

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XX.

SEPTEMBER, 1892.

No. 2



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,
19 Tribune Building, Chicago, Ill.

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TERMS: Regular number, \$5 a year; Photogravure edition, \$10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), \$1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

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Artisans
from Victoria
to Attend
World's Fair.

At the meeting of the Trades-hall Council of Melbourne, mentioned in our April number, to consider the advisability of and ways and means for sending a number of Australian workmen to the Columbian Exposition, a sub-committee of which Architect Nahum Barnet, of Melbourne, is chairman, was appointed, and in July a report, which is printed upon another page, was submitted and adopted. The enterprise is receiving encouraging support from all quarters, particularly from those connected with the building trades, and at reassembling of parliament that body will be asked to contribute £2,000 toward the carrying out of the project. The success which attended similar projects by the English government, particularly that of sending representatives from all trades to the Paris Exposition, will no doubt influence the government of Victoria to aid this enterprise. It might be possible for the National Association of Builders to take the matter in hand so far as the entertainment of such visitors from foreign countries is concerned, and by placing itself in communication with them largely aid in the purpose for which they are sent. The adding to the list of a representative of the lithographic and photo printing trades is not only wise but will give these processes an impetus that will be of immense value. It is only recently that any of the new methods of reproduction were introduced into Australia, and there is still large need for improvement. The first instruction in the manner by which photo-engraving was done was sent to the editor of an enterprising illustrated journal from Chicago, and it is but ten years since the first firm in that line of work was established here. It is hoped that the Victorian government have ere this not only granted the required sum but largely increased it, as the benefits to be derived are bound to be so largely in excess of the outlay.

World's
Congress of
Architects
in 1893.

The work of the World's Congress Auxiliary of the World's Columbian Exposition has been rapidly progressing under the energetic management of President C. C. Bonney, and almost every hour in the six months during which the Fair will be held is already appropriated by some division of the world's work. The Department of Art, of which there are a number of general divisions, including architecture, painting, sculpture, engraving, decorative art, photographic art, etc., is already well organized and each division is in the hands of an able and active committee. That of architecture has issued a preliminary address, which is printed on another page, and as soon as the reports of the reception of the project can be obtained from the more remote countries the plans for the congress will assume a concrete form. It is intended that this gathering shall include the most notable architects of the age. They will be asked to give to the profession a knowledge of the methods of general practice, the laws under which they work, and it seems to us that a detailed description of the general use of material, its nature and manner of use, might also be a valuable addition to the themes which will occupy the attention of the congress. A copy of the announcement of the congress has been sent to every architect whose address is

known to the committee, and it is expected that the different societies receiving the address will at once act in the matter, and by sending the names of those who will act in the capacity of advisory council and favoring the congress with the subject of a theme upon which they will discourse the work of the committee will be greatly facilitated. The Chief of Construction of the Columbian Exposition, Mr. D. H. Burnham, is chairman of the committee of the auxiliary, and the other members, Mr. W. L. B. Jenney and S. S. Beman, are among the most noted of American architects, while the profession in general is represented by the American Institute of Architects. It is certain that the architects of the world will receive a royal welcome at the congress of 1893.

An Impractical Controversy Revived. On another page we reprint the substance of an "opinion" as to the ownership of architectural drawings which was rendered in 1871 at the request of the Royal Institute of British Architects by eminent English attorneys, and which reappears in a late issue of the *Journal* of the Royal Institute of British Architects, in connection with a revived discussion of this topic. This "opinion" makes interesting and instructive reading, though there is room for question whether to architects in general the controversy is in fact of very much practical importance. Closely scrutinized, it recalls the apparitions which eluded the tearful embrace of *pious Aeneas vox et preterea nihil*.

Architects' and Owners' Claims to Drawings. Architects claim that the drawings are theirs, loaned to the owner and contractor as instruments of service, but not sold to anyone, and they claim the right to have them returned when the building is finished. Owners dispute this. They say they have paid for the drawings, and want something "to show for their money." They often produce receipts from their architect acknowledging so much money paid "on account of drawings," or "in full for drawings." A historic case is the suit of Commissioner Ayrton on behalf of the British government against the heirs and successors of Sir Charles Barry to recover possession of the original drawings for the houses of parliament, in which judgment was given against the architects. On the other hand, one story is told of an owners' lending or selling to other parties the drawings for his building when finished until it was duplicated in the same town a dozen times or more.

The Ownership of Drawings Unimportant. But instances like these are exceedingly rare. In the vast majority of cases the owner is as unwilling as the architect to have his building duplicated anywhere or by anybody; and, if he wants to keep his tracings or blue prints after the house is done, why should the architect object? What does the architect want with these old and once-used drawings? Does he expect ever to find a new customer to build exactly that kind and size of house in every respect? If he should, which is very improbable, he can make new copies from the originals which, of course, he will always return. The same questions apply to the average owner. Should he build again, he is not likely to use the same drawings. He is likely to be ambitious to do something better and finer each time he builds anew. Hence, if the custom were universal for

owners to return every drawing and specification to the architect, or if it were equally customary for them never to do so, it may be doubted if, on the whole, the interests of architects or of owners would be affected materially, except for the improved good feeling that would arise from the avoidance of all controversy over this subject.

Contracts Between Architects and Clients. It would be a great improvement in every way if architects generally would adopt the same business methods as to their own services which are customary in the business world at large and make a formal written contract with every client. Architects alone are to blame for not doing this. No honest client would object, and if the dishonest ones were eliminated thereby, so much the better. Such contracts should cover every important item, including the ownership of drawings and specifications, and then there would be no further disputes on this subject. There are always occasions enough for friction between architect and client at the best, without causelessly adding this one.

The New York School of Applied Design for Women. How to transmute into gold or greenbacks feminine talent for art has long been a perplexing problem. Young lady clerks, typewriters, stenographers, etc., have become remarkable and are in lively demand. But artistic female talent: alas! alas!! Most people with money fight shy of an introduction to all young ladies, or old ones either, with home-made pictures to vend. They are as unsaleable as spring poetry. Yet there is certainly female talent for art, for design, for color, for outline, proportion, harmonies, and the world needs the productions of such art, if only they can have their crudities trimmed off and can be toned into a shape to meet the approval of cultivated taste. This long neglected task is now to be neglected no longer. A group of kind-hearted, far-sighted men and women have organized and opened at 200 West Twenty-third street, New York, a *School of Applied Design for Women*. Hon. George L. Ingraham, Justice of the Supreme Court, is president and Miss Ellen J. Pond is secretary. The first term opens September 19, 1892, there will be four terms per year of about twelve weeks each, and the tuition will be \$20 per term or \$50 for the whole year. This school is to be practical; it is to fit young ladies for business; it will teach them to make designs that manufacturers want and will pay for. The teachers will all be practical designers now employed in business establishments in their special lines and hence perfectly familiar with all the technical and other practical considerations which affect their designs. At first classes will be formed in designing carpets and wall paper, and in architectural drawing. Later it is intended to add instruction in embroidery, tapestry, stained glass, book covers, ornamental painting, engraving, lithography, etc. The instruction will be thorough and will begin with first principles by teaching the laws of geometric design, the conventionalizing of natural forms, the use and harmonies of colors, freehand drawing, drawing from the cast, and historic ornament. The architectural students will also receive instruction upon the nature and uses of building materials and upon heating, ventilation and plumbing. This school should become immensely popular with artistic women, and should lead to a great improvement in the designs employed by American manufacturers.

REMINISCENCES OF CHICAGO IN 1859—ARCHITECTURAL AND OTHERWISE.

BY P. B. WIGHT.

PART II.

THE courthouse then standing, the work of J. M. Van Osdel, was the central building, which was afterward enlarged by two wings and destroyed in the great fire. It was a very effective building and was built of blue limestone, which was brought from Lockport, New York. The wings, subsequently built, were of white Athens limestone. The courthouse was surrounded by a good lawn ornamented by fountains, and an iron railing. This lawn and railing were at the first established city grade, and the streets around it were higher. The courthouse bell, which had such a fine tone, could be heard all over the city, and it sounded the hours of labor and meals. All labor was then suspended at noon, and almost everybody walked home to dinner.

At that time there were but two restaurants where a good meal could be had. The best was "Tom Andrews' Headquarters," on the west side of State street, south of Lake. It was the resort only for *bon vivants*, for the prices were beyond the reach of many. There one had nothing to look at but plenty to eat, and there could be had the best beef in thick cut porterhouse steaks, and mutton chops of the English pattern. It was the only place in the city where New York shell oysters could be had, "and they came high." I believe that Tom Andrews was the first man to bring shell oysters to Chicago. They came by express in barrels, layers of oysters and ice alternating, to the great annoyance of baggage-men and express messengers. The other restaurant was Anderson's, on Clark street. The Methodist Church block was built that year, but it was not equal to the Portland block. On the south side of the courthouse square stood the two historical churches with their wooden spires, one occupying the present site of the Opera House block, and the other that of the Chamber of Commerce building, but neither spire would come anywhere near to the height of those buildings. The former was, in 1859, transformed into Brunswick's billiard hall, which was thought to be a wonder on account of its size at that time. There were chess tables up in the gallery, and I remember being badly beaten by Architect Nicholson, who I afterward ascertained was the champion of Chicago. I used to play billiards in that hall with Albert Crosby, afterward of Opera House fame, who double discounted me, and beat me at that, to the edification of an admiring crowd that always gathered when he played. He was the best amateur in Chicago for a long time, and Tom Foley was the leading professional. Michigan avenue then had a good plank walk on the east side from Randolph street to Park row. One night Crosby and I ran a race the whole distance (more than a mile), time not taken. He beat me about twenty feet, but I had to lift him up and almost carry him home. In that year the great billiard match between Phelan and Sereiter took place at Detroit. I shall never forget the excitement there was in Chicago over it. The Tremont House used a special wire and bulletined the whole score.

In that year, too, the memorable campaign between Lincoln and Douglas for the senatorship from Illinois took place, and I shall never cease to regret having missed the opportunities I then had to hear Lincoln speak. They spoke frequently in Chicago. Any stranger would have thought that a United States senator was to be elected by the direct vote of the people. Even on election day the tickets for legislative candidates had printed headings calling them Lincoln and Douglas tickets. I cannot help but think that it is the memory of this famous contest and the fact that the candidates appealed directly to the people that first suggested to Senator Palmer the idea that he has formulated with so much earnestness in his bill to have senators elected by popular vote. He tried the canvassing method himself before the legislative election, and probably felt that he had secured his own election by that means. He was only following the experience of Stephen A. Douglas.

The first architect that came to Chicago after Mr. Van Osdel was Asher Carter, brother of T. B. Carter, who still survives him. Mr. Carter was a native of Morristown, New Jersey. There he was a carpenter with a fondness for drawing plans, in which he had no practical experience until he came to Chicago. He was sent by James Renwick, of New York, to superintend the erection of the Second Presbyterian church at the northeast corner of Wabash avenue and Washington street. There he erected a shanty on the

sidewalk, and as he had much leisure time devoted it to drawing plans of imaginary buildings. It was not long before a demand came for something useful in that line; the acquaintances he made in that influential congregation became clients, and he was a full-fledged architect before the church was finished. Mr. Carter told me that he built the church on the surface sand above the clay, which was then pretty high above the lake, because he would not trust the substratum. Experience justified this, for the church had a pretty heavy tower, and it is well known that the building never developed a crack or flaw. This church should have been mentioned before in connection with St. James' church, for it was the only bit of good church architecture on the South Side. It introduced to Chicago its native black stone, which was a great curiosity and a success architecturally, so that the same society built its new church in 1872 of the same material. Nor did it forget after twenty years the good services that had been rendered in the 50's. It employed Renwick to design the new edifice now at Twentieth street and Michigan avenue and used the same stone again. I suspect, however, that our own John Addison, who was then in Mr. Renwick's employ at New York, was the real designer of the new church. But the trustees not only employed Mr. Renwick to design, but asked Carter to superintend. I was then in partnership with him and he was obliged to decline. The result was that Mr. Addison was sent here to take charge and did not return, and probably to Mr. Carter's declination we are indebted for having secured John Addison as a permanent resident of Chicago.

In 1858, Mr. Carter had taken into partnership Augustus Bauer, whom we all know. Mr. Bauer, when he came from Germany, entered the office of John B. Snook, of New York. He then came to Chicago and was for a time the draftsman of Mr. Carter. Carter and Bauer were the first architects whose acquaintance I made. Their office was on La Salle street, opposite the Metropolitan block, which then contained the only music hall in the city. I was introduced to them by one of their old clients, who informed them that he was going to employ me on a piece of work which had been promised to them. To such an extraordinary proposition, made in cold blood, there followed the most beautiful exhibition of professional courtesy that I have ever known, and the like of which I think has never been recorded. Instead of kicking me out of the place and bringing a suit for damages against the client, they congratulated me on the appointment and asked me to accept the hospitality of their office without price until I could be permanently established. I remained with them only until I could afford to hire a small office, and in the fall of 1859, having nothing to do, I went east on a visit. That visit lasted twelve years; and when I came to see the ruins in 1871 I was told that my swinging sign, high up over the entrance to an office building, had been burned up in the great fire. My correspondence with Mr. Carter had continued up to that time. I was able to supply Carter and Drake with stationery from New York in time to begin work again without loss of time, and the new sign was inscribed Carter, Drake & Wight.

While first in Chicago I had made the acquaintance of Mr. Boyington, Mr. Burling, Mr. Wheelock, and Frederick Baumann. The only other architect practicing here that I now remember was Wadskier. Baumann was then of the firm of Wallbaum & Baumann, mason contractors. It was one of the traditions of Chicago then that he had practiced as an architect several times at earlier dates, and had also amused himself as a boss stonecutter. As to what he *really* was we all knew then, as we do now, and from my own experience I confess to a fellow-feeling when I say that our only motto should be, "once an architect, always an architect."

It was during the year when I first resided in Chicago that Hessler, the photographer, took his panoramic view of the city from the cupola of the courthouse on eight consecutive negatives, making a complete circle which could be connected at any or all of the eight points of junction. It elicited great admiration at the time and there were many copies of it in the city, all of which were mounted in fan-shape, for they were true pictures and wider at the top than the bottom. I was gratified on my return after the fire, in 1871, to see one in the *Tribune* office, which, I believe, is the only print preserved, for it represented the city as I had last seen it, but then in ruins. All the "great" architectural work which was then so much vaunted by the press, and had been executed between 1860 and 1870 is, therefore, a sealed book to me, and I think now no loss to anyone. It was the period when Chicago

"splurged" architecturally, and the era of prosperity following the war had thus found its material expression.

It was during the same year that Hessler took the best of all Abraham Lincoln's photographs, before he allowed his beard to grow. There are a few copies still in existence, now of great historical value. While Hessler was the best photographer for views, Fassett was the leading portrait artist. Mrs. Fassett was then coloring portrait photographs and copying them in water colors. Her work was then, before she had the ambition to do great things in oil colors, the best retouching done anywhere in America, and showed what a true artist could do in that line of work. The Fassett studio was to me like an oasis in a desert, the only place in Chicago where I could breathe an "atmosphere of art" and find congenial spirits.

And so this reminiscence ends with one pleasant recollection.

THE CHICAGO MANUAL TRAINING SCHOOL.

AT the northwest corner of Michigan avenue and Twelfth street, Chicago, stands the handsome four-story brick structure, which is the home of the Chicago Manual Training School, one of the least obtrusive yet most practically useful of all the institutions of the inland metropolis. Chicago was the second city in the Union to adopt the manual training idea, which proposes to insure *mens sana in corpore sano* not by deliriously dubious baseball and boat-racing contests, but by physical exercises which shall be useful as well as entertaining, and, while developing sturdy muscle and brawn, will not undermine earnestness of purpose and loftiness of character.

The Chicago Manual Training School is a sort of primary college. It takes boys from the age of fourteen upward and fits them for the second year at Cornell University and the Massachusetts Institute of Technology, Boston, or for the freshman year at Purdue University, Lafayette, Indiana; Washington University, St. Louis, Missouri; Illinois University, Champaign, Illinois; Michigan University, at Ann Arbor, Michigan; and the Rose Polytechnic Institute at Terre Haute, Indiana. These institutions admit its graduates as above without reexamination.

At the same time it is a primary workshop and laboratory combined, and by alternating work with study it fits the same boys in the same period for immediately filling subordinate places in locomotive and other machine shops and foundries at the turning lathe or at the forge, at the carpenter's and joiner's bench and in the offices of practicing architects and engineers. All this it does without any risk of overtaking either mind or body; and the average boy finds quite as keen and healthful, if less hilarious, enjoyment in thus "learning to make things" as he who runs himself lame and shouts himself hoarse on a baseball field.

The course of study covers three years. The first or junior year embraces algebra, plane geometry, physiology, English language and literature, or Latin and drawing, both freehand and mechanical, with perspective. The shopwork in the same year covers carpentry, joinery, wood turning, pattern making and instruction in the care and use of tools. Last year the junior (lowest) class made, glued and finished complete twenty-five ash tops for drawing-tables, two cylinder hand rails for stairs, two tool cases with forty-eight drawers in each, and six double benches for pattern makers, each having six dove-tailed drawers, also two center tables, one library table, one China cabinet, one secretary, also a large collection of iron shaft hangers, pulleys (plain and cone), wrenches, gear wheels, sheave wheels, oil cups, etc. In all there were over thirty-five hundred pieces done in one year by boys fourteen to seventeen years old, much of which work would sell without question anywhere as the work of experienced mechanics.

In the second or middle year the boys advance to solid geometry, plane trigonometry and surveying, physics, general history and English literature or Latin, and to projection drawing, shades and shadows, line shading, brush shading, isometric drawing, machinery details and the drawing of machinery from measurement. Some of the specimens of brush and line shading left on the walls by the middle class of last year would do credit to any draughtsman, however experienced. Anyone who is interested to know what Chicago boys can be taught to do in two years of alternate work and study, should run down to this school and spend an hour looking through its drawing rooms. He will return a wiser and not a sadder man.

The shopwork for the middle year consists of molding, casting, forging, welding, tempering, soldering and brazing. Dies

and taps for cutting screw threads are made and tempered by the middle class, who also make all the small iron and steel tools used in the whole school. In the iron shop are thirty forges and thirty anvils, also a drill press, emery wheel, shears and all accessories complete. The foundry has two brass furnaces with crucibles, troughs, flasks, etc., and the boys have access to a large cast-iron foundry adjacent.

Last year this class turned out forty-six hundred pieces of work, enough to do credit to a very industrious class of boys if it had spent all its time in the workshop instead of devoting half of each school day to books. They made one hundred and fifty pairs of blacksmith's tongs, five hundred lathe tools with diamond points, five hundred other tools, as punches, chisels, etc., and six piano lamp stands of iron, three pairs of andirons, four pairs of pipe tongs, and a miscellaneous lot of hammers, axes, etc.

One might think from the samples of manufactured articles produced by last year's middle class, that they were ready to graduate as full fledged ironworkers. But there is yet another year before them.

The senior class bookwork embraces spherical trigonometry, analytical geometry, bookkeeping and higher algebra, chemistry and physical geography, English literature, civil government, political economy, or Latin, or French, and architectural and mechanical drawing including perspective. The shopwork covers chipping, filing, fitting, turning, drilling, planing and the management and care of steam engines, boilers, etc. The chemical laboratory is so fitted that each pupil has a desk to himself, with his Bunsen burner and his bottles of reagents, and he can make his own elementary analyses.

Last year's seniors made six planer jacks, two boring bars and cutters, one chuck with dies, one milling cutter, eleven countershafts for speed lathes, two model compound marine engines from patterns furnished by the United States Navy Department, four brass tables, three dynamos, one graphophone, one aquarium, one gun carriage, eight draftsman's stands, and a countless assortment of smaller ironware. Plainly, Satan is effectually shut out from this school, according to Doctor Watts' theory, for there are no idle hands there.

