouble to look at those plans before "ordering" a new competition, involving a further outlay of $40,000 to the competitors, and then decided not to build at all — those men, I say, need not wonder why the aforesaid committee did not even thank them for their trouble. This is not an isolated case, but one of many high-handed actions common to people who have buildings to erect. Are you surprised that such things occur? Is it not more to be wondered at, rather, that such a lowly and meek profession is not oftener made to serve the general purposes of a door-mat?

In our anxiety for business, for preferment, we have spoiled the public, made beggars, yes, often public nuisances of ourselves. There is more violent, cantankerous competition among us than there is in the dry goods or the grocery business; fewer ethics observed, though we are long on cant about some alleged ethics, and occasionally hold brotherly pow-wows and feedings. But it is all sputter. We show it plainly, too; people know our ways pretty well; they are fully aware that nearly every one of us carries a long knife — figuratively speaking — ever ready for our dear brother's back. We have gotten people so that they feel they are doing us a favor in permitting us to scramble for their "patronage." It amuses them. You have seen a lot of little darkies fighting and diving for nickels thrown them by some festive passenger at a boat landing? Well, as a profession we occupy about the same position in the esteem of the public as do those urchins.

If a doctor goes wrong, or if a lawyer should play both sides of the game, his client's and the other fellow's too, not only his confrères cut him out, but the public generally fight shy of him; he is unsavory and considered apart from the rest of the flock; the flock itself has not suffered; its whiteness is still unblemished. Not so with us. Some of us have sinned and grievously. Architects have played double, they have taken fees from clients and "rake-offs" from contractors and material men; they have swelled the cost of buildings and divided the results with the builders; some have done all sorts of things they ought not to have done. But they are not set aside by the public as black sheep. Oh, no! Their sins are visited upon the profession as a whole. We are all under suspicion. People actually figure upon so much per cent to be added to the cost of building to cover architectural "fleecings." Some are surprised when told that copartnerships between architects and builders are frowned upon by the profession, and others smile incredulously when we assure them it is *not* usual for us to get commissions from every contractor about a building.

That is really the meanest part about the whole thing. People do not discriminate. To them an architect is an architect. The individual's experience, ability, integrity and everything else matter not; he is no better, no worse, than Jim Jones, who may have been a horse doctor yesterday, but who styles himself "architect" to-day. We are all in the same class, a sort of unnecessary evil anyway, to be tolerated at times, but to be dispensed with whenever possible. And, as a matter of fact, the man who does not feel perfectly confident he can be his own architect and deal directly with a builder can be found, but one has to hunt for him.

And, after all, I repeat, can you be surprised at all this? The profession is wide open; there is no hedge about it as there is about the law or the medical practitioners; no examinations to pass, no license from State or school to be gotten. Any man who can afford a sign saying so *is* an architect legally, actually and beyond any question, whatever his training, his fitness, or however lacking he may be in both.

Supposing I have studied and traveled and delved for thirty years, and built great structures and believe myself fully equipped to meet any demand; supposing, in fact, I should have gotten well up toward the top notch of my so-called profession. And supposing a fellow takes an office next to mine and also hangs out the magic word, "architect," even though last week he was a plumber or a candlestick-maker. Well, what happens? People are as apt to employ him as me. He probably will skirmish around and talk big, and if he is shrewd enough to employ a clever draftsman he will turn out some pretty catchy sketches; he will cut his rates, and the chances are he will have twice the business I have next year. Supposing he does get things all tangled up, and buildings cost more than they should, etc.; his clients may congratulate themselves things are no worse; they feel sure there would have been as much trouble with any other architect. They are all the same, you know.

And why should he not be employed? True, he bears no brand, the State has not licensed him — it does its plumbers — there has been no imposition of hands or other ceremony; he just says he is an architect, and there you are! But neither has the State licensed me. I have come in by the same road as he. We have all come in that way. That I have fasted and prayed and done a long novitiate, and am really thoroughly prepared for the work I am willing to undertake seems to be no concern of the public's. As a matter of fact, from the public's standpoint, was I not a great dunce to go to so much trouble; am I not lacking in business shrewdness for not having taken as short a cut as he did?

This is not a lamentation, mark you. I am finding no fault with the dear public. I am simply telling you how things are. Perhaps you have given scant thought to the subject before. I know, indeed, that you have not thought about it at all. What good, then, can I hope for, what result do I aim at, in these few notes jotted down haphazard? What is their purpose?

Well, if you have a sore, a really bad sore, you do not slap a plaster over it and let it go — refuse to look at it, do you? That would be a good way to infect the entire system. You open it and dress it frequently. You look all about for pus, you inject disinfectants; you do not try to hide, but to get rid of it, and it is only by fussing with it that you will succeed, however unpleasant the operation may be. So it is with this question. I want to show it to you in all its phases, in its worst aspect, however unsightly that may be. Architects themselves realize how bad it is, and are at work with disinfectants, so to speak. They are trying to purify their ranks, to have the State place some bar to the indiscriminate practice of all the riff-raff that invades those ranks; they are cultivating self-respect before demanding your respect; they insist upon competitions being justly and decently managed — many refuse to go into them at all; young men study more than they did a few years ago; our schools offer better training in that line; our work is of a higher order than it was a while ago; note even our Government buildings are vastly superior to what they were ten, yes, five years ago. The outlook is brightening well above the horizon.

I have shown you the sore, perhaps I have offended in making its unsightliness conspicuously apparent. Will you not aid in healing it? Give the devil his due; show some appreciation when it seems to be merited. Do not go out of your way to cast slurs upon us. At least do not place obstacles in the way of those who are doing the dressing, and five years from now I will paint you another picture in words, perhaps as poorly drawn as this, but under the far more pleasing heading of "The Profession of Architecture, a Fine Art."

AMERICAN ARCHITECTS PRIZE COMPETITION AT THE ECOLE DES BEAUX-ARTS.*

BY THEODORE WELLS PIETSCH.

THE competition for the prize founded by American architects in recognition of the advantages given them at the Ecole des Beaux-Arts is as follows:

PROGRAM.

A CONVENTION HALL FOR THE CITY OF NEW YORK.

The Presidential campaigns in America are prepared sometimes in advance by national committees in each of the forty-five States of the Union. The supposition is that one of the wealthy citizens of New York State, wishing to endow his native city with a great hall for public reunions, opens a competition to architects for the construction of a building appropriated to the needs of State conventions, and if used by those of the national conventions when the nomination of a Presidential candidate may take place every four years. With these conditions in view the principal assembly-room should be arranged to serve a double purpose:

First.—That of an auditorium, with a seating capacity of four thousand; and

Second.—To meetings restricted to members of the national convention, chosen by the forty-five States for the election of the President.

The necessary business offices will be provided for on a vast platform, and below that the speakers' desks may be located.

The hall need not be a hemicycle, such as thought best adapted to all parliamentary proceedings. Every liberty in choice of form and arrangement is given the competitors on this point, but the preliminary sketches should definitely determine the scheme proposed. Special entrances will be provided for the galleries, which are to be secondary and adjoining the offices and speaker's platform. The offices in connection with the public hall shall have separate entrances, and include six large rooms for the use of delegations, with a president's and secretary's office adjoining each; two rooms for the presidents of the national assembly, with reception rooms and dependencies, a hall of records, a library, with accessories, lavatories, water-closets, etc.

In front of the public hall or auditorium a vast lobby, preceded by vestibules or a peristyle in proximity to all the requirements necessary to great public gatherings, namely: A number of cloakrooms, several large buffets, reading and writing rooms for the press, postoffice, telegraph and telephone stations, and signal tower.

