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In Mr. Burnham's paper read before the Congress of Architects and published last month, he was made to say that "the general scheme of land and water was suggested by Mr. Codman." This should read "by Mr. Olmstead."

Landscape
Architecture
Reviewed by
Olmstead.

Perhaps the most important contribution to architectural literature that has appeared in recent years is the paper written by Frederick Law Olmstead as a report to the American Institute of Architects upon the landscape architecture of the Columbian Exposition and read before the recent Congress of Architects. As the nestor of landscape architecture in this country it was fitting that he should define the responsibility and limitations of the designer in landscape effects, and in referring to this the proposition is presented and the development of the design of the Exposition is carefully detailed as its conclusion. Although this particular work, the greatest in its province of the century, is used as an example, the writer has gone farther and established rules by which all landscape architecture will be measured. It establishes the relation of surroundings to mass and the subordination of landscape effect to architectural composition. The close of this nineteenth century has not shown an increase in literary force such as marked the preceding epoch, but it has shown that America has an artistic virility which, in its boldness and progressive force, promises a coming century of great things for the world to wonder at. No one seeing the result of the combined work of those artists, whose skill in design and knowledge of proportion aided the genius of conception they possessed, which made and placed the "White City" before men to excite their wonder and paralyze all descriptive power, can doubt that this is indeed no ephemeral growth, though as a spectacle it will fade away, but a real and forceful indication of a positive genesis in American art.

A Columbian
Museum
Enterprise
Organized.

A sentiment for continuation, and, as far as possible, perpetuation has been growing in force since the public became fully impressed with the greatness of the Columbian Exposition. It finds expression whenever the subject of destruction of the buildings or scattering of exhibits is mentioned. To keep the buildings and surroundings intact is not possible, the continuation of the Fair through another year hardly feasible, and as this becomes apparent the public mind looks to lesser things and centers upon a project for saving some of the buildings and such of the exhibits as are ethnological or purely artistic in character. This can be done, and we speak with a degree of certainty that it will be, as those who projected the fair and aided most in its establishment have already combined to this end. The main effort at present is to secure exhibits for what will be known as the Columbian Museum. At the head of the movement is Prof. F. W. Putnam, of Harvard, chief of the department of Ethnology, and while his aim will be to preserve to the museum as much as is possible of the superb exhibit which he has collected and which ranges from prehistoric remains and ruins in Yucatan to the present habitations of the Indians on our north-

west coast and from Ohio to the Saskatchewan. The Mines and Mining department, with its minerals, laboratory, charts, etc., the Horticultural and other exhibits, all will be drawn upon and the result will be equal to the progress of half a century of collection and one that probably could not be duplicated. The subject of buildings to contain this museum will be considered later and probably in the purchase of some one of the Exposition structures. It is almost a certainty that the Art, Horticultural and Agricultural buildings will remain, the former two having that permanency of construction that will make the project feasible and the latter is so constructed as to be easily made stable. Of course there are many difficulties in the way of all these projects. In continuing the Exposition in general the most serious obstacle is in procuring extension of time by the revenue department to foreign exhibitors, then the general national and state legislation necessary and the county and city rights to be harmonized; all this aside from the financial problem that is most difficult at present. The resources of Chicago have never been taxed to their utmost and ways and means will be found to accomplish those things that are of real practical value. The educational value of the Columbian Museum is beyond computation in money, and the expense involved will be met by private subscription if not by public donation.

**A Museum
Movement
by Illinois
Chapter.**

A movement similar in character to that included in the Columbian Museum project was inaugurated by the Illinois Chapter of the American Institute of Architects at its meeting September 18, in the passage of a resolution calling attention to the many architectural objects of value that by proper effort could be obtained as the nucleus of an architectural museum, and providing for the work of organization by the appointment of a committee consisting of the executive officers of the Chapter and the committee of the congress auxiliary or a congress of architects. It is not intended that this project shall in any way conflict with the work of the Art Institute in whose charge the Trocadero casts shall remain or to which will be added the most valuable architectural objects obtainable; but the effort will be chiefly directed toward collecting those objects that are illustrative and small in compass and which will most readily illustrate the progress of architecture or record its advancement. That Chicago should be the receptacle and her architects the custodians of the greatest architectural museum of the country is proper as the center of the country's civilization, and the advantage gained by preserving all that is possible of the collections the Columbian Exposition has brought together will meet the approbation of the profession throughout the country, to whom, as a matter of course, all that is centered there will be open.

**Dangerous
Construction
in Country
Theaters.**

A fire in a small opera house in an Illinois town in which eighteen persons were badly burned, though none fatally, calls attention to the fact that the country is flooded with such buildings, most of which are veritable firetraps. It is not of the halls built years ago occupying space over the country store, in which a stage has been extemporized and where country dances alternate with the feats of the knife swallower or the performance of "East Lynne" or

"Ten Nights in a Barroom," but to the class of modern opera houses built by a syndicate and designed by an "architect" that the buildings of which we speak belongs. They are always in "blocks," the "architect" is a "theater architect" and uses the same plan, with "modifications," for all, and all have the same elements of danger in case of panic or fire. Though the town may have no adequate fire ordinance, an architect of reputation would refuse to construct without proper fire walls, his ability to plan would insure safe exits and proper advantage would be taken to insure safety to occupants even if the exterior design was not as "Mooresque" in effect and galvanized iron in detail as some specialist would think necessary. Of course, the people who employ an architect to construct an opera house do not know that safety and not "decoration" should be the chief thought of the designer. It is unfortunately true that there are few small opera houses in the country that can be pointed to as models. The "theater architect" is early in the field, and by persuasive language and a letter from some theatrical troupe manager secures the job, and the more legitimate practitioner is not consulted. There should be a state law governing the construction of all public auditoriums, and state inspectors to see that the provisions are carried out. In no other way can these too frequent "accidents" in country theaters be avoided. Of course, the passage of state laws governing architectural practice is the only permanent remedy for unsafe building, but in the absence of these the state should inspect all auditoriums.

**Why Owners
Should
Resume
Building.**

No better picture of the present condition of affairs in the architectural field can be presented than that drawn by a draftsman recently in a letter to the *Chicago Tribune*. It applies to the situation in other cities as well, and makes a sound argument in favor of an extended resumption of building operations this fall:

Being under the impression that the general public is not alive to the fact that owing to the hard times and great stagnation in the building trade this city is full of unemployed draftsmen, and a majority of them first-class men, I would ask you to kindly publish this in your valuable paper so that through your columns something might be suggested to relieve them. If those who are desirous of building, say this coming spring, would commence giving their orders to the various architects now, many could be kept employed during the coming winter. By this plan also architects could give their clients better satisfaction by having more time to study and get up their drawings. In so many cases those that intend building leave it to the last moment and then architects have to complete work in two or three weeks, when if ample time were given them they might keep men employed three or four months. I have been more fortunate perhaps than a great many in having kept my position as foreman until the last two weeks. For weeks previous to that nothing was done, but I was kept on in the hopes of something turning up. As it did not, and the prospects looked bad, at last I had to go, and trudging from office to office in search of employment, I was astonished to see the state of dullness in all architects' offices. At nearly every street you meet some comrade, and it seemed sad to meet so many first-class men cast adrift in search of work, a great many having wives and families dependent on them. Draftsmen, as a rule, are a most peaceful, hard-working class of men, therefore do not make known by public meeting and loud talk their griefs. Therefore, you would be conferring a great benefit to them if you could in any way use your columns in stating these facts to induce capitalists who contemplate building to try and develop their plans now. In conclusion, I may say that building can be done very cheap just now, as I know contractors are figuring exceedingly low to get a job just to keep their regular men employed.

Owners have already shown a general realization of the facts contained in the letter and offices are beginning to observe the effects. At no time in the last ten years could first-class draftsmen be obtained so readily as now. Building material and labor is at its cheapest and we cannot but hold out the hope, with these many circumstances as a basis, that it will not be long before the demand for good draftsmen will exceed the supply.

PAINTING AND SCULPTURE AT THE WORLD'S FAIR.

TREATED AS "ART INSTRUCTED" AND "ART INFORMED."

BY H. C. PAYNE.

A PART from this great picture our expectations as to an "Art Instructed" are not fully met in the Spanish group. In the exhibit of a country holding the traditions and inspiration of a Fortuny—a painter whose work both in pictorial completeness and perfect adaptation of touch was the ideal embodiment of the modern "Art Instructed"—we might have expected to find more works holding this kind of completeness. Yet it holds many examples of a highly accomplished art. Conspicuous among the many may be mentioned: No. 111, "The Pilot's Burial"; No. 33, "Episode of the War of Independence"; No. 37, "Port of Barcelona"; No. 91a, "Santa Apostoli Canal"; No. 91, "Study of Ships"; No. 80, "The First Homage Paid to Columbus," which while not very satisfactory as the ideal of an epic moment, is most excellent painting; No. 59, "A Strike," renders very impressively the aspect of a mob; and No. 96a, "Who is Fooling Whom," treats with thorough understanding the momentary superficial attitude of a group of people to each other. This picture is in every respect of execution a master's production, and undoubtedly one of the best-painted pictures in the Spanish group. No. 96, by the same artist, is of the same scope and excellence, representing perhaps even higher achievement, inasmuch as the greater number of figures have increased the difficulty of the problems mastered.

As the Holland art lacks preëminently that nice exactness of touch upon which all small illusion must largely depend, so the Spanish art lacks almost entirely that close sympathy with life itself which justifies in the former a non-observance of such canons as are here accepted.

Finally, I would observe of the Spanish art that it is very interesting, that it pleases the mind and excites in it admiration and often surprise at its very great skill; but that, with one or two exceptions besides the one great one first noted, it holds but little of that quality which excites emotion, and leaves us, though interested and instructed, cold.

As it is not the purpose of this paper to characterize national traits in the various groups of art, other than incidentally, it will suffice to observe of the Russian art as a whole that it but little observes that principle of selection known as composition, and consequently offers many pictures that fail to please the eye in their lines and forms, and that are equally unacceptable as color. It is nevertheless a very interesting exhibit, and full of a hardy vigor of its own. It is largely anecdotal, like the English, and like theirs tells its stories in a sympathetic and intelligent way.

The most notable picture of this group is "Phryne," by Siemiradsky. It is the largest of all the great panoramic canvases in the Fair, and in magnificence and illusion of scenic effect incomparably the best.

Phryne, the heroine, enacts Venus at an old Pagan Festival. She stands unaffected, clothed in noble statuesque beauty, the cynosure of a thousand worshiping eyes. From marble temple throng eager groups. Others arrived, gaze fervent, adoring. At her feet the purple sea breaks in tender green—all under the deep blue—all bathed in the luminous air of full sunlit noon. It is a marvelously accomplished picture, and full of its ideal of life the golden, yet holding us first as it does by its beauty and harmony of line and color, its magnificence as a scene, its place is clearly on the side of the "Art Instructed." No. 88, "The Cossack's Answer," also notably illustrates this art. Though the life treated is so alien both in incident and in the types of its people that we do not yield to it a ready sympathy, yet we find it very expressively painted, and clearly to be classed with the best "Instructed Art" of this exhibit. No. 22, "A Christian Martyr," is as fine an example of an "Informed" as of an "Instructed Art," though I think that it fails to carry out in its climax the large promise of the rest of the picture. The dramatic action of the central figure, while excellent as composition, interferes with our sense of that spiritual self-possession which enters so largely into the martyr ideal. It is, however, a noble picture, full of interest and meaning. No. 93, "Christ in the House of Lazarus," by the painter of "Phryne," is rarely satisfying as a scene. It almost as perfectly meets its own far smaller painting requirements as the other. Nos. 81, 69, 63, 61 and 62 are good examples of a well instructed art, the last three realizing in a notable way that subtler tonal quality which is a color charm conspicuously absent from a very large portion of this exhibit. No. 59, "Night in Little

Russia," is full of the distinguishing charm of the time and place. No. 107, "Columbus Landing at San Salvador," is a magnificent effect embodying a fine ideal. Off shore the little bark rides at peace in its still haven. Air and sea are luminous with evening sunlight, which falls in one flash of concentrated golden promise on the little group and boat just touching shore.

From the Russian exhibit we come out into that portion of the French sculpture that contains the greater portion of its most accomplished works, and pursuing the plan adopted, I will note a few that seem to me most significant of those here, and also some other groups, both here and elsewhere, as lend themselves best to the present purpose.

The sculptor needs more than the painter the informing spirit in his art. Lacking the interest that lies in background and color, his figures must contain more in themselves. A picture treating an individual or a group may lack fineness and concentration of purpose and yet be an interesting and significant example of the painter's art. A work of sculpture, to be significant, must give us more than mere faithful uninformed shapes. They must be determined by some intimate sympathy, some searching thought.

This requirement is so much a canon of this art that it is safe to assert that no modern jury of sculpture, except an Italian one, would admit to exhibition a figure so lacking in *purpose* as the prominent figure in Mr. Harrison's "In Arcadia," No. 522, U. S. Although its absolute insufficiency in all respects but those of related color effect did not hinder the picture in which it was the most prominent feature from acceptance, and with applause, in the salon where it was first exhibited, and yet while it is with things of the spirit that the sculptor must deal, and while his art as a whole is related to the painter's as spirit to form, it has a relatively material side of its own.

This more specially technical expression is illustrated in such figures and groups as "Teucer," No. 44 (English); No. 43, "The Mower," by the same artist; No. 57, "Phryne"; No. 79, "Judith" (French); No. 142, "The Grief of Orpheus"—for in spite of the requirement of the name it is the physical expression of the group that is most felt; in No. 135, "Hero and Leander"; No. 117, "Bacchante"; No. 60, "In Danger"—all French, and in No. 19, "Shipwrecked," and No. 4, "Hope" (Spanish); "La Cigale," also a French figure, near the west entrance to the Russian exhibit, is in its perfect embodiment of the sensation of cold an ideal example of that direction in this art that seeks primarily physical expression.

There are, however, groups and figures that in the intimate sympathy or searching thought informing their cold, perfect lines, accept its fullest opportunity. Such sympathy, intimate as the soul with its grief, determines the gracious lines of Barrias' incomparable group, No. 9 (French), to me the most delightful work of art in the whole Fine Arts' exhibit. It is called "The First Death," Adam and Eve with clinging tender hands hold or convey their dead. The expression of the living figures is typically masculine and feminine. Adam sustains the weight of the dead Abel, back leaning with firm right grasp under the knees, and left arm round the shoulders. Eve clasping him with right hand over the breast, and left hand sustaining the lifeless head, all yielding, kisses the cold brow. The whole passion and mystery of this first great and unknown sorrow are here in this perfect group. Reaching deep down through countless generations of artifice, it finds in us elemental sources, and to our eyes start human tears—tribute to the master.

Almost equally beautiful and touching is "The First Born," No. 89 (French), by Levasseur. As before Barrias' group we find again our real human selves. Though as pure line less beautiful than the first, it is perhaps equally significant and typical as the embodiment of a universal ideal. Satisfying, though less distinctly human in its appeal—the love of country, which is its reason, being a product of civilization—is Mercie's group "Quand meme," Even so.

No. 31, "Joan of Arc," by Chapu, demonstrates how beautiful the draped figure in sculpture may be. But even more felt than its beauty is the noble ideal informing its lovely lines. No. 139 (French), "Blind Man and Paralytic," is another profoundly understood group. The blind man gives what *he* has—strong back and youthful limbs, to the old man he bears, who gives in return what remains to *him*—so the blind sees, the paralytic walks. This group interprets in apt symbol that universal condition of interdependence—the give and take by which we are whole to do our work

and go our way. By comparing this group with No. 106 (French), another treatment of the same theme which carries us no step beyond the physical condition (which, however, it well interprets), we are helped to realize the consummate art of the first.

Among the sculpture other than French, which while fine as form impresses us still more as interpretation of significant ideals, I would note No. 44, by D. French (American), "Death Staying the Hand of the Sculptor." Death symbolized by a winged figure with poppies (emblem of forgetfulness) in its hand, every line instinct with mystery and fate, stays the hand of a vigorous youth as he chisels from the rock a sphynx's head. The answer he would compel from the silent lips is found.

No. 20, "A Captive Mother," in the Danish rooms, is also a fine example of "Art Informed" in sculpture. Deprived by cruel bonds of ministering hands, she gives herself, kneeling, to her infant. In every yielding, gracious line is written mother.

As I have before suggested, there are a great number of works in sculpture that while satisfying the eye with their beauty and harmony of line and evidence of subtly observed action have but little to say to our more intimate selves. Four figures by Paul Dubois must be mentioned even in so brief and uninclusive a review as the present. They are taken from this sculptor's famous "Tomb of Gen. Lemoricié," and are called "Charity," "Faith," "Hope," and "Military Courage." Names do not make purpose in art, nor do they even assist it. What a group or a picture holds in *itself* it is, no more or less. These figures *themselves* touch us at once. The names applied do not make the point of contact; they only help us to realize it.

A brief characterization of "Teucer," No. 44 (English), by Hamo Thornycroft, will serve to indicate the completeness of achievement in the modern "Art Instructed" in sculpture. This will conclude the comment I have to offer on the works illustrating this branch of art in the exhibit. The figure represents a bowman at the instant following the loosing of the bowstring. He stands with feet close, left heel slightly lifted, and tense figure arched sideways toward his mark, watching the arrow just sped. So finely in its every fiber is the power of this perfect figure adapted to its end that we *know* the arrow will reach its mark. As the physical expression of an action embodying an ideal of *contained* power, it is superb, and finely adapted to an art in which this contained quality is a fundamental requirement.

ARCHITECTURE AT THE WORLD'S COLUMBIAN EXPOSITION.

PART III.

FRENCH, GERMAN AND AMERICAN EXHIBITS.

THE characteristics of French exhibits are well known. The French are not sparing of large paper and wide margins, but generally eschew frames. They almost always exhibit full sets of drawings of each building. The exhibit in the Fine Arts building is largely made up of competitive projects. The characteristics of the French academic style are everywhere predominant, unless we may except the work of M. Vandremere, one of the few men of our time who have caught the spirit of the early Romanesque of Ravenna. This exception is seen in the drawings of the Church of St. Pierre de Montrouge of Paris. Very few designs by the great masters of the art are exhibited. The most prominent place is given to the magnificent set of drawings of the Bourse d'Amsterdam by M. Louis Marie Cardonnier, of Lille, dated 1892. They are well worthy of study by American draftsmen, who desire to acquire the French method of rendering what may be called "show drawings" for competition. On such preliminary drawings there are few among us who would be willing to expend as much labor. But that they show accurately and completely the details of interior as well as exterior work cannot be questioned. Many of the drawings exhibited are for restoration of ancient buildings in which it would seem as if the French architects had been more busy of late than on new structures of national importance.

What will greatly interest American draftsmen in the French section is the collection of "Studies of Interior Decoration," by Alexander Sandier, of St.-Mande. These are all included under the title number 1193, though there are a great many of them. M. Sandier is well known to the architects of New York and Chicago. Twice he has essayed to establish himself in this country and has returned after each attempt for want of recognition and patronage. Last year he came for the third time on invitation of

Mr. Burnham, and took a position under Mr. Atwood, in the Department of Design of the World's Columbian Exposition. But he returned to France shortly after the opening of the Exposition. While here he designed the Shoe and Leather building, the Children's building, the Clam Bake building, the flagstaffs on the plaza around the Administration building, and several of the minor buildings in the park. But he is best known by the beautiful clock in the Manufactures building. Of these exquisitely executed monochromes of interior decoration, which he has placed in the French section, we have no guide or description except a few pencil marks on them such as "Lady's Chamber," "Daughter's Chamber," etc. They are unique in style, in fact quite independent of all the styles, but showing a slight fondness for the Japanese. They are all expressive of the refinement, delicacy and reserve so characteristic of their author.

