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SPECIAL CONTRIBUTORS:

C. HOWARD WALKER.	D. H. BURNHAM,	W. L. B. JENNEY,
HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
LOUIS H. SULLIVAN,	ALLEN B. POND,	J. R. WILLETT,
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NEXT CONVENTION AT ST. LOUIS, MO., OCTOBER 12-13, 1903.

The Institute Favors Architectural School at Rome.

The thirty-seventh annual convention of the American Institute of Architects, which was held in Cleveland, Ohio, October 15-17, was largely devoted to the discussion of a school for architects at Rome. The general trend of opinion of those who placed their opinions before the convention for consideration was that here could be found the ideal location for the training-ground for the American architect. Surrounded by the spirit and examples of the art of three epochs, with an atmosphere that has never been wholly lost or dissipated through the centuries, and, unlike the French school, located where no preponderance of a national influence and style can in any way influence the student, it seems probable that those who so strongly indorse such a seat of architectural training are wise as well as logical. An interesting discussion and consideration of a plan for the improvement of the city of Cleveland developed a growing tendency in the direction of plot design in cities generally. Perhaps in committee work that of appointing a delegate to meet the Fire Underwriters' Association was the most important. Though the determination to hold most if not all of the future meetings of the Institute, and by delegates, at the National Capital will cause conventions of the Institute to become small in attendance, the greater good may be accomplished, while it will leave to the rapidly growing Architectural League the work and the prestige of large and popular meetings of architects in the cities of the country.

Representative Gathering at The A. I. A. Banquet.

There were gathered in the banquet-room of the Century Club the most distinguished company of American architects that has assembled in one place in many years. With perhaps two notable exceptions, Mr. Burnham and Mr. Jenney, there were present all those whose names stand not only for the best in architecture, but whose works have made American architecture famous. There was C. F. McKim, president of the Institute, and the medalist of the Royal Institute of British Architects, modest in bearing, grave and sympathetic in demeanor, but with a genial and cordial smile when he does smile, which captivates so that when his name was mentioned, the ceiling rang with the applause of the assembly. There was "Bob" Peabody, who, with George B. Post, shares the respect and regard of the members, who love their whole-souled, jovial comment and forceful expression in convention debate. But what are names. There were Carrère, Gilbert and Schweinfurth among those at the zenith of activity; Mundie, Pond, Garfield and a dozen others, of whom the country will know much more some day; and the standard-bearers of the Institute—Scofield, McLaughlin and Bruce, for whom many of the members made their first tracings; and then there was Frank J. Millet, painter, poet, author and war correspondent, and, best of all, the peer of all that assemblage—a representative gentleman. The menu was good and appreciated; the speeches and music which followed its discussion most enjoyable, and of all the thirty-seven like occasions, none could have been greater in appreciative and harmonious fellowship.

ROME AS A PLACE OF SCHOOLING FOR A DECORATIVE PAINTER.*

BY EDWIN H. BLASHFIELD.

WHAT constitutes the most fitting situation for an Academy of Fine Art is, that it shall be in the place where the best existing examples for study can be made most acceptable to the student. If you add a background sympathetic to the consideration of the greatest art, you have an ideal environment.

Rome unites these conditions as does no other city. She unites them within her own walls and, again, better than any other town, she fulfils the further and important condition of being central, a pivot, upon which a relatively short radius of travel may sweep Athens, Cairo, Constantinople, Paris, London, Madrid, putting at the service of the student the Greek fountain head of art, the Roman development of Greek methods, the Byzantine evolution, its succession in oriental and occidental art, the medieval and contemporaneous art of France, the collections of Vienna, Munich, Dresden, London, Madrid.

No other world-city is so central to all these capital points as Rome, while Magna Græcia opens away from her very gates, the hills of Etruria may be seen in panorama from the cupola of Saint Peter's, and Sicily, distant but sixteen hours' journey, offers the remains of three civilizations—Greek, Arab and Norman. It is through the peculiarity of her historic evolution that Rome became and remains the natural art center. She alone of all cities has twice held the headship of the western world, under the Cæsars and under the popes, and thus has twice received the willing service of the arts of antiquity and of the renaissance.

Her determining fortune was that she should be not a fountain head but a reservoir, and thereby the art cosmopolis of all time. In this cosmopolis the founders of the American Academy propose to place their pupils to learn the lesson of the city and the circumjacent world which for fifteen hundred years was tributary to that city. They believe that this lesson will in the end be more profitable than even the one taught by the great annual exhibitions of Paris and contemporaneous Europe.

The lesson of Rome and Italy is more useful, because it is broader, because it is less tumultuous and more serene, because instead of emphasizing sharply one phase of thought it offers the development of a chain of thought. Above all, because it enables the pupil to realize that the present is not the ultimate thing which it has seemed to him; that not the art which dazzles, but the art which shines enduringly is to be sought; that all achievement lapses into some other achievement which is not yet nor ever will be final; that the finalities are not the painted walls themselves, but the conviction, earnestness, perseverance which have gone toward their painting and which are eternal qualities that shall go on forever evolving a better and a higher order of work. This confrontation of the pupil with the best art of all times, together with the clausturation from the ephemeral and from all which has not proved its title to endure, is the prime object of the Academy and lies at the core of our educational problem. Sequestration from the ephemeral has, in the idea of the founders of the American Academy of Rome, been almost as important as access to the best examples of work. The history of art shows us that the sum of each individual artist's achievement is made up, first, of what he gets directly from nature as seen by himself through the medium of his own temperament; secondly, of what he gets from the work of other artists, whether forerunners or contemporaries: that is to say, from nature again, but from nature as seen through the eyes of other men.

A few great geniuses have been relatively little affected by other artists' work; other great geniuses have been powerfully influenced at many stages of their careers, witness Raphael, Rubens, Tintoretto, yet by the overwhelming personal force of their assimilateness have each remained *sui generis*. But hardly any individuality has been strong enough to be unaffected by the art of others.

When we say that Donatello and Michelangelo felt outside influences, nothing is left to say further. Therefore, if our pupil, whom we would wish to see a great artist, is sure to be acted upon by the art of others, it is desirable, and all the more desir-

able in proportion to his intrinsic worth, that at some time during the period of his education he should be removed from the disturbing influence of any art save that shown in the best examples. Here lies the main reason for sending such a man to Rome for a period of at least three years, instead of permitting him to complete his art education in Paris. Here, too, is the reason why the founders of the American Academy in Rome insist that their course is and always must be a post-graduate one. They wish to start with a technically equipped painter; they do not want a raw pupil; they do not propose to take a beginner to the Vatican, to blindfold a man and lead him thus and at once into a paradise of the greatest art, for fear that once the bandage taken from his eyes he could never find his way back alone to the common things of life which good art must take well-considered note of on its way to the higher ground.

The ideal pupil would be he who was already an experienced artist when he entered the gates of the Villa Aurora, but under any circumstances he should have passed through two phases at least. First, he should know the spelling and grammar of art, for the achievement of this study of living model under good masters and among emulous fellow pupils suffices, whether the student be in Chicago, Paris or Finland. Next he should have seen enough of modern art and its tendencies to safeguard him from such conservatism as could harden into archaism and quench the vital spark in his artistic temperament; as should convince him in fact that he must bring something with him to Rome, there to grow in strength, and that he is not to expect to find his all there. He is not to steal the sacred fire from the altar of antiquity, but is rather to comfort and feed at it that particular spark which is his individual allotment by inheritance after it has passed down the centuries and through generations of temperaments of his own people.

Therefore, it is good if he be familiar with the exhibitions of Paris and New York, with their art shops, books and periodicals, their current art ideas and changing fancies. He should mix with all this life, but at some time during the earlier and more impressionable part of his career he should be taken from New York or Paris and set down in Rome; and this not because it is Rome instead of Paris, but because it affords a wider horizon to the pupil who is entering his ultimate phase of student life.

In Paris, too, there is a splendid background of effort and achievement, of force and restraint, spontaneity and culture, of medieval sculpture, of architecture classic already, yet native to the soil, of art of all kinds, but—and here is the relative disqualification—the background in Paris is confused by the foreground. We have said that the horizon in Rome is wider, it is above all clearer; in Paris the clouds that pass across it often pass rapidly and sometimes dissolve under our very eyes. A great personality makes itself felt, perhaps suddenly; it is not sufficiently removed from us that we view it undisturbed and as a fixed luminary; it dazzles but does not warn us, and the hundreds of young men who are swept into its sequence are but the tail of the comet. We who have frequented the Paris exhibitions have seen scores of huge canvases directly inspired by Puvis de Chavannes, every one of them a flat failure, where the imitators thought, for instance, that if for Puvis's nymphs they substituted peasant girls and men raking hay, they had made something realistic and personal to themselves. Again, Bastien-Lepage, Besnard and dozens of other masters have so appealed to beginners that the latter have wasted years in fruitless imitation. You may say that a man with a really vigorous personality will eventually win clear of the personalities of others; even so, eventually, but why not endeavor to shorten his period of probation; why not let him have his primary school education in the atelier d'élèves of Chicago or New York, his university education in the studios and exhibitions of New York and Paris, his post-graduate course in Rome.

After he has seen and noted something of the modern struggle, set him upon the vantage point of the Monte Pincio and let the centuries do the sifting for him. In the contemporaneous struggle of Paris, he will have seen A, B, C and D working, all artists; he will have watched them, learned from them useful things indeed, and modified his technic, perhaps to his advantage, but he will have been hindered, too. A and B will have been brilliantly successful. Crowds will have paused before their work. Our pupil, wishing to be successful also, will have seen

* Paper read at the thirty-seventh annual convention of the American Institute of Architects, held at Cleveland, Ohio, October 15-17, 1903.

his opportunity in theirs and will have tried to imitate them or, worse still, will have imitated them without trying, and yet by his temperament he may have been wholly unsuited to anything along the lines of A and B. C's and D's lines were perhaps those suited to his following, but he did not realize the fact, for these men were in the shadow still; their turn had not come and his dazzled eyes did not perceive them at all. But take our student away, place him in Rome, as we said before, let the centuries do the sifting for him, and he will see that in the long line the turn comes also to C and D; that the same kind of laurel wreath does not fit all heads and that all work which is truly good forges to the front and remains there irrespective of individual praise or personal affinity. And the uses of personal affinity also will be made known to him in full. No one ever heard of a modern man's being hurt by closely studying Raphael or Rembrandt, Rubens or Velasquez, Michelangelo or Titian. Why? Because, do what we may, we can not reproduce the conditions under which they worked. In their own time they did precisely the same harm to hundreds of weaker personalities that comes to-day to the pupil who too closely imitates his master. Hundreds of artists were but pale reflections of Titian, Raphael, Correggio, and a whole generation of men grew frigid in the shadow of Michelangelo's overtopping genius. But the conditions of their epoch have passed; the temperament of the modern artist is necessarily a part of his time, modern; with him it is no longer an affair of the imitation, but of the inspiration of bygone art. And so in Rome, sheltered from commercial cares, unhurried, with time for thought, and with the succession of the arts spread out before him with all their problems, our pupil will gradually select those to whose solution he is best fitted. His personal vision of nature, through his own artistic temperament, will be attracted to what is most akin to it in the art of the past; he will supplement his own observation, prove it, clinch it, strengthen it, develop it and even adorn it from the experience of other men, and his personal experiment plus this inherited experience will become culture.

And this, above all, is what we need at present in American art culture! A standard of taste and men capable of upholding it; not culture buttered on thinly over the utmost possible extent of ground, for we have almost already too much of the kind of culture which sets up the winged Victory of Samothrace in her room windows and furnishes penny prints of the Sistine Madonna for children to cut out with scissors and paste upon box tops. Such is all very well in its way, but we wish for culture that goes deeper and teaches us why the Nike of Samothrace and Our Lady of San Sisto are thus popularized and called to the uttermost ends of the earth. In a few words, what we wish, above all else, to create and store in the villa of the Roman school is leaven.

And within but a little distance of its garden gates there is inspirational leaven abundant for the accumulation of architect, sculptor and painter. To the mural painter, Rome is indeed *caput mundi*, and Italy the land of lands for him as specialist. What lies north of the Alps or south of Sicily is relatively little for him. Mural painting in its entire development is to be visited within the boundaries of Italy, from the panel of the wall painter who worked for Livia Augusta down to John Baptist Tiepolo painting periwigged goddesses upon church ceilings at a time when our grandfathers were preparing for the Revolutionary war. It is all within a day's railway ride of the city of Rome, and its culmination is within the city itself.

As we said before, Rome was not a fountain head of art, but a reservoir for its accumulation. She gave to the world organization, administration, Roman law, Western Christianity; these were her own, they sprang from her art she called to her. At first she beckoned with no very gentle hand, bringing the muses as bound trophies of her wars with conquered Greece. But soon she was captured by her captives; if she stole their columns and statues from the Greeks, on the other hand she went to school to them, while a little later the imprisoned muses were unbound and domesticated as Virgil, Horace and Catullus ushered in the Augustan Age. If Rome's eclecticism was tyrannous, it was also enlightened, and she gradually learned to neglect little that was worth taking. Should the American student of the Villa Aurora go to-day down to the Tiber side to the place where were once the antique wharves for the delivery of marbles, he might find, if he dug deep, fragments of the contribution of nearly every one

of the countries which now make up the curriculum of his art travel, since even Britain, if she gave little marble, sent Cornish tin for the helping out of metalwork.

Within the city the student can find the path of his own special art of decoration plain to see and follow for fifteen hundred years, just a broad Roman road along which the spoils of Greek art are carried in triumph and planted as trophies, then lined by Christian basilicas whose pontiffs begin to rival the Cæsars, then narrowing from a road to a medieval path, but still plainly discernible by the light which the cosmati and mosaicists shed upon it, then traversed processional and consecutively by Giotto Angelico, the painters of the fifteenth century, last by Raphael and Michelangelo, bringing to the palace of the rulers of Christendom the culminating achievement of modern decorative art.

This cloud of witnesses upon the walls is waiting for our young men to come down the hill to it from the villa, for, from our point of view as founders of the American Academy in Rome, it is for our young men that all these things have been done, to them that the centuries have brought all these gifts. Whatever our pupils wish to know about mural painting, they have but to ask; somewhere within a day's ride, at furthest, the answer is waiting for them; somewhere the problem is solved, whether in Rome itself or in some mountain town or city upon the north central plains of Italy.

Are they puzzled about scale of figures or ornament? They may go up and down the churches and find that every experiment has been tried and offers its results, from the famous six-foot pen with which Saint John writes in the cupola of Saint Peter's to the beautifully calculated ceiling of Pinturicchio's figures of the Borgia rooms.