A terminus of the street railways, both surface and subway, will connect by stair flights and elevators to the vestibule or peristyle, and to the entresol as well, where the reception and dining rooms may be located.

All these different divisions should be provided with the necessary conveniences — waiting-rooms, lavatories, water-closets, etc. The general use of brick for construction, as customary in New York, is inferred, for stone and marble of foreign importation are only exceptionally employed. However, the donor seeks principally a construction of monumental character, and all architectural sculpture, statuary and political emblems suitable to the work may be used. The site provided for the building does not exceed two hundred meters in breadth or depth.

This somewhat curious program shows the usual effort made at the Ecole to give to the "Prix des Americanis" the touch of local color. Ever since the founding of the prize each year the subject chosen is supposed to be one appropriate to our needs and costumes, and expressive of our new civilization. At one time it was the twenty-story office building, or a blockhouse in Alaska, or a national monument to George Washington, or the interior decoration of a trans-Atlantic liner, etc., in which the author, usually one of the noted Parisian architects, and sometimes a

*This competition is open to Frenchmen only, and none over thirty years of age are eligible.

member of the Academy, shows, perhaps, a little more imagination than real knowledge of requirements, but offers, what is always welcome in France, a channel for thought and an opportunity to do something new.

The reproduction of the prize design gives some idea of the extremely novel character of the problem. M. Hulot was the successful competitor. His work has great simplicity in the general scheme, and much freedom in form. Only the upper portion of the tower seems a discordant note. With this exception the work shows a fine sense of harmony and proportion, and seems an admirable solution of the problem. The plan is broadly conceived and most frank and straightforward in expression. And as much may be said of the façade, in which the author has found a treatment most happily suitable to the purpose, and both extremely modern and characteristic. The composition of M. Duval is less fortunate in all these particulars, and while giving much evidence of careful study, yet the plan appears needlessly complicated and broken in silhouette, and the elevation rather pompous and heavy.

The problem in reference to all the designs is certainly curious, both as such and in the interpretation. An effort was made to find the most direct solution, as is customary in French methods, and there is no attempt to seek precedence in buildings of classic antiquity, or to adapt forms so conventional as to cramp the simplest expression of the program.

M. Paul Cret's "Bishop's Throne" won first place in the Rougevin competition. The subject is treated most effectively in the free use of Byzantine forms, and gives proof of much imaginative force, that is both brilliant in decorative effect and sober in line. M. Cret has been particularly successful in work of this order, and his twelve-hour sketches rank high at the Ecole. I shall take pleasure to refer to these at another time.

ARCHITECTS AS BUSINESS MEN.*

THERE exists a belief, as vague as it is general, and possessed of all the tenacity of an agreeable religious faith, that the practice of the architectural profession, that is to say, the designing of buildings and supervision of their construction, is a fine art; that it consists of certain mysticisms, executed largely with pencil and paper, and is governed by an intangible something held rigidly fast by fixed recipes, either of ancient tradition or of modern schools, which must not be contravened; that the architect is a fantastic dreamer, and ability in design and capacity for business are fatally antagonistic qualities, and impossible of friendly association in the same brain; that architects, in order to be good architects, must be steeped in an intoxication of ornamental forms, made respectable by old age; with minds almost closed against progressive thought, and above all, without disciplined mentality or ordinary business habits.

Also that an architect is in some manner a picture maker; one who can tell plausible lies in perspective, or in rendered elevations with accurately cast shadows, with equal facility, and that he may ignore every tenet of manners, customs or of common sense which all other men following any other profession or business, are bound to and do respect. In short, that the architect is a creature of moods and emotions, and as these elements have neither responsibility, quantity nor standard, he is, therefore, himself unaccountable, unsubstantial and unreliable.

This is pretty much a delusion, and although I am aware that it is a dangerous thing to disturb comfortable beliefs for the substitution of disagreeable facts—things which involve readjustment of personal philosophy, and contain a promise of work ahead, because the fallacies are harmful and the causes of conditions that are deplorable and injurious to the profession and its practitioners, and constitute obstacles to the progress of art which are otherwise insurmountable — they ought to be exploded.

The first fact is, that instead of our successful architects as a whole constituting a class of befogged dreamers, they are in reality fully as keen and of as large capacity in the business of money-getting as any other constituency in American affairs.

As we cast our eye over the personnel and work of the architects of the country, of whom it may be said that they have achieved success, we find the number of those successful by artistic qualities alone a minority, so small as to become relatively a negligible quantity. Upon the other hand a large majority have achieved worldly distinction as successful architects purely because of business capacity. In other words, the practice of architecture over which the profession, as such, has not control, has been a business rather than an art. In this connection it is perhaps proper to say that there is also a distinct class of practitioners who, owing their successes primarily to social position, make the simple error of ascribing their successes preferably to artistic merit. Of course, without the quality of business acumen upon their own part, or upon the part of friends or family, the presumed artistic merit would have remained long in obscurity. The only point made here is that these instances should evidently be connected with the majority of business successes rather than otherwise.

While there have been, and are, architects who adhere to the pet delusion before recited and others who have conveniently indulged it for business profit, there are also those who with great sincerity make not the slightest pretense that their successes are founded upon anything other than superior business ability. Of these it may be said that they have no delusions at all, and deceive neither themselves nor others. They were and are business men engaged in gaining money by practicing the business of architecture. They employed men of such artistic ability as were to be found, as their business demanded such, and paid them well. Now, there are those who affect to believe that there is something in this last condition which is wrong and reprehensible. I do not share this belief. I can not find reason to reproach those who achieve success because they are forceful business men, provided that they practice their business under fair and honorable methods and do not sail under false colors. I prefer to learn something from the evidence furnished by those examples of many of our architects whose names and works become familiar.

The deduction which I make is that the ordinary belief of a successful architect's composition is a delusion, and that business capacity on the part of the architect, under the organization of modern society, is a prerequisite to his success, and consequently to the progress of architectural art.

The reason for this is quite apparent. The architectural opportunities fall to those who are preëminent for business rather than artistic ability, and thus it is they who build the architecture of the country — good, bad or indifferent. The architect must be a business man first and an artist afterward.

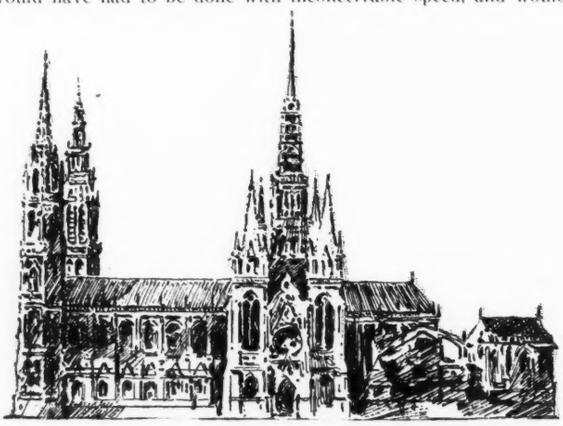
*Extract from paper read by Julius F. Harder, architect, of New York, before the New Jersey Chapter of the American Institute of Architects.

ORIGINAL DESIGNS OF SOME EUROPEAN CATHEDRALS.*

TWENTY years ago, after conversing awhile concerning the symbolical and grotesque in sculpture — we were in that immense workshop cabinet in the Rue Condorcet — Viollet-le-Duc showed me some of his admirable drawings, views traced with the hands of an expert, as well as delicately tinted studies and sketches, astonishing in their precision. Then, pausing some seconds before a superb design of his Cathedral of Paris, such as it ought to be, he exclaimed: "And when one thinks that there hasn't been a single cathedral, not a single one, I assure you, which has been completed as it was originally projected."

