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Awards by the Columbian Exposition.

On preceeding pages is given an illustrated descriptive mention of some of the awards which have been presented to exhibitors by the World's Columbian Exposition for superior excellence. It is our intention to continue these articles from time to time. Architects who have become acquainted with these firms through specification of their work will find their judgment of excellence indorsed and those who have not will have their attention directed to their superiority by this indorsement by the greatest competitive exhibition of the century.

Phenomenal World's Fair Attendance.

One item in the history of the Columbian Exposition is so phenomenal as to be worthy of record. This is the attendance upon one day. On October 9 there were over 761,000 recorded admissions to the Fair grounds, 716,881 of which were paid. When it is considered that within an enclosure of 633 acres, of which 5,000,000 square feet was floor space under roof, there were gathered more people than the population of any city in the United States except three, and that for a week the attendance approximated 300,000 each day, the vast interest taken in the Exposition can be understood. Probably never since Xerxes moved his army across the Hellespont had there been such a congregation of so many people in so limited a space.

"Trolley" System; Unpopular in Chicago.

Until the installation of the telephone as a means of communication the great inconvenience to the public in the masses of overhead telegraph wires was borne, but with their multiplication for telephone use the number became so great that the demand for their removal underground became general. Chicago was the first city to take definite action, and has accomplished more than any other in the United States. The ordinance called for the removal of all overhead electric wires, and prohibited additions or repairs, so that in the business portion of the city all telegraph poles have gradually disappeared, and only an occasional large cable crossing the street from building to building is seen. But all this has not been accomplished without continued protest from those interested. Especially since the invention of the overhead trolley electric car system, constant effort has been made to secure the city's consent to operate within the city limits. All the main cable lines are met at their terminals by electric lines, and now the movement to establish them down town seems more determined than ever. It is hardly possible to conceive of a more objectionable, not to say dangerous, invasion of the public streets than this. Boston allowed it, and the trolley wire hangs about her neck with a tenacity of an old man of the sea. Even the smaller cities of St. Louis and Cincinnati know the vast mistake that was made when they allowed the "trolley" to invade their streets. Chicago, with her rapid growth, metropolitan stability and certain future, cannot afford to retrograde into the condition of a country village. If the city council should pass an ordinance, it is almost certain that the people would demolish the first trolley system instituted, and by force prevent its operation. It is not diffi-

cult to see that in Chicago all future additions to public convenience, either of communication or traffic, must be either underground or overhead, as the streets now are too much encumbered for business to be transacted safely and well.

Columbian Architectural Museum Project. As the architectural value of the Columbian Exposition gradually impressed itself upon not only the profession, but the people, and the fact of its ephemeral character caused all to regret that with the close of the Fair the buildings would be demolished, all sorts of schemes were broached for their preservation at least for another year. When even this was found impracticable the project of founding a Columbian museum was formed. Mr. D. H. Burnham, the Director of Works, whose work has been entirely one of enthusiasm, and to whom the credit of the ultimate success of the Fair belongs, has turned to this as the most feasible solution of the problem. While the museum will collect all exhibits that may be educational in their nature, the greatest, and that which will be most far-reaching and lasting will be the architectural. In this Mr. Burnham proposes that sections of all cornices, capitals and pediments, statuary, etc., shall be carefully preserved and stored until a suitable building can be procured for museum purposes. In the designing of the buildings some of the purest Greek, some of the best Renaissance and many other forms are found, all adaptable to modern use. A collection such as is proposed will equal in educational value a complete set of casts from all the best examples of Greek or Roman architecture. In the designing the spirit of modern intellect has added beauty to all lines, and in the distribution of sculpture and ornament the very imperfections seem to add life to the design. And this is the American architect's triumph. He seems to have succeeded in enriching the work while copying, and adding beauty while faithfully following the lines of the ancient model. In other than Greek forms is this apparent, for the India building, designed by a Chicago architect, is better Indian than any example erected at the Fair by the natives themselves. Therefore, it seems that no mere matter of money should hinder the directors of the Columbian museum in their work. No cast, no piece of architectural design, that has the merit of grace or purity should be allowed to be destroyed, but there should be gathered from this, the greatest architectural triumph of this, or, we think, any age, a museum of architecture such as will stand as an educator and director to the draftsman. The buildings cannot be taken away but in section and in motif they will be found scattered through every city and town, and in this way the longing of the people for their preservation will be accomplished.

Award of Medals to World's Fair Architects. The committee on awards of the World's Columbian Exposition, under the division of public work and constructive architecture, has granted an award to each architect who designed buildings at Jackson Park. The judges found that almost every structure had some point of superior excellence. The list is headed by Daniel H. Burnham, who, under the successive titles of Consulting Architect, Chief of Construction and Director of Works, reared the buildings and was the general executive officer, receives a medal and diploma. Frank D. Millet is awarded a medal and diploma as Director of Color and

Director of Decorations, under which titles he has successfully directed the interior and exterior decorations of all buildings, including the scheme of flags, banners, etc. Of the designers of buildings, Charles B. Atwood receives six medals for the designing of the Peristyle, Fine Arts, Merchant Tailors', Public Comfort, Terminal Station and Architectural Accessories. Other awards to architects in the United States were as follows:

Jenney & Mundie, Chicago Horticultural building; Solon S. Beman, Chicago, Mines and Mining building; Adler & Sullivan, Chicago, Transportation building; Henry Ives Cobb, Chicago, Fisheries and Indiana State buildings; Francis M. Whitehouse, Chicago, Choral building; Thomas P. Lonsdale, Philadelphia, Pennsylvania State building; James W. McLaughlin, Cincinnati, Ohio State building; McKim, Mead & White, New York city, Agricultural, New York State, Puck and White Star Line buildings; Bradford L. Gilbert, New York city, New York Central Railroad building; Henry Baron, Pennsylvania Railroad building; George B. Post, New York city, Manufactures and Liberal Arts building; Richard M. Hunt, New York city, Administration building; Mortimer S. Smith & Sons, Detroit, Michigan State building; William Waters, Oshkosh, Wisconsin State building; Sophia G. Hayden, Boston, Woman's building; Olmstead & Co., Boston, Landscape Architecture; Peabody & Stearns, Boston, Machinery building, Colonnade of Obelisk, Massachusetts State building, Virginia State building and reproduction of Mount Vernon; A. Page Brown, San Francisco, California State building; J. Riely Gordon, San Antonio, Texas State building; Seymour Davis, Topeka, Kansas State building; Van Brunt & Howe, Kansas City, Missouri, Electricity building, Waukesha Mineral Springs building; Cutter & Poetz, Spokane, Idaho State building; H. T. E. Wendell, Denver, Colorado State building; G. W. G. Ferris, Pittsburgh, Ferris wheel.

A large number of foreign architects whose work has been conspicuous and excellent have been awarded medals as follows:

C. Rabitz, Berlin, Pavilion of the German Viticulture exhibit; Sculptor Schlay, Berlin, Decorations for Porcelain exhibit; Max Seliger, paintings on wall in German Government building; Sculptor Seliger, Berlin, painting on wall of German Government building; Sculptor Osser, execution and ornamental decorations in German Government building; Wihl: Fleck, vestibule and reception room, German Government building; Johannes Radke, German Government building; Sculptor Neurenburgh, decoration of the Neurenburgh exhibit; H. T. Schmidt, Frankfurt-on-the-Main, Krupp Gun Exhibit building; Karl Hoffacker, Berlin, decoration German department in Manufactures building, German Ethnographic Society buildings in German Village; Rector Karl Spatz, Kaisersern, architecture and decorations Strumm exhibit; Col. Robert W. Edis, London, "Victoria House" British Government building; Imperial Japanese commission, Government building of Japan; John P. Roppert, St. Petersburg, façade of Russian section, Manufactures building; M. Peter Beggin, Moscow, pavilion, Russian section, Manufactures building; Gust. Wickman, Swedish Government building; Ministerio Fomento, Madrid, Spanish pavilion; Emil Bressler, Vienna, "Old Vienna"; H. F. Tomlin, Ceylon, Ceylon building.

A large number of awards were also made for plans of construction of buildings and bridges, for decorative designs, etc., as well as for building appliances. It is observable, however, that in these lines the competition was not large enough to give the judges that degree of choice that would lend the charm of exceeding merit to the award. In the architectural list presented the subjects were carefully considered and the awards were clearly earned, in many cases the distinction not being adequate to express the singular merit attached to the work done by the recipient. It is matter of congratulation that architects have been so liberally recognized and regret that in most cases the work can only be perpetuated by photographs.

Ninth New York League Exhibition.

The ninth annual exhibition of the New York Architectural League will be held from December 18 to January 9, inclusive. The league has become a powerful factor in architectural affairs from an educational standpoint, and its annual exhibitions and competitions present the best opportunity for competition in rendering and study in design that is afforded American draftsmen. Each year the movement seems to gather strength both in the interest taken in its work by the profession it benefits and in that of the general public. The programmes for the exhibition, and the seventh annual competition which takes place in connection with the exhibition, are printed on another page.

WORKINGMEN'S MODEL HOMES AS SHOWN AT THE EXPOSITION, AND CHICAGO'S PRACTICAL EXPERIENCE IN THE SAME DIRECTION.

BY P. B. WIGHT.

It requires a certain amount of nerve to put examples of the humble dwellings for the poor on exhibition amid the palatial edifices that adorn Jackson Park. This has been done only by the two largest states of the Union, New York and Pennsylvania. By contrast these exhibits naturally look insignificant and comparatively few of the visitors notice them, but they are none the less important in the eyes of those interested in problems solved and to be solved in the housing of the poorer laboring classes. We say "the poorer" because the statistics given by the respective bodies behind them imply that they are intended to reach not only the means of the mechanic who earns from \$3.50 to \$5 per day, but the laboring man, the mill operative and the clerk, whose wages seldom exceed \$2.50 per day.

The exhibit, as a feature of the Anthropological Department, is incomplete, and would have been more satisfactory, and entirely practicable, had an effort been made to procure drawings and models of such workingmen's model homes as have been successfully put in operation in various parts of the country. Besides the New York and Philadelphia exhibits, which are complete furnished houses in full working order, we can find nothing else of the sort except in the large model of Pullman, where every variety of model dwellings can be seen, but where they are only small integers of this splendid exhibit in the transportation building. It is unfortunate that drawings of the workmen's different classes of houses at Pullman are not somewhere exhibited, for they would show the most perfect system of graded houses that has ever been put in operation on a large scale.

Herein we can only refer to what we find as part of the record of the Exposition and will not infer that it demonstrates all or the best that has been done in this direction. It shows only what Philadelphia has done and what New York proposes to do.

The Philadelphia house, a description of which may be best obtained by examining the drawings (see illustration sheets), is built on the north side of the Midway, near Stony Island avenue. It is the result of the individual exertions of Mrs. Ellen Duane Davis, of Philadelphia, and most of the materials were contributed by Philadelphia manufacturers and dealers. It is part of the Pennsylvania State exhibit, and is erected to show one of the best of three classes of workingmen's brick city houses, erected in rows in the city of Philadelphia. These houses are erected on lots fifteen feet wide and of an average depth of sixty feet, running back to alleys. The cost prices of the model houses of that city on such lots are \$1,400, \$1,800 and \$2,200. The \$1,400 houses are one story and cellar; of the \$1,800 houses, some are one story and some two stories, but they are without bathrooms or furnaces. The building exhibited is one of such as cost \$2,200 when built in rows frequently a whole block in length, giving the monotonous street aspects so common in Philadelphia. The plans for it were made by W. T. B. Roberts, architect, at Twentieth and Dauphin streets, Philadelphia. It is fifteen feet wide to the center of party walls and forty-three feet deep, not including the water closet and bay window. The front is of Philadelphia pressed brick, with sills and lintel courses of sandstone. The front basement wall above ground is faced with stone, and the entrance steps are of the same. The cornice molding and the buttress heads are of galvanized iron. The roof and the party walls are covered with tin. It also has a covered veranda west of kitchen and dining room that would not be used for houses in rows. It is heated by a furnace, but no ventilation flues are provided, the one chimney near the front furnishing only a smoke flue and space for furnace pipes. The parlor, therefore, has a dumb fireplace ornamented with a polished cherry mantel with mirror over the same. The dining room also has an oak mantel and mirror where there is no suggestion of a chimney. These are an unnecessary expense where they serve no useful purpose, and economy is of main importance, and suggest the possibility of their having been placed there for advertising purposes or to express the great liberality of the donor rather than as an illustration of what the workingmen of Philadelphia have. The same may be said of the large and highly polished black walnut wardrobe in the second story front bedroom. The woodwork throughout is grained in imitation of some hard wood, which is not only an extravagance but is not in good taste where plain tints

would look better. The entrance vestibule has a tile floor, and the sides are wainscoted four feet high with the same. But why have a vestibule at all? And why build a bay window at the rear of the second story? These and many other things about such a comfortable little house suggest that much money has been expended that might be saved to the advantage of whomsoever is to occupy and ultimately to pay for it. It may be that Philadelphians consider that, having succeeded so long in supplying the material wants of its workingmen, it is now time to cater to their esthetic longings. If so, and they are willing to pay the cost, so much the better. As regards the exterior of this house, it is a great advance over the vernacular Philadelphia front, even of buildings of a higher class, and as it costs but very little more, is a desirable and advantageous improvement.

The furnishings of this house are much more expensive than it is likely that any actual occupant would be able to supply, and even though they may be a contribution, it is in bad taste to use them for exhibiting the habitat of a workingman.

These buildings are erected in Philadelphia by the various building and loan associations, and sold to occupants on the installment plan. In a pamphlet circulated by the management there is published a series of answers by occupants of such houses to sixteen inquiries contained in a circular that was issued to them. From one of them it is seen that the house had been purchased for \$2,400 out of the savings of the family and a small amount not stated, and that only \$200 was still due on the purchase. The family consisted of a mother, three adult children, and one child. The income came from the adult children, and the housework was done by the mother, assisted sometimes by the daughters. The son earned \$11.50 a week, one daughter \$6, and the other \$4.50, being a total income of \$22 a week, or about the same as that of one Chicago mechanic, out of which they were living comfortably and saving some money, in Philadelphia. This is a demonstration that cannot be gainsaid, and if it is possible, perhaps the Philadelphians are right in providing the luxury of sham mantelpieces.

Another party, a compositor on \$25 a week, with wife and five children, after purchasing the house, lived on \$16 per week. Another man, working in a factory on \$16 a week, paid \$14 per month for a house, presumably of the \$1,800 kind, two stories high, with a bath, lived on \$14 per week, and saved \$2 a week for his building association assessment. His family consisted of himself, wife and infant child.

The New York model cottage (for plans and elevations of which see illustration sheets) was erected by the state commission. It is located near the windmills in the south part of the grounds. It does not assume to be an urban house, and therefore no close comparison can be made between it and the Philadelphia exhibit. It is admitted by the projectors that it would not be a practicable venture in any part of the corporate limits of the city of New York. The plans were drawn in the architectural department of the Pratt Institute, at Brooklyn, New York. The building is of frame, two stories high, with gabled shingle roof, and was intended to have a stone cellar but no furnace. The cellar was omitted in building it, but is part of the plan. This house covers only thirteen square feet less of ground than the Philadelphia exhibit, and has one less room. It is designed for use in the suburbs of small manufacturing cities. It can be built on a lot from twenty-five to forty feet wide and fifty feet deep. It is evident from the exterior that no thought has been given to making it in any way architectural. It seems to have been assumed that it matters not how a workingman's house looks so long as he has the convenience, comfort and sanitary arrangements necessary to his well being. This is a great error. Every such house is a blot to the landscape and an admission that the architectural art can do nothing for economical buildings, without ornamentation and added cost. Whoever designed it was ignorant of the fact that there are many ways of making a house agreeable to the eye without elaboration. In the hands of a designer who knows his materials, any building, however humble, may have some touch of art, and no such building can express the march of civilization without it. In this plan there seems to have been made a useless incision into the hallway (which, of course, cost more than to make the front line straight) to get more room for a covered porch. Otherwise the plan is admirable and almost beyond criticism. The interior of such a house can be made beautiful by inmates of good taste without the necessity for sham polished mantels, tiled hearths and vestibules. The only open fireplace is of neatly laid

bricks with a brick hearth. The woodwork and floors are painted in oil colors, as also the plaster walls. The ceilings are calcimined. It has the same plumbing as the Philadelphia house, but lacks some of the comforts, such as furnace heat and gas. It is deficient in facilities for artificial heating by stoves, but this could be easily provided for in its single chimney. Ventilation is provided. All the windows have green blinds on the outside.

The estimated cost of this house with cellar, according to full specifications, in the rural districts or the suburbs of interior cities of New York state, is \$1,000. It therefore offers to give as much room as the Philadelphia urban house for less than half the cost, but without some of the comforts. The object is, as stated, to provide houses that will rent for \$10 a month and pay a fair interest.

It must be said that this building presents few points of originality in plan. On the contrary, the plan of the Philadelphia house is different from those of other cities, except Baltimore, where similar plans have been in use for sometime. It is the result of a great deal of experiment in that part of the country and not a novelty there. Nor is the New York house a novelty, for thousands have been built all over the country so nearly like it that the difference could hardly be recognized. But the effort being made by its projectors is a laudable one.

It is very different from the vernacular cottage of Chicago and vicinity, a type that has been in use and has always proved to be economical and comfortable for thirty-five years past. It is interesting to know therefore that a Chicago workingman has already decided to build his house somewhere near Englewood on the New York plan. He has put it under contract for \$950. The variations will be the omission of the cellar (making it just like the model in Jackson Park in this respect), placing the side door in the rear, and building a rear veranda and outside woodshed, all of which are included in the contract.

It is doubtful, however, if this will ever supplant the Chicago cottage which once was the prevailing type of residence in this city, and for economy of room, if not for convenience, has never been surpassed.

It may interest some who are not acquainted with it to know a few particulars of this style of workingman's house that has never been called "a model," but has been the outcome of the necessity for a cheap way to build up a new and rapidly growing neighborhood. When a real estate man advertises in Chicago that a cottage is to rent, everyone knows what he means. Time was when even Michigan and Wabash avenues were adorned (?) with long rows of them, and, where spared by the great fire, they may still be found in old neighborhoods on the "West Side," while they are going up by hundreds in our mushroom suburbs. The plans have been little changed for thirty years, and architectural assistance has never been invoked for their adornment. This was always obtained from the ready made stocks of the planing mills and consisted of two window frames and a door frame for the front, with all the architectural decorations built on the outside of the frame ready to put up, and a lot of turned balusters for the balcony and the sides of the high entrance stairway. In plan and construction they are so simple as not to need a diagram. They are built on posts set on short planks just below the black soil surface. The posts are high enough to leave headroom between the ground and the under side of the first floor. This space, when closed in by vertical boards nailed to joists between the posts, forms a cellar above ground, which is woodshed, storage room for useless things, and laundry combined. When a flue starts from the main floor, a stove can be placed under the house which will keep the plumbing from freezing and help to warm the floor above. Above this the house is of one story with attic of triangular section above, and gable end to the street. These houses, if built on twenty-five feet lots, are twenty to twenty-two feet wide, leaving sufficient space between them when built in a row to give light all around. The first floor is framed on heavy sills that rest on top of the posts, for these will be needed when the house is moved, which may occur several times. The depth is from forty to sixty feet, according as how much room is needed. The entrance is always by double doors, though it is into a blind vestibule. This is to give a pretentious style to it. For in front of the door is a blank wall, and at one side is a single door into the parlor. The vestibule is generally six and a half feet square, which also gives grandeur. But in reality it is a screen for the row of subsidiary rooms and chambers. It is made just as wide as the rooms. The partition through which the door opens into the parlor runs straight through to the back of the house, and serves to support

the light attic joists. Supposing the entrance door is at the right side, the rooms to the left of the partition are divided off to suit the occupant. First is the parlor, next comes the dining or living room, connected with the parlor by sliding double doors. This is sometimes a large bedroom. Back of this is the kitchen, with perhaps closets between the two rooms. The kitchen is the last room, and has a back porch and stairs down to the yard. To the right of the long partition the rooms are divided off to suit. There are generally three bedrooms, a bathroom, and a stairway, which doubles on itself to the attic above. All these small rooms are entered from the large rooms. The house has really no hall, and the only stairway comes between two partitions. The latter is near the center of the house, so that in the attic it is possible to finish off a small room under the front gable, and another under the rear gable.