Have they a mosaic to compose? They may breakfast in Rome and before the daylight fails may study in the dim interiors of Ravenna the most solemn mosaic color in the world; or should they wish to supplement their observation with a greater if more cloying richness or with the glitter of a lighter church, they may leave Rome at midday, next morning in Palermo visit the mosaics of Cappella Reale of the Norman kings or drive out to Monreale. Should they wish a pulpit, a pavement or a well pattern, the basilicas of Rome lie all about their villa, and the cosmati are awaiting within them. Or should they have a Gothic church to decorate in fresco, again they may take their railway ticket in the morning, and in the afternoon, at Assisi, may visit what to muralists is perhaps the most interesting ecclesiastical building in Europe, the triple church of St. Francis.

There they will find laid down already in the fourteenth century all the main lines proper to mural painting, and if they drive across the valley to Perugia, shining upon the opposite mountainside, a dozen miles away, they may study there the precepts of Giotto applied to the new forms of the revival by Perugino in the Sala del Cambio. Or, if the question for their consideration be that fascinating and far-reaching one of the application of gold in decoration, they may find their problem resolved in a thousand different ways on both sides of the Apennines. Is it to be profuse and profound in its enrichment and in juxtaposition with strong color? They may find it in the marvelous Borgia rooms of the Vatican. Is it to be rich and gay at once, and brilliant with a basis of white? They may look for it in the Libreria of Siena, again with Pinturicchio as their guide. Do they wish it in great glittering masses in a light church? They have Monreale. Will they take it with chocolate color and meerscham marble? They can visit San Marco or Palermo. Are they looking for it with carved wood paneling? They have the sacristies. Will they have it delicate pale, sparingly used? Let them study the churches of Lombardy. Do they wish just a dash of it and no more? They may find it at the hands of Ghirlandajo, in Santa Maria Novella, of Florence. Would they gather experience concerning the juxtaposition with polychromatic stone? Again, they have only to choose; they may, like Lars Porsena's messengers, ride east and west, and north and south; they will find examples everywhere of juxtaposition—here with yellow Siena marble, there with the tawny brocatelle of Verona, again with the cold pietra Serena of Florence.

The Italians, passionate lovers of the colored marble, have played this game of combination for eighteen hundred years, played it with every procurable natural product of the earth's chemistry, from cheapest Cipollino to dearest Lapis Lazuli, and

there is no conceivable combination which is not worked out or at least adumbrated. The direct application of paint and gold to precious marble they may study also in many churches, but perhaps best upon the sarcophagi of Verona and in San Antonio of Padua, while the painted heraldic ornament which one usually remembers as special to transalpine countries may be found splendidly exemplified in the town halls of Perugia, Padua and, above all, Pistoia.

To the mural painter who so often to-day faces the problem of decorating a light-colored interior where pigment and light-gray stone meet, a tour of the churches lying about Milan and the lovely Italian lakes will be illuminating; there he will visit Gaudenzio Ferrari, and in the Royal Palace of Milan in San Eustorgio and in Saronno, close by the Lake of Como, he will believe that he has found the Italian Puvis de Chavannes in Bernardino Luini, that painter-poet of the lake school of the Italian renaissance. As he proceeds down the centuries, our pupil will note, too, the architectonic progress and changes of mural painting. He will admire the sober and exquisitely elegant Tuscan system, the subordination of ceiling to walls, the clever decoration of vaulting, the flat, painted borders of lozenge and medallion and interlacing scroll. Then, passing northward and to the work of later years, he will see how Correggio and his followers cast architectonics to the dogs and broke through cupola and wall panel with their figures floating in a free sky. He will follow, too, the tricks of perspective in ceiling or vaulting decoration from Mantegna and Melozzo, in the fifteenth, to Tiepolo, in the middle eighteenth century, and will realize how really tricky such effects are, even in the conviction of those who, like Veronese and Tiepolo, used them most, yet used them least when they desired real beauty and serenity. Again, in following the architectonic succession, he will witness the gradual abandonment of vaulting and fresco, the adoption of great flat ceilings with deep convolutions of gilded wooden or plaster framing as oil painting and canvas, instead of plastered wall obtained in the Ducal Palace at Venice. In Venice, too, he will follow the last and most brilliant development in the chain of Italian art, the development of color and the beginnings of that manipulation of pigment, which had to pass the Alps and wait another century for its ultimate expression at the hands of Rubens, Rembrandt and Velasquez. The student will give his longest Italian visit outside of Rome to Venice, for she can offer him the most, after the capital. In Rome he may see all Florence and Umbria upon the walls of the Sistine Chapel and the stanze of the Vatican, but to know Veronese, Tintoretto and Tiepolo at their best, he must visit them in the city of Lagunes or the villas which line the Brenta and dot the Friulian March. With these three great Venetian masters, and with Titian, the student will have the complement to Michelangelo, Raphael and Correggio, and will have surveyed the cycle of Italian decorative painting.

We have walked him about Italy in accordance with the traveling rules of the school of Rome, but within that city's limits he can find first-rate examples of most of the great painters, not only of the Italian masters, but even of Vandyck and Velasquez.

Best of all, the city, like most Italian towns, is itself a great decorative ensemble. Nowhere else will he find such an unending extent of vast gardens with cypress and stone pipe and ilex, where all the dryads and nymphs, from the antique marble women of the Vatican and capitol down to the people of Puvis de Chavannes, might find shelter. Nowhere else so many decorative fountains with such a glory of running water. Nowhere such broad and massy effects of shadow as come from the piled-up palaces lining some of the steep streets of the seven hills.

Surely there could be no better forcing ground for the growth of wings upon the attendant muse, no better place for making a poet, if the germ exists, and if it does not exist, if many of the students turn out to be academic products, why, they, too, are needed. Perhaps, indeed, they are needed as much as poets in our individualistic America, where we have little time for investigation not directly remunerative, not too much respect for tradition and are apt to misconceive that if we would have culture, we may hustle for it as for a commodity.

Belief in culture, respect for culture, knowledge that in its most beneficent form it can be acquired but slowly and earnestly, these we need for the forming of such artists as shall leaven the lump of beginners. Great geniuses stand by themselves; they

will prove themselves anywhere, but great geniuses are exceptional, and it is not for them so much as for the school that we should plan, digging deep, building broad, rearing high, that it may be born to the inheritance of a more thorough education, a completer equipment than could fall to our share.

In Italy have been evolved in the last four centuries nearly all of the different decorative systems from which in its turn the practice of modern Europe derives. Upon these will be based and from these evolved in a considerable degree such practice as is most fitted to American needs and American temperaments. Already the school of Rome has shown its first fruits in its annual exhibitions. Before long there will be seen upon the walls of one of our buildings a decorative work exemplifying both the purpose and the achievement of the American Academy in Rome, showing how much wise study of a great past can do for the intelligent preparation of a great future.

THIRTY-SEVENTH CONVENTION OF AMERICAN INSTITUTE OF ARCHITECTS.

THE thirty-seventh annual convention of the American Institute of Architects was held at the Hollenden House, Cleveland, Ohio, on October 15, 16 and 17.

The first session of the convention was opened by President Charles F. McKim, of New York, who addressed the convention as follows:

PRESIDENT'S ADDRESS.

Ladies and Gentlemen,—Once more it is my privilege to welcome you to an annual convention of the American Institute of Architects, the thirty-seventh.

Last year, as the guest of the Washington Chapter, we met in the Capital City to discuss the affairs which bring us annually together. This year it is our good fortune to be welcomed by our brothers of the Cleveland Chapter. Not only is this true, but we are assembled here in a community whose splendid spirit of progress in recent years has placed it in the front rank of cities in the march of public improvement.

The tribute to the Institute you make by your presence is abundant proof of your interest at a time when the demands of professional practices are both numerous and imperative. Last year we rejoiced that the Institute, after nearly half a century of existence, had come into possession of a permanent home, of which, as one of the historic monuments of the country, we are justly proud.

Remembering the dispatch of "sympathy" sent us on the day of President McKinley's death by the president of the Royal Institute of British Architects, the receipt at this moment of our convention of a message from the same source attests the increasing and cordial interest with which the problems surrounding our advancement are regarded in England.

At this unsettled stage of our professional relations with our own government, it is especially gratifying to feel that the older professional body of the mother country, whose relations with their government are already well established, are not indifferent to the interests of their younger colleagues on this side of the water, in answer to the questions now pending between Congress and our profession, so vital to the welfare of both. President Webb's message brings timely encouragement to our committees on Government Architecture and "On the Improvement of Washington," but we can not fail to appreciate still more strongly the spirit which prompted him to send it.

He cables: "War Office, Public Offices, Museum, College of Science, five per cent on estimated cost. Washington Commission Park Improvement plans as fine as anything could be."

Indeed, if I may be permitted to digress for a moment, the intelligent interest in the details of the Park Commission scheme, not only by London men, but by members of the allied societies elsewhere, is more general and outspoken than some of us realize.

Your commission has received, during the present year, many letters and expressions attesting this feeling. In the great project of the Victoria Memorial, for instance, connecting the Strand at Trafalgar Square with Buckingham Palace, the creation of the president of the Royal Institute.

Mr. Webb was from the first interested in the Washington plan, and especially in those of its features which reflected the influence of Le Notre. His warm endorsement was shared by leading men in and out of the profession, and should mean much

to those who may hereafter be charged with the responsibility of deciding the fate of the plan approved by President Washington.

The voluntary withdrawal of the Pennsylvania Railroad from the Mall—an act of public spirit and appreciation of the original purposes and aims to which this great central artery was devoted by the Father of His Country, must henceforth render impossible encroachment upon a space reserved for the public use and essential to the development of one of the noblest avenues ever laid out in any country.

The relations of our profession to Congress are of the highest interest to us. Congress owes much to architects, for the nation's greatest architects built Congress a palace to live in—one of the noblest capitolis of any country.

But we owe much to Congress, and the Institute must feel that this is now especially true. The Fifty-seventh Congress, besides the restoration of the White House, authorized the construction of a municipal building for the District of Columbia, the Army War College, a building for the National Museum, the Engineers' School of Application, the Union Railroad station, an office building for the use of Representatives, a Hall of Records, besides making provision for the Lincoln Memorial. Designs for nearly every one of these buildings have been entrusted to members of our profession.

Bearing in mind this great volume of work and the intimate relations that have for so many years been maintained between our profession and the central Government, it should be by no means a cause of astonishment that from time to time difference of opinion should arise as to the exact form that these relations should assume. We should not feel that representatives of Government, zealous in what they consider wise economics, are inimical to those principles that we regard as fundamental. Yet we must bear in mind that there are times when right relations are to be maintained only by the greatest tact and moderation.

If, as some fear, such times are upon us now, it behooves us to meet each situation as it arises, fairly, calmly and above all without heat, remembering that *nothing* is to be gained by mere assertion, *everything* by convincing proof—remembering that we have fair-minded men to deal with, but men who can look at things from our point of view *only* when they have been convinced that that point of view is right and for the good of all. We must approach them in a spirit of the highest consideration, prepared to yield everything except principle.

It is very desirable, at this time especially, that the Institute should not remain idle with respect to the future development of the park system of the National Capital. The plans of the Commission appointed by the Senate through the efforts of the Institute have already been made familiar in the public press and by illustrated lectures in all the principal cities, and have made a strong appeal to the national pride.

Educated people everywhere have come to understand the scope of the work and to sympathize with it. Throughout the country, especially in Buffalo, in Cleveland, St. Paul and as far west as Seattle, the example has served to quicken, strengthen and inspire each city to develop and to make the most of its natural advantages. Moreover, in England the interest in this undertaking has been very great.

But it must not be forgotten that the execution of the project depends now, not upon the attitude of a sympathetic public, but solely upon the appropriations which Congress may see fit to make from time to time. Ultimate success can only be hoped for in the fuller understanding of the plan by our legislators. They must be brought to realize its fundamental importance.

This is a work which may be accomplished largely by the zeal and perseverance of this Institute through its Chapters. The Senator or Representative who must make up his mind whether or not the needed expenditure from the public treasury is justified, will be influenced less by the resolutions we may pass here than by the architects of his own city and his own State, who are known, perhaps, to him personally and who can explain the plan and make clear to him its merits.

A word here as to the duties of Chapters. They are the organic members of the national body. In such matters as that of which I have just spoken, the influence of the Institute is exercised largely through them. It is of the highest importance then that they zealously and faithfully perform the duties which belong to them.

While their coöperation in all that concerns the welfare of the Institute has as a rule been earnest, and the Institute daily owes more to their efforts, yet there has been felt in certain quarters a lack of interest, a failure to grasp opportunities, fatal to effective work as a whole. The need of united effort can not be too strongly emphasized.

The Institute has ample reason for felicitation in both the increase and betterment of our schools of architecture in Harvard, Columbia, Pennsylvania, Cornell and Illinois Universities, as well as in the admirable and still older foundation of the Institute of Technology, in Boston.

The movement to endow an American Academy of Fine Arts in Rome on the general lines of the French Academy in the Villa Medici, is not new to you.

Till now dependent for support upon the insufficient means at the command of the incorporators (members of the Institute), the number of scholars has of necessity been small, and the convenience for work not such as would be afforded by an older, well-equipped and well-endowed institution. Nevertheless, in spite of its vicissitudes, such has been the quality of the work and the few men turned out, so strong the conviction of those most deeply interested in the need for an institution offering a post-graduate course intended only for those who shall be already technically equipped, that a bill for the incorporation of the American Academy in Rome by Act of Congress, and asking for the protection of the United States Government, was introduced in 1901 by the late Senator McMillan.

The persons named as incorporators, besides the leading architects, painters and sculptors, include the great universities and technical schools represented by their presidents, the Secretaries of State and War, the Librarian of Congress, the Government architect and a considerable number of men chosen from the community at large, known for their interest in art and education.

The bill passed the Senate and was favorably reported to the House, but owing to the legislative conditions prevailing in the latter body during the closing weeks of the session, it failed to become a law. I am happy to say that it will be reintroduced in the coming Fifty-eighth Congress and is considered to have every prospect of success.

In this enterprise the Institute has a deep concern, and toward its final achievement and the passage of the bill has already pledged its earnest support.

It is proposed to add to the incorporators of the bill the principal institutions and societies of art, represented by their proper committees. It would seem eminently fitting that this body should be included in, if not lead the list, and I ask your attention to this point.

Gentlemen of the Institute, I thank you for the honor you were pleased to bestow in electing me a second time your president. I shall value the remembrance of this and of my participation in the work of the Park Commission and of the restoration of the White House enterprises, so largely yours, as the most precious testimonial of the good will and kindly feeling of my professional fellows, and I shall carry with me, as long as I live, the deepest sense of your generous confidence.

Looking back over the past two busy years, I realize more and more fully how very much the welfare of the profession is bound up in the welfare of the Institute—in the work we are called upon to share—how much each member is strengthened by becoming a participator in the work for all.

