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Annual Meeting of Directors A. I. A.

The annual meeting of the board of directors of the American Institute of Architects will be held in New York on January 8. Because of the conditions existing at the time of the annual convention the deliberations of that body were brief and most of the current work was left to the meeting of the board of directors for consideration, and for this reason every member should be in attendance. The proposed and needed revision of the by-laws should receive attention as well as the several subjects suggested by President Kendall's address and the report of the former board of directors. The question of the relation of Chapters to the Institute has never been satisfactorily settled, and the directors at the coming meeting should examine carefully into the condition of each Chapter and its experience, so that a broad, equitable and attractive policy can be established for their organization and maintenance. While the high standard which the Institute seeks to maintain in its membership should be raised instead of lowered, the avenues to such membership should be made easy for practitioners through the local Chapters and in these an evangelical spirit should obtain. It is not alone from remote districts, where the two or three practitioners have the necessary standing but lack the acquaintanceship necessary to become affiliated with distant Chapters, from which the Institute could draw an increased membership, but in the large cities where the Chapters are strong and recognized. In every large city architects prominent in their profession have practiced for years, and have never been asked to join the local Chapter or the Institute. It does not seem to be anybody's business. This should be remedied, and it seems to be the duty of the board of directors to incorporate this matter in their consideration of the relation of Chapters to the Institute.

Necessary Work for Architects' Examinations.

Allied to the subject of membership is that of the examination and licensing of architects. Many state organizations have worked with greater or less earnestness to secure the passage of bills providing for such regulation of architectural practice. Down in Texas a battle was fought by a few earnest men, and after persevering effort was lost, not only because of the obtuseness of the average legislator in that state, but, we are afraid, because of lukewarmness of the majority of the architects themselves toward the measure. All the architectural world knows of the autocratic action of the governor of the state of New York last year, who vetoed a bill twice indorsed by both houses of the legislature. The work of those members of the Western New York State Chapter who secured its passage has never been fully appreciated because they failed. If they had been successful they would have been praised by every member of the profession. The work and the self-sacrifice were the same, and it might prove an incentive to others if such action in behalf of the profession should occasionally receive some marked approval by the Institute. It is thirty-five years since the first organization of architects was established in this country. It was little more than a local organization, yet it called itself the American Institute of Architects. Two years after its

organization written documents show that the conservatism of the members was such that it was a matter of doubt whether such things as competitions and commissions could with propriety be discussed in its meetings. It was found that even such conservatism as this could not keep the standard of the profession up to the dignity of its province, and now we know that nothing but the legal regulation of practitioners will. The bill for the reorganization of the supervising architect's office is referred to at length elsewhere, and this should by all means occupy the earnest attention of the directors at the annual meeting. In this year that has marked with so emphatic a record the commencement of a new architectural epoch it is proper that all old forms should be scanned and revised and new precepts established, so that the created may not eclipse the creator.

**Government
Architectural
Practice
Bill.**

As suggested last month a strong committee of the American Institute, representing the profession in the United States, should go to Washington early in January and meet the representatives of the people in order that the bill for the regulation of government architectural practice may be placed upon its course to become a law during the present session of Congress. It is almost certain that with the same bill as that which was passed by the Fifty-second Congress, upon which Mr. Tarsney and his colleagues of the House Committee on Public Buildings and Grounds made so favorable a report, but little effort would be needed to secure this needed reform in government practice. The bill as approved by this committee and passed by Congress July 18, 1892, was presented to the Senate, and was referred by that body to its Committee on Public Buildings and Grounds in the following form:

Fifty-second Congress, first session, H. R. 9592, in the Senate of the United States, July 19, 1892.

Read twice and referred to the Committee on Public Buildings and Grounds.

An act authorizing the secretary of the treasury to obtain plans and specifications for public buildings to be erected under the supervision of the treasury department, and providing for local supervision of the construction of the same.

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

Passed the House of Representatives July 18, 1892.

Attest:

JAMES KERR, Clerk.

On April 14, 1892, Mr. Tarsney submitted his report, which, in the light of the reception accorded the subject by former committees, was in more ways than one an extraordinary document. It showed that at last the representatives of the people were taking an intelligent view of this vital subject, and were not only disposed to make amends for former ignorance, but had studied the subject in all its bearings. The report commenced by reviewing the results obtained by the practice in vogue and the detrimental effect it had upon all public work. The high

character of the government buildings of Europe and the mediocre character of our own was noted, as well as the cost of public and private work in the United States, and the failure of the government to avail itself of the best artistic thought and most approved systems of construction, resulting in waste and extravagance as well as inadequate and unsightly structures for government use. The history of the office of supervising architect was reviewed and attention called to his inability to even see a government building in course of erection, much less have a hand in its designing. The length of time occupied in the erection of public buildings by the present method was cited, with examples, and the entire trend of the report was in denunciation of the old, and approval of the new, method as outlined in the bill which was recommended for passage. The total absence of any political aspect and the need for a general reformation of the system so long practiced should carry the matter to a successful issue if properly introduced by its champions, the representative architects of the United States.

**Christmas
the only
Universal
Holiday.**

It is an old saying that "Christmas comes but once a year," and while the present issue of THE INLAND ARCHITECT does not make pretensions to being a Christmas number, it will appear while the mistletoe hangs and the carols are being sung. It is a remarkable fact not often noted that Christmas day is the only universal holiday that is observed throughout the whole civilized world. The first day of the year is observed by nearly every nation, whether civilized or not, with some form of celebration. But there is a want of unanimity in the observance, for the reason that some races date the beginning of the new year from a different day to that noted in the usually accepted calendar. It is well known that in the sixth century the first Christian calendar was adopted, and that for a thousand years thereafter Christmas was the first day of the year. The first general observance of Christmas commenced at the first above-mentioned date, at which time it was a holiday throughout the whole Christian world, which included the greater part of the decaying Roman Empire and many of those countries by whose people it was subsequently overrun. For it is well known that the Goths, who inhabited the east of Europe, were Christians. Thus, during these thousand years Christmas was not only, as it is now, the most important Christian festival of the year, but was observed as a civil holiday. With the adoption of the new calendar in the sixteenth century, it having been found that there had been an error in the old one of four years and six days, the new year commenced a week later. But custom had been so long rooted that Christmas continued to be a civil as well as ecclesiastical festival, and still is. The civil holiday, recognized by all nations, has resulted in making the observance universal, and now we see the name of the founder of the Christian faith glorified everywhere, not only by those who believe in his word and mission, but by many who know nothing of it, and even by the descendants of those who persecuted him and his immediate followers. Whether observed by believers or not, it is by all hailed as the season when humanity breathes a spirit of "peace and good will"—or what is of equal import in a literal translation of the vulgate, which also agrees with the Greek version, "Peace to men of good will."

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

BY CHARLES E. ILLSLEY, A.M., C.E., ARCHITECT.
CHAPTER VIII—Continued.

MOST of the other points are readily found by repeating the processes already described; but should an attempt be made to trace the thickness of the walls throughout, additional expedients would become necessary. These are shown on an exaggerated scale in Fig. 121, where the outer boundary of an irregular plan is given, and it is required to draw in perspective the inner line throughout for a thickness of wall equal to A a. (Both S and V r in this case are beyond the limits of the printed illustration, but in construction every normal was drawn toward S and every diagonal toward V r.)

At the given point a, draw a normal to meet a diagonal A a'. The horizontal a' b' is the inner edge of the front wall. Draw the diagonal b' c; it meets A b in c, a point on the inner line

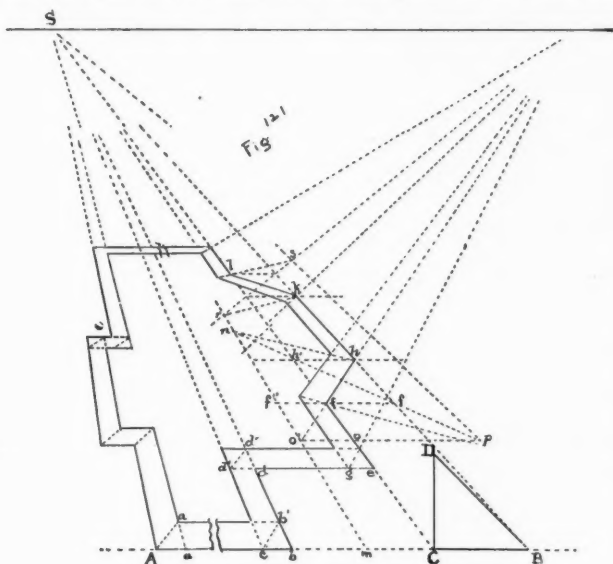


FIG. 121.

of the side wall, and draw an indefinite normal from c. Produce d e to the left to meet c d' in d', and draw the diagonal d' d''. Through d'' draw a horizontal, meeting c d' produced. Extend this line to meet e f. Through the last intersection draw a diagonal to meet d e in g, and draw an indefinite normal through g.

116. For the miter lines at the corners of the octagonal bay produce its end wall h k to meet A B in B. This gives B C, the true projection of the bay beyond the side wall. Erect the vertical C D = C B, and join B D. B D is the true length of the end f h of the bay. Now, the sides of the bay being at angles of forty-five degrees with the building line, h may be considered the corner of a regular octagon, and the miter lines at h and k will run to the center of this octagon, as will also a perpendicular to any side of the octagon at its middle.

Lay off in C = $\frac{B D}{2}$; draw the normal m r, and through f draw a horizontal f' f''. Since m C = $\frac{B D}{2}$, it equals one-half the true

size of f h. Now f' f'' is the perspective of m C, and f' f is perspective perpendicular to f' k; hence f' f is the middle of one side of a regular octagon of which f h is the adjacent side; consequently, m f'' produced, which perspective is perpendicular to f' f, will pass through the center of the octagon. If through the middle of f h we draw a perpendicular to that side, its intersection with m f'' produced will mark the required center of the octagon.

Now by construction h h' f' is a perspective square, and f h is its diagonal; the other diagonal, f' h', is hence the perpendicular required; it bisects f h and meets m f'' at n, which is the required center of the octagon.

117. For the miter line at f, continue h f to meet m f'' at o', and draw the horizontal o' p to meet h' f' produced. The point p is the center of another octagon along the lines h f o, and f p is the required miter line at f. For, o' f being the diagonal of a square (in perspective), o f = f' f'. It has already been shown that f' f' is half of a side of a regular octagon corresponding with

f h; then, o f is equally the half side of a similar octagon, and o p, being perspective perpendicular with o f, crosses n p in the center of the octagon.

Floor plans are used in perspective only as accessory to the elevations, hence the precision above illustrated will not usually be required in perspective plan drawing. The expedients used, however, will have later application.

118. To find a standpoint where the angle of vision shall be exactly sixty degrees (Section 101) the construction shown in Fig. 122 may be employed. Draw to scale the outline plan A B C D, join its extremes A and B, and on A B draw the equilateral triangle A B d = a with its circumscribing circle.* Any point on this circle in front of A B may serve as the required standpoint, since lines from it to A and B make an angle of exactly sixty degrees.† Having selected such a point, as b, measure its distances A d, b d, to the same scale on which A B C D is drawn, and apply to the perspective sheet (b d being perpendicular to A B). Should b d, for example, measure one hundred feet, A d will measure nearly twelve feet, while A B will measure one hundred and forty-four feet. Hence a visual angle of sixty degrees from a distance of one hundred feet will embrace a large building.

119. PROBLEM VII.—To design an arcade, etc., without preliminary plans or elevations, Fig. 123.‡ Two vanishing points are used, namely: S beyond the limits of the illustration to the left, and V r, equally "out of sight" to the right (Section 104). Their distance apart equals four times the width of the front A B. The horizon is at V V'. The plane of the picture coincides with the front wall A B (Section 97).

Select A B anywhere, at will, lay out the divisions b, c, d, e, and draw normals (Section 104) through all these points. The piers of the first story are to be square in section, hence g, where the normal b g meets the diagonal A g, is a point in the rear line of the front wall. Draw the horizontal g f. This completes the perspective plan of the front wall in the first story.

For the elevation select any desired line as a base and construct in the usual way a front elevation to correspond in the first story with the plan along A B below. To draw the first arch and pier

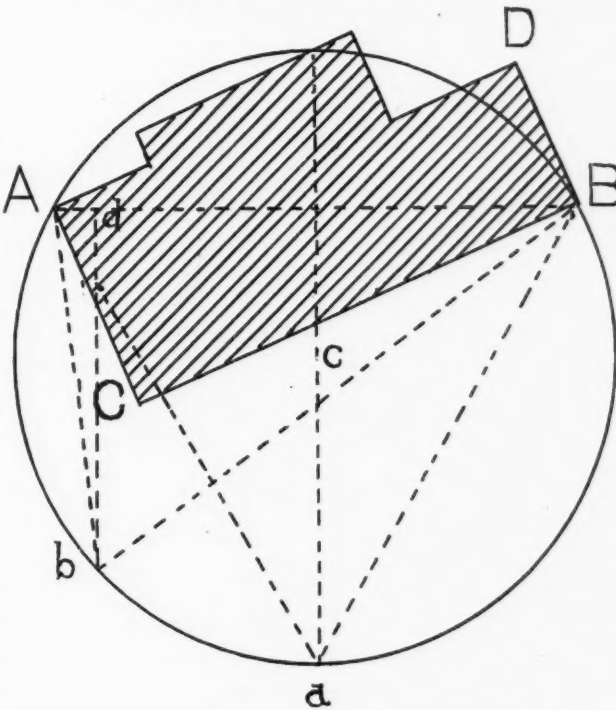


FIG. 122.

on the side wall, lay off on A B produced to the left A b' c' d', duplicates of A b c d, it being intended that the arches and piers in the side wall shall duplicate those in front. Draw an indefinite normal A C for the plan of the side wall and transfer to it by

* This triangle may readily be drawn on A B with the aid of the 60-degree triangle, the angles at A and B being of sixty degrees.

† In Fig. 122 A a B is an inscribed angle of sixty degrees. Every other angle inscribed in the same segment A b a B is also of sixty degrees, being measured by one-half the same arc A B.

‡ The following examples are solely intended to illustrate the direct methods of perspective. They are not presented as models in construction nor in design.

diagonals the distances $A b'$, c' , d' (Section, 106). At v and u on the vertical corner mark the heights of the piers and draw indefinite normals through these points to designate the tops and bases of the piers in the side wall. From the points already found on $A C$ project vertical lines for the corner and second piers in the side wall.

120. For the first arch in the side wall mark on the corner $v u$, the height of the two rings (intrados and extrados) of the front arch, and draw normals for the same along the side wall. Carry up the vertical pier lines r and q to meet the normal for the intrados; draw cross diagonals $r p$, $o q$,* and from their intersections, which is the perspective center of the perspective rectangle $r o p q$, draw a vertical to meet the normal for the extrados. In the first front arch draw $c'' o'$ from the springing point of the arch to o' , the opposite upper corner of its circumscribing rectangle. Transfer the point o'' (where $c'' o'$ cuts the arc) to the

draw the normal $t t''$ to meet the diagonal $u t''$. Thence draw the horizontal $t'' t'$ to meet the normal $u t'$. The figure $u t t'' t'$ is a perspective square, hence $u t' = u t$. Had the outer arc in front been smaller or larger, so as not to pass through o' , its perspective could have been found by the method used for the inner arc.

122. One arch and two piers in the side wall have now been drawn. The others might be found by repeating the same procedure, but this would extend the line $A B$ inconveniently to the left. Another and more expeditious method will be used in drawing the other piers.†

The side wall is to contain four archways like those in front. First determine its length. In the front wall draw $v c'' v'$ to the center line of the right-hand pier, transfer the level v' to the corner at v'' , draw an indefinite normal through v'' and extend the slant line $v r$ to meet this normal. Since r corresponds with c'' , the intersection v''' corresponds with v' and marks the middle of

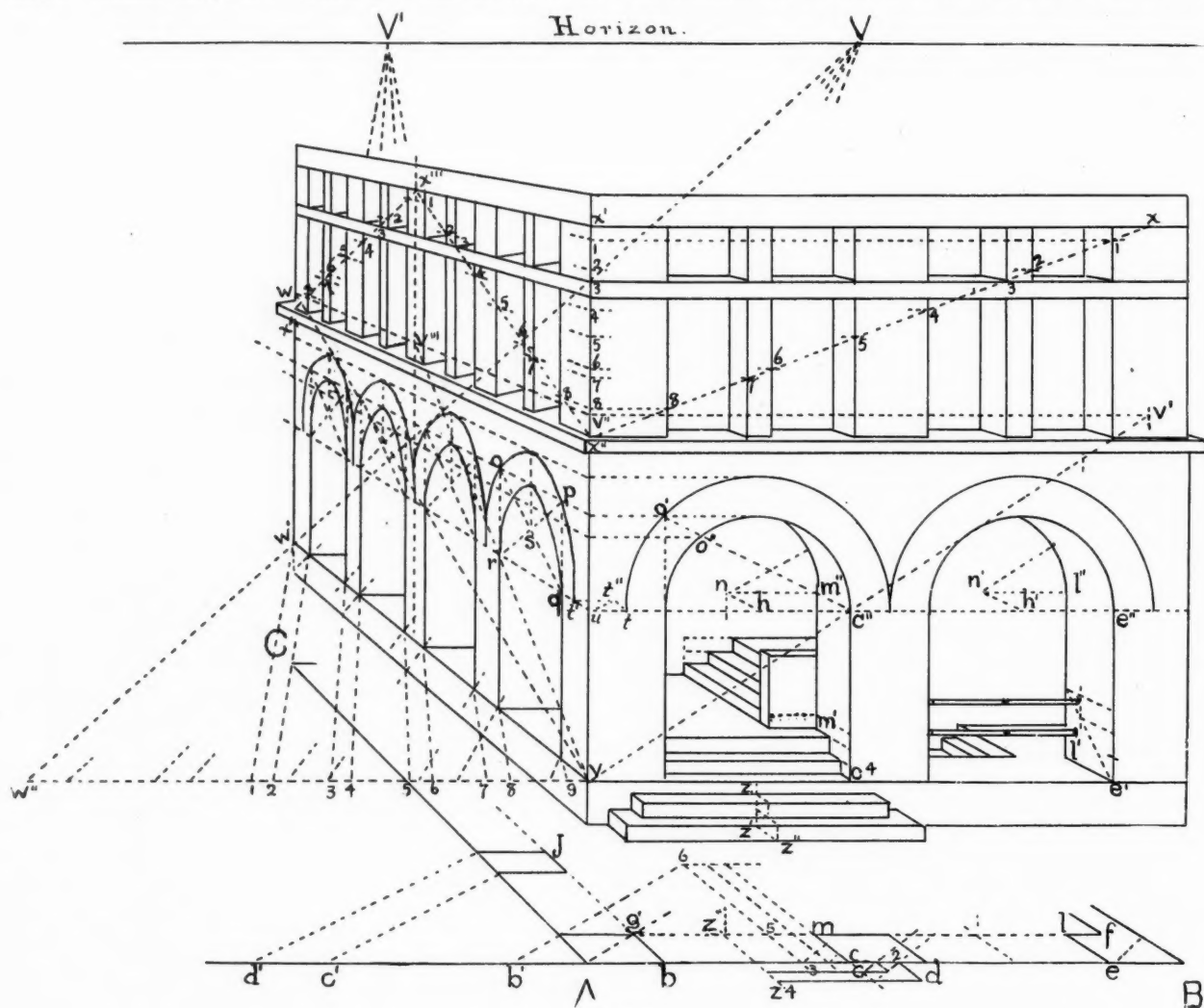


FIG. 123.

corner line $v u$, and draw an indefinite normal. The intersection of this normal with $o q$ and $r p$ gives points in the perspective semicircle corresponding with o'' , while the vertical from s meets $o p$ in the middle of the perspective arch. The inner curve is now sketched free-hand between these points, remembering that it must be tangent to the verticals at r and q , and to the normal at its top.

121. While this method, which locates but one intermediate point in each quadrant of the perspective circle, is serviceable for small arcs, and is, perhaps, more used than any other by artists, expedients for obtaining any additional points desired will be illustrated hereafter.

