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IN THE WEST.

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NOTE.—Officers elected enter upon their term of office January 1, and continue until December 31, unless reelected, except in the case of Directors for two and three years.

Death of Architect James H. Marling.

In the death of Architect James Herbert Marling, of the firm of Marling & Johnson, at Buffalo, the profession loses one of its most honored members. Mr. Marling was born at Toronto, Canada, in 1857, and began his professional career in the offices of Darling & Curry of that city. Later he was engaged with Architect J. I. Silsbee, of Syracuse, and later of Chicago, and for a time was with S. S. Beman during the designing of Pullman, Illinois. In 1882 Mr. Marling formed a partnership with Mr. Silsbee, and opened a branch office at Buffalo. In 1888 the partnership terminated, and he entered into partnership with Herbert C. Burdette, which continued until the death of the latter in 1891. In 1892 the partnership with Mr. James A. Johnson was formed. While Mr. Marling was the architect of buildings for the Buffalo industrial fair of 1889, the Saturn Club, The Gees, and several other business blocks, it was mainly in the line of residence designing that his best work is to be seen. It was noted for its refinement of detail and for its color effects, which were quiet in tone and always in thorough keeping with the surroundings. Mr. Marling died on May 24, of apoplexy, after an illness of a few hours. He was president of the Buffalo Chapter of the American Institute of Architects, and a member of the Architectural League of New York, both of which organizations have issued memorials expressive of the loss sustained by the profession in his death and extending sympathy to his family.

A Plan Selected for the Paris Exposition.

A final disposition, according to the press reports, has just been made in regard to a definite plan for the Paris Exposition of 1900. The plan adopted is by Bouvard and is in many respects different from the projects submitted by Ch. Gerault and others. Like the latter he retains the Trocadero and the Eiffel tower, but demolishes the Palais de l'Industrie and makes important changes in the present machinery hall. The main entrance as in M. Gerault's plan will be from the Champs Elysées and the entrance of honor will be by way of the avenue Marigny. On the right in entering the gate of honor will be the Beaux Arts Palace, and on the left the Exposition Art Palace, and these with the monumental bridge 197 feet wide, which will here span the Seine, will be the only permanent features remaining after the exposition. Other features will be much as those outlined by M. Gerault except that the disposition now seems to be to expend a much larger sum than was at first intended and eclipse the Columbian Exposition in every manner possible. The expenses it is closely estimated will exceed 100,000,000 francs or \$20,000,000. Of this sum 8,000,000 francs will be paid for officers, workmen, attendants, etc. The buildings are estimated at 73,000,000 francs or about \$15,000,000; 12,000,000 francs are to be spent in the landscape department and a fund of 7,000,000 francs will be reserved. Though these figures do not show as large a pro-expenditure as that made at Chicago, they give form to a gigantic undertaking and will probably be added to from time to time as the possibilities for further magnificence develop. In one feature the Columbian Exposition will not be

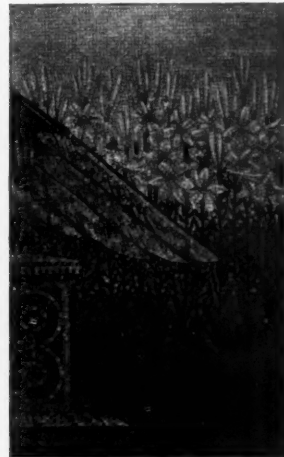
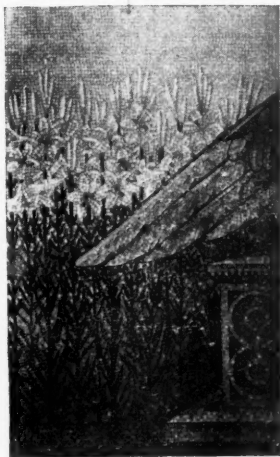
rivaied, and that is in the architectural effect of the buildings, as the cheapness of lumber here gave the architect a latitude securing massive effect that cannot be accomplished in Paris; but the architect there will, by his superior knowledge of the uses of iron, largely compensate for this by displaying superior constructive methods.

Professional Competitions Versus Hypnotism. According to published reports hypnotism has not only become recognized by the medical profession and leading scientists have begun to analyze its qualities and purposes, but it has at last reached a practical development in the architectural profession. Its first appearance, it is true, is concerned with a somewhat unrecognized division—that of the “courthouse architect,” but who knows how far its influence may extend or how general its practice become when the success which has attended its first appearance is generally known. The story goes that while the hundred and seventy odd architects were competing for a \$500 prize in the Minnesota competition and at its close were wondering why Mr. Meyers was not found in the lobby of the hotel discoursing upon architecture and drawing vivid though somewhat fantastic word pictures of the abilities of his competitors, that this well-known figure in the competition field was absent. It seems that a new courthouse was proposed in the city of Wilkesbarre, Pennsylvania, and the usual board of commissioners appointed. Enter the hypnotist, and the signing of a contract followed. A cash payment of \$10,000 was its first condition with a second \$10,000 to follow when plans were completed. This is as far as the matter seems to have progressed because of the trifling fact that no site has been secured and also a spasmodic revolt led by local contractors against the letting of contracts to parties selected by the architect, followed by an investigation not yet completed which has some sensational features. It seems that two of the commissioners and the clerk of the board went to Detroit and there made the contract. The clerk now talks about a division of money of which he secured a portion and makes other charges against his associates that is making the renowned Fort Uma a summer resort in climate to the torrid atmosphere which surrounds all concerned in this remarkable hypnotic exhibition. Of course the matter may end by the commissioners carrying out their agreement with Mr. Meyers, a result that we fear will so influence the profession that its votaries will eschew competitions, become professors of hypnotism, and instead of struggling for a \$500 premium (to get) on a \$2,000,000 state capitol seek to secure a \$10,000 or \$20,000 advance upon a \$50,000 courthouse and the control of all the contracts.

Architect For Chicago Post Office Proposed. The evident disposition of the Secretary of the Treasury to deviate from the usual practice of grinding out government buildings from the Supervising Architect's mill and to appoint an architect in private practice as architect of the new government building at Chicago has awakened considerable interest both in the profession and out of it. Although it has taken twelve years to educate the public and its representatives at Washington up to where the value of architecture as an art is recognized it seems that at last this has been accomplished in a degree. The repeated bills and reports relative to the incongruity of

the system in vogue for producing government buildings has at last made an impression upon the public. This was no doubt largely aided by the practical illustration given by the buildings of the Columbian Exposition and especially by the direct comparison there of private and government work as seen in the contrast between the government building and those of the exposition. Then the repeated visits of the committees of the Institute to Washington in behalf of the several bills presented have been highly educational if not directly effective. The failure of the most recent and strongest effort to obtain this much sought for reform was a disappointment, but mitigated by the knowledge that while with a strong lobby such as usually supports bills having commercial bearing the McKaig bill would have passed in the last Congress, it was rather indifference than disapproval that caused it to be slighted and which allowed it to be pigeon-holed by a venal chairman of committee. Many architects have disagreed with the plan outlined by the McKaig bill because of its competition feature; but the appointment of an architect for the Chicago building may prove a forcible object lesson showing the necessity for this very feature, especially when the appointing power is in the hands of a person of the peculiar character of the present Secretary of the Treasury. With an indifference approaching contempt for art and an abnormal belief in the right to appoint his friends to all positions in his gift without regard to their qualifications, the fate of the greatest local public building in the country hangs upon the thread of policy, and the capabilities of the most competent members of the profession are more than apt to be overlooked in favor of the political influence of lesser practitioners. It is true that the present law confines such appointment to the creating of a department in the Supervising Architect's office, and that the compensation which this will allow is inadequate and the architect appointed may be required to make considerable sacrifice in order to accept the position, all of which might be used as an excuse for appointing an architect of mediocre talent; but the best service can be obtained if sought for, and the Secretary knows where to find it, as no man's talent is so much in evidence as the architect's. It is certain, however, that whoever may be appointed will do all that his ability allows to make the building a success; and no matter in what degree, this deviation from the old method is sure to have a beneficial influence upon the McKaig bill when it is presented to the next Congress for passage.

Important Paper upon Building Ordinances. In the May number Mr. Dankmar Adler gave an important review of the present Chicago building ordinances, with observations upon the framing and municipal support of such laws in general. As the Chicago ordinance was almost entirely compiled by Mr. Adler, both in its direct framing and in review, his experience and opinion cannot be other than comprehensive and valuable. The appointment of Mr. Joseph Downey to the office of Commissioner of Buildings gives special emphasis to Mr. Adler's remarks, because in his hands the law will be carried out with absolute honesty and intelligence. It is rare that a city secures so comprehensive and beneficial a building ordinance as that in force in Chicago. It is still more rare to find it carried out without political interference.



ANNUAL EXHIBITION OF THE CHICAGO ARCHITECTURAL CLUB.

BY P. B. WIGHT.

THE eighth annual exhibition of the Chicago Architectural Club was opened to the public May 23, at the Art Institute.

The exhibit occupies three skylighted rooms at the south-east end of the second story, and as to lighting and arrangement shows a great improvement over that of last year. Little attempt has been made to show off the exhibits by extraneous decorations. The few manufactured articles exhibited are pieces of genuine artistic value, and the enterprising shopkeepers who got much gratuitous advertising last year by having their wares exhibited under the auspices of an Architectural Sketch Club have been unable to do the same thing this year with a club of architects. A legitimate field for such operations has been found in the advertising part of the catalogue, itself a work of art, with a half-tone cover photographed from a low relief in plaster, by Richard W. Boch, after the manner of the covers originally used on the INLAND ARCHITECT. In this the advertisements are quite as attractive as the more important matter, and have made such an achievement possible from the revenue point of view.

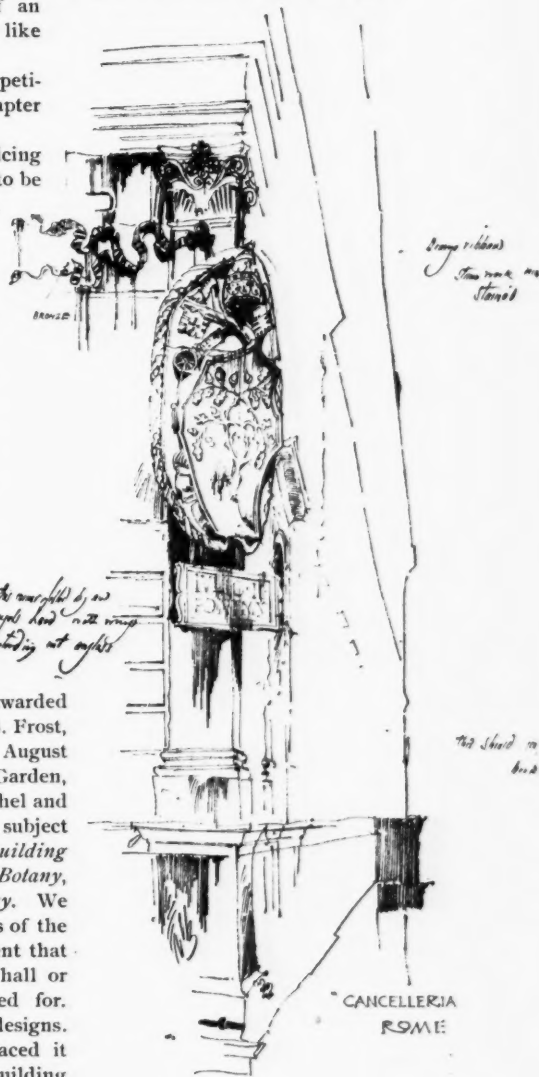
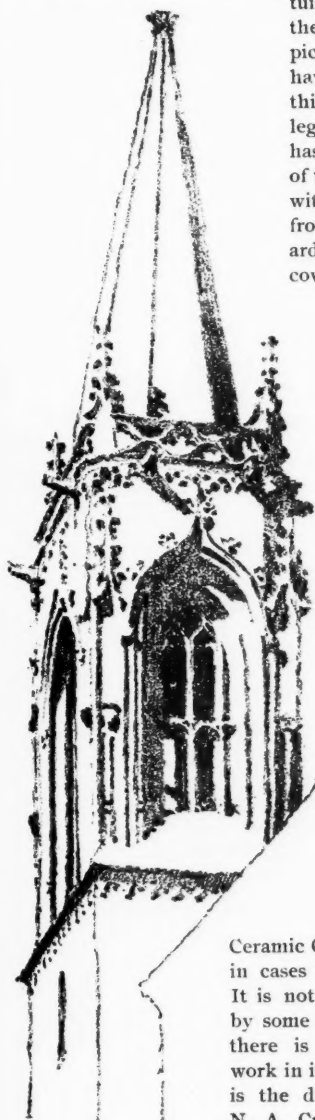
The exhibitions of the club are necessarily of a composite character, and quite in accord with its composite nature. For the club now comprises not only students and draftsmen, but practicing architects and amateurs in the various arts connected with building. Besides architectural designs, sketches, studies, and pictorial renderings, there is much of what may be called decorative exhibits and designs for decoration. In addition to these there is a special exhibit of Ceramic decoration by members of the Chicago Ceramic Club and others. This is grouped in cases in the center of one of the rooms. It is not extensive but carefully selected by some person of critical judgment, for there is not one piece of "amateurish" work in it. A special feature of this exhibit is the display of decorated glass, by Mrs. N. A. Cross. The following is a list of the

contributors, all from Chicago: Carol Aus, Frances N. Bond, Helen M. Clark, N. A. Cross, Mary C. Dibblee, Mrs. A. A. Frazee, Mrs. V. B. Jenkins, Florence D. Koehler, Sadie R. Little, Marie McCreery, Grace H. Peck, Mary A. Phillips, E. C. Silberhorn, Grace M. Standish, Mrs. L. M. Swartwout, Katharine Thomas, and Helen M. Topping.

The fault of all previous architectural exhibitions has been in the want of classification. Some attempt has been made in this one to keep sketches and renderings in one room. But this has been departed from to use them for filling wall spaces in other rooms. The decorative exhibits are mostly in the middle room and architectural designs proper are in the large room. But no attempt has been made to classify the exhibits in the catalogue. They would admit of an arrangement somewhat like the following:

1. Designs in competition for the Illinois Chapter Gold Medal for 1895.
2. Works of practicing architects, executed or to be executed.
3. Designs by practicing architects.
4. School and practice designs by students and draftsmen.
5. Renderings by architects' artists exhibited in their name.
6. Sketches and studies from ancient buildings.
7. Decoration by examples and by designs.

Of the first there are exhibited the designs of Elmer C. Jensen (to whom the gold medal has been awarded by the judges, Charles S. Frost, T. O. Fraenkel and August Fiedler), Hugh M. G. Garden, John Johnson, Fred Fischel and Charles E. Birge. The subject for competition was, *A building devoted to the study of Botany, Zoology and Mineralogy*. We have not seen the details of the project. But it is evident that a semicircular lecture hall or amphitheater was called for. This is seen in all the designs. All the competitors placed it in the front of the building



with the semicircle toward the entrance, except Mr. Garden, and from these four the best design was selected by the jury. But Mr. Garden's front elevation showed more originality and artistic detail than any other, and the execution of the drawings was



superior. The treatment of the subject by all the competitors was in the manner of the French school—that is to say: it was made a monumental rather than a practical building, and only plans and elevations were submitted.

The valuable part of any architectural exhibition, though not necessarily the most spectacular or pictorial, is that which shows the contemporaneous progress in the art; and for this we must look to the contributions of practicing architects—showing either work recently executed, in progress, or certain to be carried out. The most prominent of these are Adler & Sullivan, D. H. Burnham & Co., Holabird & Roche, W. A. Otis, Patton & Fisher, D. H. Perkins, Pond & Pond, Shepley, Rutan & Coolidge, Clinton J. Warren and Willett & Pashley, of Chicago, and Richard M. Hunt, of New York. Adler & Sullivan, D. H. Burnham & Co., and Mr. Hunt are the only ones that show what the real work of an architect is.

The whole process of exterior designing from the perspective study to the actual materials is exhibited in Mr. Sullivan's drawings, models, and terra cotta work for the Guaranty building at Buffalo. Here is the perspective of the whole building drawn and shaded in ink, and side by side are Mr. Sullivan's pencil drawings of ornament which he furnishes well-trained modelers who understand his motive, and photographs of the executed models. Terra cotta is shown in the unbaked state, and a section of the completed entrance is set up. The blocks have their shop numbers and are ready to be transferred to the building.

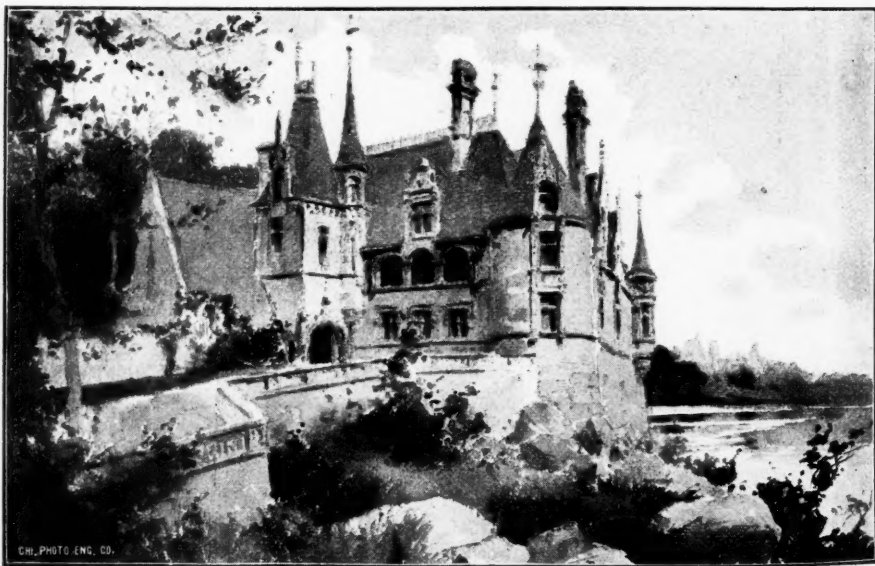
D. H. Burnham & Co. show specimens of the working drawings for three buildings about to be commenced. The Ellicott Square building, at Buffalo, the Mabley building, Detroit, and the

Winnebago building, Chicago. All are what are generally called skyscrapers, and are of steel frame construction. In these contemporaneous works from one of the most prominent offices in America, we see an illustration of the want of purpose in design which has characterized the works of our leading architects for the past five years or more. Here are three buildings, all for nearly the same purpose and all distinguishable mainly for their great height, designed in three different styles of architecture. The Ellicott Square building is in the modern Renaissance style with Greek details, the Mabley is Romanesque, somewhat after the manner in which it was used by the late H. H. Richardson, and the Winnebago building is late French Gothic adapted to the use of enameled terra cotta. In neither of these designs can we trace the influence of the works of the late John W. Root. Considered as drawings they approach perfection, and show the methods used in the best regulated architects' offices both in drawing and re duplication of copies.

Two drawings from the office of Richard M. Hunt, of New York, are an excellent illustration of the method pursued in his office in the preparation of contract plans. They represent the front and side elevation and first and second story plans of a corner residence to be erected on Fifth Avenue, New York, on a lot 25 by 100 feet in size. The drawings are in outline only, yet as clear as it is possible to make them. The style is late Rouen Gothic in which Mr. Hunt has produced so many examples that it has almost become a fad with his younger imitators. This design is a scholarly reproduction not characterized by originality. While it shows how much can be made of the small city lots of New York in planning, it also demonstrates that the style is unsuitable for such a small building as interpreted in the design before us. As handled by Mr. Hunt this building looks only like one wing of a Gothic chateau.

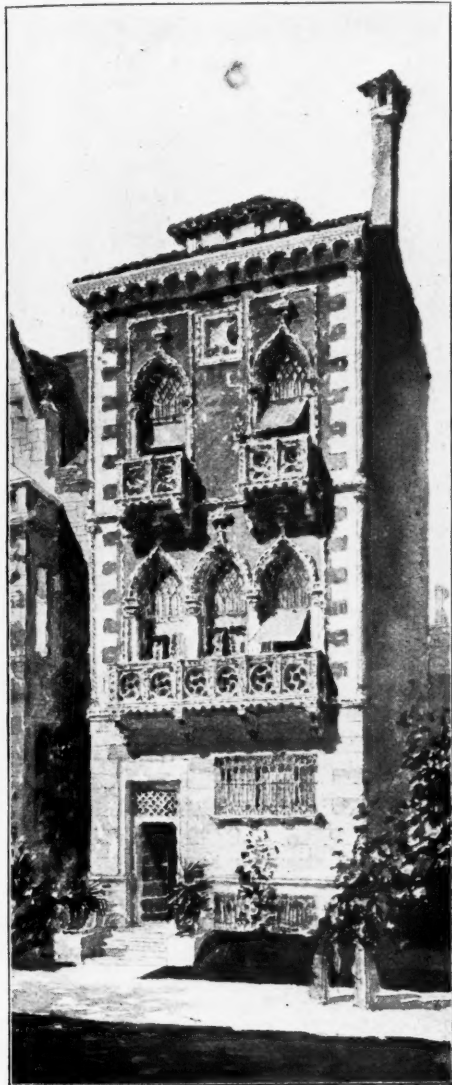
Holabird & Roche exhibit a colored perspective, admirably rendered, of a residence to be built on the Lake Shore drive in the Venetian Gothic style. It is a very pretty reproduction of the details of well known buildings on the Grand Canal.

Among the drawings of buildings in this class may be seen the remarkable coincidence in the designs for the central towers of two churches. No. 232 is a perspective in line shaded of the Second Presbyterian Church, St. Louis, by Shepley, Rutan & Coolidge. No. 185 is a perspective in color of the First Baptist Church, Hyde Park, by Patton & Fisher. The central towers on these two designs are almost identical in general design and proportion. Each is a sixteen-sided tower, with four corner turrets and four



dormer windows between them. It would not do to say that they are repetitions of Mr. Beman's tower on St. Paul's Universalist church, because the exemplar of them all happens to be hung in the same room, in the original design for Trinity church, Boston, by the late H. H. Richardson, exhibited by Shepley, Rutan & Coolidge, but not bearing Richardson's name. Nor would it do to

say that the latter firm had copied Richardson's tower, as, having had some part in erecting it they may have a copyright on it. But we think that poetical justice would have been done had the hanging committee procured a good representation of the tower of Saragossa to hang in line with these three others. It is an old



story that Richardson copied the Saragossa tower. But it was a very insignificant affair though in very good Gothic, considering that it was in Spain. Richardson enlarged and ennobled it in the eyes of all who have seen his work. He has actually made the Saragossa tower famous while before it was comparatively unknown. But he has not needed copyists to make his work famous.