This assertion I have often remembered, and in recalling it I have thought how interesting it would be, if not instructive, neglecting details in order to simplify and bring general aspects into prominence, to give my readers a rapid view of "the cathedrals we shall never see."

First of all it must be said that cathedrals all of a piece, unique in style, are rare, and ought to be. To construct such, the work would have had to be done with inconceivable speed, and would



ROUEN.

have involved considerable pecuniary resources, especially at a time when each style of architecture had to be superposed upon previous styles, and when each century built such things according to the art formula with which it was familiar.

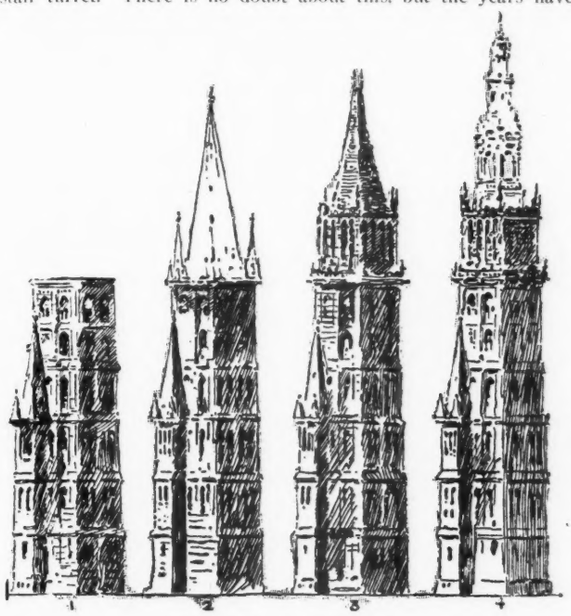
Let me familiarize the reader — by a detail from some particular church — from the façade of the Rouen Cathedral, for example — this principle of the superposition of styles which reigned up to the end of the eighteenth century. Let me remark in passing that in all the pictures here given, the darker surfaces show the building as it exists to-day, while the additions — the parts merely projected or not executed — are indicated by lighter surfaces.

Let us now glance at the tower of St. Romain, for a glance will suffice to show through what stages it has, or might have, passed. It is, in the first place, the primitive construction of the twelfth or thirteenth century, with a charming little stair turret

*Translated for the Boston *Sunday Herald* from *Le Monde Moderne*.

which breaks in a pleasing way the symmetry of one of the faces of the tower. Then the upper platform, having been damaged by a fire, was leveled as we see it, and the task of completing the tower was undertaken.

The plans of the original architect show it to have been the intention to crown the tower with a tall pyramid, flanked with four smaller pyramids in the style of that which completes the stair turret. There is no doubt about this, but the years have



TOWER OF ST. ROMAINE, ROUEN.

passed, and the resources needed to finish the tower have not been forthcoming. Here we reach the fifteenth century.

Now came the opportunity of the architect, William Poutifz. He built over the old stages a new, flower-decorated stage, ornamented with balustrades, pinnacles, arcades and statues whose richness of detail freely contrasts with the virile simplicity of the parts already constructed. But it is not yet completed.

This tower must be finished — must, in a word, be covered. Different artists are asked for their plans; for the moment it became a question of completing the tower with a campanile. Finally there is a long discussion, and final adoption of a pavilion with "hatchet-iron" roof decorated with crests and metal mountings.

But I am assuming this roof to have been destroyed at the beginning of the seventeenth or of the eighteenth century; and as the architects of those periods would never have restored it, one might have seen the tower of St. Romain terminated — as shown in the last of the four pictures — by a campanile of several stories, the one rising behind the other.

I give this as an example of the superposition of styles, especially in spires and bell towers, which so completely modifies the general aspect of cathedrals, and of which one gets many evidences at Chartres, Strasburg, etc.

We must now mention two cathedrals which, in a notable way, have avoided this superposition of styles. For the construction of one of them — that at Cologne — conscientious, learned and methodical artists have undertaken, pure and simple, the task, a task full of self-sacrifice, of carrying on the unfinished edifice toward completion.

They have worked according to the fastidious principles of the stonedresser who raises the old profiles anew, and has fresh blocks of white stone cut in order that they may take the places of the stone masses which the weather has darkened, and which get covered with incrustations until there is not a thousandth part of an inch left between one block and another.

The choir of Cologne Cathedral, begun in 1248, had been completed in 1322. The works had been interrupted in the sixteenth century, and I gave in these pages (article on Old Cologne, 1896), as well as in order to illustrate a chapter of "The Rhine," by Victor Hugo (national edition and illustrated popular edition), the aspect of this unfinished cathedral as it was seen by the great poet.

Then in the last century, from 1817 to 1880, the work went steadily on, so that to-day Cologne Cathedral, completed now not more than a few years, and Gothic from base to summit, rears toward the heavens its two immense stone spires nearly 520 feet high.

But this veritable *tour de force* of unity in style, affirmed here with such energy, was possible only in our epoch, and, after the development of archeological science, which is to be one of the characteristics of the nineteenth century.

Previous, then, to our era, such an achievement was impossible; and another cathedral — that of Orleans — furnishes the indisputable evidence of this. In 1562 the inhabitants of Orleans saw their cathedral devastated, and wanted to have it reconstructed.

So far, well and good. But by a *bizarrerie* not wanting in obstinacy, and it must be admitted, instead of asking the architects of the seventeenth and eighteenth centuries for plans of a new building, they insisted that these architects, abandoning the forms of art with which they were familiar, should reconstruct the cathedral with absolute exactness — should build them, that is to say, a Gothic edifice.

Now, at this period, nobody knew how to draw a Gothic building with exactness. This seems extraordinary, yet it is none the less true. One has only to examine a number of the most beautiful engravings from past centuries to see that the characteristic line of Gothic edifices was unknown then to the most clever experts in drawing — men who have always a tendency to apply the pilaster and entablature forms of their own epoch to edifices from previous centuries which they are supposed to "portray."

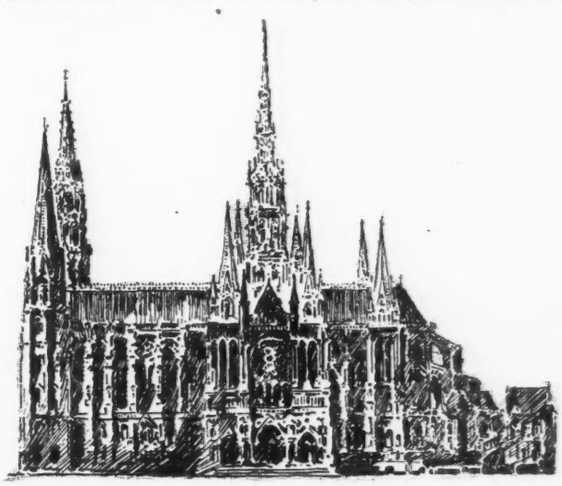
Thus the Orleans Cathedral is the most comical interpretation of the Gothic one can possibly imagine. The stout supporting pillars are transformed into pilasters with angular columns, while the ogive arcs — and what ogives! — rest upon the entablatures. The decorative arcades are out of proportion; the crests look like the stumps of trees; the tympans, with their childish rosettes, make one smile.

Is it not a hundred times better — as Victor Hugo has well said — that "great edifices, like great mountains, ought to be the work of centuries — that every fresh wave of the tide of time leaves its alluvial deposit, that each race adds its layer to the monument, that every individual brings his stone."

So much said, let us now show, by the comparison of several façades, how certain cathedrals would look if we could see them completed. Let us begin with the Cathedral of Laon. It is one of the most beautiful edifices of the eighteenth century, and it ought to have as many spires and bell towers as the cathedral at Rouen.