By accident the line $c o''$ happens to meet the outer arc at o' , where the vertical pier line produced meets the level of the head of the arch. Hence o and p in the perspective are points in the extrados. The vertical from s marks another point. To find t'

the side wall, $v'' v'''$, being perspective equal to $v'' v'$. Through v''' draw a vertical down to $v w'$; mark its center and through it draw a slant line from v . This meets the normal through v'' in w , which is the rear line of the wall, $w v'''$, being equal perspective to $v''' v'' = v'' v'$. Through w draw a vertical from the base line, to mark the rear corner of the wall.

123. The expedient above employed is of great service in perspective. The principle is as follows: The diagonals of a rectangle bisect each other as well as all other lines, as $C D$ (Fig. 124), which pass through their point of intersection a . The vertical right triangles $E C a$, $D a A$, being similar, $E C : A D :: a C : a D$. But $a C = a D$, hence $E C = A D = C B$. In the perspective $w w' v v'$ is a rectangle and v''' is a vertical through its center. Hence a line $v w$ drawn through the middle of this vertical will meet the top at a distance $v'' w = 2 v'' v'''$.

It does not follow that a slant line $A F$ through b at one quarter of $C D$ will meet $B E$ at one-half the distance $E C$. The tri-

† This should properly have been used for the entire arcade in the side wall except that it has been the aim to present a choice of methods.

* Since in these problems the term diagonal has a special meaning (Section 104), it will be necessary when speaking of other diagonals, as here, to use some qualifying word, as cross diagonals or slant diagonals.

angles $F C b$, $b A D$, being similar, $F C : A D :: b C : b D$. But $b C = \frac{b D}{3}$, $\therefore F C = \frac{A D}{3} = \frac{B C}{3} = \frac{E C}{3}$. To find where a slant from A will cross $C D$ so as to meet $E C$ in its middle at H , the point H must be located and $A H$ drawn accordingly. Then transfer the distance $C e$ by the dividers to the perspective drawing. Usually, however, simpler expedients will be available.

124. The perspective side wall being outlined it remains to subdivide it with piers and arches similar to those in the front wall, i. e., of the same shape and dimensions. Produce the base line $e'v$ of the front piers indefinitely to the left and on it lay off to one-half the scale used in the front elevation duplicate piers and spaces for four openings, as shown.* Join w'' , the corner of the last pier, with w' , the end of the perspective line marking the base

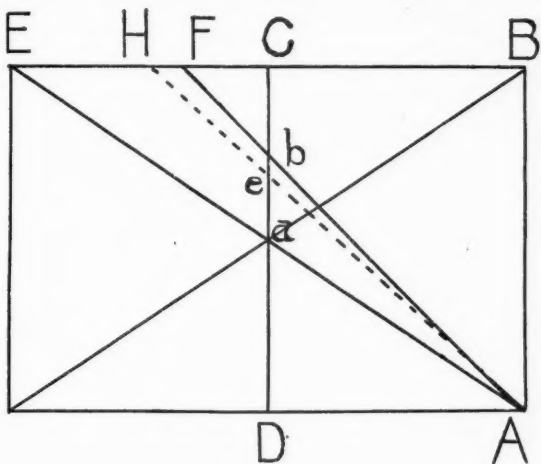


FIG. 124.

of the piers, and produce $w'' w'$ to the horizon at V. From V as a center draw lines to all the divisions in $v w'$. These lines cross $v w'$ in the required points for the perspective piers, through which verticals are drawn as shown. It will be remarked, incidentally, that the points found by this method for the first opening and its piers coincide with those previously found by another method. (See Section 116.)

The piers being located, the arches over them are drawn by the same process as with the first arch. (See Section 117.)

(To be continued.)

PUBLIC COMPETITION OF ARCHITECTURE.†

IN general, competitions in France are open to all French architects, although sometimes the artists of a certain department only are admitted, for the praiseworthy reason of favoring the department architects ; but if it has its advantages it has also its inconveniences, and it is only in considering the special circumstances of a given competition that a wise decision can be reached. The inconvenience is immediately seen in thus restraining the competition ; it is a loss of a contingent of happy and varied ideas.

Competitions of two degrees evidently produce more elaborate works, since after a first selection the best plans have had a new and deeper study. Thus it is understood why the administrations willingly adopt the system, but its practice gives rise to very delicate questions.

In the first place, the competitions of two degrees, requiring more work on the part of the artist, should be paid more; the administration receives in reality a double preliminary study; it should devote to this double study a double credit. On the other hand, it is necessary that this competition be organized with such care that in its successive phases the competitors be placed throughout in conditions of complete equality and sufficient guarantee; for this rigid rules are necessary. The preparatory competition should not be exhibited; it should be judged by elimination and without classification of the chosen plans, and the principle of publicity of the acts of the jury should be respected. Consequently, all the plans should be kept under seal after the preparatory judgment in order to allow a general exhibition of all the sketches and study of the projects at the moment of the definite judgment.

As to the discretion of the juries, it is there especially that it is indispensable as a moral rule of utmost importance.

Should plans sent in competition be signed or anonymous? This question is decided differently by administrations. Most frequently the anonymous is required, admitting only the device in

a sealed duplicate, to be opened after the judgment and for rewarded plans alone. The city of Paris, on the contrary, and some other administrations, require signed projects with a notice from the authors of their title and their works, etc.

It must be admitted the secret of competition is never a complete secret for all the members of the jury, and surely entire publicity of names is better than an imperfect secret, which constitutes a danger of favoritism with the appearance of impartiality.

But there are artists, and those not the least, who will consent to enter a competition on the sole condition that their failure, should it occur, be kept secret. The obligation of the signature turns them from the competition, and also may encourage the production of projects which are only the work of an agency under the signature of a simple money lender. This is, indeed, one of the evils of public competitions.

With an object too easily understood, projects are often seen in the exhibitions of competition, the official paternity of which is attributed to one who has never touched a pencil.

Nevertheless, the inconveniences of anonymous productions appear the most serious; perhaps, in view of these contradictory difficulties, the wisest course would be to give entire liberty to competitors.

The rewards of the competition are themselves very variable. Sometimes the programme insures the work to the best project; most frequently it gives only premiums and reserves the question of execution. Often even premiums are not guaranteed and depend upon the jury.

This last condition is really inadmissible; then it is for the administration a strict obligation to devote to the rewards of the competition the funds placed at its disposal for this special purpose, and it remains only to determine the relative and not absolute value of the exhibited projects. This is all the more true inasmuch as the *ensemble* of a competition is always equal in value to the programme, that a good programme gives always a good competition, and that, if the competition is virtually sterile, it is that the programme was not susceptible of solution, which happens more frequently than is supposed.

The fact must be emphasized that the administrations do not sufficiently realize that a competition should have a special fund, that this allowance should be large enough to interest the competitors it enlists.

Recently, the town of Vernon, for a town hall valued at \$60,000, allowed a premium of \$100; this is derisive. On the contrary, the Roumanian government, for each of its competitions of the palace, of the Senate and the Chamber of Deputies, guaranteed premiums of 50,000 francs, 7,000 and 3,000 francs.

This intelligent liberality gave very interesting competitions, from which surely important profit will be derived.

As to the work being guaranteed to the best plan, it does not pertain to architects to criticise this point. Besides, it is rare that this decision is made in advance absolutely, except for competitions purely decorative, when the programme does not admit of all the modifications required by the study of the complicated details of a plan of distributions.

It must certainly be admitted that a promise on the part of an administration would scarcely be prudent; too many reasons of age or of distance, of health, of antecedents, even the question of honorability, prevent the author of the best project from filling the rôle of constructing architect.

But, specially, the reason which might decide the administration to combine the privilege of execution with the competition proceeds most frequently from this same illusion, which consists in believing that competition can give a definite project. It is legitimate and often desirable that the author of the best project, if it shows the requisite qualities, should be given charge of the work; but this privilege should then be understood purely in this sense, that, honored with a reward higher than the simple premium, he is named architect of the edifice to be built; the administration, enlightened by the competition and information received, makes thus a happy choice; but that does not mean that the project will be executed without modifications and without ulterior studies with a view of improving it.

Here again the question should be clearly governed by the rational principle of competition; the competition remains a preparatory operation, distinct and special; following it, the administration selects as architect of the future edifice the laureate of the competition; the phase of the execution commences then, distinct and entire.

Finally comes the last operation of the competition, its epilogue, and its sanction, the judgment. The question here is practically grave and arduous; too many competitions are perverted by the judgment, not from want of equity and good faith, but want of proper direction and competent judges.

And first, what should be the spirit of this judgment? A word in answer is sufficient: Justice. That seems evident, and yet it is contested.

Frequently in judgments of competitions this opinion is held, that the interest of the city or the department must be considered above all, and that, if the competitor has convinced the jury that a better result may be obtained by setting aside the programme, the jury itself should also discard the programme and accept the apparently happier solution offered.

It cannot be too often repeated that this is dishonest. A competition is a bi-lateral contract where the programme is absolutely the law of the parties.

An example will show the justice of this statement: In 1880 the city of Paris opened a competition for the decoration of the

* These are the divisions from v to w'' which are not figured.

† Written by Mr. J. Gaudet, 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.
Continued from page 28.

Square of la Republique. By strange agreement, the staffs, the rostral columns, the candelabras, the balustrades, were placed in separate competition, that is for all or for only one of these distinct subjects. At the judgment, the Director of Works declared that the interest of the city certainly required an *ensemble*, and consequently asked that the jury give preference to plans which treated all the subjects; this was evidently correct, but too late. One of the jury selected by the competitors called attention to the fact that such a decision would throw out artists who, on the faith of the programme, had only sent one or two or three subjects, and that would be unjust; the prefect acknowledged the correctness of this observation, declaring that the programme had been badly conceived, that the administration was in error and, in fact, on one of the subjects, the staffs, the prize was given to an artist who had treated this subject only. Such is the only just principle. If the competition shows that the programme is imperfect, the administration can see to it later; but, as to the judgment, the jury is bound by the programme as a court is bound by the law; it is not a question of expediency, but of justice.

How should the jury of a competition be composed? Reason answers: Of competent men. That seems evident; the same as in judging a competition of mathematics, none but mathematicians are employed as judges. And yet the contrary almost always happens. In juries of architecture few architects are seen; always a majority of incompetent judges, whatever may be their value in other respects. From whence comes, then, the strange anomaly. Always the same false idea of the character of the competition and a sort of adjudication of a particular nature. If, indeed, the judgment of a competition had the character of a bargain, the jury would be without right to pronounce a decision which legally can only be taken by the administration; but, competition being what it should be, the proposition of ideas, the judgment being what it should be, the choice of the best ideas, then it is the competent jury which alone is qualified to decide; also, it must be positively stated that a jury must be composed exclusively of architects, the most experienced. This jury may obtain all necessary information from the interested functionaries, but only in consultation, then decide absolutely. After which, the competition being concluded, the period of execution will begin. Then will follow administrative action, each one will fill his natural rôle, and no more hybrid juries will be seen. Judgment indeed will have that weight which only the certainty of the wisdom of the judges can give.

There remains the difficulty of choosing the experienced architect as judges of the works of their *confrères*. Three systems are in turn employed: the direct designation of juries by the administration; the delegation by competent bodies; the election by the competitors. This last method seems the most liberal, but it presents a great difficulty in the method of obtaining for those elected an absolute majority. The competitors must necessarily all be present at a first and a second scrutiny; this is scarcely possible for an anonymous competition and becomes impracticable when the concurrents live at a distance.

A vote by correspondence and a relative majority is therefore obtained, leaving a minority which can concert together, and become the masters of the election.

The direct appointment of juries by the administration is evidently contrary to principle; the jury should be neutral and impartial, above all suspicion, wholly independent. Certainly these qualities can be found in juries thus selected, but their personal honorability itself would not place them beyond the suspicion attached to the defective origin of their nomination. This mode of composing a jury should, then, be avoided as contrary even to the spirit of competition. As to the obligation by competent bodies it presents all desirable guarantees; these delegations have been requested at the Academy of Fine Arts, at the General Council of Civil Construction, at the jury of the School of Fine Arts, at the Societe Central of French Architects. Sometimes at one or the other simultaneously.

It is evidently, of all possible methods of nomination, the one which raises the least objection, and which deserves to be recommended.

Such is the general exposition of the theoretical ideas suggested by the question of public competitions.

It is evident how little, in reality, this question has been studied, and the result is often confusion and contradiction. There is evidently a method which is the best, and should be applied everywhere by all the administrations, it is only necessary to know it. It would be a very useful result of an act of government to form into a code the rules which should govern the preparation, the execution and the judgment of public competitions.

The preceding study will facilitate the drawing of the rules to propose for this end.

THE annual dinner of the Chicago Architectural Sketch Club occurred November 27, and was attended by about eighty club members and friends. The president and a number of members of the Chicago Society of Artists were guests. The officers for the year, elected at the previous meeting, were announced as follows: President, Hugh M. G. Garden; first vice-president, Stephen M. Wirts; second vice-president, Alfred R. Schlesinger; secretary, Edward G. Garden; treasurer, E. J. Wagner; executive committee, the officers and F. L. Linden and Edgar S. Belden. At the meeting on December 12 it was announced that the next meeting of the club would be postponed until after the holidays. The selection of subjects for the syllabus for next year was placed in the hands of the executive committee.

ROBERT CLARK MEDAL COMPETITION.

AT the rooms of the Chicago Architectural Sketch Club, on November 28, the fifth competition for the Robert Clark testimonial was exhibited, the occasion being the annual banquet of the club. The competition was for an elevated terminal station and the competitors were thirty in number, presenting 154 drawings, the largest number presented in any of these competitions. The names, *noms de plume* and location of the competitors are as follows:

NAMES OF COMPETITORS.

"Columbian," Theo. Livingston, Chicago; "Crescent," C. A. Herman, St. Louis; "Badger," F. J. Voith, Milwaukee; "R. C. T.," William A. Hirsch, St. Louis; "Shield and Circle," John F. Jackson, Buffalo; "All Aboard," George G. Will, Omaha; "T Square and Triangle," W. W. de Vaux, New York; "Fifth," Alexander Sandblom, Pullman, Illinois; "Greek Letter," A. C. Lotz, Chicago; "Fecit," A. C. Berry, Chicago; "Expedient," Edgar O. Blake, Chicago; "Two Deer and Shield in Circle," H. W. Jackson, Saginaw, Michigan; "Honoris Causa," Adolph Schaber, Chicago; "Eagle," A. L. Harris, Chicago; "While There's Life, Etc.," T. S. Holmes, New York; "Marquinta," R. Mildner, Detroit; "N. G.," G. W. Andrews, Cleveland; "Finis," John Richmond, St. Joseph, Missouri; "Motto 1 \$," John Gettel, Cincinnati; "Rectus," H. K. Holsman, Chicago; "Motto 2 \$," F. M. Garden, Chicago; "Nil Sine Studio," J. G. Link, Chicago; "Classic," J. W. Johnson, Chicago; "R. C. T. on Red Banner," H. M. G. Garden, Chicago.

The prize winners were as follows: Gold medal—"Fraternity," W. Pell Pulis, St. Louis, Missouri; silver medal—"Greek," Francis L. Norton, Staten Island, New York. Bronze medals in order named—"L," Ben W. Trunk, St. Joseph, Missouri; "Ace of Spades," E. G. Garden, Chicago; "One of the House of the Craft," M. P. McArdle, St. Louis. "Two Deer and Shield in Circle," H. W. Jackson, and also "Finis," John Richmond, were specially commended by the committee.

The report of the Adjudicating Committee is as follows:

REPORT OF COMMITTEE.

November 9, 1893.

Hugh M. G. Garden, Secretary, Chicago Architectural Sketch Club:

SIR.—The Adjudicating Committee on the Robert Clark Testimonial, consisting of W. L. B. Jenney, Chairman; S. A. Treat, Charles A. Coolidge, Lorado Taft and D. H. Burnham, have had several meetings, and have carefully studied the numerous designs presented in competition.

On November 7 ballots were taken as follows: First ballot for the three best designs in order of merit:

Mr. Treat—First, "Greek"; second, "Fraternity"; third, "Ace of Spades."

Mr. Coolidge—First, "Fraternity"; second, "Greek"; third, "R. C. T. in a Triangle."

Mr. Taft—First, "Fraternity"; second, "Greek"; third, "R. C. T. in a Triangle."

Mr. Burnham—First, "Greek"; second, "L"; third, "Finis."

Mr. Jenney—First, "Fraternity"; second, "Greek"; third, "L."

From the foregoing ballot the gold medal was awarded to "Fraternity."

The silver medal was awarded to "Greek."

The second ballot for the third place: Mr. Treat—"L"; Mr. Coolidge—"L"; Mr. Taft—"L"; Mr. Burnham, "Finis"; Mr. Jenney—"L." The bronze medal was awarded to "L."

Third ballot for the two honorable mentions: Mr. Treat—"Ace of Spades" and "One of the Craft." Mr. Coolidge—"Ace of Spades" and "One of the Craft." Mr. Taft—"Ace of Spades" and "Finis." Mr. Jenney—"Ace of Spades" and "One of the Craft." Honorable mention was awarded to "Ace of Spades" and "One of the Craft."

Before critiquing the designs separately, the committee wish to make this general criticism on the designs submitted:

There is no design which is markedly superior to others in both plan and elevations, all having some serious defect in either the one or the other. The essential features of the plan should be an abundance of light and the greatest facilities for passing from the street, by a convenient ticket office and gate-keeper, to the trains, and a careful separation of the people descending from the trains from those coming up; if these conditions are not fulfilled, the station can never be a success. Many of the designs which otherwise have merit were thrown out for want of attention to this one fundamental principle, or for lack of adequate arrangements to insure its working with large numbers of people. There also seems to have been a decided tendency in the majority of the designs to introduce a tower or towers, whether it went with the style of the building or not. In some cases they might be left off with good effect, and in others the style of the tower differs from the style of the building to which it is attached.

The following are the designs to which the committee have decided to award the medals and honorable mentions:

Gold Medal to "Fraternity." The plan in main is good and has the merit of recognizing the necessity of having as many and convenient entrances and exits as possible. It has one very grave fault in that the light of the ground floor is sacrificed to the exterior effect of the outside steps. The light in the second story, as shown in the section, is limited to a small space in the center, and should be more diffused. The exterior is too monumental, and reminds one somewhat of a statehouse. The large column with Victory on top in the middle of the exterior staircase is inappropriate besides being in the way. The arched windows which light the third-story offices are too low in the room to give sufficient light. The subdivision of these windows could be improved. The side elevation is the best part of the whole design, having simplicity and proportion. The building, however, hangs well together as a whole, and shows intelligent study.

Silver Medal to "Green." This plan is well laid out, the staircases on either side being well disposed and serviceable. The whole arrangement is practicable, simple and serviceable. The front elevation in itself is good, but the perspective (unrendered) and side elevation show an indecision and lack of study in carrying out the building as a whole in the style and feeling of the front. The committee recommend that the section and perspective be completed to allow of publication, as the whole scheme has great possibilities if worked out intelligently with the proper feeling.

Bronze Medal to "L." The plan, which is good in the main features, is greatly confused by the too prominent rendering of the mosaic. The lobby on the ground floor is dark, and light is sacrificed to the carriage approach and totally excluded from the small office on the right of entrance on ground floor. The elevation and perspective are well drawn and rendered, and are harmonious, but in a style which is adapted to certain localities only.

Honorable Mention to "Ace of Spades."—The plan is good, and entirely different from any of the above. The cutting up of the exterior stairs is not as good in elevation as in plan, giving the front an unquiet feeling. The side elevation gives undue importance to the train shed, which is higher than necessary.

Honorable mention to "One of the House of the Craft."—The plan is defective in the vital point of staircase, which is too small and not well

arranged. The exterior is simple, original and well rendered, although the tower seems unnecessary, and might come out of the building anywhere else as well.

The committee wishes to commend the rendering of the perspective submitted by "Two Stags Holding a Shield in Circle." Also for the perspective submitted marked "Finis." This latter is a drawing of great merit that we will be pleased to see in possession of the Sketch Club, framed and hung upon their walls.

