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Hunt's Influence on Modern Architecture.

With the death of Richard Morris Hunt this name will make a trio with those of Henry Hobson Richardson and John Wellborn Root, who have passed away, leaving works that mark them distinctively as the most accomplished and brilliant practitioners of the art of architecture that have graced the latter half of the nineteenth century in America. They were all fortunate in receiving during their lifetimes that popular recognition of their abilities which is not always meted out to men of superlative genius. They have all left examples of their works which will be the cynosures of students of architecture until the arts of the twentieth century shall be crystalized and become indigenous to the soil in which they grow. They have all been exemplars of high professional honor, and have given a dignity to the practice of architecture which it had never before assumed except in a few individual instances. The influence of each of them has been widespread in all the departments in which an architect's labors are divided. Richardson and Root were both born in the southern states, and each had one parent from the northern states. Hunt was a pure product of New England civilization. He had the most striking individuality and the handsomest presence of the three. Hunt and Richardson received almost the same identical education both here and abroad, and both performed actual architectural work abroad, being engaged as assistants to distinguished French architects. Root was a self-educated American who only had glimpses of the other side of the sea when a mere lad. He never attended an architectural school, and worked his way in three different architects' offices before he and Mr. Burnham formed their partnership. Hunt furnished an example for both of the others to follow. He was undoubtedly the leading spirit among cultivated American architects and did more than any other to give tone to the profession from the day that he commenced to practice in 1855. Hunt, like Richardson, was not submissive in his practice to the teaching of the French school. When he followed it he was correct and grammatical. He gave us just what any eminent French architect would have done. Some of his best work was in the Gothic style, but it was Mediæval Gothic, not a modern adaptation. He was never pyrotechnic in his designs, as he was in his speech. He introduced the modern French style, but with moderation. He has had many followers and imitators, but none who understood and used it as he did. The recent attempt to found a modern school on his works in this style is bound to be abortive. It is not American, and will survive as long as it does, like all exotics, only by cultivation. In Hunt's latest and most prominent domestic work he has revealed to us the beauties of the French chateaux at the time when they had ceased to be defensive fortifications in France. He has revealed to us all the beauties of the later French Gothic and left out its deformities. In this also he has had many followers in recent years. It remains to be seen whether they will be servile followers. His works are quite as well known and more fully appreciated in France than in this country, and as Mr. Burnham has truly said, "he was more honored abroad than any other American since Franklin."

RICHARD MORRIS HUNT.

BY P. B. WIGHT.

ANOTHER name has been added to the honor list of departed American architects. Richard Morris Hunt died at his summer home at Newport, on July 31. He was one of many great men still living, but fortunate enough to be justly recognized, both at home and abroad, as a leader among men and an exemplar worthy to be followed. The daily press throughout the country has sounded his praises in a manner seldom accorded to one whose achievements have been personal and professional. It is a sign of the times that the profession of which he was such a brilliant exponent has emerged from the obscurity in which it was enshrouded thirty or forty years ago, and received the measure of popular appreciation and respect to which it is entitled by the lives and works of its practitioners. If it were asked in what respect Hunt stood above all his fellows, it would be answered that he did more than all others in his country to elevate his profession before the eyes of the whole community, and compel the press and the state to accord it a recognition which it justly deserves. In doing this he was fortunate in having opportunities which he never failed to use to the best purpose. First of all, he was bred an intellectual man and had every opportunity to obtain a good education. While not a college graduate he was quite on a par with those who are, before his architectural training commenced. He was the first American that ever received a thorough architectural education in the best foreign schools, when there were none at home. He had experience in the highest class of work in France before returning to establish himself in his native land. He went abroad at fifteen and returned at twenty-seven. When he went he was a boy and had no definite impressions of what his art had been or was to be. These were all received in foreign countries, during a residence of twelve years devoted to study under the best masters and travel in all the lands from which his artistic aspirations could receive nurture. During this time he did not lack means, and when he returned he had no anxieties about his material welfare, but saw only before him the future glories of his art. If the American spirit had not been implanted within him by a long line of New England ancestors he might have stayed in France, where he had opportunities for distinction and knew that his best efforts would be appreciated. For then he was the peer of all the men of his age in France, many of whom have since attained world-wide reputation. With these advantages he returned to America, a land which must have been strange to his eyes. But it was dear to his heart, and he came back to find it deaf to his finest inspirations. His profession was then in a most inchoate condition. There were few even among those who professed to be architects who regarded it as a learned and artistic profession, few who respected its claims or their own mission. To those few he was a revelation. Foreign architects of mediocre attainments generally, we had among us; but no thoroughbreds. Here was an American who knew all that scholarship could give him and who was the equal of the most enlightened European. He was fortunate, too, in not being dependent upon his art for a living. He was able to set up his own standards of professional practice, and he did.

To understand him better let us briefly recite the events of his earlier life.

Mr. Hunt—but perhaps it will be better to call him “Dick” Hunt (for as such he was always known from his childhood to the grave, not only by his familiars but his professional brethren)—was born at Brattleboro, Vermont, October 31, 1828. His father was Jonathan Hunt—descended from a long line of New England ancestors—who was a public man. From 1827 to 1832 he was a member of the National Congress. His mother was Jane Maria Leavitt. His older brother, William Morris Hunt, was one of the most brilliant artists America has produced, an imaginative painter in the highest degree as well as a sculptor, who died in 1879. He had a younger brother, Leavitt Hunt. His father died while he was still a youth, and his mother, who was a woman of high intellectual attainments, fortunately blessed with means enough for the purpose, undertook the education of the children, which was the aim and study of her future life. She moved to New Haven for this purpose. Here “Dick” attended French’s school, which always had a high reputation. From New Haven she moved to Boston, where he attended the high school and afterward graduated at the Latin school. Here students were prepared for college. But the family moved to Europe in 1843,

when he was fifteen years of age, and lived in Geneva. Here he studied drawing and architecture in the studio of Samuel Darier, and determined what his future career should be. It is interesting to note that, after the organization of the American Institute of Architects, Mr. Darier was nominated by Hunt and elected among the first honorary members. His name is still on the roll without a star, and if the secretary is not mistaken must still be living. After spending five years in Geneva, Hunt went to Paris and commenced his course of architecture at the École des Beaux Arts, in 1848. At the same time, in accordance with the French custom, he became an élève in the atelier of Hector Martin Lefuel, the well-known architect, now deceased. His period of study in the École was diversified by traveling, and his favorite localities were Greece, Asia Minor, Syria and Egypt. This was out of the beaten track of the French traveling students, but it gave evidence of the universality of Hunt’s aspirations and his craving for knowledge. Not being a Frenchman, he was ineligible for the Prix de Rome, but had means enough to enjoy equal privileges with such of the students as had attained that honor.

After his last trip he returned to Paris in 1854. Meanwhile, Lefuel having succeeded Visconti as architect for the new additions to the Louvre which were to connect it with the Tuileries, used his influence to get for Hunt a government appointment as inspector of works. To him was assigned the supervision of the Pavillon de la Bibliothèque. In this capacity he carried out the designs of his old preceptor and it is said made many of the details of this historical building of the third empire. But this was not his only opportunity, for contemporaneously were being carried on many other of the great works conceived by Napoleon III. and executed under the direction of Baron Haussmann, which were rejuvenating old Paris. He had for associates many of the great French architects of the present century, whose names are so familiar today. Many of them are enrolled as honorary members of the American Institute of Architects, and were nominated by Hunt, who knew them all.

In 1855 he returned to America. In order to become acquainted with the methods of working in his native land he sought employment with Thomas U. Walter, at Washington, who was then engaged on the capitol extensions, and remained there six months. He then settled in New York, and following the method of the French architects, established an *atelier* (what we call a studio for painters, and an office if for architects). But his was, in fact, a combination of both. It was started in what was then considered a very unbusinesslike neighborhood, in some of the many spare rooms of the old University building, on Washington square, lately demolished. Here he set up what the New York architects called a museum. He had brought from France an immense accumulation of works of art and bric-a-brac of every kind, and a large collection of architectural casts, the spoils of his travels abroad. This was not alone a novelty, it was a sensation. No such thing had ever been seen before. Forty years ago the meaning of the word bric-a-brac was hardly known in America. There was not a museum, not even a private collection, of artistic and historical objects made for their value as works of art. Such things were generally called curiosities. Hunt came like a meteor on a dark night, but it was a meteor not to be dimmed or cooled. It soon attracted all the congenial spirits. Old architects vied with each other to befriend this young man of twenty-seven without a “job” on his boards, but much to interest on his walls, and more than all in his open heart and jovial disposition. Everyone pronounced him to be a “splendid fellow,” and the prince of story tellers.

But though he had no business, he could not rest. Like the established French architects, he took students. They came, not only from New York, but from Boston and Philadelphia. Among them were William R. Ware, Henry Van Brunt, Charles D. Gambrill, George B. Post and Frank Furness, all of whom are well known and distinguished in their profession, and all now living except Gambrill. But Hunt’s success was assured, not only as a teacher, but as a practitioner. In the latter it was over hard rocks at first, but his energy was bound to triumph over every obstacle. Clients soon came, but his strict ideas of practice were not understood or appreciated for what they were worth to a client. He had the usual troubles which then beset all young men in the profession; he had to rub up against the “practical men” who had the ear and the confidence of the moneyed men who pay the bills. Almost the first work he did involved him in a lawsuit. But he did not flinch. The suit of Hunt vs. Parmley is now historical. It was the first resistance ever made by an American architect to

a system of what can only be described in a word coined much later — "bulldozing." The whole testimony in this famous case was printed in the *Architects' and Mechanics' Journal*, the first architectural periodical ever issued in this country. Dr. Parmley, a wealthy and distinguished dentist of New York, erected two expensive houses on Thirty-seventh street, New York, which were unmistakably built from designs by Hunt. No one else could have designed them, and certainly no one who had graduated only from a carpenter's shop. But Dr. Parmley, sustained by his "practical" builder and superintendent, insisted that he had never employed Hunt and did not erect the buildings from his plans. Hunt sued, astonished the court by the great pile of working drawings produced, all of which had been used on the building. But the jury rendered its verdict under Dogberry's "Crowners' quest law," and the case was lost. But it was of immense benefit to the profession of New York. It put all architects on their guard in making engagements with their clients. It helped to establish a uniform system of charges by percentage, but best of all for Mr. Hunt it brought him to the notice of the most intelligent class of wealthy New Yorkers, and thenceforth his success was assured.