The French exhibit contains one *tour de force* in the design of B. Chaussemiche and L. Bévière, dated August 3, 1892, for a French skyscraper. This is a large drawing for a huge and impossible building. But it is more amusing to see the original drawings than the small cuts of it that were published in our illustrated papers about the time it was first produced. It will be especially amusing to those among us who have solved the "skyscraper" problem until it is now an everyday matter. This building might be anywhere from twenty to thirty stories high, according as we imagine what the windows are to light, or that the stories which might be placed behind the immense cornices are not lighted at all.

The German exhibit is especially remarkable for its models. In the case of three important structures no perspective drawings are shown — only a model, explained by plans and sections. After these the place of honor is given to Bruno Schmidt's immense drawings for the monument to the late Emperor William. Mr. Schmidt is well known in this country by his soldiers' monument at Indianapolis, and his reputation rests mainly on his monumental designs. The drawings of his proposed national monument are in charcoal and mostly drawn free-hand. There are no ground plans, but the perspectives being from both sides the plan is readily suggested. Notwithstanding the great size of the drawings very little detail is indicated. But they show the work of an artist both in the architecture and sculpture. The general impression given is that these are one, and in this the true function of monumental design has been fulfilled. Mr. Schmidt has not been troubled with any necessity for making a high monument, and therefore has had plenty of room for sculpture. We are not acquainted with the proposed location, but the surroundings are suggested on the design. The scheme is for a colossal equestrian statue on a moderately sized pedestal, which dominates the whole design. The statue, raised on a platform approached by steps, is backed by a semicircular peristyle of two rows of coupled columns, thus bringing the latter into groups of four each. There are five bays on each side of a central triumphal arch, terminating at each end in a monumental device. Statues of generals stand between each pair of columns facing the equestrian statue. A continuous die is built between the two rows of columns on each side, and on this are scenes from the life of the great emperor sculptured in high relief. The whole monument is a complete composition whether seen from the front or back.

The great plaster model of the new parliament house at Berlin, commenced in 1884 and just completed, by Paul Wollot, of Berlin, has a commanding position in the center of the west nave of the Art Palace. Credit is given in the catalogue to Richard Berger, of Berlin, for the sculpture. The general design is what may be called the German classic, the composite order being used in the main colonnades. On an elevated main story it has a peristyle with pediments, and engaged round columns on two faces and pilastered treatment on two faces. The central lantern, insignificant in comparison with the size of the whole building, is weak.

Two other designs are illustrated by full models. One is Grace Church, at Berlin, by Prof. V. Spitta. The model is entirely carved in wood, which is unpainted. The style is Romanesque, which is typical of nearly all the modern churches of Germany, but cold, formal and orderly. Here in a country which is full of the most exquisite examples of the old church architecture of the eleventh and twelfth centuries, which, for want of a better name, we call "Romanesque," but they call "Rundbogenstyle," we have yet to find a modern architect who has caught its true spirit, unless we may except Prof. Freiherr H. Schmidt, of Munich. The general plan of Professor Spitta's church is cruciform, with central square tower and octagonal spire, flanked by

four square towers with spires, such as may be seen in some of the ancient churches of Cologne. It has very little sculptured ornament. Sectional drawings show polychromatic treatment of the interior. The whole shows the utter failure of the modern German idea of evolving a live architecture from scientific and grammatical formulas, however correct.

In the Emperor William Monumental Church, by Franz Schwechten, of Berlin, of which another model in unpainted wood is shown, we see an attempt to break loose from the formulas. Here we also have the Romanesque style, much better in detail than the last mentioned. But the architect has sought novel effects with towers and spires without any apparent reason for it. For instance: it has a western octagonal tower and spire, and small corner turrets growing from square to octagonal and ending in octagonal spires, all at the west end. The roof section of the nave is indicated on the front of the western tower which rises up as if built on the roof of the church. The building, though cruciform in its ground plan, yet has no central feature on the roof. Two small towers flank the east end and terminate in octagonal spires. East of these is the pentagonal apse covered by a ten-sided roof, which rises above the nave roof, suggesting still another tower. Low circular sacristies project beyond the apse. The model is accompanied by plans and sections showing polychromatic treatment of the interior.

There are two other architectural models in the German section showing façades only, and made of plaster. One is the front of the Imperial Institute for Patents, at Berlin, and the other the Imperial Insurance Institute of Berlin, both by A. Busse. They have little originality or merit of any kind.

We cannot leave the German section without turning again to the designs of Professor Schmidt, of Munich, Nos. 817 and 818. His Town Hall Tower at Passau is one of the best architectural water color drawings in the Exposition, and one of the few things in the German section showing any feeling for beauty and design. It is well worth study by American students as a piece of quiet and correct rendering. His St. John's Church at Darmstadt is another beautiful rendering of a modern Gothic church, full of the spirit of olden times. Elaborate detail is everywhere relieved and contrasted with simplicity in the larger parts. The tower and spire stand out boldly in front of the west end, without buttressing, the massiveness of the tower being shown by offsets on the exterior of the wall. The aisles of the church only are buttressed, and the plain nave and aisles are relieved by small octagonal turrets at the ends of the aisles.

The exhibit of American architects is naturally expected to show the condition of the art in our own country at the present time. Foreign visitors will form their estimate of our ability no less from this than from the buildings they may see in our great cities. That we have made for ourselves an architectural history and reputation since the Philadelphia exposition is not to be questioned. It has attracted the attention of connoisseurs in Europe and admirers in eastern Asia as never before, and our architects would have performed a duty to themselves and their reputation had more of the designs of our most celebrated buildings of this period been shown. As it is, the exhibition is strong in domestic and rural architecture only, and will show to our visitors from abroad much work of this kind that a cursory visit to our country will not reveal. As a whole it may be considered as a representative exhibit, because a few of those who may be considered as leading men have chosen to show their designs. Had this not been the case it would have been a hopeless failure, notwithstanding the vast number of pictures contributed. But, as has been said before, it shows the unsatisfactoriness of all architectural exhibitions *per se*. Notwithstanding this it gives us what has never been seen before, an exhibition free from all local influence. The remarkable part of it is that the Chicago architects, who have attracted so much attention by their works of late, have very little representation. They may have thought that their home works would speak for themselves, but a better reason may be that through years of great occupation they have given little attention to pictorial work, and do not have at command such drawings as can be conveniently hung on the walls to illustrate their designs.

The present condition of architectural design in this country may be summed up as follows: After the death of Richardson his works attracted more attention among the younger architects than during his lifetime. Richardson, who had been educated in the modern Renaissance of France, had made but slight attempts to use this style in his American practice. What he did in it was by

no means successful from an artistic point of view. His independent spirit when free from French surroundings would not allow him to longer adhere to the precedents of a school. He broke loose at first into an extravagant rendition of what the English call "lancet" Gothic. No arches were too sharp for him. And as nothing was gained by going to that extreme he began to study the round-arch architecture that flourished previous to the thirteenth century. All Europe furnished him models of great diversity. Hence his work was neither Byzantine, Romanesque nor Norman, but partook of the spirit of all. He evolved a style peculiar to himself, or perhaps more correctly stated, he did not evolve any style at all, but put his personality into designs that reflected a careful and enthusiastic study of the architecture of that so-called "dark" period between the fall of the Roman Empire and the evolution of the perfected pointed style of the thirteenth century. He did more than any man who ever lived in this country to found an architectural style. But subsequent events show that he did not found a school. He only obtained a following. It was, however, a larger following than that which any other master of architecture had obtained. But it was short-lived. Even his direct successors, Shepley, Rutan & Coolidge, have deserted Richardson in search of other gods. The principal reason of this decadence is that he had too many weak imitators and too few real disciples, so that much of the architecture dubbed "Richardsonian" has tended to bring the American round-arch style into a condition little short of the contemptible. As an exception may be mentioned the Ames building, Boston, of which an immense water-color perspective is exhibited by Shepley, Rutan & Coolidge. But their other design, the Art Institute of Chicago, which can also be seen now *in propria persona* by everyone who goes to the Exposition, is in what we will hereafter call the New York Renaissance style. And this is the case with several other large buildings on which their later reputation rests.

The Richardson influence may also be seen in the designs of Longfellow, Alden & Harlow, of whom Mr. Alden was his pupil; H. Langford Warren, and Brunner and Tryon.

The work of the late John W. Root has been by some ascribed to the influence of Richardson. This is a mistake. He was contemporaneous with Richardson, though he commenced later and lived longer. His work was so diversified that it could not be called a style. No one with less genius can be his follower, though all may profit by his example. He was a rationalist, and his rationalism was enlivened by the highest art. Some of his work may have resembled Richardson's, but it was only because they both loved and studied the same work of past ages. His last design, that which he made for the proposed Fine Arts building on the lake front, but never finished, was of this character. Pity that it should not have been used when the Art Institute, instead of the Exposition, undertook the project.

Richardson's work never received the stamp of fashionable society. It was too honest, too vigorous, and never superficial. While he was at his zenith, another movement was growing, and it had its center in the city of New York. It has given us what for want of a better name may be called New York Renaissance. It was commenced by followers of the French school, some of whom, like Richardson, were graduates of the *École des Beaux Arts*. But the greatest of all exponents of the French school, Richard M. Hunt, was never with it. The greatest of all designs in that school, and the greatest of Hunt's works, is the Administration building, at Chicago. The New York Renaissance is the school of fashion and caprice, like all French millinery, dashed with a touch of art. It may be seen extensively in the present exhibition. Those of its practitioners who were among the designers of the Exposition buildings were too much under the influence of Hunt in the organization of the grand scheme for the Court of Honor to indulge in its fanciful vagaries. They were carried out of the swim by this and the consciousness of the serious nature of the work before them. But the influence of the New York school has extended to other cities, and we have it in frames on the walls of the Art Palace.

The largest space is given to the works of McKim, Mead & White. They exhibit a large number of drawings and photographs, illustrating designs of four of their principal buildings, two monuments, one interior and one gate. The Madison Square Garden, the Century Club and the Metropolitan Club at New York, and the New York State Headquarters at the World's Fair, are all well known and typical buildings. The latter speaks for itself, and the water color rendered by F. Hoppin does not do it

justice, being extravagant in color where the original is quiet. Far superior to it as a picture as well as design is the Washington Arch. The Metropolitan Club design is also an excellent water color. Both are drawn by Hughson Hawley.

Babb, Cook & Willard exhibit water colors of office buildings erected at St. Paul and Minneapolis, and a photograph of the New York Life Insurance building at Montreal, with illustrative details, also designs for the Manhattan Life building, New York, and an office building at Newark, New Jersey. These will rank as the highest exponents of the New York movement, showing a refinement of line and detail seen in no other works of the same school. The execution of the water colors is artistic in the highest degree.

H. J. Hardenberg's Waldorf Hotel, rendered in water color by Hughson Hawley, may be considered as one of the latest additions to refined and comfortable hotel architecture in New York. The water-color work on this design is among the best that has come from the eastern states, but not equal to the Washington Arch and Metropolitan Club for McKim, Mead & White. Other examples of New York Renaissance may be seen in the design of Edward H. Kendall for a seventeen-story building (water color by Hughson Hawley); the Germania Fire Insurance building, by Lamb & Rich (photograph from drawing); the Metropolitan Life Insurance building, by N. LeBrun & Sons (water color); the American Fine Arts Society building (pen drawing), by Hardenbergh, Hunting & Jacobsen, and the Mail and Express office building, by Carrere & Hastings, shown by a photograph.

The latter architects occupy a very large space with the designs for the Hotel Ponce De Leon, at St. Augustine, Florida, which is the most complete set of drawings in the American section. This unique building occupies quite as important place in American architectural history as it does in the experience of its designers. It was the first attempt at the creation of a Hispano-American style based on the work of the Spanish colonists of America. Another example may here be seen in the original design for the California World's Fair building, by A. Page Brown, of San Francisco. The latter is based on well-preserved models found in the remains of the old Mission buildings of California, which were erected between the middle of the last century and the first of this. The building as drawn and executed later is an improvement on the design, and can be judged by its own merits without regard to this bizarre drawing.

The exhibition has very little church work other than several of the competitive designs for the Cathedral of St. John the Divine, at New York. Of these the complete drawings of Carrere & Hastings (all in outline only) are very noticeable. The Renaissance style has been very successfully handled in its application to cathedral architecture. The masses are handled with great boldness, and the twin towers are imposing from every point of view. The design of William Halsey Wood, in the same competition, which was one of the four selected, may also be seen. The perspective only is shown. But imposing as it appears, from the meretricious rendering of the penwork it would not stand the ordeal of analysis. It is a bold conception—on paper, but would be very different in execution. The best of all the designs in this famous competition is that of R. W. Gibson, No. 2601, which shows the work of a master of the mediæval pointed style. No student of architecture should fail to study this splendid drawing while he has the opportunity.

This review would not be complete without mention of the designs and drawings of H. Langford Warren, especially the complete illustrations of the houses of S. A. Orr and C. E. Patterson, of Troy, New York. Mr. Warren has placed photographs alongside of his colored perspectives and creates a strong suspicion that the latter may have been taken from the former. Still the drawings are the best water colors on the walls of the American architectural exhibit, and the designs show the most advanced thought and highest artistic design in the domain of domestic architecture.

We cannot close this review of American architecture without a feeling that we have been unable for want of space to do justice to it. We have been obliged to pass over some of the best designs and drawings. Such drawings as the water tower at Fort Sheridan, designed by Holabird & Roche and colored by Paul Lautrop, will bear favorable comparison with any others in the American or foreign architectural sections. Much has been said about the methods of rendering architectural drawings by different nations. The American section, as might have been expected, is the most diversified in this respect. It partakes of methods that may be

seen in all the others. Here is an opportunity that will never again be offered to compare our methods with those of foreign nations, a subject that is always of interest to the profession. The American section is full of large drawings in the French manner, but they are mostly student work and some of them have been made in foreign schools. Too much valuable space has been given to them on the walls and they are not worth mentioning. But notwithstanding this, America has held her own in this international contest. England and Germany have sent the best that they can produce in competition with us. The same cannot be said of France, but there is enough from that country to make it creditable.

It is safe to say that such an international exhibit of architecture could not have been held at any previous time, but we now have the material to show the world that we can take the lead in architecture as we have done in the useful arts.

THE LANDSCAPE ARCHITECTURE OF THE WORLD'S COLUMBIAN EXPOSITION.*

BY FREDERICK LAW OLNSTEAD, LANDSCAPE ARCHITECT.

THIS paper has been written at the request of the Institute with the object of briefly accounting for such part of the preparation of the Exposition of 1893 as has come within the responsibility of the landscape architects, and as a contribution in this respect to a record of its genesis and development as a work of design. No comprehensive definition of the responsibility of the landscape architects has been recorded, and as to what is implied by the name of their office, different understandings are had. For this reason, something needs first to be said in explanation of the view which will herein be taken.

In the *Quarterly Review* of 1820, page 303, there is an article written by Sir Walter Scott, from which it appears that this master of words did not approve of the term "landscape gardening," which was then coming into popular use. His objection to it was that it tended to confusion between two classes of purposes, or motives of art, which could not well be blended together. To make this objection clear, it may be observed that the word garden comes to us from the same root with girdle, girth, garth and others to be found in every European tongue, all of which imply something limited, restrained and separated from what exists beyond or about it, or that is the cause of such limitation, restriction or separation. From remote times the word in its various forms, English, Spanish, French, Italian, Scandinavian, has carried with it this idea of limitation and exclusion. We yet speak of "garden flowers," meaning certain flowers exclusive of others. Taking up a book with the title "A Garden of Verse," we should understand it to be a selection of verse. Being told at a farmhouse that one of the family of the house is "in the garden," no countryman would think that this meant either simply out-of-doors or in a stable yard, or an orchard, or a common cultivated field; a grove, a park, or a pasture. The word implies reference to a limited, defined and exclusive space, and it may be used in this way antithetically to the word landscape; the application of which is so comprehensive that it may take in houses, lawns, gardens, orchards, meadows, mountains, and even the sky, with the stars to the remotest nebulae.

The word landscape is often used by accurate writers interchangeably with the word scenery, as, for example, by Gilpin in his series of works on the "Scenery of Great Britain"; also by Hamerton in a recent treatise on "Landscape" written from the point of view of a landscape painter.

A distinction implied by the word landscape unfitting it to be compounded with the word garden is indicated by Hamerton when he says that: "Much of the comprehensiveness of natural scenery depends upon the degree in which mass appears to predominate over detail. In perfectly clear weather a mountain does not look nearly so grand as when * * * its nearer details are only partially revealed amid broad spaces of shade. So it appears with other elements of landscape, they lose in comprehensiveness as the details become more visible." Thus, for the enjoyment of landscape beauty, we are to regard the detail of what we see mainly as it affects the character and expression of masses, these masses being considered as elements of composition and perspective. On the other hand, for the enjoyment of garden beauty as such, we must scrutinize objects of detail discriminatingly. We must see roses as roses, not as flecks of white or red modifying masses of green.

Lastly, to understand aright the term "landscape architect," we must bear in mind that the word architecture is not limited in application to works of building. The Almighty is referred to as the "Architect of the Universe." Plutarch writes of the architecture of a poem, meaning the plotting of it. "The architect of his own fortune" is an old proverbial term yet commonly used in our newspapers, and is applicable as well to a banker or a miner as to one whose fortune has been made by directing works of building.

In view of the considerations thus presented, when the office of Landscape Architects to the Exposition was created, what, in

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the absence of specific instructions, was to be understood as the leading duty of that office? The answer assumed by those to whom the title was applied was that their leading duty must be to reconcile the requirements of the problem which the directors had before them in respect to buildings and means of access to, and means of communication between, buildings, with the requirements of pleasing scenery, and of scenery which would be pleasing, not because of the specific beauty of its detail, but because of the subordination and contribution of its detail to effective composition of masses as seen in perspective.

Adopting such a view, the first thing to be noted in an account of the landscape architecture of the Exposition is this: Immediately after the settlement in the directory of the question of its own organization and rules, the question of a choice of sites came up, and it soon appeared that the debate of it was likely to be inconveniently prolonged. Thereupon, the suggestion was made that expert counsel upon it might be desirable, and an inquiry was addressed to our office as to the terms upon which such counsel could be had. Upon receipt of our reply by telegraph, we were asked to come to Chicago as soon as practicable. We did so by the next train, and upon arrival were presently taken to examine in succession seven proposed sites; three on the lake and four inland.

The country immediately about Chicago is flat and mainly treeless, except that in a few places there are small areas of dense woods. Its sub-soil generally, and its surface soil largely, is a tenacious brick-clay. The climate in the spring is severe under successive alterations of southerly and northerly winds. The latter sweeping over the icy lake from the semi-arctic regions north of Lake Superior, the demand upon energy of vegetation is apt to be peculiarly trying. Accordingly the choice of a suitable site was necessarily to be a choice of difficulties. Of the seven sites to which our attention was called, there was not one the scenery of which would recommend it if it had been near Boston, New York or Philadelphia. After our first general review of the premises, we adopted the opinion that nothing was to be found on any of the inland sites that could be weighed against the advantages, in respect to scenery, of the lake shore. Next, as to sites on the shore, we concluded that, provided suitable means of transportation for goods and passengers between the town and the place could be secured, the northernmost of those proposed would be the best. By comparison with the most nearly competing site, it would require less outlay to prepare the ground and establish suitable means of interior transportation, water supply, drainage and sewerage; the great marine commerce of Chicago would be passing in review before it at a suitable distance for spectacular effect; an arrangement of buildings simpler and much grander than elsewhere would be practicable; and the buildings would have a much better setting and framing of foliage provided by standing woods, fairly vigorous and of sufficient height to serve as a continuous background.

But a committee of the directory, taking up the question of transportation between this site and the central parts of the town, advised us that the railroad companies concerned could not be induced to make the outlay of capital required for such arrangements of transportation as we thought needful. Thereupon, we fell back on the southernmost of the sites proposed on the lake, which went by the name of Jackson Park.

