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L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.
C. E. ILLSLEY, Associate Editor.

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HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
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Suspicious Move by the Secretary of the Treasury.

The indorsement of the course pursued by President D. H. Burnham in the government architecture bill matter by the Executive Committee of the Institute was a foregone conclusion. That he has fitly represented that body in the controversy between the selfish, politic and evasive policy of the Secretary of the Treasury and the Supervising Architect and the straight business demands of the architects and the people is beyond question. That Secretary Carlisle regrets that he was hasty and undiplomatic does not alter the situation any more than that the Supervising Architect is an honorable and capable member of the architectural profession can alter the fact that both act together in obstructing the operation of the bill the unfortunate part of which is that its operation is "at the discretion of the Secretary of the Treasury." We have little faith in any conciliatory attitude assumed by the Secretary, as his whole conduct before the correspondence was published was hostile to the operation of the bill, and evasive in his dealings with the representatives of the Institute. The Supervising Architect took the office, as many before have done, for the "glory" rather than the salary attached, and may be personally honest in his endeavor to make a "record." His ambition to design the Buffalo building was laudable, and if he had to side with the administration and against his profession it was only the Scylla and Charybdis situation that confronts all men, however personally honest, who assume political responsibilities. Of course, it should be possible for men to forget their personal ambitions at times of great public moment, and whether through blind obedience to the mandate of his chief or from personal ambition, Mr. O'Rourke is certainly making a mistake that will strip from his name everything that would cause it to be honored by his professional brethren, while his earnest support would make his place honored in history above his predecessors. In the case of the passage of the Tarsney bill, the country had been demanding a change in the system of government planning of buildings for years, and the architects and everyone the least interested in the growth of art and art expression had been laboring for a decade for some action by Congress looking to a suitable method by which the existing evils could be corrected. The effort of the Secretary of the Treasury and the Supervising Architect to win back the confidence of the public by the formulation of an amended bill, and their solicitation for recognition and support from the architectural associations, if that is what the sending of a draft of a bill to the Boston Chapter means, should not be successful. Nothing can be hoped from the present Secretary unless a mandatory law is passed, and then it should be drawn by the architects at large and not by the Secretary. The refusal by him to place so simple a measure as the Tarsney bill on trial, even after promising to do so, if there were no other evidence in the case, would show the inadvisability of placing any confidence in any future action of Mr. Carlisle. Instead of formulating bills and pretending to be willing to aid in securing a better class of public buildings, it is not too late to adopt the proposition submitted by the Institute in the memorial and carrying out the designing of the Buffalo building on those lines. The Institute will do well to pursue the same course it has adopted, and look with suspicion upon any plan that may be proposed by the Secretary of the Treasury, or even by the Supervising Architect and his draftsmen, which are under his official control.

Amended Bill Submitted By Secretary Carlisle. Investigation indicates that the amended bill referred to was sent by Acting Secretary Curtis upon the request of a friend who is a member of the Boston Chapter, and the coöperation of that body was probably not requested. That which we have said regarding the inclination of the Secretary of the Treasury to attempt to satisfy the public and still keep the organization of the Supervising Architect's department intact, so that no "reduction of the force" would be necessary, is shown by the letter of explanation sent by the Secretary to the Speaker of the House, with a proposed amended bill, copy of which is published elsewhere in this issue. It is interesting reading, this document, and exhibits the motives which actuate the Secretary in his opposition to the Tarsney bill as much as did his final letter to Mr. Burnham. To candidly acknowledge that a reduction of force in a government office and the loss of appointing power by a government official is of greater importance than any question of better and less costly buildings can be, is certainly daring for even this most undiplomatic of secretaries. It will be noted that while all those powers and perquisites now pertaining to the Supervising Architect's department are preserved by the amendment proposed, that it also very carefully preserves the one fatal clause in the Tarsney bill, that makes its operation depend upon the "discretion of the Secretary of the Treasury." Now that the Secretary has answered the House's question regarding the Tarsney bill, and submitted with his answer the correspondence relating thereto, and since he closes his letter by the intimation regarding the comparative cost in its operation, would it not be well for Congress to require of the Secretary a detailed statement of the cost of, say, half a dozen or more buildings recently completed, with estimates from competent architects upon their probable cost had they been erected according to private practice methods. Since Congress is of an inquiring mind there are a number of like pertinent questions that might be asked, and answered by the Secretary, through the medium of the Supervising Architect, which would throw much light upon the question of public versus private methods in the designing and erection of buildings.

Seventh Annual Exhibition C. A. S. C. The seventh annual exhibition of the Chicago Architectural Sketch Club, which was opened at the Art Institute on May 10, shows in a remarkable degree what persistent effort will accomplish. Each year since its organization the club has held its annual exhibition, always successful in the number and attractive display of drawings, but always within its own membership and in its own rooms. This year, with the encouragement of the Illinois Chapter of the American Institute and the coöperation of the Society of Artists, the club secured the Art Institute in which to hold the exhibition and put themselves into closer touch with the art appreciative public. As a sketch club it has for years occupied the first place among draftsmen's organizations, and its influence has done much to promote those in other cities. Its Clark medal competition each year draws upon the talent of the country with the competitions of the New York Architectural League, which in motive and direction it closely resembles. Its benefit to individual members who have gone to other cities has been great, and through the publication of its competition drawings they have become known to architects everywhere. The officers who have thus advanced the local prominence of the club into something of a broader character by the planning and execution of this seventh exhibition of the club's work cannot be too highly commended.

A Romantic History of the World's Fair. What will probably prove to be the most noted book yet published in the United States has for the months succeeding the close of the Columbian Exposition been in active preparation. This is the "Book of the Builders," compiled by D. H. Burnham, Director of Works, and Frank J. Millet, Director of Decoration, and published by the Columbian Memorial Publication Society. While this chronicle of the Columbian Exposition, through the compilations of Mr. Burnham, will exceed in literary merit as it will accurately detail the upbuilding and function of the Fair, it is as a work of architectural and pictorial art that its great value lies. As an artist of European and American reputation, Mr. Millet has gathered about him those artists who have made American art known and prized, and given to each the subject best suited to his particular talent. Using photographs in order to secure accuracy of detail, all the romance of air, light and surroundings have been thrown into the hundred great pictures which will embellish the volume; while the pen, the pencil and the brush will decorate every page of text. So carefully has the work been planned, so supremely capable is each factor in the organization of this pictorial history that beside it there is no other history of the Fair; there is no record of its construction or its art. Every figure must be officially accurate, every problem solved must present the truth, and it is but fair to trust that the lithographic and letterpress presentation cannot be other than the most artistic the presses of the world can furnish. That every library, museum, private library, and particularly those of the architectural and engineering professions, will contain this great work is beyond question, and it is one of the evidences of the real greatness of these compilers that it has been so arranged that the mass of the people will find its purchase within their means, while the more wealthy can place the *edition de luxe* upon the library table and say, "There is the most valuable work in the most artistic form this country has yet seen, and its publication marks an epoch in American bookmaking." Thus giving accurate data for the future student or future builder, this great volume will enter into the force, the sentiment that made the Fair a creation for the world to wonder at and depict its romantic life and its destined effect upon the thought of the world. The completion of this work is as important to society as the conception and execution of that great display of the arts of man, the triumphs which it is destined to make known to future generations.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

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

CHAPTER IX—*Continued.*

PROBLEM XI.—Fig. 139. To design in perspective a winding flight of stone steps, as shown in plan below the perspective. (This plan is for illustration only.)

The riser a b e e′ is taken in the picture plane; consequently it is drawn to scale to its true size. On the vertical b i lay off the true heights of the five risers. On the horizon locate the "half-distance," $\frac{D}{2}$ (Section 133). The point S is beyond the limits of the cut to the right. Set off a d, equal to half A C on the plan below, draw the diagonal d $\frac{D}{2}$ to meet the normal a c in c, then erect the vertical c c′ to meet normals through g′ h′, which are points on the vertical a i′ horizontally opposite those already marked on b i. Draw the slant lines a g″, e′ c′.

Along the side wall are three treads and risers. To find them divide g′ g″ into thirds, as follows: Join g′ c and mark its intersections with the normals through e′, f′. Each of these is at one-third the depth of the wall. Through these points draw the vertical risers, and complete the profile as shown. At a 5 lay off the true distance C 5, taken from the plan of the steps; draw a normal to meet the horizontal c k, thence erect a vertical to meet horizontals c′ c″, s′ s″. Draw the "winders" by joining the points thus found with e, f, g, h, i.

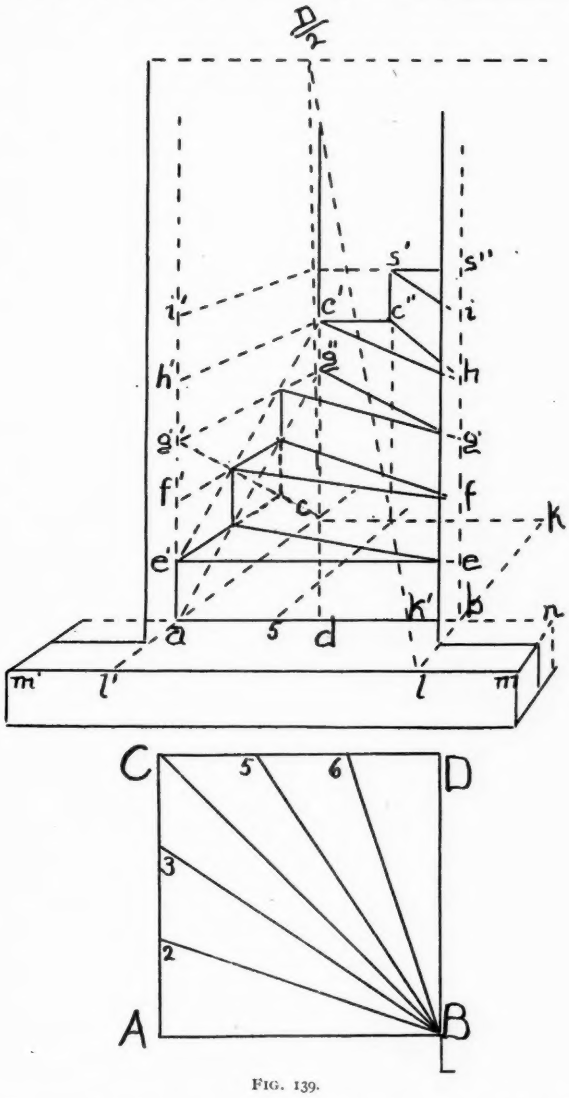

FIG. 139.

It is believed that the construction of the bottom step is shown clearly enough by the drawing without farther explanation.

147. Fig. 140. This is a reverse view of the same steps as in Fig. 139. The construction is with the aid of the half-distance, $\frac{D}{2}$, in a vertical plane instead of the horizon. The lowest riser a b 1, 1′, is drawn as before. At a b′ set off vertically one-half the depth of the recess inclosing the stair and draw the diagonal b′ $\frac{D}{2}$, meeting the normal a c in c, whence erect the vertical c c′. At 1, 2, 3, 4, lay off the heights of the risers as before, and draw normals through these points to meet c c′, whence transfer these heights by horizontals to meet a vertical c″ 4 erected at c″, where a normal b c″ meets the horizontal c c″. Divide the horizontal 4′ 4″ into thirds and erect the three risers at the rear wall as shown, each riser being equal to 3′ 4′.

At the right hand construct an auxiliary profile thus: Join 1, 4″, and draw verticals through its intersections at 3″, 2″ with normals through the points 2 and 3. Transfer these points by horizontals to the left, as shown. To the points so found draw the "winders" from 1, 2, 3, 4, etc.*

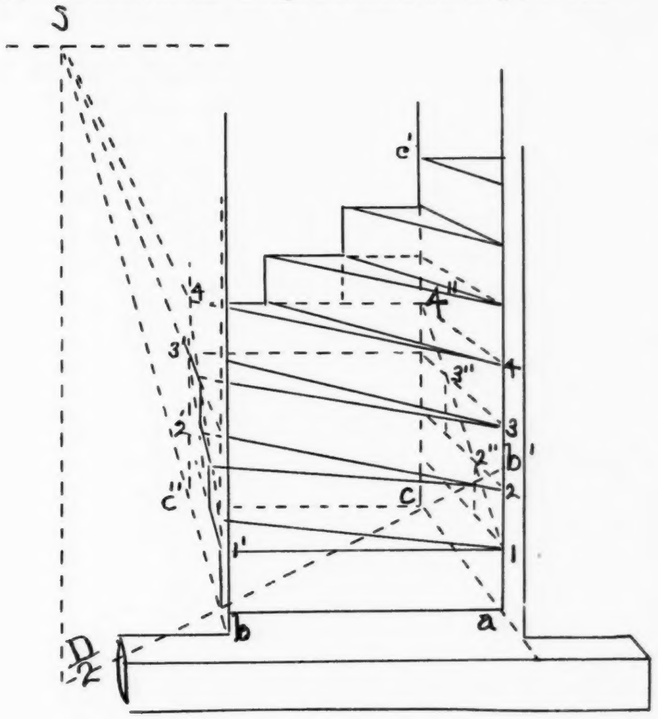

FIG. 140.

148. PROBLEM XII.—Fig. 141. To design a stair hall with chimney nook, grille, etc.

This is another example from the author's practice. The plan of the hall is shown below the perspective for the purpose of illustration; but the scale to which it is drawn is only one-fourth the scale used in the perspective above it. The quarter distance, $\frac{D}{4}$, (Section 133) is employed in a vertical normal plane, passing through S. By this method, if a given distance is required back of the picture plane, it is only necessary to lay off one-quarter of the distance on a vertical anywhere in the picture plane and to draw from its foot a normal to meet a diagonal (toward $\frac{D}{4}$) from its top.

The plan being already drawn to a "quarter scale" while the perspective is required to a "one-inch scale," it suffices to take off the dimensions a b c d e f g from the plan and apply them at once along the vertical side of the column produced, as shown, and draw an indefinite normal from the foot of this line. Then draw diagonals (to $\frac{D}{4}$) from each point; they will cut the normal a S in the required distances, and verticals from the points so found will locate the features required. Set off at a h the aggregate height of the seven risers of the lower flight of steps, draw an indefinite normal h S, draw a vertical e′ 7 to meet it at the first riser and subdivide into seven equal parts as figured. Normals through these points will locate the heights of the steps, and their intersections with the slant line 1 f″ will locate the corners of the nosings. The heights are laid off to the same scale as the perspective itself, namely, one inch to the foot. The scale of four feet to the inch is used only for locating distances by the aid of the "quarter distance," $\frac{D}{4}$.

With these explanations the rest of the construction should present no difficulty.