Now what becomes of these boys when they get through with this surprising amount of work and study? Are they actually practical? Does anybody want them in his shop or office?

One of the most important features of the school is the record it keeps of its graduates after they go out from its walls. The first full class graduated in 1886. It numbered twenty-seven. Of these one is assistant to the Massachusetts state board of health, and lecturer at the Institute of Technology, Boston. One is in the electric department of the Columbian Exposition, three others with electric supply companies, and another is an electrical contractor. Two are in the employ of Chicago architects, two are draftsmen for ironworks, and two are in railway employ, one as engineer and one as machinist. This is a sample of the record of each succeeding class.

The class of 1891 numbered fifty members. Nine are now at Cornell University, four at the University of Michigan, three are with Chicago architects, and three are electricians and others in various industrial and commercial pursuits.

The present senior class numbers 71, the middle class 108, the junior class 156, and there are four special students. The faculty embraces thirteen teachers. The school year for 1892-1893 opened September 5, 1892, and closes June 21, 1893, embracing two terms of twenty weeks each. The tuition is \$40 per term for the junior year, \$50 for the middle year and \$60 per term for the senior year. A limited number of scholarships have been generously provided for the benefit of deserving boys who are unable to meet the very moderate charges for tuition.

This excellent school is the result of a movement initiated by the Commercial Club of Chicago, and is largely sustained by the liberality of this enterprising and patriotic body. Mr. E. W. Blatchford is president of the board of trustees, John M. Clark is vice-president, Marshall Field is treasurer and William A. Fuller, secretary. Mr. Henry H. Belfield, A.M., Ph.D., is director and manager of the school.

THE numerous notices, official orders, etc., appearing in the French journals give evidence that the French architects will endeavor, by both drawings and photographs, to make as brilliant a display as possible of their work at the Columbian Exposition, although the space at their disposal is said to be very limited.

A REMINISCENCE OF RICHARDSON.*

BY A. O. ELZNER.

RICHARDSON was as firm a believer in his own greatness as was his most enthusiastic worshiper. "There," he would say, striking an attitude before a large drawing of the Senate Staircase at the Albany Capitol, "there," he would say to the awestricken admirer, "that will be the finest staircase in the world." That of course immediately placed the matter beyond all possibilities of a shadow of a doubt. And yet the very next week he deliberately discarded the fourth set of elaborate drawings that had been made for this master work and began anew to restudy and remodel his ideas, only to give a higher grade of refinement and excellence to the work; not that it might possibly please the public more, but rather because his own genius had not been fully satisfied with the first or the second or even the third result.

Practically such performances involved him in enormous expenses; but that worried him little; he could bear great burdens with comparative ease; his wonderful intellect controlled the mental strains and his ponderous frame responded faithfully until it was finally over-taxed by high living.

Poor man, he did American civilization a lasting service; Art received full justice at his hands and North Easton is a little Mecca for the architectural student. But American civilization rewarded him poorly; it undermined a robust constitution and hastened the end. Richardson led a royal life; it was high art and high life; in fact everything with him was high, even his fees; and wealthy clients vied with one another to pay him the highest prices.

There was a deal of joking at his expense. Upon one occasion a stray vest of his which was discovered in his workroom was seized by one of us—Roberts I think it was—who threw it about his shoulders like a cloak and walked into the office reciting "The air bites shrewdly. It is very cold." A colleague—James—seeing this, at once got into the vest with him, and so gave us a *da capo* performance. "There's room for one more," cried I, and suiting the action to the word, placed myself in front of James, and with Roberts in the rear who had on the vest, I buttoned the double breasted garment about me, and so our trio in lockstep paraded the field for the edification of twenty or thirty jolly workers.

It was a much sought privilege to be shown through Richardson's office. The visitor was ushered in through an ante-room leading into an irregular series of odd-shaped rooms that had been built from time to time as the business developed, until there finally arose a long series of alcoves; one for each of the numerous assistants, all overlooking a large general workroom at a trifle lower level in whose farthest corner his lordship puffed and snorted behind a huge table heavily draped with the most expensive goods that Boston could furnish. From this position he could keep his forces well subdued; and he would sit in state to give audience to some humble creditors that made bold to assert their claims; if the unfortunate collector ventured into his royal presence he was forthwith paralyzed by the effect of the surroundings and was readily convicted that another time would answer quite as well for payment of bills.

Unwary clients were handled differently. Their way to the trap led through an avenue of tables, which finally came up to a small vestibule decorated with large photographs of the works of the old masters. Here a low, heavily hung opening revealed the splendors of a dreamland beyond. All was quiet save occasional muffled noises from without of carriages bringing visitors to the study. The skylight in the center of this large room was concealed by a curtain of soft India silk, diffusing its rosy light over the bewildering mass of riches spread before you; oriental rugs were relieved on a solid ground of deep blue carpets. A huge center table was filled with the rarest volumes, bric-a-brac and choice bits generally; bookcases and couches ranged along the walls; casts and vases showed off beautifully in the subdued light against deep maroon walls; the solid gold ceiling, with its great, sturdy cherry beams, from which were suspended here and there all varieties of oriental lamps of the most intricate metal workmanship—all were overpowering. The wall opposite the entrance was a great, old-fashioned crane fireplace, upon whose hearth the cordwood crackled gleefully for the entertainment of the lazy guest who might lie outstretched on luxurious divans. There were stupendous volumes in sumptuous bindings inviting study. Away off in a quiet corner lay some happy pupil in blissful repose, reveling in the resources of the land of plenty—in his seventh heaven. This room was a magic source of inspiration, and in the long winter months it was the retreat for all during noon hours. But the summer brought other attractions; we played tennis or pitched quoits; some played ball while others took strolls about the country. This last was my weakness. The suburb was all that a romantic mind could desire, but it was a dangerous place for the amateur poet; I think that with his *ah's* and *oh's* and *ah's* he would not survive one season. We took strolls around the block, as he termed it, which meant three miles in one direction and about five in another. It was a succession of shaded walks under rows of stately elms. There were long lines of New England fences and moss-covered stone walls with rich meadows beyond, often barely discernible through thick hedges of sweet syringa or blackberry briars. Now and then an ancient colonial farmhouse, gray with time, arrests our attention, and its simple, chaste beauty compels admiration. But we hurry on, for it is a long walk to be accomplished in a short hour. At three miles there is a charming village, such as produced the famous old black-

smith, and as the road leads slowly up the hill behind the church the silence becomes oppressive, relieved only by the same old monotonous rustle of the leaves and the twittering of the birds that rustled and twittered from time immemorial and will rustle and twitter to cheer up the depressed spirits of mankind for ages to come. There are the same old moss-covered rocks at the roadside, such as delight painters and puzzle naturalists by nourishing tall, scraggly pines upon their barren backs; and the same old babbling brook still tumbling merrily along over its rocky bed, greeting us lustily as it passes; then a turn of the road through the bushes brings us to the brow of the hill, and a glorious panorama lies before us. A bright, shining speck immediately claims the center of the picture; it is the gilded dome of the distant State House—the "Hub," as it is rightly called, for all creation seems its vassals. On the sea beyond, vessels flock like birds about it; in front a proud river rolls by, doing homage; furious railway trains shriek defiance in the mad rush from all sides, but they dare not assault; and the quiet landscape studded with village spires and clustered elms forms but a frame for this little far-off magnate. But it cannot hold its own; Trinity's beautiful red spire at once challenges for supremacy. Ah, there is beauty, dignity and modesty, and we bow in reverence to the genius of our master. There never was ancient with more refinement, nor mediæval artist with more fascinating picturesqueness. His Trinity will in ages to come tell the story of an epoch in American art; but it will hardly be believed now, for time has not yet enveloped it with its thousand charms that foster a fuller appreciation and obliterate faults now painfully magnified here and there in their newness. At this, though, we cling fast to the image of our master rising before us, and pray that he may be preserved to the world. But our conscience calls to duty; time is up and we are still out; a quick rally, a long, steady run down the slope along the shaded country road, we rush into the house half out of breath and all in a glow, longing for a cool plunge bath, which, though, is not to be had. Such was the daily programme.

Richardson was at the height of his glory. It was the ideal, but, alas, it soon proved to be the impracticable. We saw the gradual change come on. Commissions assumed greater magnitude and importance; work was done in less time; we were rushed on and were no longer allowed to seek relief among the treasures of the study. Our beloved goddess was losing power; she was being crowded out by the clamor for modern improvements; we grew uneasy and became alarmed; and when the tide of success was running highest—lo, the fatal hour arrived. Richardson died peacefully, the victim of a dread disease. He was mourned by a world of admirers. Those that had the privilege of association with him will remember his marvelous power over men, his princely manner, his generosity and kindness. His indefatigable industry and devotion to the cause of art have borne fruit and will be the foundation for a school that promises to be the key to the solution of the problem—the development of a modern pure classic style. May the rising generation carry on the noble work.

THE IMPORTANCE OF STATE ORGANIZATION.*

BY ROBERT CRAIK M'LEAN.

IN considering the subject of state organization by the architectural profession argumentatively, it must be conceded that an architectural organization is instituted to aid in the carrying out of measures looking toward the advancement of the profession as a profession. In its purely ethical feature the profession is made reputable or disreputable by the action of its members, and its reputation does not wholly lie with those who are worthy and conscientious, but is affected by any who may claim relationship, however small their ability may be to support the assumption. This being the fact, the value of all organization is in its ability to control its membership, and also those who claim connection with its members professionally. This, in the early days of the profession, was attempted in several ways. A small body of architects met in New York, and after protesting against the charlatanism that was creeping into their ranks and the evil results of which they were in a measure held responsible for, formed a league which was the foundation of the American Institute of Architects. This body procured a charter from the State of New York, but beyond this I can remember of no measure taken toward anything more definite than the establishment of a code of ethics, which seemed to have its foundation in a schedule of charges, and a superstructure in the successful collection of the same when it was possible to sufficiently overcome the proverbial parsimony of the owner to do so. After many years the architects of the West took the matter up, and in the organization of the Western Association of Architects sought to bring the profession to a more practical and definite standing, and in some way establish a sharper distinguishing line than that of a mere definition or a percentage for services. Here it was found that what the profession had needed was a legal status, which said who were architects and who were not, and placed a barrier over which the unfit could not pass into professional practice.

The establishment of this legal status is the most important matter before the profession. In fact there is no professional status until this is established. The carpenter who hangs out his shingle with his name and "architect" appended is just as much an architect, and can collect just as large fees for his work (if he can find a client) as Mr. Hunt who is honored by the profession of

*Paper read at the Seventh Annual Convention of the Ohio Chapter of the A. I. A. at Columbus, August 18, 1892.

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two continents. While this state of things exists can anyone, however sanguine, hope for a real professional advancement? The architects of the United States have, in the past ten years, astonished the world. They have broadened the scope of the profession and their works have gone beyond any that the world has seen. Their creations are not all beautiful, but the ingenuity with which design has been wedded to purpose and stability to lightness is the wonder of this nineteenth century. But what does all this avail, if so low is the public estimate placed upon the services of those who have accomplished it when their art and their talents are in constant competition with those who have not the smallest atom of ability, but the largest amount of assurance to support their claim to a place in the profession. Therefore there must be a legal status established, for the sake of the art of the future, and for the sake of the honor and prosperity of the present, and this can only be done through state organization and concerted action.

All measures looking toward state enactment are opposed by those who know they have no right to call themselves architects, and such usually have political influence of a more active kind than the architect who is busy with his professional duties and unlearned (except through an occasional courthouse competition, perhaps), in the ways of the "lobby." You know how, at the last session of the New York legislature, a bill was passed by both houses, about to be vetoed by the governor, amended and again passed without a dissenting vote, only to be vetoed by the governor upon the representations of five so-called architects who probably had more political influence than the Institute and State Chapter members who labored for and urged its passage. How can this state enactment be secured? First, there should be, if possible, an active State Chapter, meeting annually, with committees, active committees, to carry out the work of the Chapter during the year, and reporting progress to a mid-year meeting of the Executive Committee. A special committee should have charge of a bill for the regulation of the practice of architecture in the state, and each member of the profession in the state should be kept informed of the line of procedure and the work accomplished, and aiding whenever necessary. The bill should be, as far as possible, similar in every state, and should not be ideal, but framed on lines that would meet with the least opposition. This bill should be placed in the hands of every assemblyman and state senator, and every local newspaper in the state, by a member, and its object and advantages to the public shown before the legislature meets. The governor of the state should be won to a favorable position and all the preparatory work possible done before the bill is presented. While pending, at least two of the most prominent members of the profession in the state should be at the capital watching all opposition and counteracting its effect, and ready at any time to call others to lend moral support to the bill while in the hands of committees or before the house. It is not so important what kind of a bill is passed, as that some bill which recognizes that this is a profession and not a trade, is entered upon the statutes of the state and becomes a governing law. The proper amendments will follow. After one state has passed such a law the precedent will materially aid in securing recognition in others. The fact that Canada has passed a legislative act, the operation of which is found to be beneficial, should be called to the attention of the legislators, and in fact the profession should work for this as they work for honor and a big commission; that is, all the time. The form of state organization may be of necessity modified in states where there are but two or three cities, and these at long distances apart, supporting local Chapters, but the trouble and expense to the individual should not have so large a place in the mind as to obscure the necessity for active, incessant work.

And this is the importance of state organization. Do not think that the different local Chapters in a state are sufficient. When it comes to state work the state must act as a whole and not in parts. It must work incessantly. Each member of the profession must feel that beyond the education of draftsmen, beyond the preservation of classical remains, beyond the art and the service of the profession, stands the importance of this professional foundation, and all effort must be made that it be laid and laid well. We have overlooked the necessity too long, and many of those whose names are greatest in the professional roll have been too indifferent, but the evils growing out of the unregulated indefinite place in which the profession finds itself are accumulating rapidly, and the longer they are allowed to exist the harder will it be to secure that establishment which will make it an honor for a man to die an architect, and an honor to live one.

CERTAIN Brussels manufacturers of cast ornamental work discovered that their models were being appropriated by other factories by means of plaster casts taken from originals, and after considerable search discovered the place where they were made, and upon police search of the shops a considerable number of the counterfeits were discovered.

One of the parties was prosecuted, and the defense set up was that models of ornaments in cast iron made for mercantile purposes could not be considered works of art. The court held, however, that the ornaments were the creations of the highest powers of the intellect and for their composition had necessitated special designers each one of whom had left, as artists and inventors, the impression more or less important of his artistic nature. And hence the models should be considered as protected by the same laws as other works of art. The case was appealed, but the higher court sustained the decision and allowed 5,000 francs damages besides the costs and the destruction of the counterfeits.

GLASS-WORKING AS AN ART.

BY GEORGE E. ANDROVETTE.

THE art of working in stained glass is one for which a renaissance is claimed for the present century. It must be confessed that, with the increased variety of sheet glass now at the command of the artist, the possibilities are greater in pure mosaic work.

The earliest glasswork were pure mosaics. From these the progress of glass painting may be traced through a history of slow development to a culmination of great splendor in the fifteenth century. From this there was a decline, owing to the mistaken attempts to assimilate this art to other branches of painting. All this goes to prove glass-working to be an applied art, and too evident attempts at realism must surely result in a deterioration of the art as a mosaic, and it is only as a mosaic that any promises of a renaissance in America is in evidence. It is principally through the discovery and adaptation of the opalescent and shaded glass, by Mr. La Farge, that great possibilities have been opened to the artist in this method of work. The greatest obstacle, however, at present is the excessive use by the American public of a low grade of ornamental glasswork. This demand has induced a large number of persons, having no knowledge of art, to enter into the manufacture with the inevitable result of a lively competition to produce cheap work, and, consequently, lower the standard from an art to that of a mechanical process. This, necessarily, precludes the employment of the best artists, who find remunerative exercise for their talents in other arts.

As the art of glass-working has been the least written about, and is the least known of all decorative arts to the general public, it would seem that the proper method to elevate the art would be to educate the people as to what is proper and correct in this branch, as has been done in painting, tapestries, and other forms of decoration. This can best be done by viewing examples of good work done under the various processes. Much also can be done by making glasswork more of a subject of description, as is done in other branches.

It is true that there are but few competent writers on the subject, as both the technical knowledge and descriptive ability are demanded. It is believed, however, that as the modern newspaper caters to the demand of the public for information and criticisms on literary, dramatic and art work, descriptions and criticisms on glasswork would be acceptable.

Without making this an encyclopedic article, a few ideas are here outlined: Believing, first, that the mosaic glass composed of small pieces of various colors and shades inherent in the glass so selected, arranged and joined together as to form a complete picture is a true treatment of glass, yet it is admitted that many parts demand the use of the brush, such as the illustrating of the flesh and draperies of figures, architectural accessories, etc. A combination of the European system of glass painting in the composition of the picture demanded can be well framed in ornamental accessories in the mosaic style.

To those, however, who demand the realism of a mural painting, a subject may be wholly painted. There are two ways of doing this: First, to paint on clear glass, using enamel colors of various tints. (This is what was done in the decadence of the old glass painting.) Second, to first select the colors of glass needed to emphasize the various parts of the work. Then to paint them by applying one color uniformly and afterward removing this color by degrees so as to develop the high lights and exposing the natural colors of the glass, thus producing lights and shades to any desired degree. This last seems the true method of glass painting, and best develops the colors inherent in the glass itself.

NOTES FROM OUR FRENCH EXCHANGES.*

ACCORDING to a decree published in *La Construction Moderne*, taken from the *Official Journal*, the next great World's Fair is to take place at Paris in 1900. The date for its opening has been fixed for May 5 and its closing October 31 of that year.

MONUMENT TO WILLIAM TELL.

According to *La Semaine des Constructeurs*, the competition at Altorf for a monument to William Tell, which was without result last year, has just been decided. Hissling, the sculptor, represents Tell with crossbow upon his shoulder and holding his son by the hand. The hero is clothed in the ancient mountaineer costume of the canton of Uri, while bas-reliefs upon the pedestal represent the shooting of the apple. The leap of Tell from the vessel on the lake to the shore, the death of Gessler and the death of Tell himself at the brook of Schaeenbach. The cost of the monument is estimated at \$30,000, and the restoration of the tower of Altorf, at the foot of which it is to be placed, will amount to \$6,000 more.

THE SALE OF THE CROWN DIAMONDS.

It is announced that the administration of the national buildings has unanimously decided to devote to the urgent repairs and restorations of the national palaces that part of the proceeds of the sale of the crown diamonds which will come to this commission. The entire proceeds are to be turned over to the famous "museum fund" (which is yet to be started) for the purpose of having constantly at hand a certain revenue that may be applied to the purchase of objects of interest and art for which no special

*Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

appropriation is at hand from the government. It has been very wisely decided, however, that it might be most desirable to first repair the casket before putting any more new jewels in it, especially when this casket is itself a work of art of the highest interest. The money will be divided between the Louvre, Fontainebleau, Compiègne and Pau, but the greater portion will come to the Louvre, which will have about \$400,000. This is, however, almost too good to be true, and there will certainly be delays, administrative delays, those "wise administrative delays."

CONGRESS AT PALERMO.

The international congress recently held at Palermo, of engineers and architects, was concluded by extremely interesting excursions to Segestum, Syracuse, Catana, Messina, etc., says *La Semaine des Constructeurs*. At each of these places lectures were delivered by the members of the congress upon the local antiquities, a full account of which will be published by the committee in charge.

This congress at Palermo is the first one in Italy that has had an international character and was decided upon at the last national convention of architects held at Venice.

THE NEW OPERA COMIQUE.

The rebuilding of the Opera Comique, at Paris, which burned several years ago and which is a government building, has of late given rise to several schemes not at all to the satisfaction of the French architects, and the following petition addressed to the Chamber of Deputies by the association of architects who have received diplomas from the government is of interest, especially as it has attracted universal attention and given rise to such serious discussion in the Parisian newspapers that it may not be without good results:

GENTLEMEN,—A design and a financial scheme have been submitted to you for the reconstruction of the Opera Comique. A general contractor proposes to take charge of all the work in consideration of a certain annual payment, extending over a fixed number of years.

