

PHOTOGRAPHS THAT ARE RICH IN SUGGESTION FOR EXPOSITION ARCHITECTURE.

Continued From Page One.

before; but his examples had a healthy effect upon the practice of the architectural profession in the United States, as it set other ambitious draftsmen to thinking out new problems on the application of old forms to new ideas. So American architecture grew progressive. Ithurbarton was its Messiah.

Spanish architecture, which presents itself as a practical solution of the scheme most adapted to the St. Louis Exposition, was taken up by Mr. Richardson, and the Cathedral at Salamanca furnished the inspiration for the splendid Trinity Church of Boston. Another example of the application of Spanish forms and details to a great American building is that of the Cathedral of Seville, at Seville, which was almost copied in some of its most important features—namely the campanile—in the Madison Square Garden, in New York City.

When the Louisiana Purchase was accomplished, there was little of importance, architecturally, west of the Mississippi River, and those few examples were the simplest Spanish forms of architecture applied to the needs of the mission. The Franciscan monks brought with them, besides true religion, a fund of energy and a knowledge of what to do under the circumstances—unusual circumstances they were, too, that were encountered. It was not always the force of Spanish arms that carried with them conviction, and after the monks had devoted themselves in a resplendent wilderness to the building up of a faith, they turned, with just as much enthusiasm, to the building up of places in which the faith might be proselyted and maintained. Away back in those troublous times, there was no funny world—three men and another man—to "talk" about what "we" had done or were doing; but there was every reason to

either a good or a bad imitation of it. At Atlanta, when the conditions were so radically different as could be imagined, a fair was held in 1895, where of "court of honor" or a feature equivalent to it, was made conspicuous. This followed upon the Chicago event, where the natural lesson suggested itself as one of the pillars of the Columbian Exposition. The idea of water as a part of the Atlanta scheme was impractical. In the case of the buildings, the classical lines of the Chicago Fair, while not followed, were emulated.

Then came the Trans-Mississippi Exposition at Omaha. There was a group of new buildings, some of them particularly rendered, built of wood, covered with "stucco" and made as much like "Castles" as was practical. Omaha also had a great central court, and sought to provide an artificial lagoon, with which the fair managers had no end of trouble. It never in fact looked and required constant rework, and it added much to the dignity of the scheme, although the water was not always clean and clear. It is not necessary to have a lagoon as a feature of a great international event, unless the conditions are natural, and St. Louis will wisely work away from an imitation of Chicago, not to try to build artificial lagoons and lakes that are not part of a landscape that is natural enough in its way.

It is not necessary for St. Louis to copy anything or copywork work, unless it be in the remembrance that a great historical event is to be celebrated, and to do so in a contemporary. People who are not "classical" and who do not like the other fair who succeeded it will be refreshed by looking in St. Louis something different. The comparison will be carried out in buildings that mark the celebration of the birth of a nation, a great territory, of which Missouri is a part. Particularly is this true when assurance follows that the style of buildings is adapted to the climatic conditions that will obtain here in the summer season, while the show is going on—and not only in 1900, but before

of the details of Spanish architecture to the African users, rare doorways, overhanging eaves, deep corridors and shaded galleries bear evidence of its practical and decorative worth.

There is much that is practical for a central feature about which could be grouped the buildings of the exposition of 1900. A great plaza, a ball-room, not necessarily for ball-rooming, but to be used as an amphitheater for games and races. The same space also to be used for displays of prize livestock, horse races, automobile and bicycle races and the hydro-aerobics show to which such an amphitheater might be devoted.

At Chicago, order had to be sought for among the buildings of foreign nations and in the Midway Plaisance, but in St. Louis, with its wealth of Southern coloring, there would be a total expression that would at least have the appearance of being original in its application and appropriate to all of the existing conditions. Water is a necessity, not necessarily to be found, but it is not true that it should form any conspicuous feature of the general picture.