The ink and pencil perspective of Trinity church as it is to be when completed, exhibited by Shepley, Rutan & Coolidge, has proved to be the most attractive thing in the exhibition. Every visitor, profes-

sional or otherwise, stops before it, and it is a veritable shrine for the younger architects. We hope it is only through an oversight that the name of Richardson has failed to appear on either the picture or catalogue. It is well known that Richardson did not originally design the west front of Trinity as it was built, but as we see it in this perspective with a slight change in details. Like many others he had his differences with the building committee. He conceded to make his west end ugly and then leave it unfinished to save his tower and interior. He often told his friends what he had intended to do and what he expected to do if he should live to complete it. Then why not let posterity believe that *all* of Trinity is Richardson's work and that it is being completed *under the direction* of his pupils and successors?

In the next class of exhibits, designs of practicing architects, not certainly executed or to be executed, we find contributions from G. R. & A. R. Dean, Wilson Eyre, Jr., Ferry & Clas, Ernest Flagg, Flanders & Zimmerman, Guenzel & Hibbard, James Lord Brown, Geo. W. Maher, Oliver W. Marble, Louis Mullgardt, Frederick W. Perkins, John Sutcliffe, John M. Van Osdel, H. H. Waterman, and P. J. Weber's competitive design for the Washington State Capitol.

The largest display is made by Ernest Flagg, of New York, one of the apostles of the modern French school in all its purity; or impurity if you like. But he is a great designer in his way and his drawings are models of the best work of the French school. Were he a Frenchman and in France, such work would put him in the front rank. But we are not in France.

Of school and practice designs by students and draftsmen, we here have contributions which fairly show the present condition of the several architectural schools and their influence upon the younger practitioners, from John Comes, Cudell & Herz, T. O. Fraenkel, J. Friedlander, Paris, H. Hornbostel, Fred M. Mann, Gold Medalist of the *Beaux Arts* Society Competition, L. Henry Morgan, Paris, O. C. Rixson, Schmid & Schieden, R. E. Schmidt, John Van Pelt, Paris, and Frank L. Wright.

Of the class of renderings by architects' artists exhibited in their name we here have drawings by Lawrence Buch, E. Bell Crockett, Henry F. Griesbach, Ernest F. Guilbert, Herbert Hale, Paris, and Harry Dodge Jenkins. The most artistic of these are water colors from the brush of Ernest F. Guilbert.

The greatest interest attaches to the sketches and studies from ancient buildings. Here is a list of those contributing to the most interesting part of the exhibition: Wm. Jean Beaulieu, of Joliet, Illinois, Chas. E. Birge, Chas. Francis Browne, Dudley C. Chaffee, Chas. F. Eppinghausen, Elmer Gray, Morris Grant Holmes, Myron H. Hunt, W. B. Mundie, W. T. Partridge, Albert R. Ross, C. H. B. Schaefer, R. C. Spencer, Jr., and Edward T. Wilder.

The following contribute either decorative or actual examples. The Geo. E. Androvette Company, stained glass; Carl Beil, plaster casts; Oliver D. Grover, mural paintings; Fred Hahn, carving; J. & R. Lamb, church decorations; Frank L. Linden, decorated glass; Christina M. Reade, designs for stained glass and wall decoration; A. H. Revell & Co., chandeliers; George L. Schreiber, mural decoration; The Tiffany Glass and Decorating Company,

HOUSE AT VICENZA
DECORATED WITH GOSWORTHY WORK



drawings by J. A. Holzer; William Watson, carving; and the Yale & Towne Manufacturing Company, the latter being the most prominent among the exhibits of artistic design applied to manufactures, and illustrated by a photogravure plate in this number.

Those in this exhibit of greatest value from the artist's point of view are the models in plaster, direct from the modeler's hand, for hardware to be cast in bronze or silver, and in some cases electroplated with gold. Here also are exhibited samples of

bronze casting direct from the molds showing the precision with which the design is reproduced for commercial purposes, so that anyone can see how little of handwork and polishing is required to prepare them for the subsequent processes of coloring and lacquering, after which they are ready for use. There is a beautiful specimen of finished bronze casting designed for a small drinking fountain recessed in a wall. The water issues from the mouth of a fish who is just rising from the water which is divided in tiny waves falling from his shiny back. The conventionalism is sufficient to atone for the apparent inconsistency of representing water in a vertical plane.

That which most attracts the eye is the large collection of illustrations of the new art called "Yale Stylo-Chiselry," which is an improved process of etching on metallic plates, invented by John Baynes, of the Yale & Towne Manufacturing Company, under whose supervision they have been prepared. This is a very old art as originally practiced by covering the metal with wax and removing the parts which are to be cut with acid. Some years ago it was revived by Miss Louise McLaughlin of Cincinnati, of whose work many beautiful examples were exhibited in the Ohio room of the Woman's Building, at the World's Columbian Exposition in 1893. But the "Yale Stylo-Chiselry" process admits of indefinite reproduction, and even of reduction. The delicacy of the process is shown by a small sample in the Persian style of perforated brass from a very thin sheet mounted on a velvet background. This deceived many persons into supposing either that it was made of interlaced brass wire, or was an electro-deposit on lace. The method is applicable either to shallow or deep cutting for decorating the surface or to complete perforation in the production of grille work. The best work done thus far consists in the production of memorial brasses, inscriptions and pictorial tablets. The process admits of producing relief as well as incised lettering, and the deeply bitten grounds can be toned down by artificial coloring with acids, producing such striking effects as are seen in "The Angel of Death," and "Napoleon Bonaparte."

The perforated tablets exhibited are wonderfully striking. They are backed in some cases with velvet and in others with dark polished woods. No inlays have yet been made, but it is intended to use the perforated brass for inlaying marble. The two materials will receive a polish at the same time and the effect of damascened work will be obtained. In this a great field will be opened for the architects in decorative design, and the different applications will be numerous.

The Yale & Towne Manufacturing Company are entitled to the greatest credit for the encouragement they have given to the best artists that can be obtained. In designing their various products, they employ women as well as men, and all the work is subjected to a severe critical judgment. They have found that artists must be versed in all the practical processes employed in order to produce the best results, and hence they are employed constantly, so that their works are really a school of design. They are among the few manufacturers who have encouraged art for art's sake, and not alone for profit.

The exhibition will close about the time this is in print, yet it is a pleasure to record words of encouragement for the enthusiastic young club which may well be proud to assume the responsibility for it. It has dropped the word "sketch" from its title during the past year, and many of the older architects have joined it. Still its Bohemianism is the ruling element. May it ever be young in spirit if not in years.

PARIS EXPOSITION OF NINETEEN HUNDRED.

BY JOHN E. YOUNGBERG.

THE traveler who by chance or arrangement spent the last Christmas holidays in Paris, and particularly that child of fortune who had seen the World's Fair at Chicago, had here the pleasure of examining the competitive plans for the distribution of the groups of exhibits or buildings, for the modification or removal of the existing buildings left over from other expositions and the transportation facilities, and of making a mental calculation upon how the architects of France proposed to inclose and embellish this exposition of expositions. And viewing the "Kilometres of Architecture" as the vast number of drawings were sarcastically referred to by *Le Petite Journal*, the traveler was surprised at the extent these conservative promulgators had been influenced by certain striking successes of the World's Columbian Exposition. About 150 architects or firms submitted plans, but only 107 were numbered, entitling them to be judged. A

large room was devoted to the "Hors de Concours" and among them were some of the most ridiculous and grotesque ideas imaginable. About the most insane of these was a scheme to reproduce Mt. Vesuvius with the exhibit inside and the constant discharge of fire from the crater. It reminded the Chicagoan of the scheme to fill in the lake front and house the World's Fair under one gigantic tent.

Of the 107 competitors 18 were awarded places. There were 3 firsts, 3 seconds, and 2 thirds, etc. The three individual firsts were Messrs. Ch. Girault, Paulin and Henard. The administration did not agree to accept any awarded project. The architects for the various buildings will be chosen, as was the case in the World's Fair.

The majority of competitors contemplate a free use of the river Seine and its quays for attractions corresponding to our Midway Plaisance—and to make the river offset our lake and lagoons. The architect, Mr. Ch. Girault, whose project was one of the first three premiated and whose plan I have in mind during this article, and which occupies a page in this number, made a study of the main artery between the four awkward divisions of the area to be filled, namely, the Palace of Industry and ground to the river, the Esplanade des Invalides on the opposite bank. Then the Champ-de-Mars and to cross the Seine again for the Trocadero.

M. Girault proposes to demolish all existing exposition buildings except the Trocadero and the Palace of Industry. The latter fronting the Champs-Élysées has been the scene of the annual salons, and here is proposed the Grand Entrée d'Honneur to the exposition, and to be further embellished with an exterior colonnade and galleries.

A domed structure is placed on the river side of the palace, and the two not having a parallel frontage are cleverly connected with a circular vestibule.

The domed structure is flanked by peristyles to the river, across which is shown a wide and handsome bridge of two spans with pavilions in the center. These buildings to contain the Retrospective Arts, Groups I, II, III. A curious tower also adorns this side with outside spiral staircases, elevators, cafés, etc., and the Belt line elevated road crosses the river at this boundary. Opposite this new bridge on the left bank of the Seine is the Esplanade des Invalides, in the center of which is placed the Electrical building approached by long peristyles.

It was surprising to note the emphasis made by the majority with reference to the proper exhibition of this industry as it occupies the place of honor. (In this connection I overheard a Yankee from "Down East" somewhere remark sarcastically, "Yes, and they'll have to call on Uncle Sam for the whole god darned apparatus." Here was an American.) Behind the electrical groups IV and V is the Hotel des Invalides, where rests Napoleon I.

A short cut from here to the "Champ-de-Mars" is by Avenue Motte Piquet, and it is proposed to make this by an elevated walk and the Belt line. The other way is by the river or quays, in distance about a mile. The proposition to place the foreign attractions here is well studied, as it would develop a main artery between the two great divisions, and like at Chicago the multitude would be found here—notwithstanding that Paris without the Exposition is quite a "Midway."

In the Champ-de-Mars, M. Girault proposes to demolish all present buildings, leaving the Eiffel tower to which he proposes the addition of wings to the right and left to extend above the main arch of the base, and to be constructed of glass and iron destined for the conservatories for the horticultural display. In the Champ-de-Mars are placed the exhibitions of Machinery, Liberal Arts, Agriculture, Mines, Transportation, Horticulture, etc., and on the Quai the War and Marine, including groups VI to XVI inclusive, and a separate building is proposed for each exhibit.

On the right bank of the Seine, opposite the Champ-de-Mars is the Trocadero above the park which remains. The inclined approach from the Quai is to be embellished with a peristyle similar to the ones flanking St. Peter's at Rome, and in which connection at either axis will be the Colonization exhibit XVII. The Quai connecting the Trocadero with the Palace of Industry is also lined with foreign buildings and minor exhibits, cafés, concerts, etc. The Belt line elevated also passes here.

Up to the time of my departure from Paris four weeks since nothing definite had been given out regarding the final disposition of the buildings. The only work commenced for the exposition is the tunnel to the station of the underground railroad which will land visitors on the Quai of the Esplanade des Invalides.

GARBAGE DISPOSAL IN THE UNITED STATES.

IN answer to a request by the Commissioners of the District of Columbia for a report upon the collection and disposal of garbage, Health Officer Woodard submitted the following report, which was prepared by Harry C. McLean, chief clerk of the health department.

To the Commissioners of the District of Columbia:

This department, pursuant to your instructions, undertook months ago a special investigation as to the best method of collecting and disposing of garbage and dead animals within the limits of the District of Columbia, with the view of submitting its findings to you for use in the preparation of the report that, by direction of an act approved August 7, 1894, you are to make to Congress at its present session.

It is with regret that I am compelled to state that this all-important question has not received such attention and consideration as it deserves, because the unexpected outbreak of smallpox within the District has for months engrossed the time and attention of myself and chief clerk.

This problem cannot receive too careful consideration, or too thorough investigation. The greatest amount of study and labor devoted to a research into the fullest and most comprehensive scientific views on this subject would be no more than its gravity calls for.

The various methods for the disposal of garbage already in vogue should, too, receive personal examination and study, that the results attained both from an economic and an hygienic standpoint might be properly stated. Without such study and examination no conclusions worthy of serious consideration can be advanced.

The current work of this department, augmented by the unremitting labor entailed in the suppression of smallpox, has precluded the possibility of any personal examination of the respective garbage plants beyond the most hurried one that was made at Philadelphia and Atlantic City, and have therefore been compelled to content myself with the collection of such data as could be obtained by correspondence with the municipal authorities of the largest cities in this country. Communications were sent soliciting information on this subject to the mayors of over one hundred of the largest cities in the country. Most of them replied at length, while a few made no answer to the queries.

Of the reports received, the only ones giving information or data of any value are:

Atlantic City, N. J., and Muncie, Ind.—Disposing of garbage by the M. V. Smith system of cremation.

Atlanta, Ga.—By the Dixon cremation system.

Augusta, Ga.—Burned in open air.

Boston, Mass.—By the New England system of reduction.

Brooklyn, N. Y.—By dumping at sea.

Buffalo, N. Y.; Detroit, Mich., and Milwaukee, Wis.—By the Merz system of reduction.

Baltimore, Md.—By hauling into the country for fertilizing purposes.

Columbus, Ga.—By dumping into ravines in suburbs of city.

Columbus, Ohio.—By dumping outside of the city and covering with ashes.

Cleveland, Ohio.—By dumping into the lake.

Harrisburg, Pa.—By dumping into swamp outside of city.

Norfolk, Va., Jacksonville, Fla., and Lowell, Mass.—By the Engle system of cremation.

Kansas City, Mo.—By dumping part in river, and delivering part at the desiccating works.

Lincoln, Neb.—By dumping in salt meadows.

Los Angeles, Cal.—By the Donegan system of cremation.

Louisville, Ky.—By dumping on lots at the outskirts of the city.

Manchester, N. H.—By hauling into country for fertilizing purposes, and food for hogs.

Minneapolis, Minn.—By dumping in ravines outside of city limits, and hauling away for fertilizing purposes.

Newark, N. J.—By dumping in salt meadows.

Nashville, Tenn.—By dumping in the river.

Omaha, Neb.—By dumping on sandy soil outside city.

Portland, Maine.—By hauling to the country and feeding to swine.

Philadelphia, Pa.—By the Arnold system of reduction; also the M. V. Smith and Dowling systems of cremation.

Pensacola, Fla.—By burning in open air.

Pittsburgh, Pa.—By the Rider system of cremation.

Portland, Oregon.—By cremation, a local invention; no name given; a total failure so pronounced.

Providence, R. I.—By hauling to the country and feeding to swine. The Simonin system was in use, but now abandoned.

Rochester, N. Y.—By hauling to the country and feeding to swine; also for fertilizing purposes.

Richmond, Va.—Savannah, Ga., and Salt Lake City, Utah.—By the Engle system of cremation.

St. Louis, Mo.—By the Merz system of reduction.

San Francisco, Cal.—By burning in open air, covering with ashes and chloride of lime.

St. Paul, Minn.—By hauling into the country for fertilizing purposes.

Scranton, Pa.—By the Vivartas system of cremation.

Toledo, Ohio.—By hauling into the country for fertilizing purposes.

Wheeling, W. Va.—By the M. V. Smith system of cremation.

Wilmington, Del.—By the Brown system of cremation. Exhibits are filed from each of these cities.

The exhibits give the population of the respective cities, amount of garbage handled, cost, whether executed under contract or by the city and other information of interest, all in concise form, rendering it unnecessary to embody in this report the several details.

There are many patented systems in vogue for the destruction, etc., of garbage, yet it will be seen that out of the forty-four large cities named herein but twenty have availed themselves of any of said systems.

The systems best known to the public, the practical workings of which have, with the exception of a few, been thoroughly tested, are: Cremation—Anderson, C. A. Ball, M. V. Smith, Brown, G. H. Warner, Donegan, Vivartas, Dixon, Rider, Dowling, Philadelphia Chemical Incinerating Company, Engle and McKay; reduction—Holthaus, Arnold, Mechalski, Merz, New England Construction Company, Simonin, Sanitation Fertilizing Company, Sanitary and Economic Company and Chemical Garbage Reduction Company.

Exhibits giving explanations of the different systems were appended to this most concise report, and the suggestion was offered that a number of the cities named be personally visited, so that the best system may be claimed for operation in the national capitol.

AN ARCHITECT'S ADVICE TO CHURCH COMMITTEES.

IN a pamphlet entitled "How to Build a Church," architect

S. R. Badgley, of Cleveland, outlines a course of procedure

in his dealings with church committees which is so worthy of

imitation that it merits publication. In this attempt to educate in

architectural procedure, this most "difficult" class, the church

committee, Mr. Badgley says:

"Having decided to build, almost the first step toward the

enterprise should be the selection of an architect. Many think

their first need to be plans and specifications; but an architect is

required before plans and specifications are obtained; and after

they are obtained, an architect is needed. Plans are but instruments of service. The first requisite is the architect. Consequently, the best method of selecting an architect is among the first questions that present themselves to the individual or committee who contemplate the erection of a building.

"I would answer this question by saying, select your architect just as you would your physician, lawyer, artist, sculptor or dentist. Men of these professions are selected on the basis of their professional merit and integrity of character. You would not think of passing judgment on the professional merit of a physician by examining his prescription, nor of a lawyer by reading his brief; and yet the average man who has never studied medicine or law, is quite as competent to pass judgment on such a basis as to determine the merits of an architect by examining his sketches. Supposing a case in hand in which the best professional skill in any of the above named lines is required. How many doctors, lawyers, artists, etc., would enter a 'free-for-all' competition, and submit a prescription, brief, portrait, statue or set of teeth, to be judged by a committee of non-professionals along these lines, and returned with or without a thank-you, if it did not please? What class of men in these professions would enter such a race? Would you want the services of such a class? The best architects are to be had on the same terms as the best men in other professions. A resolution to select architecture by free competition is a resolve to use inferior talent.

"There are other objections to the competition method of selecting an architect. The fees paid for architecture are not based on the supposition that a large percentage of the work should be done free. The architect who serves his client well has no time to devote to free competitions.

"An architect, to get the best results, should be in closer touch with his client than is possible in the case of competitions. In the very nature of the case, competitions are largely guessing-matches, but they have a still worse feature in that they offer a premium on deception, and too often result in the work being awarded to the most unscrupulous rather than the most efficient competitor.

"You are not selecting a picture, nor a man because he can draw a picture. What you want is a man who is most likely to get you the best results for the money you propose to invest in a building. To decide on such a man you need other evidence than a sketch or promise made for the occasion.

"For the above reasons I believe that the so-called free-competition method is the very poorest one for selecting an architect or architectural services.

"Having selected and appointed your architect, what next?

"Be honest with him, as you expect him to be with you. Do not name to him as the cost of your proposed building about twenty-five per cent less than you really expect to spend; this is both unfair and unwise.

"Do not ask your architect to guarantee that the cost of your building shall not exceed any fixed amount. You may want to get the most possible building for the least possible investment—most people do—but you do not want to put your architect in a position where he must omit something of a vital importance to your building or lose his commission.

"It is often quite impossible for an architect to say with any degree of certainty what a building he has designed may cost, even though he may be ever so sure what it ought to cost. Location, lack of bidders, and other local causes beyond the control of an architect, may affect the cost.

"An architect may design a building which he knows could be built with a reasonable profit to the contractor for, say \$20,000; and yet, if some responsible contractor cannot be secured to undertake the work for that amount, the building will cost more than it ought to, and the architect is not to blame for it.

"The architect who has been commissioned to do your work is removed from all temptation to misrepresent matters. If you ask for more building than your appropriation would erect, he will tell you so. He is at once your confidential adviser and agent, whose duty it is to work out your problem, taking into account fully all the necessities of your case, the various requirements of your building, etc.; and if it requires preliminary sketches by the dozen to reach a decision as to these matters, he will make them cheerfully, knowing that he is not working on an uncertainty.

"Having by a full and free interchange of thought, preliminary sketches, etc., decided on the nature of your proposed building, let your architect have free scope; that is, let him be the architect. It generally takes three parties to erect a building: the owner, the architect and the contractor. You will find plenty to occupy your attention as the "party of the first part." It is often the case, especially in building churches and other public buildings, that no one takes an owner's interest in the enterprise, and the buildings suffer in consequence.

"Lend all the assistance you can in your capacity, but do not dictate every line and detail to your architect, who will, of course, always concede your wishes within the limits of professional restrictions, and will generally either give you what you want, or convince you that you do not want it.

"Have your plans, specifications and detail drawings carefully studied and prepared before submitting them for bids, so that contractors may thoroughly understand what they are bidding on, and, if possible, there may be no changes after the contracts are let. Time spent on plans is not wasted, as many seem to think.

"Never let a contract to any but a reliable mechanic. No

amount of watching or supervision will make a dishonest man honest, or a poor mechanic do good work.

"Always have architectural supervision of the work where practicable.

"Good architecture saves more than its cost, and adds many times its cost to the value of a building.

"Twenty years of practical experience and careful observation have led me to reach the above conclusions and adopt the methods herein outlined as a basis of operation.

"I am in receipt of so many letters which, while honest in their intent, give evidence of a misunderstanding of what I believe to be the correct method of procedure, that I take the opportunity of stating what I believe to be a correct creed for both owners and architects."

OUR ILLUSTRATIONS.

First Baptist Church of Hyde Park, Chicago. Patton & Fisher, architects.

House for J. L. Cochran, N. Edgewater, Chicago. Geo. W. Maher, architect.

Residence of J. C. Scales, Buena Park, Chicago. Geo. W. Maher, architect.

Residence of J. C. Brocklebank, N. Edgewater, Chicago. Geo. W. Maher, architect.

Residence of R. J. Morrow, N. Edgewater, Chicago. Geo. W. Maher, architect.

Main Building for Puget Sound University, Tacoma, Wash. Geo. Wesley Bullard, architect.

Young Men's Hall, Puget Sound University, Tacoma, Wash. Geo. Wesley Bullard, architect.

Double Residence for Frank T. Dwyer, Detroit, Mich. Edw. C. Van Leyen, architect.

Residence for Frank I. Bennett, Chicago. Fraenkel & Schmidt, architects.

Residence for J. L. Cochran, Edgewater, Chicago. E. D. Heinemann, architect.

Premiated Design for General Plan, Paris Exposition of 1900.

An English Entrance.

A French Entrance.

Photogravure Plate: Residence of John T. Davis, St. Louis, Mo. Peabody & Stearns, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Coburn Library, Colorado College, Colorado Springs, Col., gift of N. P. Coburn, Newton, Mass. Peabody & Stearns, architects, Boston; also interior view of same.

Whitin Library for Doane College, Crete, Neb. G. R. and A. R. Dean, architects, Chicago.

Chicago Historical Society Building, Chicago. Henry Ives Cobb, architect.

Residence of William McMillan, St. Louis, Mo. Fames & Young, architects. Residence in May number stated to be that of Mr. McMillan was residence of W. H. Thornburgh.

Residence of J. G. Chapman, Van Deventer Place, St. Louis, Mo. Fames & Young, architects.

Residence at Indianapolis, Ind. Vonnegut & Bohn, architects.

