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The Bill to Reorganize Government Architecture.

When congress meets in December, a strong effort should be made by the profession to secure the passage of the bill for the reorganization of the government architectural service. It will be remembered that at the last session but one the bill passed the house and was not reached by the senate prior to adjournment. It had received the unanimous indorsement of the House Committee on Buildings and Grounds, and seemed to meet the general approval of legislators. The same bill should be taken up by the officers and directors of the Institute, and as far as possible the members of the former committee should be added, and a hearing secured before the house committee at an early day. It is probable that the session will be loaded down with the tariff bill and other measures, and plans should be completed for the introduction of the bill before congress convenes. While the experience of the past ten years, from the Stockslager bill down, have not been on the whole encouraging, the frequent introduction of bills has caused legislators to think upon the subject and taught architects the character of bill that is liable to pass, and the proper method for its introduction. We recommend the same bill, not because it is in any wise ideal or as a whole acceptable to the profession, but because any change from present methods would be beneficial and because the operation of the bill in its present form will do more to show the advantages of the system it advocates than years of explanation before committees, or on the floor of the house.

Resignation of Director of Works Burnham.

The resignation of Director of Works D. H. Burnham, which marked the close of the World's Fair and the end of three years of continuous labor, is worthy of more than passing notice. It is not often that from the ranks of private life, with no training but that of a private business or profession to fit him for the office, is there called a man into whose hands such vast interests are placed. The words of a letter addressed to Mr. Burnham, by the Board of Directors, upon his resignation, epitomize the history of the three years:

In parting with you as our director of works, we, the Directors of the World's Columbian Exposition, desire to express our high appreciation of your services. Your work has been grandly and completely done. The last chapter has been written—the book is finished. The world will pass upon its merits, but none can know so well as ourselves how much of the success of this great Exposition has been due to you. More than three years ago, when, by act of congress, the World's Columbian Exposition was located in Chicago, no man had any proper conception of what it was to be. It was to be grand and beautiful, but how vast its grandeur and beauty was to be, or what form it was to take, no one had even dreamed. You were elected our chief of construction, charged with the duty of choosing and directing the designers and artists of this great undertaking and of harmonizing and carrying out their great conceptions. You possessed that rare knowledge of men and their capabilities that enabled you to call to your assistance those best suited to the great work; that breadth of mind to blend their creations into a harmonious whole, and that energy and force to carry the work to an end so glorious and successful as to excite the pride and merit the gratitude of all people.

Mr. Burnham's work is not yet complete, for the department of construction is preparing to publish an elaborate report, which will be profusely illustrated by photographs and give those facts and figures which should be recorded and placed in the great libraries and museums of the world for reference by future generations. In this work no cost will be spared, and every feature of the

designing, construction and government of the World's Columbian Exposition will be spread upon its pages that in any way can enlighten those who in another century may have a similar work to accomplish. The photographs have been taken by the best artists in the country especially for this work, and the only regret is that the work will of necessity be too expensive for general circulation among architects, especially as it is understood that the plates will be destroyed after their use for this publication.

German Architecture at the World's Fair. Aside from the main buildings of the Fair, the most notable architectural work was produced by German architects. The most interesting foreign building was that of Germany; the buildings of the German village on the Midway were examples of German design of different periods and locality, and even each installation of German exhibits, if we except that of Herr Krupp, had special claims to architectural superiority. This is probably due to the architectural revival which is now active in Germany under the direction of the young king, whose brilliant and somewhat erratic course is watched by all Europe. He has said there shall be no more stucco. He has expended more than fifteen millions of dollars upon the royal palaces since he commenced to reign, and is not content with anything but the most modern in plan and appliance any more than he is with what is conventional in design or sham in construction. He has gathered about him the most talented architects and sculptors, and his own talents with the pencil being of no mean order, he makes himself one with them for the general architectural perfection of everything built in his favorite Berlin.

Disappointing Results of Exposition Photography. In contrast with the extraordinary foresight that made the systematic working of all arrangements and details of the Columbian Exposition one of its striking features, stands the utter failure of all photographic work. An arrangement which placed the control of the photographic department beyond the power of regulation by the Exposition authorities, and which admitted to rule a commercial spirit to the exclusion of the artistic, was a mistake the effect of which will be lasting. Nor does this end here, for in the department of Fine Arts, the only department where a publication of photographs of the exhibits has been attempted, the same disappointment is found. The right to photograph was given to a firm, with a sole right to publish. Instead of a natural reproduction of the pictures by the best method, we find a collection of wretchedly engraved and printed plates, the inspection of which is more productive of irritation than pleasure.

Impossibility of Preserving World's Fair Buildings. The close of the Columbian Exposition has been accompanied by all sorts of speculation regarding the future of the buildings which, as they were, formed the greatest architectural triumph civilization has known. In this relation, however, speculation is useless. The close of the Fair saw the end of its glory, and the sooner the public accept the fact and realize that the buildings were but full-sized models of what might be built, and set to work not to preserve them as a whole, but sections of them, for architectural study, the better. In fact, if one-half the energy which is being wasted in trying to organize some plan for

their preservation were put forth in the direction of collecting and housing these examples, a lasting good would be accomplished, when otherwise the result must be but absolute failure. It is probable that the main buildings will stand another year. It is also probable that interested people will try and perhaps succeed in securing control of them, and that a grand hippodrome scheme may be organized for profit next summer; but those who really desire the retaining of these architectural models for further study by the people will give their best energies toward the further establishment of the Columbian Museum project. No systematic plan has yet been adopted in this direction, but will be, and those in charge will require all the financial aid and popular encouragement available to carry it to perfection.

Ernest R. Graham Appointed Manager. A distinguished example of the rare talent possessed by Director of Works Burnham for selecting the right man for the right place is observed in the early selection of Ernest R. Graham and his assignment for duty upon the construction staff. Mr. Graham was first employed in a position which required a mind peculiarly adapted to the management and carrying out details. So successful was he in managing the forces employed in the preliminary stages of construction that he was made and continued to occupy the position under different titles of chief assistant to Mr. Burnham. When the director of works resigned at the official close of the Fair the vast work of government and management was rather augmented than lessened, and this executive work was, by general vote of the directors, placed in the hands of Mr. Graham, with the title of general manager. Mr. Graham will find little glory, and much hard and tedious work in his present office; but his abilities have been so well tried and his knowledge of every detail is so perfect that the work could not have been placed in better hands or receive more honest and thorough supervision. It is fortunate that the Fair authorities could secure one who is in every particular so well fitted to fill the office of general manager.

Success of Columbian Museum Project. The Columbian Museum is not only an established fact, but has already received accessions that when properly grouped will make it the largest museum in the country. The work of collection has been vigorously pushed, and almost every foreign government—we might say almost every exhibitor—has presented something to add to its value. These range from a royal porcelain vase to Norwegian fishing boats, and from the model of the largest steam hammer in the country to the bead necklace of a Digger Indian. Financial support has not been lacking. A citizen of Chicago offers a contribution of \$1,000,000 upon the condition that stockholders in the Columbian Exposition donate a like amount of stock. Over three-fourths the required stock has been presented, and cash gifts of several hundred thousand dollars are already in the hands of the committee. In scanning the lists of exhibits donated to the museum one cannot help noticing that many manufacturers seem inclined to use the museum for advertising purposes. This should be stopped at once. The object should be to make the collection of exhibits representative as well as large, and no machine or product of manufacture should be accepted simply because it represents human ingenuity unless it is perfectly unique in its class.

PAINTING AND SCULPTURE AT THE WORLD'S FAIR.

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

BY H. C. PAYNE.

THERE seems to be some confusion in the English mind as to limitations and boundaries in the two fields of the poets' and the painters' art. This results in the frequent endeavor to put into painters' terms, thought that is in its nature better adapted to the forms of a literary art.

The first impression we receive from the canvases of Mr. Watts, a painter whose works evince more and a higher quality of imagination than is to be found in the work of any other English painter, unless, perhaps, in that of Sir Frederick Leighton, is of the inaptness of canvas and paint for the expression sought. The thoughts are too spiritual and impalpable for the exact and material forms of this art, and the effort to reduce them to its terms produces much the same effect upon the observer as does a bird imprisoned in a narrow cage. Its wings and song remind us of heaven, but we have ever a keener sense of thwarted aspiration in the imprisoning bars against which it hopelessly beats its wings. Yet while we do not experience that kind of satisfaction in these pictures that results from a perfect adaptation of means to end, we sufficiently realize the exquisite fancy that informs them to feel in their presence nothing short of a keen delight.

We find, as the inevitable sequence to the trait above noted, that motive or subject is almost invariably the first consideration in their art, and that execution is rarely if ever sought or offered as an end. It follows that the chief interest of their representative pictures (and it is only here a question of such), will be found in their spirit rather than in their forms, adequate as these often are. Holding us thus more by their qualities of imagination, and poetic insight and fancy, than by their skill, even when their technique is most orthodox and instructed. I find them in kind, if not always in degree, most representative examples of the "Art Informed."

Our whole sense of artifice is so mastered by the sympathy we feel before Lady Butler's "Roll Call," No. 105, that we are ready to dispense with even more merely pictorial considerations than we are here called upon to do. A remnant spared from the field just fought, stand in line before an officer, who, with passive face and automatic action, performs the routine suggested by the title. I think the artist meant first to glorify the sentiment of military discipline, which masters disability and holds men in their place in spite of deadly weariness and pain, but found herself more in sympathy with the elemental human anguish of the moment than with the relatively artificial ideal of military self-restraint embodied in the conception. However this may be, when we look at this picture, condensing as it does into one epic moment the whole bitterness of war as related to its immediate victims, and suggesting the rest, we feel that the phrase "theirs" not to reason why," though nobly apt for its special commemorative purpose, considered as a principle, embodies a lie, and that these comrades, friends, brothers, sons, fathers, husbands *have* a right to "reason why" all these ties should not be thus ruthlessly broken.

In Sir Frederick Leighton's canvases, No. 274, "Hercules Wrestling with Death for the Body of Alceste"; No. 275, "Garden of the Hesperides," and No. 276, "Perseus and Andromeda," we find in the unconformity in color, line and arrangement to the actual present of our daily experience, an element of correspondence to the remoteness of their themes, which is one of their two distinctive charms. The other consists in a rare quality of repose in their lines and shapes, only possible when the soul and brain conceiving them has so well assimilated the principles of a classic art as to be thoroughly *en rapport* with the spirit of its old still beauty. We find this same distinction of classic repose in the works of Alma Tadema, and in a less degree, for his art was less mastered, in those of Rossetti, and we recognize the immortality in this ancient principle of beauty, not only in the persistent vitality which, through all hostile modern environment, finds this new expression, but even more in the response we find in our own spirits, which rest before them still.

"Daniel," No. 412, by Briton Rivier, is deeply informed with the high spirit of the noble legend, and in the calm regard with which its hero faces death is found that complete spiritual self-possession which, when death is faced for a cause, constitutes the martyr ideal. Harmless he stands before these fierce beasts of prey, who cower and cringe in futile rage, dominated by this steadfast soul. No. 213, "The Last Muster," by H. Herkomer,

while less admirable as painting than Lady Butler's "Roll Call," is painted in the same spirit and holds the same kind of interest. No. 197, "Christ and Magdalen," by Arthur Hecker; No. 92, "A Hopeless Dawn," by Frank Bramley, and No. 93, "For of Such is the Kingdom of Heaven," by the same artist, may be mentioned as justifying, in the fine expression they give to it, the idea which subordinates all merely painting considerations to purpose.

There is, however, a considerable portion of the pictures comprising this exhibit that, treating insignificant moments in an insignificant way, fail utterly to make acceptable the point of view noted as English.

The United States exhibit of paintings, while it holds few pictures outside of its landscapes that either in purpose or execution may be advantageously compared with the highest achievements of foreign art (not English), yet in general excellence is found to rank easily first, and it is to the superlative qualities of its landscapes that the distinction claimed is due. Were the French art as well represented in its painting as our own, this superiority might still be claimed for our landscape art, but would hardly be found to hold in our art as a whole. In landscape art the phase or moment treated has much to do in determining what is required of the painter. The exact touch which might best serve the certainty of definition characterizing forms seen in full, clear daylight, as the foliage and large garden leaves in the foreground of Mr. Peck's "Love's Token," No. 811, would be little apt as a means of interpretation of such phases as are treated in Mr. Tryon's "Rising Moon," No. 987, or in Mr. Whistler's "Nocturne," No. 1102. It is in a certain quality of undefinition that the very charm and essence of such scenes as these lie, as also of such themes as Mr. Murphy has treated in "November Grays," No. 576; Mr. Twachtman, in "Autumn Shadows," No. 1010; Mr. Tryon, in "Starlight," No. 990, and Mr. Innes, in "September Afternoon," No. 602. This repose of evening, this reminiscent sadness of late autumn, this vagueness or this calm of night, are not substantial, defined things to be realized by exact and imitative touch; they are spirits of the air, and laugh to scorn the uncomprehending mortal who thinks thus to chain them. Such precise terms, while they answer well the purposes of clear definition characterizing a broad daylight or sunlight subject, like Mr. Picknell's "Road to Concanneau," No. 829, are too illy related to these things of the spirit to serve as the medium for conveying them.

But not only do such phases require special adaptation of manner, they require even more a special aptitude of soul. In the searching light of commonplace day, shapes may be resolved into component form and transferred by deft, instructed touch, but those dim ones of early morning, or those clothed in the purple veil of autumn or in the shadows of evening, cannot be thus exactly observed; they are not to be found or resolved by the eye, even the keenest and most discriminating. They may only be discerned by the spirit *en rapport*.

It is because Mr. Innes and Mr. Tryon and Mr. Twachtman and Mr. Murphy have been soul to soul with nature that her very spirit comes so home to us when we look at their pictures. We feel before them that in very truth she is ours; her sunlight for gladness; her cool shadows for rest; her calm stars for consolation.

We find in the portraits of Mr. John Sargent and of Mr. Abbott Thayer the ideal illustration of the two points of view offered in this paper. The antithesis is so complete, that it serves not only to make clear the distinguishing and special values of the two aims as related to portrait art, but also to accent the distinction offered as applied to the whole modern art of painting, and we may fittingly conclude a paper that has already reached beyond anticipated limits with a brief comparative analysis of the value of these two principles as embodied in the work of these two men.

The picture of Mr. Sargent's that perhaps best realizes the ideal for which it stands is No. 875, "Mother and Child." That one of Mr. Thayer's that best embodies his ideal is No. 954, "Virgin Enthroned."

These two pictures, then, may serve to illustrate the distinction they embody, not only as applied to their special art, but also as applied to the whole art of today.

