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Why the
McKaig
Bill Did
Not Pass.

The failure of the McKaig bill to become a law should teach the friends of the measure many things, not the least of which is that it is of the utmost importance that there should be a well paid committee in charge of the bill continuously at Washington. The bill is indorsed by the entire profession, and as far as the fact of its receiving no adverse criticism from the press would indicate, by the entire public also. Early in the last session it was seen that there was opposition growing from some source, and finally Mr. Bankhead, the chairman of the Committee on Buildings and Grounds, refused to take the bill from the committee and place it before the Senate. It may seem ridiculous beyond measure that a bill so broad in its scope, so important to the present and future of the country, and so thoroughly indorsed by the people and their representatives in Congress and Senate, should be smothered and killed by the influence of a departmental clerk or two; but yet when the history of the passage of this bill is written, it will be found that Mr. Bankhead is the tool of a most baleful influence in the present administration, that which has its head in the Secretary of the Treasury, and ramifies every department to which his influence has appointed a relative or friend. It is probable that Mr. Carlisle, senior, does not care particularly whether the McKaig bill passes or not, but he passively allows his son to use his father's influence to enable him to "hold onto his job" in the architectural department and prevent his and other relatives' return to their Kentucky farms, and other obscure pursuits. This is absolutely all there has been to prevent the McKaig bill from becoming a law, and while it may sound like dealing in personalities, it is impossible to do otherwise than to state the facts as we find them. As the phrase goes, "Nothing but a few slight formalities of a financial nature prevents," when explaining why some large building project fails to materialize, so it might be said that "only a few slight formalities of a family nature" prevented the passage of the McKaig bill.

New York
State
Architects'
Bill.

The architects of the state of New York have again taken up the matter of a license bill, and are urging upon the citizens of the state the vast importance of this measure. It will be remembered that two years ago this bill was urged by the Western New York State Chapter and the Buffalo Chapter, and might have become a law had it not been for the autocratic position taken by the governor of the state. As it was, mainly through the personal work of the late W. W. Carlin, the bill passed both houses twice and was vetoed by that alleged arbiter of laws after the legislature had adjourned. The position taken by the members of the profession in New York city in regard to the bill may have had something to do with its failure to pass. However, the present organization under the leadership of Warren R. Briggs and J. H. Pierce is all that can be desired, and now that the state has a governor with some knowledge and standing beyond that of a ward politician, there is every reason to believe that the passage of the bill in the present legislature is assured.

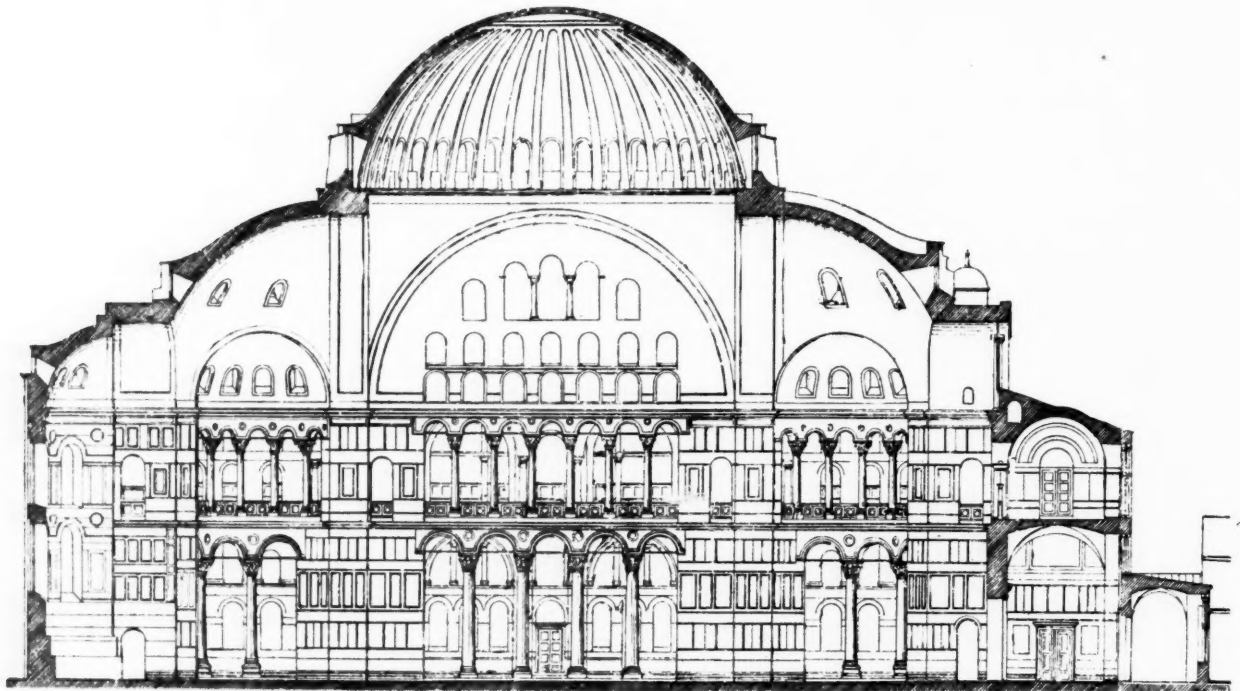
THE POINT OF DEPARTURE BETWEEN CLASSIC AND MEDIÆVAL ARCHITECTURE.*

BY P. B. WIGHT.

THE chaotic state of the art of architecture as practiced in modern times, notwithstanding the fact that in point of size and expense more buildings have been erected within the nineteenth century than any other that has preceded it, is such as to cause the best minds to inquire where we stand with reference to the past and the future. The questions as to whether or not there is a nineteenth century style to be known as such in future ages, and if not is there any reason why there should ever be a twentieth century style, or whether each civilized nation is likely to develop its own particular style, are cast in the shade by the more serious and profitable investigation that is going on as to the true historic succession of preceding styles. If the nineteenth century is ever remembered in future years its most prominent claim for distinction will be, that it was the age of investigation rather than of development or creation. It is eminently the age of encyclopedias, the age of research. It is pretty certain now that every part of the globe that is worth knowing about has been discovered. In architecture about everything that exists has been seen, measured, described, illustrated, photographed, imaginatively restored if not "restored" in the usual way, and much of

Whatever else that had been done before this time was simply an object of curiosity, known only to the denizens of the locality where such buildings still existed. These buildings had all become victims of negligence and vandalism, or had been patched out with additions in the new style.

It was not until the latter part of the eighteenth century that anything was known of Greek architecture, though it had been "discovered" in 1672 by Jacques Carrey, and it was only after the appearance of the first volume of Stewart's "Athens," in 1762, that it became an object of interest and study. Then came the first break from the style that had been inculcated by the Italian and French schools for two centuries. This has been admirably described in Mr. Van Brunt's "Greek Lines." Stewart's work was the commencement of the whole modern movement of investigation of ancient architecture, which has continued up to the present time. But with all that has been done by hosts of eminent scholars there have been few books on the history and philosophy of architecture that have been of much value, except as treatises on fragments which go to make up the whole history of the art. Until Viollet-le-duc came on the field we had no authority on the historical sequence of architectural styles, and even today we have none approaching the completeness and conciseness that are necessary before putting it into the hands of a student of architecture. The young men of today learn what



AYA SOFIA, CONSTANTINOPLE.—LONGITUDINAL SECTION.

it has been reproduced or imitated in one way or another in modern structures. Even books of earlier centuries have been republished and illustrations reproduced. If we would know all about the architecture of the ages, we have but to consult great libraries or collections of photographs, and we will find them all drawn out, described and photographed over and over again by different authors, travelers and artists. Here they all are in all sorts of views, in whole, in part, and often in the minutest details. This was not so before. In all the enlightened countries of Europe it is safe to say that from the time that the architecture of ancient Rome, in the form known as modern renaissance, had entirely supplanted mediæval architecture up to the latter part of the eighteenth century, during which the practice of Roman renaissance was universal, little was known of any other style than that of Rome as interpreted by the Italian masters, Palladio, Vignola and Scamozzi, and their followers, and the academy established by Louis XIV.

*"The Church of Sancta Sophia, Constantinople: A Study of Byzantine Building." By W. R. Lethaby and Harold Swainson. Macmillan & Co., London and New York, 1894; A. C. McClurg & Co., Chicago. \$6.50.

"Aya Sofia; A Study of Origins in Byzantine Structural Art." By A. D. F. Hamlin, the *Architectural Review*, Boston, Vol. II, No. 5, 1893.

"The Central Building of the World." By Henry Van Brunt, the *Architectural Review*, Boston, Vol. III, No. 2, 1894.

they know and their minds are diverted into various channels purely from the accident of environment and association. It is only after half a lifetime of study and observation that any architect can begin to understand without prejudice where we now are in the history of the world and how we came to what we are. The official school of France is the only one that attempts to direct the youthful mind in the way it should go. But it is like a state religion, and is denominational to an extreme. Like girls brought up in a convent, the greater number of its students are faithful to its teachings, but the original and brilliant thinkers among them soon break their bonds when loose in the world of thought and action, as the late H. H. Richardson did. The numerous essays that have recently appeared from the best thinkers in the architectural profession, and the recent action of the American Institute of Architects, at its convention in 1894, point to the importance of a correct and unprejudiced history of architecture that can be used in our numerous architectural schools as a guide to all other teaching.

Until such a book appears we will be obliged to depend on such works as that which forms the main subject of this review, and the occasional essays of our best writers for a solution of some of the most important questions that have vexed earnest students

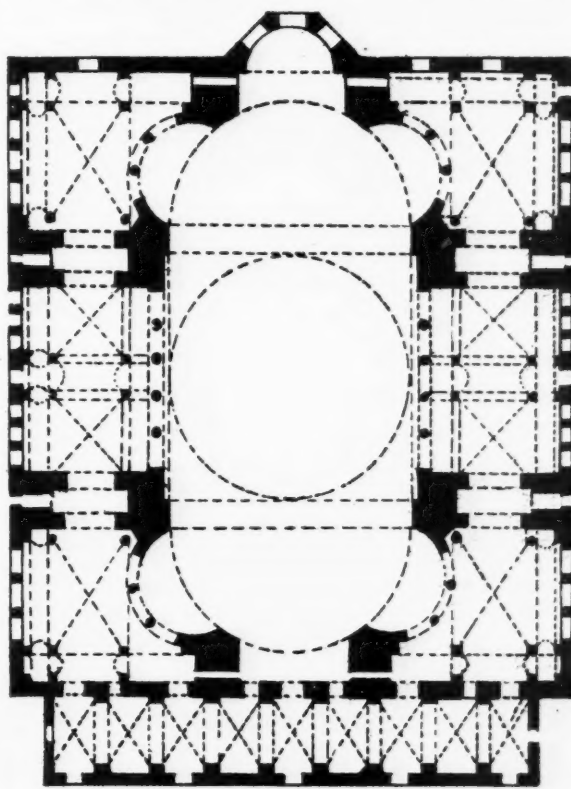
of architecture of the present generation. Given the connecting links, and the why-and-wherefore of much that we already know, or think that we know, will be made clear to us. Messrs. Lethaby and Swainson have contributed one and the most important in the whole history of architecture, while Professor Hamlin and Mr. Van Brunt have almost contemporaneously, but to all appearances at a slightly earlier date, made clear the historical position which St. Sophia holds with reference to the whole range of architectural investigation.

To this book we can refer for all the history of this wonderful building that is attainable. It is voluminous and supported by documentary evidence in every particular. In fact, it is a compilation of all that is known of it—all that is reliable in other authorities is retained, and all that is doubtful is rejected. It is wonderful that so much is known of a building erected in the sixth century, and no less wonderful that the building should be in a better state of preservation than any other of equal age. It is not our purpose to repeat anything to be found in this intensely interesting book, and it is only necessary to give some dates for our present guidance. St. Sophia was erected on part of the site of the church built by Constantine the Great, which is supposed to have been called the Church of the Divine Wisdom. His wife, Helena, was said to have discovered the true cross and other relics in Jerusalem in May, A.D. 328, about the time that he selected Byzantium as his capital. To celebrate this he built the church, but it is not certain that it was completed in his lifetime. It was dedicated February 15, A.D. 360. It was seriously damaged by fire in 404, but was restored and rededicated under the Emperor Theodosius in 415. This church was burnt on the 15th of January, 532. The Church of St. Sophia was commenced as soon as possible after this, and still stands almost intact, and very nearly as it was originally built, so far as the interior is concerned. For its conception and execution the world is indebted to the Emperor Justinian, who inspired the architects and workmen and poured out his treasure without limit from the beginning to the completion. It was dedicated on the 26th of December, 537. The account of its building was written by Procopius in 558, and has come down to us intact. On the 7th of May in this year, the eastern part of the dome, with the apse, were thrown down by an earthquake. It was restored and reconsecrated with great ceremonies five years later, and on the 24th of December, 563, in the thirty-sixth year of Justinian. Descriptions of the church exist from the pens of Agathias and Evagrius. A description of the building is also given in great detail in a poem written by Paul the Silentiary, corresponding with the Poet Laureate, of our own times, in Greek, which was delivered as the Opening Ode. A translation of this from the original hexameter verse is given, and the authors say of it that "On many accounts the poem is the best ancient architectural description extant. It is exact in accuracy, most orderly in sequence when read with a knowledge of the building, and must have been written within its walls. A close and careful study, written when architectural ideas were in the ascendant—the chief subject of thought in times of peace—it is no futile attempt to explain a work of genius in terms of mechanics and foot-rule measurements, after the manner of an architectural lecture, but it translates the ideas of the artist into the words of the poet."

It may be remarked here that Justinian, being aware that the previous church had been many times injured by fire, determined that the new building should be fireproof, and it is clear from the descriptions that nothing of a combustible nature ever entered into its construction or decoration. Even the interior fittings, where not of marble were of bronze, silver and gold. The building, as is well known, was entirely constructed of brick, except the four great interior piers, which were built of stone, because it was harder than the bricks then made. And in this connection it is interesting to note the fact that when Henry Hobson Richardson built Trinity Church, Boston, the first building in which he seems to have been inspired with the construction as well as beauty of the ancient Byzantine buildings, he built the four great piers that support the central tower, of flat slabs of granite laid horizontally, which were afterward encased in a decorative material. St. Sophia is supposed to have been covered on the outside with slabs of marble, though it is all now stuccoed for protection, the latter having been done by Fossati in 1843, when the last restorations were made by order of the Sultan of Turkey. The entire roof is of brick arches, and the dome is built of specially made bricks from 2 feet to 14 inches thick. The interior of the walls

and the piers are, or have been, entirely covered with slabs of rare marble of different colors, and all the ceilings and domes with glass mosaic, mostly having gold grounds. The windows were of slabs of marble pierced with square openings in which glass was inserted, and were probably the first marble tracery ever used. All the shafts of columns are of porphyry or rare marble, and the capitals, bases, molded work and cornices are of white marble.

Two architects were employed by Justinian, Anthemius of Trales, a Greek from Asia Minor, and Isidorus, a Milesian, who was also a Greek. Of these Anthemius seems to have been the greater constructor, and Isidorus the greater artist. From the time it was built up to the Crusades it seems to have had no vicissitudes except from earthquakes. And these were frequent. Von Hammer calculates that from the beginning of the seventh to the middle of the fifteenth century there were twenty-three severe earthquakes, one of which, in 1033, lasted intermittently 140 days. From 1511 to 1765 ten earthquakes are recorded. It is remarkable that in this length of time the delicately poised construction of the roof should only have required restorations which are relatively unimportant. The most important restorations were



MOSQUE OF AYA SOPHIA

GROUND PLAN.

undertaken in the second half of the ninth century, under Basil the Macedonian. They are fully described, and include not only improvements in construction, but in decoration. It may be well here for historians to note that this sort of thing was done in the (so-called) darkest part of the "dark ages." Here is more "dark age" work. "In October, 975," says the author, "an earthquake caused the hemisphere of the western arch (*apsis*) to fall. It was restored again by the same emperor in six years; he spent, Scylitzes says, 'on the machines for mounting for the workmen to stand on, and for the raising of the scaffolding, to build what was fallen, ten centenaria of gold.' According to Glycas, Romanus Argyrus (1028) beautified the capitals. Scylitzes also says the Emperor 'made bright with silver and gold both the capitals of the great church, and of our Lady of Blachernae.'"

St. Sophia rested in peace and glory until 1204, when it was desecrated and looted for the first time since its erection by the fanatical Crusaders. Baldwin was crowned here in this year, and for fifty-seven years Roman Catholic priests read masses at its altar. On the recapture of Constantinople by the Byzantine emperor, an effort was made to restore the church, but it never

recovered its former splendor. In 1346 it was again devastated by an earthquake, when about a third of the arched roof fell. The damage was partly made good by the Empress Anna, wife of Andronicus Paleologus, Phaceolatus being prefect of the works; but in the following year (1347), on the accession of Cantacuzenus, the restoration was completed. The latter has left an account of it. He restored the decoration, both in marble and mosaic. Both emperors were helped "by one Astras, in many things a clever man, but especially in building, and by John, surnamed Peralta, one of the Latin subjects of the emperor." It is interesting to note that even up to the middle of the fourteenth century all the names we encounter in connection with this building are Greek, except the last one, which is Italian. At this time the Greeks called the city *Escompoli*, from which the Turkish name Istanbul is derived. We have another written account of the church in 1433 by the Chevalier Bertrandon de la Brocquière, who describes it as still in good condition, as he attended and described the services in it. On the 28th of May, 1453, the last Christian service was held within its walls. It was attended by the emperor, the last emperor that preserved the Roman succession in Constantinople before it was transferred to the German empire. On the following day the city was taken by the Turks. The Janissaries invaded the church and began to sack it. But it was rescued by the Sultan, who claimed it for his own, and he and his successors have used it as a mosque ever since.

Thus from 537 to 1453, for 916 years it was used continuously for Christian worship, during all of which, with the exception of the time it was in possession of the Crusaders, the service was of the Eastern Roman, or Byzantine, now the Greek Church. The Crusaders distinguished themselves by transferring to St. Mark's at Venice, and many other places (in plain language stealing), the treasures of gold, silver and precious stones, and pretty nearly everything they could transport, to enrich those places. But in so doing they sowed the seeds of an art which to a great extent leavened the productions of the greater part of Europe, in which the refinement of the East was needed as a check upon the exuberant fancy of the mediæval designers of Europe. They carried with them unwittingly a knowledge of the most skillful and daring construction the world had ever seen, to give confidence to their own builders. For in the constructive work of St. Sophia might be found the elements of every form used by the Romanesque builders of Germany, the Normans of France and England, the Lombards of Italy, and the Gothic architects of all Europe. The gynæceum or gallery that surrounded the dome and nave on three sides was the prototype of the Mediæval Triforium. It was partly built with barrel vaulting and partly with groined vaulting. The same may be said of many parts of the roof. It was probably the first building in which half domes (conches) were used. In it we find the oldest examples of pendentives. Buttresses and flying buttresses were *invented* to take up the thrust of the two great transverse arches that give the principal support to the dome. For when these proved to be too weak, the buttresses were found to be a necessity and were afterward added. This building was the prototype of St. Mark's in Venice, which resembles it in some particulars, though carried out with greater elaboration. It is, however, by no means as successful as a work of construction, and the interior is heavy and obstructed while St. Sophia is light and graceful. The use of semidomes east and west of the arches that carry the central domes makes it possible to see nearly the whole ceiling from one point of view.

No one has pointed out the relative position of St. Sophia in the history of architecture better than Mr. Van Brunt in the essay referred to; while Professor Hamlin has demonstrated the derivation of the constructive forms of the roof from the earlier works of the Greek builders in the East with a completeness of analysis that is remarkable.

In all this we see that the Byzantine was the legitimate successor of Greek art, and the work of Greek artists. For at that time the people of Byzantium and Asia Minor were Greeks and Aryans, not Semites as now. The language of the country north of the Bosphorus was Greek up to the time of the Turkish invasion in the fifteenth century, just 450 years ago. This building was preserved, and retained almost its pristine beauty and completeness up to that time. And even since, the Turks have respected it and devoted it to the holiest purposes according to their own ideas. Long before they claimed it, their architecture from the far east to the shores of Spain had been only another development of the principles of which it was the seed.

Byzantium was frequently visited by Russians from the immediate north countries. Some of the best descriptions of it that we have were written by Russians, to whom it was a revelation. To-day Russia is the only country in the world west of Asia that has an indigenous architecture, which was universal in that country up to the time of Peter the Great, and is still practiced. It is Byzantine in the direct line.

In our own day and country we have seen a short-lived revival of the Byzantine principles in the works of the late Richardson and his followers. Are we to see their development no more? Are we to confess that our architecture can have no new life, and that it is dead also? Dead as the dying century soon will be? Or is there still possible some hope that with the dawn of a new cycle we may arise emancipated from the thralldom of schools and creeds and assert a new life; be true to our own convictions, our unbounded opportunities, our unrivaled progress in the mechanic arts, and develop an art which shall be a true link in the world's history, and an inheritance to those who are to come after us?

LANDSCAPE GARDENING.*

BY THOMAS HAWKES, M. I. C., A. I. A.

THE soul of the landscape gardener met many a congenial one in Babylon of old, and if he was of a social nature, his genius was enlivened while wine gave rise to many toasts in the banquetting halls upon the Hanging Gardens there. In that early time (genius and prophecy being the same as now) he must have looked upon the future world as an enviable place for his calling, seeing, as he must have seen, his art become not only perfect, but world-wide in its scope. If it has yet come to perfection, is perhaps a question, but its world-wide application is as far off, maybe, as it was some thousands of years ago. Between now and that Assyrian time, however, when Cyrus and other sovereigns of the Orient ordered that their palaces and residences be set amid gardens, the years have not been passing over barrenness alone, for beautiful and many have been the spots at which they might have lingered upon the lap of Flora. Palaces in Greece and Italy gave to their occupants vistas of the sea and horizon across landscapes adorned with trees and shrubbery, decked with flowers and plants, and arranged with that artistic skill which knew so well where and how to place appropriately belvederes and statuary. Within how many gardens did Ulysses in his wanderings set his foot? And perhaps the charms of Calypso's Isle detained him there as much as the charms of herself. Was not that a garden in which his men wished so much to linger, that Lotus Land where it seemed to be always afternoon? The many references of ancient writers to gardens and landscapes actually existing show that the art was long ago well understood, and as if to show their admiration for the beauties of nature in an artistic setting, their legends refer to mythical places, as the Gardens of the Hesperides and the like. But we must not linger too long upon these bygone ages, but take a step to more modern times and see in that rough age of Charlemagne that the emperor commanded and showed how gardens were to be laid out and planted. His people, who were warrior bred, confessed by their obeying him that the soul of man loves the beautiful, from which we may premise that were it not that landscape gardening is so little understood, and hence so little brought to mind, it would be an inseparable part of architecture; and why should not this strain of reasoning induce the thought and urge the conviction that the landscape gardener should be an architect?—that as architecture is properly distinguished from mere building by the presence of the decorative or artistic element, so landscape gardening, being similarly distinguished from mere gardening, shows the ambidextrous skill of him who, while with one hand he erects an edifice, with the other he brings the surroundings into harmony with it. Truly the day-dreamer, that person who has only ideas without the means to execute them, has generally better taste than many of those whose means are ample, for it is to be supposed that no castle in Spain was ever airily built without the surrounding landscape being made a garden of.

