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Architects Present the Windrim Bill.

It seems most probable that at last the government of the United States will take action upon the oft-presented, and as often ignored, measure for the reorganization of the office of the Supervising Architect, relative to the designing of public buildings, and that a plan will be inaugurated through which the government architecture of the future will be as representative of American architectural talent as in the past it has presented many of its worst features. For the third time in six years a committee of representative architects has gone to Washington, seeking to bring the matter before Congress. This time the Windrim bill, the shortest, most concise and simple plan yet proposed, was presented as follows:

A Bill to authorize the Secretary of the Treasury at his discretion to obtain the Plans for the Public Buildings erected by direction of Congress under the Treasury Department.

The Secretary of the Treasury is hereby authorized in his discretion to obtain plans, drawings and specifications for the erection of public buildings, by direct selection or competition of architects, under such conditions as he may prescribe, and to make payment of the expenses of said architects' services out of the appropriations for the respective buildings. Provided, the general direction of the work shall continue under the office of the supervising architect of the Treasury Department, the supervising architect to be the representative of the Government in all matters connected with the erection and completion of such buildings, the receipts of proposals, the award of contracts therefor, and the accounts and disbursements of moneys thereunder, and perform all the duties that now appertain to his office, except the preparation of drawings and specifications for such buildings; the said drawings and specifications, however, to be subject at all times to modifications and changes in arrangement of building and the selection of materials therefor as the Secretary of the Treasury may direct.

Six years ago it was impossible to meet a quorum of the Committee on Buildings and Grounds; three years ago no meeting was obtainable; the third time, on March 10, the mission was successfully accomplished. There were gathered as a committee representing the American Institute of Architects and the architects of the country generally, sixteen of the foremost names in the profession, including three officers and seven directors of the Institute. President Richard M. Hunt was there and Secretary Dankmar Adler, who acted as spokesman for the party. Edward H. Kendall, C. F. McKim and A. J. Bloor from New York City; First Vice-president Alfred Stone of Providence, Warren R. Briggs of Bridgeport, and Arthur Rotch of Boston, representing the New England States; William Worth Carlin, president of the Western New York State Chapter and a director of the Institute, Theopolis P. Chandler of Philadelphia, W. M. Poindexter, Glen Brown and James G. Hill, the ex-supervising architect, of Washington; and Charles E. Illsley and W. S. Eames of St. Louis, George B. Ferry of Milwaukee, with Mr. Adler, of Chicago, representing the West. They met, and for five hours were attentively listened to by almost the entire Committee on Buildings and Grounds. These, representing twelve of the largest states in the Union, were John B. Bankhead, chairman, of Alabama; Jo. Abbot of Texas, Clark Lewis of Mississippi, John C. Tarsney of Missouri, John G. Warwick and William H. Enochs of Ohio, William G. McKaig of Maryland, Walter C. Newberry of Illinois, John DeWitt Warner of New York, Archibald H. A. Williams and Seth L. Milliken of Maine, George H. Shonk of Pennsylvania and Willis Sweet of Idaho. Mr. Adler read and explained the bill; Mr. Carlin, in that clear, concise and forcible diction which always commands attention, showed the present condition of the public buildings of the country and the public necessity

that the method of procuring designs should be immediately changed. Mr. Hunt and Mr. Kendall each interested the listening members in their plea for better government architecture. Members of the house not upon the committee drifted in and stayed throughout the session, forgetting the routine business of the day, so interested were they in this high pleading for art; and at the close of the conference the architects were assured of the unanimous concurrence of the committee and a favorable report upon the bill as presented. The favorable report of the Committee on Buildings and Grounds gained, the measure has still to pass the House and Senate; but congressmen and senators, as well as the people they represent, have been educated in the value of architectural design during the last five years as never before, and their sympathy with the purpose of the bill is almost assured. This notable meeting of architects closed with a dinner, at which Mr. Hunt entertained the architects present with an amusing and instructive talk upon his many experiences with clients and humorous and just criticisms upon the works of those present, and it was long after midnight when the assembly adjourned and closed a conference that will mark an epoch in the architectural history of the United States.

**A Peculiar
Postoffice
Building
Bill.**

A measure called the postoffice building bill has just passed the senate that illustrates the strong necessity of some such change in the method of designing buildings as is proposed by the Windrim bill. In detail this bill provides for new postoffices "where receipts for three years have exceeded nine thousand dollars." But it is not with the necessity for new buildings but with the proposed method of designing them that we have to deal. The bill provides that the plans shall be furnished by the supervising architect, in much the usual way, and "the designs and plans are to be so devised to provide for the construction of buildings of such dimensions as may be required for the transaction of the business of Presidential postoffices, and so that additions to their capacity may be constructed from time to time without injury to the harmony of design or usefulness of the building, and such design and plans are to be as nearly uniform as practicable, both as to exterior appearance and internal arrangement, and all such buildings are to be fireproof and provided with a suitable fireproof vault. * * * The proper working drawings and specifications for such buildings are to be prepared in accordance with the general designs and plans. The material to be used in the construction of any such building is to be determined by the postmaster-general." It is certainly refreshing to find the problem of a model design and plan for a building capable of extension, contraction and alteration "without injury to the harmony of the design" so easily solved by a United States senator, when it is safe to assume that no architect would have dreamed of its being possible. By all means let the supervising architect design and plan this model building, that is to fit a thousand, or several thousand, individual requirements, constructed of a dozen or a hundred different materials. That is what he receives the munificent sum of \$4,500 a year for; and if he suggests that he was never educated in india rubber plan making and intimates as Paul Lautrup did in a recent lecture, that "architecture is a most serious thing to 'monkey' with," get a new supervising architect who can fill all these simple requirements. The

bill is said to have been introduced in the senate by a Mr. Paddock, and the indications are that Mr. Paddock, whoever he may be, has a great head. He ought to abandon politics and practice architecture.

**Alleged
Combination
of Electric
Companies.**

For the first time in the history of the construction of the buildings of the Columbian Exposition, a combination of contractors seems to have been effected. Bids having been called for electric lighting, only two were received, and one of these was withdrawn at the time of opening. The companies in the combination do not deny that one bid represents several of the largest companies in the United States, but make elaborate explanation of why this seemed to them necessary, claiming that no one plant could supply the demand, therefore, the cost, wear and tear, interest on plant, etc., was computed and a seven per cent profit added to the sum total. To a man less intelligent or less determined than the Chief of Construction of the Exposition this formidable combination may have seemed serious; but as it is, there is a strong probability of a foreign company supplying the electric lighting for the Exposition, and these companies who, because they are few in number and judge themselves powerful enough to shut out smaller competitors, will find themselves ignored in the letting of electric light contracts. It is ridiculous for companies like those concerned to claim that they cannot individually manufacture the amount of electric apparatus required, and they have no one to blame but themselves if the Exposition management for the first time in the letting of contracts seek abroad what they cannot procure at home. The damage sustained by these companies through their action will not end with the Exposition, for foreign electric companies once admitted here will establish a competition that no combination can break, and while the people will enjoy cheaper electric lighting, the enormous profits that have accrued to those engaged in the business will be a thing of the past, and all because of the shortsighted and unpatriotic policy of those engaged in the combination in trying to destroy natural and just competition.

**Establishment of
a Chicago
Technological
Institute.**

A movement which was inaugurated by the Electrical Club of Chicago, looking toward the establishment of a technological institute, is rapidly gaining the support of all the scientific societies in the city. The need of a great technological school near the center of population in the United States has been apparent for many years, and a number of attempts to establish such has been projected by those who wish to see the people of the future provided with the means of acquiring a scientific education. Architects wish to see an architectural school established; electrical engineers one in which the science and practice of that newest of the sciences will be taught, and civil and mechanical engineers are solicitous for future education in their professions. This led a number of gentlemen representing these professions to respond to a recent invitation issued by the Electrical Club for a conference upon the subject, and the result will be the founding of an institute which will in its beginning be more comprehensive than any similar school yet established in this country. There is among its promoters the strongest sympathy with existing institutions, but at the center of the largest structural and scientific activity seems to be the proper place to study the theory and learn the practice of these professions.

Architecture and the Allied Arts.

BY BARR FERREE.

PART V.—Continued.

IN the Renaissance, architecture became subordinate to the decoration. The great wall spaces of Italian buildings were designed solely for the display of painting, and the system begun by one artist was not unfrequently finished by another in a different style and with different subjects. Gigantic pictures covering the entire side of a room or the ceiling were produced, and architectural details were rendered as insignificant as possible in order that there be no interruption to the painted scenes. The Sistine Chapel is a typical example of this style, and while it is one of the most glorious monuments in the history of art, architecturally it is a mere box, the unparalleled richness of the interior being derived solely from the paintings which cover its walls and ceilings. The system is totally different from that employed in Gothic buildings, and the two are incapable of comparison.

In returning to classic models the Renaissance builders made use of all the expedients known to the Romans. Their buildings were frequently coated with slabs of costly marble, and stones of rare colors were used to impress the spectator with their brilliant shades. The wealthy sovereigns of Italy sought to give visual evidence of their power and resources by the riches they lavished on their buildings. There is no longer an immediate connection between the exterior and the interior; the latter is reserved for the brush of the painter, the former is given up to the sculptor and decorator. No expense was spared to produce imposing results, and though the buildings were frequently wanting in uniformity of intention, no opportunity for display was neglected.

The architecture of the Renaissance was especially distinguished by an overloading of ornament, a search after effect by the magnificence of the decoration, in which so long as quantity was cared for the quality was not regarded as of prime importance. Not that it was not treated with proper attention, or was the work of inferior artists, but there was a carelessness and want of refinement about a large part of Renaissance ornament which is not to be noted in the best grade of Gothic work. Life was too rapid, the movement of thought too swift, the taste for novelty too keen for much time to be spent on details. Princes were in haste to complete their palaces in the new style and did not hesitate to sacrifice details if the work could be expedited. Once completed ample time could be spent in the internal decorations of the building, and therefore much of the interior ornamentation was of a higher grade than that of the exterior.

With all this the period of the Renaissance was essentially an art age. People still found in art the most available means of expressing their ideas, and no period of the world's history is so crowded with the names of artists, with sculptors, painters, workers in metal, in bronze, iron, copper, lead, wood, pottery, engraving and many other forms. Painting now reached its finest expression and produced its most glorious results, and sculpture was scarcely less grand. The products of the painter's skill were carried in triumphal

procession from the studio to their destination, and sovereigns contended with each other for the services of the most renowned and skillful artists. The very atmosphere teemed with art, and the ateliers were crowded with admiring visitors from the highest quality of the land. Sovereigns esteemed it an honor to dispatch an artist as envoy to a foreign court, and the removal of a painter from one city to another was a matter for public grief in the one place and universal congratulation in the other.

All kinds of materials were used and all sorts of artistic methods employed. Casting in bronze was brought to a high degree of perfection, and great works in sculpture undertaken. No building was complete until it had been decorated by the painter and sculptor, and though the system was very different from that carried out by Gothic artists, the employment of all the arts was not less necessary to the obtaining of a complete and finished effect. The inventive genius of the time suggested new modes, and the introduction of glazed pottery

and tiles, figures and reliefs gave a new material to the builder, which was frequently employed with admirable results. Painted glass alone, of all the arts, fell into disuse because it was so completely part and parcel of the Gothic style that it failed to bend itself to the new art, or rather the artists failed to make it harmonize with the new style. The Renaissance was an Italian style in which painted glass was a foreign element and it must occupy a subordinate place. Its loss was scarcely felt in the wonderful advances made by the art of painting.

The history of art now changes its form, and whereas previously the story of a building was almost the story of all the arts, they now become differentiated and their progress is no longer simultaneous. They were still a part of the architecture in so far as no Renaissance building was completed until it had been ornamented, but their development was independent both of one another and of the architecture. They are practiced not so much for their general effect as for their individual results. The painter sought to excel with his brush, the sculptor with his chisel, the potter with



SISTINE CHAPEL, ROME.

his wheel. Engraving and printing turned the thoughts of the artist to the possibilities of art apart from any structural considerations whatsoever. Wall paintings of all kinds were still produced in large numbers, but panel pictures multiplied indefinitely. Statues were no longer made to fill certain designated niches but to be placed in a gallery where their merits as individual works of art could be appreciated without structural adjuncts. And yet it is a singular thing in connection with this wonderful spread of individualism that the very greatest artists sought for fame in other departments of art than in those in which he was undisputed master. Raphael prided himself on his architecture and Michael Angelo on his sculpture, yet both were, above all, painters. There is no better illustration of the belief in the intimate union of all the arts than in this inclination to work in diverse fields.

Individualism now became the predominant characteristic of art in all forms. Each successive period is marked with a greater accentuation of individual work and individual progress. Buildings are still required for the proper display of painting and sculpture, but the three great arts are no longer regarded as essential to each other.

Ornament is freely applied, but the calm majesty of the antique gives way in time to an overburdening of decoration which soon loses its real beauty and becomes complex and rich without meaning or force. From a willing and obedient handmaiden to architecture it became more and more an impediment, and finally dwindled into the processes of mechanical workshops where ornament is turned out at so much per foot with no regard to destination or function. Skilled artists no longer gave their time to designing the entire details of an elaborately decorated structure, but the architect, the painter and the sculptor each pursued his own way independently of the other and each sought to do his work without regard to its combination with other forms.

The monuments of the Renaissance are so numerous, and so many are so truly great works of art that it is difficult to select representative examples without passing over others of equal merit. The period of the Renaissance is one in which painting developed more rapidly than the other arts. It rose to a height never before obtained. Much of the art history of this time is, therefore, concerned with the history of painting; but while the art was developed independently, it was employed as a decoration for buildings on a scale never before attempted. The Chapel of the Arena at Padua; the Spanish Chapel in S. Maria del Fiore, the Sistine Chapel in the Vatican are but a few of the wonderful buildings which derive their sole merit from the paintings with which their walls were covered. Nor was this class of work confined to the chapels and churches. Every palace, every municipal building, every structure of note had its decoration of paintings, and any attempt at classifying these edifices would be nothing short of presenting a list of all the buildings erected during the fifteenth, sixteenth and seventeenth centuries. Few of the rooms which now excite such admiration have any architectural merit, their art interest being derived exclusively from the paintings which are no longer adjuncts, but decorations. Of the great work of this time none is so characteristic and so wonderfully designed as the famous Stanze and Loggia of the Vatican which received some of the greatest of the works of Raphael. Notwithstanding that these chambers are among the most splendid in the world, they are devoid of any architectural merit and derive their sole interest from the paintings and decorations with which they are covered. In fact it has been remarked of the Stanze that "it seems as if the architect had purposely accumulated every possible difficulty for a painter both as regards light and irregularity of line, in all these chambers except that of Constantine."

No works of sculpture were produced in the Renaissance that compare in magnitude and importance with those of painting. The most ambitious monument of the time, that designed by Michael Angelo for Pope Julius II was never carried out, though the statue of Moses designed for it is one of the great master's masterpieces. The art was practiced and much work done, but the taste for great monumental work in sculpture which was so active in the Gothic seems to have disappeared. The Tombs of Guiliano and Lorenzo de Medici in S. Lorenzo at Florence, also by Michael Angelo, are among the finest monuments of the time, but they cannot compare in magnitude and importance with the tremendous works in painting by the same master nor with those produced by other painters.

Bronze came into favor as a medium for statues and other ornamental work. The immortal bronze doors to the Baptistery of Florence by Ghiberti justly rank among the greatest monuments of art the world has seen, and are important not only for their own fine qualities, but as marking a new era in the progress of art, and of breaking

away from the conditions which threatened to put an end to its further development. The laboratory of the Popes kept the art of mosaic alive, though it never came into use again as it did in the Byzantine and early Christian styles, where it formed the chief means of decoration. The mosaics in the dome of S. Peter's, at Rome, are probably the best of this work we have. Examples of characteristic pieces of work in all departments might be multiplied almost indefinitely, but the subdivision of artists and the separation of the different pieces of work from the organic whole has destroyed the unity of art which was characteristic of previous times. The movement of the Renaissance, in fact, soon transforms itself from a concerted action along which all forms of art develop evenly and with a single purpose, to a series of disconnected individual developments, each striving for perfection in its own field, without regard to its effect on the whole. Art no longer stands for one general phase of culture, but for a series of phases that have little or no association with each other.

Whether this may have influenced the development of art or not, it is certain that a love for display, an over-embellishment of ornament, a disregard of simplicity speedily became popular. All purity of line and design was lost, and with the senseless display of ornament in the Rococo period art reached a depth from which it has scarcely now been withdrawn.

The age of science to which the Renaissance serves as an introduction does not take kindly to the production of great works of art. From being the sole means through which the inventive genius of humanity found expression it has become but one of many means, and as the thoughts of the people were turned more and more to new fields of culture they were turned more and more from art. A strange feeling has spread abroad that science and art are incompatible, and that while the scientific is essentially practical the artistic is more ornamental than necessary. Under such circumstances a uniform development of various forms of art is clearly out of the question.

The history of art as preserved by the monuments, and especially the results shown by the study of architecture and the allied arts, shows that the best and most successful forms are those which are the most sensible and useful and which most clearly express a definite meaning. The art of the middle ages, to use but a single example, shows that it

is possible to give every object an art value, and illustrates how the union of varied accessories will produce a complete and beautiful whole. It shows how grace and beauty can be given to even homely things, and their appearance not only wonderfully increased but their usefulness not diminished. The study of art teaches the profound truth that to art all things are possible, and instead of being an impediment to progress it is, in fact, a most tangible evidence of it.

In our own day there is no immediate connection between architecture and the allied arts, each pursuing an independent course, instead of one general movement. It is simply carrying the principles of the Renaissance to their legitimate conclusion. Generally speaking, architecture, painting and sculpture are each now as wide apart as three things can be, but fortunately there are signs of a reaction, and it is possible that at some time we may return to a more intelligent method of practising all forms of art for the sake of the concerted effect, rather than for the exclusive achievement of individual results in various directions. In the present narrative it has only been possible to indicate the salient points of the more important movements, but enough has been said to show that in former times the union between the allied arts has been close and intimate. The glory of the greatest of architectural monuments is due not to skill



THE LOGGIA OF RAPHAEL.

in one field, not to individual work, not to the elevation of one form of art over another, but to the proper subordination of all forms to the completed whole.

It is thus that art developed and progress in one line was reflected in kindred fields. Progress in architecture was accompanied with progress in painting and in sculpture, and the beauty of the Gothic cathedrals is derived not from improvement in architectural methods and ideas alone, but also from increased skill in the allied arts, which were so important an element in the style. It is, in fact, quite impossible to consider the progress made in one form without including that made in others. Each mutually influenced the other and all gave expression to an earnest desire for better and truer work. In this way the union of all the arts was complete, and thus they helped each other. General progress in art was never greater nor more rapid than when they worked in union; it was never more unsatisfactory than when the different parts separated and sought expression in their own field without reference to the others. Union is indeed strength, and separation, dissolution.

(To be continued.)

Recent Fireproof Building in Chicago.

BY P. B. WIGHT, ARCHITECT.

PART II.

IN THE INLAND ARCHITECT for February, 1885, an article appeared under the above caption and by the same writer. It was marked "to be continued." It has not been continued until now. But seven years have marked a continuous development, with but few exceptions, in the science of fireproof construction as practiced in Chicago and neighboring cities, and to continue the subject as then outlined would be but the repetition of a "back number." What was then novel is now well known. The systems of fireproof construction as then used in Chicago have been copied with more or less accuracy and put into practice from Boston to San Francisco and from Montreal to Atlanta. Architects from other cities, through personal investigation not only, but through the information disseminated by this and other journals, have been close students of what is known now as the Chicago system.

On reviewing what was then written I see no occasion to change a word. I can see where the system has been improved, and in only one particular can I doubt the efficacy of what I then commended. In some respects the desire for cheap work has resulted in inferior work being done, but in the main the development has been in the direction of better work.

HIGH BUILDINGS.

In respect to one system of iron construction that has since been extensively used in fireproof buildings—the use of iron columns in exterior walls—I alluded to it in connection with one building only, that of the Home Insurance Company. This has been so extensively employed of late as to have almost revolutionized the system of construction used for tall buildings on compressible soils. It has been well explained by others in this and other journals. Through its use many buildings have been erected within the last seven years higher than ever before, with roof lines 200 to 220 feet above the street grade and sixteen to eighteen stories high. But at the same time several buildings have been erected to a height above 200 feet and sixteen stories high in which this system of construction has not been employed in the exterior walls. The possibility of erecting such structures has not arisen from the adoption of iron and steel for exterior supports, but from the scientific construction of foundations. It must be admitted, however, that the saving of weight in exterior walls of steel construction can be such as to permit the possible erection of a thirty-story building within the limits of safety. It is generally admitted that sixteen stories and 210 feet in vertical height is the safe limit for exterior walls built mainly of brick on the compressible soil of Chicago. This limitation is determined by the fact that nearly the whole ground under such a building must be covered in order to keep the weight within 4,000 pounds to the superficial foot, a weight which has been determined in numerous cases to be one within which only can any approximate estimate be made of the amount of settlement that will take place. This has, I think, been well demonstrated in the case of the Monadnock and Kearsarge buildings in Chicago. The tower of the Auditorium, 260 feet in height, which is sometimes regarded as a building by itself, having an independent foundation, might possibly be quoted as an exception. But while it has served its purpose, and is in no sense a constructive failure, the amount of total settlement in the Auditorium building is not such as it would be

wise to allow for in the more crowded part of the city, where the high buildings are contiguous.

THE FOUNDATION PROBLEM.

The connection between the foundation and fireproof problems is a necessary one, because all the high buildings are necessarily fireproof; and conversely, because fireproof buildings to be most profitable are necessarily high. This of course refers to business structures built for revenue only.

The writer's experience in solving the foundation problem was an early one, and was not connected with the necessity for erecting high buildings of fireproof construction. It was first gained through his association with Messrs. Gambrell and H. H. Richardson in solving the problem of how to save from destruction the American Express Company's building at Chicago in 1873, which, while not a fireproof building was a very high one for the time, rising 120 feet, and very heavy, having front walls $2\frac{1}{2}$ feet thick. At the time I think it was the heaviest building for business purposes that had yet been projected in Chicago. In this I made computations of the resistance of the soil to weight, based on the actual weight of different parts of the building, which had been partially erected. I then made up my mind that 4,000 pounds to the foot, on the average, of Chicago clay, was the limit of weight that should be safely used. I put in concrete, just as now used, for the parts that were entirely rebuilt, and fifteen-inch I beams, doubled, connecting the foundations of the heavy piers together and carrying the weight of the light intermediate piers. The latter method was suggested by the crushing of the light piers in another building at Chicago which alternated with the heavy piers, for the simple reason that the light piers had proportionately *too much* foundation under them. I subsequently noticed the same experience in the Mills building at New York, where the mullions of the lower stories were crushed because they were not strong enough to force down the foundations that were under them as fast as the foundations of the heavy piers settled.

I was afterward guided by this experience in the construction of the foundations of the Montauk block, at Chicago, in which I was associated with Burnham & Root as consulting architect, having been assigned especially to the foundation problem. This was the first high and heavy office building erected in Chicago, though by no means comparing in these respects with many that have since been built. I made four borings under it down to the "tunnel" clay. The foundations are of concrete eighteen inches thick, on top of which were dimension stones forming pyramids in steps nearly filling up the basement. Under two stacks of vaults iron rails were built in the concrete, where the height of the basement did not suffice for building pyramids with safe offsets in the stone work. The rails were used to get an extra offset in the concrete where without them it might be broken off by the settlement of the building. This was the first use ever made of iron rails to stiffen the offsets in concrete foundations. The foundation is mainly in piers, but there are also exterior walls in which there are large openings. Under these continuous foundations were used; and where the openings occurred, in some of which mullions were used, I beams were built in the foundations to serve the same purpose as inverted arches. There was no room for such, and if there had been they would not have been used, as it has been heretofore found that inverted arches on Chicago soil have caused foundations to spread. These details are of interest now as showing how the first high fireproof office building was built. The walls of the Montauk block are of brick, and quite as heavy as those of some of the fourteen-story buildings, which are of steel construction filled in.