To reproduce appearances so effectively as under proper conditions to create illusion, is the technical aim of the modern painters' art. Not beauty, not conventions that modify appearances in its favor, but just the impression of things as they are is its endeavor. It follows that the picture that most nearly produces the impression of actuality will, in a purely painter's sense, have achieved the highest distinction. When a stranger is presented

to us the attributes that impress us first are his or her physical characteristics. We are conscious only or mainly of proportion, height, color of hair, complexion and turn of feature. As we come to know the person, and just in proportion to the degree of our intimacy, do we lose sight of these things until, when it becomes established, our sense of them is so completely merged in the idea of the individual that we do not think of them by themselves at all. Mr. Sargent's picture corresponds exactly in its impression to that which we receive from a stranger when first presented to us. The eye (not too near), receives from his canvas an impression of reality as *objects* of the two people who are his subjects, hardly to be experienced before the work of any other painter represented here, for, while Bonnat's canvases are as to form more convincing, they fall so far short of the vivid color realism that distinguishes this as well as all of Mr. Sargent's pictures, that their impression of actuality is on the whole far less complete. Here, as in the instance supposed, we receive the most vivid impression possible of externals. And this is all, absolutely all, that we do receive. But this is much, very much. It is modern art, "Art Instructed," and though these intensely real forms are a perpetual bar to the intimacy that can only exist when we cease to be first and most aware of them, yet we do, in a certain sense, know these two people. We could distinguish them in a crowd, or recognize them if we passed them by, but we do not know them in the intimate sense in which we know a friend, nor can we ever.

It would, perhaps, be impossible to find in the whole painting exhibit of the Fair a picture that better represented the opposed ideal of an "Art Informed" than the one of Mr. Thayer's entitled, "Virgin Enthroned." It represents a sweet-faced young woman "enthroned" between two children.

In art, as has been pointed out before, a name is nothing. What a picture in itself is, in character and expression, just that it is and nothing more—or less. A name only makes requirement. It in no smallest degree fills it. Thus a painter might call a picture conceived as is this in all outward respects of form, arrangement and color, "Virgin Enthroned," but unless it embodied in some degree the tender and noble ideal for which the name selected stands, the title would serve only to make its failure conspicuous. Here it is a *fitting* garment to the *soul* which the artist discerned, and which looks sweetly out through its open window. The flesh, the form, the color—the *substance*, in a word—of this central figure and of its companions, do not say to us, as in Mr. Sargent's canvas, "Thus far—no farther." They are not the message, only the conductor which conveys it. It would but confuse the issue now reached, and which may be presented in a final word, to compare the means employed to create the impression produced by these two canvases; enough that they are relatively adapted and sufficient. The real issue which it is here the endeavor to distinguish from its many side ones is that existing between *things* and *ideas* when taken as a purpose in art. It is that between form and spirit when presented as its final result.

WAS SHAKESPEARE AN ARCHITECT?

SO many occupations have been assigned to Shakespeare that we may be pardoned for assigning him another. Was he an architect? or perhaps a builder? From his writings it would so appear. Who but an expert could be so well informed as the following extract indicates:

"When we mean to build,
We first survey the plot, then draw the model;
And when we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then but draw anew the model
In fewer offices, or at least desist
To build at all? Much more, in this great work,
* * * * * should we survey
The plot of situation and the model,
Consent upon a sure foundation,
Question surveyors, know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else,
* * * * *
Like one that draws the model of a house
Beyond his power to build it; who, half through,
Gives o'er and leaves his part-created cost
A naked subject to the weeping clouds
And waste for churlish winter's tyranny."
Second part of King Henry IV, Act I, Scene III.

The foregoing lines are as true today as when they were written. They are not for a day, but for all time. We do not recollect of attention having been called to them before and therefore give them here, hoping that they may be noticed by some Shakespearian scholar who may be able to vindicate our right to claim the Bard of Avon as one of our own brotherhood.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

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

CHAPTER VII.

PRELIMINARY STEPS.

IN beginning an architectural perspective three preliminary questions arise, namely, the position of the object, the position of the picture plane, and the standpoint of the observer. (See Fig. 26.) Once understood, these preliminaries actually receive but little thought in ordinary practice. Nevertheless a familiarity with them is important.

97. The plane of the picture may stand anywhere between the observer and the object. For convenience it is usually placed so as to touch a principal corner of the building, as illustrated in Fig. 109, or it stands parallel with a principal front or side, as in Figs. 110 and 111. Since in the first case the main faces of the building

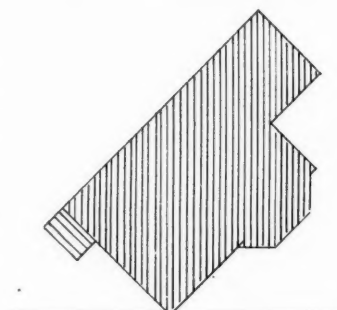


FIG. 109.

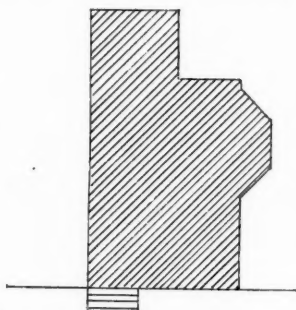


FIG. 110.

are oblique to the picture plane, the picture is called an *oblique perspective*. In the second case the picture is called a parallel perspective, whether the picture plane actually coincides with the front of the building, as in Fig. 110, or is at some distance from it, as in Fig. 111.

98. In oblique perspective, while theoretically the building may stand at any angle whatever with the picture plane, there is considerable practical convenience in having its principal faces at angles of forty-five degrees with the plane of the picture; and this course will generally be pursued.*

99. The standpoint of the observer, often called the *point of station* (Section 85), may vary in three directions: it may be exactly in front of the object or at the right or left of it; the observer may stand very near the object or far away; and he may be on the same level with it or above or below that level. There are æsthetic reasons why it is usually advisable to place a perspective view somewhat out of the geometric center of the sheet on which it is drawn; and it is evident that the observer who wishes a fair view of two faces of a house must usually stand somewhat at one side of the front and not exactly before it.

100. As to his altitude, it is commonly assumed that the observer stands on the same level with the visible base of the building. This brings the horizon about five and one-half feet above the base line of the building (Section 80). Where the site is a hillside or in a valley, the height of the horizon must vary accordingly. Raising the horizon depresses the picture, making it look as if the building stood in a valley. (See Fig. 112.) If the horizon be entirely above the building, so that its roofs are seen, as in Fig. 112, the perspective is often called a *Bird's-eye View*.

Lowering the horizon, on the other hand, elevates the building, as if it stood on a hill-top. (See Fig. 113.†)

* It is understood, of course, that architectural perspectives are drawn to scale, usually of four or eight feet to the inch. Taken literally, a drawing on a picture plane touching the object would be of the same height as the object itself, and a sheet twenty-five feet high would be needed for a small two-story house.

† The building illustrated in Figs. 112 and 113 will be recognized as the same which appeared in Fig. 108. The differences in the views are due to extreme variations in the altitude or depression of the horizon.

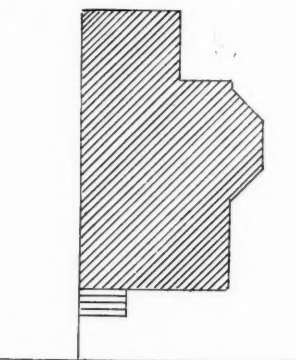


FIG. 111.

101. In respect to the remoteness of the observer from the object the practice of artists varies, each being in large measure a law to himself. One rule is to select a distance from the object equal to three times its height.* Another rule is to choose a

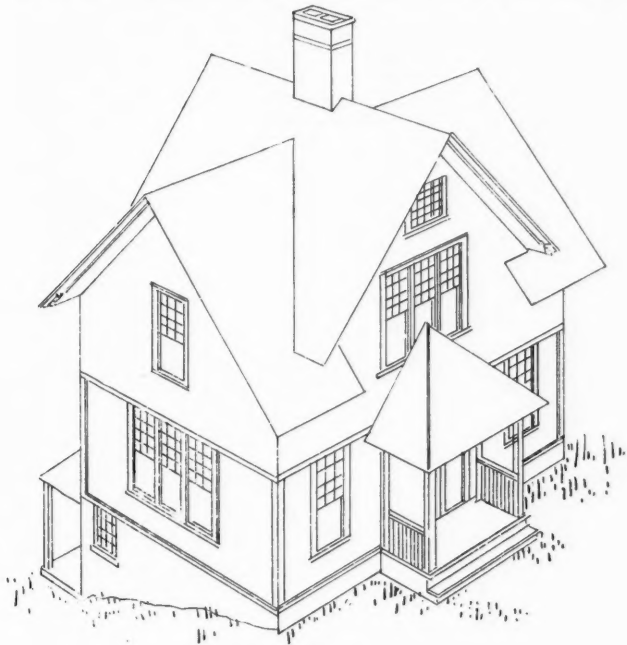


FIG. 112.

standpoint from which lines drawn to the extreme limits of the building will make an angle not exceeding sixty degrees, the theory being that this angle embraces all that can be seen comfortably at one glance and without turning the head. In the programme for the St. Louis City Hall competition it was required that perspectives should be drawn for a standpoint three hundred feet distant.

Paul Veronese is said to have made his "distance" equal to "three times the size of his picture." Raphael is said to have made his distance equal to the base of his picture, while Leonardo da Vinci took his at six times the width of his picture. So much for



FIG. 113.

tradition. Since linear perspective was a subordinate matter with the historic painters, a doubt must be entertained as to their devoting much thought to accuracy in locating their "distances" or to scrupulously observing them when located. Architectural draftsmen, likewise, soon learn by experience what arrangement of vanishing points suits them best, and then work by habit

* Since it is customary to locate the picture plane so as to touch the object (Section 97), the distance of the observer from the object is identical with his distance from the plane of the picture. The two expressions become synonymous.

with little thought about the distance to which any particular drawing corresponds.

102. Fig. 114 shows the outline plan of an octagonal building on a square base. Pl Pr is the trace of a picture plane placed so as to coincide with the front C D of the base. (Section 97.) Ps is the point of station (Section 99), at a distance in this case of about twice the width of the building. Ps Pl Ps Pr are the plans (Sections 19 and 85) of oblique lines of vision (Section 74) parallel with the diagonals B D, A C, and, of course, with the beveled sides of the building. Ps E is the plan of a normal line of vision. (Section 74.)

103. Draw at will a horizontal line V1 Vr for a horizon. Note the points V1, Vr exactly over Pl, Pr, and S exactly over Ps. S is the point of sight (Section 84), and V1, Vr are vanishing points of horizontal lines parallel with the diagonals B D, A C. (Sections 76, 86, 91.) They may be designated *Vanishing Points for Diagonals*, left or right. They are also called *Points of Distance*, partly because the lines Ps, Pl and Ps, Pr, being at forty-five degrees with Pl, Pr, the distance S V1 or S Vr, which by construction equals E Pl=E Pr, is also equal to E Ps, i. e., the points V1, Vr are at the same distance from S as the observer's standpoint from the picture plane. Another reason is that V1 and Vr are used in parallel perspective in locating the *distances* of points remote from the picture plane.

104. Hence if it be required to draw the perspective of a building as seen by an observer at a prescribed distance, one has

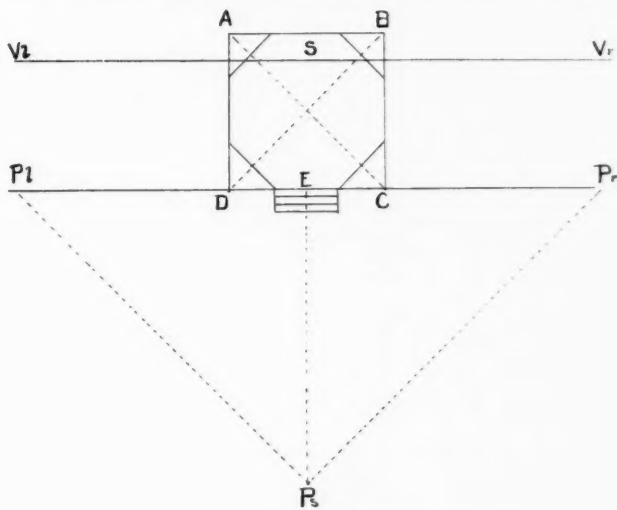


FIG. 114.

only to locate V1 and Vr on the horizon, each at the prescribed distance by scale to the right and left of S. Since S (Fig. 114) is the vanishing point of lines normal (Section 74) to the picture plane, it will be convenient to designate all lines converging at S as *Normals*. Similarly the term *Diagonals* will be applied to lines converging at V1 or Vr, since these are the vanishing points (Section 103) of all horizontal lines at angles of forty-five degrees with the picture plane.

The term *Horizontals* will apply to perspective lines parallel with the horizon, such as the cross lines in Fig. 115, Chapter VIII.

CHAPTER VIII.

PARALLEL PERSPECTIVE.

Parallel perspective having been defined in the preceding chapter (Section 97), we proceed to the solution of practical problems.

105. PROBLEM I.—To draw a horizontal pavement of square blocks. Fig. 115.

On any convenient line lay off the horizon V1 S Vr, so that S V1 and S Vr shall each equal to scale the distance of the observer from the object (as well as from the picture plane, Section 101). In parallel perspective certain sides of the square blocks will be parallel with the picture plane, while the other sides will be normal or perpendicular to this plane. The perspectives of the former are parallel with the picture plane (Section 91); the perspectives of the normal sides converge at S (Sections 84, 85, 104).

Now select any convenient line, as A B, parallel with the horizon V1 S Vr, to serve as the base of the picture. (A B actually represents the horizontal trace of the picture plane (Section 85).

Lay off along AB the full size to scale of the pavement and of each row of squares, and from the points of division draw lines converging at S . These are the perspectives of the normal sides of the squares and are called *Normals*. (Section 104.)

Draw the diagonal AV_r , and through its intersections with the successive normals draw horizontals (Section 104) $A'B'$, $A''B''$, etc., as shown. From C , the end of the last horizontal, another diagonal may be drawn toward V_r , which will give another block of squares of equal size and number. This process may be repeated indefinitely.

106. In Fig. 115, since Aa' is the diagonal of the perspective square on the base of Aa , it follows that a' , the perspective of a perpendicular to Aa , is equal in length to Aa . Likewise the real

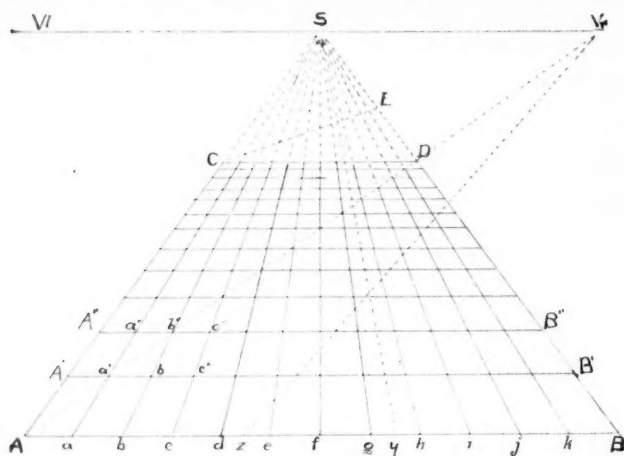


FIG. 115.

length of the line whose perspective is bb'' is the distance Aa . In general, the intercept on any normal between AB and the diagonal AV_r equals perspectively the distance from the foot of that normal to the foot, A , of the diagonal.