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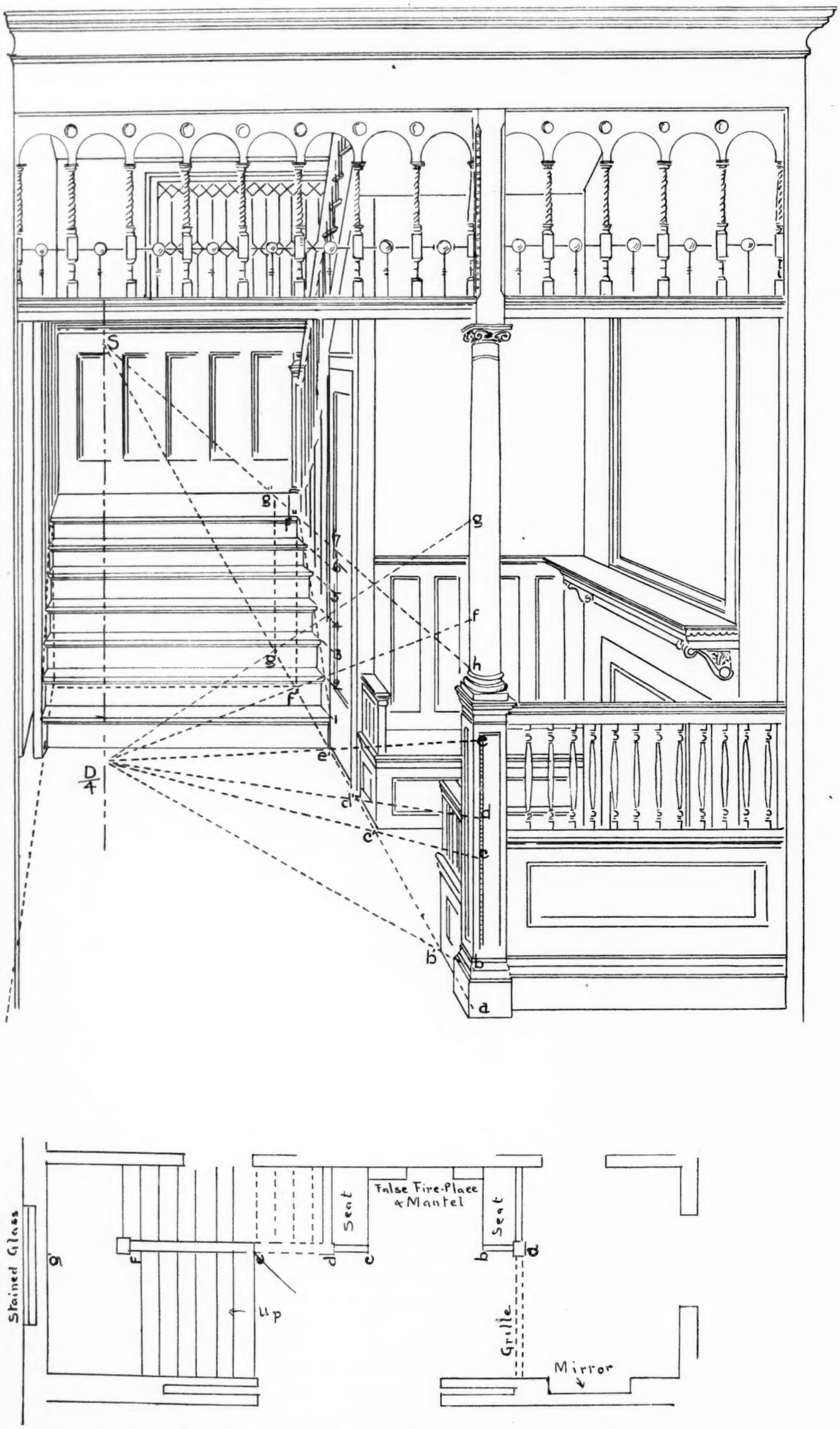
* It is advised that in working out these problems they should be drawn to not less than twice the size of the printed illustration; in some cases a still larger scale would be better. For typographical reasons, the drawings, as printed, are generally reduced quite materially from the originals.



DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.—FIG. 141.

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART I.—*Continued.*

SUCH a book could not have been written without allusion to style and styles of architecture. The question as to whether the development of a national or universal style is possible or not, whether it is desirable or not, whether or not any one person or persons or a whole nation or race can ever establish one by concerted action, or are likely to drift into one by accident or natural progression, is necessarily considered in view of the prevalent tendency to eclecticism, which is only another name for senseless and conscienceless cribbing. What concerns us most is, what is the duty of conscientious workers at the present time? How are we to work on Greek lines and preserve our own individuality? This is well answered. The development of the author's convictions—as has before been suggested, and as this book demonstrates—seems to have taken on three consecutive forms, all of which are consistent with his reverence for Greek lines. First came a belief that the Renaissance, as taught in the Ecole des Beaux-Arts of the French Academy, embraced all that was essential and was ready to be imbued with the Greek feeling to produce a truly consistent architecture that would live, grow and produce delectable fruit. This was due to the magnetic influence of Labrouste after he had burst upon the French Academy with what were at first branded as heresies, but which eventually brought it into his own camp. The brilliant designs of his disciples, Duban, Duc and Garnier, which took the Academy by storm, and of Hunt in our own country, at that time fascinated all the youthful minds in America who had a leaning toward the French school, and they thought they had found their Moses. But lesser minds took up the Greek study, which became an affectation, and was called Neo-grec. It was rampant, but it soon palled on the senses with its grotesque eccentricity. Nothing was too extravagant for these men. Even triglyphs were used for the decoration of columns. It is still seen in some of the *concours* of the school. Even Labrouste, the prophet of Greek lines in France, gradually deserted the strict principles of design which he had first laid down; a strictness that gave him the utmost liberty; for it was liberty from the dogmas that had so long hedged around all freedom of design with academic formulas. However that may be, he is still best known by his Library St. Genevieve, and posterity will confirm the verdict.

Then came a period of conservatism when our author endured even if he did not approve of eclectism—an eclecticism subjected to Greek motives. This subjection is not impossible, nor is it absurd, as the dogmatic critics of the schools insist. The Greek feeling is just as consistent if based on Gothic or Romanesque models as on Renaissance or Roman.

But the question had to be answered. Where in the whole history of this art may we best begin to follow well-known models, to adapt them to our use, to infuse into them the modern spirit, never forgetful of the legacy which the Greeks have left us? Mr. Van Brunt has answered it, or at least has suggested where a good beginning has been made, and herein is the third and mature state of his convictions, though it may possibly have been modified in some of the expressions in his paper read before the Congress of Architects. In the chapter on the present state of architecture, which is practically the end of the philosophical part of the treatise, he says: "Among these revivals, that of the Romanesque forms of Auvergne, in which the vigorous round arches, the robust columns, the strong capitals, and the rich but semi-barbaric sculpture are tempered by reminiscences of the finer Roman art, is at the moment the most interesting and perhaps the most promising. The most powerful and imposing personality that has yet appeared among the architects of America gave to this movement an initial force so great that now, after twenty years of experiment, it continues to hold its place as the most characteristic national manifestation of our architecture. The late Henry Hobson Richardson, who died, lamented, in 1886, in the midst of an exceptionally brilliant career, studied this especial phase of historic art with singular intelligence; but he poured into this antique mold such a stream of vital energy that the old type was transformed in his hands, and he indicated the direction of its modern development. * * * This revival will cease to be a masquerade and will be in the healthy path of natural development, as soon it begins to show a capacity for a more perfect adjustment to our material and moral conditions. Whether it will succeed in reaching this stage, or whether it will presently begin to fatigue by monotony, and so fall into disuse, there is no question that the experiment is based upon sounder principles than that of any other now under study. Certainly there is nothing in the slightest degree resembling it in the contemporaneous work of Europe."

The four main essays have led up to this statement, and it is a natural inference following his masterly exposition of the facts of history, and his whole course of reasoning therefrom. It is made, perhaps, more prominent in the present paper than the author might wish, and, therefore, the exact words are quoted to avoid misunderstanding. A superficial reader might not readily take in the full purpose of the book, and it is well to direct his attention to where it can be found in plain words; for no other manifestation of modern architectural thought is more familiar than that expressed by Richardson in his later works.

Knowing Mr. Van Brunt's early affiliations, it is no surprise that he should have been more considerate toward the modern French school of design than any other, or that he should have written the obituary of the great Gothic revival in England during the present century. In view of his clear exposition of the evolution of the mediæval Gothic, from the first departure from the classic Roman at Spalatro in the third century through the Byzantine of Constantinople and the earliest work of the northern races at Ravenna, and its counterpart in German Romanesque, which was brought to its highest development in the twelfth century, and his admission that it reached its highest development in the thirteenth, it is, however, somewhat remarkable that he should approve of the basis of style selected by Richardson. If, however, it is true that a healthy development and progression in architecture can only proceed from types not fully developed, he is right. The Romanesque was in a healthy condition in the twelfth century; and this is attested by the fact that it was changed to the pointed style by natural development in the hands of sincere artists. The reason of this has been explained by Mr. Lawrence Harvey, who was one of the honor men of the French school. He says that it was adopted as the only expedient by which a series of arches could be constructed over adjacent openings between isolated piers, which was impossible with round arches unless awkward expedients were resorted to. Mr. Van Brunt himself has clearly explained the evolution of the pointed vaulting of the thirteenth century, which was the keynote of the mediæval styles, and which alone made the vaulting of the naves of the great cathedrals possible. In fact, he devotes altogether more space to the elucidation of the principles that underlie the old Gothic than to any other manifestation of historic architecture. It is not to be denied that his appreciation and admiration for it is everywhere evident, and it has furnished the main inspiration for his poetic effusions in the last chapter. He everywhere seems to admit that the Greek and the Gothic illustrated the highest types of development of all the historical styles, and thus describes their relative qualities: "The life of Gothic lines was in their sensuous liberty, though they were sometimes drawn with marvelous delicacy and refinement of feeling; the life of Greek lines was in their intellectual reserve. Those arose out of a religion of emotional ardor; these, out of a religion of philosophical reflection. Hence, while the former were free and picturesque, the latter were serious, chaste and very human." This is beautifully and clearly expressed.

It is safe to assume that if the Romanesque revival headed by Richardson is to continue as a living fact, and if we avail ourselves of the book of history that is before us, the natural tendency will be rather toward Gothic lines than away from them. At present it looks as if the ardor of his disciples were waning. There is no stimulus to keep the movement up. We are not in danger of being "fatigued by monotony," but are more likely to be disgusted with weak and commonplace imitations by those who "affect impressions that they do not feel." Another great master, who worked on parallel lines, John Welborn Root, is also dead, and the movement is in want of new life. The last use of his pencil was on a proposed design for the Art Institute of Chicago, which was never finished. It would have been a revelation of the most earnest work of his brilliant intellect in the same direction. The best of us are so vacillating, so easily influenced by petty circumstances, and so anxious to follow any new "fad," that a few travesties of a great movement, performed by hands too ignorant to appreciate its merits and regarding *it* only as a "fad," will be enough to turn us into the old paths or in search of other novelties. It certainly looks as if the times were not ripe for a consistent revival of rational architecture conceived on lines of beauty and intelligence. Education is not yet sufficiently diffused to make the result hoped for possible. Here and there we will see original, consistent and artistic conceptions arise from time to time, but they will be exceptional. If we must wait for more hopeful times, it is fortunate that we have found a guide in "Greek Lines" that can arouse us from a condition of intellectual lethargy and point the way that we should go. Such a road is best described in the concluding paragraph of Mr. Van Brunt's "Essay on the Present State of Architecture," which will furnish good food for reflection and form a fitting termination for this part of our review.

"When in our schools and in our practice we can succeed in cultivating a fine artistic feeling and in establishing really Catholic ideals in design without falling into dilletanteism or into habits of mere imitation; when we can use our knowledge of good examples, modern and ancient, so that it will not betray us into quotations for the sake of quotations, into conformity for the sake of conformity; when we can work without caprice and design *reasonably*, so that every detail shall be capable of logical explanation and defense, without detriment to a pervading spirit of unity; when we can be refined without weakness, bold without brutality, learned without pedantry; when, above all, we can content ourselves with simplicity and purity and refrain from affectations, we shall have conquered the indifference of the people, and shall have accomplished more than has yet been done in Modern England, with all its archæology, or in Modern France, with all its academical discipline, but we shall have done no more than should result from an intelligent use of our precious and unparalleled condition of liberty in art."

(*To be continued.*)

ARCHITECTURAL EDUCATION FOR AMERICA.[*]

I.—THE ECOLE DES BEAUX-ARTS.

IT would not seem extraordinary if a man about to build a house should say that he intended to consult an engineer as to the drainage of his site, and to employ a designer to plan for his requirements and to give him within and without an artistic building; that he should have the detailed specifications of materials, hardware, etc., written by an experienced builder and the materials themselves submitted to a practical chemist to test their durability; that construction-drawings should be made and carried out by a skillful engineer responsible for all settlements, shrinkage, or leakage; that the plumbing and heating should be devised and supervised by experts; that an artist should be engaged to watch and correct the models for carving and moldings and the execution of them; that the same or another genius must choose the shades of paint or stains to harmonize with whatever he, the owner, might select for papers or hangings; that he should expect to have always on the spot a competent overseer, and, though in view of the multifarious crafts and arts involved, no one man might be competent in them all, he must have always on hand an expert, at whatever cost, in each department to pass on work and materials; also, that he must have an expert accountant to keep these many accounts balanced, so that at any time the owner could know what payments were falling due to contractors on certificates from the heads of departments. This accountant should also watch carefully the certificates for payments to detect errors by work omitted, or for allowances in the contract to be deducted, and should be competent to discuss these questions with contractors as a business manager might. If a man should say all this to his friends, they might retort that it would involve a very expensive staff, and ask, even if expense was not to be considered, who would be chief of staff and keep these departments and their heads coördinated? It is possible that it would then occur to the owner to supply an architect as chief of staff. Probably that would be satisfactory to all concerned.

Now, no doubt a man who should act as in this hypothetical case would have a better built, more comfortable and more beautiful house than his neighbor, and yet, in spite of the immense sums lavished on buildings, this sort of expense is practically never incurred.

The qualification of all these experts is needed to carry a building to completion, and an architect is expected to fill all the gaps. Why should he do all these things? Because, from the nature of the temperament which called him to such a career, his pride will urge him to make his building the best he can make. The remuneration of an architect is so small, compared to his expenses, that he is forced to look to results satisfactory to his conscience and to gratified ambition as the chief results of his career. He will make a gallant fight to fill the places of all the needed experts above mentioned, and his enthusiam will receive a rebuff as soon as he falls short of his impossible attempt. He will be blamed because he is not omnipresent or omniscient, but as he knows he has only himself to thank for undertaking the impossible he will not complain openly.

It has come, through the architect's own fault, to be considered his duty to place at his client's service all these many qualifications, each of which presupposes special training and the exercise of which in the aggregate requires a broad-minded, forceful personality and the tact born of knowledge of many things and many men.

If, then, we ask how one can best fit an architect for his career, there seems to be but one answer: The broader the foundation laid for it the better; the most liberal education is the best. It is obviously impossible for a young architect to know the multitudinous details which experience alone can teach. Every day and every year must bring its store of such knowledge. But there is another kind of knowledge which is not picked up in practice and whose absence experience only emphasizes. There are whole ranges of subjects which can be learned only from the professor or in the academic laboratory, and these studies which stimulate investigation and train the judgment are not to be found in the most extended practice. Chemistry and its kindred sciences, which decide the use of new materials, must be studied in the laboratory and lecture room. Heating and ventilation and many other branches can be learned expeditiously only under a professor, and where so many subjects must be studied the short road to learning is the best for the architect. It seems, therefore, that at least a certain degree of academic training is needed to round out an architect's education, even supposing that he can learn the æsthetics of planning and designing in office work.

As an architect's practice ever offers to him the solution of new problems, and as he is tempted constantly to copy blindly the fashion of the day, it is of the utmost importance that he should face his bewildering conditions with sound principles of design and construction.

The young architect requires a pure æsthetic code to guide him when bewildered by specious influences. Like all moral influences such æsthetic principles must be absorbed slowly and in a propitious atmosphere. Traditions for a time must submerge personality. Traditions which are the fetters and limitations of an old civilization are stimulating guides in the new.

Feeling the need of such traditions, Americans have been most attracted by the Ecole des Beaux-Arts at Paris. It is magnificently endowed with every facility for and every incentive to study all branches of art. Its splendid library is freely open to students. Lectures in history, æsthetics, mathematics and the constructive sciences are given by eminent specialists. Frequent *concours* offer distinction in many branches. Founded in the middle of the seventeenth century, its early teaching was a timid classicism whose chief merit was the close study of the old Roman plans — the most splendid the world has seen. Still keeping the latter in view during this century, and especially in the latter half of it, the school designs have gained greatly in vigor and richness. An influence of value came from Viollet-le-Duc's attempt, a generation ago, to substitute for Classic models Gothic designs in the school ateliers. The revolution did not succeed, but the great mediæval archæologists protests against the sham construction of the Roman Classic style and his exposition of the beauty of truth in constructive design have emphasized the value of rational architecture.

However artists may differ as to styles, the principles of largely conceived symmetrical plans are immutable, and the Ecole des Beaux-Arts' student in this has no rival elsewhere. In general it may be said of the school that its influence always makes for a large symmetrical treatment of masses and a subordination of details in the composition.

The training of the Ecole des Beaux-Arts is such that the students in architecture, as well as those in painting and sculpture, graduate with definite principles to guide their subsequent work. The students under this liberal instruction on returning to America rarely reproduce French types of architecture, but, applying the principles of design they have imbibed, seek to express the functions of the building by a logical use of the materials available.

This is the mental attitude our architects should have. They are confronted with novel problems and new exigencies. These can only be met successfully by cultivated training which leaves no *parti pris* in style. The well-stored mind must be alert to seize new points of view; then, guided by sound principles, it will produce rational architecture, i. e., buildings whose purposes impose their plans while the available materials decide their exterior treatment.

There is another advantage which belongs peculiarly to this institution, and that is the all-pervading artistic influence in which its students are steeped. The close connection of the students in architecture, painting and sculpture, their great numbers, their distinguished professors in active career, the ardent competition and penetrating sense of the value of hard work, all create an incomparable atmosphere for artistic culture.