It was to save the basements for useful and remunerative occupation that the use of iron and steel rails afterward became so extensive as to dispense entirely with all stone in Chicago foundations. The experience of the Montauk block led to an amplification of the use that had been made of iron rails under its vault foundations to obtain wide offsets in concrete substructions. Messrs. Burnham & Root, in later buildings, put in two courses of steel rails at right angles, filling their interstices with concrete, and crossing the upper course with I beams placed close together, on which the stools for the iron columns were set. This brought the stools on the level with the basement floors, and thus the basements were only obstructed by the iron columns and exterior walls. This construction has been amplified to such an extent that now I beams are generally used instead of rails, and are laid in several tiers, close together where necessary; and, as in the case of the Monadnock and Kearsarge buildings, cover not only nearly all of the basement floor but continue out beyond the curb line of the sidewalk on one side, in order to find resisting clay. The

use of the automatic pneumatic drainage system, which raises the drainage up to the sewers, has recently enabled constructors to lower the cellar floors below the sewerage and to sink the steel and concrete foundations below the old hard surface of the clay bed which underlies the city.

SUPERSTRUCTURES.

There is no subject that has been more closely studied by our architects since 1885 than the construction of superstructures. And while, as I have said, several very high buildings, or "sky scrapers" as they have been nicknamed, have been erected with solid exterior walls, their interiors have been carried out in most cases according to the improved methods. That is to say, the interiors have been homogeneous structures of steel. Rolled steel supports, either of the Z bar, compound channel iron or Phoenix pattern have been more extensively used than cast iron. Interior brick division walls have been omitted to save room and weight. The structural steel has been assembled with hot riveted connections, both horizontally and vertically, rather than the old system of bolting. Through the appearance of cracks in ceilings of buildings having floors and ceilings of flat hollow tile arch construction, which generally started from the column connections, it was found that bolt connections were not to be relied upon. All bolt holes must be larger than the bolts that enter them. If a girder is bolted to a column by a bolt running transversely through the girder, the girder may not be in tension at the time that the bolt is put in. Subsequently any settlement of the outer walls that is greater than that of the interior columns will always put the girders in tension and pull out the slack in the loose bolt holes, bringing them to a bearing against both the columns and girders. This, if it happens after the floor arches are in position, will produce cracks. Several methods have been used to obviate this. In some cases wedges have been driven between the columns and girders to bring the sides of the bolts to a bearing. The best method with cast-iron columns was to run screw bolts from the girders through holes in the columns, and screw them up with nuts on the inside of the columns, before setting the next tier of columns. The best system with all-steel construction is to make all connections with hot rivets.

VAULTS AND FIREPROOF CLOSETS.

A further departure from the old methods of planning has been to omit all brick fireproof vaults, except such as may be required in the first story, and to build fireproof closets at convenient places on the fireproof floors of the rooms without regard to superimposing them. These closets always have double sets of doors, the same as used for brick vaults, and where reasonable security against thieving is sought they are lined with boiler iron or steel. It must be remembered, however, that such closets, or "vaults" as they are generally called, are built on the assumption that the floors are built to stay in case of conflagration, and they should not be used unless the floors are of the best construction. Admitting that the contents of any room in a fireproof building are liable to be entirely burned, they are a protection for valuable books and papers only as against the burning of one or more rooms. In many cases these closets have been of the cheapest construction, to give tenants a fancied security which does not exist. In some buildings they are of the lightest tile used for partitions, and only three inches thick with one air space. They should never be built less than six inches thick, with two air spaces, and if they do not run to the ceiling, should have two courses of tile on top. In buildings where wooden floor joists are used, even though protected by tile ceilings below and concrete filling above, they should always be built in stacks, one over the other, and of not less than six-inch hollow tile, with two air spaces. They should also be built from foundations on the ground, or on iron or steel supports that have been protected from fire in the best known manner. This was done by the writer in a building in Detroit, where there are eleven stacks, each nine stories high, supported on ironwork at the second story.

The saving of space and weight by the use of an interior steel structure has been very great. The absence of brick walls has made it possible to get the best system of bracing against wind or the possible deviation of a building from a vertical line during its settlement. All partitions that would formerly have been of brick are reduced to four or six inches in thickness, and built between the column and girder construction. The positions of columns are indicated by piers or pilasters, built of hollow tiles around them, and these are generally rectangular, or rectangular with rounded corners, if engaged, and circular if standing free.

FLUES AND FIREPLACES.

One of the most prominent innovations in the new systems of fireproof interior construction is in the building of chimneys and fireplaces. Where a building is all of steel and tile, chimneys may be

built in any convenient place, and are not dependent upon foundations, for they are built not of brick but of tile. The flues are formed with the usual patterns of rectangular or round fireclay flue linings, such as have been heretofore and are now generally used in brick walls, to insure a clean, smooth, unobstructed interior surface, and, consequently, a good draft. The tile flues are surrounded by hollow tile walls, generally of three-inch tiles, twelve by twelve inches in size, and set vertically, or so that the hollow spaces are up and down. This gives greater strength to stacks, which are often built to a great height.

Fireplaces are formed much the same as with bricks, and no trimmer arches are required. Chimneys having an independent flue for each fireplace are thus carried through the roof in stacks. The great size of these, if built of brick, is reduced considerably by placing the flue linings close together and surrounding the whole above the roof line with smooth, hollow tiles that have been salt glazed, like sewer pipe. They are then coped with salt-glazed tiles especially made for the purpose, and, if required, windguard tops of the same material are set on top of the flues.

EXTERIOR WALL CONSTRUCTION.

When cast-iron columns were first used in the exterior wall of a high building, the brick wall was built outside of and around them, much the same as if no iron had been used. The columns only differed from those supporting the interior in their being square instead of round. The girders were attached to them as to the other columns and did not rest on the walls. There were no horizontal beams between the exterior columns. In the full steel frame structures since erected, every part of the exterior as well as interior of the building is carried on this structure and its foundation. Hence the foundation for the steel work is the foundation for the whole building. The exterior wall is only a mask, and the interior face of the exterior wall is not necessarily connected with it. There is a wall of apparent thickness, but it is not a wall, in the proper sense of the word, and where the necessities of lighting are great, the wall disappears entirely and the steel or iron supports are simply clothed with what is necessary to give a good exterior appearance, hold the window frames in place and protect the construction from exterior and interior fire. The horizontal lines of construction are carried through the exterior walls as well as the vertical ones. The horizontal and vertical connections are all firm, and in the best work are made with hot rivets. The building cannot be pulled apart in any direction, and it would only require additional riveting to make such a building so that it could be lifted bodily from the ground, if it were possible to bring sufficient force to act from above. It is for this reason that this system has been adopted for the three largest buildings in San Francisco where the danger always feared from earthquakes has been such as heretofore to deter investors from erecting high buildings. The capitalists of that city, the first of whom was Mr. De Young, of the *San Francisco Chronicle*, quickly saw that a system of building invented with another object in view was *earthquake proof*. The result is the new *Chronicle* building, the Crocker and the Mills, all ten to twelve stories high, of iron and steel construction, and fireproofed throughout on the Chicago system.

But while this system of building is new as applied to business structures it is not entirely novel. There is a grain elevator in Brooklyn which was erected thirty years ago the exterior of which is constructed of a cast-iron framework filled in with a light wall of brick, the iron showing on the outside. There is also a shot tower in New York City, which was built about the same time in the same manner.

The first instance that I am aware of in which the exterior wall of a building has been made constructively of iron, with fireproof treatment, may be found in the rear wall of the Phoenix Insurance building at Chicago. It occupies about one hundred running feet of the court behind the elevators and stairways, and the reason for building it thus was that a vertical wall, without offsets, was wanted behind the elevators, and a clear space in the cellar beneath the building and court. In this the vertical supports are cast-iron square columns, and there are two sets of horizontal supports in each story; those on the outside being I beams bracketed to the columns to support the exterior wall, which is of 4½ inches of enameled brick, and those of the inside being I beams between the columns to support the inner surface, which is of 4-inch hollow tiles. The only connection between these two skins is at the window jambs. This system had been partially used previously in the Home Insurance building court wall, but there the filling is a brick wall set between the cast-iron columns.

(To be continued.)

Notes from our French Exchanges.*

THE GAMBETTA MONUMENT.

THE monument which the inhabitants of Alsace and Lorraine have just erected on the old Gambetta estate known as "Les Jardies," at Ville D'Avray, is a work of the sculptor Bartholdi, says *La Semaine des Constructeurs*.

M. Bartholdi is too well known to have to be introduced to our readers. Everyone has heard of the colossal work in high relief sculptured at the base of the fortress of Belfort, to immortalize the heroic defense of the place by Colonel Denfert-Rochereau, and at the same time keep fresh the hope of future vengeance. It is a lion, ready to spring, contemplating the pass in the Vorges through which any enemy to France must enter. What, however, is best known to the general public, is Bartholdi's Liberty Lighting the World, which statue was presented to the American republic as a token of friendship, and which placed upon a base of which our distinguished confrère M. Vaudremer was the architect (*sic*) serves as a lighthouse for the port of New York.

Today M. Bartholdi gives us a new work, dedicated to the memory of Gambetta, who, as all know, died at his estate of Les Jardies, which was for a long time the home of Balzac. The tribune is represented as holding in his arms and pressing to his breast the remains of his country's flag.

At the base of the plinth carrying the statue is an antique altar upon which burns the flame of sacrifice, and at either side of this are crouched Alsace and Lorraine. Lorraine presses to her bosom with a movement of defense the child which foreigners are trying to tear from her. Alsace, with one hand raised, points out to her son the

the marble bearing the inscription, "Here rests the heart of Gambetta."

Pessimists may complain bitterly of our political parties, without, perhaps, understanding that these divisions are indispensable to progress. There is, however, one common ground upon which the representatives of all shades of opinion may meet, and one idea to which they are all equally devoted; one word which wakes, even in the breast of the most selfish, a sentiment of sacrifice and devotion, and that word is fatherland. Deputies and senators of all parties attended the unveiling of the monument and the transfer of it to the state by M. Scherer-Kestner, in the name of the Alsatian committee.

GOVERNMENT ARCHITECTS' SERVICES IN FRANCE.

The services of government architects in the existing public buildings of France being upon such a different footing from that of America, some extracts published November 29 in *La Construction Moderne*, from the official decree relative to the reorganization of this service is interesting, particularly in view of possible changes in our own system, of a supervising architect having charge of all buildings already constructed as well as those in course of erection. The architects named in the following decree have no connection with the erection of new buildings, that work being ordinarily by open competition under certain well defined rules.

The employees of the architectural service of the public buildings and national palaces will comprise—

The general inspectors, the chief architects, the inspectors of works, the inspectors of repairs, the sub-inspector of works, the keepers of the lists, the auditors, the clerks of the works, the draftsmen and the gardeners.

The general inspectors, four in number, shall be appointed by the president upon recommendation of the minister of public works, and they shall be chosen from the chief architects, their pay being \$1,200 per annum each. They are ex-officio members of the general council of public buildings, and also are placed each at the head of a division of service, and in this position give advice to the minister upon the propositions made by the chief architects. They shall see that all work is artistic and executed according to approved sketches; also exercise a general supervision of all the buildings included in their division. They shall retire at the age of seventy, although they may be appointed honorary general inspectors at that age.

The chief architects are appointed by the minister upon recommendation of the committee of general inspectors, and should be chosen from the inspectors of works except in a few particular cases, when this civil service rule is not applied. The pay of the chief architects is by percentage upon the work executed—being one per cent for ordinary repairs and three per cent for new work or very extensive repairs. The office and draftsmen's expenses are all paid in addition by the government. The chief architects' duties consist of making sketches, drawing plans, preparing estimates, of the superintendence of work confided to their charge; and they shall especially see that the sums voted by government are properly used and estimates not exceeded. They shall retire at seventy years of age, although by special decree they may be retained longer, when they are in charge of a new building or are making repairs in one of which they were the original designers. The inspectors of works are appointed by the minister and must be upon recommendation of the interested chief architects. The persons eligible to this position must be either sub-inspectors of works, with at least one year of service, or they may be those who have obtained the prize of the "grand prix" at the École des Beaux Arts. The duties of these inspectors of works shall be as assistants to the chief architects, and their pay shall be fixed by ministerial decree.

The inspectors of repairs are divided into six classes, with pay ranging from \$480 to \$800 per year, and their promotion from one class to the other requires at least two years' experience in the preceding class. They may be attached to several buildings, and in case of extensive repairs their pay increased according to the importance of the duties.

The sub-inspectors of works are appointed by public examination and competition of candidates.

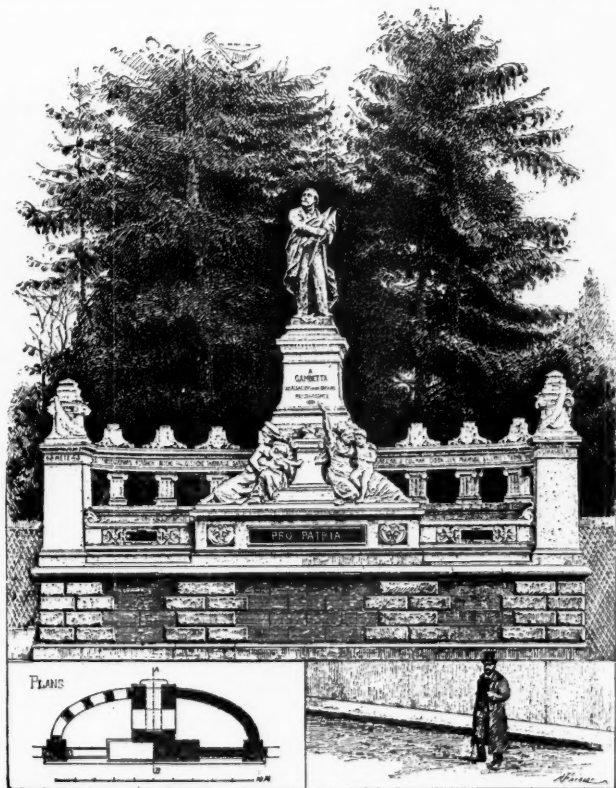
The minister of public works has just appointed a special commission composed of the most eminent French architects (their names having been previously recommended by the Central Society of Architects) for the purpose of adopting uniform rules for testing strength of materials, and the units to be used in making comparisons. Up to the present time such experiments have been extremely unsatisfactory and tests made by different parties varying most materially, so that architects are greatly in the dark as to the safety loads that may be placed upon the different stones and metals commonly used in France.

Southern Chapter of the A. I. A.

AN important movement in the line of Chapter organization was consummated at Atlanta, Georgia, on February 17, in the formation of the Southern Chapter of the American Institute of Architects with a charter membership of thirty-two practicing architects residing in the southern states. A constitution and by-laws were adopted, and the following officers were elected:

President—A. C. Bruce, Atlanta, Georgia.
Vice-president—L. F. Goodrich, Augusta, Georgia.
Secretary and Treasurer—W. P. Tinsley, of Lynchburg, Virginia.
Directors—D. B. Woodruff and P. E. Dennis, of Macon, Georgia; A. D. Helmic, of Birmingham, Alabama; A. McNixon and Thomas H. Morgan, of Atlanta, Georgia.

A committee was appointed, consisting of A. McNixon, D. A. Helmic and P. E. Dennis, on the regulation of the practice of architecture.



THE GAMBETTA MONUMENT.

organizer of the national forces. The plinth bears this inscription, "To Gambetta, by the grateful people of Alsace and Lorraine." Around the monument is a balustrade which is one-half of an ellipse, each one of whose pilasters is surmounted by the coat-of-arms of one of the principal towns, stolen from France by the treaty of Frankfurt, Metz, Strasbourg, etc. The monument is built on a terrace upon the roadside, and on the retaining wall are plaques of bronze and marble bearing these inscriptions: Pro patria, In luctu spes, etc.

It is to be noted that the architectural portion of the monument was also designed by M. Bartholdi. The ensemble has possibly gained greater unity, and we are particularly interested by the fact that the love for the piece of statuary, so frequently the only preoccupation of the sculptor when he works with the architect, did not carry M. Bartholdi away. The totality of the monument is extremely satisfactory, blending an easily comprehended symbolism with a very sincere tenderness not exempt from enthusiasm—all of which is extremely difficult to nowadays express.

The bronze statue of the orator was cast at the works of Thiébaud. The two groups of Alsace and Lorraine are in white marble. The stonework is of Lorraine stone up to the socle, which is of red sandstone, from the Vosges.

Underneath the pedestal of the statue is a small chamber, on one side of which a black marble tablet marks the spot behind which Gambetta's heart was placed in a casket made of wood from Alsace.

*Translated and arranged by W. A. Otis, architect.

The American Institute of Architects on State Chapters.

A CIRCULAR letter which has just been issued by Secretary Dankmar Adler, to members of the American Institute of Architects, shows that the Board of Directors have expended a large amount of thought upon the solution of the State Chapter problem. It deals with the subject as follows:

"The problem of the relations of state Chapters to the Institute and to local Chapters presented itself at the Consolidation Convention of 1889. Its solution was then referred to the Board of Directors, by the Board of Directors back to the Convention of 1890, by the Convention of 1890 back to its Board of Directors, from this Board of Directors back to the Convention of 1891, and again the present Board of Directors finds itself with this problem—a legacy of the amalgamation of the Western Association of Architects with the American Institute of Architects—still unsolved.

"The present Board of Directors has progressed sufficiently with its investigation as to warrant the statement that this matter cannot be disposed of, under the Constitution and By-Laws of the Institute, by the action of any Board of Directors, but that it must be determined by a convention of the members of the Institute. In preparation for the final disposal of the subject at the next convention, and as information to those Fellows of the Institute who have not been members of the Western Association of Architects, the following statement is submitted:

"The brilliant career of the Western Association of Architects, founded in 1865 and amalgamated with the Institute in 1889, was in a great measure due to its component state associations of architects which united almost all the reputable practitioners, not only of the western states but many from the South and the East in individual state organizations and through them into affiliation with the Western Association. These state associations were useful in two directions, first, in promoting within our ranks a degree of harmony, goodwill and fellowship, thus raising our self-esteem and commanding the respect of the outer world; second, in establishing an official representation of our profession at large before state legislative bodies, courts, etc. It is quite natural that those who, through the instrumentality of those state associations, assisted in developing the healthy *esprit de corps* among architects and raised their standing before their respective communities, should be loth to witness the decadence of their influence and standing by reason of their changed relations and conditions in the American Institute of Architects. Many of these state associations, engrafted upon the Institute in its amalgamation with the Western Association of Architects, have not fared well. With the exception of those which were consolidated with Chapters of the Institute existing in their localities, and of others which continue to exist as Chapters of the Institute, in localities where the ground had not been before occupied by a Chapter of the Institute, none retain their original vigor and vitality. Those which found themselves existing in states where there were already several local Chapters of the Institute in the larger cities which at once absorbed the bulk of the membership of the original state associations, were left with a membership scattered through the smaller cities and towns of their respective states. They were burdened by the appellation of 'State Association,' but were no longer representative of the architectural profession in their respective states. With the secession from their ranks of the practitioners in the large cities, they had lost their former status as representative bodies. Their remaining members feel that their associations have lost prestige and standing in consequence of their absorption by the Institute, and they look to the Institute for help and relief. If these State Chapters, so called, are to be restored to their former importance, they would have to be made, by the fiat of the Institute, the governing Chapters of their respective states, to which the members of all local Chapters owe fealty. This is impracticable under the Constitution and By-Laws of the Institute. These state associations, now called State Chapters, have served useful purposes, and these purposes are still of vital importance to the Institute. But however the work of these state associations may have been, their achievements are of the past; they cannot be galvanized into life for the purpose of doing over again work already accomplished. Whatever they or similar institutions are to be and to do must have reference to the present and future.

"The benefits of Fellowship in the Institute should not be confined to the architects who practice in the large cities where they are in sufficient numbers to form and maintain local Chapters. The practitioner in the smaller cities and towns should be given an opportunity to meet his fellow architects of every degree of reputable professional standing on a footing of equality and fraternity. The Institute will not attain its full measure of usefulness unless an overwhelming majority of the architects of this country are counted in its ranks; nor can it fulfill its mission as the originator and reformer of laws and of legal practice as applied to building in general and to the relations between architects, their clients and their contractors, unless there is in every state an efficiently organized body representing the architects of the entire state to take the lead in the necessary missionary work. Still, the two objects to be attained require different means for their accomplishment. In states like Massachusetts, New York, Pennsylvania and Ohio, in which there are several Chapters organized in large cities, the Institute should encourage the formation and maintenance of one or more Chapters domiciled so as to be easy of access to their members, with a view toward banding together in fellowship the practitioners scattered through the smaller cities and towns. It would be very desirable if architects residing in the larger cities whose practice brings them frequently into rural communities and smaller cities, were to become active members of these bodies, even if by so

doing to sacrifice something to the elevation of the status of their profession.

"For the purpose of unifying the architects of each state for concerted action and sustained influence upon legislative enactments and legal decisions, the various Chapters in the state should unite for such purposes in a council formed of the officers or of special committees of the respective local Chapters. The expense incident to the action of these councils should be borne jointly by the various Chapters so united in a state league or council.

"The means here suggested require no amendment of Constitution and By-Laws. They require only the concerted and harmonious effort of every Fellow in the Institute. If existing Chapters in large cities show by their example that their members individually, and their profession as a whole, are benefited by the existence of these Chapters, this will form an inducement to those living away from the large cities to make an effort to unite in the formation of Chapters whose membership covers a number of smaller places. If, by the action of the Institute, all the Chapters existing in each state, no matter what their names may be, are placed on an equal footing, and none is given an official prerogative over another, they will under the pressure of circumstances unite in their respective states whenever occasion demands concerted action.

"Your Board of Directors, in submitting the foregoing, which is a synopsis and résumé of all that has been said and done at its meetings with reference to the 'State Chapter,' hopes that it has disposed of this question which has been so persistently brought before it and before the Institute during the past three years. If, however, any of the Fellows of the Institute are not satisfied with the solution here presented, they are requested to formulate their wishes, not in explanations or remonstrances, but in proposed amendments to the Constitution and By-Laws of the Institute, which can be then submitted in proper form to the membership of the Institute at large and finally to the next convention, as the place for holding which the directors have fixed upon Chicago under the authority granted them by the last convention. The time for holding this convention has not yet been determined upon, but it will probably be at an earlier date than has heretofore been customary."

The Competition for the Chicago Public Library.

IN this number the accepted design for the Chicago public library is illustrated. It is one of half a dozen of the thirteen sets submitted that may be said for the sake of argument to have been equally good, the same being true regarding the reputations of the firms submitting them. That the striking similarity that impressed the casual observer as being characteristic of all the designs may be explained, and that the reader may make his own criticism, the "information for architects" issued by the Board of Directors is given in full.

INFORMATION FOR ARCHITECTS.

The accompanying set of drawings, prepared under the direction of the Committee on Buildings and Grounds, shows clearly the internal arrangement of the proposed building for the Chicago public library, as determined upon and as adopted by the Board of Directors. In respect to these drawings the Board of Directors wish to make the following statements:

The drawings were prepared with a view of—first, obtaining a maximum of daylight, in conjunction with a maximum of floor space; second, dividing the building into fireproof compartments by means of fireproof floors and brick or tile division walls; third, providing for future additions, so as not to interfere with the functions of the library, nor to mar the external appearance of the building.