The drawing of the façade alone clearly indicates that the towers, with the open buttresses and silhouettes of animals standing out against the sky in so decorative a manner, are not yet finished. A petty balustrade has been carried round the platform; it was the intention to complete this gate, virile in its simplicity, with an absolute symmetry, and to do this by constructing two pyramids, whose corner bell-turrets should rest on buttresses decorated with the figures of colossal bulls.

Nor does the Cathedral of Amiens look as it ought to look. Here the richness of the façade is admirable. Less sumptuous than the one at Reims, yet showing a beauty of line at once more robust and more elegant, the façade ought to have two towers, and these, as one sees in advance, should be unlike. To-day, the platforms below the balustrades are protected by little roofs; and



CHARTRES.

little conical or sloping tops decorated with effects in plumbing surmount the small stair turrets.

But if one thinks of the two towers being completed — either in the fourteenth or in the fifteenth century — starting from foundations already existing, the glittering outlines of the added floors, rendered still more delicate by contrast with the robust buttresses which flank the gates, would have given to the Cathedral of Amiens an aspect of incomparable richness.

Another unfinished cathedral is that of Strasburg. The spire which is wanting to it was greatly needed. Certainly we are accustomed to the existing outlines. The minster, with a spiral staircase 46½ feet high, penetrating the vapors of the morning, gives to the front of the edifice a characteristic outline; yet it is none the less true that a pendant is needed to this spire from the fourteenth century.

If this pendant had been constructed in the fifteenth or sixteenth century, it would probably have been higher than the "minster." For it is an almost constant law that each century seems always to wish to surpass the preceding century, and prob-

ably the new spire would long ago have surpassed the towers of Cologne Cathedral. But unfortunately it does not exist and will never exist.

If one views the cathedrals in profile — especially those which ought to have several spires or bell-towers — one will be struck with the change in the appearance in those great edifices. I began by speaking of the superb drawings of Viollet-le-Duc. The eminent architect has in fact drawn a façade of the Paris Cathedral and a dainty view of the cathedral at Reims, which give a marvelously exact idea of the aspect that ought to be presented by these cathedrals that we shall never see.

"If the façade of the Notre Dame of Paris," he used frequently to say, "is very handsome, one must recognize nevertheless that everything had been so well prepared for the coming of stone spires that one may even regret their absence. There is in the construction of the towers a force which is not justified, since they support nothing. How elegant their pillars, so cleverly planted, their great bays, ending in virile archivolts, and this whole structure, a trifle heavy for its summit — how elegant would all have been if the spires had been built."

All this is perfect, but it does not prevent this from happening that if some fine day one were to see the scaffoldings go up and workmen begin the construction of stone spires, there would be such a fracas in the clan of certain pretended amateurs and archæologists that the audacious architect who would attempt to lend himself to such exigencies would have to flee, and be quick about it.

The public does not care to be disturbed in its habits. This was shown some years ago, when the master, Falguiere, had erected on the Arc de Triomphe a model of a triumphal car drawn by four horses magnificently outlined against the light of the setting sun. The grouping was pretty; though certain lines needed retouching, as was admitted by the sculptor himself.

Nothing came of it. The model was allowed to rot, to fall to pieces, and finally to descend from its perch to the ground. The Arc de Triomphe remained as it is to-day, without being crowned, and this for the reason that the public is accustomed to see it thus, and not wanting to change its habits, turned its back disdainfully upon the artist.

It would be the same as regards the completion of the Cathedral of Paris; nevertheless, according to the idea of Viollet-le-Duc, this building of the thirteenth century ought to have had its façade terminated by towers from the fifteenth or the sixteenth century, even by campaniles with domes and with small columns from the seventeenth and eighteenth centuries. Picturesque cathedrals are not constructed to displease the artists.

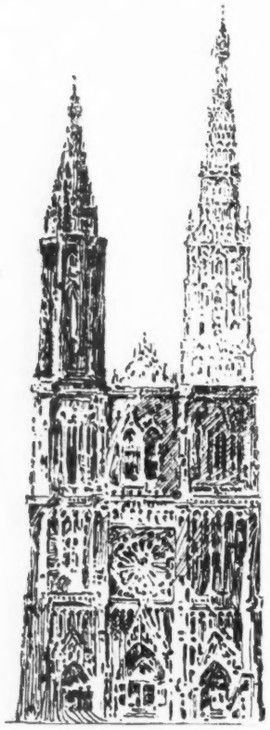
From this point of view — and it has been said a hundred times, and with reason — the Cathedral of Rouen is one of the most picturesque cathedrals it is possible even to dream of. Consider its features.

The structure round of the choir is from the twelfth century; the nave and the choir are of the thirteenth; the gables of the transepts represent the fourteenth; the façade from the sixteenth, superposed on a façade of the thirteenth, is flanked by two towers, one of the twelfth, the other of the fifteenth century

Moreover, the cathedral is not yet finished — far from it. The Cathedral of Rouen, which we shall never see, ought to have seven steeples. "Seven steeples!" certain critics will say. "Very improbable!" Yet it will be presently seen that Reims ought to have had eight bell-towers and Chartres nine. Nothing is easier, not to justify these steeples, but, as one may say, to see them finished and as they ought to be.

As for the façade, the St. Romain tower, which has already served as an explanatory type, ought to appear with a campanile of the sixteenth or the seventeenth century, replacing the slate roof that has been spoken of. As for the tower of Beurre, it lacks a pyramid of open stonework with hooks on the edges.

The gates of the two transepts show the lower stories of the four pyramids, which ought to flank the side gates. So far as the central tower is concerned, its stone foundation of 1353, destroyed by fire and repaired in 1514, was from 1544 surmounted by a spire in wood and lead, constructed by Robert Becquet, and set on fire by lightning in 1822. Since then this Renaissance spire has been replaced by a metal spire.



STRASBOURG.

AMIENS.

LAON.

The Reims Cathedral would also have been very imposing with its eight steeples. And as for this, it is impossible to say that it is much better to-day than it would be had it been completed. The towers of the façade, now 260 feet, would be nearly twice as high had the spires been built.

Though the pyramids and the tympans are wanting, this cathedral, seen in profile, seems even more incomplete than the Cathedral of Paris. Let us add to this the four spires of the transepts, the central spire, and the still existing small spire at the top of the choir, as well as this corner steeple, about fifty-six feet high, whose base is formed by caryatides, in the attitude of punishment, and we shall be forced to admit that, among celebrated cathedrals, Reims is one of those which would gain the most by being seen thus complete.

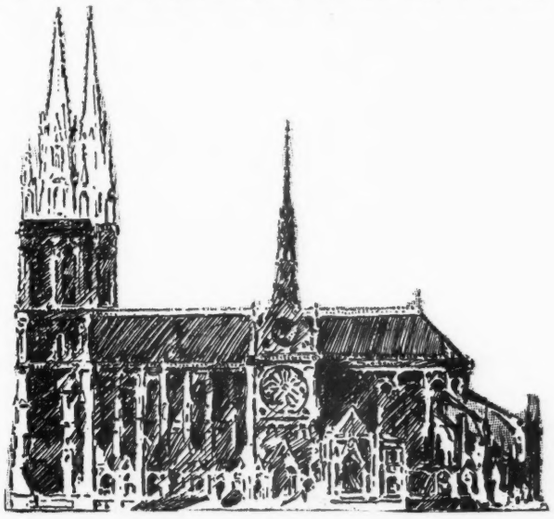
As to spires and steeples, particularly as to central spires, it must be said that, in restitutions of this order, it is not permitted to hesitate — I do not mean in regard to proportions; they impose themselves by the relations of the whole — but regarding the mode of construction.