Our report favoring this place excited much remonstrance. Opposition to it was concentrated in favor of an inland site near by, known as Washington Park, the advantages of which were thought to be so great and so obvious that a leading member of the National Commission assured us that after an inspection of the two sites in question, not one vote in ten could be got for our proposition. In the few days that intervened before the commission met, we gave the reasons of our choice as well as we could in private conversation, but I do not think we accomplished much. In the end the commission accepted our advice, not because a majority of its members understood the grounds of it, but because they could not be led to believe that we should have given this advice without having, as experts, sound reasons for doing it. The result was due to respect for professional judgment. Comparing this experience with some of my earlier professional life, I can but think that it manifests an advance in civilization.

Unquestionably, to common observation, the place was forbidding. At different periods in the past sand bars had been formed in the lake a few hundred feet from and parallel with the shore. The landward one of these, gradually rising, would at length attain an elevation above the surface of the water. There would then be within this bar a pool accurately definable as a lagoon. Gradually, in this case, lagoons thus formed had been filled nearly to the brim with sand drifting from the outer bar, and had been turned into marshes. Thus nine-tenths of the surface of the site, or, in fact, all of it that had not been artificially made otherwise, consisted of three ridges of beach sand, the swales between which were more or less occupied by boggy, herbaceous vegetation. Upon the innermost two of the ridges vegetable mold had gathered and trees had sprung up in scattered groups. The most important of these trees were oaks. The situation being extremely bleak, the soil subject to be flooded, and the sandy subsoil water-soaked, these had had an extremely slow growth. The largest were about forty feet in height. They were very feeble and many of them dilapidated through loss of limbs broken off by gales from the lake.

A more serious difficulty than any involved in this consideration was found in the circumstance that the level of water in the lake, and consequently in the marshes, was fluctuating, and this

not only from day to day, as would be determined by winds at a distance drawing it off or backing it up, but its average level varied from year to year. An engineer who had been in charge of operations upon the lake shore, and who had had occasion to study the matter with accuracy, advised us that the probabilities were that in 1893 the average elevation of the surface of the lake would be four feet higher than it was at the time when we were studying the plan, or than it had been during the year before. It will be readily understood how difficult it became to forecast landscape effects in a region of low shores, without knowing within four feet what the level of the water was to be by which these shores were to be washed.

The Jackson Park site had, twenty years before, been selected as a site to be reserved for a public park. If a search had been made for the least parklike ground within miles of the city, nothing better meeting the requirement could have been found. It will, then, naturally be asked: Why was such a place fixed upon for a park? I have not the specific knowledge required for an answer, but I may mention that it is a common thing with town governments when they find bodies of land which, because of their special topographical condition, are not favorable to the ends of dealers in building lots, to regard them as natural reservations for pleasure grounds; to label them accordingly on their maps, and to refrain from ordering streets to be laid out across them. This is not peculiarly a western custom. The sites for the Central Park, for the Morningside Park, for the Riverside Park, for the Mount Morris Park, for Tompkins Square, and, no doubt, for other public grounds in the city of New York, were thus selected. So was the site of the public ground in Boston, officially called the Fens, but popularly known as the Back Bay Park. Sites having been thus obtained, landscape architects are asked to contrive how pleasure grounds can be made of them. It has been so, I believe, in London, conspicuously in the case of Battersea Park. And it may be remembered that the opportunity of making the Tuileries Garden in Paris occurred because, while the city had been building out about the place, the necessary ground had been held in reserve, while the clay which it contained was being removed to be used for making roofing tile. In the Millennium it may be hoped that landscape architects will be employed to select land with regard to the specific purpose for which it is to be used. When that is the case, the making of a park will be less costly than it is at present.

At the time the land and water of Jackson Park had been taken for a public park, I was in partnership with Mr. Calvert Vaux, and we were asked to devise a plan for making it available for a public pleasure ground, together with the site now known as Washington Park and the strip of land between them, now known as the Midway.

As the starting point for the development of the proposition which we then made, the suggestion was adopted that dredging boats might be employed, to begin at the lake and first reopen the old lagoons, taking the excavated material to be lifted out of their bottoms to form the basis of higher, more undulating and varying banks resting on the old sand bars; next, to move through the Midway and so on to the inland park site, everywhere lifting out the material needing to be removed in order to open a channel in which they could float, and so shifting this material to one side or the other as to provide the base of varying shores, these shores to be afterward covered with soil and landscape masses of vegetation.

When Jackson Park was chosen as the site for the World's Fair the general landscape design of no part of the plan of which the expedient I have described was the germ, had been carried out. In the Washington Park part of the scheme a good deal had been done following the leading outlines of the plan, but with a modeling of surfaces and a choice of material and disposition of foliage looking to condition of detail rather than of masses, and with entire disregard of the elements of mystery through effects of aerial perspective and the complicated play of light and shadow, and of reflected tints, in extended composition.

In the nominal carrying out of plans in the preparation of which I have had part, there have often been sacrifices of the designs of these plans which have been mortifying and disappointing. In no other case, however, had the disappointment been so great as in this. Nowhere else had the opportunity for forming agreeable scenery been so lost. But in the lagoon district what little had been done had not been done unwisely.

Coming to consider what might yet be done with this same lagoon district suitably for the purposes of the Exposition, the question at once came up how far the general theory of the old plan for a public pleasure ground to be formed upon it could be made available to the special purpose of the Exposition.

As a result of this consideration, we came to the conclusion that the element of the waterways in the original plan being carried out, retaining walls being built in various places for holding up the excavated material to be piled upon the shores, so that in these places terraces would be formed, the necessary buildings of the Fair could be advantageously distributed upon the surrounding sandy ridges.

Before making their formal report favoring the choice of Jackson Park for the site of the Exposition, the landscape architects took counsel with Messrs. Burnham & Root, presenting their views of the manner in which, this site being adopted, it should be used, and obtaining confirmation of them, more especially with reference to the expediency of distributing the needed large buildings upon the sandy ridges and of spreading out these ridges suitably for the purpose by retaining walls to be backed by the excavated material from the lagoons. It may be observed that to accomplish

this purpose in various localities where otherwise lagoons with shores of a natural character would become unsuitable for boats, it was thought best to give them the character of canals; that is to say, to make them formal and give their banks, which would necessarily be walls, an architectural character in harmony with the buildings to which, in a near perspective view, they would form foregrounds.

Mr. Burnham in his report of operations, addressed to the president of the Exposition, on October 24, 1892, thus describes the process of forming the first complete graphic sketch illustrative of the design:

"After consideration of sketches made on the ground * * * a crude plot, on a large scale, of the whole scheme was rapidly drawn on brown paper, mostly with a pencil in the hand of Mr. Root, whose architectural prescience and coordinating talent was of invaluable service to the result. The plot, formed in the manner described, contemplated the following as leading features of design: That there should be a great architectural court with a body of water therein; that this court should serve as a suitably dignified and impressive entrance hall to the Exposition, and that visitors arriving by train or boat should all pass through it; that there should be a formal canal leading northward from this court to a series of broader waters of a lagoon character, by which nearly the entire site would be penetrated, so that the principal Exposition buildings would each have a water as well as a land frontage, and would be approachable by boats; that near the middle of this lagoon system there should be an island, about fifteen acres in area, in which there would be clusters of the largest trees growing upon the site; that this island should be free from conspicuous buildings and that it should have a generally secluded, natural sylvan aspect, the existing clusters of trees serving as centers for such broad and simple larger masses of foliage as it would be practicable to establish in a year's time by plantations of young trees and bushes. Because the water in the lagoons would be subject to considerable fluctuations, it was proposed that its shores should be occupied by a selection of such aquatic plants as would endure occasional submergence and yet survive an occasional withdrawal of water from their roots. Time pressing, the pencil, large-scale, brown-paper plot above described with a brief written specification, almost equally sketchy, was submitted to the corporation and, after due consideration, on December 1, 1890, was adopted as the plan of the Exposition."

The question may be asked: In what degree at this early period was the result forecast which has since been attained in respect to the effect of boats, bridges and water fowl and overhanging foliage on the lagoons? The answer is that it was quite fully anticipated in a general way. The effect of the boats and water fowl as incidents of movement and life; the bridges with respect to their shadows and reflections, their effect in extending apparent perspectives and in connecting terraces and buildings, tying them together and thus increasing unity of composition, all this was quite fully taken into account from the very first, and the style of boats best adapted to the purpose became, at once, a topic of much anxiety and study.

The next important step in the progress of the enterprise to which reference is here necessary, was that taken by Mr. Burnham which resulted in the meeting at Chicago of the advisory board of architects, with Mr. Hunt as its chairman. The landscape architects were made members of this board, and their general plan came up for critical review. Many suggestions for its amendment were made by the building architects, but in nearly all cases counter suggestions were offered by others of them, and the balances of advantages being weighed, the result was at length a cordial and unqualified approval of the plan as originally presented, and this was duly expressed by a resolution and report to the commission.

The general plan was, however, afterward modified in certain particulars. These particulars were the abandonment of a proposed outer harbor for which the landing pier now seen was substituted; the introduction of the Peristyle, and of the Colonnade at the end of the south transept of the main court. All of these changes resulted from suggestions of the building architects, cordially welcomed by the landscape architects.

The general plan was later modified in one matter, to its great injury. Two of our firm had visited the last World's Fair in Paris, while it was in preparation, under the guidance of its landscape architect. The third of our number, Mr. Codman, had passed several months in Paris while the Fair was in progress. We all thought, and Mr. Codman was particularly strong in the conviction, that it was an unfortunate circumstance that visitors so generally entered the Paris Exposition at points and by ways not adapted either to give them a grand impression, or to provide a convenient point of dispersal for systematic observation. This in Paris grew largely out of the situation of the Exposition. There was no similar difficulty in the Chicago situation, and the very first step in our revision of the old park plan in adaptation to the requirements of the Fair was to fix upon a focal point of interest to be regarded as the center of design, and to so place this center that conveyances of all kinds, by land and by water, the railways and the boats, both those of the interior and those of the exterior, should conveniently discharge visitors into it and receive visitors from it. That it should thus be made a place of general exchange, a place for obtaining information and guidance, as well as a place of departures and returns, a spacious court was designed; the Administration building was placed in this court; the buildings likely to be most frequented were placed so that they would open from it; the intramural railway was to have its principal

station in it; the whole interior water system was planned with a view to easy connection with and through it by the small boats. All railways and all steamboats were to conveniently receive and discharge passengers through it. A union station was provided for with the latter object in view. We intended that the Administration building, which stands in this court, and this railway station, should contain the principal provision of guides and wheel-chairs, and the central office of a system of offices of "public comfort," to be in telephonic communication with it. We did all in our power to have this arrangement carried out. The failure to carry it out has added, in my opinion, to the cost of the Exposition, and deducted much from its value. In reporting to you professionally, I have thought it necessary to say this, not in the least in a complaining way, but that it may go on record for the benefit of those who may have to deal hereafter with a similar problem. You will ask why we were unsuccessful? I do not fully know. I can only answer that our failure took the form of a failure of prolonged negotiations with the Illinois Central Railway.

At the period when the general plan was formed it was impossible to have building masses definitely in view except in the case of a few of the larger ones. Our instructions as to these were that a classification similar to that of the last Paris Exposition was to be contemplated, but that the buildings required under the classification would be a third larger than the corresponding buildings in Paris. We presumed that additional buildings would be wanted and that they would be of smaller but of varying size. For these presumed, but as yet undetermined, smaller buildings, we held three large spaces in reserve. First, for such as would be wanted for the live stock exhibits, an area at the south end; second, for the distinctive office and "headquarters" buildings of the national and state committees, an area at the north end; third, for miscellaneous exhibition buildings of a smaller class, the strip of land called the Midway. We calculated that restaurants would be established in the great Exposition buildings, and that the terraces of some of these buildings would be occupied to a considerable extent with refreshment tables and chairs, under awnings. We did not suppose that there would be many small buildings scattered about between the main great buildings, nor do I think that it was at the outset contemplated by those in direction that there would be. Afterward they were seen to be financially desirable. Also, it is to be noted that it was our original intention and that this intention was fully set forth, to have what has since been called the Wooded Island, occupying a central position, held free from buildings and from all objects that would prevent it from presenting, in connection with the adjoining waters, a broad space, characterized by calmness and naturalness, to serve as a foil to the artificial grandeur and sumptuousness of the other parts of the scenery. After a time demands came for the use of the island for a great variety of purposes, and at length we became convinced that it would be impossible to successfully resist these demands. When we reluctantly reached this conclusion, the question with us was which of all the propositions urged, if adopted, will have the least obtrusive and disquieting result? Probably we were fortunate in securing the occupation of the island only by the temple and garden of the Japanese, and for the display of horticultural exhibits. Nevertheless, we consider that these introductions have much injured the island for the purpose which in our primary design it was intended to serve. If they could have been avoided, I am sure that the Exposition would have made a much more agreeable general impression on visitors of cultivated sensibility to the influence of scenery.

With regard to the subsequent occupation of ground by smaller structures, especially such as are of the class called pavilions and concession buildings, many of these have been inserted without consulting us; places being often given them in which they intercepted vistas and disturbed spaces intended to serve for the relief of the eye from the too nearly constant demands upon attention of the Exposition buildings. As a caution to those who will manage the next affair of a similar class it is best to record the opinion that the effect of these little structures among the larger has been bad. I can best show our judgment of it by saying that it had been our original intention to use on the grounds a great deal more of gardening decoration in various forms than we have. We had, at considerable expense, provided materials for the purpose, largely in the form of plants propagated and kept last winter under glass. But at last when the time approached for making the intended use of this material, the spaces of the Exposition grounds not occupied by the larger building masses and trees appeared to us to be everywhere already a great deal too much divided and disturbed by little features intended to be more or less of a decorative character. So much was this the case that, after consideration, and with reluctance, we concluded that our intended floral decorations would add so much disquiet to the already excessive disquiet of the scenery, and so detract from the effect of the more massive elements, that they must be abandoned.

One other modification of the original plan must be referred to. The administration at one time contemplated the introduction of a branch railway by which Illinois Central trains would be taken from the Midway to the station upon the Main Court through the Fair ground. To give room for this branch road we were required to change the position assigned to the Horticultural building; reduce the breadth of the lagoon and modify the outlines of the island. Afterward the railway project was abandoned, but in the meantime work had been done compelling adherence to the unfortunate revision of the shores. It will readily be seen that the cramping of the water at this point has been a considerable loss, and that had the advances and recesses of the foliage masses

opposite the Horticultural building been much greater than they are, a more picturesque effect would have been obtained.

Passing from matters of design to matters of construction: as to the more bulky preliminary operations of dredging and sub-grading, they were mostly affairs of large contracts, and, while we were constantly consulted, the preparation of details and the superintendence of the contractor's work was made by the director of works mainly the duty of the engineer corps. The same was the case in a still greater degree with respect to the often extremely difficult and delicate matters of drainage, sewerage and water supply throughout the grounds. It is only necessary, then, to say with reference to these matters as well as to those of buildings, that our coöperative relations have been of a character to be looked back upon with pride and congratulation. Really, I think that it is a most satisfactory and encouraging circumstance that it could be found feasible for so many men of technical education and ability to be recruited and suitably organized so quickly and made to work together so well in so short a time. I think it a notable circumstance that there should have been so little friction, so little display of jealousy, envy and combativeness, as has appeared in the progress of this enterprise. Too high an estimate cannot be placed on the industry, skill and tact with which this result was secured by the master of us all, yet I venture to say that, considering the impromptu way in which Mr. Burnham had to go to work, and the extremely varied antecedents in the matter of education, custom and habit of those through whom he had to operate, equal success would have been possible only in a country which was, in a high degree socially, as well as politically, a republic.

I have only to add a few statements in respect to that part of the work of which the landscape architects were placed especially and more independently in general superintendence.

On this point I will observe, first, that we early recognized the importance of not entering upon undertakings which might lead to the requirement of outlays, the reasonableness of which could not be made plain to the directory, or which we could not be confident that in the progress of the work the financial department would fail to sustain. Also, we took well into account that various resources that would be available in any large capital of Europe would not in Chicago be at our command, and further, that we should have to push much of our work very rapidly with unknown and untrained men. After completing operations of grading, draining and the supplying of suitable soils we should have, for much of the ground, but one fall and spring for planting operations; for none of it more than two; and it is rare that a weak and sickly appearance can be avoided in freshly made plantations. We considered also, that we had to deal with many inexact known conditions—conditions, I mean, of climate—as of the occurrence of rains and floods and sudden inroads of severe frosts in the planting season; conditions of uncertainties as to how the bottom and banks of our excavations would behave; as, for example, how they would be affected by subterranean springs. To illustrate this latter hazard, I will mention that at important points after our channels had been excavated there were movements, slips and uprisings of the sandy bottoms, forming shoals, and, as the result of the subsequent redredging of these places, adjoining banks and slopes slid away and caved off. Through this process, and from the effect of ice which formed to the depth of two feet along the shores and remained late in the spring, we lost, in spite of all precautions, many thousand water plants that had been collected, propagated and set with great painstaking.

From the start we took all these hazards and difficulties into account and devised our design at all points so that success in what we aimed at would not greatly depend on exact and defined local particulars, but on masses and broad general conditions.

One main difficulty to be considered was that of making sure of the clothing of several miles of newly made, raw sandy shores with a clean, graceful, intricate, picturesque, green drapery, varied in tints and pleasing in its shadows and reflections. We knew that we could depend but little on the ordinary commercial agencies for the materials required for this end, and within a week after the work was put under our direction we had begun the gathering, by special collecting agencies, of the plants required. We placed our dependence mainly on two classes of these: First, willows, chiefly of the shrubby sorts, but in large variety; second, herbaceous, bog and water side plants, principally such as are commonly known with us as flags, cat-tails, rushes, irises and pond lilies. Some of these were propagated on the Fair grounds; a few were bought from nurserymen and florists; much the larger part was obtained by parties organized and sent out for the purpose to various localities on the shores of lakes, rivers and swamps in Illinois and Wisconsin.

Altogether, we have planted on the shores of the lagoons one hundred thousand small willows; seventy-five large railway platform carloads of collected herbaceous aquatic plants, taken from the wild; one hundred and forty thousand other aquatic plants, largely native and Japanese irises, and two hundred and eighty-five thousand ferns and other perennial herbaceous plants. The whole number of plants transplanted to the ground has been a little over a million.

Our chief executive in the immediate direction of working operations has been Mr. Rudolph Ulrich. He had never been employed under our direction before, but we had seen the results of rapid work carried on under difficulties by him and had formed a good opinion of his abilities to meet emergencies. On the very day of our appointment we telegraphed across the continent to ascertain if he would be available. Our message reached him at a

moment when he happened to have just left a California work in which he had been engaged, and he was at once secured. It has been our policy to encumber him as little as possible with directions in detail, but to explain to him our aims and trust largely to his discretion as to particulars. He has entered admirably into the spirit of the design, and the zeal, activity, skill and industry with which he has labored to carry it out cannot be too highly esteemed.

INTERESTING WORLD'S FAIR EXHIBITS.

THE visitor to the World's Columbian Exposition whose interest centers in the architectural display, is first attracted to the great Manufactures and Liberal Arts building, where in the northwest corner, on the main floor, he finds a large space devoted to exhibits of building materials. A representative of THE INLAND ARCHITECT found here the exhibit of the

NORTHWESTERN TERRA COTTA COMPANY,

a factory which claims an output equal to that of any two other factories combined. Their display at the Fair is tastefully arranged in a neat booth. It consists not only of their standard terra cotta, but also the semi-glazed work introduced by them some years ago. This work is made in six colors—brown, red, buff, Bedford gray, salmon and white—and resembles brick. It is non-absorbent and consequently always clean. It is a little more expensive than brick but is cheaper than stone, and is therefore in great favor as a permanent building material.

Near by is the exhibit of the

PIONEER FIREPROOF CONSTRUCTION COMPANY.