The arch enemy of landscape gardening is utility, that utility which signifies greed or a pecuniary profit, but those even who are swayed by it lose not the love of nature or the beautiful, even as they grow older and become more and more immersed in business, for these same persons decorate their houses to the extent of their means, take pleasure looking at the landscapes of their pictures, enjoy the scenic descriptions of the writer, and seek in summer in the country the most beautiful natural scenery that is accessible. The question, gentlemen, to you is not so much to show how landscape gardening should be done as to show how a desire may be awakened to bring it to our doors; to show how this utility may be done away with, this Gorgon that, in cities, turns the innate desire for natural beauty into stone, and which extends its petrifying influence into country homes. But how is to be shown the way by which this utilitarian enemy of the beautiful in nature may be led off? I know of no better method, for a beginning, than that of making of all architects landscape gardeners. If they were such, the future manner of

* Read at a meeting of the Illinois Chapter of the American Institute of Architects at Chicago, April 16, 1894.

building would be properly changed in respect to position and exterior form, and some of the roses, flowers and vines upon the decoration of the interior would find a place upon the lawns. The architect of this double skill, for his very love of nature, and consequent artistic feeling, would prevail upon the intending builder to so plan that the grounds would receive as much attention as the house. That this would result we may fairly infer if, allowing the imagination a little play, and deeming that architecture and landscape gardening were allied or were in unison, we consider the magnificence of the gardens of Lucullus as a result, and a very probable one, of the prevalence of the art of landscape gardening in the architectural profession of those days. And this, I think, is more than a supposition, because there were many more gardens than those of Lucullus, and many besides him indulged themselves in an art whose earliest practice was with the Persians, who according to Sir John Malcolm had gardens at the time of Mahabad, their first king. That the Romans, contributing to, or learning from Lucullus, Adrian and others, surrounded themselves with the charming beauties of vegetation, even if the variety of flowers and plants was limited, according to Pliny, to one thousand, is proven by the country seat of the elder Scipio at Laternum, the crowding of the shores of the bay of Naples with villas, and the applauding by Sylla of the masterly skill of his rival Marius, who had placed his villa on the promontory of Misenum, which on every side commanded sea and land. Passing from that time, the art of landscape gardening seems to have been nearly lost with the fall of the Roman empire, but the splendor of imperial and private gardens, though dimmed, and maybe not so fragrant, was preserved by those monks who so well, too, preserved from oblivion the writings of Greece and Rome. Believing that a thing of beauty is a joy forever, in more than an ideal sense, these monks perpetuated the art of landscape gardening in the careful selection of sites for monasteries and abbeys. All Italy then wooed with fragrance and beauty, revived an art, the effect of which has been felt ever since, and which is strongly shown in the French style, a modification merely of the Italian, and later on the Dutch, although fantastic in many essentials, with their level grounds, their formal terraces, their canals and straight tree planting, helped to form the natural style of the present day. But let us show now how far has been the realization of our Babylonian brother's prophecy.

In Europe there is evidence everywhere of an inclination to the art, and in many places the evidence of masterly skill is pronounced, but principally in England has the practice of landscape gardening received the greatest attention. Wealth there, by reason of its concentration to a few, has been expended in vast sums on such work, which, embodying the merits of previous successive changes and eliminating false styles, has through the efforts of various professors made landscape gardening to be more understandingly practiced than at any time in the past. In the eastern parts of the United States, at places the art is much practiced, and here in the West there are many fine samples of it which excite our admiration. Shall we here call to mind a recent splendor that is past, a relative perfection of artistic gardening whose aid contributed so much to the architectural beauty of the Columbian Exposition? Can we think of it, now that it is past, without its esplanades and "Wooded Island," its lagoons and water courses, its fountains and its statues? If we cannot do this, can we help admitting that without these accessories its beauty would have been but dimly shown, if indeed there would have been beauty there at all? This perfection of landscape gardening, this universality of its scope that imagination saw the possibility of in miniature, charmed the eyes of millions. If, then, Europe, whose representatives saw there the lesson learned so well, a lesson taught us by transatlantic landscape gardening, and if this country is dotted, too, with splendid specimens of the art in harmony with architecture, is it too much to suppose that this magnificent art may become general as time runs on, and that the landscape gardener's dream and wish may be eventually fulfilled? Architecture? Without the aid of landscape gardening, when space allows, of what avail the decorations of your friezes, the fluting of your columns, the diversity of your capitals, the carvings of your architraves, except to make pronounced the unsightliness you provoke which before was scarcely noticeable!

This art of landscape gardening, which should be encouraged by the wealthy and studied and practiced by the architectural profession, is of the utmost aid in obtaining noble architectural effects, and is, whether ranked so or not, above all the arts for its capacity in being able in proper harmony and design to enhance to the eye the appearance and value of a building. It is greatly educational, and consequently more beneficial than the results of the skill and genius of the artist, because, while they are appreciated only by the profession, the work of the landscape gardener is a living picture made of nature's own materials adorned with its ever-varying beauties of hues and tints as unlimited as the variety and diversity of tree forms, shrubs, ferns and grasses, and it is susceptible to the comprehension of all and so is an art preëminently that refines the mind and gratifies that innate longing which most of us have for the beautiful.

"When ages do grow to civility and elegance," wrote Francis Bacon, "men come to build stately sooner than to garden finely, as if gardening were the greater perfection." How noticeable this is when, considering how the art of building has advanced, and particularly so of late in this country, we notice, and to me how lamentably, the landscape gardener's art has failed to keep

pace with it. Not to be didactic, which I should consider an impertinence to my audience, who certainly must admire and more or less understand the art so dear to me, I must refer again to its relation to architecture. To understand that relation much thought is required and much experience, and as much taste to its proper achievement as either thought or experience. But some will say to this that everyone is not gifted with taste, and will ask if that taste can be acquired. Although it may be taken for granted that one without taste should not be an architect, I think that taste will come with practice, for taste if to some it be natural, is but another name for skill, and can in consequence be gained with labor. As I have before expressed that the landscape gardener should be an architect, I must assert now that no landscape can be properly taken advantage of or modified, that no landscape gardening can be rightly done without a knowledge of architecture, for how can one make a landscape harmonize with the buildings and vice versa, if he lack the knowledge of architecture? Landscape gardening also requires no slight acquaintance with engineering, because a practical knowledge of the use of materials will be required, as also that of leveling, depressing or raising the grounds; but an engineer alone, or an architect who is only such, will treat landscape gardening from no other view than that of the profession, and one who is a gardener merely, no matter how skillful he may be in the cultivation of plants and flowers, will have the aim only to display them, and it will follow that congruity and simplicity in all these cases will give way to novelty and picturesque effects, which are two qualities only of landscape gardening. Intricacy is to be studied in the laying out of the grounds, and it must have the quality of variety. Simplicity must contrast with grandeur; novelty must give it animation; association must endear it, and all must be bound in continuity. These effects can be best achieved if the landscape requirements be studied before the planning of the building is definitely made, but they can very seldom be attained, and if so, in a modified form only, if the structure is erected and the grounds considered afterward. But here I must acknowledge the too apparent truth that architects are not generally landscape gardeners, but this fact should not prevent those who can often mold their clients to their will from pointing out to them the advantages to be gained by employing a competent landscape gardener to select the site of their building when this is possible. How infinitely superior the results would be, and to how much better advantage would the buildings show, and how much would be gained in the comfort and convenience of the owner? There would be no poor perspective from the approach, where first impressions are gained, to give an unfavorable impression of the edifice that by itself might be perfect, while a proper consideration of the perspective will often make appear nearly correct a building that is the reverse. Of course, in all this there is more to be studied than the immediately contiguous scenery; the characteristics of the ground and the neighboring scenery must be taken into consideration; the character of the soil, and, too, to arrange the relative positions of the different buildings. Drainage, also, must be taken into account. Collaterally to landscape gardening the finest views for the different rooms are to be studied, and by so doing avoid the frequent case of presenting the worst views from the best rooms of the house, and vice versa. A little thought in this matter will so arrange that natural or artificial beauties shall be seen from other rooms than those which are reserved for very indifferent purposes. Shelter from the wind is also an important matter and should be carefully taken into account, for why, except to obtain a conspicuous position, should a house be built upon a treeless hill unsheltered from the wind and sun? When this is done everything is sacrificed to conspicuousness, and upon closer views the structure presents as forlorn an appearance as the eminence does a barren one. In these instances there are generally utilitarian attempts resulting in unnatural treatment of the grounds, and presenting a picture of hideousness that no after architectural efforts can efface; but allowing that these conditions can be ameliorated, no labored art, no amount of skill can compensate for lack of judgment or good sense in the original planning. It may be asked with the multiplicity of architects, and with the number of them who have an abundance of time on their hands, how these conditions come about. Curious as it may appear, people who would not think of erecting a building without the aid of an architect will select the site and lay out the grounds without a thought of their qualifications for such work; and rarely will you find one frank enough to admit that he requires assistance in such matters, but should he intrust them to another, he will very probably say that he does not do the work himself because he has not the time. It is not to be expected that everyone who builds will consult the landscape gardener or even take into consideration the landscape at all. But I do not speak of those who have not the means to beautify or appropriately treat their dwellings or buildings, for landscape gardening means in every case a proportionately generous expenditure of money, which is made necessary by the fact that it takes time to make any grounds beautiful, and much time is required in many cases, in such as require that designs for the future must be made, for present effects are not always lasting and often to produce future ones those of the present must be sacrificed. As much as I have in the beginning of my address berated that very useful quality, utility, it must be considered in the long run. Under the head of utility may be mentioned that were the landscape gardener consulted in the first place the money paid for his services would be no small part of the saving effected, for, taking advantage of the

conformation of the grounds, he avoids expensive so-called improvements.

What is the occasion of the rectangularity of our towns, so rectangular that a curve would seem to be an offense? Surveyors lay out our towns and villages in checker-board fashion. Streets are projected in impossible places, building lots are often inaccessible, and drainage is bad, making necessary an ant-like process or excessive expense to cut down the natural hills. These evils seem never to be at first noticed, or, if they are, they are not considered, because shortsightedness, under the name of utility, wishing to make the greatest number of lots, does not see that were the natural advantages of the ground considered our towns would be better in all respects instead of being ugly for all time. There is a possibility, though, that these matters may be more generally observed, and that the future holds out some hope, for, as fast as we have developed it, the whole country is not yet quite subdivided.

I know of no city having so fine a system of boulevards and parks as Chicago; but in the business parts it is nearly devoid of public squares and open resorts where trees and flowers could grow, and where for a time the laborer and women employed at toil could find repose, and in the charms of vegetation and the variety and grace of nature relief from the cares of business and work. Why should not the Lake Front be made into a pleasure ground of that kind? What a boon would it not be to millions, and besides, how it would beautify the city in that particular spot and enhance the value of the overlooking property. As it is, it is an eye-sore. No respectable person is to be seen resorting there. A nice sight it must be for the residents and hotel guests to see from their windows in the early morning of summer the grounds strewn with tramps and the unfortunate of mankind! Private pride and interest, if not public, should alter the place. The objection that would be urged against it as a park would be the railroad along the lake; but when one considers that the ground falls some six feet from Michigan avenue to the grade of the railway, and that if it were raised twelve feet at the track it would fall only six feet toward Michigan avenue and exclude the trains effectually from sight, this objection would lose its force. As the fall is not appreciable at present toward the lake, neither would the fall be then appreciable toward the avenue, and even if it were, I see no necessity of making level grounds of it. Were it undulating the effect would be accomplished as well, and this park would be the city's greatest ornament, and from its position its most beneficial resort. In making it, the mistakes of Lincoln Park in shutting out the views of the lake (about the only natural beauty that Chicago possesses) could be avoided. When one is enthusiastic, the enthusiasm comes from conviction, and his expressions may be high-sounding to those of a less sanguine or earnest temperament. If such have seemed my convictions to any present, I will beg even from them a reference to a landscape gardening many feet above the earth—I allude to roof gardens. In our cities, built as they are, where ground is too valuable, or is not to be bought at all, beautiful gardens may be made upon the roof, and with the needed conservatories to keep the plants and flowers over the winter, the cost would not be excessive. The expense of heating would be insignificant, and would principally be that of piping to connect with the house system. To enumerate the advantages of roof gardens is scarcely necessary, so taking leave of my subject for the present you will please allow me before closing to express the pleasure it has been to me to prepare and read this paper.

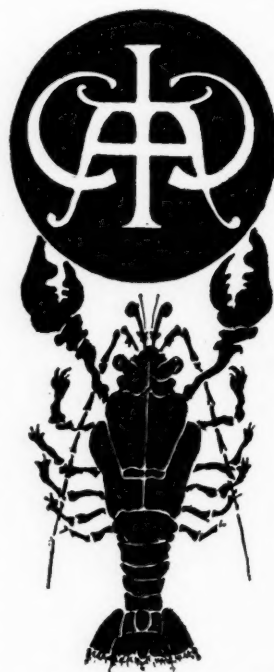
CORRESPONDENCE.

A PLEA FOR THE YOUNG ARCHITECT.

The St. Paul *Pioneer Press* of March 2 has an editorial—evidently "inspired"—giving all the designs in the competition for state capitol building a general raking over, and deprecating that the competition was won by "young men unknown to architectural fame." The writer evidently forgets that the architects of the Cathedral of St. John the Divine, in New York city, were young unknown men when they won over *all comers*—among them being the so-called "*best architects*." Also, the architects of new Baltimore courthouse and of the new capitol at state of Washington, recently decided—all young unknown men. The action of the Institute of Architects' convention in having none but those who have been in practice ten years admitted to compete for government buildings in the new government bill shows that these so-called young and inexperienced men are *not unknown*, not to say *FEARED*. This is an unjust condition, and should not be allowed to remain. What does ten years' experience amount to in the cases of ninety per cent of the architects now practicing in this country? What would fifty or a hundred do for them? Would they do any better work? No! J. A. S.

THE *Century's* "Life of Napoleon" has caught the popular fancy in a most surprising way, and copies of the magazine have been hard to get unless purchased within a few days of issue. "With each installment," says the *Critic* of March 2, "the value and thoroughness of the work becomes more manifest." The present revival of interest in Napoleon has been only a lucky coincidence for the *Century*, as Professor Sloane's history was projected, and its publication in 1895 decided upon, long before there was, even in France, any unusual interest in the character of Bonaparte.

TWENTY-FIFTH ANNIVERSARY CINCINNATI CHAPTER A. I. A.*



THE occasion for our assembling here this evening is one of great importance to our members, and marks an important epoch in the history of Cincinnati architecture, it being the twenty-fifth anniversary of the organization of this Chapter and the granting of its charter by the American Institute of Architects, on February 14, 1870.

The American Institute of Architects was incorporated in 1857, reorganized in the spring of 1867, and by its charters were granted to the New York Chapter March 19, 1867; to the Philadelphia Chapter November 11, 1869, and to the Chicago Chapter December 13, 1869; thus making the Cincinnati Chapter the fourth to which a charter was granted, Chicago getting ahead of us by about two months.

On January 10, 1870, Mr. James W. McLaughlin called a meeting of the Cincinnati architects at Keppler's Hall, in order to discuss the propriety of forming a Chapter under the American Institute. The matter was considered favorably, and proper committees appointed to arrange an organization.

At a meeting called on January 25, 1870, at the rooms of the Horticultural Society, the complete organization of our Chapter took place, and on February 14, 1870, this body was officially recognized, and a charter granted from the main body, under the title of the Cincinnati Chapter of the American Institute of Architects, with the following charter members:

James K. Wilson, president; James W. McLaughlin, first vice-president; William Walter, second vice-president; S. W. Rogers, secretary; Edwin Anderson, treasurer; Samuel Hannaford, A. C. Nash, William Stewart and Arthur Bate.

Our charter was an elegantly illuminated manuscript designed and drawn by Edward Neville Stent, and was signed by Richard Upjohn, President A. I. A., and P. B. Wight, Secretary A. I. A.

There are now twenty-six Chapters in the United States, and the beneficial influence of the Institute is felt in all parts of this great country. The objects of the Institute are not those of a trades-union (as is so often believed by the uninformed), but to unite in fellowship the architects of this country, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession.

Of the charter members four have died: Mr. James K. Wilson, William Walter, Edwin Anderson and A. C. Nash. They did much to beautify this city and its suburbs; the work of Mr. Wilson especially being of excellent quality, and the numerous buildings designed by him in this city will be lasting monuments of his skill as a designer.

Mr. William Stewart is now located in Hamilton, Ontario, Mr. S. W. Rogers in Atlanta, Georgia, and as to Mr. Bates' present location I am not informed.

The only two charter members who are still members of this Chapter are Mr. James W. McLaughlin and Mr. Samuel Hannaford, who have both been closely identified with this Chapter since its origin, and with the architecture of this city for the last forty years; McLaughlin having opened an office in 1855, one of his early efforts being the designing of the Masonic Temple in 1858.

The junior membership of this Chapter during the first four years of its existence consisted of L. S. Buffington, Thomas M. Cahill, C. B. Cook, Charles Crapsey, Edwin R. Procter, George W. Rapp, Ernst Ruffini, Thomas R. Tinsley and Eugene D. Williams, who were much benefited by the competitive designing practiced in those days. The majority of these soon opened offices for themselves and became full members of the Chapter, and the junior organization was abandoned in 1875 on account of scarcity of members.

There is now, however, an independent organization of the architectural draftsmen of this city, called the Cincinnati Architectural Sketch Club, which has been in existence about ten years, and has done much good for its members in encouraging designing, and in the interchange of ideas. It is to be hoped that this sketch club may in the near future be made a part of our own organization.

Many interesting meetings have been held by our Chapter, and many valuable papers were read and discussed by our members. The vexatious subject of competitions has been frequently brought up at our meetings, and while the Code of Competitions, as improved and adopted by the national body, will result in

* Address of President George W. Rapp, of the Cincinnati Chapter of the American Institute of Architects, at a dinner given in honor of its twenty-fifth anniversary, February 14, 1895.

much good to the profession, competitions in general are discouraged by the better class of the profession as not being the best method of obtaining satisfactory designs.

Until but recently our city has been without any law regulating the practice and methods of building. About seven years ago our Chapter was instrumental in formulating a law, which was passed, and which has done much good in its restrictions as to sanitation and methods of construction. A committee of our Chapter is now at work to revise the same so as to conform to and embody the most recent improvements in construction, there being at present no provisions in the law for the so-called skeleton construction, or for building over 100 feet high.

Our Chapter has also taken an active part in connection with the Institute, to bring about a reorganization of the government architect's office, so as to provide for better methods of securing plans, and for the erection of the public buildings of the United States, than those now in vogue. It is to be regretted that the McKaig Bill, providing for this reorganization, and indorsed by the Institute and its Chapters, and so favorably commented upon by the press of this country, should now be doomed to defeat owing to a lack of interest on the part of the present Congress, which in the last days of its existence finds its time entirely occupied with the much delayed measures to relieve the financial stringency of the country. It is also to be regretted that Mr. John H. Carrere, the well-known architect of New York—to whom the position of supervising architect was offered—after a careful study of the situation, found it impossible to accept, claiming that it was beyond his power to do justice to himself as a designer, and to the duties of this office, so long as the methods now in vogue at the supervising architect's office were not changed.

During the twenty-five years of the existence of this Chapter the following members have filled the office of president, namely: James K. Wilson, in 1870; William Tinsley, 1871; James K. Wilson, 1872; A. C. Nash, 1873 to 1876, inclusive; James W. McLaughlin, 1877 to 1881, inclusive; A. C. Nash, 1882 to 1889, inclusive; Samuel Hannaford, 1890; James W. McLaughlin, 1891 to 1893, inclusive, and George W. Rapp, 1894 to date.

The office of secretary has been filled by the following members: S. W. Rogers, 1870; Edwin Anderson, 1871 to 1873, and Charles Crapsey, 1874 to date.

The present membership consists of the following *regular members*, who are also Fellows of the American Institute of Architects:

William M. Aiken, W. R. Brown, S. E. Des Jardins, A. O. Elzner, Samuel Hannaford, George W. Rapp, John H. Boll, Charles Crapsey, Gustave W. Drach, S. S. Godley, James W. McLaughlin, H. E. Siter, Levi T. Scofield (Cleveland).

Associate Members—W. W. Franklin, Charles E. Hannaford, Lucian F. Plympton, H. E. Hannaford, A. W. Hayward, J. J. Rueckert.

Honorary Members—Robert Clarke, John Carlisle, Charles E. Ryder (of Buenos Ayres), Gen. A. T. Goshorn, Hon. Jacob D. Cox.

Deceased Members—James K. Wilson, A. C. Nash, Henry Bevis, J. R. Neff, William Walter, William Tinsley, Eugene D. Williams, T. S. Trowbridge.

I regret that for fear of taking up too much of your time I cannot here mention some of the important works of the above deceased members.

Thinking that it would interest our members, I will now give you a brief account of some of the architects of importance who practiced in this city during the first half of this century, at a time when the duties of an architect were but little known in this section of the country, and when the most designing was done by the builder.

Mr. J. Latrobe, the original architect of the capitol at Washington, designed the beautiful Longworth residence on Pike street, now the residence of Mr. David Sinton. Mr. Seneca Palmer was the architect of the building occupied by the National Lafayette Bank and Franklin Bank. Isaiah B. Rogers, father of one of our charter members, designed the Burnet House. Thomas Walter, father of William Walter, another charter member, was the architect of the cathedral; and J. R. Hamilton, architect of the University Club building, formerly the Dexter mansion, where we are this evening assembled, was also associated with Mr. McLaughlin as architects of the Masonic Temple.