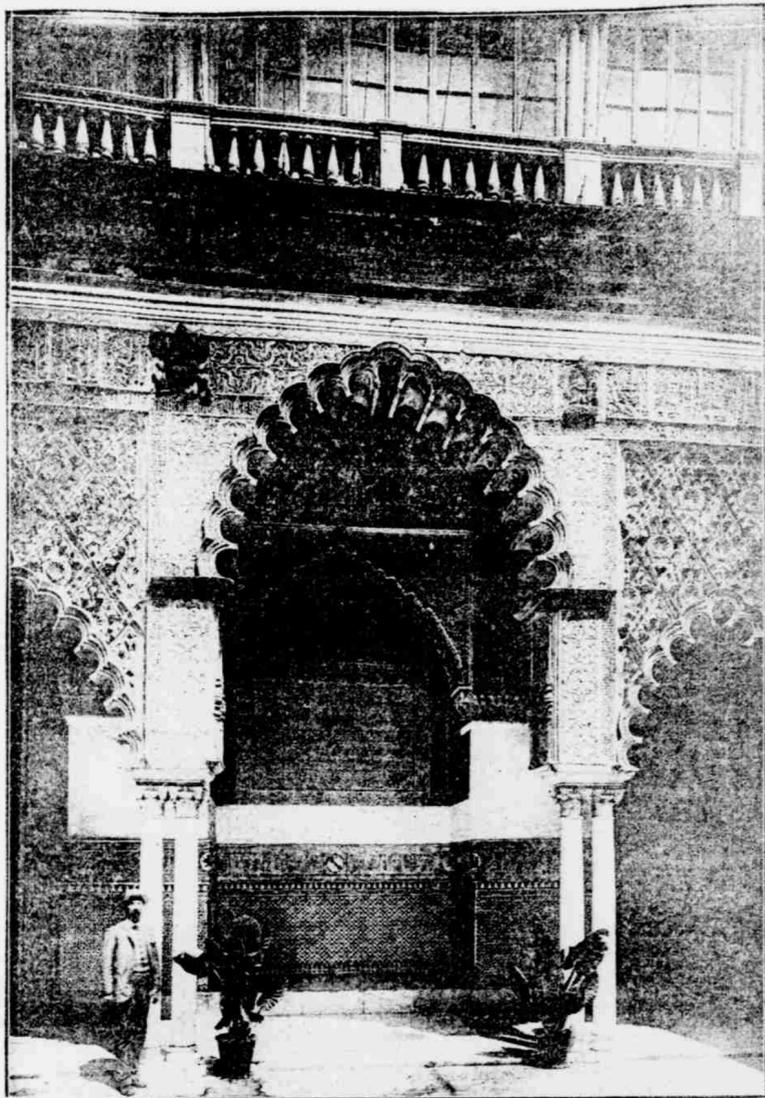
Besides the fine line examples of Spanish architecture in America that have been mentioned, Trinity Church in Boston and the Madison Square Garden in New York, there is another that should not be overlooked in connection with the study of the style. That is the Spanish University at Los Angeles, in California. It might have been that the influence of Southern California suggested what might be done, but it was to the better Spanish work that the architects went for the ideas that worked out the building that now shows themselves around the splendid quadrangle at Palo Alto.

If comparisons are needed to show the advancement of art, they are to be found on all sides, but there are those of utilitarianism and not of design. The same forms lend themselves readily to the display that is theatrical, which is what the French are

seeking this year in their exposition at Paris, which is to open on Easter Sunday—a fitting beginning of a period of revival. Whether the French architects are after something new and hygienic is not told in the stories of what their fair will be; but that they have obtained the better quality is shown in the published pictures of their buildings. This year the feature of the French display is to be the Eiffel tower, which lifts to its 1,063-foot height in the air, is to be pointed out here, as that it may be characterized in an exhibition of the artistic mind, with which, however, it is to be decorated at night. Paris will certainly have a higher work of art and more for its share at the whole exposition, the building and the tower, than a city of a kind of regular representation. The statement advanced is that the historical comparison is in the same line as the improvement of the environment, and in this the work—three men and another man—will win.

