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Columbian Exposition Buildings Burned.

On the night of July 5 the buildings forming the quadrangle of the Columbian Exposition were burned to the ground. The fire started in the terminal station and the southwest wind drove the flames to the others, so that between the hours of six and ten o'clock the Terminal Station, Administration, Machinery, Mines, Electricity and Manufactures buildings were destroyed. A large portion of the Transportation building was saved, and the Government building narrowly escaped. While the wreckers were rapidly demolishing these structures, and in a short time they would have been removed, this destruction by fire makes more forcible what we said last month in regard to the policy pursued by the management of the Columbian Museum in not carrying out the original plan of preserving architectural forms and sculpture for future study by architectural and art students. It will take many years under an entirely different board of managers to make the Columbian Museum what under efficient direction it might have been, the greatest museum in the country, while it is now being slowly but surely classed among the incompletes relics of the great Exposition.

A New Government Architecture Bill.

The house bill, printed elsewhere in this issue, which through the efforts of the representatives of the American Institute of Architects is now before Congress will meet with the hearty approval of every architect. Of course, the bill is ideal in that in its passage many changes may be made, but nothing more practical and operative could be devised. In the hands of three architects of known ability and two engineers of the army it is certain that in the future the government structures, in monumental character and economy of structure, will rank with the best private work. As a politic measure it should meet with approval, in that it retains for the Secretary of the Treasury and the Supervising Architect that official connection which will permit so radical a change with no loss of dignity to those officials. It is understood that Secretary Carlisle has approved of the measure and will support it, and Mr. O'Rourke by the same course of action may win back much of the confidence and regard in the eyes of the public and the profession they have lost by the unseemly opposition which they demonstrated toward the operation of the former bill.

Architects Can Aid Architecture Bill.

Since the indorsement of the Treasury Department was first sought and obtained by the Committee on Buildings and Grounds before taking action on the bill and it was favorably passed by that committee, the probability of its safe passage by House and Senate is almost assured. It is, however, obligatory upon every architect in the United States to write to senators from his state and the congressman from his district, asking their support of the bill. This should be done at once, as it will soon come before Congress for passage. Not only this, but every architect has acquaintances or an influential client or two who would gladly aid in the work if requested to do so. It should be understood that the benefit to the profession does not alone lie in the government work that

may come to its members, but that through this recognition of the profession by the general government the profession in general will be elevated and it will be easier to bring about many necessary reforms, the greatest and most important of which is its regulation by legislative action. The work of the architect has become too great a factor in economic affairs for this to be much longer delayed; the necessity is growing daily, and with careful, persistent work by the members of the profession much can be accomplished. The American Institute of Architects has done more effective work in the past three years than in the previous quarter of a century of its existence, but there are many practitioners outside of its membership who are in full sympathy with all of its work and who, as in the case of the passage of this bill, can give efficient aid to its endeavors for professional advancement. It might also be suggested that a line be sent to the secretary of the Institute, giving him the names of the congressmen written to and any other information or suggestion that may seem pertinent.

Effect of the Present Labor Disturbances. At the present writing the so-called contest between labor and capital which is indicated by incipient riots and lawlessness in different parts of the country is giving every indication of subsiding, owing to the firm stand taken by the United States government. In Chicago, where the greatest disturbance of public peace and lawless destruction of property has been in effect, the threatened calling out of all the building trades, and which has mainly caused a hysterical epidemic among labor organizers and politicians, has fallen to the ground, partly through the refusal of the more intelligent to give up work, but mainly because the general stagnation of business has left the larger proportion of workmen unemployed. Careful investigation does not reveal a single indication that the present troubles will in any way affect the revival of business, except during their continuance. Order once more restored, the chances are good for a long season of prosperity uninterrupted by strikes, for those unions that are governed by intelligence refuse to be a party to senseless lawlessness, and those lacking this intelligence and who leave their work on so illogical a pretext will be so ruined that it will take years for them to recover sufficient strength to again become a factor in a labor contest. The original causes which inaugurated the present conditions may have been valid, but they are trivial compared with the public interests that have been and still are jeopardized by the action of sympathizers who, however right in their sympathy, are entirely wrong in their method of expression, especially since the government which knows no distinction but has in its charge the good of all, has declared their position disloyal. Regarding this position there can be no controversy. The good of the entire community is greater than that of any section, and the widespread distress occasioned by this disturbance of commercial relations between the states, among people who have not the most remote connection with the causes, and could have no voice in remedying them, proves that the government is the proper arbiter, and must be looked to for relief. Labor has its rights under the constitution and so has capital, and each must be restrained from unlawful disturbance of the peace of the community. If the abuses complained of by labor are valid they cannot be corrected by force, and in cases similar to the

present the full power of the national government must be used to suppress any revolt without regard for individual interests.

Triumph of American Marine Architecture.

According to Mr. Charles H. Cramp, the marine architect and builder, the facilities for constructing ships both for war and for passenger traffic in this country are equal to those of England; the American builder has set the highest standard of excellence in the world, and the materials for constructing the best ships cost about the same in this country and in England. In the designing of ships beauty has always gone hand in hand with serviceable qualities. The fastest ships have been those with the most beautiful lines, and these qualities are inseparable. Marine architecture has always been a science and never wholly a profession, as the architect has always been more or less a builder. Without an intimate knowledge of building the designer can never successfully practice. It was probably the abandonment of wood for steel as much as any other cause that of late years has lessened the ship-building industry in the United States; but now that our facilities for producing iron and steel are equal to those of foreign countries, there should be a revival of the industry, and the shipbuilding yards that once lined Delaware Bay should once more give to Philadelphia that reputation that for a quarter of a century has been upheld by the Cramps alone. According to Mr. Cramp's statistics, the firm, which commenced business in 1830, has built two hundred and seventy-eight vessels. Thirty years before that date the supremacy of American sailing ships was established when the clipper ships of Baltimore and Philadelphia were the fastest in the world, and have never been equaled, and the influence this one firm of shipbuilders has exercised upon the civilization of the world and the spreading of American commerce cannot be estimated. It is interesting just at this time to note that there has never been a strike in this great shipyard, which employs nearly 6,000 men, and there is only one labor organization among them and that a benevolent one. As an architectural problem the subject of ship-building has been a constant study. The hulls of recent steamships are honey-combed with water-tight compartments, the lines are drawn for the greatest speed as well as for safety so that the carrying facilities, while but one-third less than the Great Eastern, the speed is over twenty-two knots an hour. In no line of architecture has the changes of civilization and the commercial demands of the time been so fully met as in the marine; and whether it be on the Clyde or the Susquehanna, the marine architect, working hand in hand with his builders, has met each problem, taken advantage of each mechanical improvement, and applied its force or its adaptability to his work with a result that seems to leave nothing to be desired. The latest passenger steamers, the St. Paul and the St. Louis, are 558 feet long, each have three screws with triple-expansion vertical engines of 18,000 horse-power, and a tonnage of 11,500. They will carry about 1,700 passengers. They are so designed, too, that in time of war they can be converted into war vessels, and the decks are made to support six-inch rapid-firing guns. With the manifest genius for marine designing which is shown in the execution of 100-foot sloop yachts and the largest steam liners in the world the United States should long hold its place as first in marine architecture.

DIRECT METHODS IN ARCHITECTURAL PERSPECTIVE.

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

CHAPTER IX.—Continued.

THE stair shown in Fig. 142 is designed without the drawing of any preliminary plan. The principal flight is three feet wide to the outside of the rail. It is parallel with the picture plane, and three feet from it. Both S and Vr are shown. Along the base line A H, lay off to scale the entire depth A K of the stair hall, also the width of the lower platform A B, the widths of the two lower treads, the distance back to the seat, the rear screen, etc., and through these points draw indefinite normals toward S. Lay off from F toward E the distance E F of the main flight from the picture plane, also lay off F H, the width of the main flight. A diagonal from E will meet normals from F and H in points which are the plans (Section 19) respectively of the front line and the wall line of the main flight. The latter line continued toward the right meets a normal from K in the angle between side and rear wall of the hall, from which point a perpendicular is erected. Continued to the left the plans of the front line of the main flight, and of the side wall, meet a normal through A in the points shown at a'. From the more distant point rises the vertical line of the front corner of the hall. From the other erect the vertical a b. This line represents the trace on the front wall of the vertical plane in which we may conceive the front line of the main flight to lie.

150. Upon the vertical A L, lay off the aggregate height of the fifteen risers in the main and initial flight, and divide into fifteenths.* By normals transfer these riser heights to the line a b. The initial flight has three risers. The normals representing the front edges of these steps have been drawn. Their intersections with horizontals from points 1, 2 and 3 on a b, mark the ends of these treads. In drawing them allowance must be made for

equal parts geometrically, either with the dividers or as shown in Section 125. This may always be done when a line parallel with the picture plane is to be divided into equal parts.

To find the corresponding points on the "wall string" draw the normals c c', d d', to meet horizontals from 4' and b', points where normals from 4 and b meet the vertical line a' b', which denotes the intersection of front and side wall of the hall. The points c' and d' are the wall ends of the lower and upper nosings of the main flight. Draw the slant line c' d', and, from the points already located on c d, draw normals for the nosings of the steps and complete as shown.

The balusters are broken away at the upper end of the flight to show the above construction. The remainder of this plate is not likely to present any difficulties not readily overcome.

The intersection of d d' and b d' at d is somewhat uncertain, since these lines are nearly parallel. As a check it might be well to locate the plan (Section 19) of d', which is found by extending the normal e e' to meet a' e' produced; then erect a vertical from e' to meet the normal d d'.

151. In Fig. 143 an entirely different method of stair design is shown. The main flight here is in a plane normal to the picture plane. The side wall meets the picture plane in the line A B, which, therefore, is a convenient line for heights and other scale dimensions. The point S is at the right beyond the limits of the cut. It can be relocated by tracing out any two normals to their intersection. This stair was originally planned to a scale of four feet to the inch, and it was designed in perspective to a scale of one foot to the inch.

For convenience the quarter-scale plan is set up *on end*, as it were, adjacent to A B, to which the main points are transferred directly at A, a, b, c, d, e. Since the plan is to a "quarter-scale" and the perspective to one inch scale, the quarter distance $\frac{D}{4}$ in a vertical plane is again used, as in Fig. 141 (beyond the limits of

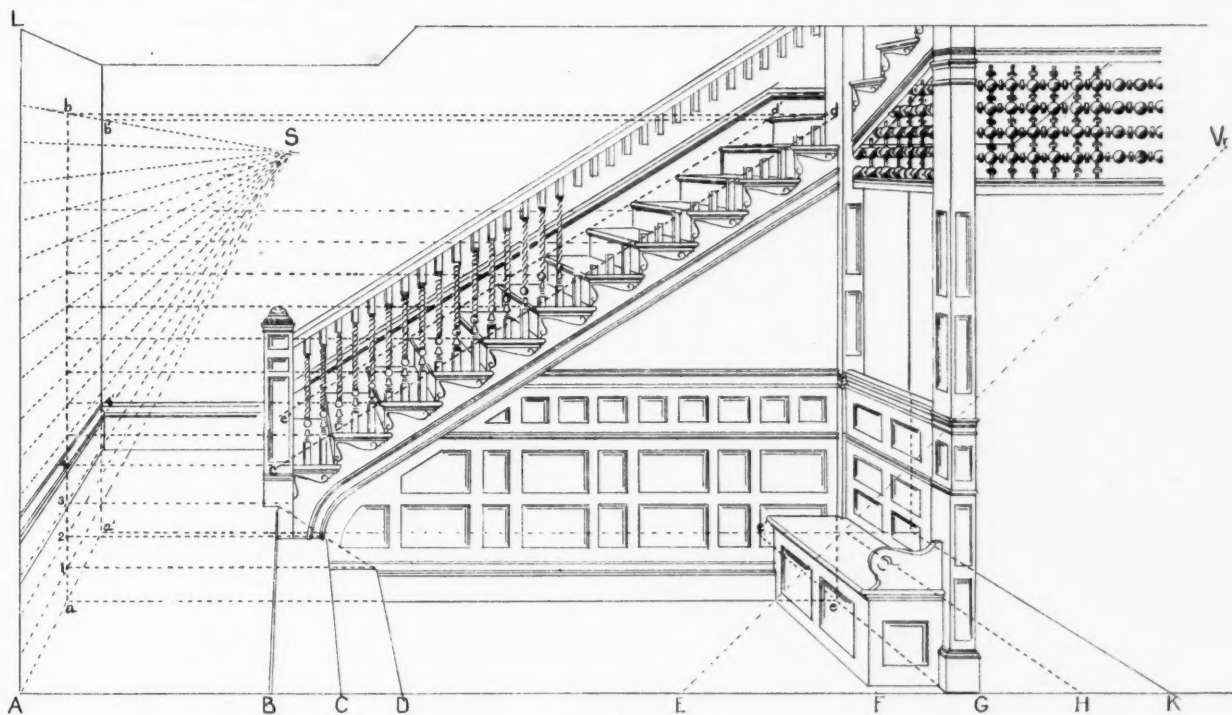


FIG. 142.

the projection of the bottom newel, etc. The main flight starts at c, which is exactly over the front edge of the lower platform, and at height number 4; it terminates at height number 15 or b, and in a vertical d e from the intersection of the plans (Section 19) of the screen and of the face string of the main flight. Join c d by a slant line and draw horizontals from the divisions on a b to meet c d. These horizontals locate on c d the front edge of the nosing of each step.

In this instance, c d being parallel with the picture plane, a still shorter method is available. This is to divide c d into fifteen

* This is more accurate than laying off fifteen risers in succession. An imperceptible error in a single riser might become considerable when repeated fifteen times

the cut, unfortunately). It can be relocated readily as soon as S is found. The main distances are at the intersection of the general normal A C with diagonals $\left(\frac{D}{4}\right)$ as in Fig. 141. These are marked at a', b', c', e', on A C.

A D is, to one-inch scale, the distance of the main newel out from the wall. The normal D a'' meets a horizontal a' a'' in a'', which is the front corner of the perspective plan of this newel. The width of the newel to one-inch scale is laid off at the left of D, and another normal drawn to meet horizontal from a point (not lettered) on A C, representing the depth of the newel or of its pedestal.

Locate on the horizon $V^1 D$ the half distance $\frac{D}{2}$ (in a horizon-

tal plane) and from the nearer corner of a'' draw a diagonal to D.

It will cross the distant horizontal from a'' in the middle of the distant face. Double this and complete the plan of the pedestal by the normal shown.

The second pedestal is located on a normal slightly back from the normal D a'' .

Every object is originally located by its plan upon A C, and is then brought out from the wall to its proper position upon the

they will divide $b'' k'$ as required. This is a modification of the expedient shown in Section 138. Through the points thus found draw horizontals for the steps, verticals for the wall ends of the risers and normals for the wall ends of the treads.

154. In subdividing the wainscot into panels another expedient is employed. The perspective plan of the horizontal part of the wainscot is at m n, on A C. This is to be subdivided into nine equal panels. To avoid confusion of lines drop the points m and n to a new position at m' and n' by verticals as shown, drawn

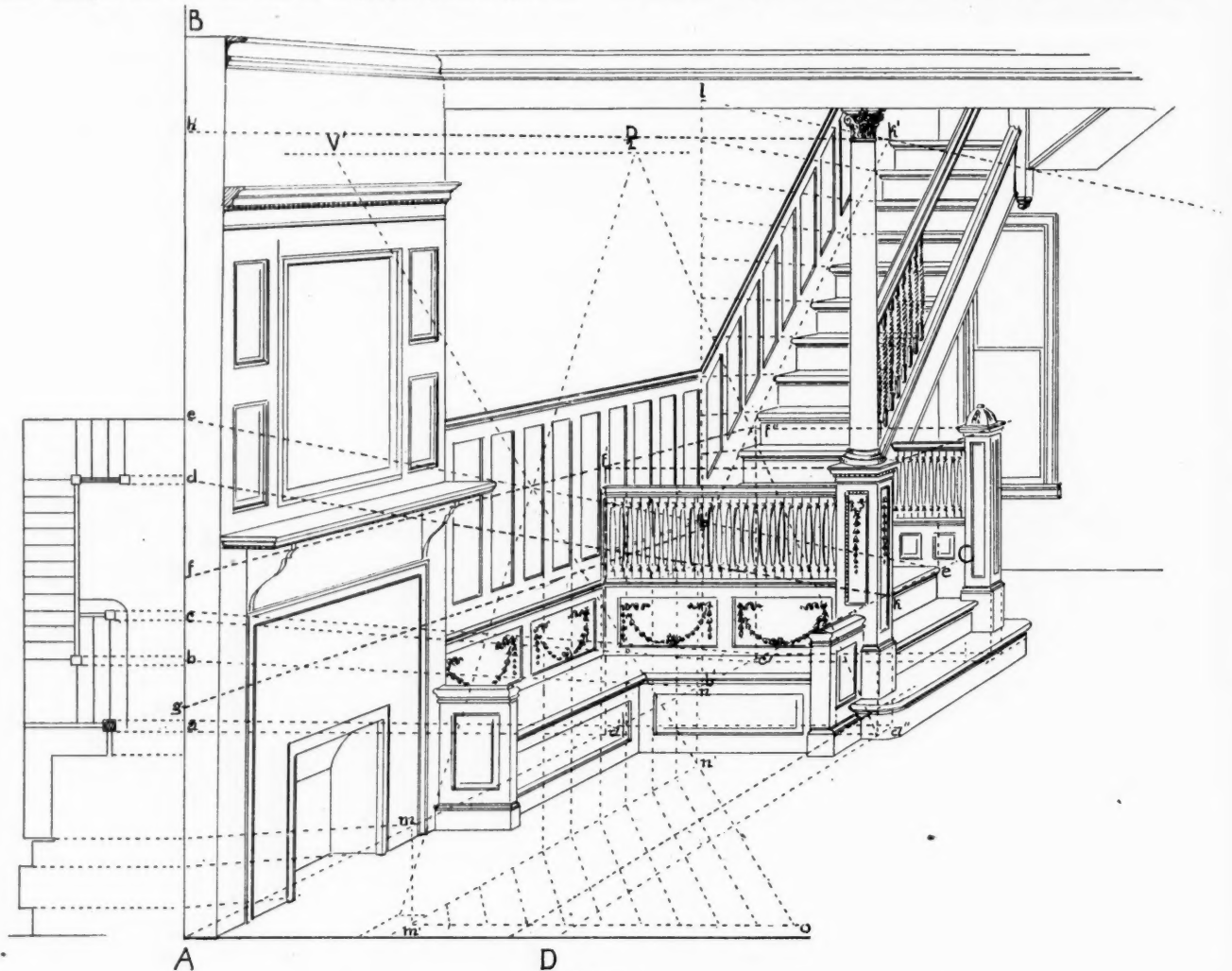


FIG. 143.

floor by drawing a horizontal from A C to meet a normal from a point on A D, which represents to one-inch scale its true distance from the wall. All heights are laid off on A B to one-inch scale, then transferred by normals to meet verticals erected from the respective points on A C. These locate the heights against the side wall. Thence they are carried outward toward the right by horizontals.

152. The height of the pedestal and distant newel, for example, is laid off at A f, thence transferred by a normal to meet the two verticals $a' f$, $c' f'$, thence by horizontals to the pedestal and newel. As a check draw a normal from the pedestal to the newel. These are not exactly in the same plane, but are very nearly so.

To draw the steps in the main flight lay off on A B the dimension A g, the aggregate height of five risers, also A h, the height of the top step. Locate on A C, the plan k of the wall end of the top step of the main flight by a diagonal from d to D. The plan of the wall end of the fifth tread is b' on A C. Normals from g and h, will meet verticals from b' and k in b'' and k' , which are the wall ends of the terminal steps of the main flight. Draw the slant line $b'' k'$. It is to be subdivided into eleven equal parts.

153. For this purpose draw the vertical $b'' l$, and on it lay off any convenient distance eleven times. Join $l k'$ and produce the line to meet a vertical through S in a point V'' . (This point as well as S and D are necessarily beyond the limits of the cut.)

From V'' as a center draw radiating lines to the points on $b'' l$;

to meet a new normal $m' n'$ at any convenient location. Draw an indefinite horizontal $m' o$ and lay off on it any convenient distance nine times. Join $o n'$ and produce to meet the horizon $V' D$ in V' . From V' as a center draw radiating lines to the divisions

on $m' o$; they will subdivide $m' n'$ as required. By verticals project upward these divisions, which embrace in each case one panel and the adjacent stile. This is a new application of the method explained in Section 124.

It is believed that with the explanations given the completion of this figure will present no further difficulties. The wainscot on the rake is arranged with one panel to each tread.

(To be continued.)

HENRY VAN BRUNT—ARCHITECT, WRITER AND PHILOSOPHER.

BY P. B. WIGHT.

PART IV.

IN England, the rebellion of Norman Shaw of many years ago has led to the revival of old and debased English historical styles. As we had none, the Shaw movement had its imitators in our own country. But Elizabethan architecture would not "go"; so we took up "Colonial," which Mr. Leopold Eidlitz, in a recent paper, aptly defines as "Renaissance interpreted by carpenters and joiners," when there were no architects. There was a certain kind of old-time patriotism about it which made it popular; and it became and still is an architectural "fad." But it

would not do for the great million-dollar structures, and the result was that the Colonial architects, who were blessed by commissions for such, had nothing to fall back upon in that direction but the old Italian palaces of the Renaissance period, which are now the ruling *fashion*. This commenced about the time that the Madison Square Garden at New York was projected. It has since been fostered by the architects of that building and their admirers. It is now the *mode-de-la-mode* at New York, and the men who get the big commissions elsewhere are working it to its fullest extent. Nothing like Gothic is now admissible except what they call "Francis I" and "Henry IV." Original designing is no longer necessary; copying and adapting is good enough, and is actually defended as a proper practice. The confession has gone forth that in the future of American architecture nothing is to be hoped for. The little fish follow the big fish in shoals. The big cornices have come back and the galvanized iron contractors are rejoicing.

The World's Fair has helped the movement, if movement it can be called, when all are in a mad rush. But the main buildings of the World's Fair were not so much a success individually as an example of happy grouping that would apply to buildings in any other style. The modern French school is on top. Its graduates are forming a union in New York for mutual support and to perpetuate its traditions. Fashion is supreme and architecture nowhere. Henry Hobson Richardson, and John Wellborn Root only serve as convenient subjects to enable sketch clubs to institute competitions for the designing of French monuments to their memory—that are never built. But the unused designs thus obtained will be no loss to the world. These men have built their own monuments, better even than Christopher Wren did. They were just as much in advance of the work of their times as his were.