With reference to the Burnet House, which was built in 1849, the *Illustrated London News*, in its issue of February 26, 1859, published, together with a view of the building, the following now most interesting article, which I have introduced to show the enterprise of the capitalists of our city as far back as 1849:

The Burnet House, Cincinnati, one of the magnificent buildings of the kind in the Union, makes up from seven to eight hundred beds; and on occasion of the great democratic convention held in Cincinnati three or four years ago, it managed to accommodate with bed and board no less than three thousand persons; and that, too, for a whole week. The English reader may judge from this statement alone, not only what capital, but what enterprise, judgment and multifarious ability are necessary to conduct successfully such monster establishments. The sanitary arrangements, the lighting and warming, the internal government—to say nothing of the commissariat department—might tax the genius and the wisdom of a statesman and the energy and foresight of a general. But Mr. Coleman, the sole proprietor of the Burnet House, is equal to the demands made upon him. British hotels, as all travelers know, are but small affairs. They were planned in the days when the world had not learned to travel. They suited the age of the packman in his gig, and are, as a Yankee friend well says, "one-horse machines at the best." But the American hotels were produced in an age of steam, and suit the wants of a community in which everyone travels, and of a great country, where no one thinks a couple of thousand miles a particularly long distance.

Perhaps in England we never shall have hotels on the same magnificent scale as they have them in America; but there is certainly no reason why our hotelkeepers should not court, instead of repel, the custom of the ladies. If a

lady and gentleman could be accommodated as cheaply as two gentlemen—which they are in America—there is no predicting the amount of custom that might flow into the coffers of our metropolitan and provincial hotel-keepers—custom upon which they now put a kind of prohibitory duty, by insisting upon the party having a private room, paying extra for dinner, charging them with wax-lights, and generally running up such a bill as makes a lady's traveling expenses about as much as those of three gentlemen. In such palaces as the Burnet House, the charge is \$2.50 per diem for a lady or a gentleman, and this includes breakfast, luncheon, dinner, tea, and supper. The use of a handsome dining room, of an elegant drawing-room, capable of accommodating six or eight hundred people, and containing as good a pianoforte as money can purchase; reading room, with two or three hundred newspapers, daily and weekly; and a smoking room for the gentlemen who smoke and the "gents" who chew tobacco. There is no extra charge for servants, and no gratuities of any kind; and all that is not included in this very moderate tariff are wines, beer, and spirits.

There has long been a talk of establishing at least one such hotel in London. We trust that it is not talk only, and that the thing will be done. The country that builds and will support the "great ship" [referring to the "Great Eastern"] can surely support a great hotel. Aye, and a dozen of them, if the example be once set, and the speculation prove profitable.

I have introduced this article for the reason that a St. Louis syndicate of capitalists have lately had their eye on this very building and have contemplated the erection of a twelve-story hotel on its site. I have been informed that this same syndicate also are viewing other centrally located business property with the view of putting up a few skyscrapers similar to those they erected in St. Louis.

Now, it seems to me that capital in this city needs a little shaking up in order to reestablish the reputation of our city in the past, for we have certainly been outranked by other large cities when it comes to business houses and hotels.

Hoping that in the near future we may witness a revival of the old spirit and enterprise, and that our city may redeem the old proud title of "Queen of the West," I extend to this Chapter of Architects my best wishes and hopes for its future success and prosperity to its members, and may we all be present to celebrate the fiftieth anniversary.

THE ARCHITECT'S LICENSE BILL IN NEW YORK.

IN order that the state bill for the examination and license of architects might be again brought before the legislature of

New York, a meeting was called by Warren R. Briggs, chairman of the Licensing Committee of the Architectural League, and was held in New York city, February 14. Invitations had been sent to different Chapters of the A. I. A., and to all other allied societies to have representatives at this meeting for the purpose of discussing the propriety of introducing a bill in the present legislature for the licensing of applicants to practice architecture.

At this meeting there were present George B. Post, George Martin Huss, Charles I. Berg and Warren R. Briggs, representing the Architectural League; C. A. Fullerton, representing the Sketch Club of New York; Edward P. Casey, chairman, E. A. Josselyn and Joseph H. McGuire, representing the Beaux Arts Society; John Coxhead, representing the Buffalo Chapter A. I. A.; J. H. Pierce, representing the Western New York Chapter A. I. A.

Mr. Briggs made a short and concise statement of the purpose of the meeting, the work which had formerly been done in this line, and the general invitation that had been extended to the architectural and allied societies to participate.

Mr. George B. Post, of New York, was elected chairman by unanimous vote, and Mr. J. H. Pierce, of Elmira, New York, elected secretary.

The secretary was requested to read the licensing bill which had passed both houses of the legislature in April, 1892, but had failed to receive Governor Flower's approval. Bill was read through in full, after which different sections of the same were discussed, and it was then moved by Mr. Huss that the bill as passed by both houses of the legislature in 1892 should be introduced in the present legislature as early as practicable. This resolution was unanimously carried.

It was moved by Mr. Briggs that Mr. Pierce be appointed committee of one charged with the responsibility of introducing the bill, which resolution was unanimously carried. A resolution also prevailed that the secretary have two hundred copies of the bill in proof form printed, and that a number of copies be mailed to the different architectural bodies represented at the meeting, after which the meeting adjourned.

LEGAL DECISIONS.

LIABILITY FOR NEGLIGENT BLASTING.

Under a general denial to a complaint alleging injury to a house by the negligent blasting of a contractor on an adjoining lot, the contractor can show that the blasting was done by an independent contractor, for whose negligence he was not liable.—*Romer vs. Stryker*, Court of Appeals of New York, 36 N. E. Rep., 808.

EFFECT OF UNFILLED CONTRACT UPON MATERIAL MAN.

Where the statute provides that every person save the original contractor, claiming a mechanic's lien, must within thirty days after the "completion" of any building, file his claim of lien, and that cessation from labor for thirty days on "any unfinished contract," shall be equivalent to a completion thereof. Persons who furnished material to a contractor who abandoned his contract, were not entitled to mechanic's liens where their claims were not filed within sixty days after such abandonment, though the owner afterward made a contract to complete the building, with another, who completed it.—*Johnson vs. La Grave*, Supreme Court of California, 36 Pac. Rep., 650.

DEATH OF JOHN MCGLENSEY, OF NEW YORK.

THE death of Mr. John McGlensey, of New York, which occurred on February 10, after an illness of fourteen days, removes one of the most remarkable characters among the building contractors of America.

Mr. McGlensey was born at Lancaster, Pennsylvania, in 1819. At the age of sixteen he apprenticed himself to one of the then prominent employing plasterers of New York city, and finally entering the plastering contract business, it became his vocation through life, and for forty years his name was known among the largest employing plasterers in New York and other cities, the execution of the work upon many of the costliest structures in New York standing as monuments to his handicraft.

In 1845 he became a member of Philanthropic Lodge, No. 15, I. O. O. F., and shortly afterward a member of the Masonic fraternity, and at the time of his death was a member of Atlantic Lodge, No. 178, F. & A. M., Jerusalem Chapter, No. 8, R. A. M.; Cœur de Leon Commandery, No. 23, K. T., New York Consistory; Mecca Temple Mystic Shrine, and the Masonic Veterans. As an employing tradesman he was for almost the entire existence of the Society of Mechanics one of its most prominent members, and of the associations of Mechanics and Tradesmen, the Mechanics' and Traders' Exchange, and the Building Trades Club, and was for several years president of the Employing Plasterers' Association, all of New York city.

In reviewing the life of such a man as John McGlensey the recording of such honors as these only show the public side of a broad character, but underlying this was a foundation of rare simplicity and honesty. The energy and singleness of purpose that raised the plasterer's apprentice to the highest rank in fraternal societies and among his fellow-tradesmen had in it no selfish thought or flavor of self-interest, for those who were honored by knowing him in his later years found him a man singularly free from all those forms of self-assertion which grow from a selfish or narrow mind.

It must have been early in life that he first became imbued with those characteristics that in later years became with him a distinctive trait. One was a pure sentiment, and another a commingling of that sentiment with a clearer insight than was possessed by most of his fellows into the value of training as an attribute of good citizenship. This latter phase took the direction of a broad belief in the dignity of labor. Thus to him the first duty of the youth was to learn a good trade, and the duty of the nation to see that he had every opportunity for apprenticeship. Throughout his life, in public and private, his best efforts were given toward the establishment of a proper apprenticeship system, and no movement for the establishment of a trade school was inaugurated that did not have his warmest support.

That other trait was a most intense patriotism. Not that of the politician or of the orator, but of one who saw on every hand a selfishness that was so narrow as to forget that all prosperity is founded upon our national integrity, and that the flag was too often looked upon as a colored rag rather than as the symbol of the greatest freedom and enlightened progress the world has known. An incident will illustrate this:

It was at a great banquet where the master builders of the country were assembled. The first toast was, "Our country, and nothing but our country." The speaker was an orator of national reputation, and when he had finished his address his remarks received adequate applause. But just as the chairman was about to announce the next toast, the tall form of John McGlensey appeared before him asking permission to interrupt for a moment, and with a diffidence that was natural, but with words brief and to the point, he called attention to the fact that while the glowing words of patriotism fell from the lips of the orator and were applauded to the echo, there were not on the walls or in the great hall a single emblem of that nation's glory. Taking a small silk flag from

his bosom, he presented it to the orator and retired. It was a lesson in patriotism that will be forgotten by few who were present.

This love for the flag was also a part of his private life. A month before he died a friend left for Europe, and he gave him a flag and waved another to the departing ship. Shortly afterward this friend's wife visited him and he presented her with the flag, and told her to welcome her husband's return with it as he would not be there, cautioning her not to tell his family.

Gradually he became weak, and, after fourteen days of painless sickness, that great heart ceased to beat and he went to sleep. The flag he loved was buried with him. He was buried with Masonic honors from the house of his only child, Mrs. John A. Jarvis.

FRANCE HONORS LOUIS H. SULLIVAN.

ARCHITECT LOUIS H. SULLIVAN has within the past few days been made the recipient of flattering honors from the French government in the form of a trio of medals done in gold, in silver and in bronze, which have been sent in acknowledgment of his gift of a collection of models of architectural decorative ornaments to the National Musée des Arts Decoratifs in Paris.

The notification from the director of the "Centrale Union des Arts Decoratifs" of Paris, informed Mr. Sullivan in terms most complimentary that the medals were designed and made especially for him as a proper acknowledgment of his courtesy in making the gift. They were also intended as a tribute to the beauty and artistic merit of the art models.

The specimens of Mr. Sullivan's workmanship which the French government has so handsomely acknowledged include a large number of casts of ornaments which adorned the Transportation building at the World's Fair, replicas in bronze of the doors of the celebrated Wainwright memorial in Bellefontaine cemetery, St. Louis, and the door of the Getty tomb in Graceland cemetery, Chicago. During the World's Fair the art commissioners of France were particularly impressed with Mr. Sullivan's work. Recognizing the thoroughly artistic merit in the decoration of the Transportation building, the classic lines of the models of the tombs and the chaste, delicate spirit displayed in their ornamentation, the official request was made at the close of the fair for a loan of models of all to the museum in Paris. With characteristic generosity Mr. Sullivan presented the models to the commission-

ers. These were not only promptly accepted and the especial medals voted to the donor, but a further graceful acknowledgment of the gift was the naming of the section in which the models have been placed "The Louis H. Sullivan Section."

In the official letter which informed Mr. Sullivan of the shipment of the medals, there was also inclosed a request from the director of the Russian School of Applied Arts at Moscow, for the particular privilege of reproducing the models for use in the school. Accompanying the request was also one from the French commissioner desiring Mr. Sullivan to make his permission sufficiently general to allow other art schools in Europe the same privilege. This request was made, so stated the commissioners later, as the models had, during their few months exhibition in Paris, excited so much admiring comment among artists that other art schools on the continent were almost certain to repeat the request of the Russians.

The Musée des Arts Decoratifs has been in existence in Paris since 1877. It is a government institution, and occupies the south-east wing of the Palais de l'Industrie, the building in the Champs Elysees in which the members of the old salon exhibit. The museum has been modeled on the plan of the London Museum of Ornamental or Applied Arts in South Kensington. The French museum receives loan collections for stated periods, thus affording pleasing variety to the public. The museum which does such



JOHN MCGLENSEY.

honor to an American has already a superb permanent collection of modern and mediæval works of art in wrought iron, tapestries, porcelains, casts of monuments, bronzes, chimney pieces, chased bronzes, carved wood, silverware, and other objects to which decorative art designs may be applied.

THE SOUTH OF TODAY.

NOW that the South is attracting general attention and among so many different classes of people, it is singular to note how few are conversant with the topography of the several points of interest, and even the route by which they are reached is comparatively unknown. To the invalid or the seeker after rest there is the health resorts from the Virginia Mountains to the Florida Keys. The lumberman is turning from the pine forests of Michigan and Wisconsin to those of Georgia, Tennessee and the several Gulf states, while manufacturers, whether in iron or cloth fabrics, are viewing with a speculative eye the vast possibilities for wealth that lie south of the Ohio river. But to a great many Asheville has a location, somewhere in Virginia or the Carolinas, and one is apt to locate St. Augustine, "where the great hotels are," in Florida, in some such manner as the Aunt in the play



OLD CEMETERY, ST. AUGUSTINE, FLORIDA.

is said to live in "Brazil, where the nuts come from." But in these latter days all these classes, the health seeker, the business man, the speculator and the architects who design for them, all are becoming familiar with these places and the direct route through visitation. In anticipation of this that great combination of railway systems known as the Southern Railway has been formed. If the southward traveler is from New York or the eastern states he goes to Washington and there finds the northern terminus of this great artery that has a direct line to the Mississippi, touching every one of the Gulf states and ramifying all the intermediate country with twenty-two different lines, and one division reaching down into Florida. If he is from the West and North, at Chicago he takes the Big Four route to Cincinnati and there connects with the Queen & Crescent route (a connection which, by the way, is simply a change of cars in the same depot and without delay) and he reaches any of the terminal points on the Southern Railway without change of cars. If Florida is visited, and the southward traveler when upon business or pleasure bent—and usually he has aimed to combine both—always goes to Florida, there is a system equal in its numerous branches, ramifying the whole state, the great Plant system. Under the traffic management of one of the greatest railroad men this country has produced, the passenger is given every facility for observation and pleasure. Not only has the Plant system control of almost all the railroad lines in the state, but has erected palace hotels at different terminal points and established steamer routes, one of which carries the traveler to Havana and another to Mobile. The railroad enterprise in the South has not been misplaced, for it is there that the reserve store of natural wealth of the nation lies. Its vast forests of pine and hardwoods, its minerals and its climate all combine to make it well worth the while of the people of the North to visit the South and become intimate with its prodigal wealth, all of which, whether of riches or of health and pleasure, lie scattered abroad over the land of sunshine, or as Frank Presbrey calls it, in his entertaining book, "The land of the sky and beyond."*

OUR ILLUSTRATIONS.

- Residence in Detroit.
- House for C. E. Stratton, Denver, Colorado. William Cowe, architect.
- Residence of Horace E. Horton, Tracy, Illinois. John T. Long, architect.
- School Building for Bay City, Michigan. Edw. C. Van Leyen, architect.
- Residence for Dr. Jared Bassett, Evanston, Illinois. John T. Long, architect.
- Guaranty Building, Buffalo, New York. Adler & Sullivan, architects, Chicago.

*"The Land of the Sky and Beyond," profusely illustrated. By Frank Presbrey. Published by the Southern Railway Company. W. A. Turk, General Passenger Agent, Washington, D. C., or C. A. Benscoter, Assistant General Passenger Agent, Knoxville, Tennessee.

Italian and Austrian Ironwork, from measured drawings by Lucian F. Plympton; four pages.

Evangelical Bethlehem Church, Ann Arbor, Michigan. R. E. Raseman, architect, Detroit, Michigan.

Competition, Sketch Club of New York. Design for Mountain Inn. First place, Willard Hirsh, Cleveland, Ohio.

Cover Design of Souvenir, Twenty-fifth Anniversary Cincinnati Chapter A. I. A. Lucian F. Plympton, designer and delineator.

Trinity Cathedral and Parish Building of the Ohio Diocese of the Protestant Episcopal Church, Cleveland, Ohio. C. F. Schweinfurth, architect. The trustees desire to have actual work on the building commenced in the spring. An expenditure of nearly \$400,000 will be represented by the finished cathedral, but only about \$250,000 will be required during the three years or so that will be occupied in preparing the building for use. The style will be a Romanesque of the eleventh century—the outline Gothic, the detail Norman. The finish will be elaborate, and statuary will grace the nooks and corners. As is the rule with great cathedrals, only the "shell" will be erected first, so planned that progressive elaboration will be convenient as the means accumulate. The plan of construction carries out the old cathedral idea of a central tower supported by the main columns of the building. This tower will be 40 feet square, and rise to the height of 112 feet. The total length of the structure will be 175 feet, the width at the nave 62 feet, the side aisles 11 feet, the east and west transepts each 32 feet, making a width of 104 feet at the transepts, the length of nave 68 feet, the crossing 40, the choir 36, and the sanctuary 22. The plans call for a nave with aisles and transepts seating 1,400 people. A total of about 1,800 may be seated by the utilization of all available room. Ohio sandstone—broken ashlar—will be used for the exterior. Roman brick wall surfaces have been adopted for the interior, and the grand auditorium will be adorned with solid pillars and columns of Lake Superior red sandstone. The heavy oak roof will have a ceiling ornate with open timber work, supported by flying buttresses in stone along the nave and choir. Copper will be the material used for the external roof. From the ground to the apex of the gables the height will be 62 feet. Inside the auditorium four great arches, bounding the "crossing," will greet the eye. They will be of forty-foot span, and highly ornate. The great solid stone pillars at the corners of the crossing will support the high cathedral tower. The altar will be one solid block of red stone, three feet wide and twelve feet long.

Photogravure Plate: Houses for F. A. Cary, 497-9 North State street, Chicago. Treat & Foltz, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Lake View Pumping Station, Chicago.
Residence of A. C. Saunders, Cleveland, Ohio. C. F. Schweinfurth, architect.

Coronado Apartment Building, Detroit, Michigan. William W. Joy, architect.

Residence of Joseph Bowen, 136 Astor street, Chicago. Francis M. Whitehouse, architect.

House for A. Brosseau, 608 North State street, Chicago. Shepley, Rutan & Coolidge, architects.

Residence of W. L. B. Jenney, Bitter Sweet place, Buena Park, Chicago. Jenney & Mundie, architects. Style—English Villa; half timber; Gothic, of simple character. The location is on the lake shore, facing east and south. The United States Reservation, used by the Marine Hospital, is adjoining on the north. The charm of this site is the lake, and the house is planned to take every advantage of the exceptional location, both in summer and in winter. There are views of the lake and the hospital grounds from the principal rooms, and a broad veranda on the southeast corner is a delightful resort in the warm days and evenings of the summer. The lot is only 110 feet deep with 150 feet frontage on the street, therefore the house was planned with its long lines parallel with the street. The main entrance is on the west, opening directly into a hall that extends to the east and seems to continue across the library and to terminate in a small palm house at the east end, producing an effect hardly to be expected in a house of such moderate dimensions. The finish of the interior is in harmony with the style of the exterior, the small reception room only excepted.

Physical Laboratory of Adelbert College, Cleveland, Ohio. C. F. Schweinfurth, architect. The building measures about eighty feet by sixty, and three stories in height. It has no basement, the floor of the first story being just above the level of the ground. It is built of hard-burned brick set in black mortar. The construction is of the so-called "mill" or slow-burning type, but with unusually heavy timbers and floors. The building is to be heated and ventilated by a blower, forcing air through brick conduits. The steam to drive the blower, heat the air, and supply power, will be taken from another building. By this method of heating, and the construction, the presence of iron in the building is almost completely avoided. The stairway hall divides the building into two parts, the one on the north containing the large rooms necessary for the elementary classes, the southern portion divided into smaller parts for more advanced work. In this part of the building a tower twenty feet square with heavy walls adds to the general stability of the structure, and is arranged to support, if required, a telescope and dome. The laboratory will be substantially constructed throughout, and well though plainly finished. The building, with necessary furnishings, is the gift of Mr. Samuel Mather.

MOSAICS.

JOHN SUTLIFF, architect, and Laurence Buck, perspective artist, of Chicago, have removed to 702 Gaff building.

THE Buffalo Builders' Exchange Association, upon the recommendation of the Buffalo Chapter A. I. A., and the Builders' Exchange, have opened an exhibit of building materials and appliances. The exhibit will be in charge of a superintendent and a board of trustees, and will be located at the rooms of the Exchange, corner of Court and Pearl streets. Charles A. Rupp is president.

THE architect who was recently commissioned to examine the ancient buildings of Athens and neighborhood declares that most of them, particularly the Parthenon and the temple of Theseus, are in a dangerous condition, owing to the recent earthquake shocks, and that it will cost \$190,000 to repair them. As a result, the archaeological society has issued an appeal to the people of all countries asking them to assist in raising a fund to be devoted to the restoration of the buildings mentioned.

THE *Kansas City Architect and Builder* announces a change of ownership. John G. Durner, who has long been connected with the publication, now becomes editor and proprietor. Mr. Durner has had charge of the advertising department of the journal since 1887, and consequently is ably fitted to meet all the requirements of old patrons as well as to interest new ones. The *Builder* claims to be the only journal of its class west of Chicago. Its editorial and news pages already show a tone of improvement under the personal supervision of Mr. Durner, and with an ample field there seems to be every prospect for the near future of a generous success.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, ILL., March, 1895.

