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IN THE WEST.

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Twenty-Sixth Annual Convention A. I. A.

The twenty-sixth annual convention of the American Institute of Architects, which was held in Chicago, on October 20, 21 and 22, was not so remarkable for the amount of business transacted as it was for the number of distinguished architects who attended its sessions. It having been decided by the board of directors at its mid-year meeting that the convention should be held at Chicago about the time of the dedicatory exercises of the Columbian Exposition, it was deemed advisable by the Executive Committee to hold the sessions upon days preceding these exercises, so that all business might be finished and those who cared to might remain in the city and enjoy the dedicatory and view the buildings at leisure. This plan it was found necessary to change. In fact it was almost impossible to definitely fix upon any programme until almost the last moment. Finally, however, the secretary succeeded in outlining a programme that would at once meet all requirements for a convention, and to allow every member to attend the festivities attending the dedication. These arrangements were most complete and in the end satisfactory to every visitor, especially as many were accompanied by ladies. The first session was held in the recital hall of the Auditorium, the second at the Exposition grounds, where Director of Works Burnham had caused a portion of the Horticultural building to be partitioned off for a convention hall. This, the floral chief of the Exposition, Mr. Thorpe, decorated in a most artistic manner with rare palms and flowers from the adjacent greenhouses. It is probable that this was the first time in this country that the elkhorn paracite or the fern palm of Australia ever graced the assembly hall of a deliberative body. At a time when so many processions and the attendant crowds were liable to cause strangers much trouble in reaching their hotels it seemed most necessary that a system of lunches should be established, and for the first day in the city, and the second and third days in the Horticultural building, lunches were served all day. In the convention the first session was devoted to listening to the president's address and to the reception of reports. These, especially the president's address and the report of the board of directors, were especially strong. The president had collected considerable data from local Chapters regarding their form of organization and work showing their influence in their respective localities, especially in the framing of building laws. The remarks of the president regarding the inadvisability of the structural use of cast iron were pertinent and in accord with the best building practice, and those referring to the rejected license bill in the state of New York and the favorable reception of the bill before Congress regarding the reorganization of the government architectural system were forceful, and called for the earnest individual work of each member in their support. The report of the board of directors is interesting reading. It recounts the work of the year. The recommendations embodying the wishes of a large number of members regarding the relative status of local Chapters and the general revision of the constitution and by-laws were acted upon by the appointment of special committees, who will report at the meeting of the board, which will be held at New York

city about January 5 next. This meeting, which will occupy two days, will probably be as important in its results as any convention of the Institute, especially as much of the work usually done in convention is left to the incoming board of directors. That the judgment of the executive committee was not at fault in deciding that the World's Fair buildings would be deemed by the visiting architects to be more important than the proceedings of a convention was evidenced by the large attendance and general comment upon the admirable management of everything that pertained to the occasion. The expressions in the convention hall and in private were in general praise of the Director of Works, who had so arranged that the architects of the country could see the buildings under such auspicious circumstances.

The World's Congress of Architects at Chicago. The proceedings of the late convention of the American Institute of Architects will show the great interest taken by the members of the Institute in the gathering of the architects of the world at the congress next year. The invitations that were sent out in August to the societies and individual members are meeting with a generous response. Names of prominent architects are being sent to the Committee of the World's Congress Auxiliary on congress of architects at Chicago to be enrolled as an advisory committee, and the suggestion of themes for discussion indicates that there will be a large list of important topics for the committee to select from. Societies who have not yet received the proper information should immediately address the committee. The Committee on Foreign Correspondence of the American Institute of Architects is closely identified with the work of the auxiliary committee, and through the direction of its chairman, Mr. Richard M. Hunt, of New York, will give effective aid in the organization of the congress.

Complaints by Unsuccessful Bidders. When an important building is to be contracted for, and the competition among bidders has been at all close, charges of favoritism and other discrimination are so common among the disappointed parties as to be considered a matter of course. Sometimes there may be a foundation for such accusations, but their frequency so robs them of force that an investigation seldom results. It would, therefore, be to the interest of all if contractors would adopt a uniform and complete system in their methods of bidding, such as would prevent ambiguities, informalities, and other defects in their own papers, and thereby so reduce the chances for mistake that an irregularity could be exposed if dishonest.

Competition for a County Courthouse. St. Clair county, Illinois, wants a \$30,000 courthouse, and being benevolently impartial, announces a competition for its plans open to all the world. No architect will be paid for his services except the successful party, who "shall make complete plans and specifications, for which the county of St. Clair will pay the sum of \$200." Geographically, St. Clair county is on the border of a district which for many years was popularly known as "Egypt." Hence THE INLAND ARCHITECT will submit a bit of advice on the same terms which are offered to architects for their sketches, i. e., without expecting any pay. If the county can fix a price for architects' services regardless of their views and charges, why not apply the same principle all

around? Winter will soon be here and coal will be needed. Why not have a competition among the coal companies for the honor and emolument of heating St. Clair county's courthouse—each company to furnish a month's supply gratis and the successful competitor to be awarded the contract at \$1 a ton for the best Pennsylvania anthracite, delivered? Of course the companies would accept that price if the county determined to pay no more. Printing and stationery might be invited on the same plan, and even the services of county commissioners, judges, attorneys, clerks, etc. Advertise for a dozen men to manage the county finances and other business for a three-year term, each applicant to give one month's service gratis and the successful parties to be appointed at a compensation of 25 cents a day and board themselves. There can be no doubt that St. Clair county could fill its offices readily in this way and cut off a large slice from its salary account, while the public weal would be as wisely conserved as by a court which is willing to spend \$30,000 in trying to build a courthouse from a \$200 set of plans. As a practical example of the effect of this policy, we would respectfully refer the authorities to the history of the court house of their neighbors in Macoupin county.

Burning of the Chicago Athletic Club Building. The burning of the new building for the Chicago Athletic Club, the largest in the country, is a disaster that has rarely overtaken a structure of this magnitude and importance. The building, ten stories in height with fifty feet frontage, Italian Gothic in design, is one of the most attractive fronts in the city. It is fireproofed, and the plastering was finished, and the carpentry finishing was in progress. The hardwood lumber for the floors and finishing, scaffolding, etc., was distributed through the building, some eighty thousand feet of lumber being deposited in one pile. It has not been ascertained how the fire started, but the absence of sufficient watchmen gave it a chance to spread throughout the building before the alarm was given. The immense mass of lumber, shavings, varnish and loose material generally made a fire that melted the glass in some of the windows, and even the bricks were fused in places. While architects generally will sympathize with Mr. Henry Ives Cobb, the architect, they will view the building with interest because of the perfect demonstration it presents of the effectiveness of fireproofing with hollow tile. Although the stone in the upper six stories is so badly damaged as to necessitate its rebuilding, and the entire plastering is destroyed, the fireproofing so far protected the structure that not a beam or column will have to be replaced. It is notable that the only places where the fireproofing on columns came off is where wooden blocks had been inserted to nail finish to. These burned out and destroyed some of the tile protection. This is chargeable to a desire to economize space for ornamental purposes generally, and not to the system of fireproofing, which even withstood the immense heat where its manipulation had been governed by the desire for symmetry rather than for a perfect fire protection. As a test of fireproofing this building will therefore stand as an example of the wisdom of employing fireproof construction in all important buildings, for here, where everything of an ornamental nature is thoroughly consumed and will cost \$100,000 to replace, \$200 will repair all damage to the construction. As soon as the proper data can be collected a detailed description of this most remarkable fire will be given to our readers.

DEDICATION OF THE BUILDINGS OF THE WORLD'S COLUMBIAN EXPOSITION.

BY ROBERT CRAIK M'LEAN.



PERHAPS the most important event that has or will occur in the architectural history of this nineteenth century was the dedication of the buildings prepared for the installation of exhibits for the World's Columbian Exposition at Chicago, on October 19, 20 and 21, 1892. The weather was beautiful with the hazy sunlight and warmth of color and temperature peculiar to this region in the month of October.

The main buildings were approximately complete.

There was gathered from all parts of the United States

the high dignitaries of the government, the governors of states, the representatives of foreign nations and the public officers from every city in the land which of all lands it has been given to crown the century with an exhibit of the development of resource and industry that has distinguished this century in the world's history. For the first time in the history of a great enterprise the artists whose creative and executive genius made it possible there received that just recognition due to the high character of their work and in distinctive manner and measure never before accorded in any country. One day was given to civic processions through the streets of Chicago, the enumeration of the dignitaries, officers and societies taking part occupying an entire page in a daily paper; one day to the great dedicatory services at the Fair grounds, where in the mammoth Manufactures and Liberal Arts building one hundred and fifty thousand people gathered in honor of the occasion.

The great building with its forty-four acres of floor space was fittingly draped for the occasion. The speakers' stand in the center upon the east side was fronted by tables with seven hundred and seventy-eight seats for newspaper men, while behind were seated the thousands of distinguished guests especially invited to grace the occasion. At the south end in rows of seats upon a sharp incline were seated a chorus of six thousand with one thousand school children in holiday attire, the effect of which when the sun shone upon them was that of a field of flowers and beautiful beyond description.

After two hours, in which speeches were made and anthems sung, the dedicatory ode, written by Harriet Stone Monroe, of Chicago, was read by Mrs. Sarah C. LeMoyné, parts being sung by the great chorus. It is a noble poem, and fully worthy of the great occasion and the deeds of the great discoverer and the epoch which it commemorates. One stanza should be quoted here, as it is a tribute to him whose loss to the profession and the world at the beginning of the great enterprise marks the one sad passage in the history of this most glorious architectural achievement. Miss Monroe thus apostrophizes Mr. Root, who was her relative:

"Then, surging through the vastness, rise once more
The aureoled heirs of light, who onward bore
Through darksome times and trackless realms of ruth
The flag of beauty and the torch of truth.
They tore the mask from the foul face of wrong;
Even to God's mysteries they dared aspire;
High in the choir they lit yon altar-fire,
And filled these aisles with color and with song;
The ever-young, the unfallen, wreathing for time
Fresh garlands of the seeming-vanished years;
Faces long luminous, remote, sublime,
And shining brows still dewy with our tears.
Back with the old glad smile comes one we knew—
We bade him rear our house of joy today,
But Beauty opened wide her starry way,
And he passed on. Bright champions of the true,
Soldiers of peace, seers, singers ever blest—
From the wide ether of a loftier quest
Their winged souls throng our rites to glorify—
The wise, who, having known, can never die."

From where Miss Monroe received that deep sympathy which runs through her great production for not only architectural forms

but the forms employed in the great buildings can best be conjectured, but it is certain that the poem is classic and still modern in its adaptation. In its poetic strength, while seemingly lacking in a certain quality of human sympathy, it is in parts grand as Homer. It might have been written upon a great mountain, with the earth far below, and the vastness and eternal silences round about.

Following the reading of the ode and the singing of the final stanza, the Director-General introduced D. H. Burnham, Director of Works, who addressed the architects, artists, engineers and others whose genius had molded and carried through the great work.

Special arrangements had been made for the members of the American Institute of Architects, and boxes were assigned them in the gallery opposite the speakers' stand, and while even the reporters most distant from the speaker could not hear his words, the spectacular effect was such as to absorb their attention, though even the sound of the speaker's voice was lost in the immense space above. Mr. Burnham spoke as follows:

In August, 1890, the World's Columbian Exposition was to decide upon a site for this great Exposition. Without hesitation they promptly invited the most eminent of American landscape architects to join them and give advice. The suggestions of these men were approved and adopted. In December it became necessary to select the architects of the buildings. Again the corporation intrusted the work of choosing an expert, and since that time no single important step of the World's Columbian Exposition has been taken without the advice of an expert man. When before has any community so intrusted its interests to its strongest sons? And what are the results? They lie around you. When this day shall stand in the long perspective of the past and your children read the story, it will be called an epoch—one of those rare moments which can only with intervals of centuries come. I congratulate the city upon the devotion and generosity of her sons, which have made this day possible. I congratulate the company upon the success it has attained by its wise course in suffering its expert advisers to lead it on and in supporting them so nobly with its millions and its perfect faith. I congratulate the whole country in the possession of such a populace, whose spirit has risen to such an occasion. And I congratulate the world upon the result.

My countrymen, you have freed the arm of the allied arts which until now has been bound since Columbus day, four hundred years ago. You have bidden architecture, sculpture, painting and music be free, and, as has ever been the case when after many centuries a community shakes off the sordid chain of its spirit, the allied arts have repaid your devotion and have produced this result. I have the honor to present to you the master artists of the Exposition.

In response, H. N. Higinbotham, president of the Board of Directors, said:

MR. BURNHAM AND GENTLEMEN: It becomes my agreeable duty, on behalf of the Board of Directors of the World's Columbian Exposition, to receive from you these buildings, which represent your thought, skill and labor as master artists of construction. It is difficult to command language fully adequate to express our satisfaction with your achievements. We have observed with admiration the rapid development of your plans until there stand before us today structures that represent the ripest wisdom of the ages.

Never before have men brought to their task greater knowledge, higher aims or more resolute purpose. Never before have such magnificent fruits been the result of thought and toil. The earth and all it contains have been subservient to your will. You have pursued your work loyally, heroically and with an unselfish devotion that commands the applause of the world. Your country and the nations of the earth will join us in congratulating you upon the splendid issue of your plans and undertakings.

We accept these buildings from you, exulting in the belief that these beautiful structures furnish proof to the world that, with all our material growth and prosperity since the Columbian discovery of America, we have not neglected those civilizing arts which minister to a people's refinements and become the chief glory of a nation.

"Peace hath her victories,
No less renowned than war."

In this Exposition, one of the adorning victories of our age of peace, you take conspicuous part, and the work accomplished reflects, and will continue to reflect, honor alike upon yourselves and upon your country.

In recognition of your faithful and efficient services, and in order to commemorate more substantially than by mere words the successful termination of your great work as master artists of construction, the Board of Directors have issued this medal, which I have the honor to present to you. A simple token it is, which finds its real and abiding value not in its intrinsic worth, but rather in the high merit which receives and the grateful appreciation which bestows it.

The bronze medals, designed by Vedder, which were to be presented were brought forward upon a velvet cushion and placed in the hands of those for whom they had been struck.

TO
DANKMAR ADLER,
ONE OF THE DESIGNERS
OF THE WORLD'S
COLUMBIAN EXPOSITION,
ON THE FOUR HUNDREDTH
ANNIVERSARY
OF THE LANDING OF
COLUMBUS,
OCTOBER 21,
1892.

The face of the medal forms the initial illustration, the reverse side being engraved as above with the name of the recipient.

Those composing the board of architects, are as follows :

Manufactures and Liberal Arts — George B. Post.

Mines and Mining — S. S. Beman.

Agriculture — McKim, Meade & White.

Transportation — Adler & Sullivan.

Pine Arts — C. B. Atwood.

Fisheries — Henry Ives Cobb.

Horticulture — W. L. B. Jenney.

Electricity — Van Brunt & Howe.

Machinery — Peabody & Stearns.

Administration — Richard M. Hunt.

Woman's — Sophia G. Hayden.

Choral building — Francis M. Whitehouse.

The complete list of those receiving medals is as follows :

Charles F. McKim, William R. Mead, John G. Stearns, Richard Morris Hunt, Henry Van Brunt, Louis Sullivan, W. L. B. Jenney, Sophia G. Hayden, Francis D. Millet, W. J. Edbrooke, Frederick Law Olmsted, William Holabird, Carl Bitter, Daniel C. French, H. T. Schladermundt, Carl Rohl-Smith, Lorado Taft, Miss Alice Rideout, Edward Kemeys, Henry A. McNeil, Miss Mary Cassatt, Gari Melchers, Robert Reid, E. H. Blashfield, Edward C. Potter, Mrs. Frederick MacMonnies, Walter Shirlaw, E. E. Simmons, Elmer E. Garney, George L. Healy, Maitland Armstrong, M. A. Waagen, Johannes Gelert, Alexandre Sandier, Edward C. Shankland, Rudolph Ulrich, John W. Alvord, Theodore Thomas, W. L. Tomlins, Stanford White, Robert S. Peabody, George B. Post, S. S. Beman, Frank M. Howe, Dankmar Adler, Francis M. Whitehouse, Henry Ives Cobb, Charles B. Atwood, Daniel H. Burnham, F. W. Grogan, Martin Roche, Philip Martiny, George W. Maynard, Theodore Baur, John J. Boyle, Miss Enid Vandell, Olin L. Warner, James A. Blankingship, Frederick MacMonnies, Walter McEwen, J. Alden Weir, Charles Reinhart, A. Phimister Proctor, John Charles Olmsted, Henry Sargent Codman, J. Carroll Beckwith, Kenyon Cox, Richard W. Bock, Louis J. Millet, C. Y. Turner, Robert Kraus, William L. Dodge, Augustus St. Gaudens, Frederick Sargent, William S. MacHarg, Ernest R. Graham, J. K. Paine, G. W. Chadwick, Harriet Stone Monroe.

During the presentation of the medals, the band and orchestra played Mendelssohn's "To the Sons of Art."

The medals so nobly earned, so graciously awarded, were thus presented to the sixteen architects, designers of the eleven main buildings and the sixty-three — engineers, artists and others who had erected and decorated them. The architectural profession cannot afford to forget the services rendered it by that great soul that left us and whose last work was that of using all his influence in procuring that recognition for his profession which was so justly its due and which the public has heretofore been so niggard in according; nor of him who was then his coadjutor and has ever since seen that the profession should for once in the history of a great architectural enterprise receive its proper meed of praise.

The structural completion of these building seven months before the time set for their inauguration is also remarkable in the history of such enterprises. At the Paris exposition only about one-half of the roof trusses of the machinery hall were in place at a time corresponding with this.

The third day was given up to the dedication of those of the state buildings which were finished. The most notable services were those of Ohio and New York, when the greatest sons of these great states spoke of the past and present glories of their commonwealths. Thirty-one states will have buildings more or less pretentious, generally designed by home architects and constructed of home materials, for the headquarters of those who attend the Fair and as offices for their commissioners. The architects were generally appointed by the state commissioners and as a rule the appointments were well considered and the buildings creditable in design, there being but two very notable exceptions to this rule. The most intelligent method of selecting an architect was that pursued by the state of Ohio. There the commissioners placed the matter in the hands of the State Chapter of the American Institute of Architects, who in turn selected a board of five who then selected one of their number to design the building. The result was perfectly satisfactory and most creditable to the commissioners who represented the people.

The states that will be represented by buildings, thirty-one in number, are : Illinois, Texas, Michigan, Nebraska, Kansas, Indiana, Arkansas, Maine, Connecticut, Missouri, California, Massachusetts, Washington, Maryland, Pennsylvania, Delaware, Colorado, Wyoming, Louisiana, Rhode Island, Ohio, Montana, New

York, West Virginia, Minnesota, New Jersey, Kentucky, Wisconsin, Florida, New Hampshire and North Dakota.

Never before in the history of the nation have so many government representatives been congregated. The sickness of Mrs. Harrison prevented the attendance of the President, but the Vice-President and almost every member of the cabinet, the house of representatives, the governors of almost every state, the mayors of the principal cities, all came and saw the completion of this great architectural triumph, the raising of which in the brief space of eighteen months from a morass to a city of palaces, may well excite the wonder and admiration of even this progressive age.

THOUGHTS ON STYLE.*

BY FREDERICK BAUMANN, ARCHITECT, OF CHICAGO.

THE convenient metaphysical doctrine of abstract entities, though still upheld by some authorities, may at this day be regarded as extinct. Beauty, the abstract entity of an age thus happily passed, has descended from its former uncertain regions to the fields of this earth; it has avowedly become a simple property of earthly objects. We no further recognize a beauty "in abstracto." Our age is a practical one.

A Darwinian law has likewise established itself in the domain of beauty to the effect that the present millions of manifold forms have been developed in endless, though interrupted succession, from a few types originally and forever established.

No positive distinction can be made in the uninterrupted and endless line of objects of art. Yet, for the sake of convenience in contemplating the subject, we may readily distinguish between objects of *practical use* and objects of mere *delight*, and accordingly recognize *useful art* as in a measure distinct from *high art*.

The tendency of our age has unquestionably been to particularly foster useful arts and heighten their standard. Both taste and comfort have continually increased their demands. Competition has strongly incited the business genius of mechanics, not only to produce the most useful but simultaneously the most beautiful objects of art, though devoted to even the merest mechanical service.

We are thus led to a recognition of what is called *mechanical beauty*, which simply means that the object, perfect as to its use as it must be, must be beautiful in its form, and this form must alike be dictated by the very use for which the object is destined. An easy chair can not be called handsome if it does not emphatically comply with the use for which it serves.

STYLE OF MECHANICAL ART.

In order to in due measure define this expression we would simply say: This style consists in the agreement of the forms of an object with the practical principles on which its origin — its mechanical existence — is based. All parts must intrinsically belong to the object. Superfluous parts, intended to merely serve for ornamentation, are always questionable adornments, nay, are in many cases destructive of beauty. Any machine, serving mechanical purposes — any engine — is not beautiful, if it contains parts which are not proportioned to the precise service they perform, or parts, though ever so neat or elaborate by themselves, which do not intrinsically belong to such service. Mere adornments so called, which are without actual service, should here always, and without fail, be avoided. They are "against style," because against good sense. Ornaments, expressly treated, are coming in place with objects of less positive service and thence up to the indefinable limit of high art.

It is the pride of every American that upon this field of mechanical beauty his country unquestionably occupies the first place in the world. In this sober and earnest strife for usefulness, and with it for the simplest and most serviceable forms of the objects with all their parts, we Americans have vanquished all nations. We began early aiming at simplicity, because it means a comparative saving of labor, and in the earnest, never-ending competitive strife between manufacturers for supremacy, mechanical beauty, in the sense above given, has been gradually evolved and continues on its course.

It can, however, not be politic to leisurely put absolute surety on an understood continuance of this glory. Science has in late years so emphatically permeated all mechanical arts and processes, so that now-a-days no progress, or scarcely any at least, can be made without the assistance of science. Accordingly many schools for the education of mechanics have recently been established. But it should be kept in mind that in Central Europe such schools have been in existence for more than fifty years, and that during the past twenty years a more practical sense has gradually come over the people. It should be duly regarded that the most decisive and most truly practical improvement in milling has come, to our wheat and flour country, from Hungary; that a novel process of rolling steel directly into tubular form has been established in Germany, a process which seems to be destined to supplant the present modes of making tubes and pipes; that electric science and practice are preëminently established at the capital of Germany. Let us hope that the preëminent mechanical adaptability, prevailing with mechanics in our country, and their wonted eagerness to acquaint themselves with the sciences which underlie

* Paper read before the Twenty-sixth Annual Convention of the American Institute of Architects, at Chicago, October 20, 1892.

their callings, will not allow this beginning of foreign preëminence to ripen to their disadvantage.

THE ART OF BUILDING.

Little as this art, to the superficial observer, would appear to differ from the arts above considered, it should nevertheless be viewed under a somewhat different light. While the mechanic is entirely free to invent in order to consistently and emphatically adapt the form to the use, the architect has to deal with a number—a system—of inherited more or less emblematic forms which underlie his art. They are of a prehistoric origin and their true history is as yet unexplained.

All buildings are, without a shadow of a doubt, erected to serve some positively practical end; so that in this sense the building art would be a mere useful art. It is this the more so the lower the character and class of a building. It would at once seem preposterous to class a mere shop, or a factory-building, a stable, or even a simple cottage as an object of fine art. Yet where is the limit? Is it impossible to make any such building a real object of fine art? It is not under circumstances even comparatively easy to do so where the architect finds a characteristic landscape to place his building upon, and knows the way of treatment?

STYLE IN FINE ART.

Considering the term "style" we find it rather manifold in its meaning.

There is a style of architecture, of painting, of sculpture; and a style in building, in painting and in sculpturing.

There is the style of a work of an architect, painter or sculptor, poet, orator or writer; also the style generally of a certain artist of the classes mentioned. Thus, Raphael, Michael Angelo, Rubens, Rembrandt, and each one of other renowned artists follow their own certain style. Commonly we also speak of a style of dress, of work generally, and of a style of drawing, operating, etc.

A logical definition of the term "style" is but rarely attempted by writers on art. The task is not easy. I am prompted to search and consult authorities.

A Mons. Blanc in his "Grammar of Painting" mentions style as something distinct from and above manner, but seems to shun a definition. Wilhelm Lübke, and even Hermann Grimm, in all their many writings on architecture and art, nowhere even attempt to treat the term by itself so as to give an idea of its meaning, far less of its genesis, as though this were commonly understood. A. Kugler, the father of art-history, does not attempt such a definition. It is useless to search the works of Mr. Ferguson, who in his haughty manner of writing would seem to consider it below his dignity to attempt any, far less a proper definition. And Ruskin, England's celebrated art critic, does he enter upon this subject? His investigations are sufficiently characterized by the fact that he rejects the doctrine of Darwin as blasphemous in character!

It is required that we ascend to some more modern writers.

In the August number of the Berlin *Rundschau*, a learned writer says—to attempt a translation: "In every work of art there operates a kind of unit action, a sort of mysterious duction of lines from the membership of masses down to the minutest ornament; this we call 'style.' It communicates to the person conceiving it a well defined action." We must at once admit that, to be able to do this understandingly, the artist must have his mind highly developed, and this mind must originally be broad, reaching up to the highest sphere of talent, which is called genius.

Ranke, the great master of history, speaks of the requirement of a painting that its subject be saturated with thought and conception. He merely touches therewith the meaning of style from a distance.

Veit Valentin, a German writer on art, asks of a work of art, that it be subjected to a clearly recognized law of its form, and therein he finds its style. He seems, like others, to be afraid of a straightforward definition.

A late anonymous, though highly regarded writer on Rembrandt, holds that "the individual must labor through a mass of rubbish up to the characteristic of a positive style, by which he distinguishes himself from all others. To have an individuality is: to have a soul. To have a settled individuality is: to have style, which, therefore, is a personal characteristic visibly expressed on the exterior"; and he claims that his Rembrandt is the greatest of artists, by showing a more positive personal handwriting in his art than does even Raphael, above whom he ranks as to character of style. The writer further says: "that style is the parity between inner and outer life; it is in vain for the uninitiated to seek it, for he will find it nowhere," and in this sense he proceeds to a definition of genius. Lastly he refers to the philosophers of a former century and mentions Buffon's well-known phrase, "the style is the man." The philosopher unmistakably says thereby that each individual man has his own particularly characteristic way and manner of coining his thoughts or ideas into words and into forms. The energy of his thinking, and the creative power underlying his works, express the character as well as the profundity of his style. Every writer, performer, artist, from the lowest to the highest, if at all, is gauged by the scientific world as to the depth of his style.

I now will refer to Gottfried Semper, a master of architects of an age but recently passed. We find him also a profound philosopher in the history of the evolution of architecture. He is a pathfinder with his great work: "Der Styl," wherein he lays down a fundamentum for a new science, which is well recognized in Germany and further cultivated by more recent philosophers. Semper is what may in the right sense be called a practical philosopher

who shuns mere theories. In this way he gives us in his standard work the genesis of style in an elaborate way without attempting to give any characteristic definition of the term. This we find in a number of his lectures published by his son. He therein coincides with other philosophers in the opinion that the material is not, as formerly considered, a mere passive mass, but that it is coöperative on the work. He, however, rejects the dry doctrine of the others, that style were expressed by the compliance in a work of art with the inner demands of the material (stuff), because there are higher demands to be likewise filled.

In a lecture entitled, "Original Elements of Architecture and Polychromy," Semper recognizes the evident intent of every true artist that his work have style, and circumscribes it in characteristic, almost untranslatable, German as being: *The prominence of the original theme raised to artistic significance, and that of all inner and outer coefficients which had a modifying effect upon the embodiment of the work.* Accordingly it be the artist's duty to pay attention, first, to the aim and end of the work, the artistic treatment of which be the task proper. Such aim and end might be a material one or it might be an ideal one, though no essential distinction could here be made. Second, to the material on hand for the artist's service. Third, to the process in which the work upon such material were to be treated. Iron, for instance, might be cast, cut or wrought, and each such state of the same be conditional—by principle—to the form of the work.

How little are these plain principles understood in our country. To give a palpable evidence as to this I need but refer to the general treatment of granite as we practice it. Not the slightest attention is paid to the character of the material. We find it treated on an equality with the softest material, even wood. Wooden moldings wrought in what is the hardest of materials! Compare with this the works of the ancient Egyptians, who were but too rigidly conscious of this principle!

In another lecture, entitled "Architectur Style," Semper sneeringly speaks of architects working in coincidence with culture, which is, as they seem to think, of a mixed origin. Accordingly they produce a gentle mixture of all sorts of styles of bygone ages and nations, with the intention to mirror therein the history of culture. Of another class of style-inventors Semper says: "They proceed upon the erroneous idea that the question of style is coincidental with that of construction, and wholly ignore the historic traditions of art-symbolism. The result, of course, is but an addition to the reigning Babylonian confusion as to style." He later on says: "In opposition to these practical solutions there arises a contrary view to the effect that styles of architecture are never invented, but are developed from a few original types in accordance with the laws of natural progeniture. Style, he then says, is the coincidence in a work of art with the history of its coming into reality, with all the preliminary conditions and circumstances that are causal to its origin. This coincidence, considered from a stylistic standpoint, does not meet us as something absolute, but as a result. Style is the pencil (Griffel), the instrument used by the ancients in writing and drawing, therefore a significant word for yon relation between form and the history of its origin."

Accordingly we should abandon our inherited style notions, should discard as erroneous the idea that a style can at all be invented, like a practical machine, by anyone. A characteristic change of style has ever required the coaction of a series of gifted men, who give birth to new cultural ideas, and convey them into new channels of and saturate them with fresh thought. The inauguration of a new style is an act of history occasioned by circumstances of profound character which are termed historic.

The origin of art should be regarded as having a twofold cause. Man from his earliest days has been given to a desire of commemorating impressive events by planting visible and indestructible signs upon the spot of their being. This has led from the merest rude rock to the Pyramids and mausoleums. Man also erected his primitive fireplace, and therefrom have sprung the structures sacred to all nations: the secos of the Egyptians, the pyramidal temple of the Assyrians and Chaldeans, the tabernacle of the Jews and from this the Kaaba of the Mohammedans and the tabernacle of the Christians. These fundamental structures have led to the grandest monuments of worship, temples and churches.

The works of earlier peoples, because of their weakness in cultural ideas, do not deserve to be considered as style productions. The time of these gradually begins with the consolidation of nations. The Egyptians, Babylonians, Persians, Indians, accordingly arrived at a style which, however, interests our time merely because it is the root from which proceeds the perfected style of the Greeks. This creative nation began, like others, with textile and ceramic arts and with many symbols—curious to us—therefrom derived, but they alone among all, studied nature simply and found and traveled onward upon this path to perfection. Their style in its highest period is naturalism and idealism in one. It is natural because wherever they show an object of nature they do this with absolute correctness and truth; it is ideal because they also knew how to imbue the object with lofty characteristics.

Only once again in history we meet this eminent unity between the natural and the ideal: at the age of Renaissance. The age of Phidias is acknowledged to be the highest in art. To become at once convinced of the perfect unity between idealism and naturalism then reigning, it is but required to cast a careful eye on the preserved parts of the sculptures of the Parthenon, and on the miniature marble statue of the master's celebrated Athena Parthenos, which some twenty years ago was found in preserved state under a rubbish pile upon the Acropolis. At first sight there appears to be merely an ordinarily neat woman in a peculiar dress

of state, but the stern, though gentle expression of her whole figure soon convinces you that she is intended to and does express something extraordinary; a goddess of olden days.

Subsequent to the time of Phidias the unit relation between idealism and naturalism begins to be severed. Standstill being against nature, and further progress impossible, there is no alternative left; art must decline, though material art—naturalism—might become more complicated and exhibit a higher mechanical skill. In this sense, if at all, we might place Praxiteles above Phidias. He becomes more plainfaced. His females leave their attire behind. The character of the whole nation has been somewhat loosened and his art bears this expression. But he is the most consummate master of technique, so that his works are at the present day recognized by the marks of his wonderful chisel.

This technical perfection continues more or less dominant during a number of centuries, until lost with the progress of the Christian era. But the true spirit gradually vanishes; the ideal part is overdone. An example of this is the group of Laocoön, once so celebrated in the period of Greek Renaissance. It is to us the outgrowth of idealism exaggerated. As though the martyred priest had been a good Christian he submits to his fate, makes no determined effort to defend himself, nor does he even give any natural vent to his pains. He merely groans, and that with resignation. The heroes of ancient Homer cry lustily when they are hurt, and we trust that every thinking American will subscribe to the opinion boldly expressed that the Laocoön is a work of consummate expertness merely, and is ranked too high, if prominently ranked among the works of high art. But alas! where are we in these days with a judgment of this sort? Where is the sculptor competent to give us equal perfection in form? Is not a majority, perhaps a large one, of our living artists content to give us in any case a mere counterfeit of nature—as he understands it?

During the course of the Christian era the knowledge of both nature and art are gradually lost and all images assume more or less the features of galvanized corpses. Architecture, however, revives in a robe wholly unique; the cathedral is evolved and cultivated to a consummate issue, both in idea and construction.

A renaissance begins with Giotto and his school, and culminates with the trio: Leonardo, Michael Angelo and Raphael. Once more the ideal has now descended to unite with the natural. The topic of art, theretofore religious simply, becomes widened. The culture of the ancients enters the field and is sanctioned by the High Priest of Rome to stand on a par with religious subjects. Ranke says in view of this: "Art now ceases to be an agent, it becomes a power which might be tried upon other topics than the merely religious. It enters the circle of powers which at all move the world, and into a new contact with the same from which it receives fresh impulse. The great events of history act upon it with irresistible force."

Each of the three artist-heroes, of course, has his own characteristic style and manner of treatment, but the palm of master-ship is given to Raphael as being, if not the most eminent, yet the most evenly balanced, the happiest of the three as to agreement between ideal and nature. From this trio we descend a narrow step to Titian, Correggio, Paul Veronese and to a score of other great artists, pass the Caracci, until we meet Caravaggio with his naturalism. The soul of high art has expired but an eminent technique remains. A last reaction soon after takes place with Guido Reni and Domenichino, but with them terminates the glory of the great period.

The impulse simultaneously received by architecture was of commensurate influence. The style of ancient Rome was exhumed and cultivated to a higher standard. The great artist-trio excel in architecture also. Raphael is called to conduct the construction of St. Peter; after his untimely death Michael Angelo, celebrated as the constructor of its gigantic dome, though after the occupation of Rome by the Italian government, two models were found, proving that the arch was really the work of Adrea de la Porta, who had raised its apex by ten feet. And Leonardo, both physically and mentally by far the strongest of the trio, though signally unhappy in the midst of his many pursuits, made numberless designs of churches, domes and engineering works, but very few of them, if any, received life.

The eminent technical skill of Michael Angelo was inherited by Bernini, not so the fullness of his soul. Art descends further with Borromini, with the masters under the reign of Louis XIV, and still further under his successor, where we meet the neatly executed (in a manner bewitching) paintings of Watteau and Boucher as visible patterns of the then popular adage, *apres nous le deluge*.

Germany, at the time far from being a united nation, and strongly divided by religious parties, did not prominently participate in the progress of art. The foremost artist is Dürer, of whom Raphael, on receipt of Dürer's self-portrait is reported to have exclaimed: Oh! had this man but had full acquaintance with the antique he might have surpassed us all! Holbein the younger, by sojourn almost an Englishman, excels in portraits. His Madonna of the Dresden gallery, probably merely a family portrait, gives a highly interesting realistic conception of a subject which has become so celebrated through the genius of Raphael.

Germany's first art impulse had come from the Netherlands, where the brothers Van Eyk had introduced a new technical process and established a school which, in its time, was the first in the world. But their school not being progressive was soon surpassed by that of Italy, and thence the Flandish artists proceed for information and study, among them Rubens, the most prolific of painters the world has witnessed. He amalgamates the pro-

dominating simple and stern naturalism of the North with the equally mellow idealism of Italy, and excels in colors of which Guido Reni approvingly said that they appeared as if mixed with pure blood. A strict critic would find fault with the over-massiveness of human forms on Rubens' paintings, yet there appears in them a mastery so bewitching that criticism is at once stifled. Rubens' brilliant education, received in a Jesuit school, not only opened to him the houses of the rich and mighty, but enabled him to follow his Italian earlier brethren in the production of architectural designs of the then reigning Jesuit style, so-called.

Distinct from the Catholic Flemish school and far more naturalistic is the school of Protestant Holland, which culminates with Rembrandt, who is gifted with a genius so powerful and a technique so exquisite, that he succeeds with subjects which are commonplace, if not even horrifying. A bad example indeed for followers less gifted! Genius is the grandest gift of bountiful nature. Why then have we poorer beings not a right to ask that it be benignantly utilized to enlighten and enjoy our soul? Be this also a just question to many of our present artists who seem to believe that it is their absolute free choice to treat whatsoever subject may happen to encroach on their mind. Is not style in this manner reduced to a mere individual whim?

In the last bygone period there are a number of conspicuous artists, some excelling in design, others in color. No one, however, rises to the dignity of a great style. Greek Renaissance, for a time, becomes predominant, as though it were possible to satisfy the demands of this age with ideas and forms wholly borrowed from an extinct though brilliant nation, the life, religion and institutions of which are, and probably will forever be, foreign to us.

To in a measure extricate ourselves from this dilemma, or at least act to this intent, it would seem above all necessary that we observe the style-lessons as given by Semper, to treat each and every material with due regard to its natural properties. Accordingly we should practically recognize a style in each material employed on a building and should not employ any which cannot be exhibited to the eye in its material character. Galvanized iron should be rejected. To treat copper stylishly we should beat it into forms which will take up the surface and convert it to permanent rigidity. All stone material should be treated as to its particular character. This may in many cases be difficult, yet with due and ardent diligence we ought to be able to at least arrive at fair results. Granite in particular should receive a special treatment which plainly indicates both its thorough hardness and its precious character as a most durable material, such as will retain a polish for a long period of time. Where the character of the building does not allow any such treatment, granite should not be employed at all. The treatment of our architecture as to brick and terra cotta, however, is upon the whole a fair one.

The treatment of interiors is generally of a mixed character, though there are cases of a thoroughly characteristic treatment of the material proper. We find them with churches which are thus faced and arched with cut stone. We find them also with sundry wooden trusses and ceilings, though the walls are stuccoed. In all buildings we find doors and windows, and often part of the ceilings, finished in their genuine material.

