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Place of next Convention, Chicago, August, 1893.

The index for 1892, Volumes XIX and XX, will be issued with the April number.

Retrospective Glance at The Inland Architect.

In its February issue for the present year THE INLAND ARCHITECT indulged in a bit of retrospect on the occasion of its decicentennial anniversary. While adhering to its motto "*Nulla vestigia retrorsum*," and usually too busy to turn even an eye in any other direction than forward, a backward glance, if not taken oftener than once in ten years, may be pardonable as well as profitable. Not only in the artistic reproduction of architectural views, the promotion of the Stockslager Bill, the organization of builders and of architects, the record of improvements in the construction of office buildings, and in its services to the Columbian Exposition, but in numerous other directions this journal has aimed to be a leader of opinion, and an advocate of the most advanced practice and principles which consist with sound judgment.

Mortar Making by Machinery.

So accustomed is this age and people to the use of machinery for every conceivable purpose, that a person called on suddenly to name half a dozen articles in common service not made by machinery might find difficulty in replying. One such article is building and plastering mortar. While mortar mixing machines have been known and have had a limited employment for a dozen years, the mortar making industry is now practically where it stood when the natives of Erin first discovered their innate genius for handling the hoe. The results have not been wholly satisfactory in all respects; and the question may be submitted to antiquarians whether one reason for the superiority of ancient Roman mortar may not have been that the Green Isle had not then been discovered. A prospectus at hand offers mortar making machinery for sale, which shall insure thorough and uniform mixing of ingredients, rapidity, and cheapness of product. It further advises the establishment of mortar factories, where may be procured on demand any desired quantity of ready-made machine mortar of guaranteed quality and without delay. This would save the partial blockade of streets with the apparatus for mortar making now transported from house to house for every new building; it would save the waste of mortar, which happens when an excess has been made which can be used nowhere else; and it would save a great amount of dirt, litter and slop in the street and the yard and the back alley, which now attends every building or repairing job. The scheme has many attractions, and a speedy introduction of the new method is to be hoped for.

Legal Status for the Architectural Profession.

À propos of the Davenport city hall competition, the question is pertinent, Why should the architectural profession seem to be especially singled out for the kind of indignity displayed in the tone and language of the stock "*invitation to architects*," which so generally attends the erection of a new public building? While the known vulgarity of political officeholders explains much, it is noteworthy that, when they come before the legal or medical professions, they take off their hats, as it were, and

pull down their vests, and have a care as to their manners. Doubtless a principal reason is the self-respect which the legal and medical professions displayed long ago, when they acquired a legal status and set up a bar to charlatans and incompetents. This step should have been taken at the same time by the architectural profession; and until it is taken, and the title of architect is properly confined to those who are qualified for its assumption, the general public will pay slight attention to the distinctions sought to be established between architects, builders, manufacturers, and any and all other persons in the building business.

Competition Applied to Government Buildings. In regard to architectural competitions THE INLAND ARCHITECT has always denounced the practice as prejudicial in many ways to the public weal, to the interest of architecture as a science and an art, and to the welfare of owners and of architects. Owners who wish the best result for their money are advised not to solicit plans in that way; and architects who wish to build up a creditable practice and reputation are advised not to waste their time and enthusiasm on competition schemes. At the same time, in relation to the selection of architects for government buildings, where the circumstances are peculiarly favorable to the best possible management of a competition and where the method now in use is nearly if not quite the most extravagant and the most inefficient which could be contrived, THE INLAND ARCHITECT advocates the restricted competition recommended by the American Institute of Architects.

Architects Volunteer Competition Plans. Here is a tale, not of "two cities," but of every city and town where building is proposed and architects hang out their banners. A church is wanted, the cost to be about \$20,000. One of the officers and members is an architect of unquestioned standing and experience in church work. A majority of the committee, including the pastor and an experienced builder, propose to engage this architect to make plans to suit their needs and their resources, and to advise the committee as expert in all architectural matters. But one of the committee objects. He thinks they should send out invitations to architects "to submit bids," as he expresses it, and give the committee their "ideas" about the proposed edifice, and fortifies his advice with the statement that "several architects" have spoken to him and "asked the privilege of submitting sketches." This motion prevails, though the architect member of the church declines positively to take part in any such scramble. Here is a committee which was disposed to employ an architect on the strength of his known character and work, without competition, but was swerved from its purpose at the volunteer solicitation of self-styled architects, who obsequiously begged "the privilege" of making church plans for nothing unless adopted. How the profession humiliates itself!

The Davenport, Iowa, City Hall Competition. The *Engineering Record* and the *American Architect* have been making merry over the stupid "invitation to architects" which certain officials of Davenport, Iowa, have printed as a bait for city hall plans, the building to cost not over \$70,000. The successful architect will be required to guarantee the cost of the building by depositing a certified check for \$4,000. Quarter-scale drawings

are called for, "complete enough for the committee to understand"! For all this "three prizes," as the committee calls them, are offered, namely, \$200, \$150 and \$100. The journals above named rightly exclaim at the ignorance of men entrusted with public business, and who conduct it in such a stupid manner.

Medal to R. A. Hunt by the R. I. B. A. The action of that eminently conservative body, the Royal Institute of British Architects, in recommending the award of its annual gold medal for this year to Mr. Richard M. Hunt, architect, of New York, recalls Galileo's reiteration, "The world does move." In this case it is the old world which wheels into the procession. The incident is no less creditable to the intelligence and liberality of the Royal Institute than to Mr. Hunt. The recipient of this honor has long been prominent in this country, not only as a thoroughly qualified and thorough-going artist and constructor, but also as a public-spirited man, and particularly as a public-spirited architect. While carrying successfully the responsibilities of a large and engrossing practice, he has not been too absorbed in his own affairs to manifest a lively interest in the advancement of the architectural profession in the United States, in which cause he has rendered many valuable services. He has also kept in touch with the profession abroad, and, in particular, he performed a very gracious courtesy when he raised the endowment for the *Prix de Reconnaissance* and presented it to the École des Beaux Arts, Paris, as a grateful testimonial and acknowledgment by American architects of the generous liberality of that school to American architectural students. Mr. Hunt's office, moreover, has been the school where many an architect now in successful practice received his early training. An amiable feature of Mr. Hunt's character is the lively interest he always manifests in the later career of any of his "boys," as he calls them.

The New Chicago Building Ordinance. A new building ordinance of over twenty-six thousand lines or 120 pages of type matter of ordinary pamphlet size has just been passed by the Chicago city council. Mr. Adler, who was one of the framing committee, has written a letter printed in this issue in which he outlines the general scope of the ordinance. The general amendment by the council referred to by Mr. Adler will probably weaken many of its provisions, but in general the result will be a large improvement upon past methods. We have always held the arbitrary limitation to the height of buildings to be ridiculous from every standpoint and with no real argument for a basis, and if the council have reduced the already limited height the architects who by their approval are largely responsible for such limitation have only themselves to blame. It will certainly bring with it many evils that will be lasting. The ordinance was compiled by the following committee appointed by the Mayor in February, 1892: Aldermen W. D. Kent, A. O. Sexton, L. B. Dixon, and M. B. Madden; Joseph Downey, Builders' and Traders' Exchange; T. A. Bowden, Underwriters' Association; Louis O'Neill, Commissioner of Buildings; W. G. Jackson, Real Estate Board; J. G. Monahan, Building Trades Council; D. Adler, Illinois Chapter American Institute of Architects; the latter having done most of the work of compilation besides writing much of the text matter for the consideration of the committee.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.

CHAPTER III.—ISOMETRIC DRAWING—Continued.

ONE isometric axis being vertical, the two others may have four different positions with regard to it, as in Figs. 36, 37, 38 and 39. From these positions the isometric cube results as shown by the dotted lines. The positions in Figs. 36 and 39 may be called *superior* positions, since they show the superior or upper surface of the cube; the other positions are *inferior*, as showing the under side of the cube. The student will find it well to memorize these four positions with their distinctions.

42. The positions of the isometric axis in Figs. 38 and 39 may seem to conflict with Section 32, which states that the isometric axes are at angles of 120° with each other. In these figures the axes are at angles of 60° in one direction and of 300° in the other,

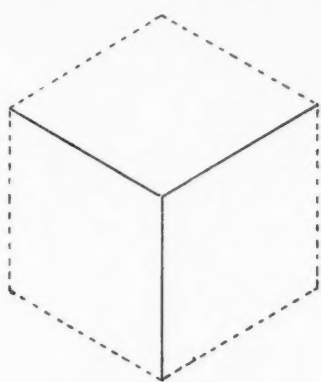


FIG. 36.

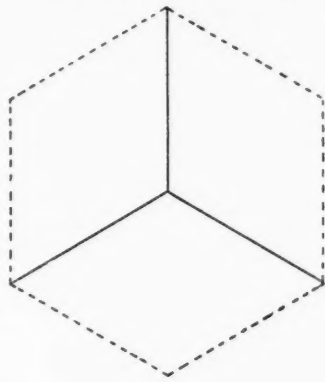


FIG. 37.

measuring the long way around. But, if the axes in Figs. 38 and 39 are prolonged beyond the meeting point, their extensions will make angles of 120° with each other and with the vertical. The sixty-degree angles in Figs. 38 and 39 are, hence, the supplements of the one hundred and twenty-degree angles in Figs. 36 and 37. The angle made by a line oblique to another may always be read

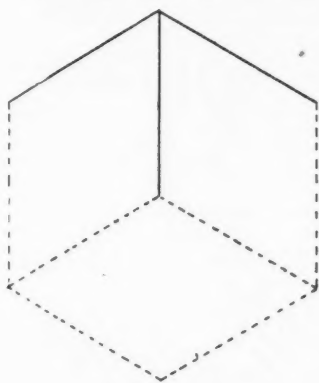


FIG. 38.

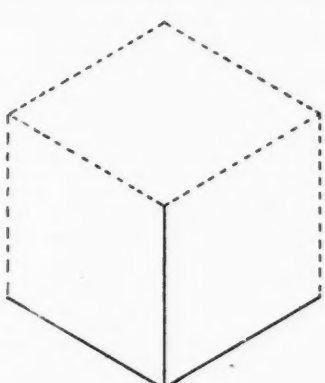


FIG. 39.

in two ways, either as an acute angle, or as an obtuse one, each angle being the supplement of the other.

43. From the foregoing principles result the following

RULES FOR ISOMETRIC DRAWING.

RULE I.—Measure the object to be drawn along its lines of length, breadth and height, i. e., along its three rectangular axes (inclosing a solid angle), as BA , BC , BE , in Fig. 31, or along lines parallel with such axes. Oblique lines as AE in Fig. 31, must be located by two or more rectangular measurements, as BE for the height and AB for distance out, or EF for distance out and AF for height.

This rule applies to all lines of the object not parallel to the rectangular axes represented by BA , BC and BE in Fig. 31. Slant lines cannot be measured directly along their length.

RULE II.—Having measured the object to be drawn per Rule I, apply each measurement to the isometric drawing upon the isometric axis which represents or is parallel with that line of the object along which the measurement was taken.

Thus, if the slant line AE , in Fig. 31, is to be drawn according to measurements from the object, the measured height must be applied along BE or AF , and the measured distance out must be

applied along AB or EF . No measurement can be applied in any direction not parallel with BA , BC or BE .

RULE III.—If an object is to be constructed by measurements taken from an isometric drawing, it follows from Rules I and II that all measurements from the drawing must be taken along the isometric axes or parallels therewith. No other measurements are correct.

CHAPTER IV.—PRACTICAL EXAMPLES OF ISOMETRIC DRAWING.

44. The examples which follow are mostly copies of working details made by the author for buildings then in course of erection, and with no thought at the time of their ever serving any

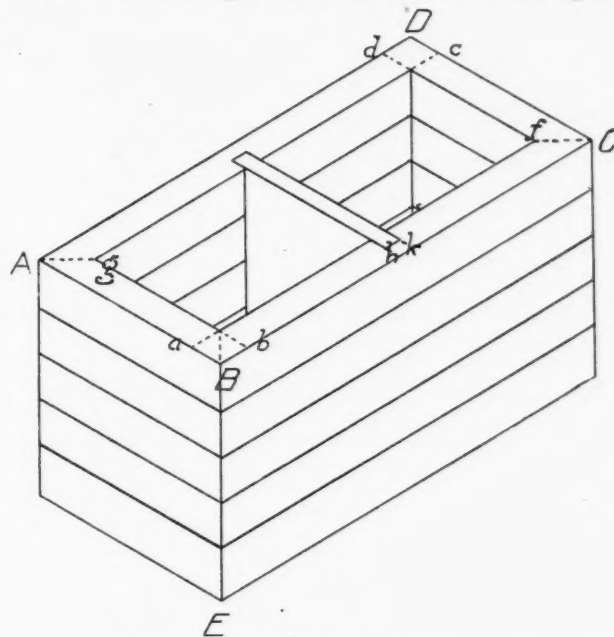


FIG. 40.

other purpose. They illustrate the great vividness and completeness of isometric drawing, particularly for constructive details, for which purpose they serve almost as well as a model. While these isometric details are made to scale, and dimensions can be taken from them as accurately as from plans and elevations, each drawing showing correctly the length, breadth and height as clearly as any ordinary perspective, they are drawn with the greatest facility by the aid of the thirty-degree triangle and without vanishing

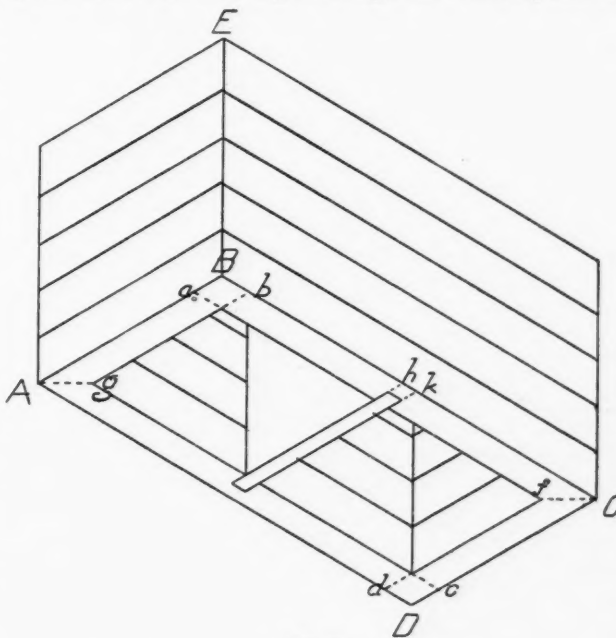


FIG. 41.

points. Hence isometric drawing claims a prominent place among direct methods in architectural perspective.

45. Fig. 40 is an isometric drawing of a tank with two compartments shown in the superior position (Section 41). Fig. 41 shows the same tank in the inferior position. In constructing Fig. 40,

lay off on the three isometric axes B A, B C, B E, the width, length and height of the outside of the tank, and complete the exterior by parallels to the axes as drawn. At B a lay off the thickness of the wall B C, and at B b lay off the thickness of the wall A B. Through a and b draw parallels with B C and A B.

At A draw A g, at right angles to the vertical B E (if produced). A g represents the diagonal or miter line at the joint A. Through

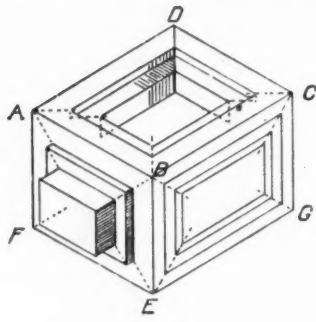


FIG. 42.

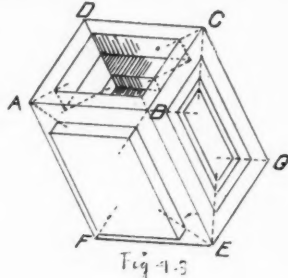


FIG. 43.

the point g, where b g meets A g, draw g c, parallel with A D or with B C. At C draw the miter line C f, and through f where a f meets C f draw f d to meet g c. The location of the partition and of the joints will be self evident from the drawing.

46. Referring back to Fig. 31 it will be seen that the diagonals of the upper face A B C D, which correspond to the miter lines at the joints of the top of our tank, are B D, which is a prolongation of B E and A C, at right angles to B E. When the walls of the tank are of uniform thickness, as with Figs. 40 and 41, it will suffice to lay off the thickness once only, as at B a or B b. At A draw the miter line or diagonal A g, and at C draw diagonal C f, both at right angles to the direction of B E. Now draw a f parallel with B C to meet C f, and from the intersection of a f with B E produced, draw b g parallel with A B. Lines through g parallel with A E, and through f parallel with C D, complete the interior edges.

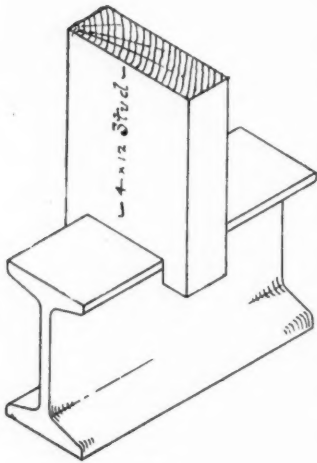


FIG. 44.