It is possible to see more clearly into the probabilities of 1895 than it was to see into the probabilities of 1894 one year ago. Despite many indications to the contrary, there has been a quiet movement in the direction of more stable conditions. The exhaustion has worked itself out pretty thoroughly. The evil effects of many unfavorable influences have been practically eradicated. Meanwhile, values have been determined under the severest conditions to which values were ever subjected. Every industry has been tested, every corporation, firm and individual has been tried. What could not endure, disappeared. A general reorganization has been going on. The foundations of all business have been strengthened. Those things which are yet uncertain are not serious. Chief of these is our financial system. The coming controversy will be more of an international than a national question. Forces and necessities, independent of national politics or preferences, will determine the solution reached. Business in general is improving. The necessity for a greater production is on us. Supplies are low. Restriction has done all that it can do. The present building outlook is that there will be a sharp increase in house and mill and general construction work over last year. One incentive to this will be the probability of stronger prices, another the anxiety of possessors of capital to find remunerative investments. These opportunities are not abundant, as was shown by the almost instantaneous subscription of ten times the amount of money asked for in the recent government loan. It is probable that prices for all manner of building material will harden slightly because prices for the past year were determined largely by the rigorous necessities of producers, rather than legitimate and natural competition. Large contracts for building supplies have already been made in most of and perhaps all of the larger cities. It is evident that great activity will prevail in building in the smaller towns, especially in those localities where an increase in industrial activity is assured. An abundance of building capital is being offered and otherwise seeking investment, a fact in part due to trolley line improvements. The problem of rapid transit is forcing itself on the attention of many municipalities, and there is but little doubt that radical improvements will be made in urban and suburban facilities in the near future.

SYNOPSIS OF BUILDING NEWS.

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

Buffalo, N. Y.—Architects Green & Wicks: For Buffalo Real Estate Exchange, a ten-story real estate exchange building; brick and stone, with composition roof; cost \$425,000. Also for G. B. Mathews, a six-story store and office building, on Main street; terra cotta and brick; cost \$50,000.

Architect George Cary: For B. C. Rumsey, a three-story brick store; cost \$25,000.

Chicago, Ill.—Architect M. H. Vail: For Nicholas Kuhn, a two-story flat building, 54 by 63 feet in size; to be erected at Cosgrove avenue near Paulina street; it will have a stone front, interior to be finished in oak and Georgia pine, mantels, gas fixtures, etc.

Architect Victor Hellstrom: For John P. Ekdahl, a four-story flat building, 24 by 56 feet in size; to be erected at 1655 Fletcher street; it will have two stories of stone and the rest of pressed brick with stone trimmings; oak and cypress interior finish, gas fixtures, mantels, furnaces, etc. For Charles Johnson, a three-story flat building, 22 by 55 feet in size; to be erected at 1501 Newport avenue; to have a pressed brick and stone front, mansard roof, interior finish to be of cypress and oak, have mantels, gas fixtures, furnaces, etc. For John Puhli, a two-story flat building, 24 by 60 feet in size; to be erected at 1284 Wilton avenue; pressed brick and stone front, the sanitary improvements, gas fixtures, etc.

Architect Robert Ullrich: For H. Jensen, a three-story flat building, 49 feet front and 80 deep; to be erected at the corner of Paulina street and Belmont avenue; the front will be of pressed brick, with buff Bedford stone trimmings, the interior to be finished in oak and pine, have the best of sanitary improvements, gas fixtures, mantels, furnaces, etc.

Architect Charles S. Frost: Is taking bids on the six-story apartment house, 50 by 100 feet in size, to be erected at the corner of Oakwood boulevard and Ellis avenue, for Simeon Straus; it will have two fronts of pressed brick, stone and terra cotta, have enameled brick court, hardwood interior finish,

gas and electric fixtures, passenger and freight elevators, electric light, steam heating, etc.

Architects Kelly & McMullen: For Messrs. Bartlett & Roach, an eight-story factory, 220 by 120 feet in size; to be erected near Desplaines; the front will be of pressed brick, stone and terra cotta, have steam heating, elevators, electric light, etc.

Architect John T. Long: For Dr. Gerard Bassett, a handsome two-story residence, 50 by 80 feet in size; to be erected at Evanston; to be of mottled, cream-colored pressed brick with blue Bedford stone trimmings and slate roof; the interior to be finished in birch, sycamore and quartered oak, have the best of open nickel-plated plumbing, gas and electric fixtures, special designed mantels, sideboards and consoles, electric light, hot-water heating, etc.

Architect W. J. Edbrooke: Made plans for the county building at Pontiac, Livingston county; it is three stories, 125 by 112 feet in size; of pressed brick with stone trimmings, hardwood interior finish, semi-fireproof construction, will have heating, electric light, etc.; the cost complete will be about \$80,000. Also prepared drawings for a handsome three-story residence, 31 by 80 feet in size; to be erected at Ellis avenue near Sixty-second street, for E. A. Buzzell; it will be in the colonial style with red pressed brick and stone front, slate roof, have the interior finished in birch, oak and Georgia pine; will put in electric light, hot-water heating, etc.

Architect W. L. Klewer: For John O'Connor, a three-story residence, 24 by 66 feet in size; to be erected at Woodlawn avenue near Fifty-second street; the front will be of pressed brick and stone, the interior to be finished in birch and oak, have all the sanitary improvements, gas fixtures, etc. For John Englebrecht, a two-story frame house, 21 by 50 feet in size; to be built at Lane Park; stone basement, hardwood interior finish, mantels, gas fixtures. Also a two-story residence on Leland avenue; to have a pressed brick front and stone basement, hardwood interior finish, mantels, gas and electric fixtures, laundry fixtures, furnace.

Architect George Grussing: For W. H. Aitken, a two-story and basement flat building, 22 by 58 feet in size; to be erected at Flournoy street near Douglas Park; it will have a stone front, hardwood finish, mantels, gas fixtures, the modern plumbing, heating, etc. For W. Osgood, a two-story residence; to be erected at Winnetka; it will be of frame construction with stone basement, have hardwood interior and mantels, the sanitary improvements, gas and electric fixtures, laundry fixtures, etc.

Architects Raeder, Coffin & Crocker: For F. H. McCulloch, a two-story, attic and basement residence, 25 by 50 feet in size; to be erected at the corner of Orrington avenue and Noyes street, Evanston; it will be of frame with stone basement, have hardwood interior, the modern sanitary plumbing, gas and electric fixtures, hot-water heating, etc.

Architects Thomas & Rapp: For C. S. Thornton, a four-story store, office and hall building, 78 by 100 feet in size; to be erected at the corner of Sixty-eighth and Wright streets; it will be of stone on two sides, have hardwood interior finish, mantels, gas and electric fixtures, steam heating, electric light, etc. Also made plans for a four-story store, office and hall building, 110 by 53 feet in size; to be erected at the corner of Cottage Grove avenue and Fortieth street; to be of pressed brick and stone front, have hardwood interior finish, electric light, steam heating, etc.

Architect Julius H. Huber: Made plans for a three-story apartment house, to be erected at Chestnut street near Cass; it will have a stone front, oak and cypress interior finish, the best of modern plumbing, gas and electric fixtures, laundry fixtures, steam heating. Also made plans for a two-story flat building, to be erected on Evanston avenue; stone front, sanitary plumbing, furnaces, etc.

Architects Ruehl & Gatterdam: For William Crede, a three-story flat building, 23 by 66 feet in size; to be erected at Lexington street near California avenue; to have a stone front, hardwood finish, the modern plumbing, mantels, gas fixtures, etc. For Mrs. Philip Kastler, a two-story and basement flat building, 24 by 65 feet in size; to be erected at Edgemont avenue near Ashland boulevard; the front will be of buff Bedford stone, the interior to be finished in oak and cypress, have the best of modern plumbing, mantels, gas fixtures, etc. Also making plans for a two-story and basement flat building, 22 by 51 feet in size; to be erected at Gladys avenue near Garfield Park; to have blue Bedford stone front, pine and oak interior finish, the modern plumbing, furnaces, etc.

Architect H. T. Kley: For Theodore Jurgens, a two-story basement and attic residence, 30 by 60 feet in size; to be erected at Ewing place near Hoyne avenue; to have a buff Bedford stone front, hardwood finish, the best of plumbing, gas fixtures, electric gas lighting, furnace, etc. For John Walsh, a three-story store and flat building, 25 by 72 feet in size; to be erected at California avenue near Thomas street; to be of stone front, have hardwood finish, mantels, gas fixtures, the best of plumbing, furnaces, etc.

Architect C. O. Hanson: For the Chicago Sash, Door and Blind Manufacturing Company, a three-story factory, 198 by 90 feet in size; to be erected at the corner of North avenue and Fleetwood street; to be of common brick and stone, have steam heating, electric wiring, etc.

Architect H. R. Wilson: For C. L. Willey, two three-story residences, 50 by 79 feet in size; to be erected at Thirty-seventh street and Michigan avenue; stone fronts, hardwood finish, gas and electric fixtures, etc.

Architect C. M. Almquist: For Thomas H. Connolly, a two-story flat building, 25 by 53 feet in size; to be erected at Maryland avenue near Sixty-third place; to have a pressed brick and stone front, pine finish, the modern plumbing, mantels, gas fixtures. For Mrs. Mary Nelson, a three-story and basement store and flat building, 25 by 56 feet in size; to be erected at Belmont avenue near Baxter street; to be of stone front, have hardwood finish, mantels, gas fixtures, sanitary plumbing, furnaces.

Architects J. F. and J. P. Doerr: Have begun work on the four-story store and flat building, 50 by 84 feet in size, at 5008-10 Cottage Grove avenue, for Frank Goedecke; to be of stone front, have oak finish throughout, the best of plumbing, electric light, etc.

Architect Franklin P. Burnham: For A. J. Stevens, a two-story, basement and attic residence, 30 by 60 feet in size; to be erected at Forty-fourth street and St. Lawrence avenue; it will have a blue Bedford stone front, oak finish, mantels, gas and electric fixtures, electric wiring, etc.

Architect Theodore Lewandowski: For Joseph Biederman, a three-story and basement store and flat building, 21 by 100 feet in size, and a two-story addition, 24 by 92 feet in size; to be built at Thirty-second and Ullman streets; pressed brick and stone, plumbing, gas fixtures, etc. Also made drawings for a three-story and a half brewhouse, 44 by 36 feet; to have a kettle of 250-barrel capacity; the cost will be \$40,000; to be erected at Danville, Pennsylvania, for Messrs. Krueja and Tobolewski.

Architect Neils Buck: For Mrs. Crosby, two two-story houses, 40 by 67 feet; to be erected at Dayton and Byron streets; stone fronts, hardwood finish, mantels, the modern plumbing, gas fixtures, etc. Also made drawings for a three-story apartment house, to be erected on Newport avenue near Clark street; to have a buff Bedford stone front, oak interior finish, modern sanitary improvements, gas fixtures, etc. Also made plans for four two-story flats, to be erected at Wilton avenue near Addison; pressed brick and stone fronts, mantels, gas fixtures, sanitary improvements, etc.

Architect James Burns: For James Leddy, a three-story store and flat building, to be built at Forty-seventh and Wallace streets; to have a blue Bedford stone front, pressed brick side, modern plumbing, hardwood finish and mantels, gas fixtures, furnaces, etc.

Architects Marston & Hotchkiss: For Thomas W. Ayer, a three-story store and flat building, 25 by 66 feet in size; to be erected at Washington avenue near Fifty-third street; to have a Bedford stone front, hardwood interior, mantels, gas fixtures, electric light, etc.

Architect F. B. Townsend: For W. S. Grotzinger, a three-story residence, 40 by 66 feet in size; to be erected at Deming court; it will have a handsome buff Bedford stone front, hardwood interior finish, mantels, gas and electric fixtures, laundry fixtures, furnace, etc.

Architects Hallstrom & Ockerland: For Victor Wahlstrom, a two-story flat building, to be erected on Frank street, Austin; to be of pressed brick and stone front, have the sanitary improvements, etc.

Architects Pridmore & Stanhope: For E. A. Young, a three-story flat building, 48 by 65 feet in size; to be erected at Sheridan avenue, near Sixty-fifth street; it will have a handsome front of buff Bedford stone, mansard roof,

oak interior finish, the best of modern open nickel-plated plumbing, gas and electric fixtures, etc.

Architect Jarvis Hunt: For Robert T. Shanklin, at 160 to 162 Washington street, an eleven-story office building, 40 by 180 feet in size; to have a terra cotta front, steel construction, marble, mosaic and tilework, elevators, electric light, steam heating, etc.

Architect J. N. Emmons: For Julius Brunton, a three-story and basement apartment house, 50 feet front and 60 feet deep; to be erected at Greenwood avenue; the front will be of blue Bedford stone of a handsome design; the interior to be all hardwood finish, have specially designed mantels, sideboards, the modern open plumbing, electric and gas fixtures, laundry fixtures, electric light, steam heating, etc.

Architect John P. Hettinger: For George Schmid, a three-story and basement flat building; to be erected at Seminary avenue, near Belden avenue; the front to be of buff Bedford stone, the interior to have hardwood finish, mantels, gas fixtures, furnaces, etc.

Architects Diethelm & Mau: For N. P. Edman, a three-story and basement store and flat building, 25 by 100 feet in size; to be erected at South Chicago; to be of stone front, have hardwood finish, the modern plumbing, gas fixtures, etc.

Architect W. M. Walter: For Mrs. E. H. Ferrier, a three-story flat building, 25 by 125 feet in size; to be erected at Twelfth street, Lawndale; the first story will be of stone and the rest of pressed brick with stone trimmings; the interior will be finished in hardwoods, have mantels, gas fixtures, etc. For Martin Cummings, at Sixty-third street and Sheridan avenue, five stories, 100 feet front and 65 feet deep; to be of pressed brick and stone, have plumbing, gas fixtures, etc.

Architect George W. Mahr: For I. F. Stone, a two-story, basement and attic residence, 28 by 50 feet in size; to be erected at Kenilworth; it will be of frame construction with stone basement, have hardwood interior finish, the best of modern sanitary improvements, gas fixtures, laundry fixtures, etc. For F. W. Greene, a three-story bank, office and hall building, to be erected at Madison avenue, south of Sixty-third street; the front will be of Roman pressed brick trimmed with Portage stone; the interior to be finished in hardwoods, have all the modern sanitary improvements, heating, etc.

Architects Bishop & Colcord: For Mrs. Messenger, a seven-story and basement apartment house, 50 by 80 feet in size; to be erected at Stewart avenue, south of Sixty-third street; it will have a front of pressed brick, stone and terra cotta, the modern plumbing, mantels, gas and electric fixtures, laundry fixtures, marble wainscoting, tile floors, electric light, steam heating, elevators.

Architect A. M. Hansen: For C. P. Wilder, a four-story store and flat building, 25 by 85 feet in size; to be erected at State street near Twenty-first street; the front will be of pressed brick with stone trimmings, the interior have hardwood finish, mantels, gas fixtures, etc. Also two-story brick barn in the rear.

Architects Cowles & Ohrenstein: For R. J. Gunning, a three-story store and office building, 50 by 100 feet in size; to be erected at Plymouth place near Van Buren street; to be of pressed brick and terra cotta front, have all the modern sanitary improvements, electric light, heating, etc. For J. M. Bayor, a four-story apartment building, 50 feet front; to be erected at Forty-eighth street and Vincennes avenue; the front will be of a handsome design in stone, terra cotta and pressed brick, the interior to be finished in hardwood, have the best of modern plumbing, gas and electric fixtures, heating, etc.

Architect J. M. Van Osdel: For Clark estate, a five-story store, 36 by 120 feet in size; to be erected at 302 West Madison street; to be of pressed brick and terra cotta front, have plumbing, elevator, etc.

Architect Henry Elliott: For Mrs. Lydia Chrimes, a five-story and basement warehouse, 50 by 100 feet in size; to be erected at 1805 to 1807 Clark street; to be of pressed brick and stone front, have elevators, steam heating, electric light, etc. For C. Wetzel, a two-story, basement and attic residence; to be erected at Rogers Park; to be of frame, have stone basement, hardwood finish, mantels, gas fixtures.

Architect E. C. S. Holmboe: For the South Side Cycling Club, a three-story and basement building, 45 by 90 feet in size; to be erected at Michigan boulevard near Forty-seventh street; to be of pressed brick and stone front, have hardwood finish, mantels, gas fixtures, electric light, steam heating, kitchen, café, bowling alley, gymnasium, etc.

Architect Arthur G. Morey: Making plans for a two-story county hospital, 50 by 70 feet in size; to be erected at Wood and Harrison streets; to have a front of pressed brick and stone, the sanitary plumbing, electric light, steam heating, etc. Also making drawings for a seven-story jail, 62 by 140 feet in size; to be erected at Illinois and Dearborn streets; to have a granite front, hardwood interior finish, sanitary plumbing, electric light, steam heating, etc.

Architects Huehl & Schmid: Making plans for a five-story warehouse, 100 by 106 feet in size; to be erected at 318 to 324 Desplaines street; to be of pressed brick and stone front, have steam heating, elevators, etc.

Cleveland, Ohio.—Architects Coburn & Barnum are preparing plans for a store and apartment building for Hon. W. G. Rose, to be built on Prospect street near Oak place; the building will be five stories high, consisting of two stores and eight apartments, being built of pressed and common brick, steel and wood, and will be fitted with steam heat, plumbing for each apartment, gas, gas stoves and grates, iron stairs, balconies and fire escapes, garbage chutes, skylights, gravel roof, Portland cement plastered light courts, electric elevator, passenger and freight combined, patent sidewalk light and hardwood finish; the building will be 54 by 103 feet in size, and will cost \$20,000.

Architect W. D. Benes has prepared plans for a modern frame residence for Dr. M. A. Albi, on Broadway, slate roof, furnace heat, hardwood, mantels, plate glass, stained glass; a part of the house will be fitted up for the doctor's office and consultation room; the house will be 32 by 54 feet, and will cost \$5,000. For F. A. Arter, he is furnishing inside fittings and mantels in Mr. Arter's residence, on Euclid avenue opposite Glen Park place. Hardwoods of various kinds will be used with plate glass mirrors, tiling and carving.

Architect A. H. Granger has commenced the erection of a one-story, pressed brick store building, 82 by 115 feet, at the corner of Superior and Erie streets, for John H. Brown and W. L. Rice. Plate glass and Georgia pine will be used, and provision is made for eight stores; cost \$5,000.

Architect F. B. Meade reports: Plans under way for a shingle, plaster and open timberwork residence on Ingleside avenue, for T. T. Seely, to be 46 by 50 feet in size; the living room will be 18 feet 6 inches by 26 feet in size; finished in the Elizabethan style with heavy beam ceiling; the house will be finished in hardwood with mantels, plate and stained glass, plumbing and gas; kind of heating not decided upon; cost \$10,000. For Mr. Evans, a frame and shingle residence, to be built on Streator avenue, slate roof, hardwood, mantels, furnace heat and plumbing; cost \$6,000.

Architect A. N. Oviatt reports: A \$6,500 store and frame residence, on North Logan avenue, for H. T. Chandler; shingle roof, hardwood finish, plumbing, plate glass, mantels and hot-water heat.

Architect H. J. Harks reports a frame store and apartment building, on Kinsman street corner of Wabash avenue, for James Beltz, 96 by 54 feet in size, and two stories high; gravel roof, four furnaces, plumbing and gas; cost \$8,000. For the Phoenix Brewing Company, of Cleveland, he has plans for hotel building at Lorain, Ohio; the building will be two stories high, and 75 by 125 feet in size, with a buff impervious brick front, and gravel roof and will be fitted with steam heat, electric bells and lights, gas and plumbing; the first floor will be used for stores and an office and dining room and kitchen; the second floor will contain forty rooms; cost \$12,000. For John Deitrich, he has a modern frame residence, to be built on Quincy street.

Architects Lehman & Schmitt are preparing plans for a double residence to be built in Albany, New York; the structure will be of brick and brownstone, slate roof, hardwood finish, plumbing, mantels and steam heat; cost \$15,000.

Architect W. W. Sabin is receiving proposals for the finishing of the East Cleveland Presbyterian Church, consisting of Georgia pine finish, seats and pulpit furniture; approximate cost \$8,000.

Architect M. M. Gleichman reports: A clubhouse, to be built at the corner of Woodland avenue and Mayflower street by Henry Land, for the Utopian Club; the building will be 42 by 75 feet in size, two stories high, ornamental

brick front, and will have asphalt roof, hot-water heat, plumbing, gas, and will be fitted up with a bowling alley, billiard rooms, reception rooms and parlor and ballroom; cost \$8,000. For Sandrowitz Brothers he has prepared plans for a three-story wholesale building, 25 by 85 feet in size; to be built on Broadway near Central avenue; the building will have an asphalt roof, and will contain steam heat, plumbing and an electric elevator, and will be used for wholesale notions; cost \$7,500. He has plans for a brick store and apartment block, three stories high, 35 by 65 feet in size, for Mr. John Cehres; to be built at the corner of Scoville avenue and Allen street; cost \$5,000. For William Young, a modern frame residence, 26 by 50 feet in size; to be built on Detroit street.

Architects French & LaChance report: A three-story brick apartment house, 96 by 109 feet in size, for J. E. Latimer, to be built on Huntington street; impervious brick and cut stone front, gravel roof, steam heat, skylights, hardwood, bells and calls, wiring for electric lights, and fire escape; there will be thirty suites of rooms with separate plumbing for each suite; cost \$40,000. For Hugh Currie they have plans for a two-story brick block, 26 by 30 feet in size, to be built on Prospect street; cost \$5,000.

Architects Knox & Elliott have let part of the contracts for a stone church to be built on Cedar avenue near Bertram street for Trinity Congregational congregation, Rev. Mr. R. A. George, pastor; the building will be 92 by 132 feet in size, finished in oak and chestnut, steam heat, pipe organ, plumbing; seating capacity 650, and provisions are made for a gymnasium, dining room and kitchen in the basement; cost \$25,000.

Architect J. W. Russell reports the alteration and fitting up of a storeroom for N. O. Stone, the shoe dealer, on Euclid avenue; cost \$5,500. He also reports additions and alterations to a brick and stone church at Geneva, Ohio; cost \$5,000.

Architect E. E. Smith reports: A five-story brick block for warehouse purposes, 45 by 60 feet in size, to be built at the corner of Middle and High streets for A. G. Harbaugh; iron, steel and warehouse construction, gravel roof, no plaster, steam heat and hydraulic elevator; cost \$14,000.

Architect V. E. Gregg has prepared plans for a brick block for the Ohio Baking Company.

Architect A. M. Smith has prepared plans and is receiving bids upon a six-story brick block, to be built on Euclid avenue for the Cobb-Bradley estate; 35 by 108 feet in size; iron and steel construction, stores and offices, elevators; cost \$30,000.