Yet Mr. Van Brunt said, less than a year ago, "It is not too bold an assumption to say that we are actually achieving characteristic style." Perhaps he is right after all. "Characteristic" is a safe word to use. Characteristic of what? Possibly of a fickle and fashion-loving race of people; certainly of a sect of architectural toadies. It is fair to Mr. Van Brunt, however, to quote the *only paragraph* in which he pats on the back these revolutionists who want us to step back again to the early part of the century and do just what our fathers did—and died. On page 252 he says: "But meanwhile the most accomplished architects of this country, loyal to the academic traditions, continue to use in modern work the details and spirit of the classic Renaissance, begun by Brunelleschi and Alberti in the fifteenth century—the most highly organized and delicately sensitive system of conventional formulas which ever illustrated and adorned the progress of mankind; the *only system ever developed entirely independent of structure.*" The italics are ours, but it is useless to add that this last clause pulls down the whole beautiful structure that his imagination has built. It is a confession, notwithstanding the delicate consideration with which he always refers to the professors of this school, that it is only a school of decoration applied to structure and not of decoration growing out of and in sympathy with structure. Another terse sentence of his may also be quoted as defining the position in which these later revivalists stand. On page 46 he says: "The function of education and training in architecture is not to preserve or revive historical styles; much less to corrupt them." It certainly fits the case. But if he means by this to make also a fling at the so-called Gothic revival (which was not really an attempt to revive the style, but to preserve the living principle of it, which had been lost, and apply it to our own experience), we fail to so understand it. The position of the modern architect of intelligence he thus ably defines:

"The modern architect, unlike any of his predecessors, must necessarily perform his task by summoning all the past to his assistance. He cannot make for himself a new point of departure without subjecting his designs to all the perils of personal caprice and all the accidents of temporary mood. He cannot waste his strength and insult his intelligence by inventing a new language in which to express every new thought. *Progress is only possible by a certain intelligent unity of effort among the architects*; but if this unity of effort confines itself to the adoption of some restricted language of form, some especially favored historical style, we shall once more be placed in complete subjection to archaeology, and a succession of unfruitful revivals will again be encouraged, such as has distinguished the history of modern architecture in England and America." Again the italics are ours. While sounding the

notes of alarm he also points out the course whereby such a lamentable result may be avoided.

Thus far we have endeavored to show that the situation is not as hopeful as Mr. Van Brunt would lead us to suppose. He has laid down precepts that no candid person can gainsay, and no thinking architect can follow without making a healthy progress in the right direction. We have given our view of what a correct adherence to those fundamental principles should lead to. In that a few years ago the goal was drawing near he has already admitted, in reference to the work and influence of Richardson. But that he does not see danger ahead is a matter of surprise, in view of the changes of fashion, for fashion's sake, that are now being introduced by many heretofore strong and influential practitioners, and even Richardson's immediate successors. For the last mentioned the reader has only to refer to the new Art Institute, and the now developing Public Library building at Chicago. Then let him turn to the Ames Building, at Boston, by the same architects. This is only one of many evidences that might be quoted in eastern work. For even George B. Post, the most consistent follower of the French school in America, went over to the Richardson camp when he built the *Times* building in that city, and another prominent Broadway edifice, whose title we do not now remember, but left it again as soon as fashion said that the Richardson revival was as dead as Richardson himself.

In conclusion, we cannot express our own convictions better than in Mr. Van Brunt's own words: "It seems sufficiently evident that, as long as we remember the past, and what has been accomplished by the masters of architecture in all the ages, there can never again grow a distinctive style in the sense of what we call Greek, Roman, Christian, Mohammedan or Renaissance; that there never again can come into existence a national style which shall keep strictly within any narrow bounds of architectural expression, excluding all others; but that all the historical demonstrations of art are necessary to constitute that larger and more copious language of form which is necessary to express in terms of art the rapid progress in the science of modern construction, and that many-sided and complicated civilization which it is the obvious destiny of our country to amalgamate, harmonize and justify out of all the civilizations of history."

This is the conclusion of the most learned, philosophical and brilliant series of architectural essays that has ever emanated from an American writer. The one especially referred to now is eminently educational in all its tendencies, and is not so much for the student as the mature practitioner. To read it will be to encourage serious thought on a subject that every architect should have most at heart. If it does nothing more it may at least in some measure assist to stay the prevailing tendency to run to fads and fashions, and abandon principles. Our greatest hope is that it may awaken a spirit of coöperation, and a certain intelligent unity of effort among the architects toward rational methods in design, whereby alone progress is possible.

INTERESTING MODIFICATION OF AN INTERIOR.

BY FREDERICK BAUMANN.

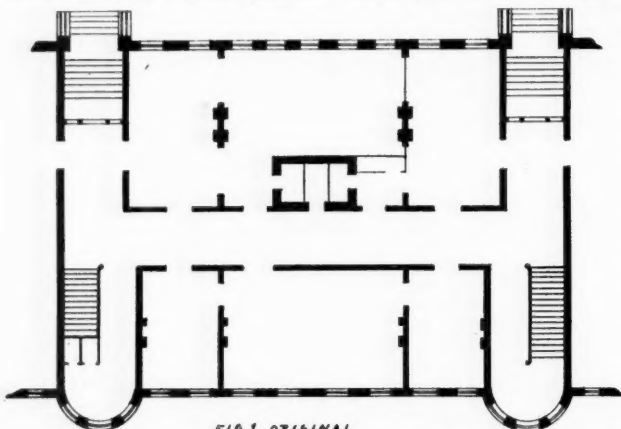
THE Bryan Block, in Chicago, is an office building, located at northwest corner Monroe and LaSalle streets, size 73 by 190, with basement and four stories. It was first erected under my charge in 1870-1, and at the time considered the most proper office building in the city. Its partitions were of brick throughout, the offices were liberally supplied with vaults, and the front was cut stone.

The great fire in October of the same year destroyed the building, but the pluck of its owner was bent on speedy reconstruction, which was followed up with such energy that, in spite of the hard winter, the work was completed prior to May, 1872. Begging leave for this and the further extension of the topic, I will briefly dwell on a fact of some interest to the building profession which is manifoldly misunderstood, if not wholly denied. I believe—in fact, I know—the action of frost invariably has a beneficial effect on all brickwork during cold weather, *provided the brick are kept dry and are laid with close joints.* The mortar—lime and sand merely—seems to set rapidly, and becomes very hard. No expansion of the frozen mortar is noticed, and no settling takes place at the time when spring conquers frost. It was necessary to plainly foresee this fact as to the construction of the Bryan Block, for without this foresight, under which the work was

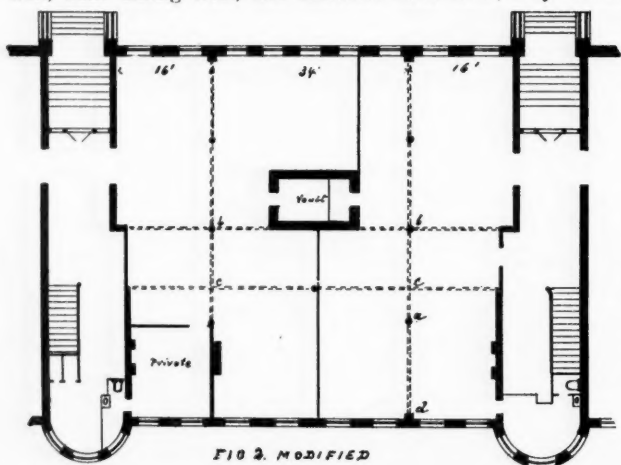
done, the cut stone lining of the front would not have remained in position. The interior walls also have become so intensely solid that it was now practical to peel one-half the thickness of the entire length of an eight-inch wall, and leave a thickness of four inches standing, with a height of about two feet.

The original arrangement of the building is shown on Fig. 1 of the drawing. Fig. 2 shows arrangement as converted. Beams are indicated by the dotted lines. It was the task to take out a number of walls on main floor. The usual fashion of upholding the upper walls by means of blocking, needles and jackscrews, was here not applicable, because operations were limited to the main floor exclusively. Tenants above and below were not to be disturbed. I devised a manner of doing this, and was very successful. It was not necessary even to subject any of my arrangements to a reconsideration.

I arranged for the placing of seven substantial round iron columns, and three square pilasters. Steps were cut in the walls,



large base-stools bedded, two plates with large loose wedges between them, were placed thereupon. Then the columns were set. Each column was provided with a stool upon its cap, prepared to receive the 12-inch steel girders which are now holding the walls. These upper stools were with a solid top-plate, the masonry was perfected over the same, and made solid by means of cast-iron wedges. After this the larger cast-iron wedges first above mentioned as placed between the two lower plates, were driven in, so that assurance was had that each column for itself was upholding a fair load. In fact were they thus standing under a solid straight wall, built during frost, and therefore most solid, they would



uphold the same by themselves, and the beams then stretching from one to another merely upholding the floors; were, on the other hand, they standing under a wall poorly built, or built in warm weather, they would still sustain the bulk of the weight, triangular sections of the walls between columns merely resting on the ends of floor joist to be temporarily sustained till the beams will have been inserted.

In the present case, however, there is a network of walls to be removed which contained fireplaces and door openings. There were single piers between column and column, not by these upheld. It became required to put trusses along each face of the wall to sustain these piers by means of iron needles placed between the floor joists, until the beams stretching from column to column

were inserted and the wall wedged upon them. It was further required to sustain the chimney in wall, "c d." There was no risk in cutting a recess of four inches into the straight face of the wall, and no difficulty in applying the iron beam and wedging it. But, possibly, it might have been connected with serious consequences, then, to at once cut out the other face with the projecting chimney breast, and it was decided to apply two iron needles for holding this chimney breast. One end of these needles rested upon the iron beam just mentioned, the other was sustained by upright beams standing upon beams placed on floor.

It might appear as though it were an error to place columns "a" four feet off, place "c" where the weight of upper walls would seem to be concentrated. Inasmuch, however, as this weight is not beyond eighty-five tons, and since the space "c d" was too long for the beams to be applied, so that an additional column would have been required; and since, furthermore, a position of columns at point "c" would have been awkward, I preferred the arrangement as it is. The beams stretching from "a to b" are two pair of heavy channels with a 1 by 12 inch solid plate riveted between each pair.

Many a time it is required to change the original lay-out of a building. In most if not in all cases this change, where it deals with supporting brick walls, is not made prior to taking the load off the walls, which are to be permanently supported upon needles upheld by screws and blocking. The appliances are readily made without much process of thinking, but the work proper is seriously impeded. Though not difficult, it is troublesome and annoying to the mechanic to do his work in the midst of so many impediments. In brief, work thus done is far more expensive and time-killing than it is if done under the process by me inaugurated. In no case of this kind is it required to adhere to the "time-honored" process of employing screws.

Other doubtless far more difficult tasks present themselves with massive structures parts of which have seriously settled, so as to offer reasons for a belief that they cannot be left in status quo. Proper ingenuity, however, ought, to my belief, in this age of progress, always be prepared to offer a practicable way of solving the problem in question. It is really a pity that nothing better could have been done with this "landmark" of the Board of Trade tower than to destroy and convert it into a form which is not commendable.

Still another example of a "settling tower" is offered by the beautiful tower which ornates the front of the railroad depot on Polk street. It stands on an old slough, and has continually sunk more and more. May it be hoped that the same will not be doomed to share the fate of the Board of Trade tower. Proper ingenuity doubtless will find a practicable way of stopping this tendency. Nay, it may even be possible to raise it to its first grade if the right means be applied.

THE NEW GOVERNMENT ARCHITECTURE BILL.

IN the House of Representatives on June 16, 1894, Mr. McKaig introduced the following bill: (H. R. 7470) "To provide for the securing of plans and for the erection of the public buildings of the United States," which was referred to the Committee on Public Buildings and Grounds and ordered to be printed.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the President, by and with the advice and consent of the Senate, shall appoint a commission on public architecture consisting of three architects of high scientific and artistic attainment and large practical experience, and two officers of the Engineer Corps of the United States Army. If necessary, a separate appointment of any or all of three members of the commission who are architects may be made for each building under consideration, and members of the commission for one building may act upon other buildings. That the commission under the general direction of the Secretary of the Treasury shall discharge all the administrative duties relating to the procuring of designs and the appointing of architects for all buildings hereafter erected by the Government of the United States.

SEC. 2. That the Secretary of the Treasury shall be the president of the commission ex officio, and the Supervising Architect of the Treasury Department shall be a member of the commission ex officio. In the absence of the president of the commission one of the members shall be elected as chairman by ballot, and he shall preside at the meetings and perform such other duties as the rules of the commission may prescribe; and the Supervising Architect of the Treasury shall act as secretary of the commission.

SEC. 3. That the Secretary of the Treasury shall convene the commission whenever in his judgment the exigencies of the service require it.

SEC. 4. That the commission shall adopt rules and regulations governing competition in the procuring of designs, and for the

government of its meetings and the general performance of its duties. The members of the commission shall be paid their actual expenses and subsistence and a per diem allowance of \$10 while actually engaged in the performance of their official duties, but no per diem allowance or salary shall be allowed to any civil or military officer on account of his being employed on the commission, but his actual traveling expenses and subsistence shall be paid while engaged thereon.

SEC. 5. That in case the limit of cost provided by law is one hundred thousand dollars or over, the commission shall select by ballot, for each building, five architects to prepare designs in competition; in case the limit of cost is less than one hundred thousand dollars, the commission may, in its discretion, select by ballot an architect without competition. No architect shall be eligible for entering as a competitor, or for appointment, who has not had at least ten years' experience as an architect-in-chief, and unless he can satisfy the commission, through work already done by him, or otherwise, that he is competent to take charge of the economical construction of the building. The commission shall cause to be made and issued to competing architects surveys, schedules of requirements for the building, limitations of cost, and all facts which might control or influence the character of the required design. The commission shall specify the number and character of the drawings required, and fix a definite time for their completion. The Secretary of the Treasury, upon the recommendation of the commission, shall pay to each unsuccessful competitor, to reimburse him for expenses incurred in preparing the competitive drawings, the following amounts: For designs for buildings to cost not more than one hundred and fifty thousand dollars, the sum of one hundred and fifty dollars, and for each and every one hundred thousand dollars of the limit of cost of the building above that amount, the additional sum of one hundred dollars; but in no case shall more than one thousand dollars be paid to any unsuccessful competitor.

SEC. 6. That the commission shall reject and return to the author any drawings which have failed to exactly comply with the requirements and regulations adopted by the commission for the competition, and no compensation for their preparation shall be paid, and the author thereof shall be debarred from all further participation in the competition. The commission shall carefully examine the drawings of each competitor in competition and shall select one design as the design of the proposed building, and shall recommend its author as the architect for that building and return forthwith all other drawings to their authors. The Secretary of the Treasury shall thereupon appoint the architect so recommended and he shall perform all the customary duties performed by an architect in private practice, namely: The making of all preliminary sketches, the modification of his design to meet possible requirements of the commission, the preparation of a set of general working drawings to procure estimates; the preparation of a set of general details on a larger scale, a set of full-size drawings for molded, carved, or ornamental work, and a set of all other original drawings and specifications required by the commission. He shall supervise the construction of the building, and no payment shall be made to any contractor until the certificate of the architect has been received by the Secretary of the Treasury that the work has been executed in conformity with the contract. He shall file a complete set of the construction drawings in the Treasury Department, from which all duplicates shall be made, which duplicates shall be paid for out of the appropriation for the building. The architect shall be paid for his services a fee of five per centum upon the total cost of the work and the usual traveling expenses. The expenses of the commission and the fees of the architect shall be paid by the Secretary of the Treasury out of the appropriation for the building in the erection of which they were incurred.

SEC. 7. That the Secretary of the Treasury, upon the recommendation of the commission, shall authorize the architect to employ a competent clerk of the works, at a salary to be established by the commission, and he shall be paid for his services out of the appropriation for the building.

SEC. 8. That the Supervising Architect of the Treasury Department, under the direction of the Secretary of the Treasury, shall be the representative of the Government in all matters connected with the erection and completion of public buildings and the payment therefor. He shall receive proposals for the work and, with the approval of the architect of the building, he shall award the contracts therefor. He shall perform all other duties that now pertain to his office except such duties as are vested by this act in the architect of the building.

SEC. 9. That all acts and parts of acts inconsistent with this act are hereby repealed.

THE lien of a material man for materials furnished certain building contractors, by him, cannot be enforced against persons who entered into the original building contract merely as sureties that the contractor would turn over the building to the owner when complete, free from liens; the material also being charged to the contractors, and furnished solely on their credit. Lien notices must be recorded or filed for record; and where a notice was filed which was invalid, because there was no notarial seal attached to the affidavit thereto, no subsequent proof could be made as to any material fact to render such notice valid, and make it relate back to the time it was filed. Where parties enter into a trial on the merits of the case, without any objection, or demand to have the case tried by a jury, they cannot, on appeal, raise such objection. —Stetson & Post Mill Company vs. McDonald, Supreme Court of Washington, 32 Pac. Rep., 108.

NOTES FROM FOREIGN EXCHANGES.*

ARTISTIC PHOTOGRAPHY.

IN a caricature upon one of the recent expositions of "Objects d' Art," an exhibitor is represented as presenting to the jury a most gorgeous and ridiculous stove decorated with all sorts of flutings, bands of copper, fender, etc. The indignant jury say to him: "But, sir, your stove can be made to heat a room, or a studio; you can make a fire in it." "On the contrary," replies the exhibitor, "It had no stovepipe, hence is entirely useless, and so enters at once into the category of objects of art!"

The Photo Club seems to have been somewhat inspired by this same spirit, for it has refused admission to its exhibit of all kinds of negatives having any practical utility whatever. As a matter of course, architecture is thus excluded, as well as the reproduction of furniture, carvings, panels, pictures, etc.

The members of the club "work for their own personal satisfaction and for the glory of photography without any preoccupation as to the sale of their wares." Photography is for them a creation—it means the production of a work destined to please the human imagination. Truly, some of these photographers are real artists, since they have the rare quality of the eye that knows how to see nature, and of the heart that knows how to appreciate it. There are, indeed, charming effects from the woods. There are evening storms and evening sunsets of an incomparable poetry, while some of the Alpine landscapes are quite irresistible. Sometimes even their animals are rendered in a style superior to that of the painter, and all through one feels that what they call their "studies" are, in fact, a real reflection of true nature. As for their portraits, not only is nature there, but it is idealized to its highest limit.—*La Semaine des Constructeurs*.

A GROTESQUE MONUMENT.

A considerable number of workmen, masons, stonecutters, etc., have recently addressed a long and curious letter to the deputies from Haute-Vienne, begging them to inaugurate a new departure in legislation, the result of which shall be at the same time both useful and grandiose. They desire the enactment of a law which shall give the moral and pecuniary support of the government to the scheme of erecting before the end of the century a gigantic monument in that part of France.

This edifice, say the petitioners, would be destined as a great observatory to discover the unknown and to facilitate the march of progress toward the good and the beautiful, and serve at the same time as a glorification of the working classes, that for centuries have left their homes in that part of the country to accomplish their high mission as the builders of the great cities, the roads, the railways and the canals of France.

IN GREECE.

The French school at Athens is about to undertake a new series of excavations at Tegia, and the Greek minister of public instruction has just appointed a commission charged with making estimates of the value of land, and continuing condemnation proceedings. It is particularly desired to open up a temple of Minerva, which was considered as one of the oldest monuments of the Peloponnesus. Owing to the constant and very considerable jar and vibration produced by the incessant passing of vehicles in the vicinity of the famous observatory at Paris, and the consequent difficulty of making absolutely exact and accurate observations with very delicate instruments, it now appears possible that this institution will be removed from the city. Designs for this purpose have already been prepared and are now being considered. The construction of a new observatory would not necessitate any considerable expense to the government, since the large grounds occupied by the present building could be sold at a high price.

THE DESTRUCTION OF WOOD BY CONTACT WITH DAMP MASONRY.

The disastrous results often occasioned by the imbedding of timber into newly built walls is well appreciated by experienced mechanics, but the reasons and some simple precautions are not so well understood. It is a certain fact that the pine and other soft woods rapidly deteriorate in strength either by decay or otherwise when brought in contact with the moisture produced by most kinds of masonry. On the other hand, oak and those woods known as "hard" resist very much better under the same conditions.

We have noticed that always, when a beam or joist was buried directly in and surrounded by masonry it ended by rotting where there was even a little moisture. Whereas oak beams, even of the twelfth century, are frequently found in a good state of preservation. Hence we would most strongly approve of those builders who save the old oak beams that they take out of buildings and save them to make thin pieces of, and then nail these same pieces on the under sides of new pine beams so as to isolate them from the masonry.

In Belgium it is customary to nail upon all sides of the joists where they enter the walls, thin pieces of old oak, forming all around it a sort of covering or a small oaken box. Old oak is always taken in preference, and to be of use it must be at least absolutely seasoned and free from sap.

There are also certain other isolating substances than oak. Some masons wet up clay in a little water and cover those portions of beams or joists that will come in contact with masonry. But

* Translated and arranged for THE INLAND ARCHITECT by W. A. Otis.

the very best insolation is atmospheric air, especially if it be dry. In order to preserve the soft woods by means of air it is necessary to place between the beams and brickwork, plugs or loose pieces which keep the lime away from the wood and permit a circulation of air. Beams of soft wood can advantageously be set upon fragments of perfectly dry hard brick or pieces of tile, allowing the air opportunity to circulate between them and then around the beam. We prefer, however, the pieces of oak as referred to above, since the dampness or condensation of moisture in the atmosphere is less liable to be deposited on the wood than brick or tile.—*La Semaine des Constructeurs*.

OUR ILLUSTRATIONS.

Residence in Cincinnati, Ohio.
Residence in Washington, D. C.
Old Swedish Church. E. Eldon Deane, del.
Accepted Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Tully & Clark, architects.
Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by F. C. Bonsack, architect.
Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Eames & Young, architects.
Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Shepley, Rutan & Coolidge, architects.
Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Stewart, McClure & Mullgardt, architects.
Competitive Design for Young Men's Christian Association Building, St. Louis, Mo. Submitted by Grable & Weber, architects.

INSTRUCTIONS FOR ARCHITECTS, IN PREPARING DESIGNS FOR A NEW YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING, TO BE ERECTED IN THE CITY OF ST. LOUIS, MISSOURI, ON THE NORTHEAST CORNER OF GRAND AND FRANKLIN AVENUES.

The designs submitted are to conform to these requirements so far as it proves practicable and desirable to have them do so.

If in any particular they do not follow them the committee will use their discretion and will receive or reject them, according as the justice to the competitors or the interest of the undertaking itself may seem to require.

The following drawings are required:

Plans of all the stories, and the basement; the last to show the position of the building on the ground.
An elevation of the south front.
One perspective.
One longitudinal section, taken east and west.
The plans, elevation and section are to be drawn to a uniform scale of sixteen feet to the inch.

PERSPECTIVE.

All measurements pertaining to the perspective in the following description are on the scale of one-eighth inch to the foot and must be drawn accordingly:

Measure distance of 55 feet eastward on the Franklin avenue lot line from the southwest corner of lot, indicating a picture plane at this point at an angle of 40 degrees to the Franklin avenue lot line; then project the axis line at right angles to the picture plane, intersecting at the same point where the plane intersects with the lot line on Franklin avenue; then measure distance 300 feet from the point of intersection southwestward on the axis line to establish the point of sight. Project lines parallel to the two fronts of building from the point of sight to the picture plane, to establish the vanishing points.