This combination seems at first view very desirable and very simple; but it is really so, and does not this apparent simplicity conceal complications, and especially, will not its adoption tend to hereafter abandon great national works into the hands of speculation, whereas the law requires competition among the contractors?

The general council, in 1887, unanimously approved designs furnished by the government architect for that building for its reconstruction, but since then other designs have also been approved by the council, which appears to have cast the first aside.

Consequently this association petitions you to place the reconstruction of the Opera Comique in open competition among all French architects. This competition need not be in any way incompatible with any financial scheme that may be decided upon by the state.

The Grand Opera (one of the most remarkable monuments of modern Paris), is the result of a brilliant competition in 1860, in which 171 architects took part and among them the most eminent artists in all France.

France in 1892 ought not to be less liberal to its artists than France of 1860.

By making a call upon the talent and experience of all the French architects instead of making it inclosed in the narrow limits of a single design, the authorities will show that they, as much as previous régimes, have the desire to retain for Paris the artistic aspect of its monuments which have made the city's reputation throughout the known world.

THE VICTORIAN ARTISANS AND THE COLUMBIAN EXPOSITION.

THE following report was submitted by Mr. Nahum Barnet, architect, on behalf of the sub-committee appointed to consider the scheme of a proposed excursion of artisans from the Colony of Victoria, Australia, to the World's Columbian Exposition at Chicago in 1893:

The sub-committee beg to report that the matter has received their careful consideration, and that steps have been taken to verify the estimate of cost for the carrying out of the scheme.

It is proposed that a careful selection should be made by your committee of ten men representing the trades of mason, carpenter and joiner, cabinet-maker, decorator, plumber and gasfitter, plasterer, ironfounder, and one representing the processes of photo-printing, lithographing, etc.

It will be a condition in the selection of these artisans that each man on his return shall submit to the committee a written report referring to the special trade he represents, and it has been proposed that one or perhaps all these men shall be instructed in the simple process of photography, so that an illustrated record of the work of observation may be added to the report, which will be duly published and judiciously distributed.

The cost of deporting these artisans to Chicago, with an allowance for a return passage and a margin for local and other expenses, it is expected, will amount to £200 for each member of the expedition, making a total of £2,000. Negotiations have already been entered into with Messrs. Cook & Sons, under whose auspices it is proposed the men should travel, and an itinerary and probable cost of the journey has been promised. It is suggested that the time occupied in the visit should be about seven months, and that the stay in Chicago should not extend over more than four weeks; and also, that a programme of the journey should be so arranged that it may be possible for the men to visit some other cities in the United States before their return.

The sub-committee suggest that an effort should be made to obtain the cost of this tour from the government, as the great possibilities that would result from this scheme make it an undertaking of national concern and importance, for the secluded position of Australia from the centers of scientific and artistic development renders it exceedingly difficult for the native artisan to keep pace with the progress that is being constantly made in all that pertains to the well being of the community, whether it be on economy of work, perfected skill, or the introduction of those new modes in the art of building construction which affect the health and comfort of the state.

The sub-committee would also bring under the notice of the government that the first scheme initiated in England, for the purpose of sending about eighty artisan-reporters to the Paris Exposition of 1867, was largely subsidized by her majesty's government, and the success which crowned the efforts of the organizers led to a series of tours being arranged for the education of British artisans, and in connection with the Paris Exposition of 1878 a visit carried out at the suggestion of His Royal Highness the Prince of Wales, resulted in 114 artisans being sent to Paris under the auspices of the Society of Arts, and their reports, printed and published on their return, largely excited public attention.

It was after the first visit was carried out, in 1867, that the public were made aware that there was much to be learned even by the model English workman, whose skill in his trade had become world-renowned, and in a report published at the time the good work resulting from the tour is thus referred to: "The old dream of the essential infirmity of the 'foreigners' has been

dispelled forever, and our people have become awake to the fact that we have much to learn from those whom it was the old national habit to despise. Hence the loud and determined cry from English workmen that they may be placed on a footing with the workman of the continent in respect to the means of acquiring a knowledge of the scientific principles involved in their daily work, and in respect to greater opportunities for mental and artistic enjoyment."

It is not proposed in connection with the scheme to extend it much beyond the building trades, but the probability of the future may embrace, as it did in Great Britain, the representatives of all the industrial and manufacturing interests.

In the present undertaking, special attention will be paid by the artisan-reporter to all the latest modes and contrivances in building construction, the application of new materials for structural and ornamental purposes, and the latest inventions in sanitary appliances, both in public and private buildings, and such other information as may lead to the introduction of the new methods and novel adaptations of the old to suit climatic and local requirements. With such a vast field of information as will present itself in Chicago, the newest city of the New World, the artisan-reporters will return to awaken in this young country an interest that will be as permanent as it will be beneficial, and will bring with it a zeal for work that exists at present only in a small degree, a feeling of pride and satisfaction with the result of labor, and an anxiety to give that "finish" which is so sadly needed in all things which bear the impress of "Colonial" workmanship.

To the builder and architect, as well as to the community generally, this proposed visit to Chicago, it is anticipated, will evolve results of such a tangible nature that it is quite possible that the scheme of travel and report now initiated will be continued at stated periods, and a new era of development will dawn on the architectural history of Australia.

MELBOURNE, Australia, July, 1892.

NAHUM BARNET, Architect.

OWNERSHIP OF DRAWINGS.

IN regard to the ownership of architectural drawings the Royal Institute of British Architects addressed the following inquiry to Messrs. Manisty & Bowen in 1871:

1. To whom do the plans and drawings belong when the projected building is not carried out?
2. The same question as to the contract drawings where the building is carried out?
3. The same question as regards the supplementary detail drawings?
4. The same question as to perspective drawings (not necessarily prepared for the execution of the building), both in cases of executed and unexecuted works—these perspective drawings being merely pictorial views, and having no bearing on the contract—when not specially charged for?
5. What course could an architect take in order to secure to himself a legal property in his drawings, or in as many of them as possible?

OPINION.

1 and 2. We are of opinion that, in the absence of express provision to the contrary, all plans and drawings which are prepared by an architect in the ordinary course of, and as incidental to, his employment as architect are paid for by and belong to the employer, both where the projected building is and where it is not carried out.

The alleged custom for architects to retain the plans and drawings seems to us to amount to no more than a very general practice to that effect; but the usage falls very far short of evidence sufficient to prove a custom binding upon all persons who employ an architect in the usual and ordinary way. We entertain a strong opinion that no such binding custom could be established.

3. Supplementary detail drawings stand upon the same footing as other drawings. The architect may not be bound to make any particular drawings, but he is bound to make; and he is paid for making, all such as are reasonably necessary and proper, and it cannot be supposed that he would make any which he did not deem necessary.

4. With regard to "perspective drawings," which are merely "pictorial views" having no bearing upon the contract, and not necessarily prepared for the execution of the building, we are of opinion that the employer cannot be said to pay for them; consequently we think he is not entitled to have them delivered up to him.

5. The only course is for the architect to make a special contract with his employer for the retention of such of the drawings as he desires to retain. In the case of pictorial drawings, if they are paid for by the employer, an agreement in writing would be necessary to vest the copyright in the architect. See 25 and 26 Vict. c. 68, s. 1. (Signed) H. MANISTY.

CHARLES BOWEN.

TEMPLE, March 4, 1871.

PRELIMINARY ADDRESS OF THE COMMITTEE ON A WORLD'S CONGRESS OF ARCHITECTS.

To the Architects of All Countries:

THE World's Congress Auxiliary is an organization maintained by the World's Columbian Exposition, and approved by the Government of the United States, and has for its object the proper presentation, in a series of congresses, of the moral and intellectual progress of the world, in connection with the World's Columbian Exposition, to be held in Chicago in 1893.

The organization of the World's Congress Auxiliary consists of a central authority; local committees in charge of the respective congresses to be held; advisory councils which constitute the non-resident branches of the several committees; general, honorary and corresponding members, and committees of cooperation appointed by existing organizations and recognized by the Auxiliary.

The World's Congress work is organized in appropriate departments and general divisions in which congresses are to be held.

The Department of Art includes the general divisions of architecture, painting, sculpture, decorative art, photographic art, illustrative art, and art-literature. The undersigned committee have been appointed to arrange and conduct a Congress of Architects, under the auspices of the World's Congress Auxiliary, as one of the series mentioned. This congress will probably be held in the month of August, 1893. It is expected that the exact date will be announced about a year prior to the date of the congress. This committee will be assisted by an advisory council consisting of the presidents of architectural associations and other eminent architects selected from the various countries of the world. The members of this advisory council will be appointed by the president of the World's Congress Auxiliary, upon recommendation of this committee, and will cooperate with the committee by means of individual correspondence. To avoid all unnecessary delay, the persons designated are earnestly requested, without waiting to receive formal appointment of membership of the advisory council, to favor this committee with suggestions of themes to be presented; persons by whom such presentation may best be made, and the general modes of proceeding by which the proposed congress of architects may be made the most satisfactory and useful.

The practical objects of this congress will be to bring the leading architects of the world into fraternal relations for mutual acquaintance, and the promotion of their mutual interests; to review the progress of architecture in different countries, and by a comparison of results attained promote the general advancement of the profession of architecture throughout the world; and to consider the principles of architectural art, and the relations of architecture to the other arts, sciences and industries.

The themes to be selected from those which may be suggested for presentation in the proposed congress will be chosen with a view to the most complete summary of architectural progress to the date of the congress, and the most clear and comprehensive statement of the practical problems with which architects are confronted at the present time. As far as may be practicable the most notable architectural creations of various countries will be presented by models and drawings. This feature of the congress will be made the subject of a future special message.

The object of this address is to place this committee in communication with all the architectural societies of the world, and to elicit their hearty cooperation, as well as that of all who have an interest in the progress and purity of architecture; and we believe that the concentration of thought and interest thus sought cannot fail in some measure to stimulate the enthusiasm of our profession throughout the world, and be of immense practical value by increasing the knowledge of individual architects of all countries.

Inquiries, suggestions and recommendations in relation to the proposed congress may be addressed to the undersigned, secretary of the committee.

DANIEL H. BURNHAM, Chairman.
WILLIAM LE BARON JENNEY, Vice-Chairman.
SOLON S. BEMAN.

ROBERT CRAIK McLEAN, Secretary, 19 Tribune Building.
WORLD'S CONGRESS HEADQUARTERS,
July, 1892.

The following circular letter has been sent to the secretaries of all foreign architectural societies:

To the Secretary: September 1, 1892.

Accompanying this is the announcement of the World's Congress of Architects, which will be held in Chicago, during the World's Columbian Exposition, in August, 1893. As it is proposed to form an auxiliary committee, consisting of notable architects in all countries, we would ask you to send to us, as soon as possible, the names of your president and one or two other members of your society for such enrollment.

We would also ask that your society send to us the themes upon which one or more of your members would honor the congress with a paper. If possible, ascertain the approximate number of members of your society that anticipate attending the Congress of Architects, and also inform us of the total number of members in your society.

By calling immediate attention of your president and executive board to this communication, and obtaining as speedy action thereon as possible, you will oblige. Fraternally yours,

THE COMMITTEE ON CONGRESS OF ARCHITECTS,
ROBERT CRAIK McLEAN, Secretary.

ASSOCIATION NOTES.

CLEVELAND CHAPTER, A. I. A.

At a special meeting of the Cleveland Chapter of the American Institute of Architects held August 19, the following resolutions were adopted:

WHEREAS, it is the will of the Divine Creator that Edward F. C. Schwabe, our secretary, friend and associate, should receive the summons which we all must at some time obey, and while no written record need be made to remind us of his virtues as a man, or his gentleness and fidelity as a friend, still we deem it proper at this time to perpetuate his memory in our archives; that those who may follow after us may know that we appreciated his worth; be it therefore

Resolved, That the office of secretary and treasurer of this Chapter remain vacant until the next annual election; that we extend our sincere sympathy to his immediate relatives in their sorrow, and that these resolutions be published in THE INLAND ARCHITECT and the local papers and a copy of them be presented to his family.

OUR ILLUSTRATIONS.

Sketch of barn; C. O. Arey, architect, Cleveland, Ohio.
Billiard room, residence of W. F. Ladd, Galveston, Texas.
Residence for S. S. Date, Chicago; F. R. Schock, architect.
Classical designs in furniture by Stephen M. Wirts, Chicago.
Residence of Geo. W. Cutter, Chicago; S. S. Beman, architect.
Dwelling at Wilmette, Ill.; Elliott Lynch, architect, Chicago.
Sketches—Ghent and Innsbruck, by E. B. Nolan, Rochester, N. Y.

Hahnemann Hospital, Chicago; W. W. Boyington & Co., architects.

Hahnemann Medical College, Chicago; W. W. Boyington & Co., architects.

Merchant Tailors' Building, World's Columbian Exposition, Chicago; S. S. Beman, architect.

Main entrance for Grace Methodist Episcopal Church, Portland, Oregon; W. F. McCaw, architect.

Residence of Geo. B. Mattoon, Sheboygan, Wis.; Frederick Baumann and J. K. Cady, architects.

Rhode Island State Building, World's Columbian Exposition, Chicago; reprint in correction of erroneous title in August number.

Accepted competitive design for Texas Building, World's Columbian Exposition, Chicago; J. Riely Gordon, architect, San Antonio, Texas.

The Van Buren office building for L. Z. Leiter, Chicago; W. L. B. Jenney and W. B. Mundie, architects. Situated on Van Buren street directly east across the alley from the L. Z. Leiter building occupied by Siegel & Cooper. Size of building, 45 by 76 feet; basement, 10 stories and roof. The architecture is in the French Chateau Gothic. The basement is 10 feet 6 inches high, light and handsomely finished in marble. The stories are very light and handsome. The entrance-way to the offices is in marble, walls and ceiling designed in same style as the exterior. The halls are wainscoted with marble to the height of the fan lights. There are two rapid-running elevators. Each floor from above the stores to the roof is divided into offices that can be large or small as the tenants may desire. The roof story is a large hall for societies. This small office building is intended to be superior to anything yet erected in Chicago. There is a very good innovation in the letting of the contracts; it being a matter of material importance to the owner that the building be ready for tenants by next May, the contractor is to receive an extra payment, sufficient to make it well worth his every exertion, provided the work is done at the time agreed. This method is far more likely to produce the desired result than the usual forfeiture for delay, which is so difficult and so disagreeable to collect.

Photogravure Plate. Convent of St. Louis Bertrand, Louisville, Ky.; Curtin & Hutchings, architects. Residence at Denver, Colo.; Varian & Sterner, architects.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Bank building, Cleveland, Ohio; C. F. Schweinfurth, architect.
Residence of Mr. Reinstrom, Cincinnati, Ohio; A. O. Elzner, architect.

Residence of C. W. Lasher, Chicago; A. M. F. Colton & Son, architects.

Residence of Dr. C. B. Parker, Cleveland, Ohio; C. H. Schweinfurth, architect.

Residence of Mr. Leaman, Cincinnati, Ohio; Wm. Martin Aiken, architect.

Residence of Mr. White, Cincinnati, Ohio; Des Jardins & Hayward, architects.

Residence of E. J. Martyn, Chicago; W. L. B. Jenney and W. B. Mundie, architects.

NEW PUBLICATIONS.

ARCHITECTURAL COMPOSITIONS. Comprising a series of fifty sketches, part of which have been made in connection with actual projects, but many being the result of study during leisure moments. By Henry P. Kirby. Folio, loose plates. Bates, Kimball & Guild, publishers, Boston, 1892.

Mr. Kirby's style of rendering in pen and ink is familiar by reason of his published illustrations in this and other architectural drawings. This work will prove to be quite as valuable as an example of methods of rendering, as for the subjects illustrated. While his drawing at first sight appears to be "sketchy," he in reality pays minute attention to detail in those parts which interest him and which he desires to make clear. He has a wonderful power of doing this without destroying the general effect of the drawings. In fact his pictures are full of blanks, but they are handled in such a masterly manner as to excite one's imagination to such an extent as to make up for the omissions. The trained eye can thus fill the blanks without effort. The author is undoubtedly the ablest exponent of this style of drawing in America. While his example can be followed by but few, it will enable many of our younger architectural artists to see their own faults. It is a prominent affectation now-a-days to make pen drawings sketchy all over, and to omit detail that might better have been shown at objective points. Many of the illustrations in architectural journals that are taken from pen drawings show the buildings they are intended for as if going to ruin instead of their being new creations. Most of these buildings if erected and seen in their completed state would never be recognized as having any connection with the designs that had been published. Not so with

Mr. Kirby's drawings, however crude they may be, for he suggests only what the ordinary observer can realize as a completed object.

These plates are without order or arrangement and it is unsatisfactory to look them over. They are numbered from one to fifty. Twenty-seven of them are without any titles whatsoever, and in most cases one can tell only from his own knowledge which are original designs and which are sketches from nature. Mr. Kirby has sketched so much of the old chateau architecture of France that many of his original designs (without titles) are liable to be taken for studies from nature. No table of contents is given. It is to be hoped that if Mr. Kirby ever issues another edition, he will supply this omission, and introduce a few descriptive notes. We understand that the designs in this portfolio that have been executed are mainly to be found among those which are unmistakably modern dwelling houses. These are not the best things in the work. The imaginative chateaux, if one could pick out with any certainty those which are his own creations, show what his rank is as a designer. They show what a man can do without academic training (for Mr. Kirby is self-taught).

Among the many omissions is the fatal one of not giving the price, which we would be glad to repeat if it were known.

It is unfortunate that Mr. Kirby has never acquired an established position in the architectural profession. Most of his life, which has not been given to his travels in France, has been devoted to service in the offices of other architects. We will therefore have to accept this folio as his first bow to the public, and hope to hear from him again.

P. B. W.

ARCHITECTURAL RENDERING IN PEN AND INK, by D. A. Gregg. Ticknor & Co., Boston. Four parts; per part, \$2.00. Nos. 1 and 2 now ready.

A cultivated observer, glancing from time to time over the rendering of architectural subjects, finds that, with the exception of the work of a few leading artists, the effect is either so startlingly unsuccessful or shows such incompetence that it is positively painful. We do not believe that this is because of slovenly workmanship, for nearly all the drawings show considerable pains and most of them indicate some natural taste and enough study, had it been intelligently directed, to have made the result unusually good in some cases, and at the worst inoffensive, even if mediocre. Obvious as has been the need of some text-book suited to afford this direction, there was not, unfortunately, until the publication of Mr. Gregg's recent work, any such means of assistance. Of all the pen-and-ink artists we can call to mind, Mr. Gregg is perhaps the one man to have undertaken this task. His well-known style, while not equaling Herbert Railton's in boldness, or Joseph Pennell's in brilliancy, is without question the best adapted for architectural subjects. In his work the drawing is conscientious, the design is never slurred to obtain some startling black and white effect, nor is he given to sensational rendering of impossible buildings and a strained effort for picturesque effect which prove the stumbling block of so many of our younger men. Mr. Gregg has arranged his book progressively in four parts; the first two, now ready, consist of a series of 8 by 13 plates, beginning with unfinished line drawing—something after the style of the copy books used in schools—and advancing to photogravures which are to be copied according to directions given with each plate. It was, we understand, originally gotten up to be used as a text-book in Mr. Gregg's classes, where, if we may judge from the work his pupils have turned out, the method has proved exceedingly successful; but it appears equally well adapted for self-instruction. Incidentally, hints are given of texture, character, balance of light and shade, color, aerial perspective and sunlight, all of which are good, and which without some such suggestion would only have been discovered by the student after hours of hard labor. The chapter on foliage is, however, inexcusably elementary; in fact Mr. Gregg seems to think it so far beyond the architectural artist that he furnishes a plate which he suggests can be copied around any building. Another weak point is the entire omission of composition in which buildings are shown. We hope this is because Mr. Gregg intends to take it up in one of the parts not yet issued. Neither has exterior work with its more complex texture requirements been treated. However, we think the draftsman will find these advanced studies comparatively easy to understand after he has once mastered the general principles set forth in Mr. Gregg's work.

