

THE WESTERN ARCHITECT

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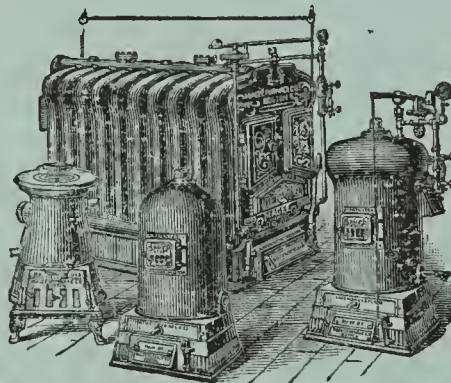
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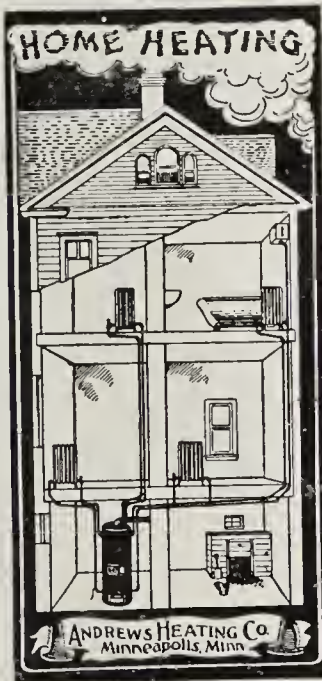
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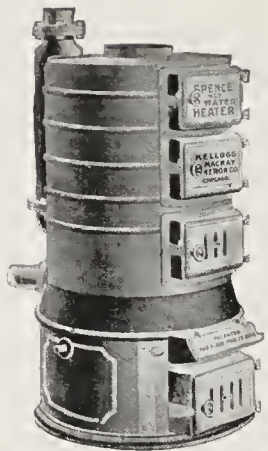
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DEVOTED TO ARCHITECTURE AND ALLIED ARTS

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UNCOUNTED moons have come and gone since the building world of this great West has had adequate voice, and the clamor to be heard and to have its works seen of men has gone up.

To give tongue to such things as pertain to good building, and to show what is being done by Architecture and her faithful Allied Arts in the West, is the task of THE WESTERN ARCHITECT.

The welcome to the project, and the promise of helping hands given by the men who work for these three A's, is beyond our hopes, and gives the publishers courage up to the measure of their desire.



Not that THE WESTERN ARCHITECT was found to be the fittest name, for there were others, which a stricter regard for the verities might have placed at the head of these columns. Take "Midland Architect" for one. Here we are, right in the middle of things. To go to either Portland, one may travel just so many miles. The office of this journal is so nearly astride the 45th parallel as to make us continually thankful that that line, so important to the atlas, is so inconspicuous in the daily walks of life. The man must have a feeble fancy who, in these days, can watch the great human tide crowd in and on to make homes in the wide prairies, the forests clearings, the irrigated valleys or the towns of the North and West,—towns called into life by the needs of trade, by horse-power running to waste, by underground wealth to be brought to light, by the gangliating of iron-ways—he must have a feeble fancy who can see these things, and not turn to hearken to the fast-falling footsteps of the center-of-population as it strides toward the place where the Father-of-Waters, stumbling over the half-way-mark-of latitude, tumbles half a hundred feet, crashing through the Trenton, or what-so-e'er the lime-rock is, and goes boiling with rage in the furrow of his own making, till, falling in with the soothing, delightful and not altogether evil company of the Minnesota and St. Croix, he passes placidly down past the Ancient Cities of the Plain.



THE architect who has faithfully kept step with the advance in methods of fire-proof planning and construction, and tried to bring his clients into line, too, as far as possible, is nonplussed and astonished at every new annual

report of fire losses for the country at large. How can it be that, with the vast volume of good fire-proof building that has been done for the past decade, the annual fire loss has increased more than fifty per cent, and that more fire insurance companies failed or reinsured in 1901 than for years prior thereto? Certainly the efforts of architects of training have tended to decrease this loss, and although there are plenty of quacks trading under the name of architect one would hardly expect, from the combined ignorance of these and others of their kin that prey on the building business, such disasters as have come. It may be said without straining a point, that the influence of the profession as a whole has been for vastly better construction. But that architects may do a good work outside their own offices is shown by the attack which the Architects' Business Association of Chicago has made on the ways of the building inspectors of that city. Chicago has recently been greatly stirred by fires involving loss of life, and members of the association investigated work under way, and gave evidence showing a scandalous state of affairs in the issuing of permits and in inspection. The inspectors pleaded that there were but fifteen of them to look after the work of the city, but if that number of men couldn't make enough "awful examples" of the law-breakers in a week to put a stop to the kind of work in evidence, either the laws are so bad or badly administered that inspection is of no use, or the inspectors are of a class of which the city might have more and be worse off. In either case, according to the evidence reported, the inspectors were utterly discredited and shown to be useless.



THOSE who have stood waiting for signs of progress in the new century are now cheered up; for, all on one summer's day, one may read how a promising inventor has assured the world that he will soon reveal a way whereby railway trains may be run at one hundred, and ships at sixty, miles per hour, taking their power from the air as they go. Nor does this take into account the discovery of that German captain of a fast liner, who, seeing that his ship was maintaining a speed of some six or seven per cent above her habit, investigated, and learned that she had lost the major part of her rudder, and that this showing of profit in speed came of the loss of so much "skin friction" as the rudder represented. Therefore, with this correction it will be seen that these new powers of the air may push the ships at the rate of nearly sixty-four miles per hour. The same day it leaked out that in the near future sugar will be refined on the plantations at a cost of less than a dollar per ton,—an operation that now costs the trust seven dollars for the like quantity,—with the further saving that there will be no need of shipping away from the plantations such by-products as rum and molasses.

This knowledge should not be given out without a moral. We should quietly sell our sugar-trust and coal-trust stocks, but don't demoralize the market by disposing

of stocks in transportation monopolies before consulting a professor of political economy to learn whether cheapened cost will promote increased travel.



RECENT action by the Library Board of the City of Minneapolis, ordering the Society of Fine Arts and the Academy of Sciences to vacate rooms occupied by them in the Central Library building, has brought out a protest from ex-Judge Edward M. Johnson that will do more, it is hoped, than merely to prove a pleasing reminder of the days when Minneapolis was a public-spirited city. It should stir the Library Board and the public to a sense of justice to the societies proposed to be turned out-of-doors. Judge Johnson is the best of witnesses to the course of events leading up to the building of the Central Library and to show how the supplies for that worthy enterprise were obtained, by reason of his having been chairman of the special committee of the common council of the city, which had the enterprise in hand. He shows how the initiative was taken by the Athenæum people and the trustees of the Spencer fund, who appealed to the council to promote the purchase of a site and the erection of a building which should house the Athenæum and other kindred collections under one roof with the library, and pledged liberal subscriptions to such a project in addition to the income of the Spencer investments and the Athenæum shareholders. After the way was cleared for such action by proper legislation, the suggestion was in fact carried out by the raising by subscription of over \$50,000 by friends of the library project, of the Athenæum and of the societies named. While the Athenæum people seem to be the only society then existing which contracted in terms for space in the new building, one cannot fail to see that, by Judge Johnson's statement of the inception of the project, an injustice will be done to the other societies by ousting them, and one may be easily persuaded also to side with the friends of these societies in their claim that the peculiar educational value of these collections will be crippled by scattering them.

It looks as if remedies for relieving the congestion of the central building will need prompt attention, provided the societies are not removed; and while extensions to the building are feasible it might be well to give the question of branch libraries more attention before final decision. It is not possible to learn from the reports just what bearing these branches have upon the finances of the board. Books are circulated from the central building and through three branches and numerous "stations." The branches have salaried attendants and reading-rooms, while the stations are kept by people whose pay is rated according to the volumes circulated. The reading done in the reading-rooms of the branches is not credited to the branches in the comparison, and there is no system of checking the reports of circulation returned by keepers of stations. The Board owns one branch building, thanks to the generosity of Messrs.

Gale and Vanderbergh, who gave the site, and to citizens of the district in which it is situated who subscribed toward the cost of the building. The other branches are located in leased buildings. One of them will shortly be housed in the costly new building given by the late Gov. Pillsbury, if only the trades-unions will let the work of construction proceed with less interruption.

One may easily see how, between the self-interest of keepers of stations and the fact that the reading done in branch buildings does not count in the reports, it is made to appear by these reports more costly to circulate books through these branches than through the stations. This may even be true, and yet not argue against the branch as a feature of the system. A tidy fire-proof building can be put up on land not involving very great outlay, arranged to accommodate a small reference library, and enough more to make ultimately, say 12,000 to 15,000 volumes, all with the reading-rooms under the eye and management of one attendant. Such a library might be made to meet the wants of all but a few specialists in a considerable patch of a populous town, particularly if, as in Minneapolis, it were situated contiguous to one of the outlying high schools, and would very likely be found to cost less per unit of circulation than the central library. Of course such branch libraries would greatly increase the total work done, but this is desirable, if public libraries are themselves to be desired. Such a system would seem to be in line with what is going on in the postoffice and in other educational quarters, and would have a wholesome decentralizing influence. That it would cost appreciably more to circulate books from such branches than from the central library does not seem probable.



SOMEONE has pointed out the tendency of the age to set up monuments and memorials everywhere,—a tendency which has reached close to the stage of fad,—and has shuddered as he contemplated the appearance of the civilized world through the eyes of generations not far removed from us, when posterity in its daily walks will be unable to contrive avoidance of unsightly memorials, or reminders of commonplace people and events, or worse. For a case in point, everyone remembers when a few years ago Mr. Gladstone's "unspeakable Turk" took it upon himself to thin out his Christian subjects, and when he stopped, this part of the population numbered some 70,000 or 80,000 less than when he began; care being taken meanwhile that no subject of any great foreign power be harmed. Then followed shortly that touching fraternizing, when the German Kaiser, after a proper contemplation of this exercise of divine right, took the Kaiser on a visit to Abdul, which in good time ended so beautifully by the Kaiser's invoking all manner of good things, earthly and heavenly, for the Sultan. And now returning missionaries bring kodak views of the ruins of Baalbek and show where a bright new tablet, conspicuous in a niche of these venerable walls, commemorates this imperial hobnobbing.

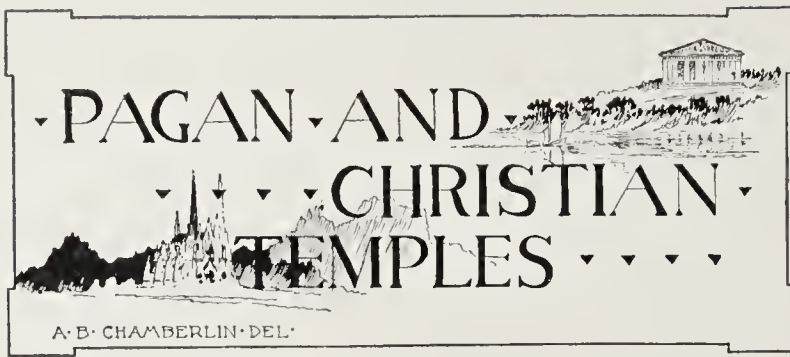
It is not many years since a wealthy Western state undertook to erect a great soldier's monument at its capital city. Just how a lady resident of the state came to be selected as designer does not appear, but a petition for her employment with some hundreds of thousands of signers, presumably voters of the commonwealth, was addressed to the legislature in which the project took form, and may have figured in the selection. Time passed and the designer passed on, leaving apparently no guide

for erecting the work except a writing disclosing the allegorical meaning of this and that, and a wash-drawing by a New York draughtsman well-known among illustrators, but who was never known to design anything. When the issue of construction finally crowded itself upon the commission, this drawing fell into the hands of a sculptor well-known in the Northwest, together with such information as the commission were able to give, which made it plain that they had but the most nebulous notions of the materials or scale of the monument. At this point a man of affairs, an agent for some makers of grave-stones, dropped in upon the sculptor with the prediction that the Messrs. So & So, who were in his line of business, would construct the monument, that they had the facilities for getting out the work and the men to handle the commission,—“and they done it.”

