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Two Important State Association Meetings.

The Illinois State Association of Architects will hold its annual meeting October 14. As this is the first meeting of the association since June, and matters of importance to the profession in the state, as well as the election of officers, will occupy the meeting, it is important that all members make a special point to be present. The second annual meeting of the Western New York State Association of Architects will be held in Syracuse, Tuesday and Wednesday, October 8 and 9, 1889, with headquarters at the Leland Hotel, where an assembly room, committee rooms, etc., have been provided for the use of the convention. It has been found necessary by the Executive Committee to change the date from the first to the second Tuesday on account of the democratic state convention, which will occupy the Leland Hotel at that time. An exhibition of architectural drawings, photographs, etc., will be one of the features of this convention, to which all are earnestly invited to contribute.

Preparations for the Joint Convention.

Active preparations for the joint convention are being made by the architects of the State of Ohio for the entertainment of those attending. While this is being done locally, the profession throughout the country should be active in outlining the work which is to come before the convention. It should be realized that the possibilities for future growth, which have never been so far-reaching in the history of any architectural association, should be met with the utmost wisdom and the foundations of the upbuilding be well considered and well laid. While this country is considering plans for perfecting commercial relations between the seventeen different republics composing the American Continent, why should not the architectural profession take upon itself a similar work and broaden the field of development in a like degree. We have before called attention to the fact that American architects miss great opportunities for professional advancement by forgetting that there is a vast territory on this continent outside of the United States in which architectural education is neglected, that architectural work is largely done by foreign architects and that it devolves upon those of the profession in this country to see what can be done toward changing and bettering these conditions. Then, too, the question of education is an important one. Aside from the architectural departments in a few colleges, there is no place in which the architect can receive training except in the office of some practitioner. Some definite plan looking to a national school of architecture should be developed, and perhaps in the direction of securing the introduction of elementary studies in the drawing departments of our public schools. It is the consideration of such projects as these that will tend to make the convention historical, and their patient and persevering accomplishment that will develop that much looked for but evasive, yet certain to evolve from the seeming chaos of the present, "American style." All matters that are to come before the convention for consideration should be well thought over and arranged before that meeting takes place, so that the business may be done with dispatch and still not suffer from the incorrectness that is sure to attend too hasty action. A committee should be appointed to secure proper recognition of the profession in the designing of buildings for the World's Fair.

The Revised
Plumbing
Regulations
for Chicago.

The Department of Health of the city of Chicago has just issued, over the signature of Swayne Wickersham, commissioner of health, a new edition of the "rules and regulations governing the drainage and plumbing of new buildings," containing much new matter, and making more stringent requirements than ever before. These rules we publish in full elsewhere in our columns. Many of the new requirements are but the expression of what are now axioms with all who believe that human life and health are more valuable to the community than the dollars saved by cheap plumbing. A few of the provisions are so worded as to leave in doubt their full and exact meaning. A few will provoke criticism from those who, believing equally in the need of better work, yet differ in their notion of what is really the better way. One or two of the requirements are either wholly useless or else practically impossible of fulfillment, if they are to be interpreted as meaning just what the words appear to say, without allowance for a liberal interpretation. We shall be glad to publish in our columns any brief comments or suggestions that plumbers and architects may desire to make. It is a work of great difficulty to frame a set of regulations in any department of building that shall apply without qualification to any and all of the complicated structures made necessary by modern conditions; and methods of plumbing and drainage are no exception in this regard. It is no easy matter, under constantly changing conditions, to frame a series of general regulations that shall at the same time compel good work and allow such latitude in choice of methods, materials and inventions, as will permit of the adoption of the best way or thing for the specific case. It is for this very reason that many details of such regulations should be left, so far as possible, to the discretion of a competent official, whose rulings, not being matter of statute, may be the more readily revised to meet the demands of these changing methods, materials and appliances. It is not strange that each decided move toward more stringent requirements should call forth discussion, and meet with some honest opposition. But only good can come of such moves, whether the resulting discussion proves the changes wholly wise, or defective in some few points. We are extremely glad that the Department of Health of this city has resolved to tighten the reins.

Some Details
of the New
Plumbing
Regulations.

The revised regulations for the plumbing and drainage of new buildings prohibit "the use of pan closets." We hope that this is a post mortem provision, and that the pan closet has died a merited death before this. We should even be willing to see included in this prohibition the valve and plunger types of closet, being willing to spare the better of this sort for the sake of being rid of the worse forms. The provision that the soil-pipe shall be extended two feet above the highest part of the roof is useless in a building with a high-pitched roof without dormers; down drafts not being objectionable so long as air actually has a free circulation either way. There is no explicit prohibition of the use of wrought-iron soil and waste pipe, but its use is by implication forbidden in the affirmative provision that "All iron pipes must be sound, free from holes or cracks and of the grade known in commerce as extra heavy"; and that "Tar-coated cast-iron pipe shall be used." The former clause is followed by a list of weights to be taken as the standard, the weights mentioned being those of extra heavy

cast-iron; and the natural interpretation of the latter clause is that "iron pipe shall be cast-iron and tar-coated," though a strained interpretation might make it mean that if cast-iron pipe is used it must be tar-coated. If, as appears probable, it was intended to exclude wrought-iron soil-pipe, the advocates of the Durham system will certainly ask for a reopening of the question. By the paragraph relating to the protection of traps from syphonage, we understand that back venting is required for every trap. We incline to think that this ruling is premature, since it decides *ex cathedra* an open question in which the argument is by no means all on one side, nor the final outcome assured. There are in the market several traps and several types of syphon closet for which the claim is made that they are unsyphonable under any conditions found in actual practice. If this claim can be substantiated there is evidently a great gain in simplicity and economy by the omission of the vent-pipe and its connections. The paragraphs with regard to refrigerator wastes and sediment pipe from range boilers, while wise in intention, do not take sufficient account of requirements often met in practice in the matter of location of fixtures. The provision with regard to ventilation of rooms in which water-closets are placed commands emphatic approval. We are not sorry to see the wooden washtrey go; it was sure to linger till such a summary requirement put an end to its musty career.

A Prize
Competition
for a National
Emblem.

A gentleman in Scranton, Pa., Colonel J. A. Price, to test his belief that in Indian corn can be found the most adaptable plant, both in art and architecture, for adoption as a national flower, has sent a communication on the subject to the *Decorator and Furnisher*. That journal outlines Mr. Price's arguments and states his plan as follows:

It is, of course, maize or Indian corn which possesses unusual variety in its stalk, leaf, plume, silk, husk and ear, every part of which in form is intrinsically and essentially beautiful and capable of adoption extensively in both art and architecture. Nor does variety end in its form, its grace of line and its light suggestive movement, but it is most richly abounding in colors that refresh and cheer, the greens of summer and the gold of autumn, each in splendid variety and of astonishing delicacy. The fruit even affords still a field for expansion, both in general form and in detail, while the shaded white of the white ear, the tinted red of the red ear, and the shaded and tinted yellow of the yellow ear, all contribute to infinite variety and immense possibility in ornament.

Colonel J. A. Price, of Scranton, Pa., has authorized us to offer three prizes amounting to \$100, and divided into a first prize of \$50, a second of \$30 and a third of \$20 for the best adaptation of maize in the industrial and architectural arts.

No limitations are imposed upon the designer as to material, and workers in the metals, stone, glass, wood, paper, textiles, etc., are all invited to compete.

Suggestions in architectural design need not embrace a whole building but merely some distinctive part to characterize the whole.

All designs, which must be in black and white, should be received at this office on or before December 5, 1889, and bear a fictitious signature, accompanied by a sealed envelope having on the outside a similar signature, and inclosing the name and address of the designer.

The following gentlemen, who are eminently representative in different departments of industrial art, have consented to act as a committee of award: Herbert E. Streeter (J. F. & J. G. Low), E. Spencer Hall (Herter Bros.), Alfred Trumble (art critic).

This would seem to us to be an immensely interesting competition, and while we are not prepared to indorse completely this choice of a national emblem, still we should like to see a large number of carefully prepared competitive drawings submitted in the competition as it is in the direction of a higher development in art and architecture.

The Expert in
the St. Louis
City Hall
Competition.

It is now authoritatively announced that Professor William E. Ware, of Columbia College, New York, has been tendered the position of expert in the competition for the St. Louis City Hall, and has signified his acceptance. No wiser selection could have been made, Professor Ware having already acted several times in this capacity with distinguished success, and being equally popular with both eastern and western

architects. The city hall committee will claim ownership of all premiated designs, as announced in their code. All other designs will remain the property of their authors and will not be used in any degree unless by subsequent arrangement with their owners, and adequate compensation. While an exhibition of the designs received would be regarded favorably by the city authorities, no decision can be announced at present. Probably it will be necessary to await the arrival of the drawings, and then to arrange with the competing architects as to the exhibition and the manner of conducting it. There are many reasons why such an exhibition is desirable, both as a matter of public education and as an advertisement to the architects participating. It is to be hoped that some plan will be devised for a suitable display of what now promises to be the finest set of architectural designs ever presented in a public competition in this country. The date for the receipt of all plans is November 1, 1889.

An Official Journal Published By the N. A. B. An important movement in the work of the National Association of Builders is the establishment of a regular monthly publication, called *The Builders' Exchange*, controlled and edited by Secretary W. H. Sayward. The unsatisfactory results of the work of sending circulars of information to the different members of exchanges, numbering over five thousand, was the prime cause, and the result is a well gotten up and printed sixteen-page journal. The August and September numbers at hand contain articles by the editor upon the pressing questions of the day, such as permanent arbitration, apprenticeship, etc. An exhaustive article upon the value and use of the standard contract is valuable and convincing, and it is to such purposes as these that the pages of the journal will be devoted. Reports from affiliated bodies and letters from members, discussions of trade methods, etc., will conduce to make *The Builders' Exchange* much sought after by every member who aims at progression and business success. That the journal will be carefully edited and never allowed to drift into fields that will bring the association which it represents into disrepute, is not doubted by those who know its editor. His judgment is seldom, if ever, at fault, and in our opinion has never been more correct than in placing a regularly circulated periodical full of matter pertaining to the practical work of the class before the members of the National Association. We welcome the journal, and congratulate the association upon possessing a secretary with such undoubted genius for organization and cool judgment of the needs of his profession.

The Delays in the Grant Monument Competition. It is something over four years since a monument to General Grant was projected at New York City, and while we have refrained from remarking upon the progress or rather lack of progress that has characterized the movement, it has been referred to in the public prints until its consummation has become somewhat synonymous of the millennium. While we cannot give the causes for the delay, we can give the facts, and they speak for themselves. The monument took tangible shape in a meeting of one hundred citizens said to represent three or four times that many million dollars, who formed a monument association, with Professor Richard T. Greener secretary. It was also said that this was a sufficient guarantee that the competition would be an honorable one, and the limit was placed at \$500,000, but one design was received to cost \$900,000. After once extending the time limiting the reception of designs from

November 1 to January 2, in itself an unwarranted proceeding, the competition was declared closed by the monument association on January 2, last, and on January 15 a board of experts was appointed. These, selected from among the most notable of New York architects, were Napoleon Le Brun, James Renwick, Professor William R. Ware of Columbia College, George B. Post, Professor S. Wolf and James E. Ware. The drawings were not hung for the inspection of the board of experts until March 5. The experts immediately proceeded with their work and prepared their report and it was supposed that on April 27, the anniversary of Grant's birthday, that the association would make its final report. This was not forthcoming at that time, and there now seems little prospect of a final announcement for some time to come.

Unwarranted Publication of the Grant Competition. Meanwhile, one of the conditions of the competition was not only that the authorship of designs should not be revealed, but that the public should not see them until after the award. Notwithstanding this, as early as March or April the privilege of photographing the designs was sold to a firm of publishers, and about May 18 an article illustrated by fifteen of the sixty odd designs was published in whole or in part by those papers throughout the country that cared to pay the magnificent sum of \$12 for the privilege. And now comes the second and most censurable breach of confidence, in the publication of the alleged premium designs in advance of the association's report. It is useless for the secretary to say that no one in his association could have been guilty of this breach of trust. The selling of the privilege to photograph and publish, which must have been officially authorized, is sufficient to indicate that some sort of a bargain was made and the contract is simply being carried out. If it were not for this most positive of circumstantial evidence, some suspicion might involve the members of the board of experts. As it is, they just escape the fate of those who are found in bad company. It is hoped that the Grant Monument Committee will immediately announce the result of the competition, and that they may escape the almost certain civil prosecution for allowing the publication, by the architects who have copyrighted their designs. The moral to this tale is that which can be read in the history of almost every public competition which this country has seen. If architects will compete under other rules than those which they themselves have laid down as proper, they must expect ill treatment. Otherwise, the result seems to be the same, whether the committee be composed of one hundred millionaires or the commissioners of Wayback crossroads.

An Upward Tendency in the Material Market. While the commercial interests of the United States have not suffered from panic, or even an apparent loss of confidence in the different lines of trade, there has been a certain depression observable, and in the building material line, which includes such a large part of our manufactures, from iron and steel to lumber, prices have ranged lower than ever before, except in times of positive panic. It is apparent that with an upward tendency in all markets there is commencing to be felt a corresponding demand. In iron, prices have advanced twenty per cent in less than two months and the supply does not equal the present demand. As iron is the barometer of trade and by its rise or fall is the general trade of the country indicated, it is apparent that we are entering upon an era of greater and more prosperous activity.

The Art Exhibit at the Chicago Exposition: Notes and Observations.

BY H. C. PAYNE.

WE shall try and recognize a fact not recognized at all in that large proportion of writing on art that is written for its own sake, and we think not sufficiently in that smaller quantity that is written for the sake of the art it characterizes, namely, that the pleasure and use to be found in any art production worth writing or thinking about, lies in an understanding of what it does rather than of what it fails to do. Such painting as does not express somewhere, in some degree, some insight, some sensitiveness beyond the average possession, that alone makes the artist and justifies the calling, we do not consider worthy of serious thought or comment.

While admitting the value of that balance in faculty which renders the observer sensitive to the faults as well as to the virtues of a picture, we believe that sound ends in art criticism are only served when the writer, not ignoring failure and incompleteness in the work considered, dwells mainly upon its achievement. So reversing the fashionable method which uses the faculty of observation mainly in the discerning of faults which, estimated from the standpoint of the artist's intention, are relative and secondary, and the power of literary execution (literally execution for the artist) in the exploiting of them bringing but a poor remnant of energy to a consideration of those things in his work which are its essence and reason for being, we shall use our best endeavor to convey an impression of the good in the works we consider.

It is, perhaps, impossible for any individual to form an entirely just estimate of many of the paintings in a collection so varied in scope and aim as this year's art exhibit at the exposition, many of the canvases being the expression of personalities, and temperaments more or less at variance with his own. So if he would avoid frequent and gross injustice in estimates, he must constantly sit upon himself in judgment. We find in the opportunity afforded by the large number of the works of one of the most notable among resident American painters, William M. Chase, a justification for a more lengthy estimate of this painter than the relative value of his work in the exhibit would justify.

We are impressed first with his extreme facility, a facility which enables him to treat the most diverse themes, and nearly always in a way that gives his work some legitimate reason for being. To say as it has been said that his is only a faculty of the brush is to ignore some qualities less obvious undoubtedly than his more insistent ones, and less easily defined, but none the less facts to be taken into any critical estimate of his work. The reason that these finer qualities are less obvious lies in the fact that they are contained mainly in his smaller canvases and only rarely found in his larger ones. Really, these larger canvases convey an undue impression of characteristics. They represent in fact but the smaller portion of the energy here expended. Yet by virtue of their large claim upon the eye, they form the largest factor in a cursory estimate of this painter's art, which, inasmuch as they are the least adequate, and accent most sharply the painter's deficiencies, is of necessity an undervaluing one. We think that Mr. Chase has, with one exception, expressed the best of himself in his landscapes. The exception is the pastel portrait of his wife—No. 114. This picture, we believe, on the whole, to be the best in the room. Within its requirements it seems to us complete. The figure is spontaneous and the face expressive. The drawing is superb. While we are conscious of a decorative intention in the blue-green scheme of the canvas, an intention well realized in its delicately harmonious notes, yet the figure and head are so well conceived and painted that the idea of the individual is not subordinate or suppressed, as we shall have occasion to note is sometimes the case in other canvases of a similar scope. Among the other canvases that demonstrate the inadequacy of the estimate resulting from the considerable preponderance in point of space of such mere cleverness (respectable in its way) as the red background with the girl accessory, and No. 80, portrait of a pink dress, we would designate No. 133, "In the Park." The picture is a wonderfully true transcription of a bit of park landscape; the foreground dotted with filtered September sunlight, which floods unhindered the trees and lawn beyond. The more subtle facts of air and light, and the more palpable ones of space and form, are perceived and rendered with delicacy and truth. There is in it none of that vanity of the brush that leaves so many of his canvases empty of aught finer than textures and treatment, and decorative values of color. This undue technical consciousness, which seeks first artistic manner, is here subordinate to an earnest striving after the thing itself.

No. 84, "Hackensack River," is another example of Mr. Chase's capacity to see and express the less superficial facts in a landscape theme. Here is a gray *spirit* of a gray day revealed through the palpable tangible forms of it, and with an ease and facility of treatment altogether delightful because not an end.

No. 76, "The Terrace, Central Park," a bit of gray midday summer sunlight, is a most carefully executed piece of park landscape. The difficulties offered to the painter in its slightly contrasted tints and values are met and overcome by a direct and painstaking execution. You feel a certainty as to its spaces and clear definition in its great variety of tree and shrub forms. The painter has refrained from the clever shorthand which he so well understands, recognizing that it would here be inapt, for no less degree of representation could so satisfactorily convey that characteristic of subtle definition which is the special appeal of the theme.