At A, E and C, the lines for miter joints, should such occur, in the vertical faces A B E and C B E, would manifestly be at 30° with A B, with B E and with B C respectively, while at B the diagonal for miter joints in the vertical faces makes an angle of 60° with B A, B E and with B C, as may appear from Fig. 31. This is simply saying that the diagonals bisect the angles in the vertical faces, which angles are of 120° at B, while at the corners A, E and C they are of 60° each.

47. Figs. 42 and 43 are examples of the use of miter lines or diagonals where the surfaces are rectangular but not square. In

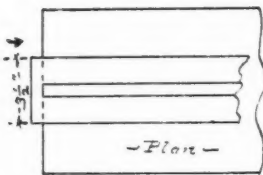


FIG. 46.

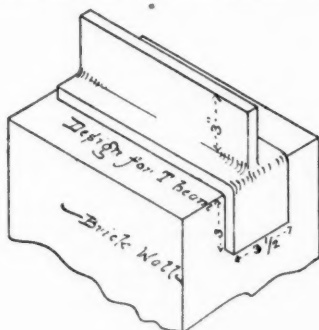


FIG. 45.

Fig. 42 the miter lines for the upper surface are vertical at B and D, and horizontal at A and C, as shown by dotted lines. In the other faces the miter lines at B, F and G make angles of 60° with the vertical, while at A, E and C they are at 30° with the vertical. Hence all the miter lines are drawn directly with the thirty-degree

triangle. The upper surface is recessed in steps, the left face has two raised panels, and the right face has a series of parallel lines in the same plane, all showing the use of miter lines stepped down or out, as required.

In Fig. 43 the line A B is horizontal, and B E, instead of being vertical as in Fig. 42, makes an angle of 30° with the vertical. Here the miter lines, as dotted, make angles of 30° with the horizontal at A and C, and of 60° at B and D. In the right face the miter joints are vertical at C and E, and horizontal at B and G. In the left face they make angles of 30° with the horizontal at A and E, and of 60° at B and F.

It will be observed that in the upper face of Fig. 42 and in the right face of Fig. 43 the miter lines, being vertical at two corners and horizontal at the other two, are at right angles to each other. The same is true of the miter joints in each of the other faces, though the fact is less apparent. For example: in Fig. 43 the miter line at E is at 30° , and at F it is at 60° with the horizontal. If

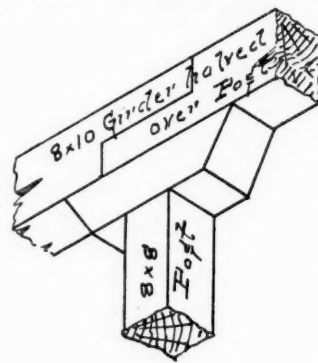


FIG. 48.

these miter lines be produced till they meet they will form a triangle with the base E F, and the sum of the angles at E and F being 90° , the other angle will be of 90° also.

The miter line should be used in isometric work both for accuracy and for facility of construction.

48. Fig. 44 is a detail drawing to show how a heavy timber partition rests on a twelve-inch rolled iron I beam, each upright being cut so as to straddle the iron beam, to prevent its slipping off sidewise.

Longitudinally of the beam it is held in place by the bridging (not here shown). Only a fragment of the iron I beam is shown. The vertical line representing the distant edge of the web is

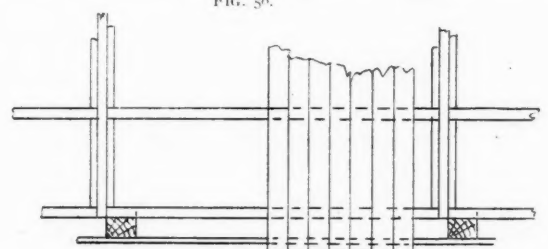


FIG. 50.

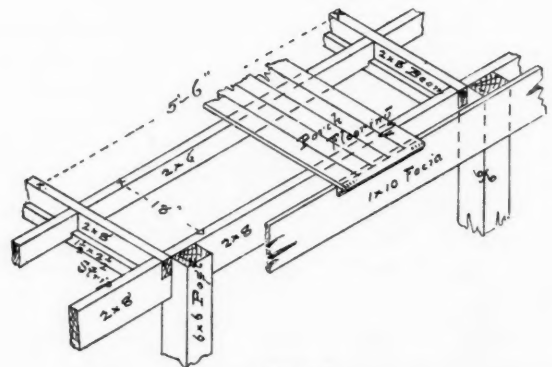


FIG. 49.

located by drawing the joint between web and bottom flange of same length as the flange, then drawing a vertical from its end.

49. Fig. 45 shows at a glance the hooked end of a rolled iron T beam to be shoved through an old brick wall from behind, the front end to project several feet beyond the wall and carry a balcony. Fig. 46 is a plan and Fig. 47 is an elevation of the same.

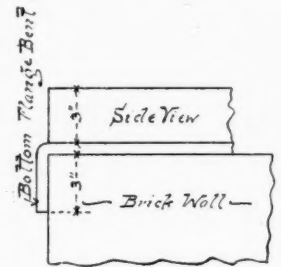


FIG. 47.

Fig. 45 is more intelligible than the other two combined, and is quite as easy to construct.

Fig. 48 shows a combination of post, bolster and wooden girder halved over the bolster.

Fig. 49 shows every framing detail for a veranda floor, of which Fig. 50 is the plan. It requires scarcely any more time to draw

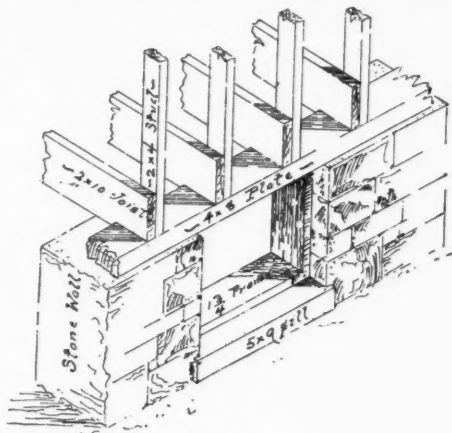


FIG. 51.

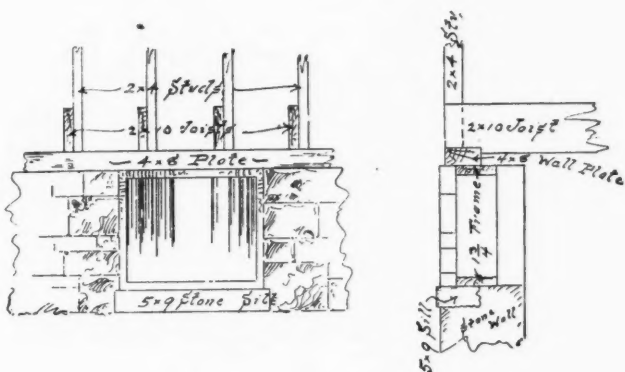


FIG. 52.

FIG. 53.

Fig. 49 than Fig. 50, yet the latter shows how the front sill is notched upon the posts, the beams halved into the sill and beside the posts, the strip at base of the beams and the joists cut between the beams and notched down on the strip, also fascia board and

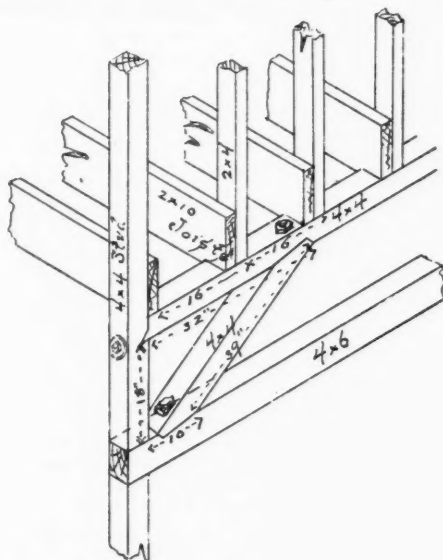


FIG. 54.

flooring, with a vividness and clearness which no combination of plan, elevation and section can approach.

In Fig. 51 we have framing details at a cellar window. By comparing with Figs. 52 and 53, which show the same detail by the usual method of elevations and section, the superiority of the isometric drawing will be manifest.

50. In the following examples we encounter oblique lines. Fig. 54 shows trussing, to carry an upper floor over a door opening in

the story below. Locate the oblique brace by measuring its rise, eighteen inches and its distances out, namely, ten inches below and thirty-two inches above. In taking off dimensions from this

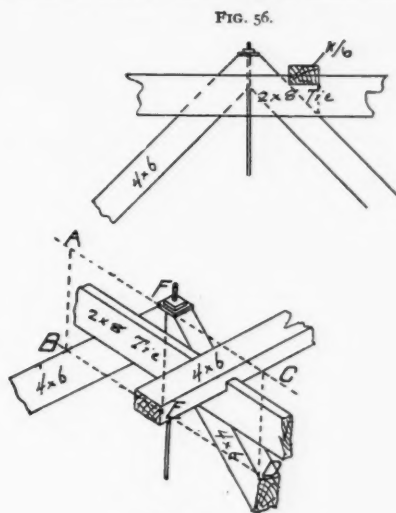


FIG. 55.

drawing the length of the slanting brace cannot be measured by scale; hence it should be figured, as shown.

Fig. 55 is the isometric drawing, and Fig. 56 is the elevation of the top of a series of trusses carrying purlins to support a steep roof. The slant lines for the truss are obtained by measuring their span at any level, as B D, and the distance A B of such level below the apex of the truss. Draw the vertical F E through the apex of the truss and set off the half span at B E and D E.

Fig. 57 shows the support of a purlin halved on a corner post with transverse tie, and a rafter notched on the purlin. Fig. 58 shows lateral bracing of the same post at a lower level. The braces are drawn by taking their span at any convenient level, as B D, and the distance A B of this level below the top of the post. The braces being narrower than the upright post, the center E of the span B D fails to coincide with the middle F of the left face of the post. The span may be considered to be measured in a plane A B C D, standing back one inch from the face of the post.

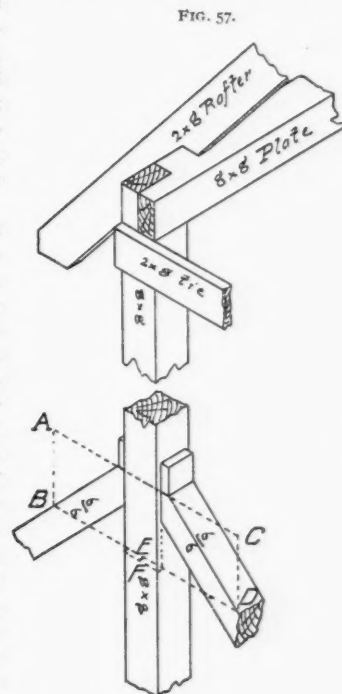


FIG. 58.

(To be continued.)

THE *Wiener Bauindustrie-Zeitung* states that the German national building at the World's Fair will take the form of a mediæval castle, surrounded with fosse and palisades and guarded by a drawbridge and lofty stone portal. In its vestibule, corridors and rooms will be an exhibit of weapons from the great establishment *Zschille*, in *Grossenheim*. Some sixty workmen in full costume will give an example of the practical operations of the manufacture of modern weapons in this establishment. The castle walls will be decorated with pieces of armor, and there will be displayed complete models of the ancient buildings, ramparts, etc., from the Roman-Germanic museum in Mayence. In the chapel, which will be completely finished in the style of the period, will be a display of prehistoric relics. Adjoining the castle and apparently under its protecting ægis will gather the motley buildings of a German village, including a provincial "Rath-haus" or council chamber, filled with curiosities, also a village market, and a statue of "Roland." Finished models of various German manufactures to a scale of one-twentieth will be exposed for sale. The official quarters of the German commission will be in the "Nuremburg style," from designs by architect Hayden.

MAN AND HIS ART.

AN ARCHITECTURAL POINT OF VIEW—WITH SKETCHES.

BY IRVING K. FOND, ARCHITECT.

A GREAT deal has been written about art. One hardly will question the truth of this statement. Considering that art is pretty much—indeed, mostly—a matter of taste, concerning which, as they say, there can be no disputation, a great deal has been written about it. But it hardly can have been artistic taste that the phrase tinker had in mind when he hammered out "*de gustibus non est disputandum*." He had seen the old lady kiss her cow, and it was borne in upon him that there is no accounting for tastes, and I have to grant there is no disputing about personal likes and dislikes, the sum of which goes to make up what we call taste. But surely in the broad field of art there is room for free and frank discussion. There is as yet lack of entire harmony between the realist on the one hand and the idealist on the other. There is the unsolved problem as to the province of art, whether it shall amuse, entertain, or instruct; and this suggests the query as to whether love of color ever should be made the controlling sentiment of a painting, or whether some moral or concrete literary theme should dominate.

Or again, in architecture there is the question which ever is appealing to the creative mind, as to the real artistic value of a production along strictly classical lines, of a work which is intended to express the expanding spirit of these restless times of material development; and the innocent looking conundrum, but to propose which is like flaunting a red flag before the critics—as to the good taste of constructed ornament as opposed to ornamented construction. These and kindred matters would seem to indicate that even so far as this age is concerned the doors of discussion cannot yet be closed.

As I say, a great deal has been written about art, and I may say with equal truth that a great deal is yet to be written. Just as long as man continues to manufacture history or to utter prophecy, just so long will there be reason and necessity for the discussion of art, because art is directly and indissolubly involved in man's personality. This is the phase I wish to present at this time and which I wish to illustrate by special reference to that branch of art known as architecture.

I shall not care to go deeply into the philosophy of my subject. Some things I shall take for granted, some things I shall try to explain; but for the most part I shall content myself with presenting certain matters which I know to be fact and certain other matters which many will believe to be fancy.

Art is the adequate expression of the idea of beauty. The power to produce art is about the only thing which distinguishes man from the rest of the brute creation. Animals have an appreciation of the *thing* beauty, if a *thing*, so to speak, so eminently spiritual can be called *thing*. At least animals enjoy the elements of beauty, repose, swift and graceful motion—sweet notes as of the song birds, soft or brilliant colors as of fur and feathers. But animals, however they may revel in the *thing* beauty, do not demonstrate to us that they have any power to take an abstract or intellectual idea and make it concrete. That power is bequeathed to man, as his special portion. Art is the expression of the idea of beauty—the realization of the ideal—the *artist* attempts this. Does not this question sometimes suggest itself: How much better than the brute is he who neither expresses nor appreciates the ideal? Man has been supplied very bountifully with ideas and sentiments and with means for expressing them. The bird sings beautifully but cannot compose a *song*. The horse moves swiftly and gracefully over the sward, but cannot make a *book*. The lilies are clothed in glory but they cannot keep house. It is man alone who seems to be endowed with unnumbered sentiments and an almost limitless capacity for expressing them.

Sound, words, motion, outline, form, mass, color, are all elements of that subtle medium through which the ideal is expressed or communicated. If its expression be in metrical feet and melodious sound we have music; if in rhythmic feet and form in graceful motion, the dance; if in metrical feet and musical words, poetry; if in harmonious color and balanced composition we have painting; if in harmonious outline and graceful form, we have sculpture; and if in metrical feet, harmonious color, balanced composition or symmetrical form, we have architecture. It will be seen, then, that architecture contains elements common in greater or less measure to all the other branches and therefore I feel justified

in using it to illustrate the close relationship of art to man's personal nature.

There is a realm pertaining to architecture upon which the other branches of art hardly even border. That is the practical, which includes cooking ranges, plumbing, leaky or unleaky roofs, smoky or unsmoky flues, damp or dry cellars, and a thousand and one items of a more or less practical or unpractical nature. This realm I have no notion to invade now. There is no conflict nor need ever be between this and the realm of ideal beauty, and we need no more take it into account in an art discussion than we would study the anatomy of a man's body when observing him under the spell of the sentiments which animate him in the presence of mountain or river or sea or forest, or of a statue, or a woman. What we care to know about him is that he has a cultivated mind naturally free from prejudice and capable of receiving correct impressions. We care to know this for there is no other way by which to judge of the true value of a work of art than by the impression it makes on such a mind as this.

On his impressionable side man in general is a peculiar and illogical animal. He rarely is capable of receiving two impressions and of treating each with equal or any justice, at one and the same time. He likes what he is in a mood for and condemns the rest, especially does he condemn what he does not understand.

By reason of this want of capacity in the sensitized film of man's mental photographic apparatus to receive, record and develop two distinct simultaneous impressions, art today, in general, reaches its highest effectiveness when it presents but one theme for inspection, and harmonizes and bends all accessories to the enforcement and elucidation of that theme or central idea. Thus, though a great naval battle might be fought on a clear day and in calm water, the painter who was not treating the subject historically but who wished to give the deepest impression of a great conflict would not paint a clear sky and limpid water but would paint the natural elements at war, would give his flame-spitting battling ships a background of rolling, lurid smoke and wind-swept, tumbling cloud, and a foreground of seething, boiling, hungry billows.