Hence we have a rule for locating any point in parallel perspective as follows (Fig. 115):

Measure along AB the exact distance of the point to the right or left of A , or B . Through the point so found, as y in Fig. 115, draw a normal (Section 104) ys . Measure from y along AB the distance yz of the required point away from the picture plane. Through z draw the diagonal zV_r ; its intersection x with the normal ys is the perspective required.

This rule is as universal as it is simple.

107. PROBLEM II.—To draw a horizontal pavement of octagonal blocks. Fig. 116.

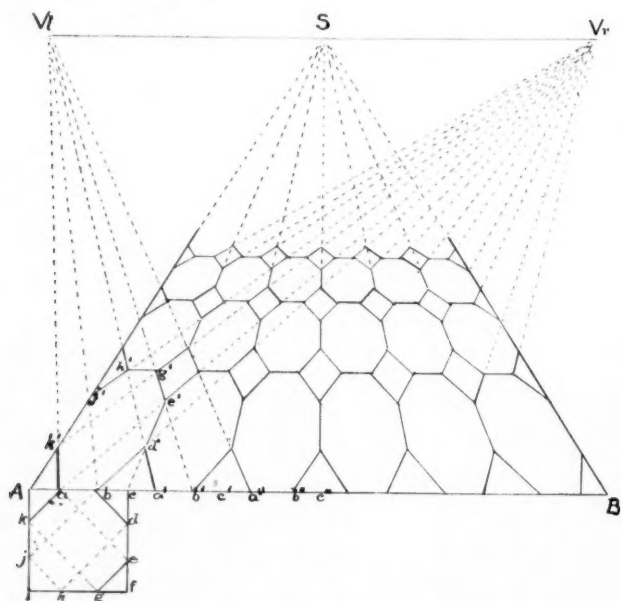


FIG. 116.

Having drawn the horizon and base line AB and marked V_l , S and V_r as in Problem I, Fig. 115, draw to scale where most convenient one octagon of true size as at A , and repeat along AB the points a' , b' , c' , a'' , b'' , c'' , etc., at their proper distances.

Through a , a' , b' , etc., draw diagonals (Section 104) right and left. Through A , c , c' , etc., draw normals (Section 104) converging at s .

By construction $ca' = cb$, hence d' is the perspective of d , in the plan of the octagon, hence $d'e'$ on the normal from c is the perspective of de . (All normals (Section 104) are perspectives of lines perpendicular to the base AB , which represents the picture plane.) The point e' , the perspective of e , is at the intersection of diagonals from a and b' , or at the intersection of either diagonal with the normal from c . The line $h'g'$ is a horizontal (Section 104); the point j' is on a diagonal from b , and k' is on a diagonal from a .

The repetitions are made without difficulty. Since the distances Ab , Ac , etc., in the octagon plan each equal the half diagonal of the square $Acfi$, they could be set off at once without completing the octagon, which has been drawn in this figure mainly for clearness of illustration.

108. PROBLEM III.—To draw a pavement of equilateral triangles. Fig. 117.

This problem involves the location of auxiliary or secondary vanishing points V' , V'' . Select the horizon and base line and locate V_l , S , V_r as before. Draw one equilateral triangle cdf of the size desired and project its apex at g . By construction fg is perpendicular to AB at g . Draw the normal gs . This is the perspective of fg produced to infinity. Locate f on the normal gs by the rule in Section 106, i. e., measure hg equal to fg and draw

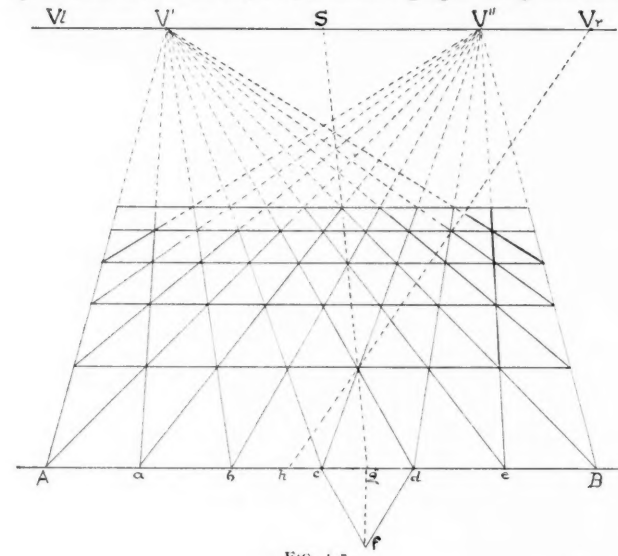


FIG. 117.

the diagonal hs . Its intersection i with gs is the perspective of f .

Join ci and di . These complete the triangle $cidi$, which is the perspective of cdf . Produce ci to the horizon at V'' and produce di to the horizon at V' . The points V' , V'' are vanishing points for the perspectives of all the slant sides of the triangles. The perspectives of the bases are horizontals. (Section 104.)

It will be observed that in Problem III no use is made of the points of distance V_l and V_r after locating the point i . Since the equilateral triangle is symmetrical the points V' , V'' must be equidistant from S on the horizon. Hence when one is found the other may be obtained by measurement.

109. PROBLEM IV.—To draw a pavement of regular hexagons. Fig. 118.

Here again, auxiliary vanishing points V' , V'' are used. Having arranged horizon and base as in the preceding problems, construct as shown below the base line one hexagon and its connections. Project a , b , c and d on AB at a' , b' , c' , d' . All the points of the perspective hexagons are on secondary diagonals to V' or V'' , all the slant sides are drawn toward the same vanishing points, and the remaining sides are horizontals. (Section 104.)

To find V' draw the normal $a''s$. Lay off $a''g$ equal to the half height of the hexagon, and draw the diagonal gV_r . This diagonal crosses the normal at a' , the perspective of a . Join $b'a'$ and extend it to the horizon at V' . V' is the vanishing point of all slant sides parallel with $a'b'$. Locate V'' by measurement at the same distance from S as V' .

110. In the preceding problems it may be observed that while both points of distance, V_l , V_r , are obtained, but one has been

used, except in Fig. 116, where from the multitude of slant lines toward the left, all at forty-five degrees, it has been convenient to use VI. It could have been dispensed with even there. The rule

then be used for the observer's distance (Section 103) from the object. Where both points are used the "distance" must be restricted to half the width of the drawing-board or one point will come beyond the edge of the board.

111. PROBLEM V.—To draw the plan of a house in parallel perspective. Fig. 119.

While the plan of a house, for obvious reasons, is best studied geometrically, there being no occasion for contemplating it in perspective, as it is never seen in that way, the resources of perspective are ample for the development of a complete floor plan without the aid of a previously prepared geometric plan. For illustration, it is necessary here to give the plan (Fig. 120), which is to be drawn in perspective, as the readiest means of showing what is required, but it will be observed that no use is made of the geometric plan except to obtain from it the shapes, dimensions and arrangements which are to appear in the perspective plan.

Henceforth only two vanishing points will be used, namely, S at the left side of the drawing, and Vr far to the right (not shown in the illustration). The distance from S to Vr (i. e., the distance of the observer from the building), is about three times the extreme width of the building. The horizon is taken high up on the paper for convenience. So far as accuracy is concerned, it is immaterial how high or how low the horizon is taken when drawing the plan.

112. Select A B—representing the picture plane (Section 105)—at will, and lay off on it the front of the house, a B being its extreme width. Draw normals a S, e S, g S, b S, B S, etc., for the sides and longitudinal partitions. Lay off b A equal to the depth of the house through parlor and dining-room, and draw the diagonal A C. Its intersection, C with b S, is the rear outside corner. Draw the horizontal C D to meet the normal from e.

Lay off g l, the width of the dining-room closet plus the six-inch partition, and draw a normal l e'. To obtain the depth of the

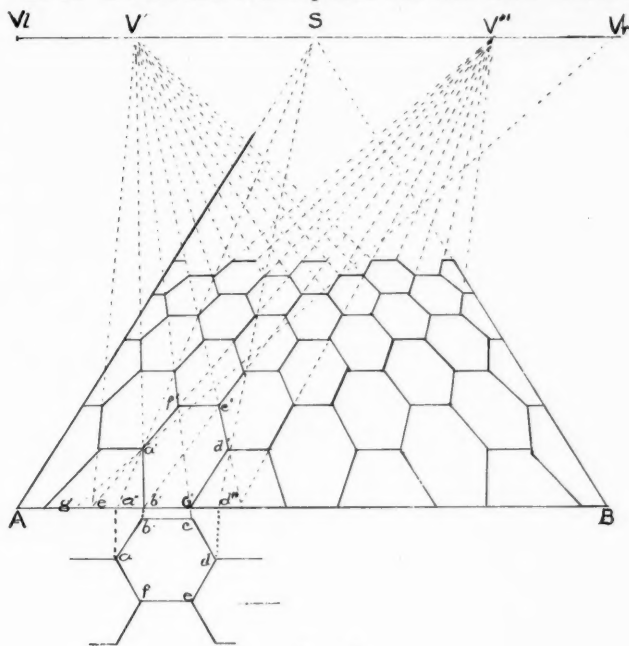


FIG. 118.

(Section 106) for locating any point whatever in parallel perspective requires but two vanishing points, namely, the point of sight, S, and one point of distance (Section 103). For this reason the

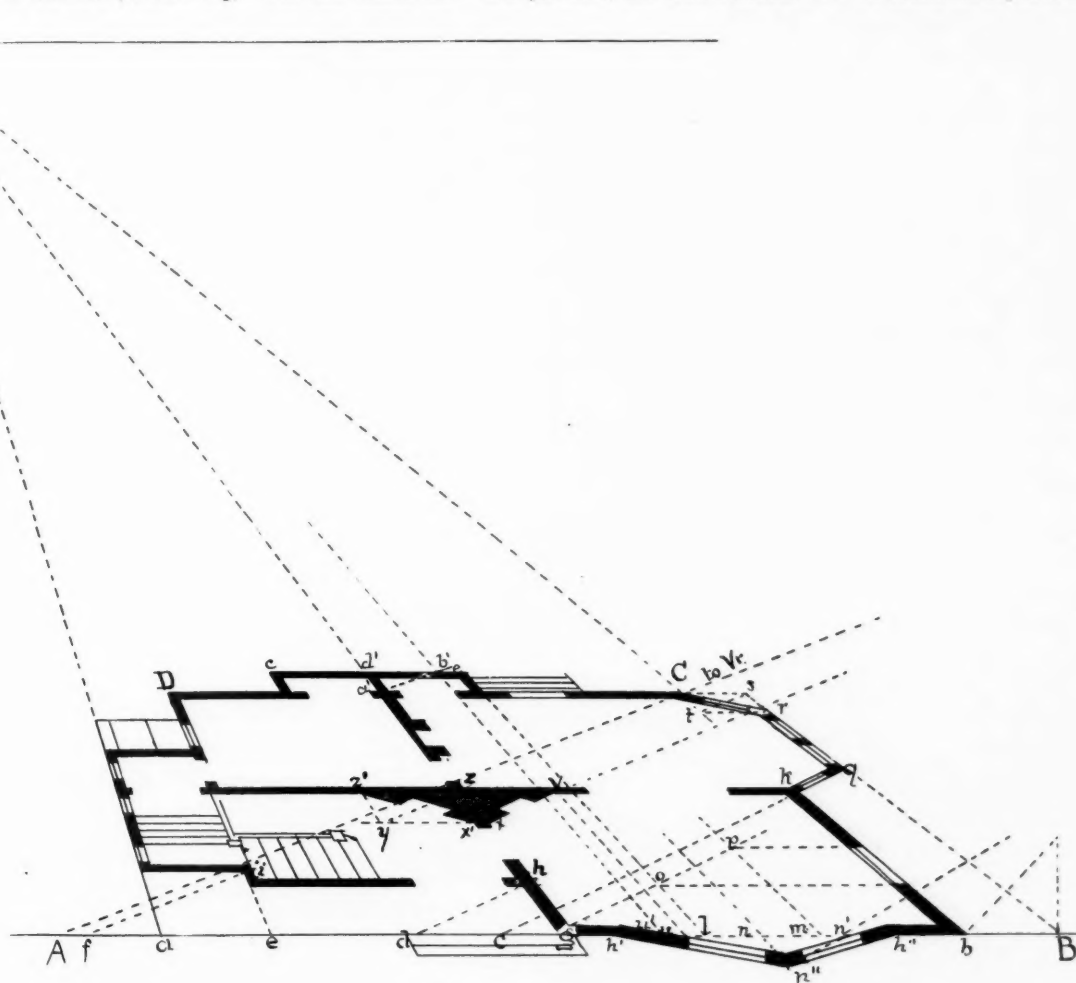


FIG. 119.

term "Two Point Perspective" is sometimes applied to this method. The usual name, Parallel Perspective, is preferred as being more descriptive and quite as intelligible.

It is often quite an advantage to be able to dispense with one point of distance, since the whole width of the drawing-board can

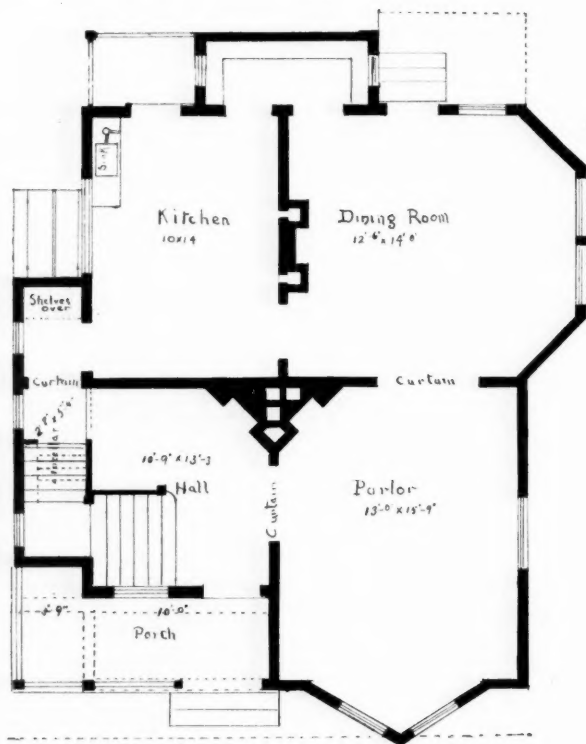
then be used for the observer's distance (Section 103) from the object. Where both points are used the "distance" must be restricted to half the width of the drawing-board or one point will come beyond the edge of the board.