The early architects, lacking money, have hesitated, they tell us, in presence of the danger of loading down the isolated transept pillars — a terrible example of which was given at Beauvais. Often these central spires were not built, but were replaced by wooden spires covered with lead. These, in spite of their considerable weight, were far from burdening the lower parts of the structure, as would have occurred with a spire of stone.

Yet it must be added that, if these same architects had had the needed time and resources to erect, in constructions whose original plan was consistent with steeples with transepts, these spires terminating the masses of masonry, buttressing isolated pillars, would have made spires of stone much less dangerous. The Gothic edifice being, by its very excellence, a methodic structure,

reasoned out and equilibrated in its proportions, it was necessary to proceed in an orderly fashion, and erect successively, conformably to necessities of stability, these masses at once necessary and decorative.

Concerning the Cathedral of Chartres, which one sees to-day only with two steeples — marvels in their way, it is true —



NOTRE DAME OF PARIS.

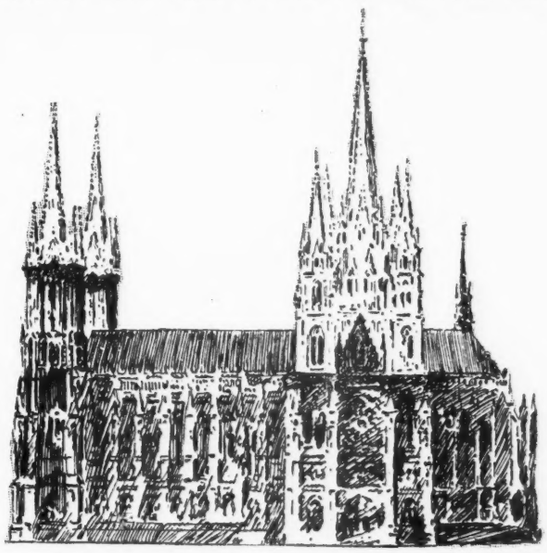
steeples that stand out with splendid outlines in the landscape — what would have happened had its nine bell towers been built?

The height of the old steeple, 327 feet, is exceeded by that of the new one, about 354 feet; the four steeples of the transept, above all the two bell towers rising from the base of the choir, would have had proportions less magnificent. Yet the central spire would certainly have exceeded the "minster" of Strasburg, if not the steeples of Cologne.

But the marvel of marvels, especially from the point of view of picturesqueness, and that is, perhaps, the least negligible of all, is the Cathedral of Beauvais. Not because it ought to silhouette itself against the sky as a forest of spires or steeples, but simply by its dimensions, by its fantastic proportions, this building, if completed, would be simply the queen of cathedrals.

Everybody knows that only the original choir exists, and this is higher than that of Cologne. It dates from the thirteenth century, and is 229 feet high; the two transepts were built between 1500 and 1537, using the same scale.

I have placed this choir in juxtaposition with the present façade of the Paris cathedral. A glance shows the differences of proportion. The two square towers of Notre Dame could shelter



REIMS.

themselves beneath the roof of Beauvais, like two simple soldiers going into their sentry box.

One hardly dares to dream the prodigious effect which would be wrought by a cathedral erected in accordance with the same dimensions. The central spire, 153 feet, higher than the steeples of Cologne, has existed — that seems hardly credible — but not for long, it is true. This spire, due to Jean Vast, whose lantern was visible from the interior of the cathedral, collapsed in 1573.

Certainly the Beauvais Cathedral would have been completed in the purest renaissance style, since the transepts date from 1537; certainly the towers of the façade would have been of the seventeenth, if not of the eighteenth, century — one of them, at least. The Cathedral of Beauvais would have been a work of centuries; it would have been "like mountain," in the true sense of the word, on which one could have placed whatever structure he cared to erect.

Such, then, are the cathedrals as they might have been. Those cathedrals which at the bottom of their hearts by the populations of a country are always beloved, as Viollet-le-Duc has frequently been in the habit of saying — cathedrals which are at once for the ignorant the last vestiges of superstition and barbarism; for dreamers an inexhaustible source of hollow phrases concerning ogives pointing to heaven and effects of lace in stone; for archi-

BAUVAIS.

tects, structures admirable in their kind, reasoned out in their proportions, clear of outline and precise; and for artists, let me add, a perpetual enchantment, with their numerous spires and steeples, steeped in the morning mists or proudly casting their strong dark lines in silhouette against the empurpled splendors of a shining sunset.

SHEET METAL AS A BOAT-BUILDING MATERIAL.

THE use of metal in the construction of small pleasure boats has been brought to its perfection, and in this the word "pleasure" in the ownership of such a boat becomes a fact. For it is always "in commission." It is almost impossible to injure such a boat by ordinary use and its air-tight compartments make it perfectly safe under all circumstances. The handsome catalogue just issued by W. H. Mullins, of Salem, Ohio, to whom is due the credit for this great innovation in boat building, displays the many different styles in which pleasure craft is made, from the incomparable side-oared canoe to the yacht dingy and the only perfect ducking boat made. The company, besides supplying canoes and hunting boats to every resort on the American continent, are sending them to the most distant countries. Recent orders from St. Peterburg; Madras, India; the Soudan, and other foreign points, show the extreme adaptability these metal boats have to all climates and all conditions. In all the sheet-metal work done by Mullins, and architects know there are few problems in the manipulation of sheet metal that can not be successfully solved by these works, there is none that in perfection of adaptability to the purpose can compare with this introduction of sheet metal into the ancient art of boat building.

THE SUPERIOR COUNCIL OF PUBLIC HYGIENE IN FRANCE.

THE minister of public works having submitted to this body a series of questions concerning the advisability of substituting zinc white for white lead in all Government works, the council formulated the following conclusions:

"The substitution of paints based on oxide of zinc for white lead paints is entirely desirable from the point of view of hygiene.

"The substitution appears to be feasible in the great majority of painting work; and consequently the state executives would set a salutary example and would perform a very useful service to hygiene in ordering, wherever it may be possible, the substitution of zinc white for white lead in work executed on account of the administrations."

The Consulting Committee of Hygiene and Utility of France, on March 20, 1901, issued an edict that the use of white lead should be interdicted, an edict with which all the Government departments and most of the municipalities have complied.

ASSOCIATION NOTES.

NEW JERSEY ASSOCIATION OF ARCHITECTS.

A bill has been passed licensing architects in the State of New Jersey and a State board of architects has been appointed. The movement was started three years ago and passed the Senate and House, but, like the bill in New York State, was vetoed by the Governor. The bill was again taken up this year, and was successfully passed and signed by the Governor.

ARCHITECTURAL LEAGUE OF AMERICA.

The fourth annual convention of the Architectural League of America will be held at Toronto, Canada, on May 29, 30 and 31. The League will be entertained by the Architectural Eighteen Club, of Toronto. The main lines of discussion of last year will be followed at this convention, and papers will be read and special attention given to the discussion of municipal improvement, architectural education, etc.

CHICAGO ARCHITECTURAL CLUB.

The annual meeting of the Chicago Architectural Club was held on May 5, about forty members being present. The proceedings were opened by the address of the president, followed by the report of the secretary and the treasurer. The treasurer, Adolph Bernhardt, who has occupied the office for two years, has made a notable record in the office, and received a special vote of thanks from the club. The moneys handled during the year in club expenses amounted to about $2,000. The election of officers indicated a determination in the club to place in charge of its affairs men of energy and business ability, and a number of carefully chosen candidates were presented for each office.

The officers elected are: President, Arthur G. Brown; first vice-president, Harry J. Edbrooke; second vice-president, W. J. Beauley; secretary, Jules Benedict; treasurer, Harry C. Starr. These officers and Max Dunning and Jervis R. Harbeck constitute the Executive Committee.