It is distinctly to the Beaux-Arts at Paris and its direct influence through pupils, or indirectly through the schools in America which have followed its lead, that the splendid buildings in its own chosen style at the World's Fair were erected.

In conclusion it may occur to the reader, as it has to the writer, that there is a curiously familiar sound to the above considerations — a haunting sense of having heard the drift of it before. And so we have. It is now nearly a generation since the discussion as to college education waxed high. The American people have long since settled that. We rarely hear now the old-time tirades against

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[*] From the *Engineering Magazine* for April, 1894. "The Ecole des Beaux-Arts," by Arthur Rotch. "A Practical Training," by Robert D. Andrews.

the waste of time for business men to go to college. Americans want to be something more than subordinates, and they know that the most liberal education leads to the front.

II.—A PRACTICAL TRAINING.

The young American who intends practicing architecture has two recognized resources for his education: the architectural school and the practicing architect's office. These, between them, with a little foreign travel, are supposed to supply all that is necessary for a student to know before he begins practice for himself.

Our schools are modeled upon the schools of Europe, where for the most part design is taught in its theoretical sense. Their general air is one of conservatism. Past achievement is not scrutinized in the light of modern thought and tested by modern standards, but certain types of development are conventionally accepted as representing the best the past has to offer us, and the *summum bonum* of modern design is to secure the closest possible approximation to these conventional types. The objection to the ordinary school is not so much on the ground of what it teaches as of what it leaves untaught. Design on paper can at best be only theoretical. The demonstration of its practical fitness or unfitness is unattainable. Hence, it is not surprising to find the schools which have no equipment for the practical demonstration of the relative fitness or unfitness of design centering their attention upon such virtues as may be displayed on paper. Our criticism of them must be the broad one that they lack such equipment.

That theoretical design which the schools teach, our unfortunate conditions of practice tend to enforce. The established system of paying all architects alike, on a commission basis, makes it necessary for an architect, if he would prosper financially, to secure a large amount of work. The money premium is set on quantity, not quality. As a result the architect becomes primarily an organizer, a hirer of draftsmen, a man of affairs. The work of his office becomes specialized. The designer designs, the constructor constructs, the superintendent superintends, and the architect busies himself with administration and his clients. The superintendent is the only person who is brought into close and constant contact with the actual work, and he is the one person who is considered least worthy to design.

We find that in the office, as well as in the school, the student, or draftsman, whose education we are following, has no systematic means for coming in touch with the actual materials for which he is obliged to design. He is rarely permitted to follow the execution of the work he has drawn, and frequently never sees it. As he receives his most important inspirations by paper, through the medium of books and photographs, so he is obliged to express himself by paper. Thus in office and in school, alike, the student is shut out from the influence of the realities of the art he is supposed to be acquiring.

Now, as a matter of fact, it is acquaintance with just these realities of building that the modern student misses, which has created the very art of design he is aiming at. In the centuries immediately preceding the crowning achievements of both Greek and Gothic architecture, the architect, as we know him — a person forcing designs upon all sorts of craftsmen — was undreamed of. Every craftsman made his own designs because, forsooth, there was no one to do it for him. Art, as such, was ignored, and the carpenter and mason and smith worked in all simplicity of mind at their respective tasks. Therein lay the charm of their work, and the secret of their ultimate growth and power. For in their close and undisturbed relation the material spoke with its worker, and told its secrets to him. It taught him its utmost resources, and its limitations; it lent its grace to crown his work, its strength to fortify his reputation as a craftsman, so that his heart went out into it, and he loved it in all unconsciousness and sought to display it ever more and more advantageously. Thus grew these two great races of Europe to the flower of artistic achievement, simply by working out, without any preconceptions, the familiar demands of their own local conditions. No foreign traditions dominated them, no school restrained them, and humble artisans were the means employed to dower the world with yet unrivaled beauty.

The architectures of Greece and of thirteenth-century France are the fountain-heads of our noblest inspiration because they spring from the soil. They express the heart of humanity. But after they had revealed their unexpected splendor and won the popular attention, men began to consciously seek to secure for their own times the beauty that was in the earlier work. Art woke to self-consciousness, and first learned to seek her own end. Her high priests, the patron and the architect, arose and taught the craftsman how he should design. And in proportion as the architect gathered the rights of design one by one into his hands, and left the craftsman's task an unimaginative and purely mechanical one, the better men deserted the crafts, until only the broken-spirited and dull remained. More and more the architect was compelled to rely upon those qualities of art that may be consciously effected, formal symmetry, grandiose scale, complex and ingenious disposition of detail and mass. The old, fine, human sentiment of the work perished, and art became a matter of the intellect, often powerful and impressive, as a cliff or the ocean is, if only by reason of size, but no longer lovely in every part.

If we recall the architecture of the United States about the year 1850, we can form a just estimate of the depths of degradation to which this separation of design and execution has led. The recent revival of architecture here is due to the stimulating effect produced upon our architects by the contact with the vital work of Europe made possible by photography and ready modes of travel. The beneficial effect of this stimulus is already waning, as we may see by the increasing introduction of the meretricious features of Roman design.

We have the question squarely to meet, whether we shall drift along and repeat the experience of ancient Rome, borrowing our architecture from our betters, and using it as a cloak for luxury and mental idleness; or whether we shall make a stand for an honest, self-respecting and progressive art. It seems to me a very critical time, and upon the action of the present generation the hope of American architecture may depend.

I have tried to express, as forcibly as the brief limits of this paper permit, the weak side of our architectural education, and the especial nature of its weakness. My suggestions for arriving at a better state of things are these:

First, to bring the architect (and the student with him) closer to his work, I would like to see the client demanding a certain specified amount of his time at the building, and paying him a specially agreed upon sum for his services instead of the usual commission. I believe the architect could save to the owner under such conditions a sum nearly equal to his present fee. The architect's office for that work should be immediately adjoining the building, as a contractor's is. The advantage to the draftsman in being always at the work is apparent.

Second, to improve the school training, I would join to each school a school of building trades. I can imagine these two schools on either side of an important central court, with museum, library, hall, dining-room and gymnasium in common. One head would insure harmony of coöperation. The main object in view would be to familiarize each class of students with the other's point of view; and the familiar intercourse between the two schools, with the mutual understanding and comprehension resulting, would constitute an important factor in the results expected.

I would revise the present disconnected modes of study, especially in elementary courses, so that the occupation of one hour would form a proper sequence to that succeeding, bringing the teacher's convenience to suit the pupil's, rather than otherwise. I would establish the lines of study more or less on structural rather than historical development, considering organic relations of highest importance. Beginning with the nature and capacities of common materials, constantly illustrated by reference to their historical employment, I would lead the student on to the construction of the familiar parts of building in their natural order, arriving at the most abstract and subtle creations of art at the end. Meanwhile, problems in the use of materials and practical design would be carried out in the courtyard. This courtyard I imagine to be a veritable museum of current art. The architect designs, the craftsman executes, while the library and museum furnish their silent comment. The craftsman, too, should match his design against the architect's, the courtyard constituting a free parliament. The architect might leave the school as a craftsman, or the craftsman as architect. The conception of the school is not to produce fine craftsmanship or fine design, but to gain good architecture; to make both architect and craftsman feel that the other is essential to his success; to establish that bond of intellectual sympathy without which the best of intentions are useless.

Thus may we begin that reconciliation of execution and design, of architect and craftsman, whose present wide separation is a reproach to our intelligence, and the worst menace to our art.

SECRETARY CARLISLE'S EXPLANATION TO CONGRESS.

Plans and specifications for public buildings (Ex. Doc. No. 179). Letter from the Acting Secretary of the Treasury, with accompanying documents, in response to House resolution adopted March 16, 1894, relative to plans and specifications for public buildings. April 5, 1894.—Referred to the Committee on Public Buildings and Grounds and ordered to be printed.

TREASURY DEPARTMENT,
OFFICE OF THE SECRETARY,
WASHINGTON, D. C., March 31, 1894.

SIR,—In response to a resolution adopted by the House of Representatives, March 16, 1894, requesting the Secretary of the Treasury to inform the House of Representatives what measures, if any, had been taken by him under the act entitled "An act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings, etc.," approved February 20, 1893, and to inform the House what, if any, further legislation is in his opinion necessary to carry out the provisions of the said law, I have the honor to make the following statement:

Early in March, 1893, the subject-matter of the act in question was brought to the attention of the Secretary of the Treasury by several members of the American Institute of Architects, and at their suggestion a conference was held on the 22d of March, 1893, at which the provisions of the act were discussed, and some of the difficulties in the way of putting it into practical operation mentioned. Subsequent thereto certain correspondence took place between the officers of the American Institute of Architects and the Secretary of the Treasury, and also between them and the Supervising Architect, individually.

Early in January, 1894, a committee of the American Institute of Architects submitted a written protest against the sketch plans of the United States public building at Buffalo, New York, which had then been prepared by the Supervising Architect and approved by the Secretary of the Treasury, and two conferences in regard thereto, one on January 10 and the other on February 6 of this year, were held by the committee with the Assistant Secretary of the Treasury, having general direction and supervision of all matters relating to the public business assigned to the Supervising Architect, the Secretary being unable to meet them owing to other engagements. These conferences, and the tenor of the correspondence arising therefrom, emphasized the inadequacy of the provisions of the act to accomplish the desired object, and it was then decided that the designs for the Buffalo building, which had been temporarily held in abeyance, be proceeded with, but that this should not prevent further negotiations in the endeavor to effect the intention of Congress in making the enactment. A copy of all the correspondence is annexed hereto.

The following suggestions were made to the architects' committee:

That there was a conflict between the provisions of the present act and the provisions of certain other statutes regarding public buildings; that it was necessary to prepare a comprehensive scheme under which a competition could be arranged and a method provided for selecting a jury of award to pass upon the designs received in such competition; that the relations of the successful competitor with the Secretary of the Treasury and with the Supervising Architect's Office should be clearly established and defined by contract; that the required change in the method of preparing the plans, drawings, and specifications would necessitate a reorganization of the office of the Supervising Architect, a reduction in its force, the rearrangement of the different divisions, and the work to be performed therein; that they should examine the workings and details of the office in order to make intelligent criticisms and suggestions thereon.

The act of March 3, 1875 (sundry civil act, section providing for payments, contracts, etc., for public buildings), was neither repealed nor amended, and this requires that—

> No money shall be expended upon any public building on which work has not yet been actually begun until after drawings and specifications, together with detailed estimates of the cost thereof, shall have been made by the Supervising Architect of the Treasury Department, and said plans and estimates shall have been approved by the Secretary of the Treasury, the Secretary of the Interior, and the Postmaster-General. . . .

This provision conflicts with the evident purpose of Congress expressed in the present act.

The Supervising Architect of the Treasury is the proper government official to prepare a scheme for the competition contemplated in the act in all its various details. He has the necessary experience, and acquaintance with his professional associates, and can give the time and attention required therefor. A proviso that such scheme should be approved by the Secretary of the Treasury would seem to insure the satisfaction of the public.

In the selection of a satisfactory design for a public building both practical and architectural questions are presented, and any jury of award to pass upon the plans should consist, not only of architects, but also of business men or government officials who are familiar with the practical uses and necessities of the public building under consideration at the time. A commission or jury of award consisting of five members, three of whom should be architects of recognized professional standing and experience, and two business men or government officials to be appointed by the Secretary of the Treasury, and paid for their services while actually engaged in their work, is suggested.

Under the present act the successful competing architect will have the preparation of the plans, drawings, and specifications, while the preparation of the proposals, the award of contracts, and the payment of all moneys are delegated to the Supervising Architect, and the latter is to perform all duties that now pertain to his office, except the preparation of drawings and specifications for the buildings and the local supervision of construction. This language fails to clearly define the duties of either. It would, therefore, seem necessary that the architect should have entire control of all the details pertaining to the construction of the building in the manner in which architects customarily control them, and the duties of the Supervising Architect be limited to a general supervision, to protect the interests of the government during the course of construction, or that the competition should be limited to designs to be carried out by the Supervising Architect. In any event, the Secretary of the Treasury should be authorized to use his discretion as to this, and directed to contract with the architect, and obtain an agreement defining strictly his duties and rights in the premises, the amount of his fees, the method to be followed during the course of construction, and to make any other provisions deemed advisable.

The office of the Supervising Architect is engaged with other work besides the construction of public buildings. It arranges for and supervises the repairs and preservation of the public buildings in the country, finished and occupied, numbering 273, the assignment of rooms therein to various officials as the needs of the public service require, the keeping a large number of records regarding the government buildings, the proceedings regarding the obtaining of sites, the condition of the various appropriations and expenditures thereunder, and many other details. It would be necessary to retain a considerable portion of the present force of the Supervising Architect to carry out this work effectually.

It appears from the schedule of fees customarily charged by architects that the expense of preparing plans, drawings, and specifications and administration under the act might be greater than at present, but how much cannot be satisfactorily determined until a definite and detailed scheme is prepared for its development.

I am of the opinion, then, that in order to carry out the intention of Congress in enacting this law, it will be necessary to amend the act by substituting the following:

> *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 competitive designs or complete plans, detailed drawings, and specifications for the erection of the public buildings of the United States authorized by Congress to be erected under his supervision and direction. The Supervising Architect of the Treasury Department shall prepare a scheme for free or open competition among the architects of the United States therefor, such scheme to be approved by the Secretary of the Treasury; that the Secretary of the Treasury shall nominate and appoint a commission or commissions, each consisting of five citizens of the United States, three of whom shall be architects of recognized professional standing and experience, and two of whom shall be men of business or government officials who are familiar with the uses and necessities of the public building under consideration at the time, to select the best design or complete plans from those submitted in accordance with the scheme of competition hereinbefore provided. The members of the said commissions shall be paid their actual traveling expenses and subsistence while actually engaged in the performance of their official duties.
>
> The expenses of the commission and the fees for the services of the architect successful in said competition shall be paid from the appropriation for the building respectively passed upon or designed. In case the complete plans, detailed drawings, and specifications are furnished by competition, as herein provided, the Supervising Architect of the Treasury Department shall be the representative of the government to inspect the erection and completion of the building, the receipt of proposals, award of contracts therefor, and the disbursement of moneys thereunder. In case designs only are supplied by competition, the Supervising Architect shall perform the duties now required of him by law, in the usual manner, excepting the preparation of such designs. That in the discretion of the Secretary of the Treasury, the architect selected as herein provided to furnish complete plans, drawings, and specifications shall have the entire direction and control of the construction of said building, and the direction and control of the local superintendent of construction, and the Secretary of the Treasury is hereby authorized in all cases to make a contract with said architect for his services, providing for such erection and control, fixing his duties and responsibilities during the construction of the said building, and making proper provision for modification or change in the plans and specifications during the progress of the work, and for additions thereto; also determining the amount of his fees and charges, and including such other provisions in the contract as may, in his discretion, appear advisable to protect the interest of the government. Any or all of the designs or plans, detailed drawings, and specifications presented in the competition herein provided may be rejected by the commission, and in case the competition fails for any cause, or it is impracticable to obtain designs or plans, detailed drawings, and specifications by competition, the Secretary of the Treasury shall direct the Supervising Architect to prepare plans, drawings, and specifications and supervise the construction of the buildings in the usual manner according to law.
>
> All acts or parts of acts inconsistent or in conflict with this act are hereby repealed.

Respectfully, yours,

W. E. CURTIS, *Acting Secretary*.

ASSOCIATION NOTES.

EXECUTIVE COMMITTEE A. I. A.

At a meeting of the Executive Committee of the American Institute of Architects, held at the rooms of the Institute, in New York, April 21, 1894, the following members were present: President, Daniel H. Burnham; Vice-President, George B. Post; Treasurer, Samuel A. Treat; Secretary, Alfred Stone; and Messrs. E. H. Kendall, C. F. McKim and R. W. Gibson.

An announcement was made of the decease of the following Fellows of the A. I. A. since the meeting of the Board of Directors January 8 and 9: George H. Edbrooke, New York, January 25, 1894; George Walter da Cunha, Montclair, New Jersey, January 31, 1894; August Bauer, Chicago, February 8, 1894; William Worth Carlin, March 23, 1894; and proper minutes in regard to the same were ordered to be made by the secretary.

The death of Mr. Carlin having created a vacancy in the Board of Directors, Mr. A. Page Brown, of San Francisco, was elected to fill the vacancy.

The death of César Daly, of France, for many years an honorary member, was announced, and Mr. R. M. Hunt and the secretary were appointed a committee to prepare a suitable minute and to communicate the same to the family of the deceased.

The death of John Baird, a corresponding member, was also communicated to the committee.