113. To locate the cross partition, lay off the depth of the parlor plus the thickness of the front wall at b c. The diagonal c k meets the normal b k in the point required.

To draw the front bay, lay off its true width, h' h'' along A B. Find by measurement the middle point, n, of the parlor front wall. Draw a normal through n. Lay off n n' equal to the projection of the apex of the bay beyond the front wall. A diagonal n' n'' meets the normal n n'' in the apex n'' of the front bay. Join n'' h' and n'' h''.

The dining-room bay has its sides at forty-five degrees with the house walls. Lay off b B, the true projection of the bay, and draw the normal B s. It crosses the diagonal k q at q. The portion q r is the end wall of the bay. To locate r produce the rear wall D C to meet the normal B s. Draw the diagonal s t to meet the normal b k produced. Then draw the horizontal t r. The quadrilateral C s r t is a perspective square; hence r s, its diagonal, is the slant side at the rear of the bay.*

114. To draw the side window of the parlor. Along the front of the parlor lay off the half width of this window each way from n, as l n, n m. Draw normals l o, m p. Lay off on l g the distance of the window back from the front wall and draw the diagonal



First Floor

FIG. 120.

g p. Through the points o and p, where this diagonal cuts the normals from l and m, draw horizontals. Their intersection with the side wall marks the window desired.

To draw the parlor fireplace, lay off on A B its true projection g u within the parlor. Draw the normal u v and the diagonal v x. The latter is the face line of the fireplace.

To draw the hall fireplace, draw through x the horizontal x y. Produce the inner walls of the hall to meet at z. Draw the diagonal z y to meet x y, and draw the normal y z'. z x' y z' is a perspective square; hence x' z', its diagonal, is the line required. The jamb reveals in the hall fireplace are diagonals converging at V r; those in the parlor may be drawn parallel with x' z' as a sufficiently close approximation.

To locate the width of the front porch, lay off at g d its true width. Draw a normal from g and a diagonal from d. They meet at h, through which draw a horizontal.

* Were the left point of distance (Section 103), V l, available, the side r t could be drawn at once. But V l would fall as far to the left of S as V r is to its right, and the practical inconvenience of maintaining and using such distant vanishing points is a consideration in favor of the constructions here employed.

(To be continued.)

OUR ILLUSTRATIONS.

A country house. Manly N. Cutter, architect, New York.
Residence on Clemens avenue, St. Louis. E. A. Manny, architect.

Residence of Frank Wyman, Cabanne Place, St. Louis. E. A. Manny, architect.

First National Bank, Terre Haute, Indiana. Jenney & Mundy, architects, Chicago.

Gate Lodge, Forest Lawn Cemetery, Detroit, Michigan. Edw. C. Van Leyen, architect.

Boat house, gymnasium and armory. Conover & Porter, architects, Madison, Wisconsin.

House for J. L. Cochran, Edgewater, Illinois. George W. Maher, architect, Chicago.

St. Peter's Church, Niles Center, Illinois. Schlacks & Ottenheimer, architects, Chicago.

Sketch of residence for F. W. Kellogg, Detroit, Michigan. Edw. C. Van Leyen, architect.

Central M. E. Church, Sault Ste. Marie, Michigan. D. P. Clark, architect, Bay City, Michigan.

The Fort Wayne Saengerbund Club Building. Wing & Mahurin, architects, Fort Wayne, Indiana.

State Normal School, Stevens Point, Wisconsin. Dwight H. Perkins & George W. Selby, architects, Chicago.

The Champlain Office Building, Chicago. Holabird & Roche, architects. The structure will be 103 by 50 feet, fourteen stories high, skeleton steel construction, fireproofed. The walls will be of buff terra cotta.

The Blackstone Public Library, Branford, Connecticut. S. S. Beman, architect, Chicago. This library building is now in course of erection at Branford, Connecticut, by T. B. Blackstone, president of the Chicago & Alton Railroad Company. When completed it will be presented by Mr. Blackstone to Branford, his native town, as a memorial to his father. The building is to be thoroughly fireproof, with steel beams and tile floor arches and partitions. The exterior walls, including roof of dome, will be of light pink Tennessee building marble, finely ribbed surface. The walls of rotunda, vestibules and halls will be faced with marble, and staircases will be of same materials. Lecture hall finished in mahogany, and balance of building in white oak. The main entrance doors to be of bronze. The building is to be completed by May 1, 1895, and the cost will be \$250,000.

Photogravure Plate: Residence of G. W. Cass, No. 2713 Michigan avenue, Chicago. Henry Ives Cobb, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Addition to The Standard Club, Chicago. Adler & Sullivan, architects.

The Omaha Apartment Building, Chicago. Pond & Pond, architects.

Residence of Hobart C. Chatfield-Taylor, Chicago. Francis M. Whitehouse, architect.

Residence of George A. Severns, Jr., No. 3831 Michigan avenue, Chicago. L. G. Hallberg, architect.

Clark Hall, Western Reserve University, Cleveland, Ohio. Richard M. Hunt, architect, New York. Two plates are given, showing a general view and a detail.

North Entrance to Fisheries Building, World's Columbian Exposition, Chicago. Henry Ives Cobb, architect, Chicago. This building and the peculiar characteristics of its decorative features have already been described in our August number. The triple-arched entrance here shown is a duplicate of that which is seen on a smaller scale in our photogravure of the south entrance.

NEW PUBLICATIONS.

ARCHITECTURAL SKETCHES. By Mr. Frank W. Beall, Architect, New York.

Readers of the architectural journals will recognize Mr. Beall's name as one frequently associated with clever illustrations of domestic architecture. He has recently issued under the above title a neat and quite attractive little volume in boards, containing numerous examples of his work, both in the plans of houses and their exteriors, also various interesting bits of detail.

HOW TO FRAME A HOUSE. By Owen B. Maginnis. Published by the author at 356 West 124th street, New York. Price \$1.

Mr. Maginnis may be remembered as the author of books on "Practical Centering," "How to Join Moldings," etc., etc. His latest work is in pamphlet form, containing thirty-one pages, 8 by 11, with thirty cuts. There are twelve chapters, of which six are devoted to Balloon Framing; the rest to Difficult Roof Framing. The illustrations are well drawn and to a liberal scale, and, while the lettering and figuring is at times more rough than graceful, it is legible and sufficient, and the drawings are very good representations of working drawings as actually made by a competent practical man. Liberal use is made of isometric projections for framing details.

In the second part the writer discusses the framing of simple roofs, of hip and valley roofs, roofs of irregular plan, and of pyramidal, hexagonal, conical and circular (?) roofs. This half of the book is less satisfactory than that on balloon framing. The construction of domes is not referred to at all, a quite impractical rule is given for drawing a hexagon, the reader is told that the octagon "can be done in any of the numerous ways now in use"; and in other respects the value of what is given suffers from what is left out.

ARTISTIC HARDWARE.

THE constant development of a business that has become unique in the history of the hardware trade in the United States, that of the Orr & Lockett Hardware Company, of Chicago, compelled a removal to more extensive quarters, and this well-known concern is now located at 70 Randolph and 50 State street. It would be difficult in a volume of considerable proportions to describe what this hardware firm have done for the art of and in hardware manufacture. To it belongs the credit of first introducing to any appreciable extent special designs for special buildings and carrying this throughout in thorough harmony with the trimmings and decorations. The inside history of this "art in hardware" renaissance has not been written and need not be, but architects have found that the execution of special designs in all lines of builders' hardware when placed in the hands of this firm give uniform satisfaction. The movement commenced a decade ago in the production of special hardware for a mammoth office building in Chicago, and grew into such proportions that for several years architects have designed the hardware for all important office buildings in the West. It is true that many of these special designs have "gone into stock" and been reproduced for other buildings, but the effect has been to present a more artistic assortment of hardware trimmings to choose from than would have been possible without the coöperation of talented architects and intelligent hardware manufacturers and dealers. The Orr & Lockett Hardware Company has earned the confidence of the profession by this coöperation.

MOSAICS.

THE Cincinnati, Hamilton & Dayton railroad have issued a handsome panoramic view, five feet long, of Chicago and the World's Fair, showing relative heights of the principal buildings, etc.; also a handsome photographic album of the World's Fair buildings, either of which will be sent to any address, postpaid, on receipt of ten cents in stamps. Address D. G. Edwards, General Passenger Agent World's Fair route, 200 West Fourth street, Cincinnati, Ohio.

ARCHITECTS CANNOT RECOVER FOR PLANS ACCOMPANYING BIDS.—The mere fact that valuable services are rendered does not raise a liability on the part of him for whom they were rendered, even though at his request, if the circumstances are such as to rebut the inference that compensation was expected to be received or paid; therefore, when the service is performed out of motives of kindness, or in the expectation of a possible benefit to result to the person performing it, in the absence of an express contract no implied contract can be raised. In the case of architects putting in bids for the construction of buildings, or of engineers for the construction of bridges or other works, and including plans and specifications, unless the parties calling for bids expressly agree to pay for such plans and estimates there can be no contract or promise to pay for them implied, for there is nothing in the circumstances that show that pay was expected to be received or given, except through the possible benefit to the parties performing the service in the acceptance of their bids. Such services are regarded as purely voluntary and gratuitous, unless the plans furnished are made use of, in which event, from their adoption or use, a promise to pay their value would be implied, unless it was provided in the call for bids that such plans or parts of plans might be used gratuitously.

BUILDING OUTLOOK.

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

The foundation is being laid for a revival of manufacturing and building activity next spring, upon a more enduring basis, probably, than has existed for years past. Wages have very largely declined; material of nearly all kinds have dropped in price from ten to twenty per cent; land values have also been reduced. We will enter upon another season with a larger supply of ready cash than for some years, and with better general conditions. Disturbing factors have been removed; unsettling conditions have disappeared under the pressure and turmoil that have disturbed the business world during the past six months. In short, with the opening of 1894, there will be a degree of certainty and a confidence and a volume of money that will stimulate enterprise, and make promoters, investors, manufacturers, builders, and general business men feel that they can move ahead safely. For two or three years past a feeling of unrest has prevailed. Business men have instinctively felt that they were in danger of encountering evils or dangers—just what, they could not tell. With the close of the present year we will bid farewell to a good deal that has been holding us back, and will fall in with a new set of conditions, partially alluded to above, which will give confidence and encouragement. When the building figures for the present year are summed up, it will most probably be found that the decreased activity has been due to a scarcity of capital, and to a fear of going too far in building. When a survey is taken of the probabilities for 1894, it will be found that the groundwork has been laid for a vast amount of new work, not only in house building, but for workshops and manufacturing establishments of all kinds. In other words, the needs of the country have been growing. The depression of the past six months will work out many valuable results, the most important of which will be, as it has been, the reduction in cost of everything entering into new work. The iron and steel trades have suffered severely; but they are the better for the siege through which they have passed. Lumbering and planing mill interests have endured a severe pressure, and have come out whole. General manufacturing has been very largely curtailed, but with advantages which

will be felt next year, in stronger and steadier values. We will make up next year for the dullness of this year. We will do this on a lower basis of values. The volume of work will be necessarily larger. During the past five years traders have been increasing too rapidly, and thereby intensifying competition beyond a healthful point. During the past six months thousands of weaklings have been crowded out, and for the next year or two new competitors will enter the arena of trade very cautiously. This will be an advantage worth something. There are always in business a certain percentage of people who should not be there; who drift along with the crowd without having their weakness discovered, and who, by their competition, work damage to legitimate trade and industry. We are, and will be for a time to come, rid of this class of traders and their competition. There will be much reorganizing of capital and of companies between now and spring. The country and the business interests will have time and opportunity to map out plans for the future. That there will be a revival of house building and of general construction work is very probable. The banks are loaded up with money and anxious for investment. A sounder financial basis and a better financial understanding will open up avenues for this accumulated capital. The necessities of the country are steadily increasing. Railroad building will probably take a fresh start; there are already indications of this fact. With the assurance of good crops throughout the country, with abundance of capital, with reduced cost of production, the business men of the country will feel it perfectly safe to forge ahead into new lines. The storm through which we have passed has taught us lessons which will not be forgotten, and has brought its experiences which will serve as lights to guide the country's energies into new fields of work.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architects Lamson & Newman: For J. M. Graham, at 1530 West Adams street, a two-story flat building, 31 by 75 feet in size; to have a stone front, hardwood interior finish and mantels, the best of modern plumbing, heating, etc.; cost \$12,000. Also, made drawings for a two-story and cellar flat building, 75 by 64 feet in size; to be erected on Congress street just west of Sacramento avenue; to be of stone front, have mantels, hardwood finish, sanitary plumbing, steam heating, bells, tubes, etc. For Frank Richardson, a two-story and cellar flat building, 25 by 77 feet in size; to be erected at 1472 Monroe street; to have a front of buff Bedford stone with copper trimmings, hardwood interior finish and mantels, gas fixtures, laundry tubs, etc. For J. Rothenberg, a four-story and cellar store and flat building, 25 by 125 feet in size; to be erected at 965 West Madison street; to be of stone front and bay window, have hardwood finish and mantels, the modern sanitary arrangements, etc.

Architect L. H. Heinz: For Henry Seibt, a three-story flat building, 27 by 72 feet in size; to be erected at Pine Grove avenue; it will have a stone front, oak and pine finish and mantels, gas fixtures, laundry tubs, the modern sanitary plumbing, steam heating, etc. Also, made plans for remodeling an addition to building on Wells street near Division, for F. Frillman; will put in new sanitary plumbing, gas fixtures, etc.

Architect V. W. Coddington: For M. Haines, at Forty-ninth street and Atlantic avenue, a three-story and basement flat building, 42 by 125 feet in size; to have a pressed brick and stone front, all the sanitary improvements, mantels, gas fixtures, etc. For L. F. Mick, at Sixty-fifth and Wright streets, a three-story and basement flat building, 25 by 70 feet in size; to be of St. Lawrence marble front, pressed brick sides; have hardwood finish and mantels, all the sanitary arrangements, gas fixtures, laundry tubs, furnaces, etc.

Architect L. G. Hallberg: For Thomas Meyer, at 1029 Milwaukee avenue, a one-story and basement store, 22 by 65 feet in size; to be of pressed brick and stone, iron store front, plate glass, etc.

Architect Frederick Meyer: For W. A. Roehl, a three-story flat building, 30 by 70 feet in size; to be erected at Thirty-seventh street and Lake avenue; to have a stone front hardwood finish and mantels, the sanitary plumbing, gas fixtures, steam heating, etc. For J. Bodmer, on Barry avenue, a two-story double flat building; size 43 feet front; to be of pressed brick with stone trimmings, have mantels, laundry tubs, bells, speaking tubes, sanitary plumbing.

Architect W. H. Drake: For H. F. Waite, a four-story store and flat building; 49 feet front by 64 feet deep; to be erected at 981 and 983 West Harrison street. The front will be of pressed brick and stone, the interior being finished in Georgia pine. All the sanitary improvements will be put in, mantels, gas fixtures, laundry tubs, steam heating, etc.