The club can be congratulated in its choice of officers, and as each one is chosen for his fitness for the office and all are earnest in their desire for the continued success of the club, the future of the organization is bright and deserving of the coöperation of every member.

DETROIT ARCHITECTURAL CLUB.

At the annual meeting of the Detroit Architectural Club, held on April 14, officers for the ensuing year were elected as follows: President, Cheri Mandelbaum; vice-president, G. H. Ropes; secretary, Edward A. Schilling; treasurer, John J. Frauenfelder. Directors, John J. Gillard, Adolph Eisen and V. Pottle.

The reports of the officers and committees showed the club to be in a good standing.

At this meeting the criticism by F. B. Stratton, architect, on the club's competition for a permanent bandstand at Belle Isle was announced, awarding Louis W. Klei first mention.

On Tuesday following this meeting, the Entertainment Committee arranged for a theater party, after which a lunch was served at the Hotel Richter.

On Monday, April 23, a special meeting of the directory was called, at which the committees in charge of the club's work were selected:

Class Committee — G. H. Ropes, Chairman, Edward A. Schilling, V. Pottle.

Entertainment Committee — John J. Gillard, Chairman, Fred Barnes Ireland.

Publicity Committee — Adolph Eisen, Chairman, Louis W. Klei, Hans Gehrke.

House Committee — John J. Frauenfelder, Adolph Eisen, John Mayer.

The Class Committee decided to have a sketch class in water-color for the summer months, every Saturday afternoon.

NEW PUBLICATIONS.

"Practical Draughtsmen's Work," by Paul N. Hasluck (London: Cassell Company, 1901), is a book not intended for experienced draftsmen, but for beginners. It is apparently well adapted for its purpose and gives detailed information, with examples, of value to those needing such assistance.

Ornamental Iron and Bronze (The Winslow Brothers Co., Chicago).—This is a large quarto volume of 272 pages devoted entirely to photographs and sketches of ornamental iron and bronze work executed by the Winslow Brothers Company. It is a trade publication and one of the most elaborate of its kind that we have ever seen. While it is intended primarily to represent the interests of the firm above mentioned, yet it serves a purpose far more important than that, in preserving a record of the most beautiful and substantial examples of work in metal that have graced modern architecture. The grouping together of all these photographs of work actually constructed in cities literally "from Maine to California" is of inestimable value to the profession, for it affords at a glance both perspective and detail of the prevailing styles in ornamental metalwork as employed by the leading architects of our time. The arrangement of the work is such that the illustrations are grouped by subjects. Among the most important of these are the following: Store fronts, entrances and canopies; bronze entrance doors and gates; stairs; elevator enclosures; elevator cars; grilles; counter railings and screens for safety deposit vaults; electroliers, etc.; fences and gates; mausoleum work; bronze tablets, signs and bas reliefs; fireplace fittings and miscellaneous pieces. Seven photographs are devoted to illustration of the façade of the United State Exhibit in the Mines and Metallurgy building at the Paris Exposition of 1900. It is characteristic of work of this kind that it needs no description. It is like any work of art in that it speaks for itself. Consequently no text accompanies the illustrations in the book. Possibly this is unfortunate in that it deprives the reader of such aids to a thorough understanding of the illustrations as could have been readily given in a few well-chosen words, but on the principle that good wine needs no bush, the illustrations stand alone. They will be readily understood and appreciated by the architect, who is familiar with modern design in iron, and will possibly be more effective than if obscured by too effusive description. Justice to the photographer, engraver and printer demands praise for the excellence of their work. The illustrations are the best that the combined art of the three is able to produce. In some important respects these pictures are far more satisfactory than an actual inspection of the work. They bring down to near view what often is inaccessible in the completed construction, and they show light and shadow where most needed to bring out detail and character. The work of the Winslow Brothers Company was awarded eight medals and eight diplomas at the World's Fair of 1893, an award being made on each entry, as follows: Large hand-forged gateway; hammered-leaf wrought-iron work; iron stairs; railings; newels; duplex electrotyping on iron; metal mantels and attachments; elevator enclosures. They received the gold medal at the Trans-Mississippi Exposition at Omaha in 1898; and at the Paris Exposition of 1900 the Grand prix, two gold medals and three "honorable mentions."

MOSAICS.

The final details of the merging of the P. & F. Corbin Company and the Russell & Erwin Manufacturing Company into the American Hardware Company have been completed at New Britain, Connecticut, with Philip Corbin as president; Charles M. Jarvis, first vice-president; George J. Laighton, second vice-president; A. J. Sloper, treasurer, and Theodore E. Smith, secretary.

The special partnership which has existed since the death of Dankmar Adler between his son, A. K. Adler, and S. A. Treat, expired April 30, and Mr. Treat, retaining his offices, Mr. A. K. Adler will continue practice with offices in the Monadnock block, Chicago. Mr. Sidney J. Adler will act as superintendent for A. K. Adler. It is gratifying to see the name of Adler still upon the rolls of practicing architects, and every member of the profession will join in wishing the sons of Dankmar Adler the greatest success.

The following is one of the latest and most important legal decisions regarding extra work on contract jobs: "Specifications for a building contract provided that no extra work should be allowed except on a written order from the architect, approved by the building committee, and that on any alterations or changes the character and valuation of the work should be agreed upon in writing, signed by the owner and the architect and the contractor. The latter on verbal instructions from the architect, and without the knowledge of the building committee, continued the foundation walls eighteen inches higher than specified. It was held that he could not recover for his extra work.—*Gray vs. La Société Française.*

OUR ILLUSTRATIONS.

Residence at San Francisco.

Two residences at Los Angeles, California. Hunt & Eager, architects.

Hotel Angelus, Los Angeles, California. John Parkinson, architect.

Bishop's Throne. First prize design in Rougevin competition, Ecole des Beaux-Arts. By M. Cret.

Reception room in floral establishment for E. Weinhoeber, by Hill & Woltersdorf, architects, Chicago.

Residence of Frank R. McMullin, Ravinia, Illinois. Hugh M. G. Garden, architect. Exterior and interior views are shown.

City Hall, design and plan. First prize design in the American architects' prize competition of the Ecole des Beaux-Arts. By M. Hulot.

Residence for George H. Daggett, Minneapolis, Minnesota. Harry W. Jones, architect. Exterior and interior views are shown.

Photogravure Plate: Residence of P. J. King, Chicago. George W. Maher, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Apartment building, Chicago.

Residence of J. H. Hoelscher, Chicago. George W. Maher, architect.

Residence of H. W. Farnum, Chicago. Wilson & Marshall, architects.

Residence of Frederick Bartlett, Chicago. Frost & Granger, architects.

Presbyterian Church, Oak Park, Illinois. W. G. Williamson, architect, Chicago.