The above narration passes a little beyond a most important period in his career. The small band of admirers that gathered around him and often met in his studio, comprised about all there was of architectural culture in New York. At one of these social gatherings, in 1857, the American Institute of Architects was established. A previous organization called the American Institution of Architects, had fallen into desuetude. Its headquarters had been in Philadelphia, and Thomas U. Walter, who had then been "dispossessed" as architect of the capitol, and was living at Philadelphia, was about all that was left of it. So Mr. Walter came from Philadelphia and helped found the new Institute in Hunt's office, where its first meetings were held — Hunt was the youngest man in it at the start and was its first secretary. What has followed, all the profession know. It may be mentioned also here that from its founding to 1887, for thirty years, the Institute had only two presidents, the late Thomas U. Walter and the late Richard Upjohn. Mr. Hunt had been president of the New York Chapter from its foundation, in 1868, to this time. He was then elected as the third president of the Institute, and served until 1891. His greatest activity in association matters was as president of the New York Chapter. He was largely instrumental in raising funds for the establishment of its library, which, though of late years it has had few additions, is the most carefully selected architectural library in America. He was always generous to this local society and contributed to it in many ways that few have any knowledge of.

His office was moved from the University Building to the Studio Building on Tenth street, New York, one of the earliest buildings erected from his plans; here his *atelier* for students was continued in connection with his practice. Subsequently, when he gave up the *atelier* he moved to the Coal and Iron Exchange, on Cortlandt street. His next move was to a house on Twenty-first street, where he fitted up the entire building for his use. His next move was to the Tribune Building, and not long ago he took offices in the New Metropolitan Building, at Twenty-third street and Madison avenue. His faithful assistant during all these years has been Mr. Maurice Fornachon, a Swiss, who had been a student in the School of Fine Arts in Paris. His oldest son, Richard Howland Hunt, also educated at the Paris school, is now the successor to his practice in New York. About twenty-five years ago he built a summer house at the head of Church street, on Bellevue avenue, Newport, for his brother William, the artist. This he has occupied since his brother's death. His New York residence was at No. 2 North Washington square. He was married to Miss Howland, daughter of the senior member of the famous old firm of New York shipping merchants, Howland & Aspinwall. Besides Mrs. Hunt, he leaves the following family: Richard Howland Hunt, who is married; Joseph H. Hunt, a graduate of Harvard, now studying architecture at the Beaux Arts, in Paris; Herbert Hunt; Mrs. Livingston Hunt, wife of Paymaster Hunt, U. S. Navy, and Miss Esther Hunt. Mr. Jarvis Hunt, architect, in Chicago, is his nephew.

Mr. Hunt made several trips to Europe, some of considerable duration, on account of poor health. He was subject to nervous prostration due to overwork, for when he worked he did so with more energy than discretion. During all these absences his practice has been cared for by the faithful Fornachon. When abroad

in 1867, he was a member of the Fine Arts Jury, Section of Architecture, at the Paris Exposition of that year. He also served in a similar capacity on the jury at the Centennial Exposition, at Philadelphia, 1876.

The following is believed to be a nearly correct list of the titles and honors accorded to Mr. Hunt during his extensive career: President of the New York Chapter of the American Institute of Architects, 1868 to 1887. President of the American Institute of Architects, 1887 to 1891. President of the Board of Architects, World's Columbian Exposition, 1891. Doctor of Laws, Harvard University, 1892. President of the Municipal Art Society, New York, 1893. Honorary Member of the Architects and Engineers' Society, of Vienna. Member of the Society of St. Luke, Rome, Italy, said to be the oldest society of architects in the world. Honorary Corresponding Member of the Royal Institute of British Architects. Recipient of the Royal Gold Medal of the Royal Institute of British Architects, June 19, 1893. Member of the Central Society of French Architects. Chevalier of the Legion of Honor, 1882. Corresponding Member of the Academy of Fine Arts of France. Associate of the Academy of Fine Arts, of France, in which, the number being limited, he took the seat of M. Matejco, a Pole. He regarded this as the highest distinction that had been conferred upon him. But the reception of the Royal Gold Medal was a compliment as well to American architecture, of which he was a worthy representative. The highest honors in this country were the Presidency of the American Institute of Architects, and the degree of LL.D. from Harvard University.

He also belonged to many local clubs in New York, among them the Architectural League, the City Club, the Vaudeville Club, the Century Club, the University Club, the Players' Club, the New England Society and the Metropolitan Museum of Art. Of the latter he was one of the most active promoters, and he presented to it a large number of architectural casts which he had brought from Europe.

Notwithstanding all these associations, he was eminently a family man, happy in all his domestic relations and devoted to his children. He would repeatedly give up public functions for domestic engagements.

The following is a partial list of his most important works, including some earlier ones: The Parmley Houses, Thirty-seventh street; dwellings on Park avenue near Thirty-fifth street, the Tenth Street Studio Building, the Lenox Library, the first buildings of the Presbyterian Hospital, the Coal and Iron Exchange, New York Tribune Building, Hotel Victoria, residences for C. O. D. Iselin and Henry D. Marquand, and the Marquand office building on lower Broadway, all in New York; residences for Marshall Field and William Borden, Chicago; residence for William K. Vanderbilt, New York; the Yorktown Monument; pedestal for the Statue of Liberty, New York Harbor; and Soldiers' and Sailors' Monument, Portland, Maine; Vanderbilt Mausoleum, New Drop, Staten Island; Theological Library and Marquand Chapel, Princeton; Divinity School, Yale College; Gymnasium and Recitation Building for the United States Military Academy, West Point; Naval Observatory, Washington; Scroll and Key Club House, New Haven; Martin Brimmer's houses, Boston; George Vanderbilt's residence, "Biltmore," at Asheville, North Carolina; and at Newport his own cottage and those of the late Charlotte Cushman and the late Richard Baker; the Marble Palace now owned by Mrs. Alva Vanderbilt, the residence of Ogden Goelet, and "The Breakers," his latest work for Cornelius Vanderbilt. Lastly may be mentioned the Administration Building at the World's Columbian Exposition.

He is best known at the East as the architect of so many and the largest and most costly of the residences of the Vanderbilt family, but throughout the country as the designer of the Administration Building at the World's Columbian Exposition, which was seen, only to be admired, by millions of his countrymen.

Hunt was not a great architectural genius in the usual acceptance of the term. His work was not novel or inventive. In this respect he could not be compared to John W. Root, or even to H. H. Richardson, and several men now living. He never laid claim to originality, and often said that you could not show him anything modern, but that he would show you its counterpart and of higher degree in the works of bygone ages. He did not believe that any modern work would ever surpass the old work of which we still have remains, and in this respect regarded architecture to which he devoted his life as a lost art which we are striving

to revive with very little hope for success. Though educated in the strictest school of academic French Renaissance he was always catholic in his tastes. He admired the great monuments of all the great periods of art, and most of all the great cathedrals of the middle ages. Had it been his fortune to have experience in the direction of church architecture there is no telling what splendid results his knowledge of the mediæval buildings might have led to. In his practice, though the most successful of Americans in the French Renaissance style, he was not wedded to it. He used modern Gothic in several large buildings, notably the Presbyterian Hospital in New York, and created the recent furore among the young architects in favor of what they call the Francis I. style, by his design for the residence of William K. Vanderbilt at New York. At one time he was largely influenced by the teachings of Viollet-le-duc, and the example of Ruprich Robert and Henri Labrouste, as may be seen in the Victoria Hotel, the Coal and Iron Exchange, and the Tribune Building, at New York. But of late years his designs have been either according to the modern French style, that of the French Academy, or in the Chateau Gothic of Henry IV. and Francis I., such as may be seen in the Chateau de Blois and other contemporaneous works in France, when the workmen, educated in all the traditions of the thirteenth and fourteenth centuries, executed the details according to their own ideas under the general direction and supervision of imported Italian architects. His most original work, and the grandest monumental design ever made by an American, was the Administration Building at Chicago, which stood but fourteen months after it was completed, and was in the Renaissance style of which he was a perfect master.

As a man he had all the elements of greatness. His was the master mind when brought in contact with others. He was serious or jovial as occasion required. Like Yorick,

"He was wont to set the table in a roar."

He always had a ready story "to point a moral or adorn a tale." His language was quaint and original, but always forcible. He was totally unaffected and was at home with "all manner of men." He was always ready to help the weak, and no enemy had any terrors for him. His whole life, teaching and example had more influence than that of any other half dozen men in establishing a high standard of professional honor, and gave a dignity to the profession of architecture in America of which it was sadly deficient fifty years ago.

PRESS AND PERSONAL TRIBUTES TO THE LATE RICHARD M. HUNT.

[CHICAGO TRIBUNE.]

One of the last of his great works, now vanished like a dream, was the Administration building at the Columbian Exposition in this city, which was the majestic and stately gateway at the head of the Court of Honor in the White City, with its row of palaces on either hand, terminating in the graceful Peristyle. That short-lived building established Mr. Hunt's consummate skill and taste not only among the millions of people from this country who passed through its portals and gazed up with admiration to its beautiful dome, but among the representatives of all nations. Though it is now only a memory its lovely beauty is preserved in numerous illustrations for those who had not the good fortune to see it. To those who did see it no pictorial representation is needed. Added to his professional skill Mr. Hunt possessed a high degree of executive ability, and thus his counsel and suggestions were specially valuable to that remarkable group of architects and artists who conceived the beautiful White City and realized their conceptions, aided by Chicago public spirit, in a manner which made the city famous the world over. The death of such an artist leaves a void in his department of work which it will be hard to fill, as he was one to whom his associates were accustomed to look up with respect, and this not alone because of his technical skill but also because he was a gentleman of genial mood, unvarying courtesy, and spotless personal character.

[CHICAGO RECORD.]

It is in the vivid memory of his work that the public will pause regretfully to take note of the death of Richard M. Hunt. One of the foremost among American architects, Mr. Hunt's work has done as much as that of any living member of his profession to redeem and elevate an art which, in this country, has run all perils from that of diletanteism to that of crass vulgarization. None of the single works of his creation, however, and none of the honors heaped upon him by his fellow-craftsmen throughout the world will take precedence in popular judgment of his remarkable work as a member of the community of artists engaged in making the Fair.

Mr. Hunt's own special monument was the queenly Administration building, and, like that vanished structure, his reputation

rests now on a foundation more enduring than any stone or steel—the enduring memory of the achievements of 1893.

[CHICAGO INTER OCEAN.]

No architect in the country entered more heartily into the spirit of Chicago in the effort to create a home for the Fair that should be an honor to the nation as well as to the city. Mr. Hunt received the invitation of the Chicago architects in that true spirit of patriotism, and, leaving behind him the disappointments and chagrin of his own city, became as earnest a worker in the building of the World's Fair as any Chicagoan. He did not claim any recognition for his great reputation as an architect, but united with all others engaged in the work of designing the World's Fair buildings to make them a harmonious whole. It was one of the best illustrations that America has seen of men of great genius uniting their artistic conceptions and sacrificing individual ambitions for the artistic success of the enterprise on which they were engaged.