Their display attracts the attention of almost every visitor to Section D, and well it may, as it is an excellent exponent of the modern art of fireproofing in its perfection. The Pioneer Fireproof Construction Company is, as its name implies, a leader in the important work of fireproofing buildings. Twenty-one years ago this company first introduced its material into a large office building at the corner of Dearborn and Washington streets, Chicago, and since that time they have furnished a large number of office buildings in the city. The great Chicago fire of 1871 gave an impetus to fireproof construction that was before unknown. It was then demonstrated that nothing but clay products would withstand the attacks of fire, and accordingly the Pioneer Fireproof Construction Company brought out their non-combustible floors and partitions. It was seen that floors to be fireproof must be built with a combination of steel or iron beams and non-combustible filling, entirely inclosing the beams and covered over with cement concrete. This company, as a result of thought, study and experimenting, now displays for the consideration of those interested their latest improvement in floor arch construction, which is exceedingly strong and at the same time light. They make this arch nine, ten, twelve and fifteen inches deep, weighing twenty-five, thirty, thirty-five and forty-one pounds per square foot, respectively. They also manufacture the old-style arch in all sizes up to fifteen inches in depth.

Along the east side of the great Manufactures building, on the main floor north of the east main entrance, in Sections N, O and P, are to be found a multitude of architectural and kindred exhibits. Here is the really elegant booth of

A. H. ANDREWS & CO.,

containing the cream of the manufactures of this well-known firm. A feature which is only an incident of their wonderful display, but which attracts the attention of every visitor, is the Andrews metal chair. This chair, we are informed, is having the great sale that its beauty and utility merit.

THE H. W. JOHNS MANUFACTURING COMPANY

is represented at the World's Fair by no less than six separate exhibits, as follows: General exhibit in the Manufactures building, northeast corner of gallery; paint exhibit, main floor; machinery, in Mines building; cabinet exhibit, also in Mines building; insulating exhibit, in Electrical building; pipe covering exhibit, in Machinery hall. Their exhibits in the Manufactures building are of especial interest to architects. The paint exhibit on the ground floor, north of main hall, in Section H, Block 1, is a creditable showing of the large and complete line of paints, colors, etc., manufactured by this house. In the gallery, Section F, Block 14, are shown their asbestos roofing and building materials. Our space will not permit a detailed mention of the extensive exhibits of this house, which must be seen to be appreciated.

Another exhibit in Section H, of striking beauty and interest, is that of

THE WINSLOW BROTHERS COMPANY

in Block 3. The works of this company are thoroughly equipped for the production of every description of ornamental and architectural iron, bronze and brass work, and for the special finishes of electro-plating in bronze, copper and silver; the Bower-Barff rustless process; the electro-graphic or galvanoplastic process; solid aluminium for newels, rails and elevator fronts; duplex electro-bronze work for outdoor purposes; store fronts, railings, grilles, etc.; fire gilding for interior and exterior work. The Winslow Brothers' exhibit consists of a gateway, newel posts, grilles, brackets, frames, railings, etc., each piece being worthy of a separate notice. We have space to mention only the great gate, which is said to be the largest and finest piece of wrought-iron work ever produced in this country. The gate is 33 feet

high, 23 feet wide, and weighs $7\frac{1}{2}$ tons. Its every part is wrought by hand, the only tools used being a forge, an anvil, a hammer and a pair of tongs. The style is Rococo. Each flower and bud is shaped out of a solid body of metal. The masks and faces are hammered out of a solid plate of steel $\frac{1}{8}$ of an inch in thickness, no form or mold of any kind being used. The gate is a purely American product, a monumental witness to the intelligent skill and thoroughness of the American artisan.

DEXTER BROTHERS' SHINGLE STAIN.

This well-known firm has a characteristic display of their English shingle stains which have long been so celebrated; also, their pure ready-mixed paints, which are designed for use in appropriate combinations with the stains. The Dexter Brothers' stain is made of the very best English ground colors. The manufacturers claim that their stain not only will not wash off nor turn black, but that it will not freeze. They are now using a combination of linseed and vaseline oils in their stains, having discovered that vaseline oil preserves not only the shingles, but the color of the stains. The very important matter of harmony of colors has received special attention in a table of suggestions, giving the proper colors of stains for roof and side shingles and of paints for clapboards, trimmings, blinds and sashes. Some twenty combinations are given, by the use of which the body of the house may be painted red, green, yellow or white, and a perfect harmony in color in the shingles and trim will be secured. This table will be found of great value to architects who desire to specify the exact shade of color wanted in the completed work—something difficult to accomplish where the color sheets of manufacturers vary so widely. For instance, by specifying Dexter Brothers' stains and paints, Nos. 4 and 7 of the former for the roof and side shingles, and colors liver red, ivory white, bottle green and ivory white for the clapboards, trim, blinds and sashes, respectively, we have at once a combination absolutely definite and of a character to please the eye.

F. WEBER & CO.

This well-known Philadelphia house has a fine display of artists' materials in Section G, main floor of the Manufactures building. Their oil colors are noted for strength, brilliancy and durability; qualities which have secured for them prize medals at the exhibitions at Cincinnati, 1870; Vienna, 1873; Franklin Institute, Philadelphia, 1874; Centennial, 1876; and New Orleans, 1884. The adjustable drawing table recently brought out by this firm is a convenient accessory to the drafting room. It is simply and durably constructed in such a manner as to admit of being immediately adjusted for either sitting or standing work. While sitting, the board can be adjusted readily to any desired inclination without change of position on the part of the draftsman. The drawing tools are held in a box screwed to the trestle.

THE STANDARD MANUFACTURING COMPANY,

of Pittsburgh, Pennsylvania, has space in Section N, Block 4. They display here samples of their celebrated bath specialties. Their pavilion is located not far from the east main entrance of the Manufactures building and should be visited by everyone interested in baths of the best quality. The Standard Manufacturing Company make over fifty shapes and sizes, all of which, on account of the limited space at their disposal, could not be shown at the Fair. Enough, however, is on exhibition to indicate the quality of the work turned out by this house, which is strictly first-class. In all the shapes and sizes of their manufacture they have but one quality, which is the best that skill and experience can produce.

Also in Section N, Block 4 is the exhibit of the

STEEL-CLAD BATH COMPANY,

of Detroit, Michigan. The steel-clad bath, as its name implies, is made entirely of metal except the rim, which is of polished cherry, or other ornamental wood. The outside shell is of steel and the inside lining of planished copper. It will not decay, rust nor corrode, and is always absolutely clean and free from smells. The bath is supported by four ornamental iron feet, and the exterior is susceptible of being very handsomely decorated. They are made in three sizes, and of both the French and Roman patterns. So well proportioned and compact are they that they weigh only about 100 pounds, thus doing away with any possible objection on the score of weight. A basin attachment is supplied also when desired. The device known as Booth's combination fitting as applied to the wash basin allows the entire water supply to be fed into the basin or into the bath as desired. Hot and cold water is regulated by two side valves. The same arrangement is applied to the shower connection.

THE HENRY DIBBLEE COMPANY.

This company has a unique and beautiful exhibit of fine cabinet work, furniture, mantels and mosaics near the main east entrance of the Manufactures building. The plan of their display is to show the interior of an office room and two rooms in a private residence. All the furniture and office fittings are in their best style. The carving and upholstery are elaborate and tasteful, the latter characteristic being the better of the two in these days of over-ornamentation. The influence of special designs is everywhere apparent in the work of the Henry Dibblee Company, and it is this artistic originality that gives it much of its attractiveness and worth. Their display in the Manufactures building is by no means the extent of the exhibit of the Dibblee Company at the Fair. No less than thirty-one exhibit structures were designed by

them for exhibitors in the various buildings. Prominent among these are the entire exhibit structures of the General, Brush, Fort Wayne and Siemens & Halske Electric Companies in the Electricity building, and the entire furniture in the Pennsylvania and Nebraska State buildings. They are also sole Chicago representatives of Maw & Co., Jackfield, England, whose exhibit is to be found in the British section of the Manufactures building. Some of the recent special work of this company in Chicago has been furnished for the Chicago Athletic Association building, the Chicago Club, and the Chicago Auditorium Hotel Annex.

The Henry Dibblee Company are also sole Chicago agents for

EDWIN A. JACKSON & BROTHER,

of New York, whose ventilating grate is exhibited in Section O, Aisle 3. This grate is a marked improvement over the old style of fireplace, in which there was an extravagant waste of heat. The Jackson ventilating grate has been in use for more than fifteen years. It has now been brought as near perfection as possible, and is justly regarded as an ideally perfect grate. Cold air is admitted from outside the house and comes in contact with several thousand square inches of heating surface back of and above the fire. It is then admitted to the room or allowed to pass upward to heat a room above. A single grate will heat two or more rooms and affords perfect ventilation at all times.

THE AMERICAN RADIATOR COMPANY.

The booth of this company is on the east side of the Manufactures building, and will be readily recognized by the visitor, as it is a beautiful inclosed pavilion, brilliantly lighted by electricity. Within are to be seen the best products of the American Radiator Company's factories, the largest makers of radiators in the world. The exhibits of this company are not confined to the Manufactures building, as their radiators are used exclusively in all the World's Fair buildings. But the display to be seen in Section O is so comprehensive that it deserves special mention.

The National, the Perfection, the Detroit Ornamental and Detroit Plain, the Ideal, the Perfection Flue and the Perfection Special Cast-iron Top Radiators are designed for both steam and hot water. The National Single Column Radiator is for steam only. The Ideal Direct Indirect Radiator is designed for ventilating as well as warming, and a similar design is made on the Perfection, National and Detroit patterns. The radiators of the American Company are made in lengths of from five to eighty inches, and from twenty to forty-five inches high. Each section represents a length of $2\frac{1}{2}$ inches, and the standard height is 38 inches, giving a heating surface of four square feet to each section. A feature which adds greatly to the beauty of the American radiators is their tasty ornamentation. The visitor to their exhibit is at once impressed with the fact that a radiator may be highly ornamental as well as useful.

THE GARDNER SASH BALANCE COMPANY

furnish an instructive object lesson in sash hanging by their exhibit of aluminium bronze and steel sash ribbon, pulleys and attachments. Our readers are so familiar with the merits of these goods, and the success attending their introduction has been so marked that any description of them in this connection would be almost superfluous. It might be thought that no great ingenuity could be shown in such a small matter as a sash and weight attachment, yet in the Gardner ribbon these points are of especial excellence. The ribbon is held in position by being passed around a wooden plug, the object being to prevent any possibility of abrasion and breakage. This is but one admirable feature of the Gardner balance as exhibited at the Fair.

On the east gallery are four exhibits of stained glass that are so arranged as to attract the attention of all visitors. The first as we move south is that of

THE WELLS GLASS COMPANY,

who show an extensive line of their goods. Their large work is best seen from the center gallery, as no hood has been erected on the east, and the light effects on that side are consequently very imperfect. The view from the center of the building is very fine and is creditable indeed to the Wells Company. Besides stained glass, this company exhibits also a very complete stock of beveled and plate glass mirrors, in the manufacture of which they excel. The attendant in charge informed our representative that they use for architectural work the glass of the Opalescent Glass Company.

M'CULLY & MILES

exhibit stained glass and decorations in Colonial and modern French styles; also glass and marble mosaics. The art of ornamental and stained glass decoration has taken such a wide range of late, including, as it now does, an extensive line of residence work, that it is well for architects and others to familiarize themselves with its details as far as possible. The exhibit of McCully & Miles is an excellent example of the uses of glass in domestic architecture as well as in ecclesiastical work. The distinction between the two is narrowing, perhaps, rather than widening, but in general it is understood that stained glass is applied more appropriately to churches and cathedrals than to residences. For the latter there are innumerable designs in colored, beveled, crystal or silvered glass, to suit all tastes and every occasion.

FLANAGAN & BIEDENWEG.

These well-known glass manufacturers have prepared an exhibit which covers a wide range of ornamental glasswork in all

qualities, from the simplest domestic work to hand-painted windows for high-class residences, churches and public buildings. Flanagan & Biedenweg have the essentials of long experience, artistic and skilled workmen, and a well-equipped factory. With these elements their success is certain. Their novelty department is unique. It comprises the manufacture of any desired novelty in glass, such as French mirrors with special engravings, show cases made entirely of glass, ornamented glass boxes, ornamenting and cutting of simple and intricate designs on plate or sheet glass; also on ground and flashed glasses, rounding and polishing of edges, cutting of monograms and fancy letters, etc., etc.

GEORGE E. ANDROVETTE & CO.

show in their exhibit some portrait work of a high order of merit. Messrs. Androvette & Co. have for some years past devoted special attention to ecclesiastical work, and have brought this art to such perfection that their products are in demand in every part of the country. Their exhibit shows some recent designs in this line that are very creditable. In their treatment of opalescent glass they are particularly skillful. The peculiar brilliancy of that glass admits of the most pleasing treatment in the shading and blending of colors, to produce either floral, pictorial or landscape effects without the aid of painting. The art is thus seen to be practically limitless. It requires only the skill of the artist and the long study such as Messrs. Androvette & Co. have devoted to it to produce the best possible results.

OUR ILLUSTRATIONS.

Ceylon Building, World's Columbian Exposition, Chicago.
Washington State Building, World's Columbian Exposition.
The Chicago Academy of Sciences, Lincoln Park. Patton & Fisher, architects, Chicago.
Group, Agricultural Building, World's Columbian Exposition, Chicago. Philip Martiny, sculptor.
North Front Agricultural Building, MacMonnies' Fountain, World's Columbian Exposition, Chicago.
Cattle Group, Agricultural Building, World's Columbian Exposition, Chicago. Philip Martiny, sculptor.
Horse Group, East Entrance Machinery Hall, World's Columbian Exposition. M. A. Waagen, sculptor.
Texas State Building, World's Columbian Exposition, Chicago. Gordon & Laub, architects, San Antonio, Texas.
Group, Fire Controlled, Administration Building, World's Columbian Exposition, Chicago. Karl Bitter, sculptor.
Main Entrance Austrian Section, Manufactures and Liberal Arts Building, World's Columbian Exposition, Chicago.
Northwest View Agricultural Building, Group of Horses, MacMonnies' Fountain, World's Columbian Exposition, Chicago.
View Toward the South Screen, East View Electricity Building, West View Manufactures Building, World's Columbian Exposition, Chicago.
Detail of Bas-Relief Over Main Entrance, Transportation Building, World's Columbian Exposition, Chicago. John J. Boyle, sculptor.
Daniel Hudson Burnham, Director of Works, World's Columbian Exposition, Chicago. President American Institute of Architects.
View South Toward the Administration Building, West Front Electricity Building, East Front Mines Building, World's Columbian Exposition, Chicago.

PHOTOGRAPHURE PLATES.

Published only with the Photographure edition.

Sculpture on Building, by Carl Bitter.
Statue of Columbus, by A. St. Gaudens.
East Entrance to Administration Building, World's Columbian Exposition. Richard M. Hunt, architect.
North Entrance to Machinery Building, World's Columbian Exposition. Peabody & Stearns, architects.
South Entrance to Mines and Mining Building, World's Columbian Exposition. S. S. Beman, architect.
South Front of New York State Building, World's Columbian Exposition. McKim, Mead & White, architects.
Exhibition Building of Walter Baker & Co., World's Columbian Exposition. Carriere & Hastings, architects.
Hessian Town Hall, German Village, Midway Plaisance, World's Columbian Exposition. Karl Hoffaker, architect.
Upper Bavarian Farm House, German Village, Midway Plaisance, World's Columbian Exposition. Karl Hoffaker, architect.
Exhibition Building of the New York Central & Hudson River Railroad Company, World's Columbian Exposition. Bradford L. Gilbert, architect.

Upper Bavarian House, Midway Plaisance, World's Columbian Exposition. Karl Hoffaker, architect. This is a farmhouse, and not unlike the chalets of Switzerland, but is true to the German type, which still prevails, as it did hundreds of years ago, in the uplands of Bavaria. The first story is finished in white plaster. The entrance door is curiously paneled and not unlike the joinery to be found in oriental countries. The walls of the second story are covered with wide clapboards, and the gable with vertical boarding. The bracket beams supporting the balcony are carved, but the ends of roof beams are faced with frontal boards. The roof, which is nearly flat, is covered with shingles, and is weighted with heavy pieces of rock resting on small tree trunks, from which the bark has not been removed, to make the light structure secure against heavy winds that prevail in the mountain districts. These

houses are always built with the gable end to the road. The gable is surmounted with a cross, attesting the devotional character of the people of Catholic Bavaria.

The Walter Baker & Company's Pavilion, World's Columbian Exposition. Carriere & Hastings, architects. This is the only work of this firm on the Exposition grounds, aside from their contributions to the Art Gallery. It is a concessionary building to advance the interests of American chocolate and cocoa, and is located at the southeast corner of the Manufactures and Liberal Arts building. It is a very good illustration of the Louis XV Rococo of France, and resembles in its elaborate details the Pavillon des Pastillistes of the Paris Exposition of 1889. With the exception of the ground stairway, which is of oak, painted white, the whole of the exterior is modeled in staff. This is the only building on the grounds in which all the staff is made of New York plaster. The modeling was all done by Henri Sheltgen, of New York.

Hessian Town Hall, Midway Plaisance, World's Columbian Exposition. Karl Hoffaker, architect. Amid the rattle of tom-toms, the piercing notes of oriental pipes, and the howling of fakirs, there are a few exhibits in the Midway Plaisance which make no outside demonstrations, and within appeal to the esthetic no less than the gustatorial appetite. Of such is the German village, though even this has been misled by evil example to the display of unesthetic placards on its outer walls which will prevent us from illustrating by photogravure one of its quaintest and most interesting features, the entrance gateway, for a view of which our readers will have to consult the illustration on page 6 of the beautiful brochure by George Buss, published by Max Patch, of Berlin, and sold at the German village. The village on the Midway is intended as an illustration of German life of the present day in a setting of the sixteenth century. It is more than this, for inasmuch as it is architecturally and ethnologically an illustration of the arts and customs of many independent sovereignties, it is one of the manifestations of the national enthusiasm which has followed the formation of the German Empire under William I. Its originator and founder, now its director also, Dr. Ulrich Jahn, of Charlottenberg, has chosen the Columbian Exposition as the time and place for this unique exhibit. Dr. Jahn is a man of science and an enthusiast, a pupil of Virchow, who has already distinguished himself by some German mythological works, and by several collections of North German legends and fairy tales. Upon learning of the organization of the Exposition, with the assistance of the German Bank and the National Bank of Berlin, he organized the German Ethnographical Exhibition Company to carry out his ideas. The space procured was the best on the ground for the purpose, having many fine shade trees, and the ground being rolling in some parts. But the greatest success of the venture depended on the work of the young German architect and archaeologist, Karl Hoffaker, who was given full charge of the designing and decoration of the buildings. As Herr Hoffaker was also the architect of the German Government building on the main grounds he may be classed among those who have done the most extensive work in the Exposition. As Hoffaker is likely to become the leader of the modern school of German medievalists, which has of late been growing up as a protest against the cold formalism of modern German architecture, some account of him may not be amiss.

He was born at Darmstadt in 1856, and educated at the Polytechnic at Karlsruhe. The years he spent in the civil service of Baden, after having passed his government examination, were entirely devoted to the science of engineering, and it was not until a ripe age that he, following the bent of his inclinations, turned his attention toward art, industry and architecture. George Buss says of him: "Endowed with abundant imagination and a keen eye, possessing an enthusiastic admiration for the works of our old masters, and in his whole instincts inclining toward decorative painting, he has, since his settlement in Berlin in the year 1880, produced with untiring creative powers many acknowledgedly admirable works. As a teacher in the Art School and in the Industrial Art School, he has developed a stirring and fruitful activity. More than once he has proved his masterhand in the decoration of large rooms for art purposes, exhibitions and other festive occasions; has shown his distinguished ability in designs for industrial art utensils and ornaments, and has evidenced his subtle artistic perceptions in the successful execution of richly ornamented addresses and diplomas. The production that is now spread before us affords a new and brilliant proof of his talent. It is picturesquely conceived, genuinely German in feeling, and amply proves how deeply the artist has penetrated into the spirit of the decorative art of the middle ages and the early German Renaissance, and with what originality he has succeeded in reproducing the peculiar features of the old framework buildings, which always varied according to the nature of the country by which they were surrounded."