Some American communities have wisely taken steps to protect themselves to a degree from being advertised to posterity as void of understanding in this matter of permanent and public memorials, by establishing art commissions with at least certain veto powers. If such commissions act up to the limits of the intentions of those who create them, coming generations will have much to be thankful for. Among Western communities who have wisely moved in this direction may be named Ohio, Illinois, and the city of San Francisco. In another column we publish the act of the Minnesota legislature permitting cities of over 50,000 people to create such commissions. At present three cities of the state, Duluth, St. Paul and Minneapolis, are entitled to benefit by the law, but Minneapolis only has thus far organized an art commission. In fact the movement began in Minneapolis by an effort to incorporate provisions for an art commission in a charter that failed of passage a few years ago. Charter revision having been consigned to the limbo of dead issues, Mr. E. C. Chatfield, to whose efforts and persistence the project in all its stages has been mainly indebted, then turned to the legislature, and that body was successfully importuned to pass the act referred to, which, under the state constitution, must be a general act applying to all communities of a class. Such laws to be of value must have reference to local conditions, which are more variable than appears at first sight. For instance, in the commission for New York city, where Mr. McKim, Mr. John LaFarge and Mr. Daniel C. French represent their respective professions, Mr. French is understood to be in favor of additional sculptors upon the commission, but the Minnesota law was of necessity made so elastic upon this point that only one of the three callings need be represented.



THE State of Minnesota would seem to be quite a success as an advertising agency if rumors of the recent letting of a hardware contract by the Capitol Commissioners are not overdrawn. The successful bidder is said to have been more than 40 per cent lower than the next higher group, but as the contract requires the best of guarantees as to durability and mechanical excellence, while the manufacturers offer to satisfy the architect as to models and artistic finish, the commissioners saw no reason for rejecting the bid. The explanation of the discrepancy in the bids is supposed to lie in the fact that the goods selected are little known in the Northwest, and the makers are desiring a favorable introduction for them. Where the tax payer is to find cause for mourning in such competition does not appear.



By GEO. E. BERTRAND

It has become reasonably well established that the peoples who developed the classical styles along the coasts and among the islands of the Mediterranean before the Christian era; and the peoples who, after the dissolution of the Roman empire, and up to the time of the renaissance, filled western Europe with a forest of towers and pinnacles, sprang from the same original source.

The one reached the sublimity of reason in architectural expression, the other the sublimity of spiritual emotion. The one was horizontal, the other vertical. The one stood firmly on the earth, with a broad base and massive, well-poised limbs; the other reached upward on braced and buttressed supports, as if in defiance of the laws of gravitation.

In order to form a true conception of the distinguishing characteristics which found expression in their con-structural forms, it is necessary to take a glance at the peculiarities of environment influencing the formation of temperament and character, and directing the impulses of the two diverging branches of the Aryan race.

The one conceived its primitive ideals along the northern coast of the Mediterranean; the other among the mountains and dense forests of central and northern Europe. Both finally came together in that wonderful creation of the middle ages, the Gothic cathedral. The one furnished the dispassionate logic of the plan, the other the great uplifting emotional inspiration embodied in the superstructure.

Assuming it to be true that the two distinct civilizations were once identical in their most primitive traditions, in temperament, in dominant impulses, and in all their salient characteristics; yet the differences of climatic influences, the suggestiveness of sea, mountain, sky, sun, foliage, the sound, color and forms of environing nature, would be sufficient, after a time, to produce the most divergent ideals in thought and feeling.

In sound and form and color, nature impressed upon the souls of these men the sentiment of calm serenity. The measured roar of the sea, the level lines of coast, the immeasurable expanse of the blue unclouded atmosphere, created the impulses which found their interpretation in the beautiful, simple and composed outlines of the buildings of the classical age.

These men felt continually in their veins the balm of the lucid atmosphere. Their bodily and mental exercises were taken under the rays of the sun, tempered by the mild sea breeze, or in the cool, soothing shades of leafy woods. Their common diet was coarsely ground cereals, honey, grapes and olives. They absorbed continually through their senses those temperate influences from nature which conduce to perfect physical and mental sanity. They had continually in their ears the magnetic rhythm of the sea.

Their natural temperament was buoyant, ardent, po-

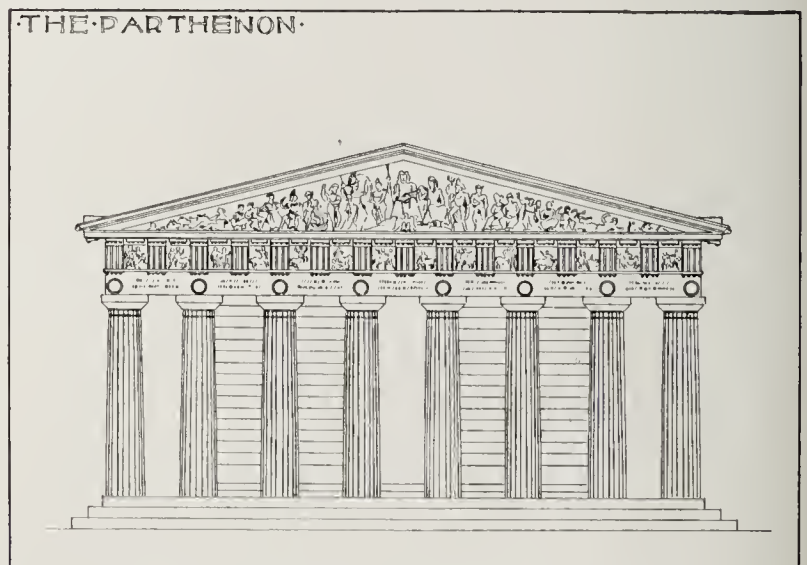
etic and keenly sensitive to the influences of nature. It was no accident that their traditional ancestors gradually assumed the attributes of physically faultless heroes and gods and goddesses, and that they defied the elements and forces of nature in the most exquisite idealisms of physical strength and beauty.

It was not strange that, after generations of such influences upon men of such temperament, they should endeavor to reduce all the phenomena of nature to a mathematical rhythm and measure; that their gymnastic movements and their poetry should be timed to the measure of music; that they should aim to interpret, in whatever medium they sought expression, the sentiments of order, harmony, symmetry, balance, repose, strength, serenity.

It would be strange if these sentiments did not dominate their philosophy, their poetry, their music, their sculpture and their architecture.

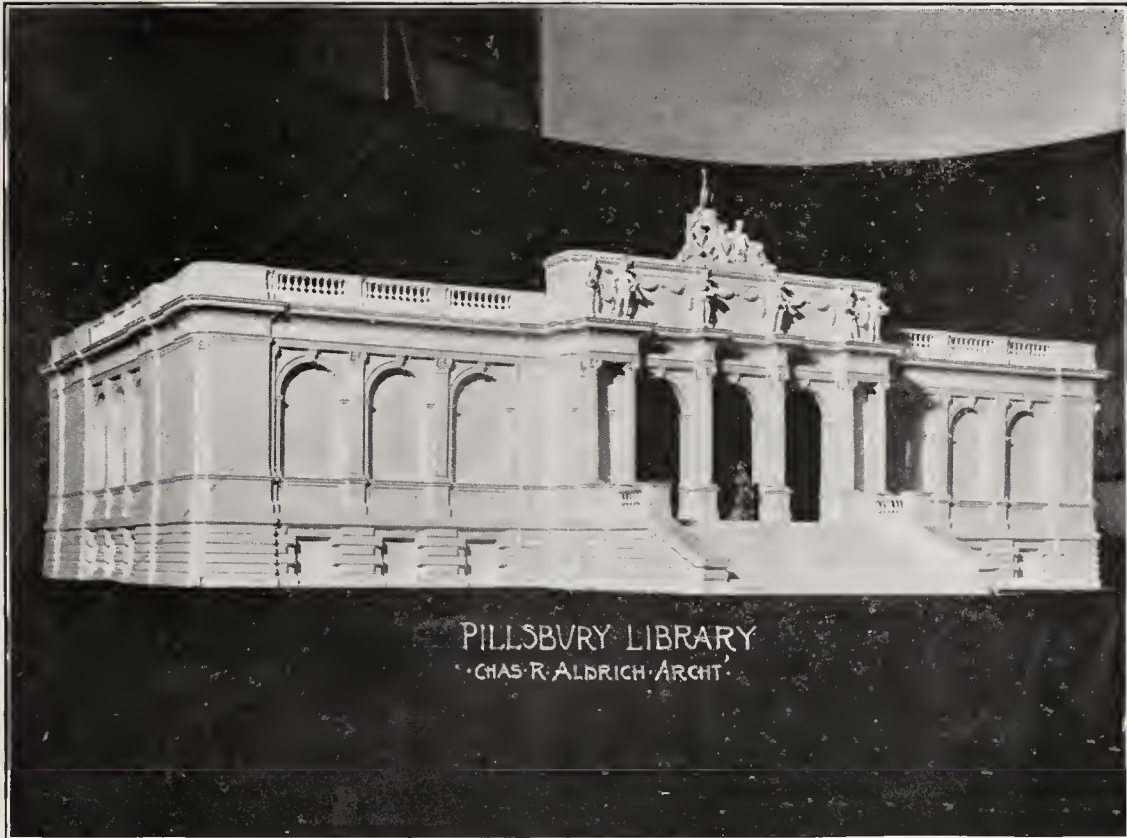
Their temples, built in honor of their gods, would be the most perfect expression in concrete form of the sum of the influences of the climate and the environing nature, in the midst of which their traditions and their characteristics had developed. They would be the simple, unaffected majesty of Homeric verse wrought out in the most noble material. They would be the embodiment of restful composure and latent physical power. They would be an interpretation in marble of that Dorian mode in music which best expressed the simple beauty and grandeur of Grecian sentiment; they would be the concrete expression of metred language.

They would be broad and symmetrical in mass, with horizontal sky lines, uninterrupted by pointed or contrasting features. They would be compositions dependent for their impressiveness upon the faultless relations of parts to each other, and to the whole, and to the rhythmic intervals of supports and other con-structural features.



The nature of their architectural creations would necessarily be such that the interest would center upon the exterior. It would be an external architecture, upon which the conditions of sunlight, atmosphere, contour of natural surroundings, would exert a powerful influence; and a cultured people with a keen sense of the affinities between forms and sounds and colors in nature, would unconsciously build their temples in true harmony with their surroundings.

Attorney-General Douglas has returned from Itasca State Park, where he selected a site for the new state building which is twenty-four miles from Grand Rapids.



The illustration shown above is the front view of the Pillsbury Library building, now in course of construction, at the corner of University and First avenues southeast, Minneapolis. This illustration was made from a photograph of a model in plaster and shows a beautiful front.