Such a house, it will be seen, can accommodate a large family, for it can have five, and even six, bedrooms. The main thing to recommend it is its cheapness. In 1860, \$600 was the cost of such a house. Now it will cost about \$1,000 in the suburbs of Chicago, on a lot the minimum price of which is \$300. They are always heated by stoves, and comfortable in winter. They are invariably ugly, and nothing has ever been done to improve their design. Still, by a sensible treatment of the balcony in front and carrying out the gable roof over it, the fronts are susceptible of great improvement at little cost.

During the early days of Chicago these were not alone workingmen's cottages; they supplied the wants of many people of means, and were made even luxurious by those who could afford it, at times when the demand for houses was greater than the supply.

Such cottages have made Chicago second to Philadelphia in the proportion of dwellings to families. If the families are now increasing in greater proportion than the dwellings it is not because of any deterioration in the mode of housing the people. Certain tenement houses of the worst kind have grown up, though never built more than four stories high. They are not and never will be like the tenement house of New York city. But the most extensive change of the last ten years has been due to the erection of an immense number of small two and three story "flat" buildings, which are a better investment on inside lots and offer more comforts and conveniences than any cottages that were ever devised. In 1890 the census showed that in Philadelphia the proportion of dwellings to families was as seven to eight, in Chicago as one to two, and in New York city as one to six. There is no hope for New York in providing model dwellings for the poor. It must be looked for in improved tenement houses and sanitary restrictions. All reform in this direction will have to be done in the suburbs and factory districts. In Chicago we have Pullman, a whole city of model houses that has been in practical operation for many years. Our suburban cottages and city flats will have to supply the wants of those who cannot afford isolated houses. Philadelphia will undoubtedly take the lead in providing home comforts for the masses as she has done for many years. Having succeeded in this, her attention should next be given to providing the poor with more esthetic surroundings and the elevating influences of art. It is not possible just now to say how this can be effected. But the monotony of the dwelling house districts of Philadelphia is proverbial, and must produce a depressing effect upon the residents. For, comfortable as these houses are, as now built, they suggest only a city of military barracks or hospital wards.

PUBLIC COMPETITION OF ARCHITECTURE.*

A STUDY devoted to the organization of public competition could scarcely include questions which present themselves before the opening of these competitions; notably the examination of the advantages and inconveniences of the system itself, and the circumstances which render it useful, or, on the contrary, somewhat dangerous. Here, as elsewhere, there is no absolute rule, and it is for the intelligence of the interested administration to weigh both sides carefully, and to determine, in each special case, the proper method of competition. All that can be said on this subject is, that it is always prudent on such special occasions to take counsel with approved advisers.

In general, the placing of projects in competition can scarcely be objectionable when the character of the work is to be, above all, artistic, comprising an original conception, an effort of imagination; it is less practicable when the object is a utilitarian

* Written by Mr. J. Guadet, Vice-president of the Central Society of French Architects, and presented by F. Adolph Bocage, Delegate of the Central Society, before the World's Congress of Architects, Chicago, August 4, 1893.

construction requiring patience and successive combinations, continuous elaborations, numerous conferences and the incessant retouching, not only of the plan, but also of the programme itself; in fine, the proper course may depend even upon questions of persons. If the building has no architect or if the architect has not required talent for the new work, certainly there are no acquired rights which should prevail against the greater interest involved; but, if the building to erect is of a kind demanding above all a thorough knowledge of special needs, and if the architect has given serious proof of experience and talent, it is unjust to deprive him of a reward to which years of faithful service entitle him. Here a serious reflection arises: not a question of acquired right which public interest should perhaps disregard, but a question of a general and much higher interest. If the method of competition were generalized too much, its great danger would be the disaffection between the architect and the administration of his client—on one hand, the loss of interest; on the other hand, a client of circumstance; on both sides, temporary restrained relations which end with the final receipt. These considerations can only be indicated here; the question is grave and deserves a profound study. In short, competition is often an excellent method; sometimes also a mistake. With these reservations, it is well to examine its best conditions, and such is the object of the present study.

NUMBER OF PRINCIPLES TO BE APPLIED TO COMPETITIONS.

The organization and the operation of a public competition comprises three phases and three distinct subjects: First, The preparation of a competition by the administration interested. Second, The execution of a competition by the artists. Third, Its judgment by a competent jury.

Before entering into the examination of the best conditions of preparation, of execution and of judgment, it is well to observe the general character of a public competition, what is legitimate to expect of it, and what is illusory. Competition is a means employed by the administration for obtaining one or more projects superior to those produced by direct order. Without doubt the administrations in opening a competition consult their own interest rather than that of the competitors.

From this is drawn a first principle; that is, competition involving necessarily an expense for the administration should have a special fund distinct from the building fund. Administrations have, besides, an interest in largely endowing the funds applied to competition: First, from a sense of justice, as the expense is considerable for the competitors, who are poorly reimbursed; then, because the number and value of projects will be proportionate to the importance of the premium distributed. The competitor, on his part, by the fact alone of his participation in the competition, binds himself to accept its condition, and surely the giving up of his project to the administration implies, if he is rewarded, not only the absolute giving out of his drawings, but of the ideas contained in this project, and consequently the renunciation of the artistic property of his work.

But there is the limit of the right of the administration, and it would have none, for instance, to sell those drawings or to permit their reproduction. As to the unrewarded projects it is evident that the administration cannot dispose of them for any reason. Difficult, impossible perhaps, as it may be, to secure a legal sanction of respect due to works temporarily confided to the loyalty of the administration, there is an imperative rule of honor in competition and a strict duty of simple probity.

Most frequently administrations fall into deplorable illusions over the results which may attend competition. In general, the first studies only are asked, but administrations often believe that they may expect a definite solution, a project *ne varietur*, and even exact prices. This is a complete error full of endless embarrassments and inevitable suits at law; it is a mistake to exact of the competitors a quantity of drawings on a large scale, involving great expense, when some plans, façades and vertical cuts on reduced scales are sufficient to designate the best composition. In thus increasing the expense, a great number of competitors are lost, and, what is worse, the elements of the judgment are false, for a sketch or a first study is almost personal, while a scheme developed on a great scale is almost of necessity a work of several draftsmen. In some competitions, they have gone so far as to ask for details of execution that have no value in the judging of projects. Besides, for those who know a little of the preparation of architectural projects, it is certain that a definite solution cannot be expected. Fifty or a hundred architects cannot, each one, do the enormous work that the complete study of an edifice even to its final details requires, a study which lasts as long as the building itself. Besides, a programme as clear and as detailed as it may be will never be sufficient; the architect must have numerous interviews with the administrators, chiefs of service, in order that each distribution, each installation may be discussed; there will be later modifications and the needs even may change in the course of construction. Nothing could be either more deceptive or more dangerous than a pretended invariability of detail and execution from the start of the construction, and the administration which could by its imperative requirements confine the author of the project in close barriers would have imprisoned itself to its own very great prejudice.

Evidently it is the same for expenses; an illogical confusion arises between competition and adjudication. The programme of the competition recently opened by the department of Aube, for the construction of its prefecture, is a striking example of this confusion. It reads thus: "Those first studies should comprise the execution of all the works indicated in the programme and be

composed of," * * * "Of an engagement taken by a contractor to do the work mentioned according to prices by the author of the said project, the contractor to present guarantees of solvency."

Such a clause is chimerical and impracticable. Competition cannot give a definite and fixed project; the expense cannot then be fixed invariably; but later, when the adopted project shall have undergone the various phases of definite study, when the necessary approval shall have accurately determined its *ensemble*, its details, its construction and installation, even to its decoration, the administration will have the choice between two systems; either the adjudication by contract, if it consents at its risk to deprive itself of all modifications and to wait to sign bargains until all the details even to the last touch of painting be determined irrevocably, or the adjudication with rebate upon series of prices, which is the true administrative rule; but in both cases, the adjudication applies to persons entirely different from the competitors; the architect has nothing to do with it, it is the contractor alone who at this moment enters upon the scene; and it is only by an unaccountable confusion between the two professions that inconsiderate conditions could be introduced into competition programmes, giving at best chimerical securities and nullifying all guarantees of the administrations themselves. Vainly are detailed estimates demanded in competition programmes; never—a constant experience shows it—never are those estimates seriously examined, never are they held in account in the judgment.

It is because this verification is simply impossible—whole months would be necessary to examine effectually a great number of estimates; it is even impossible to do it without numerous conferences between the comptroller and the author of the project. The truth is, as the competition in its conception and arrangement can only produce preliminary projects, so it can only give general estimates by way of indication.

These experimental truths may surprise if a false idea exist about the purpose and the extent of the competition. They are evidence itself if competitions are really understood, that is, proposition of ideas capable of producing a successful solution of a programme, but reserving definite decision. Besides, we can speak with authority, as we have an example which cannot be denied. The direction of the works of Paris has placed very important edifices in competition for twenty years; it does not ask for estimates (properly so-called); it limits itself to indicate an approximate expense, and to ask a summary valuation. Thus, for the competition of the arsenal of the Celestins in Paris, the programme said: "Art. 7.—Each competitor will produce, first, an explanatory note of his project; secondly, an estimate of the expense by surface meter for the *ensemble* of the constructions, and, if it is necessary, a special estimate also by surface meter for each different part of the project, and a resumé, established according to this basis, of the total expense expected for the execution of his project; third, a summary description of the construction. The estimate, accompanied by the explanatory note of the project and description of the work, will be verified by the revisors of the architectural service." The competitors could add to the required papers others which might seem to them appropriate for the intelligent appreciation of their study. And, indeed, be it well known, the true cases of valuation is not the estimate, which signifies nothing; it is the project, and a competent jury can always, by the examination of the project, decide what should be the approximate expense of construction by the surface meter, and, in any case, classify the interesting projects with much more certainty than by reference to the figures of the estimates. On the manner itself of competitions, there are no fixed rules, there are international competitions, national competitions in greater number, and finally those of departments. There are competitions of two degrees, and more often one degree. The custom of international competition scarcely exists in France, although that of the New Opera was international; it is more extended in foreign countries, and very important international competitions have taken place, namely, for the completion of the Milan and Florence Cathedral, for the Exchange of Amsterdam, for the palaces of the Senate and Chamber of Deputies of Bucharest, etc., etc.

(To be continued.)

ANNUAL CONVENTION OF WESTERN NEW YORK CHAPTER, A. I. A.

THE sixth annual meeting of the Western New York Chapter of the American Institute of Architects was held in Syracuse, New York, at the Yates Hotel, and called to order by F. H. Gouge, president of the Western New York Chapter of the American Institute of Architects, at 3:20 P.M. September 28, 1893.

After the roll call by Secretary Bickford the annual address was delivered by the president, and the views as set forth upon the future sphere of usefulness and field of action for the Chapter were heartily applauded by the members present. The address was as follows:

GENTLEMEN OF THE WESTERN NEW YORK CHAPTER OF THE A. I. A.: What can the Chapter do to arouse this enthusiasm. This question has undoubtedly been often in your minds. It was the main topic for discussion at the last meeting of the executive committee, and the secretary was instructed to mail to each member the circular letter which you have received with the call for this meeting, with the hope that each member would respond with full and frank suggestions and criticisms, as a guide to the committee in shaping the future management of the Chapter. And what is to be the future of the Chapter rests with you. The labor of officers or committees will be futile without the generous support of the members, and the members can render this support in no better way than by attending the conventions. With the past history of the Chapter you are all familiar. It has done some good work, and not the least that it has accomplished has been in an indirect way.

In regard to what this Chapter has done, among other things, it may well recall the efforts made to carry through the licensing bill. The work was long, earnest and persistent, and would have been successful had the governor chosen his advisers with any idea of being advised with reference to the merits of the bill. But the work then done has not been lost.

And now, what further can the Chapter do? That question, I hope, has been answered and outlined by many of you in your replies to the secretary's circular letter. But this certainly we can do: make a supreme effort to attend the conventions. We should not only look to the welfare of our own organization, but also to that of the American Institute of Architects. At the present time the only means of access of new members to the institute is through the Chapters, and there are many architects scattered throughout the towns and cities of Western New York who are desirable men. These men should be reached. This organization is the natural home for them and their sponsor for membership in the institute. Do not misunderstand me in that I would belittle the importance of local Chapters. They are the very best life-blood of the institute. They are of peculiar and great benefit to members in cities large enough to sustain them.

But I do believe that this organization reaches out to and covers in a way that local organizations cannot the smaller towns and cities which lie almost in touch of each other throughout the territory that we call Western New York.

The By-Laws were also amended by giving to members the right to vote by proxy. It is to be hoped that this will not lessen in the minds of members the importance of attending the conventions and voting in person.

The profession today that is not fully organized and that cannot count upon a full and enthusiastic attendance at its conventions is lagging in the race for professional advancement. It is simply necessary to direct attention to the organizations of the so-called learned professions to prove if this is not true. Can your profession be an exception to the others? Does it call for any less skill? Does it call for any less learning and continuous study to fit its members for successful practice? Are its responsibilities any less? But rather, are not the requirements and responsibilities of our profession even greater, more varied and broader than these? All the more then as a means of mutual advancement and protection should we muster and concentrate our energies by a complete and thorough organization.

The minutes of the last convention were read by Secretary H. H. Bickford, and were approved as published in the *Architectural Era*.

Treasurer Block, of Rochester, being absent, no report of the treasurer for the past year was submitted to the convention, and upon motion the treasurer's report was referred to the Executive Committee.

The report of the Executive Committee was as follows:

That there have been two meetings of the Executive Committee since the last annual meeting at Buffalo. Two applications for membership to the Chapter have been received and indorsed by the Executive Committee, and the names will take the usual course for election. Quite a number of names have been recommended to Executive Committee for admission to the Chapter, and no names have been dropped from the roll during the past year.

The Executive Committee report a very limited response to the circular letter sent out previous to this meeting of the Chapter, and that therefore the means adopted for getting the views of members, who have not taken time to attend the last conventions, upon important matters connected with Chapter work have not been as successful as we could wish. The Executive Committee would recommend that each and every member present use his utmost endeavors to maintain interest in the association, and keep in touch with the Executive Committee in their efforts to build up the Chapter, increase the membership by desirable additions to the same, and thus lay the foundation for what will be a lasting benefit to every member of our Chapter, from a social and professional point of view, and also for those who are to come after us. The Executive Committee very much regret to state that death has during the past year removed one of our number, Mr. J. P. Johnston, of Ogdensburg.

Respectfully submitted,

F. H. GOUGE,
H. H. BICKFORD,
OTTO BLOCK,
J. H. PIERCE,
W. W. CARLIN,
Executive Committee.

On motion, report of Executive Committee was ordered received and placed on file.

The balloting for the election of officers resulted in the reelection of all the present officers of the Chapter, as follows: President, F. H. Gouge, Utica, N. Y.; secretary, H. H. Bickford, Elmira, N. Y.; treasurer, Otto Block, Rochester, N. Y.; first vice-president, W. S. Wicks, Buffalo, N. Y.; second vice-president, O. K. Foote, Rochester, N. Y.; for members of executive committee to act with the president, secretary and treasurer—J. H. Pierce, Elmira, N. Y.; W. W. Carlin, Buffalo, N. Y.

In the general discussion following regarding the future prospects of the Chapter a very interesting programme was mapped out for the next annual convention, and much enthusiasm was manifest by all present, and a determination was shown to make the future conventions so interesting and profitable that no member could afford to be absent.

It was decided to have an exhibition of drawings submitted by members of the Chapter, and the chair was empowered to appoint a committee to take charge of the exhibition of drawings, committee to be made up of resident members in the city where the executive committee decide to hold the next annual meeting.

The chair was also, by resolution, empowered to appoint a committee of one to take charge of and provide for discussion of subjects of professional interest, and for the furnishing and reading of original papers on professional topics; this committee to receive instructions to report to the Executive Committee as early as January 1 preceding the annual meeting.

The chair then made the excellent appointment of Prof. C. Francis Osborne, of Cornell University, as committee of one.

The subject of holding an annual banquet was then discussed, and the unanimous opinion seemed to prevail that the banquet, which had been abandoned for the past two or three annual conventions, should take place after each convention, and the Executive Committee were empowered to appoint a sub-committee to make arrangements providing for the banquet, the expense of which was to be borne by the members accepting invitations to attend, instead of by the architects in the city where the convention is held.

Various opinions were advanced in regard to the manner in which papers should be received and read; the advantages derived from free discussion of the subjects, or topics, set forth in papers presented seemed to be fully appreciated, and the suggestion of giving out the subjects of the different papers to members in

advance, in order that they might prepare themselves for a more interesting discussion and a deeper insight upon the subjects treated, seemed to meet with universal approval.

There being no further business, the motion to adjourn was made and carried.

Those of the members who remained during the evening in the city were very pleasantly entertained by Mr. Charles E. Colton, of Syracuse.

ASSOCIATION NOTES.

THE CHICAGO ARCHITECTURAL SKETCH CLUB.

The Chicago Architectural Sketch Club began its fall meetings on September 4 by an informal reception to Mr. R. C. Spencer, of Boston. About sixty of Mr. Spencer's superb collection of water-color sketches were hung upon the walls of the club reception room, and were studied with a marked degree of interest by about fifty of the club members who were present. The sketches were made by Mr. Spencer in Europe during 1891 and 1892, as the winner of the Rotch Traveling Scholarship of the previous year. Mr. Spencer concluded the evening by a short description of the pleasures and difficulties attending the traveling draftsman in Europe, and to a number of draftsmen about to take a European tour his remarks and answers to questions were extremely valuable. Mr. Spencer has located at Chicago with Shepley, Rutan & Coolidge, architects. His traveling companion, Mr. Dean, was also present, and several other new faces were observed, which shows that the membership of the club is already being added to and with a high class of draftsmen, which gives an encouraging outlook for the year's work.

September 18, Mr. T. O. Fraenkel exhibited a superb collection of water colors, done during the summer. The scenes are from the vicinity of the Straits of Mackinaw.

THE ARCHITECTURAL LEAGUE OF NEW YORK COMPETITION.

The seventh annual competition for the gold and silver medals of the Architectural League will be given in connection with the ninth annual exhibition of the Architectural League of New York. The conditions are as follows:

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

Second.—The drawings shall be made in conformity with the following programme, and entirely by the hands of the competitor.

The awards will be made under the direction of the Committee on Competition and Awards.

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

PROGRAMME.

"A Village Church in the Colonial Style.

The church is supposed to stand some distance back from a village street, with terrace approaches. A belfry is to be a feature of the design.

The interior of the church is to have a gallery across the front wall, with vestibules beneath.

Only the front of the church with the necessary entrance and vestibule is to be shown. In a general way the materials of construction are to be noted on the elevation.

The drawings will be placed on two sheets, each 24 by 36 inches, one sheet containing a section and elevation to scale of $\frac{1}{8}$ inch to the foot, and a plan to scale of $\frac{1}{16}$ inch to the foot; the other sheet, a perspective view.

Each sheet must be distinguished by a motto or cipher. A sealed envelope bearing the same motto or cipher must contain the name, full address, place and date of birth of the author, and must be mailed to the Committee on Competition and Awards of the Architectural League, No. 215 West Fifty-Seventh street, New York, on or before December 5, 1893.

Drawings are to be delivered flat, carriage paid, at the same place. They will be returned at the close of the exhibition at the expense of the contributor.

GEORGE L. HEINS, chairman,
EDWICK K. ROSSITER,
EDWARD H. KENDALL,
JOHN DU FAIS,
FRANCIS C. JONES,
Committee on Competition and Awards.

THE ARCHITECTURAL LEAGUE OF NEW YORK.

The ninth annual exhibition of the Architectural League of New York will be held at the American Fine Arts Society's building, 215 West Fifty-seventh street, New York city, from Monday, November 18, 1893, to Tuesday, January 9, 1894, inclusive.

The exhibition will include: Architectural designs embodied in plans, elevations and sections and shown in perspective; finished detailed working drawings; designs for decoration, furniture and allied work; cartoons for stained glass; full-size working drawings for ornament; models of executed or proposed work; completed work, such as carvings in stone or wood, bronze, wrought iron, mosaic; glass, textile fabrics and furniture; sketches, drawings and paintings of architectural or decorative subjects.

Photographs will be admitted only when they serve to elucidate an accepted exhibit.

It is especially requested that all perspective drawings of architectural subjects shall be accompanied by plans drawn to a small scale.

Exhibits will be received at the Fine Arts Society's building on and after Wednesday, December 6; none can be received after Tuesday, December 12.

The League will collect and return, free of charge to exhibitors, in New York city, Philadelphia and Boston, all exhibits that have been properly entered; all others must be delivered at the Fine Arts Society's building, carriage prepaid and ready for exhibition.