There has been much written about who designed the World's Fair as a whole, but it belonged to no one presiding genius. It belonged to the architects of America, especially those who were invited to the first conference by Messrs. Burnham and Root. These men united like one great firm and harmonized their ideas and plans. Richard M. Hunt was one of them, and to him was accorded the honor of designing the Administration building, which was to be the center of the grand grouping of palaces. The millions of people who saw the Fair will for many years carry in their memory the noble proportions and wonderful beauty of that crown of the Columbian Exposition. It received universal praise from critics, who studied it in detail, and from plain people who simply admired its grandeur without knowing or caring how or by what rules it was designed and builded. There could be no higher praise upon a man's supreme effort. And yet Mr. Hunt studied his subject not for his own creation alone, but for the harmonies of the whole. He, like all the other designers and builders, realized that the World's Fair was to speak for no one man and no one class of genius, but for the artistic taste of America, where architect and sculptor and painter should unite their arts to create something that would stand for the nation and the people.

[NEW YORK TIMES.]

Mr. Hunt discharged the duty which every man is said to owe to his profession, not only by his constant labors for its welfare, of which his devotion to the successive projects for putting the public architecture on a more rational footing was manifested almost to the end of his life, but also by endeavoring to impart at home the professional knowledge which he had acquired abroad, and among his pupils are some of the most successful of our living practitioners and professors of architecture. But, of course, a man's most important contribution to his profession is his actual professional work. Mr. Hunt's own practice was singularly various in range and singularly various in style. The example of it best known throughout the country is doubtless the Administration building, at the Columbian Exposition, which was one of the most pronounced successes of the architectural display, and which was a freer and more modern and more Parisian rendering of "classic" than most of the palaces associated with it. This was the culmination of nearly half a century of professional study and labor. There is scarcely a description of building upon which he was not summoned to try his hand, even churches, though he was by no means best known as a church architect. His highest successes were won, however, in domestic building, and the most successful of his dwellings were not exclusively the palaces in New York and Newport that everyone knows. There were much humbler and less costly homes of his designing that had as high an artistic value. The most fruitful and valuable, as well as the most individual of his achievements, seem to us to be his naturalization of the architecture of the French Renaissance. In his hands the style appeared at once so plastic and so chastened, so free and so "elegant," as to give it an extreme attractiveness to the public, and to many of the searchers in his own profession for a historical style that was practicable and susceptible of domestication. The influence of Mr. Hunt upon our domestic architecture has been very great and is likely to be lasting.

[PRESIDENT ANDERSON, R. I. B. A.]

Said President Anderson, of the Royal Institute of British Architects, when presenting the Queen's Gold Medal in 1893: "He is no doubt an Englishman in the sense that he speaks the Anglo-Saxon language, but, on the other hand, he is not an Englishman in the sense that he was born and finds a domicile beyond the limits of the English empire. He is no doubt a foreigner in the sense that the scene in which he has achieved celebrity is not British soil; but, on the other hand, he is not a foreigner in the sense that his nationality is so intimately linked to our own that we scarcely regard it as separate or distinct. What shall I say, then? If he is not an Englishman, and if he is not a foreigner, there is but one word in our vocabulary that will truly describe his nationality—he is an American. Thus, whatever interest may have been associated with any or all of the forty-five eminent men upon whom this medal has been conferred, it is obvious that the present occasion has no parallel, and is, indeed, unique; for we are about to do honor to a citizen of the great Western Republic, one whose name we are proud to enroll as one of our gold medalists, not only on account of high personal and professional merit, but also because he is the first American whose name will appear in that roll call of illustrious artists.

"That the selection this year should have fallen on one who has designed the principal building in the great Columbian Exposition, which attracts the world's sightseers to Chicago at the present moment, and which will hereafter associate the name of America with the most wondrous development that international exhibitions have ever reached, or, perhaps, are ever likely to attain, is, to say the least, a singularly fortuitous coincidence. In honoring Mr. Hunt in recognition of his eminence, and of his works as an artist, we rejoice that we are thus able to pay a graceful tribute to the United States in the person of one of her most distinguished sons.

"With a young nation like America, without traditions, and obliged to seek its inspirations in the history and monuments of the older nations, the importance of the part which is played by her first masters in art is considerable. We can congratulate ourselves that among the Americans we have found an architect with such a delicate taste."

[S. S. BEMAN, CHICAGO.]

"In the death of Richard M. Hunt, the architects of this country have lost the greatest man in their profession. No other architect has died either in America or Europe during the last fifty years, whose loss has created such an irreparable hole in the ranks of architecture.

"Chicago has more cause than any other city, even New York, his home, to regret the death of Hunt. It was here that he erected his grandest monument. To Hunt more than to any other one mind is due the credit for the conception of the Court of Honor at the World's Fair. In the marvelous beauty of that acme of American architecture Hunt displayed all that purity of style, that thorough education and masterly skill which forty years ago earned him fame as the greatest American artist that ever graduated from the architectural schools of France, and which had later been tempered and refined by over a generation of experience and constant practice.

"In the building of the World's Fair Hunt was the mainstay of the Board of Architects, who had been intrusted with that mighty task. The ten architects who composed that board were gathered here from all sections of the country. They were representative architects, and with the exception of Hunt they were all young men. Several of them, Philip S. Post, of New York, and McKim, also of New York, were graduates of Hunt's office. Hunt was unanimously chosen as the chairman of the board. He was the dean of the board, and every member on it looked up to Hunt with the greatest respect and confidence.

"When the planning of the Court of Honor began the board held daily meetings for three weeks. Hunt presided at all of these assemblages. Each architect had designed that building which he was to build after some especial style. It was to Hunt that all the plans were submitted and to him that we all looked to harmonize the conflicting personalities in the various styles of architecture and bring them into that condition of architectural unity which finally found such marked expression in the grand Court of Honor.

"He gave much-needed hints about our plans, reconciled our proportions, fired the laggards with some of his own ceaseless energy and enthusiasm. The most magnificent triumph of architecture in Jackson Park was his own individual creation. That was the Administration building, one of the monumental structures of this century.

"Hunt was by all odds the most popular man in his profession. He was not only the most celebrated, but all other architects liked and admired him. That was, possibly, because he always showed a genial sympathy with the young men in his profession. No poor or struggling architect ever found the cold shoulder turned to him when he asked Richard Hunt for help. He possessed probably the best education and training of any architect in America. He graduated from the Parisian School of Architecture with the highest of honors. So great was the ability which he had shown even at the age of twenty-five, that the French government at once secured his services in rebuilding and adding to the Louvre and the Tuileries. That is the greatest honor ever extended to an American architect by a foreign nation.

"Hunt's broad general education made him superior to most architects. A thorough knowledge of architecture was not his only possession. Added to this he was remarkably well informed about sculpture, painting, decorating and all the kindred and allied arts."

A MEMORIAL PORTRAIT.

THROUGH the kindness of Mr. Richard H. Hunt, a copy of the best portrait ever taken of Mr. Hunt has been obtained for publication with this number of THE INLAND ARCHITECT. As a suitable commemorative border to the portrait no more appropriate setting could be devised than an autograph sketch by Louis H. Sullivan. A pupil from the French school and yet not of it, with an individuality and genius not only preëminent but like that of the great spirit which he seeks to honor, one that has received the recognition of the greatest of French architectural authorities, Mr. Sullivan's tribute is as unique as it is appropriate. A sketch was thought more suitable than a finished drawing, and in pencil that it might form a decorative yet not obtrusive framework to the portrait. The drawing is three times the size of the reproduction, and if reproduced in bronze would form a most artistic memorial tablet.

SOME CHARACTERISTICS OF PRE-CONQUEST ARCHITECTURE.*

BY GERALD BALDWIN BROWN [H.A.], M.A.

PART II.

IT has just been stated that the monuments of pre-Conquest architecture reflect the political and ecclesiastical, as well as the social, history of the country during the whole of the early mediæval period. The special epochs when we should expect church building to have proceeded most energetically are, first, the flourishing era of the British Church, before the inroad of Teutonic heathendom; and next, the time of the conversion of the Saxons to Christianity, partly by Roman, but, in far larger measure, by Celtic, missionaries. Then follows, at a later period, the ecclesiastical revival under Dunstan, in the early part of the tenth century; and, lastly, the rebuilding by Canute of the churches destroyed during the last Danish invasions, in that great epoch of church architecture, the early part of the eleventh century.

During the centuries from the ninth to the eleventh (except in the Dunstan period) the country was so harassed by Danish raids that church building must necessarily have been somewhat restricted; but, on the other hand, the same period saw the development of military works for national and for private security. These works hardly come under the head of architecture, as they consisted entirely of mounds or earthen ramparts, strengthened with ditches, and surmounted by palisades and blockhouses of timber. Those pages of the *Saxon Chronicle* which deal with the Danish wars from the end of the ninth century are full of notices of the construction, or rather digging, of "burghs," as part of a system of national defense against the invader. It was under these circumstances that there became established the well-known obligation, binding upon all holders of land, called the *trinoda necessitas*, according to which the latter were expected to join in the national levy for military service, and to do their share in making fortifications and repairing bridges. It is evident that this ordinance was not, as it has sometimes been considered, a primeval custom of the Teutonic tribes. It is not mentioned in those land charters prior to the Danish period which we possess actually in originals, but after the Danish wars had reached a head all charters contain the provision. The *trinoda necessitas* figures, however, in those early land charters which we possess only in later copies, and the explanation of this fact is that the copyist was so accustomed to see the clause in the documents he was most familiar with, that he inserted it when he was copying out those older ones in which it was really wanting. The "burghs" thrown up under these circumstances were evidently very numerous, and private castles were added to the national defenses, so that we may say generally that the Saxon fortified manorial seats, of which there is such an excellent example at Rayleigh, in Essex, came into existence in the Danish period. The stress laid in the *trinoda necessitas* upon bridge-building is interesting. Bede tells us that in his time Roman bridges were conspicuous in the country, and the Saxons may have learned to copy them. The Danes, ascending the rivers, would naturally destroy the bridges wherever they came, and hence the provision in the land charters for their upkeep.