Signed by the Committee.

To the report of the committee was appended the following decision in regard to the gold medal in the competition of last year:

Hugh M. G. Garden, Secretary, Chicago Architectural Sketch Club, 913 Masonic Temple Building, City:

SIR.—Pursuant to your request we have examined the two designs submitted in competition under the mottoes, "Classic" and "Fifth," in reference to deciding which of the said two designs should hold the first place.

We are informed that this is for the purpose of deciding to whom last year's gold medal is to be awarded, the authors of these two designs having last year jointly submitted a design that won the gold medal, and that it is agreed that the one to whom is awarded first place in this competition should receive the medal.

We have carefully considered these two designs and unanimously agree that the design submitted under the name of "Classic" should be awarded first place, it being, in our opinion, the best of the two in plan, in elevations, and perspective, and also in the rendering of the work.

Respectfully submitted,

THE COMMITTEE.

The principal drawings in the competition have been sent to New York for exhibition, and will on their return be published.

OPENING OF THE NEW ART INSTITUTE, CHICAGO.

THE new Art Institute Building on the Lake Front Park, foot of Adams street, is one of the first fruits that Chicago has gathered from the World's Fair. But for the Columbian Exposition having been held in Chicago, it is not probable that the Art Institute would be where it now is. The agitation of the Lake Front site for the Fair, and the retention of a nominal control of the Lake Front by the directory of the Exposition after it had been decided to locate it in Jackson Park, left a residuum in all-potent public opinion. This was that the Lake Front, still looked on as the "Gateway to the Fair," or more literally as the main station of the Illinois Central Railroad and the only practicable starting point for boats, should bear some part in connection with the great show. The necessity for a location for the International Congresses, which were to continue six months, apart from the attractions of the Fair and near the center of the city, was felt. The officers of the Art Institute, with their usual business astuteness, took in the situation at once. They started a scheme for the erection of a new building on the site of the old Interstate Exposition, which after exhausting all their other means and the proceeds of the sale of their old property to the Chicago Club, would show that just \$200,000 was lacking to complete that part of it which was needed for immediate use. This was just about the extreme amount of rental value of the property for business purposes in the center of the city. The Exposition was induced to contribute this amount, and the scheme, after all legal objections had been set aside, was perfected. The building was erected in a remarkably short period of time, the temporary halls of Columbus and Washington were built in the court for the larger assemblies, and the permanent Art Galleries were used for the smaller ones, and (nothing connected with the Exposition management being complete without a money-making concession) a restaurant was installed in the basement. The orators of the congresses battled in the halls of Washington and Columbus for six months in vain against the noise of the Illinois Central Railroad, and the smaller meetings stifled through the hottest summer known for years, under the skylights of the picture galleries. But as they came in relays, each congress becoming fully aware of this only by the time that their last sessions were closing, little complaint was made. The press did not complain because the people who did not hear the speeches only had their appetites whetted by the dumb show, and bought the papers greedily on the next day. The congresses came to an end, but the Art Institute accomplished what it set out to do. Only a little more than a month served for the removal of the temporary halls and putting the building in order, and the structure as far as completed was thrown open to the public on the 8th of this month.

The building is now quite complete as far as it goes, and is in the form of a letter E. The main front is on Michigan boulevard, and the two arms run back from the street the full length that they are intended to go, while the staircase hall, with its temporary iron stairs, occupies the center. The completed plan contemplates carrying the staircase hall back to the rear line and terminating it with an apse somewhat like the *Hémicycle* of the Academy of Fine Arts at Paris. The rear of the court is to be inclosed somewhat similar to the front. There will thus be formed two courts, made by dividing the present large court, which is open to the east. In each court will be a low building, to be used as a lecture hall, and these will be connected with the central hall, running east and west. In this will be the grand staircase. The exterior of the building is complete except the sculptured groups for each side of the entrance and the filling of the pediment, the models for which have been made by Philip Martiny, of Chicago. The building was designed by Shepley, Rutan & Coolidge, of Chicago. The floor plans are published on illustration pages.

The fruits of the great Exposition, besides the \$200,000 necessary to put the building into the present form, are several paintings that have been purchased by individuals and presented to the Institute, several bronzes, a large number of works of French sculpture in plaster, and the bronze replicas of Pompeian works from the Museum of Naples, which were exhibited in the Italian

section. The latter were presented by Harlow N. Higinbotham, president of the World's Fair Columbian Exposition. Besides these, part of the Collection of Casts of French Architectural Monuments, that occupied the east nave of the Art Palace, have been moved to the new building. These are known as the Trocadero Collection, being duplicates of casts in the Trocadero. They all belong to the Institute; but there is not yet room enough to place them, and the larger pieces may remain in the care of the Columbian Museum at the Art Palace until the Institute building is completed as designed.

As at present arranged the first story is almost entirely occupied with casts of sculpture, which form a very good historical collection from the archaic work of Egypt, Assyria and Greece down to the modern French school. In fact, the Institute is more rich in sculpture than anything else. On this floor, the northeast room (No. 15) has been fitted up as an art library. This also contains the main part of the collection of carbon photographs by Braun & Co., of Paris, known as the "Mrs. D. K. Pearsons collection," and presented by her husband, Doctor Pearsons, of Chicago. At present there are about eight thousand in the building, but there will be eventually double this number, as Doctor Pearsons has ordered all the photographs that the Brauns make. These comprise copies of both ancient and modern pictures and sculptures from nearly all of the great galleries of Europe. The long north room on the first floor (No. 14) is temporarily for lectures, and the walls are hung with the reproductions in color of early Italian paintings and architecture by the Arundel Society.

On the second story—the rooms here being all lighted from above—the northeast corner room (No. 25) contains an exhibition of the work of the Institute schools, the same that was in the Liberal Arts section at the Exposition. The two adjoining rooms (26 and 27) contain engravings and photographs. Room 28 contains the Ryerson-Hutchinson collection of ancient metalwork, mostly reproductions from the South Kensington Museum. Room 30, the southwest corner, is filled with a miscellaneous decorative art collection, mostly loaned, that was in the old building. Room 31 contains the Higinbotham collection of Pompeian bronzes from the Exposition. Room 32 contains Greek and Egyptian antiquities, mostly pottery. The Central Hall, over the entrance hall, contains modern sculpture, among which is the group from the Exposition by Daniel C. French, of Boston, called "Death and the Sculptor," being a memorial to Milmore. The remaining part of the second floor, the whole north end, is entirely given over to paintings, most of which were exhibited in the old building. Most of the pictures of Room 39 are a loan collection, among which is Rossetti's "Beata Beatrix."

The basement, which on all except the west side is entirely out of the ground, on account of the park being graded off to the east, will eventually be used as studios for the Institute schools, which are still in temporary quarters on Wabash avenue. At present only the architectural class has been moved to the new building.

CHICAGO SCHOOL OF ARCHITECTURE.

THE Chicago School of Architecture is the name given to the combined enterprise of the Art Institute and the Armour Institute. The Architectural School of the Art Institute has been in existence for four years past with such success as the facilities at its disposal and the employment of the best technical assistance warranted. But the want of means and room for that part of a young architect's education which is purely scientific has been felt from the start. This has been supplied by the newly organized Armour Institute, which has all the facilities to that end. So that instead of each attempting to give imperfect instruction as a whole, each now furnishes what the other is deficient in. The result is practically a new school under a new name, the emoluments and expenses of which are shared equally. In its practical workings, as far as now developed, the students attend at the Armour Institute in the mornings, and at the Art Institute in the afternoons, and enjoy a short interval of fresh air, necessitated by a journey from Thirty-third street to Adams street.

The school opened as per schedule on September 14, with twenty-five pupils, the number of which has now increased to thirty-three. The Armour Institute was ready at the appointed time, but the Art Institute was obliged to accommodate the classes in the temporary location at 302 Wabash avenue until October 16, on account of the occupation of the new Memorial Art Institute building by the World's Congress Auxiliary of the World's Columbian Exposition. On the last-mentioned day they were moved to the permanent quarters on the south side of the third floor of the new building. This is an L-shaped room, with north and east light placed over the second-story corridor, and accommodates about forty students at drawing-boards. The opposite side of the building will accommodate an equal number when ready.

The instruction at the Armour Institute will comprise geometry reviewed, descriptive geometry, French, physics, advanced algebra, trigonometry and shades and shadows in the first year; analytical geometry, chemistry, French, general construction, perspective, differential and integral calculus and geology in the second year; mechanics (analytical), graphical statics, stereotomy, strength of materials and surveying in the third year; and architectural engineering and architectural jurisprudence in the fourth year. The instructors of the Art Institute will give the purely artistic instruction in drawing, designing and coloring, as well as the historical and ethnological branch of architectural study. The course is outlined as follows: Freehand and instrumental drawing, study of the five orders, shading in monochrome, use of

water colors and problems in architectural design, in the first year; the same, including pen-and-ink work and original architectural design, in the second year; the same, including history of ornament and composition of ornament, in the third year; and original architectural design, composition of ornament and theses, in the fourth and last year. There will be lectures at the Art Institute on the following subjects: The history of architecture, theory of design, general construction, sanitary engineering, history of ornament, original architectural design, composition of ornament and specifications and estimates. This is as far as the full course of study extending over four years has been formulated. The old course of two years, which was formally inaugurated by the Art Institute, will be continued for such students as desire it.

The faculty of the Fine Arts branch of the school was as follows: William M. R. French, director; Louis J. Millet, professor of architecture; — Shattuck, assistant professor of architecture. Lecturers — William A. Otis, history of architecture; W. S. MacHarg, sewerage and ventilation; Irving K. Pond, theory of design; W. L. B. Jenney, construction; Wilber M. Stine, electricity.

Thus it will be seen that after several years of tentative work Chicago now has a fully equipped school of architecture, in well appointed buildings, which will count among the many triumphs of the Columbian year. The school aims at the complete education of the architect by a four years' course, without regard of office practice. It takes a pupil and teaches him the elements of architectural drawing, presuming some knowledge of freehand drawing and elementary mathematical studies. It is the same training that a man who is not a law clerk can obtain in a law school. It presupposes that the actual training will follow, and that the fuller knowledge will be gained afterward by experience. The school already has several grades of scholars, and three women students. Several draftsmen of experience have already entered the classes to obtain a theoretical training. They are part of the large number of unemployed who are unable at present to obtain work, and are fortunate enough to be able to incur the expense of tuition. The cost of this in the new school is \$25 per term, or \$75 per annum. Detailed information may be obtained by addressing W. M. R. French, director, at the Art Institute Building, Chicago.

OUR ILLUSTRATIONS.

Entrance to the Alamo, San Antonio, Texas. Albert Levering, del.

The Equitable Building, Chicago. Holabird & Roche, architects.

Barn for C. T. Power, Helena, Montana. Willett & Pashley, architects, Chicago.

Art Institute, Chicago, with floor plans. Shepley, Rutan & Coolidge, architects.

House at Port Henry on Lake Champlain. Frank T. Cornell, architect, New York.

First Christian Church, Covington, Kentucky. Dittoe & Wisnall, architects, Cincinnati.

Two designs with floor plans for residences. Manley N. Cutter, architect, New York.

Residence of E. A. Wikstrom, Momence, Illinois. Willett & Pashley, architects, Chicago.

Residence for J. W. Woodworth, Kalamazoo, Michigan. George W. Maher, architect, Chicago.

Blackford County Courthouse, Hartford City, Indiana. La Belle & French, architects, Marion, Indiana.

Interior Decoration of Dome, Administration Building, World's Columbian Exposition, Chicago; view from ground. Richard M. Hunt, architect, New York. This view is taken from the ground by pointing the camera vertically. The position of the balconies around the rotunda will be readily seen; from which point the side lines of the windows are in vertical perspective up to the cornice at the spring of the curve. All the paneling and ornamentation, as well as the figures, are in low relief, and are picked out in quiet shades of color. The coloring was done by F. D. Millet after consultation with Mr. Hunt, and brings out the ornamentation most effectively. On account of the glare of light at the opening of the inner dome Mr. Dodge's great painting, which is on the super dome, cannot be seen in the picture. Unfortunately it is but little seen in reality from any point of view, and it must be confessed that it was almost wasted labor. Mr. Hunt's work speaks for itself, and can be studied more leisurely from the photogravures than at the building. It is modern French in all its motives.

Three views in the German Headquarters Building, World's Columbian Exposition, Chicago. Johannes Radke, architect, Berlin: 1. The North Exhibition Hall from the northwest corner of the balcony. 2. The Chapel looking west, or toward the apse. 3. The Chapel looking east. The German Headquarters Building, the largest, the most expensive, and withal the most important of all the foreign buildings, is located on the east side of the grounds facing Lake Michigan. We published two photogravure illustrations of the exterior in our July issue, and unfortunately through misinformation received from a German official, ascribed it to Karl Hoffaker, who designed the German Court in the Manufactures building and the German Village. These views show the interior of the building as it appeared just before the close of the Exposition. Their most interesting feature is the timber roof construction, all of which was framed in Germany. The illustrations

give some suggestions of the decoration which is in polychrome throughout. Everything seen is as permanent and substantial as if erected to stand hundreds of years. The Chapel was the receptacle for the exhibits from Germany of church furniture and vestments, and the room with timber roof contained part of the immense exhibition of published books, engravings and photographs.

Photogravure Plate: The Exposition Memorial Monument, South End of Grand Canal, World's Columbian Exposition, Chicago. Peabody & Stearns, architects, Boston, Massachusetts; M. A. Waagen, sculptor. Two years ago, when the Exposition buildings were only partially completed, the directors issued the first of the large colored lithographs, which were intended to bring it into prominence, from the admirable drawings of Charles Graham. This was a view from the terrace west of the Agricultural building, showing the Machinery hall and the Colonnade that was to connect it with the Agricultural building, at the south end of the Grand Canal. In front of the Colonnade was shown the proposed monument, which is the subject of our illustration. It so happened that what was the first subject illustrated was the last to be touched by the hand of a mechanic or artist. For it was brought to its present condition late in June, and was never entirely completed. The management ordered all further work at the park stopped, and the completion of the monument was about all that remained to be done. Four figures, each twelve feet high, modeled by Messrs. Evans & Bachmann, were to have stood on the projecting bases in front of the Consoles, and four nude boys astride of dolphins were to have been placed below each inscribed panel where the garlands are caught up in the center. The water for the four basins was to have issued from the dolphins' mouths. The basins have therefore been dry ever since except when they have caught the rain water. The imagination, therefore, will have to supply these omissions. All that appears of a darker shade in our illustration is Portland cement work, including the lions, and is relatively of a permanent nature. The rest of the work is of staff on a framework of wood. It was built as if to commemorate the spot on which the Exposition stood. This is the inscription on the four sides of the die in four languages:

FOUR HUNDRED YEARS
AFTER THE DISCOVERY
OF THIS CONTINENT BY
CHRISTOPHER COLUMBUS
THE NATIONS OF THE WORLD
UNITE ON THIS SPOT TO
COMPARE IN FRIENDLY EMU-
LATION THEIR ACHIEVEMENTS
IN ART, SCIENCE, MANUFACTURES
AND AGRICULTURE.

If it is ever rebuilt in enduring granite, the history of the Exposition should be inscribed on the shaft, and the original design carried out. There could be no more fitting place than where it now stands. Our view is taken from the second floor of the Colonnade near the center and looking north. To the right is the Agricultural building and beyond it the Manufactures and Liberal Arts building. To the left is the Electricity building, and in the distance is seen the dome of the Illinois State building. The sculptured horses on the bank of the canal are also by Waagen. The several groups of persons around the base of the monument serve to suggest its great size.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Interior Decoration of Dome, Administration Building, World's Columbian Exposition, Chicago; horizontal view from gallery. Richard M. Hunt, architect, New York. This view taken in connection with that last described, gives a very complete illustration of the interior decoration taken from a point that was inaccessible to the ordinary observer.

Interior of German Court, Manufactures Building, World's Columbian Exposition, Chicago. Karl Hoffaker, architect. This shows more clearly what was alluded to in the description of the Armbruester gates. The arched doorways seen are entrances to other interior courts of the German section. The whole arrangement was very ingenious. The twisted columns of the central pavilion are all made of glazed majolica. The two largest vases next to the stairways have been presented to the Columbian Museum. Only the lowest part of the Germania group is shown in the illustration.

Wrought-Iron Gates and German Court, Manufactures Building, World's Columbian Exposition, Chicago. Karl Hoffaker, architect. Gates designed and made by Armbruester Brothers, Frankfort-on-Main. These gates and their connecting fence were an exhibit, and they gave the keynote to the whole German court. By selecting them to form the center of the east front, Herr Hoffaker was enabled to prepare a plan of installation which, instead of concealing all the exhibits behind a screen, threw them open to the view of all who passed on Columbus avenue. He accordingly designed the whole installation in rising stages, one behind the other, terminating at the highest point with the great Statue of Germania. The whole has a monumental effect which is very unusual in international exhibition courts. The gates speak for themselves. Like the Winslow gates, made in Chicago, they are entirely handworked, and both are covered with Rococo ornamentation. There were many other examples of foreign artistic ironwork, but none so prominent as these.

Interior Decoration of Dome of Fine Arts Palace, World's Columbian Exposition, Chicago. Charles B. Atwood, architect. The view here given was taken from the gallery opposite to the

one shown in the picture and depicts the dome from the floor to the main cornice. Above the latter the arch is a semi-circle divided into many deep square caissons, each surrounded by two enriched moldings after the manner in which the dome of the Pantheon of Rome was probably treated before it was denuded of its decorations. This also is open at the top, and covered with a skylight. The whole treatment is Roman with French Renaissance details. It is a true Pendentive dome. The pilasters and first cornice are very severe, the style being Ionic, and the coloring plain. Decoration is applied mainly to the four arches and pendentives. This was designed by E. E. Garnsey, of New York, under the direction of Mr. Atwood and Mr. Millet. The only pictorial decoration is in the circles in the pendentives, which show winged figures supporting tablets inscribed with the words "Sculpture," "Painting," "Architecture" and "Engraving." These are from cartoons by F. D. Millet, and the whole was done under the direction of Mr. Atwood. A comparison between this and the dome of Mr. Hunt will demonstrate the difference between classic and renaissance treatment of very similar problems.

Minaret in Cairo Street, Midway Plaisance, World's Columbian Exposition. Max Herz, architect, Cairo, Egypt. This view is taken from the roof of a building outside of the Cairo reservation, as not even the official photographer of the Exposition was allowed to take a camera within the sacred precincts, hallowed by the *danse du ventre* and other devotional rites of the true believers. The minaret and mosque of which it forms a part is a careful copy of the Mosque Kaid Bey, in Cairo, which is in good preservation and in daily use. It was used for devotional purposes by the Moslems of Cairo who had made the backsheesh pilgrimage to Chicago, and daily at the proper times the Muezzin called the faithful to prayer from the first balcony seen in our illustration. An opposition Muezzin was to be heard at the same time from the Turkish village across the street, which had a minaret of modest pretensions. This minaret has been executed in staff and is the most valuable exterior contribution to architectural art in Cairo Street, though many exquisite examples of Saracenic carving and ornamentation adorned the interior of several of the rooms. These were taken from old mosques and palaces and brought to the Fair and placed on exhibition intact by a company, of which Mr. George C. Prussing, of Chicago, was the president, and to whom much of the architectural correctness of the Cairo Street was due.