The effectiveness of a single theme explains the power which is held by that most subtle quality of art, simplicity. *Simplicity* is not singleness of theme, but is the clarified condition which obtains when two or more distinct themes have been so harmonized and combined as to give the impression of unity to the composition; or, too, when many varying sentiments have been woven about a central theme imparting richness and variety without detracting from, but rather augmenting the beauty of the central thought. But even if a single sentiment is so expressed in a picture as to command in the observer a change to a sympathetic mood, that mood cannot be held for long, because the eye, the imagination, requires new food, and turns, after a time, with avidity to some new theme. A really fine work of art will have power to draw consideration to itself again, but the most perfect masterpiece the world has ever known cannot keep its worshiper on bended knees before it at all times. A mind which considers that it has been sufficiently impressed or even satiated by a picture or poem, a statue or a piece of music can turn to another work in the same class or to the product of an entirely different branch of art and find relief or renewed inspiration. In this architecture is at a disadvantage with the other forms of art, for turn where it will the sensitive eye cannot escape the features of the dwelling, or of the buildings along the streets, and if in these it does not meet the response which it is seeking, the effect on the mind is that of disappointment and unrest, and shall we say that character is not modified by the attitude of the mind? Therefore, in architecture it is not singleness of the theme but the simplicity of the highest art that is required. Architecture, and music in certain forms of its composition, are the only branches in which multiplicity or complication of theme is not only advantageous but almost absolutely necessary. This parallelism existing between these two forms of art expression makes clear and forcible the oft-heard and ill-understood maxim, "Architecture is frozen music." Some architectural productions may be the expression of a theme as single as that which underlies the air of "Home, Sweet Home," but such singleness must be limited to works of comparative unimportance. As for living in one of a row of houses repeating indefinitely such a theme—one would sigh rather for the confines of a well-designed jail. And as for sitting out an hour of "Home, Sweet Home," even with variations, who would not yearn instead for the cheerfulness of a well-conducted funeral service?

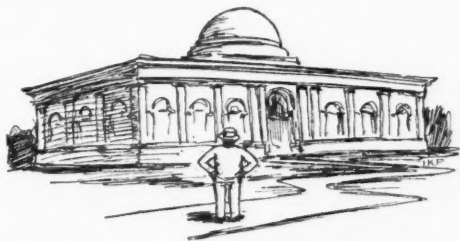
As it takes a cultivated taste to appreciate the beauties of a symphonic composition, so it does to comprehend the spirit of a really subtle architectural design, though the spirit of architecture is nearer to man than many a man would realize.

Now why is this spirit near to man and why *should* it appeal to him directly for sympathy? It is because the lines, forms, attitudes, movements, so to speak, by which certain sentiments in a man's mind find expression in his body, are the same as those which echo the same sentiments in a work of architecture. I will illustrate broadly, by presenting two architectural forms which give sufficient contrast.

Before each of these objects is the figure of a man, who may be supposed to be gazing upon it, in sympathetic mood. Before the



taller object the man's attitude is erect, his face is lifted, his arms hang perpendicularly, and at his finger tip is a feeling as if he were about to raise his hands. The man before the low, broad structure stands planted solidly on his feet, his hands resting on his hips, his face squarely in front. I believe the least imaginative will agree that the spirit of harmony now existing in these sketches would be destroyed by reversing the situation of these men. The lines of the figure before the broad structure are not in sympathy with the perpendicular tendency of the



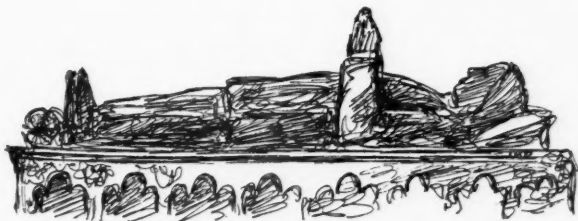
spires. That position before the taller structure would indicate a critical or hypercritical frame of mind and would suggest that the man considers himself "bigger" than the object on which he gazes. (The architect might be pardoned, perhaps, for assuming

that attitude before one of his own creations, but he never could pardon that bearing in another.)

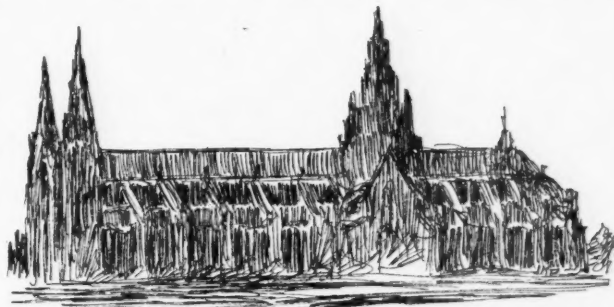
These two architectural compositions are so opposed in feeling that we may find interest in analyzing the sentiments which underlie them. Broadly speaking, they are the sentiments of aspiration and repose, though the dome (in B) introduces another theme.

How is the sentiment of *repose* expressed? When a man seeks repose—full, deep, unrestrained repose, he throws himself upon the ground at length, with perhaps his head pillowed upon one arm, the other arm stretched out carelessly. Thus disposed he can drop off into a healthful sleep, or think intently, drift away into nirvana, or arouse himself immediately to intense activity. It is this low horizontal disposition of lines and masses, joined by easy graceful curves and details, which produces this *same feeling* in an architectural composition.

Repose must underlie any architectural work which pretends to dignity or grace, and, therefore, it cannot be utterly inconsistent with aspiration. Take, for instance, this position of the body,



which indicates a repose from which the spirit has no apprehension of being aroused by earthly cares and anxieties. With its long lines and pointed arch formed by arms and hands, it symbolizes "saintly repose" and is made to represent that in many rich gothic monuments. In fact it exhales so decidedly "an odor of sanctity" that we may look for it in certain churches, and we look not in vain, for we find the sentiment in the



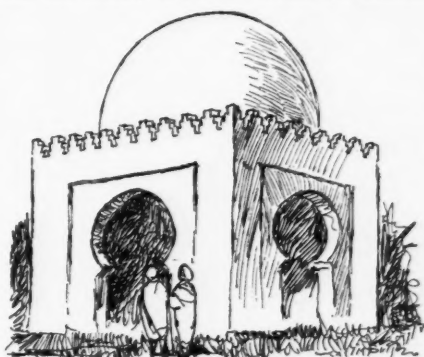
beautiful pointed cathedrals of the middle ages. Certainly this structure breathes the spirit of repose, as it does of aspiration, as we shall see later on. These long low lines induce to the feeling of repose in man because they are not at all prominent in the lines of rest in any other animal. The bird or horse or elephant or bat can rest, but not repose as man feels it. In many creatures we observe a *poise*, which is not just repose, but which serves to impart a feeling of rest. This *poise* is the one thing which keeps some restless, nervous architectural compositions together and gives them character in spite of their flighty propensities. You will appreciate pretty fully what poise is if you ever have seen a stork standing on one leg "like patience in a mill stream waiting for fish."

Leaving now the sentiment of repose, let us see what underlies the *spire* and the *dome*. A dome enshrines the brain of every creature which is capable of expressing feeling or sentiment. A dome crowns the bodily tabernacle of every upright,—as this is a matter of esthetics, rather than ethics,—every physiologically upright man. Therefore the sentiment of the dome is serious, and primarily it is of completion. The dome then comes into direct opposition to the spire, which means aspire, the lines of which breathe aspiration and symbolize an eternal hopeful upward reaching.

The feeling of the spire is optimistic, that of the dome, by itself, when not absolutely pessimistic, is at least non-optimistic. The feeling of the hemispherical dome is pessimistic. No matter from what point in the base one begins to climb he comes at last without a change in the law of his progression to a point in the same plane from which he started. He has effected a change of base, but has he reached a higher plane? If he were to complete the whole circuit he would trace a path like this:



He would have done the same if he had contented himself merely with encircling the dome without leaving the plane of the base. He has marked out a zero, he has arrived literally at nothing. The symbol for nothing came from the orient, where the dome symbolizes



death, and where its chief function is to crown the tombs of the illustrious dead—"All this greatness come to nothing"—that is its sentiment. The whole race of orientals

breathes that sentiment. Here is a man and here his tomb.

Christianity came and changed the idea of death. It did not change the sentiment of the dome; that still meant completion so far as this life was concerned, but it added the idea that this life

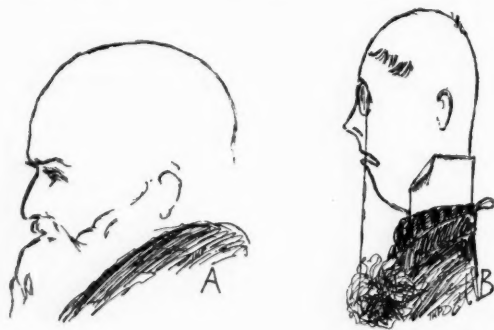
was the stepping stone to a higher life, that this life when completed would burst forth into a bud of beauty. Christianity found a symbol for this, and this is the sentiment of the dome of St. Peter's, the greatest of Christian churches. One may climb from



the base of St. Peter's dome not to return foiled, for before one has passed the zenith he comes upon the beautiful lantern which is crowned with an aspiring vault.

In spite of the intense beauty of some of the great gothic cathedrals, it seems to me less in harmony with the Christian spirit of today than is the sentiment of "Peter's dome," which resting on the facts of commonplace, every-day life, rounding them out in the beauty of harmonious completion, bursts forth at last into a bud of aspiration, and pierces the vault of the heavens with the sign of the conqueror.

The sentiment of completion sometimes is modified in the dome by the abundant use of detail, especially when the dome is dwarfed and made a feature rather than *the* feature. The capabilities of the dome for expressing sentiment may be studied well in



the outlines of the human head. From this (A), which suggests a ripe old age, to this (B), upon which the fructifying "ages might fall like rain" with never a result beyond imbecility. It hardly is fair, though, to call this a dome. An Irishman would call it a "dommed" head and probably would "hit it."

The sentiment of aspiration in the building as in the spire, and in this as in the body, finds expression in the perpendicular tendency of the lines, the upward stretching of the hands, the "upward glancing of the eye"—but in its fullest intensity should not lose sight of earth.

How this soaring tendency was restrained in the mediæval churches which remain to us has been suggested already in a sketch. Europe is strewn with the wrecks of churches which in their ambitions toward high aspirations forgot to rest firmly on earth, and, losing both head and footing, fell as men and churches will.

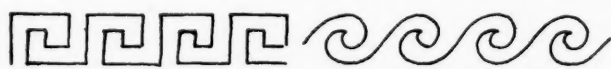
Another powerful sentiment is that of dignity or stately grace, which finds expression in an architectural composition much as it does in the attitudes and manners of men. The colonnades of the great temples of Egypt and Greece (and later in Norman churches) are symbolic of the procession of robed priests moving slowly in a long file with measured tread and monotonous chant, to the worship of a god or to the burial of a hero. Man never has expressed this sentiment of high dignity better than by the slow moving processional, and architecture never has breathed the same feeling more potently than in the splendid solemn monotony of the colonnade.

When the units of the composition are dwarfed and arranged in ranks (as in moving troops), we still may be impressed with a certain feeling of dignity, but the stateliness is gone. When the units are of varying sizes and do not follow upon one another with measured

tread and at equal intervals (as in a surging crowd), we may have the picturesque, if the units in themselves are interesting, or the absolutely wearying and sickening, if the units are commonplace. And it is precisely so in architecture. And, too, in man and his art a certain formal academic (dancing school or deportment college) dignity is not difficult to express; but in architecture the brilliantly picturesque, which shall appeal to or command a change in any or all moods, feed imagination and inspire thought, is always the most subtle and evasive of sentiments and is a feeling well nigh impossible of expression.

Thus, and at the risk of solving the mystery and making art commonplace, I have sought to suggest, rather definitely, how nobler and deeper sentiments find expression in *mass* treated characteristically in its form and outline. I shall suggest only sketchily how the lighter and more tender sentiments are conveyed through surface lines, form and color. In fact I cannot treat of color at all; it would need a paper by itself to show what sentiments and how sentiments are breathed in color; how color may enhance the value of form or how destroy it utterly. The subject is too broad and too subtle for discussion here, but upon some of the possibilities of line I am inclined to touch.

It will not be difficult to understand that a composition of rigid straight lines, unconnected by curves or wavy lines, breathes a very different sentiment from a composition of curved lines, flowing



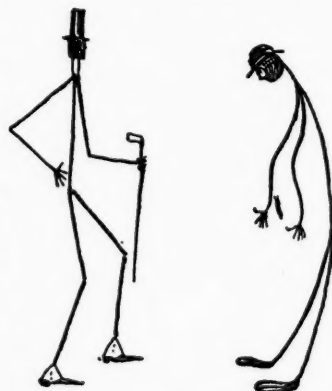
gracefully into one another. Here are two frets used generally in ornamentation based on the same parent idea, the wave, but certainly expressing the different character assumed at different times by the dashing or flowing waters. Two human figures may be suggested—one by straight lines, the other by curves which will indicate the yielding and gracious sentiment of the curves as compared with the angular and self-sufficient straight lines. Notice how one figure bends, as it were, in apology before the more "perfect" creature.

The sentiment of elegance touches mass and surface, and is expressed in an architectural work much as it is in the life of man. Elegance is the correct and studied proportion of the parts or acts, great or small. Without due proportion and balance there is no elegance. Elegance does not demand great riches or great richness of detail either in a man or in a work of art.

When elegance loses vitality and spontaneity it degenerates into the merely academic and becomes dead art, on the gravestone of which we may inscribe with truth, "*not lost, but gone behind.*"

The deepest and tenderest of all human sentiments, love, breathes in the solid and surface, in the mass and detail of every worthy architectural composition. It is subtle and ineffably shy, but it need not be hidden from the comprehension of one who knows its quality and the fragrance it sheds along other paths of life. Men have given their lives to art; men have given their lives for art, even, but that is not required often. The lot of most lovers is to live to show by the utmost gentleness and tenderness and kindness in the least of their acts as well as in the greatest, what is the character of the sentiment which animates them. The lover kisses away the tear of grief from the upturned face, does not dash it away rudely. The lover is not content to greet his queen with a stately bow, he presses passionately to his lips the little flower she lets fall.

"He prayeth best who loveth best all things, both great and small," and he designs best and best executes his designs, who loves the ideal he has in his mind, who loves equally the tiniest leaf his pencil point helps him to call into existence, who loves the pencil point which aids him in his work. Therefore, by the spirit of the mass, of the surface, of the veriest details, we may know whether the artist loved his work, and if he did and we are not benumbed, the sentiment will touch us.



In this paper I have sought to create or to strengthen the impression that art (and architecture as a branch of art) is not a thing apart from man, a thing upon which man can look and be moved only as he sees what he himself brings; only as he sees the shadow that he himself casts on the surface. That is too superficial. Art is deeper than that. Art does more than "to hold, as 'twere, the mirror up to nature." It holds the glass to the spirit as well. As idealists we may love nature because we seem to recognize a spirit of beauty, working in and through its external forms. As realists we may love nature simply for the facts it furnishes us. But we cannot have the same personal feeling toward nature which we have toward history and literature and art. Nature came from outside of us. Art comes from within. We can know nothing about the personality of the Creator and therefore we can look on nature with no sentiment of personal responsibility; whether it is good or bad, beautiful or ugly, it is nothing to us personally. It had to be just as it is. But with art it is different. It is part of us, we called it into being, we are responsible for the life and character of the men through whom it rises, and we recognize in it a renaissance of our own feelings, aspirations, sentiments. That is why art will be as long as time, and why man cannot get away from it till he dies. That is why, I say, art is indissolubly bound up in man's nature and is dependent for its purity and ideal beauty on man's personal character and social life.

CHICAGO BUILDING ORDINANCE REVISION.

THE following communication from Architect Dankmar Adler, of the committee of revision of the building ordinance of the city of Chicago, appointed for this purpose a year ago, indicates something of what was sought to be accomplished by the committee toward the improvement of the building laws of Chicago.

CHICAGO, March 18, 1893.

Editor of the *Inland Architect*:

DEAR SIR,—When I answered in the affirmative your request to contribute to your columns an editorial upon the new building ordinance, it was upon the supposition that I should receive within a reasonable time, as had been promised me by the Chairman of the committee which formulated the ordinance, a set of proof slips of the ordinance as passed. As these proofs have not been delivered to me, I have no information as to the provisions of the ordinance other than what has been printed in the columns of the daily papers. This has been confined chiefly to the action of the Common Council changing the limit of height of buildings from 160 to 130 feet and to some vague statements as to changes in the clauses relating to arbitration and to the fire limits from the wording of the ordinance as left by the committee. Therefore, I am not in possession of data sufficient to form the basis of the article you desire.

I shall take the liberty, however, of substituting for the promised editorial a few words upon the work of the committee which formulated the ordinance.

The committee was made up of four aldermen, of whom one was an architect, and of an ex-officio representative of each of the following bodies, to-wit: The Real Estate Board, the Fire Underwriters, the Builders' & Traders' Exchange, Building and Trades Exchange, and the Illinois Chapter of the American Institute of Architects.