The point of sight or horizon line is to be drawn ten feet above the grade at the southwest corner of building.

The perspective is to be drawn without shade or shadows.

There is to be absolutely no shade or shadows cast, the perspective is to be devoid of all surroundings. A single figure is to be drawn in foreground to indicate the scale.

The plans are to be drawn in black on white paper, with the names and dimensions of the rooms indicated.

The lettering and figuring is to be plain and simple.

There is to be no indication of the decorative treatment of either floors or ceilings.

A brief typewritten description may accompany the drawings, calling attention to special points.

The drawings are not to be framed or glazed.

The six competing architects will in due course of time present to the building committee a list of names chosen from members of the profession, from which list the building committee will select one as an expert to adjudge the comparative merits of the designs handed in.

Said list to be comprised of architects outside of the city of St. Louis. The decision of the expert is not to be binding on the committee.

It is understood that the architect whose design is chosen first will be given the opportunity of verifying his estimate as to total cost of the building, should it be considered questionable by the building committee to construct the building according to his designs and general provisions for the amount of the appropriation.

Each competitor is to be furnished with a blue print survey showing sewers and grades.

Plans are to be submitted by noon of April 10, to the general secretary of the Association, and are to be without any number or device whatever or anything by which the author can be known or distinguished.

The author's name is to be inclosed in a blank envelope.

The envelopes and plans are to be numbered by the general secretary in the order in which they are received.

The cost of the building is to be \$100,000. If in the plans selected the committee fears the cost will exceed \$110,000, the committee is to have the right to verify the estimate and to reject plans if not within it.

The five unsuccessful competitors are to be paid \$200 each, and the association is to have the right to use any minor feature of their plans.

The association is to have the right to abandon the project upon paying each of the competitors \$200.

The successful competitor is to be paid according to the schedule of the American Institute of Architects.

The conditions of competition were adhered to with the exception of referring the designs to a competent "judge" for an opinion as to the comparative merits of the designs submitted. This was not done; as the committee, after the designs were submitted requested the competing architects to waive that part of the conditions, and allow them to make their own selection of designs.

Photogravure Plate: Residence of S. M. Kennard, St. Louis, Missouri. W. Albert Swasey, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

The Hudson Building, Detroit, Michigan. M. L. Smith, architect.

The Edinburgh Apartment Building Chicago. Charles S. Frost, architect.

Three Houses, Quincy, Massachusetts. Herbert Moseley, architect, Boston.

Building for the Leland Stanford University, San Francisco, California. A plate showing View in Rotunda also given.

View in Library, Residence of S. M. Kennard, St. Louis, Missouri. W. Albert Swasey, architect. A plate showing View in Parlor also given.

CORRESPONDENCE.

CLEVELAND, Ohio, June 19, 1894.

DEAR SIR,—I undertook to build a house for a man with the understanding that if he should not build a certain sum would be charged for my services, which he now refuses to pay because I have kept the plans and specifications. Can you cite me authority in the way of supreme court decisions that drawings furnished to clients are and always remain the property of the architects?

I remain, yours respectfully,

It is our opinion that Mr. — ought to turn over the plans and specifications for which he agreed to receive partial payment, and collect his money. He will then be in the position of having collected on account. If the owner ever proceeds to use the plans and erect the building, the architect (provided he is in a position to prove his contract with the owner) can then collect the balance. It will not hurt his case if he is obliged to give a receipt for the payment "in full" if he adds "as per agreement." If he persists in holding on to his plans he will never collect his fee out of court or in court. It has never been decided in any court that an architect may retain his plans and then collect his fee. If the building is completed, then, all his services having been rendered, he may retain his plans and give the owner a set of copies, if the owner asks for them, and in that case will have no trouble in collecting his fees. This is common sense as well as law. Many young architects have got into trouble and lost their fees by obstinately insisting on the fiction that they have entire control of all their drawings.—EDITORS INLAND ARCHITECT.

ASSOCIATION NOTES.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

The officers, committees and lecturers for the year in the department of architecture of the Brooklyn Institute of Arts and Sciences are as follows:

Officers for 1894-95, elected May 16, 1894—Walter Dickson, president; Isaac E. Ditman, vice-president; Washington Hall, secretary; Gustave Jahn, treasurer.

STANDING COMMITTEES: Current Work—Albert E. Parfitt, William Danmar, Franklin W. Hooper.

Museum and Library—George L. Morse, Richard M. Upjohn, Barr Ferree.

Competitions—A. G. Thomson, J. M. Hewlett, George P. Chappelle.

Professional Practice—Louis De Coppett Berg, I. E. Ditmars, Charles T. Mott.

Social Intercourse—H. P. Fowler, F. J. Berlenboch, Jr., Oswald Spier.

Finance and Audit—J. B. Snook, Stephen W. Dodge, Frank Quimby.

Committee on Architectural School, and Exhibitions, not yet appointed.

WASHINGTON STATE CHAPTER A. I. A.

At a meeting of architects from Tacoma and Seattle, Washington, on May 10, a State Chapter of the American Institute of Architects was formed under the title of the Washington Chapter of Architects. The following officers were elected: President, W. E. Boone, of Seattle; first vice-president, W. H. Wilcox, of Seattle; second vice-president, G. W. Bullard, of Tacoma; secretary, C. W. Saunders, of Seattle; treasurer, C. C. Evers, Seattle. The following architects were present: From Seattle—W. E. Boone, W. H. Wilcox, C. W. Saunders, Charles H. Bebb, James Stevens, Albert Wickersham, G. H. Parks, Emil De Neuf; from Tacoma—G. W. Bullard, William Farrell, Albert Sutton, A. L. Robinson, Louis Mendel, I. C. Houser, A. J. Russell, C. B. Talbot.

The architects of Washington are to be congratulated in so successfully forming a Chapter, and while but one of their members, Mr. G. W. Bullard, is now a member of the Institute, the Chapter will be a valuable accession, and should include every reputable architect in the state.

CHICAGO ARCHITECTURAL SKETCH CLUB.

The Chicago Architectural Sketch Club have been on their usual summer sketching trip, spending several days at Burlington, Wisconsin. The days were well spent. On the first morning there was sketching by the river while the mists were still rising from

the water. Later, a trip was taken up the stream by boat. In the evening barges conveyed them and the Bantwood and Vanderpool painting classes to Brown Lake, where five boat loads were launched upon the water. A German sängerbund, upon floats, filled the air with music and colored fire, while the moon and lantern-lit shores formed the background of an evening worth long remembrance. Trips were made in all directions for sketches. Old houses, poplar trees, water, meadow and sunset furnished a sufficient variety of subjects for the pleasure of all.

Among the most enthusiastic present were Messrs. H. M. G. Garden, Schaefer, Johnson and Buck; also Messrs. Dean and Chaffee, who made the outward trip upon their wheels. Probably another excursion will occur in the fall. The C. A. S. C. has always been commendably forward in encouraging outdoor sketching. The weekly classes at the clubrooms will continue through the summer for the benefit of those who attend.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT, }
CHICAGO, July 10, 1894.

The half-year just closed was full of disappointment to most manufacturers, builders and business men. The extent and force of the depression that set in over a year ago in earnest was not even guessed at. It has been the peculiarity of all panics and depressions that the times of their comings and goings could not be known. The cause of the existing abnormal condition is to be found in such facts as these: Production has been very greatly overwrought; cost of capital has been out of fair proportion to returns; and thirdly, under these influences the individual has not been able to absorb his quota of the wealth produced. This is no abstract thought or assertion but a painfully practical truth. Until the readjustment now in progress is effected, as far as is possible, the present strained conditions will remain. There seems to be an abundance of money to effect the exchange of farm and shop products and to allow the business of the country to be done on its present basis; but there does not seem to be such an abundance of means available as opens up opportunities and stimulates enterprise to exertion. Building has been fairly active, as is shown in the statistics of building material absorbed, but the anticipations of last year have been far from realized. The iron and steel trades have suffered, the production this year falling to one-half or less normal conditions. Lumber has dragged and prices have left barely visible margins. Brick and cement makers, wall paper interests, planing mill people, and all the long list of manufacturers whose work goes into house, mill and shop construction, have suffered this year. Railroad traffic has touched the lowest figures per mile known for a generation. Bankers are weary of the long waiting. The national lawmakers have hung onto their job while the business interests groaned. Weaklings in all channels have been weeded out, and improved business methods have come in to some extent. While suffering has been general, it has not been without its lasting advantages. The prospects are favorable for an early autumn revival of trade and manufacturing as well as building. The low prices of material will stimulate. Yet patience is requisite. The improvement will be on safe lines. Speculation will have very little to do in unsettling business calculations in the future, and stock watering schemes will have less opportunity than ever of covering up enormous profits. We have entered an era of low prices and of better opportunities for men of moderate means.

SYNOPSIS OF BUILDING NEWS.

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

Chicago, Ill.—Architects Watson & Hazleton: For M. R. Leyden, at 1613 Monroe street, a three-story residence, 30 by 58 feet in size; to have a handsome stone front, hardwood interior finish, all the modern sanitary improvements, mantels, gas fixtures, ranges, fireplaces, furnace; cost \$10,000. For Mr. Langlands, at Forty-third street and Carroll avenue, a two-story flat building, 22 by 60 feet in size; to be of frame construction, have all the improvements, stone basement, etc.

Architect George Grussing: For John Collins, at 922 Walnut street, a three-story and basement flat building, 24 by 67 feet in size; to have a stone front, all the modern plumbing, mantels, gas fixtures, furnaces. For J. S. Calley, at 923 Walnut street, a two-story and basement flat building, 24 by 68 feet in size; to be of stone front, have all the sanitary improvements, mantels, laundry tubs, gas fixtures, ranges and fireplaces, furnaces, etc. For Louis Jones, on Basil avenue, near Humboldt Park, a two-story and basement flat building, 23 by 60 feet in size; to have a pressed brick and stone front, all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architect S. N. Crowen: For Thomas O'Connor, a three-story store and flat building, 22 by 65 feet in size; to be of stone front, have all the modern plumbing, mantels, gas fixtures, ranges, fireplaces, etc. For Frank Farrell, a two-story residence, 28 by 50 feet in size; to be of frame with stone basement, have all the sanitary plumbing, mantels, electric light, etc. For L. A. Barnes, at Sixty-fifth street and Union avenue, two two-story double flat buildings, 96 by 65 feet in size; to have pressed brick and stone front, all modern sanitary improvements, mantels, gas fixtures, fireplaces, furnaces, etc. For C. B. Jerome, at Michigan avenue, near Fifty-fifth street, a two-story residence, 23 by 65 feet in size; to have a stone front, hardwood finish and mantels; cost \$10,000.

Architect J. E. O. Primrose: For Evan Lloyd, a one-story addition, 101 by 100 feet in size, to the Forestville building, on Cottage Grove avenue and Forty-fifth street; to be of pressed brick and stone, have additional plumbing, etc.

Architect H. C. Koll: For Frank Friedel, at 287 Center street, a four-story flat building, 26 by 80 feet in size; to be of pressed brick and stone front, mansard roof, etc. For the Bethlehem Church, at 143 Diversey place, a two-story and basement parsonage, 26 by 68 feet in size; to be of pressed brick and stone, have gable roof of slate, hardwood finish and mantels, gas fixtures, ranges and fireplaces, steam heating. For William Lindgren, at 1322 Wolfram street, a three-story flat building, 25 by 55 feet in size; to have a pressed brick and stone front, hardwood finish and mantels, gas fixtures, the modern plumbing, furnaces, etc. For M. Carroll, at Garfield avenue, a three-story and attic flat building, 28 by 50 feet in size; first story to be of stone and above of pressed brick and slate, all improvements.

Architect R. G. Pentecost: For J. E. Jennings, at 834 Warren avenue, a two-story flat building, 20 by 72 feet in size; to have a stone front, all modern plumbing, mantels, gas fixtures, ranges, fireplaces, laundries, furnaces.

Architect L. G. Hallberg: For J. P. Smith, at State street, near Ontario, a four-story store and flat building, 40 by 43 feet in size; to have a front of pressed brick and stone, the best of modern improvements. For J. V. A.

Weaver, at the corner of State and Ontario streets, a four-story apartment house, 40 by 65 feet in size; to be of pressed brick and stone fronts, have all modern plumbing, mantels, gas and electric fixtures, etc.

Architect Robert S. Smith: For John C. Foltz, at Western avenue, Boulevard and Thirty-fifth street, a two-story flat building, 31 by 66 feet in size; to be of stone front, have the modern sanitary improvements, mantels, gas fixtures, furnaces.

Architect H. R. Wilson: For J. Q. McAdams, at Forty-ninth street and Vincennes avenue, a three-story and basement flat building, 25 by 75 feet in size; to have a stone front, hardwood interior finish and mantels, electric light, etc.

Architects Ostling Brothers: For Alfred Krantz, at Walnut street near Ashland avenue, a two-story frame house, 22 by 32 feet in size; to have plumbing, gas fixtures, etc.

Architects Fry & Cunningham: For J. L. Gregory, at Lawndale avenue near Twenty-second street, a double two-story flat building, 50 by 65 feet in size; to have a front of pressed brick and stone, all the modern sanitary plumbing, mantels, gas fixtures, laundries, furnaces. For L. A. Budlong, at Bowmanville, a two-story basement and attic residence, 40 by 47 feet in size; to be of frame construction, with blue Bedford rock-faced stone basement, elegant hardwood interior finish and mantels, gas and electric fixtures, heating, etc.

Architect W. H. Milner: For L. Fence, at Bloomington, Illinois, a two-story residence; frame, stone basement, slate roof, all the sanitary improvements, gas fixtures, etc.

Architect I. C. Zarbell: For Messrs. Williams & Bahnholzer, at Monroe street near Kedzie avenue, two two-story, basement and attic residences; to have stone fronts, all the modern sanitary improvements, mantels, gas fixtures, furnaces, etc. For Bulloch Brothers, at Moreland, three one-story brick stores; plumbing, gas fixtures. For M. Herman, at Francisco street near Lake street, a two-story store and flat building, 25 by 58 feet in size; to have a pressed brick and stone front, sanitary improvements, gas fixtures.

Architect Clinton J. Warren: Made plans for St. Chrysostom Church, 65 by 80 feet in size; to be built at Dearborn avenue near Schiller street; to be of brick and stone, have improvements; it will be only a temporary building.

Architects Simeon B. Elsendrath & Co.: For S. W. Straus, at 1231 Wabash avenue, a four-story store and flat building, 25 by 64 feet in size; to be of stone front, have all improvements.

Architects Faber & Pagels: For Dr. C. W. Zarembo, at 1516 Milwaukee avenue, a three-story and basement store and flat building; to be of pressed brick and stone front, have all improvements. For F. Classen, a two-story residence, 22 by 55 feet in size; to be erected at Humboldt boulevard; to be of frame with stone basement, have the modern plumbing, gas fixtures, mantels, furnace, etc.

Architects Huehl & Schmid: For the Ketcham Wagon Company, a two-story factory, 200 by 226 feet in size; to be erected at Chicago Heights. Also, boilerhouse and other buildings. For Messrs. Wood, Smith & Co., at Chicago Heights, a series of buildings: a two-story shipping room and office, 50 by 74 feet in size; blacksmith shop, 60 by 168; finishing shop, 154 by 50, and other buildings. For the Abbott Machine Company, at Chicago Heights, a two-story factory, 150 by 50 feet in size; to be of common brick. For William Loeb, at 142 Michigan street, a five-story store and apartment house; to be of pressed brick and stone front, have mantels, gas fixtures, modern plumbing, etc.

Architect A. Lonek: For W. F. Demien, at Ogden avenue near Trumbull, a three-story flat building, 25 by 58 feet in size; to be of stone front, have the sanitary improvements, mantels, gas fixtures, ranges, furnaces. For B. Vandierlip, on Bonney avenue near Twenty-fourth street, a two-story and basement residence, 22 by 42 feet in size; to have a pressed brick and stone front, hardwood finish and mantels, furnace, etc.

Architect E. E. Snyder: For T. Sullivan, at the corner of Trumbull avenue and Congress street, a two-story flat building, 24 by 56 feet in size; to have a pressed brick and stone front, mantels, gas fixtures, furnaces, etc.

Architect Thomas H. Mullan: For F. W. Murray, at 1294 Congress street, a three-story building, 22 by 60 feet in size; to be of stone front, have all the modern sanitary improvements, mantels, gas fixtures, laundries, steam heating. For M. Breen, at 414 Winchester avenue, a three-story flat building, 22 by 60 feet in size; to have a stone front, hardwood interior and mantels, modern plumbing, gas fixtures, furnaces. For Messrs. Delaney & Murphy, at Forty-sixth street and Union avenue, a frame house, 22 by 55 feet in size; to have bathrooms, closets, mantels, gas fixtures. For J. Gaynor, remodeling and additions to building at West Madison street.

Architect C. M. Palmer: For Honore Brothers, six stores, to be erected on State and Fifty-fifth streets; brick, stone, iron store fronts, water closets, sinks.

Architect George Schuberth: For John P. Hoffman, at Newport avenue near Clark street, a two-story flat; to be of pressed brick and stone front, have all modern sanitary plumbing, furnaces, etc. Also made plans for two two-story frame residences to be erected at Hinsdale.

Architects Bright & Burfeind: For F. M. Barber, at Boulevard place between Vincennes avenue and St. Lawrence avenue, a three-story and basement flat building; 27 by 60 feet in size; to be of stone for the first story and above of roman pressed brick; the interior to be finished in oak, have mantels, gas fixtures, steam heat. For Captain Cadman, at Clifton Park avenue near Ogden avenue, a three-story flat building, 25 by 60 feet in size; to have a stone front, interior to be finished in Georgia pine and white pine, have the best of plumbing, mantels, gas fixtures, furnaces, etc.

Architect Robert C. Berlin: For W. H. Colvin, at Cottage Grove avenue and Forty-seventh streets, a two-story and one-story buildings, 100 by 100 feet in size; to be of pressed brick and stone, have plumbing, etc.; will contain stores and offices.

Architect C. M. H. Vail: For Thomas Turner, at Addison street near Lincoln avenue, a two-story and basement residence, 34 by 50 feet in size; to be of frame with stone basement, have plumbing, mantels, gas fixtures.

Architects Mayo & Curry: For Penn Cotton Mills, at Fulton, Illinois, a three-story factory, 75 by 236 feet in size; to be of common brick, mill construction.

Architect James Burns: For D. O'Connell, five two-story residences; to be erected on Forty-eighth street and Prairie avenue, to have stone fronts, the best of sanitary plumbing, mantels, gas fixtures, steam heating, etc. For Jacob Leskey, at Newbury avenue and Fourteenth street, a four-story store and flat building, 100 by 50 feet in size; to be of pressed brick and stone front, have modern plumbing, mantels, gas fixtures, steam heating.

Architects Cowles & Ohrenstein: For the Stone Shoe Manufacturing Company, at Pontiac, Illinois, a three-story factory, 150 by 40 feet in size; to be of pressed brick and terra cotta front.

Architect W. T. Leshar: For S. W. Roth, at Walnut street east of Central Park boulevard, two two-story residences, to have stone front, copper cornices, the best of plumbing, gas fixtures, mantels, furnaces.

Architect Frederick Foehringer: For S. Arthur, a three-story and basement flat building, 22 by 80 feet in size; to be erected at Larrabee street near Eugenie; to be of pressed brick and stone front, have the sanitary improvements, gas fixtures, mantels, furnaces, etc. For Robert Nicholson, alterations and additions to building on Hudson avenue near Center street; pressed brick, new plumbing, mantels, gas fixtures, furnaces.

Architect Julius Speyer: For Joe McDonald a four-story store and flat building, 80 by 80 feet in size; to be erected at Milwaukee avenue and Halsted streets; to be of pressed brick and stone front, have all the improvements, steam heating, etc.

Architect H. P. Harned: For W. T. Underwood, at the corner of Van Buren street and Marshfield avenue, a three-story store and flat building, 100 by 40 feet in size; to have two fronts of pressed brick and stone, all the sanitary improvements, mantels, gas fixtures, etc.

Architects Thomas & Fuller: For Fritz Greisbach, a four-story and basement, store and apartment house, 50 by 150 feet in size; to be erected on Fifty-fifth court and Cottage Grove avenue; the front will be of blue Bedford stone, the interior to be finished in oak, have all the best of modern improvements, electric and gas fixtures, ranges and fireplaces, steam heating, elevators, marble and tile work, laundries and dumb waiters; cost, \$65,000.

Architects Brompton & Lawson: For Mrs. Emily Thompson, a two-story, basement and attic residence, 26 by 45 feet in size; to be of frame with stone

basement, have all the modern plumbing, mantels, gas fixtures, furnace, speaking tubes, bells, etc.; to be erected on Wilson avenue near Wright street, Ravenswood. For Mrs. Elizabeth Long, at Austin Heights, a two-story, basement and attic flat building, 28 by 60 feet in size; to be of frame with stone basement, have mantels, gas fixtures, steam heating. For E. E. Wagner, at Oak Park, a two-story and basement residence, 24 by 45 feet in size; to be of frame with stone basement, have gas fixtures, furnace, mantels, etc.

Architect George W. Maher: For Miss Stevens, a two-story and basement flat, 30 by 70 feet in size; to be erected on Forty-fourth street; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc. For M. Matson, at Edgewater, a two-story residence, 35 by 45 feet in size; to be of frame with stone basement—boulders—have hardwood finish and mantels, electric light and hot-water heating. For C. S. Gilbert, at Wausau, Wisconsin, a two-story residence, 30 by 40 feet in size; to be of frame construction, have stone basement, hardwood finish, electric light, furnace, etc.

Architects Raeder, Coffin & Crocker: For A. E. Kent & Son, at the southeast corner of Van Buren and Franklin streets, a seven-story, wholesale building, 52 by 105 feet in size; to be of stone, pressed brick and terra cotta; it will be of mill construction and something novel in the way of construction; have interior finished in Georgia pine, electric light, elevators and steam heating; cost, \$60,000. For Jonathan Clark, at the southwest corner of State and Sixteenth streets, a six-story, wholesale building, 63 by 152 feet in size; to be of pressed brick and stone, have steam heating, electric light, elevators, plumbing, etc.; cost, \$50,000. For S. E. Bennett, at Fort Dodge, Iowa, a handsome, two-story and attic residence, 30 by 60 feet in size; to be constructed of pressed brick and stone all round, have slate roof, hardwood interior finish, and mantels, best of sanitary plumbing, hot-water heating, etc.; also two-story brick barn.

Architects Shipley & Jones: Made plans for the Children's Orphanage—donated by Mrs. R. A. B. Hobbs—to be erected at Lake Bluff; it will be three stories and basement, of frame construction, have cement floor, plumbing, furnace, etc.

Architects Hallstrom & Peterson: For John Gruschow, on Perry street, near Graceland avenue, Ravenswood, a two-story frame house, 24 by 44 feet in size; to have brick basement, sanitary plumbing, mantels, gas fixtures.