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.

Chicago, Ill.—Architect J. L. Merriam: For Mrs. A. J. Bulwinkle, on Champlain avenue, 100 feet south of Forty-ninth street, a two-story and basement flat building; to have a stone front, hardwood interior, etc. For M. V. B. Shepard, corner of Union and Sixteenth streets, a three-story bakery, restaurant and hotel; size 31 by 62 feet; to cost \$10,000; pressed brick and stone front. For J. R. Pulpers, on Vernon avenue, near Sixty-seventh street, two two-story frame flat buildings. For M. Scott, on Dearborn street, a little south of Twenty-first street, a three-story and basement flat building; size 22 by 62 feet; to be of stone for the basement, and first story and above of pressed brick and stone.

Architect F. B. Townsend: For Chapman Brothers, six two-story and basement houses; size 140 feet frontage by 39 feet deep; to be erected on Stanley terrace and Jackson street; the front will be of pressed brick and stone, the interiors to have partly hardwood finish, the best of sanitary improvements, furnaces, etc. For S. A. Barton, at 150 Michigan avenue, two additional stories; size 40 by 160 feet; pressed brick and terra cotta and gravel roof.

Architects Wilson & Marble: For Sutter Bros., two three-story residences; to have handsome stone fronts, hardwood finish, hot-water heating, electric light, etc.; cost \$30,000. Also making plans for a fine three-story and basement, stone-front apartment house; to be erected on Michigan avenue, near Thirty-first street; cost \$25,000. For S. W. McKay, on Oakdale avenue, near Clark street, a two-story flat building; size 25 by 86 feet; to have a stone front,

electric light, steam heat, etc. For C. H. Marshall, on Drexel boulevard and Forty-seventh street, a three-story residence, stone front, hot-water heating, electric light and the best of improvements. For Aaron Feltenstein, at 4415 Grand boulevard, a three-story residence, stone front, steam heating, electric light and two-story stable to match; cost \$25,000.

Architect Ira C. Saxe: For M. O'Sullivan, on Sixty-sixth street and Cottage Grove avenue, a three-story flat building; size 48 by 109 feet; to cost \$25,000; the front to be of light-colored pressed brick with stone trimmings.

Architect D. A. Lapointe: For Gabriel and O. J. Franchere, on Vernon Park place and Throop street, two three-story apartment houses; size 100 by 60 feet and 58 by 60 feet; the first story will be of stone and above of buff-colored pressed brick and stone trimmings. For Rev. F. McGrath, a church, 80 by 52 feet in size; to be erected corner of Walnut street and Sacramento avenue; to be of pressed brick and stone, have slate roof, stained glass windows, furnace, sanitary plumbing; cost \$15,000. For Dr. Frederick D. Owsley, on Erie street, east of St. Clair street, a three-story and cellar residence; size 25 by 80 feet; to have stone front; cost \$15,000. For Charles Boucher, on Thirty-eighth and Leggett streets, a two-story store and flat building.

Architect W. G. Barfield: For John Morris, on Forty-ninth street and Prairie avenue, six three-story residences, 110 feet front and 70 feet deep. The fronts will be of stone of very neat designs; the interiors to be finished in hardwoods, with the best of sanitary arrangements, hot-water heating, electric light, etc.; cost \$54,000.

Architect J. H. Wagner: For Gilbert Porter, on the corner of Fifty-fifth street and Lexington avenue, a four-story store and flat building, 115 feet frontage by 66 feet deep. The first story will be of stone and above of pressed brick with terra cotta trimmings and copper bays. There will be six stores and eighteen suites of apartments of six rooms and bath room. The interior finish will be of the best and include all improvements; cost \$50,000.

Architects Ostling Brothers: For Robert Letsche, on Oakdale avenue near the lake, a three-story residence, 25 by 60 feet in size, to have a stone front, and cost \$10,000. For Oscar Anderson, on Center street, a two-story frame residence.

Architect George W. Maher: Making plans for Presbyterian church, 110 by 71 feet in size, to be erected on Sheridan avenue and Fifty-fifth street. It will be of stone basement and above this of Roman pressed brick and stone; the interior to be finished in Georgia pine, have stained glass windows, heating apparatus, etc.; cost \$20,000.

Architects Lamson & Newman: For L. B. Shield, on Adams street east of Homan avenue, a two-story residence, 25 by 65 feet in size; to have a stone front, slate and gravel roof, oak finish, hot-water heating, electric light; cost \$7,000. For Dr. J. R. Buchan, on Park avenue near Lincoln avenue, a three-story flat building, 25 by 72 feet; to be of stone front. For Mrs. Rech, on the northeast corner of Monroe and Honore streets, a three-story flat building, 25 by 90 feet; to be of stone front, and cost \$15,000.

Architects O. J. Pierce & Co.: For M. L. Bingham, on Washington boulevard, near Leavitt street, a three-story residence, 34 by 68 feet; to have a handsome stone front, hot-water heating, electric light, etc.; cost \$18,000.

Architect Thomas Wing: For George V. Hankins, corner of Michigan avenue and Forty-second street, a four-story store and flat building, 164 feet front by 99 feet deep; to cost about \$150,000.

Architects Flanders & Zimmerman: For Lloyd Smith et al., a three-story store, flat and theater building, to be erected on Milwaukee avenue and Indiana street, facing on both streets; to be of pressed brick with stone and terra cotta trimmings; the theater will have a seating capacity of 1,600; the cost will be \$75,000. For Bernard Baum, on State street, near Thirty-first street, a three-story building, 75 by 125 feet in size, to contain stores, lodge halls, dancing hall and gymnasium; to be of pressed brick and stone, and cost \$150,000. For William Cosgrove, a four-story store and flat building, 50 by 75 feet; of pressed brick and stone front; to cost \$25,000. Also six one-story stores in connection with above. For Dr. Williams, Sixty-third street and Stony Island avenue, a five-story building, of 300 feet frontage, to contain stores, apartments and amusement halls; to be of pressed brick and stone, and cost about \$150,000.

Architects Thomas & Rapp: Making plans for four-story hotel, 164 by 100 feet in size; to be erected on Forty-fourth street and Sheridan avenue; to be of pressed brick and stone, have electric light, steam heat, etc.; cost \$75,000.

Architect Alfred Smith: For Dr. Peter Fahrney, a four-story and basement store and flat building, 51 by 62 feet, to be erected on Madison street east of Garfield Park; to be of pressed brick and terra cotta front, have electric light, etc., and cost \$20,000.

Architect Perley Hale: For S. J. Kline, on Grand boulevard south of Forty-fourth street, a three-story residence, 23 by 75 feet in size, to have a handsomely designed stone front, interior to be finished in bird's-eye maple, oak and cherry; steam heat, electric light and all the plumbing specialties; cost \$16,000. For John Hayes, on Wabash avenue near Forty-first street, a two-story flat building, 25 by 64 feet, to have stone front, and cost \$7,500. For Mrs. Elmore, on Emerald avenue and Sixty-third place, a two-story stone front flat building, 44 by 58 feet; to cost \$12,000.

Architect L. G. Hallberg: For J. Fischback, on Clark street near Deming court, a three-story residence, 25 by 64 feet, to have a stone front, slate mansard and gravel roof; cost \$8,000. For A. P. Shogren, on Dover street near Wilson avenue, Sheridan Park, a two-story residence and stable, to be of frame construction with stone basement, hardwood finish, furnace, etc.; cost \$10,000.

Architects Turnbull & Postle: For M. Lee, of Elgin, a two-story frame residence, to have stone basement, hardwood finish, electric light, furnace, etc. For A. E. Daniels, a two-story store and flat building, 46 by 66 feet, to be of pressed brick and stone front, have tin roof, plumbing, electric light, etc.; also making drawings for the Sherman hospital, to be erected at Elgin; it will be three stories, 43 by 60 feet in size, have pressed brick and stone front, slate roof, galvanized iron, furnaces, electric light, bells, speaking tubes and the sanitary improvements; the cost to be about \$25,000.

Architect F. R. Schock: For Messrs. McNeil, Southard & Cody, at Austin, a three-story and basement store and flat building, 46 by 65 feet, to be of pressed brick and stone front, have steam heating, electric light, etc.; cost \$20,000. For the same owners, also at Austin, a three-story and basement apartment house, 50 by 65 feet in size, to be of pressed brick and stone front with gravel roof, electric light, steam heating and all the sanitary improvements; cost \$20,000.

Architect Frederick Ahlschlager: For Mrs. Sophia Schroeder, corner of Seventy-first street and Centre avenue, a two-story frame store and flat building, 22 by 70 feet. Also making drawings for the Old Peoples' Home, to be erected at Arlington Heights, for the German Lutheran Societies of Cook county; it will be two stories and basement, of pressed brick and stone, has all the sanitary improvements, steam heating, etc., and cost \$30,000. For Mrs. Eugene Clouthier, corner of Blue Island avenue and Leavitt street, a three-story flat building, 24 by 80 feet; to have a stone front, hardwood finish, sanitary plumbing; cost \$8,000.

Architects Huehl & Schmid: For Barney Schlesinger, at 3314 Vernon avenue, a three-story flat building, 30 by 67 feet; to have a stone front, hardwood finish, electric light, etc.; cost \$12,000.

Architect V. W. Coddington: For George H. Brady, at Fifty-fifth street and Jefferson avenue, a four-story apartment house, 103 by 150 feet in size; to cost about \$100,000; it will have two fronts of pressed brick and terra cotta, steam heating, electric light and all improvements.

Architect R. S. Smith: For Mr. Maher, on Sixtieth street between Madison avenue and Park place, a four-story tenement house 50 by 70 feet, to have a stone front with copper bays, electric light, steam heating, and cost \$25,000.

Architect M. E. Bell: For Epworth League, a four-story hotel, 280 feet front by 75 feet deep, to be erected near the Midway Plaisance. It will contain about six hundred rooms. On the first floor will be café and dining room, office, trunk room, elevator, check and baggage room, with kitchen, bakery and all arrangements for a first-class restaurant. Second floor will contain ladies' and gents' toilet rooms, wash rooms, barber shop, reception rooms, reading and writing rooms, etc. Same architect is finishing drawings for Hotel Endeavor, to be erected on Seventy-ninth street near the lake. It will be 300 feet square and will contain about six hundred rooms. It will be constructed of frame with plaster on the outside and have flat promenade roof.

Architect J. M. Van Osdel: For J. B. Farwell, on Adams street near Halsted street, a six-story warehouse and stables, with provision for two additional stories in the future; to be of pressed brick and terra cotta front, size 190 by

100 feet; cost about \$100,000. For J. B. Farwell, at 153 Market street, a seven-story wholesale warehouse, 25 by 100 feet, to be of pressed brick and terra cotta front; cost \$20,000. For J. B. Farwell, at 149 and 151 Market street, a two-story addition of pressed brick and stone; to cost \$10,000. For Major David Corbin, at Fifty-first street and Cottage Grove avenue, a seven-story apartment house, 100 by 101 feet, first story to be of Kasota pink stone, and above this will be of pressed brick, with terra cotta trimmings; will put in electric light, elevators, steam heating, marble and tile work, and the best of open plumbing; cost \$140,000. For George A. Hook, on the southwest corner of Langley avenue and Forty-second street, a four-story flat building, 25 by 60 feet in size; to be of pressed brick and stone, have steam heating, electric light, bells, speaking tubes; cost \$12,000. For Messrs. Singer & Hale, at 40 Myrtle street, a three-story and basement flat building, 25 by 56 feet; to be of stone front and cost \$12,000.

Architect Louis Martens: For C. E. Barnes, at 4326 Greenwood avenue, a four-story flat building, 30 by 74 feet, to be of stone front, have all improvements, and cost \$25,000. For F. B. Hopkins, on Lake avenue and Forty-third street, a four-story apartment house, 66 by 134 feet in size; to cost about \$50,000. First story will be of stone and above of pressed brick and stone, and have hardwood finish, steam heating, electric light and best of plumbing. Architects Dixon & Brookes: For Syndicate Hotel Wabash, to be seven stories and basement, 131 by 186 feet in size; and cost about \$150,000. It will be erected on Wabash avenue and Eda street, and have two fronts of Bedford stone. For George Sunderland, on Forest avenue near Thirty-eighth street, three three-story residences, to have stone fronts, hardwood interior finish, steam heating, electric light, and cost \$22,000.

Architects George W. Maher and C. S. Corwin: For White Brothers, on Forty-seventh street and Cottage Grove avenue, a three-story livery stable, 50 by 75 feet, to be of pressed brick and stone; cost \$12,000. For Miller & White, on Forestville avenue between Forty-third and Forty-fourth streets, a three-story flat building, 25 by 76 feet, to be of pressed brick and stone front, and cost \$10,000.

Architect E. M. Newman: For F. Swannell, at Kankakee, Illinois, a two-story frame residence, 50 by 65 feet in size; to have stone basement, hardwood finish, steam heating and best of improvements; cost \$8,000. For Morris Drive Well Point Company, a five-story and basement factory, 54 by 100 feet, to be of pressed brick and stone front, have steam heat, etc.; cost about \$30,000. For Bradford Brothers, a three-story factory, 50 by 125 feet in size; to be erected at Bradford, Lake county, Indiana.

Architect Theodore Lewandowski: For the George Ruder Brewing Company, at Wausau, Wisconsin, a malt house, kiln, elevator and four-story brew-house; size 165 by 100 feet; to cost \$125,000. Also a two-story factory, 50 by 100 feet, all stone, to be erected at Lemont, Illinois, for the Illinois Pure Aluminum Company.

Architect J. A. Thain: For E. K. Gilbert, on Fifty-fifth street, east of Cottage Grove avenue, a four-story and basement apartment house; size 72 by 115 feet; to be of pressed brick and stone front, hardwood finish, and cost \$75,000. For D. S. Googins, on Drexel boulevard, near Forty-fourth street, a three-story residence; size 30 by 87 feet; to have a brownstone front, pressed brick on the sides, hardwood interior, hot-water heating, electric light, marble, mosaic and tilework; cost \$20,000. For D. E. Sibley, a 400,000 bushel elevator; size 140 by 50 feet; to be erected corner of Thirty-first street and Stewart avenue. Also made drawings for Turkish village to be erected at the World's Fair; cost about \$100,000.

Architects C. C. Scott & Co.: For F. J. Dietmeyer, at Waukegan, a seven-story store and flat building; size 56 by 100 feet; to be of pressed brick and stone, have sanitary plumbing, electric light, etc., and cost about \$35,000. Also making plans for a three-story store and flat building; size 50 by 132 feet; to be of pressed brick and stone front, have sanitary plumbing, electric light, bells, speaking tubes, etc.; to cost \$35,000; to be erected at Waukegan.

Architect Frederick W. Perkins: For E. H. Fishburn, on Erie street, near the lake, a four-story stone-front residence; to cost \$20,000. For P. B. Armour, Jr., at Oconomowoc Lake, Wisconsin, a three-story country residence; size 58 by 120 feet; to be of frame construction, the interior being finished in hardwoods and white enamel. For George Rounsavell, on Wellington avenue, near Wauhan, a three-story residence; to have a stone front and cost \$15,000. For T. R. Bell, on Champlain avenue, a three-story pressed brick and stone-front residence; to cost \$7,000. For B. Philpot & Co., on Thirteenth street, near Michigan avenue, a seven-story and basement hotel; size 60 by 90 feet; to cost \$100,000. For Dr. E. E. Gwynne, on Evanston avenue and Halsted street, a four-story and basement store and flat building; of pressed brick and stone front.

Architect J. J. Egan is making plans for a magnificent church; size 116 by 176 feet; to be erected on the corner of Sheffield and Webster avenues, for the parish of St. Vincent de Paul; it will probably be constructed of stone; the foundations only will be put in this year. The same architect has just let contracts for a four-story and basement store and flat building; size 116 feet front by 72 feet deep; to be erected on Fifty-fifth street near Greenwood avenue, for Louis E. Steinfeld; it will be of pressed brick with stone trimmings and copper bays; the cost will be \$50,000.

Cleveland, Ohio.—Architect H. B. Smith: For Savings' Society, a two-story addition, brick, size 50 by 66 feet; cost \$10,000. For the Strohn Brewing Company, a one-story building, brick, gravel roof, size 65 by 75 feet; cost \$5,000.

Architect C. W. Hopkinson: For Mrs. H. Harrey, a two-story frame dwelling, size 33 by 55 feet; cost \$5,500.

Architect H. W. French: For S. E. Dettelboch, a four-story store and apartment building, size 42 by 83 feet, brick; cost \$8,000.

Architect S. R. Badgley: For H. M. Lee, a two-story frame dwelling, size 32 by 46 feet; cost \$5,000. Also for Methodist Episcopal Church Society, a two-story church building, size 60 by 80 feet, stone and brick, slate roof; to cost \$14,000.

Architects Coburn & Barnum: For Thomas Larter, a two-story dwelling, size 18 by 22 feet, brick, with slate roof; cost \$5,300.

Architect O. W. Williams: For A. J. Weatherhead, a two-story frame dwelling, size 36 by 60 feet; cost \$6,000.

Architects Lehman & Schmitt: For the State of Ohio, a two-story cottage lunatic asylum, size 52 by 140 feet, brick; cost \$31,000.

Architect D. R. Warmington: For the Peoples' Gas Light Company, a two-story addition to retort house, size 67 by 102 feet, brick; cost \$8,000. Also a two-story exhaust room, size 25 by 36 feet; cost \$5,000.

Architect A. M. Smith: For the S. V. Harkness Estate, a two-story store and dwelling, size 32 by 106 feet, brick; cost \$6,000.

The Cleveland Stock Yards Company will build a one-story frame shed building, gravel roof, size 200 by 554 feet; cost \$30,000.

The Globe Iron Works Company will erect a three-story brick shop, etc., building, size 32 by 113 feet; cost \$8,500.

14 permits issued for stone and brick.....	\$126,000
306 permits issued for frame.....	369,552
126 permits issued for alterations.....	67,083
446	\$562,635

Denver, Colo.—Architects Balcomb & Rice: For C. A. Gurley, a two and one-half story residence; size 45 by 58 feet; pressed brick, stone trimmings; cost \$12,000.

Architect L. M. Wood: For E. R. Hicks, at Golden, Colorado, a two-story dwelling; size 55 by 68 feet; brick and stone; cost \$20,000.

Architect E. J. Hodgson: For Frank L. Arbuckle, a three-story residence; size 68 by 75 feet; to cost \$25,000.

Detroit, Mich.—Architect Joseph E. Mills: For the Board of Education of Plymouth, Indiana, a one-story school house; cost \$6,000. For L. R. Smith, a two-story frame residence; cost \$5,000.

Architect George E. Depew: For E. J. Rose, a two-story frame dwelling; cost \$5,000.

Architect George W. Myers, for Margaret Cullin, four three-story frame dwellings; to cost \$12,000.

Architect James Anderson: For Otto Kirchner, a two-story brick addition to residence; to cost \$5,000.

Architects Malcolmson & Higginbotham: For Sarah E. Youmans, a terrace of three three-story residences, size 72 by 128 feet, sandstone, slate roof; to

cost \$25,000. For Psi Upsilon Society, at Ann Arbor, a four-story addition, stone and brick; to cost \$8,000. For the Detroit Soap Company, a manufacturing building, size 40 by 88 feet; to cost \$6,000. For Hubbard & Dingwell, a two-story frame building, size 44 by 100 feet; to cost \$5,000. For John Lauer, a four-story manufacturing building, brick and stone; to cost \$16,000.

Architect Thomas Hyland: For Daniel Savage, a two-story brick residence; to cost \$5,000. For Robert Burns, a two-story brick store; to cost \$6,000.

Architect E. C. Van Leyen: For Mrs. Irene T. Hibbard, a two-story frame residence; to cost \$5,000. For Marten Finn, three frame dwellings; to cost \$9,000.