This Danish period has, however, a more direct connection with our immediate subject. In relation to the defensive works just mentioned, an hypothesis will readily present itself, that the characteristic Saxon church towers owed their origin, in part at any rate, to the circumstances of these times of peril. It is a well-known fact that towers belonging to ecclesiastical buildings have served both as watch-towers and strongholds. It is one theory about the Irish round towers, that they were constructed for purposes of refuge and defense at the time that northern sea-rovers were infesting the shores of Erin. One of the earliest datable church towers in Europe, that of Sant' Apollinare in Classe, at Ravenna, erected, if contemporary with the church, as seems to be the case, about the year 540, was reared on a coast exposed to the descents of the Saracens, who did actually plunder the church in the middle of the ninth century. "Saracen" towers are abundant in many parts of Italy. The good folk of Corneto, on the coast between Pisa and Rome, say that their city once possessed one hundred of such towers, all built for the protection of the people against the dreaded sea-rovers. The twin towers marked on the plan of St. Gall, of about 800 A. D., are inscribed as watch-towers, and from their position, flanking the single entrance to the monastery, they may well have served also as *propugnacula*.

Now, when the sea-rovers we know as Danes were ravaging not only the coasts of England, but also the whole country so far as it could be reached by means of rivers, what would be more natural, it may be argued, than to equip the village church as a temporary stronghold, by adding to it a solid stone tower as a fireproof refuge for the inhabitants of a threatened hamlet?

There is something to be said for the hypothesis. The towers occur in great numbers all along the exposed northeastern coast, from Whittingham in Northumberland southwards, and are especially numerous in Lincolnshire and North Hants, where we know the Danes were busiest. Though many of these towers are certainly of the eleventh century, others show so little approach to normal Romanesque forms that we must date them considerably

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earlier. Such towers as Earls Barton, Barton-on-Humber, Barnack, would be phenomenal in the eleventh century.

In construction the towers would suit this supposed purpose fairly well. That they are solidly built is proved by their survival, though the walls are, as a rule, not so thick as in Norman work. How they were terminated above is uncertain. Only in one instance, that of Sompting, is the original finish perpetuated, and this is in the form of a pointed helm. Many of the towers, however, are sufficiently well preserved to show that their walls did not run off into pointed gables, as at Sompting. The square towers of the eleventh century in Normandy were sometimes terminated with a pyramidal cap in masonry, of which an original example remains in the now ruined church at Thaon, in Calvados; but sometimes they are terraced above for the station of a look-out and for a beacon. As there is no trace, so far as I know, in Saxon towers, of a pyramidal cap of stonework, we may assume them to have been in most cases flat-topped, and this would have rendered them suitable for purposes of defense. In shape they are commonly tall and slender, with unbuttressed walls and without set-offs, often, indeed, without even a string-course. The window openings, on all sides but to the church, are in the lower stories very narrow, and in the majority of cases, but by no means universally, the only doorway opens into the church. It is in respect to the doorways that we find what seems a fatal objection to the hypothesis under consideration. The doors are invariably on the ground level, and are marked nearly always by considerable width and ornate treatment. When the entrance is from the church it has the form commonly of a spacious archway, which bears no sign of even having been closed by a door, and which has been used by the builder as a place to display his inventiveness in impost and archivolt moldings. Now, as the lower stories of the towers are never vaulted, the floors must have been of wood, and had they been places of refuge such easy access would never have been permitted to foemen armed with firebrands. One special characteristic of the Irish round towers is that they have their only doorways at some height from the ground, and inaccessible save by movable ladders of wood. This same arrangement occurs in the fine eleventh-century tower at Vire, in Normandy, but never in the pre-Conquest towers of our own country.

On the whole, the hypothesis of a parallelism between the Irish round towers and the square towers of the Saxons, though worthy of attention, can hardly, in our present state of knowledge, be maintained. Both countries were suffering at the same period from the ravages of the sea-rovers, and the same need for places of temporary security must have been felt in both. As in the case of the Saracen descents on Italy, this need could suitably be met by the erection of stone towers; but we cannot say with any certainty that the Saxon towers, though, perhaps, in many cases dating from the Danish period, were reared originally for this purpose. These towers might be studied with advantage in connection with the early specimens in Normandy. There are instances there, for example, of the curious round openings, or *oculi*, that occur in the upper stages of some Saxon towers, such as St. Benet's, Cambridge, and some Tyne-side churches. In Normandy they seem to have been connected with some system of signaling out to sea.

Leaving now this question of the towers, and the Danish period generally, we may go back to examine the forms of some of the earliest churches, in connection with which we shall find, again, some points of great historical interest.

It does not fall within the scope of this paper to deal with the monuments of the Romano-British Church, but it may be said in passing that, putting the example at Silchester apart, the only existing building in the country known to have been a church, which looks as if it had been built by Roman or Romanized workmen, is the little chapel at St. Pancras, close by St. Augustine's, at Canterbury. The brickwork there is certainly good enough to be called Roman technique; but it is quite impossible to believe that Romans or Romanized Britons put together such irregular masonry as we see today at St. Mary's, Dover Castle, or Brixworth in North Hants. A portion of the now ruined church at Reculver, Kent, was certainly part of a Roman building, though whether this was a Romano-Christian church is more than doubtful. In the case of all these three buildings, we have some literary indication of a date which would place them within the seventh century, and with this period their technical characteristics seem well enough to agree. We must regard them as essentially Saxon buildings of the earliest epoch, though constructed in part of Roman materials. With these we may contrast certain other well-authenticated structures of the same era, which belong mostly to the ancient Northumbria. The two crypts at Hexham and at Ripon, constructed by Wilfred about 675 A. D., need not detain us; nor yet the great church erected by him at the former place, which was said not to have its equal this side of the Alps. This church, which lasted on as the nave of the great Abbey Church at Hexham till the thirteenth century, has now disappeared, and it is only possible in this paper to take note of existing remains. For these we must turn to the work of the contemporary and friend of Wilfred, Benedict Biscop, who built the two famous northern monasteries at Monkwearmouth and Jarrow between the years 674 and 680. At Monkwearmouth there is only preserved the western porch, over which was subsequently erected a pre-Conquest tower, and the western wall of the nave; but the descriptions we possess of the sister church, now demolished, which he built at Jarrow enable us to form a clear idea of its whole general aspect. Not far away,

at Escomb, near Bishop Auckland, there stands a stone church, absolutely complete save for some inserted windows and a later porch, which can be confidently pronounced to date within the succeeding century. To match these northern examples we have in the west the chapel of St. Lawrence at Bradford-on-Avon, Wilts, erected by St. Aldhelm in the first years of the eighth century.

Only dealing now with these two small groups of seventh and eighth century Saxon churches, we have at once before us some interesting and significant facts. St. Mary's, Dover Castle, is a spacious, well-developed cruciform church with a central tower, of a form familiar, and indeed normal, in later mediæval days, but in the seventh century not a little remarkable. Canon Puckle calls it a basilica, and attributes it to the age of peace and prosperity in the British Church following on the cessation of persecution in the fourth century. It is, however, not a basilica, and in the early part of the fourth century it would have been practically impossible. We are so accustomed to cruciform churches that we often forget that they are really an abnormal, secondary form of building, without authority in early Christian traditions. The first cruciform church known was the Apostles' Church, erected by Constantine the Great at Byzantium, and afterward rebuilt by Justinian. The second known structure of the kind is the well-known tomb of Galla Placidia at Ravenna, dating about 440 A. D. At this epoch the only recognized forms for churches were the basilican, and the circular or polygonal. Whence, we may ask, was the idea of the cross-form derived? When we consider that the building of Galla Placidia was a tomb, and know that Constantine built his Apostles' Church as the burial place of the imperial family, we may hold it possible that the first idea was given by the cubicles of the underground cemeteries. A square chamber in the catacombs, with *arcosolia* hollowed out in the face of each wall for purposes of burial, would closely resemble Galla Placidia's mortuary chapel, with its central space covered with a cupola, and the four short arms of the cross roofed like *arcosolia* with barrel vaults, and containing the imperial sarcophagi. Whether or not this is the explanation of the first origin of this plan, its symbolic significance as cruciform was soon noticed, and it gradually grew into favor. The famous St. Ambrose of Milan was especially enamored of the scheme, and his numerous buildings helped largely to spread the fashion.* The appearance of a fully developed cruciform church, with the central tower accentuated as a commanding feature, in the Britain of the seventh century — if this is really the date of St. Mary's — is well worthy of note, and illustrates the intercourse of Saxon England with the Continent. Other cruciform pre-Conquest churches in our country, such as Stow in Lincolnshire, Norton, County Durham, and Stanton Lacy, Shropshire, seem of later date.

Turning now from the exceptional case of St. Mary's, Dover Castle, we note that Reculver and Brixworth are pillar basilicas of a Roman type, such as we should expect to meet with at the time in Italy, or any thoroughly Romanized land. On the other hand, Monkwearmouth and Jarrow, Escomb, Bradford-on-Avon, are buildings of an entirely different plan, neither Roman nor Romanesque, but the outcome of traditions, the origin of which is not to be sought in any part of the Roman world. These traditions are Celtic, and the group of Saxon stone churches, represented centrally by Escomb, are directly descended from the stone oratories of the Celtic Church, which are most abundant in Ireland. In his "Ecclesiastical Architecture of Ireland,"† the late George Petrie gave an enumeration of the normal features of the Irish stone oratory, and there is scarcely a single one of these that is not exemplified at Escomb or Bradford-on-Avon, while they are almost all of them features that do not occur in early Christian work of the Roman type. Brixworth and Reculver are perfectly normal and intelligible. Knowing Roman churches, we can readily understand them; but we could not explain or understand the other group save by reference to Irish and Scottish examples. The Roman churches are spacious, broad, and comparatively low, while the most striking general characteristic of the other groups is their height and narrowness. The church at Monkwearmouth measured 63 feet 6 inches by 18 feet 6 inches, and was 30 feet high to the wall-head. Old Jarrow Church was about the same. Escomb is of similar proportions, while at Bradford a nave measuring 25 by 13 feet has an elevation of 25 feet of wall. With this height of the side walls went a pitch of roof very much sharper than that of the basilican church. The original western gable at Monkwearmouth is still to be made out, and there are numerous other examples. The next point is the ground plan. This gives us in each case a long narrow aisleless nave and a small square-ended chancel. It is true that we know nothing directly of the chancels of Monkwearmouth and Jarrow; but Escomb and Bradford are perfectly preserved, and they agree exactly with the normal Celtic plan, while differing entirely from the apsidal arrangement of the basilica, as represented at Brixworth and Reculver, as well as at St. Pancras, Canterbury, and other southern examples.

Examining more into details, we note the sloping sides of door and window openings, as well as their termination above by a huge flat lintel. One of these over a window at Escomb is seven feet in length. All these features, as they are presented in this northern group, may be exactly paralleled in the Irish oratories figured in Lord Dunraven's well-known work.‡ The one difference between the Saxon and the Celtic structures resides in the

* Mothes, "Die Baukunst des Mittelalters in Italien," i. 139, etc.

† Dublin, 1845, p. 162 f.