As a proof of gratitude for all that I owe the Institute, I shall endeavor by every means in my power to further the principles and aims which make it deservedly the national body.

The president appointed as Committee on Credentials, W. W. Clay, of Chicago, and W. R. Waterson, of Cleveland.

The following delegates and visitors were present:

New York—Charles F. McKim, Arnold W. Brunner, John M. Carrere, Charles I. Berg, A. W. Cordes, George B. Post, John E. Hewlett, H. R. Marshall, Frank J. Millet, W. A. Borling, G. H. Heines, A. F. D'Oench, Joseph H. McGuire.

Washington, D. C.—Glenn Brown, George O. Totten, Jr., Robert Stead, J. C. Hornblower.

St. Louis—J. L. Manzan, W. B. Ittner, C. K. Ramsey, F. L. Mann.

Buffalo, N. Y.—W. H. Boughton, E. B. Green, George Cory, John H. Coxhead, R. A. Bethune, T. W. Harris.

Philadelphia—Wilson Eyre, Albert Kelsey, Edgar V. Seeler, W. L. Plack, George B. Page, Walter Smedley.

Minneapolis.—E. J. Overmier, Cass Gilbert.
 Atlanta, Ga.—A. C. Bruce.
 Chicago.—Irving K. Pond, W. B. Mundie, W. W. Clay, L. G. Halberg, N. S. Patton, Robert Craik McLean, Editor THE INLAND ARCHITECT.
 Brooklyn, N. Y.—Washington Hull, A. G. Thompson, Arne Dehl.
 Baltimore, Md.—George A. Frederick.
 Boston, Mass.—Edwin J. Lewis, Jr., Horace A. Frazer, Edwin F. Stevens, Ralph A. Crane, Arthur G. Everett, Henry C. Holt, Walter H. Kilham, G. H. Ingraham, Robert S. Peabody, H. Langford Warren, Charles D. Maginnis, Irving T. Guild, editor *Architectural Review*.
 Dayton, Ohio.—Robert E. Dexter.
 Ithaca, N. Y.—C. A. Martin.
 Rochester.—J. Foster Warren.
 Detroit.—W. B. Stratton, Albert Kahn, Walter MacFarlane.
 Bradford, Pa.—Frederick C. French.
 Erie, Pa.—Charles P. Cody.
 Kansas City, Mo.—Adrience Van Brunt.
 Scranton, Pa.—E. L. Walter.
 York, Pa.—B. F. Willis, J. A. Dempwolf.
 Cincinnati, Ohio.—J. W. McLaughlin, Gustav W. Drach, George W. Rapp, Charles Crapsey, F. L. Moores, John Luebbus, J. C. Stein, C. L. Shannon, J. G. Steinkamp.
 Bay City, Mich.—A. E. Munger.
 Dubuque, Iowa.—J. F. Heer, Jr.
 Parkersburg, W. Va.—W. H. Patton.
 Providence, R. I.—Alfred Stone.
 Newark, N. J.—Jeremiah O'Rourke.
 Akron, Ohio.—F. O. Weary, Charles Henry.
 Pittsburg, Pa.—J. L. Beatty, Charles Bickel, Frederick A. Russell, C. M. Barthburger.
 Youngstown, Ohio.—C. H. Owsley.
 Paterson, N. J.—H. Stephens.
 Columbus, Ohio.—W. T. Mills.
 Decatur, Ind.—Oscar Hoffman.
 Cleveland, Ohio.—Levi T. Scofield, E. P. Roberts, C. E. Towsley, T. H. Lust, C. F. Schweinfurth, F. W. Struberger, Albert E. Skeel, A. Garfield, W. S. Dutton, Herbert B. Briggs, R. G. Hubby, John Eissenmann, G. B. Bohm, E. A. Richardson, H. J. Hacks, J. M. Dyer, W. B. Watterson, T. B. Mead, F. S. Barnum, Benjamin S. Hubbell.

The Board of Directors' report was read by Frank Miles Day. The report of the Treasurer was read, showing an apparent balance of some \$6,000, but, with bills due, the Secretary-Treasurer, Glenn Brown, stated that there was practically no balance in the treasury. The report of Chapters was read and a new Chapter was reported for Iowa, and the revival of the Chapter in Minnesota.

Robert Stead read the committee's report on House and Library. Secretary Glenn Brown read the report of the Committee on Foreign Correspondence.

Alfred Stone presented the report of the Contract and Lien Law Committee; 69,491 uniform contract blanks had been sold by the publishers, The Inland Publishing Company, during the year.

George B. Post made report on Government architecture. He explained that the written report had not been prepared, but made a verbal report. By way of explanation, Mr. Post reviewed the origin of the office of the Supervising Architect of the United States from a mere supervising office to an office of design, and made a clear and able history of the progress toward placing the work in the hands of the private architects through limited competitions fairly conducted. Mr. Post stated that Government supervision would not relieve the architect of his final supervision, and five per cent as a minimum is the least an architect can charge and have a business, living profit. The old schedule needed amendment in its phraseology, as conditions have changed, and a committee should be appointed to recommend changes in the schedule in relation to monumental work.

Alfred Stone read a report on delegates to national conference with the National Fire Underwriters' Association. W. B. Mundie, as delegate representing Mr. Stone to the National Fire Protection Association, read his report and recommended that a delegate should also be appointed to the next convention of the association next year. On motion, this was adopted.

Frank Miles Day, chairman of Committee on Municipal Improvement, reported that the committee had not had its work outlined by the Institute, nor had it been called upon for advice by municipal bodies, and asked that the committee be discharged, which, on motion, was done.

James Knox Taylor, chairman of the Committee on Metric System, being absent, Normand S. Patton read his report, stating that the work was progressing and would be placed before Congress at the coming session.

On motion of Mr. Stone, the Committee on International Congress of Architects was continued, with the object of securing, if possible, the next meeting, which will occur in 1907, in the United States and at Washington.

The afternoon was occupied in a trolley ride through the magnificent drives and parks of the city, with luncheon at a country clubhouse that, besides the menu, which was exceptionally good, engaged the interest and met with the universal approval of all the one hundred and fifty visitors. Returning, the evening was given to the reading of papers.

At the opening of the convention on Friday morning, the report of the Committee on Credentials was submitted by W. W. Clay. A total of sixty-four delegates and alternates were present.

Mr. Post made a motion that the Institute signify its great appreciation of the work of Professor W. R. Ware and regret for the loss of his work in educational lines, which was adopted unanimously.

The committee report on Improvement of Washington was read by W. R. Boring.

Mr. Patton read a copy of an act regarding heating and ventilation, and his motion that the subject be referred to the Committee on Committee Reports for such action as they deemed best was carried.

Mr. Carrere reported that \$8,485 was guaranteed by the Chapters toward the \$16,000 required to pay the debt upon Octagon House, the Institute's headquarters at Washington, and a sum of about \$1,500 in addition could be added through drafts from the Los Angeles, Washington State and other Chapters, letters from which had just been received.

W. B. Mundie, for the Committee on Nomination of Officers, A. W. Brunner, chairman, read the report as follows:

For President—Cass Gilbert, New York; George B. Post, New York; William S. Eames, of St. Louis.

For First Vice-President—Frank Miles Day, Philadelphia; Alfred Stone, Providence.

For Second Vice-President—W. A. Boring, New York; W. S. Eames, St. Louis.

For Directors—R. D. Andrews, Boston; William Curlett, San Francisco; A. O. Elzner, Cincinnati; C. S. Frost, Chicago; E. B. Green, Buffalo; C. F. McKim, New York; E. V. Seeler, Philadelphia; J. B. Noel Wyatt, Baltimore.

For Auditors—J. C. Hornblower, Washington; J. G. Hill, Washington; S. A. Treat, Chicago; T. C. Young, St. Louis.

For Secretary and Treasurer—Glenn Brown, Washington.

Mr. George B. Post withdrew his name as candidate for president, and the balloting remained open until the following session.

W. B. Ittner invited the Institute to hold its next convention at St. Louis.

Nominations then occupied the time of the convention, and Messrs. Brunner, Moran and Murray were appointed tellers.

Continuing the session, George A. Frederic spoke strongly in favor of steps being taken to compel, if necessary, the attendance of delegates from every Chapter upon the annual conventions. As an omission in the report of the Board of Directors, the following names were reported on favorably for honorary and corresponding members: As corresponding members—Owen Fleming, consulting architect of London; Frederick Crowningshield, artist, of New York. As honorary members—Hon. Ashton Webb, of London, president of the Royal Institute of British Architects; Victor La Loup, of Paris, a native of Tours, where his abilities first became recognized; Theodore Cooper, of New York, engineer; Joseph H. Choate, American Ambassador to the Court of St. James, and an honorary fellow of the R. I. B. A.

A. C. Bruce, of Atlanta, Georgia, one of the oldest members of the Institute, asked to be placed on the retired list, and his request was referred to the Board of Directors.

When the evening session was called to order, the following motion was offered by W. B. Ittner:

It is desirable that definite arrangements should be made between the American Institute of Architects and the Architectural League of America for their common aid, and that this committee confer with a like existing committee of the Architectural League.

The resolution was lost on the representation of one member, who objected on the ground that "the object of the League was a very narrow one, while that of the Institute was broad," and his motion to table was carried, the importance of the resolution being seemingly misunderstood by the members generally.

The remainder of the session was devoted to discussion, led by Mr. Carrere, of the group plan for the improvement of the city of Cleveland, recommended by the commissioners, Messrs. Burnham, Carrere and Brunner, and the revision of the schedule of charges.

In the evening, a banquet was given the visitors by the Cleveland Chapter.

The officers and directors elected for 1904 are as follows: President, William S. Eames, of St. Louis; first vice-president, Frank Miles Day, of Philadelphia; second vice-president, William A. Boring, of New York; secretary and treasurer, Glenn Brown, of Washington.

For Board of Directors, for three years—Charles F. McKim, of New York; George B. Post, of New York, and R. D. Andrews, of Boston.

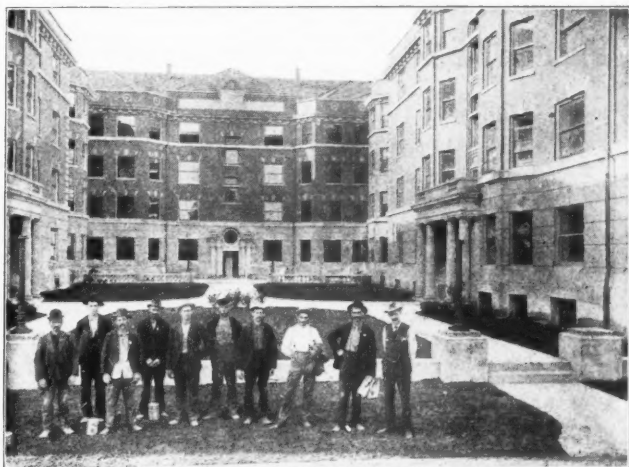
The place of next meeting will be selected by the Board of Directors, which will probably be at Washington. At the January meeting of the board, a director will be elected to fill the vacancy made by the election of Mr. Eames to the presidency.

THE McKinley monument for McKinley Park, Chicago, Pond & Pond, architects, has just been completed by Chas. G. Blake & Co., mausoleum and monument makers, Chicago. The design of the monument is an exedra, with a low pedestal in the center supporting a bronze statue of McKinley.

THE PATTINGTON APARTMENT BUILDING, CHICAGO.

THE Pattington building represents, including the land, an investment of about \$800,000. The ground space which it covers is greater than that of any building of its kind in this country, being 250 by 350 feet in area. The buildings are four stories and basement, and about 58 feet from the ground to the roof. This is a high tile roof, which gives the building a much higher appearance. There are seventy-two large apartments in this group of buildings. They are of the highest class in appointments and convenience, containing from six to nine living-rooms each, with two baths and closets.

The Pattington, when all the apartments are rented, will yield about \$90,000 yearly gross income, which will make a good showing as an investment, even though the expenses of oper-



ating the buildings may be heavy, from the fact that heat, ice, gas for cooking and electric lights are included in the rent roll.

Exterior of the Pattington Apartment, as shown by the illustrations, is very pleasing in its color effects. The Bedford stone base of the first floor and basement, with the rich, dark browns and reds of the paving-brick fronts of the two upper floors and the tile roof, combined with the fine Greek effects of the columns and carvings of the stone entrances, make a very dignified and impressive group of buildings. There are ten of these entrances, all opening into parklike courts 66 by 134 feet each. These courts are beautiful lawns, where flowers and shrubbery are plentifully distributed. The unusual size of these courts is an important feature in this plan of construction and adds materially to the renting values as well as to the general appearance of this, the largest of great apartment buildings.

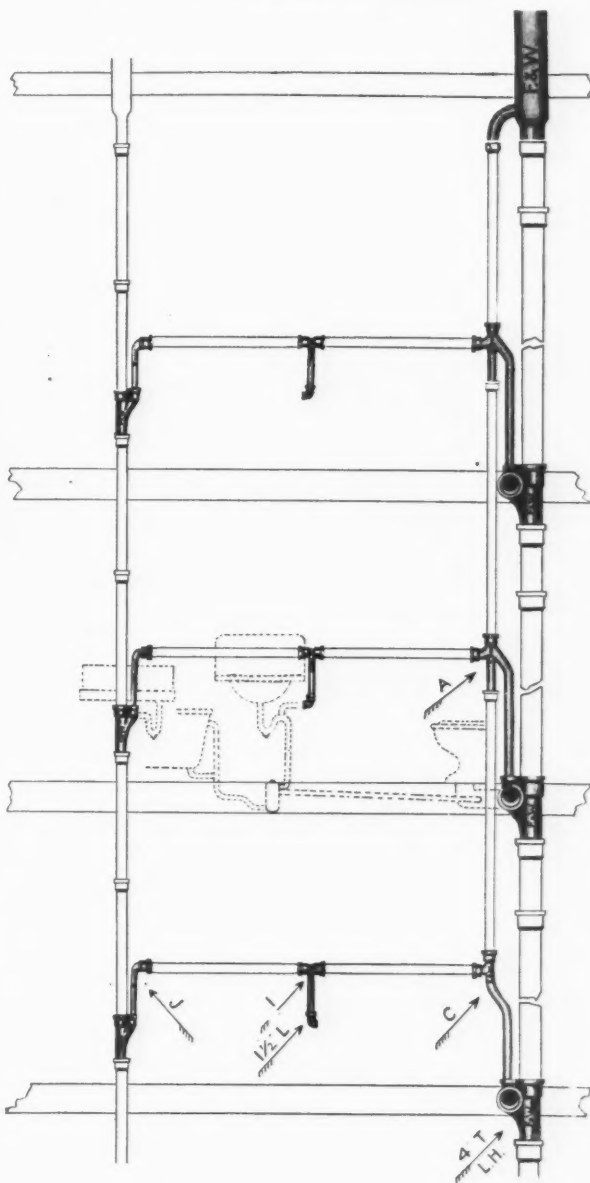
This grand structure appears on the ground more like a group of large private mansions with beautiful private parks binding them together in one social circle.