Architects I. K. & A. B. Pond: For L. G. Yoe, at Highland Park, a two-story basement and attic residence, 40 by 50 feet in size; to be of frame construction with brick basement, oak and pine for interior finish, mantels, all first-class open nickel-plated plumbing, electric light, heating, etc. Also finishing up upper stories of the Post Graduate Medical School on the West Side.

Architect J. M. Hoskins: For Miss A. L. Good, at Austin, a two-story flat building; 25 by 50 feet in size; to be of frame construction, have the best of plumbing, mantels, etc. For M. Carlton, on California avenue corner of Fulton street, a two-story flat building; 25 by 58 feet in size; to be of pressed brick and stone front, have the sanitary arrangements, mantels, gas fixtures, two furnaces, laundry tubs, bells, etc.

Architect D. A. Lapointe: For George Featherstone, on Monroe street near Homan avenue, a two-story basement and attic residence; 30 by 75 feet in size; to have a handsome stone front, hardwood interior finish and mantels, the best of nickel-plated plumbing, electric light, tile roof, steam heating, etc.

Architect W. J. Van Keuren: For G. N. Phelps, at Ridgeland, a two-story basement and attic residence; 35 by 50 feet in size; to be of frame construction with stone basement, have hardwood interior finish and mantels, the best of sanitary improvements, laundry tubs, bells, speaking tubes, electric light, heating, etc. For E. Carne, at Ridgeland, a two-story basement and attic residence; 33 by 55 feet in size; to be of rock-faced stone basement and frame superstructure. The interior will be finished up in hardwoods and have mantels, first-class plumbing, laundry tubs, electric light and bells, speaking tubes, furnace, etc. For W. A. Peterson, a three-story hotel; 25 by 70 feet in size; to be erected at Ridgeland. It will have a front of pressed brick and stone, all the sanitary specialties, electric light, steam heating, etc.

Architects Fry & Cunningham: For Dr. De Souhé, a three-story and basement residence, 31 by 75 feet in size, to be erected at East Court near Belmont avenue; to be of stone front, have hardwood interior finish and mantels, the best of sanitary improvements, laundry tubs, gas fixtures, heating, etc. For L. M. Thomas, a three-story store and flat building, to be erected on Madison street near Albany avenue; to be of stone front, have all the sanitary improvements, laundry tubs, bells, speaking tubes, steam heating, electric light, mantels, etc. Also making drawings for a four-story store and flat building, 50 by 100 feet in size, to be erected on the South Side; to have a handsome front of pressed brick with stone trimmings, the best of sanitary improvements, electric light, steam heating, laundry fixtures, etc.

Architects Huehl & Schmid: For Captain Peters, corner of Racine avenue and Noble avenue, a three-story and basement flat building, 49 by 65 feet in size; to have a front of stone and pressed brick, interior to be finished in Georgia pine, have mantels, the modern nickel-plated open plumbing, etc. Also made drawings for feeding sheds, 388 by 160 feet in size; to be erected at Hammond, Indiana. For Murdoch Campbell, a four-story and basement store

and apartment building, 50 by 125 feet in size; to be of dressed cut stone up to the second story, and above of Roman pressed brick with terra cotta trimmings; have handsome carved entrance; it will contain eighteen suites of apartments and two stores; the interior will be furnished throughout in brick, have mantels, the best of sanitary improvements, laundry tubs, electric bells, speaking tubes, refrigerators, electric light and steam heating; to be erected on Evanston avenue and Oakdale avenue. For Dr. Mullinger, a four-story store and flat building, 25 by 100 feet in size; to be erected at South Halsted street; to be of stone front, have all the sanitary improvements, mantels, gas fixtures, etc.

Architects Faber & Pagels: For Ed L. Harvey, on Chicago avenue and Snell street, a four-story and basement store, flat and hall building, 75 by 100 feet in size; to have two fronts of pressed brick, stone and terra cotta; the interior will be finished in hardwoods and have all the modern sanitary conveniences, heating, electric light, laundries, etc. For J. Tucker, a two-story residence; to have a front of buff Bedford stone and pressed brick and terra cotta; the interior to be finished in hardwoods, have mantels, bells and tubes, gas fixtures, hot-water heating, laundry tubs, etc.

Architect Henry Sierks: For W. F. Rossler, on Siegel street, a three-story and basement flat building, 25 by 66 feet in size; to be of pressed brick and stone front, have hardwood finish and mantels, all the sanitary improvements, bells, speaking tubes, laundry tubs, heating, etc.

Architect Frederick Ahlschlager: For G. Munhead, on Sixty-third street, a four-story store and flat building, 75 by 75 feet in size; to have a stone front, interior to be finished in Georgia pine, have all the sanitary improvements, electric wiring, bells, speaking tubes, laundry tubs, etc.; the cost will be about \$30,000.

Architect R. G. Pentecost: For Mrs. L'Engle, a four-story store and flat building, 25 by 86 feet in size, to be erected at 4232 Cottage Grove avenue; the front will be of pressed brick and stone, the interior being finished in hardwood, mantels, the best of plumbing, laundry tubs, etc.

Architect D. A. Blythe: For A. Summer, a three-story store and flat building, 35 by 100 feet in size, to be erected at 2932 State street; it will have a stone front, hardwood interior finish, mantels, electric bells, speaking tubes, heating, electric light, etc.

Architects McMurray & Davis: For Messrs. R. C. Wilson and E. P. Stone, two two-story and basement residences, 30 by 42 feet and 28 by 39 feet respectively, to be erected at LaGrange; they will be of frame with stone basement, have Georgia pine finish, mantels, the modern sanitary improvements, heating, etc.

Architect A. G. Ferree: For C. B. Holmes, at Sixty-eighth street and Vernon avenue, a three-story and finished basement flat building, 22 by 75 feet in size; to be of pressed brick and stone front, have all sanitary plumbing, gas fixtures, mantels, heating, etc. For G. S. Parker, a two-story basement and attic residence; to be of frame, with stone basement, have all the improvements, heating, etc.; to be erected at Bloomington, Illinois.

Architect A. Lonek: For R. Ritter, at Kedzie avenue near Sixteenth street, a three-story flat building, 22 by 50 feet in size; to be of stone front, have bathrooms, closets, mantels, gas fixtures, etc. For Frank Novak, on Clifton Park avenue, near Ogden avenue, a three-story double flat building, 60 feet front and 58 feet deep; to have a stone front, all sanitary and modern improvements. Also for same owner, at 293 Newberry avenue, a three-story flat building. For Frank Fortelka, on Twenty-second street near California avenue, a three-story and basement store and flat building, 25 by 98 feet in size; to have a stone front, bathrooms, closets, mantels, etc. For M. F. Prindiville, on Ogden avenue, near Sawyer street, a three-story and basement store and flat building, 25 by 58 feet in size; to be of stone front, have all the sanitary improvements.

Architect G. L. Harvey: For J. E. Jenkins, a three-story and basement residence to be built at 2625 Prairie avenue, size 35 by 100 feet; blue Bedford stone, hot water heat, etc.; cost \$22,000.

Architect Theodor Lewandowski: For August Menge, at Twelfth street near Ashland avenue, a three-story and basement store and flat building, 24 by 76 feet in size; to be of stone front and stone bay, have hardwood finish and mantels. Also made drawings for a three-story and basement flat building, 22 by 68 feet in size; to be erected at 1537 Oakdale avenue; to be of stone front, have all modern sanitary improvements, mantels, heating, electric bells, speaking tubes, etc.

Architect Robert C. Berlin: For Messrs. Seneco & Ring, at 1681 Buckingham place, a three-story flat building, 22 by 54 feet in size; to be of pressed brick and stone front; have all improvements.

Architect Robert Rae: For John Sweet, at Rogers Park, five two-story and basement residences, 25 by 50 feet in size; to be of frame with stone basements, have the sanitary plumbing, electric wiring, furnaces, etc. For J. R. Doolittle, at Fortieth street and Prairie avenue, a three-story flat building, 50 by 70 feet in size; to be of stone front, have hardwood interior finish and mantels, sanitary plumbing, electric light, steam heating, laundry tubs, etc. For Mrs. Virginia Humble, at 609 West Van Buren street, a four-story store and flat building; to be remodelled. For G. S. Sloan, on Winchester avenue near Van Buren street, a brick stable 25 by 165 feet in size; to have living rooms, sanitary plumbing, gas fixtures and oak interior finish.

Architect Jules De Horvath: For Charles M. O. Farrell, at Auburn Park, a two-story basement and flat residence; 27 by 47 feet in size; to be of stone basement and superstructure of frame. The interior will be finished in oak and Georgia pine, have all the best of sanitary plumbing, mantels, electric light, furnace. For the Rubber Paint Company, on Boston avenue, a six-and-seven-story addition to factory; size 115 by 40 feet; to be of common brick. For M. F. Friedenthal, at 286 State street, remodeling; will put in new store front, electric light, decorations, etc. For Mrs. A. J. Herschell, at Sheridan avenue north of Sixty-first street, a double two-story residence; 44 by 70 feet in size; to be of stone front, have hardwood finish and mantels, fine nickel-plated plumbing, steam heating and electric light. For A. Loeb, at Archer avenue near Canal street, a three-story store and flat building; 67 by 56 feet in size; to have a front of pressed brick and stone, all sanitary improvements, Georgia pine interior finish, etc. For Riley & Co., on Grand boulevard near Thirtieth street, a six-story apartment house; 50 by 82 feet in size; to be of pressed brick and stone front, have marble and tile work, hardwood interior finish, steam heating, electric light, elevator, etc. For M. Kohn, on Rhodes avenue between Seventy-first and Seventy-second streets, a two-story flat building; 27 by 60 feet in size; to be of pressed brick and stone front, have all the sanitary conveniences, laundry tubs, hardwood interior finish and mantels, furnaces, bells, speaking tubes, etc.

Architect J. P. Hubbell: For H. W. Stockham, at Deming court corner of Orchard street, a four-story and basement apartment house; 65 by 104 feet in size; to be on three sides of stone up to second story sills and above this will be of cream-colored pressed brick trimmed with terra cotta of the same shade, have wrought iron balconies and flat roof. The interior will be very elaborately finished principally in quarter-sawn oak, all bathrooms and halls to be finished in tile. Elevator, wood mantels of special design, electric and gas fixtures, hot-water heating and the very best of sanitary arrangements will be put in.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

The asinine debates in congress, especially in the senate, have added beyond question to the uncertainty existing in the business world. The effect is felt alike by capitalist and laborer, owner and contractor. Cincinnati lost this month by death a well and favorably known art critic and writer, Mr. George McLaughlin, brother of Mr. James W. McLaughlin, the architect whose name is synonymous with good work. William Martin Aiken, one of our artistic architects, has been invited to take charge of the architectural branch of the School of Design. He is a gentleman well fitted by artistic education to fill the position ably.

Architect A. O. Elzner reports: A residence for Dr. Henry Rover, Cincinnati, Ohio; materials: pressed brick, slate roof, furnace, gas, plumbing, grates, mantels, stained glass, electric work, etc.; cost \$8,000.

Architects Nash, Plympton & Albright report: For C. F. Hurne, a residence; materials: frame and plaster, slate roof, furnace, gas, plumbing, stained glass, grates, mantels, etc.; cost \$8,000.

Architect S. S. Godley reports: For Messrs. Bofinger & Hopkins, a frame, stone and cement residence; materials: as above, slate roof, gas, plumbing,

grates. Also, for C. F. Lunkenheimer, a fine residence; materials: pressed brick, slate roof, furnace, grates, mantels, gas, plumbing, etc.; cost \$8,000. Also, for M. E. Moch, a remodeling of his house; these will be quite extensive and of a substantial character, costing in the neighborhood of \$6,000.

Architects Des Jardins & Hayward report: For Louis Kramer, Cincinnati, Ohio; materials: stone, slate roof, furnace, gas, plumbing, grates, mantels, hardwood, etc.; cost \$10,000.

Architect W. C. Lawrence: Has prepared plans for a residence for Edward Meyer; materials: pressed brick, slate roof, gas, plumbing, grates, mantels; cost \$3,000.

Architects Gianinni & Moorman report: For Samuel Dickson (Builders' Exchange), a dwelling; materials: to be pressed brick, copper bays, tin roof, furnace, grates, mantels, blinds, gas, plumbing, etc.; cost \$5,500.

Architect W. W. Franklin reports: A residence for Pierce C. Butler, Cincinnati; materials: pressed brick, slate roof, gas, plumbing, grates, mantels, furnace, stained glass, etc.; cost \$9,000. For George Koehler, Cincinnati, a residence; materials: brick, slate roof, furnace, gas plumbing, grates, mantels, stained glass, etc.; cost \$6,000.

Architect William H. Mayer, 227 Main street, has several nice plans on the boards, which will be described in the next issue.

Cleveland, Ohio.—Architects Coburn & Barnum report a brick and stone two-story block at the corner of Cedar avenue and Jessie street, for Mr. George Evans; it will be 50 by 64 feet in size, covered with slate, faced with pressed brick, fitted with all modern improvements; stores below and tenements above; cost \$7,000. For Mr. W. H. Silverthorn, a residence on Ingleside avenue; frame, 33 by 60 feet, slate roof, plumbing and furnace heat; cost \$7,000. For Mr. Hubbard Cooke, a frame and stone residence at Euclid, Ohio, 62 by 67 feet, shingle roof; cost \$10,000.

Architects Lehmann & Schmidt report alterations and addition to fire station No. 12; also alterations and additions to the residence of Mr. William Boehmke.

Architect J. W. Russell reports additions and alterations to the residence of Mr. William Lottridge, on Bolton avenue. Also five summer cottages to be built at Lake Brady, shingle and frame; to cost from \$600 to \$1,000 apiece.

Architects French & Chapman report plans under way for a stone church building for the Christian Church at Collinwood, Ohio; 50 by 120 feet in size; seating capacity, 750 sittings; cost \$15,000.

Denver, Colo.—Architects Edbrooke & Co.: For McPhee & McGinnity, repairs to planing mill destroyed by fire, four stories, size 75 by 110 feet; to cost \$8,000. Building prospects here are very dull, the like has never been known before.

Detroit, Mich.—Architects John Scott & Co. have prepared plans for Joseph Nicholson, a single and two double brick two and one-half story residences; to be built of pressed brick and stone, and to cost \$20,000.

Architect Edward C. Van Leyen: For Mrs. E. J. Selleck, a two and a half-story brick residence on the south side of Erskine, between John R. and Brush streets; to cost \$12,000.

Architect W. S. Joy: Remodeling and enlarging an office building on the corner of Griswold and Grand River avenue; to be in size 40 by 60 feet, and to be five stories high and to cost \$20,000.