‡ "Notes on Irish Architecture," London, 1875.

stonework; and this admits of an easy explanation. Whereas rough or polygonal stones are used in the latter, in the Saxon reproductions we find squared and coursed masonry, though both cutting and laying are often irregular. This is due to the presence of Roman buildings in England, especially in the north, which furnished an almost inexhaustible supply of cut stones of every size and shape. The arches in some of these early structures, such as the porch at Monkwearmouth and the tower arch of the early church at Corbridge by Hexham, are evidently Roman arches that have been taken down and rebuilt stone by stone. Roman impost moldings are also in like manner appropriated. The great quoin stones, which make their appearance in the northern group of early Saxon churches, are in the first instance Roman stones selected for their exceptional size, though the Saxon masons learned later on to hew and saw them for themselves. This use of Roman material in buildings so obviously Celtic in plan and general appearance gives a curiously mixed look to a structure like Escomb which is not the least interesting point about it.

It would require considerable study and comparison of examples to decide exactly how far this Celtic influence was dominant in the plan of the earliest churches in the country as a whole. Kent was always the most Romanized part of England, and Kent was the special preserve of Augustine and his successors, who leaned habitually for support on Rome, and fled over to Gaul when a national rising made their position uncomfortable. That the churches of Kent should be apsidal in plan is quite natural. The country at large, however, owed its Christianity far more to the Celtic missionaries from Iona and Lindisfarne than to the members of the Roman mission; and Bishop Lightfoot was quite right when he stated emphatically that "not Augustine but Aidan is the true Apostle of Britain." The Celtic missionaries brought with them their own traditions of church building, just as they came charged with their own specially Celtic love of the monastic life. In each case the result was a far-reaching one. We do not know exactly to what extent the type of Escomb prevailed in Mercia and Wessex and East Anglia, for in most instances remains are fragmentary, and it is seldom that we can make out from what exists on a pre-Conquest site the whole ground plan of the church. There are, however, important indications which cannot escape the attention of those who investigate our older churches. How often are we struck by the curious height and narrowness of an ancient nave or chancel, like the nave of Saint Nicholas, Leicester, or the chancel of Repton Church, Derbyshire! In not a few of these cases, such as Brigstock in North Hants or Corbridge by Hexham, the traces of old windows are to be seen in the side walls above the present nave arcades. The explanation is that the nave walls belong to the original Saxon church, while Norman or pointed arcades have been opened in their lower part for communication with a side aisle, and this is probably the case in far more instances than we are at present aware of. In cases where the nave has been substantially rebuilt, as often occurs in Lincolnshire and the north, the same character of height and narrowness is indicated by its still preserved western quoins on each side of the tower. This height and narrowness are distinctly neither Roman nor Romanesque; where they make their appearance we may be safe in predicting the influence of Celtic tradition. A certain number of door and window openings, such as those at Brigstock, have the same sloping jambs which we have already noticed at Escomb. Furthermore, where indications of the eastern termination of the chancel are preserved, this is in almost every case seen to have the square end characteristic of the Celtic oratory. Two notable exceptions among village churches are Wing in Buckinghamshire and Worth in Sussex, which are both apsidal. They are, however, in all probability late examples. Wing has just been undergoing restoration, and one would like to see an expert report upon the masonry; but so far as the plan and the forms are concerned, there is little that exhibits Saxon character, and the church might to all appearance have been erected at any time during the eleventh century. The case of Worth is different. Here we have distinct Saxon character in the details and masonry; but, seeing that Worth lies just in the heart of what was in early Saxon times the vast forest of Anderida, it must almost necessarily be a late example; and in Worth, with its breadth and roominess, its transepts and its apse, we see a result of the approximation to the regular Romanesque forms of the Continent which we should expect, say, in the early days of Edward the Confessor. With the exception, then, of these late examples, the apse in Saxon churches is confined to the few early buildings in which Romano-British or Augustinian influence is predominant. The Celtic chancel was, probably, throughout the prevalent form, and this fact has significance for the whole after history of our ecclesiastical architecture. The Norman prelates evidently favored the apse, at any rate for large churches, as it was the form they were most accustomed to in their own land. The square end ultimately prevailed, and though there may have been other causes at work in its favor, the old Celtic tradition counted, no doubt, for much. When Bishop Herman of Ramsbury founded a new cathedral for the united Wiltshire sees at Old Sarum in 1076, and designed it with a square eastern end, the future of English architecture was, in this particular feature, decided in accordance with Celtic tradition.

If the general form of the normal Saxon church was rather Celtic than classical, we must look to Roman tradition for nearly all the peculiarities of masonry and details which mark the pre-Conquest style. With the exception of the sloping jambs, all

seem ultimately Roman, though, as we have already seen, they were dislocated out of all shape and connection by the untrained builders who employed them. This is true, first, of the particular arrangement of stones called "long-and-short work." This feature merits a moment's special attention. We can discern here a useful criterion of date. The work in question is used first of all in door and window jambs, and does not appear in quoins until a later period. Big-stone quoins, not long-and-short quoins, seem to be the rule in the early work before the Danish wars. It may not be safe to lay this down as an absolute canon, but the truth of it is worth testing by further observation. At Saint Mary's, Dover Castle, the long-and-short work appears in the jambs of the doors south of the nave and in the north transept, while the quoin of the transept close by is built of the massive squared blocks. At Escomb and Monkwearmouth there are blocks at the corners, but the long-and-short in the jambs of the openings. If the canon is really sound, it enables us to understand how it is that the work is used with perfect logic and consistency in the jambs, while in the quoins it is often employed in an imperfect manner, as if it were a traditional form not quite understood by the builder. Strictly speaking, it is not "long-and-short work" at all, but "upright-and-flat" work. Look at it in the jambs of the early buildings just mentioned. We see, for example, at Escomb, large flat slabs placed upright as facings to the opening, the full depth of which they cover. Above each comes a similar slab laid horizontally, and bonding firmly into the wall. The result is a construction both effective and permanent, and one that the Saxon builders made especially their own, though it is not probable that they invented it. The most conspicuous example of the use of this construction elsewhere, that is known to the writer, is in the jambs of the western door of the Parthenon, a Byzantine production of about the fifth century. The arrangement of marble slabs alternately upright and flat is exactly the same as at Escomb and Monkwearmouth, and in both cases an excellent flat lining to the door opening is secured.

When this method was transferred to the external quoins of buildings, we still find at times the flat stone, bonding fully into the masonry and showing its edge on both wall-faces, though in place of the upright slab there is a square upright pillar. Such a pillar, one would say, would hardly have grip enough of the wall to make it a good quoin, unless it were mortised into a sinking in the flat slab below, which is not, however, a stonemason's way of doing things. The pillars seem to have kept their places well enough in practice. Most often, however, instead of the flat slab we find employed stones the same shape as the upright pillars but laid horizontally. Such stones only lie along one wall; and sometimes, to equalize matters, we find them in pairs, one above the other, one lying north and south, the other east and west. The name "long-and-short" is in any case hardly accurate, for the stones are the same length, only laid different ways.

If we must assume an ultimate classical origin for this characteristic of Saxon masonry, the same may be said of two other peculiarities—the baluster shafts and the stripwork. The former need not detain us; their origin is obviously Roman; but they none the less present problems of no little difficulty, into which there is not time to enter. It is noteworthy that the most elaborate examples known are also the most ancient. With the doubtful exception of some baluster shafts discovered in Saint Mary's, Dover Castle, the specimens in the porch of Benedict Biscop's church at Monkwearmouth are the earliest known. They are still in position where his workmen placed them, in the jambs of the western opening, standing two by two just beneath the impost. Their general outline is straight, without entasis or taper, but they are girded about with delicate moldings of most elaborate composition, that were evidently worked on the lathe. All the abundant barrel-shaped later baluster shafts about the country look coarse and common beside these achievements of the seventh-century craftsman. Whence he derived his skill and what were his technical appliances we cannot tell. That the Romans used the lathe for such small molded shafts is proved by the marks on some existing examples at Chester and elsewhere, but the technique attracted so little attention in the ancient world that Dr. Blümner, in his elaborate *Technologie*, though he refers to the idea of turning architectural numbers, can give no passage that bears on it.* The skill of the Saxons in turning these baluster shafts is sometimes explained by their previous practice in wood. This may have had something to do with it, but there seems to be no authority for ascribing to the Saxons any special *penchant* for working with the lathe.

This hypothesis of the influence in various branches of Saxon work of wood technique has been held to explain the third of the peculiarities we are here examining—the pilaster stripwork of Earls Barton and other sites. This has been claimed as an imitation of the appearance of squared beams in what are known as half-timber-built houses, so common in many parts of the country. In the first place, however, it has to be proved that the Saxons knew and practiced framed timberwork of the kind; and in the next there would need to be disproved the far more probable origin of the stripwork in a clumsy imitation of the surface arcading which early Christian architects borrowed from later classical art. With regard to the first point, of the three kinds of wooden building, that with wattle and clay, blockwork, and frame-and-filling, we know that the Saxons practiced the first two, but find no trace among them of the third. The only remaining Saxon timber church, at Greenstead, is constructed of blockwork,

* *Technologie, etc., bei Griechen und Römern.* Leipzig, 1884, iii, 215.

with solid upright boles, formed of split oak trunks, placed upright side by side in the most primitive fashion conceivable. Exactly the same method of wood construction is to be seen in the palisades and timber strongholds on the earthen mounds or "burghs" depicted in the Bayeux tapestry. The scientific framed work of later mediæval days does not seem to have been used in the eleventh century. On the other hand, wall-arcading appears in an obviously Roman form all round the little church of Bradford-on-Avon. The shallow pilasters there possess what may pass for bases and capitals, and are joined above by round arches. The only difference between this work and what we see at Earls Barton is that the latter is carried out in an ignorant and somewhat helpless manner. The use of the straight-sided arch for connecting the pilaster strips, instead of the round arch, is simply a parallel to the use of this triangular heading for door and window openings. Timber tradition has nothing to do with it.

To sum up generally, therefore, we may say that in plan and general appearance, Saxon churches took either the basilican and cruciform shape due to Italian tradition, or else the long, narrow form of the Celtic stone-built oratory. The smaller village churches would, probably, in all cases exhibit the latter plan, with an aisleless nave and small square-ended chancel; while it is reasonable to suppose that the aisles, transepts and apse of the Continental styles would appear in more important structures, such as the great abbeys that were in such close connection with Rome. That the Celtic feeling was, on the whole, predominant may be argued from the perpetuation of the square east-end in the later styles of English architecture. In the matter of features and details, with the exception of sloping jambs and an occasional megalithic feeling in huge flat lintels, all that we find here is in its origin Roman, though the Saxon builders had their own incoherent methods of expression, which, at first sight, makes us credit them with a special language of their own. Though they were accustomed by tradition to build with timber, they do not seem to have transferred timber forms to stone to the extent which might have been anticipated.