The private view of exhibitors, the press and members of the Architectural League will be given on Friday, December 15, from 10 A.M., to 4 P.M.

Collections will be made as follows: In New York city on Thursday, Friday and Saturday, December 7, 8 and 9, by W. S.

Budworth & Son, No. 1 West Fourteenth street. In Boston, on Wednesday and Thursday, December 6 and 7, by Williams & Everett, 190 Boylston street. In Philadelphia, on Wednesday and Thursday, December 6 and 7, by Isaiah Price, 10 South Eighth street.

Blanks must be filled out and sent to the secretary before November 24. No work will be sent for unless the entry for it has been received by the secretary, Mr. Charles I. Berg, No. 10 West Twenty-third street. All exhibits must be properly labeled, and drawings must be either framed or mounted.

Exhibits of non-resident members are to be sent to a consignee in New York, who will deliver them at the Fine Arts Society's building, and return them to the exhibitor at the close of the exhibition. The names of such consignees are: William S. Budworth & Son, No. 1 West Fourteenth street; Thomas A. Wilmurt, 54 East Thirteenth street; J. Harrison Mills, 147 East Twenty-third street.

The Committee on Exhibitions, which will be the jury for the selection and arrangement of all exhibits, is: George B. Post, chairman ex-officio; Warren R. Briggs, ex-officio; Frank A. Wright, ex-officio. Sub-committee on architecture—George Keister, Bruce Price, William B. Tuthill, chairman. Sub-committee on decoration—D. C. French, Will H. Low, F. S. Lamb, chairman.

SKETCH CLUB OF NEW YORK.

The regular October meeting of the club was held on Saturday, October 7. It was the first meeting in the new rooms, 1473 Broadway near Forty-second street, which are much larger than the old quarters and better adapted for serving dinners. Forty-five members sat down to dinner and over fifty were present during the evening. Mr. Richard M. Upjohn was the guest of the club and spoke of his recollection of the building of Trinity church, of which his father was the architect. He also criticised the designs for a Gothic rose window, handed in at this meeting. There was also an informal exhibition of summer work, forty-five sketches, mostly water-colors, being hung on the walls. The regular winter classes of the club will begin this month.

ST. LOUIS CHAPTER A. I. A.

The third annual meeting of the St. Louis Chapter of the American Institute of Architects was held on the evening of September 26. The following gentlemen were elected to serve for the ensuing year: President, Thomas B. Annan; vice-president, William B. Ittner; treasurer, Charles K. Ramsey; secretary, Alfred F. Rosenheim. The Chapter numbers now thirty members, divided as follows: Regular, seventeen; associate, nine; honorary, four.

OUR ILLUSTRATIONS.

Chateau de Chaumont, J. W. Krause, del.

Some recent work by Yost & Packard, architects, Columbus, Ohio.

Dr. Whitney's House, Denver, Colorado. Sketched by W. Cowe.

Residence of Frank Hamilton, Momence, Illinois. Willett & Pashley, architects, Chicago.

Cottage of Frank E. Richmond. Stone, Carpenter & Wilson, architects, Providence, Rhode Island.

House for C. H. Montanye, Atlantic Highlands, New Jersey. Manly N. Cutter, architect, New York city.

New York Workingman's House, illustrating article "Workingmen's Model Homes," by P. B. Wight, architect.

Lake Shore Cottages for H. P. Hayes, Athol Springs, New York. Ulysses G. Orr, architect, Buffalo, New York.

Office Building, corner of Washington and Water streets, Boston, Massachusetts, and details for same. C. H. Blackall, architect.

Philadelphia Workingman's House, World's Columbian Exposition, Chicago. Illustrating article "Workingmen's Model Homes," by P. B. Wight, architect.

American Express Company Stable, Chicago. Jenney & Mundie, architects. The building, which was completed in 1892, has four stories and basement, and is 360 feet long by 106 feet wide. It is bounded by three streets and an alley. The exterior is red pressed brick, with terra cotta sills and trimmings, and with a jasper stone base, the stones being very large. The three main entrances are each 14 feet wide and 16 feet high. The side jambs are covered with massive plates of $\frac{3}{4}$ -inch rolled steel. The vousoirs and sign above are terra cotta. Fireproof construction was used. Phoenix columns carry the floors—the outside walls are simply self-sustaining. The floor beams are 20-inch steel I's of 27 feet 4 inches span, and the girders are built plate and angle 20 inches deep and 20 feet in span. The floor arches are 5-inch tile, with a span of 10 feet. The basement and second stories contain stalls for nearly eight hundred horses. The basement has space besides for boilers, engine and dynamos, and a blacksmith shop, a men's room, toilet and coat rooms, etc. The first story is the wagon room, whence inclines lead to the stalls in basement and second story respectively. In the first story, besides two large wagon washrooms, there is the office of superintendent of the stable, which commands a view of the whole first story and all the entrances, and communicates by electric signals and speaking tubes with seventeen different stations in the building. The second story is taken up with single stalls, each 5 feet wide and 10 feet long. It contains also a small veterinary office and a number of box stalls for sick horses. The third story is for wagon storage,

and contains also a large paint shop, a lunch room for the men, and sleeping rooms and lavatory for eighteen grooms. The fourth story contains a harness repair shop, harness and blanket storage, a 65 by 80 feet hay room, and bins for 20,000 bushels of grain, which is carried to convenient places in basement and second story by means of steel chutes. The building is provided with three steam elevators, the largest having a car 12 by 20 feet. There is an elaborate system of iron sewerage for the stalls, etc., and steel manure chutes which drop their cargoes directly into wagons in the alley.

Carter Building, Boston. C. H. Blackall, architect. The drawings published were prepared for the building now about completed on the block bounded by Devonshire, Water and Washington streets, and Spring Lane. The scale drawings of details, as well as the perspective, were simply studies for the final working drawings, the design being modified slightly in execution. The piers of lower stories are of iron. The entrance portal is of Berea sandstone, with Brescia marble panels let into the tympanum of the arch and the frieze over the doorway. The work above second story is all executed in pale golden buff brick and fire-flashed terra cotta about the color of a slightly browned bread crust. The construction is fireproof throughout, with Z-bar columns and steel framework built into the masonry. The partitions are all of $1\frac{1}{2}$ -inch solid plaster, on expanded metal lath and steel channel framework. The Spring Lane openings are all protected by tinned wooden shutters, to be closed simultaneously by electricity. The roof is made without any pitch, so that it can be flooded with water to overflow on the Spring Lane side, forming a water-curtain in case of fire. This building is the first example of steel skeleton construction to be erected in Boston.

Photogravure Plate: East Entrance to Horticultural Building, World's Columbian Exposition. Jenney & Mundie, architects. Lorado Taft, sculptor. While the Horticultural building has many entrances, this is the only one that is architecturally prominent. Sculptural decoration has here been used to a greater extent than on any of the other buildings, and Mr. Taft's future reputation will rest in no small degree upon this result of his Exposition work. The two large groups stand alone, among the vast quantity of sculpture that has been done on the buildings, as examples of free treatment, untrammelled by the tenets of any conventional school. They were doubtless inspired by a similar treatment that found expression in some of the exterior work on the Grand Opera House at Paris, the excitement about which has long since died away. These were familiar objects to him during his student life. It is a well-known tenet of the sculptor's art that repose is its highest quality. But here we have its very opposite in one group, "The Battle of the Flowers," and its most profound expression in the other, called "Sleep," an emblematic illustration of the well-known fact that trees and plants rest during the hours of the night. There would be no excuse for producing the group called the "Battle" unless accompanied by its counterfoil "Sleep," which justifies any violation of the leading canon of the sculptor's art. These groups were originally modeled so small that they could be lifted in one hand, and were successively enlarged as the details of the sculptor's work grew in his mind. At last the colossal groups that we now see were "built up" from a much smaller model, and the process of design and improvement were carried on to the very end, many additions and changes being made after they were placed in position. No groups were ever more truly designed for the places they occupy than these, and it is safe to say that no sculptor ever before acted in greater harmony with an architect. The same may be said of all the other sculpture seen in our photogravure, much of which, however, is not shown clearly enough to be described in detail. This entrance is an epitome of the architecture of the whole building, and the best illustration on the grounds of the fact that architecture and sculpture may be one art. What the fate of this beautiful entrance will be is still an uncertainty. To divorce Mr. Taft's work from its setting would destroy half of its effectiveness, and it will be a sad day for art if this entrance-arch is ever destroyed, unless to be replaced by one of more permanent materials.

PHOTOGRAVURE PLATES.

Published only with the Photogravure edition.

The architect of the German building at the World's Fair, photogravures of which appeared in July issue, credited to Mr. Hoffaker, was Johannes Radka, of Berlin.

North Wing and Central Pavilion of Japanese Palace on the Wooded Island, World's Columbian Exposition. M. Kuru, architect to the Imperial Japanese Commission. We have heretofore published all the working drawings of this interesting illustration of the old architecture of Japan, together with a full description. These photogravures will serve to verify what we have already said at considerable length. (See articles and illustrations in December, 1892, and January, 1893.)

South Entrance to Electricity Building, World's Columbian Exposition. Van Brunt & Howe, architects. This picture shows with best effect the most prominent feature of the Electricity building. It is the only one of the larger Exposition buildings that does not depend upon figure sculpture for any of its architectural effects. The sole work of that nature about it is the colossal statue of Franklin, standing under the semi-dome of the main entrance, and shown in our photogravure. And large as it may be, it is still out of proportion to the size of the entrance, and the building may be said to be entirely independent of it. There is some very effective coloring in the dome and loggias of the south front, without any attempt at pictorial work, as in other buildings on the grand court. The design over this entrance seems to have

been cut off abruptly at the extreme top, leaving one in doubt as to whether the intention was to carry it up higher or to surmount the whole with groups of sculpture. But even considering this, the entrance is more imposing than that of any of the other main buildings, though much of the effect was spoiled by placing a band-stand so near to it.

Van Houten Chocolate Refectory, World's Columbian Exposition. P. S. Weber, architect. This curious specimen of the domestic architecture of Holland is located on the lake front at the northeast corner of the Manufactures building. The exterior is mostly covered with staff and painted to imitate red brick, stone and wood. In some places it is inlaid with Dutch tiles, and in others it is painted to imitate tiles. It is roofed with purple slates laid in the Dutch manner. However imitative the exterior may be, the interior is built throughout in exact imitation of the old buildings of that country. One room is entirely lined with Delft tiles, and some of the doors and fittings were brought from old buildings.

Ohio State Building, World's Columbian Exposition. J. W. McLaughlin, architect. This building is located fronting the North pond, near the west entrance to the Art Palace. The exterior is entirely covered with staff, and the roof is of Ohio red tiles. The design is to illustrate the, not colonial, but still early architecture of the Ohio Valley, and was suggested by that of the old Longworth House in Cincinnati. Some think that it is a copy of the White House at Washington, because it has a semi circular portico in front. It is also seen to good advantage from the bridge which spans the neck of water between the North pond and the Lagoon.

East India Pavilion, World's Columbian Exposition. Henry Ives Cobb, architect. Some publications have complimented Mr. Cobb by saying that this design that came from India was executed in staff by Chicago contractors, and it is not generally known that it is the work of a Chicago architect. In fact, it is much more correct than any of the oriental buildings that were designed and built by the Orientals themselves, and shows that after all professional architects are best versed even in styles that they have practiced but little. This is not a national building, but is a concession, and the credit is due to the enterprise of a Hungarian merchant who resides in Delhi, India, under the sway of the British Empire. It is well executed, and its best effects are produced by the skillful and correct decoration of the exterior in colors and gold and silver leaf.

Massachusetts State Building, World's Columbian Exposition. Peabody & Stearns, architects. Of all the reproductive buildings in Jackson Park this is the best. As is well known, it is a correct rendition of the old Hancock House at Boston, which was destroyed a few years ago to make place for a business structure. Fortunately, the building was carefully measured, and drawings were made of it before it was taken down, so that it was not difficult to erect a facsimile. As far as the woodwork is concerned this was done, and the rest was executed in staff. In seeing that the spirit of the old building was correctly preserved, the greatest credit is due to Charles H. Frost, of Chicago, himself a Bostonian, who was familiar with the original, under whose direction it was erected.

NEW PUBLICATIONS.

HANDBOOK OF ORNAMENT, A GRAMMAR OF ART INDUSTRIAL AND ARCHITECTURAL DESIGNING. By Franz Sales Meyer, professor of the School of Industrial Art in Karlsruhe. Hessling & Spielmeier, publishers, Berlin and New York. Inland Publishing Company, Chicago. Retail price \$3.60.

This volume, of 580 pages, is a reissue in book form of the author's collection of examples published in folio size under the title "Ornamentale Formenlehre." The plates on a large scale were found to be too expensive and cumbersome for ordinary readers, and have accordingly been reduced and printed with the explanatory text in convenient and popular form. The work is illustrated with 300 full-page plates, all of which are described in the text. To say that it is of general utility to all students of art and ornamentation is but faint praise. The whole domain of ornamental art is presented by the author on the synthetic plan, i. e., the constructive rather than the analytic. Division I treats of the "Bases of Ornament," the motives of which it is formed. Geometrical motives are those formed by the regular section of lines and angles; natural motives are those taken from the vegetable and animal kingdoms; artistic motives, the forms borrowed from art, chiefly emblems and trophies. Division II arranges the various forms according to their functions. Division III shows the application of the ornament to ceramics, utensils, furniture, etc. The illustrations fully represent the styles of various nations and periods. The first rude forms of ornamental art were of the geometric order. Lines, angles and circles, though of a more conventional form than the objects of nature, are more easily combined for purposes of ornamentation. The use of natural forms was a later growth. Two distinct methods of treatment are here observable—the realistic and the idealistic. In the former, the plant, leaf, etc., is represented as it is; in the latter, as it is supposed to be. By this latter process of idealization natural forms are often transformed into unrecognizability. The beginnings of all art are naturally along the easiest lines. Thus in the adoption of plant life patterns the acanthus leaf is first selected because its lines border most closely on the geometrical. So in the selection of animals, those which are the easiest available are chosen even to the exclusion of others more familiar. The lion is a favorite, because his striking attitudes are easily delineated.

The triumph of modern art is in adaptation. There is little new in forms, but their application to the uses of ornamentation is a study for the centuries, and though we can hardly expect to originate at this late day, yet we do excel in application of the ancient forms to modern uses. This work has been adopted as a text-book by the Pratt Institute of Brooklyn, New York.

"ORNAMENTAL IRON": Photogravure Edition, 1893. The Winslow Bros. Company, Chicago.

The multi-form use of ornamental iron in architectural work now calls for the best equipment of machinery and the highest artistic skill. On the other hand, the development and application of important new processes and finishes has created a wider and higher demand for ironwork in the best buildings. Rapid progress in developing original designs and new ideas in construction and finish has done much to popularize the use of metal work in architecture. Possibilities which formerly were only hinted at have now become actualities. The cold and unyielding metal has been molded by the genius of the artisan into a vision of beauty, strength and permanency. "Ornamental Iron" contains 141 full-page photogravure plates illustrating the work of the Winslow Bros. Company. Twenty-three plates are devoted to stairways and balconies; seventeen to railings; twenty-nine to elevator enclosures; two plates show twelve designs of elevator cabs; two show eighteen designs of panels, medallions, etc., in galvanoplastic; and the remaining sixty-eight plates are devoted to counter railings, entrances, canopies, grilles, lamps, frames, brackets, screens, fire-dogs, doors, knockers, kettle stands, skylights, etc. A lithographed edition also is published, containing eighty-three plates, 11 by 14 inches in size and showing over four hundred designs. The varieties of finish represented are numerous. There are bower-barff, bronze-metal, electro-bronze, aluminium, nickel-plate, electro-deposited copper-bronze on hardwood, common wrought iron, triple-plated statuary-bronze finish, bronze inlaid with mosaic, galvano-bronze and galvanoplastic bronze. In these combinations are formed the many patterns of wonderful beauty for which the Winslow Bros. Company are noted. The styles shown are invariably elegant. A grille in modern Rococo and one after the Renaissance are both handsome features. Plate 115 shows two Rococo grilles, and Plate 116, a Gothic and an early German grille. Plate 117 shows a grille in pure Renaissance. All these are interesting examples of the styles named. One cannot fail to notice the uniformity of the electro-bronze and the bower-barff finish. Where one is not specified the other usually is, and often both are employed in the same work. The scarcity of aluminium is noticeable. Predictions have been freely made as to the use of this metal in architectural work, but as yet they have not been verified to any considerable extent. It is scarcely as economical as the other metals and in finish it is somewhat disappointing.

THE AWARD OF DIPLOMAS TO ARCHITECTS.

IN making the awards of medals and diplomas to architects and sculptors, the international board of judges were careful and discriminating, the work of the board being singularly difficult, because of the multiplicity of good designing that the Columbian Exposition presented for their judgment. It will be interesting, therefore, to learn the general opinion of the judges, through a letter received from W. Kyllmann, by Mr. D. H. Burnham, Director of Works, which accompanied a medal and diploma. The letter is as follows:

MR. BURNHAM.—My international colleagues, members of the board which have been appointed to pass judgment upon the merits of the architectural works exhibited at the World's Columbian Exposition, have honored me by offering me the chair of their worthy body, the greatest honor, perhaps, that has ever been allotted me during my entire lifetime. For it is my firm belief that there is hardly a branch of this jury of awards the importance of which is equal to that of the department which has had the distinction of being intrusted with examining the products which to the World's Columbian Exposition of 1893 have given its peculiar stamp, whereby it is distinguished from all former world's expositions—I refer to its grand, noble, magnificent, majestic architecture, so characteristic and typical of American art at the close of this present century. We European architects came here with high expectations, expectations which, nevertheless, are vastly surpassed and outdone by what has presented itself here before our very eyes. Neither the days of antiquity, nor modern times, have witnessed a work of such architectural grandeur. The mighty rulers of Assyria or Egypt, the Emperors of Byzantium or Rome, Charlemagne or Emperor Napoleon have in vain endeavored to enhance their fame by architectural monuments of such beauty, boldness and dimensions, grouped in the most wonderful combinations, as those that are here today liberally offered to the American people and its hosts of guests. Permit me, dear Mr. Burnham, to tender you, as well as your colleagues, to whose genius, admirable endurance, and enviable co-operation we are indebted for this triumph of architecture, our most sincere and collegial congratulations. Aside from the medals we have adjudicated to the various buildings and their genial authors, hailing from all the civilized countries of the world, we beg to be permitted to confer the same distinction upon the artist who has been at the head of the entire work at Jackson Park, and to whom is due such an eminent share in the success of the glorious enterprise.

(Signed)

W. KYLLMANN,
KGL. BAURAT,
Berlin.

MOSAICS.

The report of awards by the Jury for Fine Arts includes in Architecture: Brunner & Tyron, Cope & Stewardson, R. W. Gibson, H. J. Hardenburg, R. M. Hunt, Lamb & Rich, Longfellow, Alden & Harlow, Peabody & Stearns, Shepley, Rutan & Coolidge, Edmund March Wheelwright, William Halsey Wood. In Sculpture the awards are: John Donohue, Charles Gafly, Henry H. Kitson, Thomas Ball, Robert P. Bringham, Herbert Adams, C. E. Dallin, C. H. Niehaus, John Rogers, Emil H. Wuerz, F. Wellington Ruckstuhl, F. Edwin Elwell, J. J. Boyle, Edward Kemeys.

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: For St. Mark's Protestant Episcopal Church, North Tonawanda, New York, a stone and frame church; chancel contains the choir platform, with stalls at each side; the organ chamber is behind the stalls, and the vestry is to the left of the chancel; the sanctuary is viewed through chancel, and the crowning feature of the whole is the handsome altar of carved oak, together with the choir stalls, clergy seats and frontals, altar rail and lectern, all of carved red oak, polished, natural finish; the vestry entry is also the porch of the guild house, and a small staircase leads to the second floor of the latter; this vestry has a separate stairway to basement toilet. The new residence of Contractor William Allan, North Tonawanda, New York, will be a colonial residence of two stories; it has hall, parlor, dining room, den and kitchen, besides pantries, store room, five chambers, and bathroom on second floor, with portico in front and a high pitched roof, stone basement, cement floor, laundry; cost, \$4,500.