Such is the artist who, with all the enthusiasm that a love for the picturesque architecture of his own country in the olden time could instill, conceived the plan and executed the work, to its minutest detail, that we now find in the German village. Perhaps not one in a hundred of the host of American visitors who listen to the music, drink the wine and beer and consume the triumphs of culinary art which are dispensed on this enchanted spot, regard it as any other than a money-making show. The mass of Germans in this country are too poor to indulge in its luxuries, but they can see enough to be reminded of some things in the Fatherland that they could not bring with them save in memory, which has slowly faded but is here to be revived. But to the archaeologist, the architect and the artist here is a mine of lore and wealth such as never

before and never again will be seen in our land. To make this clear it should be understood at the outset that there is no structure in the German village (except parts of the castle which might have been built of stone) that is of an imitative character. The buildings are genuine structures of the same materials as were used in the periods and places they are intended to reproduce. The largest part of the material was prepared in Frankfurt-on-Maine, by the contractors, Holzmann & Co. Otherwise most of our words would be wasted.

The general plan of the village is a rectangle about 225 feet wide and 750 feet long. One long side fronts the main avenue, but all the buildings are only seen effectively from the interior of the ground. The west end, covering nearly one-half, is a concert garden containing two band stands and a large summer restaurant in the Baroque style. The castle, with surrounding wet ditch or moat crossed by two drawbridges, occupies the center of the ground. Part of this was shown in one of the small half-tone pictures in the August number. The castle, which will be described later on, is composed of three parts and has an open courtyard in the center. The other principal buildings are the Hessian town hall, a Black Forest cottage, a Westphalian farmhouse, an upper Bavarian farmhouse and a cottage from the Spree forest.

Our Photogravure gives one view of the Hessian town hall, which is next in importance to the castle. It is, as might be expected, the seat of government of the village, that is to say, the offices of the company are on the second story, approached by the covered exterior stairway, but the ground floor and burghers' hall are used as a bazaar. No distinctive specimens of shop architecture were erected in the village, as the whole was intended to represent the rural home life that surrounds the stronghold of one of the knights of Langenau. But recently, to increase the revenues, many open stands have been erected, giving it the appearance of market day in the village. This town hall is of the style found in the small cities of Upper Hesse. It bears the date 1585. It is built of solid timber, the first story being filled in with brick and plastered with cement flush with the framing on the exterior. The offsets around the second story are covered with slate, as also the roof, spire and dormers, while the main wall of the second story is partly filled in with wood and partly with brick and cement like the first story. The roof on the west side is carried down to the second story floor. The council hall of the burghers is at the south end and is carried up through the second story where it is surrounded by a gallery. The timber construction is shown throughout on the inside, and all the wood is skillfully stained to give the exact appearance of age. The most noticeable feature is the slating of the roof. Very small lozenge-shaped slates, all of which were imported, are used throughout, and the workmanship is calculated to strike our home slaters with wonder. There is not a valley angle anywhere, and all flashing is dispensed with, the roof being carried up in curves so as to die off against the sides of the little dormers and wherever they come in contact with vertical walls. Many of the slates used are not more than 3 by 6 inches in size. Such a roof must be perfectly tight against driving rain or snow. The outside staircase with covered porch at the top is a beautiful piece of design and construction. The steps are of solid timber. The roof framing throughout is noticeable as a correct specimen of the framing of the period selected and is studied from actual examples. As this system of building is still in use in the mountain districts of Hesse, whenever new erections are called for (which is seldom, for the buildings of several centuries ago are still in good preservation), there is no doubt that it correctly shows that which prevailed in very remote antiquity.

MOSAICS.

ARCHITECTURAL FAIENCE.—The term Faience (procclano di Faenza), designates a refined quality of pottery, often painted, and covered with a thin glaze, which was invented and is largely produced in the important city of Faenza, Central Italy. There are several species of French faience, and the celebrated Wedgwood ware of England is a British faience. An American faience is now added to the list. It is produced by the Boston Faience Works, of Fisk, Homes & Co. and Atwood & Grueby, who have offices also in New York and in Philadelphia, as may be learned from their announcement in the advertising pages of THE INLAND ARCHITECT, and will soon have an office in Chicago. They issue a handsome catalogue 10½ by 14 with phototype illustrations of architectural faience, constructive and ornamental, for exterior and interior work, in original glazes and enamels. The catalogue has eight large plates containing illustrations of six faience mantels, and of the unique depositors' desk in the Five Cents Savings Bank, Worcester, Massachusetts. Two plates are devoted to the relief panel decorations in the waiting room of the new terminal station of the Philadelphia & Reading Railroad, at Philadelphia, and another plate offers suggestion for an entrance hall in faience. An excellent feature of the mantel illustrations is that their dimensions are given. Among the recommendations of faience are the durability and permanence of the material, the beauty of its glazes and enamels, and the cheapness of details modeled in plastic material as compared with hand-carving. The illustrations in this catalogue show great delicacy and grace of modeling and beauty of combination. A sample of their work may be seen in the sub-ways of the new Illinois Central Depot, which have been decorated with this American faience. They have also decorated the corridors of the Adams House on Washington street, Boston, and of the Charlesgate, on Beacon street, in the same city. In Springfield, Massachusetts, the exterior of the Chapin National Bank.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, September 15, 1893.

Adverse conditions prevail in almost all branches of industry and business. The unexpected scarcity of money has resulted in the tying up of funds that would otherwise be invested, and has frightened away more capital than any similar depression has done within memory. Builders had a prosperous half-year, and anticipations were indulged in that the last half of the year would witness the usual expansion in all building operations. The collapse is only temporary. The fundamental conditions of the country are sound. Existing conditions are only an accident. Capital is only temporarily hidden. Enterprise is only frightened, not beaten. The business men of the country pay but little attention to financial management, outside of their own individual and personal affairs. The present financial depression has taken all by surprise. It must be and will be remedied, and that under the pressure of public opinion, quickly. When remedied, there will be no occasion for further delay. Prices and values, under these conditions, have naturally and necessarily fallen to a very low point. Production has been properly curtailed. Stocks of material and merchandise have dwindled. Contractors, builders, engineers, architects and all others engaged in building operations have been obliged to move more slowly, and await a readjustment of financial conditions. That a restoration of confidence and of natural, healthy conditions is near at hand is evident. In one respect the depression has accomplished some good, and that is in forcing the country at large to slow up, to look around, take bearings and to effect a partial liquidation. The tendency of our American life is to rush into extremes, to pile up too fast, to take too much for granted. The lesson of the past two or three months is not lost. A few thousand traders have gone under. Every man in business has felt his right to be in business tested. With regard to the future, prophecies are out of place, and are not needed. The requirements of this country are enormous. Nothing can check healthy expansion. The industries are all in a healthy condition. That demand will again set in on a large scale is clearly evident. Although the aggregate indebtedness of the country is enormous, it amounts simply to borrowed capital which is invested in profitable reproductive enterprises. We may therefore look forward to a gradual improvement in building, in manufacturing, in railroad construction, and in agriculture, as times and seasons permit, after the settlement of existing financial questions. It is not probable that the volume of business will swell to its usual proportions this fall, but we can rest assured that something of more importance will be done, namely, the laying of the foundations for greater industrial and commercial activity next spring.

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, Buffalo, New York, has prepared plans for three modern frame houses, consisting of eight rooms, attic and basement, on Gorton street, city, for Mr. Louis Roesch; stone basement, shingle roof, plate glass, etc.; the interior to be finished in natural woods; bathroom and fixtures, sanitary plumbing, electric bells, furnace, gas, hardware and painting. Also, a stone and frame apartment house for Mr. Charles Boehme, on Hampshire street, city, containing four suites of apartments, consisting of parlor, dining room, kitchen, three chambers, bathroom and fixtures, closets and dressers; also separate cellar for each apartment, containing furnace, laundry and tubs, etc.; shingle roof, sheet metal work; galvanized iron conductors, ventilators, skylights, light shaft, etc.; interior finished in natural woods; oak entrance doors with bevel plate glass, bronze hardware; also, fitted with electric bells, speaking tubes, gas, window screens, sanitary plumbing and all modern improvements; hot-air heating, leaded and clear glass, painting, decorating, sewerage, etc.; Johnson & Sage, city contractors. Also, a frame and stone Colonial residence for Arthur Spillman, Tonawanda, New York; two and one-half stories, veranda, gabled roof, stone basement, cement floor, laundry, toilet room in basement; interior finished in natural woods, with mantels, hardwood floors, carved newels, plate and stained glass, hot-water heating, electric bells, speaking tubes, blinds, electric and gas chandeliers, bathtub and water closet, refrigerators, boiler, hygienic plumbing and ventilation, antique bronze hardware, decorating and all modern improvements; cost \$4,500. Also a stone and frame residence for A. Harrison, Tonawanda, New York; cut stone basement with cement floor, laundry, etc.; shingle roof to house, conical and turreted at corners and circular bay to dining room; sheet metal work, conductors, etc., veranda, oak entrance doors, oak stairs, carved newels, plate, stained and leaded glass, electric bells and speaking tubes, chandeliers, bath tub, butler's and kitchen sinks, laundry tubs, water closets, wash basins, boiler, hygienic plumbing and all modern improvements. Also, design for the new altar, choir stalls, sedilia, etc., for St. Mark's Episcopal Church, Tonawanda, New York; is of Gothic work and is made of red oak; the altar table proper is divided into three recessed panels with carved corbel moldings of exquisitely fine design at the top, and contains within circular bead molds the symbolic A and O with the three interlaced circles of the Trinity in the center; each panel is separated by a semi-circular Gothic column with a carved foliated cap in bold relief, and with a graceful carved base; the whole standing on a projecting plinth and above projecting mold of altar proper; the retable has four small columns with base and cap and an intervening space has the words "Holy, Holy, Holy" in each panel; the altar will stand on three steps and is a fine sample of Gothic design workmanship; the choir stalls, of red oak, as well as the clergy seats, have rounded and chamfered ends, book rest and depositary; the frontals are composed of "fleur-de-lis" ends, with open spindle fronts and circumflexed arches; small carved crosses enrich the whole; the seats are commodious and convenient and elegant in design; the altar rail matches the frontals. Also, plans for the new Queen City Radiator Works, to cost \$65,000; a large and substantial structure of brick and stone, 327 feet long and 110 feet wide, with open courts and yards, and a railroad switch from the Central Railroad running through the building; the façades present a fine architectural appearance, Romanesque in style, with a handsome octagon office and pavilion surmounted by a flagstaff and enriched with ornamented brickwork courses, arched office entry and windows; the office building will be divided into four offices and roofed promenade on third floor, with complete electrical control and communication with every department, including steam engine and water and fire indicators, and finished in first-class style.

Chicago, Ill.—Architects Huehl & Schmid: For James H. Hansen, on the southwest corner of Oakdale avenue and Evanston avenue, a four-story and basement apartment house, 49 by 125 feet in size; to have two fronts of dressed cut stone up to sill of second story, and above this will be of Roman pressed brick trimmed with terra cotta; the interior will be handsomely finished in brick, marble vestibules, tile floors, hardwood mantels, the finest of sanitary improvements, electric light, heating, etc.

Architect A. G. Ferree: For S. D. Walden, at Sixty-fifth and Wentworth avenue, a block of seven stores, 125 feet front by 60 deep; to be of brick, stone,

iron and plate glass, and galvanized iron cornice. For John Schram, at Wright street near Sixty-fifth court, a three-story flat building, 44 by 60 feet in size; to have a front of pressed brick and stone; will put in cement floor, bathrooms, closets, mantels, laundry tubs, etc. For George J. Shannon, at Evanston avenue near Seventy-first street, a three-story flat building, 44 by 60 feet in size; to have a front of pressed brick with stone trimmings; all the sanitary improvements will be put in, hardwood finish and mantels, bells, speaking tubes, laundry tubs and heating. For John W. Schram, at Wright street near Sixty-fifth, a three-story and basement flat building, 44 feet frontage and 60 feet deep; to be of pressed brick and stone front, have bathrooms, closets, mantels, laundry tubs, electric bells, speaking tubes, furnaces, etc.

Architect George Beaumont: For B. Harris, at 159 West Taylor street, a three-story and basement store and flat building, 24 by 60 feet in size; to be of pressed brick and stone front, have the sanitary and modern improvements. For Mrs. Mary O'Connell, at 3635 Vernon avenue, a two-story and basement flat building, 23 by 72 feet in size; to have a Bedford stone front, hardwood finish, mantels, all the sanitary appliances, heating, etc.

Architect Thomas Wing: For Frederick J. Lange, at 1744 Deming court, a two-story, cellar and attic residence, 31 by 60 feet in size; to have a handsome stone front, hardwood interior finish, the plumbing specialties, heating, etc. Also, two-story barn.

Architects Hotchkiss & Marston: For J. K. Farley, at Edgewater, a two-story basement and attic residence, 30 by 40 feet in size; to be of frame construction, have stone basement, hardwood interior finish and mantels, all the sanitary improvements, electric light, hot-water heating, etc.

Architects Ostling Brothers: For J. P. Sommer, at Graceland avenue near Southport avenue, a three-story and basement store and flat building, 60 feet front by 60 deep; to be of pressed brick and stone front, have cypress finish for the interior, all the sanitary improvements, mantels, etc. For S. Johnson, a two-story and basement frame flat building, 22 by 50 feet in size; to be built at Seminary avenue near Cornelia street; will put in bathrooms, closets, mantels, etc.

Architect D. A. Lapointe: For George Casselle, a two-story flat building, 22 by 55 feet in size; to have a stone front; the interior will be finished in pine, have the best of sanitary improvements, mantels, electric bells, speaking tubes, laundry tubs, etc. For P. Fahrney, at Warren avenue, a two-story addition, 27 by 30 feet in size; to be of marble with copper trimmings; the interior will be very elaborately finished up in marble, mosaic and tile; all the latest improvements in electric light, ventilation, etc., and also in plumbing, will be put in. For James Griffin, at Harvard street near Kedzie avenue, a two-story and basement flat building, 22 by 53 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, laundry tubs, mantels, etc.

Architect Frederick Fochringer: For Henry Stolley, at 890 Clybourne avenue, a four-story store and flat building, 25 by 72 feet in size; to be of pressed brick and stone front, have bathrooms, closets, mantels and gas fixtures.

Architect W. L. Klewer: For Charles Taube, a two-story frame residence, 23 by 65 feet in size, to be erected at Perry street near Sulzer street, Ravenswood; will put in stone basement, bathroom, closets, mantels, electric bells, laundry tubs, furnace, etc.

Architects Kleinpell & Borst: For J. C. Childs, at southeast corner of Desplaines and Monroe streets, a two-story and basement store and flat building, 20 by 52 feet in size; to have a front of pressed brick with stone trimmings, the sanitary plumbing, mantels, etc. For Thomas Quayle, a two-story, basement and attic residence, 37 by 57 feet in size; to be of frame construction, have brick basement, hardwood interior finish and mantels, the best of modern plumbing, laundry tubs, heating, etc.

Architects Randak & Rizmy: For Frank Posar, a four-story and basement flat building, 22 by 80 feet in size, to be erected at Wood street between Twelfth and Taylor streets; it will have a pressed brick and cut stone front, hardwood finish and mantels, bathrooms, closets, etc. Also made plans for a two-story and basement flat building; to have a front of pressed brick with stone trimmings, hardwood finish, mantels, bathrooms, closets, etc.; to be erected on Fillmore street. For F. Pokorney, a three-story and basement flat building, 25 by 110 feet in size, to be erected on Ogden avenue near Robey street; the first story will be of stone and above of pressed brick and stone; the interior will be finished in hardwood, have mantels, bathrooms, closets and steam heating.

Architect John T. Hetherington: For L. Karcher, on North avenue and Weston street, a three-story store and flat building, 24 by 80 feet in size; to have a pressed brick and stone front, bathrooms, closets, mantels.

Architects Dixon & Brooks: For George Sunderland, on Forest avenue near Thirty-eighth street, three three-story residences, 50 by 80 feet in size; to have handsome stone fronts, hardwood interior finish and mantels, the best of modern improvements, heating, etc. For M. Morrison, on Belden avenue, a two-story basement and attic residence, 24 by 60 feet in size; to have a stone front, slate mansard, the best of sanitary and modern conveniences, heating, electric light, etc.

Architect George Grussing: Finishing plans for a block of five three-story apartment buildings, 77 by 75 feet in size; to be erected on the corner of Adams and Spaulding streets; to have a handsome front, of buff Bedford stone, hardwood finish and mantels, the best of modern sanitary improvements, laundry tubs, gas ranges and fireplaces, gas and electric fixtures, marble and tile work, heating, etc.

Architect D. A. Blythe: For J. C. McGraw, corner of Fifty-seventh and Winter streets, a two-story flat building, 50 by 150 feet in size; to be of pressed brick and stone, have interior finished in hardwoods and mantels, all the sanitary arrangements, gas and electric light fixtures, etc.; it will contain eleven suites of apartments and one store.

Architect Julius Speyer: For E. Kaufmann, on Burling street near Fullerton avenue, a two-story and attic residence; size 24 by 62 feet; to be of stone front, have hardwood mantels and interior finish, hot-water heating, the best of sanitary improvements, laundry tubs, electric light, etc. Also, completed drawings for the Knippie Sanitarium, to be erected at Woodstock; it will be a three-story building of frame construction, with stone basement; interior to be finished in hardwoods and have all the sanitary and modern improvements, electric light, etc.

Architects I. K. & A. B. Pond: For Charles W. Kirk, a three-story and basement residence, to be erected at Highland Park; to be veneered with pressed brick, have hardwood interior finish, mantels, steam heating, electric light, etc.

Architect R. T. Newberry: For the Wakefield Rattan Company, a four-story factory, 50 by 250 feet in size; to be constructed of common brick and stone, and have gravel roof. Also, a wing, 150 by 75 feet in size. For M. K. Howe, at Thirty-sixth and State, a block of four stores, 60 by 50 feet in size; to be of brick, iron and plate glass.

Architect F. B. Townsend: For Mrs. Ellen C. Adams, at Buena Park, a two-story basement and attic residence; to be of Anderson pressed brick and stone front, have all the improvements, hardwood interior finish and mantels, gas and electric fixtures, laundry tubs, furnace, etc. E. M. Bent has the whole contract.

Architect J. E. O. Pridmore: For Marine & Underwood, a three-story and basement store and flat building, 100 by 100 feet in size; to have a front of pressed brick and stone, hardwood interior finish and mantels, bathrooms, closets, laundry tubs, bells and speaking tubes, etc.; to be erected on Madison street near Ashland avenue.

Architect E. H. Turnock: For Charles Cropp, a two-story frame residence, 29 by 39 feet in size; to have a stone basement, all the sanitary improvements, hardwood finish and mantels, heating, laundry tubs, bells and speaking tubes. Also for B. F. Sweet, at Western Springs, a two-story basement and attic frame residence, 45 by 36 feet in size; to have a stone basement, hardwood interior finish and mantels, furnaces, heating, electric and gas fixtures, etc.