In the foregoing paper no attempt has been made to cover more than a small part of the field of study opened up by the question of pre-Conquest architecture. Only existing monuments have been taken into account, and among these only one or two examples of special interest have been singled out for notice, as presenting characteristic types of work of different kinds. The examples that have perished were in all probability more important than those which have survived.

In connection with what has been said in this paper it will be remarked that, with the doubtful exception of Stow, which seems once to have held cathedral rank, none of the buildings referred to have been important abbey or cathedral churches. Yet these were both numerous and imposing. All have, however, yielded place to later structures, and with the exceptions of foundations at Peterborough, and some small portions of above-ground masonry at Oxford, there is nothing now left of any Saxon church of the first rank. Literary records here come to our aid and enable us materially to supplement the evidence of existing remains. A complete study of pre-Conquest as of any other phase of architecture will take account of all that we can learn from documentary sources, as well as from the monuments. It is with the latter that we have exclusively been concerned; and in connection with these it may again be urged, in conclusion, that the Institute would be doing a most valuable service to the cause of architectural study if it could focus in some way the labors of isolated workers in different parts of the country, and bring together the results of so many scattered investigations. A small committee of those interested in the subject might put themselves in communication with the secretaries and the most active workers in the local associations, and would be able soon to obtain some oversight of the whole mass of material available for reconstructing the first and not the least interesting chapter in the history of our national architecture. The subject is one not without a strong claim upon patriotic sentiment, as well as upon that interest in past phases of their art which has always been shown by the leading members of the architectural profession. We possess in this country no such "Central Commission for the Investigation of Monuments" as that which has worked under government for so many years in the Austrian Empire. What we do in these matters has to be accomplished without official aid. Happily, hitherto the zeal of individuals and the public spirit of societies have never been wanting for the accomplishment of any work of real and recognized importance.

NEW PUBLICATIONS.

CHURCHES AND CHAPELS. Designs and Suggestions for Church Building Committees, Architects and Builders. By F. E. Kidder, Ph.D., Architect. Oblong octavo, cloth, 55 pages, 52 illustrations; price, \$1.50. New York: William T. Comstock, 1895.

The author is well known among architects as a practical writer on architectural subjects, and the designs contained in the book show that he has studied the question of church building from a very practical standpoint. We believe the book will be found very useful to architects, and to the young architect designing his first church it should be worth many times the moderate price asked for it. Church building committees will find the floor plans of great assistance in deciding upon the best arrangement for their especial needs. Nineteen designs, illustrated by forty-six drawings and half-tones, and embracing approved arrangement for modern churches, are given, and the larger proportion of the designs have been executed from the author's plans. Besides

these designs the author has given much practical information on the construction and roofing of churches, planning and seating, windows, bells, etc., and several pages on acoustics, heating and ventilation.

OUR ILLUSTRATIONS.

Residence. E. G. W. Dietrich, architect, New York.
Union Depot, St. Joseph, Missouri. E. J. Eckel, architect.
Studebaker Brothers' Building, Chicago. S. S. Beman, architect.
Residence near Baltimore. E. G. W. Dietrich, architect, New York.
Residence for William V. O'Brien, Chicago. Flanders & Zimmerman, architects.
Clifton Methodist Episcopal Church. Crapsey & Brown, architects, Cincinnati, Ohio.
Presbyterian Church, Henderson, Kentucky. Crapsey & Brown, architects, Cincinnati, Ohio.
Presbyterian Church, Newport, Kentucky. Crapsey & Brown, architects, Cincinnati, Ohio.
Mount Auburn Methodist Episcopal Church. Crapsey & Brown, architects, Cincinnati, Ohio.
Methodist Episcopal Church, Connersville, Indiana. Crapsey & Brown, architects, Cincinnati, Ohio.
Church, Sabbath School and Parsonage for Fifth United Presbyterian Church, Ravenswood, Chicago. Dan Everett Waid, architect.
Photogravure Plate: Residence of A. G. Jukes, 619 Cleveland avenue, Chicago. A. M. F. Colton & Son, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residence of H. N. May, Chicago. J. L. Silsbee, architect.
Planter's Hotel, St. Louis, Missouri. Isaac Taylor, architect.
Residence of Edmund R. Krause, Chicago. E. R. Krause, architect.
St. Peters Protestant Episcopal Church, Chicago. W. A. Otis, architect.
Residence of A. P. Brink, Buena Park, Chicago. Holabird & Roche, architects.
Residence of William Dickerson, Chicago. Shepley, Rutan & Coolidge, architects.
Houses for George Frank, St. James Place, near Lincoln Park, Chicago. Schlaacks & Ottenheimer, architects.

ASSOCIATION NOTES.

OHIO CHAPTER A. I. A., }
AKRON, O., July 20, 1895. }

Members of the Ohio Chapter, A. I. A., are hereby notified that, by order of the Executive Committee, the time of the ensuing annual meeting has been fixed for August 20, at 10 A.M.

The place of meeting is Cincinnati. Headquarters will be announced later.

Each member is expected to be present and assist in making the meeting both pleasant and profitable.

G. W. KRAMER, *Secretary.*

BUILDING OUTLOOK.

OFFICE OF INLAND ARCHITECT,
AUGUST, 1895.

Very recent reports from manufacturing and commercial centers give evidence of a strong tone to the markets. Within one week inquiries for material of all kinds show that the activity of the past three months will continue. The summer dullness has apparently checked the upward tendency in prices. Production is being expanded as rapidly as possible. Much new shop and factory work is being undertaken. Makers of machinery are receiving orders that indicate reviving confidence among manufacturers. As to the character of trade during the coming season, much depends on the extent and value of the crops. Corn will be the heaviest in our history. Wheat somewhat light, cotton average. Building operations are conducted with foresight. No wild work is done. Irresponsible builders find it more difficult than a few years ago to rush into big operations. This, on the whole, is an advantage to legitimate enterprise. To all appearances the country is nearing an equilibrium of prices. A reaction to lower figures is improbable for several reasons. There are some more signs of discontent among workmen, but if the liberal policy of employers is continued no trouble will result this season. A combination of soft coal producers is in contemplation this fall and the soft coal miners are also making efforts to unite in a simultaneous demand for better pay. But there is no general discontent. The evidences of the past few days in financial circles show that for ordinary commercial requirements, there is an abundance of money. The statement is made in some papers that the estimated amount of idle British capital awaiting investment is two thousand million dollars. Whatever the amount may be, it is observable to all that large volumes of capital await investment, and this is the most encouraging sign of the times. The railroad managers will make, at the next session of Congress, a more determined effort than ever to pool earnings, and manufacturing interests will make a vigorous effort to so adjust tariff duties to render borrowing on bonds unnecessary. A movement of respectable proportions is looming up favoring a bounty on agricultural exports to offset the extremely low rates of cereals abroad. Our industrial conditions are better and permanency is becoming a more important factor than it has been for some time.

MOSAICS.

THE Security Construction Company, of Chicago, is doing notable work both on the Security building at Buffalo, of which Adler & Sullivan are architects, and the Fisher building at Chicago, lately designed by D. H. Burnham & Co. Mr. Sullivan remarked the other day that the ironwork for an entire floor was set in place on the former building the last day he spent in Buffalo. The record will probably be broken on the Fisher building, as the contractors are doing everything consonant with good construction toward this end.

Mr. Paul C. Lautrup, of Chicago, the well-known draftsman and water-color artist, was recently married to Miss Clara Granke, of La Crosse, Wisconsin. Mr. Lautrup, who is now and for many years has been attached to the office of D. H. Burnham & Co., is so well known to the profession that the congratulations of his professional friends will be general. No other artist has had an equal influence upon the perspective art among draftsmen in the last decade and it is with sincere good wishes that the fraternity will look upon his marriage to a charming lady and the many years of prospective usefulness and assured happiness which lie in the path of our popular friend, Paul C. Lautrup.

The late Mr. Alexander, the architect of Rochester Bridge, says the *Argonaut*, was under cross-examination in a special jury case at Maidstone by Sergeant Garrow, who wished to detract from the weight of his testimony, and who, after asking him what was his name, proceeded thus:

"You are a builder, I believe?"

"No, sir, I am not a builder, I am an architect."

"Ah! well; architect or builder, builder or architect, they are much the same, I suppose?"

"I beg your pardon, sir, I cannot admit that; I consider them to be totally different."

"Oh, indeed; perhaps you will state wherein this great difference consists?"

"An architect, sir, prepares the plans, conceives the design, draws out the specification—in short, supplies the mind; the builder is merely the bricklayer or the carpenter—the builder, in fact, is the machine; the architect the power that puts the machine together and sets it going."

"Oh, very well, Mr. Architect, that will do; and now, after your very ingenious distinction without a difference, perhaps you can inform the Court who was the architect of the Tower of Babel?"

"The Tower of Babel, sir!" replied the witness; "there was no architect—and hence the confusion!"

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 D. S. Pentecost: For Mrs. Thomas Pitt, a two-story and cellar flat building, 24 by 60 feet in size; to be erected at 2029 West Congress street; it will have a buff Bedford cut stone front, hardwood interior finish, mantels, the modern sanitary improvements, gas fixtures, heating, etc. For Samuel C. Briscoe, a three-story flat building, 22 by 53 feet in size; to be erected at 1496 Congress street; it will have a pretty front of Portland stone, the interior to be finished in oak and have hardwood sideboards and mantels, the best of modern plumbing, gas fixtures, heating, etc. For John Andrews, a two-story flat building; 22 by 58 feet in size; to be built at Polk street near Douglas Park; it will have a handsome front of blue Bedford stone, hardwood interior finish, mantels and sideboards, the modern sanitary plumbing, gas fixtures, heating, hot and cold water service, laundry fixtures, etc. For John Ritter, a two-story addition to building at 170 Colorado avenue; it will be of stone front and pressed brick sides, have new plumbing, gas fixtures, mantels and probably heating. For William P. Jones, a three-story and basement flat building; to be erected at 2023 Lexington street; the front will be of Portland stone, the interior to be finished in hardwood, have mantels and sideboards, modern sanitary plumbing, gas fixtures, laundry fixtures, heating, etc.

Architect Niels Buck: For H. Handerson, two two-story residences; to be erected at the Ashland addition to Ravenswood; they will have buff Bedford stone fronts, hardwood interior finish, the best of plumbing, mantels, gas fixtures, etc.; also made plans for a two-story clubhouse; 25 by 60 feet in size; to be erected at Woodside avenue near Cornelia, Lake View; it will have a stone front, slate roof, hardwood finish, etc.