Architect Postel has cause to be proud of his success in this particular—that he has created a pleasing architectural effect out of what might have been a stiff, uncomfortable appearance. Seventy-two large high-class apartments, all grouped together under one roof in perfect harmony, is a problem not often given to an architect to solve. So with the general contractors, Messrs. Telford & McWade, their task was an unusual one, as it was through their energy and tact that the owner, Mr. James Patton, purchased the land and attempted this great building. That Messrs. Telford & McWade have carried this whole proposition through, from the purchase of the ground to the delivery of the buildings to the owner, complete in every detail and eminently satisfactory, shows their capacity for large undertakings.

The interior decorations, though not elaborate, are very appropriate and artistic. The woodwork in the parlors is old mahogany, very deep red in color and highly finished. The dining-rooms are all in weathered oak; some of the bedrooms of a very delicate tint, others in white enamel. The walls of the principal rooms are all decorated on canvas and burlap base, the halls and vestibules in oil colors and the café in old ivory finish and rich in decorations. T. C. Gleich, the North Side decorator, has the credit of doing this work in an eminently satisfactory manner.

One of the important features in the completion of this building is its thousands of feet of cement basement floors, outside walks and drives. The contractors for all this work, Messrs. Nichol & Anderson, are shown in the illustration, putting in the pavements. The fact that they carried out this contract satisfactorily is quite sufficient, but when it is known they used the Gibraltar brand of Portland cement, the lightest and most uniform in color of any cement made in the West, manufactured by Newaygo Portland Cement Company, Newaygo, Michigan, it is still more to their credit, showing their good judgment in thus selecting the proper cement for the work, it being quite essential that the color in cement walks be uniformly light to give a pleasing effect.

One of the most, if not the most, important feature of an apartment building is the plumbing. As in all other matters pertaining to the comfort and health of the tenants, the architects gave this the closest of attention, and therefore special effort was made to install the most sanitary of plumbing in this building, and no expense was spared in the selection of the material used, which was all of the highest type. The work was installed by the contracting plumber, Thomas E. Duffy. The



F. & W. system of combination waste and bent soil pipe fittings were used throughout. This system is recognized by the leading men in the trade as the most complete and best sanitary system of plumbing fittings in use, and a very commendable feature is that they add nothing to the cost over the old style of work. Their simplicity and completeness can be judged by the accompanying cut. The Central Foundry Company, of New York and Chicago, are the sole manufacturers of this system.

TRACING THE ROYAL BLUE.

THE warmth of summer has gone; the birds migrate to the South; the animal kingdom indigenous to the wintry blasts don the heavy coat of protection so kindly extended to them for nature's needs. The human animal, perforced to face the cold, wraps himself in heavy garments, happy one moment in their warmth and then discontented with the weight and furnacelike effect of the many pieces of cloth with which he has of necessity adorned himself. His more fortunate brother or sister, who is just now contemplating a trip to the warmer climes, among the orange groves or along the warm, sandy shores of the ever-restless ocean, or perchance to the great capital, where the eagles and eaglets, in special session, are now flapping their wings and voicing sentiments for the good of the many, escapes all this. In transit to these places of interest and pleasure, the fortunate ones have many things to charm the senses, and on his leaving the summer home in Chicago or adjacent cities or towns by the Baltimore & Ohio Railroad, the first thing to

strike his gaze while passing through Illinois, Indiana and Ohio as far as Chicago Junction, Ohio, directly south of the city of Sandusky, on Lake Erie, is the shocked corn, the early morning hoar frost and the bustle and hurry of preparation for snow and cold. How happy the traveler on the rushing train!

Chicago Junction, Ohio, 279 miles from Chicago is the bisection of the Baltimore & Ohio Railroad, one section branching south and the other continuing straight east, the two routes meeting again at Cumberland, Maryland, 152 miles from Washington. The upper route continues through Ohio and crosses into Pennsylvania just beyond Youngstown. From this point the scenery commences to show bold outlines on the run to Pittsburgh, the center of the iron and steel industry, with its great, belching furnaces and coke ovens. At night one might imagine they were passing through an inferno with the lid off. From Pittsburgh to Cumberland the Baltimore & Ohio Railroad takes the course of the Monongahela & Youghiogheny rivers, with their great mountain confines. Indian creek, sixty-five miles from Pittsburgh, flows through the most magnificent mountain scenery of the Alleghanies, and on we sweep over mountains and through beautiful valleys of great historic interest, over the original route selected by George Washington as the best avenue of commerce for the intake from the great valley and lakes beyond the Alleghanies, and so we arrive at Cumberland, Maryland.

The southern route from Chicago Junction, Ohio, stretches an arm to Newark and then east to Wheeling, West Virginia, crossing the Ohio river at that point. Through West Virginia the Royal Blue trains sweep their way through the mountains, the Cheat river valley, Deer Park and Oakland, passing through historic country of Revolutionary and later times, to Cumberland, Maryland, the junction of the two lines from the West. From Cumberland the beauties of the Potomac and Cumberland rivers are spread out before the traveler—Harper's Ferry, old National Bridge and places which are dear to the heart of the people of this country—and then to Washington, D. C., now especially and always the center of our people's interest, and the Baltimore & Ohio Railroad enters the capital direct from the West and then proceeds to Baltimore, Philadelphia and New York city—six hours' ride from Washington.

The connections for the South along the Baltimore & Ohio's right of way are like a spider's web, reaching into Virginia, the Carolinas, Georgia and Florida. The Royal Blue trains are equipped with all the latest improvements for the comfort and pleasure of the traveler. A word relative to the great engines on this road will not be amiss. One engine, just completed, weighs 285,000 pounds and is called a tandem locomotive, having four cylinders and twelve driving wheels. This engine will be used to help the trains up the mountains and over the heavy grades of the Alleghanies. The horizon of the mind is broadened by traveling.

PAINTS IN ARCHITECTURE.

THE FRENCH METHOD OF PAINTING.

A VERY exhaustive study of the practical use of zinc white as a paint, looking to the substitution of the latter for white lead, was published in the *Bulletin of the Society for the Encouragement of National Industry*, of June 30, 1901. The paper, which is quite long, details the tests and experiments for the *Chambre Syndicale des Entrepreneurs de Peinture de Paris* by two of its members, M. Achille Livache, of the Council, and M. L. Potain.

The whole report is full of valuable information, but not the least interesting feature of it is the side light which it throws upon the French practice.

Painting begins, as with us, with a priming coat (*couche d'impression*) applied with a brush. The composition given for a satisfactory white lead primer is (by weight):

Dry white lead.....	1000
Linseed oil	319.4
Turpentine	347.2

To correspond with this in body and working qualities, the experimenters recommend the following:

Dry zinc white.....	1000
Linseed oil	388.5
Turpentine	421
Drier	3.6

The time required to dry perfectly was eighteen hours.

After priming, the French workman, like the American, "putties up" nail holes and defects, but his puttying is often carried to the extent of a "knifing coat" over the entire surface. It is applied with a knife and is known (in the case of woodwork) as an *enduit maigre*, that is, a "lean" mastic or putty.

The ordinary composition, with white lead, is as follows:

Dry white lead.....	1000
Linseed oil	343.4
Whiting	1120.2
Turpentine	86.9

For zinc white the following formula was found to correspond in every respect:

Dry zinc white.....	1000
Linseed oil	377.7
Whiting	1166.6
Turpentine	95.6
Drier	3.5

This is said to have "given remarkable results in working qualities, hardening and whiteness."

After smoothing this *couche d'enduit* with sandpaper, the finishing coats are applied. The approved composition for white lead (disregarding the tinting colors) is:

Dry white lead.....	1000
Linseed oil	310.2
Whiting	105.4
Turpentine	165.6
Drier	3.5

As corresponding to this, the experimenters offer the formula:

Dry zinc white.....	1000
Linseed oil	365
Turpentine	168
Resinate of manganese	3.5

This last formula is given as satisfactory in every way, and as corresponding perfectly to the lead formula, which is that generally used in French practice.

CHARLES JOURDAIN.

TANK HEATERS: "LITTLE GIANT," "IMPROVED GIANT."*

THE particular purposes for which these heaters are intended are for supplying hot water for laundries, dwellings, kitchens, hotels, flats, distilleries, baths, barber-shops, etc.

The details of their construction are more minutely described under the separate heading of "Little Giant" and "Improved Giant," and it is our purpose to thoroughly recommend them as tank heaters, knowing their great capacity for work and their staying qualities, even under the most adverse conditions. They burn all kinds of fuel with ease, and their construction enables the water to absorb an enormous percentage of the heat evolved from the fire. The capacities of the different sizes of the Improved Giant range from 275 to 800 gallons per hour, and of the Little Giant, 80 to 550 gallons per hour.

The fire-pots range from 11 to 20 inches in depth, which allows for ample fuel to last over night.

The Little Giant Heater has a flat top, with a circular lid, which may be found convenient for some purpose.

These heaters are made of the same high-grade material and with special care as to their requirements.

Steel storage tanks of many sizes and capacities are also manufactured by this company. The selection of a storage tank is most important, as the capacities given above are based upon the understanding that sufficient storage-tank capacity shall be used.

This heater is the same as the steam boiler in everything except that the dome is smaller and of different shape. The water heats rapidly and flows to the top of the boiler without friction, and is discharged through the top vent at a high temperature.

When extra capacity is desired, a five or nine inch section will be added in addition to the brick-lined fire-pot, so that the same boiler can be used for heating and for supplying hot water for domestic purposes.

Necessarily, no steam trimmings are provided, but a complete set of fire tools is furnished.

Capacities.—Improved Giant steam, from 100 to 275 direct radiation. The Improved Giant water, 165 to 550 square feet direct radiation.

OUR ILLUSTRATIONS.

Interior Views, Church, Philadelphia. Watson, Huckel & Co., architects.

High School, Mason City, Iowa. Patton & Miller, architects, Chicago; cost, \$70,000.

High School, Goshen, Indiana. Patton & Miller, architects, Chicago; cost, \$60,000.

Carnegie Library, Washington, Indiana. Patton & Miller, architects; cost, \$20,000.

Public Library, St. Cloud, Minnesota. Patton & Miller, architects, Chicago; cost, \$25,000.

Rear View, Residence of James A. Patten, Evanston, Illinois. George W. Maher, architect, Chicago.

The Pattington Apartment House, Chicago. D. E. Postel, architect; A. C. Clas, associate architect.

Interior Views, Residence of E. E. Lee, Chicago. Patton & Miller, architects. Views in Dining-room and in Reception Hall are shown.

Photogravure Plate: Residence, New York. Warren & Wetmore, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Hotel Marie Antoinette, New York.

Facade, Keith's Theater, Philadelphia.

Stables, New York. Warren & Wetmore, architects.

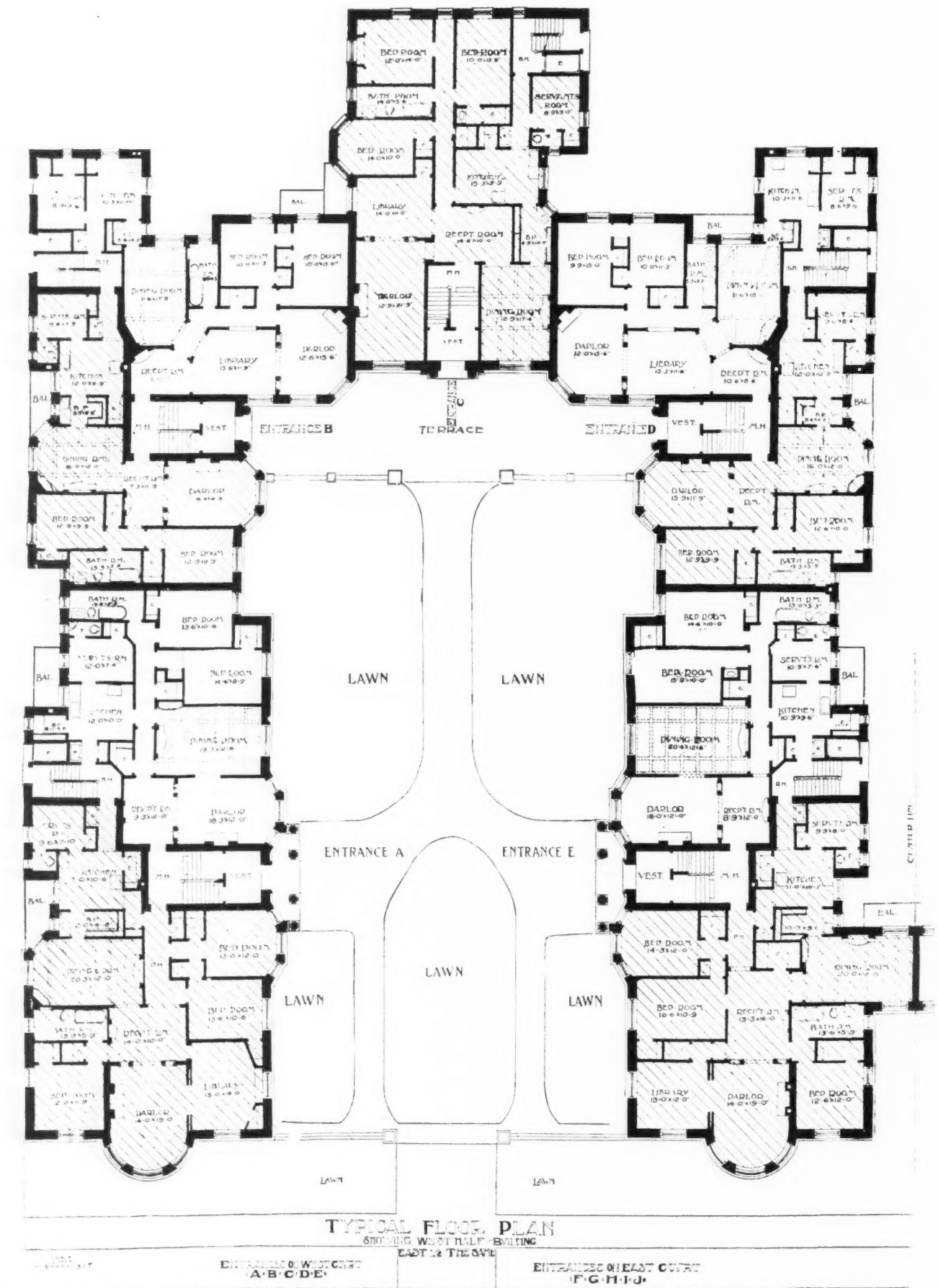
Haverford Grammar School, Haverford, Pennsylvania.