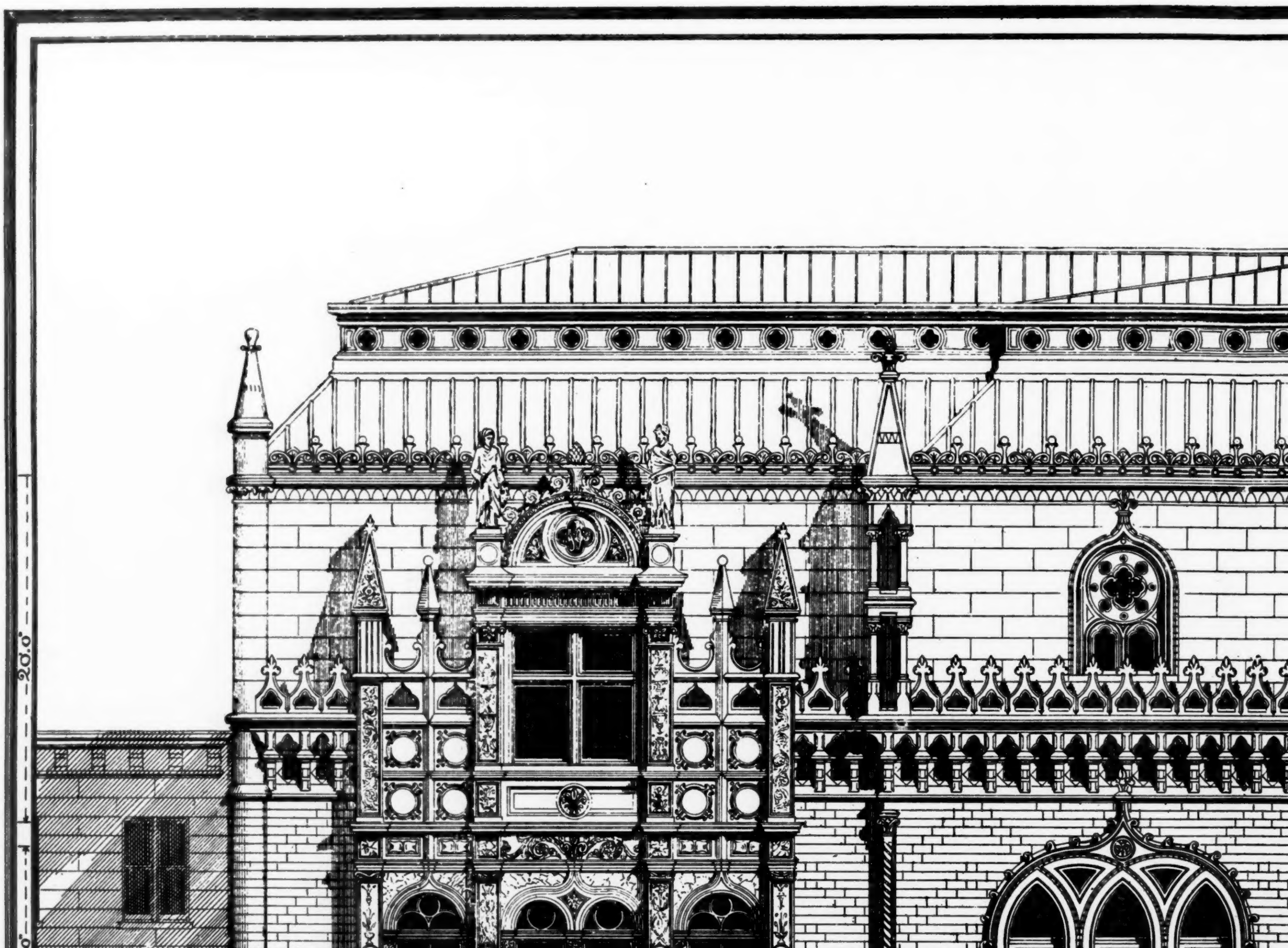
The letter ballots were opened and the following persons were found to be elected as Fellows of the A. I. A.: William Schickel, New York, N. Y.; Frederick Perkins, Chicago, Ill.; Charles P. Baldwin, Newark, N. J.; George Edward Harding, New York, N. Y.; James Warriner Moulton, New York, N. Y.; Arthur Page Brown, San Francisco, Cal.; Joseph Wolf, New York, N. Y.; John Hemingway Duncan, New York, N. Y.; James Brown Lord, New York, N. Y.; Lawrence J. O'Connor, New York, N. Y.; Robert William Gilbert, Marquette, Mich., and Superior, Wis.; John Stewart Barney, New York, N. Y.; William Tyson Gooch, New York, N. Y.; John Goddard Stearns, Boston, Mass.

It was voted that J. S. Walker, architect and engineer of Samoa, be recommended by the board at the next annual meeting for election as corresponding member of the A. I. A.

Messrs. Kendall and McKim and the secretary were appointed, on behalf of the Institute, to act with a committee of the New York Chapter to make the necessary arrangements for the annual convention, to be holden in New York on October 16 and subsequent days.

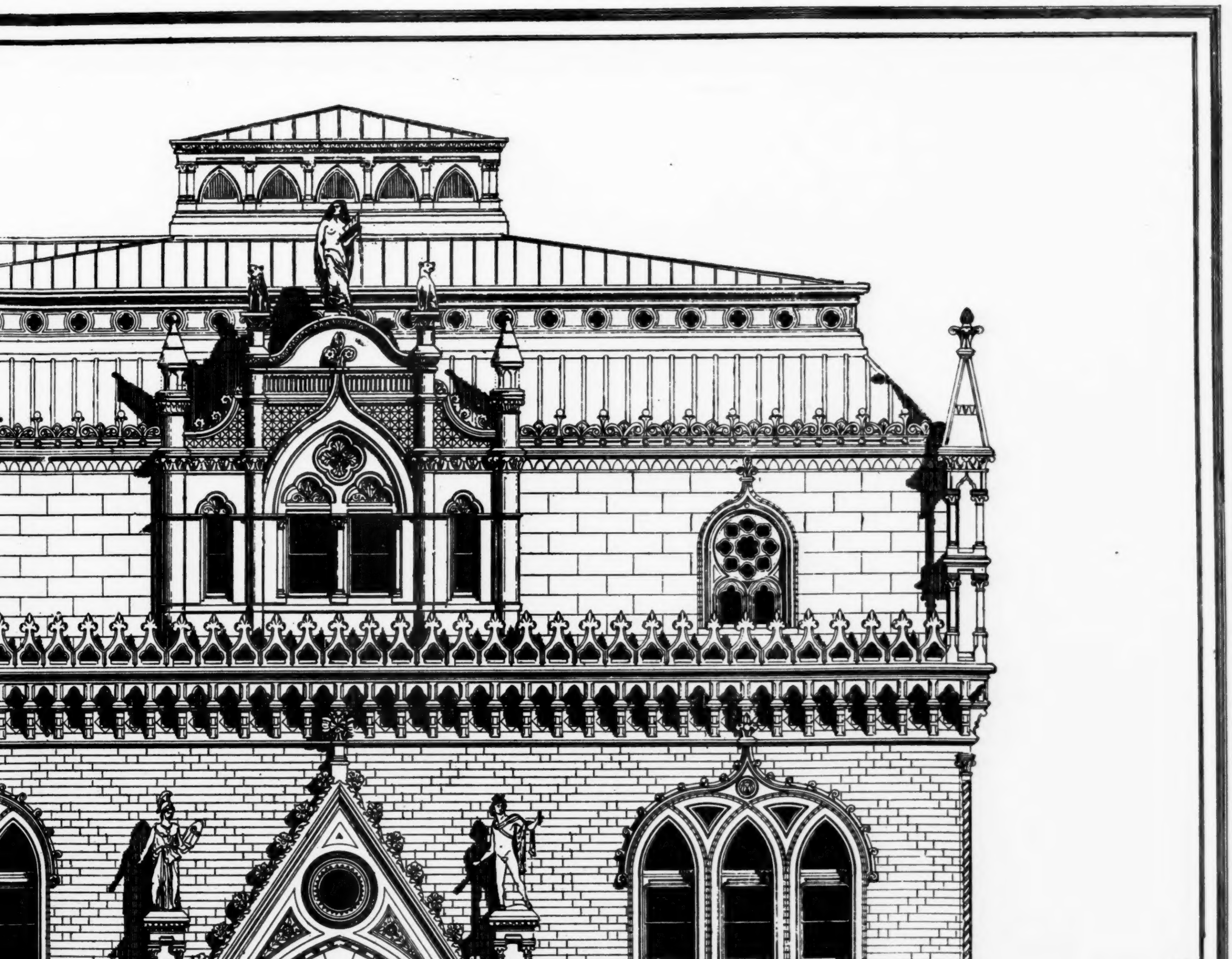
The president was requested to arrange with not less than six persons to prepare and read papers at the annual convention.

The secretary read a communication from the secretary of the Boston Chapter of the A. I. A., in regard to the publication of the "Thesaurus of Architecture," by Baron von Geymüller, and a resolution in regard to the same passed by the Boston Chapter; whereupon the president was requested to correspond with Baron von Geymüller and represent to him the views of the Institute as expressed in the communication and resolution referred to above, that the great value of the work would be impaired by confining its issue to thirty copies at $5,000 a copy, and that it would very



STUDY FOR ENLARGEMENT AND COMPLETION OF THE NA

P. B. WIGHT, ARCHITECT



THE NATIONAL ACADEMY OF DESIGN BUILDING, NEW YORK.

, ARCHITECT, 1862 AND 1894.

much increase its value and usefulness to change the manner of its publication, increasing the number of copies to be printed, so as to enable it to be sold for $1,000 a copy and thus bring it within the means of a larger number of societies and individuals and secure for it a large constituency and wider distribution.

A communication in regard to uniform coinage was postponed for further action.

A communication from Mr. R. M. Hunt, chairman of the committee to procure data for a history of the Institute, was received, stating that the committee had arranged with Mr. A. J. Bloor, for so many years the secretary of the Institute, to furnish from his abundant store of knowledge such data for the use of the Institute.

It was voted that the president appoint a committee of five to consider the bill now before Congress in regard to Government Architecture, said committee to make suggestions in regard to the bill and its provisions with full power to take such action for and in behalf of the Institute as it may deem proper and wise.

It was voted that Executive Committee of the A. I. A. takes this its first opportunity to unanimously indorse and approve the action of Daniel H. Burnham, the president of the Institute, in the conduct of the correspondence which he has carried on in behalf of the Institute with Hon. John G. Carlisle, the Secretary of the Treasury, with reference to the designing of buildings for the Federal Government.

OUR ILLUSTRATIONS.

I. O. O. F. Building, Fargo, North Dakota. Orff & Joralemon, architects, Minneapolis and Fargo.

Competitive design for University of Cincinnati. Submitted by Alfred Hoyt Granger, Cleveland.

Competitive design for University of Cincinnati. Submitted by John Lyman Faxon, architect, Boston.

Third Prize Design, University of Cincinnati competition. Submitted by S. S. Godley, architect, Cincinnati.

Second Prize Design, University of Cincinnati competition. Submitted by James W. McLaughlin, architect, Cincinnati.

First Prize Design in competition for University of Cincinnati Building. Samuel Hannaford & Sons, architects, Cincinnati.

Seventh Annual Competition, Architectural League of New York, a Colonial Church, honorable mention. Hobart A. Walker, New York.

Study for the Enlargement and Completion of the National Academy of Design Building, New York. P. B. Wight, architect. 1862 and 1894.

Photogravure Plate: Arundel Apartment Building, Baltimore. Wyatt & Nölting, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Penn Hospital, Philadelphia.

Philadelphia Library Building.

Girard College Building, Philadelphia.

Woman's Homœopathic Hospital, Philadelphia. W. E. Jackson, architect.

Residence, Rev. Dr. J. F. Goucher, Baltimore. McKim, Mead & White, architects, New York.

Residence, northeast corner Eighteenth and Locust Streets, Philadelphia. John Nottman, architect.

Residence, southeast corner Twenty-second and Chestnut streets, Philadelphia. Wilson Eyre, Jr., architect.

PERSONAL.

THE copartnership between Architects William L. Brainerd and Allen A. Packard, of Chicago, has been dissolved by mutual consent. Architect Packard has opened an office at 801 Medinah building, and Architect Brainerd has established himself in the New York Life building.

E. ELDON DEANE, whose reputation as a colorist and illustrator is second to none in the architectural profession, has removed from Boston and opened a studio at 54 Bible House, New York city. While New York architects who require Mr. Deane's services will find him nearer home, his clientage throughout the country will have the advantage of his talents as heretofore in all lines of water color and pen-and-ink perspective drawing.

MR. JAMES H. DAVIS, who has for fifteen years been known to architects through his connection during that time with the steam heating firm of Baker, Smith & Co. and other concerns, and is one of the best-known heating and ventilating engineers in the West, is now located at 167 Lake street, Chicago, as manager of the western branch of the Standard Radiator Company, of Buffalo. Mr. Davis will undoubtedly still be available as consulting engineer in his line and welcome his old friends.

MOSAICS.

THOSE who are posted will tell you that the finest and healthiest summer resorts in the northwest are located along the Wisconsin Central Lines, among which are Lake Villa, Fox Lake, Antioch, Burlington, Mukwonago, Waukesha, Neenah, Waupaca, Fifield, Ashland and Duluth. Tourists and pleasure seekers figuring on their next summer's vacation should bear this in mind and before selecting a route drop a line to James C. Pond, General Passenger Agent of the Wisconsin Central Lines, at Milwaukee, Wisconsin, and he will send you maps, time tables and guide books containing valuable information, which are mailed free upon application.

A REPORT on the valuation of building stones produced in the United States during 1893, has been compiled by Dr. William C. Day, Special Agent of the United States Geological Survey. It shows a decrease of over $13,000,000 from that of 1892. The large decrease which in the latter half of the year took place is attributed to financial depression. The valuation of bluestone is estimated at $1,000,000. The marble product was valued at $2,411,092. The production of granite was valued at $8,815,934. Slate produced during the year was valued at $2,528,133. The sandstone production had a valuation of $5,195,151. Limestone production was valued at $13,920,223. The states having the largest product were Illinois, $2,305,000; Ohio, $1,848,063, and Indiana, $1,474,695.

SYNOPSIS OF BUILDING NEWS.

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

Chicago, Ill.—Architect George Grussing: For Andrew Graham, at Congress street, a three-story apartment house, 24 by 80 feet in size, with flats in front and rear; to be of pressed brick with Bedford stone trimmings, have all the modern sanitary improvements, electric and gas fixtures, etc. For William Burke, at Marshfield avenue, a two-story and basement flat building, 22 by 62 feet in size; to have a front of pressed brick and stone, slate mansard roof, the modern plumbing, etc. For M. Kilby, at Watertown, New York, a two-story basement and attic residence, 28 by 68 feet in size; to be of frame construction with stone basement, have interior finished in quarter-sawed oak, electric light, specially designed sideboards and mantels, the best of open nickel-plated plumbing, etc.; the cost will be about $20,000. For A. H. Pierce, at West Madison street, a three-story store and flat building, 25 by 70 feet in size; to have a front of pressed brick with Connecticut brownstone trimmings, electric wiring, mantels, sideboards, quarter-sawed red oak interior finish, the best of modern improvements; to cost $10,000. For John Kinnan, at Washtenaw avenue, a two-story flat building, 22 by 58 feet in size; to have a buff Bedford stone front, gas fixtures, mantels, etc.

Architect W. S. Smith: For Mrs. Emma Partells, at Edison Park, a two-story frame residence; to be of frame construction, brick basement, have gas fixtures, mantels, sanitary plumbing, heating, etc. For Dr. F. Coleman, at Dauphin Park, a double two-story flat building, 23 by 80 feet in size; to have all the sanitary conveniences, gas fixtures, mantels, etc. Also made plans for a two-story residence for himself, to be built at Edison Park; to be of frame with brick basement, have sanitary plumbing, mantels, gas fixtures, etc.