No. 74, "Summer," illustrates further the same qualities in the painter. It is painted with the same keen perception of subtle differences, the same sympathy with summer and sunlight. It is, we think, even better in quality than No. 76. No. 77, "Early morning in the Park," is another picture of the same scope, and is painted in the same spirit as 74 and 76, and as thoroughly delightful. No. 70, "A Gray Day in the Park"; No. 120, "Sunlight"; and No. 121, "Boathouse," also demonstrate a faculty of close and sympathetic observation. We do not think or assert that these landscapes are the expression of a very high thought in landscape art. They are too nearly transcriptions, and not enough interpretations. They contain too little of that rarer charm found only in the exceptional and fleeting. Though he is, even in his best work, always more the painter, the transcriber of qualities and facts, using them more for their own sake than for the sake of a thought inspired by them; yet in these landscapes and in such a portrait as 114, representing in their technical qualities much trained energy and admirable alertness of faculty, rarely at fault in respect to the surfaces of things, we find also evidence of intuitions and understandings that bring him sometimes in touch with the spirit and essence of them, and justifies an estimate that ranks him at his best, not only painter but artist. We will now note a few pictures which best illustrate Mr. Chase's most characteristic faculty, namely, a fine decorative sense as to color, forms and arrangement, and a brush with one exception capable to the point of illusion in treating surfaces and textures. "Little Lord Fauntleroy" is a masterpiece of superficial painting. The grace, at least, if not the deeper charm of a sweet childhood, is here. The costume and furnishings of curtain, rug, chair and cushion are well conceived as relative color, and marvelously painted. Its limitation is that it contains only so much of the *idea* of the child as does the stage picture without the text. The child does not speak, he only poses, though very well.

In No. 80, "The Lady in the Pink Dress," or more fitly the pink dress on the lady. There is the same marvelous execution. The dress could not be better painted. If 65, "A Comfortable Corner," a Japanese conception, were as frankly decorative as the art which has inspired it, it would be thoroughly delightful; as it is, the artist has painted a very fine piece of furnishing.

In many of his pictures, as in No. 114, his color motive has but a few notes, here he uses the whole gamut of color, and harmoniously. The failure in the picture is in the head. As a representation of the substance and texture of flesh within its own semi-decorative requirements, it is bad, and it subordinates almost to the point of suppression the idea of the individual. This subordination, a serious fault here, becomes intrinsic failure in the portrait of the lady in pink. Although in no art not frankly decorative, can any firmness of decorative treatment or conception justify the lack of human idea in a figure and head which, as in "A Comfortable Corner," form the chief feature in a canvas, yet this picture has so much of the intention and contains so much of the charm of an art which, within its own scope, is sufficiency, that we can almost accept as adequate its decorative achievement. In this portrait in pink it is otherwise; here is no sufficient decorative compensation for its failure in representation of the individual. If solidity is not the highest technical value in a lady's portrait, and although the painter may, by too uncompromising a rendering of the third dimension, sacrifice too much of the delicacy which is characteristic, and should also be an aim, yet mere prettiness will not compensate for the lack of this quality. Nor will masterly workmanship in the painting of a dress qualify failure in the rendering of personality, where personality is or should be the intention, or serve but to accent it, as here. We find, then, in Mr. Chase's art, as suggested by the contents of this room, these limitations, a faulty technical faculty, in respect to the third dimension, which

nearly always, while defining clearly the material and textures which clothe his large figures, leaves some uncertainty as to the underlying form. A failure in his large heads in respect to quality and texture, as well as substance of flesh. A lack of those subtler faculties of observation and expression which save feminine grace and delicacy from prettiness in his more finished execution, and characterization from any touch of caricature in his bolder and more suggestive treatment; and, finally, in his painting of life, an absence of sympathy with the personal and the real, which, in his conception subordinates always (as even in No. 114, portrait of his wife) the idea of the *person* to ideas of decoration or of execution.

Among the host of good pictures which form the bulk of the rest of this collection, there are a few which separate themselves from the others in our interest, and especially inspire thought. Of these we shall mainly speak. We would designate as first in charm and repleteness of suggestion, No. 63, "Twilight," by Cazin. Slight as it is in intention, it is, we think, the most perfect picture in the collection, for no other unites in such perfect balance so high a degree of inborn artist's faculty and painter's science. It seems to us a principle in so material an art as the painter's, that execution should equal thought; especially we feel that in such a theme as this, the least vagueness or uncertainty in expression would sensibly hinder the conveying of that rare immaterial charm which is its special appeal. From this picture so consummate an artist as Tryon may learn that the stillness and even the mystery of evening may be best rendered by a direct painter's treatment. In "The Rising Morn," 417, by Tryon, although you feel that the *artist* has entered deeply, and with perfect sympathy, into the beautiful spirit of his theme, a sense of striving on the *painter's* part, hinders our full enjoyment.

In "Early Spring Evening," No. 419, the painter's art is more perfect. We do not wish to imply that this artist brings less than a fine technical intelligence to the interpretation of the rare and beautiful moments he elects to paint. In fact, his methods seem to us to have a rare adaptation to the requirements of his themes, we wish to point out the supremacy of the art in Cazin's picture rather than to qualify Tryon's. Mr. Inness is the pure idealist in the later developments of his thought in landscape art, possessing more feeling than innate workman faculty, and hence lacking some of the capacity for masterly craftsmanship, which, when united, as in Cazin, with the deepest feeling, is more perfect qualification, yet his passionate love for nature has wrought for itself a mode of expression less direct in itself, and less directly reached than Cazin's, but finely adaptive, and intensely personal. Mr. Inness always feels first the characteristic and typical fact in his theme, and impresses you with it. No. 250, "Spring," is more than an *incident* of spring; it is an *idea* of it, of its vivid yet tender green, of the cool mystery of its woodland spaces. It is better than nature; it is a great artist's thought about it. In 252, "Sunlight in the Woods," is conveyed the same strong impression of the typical charm of time and place. There is no undue and disturbing consciousness of trivial incidental fact or form. His trees, his grasses, his figures, his skies, do not exist for their own sake, but as the medium of a thought, here a thought of filtered sunlight, there a thought of tender spring.

No. 56, "The Crane Ornament," by Brush, represents an Aztec Indian executing in low relief on a marble wall a figure conventionalized from a crane which he studies as a model. This is one of those rare canvases that paints an incident so truly and with such intuition of its most vital moment that it carries you far outside of its own bit of story-telling into all kindred activity. The pose of the figure suggests that he has turned his head from studying a feature of his model more in front to regard a part farther behind him. The relation of the head to the shoulders might be for a moment spontaneous and easy, but could not be sustained as here without constraint. This evident unconsciousness of an equally evident constraint, conveying an impression of absorption, is that touch in conception, taken with almost perfect execution, which makes this picture typical, great, an epic of a distinguishing energy of a race civilization.

One of the most beautiful effects of sky and water that we have ever seen is No. 389, "Calm Evening," by Edward Simmons. The picture is painted with a masterly directness. It represents, to the degree of illusion, an exquisitely beautiful condition. The gentle glow of the eastern sky, with cumulous clouds still illumined by the sun, just set, is reflected to the horizon in water so still as to almost repeat both color and form. This stillness is accented by the long wake of a passing boat. In the rendering of calm, of expanse, and of exquisite charm of color, it is equally good.

Mr. Alexander Harrison has eight canvases in the collection, furnished out of the remnants of an old impulse, whose freshness was

spent long ago. In relation to "Le Crepuscule," which was exhibited here several years ago, they are commonplace, although two or three of them are charming pictures, notably 232, "The Wave."

In Frank Weston Benson's "Storm," No. 9, we feel the freshness of contact with nature that we do not in Mr. Harrison's. There is no picture in the collection which so well represents the movement of water. Mr. Benson's other picture, "Orpheus," is painted with just that subordination of realism in representation that its conception, an essentially decorative one, demands. It is, in its own semi-decorative way, a thoroughly delightful picture, equally charming in composition and color. In "Vespers" and "Portrait of a Young Woman," by Gari Melchers, we find no reason to question his right to the very high place given him by the most competent professional estimate of today. The portrait seems to us the best illustration of the characteristics we wish to distinguish. As a picture, and as a representation of an individual it is complete, satisfying. The whole treatment of the canvas, while it leaves all ideas of painting subordinate in our consciousness to the idea of the person, meets also all the material requirements of a high painter's art. It is a fine example of the best kind of realism in painting, the realism that clearly defines accessory and subordinate facts, without making them unduly insistent; a realism that, while possessing all the *go* of actuality, has yet an indefinable quality of reserve that raises it above mere gross materialism. We are aware of the substance of this figure, of the solidity of this head, of the color and texture of flesh, of the material and textures of this dress, of vibrating complements of harmonious color, but only as assisting a personality; in a word, as a representation of an individual, with *just* that emphasis that life itself gives in a moment well selected in respect to time and place, to the characteristic and personal; it is within the limits of art, complete. There is, however, another conception in art, one which necessitates in the observer a special point of view, a conception which places value in the fineness of the artist's thought about the persons or things he paints, rather than in vivid presentation of them. A good example of such conception is Mr. Abbott Thayer's portrait of two children, No. 411, especially the head of the girl.

Between this head and that in Mr. Melcher's portrait we can draw a more direct comparison than between the two canvases, for Mr. Thayer's picture as a whole does not so perfectly, as Mr. Melcher's, meet the requirements of its own thought. In this head there is certainly less vividness of portrayal of substance, quality textures and color of flesh, than in the other; in fact, there is some obvious failure in these respects which makes it unsatisfying to a degree to the observer into whose conception of high achievement in art enters, as a first condition, the idea of vivid transcription of obvious fact, yet it contains for some natures a higher charm than the other. No analysis or definition can convey to another this painter's thought of sweet childhood realized in this head. To those for whom it was painted it comes. If the whole canvas were as well painted within its own requirements as this head, it would be a great picture. The head of the younger child, while happy in suggestion, stops some short of proper definition, and the hands and wrists, while assisting the thought in conception of pose, are not very good, either as representation or suggestion, the hand in the left corner being absolutely bad. Mr. Charles E. Boutwood's portrait of Luther Laffin Mills is an exceptionally telling presentation of a marked personality, conforming both in conception and execution to the requirements of that higher portrait art which lays hold of and emphasizes distinguishing traits. It makes emphatic without staginess or cheap posing the idea of the jurist prosecutor. It is a portrait not easily forgotten. Mr. St. Gauden's portrait of Robert Louis Stevenson is an example of consummate art in the sculptor's medium of low relief. When the sculptor has for means of expression three dimensions, as when he works in full relief, the rendering of mere form is comparatively easy. In low relief which adds the painter's problem of the third dimension to his own special ones, masterly technical achievement is rare. When it exists as here, and not as an end, but as the medium for the expression of a rare and subtle personality which it realizes, it becomes great art. Here is thought and execution, each existing in a supreme degree, masterly craftsmanship and perfect conception. This portrait also, as Cazin's "Twilight," is complete art. "The Trumpeter," by F. D. Millet, is a remarkably fine piece of characterization. It is suggested by a personage in "Knickerbocker's History of New York," and is as fine in its painter's conception as Mr. Irving himself. It has the same spirit of quaint humor saved always from caricature.

We note others that are especially good, which we have not space to characterize.

The Artistic Use of the Imagination.*

BY LOUIS H. SULLIVAN, ARCHITECT.

HE is an artist, who, gifted with a capacity to receive impressions, and to transmit them in a more or less permanent form, adds, to the body of his work, a certain quality of spirit characteristic of himself.

This individual quality is natural to him as is his walk, or his gestures, or the inflections of his voice; and when the work of his hands first begins to assume that definiteness of form announcing growth, he for the first time, and with a certain joyful surprise notes those peculiarities, incidental or deep-set, as the case may be, which mark his work as a something existing more or less independently of the work of his fellows.

These peculiarities he will note much as one might see his own features for the first time in a mirror: that is to say, as something which unmistakably exists, and which, though he did not and could not create it, he nevertheless feels to be his own.

He is quick to perceive these beginnings, to mark their tendency, and to foster their growth; for he instinctively knows them for true children of his own emotions, and he is pleased with the likeness. He knows that he has had within him certain thoughts, certain feelings, certain longings; that the people and the objects daily surrounding him produce on him certain attractions and repulsions from which his aptitudes and the drift of his ambition take their rise and shape their course. He knows that many sights and sounds are food for him, that some make a stifling, others a wholesome air to breathe.

It is not probable that he reasons much about these things, for the true artist is, as he should be, rather a creature of instinct than of reason. It is only when, to the qualities of artist are added those of poet, that reflection takes a powerful hand in shaping the results.

Yet the artist will naturally seek in thought to project the line of his tendencies toward its goal, much as the mariner outward bound, after many days looks anxiously for the land. But the voice of the topman shouting "land ho!" does not bring that land a little nearer; for the wind must blow, the sails be trimmed, the helm shifted, soundings made, the pilot Prudence taken aboard and time elapse before a safe haven can be made and the cargo called secure. The artist is much such a ship,—a creature of wind and current, rising and falling on an unstable and capricious sea. Yet has he a compass and determined rudder, and if storms be not too fierce he will arrive.

Or shall I say that the artist is more like a rounded year, ushering in with a clamorous and nimble springtime, bearing charming flowers in his heyday, sobering and quieting with the heavy growths of summer, bearing rich fruitage in the mellow autumn. For the lapse of time thus works these varied changes, and the lapse of time alone can cause the artist flower to ripen into fruit. This flower is his own sensitive nature, needing, perhaps, to be fertile in its bloom, the presence of the busy little bee of self-deception and complacency. Ere long one by one the pretty petals fall and the serious business of growth and ripening proceeds. For a long time the fruit is green and unsavory, but it promises much and in the end fulfills when maturity with color and sweetness come to it. Some natures indeed are like the persimmon, and need a sharp frost to bring out their flavor.

Or shall I say, with perhaps nearer approach to the truth, that the artist is like an orange tree,—bearing, continually, flowers, and ripeness in every stage,—pendant golden thoughts in the last,—fruits all of that sap we call imagination.

Letting these comparisons go for what they are worth, the fact remains prominent that the growth of any faculty is very slow, that its normal course cannot be hastened,—that the element of time cannot be eliminated from any natural process, that continued nourishment and the putting forth of endeavor are necessary to insure healthful growth.

To produce vigorous results in art the emotions must follow close upon the mind and give it sure support. Sometimes the mind, in its own perversity, travels on ahead and alone; there then comes about that disjointed condition which Solomon characterized as the "Pride which goeth before destruction," and which, in more homely modern parlance we call the "big-head."

Slowly and patiently therefore must be accumulated and stored those small and frequently homely experiences upon which, in the aggregate, the imagination rests, as a tower upon its foundation. And these small experiences, to produce a real result must be of two distinct kinds, namely: first the prosaic and sometimes tiresome happenings and learnings of every day, the patient coming into touch with many things through the senses and the observation, coupled with a willingness to do one thing at a time and give one's whole attention to it; for it is axiomatic that to know one must touch; from every touch there comes a sensation, and it is this sensation that we call an experience. Memory preserves these experiences for us intact, and the longer we live the greater does the accumulation become, the more elastic our feeling of strength, the more secure our equipoise in difficulty, because the more precise and ready our sense of reality.

Nothing is more interesting to me in examining a masterpiece, than to observe the vast wealth of small experiences that is to be seen stored up in it. They do not give it its quality of mastership, that were indeed a puny view to take of a large thing, but just as surely it would not be a profound work without them; for the imagination is impotent without this basis of common and matter of fact experience and can no more make its spring than can the line without a firm footing.

These experiences we speak of as practical, and their sum we call a knowledge of detail; if one yields wholly to their influence, the results in the work are likely to be rather dry, methodic and precise,

correct as to mechanics, but devoid of a certain finer truth, a more subtle accuracy, a still more delicate touch, a yet more exact sense of reality; these latter qualities are the final attributes of true art, and to impart them to his work the author must have passed through and accumulated in connection with the practical, a second and distinct set of experiences which amplify the practical and give to it the keen intuitive incisiveness of life, namely, the emotional.

The sensations of a true artist are always complex, for, to susceptibility of the senses he adds susceptibility of the heart. Every object therefore that he regards will give him a double sensation, specifically the sensual and the emotional. The two should in truth come so interblended that they will appear to be one impression, and such an impression can be nothing less than an artistic experience.

Emotion is a big and a high-sounding word, which appears to fit something occurring only rarely and to the few. Yet when we stop to consider that emotion is simply the attention that the heart gives, and is as natural and easy as the attention that the sense of sight or of hearing gives; when we think at a glance of the infinite variety of objects and actions that may be seized on by the eyes, the ears or the hands, separately or collectively, it becomes easy to see how immense may be the corresponding variety of emotions, reaching from the simple, the calm, the sedate, the joyous, through the serious and melancholy, to the complex, the turbulent, the sublime.

Nor should it be forgotten that among the more important of one's experiences are those derived from contact with his fellows, with the works and thoughts and experiences and qualities of those who have gone before, and last, but not least, from the communion of the artist with his own spirit.

We see now therefore how, if he be simple and wholesome in his nature, the surroundings of an artist appeal to him, and in what manner he may answer the appeal. Into all that he sees he enters with sympathy; and in return all that he sees enters into his being and becomes and remains a part of him. Walt Whitman beautifully expresses this idea in one of his shorter poems:

"There was a child went forth every day,
And the first object he looked upon and received with wonder, pity, love, or
dread, that object he became,
And that object became part of him for the day, or a certain part of the day, or
for many years, or stretching cycles of years.

"The early lilacs became part of this child,
And grass, and white and red morning-glories, and white and red clover, and
the song of the phoebe-bird,
And the Third month lambs, and the sow's pink-faint litter, and the mare's foal,
and the cow's calf,
And the noisy brood of the barnyard, or by the mire of the pond-side,
And the fish suspending themselves so curiously below there—and the beautiful
curious liquid,
And the water-plants with their graceful flat heads—all became part of him.

"The field-sprouts of Fourth month and Fifth month became part of him,
Winter-grain sprouts, and those of the light yellow corn, and the esculent roots
of the garden,
And the apple-trees covered with blossoms, and the fruit afterward, and wood-
berries, and the commonest weeds by the road;
And the drunkard staggering home from the out-house of the tavern, whence he
had lately risen,
And the school-mistress that passed on her way to the school,
And the friendly boys that passed—and the quarrelsome boys,
And the tidy and fresh-cheeked girls—and the barefoot negro boy and girl,
And all the changes of city and country, wherever he went.

"His own parents,
He that had fathered him, and she that conceived him in her womb, and birthed
him,
They gave this child more of themselves than that,
They gave him afterward every day—they and of them became part of him.