Where we adopt, as is mostly the case, a stucco finish on walls and ceilings, we decorate this with paper or with paint in wonted fashion of representing curtains, which in prehistoric times were exclusively employed for the purpose proper.

Artists should above all be conscious of the plain fact that art is not, and can never be, a mere truthful copy of nature. Nature never changes, and no object remains identically the same for but two consecutive moments. This is most emphatically the case with landscapes, which are constantly changed by the manifestations of air, light, winds and other agencies. The artist will find it impossible to cast a fine landscape on his canvas, if he has not by repeated practice acquired the faculty of retaining on his mind the happy phase in which it once appeared to him, and to perceive and combine therewith the never ceasing changes which ordinarily are not noticed by the inexperienced. Without these changes duly interwoven, the picture would be a mere sort of photographic view, which is uninteresting and without life. Paradoxical as this would seem, because photography must give reality and cannot lie, it is, nevertheless, the plainest truth, which needs no special proof because it is readily conceived upon the first earnest and sober thought. Thousands of landscape painters pass by without leaving a name, some of them even excel in technical art, and only a few rise to fame. These alone have conquered the sacred mystery of nature. Their productions give us Nature as she is and appears, and in this sense they are naturalists. But we should not forget that it is the mind of the artist which conceives the image, adopts and rejects and prepares it for the canvas. In this sense he is idealist. His production, therefore, is a coalescence of the natural with the ideal, and this I conceive as realism. The highest art, then, must be sought in a happy poise between the two elements mentioned. Any shift as to this poise signifies a decadence in art, which then may have become predominantly naturalistic or predominantly idealistic, thus separated into schools opposed to each other.

All other branches of painting are subject to a like consideration. The art of portrait-painting also is led to no success by copying photographs, as probably is well acknowledged. Such momentary production even is many times one which is not recognized by best friends, because the features of the subject were drawn, at the decisive moment, into a strange expression. The task of the painter is to conceive all the modifications due to the sundry dispositions which make up the character of his subject.

He must converse with him or her on different topics in order to bring out the expression complementary thereto. Thus he gets on his mind a number—a whole score—of expressions which he must understand to coalesce and convey upon his canvas. The image thus gained will forcibly speak to all friends, so much so that some of them will discover happy traits which their inexperienced minds had not previously discerned. Such a portrait is the production of genius. It is natural because it gives the veritable and truest features of the person, and it is ideal, because it is essentially conceived by the great mind of the artist.

It is essential to a painting that it stops with giving a semblance of the object; when, and wherever it proceeds beyond this mark, it might become caricature. Whenever any figures drawn upon canvas appear in a form which is too boldly, too bodily expressed, they appear to the beholder more or less like wax figures and thus may even become offensive.

Many of our present painters do not seem to heed this mark, even artists of remarkable power. For instance, Verestchagin, one of the most conspicuous artists of our days. Undoubtedly you all have seen and admired his works, and are aware that in several instances he seems to delight in stepping beyond the line. He is a naturalist of the purest water, so unremittent and stern that he will even turn the most sacred legend of history down to the level of a commonplace subject. I refer to his "Family of Christ."

His technical power appears to be as if beyond limit, but it is not thoroughly curbed nor guided by the superior power of a high mind, and he remains among the mortals. How different the glorious fate of a Raphael, who forever thrones upon the pinnacle of immortality! And was his hand so much more gifted?

While mere naturalism may, in a measure at least, be atoned by skill and brilliant coloring of the work of a painter, it can never be forgiven to a sculptor, whose art must shine without the witchcraft of color. Wax figures have ever been far from a consideration as works of fine art. The semblance of reality must be kept up with inherent chastity, the form must be natural. But the question is what is natural form? Is it the form which incidentally is found with one or the other model? Is it the form of any natural object by itself? By no means. We must be ready to confess that the most perfectly framed human being, or animal, is not free from defects which the artist must discern, eliminate and substitute with the more perfect forms of precisely those parts on other models.

The sculptor, therefore, is bound to make hundreds and hundreds of studies prior to his arrival at full art. He must intuitively know or readily learn how to distinguish imperfect parts from perfect ones. Perfect man and animal are in this sense the creations of his genius, duly trained, in order that they may nevertheless be kept within the bounds of true nature. This is what I understood to be realism in sculpture, as executed by the Greeks during the highest period of their art, and as likewise, though with a peculiar slight naturalistic tendency, followed by Michael Angelo. It differs emphatically from the productions of perhaps a majority of our present sculptors, who seem to be satisfied with the forms of one or the other being selected for a model, ignorant, as it were, of the fact that with such proceeding they are and remain wholly below the scope of fine art.

This is more especially the case where they attempt to step into the domain of allegory and symbolism. There they find odd-shaped animals and men, whose ideals are sanctioned by fable and by history. Pure and simple naturalism is then unquestionably at a perfect loss, as is illustrated by all the works of this class of artists.

Classic renaissance has given to the world three conspicuous sculptors: Canova, who, however, did not wholly arise from the mannerism of an earlier period; Thorwaldsen, the popular Phidias of the North, the emphatic representative of a classic art by him regenerated, yet now extinct; and Rauch, who succeeded to adopt a realism which gave to his country the celebrated popular statues of Blücher and of Frederick the Great at Berlin, bound to live for indefinite ages.

We have seen that the style-problem in both our sister arts does not root as deep as it does with our own. It is the work of the artist proper. He is the one who alone with his might raises his work to artistic significance and weaves thereto all the inner and outer coefficients which have a modifying effect upon the embodiment of the same. The style is the artist's own and will bear his name.

The architect, on the other hand, the one who ought to aim at coincidence in his work with the history of its birth as well as with all the conditions and circumstances which are thereto casual, is in a different position. In his art the history of this birth is bonded, as we know, to a number of prehistoric symbols irrevocably established. The style idea, therefore, is very much more complex, and a style will and can never bear the name of an author. It is most difficult, if not impossible, to in any manner foretell the doings of a coming genius, and we are reminded of the words of the poet:

"Oft does the perfect form then first invest
The poet's thought when years have spent their round.
What dazzles for the moment spends its spirit;
What's genuine shall Posterity inherit."

The ruins of the old imperial residence of St. Cloud are about to disappear, having been sold at public auction to a contractor at Paris for \$660. Four months only is allowed for the removal of the ruins, and the state has reserved for itself the possession of any statues, works of art, documents or other valuables that may come to light in the course of the work.

THE TWENTY-SIXTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

HELD OCTOBER 20, 21 AND 22, 1892, AT CHICAGO.

TRANSCRIPT FROM OFFICIAL REPORT, REVISED BY THE SECRETARY.

FIRST DAY.

THE first session of the Twenty-sixth Annual Convention of the American Institute of Architects was held on the evening of October 20, 1892, at the Recital Hall of the Auditorium, Chicago.

The convention was called to order at 8:15 o'clock, by the president, Edward H. Kendall, of New York; Dankmar Adler, of Chicago, acting as secretary.

A copy of the published proceedings having been mailed to each Fellow of the Institute and not having been objected to, the same were declared approved.

The following is a partial list of those in attendance, about fifty members being accompanied by ladies. Twenty-one states were represented.

Edward S. Hammat, Davenport, Ia.; W. Channing Whitney, Minneapolis, Minn.; J. F. Baumann, Knoxville, Tenn.; C. J. Clarke, Louisville, Ky.; Augustus Eichhorn, Orange, N. J.; John M. Donaldson, Detroit, Mich.; E. H. Taylor, Cedar Rapids, Iowa; George W. Rapp, Gustave W. Drach, W. R. Brown, Cincinnati, Ohio; Charles I. Williams, Dayton, Ohio; E. N. Lamm, Chattanooga, Tenn.; Jacob Agne, Jr., Utica, N. Y.; Henry C. Meyer, editor *Engineering*, New York city, N. Y.; Albert B. Baumann, Knoxville, Tenn.; Edwin L. Merrill, Des Moines, Iowa; J. E. R. Carpenter, Julius G. Zwicker, B. J. Hooly, Nashville, Tenn.; Fred Heer, J. F. Moore, Dubuque, Iowa; George S. Orth, Pittsburgh, Pa.; Cass Gilbert, St. Paul, Minn.; F. G. Clausen, Davenport, Iowa; F. O. Weary, Akron, Ohio; J. G. Haskell, Topeka, Kan.; James E. Fuller, Worcester, Mass.; J. H. Pierce, Elmira, N. Y.; D. P. Clark, Bay City, Mich.; A. O. Elzner, Cincinnati, Ohio; Sidney J. Osgood, Grand Rapids, Mich.; D. L. Stine, Toledo, Ohio; Francis W. Cooper, Pueblo, Colo.; James G. Cutler, Rochester, N. Y.; William B. Ittner, E. A. Manny, T. C. Link, T. C. Young, F. A. Rosenheim, Charles K. Ramsey, W. S. Eames, P. P. Furber, J. H. McNamara, St. Louis, Mo.; John Eisenmann, Cleveland, Ohio; C. C. Burke, Memphis, Tenn.; S. S. Godley, Cincinnati, Ohio; Oscar D. Bohlen, Indianapolis, Ind.; Otto H. Matz, Chicago, Ill.; N. Clifford Ricker, Urbana, Ill.; J. M. Hoskins, Chicago, Ill.; Robert Craik McLean, editor *Inland Architect*, Chicago, Ill.; Fred Baumann, Chicago, Ill.; George D. Mason, Detroit, Mich.; John Flynn, Columbus, Ohio; George Beaumont, S. M. Randolph, Chicago, Ill.; Harry W. Jones, Warren H. Hayes, Minneapolis, Minn.; C. A. Wallingford, St. Paul, Minn.; John K. Weigand, *Architecture and Building*, Chicago, Ill.; Henry Van Brunt, Kansas City, Mo.; W. G. Preston, Boston, Mass.; William J. Van Keuren, Chicago, Ill.; A. F. Gauger, St. Paul, Minn.; Rufus F. Thompson, Youngstown, Ohio; T. D. Evans, Pittsburgh, Pa.; M. S. Mahurin, Ft. Wayne, Ind.; Robert Stead, Washington, D. C.; Jul de Horvath, Alfred Smith, Chicago, Ill.; Luther Peters, S. R. Burns, Dayton, Ohio; H. A. Linthwaite, Columbus, Ohio; Frederick W. Perkins, Chicago, Ill.; D. M. Hartean, Green Bay, Wis.; Marcellus H. Parker, Coldwater, Mich.; George W. Kramer, Akron, Ohio; Fernand Parmentier, Chicago, Ill.; C. E. Illsley, St. Louis, Mo.; Fred Ahlschlager, Eppinghausen, Osborne J. Pierce, Chicago, Ill.; William Rotch Ware, editor *American Architect*, Boston, Mass.; H. L. Gay, Chicago, Ill.; George T. Tilden, Boston, Mass.; J. G. Chandler, Racine, Wis.; Charles T. Freijs, Chicago, Ill.; J. W. Yost, Columbus, Ohio; F. S. Baumann, W. H. Dunn, Cleveland, Ohio; W. A. Otis, Chicago, Ill.; Thomas Boyd, Pittsburgh, Pa.; H. Wolters, Louisville, Ky.; W. W. Clay, M. L. Beers, Chicago, Ill.; James W. McLaughlin, Cincinnati, Ohio; L. D. Cleveland, Chicago, Ill.; J. B. Legg, St. Louis, Mo.; Julian Barnes, Joliet, Ill.; A. J. Bloor, New York, N. Y.; C. H. Owsley, Youngstown, Ohio; E. O. Fallis, Toledo, Ohio; Thomas P. Lonsdale, Philadelphia, Pa.; C. H. Johnston, St. Paul, Minn.; J. M. Freese, Columbus, Ohio; F. S. Hunt, editor *Northwestern Architect*, Minneapolis, Minn.; Oscar Cobb, S. V. Shipman, A. Druiding, William Henri Adams, Chicago, Ill.; Henry F. Kilburn, New York, N. Y.; Henry C. Lindsay, Zanesville, Ohio; Henry A. Macomb, Philadelphia, Pa.; J. S. Matthews, Cheyenne, Wyo.; John Sutcliffe, Birmingham, Ala.; L. G. Quackenboss, Chicago, Ill.; George Cary, Buffalo, N. Y.; Samuel Huckel, Jr., Philadelphia, Pa.; F. S. Allen, Joliet, Ill.; H. Neill Wilson, Pittsfield, Mass.; J. F. Alexander, Peoria, Ill.; W. C. Alexander, J. F. Alexander, Jr., La Fayette, Ind.; J. J. Deery, New York city; Otto Block, John R. Church, Rochester, N. Y.; Richard M. Hunt, G. B. Post, Charles F. McKim, New York city; D. H. Burnham, Chicago, Ill.; C. Powell Carr, New York city; D. Adler, Chicago, Ill.; Robert Peabody, Boston, Mass.; Frank Furness, Philadelphia, Pa.; W. J. Edbrooke, Washington, D. C.; George W. Orff, Minneapolis, Minn.; H. J. Hardenburgh, New York, N. Y.; Levi T. Scofield, Cleveland, Ohio; A. W. Longfellow, Boston, Mass.; Alfred Stone, Providence, R. I.; E. H. Kendall, New York; J. H. Windrim, Philadelphia, Pa.; A. P. Cutting, Worcester, Mass.; George B. Ferry, Milwaukee, Wis.; W. L. B. Jenney, N. S. Patton, S. S. Beman, S. A. Treat, W. B. Mundie, F. M. Whitehouse, Henry Ives Cobb, Chicago, Ill.; W. C. Smith, Nashville, Tenn.

The president addressed the Institute, as follows:

PRESIDENT'S ADDRESS.

Fellow-Members of the American Institute of Architects:

Upon assuming the office of president, there seemed nothing more important to do than to communicate with the several Chapters of the Institute regarding their local work, functions and influence.

A circular letter was therefore sent to such Chapters as had forwarded their address to the secretary, requesting a report as to (1) whether the Chapter worked under a municipal or state building law; (2) whether it was consulted in framing such law; (3) whether it had any specified duties under said law; (4) whether it was called upon to advise in questions of public taste, and (5) whether it cooperated with the public and private art interests of its especial locality.

Answers were received from a majority of those addressed, showing that most of the eastern Chapters, owing to longer organization, had secured general recognition, especially in New York and Boston, but also showing that the younger Chapters are beginning to make themselves felt in constructional and art matters, especially in Illinois and Kansas City.

While the New York Chapter has more duties and greater authority under the building law than the Boston Chapter has under its law, still, the work of the latter covers so large a field, and is so well done, that you will be interested to hear the following details of its report:

"There is a building law for the city of Boston which is a state law. There is also another state law relating especially to safety against fire, sufficiency of exits, and the ventilation of public buildings and factories in places throughout the state other than the city of Boston.

"The Boston Society of Architects, as such, drafted the original building law for the city of Boston, and had that matter under consideration during the years 1869-1871, when the act, with some few and comparatively unimportant changes, was adopted. In the recent revision of the Boston building law, the society, as such, took no part, but one of its prominent members was one of the commission of three appointed by the mayor to draft a new law.

"Under the old building law the society was not mentioned and had no specific functions; under the new building law, there is to be a board of appeal from the inspectors, consisting of three members, of whom one is to be nominated by the society.

"The president of the Boston Society of Architects, as such, is a member of the commission, to whom, under a law passed in 1890, are referred all statutes, fountains or other works of art to be placed in public squares, parks or buildings in the city of Boston. No such work of art can be erected in Boston without the approval of this commission. In 1868, on request of the city engineer of Boston, addressed to the society, a committee of the society was appointed to examine into the causes of the fall of a roof of a skating rink in this city. On several occasions the president of the society has been called upon for advice by the city government in different matters, though it has not specifically appeared that he was called upon as president of the society, but as an individual architect of standing.

"The Chapter is a member of the Boston Chapter of the Archaeological Institute of America. Its members have special privileges at the Boston public library and the Museum of Fine Arts. The Chapter, through a committee which it appoints, is called upon to criticize the monthly work of the students in architecture at the Massachusetts Institute of Technology, and it has been the custom of the society to give two annual prizes for the best work of students at the Institute.

"The trustees of the Rotch Traveling Scholarship have committed to the society the conduct of the examinations for the scholarships and the general oversight of the work of the scholars. The society manages the scholarship through a permanent committee appointed for the purpose.

"It may be remarked that the Museum of Fine Arts of Boston is not in any way connected with either city or state government, or in any respect under its control. It is a private corporation managed by trustees, as is also the Rotch scholarship."

With two or three exceptions, the answers to the second question show that the Chapters took an active part in framing the building laws under which they work. This fact leads me to consider from a special point of view the bill to license the practice of architecture which recently failed to become a law in the state of New York, owing to the refusal of the governor to sign the bill, which had been passed without much opposition by both Assembly and Senate.

The arguments for and against the bill are familiar to you all, and need not be rehearsed here, but much of the opposition which the bill encountered seems to be due to the false idea that it is the hope and intention of its professional advocates that the license shall gradually precede and eventually annul the building laws. But why precede or annul them? What are the building laws if not, as indicated by the Chapter reports, the latest thought and experience of the ablest architects, engineers and builders, in our respective cities, tabulated to meet the general requirements of good building and public safety?

There are architects who resent the hamperings of legal requirements and desire their absolute abolishment; these men should remember, however, that the law is but a minimum and permits them to build as much better than its requirements as they are able, hence they should hesitate to deprive less self-sufficient practitioners of an authoritative and useful handbook for general reference and a valuable help in many details of special construction.

The license and the building law should be a reflex one of the other; the law an epitome of the licensee; the licensee a warrant of the law.

Early in the year an important constructional point was brought before the New York Chapter by Mr. Le Brun, chairman of, and Chapter representative upon, the committee appointed to revise the building laws of the city of New York. The question was as to the proper factors of safety for cast iron, steel and wrought iron, when used for columns, with ultimate crushing resistances of 80,000, 48,000 and 40,000 pounds, respectively, per square inch, and it was generally agreed that five should be the factor for cast iron and four for steel and wrought iron, without regard, however, to the height of the structure.

These factors well meet the requirements of a general enactment, but, since architects can usually choose their materials, should there not be an unwritten law which would require a rising factor for cast-iron columns, where the height of the building exceeds 100 feet, which would be so large as virtually to prohibit their use in our very high buildings, where elasticity of the joints is of the utmost importance to resist the torsion to which they are liable.

Our best engineers go far as to ask why use cast-iron columns at all in your commercial buildings except, perhaps, when they are to be footed in water?

But, while it is probably unnecessary to entirely exclude so helpful a material from constructions of moderate height, there must doubtless be a point which, if exceeded, will call for the use of the more responsive and compensating material. This height experience will demonstrate. In the meantime we should gather, by way of papers and discussions at our Chapter and Institute meetings, all the testimony possible upon the comparative value of cast and wrought columns, especially in buildings of composite construction, making special tests, if possible, where concealed in the masonry of outside walls.

A most interesting subject was laid before your Executive Committee by Baron H. von Geymüller, an eminent architect of Paris, France, who proposes to delineate the works and reproduce, in facsimile, the drawings of the famous architects from the fifteenth to the eighteenth centuries, which would become archives of the greatest artistic, constructional and historic value to our profession and to all who are interested in any of these phases of architecture. It was thought by your Executive Committee that one-third of the cost of the researches and publication (which third will amount to about fifteen thousand dollars per annum for three successive years) could be obtained through the influence of the Institute, and it will certainly be a notable achievement to place within reach of the every-day student the sketches and studies, as well as the executed works of the great architectural minds of the past which now, in great part, lie buried in foreign libraries and museums.

So signal a work compels our cooperation and active financial support.

On March 10, the Institute was invited to appear before the Committee on Public Buildings and Grounds of the House of Representatives at Washington

to discuss a change in the methods of government architecture as set forth in Mr. Windrim's paper, and as embodied in the bill presented to the last convention by the committee of which Mr. Henry Van Brunt was chairman. Representative architects from the Boston, Rhode Island, New York, Philadelphia, Washington, Western New York, Illinois, Wisconsin and St. Louis Chapters were present, and nearly all addressed the committee at length, some giving the artistic, some the constructional, and others the financial and economic reasons which clearly demonstrate that the present methods should be abandoned.

The hearing was most cordial, and resulted as you all know in the passage of Mr. Tarsney's bill by the House of Representatives last summer. We must now urge its speedy acceptance by the Senate, and its final adoption by the government.

A gratifying evidence of our good standing before the committee was shown by the proposal of one of its members (*) "that the conditions to be established for such architectural service, with reference to the selection of, or competition among architects, as proposed by the bill, be approved by the American Institute of Architects."

In early years we were considered an association of dilettanti; fifteen years ago (so I am informed by Mr. Bloor, who always has a fund of interesting reminiscence in Institute matters), when it was being debated by the Senate in the state of New York, whether or not the Superintendent of Buildings should pass an examination before a committee to be appointed by the New York Chapter, one of the senators called us a Royal Order of Lollipops.

Should it be a question as to what the Institute now is, we can justly point to the splendid housing of this great Columbian Exhibition, and say: This is the sign, this the seal, this the full delivery of its capacity to America and to all the nations which will here be assembled.

The president announced the next business before the convention to be the reading of the report of the Board of Directors.

The report, read by the secretary, was as follows:

REPORT OF THE BOARD OF DIRECTORS.

To the Members of the American Institute of Architects:

Your Board of Directors begs leave to report as follows:

The record of the Institute for the past year is as follows: Four new Chapters have been organized; seven new charters have been granted; eleven Fellows have been admitted to membership; one Fellow has resigned; five Fellows have died; showing a net increase of six Fellows, and making the membership of the Institute at the present date, as follows:

Number of Chapters.....	23
Number of Fellows.....	475
Number of honorary members.....	81
Number of corresponding members.....	

The reports of the various Chapters, as far as received, are submitted to this convention for its examination and for such action as may be found expedient. These reports indicate the continued prosperity of the Chapters and a reasonable degree of interest in their welfare on the part of their members.

Your Board of Directors has not been able to find an altogether satisfactory determination of the relative status of the Institute, its Chapters and their respective Fellows. The Constitution and By-Laws of the Institute permit the existence of Chapters of whose members but few are Fellows of the Institute, and the Institute has many Fellows who are not members of Chapters.

Complaint is still made on the one hand that membership of Chapters is obtained merely as a stepping-stone to Fellowship in the Institute and then relinquished, and that by this means, the standing of the Chapters is weakened. On the other hand, it is claimed that many Chapters offer so little to foster the fealty of their members, that many prefer to relinquish their Chapter membership.

Your present Board of Directors, agreeing with its predecessors, does not feel itself justified in recommending a change of the existing regulations. It is true, that these are in certain aspects rather incongruous, but it is feared that any effort on the part of the Institute to effect a change would be of little value to the Chapters and might work serious injury to the Institute at large.

Your Board of Directors has been requested in several instances to grant charters to architects residing in different parts of the country where there were but few Fellows of the Institute. In such cases the charters have been granted provisionally, with the understanding that they would be revoked if a reasonable number of their members were not admitted to Fellowship in the Institute within a moderately short time.

Your Board of Directors has found it impracticable to recommend the carrying out of the wishes expressed by some of your members in the last convention to the effect that in certain states the State Chapters, formed under the auspices of the Western Association of Architects, be granted a hegemony.

But the following, presented to the Board of Directors by Mr. A. J. Bloor, secretary of the New York Chapter, is respectfully recommended to the Institute as a proposed amendment to the By-Laws, in the hope that, if adopted, it will cover all present needs of the Institute:

"When there are two or more Chapters in any state, they shall, for any purpose involving an appeal to, or business with the legislature, judiciary or executive of said state, unite for said purpose under the title of the State Association of the American Institute of Architects. The officers of said Association are to be chosen by the officers of the respective Chapters constituting the same, and the expenses of the work undertaken by such associations are to be defrayed by their constituent Chapters in proportion to their respective membership. And in all such cases, individual action or communication with said state authorities by the individual Chapters shall only be had by the authority and under the instruction of the State Association."

In this connection your Board of Directors recommends that a committee be appointed, either by this convention or by the incoming Board of Directors, with the duty of revising the present Constitution and By-Laws, eliminating therefrom all matter that has become obsolete by reason of amendments adopted since their formulation, or in consequence of developments within the Institute that have transpired since the date of the amalgamation of the Western Association of Architects with the American Institute.

Your Board of Directors takes pride and pleasure in reporting that the efforts made by the Institute during so many years for bringing about a reform in the conduct of the architectural design and administration of the buildings of the United States Government, bid fair to be crowned with success. Those members of your board who had the honor of appearing before the Committee on Buildings and Grounds of the National House of Representatives during the past session of Congress, and who had also appeared as advocates of similar measures before the corresponding committees of preceding Congresses, were gratified beyond measure to note the marked change which had taken place in the attitude toward them assumed by this Congressional Committee, and the respect and close attention paid to their arguments and statements. We think that this is token of a long step forward in the appreciation by our legislators of the status of the architect, and one which is ascribable, to a great extent, to the existence and labors of the American Institute of Architects. While it is true that the desired legislation, which follows closely the lines laid down by Mr. Windrim in his able paper upon the subject presented at the last convention, and the form of bill then drawn up by Mr. Van Brunt, has passed only the House of Representatives and must be carried in the Senate and signed by the President before it becomes a law, it is our hope and belief that nothing will be done by the Senate or by the President to bring about the defeat of the action by the House of Representatives. But every Fellow of the Institute should continue to labor in behalf of this bill with the editors of the great daily papers, with members of the United States Senate and with all capable of influencing the judgment of senators.

Your Board of Directors regrets to be compelled to note the obstacles which have prevented the passage of legislative enactments by which examination by competent state authorities is to be made a prerequisite for permission to assume the title "architect" in the different states. It was hoped that when a measure to that end had passed both houses of legislature of the State of New

* John De Witt Warner, of New York.

York, that the example of the Empire State would be followed by all the other states in the Union. No one believed that a man as enlightened and as capable as Governor Flower would fail to note the value to the people of his state of the enactment of such law. And we fear that among the most potent factors which prevented the governor from signing the bill in question were the inexplicably narrow-minded objections and utterly unwarranted assertions placed before him by Messrs. William J. Fryer, Cornelius O'Reilly, Thomas Graham, J. A. Wood and Francis H. Kimball, persons calling themselves architects. It is especially to be regretted that these should have shown by executed work that the assumption by them of the title "architect" is not unwarranted.

When the subject was brought to the notice of your Executive Committee, it placed before the governor a statement traversing the remonstrance, which it learns, however, was received by him too late to influence his action, which had already been influenced by the remonstrance submitted by those mentioned.

The Institute mourns the death of four of its Fellows: George M. Goodwin, of Minneapolis; A. L. West, of Richmond, Virginia; Edward Bushing, of Chicago, and H. Hudson Holly, of New York.

Your Directors beg leave to recommend for honorary membership of the Institute the names of Charles W. Elliot, president of Harvard University; of Charles Eliot Norton, art professor, and that of Martin Bremer, president of the Art Commission of the city of Boston, of Mr. Richard Watson Gilder, editor of the *Century* magazine, and Professor Babcock, of Cornell University.

The President: The next business is the reading of the report of the treasurer. The secretary will read the report.

The treasurer's report was presented and read as follows:

TREASURER'S REPORT.

Treasurer S. A. Treat, in account with the American Institute of Architects from October 25, 1891, to September 3, 1892.

RECEIPTS.	
By dues received.....	\$3,714.90
Initiation fees.....	140.00
Royalty on sale of uniform contract (one year).....	32.12
Balance in treasury, 1891.....	2,215.07
	\$6,102.09
DISBURSEMENTS.	
To expenses annual convention, including proceedings.....	\$550.80
Salary of secretary and expenses.....	1,944.81
Treasurer's expenses.....	114.77
Traveling expenses, members executive committee.....	1,052.63
Rent New York offices and taxes.....	327.20
National Association of Builders half royalties (three years).....	100.99
A. J. Bloor collecting, assorting, etc., archives and illustrations of Institute.....	100.00
	\$4,191.20
Balance in treasury.....	1,910.89
	\$6,102.09

The Committee on Conservation of Public Architecture submitted the following report:

REPORT OF COMMITTEE ON THE CONSERVATION OF PUBLIC ARCHITECTURE.

To the Members of the American Institute of Architects:

The exigencies of the general government have demanded from time to time, in various localities of the country, that there should be built public buildings for administrative purposes. Early in this century these public buildings were made more monumental than at the present time. This is partly accounted for by the fact that it was deemed necessary to have the most important of them fireproof; and as at that time, to attain this condition, it was necessary to build them with vaulted ceilings, this required thicker walls, and more elevation for stories was also necessary than as at present, with iron as a constructive factor. The result of all this has been that their architecture was more monumental—fewer stories—and as at that time the prevailing taste was for Grecian architecture, Grecian temples, externally at least, became their models pure and simple, and they were sometimes reproduced down to their minutest architectural detail, generally, however, without sculpture.

One of the most notable of these constructions, and one one which enjoys the advantage of a prominent location is the present Treasury building in Wall street, New York. Its dimensions are 80 by 180 feet. Its interior is in part three stories high, including the basement. The main room, which is a rotunda, is in one story the full height of the building, and its ceiling is domed over in masonry. The whole building is built of white marble, a magnificent work in Grecian Doric. The main columns of the fronts with pediments are of marble fluted columns built in high courses with very close joints, which appear to have been ground together. That in itself is an ancient method of work, and all are very truly cut and set. Besides this in the whole building neither wood nor iron nor other metal is used for constructive purposes. Not only are the floors and ceilings of masonry, but the roof besides is entirely of marble, supported on the groined arches, and the dome of the rotunda is of masonry, vaulted construction. The interior also is principally of marble, and the whole building is invulnerable as to fire, and enduring as the ages. The fronts are exact repetitions of the Parthenon at Athens, without its sculpture. Is not such an example of design and construction worthy to be conserved?

That such buildings should need protection from vandals of this nineteenth century seems incredible, and why is all this? Because the land on which they are built is valuable for trade. Should such monuments with all their excellencies be torn down and thrown away to get money for other buildings? No; the United States is not required to make such a sacrifice. Instead, its obligation should be to complete such buildings by the addition of appropriate sculpture in the tympani, the porticoes and elsewhere. The porticoes should be made valhallas of the great departed, for which room can be appropriated.

This building was built originally for the custom house. During the war, this department was then transferred to the then Merchant's Exchange which building was bought by the government. At this time a small window was put in the wall at the northerly end of the building to light the second story corridor, and when it was completed I noticed that there had been cut on its architrave a name purporting to be that of the architect of the building. Believing that this name was not that of the architect, I called upon Mr. Alexander Davis, an architect, and an old member of the Institute, who with his late partner, Ithiel Town, had been competitors for the architectship of the projected building. I asked him as to whether the account of this building in *Loudon's Magazine* Vol. V, 1835, pages 525, 526, 527, 528, 529, 530, 531 and 532, which attributed its architectship to William Ross, was correct. He said that William Ross had designed the building as built, and was the architect, and remained in the employ of the commissioners for several years during its construction; and that — Frazer, whose name is now cut on the architrave of the window as the architect, was only its superintendent.

I think it is incumbent upon the Institute to recommend to the Treasury Department that the name now on the building as the architect be expunged, and that the name of William Ross be substituted. This brings me to the point that I consider it highly proper that an architect's name should always be cut upon his own buildings.

The same remarks, so far as monumental buildings are concerned, would apply equally to the custom house which is on the same street and which also is in danger of being removed. It is built of Quincy granite, the perfection of material and workmanship, in the Ionic order, with a beautiful colonnade of monolithic columns, 33 feet in height. Let it also be spared and its porticoes adorned with sculpture. Other governments, through the intervention of kindred societies to our own, cherish such public monuments. So we, by the

American Institute of Architects, should counsel that similar care be taken of our own monumental public buildings, whose character of design and construction mark periods in our art history. Isaiah Rodgers was the architect of this building. RICHARD UPJOHN, Chairman.

The President: The next report is that of the Committee on Competitions.

Charles E. Illsley, of St. Louis, chairman of that committee, presented the following, which was submitted for the use of Fellows of the Institute, in their intercourse with building committees, etc.

REPORT OF COMMITTEE ON COMPETITIONS.

PUBLICATIONS OF THE AMERICAN INSTITUTE OF ARCHITECTS.
(Series.....No.....)

Suggestions to owners and architects in the management of architectural competitions.

At the annual convention of the American Institute of Architects in the city of Chicago, October 20, 1892, the following minute on the conduct of architectural competitions was approved and ordered printed for gratuitous distribution in such manner as might be ordered by the Board of Directors.

While the American Institute of Architects emphatically disapproves of architectural competitions as usually conducted, long experience having shown that they result almost invariably in disappointment and harm to all interests concerned, to the public as well as to the profession, and to owners equally with architects; and while the Institute advises that wherever practicable an architect should be selected individually in the same manner with lawyers, physicians and other professional men; still whereas on government work for any reason an architectural competition is unavoidable, the following precautions are suggested to both owners and architects, as calculated to obviate the principal causes of miscarriage and to enlist the coöperation of architects who will otherwise be likely to refuse participation in the competition.

1. An experienced architect of repute should be engaged by the owners at the start as consulting architect throughout the competition. All the papers and correspondence should be controlled by him. Of course he will not participate as a competitor.

2. The rules and restrictions should be as few as possible and so explicitly stated as to prevent misunderstanding.

3. Two kinds of competition are customary, namely, an open and a limited competition. In the latter a certain number of architects are invited to submit designs, and all others are excluded. In the former the competition is open to everyone. An open competition is often preliminary to a limited competition confined to those architects (usually three to six in number) whose designs received in the open competition have been placed highest.

4. Every invited architect should be paid for his competitive design the schedule commission of one per cent on the estimated cost of the building. The architect whose design is placed highest should be guaranteed the work at the schedule fee of five per cent for plans and superintendence. Unsuccessful designs should be returned free to their author immediately after the award is made, no portion of them to be used without the consent of their authors.

5. The site of the building should be given, and the requirements as to accommodation, cost, etc. It might be well to arrange the requirements in two classes, namely, those which are arbitrary and must rigidly be adhered to, and those which are advisory only. As a rule, owners will find their interests promoted by making the list of arbitrary conditions as small as possible.

6. All transactions relating to the competition should be in writing, and open to the inspection of each competitor.

7. A date should be fixed within which the awards should be announced and all premiums paid.

8. After the award all drawings should be open to the inspection of all competitors for at least twenty-four hours. In many cases an exhibition open to the public would be desirable.

9. The selection and premiation of the designs should be made by a jury, of which at least two-thirds should be disinterested and experienced architects, whose report should be in writing, and accessible to each competing architect.

The President: The Chapter reports have not been read, but it is customary, instead of reading the many reports of Chapters, that a committee be appointed by the chair to consider reports and make a concise report upon the whole situation as shown in the several reports. If the motion is made to appoint such a committee, the chair will proceed to appoint it.

Mr. J. Eisenmann: I move that the chair appoint a committee of three.

The motion was seconded, and so ordered.

The President: The chair then appoints Messrs. J. G. Cutler, of Rochester, A. W. Longfellow, of Boston, and C. J. Clark, of Louisville, as such committee.

Mr. Baumann read an interesting paper, entitled "Thoughts on Style." (See page 34.)

Upon motion of Mr. Yost, a vote of thanks was tendered Mr. Baumann.

Seconded and so ordered.

The President: The paper will be placed on file and published in the minutes of the convention. I will appoint as auditors of the treasurer's report, Messrs. N. S. Patton, J. F. Alexander and S. V. Shipman, of Chicago. The report of the secretary has several recommendations as to changes in our Constitution and By-Laws that seem to require the appointment of another special committee. To consider that report and its recommendations, I will appoint Messrs. Levi T. Scofield, J. W. McLaughlin, and C. E. Illsley of St. Louis, as that committee. The Board of Directors, in making their recommendations, presented the names of Mr. Charles W. Elliot, Charles Elmer Norton and Martin Graham, of Harvard University; Hon. Seth Low, of Columbia College; William Watson Gilder, of the *Century* magazine, of New York; and Professor Babcock, of Cornell University, for honorary membership. It is but proper to say that this matter was brought to the notice of the Executive Committee by Mr. Seth F. Martin, in a paper as follows:

In view of the recent public recognition of the art of architecture by Harvard University in conferring upon a distinguished member of the profession the degree of I.L.D.—the highest degree within its power—and the first time this degree has ever been conferred upon any artist, it seems eminently fitting and appropriate that we should testify our appreciation of this tribute to our ex-president in a suitable manner; and I would therefore propose, as tending to bring the practice of architecture more and more into public repute, that the Institute enroll among its honorary members the names of Charles W. Elliot, president of Harvard University; Charles Eliot Norton, art professor; and that of Martin Bremer, of the same corporation, the last named being as well president of the Art Commission of the City of Boston.

Besides being a graceful tribute on the part of the Institute, the election of these gentlemen would tend not only to seal the pleasant relations already

begun, but would have the effect of promoting further interest among learned institutions.

In addition to these names, I do not see how we can well leave off that of the Hon. Seth Low, whose liberal and successful policy in the broad development of the university of which he is the head, has done so much to build up the Columbia School of Architecture; and again, it seems as if no more fitting time could be found than the present to recognize the long services of Richard Watson Gilder, editor of the *Century* magazine, in the cause of architecture. To his constant interest is due the course of the *Century* magazine in devoting its pages to a long series of illustrated papers, the most recent of which, by Mr. Van Brunt, is familiar to the entire country.

J. G. Cutler: I should like to inquire whether honorary members must be elected by ballot?

The President: I think they are recommended by the Institute.

Upon motion of Mr. Cutler the names recommended by the Board of Directors for honorary membership were added to the roll of honorary members by a rising vote.