Architect Frederick Fochinger: For William McCain, a three-story and basement flat building; 24 by 60 feet in size; to be erected at 493 La Salle avenue. The front will be of buff Bedford stone, the interior to be finished in oak, have mantels, sideboards, the modern plumbing, gas fixtures, etc.; also two-story residence; 28 by 56 feet in size; to be erected at Addison and Paulina streets; plumbing, electric wiring, mantels, heating, etc.

Architect R. B. Powell: For T. H. Prendergast, a three-story flat building; 22 by 58 feet in size; to be built at Fifty-ninth and La Salle streets; to have a pressed brick and stone front, the modern sanitary improvements, mantels, gas fixtures, furnaces, etc. For Samuel Brown, a two-story frame house; to be built at Gross Park; sanitary plumbing, mantels, gas fixtures, furnace, etc.

Architect J. N. Tilton: For W. D. Kerfoot, a three-story apartment house; 46 by 54 feet in size; to be erected at 127 Astor street; the front will be of blue Bedford stone, the interior to be finished in hard woods, have special mantels and sideboards, the best of modern sanitary plumbing, electric light, etc.

Architects Kleinpell & Borst: For R. Quayle, a two-story frame residence, 32 by 48 feet in size; to be erected at Ridgeland; it will have stone basement, hardwood interior finish, mantels and sideboards, the best of modern plumbing, gas and electric fixtures, furnace, etc.

Architect Paul Gerhardt: For Ernst Pomeroy, a two-story residence; 25 by 54 feet in size; to be built at Ashland avenue; it will have a pressed brick and stone front, the modern plumbing, mantels, gas fixtures, etc. For J. Besey, a four-story store and apartment house; 25 by 125 feet in size; to be erected at Mohawk and Center streets; to be of stone and pressed brick front, have hardwood interior finish and mantels, gas fixtures, electric bells and speaking tubes, laundry fixtures, steam heating, etc.

Architect C. W. Nothnagel: For C. A. V. Standish, three two-story and basement residences, 50 feet front; to be erected at Ellis avenue near Sixty-third street; they will have Bedford stone fronts, oak interior finish, copper bays, the modern sanitary plumbing, gas and electric fixtures, steam heating, etc. Also just finished drawings for a handsome three-story residence, 63 by 101 feet in size; to be erected at Arlington place, for C. C. Crabb; it will be of

buff Bedford stone front and side, have slate roof, the interior to be very elaborately finished up in mahogany, cherry, curly birch, oak, white maple, Georgia pine and oak, also marble and tile work; the finest of open nickel plated plumbing will be put in; also electric light, dumb waiters, steam heating, etc.; cost, \$50,000.

Architects Bishop & Golcord: For Thomas Egan, a two-story frame residence, to be built at Auburn Park; stone basement, the modern plumbing, furnace, etc. For James G. Spencer, a three-story and basement apartment house, 60 by 91 feet in size; to be erected at Garfield boulevard near Morgau street; the first story and basement will be of buff Bedford stone, and the remainder of pressed brick with Bedford stone trimmings; the interior to be finished in hard woods, have the best of modern sanitary plumbing, mantels, sideboards, steam heating, etc.

Architect A. F. Hassanner: For Benjamin Green, three three-story residences, 53 by 65 feet in size; to be erected at Roslyn Place east of Clark street; to have brownstone fronts, slate Mansard roof, hardwood interior finish, sideboards and mantels, the best of modern plumbing, gas and electric fixtures; steam heating, etc.

Architects Curtis & McDonald: For Messrs. Amick & Auer, a five-story storage building, 50 by 100 feet in size; to be erected at 126 to 128 Jefferson street; it will be of stone and pressed brick front, have gas fixtures, steam heating, elevators, plumbing, etc.

Architect Victor Hellstrom: For John Anderson, a three-story store and flat building, 25 by 85 feet in size; to be erected at 1423 Noble avenue; it will have a pressed brick and stone front, galvanized iron bay windows, hardwood interior finish, mantels, gas fixtures, etc. For J. S. Bergman, a four-story and basement apartment house, 24 by 68 feet in size; to be erected at 143 Townsend street; the front will be of pressed brick and stone, have the interior finished in Georgia pine, the modern sanitary plumbing, mantels, gas fixtures, electric bells, speaking tubes.

Architect August Maritzen: For the Illinois Vinegar Manufacturing Company, a plant to cover 205 by 105 feet in size at Nineteenth street between Rockwell street and Washtenaw avenue; there will be a fermenting house, three stories and basement, a two-story elevator of 12,000 bushels capacity, a two-story engine and boiler house—to have five boilers—a chimney 125 feet high, etc.

Architects Beers, Clay & Dutton: For T. W. Brennan, a three-story residence, 25 by 75 feet in size; to be erected at Washington boulevard; it will be of Bedford stone front, have hardwood finish, the best of modern plumbing, heating, etc. For D. H. Hammer, four two-story residences, to be erected at Sixty-seventh street and Langley avenue; they will have fronts of Roman pressed brick with stone trimmings, hardwood interiors, the best of sanitary improvements, mantels, sideboards, consoles, heating, etc.

Architect George W. Maher: Made plans for a handsome three-story residence, to cost about \$25,000; to be erected at State street near North avenue for J. L. Cochran; it will have a stone front, hardwood interior finish, the best of modern plumbing, mantels, heating, etc. Also for same owner, a two-story and attic residence, 34 by 59 feet in size; to be built at Edgewater; it will be of frame construction, with stone basement and stone porch, have interior finished in hard woods, mantels, sideboards, consoles, the best of plumbing, heating, electric bells, speaking tubes. Also made plans for a pretty two-story residence, to be erected at Edgewater, for F. S. Gardner; it will be of frame and plaster, of very neat design, have hardwood interior finish, the modern sanitary specialties, electric light, heating, etc.

Architect William Strippelman: For William Giffert, a three-story store and flat building, 53 by 124 feet in size; to be erected at the northeast corner of California avenue and Polk street; to be of pressed brick and stone front, have all the modern improvements, electric fixtures, steam heating, etc.

Architects Church & Jobson: For E. M. James, a four-story flat building, 30 by 90 feet in size; to be erected at Fifty-first street boulevard near Washington avenue; it will be of pressed brick and stone front, have the modern plumbing, mantels, gas fixtures, steam heating, etc.

Architect H. B. Wheelock: For S. H. Swinington, two two-story residences, to be erected on Perry street, Ravenswood; to have Bedford stone fronts, hardwood interior finish, mantels, sideboards, modern sanitary plumbing, gas fixtures, furnaces, etc. For P. D. Sampson, a handsome Colonial design two-story residence, 36 by 45 feet in size; to be erected at Benton Harbor; it will be of frame with brick basement, have interior finished in oak, the modern sanitary conveniences, electric fixtures, steam heating, etc.

Architects Swift & Hall: For R. B. Swift, a two-story residence, 32 by 56 feet in size; to be erected at 4927 Madison avenue; to have a Bedford stone basement and above this will be of buff pressed brick with stone trimmings and slate roof; will put in hardwood interior finish, mantels, sideboards, consoles, the best of modern plumbing, gas fixtures, heating, etc.

Architect John Watson: For M. J. Short, a two-story flat building, 21 by 54 feet in size; to be built at Avers avenue near North avenue; pressed brick and stone front, the modern sanitary improvements, gas fixtures, furnaces, etc.

Architect S. S. Beman: Has completed drawings for the ten-story carriage repository and office building, 120 by 180 feet in size; to be erected at Wabash avenue between Harrison street and Harmon court, for the Studebaker Bros.; it will be of terra cotta and steel construction, absolutely fireproof, have all the best of modern conveniences, and cost \$250,000.

Architect W. J. V. Komen: For Frank J. Wray, prettily designed two-story residence, 32 by 54 feet in size; to be erected at Central avenue, Austin; it will be of frame construction, with stone basement, have oak interior finish, mantels, sideboards, the modern sanitary plumbing, gas fixtures, furnace, etc.

Architect Frederick Ahlschlager: For C. C. Busse, a two-story, basement and attic residence, 25 by 50 feet in size; to be erected at 273 Washtenaw avenue; it will have a very pretty front of Bedford stone, hardwood interior finish, the best of sanitary improvements, gas fixtures, mantels, steam heating, etc. Also made plans for new front to store at the corner of North avenue and Larrabee street, for Messrs. Maas, Baer & Co.

Architect J. A. Miller: For W. J. Bardsall, two two-story and basement residences, 40 by 64 feet in size; to be erected at 6053 to 6055 Madison avenue; they will have stone fronts, hardwood finish, the best of sanitary improvements, mantels, gas fixtures, etc.

Architect C. M. Palmer: For Messrs. Harris & McGimsie, three two-story residences, 50 by 68 feet in size; to be erected at 6351 to 6353 Greenwood avenue; they will have handsome stone fronts, all the modern improvements, heating, etc.

Architect W. T. Branitzky: For Mrs. Henrietta Diamond, a two-story and basement flat building, 25 by 80 feet in size; to be erected at 339 Marshfield avenue; the front will be of stone, the interior to be finished in oak, have the sanitary plumbing, mantels, gas fixtures, tilework, etc. For Mrs. Jennie M. Connors, a two-story and basement flat, 22 by 54; to be built at Congress street; the front will be of Portland stone, the interior to have hardwood finish, etc.

Architects I. K. & A. B. Pond: Made drawings for the children's building at the Hull House; it will be four stories, 45 by 45 feet in size; to be of pressed brick and terra cotta; have interior finished in Georgia pine, sanitary plumbing, steam heating, etc.

Architect C. M. Almquist: For Mrs. Mary Ekwall, a two-story frame house, 22 by 80 feet in size; to be built at Mead street near Humboldt Park; it will have brick basement, the modern plumbing, gas fixtures, etc. For Geist Backstrom, a three-story and basement store and flat building, 25 by 80 feet in size; to be erected at Ashland avenue near Green street; it will be of stone front, have the sanitary improvements, gas fixtures, mantels, etc. Also, three-story flat building, 24 by 84 feet in size; to be erected on Melrose street; the front will be of buff Bedford stone, the interior to be finished in Georgia pine; have all the modern conveniences, mantels, sideboards, gas fixtures, electric bells, speaking tubes, etc.

Architects Fry & Cunningham: For Dunlop, Smith & Co., four two-story and attic houses; to be built at Chicago Plaines; to be of frame, brick basements, have plumbing, etc.

Architects Primmore & Stanhope: For P. C. Norton, three two-story residences, 30 by 75 feet in size; to be erected at Sheridan avenue near Sixty-third street; to be of pressed brick and stone fronts, have hardwood interior finish, mantels, gas fixtures, etc. For Mrs. L. L. Tabor, a four-story and basement

apartment house, 45 by 85 feet in size; to be erected at 169 Oakwood boulevard; it will have a handsome buff Bedford stone front, hardwood interior finish, all open sanitary plumbing, gas and electric fixtures, heating, etc.