Exterior of Tiffany and Gorham Court, Manufactures Building, World's Columbian Exposition, Chicago. John Dufais, architect, New York. All the foreign nations located on Columbus avenue, in the Manufactures building, except Great Britain, erected architectural inclosures, or at least fronts, to their courts. At the center of the building, where this was crossed by the great east and west aisles, and at the intersection of these, was located the great clock designed by M. Sandier for the Exposition Company, and there the four great nations of the earth came together. These were France, Great Britain, Germany and the United States. Great Britain's section was defaced by the most unartistic booth of any of her individual exhibitors at this important point. The French and German angles were finished with imposing architectural façades and inclosures. The United States will have to be thankful to three exhibitors for not being left in such a disgraceful plight as Great Britain. The Gorham Manufacturing Company, of Rhode Island, Tiffany & Company, and the Tiffany Decorative Company, of New York, united their exhibits in a unique structure, and made the United States corner a prominent feature of the Exposition, so that it has had the reputation of being the United States court, and has thus charitably concealed all the artistic sins that have been committed behind it—that is, behind the exhibits of these three. Only the entrance to the Gorham court is shown on the illustration. It extended almost as far to the right as Tiffany's did to the left. The four last bays on the left belonged to the Tiffany Decorative Company, which made the most important exhibits of decorative architectural art in the whole Exposition. The roof of its Byzantine chapel is shown with the rose window in front. We are so thankful that this inclosure was erected at all that the voice of criticism will have to be hushed. For the information of the reader it must be said that the great column is of the Roman Doric order, and is surmounted by an eagle. The exhibitors have also, with equal magnanimity and generosity, assumed all the responsibilities of the national government toward its foreign visitors by placing an appropriate inscription on the pier under this column.

The Director of Works and Staff of the World's Columbian Exposition, Chicago. The photograph contains all of the heads of departments and the chief assistants, with one or two exceptions. The absence of Mr. Cloys, foreman of the Drafting Department, and Mr. Weatherwax, his assistant, will be noticed. The names of those in the photograph include Daniel H. Burnham, Director of Works; Charles B. Atwood, Chief of Design; Frank D. Millet, Director of Color and of Ceremonies; Ernest R. Graham, Assistant Director of Works and General Manager; John Worchester, Chief Engineer Intramural Railway; W. B. Green, Superintendent of Terminals; F. E. Ferguson, Superintendent of Carpentry; P. O'Malley, Acting Chief Fire Department; M. M. Chesrown, Secretary to Assistant Director of Works; C. F. Foster, Mechanical Engineer; J. W. Alvord, Engineer of Grades and Surveys; C. M. Wilks, Assistant Engineer Water Department; C. D. Arnold, Chief of Photography; H. E. Graham, Assistant Secretary; A. B. Smith, Secretary of Concessions; R. Ulrich, Superintendent of Landscape; William Storrs MacHarg, Engineer of Water Supply, Sewerage and Fire Protection; F. Weissinger, Stenographer to Assistant Secretary; Charles Baldwin, Attorney; S. G. Nailer, Assistant Electrical

Engineer; W. D. Richardson, General Superintendent of Buildings; W. H. Holcomb, General Manager of Transportation; Clarence Humphry, Clerk; Heber De Long, Clerk; John Bonfield, Chief of Secret Service; R. H. Pierce, Chief Electrical Engineer; Capt. F. W. Symonds, Superintendent of Marine Transportation; Harry Hudson, Purchasing Agent; D. S. Shankland, Chief Engineer; Dr. J. E. Owens, Medical Director; L. A. Scovil, Superintendent Electrical Department; T. Montgomery, Secretary to Attorney; Harry Higinbotham, File Clerk; Colonel E. Rice, Commandant; Captain Smith, Adjutant; H. Parish, Clerk; J. E. Kelly, Secretary to Director of Color; W. C. Force, Stenographer; W. Whitmore, Clerk; Frank Cordier, Clerk; Montgomery Breckinridge Pickett, Secretary to Director of Works; G. H. Binkley, Assistant Engineer of Grades and Surveys; E. G. Nourse, Engineer of Railways; R. B. Cavanaugh, Steve Donlan, Michael Murray, J. E. Hicks, Columbian guards, Orderlies to Director of Works; E. H. Jackson, Janitor.

MOSAICS.

THE corner stone of the new engineering hall of the University of Illinois was laid on Wednesday, December 13, 1893, the exercises commencing at 1:15 P.M. The principal address was delivered in the chapel by R. H. Thurston, Dr. Eng., director of Sibley College, Cornell University.

THE seventh annual convention of the National Association of Builders will be held at Boston, commencing on Tuesday, February 13, 1894. All directors and members of committees of the National Association will meet at the rooms of the Master Builders' Association on the preceding day at 10:30 o'clock, at which a full attendance of those officers and members is desired by the secretary.

M. O'BRIEN & SON, Wabash avenue and Adams street, Chicago, have on exhibition the first consignment of a collection of large size carbon photographs of some of the most celebrated of the architectural monuments of Europe, ancient and modern. They are made by F. Hegger, formerly an amateur photographer of New York. The views were taken by Mr. Hegger on the spot, and enlarged by the solar process so as to cover plates of 36 by 48 inches, a size which it is believed has never before been attained in photography. The carbon prints were made in England, there being no facilities for making them in this country. These views are the result of suggestions made by Richard M. Hunt, of New York, formerly president of the American Institute of Architects, as stated by the publisher. They are too large for portfolios, but being printed in an indestructible pigment are well adapted for framing, which is not the case with the majority of European photographs. They are especially suitable for art schools and associations, as well as architectural studios. Thirty different views have already been received, and the number may be increased to 380 if Mr. Hegger receives encouragement. It will probably take a year to complete the list. Among those to be seen now are the cathedrals of Cordova, Seville, Rheims, Beauvais, Venice, Pavia and Milan. The retail price is \$30 each.

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.

Baltimore, Md.—All architects are invited to submit plans in competition for a new courthouse to be erected in this city, at a cost of not less than \$1,400,000. Full particulars can be had by addressing F. C. Latrobe, mayor.

Chicago, Ill.—Architects Lamson & Newman: For E. B. Dyer, at 128 Center street, a three-story store and flat building, 24 by 70 feet in size; to be of handsome stone front, have hardwood interior finish, all the modern and sanitary improvements.

Architect H. H. Waterman: For E. S. Pike, at Beverly Hills, a two-story residence, first story to be constructed of Marquette brown stone, and the balance to be of timber and plaster work; the interior will be finished in hardwoods, have sanitary plumbing, etc. For W. B. French, on Prairie avenue near Forty-seventh street, a two-story and attic residence, 30 by 65 feet in size; to be of stone front, have hardwood interior finish, Spanish tile roof, all modern improvements. Also made drawings for a two-story residence, 25 by 55 feet in size; to be erected at Fifty-fourth street and Ridgewood court; it will be of pressed brick and stone front, have Spanish tile roof, hardwood finish, modern plumbing, furnaces, etc. Also making drawings for a three-story and basement flat building, 50 by 60 feet in size; to be erected at Seventy-first and Honore streets; the front will be of pressed brick and stone, the interior to be finished in hardwood, and have all the sanitary improvements, mantels, gas fixtures, laundry tubs, furnaces.

Architect H. R. Wilson: For W. H. Pruyn, at 4630 Drexel boulevard, a handsome three-story and basement residence, 28 by 50 feet in size; to be of Bedford stone front and pressed brick on the side, and slate roof; the interior will be elegantly finished in mahogany, quarter-sawn oak, cherry, bird's-eye maple and Georgia pine; will put in specially designed mantels and sideboards, also marble wainscoting, tile and mosaic work, electric light, the best of open nickel-plated plumbing, hot-water heating, etc.; cost about \$25,000.

Architect J. L. Silsbee: For C. Jevne & Co., remodeling building at 109 to 111 Wabash avenue, two-story new front, etc.

Architect Joseph P. Hetherington: For J. Karl, on Halsted street, north of Fullerton avenue, a three-story store and flat building, 24 by 60 feet in size; to have a stone front, all the modern improvements, mantels, gas fixtures, etc. Also making plans for a two-story flat building, 23 by 64 feet in size; to be erected at Oakdale avenue near Halsted street; the front will be of rock-faced stone, the interior to be finished in hardwood, and have all the best of improvements, heating, etc.

Architect Simeon B. Eisendrath: For the Gottfried Brewing Company, a two-story store; to be of pressed brick and stone front; to be erected at 26 Chapin street.

Architect F. B. Newell: For James E. Baker, remodeling Hotel Colorado, at the corner of Sixty-third street and Cottage Grove avenue; it will be made into a first-class modern apartment house; will put in new plumbing, etc.

Architects Stiles & Stone: For Mrs. Mary A. Hamlin, at Sixty-third street and Illinois Central tracks, a three-story store and flat building, 26 by 70 feet in

size; to have a front of pressed brick, hardwood finish, modern plumbing, gas fixtures, mantels, etc. For Robert Stevenson, at 523 La Salle avenue, a three-story residence, 23 by 70 feet in size; to be of handsome stone front, have the best of modern plumbing, all hardwood interior finish and mantels, electric light, hot-water heating. For the same owner, a three-story residence, 45 by 50 feet in size; to be of pressed brick and stone front, have hardwood finish and mantels, the best of modern plumbing, furnaces, etc. Also made plans for the Industrial Home, to be erected at Montrose; it will be three stories, 65 by 80 feet in size; to be of pressed brick and stone, have hardwood interior finish, all the modern conveniences, lighting, steam heating, etc.

Architects Church & Johnson: For M. E. Johnson, at Edgewater, a two-story residence; to be of frame construction with stone basement, have hardwood interior, gas fixtures, mantels, furnace, etc. For C. Kahler, on Homan avenue near Congress street, a two-story flat building, 25 by 70 feet in size; to be of stone front, have hardwood finish, mantels, hot-water heating.

Architects Cowles & Ohrenstein: Making plans for a three-story flat building, 50 by 65 feet in size; to have a stone front, hardwood finish and mantels, all improvements; to be erected on the North Side. For Harriet M. Gage, on La Salle street near Fifty-fifth, a two-story flat building, 25 by 60 feet in size; to have sanitary plumbing, mantels, gas fixtures, etc. For Thomas O'Connor, a two-story flat and store building, 25 by 65 feet in size; to have all improvements; to be erected at Seventy-fifth street and Cottage Grove avenue. For Francis B. Felt, a block of six two-story houses, 140 feet front by 40 deep; to be erected at East Chicago; they will be brick veneered and have all the modern plumbing, mantels, gas fixtures, etc. For J. Phillipson, at 8410 Dussold street, a four-story and basement storage warehouse, 50 by 90 feet in size; to be of pressed brick and terra cotta front, have elevator, etc.

Architect J. A. Thain: For Charles E. Frankenthal, a three-story and basement residence, 40 by 88 feet in size; to be of stone front, have slate roof, hardwood interior finish, specially designed mantels, sideboards, etc.; hot-water heating, electric light and all the best of sanitary and modern improvements; the cost will be about \$50,000.

Architect E. A. Hogenson: For L. J. Iverson, a three-story and basement store and flat building, 48 by 50 feet in size; to be of pressed brick and stone front, have the modern sanitary improvement, mantels, gas fixtures, etc.; to be erected at the southwest corner of Emerson avenue and North Leavitt street; cost about \$15,000. For J. Jordan, at the southwest corner of Lincoln avenue and West Huron street, a three-story store and flat building; to be of pressed brick and stone front, have the sanitary plumbing, mantels, etc.

Architect W. K. Johnston: For Dr. George N. Kreider, a two-story basement and attic residence, 37 by 50 feet in size; to be constructed of pressed brick, stone and shingles, have the best of modern improvements, electric light, mantels, etc.

Architect Robert S. Smith: For B. W. McDevitt, a three-story flat building, 50 by 65 feet in size; to be erected on the southeast corner of Wentworth avenue and Sixty-eighth street; the front will be of pressed brick and stone; cost \$16,000. Also in the rear of this, a four-story flat building, 50 by 70 feet in size; will put in all the modern conveniences, electric light, heating, etc.

Architect H. M. Hansen: For Dawson Brothers, a three-story flat building, 100 by 112 feet in size; to be of pressed brick and stone front, have hardwood interior finish and mantels, all the modern sanitary arrangements, gas fixtures, heating, etc.; to be erected on the southwest corner of Paulina and Walnut streets.

Architect Thomas Wing: For the Northwestern Yeast Company, a six-story and basement factory, 100 by 120 feet in size; to be of pressed brick and stone front, mill construction, have plumbing, heating, etc.

Architects Wood & Lovell: For E. D. Wilt and Thomas H. Phelps, at Pittsburgh, Pennsylvania, a three-story hotel and theater. The first story and basement will be of stone and the balance of pressed brick and terra cotta. Electric light, steam heating and the best of modern improvements will be put in. The theater will be made to seat eighteen hundred people. The cost will be upward of \$200,000. The same architects made drawings for the Empire theater now being erected at Quincy, Illinois. It is 88 by 120 feet in size, and will have a seating capacity of fourteen hundred. The front is of terra cotta and pressed brick; electric light, steam heating and all improvements are being put in. The same architects are also finishing drawings for the remodeling of the old Armory building into a modern theater to be called the Trocadero. It will be a four-tier house and have accommodations for an audience of eighteen hundred people. The building in the front will be six stories high, and 72 by 157 feet in size. The first three stories will be of stone and the balance in Roman pressed brick and terra cotta. The structure will be made absolutely fireproof, the interior being elaborately finished in marble mosaic and tile work; will also put in electric light, steam heating and the latest improvements in all the necessary equipments for a first-class modern theater; the cost will be about \$200,000.

Architect D. A. Lapointe: For James Keigher, a two-story flat building; 25 by 70 feet in size; to be of stone front, have all sanitary improvements, mantels, hardwood finish, gas fixtures, furnaces, laundry tubs; also making drawings for a three-story and basement store and flat building; 25 by 90 feet in size; to be of pressed brick and stone front, have all the modern conveniences, heating, etc.; to be erected at the corner of Hayne and Chicago avenues. For the Garden City Sand Company, a two-story frame store and dwelling; to be built at South Manitou Island, Michigan. For Louis Bastien, a three-story and cellar store and flat building; 25 by 75 feet in size; to be of pressed brick and stone front, have all the sanitary plumbing, gas fixtures, mantels, laundry tubs, etc.; to be built at Seventy-second and Green streets.

Architects Kleinpell & Borst: For George M. Millard, two two-story residences, 33 by 60 feet in size; to be erected at 3717 and 3719 Vincennes avenue; first story and basement to be of buff Bedford stone and the remainder of Roman pressed brick and stone trimmings; the interior will be finished in hardwoods and have the best of modern sanitary appliances, mantels, laundry tubs, gas fixtures, heating, etc. Same architects are making drawings for the remodeling into a modern apartment house of the Hotel Normandy, situate on Sixty-seventh street, near Hope avenue; bathrooms, closets, washbowls, mantels, gas fixtures, laundries, etc., will be put in. For J. McClellan they made plans for remodeling the Hotel St. Jerome into a modern six and seven room apartment house; it is situate at Sixty-sixth place, near Hope avenue; all the modern sanitary improvements, laundries, heating, lighting, etc., will be put in. For Edward Wisdom they are also making drawings for remodeling the Hotel Capel, at Sixty-fifth street, near Stony Island avenue. It will be converted into a modern six and seven room flat building, replete with all sanitary and modern conveniences. Same architects are preparing drawings for five nine-room houses to be erected on Woodlawn avenue and Sixty-fifth street; the best of sanitary plumbing, mantels, hardwood finish, gas fixtures, furnaces, etc., will be put in. For Edgar Munger they are getting out plans for remodeling the Hotel Seville, situate on Sixty-sixth place, near Hope avenue, into a modern apartment house; it will be finished up in first-class style, with all the necessary sanitary specialties, mantels, gas fixtures, laundries, heating, etc.

Architect J. N. Emmons: For Thomas Marsh, at Oak Park, a very neatly designed two-story basement and attic residence, 30 by 47 feet in size; to be of frame construction with stone basement, have hardwood interior finish, electric light, the best of modern sanitary arrangements, laundries, steam heating, etc.

Architects Thomas & Rapp: For L. L. Smith on Sedgwick street, a three-story flat building, 25 by 87 feet in size; to be of buff pressed brick with cut stone trimmings; have all the modern sanitary and other improvements.

Architect J. J. Egan: For M. Prindville, a four-story and basement apartment house, 30 by 110 feet in size; to be erected at 343 Chestnut street; it will have a stone front, hardwood finish and mantels, gas fixtures, laundry tubs, heating, etc.; cost about \$22,000.

Architect George W. Kingsley has completed drawings for a two-story basement and attic residence, 25 by 45 feet in size; to be erected at Seventy-third street and Bond avenue, for C. J. Baker. It will be of pressed brick and stone front, have all the improvements, gas and electric fixtures, laundries and furnace heating. For H. L. Hanson he made drawings for remodeling Hotel St. Salvador, situate at Sixty-fifth street and Sheridan avenue; will put in new plumbing and all the modern conveniences.

Architect W. L. Klewer: For J. C. Morper, a three-story apartment house, to be erected at Belmont avenue near Clark street. It will have two fronts, to be of stone first story and pressed brick with stone trimmings for the

balance; all the modern sanitary plumbing, mantels, etc., will be put in. Also making plans for a store and dwelling 39 by 63 feet in size; to be erected at James avenue for Joseph Petrowski.

Architect Theodor Lewandowski is preparing drawings for a two-story building, 71 by 55 feet in size; to be erected at Krakau (Cracow), for the Industrial Exhibition, to be held in Austria next summer. It will be of frame construction, in the American style of architecture, and will contain the Polish exhibits which will be sent from this country.

Architects Mayo & Curry are finishing drawings for the Industrial School for the Blind, to be erected on Nineteenth street and Douglas boulevard; it will be a handsomely designed four-story and basement structure of pressed brick and stone; all the modern improvements will be put in, steam heating, electric light, marble wainscoting, etc.; the cost will be about \$75,000.

Architect J. H. Moore: For M. Perkins, a five-story store and flat building, 48 by 70 feet in size; to be erected on Nineteenth street near State; it will be of pressed brick and stone front, have all the modern improvements, heating, etc.

Architect Charles S. Frost: For Mrs. Henry W. Hoyt, a four-story residence, 27 by 74 feet in size; to be erected at 2723 Prairie avenue; the first story and basement will be of stone and the remainder of pressed brick, stone and terra cotta; the interior will be elaborately finished in hardwoods, have the best of modern sanitary and ventilating arrangements, electric light, combination heater, etc.

Architect F. R. Schock: For F. Wray, at Austin, a two-story residence, 28 by 54 feet in size; to be of frame construction with stone basement, have hardwood interior finish, all sanitary plumbing, electric and gas fixtures, furnace, etc. For Mrs. May Cusack, a two-story flat building, 28 by 60 feet in size; to be of frame and stone basement; to be built at Austin; will put in bathrooms, closets, mantels, furnaces. For F. Lusche, a very neatly designed two-story basement and attic residence, 32 by 45 feet in size; to be erected at Austin; it will have rock-faced stone basement and frame superstructure, the interior to be finished in hardwoods and have hardwood mantels, the best of modern plumbing, electric light, furnace heating, etc.

Architects Handy & Cady: For Mr. J. R. Winterbotham, at 3731 Armour avenue, a four-story apartment house, 25 by 80 feet in size; to be of pressed brick and stone front, have the sanitary plumbing. For C. R. Stave, on Burlington street, a two-story flat building, 24 by 58 feet in size; to be of pressed brick and stone.

Architects A. M. F. Colton & Son: For C. K. Miller, a handsome five-story apartment house, 100 by 60 feet in size; to be erected at the southwest corner of Hill and Wells streets; the first story will be of stone and above of pressed brick and stone; the interior will be finished in hardwood, tile and marble, and will put in steam heating, the best of modern plumbing, mantels, laundries, etc.; cost \$40,000.

Architect I. C. Zarbell has just begun work on the three-story residence at 2929 Michigan avenue, for George Sumner; to be of stone front, have hardwood interior, mantels, electric light, hot-water heating and all improvements.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall:

Architects Des Jardins & Hayward report: For Louis Kramer, Cincinnati, a residence; materials: freestone, slate roof, furnace, hardwood, grates, gas, mantels, stained glass, etc.; cost \$25,000. For Louis Weiskopf, Cincinnati, a residence; materials: freestone, slate roof, furnace, grates, mantels, gas, plumbing, electric work, stained glass, etc.; cost \$25,000.

Architects Crapsey & Brown report: For the German Lutheran Church, Race street above Twelfth street, Cincinnati, a church edifice; materials: pressed brick, slate roof, skylights, furnace, hardwood finish, opera chairs, stained glass, etc.; cost \$20,000.