NEW PUBLICATIONS.

GEOMETRICAL DRAWING FOR ART STUDENTS. By J. H. Morriss. London: Longman's. Chicago: McClurg. 60 cents.

Though it does not so state, yet this work is, in the main, an abridgment of the same author's "Practical Plane and Solid Geometry." The writer has used the larger work for years. The subject of the work permits of little originality, but it is well arranged so that little time is taken in finding such information as may be desired. The definitions, descriptions and statements are well and clearly expressed; the diagrams to which they refer are usually on the pages opposite to them which is quite convenient. Anyone in need of such a book will find it helpful. We know of none of its kind that is more so.

LETTERING OF WORKING DRAWINGS. By J. C. L. Fish, C.E., Assistant Professor of Civil Engineering in the Leland Stanford, Jr., University. D. Van Nostrand Company: New York, 1894. A. C. McClurg & Co.: Chicago.

This is the first book that has been published in a new field of architectural and engineering literature. Mr. Fish proposes to show draftsmen how to letter all kinds of drawings to best advantage. There have been many publications of "Alphabet Books," which have been of little practical utility to architects, for they have only shown the different styles of letters as used in printing and illumination. It is well known that engineers' drawings are distinguishable by the clean and clear lettering seen on them, while architects' drawings are generally very carelessly lettered. The custom of elaborate lettering seems to have grown up with engineers through the preciseness of their occupation; but much time is wasted in their offices by lettering drawings in imitation of type printing. It seems as if the education of engineers' draftsmen was commenced with learning how to print, just as drug clerks commence by learning how to put up neat parcels, neither of which have any direct relation to these professions except as accessories. Much time could be saved in engineers' offices by adopting Mr. Fish's system, which is a mean between the over-nicety of engineers and the carelessness of architects, and architects have much to learn from this book. Most of the styles of lettering explained can be executed free hand with different

kinds of pens, and none of them are in imitation of type printing. Plainness and perspicacity are the essential elements of all good lettering on drawings. The engineers generally attain these qualities and the architects do not. Of late years if their plans were not lettered in the old careless and clumsy way they have been illustrations of the flights of fancy of romantically disposed young men, who have put so much art into their letters that few can read them. We have seen drawings that appeared to be covered with undecipherable hieroglyphics, and word puzzles. These might be very fine for the virtuosi who attend sketch club meetings, but are wormwood and gall to the plain mechanics who do most of the reading in working drawings. A much-needed reform would be effected by following some of the plain and clear types of letters, easily made with a pen, which Mr. Fish says are good things for engineers to use. He does not give any special advice to architects, but gives three plates of "Styles Taken from Working Drawings" at the end of the book, which he says are mainly used for architectural drawings. As he does not say that they are examples to follow, we presume they are illustrations of "how not to do it," for they show much of the spasmodic aberrations which we have just referred to, and are the latest *mode* of the drafting rooms.

UNIVERSITY OF PENNSYLVANIA—SCHOOL OF ARCHITECTURE.

Professor Laird, of the School of Architecture of the University of Pennsylvania, announces that the Traveling Scholarship in architecture of the University of Pennsylvania was awarded Saturday, April 20, by the jury appointed for that purpose, to Percy Ash, of Philadelphia. H. L. Duhring, Jr., of the senior class of the School of Architecture, attained second place. This scholarship yields \$1,000 annually for travel and study in Europe, and is awarded upon the terms of the competition, one portion of which requires examinations in the history of architecture, in practical building construction, in French reading and in freehand drawing; while the other part is based on an elaborate programme in design. This year there were six competitors, two of whom were draftsmen in Philadelphia architects' offices, this being permitted under the scholarship regulations. The drawings were sent to New York and exposed in the rooms of the Architectural League, where they were viewed by a jury consisting of Messrs. Napoleon Le Brun, Stanford White, Thomas Hastings, Edward H. Kendall and John Galen Howard, of New York, and C. Howard Walker, of Boston. Mr. Ash is a graduate of the University, and has been a draftsman in the offices of Messrs. Cope & Stewardson and other prominent architects of Philadelphia.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT.
CHICAGO, ILL., June 10, 1895.

The expansion of trade, manufacturing, building and general industrial activity is slow, but on the whole, gratifying. The best bird's-eye view of the situation can be obtained by a comparison of the deposits and loans by the national banks between now and two years ago in the cities of Chicago, Philadelphia, New York and Boston. In round millions the deposits in the cities named last week were 572 millions as against 556 millions two years ago, and the loans for corresponding dates were 670 millions and 641 millions respectively. Within the past thirty days the evidences of increasing thrift have been multiplying. The railroads have begun to buy and equip. The agricultural communities are more liberal buyers. Manufacturing establishments are absorbing considerably more material and in numerous instances orders are being placed for supplies for three to six months in advance. Car and engine and bridge builders are getting busier. Building material continues very near the level of last year. Brick yards are, as a rule, crowded with work. Lumber dealers report fair activity for all kinds of lumber. Yet there is not that rush and vim we have seen in past years. Capital is abundant, as is exhibited in low rates of interest and in the haste with which it returns to New York for employment at almost nominal rates. Builders report in a general way more work in hand and in sight than a year ago. The momentum of accumulating needs will carry us into measurable activity, but there is a something wanting to impart old time vigor and dash. Better urban traveling facilities are helping in several cities. The pressing problem now is to provide quick and cheap transit to and from suburban districts. Engineers have been stumbling with the difficulties involved for a long time but they begin to see their way clear. Chicago is leading the way. New York thinks it has virtually answered the question. Philadelphia's several hundred miles of trolley lines have opened up a wider field for builders. In smaller cities and towns quite an impetus is being given to building from this cause and also from the good returns secured to capital from house building. Architects are doing much where they are permitted to improve and elevate architecture as applied to house construction inside and out. The prospects are favorable for a very busy half year in all building lines. Iron and steel are hardening in price. Builders' hardware is active. The nail factories have had a fairly prosperous year, but with prices at a very low point. Lumber manufacturers and planing mill people all speak in a more encouraging but not altogether confident or satisfied tone. The assurance of good crops will do much to help along. The days of big margins have gone, but old time prosperity is no doubt on its way back to us, and when it comes it will be under healthier conditions. The bitter experiences of the past two years have helped us to eradicate some evils and reduce others. The foundations have been laid for broader and surer prosperity. Productive capacity has been enlarged. The power of combined capital has been somewhat defined and prescribed. The individual feels there is a broader and freer field for him. It is probable that there will be quite an improvement during the next six months in railroad building and in railroad equipment. It is also probable that no serious labor disturbances will arise to check or frighten enterprise. The improving agencies at work will probably act uninterruptedly during the balance of the year.

SYNOPSIS OF BUILDING NEWS.

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

Chicago, Ill.—Architect George Grussing: For F. Sawyer, a double two-story residence, 50 feet front, to be erected at 103 to 105 Park avenue; it will have a buff Bedford stone front, hardwood interior finish, the modern sanitary improvements, mantels, gas fixtures, furnaces, etc. Also for W. M. Reid: Six two-story residences, 125 feet front, to be erected at near Central Park avenue; they will have handsome stone fronts, hardwood interior finish, the open sanitary plumbing, mantels, gas fixtures, electric bells, speaking tubes.

Architects Bright & Burfeind: For H. Rensuow, a two-story, basement and attic double residence, 40 by 65 feet in size, to be erected at Fifty-eighth street and Washington avenue; to be of stone front, have the best of modern sanitary improvements, mantels, gas and electric fixtures, quartered oak interior finish, electric light, furnaces, etc.

Architect Francis J. Norton: For C. Herland and Charles Ritteskamp, a three-story residence and two-story flat, to be erected at Avondale; will put in the modern sanitary improvements, gas fixtures, mantels, laundry fixtures, etc.

Architects Curtis & McDonald: For Dr. H. H. Maddock and J. H. Burkaw, two two-story flats, to be erected on Fullerton avenue near Hoyne; to be of pressed brick and stone fronts, have hardwood interior finish and mantels, gas fixtures, etc.

Architects Cowles & Ohrenstein: For Messrs. Barry & Bailey, four two-story residences, 98 feet front and 68 deep, to be erected at the corner of Forestville avenue and Forty-ninth street; to be of pressed brick, stone and terra cotta front, have the interior finished in oak, birch, bird's-eye maple, mahogany; have all the sanitary specialties, consoles, gas and electric fixtures, electric light, laundry fixtures, ranges and fireplaces, etc. Also for L. G. Guion, a three-story residence, 28 by 69 feet in size, to be erected at West Fortieth and Chester streets; the front will be of pressed brick and terra cotta, the interior to be finished up in hard woods; have all the modern sanitary improvements, gas and electric fixtures, furnace, etc. For J. E. Mahoney, a two-story flat building, to be erected at Jackson boulevard and Fortieth street; to be of stone and pressed brick front; have all the sanitary plumbing, mantels, gas fixtures, furnaces, etc.

Architect L. G. Hallberg: For John Peterson, a three-story and basement flat building, 46 by 58 feet in size; to be erected at Abbott court near Diversey avenue; to be of stone front, have the modern plumbing, mantels, gas fixtures, marble and tile work, laundry fixtures, heating. For J. N. Hills, a three-story residence, 25 by 70 feet in size; to be erected at Belden avenue near Halsted street; to be of stone front, have hardwood finish, mantels, heating, etc. For August Alm, a three-story flat, to be erected at Sixty-sixth street near Wright street; to be of stone front, have the sanitary plumbing, mantels, gas fixtures, laundry fixtures, etc.

Architects Schroeder & Koster: For H. Schullenburg, a two-story residence remodeling at 3623 Forest avenue; pressed brick and stone; sanitary plumbing, mantels, heating, etc. For M. Morganthaler, a three-story and basement store and flats, 25 by 85 feet in size; to be built at Wallace street, between Thirty-fourth and Thirty-fifth; pressed brick and stone front.

Architect W. L. Klewer: For Antonio Rosz, a three-story flat, 24 by 69 feet in size; to be erected at Carl street near LaSalle avenue; to have a stone front, hardwood interior finish, gas fixtures, mantels, ranges, etc. For G. Thomas, a three-story residence, 25 by 51 feet in size; to be built at Leland avenue and Dover street, Ravenswood; to be of buff pressed brick and stone front, have the modern plumbing, gas fixtures, heating, etc. For William Mooney, a three-story flat, 25 by 60 feet in size; to be erected at 630 Seminary avenue; to be of stone front, have the sanitary improvements, gas fixtures, ranges, etc.

Architect H. C. Hoffman: For M. C. Hayes, a three-story flat, 22 by 54 feet in size; to be built at Worthen avenue, between Nineteenth and Twenty-first streets. To have a buff Bedford stone front, the modern plumbing, gas fixtures, mantels, ranges, heating, etc.

Architects Ostling Brothers: For M. Krause, a three-story and basement store and flat building, 25 by 58 feet in size; to be erected at Clark street near Newport avenue; to have a buff Bedford stone front, the sanitary plumbing, hardwood interior finish, mantels, gas fixtures, etc. For M. Russell, a four-story flat building, 27 by 100 feet in size; to be erected at the corner of Wells and Whiting streets; to be of pressed brick and stone front, have the sanitary improvements, gas fixtures, mantels, etc.

Architects Pridmore & Stanhope: For Richard Nash, a three-story residence, 35 by 65 feet in size; to be erected at 4841 Greenwood avenue; it will be of Roman mottled brick with Bedford stone trimmings, stone porch, the Dunham system of plumbing, marble vestibule and hall, curly birch and quarter sawed oak interior finish, etc.; cost, \$25,000.

Architect S. S. Beman: Made plans for the Coliseum to be erected at Sixty-third and Hope avenue; it will be 770 feet long, 300 feet wide, and 110 feet high; to be constructed principally of iron and glass; work begun. Also made drawings for the Chicago & Alton railroad station at Springfield, Illinois; size box, 341 feet; cost, \$40,000; to be of stone and pressed brick and enameled brick, and have a tile roof, electric light, steam heating, etc.

Architect H. H. Richards: For Dr. Joseph Reese, a three-story store and flat building, 25 by 75 feet in size; to be erected at Fifty-fifth street and Halsted; to have a stone front, the modern plumbing, mantels, etc. For William Cowles, a three-story residence, 25 by 72 feet in size; to be erected at Forty-second street and Grand boulevard; it will have a stone front, hardwood finish, mantels, gas fixtures, etc.

Architects Shepley, Rutan & Coolidge: For John A. Spoor, a three-story residence, 35 by 68 feet in size; to be erected at 596 North State street; to be of pressed brick and Georgia marble front, have hardwood interior finish, electric light, steam heat, etc.

Architect John E. Voss: For George W. Riggs, four two-story and basement residences, 96 by 60 feet in size; to be erected at 213 to 221 Sixty-first street; stone fronts, stone porches and cornices, hardwood finish, mantels, gas fixtures, ranges and fireplaces, heating, etc.

Architects Jones & Stoddard: For H. A. Williams, a two-story and basement residence, 25 by 58 feet in size; to be erected at Adams street near Central Park avenue; to be of buff pressed brick and stone front, with copper bay and cornice, hardwood interior, mantels, consoles, gas fixtures, ranges, etc.

Architect J. M. Hoskins: For J. J. Collins and E. W. Newman, two two-story and basement residences; to be erected at 2177 to 2179 Washington boulevard; stone fronts, hardwood finish, mantels, the sanitary plumbing. For C. R. Bennett, a two-story flat building, at 295 South Central Park avenue; to have a stone front, hardwood interior, the modern sanitary improvements.

Architect A. F. Hassander: For J. A. Miller, a three-story flat building, 22 by 52 feet in size; to be built at Roscoe street, near Clark; stone front, hardwood finish, the modern plumbing, gas fixtures, mantels, etc. Also two-story residence at Austin for A. B. Hartman; frame, stone basement, etc. plumbing, gas fixtures, mantels, hardwood finish, etc.

Architect M. W. Boehm: For Albert Fuchs, a four-story apartment house, 75 by 142 feet in size; to be erected at Halsted street near Grace; to be of Roman pressed brick, stone and terra cotta front, have hardwood interior finish, mantels, gas fixtures, etc.

Architects J. F. & J. P. Doerr: For Mrs. Ida Yochem, a three-story and basement store and flat building, 50 by 70 feet in size; to be erected at Cottage Grove avenue and Sixty-sixth street; to have a stone front, hardwood finish and mantels, gas fixtures, the modern sanitary plumbing; cost about \$15,000.

Architect Frederick Fochringer: For Charles Branch and Daniel Delaney, two two-story flats, 50 by 57 feet in size; to be erected at Sheffield avenue near Grace street; to be of stone fronts, have sanitary improvements, gas fixtures, furnaces, etc. For John Foley, a two-story flat building, 25 by 56 feet in size; to be erected at Congress street near Sacramento avenue; stone front, sanitary plumbing, gas fixtures, laundry fixtures, etc. For William Beissdenger, a three-story flat building, to be erected at 478 Larrabee street; pressed brick and stone front.

Architect Robert C. Berlin: For S. T. Jones, a three-story residence; to be built at Osgood street near Centre; to be of stone front, have all improvements. For A. DeLand, two three-story residences to be erected on Sheridan avenue, near Sixtieth street; stone fronts, hardwood finish, etc. For H. G. Davis, two two-story residences to be erected at Vincennes avenue, south of Forty-fifth; stone fronts, hardwood interior finish, mantels, gas and electric fixtures, steam heating, etc.

Architect J. J. Egan: For St. Ignatius College, a five-story and basement school, 125 by 67 feet in size; to be erected at Twelfth street and Blue Island avenue; to be of common brick with stone trimmings, have galvanized iron work, steel ceilings, fire proof partitions, plumbing, electric light, steam heating; cost about \$40,000. Also for Boston Store, State street warehouse, a two-story addition at Fifteenth and State, size 90 by 120 feet, to be of pressed brick and stone; cost \$20,000.

Architect H. C. Koll: For Max Voegel, a two-story residence, 24 by 42 feet in size; to be built at Ravenswood; frame, brick basement, plumbing, mantels, gas fixtures, furnace, etc. Also for William Fonk, a two-story residence, 27 by 45 feet in size; to be built at Paulina street near Graceland avenue, Ravenswood; frame, stone basement, mantels, gas fixtures, hardwood finish. For C. T. Walker, a three-story flat building, 22 by 80 feet in size; to be built at Florence avenue, near Wrightwood avenue; pressed brick and stone front, mantels, etc.

Architect George Beaumont: For B. Harris, a three-story and basement flat building, 30 by 72 feet in size; to be erected at 450 Marshfield avenue; stone front, the sanitary improvements, gas fixtures, etc. For John McConnell, a two-story addition to warehouse; common brick.

Architect Jules De Horvath: For B. & D. Wolff, a six-story apartment house, 57 by 85 feet in size; to be erected at Lake avenue south of Fortieth street; pressed brick, stone and terra cotta front, sanitary improvements, hardwood finish, steam heating, etc.

Architect A. G. Ferree: For W. E. Powell, three two-story residences; to be erected at Sixty-sixth street and Stewart avenue; to be of pressed brick and stone fronts, have all the sanitary improvements, heating, etc.

Architect F. S. Randak: Four-story gymnasium and hall, 72 by 125 feet in size, at Ashland avenue near Eighteenth street; stone and terra cotta front, hardwood finish, etc.; it is a handsome building in the Italian renaissance, and will be the finest building of its kind in Chicago; there will be a swimming bath in the basement, a bowling alley, billiard room, library, large hall, club rooms, etc.; fine plumbing, electric light, steam heating, etc., will be put in.

Architect L. T. Shipley: For R. S. Martin, a three-story store and flat building, 50 by 112 feet in size; to be erected at West Pullman; it will have a neatly designed buff Bedford stone front, hardwood interior finish, the modern sanitary plumbing, gas fixtures, etc.

Architect George W. Maher: For J. L. Cochran, six two-story residences; to be erected at Edgewater; to be of frame and stone basement, and some pressed brick and stone and plaster; will put in the best of sanitary plumbing, electric light fixtures, hardwood interior finish, and mantels, furnaces, hot water heating, electric bells, speaking tubes, cement basements, consoles, etc. For Charles N. Stevens, remodeling residence at Tiskilwa, Illinois; plumbing, mantels, etc. For E. G. Barrett, a two-story residence at Kenilworth; stone basement, frame and plaster, shingle roof, hardwood interior, mantels, heating, etc. Also made plans for the Eleventh Presbyterian church at Washington avenue and Humboldt Park; pressed brick and stone, gas fixtures, heating, etc.

Architect H. M. Hansen: For Justus Locher, a four-story store and flat building, 26 by 105 feet in size; to be erected at La Salle avenue and Superior street; pressed brick and stone, hardwood interior finish, gas fixtures, hot water supply, steam heating, gas ranges, stoves and fireplaces; cost \$25,000.

Architects Lapointe & Hickok: For E. J. Lewis, a three-story apartment building, 50 by 106 feet in size; to be erected at Washington boulevard and California avenue; to have a handsome stone front, oak interior finish, the best of modern plumbing, gas fixtures, ranges and fireplaces, laundry driers, terra cotta cornice, Spanish tile roof, etc. Also a pretty two-story and basement residence, 22 by 58 feet in size; to have a stone front, porch and balcony; the interior to be finished in oak throughout, have the best of sanitary improvements, gas fixtures, ranges, fireplaces, hot water heating, etc. For John Connell, a two-story store and flat building, 22 by 62 feet in size; to be built at Diversey avenue; to be of pressed brick and stone front, have the modern plumbing, gas fixtures, mantels, etc. For Rev. F. Flood, a two-story and basement parochial residence, 25 by 60 feet in size; to be erected at Walnut street near Francisco; to have a buff Bedford stone front, oak interior finish, gas fixtures, ranges, fireplaces, and heating. For Mrs. Mary J. Heinckamp, a three-story flat building, 22 by 62 feet in size; to be built at Harrison street near Kedzie avenue; to have a blue Bedford stone front, hardwood interior finish, modern plumbing, mantels, etc.

Architect Oscar Cobb: For Charles E. Churchill, two two-story residences, 37 by 45 feet in size; to be built at the corner of Leland avenue and Leavitt street, Ravenswood; they will have fronts of chocolate-colored pressed brick, with stone trimmings, oak finish for the interior, the best of modern sanitary conveniences, gas fixtures, mantels, furnaces, etc. Also made plans for a two-story flat building, 40 feet front; to be erected at Leland avenue, between Ashland avenue and Clark street, Ravenswood; the front will be of Roman pressed brick, with stone trimmings, the interior to be hardwood finish, have the modern conveniences, steam heating, etc.

Architects Hessenmuelly & Meldahl: For Dr. Martins, a three-story apartment house, 60 feet front; to be erected at Adams street and Hoyne avenue; to be of pressed brick and stone front, have hardwood finish, the necessary plumbing, gas fixtures, ranges and fireplaces, mantels, electric bells, speaking tubes, laundry fixtures, steam heating. For F. B. Williams, a four-story apartment house; to be erected at Vincennes avenue near Thirty-eighth street; it will have a handsomely designed front of buff Bedford stone, interior to be finished in hardwood, have the best of modern improvements, steam heating, etc.; cost, \$20,000.

Architects Dinwiddie & Newberry: For E. P. Darby, a four-story apartment house, 25 by 100 feet in size; to be erected at 16 Pearson street; the front will be of pressed brick and terra cotta, the interior to be finished in oak and Georgia pine, have the best of plumbing, gas fixtures and electric, steam heat.

Architect Gregory Vigeant: Made plans for a five-story apartment house, 30 by 100 feet in size; to be erected at 16 Astor street; the front will be of pressed brick with Bedford stone trimmings, the interior to be finished in hardwood, have the best of modern sanitary improvements, gas and electric fixtures, steam heating, etc.

Architect J. T. Fortin: For Mrs. C. Newman, a three-story flat building, 50 by 80 feet; to be erected at 134 and 136 Peoria street; pressed brick and stone front, galvanized iron bays, etc.; cost, \$13,000. For S. Q. Perry, remodeling three-story apartment house, at the corner of Washington boulevard and Sangamon street; pressed brick with carved stone caps, Roman brick and copper and brick cornice, gas fixtures, steam heating, etc. For the same owner at same location as above, a two-story store and flat building; pressed brick and stone front, mantels, plumbing, etc. For Moses Brennan, a three-story and basement store and flat building, 22 by 76 feet; to be erected at 115 Johnson street; basement and first story of stone and the rest of pressed brick and stone; cost, \$10,000. For B. Silverman, a four-story and basement store and flat building; to be erected at 138 West Taylor street; pressed brick and stone front. For John Sheehan, a three-story flat building, at 1417 West Polk street; stone front, the modern plumbing, gas fixtures, mantels, etc.