These drawings show—first, an economic allotment of space to the different departments of the library; second, the distribution, arrangement and interdependence of these various departments.

Conditions limiting the occupation of the site on Dearborn park, and construction of the building, are—first, an agreement entered into with the abutting property owners to keep back fifteen (15) feet from the line of Randolph and Washington streets and Dearborn place respectively; second, an agreement with the same parties, to have one of the main public entrances to the library on Washington street, and one on Randolph street; third, an agreement entered into with the Grand Army Hall and Memorial Association of Illinois to provide a space of 15,000 square feet on the second floor of the building for the purpose of such memorial hall, etc.; fourth, the necessity of placing book or "stack" rooms on the Michigan avenue front, because of its superior light-advantages.

Further, the Board of Directors wish to state that in making designs for the building, the following points are not to be lost sight of: First, the internal arrangement as determined upon must be preserved; second, the building is to be a masonry structure as opposed to a steel-frame and brick-shell construction; third, a classic order of architecture, without dome or tower, is to be employed and is to be executed in granite or Bedford bluestone. The exterior shall to a degree make known the purpose of the building, and it should convey to the beholder the idea that it is an enduring monument worthy of a great and public spirited city.

Minor considerations, to be kept in view, are the following: First, a general plan for heating, lighting and ventilating the building has been adopted; second, water facilities, service rooms and toilet rooms have been provided for where necessary; third, the roof is to be of low pitch, and it is to shed rain-water toward the interior courts; fourth, the windows being stationary, and having to be cleaned from the outside, the sill courses are to present a ledge wide enough to give room for the window-cleaners; fifth, it may be stated that the grouping of the windows is determined by the aisles between the book-cases so that they may get all the light possible.

In respect to the cost of the building, the Board of Directors wish to state the following: First, the cost of the building, the floors and roofs, as well as the interior decorations, must not exceed \$1,200,000; second, the above sum does not include the cost of machinery, light, heating and ventilating, nor the cost of book-cases and furniture, but; third, the sum named must include commission of architects, premiums, and every other item of cost, except the Board's own superintendence; fourth, in case it may be found, after procuring estimates on a set of plans selected, that the cost will exceed the sum named above, such plans will be rejected, without compensation to their author, and, instead, the Board of Directors will obtain plans better suited to their requirements.

In respect to the competitive designs to be furnished, the Board of Directors wish to state that they must consist of the following sheets: Sheet No. 1, elevation on Washington street and elevation on Randolph street; sheet No. 2, elevation on Michigan avenue; sheet No. 3, section through center axis of building, looking east; sheet No. 4, section through center axis of reference room, looking east; sheet No. 5, section through main staircase on Washington street looking north, and section through center axis of reading room looking north; sheet No. 6, perspective from the southeast corner of building and at an angle of 30 degrees with Washington street front.

Further—all drawings required must comply with the following conditions, if they are to be received and considered: First, all drawings must be made only

to a scale of $\frac{1}{4}$ of an inch to 1 foot; they must be simply line drawings, without shading, drawn in India ink, on white paper of antiquarian size; second, the walls of the building in sections must be blackened with India ink; third, the perspective is to be a clear and simple line-drawing, the plan of picture being taken through the vertical line of the southeast corner; this plan of picture must form an angle of thirty degrees with the Washington street front; fourth, only one human figure is allowed on the perspective, and any embellished drawings or perspective will be rejected; fifth, the sheets of drawings must be numbered as above stated, and the numbers must be placed in the right hand corner at the bottom of each sheet; sixth, a type-written description, not to exceed three pages of legal cap paper, must accompany each set of drawings, giving as clearly and as concisely as possible, such information concerning the material and methods of construction, decorations, etc., as cannot be shown on drawings; seventh, the privilege is allowed to make additional plan or perspective drawings which may be necessary, in the judgment of the designers, to clearly illustrate any part of the building, subject to the condition that they be made on extra sheets like those required, but lettered alphabetically instead of being numbered; eighth, it is understood that if an architectural necessity shall arise, or if improvements can be suggested by the designer, the rigid adherence to the interior plan lines, adopted by the Board, and herewith submitted, may be modified; but such changes or modifications must be presented by the architect upon separate sheets, of the same size, design and character, as is provided in the general plan, and at the same time with the other drawings; ninth, these drawings must be delivered to the secretary of the board, Mr. W. B. Wickersham, before noon on the second day of January, 1892.

Any correspondence in reference to this, addressed to Mr. B. Moos, Chairman of the Committee on Buildings and Grounds, will receive full and prompt attention.

CHICAGO, ILL., September 25, 1891.

JOHN G. SHORTALL, President.

Adopted by the Board of Directors,

W. B. WICKERSHAM, Secretary.

With the above limitations it is apparent that the problem had its difficulties, and, as the building will be one of the most substantial in the country when completed, it is well that posterity should know which deserves the most criticism for any lack of monumental character they may be pleased to find in the execution. It may add to the above information that Mr. B. Moos, the chairman of the building committee, as indicated in the last paragraph of the circular, is a retail tobacco merchant.

World's Fair State Buildings.

WHEN the grounds at Jackson Park were platted for the buildings of the Columbian Exposition, the allotment of space for state and foreign governments upon which to erect headquarters was carefully considered. A large area was finally given to this purpose at the north end of the grounds, and has been held in reserve for the different governments. It has become necessary for the Director-General to issue a circular letter of notification which in effect states that those that do not wish to avail themselves of the space assigned to them should at once communicate the fact, and those who do, likewise, so that the ground need not be longer reserved but be devoted to other purposes. The limit of time is set for May 1. As architects, both in this country and abroad, may wish general directions regarding the planning of such buildings, the following has been prepared by the Chief of Construction for their information:

THE WORLD'S COLUMBIAN EXPOSITION.
OFFICE OF D. H. BURNHAM, CHIEF OF CONSTRUCTION.

A plot of land upon the Exposition grounds has been provisionally assigned to each state, with a view to the erection of a building upon it to be used as that state's headquarters during the time of the Exposition. As you have already been informed, before the work of building these houses can be begun, plans for them must be approved by the Director-General and by the Chief of Construction. Plans for the treatment of so much of the ground of each plot as is not to be covered by the building, must also be submitted and approved by the same officials.

In order to insure harmonious relations in the design of the various buildings to be erected by the states, the Chief of Construction offers the following suggestions to the architects engaged on these buildings:

These structures should be designed in the form of pavilions, with symmetrical and rectangular plans, except in cases where the site, at the angles of roadways, seems to require a polygonal or irregular figure for the ground plan.

All façades should be of equal importance, as they will be seen from all points of view throughout the general grouping of the state buildings.

The architecture should be dignified in style, formal rather than picturesque. Oriental designs should be avoided, as such motives will naturally be employed by the Oriental nations in the erection of their own buildings. The earlier styles that prevailed in this country, such as the architecture of the old Spanish Missions in Lower California and Mexico, can with propriety furnish the motives for the buildings of the western and southwestern states. For the eastern and southern states, buildings of the old colonial style would be appropriate, and reproduction of historic buildings would prove an interesting feature. These buildings should have more the character of club houses than buildings designed for exhibition purposes. Refinement and sobriety of treatment is to be preferred to anything that is sensational or startling in its appearance. The natural resources of each individual state can be drawn upon to furnish the material of its own building, and thus exhibit in great variety the wealth of building material, and the various uses of the same in building.

No fireproofing is required in these buildings, but wood, iron, granite, and other building stone can be combined in any way that will present an artistic and simple effect. The buildings should be as small as possible consistent with the necessary accommodations required, and should not be more than two stories in height, with low roofs. Towers and other architectural features may be employed to enhance the general effects. All the various buildings should have the ground floor as near the level of the turf as possible, say from two to three feet above the grade, which averages six feet above datum line, or about four feet above the level of the lake. Cellars, therefore, will not be possible. The ground is nearly flat, and but little change of surface will be necessary. All grading must be done and foundation trenches dug at the expense of the different states.

The soil is composed of a layer from six to eighteen inches deep of good clayey loam overlying sand. In some plots there are now growing a few native trees in fairly good condition, and everywhere there is good turf.

One of the main walks of the Exposition will give access to each lot. The houses are to be set as far back from this main walk as may in each case be found practicable. In all cases a space of at least twenty feet, generally more, must be left between the main walk and the house.

There should be no fences or curbs defining the lines of the various plots of ground allotted to each state, because it is not intended that these boundaries should appear at all in the general design. There should be a broad substantially flagged or graveled passage between the main walk and the principal entrance of the house. The course of this should be direct, unless a tree or some other obstacle makes a slight curve desirable.

If the present turf shall have been well preserved while the house is building, but little more than has been above described will be necessary in the laying out and furnishing of a state plot.

Fanciful flower beds and walks will not be allowed, and the introduction of manufactured articles of stone, terra cotta, metal, or other material, outside of the buildings, is to be avoided. It is desired that the arrangements should be simple, and the broad spaces of undisturbed turf be left, avoiding all incongruous, toy-like and undignified effects. But at suitable points a few objects may be placed that will be illustrative of the botany or geology of the state occupying

the plot (such as a pillar of metal-bearing rock or an interesting petrification or fossil of suitable size and form). Small trees of the state, or bushes or plants in tubs, set in the turf, or on simple block pedestals, may desirably be used in the same manner, but only if each of such plants is a very fine specimen of its kind, and can be presented and maintained in thoroughly thrifty condition during the entire period of the Exposition.

Small, modest signs, written in the Standard Exhibition Alphabets, may be placed before notable plants or other objects on state plots, giving their names and stating the locality from which they have been taken.

It is suggested that the selection and preparation of trees for the Exposition will be desirably begun as soon as possible, but that it will not be well to bring them to the ground before April, 1893.

The restrictions upon planting above prescribed do not apply to the use of plants on porches, balconies, window-gardens or roof-gardens of the house, nor to patios or interior courts; nor are they intended to prevent any vegetation that will be so grown as to be in contact with the walls of the house, or that will occur in narrow, trim beds bordering the approach to it, always providing that such planting is well devised with the motive of supporting, bearing out or adding grace to the controlling elements of the architectural design, and that it is always maintained in perfect condition.

The plans should show in detail all necessities for sewerage, water supply, etc., that will be required. The Exposition Company will supply sewers, water pipes, electricity, etc., to the outer wall of each building, with which connections can be made. No outside closets, out-buildings or back-yards of any kind will be allowed. There can be no general cafés or sleeping rooms, except such as are necessary for the accommodation of the attendants.

Working drawings of all designs for the state buildings must be placed on file in the office of the Chief of Construction, and his acceptance of the design, in writing, must be obtained before the work is commenced.

Preliminary studies for these buildings should be submitted to the Chief of Construction as soon as possible, in order that he may indicate his opinion before the work of preparation is far advanced.

Minnesota Chapter, A. I. A.

THE movement announced in the last issue of this journal for forming a state Chapter of the American Institute of Architects in Minnesota was consummated at the Windsor Hotel, St. Paul, on February 20. The meeting was prefaced by a well-served dinner, which was enjoyed by the following gentlemen: D. W. Millard, Cass Gilbert, W. Channing Whitney, L. S. Buffington, F. B. Long, E. S. Stebbins, E. H. Johnston, H. R. P. Hamilton, A. F. Gauger, G. W. Orff, C. A. Wallingford, J. C. Plant, F. G. Corser and R. C. McLean, editor of THE INLAND ARCHITECT, of Chicago. At the conclusion of the repast, D. W. Millard, of St. Paul, was elected chairman of the meeting in the absence of O. G. Traphagen, of Duluth, and R. C. McLean continued to act as secretary.

J. C. Plant, as chairman of the Committee on By-Laws, submitted a draft which was similar to the Constitution and By-Laws of the American Institute of Architects, the changes being those necessary to adapt it to the necessities of a state organization. The report was read in full, discussed section by section and amended and then adopted as a whole. The charter members are as follows, and are the nineteen members of the American Institute of Architects residing in the state:

E. P. Bassford,	G. M. Goodwin,	J. C. Plant,
L. S. Buffington,	H. R. P. Hamilton,	C. F. Struck,
F. G. Corser,	W. H. Hayes,	James K. Taylor,
J. H. Coxhead,	Fred Kees,	O. G. Traphagen,
W. B. Dunne,	D. W. Millard,	C. A. Wallingford,
A. F. Gauger,	G. W. Orff,	W. C. Whitney,
	C. H. Johnston.	

The initiation fee of regular members is \$5, to be paid to the treasurer within three months of date of notification, and the annual dues \$10, \$5 to be paid in March and \$5 in February of each year. For regular members outside of the cities of Minneapolis and St. Paul the initiation fee is \$2, and the annual dues \$2. Regular members elected after August of each year shall pay one-half the dues for the current year. The annual meeting shall be held in December of each year, the regular meetings being held monthly upon the first Friday of each month, and as far as possible alternating between Minneapolis and St. Paul. Ten regular members shall constitute a quorum for the transaction of business. The most important section of the by-laws was amended as follows:

SECTION 2. Candidates applying for admission subsequently hereto shall accompany his Chapter application with an application for admission into the American Institute of Architects, and if admission is gained to the Chapter, the secretary of the Chapter shall forward the American Institute of Architects' application, properly indorsed, to the secretary of the American Institute of Architects.

Following the final adoption of the constitution and by-laws, the following officers were elected:

President, D. W. Millard, of St. Paul.

Vice-president, W. Channing Whitney, of Minneapolis.

Secretary and treasurer, H. R. P. Hamilton, of St. Paul.

Owing to the lateness of the hour, the election of the two directors provided for in the by-laws, and all further business was postponed, and the meeting adjourned to the first Friday in March at Minneapolis.

ERNEST ALBERT, Oliver Dennet Grover and Walter Burrige, scenic artists of McVicker's Theater and three of the best known painters in Chicago, have effected a long lease on the Casino building and grounds, and a short time ago the work of remodeling the structure to meet the requirements of a scenic studio was begun. The building will have over 12,000 square feet of working area, and besides 2,500 square feet available for storage and sewing rooms. These generous proportions will enable the painters to work on twenty paint-frames, ranging from 56 by 35 feet to 30 by 20 feet, at once. The studio will be so large that it will permit the artists to introduce a novel feature in the art of painting scenery, which has been in their thoughts for some years. That is, after a scene is painted, it can be hung, set and lighted in an open space the full size of any stage in this country, so that a manager can not only inspect it as an entirety, and thus suggest alterations, but he can bring his company to the studio and rehearse with the new scenery.

A Proposed Technological Institute.

THE necessity for a school for the teaching of electrical engineering led the Electrical Club of Chicago to consider the establishment of a school embracing all of the physical sciences. This resulted in the club inviting representative architects and civil and mechanical engineers on February 16 to an informal dinner to meet a committee of the club for consultation.

There were present President Harper, of the University of Chicago, and Doctor Goodspeed, the secretary; W. L. B. Jenney and Dankmar Adler, representing the architects; R. C. McLean, of THE INLAND ARCHITECT; C. T. Purdy and John F. Wallace representing the Western Society of Engineers; W. A. Kriedler, of the *Western Electrician* and Messrs. Besley, Terry and Parker of the Electrical Club.

The situation was reviewed at length and Doctor Goodspeed, on behalf of the University of Chicago, stated that if a building and apparatus were provided the university would set aside a sum equal to that expended, and expend the interest each year for instructors.

It was finally decided to ask the several societies interested each to appoint a committee of three to form a joint executive committee.

The Carnegie Library Competition.

THE circular letter issued July 1, 1891, by James B. Scott, president of the board of trustees of the Carnegie library at Pittsburgh which was noted in this journal and in which the successful design was published in THE INLAND ARCHITECT for January, was responded to by ninety-six architects who submitted one hundred and two sets of plans. This competition, which was of such interest to the profession and called into competition so many of the most notable architects in the profession, was one of the best conducted that the country has seen for several years. The alphabetical list of competitors is as follows:

Andrews, Jaques & Rantoul, Boston.
Anonymous.
Bailey & Truicott, Philadelphia.
Baker & Dallett, Philadelphia.
Balfour, James, Hamilton, Ontario.
Bickell, Charles, Pittsburgh.
Boring, Tilton & Melton, New York.
Boyd, Thomas, Pittsburgh.
Brooks, Robert T., Detroit.
Brown, C. Porter, Sioux City, Iowa.
Burgess, L. J. B., Chicago.
Carey, George, Buffalo.
Clapp, Granger & Rogers, Chicago.
Clark, T. M., Boston.
Cooper, Frank I., Pittsburgh.
Dean, Cyrus F., Erie.
Decker, W. H., Philadelphia.
Dehli, Arne, New York.
DeHowarth, Jul., Chicago.
Dennis, W. H., Minneapolis, Minn.
Denson, James F., Washington.
Elzner, A. O., Cincinnati.
Evans, David, Philadelphia.
Faxon, John Lyman, Boston.
Finkle, Alexander I., New York.
Ford, Lyman A., New York.
Fraser, W. S., Pittsburgh.
Fumen, Evans & Co., Philadelphia.
Gardner, F. M., E. G., & H. M. G., Chicago.
German & Young, Duluth.
Gilbert, Edwin, Philadelphia.
Gordon, Bragdon & Orchard, Rochester, N. Y.
Greenawalt, W. E., New York.
Hale, Willis G., Philadelphia.
Heckert, Sidney F., Pittsburgh.
Holabird & Roche, Chicago.
Hopkins, Alfred H., New York.
Horton, J. D., New York.
Hutton, Addison, Philadelphia.
Jennings, Arthur B., New York.
Keighorn, P. I., New York.
Kennedy, R. G., Philadelphia.
Krais & Richards, New York.
Lehman & Schmidt, Cleveland.
Linfort, Benjamin, Philadelphia.
Longfellow, Alden & Harlow, Pittsburgh.
Madden, G. R., New York.

Magonigle, Harold, Boston.
Mann, George R., St. Louis.
Mason, M. D., East Providence.
McDonald, E. F., Detroit.
McDonald & Ogeby, Omaha.
Miller, D. Knox, Pittsburgh.
Morris, Montrose W., New York.
Morris & McEwen, Boston.
Mott, Charles T., New York.
Murdock, Charles W., Washington.
Myers, E. E., Detroit.
Nattress, George, Philadelphia.
Ord, John, Philadelphia.
Orth, George S., Pittsburgh.
Osterling, F. J., Pittsburgh, two sets.
Palliser, George, New York.
Patterson, L., Allegheny.
Peabody & Stearns, Boston.
Phillips, Clarence L., Pittsburgh.
Pickering & Carter, New York.
Porter, Cyrus K., Buffalo.
Pulis & Hayden, Denver.
Raymond & Hornbostel, New York.
Reid Brothers, San Francisco.
Rogers & Totten, New York.
Roth, Emery, Chicago.
Schuetz & Goenne, Washington.
Scott, George, Ann Arbor.
Scott, Peoples & Hall, Pittsburgh.
Shepley, Rutan & Coolidge, Boston.
Sibley, J. A., Washington.
Slocum, S. G., New York.
Smedley, Walter, Philadelphia.
Staub, C. L., Cheyenne, Wyo.
Stein, J. T., Pittsburgh.
Stillburg, Joseph, Pittsburgh.
Thorp & Knowles, New York.
Trowbridge & Wilkinson, Boston.
Tuckerman, A. L., New York.
Wagner, A. S., Williamsport, Pa.
Walter, W. Mead, Chicago.
Wells, Edmond B., New York.
Wheeler, H. H., Syracuse.
Wheelwright & Haven, Boston.
Whittall & Campbell, New York.
Williams & Otter, Dayton.
Wilson, J. Appleton, Baltimore.
Wood, W. Halsey, Newark, N. J.
Yarnall & Goforth, Philadelphia.

The detailed examination of all the plans was left to a special committee, which made a verbal report to the full library board. The result was the selection of the plans by Longfellow, Alden & Harlow, of Pittsburgh and Boston, and their appointment as architects of the building, receiving five per cent upon the cost of the work, estimated to cost \$700,000.

The competitors adjudged next in merit were Frank I. Cooper, of Pittsburgh; W. S. Fraser, of Pittsburgh; Kreis & Richards, of New York City; George R. Mann, of St. Louis, Missouri; Shepley, Rutan & Coolidge, of Boston and James T. Steen, of Pittsburgh. These architects received \$2,000 each and their drawings were returned to them.

Association Notes.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

The regular meeting of the Chicago Architectural Sketch Club, on March 7, was largely devoted to a dissertation by Paul C. Lautrup, the architect, draftsman and artist, upon "Vanishing Points." Mr. Lautrup, whose reputation in the line of draftsmanship is second to none, gave the club one of the most enjoyable evenings of the year. Bright, witty and incisive in his remarks, he was frequently encored. In concluding, Mr. Lautrup spoke forcibly upon the habit which seems to him to have become universal among perspective draftsmen to falsify. He sketched the laid out perspective, dwelling on its absolute

truth, and then showed how the draftsman, for the sake of gaining approval for a "rattling good perspective," curves a roof line, shades where no shading should be found, and in other ways embellishes his perspective with an artistic finish which entirely destroys all truth as found in the elevation.

Mr. Lautrup spoke of his first drawing, made while in the supervising architect's office at Washington, of the Evansville, Indiana, postoffice, and published in the *American Architect* "so many years ago that you who are before me could hardly have reached the dignity of pants," which was executed with T square, triangle and line pen, but which was a good perspective today because it was photographically perfect. The speaker pleaded for honesty in drawing rather than artistic rendering to win a first prize in a club competition.

At the conclusion of his remarks Mr. Lautrup was enthusiastically applauded, and a hearty vote of thanks was accorded him for his enjoyable and instructive discourse.

The executive committee of the club announced through Secretary John E. Youngburg that the quotation for competition dated on the club syllabus for March 21 will be the following verse from Samuel Rogers:

"Mine be a cot beside the hill;
A beehive's hum shall soothe mine ear;
A willing brook that turns a mill,
With many a fall, shall linger near."

The result of the club competition for a design for the cover for the club catalogue was announced, eight designs being submitted.

Three new members were reported by the executive committee, and after some further business the meeting adjourned.

It should be stated that the larger part of the matter pertaining to the club in last month's issue was furnished by Secretary Youngburg, a representative of this journal having been absent from the meeting. Mr. Youngburg is an indefatigable worker for the success of the club, and is giving a large amount of time to club affairs.

New Publications.

EXAMPLES OF DOMESTIC COLONIAL ARCHITECTURE IN NEW ENGLAND: Compiled, photographed and published by James M. Corner and E. E. Soderholtz, Boston Architectural Club, Boston, 1891.

The compilers of this portfolio suggest a classification of American domestic architecture, prior to "the mania for Greek art in the early part of this century," into that of the Colonial Period, comprising work erected in the seventeenth century, necessarily crude; that of the Provincial Period, comprising work erected from the opening of the eighteenth century to the close of the revolution, showing a higher degree of elaboration and refinement, and the successful application of free classic details; and that of the Federal Period, comprising work erected in the latter part of the eighteenth and earlier part of the present century, during which time were erected the best types of our early domestic architecture—the "grand old mansion flanked with great pilasters or quoins, crowned with cornices of well-proportioned members, often richly carved, and elaborated with magnificent frontices opening into hospitable halls, with broad staircases of carved balusters and twisted newels, raised paneled doorways and delicate cornices, enriched with dentils and modillions." The editors state that "the primary object in compiling this work was not to accumulate historical data, but rather to present in a form convenient for use and reference by architects, and those interested in architecture, some typical examples of the better class of domestic edifices, which were erected mainly during the latter half of the eighteenth century."