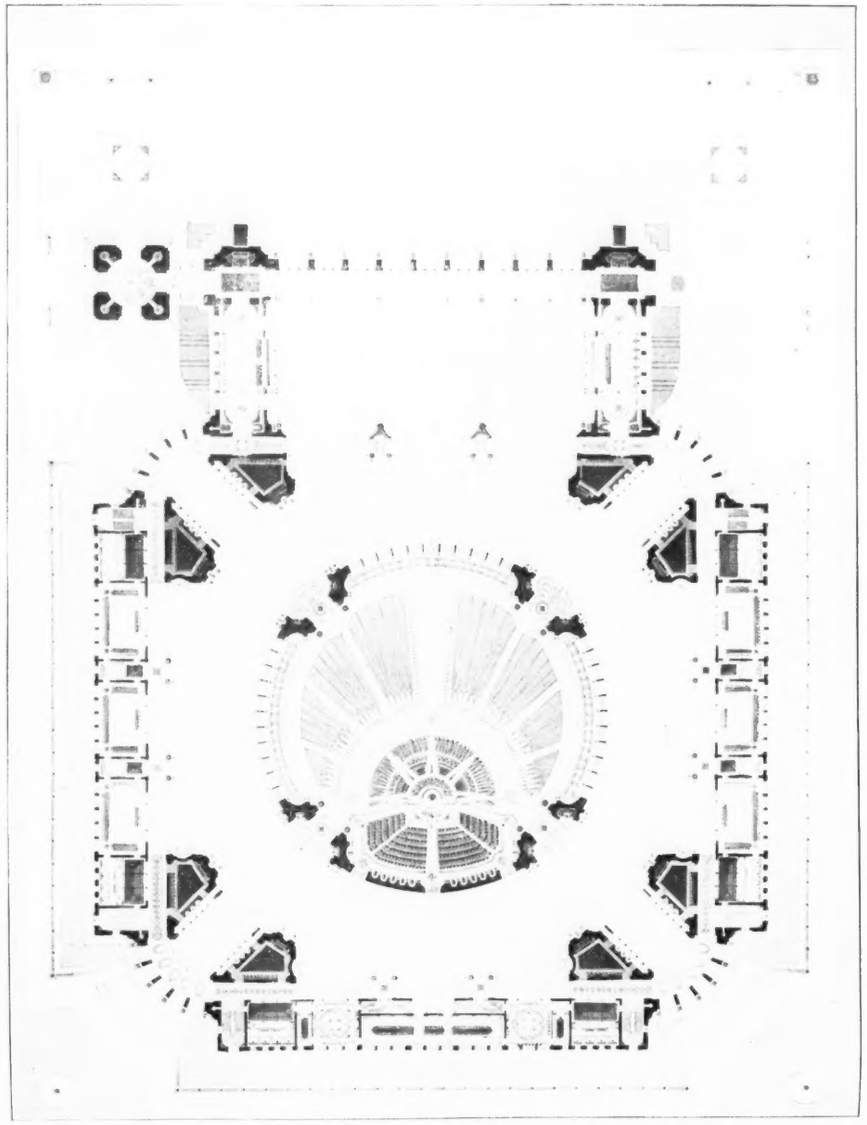
Residence of Architect Horatio R. Wilson, Chicago. Wilson & Marshall, architects.

VIEW IN HALL, RESIDENCE FOR GEORGE H. DAGGETT.

HARRY W. JONES, ARCHITECT.

VIEW IN HALL, RESIDENCE FOR GEORGE

HARRY W. JONES, ARCHITECT.

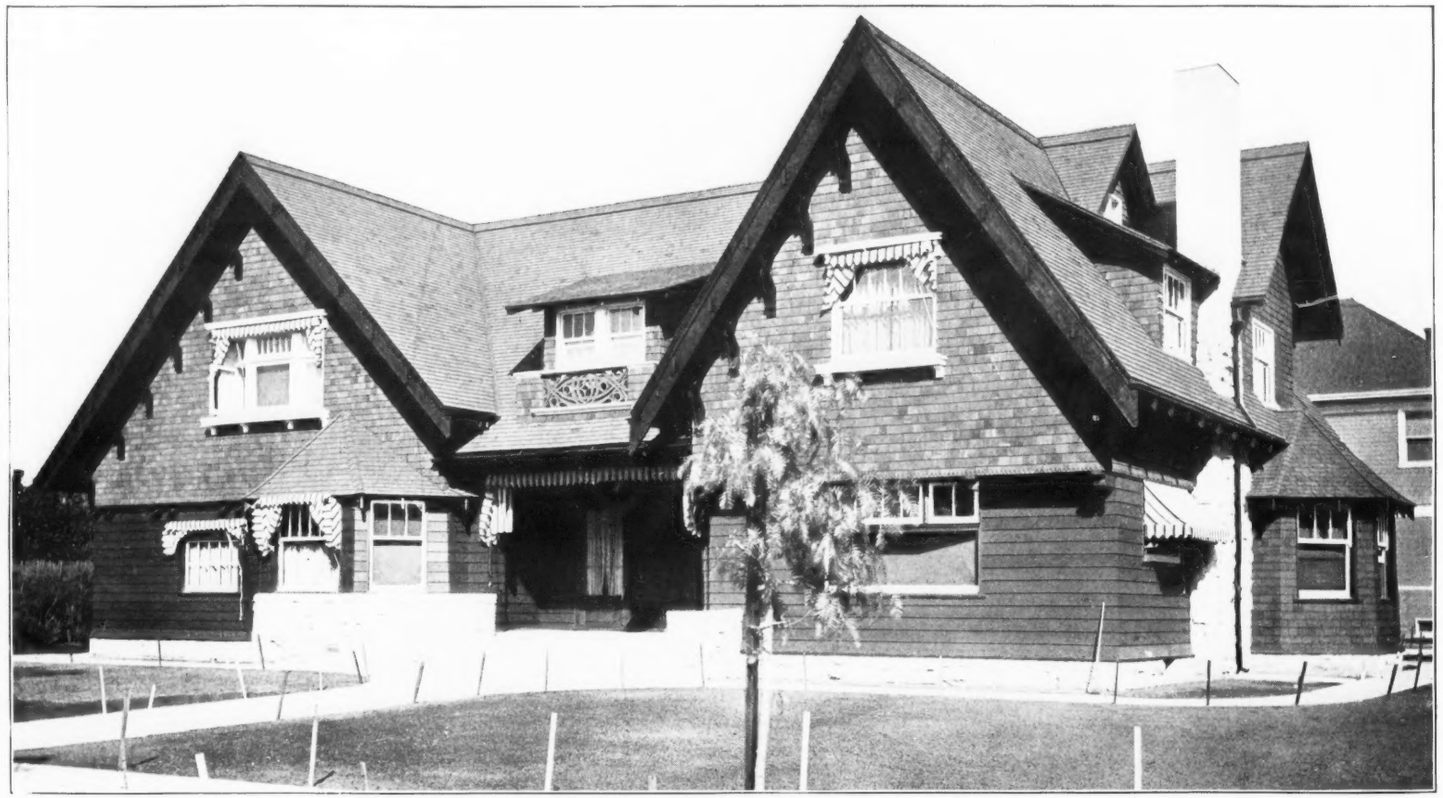


RESIDENCE AT LOS ANGELES, CALIFORNIA.

HUNT & EAGER, ARCHITECTS.

VIEW IN RESIDENCE OF FRANK R. McMULLIN.

HUGH M. G. GARDEN, ARCHITECT.



RESIDENCE AT LOS ANGELES, CALIFORNIA.

HUNT & EAGER, ARCHITECTS.

A BISHOP'S THRONE. PRIZE COMPETITION DESIGN, ECOLE DES BEAUX-ARTS, PARIS.

BY M. PAUL CRET.

RESIDENCE OF P. J. KING, CHICAGO.

GEORGE W. MAHER, ARCHITECT.