"The mother at home, quietly placing the dishes on the supper table,
The mother with mild words—clean her cap and gown, a wholesome odor fall-
ing off her person and clothes as she walks by;
The father, strong, self-sufficient, manly, mean, angered, unjust,
The blow, the quick loud word, the tight bargain, the crafty lure,
The family usages, the language, the company, the furniture—the yearning and
swelling heart,
Affection that will not be gainsayed—the sense of what is real—the thought if,
after all, it should prove unreal,
The doubts of day-time and the doubts of night-time—the curious whether and
how,
Whether that which appears so is so, or is it all flashes and specks?
Men and women crowding fast in the streets—if they are not flashes and
specks, what are they?
The streets themselves, and the façades of houses, and goods in the windows,
Vehicles, teams, the heavy-planked wharves—the huge crossing at the ferries,
The village on the highland, seen from afar at sunset—the river between,
Shadows, aureola and mist, light falling on roofs and gables of white or brown,
three miles off,
The schooner near by, sleepily dropping down the tide—the little boat slack-
towed astern,
The hurrying tumbling waves, quick-broken crests, slapping,
The strata of colored clouds, the long bar of maroon-tint, away solitary by
itself—the spread of purity it lies motionless in,
The horizon's edge, the flying sea-crow, the fragrance of salt-marsh and shore-
mud;
These became part of that child who went forth every day, and who now goes,
and will always go forth every day,
And these become part of him or her that peruses them here."

To the Philistine, Whitman will ever be a bare and desolate rock; yet let him of artistic nature strike this rock with but the gentlest breath of sympathy and he flows forth, a clear, copious, never-ceasing spring of limpid water,—good for the body and good for the soul.

This poem contains in its form all that I have thus far said, and incloses by its suggestiveness and its indirect purport all that I am likely to say of the subject in hand. I may well therefore take it as a text, and a firm-footing for the short imaginative spring that I shall make from here to the end of my address. For it is clear, or I conceive it to be so when I test the matter by my own judgment, with an eye on cause and effect, that the true meaning of this poem lies mostly in what is left unsaid; that the poet ceases when he has excited the sympathetic thoughts of the reader, and leaves to the imagination of the latter the work of extending the impulse as far as may be. It is this capacity to excite responsive imagination that

* Paper read before the Chicago Architectural Sketch Club, October 7, 1889.

characterizes a poet; 'tis a sign that he provides the active germs of thought; that he has compressed much into little. Much comes from him because much has come to him; what, then, shall come from the child who went forth every day? Is not the child the artist? If others were so much to him, and so influenced him, if all the objects that he looked upon and received with wonder, pity, love, or dread, so wrought upon him that in sympathy he became them, and that, absorbing them they became a part of him, will not they, when he, so enriched, seeks to voice himself, will not they indeed live again and show again in that work which he must perforce of his very nature regard with such warmth of love that it becomes himself and he it? And what is himself but the sum of his experiences and faculties! Therefore if his work is himself, it, in turn, is the sum of his experiences and faculties. It needs, then, only the saying to make clear the profound truth which underlies and incloses even this poem,—“By your work's shall ye be known.”

Here I would wish substantially to end, leaving these few thoughts to stimulate your imaginations as the poem stimulates mine, as nature and his fellows stimulated the poet; leaving it to you to supply what has been left unsaid, to carry on such impulse as there may be as far as you may.

But, lest you should tend to consider this sort of writing too metaphysical, too fine-spun, too impractical; ornamental rather than useful; I will not leave you till I have laid my finger at the side of my nose in a practical hint:

Let us suppose, then, that I have now before me on this table a collection of drawings containing an original work by each one of you. I tilt back in my chair and examine them leisurely one by one, meanwhile keeping my thoughts entirely to myself.

Being known by your works, it is of course the man that I hold in my hand in each case and look secretly into.

How, now, do you suppose I am sizing you up? What, now, do you suppose I am thinking, in each case? What, do you think, is my estimate of your experiences and your faculties?

Do I understand that my poetic web has caught your practical fly?

How Shall We Build.*

BY J. W. YOST, ARCHITECT.

THE architecture of a country is a material expression of the sentiments, and a measure of the culture of its people. It will be influenced by three things, their resources, their needs, and their character. Among the resources are included their financial ability, their available building materials, and their knowledge of historic and contemporary building. The needs include all the various demands for use, both of a public and private nature. The character of the people will govern the relative demands of the phonetic, the technic and the esthetic elements in the design, and will decide as to the quality of each.

So far as we now know, there never has existed a nation whose people were our equal in ability to provide materials, and to build what their fancy and their needs dictated. No people have ever begun the development of a national architecture with so thorough a knowledge of all that former ages had produced. No people have ever been favored with the ability to bring together, for the purposes of comparison, so great a fund “of sentiments left written in stone”; the world's architecture being, to us, a vast storehouse of ideas. No people have ever existed whose demands for buildings were so multi-form and various; taxing the energies of the designer to the limit of capacity, in knowledge of planning, ability of construction and skill of embellishment. But the sentiments, the tastes and the feelings of our people are not cast in the same mold. Gathered together, as many are, from different quarters of the globe; taught in all the schools of training the world affords; endowed with tastes as various as all the examples of historic art can instill; a people filled with business ambition, taking little time for thought upon matters of art; it is not to be expected that there shall soon exist a harmony of feeling which will crystallize into an architectural expression; but there are, and will continue to be, some national sentiments, which will be written in the main features of our architecture.

The individuality, the freedom and the business energy of our people are national characteristics; and the feeling is only different in degree among the different individuals and in different localities. These feelings are seen already suggested in the architecture of this day. Whatever else it may lack, it is free, business-like and strongly marked with individual preference.

A national architecture, worthy of the name, is not made to order, nor is it the production of one generation of people. It is a growth, beginning as the resources begin to exceed the absolute needs, and continuing to represent the taste and the sentiment of a people, while they continue to possess more than a livelihood.

No style which does not develop in harmony with the development of our national taste can become truly an American architecture. The fact that our building has failed to harmonize with public sentiment, accounts for the other fact that we attempt to satisfy ourselves and the public by following one style a few years, then dropping it for another; and that again changed, in a few years, for still a different line of expression.

No attempt to ingraft upon American architecture the peculiarities of any style can succeed, further than such peculiarities are the best presentation of our national feeling. Every known style has developed through generations by assimilating whatever was available, in what architecture was then known, and filling the lacks by the invention, and the genius of the period.

* Paper read before the Fourth Annual Convention of the Association of Ohio Architects at Dayton, August 15, 1889.

As historic work has been the basis and the inspiration of design in all times and countries, even when years were allowed in which to prepare a single design, it must remain true of this age, when a few hours, or days at most, can be allowed in which to determine the main features of an important building. As all historic art has been developed from what was then history, adding peculiarities peculiar to the time, so must ours be developed, by adapting whatever has been done in the best way it can be done, and supplying by invention when something better can be made than can be found.

The architectural design of no nation has stood still at any given point longer than was necessary to erect a single building, and in many cases the style changed materially from the beginning to the ending of the structure.

We sometimes think of Classic architecture as being fixed in its proportions and elements of design, but whoever thinks that Classic work is summed up in a post and lintel—a building of rectangular form without variation from some list of fixed proportions which, by the way, were invented a thousand years after Classic architecture has been superseded, has not quite learned the a, b, c's of Classic design. He has the “letter which killeth,” instead of “the spirit which giveth life.”

We are apt to speak of historic styles of architecture as though the name was a definite term—as though they were created at some particular period—listed for a given time, and were followed by another, which suddenly came into use. But this is not their history. No two important buildings anywhere, so far as I now remember, are the exact counterpart of each other. Even the Greek was divided into its orders, and neither of the orders was good architecture to those who used the others. To the Ionians, Doric was clumsy and Corinthian gaudy and in bad taste, nor has the architecture of any age or country been quite satisfactory to the people who use any other.

The complaint of the mixing of architectural styles—the charge of variation from the historic design—may be freely admitted to be true. It constitutes, in itself, no offense.

No building ever produced would have been pure architecture in the eyes of any preceding age. Whatever in it was novelty would have been regarded as an innovation and in bad taste.

The complaint that when we vary from historic precedent we will have no suitable name for our architecture—will not be able to call it Doric or Romanesque or Saracenic, or by some other well-known name, is a complaint that means nothing. No style ever produced had any name until the title was given afterward.

Had anyone asked the architect of the Parthenon what style he was building in, or had anyone called upon Waynflete, as the Cathedral of Winchester rose above the ground, and asked him what style he was building it in, what would have been the answers? The work of neither one could be named by any historic title. So that if we are able at this time to say whether our designs are Romanesque, Syrian, or Byzantine, it constitutes no reason why the design may not be good, but if it were exactly in imitation of the art of a thousand or two thousand years ago that would necessarily render it objectionable.

To attempt to make a building, erected for modern uses, in this country, look as though it had been built by the Greeks or Romans two thousand years ago is folly. A man who complains of a design because it uses some of the elements of Greek or Gothic, without using all of them, and because it uses some elements the Greeks or Medieval architects did not use, might with equal propriety have condemned the design for the Parthenon because it was not a counterpart of the cave of Ben Hassan.

But if all this be true what is our lesson? Are we to take up some historic style and use it as the basis of our work? If so which one, and how shall we modify it? In what direction shall it be changed? Will it not be bad architecture when a design contains features taken from the Greek, the Hindoo and the Norman? Can the elements taken from the styles which are at apparent total variance be brought together into a harmonious combination? I answer the question by referring to the history of the past and calling attention to the fact that when closely examined all styles possess some elements in common. From the earliest, each succeeding style copied some things, either literally or with a modification.

For instance, we find no Corinthian columns in Gothic architecture, but we find columns with every element of the Corinthian column that could be adapted to the spirit of the Gothic style. This is our lesson, that we shall do the best we can from all that we know. Be independent enough to use our knowledge of history and historic work, combined with whatever we can invent, beautifying each production to the limit of our ability, serving each purpose of the building as best we are able, and letting the name for our architecture be assigned by future generations.

Sketching on the Continent.

AN extract from a private letter from F. H. Mullay, a member of the Chicago Architectural Sketch Club, now enjoying a bicycle tour in Europe, to Mr. W. G. Williamson, is worth publishing, as it gives a fair idea of the difficulties met with, as well as the enjoyment experienced by traversing the byways of the continent on a wheel. Mr. Mullay, writing from Cologne, says:

“I left Paris after a stay of three weeks, of excursions, sight-seeing and trying to draw, and, taking my wheel and a small sachel, made across the country, stopping a few days here and there; Meaux, Chateau-Thierry, Dormans, Rheims, Verdun, Metz, Luxembourg, Trier on the Moselle, Coblenz, Cologne, and before you get this letter I'll be in Milan, Italy, going up the Rhine. I was only arrested four times in France, stopped from drawing several times, twice did I have the populace after me and a *garde republicain* taking me through the streets. Twice was I in the merciful hands of

the soldiers who could not read an American passport. When I reached *Deutsches Reich* I was all right; they never bothered me for a pass when I took to beer.

"Oh but 'tis lovely cycling down the Moselle! The days were cool, sometimes the sun bright; pretty roads, lined with trees mostly; the rocks—great hills to right and left; the blue water, and every now and then the quaint villages, old, odd, yet new and alive. But Cologne! here's your bridge of boats, and railroad bridge and the great Domkirche which you may see for miles around. St. Ursula's, filled with the bones of her virgin martyrs; the Church of the Apostles; the museum; the city hall, or Rath-Haus; many other interesting churches, buildings, towers, narrow, winding little streets, high gabled roofs, and many wide and handsome streets with elegant residences like those of New York or Chicago. And the Rhine flows at the foot of the garden. But the cathedral is great, well kept, and the services and appointments round about are in keeping. The sound of the great bells seems lost as if far off in the vast forest of pinnacles and buttresses. The statues from the doorway tell the history of the church—her officers, privates, kings, queens, who have fought the fight and kept the faith of the church militant. They all hold their instrument of identification, martyrdom, palm of the elect, costume of office or some other method to teach by their example to the men of today. There they stand in the center aisle, active still from their fluted columns.

"On one side you may see the thirteenth century glass; on the other the best and most beautiful modern. See those given by Ludovico I, king of Bavaria, splendid in design and brilliant in color. Walk around them and study them. One does not feel lonesome in this vast edifice. The carving is fine and equally elegant, and just enough of it internally and externally. Of all those I have seen this church is complete, more in its own style, without mixture or late addition. It does not seem to me to be as high as the figures put down. But this is a church of churches, and the Germans have a thing of which they may well be proud.

"I have watched some buildings going up here. The men carry, not a hod, but a board around the neck on both shoulders, twenty-four bricks larger and heavier than ours, going up the ladder side-wise. Their joists are not always trimmed in market sizes like ours, they are barely squared, a trifle rough, sticks across, nailed, cement, then tile. All along the Rhine valley I have noticed a white brick composition, something like our dry pressed process; of these they build their houses, fences, chimneys, cornices, etc. Their ironwork, wrought, is used in profusion; elegant designs, showing admirable workmanship; gates, window screens, fences, railings. Sanitation has not made the progress as in our country; some of their ways are laughable. All modern improvements does not mean what it does in America. The country is full of interesting objects, too many for a short letter.

"If I stop, this letter short here, believe me you will hear more when I get home. Making finished drawings is out of the question, merely sketches and photos. There is too much distracting stuff here for three or four short months." * * *

Rules and Regulations Governing the Drainage and Plumbing of New Buildings.*

THE drain, soil and waste pipes, and the traps must, if practicable, be exposed to view for ready inspection at all times, and for convenience in repairing. When necessarily placed within partitions or in recesses of walls, soil and waste pipes must be covered with woodwork so fastened with screws as to be readily removed. In no case shall they be absolutely inaccessible unless so placed in accordance with a permit issued by the board of health.

Foot connection of soil or waste pipes shall be carried to the level of the sewer and a $\frac{1}{4}$ or $\frac{1}{8}$ inch long iron bend used. A metallic cap, such as is in general use, may be used to complete the construction.

The size of supply pipe must in every case be ample for the purpose.

Water-closets—The use of pan closets is prohibited.

No brick, sheet-metal, earthenware, or chimney flue shall be used as a sewer-ventilator, nor to ventilate any trap, drain, soil or waste pipe.

Every vertical soil and main waste pipe must be of iron, and where it receives the discharge of fixtures on two or more floors, it must extend at least two feet above the highest part of the roof or coping or light shaft louvres, and have a diameter above the roof at least one inch greater than that of the pipe proper; but in no case shall it be less than 4 inches in diameter above the roof. No cap or cowl shall be affixed to the top of such ventilation pipe, but in tenement houses, a strong wire basket shall be provided and securely fastened thereto in every case, to cover the mouth of it.

Soil, waste and vent pipes in an extension must be extended above the roof of the main building, when otherwise they would open within twenty feet of the windows of the main house or the adjoining house.

Horizontal soil and waste pipes are prohibited.

The least diameter of soil-pipe permitted is four inches. A vertical waste-pipe into which a line of kitchen sinks discharges must be at least 3 inches in diameter if receiving the waste of five or more sinks, and shall have 2-inch branches.

Where lead pipe is used to connect fixtures with vertical soil or waste pipes, or to connect traps with vertical vent-pipes, it must not be lighter than extra light pipe.

There shall be no traps on main vertical soil or waste pipes.

*Issued by the department of health, city of Chicago.

All iron pipes must be sound, free from holes or cracks, and of the grade known in commerce as extra heavy. The following weights per lineal foot will be accepted as standards:

2 inches,	5½ pounds per lineal foot.
3 "	9½ "
4 "	13 "
5 "	17 "
6 "	20 "
7 "	27 "
8 "	33½ "
10 "	45 "
12 "	54 "

All fittings used in connection with such pipe shall correspond with it in weight and quality. Tar-coated cast-iron pipe shall be used.

When required by an inspector from the board of health, plumbing work must be tested with the peppermint test, or by other approved methods, such test to be made by the plumber in the presence of the inspector. Defective pipes discovered must be removed and replaced by sound pipes, and all defective joints made tight, and every part of the work in which defects are found be made to conform to these rules and regulations.

All joints in iron drain-pipes, soil-pipes and waste-pipes must be so filled with oakum and lead and hand-calked as to make them gas-tight. The amount of lead used to a calked joint shall be not less than 12 ounces to each inch diameter of the pipe so connected.

All connections of lead with iron pipes must be made with a brass sleeve or ferrule of the same size as the lead pipe, put in the hub of the branch of the iron pipe and calked with lead. The lead pipe must be attached to the ferrule by a wiped or overcast joint.

All connections of lead waste and vent pipes shall be made by means of wiped joints.

Every water-closet, urinal, sink, basin, washtub, bath, and every tub or set of tubs and hydrant waste-pipe, must be separately and effectively trapped; except where a sink and washtubs immediately adjoin each other, in which case the waste-pipe from the tubs may be connected with the inlet side of the sink trap. In such a case the tub waste-pipe is not required to be separately trapped. Urinal platforms, if connected to drain-pipes, must also be properly trapped.

Traps must be placed as near the fixtures as practicable, and in no case shall a trap be more than two feet from the fixture.

All waste-pipes from fixtures other than water-closets must be provided at the outlet of such fixtures with strong metallic strainers to exclude from such waste-pipes all substances likely to obstruct them.

In no case shall the waste from a bathtub or other fixture be connected with a water-closet trap.

Traps must be protected from siphonage, and the waste-pipe leading from them ventilated by a special air pipe, in no case less than 2 inches in diameter for water-closet traps, and 1½ inch for other traps. Except in private dwellings, the vertical vent-pipes for traps of water-closets in buildings more than four-stories in height must be at least 3 inches in diameter, with 2-inch branches to each trap, and for traps of other fixtures not less than 2 inches in diameter, with branches 1½ inches in diameter, unless the trap is smaller, in which case the diameter of the branch vent-pipe must be at least equal to the diameter of the trap. In all cases main vertical vent-pipes must be of cast or wrought iron.

Vent pipes must extend 2 feet above the highest part of the roof or coping, or light shaft louvres, the extension to be not less than 4 inches in diameter to avoid obstruction from frost, except in cases where the use of smaller pipes is permitted by the board of health. They may be combined by branching together those which serve several traps. These vent pipes must always have a continuous slope to avoid collecting water by condensation.

No trap vent-pipe shall be used as a waste or soil pipe.

Overflow pipes from fixtures must, in each case, be connected on the inlet side of the trap.