It is doubtful if any single architectural style in the narrow sense will grow up in this country and maintain supremacy during a long period. The conditions of climate, use and mode of life are so divergent, and the prospect of a unity in details so remote, that we may reasonably expect a continual shifting, perhaps an evolution, in architectural style. Such fashions prevail largely in the literature that is read by the great public; and architectural style is more akin to dress than to literature in those points which would lead us to expect permanency in a growing people. In any case we can at best only hope that inevitable fluctuations will be in a measure subordinated to judgment, and that the new fashions, however unlike the old, will be so handled that individual applications shall be fairly harmonious in themselves, good in their varying kind, and not wholly at war with that part of the environment that consists of creditable work of former hands. It was such a shifting of taste that brought to us the wretched jumbles of discordant features that murdered rest and put flight to beauty a few years since. Such a shifting of taste refreshed the weary vision by bringing once more into vogue the "Colonial," which at best was simple, consistent, dignified, not inhospitable, and which at worst was only bold and somewhat sepulchral, and was commonly free from fantastic freaks and tumor-like appendages. There is a strength in simple things made perfect by study, and by the right application of unostentatious detail that is often overlooked by the uneasy seekers for something aggressively bold and novel. We do not at all regard the Colonial as the one good style for domestic work, but we devoutly wish that these uneasy and artistically unprincipled architects may, at some crucial moment, chance on a good example of Colonial, and see as it were, a great light that shall disclose to them the error of their ways. To the end that this may come to pass the compilers of this portfolio have brought together fifty plates, finely executed, comprising some sixty illustrations, of which some half dozen are of the bold and sepulchral order, of which some few porches and newels are on the border land of the domain of freaks, but of which the great majority are excellent in every way. There are no working or measured drawings, but the plates, reproduced from photographs, represent the feeling and character of the originals very satisfactorily.

Our Illustrations.

House for F. R. Hazard, Syracuse, N. Y.; J. L. Silsbee, architect, Chicago.

Some Old Window Guards of Paris; sketched by Frank M. Snyder, Paris.

Study for Residence of Daniel Jones, Seattle, Wash.; John Parkinson, architect.

Photogravure Plate. Residence at Rochester, N. Y.; Residence at Hyde Park, Chicago.

Accepted design for Chicago Public Library Building; Shepley, Rutan & Coolidge, architects.

The Brown Building, Omaha, Neb.; I. Hodgson, Jr., architect, Omaha, Neb., and Portland, Ore.

A Picturesque Suburban Railroad Station, Sheridan Park, Chicago; Holabird & Roche, architects.

Approved design for Maine State Building, World's Columbian Exposition, Chicago; Charles S. Frost, architect.

The Girls' Mutual Benefit Club House, Chicago; W. L. B. Jenney, W. B. Mundie and D. E. Waid, architects.

Cincinnati Architectural Club Competition, "A Lych Gate," first place, John Zettel; second place, Arthur Stedman.

Design for Chicago Elevated Terminal Railway Company's Station; S. S. Beman, architect, Chicago; a combined railway station and office building.

Competitive design for the Carnegie Library Building, Pittsburgh, Pa.; submitted by W. S. Fraser, architect. This was one of the premiated designs.

Approved design and ground plan for the Ohio State Building, World's Columbian Exposition, Chicago; James W. McLaughlin, architect, Cincinnati; J. W. Yost, G. W. Rapp and F. A. Coburn, associate architects.

Note.—The sketch of the Franklin Statue, published in the February edition, was rendered by Charles Holloway from photograph by C. D. Arnold; Mr. Ripley's name was inscribed on it through a mistake of the publishers.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Residence of M. R. Kultchar, Winnetka, Ill.; J. K. Cady, architect, Chicago.

Residence of Henry Hooper, M. D., 541 N. State street, Chicago; Francis M. Whitehouse, architect.

View in Hall, residence of Franklin H. Head, Chicago; Irving K. Pond and Allen B. Pond, architects.

View from Hall into Library, residence of Franklin H. Head, Chicago; Irving K. Pond and Allen B. Pond, architects.

Groups of Statuary for Buildings and Grounds, World's Columbian Exposition, Chicago. Three full-page plates, six groups, are given. Carl Bitter, Daniel Chester French, sculptors.

Mosaics.

AN architect of large experience, both in designing and construction, who retired from the profession a few years since, but still has a clientele in Chicago, is desirous to form a partnership with an architect of established practice, and can be communicated with through the editor of this journal in person or by letter.

Building Outlook.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, March 10, 1892.

So far as inferences can be drawn from opinions expressed by architects, builders, contractors, promoters of new enterprises, bankers, railway men and business men generally who are in the habit of expressing opinions, it is safe to assert quite positively that this year's volume of business will be greater than last year's. Also that building operations will be more extensive; also that railway construction will be considerably greater, and that the inauguration of new industrial enterprises will considerably exceed those of last year. One of the favorable indications just at present is that the general volume of business week by week as measured against same weeks of last year, is that it is thirty-three per cent greater. Another favorable point is, that money is plentier in and out of banks; that interest is lower for ordinary loans; that the volume of available money is heavier, and that confidence is stronger. At the same time there is lacking something which it is difficult to define, which holds back enterprise, and maintains a conservatism in all business circles that is somewhat disappointing. It is difficult to say what it is that is lacking, and more difficult to announce a remedy. It is true the crops have been heavy, that the railroads are busy, that shipping interests are prosperous, that foreign markets are taking all we can spare, but at the same time there is a sluggishness in manufacturing channels, and in some other directions that needs explanation. The farmers have done well; the cotton planters, ill. The manufacturing interests are anxiously awaiting the opening of spring trade, and believe that the volume will be heavy, and prices stronger than at present. Architects are very well satisfied with present indications. A vast amount of house building will be done throughout the country. The iron and steel industries are dull. Lumber interests are confident of a heavy demand as an offset to the probability of stronger prices; it must be kept in mind that producing capacity has been very greatly enlarged. Then to complicate matters, there is the threat of free Canadian lumber, against which our lumber interests are vigorously protesting. The manufacturers of building material are accumulating supplies as fast as possible, and prices are quite low, especially for all inside finishing products. The industrial conditions are healthy, and there are no good grounds for apprehending anything else than a strong, healthful profitable year in all directions. High prices and wide margins, however, are a thing of the past, and good management in every department of business is now a more essential factor for success than it ever has been.

Synopsis of Building News.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Baltimore, Md.—The Board of Education are considering plans for a new school building to be erected on Harlem avenue; estimated cost \$15,000.

Chicago, Ill.—Architect J. L. Silsbee: For Alexander Officer, at Kenilworth, a two-story basement and attic residence; size 35 by 60 feet; to be constructed of bowlders and frame; the interior will be of hardwood, and all sanitary appliances, hot-water heating, etc., will be put in. For J. C. Scovel, at Edgewater, a three-story and flat building; size 50 by 60 feet; cost \$13,000; pressed brick and stone front and all interior improvements.

Architect John Addison: For Mrs. Nettie L. R. Jones, at Highland Park, a two-story frame residence; to have brick basement, hardwood interior, hot-water heating, etc.; cost \$8,000. For John C. Schubert, on Indiana avenue, near Nineteenth street, a two-story and basement residence; to have a stone front, all improvements, hot-water heating; cost \$10,000. For E. L. Baker, at Racine, Wisconsin, a three-story and basement frame residence; to have brick basement, sanitary plumbing, hot-water heating; cost \$10,000.

Architects Edbrooke & Burnham: For the Kenilworth Company, at Kenilworth, a two-story store and market; to be of frame construction with stone basement, gas fixtures, etc. For Charles Morris McCook, at Kenilworth, a two-story basement and attic residence; cost \$7,000; to be of frame, stone basement, gas fixtures, furnace and all sanitary improvements. For James McCombie, corner of Sixtieth and Dearborn streets, a block of three-story flats. Also making plans for the Union Church to be erected at Kenilworth; it will have a rubble stone front, slate roof, stained glass windows, furnace, etc.

Architect A. W. Cole: For John W. Salladay, at Ravenswood, two two-story frame residences; to have stone basements, hardwood finish, electric bells, speaking tubes, furnaces, etc. For John Healey, on Madison avenue and Seventieth streets, Hyde Park, a two-story flat building, to have sanitary plumbing, electric bells, speaking tubes, etc. For Lawrence House, at Jackson, Mississippi, a two-story store front; size 40 by 72 feet; cost \$15,000. For H. C. McKinney, on North avenue, a three-story store and flat building; 125 feet front; to be of pressed brick and stone with galvanized iron bays and cornice, iron columns, sanitary plumbing, etc.; cost \$40,000. For Mrs. Julia Moore, at Evanston, a two-story residence; to be of frame with stone basement, hardwood interior finish, etc. For Fred Dow, on Woodlawn avenue, near Fifty-third street, Hyde Park, two two-story basement and attic residences; to have pressed brick and stone fronts, gravel roof, all sanitary improvements, furnaces, etc.

Architect Thomas Wing: For H. C. Walker, a seven-story building, 33 by 160 feet, to cost \$60,000; to be erected at 292 to 294 Wabash avenue; pressed brick and terra cotta front, gravel roof, steam heat, electric light, marble and tile work, elevator, etc.

Architect W. T. Leshner: For the Consumers' Pure Ice Company, at Thirty-sixth and Butler streets, a four-story cold storage and factory building, 100 by 200 feet in size; to cost about \$180,000. For J. B. Scott, on Ashland avenue, south of Polk street, a three-story apartment house, 24 by 72 feet in size; to have a Bedford stone front, hardwood finish, etc.

Architect H. B. Wheelock: For R. E. Pratt, on Grand Boulevard, near Forty-first street, a three-story residence, 25 by 78, to cost \$17,000; stone front, slate mansard, hardwood finish, hot-water heating, etc. For J. M. Chaupp, at Fort Dodge, Iowa, a two-story frame residence; to have stone basement, hardwood finish, electric bells, speaking tubes, furnace, etc.; cost \$7,500.

Architects I. K. & A. B. Pond: For John A. Doherty, on Forty-second street and Calumet avenue, a three-story and basement flat building; to have a front of pressed brick and stone; interior to be finished in hardwood and have all the sanitary improvements, electric bells, speaking tubes, furnaces, etc. Also making plans for remodeling and six-story addition to the College of Physicians and Surgeons, corner of Wood and Harrison streets; pressed brick and terra cotta front, gravel roof, electric light, steam heat, elevator, etc.; cost about \$40,000. For the Highland Park Club, a two-story and basement club building, to be erected at Highland Park, Illinois; to be constructed of brick and shingles and have all the modern conveniences; cost \$20,000.

Architects Huehl & Schmid: For William H. Lutz, a two-story basement and attic residence; to have a front of pressed brick and stone, hardwood finish, etc.

Architect F. B. Townsend: For F. Krause, on Jefferson street, near Washington, a six-story factory, 30 by 150 feet, to cost \$35,000; brick and stone front, gravel roof, steam heat, etc. For N. Manasse, on Kimbark avenue and Forty-eighth street, a two-story basement and attic residence, 30 by 57 feet; to be of frame with stone basement; have hardwood interior finish, electric bells, speaking tubes, furnace, etc.

Architect F. Foehringer: For Charles Keppler, at 118 Wilton avenue, a two-story and basement residence; to have stone front, gravel roof, plate and stained glass, electric bells, speaking tubes, furnace, and all the sanitary conveniences.

Architect Fred Ahlschlager: For Concordia Evangelical Lutheran church, to be erected at Belmont avenue and Daniel street; it will be 72 by 112 feet in size and have a tower 150 feet high; cost \$25,000; it will be constructed of pressed brick and stone with slate roof. Also making plans for St. John's church, to be erected at Elk Grove, Illinois. To be of frame with stone foundation; size 40 by 78 feet; cost \$8,000. For Mrs. Hattie S. Solomon, corner of Cleveland and Clybourn avenues; a three-story store and flat building; to be of pressed brick and stone front, etc.

Architects Faber & Pagets: For W. H. Dymond, on Fulton street near Kedzie avenue; a two-story and basement residence; to have a stone front; cost \$8,000. For Mrs. Carolina Niedert, at 726 Hoyne avenue; a three-story and basement flat building; to have a stone front with gables and dormers of stone, red slate mansard, galvanized iron side bays; interior to be finished in white pine and sycamore. For John T. Shayne, at 2856 Lake avenue; a two-story stable; of pressed brick and stone front, slate mansard roof; sanitary improvements, etc.; cost \$7,000. For Mrs. Nelson, on the corner of Carpenter street and Austin avenue; a three-story and basement flat building; size 40 by 70 feet; to cost \$15,000. Pressed brick and stone front; all sanitary arrangements, electric bells, speaking tubes, electric gas lighting, etc.

Architect C. M. Almquist: For Felix Dolder, on Adams avenue between Seventy-fourth and Seventy-fifth streets; twelve two-story houses and four two-story double houses; to be constructed of frame with stone basements, gravel and shingle roofs, pressed brick chimneys; all the sanitary arrangements, hot and cold water attachments; cost \$40,000. For A. Hansen, on North avenue; a three-story flat building; of pressed brick and stone front, gravel roof, bath rooms, galvanized iron cornice. Also a two-story brick barn. For A. Olson, at 6414 Madison avenue; a three-story flat building; to be of frame with stone basement, have all sanitary improvements, electric bells, speaking tubes, etc.

Architect William Thomas: For F. L. Baldwin, at Buena Park; three two-story, cellar and attic residences; to be of frame with stone basements, hardwood finish, stained, plate and beveled glass; furnaces, etc.; cost \$18,000. For D. L. Evans; a two-story flat building; of stone and pressed brick front.

Architect R. G. Pentecost: For M. Douglass, on Sherman avenue, South Evanston; a two-story frame residence; to have stone basement, hardwood finish, stained, plate and beveled glass; all sanitary plumbing, furnace, etc.

Architects Mayo & Curry: For the Dexter Safe Deposit Company, at 80 and 82 Adams street, an eight-story office building, 50 by 100 feet; to cost \$100,000; pressed brick and terra cotta front, gravel roof, electric light, steam heat, elevators, marble work.

Architects Snyder & Nothnagel: For Standish & Scholl, on State street near Fifty-second, a four-story and attic store and flat building; to be of stone front with stone cornice, gravel roof, copper bays, hardwood finish; cost \$17,000. For A. W. McLean, at Wilmette, Illinois, a three-story frame residence; stone basement, hardwood finish, furnace, etc.

Architects Hetherington & Warner: For J. O'Connor, on the corner of Ogden avenue and Twelfth street, a four-story and basement store, flat and office building; it will have a front of light-colored pressed brick, stone and terra cotta, gravel roof, copper bays, etc.; cost \$50,000. For J. W. Sheridan, on the corner of Madison street and Oakley avenue, a four-story and basement store and flat

building, 33 by 125 feet in size; to cost \$300,000; pressed brick, stone and terra cotta front, gravel roof, copper bays, electric bells, speaking tubes, and all sanitary plumbing.

Architects Hyde & Castner: For H. M. Carpenter, at Monticello, Iowa, a two-story frame residence; stone basement, hardwood finish, furnace, etc. For A. L. Palmer, at Independence, Iowa, a two-story residence and stable; to cost \$12,000; to be of frame, stone basement, hardwood finish, etc.; to cost \$12,000. For Mr. Thompson, at La Grange, a two-story frame house. For Hines & Richards, corner of Wabash avenue and Fifty-seventh street, a three-story flat building, 50 by 82 feet in size; to cost \$20,000; it will have two fronts of pressed brick and stone, gravel roof, electric bells, speaking tubes, marble work, etc.

Architect E. F. Bargman: For Louis Lagorio, corner of Cottage Grove avenue and Sixty-fourth street, a three-story store and flat building, 44 by 80 feet, to be of frame with galvanized iron bays and trimmings, bathrooms, etc.; cost \$10,000. For Battaglio & De Frieri, at 200 West Taylor street, a three-story front and four-story rear addition; pressed brick and stone, sanitary plumbing, galvanized iron bay and tower, iron store front, etc. For Celloti & Guerra, at 811 West Taylor street, a three-story store and flat building, of pressed brick and stone, gravel roof, galvanized iron bays, sanitary plumbing; cost \$10,000.

Architects Frederick Bauman and J. K. Cady: For T. J. Lefens and William C. Seipp, on the southwest corner of Washington and Fifth avenue, a twelve-story office building, of pressed brick and terra cotta front, to be of steel construction, have elevators, steam heat, electric light, etc.; work will be commenced about first of May.

Architect Charles S. Frost: For E. F. Getchell, on Wabash avenue and Nineteenth street, a six-story warehouse, of pressed brick and stone front.

Architect Jules De Horwath: For A. Seaverns, on Michigan avenue south of Thirty-eighth street, a three-story residence of Roman pressed brick and stone front, slate roof, hardwood finish, steam heat, and the sanitary and modern conveniences; cost \$25,000. Also taken bids for the Potomac apartment house, to be erected on the corner of Thirtieth street and Michigan avenue; it will be 100 by 125 feet in size, and cost about \$250,000; there will be two fronts of pressed brick, stone and terra cotta; the interior will be finished in hardwood, marble and tile, have steam heat, elevators and all the latest improvements; the design shows a very handsome building in the Flemish Renaissance. For Dawson Brothers he designed two two-story residences; to have stone fronts, slate roofs, steam heat, hardwood finish, etc.; cost \$30,000.

Architects Schmidt & Franklin: For Montgomery Ward, on Seventy-fifth street and Ford avenue, a three-story store and flat building, of pressed brick and stone front; to cost \$25,000. For J. Q. Adams, on Wabash avenue and Peck court, a two-story and basement store, of pressed brick and stone front; cost \$30,000.

Architect H. M. Hansen: For J. H. Ehlen, at 632 Wells street, a four-story store and flat building, 41 by 80 feet; to cost \$15,000; pressed brick and stone front, gravel roof, etc.

Architects Flanders & Zimmerman: A three-story school, to be erected on Greenwood avenue and Forty-sixth street; H. P. pressed brick, cut stone and terra cotta front, slate roof, steam heat, electric service, hardwood finish, sanitary plumbing, size 112 by 125 feet. Also made plans for a three-story school, 130 by 115 feet in size, to be erected on One hundred and eighth place near Wentworth avenue; pressed brick, stone and terra cotta, hard pine finish, steam heat, etc. They made drawings for a three-story and basement school, to be erected on Greenwood avenue and Geneva street; to be 135 by 115 feet in size, of pressed brick, cut stone and terra cotta front, have steam heat, etc. Also planned a three-story school, to be built on Harrison street near Sacramento avenue; pressed brick, stone and terra cotta, steam heat, etc., size 135 by 115 feet. They also got out drawings for a four-story flat building, to be erected on Oglesby avenue and Sixty-third street, for E. K. Boyd; cut stone, terra cotta, copper bays, steam heat; cost \$50,000.

Architects Shepley, Rutan & Coolidge are making the plans for the three-story library building, to be erected on Dearborn Park, at a cost of about \$1,250,000.

Architect W. H. Drake: For R. D. Sheppard, at the northwest corner of Fifth avenue and Randolph street, a two-story addition and remodeling; to cost \$100,000; pressed brick, stone and terra cotta, steel beams and columns, elevators, electric light, copper bays and cornice, and all the latest improvements; when completed it will contain seven stores and 198 offices.

Architect Arthur G. Morey: For Frank Doussang, on Vincennes avenue near Thirty-fifth street, two three-story residences; to cost \$14,000; brown stone fronts, slate and gravel roofs, hot-water heating, etc. For Mrs. Harriet C. Morey, on St. James place, a three-story residence, to have a stone front, hardwood interior; to cost \$8,000.

Architect H. B. Seeley has just commenced work on a ten-story warehouse, 88 by 150 feet, to be erected at the southwest corner of Fifth avenue and Jackson street, for W. W. Cole, of New York; peerless pressed brick and terra cotta front, steam heat, electric light, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

There is a perceptible and sudden lull in the business with the architects. The season opened very auspiciously, but the decrease within the last two weeks has been so marked as to cause comment and inquiry. Various reasons have been given, but no satisfactory conclusion can be reached in explanation of this unexpected dullness at this time of the year. The apprehension of strikes among the various trades, undoubtedly, somewhat retards the building interests and causes prospective builders to become wary and cautious before ordering plans for contemplated improvements. That there will be no material advance in prices and no strikes of any consequence is a safe prediction, and anyone desirous of building can proceed safely without apprehending any of these evils.

Architect W. W. Franklin reports: For Dr. A. B. Thrasher; a stable; materials: pressed brick, stone trimmings, slate roof, gas fixtures, hardwood finish, plumbing and stable fittings; cost \$4,500. Also for F. A. Stegner, a residence; materials: pressed brick, slate roof, blinds, gas, stained glass, furnace, plumbing, mantels, etc.; cost \$6,000. Also for Dr. R. H. Weatherhead, residence; materials: frame, stone foundation, slate roof, gas, stained glass, furnace, mantels, grates, plumbing, etc.; cost \$8,000.

Architect George W. Vogel reports for Mr. Oliver Thompson, of Newport, Kentucky, a residence; materials: pressed brick, stone trimmings, slate roof, gas fixtures, stained glass, hardwood finish, furnace, plumbing, etc.; cost \$5,000.

Architects Des Jardins & Hayward report: For Mr. G. W. Elstun, a store and flat building, 66 by 93 feet; materials: pressed brick, stone trimmings, tin roof, pine finish, grates, mantels, plate and stained glass, speaking tubes, etc.; cost \$25,000. Also for College Hill Sanitarium, a building 46 by 100 feet; materials: brick, stone trimmings, slate roof, blinds, steam heat, mantels, grates, plumbing, gas, etc.; cost \$20,000. Also for Dr. A. Ravogli, Italian Consul, a residence; materials: pressed brick, stone trimming, slate roof, blinds, plate and stained glass, gas, furnace, hardwood, mantels, etc.; cost \$10,000.

Architect G. W. Rapp reports: For Mr. Charles Kruse, of the Kruse & Bahlemann Hardware Company, a residence; materials: pressed brick, stone trimmings, inside blinds, gas fixtures, stained glass, furnace, hardwood finish, etc.; cost \$12,000.

Architects Nash & Plymton report for Mr. Hiram S. Mathers, Cincinnati, a residence; materials: pressed brick, stone trimmings, slate roof, gas, stained glass, furnace, hardwood finish, laundry, wood mantels, plumbing, etc.; cost \$10,000. Also for Mrs. Minnie Knight, a residence at Wyoming, Ohio; materials: frame, slate roof, hardwood finish, gas, plumbing, stained glass, furnace, wood mantels, etc.; cost \$5,000.

Architects Crapsey & Brown report for Mr. M. C. Russell, Maysville, Kansas, a store building, 40 by 120 feet, five stories high; materials: brick, stone trimmings, tin roof, freight elevator, gas, plumbing, etc.; cost \$25,000.

Architect Charles Dies has drawn plans for a store and flat building for Louis Wilhemy, Avondale (Cincinnati), Ohio; materials: pressed brick, slate roof, pine finish, blinds, gas, ironwork, mantels, plumbing, etc.; cost \$8,000.

Architect G. W. Drach reports for J. D. Gallagher, Cincinnati, Ohio, a residence; materials: frame, stone foundations and trimmings, slate roof, gas, stained glass, mantels, plumbing, etc.; cost \$6,000.

Architect John H. Boll reports for Mr. Charles Bernhardt, 165 Gest street, Cincinnati, a residence; materials: pressed brick, stone trimmings, slate roof, blinds, mantels, gas, plumbing, stained glass, etc.; cost \$5,000.

Architects S. Hamnford & Sons report for Methodist Book Concern, a building, 50 by 85 feet, eight stories high; materials: stone, brick, tin roof, elevator, plate glass, office fittings, steam heat, plumbing, etc.