The members of the committee labored earnestly from the beginning and were evidently desirous of contributing their best efforts to the work entrusted to them.

The general trend of the ordinance, as recommended by the committee, was toward a raising of the standard of building throughout the City of Chicago.

There was a material expansion of the fire limits. There were material restrictions in the extent to which enlargement of frame buildings would be permitted. The dimensions of frame buildings outside of the fire limits were regulated and very materially restricted.

Provision was made for compelling inspectors of buildings to submit to examination as regards their qualifications before they would be permitted to serve.

Provisions were made for a deputy commissioner of buildings who must be a graduate of an engineering school.

Great discretionary powers were given the Commissioner of Buildings as regards stopping work upon buildings which were being improperly constructed, as also with regard to tearing down parts of buildings in a dangerous condition. On the other hand,

his powers as regards his discretionary authority, as regards matters not implying immediate danger to life and limb, are limited by the right of parties claiming themselves injured by such decisions to courts of appeal or arbitration; the regulations and establishment of rules in connection with introduction of new materials and new processes being also left to the control of boards of arbitration.

The maximum strains upon the various materials used in building were fixed, and where, with different methods of use or application, different degrees of strength were obtained in the use of the same material, due allowance was made for these differences.

The ordinance also took up quite elaborately the subject of stairs in buildings of various kinds, regulating their numbers, their widths and materials of construction.

An important provision of the ordinance as it left the committee was the regulation of the extent to which contractors were to be permitted hereafter to make use of streets and to obstruct streets; but as regards this and a great many other items, I cannot say what did and what did not pass the Common Council until I see the ordinance, as passed, in print.

The paragraphs relating to the ordinance which I have seen in the daily papers lead me to fear that many of its most valuable provisions were sacrificed in the Common Council, so that all comment should be reserved until an authentic copy of the ordinance can be obtained.

Yours,

DANKMAR ADLER.

ASSOCIATION NOTES.

THE SKETCH CLUB OF NEW YORK.

Mr. George B. Post gave a very interesting talk before the club at its monthly meeting, Saturday, March 4. Mr. Post first referred to his early professional life—telling a number of stories, then related his experience in connection with the World's Fair buildings in Chicago, and closed with words of advice to the members of the club. At this meeting Mr. Henry P. Kirby awarded the Ackerman prize of a set of instruments to H. H. Braun, for the competition in pen-and-ink rendering of a carved panel. Emil Ginsburger received second mention. In the Miller prize competition for a country house, the first prize was awarded J. Henry Cook, second to L. J. Bross. Mr. S. F. Miller read a criticism by George Martin Huss and made remarks of his own. Mr. Miller intends to build the prize design. The meeting passed resolutions on the subject of amalgamating with the Architectural League under condition of retaining certain privileges of self-government.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

The syllabus issued by the club for the year 1893, and subjects for competition, are as follows:

SYLLABUS.

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| Jan. 9. | Business Meeting. |
| " 23. | Castles of Louis II of Bavaria. Illustrated.—A. R. SCHLESINGER. |
| Feb. 6. | Entertainment. |
| " 20. | A Draftsman's Experience Abroad.—HARRY BACON. |
| Mar. 6. | Club Competition—subject to be given; sketches to be rendered and criticised during meeting. |
| " 20. | A Few Reflections on Design.—C. B. ATWOOD. |
| Apr. 3. | Business Meeting. |
| " 17. | Entertainment. |
| May 3. | Business Meeting. |
| " 15. | Open Date. |
| " 29. | Open Date. |
| June 12. | Subject to be Announced.—JULIUS HARDER. |
| Aug. 21. | Open Date. |
| Sept. 4. | Entertainment. |
| " 18. | Subject to be Announced.—T. H. MULLAY. |
| Oct. 2. | Subject to be Announced.—T. O. FRAENKEL. |
| " 16. | The California Mission Buildings.—A. G. BROWN. |
| " 30. | Open Date. |
| Nov. 13. | Annual Meeting. Election of Officers. |
| " 27. | Eighth Annual Banquet. |

SUBJECTS FOR COMPETITION.

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| Feb. 20. | Design for a Monumental Mantel for the library of a wealthy club. Drawing to show end of room and ceiling, rendering optional. |
| Apr. 7. | Design for a little Church to be built by the residents of a seaside summer resort. To be rendered in pen and ink. |
| June 12. | Design for the Main Entrance to an office building. To be rendered in pen and ink. |
| Oct. 2. | Design for a Water Approach or boat landing to an estate bordering on a lake. To be rendered in water-color or wash drawing. |
1. Drawings to be mounted on bristol board, 21 by 28 inches, and delivered at the club rooms, sealed and addressed to the secretary. *Nom de plume* to accompany each design.
2. Seniors and Juniors to enter into competition without distinction. Juniors to be classified from their respective places.
- The subject for the "Robert Clark Testimonial" Competition will be announced later.
- For particulars regarding water-color and drawing classes, see secretary. Alternate Monday evenings are informal club nights.

AMERICAN INSTITUTE OF ARCHITECTS.

The Secretary, Alfred Stone, of the American Institute of Architects, has issued the following circular letter and copy of the bill for the reorganization of the office of supervising architect:

"PROVIDENCE, R. I., March 6, 1893.

"For the information of members of the American Institute of Architects and of architects throughout the country, I have caused the act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings, which was approved February 20, 1893, to be printed, and I send a copy of the same to you

with this circular, hoping that you will use your influence to assist in bringing about an application of the law in connection with the designing of the first building of importance which may be erected under the direction of Hon. John G. Carlisle, the new Secretary of the Treasury.

"The officers of the American Institute of Architects will take an early opportunity to promote the objects of the bill; and would be glad to receive from any member any information which he may have of the probability of the erection of any government building, plans for which have not already been made.

"It is hoped to have the first competition put upon such a basis that it will serve as a precedent for future competitions, and that it will embrace the following conditions, to wit: a full and comprehensive statement of the requirements of the building and an accurate topographical map of its location; a definite statement of the number of drawings required and the manner in which they shall be rendered, making the number of drawings as small as possible and the rendering as simple as may be; a definite time for the competition to close by setting a day and hour, beyond which no drawings can be delivered at the office of the express company transporting said drawings, if they are to be considered, and requiring that a duplicate receipt from the express company shall be sent to the Secretary of the Treasury, or his representative, stating the hour at which the drawings were received for transportation; that a jury of award of not less than three architects shall be selected and named in the terms of the competition, one of whom shall be the supervising architect, and the others shall be selected from practicing or retired architects, who do not propose to compete in any way or to be interested in a business way, with any of the competitors.

"It is believed that if the general provisions herein enumerated be fully and plainly set forth and faithfully carried out, that most of the best architects of the country will gladly participate in some one of the competitions which it is hoped will result from the power placed in the hands of the Secretary of the Treasury by this bill.

"A debt of gratitude is due to the past supervising architects, Messrs. William A. Potter, James G. Hill, and William Windrim, Fellows of the A. I. A., for the active missionary work which they have done and which has made it possible to obtain this enactment, and to the present incumbent of the office, Mr. W. J. Edbrooke, F. A. I. A., for the favorable attitude which he took in advising President Harrison to sign the bill.

"ALFRED STONE, Secretary."

"BILL TO SECURE DESIGNS FOR U. S. GOVERNMENT BUILDINGS."

"[Public—No. 77.]

"An act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings to be erected under the supervision of the Treasury Department, and providing for local supervision of the construction of the same.

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Treasury be, and he is hereby, authorized in his discretion to obtain plans, drawings, and specifications for the erection of public buildings for the United States, authorized by Congress to be erected under the supervision and direction of the Secretary of the Treasury and the local supervision of the construction thereof by competition among architects under such conditions as he may prescribe and to make payment for the services of the architect whose plan may be selected out of the appropriations for the respective buildings: *Provided*, That not less than five architects shall be invited by the said Secretary to compete for the furnishing of such plans and specifications and the supervision of such construction: *And provided further*, That the general supervision of the work shall continue in the office of the Supervising Architect of the Treasury Department, the Supervising Architect to be the representative of the government in all matters connected with the erection and completion of such buildings, the receipt of proposals, the award of contracts therefor and the disbursement of moneys thereunder, and perform all the duties that now pertain to his office, except the preparation of drawings and specifications for such buildings and the local supervision of the construction thereof, the said drawings and specifications however, to be subject at all times to modification and change relating to plan or arrangement of building and selection of material therefor as may be directed by the Secretary of the Treasury.

"Approved, February 20, 1893."

THE KANSAS CITY CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

Began a new departure at its meeting March 6, which it expects to arouse unusual interest in its meetings among the members, while outsiders will also have attention attracted. This is the thorough discussion of practical and popular subjects. At the March meeting "The Heating and Ventilating Apparatus of the New County Jail" was the subject, introduced by a paper by Architect Adrian Van Brunt. The system in use at the jail is the two-fan or Plenum system and is entirely new in Kansas City. At the next meeting "The Parks and Boulevards of Kansas City" will be the subject of discussion.

NEW PUBLICATIONS.

PRACTICAL PAPERHANGING: A handbook on decoration in paper and other materials, with practical instructions on hanging them, by Arthur Seymour Jennings, editor in chief of *Painting and Decorating*, formerly associate editor of *Scientific American* and of the *Builder and Decorator*. New York, William T. Comstock, 1892. Price, \$2, sent by mail free of postage, to any part of the world.

This is a large octavo of 116 pages, 7 by 10, printed in large-faced, readable type on good paper, and freely illustrated with line and half-tone engravings. It is attractively bound in a sort of terra cotta board cover, and is an unusually inviting book without and within. There are nine chapters, which treat of the paper-hanger's tools, of the different kinds of wall hangings, the *modus operandi* of paperhanging on walls and ceilings, of dados, friezes and borders, of miscellaneous hangings, as burlaps, lincrusta, lignomur, anaglypta, silk, tapestry, cretonne, etc., and various

specialties. There is also a very readable and sensible discussion of the wallpaper dealer's situation, methods and prospects. The author, Mr. Arthur Seymour Jennings, is well known to many as the editor of *Painting and Decorating*, a bright monthly journal published in Philadelphia. He was formerly associate editor of the *Scientific American* and of the *Builder and Decorator*.

FREEHAND LETTERING FOR WORKING DRAWINGS: By Charles Benjamin Wing, C. E., Professor of Civil Engineering, Leland Stanford University, California. Published by the author at Palo Alto, California. Price, 40 cents.

This is a book in paper covers, containing thirty-five pages, about 6 by 8, and giving some thirty alphabets in large and small type. The author says they have been selected as a guide to the pupils in his engineering classes for the formation of a style of rapid lettering adapted to working drawings. The selection does not impress us as a happy one, viewed from a practical standpoint. The best letters are not adapted to freehand work, and the others in general are lacking in beauty or legibility. The amount of shading required by some of them, in the absence of all instruction as to how it is to be made, renders them ill-adapted for office use where "time is money."

OUR ILLUSTRATIONS.

Foreign Sketches, by L. F. Plympton.

Entrance, John M. Van Osdel, architect.

Apartment Building, Chicago, Patton & Fisher, architects.

New Criminal Court Building, Chicago, Otto H. Matz, architect.

Apartment Building, Chicago, Frederick W. Perkins, architect.

The Great Northern Hotel, Chicago, Burnham & Root, architects.

Hotel Building, Leavenworth, Kansas, Patton & Fisher, architects, Chicago.

Row of Houses for Mrs. Lamb, Lincoln, Nebraska, J. Tyler & Son, architects.

The William Goodall Building, Cincinnati, Ohio, George W. Rapp, architect.

Residence of W. R. Ford, Pittsburgh, Pennsylvania, S. T. McClarren, architect.

The Pueblo Opera House Building, Pueblo, Colorado, Adler & Sullivan, architects, Chicago.

Choral Building, World's Columbian Exposition, Chicago, Francis M. Whitehouse, architect.

The Union Passenger Station at Portland, Oregon, Van Brunt & Howe, architects, Kansas City, Missouri. This building is being constructed according to the plans and under the supervision of Messrs. Van Brunt & Howe, architects, of Kansas City, Missouri, who have been concerned in the erection of many of the most important buildings connected with the railroad systems of the West. It is intended for the joint accommodation of the Northern Pacific, the Southern Pacific and the Union Pacific roads. The longitudinal axis of the building is parallel to the track system which is diagonal to the direction of the city streets in that neighborhood. The adjustment of the building to the irregular outlines of the railroad property toward these streets has controlled the main features of the plan, the frontage of the depot toward the tracks presenting a comparatively unbroken face, while that toward the town, shown in the drawing, has boldly projecting features fitted to the available area. Sixth street being the natural approach to the building, the junction of this street with J street becomes the main entrance and exit to the structure, the tower, which is 132 feet high, being set in the axis of this street. The most important of the projections of the building toward the town on the west is a great apsidal pavilion, 64 feet wide by 134 feet 3 inches long. This is occupied by the main waiting hall, which is the principal feature of the building, both within and without. It extends through two stories, has two entrances directly from the streets under the shelter which is carried around the semicircular end, and at the end of the hall toward the track is placed the ticket, telegraph, Pullman and other offices, the exit and entrance to the tracks from this hall being arranged on either side of this system of offices. Over these offices runs a gallery looking over the hall and continuous with the main longitudinal gallery of the second story. The baggage and express accommodations of the roads are laid out north of this hall, while the passenger accommodations are extended southward from this main central feature. Ample accommodations are here provided for men's and women's waiting rooms, emigrants' rooms, restaurant and dining room. The kitchens occupy the extreme southern end of the main building. Detached from the main building and 76 feet south of it is an annex structure, 135½ by 37 feet, containing the boilers and all of the machinery connected with the heating and the electric lighting of the building and grounds. This building also contains laundry and additional accommodations for the service of the restaurant department. In the second story the main longitudinal corridor extends from end to end and passes across the main hall in a gallery, as above stated. To the right and left of this corridor are ample accommodations for offices so disposed as to be subdivided for the convenience of the roads occupying this space. The upper story is disposed of in a similar way, offices being extended in the third story over the main waiting hall, and there is ample staircase accommodation communicating both with the track side and the town side of the building. The exterior walls are faced with the rough-cast peculiar to Portland, set in panels between face brick quoins which accentuate all the external angles and windows of the building. This face-brick treatment also is used in an external dado or stylobate 8 feet high, which is carried

entirely around the building, and in string courses and cornice, as shown. The roofs are to be covered with metallic Spanish tiles, and the four dial faces in the tower are to be illuminated according to the best methods now extant. The main corridors and halls of the first story are to be paved with marble mosaic, and the building will be fitted with all the appliances known to the most advanced railroad service in the country. The main building and annex are constructed upon piles, upon which are built foundations of concrete. As at present arranged, there are six parallel tracks, which are arranged to be covered by a shed 102 feet wide and 630 feet long, resting upon steel and wooden trusses, set 30 feet apart, these divisions of 30 feet constituting one element which controls the main divisions of the plan of the depot. This train shed is not included in the present contract. It is arranged to be set 30 feet clear of the building and connected with it where necessary by glass roofs, so that all the traffic on the main platform will be properly protected from the weather.

Photogravure Plate. Cottage of M. E. Ingalls, Hot Springs, Virginia, G. W. E. Field, architect, Richmond, Virginia. Laundry Building; same place and same architect.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Armour Institute, Chicago, Patton & Fisher, architects.
Dining Room, Detroit, Michigan, Mason & Rice, architects.
The Newberry Library, Chicago, Henry Ives Cobb, architect.
Fire Engine House, Detroit, Michigan, Donaldson & Meier, architects.

Residence of Mrs. McAdon, Detroit, Michigan, John Scott & Co., architects.

Entrance, Cobb Lecture Hall, The University of Chicago, Henry Ives Cobb, architect.

Residence of Alexander McDonald, Clifton, Cincinnati, Ohio, Samuel Hannaford & Sons, architects.

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.

Buffalo, N. Y.—Architect W. H. Archer has prepared plans for a colonial residence for Mrs. A. B. Williams, Tonawanda, New York; to be 70 by 50 feet, two stories and basement, built of pressed brick and Medina stone, copper and galvanized iron enrichments, roofing, oak, cherry, and natural colonial finish, bathroom outfits, electric bells, blinds, incandescent lighting, gas fixtures, plate, cut and beveled glass, grates, reflectors, ventilators, laundry fixtures, heating, galvanized ironwork, iron window guards, wood and slate mantels, tiling, hygienic plumbing, washstands, water-closet fixtures, refrigerators, laundry tubs, boiler and range; cost \$20,000. Has also prepared plans for two eight-room schoolhouses at Tonawanda, New York, two stories and basement; cost \$30,000. For G. Riesterer, a two-and-a-half story colonial residence, stone foundation, 35 by 50 feet; to cost \$6,000; also a two-story frame barn. For Mrs. Dotterweich, Dunkirk, New York, a two-story brick dwelling, stone trimmings, slate roof, 30 by 50 feet; cost \$8,000.