Architects Dittoe & Wisenall report as follows: For William Gerdes, Fifth and Home streets, Cincinnati, remodeling his hotel, and additions; materials: brick, lathing, mantels, steam heating, elevators, gas, plumbing, blinds, etc.; cost \$20,000. For H. F. Farnau, Covington, Kentucky, a residence; materials: pressed brick, slate roof, furnace, gas, plumbing, blinds, stained glass, etc.; cost \$5,000.

Architect A. R. James reports: For Mrs. M. W. Foote, 407 Neave building, Cincinnati, a residence; materials: pressed brick, slate roof, furnace, gas, plumbing, blinds, stained glass, grates, mantels, etc.; cost \$6,000; contractor, Charles M. Weeks, Cincinnati. For Ephraim Kohn, Cincinnati, two frame houses, with slate roof, furnaces, gas, plumbing, grates, mantels, blinds, etc.; cost \$12,000.

Architect S. S. Godley, Cincinnati, has drawn plans for remodeling and additions to the residence of M. E. Moeck, Cincinnati; the alterations are rather extensive, and will cost about \$5,000.

Architect James G. Steinkamp, 80 West court, Cincinnati, is busy on plans for flats for Thomas Emery's sons; materials: pressed brick, slate and tin roof, elevator, gas, grates, mantels, plumbing, etc.; size, 25 by 80 feet, five stories; cost \$15,000. Also, for the same parties, another flat much smaller; materials: iron, brick, gas, plumbing, mantels, grates, plate glass, etc.; cost \$5,000.

Architect George W. Rapp is busy on plans for the new gas works previously reported.

Cleveland, Ohio.—Architects Lehman & Schmitt report a brick and stone addition to the county courthouse to enlarge the departments of the auditor and treasurer; cost, \$9,000.

Architect J. B. Shengle reports a frame residence for J. C. Rowland, 32 by 45 feet in size, slate roof, furnace heat and all modern improvements; cost, \$4,000. For E. L. Graves, a frame residence; shingle roof, second story and plaster first story; 35 by 60 feet in size; furnace heat, electric bells, grates, mantels and plumbing; cost, \$5,000.

Detroit, Mich.—Architect J. E. Mills: For Ella E. McFall, a two-and-a-half-story frame residence; size 38 by 48 feet; with all modern improvements; cost \$5,000.

Architect Gordon W. Lloyd: For F. A. Forbes, a two-story dwelling; size 28 by 50 feet; pressed brick and stone; cost \$5,500.

Architect E. C. Van Leyen: For H. R. Cross, a two-and-a-half-story residence; size 34 by 46 feet; pressed and ornamental brick, with stone trimmings; cost \$8,000.

Architects Malcombson & Higginbotham: Are preparing plans for a two-and-a-half-story stone residence; size 40 by 80 feet; to be erected on Perry avenue; cost \$20,000.

R. H. Phillips is having plans prepared for remodeling and refitting brick and stone business block at 741 Woodward avenue.

Evanston, Ill.—Architect S. A. Jennings: Large brick-veneered double residence for Thomas Craven, trimmed with stone, heated with hot air, all modern improvements; cost, \$11,000. Residence for J. W. Donnell; first section brick-veneered, second section frame, with porch columns and balustrade of Bedford stone; interior finished in various hardwoods; heated with hot water; cost, \$9,500. Frame residence for H. K. Snyder, at Ingleside, Evanston; veneered with brick, one-story high; interior finished complete, including attic; trim, pine finished on the grain; heated with hot air; cost, \$5,000. Large brick double residence for William Blanchard, with stone trimmings; front in pressed brick; hot air heat; trim, pine; cost, \$11,000.

Milwaukee, Wis.—Architects Flanders & Zimmerman, Chicago, for the Milwaukee Bag Company, a two-story factory, brick and stone; cost, \$10,000.

Pittsburgh, Pa.—Architects Longfellow, Alders & Harlow are preparing plans for W. C. Stewart, for a block of three residences; to cost \$30,000.

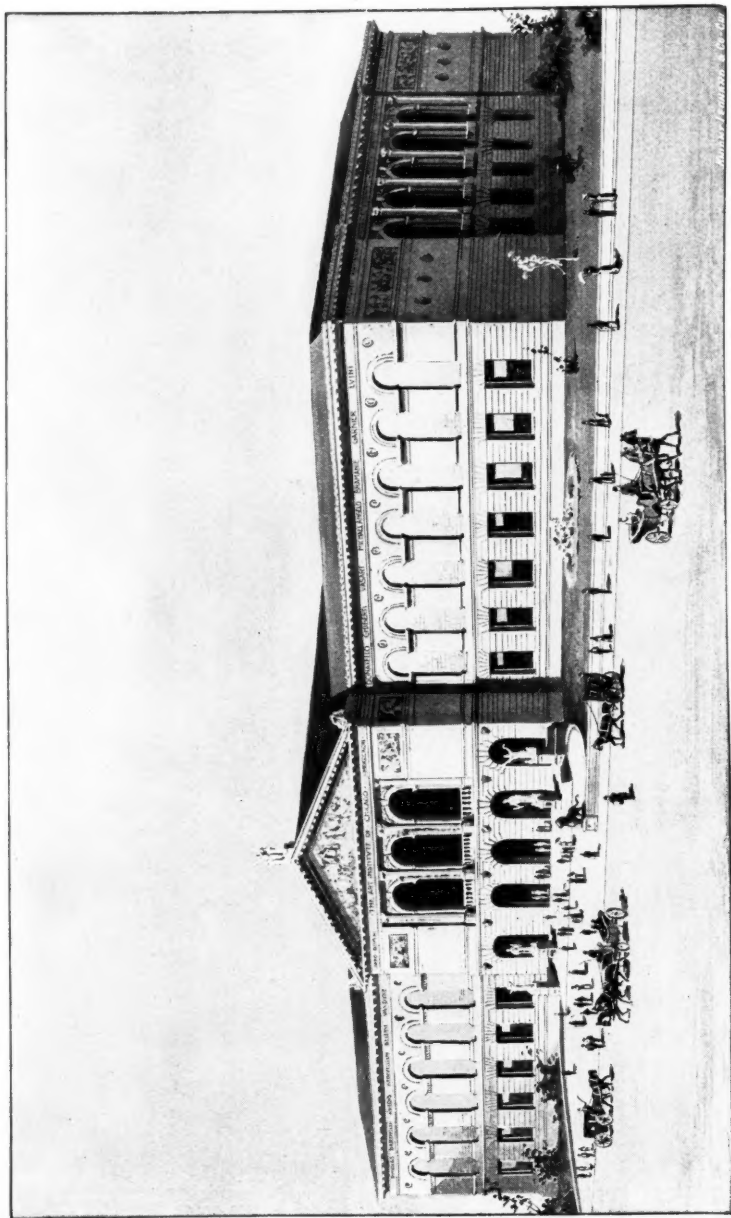
Messrs. Black & Baird are having plans prepared for a large business block, to be erected in the early spring; to cost \$500,000.

Plans are being prepared for a new schoolhouse in the Nineteenth ward; to cost \$26,000.

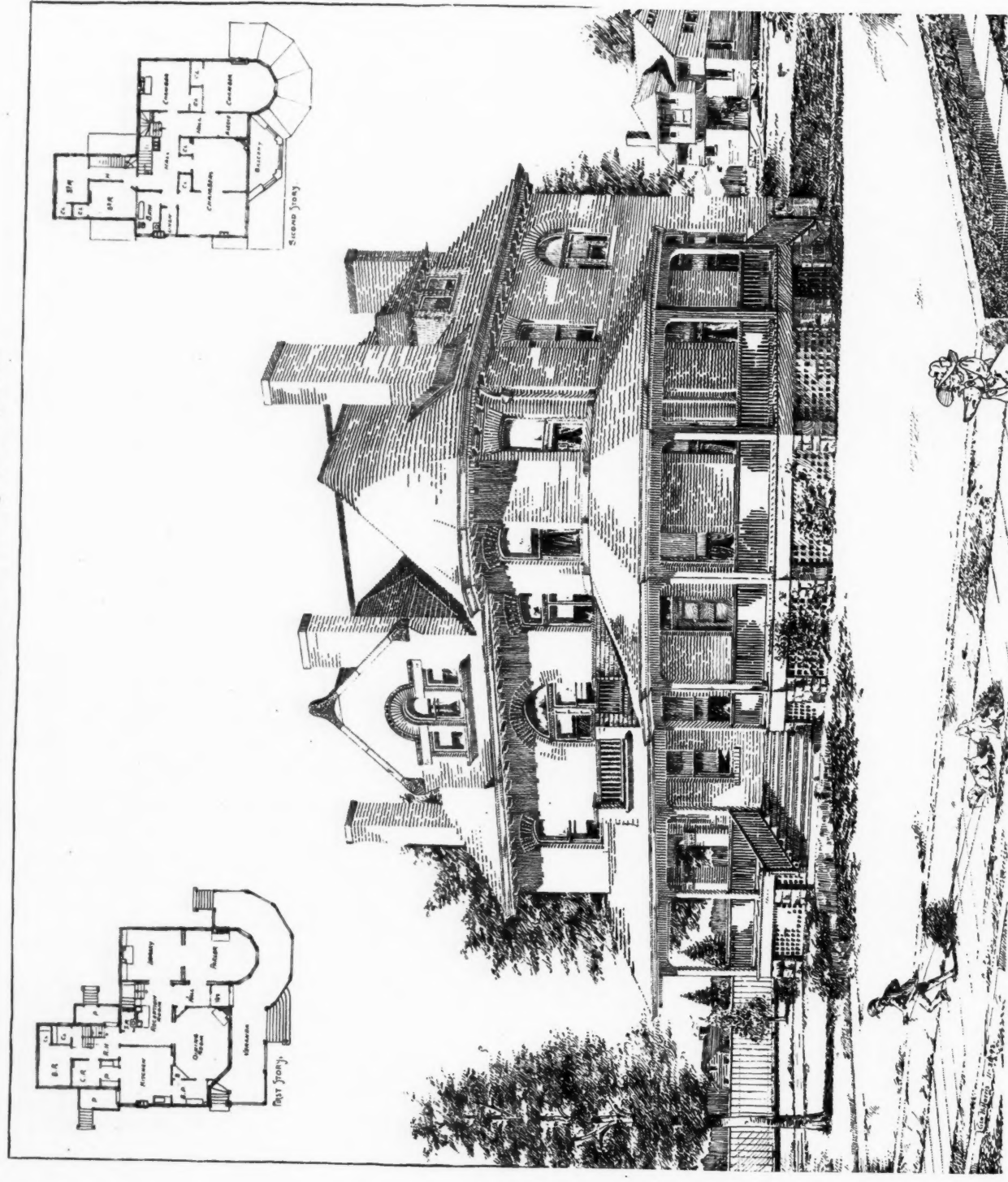
Plans are being prepared for a large three-story hotel, to be erected near Schuetz Park of red sandstone and pressed brick; building will be begun as soon as possible.

St. Louis, Mo.—Architect F. J. Hall, for F. E. Zelle, a two-story residence; size 29 by 46 feet; brick, with modern improvements; cost, \$5,200.

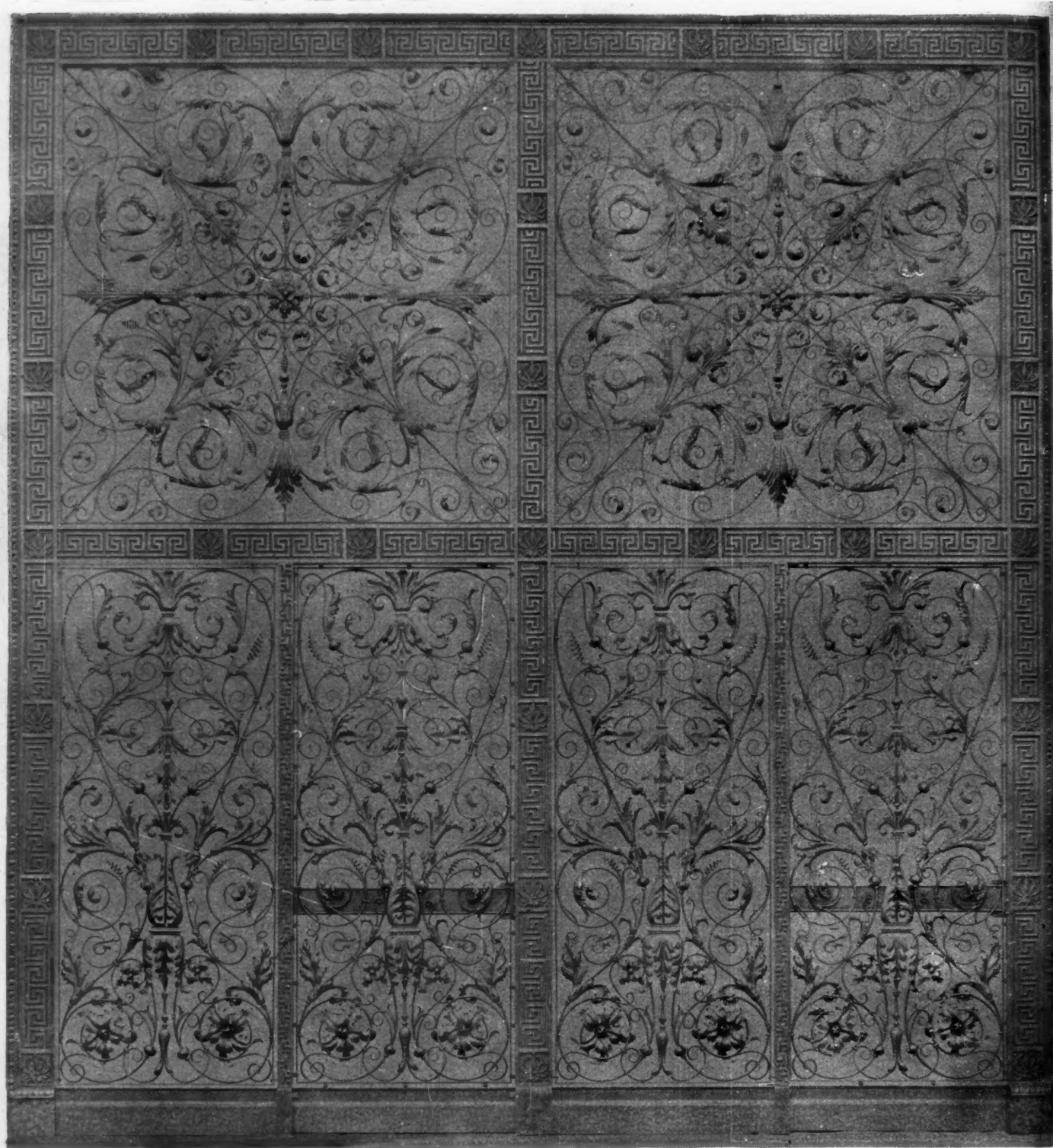
Architect W. A. Swasey, for J. S. Fullerton, a two-story residence; size, 44 by 44 feet; brick and stone; cost, \$15,000.



THE ART INSTITUTE, CHICAGO.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



RESIDENCE OF E. A. WIKSTROM, MOMENCE ILL. © WILLETT & PASHLEY, ARCHITECTS, CHICAGO ILL.

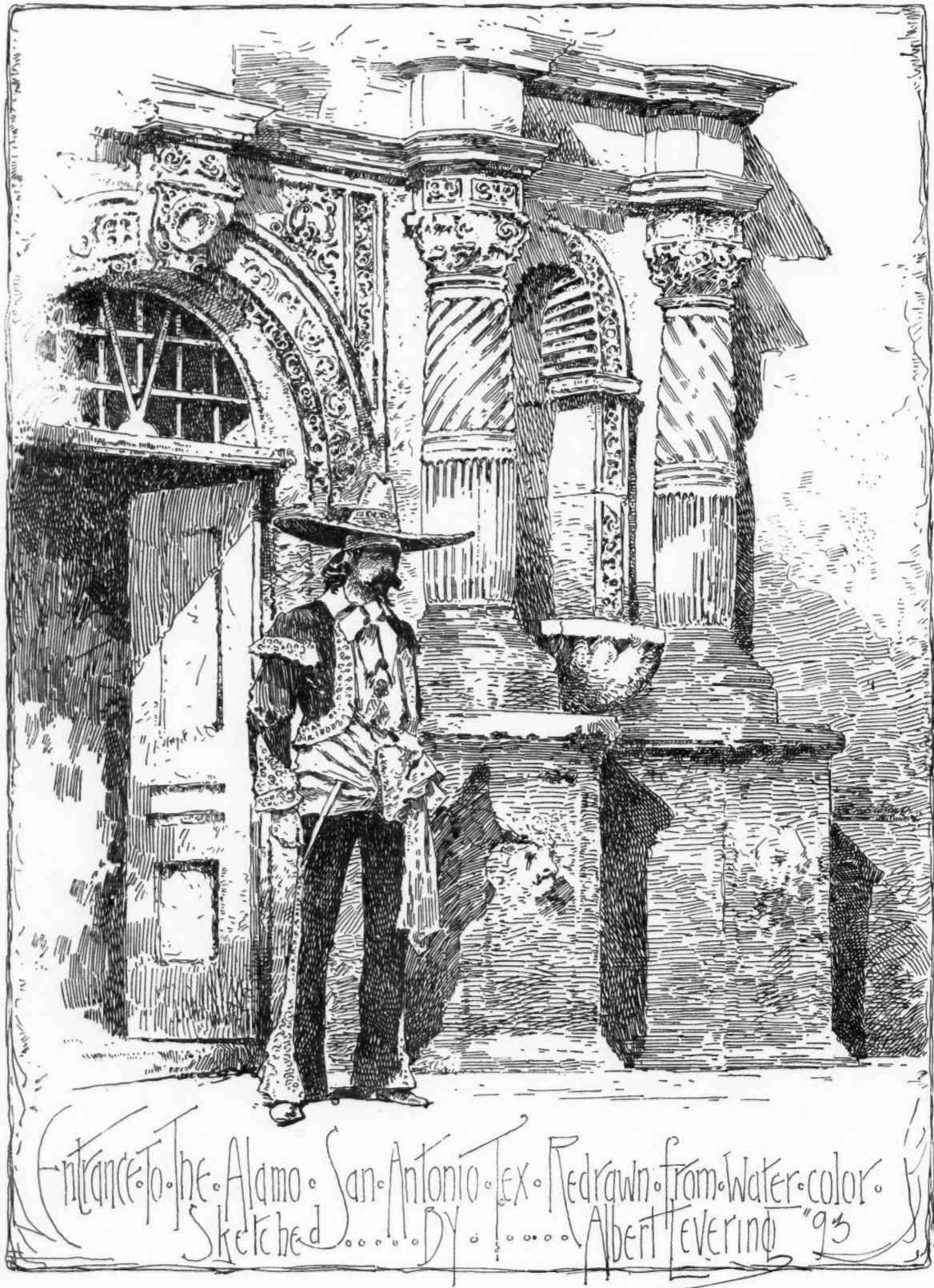


INDUSTRIAL SERIES.

ATHLETIC CLUB BUILDING, CHICAGO.

HENRY IVES COBB, ARCHITECT.

Elevator screen, first story, 14 feet high by 13 feet wide. Hand-forged and hammered wrought-iron grilles in cast-iron frame, finished in electro-plate copper. Made by **THE SNEAD & CO. IRON WORKS**, Louisville, Kentucky, and Chicago, Illinois.