Architect Dwight H. Perkins: For C. H. Mallory, a two-story and attic residence, 33 by 50 feet; to be erected at Kenilworth; stone foundation, Roman brick first story and the rest metal lath and plaster; cost, \$7,500. Also for Arthur J. Eaton, at Austin, a two-story and attic residence, 27 by 45 feet; to have a cement front; it will be of fireproof construction in the same manner as an office building, iron beams, steel columns, fireproof tile, etc.

Architects Treat & Foltz: For Western Electric Company, an eight-story and basement building, 180 by 50 feet; to be of fireproof steel construction. Also four-story building, 50 by 60 and 65 by 60 feet; pressed brick and stone fronts; cost, \$150,000. For R. D. McDonald, a four-story and basement bank and hotel building, 26 by 105 feet; to be erected at Danville, Illinois; stone up to the second-story window sills, pressed brick and terra cotta above, to be of fireproof construction, have electric light, elevators, etc.

Cincinnati, Ohio.—Reported by Lawrence Mendenhall: There has been an architectural drought, as it were, but we are beginning to enjoy the "showers of blessings." Our architects, as a rule, feel encouraged over the outlook, and in many offices the boards are full of plans not yet ready for publication. This nature of the improvements is general in character, for we find residences, flats, stores, and alterations making up the aggregate.

The largest improvement in contemplation is the remodeling of the historic Burnet House, according to plans prepared by Adler & Sullivan, of Chicago. If arrangements are perfected, the alterations will be quite extensive.

Architects Crapsey & Brown report the following: For the congregation of the Second Presbyterian church, Bloomington, Illinois, a church edifice; materials: stone, tile roof, furnace, stained glass, hardwood finish, organ, gas, plumbing, etc.; cost, \$45,000. For the Ninth Street Methodist church, at Lafayette, Indiana, a house of worship; materials: brick and stone, slate roof, stained glass, furnace, gas, plumbing, etc.; cost, \$30,000. For the Methodist Congregation, at Xenia, Ohio, a remodeling of their present edifice; it will be quite general in character, and when the repairs are completed, they will cost \$15,000.

Architect James W. McLaughlin has drawn plans for a store building for John C. Davis, Vine street, near Fourth, Cincinnati; materials: pressed brick, skeleton construction, five stories high, with elevators, etc.; cost, \$15,000.

Architect S. S. Godley reports the following: For J. Stacey Hill, Cincinnati, a residence; materials: frame and brick, slate roof, gas, plumbing, grates, mantels, furnace, stained glass, etc.; cost not given. For Julius Freiberg, Esq., Cincinnati, a residence; material: stone, slate roof, gas, plumbing, grates, mantels, furnace, stained glass, mosaic floors, etc.; cost, \$17,000. For Rice Brothers, Blanchester, Ohio, a store building; materials: brick and iron, furnace, tin roof, plate glass, etc.; cost not given; size, 34 by 103 feet. For Dr. H. C. Watkins of same place, a store of same character and size; cost not given. For W. H. Rannels, Wilmington, Ohio, a residence; materials: frame, shingle roof, furnace, grates, mantels, gas, plumbing, etc.; cost not given.

Architects Des Jardins & Haywood report for M. Goldsmith, Cincinnati, a residence; materials: stone, slate roof, furnace, gas, plumbing, grates, mantels, hardwood finish, etc.; cost, \$35,000.

Architects Sweeney & Robinson report as follows: for F. K. Ransom, Covington, Kentucky, a residence; materials: pressed brick, iron roof, furnace, hot and cold water, gas, plumbing, stained glass, etc.; cost, \$4,000. For G. F. Potter, Madisonville, Ohio, a residence; materials: brick and frame, slate roof, gas, plumbing, grates, mantels, furnace, etc.; cost, \$4,000. For Bofinger & Hopkins, Cincinnati, a residence; materials: frame, shingle roof, gas, plumbing, grates, mantels, etc.; cost, \$3,500. For Simon Strauss, Seymour, Indiana, a store and factory; materials: brick, tin roof, steam heat, elevators, etc.; size, 60 by 130 feet; four stories; cost, \$25,000. School house, at Norwood, Ohio; size, 80 by 90 feet; three stories; materials: brick, slate roof, furnace, blackboards, furniture, etc.; cost, \$20,000.

Architect A. O. Elzner reports for A. Plant (Fourth, near Rose), Cincinnati, a fine residence; materials: brick and plaster, tile roof, furnace, stained glass, mantels, grates, hardwood, etc.; cost, \$7,500. For E. Besuden, Riverside, Ohio, a residence; materials: frame, shingle roof, furnace, stained glass, grates, mantels, etc.; cost, \$6,000. For Hon. D. Theo. Wright, Jr., Riverside, Ohio, a residence of similar construction and materials; cost, \$7,000.

Architects S. Hannaford & Sons are to remodel the elegant Hooper residence, for J. G. Schmidlapp, Cincinnati; the alterations are to be quite extensive, but particulars are not yet ready.

Architect G. W. Drach has prepared plans for a double house for Prescott Smith, in Avondale, Ohio; materials: brick, frame and cement, shingle roof, furnace, gas, plumbing, etc.; cost, \$10,000.

Chillicothe, Mo.—Architect M. F. Bell, Fulton, Missouri: For State Industrial Home for Girls, a three-story and basement brick residence; to be erected on Third street; size 35 by 50 feet; cost, \$20,000.

Denver, Colo.—Architect G. M. Huntington: For Mrs. S. S. Tallant, a two-story brick residence, size 31 by 50 feet; cost, \$7,000.

Architect J. B. Phillips: For C. H. Benedict, a two-story brick residence, size 26 by 42 feet; cost, \$10,000.

Architect William Inayle: For A. A. Higinbotham, a two-story brick residence, size 37 by 49 feet; cost, \$5,000. For Silvin Lonstaum, a two-story brick business block, size 25 by 122 feet; cost, \$7,000.

Architects Gove & Walsh: For C. A. Armstrong, a two-story brick dwelling, size 26 by 46 feet; cost, \$5,000. For C. S. Morey, a three-story brick residence, size 44 by 56 feet; cost, \$20,000.

Architects Maroon & Norton: For School District No. 2, a two-story brick addition; cost, \$18,000. For James C. Haileg, a two-story brick residence, size 45 by 62 feet; cost, \$16,000.

Architects Varian & Sterner: For George W. Baxter, a three-story brick residence, size 38 by 68 feet; cost, \$25,000.

Detroit, Mich.—Architect Edward C. Van Leyen: For Hancock & Thurber, a three-story frame apartment building; to be erected on the corner of Custer and Beaubien streets; size 60 by 70 feet; cost, \$14,000. For Charles W. Chidsey, a two-and-one-half story frame residence; to be erected on the corner of John R. and Alger avenues; cost, \$5,000. For W. G. Yates, a three-story frame hotel; to be erected at Bay View, Michigan; size 60 by 130 feet; cost, \$10,000. For James Blackney, Ishpeming, Michigan, a two and one-half story brick and stone residence, size 36 by 60 feet; cost, \$8,500. For Edgar S. Dean, a two and one-half story frame residence, size 32 by 50 feet; cost, \$5,000. For William S. Jackson, a two-story brick and stone residence; to be erected on Warren avenue; size 30 by 52 feet; cost, \$7,200.

Architect William S. Joy: For Mr. Wilson, a six-story apartment building; to be erected on the corner of Bogg and Park streets; to have elevators and all modern improvements; size 60 by 105 feet; cost, \$76,000. For Dr. M. Wilson, of Huron, Michigan, a two-story stone and frame residence; cost, \$12,000.

Architects A. C. Varney & Co.: For Baydell Brothers, an addition to brick manufactory on Fort street, size 53 by 63 feet; cost, \$8,000. For D. Van Aken, three two-story brick residences; to be erected on northeast corner Trumbull avenue and Bulternut street; cost, \$8,000. For M. Eberts, a two-and-one-half story brick and stone and stone-trimmed residence; cost, \$5,000. For Anderson Manufacturing Company, a two-story brick manufactory; size 90 by 300 feet; cost, \$15,000.

Architects A. E. Walsh & Son: For Isaac Bosset, a two-and-one-half story brick and stone residence; cost, \$14,200.

Architect John W. Coughlin: For Mrs. Ferrand, a two-story brick double residence; to be erected on Third street, between Lewis and Jones streets; cost, \$5,500.

Architect Gordon W. Lloyd: For Emanuel Schloss, a two-story brick and stone-trimmed residence; to be erected on Winden street; cost, \$7,600.

The Detroit Railway Company's engineer has plans for a two-story brick car house; to be erected on south side of Warren avenue; size 80 by 300 feet; cost, \$15,000. Also a brick power house; to be erected on north side of Atwater street; size 122 by 130 feet; cost, \$40,000.

Architect Harry L. Stevens: For Michael Sullivan, a two-and-one-half story brick and stone residence; to be erected on north side of Woodward avenue terrace; cost, \$6,700.

Architects Rogers & McFarlane: For George O. Begg, a three-story brick and stone double residence; to be erected on Davenport avenue, near Cass; cost, \$8,500.

Duluth, Minn.—Architect Charles McMillin has plans for the Masonic Temple to be erected at Ashland, Wisconsin; common and pressed brick and stone; size, 50 by 140 feet; cost, \$30,000.

Fort Dodge, Iowa.—Architect S. C. Wherry: For I. Garmoe, a three-story pressed brick store; size, 50 by 100 feet; cost, \$20,000. For Andrew Hower, a pressed brick and Bedford stone three-story store; size, 22 by 80 feet; cost, \$8,000.

Joliet, Ill.—Architect F. S. Allen: For O. J. Gorman & Co., a three-story and basement brick and terra cotta business block; size, 40 by 60 feet; cost, \$25,000.

Menominee Falls, Wis.—Architect J. G. Chandler, of Racine, has plans for a \$10,000 brick schoolhouse; size, 40 by 80 feet.

Milwaukee, Wis.—Architects Schnetzky & Liebert: For August Berenthal, a Bedford stone, granite gray pressed brick and terra cotta residence; cost, \$25,000. For the Sisters de Notre Dame, at Grand View, St. Louis, a four-story brick mother house. For C. F. Kindt, a three-story red brick flat, brown stone ornaments, to be erected on the corner of Sherman and Fifth streets; size, 50 by 75 feet; cost, \$15,000. For E. Pommer, a brick veneered residence, to be erected on Cedar street, at the foot of Thirty-first; cost, \$10,000. For James Bodden, nine three-story brick veneered flats, to be erected on First avenue between Mineral and Walker streets; size, 50 by 70 feet; cost, \$10,000. Solid brick hotel, for a summer resort, to be erected in New Mexico; size, 180 by 190 feet; cost, \$25,000. For the West Side High School, a three-story and basement stone, brick and terra cotta building; will have twenty-one recitation rooms, three laboratories, an assembly room 70 by 100 feet, gymnasium, etc.; size, 206 by 168 feet; cost, \$80,000.

Architect C. Fitzgerald: For Charles Braun, four two-story and basement pressed brick flats; cost, \$14,000.

Architects Marshall & Ryder are planning the \$30,000 Methodist church at Antigo, Wisconsin; also have charge of putting in steam heating apparatus in the Bijou theater.

Architects Van Ryn & Lesser: For the \$45,000 school building in the Ninth Ward, and the \$30,000 building in the Thirteenth Ward.

Architect Carl Frotsche: For H. Kroeger, a two-story frame and brick residence, to be erected on the corner of Nineteenth avenue and Washington street; size, 36 by 63 feet; cost, \$6,000.

Architect W. D. Kimball has plans for the Westminster Presbyterian church, to be erected at Farwell and Bellevue place; it will have 400 seating capacity, with Sunday-school rooms of 200 capacity.

Architects Marshall & Ryder: For Antigo, Wisconsin, a Methodist church; cost, \$12,000. For H. Stearn, Jr., & Bro., remodeled store: pressed brick, new roof, etc.; cost, \$14,000. For George Hiles, three-story flats, composition roof and all modern improvements; size, 148 by 60 feet; cost, \$27,000.

Architects H. C. Koch & Co.: For Mrs. R. Nunemacher, a brick and stone barn; cost, \$10,000.

Architect W. D. Kimball: For John Barth, a residence to be erected on Astor street; cost, \$15,000. For Dr. Joseph Schneider, residence to be erected on Knapp street; cost, \$10,000.

Architect C. F. Ringer: For Charles Lange, a two-story brick and stone store, to be erected on West Water street near Wells street; size, 40 by 116 feet; cost, \$15,000.

Architects Schnetzky & Liebert: For Board of Public Works, a three-story and basement high school, to be erected on Prairie street; size, 168 by 206 feet; cost, \$80,000.

Minneapolis, Minn.—Architects Orff & Joralemon have plans for a Baptist church, to be erected at Mason City, Iowa; it will be of St. Louis granite brick and Dunville (Wis.) stone trimmings; seating will be 800, including lecture room and parlor; interior finish of quartered oak throughout; size, 78 by 84 feet; cost, \$20,000.

Architect F. A. Clarke has plans completed for the Emery flat building, two-story and basement, of pressed brick and stone trimmings, to be erected on Seventh avenue South, from Seventh to Eighth streets; size, 66 by 330 feet; cost, \$50,000.

Architect W. B. Dunnell: For a new building at the Soldier's Home, two-stories and basement of red pressed brick, brown stone trimmings, and slate roof; size, 70 by 78 feet; cost, \$20,000.

Architect Harry W. Jones: For Erick Lund, the "Emerson Court," a four-story and basement flat building, containing forty-eight apartments; fireproof throughout; size, 100 by 165 feet; cost, \$25,000.

Peoria, Ill.—Architects Richardson & Salter: The Public Library, three-and-one-half story and basement, brick and stone; size, 78 by 135 feet; cost, \$75,000.

Sedalia, Mo.—Architect F. S. Allen, Joliet, Illinois: For City of Sedalia, a three-story and basement Warrensburg sandstone High School building; size, 50 by 60 feet; cost, \$35,000.

Springfield, Ill.—Architect S. S. Beman, Pullman building, Chicago: For Chicago & Alton Railroad Company, a one-story and basement pressed brick and terra cotta depot; size, 64 by 330 feet; cost, \$100,000.

St. Anna, Wis.—Architect H. Messmer: For St. Anna's congregation, a church; size, 50 by 140 feet; cost, \$13,200.

St. Louis, Mo.—Architect Charles K. Ramsey: For Ellis Wainright, a one-story and basement brick and stone store; to be erected on the northwest corner Seventh and Chestnut streets; size, 22 by 50 feet; cost, \$20,000.

Architect Isaac Taylor: For W. H. Thompson, remodeling interior Masonic Temple, to be of marble; cost \$150,000.

Architect G. Dallmann: For Thomas Warren, a four-story pressed brick flat; to be erected on the northwest corner Eleventh and Monroe streets; size, 40 by 75 feet; cost, \$11,000.

Architect E. G. Remmers: For Lindell Railroad Company, a two-story and basement store and office building; pressed brick and stone; to be erected on corner Park and Vandeventer avenues; size, 123 by 55 feet; cost, \$13,000.

Architect F. J. Heimberger: For Samuel D. Roser, a two-story pressed brick flat; to be erected between Vandeventer and Sarah streets; size, 50 by 67 feet; cost, \$7,000.

Architects Schnetzky & Liebert, Milwaukee, Wisconsin: For Sancta Marie in Ripa III, mother house of the school sisters de Notre Dame, at Grandview, St. Louis, Missouri; a four-story brick and stone convent; size, 176 by 210 feet; cost, \$180,000.

Architects Barnett & Co.: For Dr. S. S. Porter, a three-story brick and stone residence; to be erected on south side Westminster, between Boyle and Newstead avenues; size, 46 by 38 feet; cost, \$16,000.

Architect P. Thompson: For H. Griesdieck, a two-and-one-half story brick and stone residence; to be erected on south side Hawthorne, between Compton and Grand avenues; size, 52 by 68 feet; cost, \$16,000.

Architect D. Evans: For J. P. Jones, a two-and-one-half story brick residence; to be erected on north side Lafayette, between Virginia and Compton avenues; size, 38 by 56 feet; cost, \$9,500.

Architect O. J. Boehmer: For John Kay & Son, a two-and-one-half story brick residence; to be erected on south side Bremen avenue, between Twenty-first street and Florissant avenue; size, 47 by 112 feet; cost, \$11,000.

Architect Charles K. Ramsey: For Ellis Wainright, a one-story brick and stone restaurant; to be erected on the northwest corner Seventh and Chestnut streets; size, 25 by 50 feet; cost, \$20,000.

Architect Carl S. Hoffman: For H. Elliott, Jr., a three-story brick residence; to be erected on the east side Newstead avenue, between Maryland and Lindell avenues; size, 100 by 60 feet; cost, \$20,000.

St. Paul, Minn.—Architect J. W. Stevens: For Noyes Brothers & Cutter, a six-story pressed brick and stone building; size, 100 by 150 feet; cost, \$80,000.

Architects Buechner & Jacobsen have plans for a two-story and basement, six-room school house; pressed brick with stone trimmings; to be erected at White Bear Lake; cost, \$10,000.

Architect Clarence H. Johnston has plans for the Avon Street School, two-story and basement, light sand, moldbrick, shingle roof, slate blackboards, and all modern school improvements; size, 50 by 100 feet; cost, \$18,000.

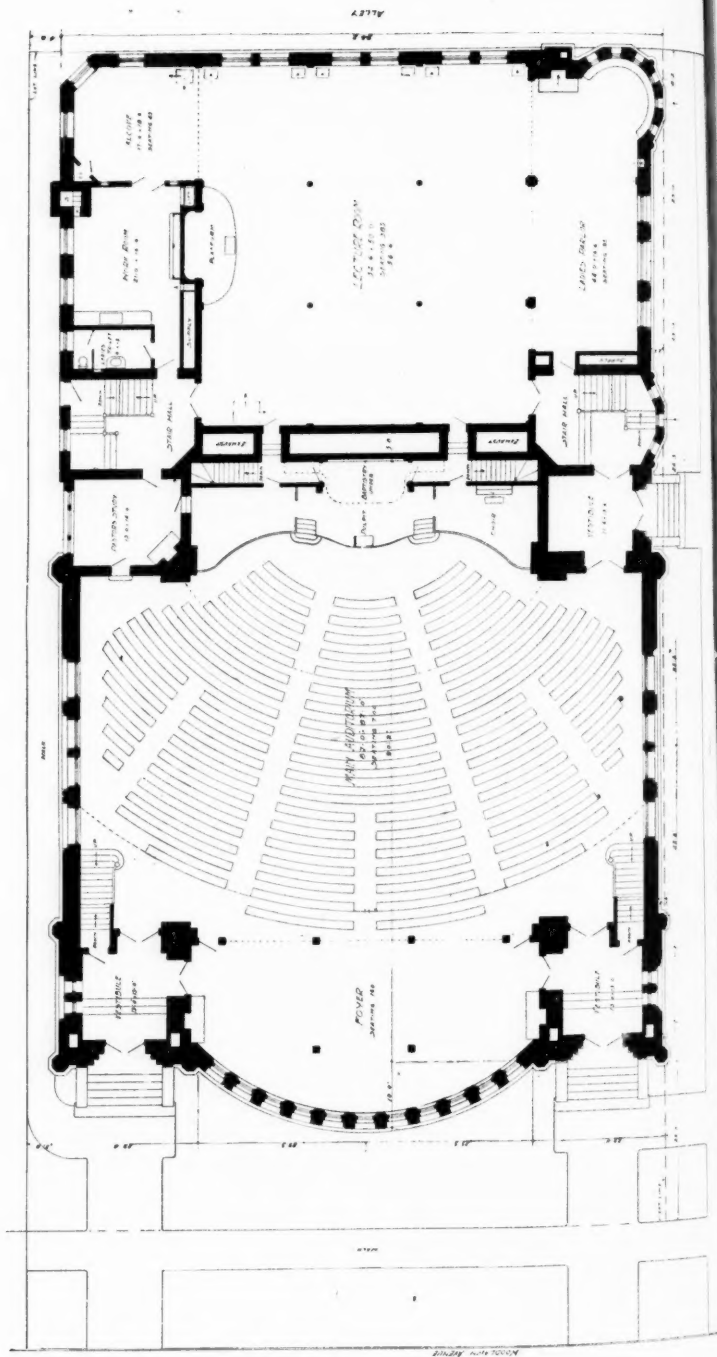
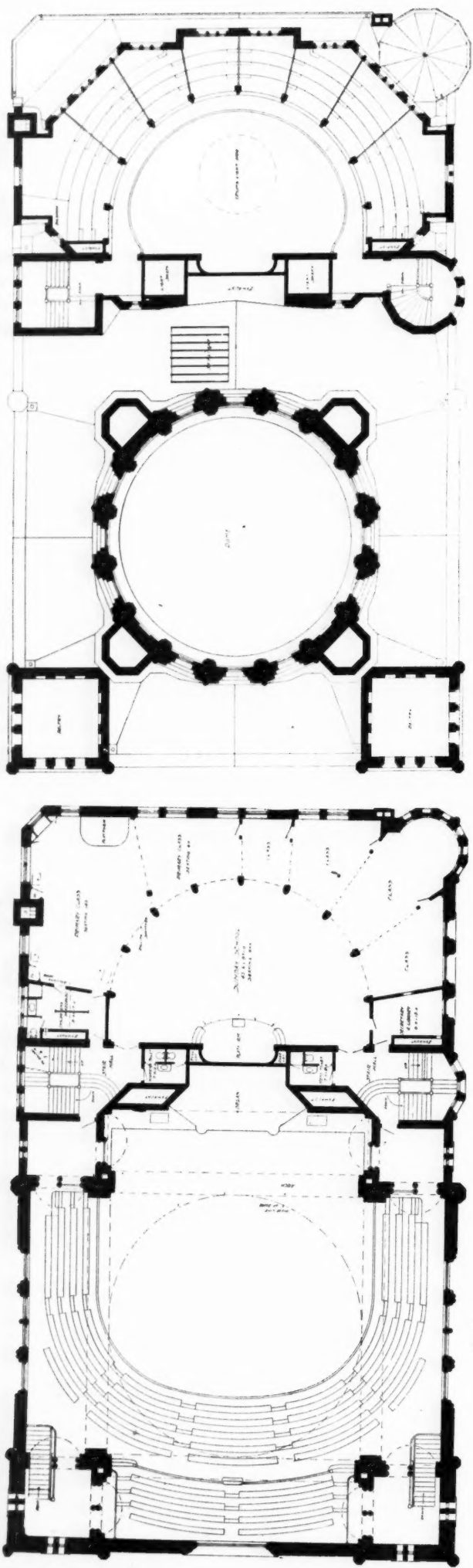
Architect J. M. Crosby: For Dr. Charles Wheaton, a modern brick residence; to be erected on Summit avenue, near Virginia; cost \$15,000.

Urbana, Ill.—Architect Stanford Hall: For the Trustees' Baptist church, a one-and-one-half story and basement brick and terra cotta church; size, 114 by 71 feet; cost, \$15,000.

Belvidere, Ill.—Architect C. K. Shand, Rockford, Illinois: For the city of Belvidere, a two-story and basement brick school; size 105 by 60 feet; cost, \$15,000.