Chicago, Ill.—Architects Jenney & Mundie have completed preliminary drawings for a twelve-story store and office building, to be erected at 167 to 175 La Salle street, for Hamilton B. Bogue and others. It will be of pressed brick, stone and terra cotta; the frontage will be 141 to 140 feet on Monroe street and 80 feet on La Salle street, and it is intended to be the finest office building in the city; the estimated cost is \$600,000. The same architects have also made preliminary drawings for a twelve-story office building, to be erected on the southwest corner of Clark and Monroe streets, to be called the Galena building; it will be constructed of pressed brick, stone and terra cotta, and will front 90 feet on Monroe street and 80 feet on Clark street; it will have an elaborate interior finish, and the probable cost will be \$400,000.

Architect D. H. Burnham has made preliminary drawings for a twelve-story office building, to be erected at 157 to 163 La Salle street, for H. J. Furber. Also completed preliminary drawings for a twelve-story office building, 90 by 190 feet in size, to be erected at 148 to 154 Monroe street, for Rand, McNally & Co.

Architects Flanders & Zimmerman have completed drawings for the "World Hotel" to be erected near the World's Fair grounds. It will be three stories, 275 feet front and 187 feet deep; will be constructed of staff and tile, with tile partitions; have dining rooms, kitchen, serving rooms, offices, etc. The cost will be about \$125,000. Also finished drawings for the following buildings: A three-story and basement high school, 181 by 124 feet in size, to be erected on Kimbark avenue, between Fifty-sixth and Fifty-seventh streets, Hyde Park; to be of pressed brick, stone and terra cotta, have steam heating, sanitary improvements and to cost about \$110,000. A three-story, basement and attic addition to the Englewood High School, corner of Kenwood and Stewart avenues; to be of pressed brick and terra cotta, have steam heating and all improvements and to cost about \$65,000. A three-story addition to the Anderson school, 75 by 100 feet in size, corner of Lincoln avenue and Division street; to be of pressed brick and terra cotta front. Two three-story and basement additions to Shurtleff school, corner of Yale and Seventieth streets; to be of pressed brick, terra cotta and cut stone; to cost about \$100,000. A three-story addition to LaSalle school, 40 by 70 feet in size, corner of Eugene and Hammond streets; to be of pressed brick, cut stone and terra cotta, have steam heating and all improvements; to cost \$50,000. A three-story addition to Wicker Park school, on Greenwood avenue and Wright street; size 40 by 90 feet; to be of pressed brick, terra cotta and cut stone; to cost about \$50,000. A three-story and basement school, 100 by 125 feet in size; to be of pressed brick, terra cotta and cut stone, have steam heating and sanitary improvements; to cost about \$75,000; the location is Sheridan street and Wedge avenue. A three-story and basement school, 100 by 125 feet, to be erected on Cornelia street and Hoyne avenue; to be of pressed brick, cut stone and terra cotta, have steam heating, etc.; to cost \$75,000. Also finished drawings for the Illinois Condensed Milk Company's dairy, to be erected on Carpenter and Fulton streets. It will be three stories and basement, 72 by 62 feet in size, to be of pressed brick and stone front, have stables, offices, etc.

Architect J. A. Miller: For Messrs. Mark L. Day and E. B. Griswold, five three-story and basement residences, 100 feet front by 66 feet deep, to be erected on Madison avenue, between Sixtieth and Sixty-first streets. They will have handsome stone fronts, hardwood interior finish, the best of sanitary improvements, and cost about \$7,500 each.

Architect Jules De Horvath: For a syndicate, a three-story frame hotel, 200 by 160 feet in size, to be erected near the World's Fair.

Architect L. G. Hallberg: For O. M. Carson, on the southeast corner of Deming court and Clark street, a three-story flat building, 50 by 90 feet in size; to be of two fronts in rock-faced stone, have all the improvements, and cost \$35,000.

Architect Frederick W. Perkins is finishing plans for an apartment hotel to be erected on the North Side, fronting on Washington Place, 100 feet frontage by 120 feet deep; to be ten stories high, of fireproof construction; the exterior will be of marble for the first two stories and above this will be of pressed

brick and terra cotta; the interior will be the very best of finish with mosaic floors, marble wainscoting, etc.; it will be an imposing structure in the Italian Renaissance style of architecture; in connection with the above will be café banqueting rooms, and private dining rooms; apartments will be in suites of two to four rooms with bathroom to each suite; there will be a few single rooms; the cost will be about \$350,000.

Architects Powell & Kingsley: For R. A. Griefenhagen, on Dearborn avenue, near Schiller street, two four-story apartment houses, 56 by 68 feet in size; to be of pressed brick and stone for one front and the other to be entirely of stone; all the best of sanitary and modern improvements will be put in and the cost will be about \$50,000. For Harry C. Pratt, on Leavitt street, near Polk, a three-story flat building; 40 by 65 feet in size; to contain six suites of six rooms each; the front will be of stone; cost \$20,000.

Architects Goudie & Ohrenstein: For Miss E. A. W. Skinner, corner of Central Park avenue and Twenty-fourth street, a three-story apartment house; 100 by 125 feet in size; to be of pressed brick and stone on two fronts; have all improvements, and cost about \$50,000. For Mrs. Belle Adams, on Armour avenue, near Twenty-seventh street, a three-story store and flat building; 25 by 100 feet in size; to have a front of pressed brick and stone, with galvanized iron cornice and bay; cost \$12,000. For H. A. Ritter, a two-story residence; 28 by 50 feet in size; to be erected on Lipman avenue; it will be of frame construction, with stone basement, have hardwood finish, and cost \$6,000. For William Goetz, at West Ravenswood, nine two-story frame houses; to have bathrooms, closets, mantels, etc.; cost about \$18,000.

Architects W. W. Boyington & Co. are preparing plans for the Hamilton club, to be erected at 2045 Michigan avenue; it will be constructed of stone, pressed brick, and terra cotta; be four-story and basement; 50 by 160 feet in size; have hardwood finish, marble and mosaic work, and all the best of modern improvements.

Architect I. C. Zarbell has completed drawings for the manual training school to be erected at Glenwood; it will be three stories and basement; of rock-faced stone and pressed brick on two sides; cost about \$25,000.

Architect George W. Maher: Made plans for the power house and office building to be erected on Evanston avenue near Ardmore, Edgewater, for the Chicago and North Shore Street Railway company. It will be a two-story building, 100 by 230 feet in size; to be constructed of pressed brick and terra cotta. For Oscar Bass, on Forty-sixth street near Greenwood avenue, a four-story flat building; 46 by 70 feet; to be of pressed brick and stone front; have hardwood finish, and cost \$30,000.

Architect F. M. Andrews: For the Aina Paper Company, Dayton, Ohio, a three-story paper mill; 280 by 280 in size; to be of common brick, mill construction; cost about \$55,000.

Architect Theodor Lewandowski: For E. S. Schenk, on Sulzer street, a two-story basement and attic residence; 26 by 54 feet in size; to be of frame construction, with stone basement; have hardwood finish and all improvements; cost \$7,000. For the same owner, on Morgan street, a three-story and basement flat building; 40 by 56 feet; to be of pressed brick and stone front; cost \$13,000. For N. E. Rathjen, on Evergreen avenue, a two-story and basement residence, 22 by 56 feet; of stone front, hardwood interior finish; cost \$6,000. For F. F. Bischoff, a two-story factory, 107 by 50 feet; and a one-story building, 187 by 50 feet; also boiler and engine room, stamping room, foundry and model room.

Architect A. G. Ferree: For J. T. Estep, at Berwyn, a two-story frame house, with stone basement, sanitary plumbing, mantels, furnace, etc. For the same owner, a double, two-story frame residence; to have stone basement, all the sanitary improvements, furnaces, mantels, etc. For Andrews & Piper, at Berwyn, two two-story frame houses; with stone basements, mantels, furnaces, etc.

Architect J. N. Tilton has completed drawings for the Woodlawn Avenue Episcopal Church; 50 by 100 feet in size; to be constructed of pressed brick and stone; have yellow pine interior finish; cost about \$30,000.

Architect Ira C. Saxe: For Poorbaugh & Co., at Windsor Park, a two-story hotel; 150 feet front by 50 feet deep; the front will be of jasper granite, rock-faced, and stone cornice; all the modern heating and sanitary improvements will be put in. After the Fair this building will be remodeled into an apartment house.

Architect J. M. Schroeder: For Theodor Podolski, at West Pullman, a three-story store and flat building; 50 by 72 feet in size; to be of buff pressed brick, and stone front; to have all the sanitary plumbing; finish in natural woods; cost \$14,000. For M. Doyle, on Seventy-second street and Langley avenue, a two-story frame house, 22 by 70 feet; to have bathrooms, closets, gas fixtures, hardwood mantels, etc.

Architects W. G. Ruehl & Co.: For D. K. Martin, at Freeport, a three-story and basement store and flat building; 50 by 52 feet in size; to be of pressed brick and stone front, with galvanized iron bay; all the sanitary improvements; hardwood mantels. For S. A. Heller, at 317 Ogden avenue, a three-story and basement store and flat building; 25 by 54 feet; to be of pressed brick and stone front; have all the modern improvements, mantels, etc. For M. Behand, at Lawndale, remodeling frame residence; will put on new front and brick and stone basement; new plumbing, heating, hardwood mantels, speaking tubes, bells, etc.; cost about \$7,500. For Henry Smith, on Trumbull avenue, near Ogden avenue, a two-story and basement flat building; 22 by 58 feet; to be of pressed brick and stone front; have hardwood trimmings, open plumbing, mantels, etc. For M. Hunt, on Paulina street, near Twenty-third street, a two-story and basement flat building; to be of pressed brick and stone front; have all the improvements. For Kanter Brothers, corner of Maxwell and Canal streets, a three-story factory; 23 by 54 feet in size; to be of pressed brick and stone front. For P. Viehmann, on Trumbull avenue, near Ogden, a three-story and basement flat building; 25 by 52 feet; to be of stone front; have the sanitary plumbing, hardwood mantels, etc. For Miss Shay, on the southeast corner of Polk street and Kedzie avenue, a three-story and basement flat building; 50 by 33 feet in size; to be of pressed brick and stone front. For L. Marks, remodeling residence at 911 Homan avenue.

Architect Oscar Cobb: Finishing plans for the Ninth Street Theater, to be erected at Kansas City; it will be constructed of pressed brick and stone; have seating capacity of 2,250; all modern improvements will be put in.

Architects Stiles & Stone: Have completed drawings for the nine-story apartment house, to be erected on Lake avenue and St. James place for the Davis Parkside Company; work will be commenced some time this summer; it will be 140 by 141 feet in size; have two fronts of cut stone, hardwood interior, marble, mosaic, and tile work, elevators, steam heating, and the best of sanitary improvements.

Architect E. Kaufmann: For J. S. Chadwick, at Chicago Heights, a two-story frame hotel; 48 by 76 feet in size.

Architect C. F. Hernau: For B. Radloff, on the southeast corner of Sheffield avenue and George street, a three-story and basement store and flat building; 24 by 84 feet; to be of pressed brick and stone front, have galvanized iron bay; all the sanitary improvements; cost \$12,000. For B. Klausen, on Bosworth avenue, south of Addison street, a two-story residence; 24 by 56 feet; to be of brick basement and frame.

Architects Mayo & Curry: For James G. Stevenson, on Oglesby avenue, near Sixty-third street, a three-story apartment house, 100 by 135 feet in size, to be constructed of common brick and stone, covered with staff. It will contain 160 rooms and cost about \$60,000.

Architect Alfred Smith: For O. Brewer, on Woodlawn avenue, between Sixtieth and Sixty-first streets, a three-story and basement hotel, 50 by 68 feet in size, to be of pressed brick and stone, have hardwood finish, sanitary plumbing and all improvements. For D. H. McDonald, on Paulina street, near Wilson avenue, a two-story, basement and attic residence, to be of buff pressed brick and stone front, have hardwood interior finish, electric light, furnace or hot-water heating and all the sanitary improvements; to cost \$8,000.

Architect Perley Hale: For Messrs. Campbell, Kellogg, et al., four two-story residences, to be erected at Auburn Park; they will be of stone fronts, have oak interior finish, electric light, heating, the best of sanitary plumbing, and cost \$5,000 each.

Architects Holabird & Roche have finished drawings for the Champlain building, to be erected on the northwest corner of State and Madison street; it will be sixteen stories and attic fronting 66 feet on State street and 106 on Madison street; the two fronts will be of terra cotta and the interior will have all the usual finish, such as elevators, steam heating, electric light, marble, tile, mosaic floors, etc.; the cost will be \$600,000. Also completed drawings for the

Marquette building, to be erected on the northwest corner of Adams and Dearborn streets; the fronts will be of brown pressed brick with terra cotta trimmings and the interior will be elaborately finished in marble, mosaic and tile work; have elevators, steam heating, electric light, etc.; the cost will be \$1,000,000; it will front 114 feet on Adams and 190 on Dearborn and 141 on the alley, the height of the building being sixteen stories. Also finished drawings for the Union Park Theater, to be erected on the northwest corner of Ogden avenue and Madison street; it will be six stories and have a front of pressed brick, stone and terra cotta, with hardwood finish, steam heating, electric light, etc.; to cost \$175,000.

Architect Joseph Bettinghofer: For Charles S. Gloeckler, at 1821 Frederick street, remodeling residence and two-story and basement addition. For Ferdinand Luth, on Centre street, between Bissel and Fremont streets, a stable, 50 by 100 feet in size, to have pressed brick and terra cotta front. For Frederick Wendt, a two-story and basement flat building, 24 by 65 feet, to be of stone front, to be erected on Perry street, near Sulzer street. For Chunis Zuber, on Halsted street, near Centre street, a three-story and basement store and flat building, size 22 by 52 feet, to have a front of pressed brick and stone. For Fred Lange, a one-story café and restaurant, 36 by 75 feet in size, to be of brick and iron, with plate, stained and beveled glass; will be erected near the World's Fair. For C. J. Rose, on Mohawk street, near Menominee, a two-story and basement flat building, of pressed brick and stone front. For E. G. Allbeck, on Graceland avenue, a two-story and basement flat building, to be of frame with brick basement. For G. Joutten, on the southwest corner of North avenue and Townsend street, a four-story and basement store and flat building, 22 by 90 feet in size, to have two fronts of pressed brick and stone with galvanized iron bays, the sanitary plumbing, wrought-iron store fronts, plate glass, stone sidewalks all around; to cost \$12,000.

Architects I. K. & A. B. Pond: For Clarence E. Bement, at Lansing, Michigan, a two-story basement and attic frame residence; 30 by 65 feet in size; to be of stone basement, have hardwood finish, sanitary plumbing, etc.; cost about \$8,000. For Miss Mary R. Smith, at Polk street, near Halsted street, a two-story and basement kindergarten and crèche; size 25 by 72 feet; to be of pressed brick front; have interior finish in white pine, all sanitary improvements, heating, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. Since my last letter the much-to-be-dreaded indications and rumblings of a strike among the bricklayers have disappeared. The contractors and employes have met, discussed, and settled the question of wages. The rate to be paid is 50 cents per hour, eight hours to constitute a day's work. The architects and contractors are to be congratulated, and even the employes themselves must acknowledge that it is for the best of all concerned. It is to be hoped that some day a graduated scale of prices, according to skill and proficiency only, may be inaugurated and successfully carried out. Such a plan is bound to result in good. Suburban improvements will take a boom this year, and several prominent corners will be graced with substantial structures. There seems to be very little demand for office buildings just now, either from the fact that there are too many, or that the locality in which they are situated is not central enough for certain lines of trade.

Architect James W. McLaughlin has prepared plans for a residence for Thomas Gibson, care of Thomas Gibson & Co.; materials: brick, stone, slate roof; furnace, hardwood, gas, plumbing, grates, mantels, stained glass, etc.; cost \$12,000.

Architects S. Hannaford & Sons have drawn the plans for the city of Cincinnati for a market house, under the Holroyd bequest; materials: brick, iron, slate roof, etc.; cost not stated, but the bequest was \$15,000.

Architect A. O. Elzner has prepared plans for a residence for N. H. Davis; size 15 by 90 feet, three stories high; materials: stone and copper, slate roof; gas, plumbing, furnace, grates, stained glass, mantels, etc.; cost \$12,000.

Architects Crapsey & Brown have prepared plans for Presbyterian church at London, Ohio; materials: stone, slate roof; furnace, hardwood, pews, stained glass, gas, plumbing, etc.; cost \$35,000.

Architect W. W. Franklin reports: For Mr. Chas. Domhoff, care of M. Addy & Co., a residence; materials: brick, slate roof, furnace, pine finish, grates, mantel, stained glass, etc.; cost \$4,000.

Architects Boll & Co. report: For Mr. W. T. Carter, 213 West Fourth street, a residence; materials: pressed brick and frame, furnace, grates, mantels, stained glass, gas, plumbing, etc.; cost \$5,000. For Catherine Lewis, care architects, a residence; materials: frame, furnace, grates, mantels, stained glass, blinds, etc.; cost \$5,000.