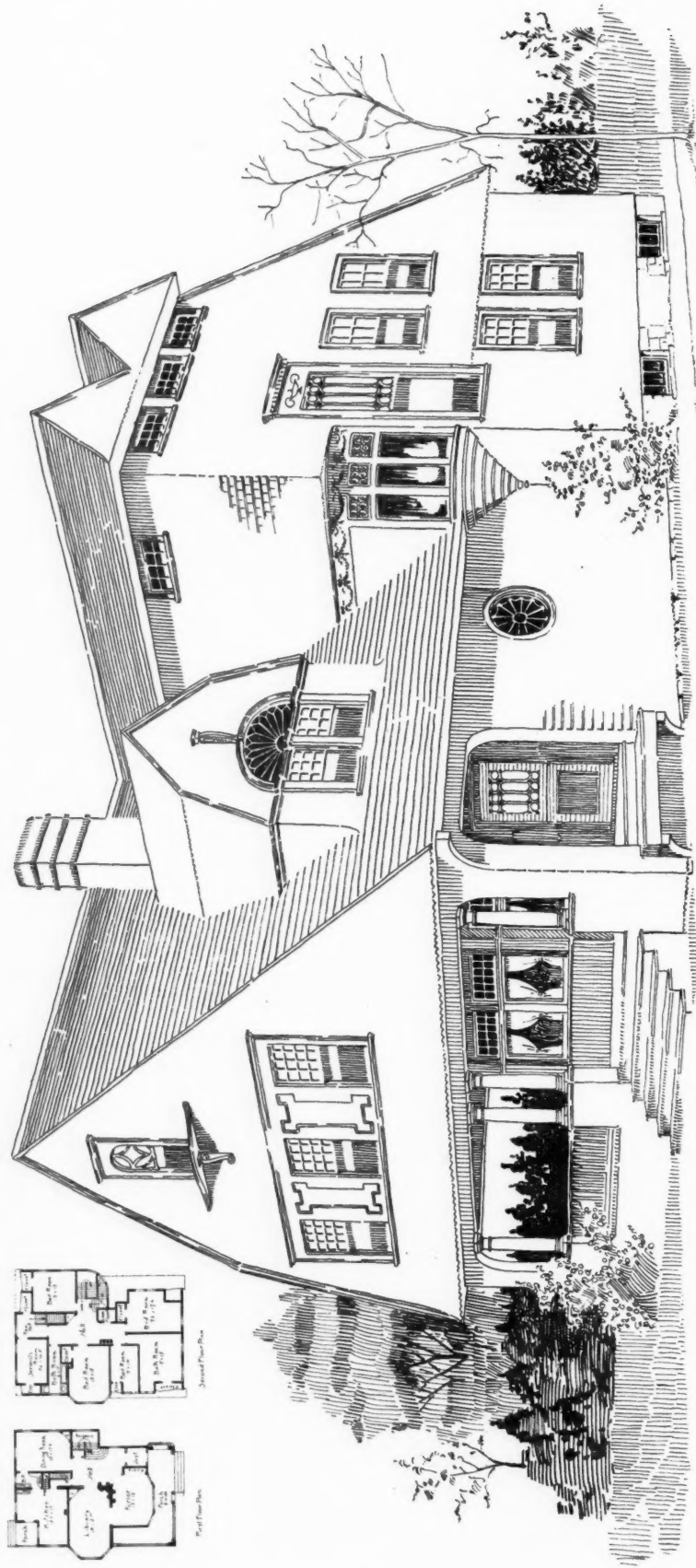


Entrance to the Alamo San Antonio Tex. Redrawn from Water color.
Sketched by Albert Levering '93

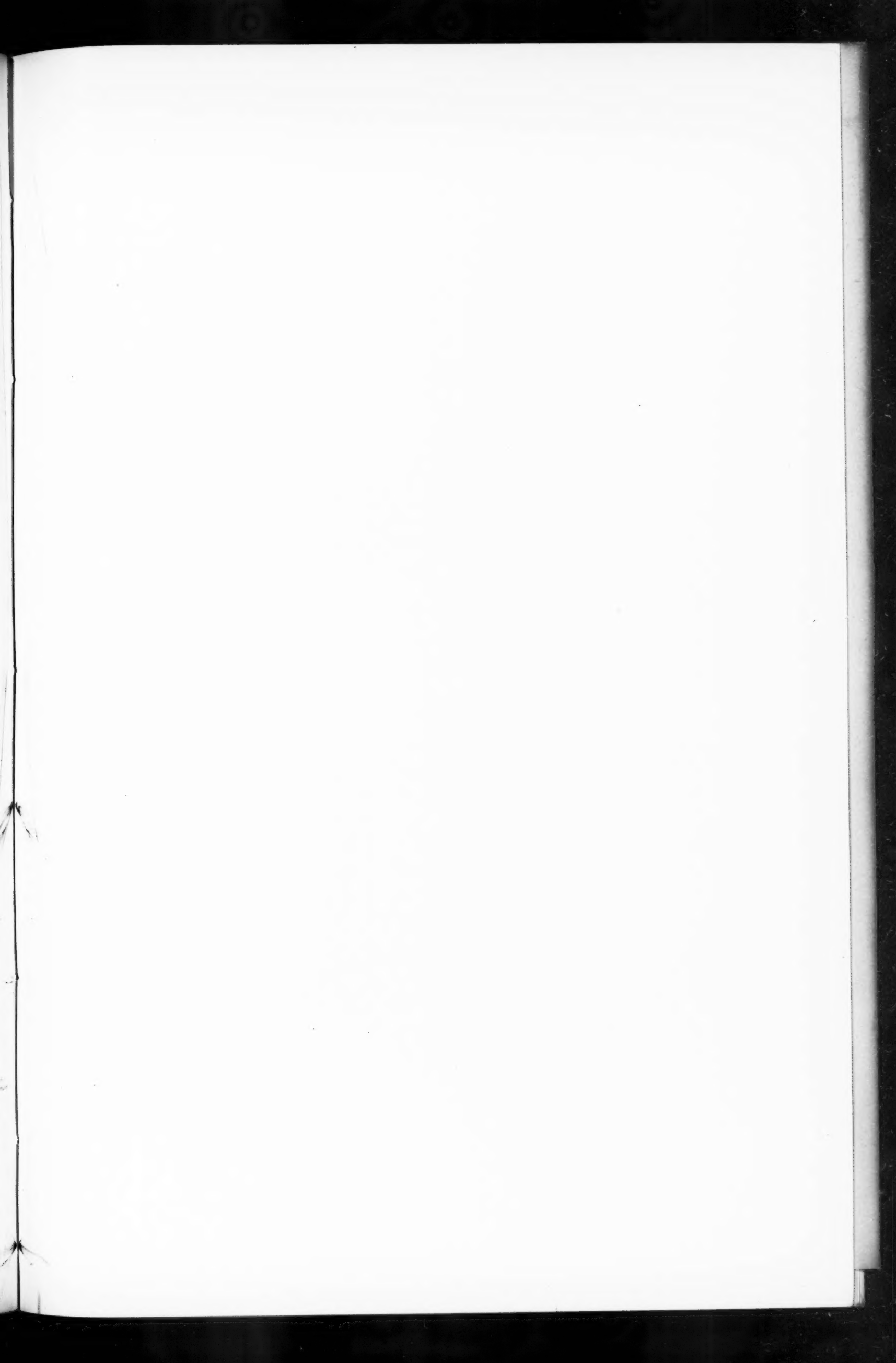


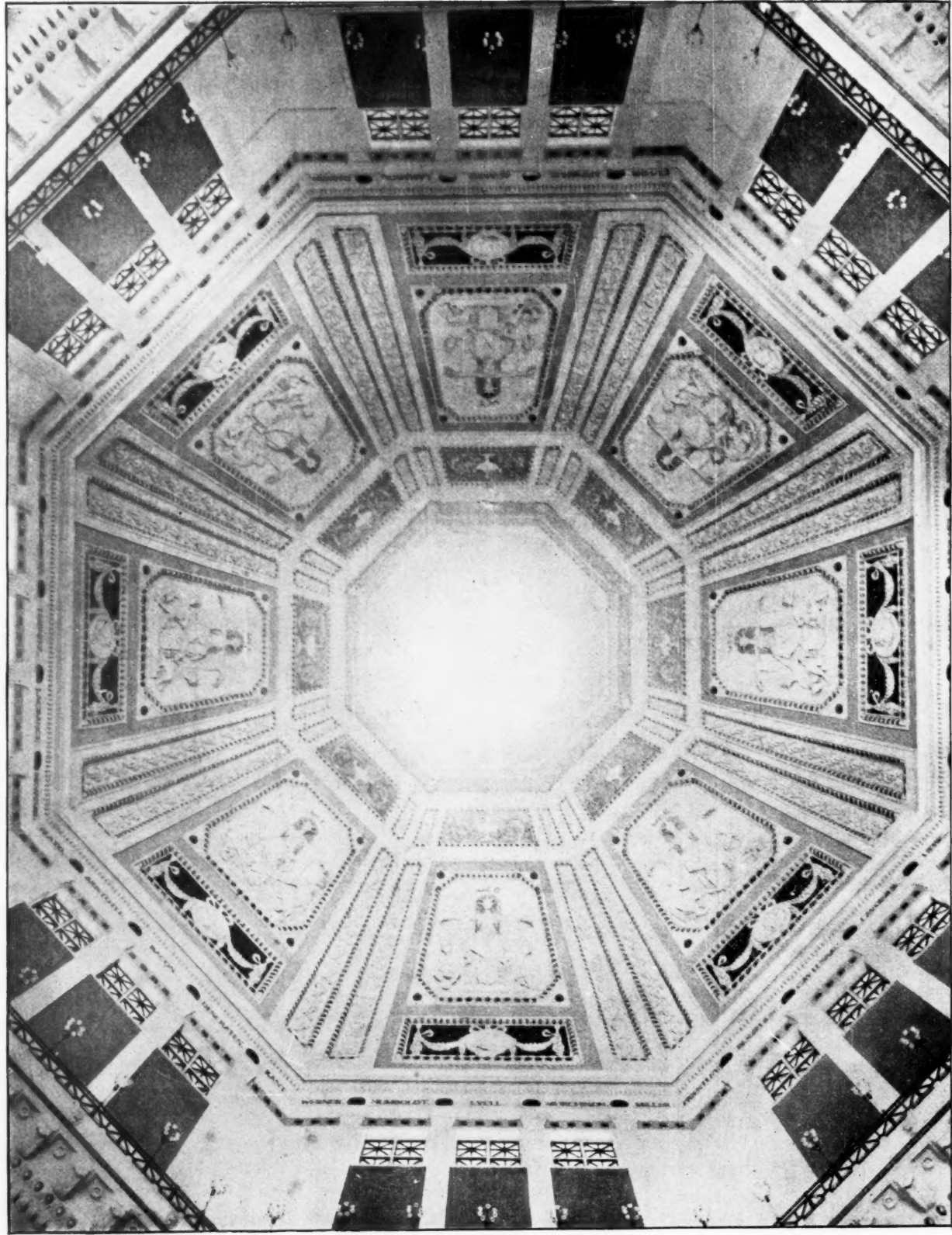
THE EQUITABLE BUILDING, CHICAGO

HOLABIRD & ROCHE, ARCHITECTS.

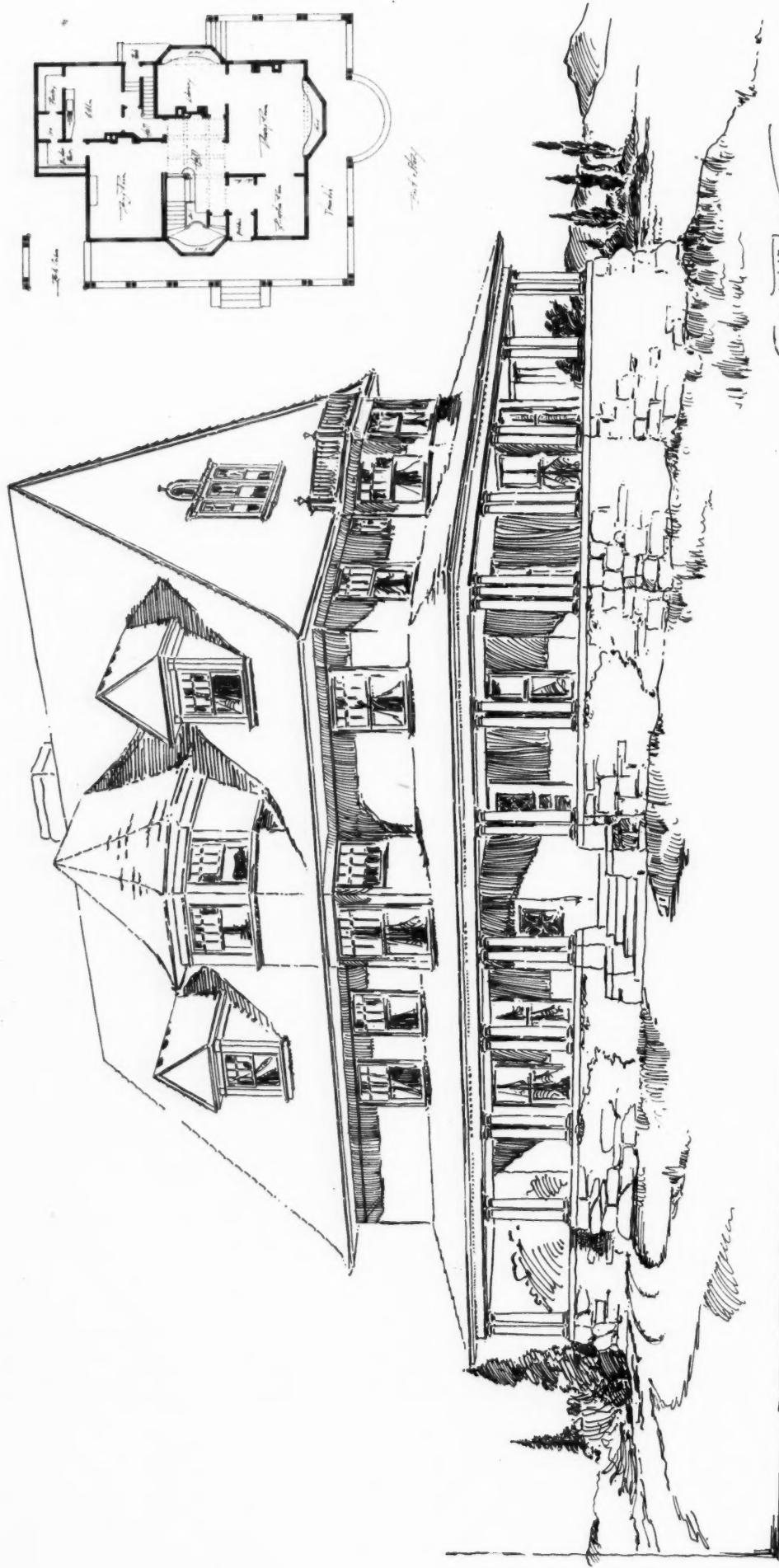


MANLY-N-CUTTER.
Architect. 203 Broadway
New York City



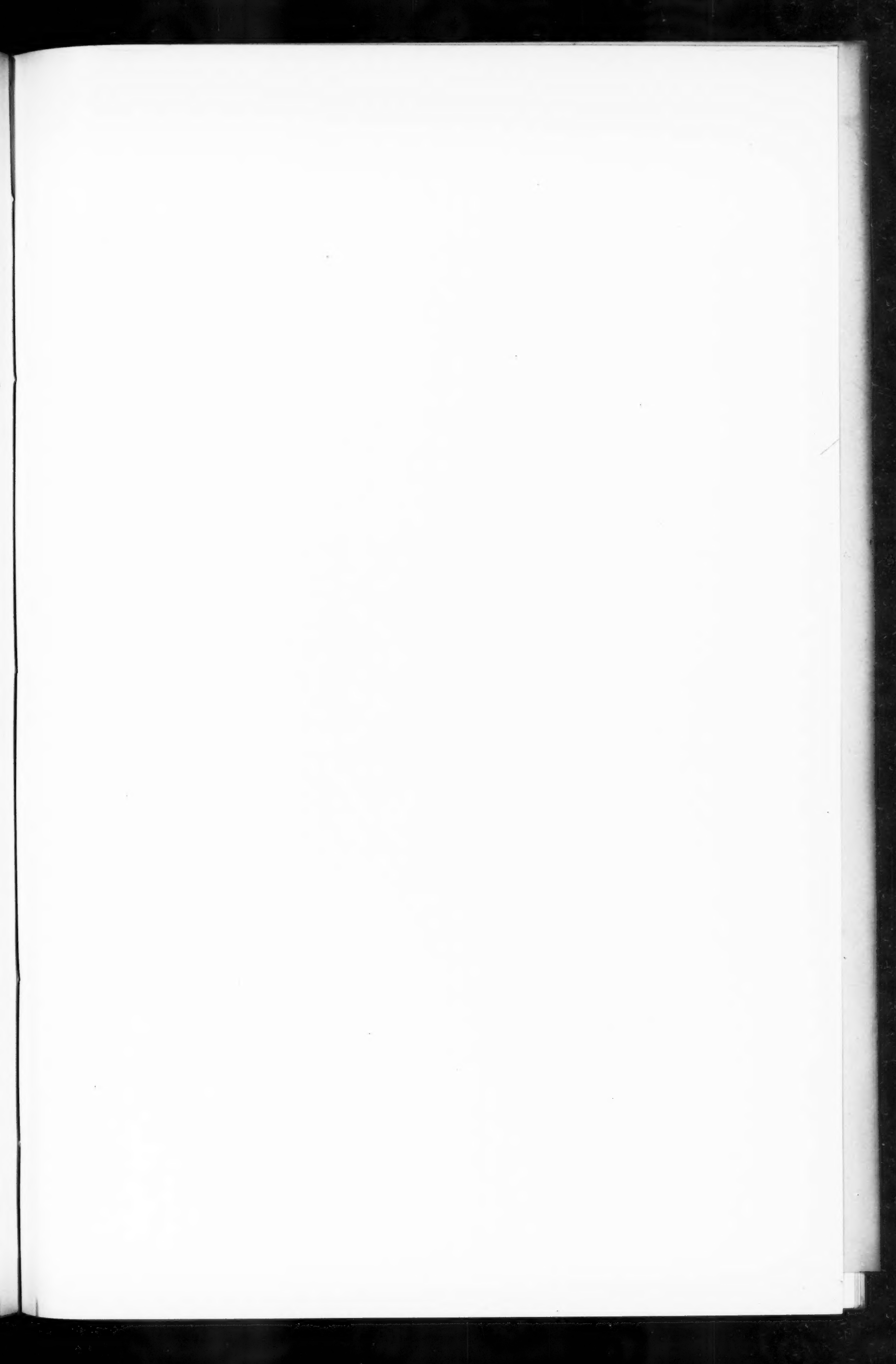


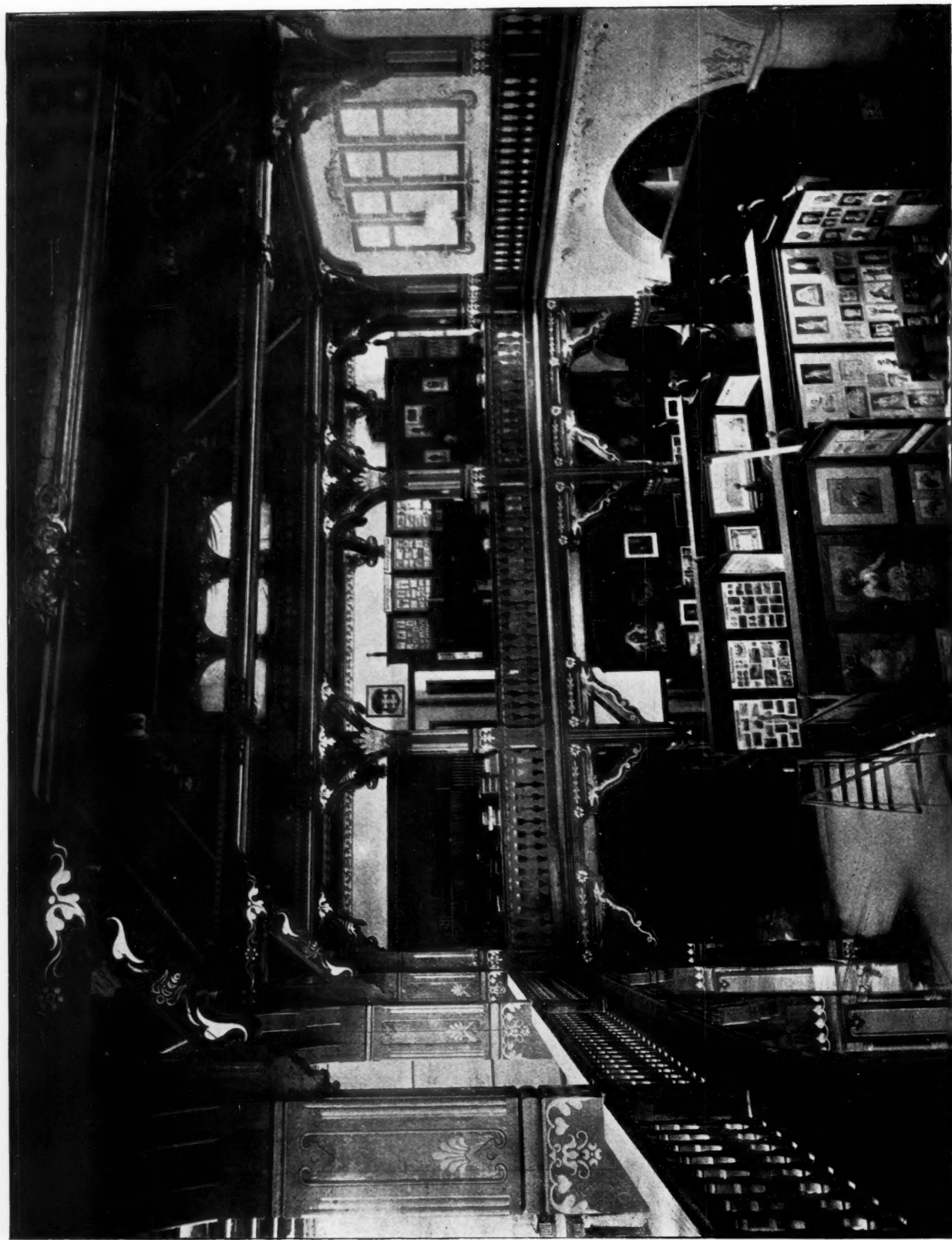
INTERIOR DECORATION OF DOME, ADMINISTRATION BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.
RICHARD M. HUNT, ARCHITECT, NEW YORK. WILLIAM L. DODGE, DECORATOR.