Cleveland, Ohio.—Architect F. H. Vogel: For Moritz Goodman, a three-story store and dwelling; size 35 by 78 feet; cost \$10,200.

Denver, Colo.—Architects Lang & Pugh: For A. J. Jarmuth, three two-story residences; brick and stone trimmings; cost \$55,000. Also for Reeves & Clemmes, three brick dwellings; to cost \$15,000 each.

Architect J. J. Huddart: For F. S. Snell, a two-story brick residence; size 60 by 84 feet; cost \$13,500.

Architects Varian & Sterner: For F. A. Thompson, a two-story brick dwelling; to cost \$9,500.

Detroit, Mich.—Architects John Scott & Co.: For the Detroit Club, additional story to club building; size 60 by 120 feet; cost \$10,000. For Dr. R. Casgrain, Windsor, Ontario; a two-story brick residence, with stone trimmings; to be built corner Pitt and McDougall streets; cost \$6,000.

Architect Hugo Bloquell: For Henry J. Zenders, a three-story store and flat building, brick, with stone trimmings; cost \$6,000.

Architect Harry J. Rill: For Our Lady of Help Roman Catholic school house; a three-story parochial school building, on corner of Elmwood and Larned streets; cost \$25,000.

Architects M. L. Smith & Son: For the First Presbyterian church society, of Mount Clemens, Michigan; a two-story brick church; cost \$18,000. They have also prepared plans for the Michigan state building at the Columbian exposition, the building to be three stories high and of frame; size 80 by 120 feet; estimated cost, \$20,000.

Architect Gordon W. Lloyd: For David C. Whitney, remodeling a two-story brick residence; to cost \$12,000.

Architects Spier & Rohns: For Ernst Liggetko, a two-story store and flat building, pressed brick; cost \$7,000.

Architect Peter Dederichs: For the Right Rev. Leo Haid, of the Roman Catholic cathedral; a brick and granite church building at Belmont, North Carolina; size 50 by 125 feet; cost \$30,000. For the Roman Catholic church at Dunnington, Indiana; a two-story church building; to cost \$10,000; for self, a double dwelling, pressed brick and stone trimmings, with slate roof, to be erected on Bruch street; cost \$7,000.

Architect Joseph E. Mills: For John E. Smith, Rochester, Indiana, a two-story frame residence; to cost \$5,000.

Architects Malcombson & Higginbotham: For Louis Greenthal, a two-story store and flat building, brick, on Vinewood and Michigan avenues; to cost \$6,000.

Architects A. C. Varney & Co.: For Herman Strassburg, a large dancing hall on Adams avenue and Witherell street; size 60 by 100 feet; cost \$9,000.

Architect J. V. Smith: For William Ten Eyck, a four-story brick business block on Michigan avenue and Abbott street; to cost \$16,000.

Architect J. G. McLean: For Captain James Curry, Windsor, Ontario, a two-story brick residence on Sandwich street; to cost \$5,000.

East St. Louis, Ill.—Architects William Embley & Son: For F. W. Bredenkamp, a two-story store and flat building; size 40 by 65 feet; pressed brick and iron cornice and sills, composition roof; cost \$6,000.

Milwaukee, Wis.—Architects Crain & Barkhausen: For the Harwood Library Association, Wauwatosa, Wisconsin, a two-story building; size 50 by 75 feet; brick and stone, slate roof; cost \$8,000. For Charles P. Button, a six-story store building; size 40 by 120 feet; brick and stone; to cost \$50,000. For O. P. Matthews, a two-story brick residence, 45 by 80 feet; cost \$15,000.

Architects Schnetzky & Siebert: For the Evangelical Trinity Society, a brick church; stone trimmings; size 52 by 110 feet; cost \$30,000. For J. C. Dick, a three-story flat building; size 50 by 100 feet; stone and brick; cost \$12,000.

Architects K. C. Koch & Co. are preparing plans for an addition to the Schlitz Hotel, the building will be six stories, and it is expected to be finished this summer; cost \$250,000.

Pittsburgh, Pa.—Architect V. De Beaumont: For the congregation of Ben Israel, a two-story church; brick, slate roof; size 56 by 100 feet; to cost \$6,000.

Rochester, N. Y.—Architect William C. Walker is preparing plans for the building of the new Riverside cemetery; a gate, lodge and superintendent's office in one building; a chapel and conservatory in another; both are to be of stone with tile roofs; the buildings will be made as complete as possible, according to their several needs; approximate cost, \$40,000. Also two frame apartment houses for Mrs. E. L. Ostley; to cost \$6,000. Block of four stores and eighteen apartments, for Rawley Farrer, brick and stone, tin roof; cost \$20,000. Architects Nolan, Nolan & Stern have made plans for an addition to the Monroe County almshouse, 60 by 45 feet, four stories, brick and stone, slate roof, corrugated iron ceilings, four large lavatories with baths, water closets, shower baths, etc., with tile floors, two large fire escapes; cost \$19,000. Also designs for a four-story block of stores and offices for the Prouty estate, to be built at Geneva, New York, brick and stone, tin roof, galvanized iron bays; cost \$20,000. Also designs for a three-story block for Louis Maier, 30 by 70 feet, brick and stone, galvanized iron bay, tin roof; cost \$9,000. Also a barn for Mr. Maier, to be of brick, 60 by 30 feet; cost \$3,500. Also a new building for the Bausch & Lomb Optical Company, 72 by 184 feet; five stories; to be of brick and terra cotta, and built entirely on the slow-burning construction plan; to cost about \$50,000. Also in connection with same a boiler house and engine house. For M. A. Hayes, a brick and frame residence; to cost \$8,000.

Architects Jay Fay and O. W. Dryer have designed for Wilmot Castle a \$4,000 frame residence. For Mr. W. D. Hallenbeck, a stone and frame residence; to be built at Geneva, New York; hardwood finish, stained glass, etc.; cost \$8,000. Colonial house for Mr. Windsor, to be built at Elmira, New York; cost \$6,500. House and barn for H. Hummell.

Architect J. F. Warner is making alterations in the *Post-Express* building; to cost \$18,000. Also making plans for large new buildings for the Rochester Electric Street Railway Company; to be used mostly for rolling stock.

The Rochester Stamping Company will erect new buildings; to cost about \$50,000.

W. H. Gorsline will construct for M. A. Culver, on plans prepared by Otis & Crandall, an extension of Culver block, at the corner of University avenue and Culver park, at a cost of \$25,000.

St. Louis, Mo.—Architects Shepley, Rutan & Coolidge: For the Knox estate, a four-story store block; size 130 by 185 feet; brick, with stone foundations; cost \$125,000.

Architect George B. Reid: For W. P. Haggerty, a two-story store and dwelling house; stone and brick; size 32 by 50 feet; cost \$5,000.

Architects P. F. Meagher & Son: For Mr. Ryan, a three-story flat building; size 60 by 70 feet; brick, with stone foundations; cost \$15,000.

St. Paul, Minn.—Architects Reed and Stein report plans for a music hall to be erected at the junction of St. Peter, Market and Sixth streets; it will be six stories in height at the rear, but the showroom and the music hall above will each occupy two floors; it will have marble staircases, elevators, cold and hot air blast ventilation, and all offices will have modern conveniences; the building will be of such shape as to have a continuous front of 200 feet, with a depth of 80 feet on St. Peter street; the facade will be of rich cream-colored hard brick and terra cotta, and the building will cost about \$90,000.

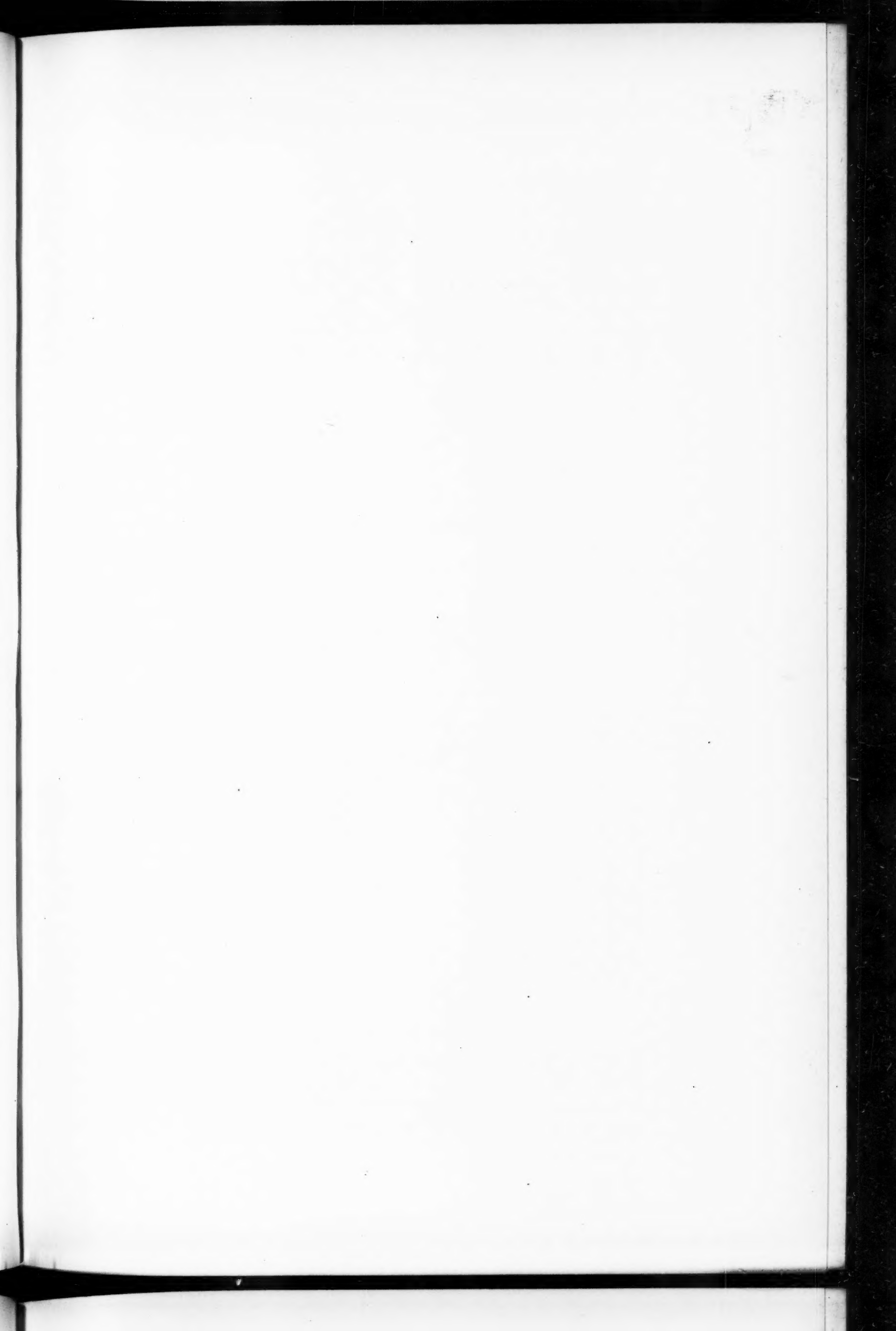
Buechner and Jacobson have designed alterations in the Pfeiffer store block, on Wabasha and Eighth streets, by the substitution of a plate-glass front; cost \$10,000.

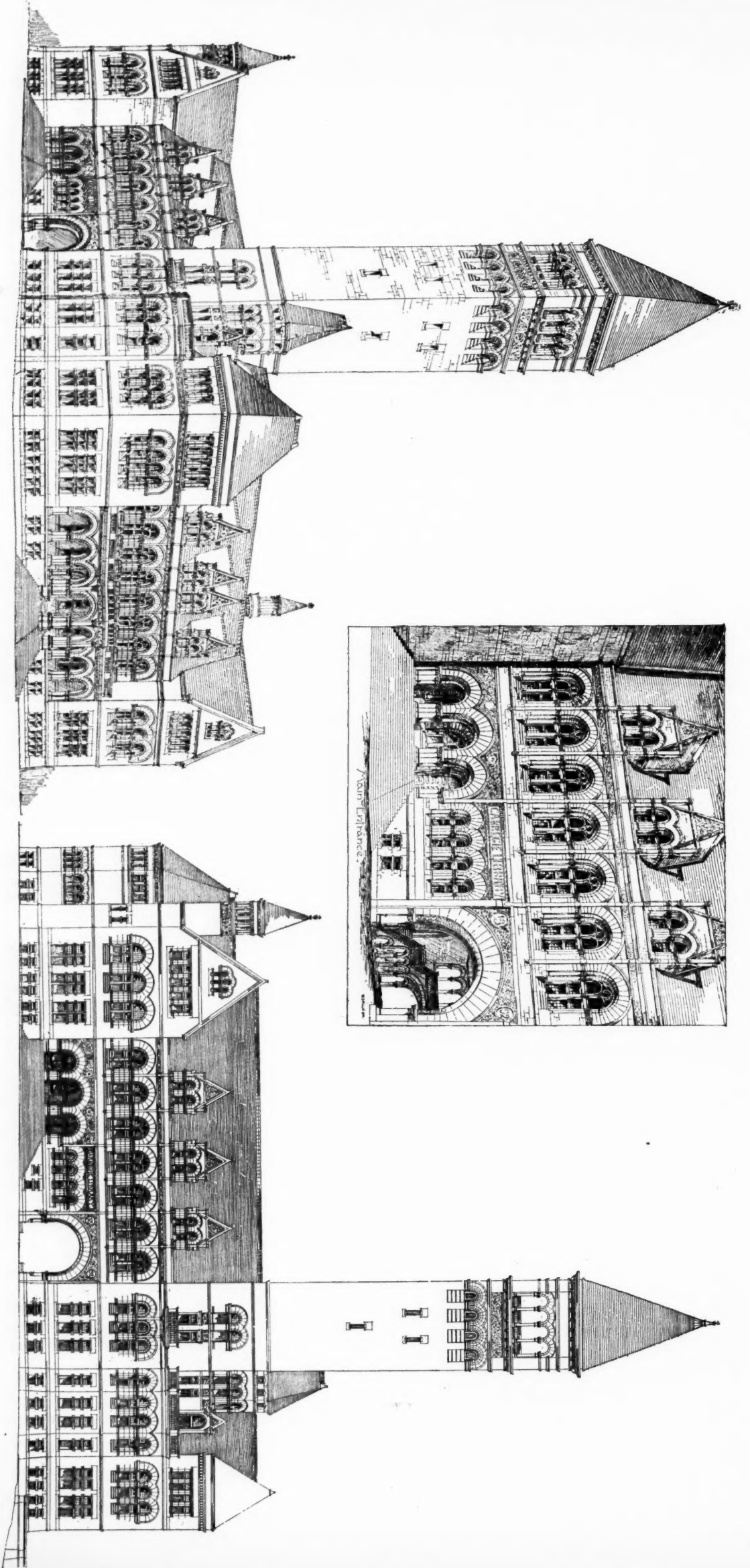
August Botzet will erect a three-story iron, steel and glass building, 100 feet square, on the corner of Cedar and Seventh streets, at a cost of \$50,000; the building will have all modern conveniences, and the contract is to let to Thomas Fitzgerald.

E. M. Smith will erect a two-story brick and stone apartment house on the east side of St. Alban's street, near Laurel, with all modern conveniences; cost \$15,000.

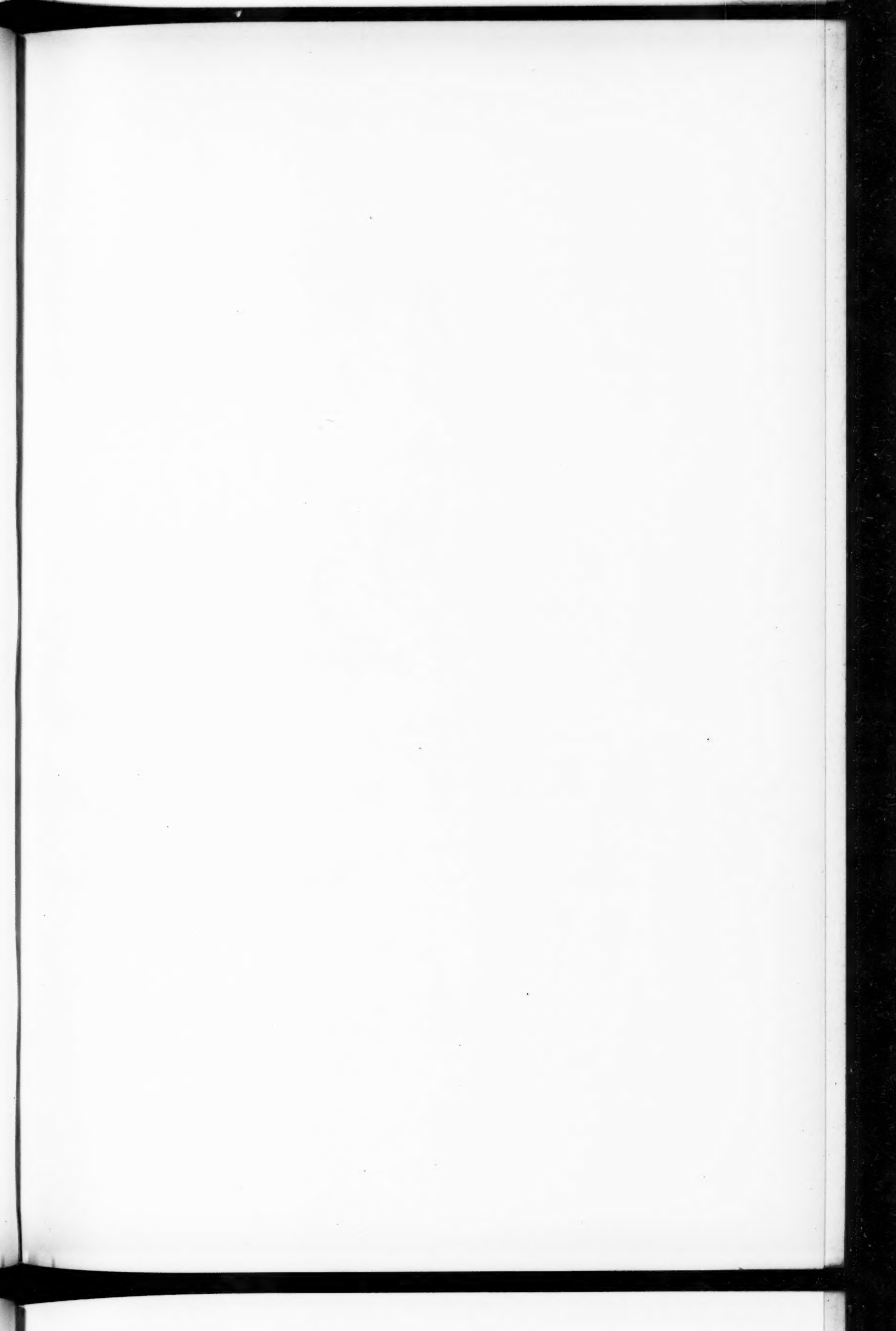
The Pabst Brewing Company is soon to commence work on a warehouse building on Third street bluff, above Wabasha; it will have ten stories above the railroad tracks in the rear, and three stories of iron and glass on Third street, where it has 210 feet frontage. The cost will be about \$75,000, and the plans will probably be drawn by Milwaukee architects.

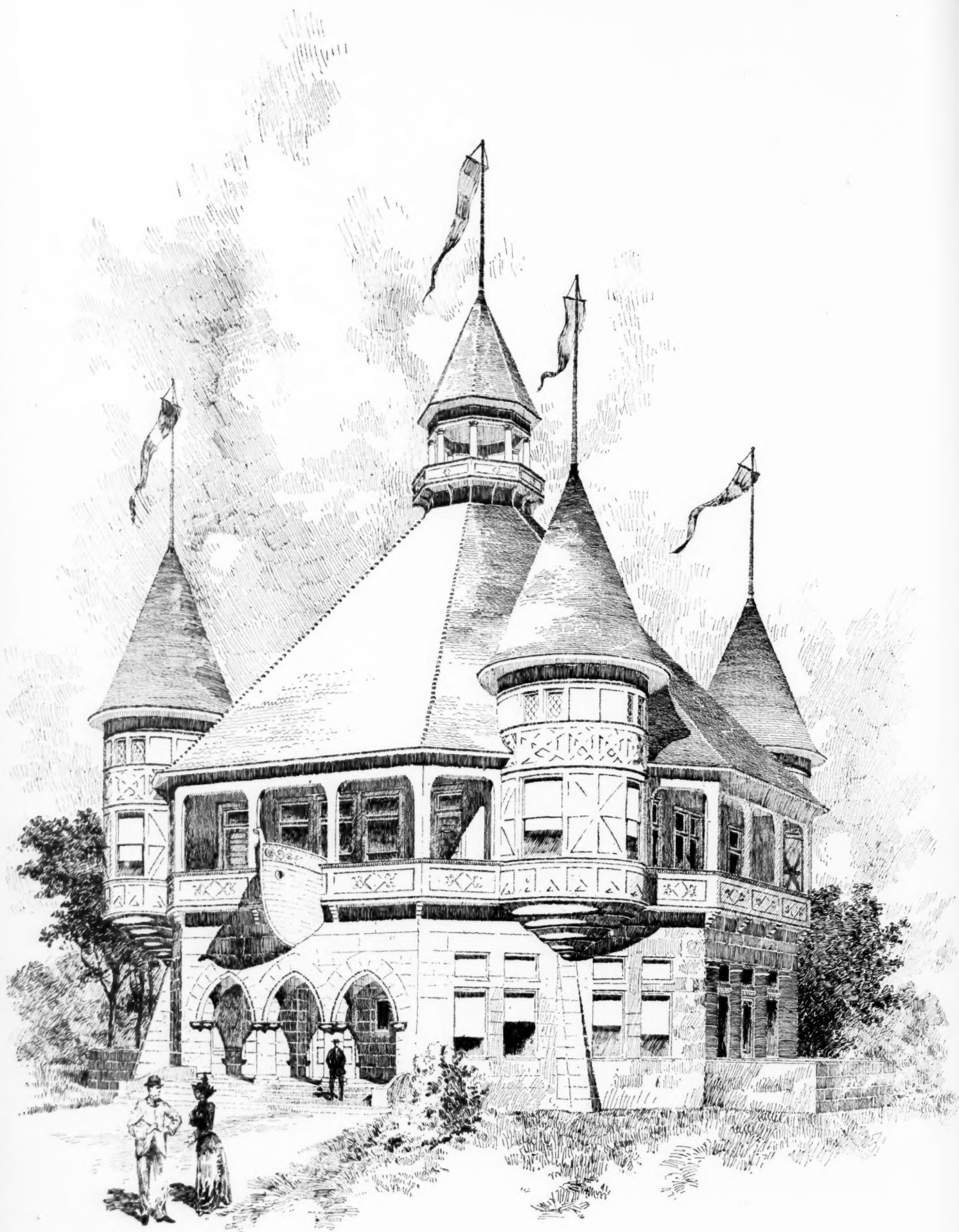
S. S. Eaton is having plans drawn for a two and one-half story frame residence on Portland avenue; cost \$20,000; it will have brownstone foundations, hardwood finish and be heated with hot water.





PREMIATED DESIGN, CARNEGIE LIBRARY (PITTSBURGH) COMPETITION.
 SUBMITTED BY W. S. FRASER, ARCHITECT, PITTSBURGH, PA.