The superstructure is of cut stone and granite, and the building will be as near fire-proof throughout as it can be made. A handsome piece of sculpture surmounts the main entrance. Wisdom is represented in the central figure, and on the side are figures typifying Industrial Art and Literature. Below the cornice are other figures representing the students of science and arts. One of the principal features of the building will be the lecture-room, with a seating capacity of about 200, while the librarian's office and reading-room are conveniently arranged to meet all the requirements.

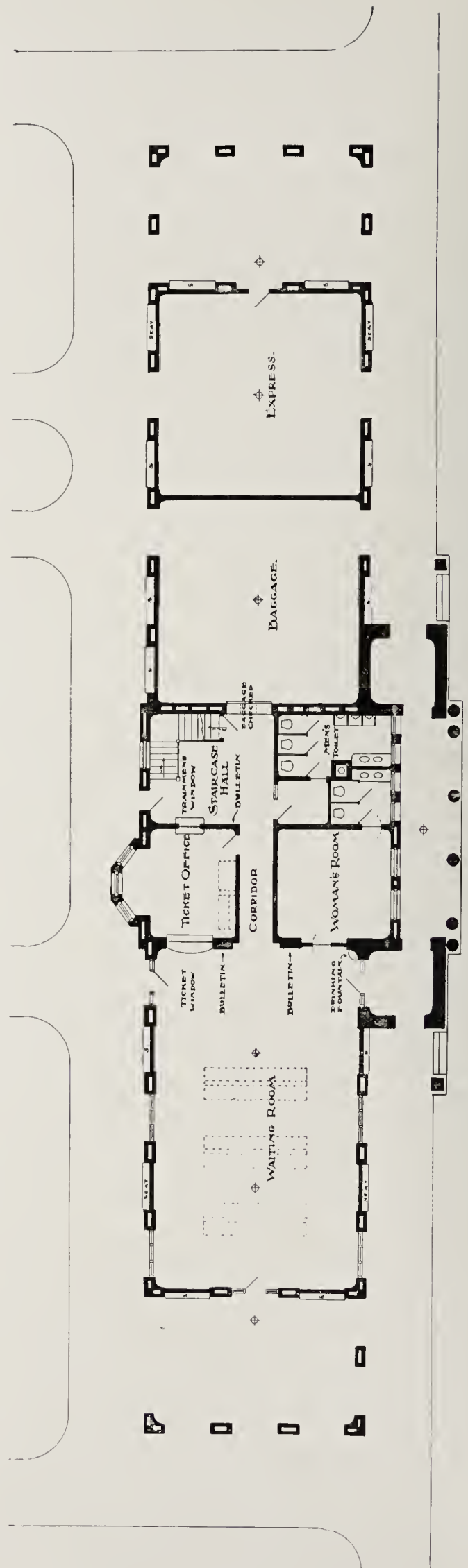
Desbription of Bismarck Station

The entire walls of building are made of concrete. In the foundation, the proportions were one to three to five; the superstructure was one to two to five; the facing of all outside walls was one part cement, one part sand, and three parts Georgia marble chips. Atlas cement was used in the construction.

The walls were laid up in courses of ten inches at a time, and before the cement was too hard the entire outside surface was brushed over with a steel brush, making the surface rough and exposing the marble chips, leaving a light colored wall. All corners of windows and door jambs are rounded on a radius of two inches. All columns are made of concrete and all ornamental work of cement with the exception of trade marks on towers and gables, which are of terra cotta. The walls are made hollow, 5 inches for inside and outside linings, and 8-inch hollow space, 4-inch withes every two feet. The roof is covered with red Ludowici tile laid on T-irons, the tile showing underneath where it extends beyond the wall lines.

All woodwork on the outside has been painted a light green, all flashings and gutters are of copper. At each window there is a seat formed of cement. The inside walls of baggage and express rooms are just as the board forms made them, afterwards they were coated over with thin cement wash. The floors of these rooms are of cement. Scales are placed in the baggage and express rooms. All floors of the building are on a level with platform, or nearly so, there being no step from floors to platform. All platforms on the outside are of cement tile laid on cinder bed. All curbs of cement. Driveways at rear are all paved with brick on concrete. At the ends of platform there are sign-boards. These boards are hung between cement columns with wrought iron brackets. On top of each column there is an arc light so that the sign can be read at all times. The train-signal is on a cement column in front of ticket window and is worked from the inside of ticket office. At the rear of the station the railroad company owns a park. This is surrounded by a curb and cement posts with heavy chain between. The park will be sodded and flowers and trees will be planted.

The inside walls of waiting rooms and halls are finished in terrazzo, with mosaic bands and borders at top. All floors in these rooms are of terrazzo. All floors and walls highly polished with rounded corners at all openings. There is no wood-work except window frames and sash. All doors are hung on the terrazzo jambs. The ticket window shelf and drinking fountain are all of terrazzo. All floors of first story are on cinder foundation, except where there is a cellar, then they are on steel beams and concrete arches. The ceiling of general waiting room is elliptical, hard plaster, and enamel. The ticket office is separated from main waiting room by a wrought iron grille. All furniture is of brown oak, unpolished, made to order in



FLOOR PLAN OF NORTHERN PACIFIC RAILWAY STATION, Bismarck, North Dakota
REED & STEM, Architects, St. Paul Minn.

Mission style. All toilet rooms have terrazzo walls, marble slabs and stalls; no tanks are used on closets; all are flushed from direct pressure. All metal work in toilet rooms are nickel plated. Brass kick plates are provided for all doors. The building is lighted by electricity and heated by steam. All radiators are hung on brackets from the wall, leaving floor entirely clean. All waiting rooms can be scrubbed, cleaned and fumigated without injury to any walls or furniture. The building was constructed in what might be called hospital construction, that is, everything has been made so as to catch the least amount of dust and germs, and everything can be washed down with hot water and soap without injury. The construction and idea of the building was suggested by J. W. Kendrick, general manager, and E. H. McHenry, chief engineer, and completed by W. L. Darling, present chief engineer of the Northern Pacific R. R.

Messrs. Reed & Stem, architects of this building, have had a wide experience in railroad work of this character, and consider this one of the most successful stations in the country. They have now under construction, twenty stations, running from \$10,000 to \$200,000 for different roads, having offices in New York and St. Paul.

The Bismarck station was built by day labor, as it was impossible to secure a satisfactory figure on this class of work, it being entirely new construction. The building cost about the same as an ordinary pressed brick building with stone trimmings, oak finish and wood floors. We do not agree with Mr. Edison that the railroad company will have forms of station in stock and just pour in the concrete and let it set like a plaster cast, but we do believe there are great possibilities in concrete and that the time will come when concrete buildings will be as common as brick or stone.

This building has stood two winters and come through without a crack or check. Considering that the greater part of the building is on filled ground makes a good record for this class of building.

To Supply Heat to Whole Block.

J. S. Porteous will establish in the basement of the Edison building, recently purchased, a large modern steam heating plant, which will supply heat for several buildings in the block bounded by Nicollet and Hennepin avenues and Fourth and Fifth streets. Contracts have already been placed by several property owners.

The plant will be one of the largest in the northwest and will be novel in that the full capacity of the 1,200 horse-power boilers will be used for heat radiation. The large boiler room, 90 by 90, occupying the entire basement, will contain four batteries of water tube boilers. The plant will be novel in this part of the country, in that the vacuum system, such as is used in

the Andrus, Guaranty and Chamber of Commerce buildings, will be used, in this case not alone for the Edison building, but the entire system of heating. This will take care of all condensation.

The improvements will cost about \$30,000. In two weeks the boilers will arrive and by Oct. 1 heat will be delivered to consumers.

John Wunder has charge of the laborious work of removing the original steam plant installed in the Edison building. The removal of the six eighteen-foot boilers having a diameter measure of six feet two inches, through an opening the same size, consumed about fifteen days. The cross walls and beds are now being cut out.

The tearing out of the old walls reveals the construction used in the days when the Edison building was built. The outside brick walls at the street level are four feet six inches thick. The chimney is built inside. Not a bit of wood enters into the construction, except hardwood flooring. The iron pillars, twenty-two feet long, and twenty-four inches in diameter, which support the enormous I-beams, were the largest ever turned out, and none equal in length and diameter have since been cast.

Ground is being broken in Minneapolis for the new building of the Children's Home Society of Minnesota. Pike & Cook are the contractors and Harry W. Jones is the architect. The building will cost \$25,000, will be two stories high with a stone foundation, measure 40x90, and contain twenty-five rooms. The exterior will be of pressed brick, the interior finish will be of hard wood.

The reception room, parlors, dining-room and kitchen will be on the main floor, the two dormitories, nurseries and dining-rooms for the babies and the older children on the second floor.

The building will be ready before June 1, 1903. As soon as the society can afford it, a detention hospital will be built.

The new site on Dooley avenue was donated by Joseph Elsinger of St. Paul, the money for the building by Captain John Martin of Minneapolis on condition that a \$20,000 endowment fund be raised.

July was the banner building month of the year in Minneapolis. Up to July 31st, permits had been granted for construction aggregating \$805,000 against \$479,000 for the same month last year. Two of the largest permits of the month were issued to the E. S. Woodworth tile elevator, and the Wabash Screen Door Company's plant, both located in Southeast Minneapolis, near Twenty-second avenue and Elm street. The elevator will cost \$125,000. The Wabash company's plant will cost \$200,000.

INTERIOR DECORATION.



Gothic Chair Designed by LAWRENCE A. McIVOR, Minneapolis.

The fad which prefers old furniture to new will very soon pass into desuetude by reason of the exhaustion of the supply. Old homesteads have been swept bare of rickety spinning-wheels, clocks and clumsy wooden bedsteads, chairs, settees, etc., which well-to-do people wouldn't have in their houses if it were not for the sentimental notion that antiques add to the dignity and importance of the possessor. There is hardly a doubt that most of the so-called "old furniture" that is sold now-a-days is bogus. It has been manufactured with intent to deceive and given the signs of age by various devices known to the initiated. When one considers the beauty of modern designs in furniture and furnishings it is a wonder that the craze for stiff and awkward treasures of our grandmothers, sold at exceedingly stiff prices, has lasted so long.

The Ideal Country Home.

By Florence E. Parker.

"To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language."

When the wearied brain seeks rest from the turmoil

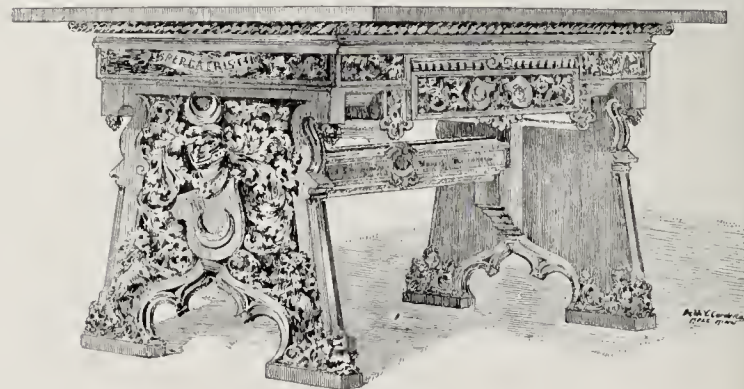
and heat of the city a plunge into the depths of the country seems the only remedy that will serve. Some seek to attain this rest by a brief two weeks holiday spent, perhaps, at the country hotel. But he who is able to approach his ideal will be satisfied with nothing less than a home of his own in some secluded spot adorned by Nature's prodigal hand.