Chicago, Ill.—Architects Kley & Lang: For Johnson Brothers, on the northwest corner of Hoyne avenue and Huron street, a four-story and basement store and flat building, 121 by 26 feet; to have a front of Connecticut brown stone and St. Louis pressed brick; the interior to be finished in hardwood, have all the modern sanitary improvements, mantels, electric bells, speaking tubes, heating, etc. For Herman Schmidt: Preparing drawings for a three-story and basement flat building, 22 by 60 feet in size; to be erected on Cornelia street; to be of St. Louis pressed brick front, with Bedford stone trimmings; will put in bathrooms, closets, mantels, furnaces, etc.

Architect J. A. Miller: For James O'Grady, on Pierson street, near State street, a two-story building, 25 by 100 feet in size; to be of pressed brick and stone front, have all the sanitary arrangements, gas fixtures, mantels, bells, etc.

Architects Handy & Cady: For B. Hyde, on Hampden court, just north of Deming court, a four-story and basement apartment house, 25 by 108 feet in size; to have a handsome front of yellow, Roman pressed brick, with buff Bedford stone trimmings; the interior to be finished up in hard woods, have mantels, all the sanitary and modern improvements, electric light, steam heating, etc.; it will be arranged in elegant suites of nine-room apartments.

Architect H. M. Hansen: For Henry Brueggstradt, on the southeast corner of Wells and Menominee streets, a three-story and basement residence, 25 by 40 feet in size; to have a neatly designed stone front, hardwood interior finish, all the latest sanitary improvements, mantels, combination heater, electric wiring, etc.

Architect R. B. Powell: For Dr. B. D. Colby, on Jackson boulevard near Ashland avenue, a three-story residence, 25 by 50 feet in size; to have a stone front, all the modern conveniences, electric light, steam heating, elegant oak interior finish, hardwood mantels, etc.

Architect C. H. McAfee: For Martin De Tamble, at Douglas Park Station, a two-story flat building; 25 by 50 feet in size; to have a pressed brick and stone front, bathrooms, closets, mantels. For John T. McHenry, at 382 West Polk street, remodeling old store and flat building; will put on new front and four-story rear addition; will want new plumbing, gas fixtures, bells, etc.

Architects J. F. & J. P. Doerr: For Messrs. Machl, Bartels & Reppman, on Indiana avenue between Fifty-third and Fifty-fourth streets, a three-story apartment house, 100 by 75 feet in size; to have a fine stone front, the interior to be finished in cypress; have all the sanitary and modern conveniences, steam heating, mantels, electric light, etc.; cost \$40,000.

Architects W. W. Boyington & Co.: Will begin work immediately on the five-story warehouse, 100 by 100 feet in size; to be erected on La Salle street between Twenty-ninth and Thirtieth streets, for the Detroit Stove Works. It will have a front of pressed brick, stone and terra cotta; will put in elevators, electric light, steam heating, plumbing, etc. Also will begin work at once on the two-story addition and remodeling of the old Massasoit house, Michigan and South Water street, opposite the old Illinois Central station; the first floor will be used for stores and the remainder for factory purposes.

Architects A. M. F. Colton & Son: For William Brown, a two-story flat building, 50 by 70 feet in size; to be erected on the southwest corner of Paulina street and Leland avenue, Ravenswood; front to be of stone, have the interior finished in cypress and oak, all the sanitary and modern improvements, mantels, electric wiring, heating, etc.

Architects Flanders & Zimmerman: For D. F. Crilly, at Franklin and Eugene streets, three four-story apartment houses, 45 by 65 feet each; to have first story of stone and the rest to be of pressed brick and stone; the interior to be finished in Georgia pine and oak; have all the best of sanitary plumbing and modern improvements, steam heating, mantels and electric light.

Architect Alfred Smith: For G. T. Carpenter, at 11 St. John's place, a two-story residence, to have a stone front, hardwood finish and mantels, electric wiring, heating, etc. Also made plans for a two-story attic and basement residence, 27 by 40 feet in size; to be erected at Ravenswood. It will have a stone basement and frame above, hardwood interior finish and mantels, electric wiring, all the best of sanitary improvements, electric bells, speaking tubes, furnace, etc.

Architect Charles S. Frost: For John Tyrrell, at 3328 Indiana avenue, a handsome three-story and basement residence, 27 by 74 feet in size; to have a pressed brick and stone front, hardwood finish and mantels, steam heating, electric light, etc.

Architect George Grussing: For W. H. Sullivan, on Maplewood avenue, a three-story and basement flat building, 22 by 60 feet in size; to be of buff Bedford stone front and cornice, have hardwood finish and mantels, stained, beveled and plate-glass, the best of sanitary plumbing, bells, tubes, electric wiring, etc.

Architect George S. Kingsley: For the Bowman Dairy Company, on Belmont avenue near Seminary, a one-story building, 48 by 124 feet in size; to be of pressed brick and stone front, with gravel roof; will contain stalls for twenty horses, office, storage rooms, etc. Also made drawings for a four-story and basement apartment house, 40 by 80 feet in size; to be erected on Dearborn avenue; it will have a front of pressed brick, stone and terra cotta; the interior to be finished in quarter-sawn oak, mantels, marble and tilework, electric work, heating, etc.

Architect C. M. Palmer: For Charles Busby, a three-story and basement flat building, 58 by 153 feet; to be erected on the southwest corner of Indiana avenue and Forty-first street; to be of stone basement and pressed brick and stone above; will put in hardwood finish, bathrooms, closets, mantels, steam heating, electric bells, speaking tubes, marble and tilework, and laundry tubs.

Architects Turnbull & Postle: For McHenry, Illinois, a two-story school, 93 by 55 feet in size; to be of stone basement, and pressed brick and stone above; will put in hardwood finish, sanitary plumbing, heating, etc. Also made plans for a two-story factory, 181 by 40 feet in size; to be erected at St. Charles; to be of pressed brick and stone front.

Architect H. T. Hazleton: For Walter Saylor, at Irving Park, a two-story basement and attic residence, 30 by 45 feet in size; to be of frame with stone basement, have all the sanitary improvements, hardwood finish and mantels, furnace, etc.

Architect M. E. Bell: Making plans for a three-story courthouse, 100 by 65 feet in size; to be of stone all round, have hardwood finish, marble and tilework, electric light, steam heating, etc.

Architects Schroeder & Koster: For William Pfeiffer, a two-story and basement flat building, 22 by 58 feet in size; to be erected on St. Lawrence avenue between Forty-ninth and Fiftieth streets; to be of stone front with octagon bay window of stone; will put in hardwood finish, all the sanitary improvements, mantels, electric light, heating, etc. For C. Seitz, a two-story and basement store and flat building, 50 by 76 feet in size; to be erected at Archer avenue and Canal street; to be of pressed brick and stone front, have interior finish in cypress, all the sanitary plumbing, mantels, electric bells, speaking tubes, laundry tubs. For George Lamping, corner of Thirty-second street and Fifth avenue, a three-story and basement flat building, 22 by 60 feet

in size; to be of pressed brick and stone front, have interior finish in oak and Georgia pine, mantels, all the sanitary plumbing, heating.

Architect Jules F. Wegman: For H. M. Marshall, a three-story residence; to be erected at Lafayette; to be of stone all round, have hardwood interior finish, mantels, all the best of sanitary and modern improvements, electric light, heating, etc. Also made plans for a two-story basement and attic residence, 40 by 42 feet in size; old English style, with beams and plaster panels, all hardwood finish, mantels, furnace, etc. for Edward Bideleux, at Kenilworth. For H. A. Hall, at Kenilworth, a two-story and basement residence, 45 by 30 feet in size; frame, with stone basement, hardwood finish and all improvements. For W. R. Root, at Kenilworth, a two-story basement and attic frame residence, with brick basement, hardwood interior finish, and mantels, etc. For E. J. Baker, on Monroe street, near Homan avenue, a three-story and basement apartment building, 50 by 75 feet in size; to be of stone front, have hardwood finish and mantels, all the sanitary plumbing, heating, etc.

Architect R. W. Dahlgren: For S. E. Gross, a two-story frame house, 23 by 38 feet in size; to be erected at Hollywood; to be of frame, with stone basement, have bathroom, closet, mantels, etc. For C. Buscher, on Lawrence avenue, a two-story basement and attic residence, 22 by 45 feet in size; to have a handsome stone front, hardwood interior finish and mantels, all the sanitary improvements, gas fixtures, hot-water heating, etc. Also preparing plans for a two-story basement and attic residence, 25 by 50 feet in size; to be erected at Ravenswood; to be of pressed brick and stone front, have hardwood interior finish and mantels, the best of sanitary plumbing, electric wiring, furnace, etc.

Architects Church & Jobson: For E. V. Roddin, at 57 Cedar street, a three-story residence, 25 by 57 feet in size; to be of stone front, have mantels, hardwood finish, bells, tubes, furnace, etc.

Architect Julius Speyer: For E. Kaufman, at Burling street, near Fullerton avenue, a two-story basement and attic residence, 24 by 62 feet in size; to have a neatly designed front of stone, hardwood finish, mantels, electric light, hot-water heating, laundry tubs, etc.

Architect Oliver W. Marble: For C. H. Brachvogel, at Vincennes avenue, between Forty-eighth and Forty-ninth streets, a two-story basement and attic residence; to be constructed of stone, have elegant hardwood, interior, and specially designed mantels, all the finest of nickel plated plumbing, electric light, laundry tubs, hot-water heating, etc.; cost, \$30,000. Also preparing plans for a two-story basement and attic residence, 50 by 75 feet in size; to be erected at Austin; it will be of stone and pressed brick, have oak, cherry and sycamore interior finish, electric light, hot-water heating, etc.

Architect O. J. Pierce: For E. S. & W. J. Bristol, a two-story and basement flat building, 50 by 71 feet in size; to be erected on Adams street west of St. Louis avenue; to be of blue Bedford stone front, hardwood finish and mantels, have all the modern sanitary arrangements, gas and electric fixtures, heating, etc.

Architects Lamson & Newman: For J. Richardson, a two-story flat building, 25 by 72 feet in size; to have a stone front, oak interior finish throughout, the best of plumbing, mantels, electric wiring, furnaces, laundry tubs, bells and tubes.

Architect H. R. Wilson: Made plans for a handsome three-story residence, 30 by 80 feet in size; to be erected at 4547 Grand Boulevard for himself. It will have a stone front and pressed brick sides, hardwood finish throughout, the best of open, nickel-plated plumbing, specially designed mantels and sideboards, electric light, hot-water heating, etc.

Architect William Strippelman: For Mrs. Nancy Major, on Campbell avenue near Harvard street, a three-story and cellar flat building, 25 by 50 feet in size; to have a stone front, cypress interior finish, all sanitary improvements, mantels, furnaces, etc. For Charles Jorse, at 740 Clybourn avenue, a three-story and basement store and flat building, 24 by 60 feet in size; to have front of pressed brick with stone trimmings, fireproof bay windows, all the necessary plumbing, mantels, etc. For W. W. Kimball & Co., on Twenty-sixth street near Rockwell, a boiler house, 45 by 50 feet in size; to be of brick, have iron roof, and to be of fireproof construction. For W. J. Burns, on Vincennes avenue south of Forty-second street, a four-story and basement apartment building; to be of stone front, have interior finish in oak and cypress, the best of sanitary improvements, circulating hot-water system, gas stoves, ranges and fireplaces, electric light, steam heating, mantels, etc. For Mrs. M. R. Hotchkiss, to be erected on Madison street east of Homan avenue, a one-story and basement store, 25 by 86 feet in size; to be of pressed brick and stone front; will add three additional stories next spring.

Architect Julius H. Huber: For Charles Fornofoff, a two-story and cellar residence, twenty-eight feet front; to be of frame with pressed brick basement, have all the sanitary conveniences, hardwood finish and mantels, furnace, etc.; to be erected at Argyle Park. For H. Bjorncrantz, a two-story residence, to be erected at North Edgewater; to be of pressed brick and stone front, have all the improvements, mantels, furnace, etc.

Architects Faber & Pagels: For J. Tucker, on Humboldt boulevard near Palmer Square, a two-story basement and attic residence, 30 by 45 feet in size; to be of pressed brick and stone front, have hardwood finish and mantels, slate roof, hot-water heating, etc. For Edward L. Harvey, at the corner of Chicago avenue and Snell street, a four-story and basement store, flat and hall building, 92 by 100 feet in size; to have two fronts of pressed brick, stone and terra cotta, the first story to be of stone; the interior will be finished in Georgia pine, have the best of modern sanitary improvements, electric light, steam heating, etc.; cost \$50,000.

Architect Robert C. Berlin: For Sarah D. Sternheim, a four-story apartment house, 24 by 76 feet in size, to be erected at 839 North Clark street; to be of stone front, have hardwood interior and mantels, all the sanitary improvements.

Architect Julius Wegman: Made plans for St. Monica (colored) Catholic church, 70 by 100 feet in size, to be erected at Thirty-sixth and Dearborn streets; it will be constructed of blue Bedford stone and pressed brick, have hardwood finish and pews to accommodate a congregation of six hundred; the basement will be fitted up for Sunday school purposes; the building will have steam heating, gas fixtures and the sanitary plumbing. This will be the first colored Catholic church erected in the United States.

Architect E. J. Ohrenstein: For Thomas J. Fleming, at 305 Congress street, a three-story flat building, 22 by 61 feet in size; to be of pressed brick and stone front, have the sanitary plumbing, hardwood finish and mantels, electric wiring, furnaces, etc. For W. B. Campbell, corner of Leland avenue and Robey street, Ravenswood, a two-story residence, 24 by 43 feet in size; to be of frame construction with stone basement, have hardwood interior and mantels, electric light, the sanitary plumbing, furnace.

Architect Robert Rae: For W. Barrow, to be built at the corner of Fulton street and Irving Place, a three-story and cellar flat building, 41 by 78 feet in size; to be of pressed brick and stone front, have hardwood finish, sideboards and mantels, gas fixtures, the sanitary plumbing, laundry tubs, bells, tubes, etc.

Cleveland, Ohio.—The situation regarding new work in Cleveland is improving. Architects report that work is coming into the offices, and are feeling hopeful for the future. Prices of material and labor are lower than for years, which is probably the cause of an increase along building lines.

Architects Lehman & Schmidt report: Two engine houses to be built for the city; one ready for figures, the other of plans are being prepared; they are to cost \$6,000 apiece. The one for which plans are completed is 28 by 102 feet in size, two stories, brick and stone trimmings, gravel roof, heated with hot air, and fitted up with the latest fire apparatus.

Architects Coburn & Barnum report: A brick, stone and plaster residence for Mr. E. A. Cass, to be built on Euclid avenue, 58 by 76 feet in size, tile roof, hot-water and hot-air heat; to cost \$20,000. For W. J. Starkweather, president of the Clifton Park Association, a frame residence at Clifton Park, boulder-faced ashlar and chimneys, shingle sides, slate roof, steam heat, plumbing; to cost \$10,000.

Architect M. M. Gleichman reports: A banking building for the West Cleveland Banking Company, 50 by 80 feet in size, brick and stone trimmings, slate roof, three stories, first story banking rooms and store, second floor offices, third floor lodge room; all modern improvements, burglar-proof vault, banking room fittings; to cost, \$14,000.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall. The field of architectural news was pretty well ploughed in the spring, and the seed sown, but the harvest time finds a short crop. If Cincinnati was alone in this unhappy

condition of affairs, local causes might be to blame, but the condition is general. No branch of business feels the effects of financial stringency quicker than that of building. The total amount of building improvements to date is \$3,005,855 against \$3,526,384 of last year. The system of building associations in Ohio is a great promoter of medium-priced improvements; but even these have been more active in meeting withdrawals than in advancing money on loans. Nevertheless these savings corporations have proved to be the great balance wheel of the financial watch, and the safeguard to many mechanics and merchants.

Messrs. Crapsey & Brown report as follows: Residence for Mrs. E. D. Lovell, Mount Lookout, Cincinnati, Ohio; materials: frame, slate roof, grates, mantels, gas, water, blinds, etc.; cost \$3,000. For C. L. W. Toms, Westwood, Ohio, a residence of the same character, with furnace added; cost \$3,500. Architects Sweeney & Robinson report a residence for Louis Heyl, Cincinnati; materials: frame, slate roof, plumbing, blinds, gas, grates, mantels, etc.; cost \$3,500.

Architects Gianinni & Moormann report: Plans for Union Baptist church (colored); materials: pressed brick, slate roof, hardwood finish, furnace, chairs, decorating, gas, stained glass, etc.; cost not known; size 52 by 62 feet.

Architects Samuel Hannaford & Sons report as follows: Winton Place (Ohio) Town Hall: to be built of pressed brick and stone with slate roof, hardwood finish, furnace, stained glass, plumbing, gas fixtures, etc.; cost \$10,500. Patrol and police station for Cincinnati; materials: pressed brick, stone, furnace, gas, plumbing, gymnasium, fixtures, etc.; cost \$25,000. Residence for E. Dietrich, Middletown, Ohio; materials: pressed brick, stone, slate roof, furnace, stained glass, hardwood, gas, plumbing, grates, mantels, etc.; cost \$5,000. Residence for Joseph Leidegger, Winton Place, Ohio; materials: frame, slate roof, furnace, stained glass, grates, mantels, plumbing, etc.; cost \$5,000.

Architect William Ellwood, Perin building, has drawn plans for residence for Dr. O. A. Nincehiser, Mechanicsburg, Ohio; materials: pressed brick, slate roof, furnace, hardwood, stained glass, plumbing, grates, mantels, etc.; cost \$8,000. He has also drawn plans for an Episcopal Church at Hartwell, Ohio (\$17,000), and also one at Piqua, Ohio (\$35,000).

Architects Nash, Plympton & Albright have drawn plans for John Schneider, Cincinnati; materials: stone and cement, slate roof, furnace, hardwood finish, stained glass, gas, plumbing, grates, mantels, etc.; cost \$5,000. For B. W. Foster, Charleston, West Virginia, a store and office building; materials: pressed brick, tin roof, iron, elevator, gas, plumbing, plate glass, etc.; cost \$20,000.

Architect W. W. Franklin reports as follows: For Mr. Ledyard Lincoln, a residence; materials: pressed brick, slate roof, furnace, hardwood, grates, mantels, stained glass, laundry, cement cellar, etc.; cost \$25,000. Also for Edward F. Bradford, a residence; materials: pressed brick, slate roof, hardwood, grates, mantels, furnace, stained glass, etc.; cost \$8,000.

Architects Dittoe & Wisenall have prepared plans for a residence for Mr. Walker H. Hall, Covington, Kentucky; materials: stone, slate roof, furnace, grates, mantels, hardwood blinds, stained glass, etc.; cost \$8,000.

Detroit, Mich.—Architect A. C. Varney & Co.: For Mrs. Clara M. Shiell, a two-story brick and stone residence, 28 by 50 feet; \$5,000. For George W. Larkins, a two-story pressed brick and stone residence, with slate roof; to cost \$5,500. For Robert Lonsbury, Pontiac, Michigan, a two-story brick and stone residence, 35 by 65 feet in size and to cost \$5,000. For State Normal School, Ypsilanti, Michigan, a gymnasium, to be built of brick and to be 100 by 100, slate roof, and to cost \$20,000.

Architect Harry J. Rill: For the Morton Baking Company, a two-story brick bakery, to cost \$7,000.

Architects John Scott & Co.: For the Board of Lighting Commissioners, a brick public electric lighting plant, to be 135 by 150 feet, three stories, with boiler house, 48 by 150 feet; an engine house, 50 by 150 feet, with iron trusses, and steel smokestack; to be 150 feet high, and to cost \$60,000. For Mrs. Jacob Brown, stone gate entrance, to be built of brick and stone, and to have slate roof, and to cost \$10,000.

Architect Richard Raseman: For Gilbert Hart, a stone and marble public library at Waterford, Vermont, 27 by 50 feet; one-story high and to cost \$20,000.

Architects Brede & Mueller: For the Board of Water Commissioners, a stone gate at the entrance to the works grounds, presented to the city by the Hurlbut Estate, to cost \$27,000.

Architects Donaldson & Meier: For Woodmere Cemetery Company, a marble receiving vault, 30 by 40 feet in size, with ninety catacombs of slate; to cost \$27,000.

Architect Edward C. Van Leyen: For Mrs. Harriette R. Cross, a three-story brick residence, with pressed brick and stone trimmings and a slate roof, 34 by 46 feet in size, and to cost \$11,000.

Milwaukee, Wis.—The Public Library and Museum Boards are having plans prepared for the new library and museum building. The building completed is to cost \$500,000.

J. J. Hadfield will erect a three-story business block on East Water and Biddle streets, brick and terra cotta; cost \$25,000.