The Secretary: Gentlemen of the convention, your chairman has requested me to state that arrangements have been made for further proceedings of the convention and for the entertainment of those attending upon it. I think it is but proper to give briefly what has been done in connection with the preparations for this convention. You will remember that the convention held last year at Boston decided that the convention of this year should be held at Pittsburgh, and subsequently by vote placed the matter again in the hands of the Board of Directors for further determination. During last spring, Mr. Burnham, Chief of Construction of the Columbian Exposition, suggested to a number of members of the Board of Directors the eminent fitness of making this convention simultaneous with the dedicatory exercises of the World's Columbian Exposition. He promised at that time to see to it that the hospitalities of the Fair would be extended to the visiting architects, and as it was evident to the members of the Executive Committee that the Fair buildings were in themselves well worth the study of all members of the Institute, and were perhaps more interesting than any papers that might be read before the convention itself, the proposed change was made, and it was determined to have the convention at Chicago. The arrangement as it stands now is this: That the members of this convention have free access to the grounds and to the buildings of the Fair for the three days the first of which has already elapsed. The other two are tomorrow and Saturday. Tomorrow will be devoted to the dedicatory ceremonies proper of the Fair. All of you were to have received tickets of admission to these. Arrangements have been made by the courtesy of the Board of Control and of Mr. Burnham, to provide reserved seats in a body for the members of this convention in the body of the great hall. Mr. Burnham and the Board of Control have also fitted up for us, in the Horticultural building, a hall for such meetings as you see fit to hold on the Fair grounds. It has been decided by the local committee that tomorrow shall be given up to as far as may be the inspection of the Fair buildings, and to attendance, by those who wish to avail themselves of the opportunity, upon the dedicatory exercises. It is intended to have another business meeting of the convention in the convention hall on the Exposition grounds on Saturday morning at 10 o'clock. This will enable us to finish up whatever business we may have presented to us. We shall have the whole day after 10 o'clock on Saturday for that purpose, and if we do not take it all, we have the Fair buildings for further study to take up the rest of the day. I think this covers all there is to be said with reference to the arrangement of the convention, except that I cannot resist the temptation to express here my acknowledgment to Mr. Burnham, for the extraordinary pains he has taken to provide seats for us, to give us access to the buildings and grounds, and to take care of the Institute and the convention generally. I think that recognition is due to Mr. Burnham to perhaps still greater extent for the fact that it is probably chiefly by his instrumentality that the authorities of the Exposition have decided to give public recognition to the services of their architects and artists generally in the dedicatory services, for the work they have done in connection with the designing and erection of the buildings. It is the first time in the history of American public buildings that this will have been done. (Applause.)

Frederick Baumann: Mr. Chairman, I move that a vote of thanks be offered to Mr. Burnham for the work which he did in favor of this convention, and that the secretary be instructed to notify him in a letter to that effect.

The Secretary: Pardon me, that is a matter which has already been taken cognizance of by the Board of Directors, and referred to a special committee appointed to frame a set of formal resolutions similar in purport to that submitted by Mr. Baumann.

Mr. Baumann: Then, Mr. Chairman, I withdraw my motion.

The President: The following names have been given to me as members of the two nominating committees: Committee No. 1—Messrs. Alfred Stone, of Providence; George B. Ferry, of Milwaukee; Henry Van Brunt, of Kansas City; J. W. McLaughlin, of Cincinnati, and J. G. Cutler, of Rochester. Committee No. 2—Messrs. J. W. Yost, of Columbus; J. R. Osgood, of Grand Rapids; Alfred Rosenheim, of St. Louis; G. W. Rapp, of Cincinnati; W. C. Whitney, of Minneapolis. The convention is now open for remarks by any member of the Institute. We have finished our routine work.

Mr. Yost moved that the preliminary publication of papers to be submitted to future conventions be left discretionary with the Executive Committee.

The motion was seconded and carried.

Mr. Van Brunt: Mr. President, I would like to offer the following:

Resolved, That the American Institute of Architects extend to Hon. John C. Tarsney, chairman of the House Committee on Buildings and Grounds, and

to the various members of that committee the cordial thanks of the Institute and of the profession of architecture in general in this country for the successful manner in which the bill to provide for an improved method of obtaining designs for the national buildings was carried through the House at its last session. The Institute cordially recognizes the intelligent sympathy with which the case of the architectural profession was presented to the House, and on behalf of the interests of our national architecture, desires to express its earnest hope that this important bill, passed through the efforts of the House Committee on Buildings and Grounds, may meet with similar good fortune in the Senate.

Mr. Stone: Mr. President, with your permission I wish to state that the committee of the American Institute that attended the hearing in Washington was received by the congressional committee with great courtesy. This matter has been before the country for a number of years, and on previous occasions when a hearing has been given us, we were always met with the cold shoulder, and it was evident that we were considered intruders. At this last meeting, on the contrary, the members of the delegation which went to Washington to represent the American Institute of Architects—a delegation of fifteen members it was thought best to send, so as to have them representative of different sections of the country—were received in the most cordial manner. The Committee on Public Buildings and Grounds could not give us enough time at the hour fixed for the hearing, so they asked permission of the House to hold a special session in the afternoon. During that session every member of the committee was present, and also several members of the House not members of the committee. They gave us not only full hearing, but invited us to discuss and touch the matter in all its bearings. They stayed until the lights had to be lighted in the committee rooms, and when we adjourned they talked to each member of our committee on this subject, showing such an interest in the matter as was entirely unexpected, and when the report was sent to the House and to the members of the American Institute, it proved to be a most forcible report, more forcible than we should have dared to present. The manner in which it was constructed, and the manner in which it was engineered and carried through the House, is worthy of all the praise that Mr. Van Brunt has expressed in his resolution. At such time it was said that there would be no difficulty in the House, though there might be some opposition in the Senate, so that the matter will go through the House and the final decision be quickly arrived at.

Resolution seconded, put and carried.

Mr. W. C. Smith: Mr. President, I have this to offer:

We have heard with deep sorrow of the death during the past year of our late brethren, and Fellows of the American Institute of Architects: Albert L. West, of Richmond, Virginia; Edward Burling, of Chicago; George M. Goodwin, of St. Paul; E. W. Leffingwell, of Shreveport, Louisiana; H. Hudson Holly, of New York; and Edward E. Schwabe, of Cleveland, Ohio; therefore be it

Resolved, That the secretary be and is hereby directed to prepare a suitable memorial page in memory of our late Fellows for publication in the Proceedings of this Convention, availing himself of such data as he may be able to obtain from friends residing in or near the localities in which our late brethren resided.

The resolution was carried, and the session adjourned.

SECOND DAY.

An informal gathering of the members of the American Institute of Architects was held in the convention hall in the Horticultural building, Columbian Exposition grounds, Friday morning, October 21, on which occasion tickets were given to members entitling them to seats in the boxes kindly tendered them by Director of Works Burnham. Luncheon was also served from 11 o'clock until evening. There was no business transacted.

THIRD DAY.

The closing session of the Convention was called to order Saturday morning, October 22, at 11:15 o'clock, in the convention hall in the Horticultural building, Columbian Exposition grounds, President Kendall in the chair.

The President: Gentlemen, resolutions to the same effect will probably be offered later, but I desire to place on record from the chair, the great debt of gratitude which this Institute owes for the splendid recognition by Chicago, through Mr. Burnham, of the architects, painters, sculptors and decorators of America. I was fortunate enough to see the buildings on the first day of May last, when your Executive Committee met in Chicago, and the progress made at that time was most remarkable; but to one who sees them now for the first time they must seem to be of spontaneous and full-fledged birth, like Minerva's from the brain of Jove. Matthew Arnold, upon returning to England from America for the last time, and almost immediately before his death, wrote some very sharp criticisms upon this country; the chief stricture, I think, was that we are young and undeveloped. The effect upon his people of this criticism was soon made apparent to me in a Broadway horse-car, one very hot day in summer when men were riding and going about without their hats, many even without their coats, and looking rather unfinished generally. An English girl, after looking for a long time through her rectangular eye-glasses at the people in the car, said to her companion, also English: "Yes, Charles dear, evidently a people of the future!" and, after another long pause, she said: "Yes, dear, quite in their infancy!" Could Matthew Arnold visit this great exhibition next year I think he would see some signs of manhood and possibly a few of the gray hairs of maturity. We, of New York, are glad to see Diana so gracefully poised upon the dome of the Agricultural building. Chased from New York, we still find her chaste in Chicago, as in mythology. Long may she turn the arrow of reproof upon those who gaze rudely upon her undraped beauty, and remain a type of

*Not a member of the Institute.

the noble buildings by which she is surrounded, which are chaste indeed! (Applause.)

The treasurer's report was reported correct by the auditors.

The President: The report of the Committee on Chapter reports is now in order, Mr. Cutler, chairman.

Mr. Cutler made the following report:

The Committee on the Reports of Chapters has found the papers submitted to be of great interest and worthy of careful consideration, but since it will be impossible to take up and consider any suggestions at this late hour of the convention, your committee contents itself with congratulating the Institute upon the general satisfactory activity manifested, and advises the reference of the reports to the Board of Directors for detailed discussion and the publication of them or such parts of them as they may deem of sufficient importance to justify such action.

Respectfully submitted,

JAMES G. CUTLER,
C. J. CLARKE,
A. W. LONGFELLOW.

The report was accepted and ordered placed on record.

The President: The Committee on Secretary's Report, being the report of the Board of Directors, Mr. Scofield, chairman, is in order, but it will be passed, and should we not get to it, it will be placed on file and printed in the proceedings of the convention, a course also to be taken with other papers which we may not get to. I will defer action, therefore, for the present. The desire is to get through our work and adjourn as soon as we can, so as to be present at the dedication of state buildings by those who desire to do so.

Mr. Stone: Mr. Chairman, I wish to supplement the address which the president made at the beginning of this session by offering a minute in regard to the growth and building up of this group of buildings with which we are surrounded, and after reading same I wish to offer a resolution, if you adopt the minute. With your permission I will read the minute:

The American Institute of Architects in convention assembled upon the grounds of the World's Columbian Exposition, realizing the notable work achieved in the erection of a group of buildings of unexcelled appropriateness and architectural quality of design, hereby formally expresses its indebtedness to Daniel H. Burnham, and the obligation it owes to the memory of John Welborn Root for the service which they have rendered the profession of architecture in the selection of a group of architects who by their executed works had demonstrated their ability to design the several buildings.

It also desires to recognize the preeminent services rendered to the profession by Daniel H. Burnham, the Director of Works of the World's Columbian Exposition for the efficiency and breadth of administration of the arduous duties of his office, and for the persistency with which he has upheld the dignity of the practice of the profession of architecture, not only in the methods which he has maintained in the execution of the work, but also in obtaining for the first time in the history of this country and on a most conspicuous field an effective alliance of all the associated arts and a recognition of the authors of the work, the evidences of which are before us.

A member: Mr. Chairman, I move the adoption of this minute, and also,

Resolved, That an engrossed copy of the minute be sent by the secretary to Mr. D. H. Burnham, and to the widow of the late John W. Root.

Mr. Ferry: Could not Mr. Adler, who has been in touch with Mr. Burnham through these transactions, give us an expression of his views and feelings.

Secretary Adler: It having been my good fortune to be in Chicago, to be in the immediate vicinity of the growth of these great buildings with which we are surrounded, and to witness the difficulties under which the chief constructor has labored from the beginning to this day, I feel that, however pertinent and well selected as are the words of the minute and the resolution just presented and read by Mr. Stone, it is impossible in mere words to do justice to the sense of appreciation we ought to entertain of the services rendered our entire profession by Mr. Burnham. The preliminary action of Mr. Burnham in insisting upon it in his transactions with the Board of Directors and with the National Commission which had charge of the management of these buildings that this was an occasion of too great magnitude and importance for the introduction of any undignified scramble such as usually characterizes the architectural competition, places us under a debt of gratitude to him and his eminent associate, Mr. Root, both of whom had the strength of mind to place themselves openly and squarely against the position assumed, I regret to say, by the general public and abetted by many of our profession, that the way to select good architects for important work is to have a general scramble and decision based upon a lot of pictures and phrases. That on the whole the selection of the architects who were called upon to design these buildings was a good one, is probably evidenced by the general appreciation and favor with which you have received them. Probably there is not one among you who saw these grounds but eighteen months ago who would have thought at that time that it would be practicable to accomplish one-half of what has been done. I think there is not one of you—I am quite certain that, so far as I was concerned, I did not believe it possible, that this work could be accomplished on the scale of magnitude and quantity upon which it has been done, and in the time. The fact that these buildings are here in their present perfection and practically ready for the installation of exhibits, is something that has never been accomplished in the history of any exposition that has been held heretofore; in all of the world's fairs of which we have record the artisans who were at work upon the buildings were interrupted in their labors in finishing their work by those who came in to install the exhibits. All were in each other's way—all was confusion in every case. The buildings here are in as good condition for the reception of exhibits six months before the opening of the fair as we have been in the habit of seeing a month after the exposition has been formally opened—and all of this upon a site which was almost entirely a morass but eighteen months ago. The executive and administrative ability, the unflagging energy and fidelity which has brought this about is something which casts a reflection

of the glory of their achievements upon our whole profession. I think it is something upon which we all should look with pride, to know that we have among us artists who have designed these great buildings, and that one of our number has accomplished one of the great feats of successful application of administration and executive skill for which the nineteenth century is noted. I believe that the completion of the Pacific Railways, the Suez canal and other great engineering works of our age required no greater administrative ability than the erection and completion of these buildings in the time and manner and under the prevailing conditions. I wish further to recognize the fact, and I think we should all do so, that this man by whom this great work was accomplished did not stand before the public claiming to be the main and only one who had done this, claiming all merit and all honor for the result, and ignoring those who have assisted him in the work, but that, on the contrary, and in defiance of established custom, he has proclaimed publicly that he was only enabled to do this great work by virtue of their assistance. In this, again, he reflects glory upon our profession. If it is found that among us, even those who achieve the greatest success, and with it the right to claim the greatest honor, feel it necessary to proclaim that it is only by the assistance of their professional brethren that they could do so, it speaks well for all of us. Again, though contrary to the custom that has prevailed ever since there were any public buildings in America, in direct opposition to the custom of completely ignoring the brainworker who had conceived and guided the work, but of recognizing all the more those who have risked money—that he has been able to break into this precedent, and to bring into public recognition his coadjutors of the T-square, the chisel and the brush, is something which has given to our profession as a whole a step forward, because this prominent example will be followed again and again, and the authorities who have in their charge public works will have to fall back upon it as a precedent, and can no longer place the architect upon the plane of a mere employé not worthy of recognition for the work he has done because he is paid—or is going to be paid sometime. (Laughter and applause.) The fact is that upon this occasion, architects, sculptors, painters, engineers, all who have assisted in the great work, receive public recognition, and receive this recognition before all the world such as has never before in America been awarded them for work performed, in a manner that is bound to be followed by the managers of other public enterprises. I wish to add further that probably Mr. Burnham would not have been able to accomplish all of what has been done in the way of bringing about the change which we see in these grounds, in the preparing and beautifying of this area for the buildings, had it not been for the genius and ability of Mr. Frederick Law Olmstead. He is a Nestor among us—we all know what he has done before—but this is perhaps the most prominent work of his life. I think that if it had not been for the admirable setting which he has given it, the work of the architects, or at least much of that which is now admired, would have been lost. In consideration of this, I am empowered by the Board of Directors of the American Institute of Architects to propose that the name of Mr. Olmstead be added to the list of honorary members of the Institute.

The President: The question is now on the minute and resolution of Mr. Stone.

Mr. Stone's minute and resolution put and carried unanimously.

The Secretary: I fear that the chairman and none of the members of the committee to which was referred the report upon the examination of the report of the directors of this convention will be here. They are both occupied at the dedication of the Ohio state building. Of the matters touched upon in that report, there were, I think, some that in any event should be taken up by the convention, and with your consent I will present them as they occur in my memoranda, and as nearly as possible as presented in that report. The first and second of those were the appointment of a committee which is to take up your Constitution and By-Laws, which were made up to a great extent, of matter which was referred to at the Cincinnati convention, when the consolidation of the Western Association with this body took place. Much that was then contained in our By-Laws has since grown obsolete and may be omitted, and some recent amendments conflict with each other or with other articles. Then also we have been confronted ever since the consolidation by the problem as to the relations of the Institute, its Chapters, and the members of both to each other. As our By-Laws now stand, anyone wishing to become a member of the Institute must be, at the time of admission, a member of a Chapter; but we have nothing compulsory to make him remain a member of the Chapter after that. A number of complaints have been made about this, but your Board of Directors does not see its way clear to recommending anything different, and the only measure it has offered in connection with the matter effects the relations of the old state Chapters of the Western Association to the other Chapters in their respective states. It has been thought inexpedient to give these state Chapters any control over other Chapters, but your Board of Directors has seen fit to recommend for your adoption an amendment to the By-Laws to the effect, that whenever there exists more than one Chapter within the limits of any state, and where it is desired to communicate officially on behalf of the Institute or on behalf of the profession of architecture with state legislatures, executive or judiciary, that the Chapters in that state shall unite, forming a state association, bearing the name of its state, and that it represent the Chapters and such state association report to the Institute, for the purpose of

transactions with state authorities, and that it shall be unlawful, as far as the Institute is concerned, for any individual Chapter to hold communication with the state authorities except under the direction of the state association so formed. To bring this matter before the meeting, I offer the following resolution:

Resolved, That so much of the report of the Board of Directors as relates to the matters just mentioned, be referred to a committee of three, to be appointed by the chair; that this committee of three shall take in hand the revision of our Constitution and By-Laws, and the proper formulation of these clauses relating to the formation of state architectural societies for certain purposes; and that this committee be given until the next annual convention to complete its work and report same to that convention for action and adoption.

Mr. Taylor: I would like to ask what action is to be desired in relation to the formation of new Chapters or the revivifying of the old ones? The Iowa association, under the Western Association, has been for some time inactive, has done nothing, and part of this is due to the fact that the whole question is in an undecided state, and it is impossible to tell what had best be done. That is the situation today. If it is desired to have the states take hold of this matter at once and go ahead, or wait a little longer, we would like to know it.

The Secretary: In reference to Mr. Taylor, I would say that all of them—every state Chapter, as it existed under the régime of the Western Association, came into the Institute and received a charter as a Chapter of the American Institute of Architects. With reference to the Iowa Chapter, the situation is this: Mr. Taylor wrote to the secretary of the Institute to the effect that there seemed to be very little interest taken in the affairs of the Iowa association, and that he was trying very hard to awaken interest, and when he had accomplished something he would communicate further with the secretary. The secretary is still awaiting a communication from the state of Iowa.

The question was put in relation to the appointment of the special committee of three on amendment of Constitution and By-Laws, and was carried.

Mr. Preston: At a meeting of our Boston society a few days ago, a question came up in reference to a schedule of charges which I desired to bring before the convention, if the proper opportunity presented itself, and it occurs to me that perhaps the question might be referred to this committee that has just been provided for. The question is in regard to the amount of commission that should be charged in cases of alterations of buildings, as distinct from new work. I suppose that work of alterations in buildings involves a larger amount of time and trouble, oftentimes greater skill than in the erection of new buildings, and as a matter of fact I suppose there are few who do not ask and receive a considerably larger emolument than five per cent on the work as provided by an old schedule which some recognize. Many of our members have private schedules, different from the Institute schedule, more elaborate ones, and in those the charge for alterations is always placed at from seven to ten or twelve or more per cent on the work. As five per cent is recognized by the Institute the only modification being the statement that in the statement for services an additional charge be made, it does not seem to cover the case. I would suggest, if it be proper to make such a modification, that this be referred at once to this committee to consider whether it should not be arranged.

The President: My impression is that the labors of the committee are limited. It might be better to have a special committee. Will Mr. Preston make a motion to that effect?

Mr. Preston: I would suggest that a special committee be appointed by the chair, consisting of three members, upon revision of the schedule.

Seconded and carried.

Mr. Ferry: If this is the proper moment, I wish to offer the following:

Resolved, That the American Institute of Architects hereby returns its thanks to the Illinois Chapter of the American Institute of Architects for its courteous attentions and for the entertainment which it has so amply provided for the comfort of those who have attended this convention.

Resolved, That the thanks of the American Institute of Architects be and they are hereby tendered the press of Chicago for their reports of this occasion.

Mr. Rapp: I would suggest that the World's Fair Commission be included in that vote of thanks.

The motion was carried.

Mr. Gibson: In regard to the papers which at different times have been read to the convention, and which in future we may hope to receive, I think I express the opinion of many members in relation to the fact that for the last two or three years there have been fewer of these papers and at the same time greater evidence of the power of the Institute to produce such papers. I will suggest, Mr. President, a resolution authorizing the Executive Committee or some such committee as they may please to delegate their power to, to invite those members whom they may select, to prepare papers on special subjects to be read at the annual meeting, and I give expression to the motion for the purpose of making it an experiment of one year for the present. I would therefore move this as a resolution.

The President: Every member who wishes to can prepare special papers.

Mr. Van Brunt: It seems to be desirable to direct attention to the fact that our next convention, if it is to be held in this city, will be practically a convention held before representatives of the profession from all parts of the world. It becomes therefore a matter of especial importance that our attitude should be one of exceptional dignity, because it seems to me inevitable that representatives of the architectural associations of other countries will expect to hear from the American Institute something of

especial interest to them relating to the progress of architecture, both in regard to its æsthetic points and its practical points, and what are the influences which direct our progress and sustain us. There is no question in my mind that it is entirely practicable to present to the foreign nations of the world some statements of peculiar interest and value. I did not hear all of the resolutions as they were presented, but as I understand it, it seems to me to be of very great importance that this resolution should be adopted and that the board should provide by direct invitation to members who are able to state and present specific cases with dignity and in a pointed and brief manner. This is a very important matter, not only for the next convention, but for all.

Mr. Gibson's resolution was put and carried.

C. Powell Carr: I understand that there is something left out of the arrangements for exhibits—about adding a collection of drawings of the architects of the country at the World's Columbian Exposition. I would like to know what has or will be done in this matter.

The President: If there is such a committee, they will inform us about it; but Mr. Adler says there is no such committee.

Mr. Illsley: I beg leave to inquire if any action at all is necessary. Would it not suffice to pass a resolution instructing the Directors to take care of it.

Mr. Hunt: I am one of a committee in the eastern states to pass upon designs. I am a member of that committee. Our decision is final. Whatever we pass upon they have got to accept here. And I imagine that is the way the matter will be arranged at different parts of the country. I have been sick in bed these last two weeks. While lying in bed I received a circular which I am to have printed in the east. The plan is to present the drawings on stretchers for the convenience of the public instead of trying to get up frames for ornament—to adopt the system they have in France, of separating the drawings on stretchers. It is certainly a most effective way of exhibiting architectural drawings. That will not prohibit certain water-color sketches in frames, but the general effect of such an exhibit will be better than a glass and frame.

Mr. Yost: I desire to offer the following resolution:

Resolved, That the American Institute of Architects hereby recognizes its obligations and tenders its thanks to H. N. Higginbotham, president of the Board of Directors of the World's Columbian Exposition, and his associates for the use of this hall as a place of meeting, and for granting the freedom of the grounds and buildings to its members during the sessions of this convention.

Carried.

Mr. Van Brunt: I am not sure that I am in order in proposing an addition to our list of honorary members, but it would be a matter of serious regret to us in the future if the name of Henry Sargent Codman was not added to the list of honorary members to take place aside of Mr. Olmstead, for the eminent services he has rendered in laying out the grounds and superintending their development, and I would like to make some recognition here at this convention, where it is proper to make it, in the form of a nomination to honorary membership. Perhaps it should be in the form of a resolution expressing the sense of this convention of the value of Mr. Codman's services. I desire, then, to put that in the form of a resolution, that the Board of Directors be requested to put in motion the name of Henry Sargent Codman as an honorary member of the Institute.

It was so ordered.

Mr. Stone: I am very much embarrassed to be obliged to make a personal explanation. There is an error in the printing of our ballot owing to confusion of letters. There is an error in printing here. This committee nominated Henry Van Brunt for second vice-president. It has been printed wrongly, but we have made correction with pencil. I also wish to make another personal explanation. Much against my protest, the committee thought my name should be proposed for first vice-president. The other ballot presents the name of D. H. Burnham. I hope you will not vote for the name on the left-hand ticket, but will vote for the proper man—D. H. Burnham, of Chicago. The ticket of my committee is as follows:

President—Edward H. Kendall, New York.

First vice-president—Alfred Stone, Providence.

Second vice-president—Arthur Rotch, Boston.

Secretary—Dankmar Adler, Chicago.

Treasurer—Samuel A. Treat, Chicago.

Directors for three years—William G. Preston, Boston; W. S. Wicks, Buffalo; Theodore P. Chandler, Jr., Philadelphia; Norman S. Patton, Chicago; J. Appleton Wilson, Baltimore; P. P. Furber, St. Louis; P. L. Le Brun, New York; Zach Rice, Detroit.

Mr. Yost: I have the honor to report the ticket adopted by the Second Nominating Committee as follows:

President—E. H. Kendall, New York city.

First vice-president—D. H. Burnham, Chicago.

Second vice-president—Henry Van Brunt, Kansas City.

Secretary—Dankmar Adler, Chicago.

Treasurer—S. A. Treat, Chicago.

Directors for three years—Alfred Stone, Providence, R. I.; George W. Rapp, Cincinnati, Ohio; William G. Preston, Boston, Mass.; W. W. Clay, Chicago, Ill.; Joseph F. Baumann, Knoxville, Tenn.; P. P. Furber, St. Louis, Mo.; R. W. Gibson, New York, N. Y.; C. H. Johnson, St. Paul, Minn.

President Kendall: Gentlemen, are you ready to proceed with the election? If so, I will appoint as tellers, the chairmen of the committees—Mr. Stone and Mr. Yost.

Mr. Stone: We have two tickets. I think we had better adopt the Australian method and put a cross against the name of the men you wish to vote for.

The Secretary: Mr. Chairman and gentlemen, while you are voting, I would like to have you consider that the time is coming very soon, if it has not arrived already, when no one from among your members will be able to discharge the duties of the secretaryship as they should be—when you will have to appoint or employ a secretary who devotes himself entirely to the business of the Institute; and get ready to pay him a salary sufficient to secure the services of a man of that kind. I hope, having explained the matter to quite a number of my friends, that a resolution will be presented—I have one prepared—to cover this. I move now that the Board of Directors be empowered, if they can, to have a person who they consider qualified—to employ on behalf of the Institute a permanent secretary at a salary of not more than \$3,000 per annum.

Mr. Yost: I think I would like to amend that by changing the title of that officer to that of a clerk, and that we still ought to have a secretary of somewhat of a dignified standing, who will perhaps have special charge of the clerk. I make an amendment of that kind to that motion.

The Secretary: I wish to state in reference to the amendment which Mr. Yost has proposed to my motion, that if we have a secretary, we ought to have one who is secretary. If we employ anyone who will do our work, we ought to give him all the honors that pertain to such duties, and enable him to discharge those duties efficiently, and it is to be supposed that the directors will not supply us with a secretary whom the Institute will be ashamed to call its secretary. I trust Mr. Yost will withdraw his amendment.

Mr. Yost: Mr. President, I am not sure that I exactly approve of making this matter final. I think if the directors could take the step tentatively without making a permanent engagement of a secretary, it might be well, but I am not sure it is the best policy for the welfare of the Institute at large. There is no doubt but that we have a large amount of work to do, and that after proper consideration we ought to do it, but whether the person can be found who will do that and yet uphold the dignity of the Institute as a secretary ought to do, in correspondence with perhaps foreign bodies—there is some doubt in my mind whether you can find such a person, and I would be loth to have the Board of Directors bound to make a permanent engagement, if they did not find such a person. I think it might be left optional.

The President: This question was fully discussed, and it was considered a tentative one and would not be persisted in if not found consistent.

The Secretary: The motion is, that if the Board of Directors find they can get such a man who will serve on that understanding, that they shall be authorized to employ him.

The motion was carried.

The President: I would like to ask Mr. Jenney if he would not tell us about the World's Congress of Architects which is to take place here next August? Where it is to be held, at what time and why we cannot have our convention at the same time?

Mr. Jenney: Mr. McLean is the secretary of the committee, and I would ask Mr. McLean to tell what is to be done. He has done the correspondence, he has got the names of all the foreign societies, has sent a preliminary address, and it is some time since we have had a report from him stating the results, and I would ask him to report if he will be kind enough.

The President: I wanted especially to know the exact date of the convention.

Mr. McLean: Gentlemen,—The circular, which you no doubt all received from the Committee of the World's Congress Auxiliary of the World's Columbian Exposition on a congress of architects, stated the general purpose and scope of the proposed congress and names of the committee. What has been done is the collection of the names of all English speaking architects and the sending of this circular. We have not yet received the names of the French, German, Italian and Spanish architects. There are about five thousand five hundred English speaking architects in that list. The congress will be held the first week in August of next year. That has been apportioned to us by the president of the congresses in the general division. We tried very hard to get the month of September, realizing that September would probably find the Fair in its most perfect condition, but because of other congresses with kindred relations we found that the first week in August was as near that time as we could obtain. It will be held in the Art Section, and other arts will hold their congresses about that time. That is about all the practical work that has been done. The details are progressing. I did not come into the meeting in time to hear what was said by Mr. Hunt and others in regard to the action of his committee—your Committee on Foreign Correspondence, which was appointed with reference to the congress of architects, and which, it is expected, will coöperate with our committee. We hope that some action has been taken which leaves that committee entirely free to act with us. It will be necessary for the American Institute of Architects, as well as all other institutes throughout the world, to appoint certain members as auxiliary to our committee. It will also be necessary for the Institute to appoint certain of its members to present themes for reading and discussion at that convention. Whether this should be done by the convention at large or by a committee appointed for such purpose from among your members, or whether you can leave that entire matter to your Committee on Foreign Correspondence is for you to decide. This should be done. As our committee is acting with other societies throughout the world, it seems to me that might be left with other things to your Committee on Foreign Correspondence. In relation to an exhibit of

drawings, which seems to be one of the most interesting features from the general standpoint of the congress, this should be made representative not only of the architects here but abroad. The collection and display of such an exhibit will be one of the principal works of this committee. We shall try our utmost to receive through the different foreign societies models and drawings of their buildings, their methods of work, everything of the sort that we can collect that will be of information to us, just as they will come here to find, as far as possible, what our methods of work are, of our construction and the condition and advancement in American design. I suppose it would be incumbent upon the American architects to vie with foreign architects—if possible, to make their exhibits of drawings and models larger than any foreign collection; but that, also, will be arranged by this committee and your Committee of Foreign Correspondence. My thought has been to see Professor Ives, arrange with him for a certain place that I know of in the Art building that I think would be superb for such an exhibit; but he has not yet been seen and no arrangement has been made, but I think that suitable space can be secured. I believe this is all, gentlemen, except that this committee will send you particulars from time to time and all information in regard to the progress of the work, and that may or may not include what has been done by your foreign correspondence committee, but our committee shall certainly send you information individually. I would like to make an explanation here. I was told by a member of the architectural press the other day that he did not receive a copy of the preliminary address. Before I went on a vacation six weeks ago, I addressed as secretary a letter to the editors of all architectural publications, and directed that this letter and a copy of our announcement should be sent them. I do not know whether any copies were ever sent, as upon my return a week ago, Institute matters and my own personal matters pressed upon me, and I laid aside letters received regarding the congress, and have done nothing in regard to it, nor even asked questions in regard to what was done. I presume those were sent. I hope they were. If not, they will be sent again, and in the future care will be taken to send such matter to the press so that it will be received as simultaneous as possible.

Mr. Myers: I would like to ask a question. You referred several times to "your" Committee of Foreign Correspondence. May I ask what is meant by the pronoun?

Mr. McLean: By your Committee of Foreign Correspondence, I mean the committee which was appointed last year at the Boston meeting of the Institute. Mr. Hunt is chairman of it. Our committee is appointed by the World's Congress Auxiliary of the World's Columbian Exposition. D. H. Burnham is chairman.

Mr. Myers: What is the view of this congress? Do you invite each foreign architect or do you ask each foreign society to send representatives.

Mr. McLean: That question should be carefully answered. I think it would be fair to say that we simply notify every architect that we can reach that in the first week in August of next year there will be a congress or convention of architects here in Chicago. That they are welcome to attend the congress if they happen to be in the city at that time. Otherwise, the architectural profession or the citizens would assume the responsibility. It may not go so far as railroad fare and hotel bills for every architect that came here from Kamchatka or from Australia, as we cannot do that, but we want to see every architect in the known world here in Chicago at that time, if we can possibly do so, but assume no responsibility other than that generally included in fraternal courtesy.

Mr. Hunt: I had the misfortune to be appointed the chairman of this Committee on Foreign Correspondence a year ago. I entered into a correspondence with a number of foreign architects, or rather they entered into a correspondence with me, and they wanted to know if we were going to have a conventional congress of architects, and I replied that we were. I wrote several times and sent lists to all the societies I knew of to inform them about what was going to be done, and I would like to ask the secretary now if the prospectus has not been sent to all foreign societies. I understand it has been sent to the English speaking architects. Now, those who have taken more interest than anyone else are the French. Come to think of it, I asked some of them if they would suggest some exhibits, and they have; but the secretary should, I think, invite them; in the first place, send these prospectuses to all the societies in Europe where there are architectural societies, request that they take part in this convention and request them to suggest appropriate exhibits, and I think he would get appropriate responses.

Mr. McLean: These proceedings, at the present time, should rather take the nature of a personal conversation between Mr. Hunt and our committee, because this is the first time that our committee has become aware of what he has done. These lists—his work—has never reached our committee. It has been probably sent somewhere else and has never reached us. Our committee has written these societies, and the answers have not yet been received.

Mr. Hunt: I beg your pardon, sir. They were addressed to the auxiliary, and my letters have been answered, and I have been in correspondence with that committee for several months; consequently my letters have been received and answered, and it is not my fault if they have not been passed down to the secretary.

Mr. McLean: As I said before, this should have been a personal conversation between Mr. Hunt and myself. I think there is nothing in it that should take the time of the convention.

Mr. Hunt: That is the only way to accomplish anything. These societies should be notified as soon as possible, so that the

societies will bring exhibits and will suggest certain papers that in all probability they will bring before the convention, and the sooner they know about it the better.

Mr. McLean: I am glad to know that Mr. Hunt's ideas and those of our committee exactly coincide. The outline presented by Mr. Hunt is exactly what I have been trying to accomplish.

Mr. Jenney: I want to ask if that notice is sufficient in regard to the date suggested.

Mr. McLean: Mr. Bonney, president of the World's Congress Auxiliary, never wrote to our committee on the subject, but he showed me his note book, and said that the first week in August was the time selected for the congress of architects.

The Secretary: I presume it would be part of the work of this convention to determine which of the standing committees of the last two years shall be continued. The first of those is the Committee on Foreign Correspondence, then the Committee on Education, Committee on Code of Professional Ethics, Clerk of Works, Uniform Contracts, Conservation of Public Buildings, Competition Code. Of these committees, that on Foreign Correspondence, we have not heard from the secretary, but its chairman has done some active work. The Committee on Education, as has always been the case, has done nothing. The Committee on Code of Professional Ethics has done nothing as recommended by its chairman last year. The Committee on Clerk of Works has made its report, and though continued last year, has outlived its usefulness. The Committee on Uniform Contract has been doing some work and its chairman is here. The Committee on Conservation of Public Buildings is in existence and has done work. Also the Committee on Competition Code. I move, Mr. Chairman, that the president be directed to continue in existence the Committee on Foreign Correspondence, Education, Uniform Contract, Conservation of Public Buildings and on Competition Code; that he be requested to appoint members of those committees. I also move that the Committees on Code of Professional Ethics and on Clerk of Works be discontinued.

Mr. Gibson: I move that the Committee on Clerk of Works be discharged. I would like to say that when I found that I should be unable to be present, I wrote a long letter and placed the affairs in the secretary's hands, hoping that he would then discharge the committee, because the previous year it had made a poor report. Nothing had been referred back to it. I supposed he was holding it in abeyance and nothing further was done on the committee, and I expected as far back as last year that the committee would be discharged, and therefore would now second Mr. Adler.

Carried.

The Secretary: I have made inquiry of a majority of the members of the Board of Directors and they unite in indorsing the recommendation that honorary membership be extended to Mr. Codman, the associate in the work of landscape gardening that has been accomplished here, and I move that in the name of the Board of Directors Mr. Codman be made an honorary member.

Recommendation unanimously adopted.

The Secretary: I move that pending the counting of the ballots, the convention adjourn for lunch.

It was so ordered.

After luncheon, the tellers announced the following result:

President—E. H. Kendall, New York city, New York.

First vice-president—D. H. Burnham, Chicago, Illinois.

Second vice-president—Henry Van Brunt, Kansas City.

Secretary—Dankmar Adler, Chicago, Illinois.

Treasurer—S. A. Treat, Chicago, Illinois.

Directors for three years—Alfred Stone, Providence, R. I.; George W. Rapp, Cincinnati, Ohio; William G. Preston, Boston, Mass.; W. W. Clay, Chicago, Ill.; Joseph F. Baumann, Knoxville, Tenn.; P. P. Furber, St. Louis, Mo.; R. W. Gibson, New York city, N. Y.; C. H. Johnson, St. Paul, Minn.

Number of ballots cast, 74.

Next place of meeting, Chicago.

The President: I thank you for this evidence of your favor, and especially for the honor of working another year for the American Institute of Architects, and promise you all the zeal and energy of which I am capable. (Applause.) A motion to adjourn is now in order.

On motion the convention adjourned.

ASSOCIATION NOTES.

CHICAGO ARCHITECTURAL SKETCH CLUB.

Following an interesting discourse by Mrs. Lucy Perkins upon Egyptian hieroglyphics, illustrated by many water-color copies from Egyptian papyrus, which was listened to by a large audience of members of the club and ladies at the regular meeting, October 18, on the evening of November 1, Mr. Fritz Wagner, of the Northwestern Terra Cotta Company, told the members what he knew about draftsmen and draftsmanship. Mr. Wagner in his inimitable style caricatured the draftsmen, depicting the different types of draftsmen in a good-natured way that awoke much applause. Then continuing, the speaker for an hour told his audience how not to make plans, laying special stress upon the difficulties that arose through allowing contractors to have plans before all details were accurately measured and noted. The absence of the opening through the cornice for down spouts, the location of chimneys, etc., led to a demonstration on the black-board of easy ways for ascertaining the measurement of circular bays and orioles. Much wisdom has Mr. Wagner, and he freely imparts it and in such a clear practical shape that his lectures are always well attended and deemed of greatest value by the club.

The result of the Robert Clark Medal competition was announced. The requirements were a design, Egyptian in character, for the entrance to a large cemetery, combining a waiting room, a crematory and a chapel. The competition, which is open to all architectural draftsmen under thirty years of age, closed September 15. Thirteen sets of drawings were received, the committee consisting of Dankmar Adler, N. Clifford Ricker, Henry Ives Cobb, Samuel A. Treat and Lorado Taft, making the award as follows: First prize, gold medal, A. Sandblom, of Chicago; second prize, silver medal, Walter E. Pinkham, of San Francisco; third prize, bronze medal, John Zettel, of Cincinnati; honorable mention, bronze medal, Henry H. Braun, of New York city; C. A. S. C. complimentary bronze medal, John Richmond, of St. Joseph, Missouri.