Architects Rogers & Macfarlane: For Fred O. Paige, a two-story brick residence; to cost \$7,500.

Architects Mason & Rice: For Margaret T. Teynton, a two-story brick residence; to cost \$12,000. For Hiram Walker & Son, a three-story office building, brick, iron and steel; to cost \$6,500.

Architects John Scott & Co.: For Capt. J. T. Patton, a two-story brick residence; to cost \$9,000.

Architects Donaldson & Meier: For John P. Huckestein, a two-story brick residence; to cost \$5,500.

Architect Gordon W. Lloyd: For SS. Peter & Paul Roman Catholic Church, a two-story brick addition; to cost \$5,000.

Architects for Charles W. Casgrain, a two-story brick house; to cost \$5,000. For Jeremiah Connor, a two-story brick double residence; to cost \$6,000. For George Mead, a two-story frame residence; to cost \$5,000.

Architects E. A. Walsh & Son: For James H. Munroe, a two-story brick residence; cost \$5,200. For Robert J. Wilson, a two and one-half-story residence. Also for Thomas Patterson, a two-story residence.

Architect H. A. Brede: For Mrs. Annie Gibson, a two-story frame residence. For C. W. Potter, two two-story frame dwellings.

Architect A. E. French: For the Board of Supervisors, Berry County, Michigan, a brick jail; to cost \$10,000.

Louisville, Ky.—Architects Clarke & Loomis: Louis Manual Training High School; to cost \$63,000; brick and stone, slate roof; consisting of two buildings and power house; three stories and basement; located south-east corner Brook and Oak streets. Office building, for J. Ross Todd; to cost \$12,500; brick and stone; location Fifth between Main and Market streets. Masonic Temple building, Frankfort, Kentucky; to cost \$25,000; brick and stone, metal roof; four stories high and tower. St. Paul's Protestant Episcopal Church and parish house, Jeffersonville, Indiana; to cost \$14,300; stone, and slate roof. Frame residence for Miss Barrett, Frankfort, Kentucky; to cost \$3,300. Residence for Mr. A. F. Winn; to cost \$4,300; Gray, between Brook and Floyd streets; brick and stone, metal roof; two and one-half stories. Three residences for Mrs. George Webb; brick and stone; two and one-half stories; to cost \$12,900; location, Hyland avenue near Edwards. Residence for S. H. Buchanan, Esquire; to cost \$6,300; brick and stone; three stories; location, Third between B and Lee streets. Addition to store occupied by S. T. Moore, owned by B. J. Clay; on Green between Fourth and Fifth streets; to cost \$1,900. Tenement house for J. H. Lindenberg, Fifth street, between Breckinridge and Kentucky; brick and stone; two stories; to cost \$3,700. Frame residence for Mr. N. U. Proctor, Chestnut street between Twenty-fifth and Twenty-sixth streets; to cost \$2,900.

Architects Mowbray & Bohné: Residence for Dr. Preston B. Scott; to cost \$7,500; located, Third near Park avenue; to be built of brick and stone trimmings; three stories; also, stable to cost \$1,000; to be frame. Residence for Mr. G. F. Brickell; to cost \$3,000; located on Morton avenue between Barret and Baxter avenues; frame; two stories and shingle roof. Double residences for Mrs. Ann Courtney; to cost \$7,500; location, Ormsby avenue near Fifth street; brick and terra cotta trimmings, metal roof; two stories. Three residences for Mr. Joe Murphy, Sixth and St. Catherine streets; to cost \$12,500; brick and stone trimmings, metal roof; two and one-half stories. Alterations and addition to country residence for Er. Oscar Turner; to cost \$4,500; located Cherokee Park. Residence for Mr. Herman Kern; to cost \$3,000; frame, two stories, shingle roof; located on Hepburn between Edward and Barret avenues.

Milwaukee, Wis.—Architects Rau & Kirsch report the following: Competitive plans were made and accepted for the following buildings: High school, for Plymouth, Wisconsin, ten classrooms, assembly room, teacher and recitation room; stone basement, solid brick, two story; warm air; cost \$23,000. High school, at Hartford, Wisconsin, two-story, solid brick; warm air; cost \$1,000. South side high school, for the city of Milwaukee, Wisconsin, three-story brick and stone, contains eight recitation rooms, three laboratories, conservatory, four wardrobes and toilet rooms, large assembly room, professors' and teachers' rooms; slate roof; no definite heating system accepted; cost \$44,000 without furniture. Further are drawing plans for a small city hall in Plymouth; to cost \$10,000. Also for a colonial frame residence for Mr. Beer, of Milwaukee; to cost \$5,500.

Omaha, Neb.—Architect F. C. Ledebink: For M. Martin, a two-story apartment house; size 66 by 50 feet, brick and stone; cost \$12,000.

Pittsburgh, Pa.—Architect Thomas Boyd: For the city farm, an infirmary and asylum, brick and stone; to cost \$400,000.

Architect L. O. Danse: For W. McConway, a three-story residence; size 30 by 65 feet, frame, slate roof; cost \$15,000.

Architect J. W. Offerman: For the Pittsburgh Press, a twelve-story office and publishing building; size 60 by 150 feet, brick and terra cotta, iron roof; cost \$50,000.

Architect N. J. L. Peoples: For Mrs. Stewart, Allegheny City, a three-story brick residence; size 24 by 55 feet, stone foundation; cost \$5,000.

Architect F. C. Sauer: For John L. Schott, a four-story hotel; size 25 by 85 feet, brick with stone trimmings, tin roof; estimated cost \$20,000.

Architect C. Bickel is preparing plans for a novel hotel, for the Carnegie Company. It is designed with special reference to the needs of their employes and is to be occupied by single men only.

Rochester, N. Y.—Architect William C. Walker has prepared plans for a block of stores and apartments on Lake avenue for Mr. C. P. Seel; to cost \$15,000. Factory building on Brown's Race for Mr. W. H. Davis. Double dwelling on Phelps avenue for Mr. W. E. Woodbury. Large residence on Lake avenue for Dr. W. B. Jones. Alteration of block on East Main street for Mr. Charles Cline. Stone and frame dwelling on Buckingham street for Mrs. Henry Hanson.

St. Louis, Mo.—Architect W. B. Itner: For E. J. L. Chase, a two-story residence, size 30 by 52 feet, frame, stone foundation; cost \$6,000.

Architects Beinke & Wees: For H. Bishoff, a three-story store and flat building, size 205 by 48 feet, brick and stone; to cost \$20,000.

Architects H. E. Roach & Son: For E. P. Minnig, a two-story dwelling, size 42 by 60 feet, brick, with stone foundation; to cost \$12,000. Also for selves, a two-story store and apartment house, brick and stone; to cost \$15,000.

Architect William A. Lucas: For Henry Brinker, a three-story store and flat building, size 25 by 57 feet; to cost \$6,500.

St. Louis seems to be going ahead. Three large buildings, each to cost \$1,000,000, will be erected in the coming spring, plans being now in course of preparation. The Union Trust building, sixteen stories, size 84 by 146 feet, on Seventh and Oliver streets; the new Planter's Hotel, and the "Martin" office building, size 127 by 216 feet, to be constructed of red granite and brick, with copper trimmings.

St. Paul, Minn.—Architect Cass Gilbert has completed plans for six of the buildings of the Hill Theological Seminary, on Grand avenue. The plans are for an administration building, 180 by 80 feet, three stories high; a class building, 90 by 70 feet, two stories; two dormitories, each 154 by 40 feet, four stories; a gymnasium, 110 by 43 feet, two stories; and a refectory, 110 by 45 feet, two stories, with a wing 60 by 25 feet. James Carlisle & Son, of Minneapolis, have the contract for the buildings, which will cost about \$200,000; they will be of stone and brick, and work on the foundations has already commenced.

Architect C. A. Wallingford has drawn plans for a five-story apartment building to be erected by Frederick S. Bryant, on the corner of Summit avenue and Minnesota street; it will be 95 by 83 feet in dimensions, and the foundations are to be put in this fall; the building will have fire walls, iron stairs, plate glass, hardwood finish, tiled halls, steam heat, etc.



RESIDENCE FOR S. S. DATE, CHICAGO.

F. R. SCHOCK, ARCHITECT.

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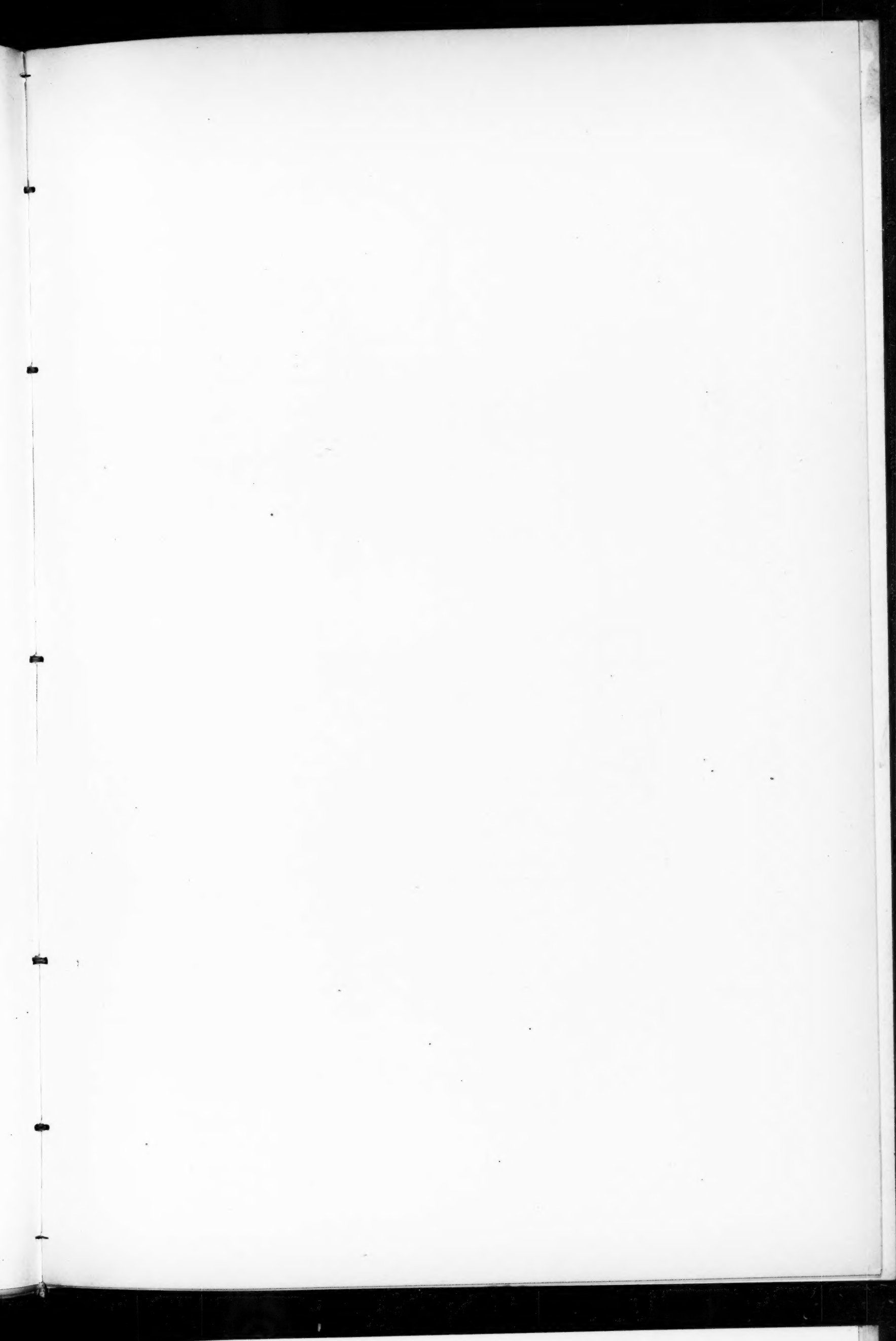


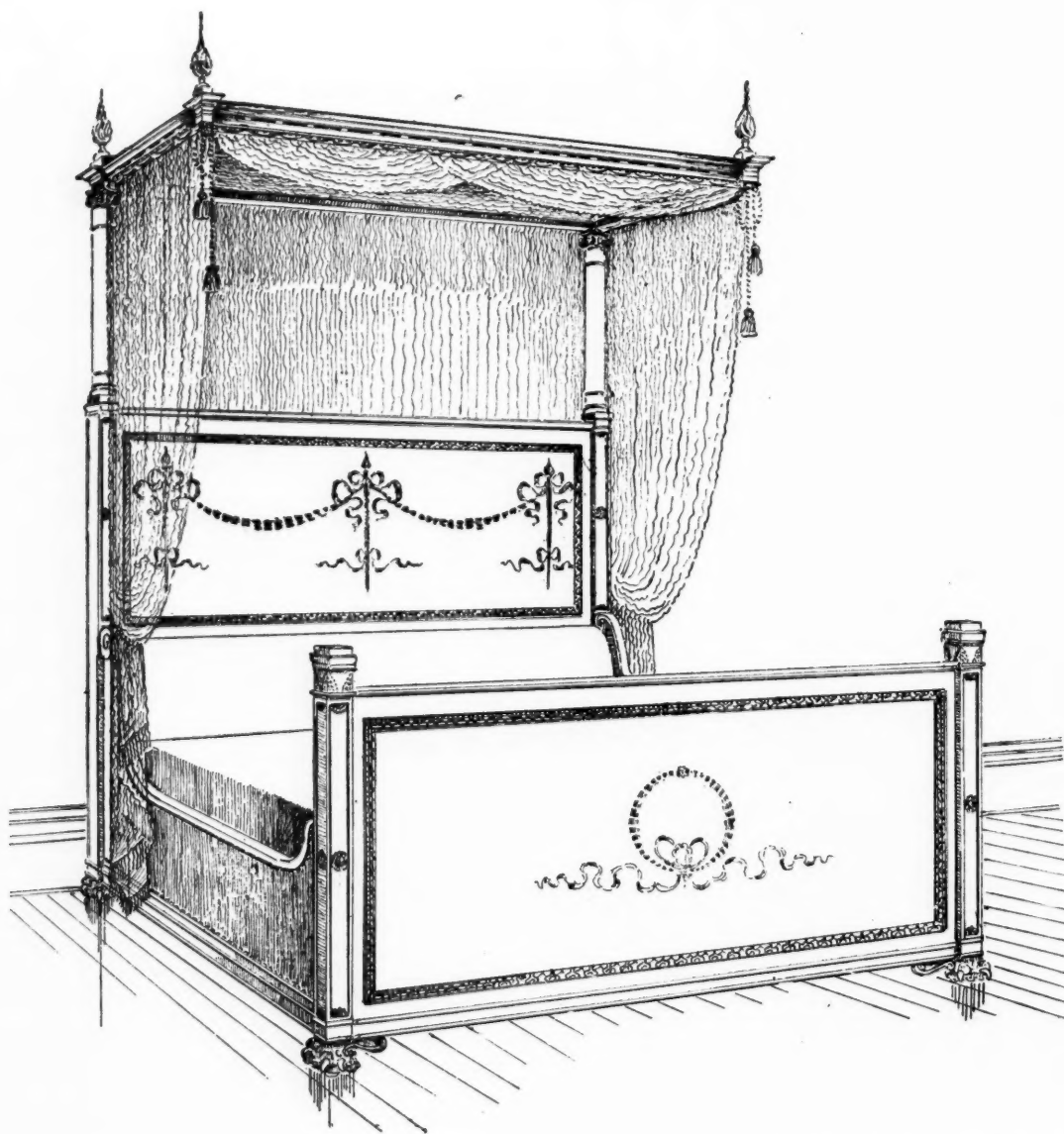
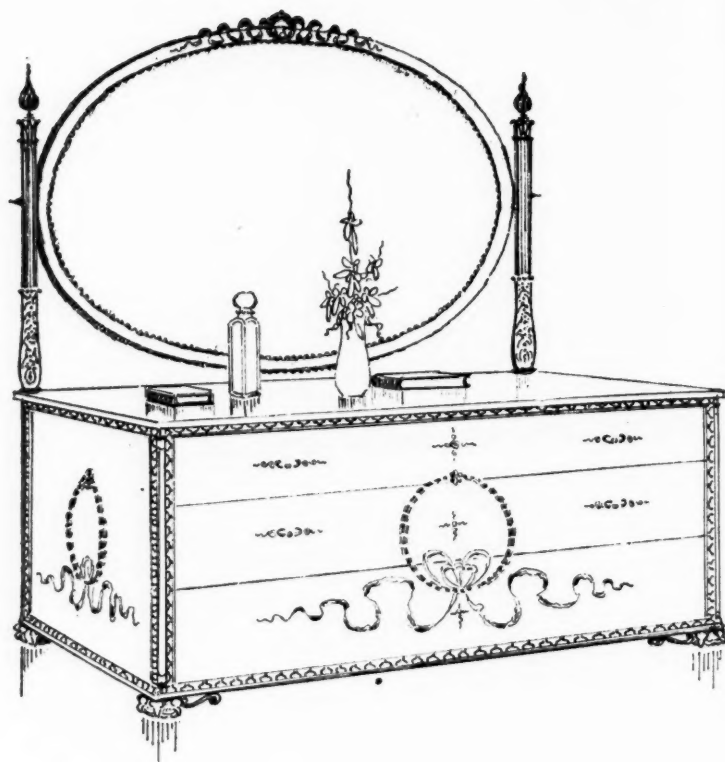
W.W. BOYINGTON & CO.
ARCHITECTS.

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2811 COTTAGE GROVE AVENUE.

HAHNEMANN MEDICAL COLLEGE, CHICAGO.

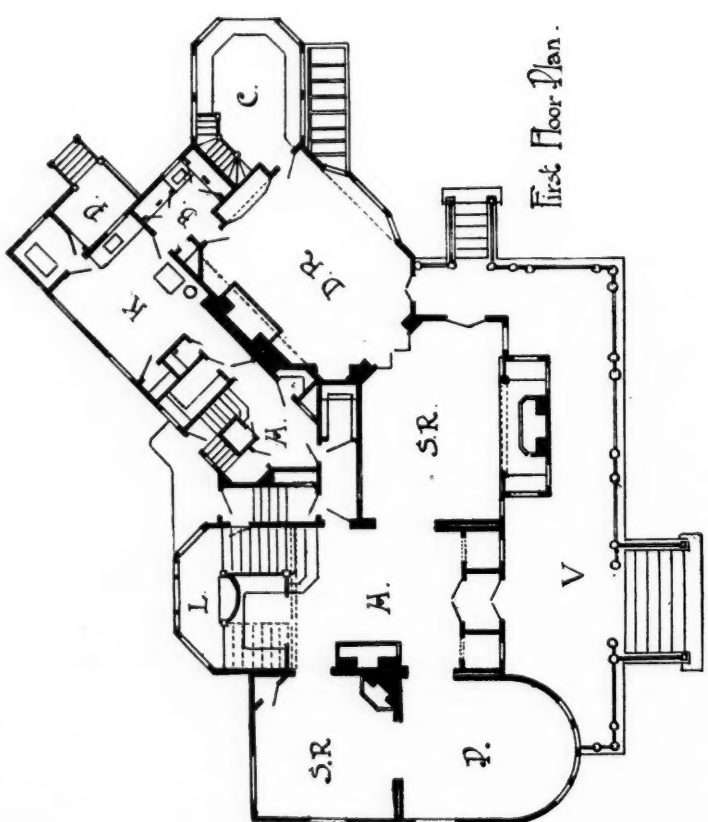
W. W. BOYINGTON & Co., ARCHITECTS.