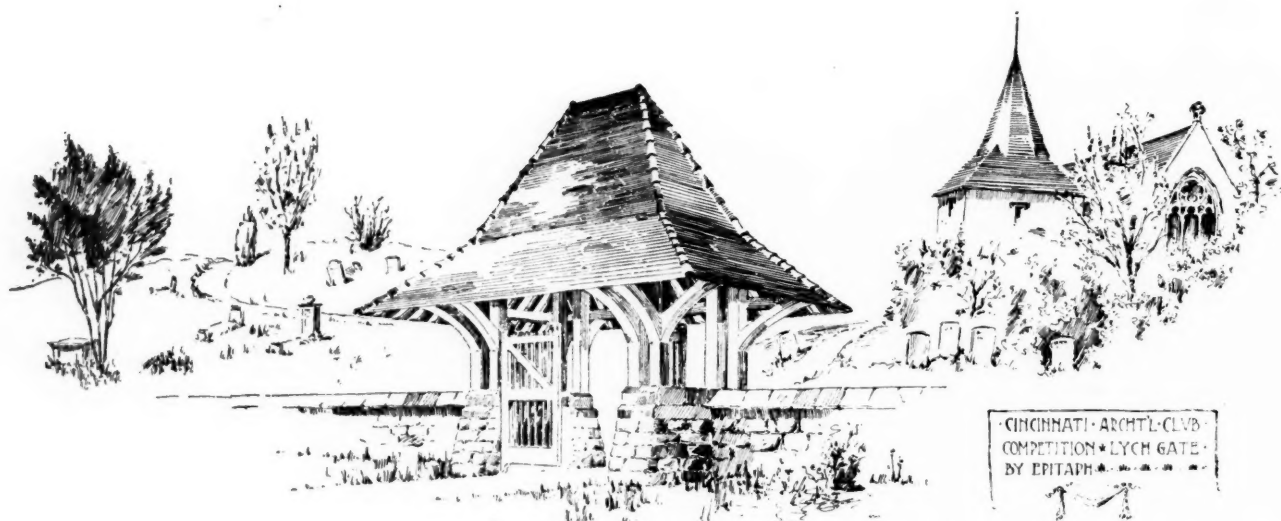


APPROVED DESIGN FOR MAINE STATE BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

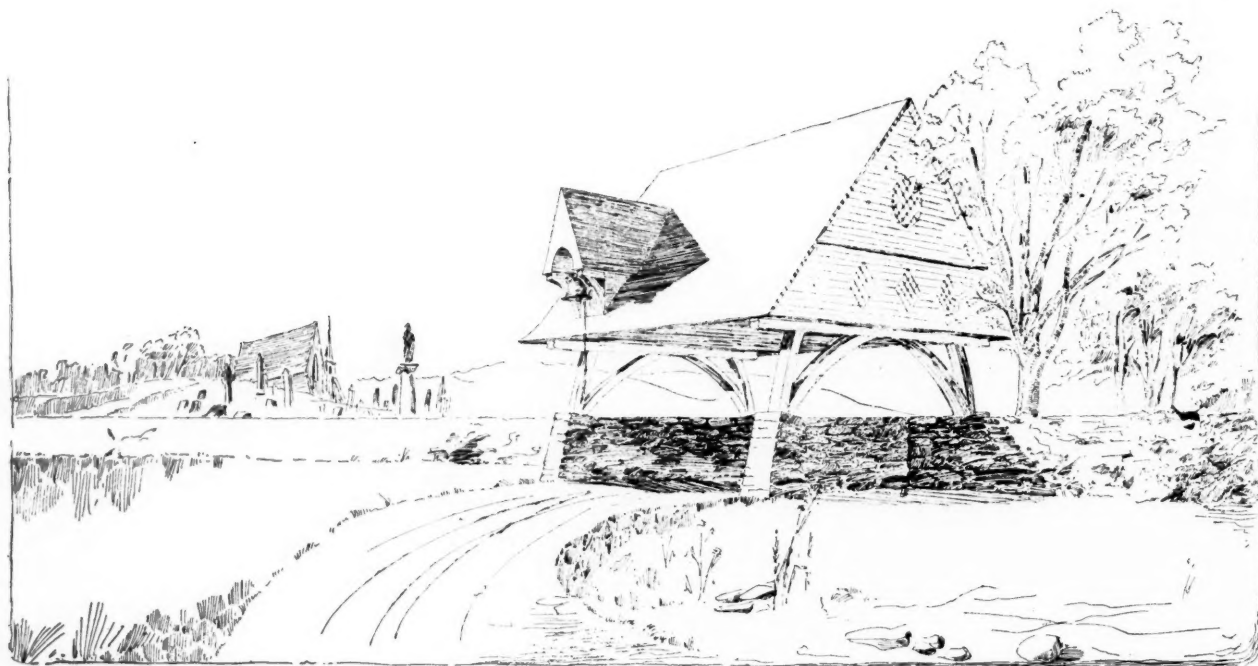
CHARLES S. FROST, ARCHITECT, CHICAGO.



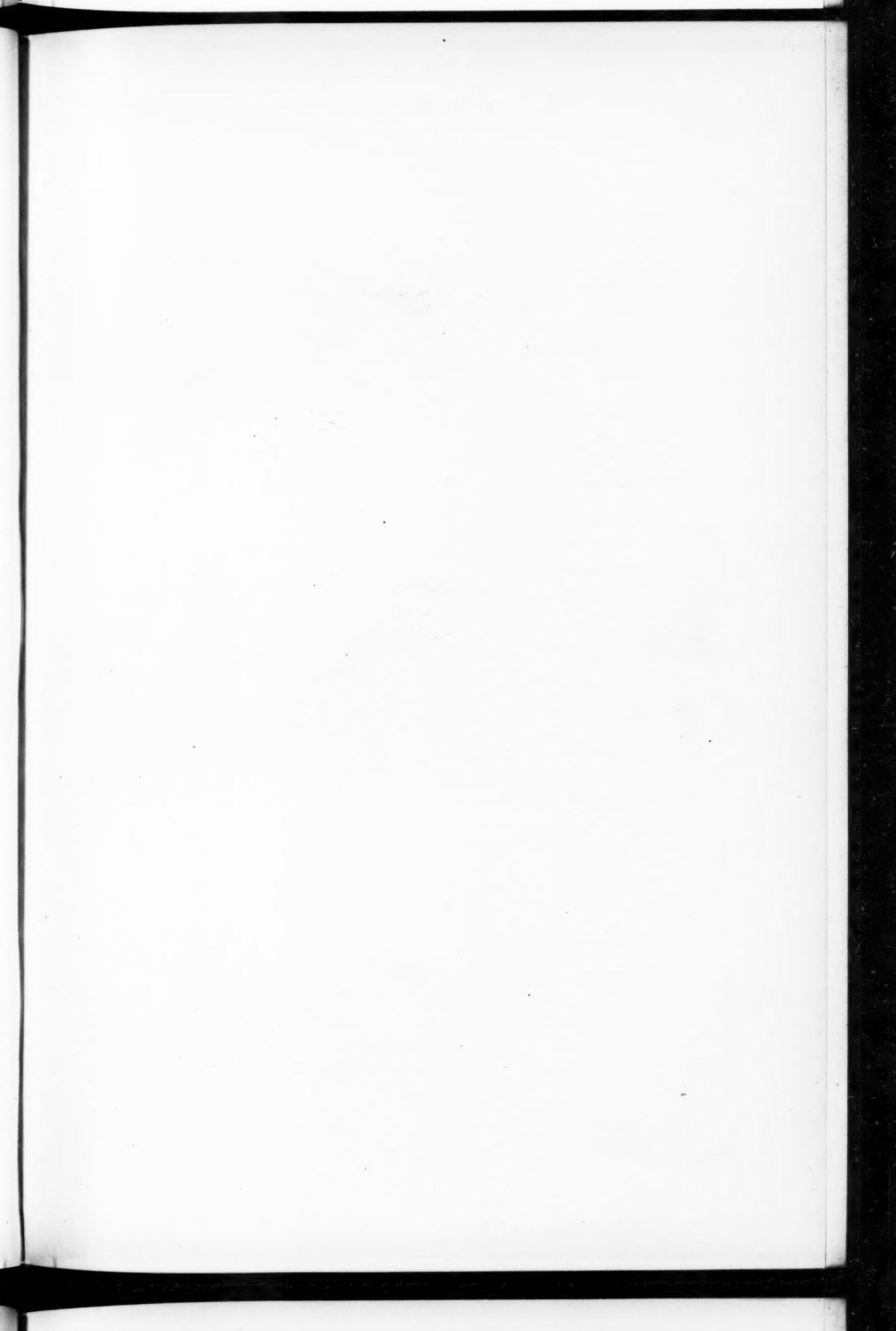
FIRST PLACE.—JOHN ZETTEL.

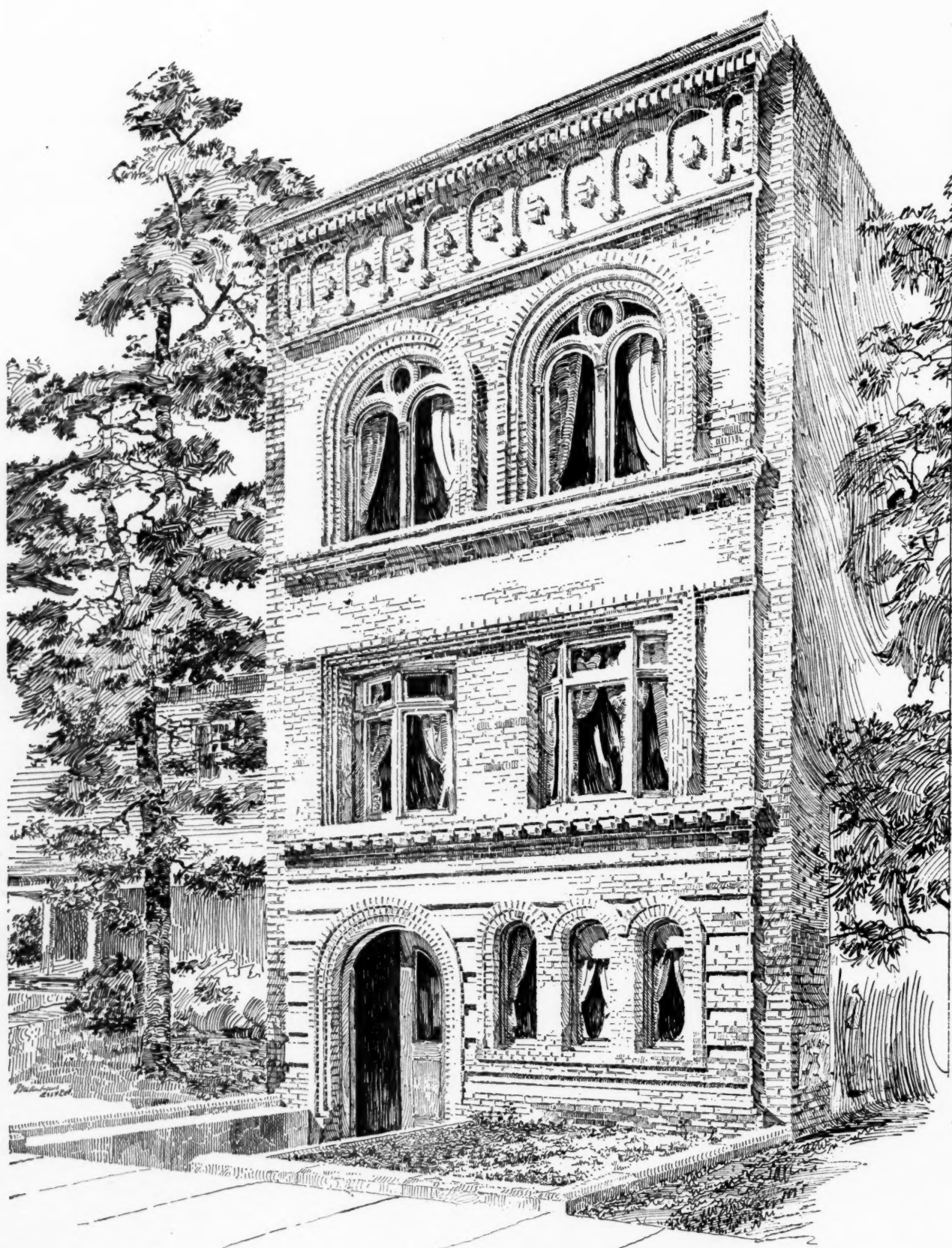


SECOND PLACE.—ARTHUR STEDMAN.



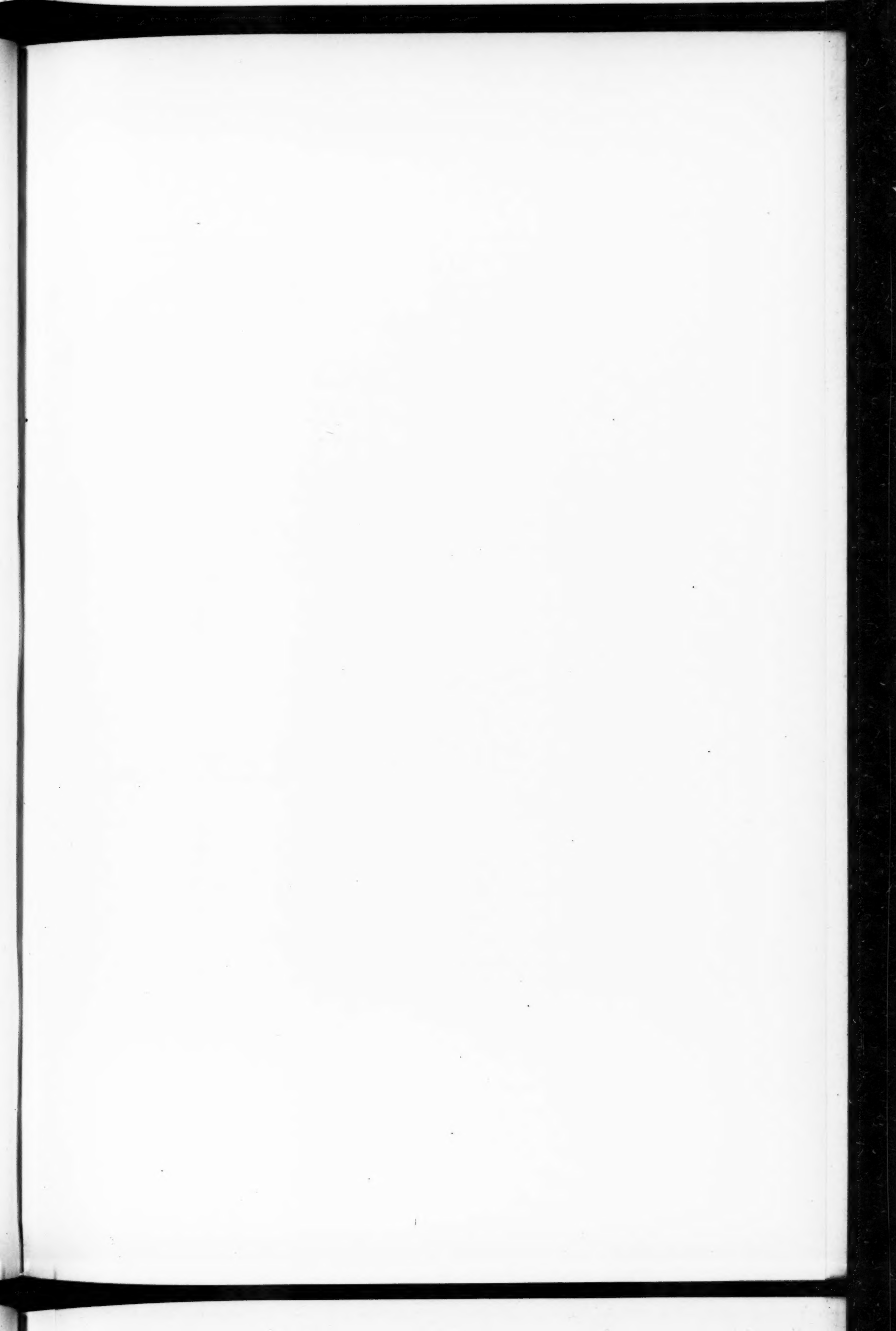
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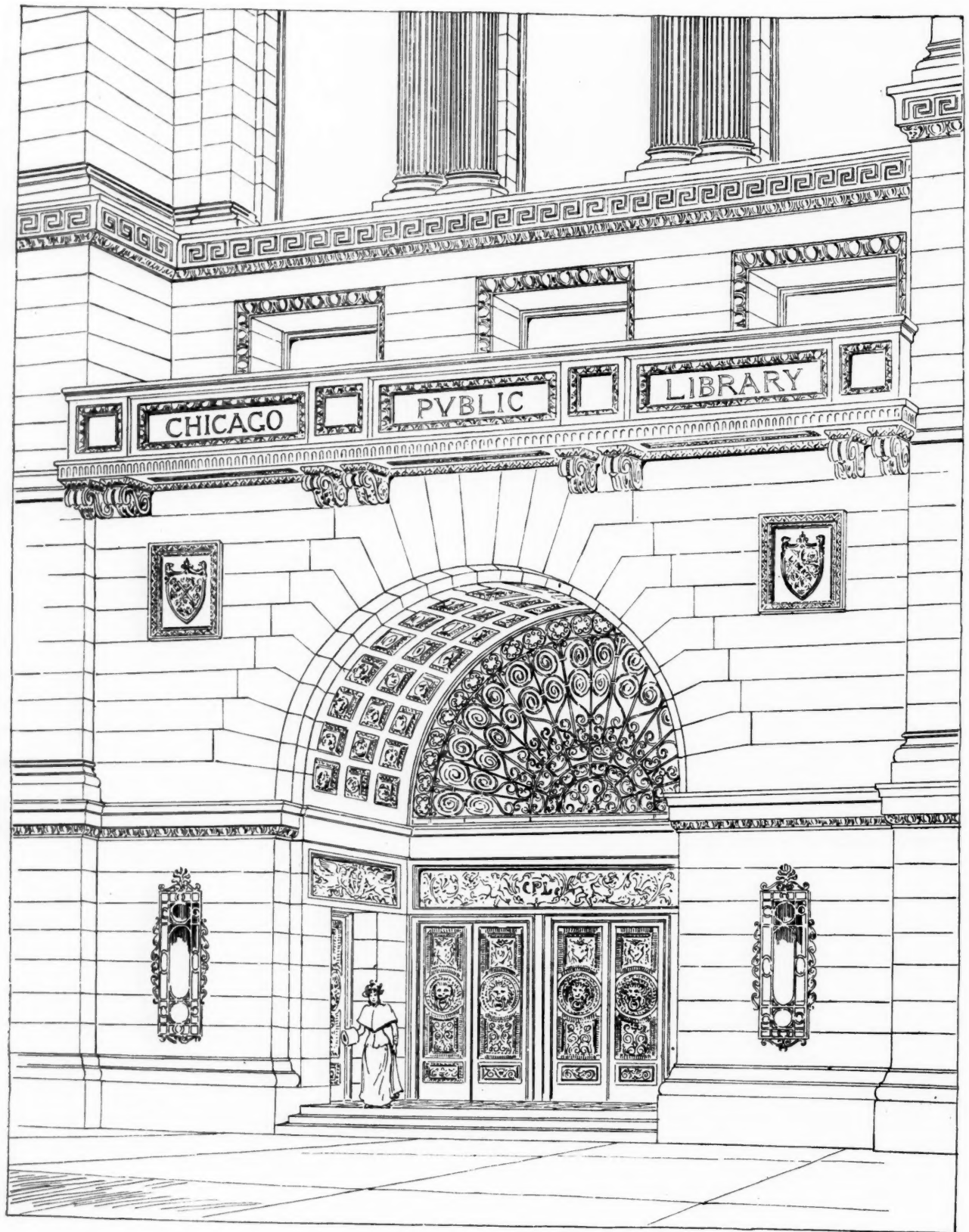




THE GIRLS MUTUAL
BENEFIT CLUB
CHICAGO

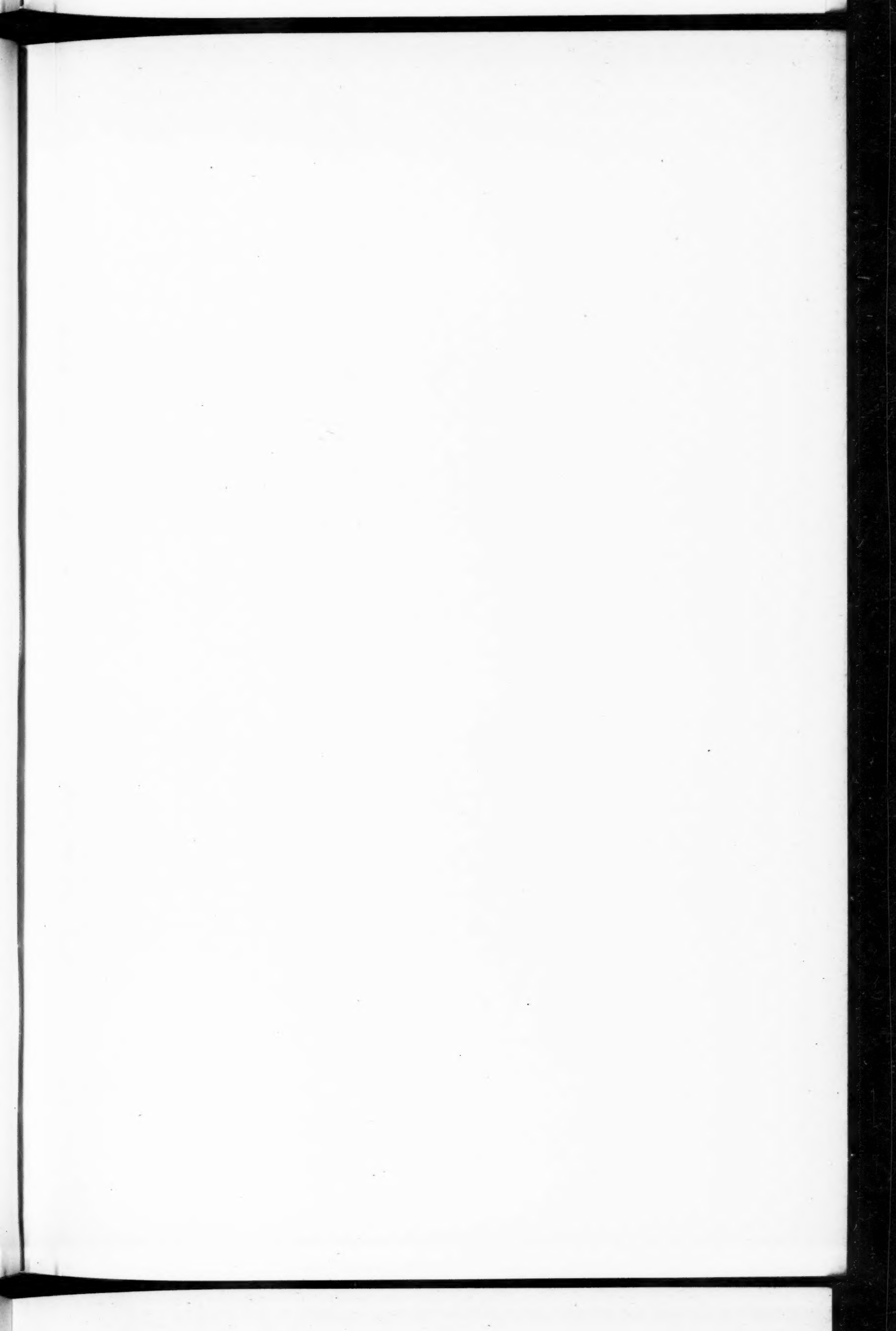
W. L. JENNEY,
W. D. MUNDIE, } ARCHITECTS.
D. E. WAID,