Geo. W. Maher Archt.

RESIDENCE OF J. W. WOODWORTH, KALAMAZOO, MICH
GEORGE W. MAHER, ARCHITECT, CHICAGO.





NORTH HALL IN GERMAN HEADQUARTERS BUILDING, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.
JOHANNES RADKE, ARCHITECT, BERLIN.

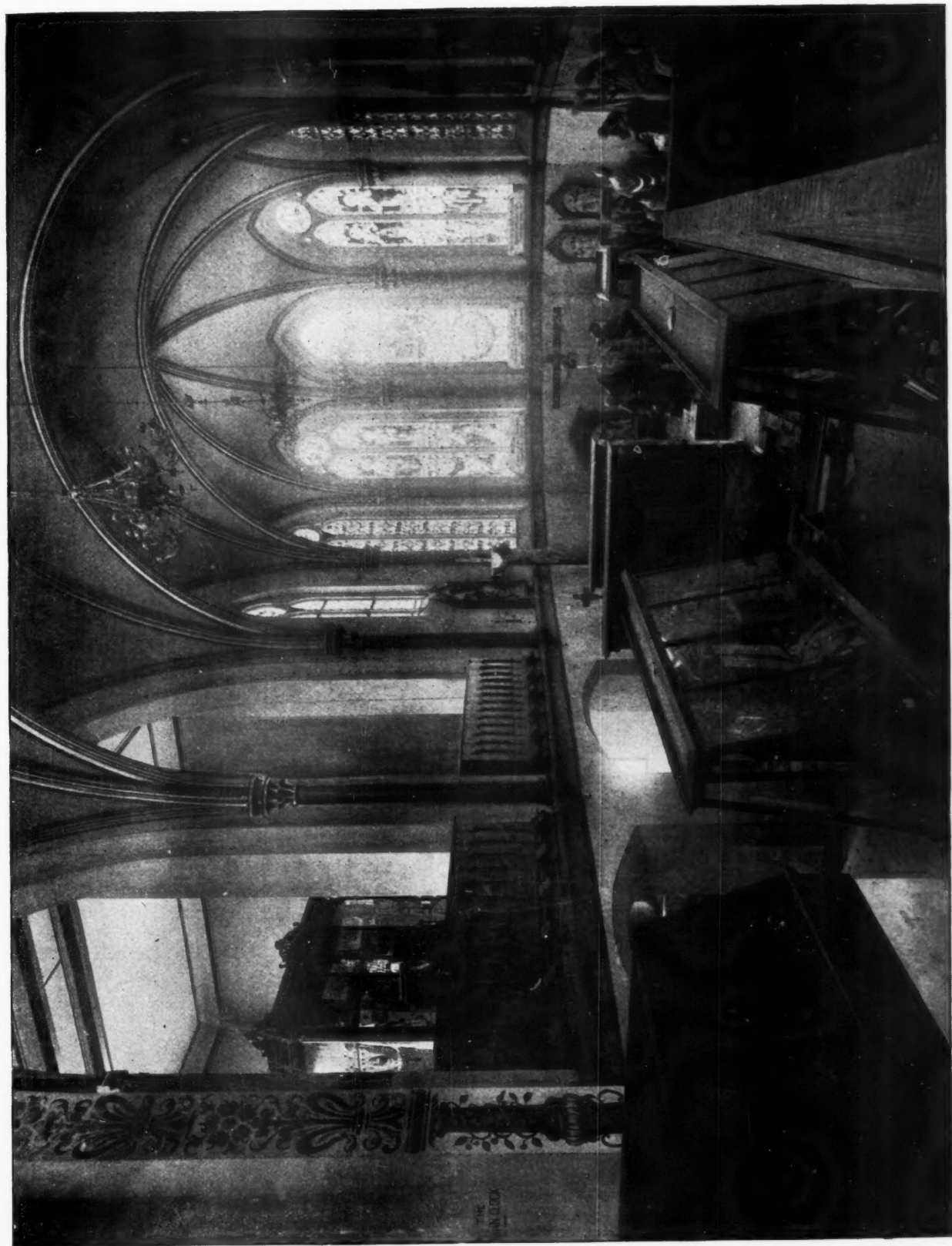


INLAND ARCHITECT PRESS.

THE EXPOSITION MEMORIAL MONUMENT, SOUTH END OF GRAND CANAL,
WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

PEABODY & STEARNS, ARCHITECTS, BOSTON, MASS.

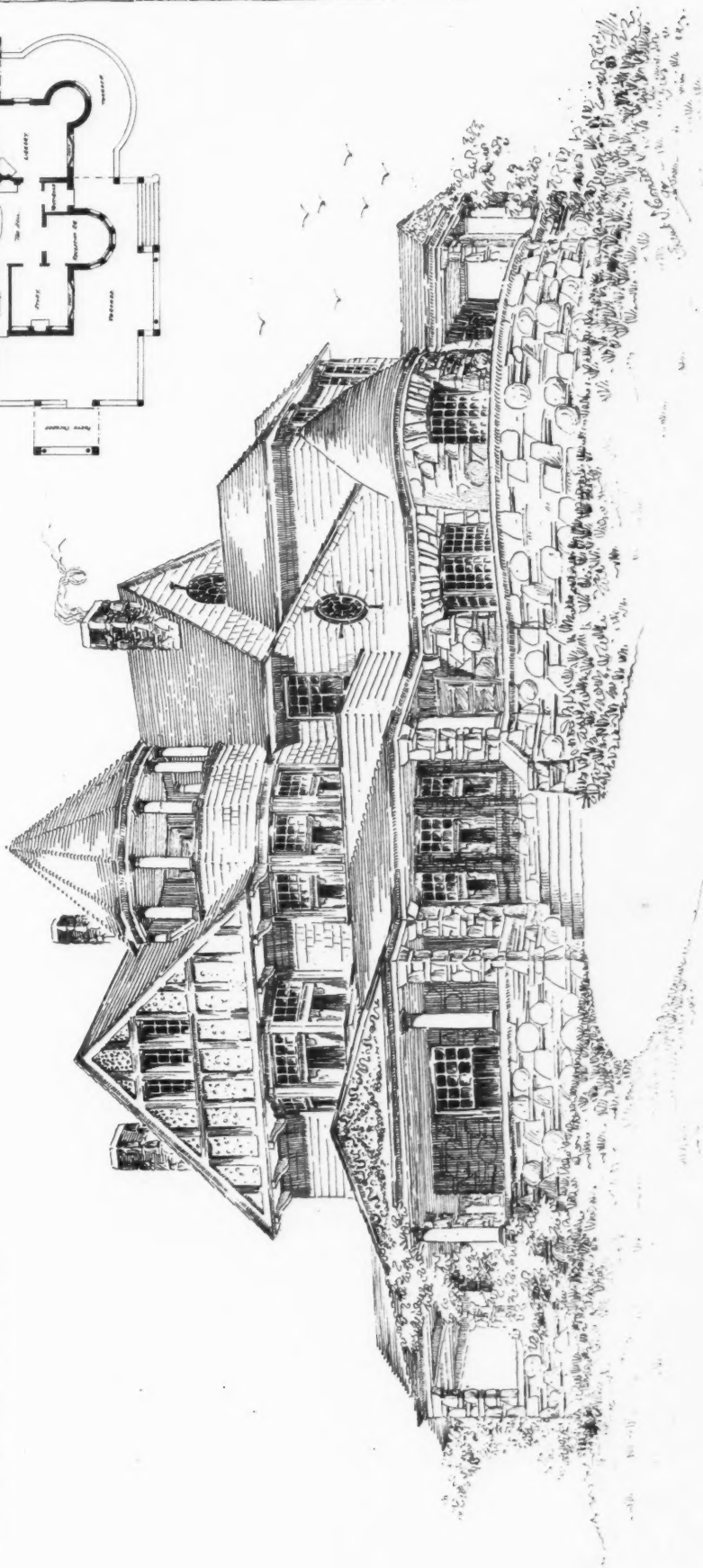
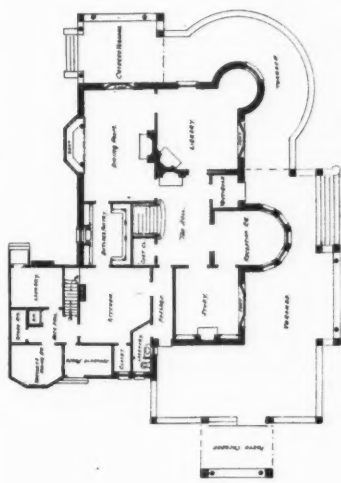
M. A. Waagen, Sculptor.

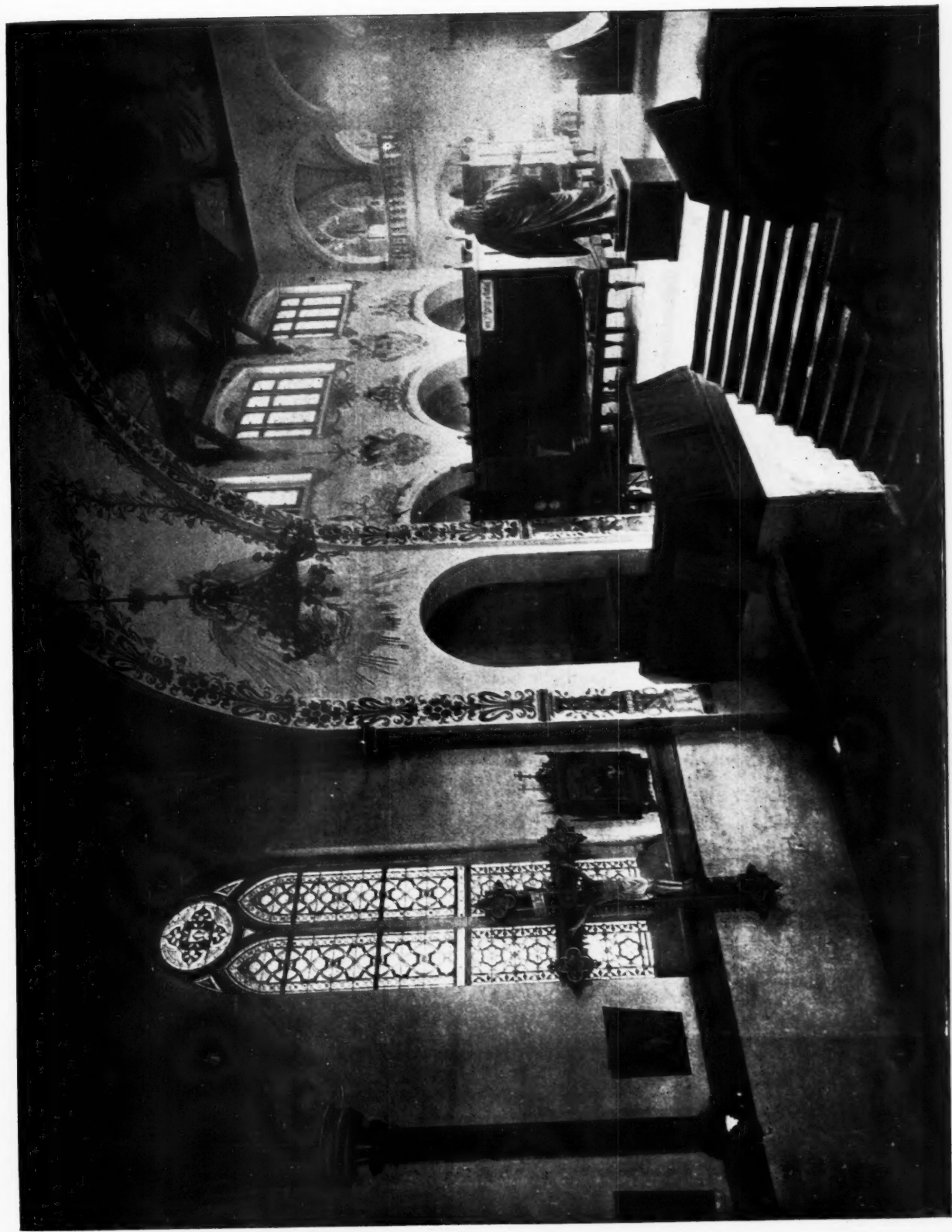


CHAPEL IN GERMAN HEADQUARTERS BUILDING, LOOKING TOWARD APSE, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.

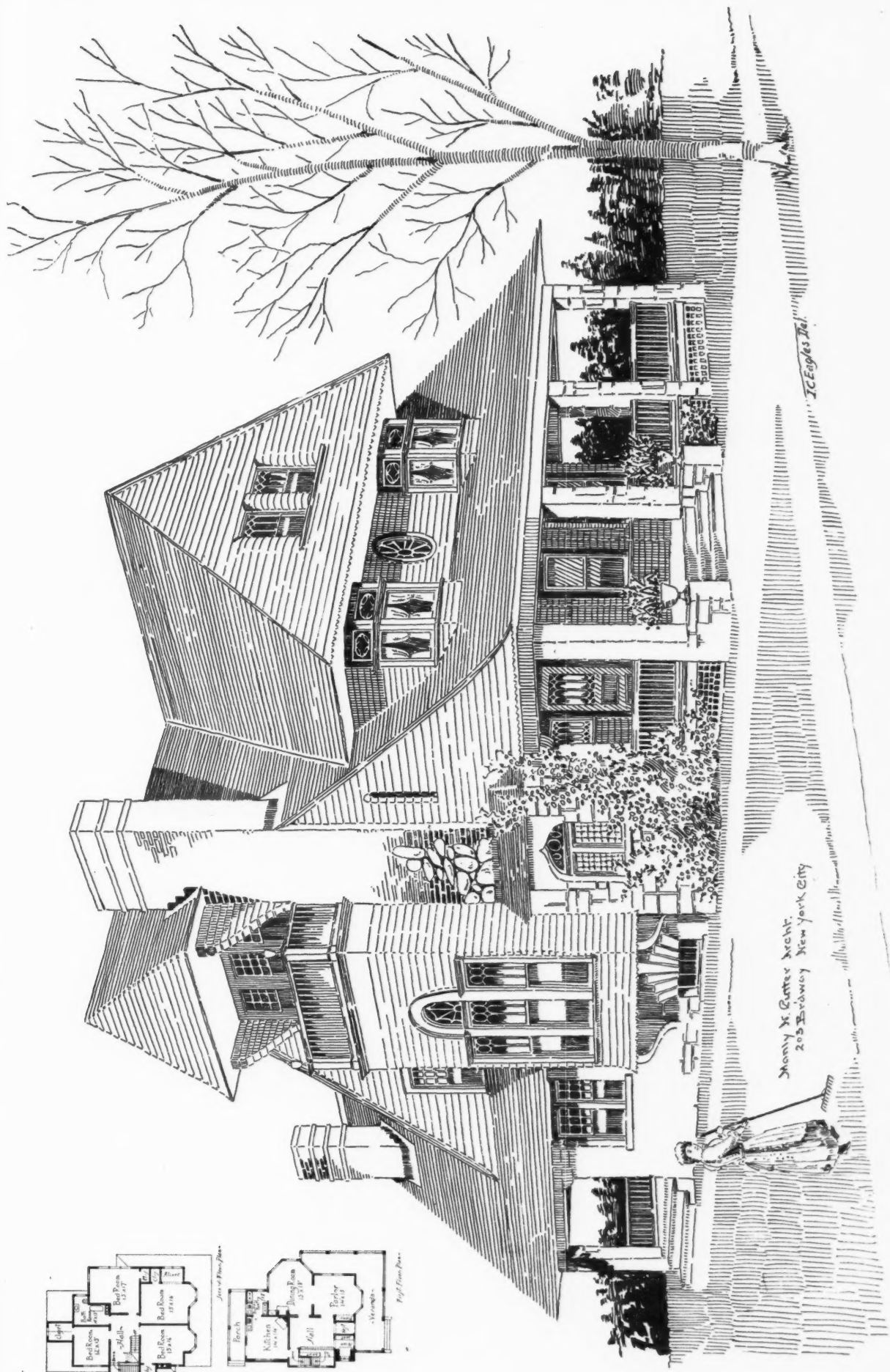
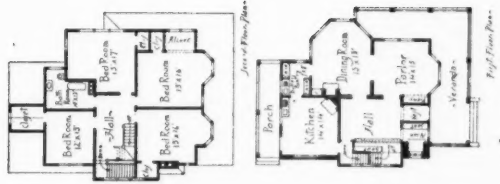
JOHANNES RADKE, ARCHITECT, BERLIN.