The true country residence always partakes of its surroundings. Here we need no towering mansion, but a low rambling house, never more than two stories



Gothic Settee Designed by LAWRENCE A. McIVOR, Minneapolis.

in height. The most important room will be the low, cool living room on the ground floor. This should be the most commodious room in the house, for here the family will gather on rainy days or cool evenings around the old-fashioned fireplace whose ruddy glow



Drawing for a Table.

By V. CORDELLA, of BOEHME & CORDELLA, Architects, Minneapolis.

lends not only warmth but color to the surroundings.

Here is the place where grandmother's furniture should be displayed, the little old-fashioned mahogany ever, unless it has come down to us from our ancestors, sewing-table, the ancient claw-footed centre table and

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BERTRAND AND CHAMBERLIN ARCHITECTS.

DESIGN FOR A FLAT BUILDING

BERTRAND & CHAMBERLIN, Architects, Minneapolis, Minn.

August 1902

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MARK FITZPATRICK ARCHT.

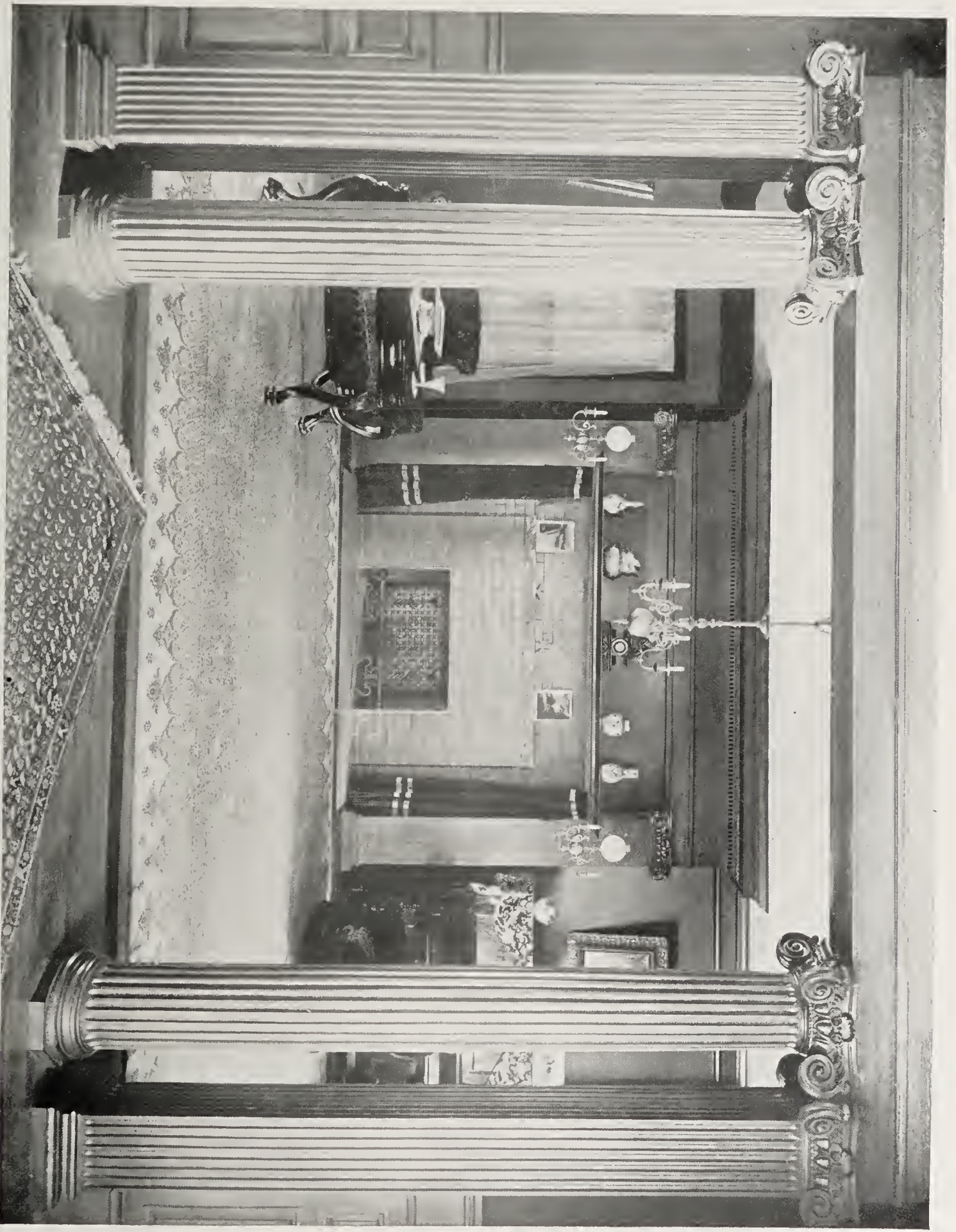
DESIGN FOR A CHURCH
MARK FITZPATRICK, Architect, St. Paul, Minn.



W.C. Fowler Photo.

Residence of Mr. Geo. H. Partridge, Minneapolis, Minn.

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Living Room Fireplace in Residence of Mr. William de-la-Barre

WM. M. KENYON, Architect, Minneapolis, Minn.

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Detail of Terra Cotta in Main Entrance of Advance Thresher Co.'s Building, Minneapolis
KEES & COLBURN, Architects

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Specimens of Architectural Decorations

By The Architectural Decorating Co.

K. F. LOTT, Agent.

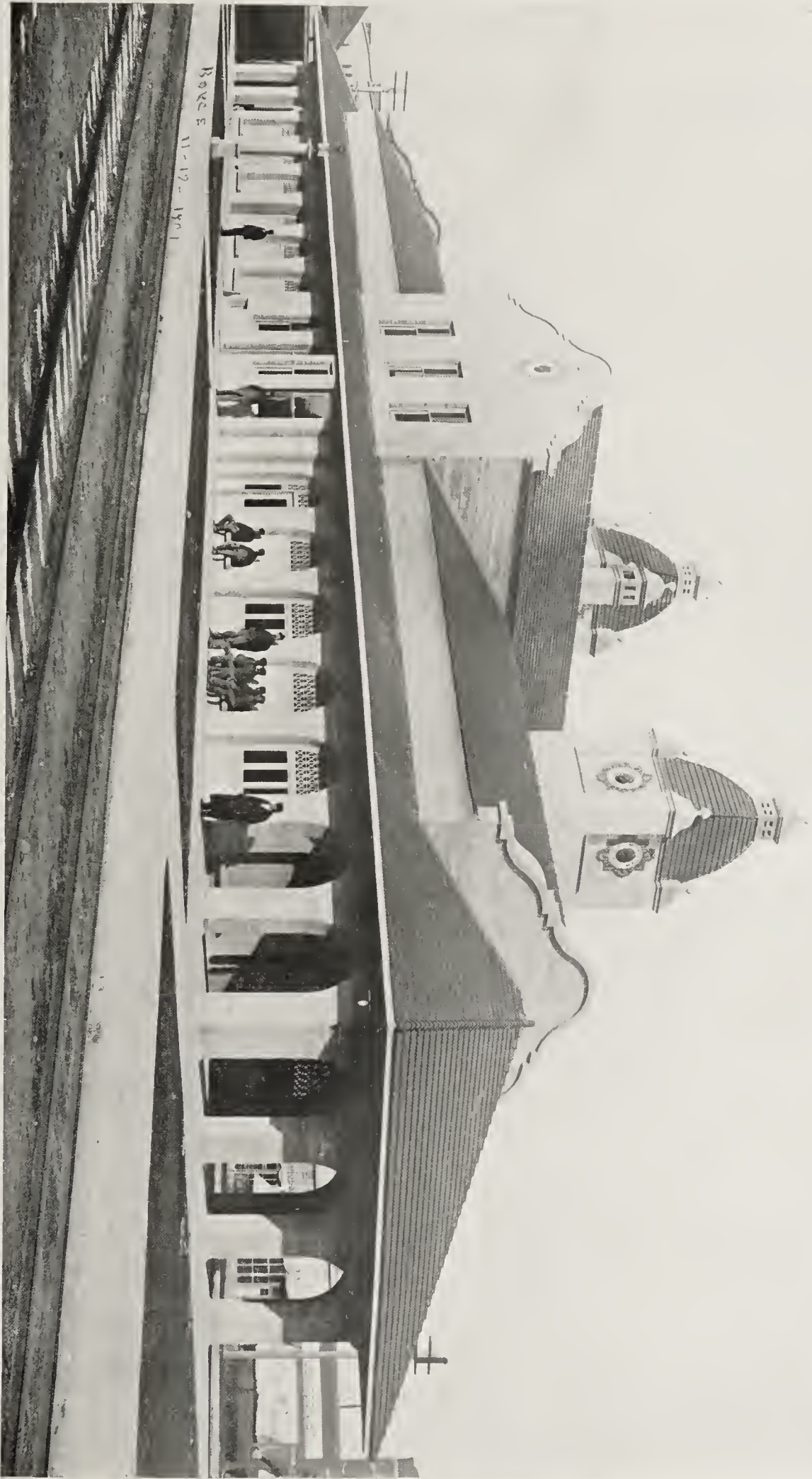
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BERTRAND &
CHAMBERLIN
ARCHITECTS
MINNEAPOLIS



DESIGN FOR THE FREE PUBLIC LIBRARY AT SUPERIOR CITY WIS

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ROBE
11-12-1901

Northern Pacific Railway Station at Bismarck, N. D.
REED & STEM, Architects, St. Paul

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Residence of E. H. Brewer, Courland, N. Y.
CHAS. S. SEDGWICK, Architect, Minneapolis Minn.