ENTRANCE, ACCEPTED COMPETITIVE DESIGN FOR CHICAGO PUBLIC LIBRARY.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



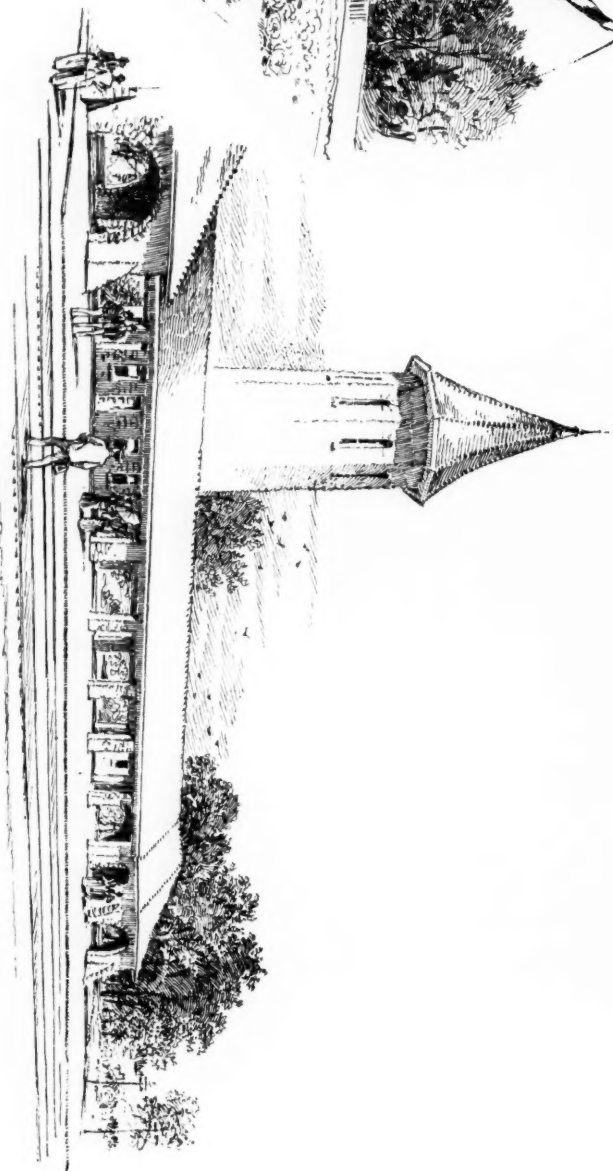
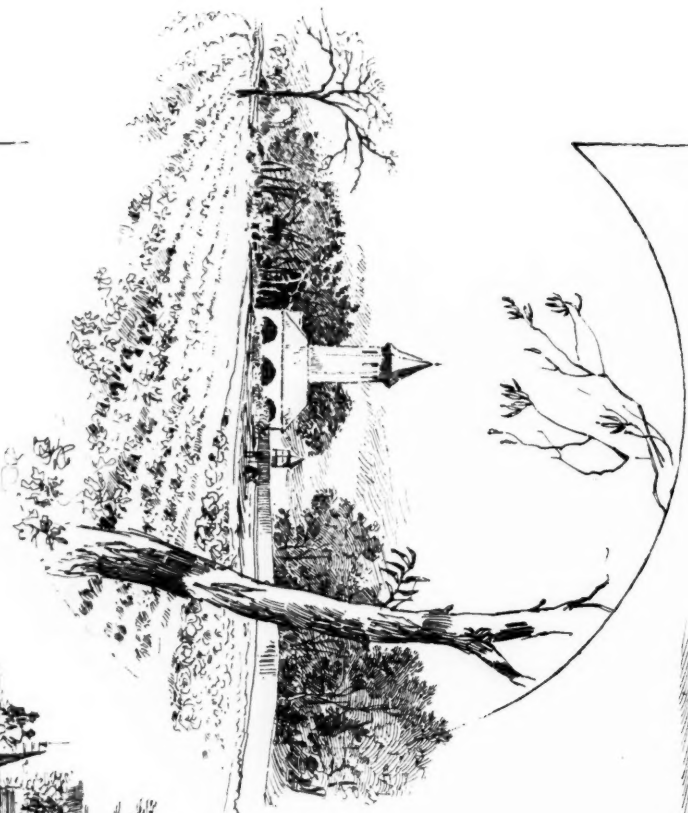
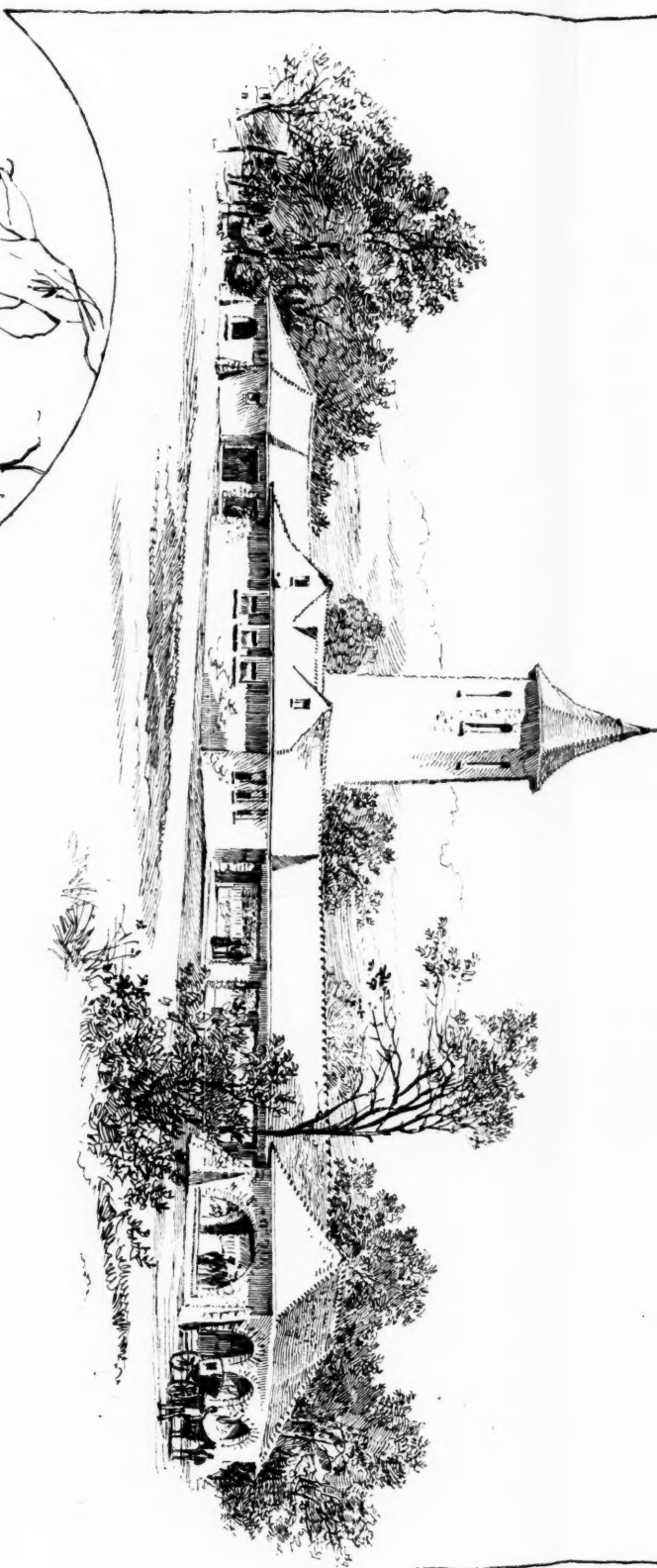
CHICAGO ELEVATED TERMINAL
RAILWAY COMPANY'S STATION.
JOSEPH T. TORRENCE
PRESIDENT.

J. S. BEMAN
ARCHITECT
CHICAGO





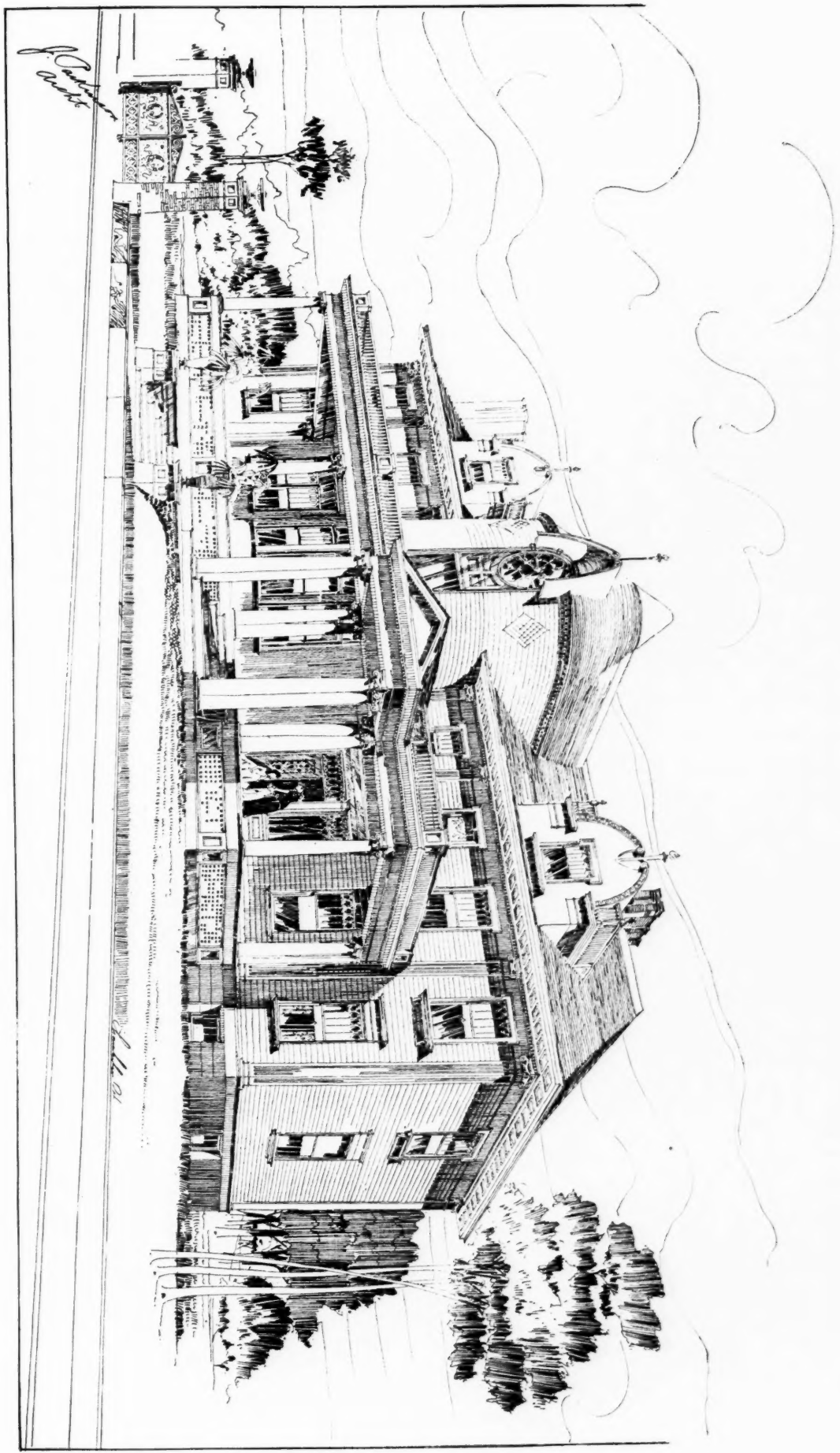
THE INLAND ARCHITECT AND NEWS RECORD,
VOL. XIX, No. 2.



A picturesque suburban R.R. Station.
 Sheridan Park. ~ on the C.M. & St. P. R.R.
 Sketches by Eldon Deane.

Olshard & Poole, Architects

Office for Residence of Daniel James ... Seattle, Wash. ...



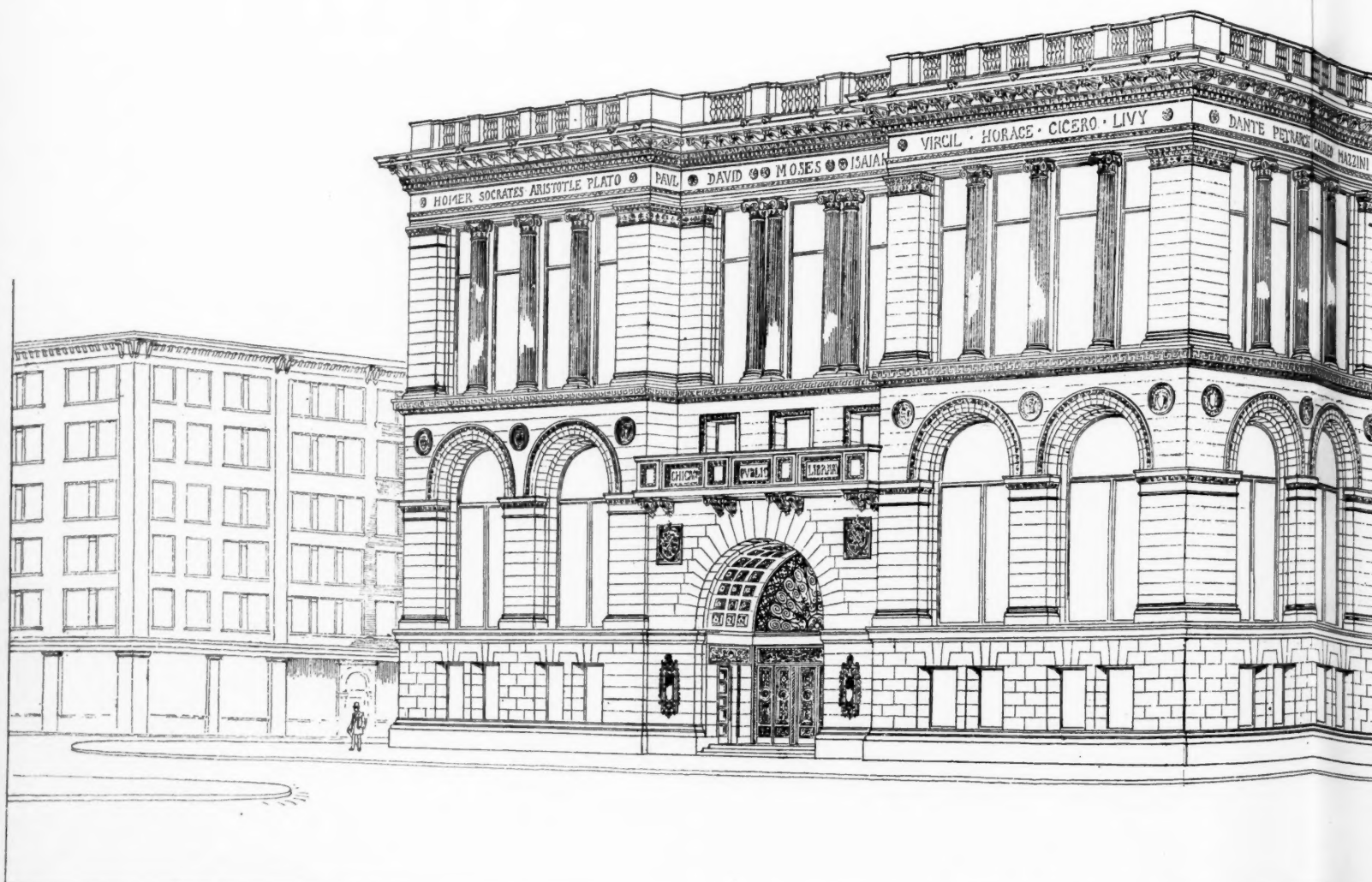
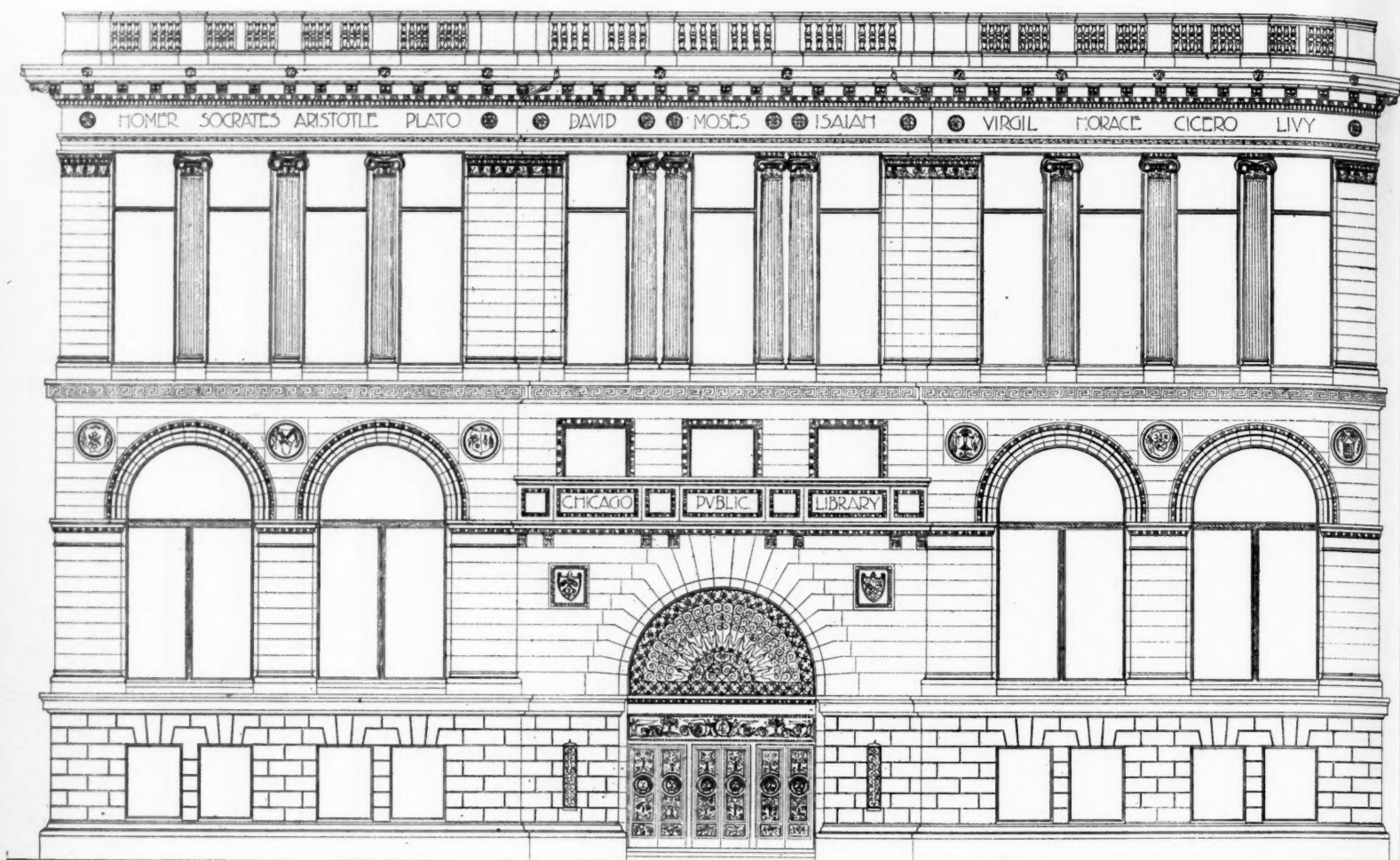


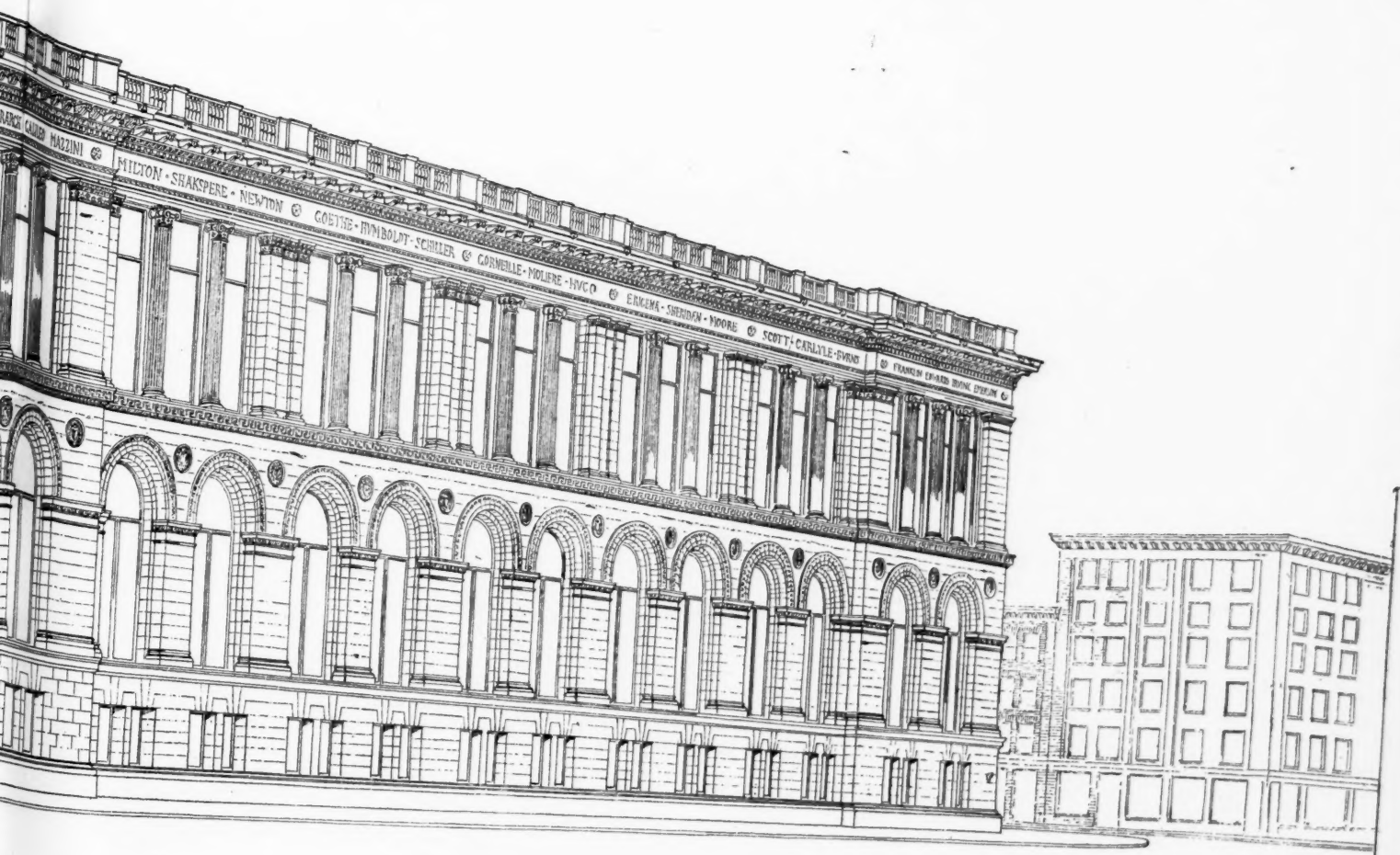
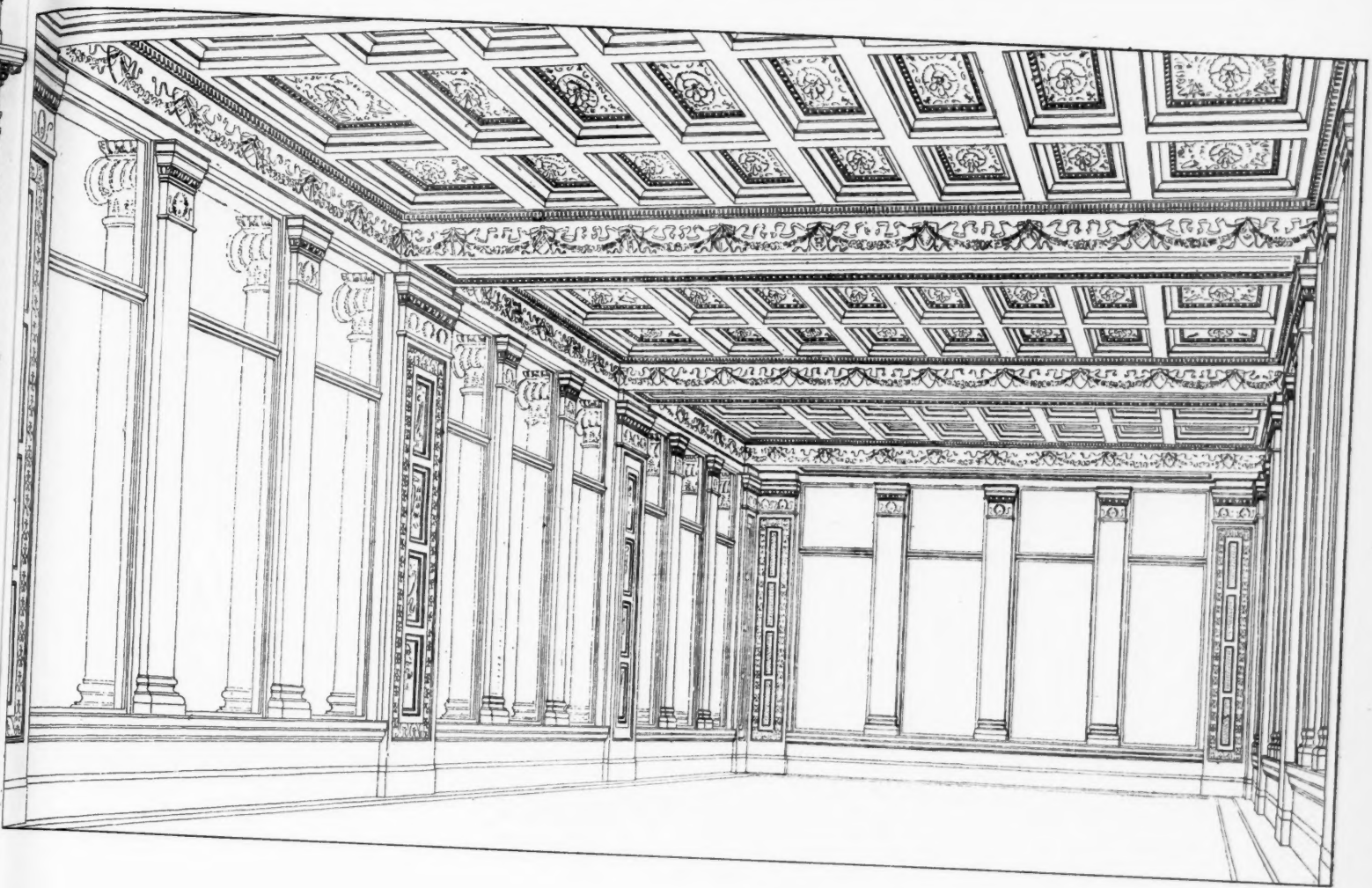
RESIDENCE AT ROCHESTER, N. Y.