The C. A. S. C. catalogue is in press and will be a magnificent showing of the work of club members and should have a large sale among draftsmen everywhere.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

The eighth annual exhibition of architectural and decorative drawings of the Architectural League, of New York, will be held at the American Fine Arts Society's building, 215 West Fifty-seventh street, New York, and have on exhibition the following objects, not before publicly exhibited in New York, namely:

Architectural designs embodied in plans, elevations and sections, or shown in perspective. Designs for decoration, furniture and the like. Photographs of executed work. Cartoons for stained glass, full-sized drawings for ornament and the like. Models of executed or proposed work. Completed work, such as carving in stone or wood, wrought iron, mosaic, glass, stuffs and furniture. Sketches, drawings and paintings of architectural or decorative subjects.

1. The exhibition will be open to the public on Monday, January 2, 1893, and will remain open until the evening of Tuesday, January 24. There will be a private view for exhibitors, the press and members of the Architectural League, on December 31, from ten A.M. to four P.M.

2. The time for receiving exhibits will be from Monday, December 19, until Wednesday, December 21, though separate shipments from outside of New York may be made earlier, if desired.

3. The League will collect and return all works in New York city, Philadelphia and Boston, of which timely and sufficient notice is received, free of charge to exhibitors; the return to be made in the same city where the collection is made, but all others must be delivered at the Fine Arts building, carriage prepaid, unless special arrangements have previously been made. Collections will be made: In New York, on Monday, Tuesday and Wednesday, December 19, 20 and 21, by W. S. Budworth & Son, No. 1 West Fourteenth street; in Boston, on Friday and Saturday, December 16 and 17, by Williams & Everett, 190 Boylston street; in Philadelphia, on Friday and Saturday, December 16 and 17, by J. E. McClees & Co., 1417 Chestnut street.

4. ENTRIES.—The blank list enclosed with this notice must be filled up and sent to the secretary before December 15. No work will be sent for, in any case, unless the entry for it has been received by the secretary.

5. A label must be attached to each work, giving the title of the work, and its author's name and address, and the name of draftsman.

6. Drawings must be either framed or mounted on stretchers.

7. All rules customary at exhibitions, and not above mentioned, will be considered to apply equally to this exhibition.

8. The selection and arrangement of exhibits will be decided by the following Committee on Exhibitions: Russell Sturgis, chairman, ex-officio; Warren R. Briggs, ex-officio; Frank A. Wright, ex-officio; Edward H. Clark, H. J. Hardenbergh, George Keister, Alfred H. Thorp—Sub-Committee on Architecture; Edward Hamilton Bell, F. S. Lamb, E. W. McDowell—Sub-Committee on Decoration.

EDWARD T. HAPGOOD, Secretary.

SPECIAL NOTICE TO NON-RESIDENT EXHIBITORS.

Send blanks to the secretary, and all packages and cases to some consignee in New York, who will receive and unpack them, deliver at the American Fine Arts Society's building, and return at the close of the exhibition.

The following are among those who attend to such business, namely: W. S. Budworth & Son, 1 West Fourteenth street, and Thomas A. Wilmurt, 54 East Thirteenth street.

The sixth annual competition for the gold and silver medals of the Architectural League, in connection with the League exhibition, is as follows:

CONDITIONS.

First.—The competitors must be residents of the United States, and under the age of twenty-five; and

Second.—The drawings shall be made in conformity with the following programme, and in all parts and portions, entirely by the hand of the competitor. The awards will be made under the direction of the Committee on Competitions and Awards.

The successful drawings, and such others as may be thought worthy, will be hung at the exhibition, the first and second prize drawings being so indicated, and these latter shall thereupon become the property of the League.

PROGRAMME.

"A FOUNTAIN IN COMMEMORATION OF THE DISCOVERY OF AMERICA."—This fountain is supposed to be erected by popular subscription, against the west wall of the reservoir, facing Bryant Park, New York.

The park is about 500 feet square, flanked on three sides by streets, and is level. Along one side is the wall of the reservoir, which is to be assumed as of gray granite, more or less covered by vines and creeping plants. It has a batter of about one foot to ten, is forty feet high and some five hundred feet long. The present Egyptian cornice (fillet, large cavetto, with roll molding below) may be replaced over the space occupied by the fountain by some suitable cornice with balustrade.

One or more panels should be provided for inscription. A statue of Columbus need not of necessity form part of the composition, since the fountain is to commemorate the discovery of America rather than the person of the discoverer.

The fountain is to be regarded as an architectural embellishment of the central part of the wall rather than as an independent structure.

Required, two sheets 24 by 36 inches; on one sheet a plan, section and elevation to a scale of one-quarter inch to the foot; on the other sheet a perspective view.

Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, place and date of birth of the author, and must be mailed to the Committee on Competitions and Awards of the Architectural League, No. 215 West Fifty-seventh street, New York, on or before Saturday, December 24, 1892. Drawings are to be delivered flat, carriage paid, at the same time and place. They will be returned at the close of the exhibition at the expense of the contributor.

GEORGE L. HEINS, Chairman,

EHRIK K. ROSSITER,

EDWARD H. KENDALL,

Committee on Competitions and Awards.

OUR ILLUSTRATIONS.

French sketches by J. F. Jackson.
 The Lakeside Club House, Chicago; S. S. Beman, architect.
 Design for residence, St. Joseph, Mo.; George M. Siemens, architect.
 Apartment Buildings for E. B. Smith, Chicago; Pond & Pond, architects.
 Residence for Charles Kruse; Rapp & Aiken, architects, Cincinnati, Ohio.
 The Kimball Carriage Factory, Chicago; Flanders & Zimmerman, architects.
 Du Quoin School, Du Quoin, Ill.; Charles E. Illsley, architect, St. Louis, Mo.
 Design submitted for the New City Hall, Milwaukee, Wis.; H. C. Koch & Co., architects.
 Classical designs in furniture, by Stephen M. Wirts, Chicago.
 Permission of J. A. Colby & Sons.
 Design submitted for the New City Hall, Milwaukee, Wis.; Henry Ives Cobb, architect, Chicago.
 New Hampshire State Building, World's Columbian Exposition, Chicago; George B. Howe, architect, Boston, Mass.
 Views of "Ravine Lodge," Residence of S. M. Millard, Highland Park, Ill.; W. W. Boyington & Co., architects, Chicago.
 Reproduced from *The Elite News*, Chicago.
Photogravure Plate. Residence of E. F. Blake, Toronto, Can.; Knox & Elliot, architects. Building of three flats for W. L. Kerber, Chicago; Francis M. Whitehouse, architect.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Residence at Rochester, New York.
 The Lexington Hotel, Chicago; Clinton J. Warren, architect.
 Residence at Cincinnati, Ohio; Samuel Hannaford & Sons, architects.
 Residence of E. B. Sargent, Cincinnati, Ohio; William Martin Aiken, architect.
 Residences for Montgomery Ward, Chicago; Beers, Clay & Dutton, architects.
 The Harbord Street Collegiate Institute, Toronto, Can.; Knox & Elliot, architects.
 Residence of Richard Mitchell, Cincinnati, Ohio; Samuel Hannaford & Sons, architects.
 James W. McLaughlin, Cincinnati, was the architect of the residence of A. T. Goshorn; published in the October number, photogravure edition.

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 Clinton J. Warren: For General Strong, at 169 Fifth avenue, one-story addition and remodeling building; will put in new elevators, stairs, marble wainscoting, mosaic floors, steam heating, electric light, plumbing, etc.

Architect John R. Scott: For Judson A. Tolman, on Fifty-ninth street and Michigan avenue, a three-story apartment house; 70 by 153 feet in size; to have stone basement and above of red pressed brick and terra cotta, slate, brick and terra cotta bays; inside finish to be in oak, marble wainscoting, etc.

Architects Jaffray & Ohrenstein: For E. C. Phelps, on Wharton avenue and Sixty-sixth street, three two-story and basement residences; pressed brick and stone fronts, hardwood trimmings, electric light, furnaces, etc.

Architects Lamson & Newman: For J. L. Hubbell, on Congress street near Sacramento avenue, a two-story residence; to have a stone front, hardwood interior, etc.

Architect J. J. Kouhn has completed drawings for the Ricardi apartment house to be erected on Twenty-fourth street and Indiana avenue; it will be eight stories; 130 by 127 feet in size; of brown pressed brick and stone, have marble entrance, steam heating, electric light, elevators, gas ranges and fireplaces and the best of sanitary improvements; the cost will be about \$600,000.

Architect E. M. Newman: For C. F. Gardner, on Madison avenue and Seventy-third street, a four-story apartment house; 125 by 190 feet in size; to have three fronts of light-colored pressed brick with stone trimmings; the interior to be finished in hardwoods and have steam heating, electric light, gas ranges, fireplaces and all improvements. Also for the Coventry Machinist Company, of America; to be erected at Richmond, Indiana, a three-story factory, 55 by 250 feet in size; a two-story building, 60 by 100 feet in size; one two-stories, 40 by 60 feet in size; one 60 by 80 feet in size, besides engine and boiler house.

Architects Wilson & Marble: For W. H. Pruyn, on Forty-second street, near Drexel Boulevard, a four-story apartment house; size 50 by 90 feet; to have a stone front, hardwood interior finish, steam heating, electric light, etc.

Architect Robert Rae: For F. C. Berry, on Forty-fifth street and Woodlawn avenue a block of three three-story residences; size 60 by 70 feet; to have stone fronts of handsome design, hardwood interior finish, electric light, steam heat, etc. For W. A. Cooper, on Fifty-fifth street and Washington avenue, a three-story residence; size 25 by 70 feet; to have a stone front, hardwood finish, furnace, electric light; cost \$10,000. For W. J. Woods, on Calumet avenue, near Forty-third street, a three-story flat building; size 25 by 65 feet; to be of pressed brick and stone front, have steam heat, electric light, gas ranges, fireplaces, etc.; cost \$15,000.

Architects Flanders & Zimmerman: For De Young Williams, on St. Lawrence avenue, near Forty-sixth street, a block of eight residences; to have very prettily designed stone fronts, hardwood interior finish, electric light, all the sanitary specialties, furnaces, gas ranges, fireplaces, etc. Making plans also for the same owner on Champlain avenue, between Forty-sixth and Forty-seventh streets, two two-story residences; size 20 by 65 feet each; to have stone fronts, the best of plumbing, furnaces, etc. For J. P. Healey, at Geneva Lake, a two-story summer residence; to be of frame construction, have stone basement, hardwood finish, plumbing, etc.

Architect H. M. Hansen: For August Rietz, on Sheldon street near Randolph street, four three-story and basement flat buildings of pressed brick and stone fronts, with galvanized iron bays, sanitary plumbing, etc.; cost about \$25,000.

Architect Theodor Lewandowski: Making plans for the Polish restaurant to be erected at the World's Fair for Count Lubinski. It will be a very handsome pavilion, 50 by 80 feet in size, in the Moorish style of architecture. Also, for the Mather Brewing Company at Wausau, Wisconsin, a malt house with kiln, elevators, conveyors, etc.; to be fireproof, have electric light, and cost

\$20,000. For W. Gifford, corner of Polk street and California avenue, a four-story store and flat building, 53 by 124 feet in size; to be of dark-brown pressed brick and stone trimmings, have all the improvements and cost \$30,000.

Architect Thomas Wing: For Sydney McHie, on Washington boulevard, three three-story residences, of buff Bedford stone fronts, hardwood interior finish, the best of plumbing, furnaces, etc. For William and J. F. Bunton, on Sixty-first and Madison avenue, a four-story apartment house, 163 by 70 feet in size; to have two fronts of light-colored pressed brick with stone trimmings, marble wainscoting and tiled floors, electric light, steam heating, etc.

Architect Francis J. Norton reports a handsome four-story block to be erected at the southeast corner of Sixty-fifth and State streets for Fred D. Hess. It will have a frontage of 200 feet. The exterior will be built of stone and iron, plate, art and beveled glass; copper bays with three projecting towers; the interior will be hardwood oil finish, with all the latest sanitary, electric and modern improvements; cost \$75,000; work has already commenced. Also, a fine business building, 50 by 75 feet in size, three stories high, for John Bouchard, to be erected at the corner of Forty-seventh and Wallace streets; the exterior will be built of stone and iron, plate glass with copper bays and projecting towers; the interior will be hardwood, oil finish, and have all the latest sanitary, electric and modern improvements; cost \$17,500. Also, let contracts for the Peyton building to be erected on Division street near California avenue; it will be three stories high, built of stone and iron and hardwood, with all the latest improvements; cost \$135,000. Mr. Norton is also completing plans for a handsome five-story hotel, 75 by 200 feet in size, for R. A. Kood, to be built at Vernon avenue near Forty-sixth street; it will be divided into 215 rooms; the exterior will be copper and terra cotta and stone; it will have three massive arches and three projecting towers; the interior will have elevator service and all the most approved hotel appliances; cost \$125,000. Also, a large theater and double four-story apartment building to be built with a frontage of 75 feet on Lake street and 75 feet on Cedar street, Evanston; it will be 400 feet long, and is to be built by a local syndicate; it will have six massive arches and projecting cupolas, and be built of stone and iron and terra cotta, and art and plate glass; the exterior and interior will be fitted up with all the latest modern improvements which go to make up a modern building; cost \$175,000.

Architects William Prosser, Jr., & Co.: Preparing plans for the second section of the South Shore Hotel; to be erected on Seventy-third street and Bond avenue; it will be four stories; 110 by 187 feet in size; to be of frame and staff with metal lath on the exterior. Also for P. W. Anderson, at 716 Ayers court, Evanston, a three-story frame residence, 40 by 60 feet; stone basement, electric light, furnace, etc.

Architects F. L. Fry & Co.: For C. B. Hayden, corner of Francisco street and Hoyne avenue, a three-story flat building; to have a pressed brick side and stone front; the interior to be finished in quarter-sawn oak, have steam heat, electric light, gas ranges, fireplaces, bells, speaking tubes. For A. B. Camp, on Indiana avenue and Fifty-fifth street, six three-story flats, 132 by 171 feet in size; to have fronts of pressed brick and stone, stone arches; marble tiling, electric light, steam heat and all the improvements. Also for A. B. Camp, on Forty-seventh and Wright streets, Town of Lake, a three-story store and flat building, 100 by 110 feet in size; to have a pressed brick and stone front; cost \$30,000.

Architects Marshall & Ryder: For F. A. Hill at Austin, sixteen two-story and basement frame houses; to have stone basements, hardwood trimmings, sanitary plumbing, furnaces, etc. For F. B. Marshall, at Kenwood, a four-story apartment house, 40 by 70 feet; to have a pressed brick and stone front, hardwood interior finish, marble wainscoting, mosaic work, freight elevator, gas ranges and fireplaces, electric, steam heating, laundry driers, etc.

Architect F. B. Townsend: For W. C. Gillett, a two-story frame residence, 44 by 76 feet in size; to be erected at Edgewater; stone basement, hardwood finish, electric light, furnace, etc.

Architect E. H. Turnock: For Mrs. Anna Foster, at 3533 Armour avenue, a three-story flat building, of pressed brick and stone front, hardwood finish, plumbing, etc.

Architect W. G. Barfield: For Mrs. S. A. Whetstone, on Wharton avenue near Sixtieth street, a two-story flat building, of pressed brick and stone front.

Architects Turnbull & Postle: For D. C. Cook, at Elgin, a two-story and basement factory, 60 by 85 feet in size. For A. E. Ford, on Milwaukee avenue near Leavitt street, a block of three three-story stores and flats, of pressed brick and stone. For Coolidge & Montross, a four-story apartment house, 50 by 78 feet; to be of buff pressed brick and stone, have electric light, steam heat and all improvements; to be erected on Sixtieth street and Oglesby avenue.

Architect Ira C. Saxe: For William J. Bader, on Sixty-third street and Drexel avenue, a four-story store and flat building, 100 by 117 feet in size; to be of pressed brick and stone front, have steam heat, electric light and all improvements. For W. W. Lloyd, on Commercial street, Ravenswood, a three-story flat building, of pressed brick and stone front; to have electric wiring, steam heat, etc. For M. O'Sullivan, on Sixty-sixth street and Cottage Grove avenue, a three-story store and flat building, 48 by 109 feet; to be of pressed brick and stone front, and cost \$30,000. Also made plans for a five-story hotel, 150 by 175 feet in size, to be erected on Monroe avenue, south of Fifty-fifth street; it will have a stone front, hardwood finish, steam heating, electric light and all improvements, and cost about \$200,000. It will be named the Hotel Monroe. The foundations are now being put in.

Architects Kleinpell & Borst: For J. J. McClellan, on Sixty-sixth place near Madison avenue, three three-story residences, 50 by 65 feet; to have cut-stone fronts, copper bays, slate mansards; interior being finished in hardwoods, and to have all improvements, electric light, etc. For Ed. Wisdom, finishing plans for a three-story and basement apartment house, 40 by 72 feet; to be erected on Sixty-sixth place, between Hope and Stony Island avenues; first story to be of stone and above of buff pressed brick and stone; cost \$20,000. Also for Mrs. L. C. French, on Seventy-first street and Oglesby avenue, a three-story flat building, to have all improvements. For Coleman & Green, on Oglesby avenue and Sixty-seventh street, a four-story store and apartment building, to have two fronts of light-colored pressed brick.

Architect George Gruning: For George Berry, at 900 Walnut street, a two-story flat building, 24 by 61 feet; to have a front of buff Bedford stone, all the sanitary improvements, electric wiring, furnaces, etc. For Messrs. Roth & Barry, on Lake street near Columbia place, four three-story stores and flats, 100 feet frontage; to be of stone with copper bays, hardwood interior finish, electric wiring, all sanitary improvements; cost \$40,000. For Mrs. D. Sadler, on Fulton street, near Kedzie avenue, a two-story flat building; to have stone front, hardwood finish, etc.

Architect Ferdinand Parmentier: For West Pullman Lumber Company, a two-story frame hotel and three two-story frame houses. Also making plans for a pavilion, to be erected on Lake avenue near Fifty-fifth street, for M. Laubheimer.

Architect J. E. O. Pridmore: For O. P. Curran, on Michigan terrace, between Fortieth and Forty-first streets, a four-story apartment house, 107 by 115 feet in size; to have a light-colored pressed brick and stone front, steam heat, elevators, electric light, etc.; cost about \$100,000. For L. L. Coburn, on the southeast corner of Polk and Norton streets, a four-story store and flat building, 96 by 108 feet; to have a pressed brick and stone front, and cost \$60,000. For William Kirby, on St. Lawrence avenue, near Forty-seventh street, a three-story apartment house, 50 by 75 feet in size; to have a stone front, marble wainscoting, tile floors, steam heating, electric light, all sanitary plumbing; cost \$20,000. For W. L. Moss, corner of Forty-seventh street and Greenwood avenue, remodeling residence.

Architects Marston & Hotchkiss: For A. F. Shuman, on Fifty-sixth street and Stony Island avenue, a four-story hotel; 42 by 164 feet in size; to be of pressed brick and terra cotta front, have steam heat, electric light and all improvements.

Architects Mayo & Curry: For A. J. Robertson, on the northeast corner of Rhodes avenue and Sixty-seventh street, a three-story hotel; size 125 by 100 feet; to have two fronts of pressed brick and stone, electric light, electric heating, all sanitary improvements, and cost \$50,000.

Architects Patton & Fisher: For J. J. Shutterley, on the northeast corner of Forty-sixth street and Woodlawn avenue, two three-story apartment buildings; size 100 by 76 feet and 50 by 70 feet; to have fronts of granite with Bedford stone trimmings; cost \$50,000. For Messrs. P. S. Grosscup and F. L. Wean, on the northeast corner of Grand boulevard and Forty-third street, an eight-story apartment house; 50 by 78 feet in size; to have a light-colored

pressed brick front with terra cotta and stone trimmings, steam heat, elevators, electric light, etc. For E. H. Pitkin, at Oak Park, a handsome two-story basement and attic frame residence, stone basement, electric light, etc. For Jessie L. & F. F. Oviatt, on Dearborn avenue, near Chicago avenue, a five-story and basement family hotel; to be of pressed brick and stone, have electric light, steam heat, elevators, all conveniences, and cost \$50,000.

Architect L. G. Hallberg: For V. T. Persons, corner of Hoyne avenue and Jackson boulevard, a three-story flat building; size 27 by 63 feet; to be of pressed brick and stone front, have all sanitary conveniences, furnaces, etc. For Rev. E. Wingren, at Norwood Park, a two-story frame residence; stone basement, sanitary plumbing and furnace.

Architect D. A. Lapointe: For Mrs. Margaret Hurtz, at Thirty-fifth and La Salle streets, a four-story and cellar flat building; size 24 and 88 feet; to be of pressed brick and stone front; have hot-water heating and all improvements; cost \$25,000. For M. Coughlan, on Walnut street, near Sacramento avenue, a two-story flat building; size 22 by 60 feet; to have a pressed brick and stone front with copper cornice, hardwood interior finish, the best of plumbing, furnace, etc.; cost \$8,000.

Architect William Strippleman: For F. P. Nelson, on Cottage Grove avenue, between Fifty-fourth and Fifty-fifth streets, a four-story and basement apartment house; size 96 by 66 feet; to have two stories of stone and the rest of pressed brick and stone; hardwood finish, electric wiring, steam heating, elevators, etc.; cost \$50,000. For the Lakeshore Foundry, on the North pier, one-story shop; size 28 by 175 feet; two-story boiler house, core oven, etc. For Mrs. Harriet Wallace, at 1189 Wilcox avenue, a two-story and cellar flat building; stone front, sanitary plumbing, furnace, etc. For Messrs. Hafner & Schoen, corner of Dearborn and Spring streets, a five-story and basement warehouse; to be of pressed brick and stone front, have steam heat, electric light, and cost \$30,000. For T. H. Tolman, on Coventry street, north of North avenue, tannery and glove works, a five-story building, 35 by 150 feet in size; a two-story building, size 25 by 150 feet; one-story boiler house, etc.; steam heat, electric light, power, etc.

Architects Bettinghofer & Hermann: For W. H. Ehlers at Glen Ellyn, a three-story and basement hotel, 68 by 80 feet in size; to be of pressed brick and stone front, have steam heat and dumb waiters, gas fixtures and all sanitary improvements; cost about \$25,000. The first story will contain a bank with fireproof vaults. For Carl and Fred Schuber, at 897 and 899 North Halsted street, a four-story and basement store and flat building, 50 by 50 feet in size; to have a pressed brick and stone front, with galvanized iron bays, slate tower, etc.; cost \$15,000. For Nic Man, at Rose Hill on Clark street, a two-story and basement residence, 29 by 60 feet in size; cost \$5,000. For N. Kutlen, on Michigan boulevard, a two-story basement and attic residence, 25 by 60 feet in size; to be of pressed brick and stone front, have oak finish, hot-water heating and all improvements.

Architects Ostling Brothers: For P. Lindblad, on Troy street, a two-story flat building, 27 by 65 feet in size; to have a stone front; cost \$8,000. For Dr. M. Schucker, at 4623 Ellis avenue, a three-story flat building, 25 by 68 feet in size; to cost \$10,000.

Architect W. R. Clayton: For V. E. Prentice, at Cascade Springs, South Dakota, a one-story natatorium, 100 by 265 feet in size; to have electric light, steam heating, etc. For Mrs. Briggs, at Windsor Park, a three-story flat building; to cost \$7,000.

Architects Raeder, Coffin & Crocker: For W. J. Watson, at 258 and 260 Franklin street, a seven-story warehouse, 50 by 165 feet in size; two first stories to be of stone and above of pressed brick and brown stone; cost \$75,000. For C. P. Mitchell, corner of Thirty-first street and Lake Park avenue, an eight-story hotel, 80 by 90 feet in size; to cost \$140,000; it will have two fronts of Obsidian pressed brick with light-colored trimmings; to be thoroughly fireproof, have steam heat, electric light, elevators, marble, mosaic and tile work. For W. O. Dean, at Evanston, a two-story and basement residence; to be of frame with stone basement, have hot-water heating, electric light, etc.

Architect Theodor Karls: For G. W. Zeiger, at 1103 North Clark street, a three-story and basement residence, 32 by 75 feet in size; to have a stone front, hardwood finish, steam heat, electric light, etc.; cost about \$25,000. For J. F. Kearns, at 35 Lane place, a two-story and basement residence, 25 by 67 feet in size; to have Anderson pressed brick front, stone basement, all hardwood finish, steam heat, electric light; cost \$12,000. For A. B. Fiedler & Sons, corner Eugene and Franklin streets, a three-story addition to factory; to be of common brick, have steam heating, elevator, electric light.

Architect Charles S. Frost: For Francis H. Foster, on the southwest corner of Forty-seventh street and Kenwood avenue, a seven-story apartment house, 90 by 146 feet in size; to be of stone up to the second story and the remainder of pressed brick with terra cotta and stone trimmings; the modern sanitary and other conveniences will be put in, and the cost will be about \$200,000.

Architect I. C. Zarbell: For John Benholtzer, a two-story basement and attic residence, 25 by 65 feet; to have a stone front, slate roof, hot-water heating, electric light, hardwood interior finish, gas ranges and fireplaces. For Edward Williams, a two-story residence similar to the above. For Frank Amberg, a two-story basement and attic residence, same as above.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. Falling leaves and changing of forest hues are the season's reminders that winter will soon be here. Builders and mechanics will find in the closing months of their year's work ample food for reflection. Last month's report placed before the public the shrinkage in the building business, and this month's report of building inspector shows no improvement. Secretary Sayward, of the National Association of Builders, in the course of his remarks before our Builders Exchange, October 28, pointed out the necessity of employers studying closely all the points involved in the great "labor question"; he also urged the advantages of exchanges giving greater attention and examination of this same subject. Ex-President John A. Stevens, of Philadelphia, among other good words spoken, mentioned and demonstrated the fact that builders' exchanges should own their own buildings. Another of the points covered was that of building exhibits for builders, architects and clients; their desirability is not to be questioned.

Architect George W. Rapp reports: For Charles Kruse, Cincinnati, a residence; materials: stone, cement, slate roof, furnace, hardwood, stained glass, grates, mantels, etc.; cost \$12,000. For Charles W. Schmidt, a residence; materials: frame, slate roof, grates, furnace, mantels, gas, plumbing, etc.; cost \$5,500.

Architect Emil G. Rueckert reports: For A. H. Chatfield, a row of houses; materials: brick, tin roof, galvanized iron cornice, mantels, grates, gas, plumbing, blinds, etc.; cost \$20,000.

Architect W. W. Franklin reports: For the Hyde Park Syndicate, Cincinnati, a store and flat building; materials: pressed brick, stone, architectural iron, grates, mantels, tin roof, gas, plumbing, blinds, etc.; cost \$15,000.

Architects O. Hannaford & Sons have drawn the plans and the corner stone has been laid for same, for church edifice for M. E. congregation at Cumminsville, Cincinnati; materials: stone, slate roof, hardwood, pews, furnace, stained glass, etc.; cost \$20,000. Pastor J. J. McCabe.

Architect Emil G. Rueckert reports: For S. Stiefel, 53 Main street, a store and flat building; materials: brick, iron, hardwood finish, slate roof, mantels, grates, etc.; cost \$12,000. Also market house for Cincinnati; size 30 by 400 feet, terra cotta, refrigerators, etc.; cost \$35,000.

Architect W. W. Franklin reports as follows: For R. Durrell, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, stained glass, grates, mantels, blinds, gas, plumbing, etc.; cost \$18,000. For Hyde Park Syndicate, a number of houses. Address architect or owners at Cincinnati. William M. Aiken has drawn plans for a residence for Edwin L. Anderson; materials: frame, plaster, tile roof, hardwood, gas, plumbing, furnace, stained glass, etc.; cost \$8,000.

Detroit, Mich.—Architects Donaldson & Meier: For E. C. Bigelow, a two-story brick residence with brownstone trimmings and slate roof; cost \$6,000. For John J. Bagley & Co., a six-story building; size 140 by 160 feet; pressed brick, brownstone trimmings and all modern conveniences.

Architects E. A. Walshe & Son: For Lee Burt, a two and one-half-story residence, pressed brick, on Jefferson avenue near Lieb street; cost \$11,000. For James Fowley, a two and one-half-story double residence; to cost \$6,000. For Robert J. Wilson, a two-story residence, on Hancock avenue, near Brush

street; to cost \$12,000. For M. L. McCowan, a two-story brick residence; to cost \$6,000. For John Savage, a two-story brick residence, on corner Calhoun and Brush streets; to cost \$6,000.

Architects Spier & Rohn: For the Park and Boulevard Commission, a skating rink and shelter house on Belle Isle Park; size 52 by 120 feet; cost \$15,000.

Architect R. E. Raseman: For Theodore H. Eaton, a five-story brick building, to be used as a drug and chemical warehouse, on Franklin near Hastings streets; size 51 by 108 feet; size \$20,000.

Architect Edward C. Van Leyen: For William Smith, a two-story residence at Wyandotte; to cost \$5,000. Also preparing plans for the Eastern Club additions and alterations to club house.

Architect Peter Dedericks: For Mrs. John Schneider, a three-story brick store and flat building; to cost \$7,000. For the Roman Catholic Society, Provenant, Michigan, a two-story frame church; size 50 by 100 feet; cost \$5,000.

Julius Hess has re-entered the practice of architecture after a retirement of about five years and opened an office at 44 Buhl block.

Evanston, Ill.—Architect S. A. Jennings: Reports frame residence for George Bristol, to be built on Forest avenue, Evanston, costing \$10,000 complete, with stone basement, finished in hardwood, and heated with hot water; porch has Bedford stone columns, and carved soffit; porch gable treated with a design in cement fiber. A brick veneered two-story double residence for A. Thomas, to be built in Edgewater, Illinois, costing \$8,000 complete; entire house finished in white ash, heated with hot air, and has porches entirely separated. A two-story and attic double frame residence for Edward S. Taylor, costing complete \$12,000; has colonial porches, design of cement fiber in main gable, and the "double-house look" is entirely done away with; to be built on Hinman avenue. Very odd Swiss villa residence for Edward H. Taylor, to be built on Hinman avenue; costing \$5,500. A residence for A. L. Butler, to be built on Orrington avenue; costing \$5,600. Frame residence for A. Rogerson, to be built on Hamilton street; costing \$5,100. Frame residence for Thomas H. Beebe, to be built on Asbury avenue; costing \$5,500. A large brick veneered three-story double house, to be built on Orrington avenue, for George H. Foster, costing \$15,000; heated with hot air, trimmed with Georgia pine finished on the grain; porches separated. Frame residence for Northwestern University, to be built on Orrington avenue, costing \$9,000; trimmed in Georgia pine, finished on the grain, with hot-air heat, and all modern conveniences. Brick veneered residence for the Northwestern University, to be built on Orrington avenue, costing \$9,000; also heated with hot-air and provided with all modern conveniences; treatment of cement fiber in front gable. A fine frame residence for Mr. J. W. Low, to be built on Oak avenue, costing \$14,000; to be trimmed in hardwoods and heated with hot water; exterior English Gothic style; main gable and various other parts of design treated with cement fiber; basement, porch piers and balustrade of rock-faced Bedford stone; easements to porch soffit carved in bold relief.

Milwaukee, Wis.—Architect W. A. Holbrook: For A. R. Coates, a four-story apartment house; size 50 by 150 feet, brick and stone, with all modern improvements.

Architects Van Ryn & Lesser's plans for the sixth ward primary school have been accepted, and work will be begun at once. The building will be of brick, two stories, and cost \$12,000. The Hebrew Society of Temple Emanuel, are having plans prepared for a club building; to cost about \$10,000.

Minneapolis, Minn.—Architect Harry G. Carter reports plans completed for three opera houses, one at Winnipeg, Man., to cost \$45,000; one at Jamestown, N. D., of equal cost, and one at Algona, Iowa, to cost \$35,000.

Architects Long & Kees report plans for a wholesale house for Shepherd, Griswold & Kirkbride, of Minneapolis, to be built at Duluth, Minnesota. It will be four stories in height, and will cost \$50,000; of brick. Also a warehouse on Third street south, Minneapolis, for L. E. Leighton; of brick, with stone trimmings; it will be four stories in height, and will cost \$35,000. Also the following residences on Lowry Hill: Brownstone house for William Donaldson, to cost \$45,000; one of Bedford stone for W. S. Nott, to cost \$15,000, and one of granite for F. B. Long, to cost \$15,000. All have modern improvements.

Architect F. A. Clark reports: Mission church on Lake street and Thirty-second avenue south; of frame; to cost \$5,000. Brick hotel at Lakefield, Minnesota; cost \$15,000. Eighteen flats on Sixth avenue north and Colfax; cost \$20,000. Twenty houses at Hopkins for Minnesota Realty Company; cost \$15,000. Brick and frame factory for Sweatt Manufacturing Co.; cost \$8,000. Block of fourteen flats for Mrs. E. L. Day, on Sixth avenue and Seventh street; of pressed brick, with hardwood finish and plate glass; cost \$30,000; to be built next season. Double residence for B. W. Smith, on Hawthorne avenue; cost \$10,000; of pressed brick and stone. Three-story residence for W. A. McMullen; of pressed brick; cost \$12,000; to be built next spring. Also for same owner, a store and office building of brick and stone; cost \$30,000.

Architect Albert Tschoeke, of St. Paul, Minnesota, died on Thursday, November 3. He was one of the leading architects of that city, and had drawn plans for some of the finest residences in St. Paul, as well as other cities, having made a specialty of this branch. He came to St. Paul in 1884 and built up a large practice in his profession.

Pittsburgh, Pa.—Architects Moeser & Wilson: For Heeren Brothers, a seven-story warehouse; size 50 by 150 feet; cost \$120,000.

Architect J. Stillburg: For H. Berger, a four-story building, size 25 by 100 feet; cost \$19,000.

Architect S. Munch: For the Sixteenth Ward, a two-story school building, size 54 by 80 feet; cost \$14,300.

Architects Alston & Heckert: For M. E. Ache, a two-story brick residence, size 32 by 42 feet; to cost \$5,000. The Church of the Holy Trinity are having plans prepared for a church, at a cost of \$150,000.

Rochester, N. Y.—Architect O. K. Foote: Has prepared plans for a fire engine and hose cart house, to be built on Webster avenue, Rochester, New York, to have stalls for five horses; size 35 by 106 feet; material: brick, trimmed with bluestone; cost about \$10,000. Alterations and additions for David Corry, on East avenue. Alterations and additions for George Parry, Hawthorne street. House, on Wellington street, for H. A. Kingsley.

Architects Jay Fay and W. Dryer have the following drawings prepared: A Colonial residence for T. W. Warner, on Argyle street; to cost \$12,000; first story St. Lawrence marble, second, frame, finished in quartered oak. Edifice for the M. E. Church, East Rush; to cost \$7,000; frame building. Hotel for John C. Pierce, East Rush; cost \$5,000. Residence for William O'Brien, at Honeoye Falls. Block for D. W. Hallenback, at Geneva, New York; cost \$10,000. Frame house for Mrs. Krapp, Rochester, New York.

St. Louis, Mo.—Architect A. P. Hyatt: For Mr. Haven, a two-story brick residence, size 38 by 38 feet; to cost \$10,000.

Architect C. F. May: For J. Wies, a three-story store and flat building; size 45 by 60 feet; brick and stone; to cost \$14,000. The American Mineral Company will build a two-story brick building; to cost \$8,000. Contractors, W. Riewe & Son.

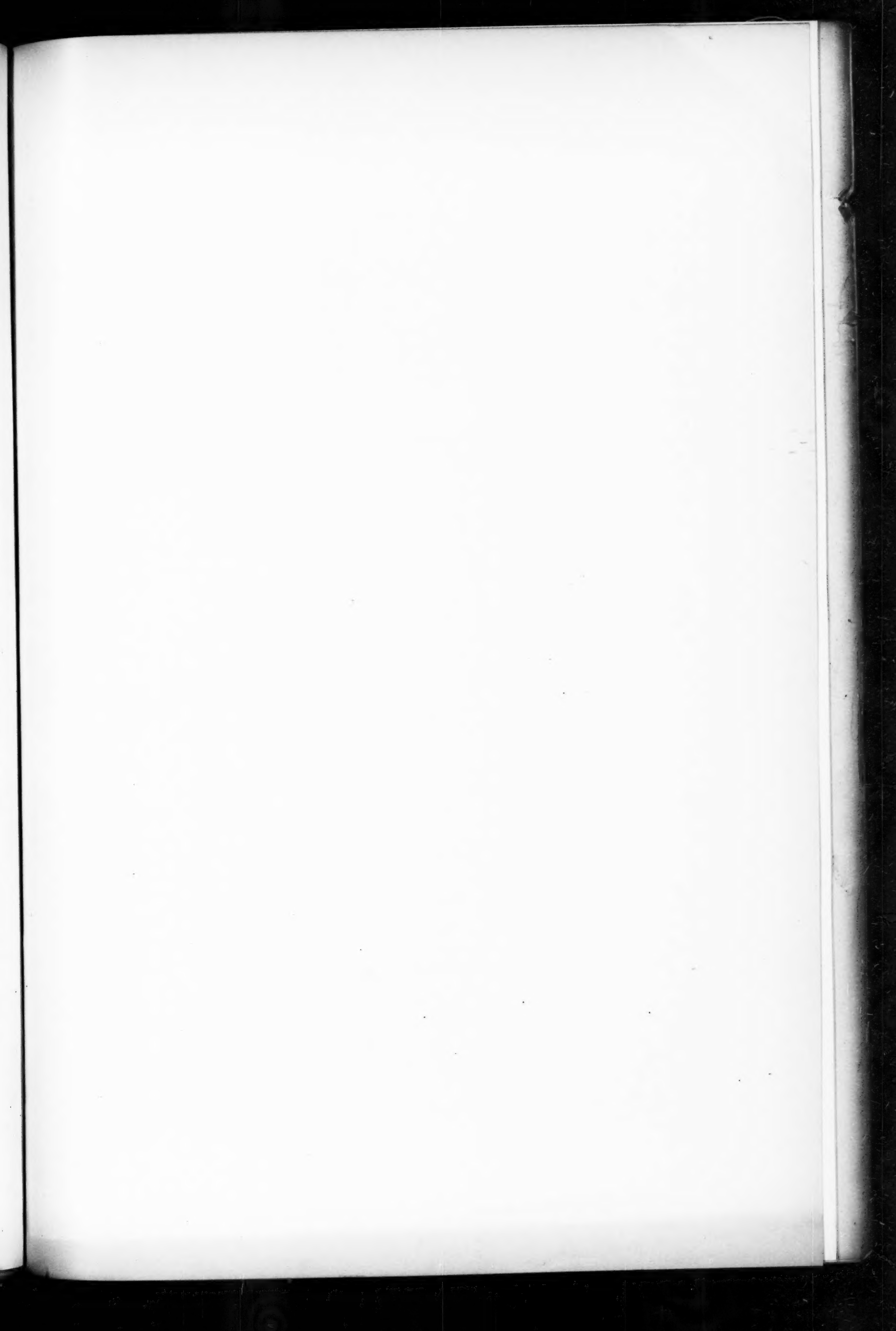
Architects The J. B. Legg Manufacturing Company: For J. B. Legg, a two-story brick residence, with stable adjoining; to cost \$12,000.