Lower Stories, Barnard Apartment Building, New York.

Lower Stories, Blair Building, New York. Carrere & Hastings, architects.

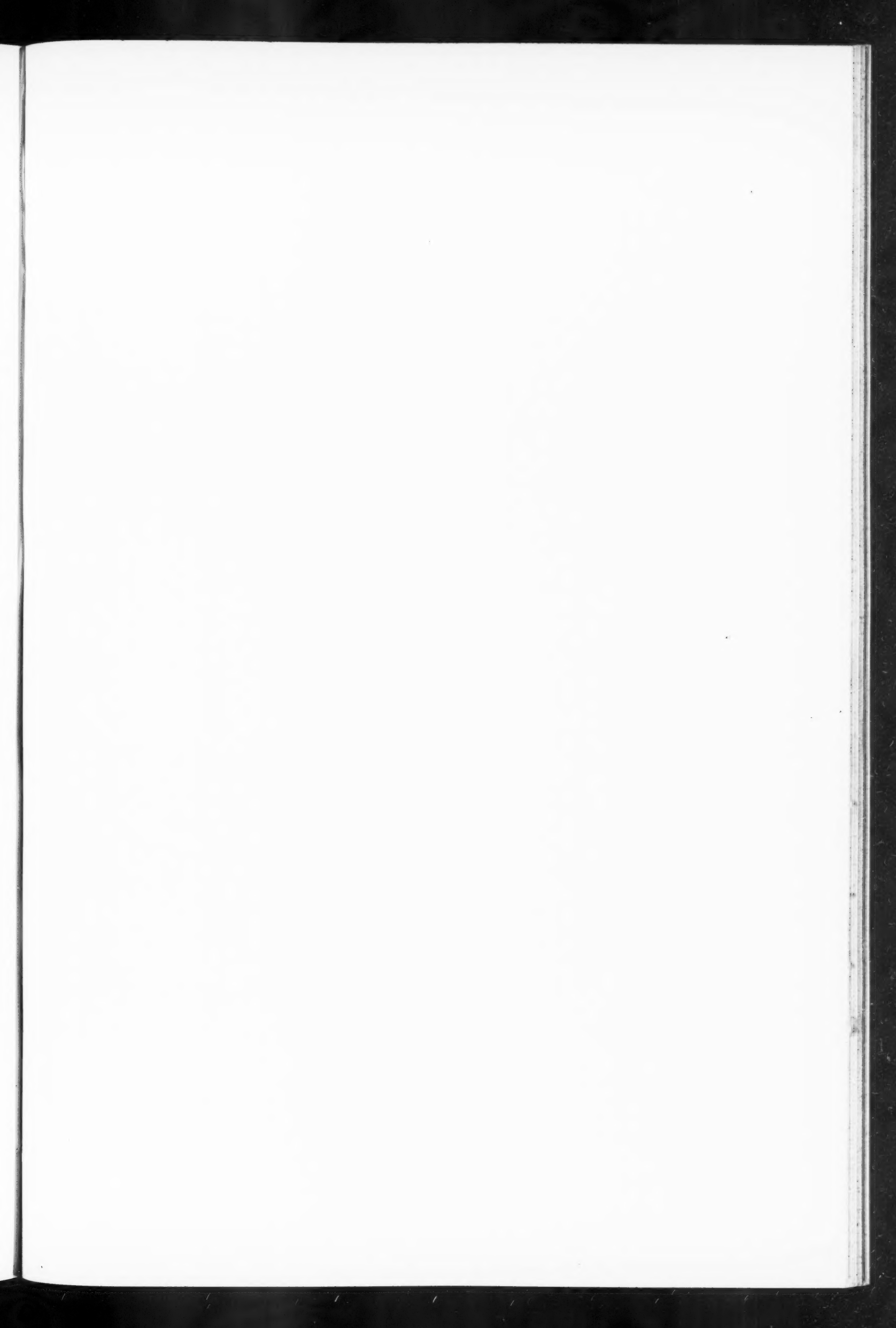
Residence of Edward Bok, Merion, Pennsylvania. W. L. Price, architect, Philadelphia.

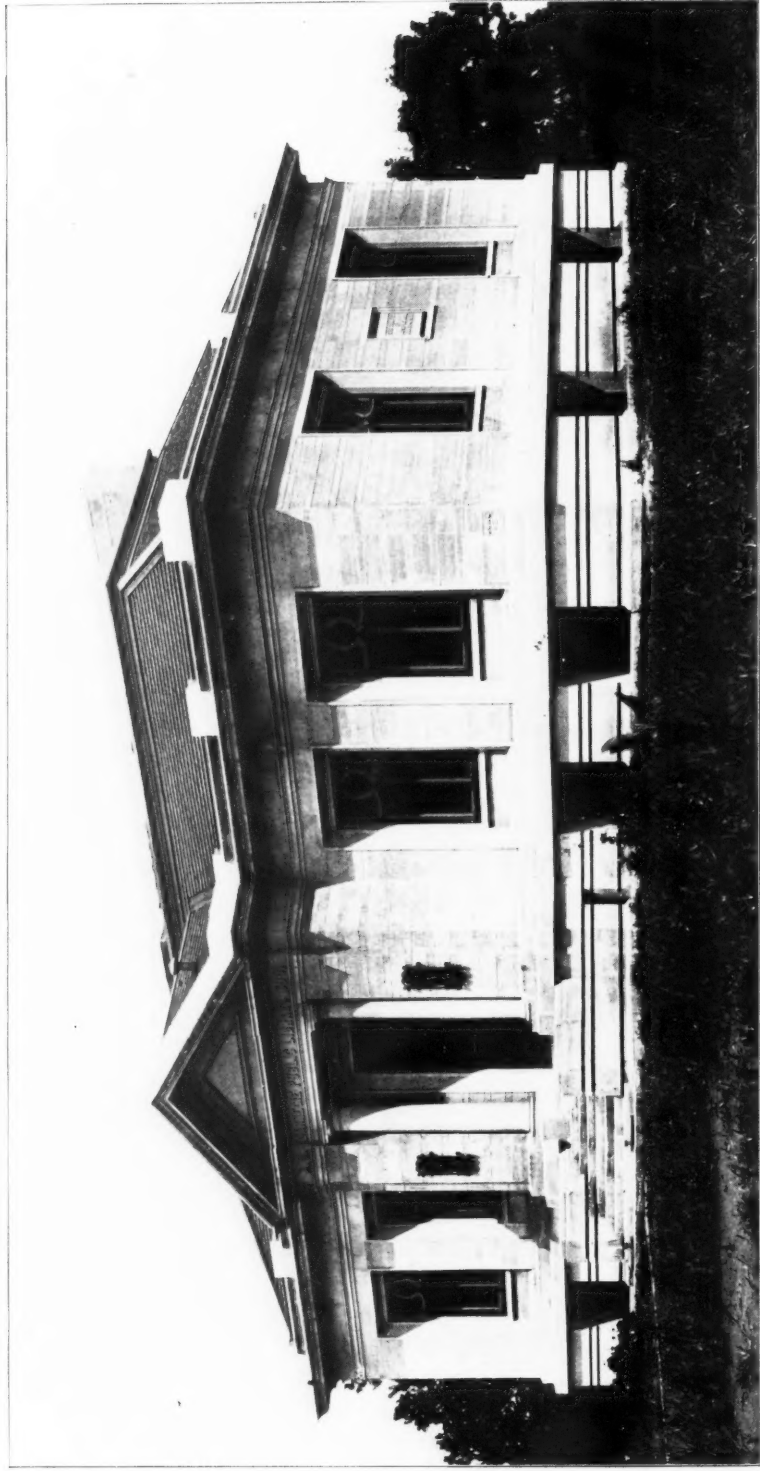
*From *The Boiler Magazine*, Kellogg-Mackay-Cameron Company, Chicago.



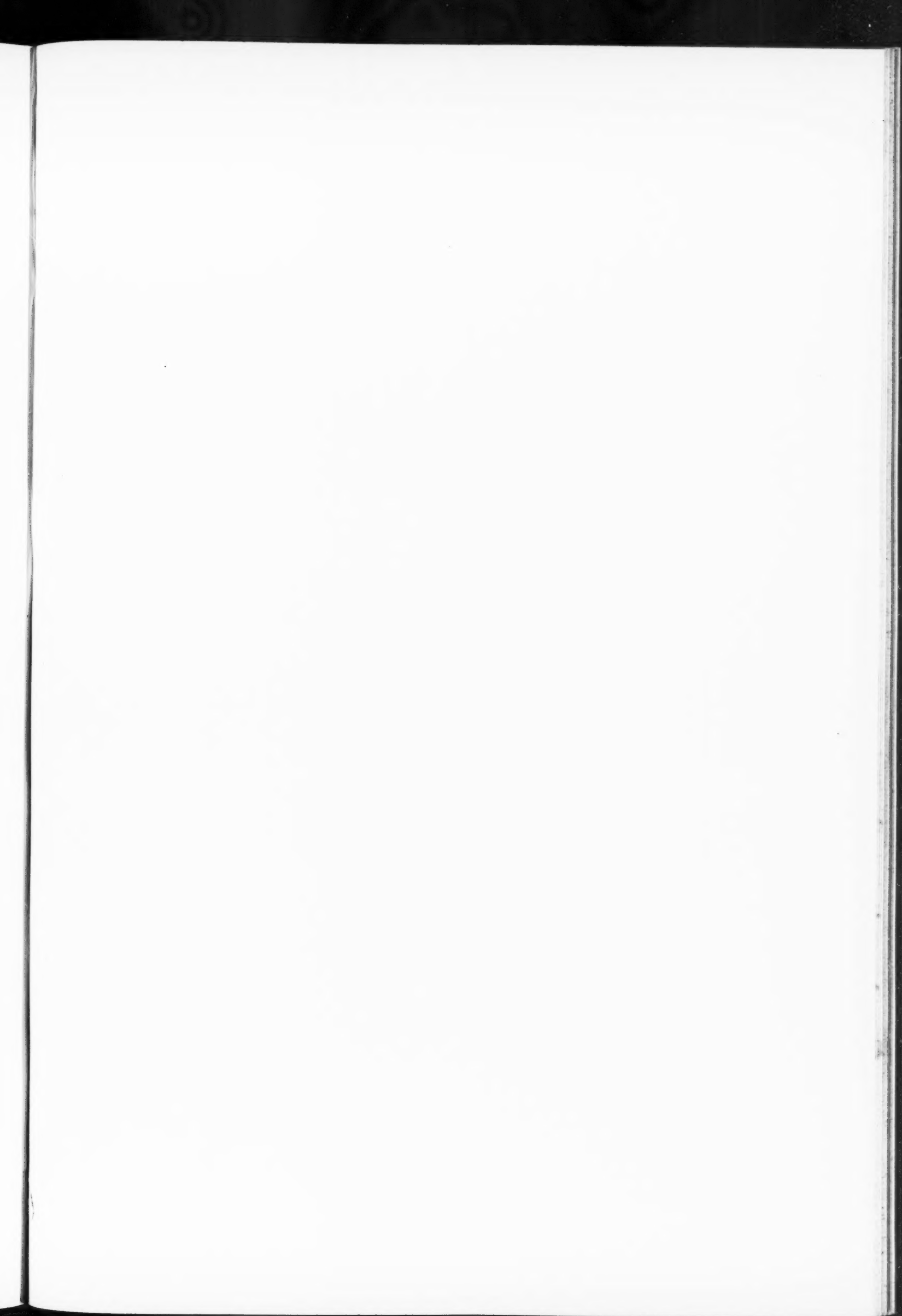
FLOOR PLAN, THE PATTINGTON APARTMENT BUILDING, CHICAGO.

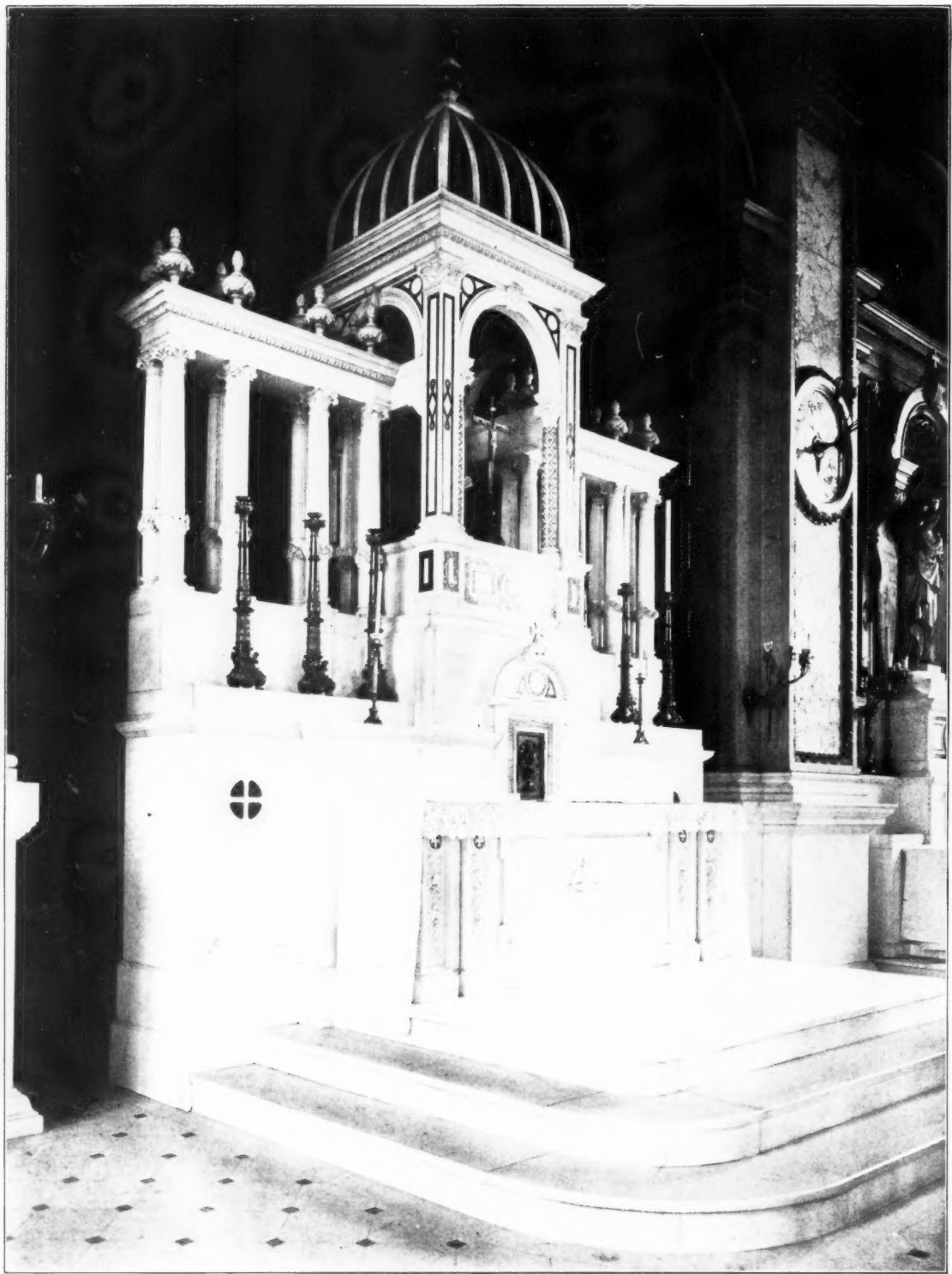
D. E. POSTEL, ARCHITECT; A. C. CLAS, ASSOCIATE ARCHITECT.