Charleston, Ill.—Architect Will Hauker, Toledo, Illinois: For Trustees of M. E. Church, a one-and-one-half story and basement pressed brick church, with stone trimmings; size 80 by 80 feet; cost, \$18,000.



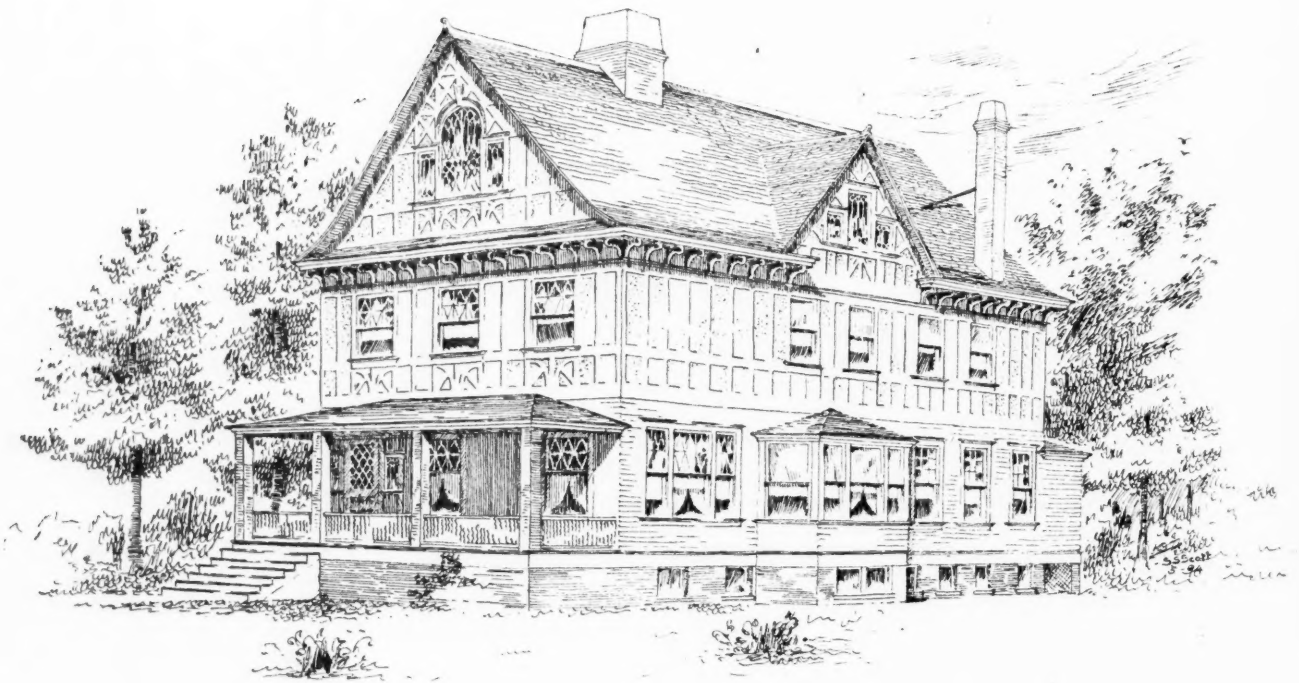






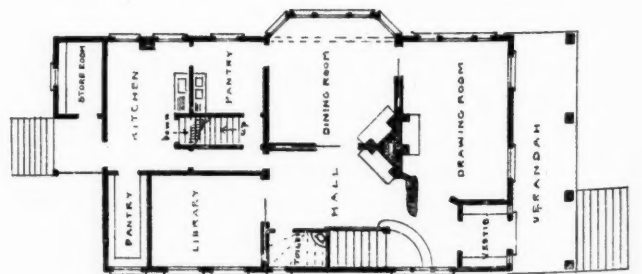
HOUSE FOR FRANK I. BENNETT, CHICAGO.

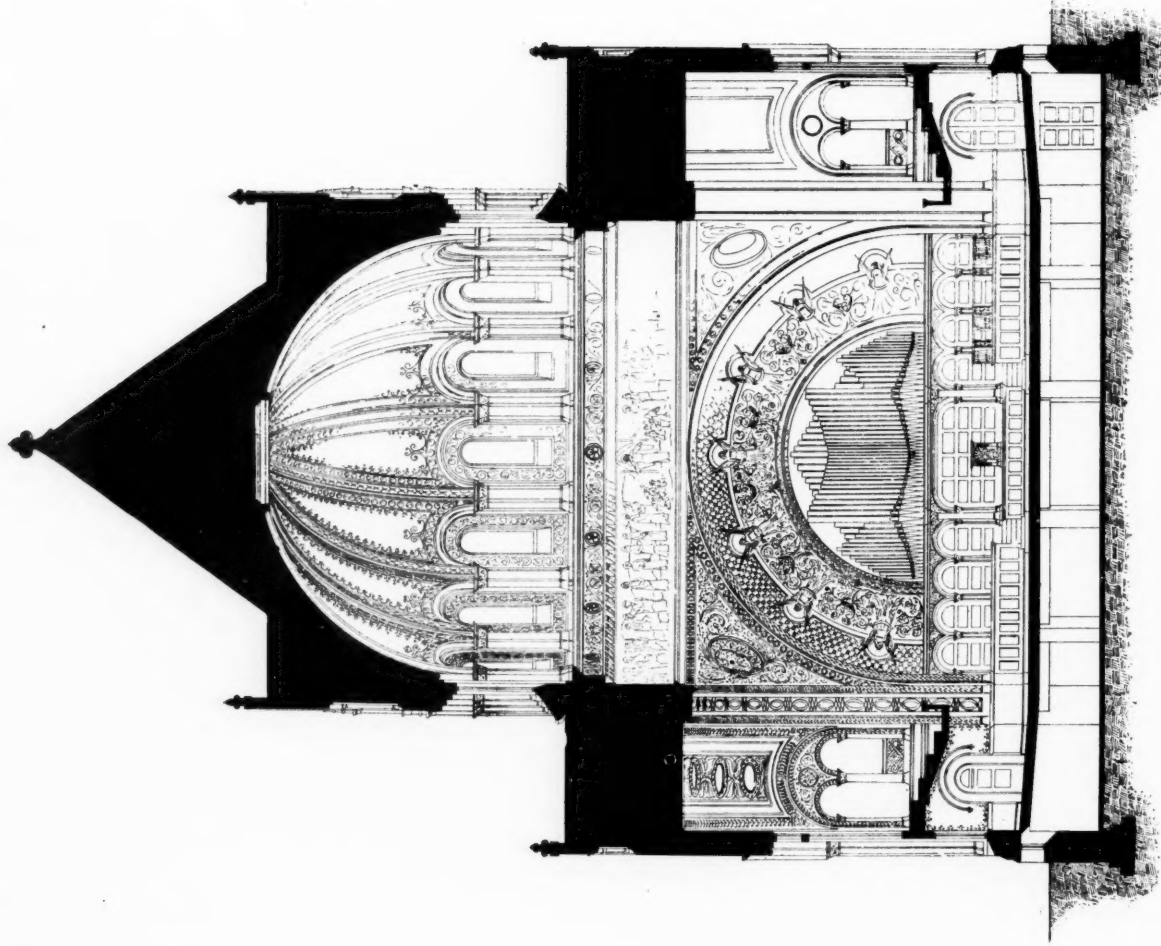
FRAENKEL & SCHMIDT, ARCHITECTS.



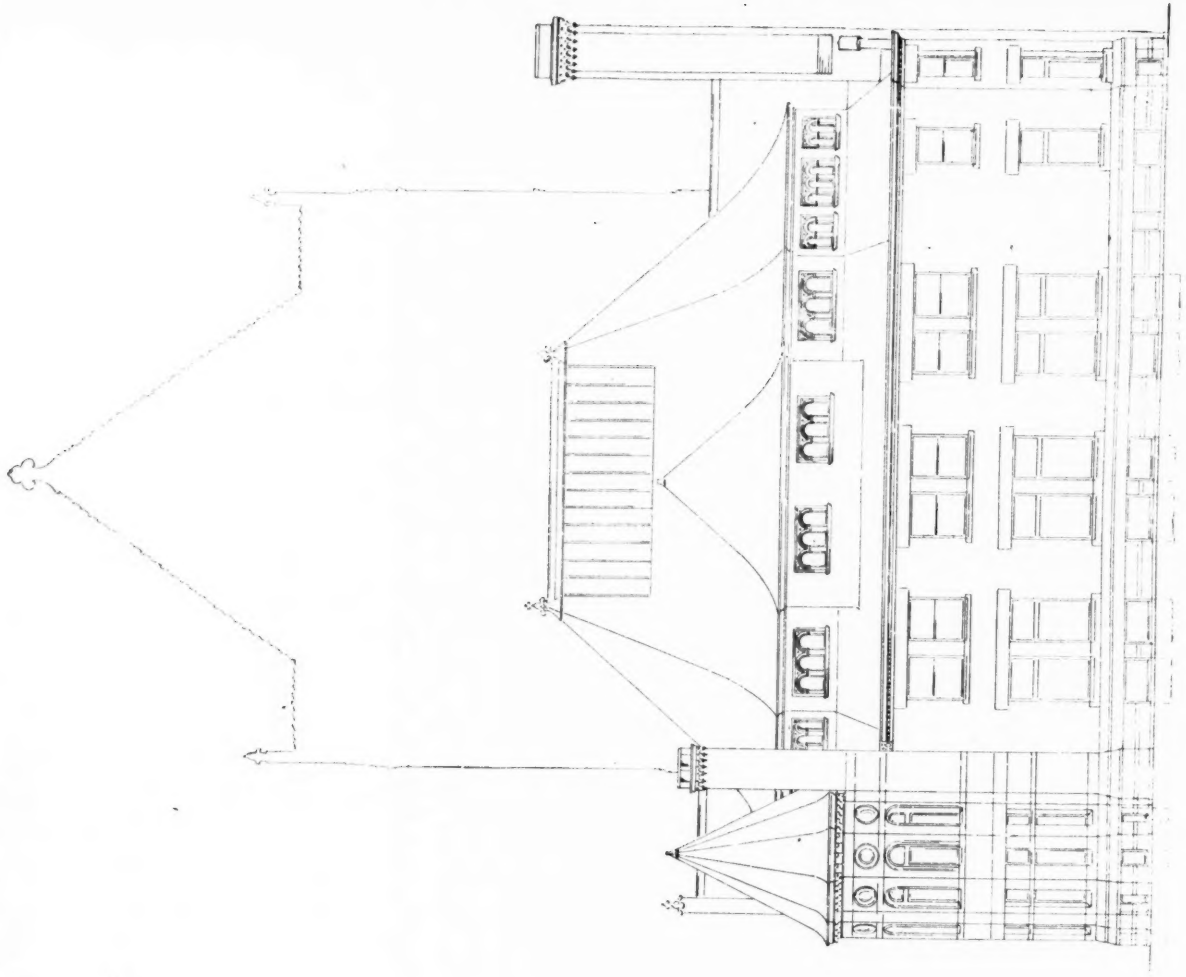
HOUSE FOR W. L. COCHRAN.
EDGEWATER, ILL.

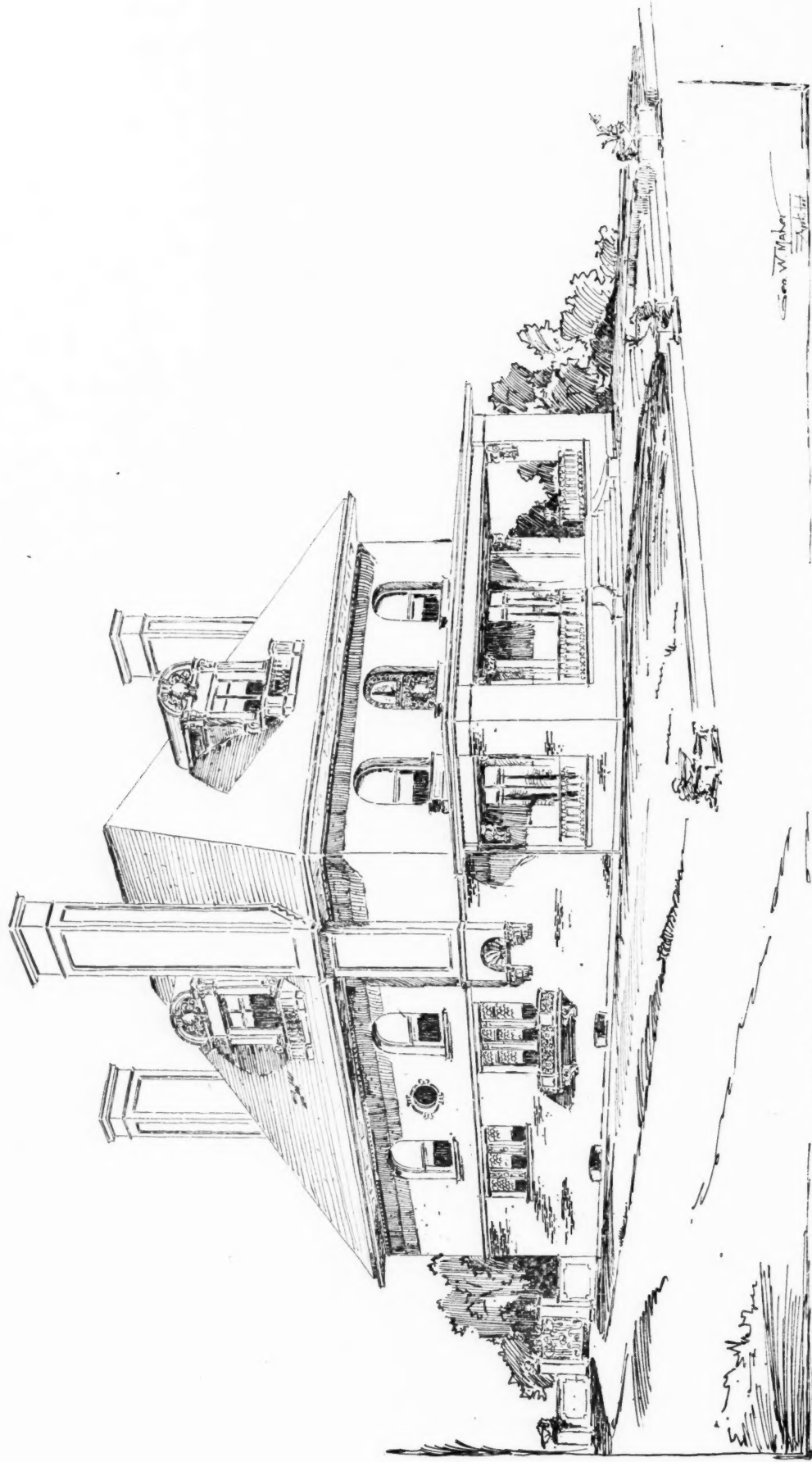
E. V. PEINEMANN, ARCHITECT
119 LA SALLE ST. CHICAGO





CROSS SECTION LOOKING WEST ORGAN FRONT



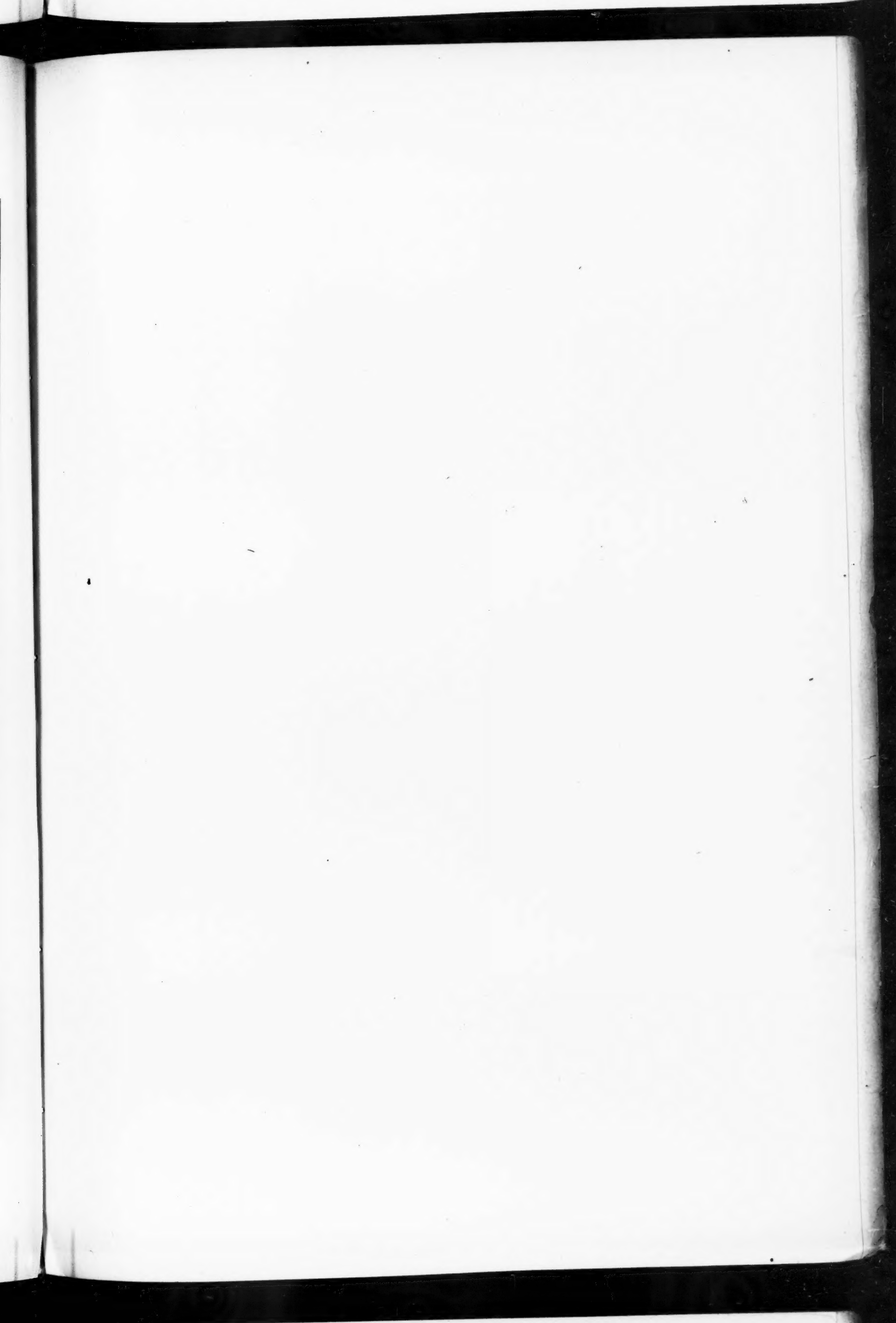


HOUSE FOR J. L. COCHRAN, NORTH EDGEWATER, CHICAGO.

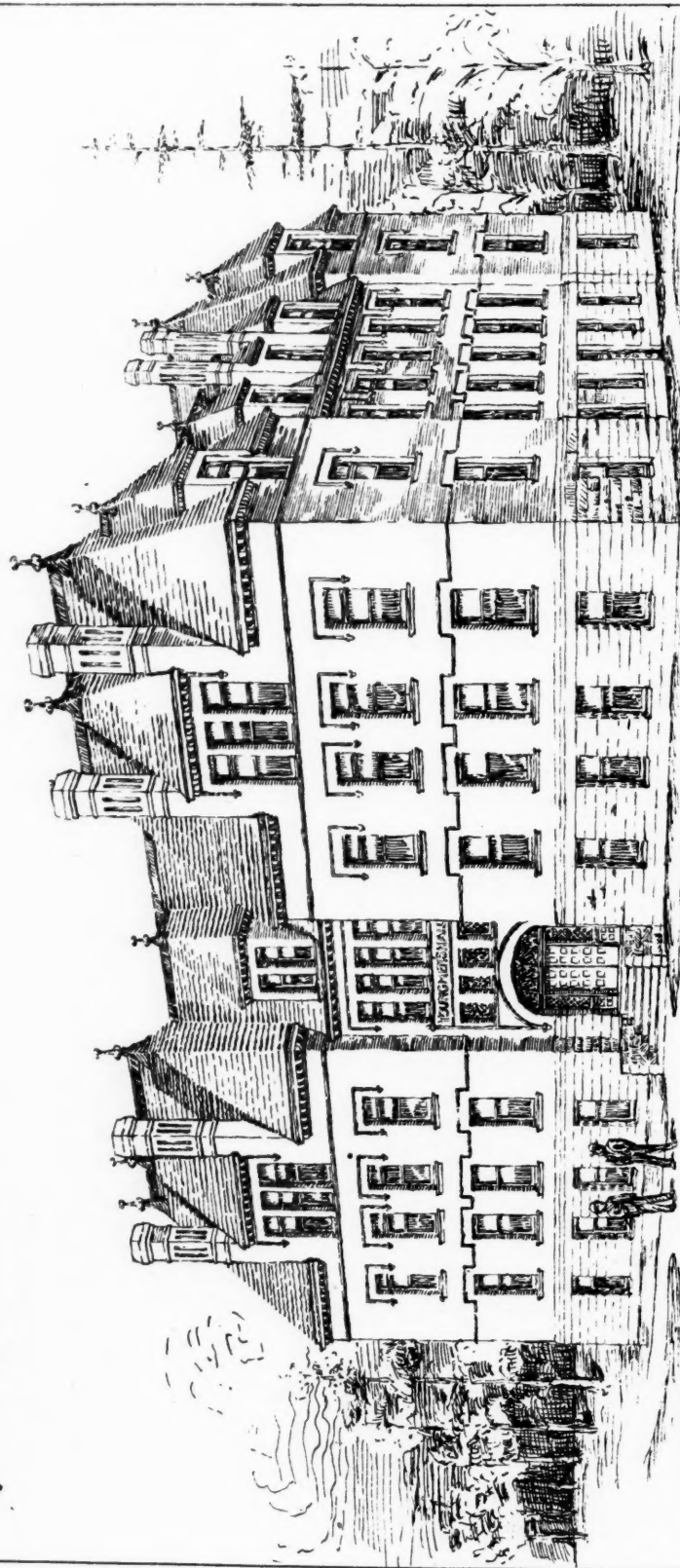
GEO. W. MAHER, ARCHITECT.



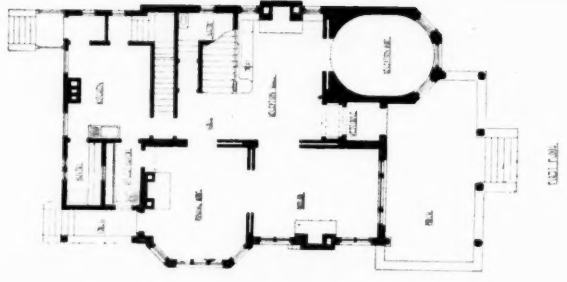
AN ENGLISH ENTRANCE.