Architects Kley & Lang: Made plans for a two-story store, flat, office and Odd Fellows' Hall, to be erected at the corner of Grand avenue and Leyder street, Cragin; to be of pressed brick and stone front, plate glass, ironwork, etc. For Otto Heilscher, at Eighteenth street north of Fairfield avenue, a three-story and basement flat building, 24 by 70 feet in size; to have a stone front, mantels, gas fixtures, etc. Also making plans for a three-story and basement store and flat building, 25 by 88 feet in size; to be of pressed brick and stone front, have hardwood floors, the sanitary improvements, electric bells, gas fixtures, laundry fixtures, etc.; to be erected at the corner of Lincoln avenue and Elm street. For A. Troike, at 1150 North Oakley avenue, a one-story, basement and attic brick cottage; to have plumbing, cement floor, gas fixtures, mantels, steam heating, etc. For Frank Boblitz, at the southwest corner of Fairfield avenue and Iowa street, a two-story and basement store and flat building, 38 by 70 feet in size; to have a front of pressed brick and stone. For George Burlingham, made plans for a three-story and basement store and flat building, 25 by 70 feet in size, to be erected at Division street near Western avenue; to have a front of pressed brick and stone, have all the modern plumbing, gas fixtures, mantels, furnaces, etc. For John Wink, at the southwest corner of Augusta and Robey streets, a three-story and basement store and flat building, 25 by 80 feet in size; to be of pressed brick and stone front, have all the modern plumbing, mantels, gas fixtures, etc. Also two-story brick barn in the rear. For Gustav Kunz, at 726 Milwaukee avenue, a four-story and basement store and flat building, 24 by 100 feet in size; two stories to be of stone fronts and above of blue Bedford stone, the interior to be finished in Georgia pine, have cement floor in basement, sanitary plumbing, etc.

Architect James Burns: For Mrs. S. B. Noe, at Michigan avenue and Forty-sixth street, a two-story, basement and attic residence, 25 by 60 feet in size; to have a handsome stone front, hardwood interior finish, mantels, etc.

Architect A. W. Cole: For D. S. Foote, at Webster avenue and Fremont street, a four-story flat, to be of pressed brick and stone front; have all the modern sanitary improvements, mantels, gas fixtures, etc.

Architects Fraenkel & Schmidt: For T. C. Brockhausen, at 259 Ontario street, remodeling residence into twenty-five room hotel, will put in heating, all the sanitary improvements, gas fixtures, mantels, etc. For William Townsend, at Windsor Park, a two-story residence; to have all the modern improvements, heating, etc. For E. C. Geary, at Wheaton, Illinois, a two-story residence, to have the modern plumbing, mantels, etc. Also making plans for railway station, to be erected at Marshalltown; to be of pressed brick and stone, slate roof, etc.

Architect H. H. Waterman: For H. H. Belding, at Beverly Hills, a handsome two-story basement and attic residence, 54 by 30 feet in size; to be constructed of boulders (natural), above of beams and cement; the interior to be finished throughout in hardwoods, have all modern sanitary improvements, hot-water heating, electric light, etc.; it is in the Norman-French style of architecture, and shows a beautifully designed house. Also made plans for a two-story, basement and attic residence, 40 by 38 feet in size; to be erected at Longwood; first story to be of Lake Superior brownstone, and above of gambrel roof, with cement and beams, gable ends, etc.; the interior will be finished throughout in hardwood, have all modern improvements, electric light, hot-water heating, etc. For J. T. Blake, at Morgan Park, a two-story, basement and attic residence, 25 by 48 feet in size; to be of frame construction with stone basement, have hardwood finish, mantels, electric light, etc. For A. H. Rush, at Tracey, Illinois, a two-story, basement and attic residence of frame with stone basement, have hardwood interior, mantels, gas fixtures, etc.

Architects Flanders & Zimmerman: For Messrs. Hosmer & Fenn, at Indiana avenue and Twenty-second street, a seven-story apartment house, 161 by 102 feet in size; to have terra cotta, stone and pressed brick front, to be of fireproof construction, have marble work, the best of sanitary plumbing, steam heating, electric light, elevators, etc. For B. A. Eckhart, at Ashland boulevard between Jackson boulevard and Adams street, a two-story residence, 31 by 77 feet in size; to have a stone front, hot-water heating, etc. For H. T. Weeks, adjoining above, a two-story, basement and attic residence, 31 by 73 feet in size; stone front, hardwood finish, etc.

Architects Bosworth & Hunt: Have completed drawings and are letting contracts for four two-story, basement and attic residences, 30 by 70 feet each, to be erected at Riverside for William A. Havemeyer; to be of frame with stone basements, have hardwood interior finish and mantels, the modern sanitary improvements, gas fixtures, furnaces, bells, tubes, etc. For Captain Black, at Park Ridge, a two-story, basement and attic residence, 40 by 50 feet in size; to be of brick and stone, have hardwood finish, electric light, mantels, furnace, etc.

Architects Schroeder & Koster: For J. Sheehan, at Twenty-sixth and Sanger streets, a double three-story flat building, 40 by 50 feet in size; to be of stone and pressed brick front, have hardwood finish, all the sanitary arrangements, gas fixtures, mantels, furnaces, etc. For C. Dushek, completing drawings for a four-story store and flat building, 50 by 100 feet in size; to be erected at Twenty-fourth place and Portland avenue; to be of pressed brick and stone front, have all the modern plumbing, mantels, gas fixtures, furnaces, etc.

Architects Beers, Clay & Dutton: For John R. Geary, at Oakenwald avenue south of Forty-seventh street, a four-story apartment house, 50 by 75 feet in size; to have a front of light-colored pressed brick with stone trimmings, all modern improvements, hardwood finish, etc.

Architects Stile & Stone: For J. M. Marshall, at Fifty-fourth street and Washington avenue, a two-story, basement and attic residence, 21 by 46 feet in size; to be of pressed brick and stone front; have hardwood finish, mantels, gas fixtures, etc. For Mrs. Emma Over, at Rosalie court, a two-story, basement and attic residence; to be of pressed brick and stone front, have hardwood finish, mantels, gas fixtures, etc.

Architects Goudie & Hoffman: For Dominic Botts, at Warren avenue and Fall street, a three-story apartment house, 34 by 125 feet in size; to have two fronts of pressed brick, with buff Bedford stone trimmings, all the sanitary improvements, copper bays, terra cotta cornice, hardwood interior finish, mantels, gas fixtures, steam heating, etc.; the cost will be about $25,000.

Architect Alfred Smith: For H. Wolf, at 375 Ashland avenue, a two-story basement and attic residence, 25 by 80 feet in size; to be of stone front, have all the best of modern plumbing, heating, etc., and cost $15,000.

Architect John Addison: For John G. Neumeister, at Sidney court, near Diversey avenue, a three-story residence, 22 by 68 feet in size; to be of Roman brick and stone, with terra cotta cornice, have hardwood interior finish, mantels, gas fixtures, hot-water heating, etc. For Ed. J. Flanedy, at Peoria street near Jackson boulevard, a three story store and flat building, 25 by 65 feet in size; to be of pressed brick and stone, have all the sanitary plumbing, mantels, etc. Also made plans for remodeling and additions to residence on Lake Shore Drive, corner of Scott street, for Ed. F. Lawrence. For F. E. Groth, a three-story and basement residence, 28 by 75 feet in size; to be of stone front, have hardwood finish and mantels, gas fixtures, etc.

Architect W. R. Gibb: For Mrs. L. H. Starret, at 2278 to 2282 West Jackson street, three two-story residences, 50 by 54 feet in size; to be of rockfaced stone basement and salmon-colored pressed brick and stone above, have hardwood finish and mantels, gas fixtures, heating, etc.

Architect H. H. Richards: For William MacConn, seven two-story flats, 22 by 50 feet in size each; to be built at Harrison street and Oak Park avenue; to have a front of Bedford stone, with considerable carving, the interior to be finished in Georgia pine, have the modern sanitary improvements, mantels, gas fixtures, etc. For J. T. Allin, at Warren avenue, four three-story flats, 75 by 76 feet in size; to have stone front, hardwood interior finish throughout, mantels, gas fixtures, fireplaces and ranges, electric wiring, marble work, best of plumbing, etc.

Architects Turnbull & Postle: Made plans for the M. E. church, to be erected at Genoa, Illinois; Rev. Mr. Howard, pastor. It will be constructed of pressed brick and stone with slate roof, the interior to be finished in oak with oak pews; to seat 550.

Architect Frank V. Newell has completed drawings for the People's Institute, to be erected at the southwest corner of Van Buren and Leavitt streets. Rev. W. G. Clark, secretary. It will be three stories and basement, 150 by 125 feet in size; of buff pressed brick with terra cotta of the same shade for trimmings and tile roof, the style of architecture being Spanish. The main entrance will be on Van Buren street, through a 22-feet lobby, from which will run the stairway leading to the second floor, ticket office, etc. The auditorium will be 85 by 110 feet in size and have seats for 3,000 persons. Besides this will be an assembly hall, with entrance on Leavitt street; this will have a seating capacity of 300. Also Chicago Academy office and five large class rooms, woman's club rooms, parlors, reading rooms, cloak rooms, toilet rooms, two lodge rooms 30 by 45 feet each, banquet hall, ball room, etc. The building will be finished throughout in hardwoods, with marble and tile floors in halls and passageways and will be provided with steam heating, the best of modern sanitary plumbing, ventilating, electric light, etc. It is intended that ground shall be broken about May 15.

Architects D. H. Burnham & Co.: Made plans for the Crain street, Evanston, school; two-story, basement and attic, 102 by 83 feet in size; to be constructed of stone, terra cotta and cream-colored pressed brick, have plumbing, steam heating, electric wiring, etc. Also completed drawings for the Wyandotte office building, to be erected at Columbus, Ohio, for John G. Deshlar; it will be eleven stories and attic, of terra cotta and steel construction, thoroughly fireproof, have steam heating, elevators, marble and tile work, electric light, etc. Also finished plans and letting contracts for the Hale building on the southwest corner of State and Washington streets.

Architect H. B. Wheelock: For F. Crumbaugh, at the northeast corner of Rhodes avenue and College Place, remodeling building into modern apartment house; will put in new plumbing, steam heating, electric light, etc.; to cost about $20,000. For H. Harris, made plans for four-story store and flat building, 25 by 56 feet in size; to be built at 587 South Halsted street; pressed brick and stone front, sanitary plumbing, gas fixtures, mantels, etc. Also made drawings for remodeling Rochester Hotel, at Twenty-third street and South Park avenue, into a modern five-story apartment house, 50 by 120 feet in size; to be of pressed brick and stone, have all the sanitary improvements, electric light, steam heating, marble work, tile floors, laundries, elevators, etc.

Architect G. L. Harvey: An apartment building for Dwight S. Bryant, to be built at Forty-seventh street and Prairie avenue, 50 by 80 feet in size; three stories; the building is to have most modern designs of plumbing and hot-water heating devices, also hardwood finish, gas stoves, clothes dryers, etc.; the front is to be in Colonial style, of dark brick and raindrop brownstone; to cost about $15,000.

Cleveland, Ohio.—School Architect William H. Dunn reports: A stone school building, 156 by 95 feet in size, two stories and basement, for the South High School; to be located on Broadway in Newburg; heating is undecided; slate roof, plumbing and all furniture necessary to equip the building; basement is already in; cost $50.000. He has also made plans for twelve-room additions to the Bolton avenue and Mayflower schools, both to be of brick with stone trimmings; heating undecided.

Architect Levi T. Scofield reports: A brick and stone, 41 by 120, three-story bank and office building at Conneaut, Ohio, for Hon. S. J. Smith; steam heat, plate and stained glass, elevator, marble floors, tin roof, vaults, safes, plumbing and bank fixtures; cost $16,000. The remodeling of Case building on Superior street into a modern office building, with banking rooms on first floor; the Case library, located in the building, will be enlarged, and an elevator will be put in; cost $30,000.

Architects Lehmann & Schmitt have just received bids on a brick and stone armory building for the county commissioners of Cuyahoga county; building will be three stories high, 165 by 265 feet in size; iron and steel construction, slate and gravel roof, plate glass, steam heat, hardwood finish, electric bells and lighting, skylights, vaults, cement floors, boilers, engine, plumbing, steam pumps; cost $200,000.

Architect Edward E. Smith has just opened an office at 44 Euclid avenue, and reports: A frame residence on Rosedale avenue for F. S. Cobb; 32 by 50 feet in size; slate roof, electric bells and lights, mantels, plumbing; cost $5,000. For L. B. Beers, a frame residence on Bolton avenue, 40 by 50 feet in size; slate roof, hardwood finish, plate and stained glass, electric lights and bells, mantels, furnace and plumbing; cost $5,000.

Architect J. B. Shengle reports as follows: For Charles Body, a frame and stone residence on Bolton avenue, 40 by 42 feet in size; slate roof, plate and stained glass, electric bells and lights, mantels, hot-water heat and plumbing; cost $8,000.

Architect E. J. Schellentrager reports: A brick and stone, four-room, two-story, 40 by 72 feet addition to the Glenville, Ohio, High School; slate roof, hardwood finish, furnace heat, seats, desks and blackboards; cost $10,000. For H. S. Kaufman, Canton, Ohio, a frame residence; slate roof, plate and stained glass, mantels, hardwood, furnace and plumbing; cost $7,000.

Architect S. R. Badgley reports: A frame residence for J. M. Henderson, trustee; to be built on Genesee street; slate roof, mantels, electric bells and lights, plumbing, dumb waiter, furnace or hot-water heat; cost $6.500. First Presbyterian Church, Warren, Pennsylvania, J. P. Jefferson, chairman building committee; stone, 80 by 130 feet in size; iron construction, slate roof, hardwood finish, electric lights, stained glass, mantels, kitchen outfit, plumbing and gas fixtures, fresco painting, seating by pews and chairs, bell, pipe organ and furnace; heat by natural gas; cost $40,000. Methodist Episcopal church, at Washington Courthouse, Ohio; stone, 75 by 120 feet in size; iron and steel construction, slate roof, hardwood, electric lights, stained and ornamental glass, mantels, fresco painting, kitchen outfit, plumbing, pulpit furniture, pews, chairs, pipe organ, furnace heat and fan ventilation; cost $30,000. Infirmary building for the county commissioners of Medina county, N. N. Yoder, chairman; brick and stone, 75 by 160 feet in size, three stories; structural ironwork, slate roof, kitchen outfit, laundry fixtures, fire escape, plumbing and gas fixtures, two boilers, fifteen horse-power engine, gas manufacturing machine, steam pump, refrigerators, steam heat and fan ventilation. iron bedsteads, iron gratings and fittings for the insane department; cost $30,000. A fraternity house, to be built on Adelbert street, for the students of Adelbert College, H. J. Cozad, chairman building committee; frame, 36 by 48 feet in size, three stories high; slate roof, plate glass, electric bells and lights, dumb waiter, hardwood finish, mantels, plumbing and gas fixtures, and furnace heat; cost $5,000.

Architect Alexander Koehler reports: A two and one-half story brick, 57 by 62 feet, pressed brick and stone, store and apartment block, slate and gravel roof; on Cedar avenue; for George Evans.

Architect George H. Steffins reports: A frame store and boarding house building, for F. A. Minzer; 30 by 60 feet, two stories; slate roof, plumbing and furnace; cost, $5,000. For Dr. B. C. Duckwitz, a pressed brick and stone store and apartment building, at the corner of Scoville avenue and Arlington streets; slate roof, plate glass, mantels, electric bells, plumbing; 25 by 95 feet, four stories high; steam heat; cost. $12,000.

Building Inspector John W. Dolman reports: A pressed brick, 26 by 100 feet, two-story engine house, on Wade Park avenue, to be known as Engine House No. 22; A No. 1 plumbing, electric lights and bells, plate glass; cost, $7.500; the house will accommodate one engine, one hose wagon, twelve men and five horses; work has been already commenced. He is preparing plans for a house for No. 23, to be a duplicate of the above, except that stone trimmings will be used. Work has been commenced upon Engine House No. 1, building to be 66 by 156 feet in size, three-story; pressed and stock brick, electric bells and lights; brick, paved with asphalt; steam heat: will accommodate two engines, two hose wagons, one chemical engine, one area ladder, one water tower, twelve horses and forty-one men; cost, $20,000.

Architects Coburn & Barnum report: An addition to Guilford Cottage for the Woman's College; brick, three stories, slate roof, steam heat, plumbing and laundry fixtures; cost, $12,000. For Hon. H. B. Perkins, of Warren, Ohio, a brick, iron and steel manufacturing building, on Frankfort street, Cleveland; six stories, 68 by 130 feet; gravel roof, skylights, plumbing, steam heat, galvanized iron front, with pressed brick; cost, $40,000.

Denver, Colo.—Architects Varian & Sterner: For R. A. Cutler, a two and one-half-story brick residence, size 40 by 45 feet; cost, $7,000.

Architect R. S. Roeschlaub: For Denver School Board, a two-story addition to school building, size 64 by 119 feet; cost, $19,000.