Architects Kley & Lang: For A. Sass, on School street, a two-story frame flat building, 22 by 52 feet in size; to have all the sanitary improvements, furnaces, etc. For H. Cramp, on Robey street, a four-story and basement flat building, size 27 by 105 feet; to have a handsome stone front, hardwood interior finish and mantels, bathrooms, closets, laundry tubs, gas fixtures, furnaces, bells and speaking tubes. For M. Gurge, on Fowler street, a two-story flat building, 25 by 54 feet in size; to have a front of St. Louis pressed brick, with Connecticut brownstone trimmings, hardwood interior finish and

mantels, bathrooms, closets, laundry tubs, bells and speaking tubes. For Frederick Hoffman, on Center avenue, a three-story and basement store and flat building, 25 by 93 feet in size; to have a front of St. Louis pressed brick, with buff Bedford stone trimmings, hardwood mantels, hardwood interior finish, bathrooms, closets, laundry tubs, plate and stained glass bells and speaking tubes. Also, for same owner, will raise up two-story building and add one story underneath; to be of St. Louis pressed brick and Bedford stone; will put in hardwood finish, mantels, bathrooms, closets, etc.

Architect Joseph P. Hettinger: For W. Morgan, at Garfield avenue and Sedgwick street, a four-story and basement apartment house, 49 feet frontage; to be of St. Louis pressed brick and Bedford stone front, have hardwood interior finish, and mantels, electric bells, speaking tubes, the best of sanitary plumbing, steam heating, electric light, etc.; cost \$20,000.

Architect H. T. Park: For G. W. Cole, at Stewart avenue and Sixty-eighth street, a two-story and basement residence, 25 by 70 feet in size; to have a stone front, oak interior finish, hardwood mantels, the best of nickel-plated sanitary plumbing, electric light, furnace, etc. For Michael Duffey, at Forty-first and Wilcox streets, a two-story flat building, to have hardwood interior finish and mantels, bathrooms, closets, etc. For Mrs. Lowrey, at Wilmette, a two-story frame residence; 30 by 50 feet in size; to have a stone basement, hardwood finish and mantels, bathrooms, closets, mantels, furnace, gas fixtures, laundry tubs, bells, tubes, etc.

Architect Theodore Lewandowski: For A. Dickmeyer, making plans for a two-story and basement residence, 21 by 53 feet in size; to be constructed of St. Louis pressed brick and stone with galvanized iron cornice, have hardwood interior finish and mantels, bathrooms, closets, gas fixtures, laundry tubs, electric bells and speaking tubes; to be erected on Rockwell street near Potomac avenue. For Herman Pietsch, on Burling street, a two-story flat building; to be of pressed brick and stone front; have hardwood interior finish and mantels, bathrooms, closets, laundry tubs, bells, speaking tubes, steam heating, etc.

Architect Charles H. McAfee: For John F. McEnery, at 382 W. Polk street, a four-story and basement flat building; to have a front of pressed brick and stone and all improvements.

Architect Louis Martens: For Fred Linserbarth, on Clark street, a four-story store and flat building, 30 by 85 feet in size; to have a handsome front of pressed brick and stone, hardwood interior finish and mantels, bathrooms, closets, laundry tubs, electric bells and speaking tubes, steam heating and electric light. For J. V. Scott, on Ashland boulevard, a three-story flat building, 28 by 75 feet in size; to have a front of blue Bedford stone, hardwood interior finish, all the sanitary improvements, steam heating, electric light, etc.

Architects Fry & Cunningham: For S. S. Parkes, a four-story flat building; 25 by 70 feet in size; to have a front of blue Bedford stone and cream colored Roman pressed and ornamental brick; to be of Gothic design, and have hardwood interior finish, mantels, steam heating, electric light, etc. For H. Lindemann, on Prairie avenue, four three-story flats; to be of stone and pressed brick front, have brick, red oak and Georgia pine interior finish, the best of modern plumbing, steam heating, etc. For F. Mulholland, a two-story flat building, 35 by 70 feet in size; to have a front of pressed brick and stone; hardwood interior finish and mantels, bathrooms, closets, laundry tubs, electric wiring, speaking tubes, furnaces or steam heating, etc.

Architect L. G. Halberg: Making plans for four frame houses, to be built at Hollywood; to have stone basements, sanitary plumbing, etc. Also completed drawings for a two-story store and hall building, to be erected at the same place.

Architect W. J. Van Keurer has completed drawings for a handsome two-story, basement and attic residence; to be erected at River Forest; it will be 36 by 52 feet in size, of frame construction, with stone basement, have interior finish in cypress, hardwood mantels, the best of sanitary plumbing, hot-water heating, electric light, bells, speaking tubes, laundry tubs, etc.

Detroit, Mich.—Architects Donaldson & Meier are preparing plans of a very large frame residence, to be built at Orchard Lake, for David Ward, Esq.; to cost \$20,000.

Architects Malcombson & Hugginbotham have prepared plans for an addition to the Washington public school, on Beaubien streets, between Madison and Adams avenues; to cost \$10,000. Also plans for an addition to the police station, on Fremont street near Woodward avenue; to cost \$5,000. Also plans for an addition to the police station on Elmwood avenue near Champlain street; to cost \$5,000.

Architects Maycock & Newman, of Windsor, Ontario, are preparing plans of a three-story brick building, to be occupied by the Young Men's Christian Association in the upper stories, and the lower floors to be used for business, on the corner of Pitt and Ferry streets, Windsor, Ontario.

Architect John Scott & Co. have prepared plans of a three-story stone and pressed brick residence, to be built on the south side of Jefferson avenue between Rivard and Russel streets, for Mrs. Sarah E. Lovett; to cost \$30,000. Also plans for a three-story brick Fire Alarm building, on Larned street east, for the fire commissioners; to cost \$18,000.

Architect W. B. Stratton has prepared plans of a brick chapel on the southeast corner Warren and Trumbull avenue, for the Congregational Union; to cost \$10,000.

Architect Edward C. Van Leyen has prepared plans of additions and alterations of the residence of Captain Prindle, on Main street, Marine City, Michigan; to cost \$7,000.

Architects A. C. Varney & Co. are preparing plans of a two-story brick residence at Pontiac, Michigan, for Robert J. Lounsbury; to cost \$5,000. Also plans of a two-story brick school building for the school board at Pontiac, Michigan; to contain eight rooms.

Architects E. A. Walshe & Son are preparing plans of two two-story frame residences, to be built on the southeast corner of Dalzelle and Fourteenth streets, for Rev. James G. Doherty. Also plans of a two and one-half story brick residence, at Grosse Point, Michigan, for John Phillips; to cost \$7,000.

Louisville, Ky.—Architects Maury & Dodd report the following: A store building for Mrs. Edith Wilder, location Main between Fifth and Sixth streets; four stories and basement; to cost \$50,000; to be mill construction with entire front of terra cotta, and have composition roof; size 50 by 210 feet. Residence for Harry McGoodwin, location Third avenue near Hill street; to cost \$8,500; three stories and basement; to be of brick and stone, metal roof and have all modern electric work. Residence for Adolph Rosenthal, to cost \$7,500; location, Third avenue near Oak street, to be three stories, of brick, stone and terra cotta, with metal roof. Church, at Greenville, Kentucky, Presbyterian; to cost \$5,000; to be of brick and stone, slate roof; size 50 by 60 feet. Block of residences for Presbyterian Orphans' Home; to cost \$15,000; brick and stone, with metal and slate roofs; two stories high, five dwellings in all. Alterations and additions to Mr. Moore's residence, to cost \$5,000, including remodeling of plumbing work; location, Fourth avenue and Breckinridge street.

Pittsburgh, Pa.—New building projects are now almost at a standstill, but it is expected that next year will be an active season.

The churches of the Sacred Heart and St. Mary's are having plans prepared for a new Roman Catholic church on Atlantic and Penn avenues; estimated cost, \$100,000.

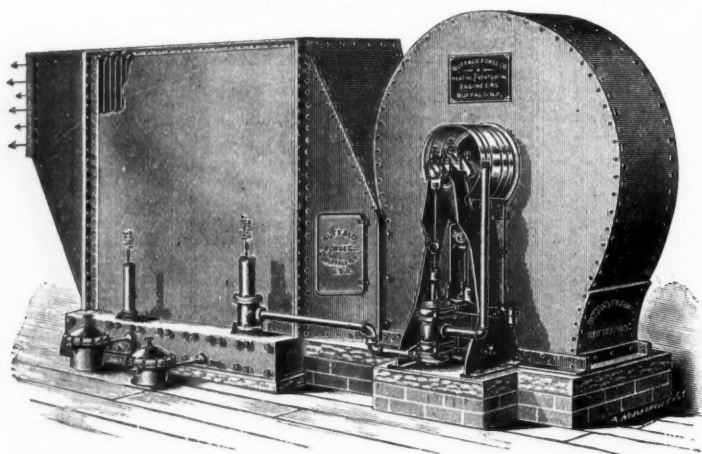
Architects Longfellow, Alden & Harlow: For W. C. Stewart, three three-story residences, Colonial style, on Irwin avenue, brick and stone, and latest improvements; to cost \$30,000.

Rochester, N. Y.—Architects Gordon, Bragdon & Orchard have prepared plans for a station for the Buffalo, Rochester and Pittsburgh Railroad at Bradford, Pennsylvania; to be built of brick with long meadow stone trimmings; cost \$12,000.

Architect J. Foster Warner has the following buildings under way: House on Goodman street, near University avenue, for Mr. T. O. Hamlin; cost \$10,000; finished in hardwood. House for Mr. Thomas Hawks, on Buckingham street, near East avenue; cost \$8,500. Twelve-story office building for Messrs. Sibley, Lindsay and Curr, on Main, St. Paul and Division streets; material of the first four stories granite, rest Perth Amboy buff brick, marble and Perth Amboy buff brick; terra cotta cornice; fireproof steel construction; all halls finished in marble, offices in hardwood; cost of building, \$600,000. Alteration and addition to carriage factory for Messrs. Cunningham & Son.

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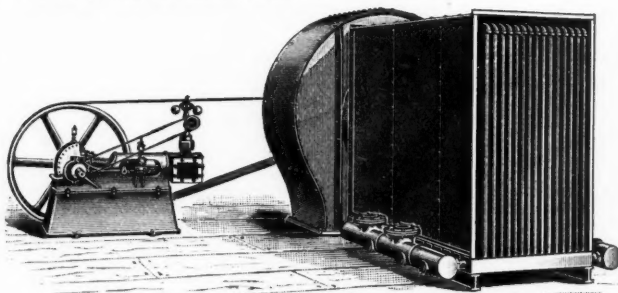
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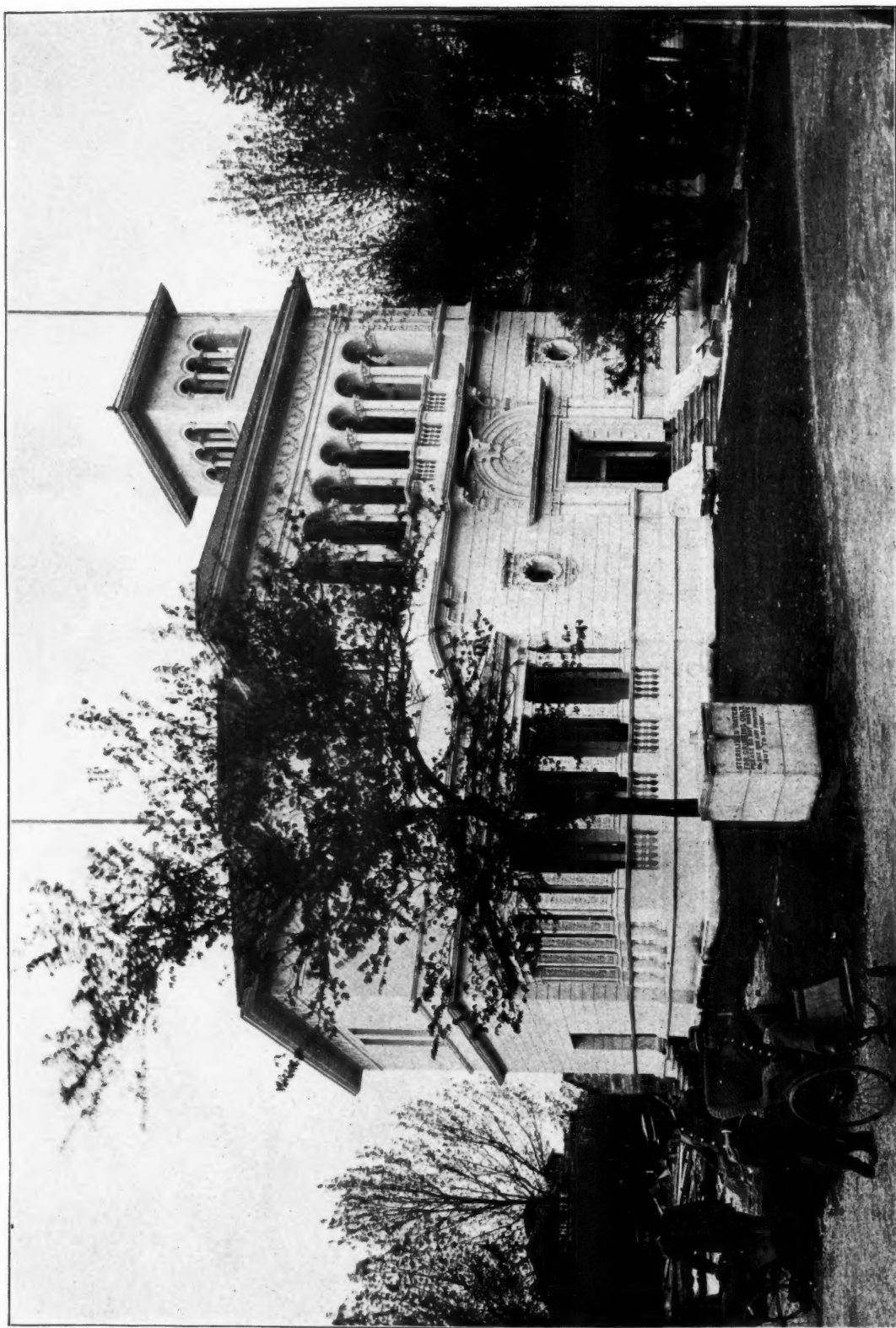
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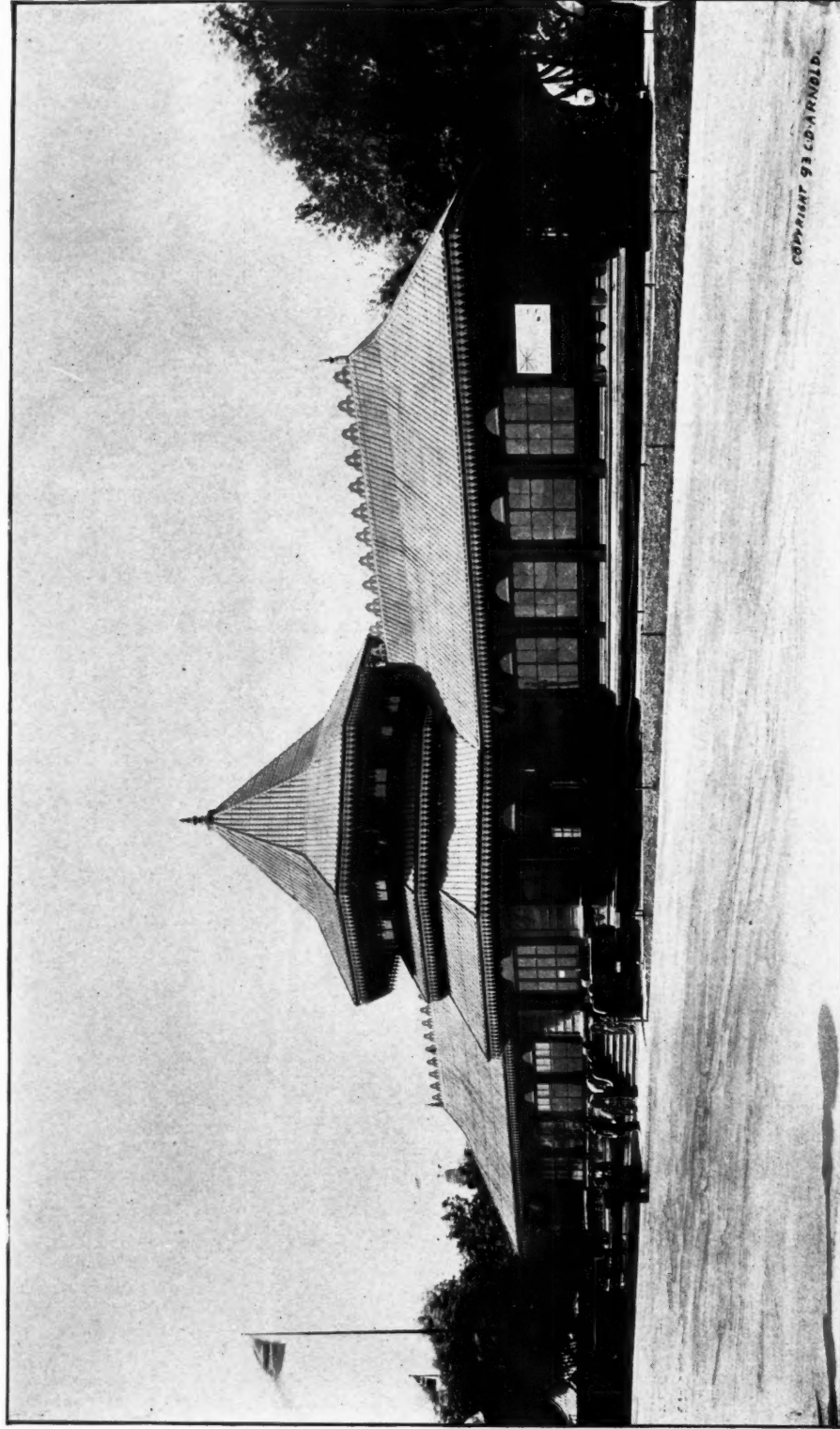
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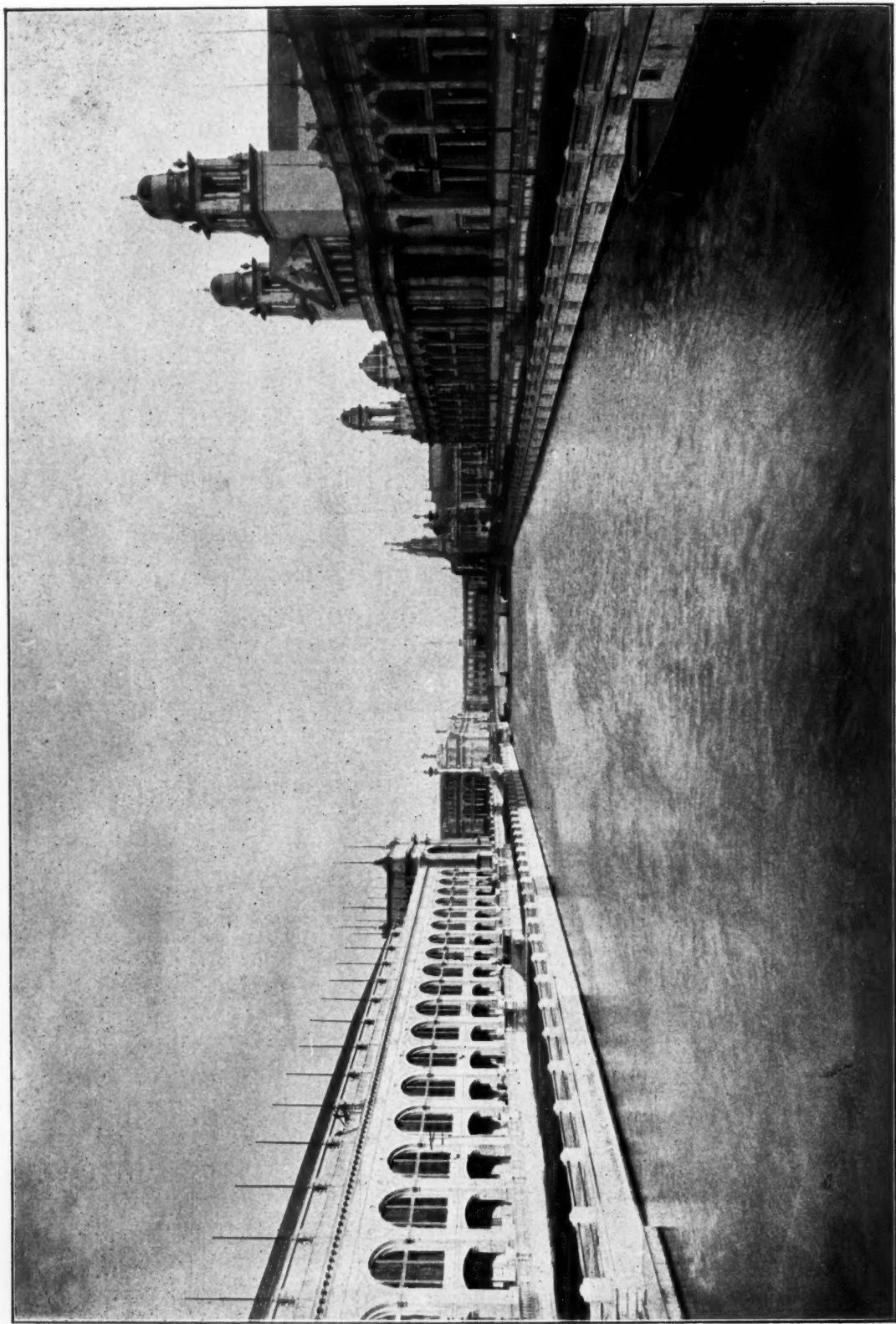