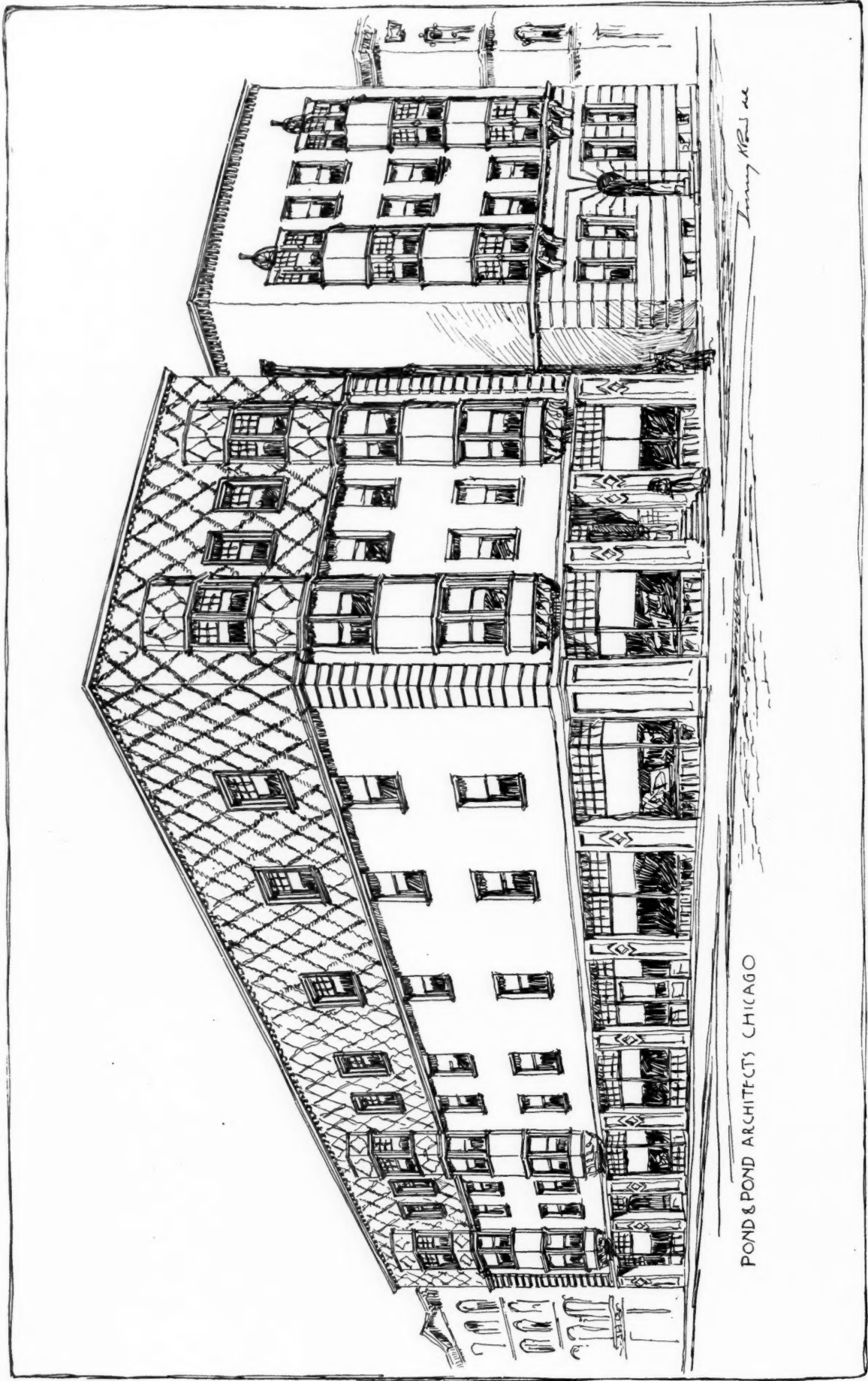
St. Paul, Minn.—Architects Herman Kretz & Co.: For John Egan, a two-story frame residence; to cost \$11,000. For H. A. Campbell, a twelve-story apartment building, brick and stone; cost \$26,000. For Doctor Nelson, a two-story residence, brown sandstone and granite; to cost \$60,000.

Architect J. Walter Stevens is drawing plans for a six-story wholesale house, 100 by 135 feet, for D. R. Noyes, to be erected on the corner of Fifth and Wacotta streets. It will be slow-burning construction, of brick, wood and iron, and will have plate-glass windows, fireproof vaults, etc.; red pressed brick will be used in the façades. The same architect has completed plans for a residence for J. H. Allen, to be built of stone, with all modern improvements. It will be three stories in height and heated by steam or hot water; to cost \$30,000; under contract.

The Northwestern Cordage Company is having plans drawn for a brick office building, a brick warehouse and a brick tar house; to cost \$5,000 each. The buildings will be erected on Front street, near Dale.

Plans are being prepared in the office of the Chicago, St. Paul, Minneapolis & Omaha railway for a brick freight house on Second street, near Cedar; to cost \$10,000.

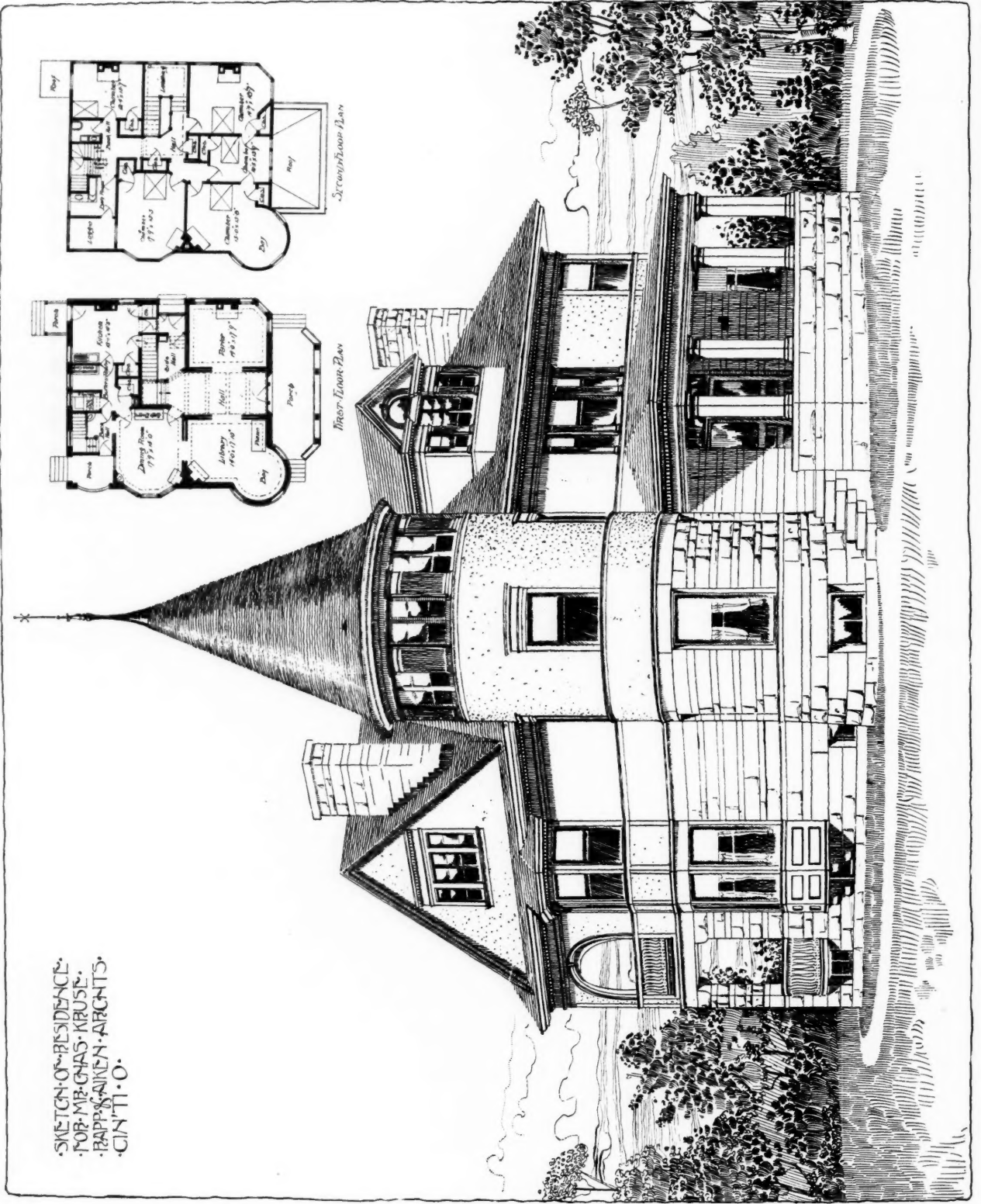




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Henry H. Pond

APARTMENT BUILDINGS FOR E. B. SMITH, CHICAGO.
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DESIGN SUBMITTED FOR NEW CITY HALL, MILWAUKEE, WISCONSIN.

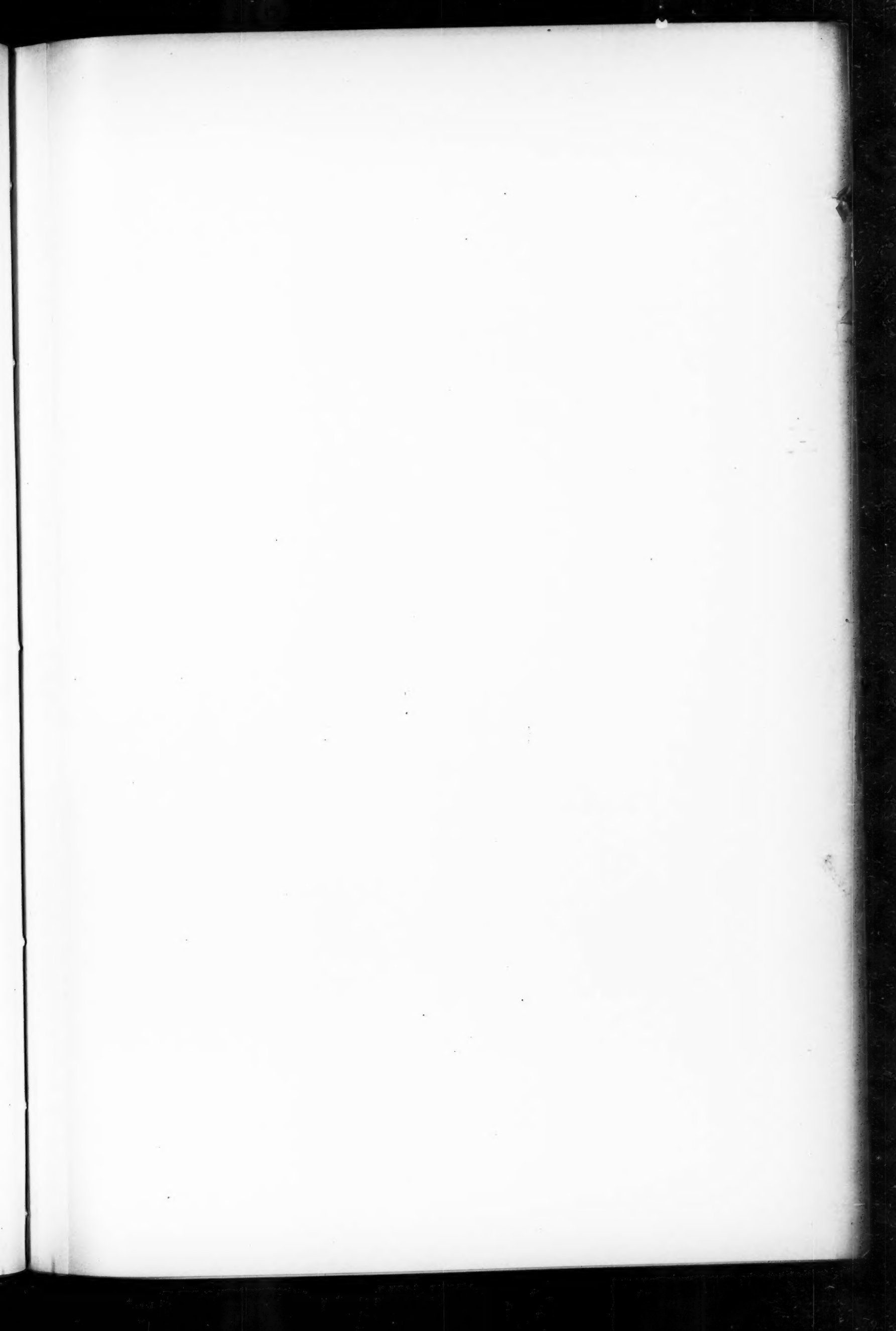
H. C. KOCH & CO., ARCHITECTS.





DESIGN SUBMITTED FOR THE NEW CITY HALL, MILWAUKEE, WISCONSIN.

HENRY IVES COBB, ARCHITECT, CHICAGO.



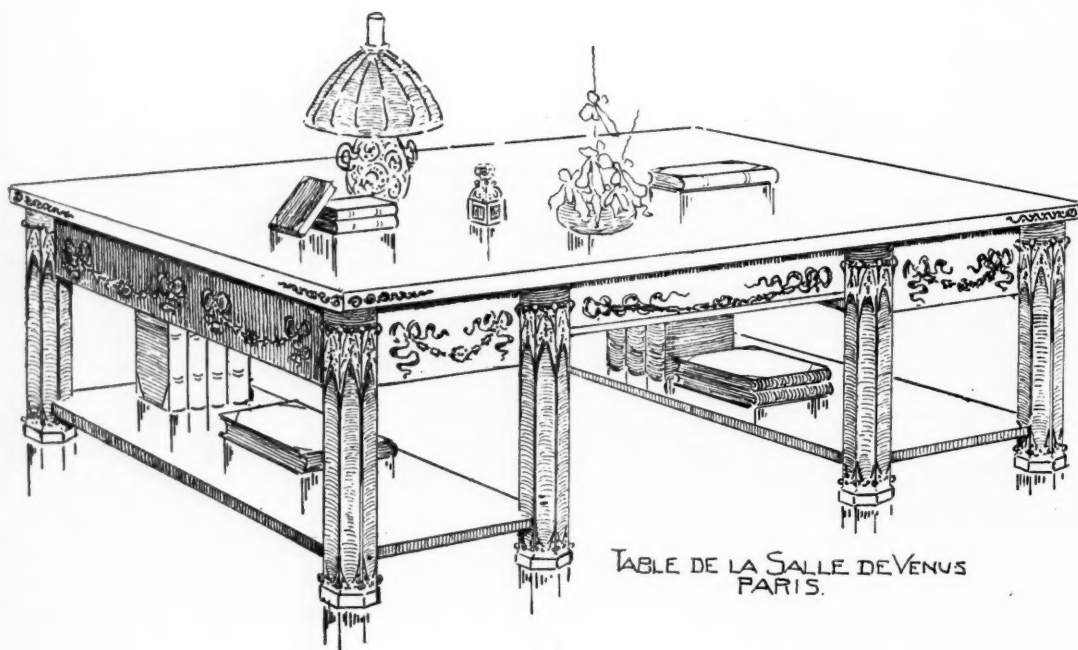
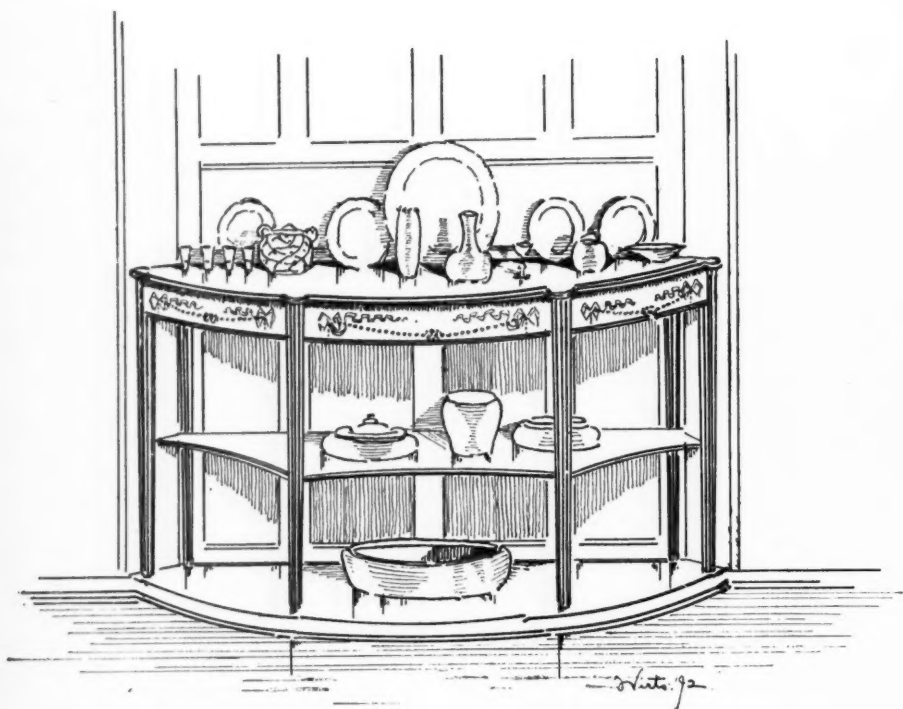
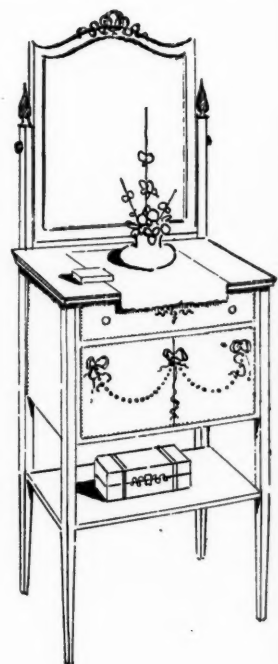
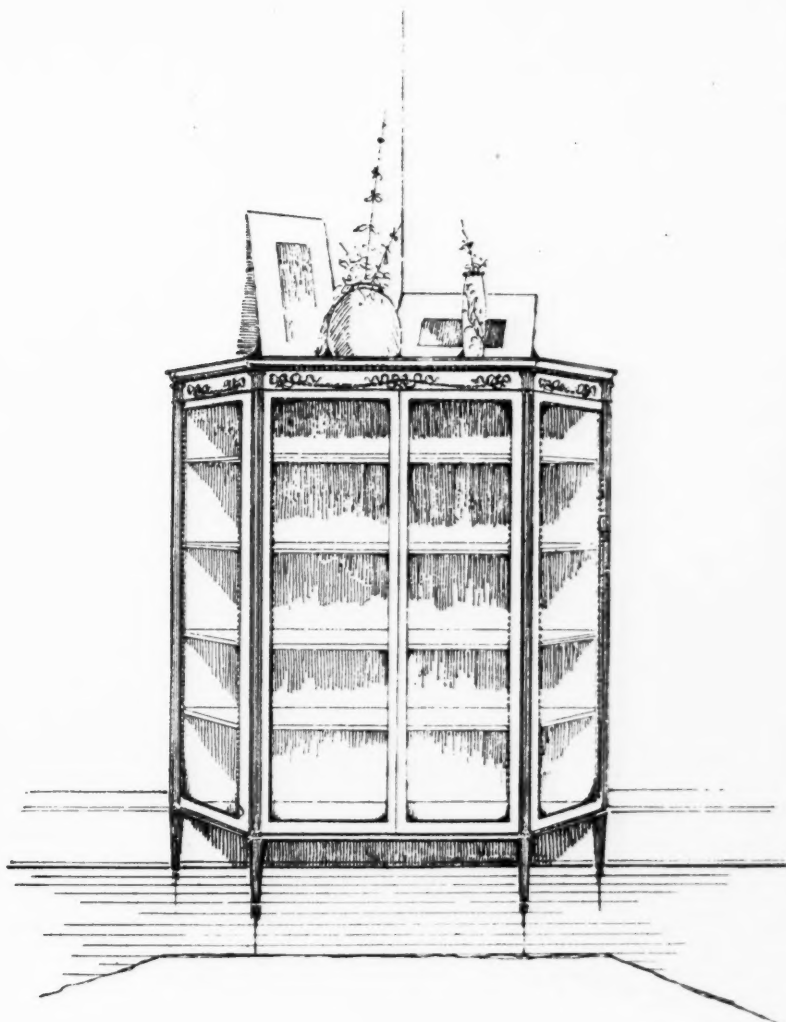
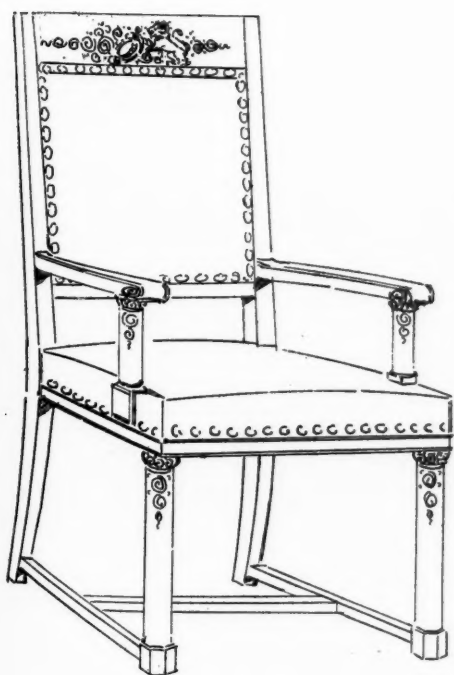
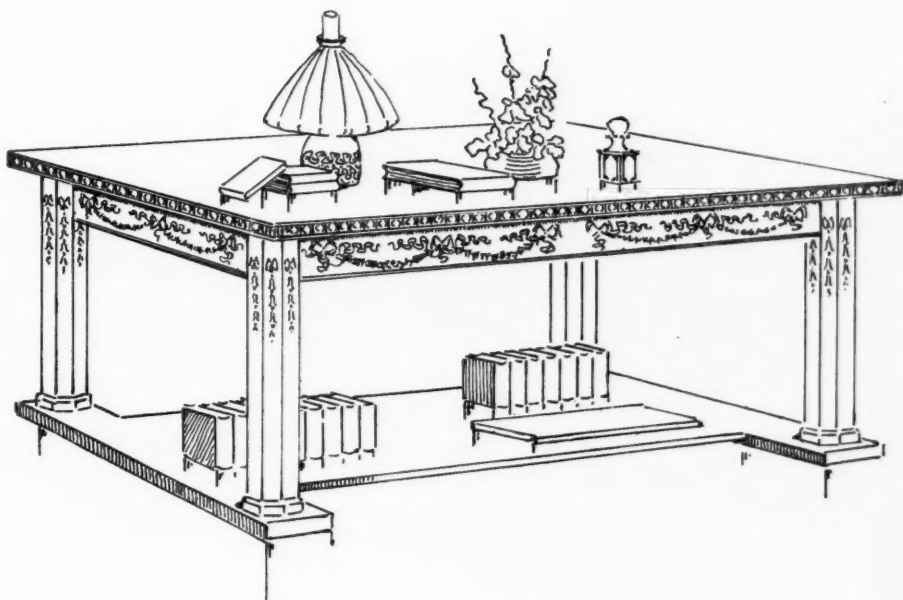
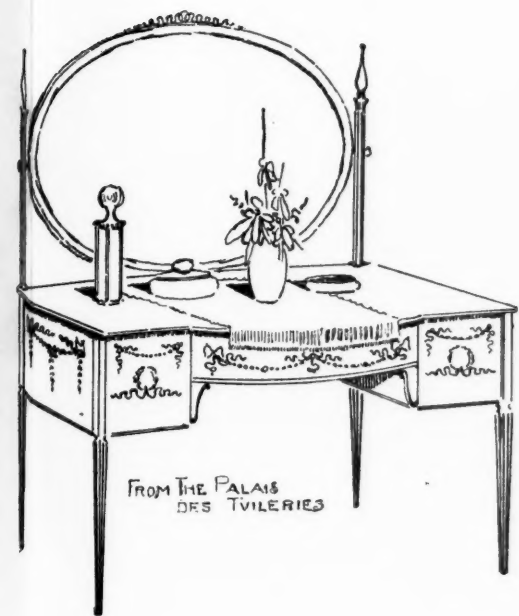
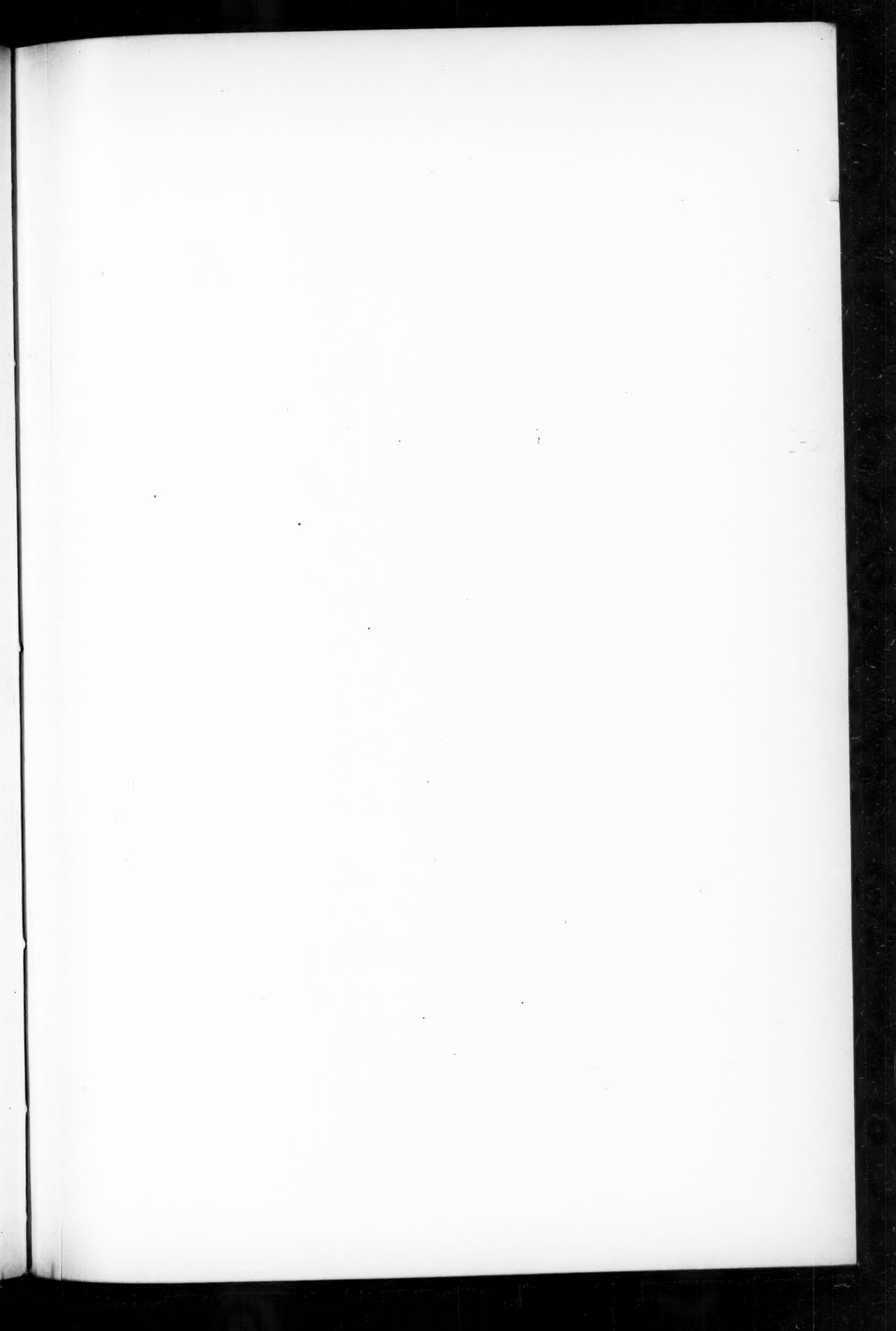
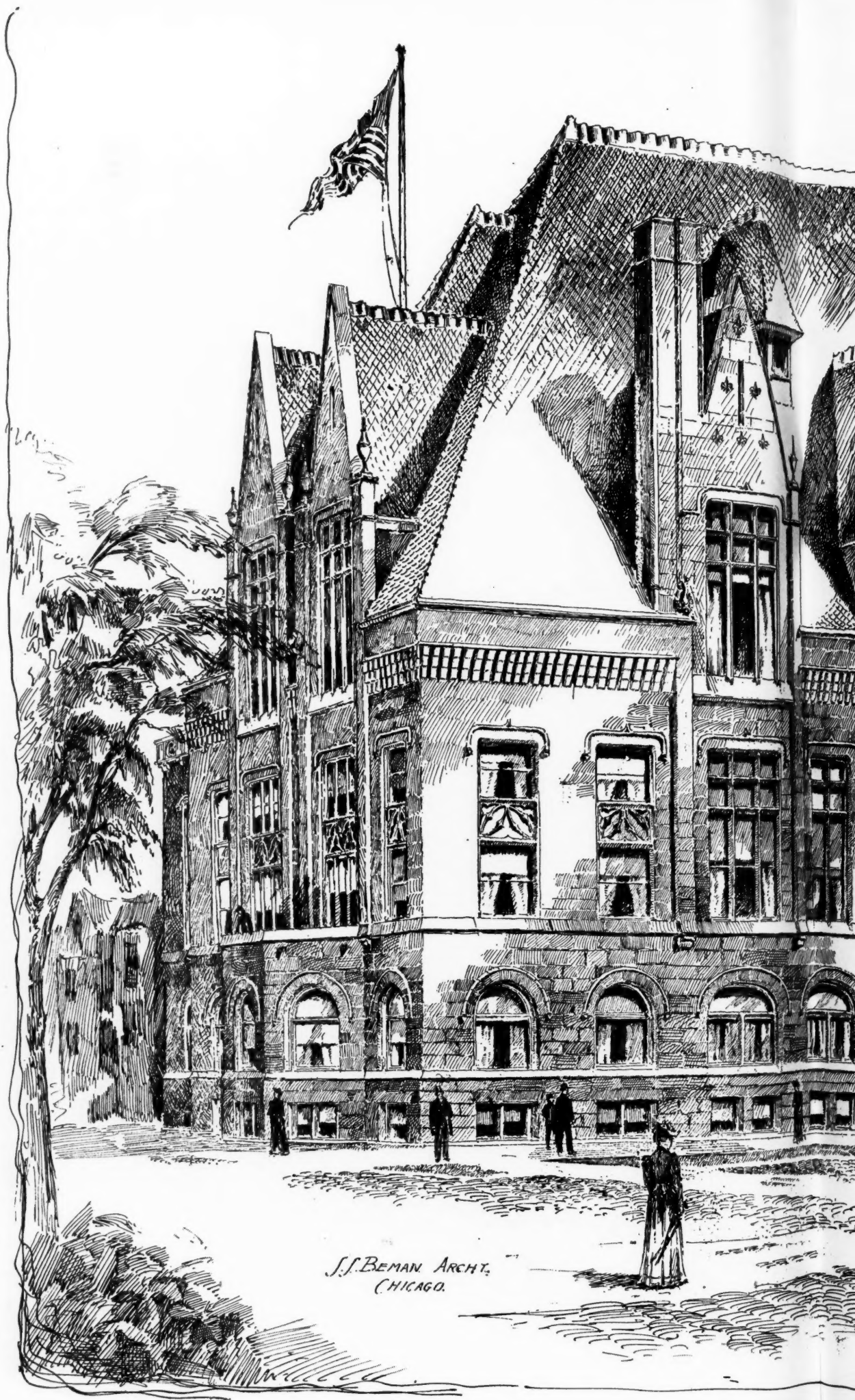


TABLE DE LA SALLE DE VENUS
PARIS.





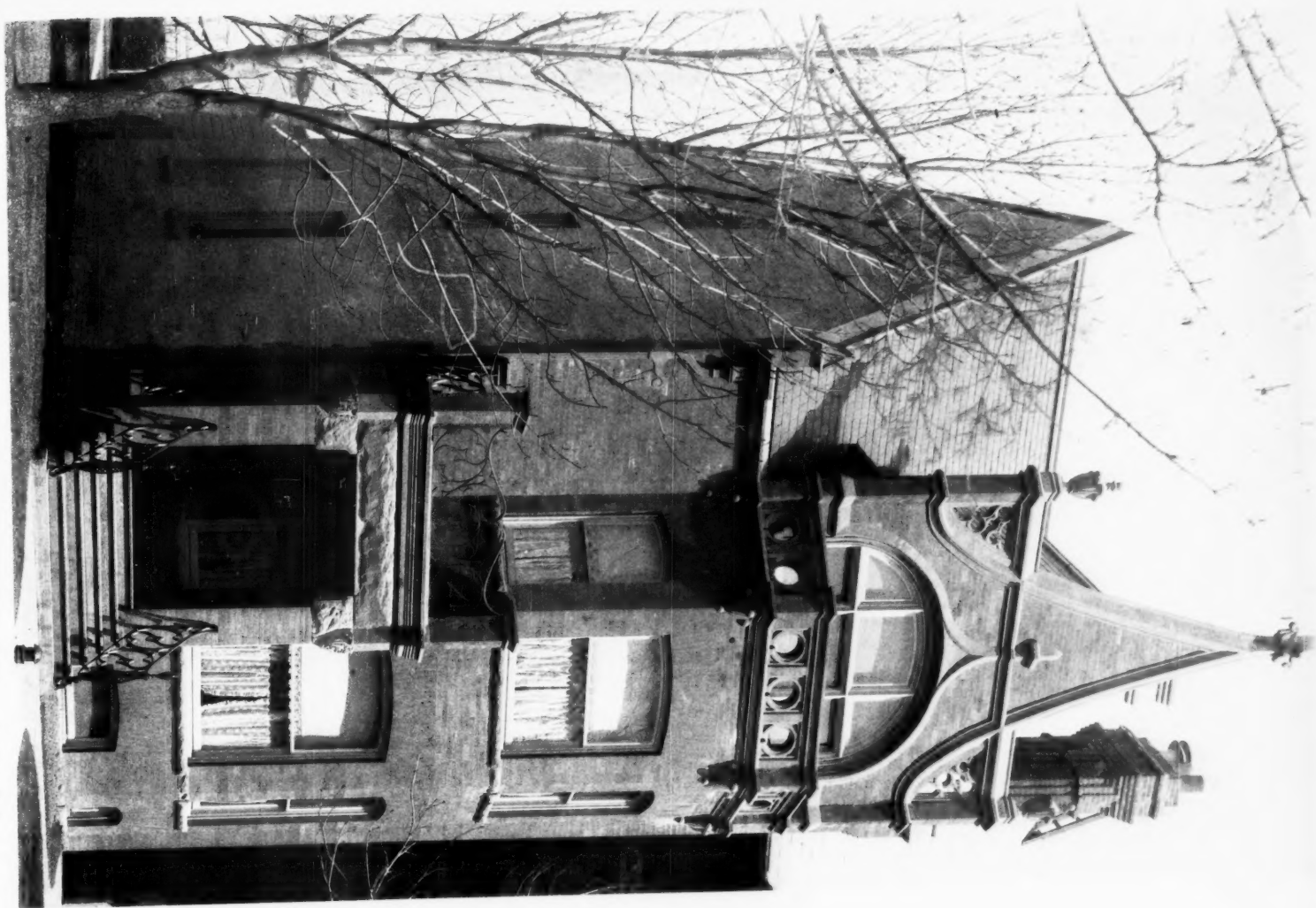




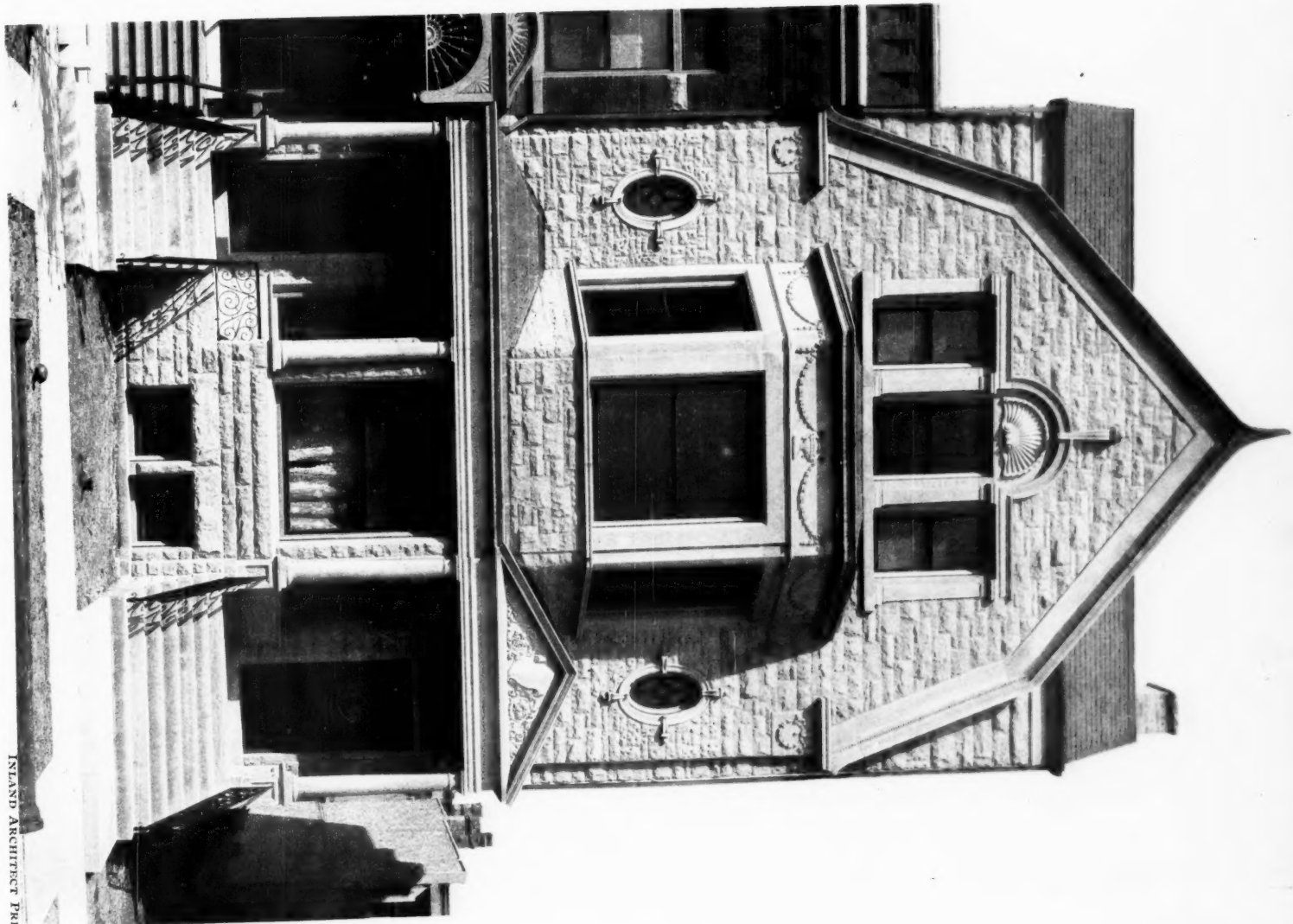
LAKESIDE CLUB HOUSE
S. S. BEMAN ARCHT.