Every safe under a wash-basin, bath, urinal, water-closet or other fixture must be drained by a special pipe not directly connected with any soil-pipe, waste-pipe, drain or sewer, but discharging into an open sink, upon the cellar floor or outside the house. The outlets of such pipes should be covered by flat valves.

The drain-pipe from refrigerators shall not be directly connected with the soil or waste pipe, or with the drain or sewer, or discharge upon the ground; it must discharge into an open and water supplied sink. Such waste-pipes must be so arranged as to admit of frequent flushing, and must be as short as possible, and disconnected from the refrigerator. In tenement houses it must be ventilated above the roof. Covering the outlet by means of a flap valve is recommended.

The sediment pipe from kitchen boilers must be connected on the inlet side of the sink trap.

Water-closets must never be placed in an unventilated room or compartment. In every case the compartment must open to the outer air or be ventilated by means of a shaft or air duct. All water-closets within the house must be supplied with water from special tanks or cisterns, the water of which is not used for any other purpose. Interior water-closets must never be supplied directly from the city supply pipes. Except in tenement houses, a group of closets may be supplied from one tank, but water-closets on different floors are not permitted to be flushed from one tank. In tenement houses there must be a separate cistern for each water-closet and one water-closet must be provided for each two families.

The overflow pipes from water-closet cisterns may discharge into an open sink or where its discharge will attract attention and indicate that waste of water is occurring, but not into the soil or waste pipe, nor into the drain or sewer. When the pressure of the city is

not sufficient to supply these cisterns, adequate pumps must be provided.

The valves of cisterns must be so fitted and adjusted as to prevent wasting of water, especially where cisterns are supplied from a tank on the roof.

Water-closets, when placed in the yard, must be separately trapped and so arranged as to be conveniently and adequately flushed, and their water supply pipes and traps must be protected from freezing. The compartments for such water-closets must be ventilated by means of slatted openings in the doors and roof.

Tanks for drinking water are objectionable, but if indispensable they must never be lined with lead, galvanized iron or zinc. They should be constructed of iron, or wood lined with tinned and planished copper, or wood alone. The overflow should discharge upon the roof, or be trapped and discharge into an open sink, but never into any soil or waste pipe or water-closet trap, nor into the drain or sewer. Discharge pipes from such tanks must not deliver into any sewer connected soil or waste pipe.

Rainwater leaders must never be used as soil, waste or vent pipes; nor shall any soil, waste or vent pipe be used as a leader.

When within the house, the leader must be of cast-iron, with leaded joints, or of copper, with soldered joints. When outside of the house, and connected with the house-drain, it must, if of sheet metal with slip joints, be trapped beneath the ground or just inside of the wall, the trap being arranged so as to prevent freezing. In every case where a leader opens near a window or a light shaft, it must be properly trapped at its base. The joint between a cast-iron leader and the roof must be made gas and water tight by means of a brass ferrule and lead or copper pipe, properly connected.

No steam exhaust, blow-off or drip-pipe shall connect with the sewer or with any house-drain, soil-pipe or waste-pipe. Such pipes must discharge into a tank or condenser, from which a suitable outlet to the house-sewer may be provided.

Yards and areas, and open light courts, must always be properly graded, cemented, flagged or well paved and properly drained; when the drain is connected with the house-drain it must be effectively trapped. Front area drains must, when practicable, be connected with the house-drain inside of the running trap, if one is used.

Cellar and foundation walls must, where possible, be rendered impervious to dampness, and the use of asphaltum or coal-tar pitch, in addition to hydraulic cement, is recommended for that purpose.

In no case will the general privy accommodations of a tenement or lodging house be allowed in the cellar or basement.

Wooden washtrays and sinks are prohibited inside of buildings; they shall be of non-absorbent material.

Our Illustrations.

Residence at Rochester, N. Y.; Otto Block, architect.

Design for office building; Mason & Rice, architects, Detroit, Mich.

Ranch house for Mr. C. E. Anthony; Wilson, Marble & Lamson, architects, Chicago.

Residence of Dr. B. St. J. Fry, St. Louis, Mo.; C. C. Hellmers, Jr., architect; cost \$5,500.

Tenement block, Minneapolis, Minn., for Mr. Henry W. James, of Eau Claire, Wis.; G. W. & F. D. Orff, architects, Minneapolis. To be built of St. Louis red pressed brick with Duluth brownstone trimmings. Entire first floor to be finished in oak, and second and third floors in natural pine; cost \$52,000. Foundations under way.

Trinity Episcopal church, Michigan City, Ind.; Henry F. Starbuck, architect, Chicago. This building is built of Bedford stone with full rock face. The interior is finished with open timber roof, and the furniture and fittings are of red oak. The auditorium is 50 by 70 feet, and will seat five hundred. The church will cost, complete, \$25,000.

Residence at Grape Creek, Ill., for Mr. Joseph Fairhall; Irving K. Pond and Allen B. Pond, architects. Built of brick, made by the Grape Creek Clay Works; brick up to sill course, at first story windows is a white paving brick, the body of the house above this line is red brick and the trimming of the same; brick burned to a bluish tone; cost \$10,000.

Office building for Mr. C. C. Heisen, corner Dearborn street and Fourth avenue, Chicago; J. M. Van Osdel & Co., architects. Frontage on Dearborn street, 73 feet, on Fourth avenue, 67 feet; twelve stories high. First three stories of Dearborn street front to be of buff Bedford stone; above this to be of gray Anderson brick with Bedford stone trimmings; bays to be of brick, and to be topped with copper. Fourth avenue front to have first two stories of iron, and all the rest brick with stone trimmings. The entire building is to be fireproof. The building is to be equipped with three elevators, steam heat, electric light, and all the appointments of a first class modern office building.

PHOTOGRAPHURE PLATES.

(Issued only to subscribers for the Photographure edition.)

Residence at Denver, Colo.; A. M. Stuckert, architect.

Case School Gymnasium, Cleveland, Ohio; C. O. Arey, architect.

Business block, Baltimore, Md.; Baldwin & Pennington, architects.

The Drexel Building, Philadelphia, Pa.; Wilson Bros. & Co., architects.

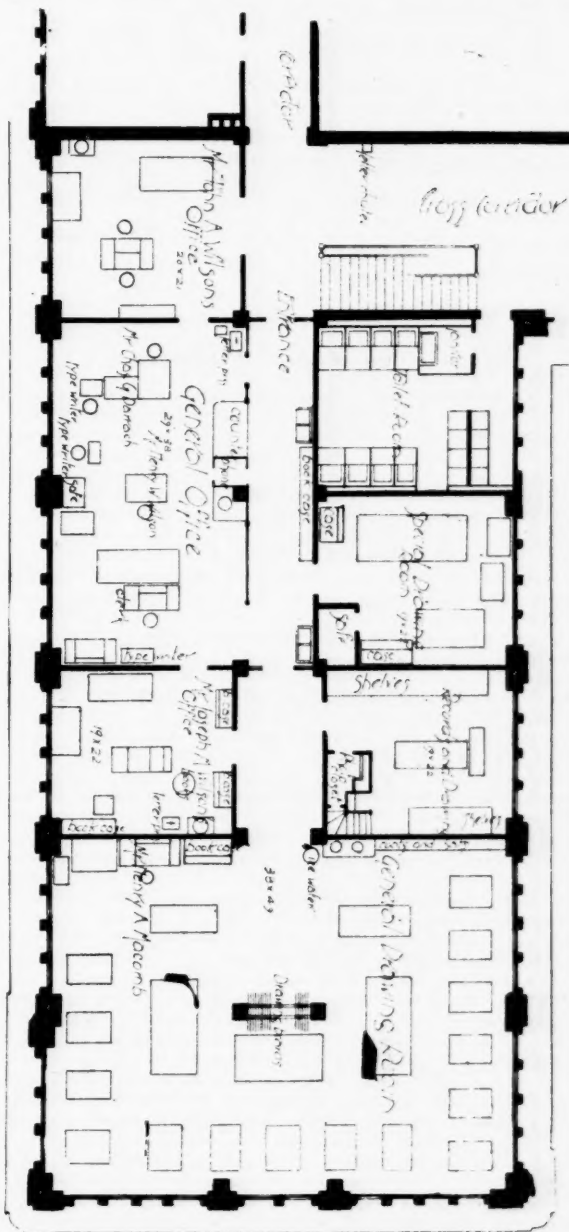
The Lennox Apartment House, Cleveland, Ohio; C. F. Schweinfurth, architect.

Western Saving Fund Society Building, Philadelphia, Pa.; James H. Windrim, architect.

Residence for G. W. Stockly, Euclid avenue, Cleveland, Ohio; Levi T. Scofield, architect.

Architectural Offices of Wilson Brothers & Co., Philadelphia.

THE offices, of which sketch plan is given, are situated in the tenth story of the Drexel Building, illustrated by photogravure in this number. They are located in the southwest corner, where they overlook the Independence and Washington Squares, and get the benefit of all the summer breezes. The entrance door is at the head of the staircase on main corridor, about fifty feet from the elevators and half that distance from door to toilet room. The general office is divided by a railing extending the whole length of the room, with a gate at either end, the inclosed space containing the desks of two members of the firm and the clerks, typewriters and stenographers,



PLAN OF OFFICES OF WILSON BROTHERS & CO., DREXEL BUILDING, PHILADELPHIA.

the remainder forming a lobby for the public and giving access to the main drawing room, room for records, blue prints, photographs, etc., and a special drawing room.

The private offices of the two senior members of the firm open on the general office, one at each end.

The main drawing room is a fine apartment, with windows on three sides, giving abundance of light and air, and space for a large force of draftsmen.

The blue-printing department is very complete, consisting of a printing room on the roof, with three large frames, connected by dumb waiters with the washing and drying room in loft below, and with room for records and drawings, shown on plan. The room also contains a dark closet for photographic work, fitted with every convenience.

The whole suite of rooms is thoroughly heated and ventilated, and lighted by incandescent electric lamps suspended over desks and drawing boards.

The National Exhibit of Drawings.

THE Cincinnati Architectural Club issue the following circular letter regarding the national exhibition of architectural drawings and sketches:

To Our Contributors: CINCINNATI, September 27, 1889.
The publication of our illustrated catalogue entails much work upon the committee having it in charge. It is the intention of this committee to publish an artistic catalogue, and to do this, it is of paramount importance that all catalogue illustrations be received promptly. The committee therefore requests that they be expressed as soon as possible, to John Zettel, Secretary, 227 Main street. The latest date on which these designs can be received is October 19.
It is also respectfully urged that the schedules previously sent, be filled and returned at an early date.

The letter forming a part of this circular is indicative of the interest taken by our people here, and its contents are heartily commended to you.

In closing, attention is called to the following important instructions, namely, all contributions must be expressed to arrive here not later than November 10. All catalogue illustrations must be here by October 19.

Lack of time prevents a personal letter, hence this circular.
Again soliciting your cooperation.

Yours respectfully,
G. W. E. FIELD, President, C. A. C.

A special prize has been offered for the best designs in hardware by the Wayne Hardware Company of Cincinnati. Their offer is as follows:

CINCINNATI, Ohio, September 26, 1889.

John Zettel, Esq., Secretary Cincinnati Architectural Club:

Present our compliments to the club, and say, to interest all concerned, we beg to offer as a special premium a silver medal as an award for best design and drawings, complete, of the hardware necessary to complete a door, namely, hinges, 5 by 5, mortice lock, knobs and combined escutcheons. Also, such hardware as is necessary to complete a window, with inside blinds, namely, hinges 1 1/4 by 2, shutter knob and bar, sash, lock and flush or rim lift. The design to be Romanesque. The prize drawing to be ours after such competition and award is made in accordance with judges' decision.

Respectfully,
WAYNE HARDWARE COMPANY,
C. E. STEWART, Secretary.

The Modern Fireplace.

IT is a feature of modern home building of the better class of houses to build in them handsomely carved and tiled mantels, with ornamental grates, the idea being for decoration as much as for comfort. Undoubtedly a mantel with a grate is an ornament to any home, but to be seen at the best advantage the grate needs to have a cheery fire in it with the household gathered about it. While it is admitted that there is no heating apparatus to be compared to a grate or fireplace with its ruddy fire for cheerfulness, nor any that can put in a claim for the same degree of wholesomeness, yet it has grown into such disfavor as to be rarely used, chiefly on account of the contracted area of heat. As the saying is, "Your back freezes while your face roasts," with a grate fire. That is a fact beyond controversy with the ordinary grate, and can be readily accounted for when it is taken into consideration that a grate fire exhausts or removes the air in a room from four to eight times every hour, according to the degree of combustion, which air must necessarily be replaced by a supply drawn through the crevices and cracks in the doors and windows, which, in freezing weather, very naturally would chill the room, except in the immediate vicinity of the fire. If there could be a more universal radiation of heat in a room from a grate fire there is hardly a doubt but such a source of heat would be the most generally utilized, for the reasons above given, namely, cheerfulness and wholesomeness. Appreciating this fact there have been many attempts made to overcome the objectionable features of the common grate by inventors, some of which have been to a certain extent successful, but none apparently have struck the philosophy of the cause more nearly than the inventor of what is known as "The Jackson ventilating grate," which, to judge from its construction and the reports of investigating experts and the tests of those who have them in practical use, leaves little or nothing more to be desired in this direction. It matters not what kind of fuel is used, whether wood, bituminous or anthracite coal, or gas, the result is the same—heat equally distributed through the room and at a great reduction in the consumption of fuel. A prominent feature of this grate is that it derives its supply of air for combustion from without the building, and thus, instead of drawing frigid air into the room through door and window cracks and crevices, discharges that drawn from without, over and above that necessary for combustion, into the room, heated as by a furnace, and, indeed, it can be so arranged that it will supply a room above with heated air without robbing the grated room of any of its genial flow of warmth. It would seem that if the merits of this particular construction of grate was more generally known, both by architects and owners of houses, there would be no more mantels and grates set for ornamental purposes, but for the real comfort that is stored in a cheery grate fire. There are other meritorious features connected with this particular make of grate that add to its general excellence, aside from those named, but the object of this article being more to dispel an erroneous idea from the public mind in regard to the utilizing of this unapproachable old-time house warmer, the interested inquirer will have to learn, by addressing the manufacturers, Edwin A. Jackson & Bro., New York, what they are.

Association Notes.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular meeting of October 7 was devoted to a paper upon "The Artistic Use of the Imagination," by Architect Louis H. Sullivan, which is printed on page 38. In the discussion which followed, Mr. Sullivan showed how, without imagination, no student could become an architect. The subtle arguments of the paper were demonstrated by broad examples, the speaker saying that the draftsman often drew too well and understood too ill. The discussion clearly showed that Mr. Sullivan's theories were based upon the most practical common

sense, and his remarks made a deep impression upon the club members. The meeting was the largest in attendance of the year, and a sign could have been placed at the door of "standing room only."

MEMPHIS, TENNESSEE, CARPENTERS' AND BUILDERS' ASSOCIATION.

The builders of Memphis, Tennessee, have formed a builders' exchange, with about sixty members, including six architects. The officers are John P. Mahoney, president; L. Pritchard, vice-president; D. J. McComb, secretary and treasurer. The headquarters is in the Planters' Insurance Building.

WESTERN NEW-YORK STATE ASSOCIATION OF ARCHITECTS.

The third annual meeting of the Western New York State Association was held in Syracuse, at the Leland Hotel, October 8 and 9. The officers elected for the ensuing year are J. G. Cutler, of Rochester, president; W. W. Carlin, of Buffalo, secretary; George W. Baxter, of Syracuse, treasurer; J. H. Kirby, of Syracuse, first vice-president; J. P. Johnston, of Ogdensburg, second vice-president; J. H. Pierce, of Elmira, and F. H. Gouge, of Utica, with the officers, executive committee.

THE JOINT CONVENTION A. I. A. AND W. A. A.

The following preliminary notice has been issued by the Joint Committee of Arrangements:

The joint convention of the American Institute of Architects and Western Association of Architects will be held in Cincinnati, opening on Wednesday, November 20 next, at 10 A.M.

The annual reports to and of each organization will be read, and the constitution and by-laws recommended for the reorganized Institute by the Joint Committee on Consolidation, appointed by the two bodies, will be submitted for the final action necessary to consummate unification.

This will be followed by the reading and discussion of professional papers. An exhibition of architectural illustrations, under the direction of the Cincinnati Architectural Club, will occur simultaneously with the convention, and a reception will be given by the club on the evening preceding the opening of the convention, namely, Tuesday, November 19, to which all the members of both existing organizations are cordially invited.

Before the close of the convention opportunities will be afforded for the inspection of the prominent and interesting structures of the city, finished or in process of erection.

Members of either existing organization having communications or papers of interest to the profession which they propose to submit to the joint convention, should forward them to the appropriate secretary before November 1 ensuing.

Full particulars will be forwarded, in due course, to the members, alike of the existing Western Association of Architects and American Institute of Architects.

E. H. KENDALL,
CHAS. CRAPSEY,
N. S. PATTON, Secretary W. A. A.,
44 Montauk Block, Chicago.
A. J. BLOOR, Secretary A. I. A.,
18 Broadway, New York.

Joint
Committee
of
Arrangements.

September 19, 1889.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

The first regular autumn meeting and dinner of the league was held at Morello's restaurant, No. 8 West Twenty-ninth street, on Monday, October 7, at 6:30 P.M.

The evening was devoted to a general discussion of the American Fine Arts Building, and to the election of a jury for the fifth annual exhibition.

The Committee on Current Work announced that after 4 P.M. on the day of the meeting the De Vinne Press Building, through the courtesy of Theodore L. De Vinne & Co., would be open for inspection to the members of the league, and the members were conducted through the building by Mr. Willard, of Messrs. Babb, Cook & Willard.

Mosaics.

The firm of Willcox & Johnston, architects, St. Paul, Minn., has been dissolved, Mr. Clarence H. Johnston retaining the present offices in the German-American Bank Building.

SECRETARY N. S. PATTON, of the Western Association of Architects, has issued his report of the fifth annual convention, held in Chicago in November, 1888. It contains 108 pages, and is similar in general make-up to that of the preceding year. Beside the verbatim report of the convention a revised list of members and the officers and members of the different state associations is given. There are 341 regular and seven honorary members. This does not include the large number which belong to state associations, and are in this way affiliated with the national body.