Architects Jones & Stoddard: For M. D. Williams, a three-story and basement residence, 30 by 60 feet in size; to be erected on Monroe street near St. Louis avenue; to be of pressed brick and stone front, have the best of plumbing, gas fixtures, mantels, steam heating, etc.

Architect William Gauger: For D. J. Kennedy, at Washington boulevard near May street, a four-story and basement flat building, 25 by 100 feet in size; to have a stone front, hardwood finish, and mantels, gas fixtures, steam heating, etc.

Architect Julius H. Huber: For Dr. E. Giljohann, at Evans avenue near Sixty-seventh street, a two-story and basement residence; to be of buff pressed brick and stone front; have hardwood finish and mantels, gas fixtures, etc.

Architect Ira C. Saxe: For O. Lindberg, on Sixty-third street, a three-story store and flat building, 38 by 85 feet in size; to be of stone front, have all the sanitary improvements, gas fixtures, mantels, steam heating, etc.

Architect H. B. Wheelock: For L. Cutler, at Forty-sixth street near Grand boulevard, a four-story flat building, 50 by 71 feet in size; to have a stone front, hardwood finish and mantels, gas fixtures, electric light, steam heating, etc.

Architect Charles A. Strandell: For C. G. Isaacson, at 1729 Sherman place, a four-story flat building, 22 by 80 feet in size; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, furnaces, etc.

Architect Joseph Bettinghofer has completed plans for the completion of St. Alphonsus Catholic church, 88 by 240 feet in size; the basement is already in and the church proper will now be completed. It will be constructed of red pressed brick with blue Bedford stone trimmings and slate roof. The interior will be handsomely finished in oak and ornamental plastering, frescoing, etc.; electric lighting, steam heating, plumbing, etc., will be put in later on. The seating capacity will be thirteen hundred, besides the basement which has seats for twelve hundred and will be used for children's services. The design shows a handsome edifice in the Gothic style of architecture; they own the whole block bounded by Southport avenue, Wellington avenue, Perry street and Oakdale avenue. When completed the total expenditure will be about \$250,000.

Architect D. A. Blythe: For George Harris, on West Monroe street, a three-story flat building, 24 by 61 feet in size; to be of pressed brick and stone front, have the sanitary plumbing, mantels, gas fixtures, hardwood finish, etc.

Architect William Thomas: For William McDermott, on Jackson street near Oakley avenue, a two-story residence, 24 by 55 feet in size; to have a stone front, all the modern plumbing, mantels, gas fixtures, steam heat, etc.

Architects F. and E. Bauman: For J. Jordan, at 1545 School street, a three-story and basement flat building, 24 by 54 feet in size; to be of pressed brick and stone front, have all the sanitary improvements, mantels, gas fixtures, furnaces, etc.

Architects Curtis & McDonald: For John H. King, at 562 West Polk street, a three-story store and flat building, 24 by 50 feet in size; to have a front of pressed brick and stone, all the modern plumbing, mantels, gas fixtures, etc. For Salvator Pusateri, at 223 Taylor street, a three-story and basement store and flat building, 24 by 50 feet in size; to be of pressed brick and stone front; have all improvements.

Architect Francis J. Norton: For George Kerwin, at Garfield boulevard and Wentworth avenue, a six-story store, apartment and dance hall; to be of stone front, have all the latest modern improvements.

Architect J. P. Hettinger: For Mrs. K. McBean, at 579 and 581 Mohawk street, a double three-story flat building, 50 by 70 feet in size; to have a stone front, all the sanitary plumbing, mantels, gas fixtures, etc. For Fred Kabel, on Sedgwick street, a three-story flat building, 23 by 60 feet in size; to be of stone and pressed brick front, have all the modern improvements.

Architect J. H. Moore: Made plans for extension of basement of North Congregational church, Englewood; to be of brick and stone, have gravel roof; will put in plumbing and probably heating.

Architect Victor Hellstrom: For M. Peterson, a two-story flat, 25 by 55 feet in size; to be of stone front, have hardwood finish and mantels, electric light, gas ranges and fireplaces, steam heating, etc. For Jacob Perlman, a three-story flat building; to be erected on West Fourteenth street; to be of pressed brick and stone front. For Mrs. E. Petersel, at 1210 Wrightwood avenue, a two-story and basement double residence, 37 by 60 feet in size; of pressed brick and stone front, and mansard roof; the modern plumbing, mantels, steam heating, electric light, etc. For Mrs. E. Lundahl, at 810 Fairfield avenue, a three-story and basement flat building, 25 by 56 feet in size; of stone front, all sanitary improvements, hardwood finish and mantels, gas fixtures, ranges and fireplaces, and steam heating. For Mrs. Mary Deyl, at 6528 Peoria street, a three-story and basement flat building, 25 by 54 feet in size; of stone front, hardwood finish, mantels, gas fixtures, etc.

Architect Arthur Foster: For J. H. Howard, on Armour avenue and Twenty-ninth street, a three-story flat building; to have a stone front, hardwood finish and mantels, gas fixtures, etc.; cost \$10,000.

Architect Louis Lehle: For the Standard Brewing Company, at Twelfth street and Campbell avenue, a four-story and basement malthouse and kiln, 122 by 110 feet in size; to be constructed of common brick with pressed brick trimmings, have all the necessary appliances, plumbing, etc.; cost \$40,000. For Thieme & Wagner Brewing Company, at Lafayette, Indiana, a brewhouse and malthouse, six stories; to be of pressed brick front; to be of steel construction and strictly fireproof; they are now tearing down old buildings. For C. Birkhofer Brewing Company, at Minneapolis, a new brewery plant, complete with bottling establishment and barn; cost \$100,000.

Architect F. V. Buschick: For A. C. Carll, a two-story and basement residence, 28 by 64 feet in size; to have a neatly designed stone front, hardwood finish, mantels, gas fixtures, furnace, etc.; to be erected at the corner of Catalpa and Perry streets. For H. P. Carll, at next lot to above, a two-story frame residence, 27 by 63 feet in size; to have a stone basement, hardwood finish and mantels, gas fixtures, electric bells, speaking tubes, laundry tubs, furnace.

Architects Schroeder & Koster: For W. A. Swenk, at 5420 Morgan street, a two-story flat building, 22 by 50 feet in size; to be of stone front, have the sanitary plumbing, gas fixtures, etc. Also, made plans for St. Joseph's Catholic Church school, to be erected at Hammond, Indiana; it will be two stories

and basement, 41 by 41 feet in size; have pressed brick and stone front, plumbing, etc. Also made plans for a three-story and basement store and flat building, 26 by 65 feet in size; to be erected at Forty-seventh street and Union avenue, for Tim Keeler, to be of pressed brick and stone front, have all the sanitary improvements, mantels, etc. For S. Hindlander, at Fifty-third street and Ashland avenue, a three-story store and flat building, 25 by 75 feet in size; to be of stone front, have the modern plumbing, gas fixtures, etc.

Architect T. H. Mullan: For F. W. Murray, at 1294 West Congress street, a three-story store and flat building, 22 by 54 feet in size; to be of stone front, have all the sanitary improvements, mantels, gas fixtures, etc. Also, made plans for a two-story residence, 32 by 50 feet in size; to be erected at Valparaiso, Indiana; to be constructed of brick and frame with stone basement, have hardwood interior finish, gas fixtures, mantels, hot-water heating, etc.

Architect C. W. Almquist: For J. Hedman, on Western avenue and Division street, a three-story flat, 22 by 72 feet in size; to be of stone front, have the sanitary plumbing, gas fixtures, mantels, etc. For G. W. Milliken, at Vernon avenue and Thirtieth street, a four-story and basement apartment house, 58 feet front; to be of stone front, have marble entrance, the best of modern sanitary arrangements, hot-water heating, etc.

Architect C. W. Nothnagel: For John Stuart, at 6838 Langley avenue, a two-story flat building, 25 by 52 feet in size; to be of pressed brick with stone trimmings, have the sanitary improvements, gas fixtures, mantels, etc.

Architect George Grussing: For John Duffy, at 27 Sheridan avenue, a three-story, basement and attic flat building, 22 by 80 feet in size; to have a front of stone, all the modern plumbing, gas fixtures, ranges and fireplaces, sideboards, mantels, hardwood finish, electric wiring, etc. For Louis Jones, at Basil avenue near Humboldt Park, a two-story and basement flat building, 23 by 60 feet in size; to have a pressed brick and stone front, the sanitary plumbing, mantels, gas fixtures, laundry fixtures, bells, tubes, etc. For Jesse Marquette, on Wolcott avenue, Ravenswood, a two-story frame residence, 25 by 45 feet in size; to have a stone basement, sanitary improvements, gas fixtures, mantels, gas ranges and fireplaces, furnace, etc. For Raymond Cardona, at 959 Park avenue, a three-story and basement flat building, 24 by 61 feet in size; to have a stone front, hardwood interior finish, mantels, gas ranges and fireplaces, furnaces. For Peter Gaynor, on Adams street near California avenue, a three-story and basement flat building, 33 by 58 feet in size; to have a stone front, hardwood finish and mantels, gas fixtures, furnaces, speaking tubes, bells, etc. For David V. Thomas, at 900 Warren avenue, a two-story and basement flat building, 23 by 60 feet in size; to have a stone front, quarter-sawn oak finish, sideboards, furnaces, gas ranges and fireplaces, bells, tubes, cost \$5,600.

Architect John P. Hettinger: For P. Ewel, at Austin avenue and Center street, a four-story store and flat building, 50 by 50 feet in size; to have a pressed brick and stone front, the sanitary improvements, mantels, gas fixtures, furnaces, speaking tubes, bells, etc.

Architect William Strippelman: For Fred Hoffmann, at 454 Orchard street, a three-story flat building, 25 by 58 feet in size; to have a front of Portland stone, all sanitary improvements, steam heating, etc. For John M. Smyth, at Jackson street near Aberdeen, a three-story and basement apartment house, 145 by 65 feet in size; to have a Portland stone front, the modern sanitary plumbing, gas fixtures, electric wiring, steam heating; also wagon shed in the rear, 73 by 80.

Architect J. M. Hoskins: For E. J. Eaton, at 855 Warren avenue, a three-story flat building, 23 by 72 feet in size; to be of stone front, have mantels, gas fixtures, steam heating, etc. For Messrs. Johnston & Lorentz, at Lexington street near Garfield Park, two two-story flats; to be of stone fronts, have all the sanitary plumbing, mantels, furnaces.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: The carpenter's strike has become a thing of the past, and work is going on as usual. Contractors are busy pushing to completion contracts delayed or interrupted by the strikes, which I cannot see had any effect on building in general.

Architects Crapney & Brown report: For Presbyterian Church, Hamilton, Ohio, a church edifice; materials: stone, slate roof, furnace, stained glass, pews, organ, gas, plumbing, etc.; cost, \$15,000. Parkersburg Presbyterian Church, Parkersburg, West Virginia; materials: stone, slate roof, stained glass, pews, gas, plumbing, furnace, etc.; cost, \$25,000. For W. W. Smith, Cincinnati, a flat building, four stories high; materials: pressed brick, steam heat, tin roof, gas, plumbing, pine finish, etc.; cost, \$25,000.

Architects Moorman & Gianinni report: For Mr. Clement Voss, a residence; materials: pressed brick, slate roof, furnace, glass, gas, plumbing, blinds, grates, mantels, etc.; cost, \$8,000.

Architect Emil G. Rueckert has again drawn plans for a new market-house for Cincinnati; size, 350 by 30 feet; two stories high; materials: brick, iron, slate roof, grates, mantels, etc.; cost, \$50,000.

Architect H. E. Siler has drawn plans for a town hall at Mount Washington, Ohio; materials: limestone and shingles, slate roof, cells, engine room and store; size, 44 by 69 feet; cost, \$10,000. Also plans for an Episcopal church at Wyoming, Ohio; materials: stone, slate roof, stained glass, furnace, tiling, pews, etc.; cost, \$10,000.

Architect Joseph G. Steinkamp reports: For Thomas Emery's Sons, a flat building; materials: pressed brick, slate roof, gas, plumbing, grates, mantels, etc.; cost, \$8,000.

Dayton, Ohio.—Architect Frank J. Otter: For E. A. Stockwalt, a two-and-a-half story residence, size 42 by 71 feet; pressed brick, slate roof; cost \$15,000. For William Gamble, a two-and-a-half story house, size 54 by 72 feet; brick, hot water; cost \$15,000. For Thomas A. Segler, a two-story double brick residence, slate roof, hot air, size 42 by 75 feet; cost \$11,000. For Anll Brothers, a five-story office and warehouses, size 51 by 118 feet; asbestos roof and steam heat; cost \$16,000.

Minneapolis, Minn.—Architects Pardee & Richardson are drawing plans for a \$230,000 apartment house, in Loring Park, of steel construction, with stone facades; building will be fireproof, with marble tiling and wainscoting in halls. An eastern syndicate furnishes the money.

Architect Harry W. Jones has completed plans for a three-story brick and stone store building, for R. O. Hayward, on Nicolet avenue, near Eighth street; to cost \$50,000; building will be 69 by 110 feet and contain three stores. Also \$60,000 flat building, on Vine place and Grant street, of red brick with stone trimmings.

Architect Warren Hayes has completed plans for the Fowler Memorial M. E. Church, 125 by 135 feet in size, on Lowry hill; building will be of Jasper, with Lake Superior red sandstone trimmings, in modern Romanesque style.

W. S. Hunt has drawn plans for row of five houses on Humboldt street and Lake street south; to cost \$15,000. Also for residence of Richard Evans, on Twenty-eighth street and Stevens avenue south, of brownstone and frame; to cost \$20,000.

Pittsburgh, Pa.—Architect J. E. Allison has prepared plans for Westminster Presbyterian church at Burgettstown, Pennsylvania, to cost \$6,000. Also a brick public school building at Oakdale Station, Pennsylvania, to cost \$12,000. Also for First Presbyterian congregation of Sheridan, Pennsylvania, a frame church, to cost \$6,000. Also for brick residence at Beaver, Pennsylvania, for Lewis Davidson, to cost \$5,000. Also two cemetery residences for Robert McKay, on Marchand street, East Pittsburgh, to cost \$11,000.

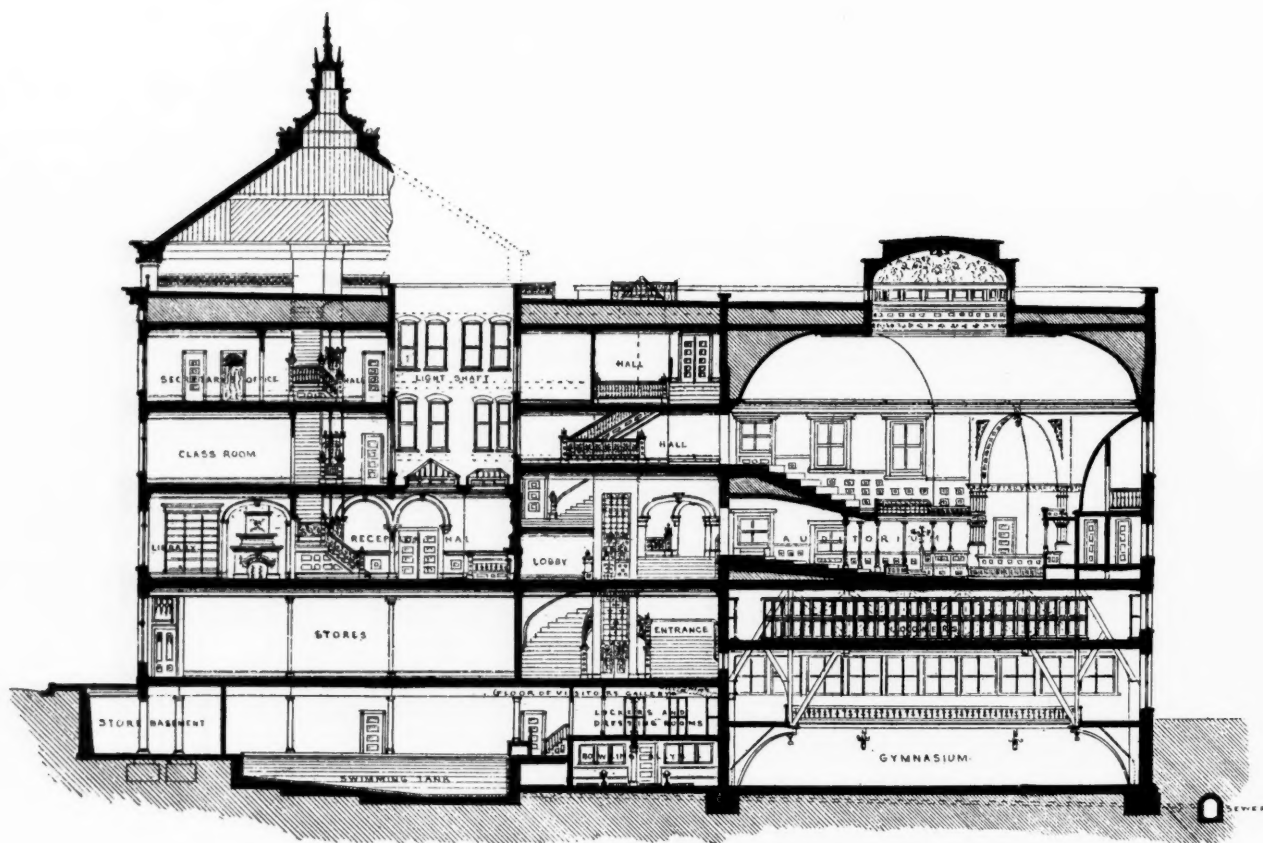
St. Louis, Mo.—Architects Grable & Weber: For T. E. Lutt, a three-story residence, size 60 by 40 feet; stone and brick, slate roof; cost \$20,000.

St. Paul, Minn.—Architect Hermann Kretz has completed plans for a three-story apartment house, on St. Peter street, between Central avenue and Tilton street, of red pressed brick and brownstone, marble wainscoting in hallway, and hardwood finish; to cost \$80,000. Also a three-story apartment house, for Mrs. H. A. Belote, on Marshall and Arundel streets, red sandstone front; to cost \$50,000. Also three-story apartment house, for Charles F. Anol, on Bates and Euclid avenues; to cost \$28,000; will be of pressed brick, with red sandstone trimmings, hardwood finish.

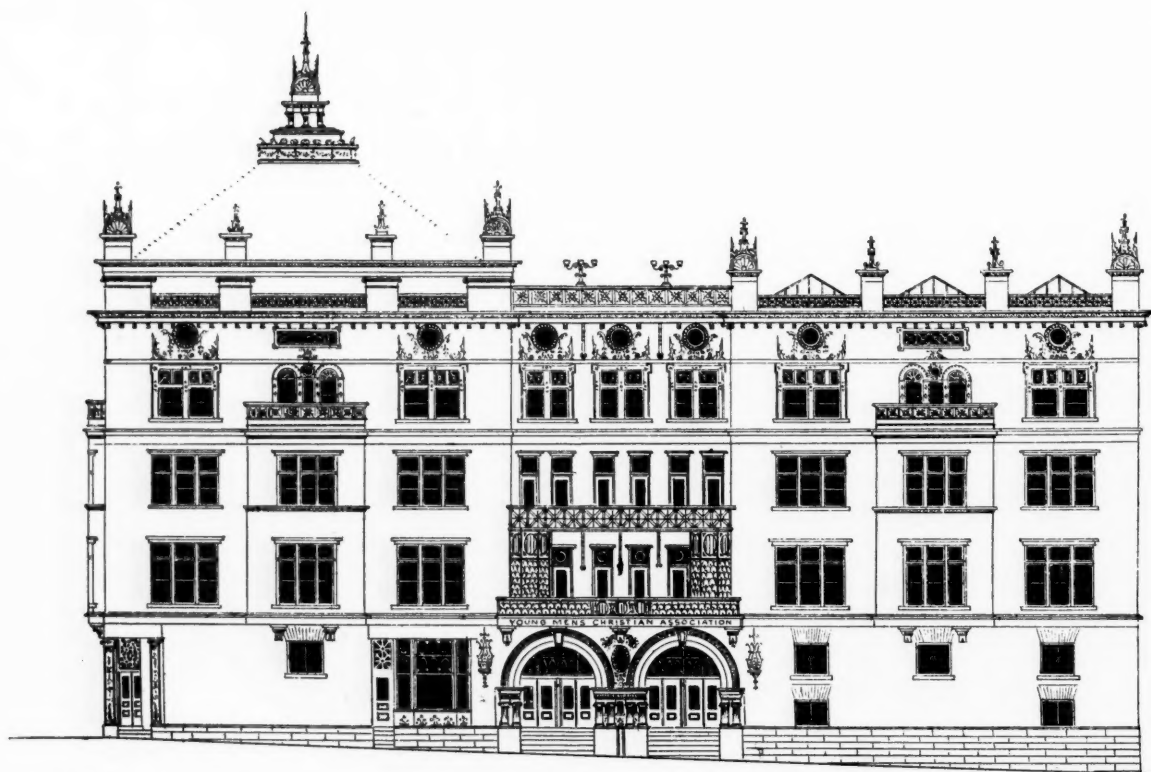
Architect Cass Gilbert: For St. John's Episcopal church, a new church building, stone and brick, with terra cotta tile roof; cost \$165,000.

Architects Herman Kretz & Co. are preparing plans for a six-story business block, 100 by 100 feet in size; brick and stone; cost \$160,000. Also remodeling, with additions, the Marlborough apartment building, at a cost of \$3,500.