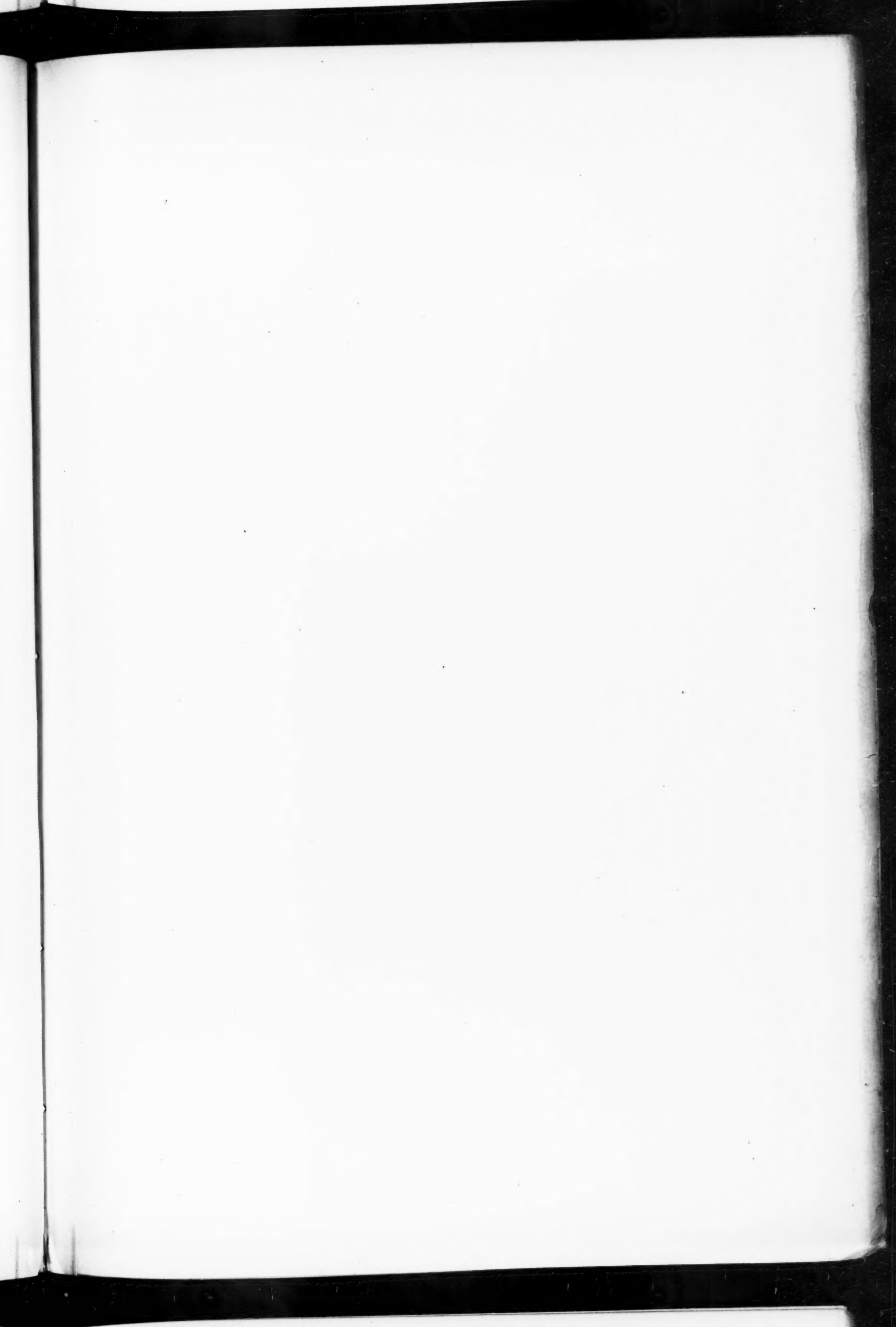
YOUNG - MEN'S - HALL.
PUGET SOUND UNIVERSITY.
TACOMA, WASHINGTON.



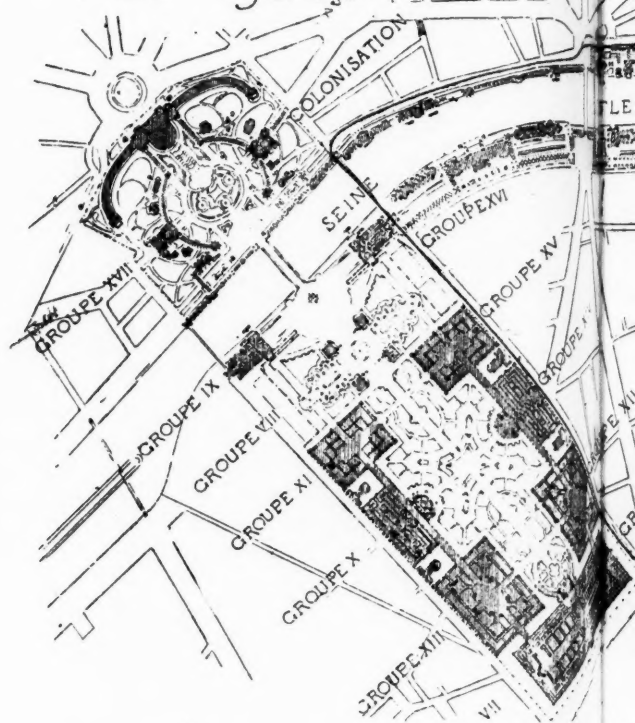
Geo Wesley Bullard, Arch't.
TACOMA.



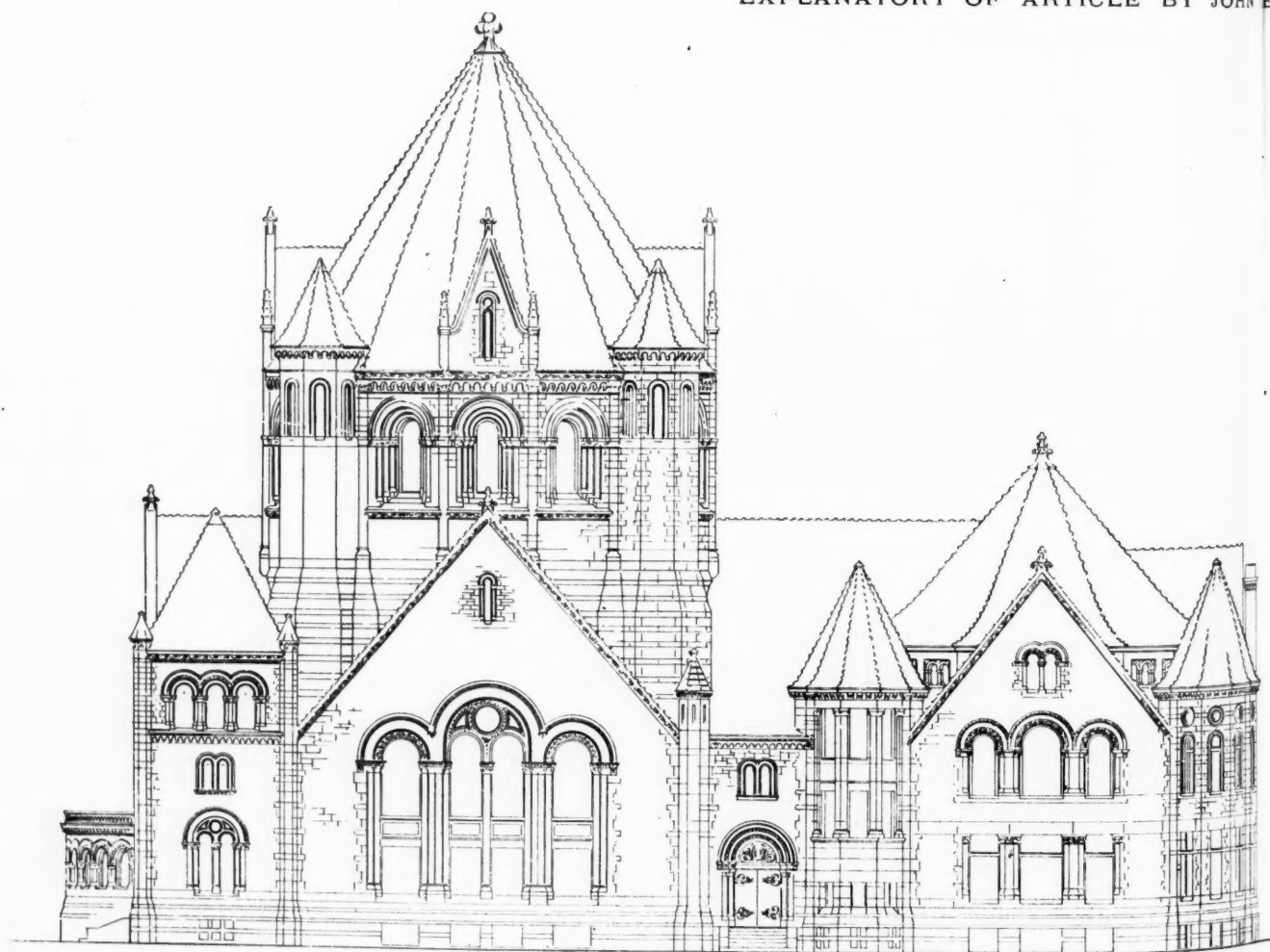
RESIDENCE OF J. C. BROCKLEBANK, NORTH EDGEWATER, CHICAGO.
Geo. W. MAHER, ARCHITECT.



SITE UNIVERSSELLE
DE 1900

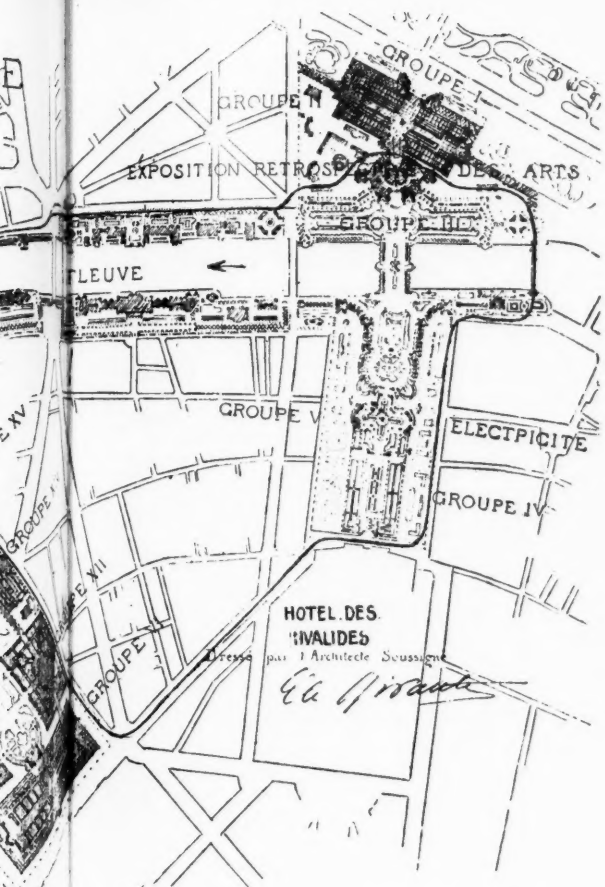


EXPLANATORY OF ARTICLE BY JOHN E.

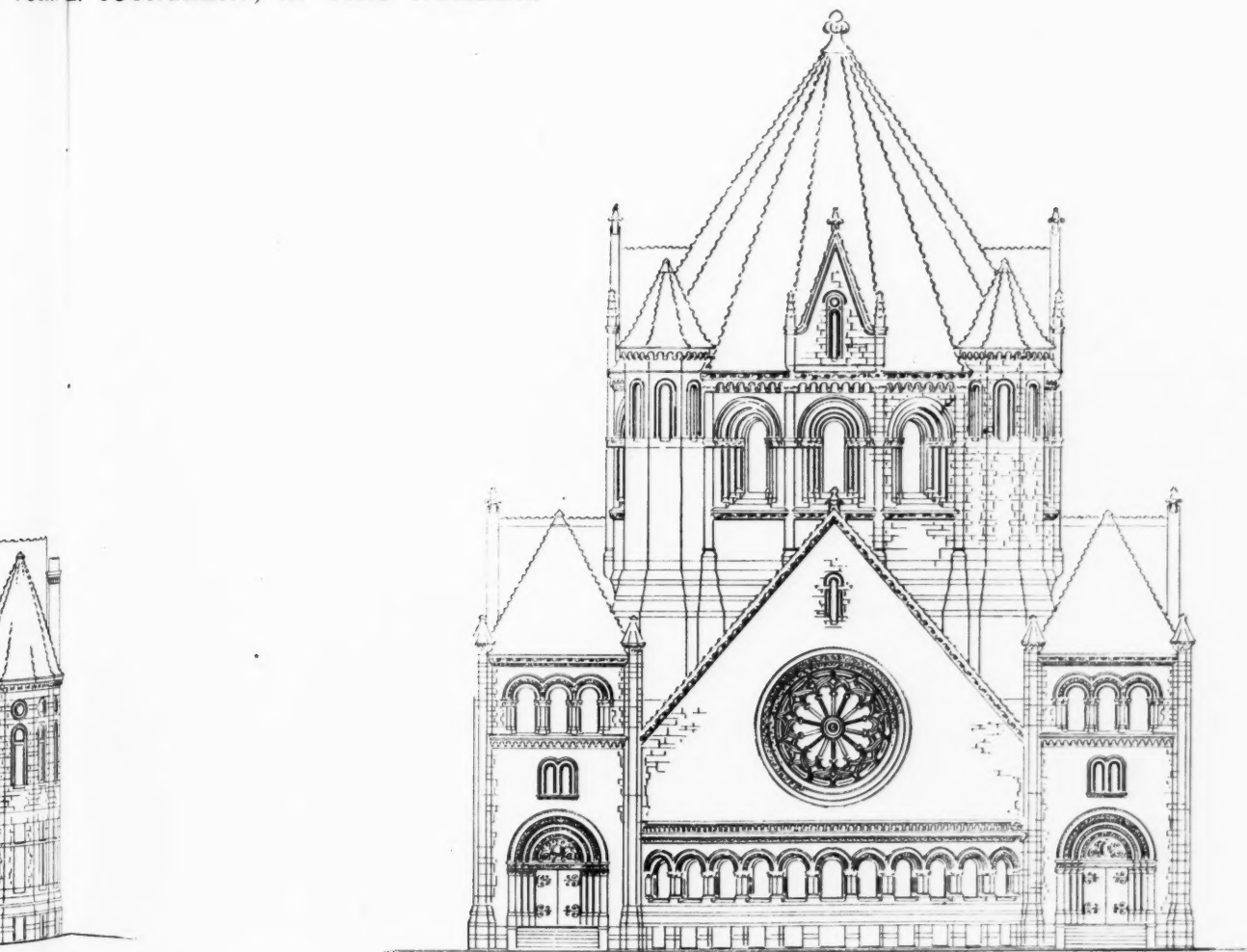


ELEVATIONS, FIRST BAPTIST CHURCH

PATTON & FISHER, ARCHT.

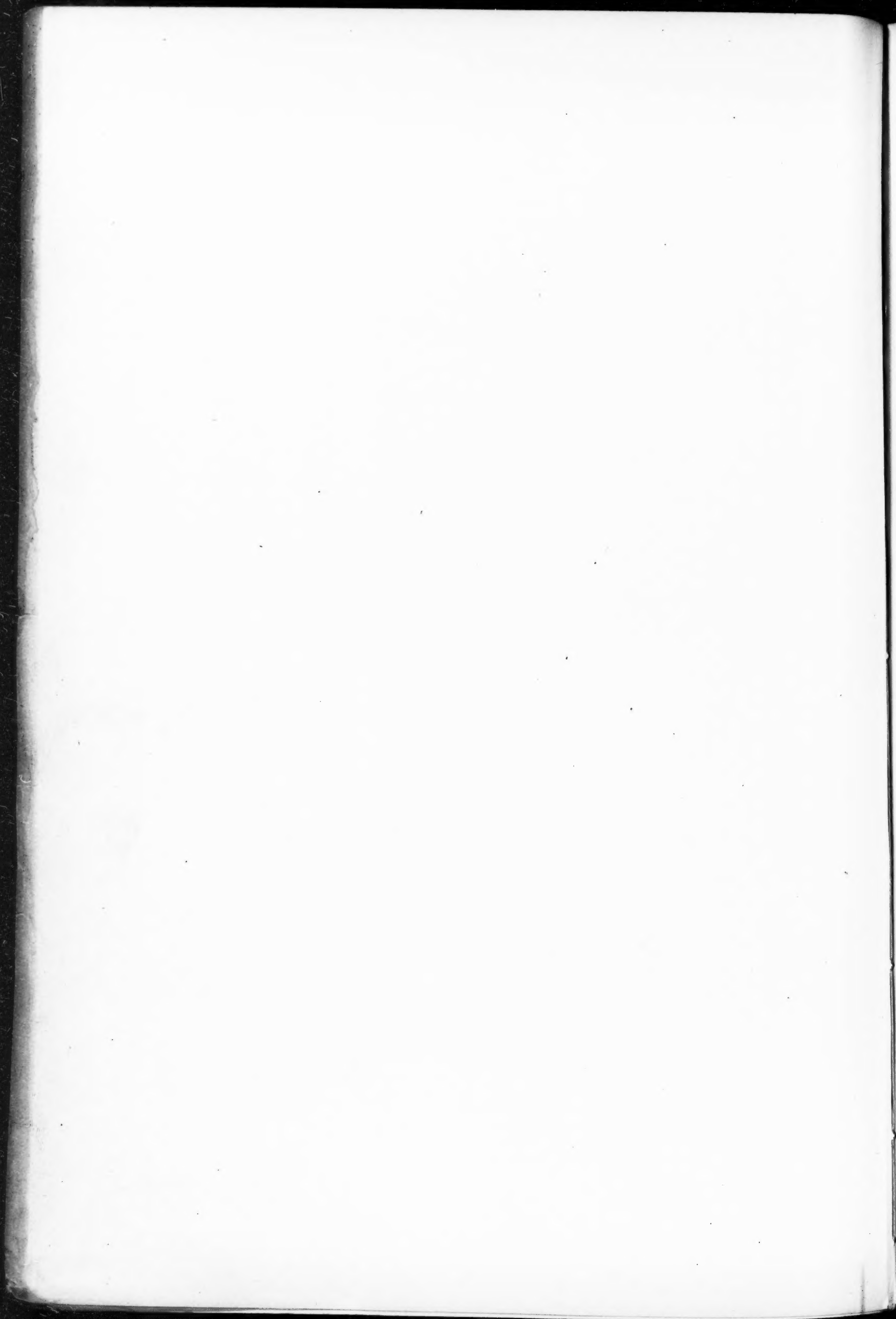


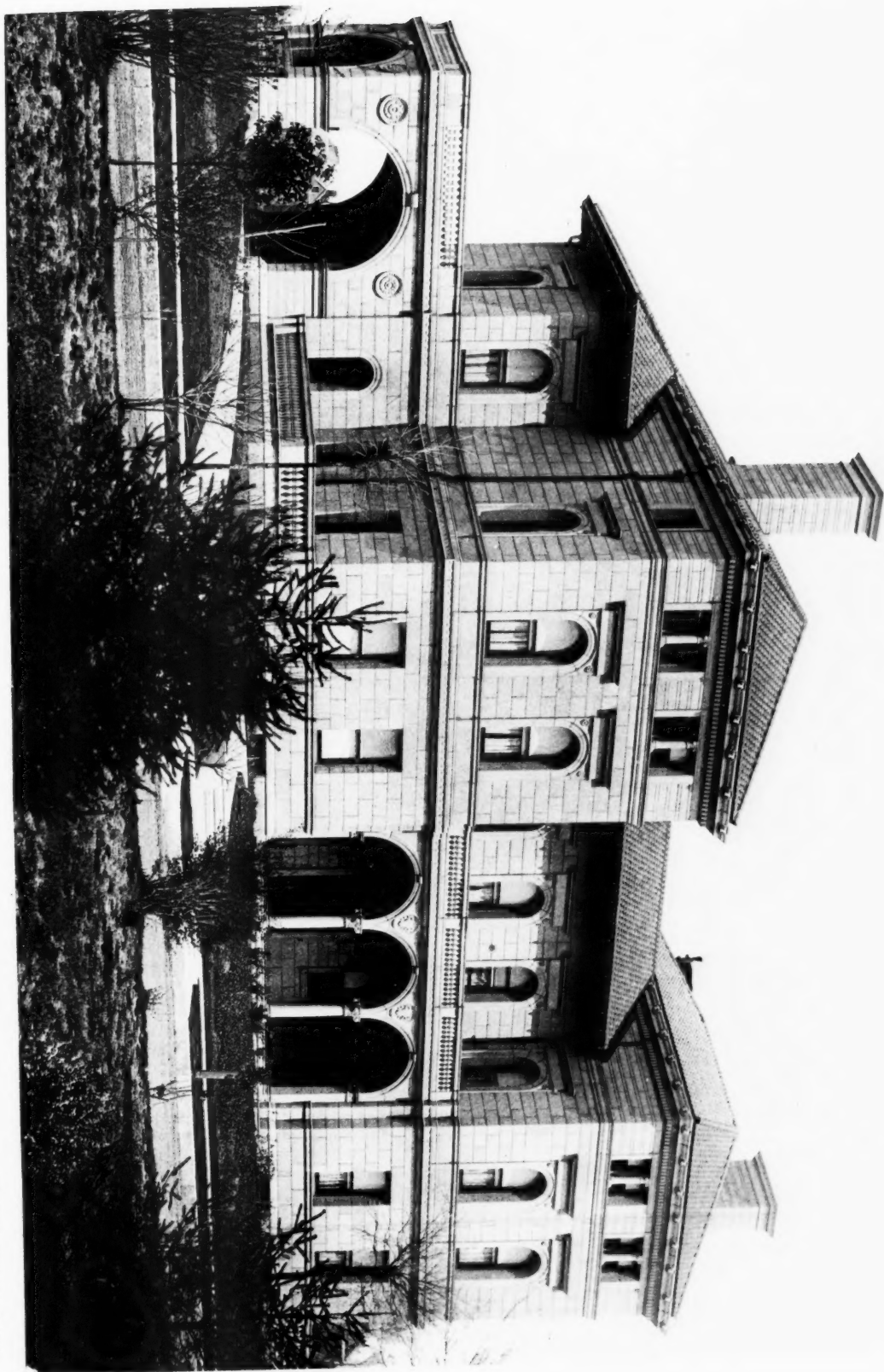
JOHN E. YOUNGBERG, IN THIS NUMBER.



CHURCH OF HYDE PARK, CHICAGO.

FISHER, ARCHITECTS.