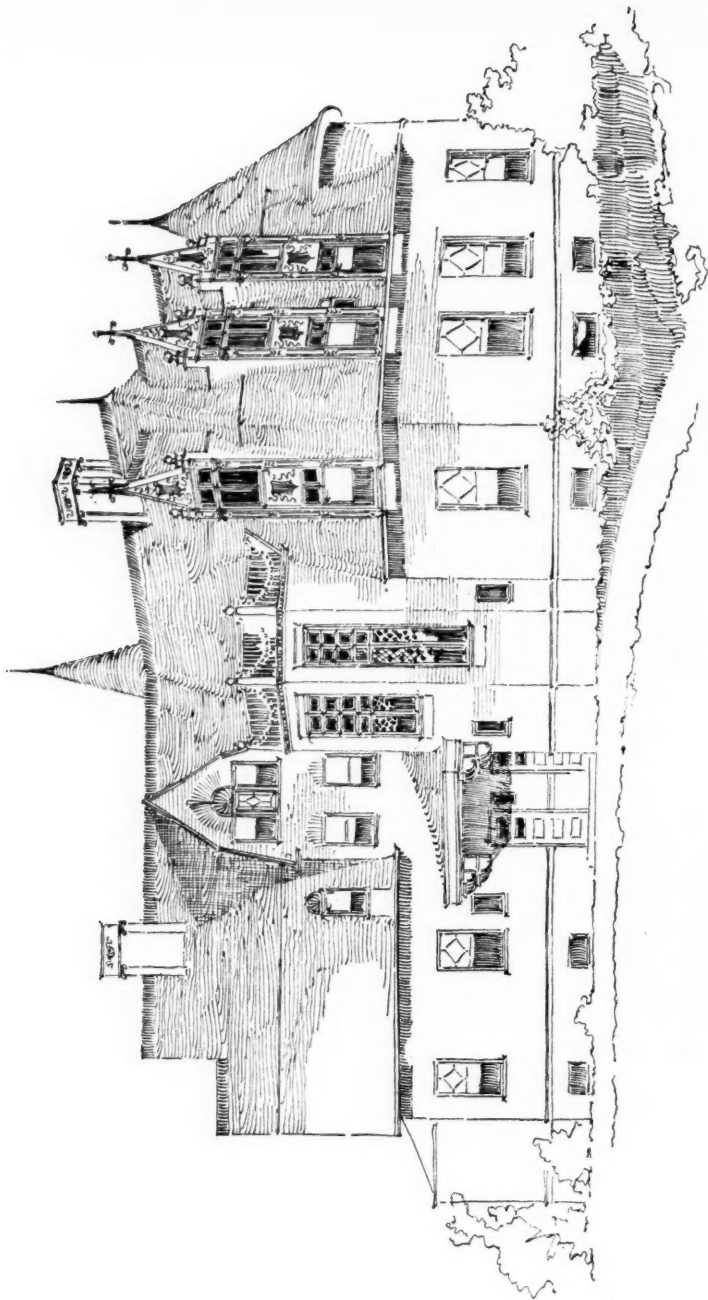


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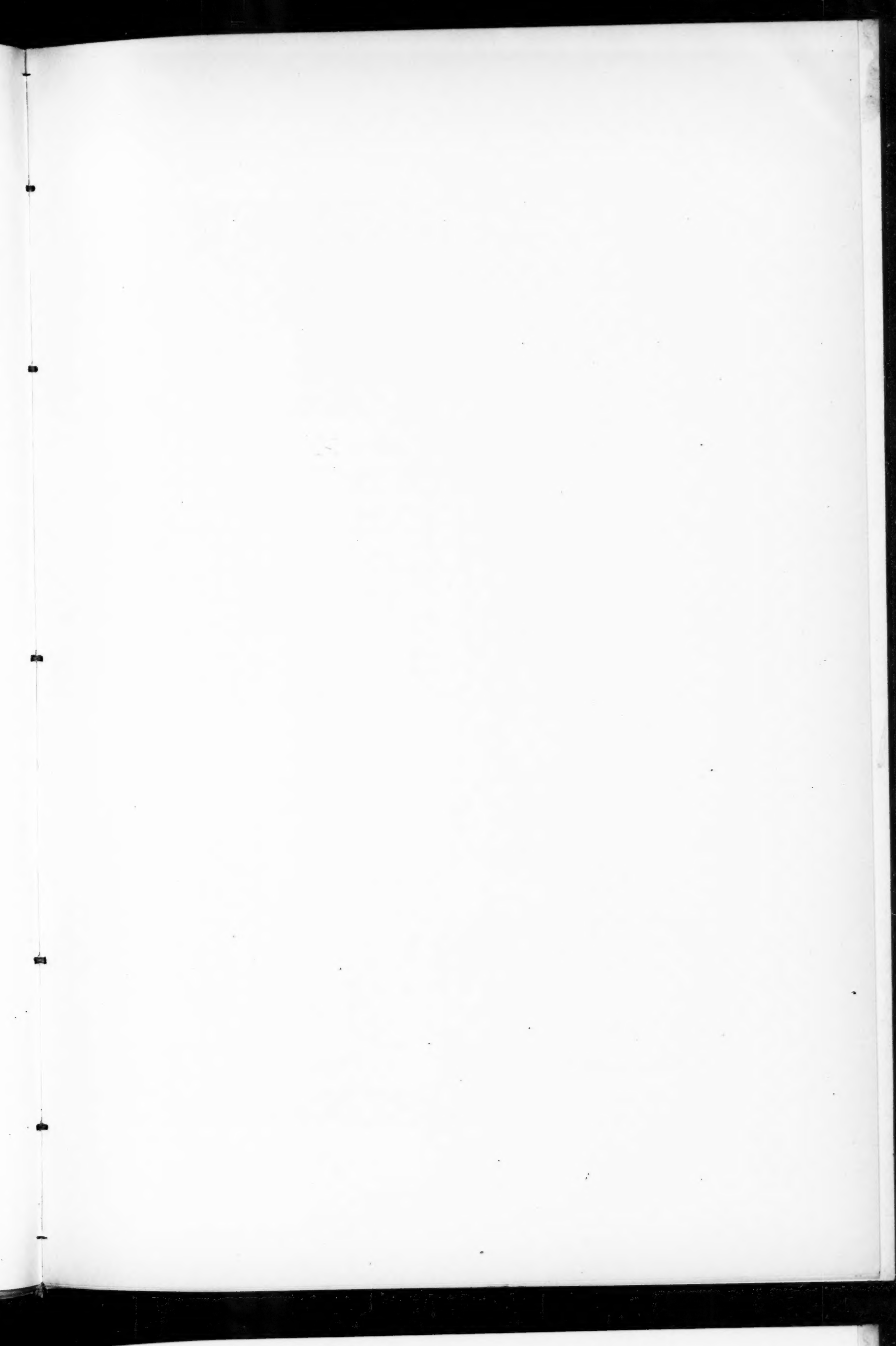
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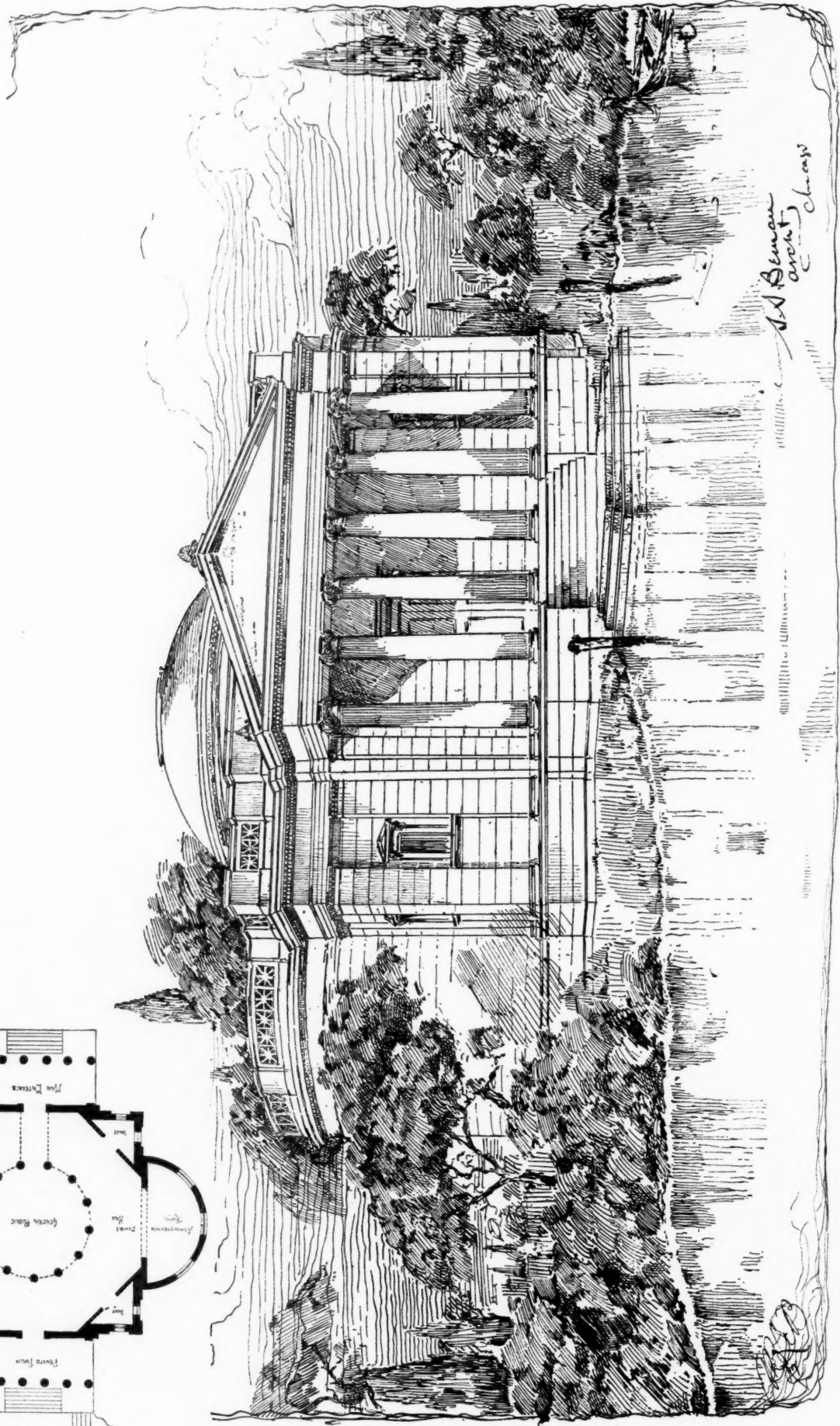
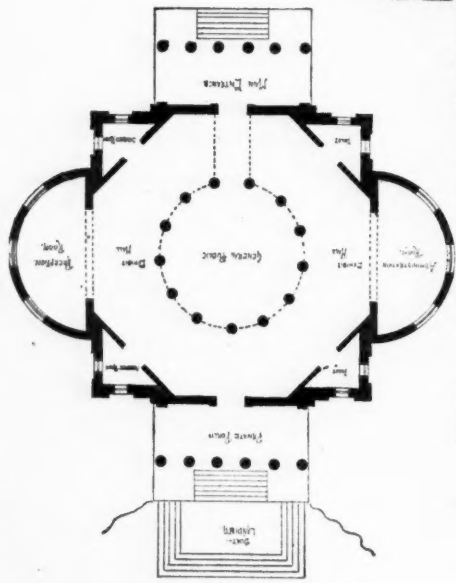


First Floor Plan.



VIEW FROM NORTHWEST.



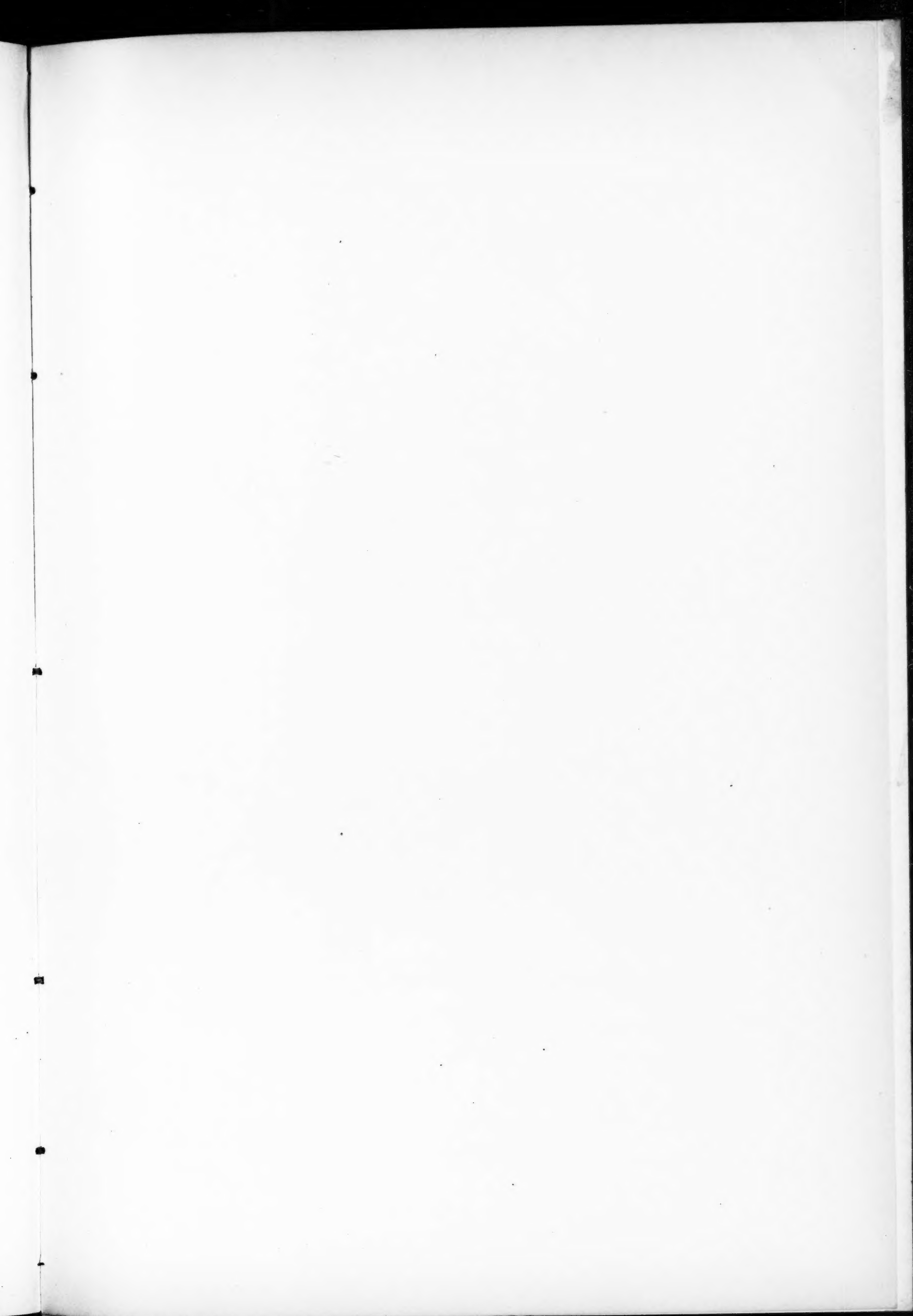


MERCHANT TAILORS' BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.
S. S. BEMAN, ARCHITECT.



F.B. Nolan del.

GHEAT
ST. NICHOLAS BELFRY





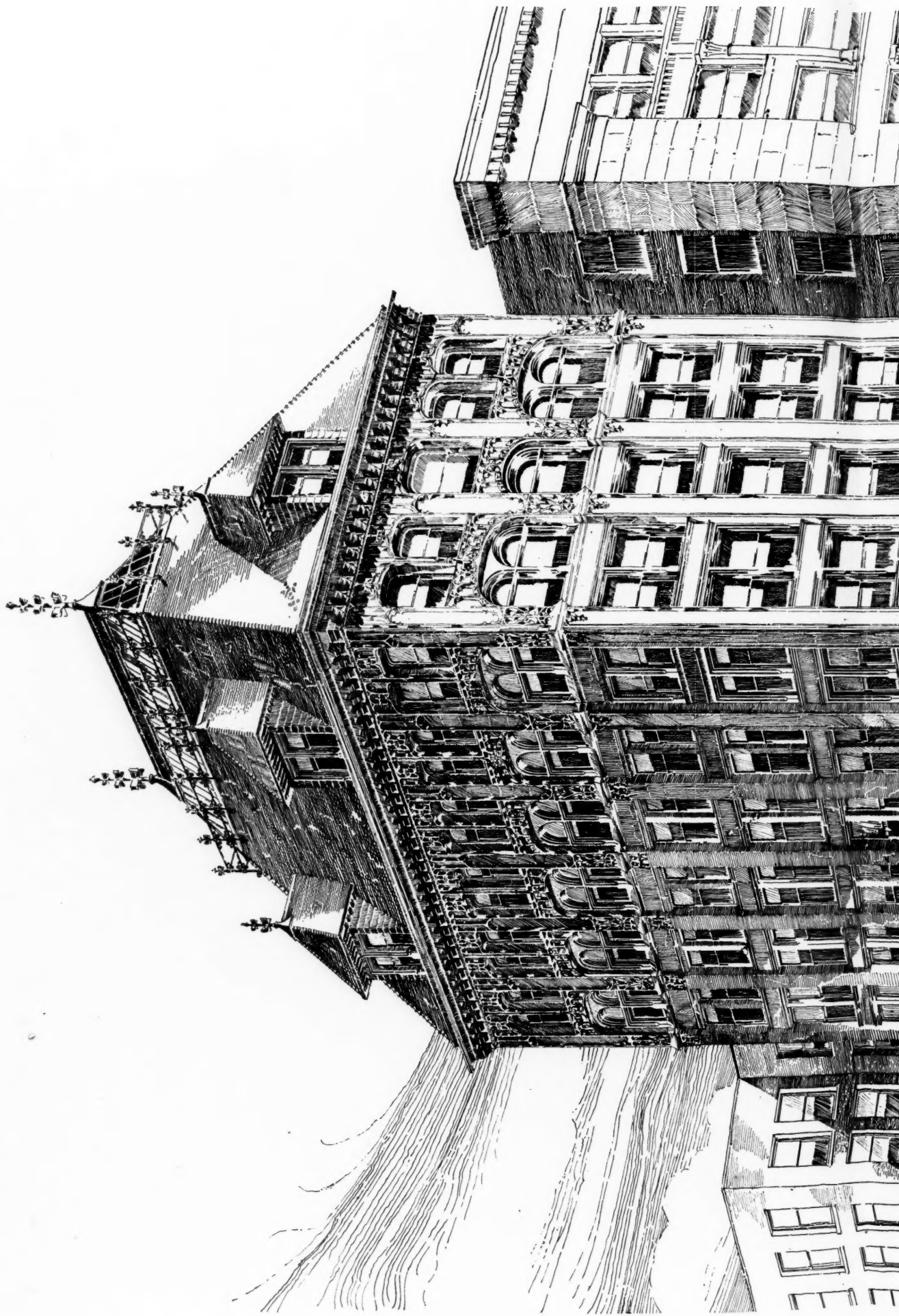
A corner in Billiard Room.
 W F. Ladd's residence.
 Galveston
 Tex.