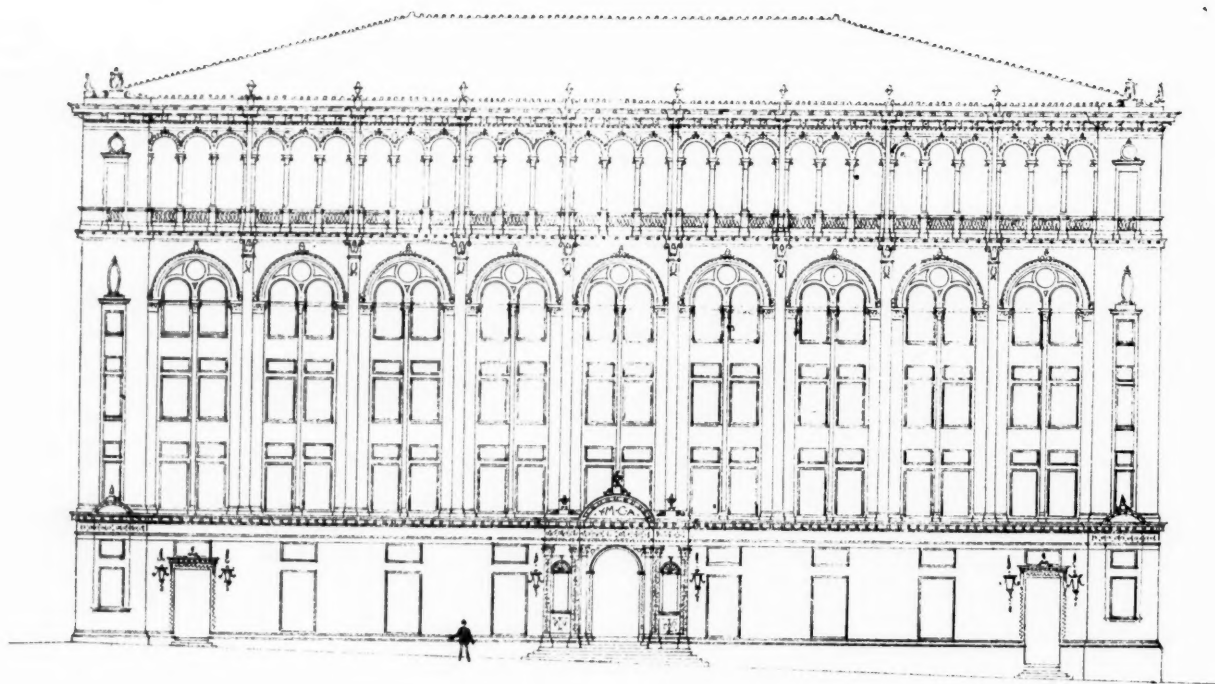
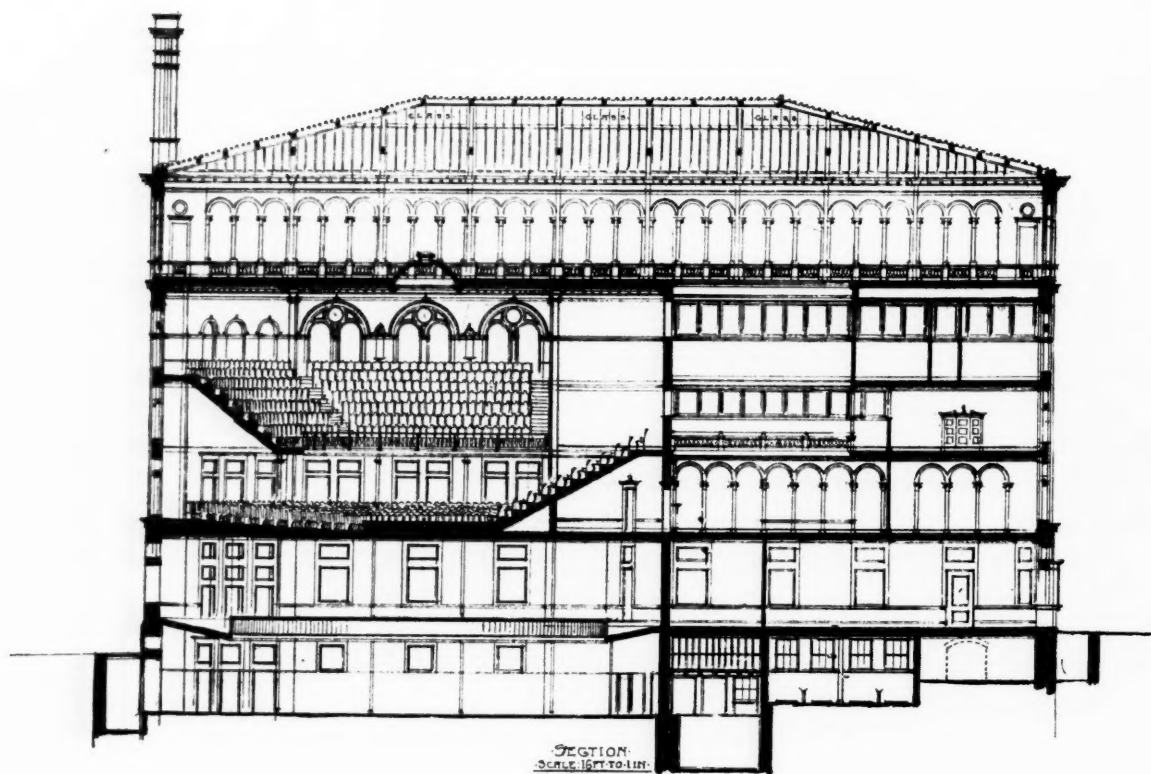
Architects O'Meyer & Thori: For John Swenson, at Canby, Minnesota, a one-story block, brick with stone trimmings, 75 by 80 feet in size; cost \$7,000.



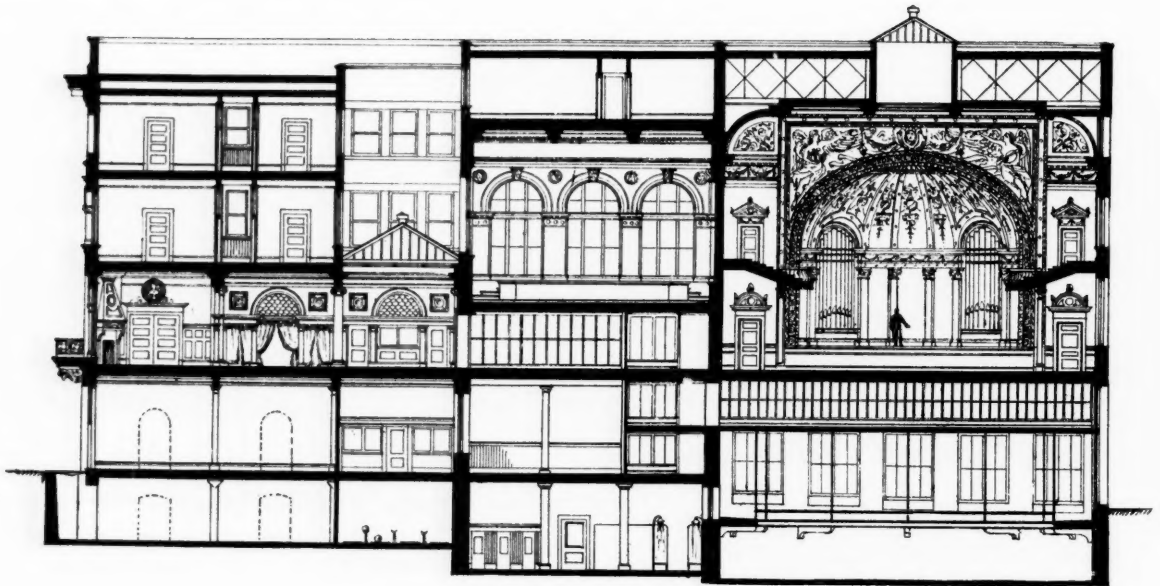
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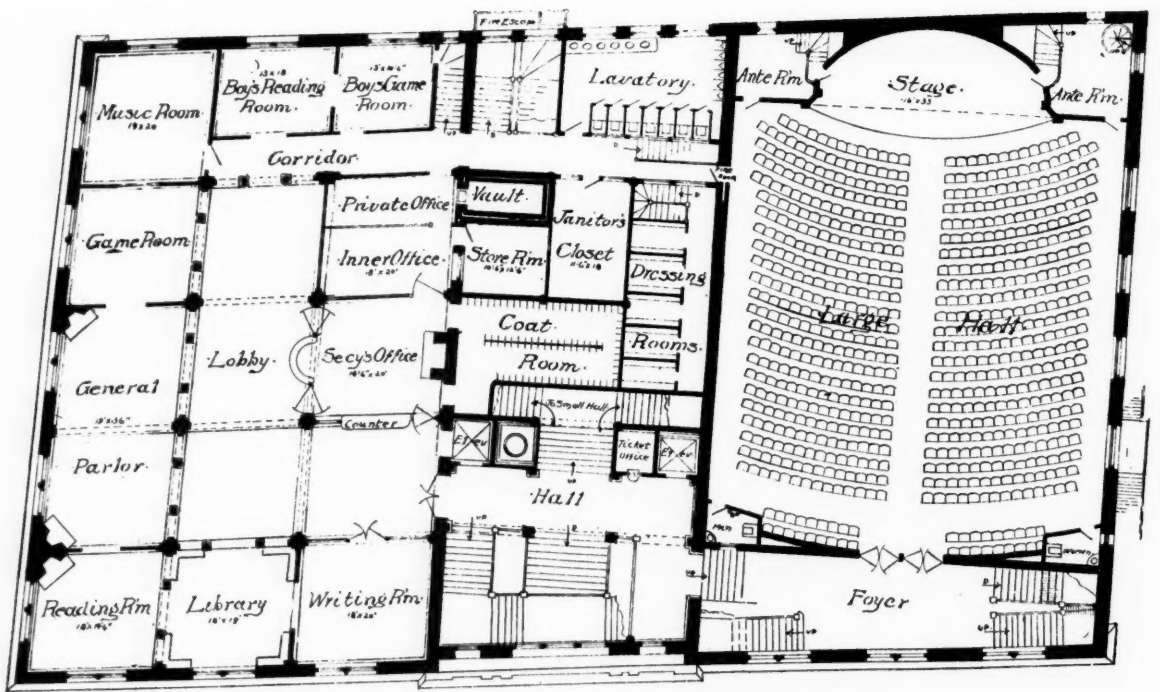
ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
TULLY & CLARK, ARCHITECTS.



COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY STEWART, MCCLURE & MULLGARDT, ARCHITECTS.



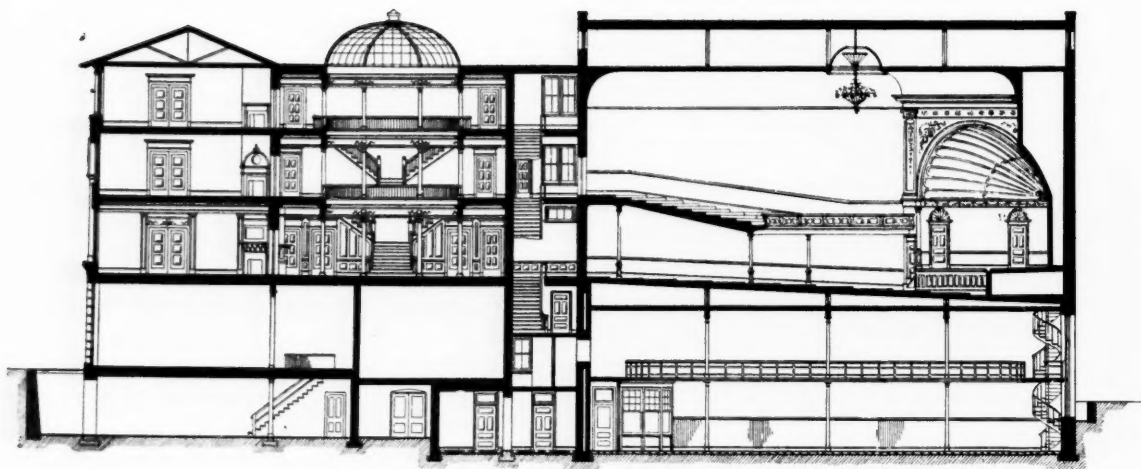
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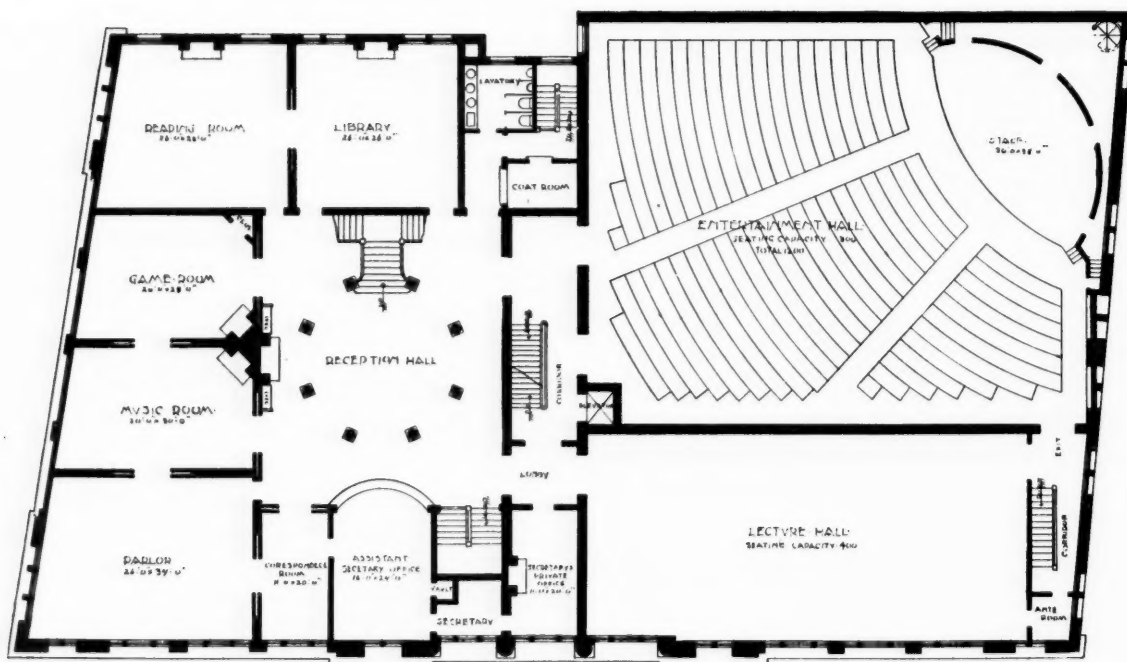
SECOND FLOOR PLAN.

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

SUBMITTED BY SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

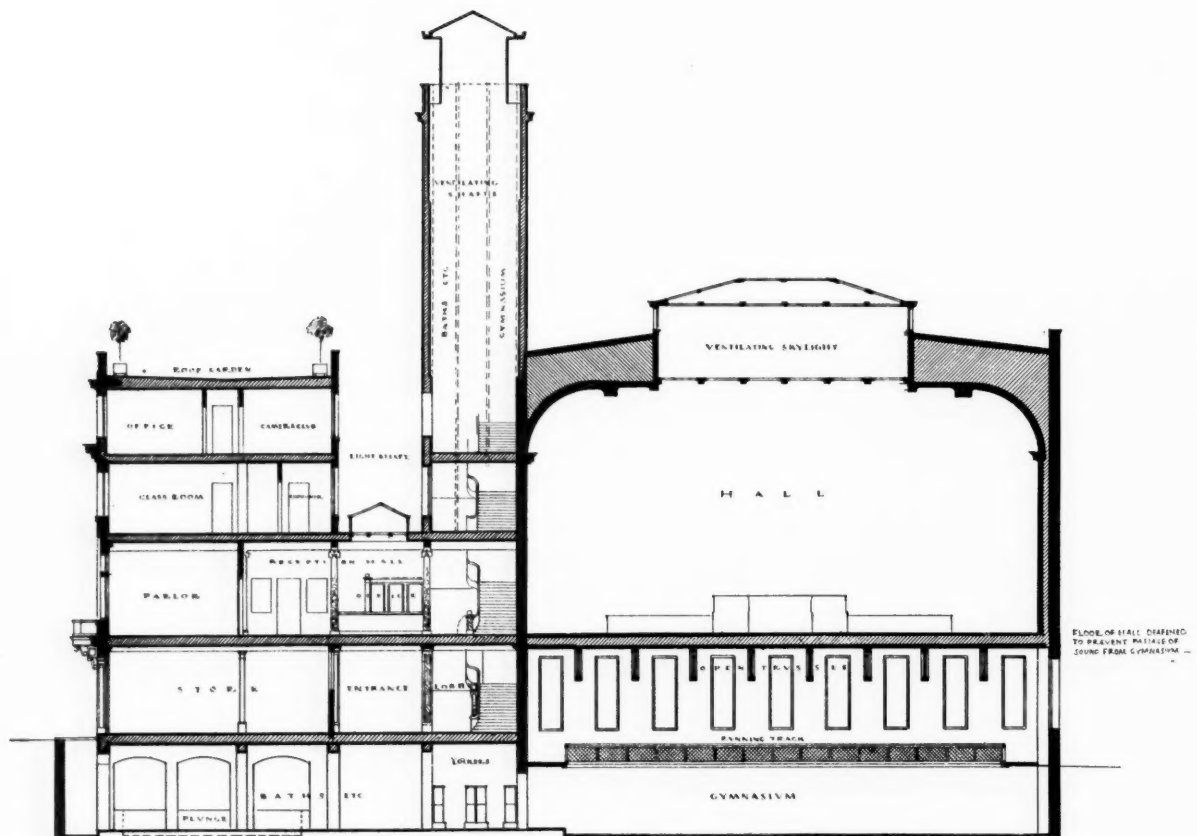


LONGITUDINAL SECTION
SCALE $\frac{1}{8}$ " = 1 FOOT

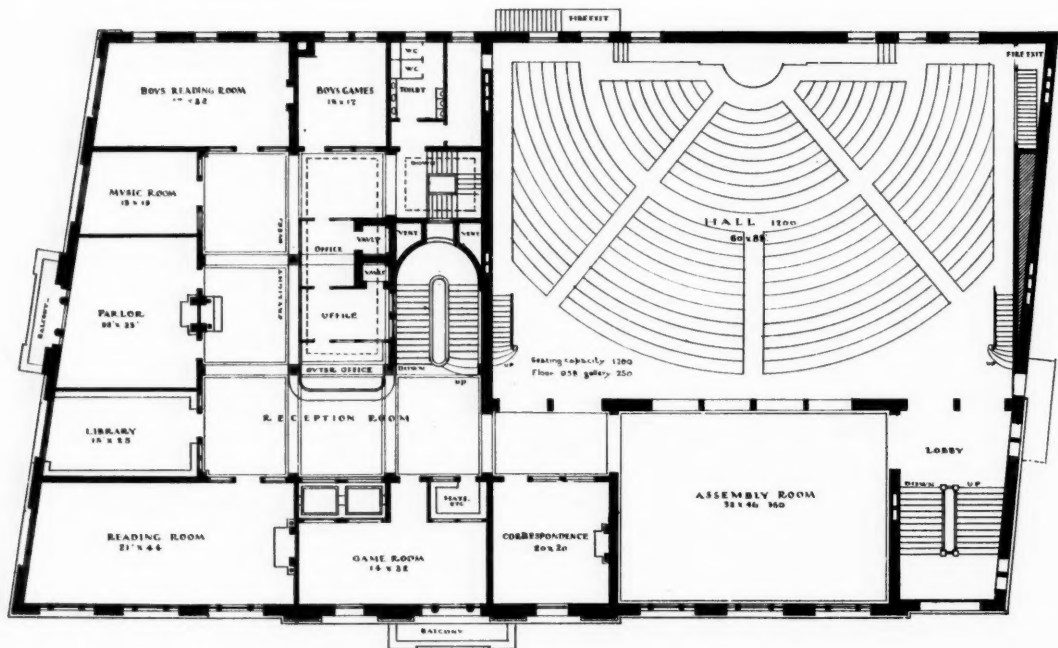


SECOND FLOOR PLAN
SCALE $\frac{1}{8}$ " = 1 FOOT

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY GRABLE & WEBER, ARCHITECTS.



LONGITUDINAL SECTION - EAST AND WEST -

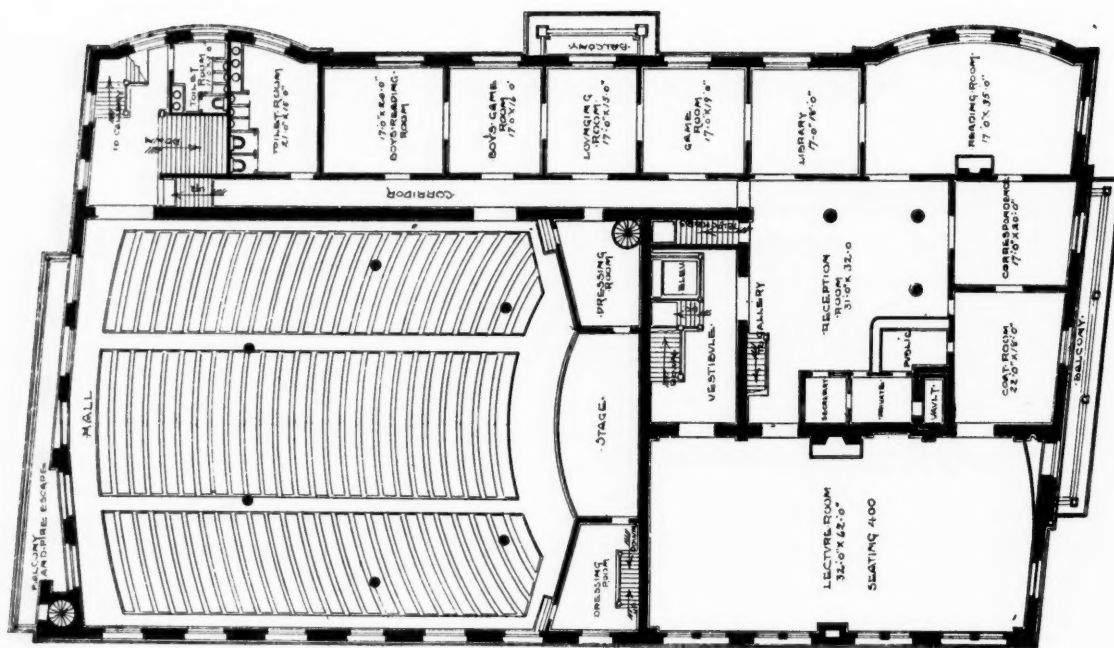


SECOND [PRINCIPAL] FLOOR PLAN

COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY EAMES & YOUNG, ARCHITECTS.