Pittsburgh, Pa.—Architect J. H. Scott is preparing plans for the McCann building, to be erected on Fourth avenue and Market street. It will be four stories high, stone and brick; to cost \$18,000.

Architect F. C. Sauer is preparing plans for additions to the State Normal School at Clarion, Pennsylvania.

St. Louis, Mo.—Architect C. F. May: For the Concordia Public House Company, a three-story office building; size 30 by 122 feet; to cost \$25,000.

Architect W. B. Ittner: For James Gross, a two-story residence; to cost \$7,000.

Architect J. M. Dunham: For J. H. Belz, a two-story brick residence with all modern improvements; to cost \$10,000.

Architects Eames & Young: For the Essex Realty Company, a one-story bank building, brick and stone; size 34 by 92 feet; cost \$25,000.

Architects Beinke & Wees: For Mrs. Bell, a two-and-one-half-story residence brick and stone trimmings; size 52 by 64 feet; cost \$11,000.

ARCHITECTURAL FAIENCE IN AMERICA.

THE term Faience has long been broadly used as a general designation of glazed earthenware. In this sense it applied even to porcelain. The origin of the name is not quite clear. Some attribute it to Fayence, a small town of Provence; others, to Faenza, a city of Italy. Not that the manufacture of faience originated at either of these places, for in Italy it is contended that the Isle of Majorca was the original place of manufacture, and the Italians call faience majolica or mayolina to this day. But they were not the first manufacturers. The art was known and practiced by the ancients centuries ago.

Excellent glazes are still preserved on some of the bricks which have been found among the ruins of Babylonia and Assyria, and have been referred to the Eighth or Seventh Century B. C. The art was practiced also among the Greeks and Etruscans, and in England excellent examples of enamels have been found in the Victoria cave, Yorkshire, which are referred to about the Fifth Century. It was not until some centuries later that the Italians and French took up the art, in which they have since excelled beyond all other modern nations. The processes of glazing earthenware and enameling metals with them are similar, and both have been brought to a high degree of perfection.

Architectural faience is a distinct branch of the art of glazing, and is entirely new in this country. It must be distinguished from every other form of glazed work, even from art tiles, for the character and scope of these are entirely different. Art tiles, for instance, are made in small pieces, very thin, and are used as a facing or veneer, while architectural faience is essentially constructive in character—an entire front of a building or any constructive part of an interior can be built of it—for it is in reality architectural terra cotta, glazed or enameled. It is at once seen that here is opened up a wide field in permanent architectural decoration. Centuries ago this fact was recognized by the architects of the old world. In Persia especially, the art was brought to a high standard, both in exterior and interior use. At Florence, Italy, Lucca Della Robbia made his name famous by his remarkable productions in architectural faience. Italy, France, Germany and England have for hundreds of years practiced this art, and throughout all Europe it now flourishes. Its recent introduction into the United States has been hailed with delight by architects and artists, as opening up a most interesting field in the line of decoration and color, which they will not be slow to improve.

A most beautiful and instructive exhibition of architectural faience is to be seen in the exhibit of Messrs. Fiske, Homes & Co., of Boston, in the Manufactures building at the World's Columbian Exposition. Fiske, Homes & Co. are the well-known manufacturers of firebrick and terra cotta, including the celebrated Boston brick ashlar. They are the pioneers in this country in the production of architectural faience, and their exhibit is therefore of more than usual interest. The display at the Exposition consists of an exterior and a pier, and both are well adapted to show the beauties of color and form that are made possible in this method of decoration.

Interior treatment is necessarily lighter and more delicate than exterior, and the colors are not so pronounced, but in both there is the same brilliant glazing and the same substantial and elegant appearance. In both there is an unlimited field for the exercise of the imagination and the ingenuity of the artist. Designs are not bound by the narrow confines of small constructive materials nor limited as to form, color or arrangement, but may be made of any size or tint or shape desired by the builder. The ornamentation may be plain or elaborate, even extending to the production of any of the works of real art capable of being represented in clay or terra cotta.

But it is in exterior or semi-exterior work that the superiority of this kind of decoration is evident. The exterior shown in Messrs. Fiske, Homes & Co's exhibit at the Fair would be strikingly beautiful if seen anywhere in actual construction. The wealth of form and color is the more evident as the size of the work is increased, which, in the use of large constructive pieces like those of Fiske, Homes & Co., is rendered possible to a practically unlimited extent. The enameled colors then appear to their best advantage and form a contrasted body of tints most pleasing to the eye, while the glazes lose the delicate and fragile appearance noticeable in smaller work and assume that substantial and flint-like look which indicates indestructibility.

A careful examination of the Fiske, Homes & Co's glazes on exhibition at the World's Fair reveals some important qualities which are not evident on the surface. No doubt there are glazes and glazes, just as there are maids and maids, and in comparison with others the W. H. Grueby glazes, as those of Fiske, Homes & Co. are known, suffer no depreciation. The glaze and enamel are not simply a veneer spread lightly over the surface of the base, but constitute a solid body of glazing fused into the terra cotta so as to form an intrinsic and inseparable part of it. It would be hard to conceive a more lasting or indestructible building material than this, of which well may it be said that it is a thing of beauty and a joy forever. When we remember that the glazes of the Babylonian bricks, among the earliest and crudest forms of the art, are still preserved with their colors intact after twenty-seven centuries of exposure, we may gain some idea of the probable future of the glazes of the present day, which are far superior in every respect. The Babylonian glazes were colored blue by silicate of copper, or yellow by antimony and lead, or rendered opaque by stannic oxide. This simple color scheme seems to have been the extent of ancient possibilities in this direction, but could some of the Babylonian glaziers look in at the northeast corner of the Manufactures building they would see a perfection of color production in the Grueby glazes that would strike them dumb with astonishment and envy.

The production of architectural faience in this country, though of recent introduction, is of comparatively rapid growth and is now to be seen in some of the finest modern buildings. Notable examples are the corridors of "The Charlesgate," on Beacon street, Boston, and of the Adams House, in the same city; also the waiting room of the Philadelphia and Reading terminal depot, at Philadelphia; the subways of the Illinois Central depot, at Chicago; the Union Station, at St. Louis; the Stony Brook bridge, Boston; the Chapin National bank, Springfield, Massachusetts, and many other fine pieces of architectural work.

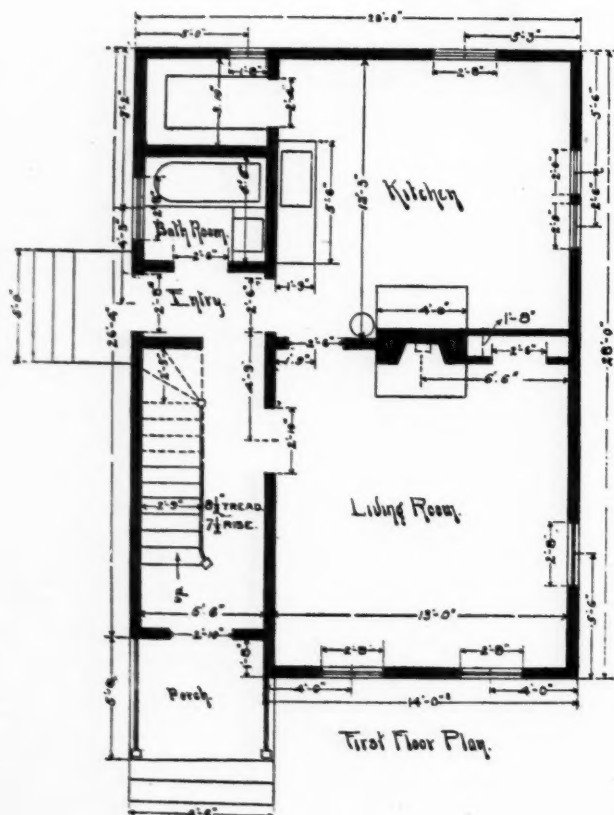
Great credit is due to Messrs. Fiske, Homes & Co., for their enterprise in introducing this elegant and substantial aid to architectural decoration. The technical excellence of the work is due to the skill and care of Mr. William H. Grueby, who has charge of their glazing department, and by whom in large measure the artistic success of the enterprise has been accomplished. With the increasing demand for a higher order of decorative work in public and private buildings, the use of the Fiske, Homes architectural faiences will become general.



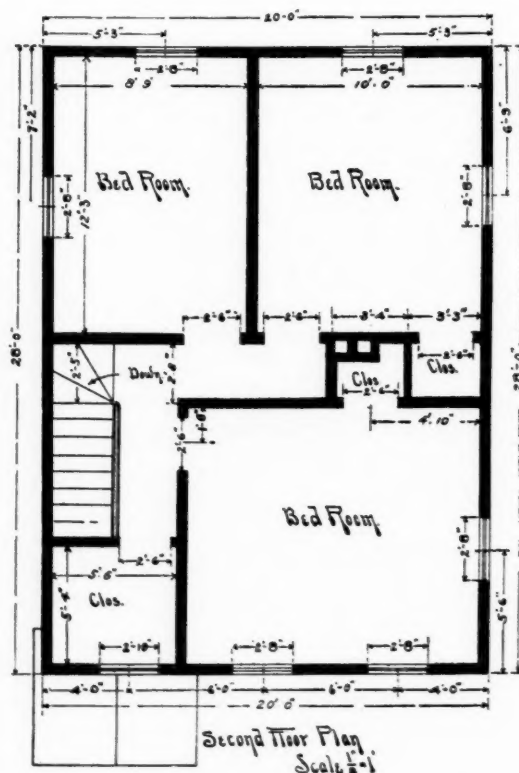
FRONT ELEVATION

LEFT SIDE ELEVATION

SCALE $\frac{1}{8}=1$



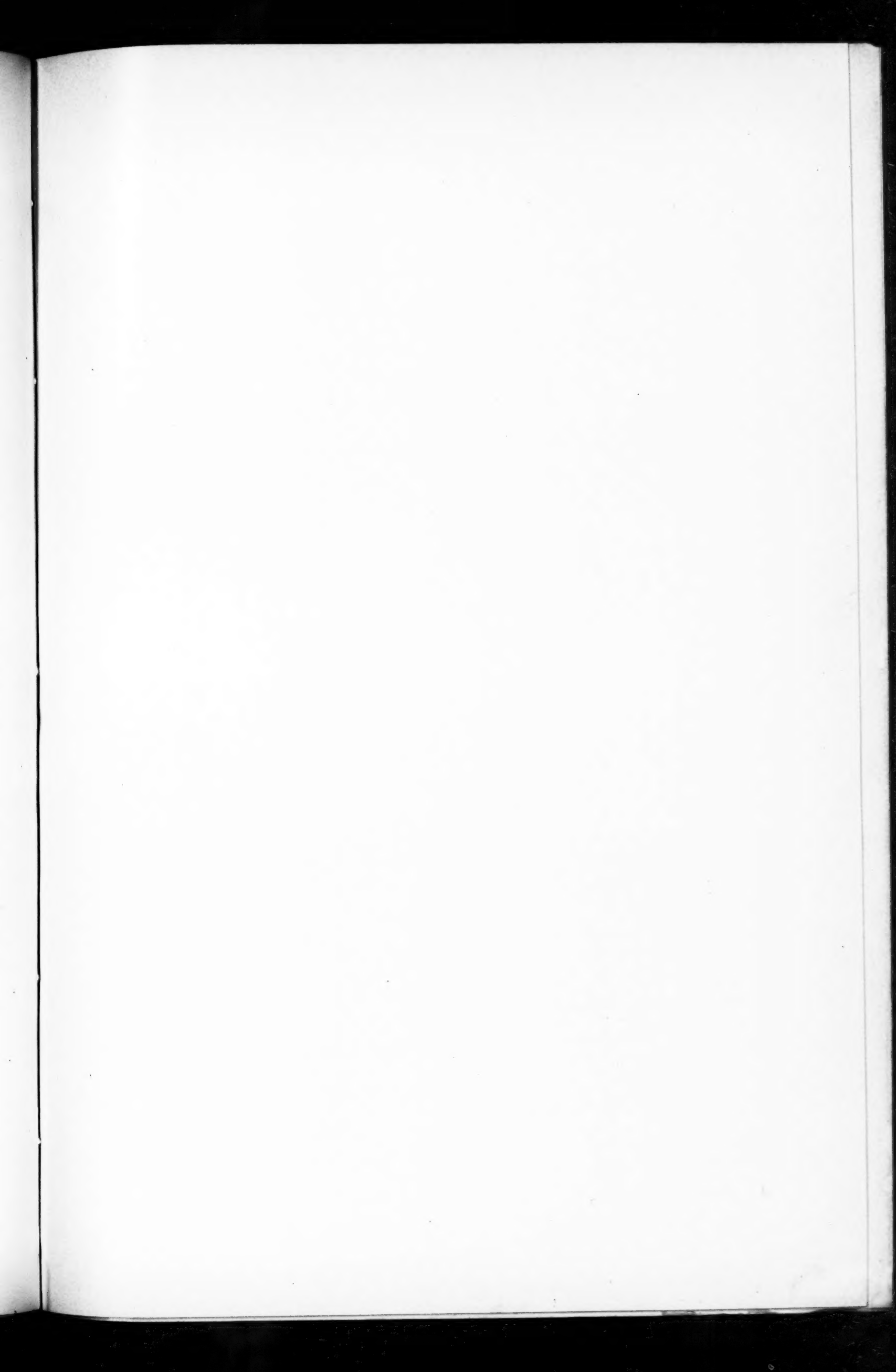
First Floor Plan.

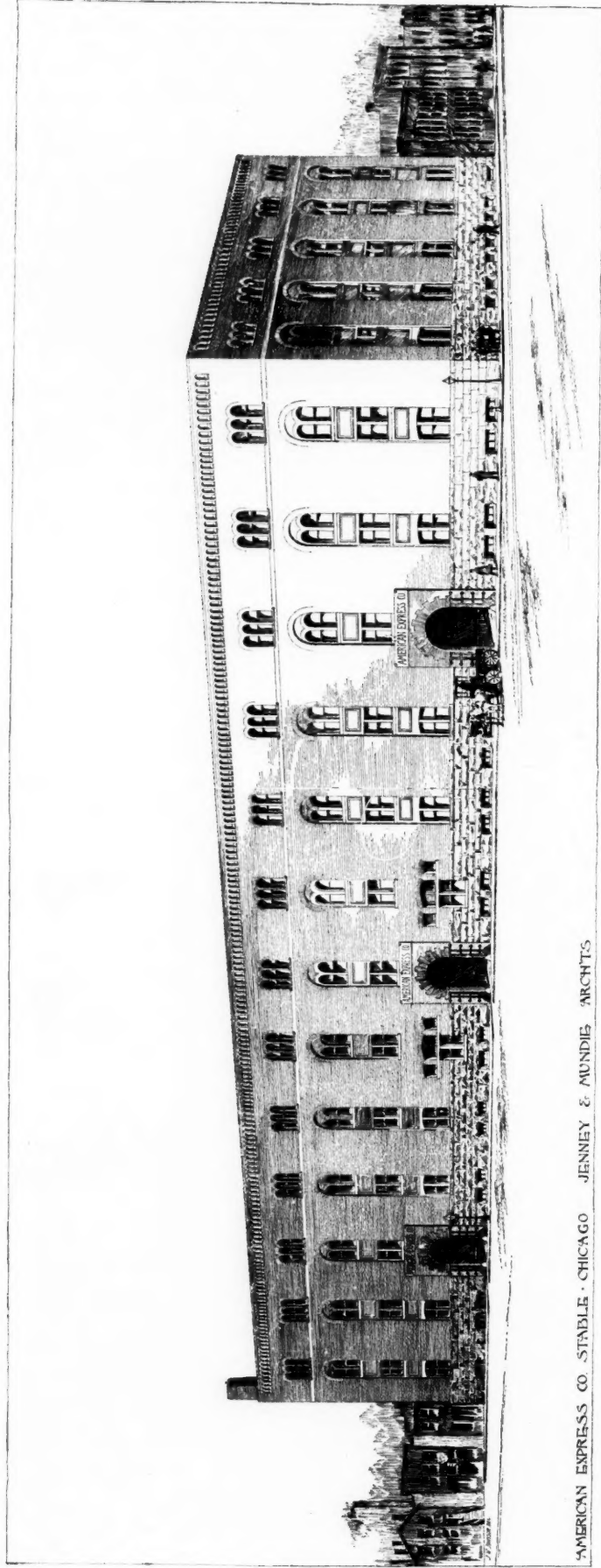


Second Floor Plan
Scale $\frac{1}{8}=1$

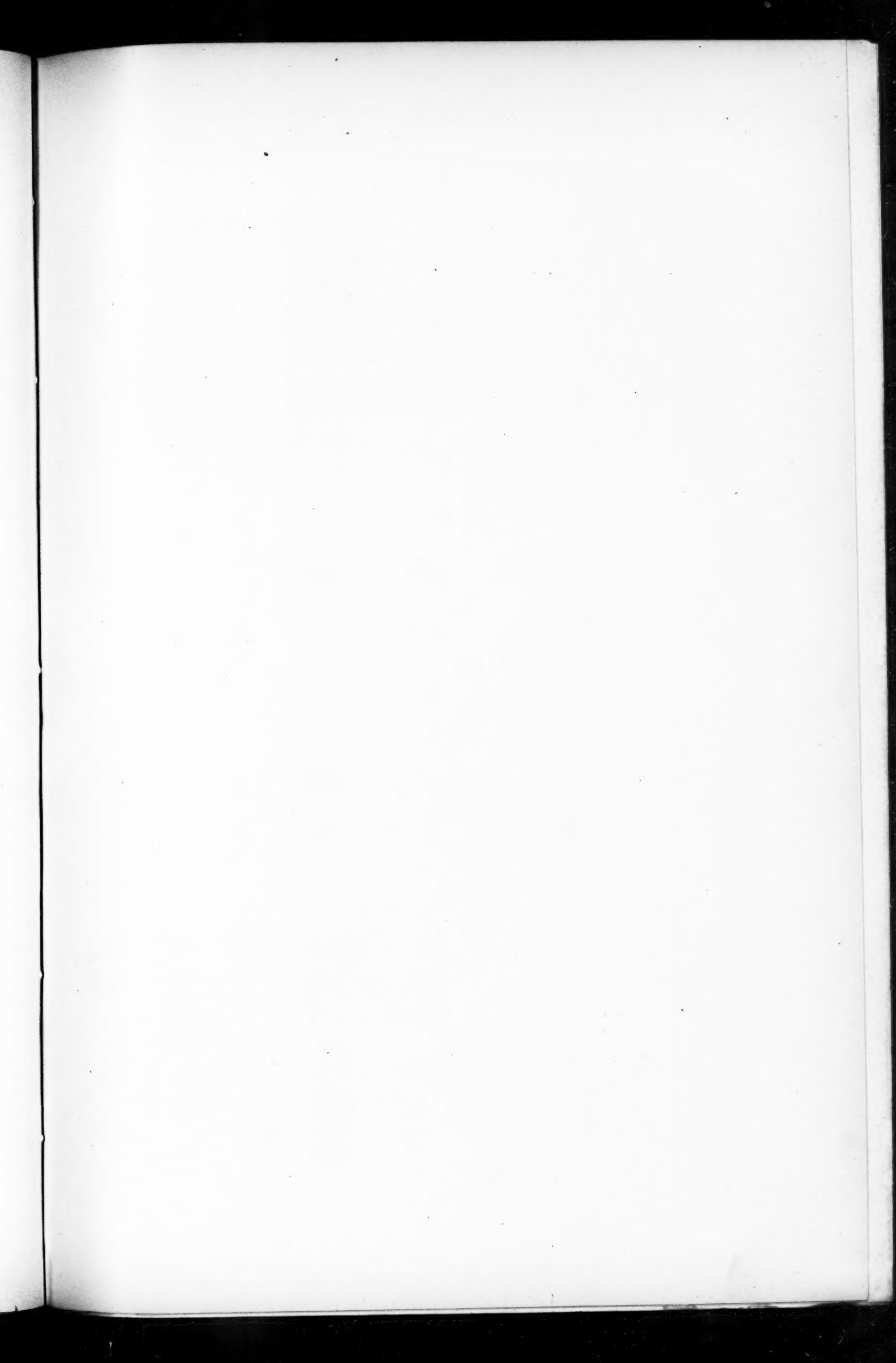
NEW YORK WORKINGMAN'S HOUSE.