Architect O. W. Williams is receiving bids upon a three-story brick manufacturing building, 48 by 192 feet in size, to be built at the corner of Detroit and State streets for G. A. Tinnerman; the building will be used for the manufacture of steel ranges; approximate cost \$20,000.

Architect F. C. Bates has plans prepared for a brick block to be built in Elyria, Ohio.

Denver, Colo.—The outlook here is brightening, and there promises to be more building done this season than for the past two years.

Architects Edbrooke & Co.: For G. W. Fisher, a three-story brick dwelling, size 42 by 60 feet; cost \$20,000.

Architect P. Phillips: For B. F. Ray, a two-and-a-half-story brick dwelling, size 35 by 40 feet; cost \$10,000. For C. M. Clinton, a two-story brick residence, size 38 by 39 feet; cost \$7,000.

Architect William Quayle: For the Denver Fire Clay Company, a two-story business block, brick and stone, size 40 by 120 feet; cost \$5,000.

C. N. Armstrong will erect six two-story brick dwellings, each 28 by 48 feet; to cost \$30,000.

The Colorado Realty Company will build a two-and-a-half-story brick residence, size 40 by 55 feet; cost \$6,000.

Thirty-six permits granted in February; cost \$95,000.

Detroit, Mich.—Architects Mortimer L. Smith & Son are preparing plans for a three-story frame summer hotel, to be 100 by 120 feet in size, and to cost \$15,000, for Mrs. George W. Childs, Bay View, Michigan.

Architects Andrews, Jacques & Rantoul, of Boston, are preparing plans for the Children's Free Hospital Association Hospital, to be built on St. Antoine street, and running from Farnsworth to Frederick streets, 150 feet deep, and to cost \$100,000.

Architect Edward C. Van Leyden has prepared plans for the Gentlemen's Driving Association of Highland Park, a grand stand 180 by 45 feet, and 100 box stalls 1,000 by 20 feet, to be built on the driving park in Highland Park, Michigan, at a cost of \$15,000.

Architect Clarence L. Cowles, of Saginaw, Michigan, is preparing plans for an Armory for Company E, M. N. G., at Saginaw, Michigan; to cost \$40,000.

Architects John Scott & Co. have prepared plans for six stores, four stories high, the upper floors to be used for apartments, to be built for Milburn & Ducharm, on Woodward between the Boulevard and Milwaukee avenue; to cost \$50,000.

Architects Rogers & Macfarland have prepared plans of a two-and-a-half-story brick and stone residence, to be built on the corner of Jefferson avenue and Leih street, for J. L. Long; to cost \$12,000.

Architect William S. Joy is preparing plans for a two-story brick residence to be built on Woodward avenue terrace; to cost \$6,000.

Architects Mason & Rice have prepared plans for enlarging the residence of Mrs. Sallie H. Gardiner, on Jefferson avenue between Campau and McDougal avenues; to cost \$5,000.

Architect Harry J. Rill has prepared plans of a four-story store and flat building for Joseph Dunn, on the east side of Gratiot avenue between Farmer and Farmer streets, to be 25 by 100 feet in size, and to cost \$15,000.

Architect Joseph E. Mills has prepared plans for two one-story brick schools in the Township of Springwells, Michigan, to be 36 by 40 feet in size each, and to cost \$6,000.

Architect Henry P. Kirby, of New York, is preparing plans for a stone chapel, to be built on the northeast corner of Woodward and Hancock avenues, for St. Paul Episcopal Church Society, and will cost about \$40,000.

Kansas City, Mo.—Architects Hackney & Smith: For M. Welch, a two-story brick residence on Vine and Linwood avenues; to cost \$8,000.

Milwaukee, Wis.—Messrs. George & Heyer will erect a large four-story brick furniture factory on Reed street near Washington street.

Minneapolis, Minn.—Lindsay Brothers are contemplating building a large brick block on First street and Fourth avenue; to cost \$50,000.

Architect O. M. Kenyon: For F. G. Winston, a large business block; to cost \$10,000.

Pittsburgh, Pa.—Architect T. D. Evans has plans completed for the McNally building, an eight-story warehouse, to be erected on Penn avenue; stone and brick.

Architect George Orth is preparing plans for a large brick residence to be erected in the East End.

St. Louis, Mo.—Architects Link, Rosenheim & Ittner: For W. P. Nelson, a two-and-a-half-story dwelling, size 40 by 60 feet, brick and stone, slate roof; cost \$20,000.

Architect Charles R. Green: For Charles Conolly, a two-story dwelling, size 35 by 60 feet, brick and stone; cost \$15,000.

Architects Barnett, Haynes & Barnett: For C. W. Barnes, a two-story store and flat building, brick with stone foundation, size 38 by 51 feet; cost \$6,000.

Architects C. W. Kellogg & Son: For the R. E. Vrooman Company, three three-story residences, brick and stone, slate roof, size 25 by 44 feet each; cost \$9,000.

Architect Louis Houman: For J. Sternberg, a two-story flat building, size 22 by 68 feet; cost \$12,000. For Messrs. Kohr & Curley, two two-story flat buildings, brick and stone, with composition roof; to cost \$15,000.

St. Paul, Minn.—Architects Herman Kretz & Co.: For J. Bjornstad, a four-story brick apartment building on corner Aurora avenue and Cedar street; to cost \$20,000. Also for C. P. Wildung, plans for remodeling and additions to the Stees block; to cost \$10,000.

Architect W. Kingsley is preparing plans for a large store and residence block on Wabasha street near Rice street; to cost \$10,000.

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXV.

ADVERTISERS' TRADE SUPPLEMENT.

No. 2

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

GUINOTTE & EDWARDS, successors to Knox & Guinotte, Architects, 567 Shiedley Building, Kansas City, Mo.

Y. D. HENSILL and J. L. BOTHWELL, Architects, 10 Louise Building, San Jose, Cal.

S. B. BURTON & Co., Architects, Monterey, Mexico.

W. R. CHESTNEY, Architect, P. O. Box No. 221, Celina, Ohio.

AUTOMATIC HYDRAULIC PUMPS.

The Erwin-Welch Hydraulic Machinery Company, 51 South Canal street, Chicago, have recently sold two of their large-sized automatic hydraulic pumps to Dr. Price, of Waukegan, Illinois, where they are being used in connection with an artesian well of only twelve pounds pressure, for the purpose of elevating a portion of the water to a standpipe seventy feet above where the pumps are located.

The water thus supplied to the standpipe is used by the families in four residences for domestic and sanitary purposes. To make the system still more complete each of the four residences is supplied with a smaller sized hydraulic pump which draws the rain water from their respective cisterns, and forces the same through the house, the motive power being the artesian water (which is very hard) from the standpipe, making in all a very cheap and satisfactory water supply system.

MECHANICAL HEATING AND VENTILATION.

Among the comments on "Mechanical Heating and Ventilation" received by Mr. Huyett from practical business men and here appended are:

From Cincinnati, Ohio: "Valuable, and full of instructive information."

H. D. CRANE,

Heating by Steam and Hot Water.

From Louisville, Kentucky: "We consider it the best work on the subject yet published—it should enable architects to better judge competitive bids on work, with the result of the best contractor, not the lowest, getting the work."

SOUTHERN HEATING CO.,

W. E. Mellinger, Pres't and Treas.

From Detroit, Michigan: "We consider the tables, rules and data in your book of great value in engineering practice."

DETROIT SHEET METAL & BRASS WORKS.
Heating and Ventilating Apparatus.

Church Construction and Equipment Department of the *Evangelist*, New York, New York, says: "We are in receipt of a work entitled 'Mechanical Heating and Ventilation,' by M. C. Huyett. It is an interesting and instructive discussion of the problems involved in heating and ventilating large buildings of all kinds. These are viewed from a scientific standpoint, and the results of the examination are given in concise statements, often in tabular form. The application of the principle evolved is clearly set forth and the proposition well

established that 'satisfactory and economical heating and ventilating apparatus is a problem in proportion; when correctly solved, success is certain.' Proper heating and ventilating are as much problems of sanitary engineering as of architecture. Success can only be reached by the conjoined skill of experts at both—a fact which Mr. Huyett assumes as an axiom."

TRADE NOTES.

THE Philadelphia & Boston Face Brick Company, with offices at 167 Dearborn street, room 614, Chicago, are furnishing the pressed and ornamental Salmon Pink Roman Brick for Mr. Merrill's apartment building at the corner of Forty-seventh street and Evans avenue. These are unique in color, and make a striking appearance, being the novelty in this city. These bricks are of the highest order in make and material, sustaining the enviable reputation of this well-known eastern concern.

THE Almini Company are at their new store, 139 Wabash avenue, Chicago. The wall paper department of the company is a new departure for them. They have established a full line of imported and domestic patterns especially suited to the needs of residences. Careful selection has been made of the leading eastern factories and the result is a well-appointed stock from which all the new and novel colorings for the year may be obtained. This department, in connection with their general painting and decorative work, will enable them to promptly meet every artistic requirement of the finest class.

A PRACTICAL method for hanging storm sash and entire screens has been devised in the Phoenix hanger, manufactured by the Phoenix Manufacturing Company, 278 Third street, Milwaukee. The sash is hinged to the window casing at the top by a simple device which permits ready removal at any time. At the bottom of the sash extension, arms, which fold up against the sash when not in use, may be let down to open sash and hold it at any desired angle by means of notches on the arms fitting into loops on the side of the window casing at the bottom. Storm sash and screens can thus be applied by anyone at once and from the inside, and either can be removed readily at any time for cleaning.

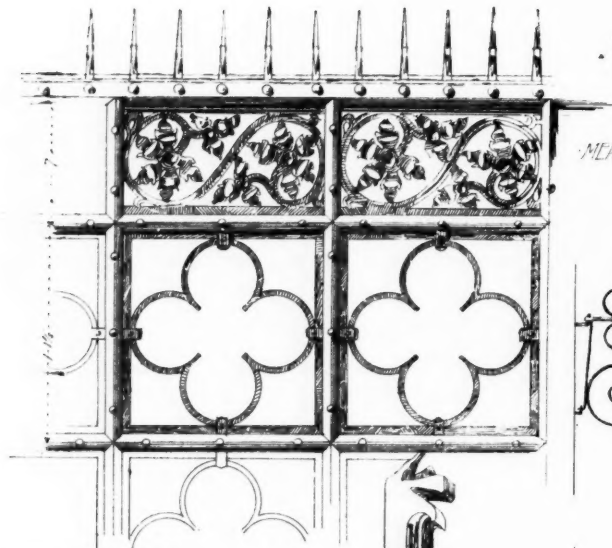
FOUR stained-glass windows of remarkable beauty and genuine artistic merit, have been on exhibition recently at the factory of Geo. E. Androvette & Co., Chicago. The work was made by Messrs. Androvette & Co. for a Chicago residence, and is unusually large and elaborate for this purpose. In each of the four windows a central human figure is made the leading motive of the picture, with other persons or objects in the immediate background. Around these figures is an elaborate frame of glass, in colors, to form a suitable setting for the painting. Three of the pictures are on the realistic order, portraying the female figure as seen in action or repose. The fourth is idealistic and heraldic, the picture springing from an elk's head upward into the figure of an imaginary hunter, and terminating at the top in a quiver of arrows. In all the pictures the flesh tints and drapery are produced by painting and firing in, this process being repeated several times to produce the exact result desired. But in the treatment of the frames, two distinct processes are employed—the German and the American. In the former nearly all the color effects are produced by painting and firing the glass. Any desired combination of shades can be produced in this manner, but it is noticeable on close examination of the work, as contrasted with the American process, in which the colors of the glass itself, unaided by paint, are relied on to give the proper light and shade, that the greater brilliancy is obtained in the latter process. It is well known that

glass can be obtained in almost any shade of color and of almost any desired texture to simulate nature and assist art, and it is in this distinctively American process, outside of the imitation of flesh tints, that Messrs. Androvette & Co. have achieved great success. Looking at two windows, the one portraying the most delicate tint of cheek or sheen of drapery by means of the German process, and the other composed wholly of glass in natural colors, with the exception of the face alone, it is difficult to say which is the greater art, but in both the German and the American styles these windows show that the American artist-artisan leads the world.

THE possibilities to be obtained from the artistic use of pressed brick for interior work, are well illustrated in the Central Press Brick Company's catalogue of brick mantels. Some fifty plates, many of them half-tones, from photographs of the completed work, are given, showing every variety of brick mantel, with many details taken from architects' drawings. Among these are several prize designs from the Chicago Sketch Club competition. Every variety of color and shape in pressed brick may be used with advantage in mantel construction. The Central Company now have at their Cleveland works the red, brown, gray, cream, buff and drab, in plain and mottled shades and in a variety of shapes, such as standard, Roman, Norman and others.

THE Winslow Brothers Company, Chicago, have issued a handsome catalogue. The volume contains 165 pages printed on fine paper and bound in cloth. There are 298 half-tone and 87 etched illustrations of ornamental iron and art metal work and views of fourteen of the prominent buildings in which the work of the publishers is placed. The work is thoroughly indexed and contains considerable interesting letter-press matter. The cut illustrations are classified under the following heads: Gates and Gateways; Stairs and Stair Railings; Elevator Inclosures; Elevator Cars; Grilles, Lamps, Lanterns and Electroliers; Counter Railings; Store Fronts; Entrances; Skylights; Wall and Ceiling Ornaments; Signs; Balcony Railings; Door-plates and Knockers; Jardinières; Vases; Fire-dogs; Frames and Miscellaneous Work in Wrought Iron. Thirty pages are devoted to galvanoplastic productions in bronze, mostly selections from the "Winslow Collection." Copies of the work will be sent to architects in good standing on request and to any address on receipt of 50 cents. This work will be prized by anyone so fortunate as to secure a copy.

A LARGE volume of 356 pages, bound in heavy cloth boards, with gilt title and profusely illustrated throughout, is the latest catalogue of pumps and hydraulic machinery issued by the Gould's Manufacturing Company, of Seneca Falls and New York. This is an encyclopedia of pumps. It contains seemingly all the information in regard to hydraulics which it is possible to convey by means of illustrations and comments, tables and formulas for computation. And yet the publishers announce that they also issue special catalogues devoted exclusively to "Efficient Power Pumps and Their Applications," "Irrigating Pumps, Horse Powers and Appliances," "Spray Pumps," etc. The subject of pumps is evidently as inexhaustible as the ocean and almost of as world-wide interest. Their various uses are graphically illustrated in this catalogue. It is a radical departure from the common form of trade catalogue in which the bare outlines of machinery or appliances are given. Supplementing this treatment the Gould's Manufacturing Company have prepared many large half-tones showing their pumps in actual use, and this plan of artistic cataloguing seems to be conducive to the most practical results, both for the buyer and the manufacturer.



ITALIAN IRON-WORK.

FROM

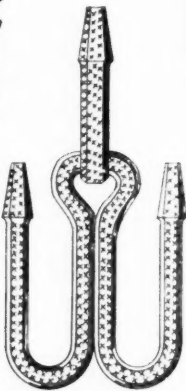
MEASURED DRAWINGS BY LUCIAN F. PLYMPTON



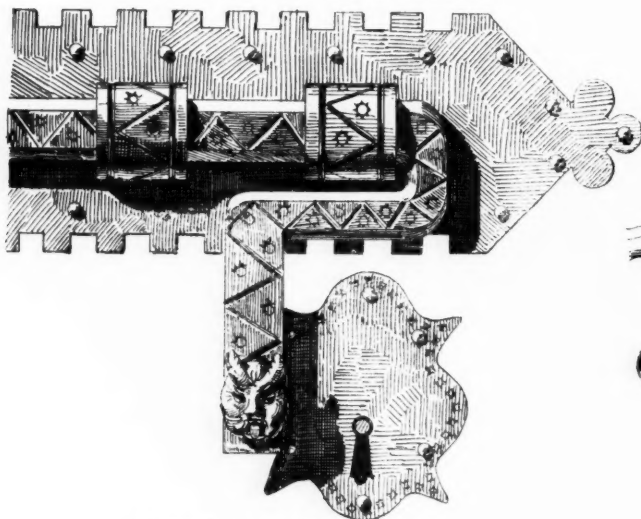
ALBERGO DELLA SCALA.
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PORTICO
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FITCHING IRON AND BOLT



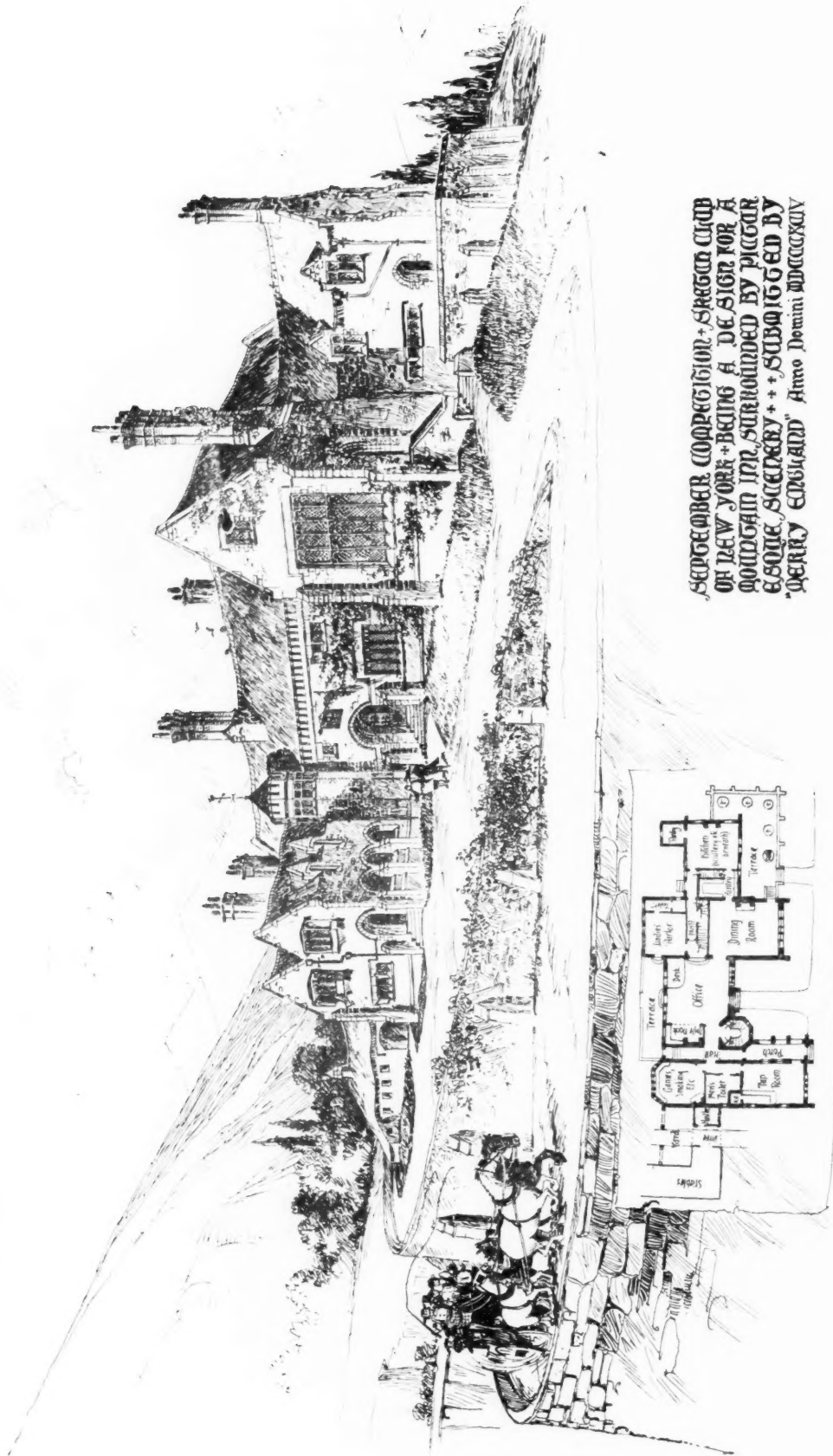
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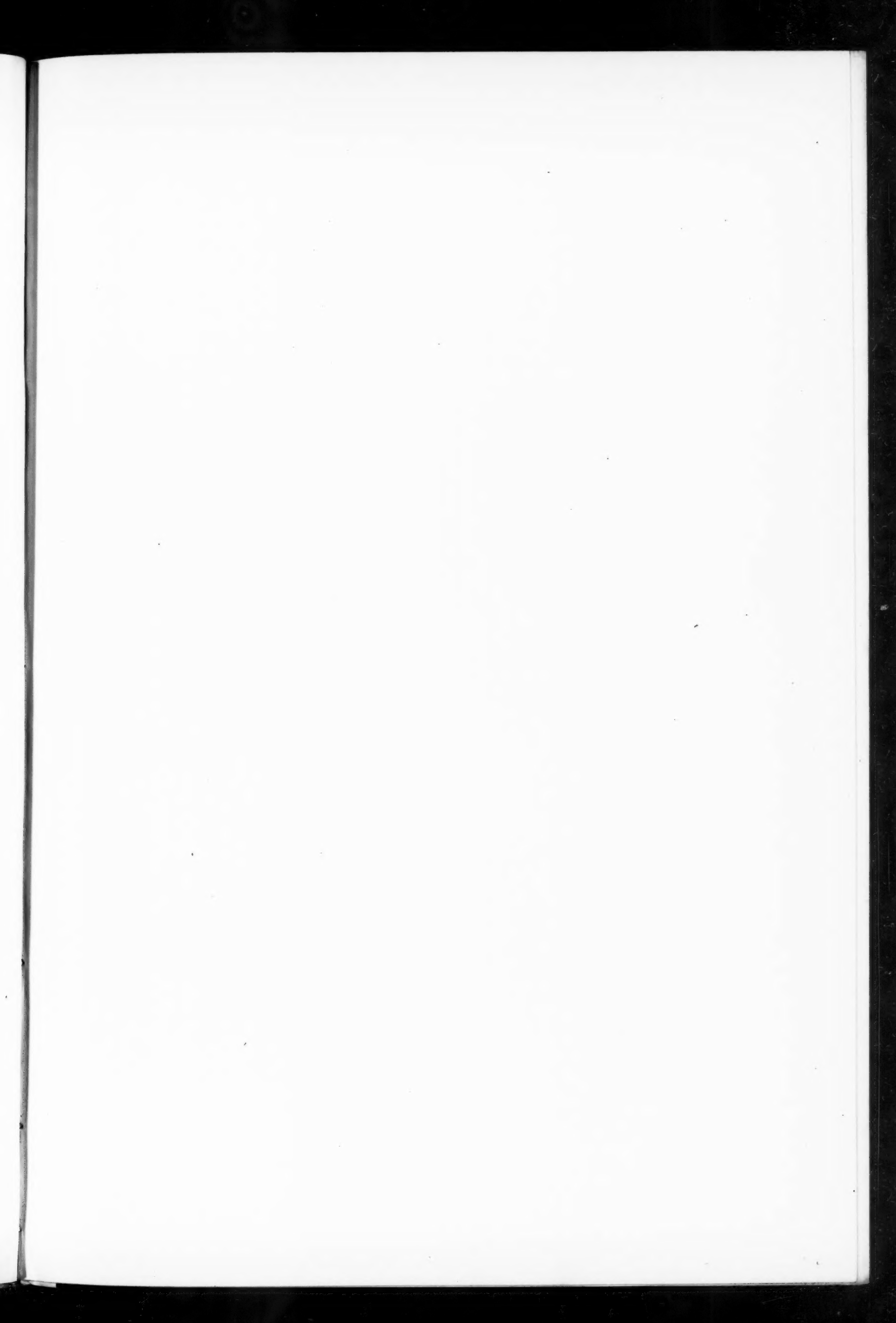
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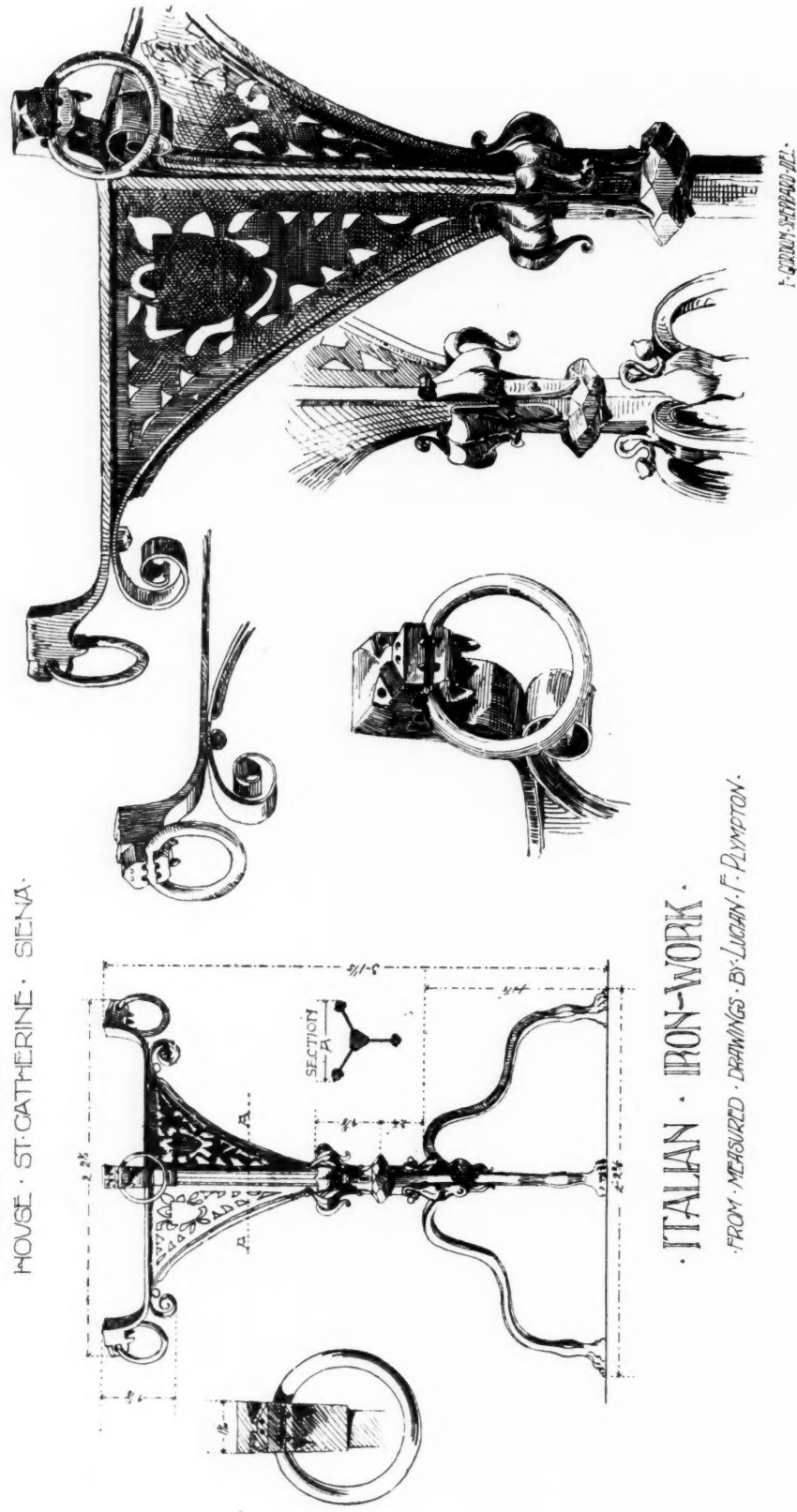
AWARDED - FIRST - PLACE -
WILLARD HIRSH
(CLEVELAND, O.)