Architects F. E. Edbrooke & Co.: For May Shoe and Clothing Company, a four-story business block, size 60 by 90 feet; cost, $11,000.

Architect Aaron M. Gore: For J. Savayeau, a two and one-half-story brick dwelling, size 40 by 50 feet; cost, $10,000.

Architect F. W. Paroth: For Facher & Geinger, a two-story business block, brick, size 43 by 62 feet; cost, $5,000.

Dr. C. N. Manley will build a two-story brick dwelling, size 30 by 34 feet; cost, $5.000.

Sixty-nine permits granted in April, amounting to $117,680. Building here is looking up; seems a little better than for months.

Detroit, Mich.—Architects John Scott & Co.: For T. H. Hinchman & Sons, rebuilding store recently burned on south side of Jefferson avenue; cost $10,000.

Architects Donaldson & Meier: For Samuel T. Douglass, remodeling and enlarging brick residence 473 Jefferson avenue; cost $6,500. For John Erhard, a house, to cost $9,000. For Mrs. George Atcheson, a two-story brick residence; cost $5,000.

Architect Henry W. Holcomb: For self, two blocks of residence flats, three stories; brick, ashland stone and terra cotta; sizes, 120 by 86 feet and 46 by 86 feet; cost $63,000.

Architects M. L. Smith & Son: For William C. D. Lowrie, two two-and-a-half story brick houses; cost $13,000. Also for W. G. Thompson and Thomas Barlum, refitting buildings at 21 and 23 Cadillac square, and all latest improvements.

Architect William S. Joy: For W. W. Harman, a three-story brick block, to contain five stores and ten residences on Michigan avenue near Thirteenth street; size 108 by 68 feet; cost $20,000. Also for the same, a three-story brick building, to cost $18,000. For James M. Millan, remodeling brick business block and additions; cost $6,000.

Architect R. E. Raseman: For Gilbert Hart, a library memorial building, to be built at Waterford, Vermont; size 30 by 40 feet; one story, Vermont marble; cost $15,000. For Dr. E. L. Orleman, a two-story pressed brick residence; cost $6,500.

Architect N. E. Matson: For F. Kuhn, a three-story brick and stone residence; cost $8,000.

Architect H. J. Rill: For Jacob Youngblood, a three-story brick hotel, corner of Twelfth street and Langley avenue; cost $6,500. For the Roman Catholic Academy Society, Monroe, Michigan, a three-story brick addition, stone trimmings, size 50 by 82 feet; cost $15,000.

Architects A. C. Varney & Co: For Stevens Brothers, a terrace of houses, size 40 by 60 feet; brick and stone; cost $9,000. For A. J. Van Seuven, four two-story brick residences, 26 by 50 feet each; cost $14,000.

Louisville, Ky.—Architects Drach, Thomas & Bohné report the following: Residence for W. E. Applegate, Third street near Ormsby avenue, to cost $10,000; buff pressed brick front, metal roof; 40 by 56 feet in size; with complete electric work. Office building and bathhouse for Dr. Curran Pope, Chestnut street near First street, to cost $10,000; pressed brick, steam heating, metal roof; 24 by 91 feet in size; three stories high, fitted up with modern apparatus for nervous diseases. Addition to Western Colored School, Owensboro, Kentucky, to cost $8,000; brick and stone, steam heating and metal roof. Four residences for Home Investment Company; to cost $18,000; brick and stone, metal roof; location, First and Burnett streets. Residence for W. E. Button, Third street near Magnolia street; to cost $8,500; brick and stone, slate roof, three stories. Residence for J. B. Martin, Owenton, Kentucky; to cost $6,500; with modern improvements, two and one-stories; brick and stone, slate roof, to have gas machine, water supply and conservatory.

Milwaukee, Wis.—Architects Marshall & Ryder: For Furlong estate, a four-story apartment house; size 44 by 70 feet, brick and stone; cost $20,000.

Architect C. F. Ringer: For George Treukamp, a three-story flat building, stone and brick, size 60 by 60 feet; cost $15,000. Also a three-story business building for George W. Stromeyer, size 42 by 80 feet; cost $10,000.

Pittsburgh, Pa.—The South Side Hospital Association are contemplating a new building to be built of brick and stone at a cost of $43,000.

Architects Wilson & Schuster: For George Blythe, of Wilkinsburg, a four-story frame residence, cost $5,000.

St. Louis, Mo.—Architects Barnett, Haynes & Barnett: For G. W. Parker, a two-story residence, size 28 by 46 feet, brick and stone, slate roof; cost $9,000.

Architect J. G. Cairns is preparing plans for a large two-story flat building, stone and brick, slate roof; to cost $20,000.

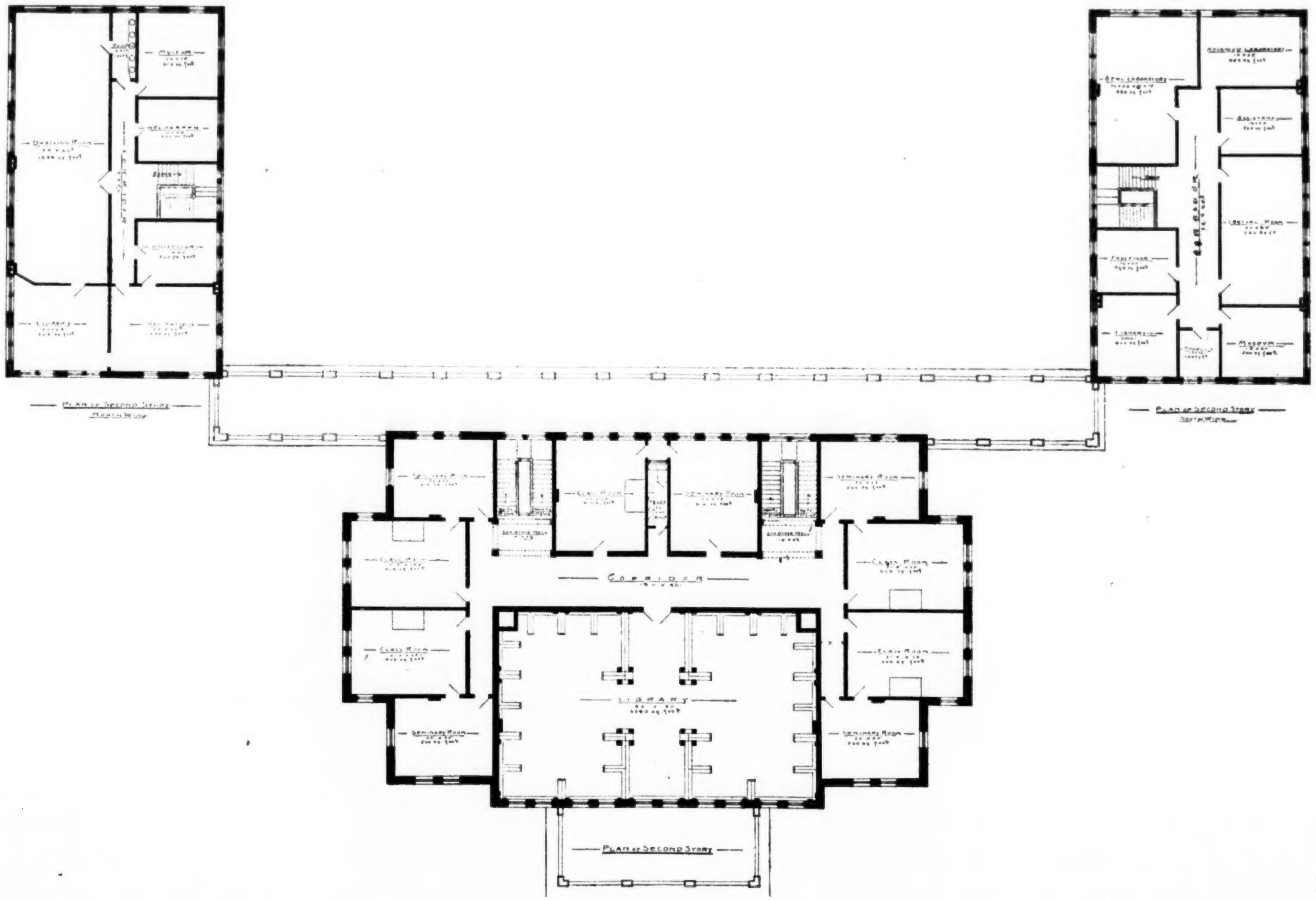
Architects Eames & Young: For the Cupples Real Estate Company, a five-story brick and stone warehouse, size 80 by 120 feet; cost $40,000.

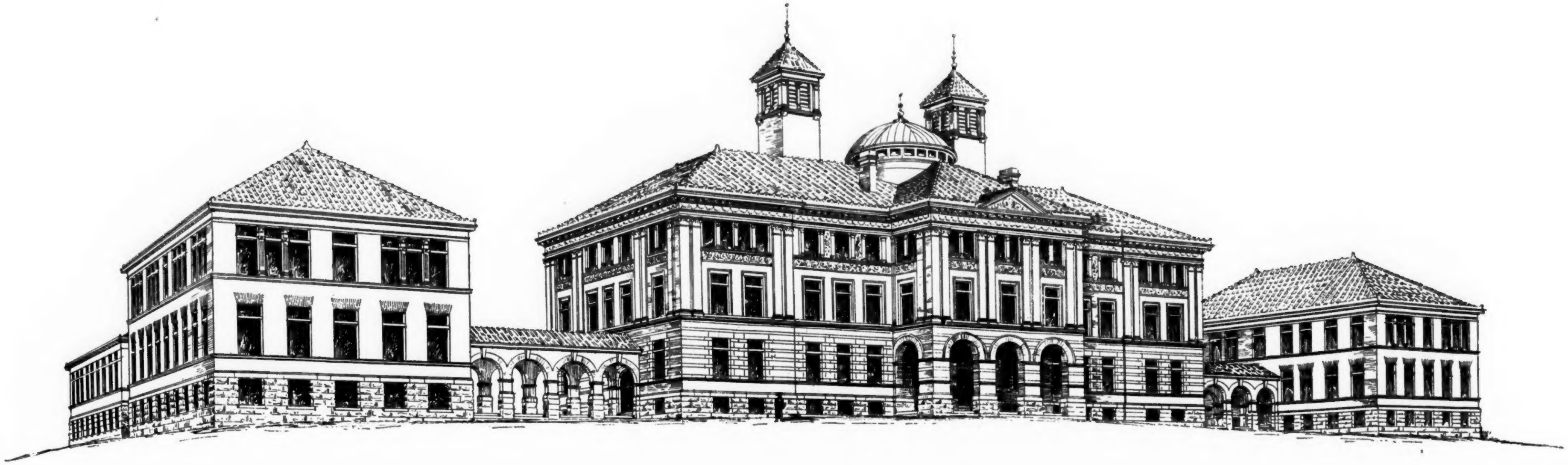
Architects W. S. Balsom & Son: For W. L. Bates, a two-story brick and stone residence, size 25 by 60 feet; cost $6,000. Also for W. Stewart, a two-story block of three dwellings, size 26 by 36 feet; stone and brick; cost $12,000.

Architect J. L. Wees: For M. Sharff, a three-story store and flat building, brick and stone, size 125 by 165 feet; cost $20,000.

Architect W. Levy: For J. Schwab, a two-story residence, brick and stone, size 38 by 51 feet; cost $12,000.

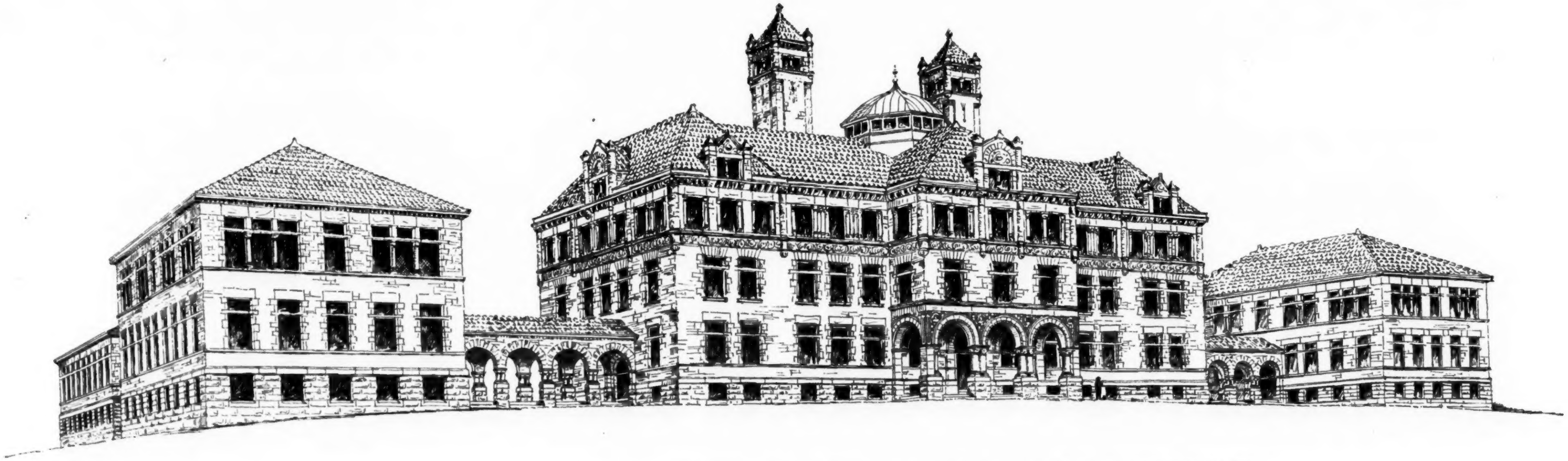
Architect J. B. Legg: For the United Real Estate Company, a two-story store and flat building, size 81 by 72 feet, brick and stone; cost $18,000.


Dressing Room
Museum
Library
Corridor
Seminary Room
Class Room
Seminary Room
Class Room
Seminary Room
Class Room
Class Room
Seminary Room
Corridor
Library
Advanced Laboratory
Gen'l Laboratory
Assistant
Lecture Room
Professor
Library
Museum
Plan of Second Story North Wing
Plan of Second Story
Plan of Second Story South Wing



ALTERNATIVE COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

SUBMITTED BY JAS. W. MCLAUGHLIN, ARCHITECT, CINCINNATI.

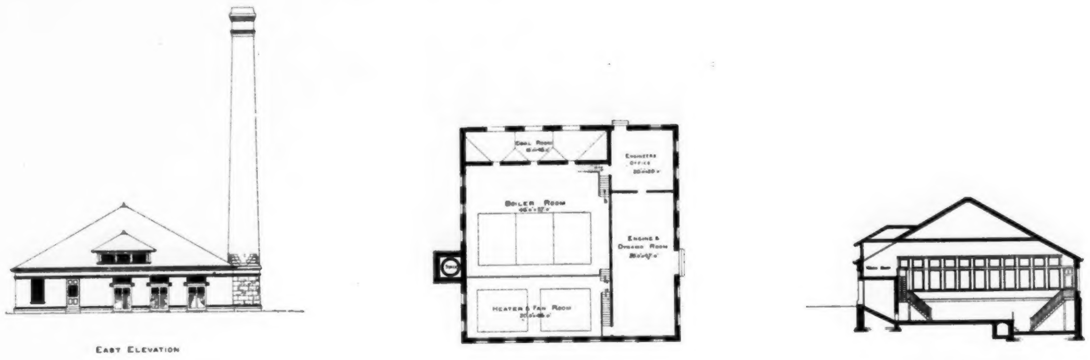


SECOND PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

SUBMITTED BY JAS. W. MCLAUGHLIN, ARCHITECT, CINCINNATI.

THIRD PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

Submitted by S. S. Godley, Architect, Cincinnati.