HOUSE AT PORT HENRY.
ON LAKE CHAMPLAIN.
FRANK T. CORNELL ARCHT.
121 E. 25TH ST. NEW YORK





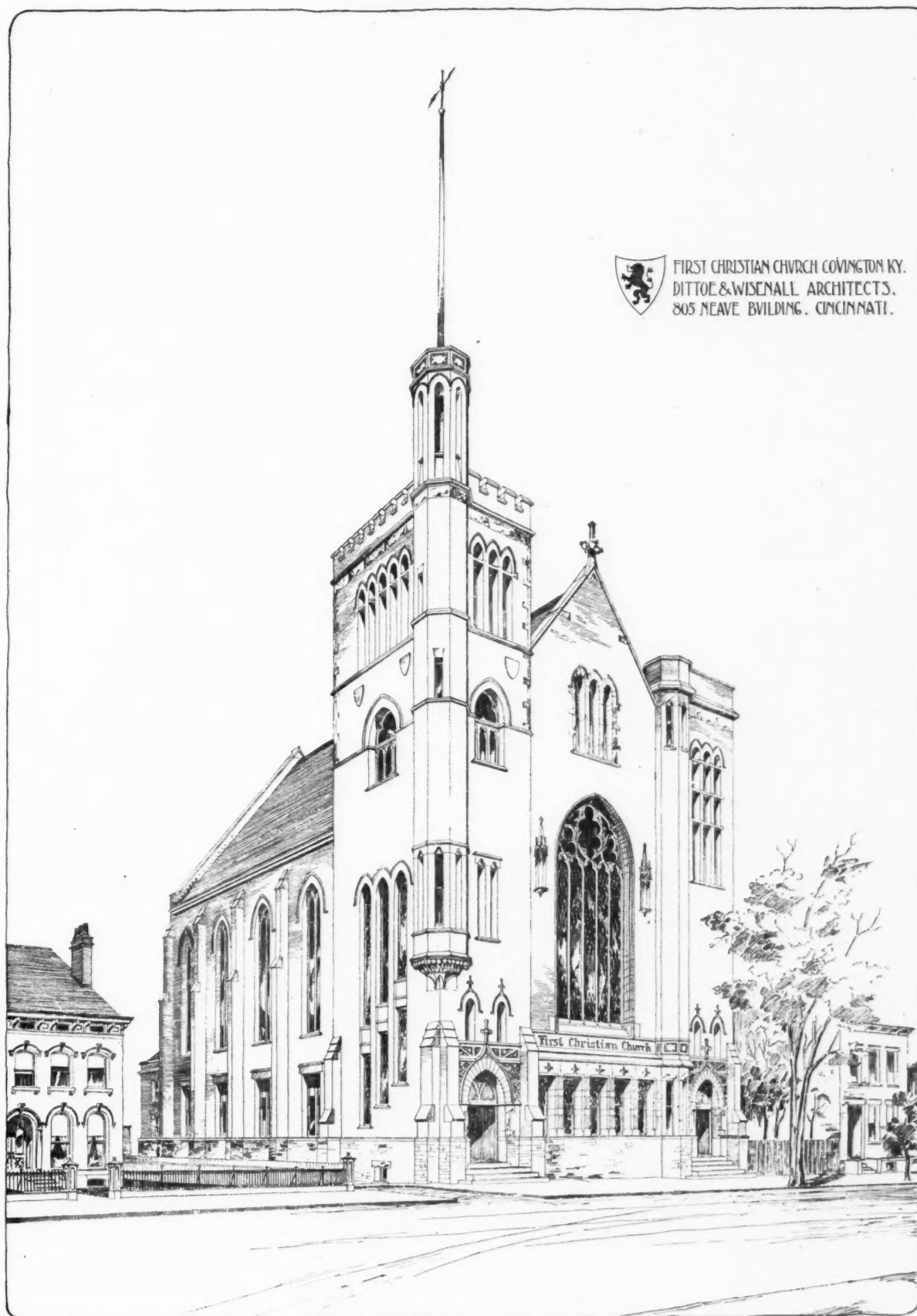
CHAPEL AND ENTRANCE HALL IN GERMAN HEADQUARTERS BUILDING, LOOKING EAST, WORLD'S COLUMBIAN EXPOSITION, CHICAGO.
JOHANNES RADKE, ARCHITECT, BERLIN.



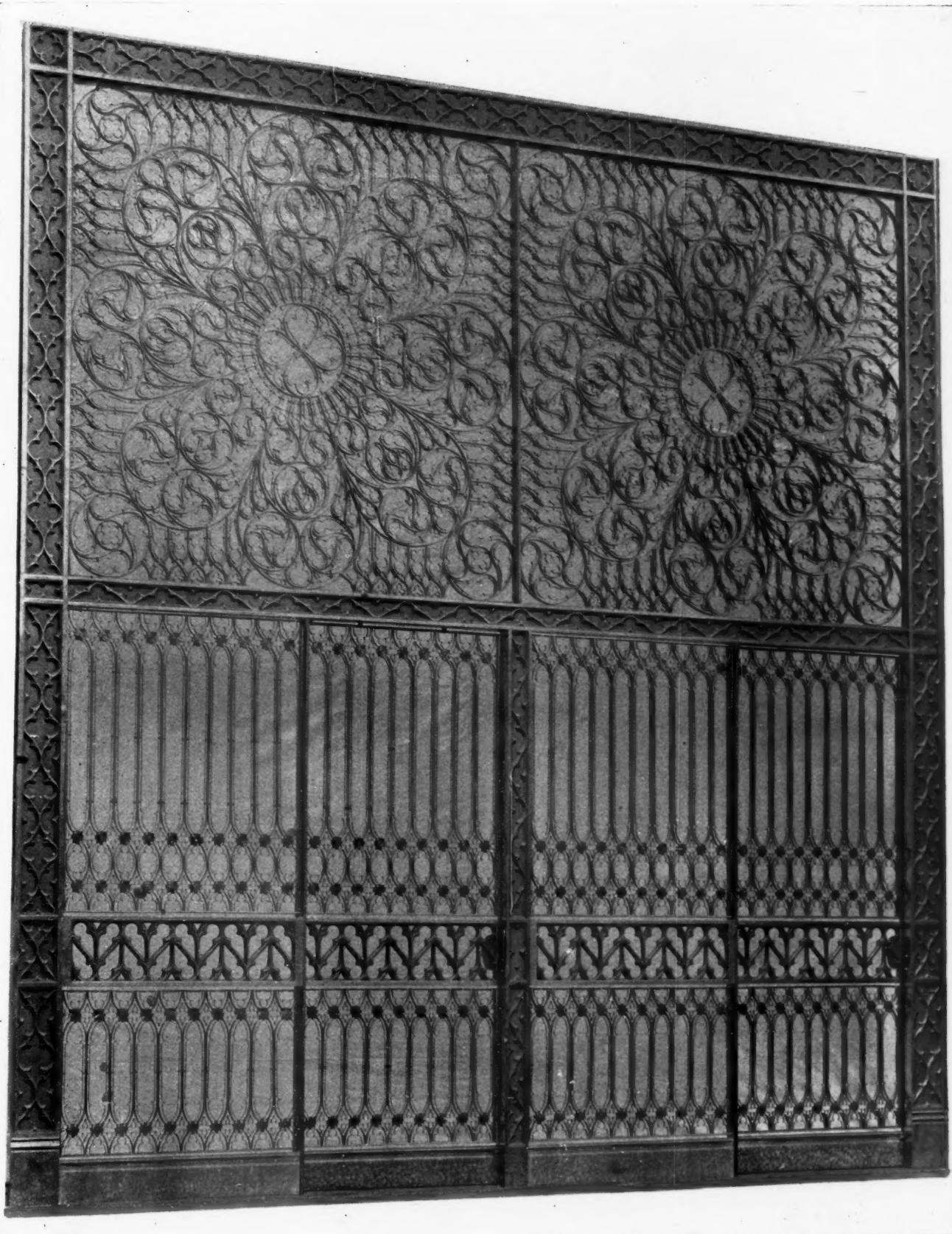
Mrs. X. Carter, Archt.
205 Broadway New York City



BLACKFORD COUNTY COURT HOUSE.
HARTFORD CITY, INDIANA.
LABELLE & FRENCH, ARCHTS.
MARION, INDIANA.



FIRST CHRISTIAN CHURCH COVINGTON KY.
DITTOE & WISENALL ARCHITECTS.
805 MEAVE BUILDING. CINCINNATI.

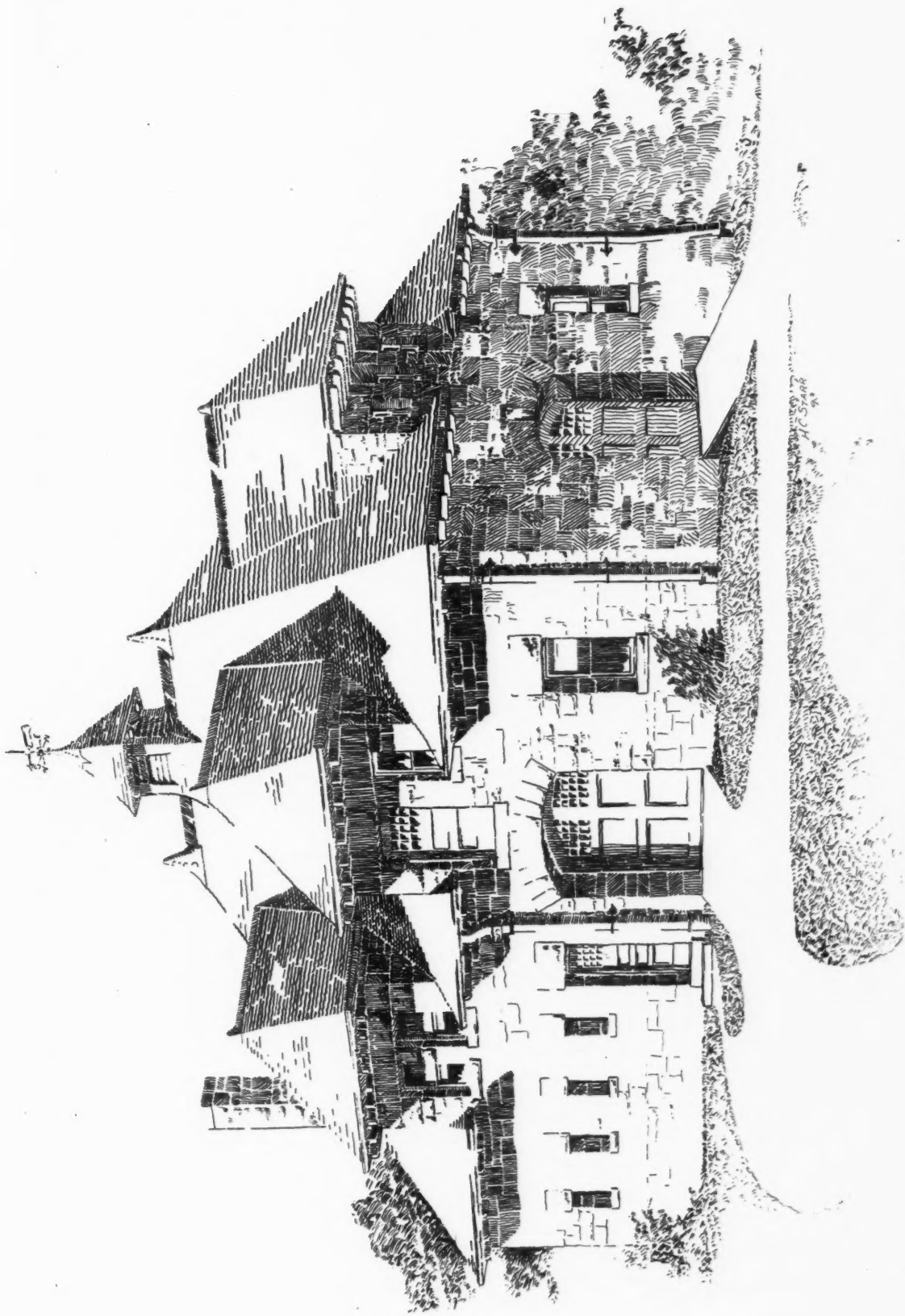


INDUSTRIAL SERIES.

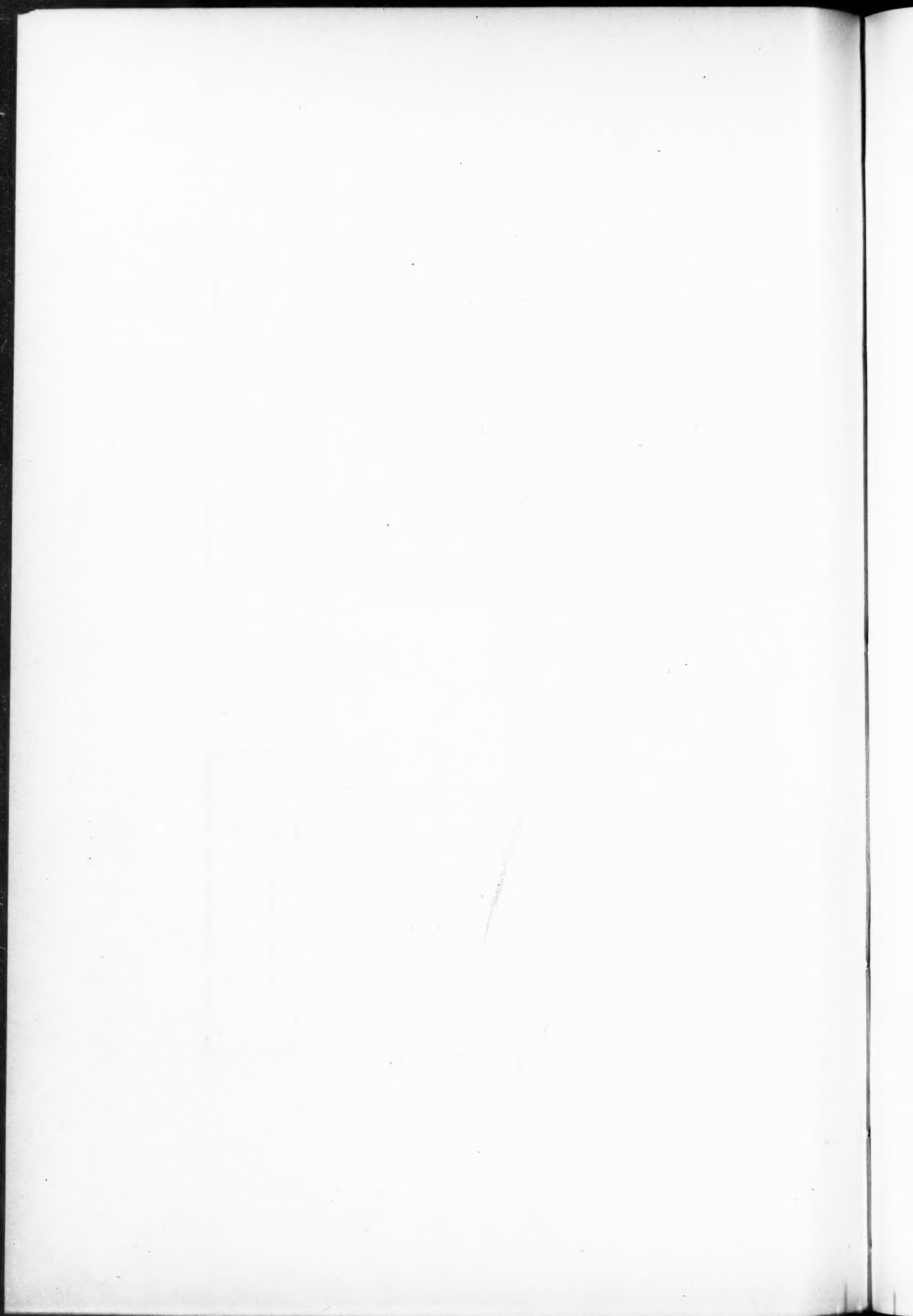
ATHLETIC CLUB BUILDING, CHICAGO.

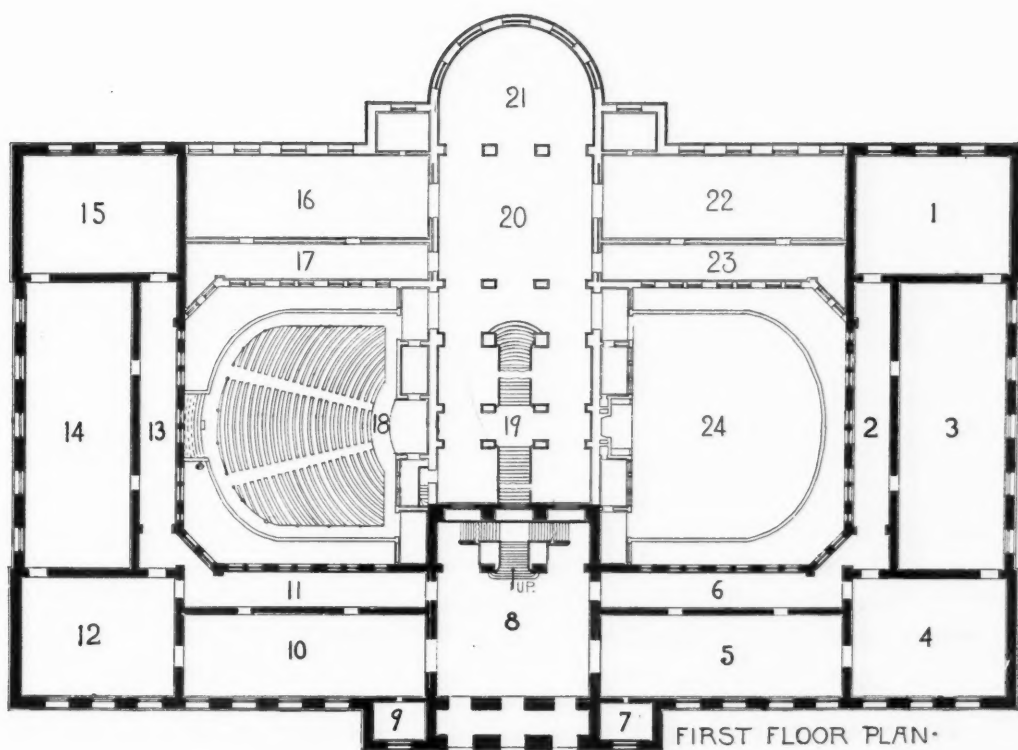
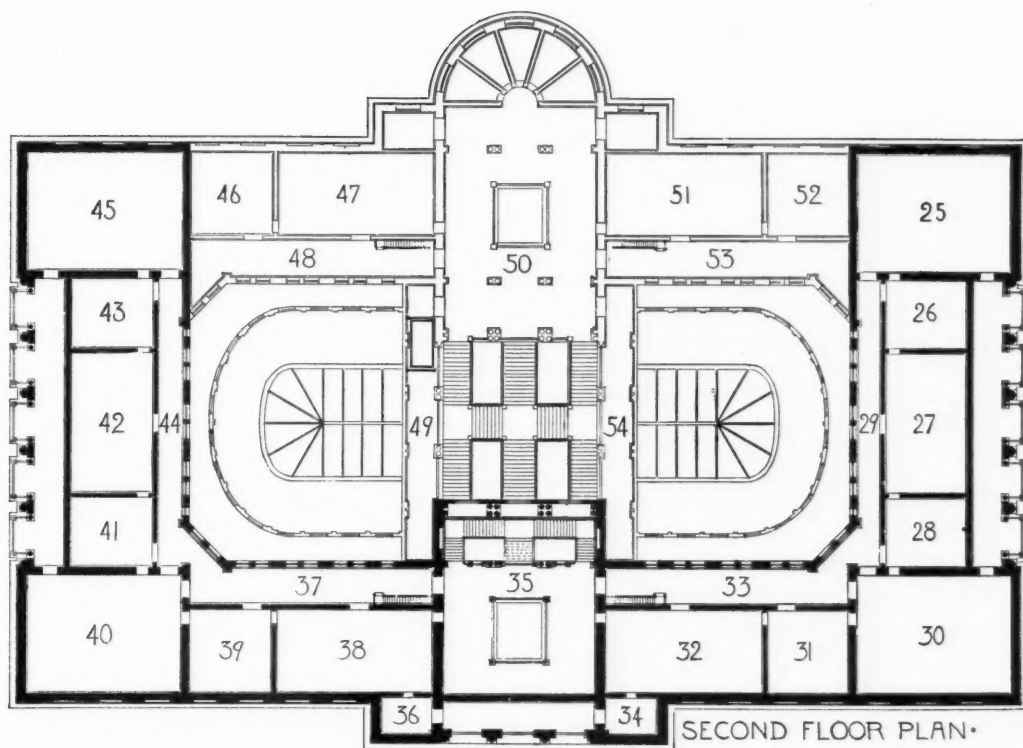
HENRY IVES COBB, ARCHITECT.

Elevator screen, second story, 14 feet high by 13 feet wide. Wrought-iron grilles in cast-iron frame, finished in electro-plate copper.
Made by **THE SNEAD & CO. IRON WORKS**, Louisville, Kentucky, and Chicago, Illinois.



BARN FOR T. C. POWER, HELENA, MONTANA.
WILLETT & PASHLEY, ARCHITECTS, CHICAGO.





FLOOR PLANS OF THE ART INSTITUTE, CHICAGO.

SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.