SEPTEMBER COMPETITION - STREET CLAMP
ON NEW YORK - BEING A DESIGN FOR A
MOUNTAIN INN, SURROUNDED BY PLEASANT
SCENERY *** SUBMITTED BY
"MERRY EDWARD" Anne Domini MDCCLXXV

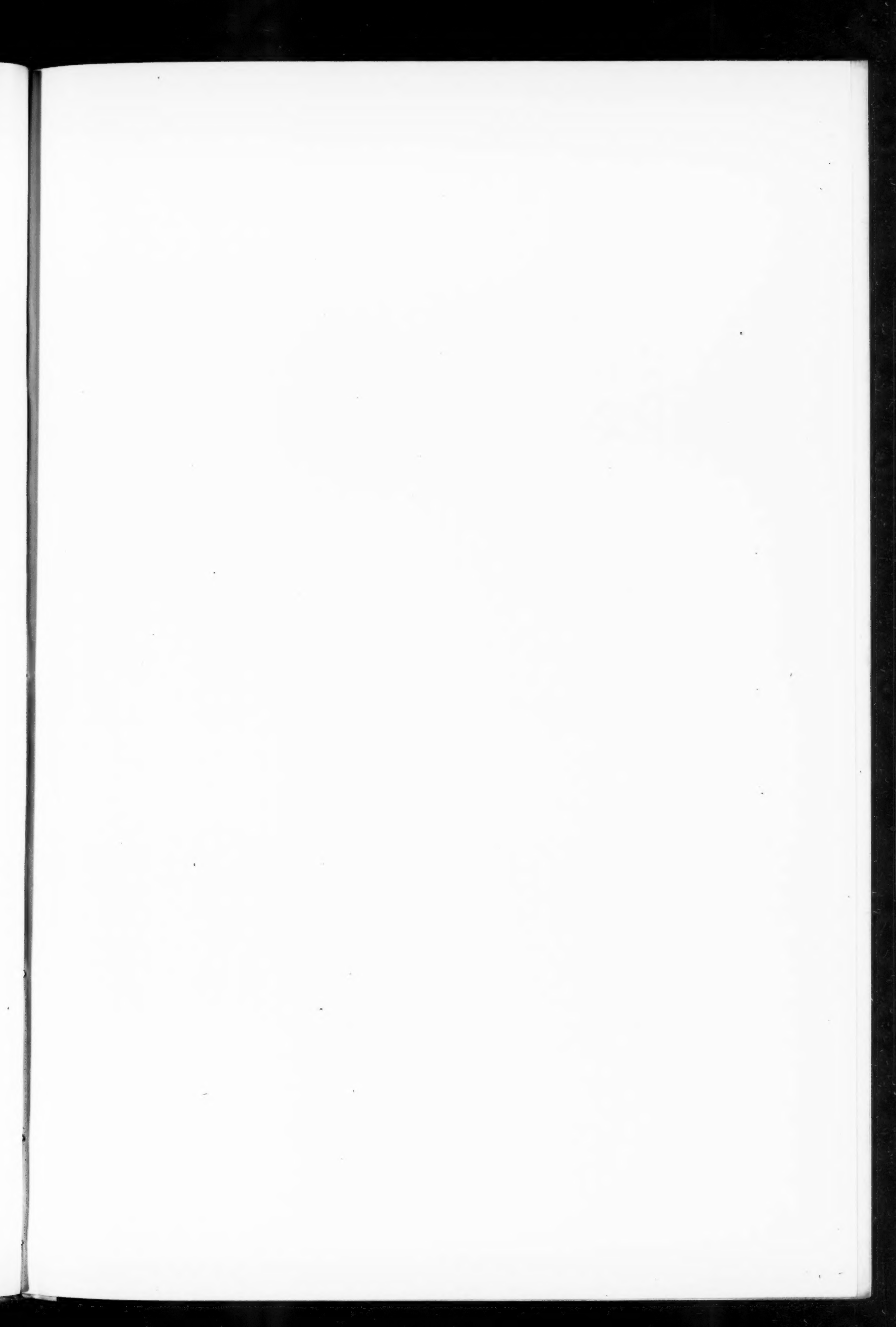


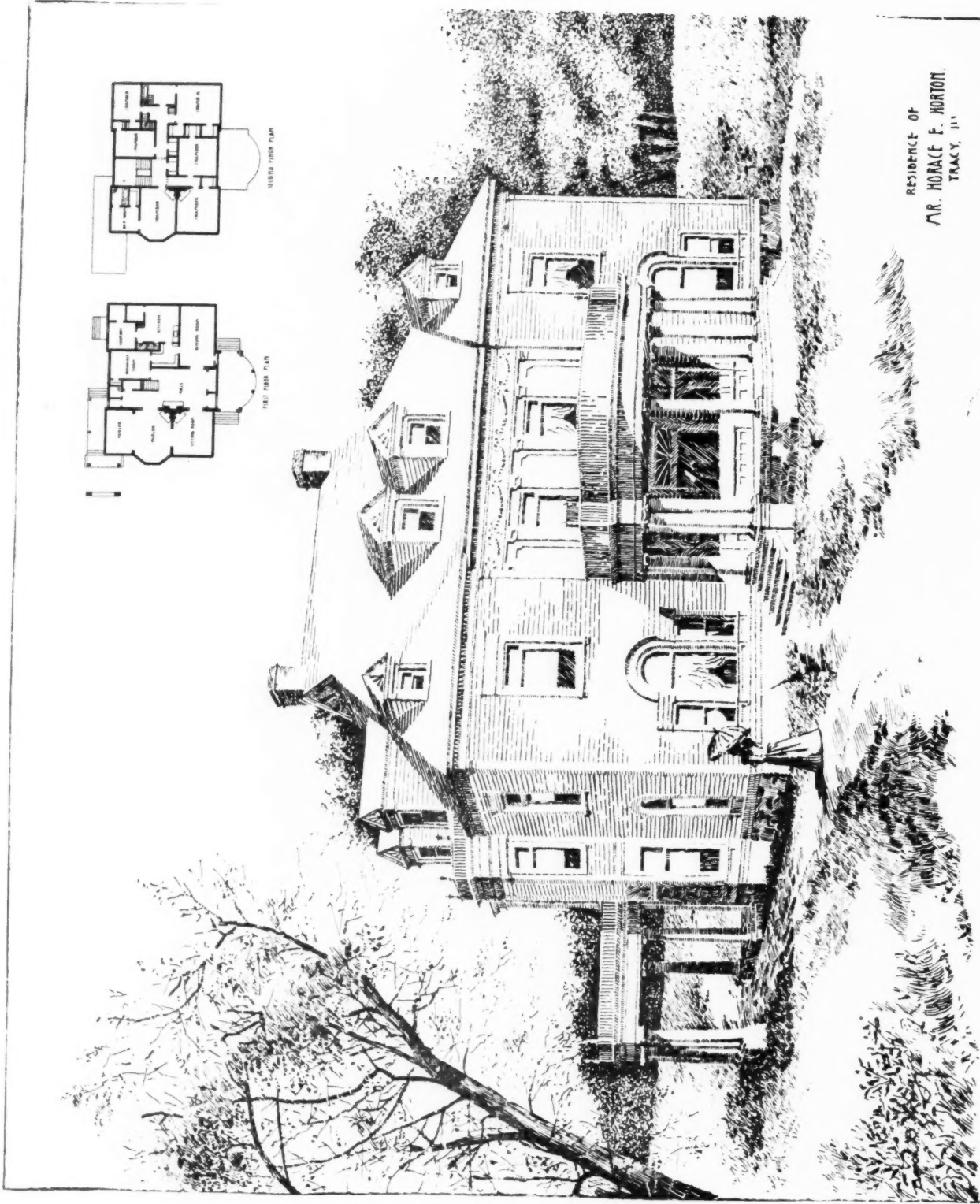
BRAZIER · TRIPOD ·
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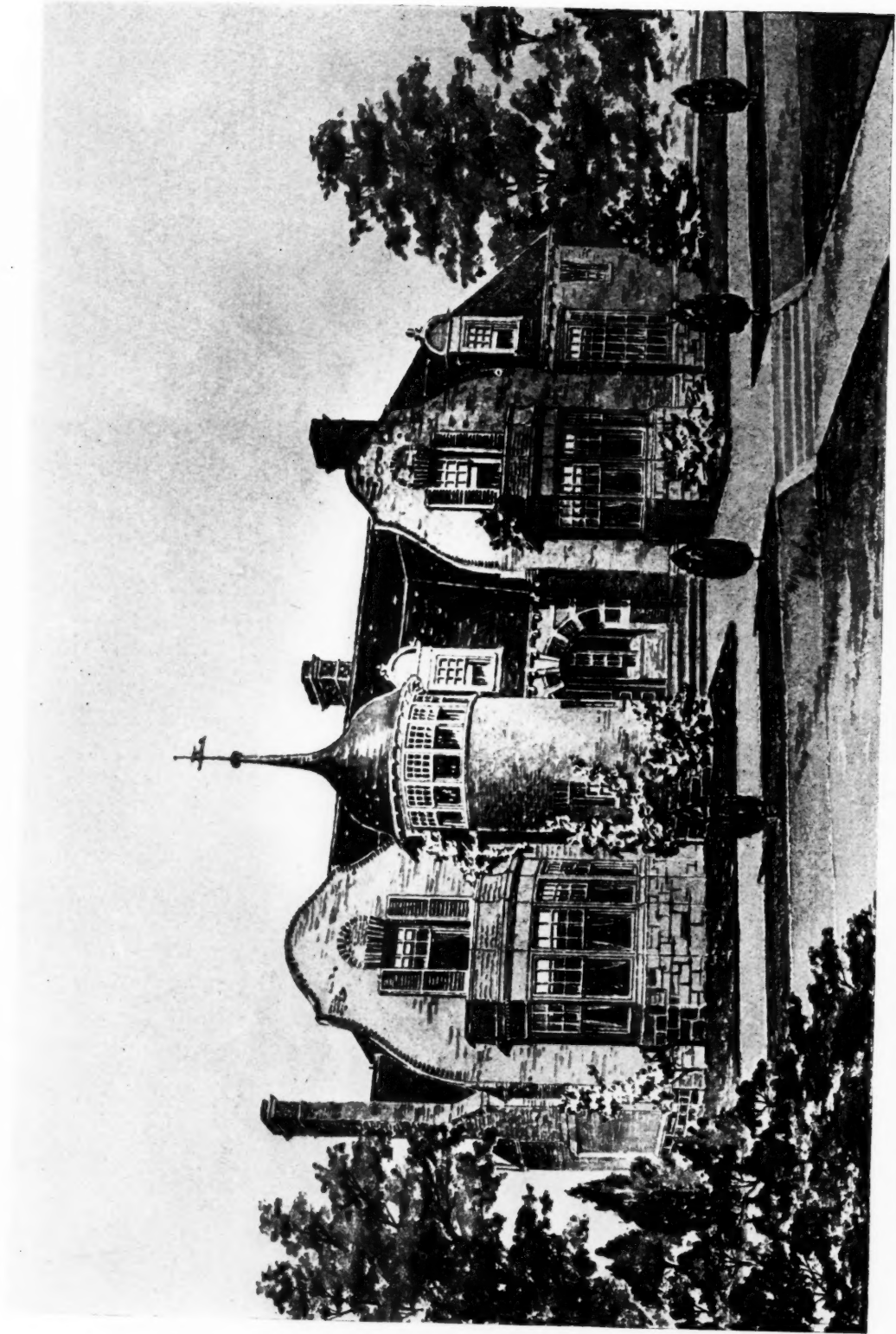
FROM · MEASURED · DRAWINGS · BY · LUCIAN · F · DLYMPTON ·





RESIDENCE OF
MR. HORACE F. HORTON.
TRACY, II.

JOHN T. LONG, ARCHT.

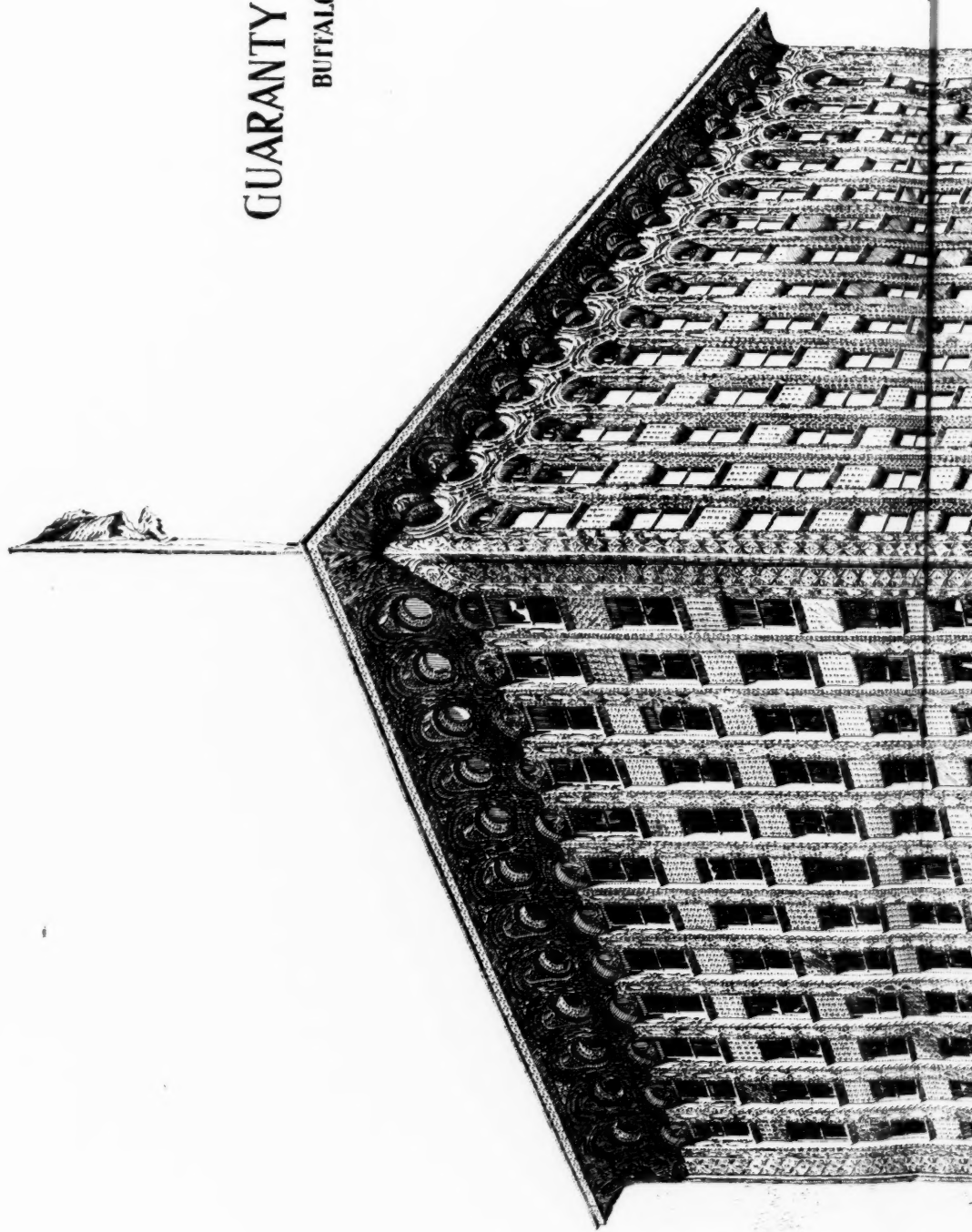


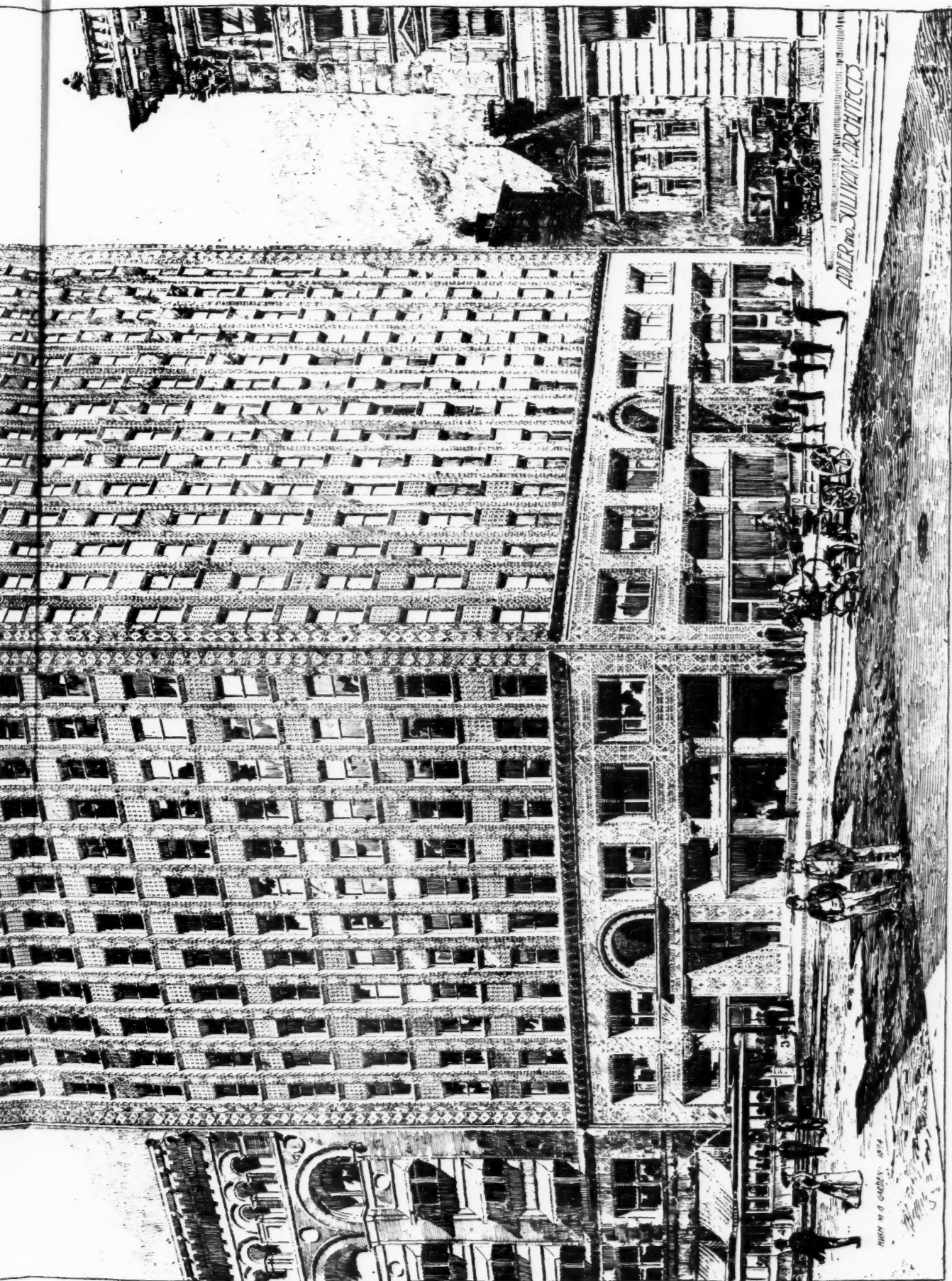
HOUSE FOR C. E. STRATTON, DENVER, COLORADO.
WILLIAM COWE, ARCHITECT.