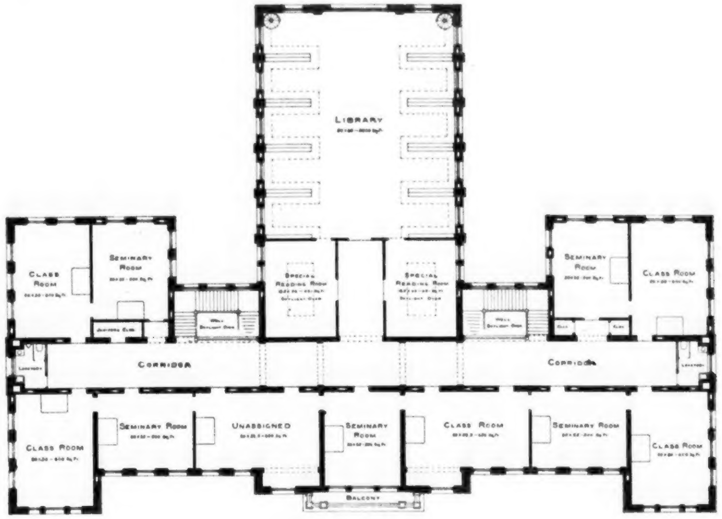


EAST ELEVATION

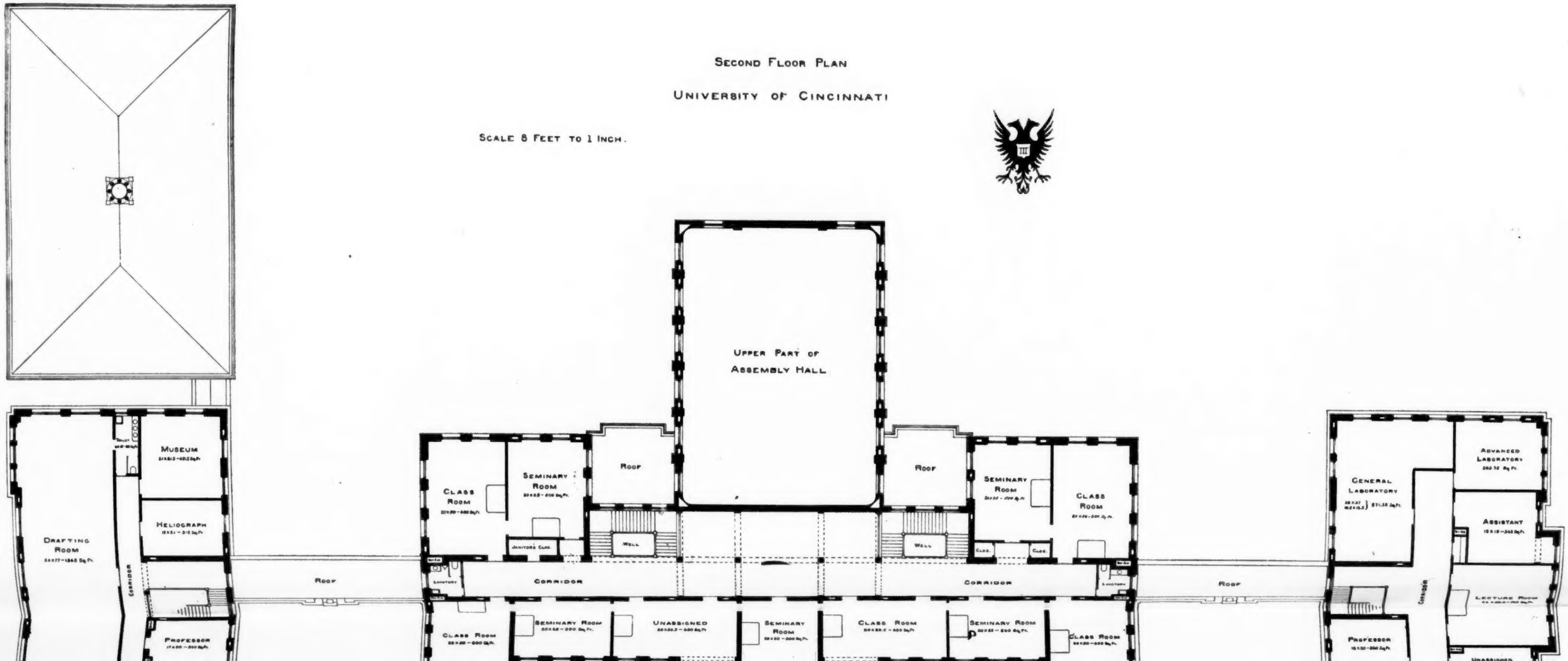
GROUND PLAN

SECTION LOOKING SOUTH

Boiler house.



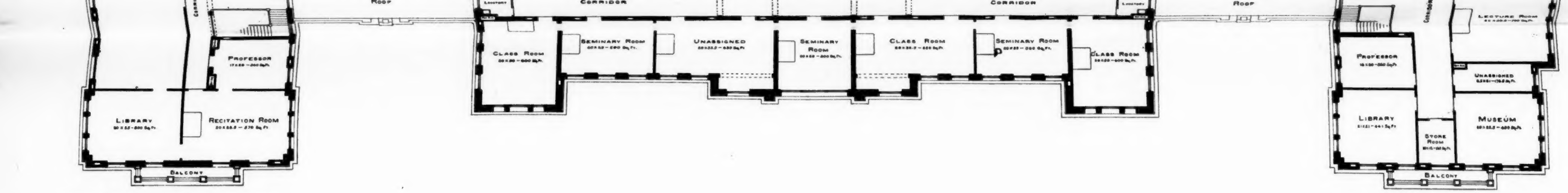
Third floor plan.

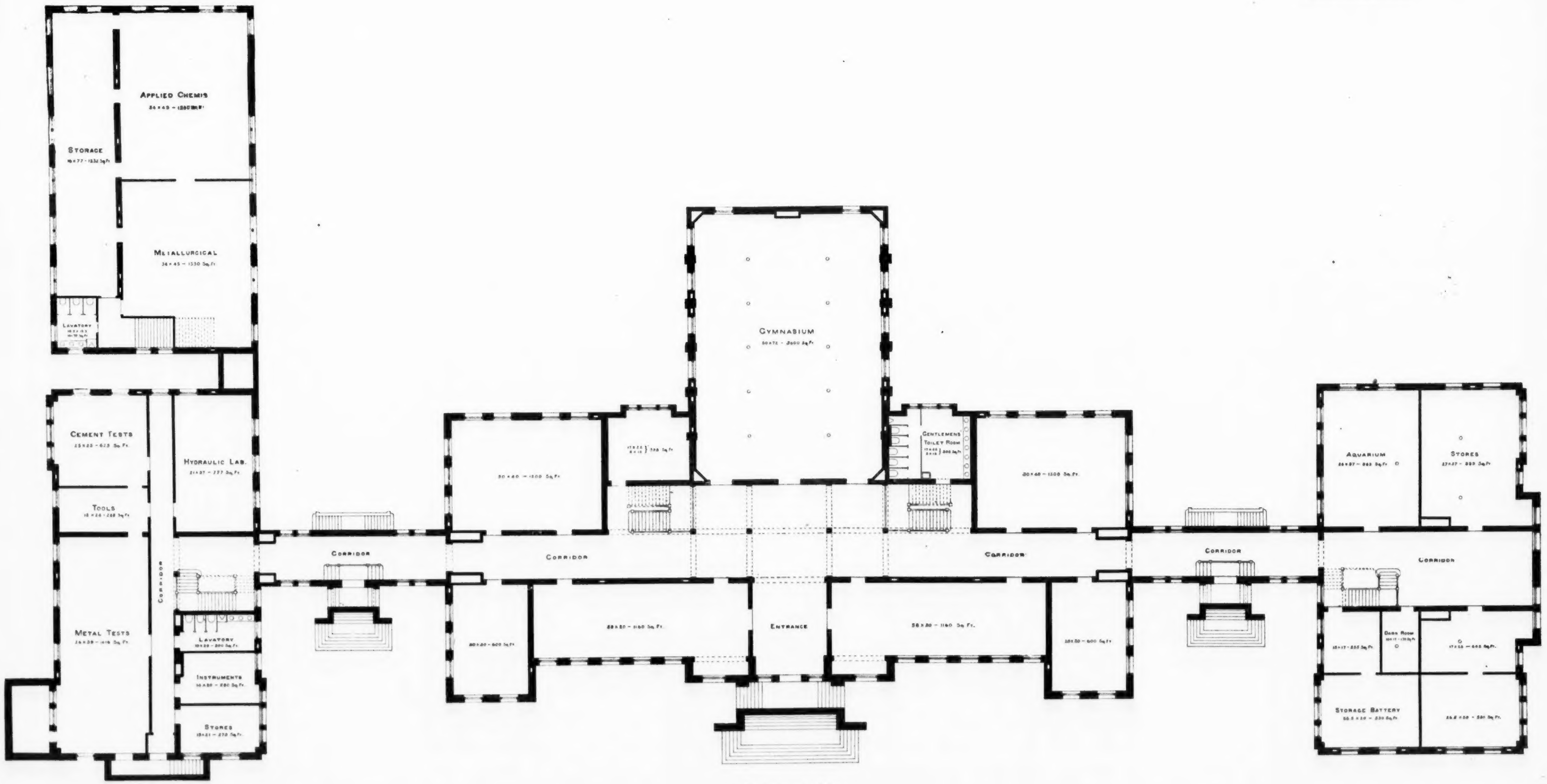


SECOND FLOOR PLAN

UNIVERSITY OF CINCINNATI

SCALE 8 FEET TO 1 INCH.





Basement plan.

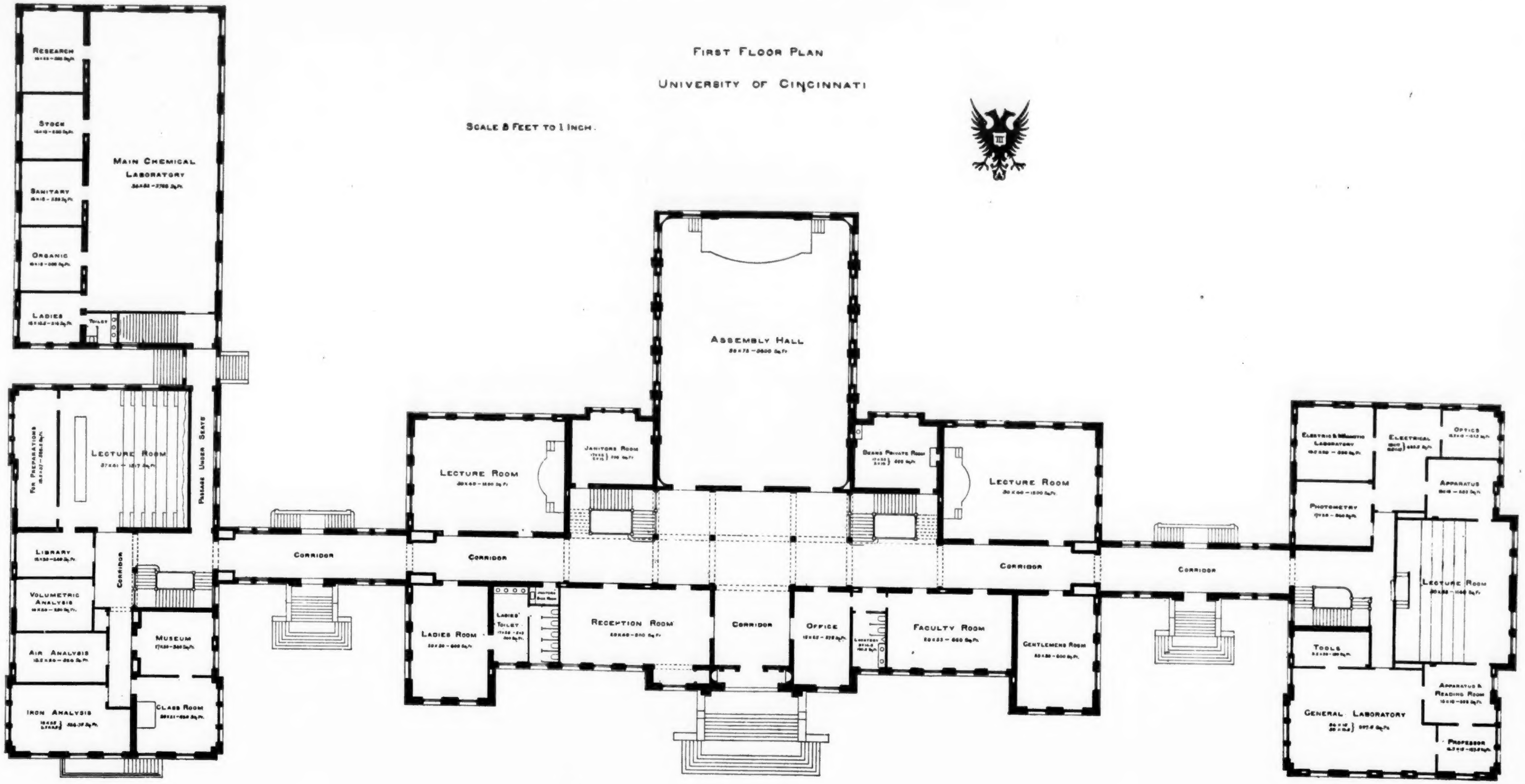
FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

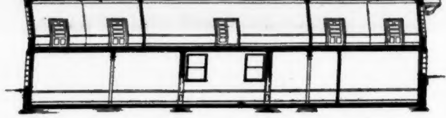
SAMUEL HANNAFORD & SONS, ARCHITECTS, CINCINNATI.

FIRST FLOOR PLAN

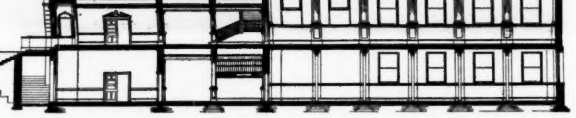
UNIVERSITY OF CINCINNATI

SCALE 8 FEET TO 1 INCH.

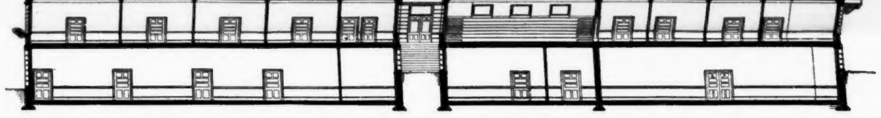




Longitudinal section of south wing,
looking south.

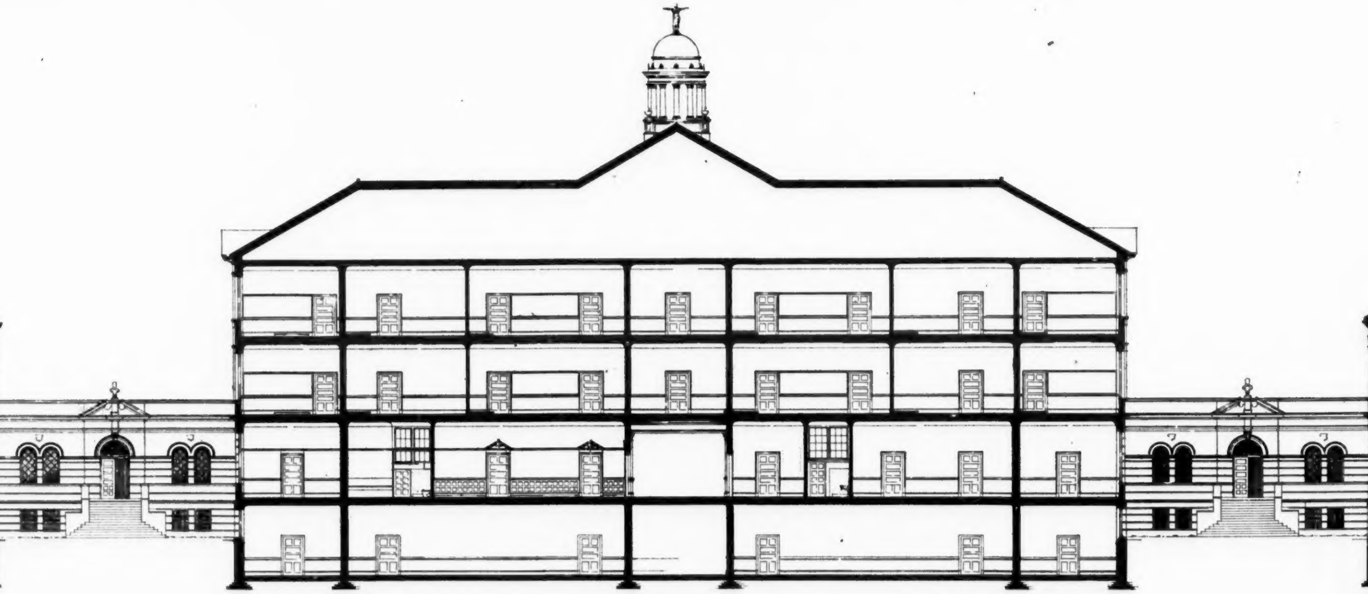


Transverse section of main building, looking north.



Longitudinal section of north wing, looking south.

Transverse section of north wing.



Longitudinal section, looking east.

Transverse section of south wing.

Principal elevation.