CLUB HOUSE, CHICAGO.
S. BEMAN ARCHITECT.

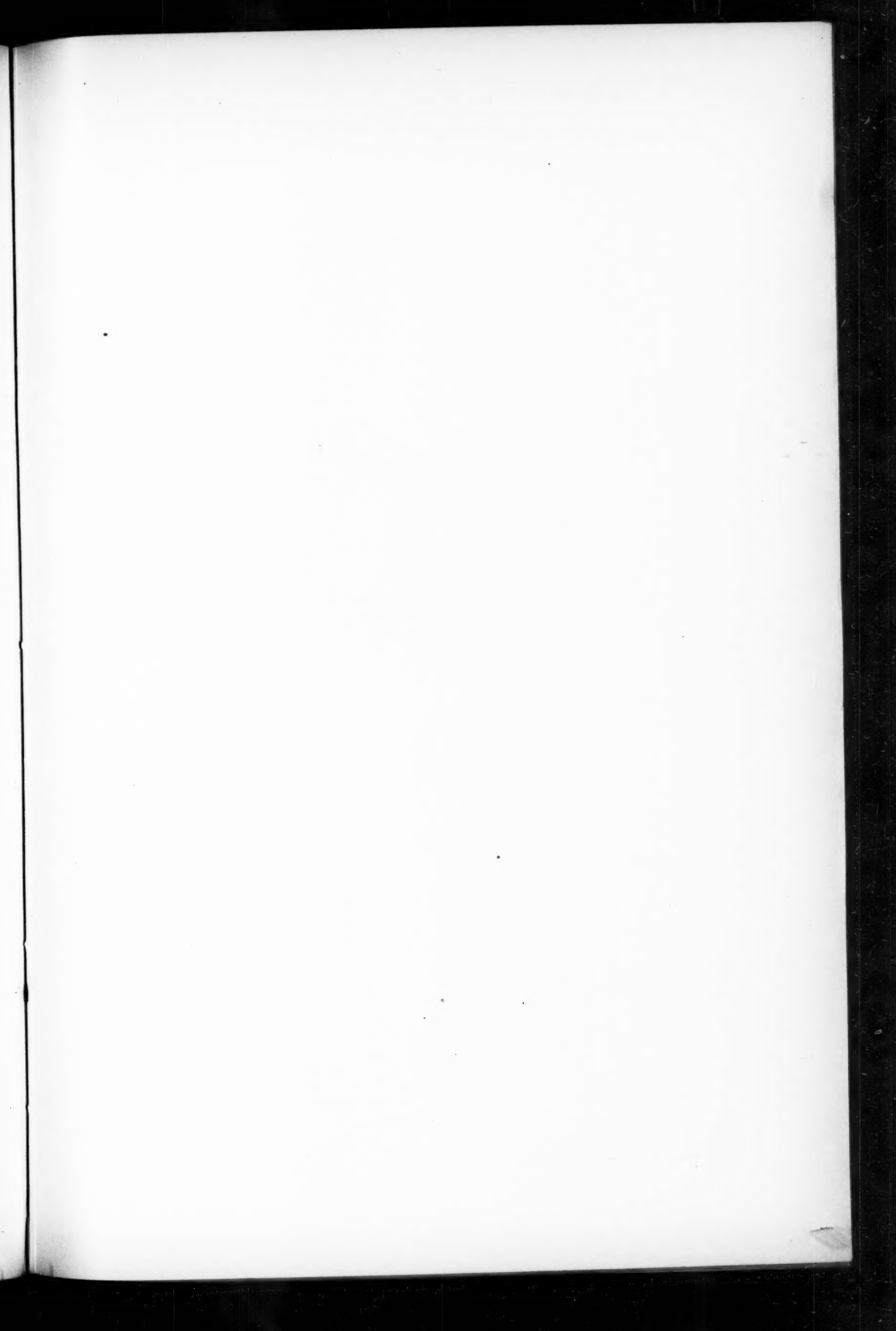


RESIDENCE OF E. F. BLAKE, TORONTO, CANADA.
KNOX & ELLIOT, ARCHITECTS.

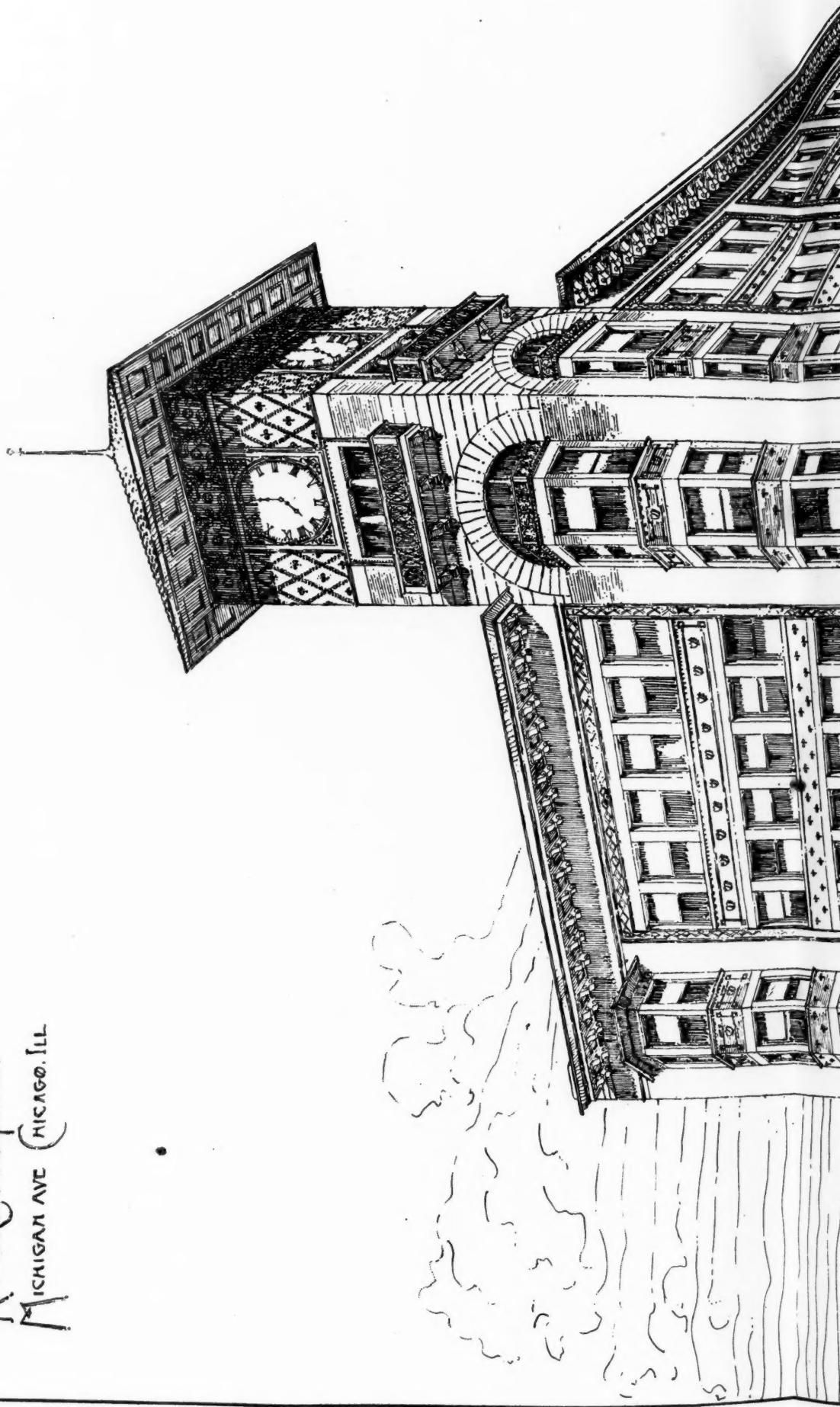


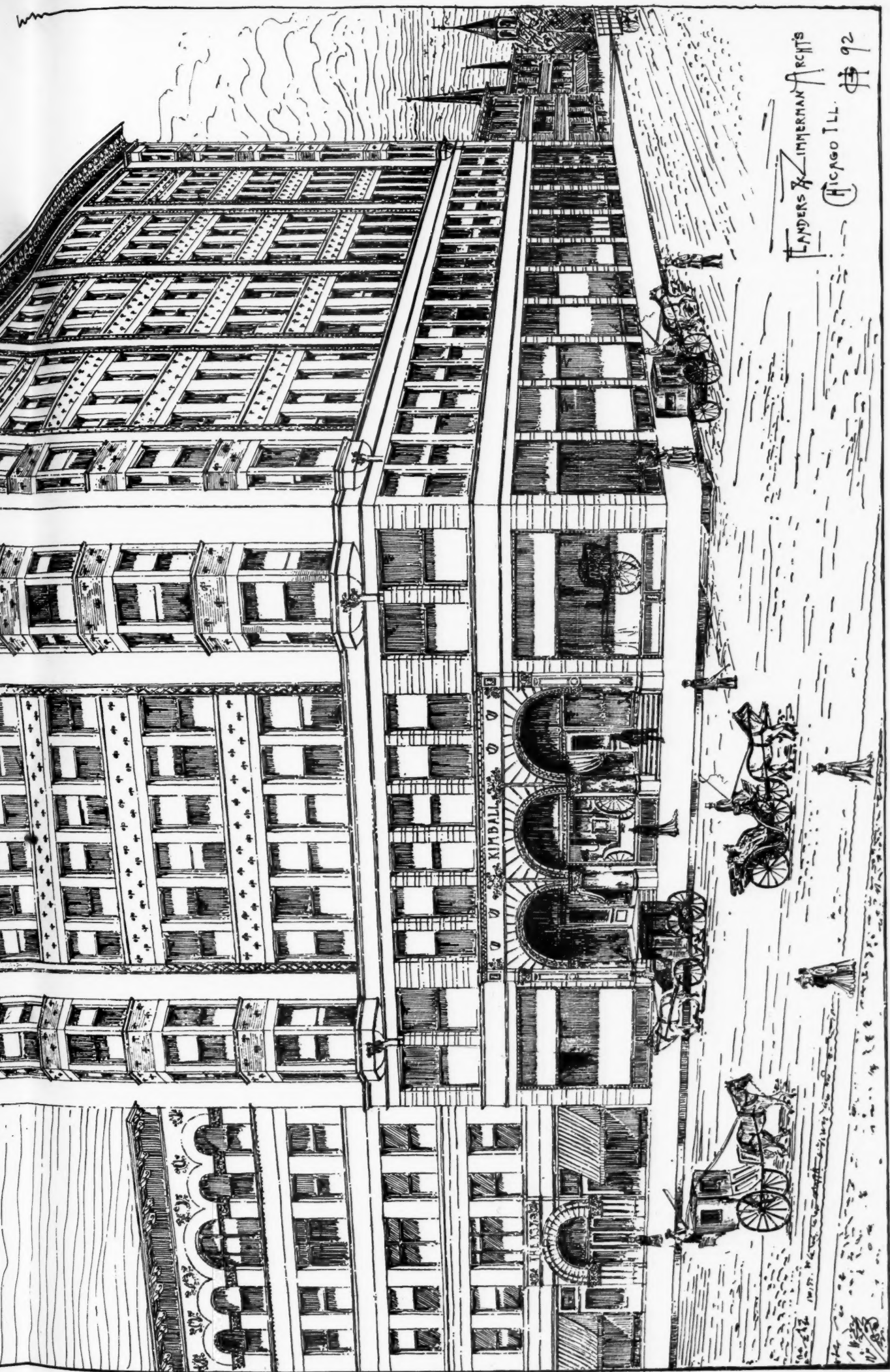
BUILDING OF THREE FLATS FOR W. L. KERBER, CHICAGO.
FRANCIS M. WHITEHOUSE, ARCHITECT.

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KIMBALL CARRIAGE FACTORY.
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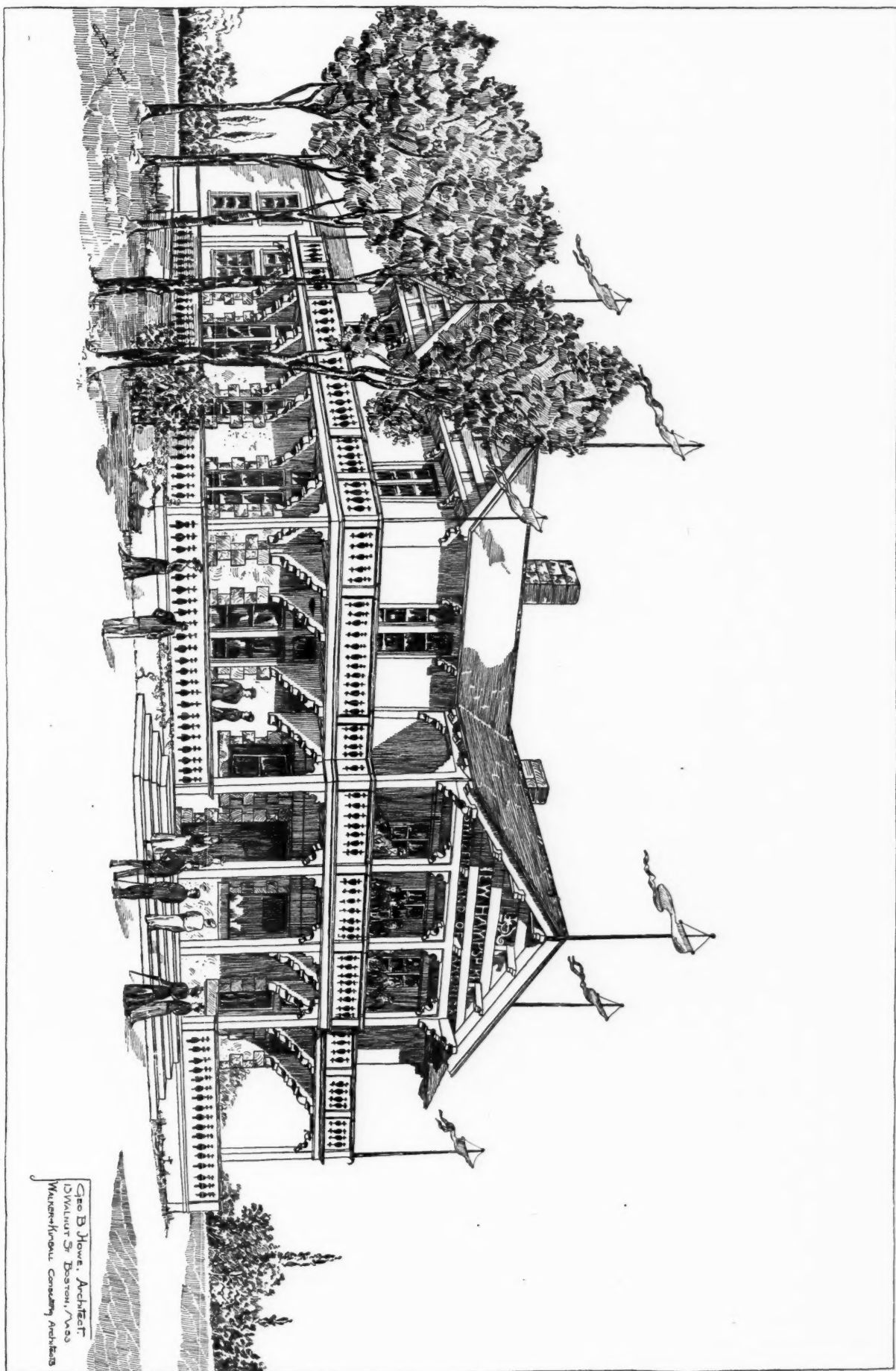
LANDERS & ZIMMERMAN ARCHTS
CHICAGO ILL. 1892



VIEWS OF "RAVINE LODGE," RESIDENCE OF S. M. MILLARD, HIGHLAND PARK.

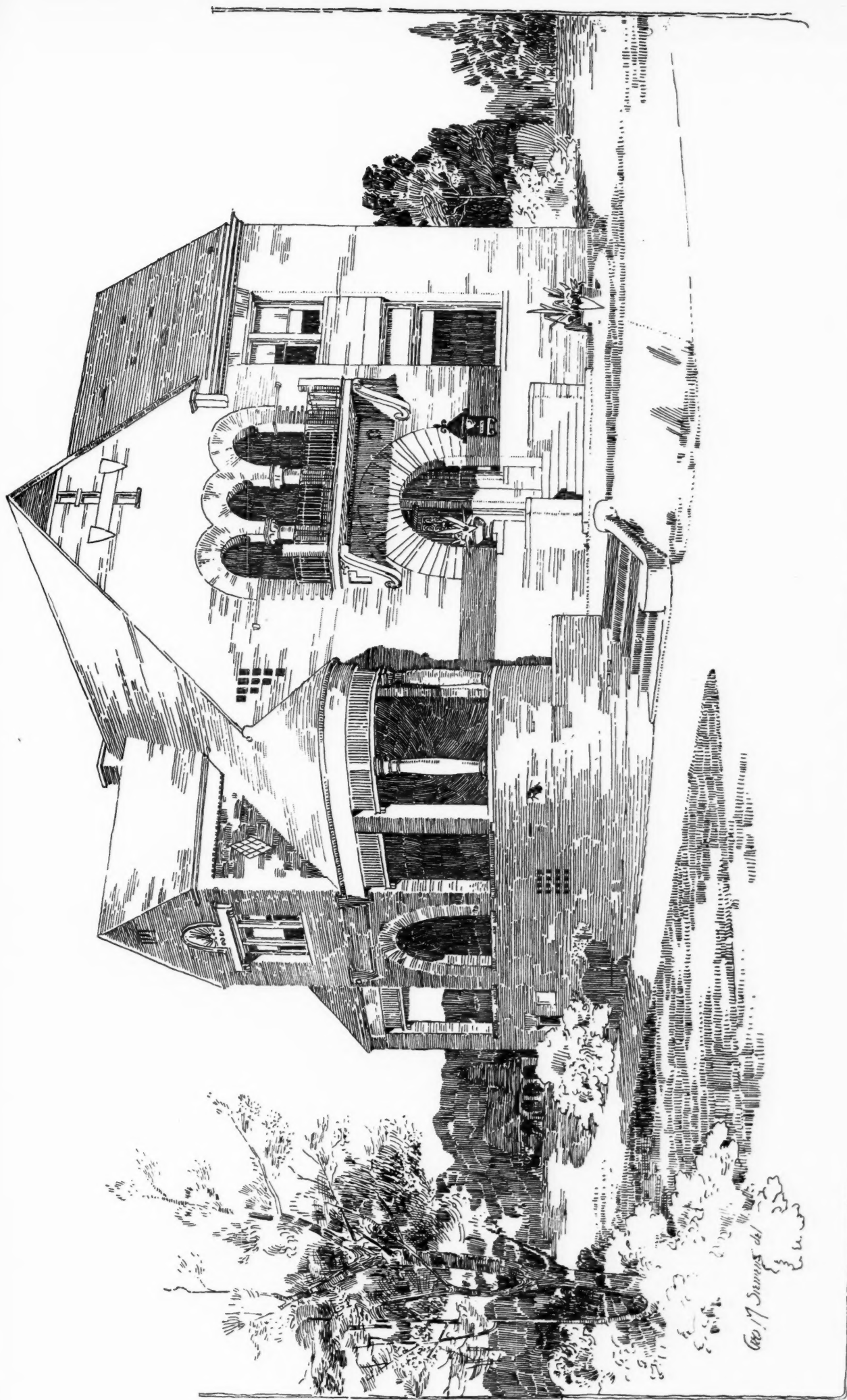
W. W. BOYINGTON & CO., ARCHITECTS, CHICAGO.





NEW HAMPSHIRE STATE BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

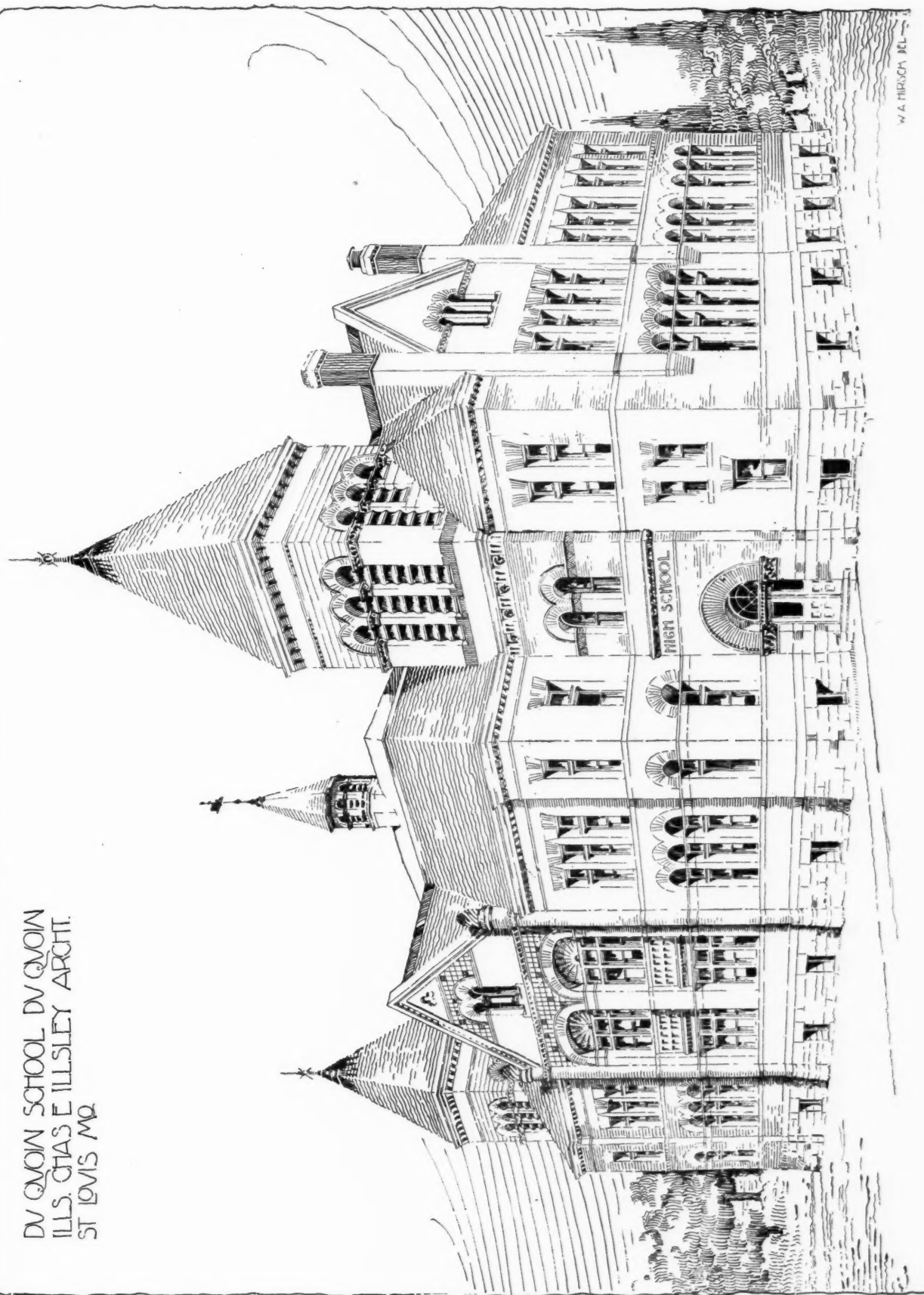
GEORGE B. HOWE, ARCHITECT, BOSTON, MASSACHUSETTS.

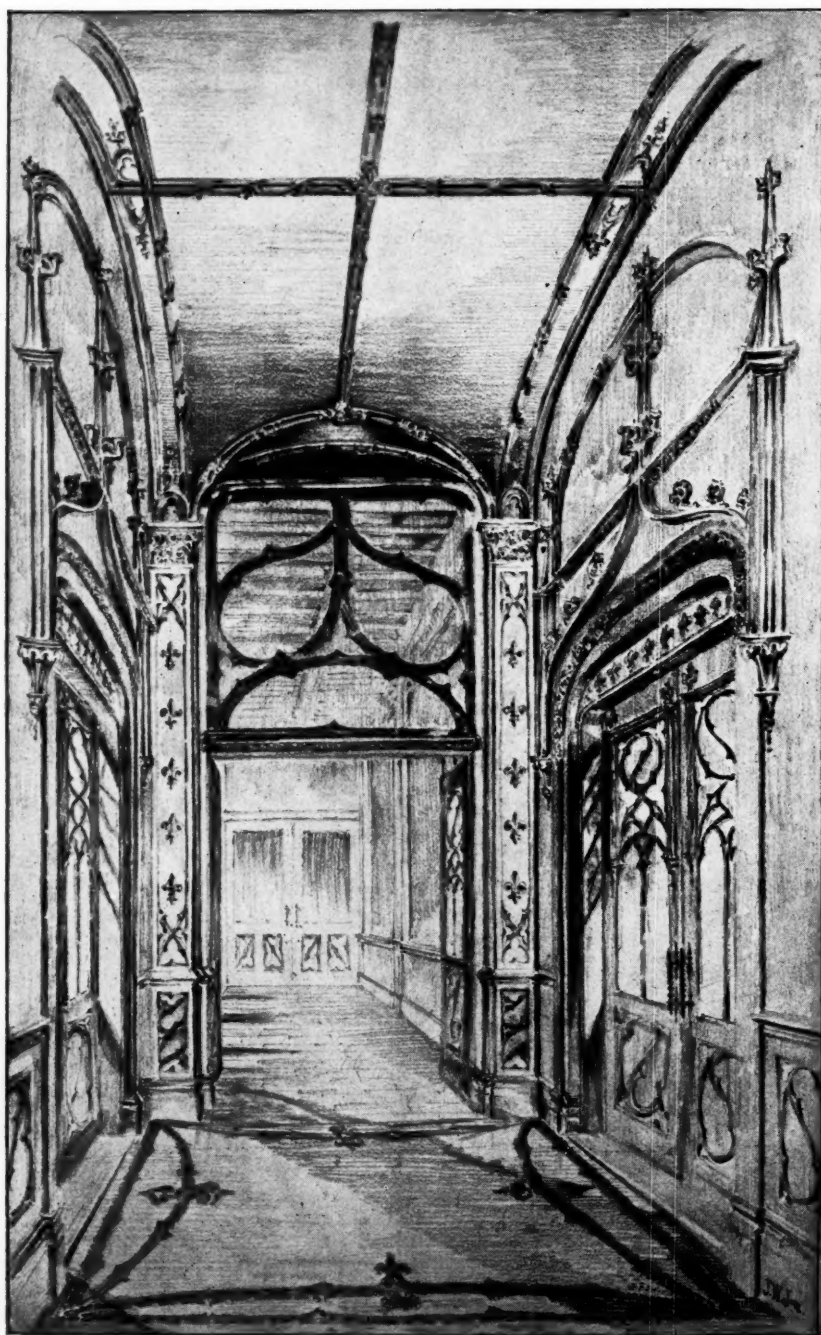


DESIGN FOR RESIDENCE, ST. JOSEPH, MISSOURI.

GEORGE M. SIEMENS, ARCHITECT.

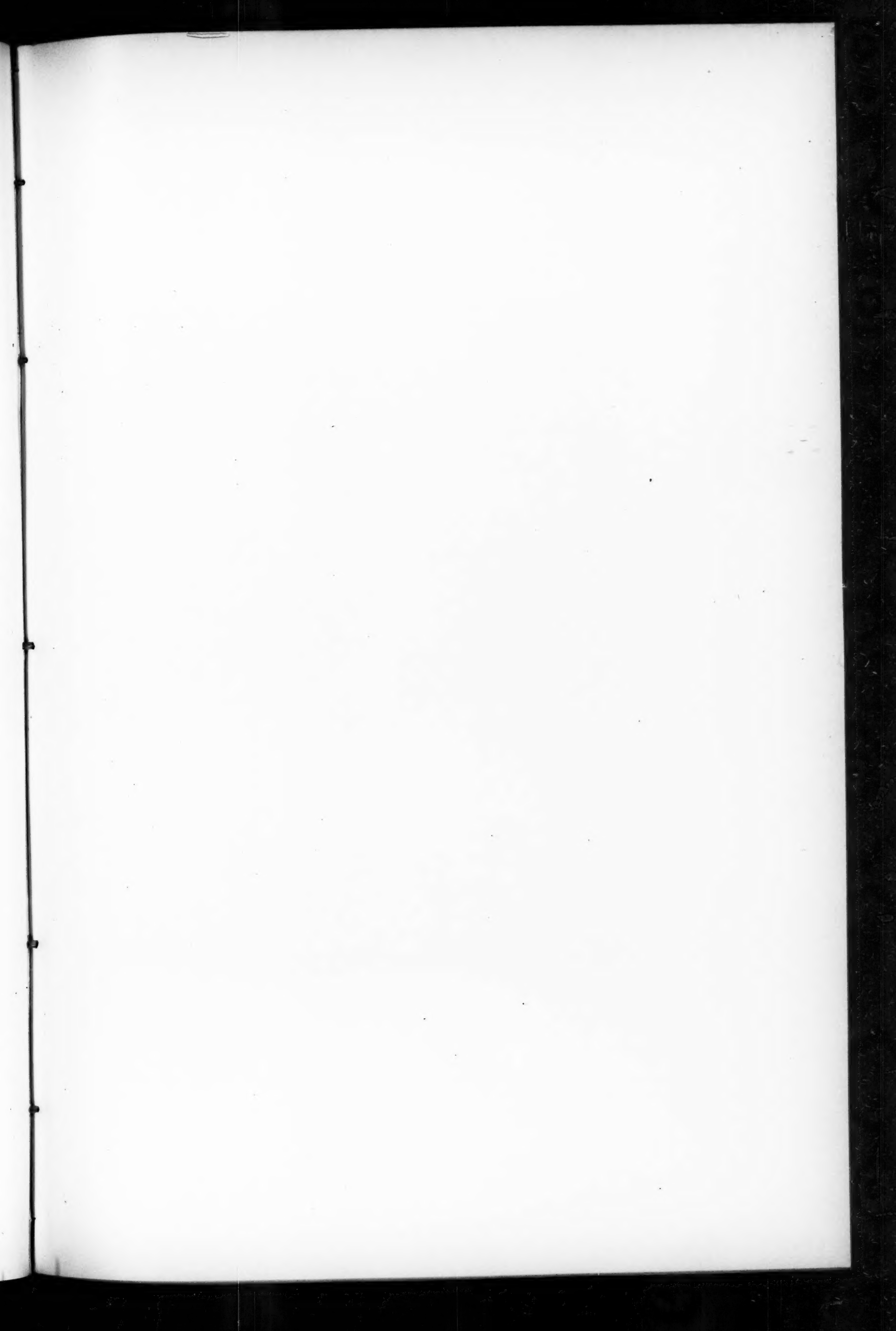
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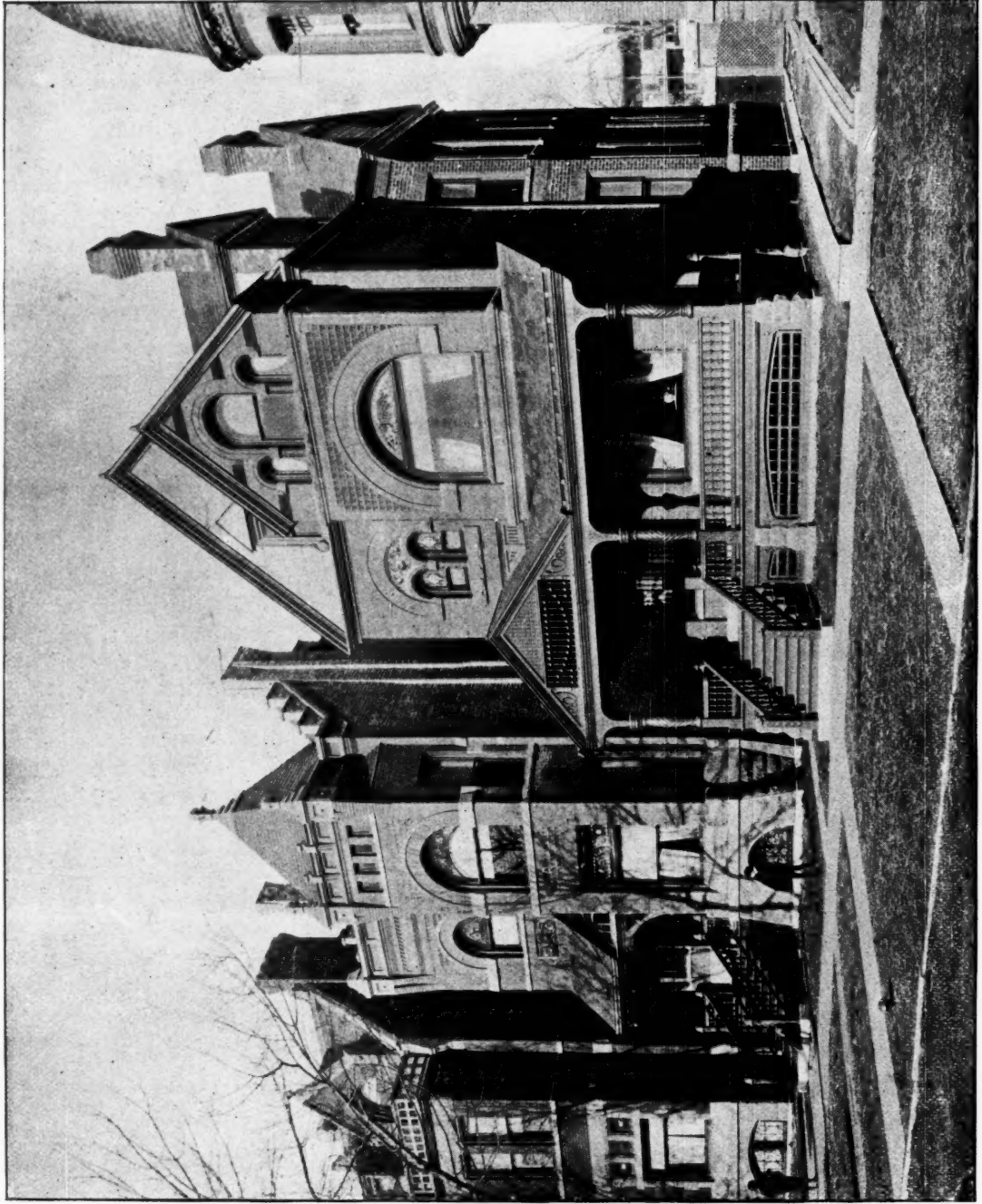




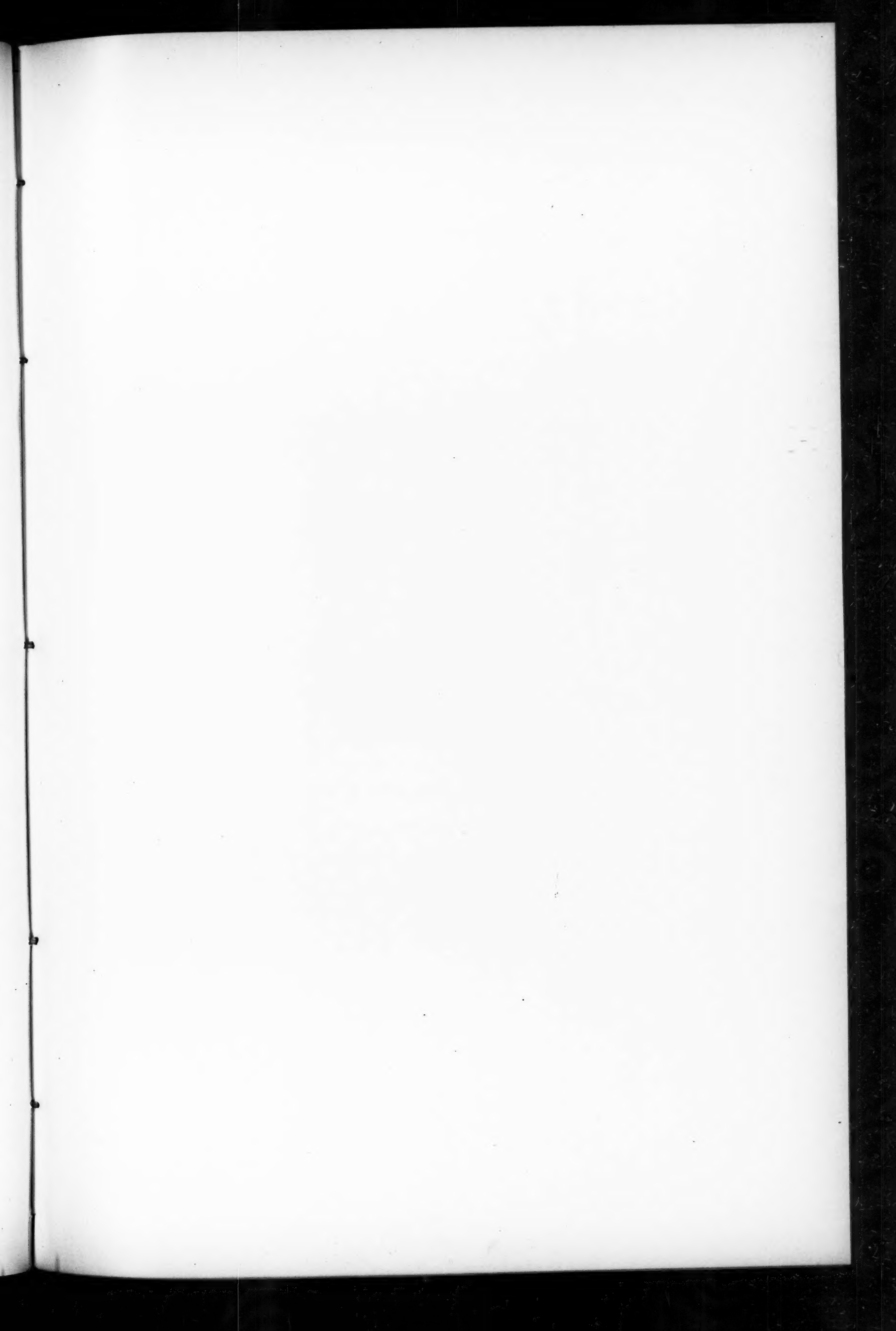
ENTRANCE VIEW, THE ISABELLA OFFICE BUILDING, CHICAGO.