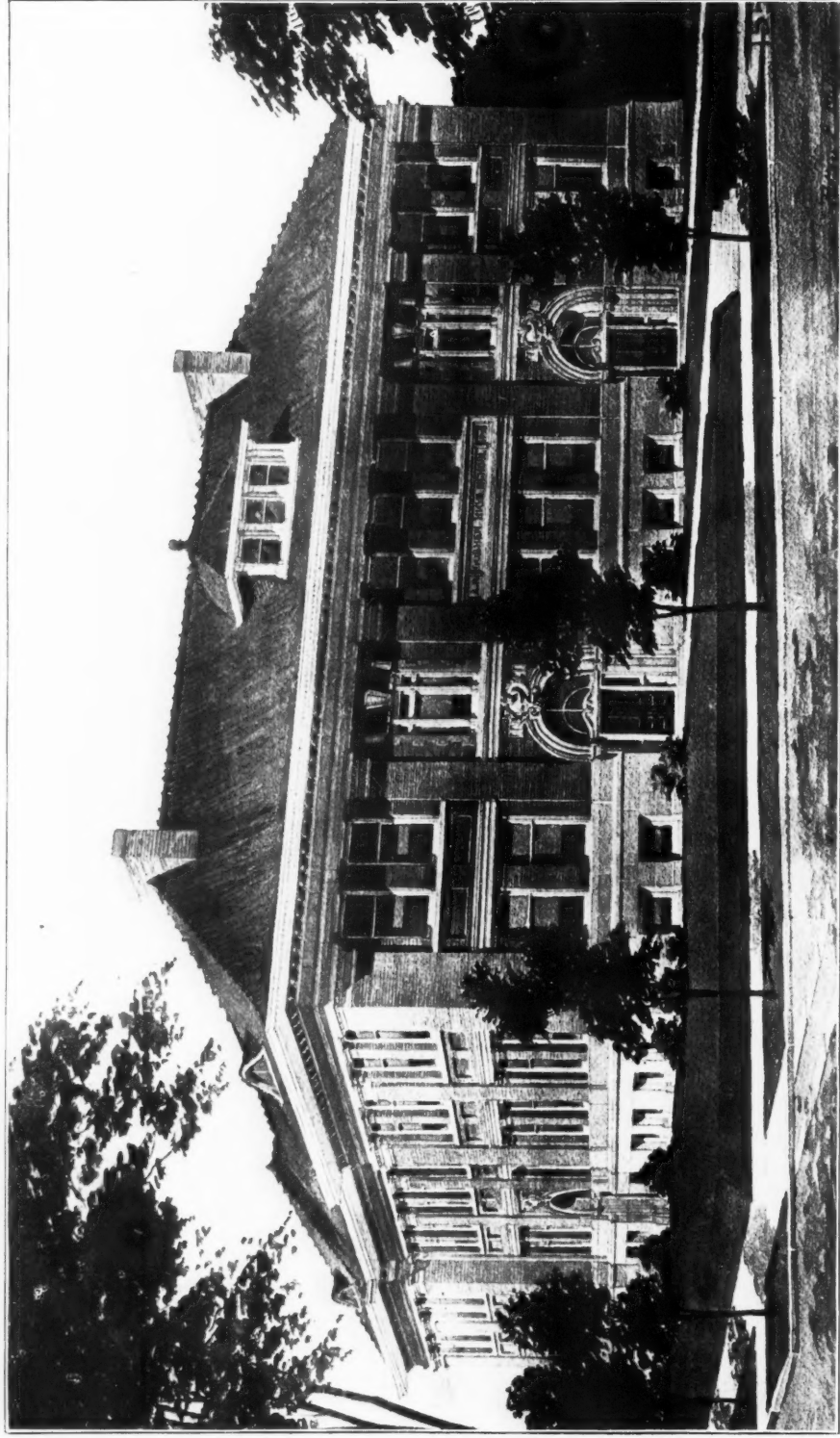


CARNEGIE LIBRARY, WASHINGTON, IND.
PATTON & MILLER, ARCHITECTS, CHICAGO.

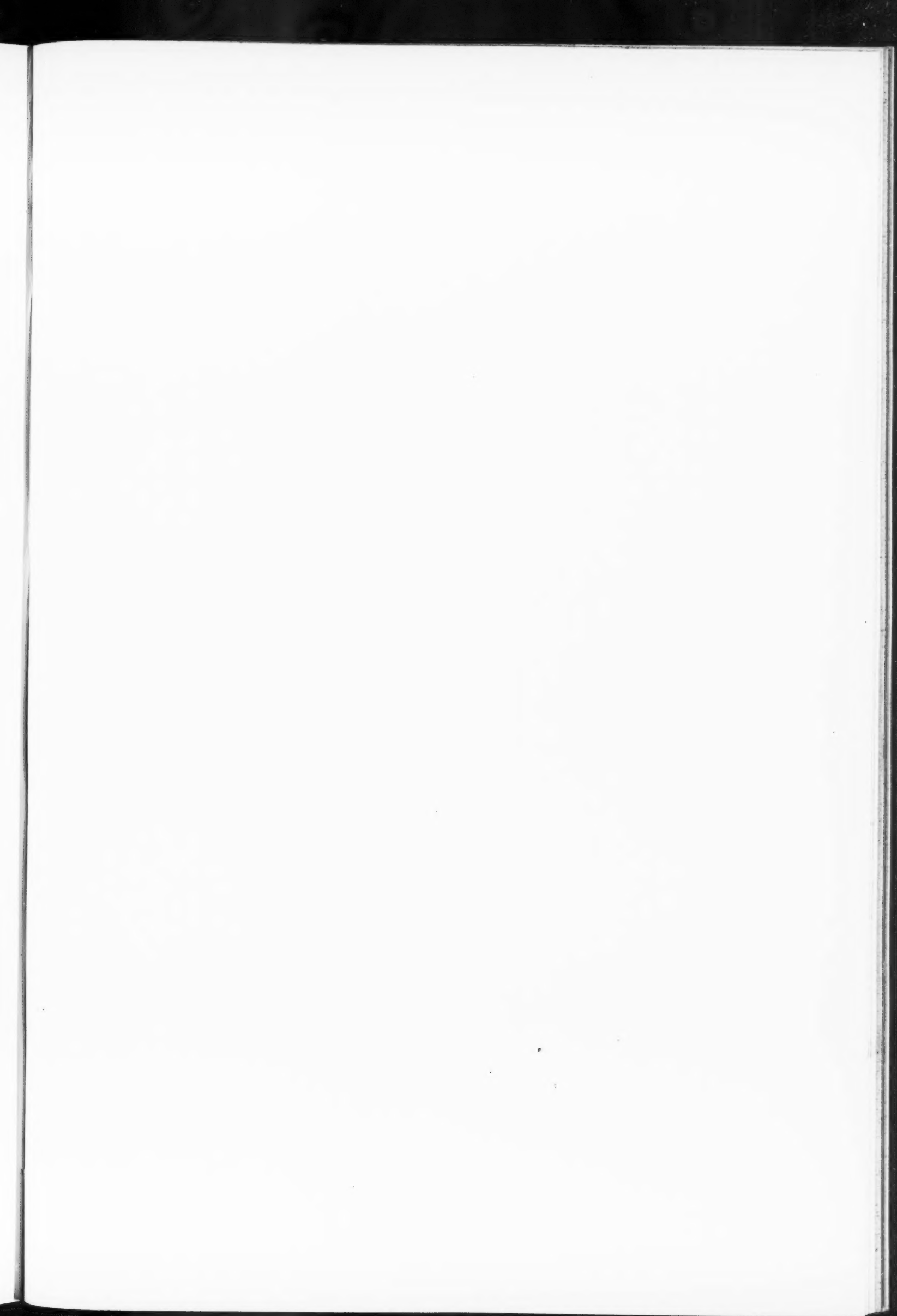




INTERIOR VIEWS, CHURCH
WATSON, HUCKLEBERRY

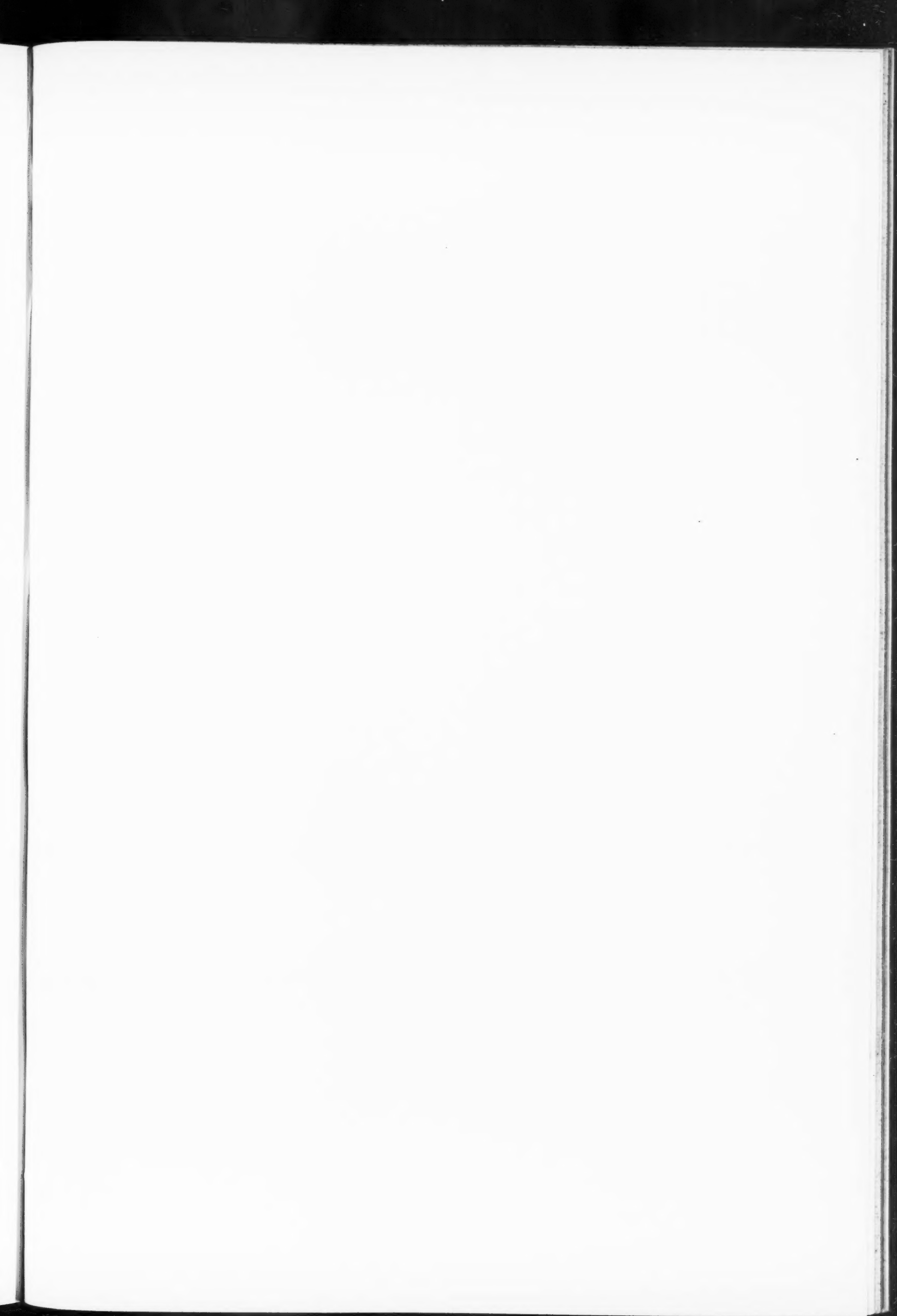


HIGH SCHOOL, GOSHEN, IND.
PATTON & MILLER, ARCHITECTS, CHICAGO.





VIEW OF ONE-HALF OF FRONT.

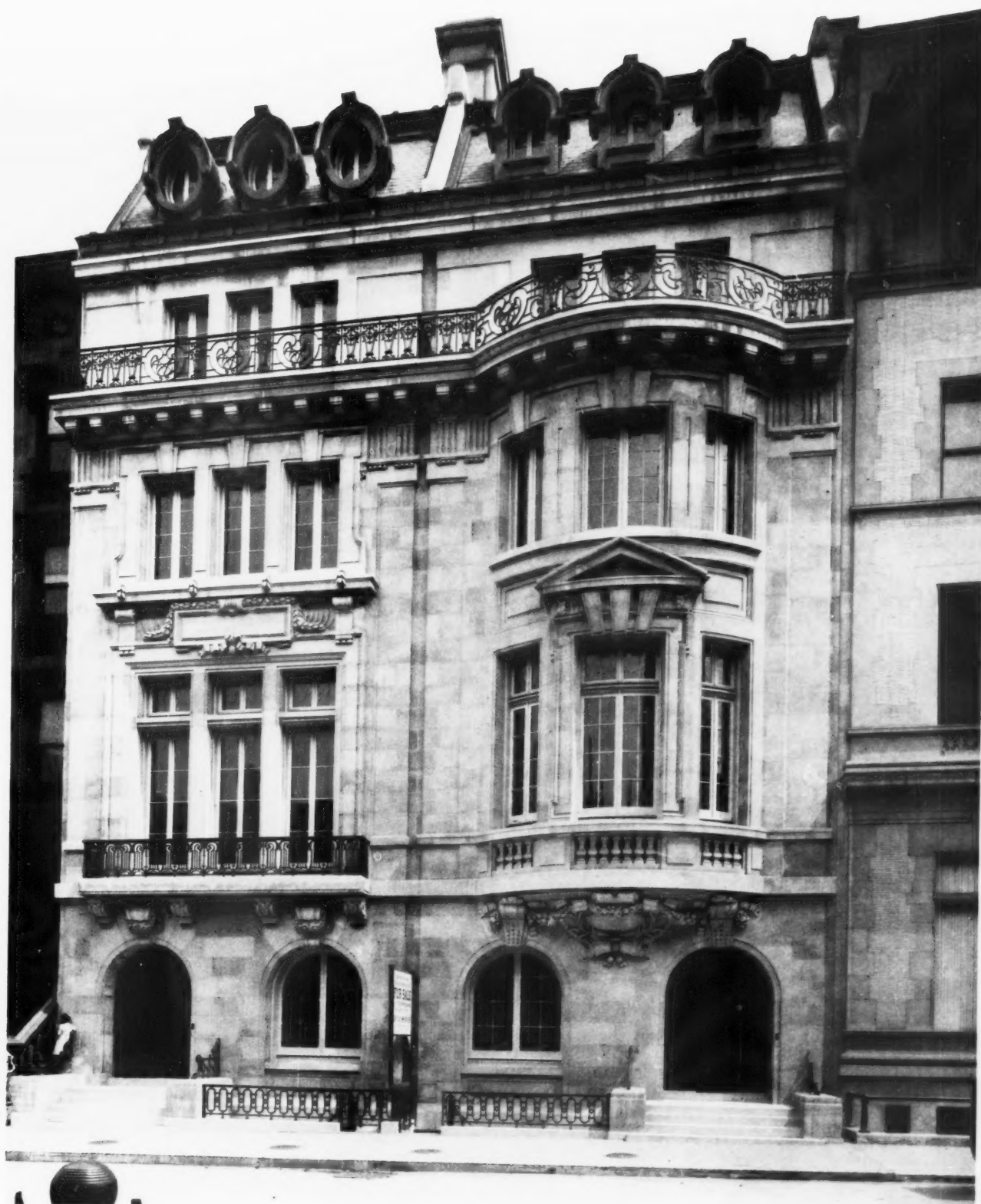




RECEPTION HALL.