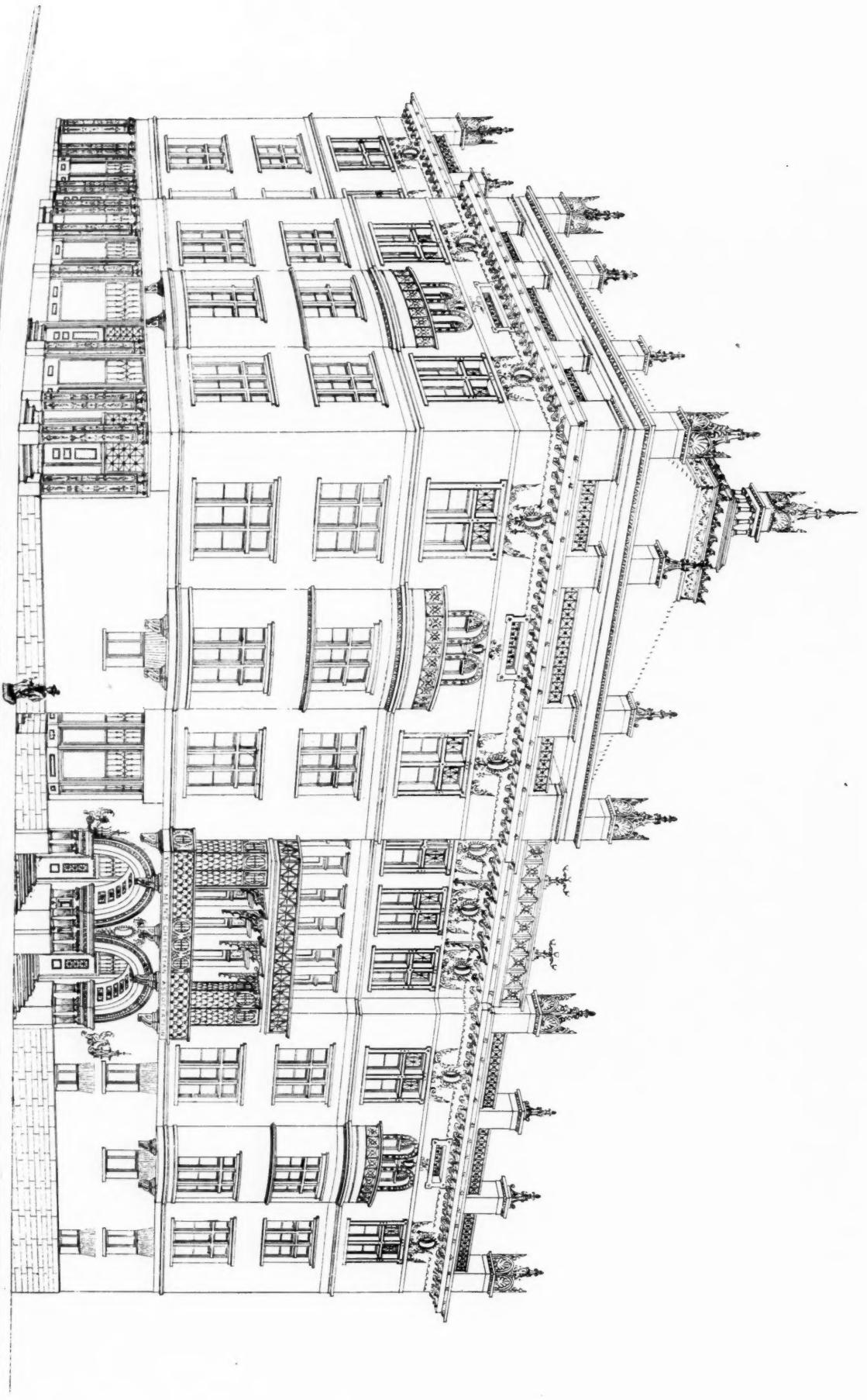


SECTION.

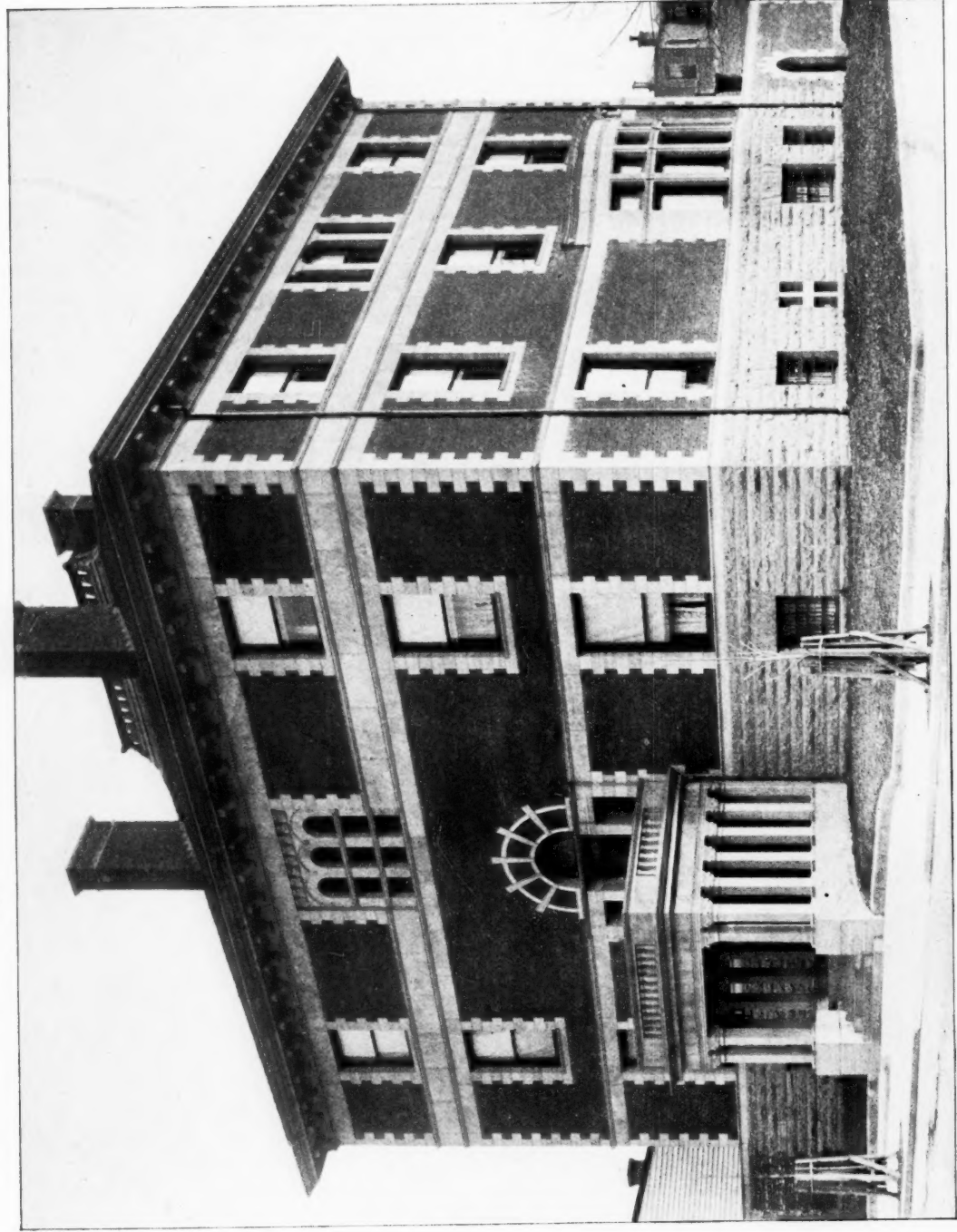


PLAN OF SECOND STORY.

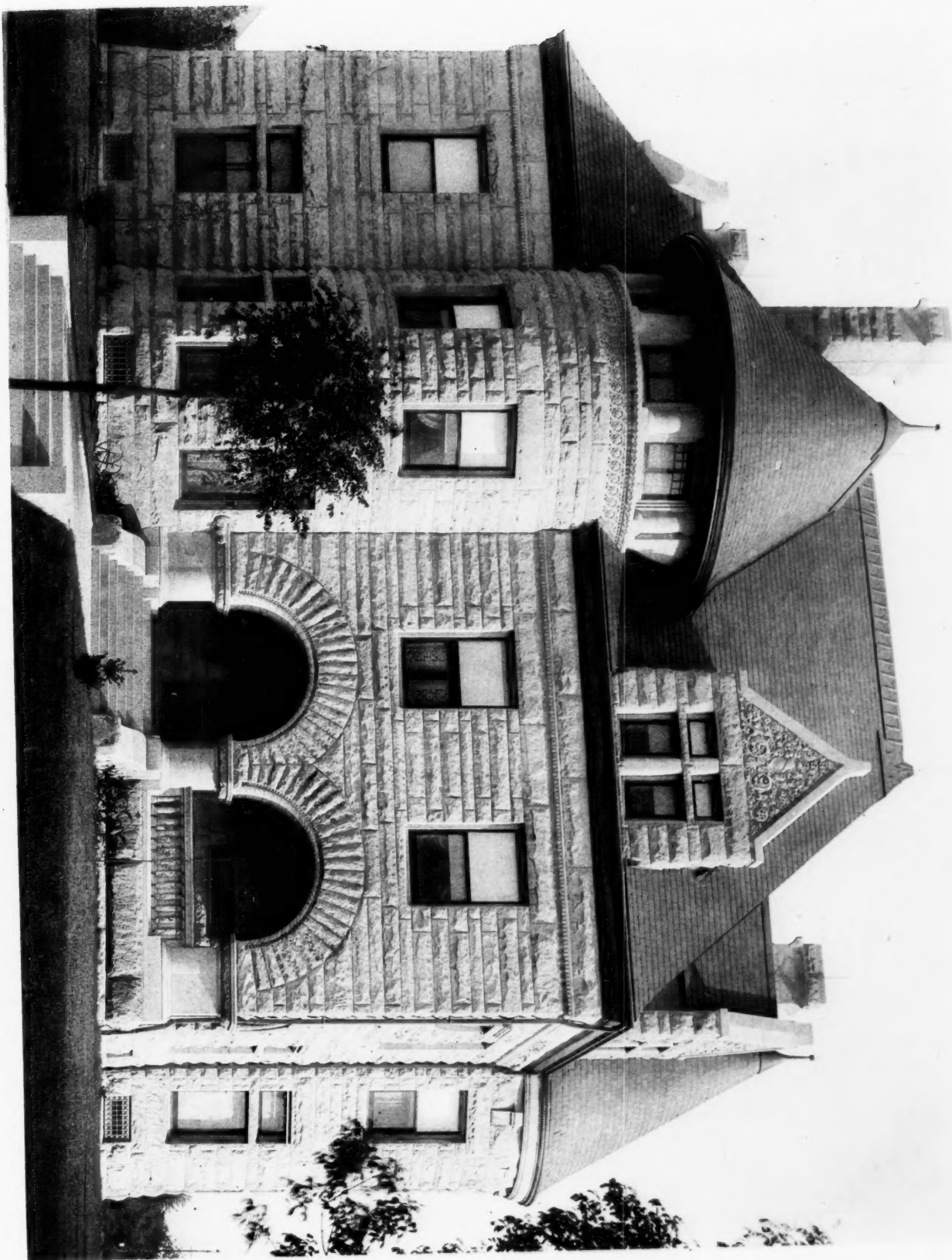
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY F. C. BONSAK, ARCHITECT.



ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
TULLY & CLARK, ARCHITECTS.

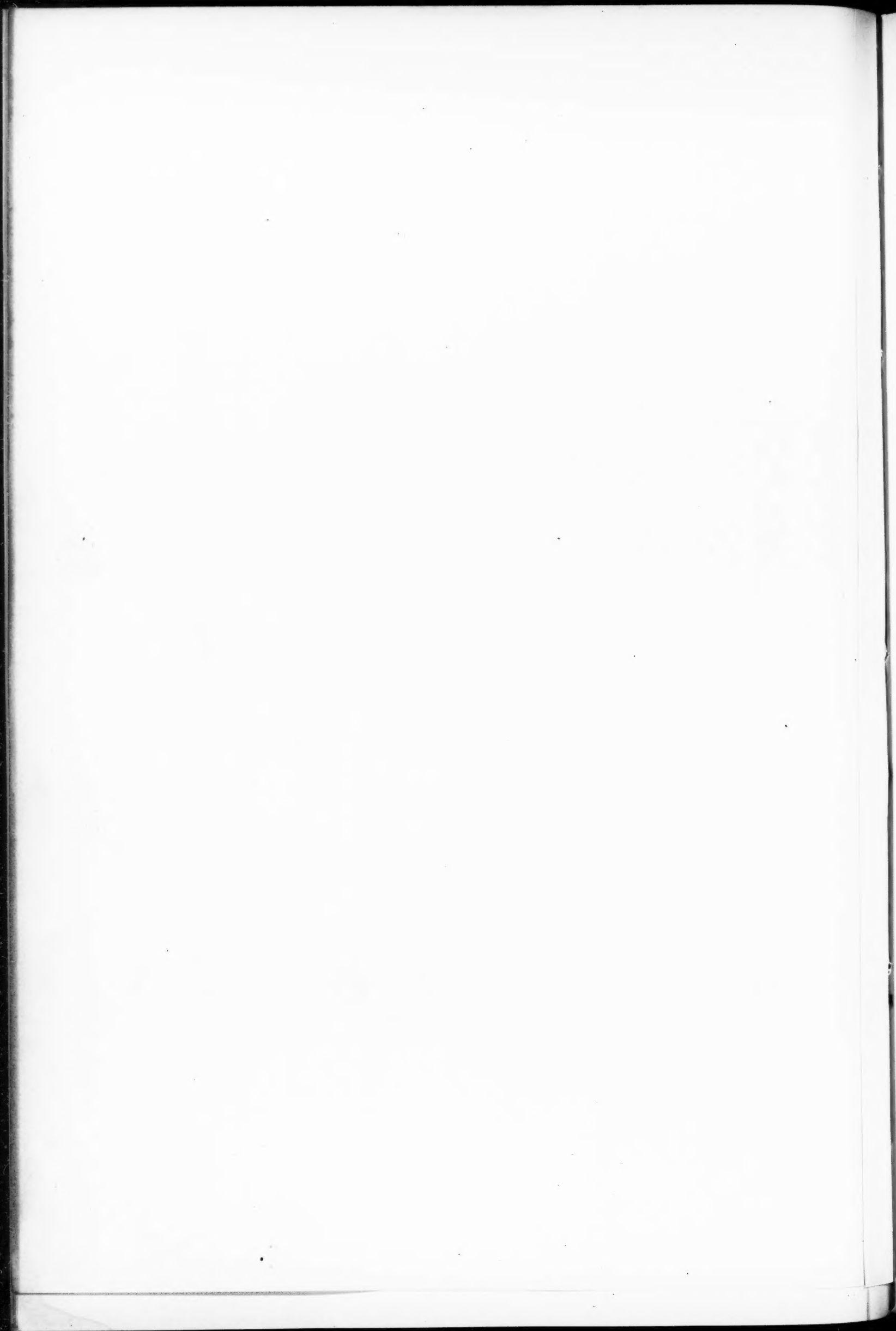


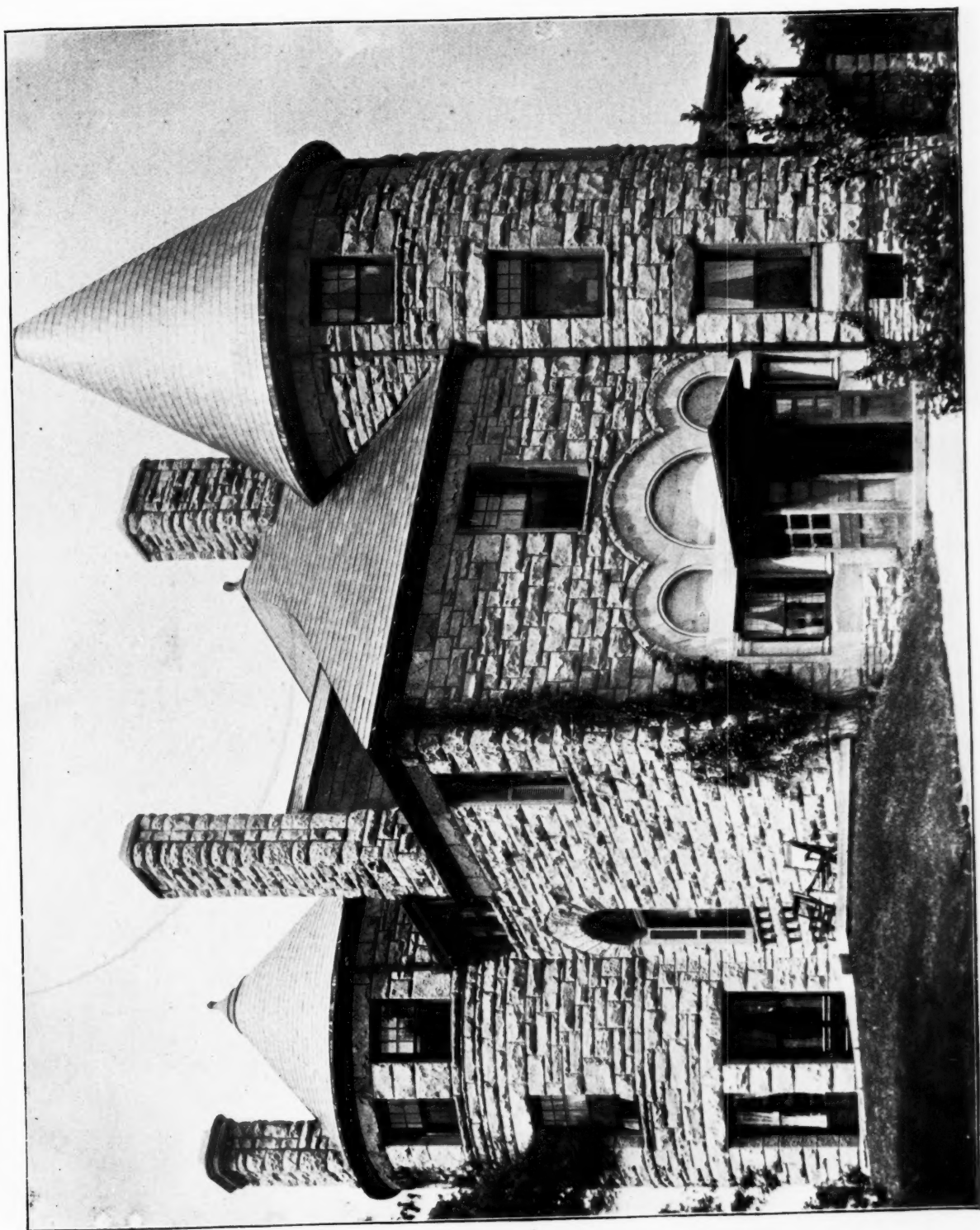
RESIDENCE IN WASHINGTON, D. C.



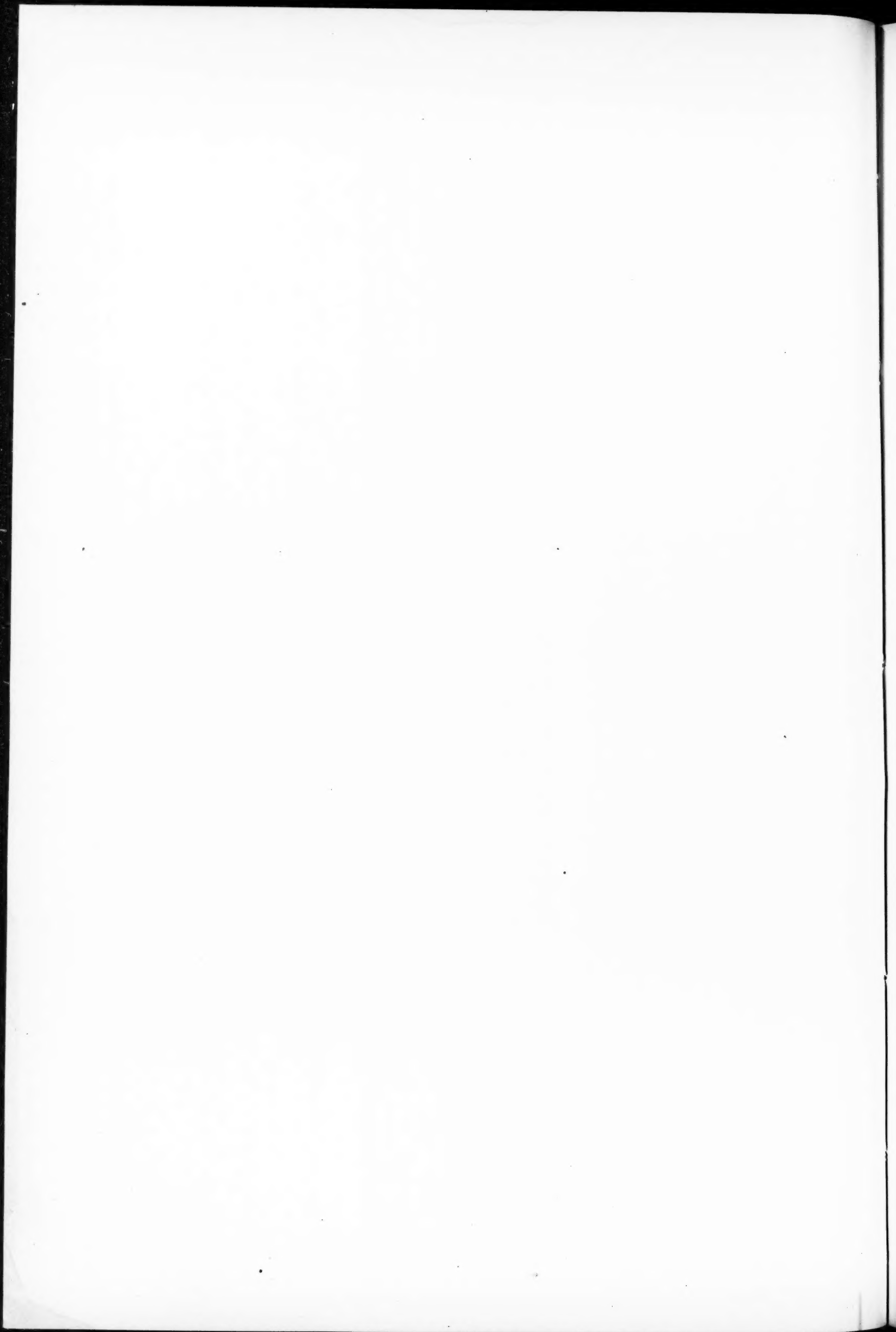
RESIDENCE OF S. M. KENNARD, ST. LOUIS, MISSOURI.
W. ALBERT SWASEY, ARCHITECT.