At St. Louis should be just as consistent. There is a rapid and clean in the style suggested, and in St. Louis, the comparison is to be made, as there were some things in the air, but at night there is the breath from the earth that sweeps over the garden, and in its efforts to bring a better for the day's atmosphere. It will undoubtedly be as hot as in 1893 as it was last summer, and the absence of the air, the open country, the pleasant scenery in windows, the enduring frame taken in the courtyard, the soft coloring and delicate ornamentation of the architecture of Spain are all appropriate and consistent in our summer conditions.

And this style would be typical of a time and of an event, and it is the time and the event that we are eager to celebrate. There is every reason for the use of the Spanish forms—romantic, romantic, sentimental and historical. It reflects the time of the Louisiana Purchase. Whatever it may be, let it be good.



An Enriched Entrance Door to a Mosque in a Street in Tangier, Morocco, Exhibiting a Not Uncommon Treatment.



A Hospital at Braga, Portugal—Suggestion for a Massing of Effects.

See the first person plural, because every one contributed his share. From the priests who did the thinking to the converted Indians who carried the stores from the mountains, on their backs, and led them in the trenches to receive what would be the superstructure wall of the missions and monasteries, everybody worked. And the work was not funny, but downright serious business; as serious as the religion that the old buildings are still crumbling monuments of.

There is a whole world of romance, poetry, sentiment and what not, associated with these old buildings that are gradually being washed away by the elements and blown away by the winds of time; and no more interesting spots, historically, exist on this continent than those whose importance in the centuries that have passed justified their marking as milestones of time by missions and the monasteries of the Franciscan Fathers who carried the banner of their faith into the wilderness.

It is all very poetic when one thinks of it seriously, and when it is remembered that there is a comparative absence of that trail of blood that marked the Spanish conquests in South America and what is now Old Mexico, it becomes a picture as peaceful as one of the old buildings that the monks built in Southern California and in Arizona and New Mexico, that are now crumbling away, whether of stone or adobe.

That is the architecture that marked Western North America at the time the Louisiana Purchase was consummated, and it is of that purchase and that time that the Exposition of 1900 is planned to celebrate.

Taking this fact into consideration, and remembering that the Spanish forms of architecture are utilitarian in their application to the needs of St. Louis at such a time of year as the Exposition will be carried on, the matter of the scheme presents itself as one which is best suited by the adoption of the style of Spain. Since the Columbian Exposition of 1893 every fair has been

then and after the event has itself become history.

There is a liberal expression of Spanish feeling in the preparation of the plans for the buildings for the Pan-American Exposition, to be held in Buffalo next year, and some of them are designed with the idea of bringing out a sentiment that applies to the countries of South America due to the earlier Spanish occupancy. Still, the conditions, climatic and otherwise, are largely the same in Buffalo as in Chicago. There is a background of blue in the canopy of the summer sky above, and the buildings that are of Spanish lineage in design will simply harmonize with the surroundings, because the designs are not ultra-Spanish. But that style, carried out in detail, would not only harmonize in all that will be found in Southeast Missouri, but would become a part of the landscape itself, a perfectly rendered picture of sky and landscape, with the buildings in the foreground.

There are two sides for the summer here; a copper dome that dips down to the brown prairie, or a clear blue ether that dies away into the gray of the horizon. Here it is that the red, brown, orange and cream colors fit and blend and assimilate with the colors of the sky or the tones of the earth. The picture would be a perfectly appropriate one, framed with a sentiment that expresses itself best in its architectural harmony. Those who wave a sentiment into the fabric of the earlier Spanish buildings, coupled with the decorative recesses, the thick walls, the open courts, the fountains and the airy balconies, balustrades, arcades and cloisters that the protection from heat demanded, and decorated all with a quaint and almost barbaric tracery that carried with it an artistic expression not found elsewhere.

The appropriateness of the Spanish styles to countries of extreme heat is shown in what the Moors have done with it, and its carrying over into Africa. The sky that glares down on Algeria and Morocco with remorseless fervor is the sky of Spain, with an added intensity, and in the applications



COURTYARD AT SALAMANCA—SHOWING UPPER TIERS OF GALLERIES.