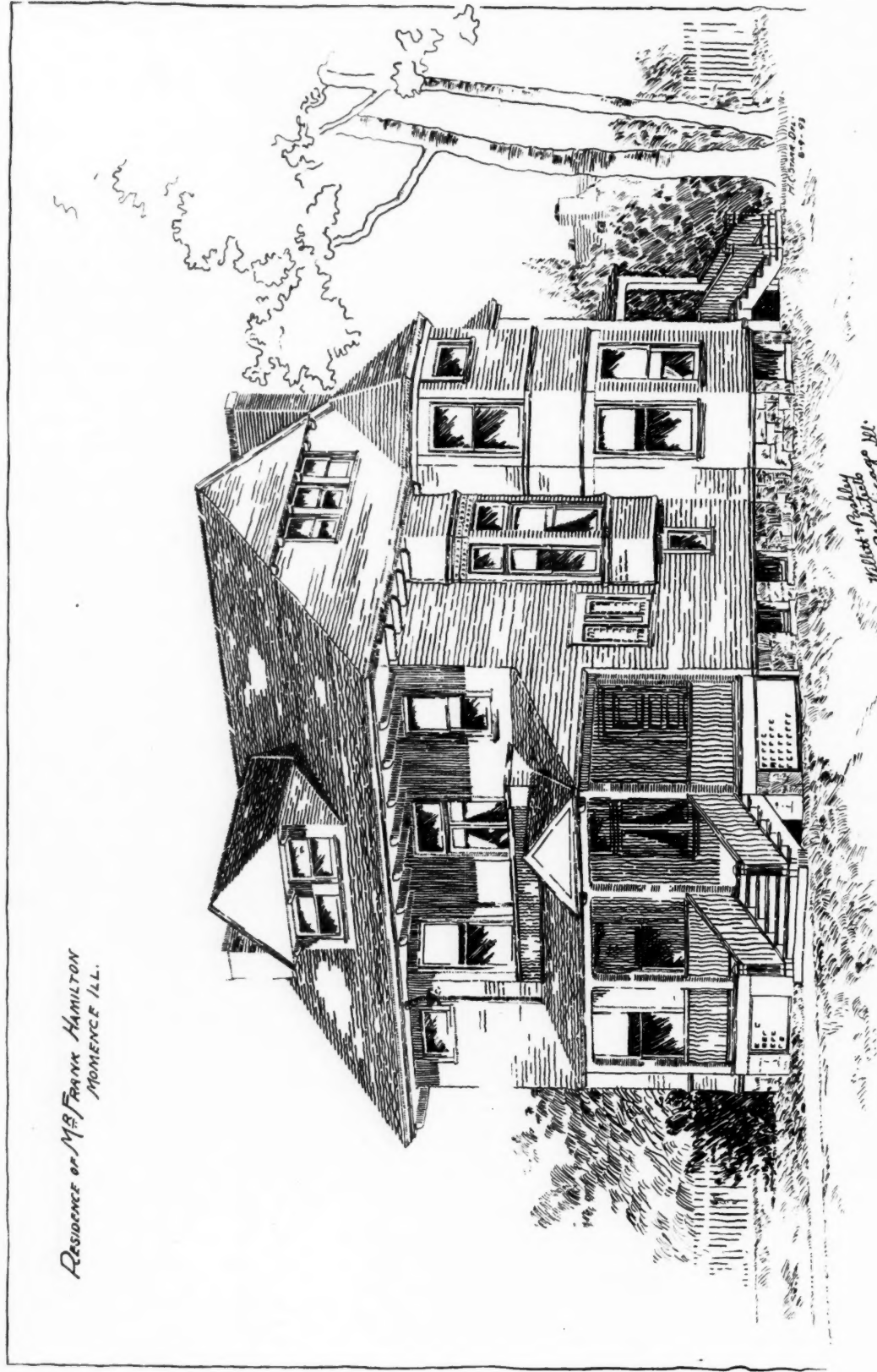
ILLUSTRATING ARTICLE "WORKINGMEN'S MODEL HOMES," BY P. B. WIGHT, ARCHITECT.



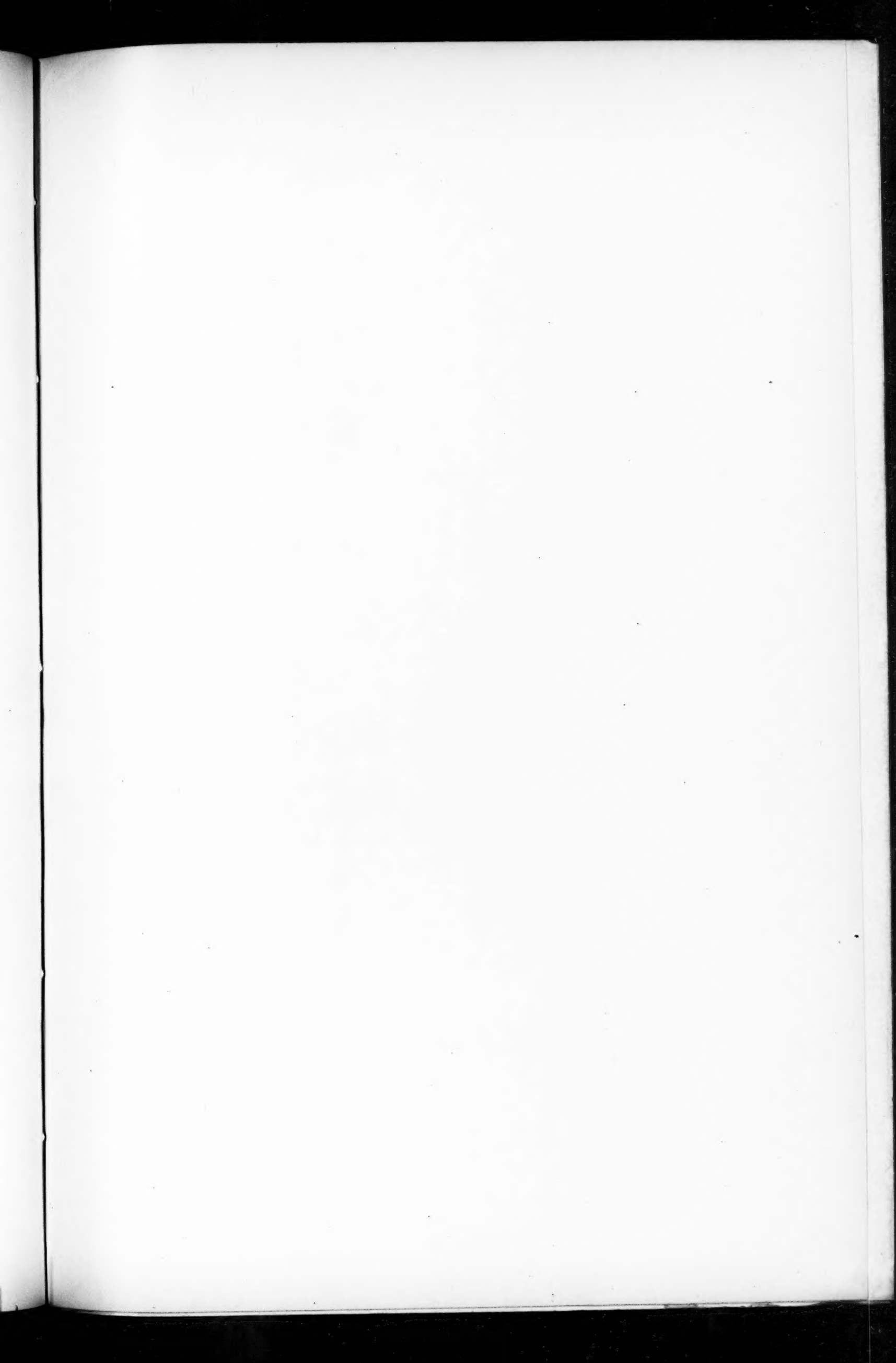


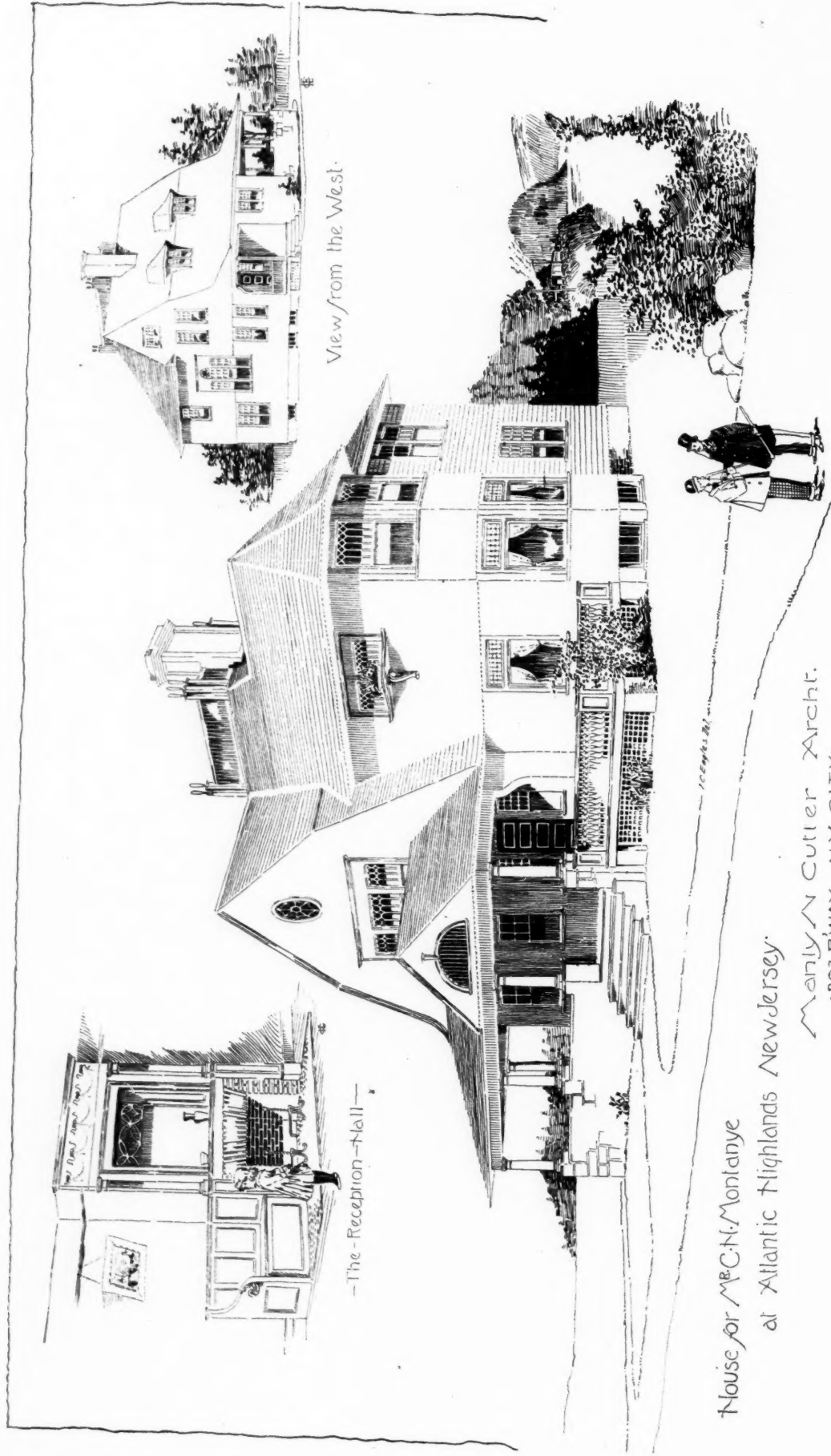
AMERICAN EXPRESS CO. STABLE - CHICAGO - JENNEY & MUNDIE ARCHTS





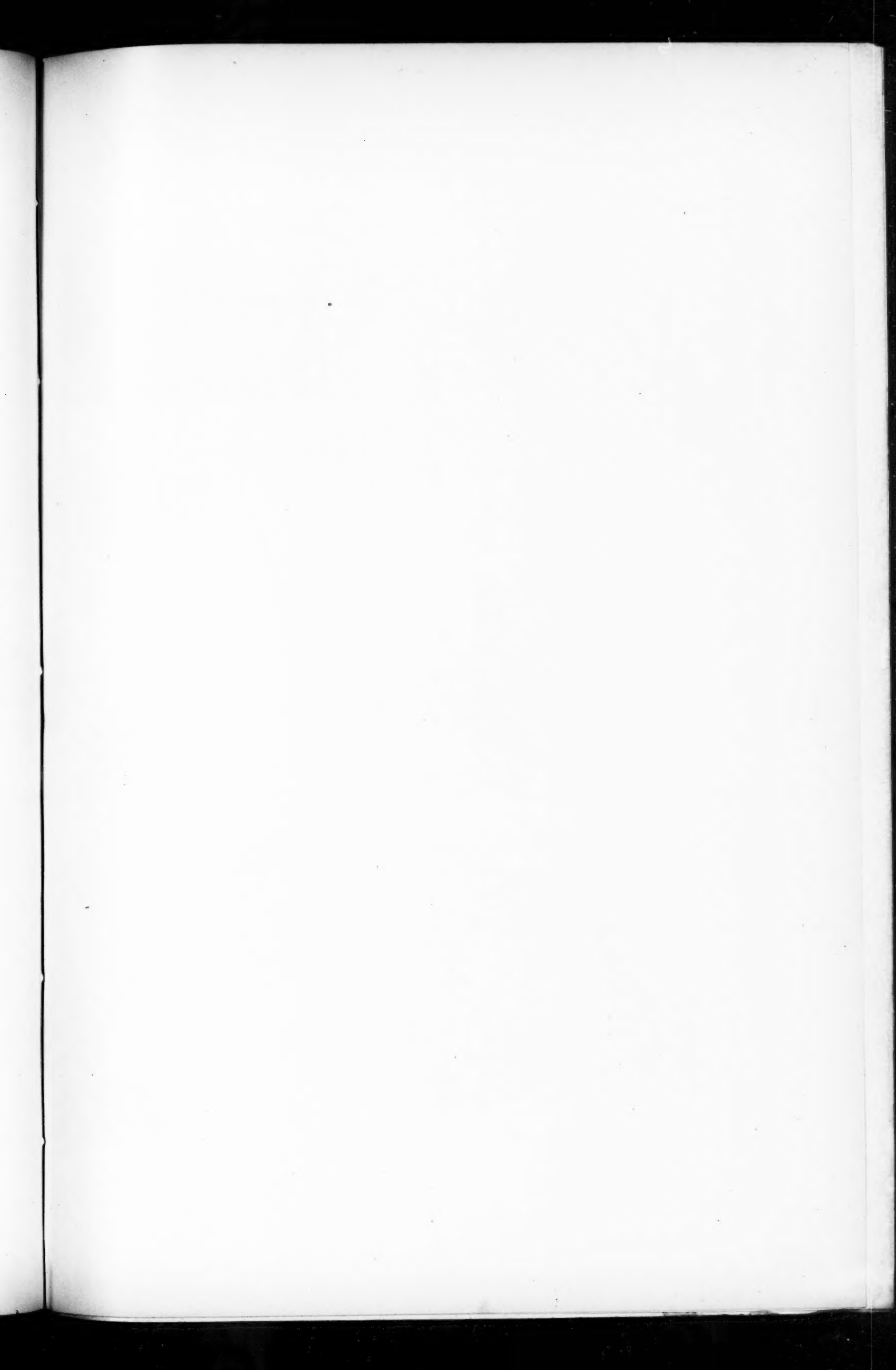
Willott + Pashley
Architects
Chicago Ill.





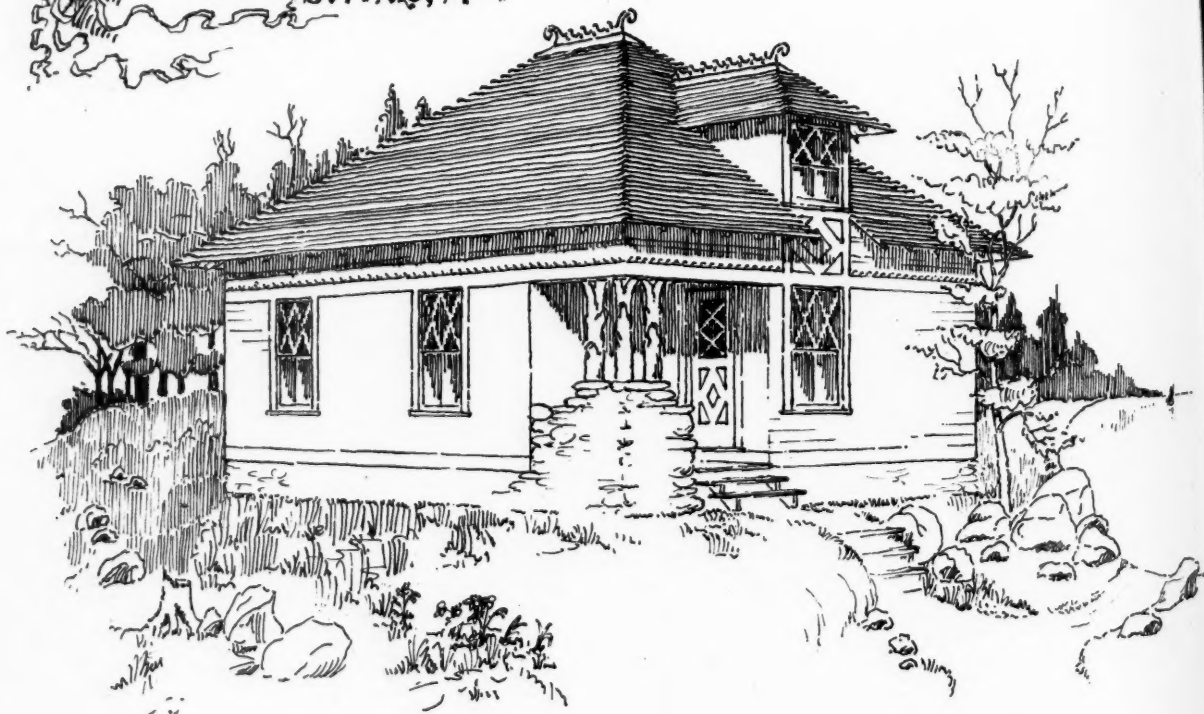
House for M^r. C. N. Montanye
at Atlantic Highlands New Jersey.

Manly N. Cutler Archt.
203 B'WAY N.Y. CITY.





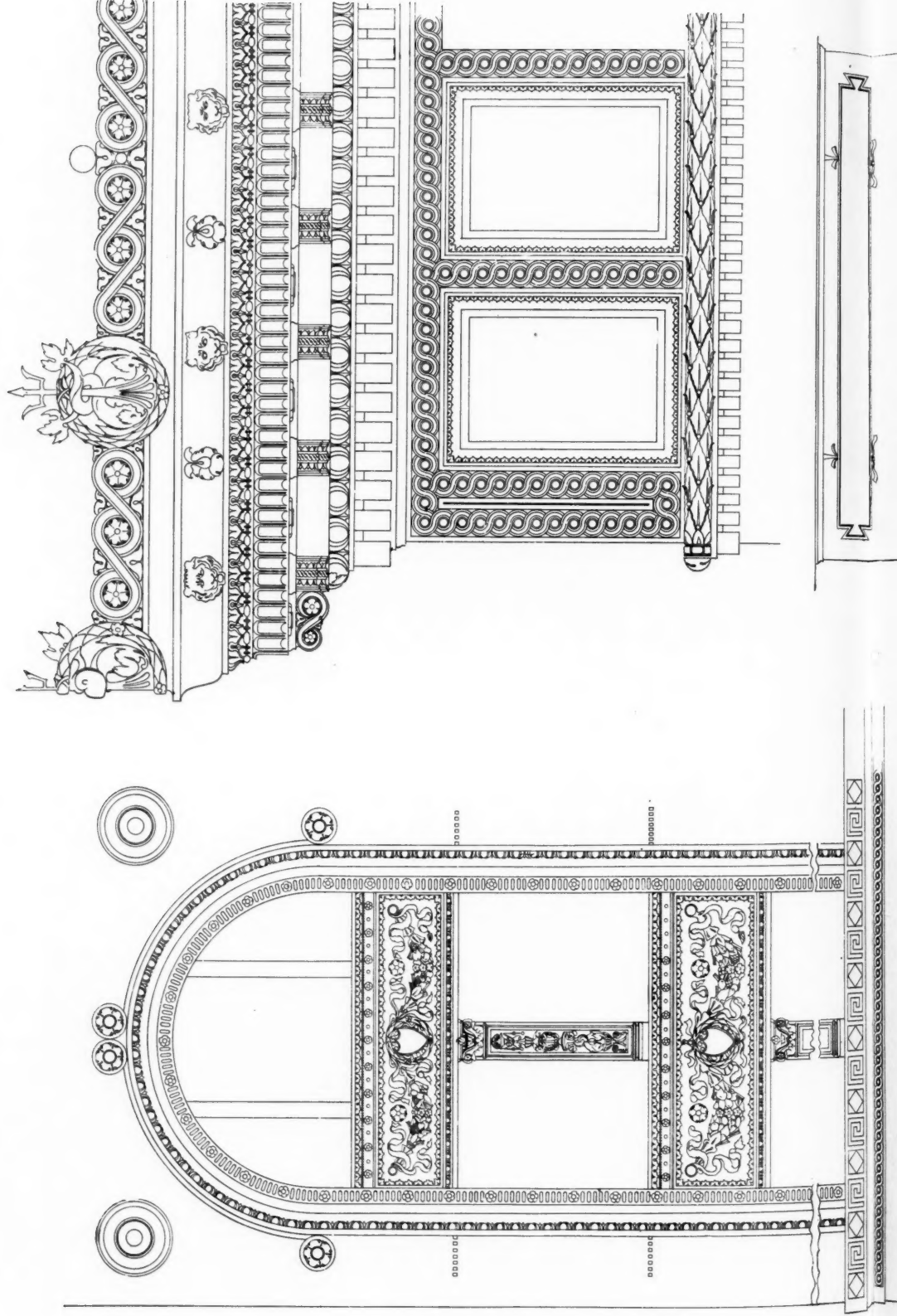
LAKE SHORE COTTAGES
FOR MR. A. P. HAYES.
ATHOL SPRINGS, N. Y.
J. VISSER, G. ORR,
ARCHITECTS,
31 BUILDERS' EXCHANGE,
BUFFALO, N. Y.