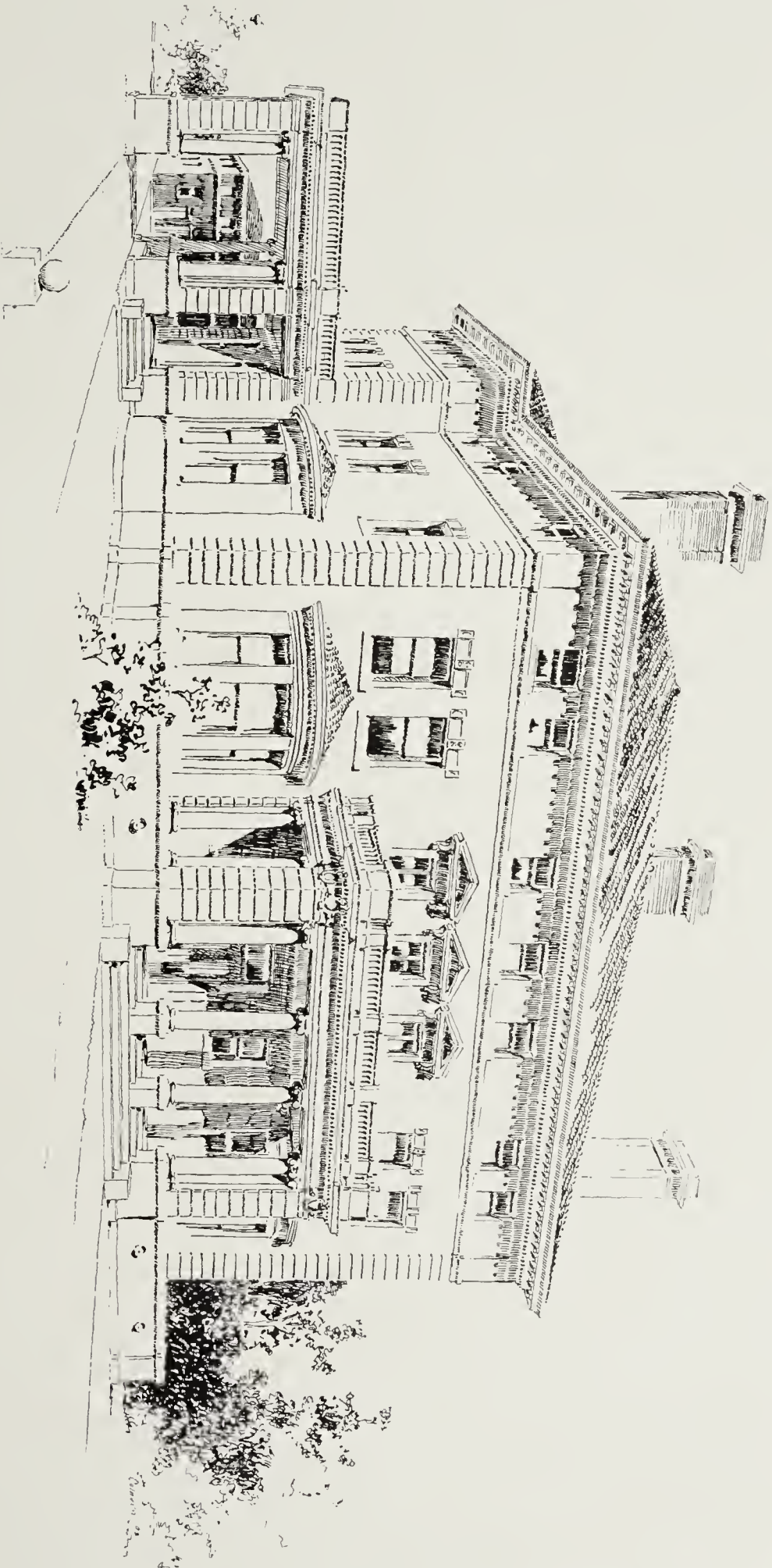
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View of Mantel in Dining Room of Mr. F. B. Semple's Residence, Minneapolis
F. B. and L. L. LONG, Architects

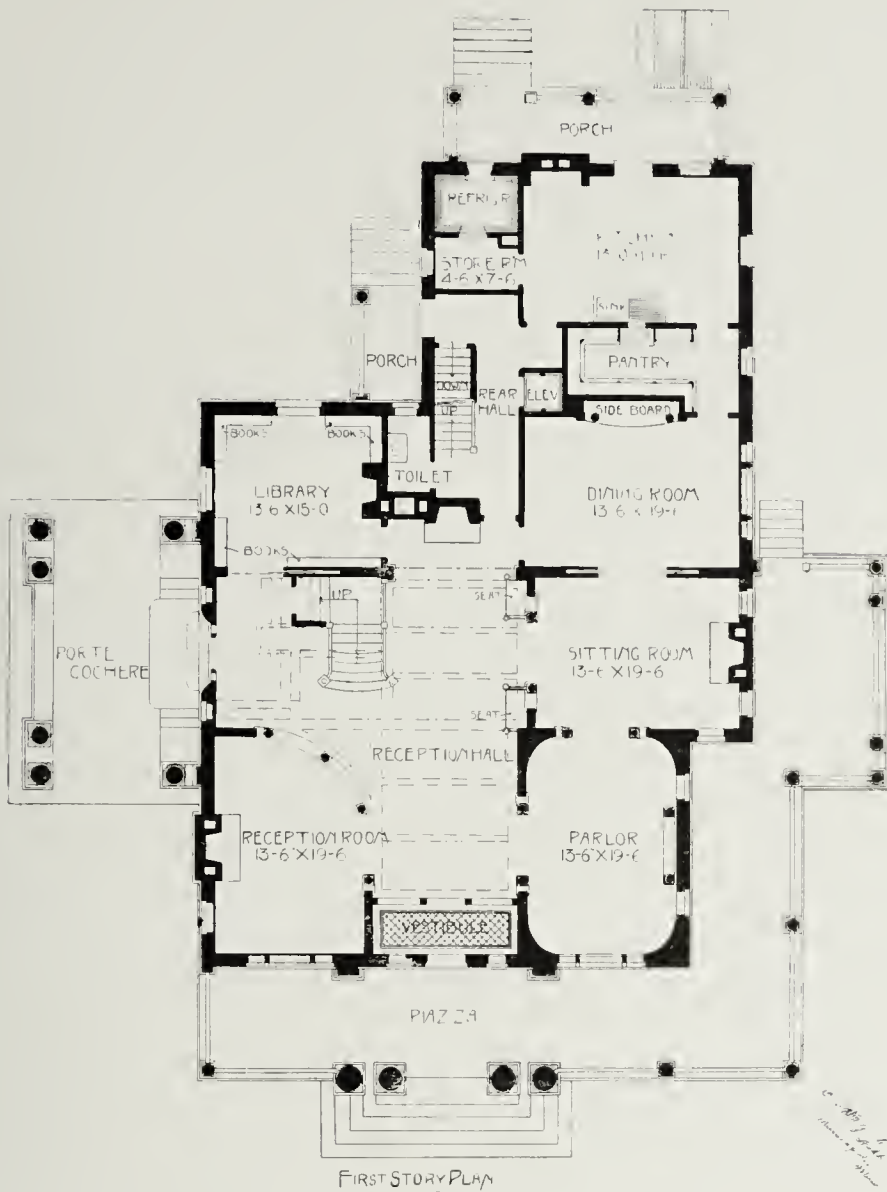
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HOUSE FOR MR. C. M. HARRINGTON
KEES & COLBURN ARCHT'S

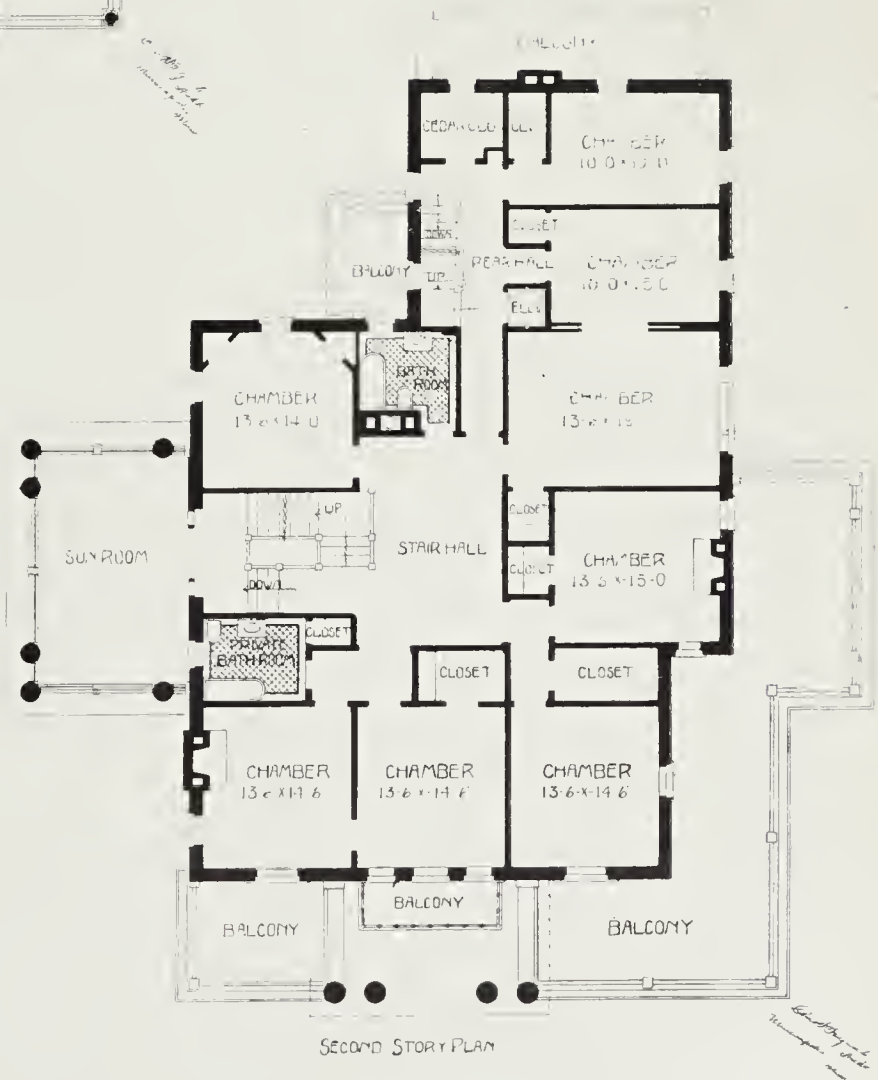


RESIDENCE FOR MR. C. M. HARRINGTON, Minneapolis, Minn.
KEES & COLBURN, Architects

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FIRST FLOOR PLAN
Mr. H. E. Brew's Residence



SECOND FLOOR PLAN
Mr. H. E. Brew's Residence

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the huge chest-of-drawers, whose rich dark woods take on more beauty with age. The genuine antique, how- is not easy to procure. To be sure there are dealers, but imitations are many, and only an expert can distinguish the difference. In the chambers above, if the house be of two stories, let the windows be many, through which the sweet breath of nature may sweep at will, and she herself will, with very little assistance, supply green curtains of climbing vines, whose very greenness will tempt you out of doors. Of course, one expects to live mainly outside. The hammock swaying under the trees, the rustic seats upon the broad porches or scattered through the grounds, will help us to pass many a pleasant hour communing with nature and learning—

“To look through Nature up to Nature’s God.”

What Can Reasonably be Expected of Fireproofing.

1. It must resist the fire.
2. It must protect the steel, not only against heat, but also against rust.
3. It must resist the fire department.

It must resist the fire.

This is a matter of course, says W. L. B. Jenney, in “Fireproof.” The material will be such as will stand any heat that can reasonably be brought against it, and is not injured by contact with water when red hot.

It is well known that all material will melt or be utterly destroyed, provided the temperature is sufficient, but these excessive temperatures need not be considered. Even the heat in the great blast furnaces can only be obtained by the consumption of a mass of coke subjected to a hot blast in a confined space. No such temperature can obtain in a building, even if filled with inflammable goods. The material usually used for fireproofing is some form of terra cotta, i. e., baked clay, or else Portland cement mortar or concrete.

It must protect the steel not only against heat, but also from rusting.

Architects are but just beginning to learn the necessity of much greater care and thoroughness in the covering of steel. A short time since the George A. Fuller Company invited the assistance of several architects in Chicago, together with their own engineers, to examine the condition of the steel in the oldest fireproof buildings in Chicago, they, the Fuller Company, to pay all the expense of stripping and repairing in order to settle the question, which was causing some alarms, “Is the steel protected?” The writer was of the party. We found that wherever the fireproofing was well executed the protection was complete and very satisfactory, the steel was after some eight or ten years absolutely uninjured, no rust and evidently sufficiently protected against any fire that could occur in the building examined.

From these examinations the following lessons may be learned, to-wit: Use only the best material, terra

cotta laid in Portland cement mortar, which shall fill thoroughly all the space between the terra cotta and the steel. In our examination, where this was done, we found, on removing the cement mortar, that the steel was as bright as when the mortar was applied.

Another point: Be sure that at all floors no water can possibly enter the fireproofing joints and run down inside. The want of this precaution has caused some injury to steel columns in washing floors and by leaking of steel radiators into the floors and at sidewalks.