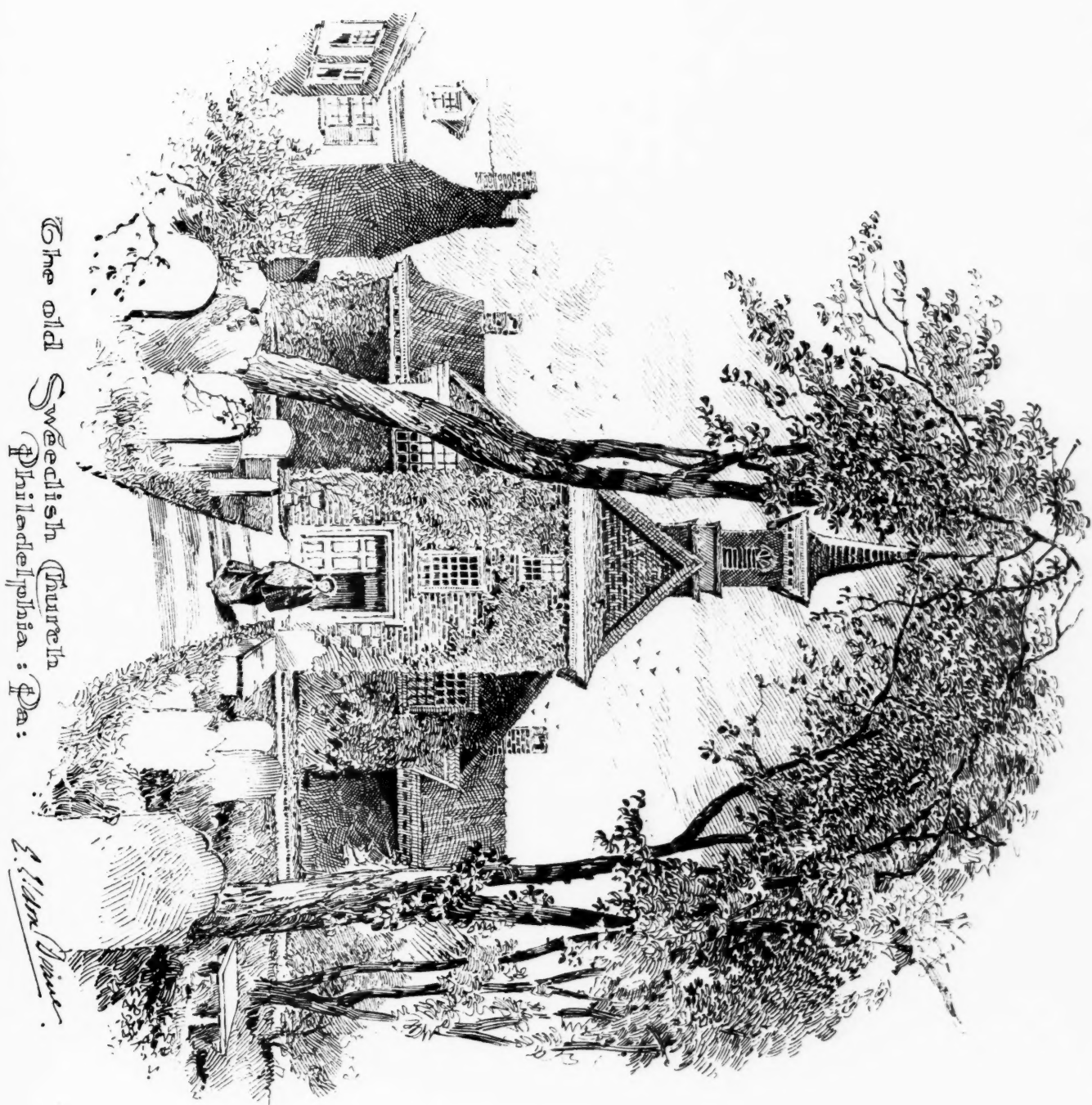
INLAND ARCHITECT PRESS.



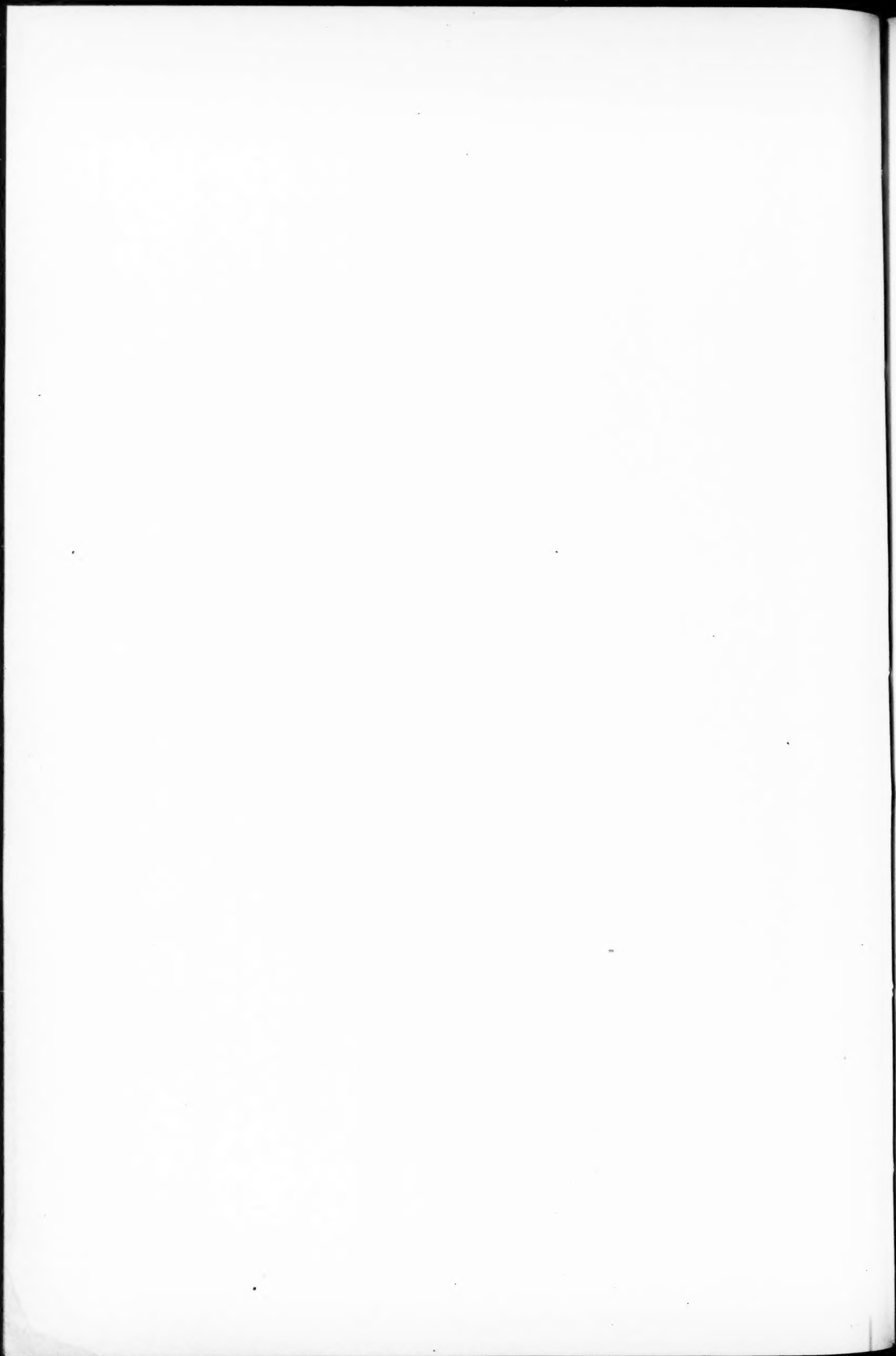


RESIDENCE IN CINCINNATI, OHIO.

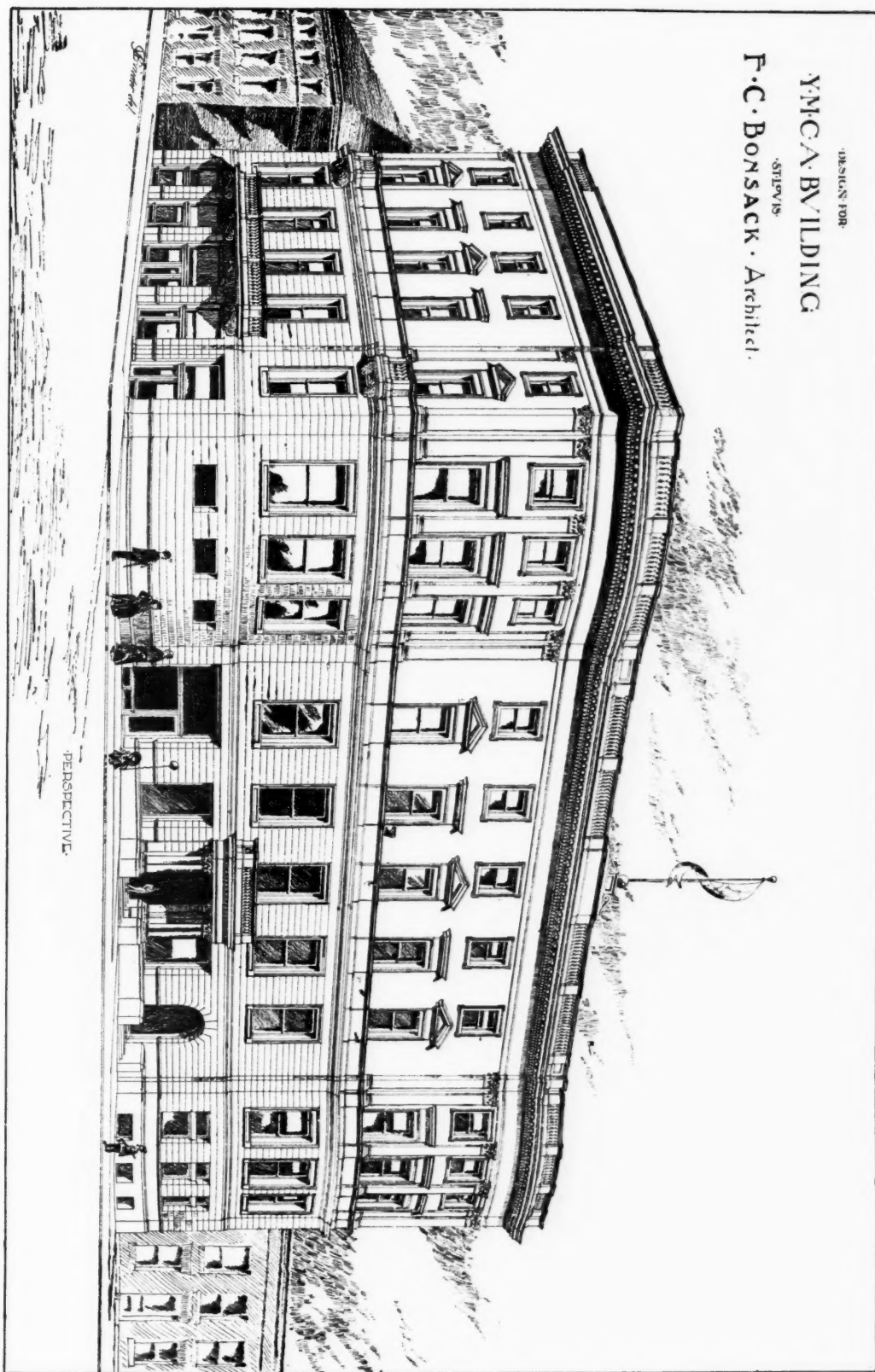




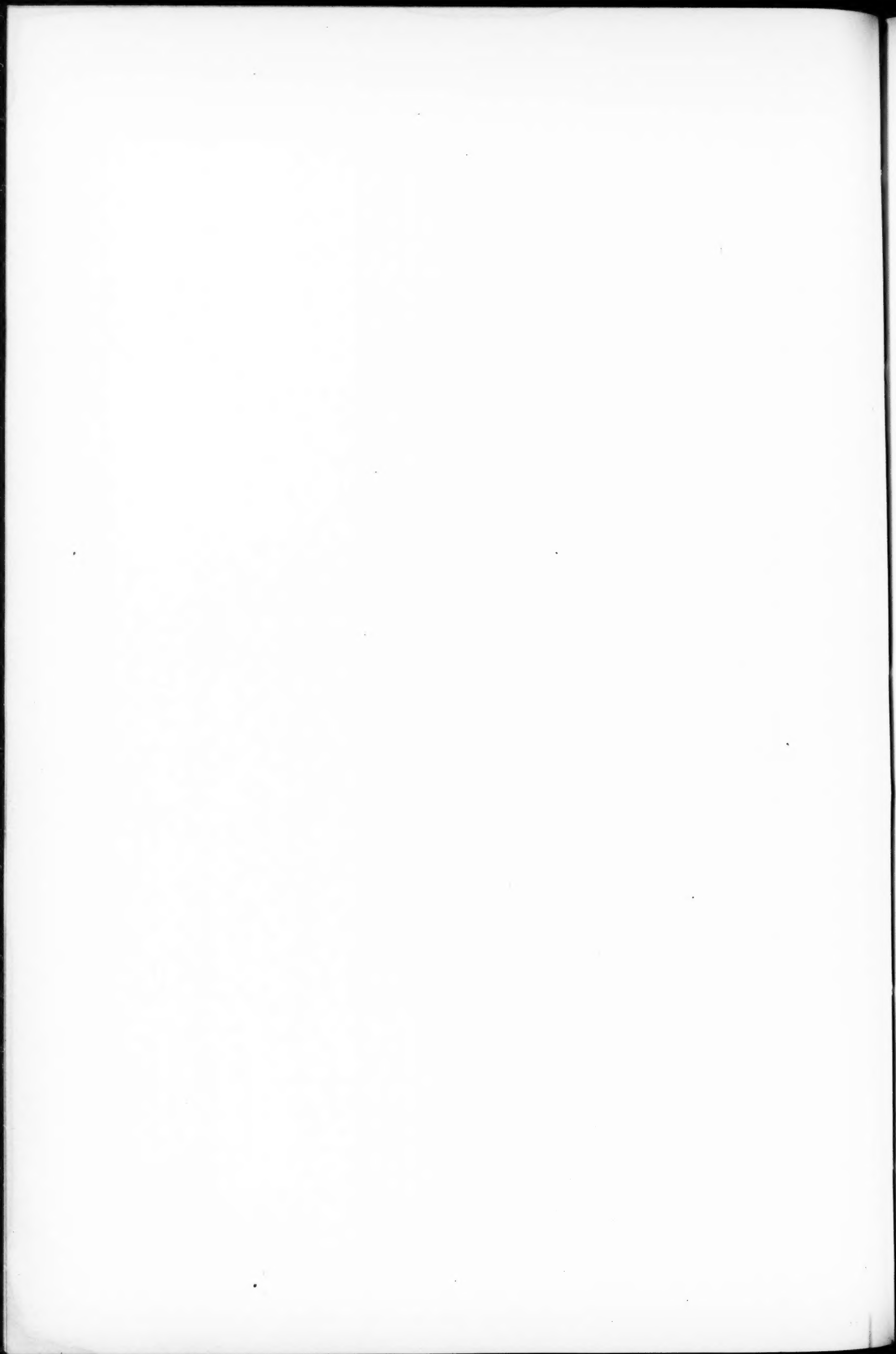
The old Swedish Church
Philadelphia: Pa.

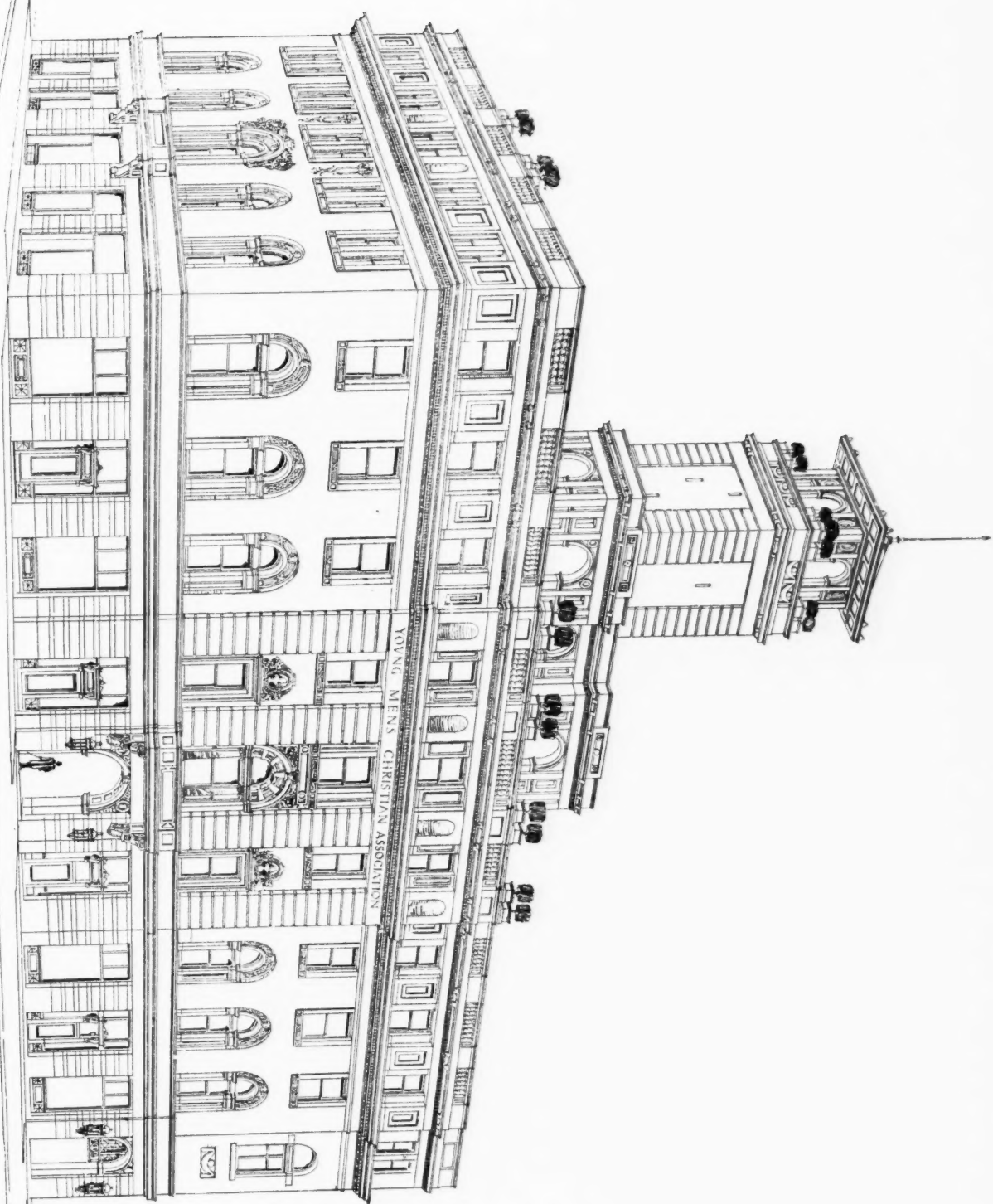


DESIGN FOR
Y.M.C.A. BUILDING
BY
F. C. BONSAK, Architect.



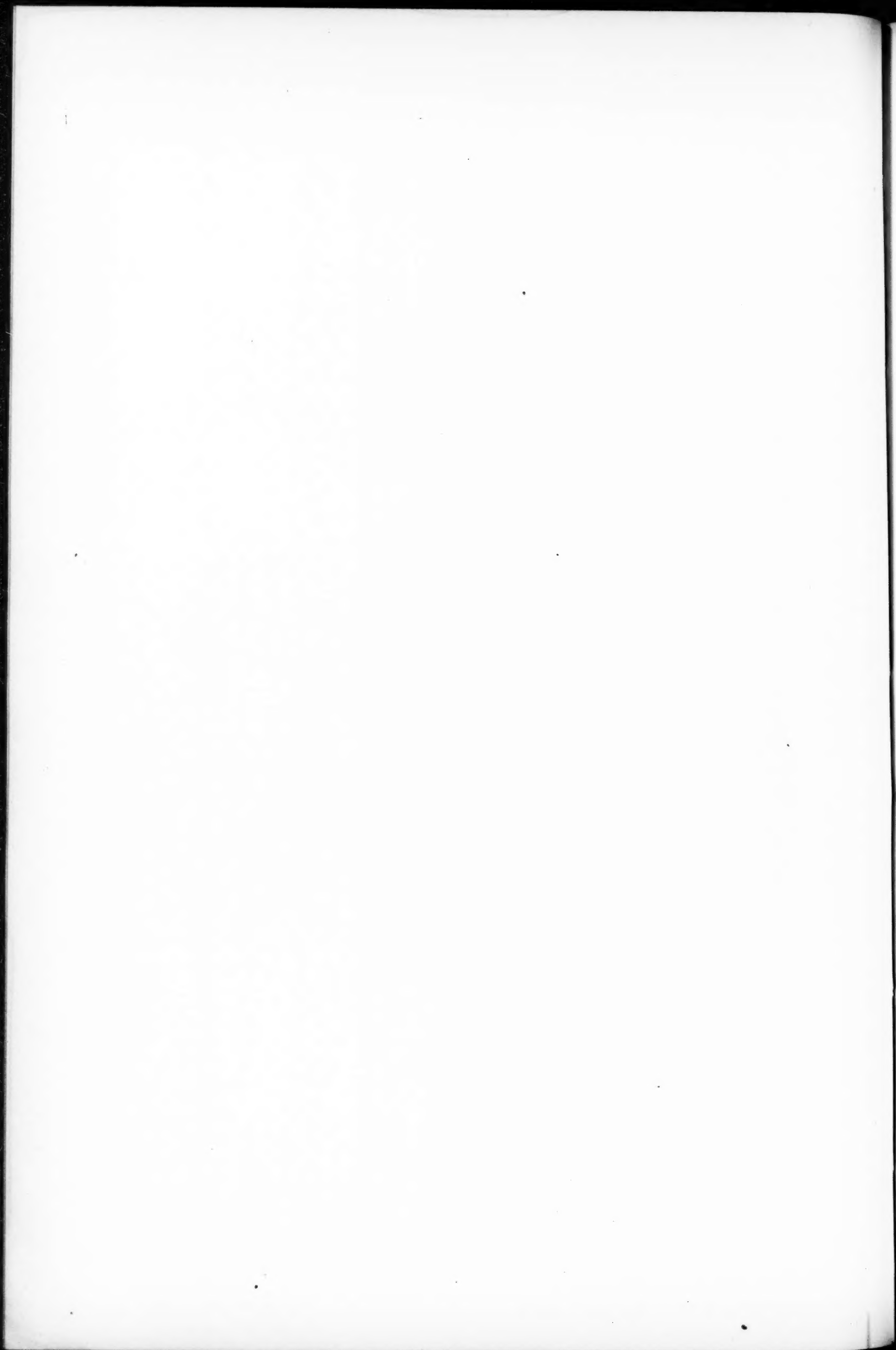
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY F. C. BONSAK, ARCHITECT.