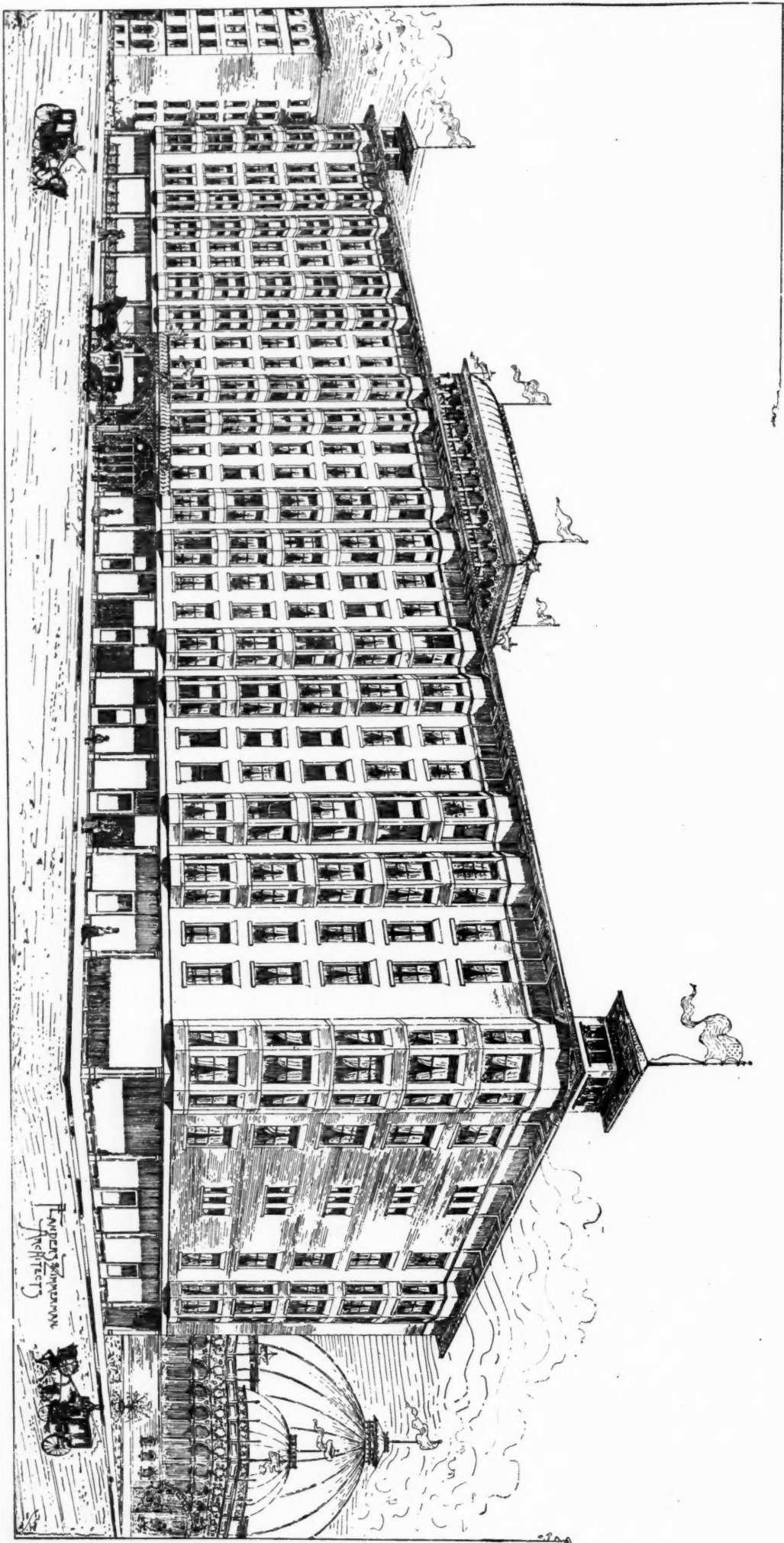
JENNEY & MUNDIE, ARCHITECTS.



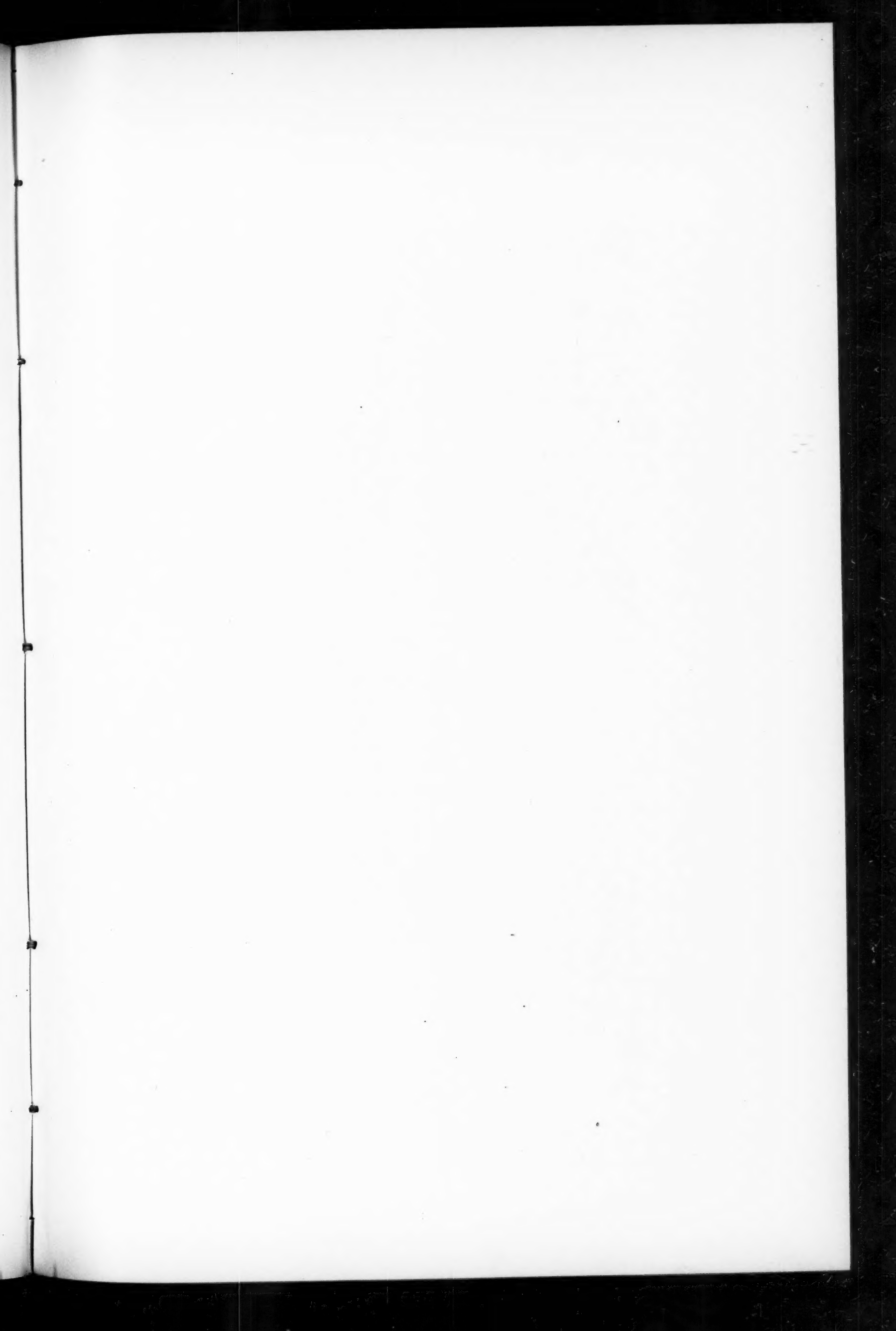


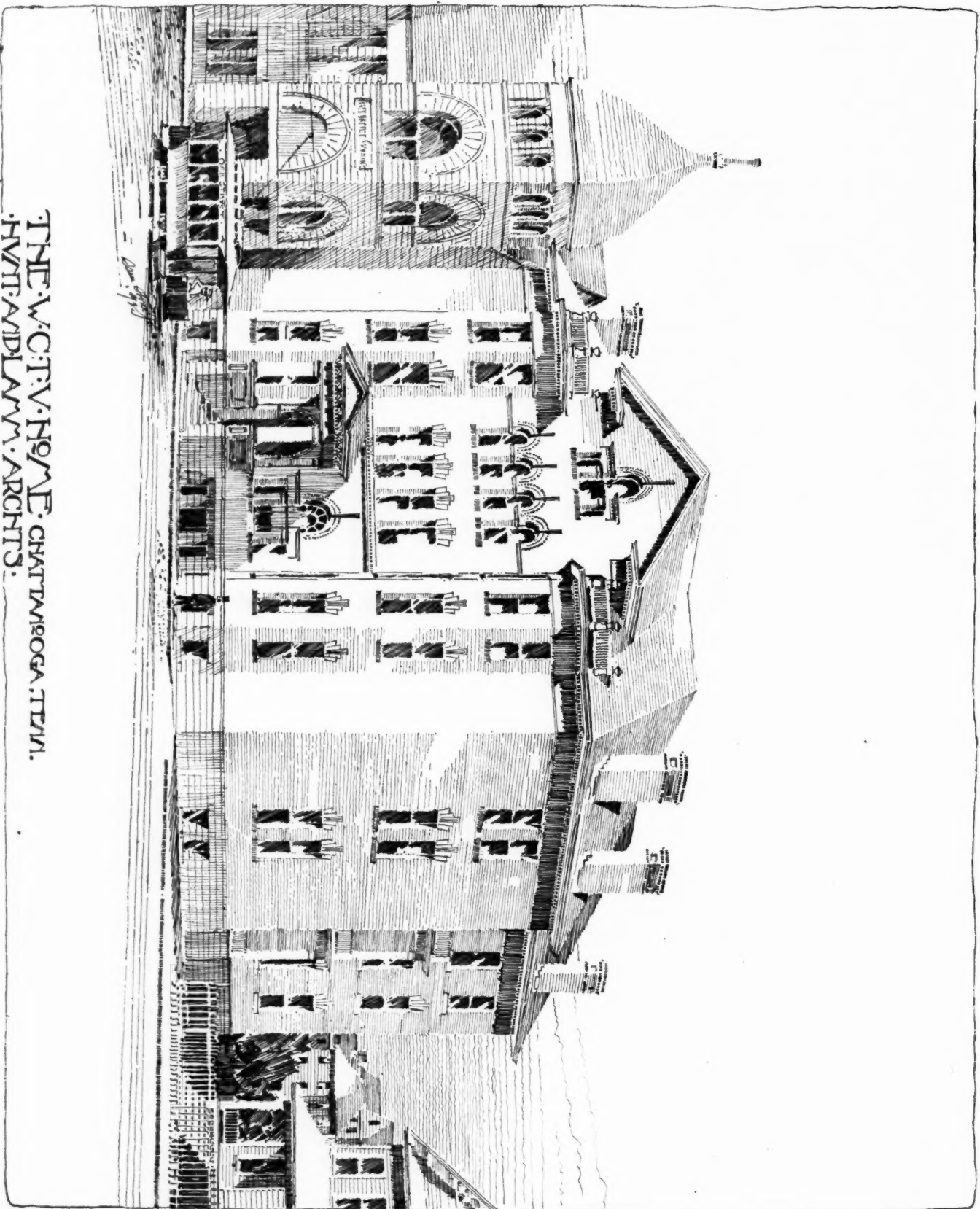
RESIDENCE OF E. S. BRISTOL. RESIDENCE OF NATHAN SMITH, CHICAGO.
OSBORNE J. PIERCE, ARCHITECT.





PARK GATE HOTEL, FOR L. R. WILLIAMS, CHICAGO.
FLANDERS & ZIMMERMAN, ARCHITECTS.





THE W. C. T. V. H. M. E. CHATELAIN. T. M.
H. V. T. A. D. L. A. W. M. A. R. C. H. T. S.



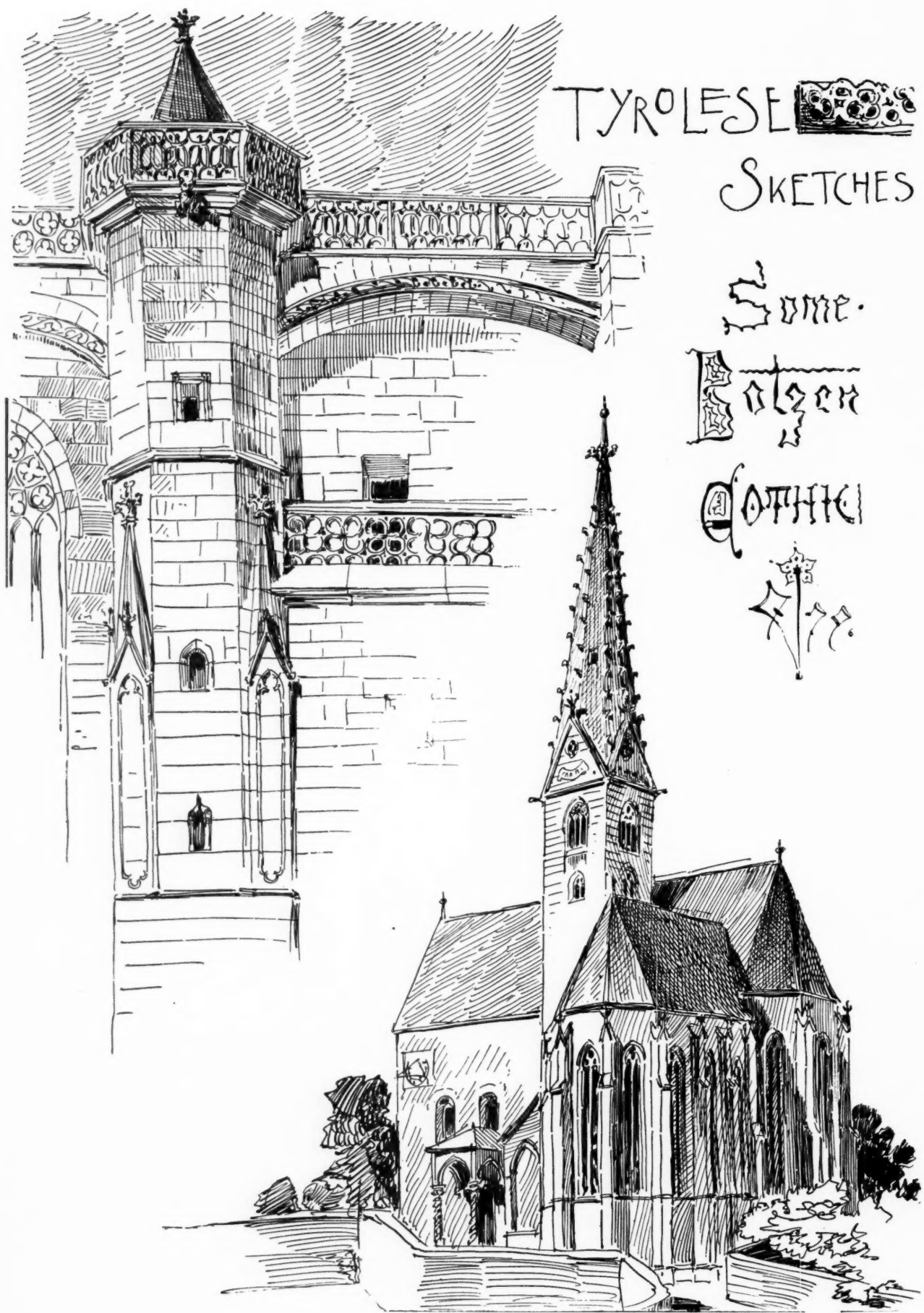
STAIRWAY AND GALLERIES FROM ELEVATORS.

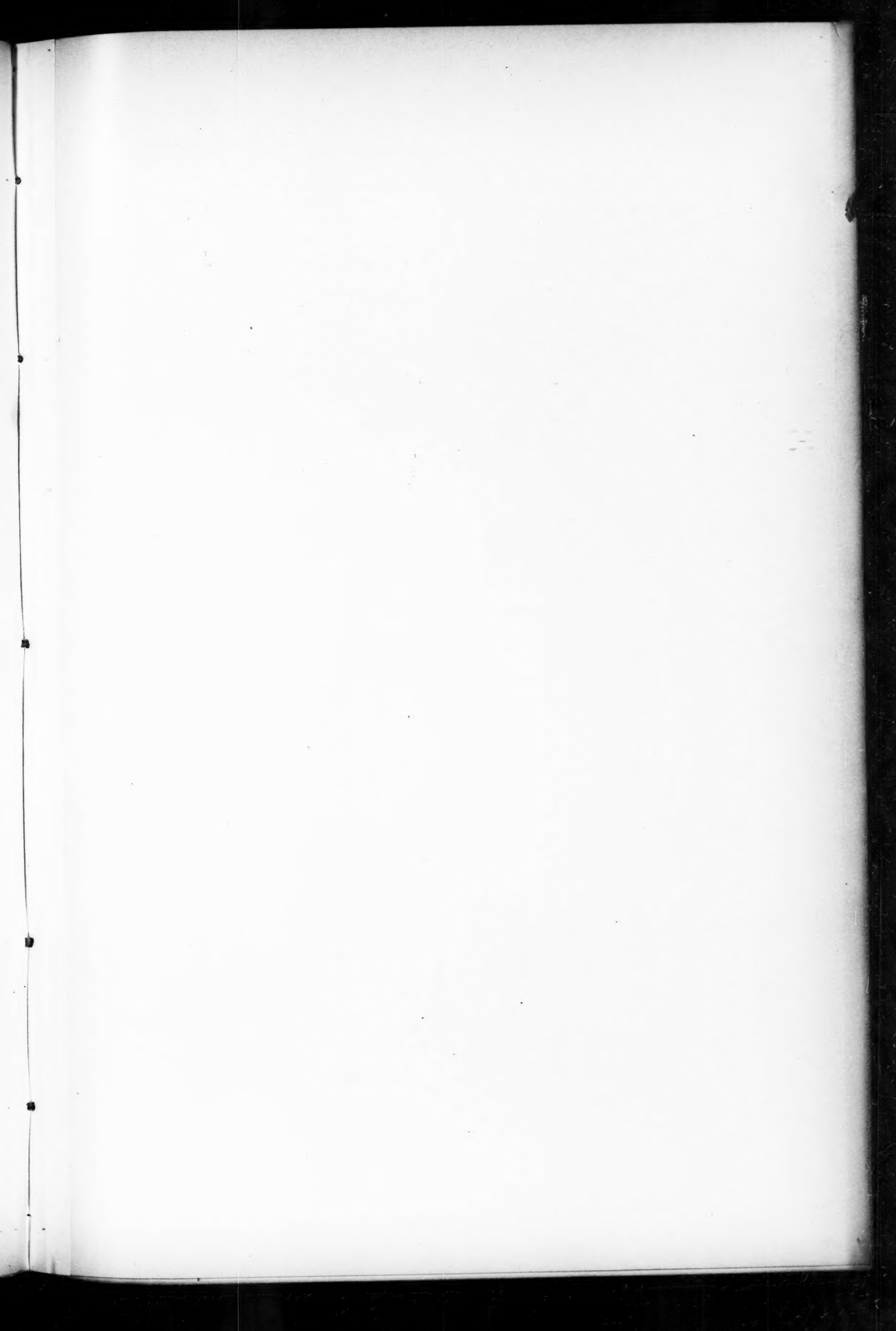


ROTUNDA.

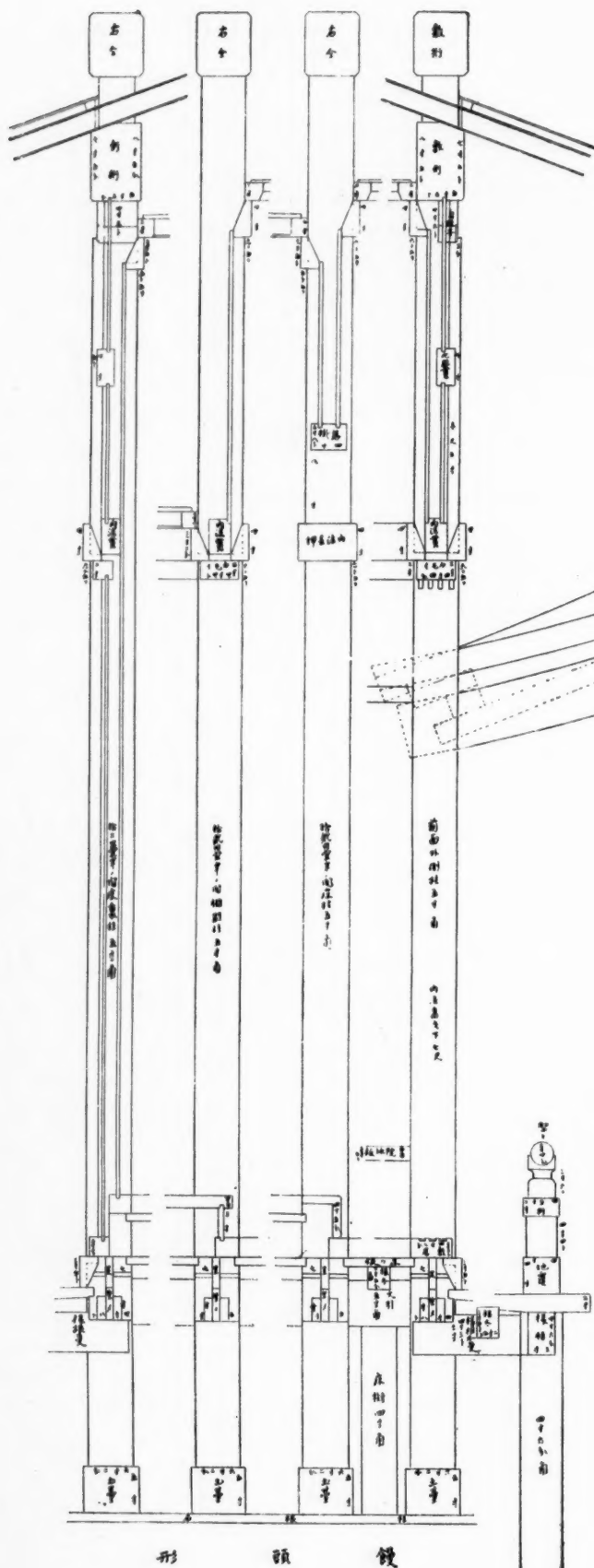
INTERIOR VIEWS, THE MASONIC TEMPLE, CHICAGO.

BURNHAM & ROOT, ARCHITECTS.



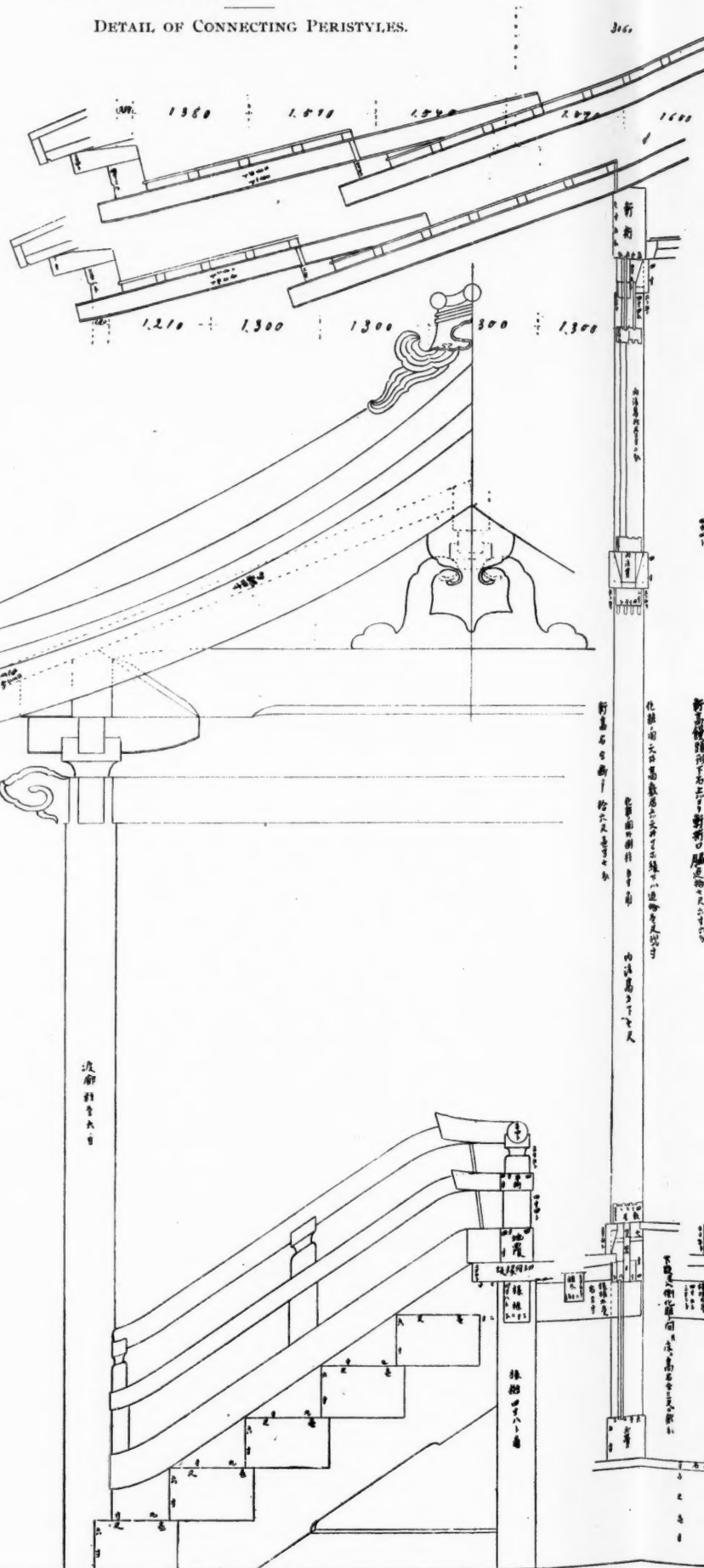


EXTERIOR AND INTERIOR POSTS OF
SOUTH BUILDING.



CONSTRUCTION OF ROOFS, CENTRAL BUILDING.

DETAIL OF CONNECTING PERISTYLES.

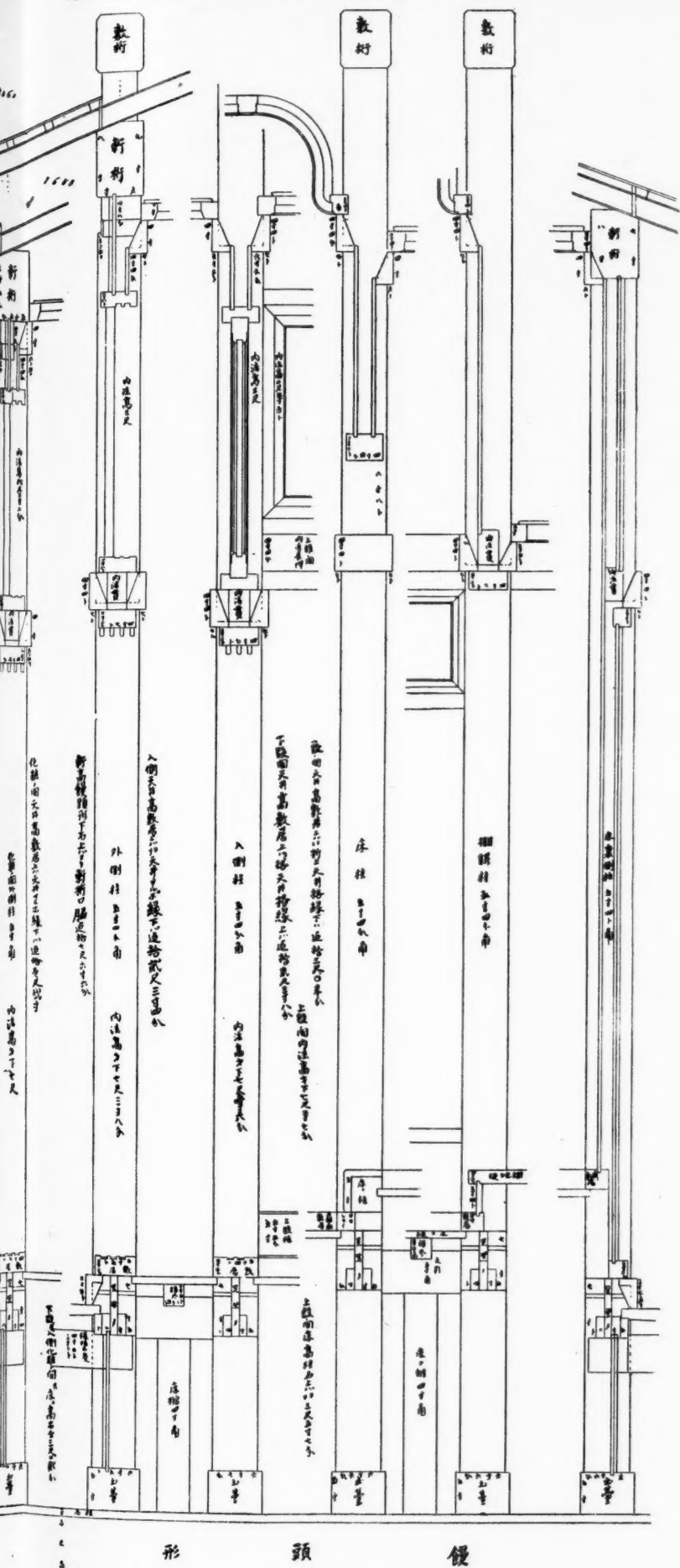


NOTE.—The words on these drawings are generally the dimensions in feet and decimals, and indications of location.

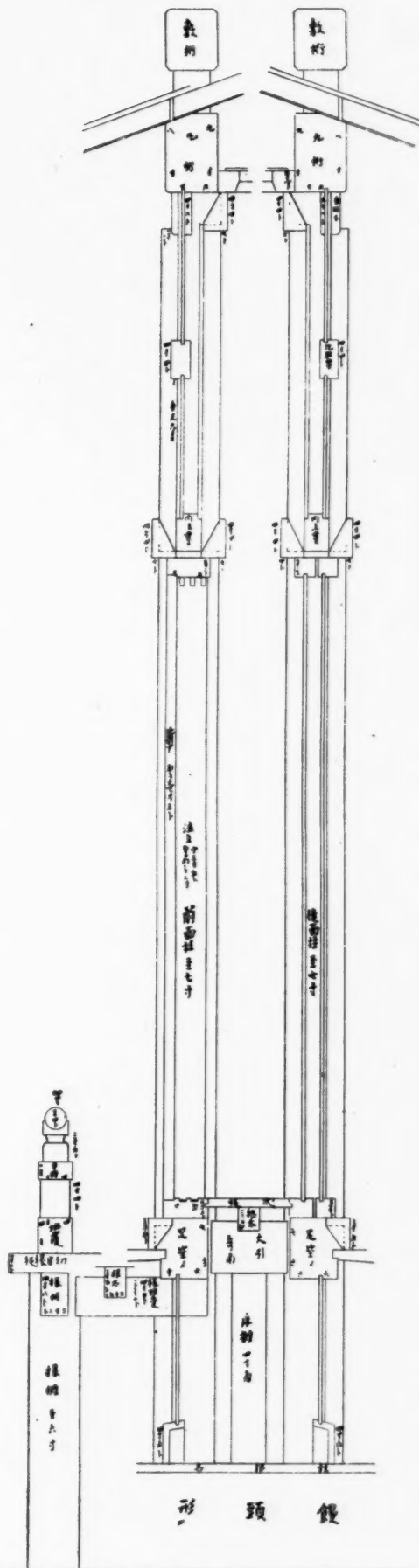
DETAILS OF CONSTRUCTION OF HŌŌDEN, THE JAPANESE PALACE NOW BEING ERECTED ON THE WOOD

M. KURU, ARCHITECT IN CHARGE

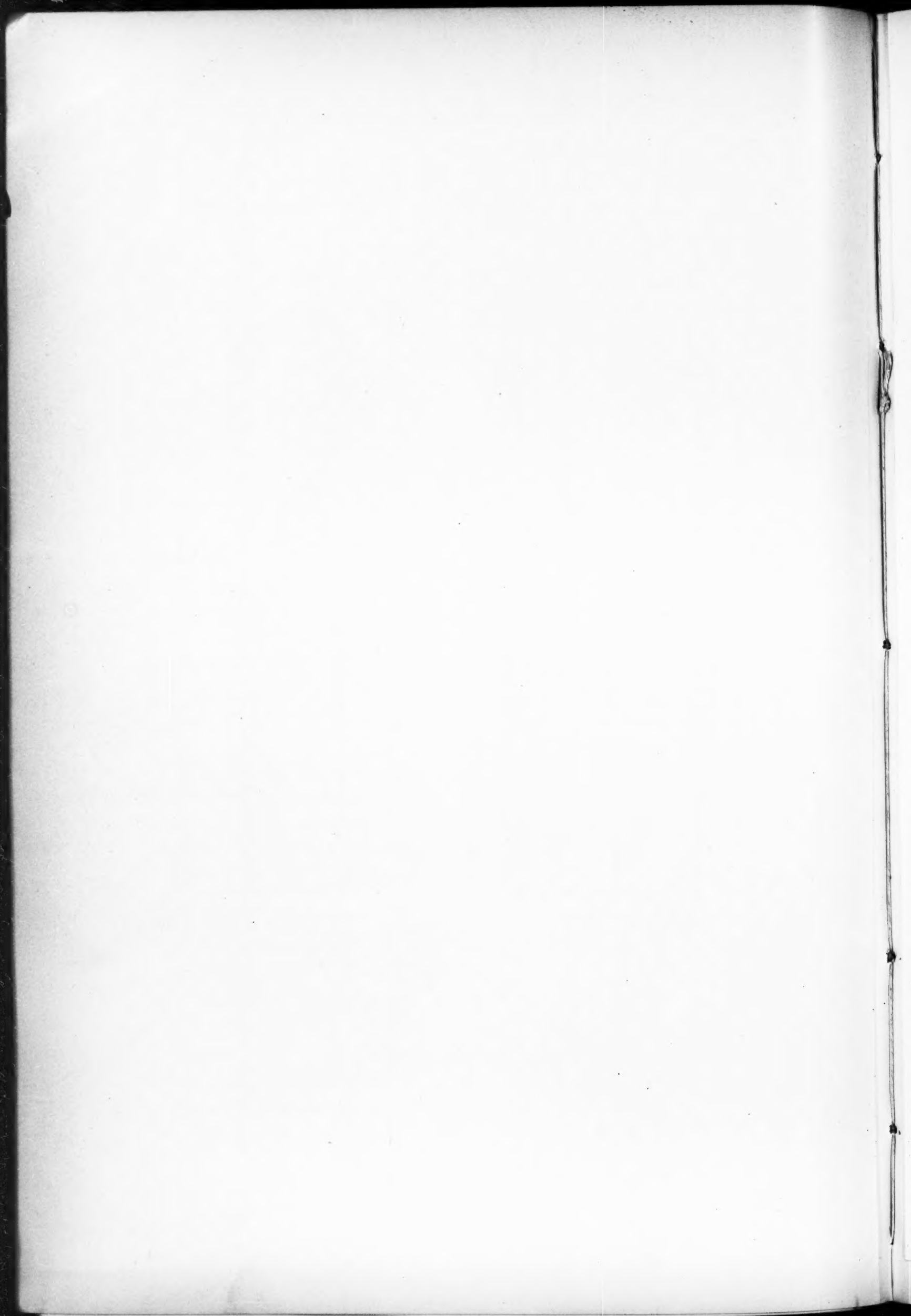
EXTERIOR AND INTERIOR POSTS OF CENTRAL BUILDING.



EXTERIOR POSTS OF SOUTH BUILDING.



SCALE 11-16 INCH TO A FOOT.





RESIDENCE OF G. W. LEE, DETROIT, MICHIGAN.

MASON & RICE, ARCHITECTS.



INLAND ARCHITECT PRESS.

RESIDENCE, DETROIT, MICHIGAN.

ROGERS & MCFARLAND, ARCHITECTS.



RESIDENCE OF G. W. LEE, DETROIT, MICHIGAN.

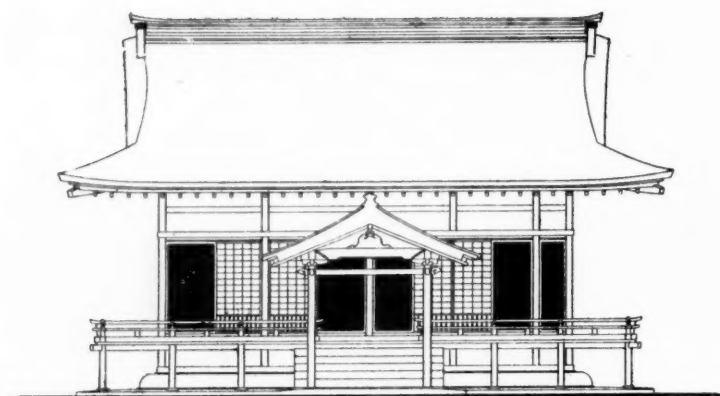
MASON & RICE, ARCHITECTS.