Mr. Frederick Keppler, a prominent member of the Chicago Architectural Sketch Club, has been exercising his designing tendencies in a Kansas town. His ability to form and carry out plans is indicated by the announcement of his marriage in the First Presbyterian Church of Leavenworth, Kansas, on October 10, to Miss Elizabeth Neely, niece of Doctor and Mrs. S. F. Neely, of that city. While not a trained draftsman, it is quite probable that on this occasion Mrs. Keppler will draw better than her husband. Mr. and Mrs. Keppler will receive the congratulations of a host of friends upon their arrival in Chicago.

The lumber interests of California, Oregon and Washington receive a unique presentation in a special number of the *Lumberman*, of Chicago, which bears date of September 28. It contains a list of all the operators in the three states with complete details as to their lines of business and equipment, much special matter of a technical character, statistics and illustrated articles which vividly portray the timber and logging and lumbering methods in those greatest forests of the continent which have their habitat west of the Cascades. It is embellished with a handsomely engraved cover, and contains one hundred and forty pages. The publication is of interest to everyone, but no one interested in the lumber business should fail to read it. The price of this artistic as well as practical work is 50 cents.

Building Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, ILL., October 10, 1889.

Builders and architects in all sections of the country from which direct advices have been received, speak of the current year as one of the best in their history. Those who have ventured to express an opinion as to future probabilities, especially with reference to 1890, think, and are able to assign a number of good reasons for their belief, that that year will be a repetition of, and in some respects an improvement upon this one. The improvement will be in an increased volume of money, revival of railway building activity, and a heavy demand for house and shop building, and for manufactured products and machinery generally throughout the West, Southwest and Northwest regions especially. In addition to the expansion of business west of the Mississippi, those in the far East who are in position to know, expect a general improvement in manufacturing capacity and increase in the investments of capital. The abundance of money is the fundamental feature of the improving tendency. No doubt the inroads of foreign capital will continue to exercise a beneficial effect upon American business affairs. It is quite safe to say that railroad building will be prosecuted more actively next year than it has been this year, and that more car and locomotive building will be done, as nearly all the railway systems are short of rolling stock, and not a few are in need of additional motive power.

Iron and steel markets in all sections of the country are crowded with business and prices are moving upward. The advance during the past month on steel blooms is between \$5 and \$6, and the same on Bessemer pig. This advance is as remarkable as that of 1884, and indicates an era of better prices in all lines caused by a stronger demand. The lumber manufacturers have done a good year's business, and are looking forward to a busy winter. Manufacturers generally, and especially those engaged in the production of machinery used in the agricultural regions, are doing a good business, and have excellent winter and spring prospects ahead. Money is abundant in financial circles east, and there is no reason for anticipating any scarcity. Builders, architects, investors and promoters of enterprises may take fresh courage, without danger of disappointment. While it would be rash to positively assert that extraordinary prosperity awaits the country, it is safe to say that there is greater activity, and better margins ahead. Houses for persons of moderate means are not in sufficient supply in the cities, towns and villages of the country, and a great deal of capital is being attracted into this avenue of investment, by the very liberal returns realized in the shape of rents, and the ready sales effected on satisfactory terms.

Synopsis of Building News.

Atlanta, Ga.—Architect L. B. Wheeler has prepared plans for the Confederate Soldiers' Home. The main building will be two stories high with an area of 240 by 75 feet. It will contain offices, reception rooms, galleries, and parlors, dining room and fifty sleeping rooms; estimated cost from \$25,000 to \$30,000.

Architects Bruce & Morgan have plans under way for a five-story office building for M. C. Kiser.

Augusta, Ga.—Architect L. F. Goodrich has made the plans for the reconstruction of the burned Augusta Orphan Asylum. It will be five stories, 165 by 50 feet.

Benton Harbor, Mich.—Architects McKellar & Son have made plans for a two-story school building, 72 by 73 feet; common, pressed and ornamental brick with stone trimmings. Will have four gables and a tower; cost \$12,000.

Buffalo, N. Y.—Architects R. A. & L. Bethune have made plans for a \$100,000 high school building, to be erected by the school board of Lockport, N. Y.

Chicago, Ill.—Architect A. M. F. Colton: For C. L. Brown, three-story and basement flat building; pressed brick, with stone trimmings; cost \$6,000.

Architect J. Speyer: For H. Sontag, at Evanston, two-story basement and attic residence; frame construction, hardwood and carved antique oak finish, plate and stained glass, steam heat, electric work, etc.; cost \$15,000. For H. W. Whitcomb, three-story and basement flat building, 42 by 44 feet, brick and stone; cost \$8,000.

Architect F. B. Shelton: For Mrs. J. T. Allen, three-story flat building, 22 by 80 feet; pressed brick and stone, copper bays, hardwood finish and modern improvements; cost \$10,000. For same party, two-story flat building, 72 by 55 feet; pressed brick and stone; cost \$12,000. For S. Schwarzhild, two-story flat building, 22 by 60 feet; brick and stone; cost \$5,000. For E. D. Mullane, two-story residence, 25 by 55 feet; brick and stone; cost \$6,500.

Architect C. E. Guiner: Three-story and basement residence, 48 by 60 feet; pressed brick and Bedford stone front; cost \$12,000.

Architects Pond & Pond: For J. A. Springer, block of six three-story and basement houses; brick, slate and composition roofs, hardwood finish, sanitary improvements, furnace heat; cost \$25,000. For D. V. C. Vaughn, hunting lodge at Old Mission, Mich. For a six-story building at Kansas City, Mo. For Benetzette Williams at Western Springs, three-story brick and frame residence.

Architect M. L. Beers: Preparing plans for a two-story and basement eight-room schoolhouse, to be built at Morgan Park, in the Washington Heights district. Will be of pressed brick and fine terra-cotta trimmings, have galvanized iron cornice and slate roof, and all modern school conveniences. Only first story will be finished at present; probable cost \$20,000.

Architect M. E. Bell has made plans for P. F. Munger, two-story basement and attic residence; Colonial style, hardwood finish, steam heat and modern sanitary conveniences; cost \$12,000. For J. P. Smith, two-story and basement residence, 31 by 52 feet; all stone, slate roof, steam heat, hardwood finish and modern improvements; cost \$23,000.

Architect J. J. Kounin has prepared plans: Stone and frame residence, 45 by 54 feet, at Englewood, cost \$6,000; two-story, basement and attic residence, Sixty-first near Grand boulevard, hardwood finish, hot water heat and all modern improvements, cost \$22,000; two-story, basement and attic residence, 45 by 50 feet, same locality, same character, cost \$18,000; two-story, basement and attic residence, same locality, similar to above, cost \$12,000.

Architect J. A. Bongard: For Frank Fuller, three-story flat building, 25 by 54 feet; pressed brick and Bedford stone front; cost \$6,500.

Architect A. M. F. Colton: For C. C. Tripp, residence at Kenwood; cost \$10,000. Also a residence on Dearborn avenue; cost \$15,000.

Architects Ostling Bros.: For N. Cronholm, two dwellings; cost \$8,000. For A. Almet, three-story flat building; cost \$12,000. For A. Schonbeck, three-story flat building; cost \$15,000.

Architect J. B. Townsend: Plans for a church at Englewood, 60 by 120 feet; Norman style, to be constructed of bowlders; estimated cost \$30,000.

Architects Holabird & Roche: For C. T. Boynton, Evanston, residence; cost \$20,000. For Dr. E. H. Webster, Evanston, residence; cost \$10,000. Making plans for St. Mark's Church, Evanston; cost \$30,000.

Architect H. Rehbold: For J. Garrick, three-story flat building; pressed brick and stone; cost \$5,000.

Architect L. G. Halberg: For A. Weaver, four-story and basement apartment building, 25 by 50 feet; rock-faced stone and pressed brick front; cost \$8,000. For S. A. Freeman, three-story apartment building, 45 by 80 feet; pressed brick with stone trimmings; cost \$18,000. For Mrs. Grace D. Porter, three-story and basement residence, 25 by 40 feet; pressed brick and stone front, hardwood

finish; cost about \$6,000; taking figures. For F. W. Stanley, barn, 25 by 40 feet; brownstone on two sides, balance pressed brick, Georgia pine finish, asphalt floor; cost \$6,000. For Miss Mary A. Dewey, two-story and basement flat building, 25 by 50 feet; cost \$5,000. Preparing plans for C. T. Wheeler *et al.*, six-story and basement block, 185 feet on Madison street and 200 feet on Market street; first story rock-faced stone with large arched entrances on both streets, other stories pressed brick with stone and terra-cotta trimmings. The first floor will be designed for stores, the others for offices and manufacturers' sample rooms. The river front will be fitted for warehouses. The building will have passenger and freight elevators, steam heat, electric lighting and all latest modern conveniences; estimated cost \$250,000.

Architects Edbrook & Burnham: For R. W. George, store and flat building, 24 by 137 feet; cost \$12,000. For E. Simons, making plans for store, hall and office building; cost \$20,000.

Architect A. Charvat: For John Hayda, three-story store and flat building, 22 by 41 feet; pressed brick, stone trimmings; cost \$5,000.

Architect J. W. Ackermann: For the proprietors of Mineral Beach Resort, Warsaw, Ind., three-story hotel building, 40 by 120 feet; frame and shingles with brick basement; cost \$10,000.

Architect I. C. Zarbell: For S. Steinger and W. Rotzchild, two two-story residences, 43 by 80 feet; carved brownstone fronts, hardwood finish, mantels, furnaces, etc.; cost \$70,000.

Architects Almqvist & Klebert: For St. Paul Evangelical Lutheran Society, Humboldt Park, church building, 36 by 60 feet; brick and stone; cost \$5,000. For W. Everett, two-story double dwelling, South Chicago, 44 by 70 feet; brick and stone front; cost \$20,000.

Architect Geo. Beaumont: For W. J. Mayer, five-story and basement store and flat building, 28 by 99 feet; pressed brick and stone; cost \$30,000.

Architect J. Warner: For J. J. Tangey, three-story flat building, 25 by 72 feet; pressed brick and stone front; cost \$12,000; contracts let.

Architect J. Duncan: For J. Dennettry, two-story and basement residence, 25 by 72 feet; pressed brick and stone, hardwood finish, sanitary plumbing, steam heat and modern conveniences; cost \$12,000.

Architect C. M. Palmer: For Connecticut Mutual Life Insurance Company, alterations and additions to 1426 and 1428 Wabash avenue; cost \$6,000.

Architect R. G. Pentecost: Plans for three-story flat building on Indiana avenue, brick and stone front; cost \$12,000.

Architect H. G. Starbuck: For H. G. Moore, two-story and basement dwelling, 39 by 52 feet; pressed brick, with stone and terra-cotta trimmings; cost \$5,000. For O. M. Wells & Co., four-story apartment building; cost \$100,000. For Geo. Smith, two-story residence; cost \$6,000.

Architect Clinton J. Warren: For B. R. Wells, residence; pressed brick and terra-cotta front, hardwood interior and all latest modern conveniences; cost \$40,000. For G. A. McKeever, six-story and basement store and flat building; St. Louis pressed brick and Bedford stone front, copper bays, steam heat, electric lighting, etc.; cost \$100,000.

Architects J. F. & J. P. Doerr: For J. H. Ludden, two-story and basement flat building; pressed brick and rock-faced Bedford stone; cost \$5,000.

Architect A. Fielder: For the Fourth Baptist Society, church building, 70 by 200 feet, to be erected corner of Monroe street and Ashland avenue; rock-faced stone, steam heat, electric lighting, etc.; cost \$80,000.

Architect J. H. Huber: For John Prince, two-story and basement store and flat building, 50 by 125 feet; cost \$25,000. For A. Sachs, flat building; cost \$6,000. For M. Melville, four-story and basement hotel building, 26 by 140 feet; Connecticut brownstone front, elevators, steam heat, electric lighting, etc.; cost \$25,000. For Mr. Coit, also Mr. Woodman, at Buena Park, cottages; frame on brick basements, stained glass, baths, mantels, furnace heat. For C. Steinbecker, two-story residence, 22 by 48 feet; Anderson pressed brick and terra-cotta; cost \$5,000.

Architects Beman & Parmentier: For Ocean Springs Imp. Co., Ocean Springs, Miss., four-story hotel; frame construction, elevators, steam heat, electric lighting, etc.; cost about \$175,000. For J. R. Doolittle, Groveland Park, three-story residence, 20 by 55 feet; pressed brick and stone, hardwood finish, mantels, furnace heat and modern improvements; cost \$6,000. For R. McKay, three two-story dwellings; pressed brick and stone; cost \$12,000. For the Bernitter Manf. Co., three two-story dwellings; frame on stone basement; cost \$12,000. For Frank Bennett, South Kenwood, ten two-story frame dwellings; cost \$4,000 each. For themselves, at South Kenwood, two two-story frame dwellings; cost \$12,000.

Architects Thiel & Lang: For John Johnson, three-story and basement store and flat building, 21 by 75 feet; St. Louis pressed brick and Euclid stone; cost \$7,000. For Louis Frederick, three-story and basement store and flat building, 21 by 82 feet; St. Louis pressed brick and blue Bedford stone; cost \$9,000. For E. Stopp, three-story and basement factory building; brick and stone; cost \$10,000. For Frank Dobelstein, two-story flat building; St. Louis pressed brick; cost \$5,000.

Architect W. D. Cowles: For Aug. Pollock, two-story and attic residence, 30 by 67 feet; rock-faced Bedford stone front, hardwood finish, stained and plate glass, mantels, steam heat, etc.

Architect C. H. Tabor: For C. W. Louks, two-story residence, Irving Park, St. Louis pressed brick, stone and slate; cost \$11,000. For C. C. Cassette, two-story dwelling, La Grange, frame with stone basement, stained glass, furnace heat, bathroom, etc.

Architect R. B. Williamson: For D. G. Phinister, two-story and cellar residence, pressed brick and stone, hardwood finish, mantels, furnace, etc.; cost \$5,000.

Architect W. A. Furber: For J. C. Belfield, two buildings, stone fronts, hardwood interiors; cost \$11,000.

Architect J. Woolcott: For John Gross, three-story flat building, Bedford stone front; cost \$800.

Architect I. Linderoth: For D. Keohane, three-story flat building, brick and stone; cost \$10,000. Making plans for five apartment houses, stone fronts and modern improvements, to cost \$75,000.

Architect G. Isaacson: For Thorbensohn & Hoiby, four-story and basement flat building, St. Louis pressed brick and Bayfield brownstone; cost \$17,000.

Architect F. B. Shelton: For S. Schwarzhild, two-story flat building, pressed brick and stone; cost \$5,000. For J. T. Allen, two-story flat building, pressed brick and Bedford stone; cost \$14,000. For E. D. Mullane, two-story residence, pressed brick and stone; cost \$7,000.

Architect A. Smith: For S. R. Moore, Groveland Park, three-story and basement residence, 22½ by 77 feet, stone front, hardwood interior finish, hot water heat, latest sanitary improvements; cost \$10,000.

Architect H. D. Safford: For J. Webster, three two-story residences, 50 by 60 feet, pressed brick and stone; cost \$15,000.

Architects Bauer & Hill: For the Benedictine Bros. of Peoria, monastery, three-story and basement, 500 by 400 feet; pressed brick and stone, stained glass, steam heat, bathrooms, etc.; cost \$400,000.

Architects Lamson & Newman: Two two-story and basement dwellings to be built on Sacramento street, pressed brick with stone trimmings; cost \$5,000 each.

Architect Chas. Yeyer: For H. Meiselbar, five-story factory building, 60 by 140 feet; brick and stone, elevators, boilers, engines, etc.; cost \$60,000.

Architect H. J. Miller: For F. Campbell, two-story residence, 25 by 80 feet; stone and brick; cost \$5,000.

Architects G. Geyer & Co.: For Chas. Gross, two-story and basement residence building, rock-faced stone and pressed brick with stone trimmings, hardwood finish, steam heat, etc.; cost \$6,500.

Architect F. Swanson: For John Stransky, two-story and basement flat building, 22 by 57 feet; brick and stone front; cost \$5,000.

Architect W. A. Furber: For J. C. Belfield, two two-story dwellings, buff Bedford stone fronts, hardwood finish, mantels, stained and plate glass, furnace heat; cost \$12,000.

Architect C. C. Miller: For J. P. Ketcham Bros., two residences, brownstone fronts with cocheres, slate roofs, hardwood finish, mantels, stained and plate glass, hot water heat; stable and loft; cost \$30,000.

Architect H. W. Huehl: For H. G. Peet, two-story flat building, pressed brick and stone; cost \$14,000.

Architect J. H. Thain: For J. H. Swan, alterations on residence.

Architect Geo. H. Borst: For John G. Weeks, residence at 1521 Michigan avenue, three stories, 31.6 by 60.0 feet, with two-story business premises at the rear, 38.6 by 60.0 feet; walls of front building Michigan green buff sandstone to second story window sills, Tiffany pressed brick above, red tile roof, reception room,

parlors, office, etc., on main floor of front building with corridor connecting the business premises, principal rooms finished in enamel, main hall and staircase in oak, steam heat throughout. The intention is to have the finest dress establishment west of New York; cost from \$16,000 to \$18,000.

Architect F. B. Townsend: For M. E. Church building, 50 by 100 feet, to be erected on Herwyn avenue; cost \$15,000.

Architects Flanders & Zimmerman: For Mrs. McDonald, three-story and cellar residence, Bedford stone front, hardwood interior finish, steam heat, etc.; entrance and office for Oakwood Cemetery, granite.

Architect C. H. McAfee: For C. L. Bonney, at Lawndale, two-story residence, Anderson buff Roman brick and Michigan green buff sandstone; cost \$10,000. For Chas. Novak, Lawndale, two-story residence, Collinsville pressed brick fronts, mantels, plate and stained glass, baths, etc. Making plans for four-story store and flat building, 25 by 100 feet; to cost \$16,000.

Architects Lutken & Thisslew: For J. K. Stack, Escanaba, Mich., three-story and basement store and hall building, 50 by 115 feet; pressed brick and stone; cost \$25,000. For H. H. Helleland, four-story and basement building, 22 by 70 feet; stone and pressed brick.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall.