VIEWS IN RESIDENCE

HATTON &

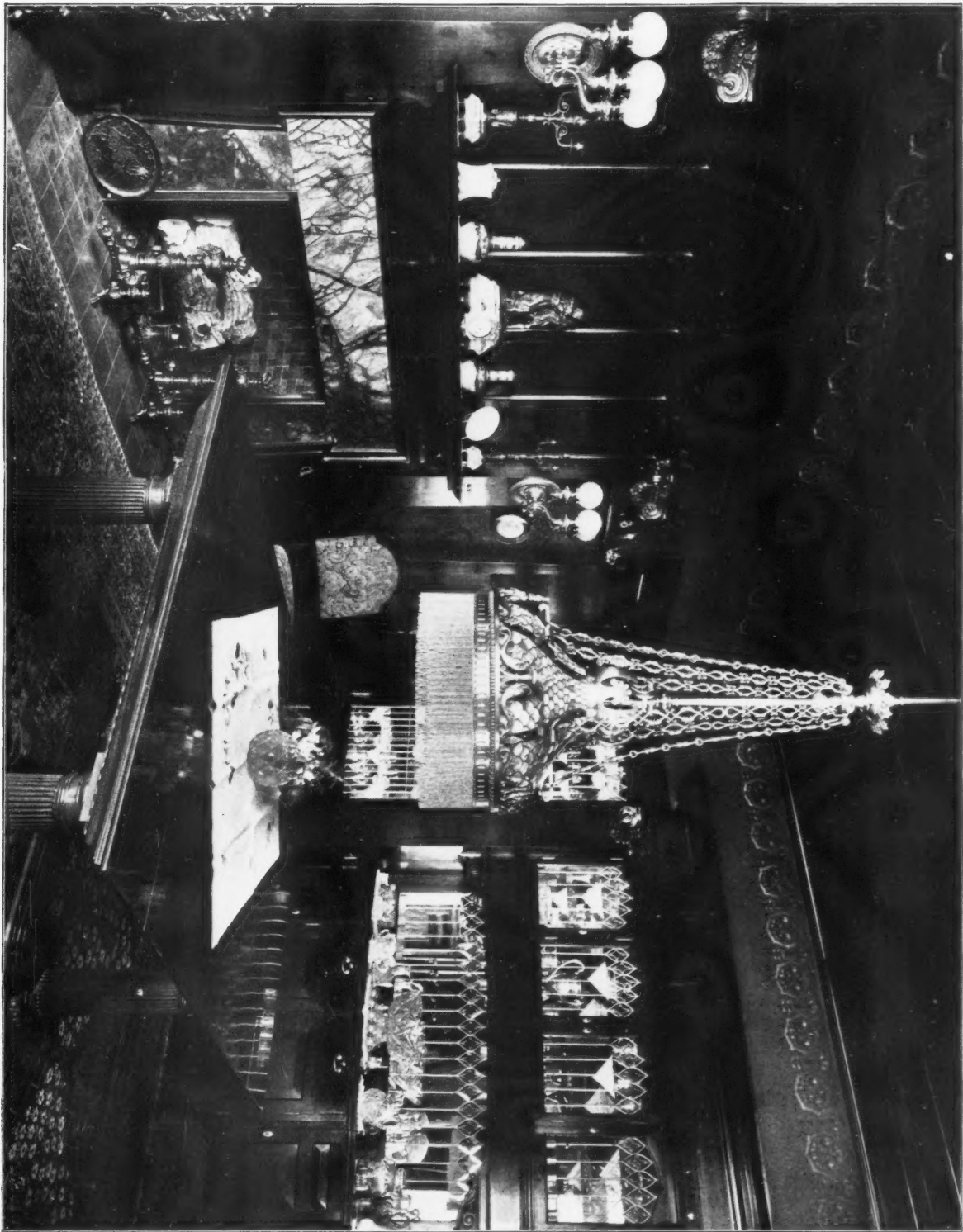


INLAND ARCHITECT PRESS.

RESIDENCE, NEW YORK.

WARREN & WETMORE, ARCHITECTS.

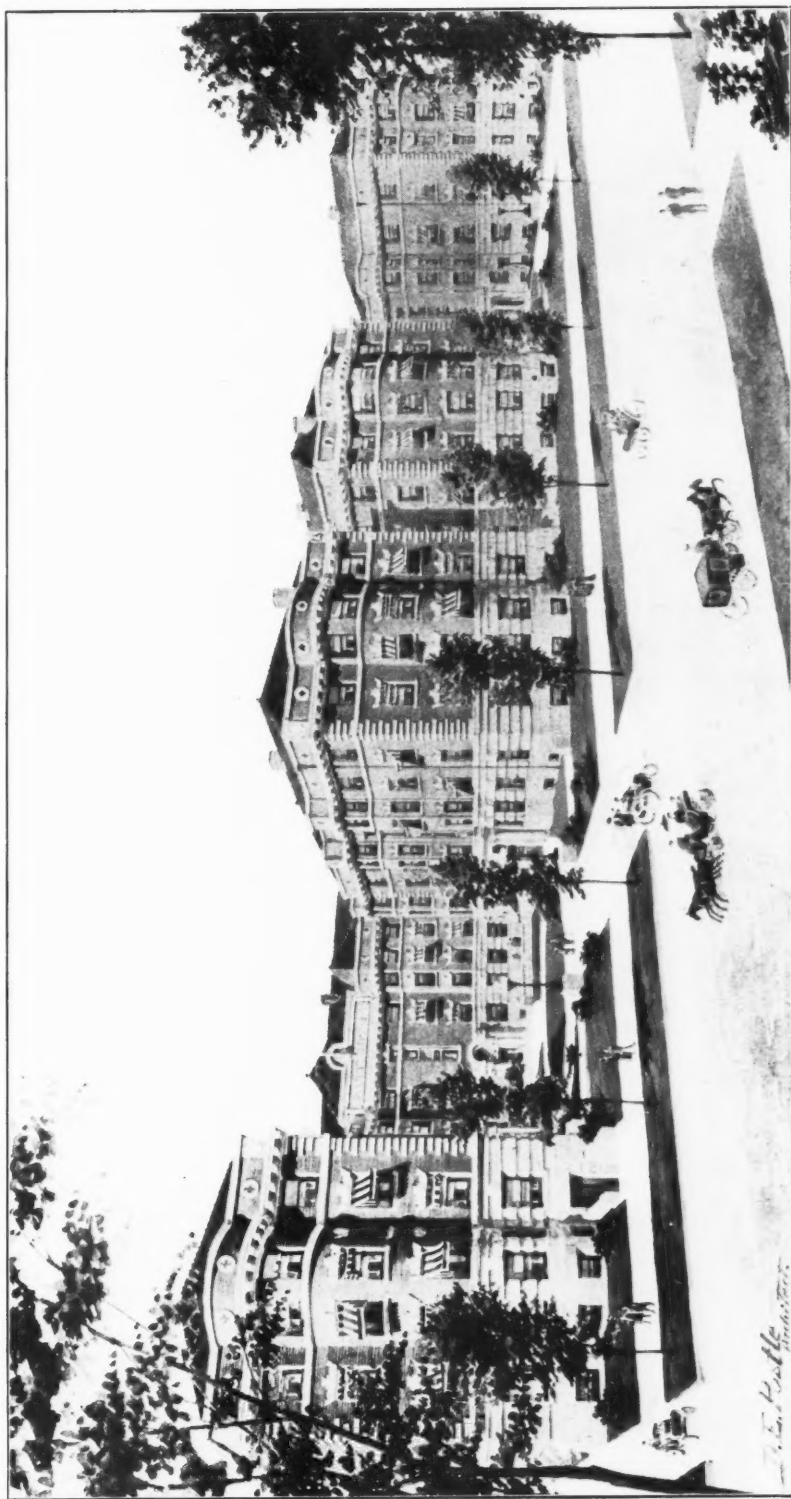
DINING-ROOM.



E. E. LEE, CHICAGO.

ARCHITECTS.



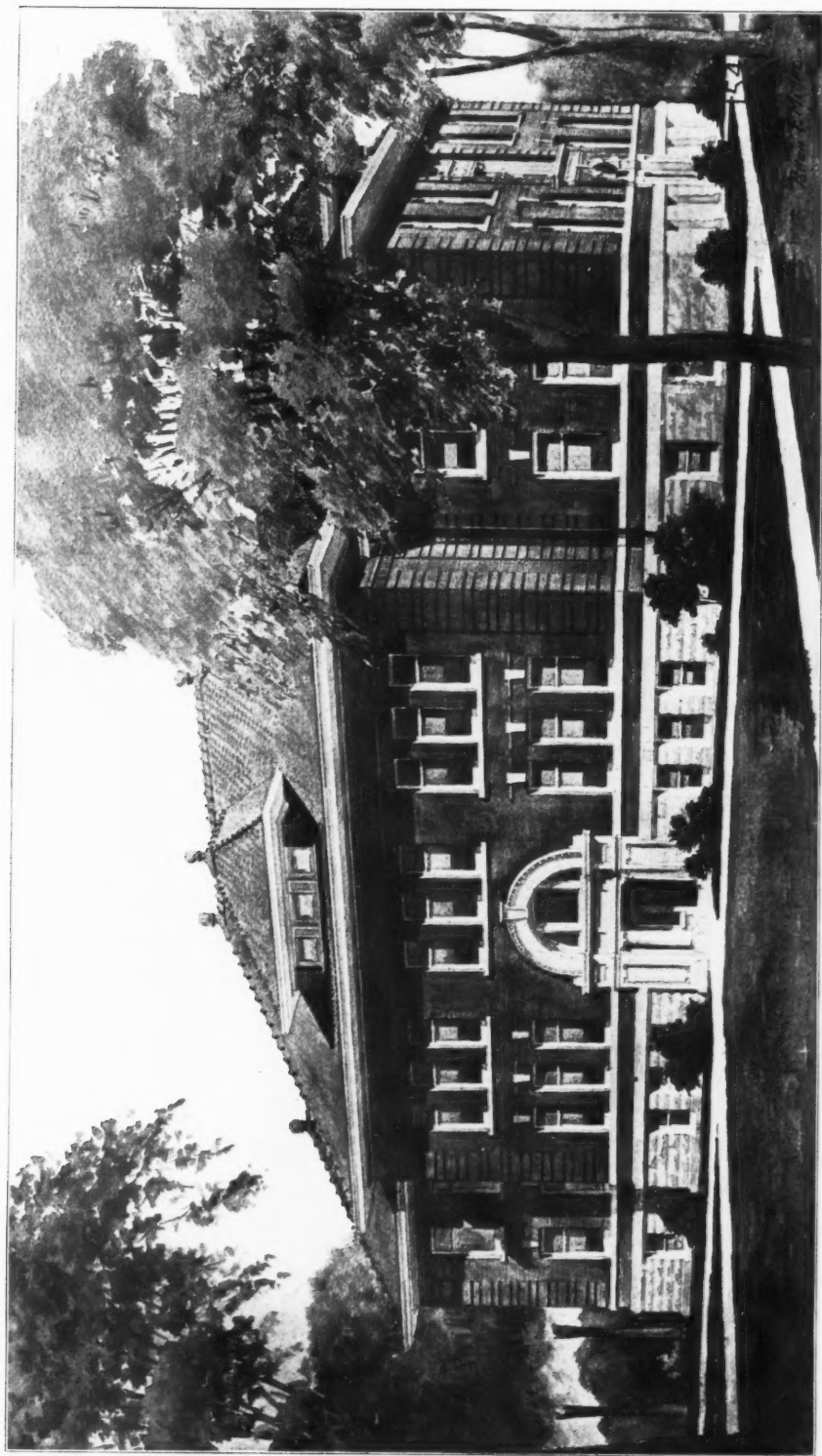


THE PATTINGTON APARTMENT BUILDING, CHICAGO.

D. E. POSTEL, ARCHITECT; A. C. CLAS, ASSOCIATE ARCHITECT.

TRELFORD & McWADE, BUILDERS, CHICAGO.