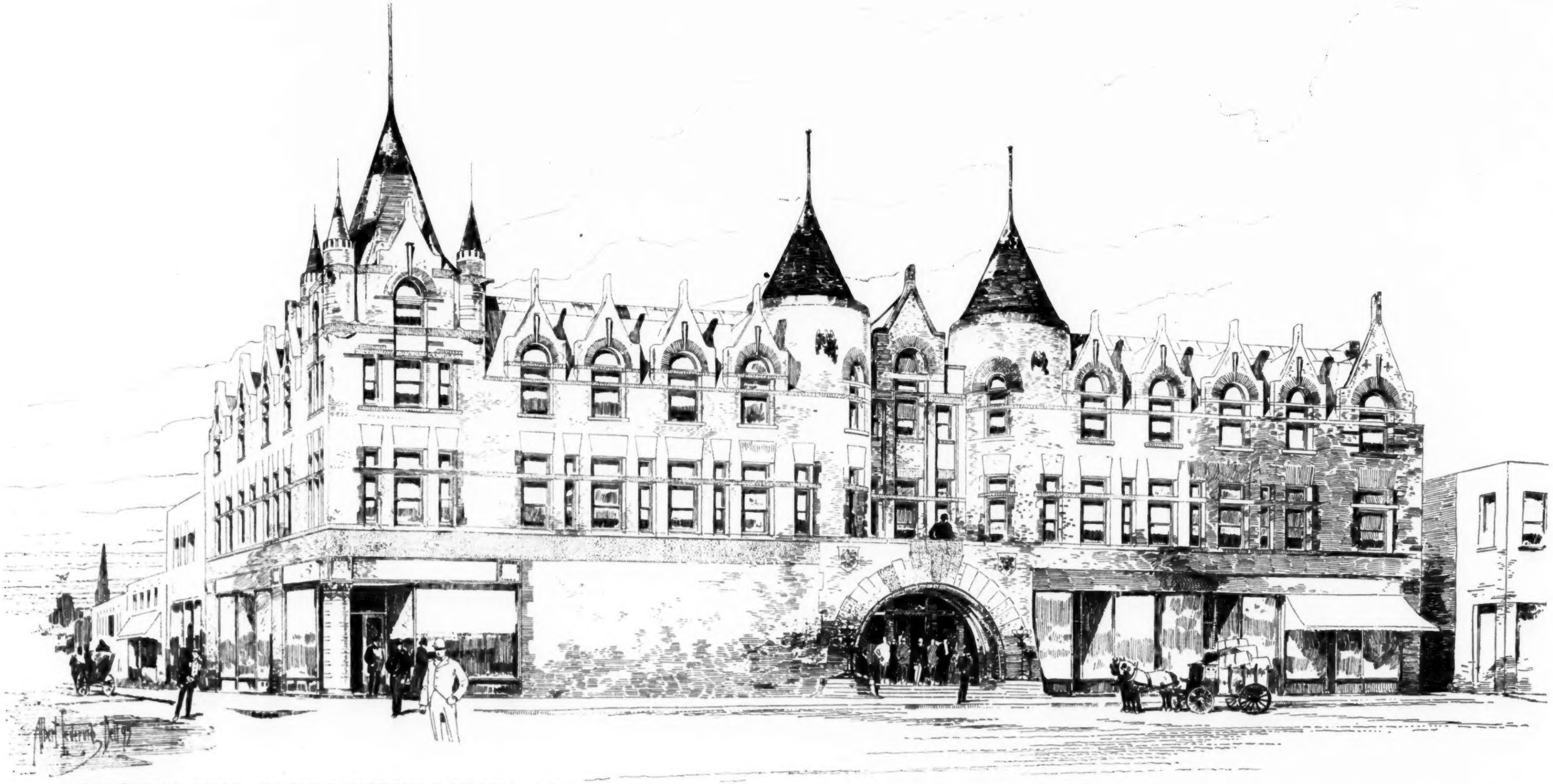
FIRST PRIZE DESIGN, COMPETITION FOR UNIVERSITY OF CINCINNATI.

Samuel Hannaford & Sons, Architects, Cincinnati.

Inland Architect Press.

ARUNDEL APARTMENT BUILDING, BALTIMORE.

Wyatt & Nölting, Architects.

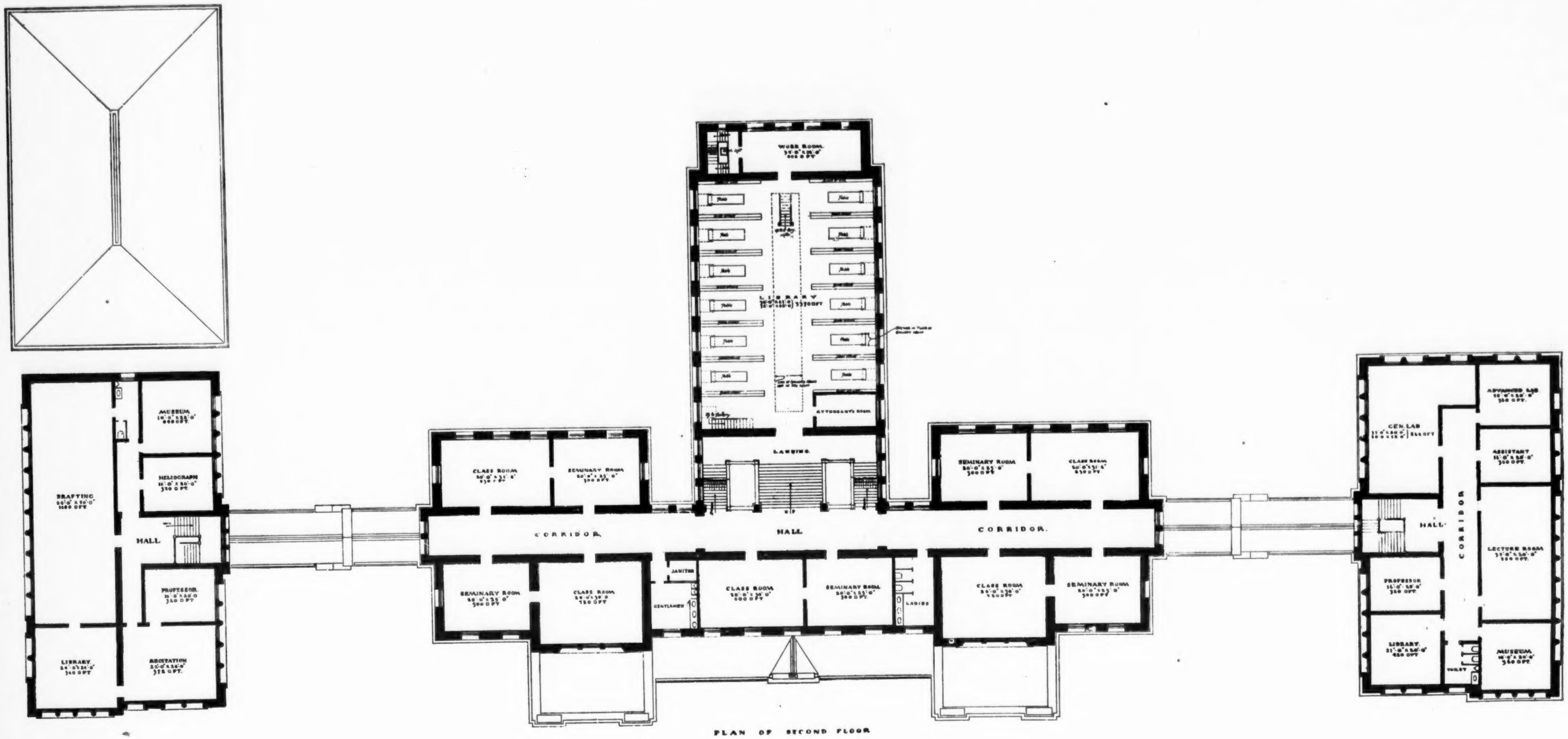


I.O.O.F.-BUILDING-FARGO-NORTH-DAKOTA-A-D-1893
ORFF-&-JORALEMON-ARCHTS-MINNEAPOLIS-&-FARGO

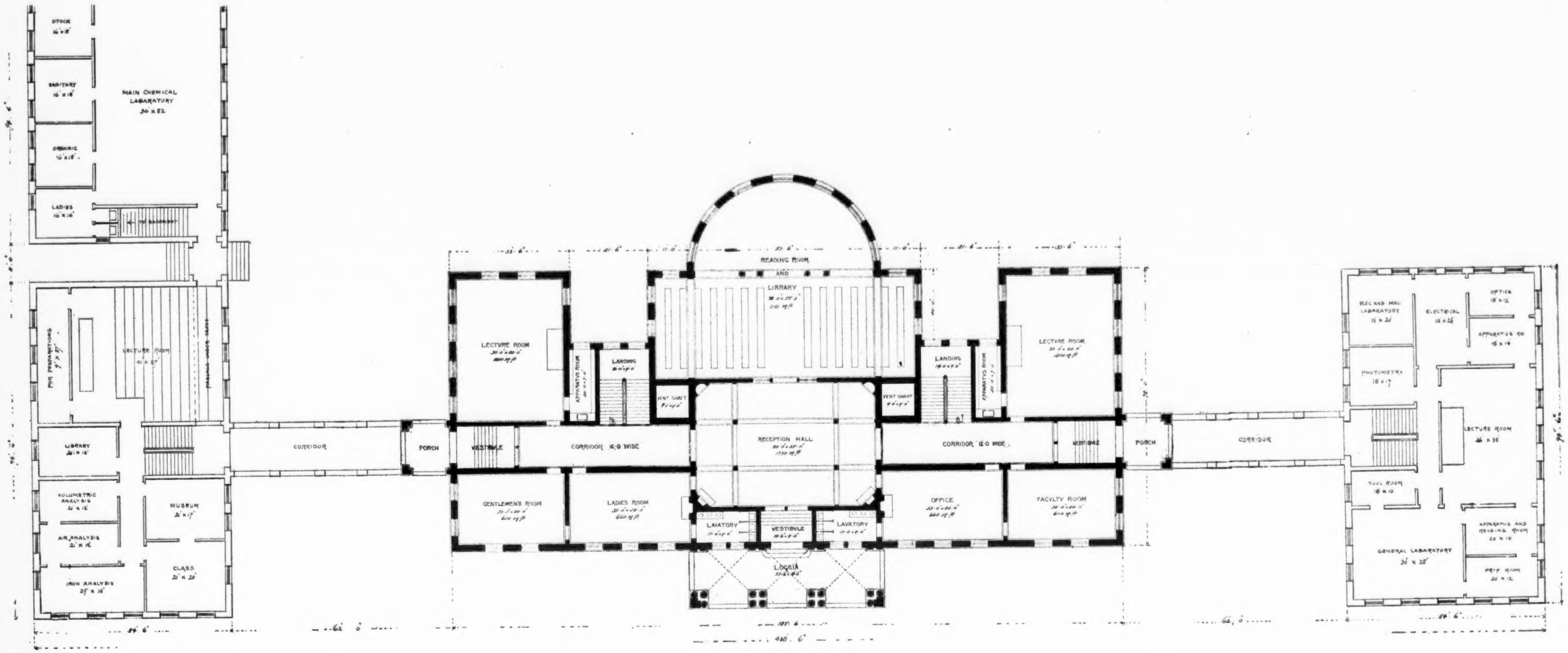
·SEVENTH·ANNVAL·COMPETITION·
·ARCHITECTVRAL·LEAGVE·OF·NEW·YORK·

A COLONIAL CHURCH·

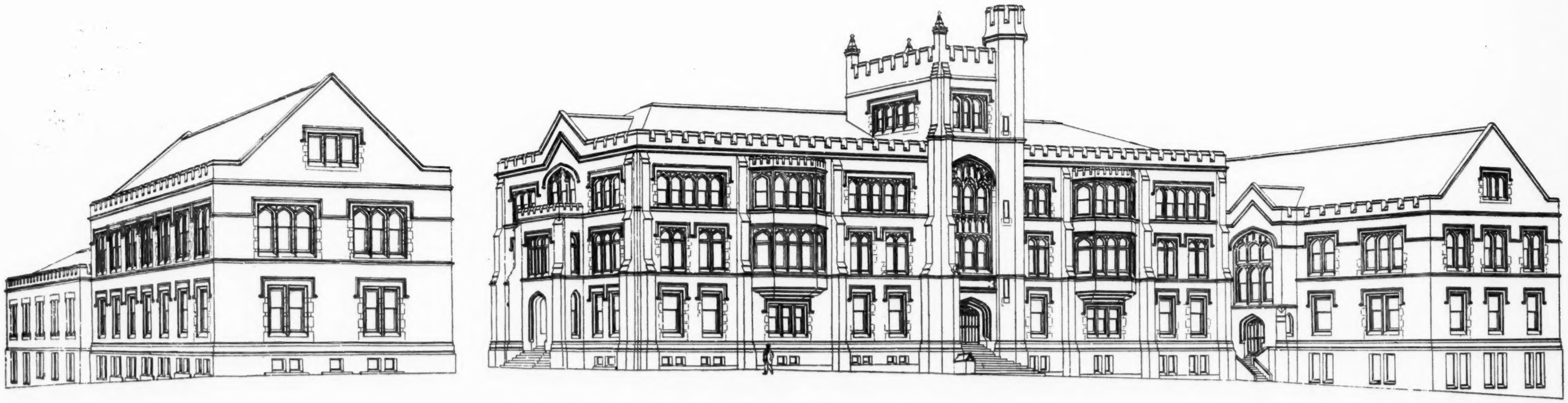
·HOBART·A·WALKER· ·149·BROADWAY·N·Y·
·HONORABLE MENTION·



PLAN OF SECOND FLOOR

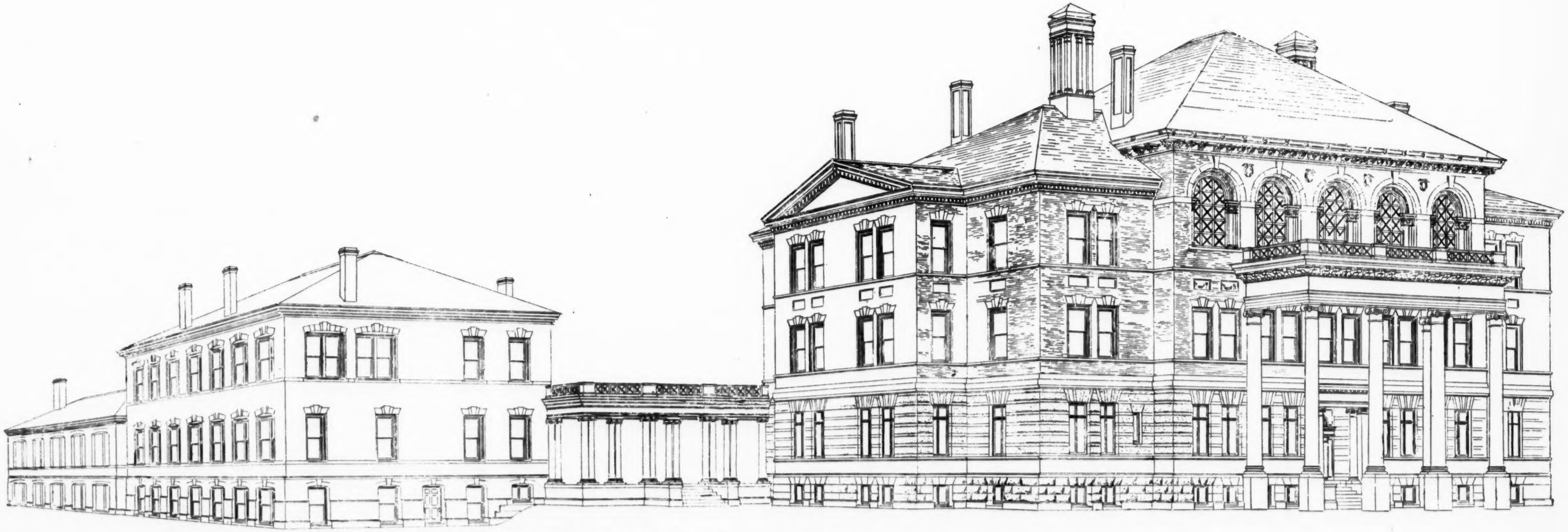


FIRST FLOOR PLAN.



COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

Submitted by Alfred Hoyt Granger, Architect, Cleveland.



COMPETITIVE DESIGN, UNIVERSITY OF CINCINNATI.

SUBMITTED BY JOHN LYMAN FAXON, ARCHITECT, BOSTON.