The falling leaves not only remind us that grand old autumn is here, but also that the building season is almost over, with all the contractors feeling reasonably satisfied. There have been comparatively few what might be called large contracts let this year, but our suburbs show a steady increase in residences ranging in cost from \$2,500 to \$15,000. For my part I have not allowed the devil to get my hands into mischief, for my time has been fully occupied.

On behalf of the Cincinnati club I most heartily thank your journal for the interest taken in the coming exhibition of drawings. Our citizens are fully alive to the importance of this exhibition, and, now, in addition to the prizes already offered, another silver medal has been offered by the Wayne Hardware Company of our city for the hardware designs, as per their letter printed elsewhere. The indications at the present writing are most favorable for a grand display, but let every club and draftsman in the country send contributions, as though the success of all depended upon them. We sincerely trust that some of the older architects and colorists may see fit to help also.

Architect L. Plympton reports, among other plans, one for a residence for J. L. Amberg, city, to contain ten rooms; materials to be stone, tile roof, pine finish, wood mantels, etc.; cost \$3,000.

Architect John H. Boll reports for Mr. Chas. Bare, city, a store and flat building, with brick and iron front, stone trimmings, pine finish, plumbing, slate mantels, tin roof; cost \$8,500.

Gustave W. Drach has prepared plans for the following: For the Cincinnati & Northwestern Railroad, a passenger station of frame and shingles, with slate roof, office fixtures, pine finish, etc.; cost \$4,000.

For Mrs. K. S. Loth, a brick residence. It will have pine finish, stained glass, wood mantels, laundry fixtures, etc.; cost \$4,000.

Architect W. S. Robinson has prepared plans for H. R. Hearne at Richmond, Ky. The house is to be of frame and shingles, with slate roof, contains ten rooms, and has inside blinds, stained glass, plumbing, pine finish; cost \$6,000.

Also for Mr. V. Humbrecht, of Terra Alta, Ohio, a frame dwelling of ten rooms, tin roof, inside blinds, wood mantels, etc.; cost \$4,000.

Architect S. E. Des Jardins has drawn plans for a fine residence in Memphis, Tenn., for J. Marks. It will be of brick, with slate roof, electric bells, hardwood finish, etc.; cost \$14,000.

Architect W. W. Franklin has the following to report: For W. S. Marx, Sixth and Baymiller, a frame house two and one-half stories in height; twelve rooms, pine finish, stained glass, wood mantels, slate roof, etc.; \$5,000.

Also plans for a residence for Judge J. W. Price, Avondale, Ohio; two stories high, brick and stone, stained glass, electric bells, hardwood finish, laundry fixtures, etc.; cost \$12,000.

Also for E. A. Foy, a frame residence, two stories high, ten rooms, pine finish, slate roof, plumbing, etc.; cost \$2,500.

Also for John W. Gaffney, a store and flat building; material to be stock brick, with stone trimmings, stained glass, pine finish, blinds, plumbing, grates, etc.; cost \$15,000.

Architect Thornton Fitzhugh reports: For E. H. Siefke, a frame residence of ten rooms, pine finish, slate mantels, gas, plumbing, shingle roof; cost \$3,800. Also for W. H. Beardsley, a frame house of six rooms, pine finish, plumbing, mantels, slate roof, etc.; cost \$2,000.

Messrs. Samuel Hannaford & Sons report as follows: For S. C. Mayer, a brick residence of twelve rooms, electric bells, hardwood finish, stained glass, dumb waiter, slate roof, etc.

For the Middletown M. E. Church, a stone church edifice, with slate roof, hardwood finish, pews and chairs, organ, stained glass, etc.

First Congregational Church, of Hamilton, Ohio; stone, hardwood finish, pews and chairs, slate roof, etc.

For James O'Kane, Esq., a residence of frame, with slate roof; to contain ten rooms, and to have hardwood finish, stained glass, wood mantels, etc.

For J. Leverone, city, a brick residence of twelve rooms, hardwood finish, electric bells, stained glass, dumb waiter, etc.

Columbus, Ohio.—Architects J. L. Harris & Co. have prepared plans for a three-story, 32 by 100 feet, United States Hospital Building; brick and stone, metal roof, galvanized iron cornice, outside blinds, mantels, bathroom outfit, etc.; cost \$25,000.

Davenport, Iowa.—Architect J. W. Ross: For N. Kuhen, two-story residence, 32 by 50 feet; brick and stone, wood cornice, pine and red oak finish, wood mantels, gas fixtures, common and stained glass, plumbing, etc.; cost \$4,500. For Wm. Allen, two-story residence, 37 by 55 feet; brick, inside and outside blinds, gas fixtures, plumbing, kitchen and laundry fixtures, wood mantels, common and stained glass; cost \$5,000.

Denver, Colo.—Architect J. J. Huddart has prepared plans for a hall building to be erected by the Odd Fellows of Greeley, Colo.; to be three stories, 50 by 100 feet; construction brick and stone.

Dubuque, Iowa.—Architect F. D. Hyde: For W. W. Bingham, Waterloo, Iowa, residence, frame, shingle roof, outside blinds, softwood finish, wood mantels, plumbing, bathroom outfit, gas fixtures, etc.; cost \$2,000. For M. A. Creglowe, Wisconsin, bank building, common brick and frame, tin roof, galvanized iron work, common and cathedral glass, softwood finish, safe vault and bank fixtures; cost \$3,000. For Rev. J. W. Bissell, Fayette, Iowa, residence, frame, shingle roof, common and stained glass, hard and soft wood finish, mantels, grates, furnace, bathroom outfit, etc.; cost \$2,000.

Findlay, Ohio.—Architect G. Horn has made plans for a three-story residence, 36 by 64 feet, for W. W. French; limestone exterior, slate roof, galvanized iron cornice, copper bays, inside blinds, frescoing, plate and cathedral glass, wood mantels, grates, gas fixtures, bathroom, kitchen and laundry outfit, and modern improvements; cost \$10,000.

Architect W. G. Williams has plans: For M. R. House, two-story residence, 25 by 42 feet; frame; oak and pine finish, natural gas grates; cost \$2,500.

The Church of God will erect a \$25,000 frame church building, and the St. Michael's Catholic Society a \$10,000 church.

Grand Rapids, Mich.—Architect S. J. Osgood: For M. L. Bocher, residence; cost \$14,000; Richens & Stearns and J. Sullivan contractors. For A. Yates, two houses; cost \$4,000; Rowsen Bros. contractors. For Radcliff & Holt, storage warehouse; cost \$5,000; C. H. Vincent contractor. For Wm. Miller, residence; cost \$5,000; Hosken & Munder and Rowsen Bros. contractors.

Architect P. S. Hopkins: For R. R. Montgomery, Decatur, Ill., dwelling and stable; dwelling 36 by 46 feet, have electric bells, gas fixtures, mantels, furnace, etc.; cost \$5,500.

Architect W. G. Robinson: For F. M. Davis, residence; cost \$4,000. Rowsen Bros. contractors. For Dr. Hazeltine, residence; cost \$2,000; R. Blandford contractor. For Jas. Farnsworth, flat building; cost \$2,600; R. Blandford contractor. For Mr. Finkler, residence; cost \$3,500; J. Barth & Sons contractors. For Mrs. Armstrong, residence; cost \$1,600; Chas. Hoertz contractor. For J. F. Cramer, residence; cost \$2,000; Chas. Hoertz contractor. For Wm. Coles, residence; cost \$3,000; Campbell & McNabb contractors. For Mr. Hawkins, four-story business block; cost \$30,000; first story stone, remaining red brick with

stone trimmings. For F. Loettgert, four-story business block; cost \$20,000. For J. G. Lehman, business block; cost \$9,000. Hibernia Hall; cost \$20,000; pressed brick, stone and iron trimmings.

The following parties are having plans made and contemplate building during the present season: A. Groskopf, \$1,200 house; R. Johnson, \$2,500 house; F. P. Kirkwood, \$1,500 house; H. H. Fountain, \$3,500 house.

The following additional buildings are under way: C. H. Van Anden, \$1,400 house; J. T. Quigley, two houses, \$1,000 each; W. H. Kinsey, two houses, \$900 each; Wm. Walker, two houses, \$1,000 each; E. Smith, \$900 house; Geo. Kirkland, \$1,400 house; E. A. Dixon, \$1,200 house; Mr. Lockman, \$1,100 house; E. T. Ward, improvements, \$1,500; H. G. Smith, \$1,100 house; Hushman & Reed, two \$900 houses; B. W. Barnard, two \$800 houses; C. H. Van Anden, \$2,000 residence; E. T. Peck, \$1,000 house; W. B. Collins, \$2,000 house; E. B. Seymour, \$2,500 house.

Hot Springs, Ark.—The Southern Methodist Society will erect a \$20,000 church from plans made by Architect M. Q. Wilson, of Louisville, Ky.

Kenosha, Wis.—The Lane Manufacturing Company will erect a factory building; will have wood-working machinery, freight elevators, electric lighting, shafting, belting, pulleys, a complete plant.

Little Rock, Ark.—Architects Orlepp & Kuessner have made plans for a store and office building, to be built by G. H. Sanders; cost \$25,000.

Macon, Ga.—Architect Alex. Blair has completed plans for Christ's church; estimated cost \$10,000.

Muncie, Ind.—Architect Theo. Von Koenig has prepared plans, which have been accepted by the county commissioners of Delaware county, for a children's home. The building will be three stories in height, 62 by 60 feet; brick construction, slate roof; estimated cost \$9,000. Bids on same will be opened on the 31st instant.

Peoria, Ill.—Architect P. F. Mehler: For Dr. T. M. McIlvaine, two-story residence, 44 by 35 feet; pressed brick, frame and stone, slate roof, wood mantels, grates, hard and soft wood finish, electric work, annunciators, speaking tubes, bath and laundry fixtures, etc.; cost \$4,500. For Chas. Kimmel, two-story residence, 35 by 58 feet; pressed brick, frame and stone, slate roof, pine finish, wood mantels, grates, annunciators; common plate and cathedral glass; ranges, refrigerators, speaking tubes, bath, kitchen and laundry fixtures, etc.; cost \$4,500. For convent of the Sacred Heart, Odell, Ill., two-story building, 30 by 45 feet; common brick, frame and stone, shingle roof, wood cornice, oak and pine finish, common and stained glass, wood mantels, gas fixtures, electric bells, speaking tubes, school bell, paneling and wainscoting, iron crestings, hot-water heat, etc.; cost \$3,000. For N. Baker, Metamora, Ill., two-story residence, 30 by 50 feet; frame and stone, slate roof, wood cornice; common plate and stained glass; iron crestings, inside and outside blinds, softwood finish, wood mantels, plumbing, kitchen, bath and laundry fixtures; ranges, refrigerators, speaking tubes, etc.; cost \$3,800.

Pittsburgh, Pa.—Architect F. C. Sauer has completed plans: For Mrs. J. F. Stevenson, residence; for J. Yost, McKeesport, Pa., residence.

Architect H. Moser is making plans for a Catholic church building, to be erected at Somerset, Pa. Also completing plans for school building for St. Joseph's Church at Johnstown, Pa.

Architect C. W. Hodgdon has made plans for W. P. Hendrickson, McKeesport, Pa., residence; frame construction; cost \$3,500. Under way, plans for two frame dwellings.

Architect J. W. Giles has completed plans for a brick dwelling, a fine store, office and apartment building, and is making preliminary sketches for a contemplated five-story family apartment building, to comprise thirty-four suits of flats.

Architect J. U. Barr: For Pittsburgh Iron Paint Company, two two-story and attic dwellings, 26 by 65 feet; common and pressed brick, slate roofs, galvanized iron cornice, hard and soft wood finish, wood and slate mantels, grates, gas fixtures, electric bells, bath and kitchen outfits, American tiling, inside and outside blinds; cost \$14,000. For J. P. Seinton, Johnstown, Pa., three-story residence, 80 by 50 feet; common and pressed brick, gravel roof, galvanized iron cornice, wood mantels, softwood finish, electric bells, common and stained glass, plumbing, kitchen fixtures, etc.; cost \$7,000.

Architect T. C. McKee: Cumberland Presbyterian Society, church, two-story and basement, 80 by 100 feet; pressed and ornamental brick with stucco and terra-cotta trimmings, slate roof, hardwood finish, iron beams, galvanized and ornamental iron work, wood mantels, opera chairs, stained and cathedral glass, incandescent lighting, ventilators, railings, etc.; cost \$18,000.

Architects McBride & Gray have completed plans for a Queen Anne style residence, to be built at Edgewood Station by D. E. Jackson.

Architect F. J. Osterling has made plans for G. H. Fox, of Kittanning, Pa., for a two-story and attic residence. The design presents a handsome exterior, and the interior will have all modern conveniences.

Architects Bickel & Brennan have prepared plans: For J. Hufnagle, four-story residence, stone construction. For Dr. W. R. Hamilton, two-story residence, brick and stone, Gothic roof. For Commodore John Rodgers, four-story store and apartment building. For D. B. Wilson, two-story residence, stone construction. For H. P. McCullough, two dwellings.

Architect J. N. Campbell has made plans: For L. Ranwolf, three-story store and apartment building, pressed brick with Graffon bluestone trimmings; cost \$10,000. For same party, addition to business block of two stories; cost \$6,700. For David Foster, residence, frame; cost \$3,500. For G. S. Campbell, McDonald, Pa., residence.

Architect W. S. Fraser: For Y. M. C. A., improvements in Liberty Hall, converting third floor into a gymnasium with bathroom and concomitants; second floor into parlors, reading room and lecture room; first floor, libraries, parlors and secretary's room.

Savannah, Ga.—Architect A. S. Eichberg has prepared for a block of one-story store building, to consist of six stores, for S. Guckenheimer; cost \$6,000. Also plans for remodeling school building.

San Francisco, Cal.—The building outlook continues encouraging; a large number of buildings are being planned for immediate construction, while others are projects of the near future.

Architect Henry Geilfuss reports: For F. A. Lux, factory building; cost \$6,000. For H. Conkaren, three-story frame; cost \$7,000. For O. F. Von Rhein, two-story residence; cost \$7,000.

Architect W. H. Armitage: For M. Harlieff, two two-story frame dwellings; cost \$5,000. For W. H. Adams, two two-story dwellings; cost \$14,000. For Dr. F. T. Lord, three-story frame; cost \$15,000. For Mrs. Morrow, three-story frame; cost \$5,000. For Mrs. C. Colette, three-story frame; cost \$6,500.

Architect J. M. Curtis: For T. W. Boyd, residence; cost \$8,000. For I. S. Willis, residence; cost \$8,000.

Architects Percy & Hamilton: Academy of Science Building; marble and tile work; cost \$28,000.

Architect C. I. Havens: For J. Reid, two-story dwelling; cost \$6,000.

Architect T. J. Welsh: For P. A. Smith, frame building; cost \$8,000. Roman Catholic church; cost \$52,000. For Mrs. M. A. Mercer, residence; cost \$6,000.

For J. Goetz, brick building; cost \$9,000.

Architect W. Mooser: For L. Schultz, hotel building, brick and stone; cost \$80,000. For same, brick building; cost \$10,000. For Chas. Neff, frame building; cost \$6,000.

Architects Wright & Sanders: For Mrs. E. B. Sanborn, three-story warehouse; cost \$18,000.

Architect W. Winterhalter: For H. Zweig, four-story addition to malt house; cost \$6,000.

Architects Huerne & Everett: For J. B. Magendie, three-story and basement brick building; cost \$3,500.

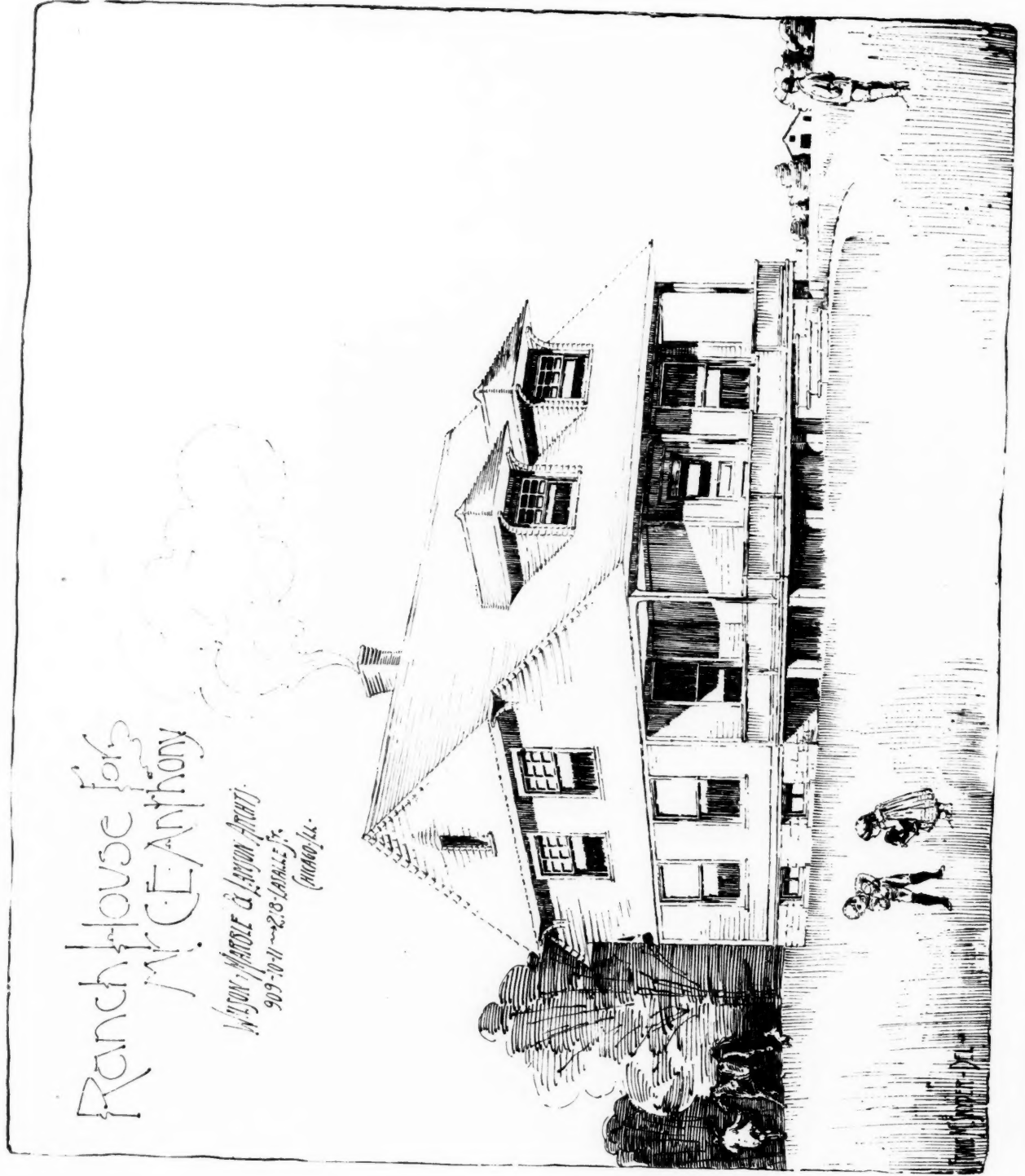
Architect C. J. I. Devlin: For Jane Besley, three-story frame building; cost \$65,000.