Architects Kapp & Aiken report: For Dr. Chauncey D. Palmer, a residence; materials: pressed brick, furnace, plate and stained glass, dumb waiters, grates, mantels, gas, plumbing, etc.; cost \$20,000. Also for Mr. J. M. Potter, flat building; size 50 by 90 feet; four stories; materials: pressed brick, tile roof, furnace, iron work, stained glass, elevators, etc.; cost \$20,000. Also for Lovell C. Rose, Price Hill, Cincinnati, a residence; materials: frame, furnace, slate roof, plate and stained glass, grates, mantels, gas, plumbing, etc.; cost \$11,000.

Architects Des Jardins & Hayward report: For Max Lowenstein, 221 Walnut street, Cincinnati, a residence; materials: pressed brick, slate roof, hardwood, grates, mantels, furnace, stained glass, etc.; cost \$15,000.

Architect S. S. Godley reports: For E. J. Mack, Grandview avenue, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, hardwood finish, gas, plumbing, stained glass, grates, mantels; cost \$15,000. Also plans for Edward Heischmeier, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, grates, mantels, stained glass, etc.; cost \$18,000.

Architect Louis Pickett reports the following: Mr. A. Dietrich, care architect, has had plans drawn for four houses; materials: pressed brick, slate roof, grates, mantels, stained glass, gas, plumbing, etc.; cost \$12,000. Chapel for St. Stephen's Church (Catholic), Newport, Kentucky; size 20 by 50 feet; materials: pressed brick, slate roof, gas, stained glass, etc.; \$2,500. For John O'Brien, Price Hill, Cincinnati, a residence; materials: pressed brick, slate roof, grates, mantels, gas, plumbing, blinds, etc.; cost \$3,000.

Architect J. G. Steinkamp, 80 West Court street reports: For Thomas Emery's Sons, a flat and buildings; materials: brick, frame, slate roof, grates, mantels, gas, plumbing, etc.; cost \$40,000.

Cleveland, Ohio.—Architect S. R. Bagley reports the following work: A banking and office building, for the Cleveland Permanent Building and Loan Company, on Euclid avenue, near Erie street, to be 75 by 132 feet, and cost \$45,000; it will be a stone front, six stories high, and will be equipped with all the modern appliances, including electricity. A residence for Rev. J. W. Malone, on East Prospect street, to be built of stone in the Old Colonial style; 42 by 56 feet; cost \$8,000. Church at Mount Union, Ohio; 115 by 96 feet; pressed brick and stone trimmings; cost \$20,000; heated by furnace, and lighted by electricity and gas; the church will seat 600, and Sunday-school room 500, the two opening together, making a total capacity of 1,100 seats. Toronto Music Hall, Toronto, Canada; 118 by 132 feet; pressed brick and stone trimmings; seating capacity 4,000; cost \$65,000; lighted by electricity and gas; heated and ventilated by the fan blower system; basement to be finished for janitor's rooms, rehearsal rooms, etc.; building is being built by H. A. Massey and by him presented to the city.

Architect John N. Richardson reports: An addition to the Lithograph Building; 40 by 165 feet in size; four stories high; of brick and cut stone; cost \$20,000.

Architects Coburn & Barnum report: An art gallery for Prof. C. F. Olney, on Jennings avenue; 40 by 75 feet; pressed brick, terra cotta, and marble; cost \$25,000; to be thoroughly fireproofed; lighted by gas and electricity, and heated by steam. Addition to First Congregational Church; finishing interior; cost \$10,000. Residence for David Griese; frame; cost \$6,000.

Denver, Colo.—Architect John F. Mackey: For A. McAllister, a three-story business block; brick; size 25 by 100 feet; cost \$18,000.

Architect F. E. Kidder: For E. W. Alexander, a two-story brick and stone dwelling; size 31 by 56 feet; cost \$8,000. For George Bailey, a two-story residence; size 34 by 35 feet; brick and stone; cost \$5,000.

Architect Thomas A. Green, Jr.: For F. Morell, a three-story dwelling; size 20 by 45 feet; brick and stone; cost \$5,000.

Architect C. E. Greaser: For Coe Bros., a two-story residence; size 34 by 45 feet; cost \$7,000.

Architects Baerresen Bros.: For George C. Jones, a brick residence; size 32 by 47 feet; cost \$10,000.

Architects F. E. Edbrooke & Co.: For F. P. Morehead, a two-story brick dwelling; size 44 by 53 feet; cost \$5,000.

Architect H. T. E. Wendell: For Mrs. M. M. Clark, a brick dwelling; size 42 by 45 feet; cost \$7,000.

Architect F. C. Eberly: For Philip Feldhauser, a three-story business block; size 37 by 120 feet; cost \$24,000.

Architect P. H. Reed: For F. R. Ross, a two-story dwelling; size 32 by 52 feet; cost \$12,000.

J. B. Peterson will build a two-story dwelling; size 30 by 49 feet; cost \$10,000.

There were 114 permits granted in February, amounting to \$265,668. Outlook for the coming season is splendid.

Detroit, Mich.—Architect W. D. Butterfield: For Valpey & Co., a four-story brick store; cost \$20,000. For the Methodist Episcopal Society, Ludington, Missouri, a brick church; size 79 by 96 feet; cost \$12,000. For John W. Porter, Port Huron, a two-story residence; pressed brick, cut stone trimmings; cost \$8,000.

Architects A. C. Varney & Co.: For Henry Wagner, a three-story brick block, brownstone trimmings; 25 by 80 feet; cost \$8,000. For the Wolverine Manufacturing Company, a three-story brick manufactory; 50 by 60 feet; cost \$6,000. For Mrs. M. J. Foster, a two-story brick double residence; to cost \$5,000.

Architect E. C. Van Leyen: For James F. Moore, a two-and-one-half story stone and frame residence; to cost \$8,500. For Peter Katus, a two-story stone flat building; cost \$5,200.

Architects E. A. Walshe & Son: For R. J. Wilson, a two-and-one-half story brick residence; cost \$8,000.

Architects M. L. Smith & Son: For D. J. Campau, block of three-story brick stores and flats; size 125 by 80 feet; cost \$38,000.

Architect A. E. French: For E. Brennen, a three-story brick double residence, with stone trimmings; cost \$7,500.

Architect H. J. Rice: For Mrs. A. Keenan, a two-story brick and frame residence; to cost \$5,000.

Architect George W. Myers: For Mrs. Charlotte Watzka, a two-story brick factory; to cost \$6,000.

Kansas City, Mo.—Architect L. G. Middaugh is just completing for Thos. Corrigan a four-story family hotel at Eleventh and Washington streets, of brick with all modern improvements, which cost \$40,000; the feature of the hotel is the dining-room, which will be very handsome. Also schoolhouse at Independence, two stories, brick; to cost \$16,000. For J. D. McPherson, residence, on Prospect avenue, north of Independence avenue, two stories and attic, of brick, with brownstone trimmings; to cost \$10,000. For Dr. Bryant, a business block on Main street, between Tenth and Eleventh, 39 by 120 feet, and to be either two or four stories in height.

Architect W. A. Wise: For the Kansas City Stock Yards Company, at Seventeenth and Bell streets, a brick horse market and stables; to cost \$60,000. Architect A. Van Brunt: Residence for A. T. Rogers, at Beloit, Kansas; frame, two and one-half stories, to cost \$8,000.

Architect A. B. Cross: For A. C. Strine, a two-story residence at Westport, of brick; to cost \$6,000.

Architect E. H. Farrar: For Dr. I. M. Ridge, a six-story brick and terra cotta business block, of modern construction, on the west side of Main street, between Ninth and Tenth; to cost \$150,000; the building will be connected with the Ridge building on Walnut street, directly in the rear, by a tunnel and also covered passage-ways from each story.

Architects Matthews & Sanders: For J. T. Cheatham, at Warrensburg, Missouri, a two-story and attic frame residence; to cost \$8,000. For Major H. C. Warinar, at Memphis, Tennessee, a three-story residence, with all the modern improvements, to be built of Warrensburg, stone, at a cost of \$50,000. For the Magnolia Heat, Light and Power Company of Warrensburg, Missouri, an electric light plant, of brick; to cost \$20,000.

Architect W. C. Root: For W. A. Walker, a residence at Birmingham, Alabama, two stories, with basement, brick, with slate roof; to cost \$30,000. For the Kansas City, Fort Scott & Memphis railroad, boiler shops at Springfield, Missouri; to cost \$20,000. Also the following buildings in Kansas City: For H. W. Evans, residence at Troost avenue and Twenty-eighth street, two stories with attic and basement, of brick; to cost \$10,000. For the Children's Hospital Association, three-story brick hospital building at Tracy avenue and Twentieth street; to cost \$15,000. For the Western Storage & Warehouse Company, warehouse at Eleventh and Santa Fé streets, four stories and basement, of brick; to cost \$20,000. For Scarritt & Scarritt, overall factory on Central street, between Sixth and Seventh streets, five stories and basement, of brick; to cost \$25,000. For the Schwartzchild & Sulzberger Packing Company, packing house at Armourdale, three stories and basement, of brick; to cost \$25,000. For Dr. J. E. Logan, residence at Twelfth and Wyandotte, two stories and basement, of brick; to cost \$12,000. For S. F. Groves, residence at Hyde Park, two stories, with attic and basement, of brick and shingles; to cost \$6,000.

The contract for the new Ridge building, on Main street, between Ninth and Tenth streets, of which E. H. Farrar is the architect, was let last week to C. Everett Clarke, of Boston; it is to be completed by January 1, 1894, and will cost \$150,000.

Architects look for a great revival of business this spring. Buildings are being planned and talked of in every part of the city, and a dozen or more structures of considerable magnitude have already been decided upon. The real estate market is getting squarely upon its feet again, and this means work for the architects.

Los Angeles, Cal.—Architect George H. Wejman: For the Bradbury estate, a 5-story business building; size 120 by 180 feet; on corner of Broadway and Third street; Arizona red sandstone, buff pressed brick, and terra cotta trimmings; to cost \$500,000.

Milwaukee, Wis.—Architect W. A. Holbrook: For John Fitzgerald, a two-story double dwelling, to cost \$10,000.

Architects Ryder & Co., Chicago: For F. Lewellin, a three-story stone residence; 40 by 70 feet, to cost \$20,000.

Architects Perry & Clas: For C. Best, a brick residence with terra cotta trimmings, cost \$20,000.

The Merchant's Bank are having plans prepared for a new branch office on the South Side, the building will be four stories.

Architects Schuetzky & Leibert: For the Lake Side Distillery Company, a new building, to cost \$40,000.

Nashville, Tenn.—Architect Robert Sharp: For Edward Baxter, a brick residence, stone foundation, slate roof; size 31 by 78 feet; cost \$10,000.

Pittsburgh, Pa.—Architect C. Bickel: For the M. E. Book Company, an eight-story office building; size 32 by 112 feet; brick, with stone trimmings; to cost \$75,000.

Architect W. S. Fraser is preparing plans for a new church building for the Sixth U. P. Church.

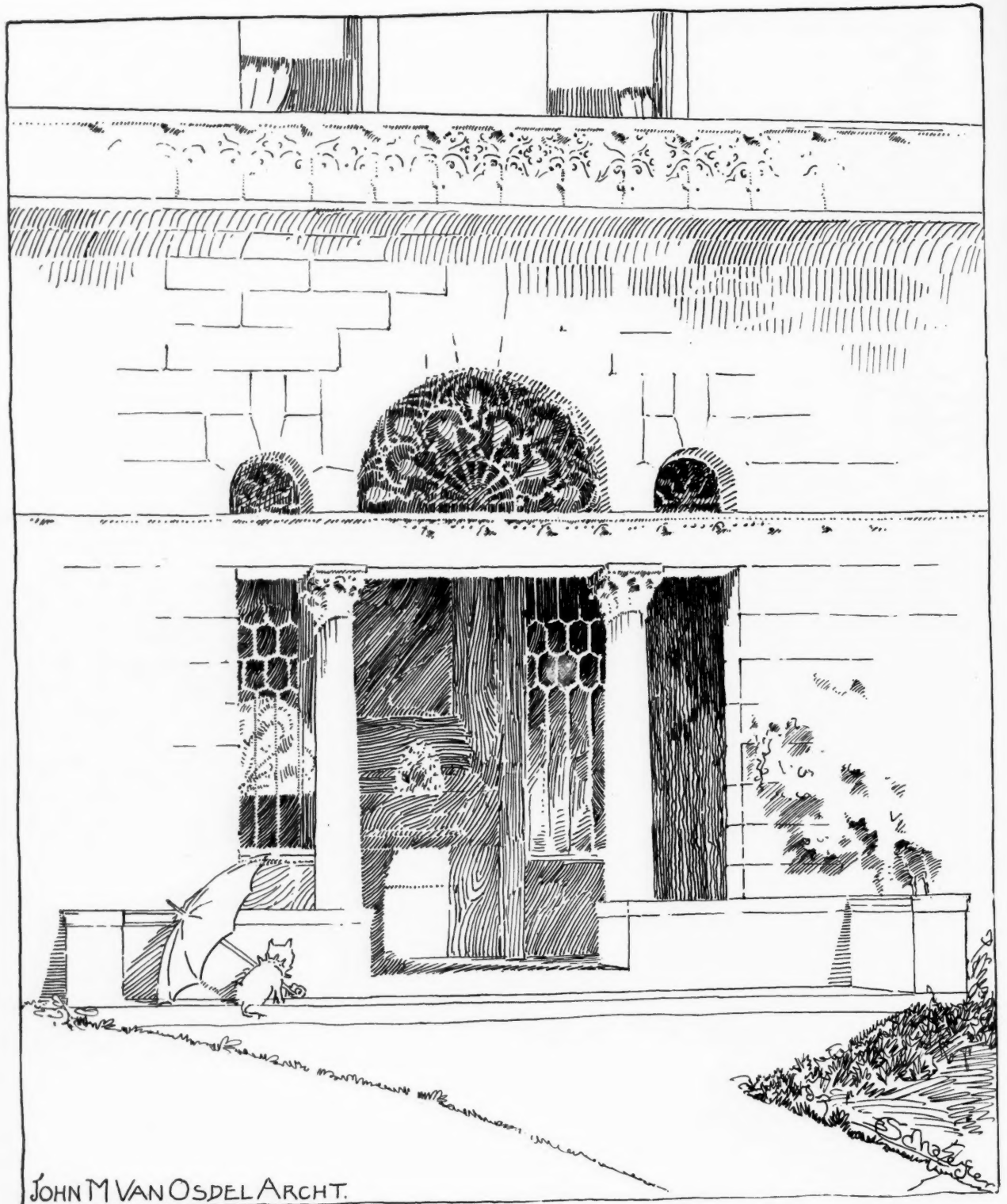
Portsmouth, Ohio.—Messrs. Crapsey & Brown, of Cincinnati, Ohio, have been employed as architects for the new opera house to be built at this place. The building will be 65 feet front by 130 feet deep, and three stories high. There will be two small stores in the front. The opera house will be on the ground floor, with two galleries above. The total seating capacity will be 1,200. The stage will be 35 feet deep and 60 feet high. The building is to be built of stock brick, trimmed with stone, and will cost about \$30,000.

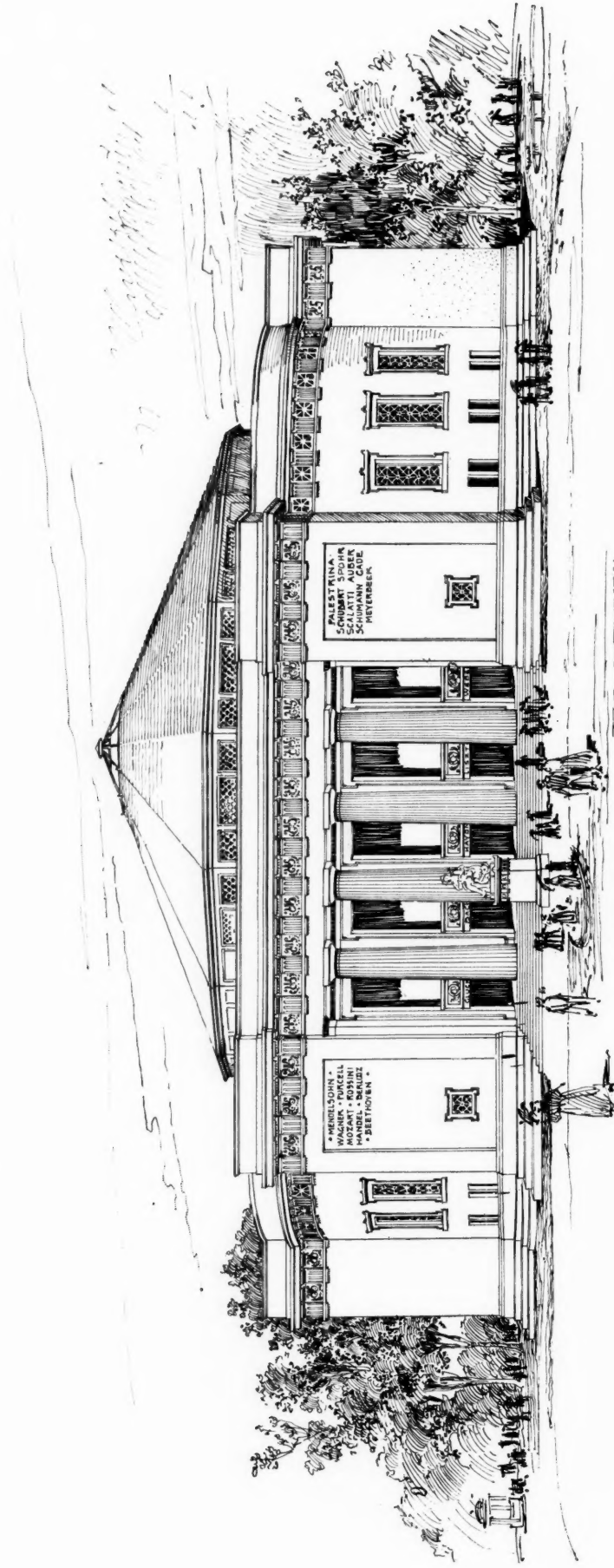
St. Louis, Mo.—Architect E. Wind: For E. G. Haus & Co., a two-story addition to warehouse; size 150 by 80 feet; cost \$11,500.