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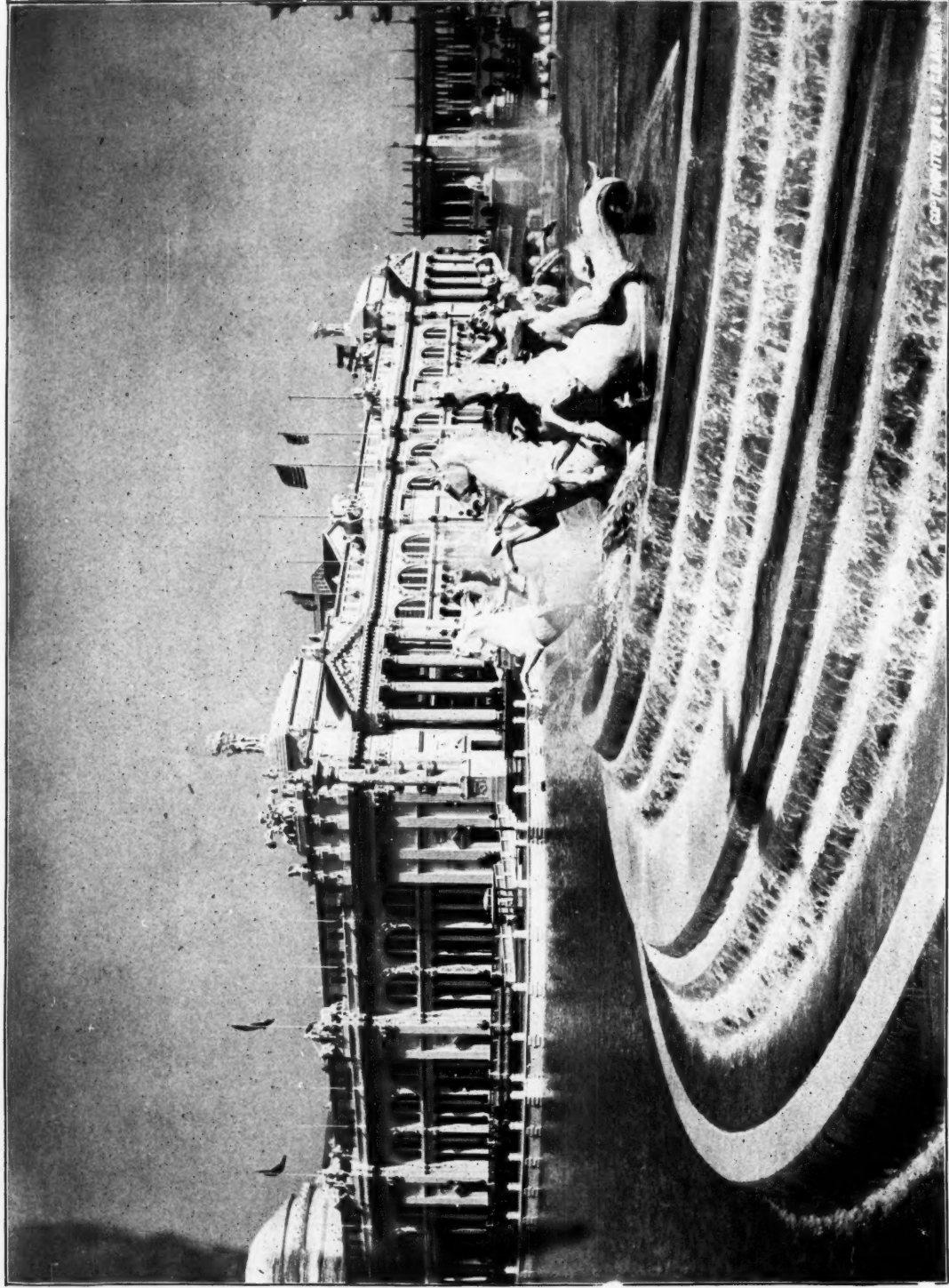
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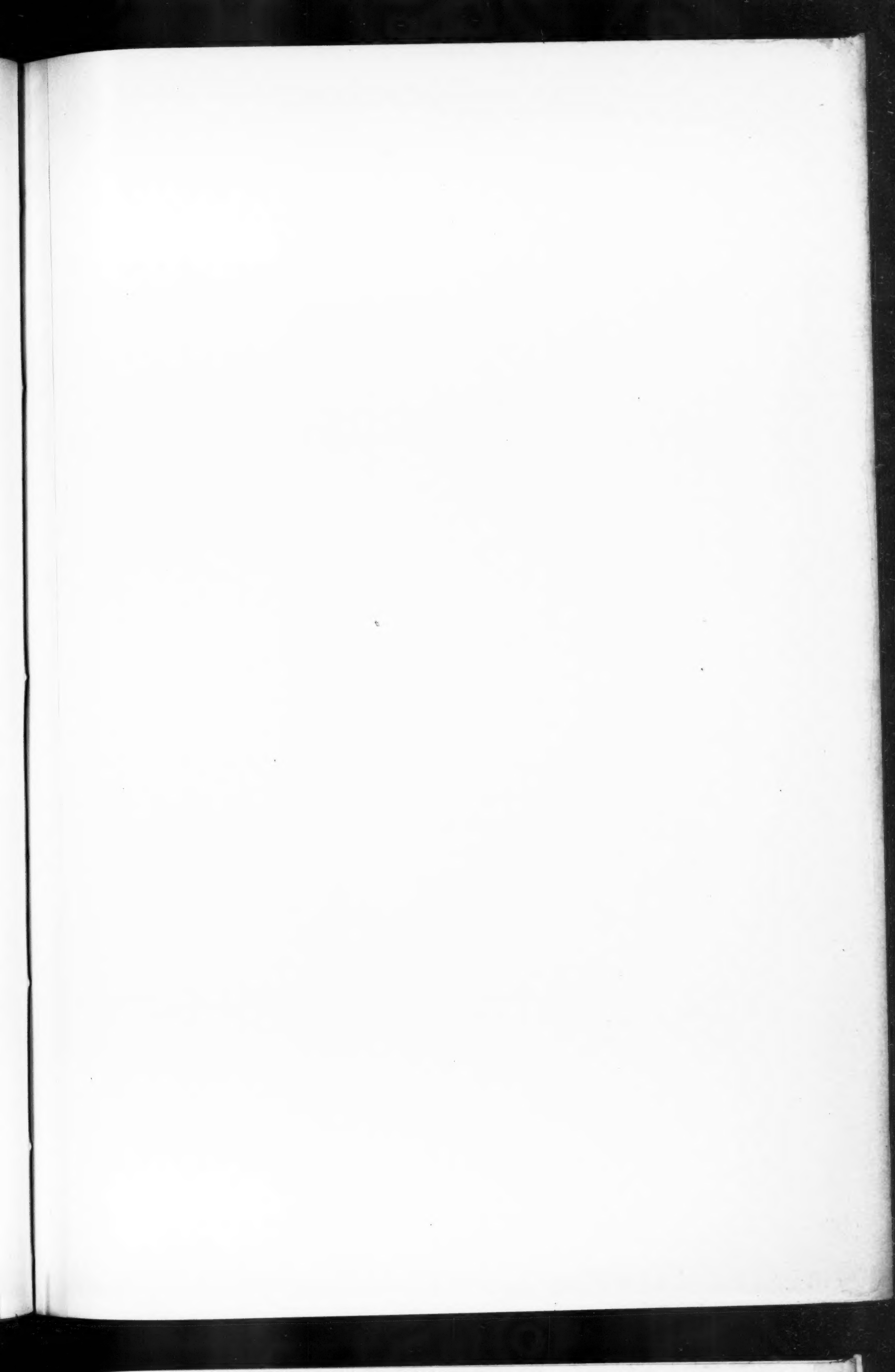
West View Manufactures Building.

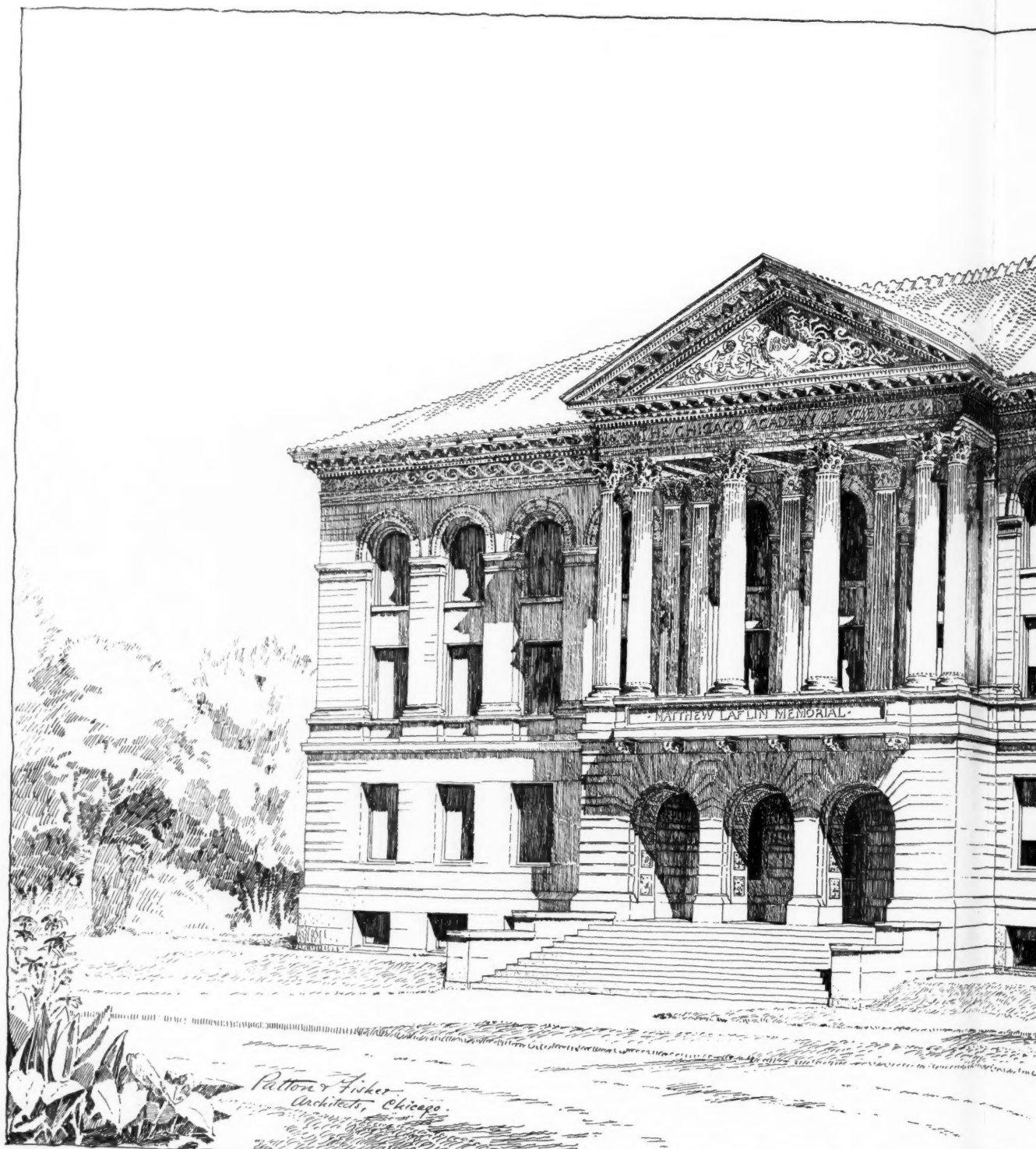
East View Electricity Building.

VIEW TOWARD THE SOUTH SCREEN, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.



NORTHWEST VIEW AGRICULTURAL BUILDING—GROUP OF HORSES, MACMONNIES' FOUNTAIN,
WORLD'S COLUMBIAN EXPOSITION, CHICAGO.





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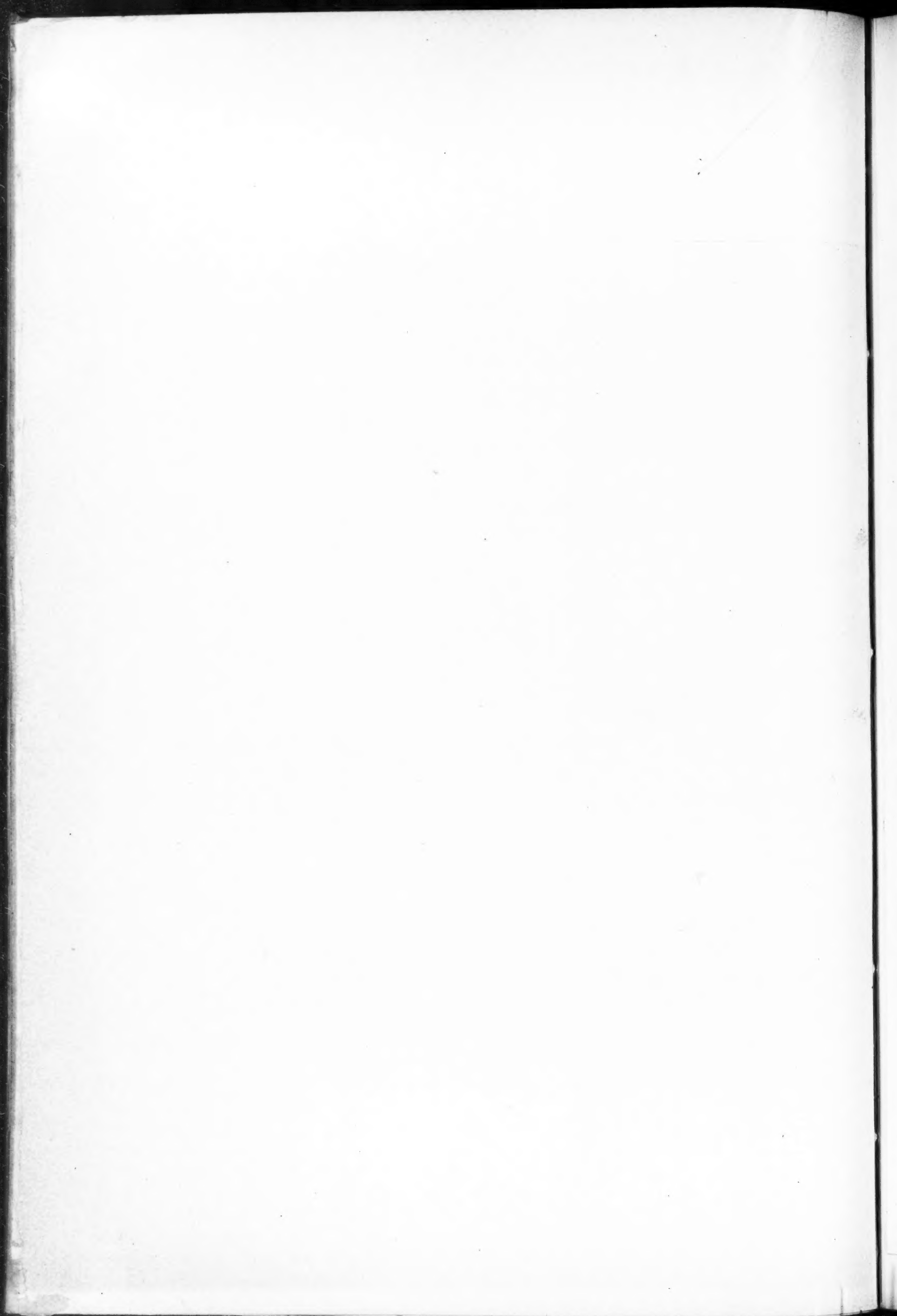