The material for the fireproofing, if of terra cotta, should be what is known as “porous,” and that which will satisfactorily stand the test of being heated to a red heat and plunging into water. Under these conditions it must not fly into pieces nor even crack.

The fireproofing must resist the fire department.

It is well known that where fires have occurred in fireproof buildings, from the burning of merchandise stored within, that had the fire department allowed the fire to quietly burn out, there would have been much less injury to the building. All the goods are destroyed in any case. It is admitted that it is impracticable to keep the firemen out of the building when the contents are burning; the pipemen rush in and direct the water under high pressure throughout the interior. It strikes the fireproofing, which, if not of proper material, and especially well secured, is washed off the columns and the underside of the beams, and the cost of restoring the fireproofing is very considerable. Now, this damage is entirely unnecessary if the best grade of porous terra cotta is used, laid in Portland cement, and very securely fastened. Avoid entirely anything that is composed of plaster-of-Paris.

In the Pittsburg fire a few years since, the partitions plastered on expanded metal melted away before the pipemen so completely that little or no debris could be found when the building was examined by expert appraisers to determine the loss.

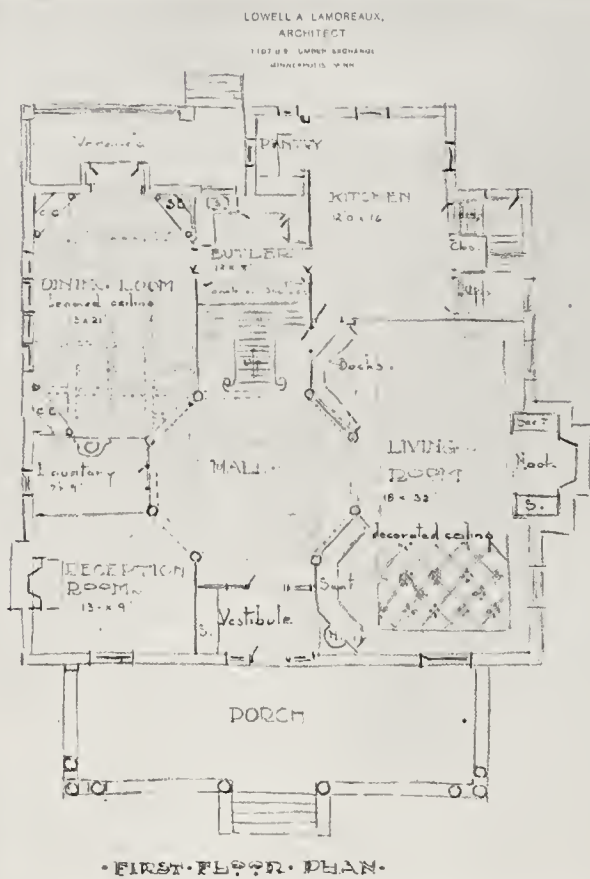
A little ingenuity will devise means of securing the fireproofing so that it cannot be knocked off by the shock of water.

If the building is to be used as a warehouse, the fireproofing of the columns should be double, each layer securely secured independently of the other, so that an accident to the outer layer will not expose the column to injury by the continuance of the fire.

In conclusion, carry out our present system with increased care and increased precautions.

Lime for the new capitol must be slacked at least six months, according to the specifications of Cass Gilbert, the architect. In this western country of push and haste the requirements seem remarkable. The building is for all time, however, and when it is made clear that lime long slacked is the foundation for a superior finish the specification does not seem extraordinary. Long slacking makes the operation perfect and guards against the slacking of particles after the walls are finished.—Daily Press.

It is proposed to ask the voters of Minneapolis to authorize the issue of \$350,000 of permanent improvement bonds, the proceeds to be used entirely in paving, sewers, curb and gutter work. At first glance, in view of the city's present heavily bonded condition, this seems like a bit of extravagance; but when it is reflected that the money will ultimately all come back to the public treasury from special assessments of the property frontage it is at once apparent that it is not a scheme to burden the general taxpayer nor to add to the city's permanent indebtedness. No one will dispute that the improvements specified are needed. When made, they will add to the value of the property benefited, so that the owner who pays the special assessments will be the gainer.



FIRST FLOOR PLAN of RESIDENCE "LOWRY HILL"

The "Lowry Hill" Residence is constructed of St. Louis cream pressed brick, with dark red slate roof, Ohio sandstone trimmings.

The interior is finished in quartered oak, flemish color, throughout first floor except dining room, which is mahogany. The dining room is wainscoted to ceiling in same wood, with beamed and panelled ceiling of same.

The ceilings of living room and hall are decorated in stucco, while the walls are lined in tapestry.

A Canadian has invented a machine for laying bricks which does the work of six or seven skilled bricklayers, and costs \$500. In common house walls a bricklayer, with a laborer to keep him supplied with materials, will lay on an average about 1,500 bricks a day of ten hours. In the neater outer faces of back buildings he will lay 1,200; in good, ordinary street fronts, 800 to 1,000, and of the very finest lower story faces from 150 to 300, depending on the number of angles, etc. In plain, massive engineering he should average about 2,000 a day. The new machine is adapted only to plain work, and should lay from 9,000 to 12,000 bricks a day. Two men and a lad are required to operate it.

The executive committee of the coliseum movement has been laying out a carefully prepared plan for the systematic raising of money. Two employes of the executive committee have been preparing a classified list of all the trades, industries and business enterprises in the city, with the name of the owner of each. Grocers, laundries, show places, shoe shops, etc., are classified. The names on the list number 6,005. Each industry will be placed in the hands of a committee appointed from men interested in that business. Each of the committees will name a sum of money which they think each business might donate to the coliseum and an attempt will be made to secure that amount.

A form of pledge has been drawn up describing the nature of the enterprise and stating the sums donated by each subscriber. The sums are to be payable in four equal installments, each installment to be payable when called for but not within less than sixty days of each other. None of them are to be bound by the terms of the pledge unless the total amount subscribed, paid in or otherwise pledged shall aggregate \$150,000 on July 1, 1903.



Residence "Lowry Hill" Minneapolis,
1807 Dupont Avenue. (See plan and description on another page.)
LOWELL A. LAMOREAUX, Architect

Modern Art Hardware.

By W. K. MORISON.

Ask any architect who has been in practice for a couple of decades and he will tell you that American building hardware with any artistic merit worth mentioning is a thing of quite recent date, but it is an even chance if the architect is familiar with the means by which the fortunate change has come about.

We know that in colonial times door-hardware of considerable merit was produced; and had the mechanism been as bad as in the work that succeeded it, every bit of it would have reached the oblivion of the scrap-heap in a few years at most. Good, honest wrought-iron and brass work was made: the mechanism had something to commend it, and the ornamental shapes showed efforts to conform to the styles of the buildings to be trimmed. Indeed, in the present revival of good hardware, colonial designs have furnished models for some of the designs of our better makers.

However, it was not in the nature of things for the old methods of manufacture to hold their own. New inventions came to the front, and the factory system of those days pushed aside the older ways of manufacture and distribution. By the time of the Civil War, and for years afterward, all traces of old methods had disappeared, and while there were here and there mechanical improvements of value and honestly-made goods, these made no pretension to style, and the buying public was most fortunate if the finish was plain. Attempts at ornament were almost uniformly in bad taste, even in the best goods. But all this time the mass of building hardware of American make was bad in both construction and design—as bad as any other parts of the buildings of the day—as bad as the wood finish of the “universal-molding books” is to-day, and bids fair to be always. Perhaps it would be fairer to compare it to designs in metal, and to say that the ornamental features of the best of it were as lacking in style and merit as are the watch cases of American makers to-day, while the rest of it shaded off down to about the worst that could be thought of. It would be hard to say whether the barbarous or the feeble-minded element was uppermost in the design.

Great factories were growing up, however, and it was not likely that competition between them for the fine trade could be prevented very long. One of the signs of the new competition was not very hopeful. Energy was misdirected in the production of the costly catalogue. It was no great thing for a manufacturer to expend \$10,000 on a new edition of a catalogue that was calculated to paralyze the purchaser by full-sized engravings of store-door plates, printed in bronze. Still the only good goods shown in these catalogues were plain; the ornate goods ranging from indifferent to very bad. To recite the items of a hardware specification of those times is enough to leave a bad taste in the mouth.

But better times were coming, and it is well to name here some of the men who helped break the bonds of a bad tradition. Among manufacturers many archi-

teets now in practice will recall the names of the Hopkins & Dickinson Manufacturing Company. Mr. Dickinson, at one time manager of the company, foreseeing the course of trade, is said to have expended \$30,000 in new designs, and in improving the mechanical features of their goods. The effect will be remembered, but it is said that other stockholders took issue with Mr. Dickinson on the question of this expenditure, things reaching a point where he resigned, and the company after his withdrawal never tried to maintain their lead.

About this time the Yale & Towne people, whose productions had stood very high from a mechanical standpoint, undertook the making of artistic goods. They were from the first exceedingly fortunate in being chosen by architects of prominence, men who were determined that the visible metal work of their buildings should compare favorably in design with other portions, to co-operate with them in carrying out their views. To be selected to carry out the ideas of such men as R. M. Hunt, McKim, Mead & White, Peabody & Stearns, Bruce Price, and others of equal skill, was sure to have the best influence on the output of any factory, and to lead to the production of many series of tasteful designs, historic in character; so that now it is not difficult to select from the catalogues of this house, designs that are satisfying in themselves and that comport with the style of almost any building that is put up. The house had a further advantage at the start; they produced no cheap stuff, and no factory seems thus far to have proved capable of turning out both good and cheap hardware,—and, unluckily, the cheap hardware in this country is not as good as it ought to be.

Other makers of building hardware have taken up the work with more or less success. A few are going about it right, while others are making the mistake of seeking success by imitating successes. While imitation passes, in the proverb, for sincere flattery, it has always proved a rank failure in manufacture. The imitator seems, in some way, to have flaws both in his intellectual and moral make-up which stand in the way of success. He very likely hasn't the head to make a good imitation even if the patent laws are out of his way, and he hasn't the conscience to do so if permitted. How many successful imitations of the Smith & Wesson revolver or of the Singer sewing-machine have there been, and who knows one of them now? What can one expect from a manufacturer that puts out a cast-iron imitation of another's wrought-iron store-door plate, of a design that is necessarily made in some tough and ductile stuff, and if made in such brittle material as cast-iron stands about an even chance of breaking when being put on the door?

Among manufacturers, not only in mechanical but in art lines, we have always found it safest to be shy of imitators. The difference in the intellectual character of the output of originators and imitators may be seen even in the plainest goods. There is always a sense of proportion and fitness in the work of the good designer, even if in no more than a beveled door-plate, that the imitator fails to catch.

The best service that an architect can render to a manufacturer, as well as to his client, is to be exacting in the selection of hardware. We have tried to show how former improvements have been due to the exactions of men prominent in the profession, and there should be in the future the same co-operation between architect and manufacturer if artistic goods are to continue to be produced.

The Future of Architecture in America.

By EDWIN P. OVERMIRE.