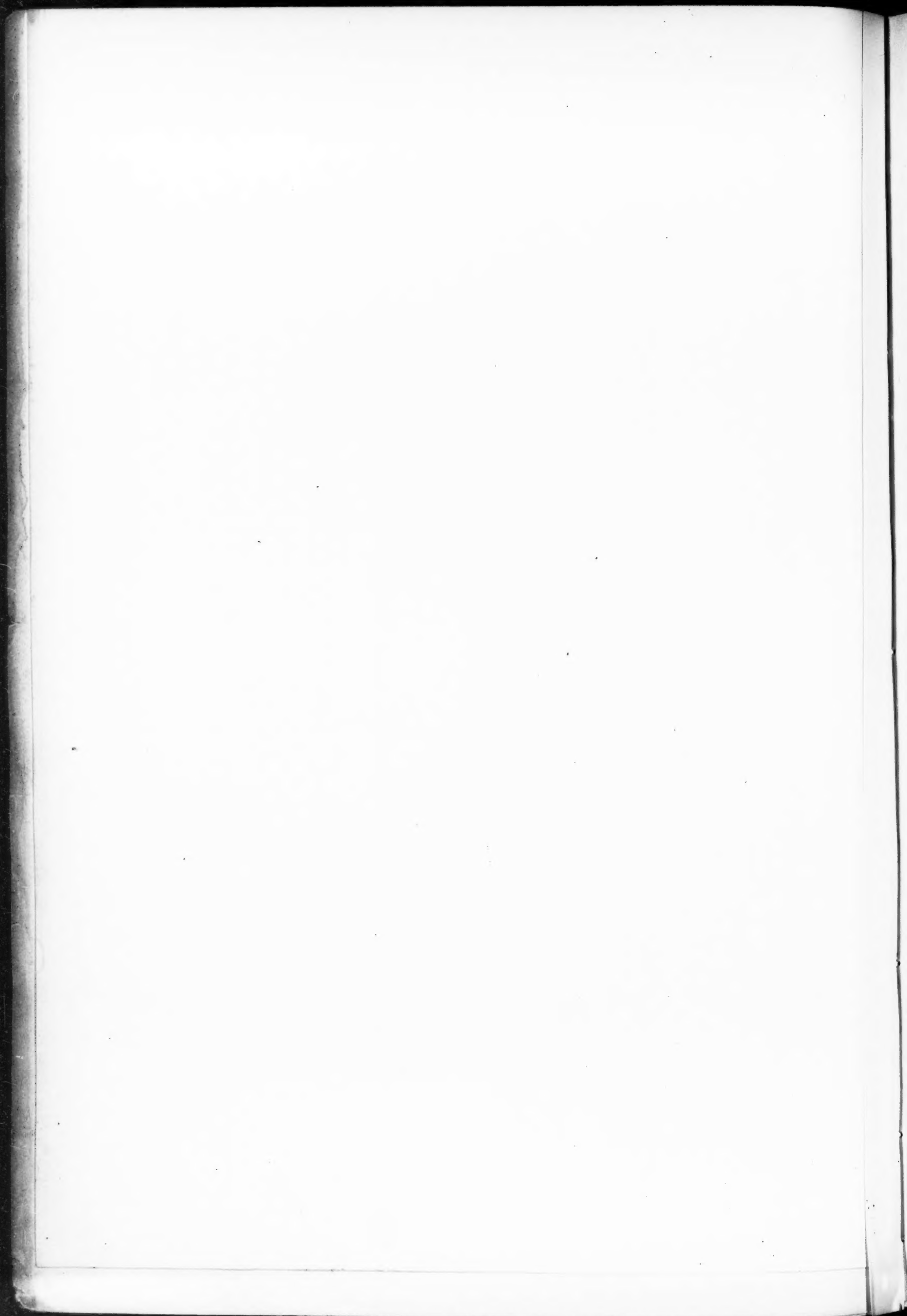




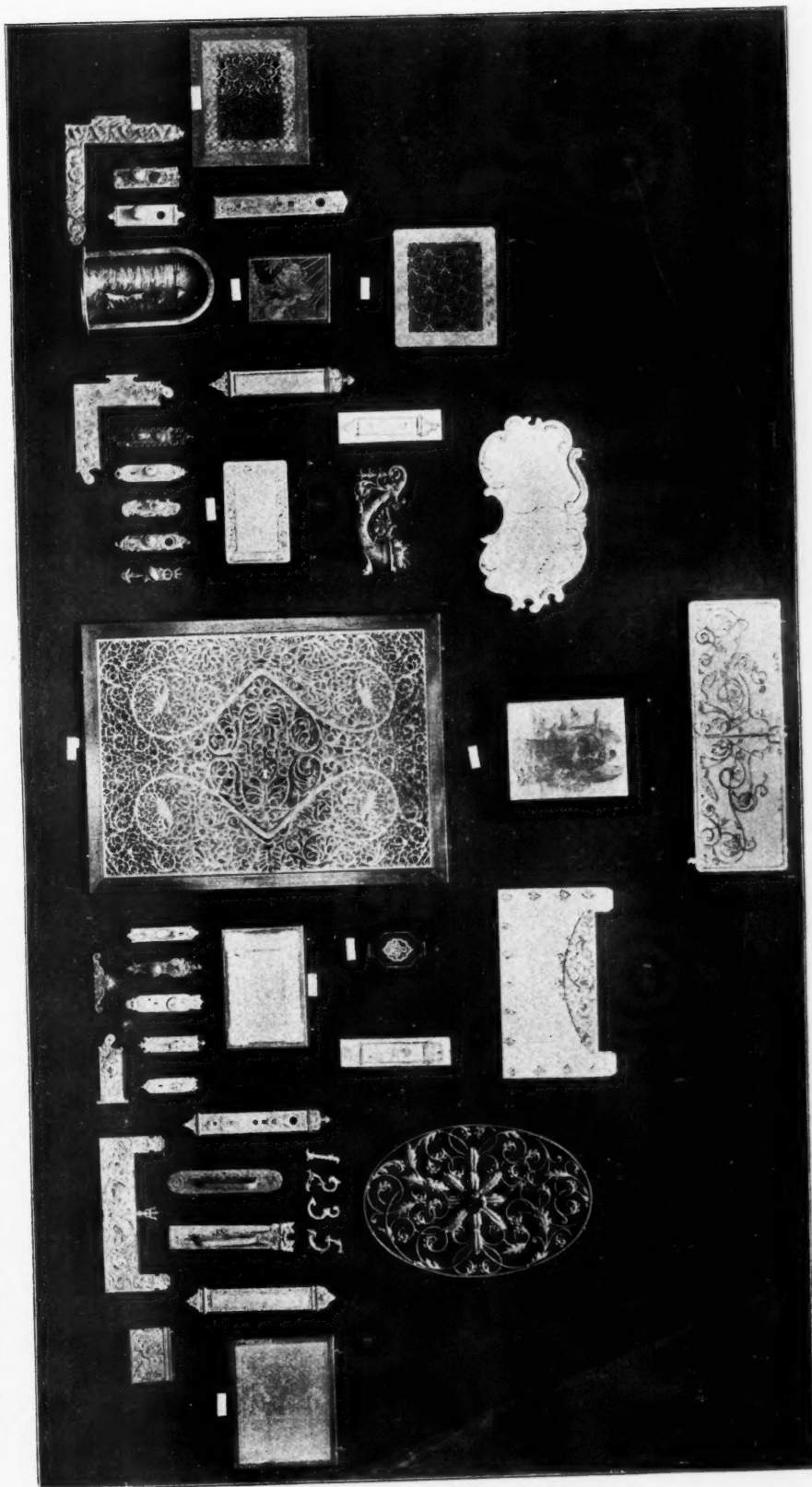
RESIDENCE OF JOHN T. DAVIS, ST. LOUIS, MO.

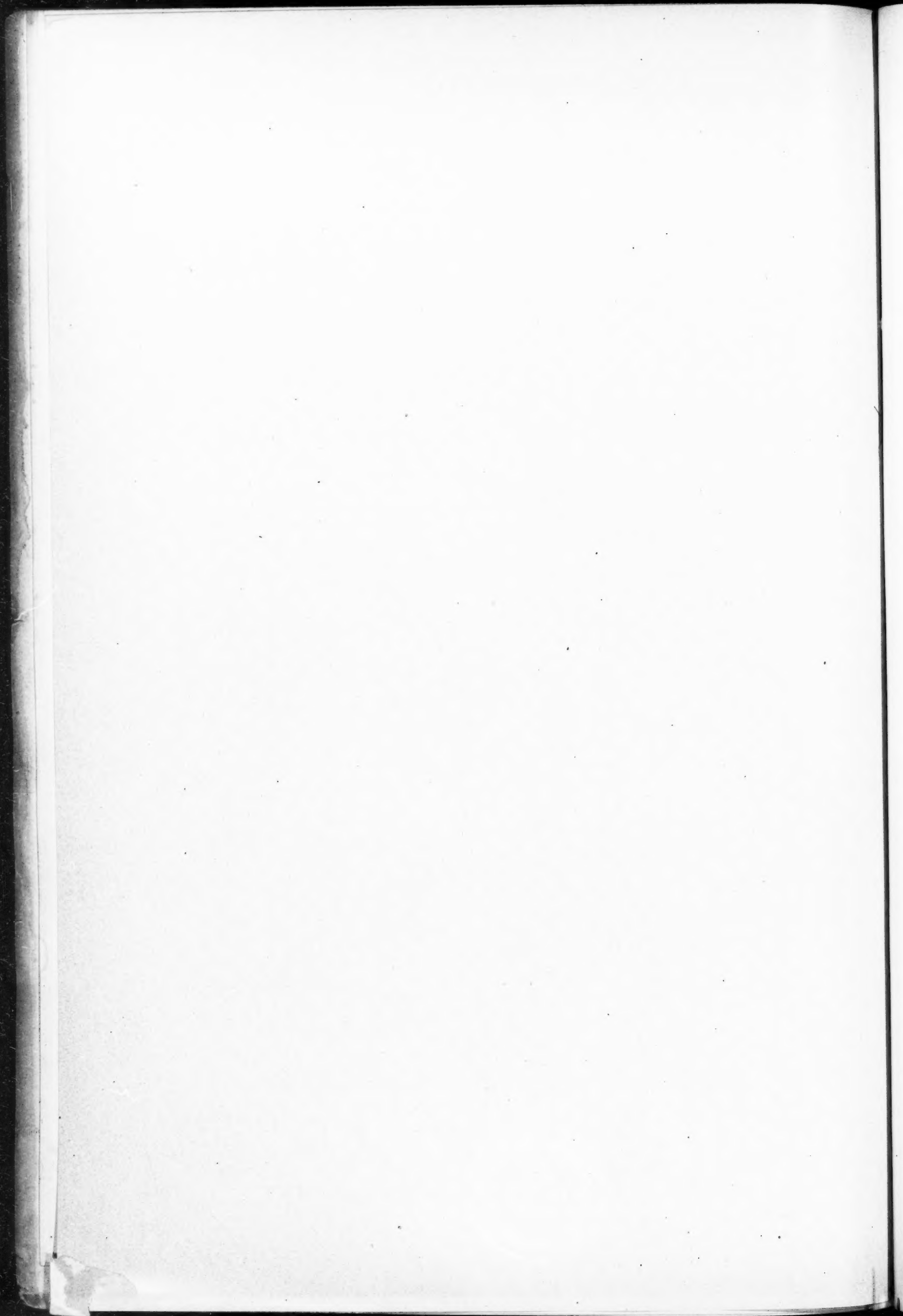
PEABODY & STEARNS, ARCHITECTS.

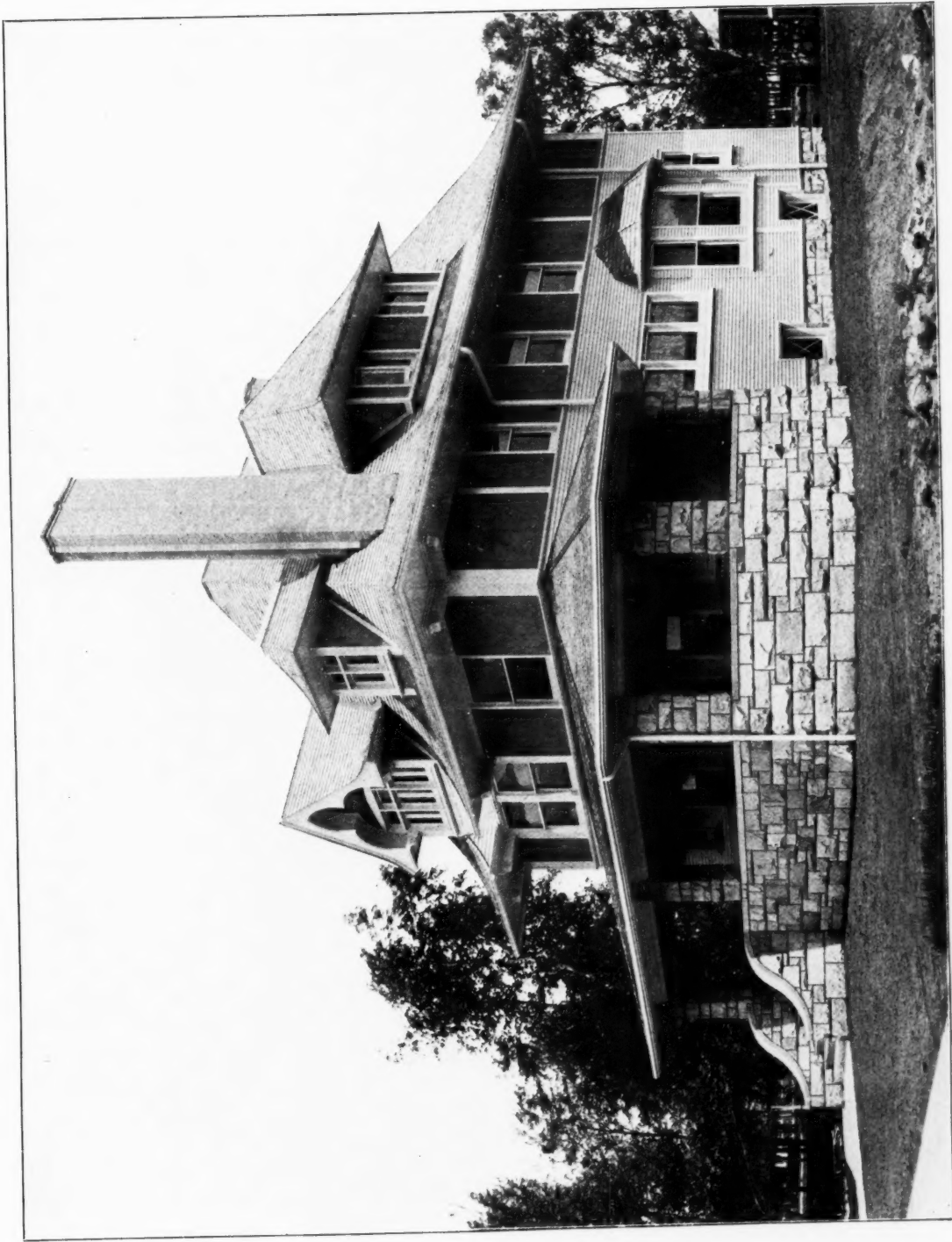
INLAND ARCHITECT PRESS.



DISPLAY OF THE YALE & TOWNE MANUFACTURING COMPANY AT THE EXHIBITION OF 1893 OF
THE CHICAGO ARCHITECTURAL CLUB.

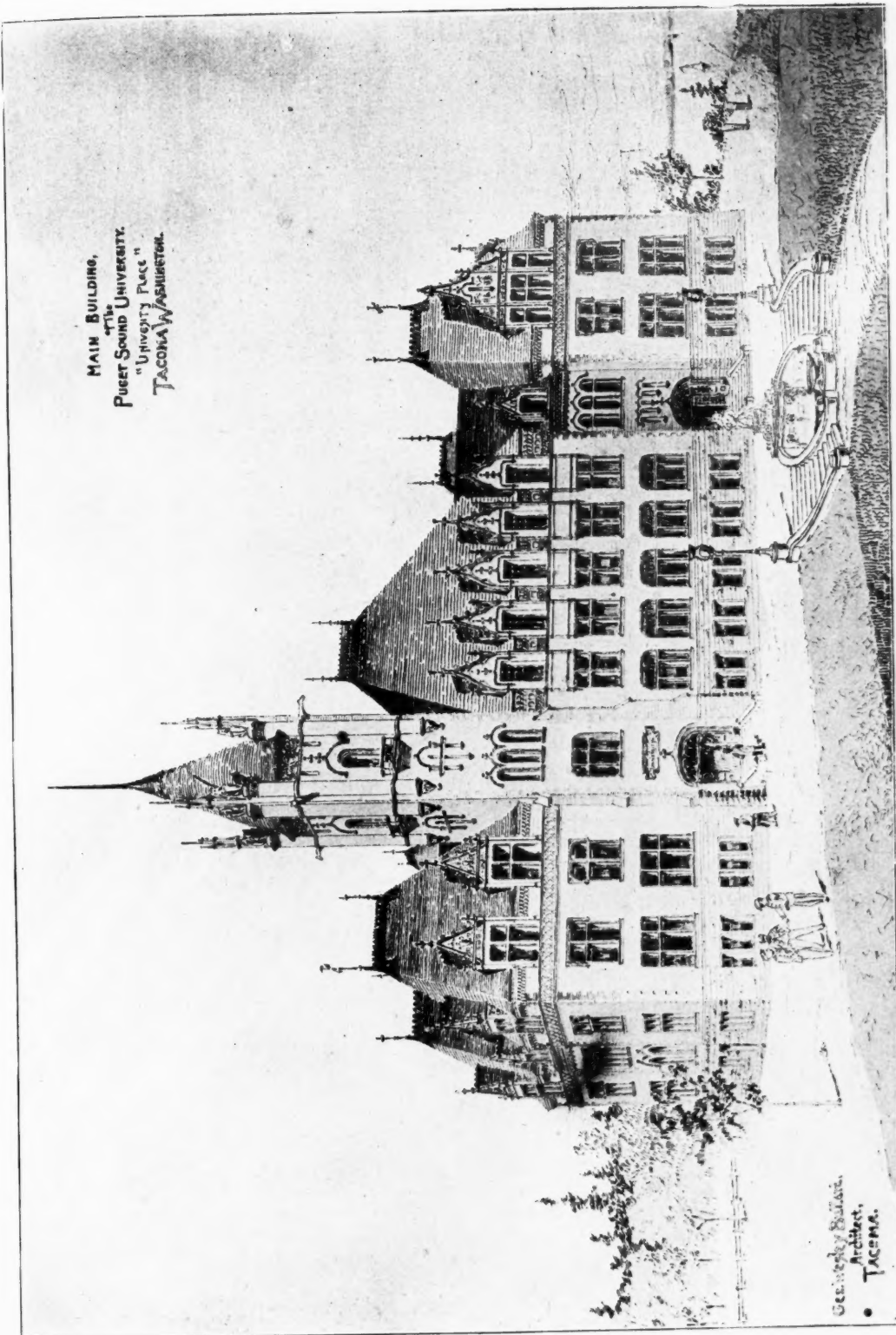




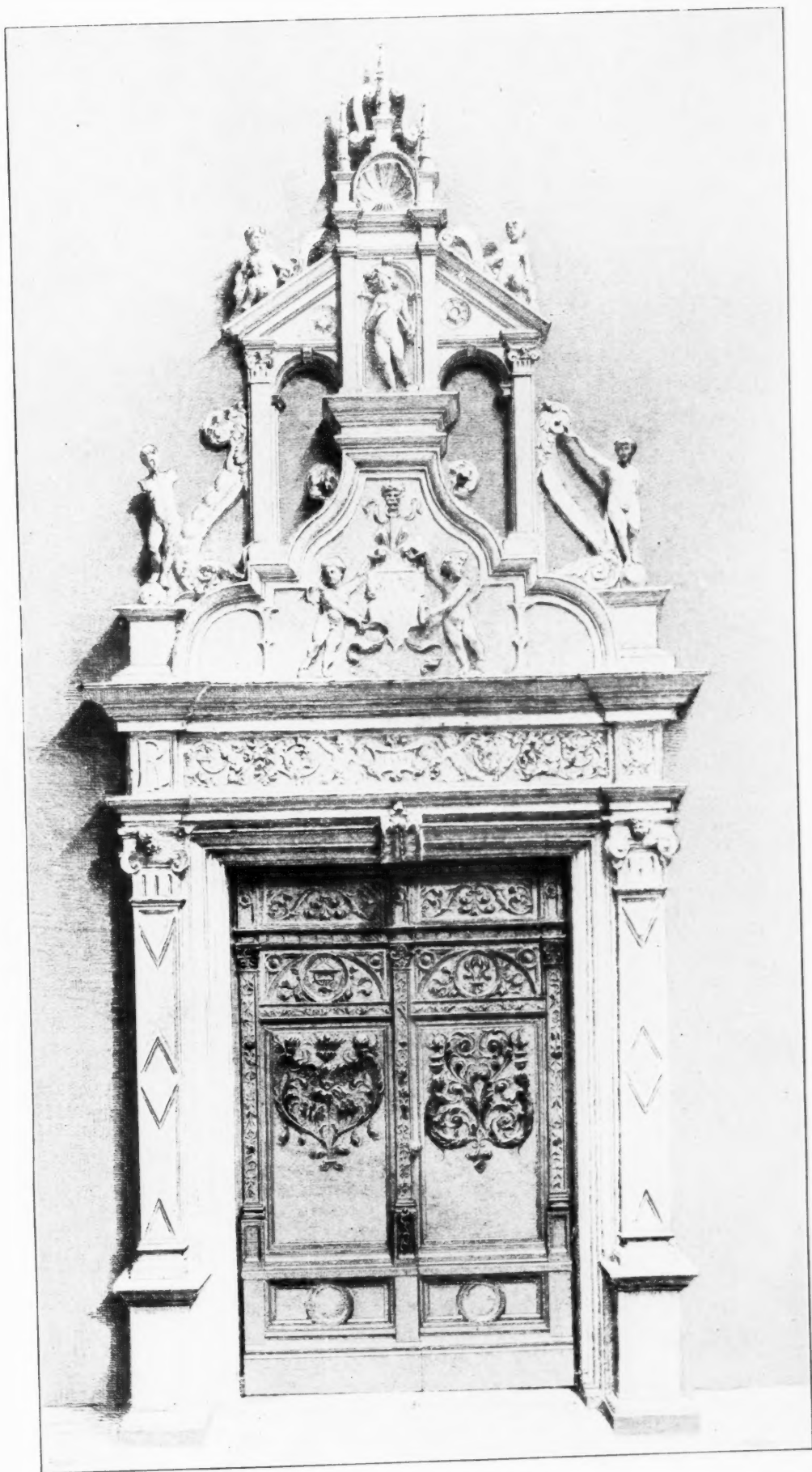


RESIDENCE OF R. J. MORROW, NORTH EDGEWATER, CHICAGO.
GEO. W. MAHER, ARCHITECT.