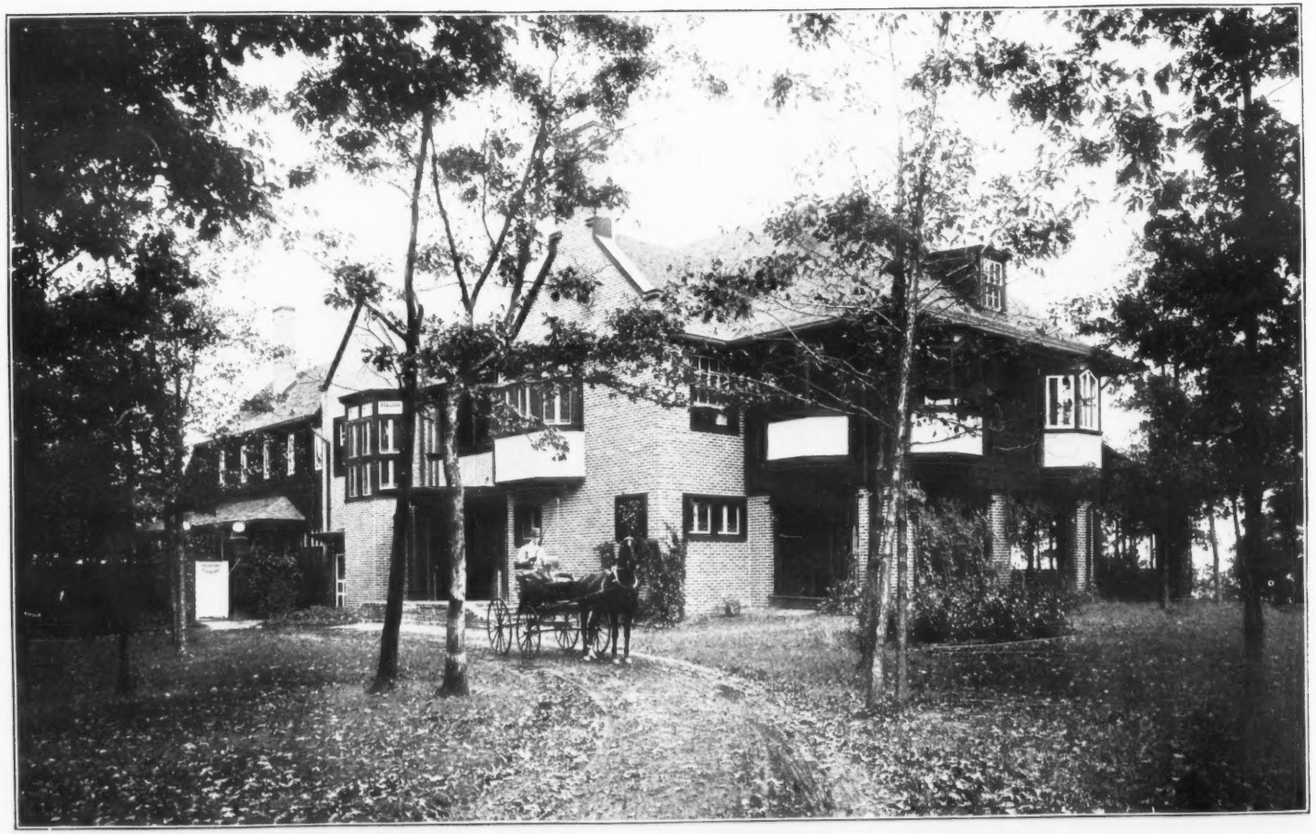
INLAND ARCHITECT PRESS.

RECEPTION ROOM IN FLORAL ESTABLISHMENT FOR E. WEINHOEBER.

HILL & WOLTERSDORF, ARCHITECTS, CHICAGO.

HOTEL ANGELUS, LOS ANGELES, CALIFORNIA.

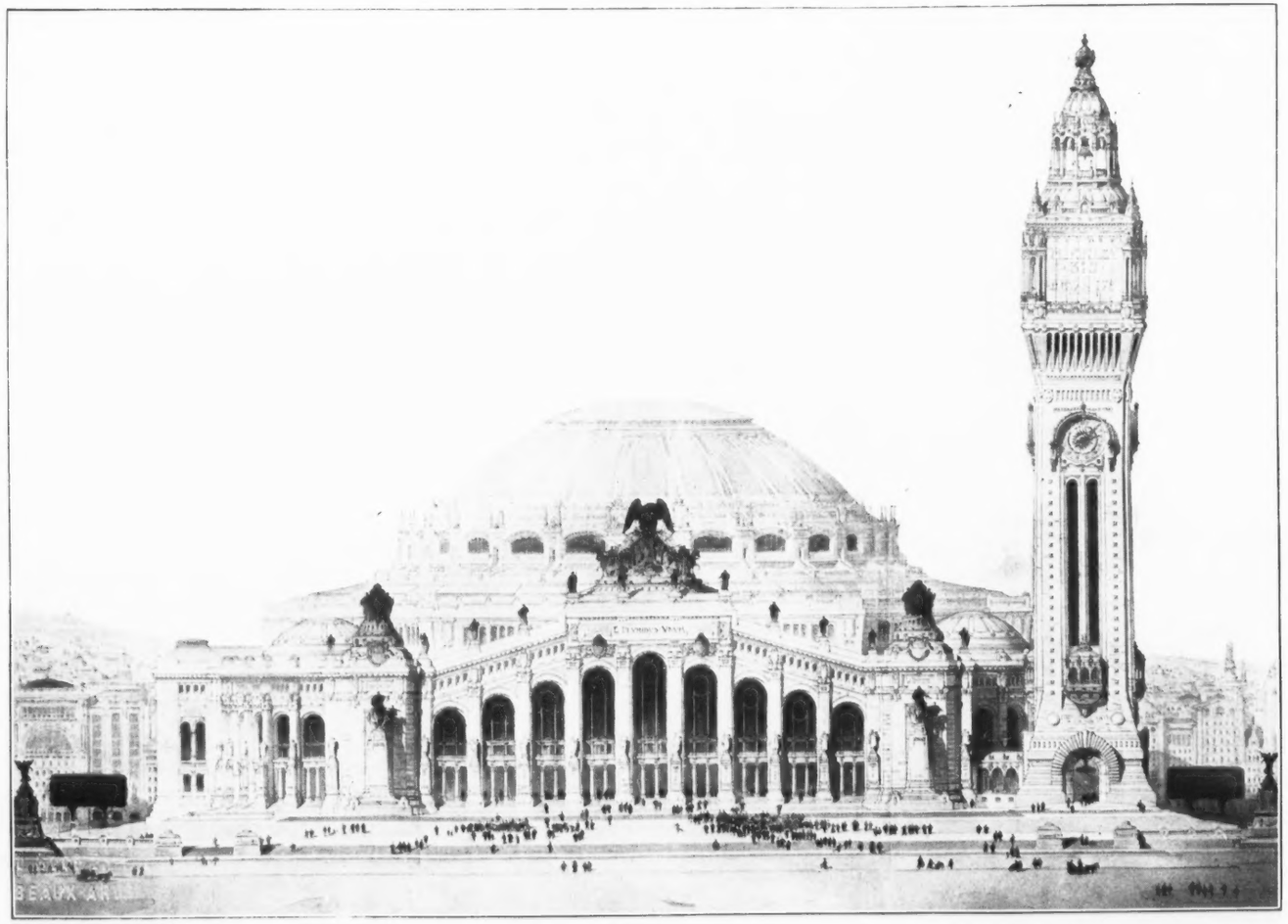
JOHN PARKINSON, ARCHITECT.



RESIDENCE OF FRANK R. McMULLIN, RAVINIA, ILLINOIS.

HUGH M. G. GARDEN, ARCHITECT.

RESIDENCE AT SAN FRANCISCO.



AMERICAN ARCHITECTS PRIZE COMPETITION, ECOLE DES BEAUX-ARTS—FIRST PRIZE DESIGN.

By M. Hulot.

RESIDENCE FOR GEORGE H. DAGGETT, MINNEAPOLIS, MINN.

HARRY W. JONES, ARCHITECT.