Architects B. Weber & Son: Missouri Railway Company, a one-story passenger depot; size 70 by 100 feet; stone and brick; cost \$29,000. For the Columbia Club, a four-story brick club house, with stone trimmings; 86 by 121 feet; to cost \$75,000.

Architects Mathews, Clarke & James: For Dr. Morrell, a three-story residence and office; 35 by 70 feet; to cost \$14,000.

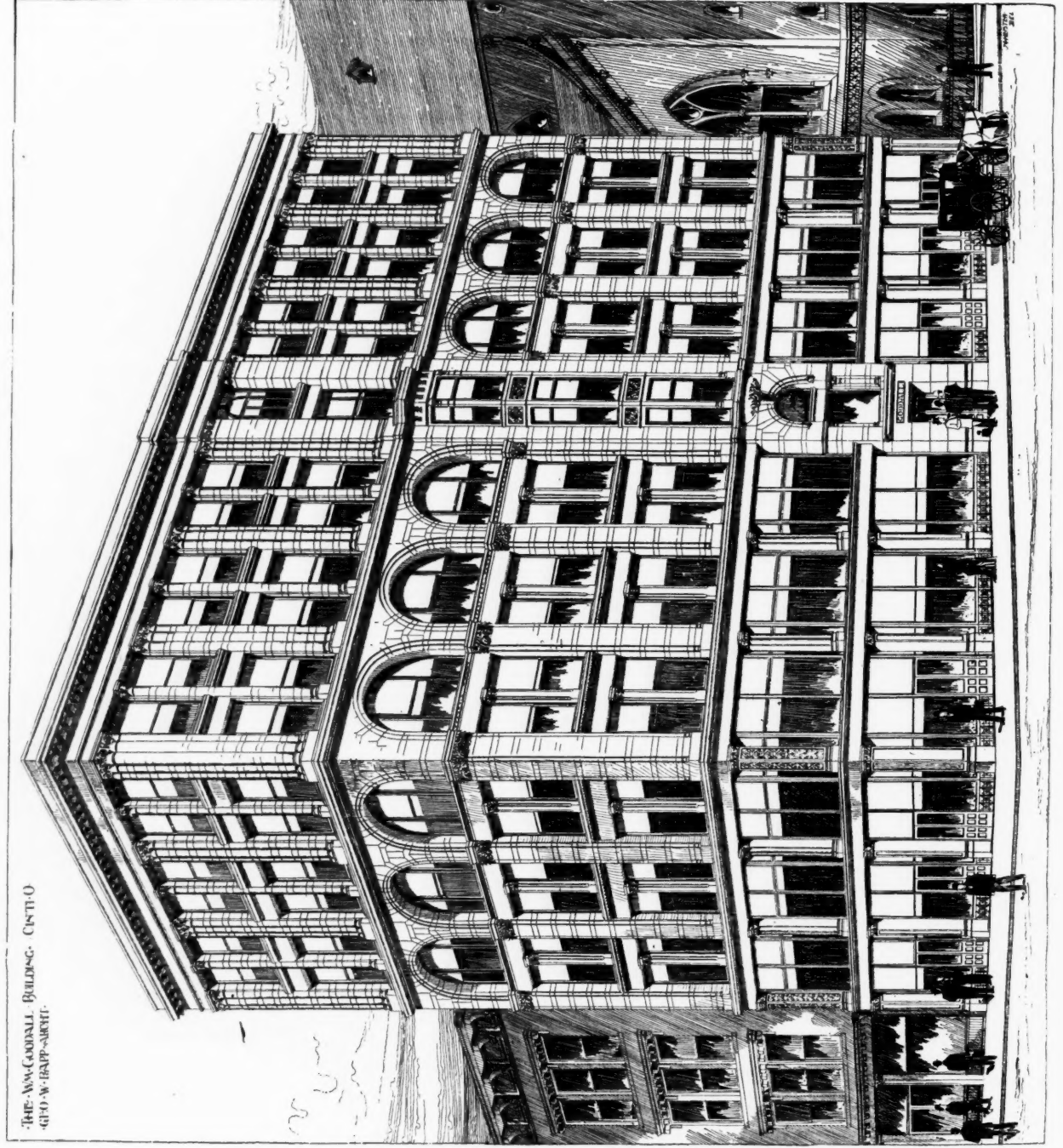
Architect A. L. Rosenheim: For A. Arnstein, three-story residence; size 33 by 60 feet; cost \$12,000.



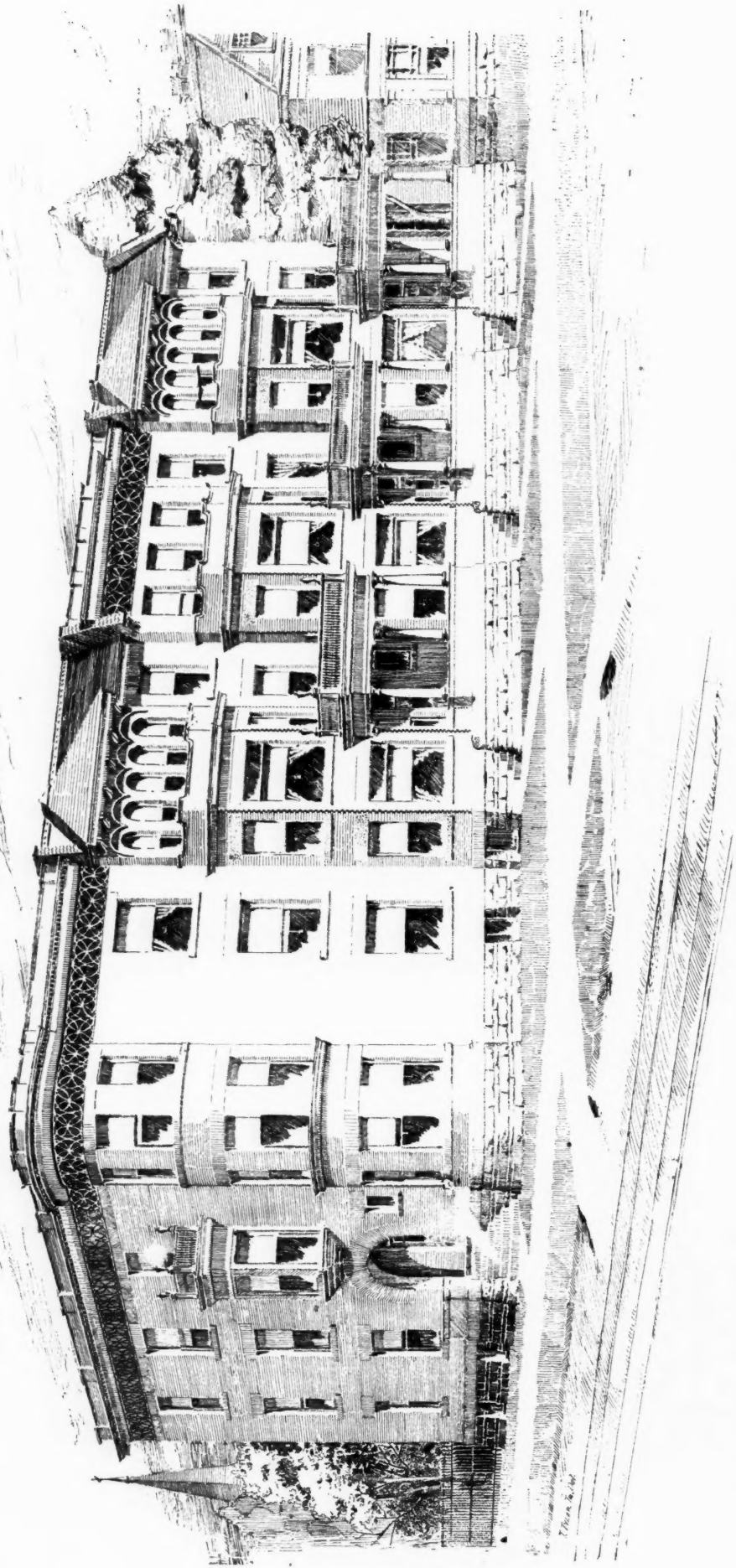


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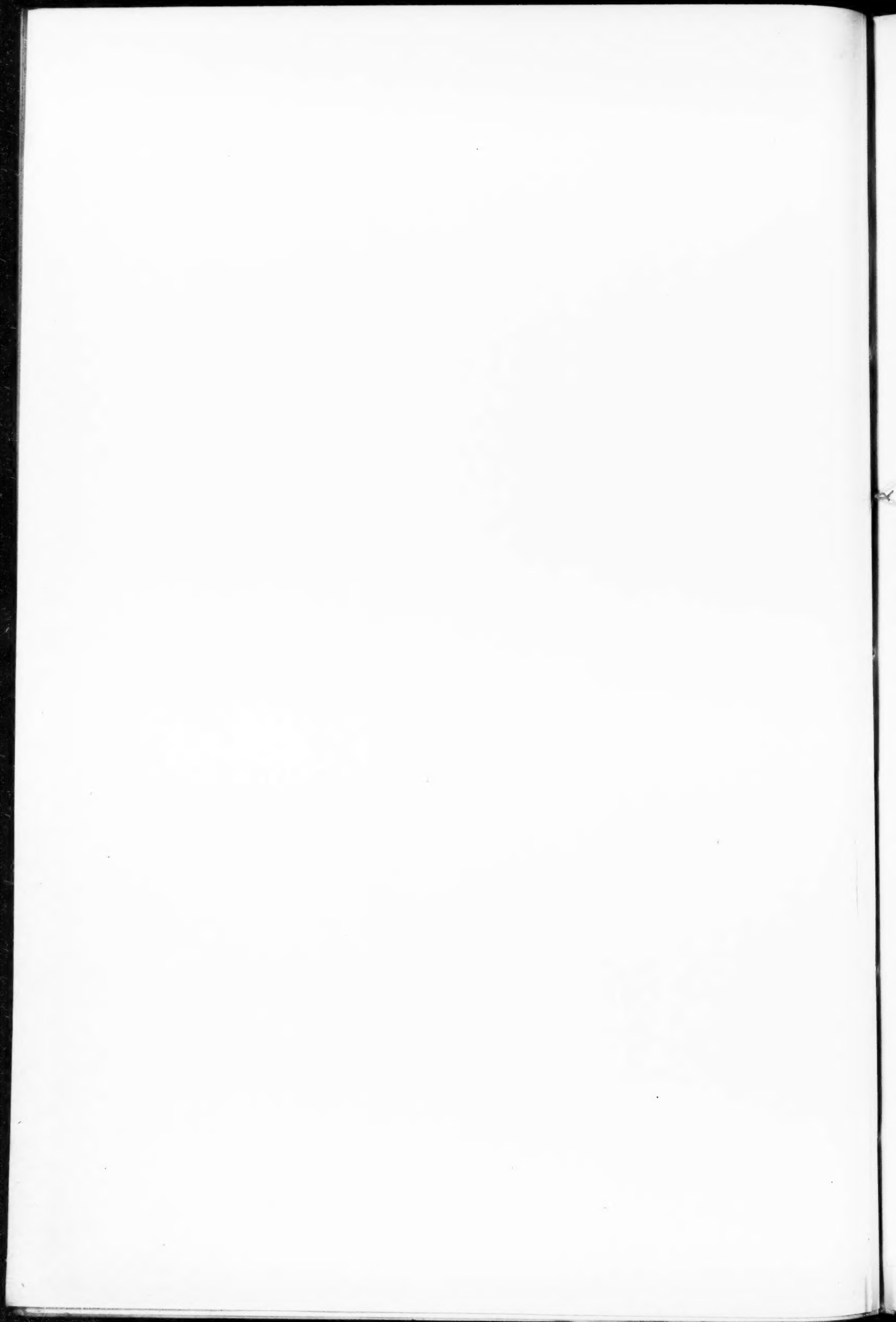
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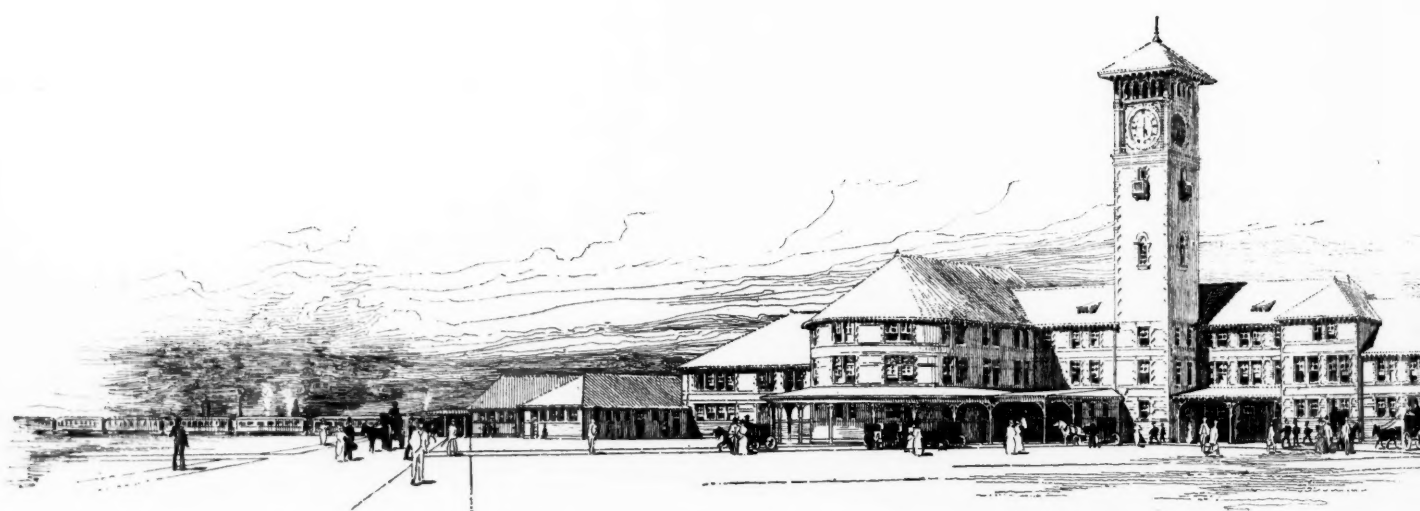
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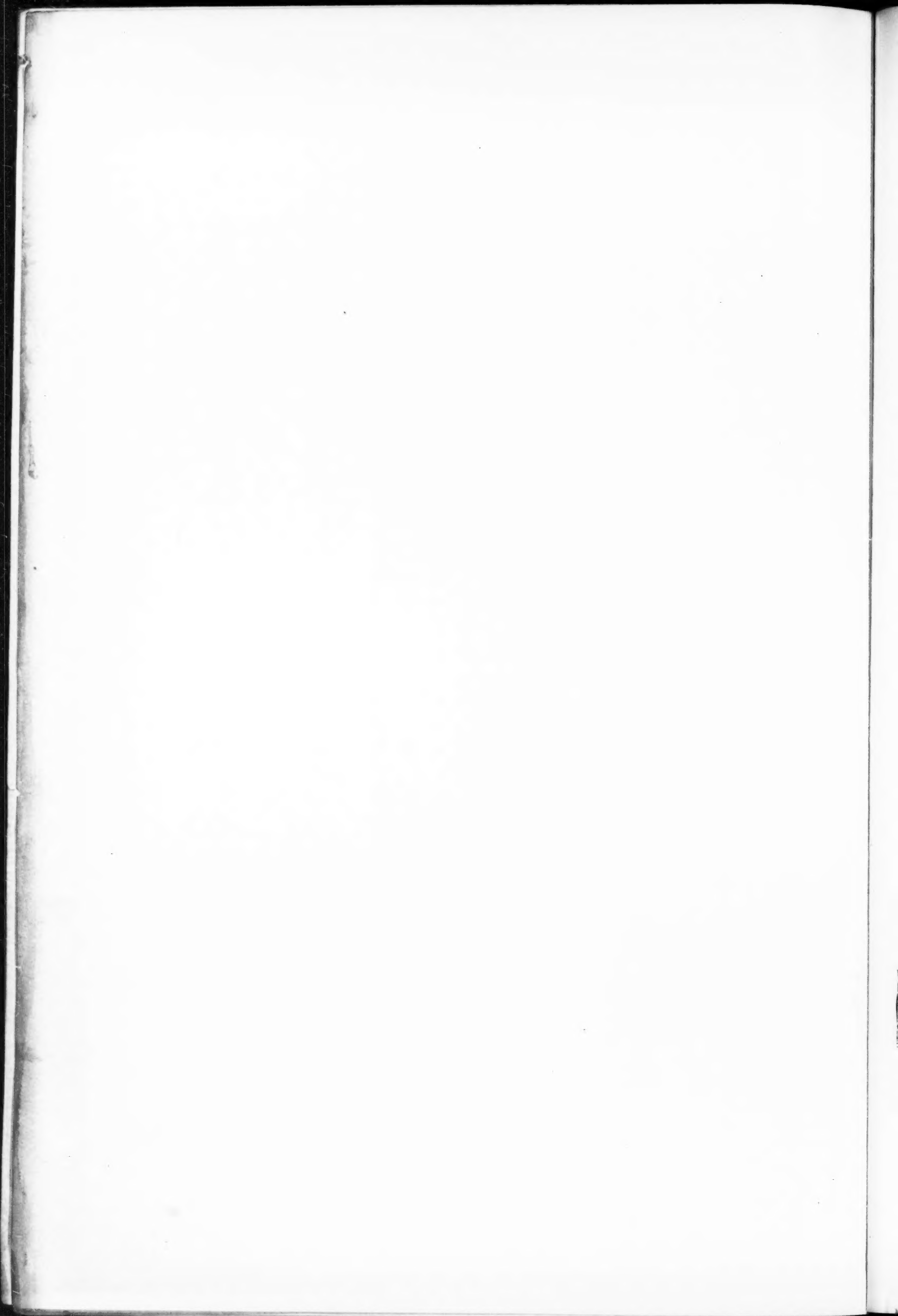
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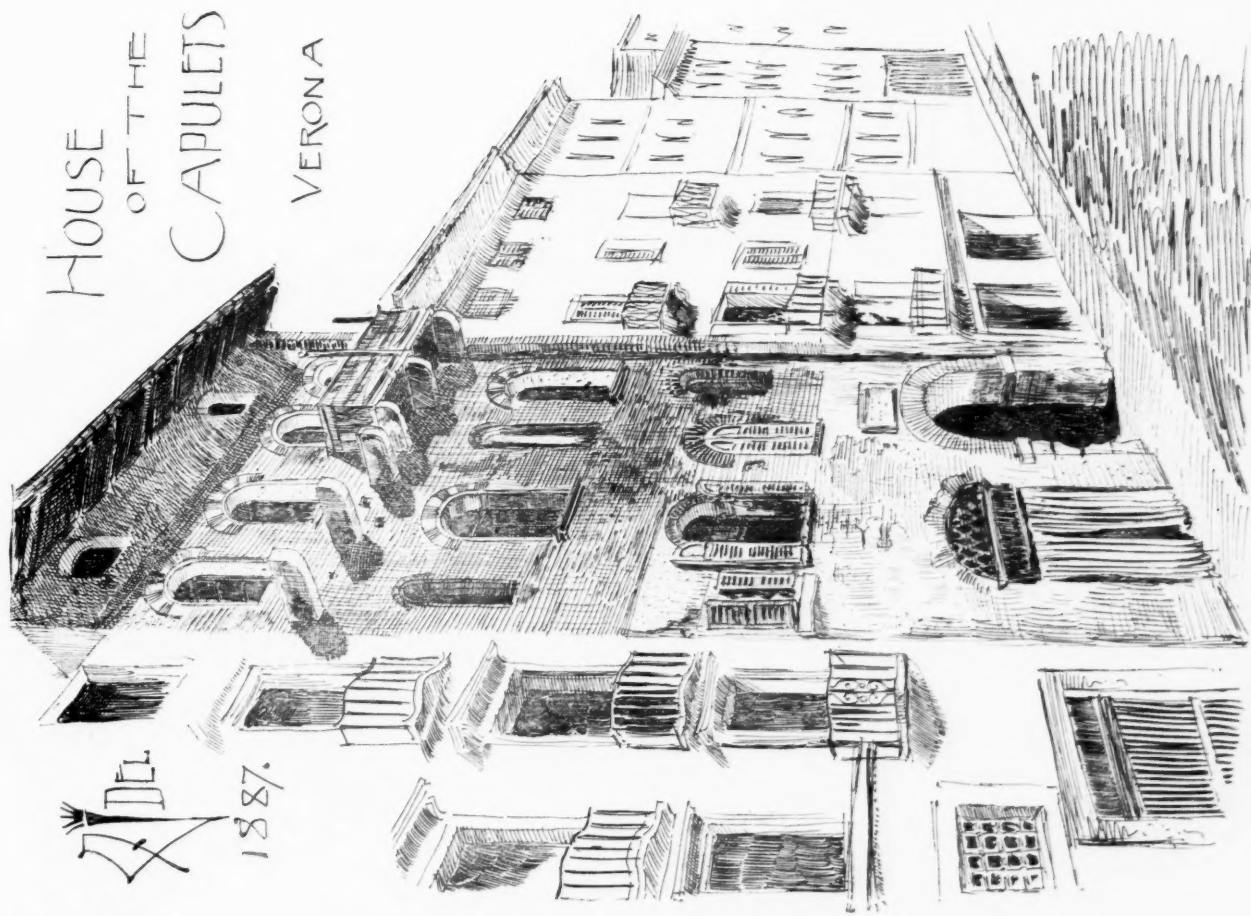