Architect A. C. Lutgen: For O. H. Hund, three-story and basement residence; cost \$9,000.

Architects Mathews & Son: For J. S. Bunnell, residence; cost \$5,500.

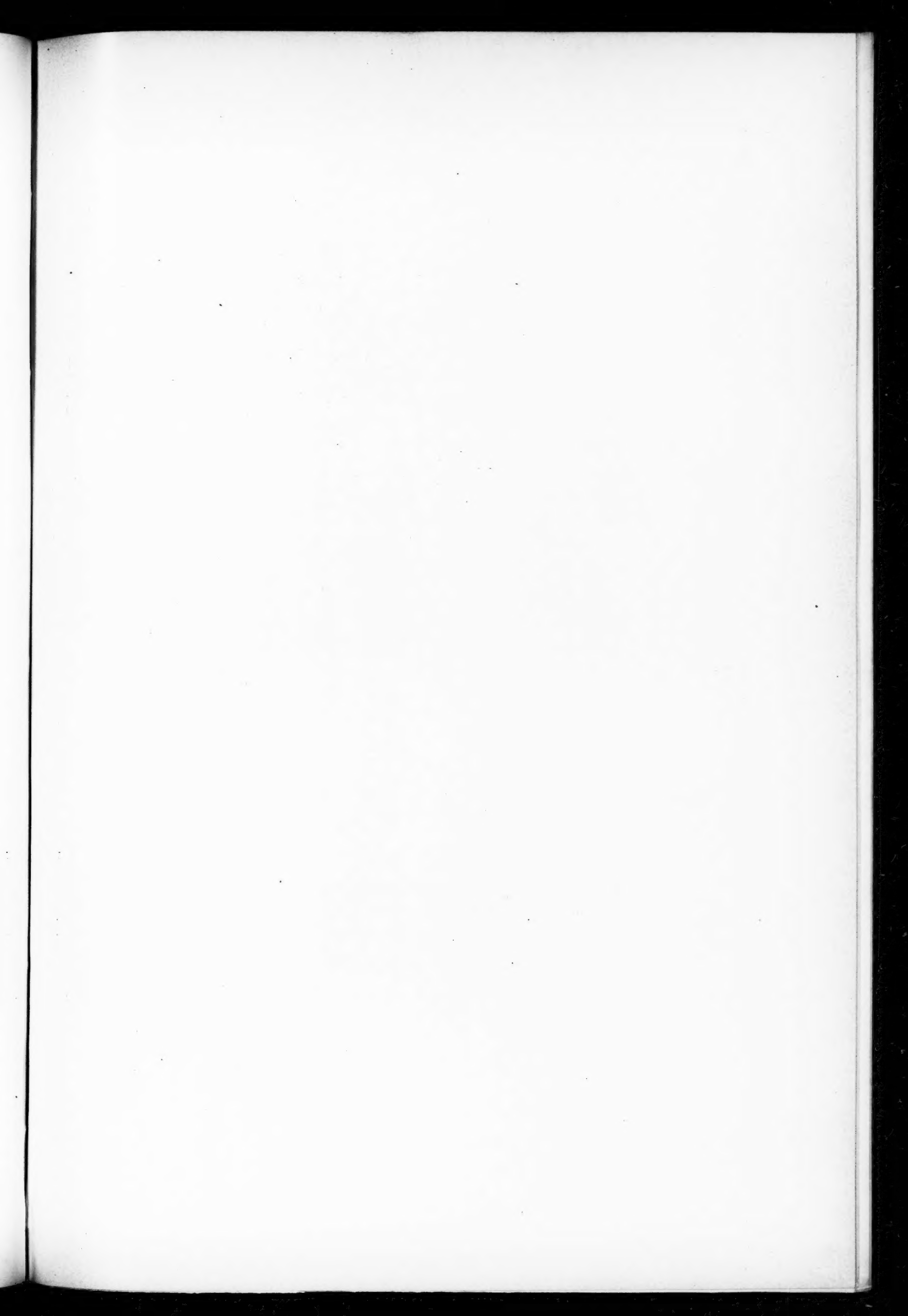
Warrensburg, Mo.—Architect J. H. Stone has prepared plans for J. H. Smith, for a two-story residence, 35 by 45 feet; will have common and stained glass, wood mantels, grates, bathroom outfit, etc.; cost \$2,000. Also for Rev. J. A. Lord, a two-story residence.

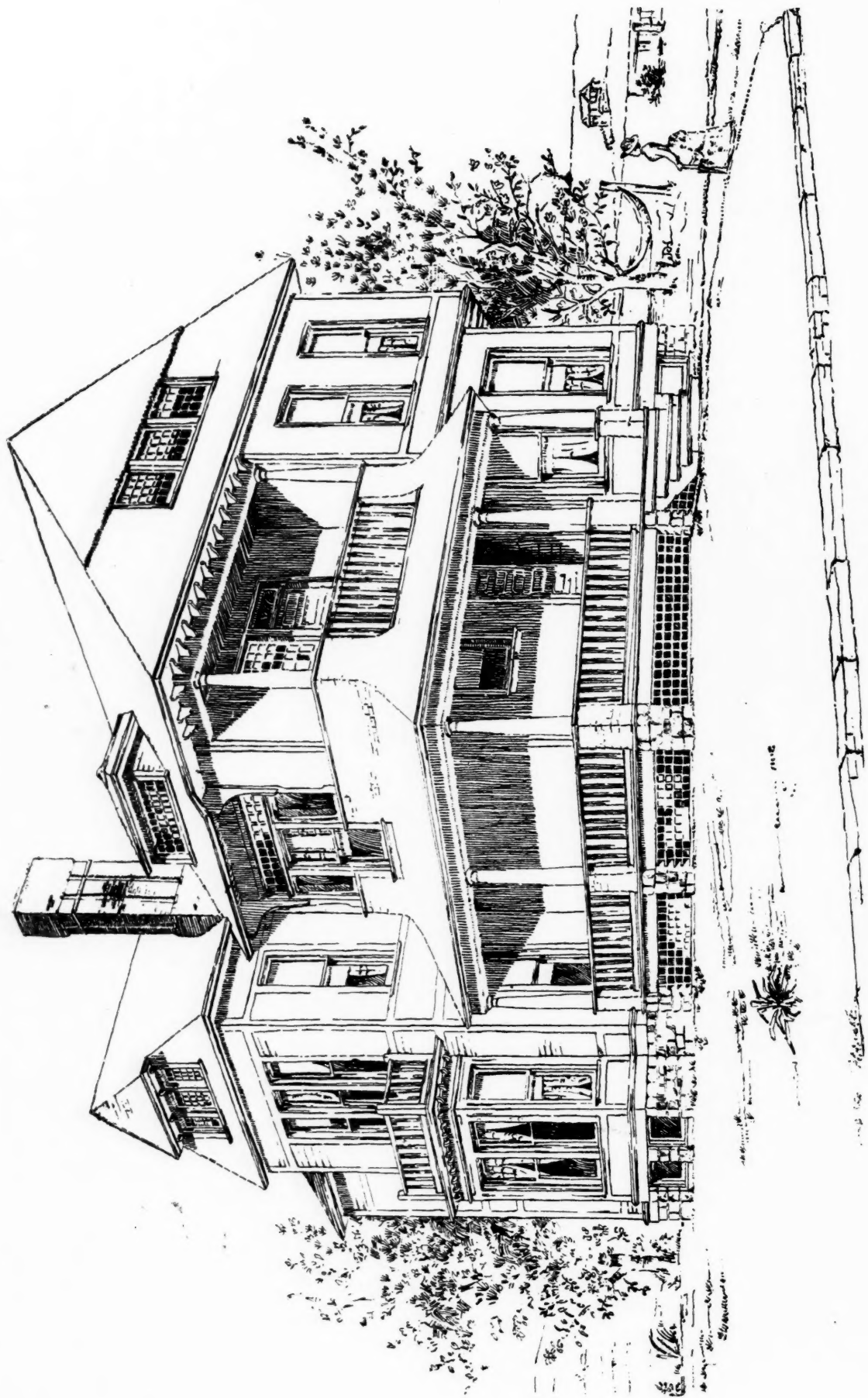




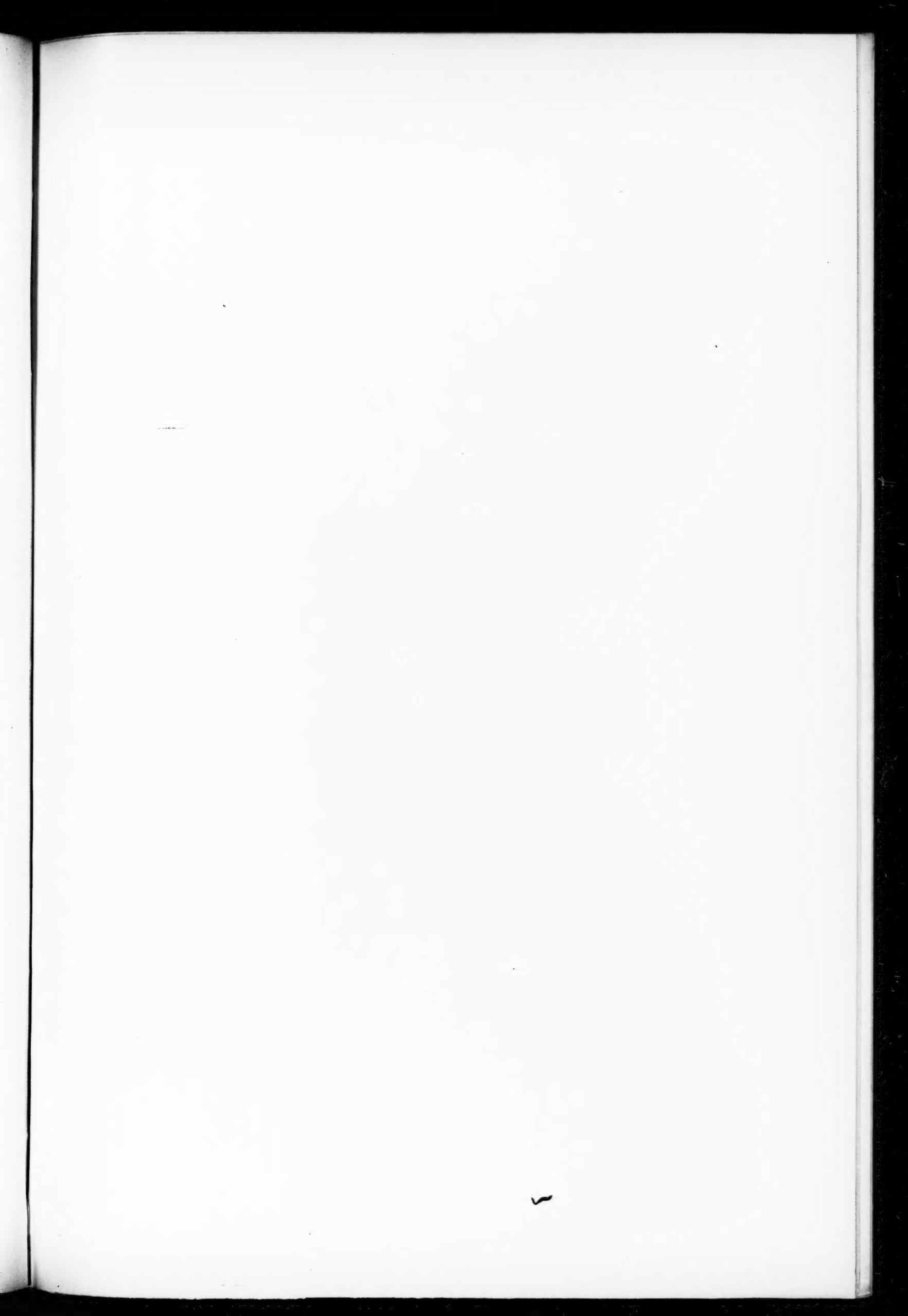
Ranch House for
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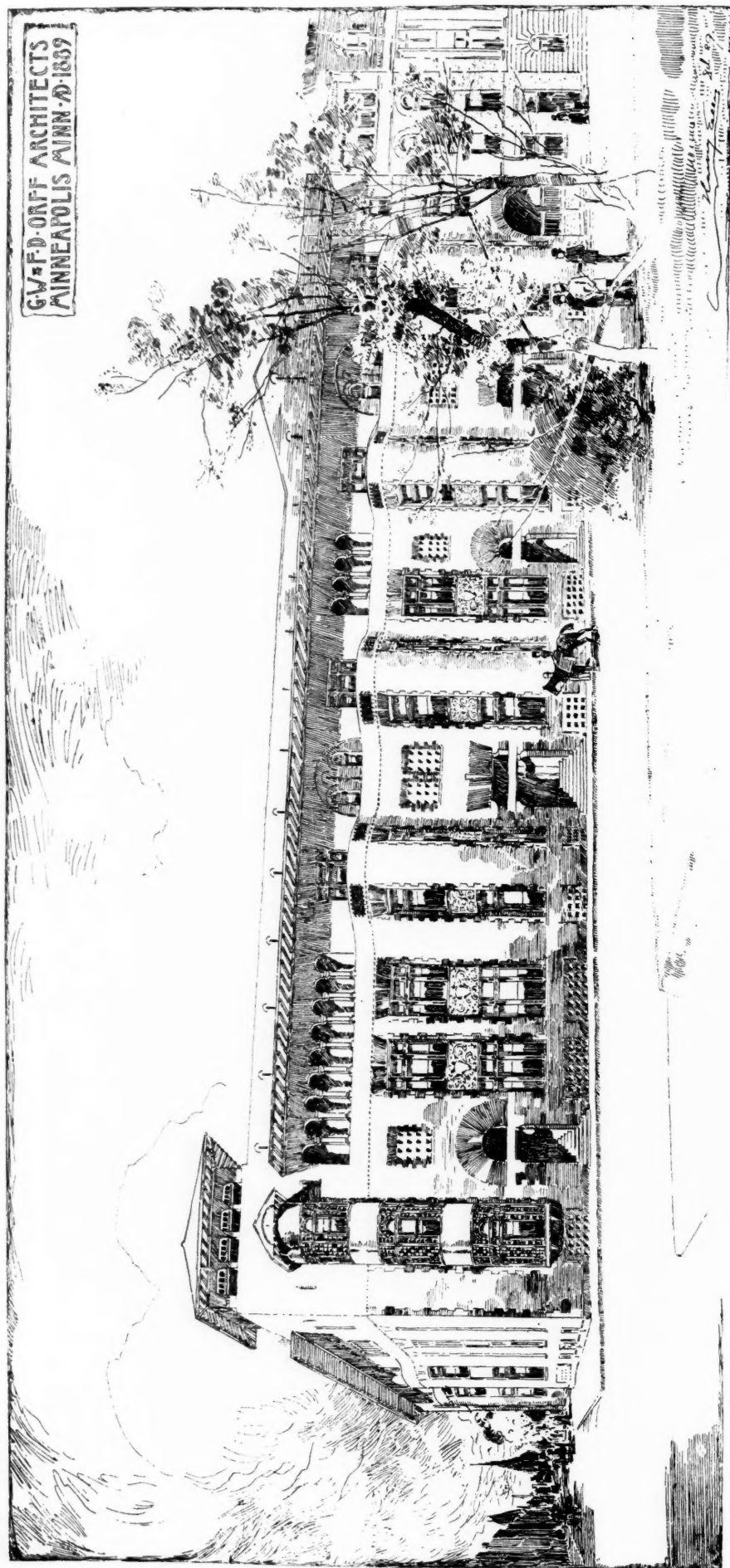
W. J. M. & S. J. M. (ARCHT.)
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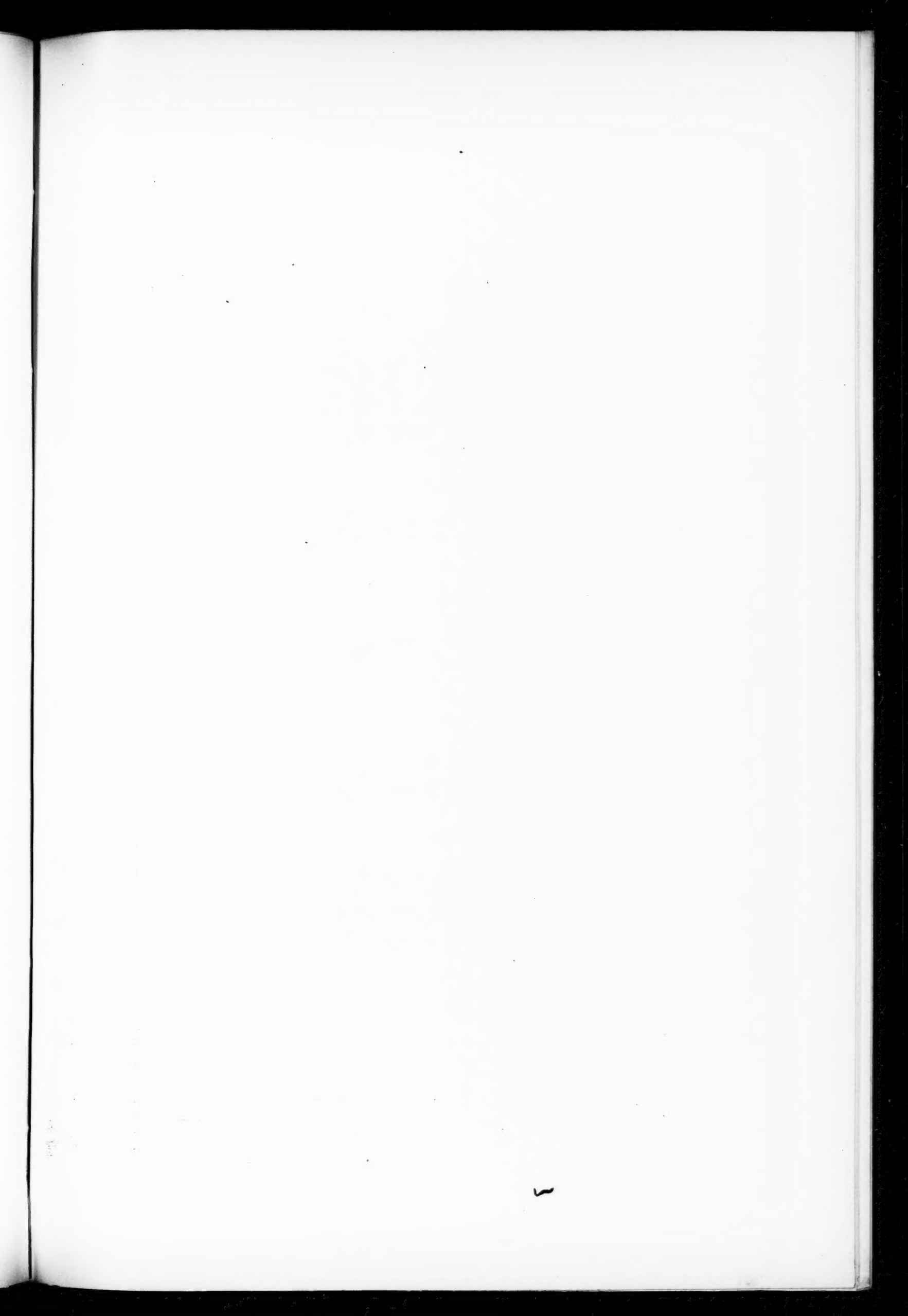
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C. C. HELLMERS, JR., ARCHITECT.