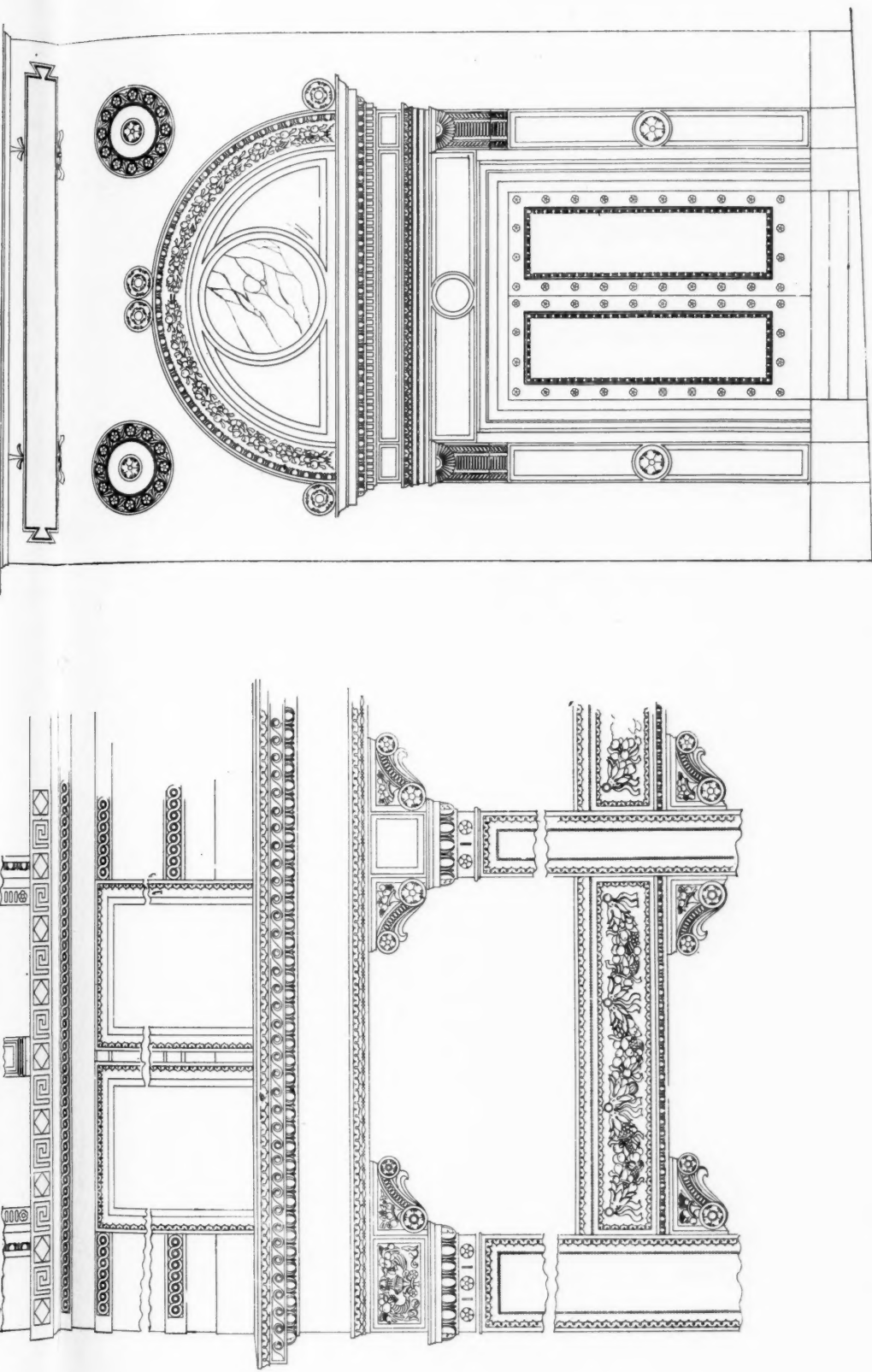


Handwritten notes and sketches on the left margin, including a small diagram of a person's head and shoulders.

Handwritten notes on the left margin, including a small sketch of a person's head and shoulders.

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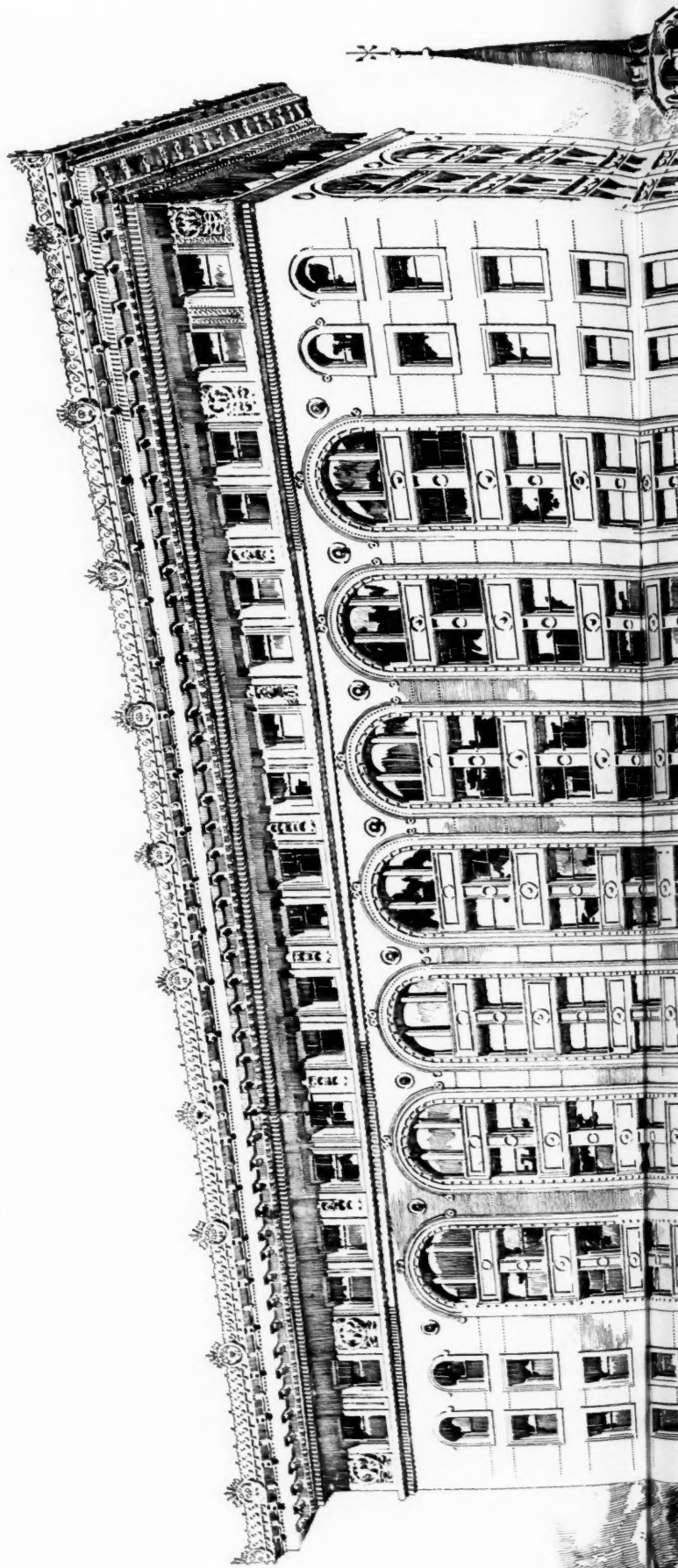


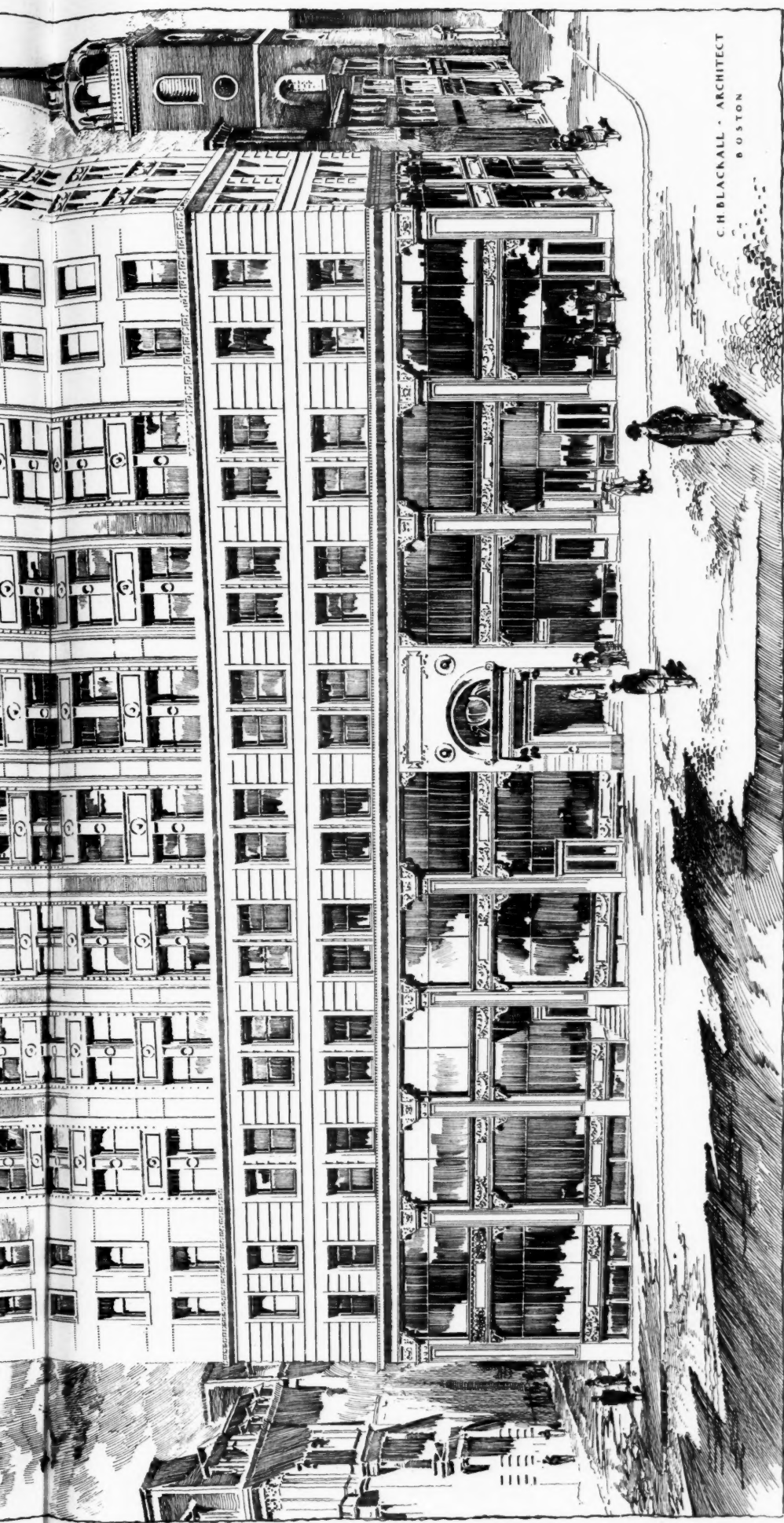


DETAILS OF OFFICE BUILDING, CORNER WASHINGTON AND WATER STREETS, BOSTON.

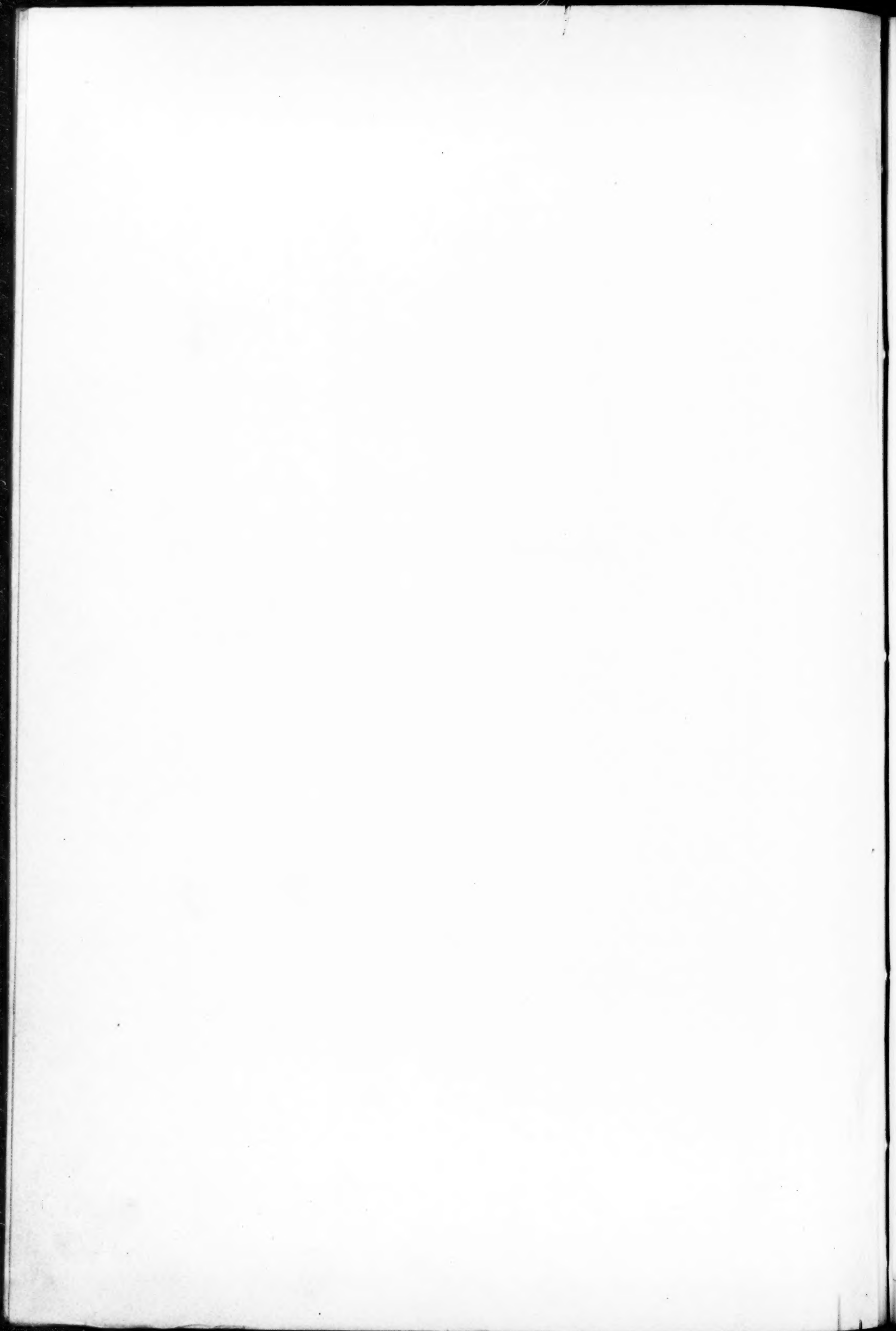
C. H. BLACKALL, Architect.

OFFICE BUILDING
CORNER WASHINGTON AND WATER STREETS
B O S T O N





C. H. BLACKNALL - ARCHITECT
BOSTON



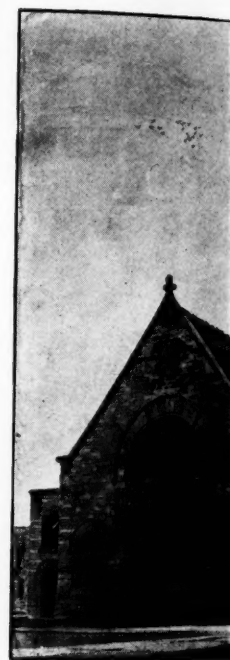
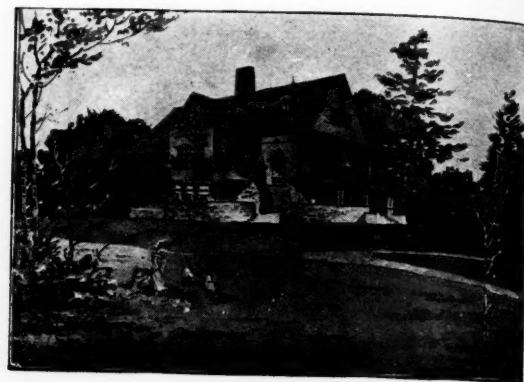


INLAND ARCHITECT PRESS.