INLAND ARCHITECT PRESS.

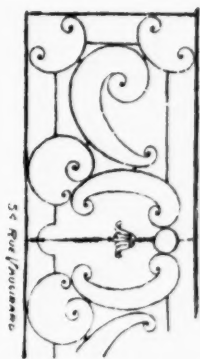
RESIDENCE AT HYDE PARK, CHICAGO.



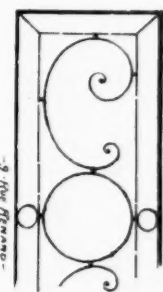


FOR CHICAGO PUBLIC LIBRARY.
JUDGE, ARCHITECTS.

SOME OLD WINDOW GUARDS OF PARIS



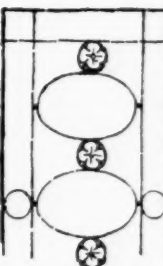
54 Rue Fauconnet



9 Rue Renoir



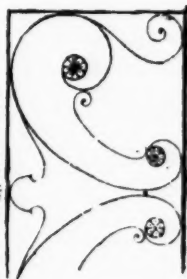
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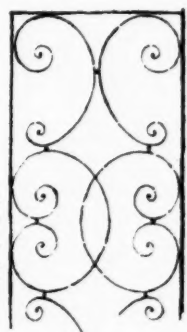
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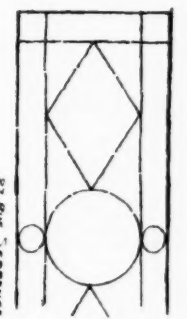
11 Rue de la Courneuve



4 Avenue de l'Observatoire



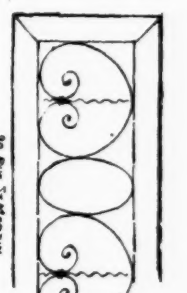
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27 Rue Jussieu



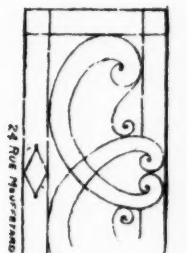
14 Rue Jussieu



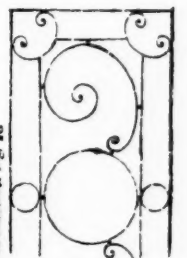
30 Rue Jussieu



30 Rue de la Courneuve



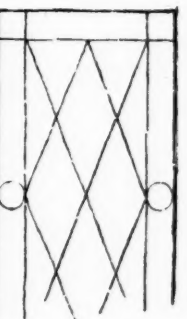
24 Rue Renoir



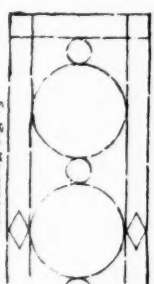
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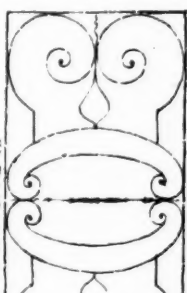
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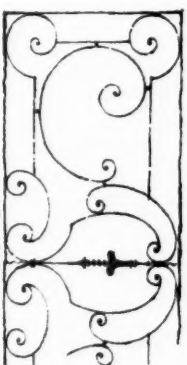
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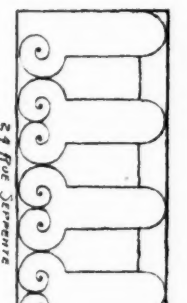
5 Rue Renoir



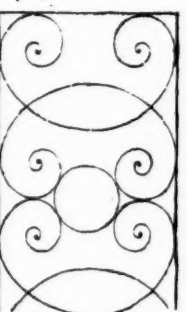
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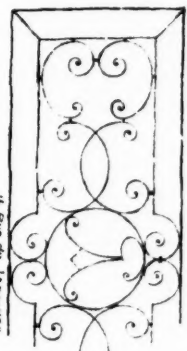
11 Rue de la Courneuve



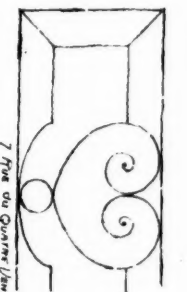
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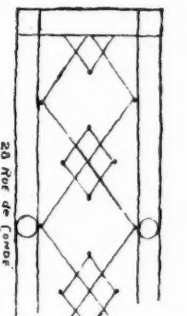
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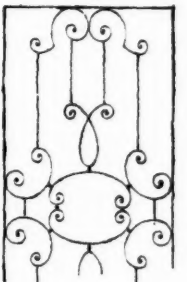
16 Rue de la Courneuve



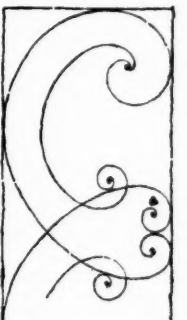
7 Rue de la Courneuve



20 Rue de la Courneuve



4 Rue de la Courneuve



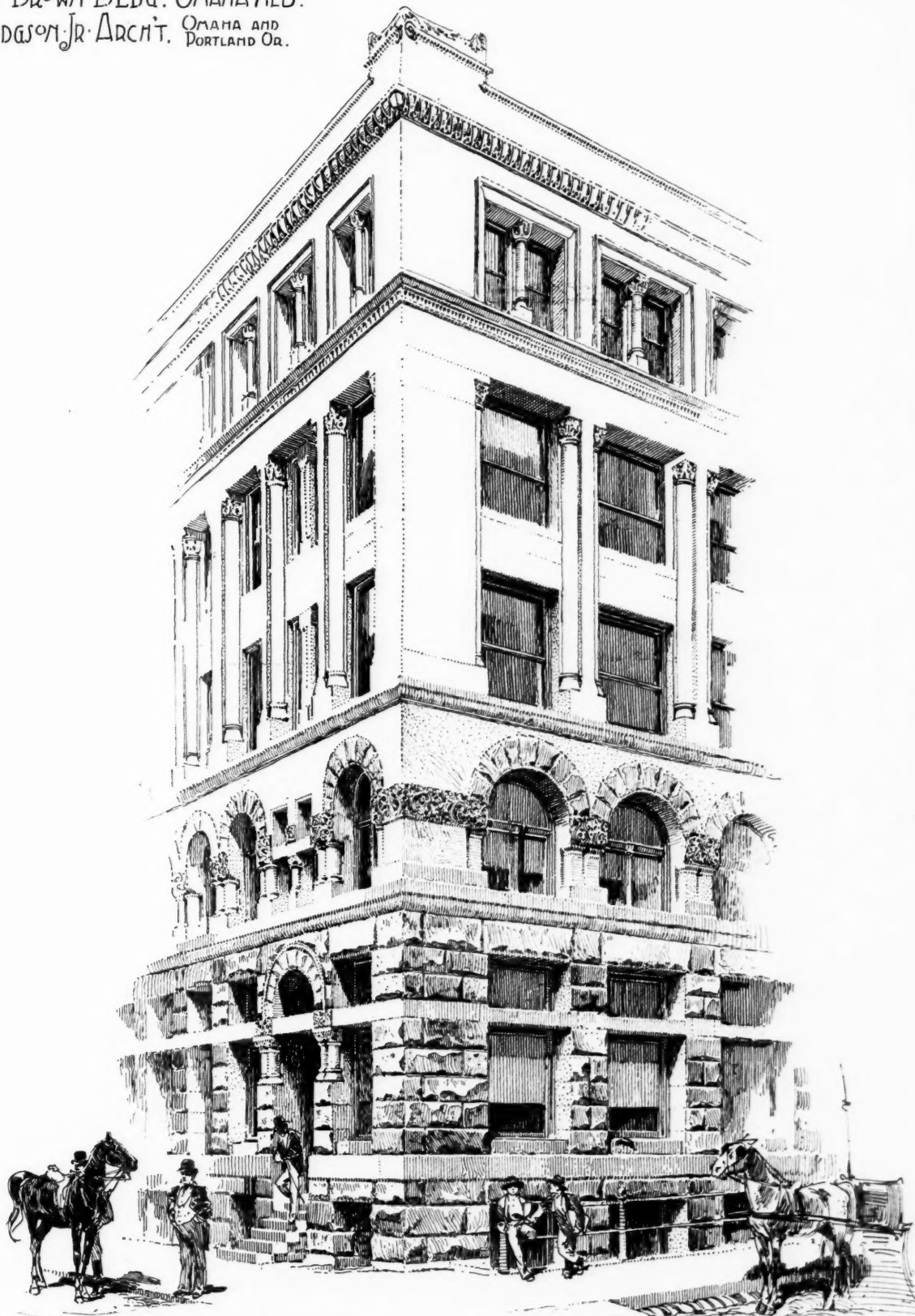
5 Rue de la Courneuve

FRANÇOIS VANDER - PARIS - 111-116-91-



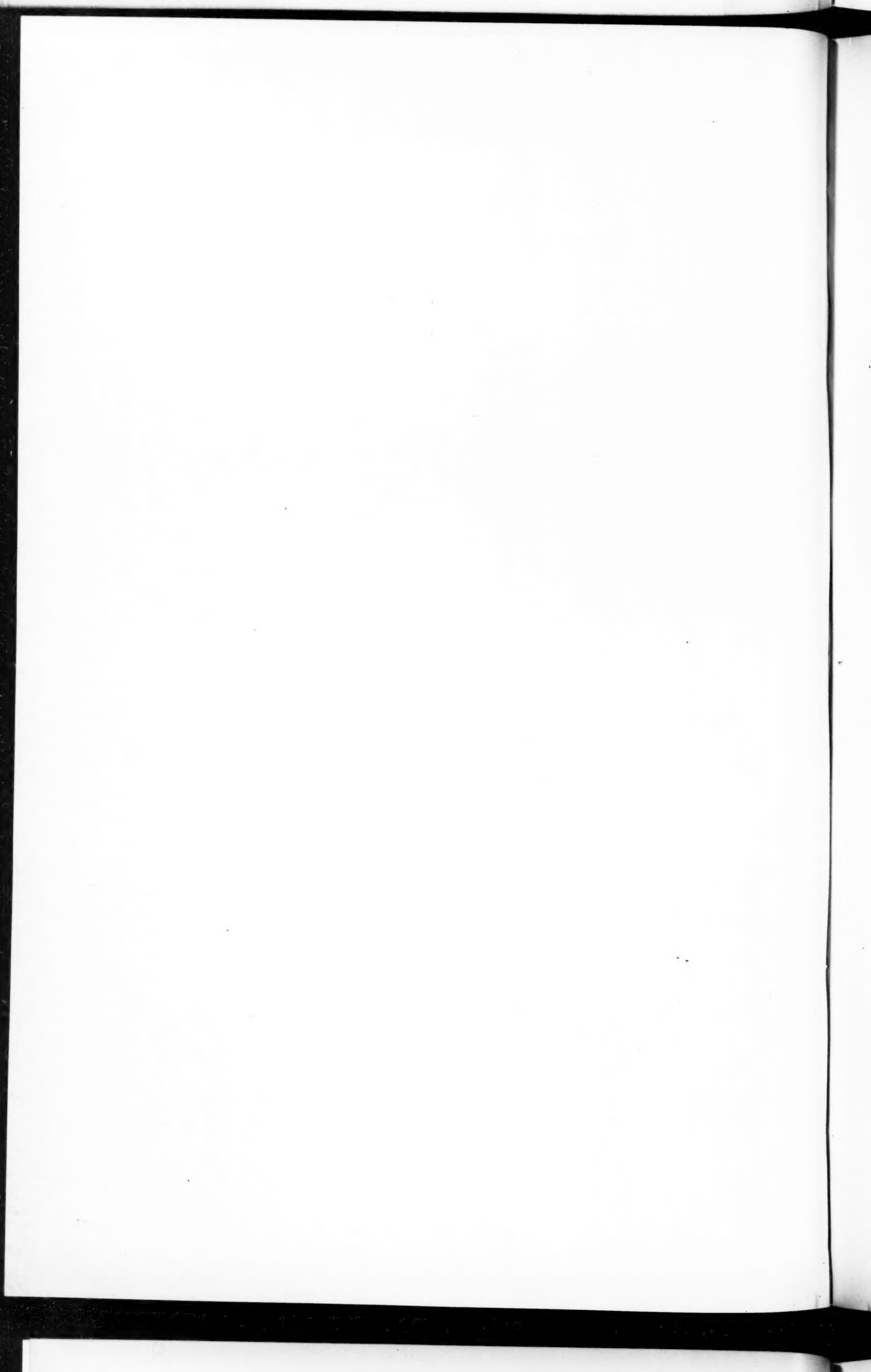
RESIDENCE FOR F. R. HAZARD, SYRACUSE, N. Y.
J. L. STUBBEE, ARCHITECT, CHICAGO.

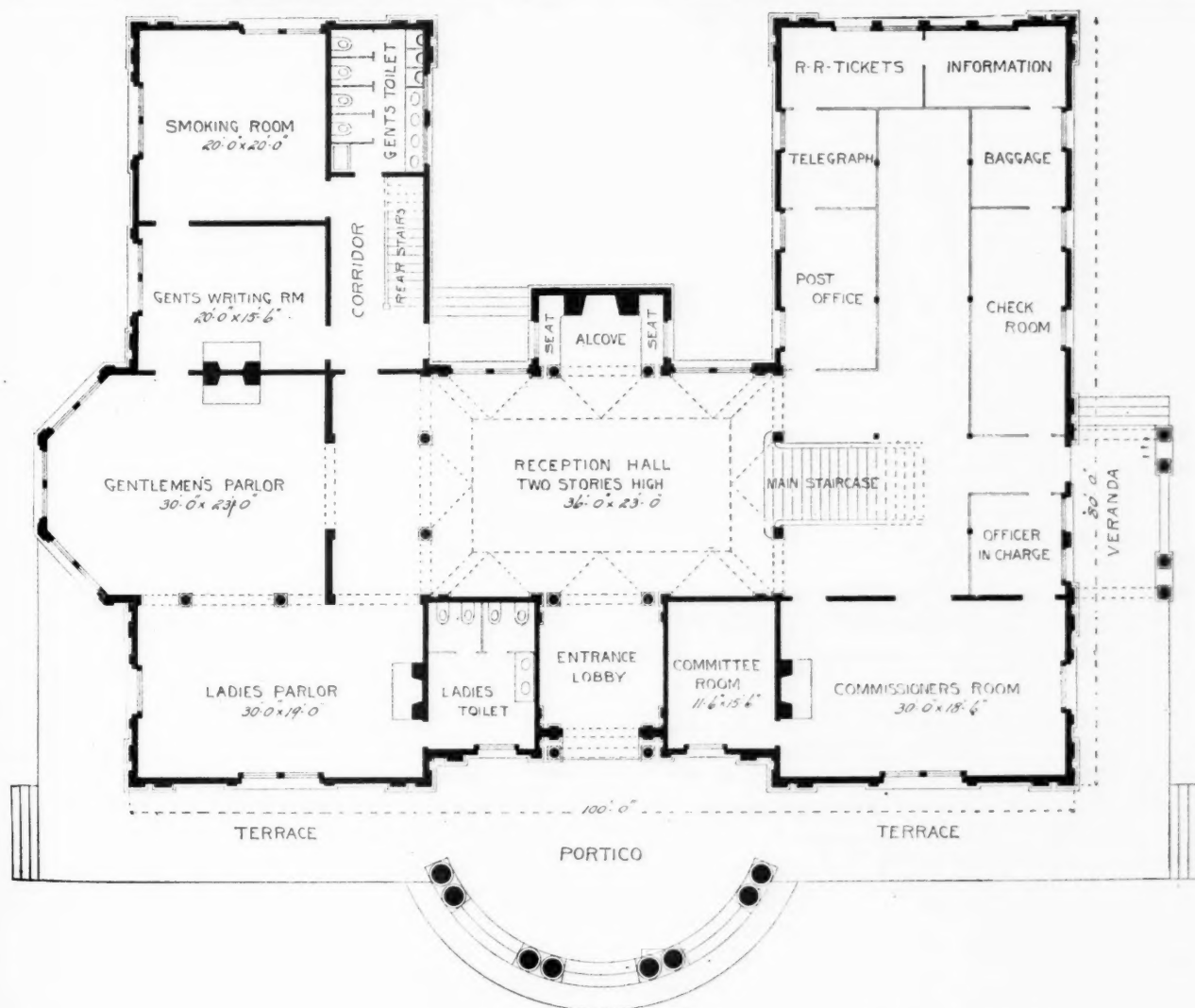
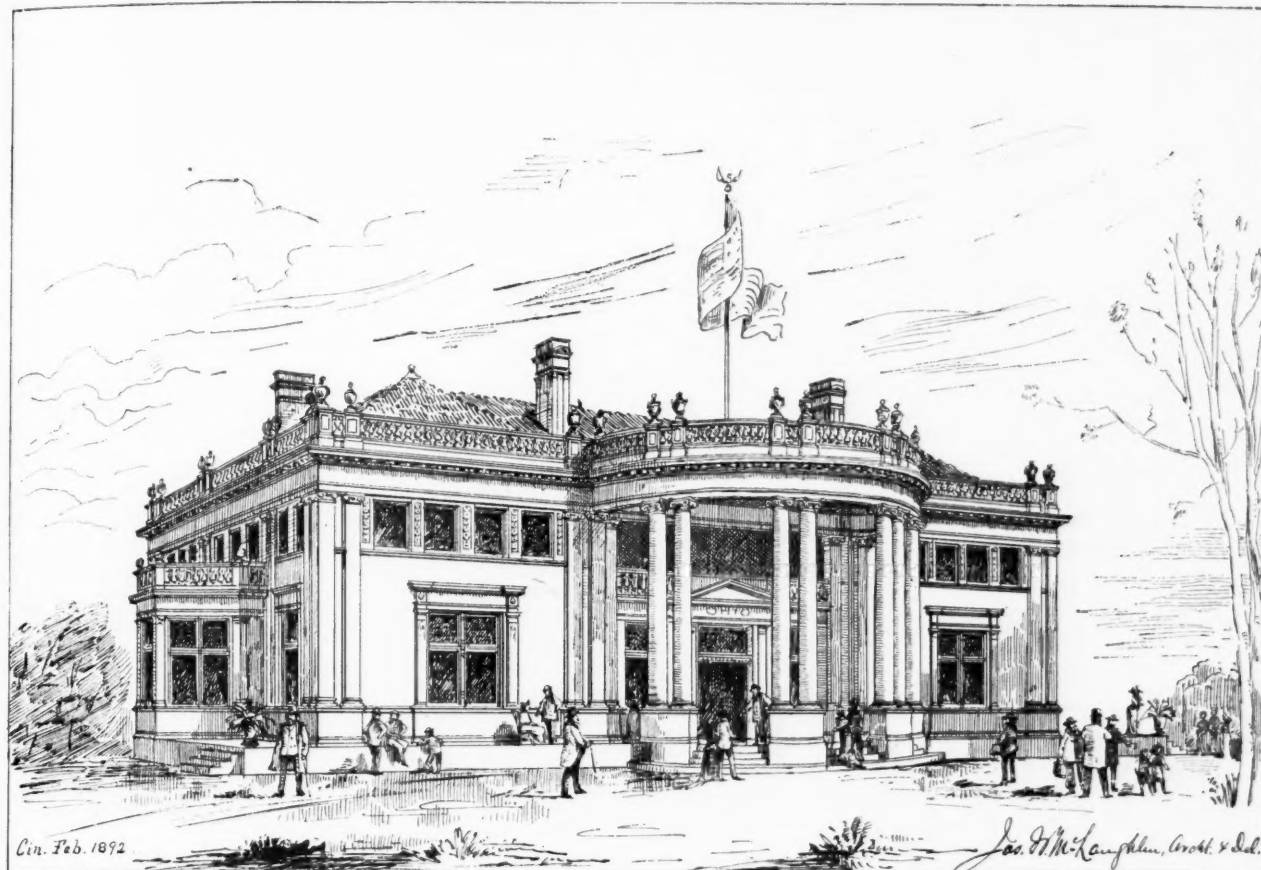
THE DROWN BLDG. OMAHA NEB.
HODGSON JR. ARCHT. OMAHA AND
PORTLAND OR.



J. Anderson. Del. 91.

J. Hodgson Jr. Archt.





APPROVED DESIGN FOR OHIO STATE BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

JAMES W. McLAUGHLIN, ARCHITECT, CINCINNATI.
J. W. YOST, G. W. RAPP AND F. A. COBURN, ASSOCIATE ARCHITECTS.