The profession of architect has ever been an honored one, taking its place, rightfully, as one of the fine arts, and numbering amongst its devotees names most illustrious in the history of the world; such names as Ictinus, who conceived the Parthenon; Michael Angelo, painter and sculptor, as well as architect; Giotto, who designed the Cathedral and Campanile at Florence; Sir Christopher Wren, who rebuilt London after the great fire of 1666; and on down to modern times when we meet Dr. Thornton, who did so much good work around Washington, including the national capitol; Hallet, Hoban, Latrobe and Walter, all of whom worked on the capitol; L'Enfant, an engineer, who gave up a promising career in New York to go to Washington and advise with the president concerning the laying out of the new capital city of the nation, and whose design, after years of neglect, has been resurrected and pronounced the best solution of the problem confronting that city today which is destined to become the great monumental city of the world. Boston treasures the memories of Bulfinch, Bryant, and Richardson, whose devoted and successful work still lives. New York recalls with pride the names of Upjohn, Hunt, Eidlitz, Kendall, Atwood, and Renwick; and so every large city might be passed in review, recalling the names of those who have labored and passed on, leaving monumental works, which still live.

The true architect has too frequently failed to receive proper appreciation, being esteemed too much of a dreamer, and, being debarred from expressing the best that he was capable of by the extremely utilitarian conditions imposed upon him; but often he has overcome such conditions when given the sympathy of his clientele, in a manner deserving both commendation and appreciation. He may have sacrificed his own ideals, at times, and worked under conditions most discouraging. Success under such circumstances is high testimony to his unselfishness, and to his desire to aid a good cause for itself and not for self-glorification.

In the good old times, so enthusiastically recalled by those whose hour-glass is nearly empty, the architect had small appreciation, just as he has had in more recent times, the average person having been educated to believe him an erratic individual, whose services can be profitably dispensed with under the plea that he is not practical, leading many to place their trust in grossly ignorant and incompetent parties, whose great boast was their own practicality because, forsooth, they pushed a plane and saw for a livelihood, and must therefore know more about the business than one whose education was along a higher plane. This has led to untold waste of wealth, comfort and opportunity, for the individual as well as the public, the only note of satisfaction in the transaction being the fact that this condition is ephemeral in character and must soon pass away.

Owing to the establishment of technical schools in this country, and the consequent raising of the general average of the practicing architect, as well as of the public at large, the profession of architecture has emerged from the depths in which it has worked in the past, and where so gross plagiarisms and motiveless work were produced that the corpses of failure mark all of our large cities, warning us against the old order of things. Another generation will witness the almost complete annihilation of this class of work, for the simple reason that the public taste has been educated up to the point where it will no longer submit to anything that may be thrown out in the process of design, or that may strike the producer's fancy. This elevation of the public taste is necessarily a slow, and a thankless task, but history teems with praise for the dead who heroically sacrificed themselves to the juggernaut of worldly progress.

Evidences of the quickened public taste are agreeably abundant on all sides at present, and an era of decidedly better things is here. In all of our large cities the appointment of art commissions, whose judgment is to be had and is required before any important public work is permitted; the great impulse given to art in general by our great expositions and to architecture in particular; the great public library movements; the opening doors to worthy students for study abroad; the enthusiastic reception by the general public of the proposed rehabilitation of Washington after the original ideas of L'Enfant and George Washington, abandoned as impractical a century ago; the improved character of our national architecture through the present supervising architect working in conjunction with the American Institute of Architects,—all of these things and more, bid us hope for the very best in our future development along architectural lines.

One factor which has worked largely to restrain the art-impulse has been pointed out by other writers, viz.: the undue praise bestowed on our school text-books and histories upon the heroes of war, and those who achieved industrial triumphs, overlooking entirely the profession that has contributed, more largely than any of them, to the artistic elevation of the masses, for the reason that their works were constantly under observation, whereas, the works of brush and chisel, pen and pencil, were, until quite recently, reserved for the fortunate and wealthy. The laudable movement to acquaint the school children with the very best in art, augurs well for our future. No intelligent child, after seeing the works of the great masters, will rest content with cheap chromos in the home.

Another factor which has harmed our profession and delayed progress is the uniform praise bestowed by the press upon every new design for an important building, be it good, bad or indifferent. There appears to be a lack of judgment or perhaps, of sincerity, or of both, on the part of the average newspaper writer, which is not to be seen in any other branch of the fine arts; criticism being free and open upon every other line of

effort, be it painting, sculpture, music, or literature. Is it a lack of qualifications or a lack of interest, that leads the press to overpraise so much that every one with the least culture knows to be bad or mediocre, and to undervalue such works as do not cry aloud for notice? Why one standard for architecture and another for the other arts? Evidently expert art critics are a patent need on our reportorial staffs.

A misapprehension on the part of the public at large is that architects are overpaid, and that they are a luxury rather than a necessity. This impression has been assiduously urged by many builders with ulterior designs upon their victims and the architects alike. An honorable man will hardly be guilty of belittling or misrepresenting another for purely selfish ends, particularly where he must stultify himself in order to make his point, and yet this is commonly done here and elsewhere. If this were not possible we should not have so many cheap, poorly constructed, and flimsy structures, built solely for revenue and without any sense of honor.

Architects themselves are largely to blame for the low valuation placed upon their services, because of over-anxiety to secure business, proposing to work for any fee rather than lose business. This is a distinct lowering of the profession to a point where the client is conferring a favor, and the architect loses his self-esteem. An architect is incapable of doing his best work for a client under such circumstances, and the results are humiliating to all concerned.

Competitions loosely drawn and more loosely administered are unmitigated evils. The profession would be immeasurably better off without them. Only those drawn up and conducted under the rules of the Institute should be participated in. Self-respect should bar any architect from a scramble for a work where purchasable votes are to be considered, and your average committee generally has one or more such in its make-up. Your successful politician is always in it for what he can get out of it. Minneapolis needs no lecturing on the truth of this statement. Most large cities have tasted of the same evil. It simply comes to this: The average architect has no chance whatever in the average competition, and only those with a vulgar "pull" need apply, the rest are but wasting time and money.

Architects are frequently parties to corrupt arrangements with contractors whereby the former not only gets his client's fee, but a "divvy" on the side through his friend, the contractor, whose policy is, "You tickle me and I'll tickle you." The prospect of getting rich quick appeals to many architects, just as it does to others; and the temptation to betray his client often gets the better of his judgment. But betrayal of trust, here as elsewhere, means a day of reckoning which is inevitable; for the law of compensation is infallible, and is no respecter of persons.

State laws requiring the licensing of practising architects have already been passed by several states, and

the effect has been beneficial. Only those versed in the art of training and experience should be permitted to practice, just as no one is permitted to practice law, or medicine, or to mix drugs without a license. There should be a law in every state making this conservative and reasonable provision. A man who lacks training and skill is apt to also lack that fine professional feeling engendered by learning and contact with great minds. Such a man is fit for treason, stratagems and spoils only. Filthy lucre is his God, and it is sure to be "filthy" when it comes his way.

Another menace to the profession today is the building trust, which promises to become so huge as to swallow up architects as well as mechanics and laborers, making employes of them all, and subjecting them to the same general rules. This menace, if it becomes reality, will gradually efface the architect as an independent practitioner, and make him a dependent, in which case, as an overseer of his own works, he will soon be but a memory.

One fact, patent to any intelligent observer, is that the profession of architecture will be raised or lowered just as its practitioners are honorable or dishonorable, with their clients or with each other.

The remedy for the present dissatisfaction is in the hands of the architects and the results will be upon their own heads. Success in this, as in all other professions, requires the same probity, keen perceptive faculties, that indefinable something called tact or judgment, and the assiduous culture of the best in everything, be it art or morals. Above all things, the architect, if he possess the necessary culture, must and will have, in conjunction therewith, the instinct of the true gentleman, for art, as well as religion, appeals to the best and highest in our natures. If one be lacking here, he must of necessity, prove a failure as a real artist; for his art is a jealous mistress, and she expects of him the best and highest of which he is capable. The golden rule applies as well in architecture as elsewhere, and there is no place, profession, or business where it will not prove beneficial, elevating the practitioners as well as those with whom he has relations.

The future of architecture, then, is dependent upon the attitude of the individual practitioner. If his ideals are high, his preparation thorough and consistent, and his practice up to the same high level, he will succeed in the best sense. He may never become wealthy, but, if made of the right sort of stuff, he will not gauge success by so low a standard; rather, he will consider resulting character, and his personal influence over those minds which come under his sway, making impressions as good and lasting as his best work. Success, in the final analysis, will be found, here as elsewhere, to inhere more especially in the personal equation and its direct influence upon others, rather than in the ephemeral show and splendor of passing achievement, which will soon be forgotten. Insincerity, selfishness, and

dishonesty will themselves set in operation the causes which will lead to their overthrow. This is an infallible law of nature, which ever seeks to maintain an equilibrium.

To those whose chief desire is to stand well before their fellowmen and themselves, my advice would be:

"To thine ownself be true,
And it must follow, as the night the day,
Thou canst not then be false to any man."

Act for Creation of Art Commissions.

An act to provide for the creation of art commissions in cities now or hereafter having over fifty thousand population, and to define their powers. General Laws of State of Minnesota. Laws of 1901, S. F. No. 501, Chapter 154.

Be it enacted by the legislature of the state of Minnesota:

Section 1. Whenever in any city of this state now or hereafter having over fifty thousand population the governing body shall deem it advisable, it may by ordinance provide for the creation of a commission to be known as the art commission of such city.

Sections 2, 3 and 4 refer to the manner of appointments, terms of service, compensation, or rather lack of it, etc.

Section 5. Hereafter no work of art shall become the property of any city in which an art committee has been created as herein provided; nor shall any work of art in such city having such art committee become the property of the state or of any county by purchase, gift or otherwise, unless the same, or a design thereof, together with a statement of the proposed location, shall first have been submitted to and approved by the commission; nor shall such work of art, until so approved, be erected or placed in or upon, or allowed to extend over or upon any street, avenue, square, common park, municipal building or other public place belonging to the state, county or city. The commission may, when it deems proper, also require a complete model of the proposed work of art to be submitted. The term "work of art," as used in this act, shall apply to and include all paintings, mural decorations, stained glass, statues, bas-reliefs or other sculptures, monuments, fountain arches, gates, gateways or other structures of a permanent character intended for ornament or commemoration. No existing work of art in the possession of the city shall be removed, relocated or altered in any way without the similar approval of the commission, except as provided in Section 7 of this chapter. When so requested by the mayor of the city or the governing body, the commission shall act in a similar capacity, with similar powers, respecting the designs of municipal buildings, bridges, approaches, gates, fences, lamps or other structures erected or to be erected upon the land

belonging to the city, and respecting the lines, grades and platting of public ways and grounds, and respecting arches, bridges, structures and approaches which are the property of any corporation or private individual, and which shall extend over or upon any street, avenue, highway or park or public place belonging to the city. But this section shall not be construed as intended to impair the power of the library board or of the park commissioners to refuse its or their consent to the erection or acceptance of public monuments or memorials or other works of art of any sort within or upon any property in the custody of said board or boards.

Section 6. If the commission shall fail to decide upon any matter submitted to it within sixty days after such commission, its decision shall be deemed unnecessary.

Section 7. In case the immediate removal or relocation of any existing work of art be deemed necessary by the mayor, the commission shall, within three days after notice from him, approve or disapprove of such removal or relocation, and in case of their failure to so act within three days after the receipt of such notice, they shall be deemed to have approved of the same.

Section 8. This act shall take effect and be in force from and after its passage.

Approved April 6, 1901.

After many weeks of fruitless discussion the Minneapolis city council committee on waterworks decided to give the contract for supplying the new Northwest pumping station with boilers to Robinson & Carey, of St. Paul, for \$12,825. The boilers will unquestionably be ready for use by the time the pump house has been completed.