GUARANTY BUILDING

BUFFALO, N.Y.

ADLER AND GULLINAY,
ARCHITECTS CHICAGO



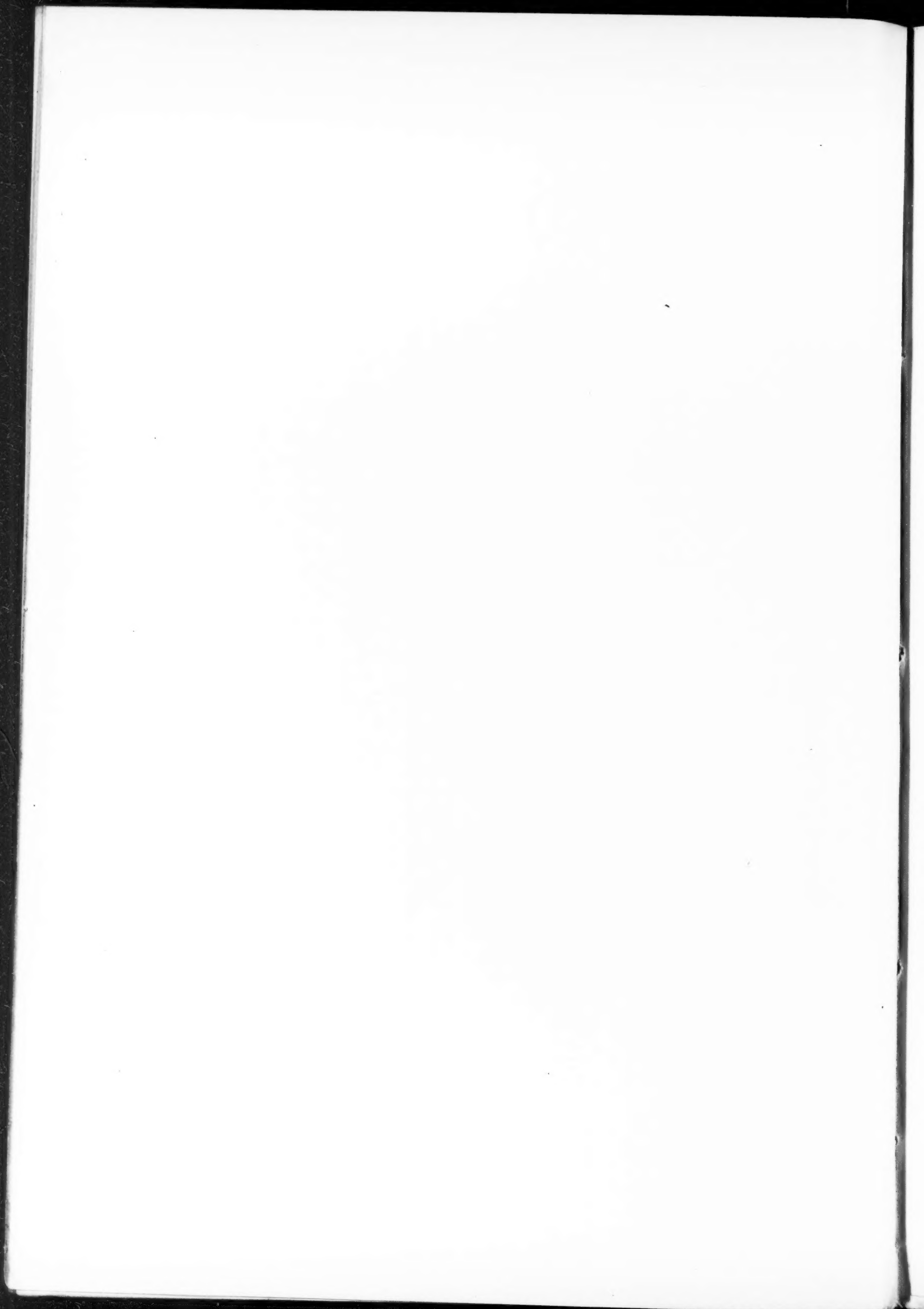




Trinity Cathedral and Parish Rectory -
Cleveland, O.

C. F. Jencks architect 1893.

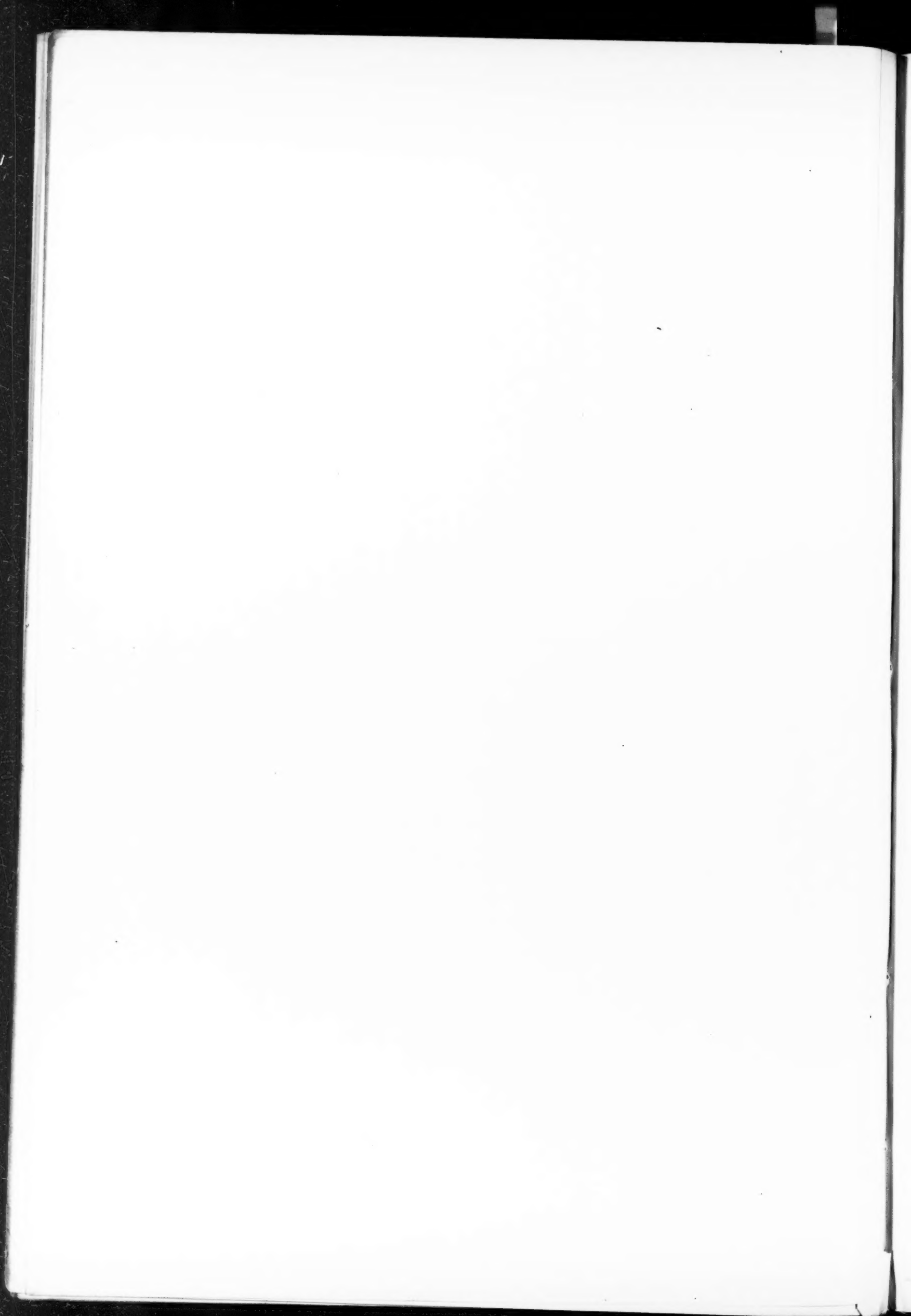






COVER DESIGN OF SOUVENIR.

BY LUCIAN F. PLYMPTON, CINCINNATI, OHIO.

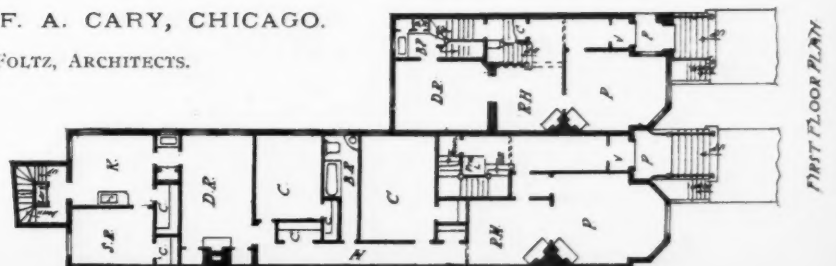


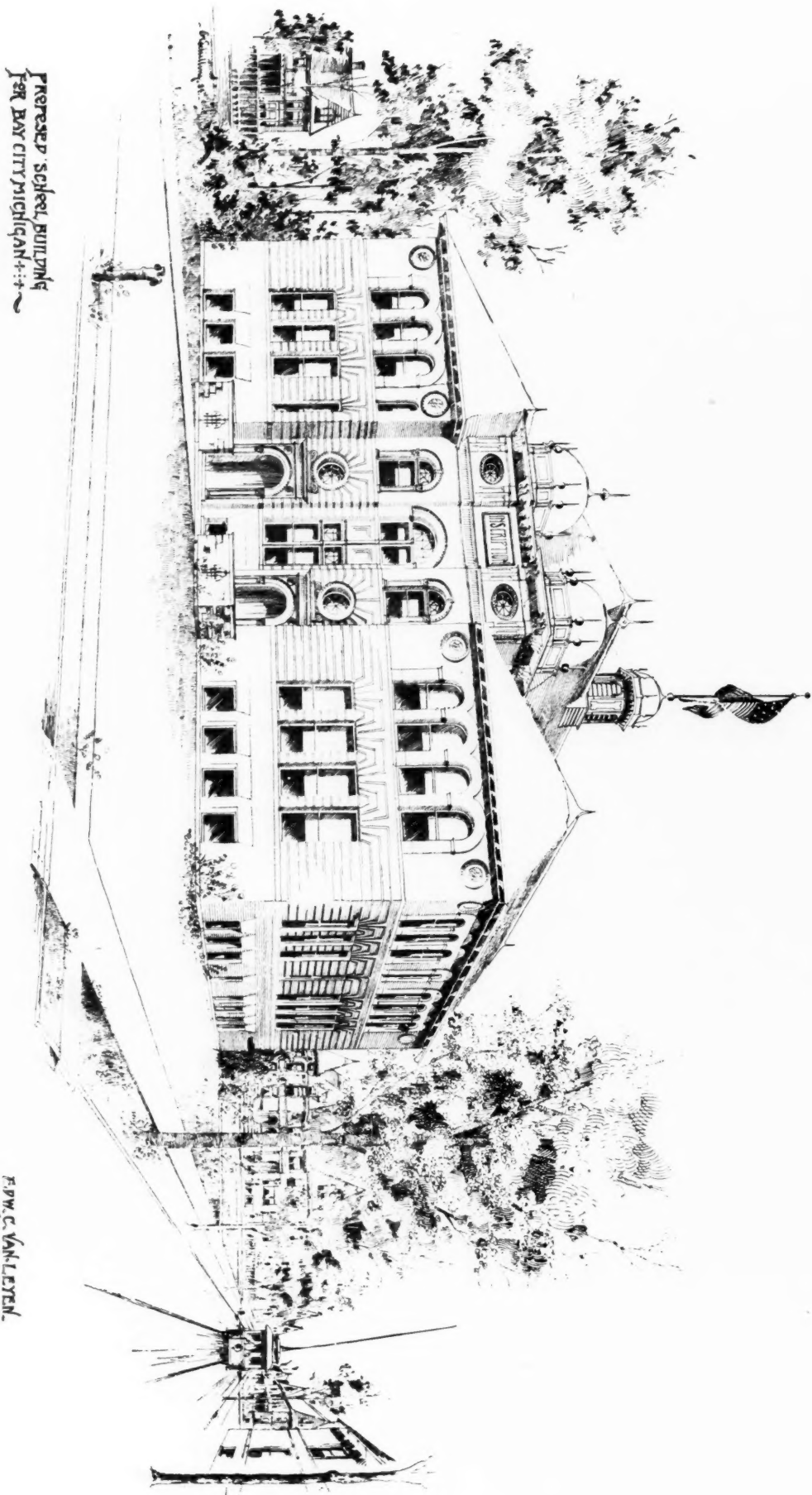


INLAND ARCHITECT PRESS.

HOUSES FOR F. A. CARY, CHICAGO.

TREAT & FOLTZ, ARCHITECTS.