Architect A. C. Varney & Co. have prepared plans for a three-story brick block of five stores and ten flats, to be built on the corner of the Boulevard and Woodward avenue; to cost \$30,000. Also for Boydell Brothers, a four-story brick warehouse, recently destroyed by fire on Champlain street near Brush; to cost \$35,000. Also for F. J. Simmons, a block of five residences; 110 by 66 feet in size, and to be built of pressed brick and brownstone trimmings; and to cost \$25,000.

Architect Harry J. Rill: A double store and residence flat, two stories high; to be built of brick; for Hugh Gamble; and to cost \$6,500.

Architects Rogers & Macfarlane: For St. Matthew's Protestant Episcopal Church Society, an addition to the church; size 28 by 50 feet; to be built of brick, and to cost \$8,000.

Architect Joseph Mills: For William C. Houghton, a brick residence to be built on Grand River avenue, and to be 32 by 44 feet in size; and to cost \$5,000.

Architects E. A. Walshe & Son: The Board of Health, Duncan McLeod, M. D., health officer; to be 44 by 64 feet in size; three stories in height; to be occupied as offices; to be built of brick, and to cost \$10,000. For August A. Schantz, five stories high, to be built on the corner of Park place and Clifford street, of brick; to be 66 by 27 feet in size, and to cost \$20,000.

Milwaukee, Wis.—The Northwestern Mutual Life Insurance Company are having plans prepared for a six-story business building on East Water and Chicago streets.

W. H. Trinlin will erect a block of flats near the Exchange Hotel.

Minneapolis, Minn.—Architect Harry W. Jones has drawn plans for a wholesale fruit store for the Porter Brothers Company; it will be of stone and brick, 85 feet frontage, and four stories high; will be completed early next spring, at a cost of \$30,000.

Architect F. E. Clark is drawing plans for a \$65,000 apartment house, on Sixth avenue and Ninth street, south; will be of pressed brick, with brownstone trimmings, 28 by 157 feet, with three stories and basement; will be completed next spring.

Architect J. H. Record has drawn plans for a \$5,000 house for George R. Taylor; will be of frame, with hardwood finish, and all modern improvements.

Architect A. Stebbins is preparing plans for a \$5,500 double house, to be built on Thirty-fourth and Hennepin avenues, for Dr. Knight.

Omaha, Neb.—Work has begun on the foundations for the new Christian Church, at corner of Scott and Mynter streets.

Pittsburgh, Pa.—Architect Charles Bickel: For Joseph L. Mitchell, two two and one-half story stone and frame houses; to cost \$32,000.

Rochester, N. Y.—Architects Jay Fay and O. W. Dyer have prepared the following plans: Residence for Dr. E. M. Moore, Jr., to be built on Gibb street; cost about \$9,000; style, French Renaissance. Store and shop on Lake avenue for F. W. Davidson. House on Hathorn street and house on Rundell park for C. M. Thoms. Colonial house on South Goodman street for C. H. Polley; cost about \$6,000. Alterations to auditorium of Asbury Methodist church; cost \$10,000.

Architects Gordon, Bragdon and Orchard have prepared plans of a station for the Buffalo, Rochester & Pittsburgh Railroad, to be built at Bradford Pennsylvania; cost \$12,000. New east wing for St. Mary's Orphan Asylum, four stories high; size 54 by 49 feet, to be built of stone; cost about \$20,000. W. J. Brockett, superintending architect.

Architects A. J. Warner & Co. have prepared plans for following buildings: New York State Woman's House of Refuge at Albion, consisting of the following buildings: Hospital laundry buildings, storehouse, boilerhouse, prison, four cottages and administration building.

St. Louis, Mo.—Architect H. G. Durrrough: For the Board of Trustees, a one-story church, size 40 by 59 feet; brick and stone; cost \$6,000. Plans have been prepared for the new Hyde Park Congregational church; the building is to be brick, two stories, and cost \$20,000.

Architect H. Mueller: For William Street, a two-story residence; brick; size 34 by 43 feet; cost \$6,000.

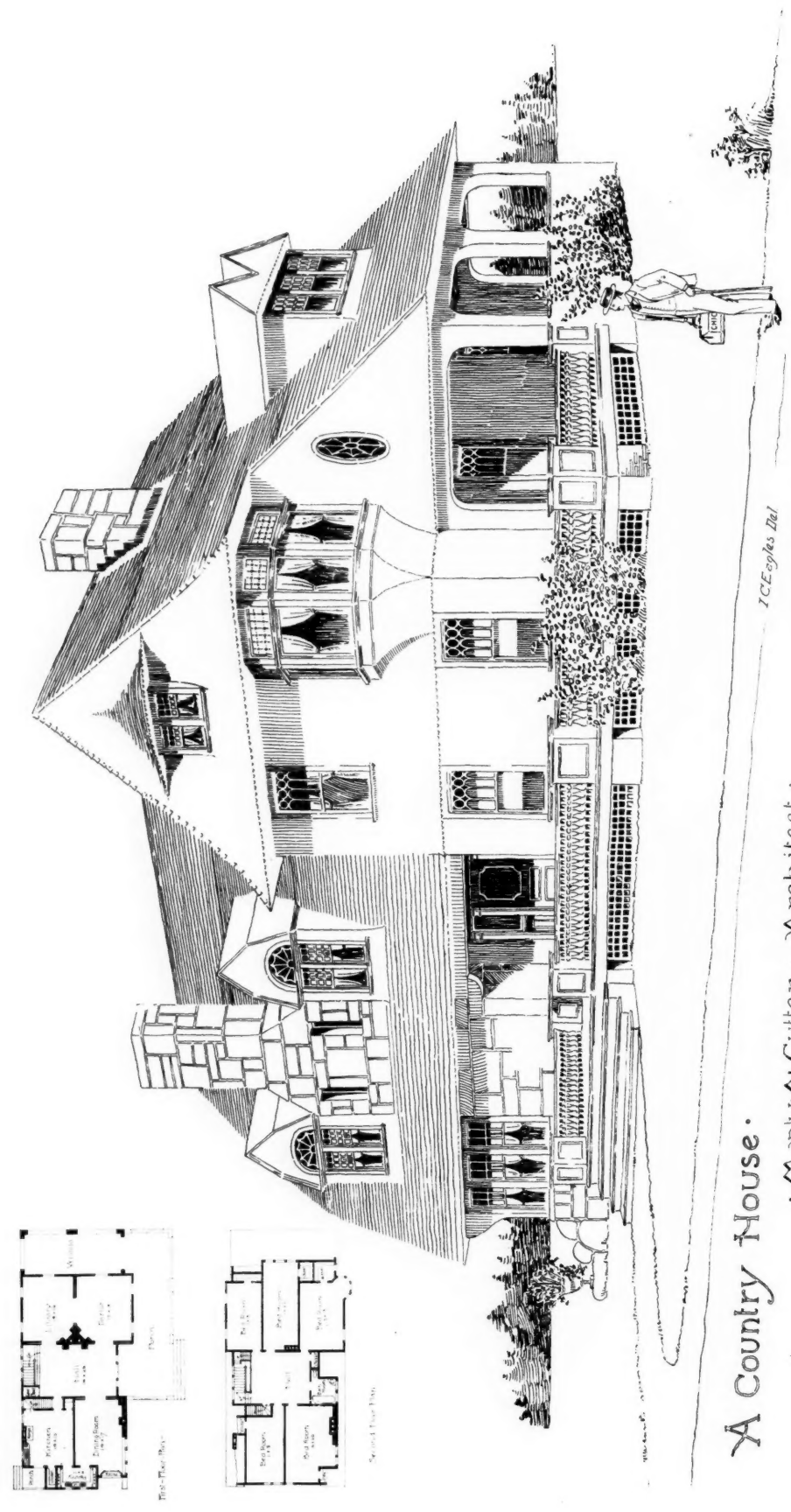
Architect M. Schneider: For O. Christensen, a two and one-half story brick flat building; size 22 by 63 feet; cost \$5,100.

Architects P. F. Mengher & son: For Jacob Kuntz, a two and one-half story store and flat building; size 50 by 59 feet; brick and stone; cost \$15,000.

Architect J. H. Randall: For W. S. Bell, a three-story brick residence; size 29 by 44 feet; cost \$7,000.

St. Paul, Minn.—Architect L. B. Cushing has prepared plans for a \$45,000 building for the T. L. Blood Paint Company on Wacanta street between Sixth and Seventh. It will be of stone, brick and iron, and five stories high.

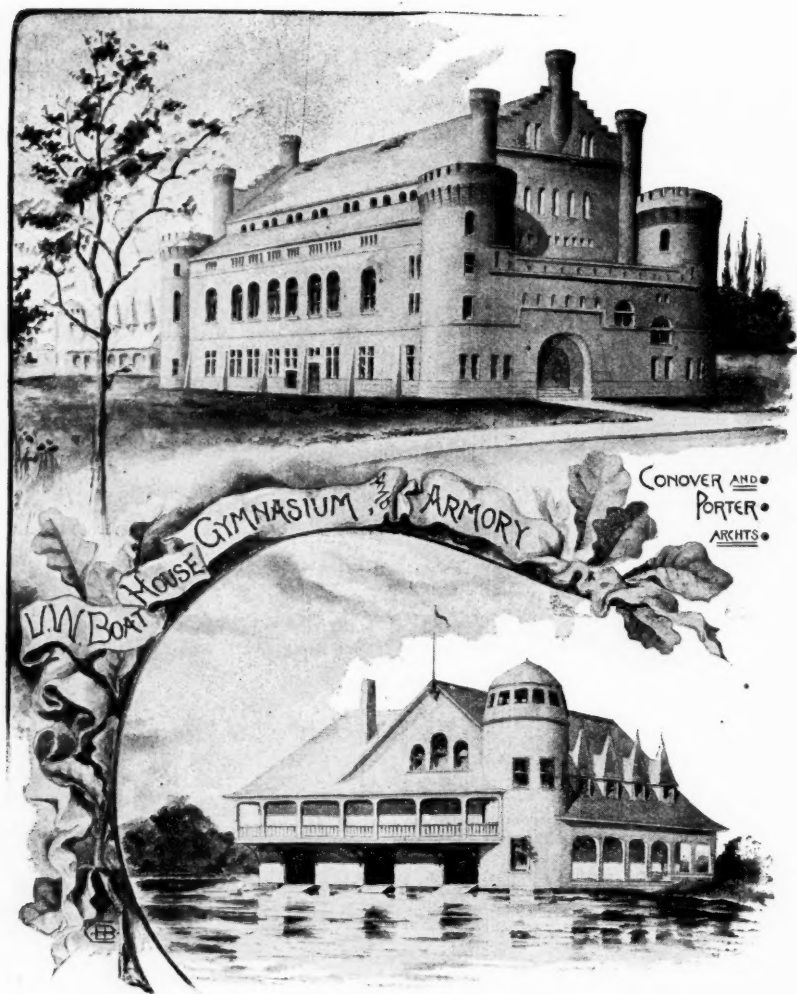
Architects Omeyer & Thori have prepared plans for a three-story block for Schuman Gross, of Northfield, Minnesota, to cost \$20,000; a three-story manufacturing building for I. C. Nutting, of Northfield, to cost \$10,000, and a bank building for the State bank of Jackson, Minnesota; to cost \$12,000.