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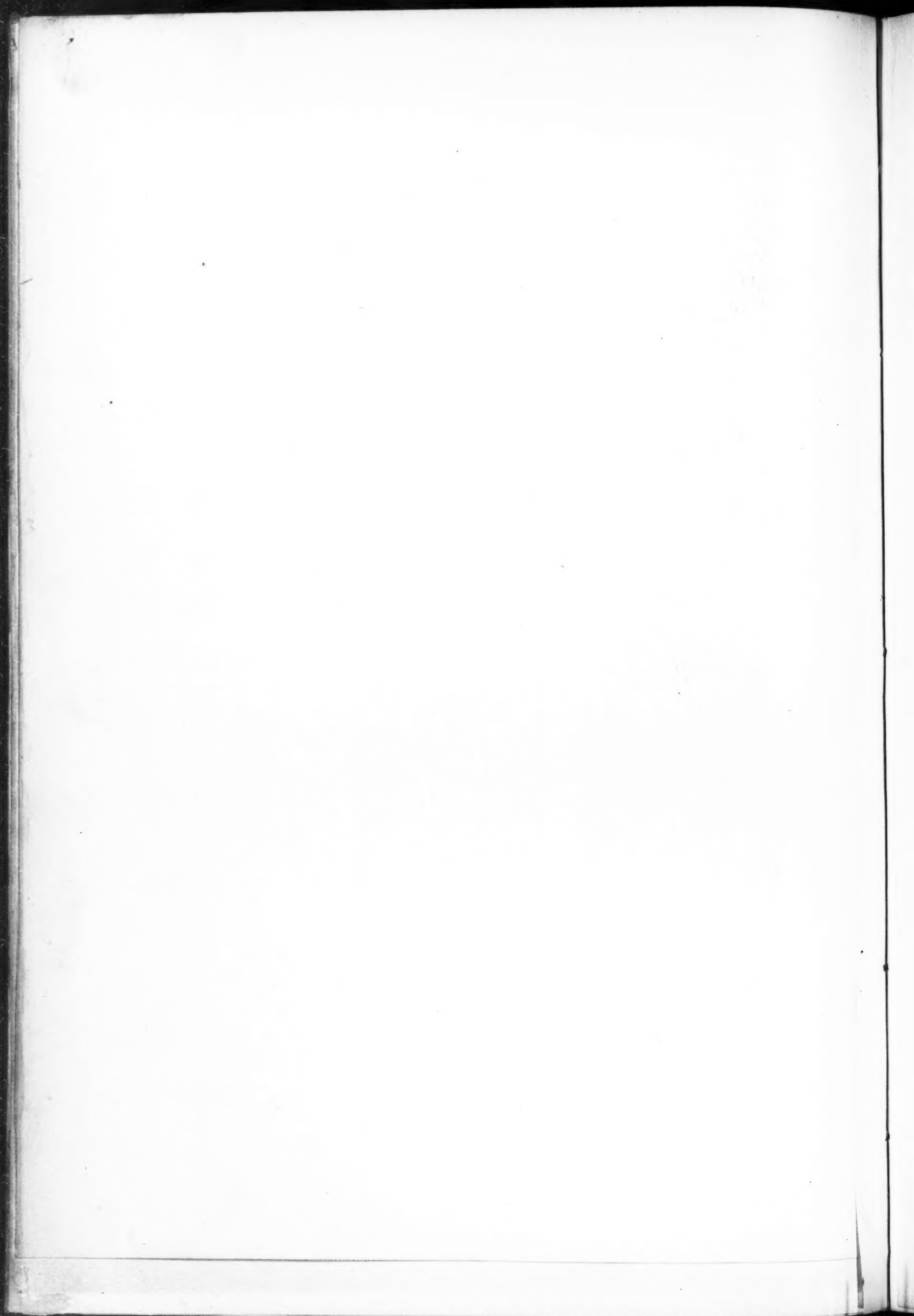
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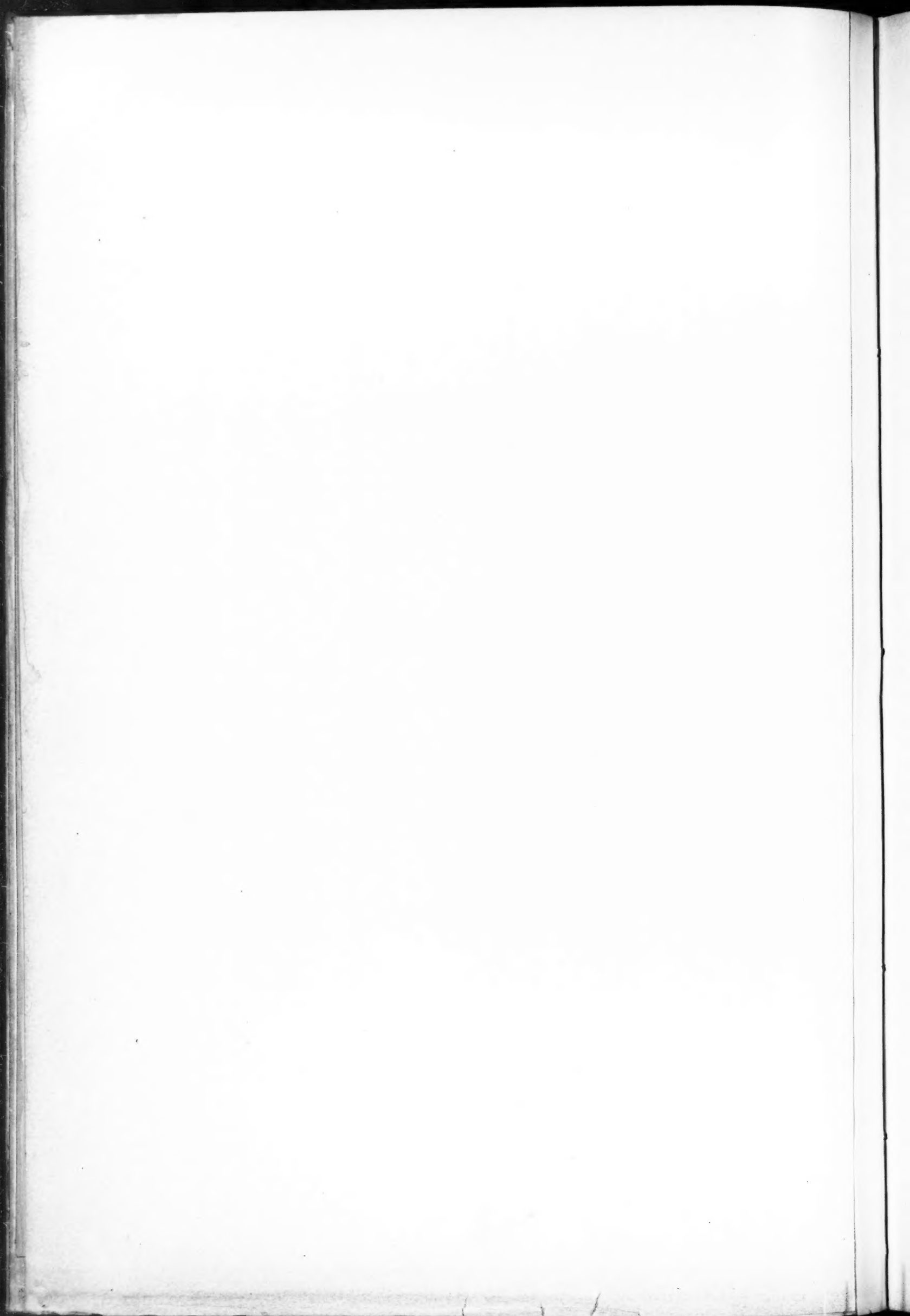




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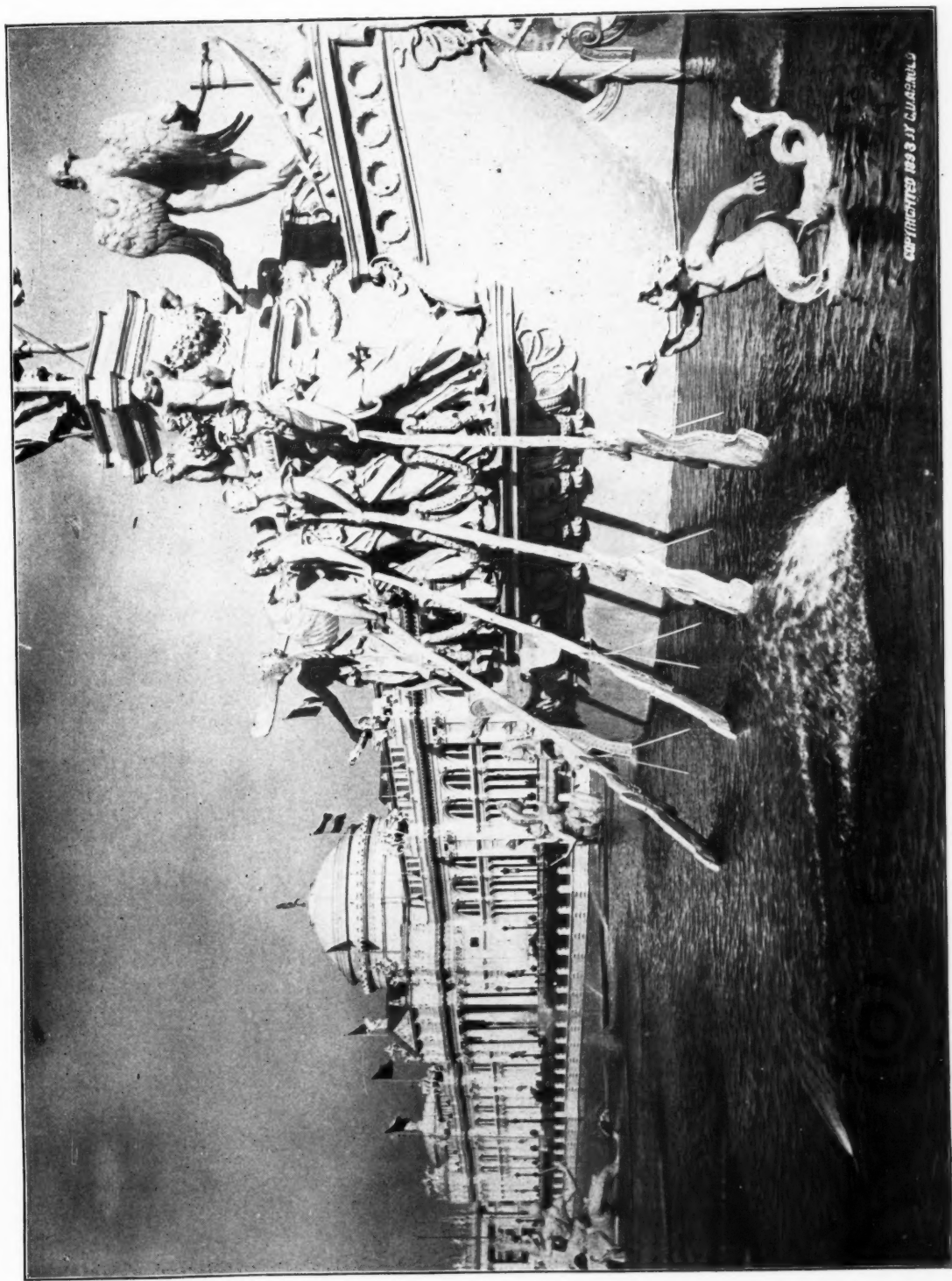
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West Front Electricity Building.

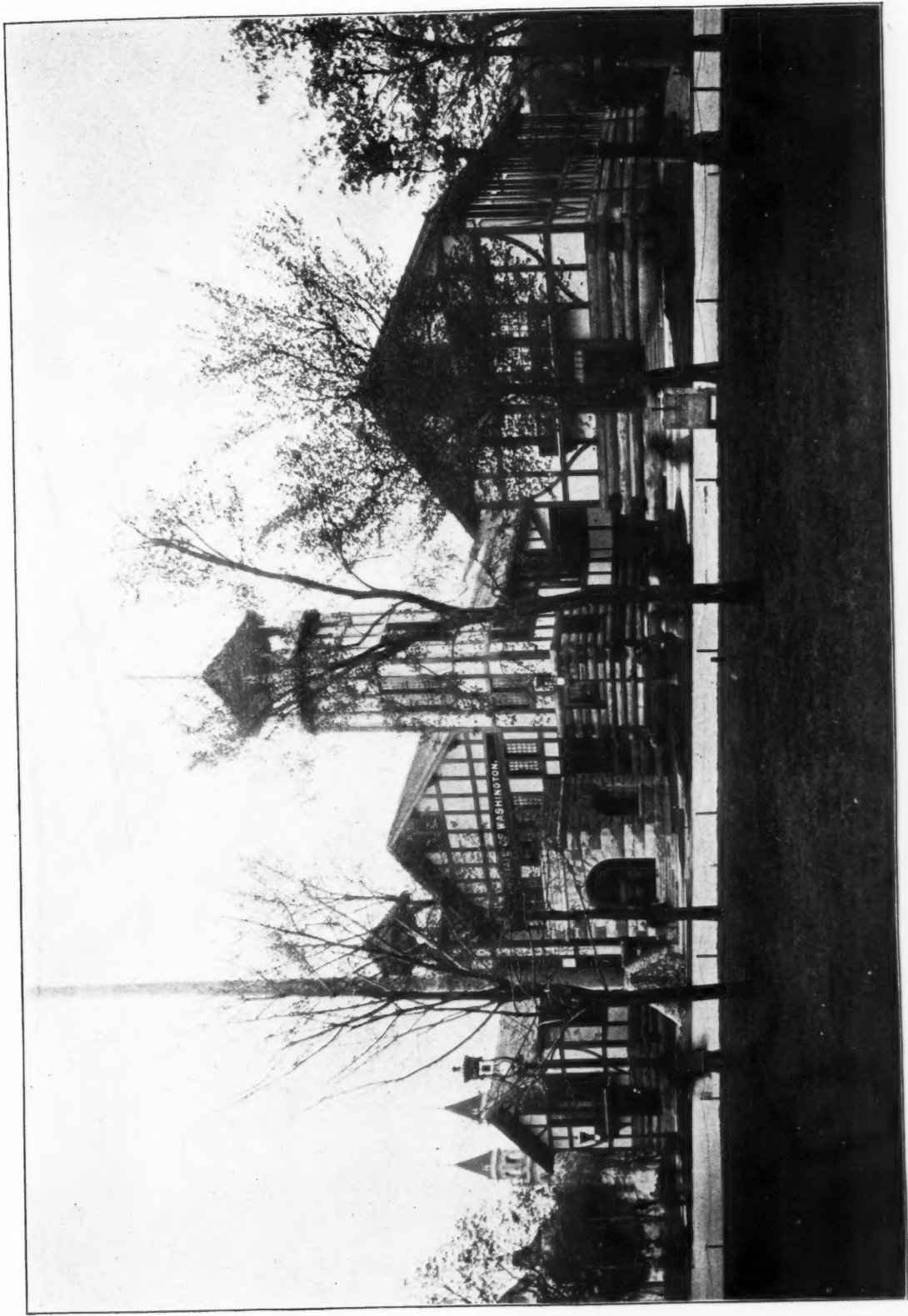
East Front Mines Building.

VIEW SOUTH TOWARD THE ADMINISTRATION BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.



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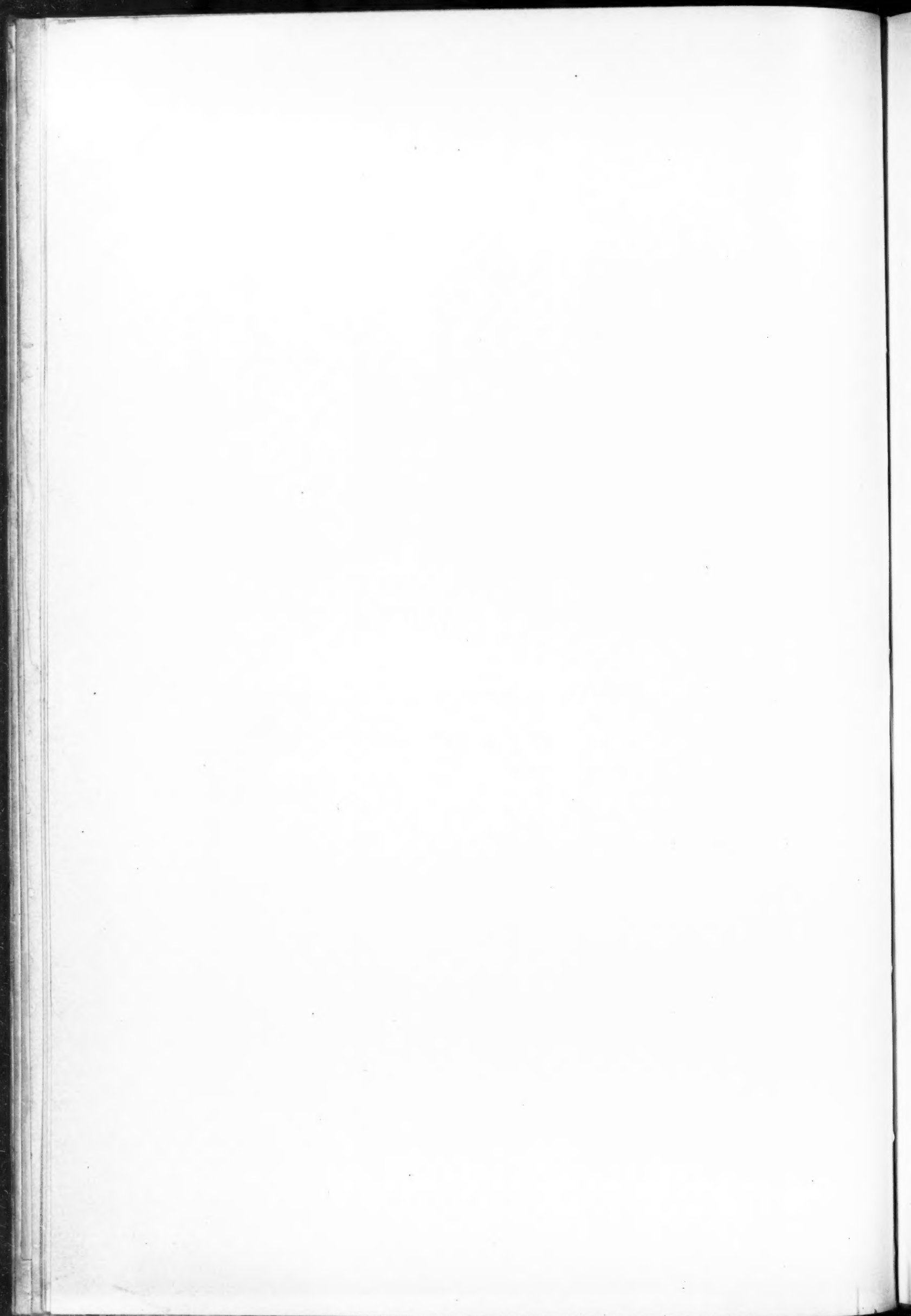
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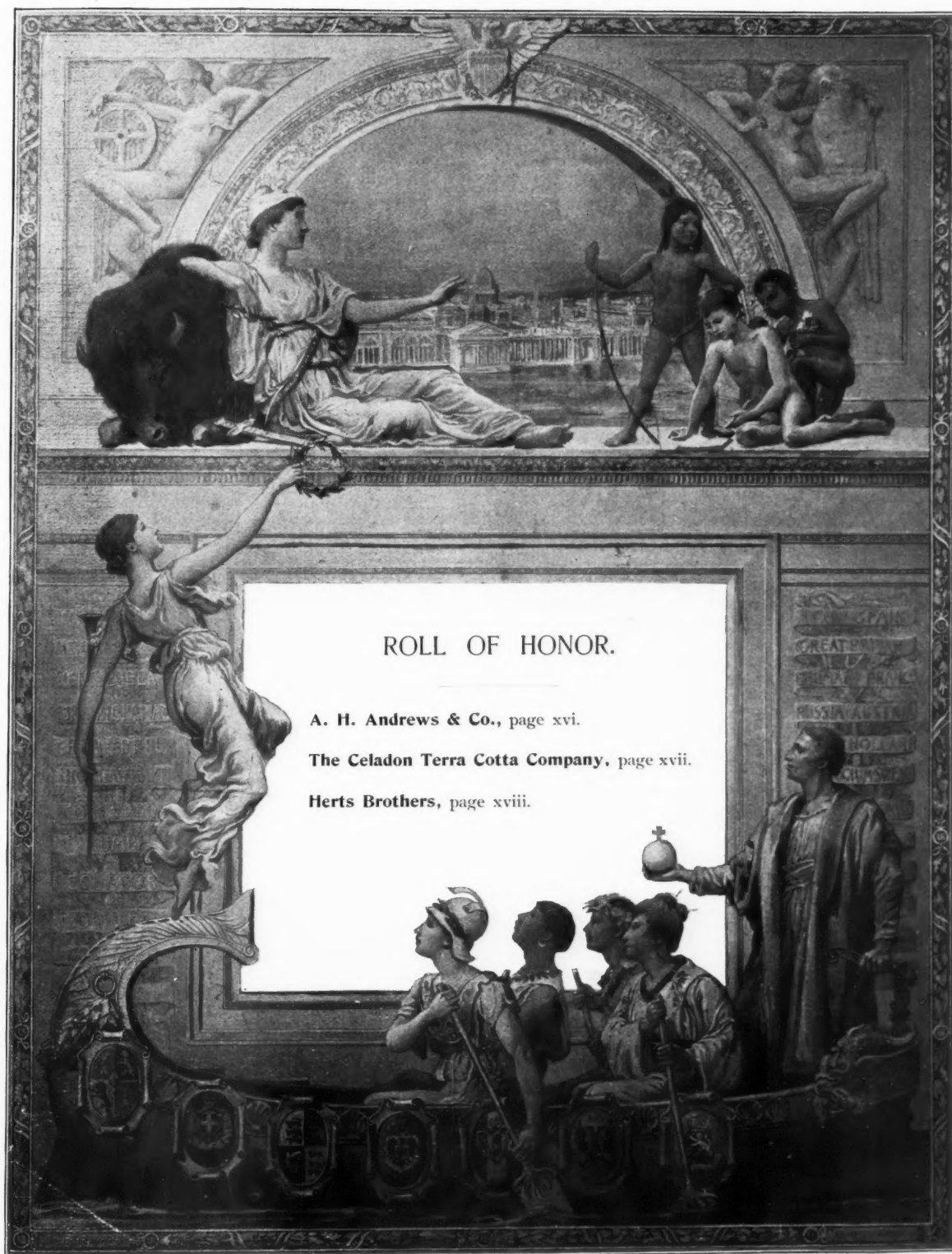


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