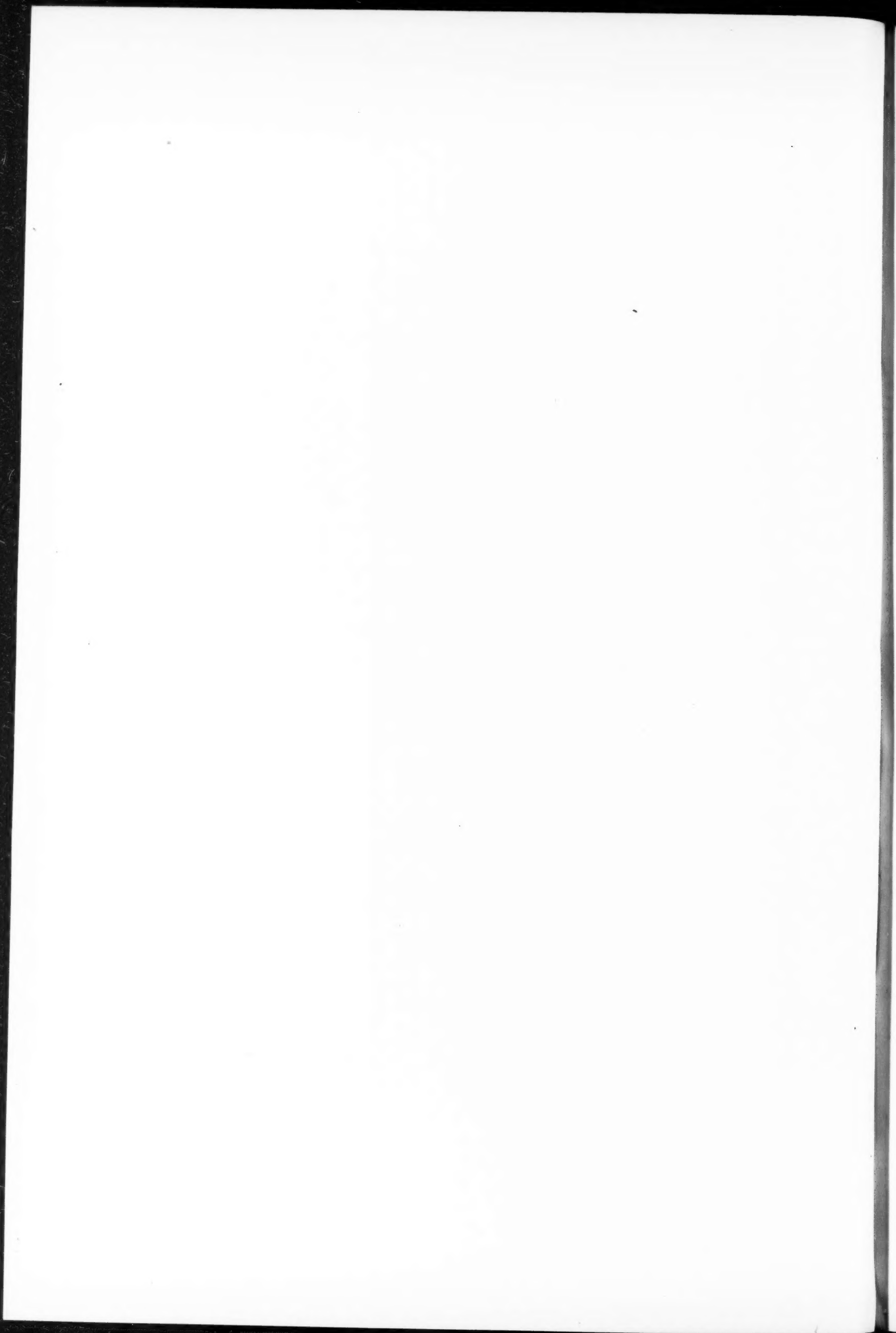


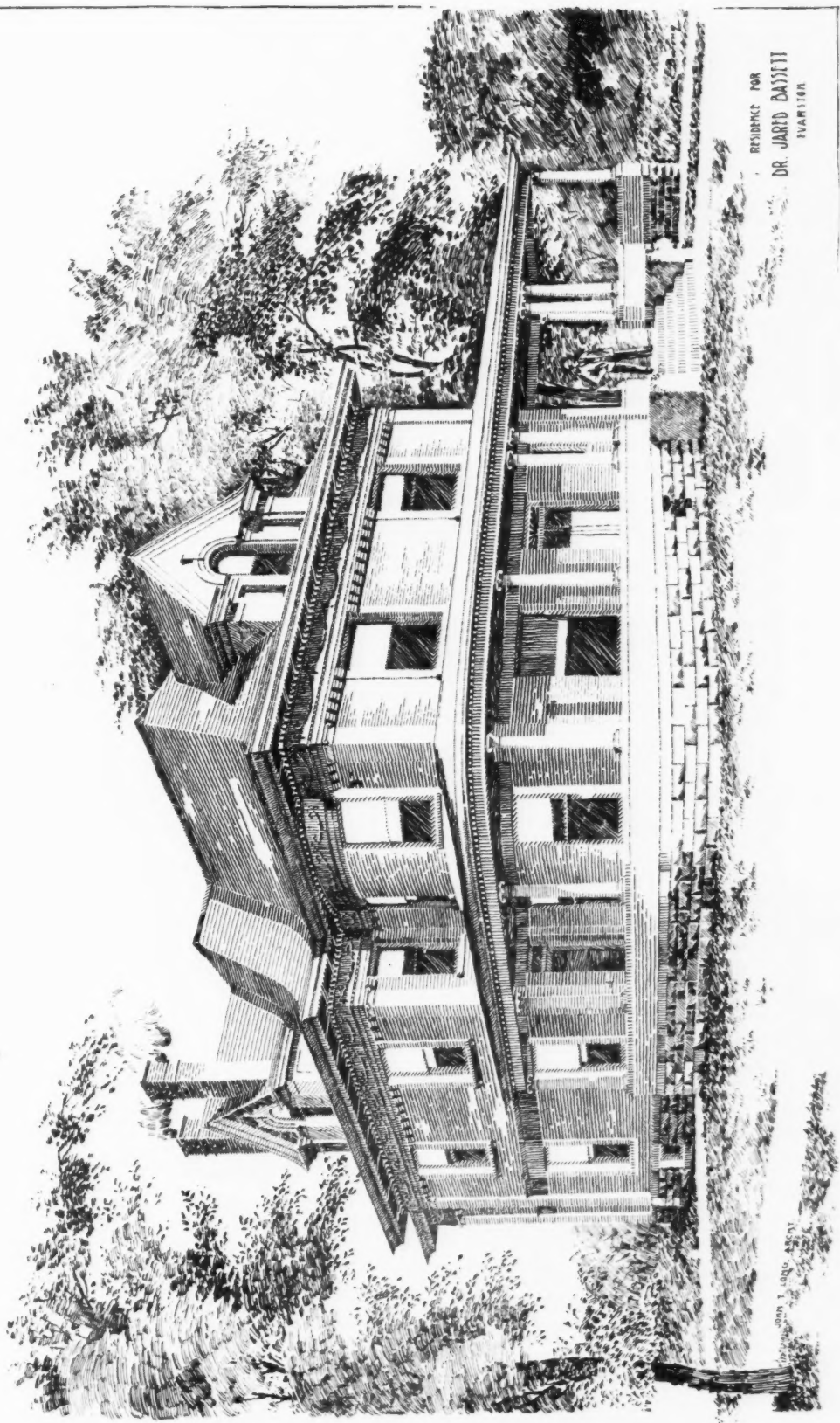


F. W. C. VAN LUYK.
ARCHITECT.
PORT HURON, MICHIGAN.



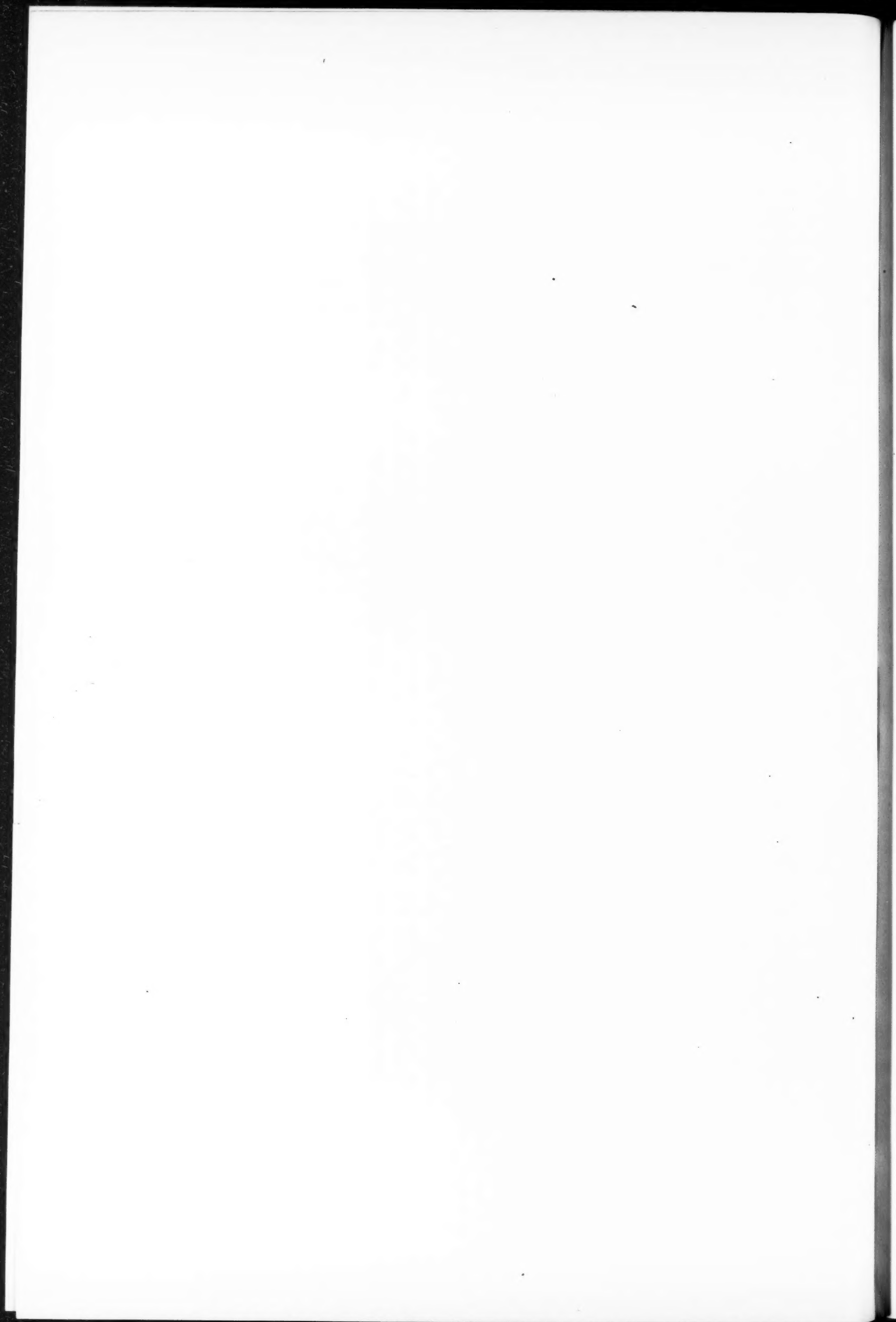
RESIDENCE IN DETROIT.

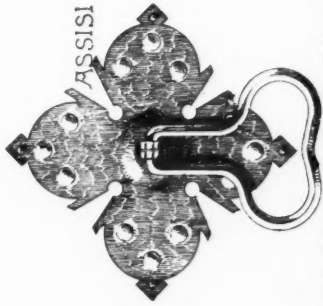
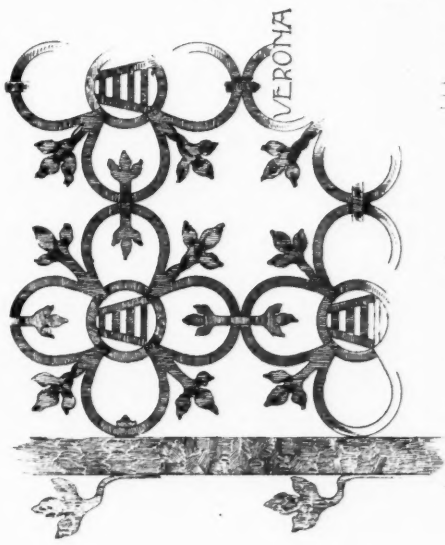




RESIDENCE FOR
DR. JAMES BAYSETT
EVANSTON

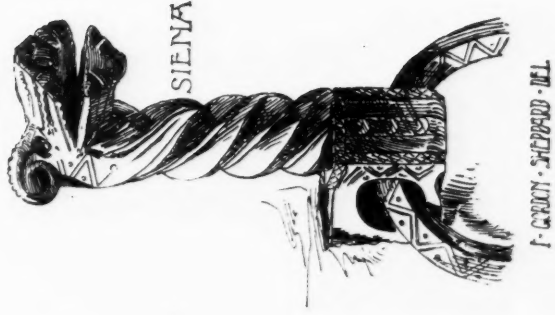
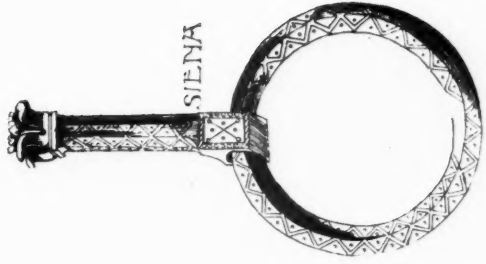
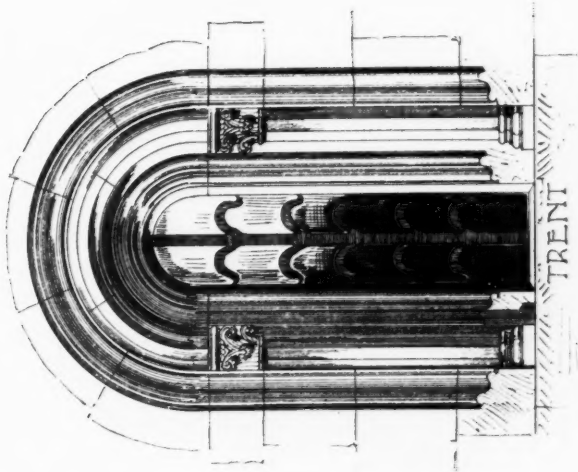
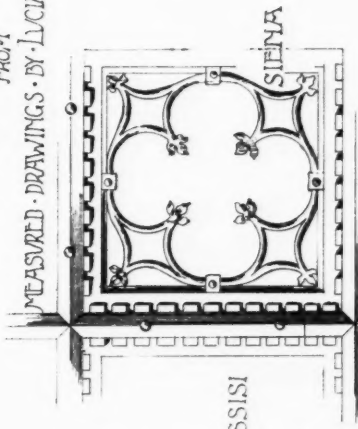
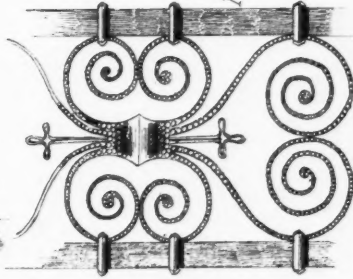
JOHN J. LEITCH, ARCHT.

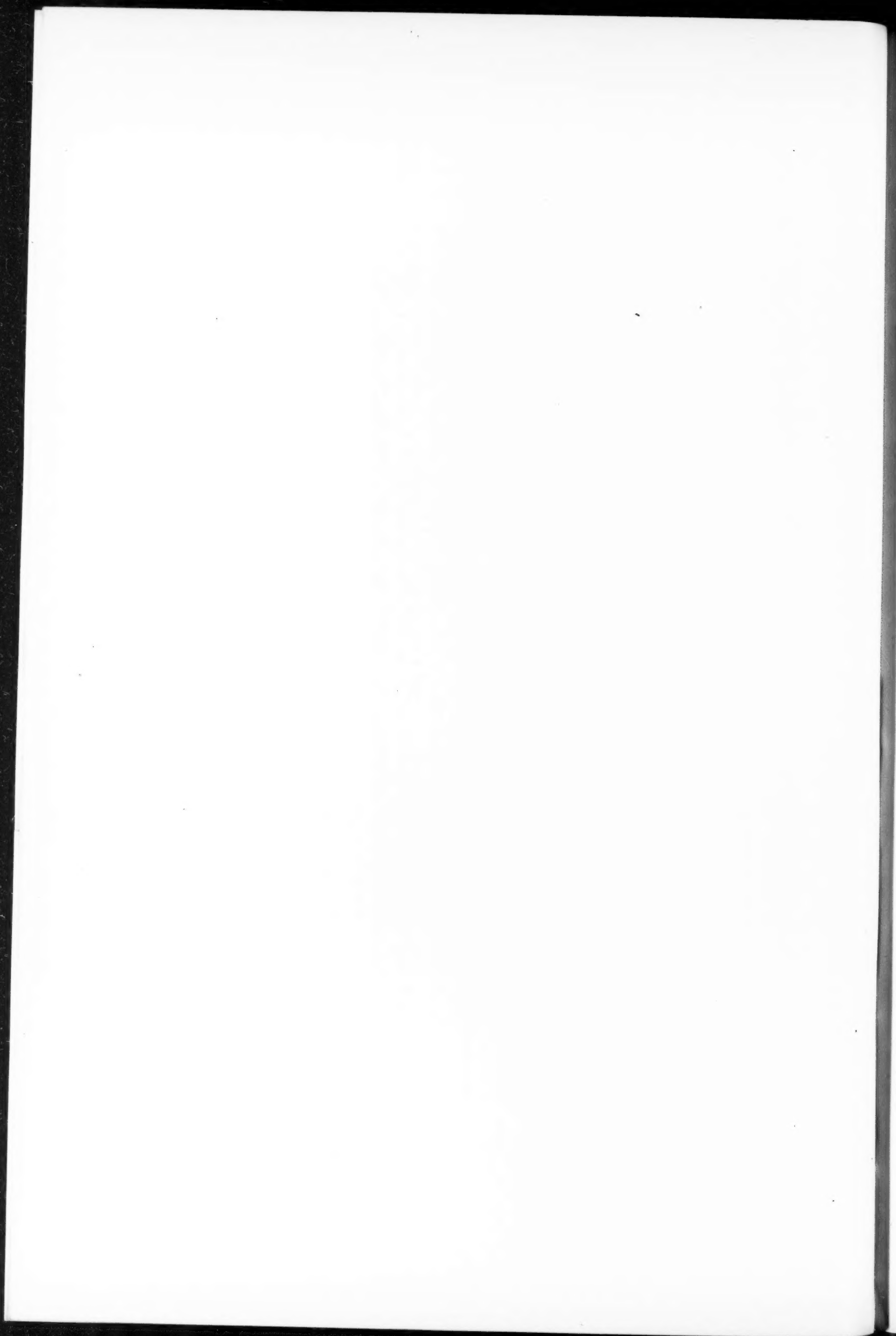




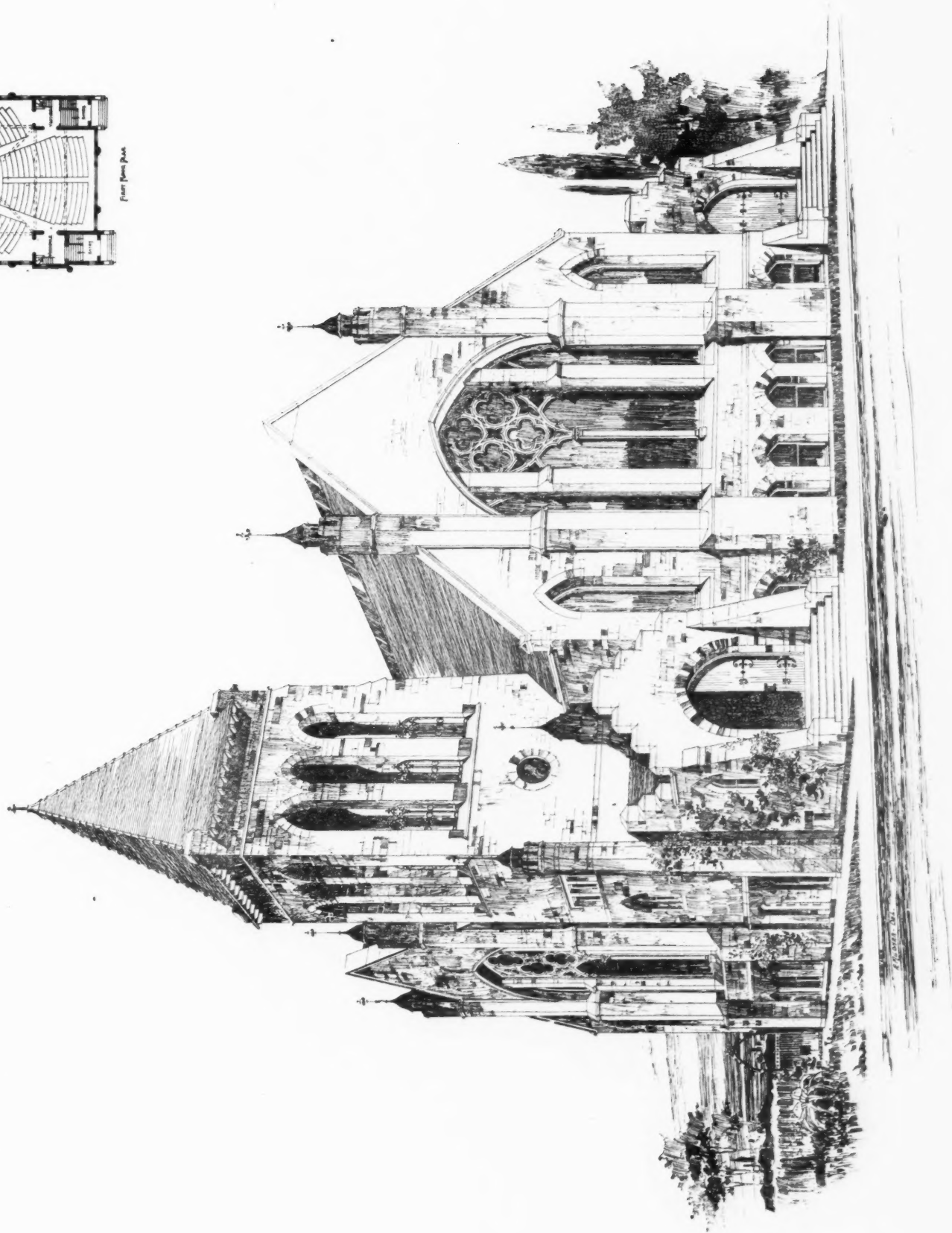
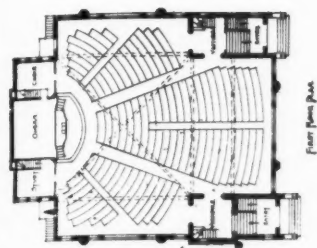
ITALIAN IRON WORK.

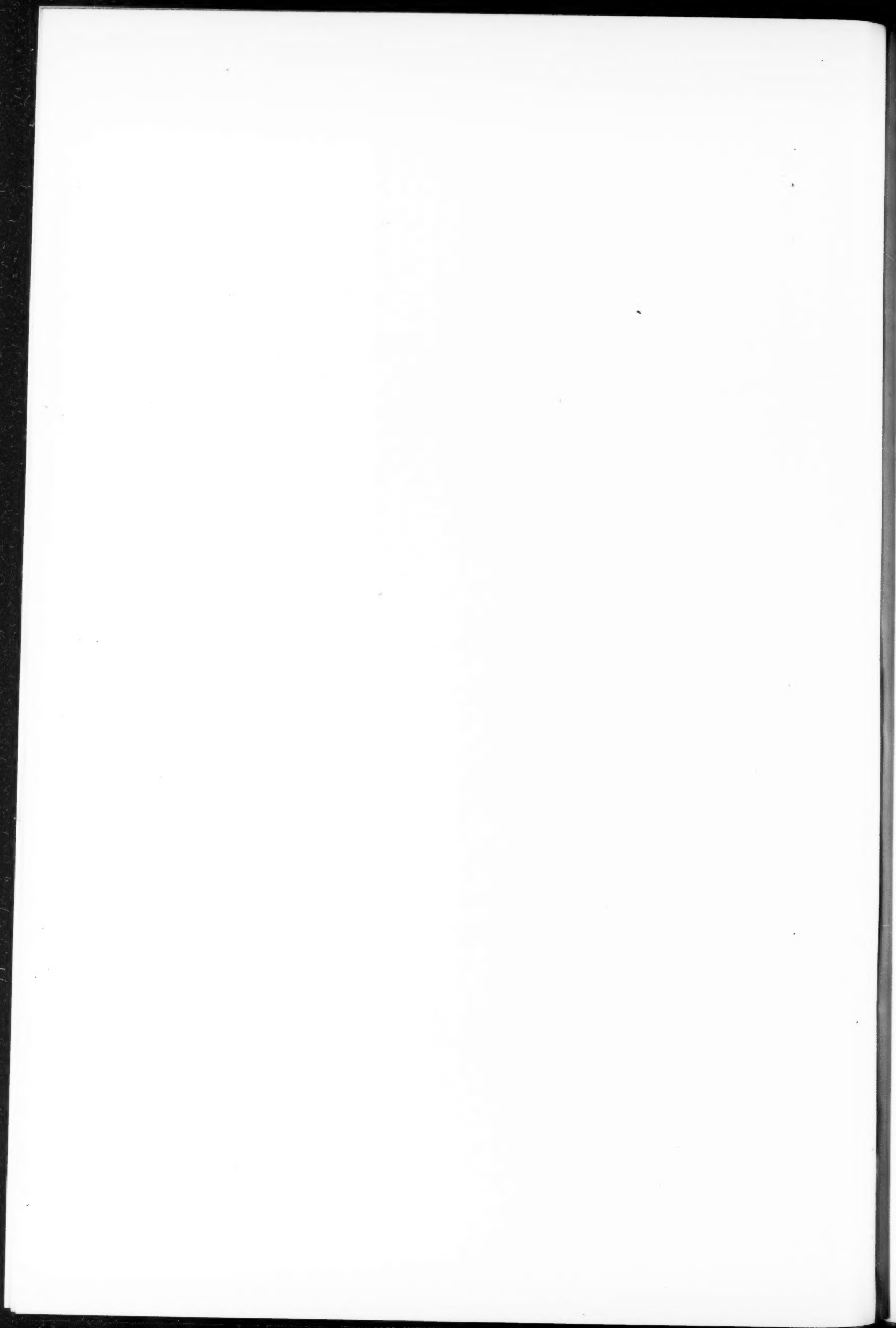
FROM
MEASURED DRAWINGS BY LUCIAN F. DUNSTON.

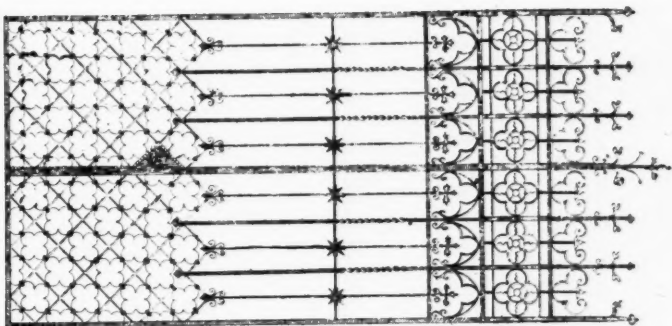




EVANGELICAL BETHLEHEM CHURCH.
 ANN ARBOR - MICH.
 REESEMAN ARCHT. DETROIT - MICH.



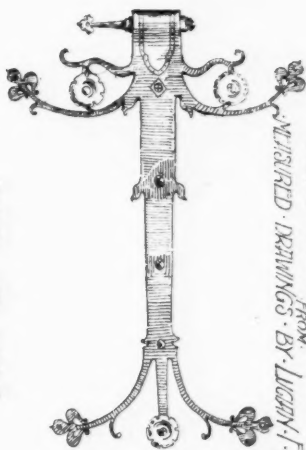




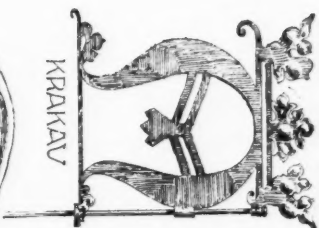
ST. STEPHEN - VIENNA - SCHMIDT



ACAD. GYM. SCHMIDT



AUSTRIAN - IRON-WORK.
DESIGNED DRAWINGS BY LUDWIG RYNDORF



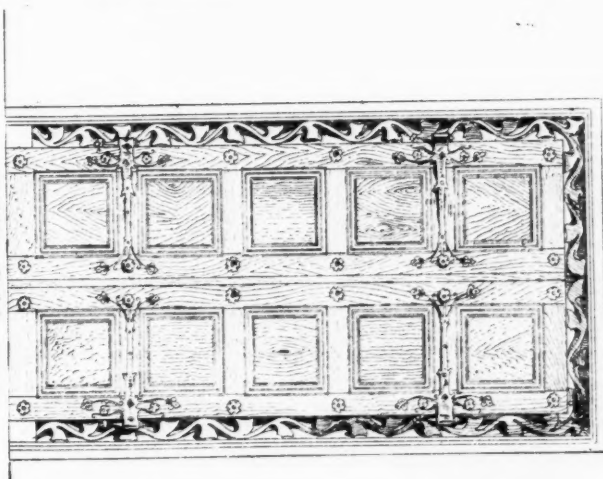
KRAKOV



FISHHORN - CASTLE -
SCHMIDT



ACAD. GYM. SCHMIDT



ACAD. GYM. SCHMIDT