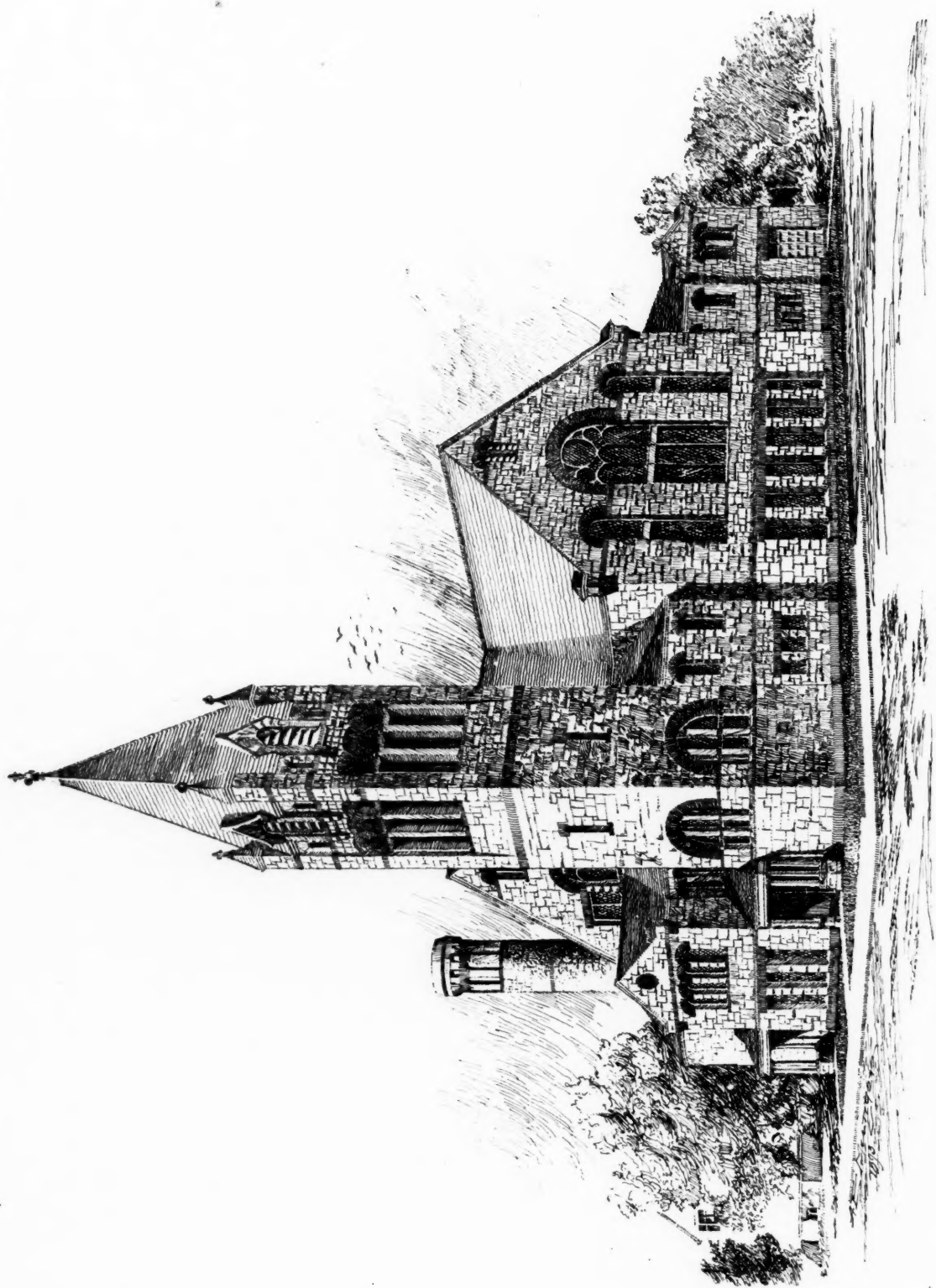
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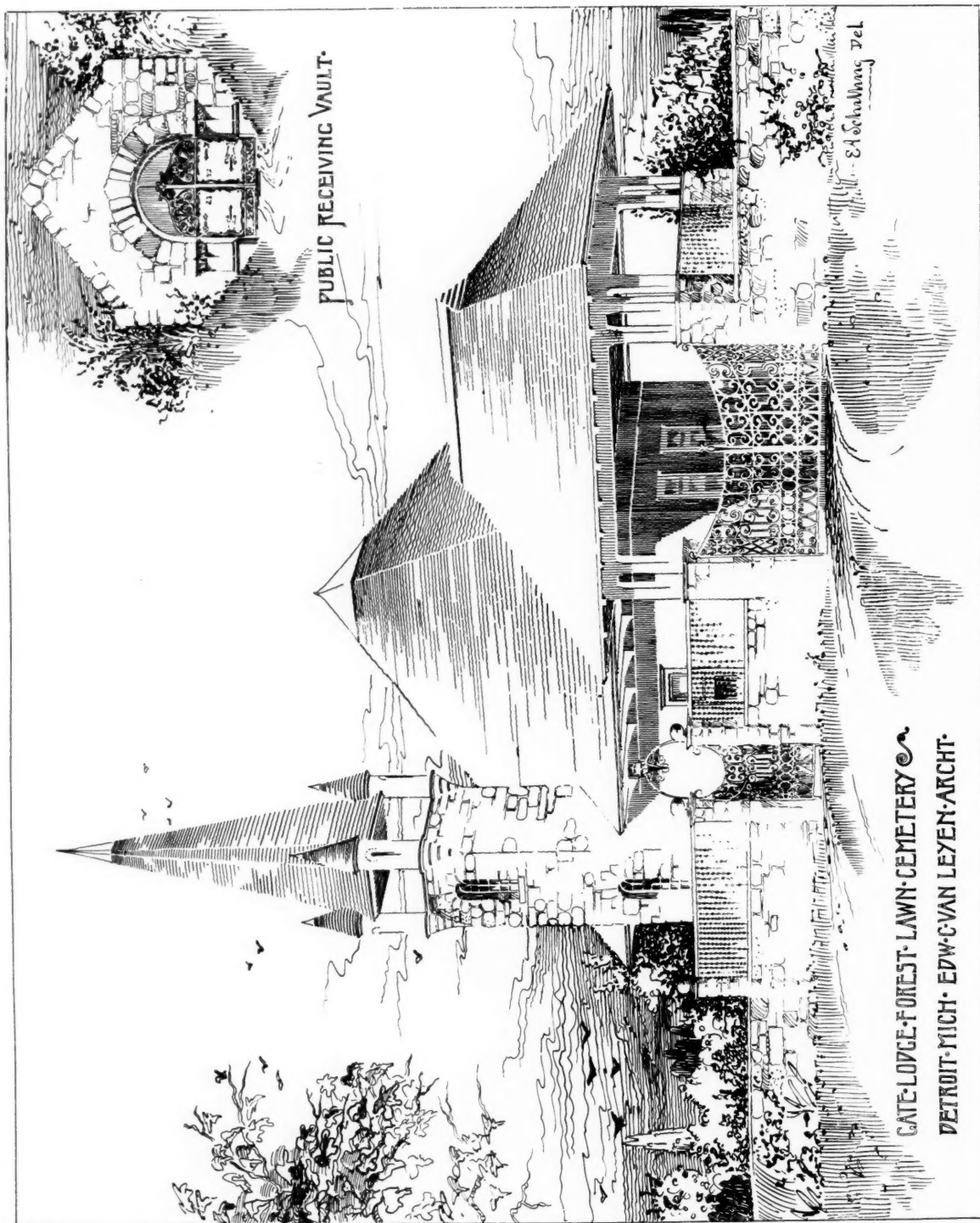




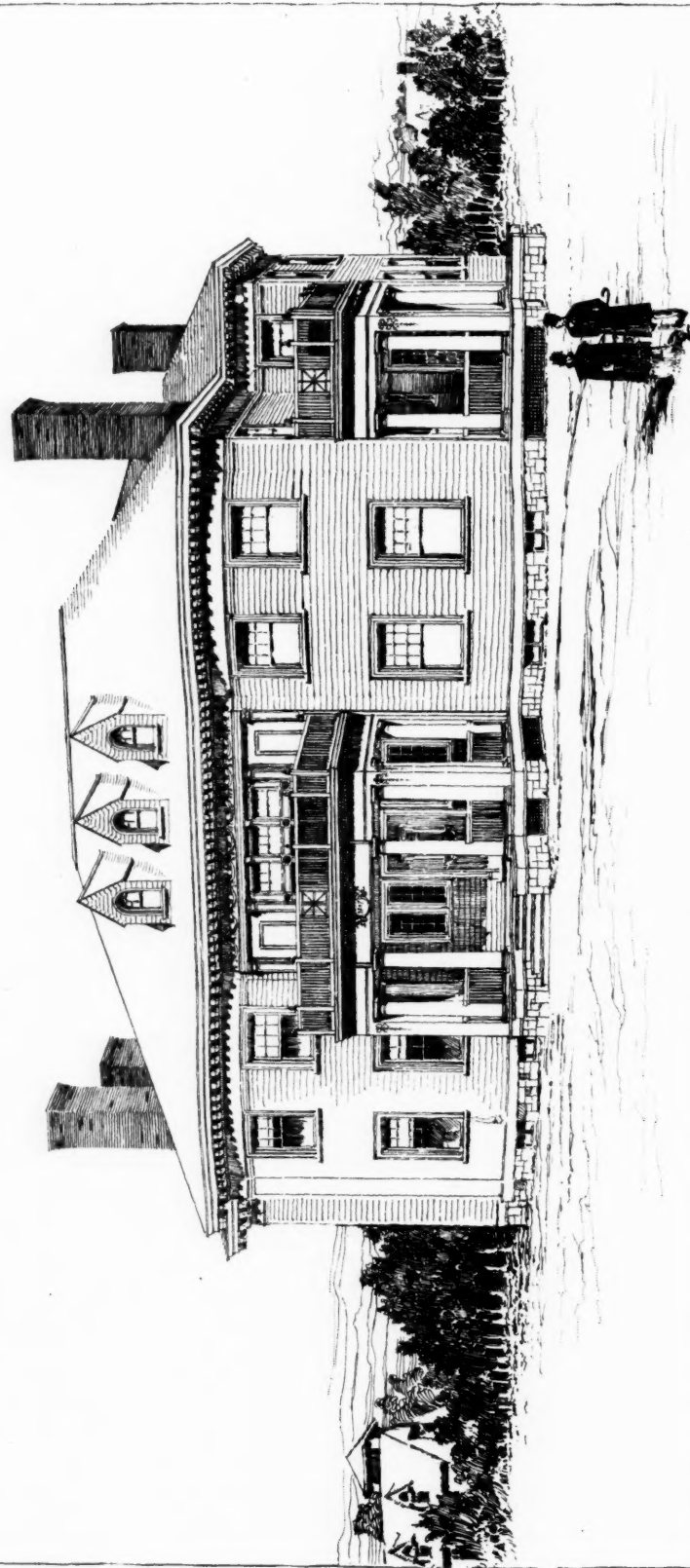
Geo. W. Maher A.A.

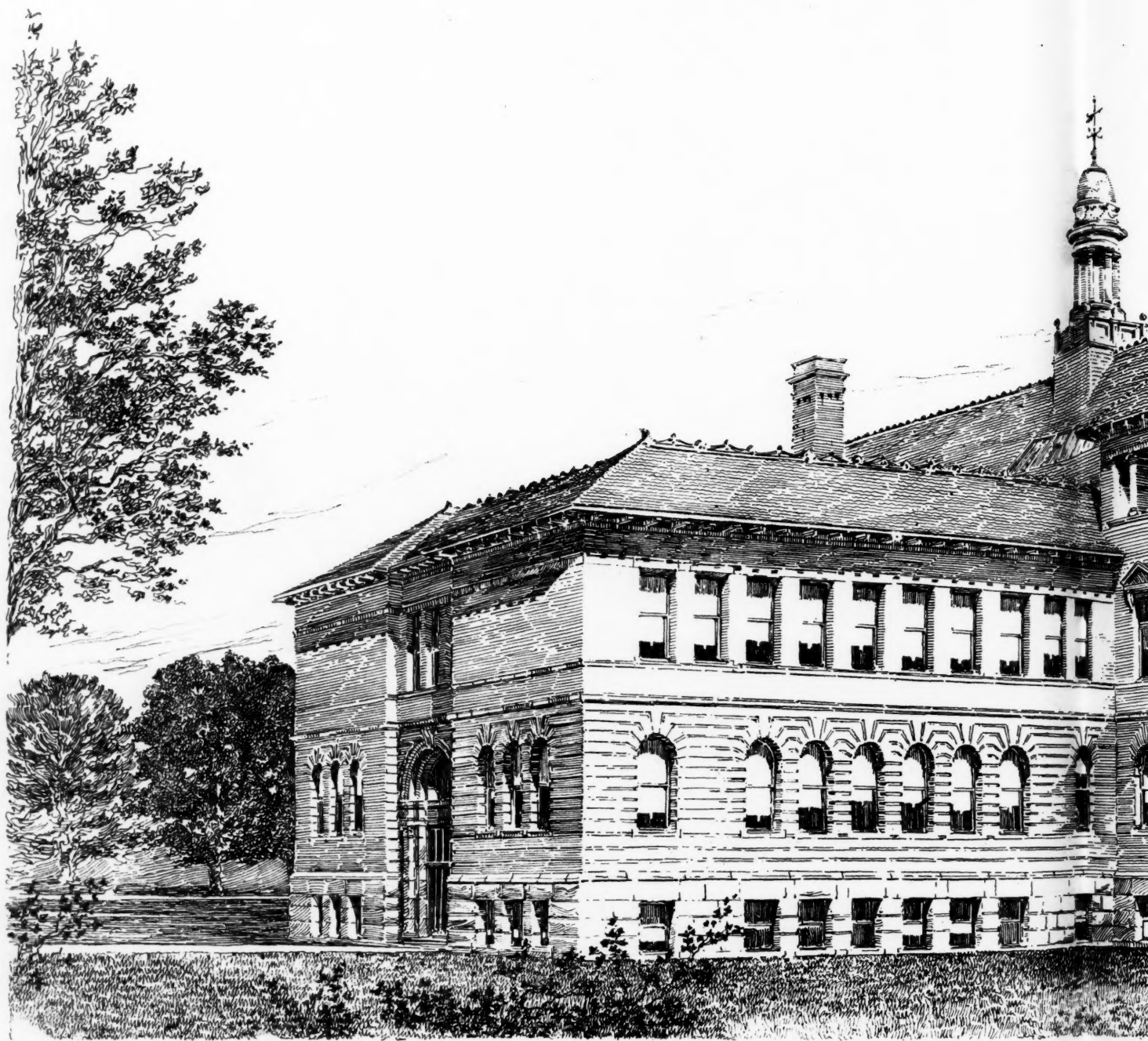
HOUSE FOR J. L. COHRAN, EDGEWATER, ILLINOIS.

GEO. W. MAHER, ARCHITECT, CHICAGO.



RESIDENCE OF MR FRANK WYMAN.
CABANNE PLACE. SAINT LOUIS.
E.A. MANN, ARCHITECT.