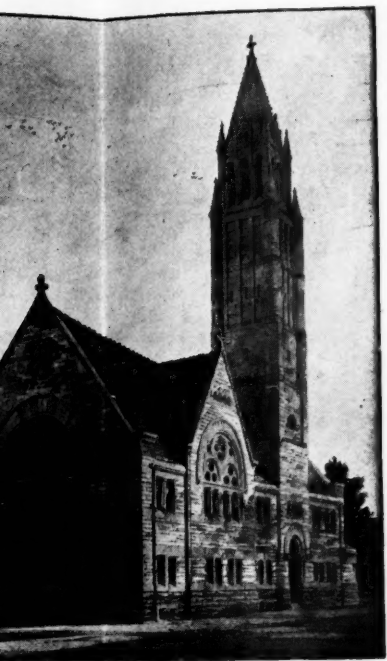
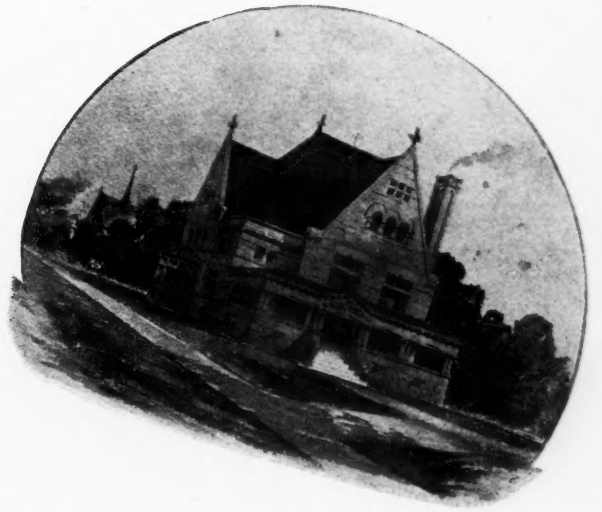
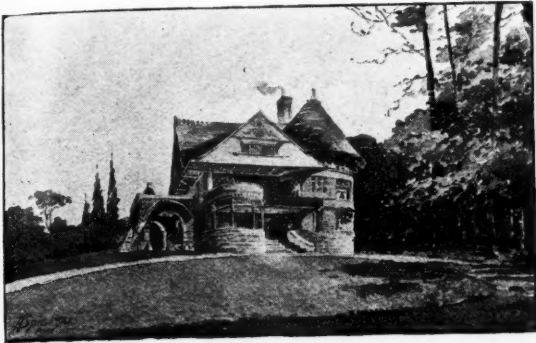
EAST ENTRANCE TO HORTICULTURAL BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

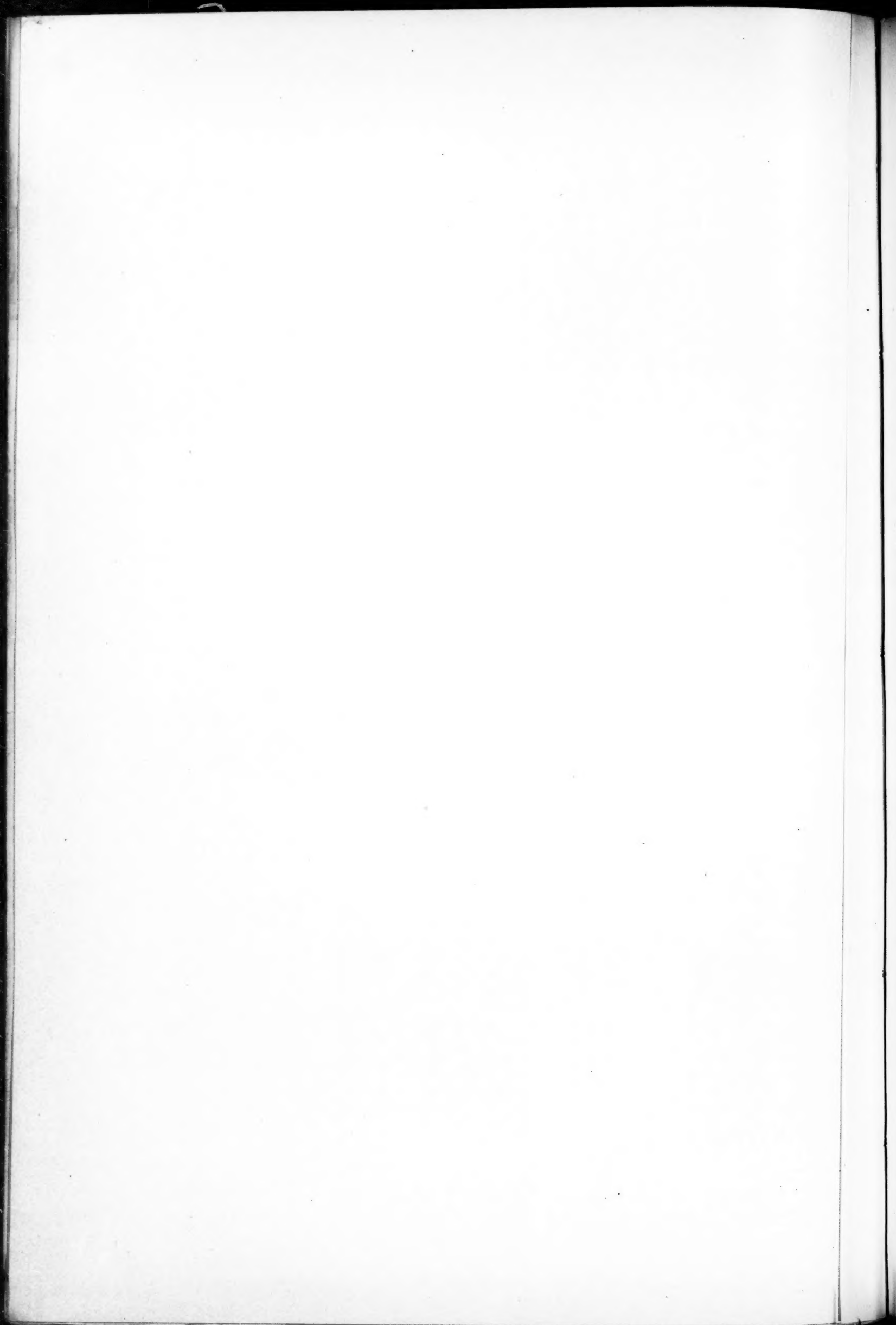
JENNEY & MUNDIE, ARCHITECTS.

Lorado Taft, Sculptor.



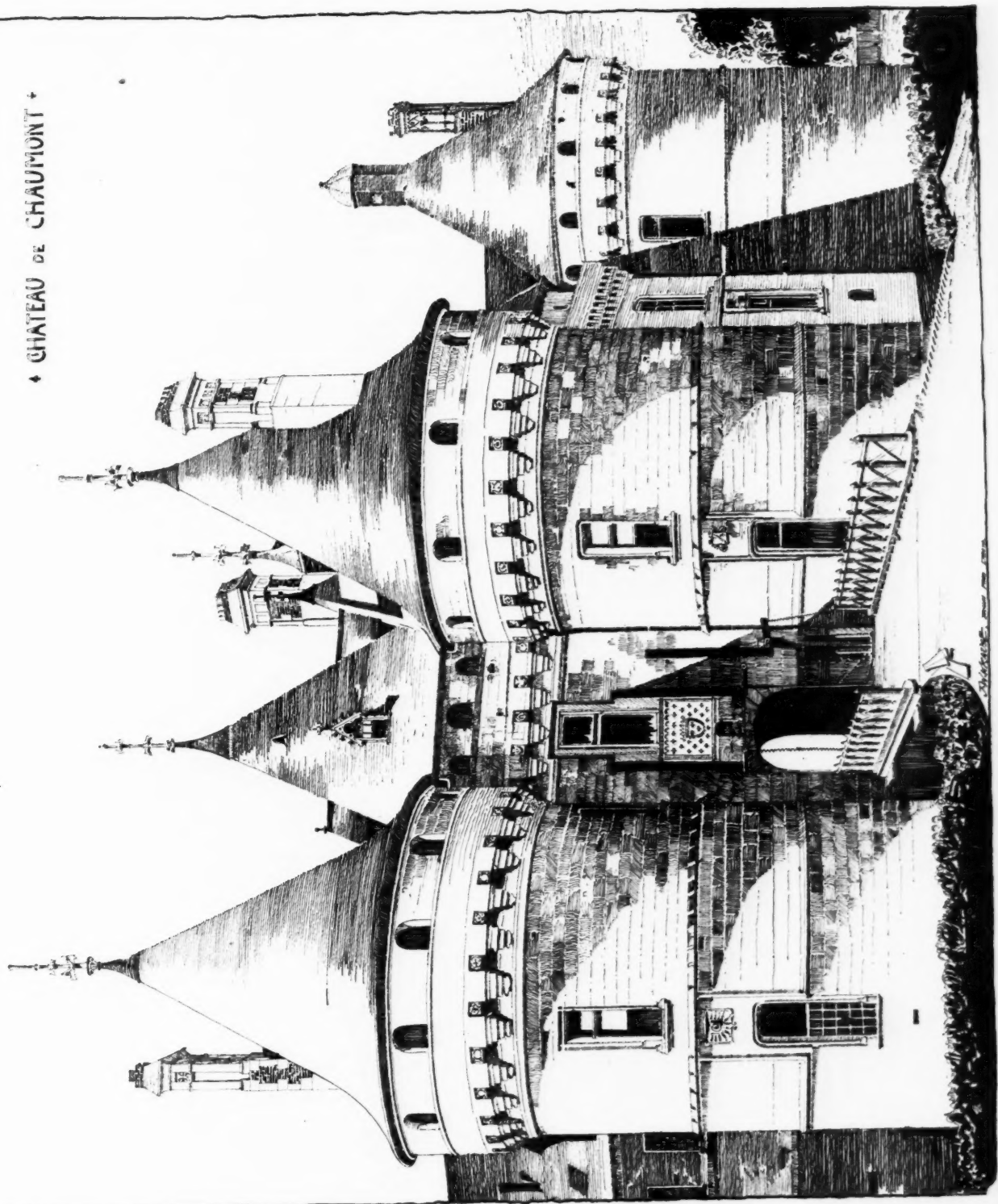
SOME RECENT WORK BY YOST & PA





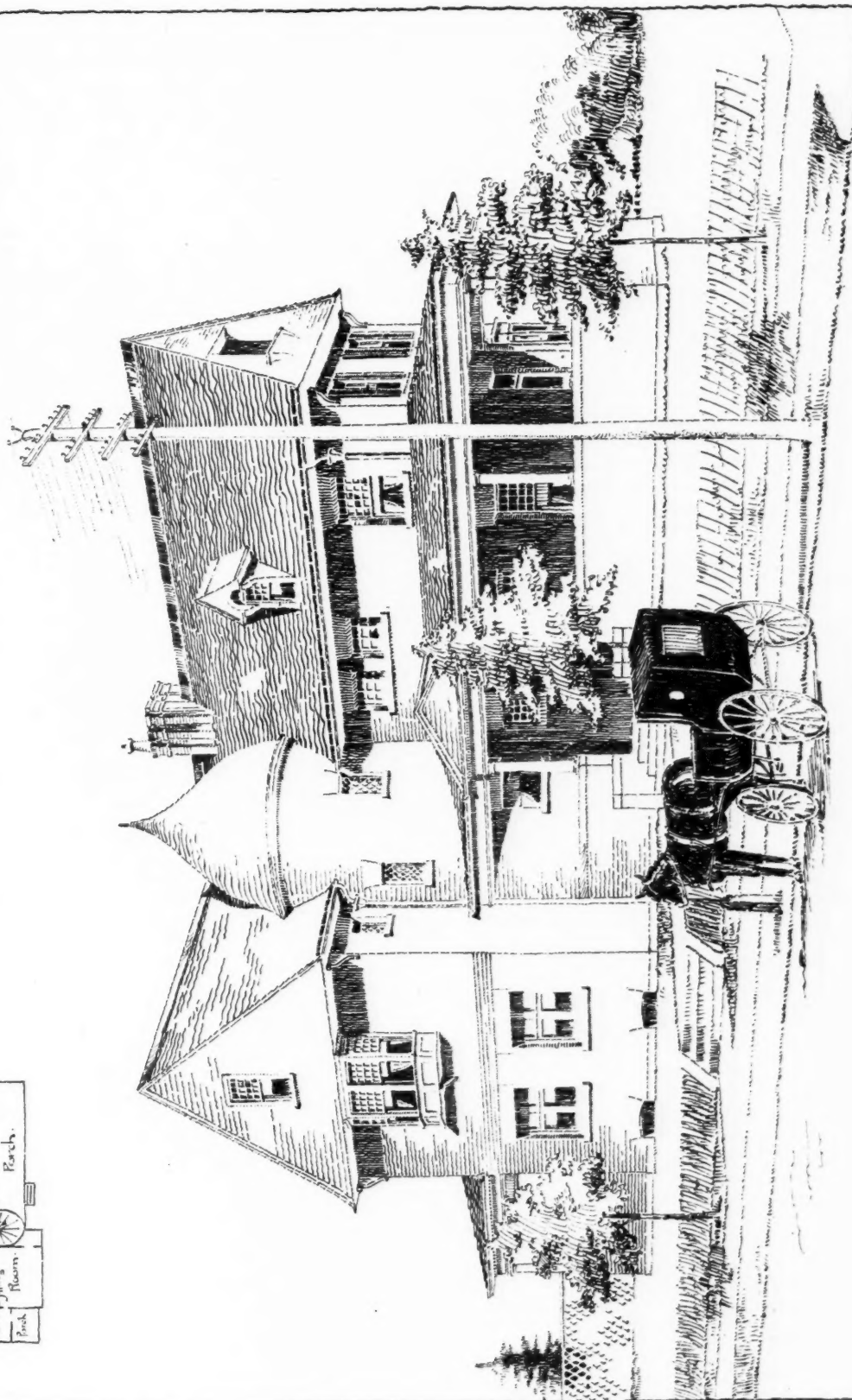
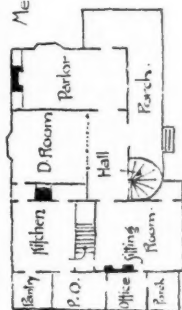


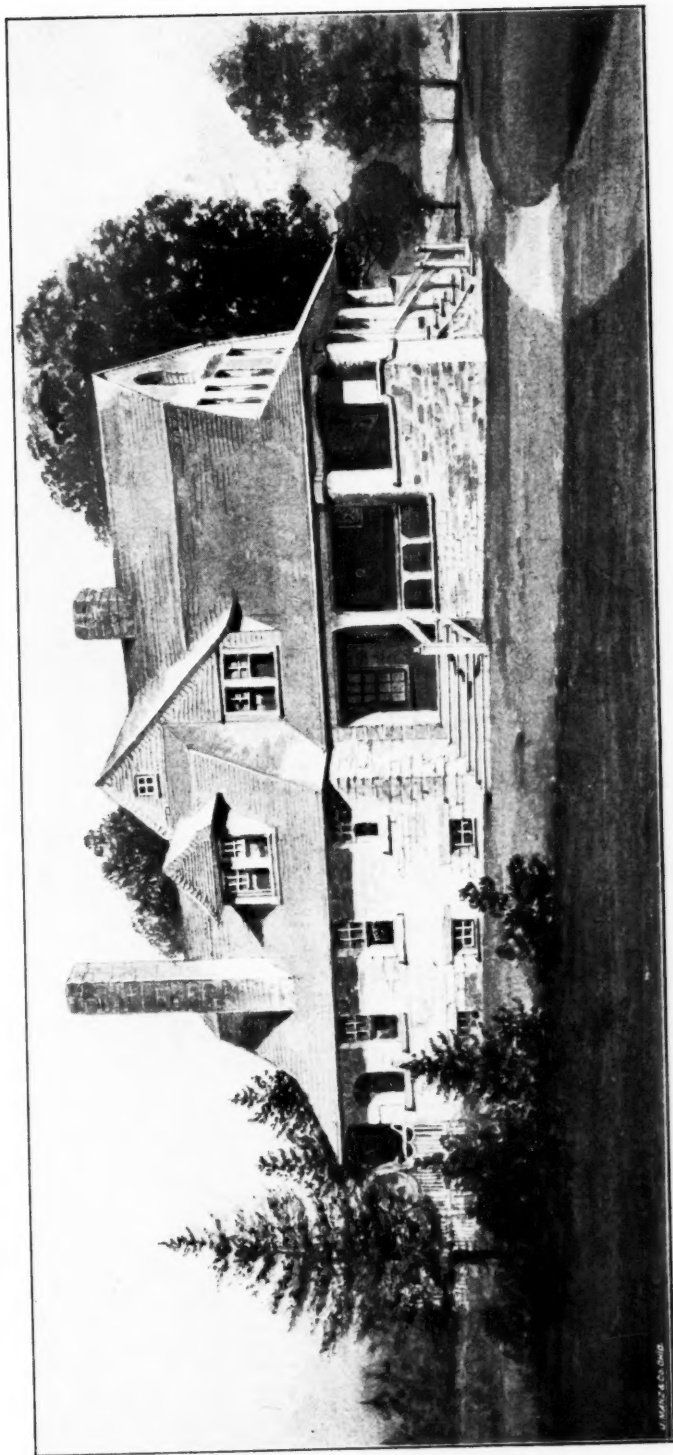
• CHATEAU DE CHAUMONT •



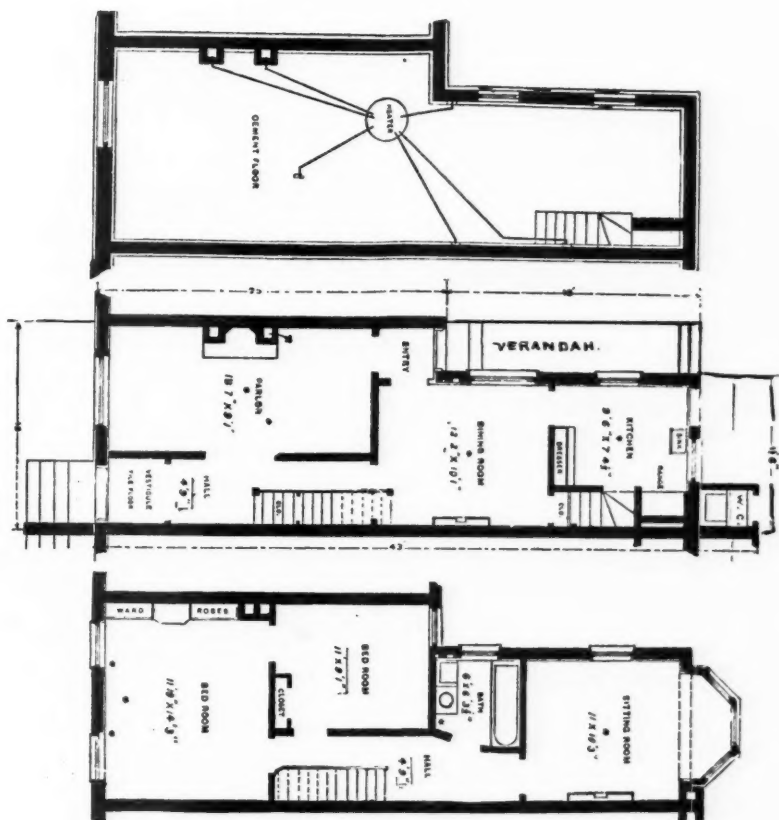
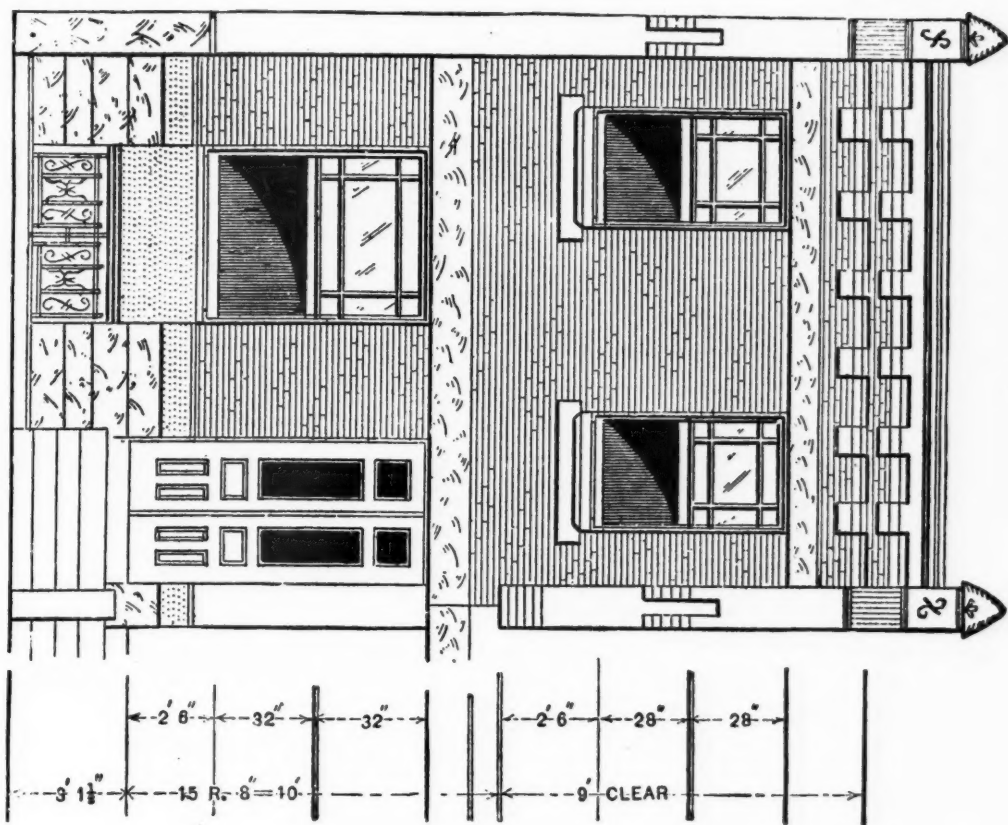
DR. WHITNEY'S HOUSE • 16TH AND
 DOWNING AVE. • DENVER • COLO.
 SKETCHED BY W. W. CONE •

Memory Plan





COTTAGE OF FRANK E. RICHMOND.
STONE, CARPENTER & WILSON, Architects, Providence, Rhode Island.



PHILADELPHIA WORKMAN'S HOUSE, WORLDS COLUMBIAN EXPOSITION, CHICAGO.

ILLUSTRATING ARTICLE "WORKINGMEN'S MODEL HOMES," BY P. B. WIGHT, ARCHITECT.

ELEVATION.

BASMENT PLAN.

FIRST FLOOR PLAN.

SECOND FLOOR PLAN.