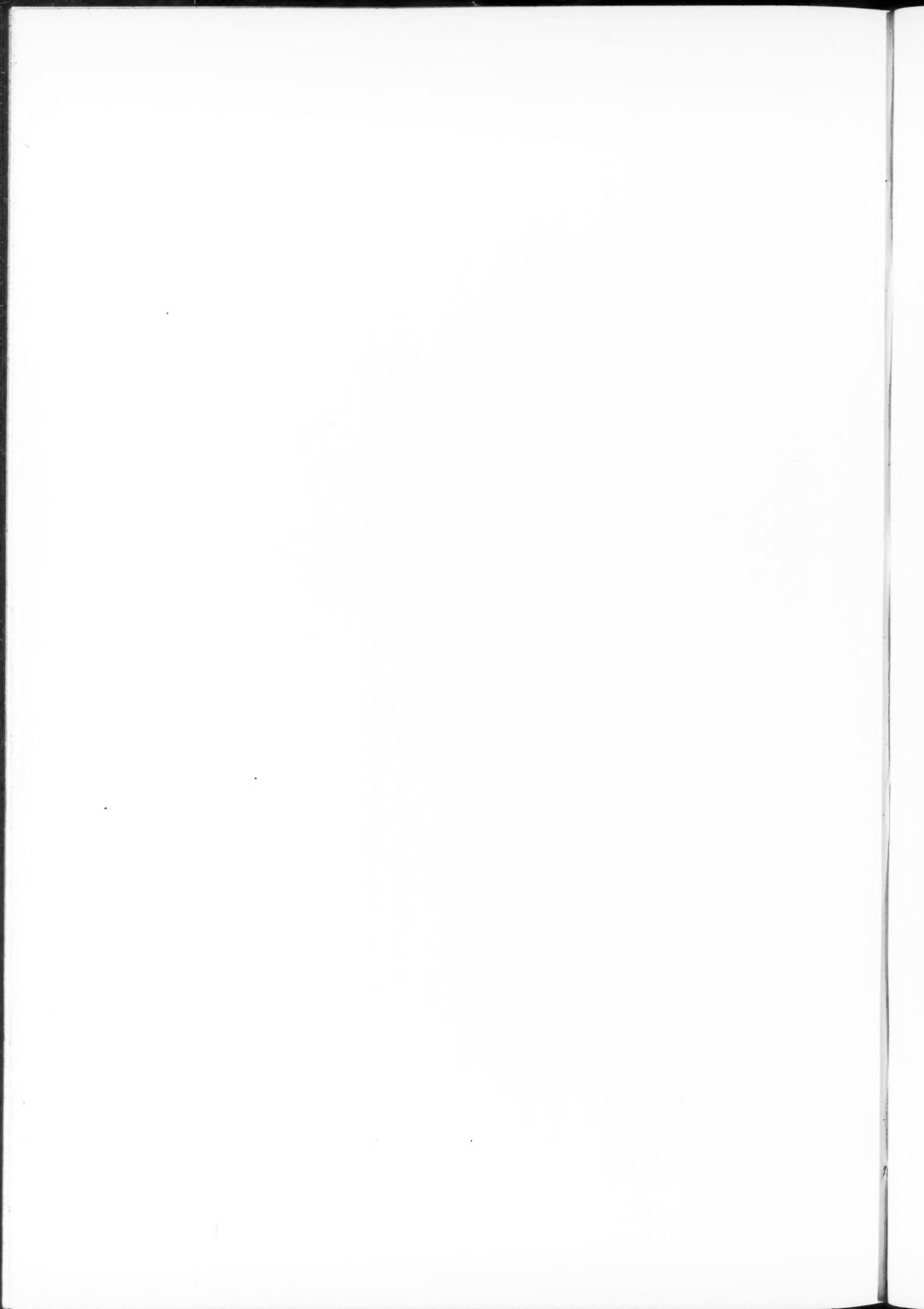


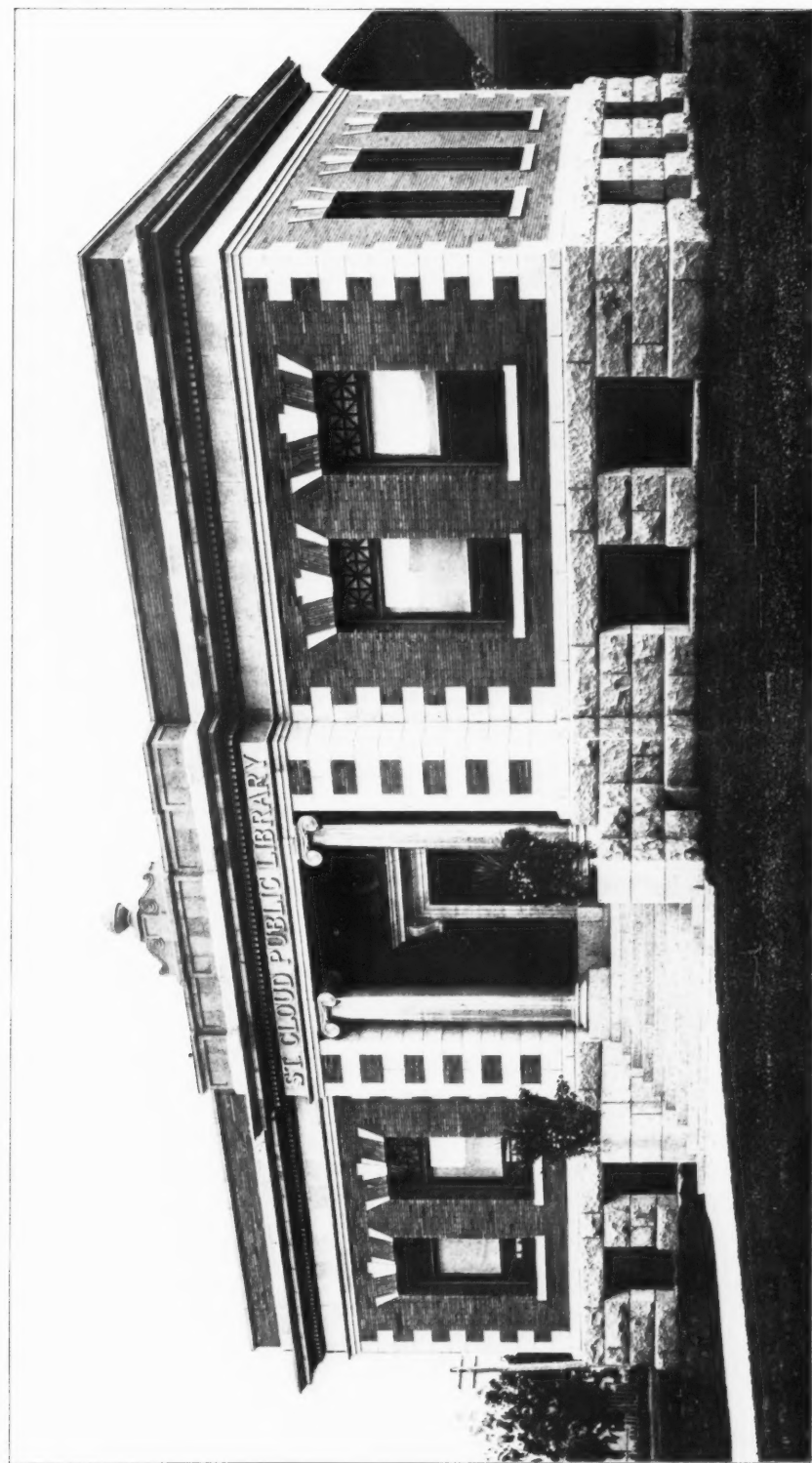
HIGH SCHOOL, MASON CITY, IOWA.
PATTON & MILLER, ARCHITECTS, CHICAGO.



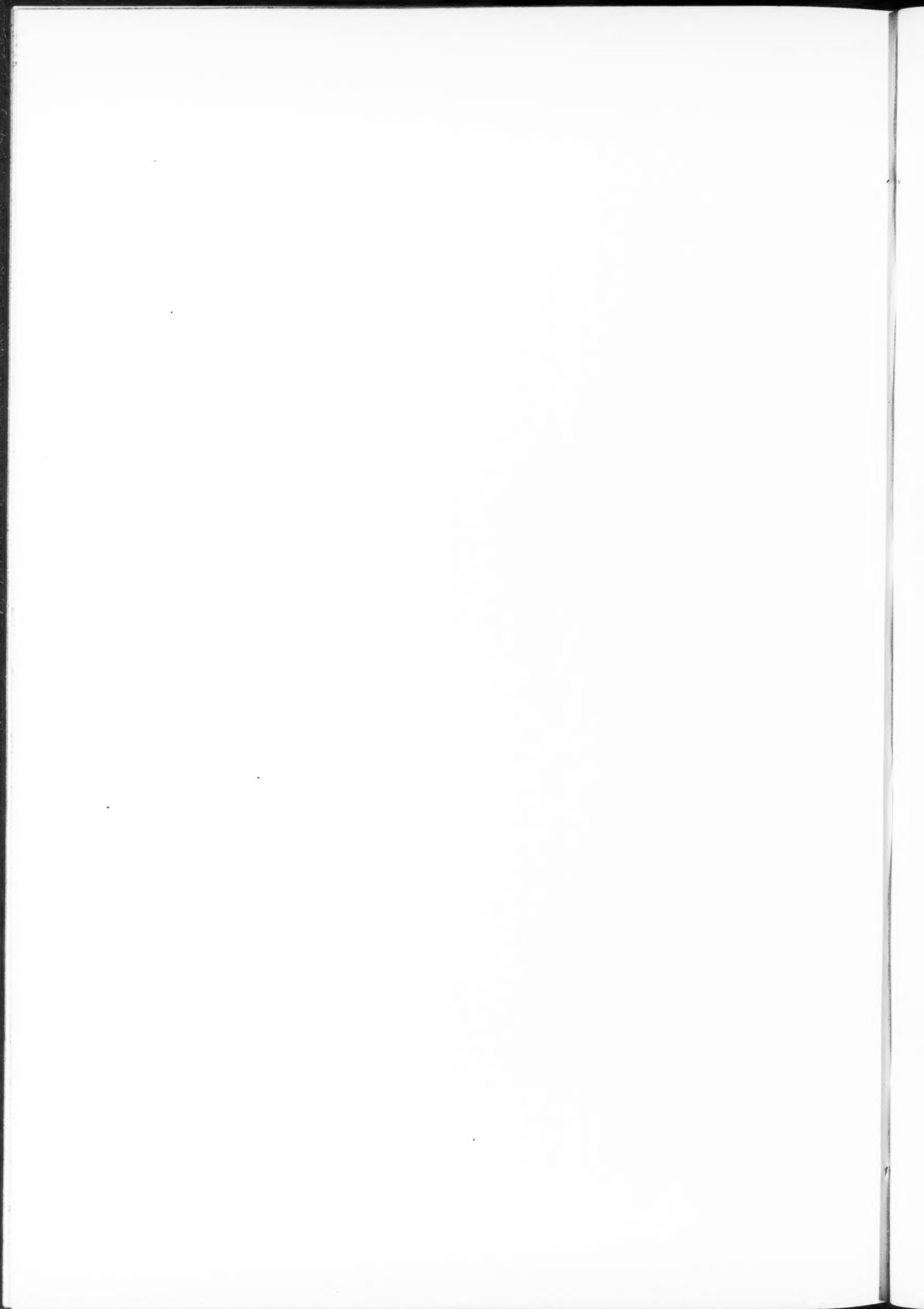
PHILADELPHIA, PA.

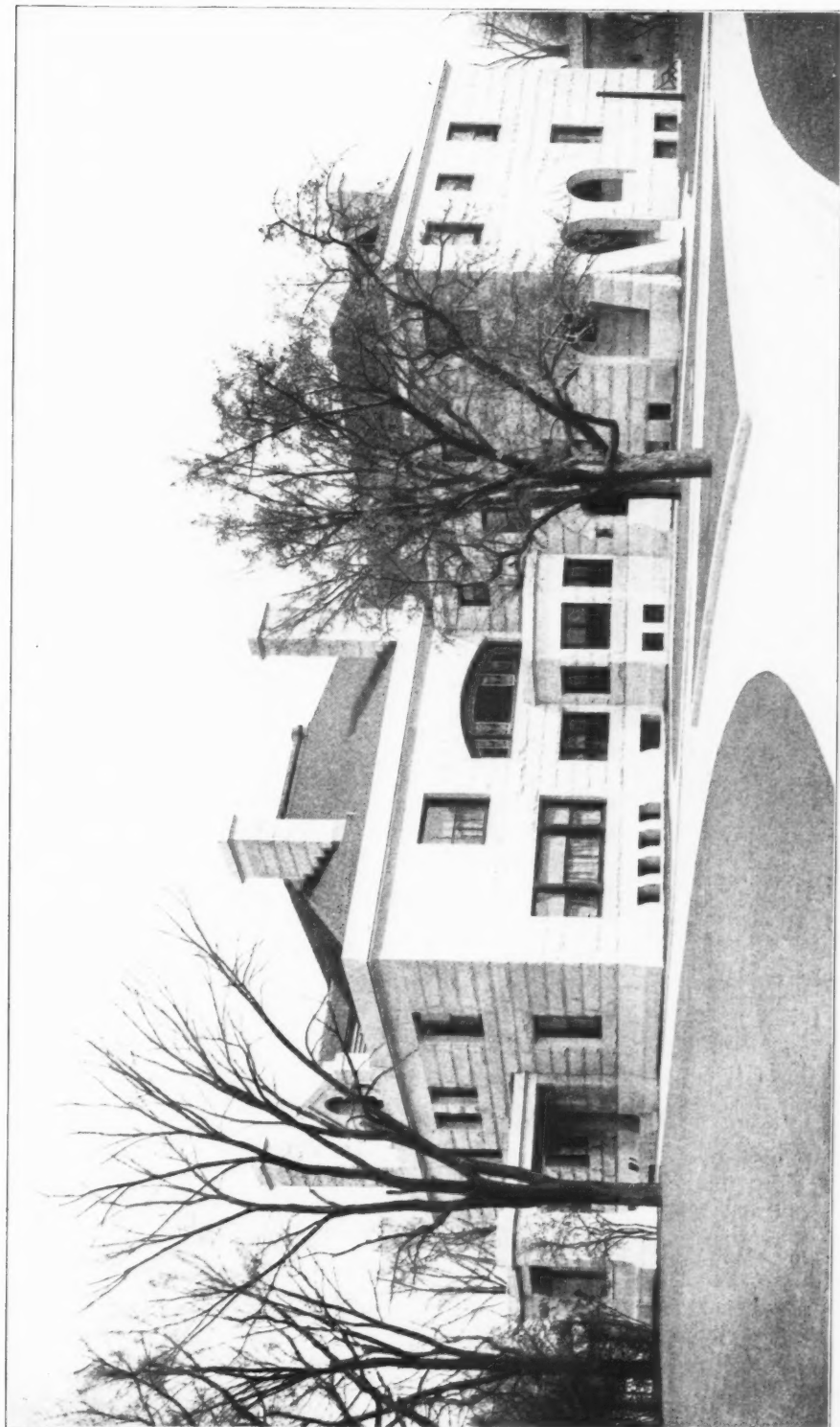
ARCHITECTS.





PUBLIC LIBRARY, ST. CLOUD, MINN.
PATTON & MILLER, ARCHITECTS, CHICAGO.





REAR VIEW, RESIDENCE, JAMES A. PATTEN, EVANSTON, ILL.

GEORGE W. MAHER, ARCHITECT, CHICAGO.