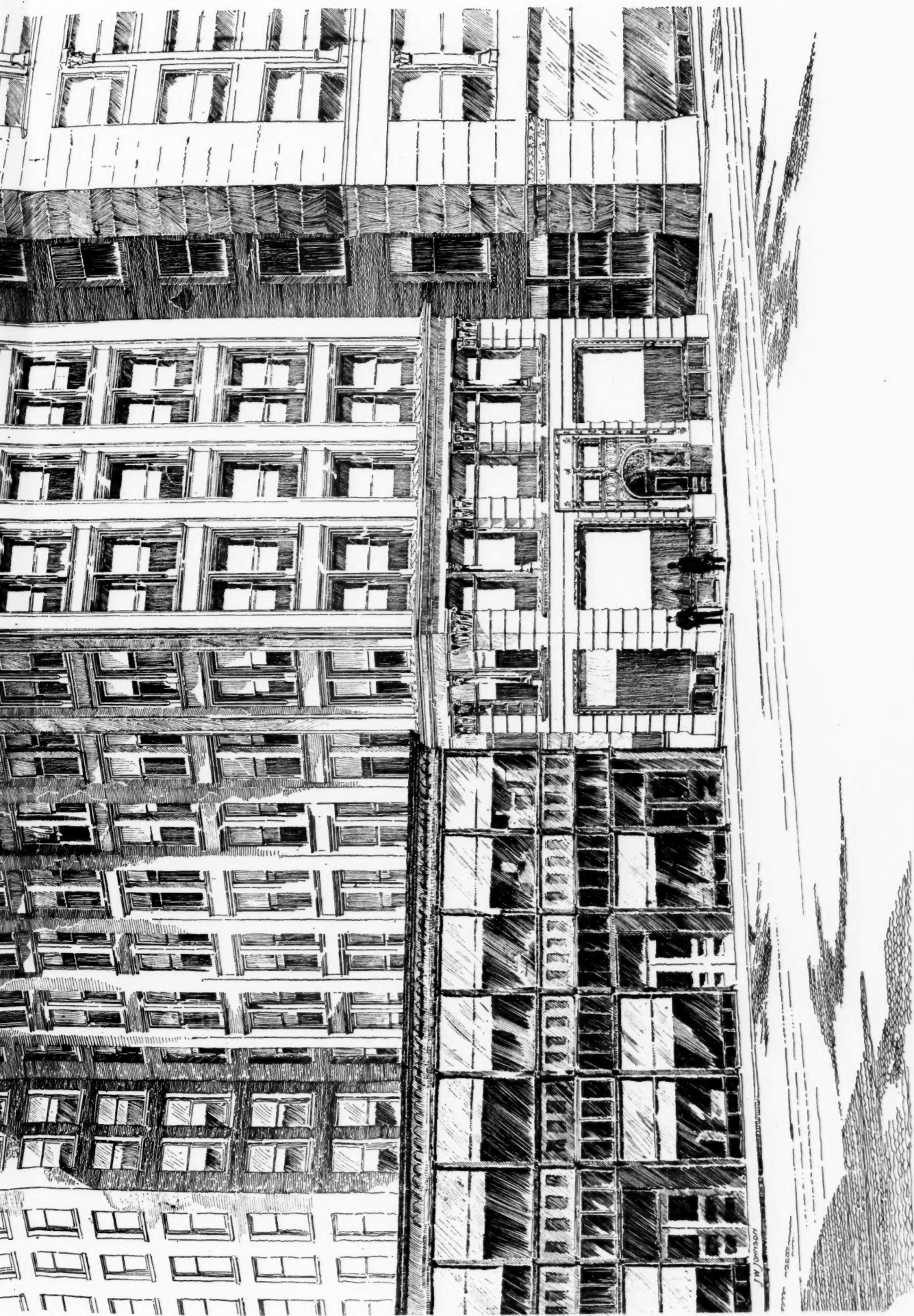


DWELLING AT WILMETTE, ILLINOIS.
 ELLIOTT LYNCH, ARCHITECT, CHICAGO.

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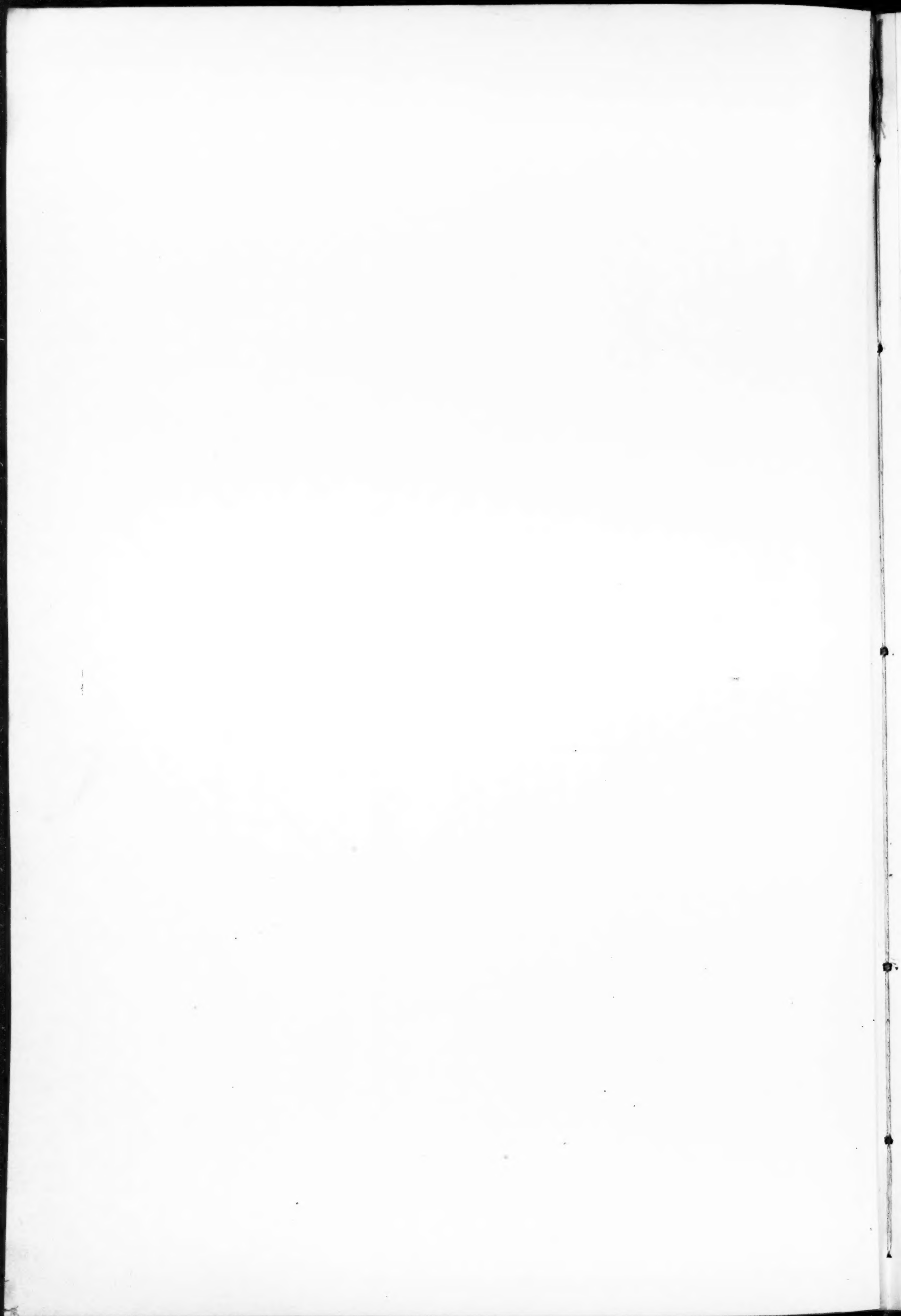
Lynch
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THE VAN BUREN OFFICE BUILDING, FOR L. Z. LEITER, CHICAGO.

W. L. B. JENNEY AND W. B. MUNDIE, ARCHITECTS.





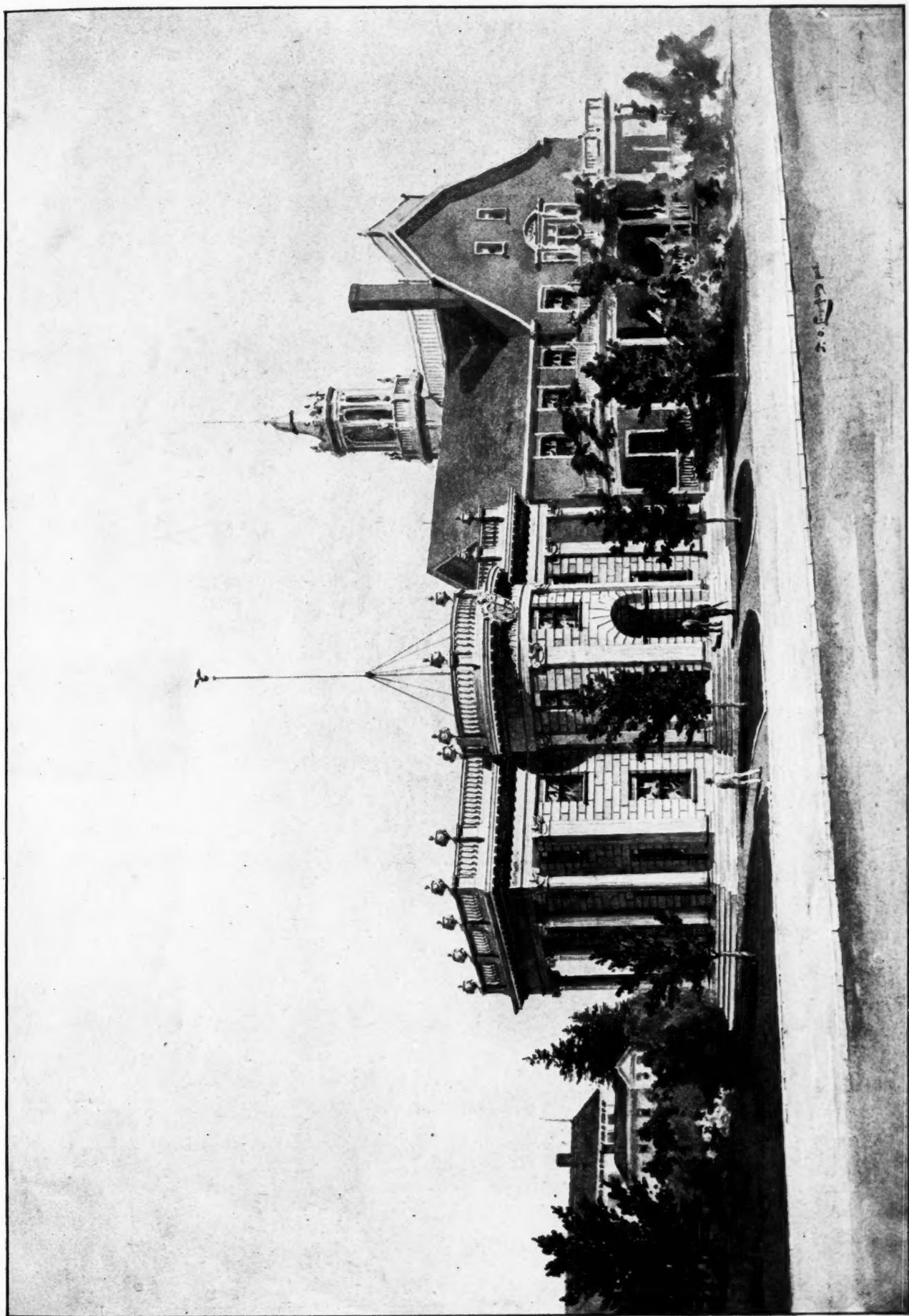
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RHODE ISLAND STATE BUILDING FOR THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

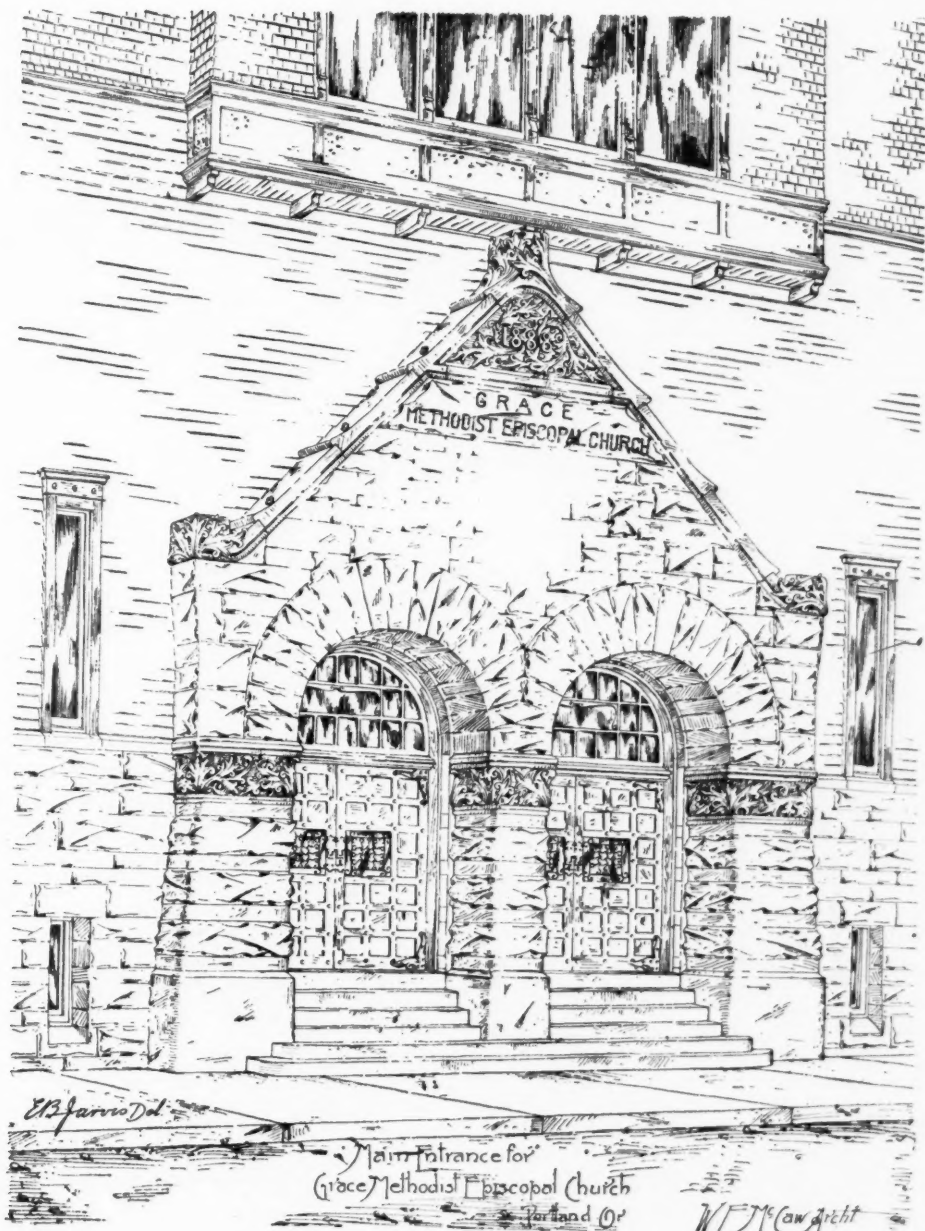
STONE, CARPENTER & WILLSON, ARCHITECTS, PROVIDENCE.

Reprint in correction of erroneous title in August number.