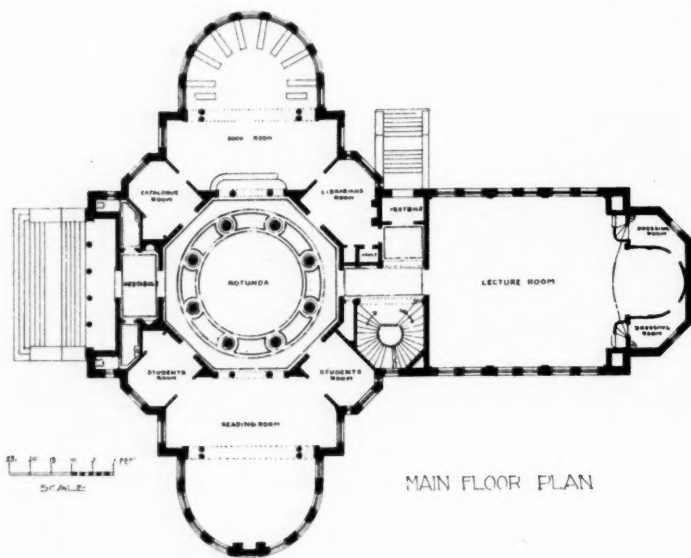
STATE NORMAL SCHOOL, STEVENS P

DWIGHT H. PERKINS AND GEORGE W. SELBY, AR

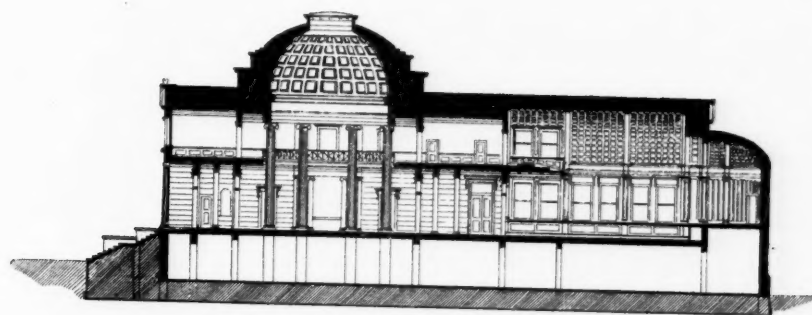


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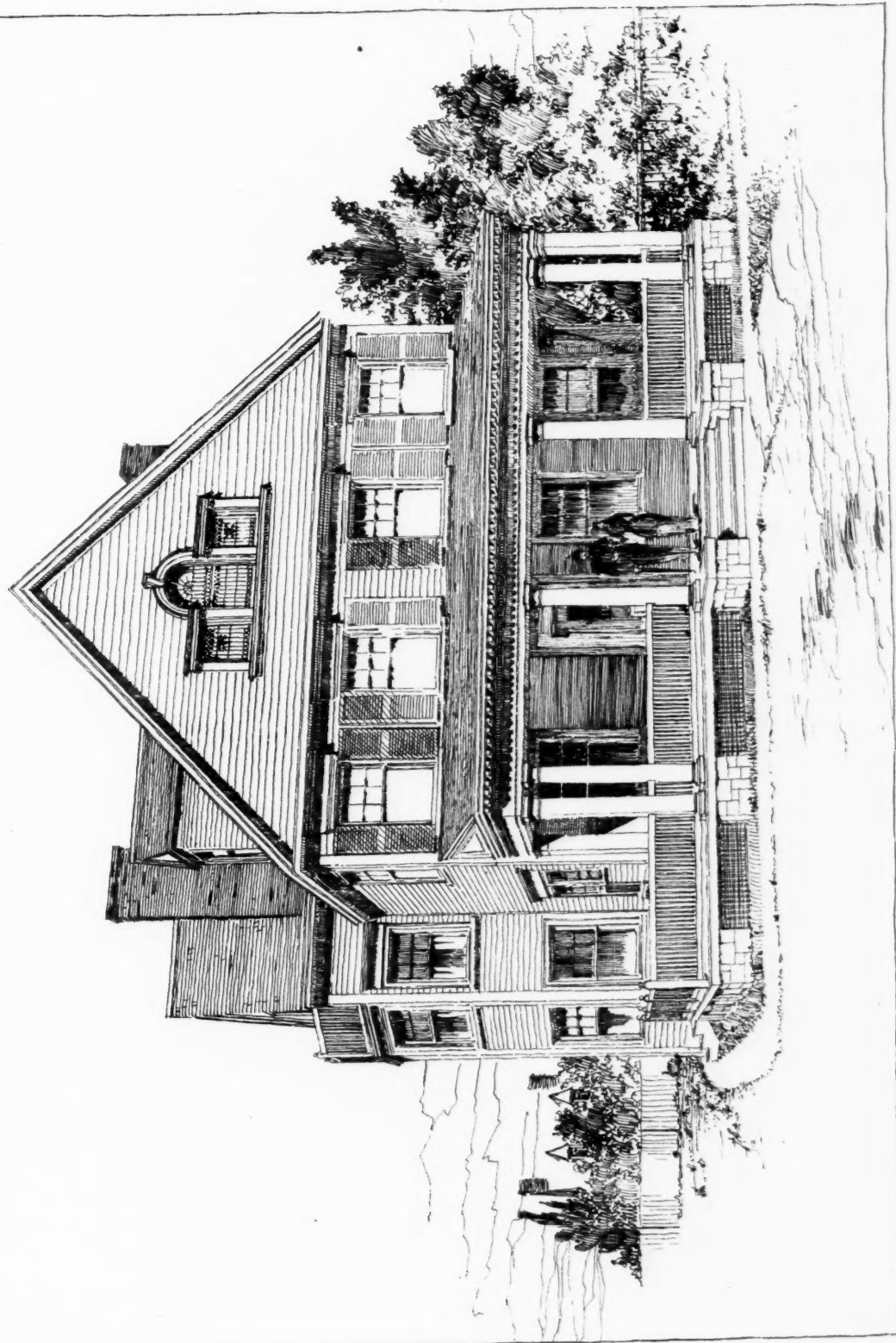


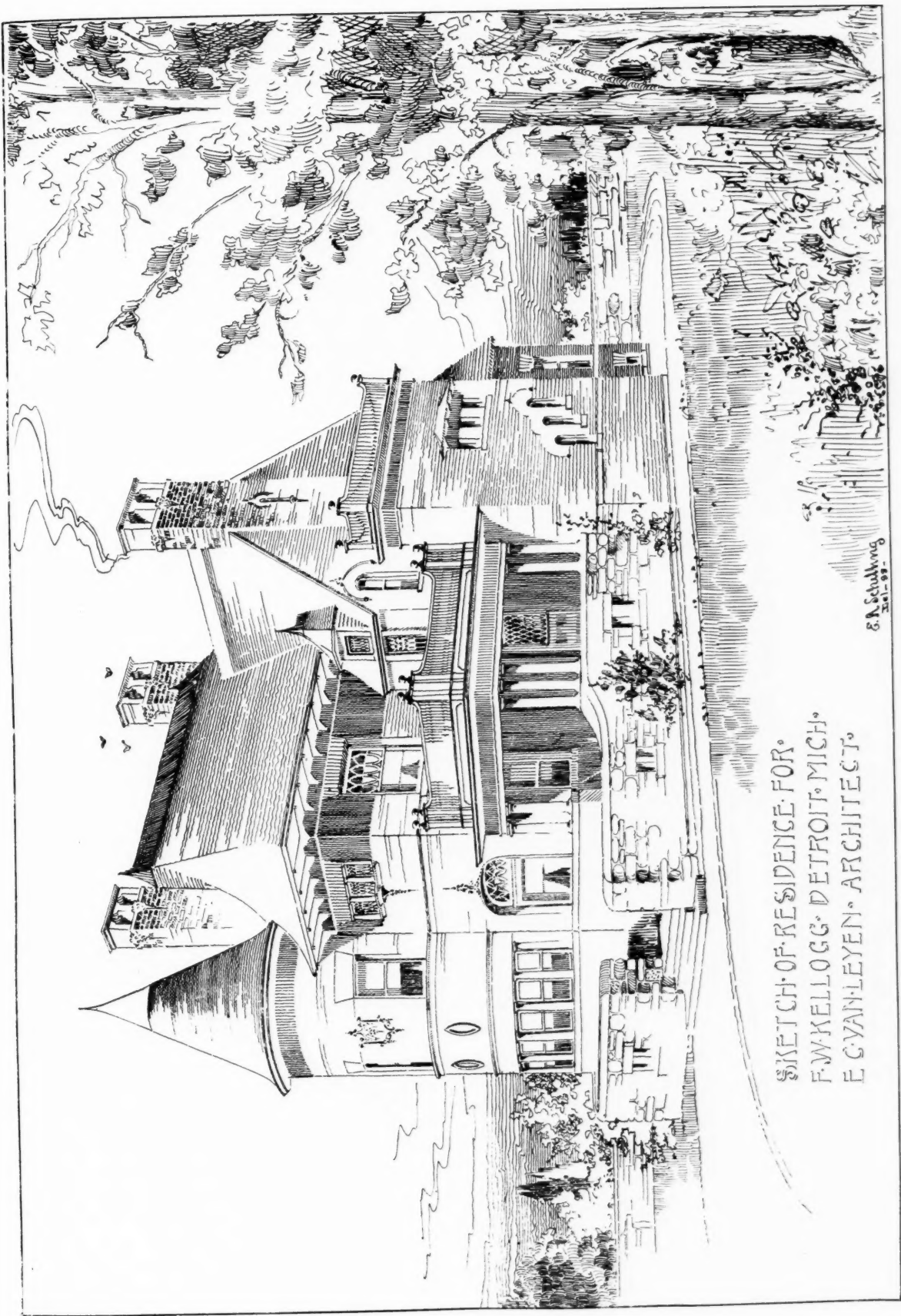
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RESIDENCE ON CLEMENS AVENUE. SAINT LOUIS.
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SKETCH OF RESIDENCE FOR
F. W. KELLOGG, DETROIT, MICH.
E. C. VAN LEYEN, ARCHITECT.

E. A. Schuchling
1899

THE FORT WAYNE "SAENGERBUND" CLUB BUILDING.

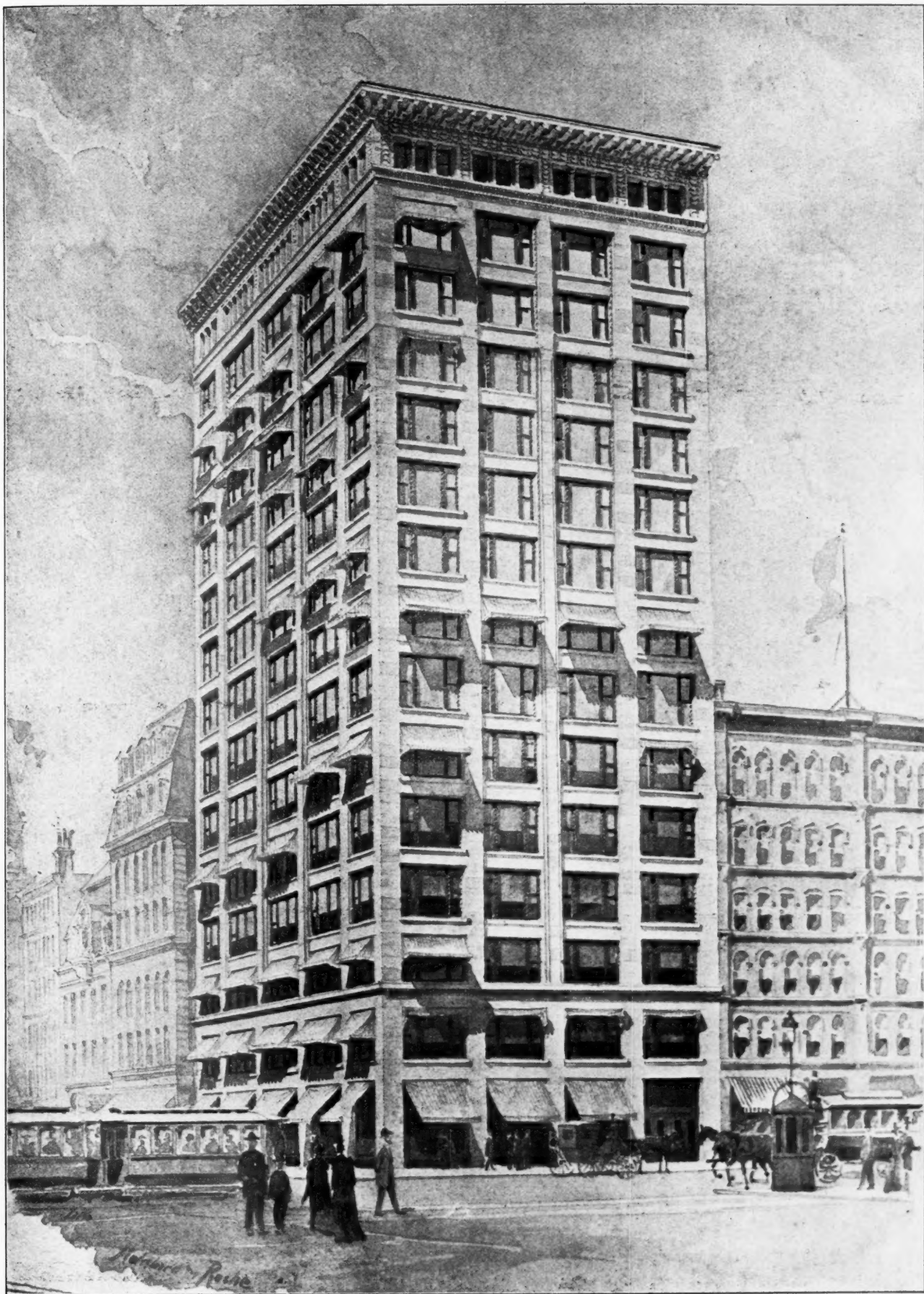
WING AND MAHURIN ARCHITECTS FORT WAYNE, IND.





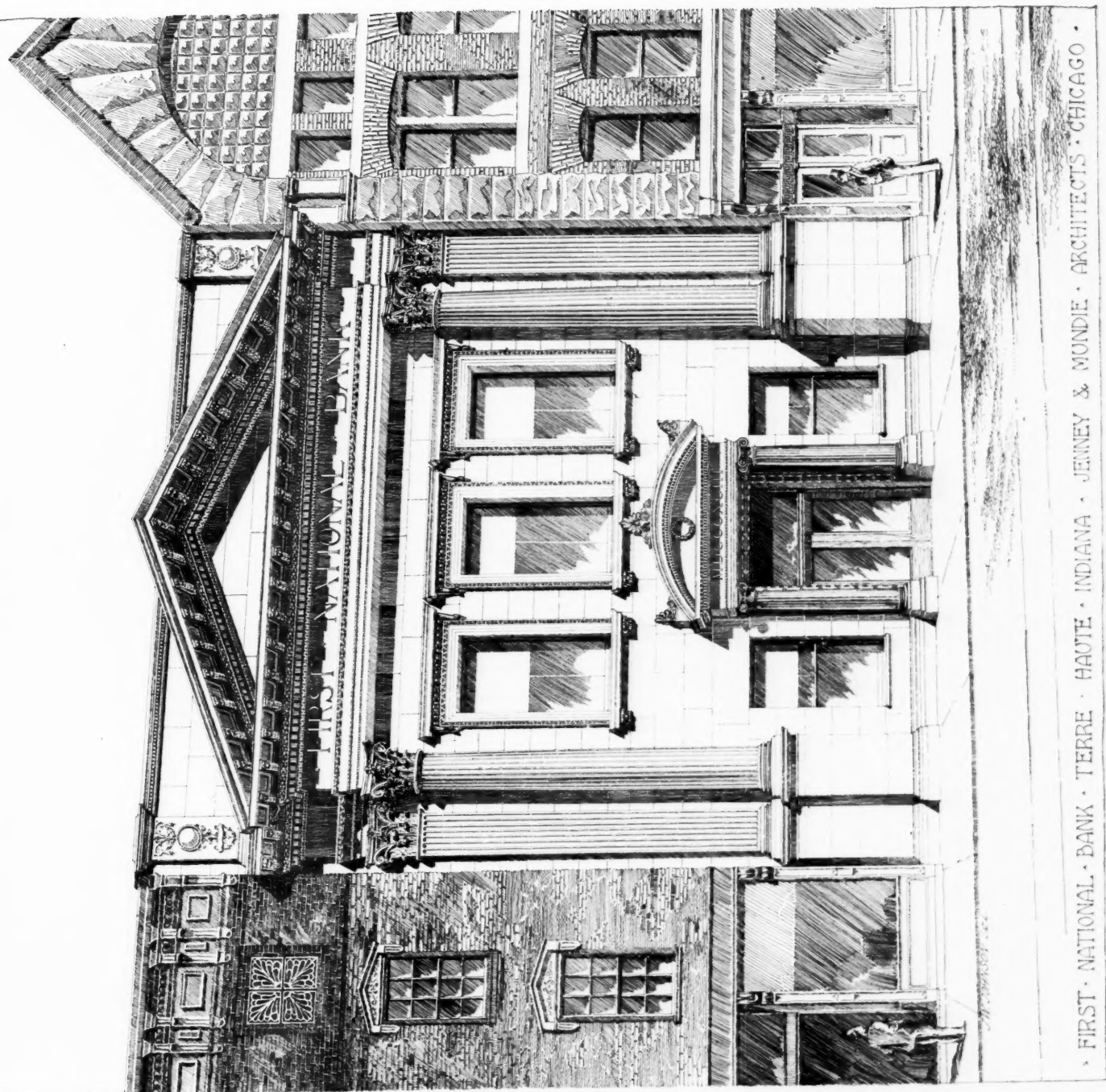
ST. PETER'S CHURCH, NILES CENTER, ILLINOIS.

SCHLACKS & OTTENHEIMER, ARCHITECTS, CHICAGO.



DESIGN OF THE CHAMPLAIN OFFICE BUILDING, N. W. CORNER STATE AND MADISON STREETS, CHICAGO.

HOLABIRD & ROCHE, ARCHITECTS.



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