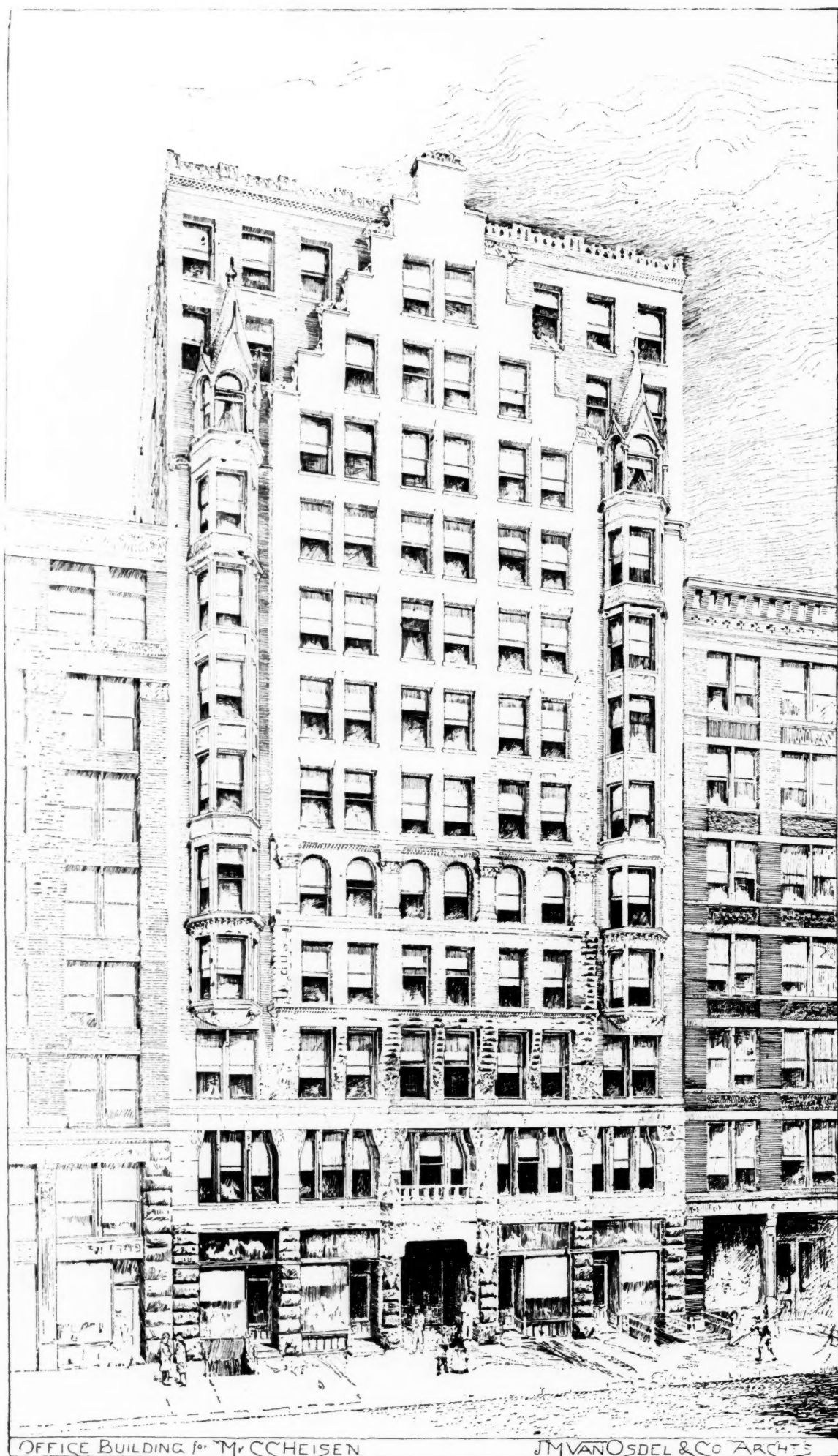




TENEMENT BLOCK FOR HENRY W. JAMES, MINNEAPOLIS, MINN.

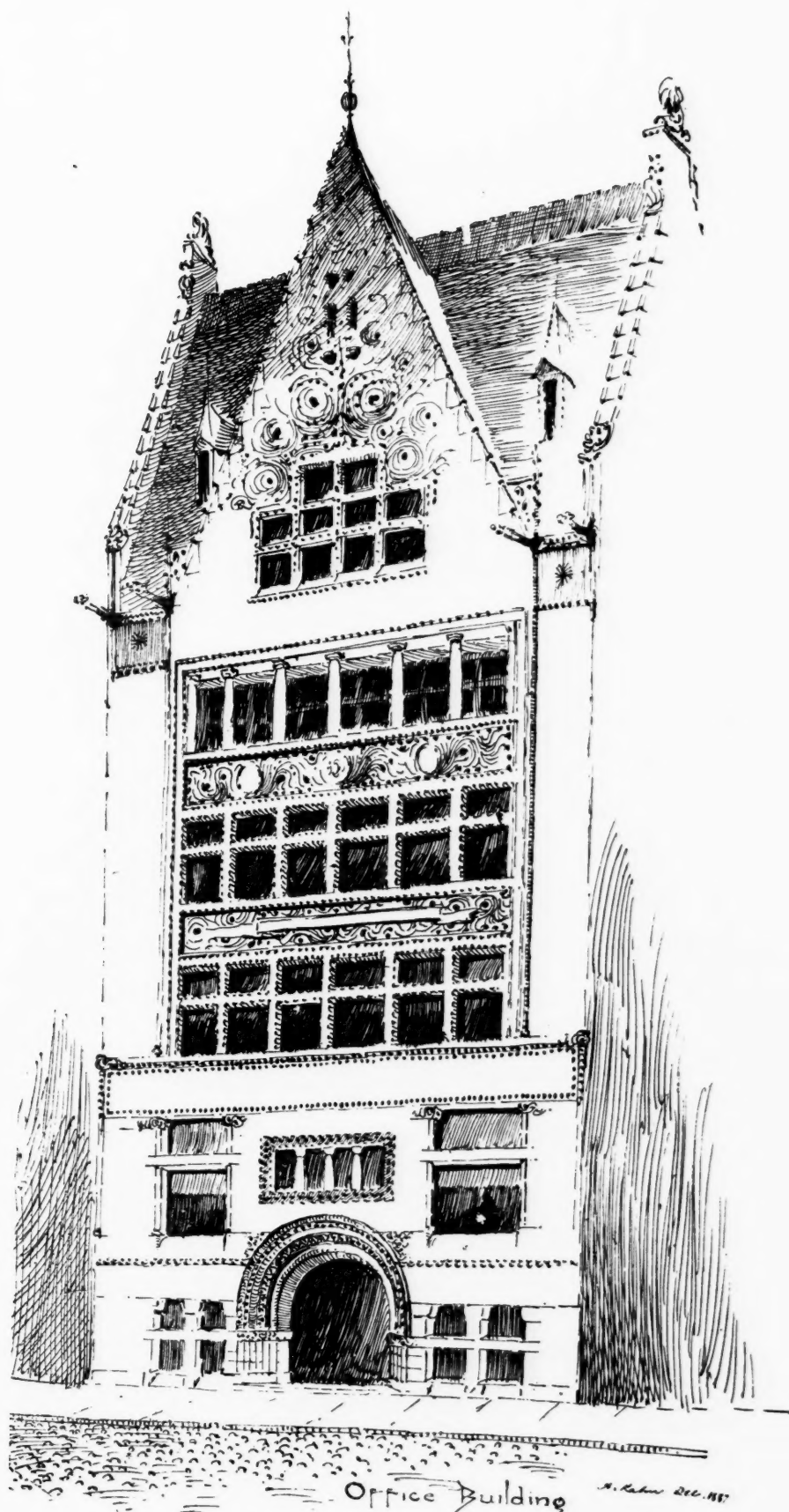
G. W. AND F. D. ORFF, ARCHITECTS.



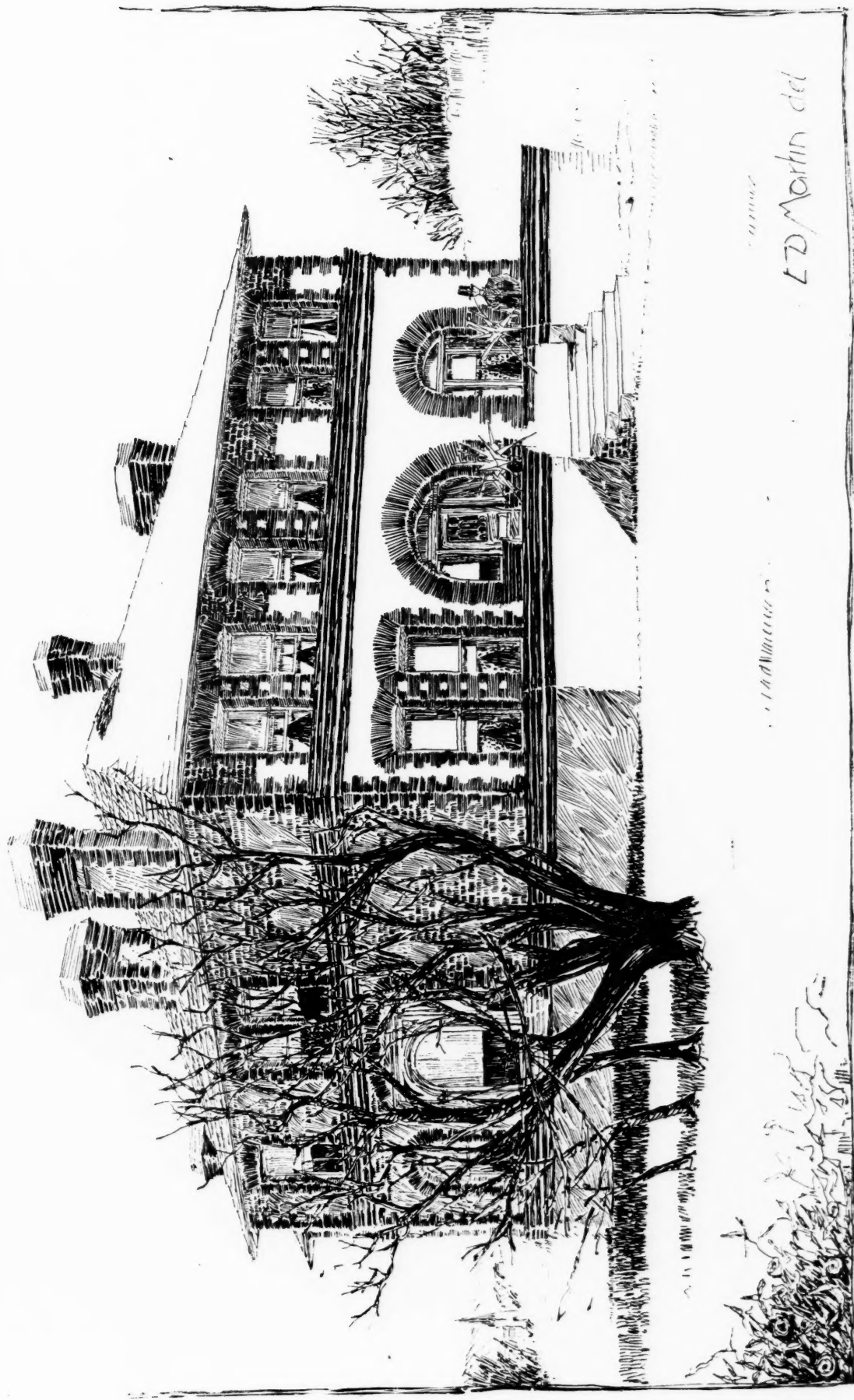


OFFICE BUILDING FOR MR. MCCHESIN

J.M. VAN OSDEL & CO ARCHTS



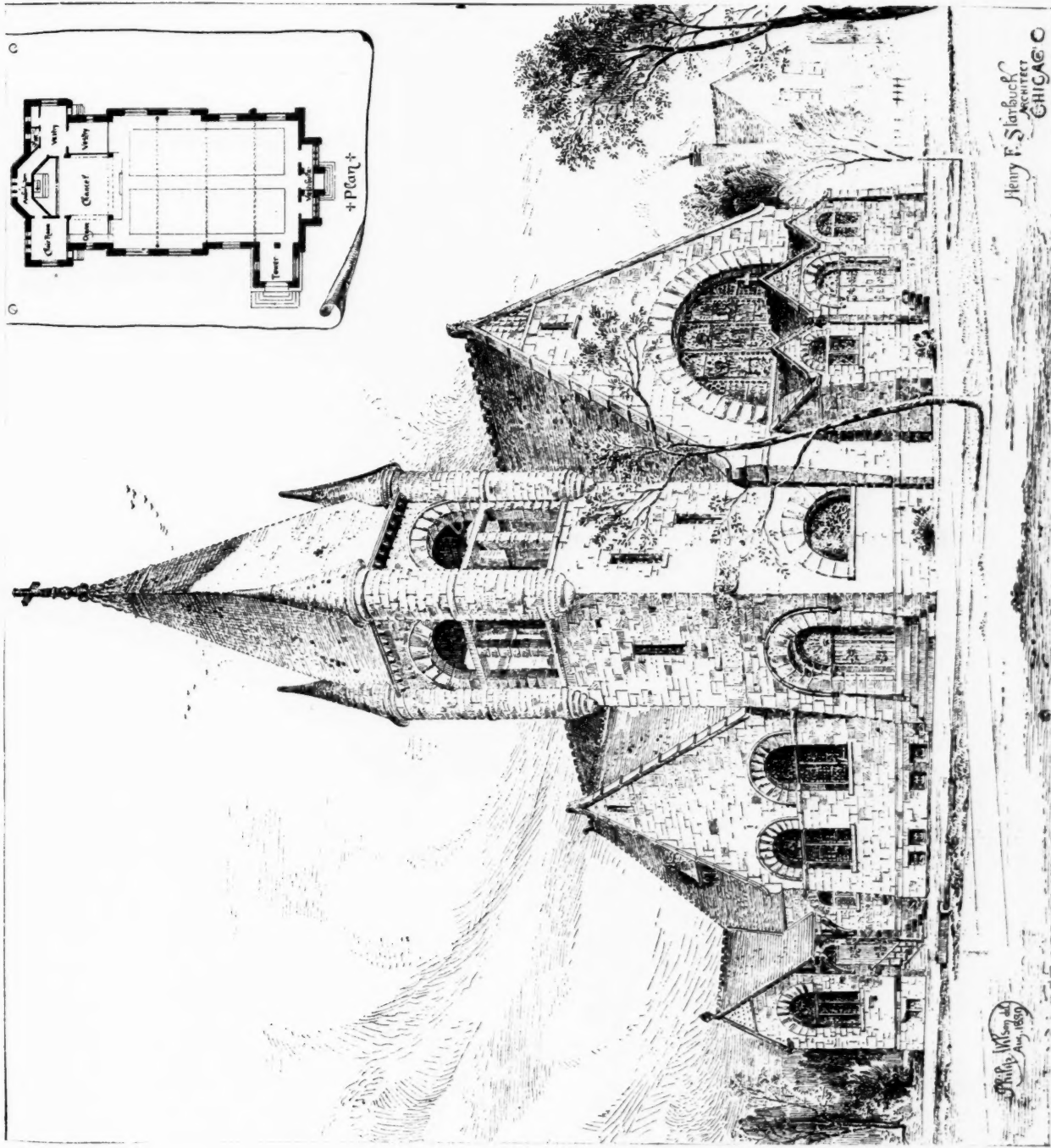
Office Building
Mason & Rice Archts.
Detroit



L.D. Martin del

RESIDENCE FOR JOSEPH FAIRHALL, GRAPE CREEK, ILL.

IRVING K. POND AND ALLEN B. POND, ARCHITECTS, CHICAGO.



TRINITY EPISCOPAL CHURCH, MICHIGAN CITY, IND.

HENRY F. STARBUCK, ARCHITECT, CHICAGO.

Henry F. Starbuck
ARCHITECT
CHICAGO

RESIDENCE of Rochester, N.Y.
OIP Block.. ARCHITECT..