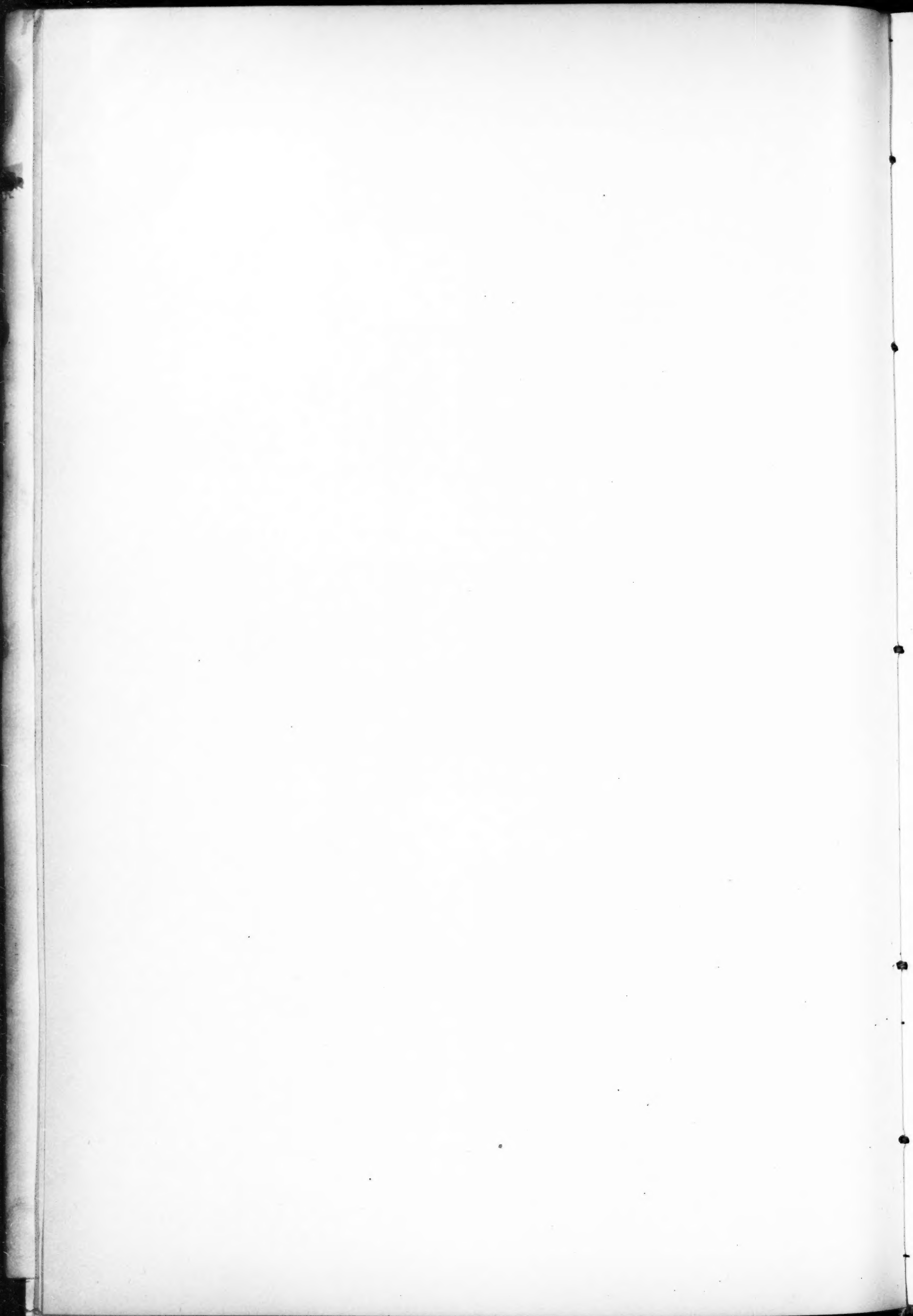
SKETCH OF BARN

C. O. AREY, ARCHITECT, CLEVELAND, OHIO.



Main Entrance for
Grace Methodist Episcopal Church
Portland Or

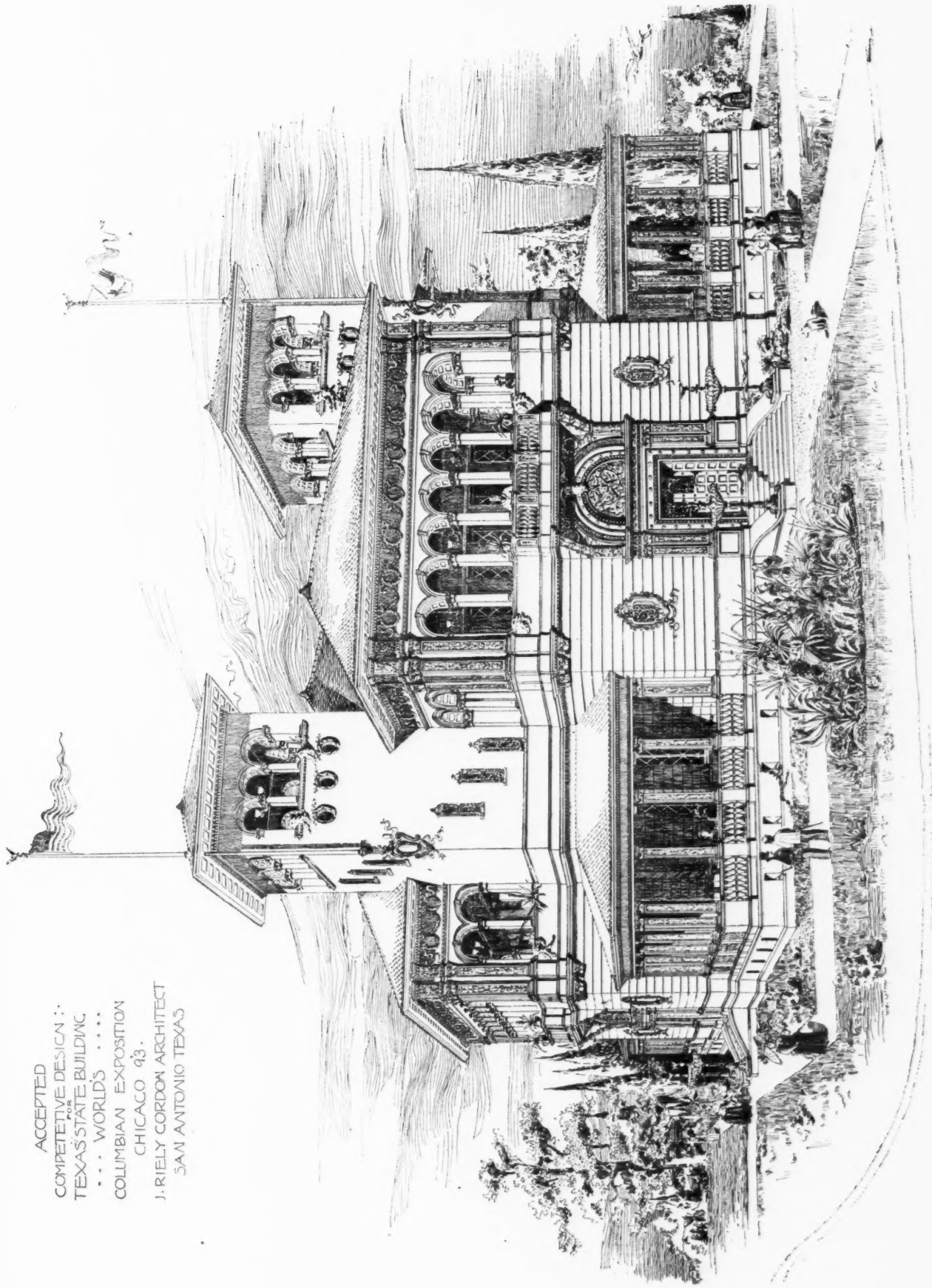
W. M. Can Architect

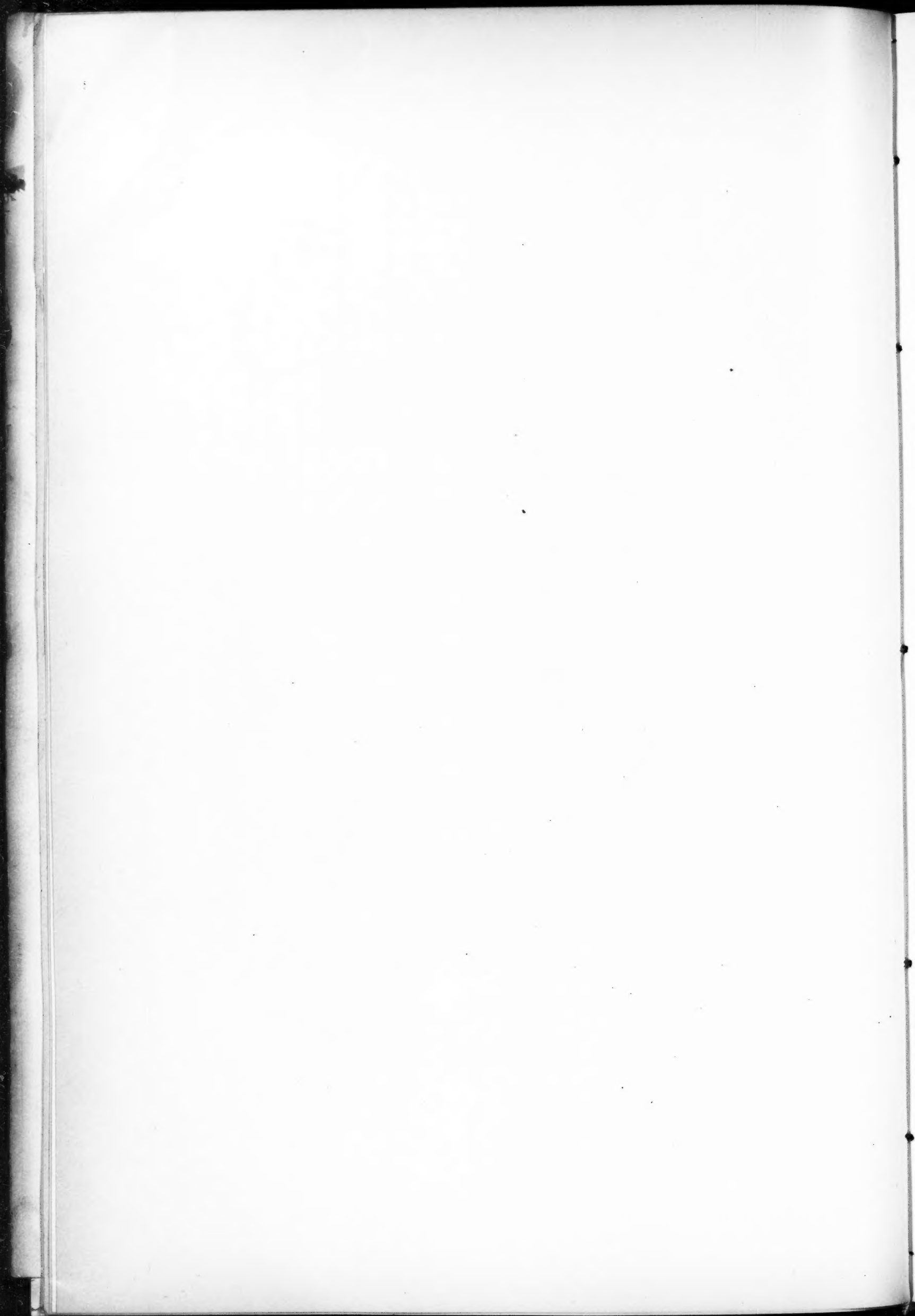


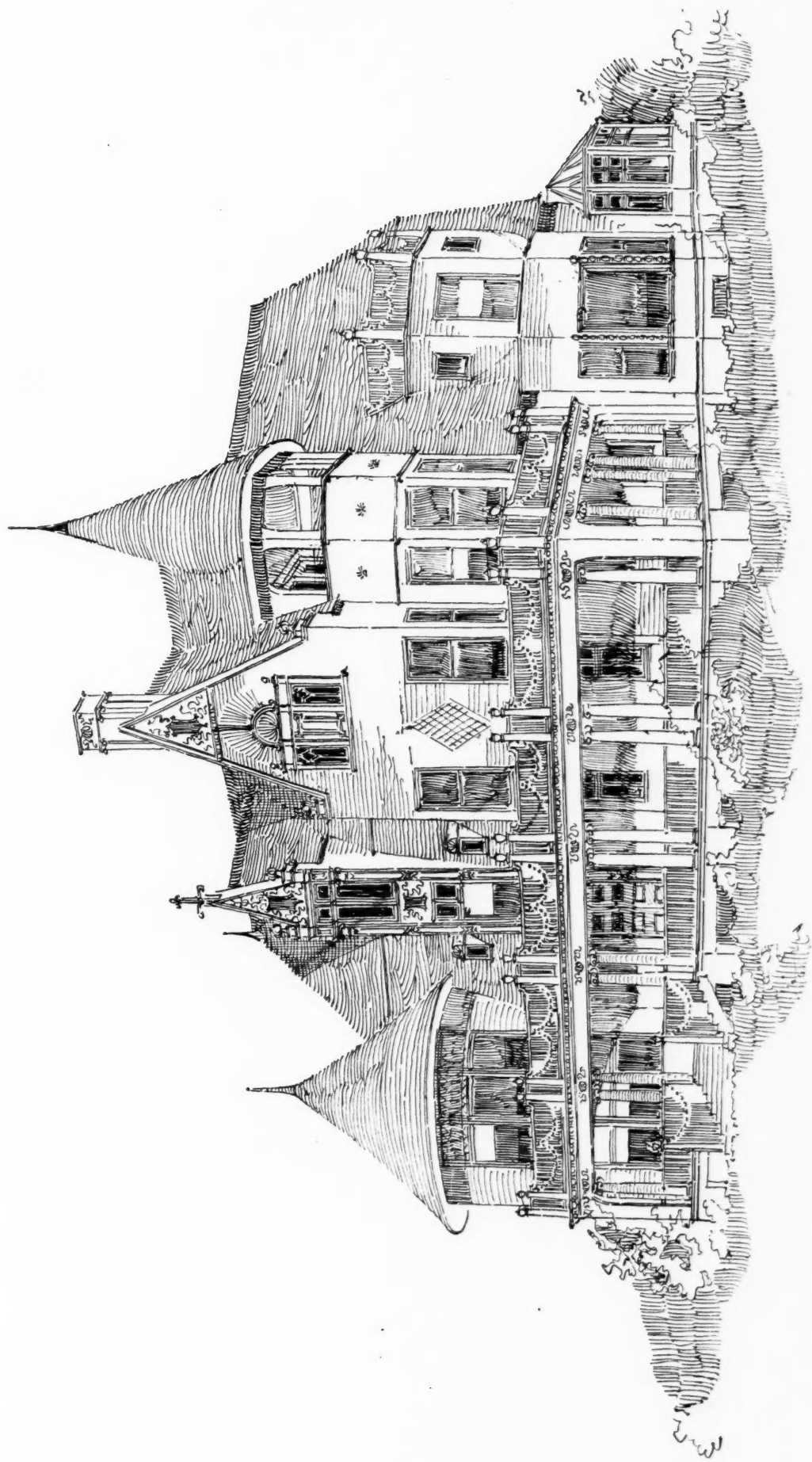


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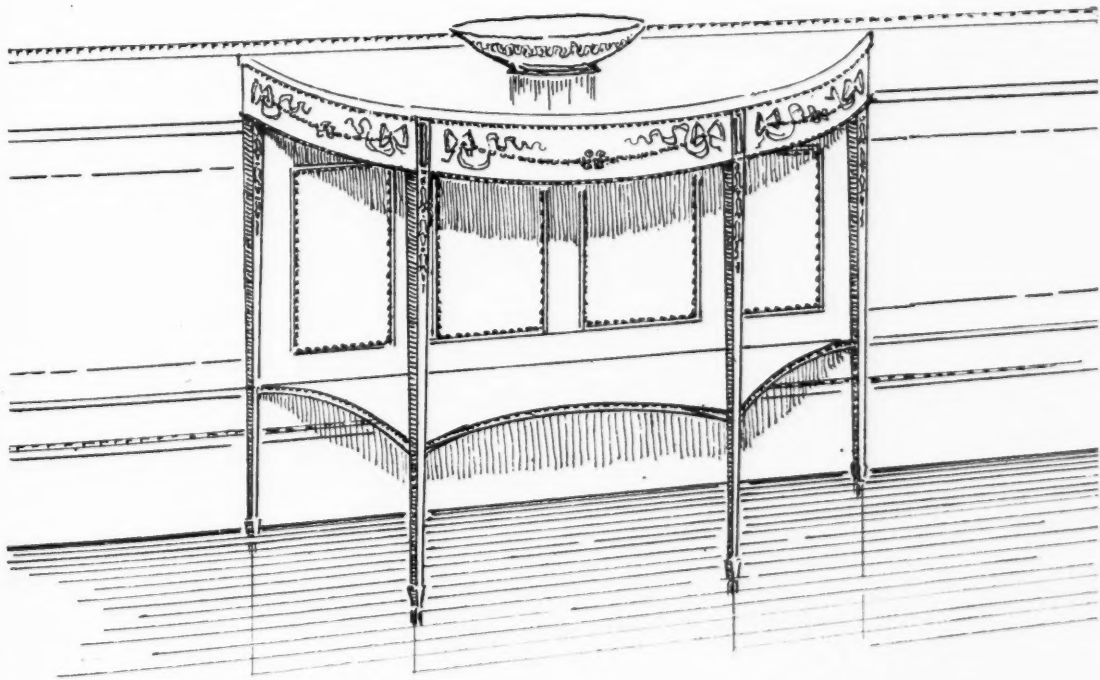
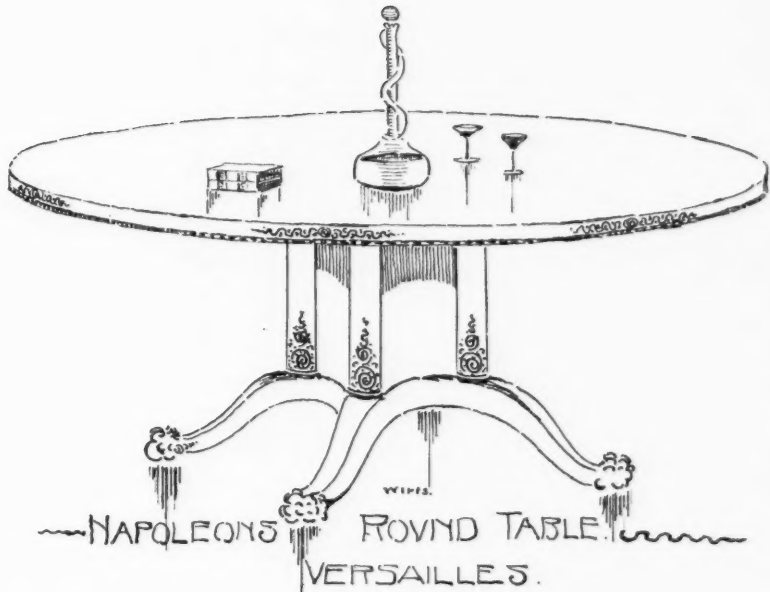
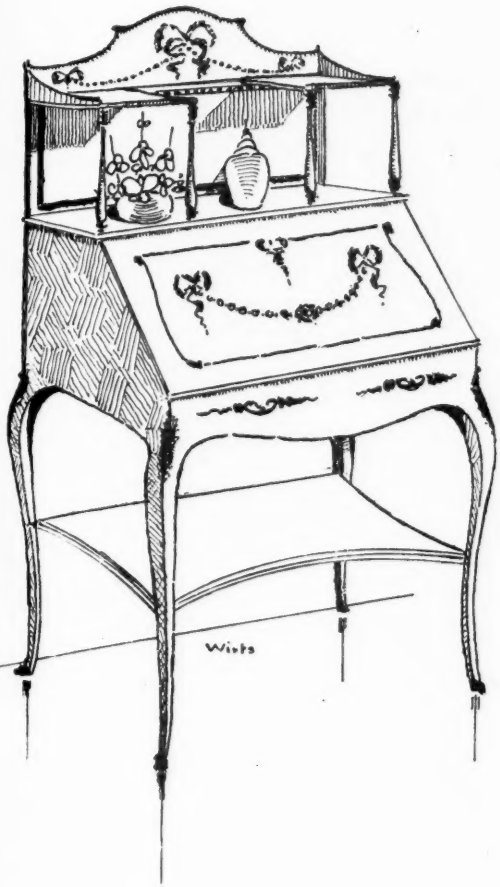
ACCEPTED
 COMPETITIVE DESIGN ::
 TEXAS STATE BUILDING
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 COLUMBIAN EXPOSITION
 CHICAGO 43.
 J. RIELY CORDON ARCHITECT
 SAN ANTONIO TEXAS

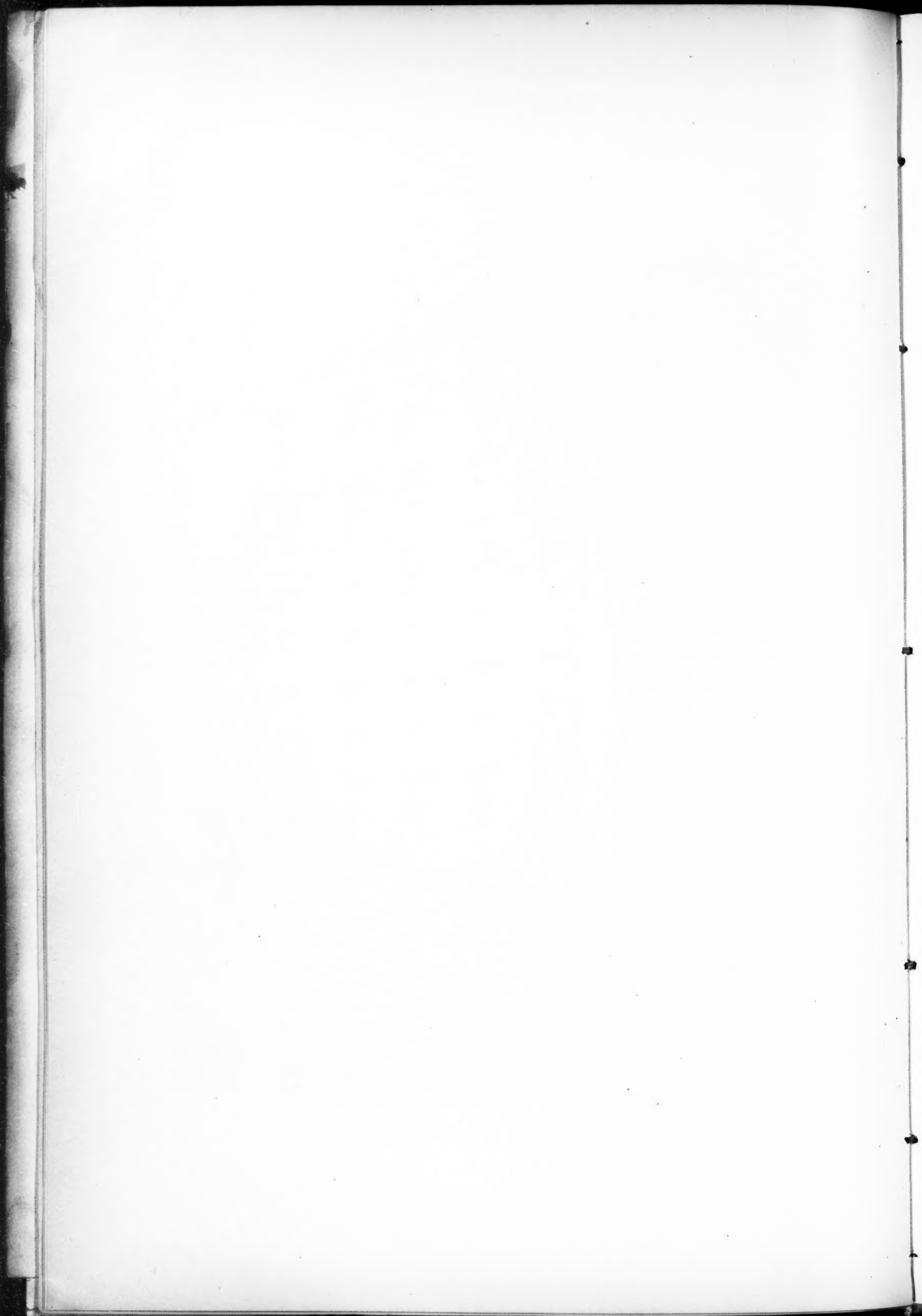






RESIDENCE OF GEO. B. MATTOON, SHEBOYGAN, WIS. VIEW FROM NORTHEAST.
FREDERICK BAUMANN AND J. K. CADY, ARCHITECTS, CHICAGO.







HAHNEMANN HOSPITAL, CHICAGO.

W. W. BOYINGTON & Co., ARCHITECTS.



RESIDENCE OF GEO. W. CUTTER, CHICAGO.

S. S. BEMAN, ARCHITECT.



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