Most of the committee's attention was given to the plumbers of the city, who called in a body to protest against the form of stop-cock adopted for use early in the spring and still being used.

The committee made imperative the use of a certain kind of a stop-cock made by a local firm, and everybody seemed satisfied until the last few weeks, when many complaints have been made by the plumbers that the stop-cock used breaks when any attempt is made to turn the water on or off, and that in consequence they are compelled to go into the ground and dig up many of them.

As the water mains to which the stop-cocks are attached are from ten to fourteen feet underground, the plumbers are put to a great expense, and they threaten to bring suit for damages against the city unless a new stop-cock is put into use.

The waterworks department is disposed to stick by the stop-cock now in use, as they believe the trouble originates in "professional jealousy" among the plumbers. But the committee is fully aware that there is trouble in sight.—Minneapolis Tribune.

Composition Ornaments.

Since the advance in prices of building materials, the tendency of those with moderate incomes to build homes omitting adornment in the nature of carved wood or stone, has been offset to a great extent by the offering of an imitation generally known as "composition" which fills a long-felt want and at the same time embodies artistic detail with durability and insignificant cost as compared with genuine wood or stone carving.

For interior finish, in the nature of column capitals, brackets, and ornaments of every description, the imitation, both in grain and color, is all that one could desire, and a natural finish can be applied to the composition the same as on the natural wood. The models for this class of work are carved in wood by expert artisans, and no expense is spared by reputable manufacturers in turning out a model perfect in every respect. None but the best carvers are employed, as the slightest error in the work might cause infinite trouble when the casts are applied to the wood whereon they are to remain.

This material is endorsed by the leading architects, and frequently specified by them in residences where it is desired to make such ornate and attractive when lack of adequate means precludes the use of hand-carved work.

Exterior Composition is manufactured in the same manner as staff—with which most people are familiar—but of a more lasting material, and, consequently better adapted for exterior capitals and other ornaments than staff would be. Not being subject to changes of temperature, and being virtually impervious to water, it does not succumb readily to the disintegrating effects of either, and therefore makes an ideal material for relief work on the exterior of a building. It is frequently used in capitals, cornice and architrave mouldings, and other ornaments.

It is not meant in this paper to convey the impression that staff has or will become obsolete, for such is not the case. Under improved methods and greater care in modeling, it is now used in endless variety for ornamenting plastered ceilings and walls, a few designs for which are illustrated in this issue. Great care is exercised in this work, also; and the supervision of a reliable overseer is essential in order to prevent the work being slighted.

Space will not admit of a detailed account of the manufacture of these products, but a visit to one of the large plants where the work is in progress would be found very interesting.

It is the opinion of architects that, if the old Minneapolis city hall building, located at Bridge Square, were torn down the salvage in it would amount to but little.

The idea of remodeling the Exposition building seems to meet with general approval throughout the city, although a number of persons advocate its being entirely torn down and a new modern structure erected.

Those who favor this plan say the cost would not be any greater in the end, and a thoroughly modern and up-to-date building is much more desirable than the present edifice.

It is practically settled, however, that the exposition property will be utilized, and it is only a question of whether a new building shall be rebuilt or the present structure remodeled.

The committee seems to favor the latter plan, in view of the attractive plans submitted at its last meeting.

The committee intends to arrive at a definite decision soon, so that work may be commenced in the fall.

As soon as a definite plan is decided on an active campaign will be made to collect funds with which to carry on the work.

The fact that the Minnesota State Fair has not grown stale, that it is not such a huge and incongruous spectacle as to topple over of its own weight, is demonstrated by the annually increasing attendance and net financial receipts.

The improvements in the grand-stand consist of an extension at the eastern end of the stand, which adds to the seating capacity about 5,000.

This, with the extension built at the west end last year, makes the Minnesota fair grand-stand one of the largest, if not the largest, in the country. It will now seat comfortably more than 20,000 persons.

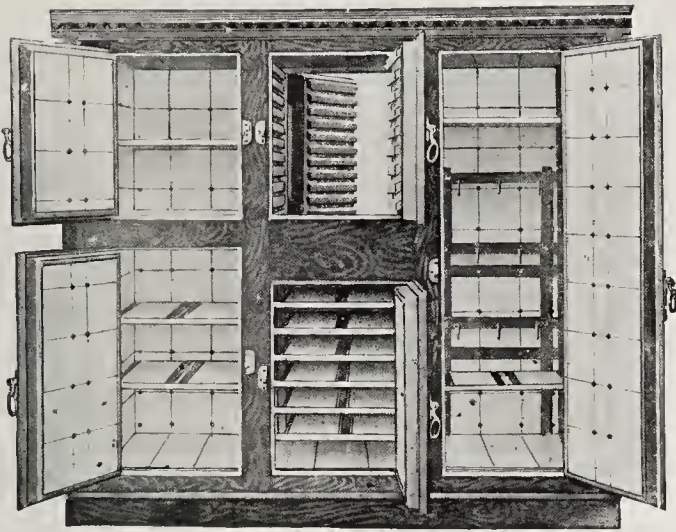
In addition to these extensions, the whole grand-stand has been rebuilt to a large extent and the upper part is now being remodeled on a more modern basis. This fair is educational, picturesque, stimulative, promotive of good citizenship, good fellowship and business and industrial enterprise. The people feel that it is something in which they enjoy an equal partnership of investment and benefit.

Minneapolis is, perhaps, unique in one real estate and building feature, which is the natural result of its exceptional lake side properties.

On the shores of all of these little bodies of water are springing up groups of cottages and small dwellings, which constitute hamlets and villages within the city.

None of these is growing more rapidly than that lying west and southwest of Lake Harriet. This section of the city, which for a long time was deserted, is in great demand by a class of people desirous of owning their own homes, but who have but little money for such investment.

These houses are being built by mechanics and thrifty laboring men, and there promises to be an extensive settlement of houses costing from \$300 to \$1,000. Though they are cheap and unpretentious, the very quality in the characters of their owners which enabled them to own a house at all, will cause them to keep those hard-earned homes neat, and the grounds and surroundings in perfect order.



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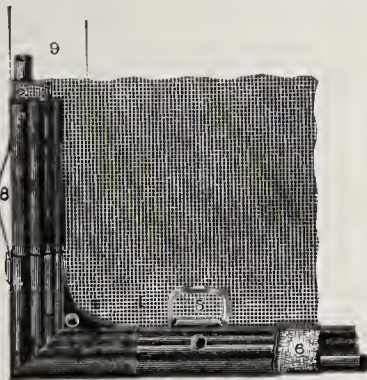
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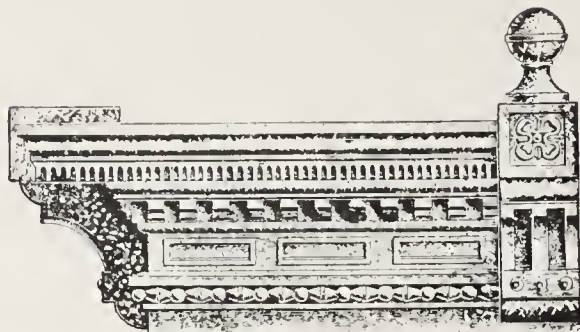
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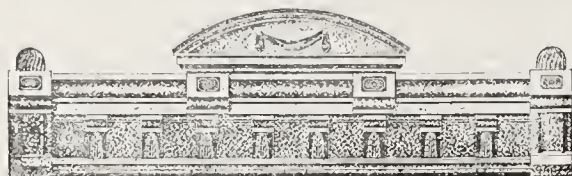
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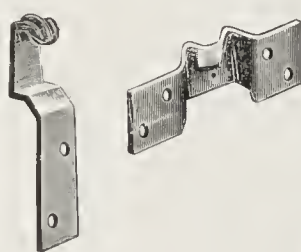
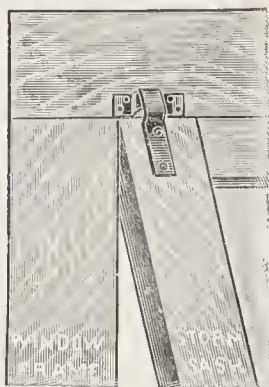
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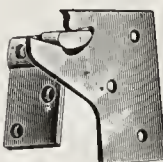
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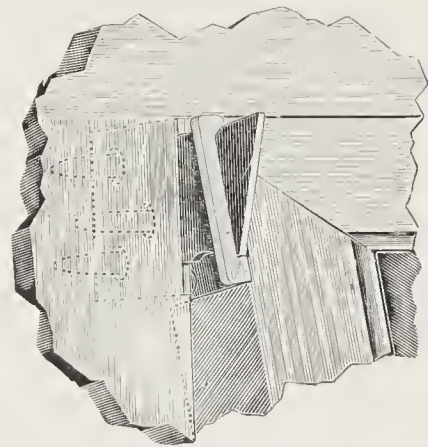
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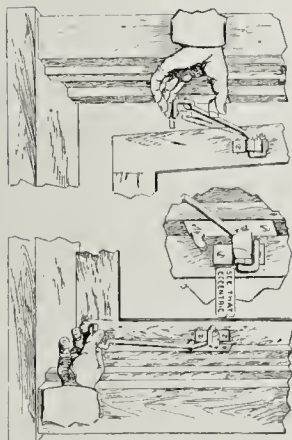
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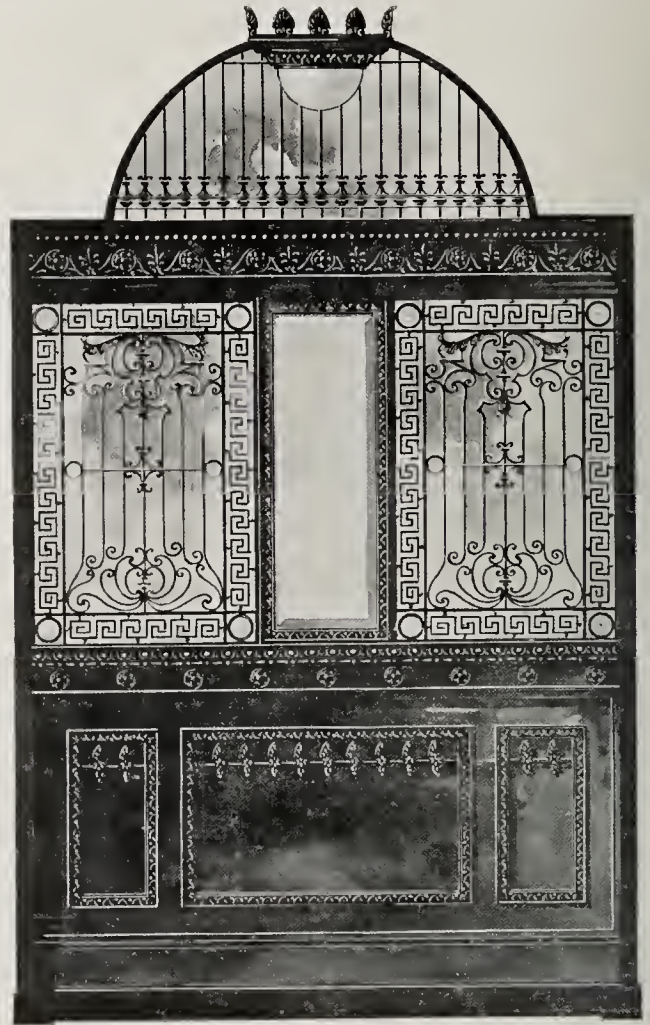


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