INLAND ARCHITECT PRESS.

RESIDENCE, DETROIT, MICHIGAN.

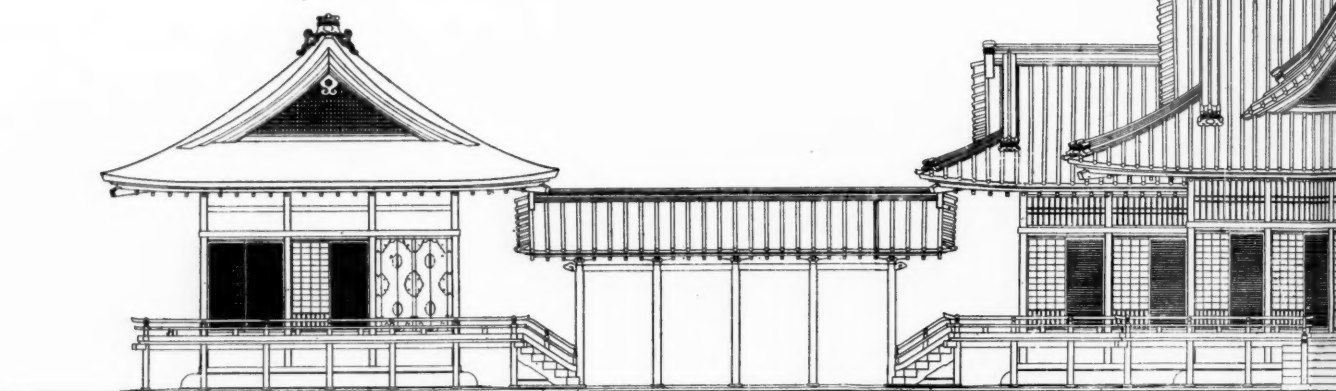
ROGERS & MCFARLAND, ARCHITECTS.



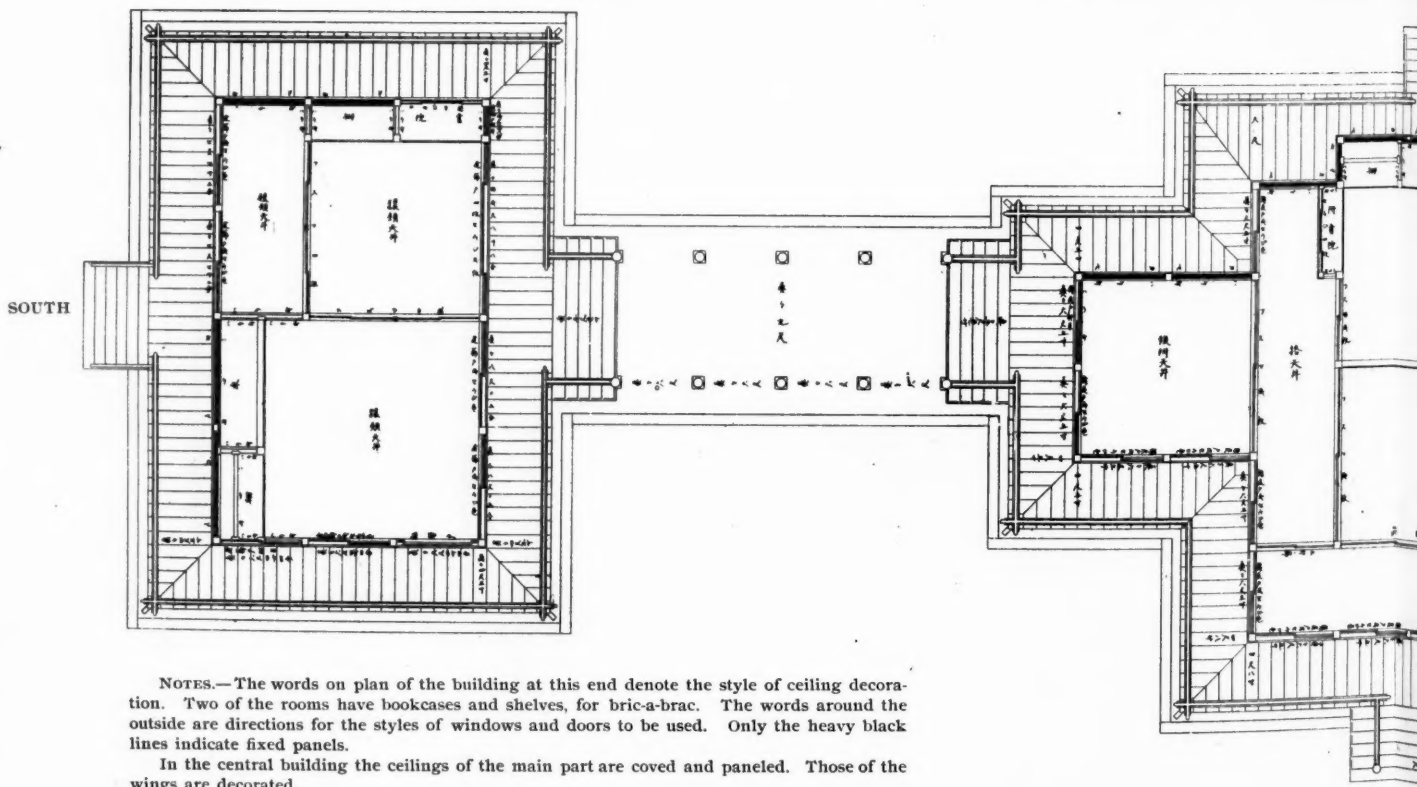
NORTH ELEVATION OF SOUTH BUILDING.



SOUTH ELEVATION



EAST



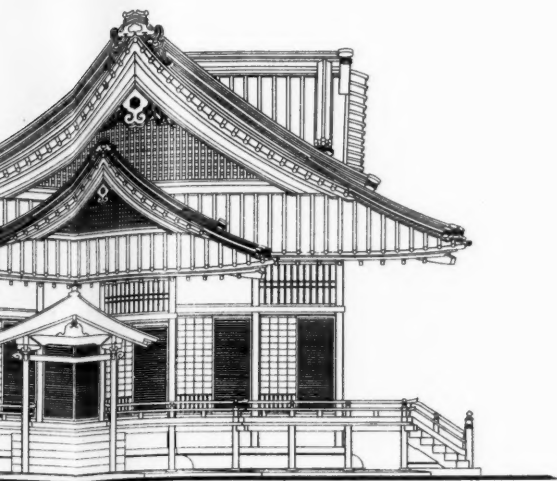
NOTES.—The words on plan of the building at this end denote the style of ceiling decoration. Two of the rooms have bookcases and shelves, for bric-a-brac. The words around the outside are directions for the styles of windows and doors to be used. Only the heavy black lines indicate fixed panels.

In the central building the ceilings of the main part are coved and paneled. Those of the wings are decorated.

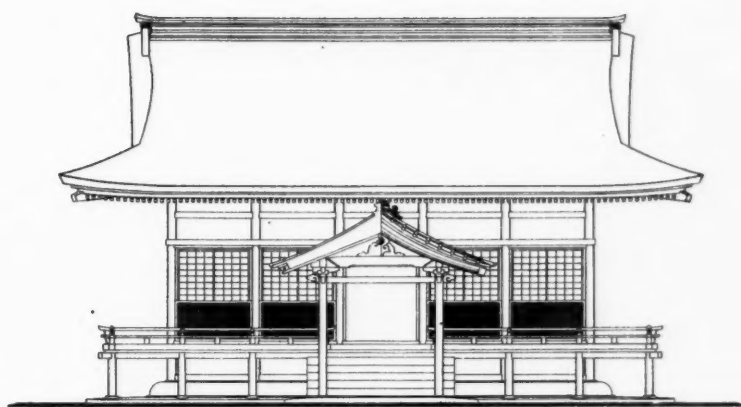
GEN
SCALE 1/8

ELEVATION AND PLAN OF HŌODEN, THE JAPANESE PALACE NOW BEING ERECTED ON

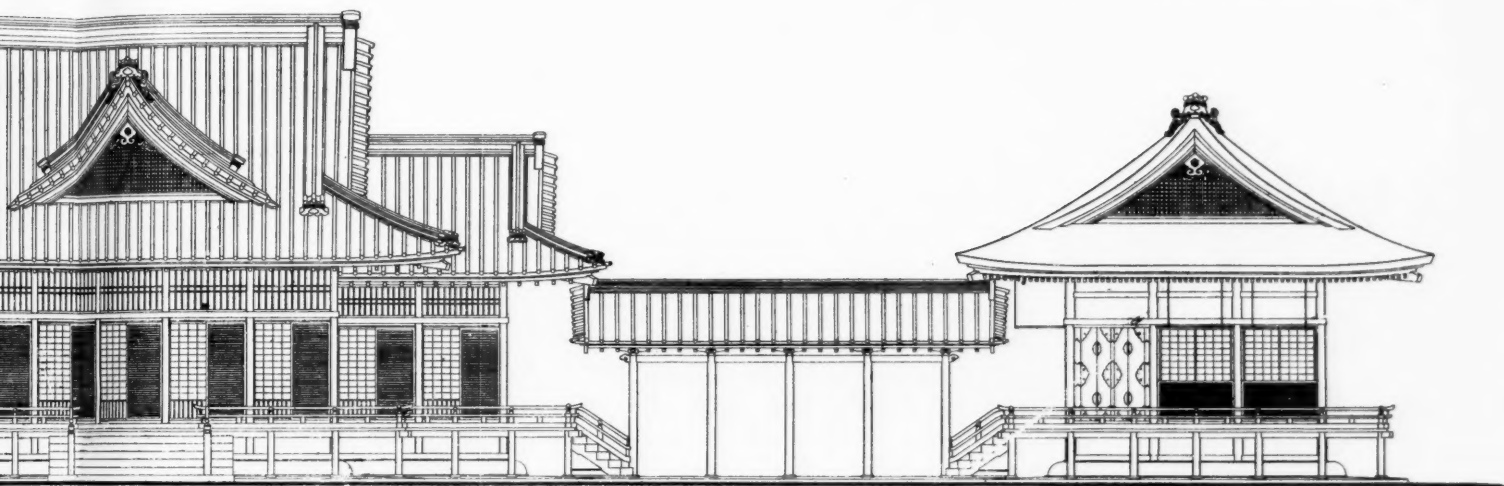
M. KURU, ARCHITECT



TH ELEVATION OF CENTRAL BUILDING.

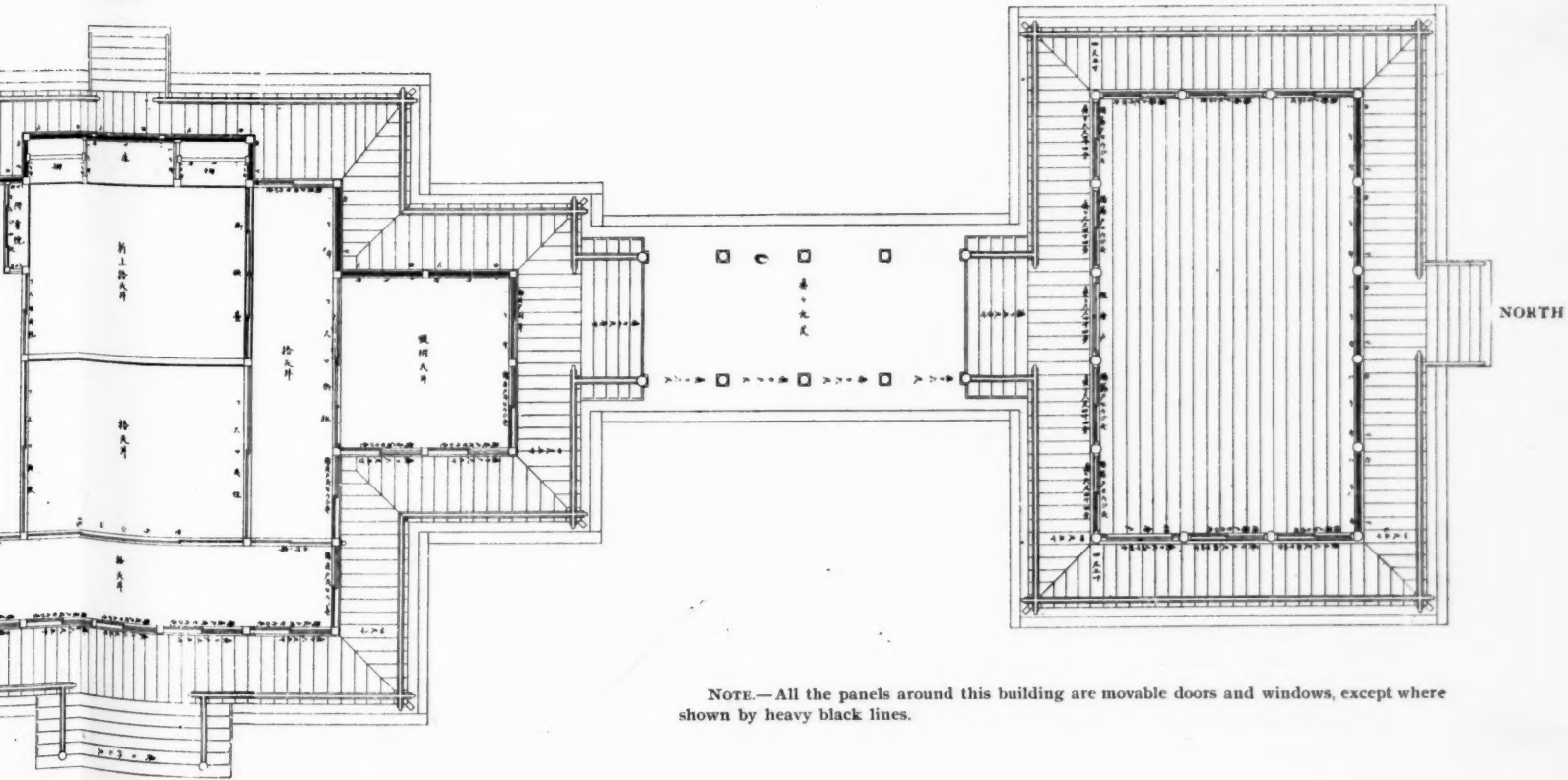


SOUTH ELEVATION OF NORTH BUILDING.



EAST ELEVATION.

WEST



NOTE.—All the panels around this building are movable doors and windows, except where shown by heavy black lines.

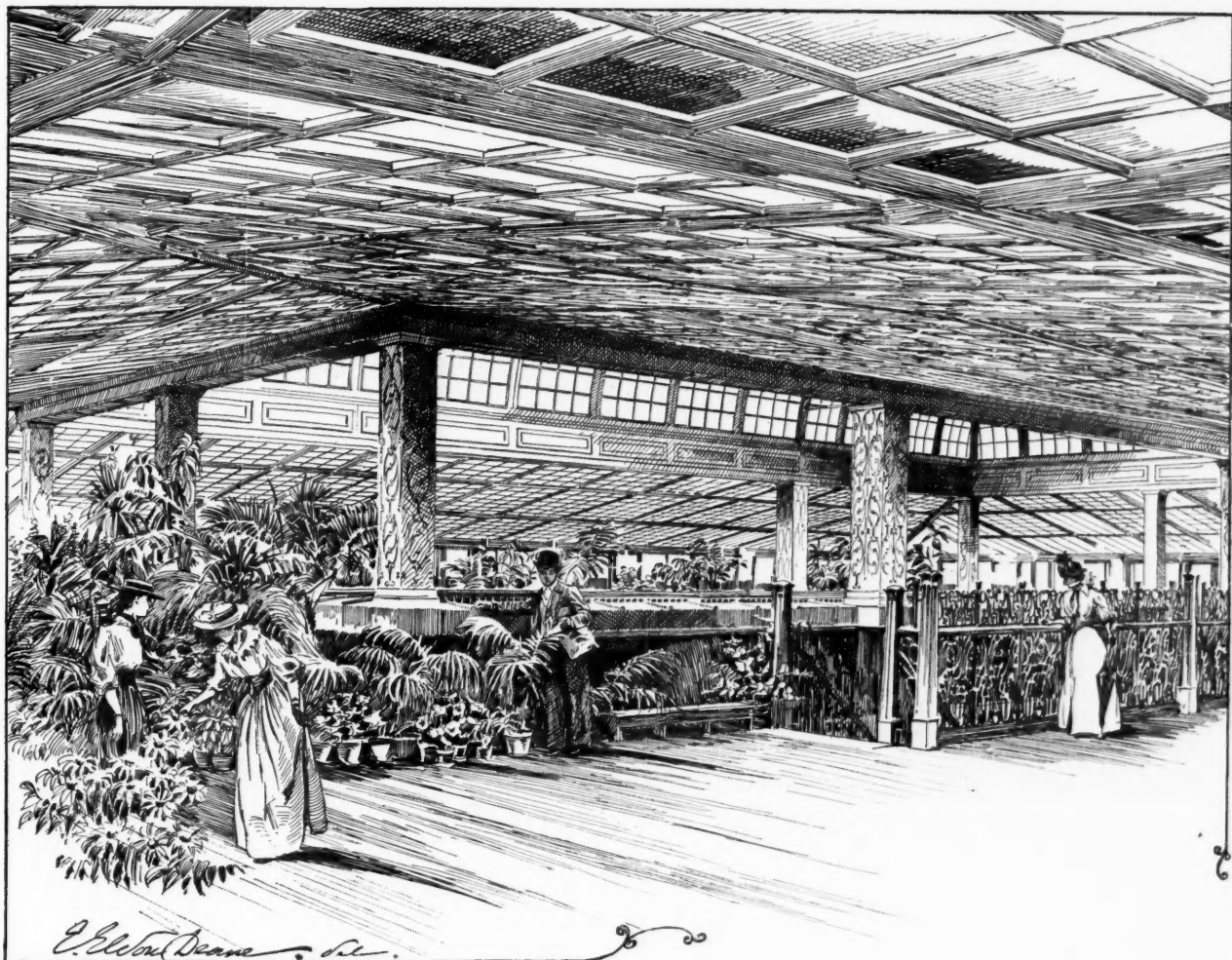
GENERAL PLAN.
SCALE 16 FEET TO AN INCH.

ATED ON THE WOODED ISLAND, WORLD'S COLUMBIAN EXPOSITION, JACKSON PARK, CHICAGO, ILLINOIS.

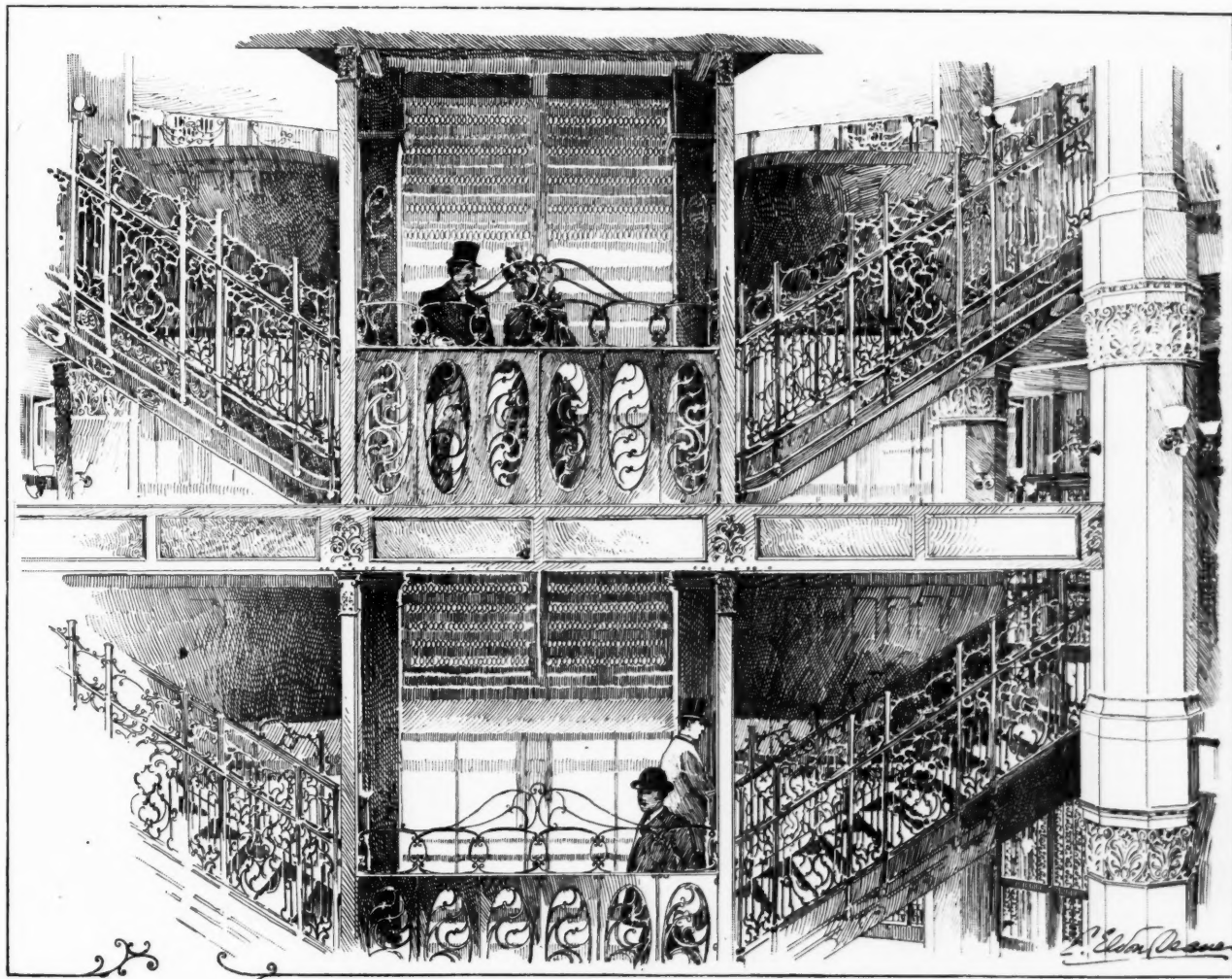
ARCHITECT IN CHARGE, TOKYO, JAPAN.



SKETCH
OF TOWNHALL
MARBURG A.D.L.



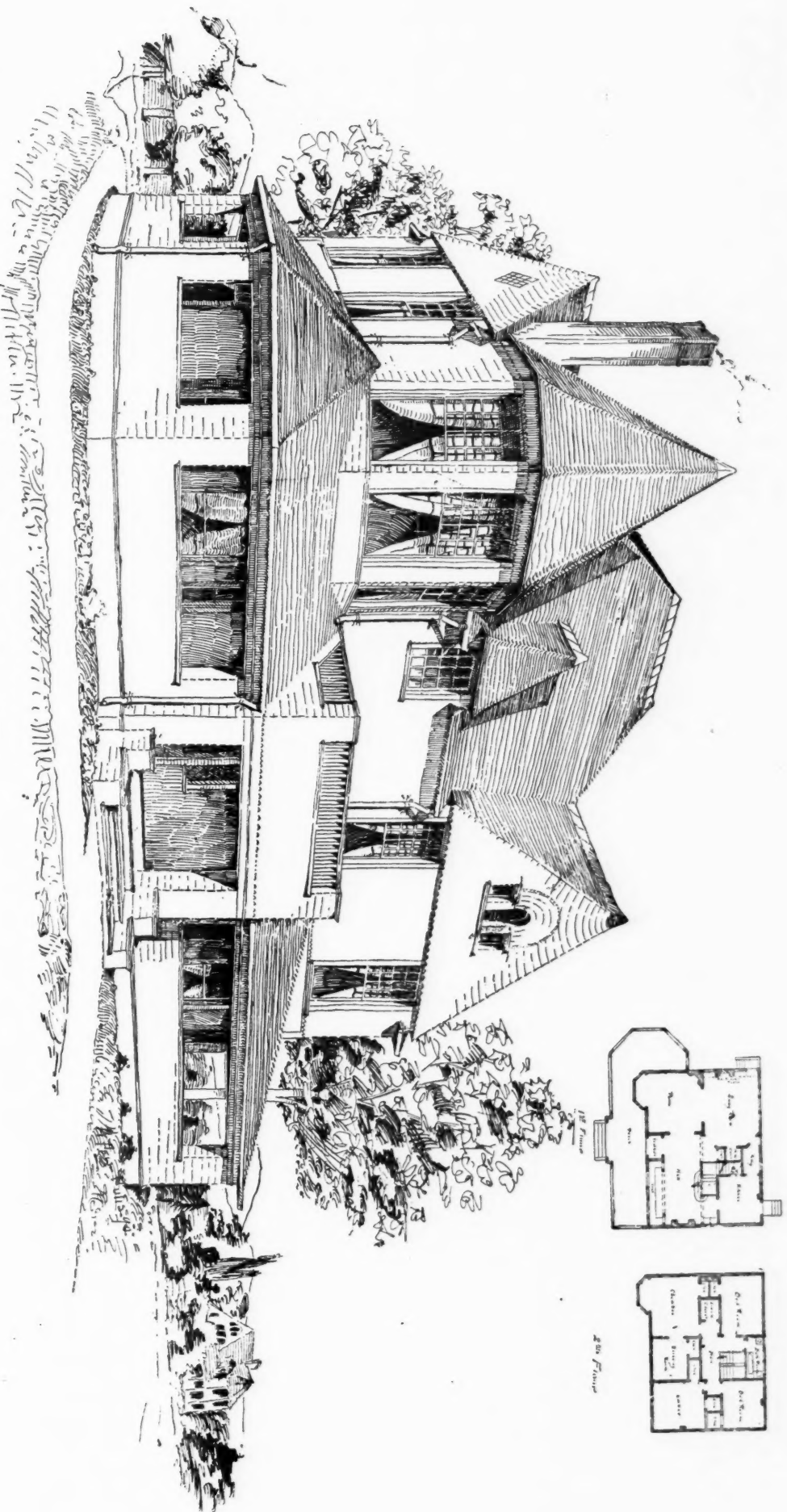
CONSERVATORIUM.



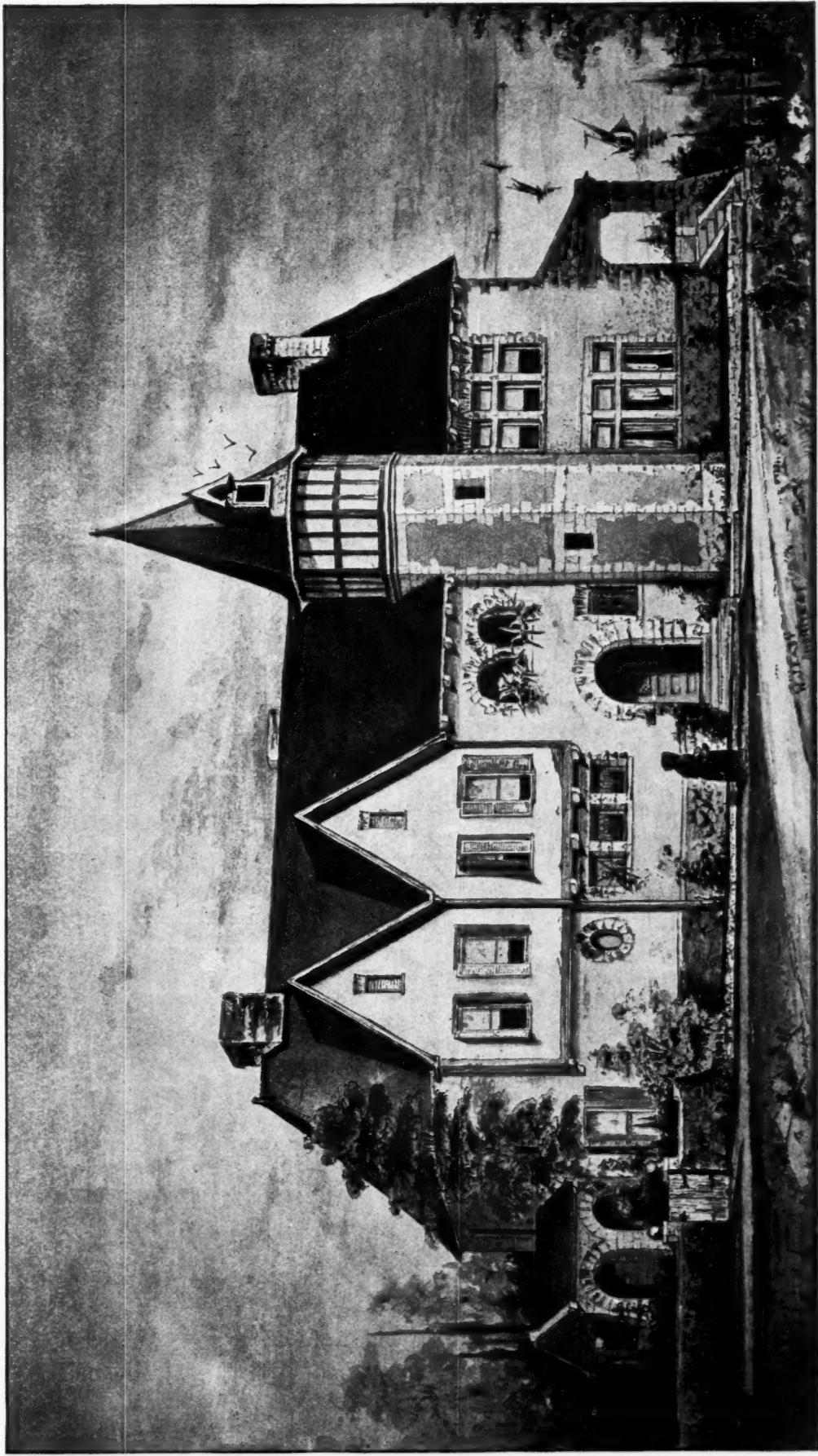
STAIRWAY AND LANDINGS.
INTERIOR VIEWS, THE MASONIC TEMPLE, CHICAGO.
BURNHAM & ROOT, ARCHITECTS.



BRADLEY COUNTY COURTHOUSE, CLEVELAND, TENNESSEE.
HUNT & LAMB, ARCHITECTS, CHATTANOOGA, TENNESSEE.

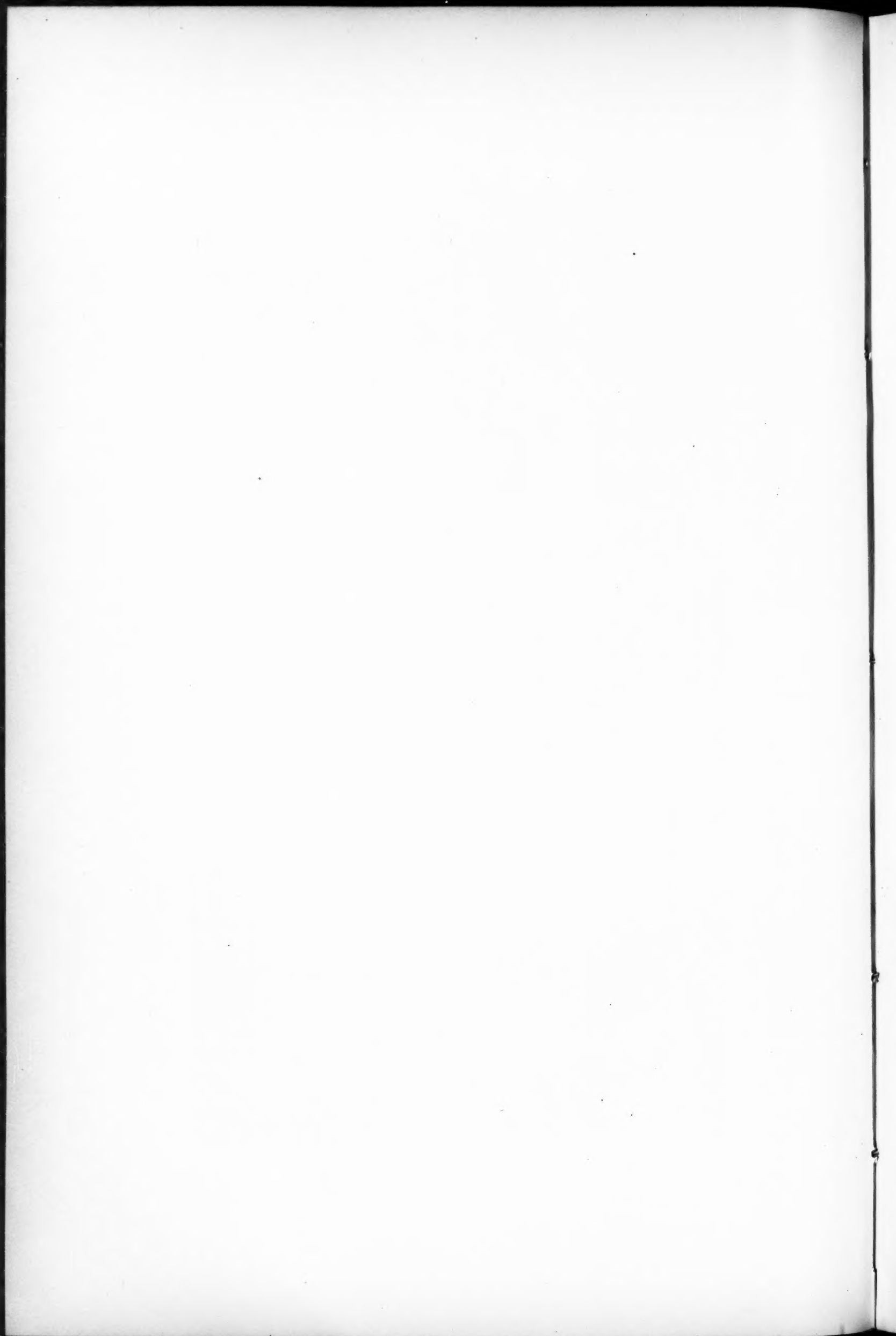


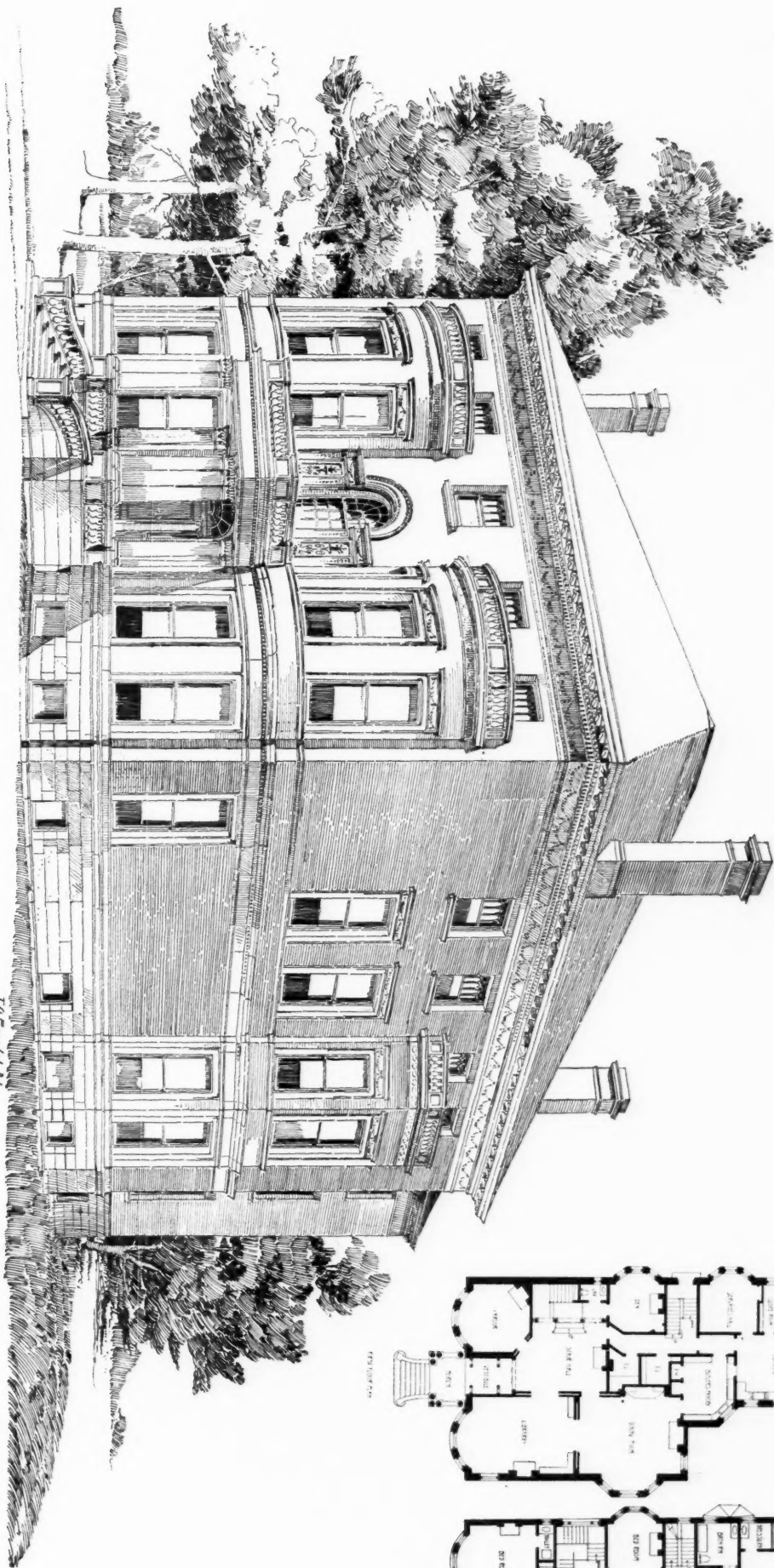
HOUSE FOR MR. O. C. SMITH.
AT KEARNEY, NEB.
W. Z. FOSTER, W. PELT, PVLIS-
ARCHITECTS 1890



DESIGN FOR RESIDENCE OF E. P. S. WRIGHT, SEWICKLEY, PENNSYLVANIA.

W. J. EAST, ARCHITECT, PITTSBURGH, PENNSYLVANIA.





RESIDENCE FOR HENRY A. BLAIR, CHICAGO.

CHAS. S. FROST, ARCHITECT.