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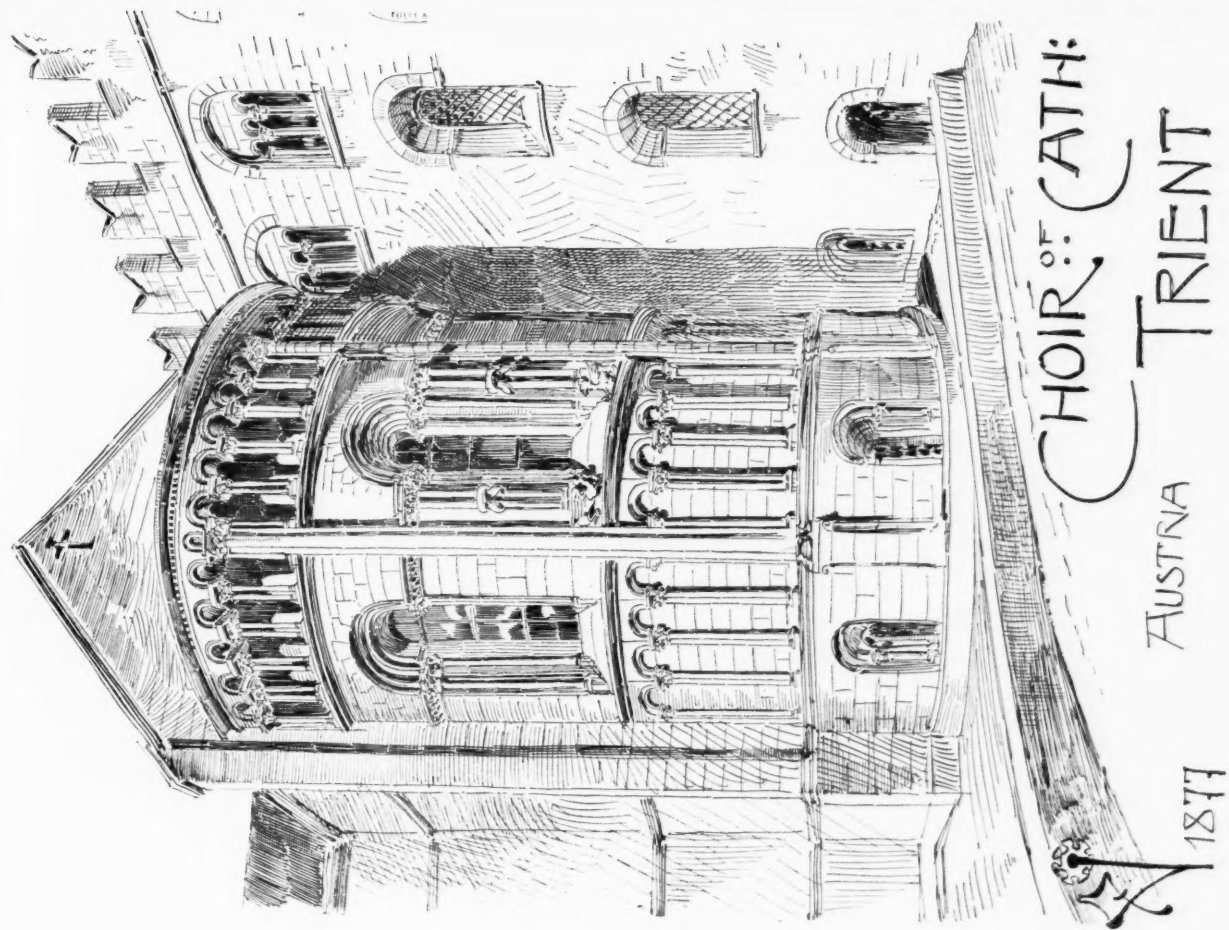
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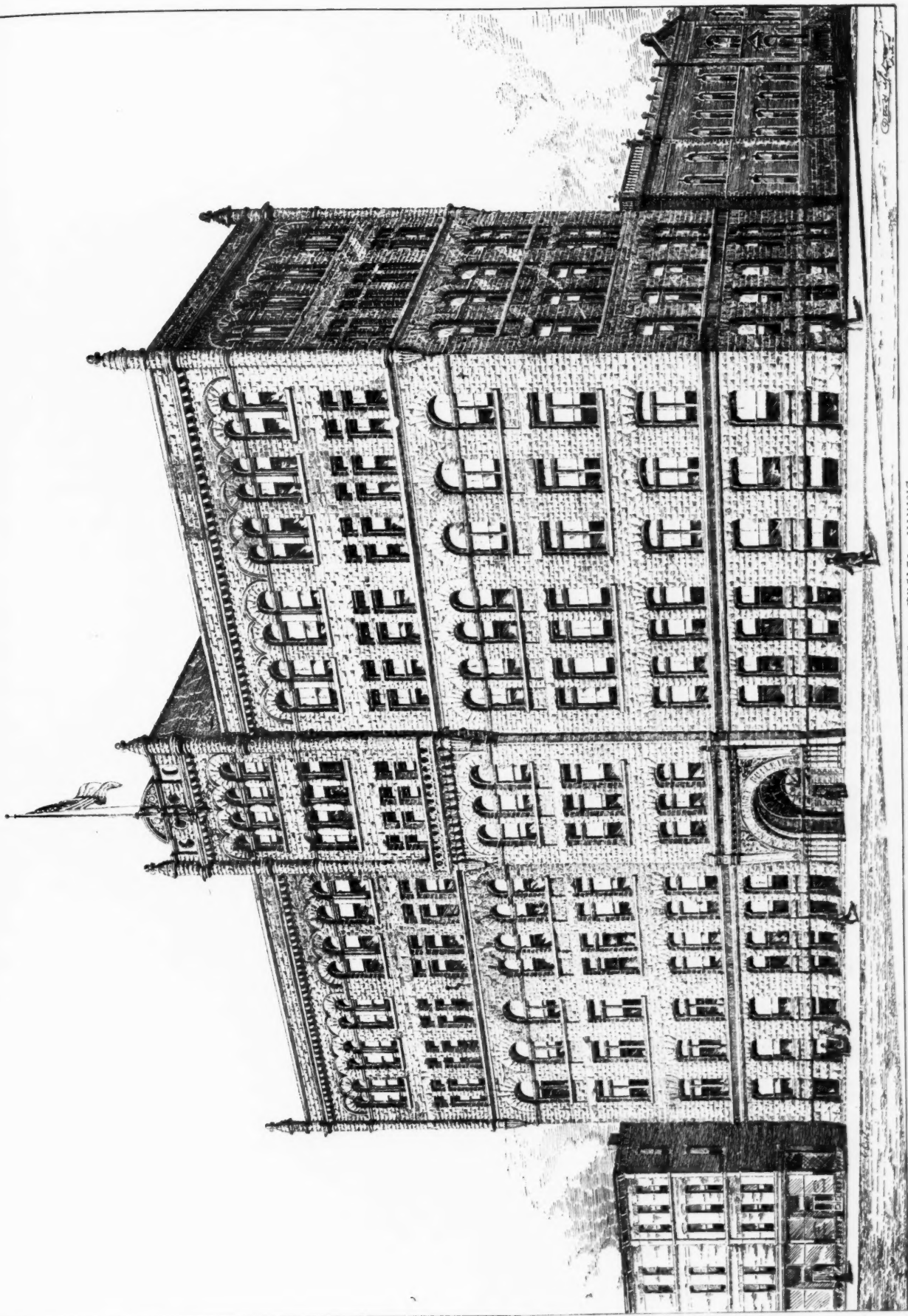


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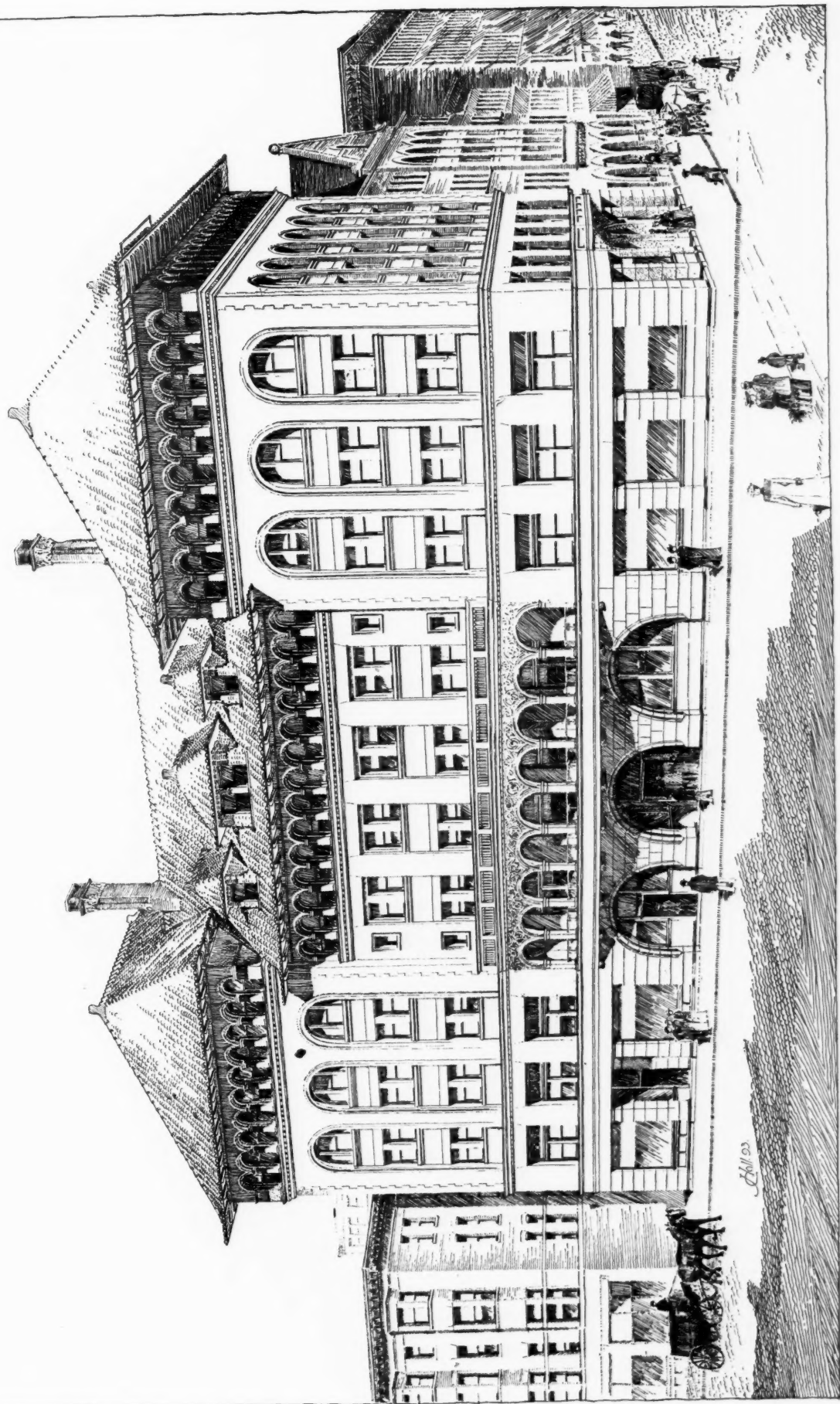
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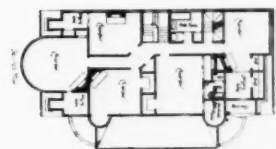
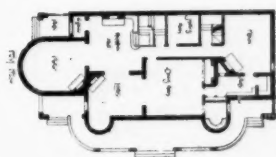
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