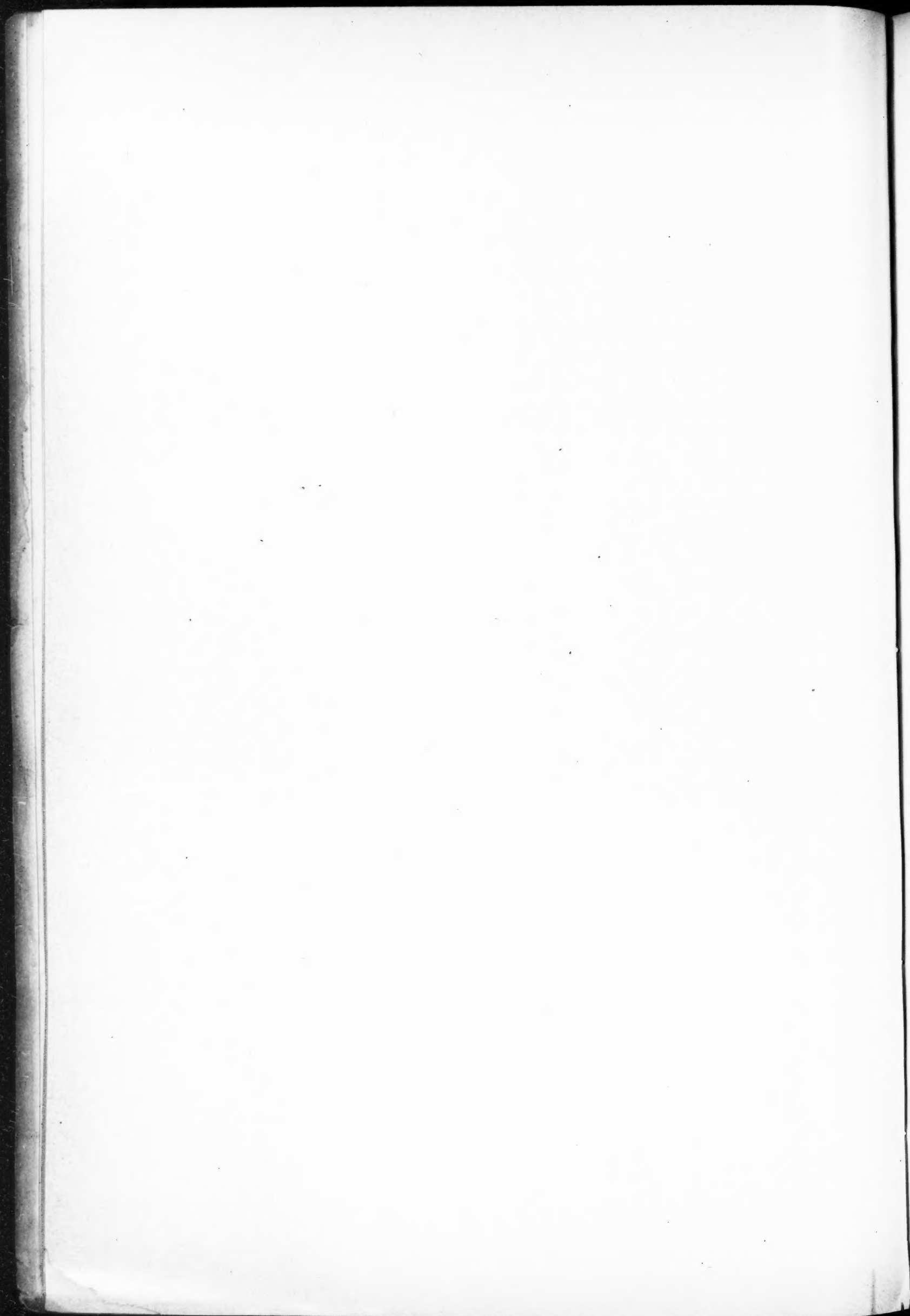
MAIN BUILDING,
OF THE
PUGET SOUND UNIVERSITY.
"University Place"
TACOMA WASHINGTON.

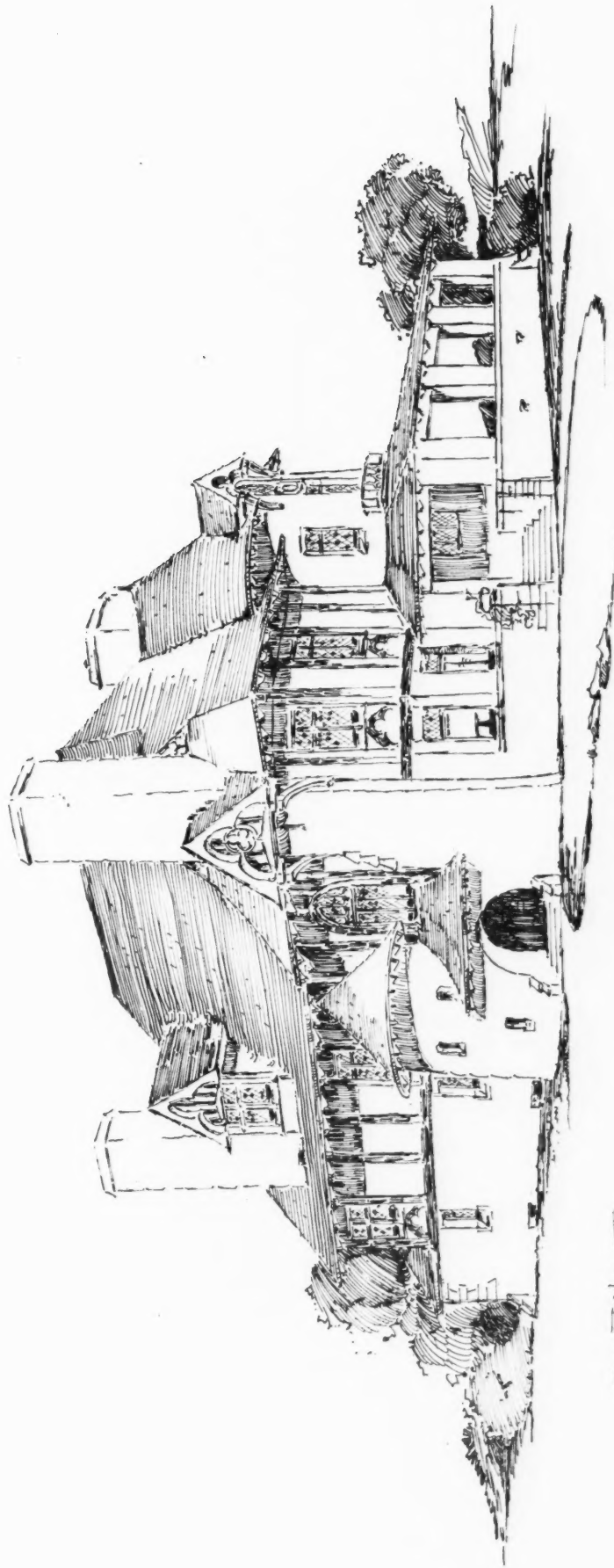


Geeney & Ballou,
Archts.,
• TACOMA.



A FRENCH ENTRANCE.

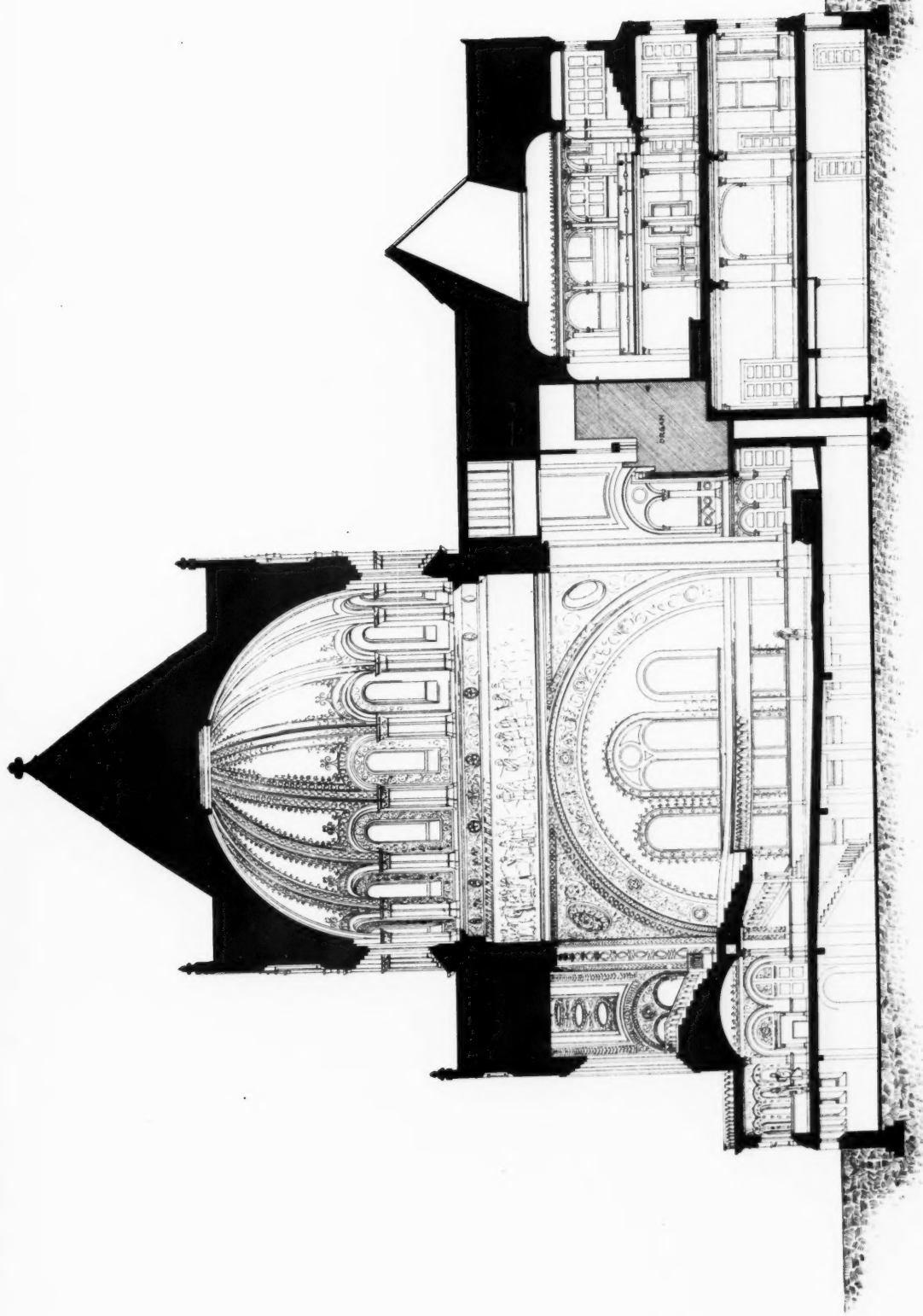




Geo W Maher
Arch. 1891

RESIDENCE FOR J. C. SCALES, BUENA PARK, CHICAGO.

GEO. W. MAHER, ARCHITECT.

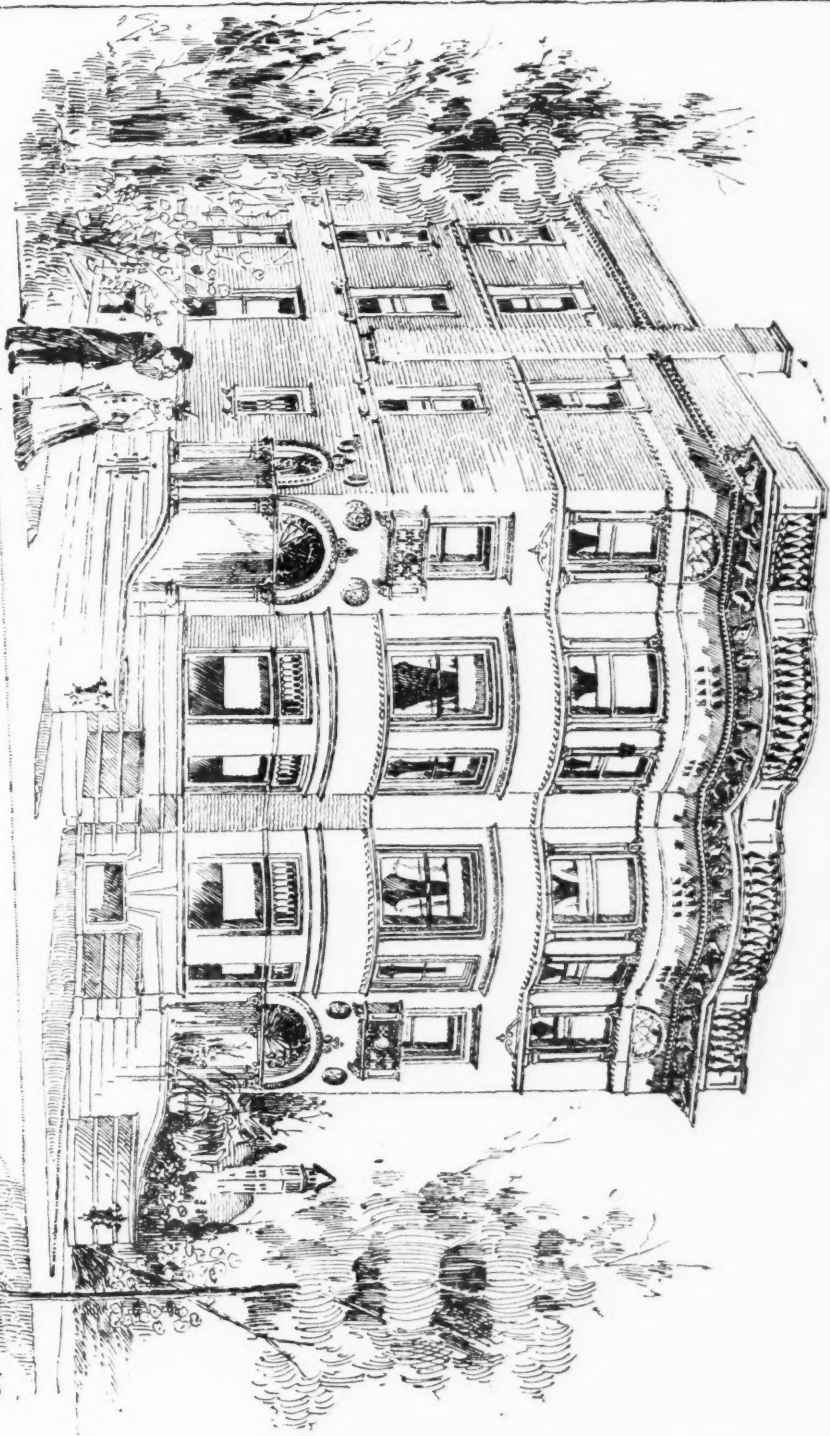


LONGITUDINAL SECTION LOOKING SOUTH

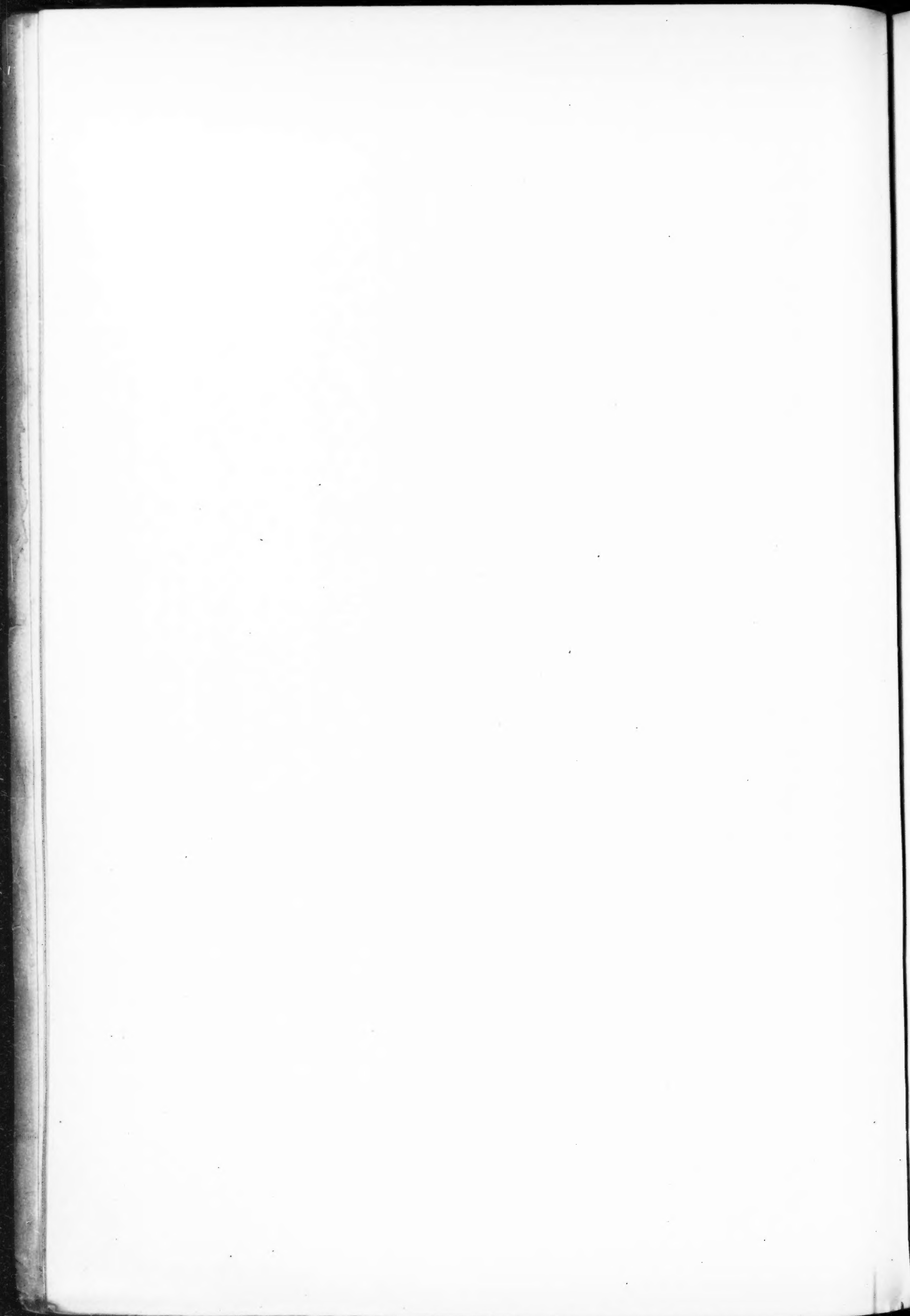
SECTIONS AND ELEVATION, FIRST BAPTIST CHURCH OF HYDE PARK, CHICAGO.

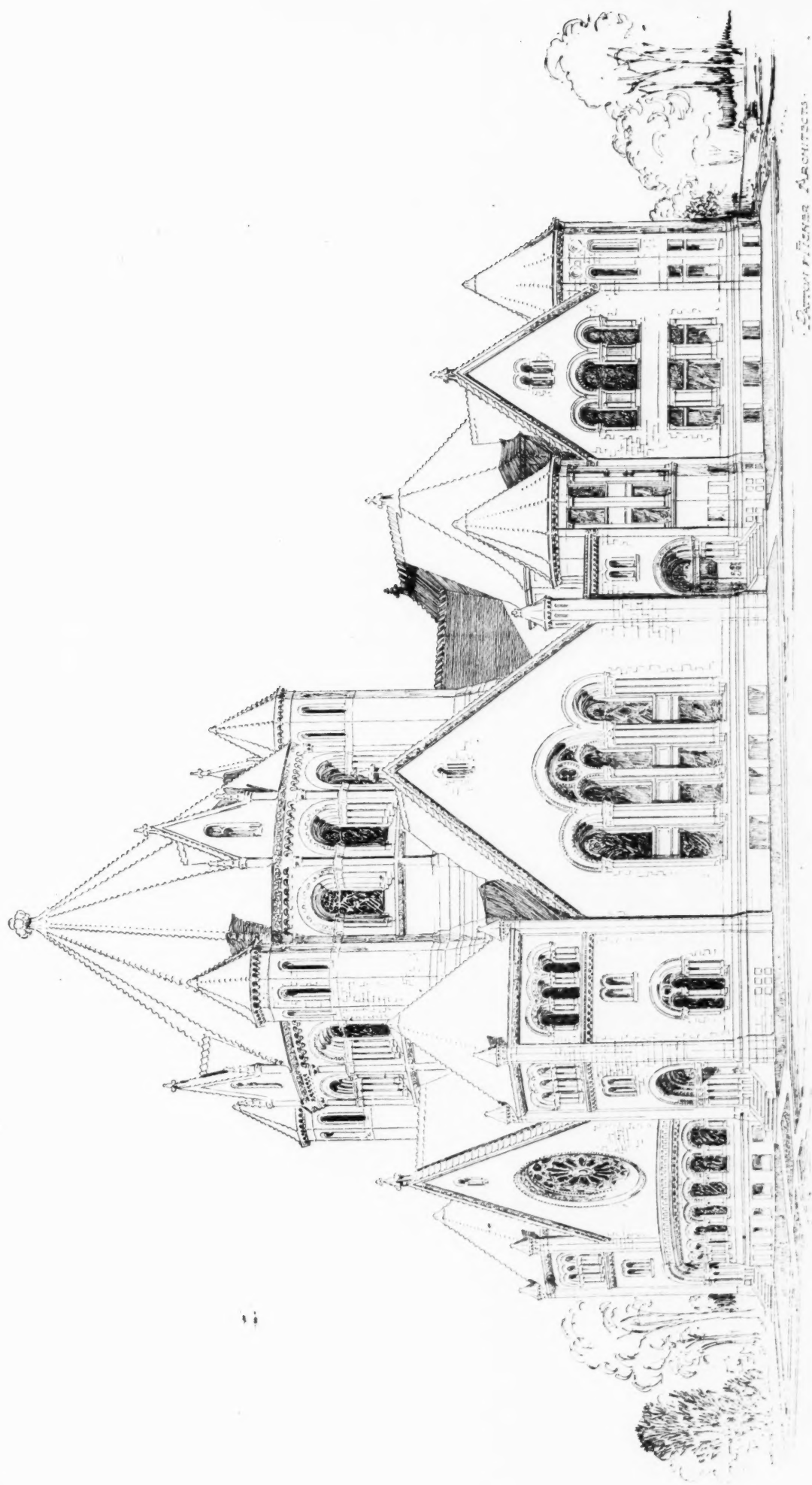
PATTON & FISHER, ARCHITECTS.

BRICK PEOPLE RESIDENCE.
FOR FRANK J. DYER, ESQ.,
JEFFERSON AVENUE,
DETROIT MICH.



EDW. C. VAN DYKE,
ARCHITECT,
DETROIT, MICH.





FIRST BAPTIST CHURCH OF HYDE PARK, CHICAGO.

PATTON & FISHER, ARCHITECTS.