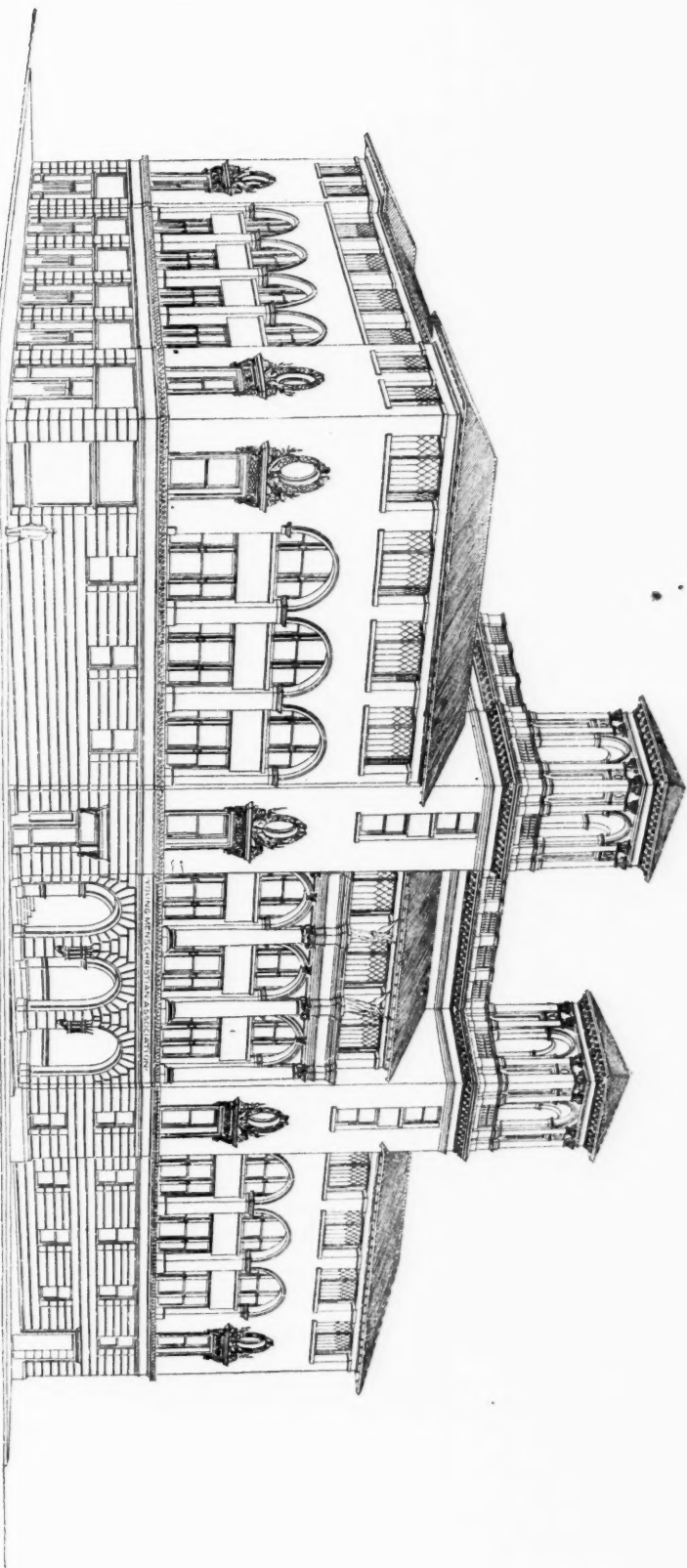




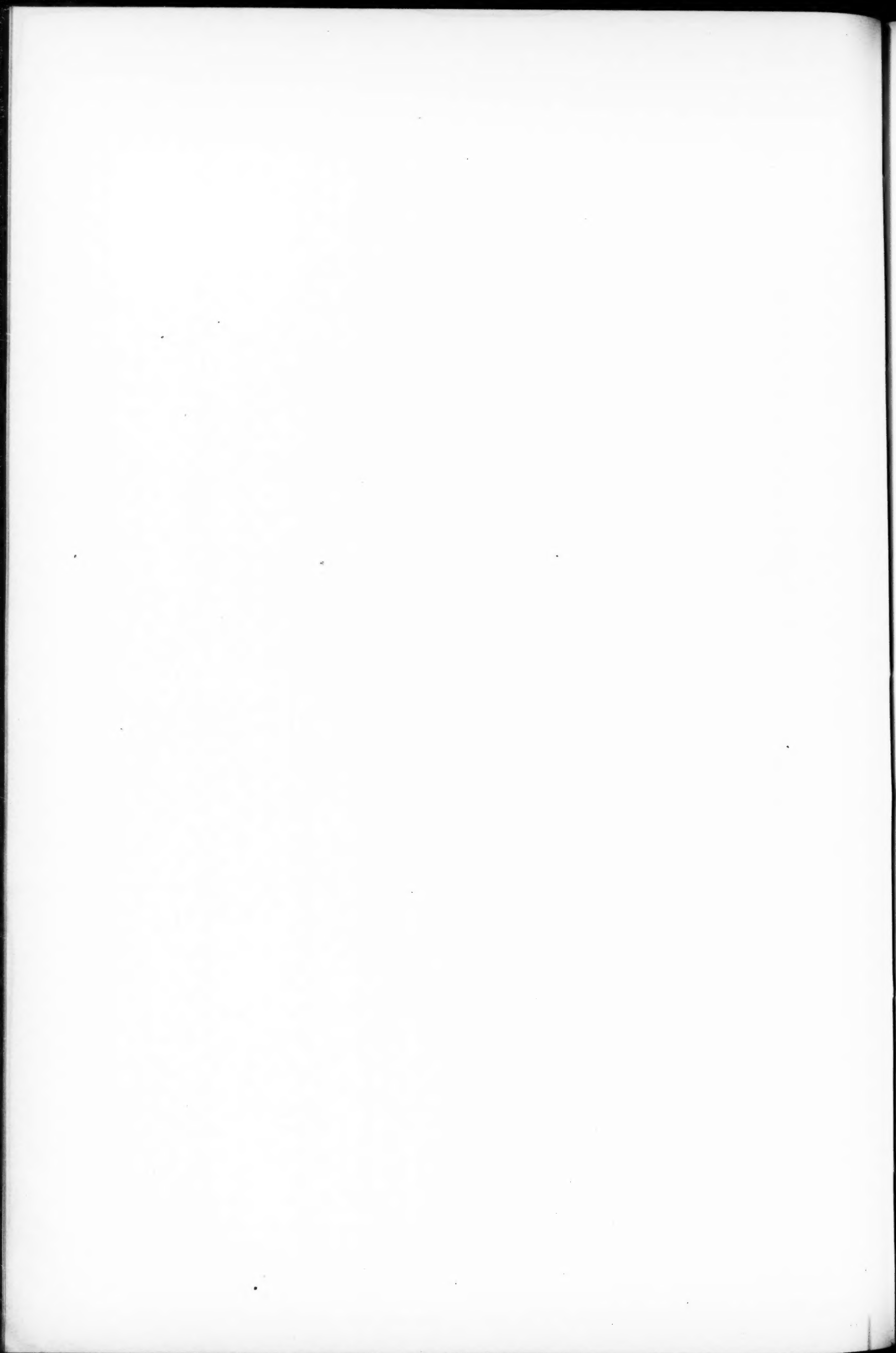
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.

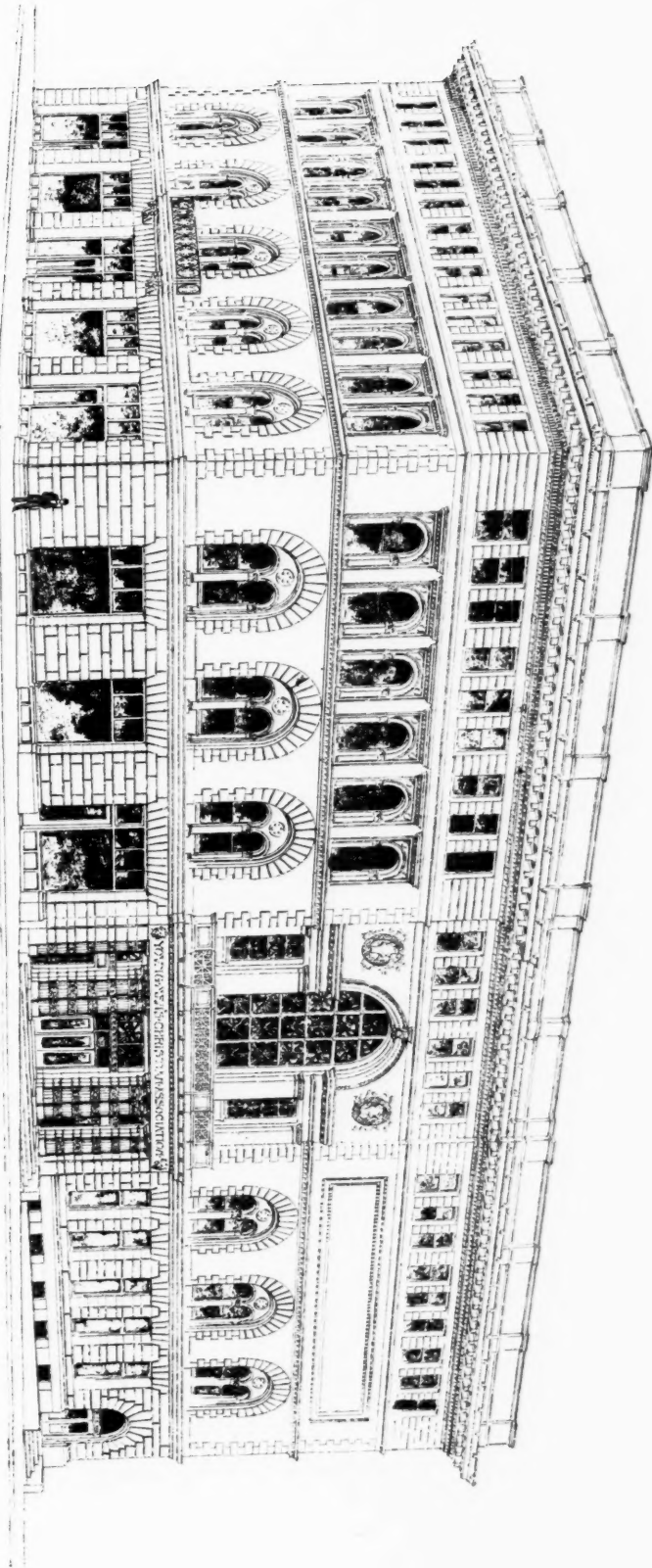
SUBMITTED BY HAMES & YOUNG, ARCHITECTS.



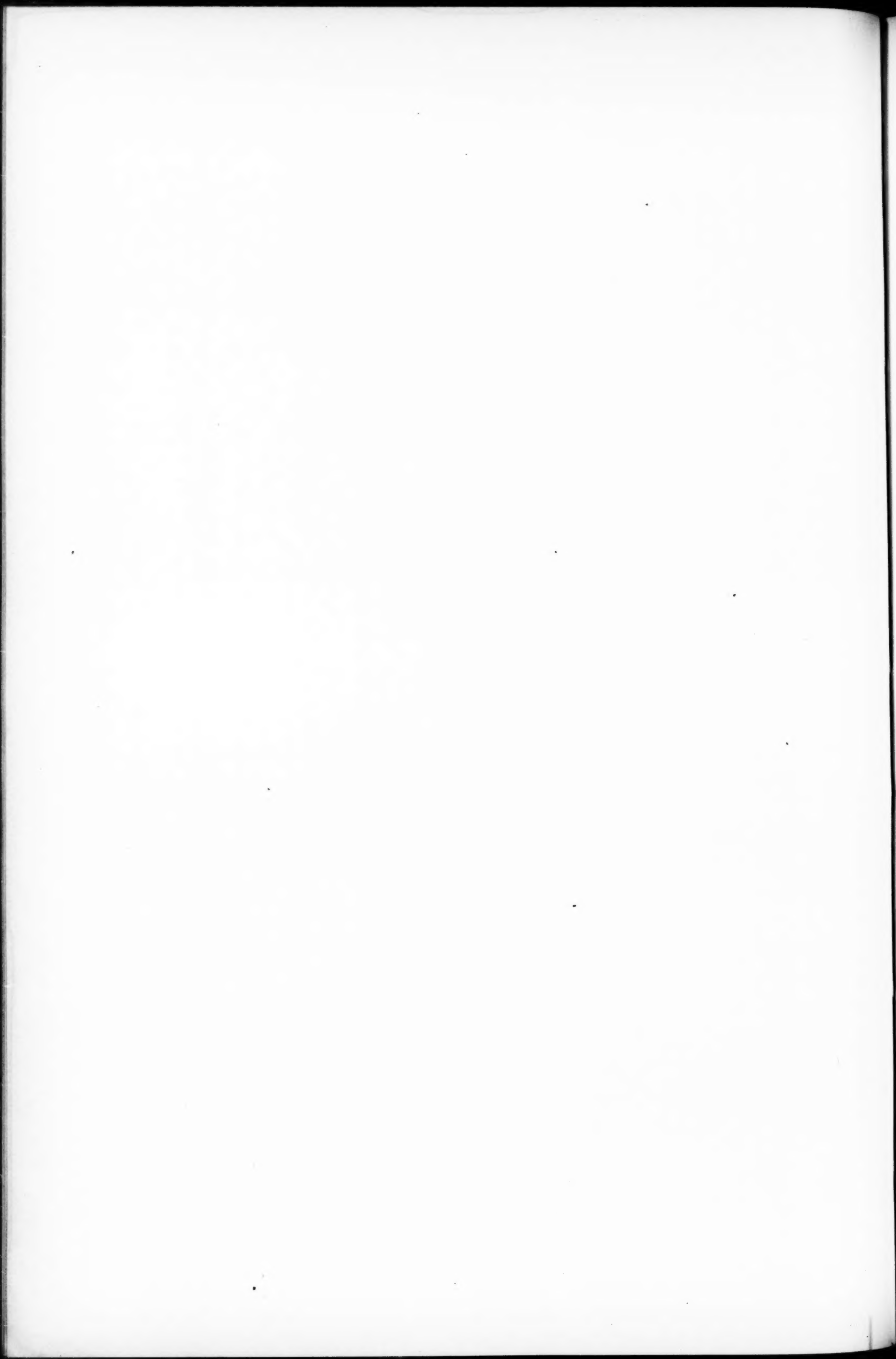


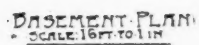
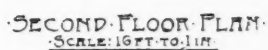
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SUBMITTED BY GRABLE & WEBER, ARCHITECTS.



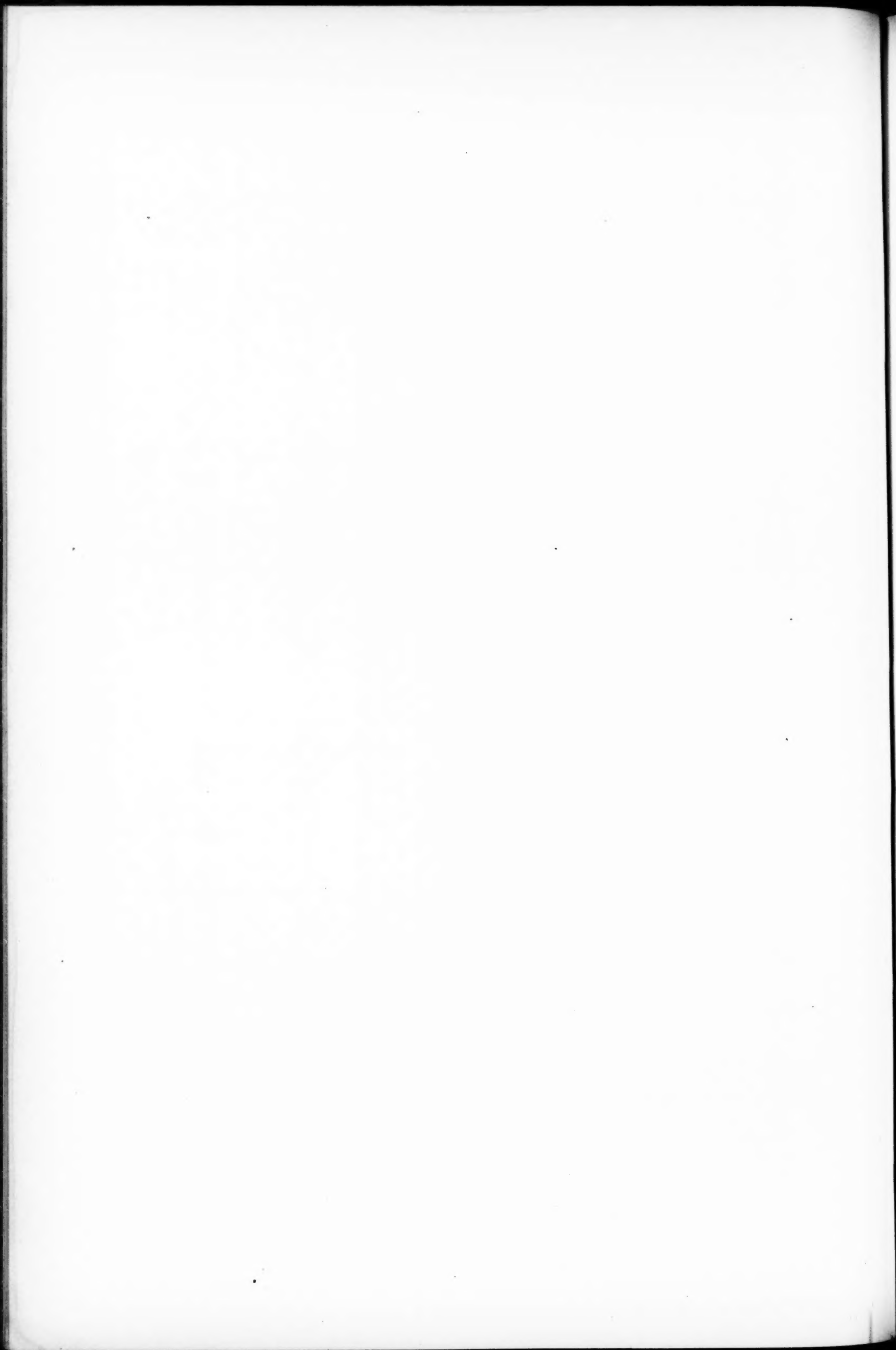


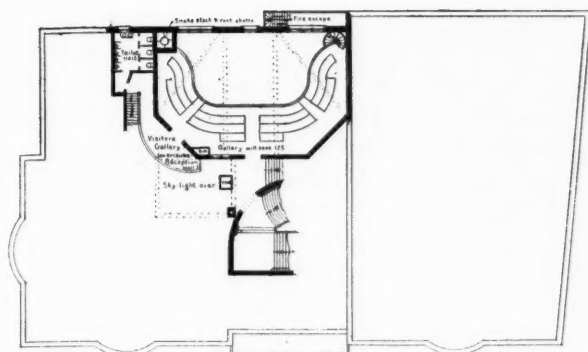
COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.



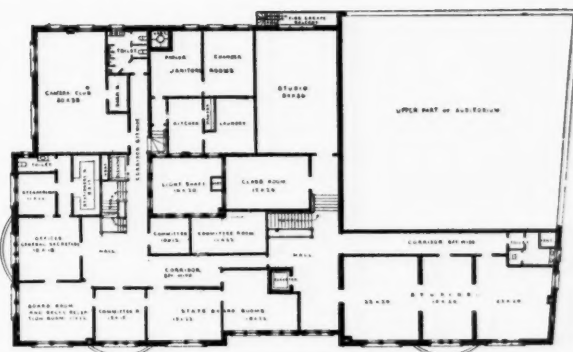


SUBMITTED BY STEWART, MCCLURE & MULLGARDT, ARCHITECTS.

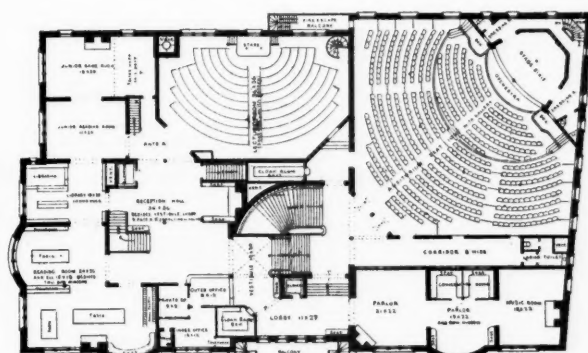




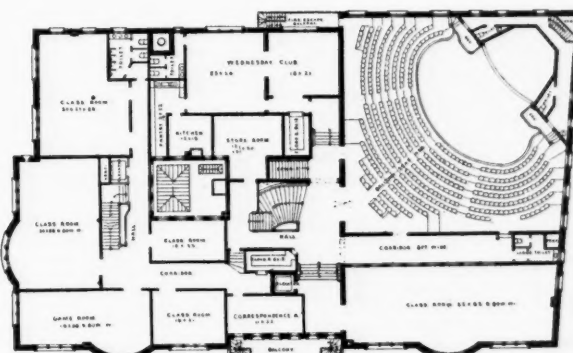
Upper part of Second Floor.



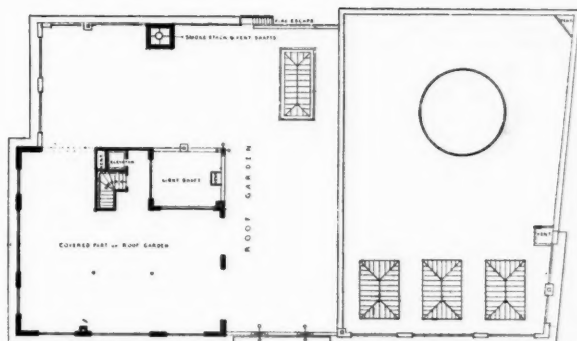
Fourth Floor.



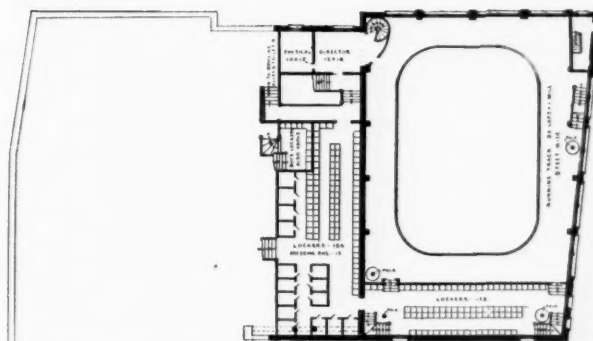
Second Floor.



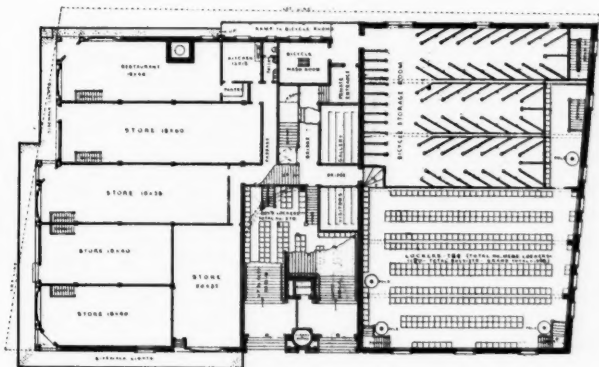
Third Floor.



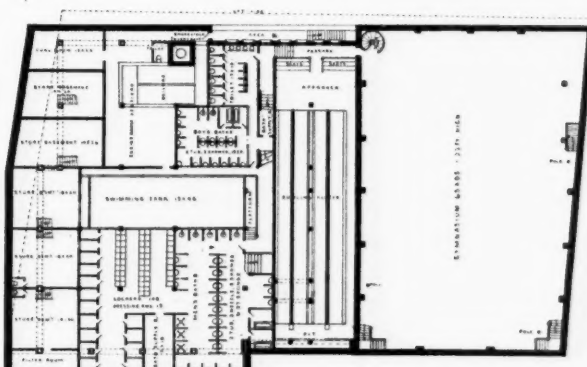
Roof.



Upper part of Basement.



First Floor.



Basement.

ACCEPTED COMPETITIVE DESIGN FOR Y. M. C. A. BUILDING, ST. LOUIS, MO.
TULLY & CLARK, ARCHITECTS.