Architect Robert S. Smith: For B. S. Pruet, a three-story store and flat building, 64 by 84 feet in size; to be erected at Fifty-third street and Wentworth avenue; to have a stone front, the modern plumbing, etc.

Architect A. W. Buckley: For W. J. Young, a handsomely designed residence, 35 by 66 feet in size; to be erected at Evanston; it will be of frame and stone, have hardwood interior, the modern plumbing, gas and electric fixtures, hot-water heating, etc. For F. S. Hanson, corner of Drexel boulevard and Forty-fifth street, a beautiful residence, to be constructed of granite; it will be three stories, 44 by 78 feet in size; have elegant hardwood interior finish, the latest improvements in plumbing, etc., electric light and hot-water heating.

Architect F. B. Townsend: For M. Hayward, a two-story frame residence; to be built at Argyle Park; mantels, gas fixtures, sanitary plumbing, furnace. For C. H. Mears & Co., a three-story factory, 50 by 125 feet in size; to be erected at Belmont avenue and C. & E. tracks; to be of pressed brick front, mill construction, have elevator, necessary plumbing and steam heating. For W. J. Leadbeater, a three-story and basement residence, 23 by 76 feet in size; to be erected at Michigan avenue and Forty-eighth street; to be of brownstone front, have hardwood finish, hot-water heating, etc.

Architect G. L. Harvey: For D. S. Bryant, a three-story apartment house, 44 by 96 feet in size; to be erected at Forty-eighth street and Calumet avenue; it will be of stone front, have all the modern sanitary improvements, gas and electric fixtures, mantels, hot-water heating.

Architect Howard Van Doren Shaw: For E. H. Turner, five three-story residences, to be erected at Forty-ninth street and Washington avenue; they will have stone fronts, hardwood finish, all open plumbing, special mantels, consoles, heating, etc.

Architect George S. Bannister: For L. G. Vincent, a two-story frame residence, to be built at Odell, Illinois; it will have a stone basement, sanitary improvements, mantels, gas fixtures, heating, etc. For J. P. Bannister, a three-story flat building, 25 by 60 feet in size; to be built at Sixty-fourth and Wharton streets; to have a stone front, the modern plumbing, heating, etc.

Architect Jules De Horvath: For A. Kopperl, a four-story bank and hall, 25 by 116 feet in size; to be erected at 571 South Canal street; it will have a stone front, hardwood finish, plumbing, electric light and steam heating.

Architects Brainerd & Holman: For William J. McElowney, a two-story and office building, 40 by 66 feet in size; to be erected at Chicago Heights; it will be of pressed brick and terra cotta front, have plumbing, gas and electric fixtures, heating, etc. For Mrs. Sarah Langley, three three-story residences, 50 by 65 feet in size; to be erected at 301 Fifty-fourth street; they will have fronts of Roman pressed brick with stone trimmings and Spanish tile roof, also stone entrance and steps, hardwood interior, gas fixtures, furnaces, etc.

For J. P. Boughan, a three-story and basement residence, 20 by 70 feet in size; to be erected at Roslyn place; stone front, hardwood finish, modern plumbing, steam heating, etc.

Architect B. S. Elmendorf: For G. F. Gilbert, a two-story, basement and attic residence, 30 by 69 feet in size; to be erected at Jackson boulevard, near Central Park avenue; it will have a front of blue Bedford stone, the modern sanitary improvements, gas fixtures, furnace.

Architects Fraenkel & Schmidt: For S. Hess, a three-story residence, 25 by 69 feet in size; to be erected at Michigan boulevard, near Forty-ninth street; it will have a stone front, hardwood finish, steam heating, etc. For W. A. Boatman, a four-story store and flat building, 25 by 50 feet in size; to be built at 244 Sedgwick street; it will have a stone front, modern improvements and steam heating.

Architects Handy & Cady: For G. W. Spofford, a four-story store and flat building, 170 by 272 feet in size; to be erected at the corner of Halsted and Sebor streets; to be of buff pressed brick and stone fronts, have hardwood finish, the modern plumbing, etc.

Architect W. H. Milne: For A. L. Brown, three two-story residences, 50 by 52 feet in size; to be built on Winona street; pressed brick and stone fronts. Also two-story frame residence, 34 by 50 feet in size; to be built at Rogers Park; all improvements.

Architect M. G. O'Brien: For C. W. Partridge, a five-story store and apartment house, 135 by 65 feet in size; to be erected at the corner of Forty-third street and St. Lawrence avenue; it will have fronts of buff pressed brick with stone trimmings, copper bays and cornice, hardwood finish, the best of modern plumbing, electric light and steam heating.

Architects Kelley & McMullen: For J. W. Johnson, a two-story residence, 35 by 50 feet in size; to be built at Edgebrooke; frame, stone basement, hardwood finish, plumbing, mantels, electric fixtures, furnace, etc.

Brooklyn, N. Y.—Architect W. M. Coots: For Casey & Flanagan, five four-story brick and stone flats; size 55 by 95 feet; cost \$36,000. For P. Donlan, three four-story brick and stone tenements; size 60 by 75 feet; cost \$22,500.

Architects Angell & Higginson, New York city, New York: For American Manufacturing Company, a five-story brick and stone factory; size 75 by 200 feet; cost \$33,000.

Architect L. Dananher: For H. Goldberg, two three-story brick and stone flats, size 50 by 73 feet; cost \$15,000.

Cleveland, Ohio.—Architect W. H. Dunn, 701 Garfield building, reports a Catholic church for St. Mary's Parish at Lorain, Ohio, to be of brick and stone, 130 by 52 feet 6 inches in size at the ends and 78 feet 6 inches across the transepts; from floor to apex of dome 38 feet, gallery over vestibule; seating capacity for 400; steam heat kitchen, dining room and chapel in basement; the interior of the church will be in the classic style finished with a suspended ceiling in ornamental plaster work and quartered oak; cost, \$25,000. For H. H. Hackman, a three-story brick store and apartment building on Central avenue, 20 by 75 feet in size; gravel roof, plumbing, and furnace heat; cost, \$5,000.

Architect J. B. Shengle, 714 Permanent building, reports a four-story brick and stone apartment and store block, 67 by 80 feet in size, at Canton, Ohio, for Martin Bros. & Co., of that city; the top floor will be used for a lodge room; galvanized iron cornice, skylights, hydraulic passenger elevator, buff pressed brick on two fronts, plate glass on two fronts the entire four stories; twelve suites of rooms, with plumbing complete and gas stove for each, steam heat, electric lights; two copper bays on front; cost, \$25,000. For Carlton Garrett, of Brookline, Massachusetts, a three-story brick block, 34 by 75 feet in size, to be built at Shelby, Ohio; steel beams and columns, buff brick on front, plate glass, grand roof, iron ceilings, grille work on front; the building will be used for stores, offices and lodge rooms; cost, \$10,000. For Mr. Garrett he also has a double frame house at Shelby, 32 by 42 feet in size; slate roof.

Architect J. W. Russell, 50 Euclid avenue, reports a block of nine houses, 156 by 65 feet in size; to be built at the corner of Alabama and Hamilton streets, for Dr. E. D. Burton; brick, slate roof, plumbing, gas, etc.; cost, \$15,500.

Architect C. W. Hopkinson, 50 Euclid avenue, has been awarded the architectural work for the new Colonial Club, to be built on Euclid avenue near Bell avenue; it will be frame, three stories high, slate roof, steam heat, plumbing, electric lights, and will contain reception rooms, ladies' rooms, gentlemen's rooms, bowling alley, ball room, dining rooms and offices; it will be built in strict Colonial style; cost, \$25,000.

Architects Lehman & Schmitt, 619 Hickox building, report a three-story brick store and tenement block, 100 by 75 feet in size, to be built on Woodland avenue near Case avenue, for Charles Stein; gravel roof, steam heat, plumbing, for twelve suites of rooms; cost, \$25,000. For D. Klein, they have a block similar to the above, 50 by 60 feet in size, three stories high, on Woodland avenue; cost, \$12,000. For C. G. Hickox they have a modern frame dwelling, to be built on Calumet street; cost, \$5,000.

Architect E. E. Smith, 44 Euclid avenue, reports: A five-story brick, stone, iron and steel warehouse building, being erected on Middle street, for Mrs. Catherine Haag; hydraulic freight.

The firm of Coburn, Barnum & Benes was made to read Coburn, Barnum & Beers in the May report from Cleveland, and occasion is here taken to correct the mistake.

Denver, Colo.—Architects Varian & Sterner: For University Club, a three-story brick building; size 60 by 74 feet; cost \$20,000. For W. J. Barker, two-story brick addition to store; size 41 by 51 feet; cost \$5,000. For C. H. Benedict, a two-story brick dwelling; size 29 by 50 feet; cost \$7,000.

Architect F. E. Edbrooke: For J. A. McMurtrie, a two-story brick dwelling; size 27 by 55 feet; cost \$5,000. For J. W. Jackson, a two-story brick dwelling; size 41 by 56 feet; cost \$6,000. For L. C. Cole, a two-story brick flat; size 46 by 65 feet; cost \$5,000.

Architect H. M. Henderson: For Colorado Mill & Elevator Co., a brick mill and elevator; sizes 48 by 72 feet, 50 by 60 feet, 40 by 150 feet; cost \$20,000. For N. K. Huston, one-story terrace; size 50 by 100 feet; cost \$5,000. For F. O. Varile, a two-story brick dwelling; size 42 by 45 feet; cost \$10,000. For Arthur S. Miller, a two-story brick dwelling; size 50 by 50 feet; cost \$5,000.

Detroit, Mich.—Architect Gustave Mueller: For Joseph Kenzee, a four-story, buff brick business block; elevator service and all modern improvements; to be erected on Parrair street; size 40 by 70 feet; cost \$20,000. Architects Mason & Rice: For Detroit Fire Department Commissioners, three pressed brick fire engine houses; to be erected on Chene, Congress and Joseph Campan avenues; size 40 by 65 feet; cost \$35,000. For Belle Isle Park Commissioners, a brick stable; to be erected on Belle Isle; cost \$10,000.

Architects Stratton & Baldwin: For Joseph V. Gearing, a two-story stone residence; to be erected on north side of Warren avenue between Cass and Second streets; size 40 by 70 feet; cost \$15,000. For Charles Bunnell, a two-and-one-half-story brick residence, with stone trimmings and slate roof; to be erected on south side of Hancock avenue; cost \$5,500.

Architects E. A. Walsh & Son: For Detroit Chemical Works, a three-story brick manufactory and engine house; to be erected at junction of Wabash Railway and Junction avenue; size 60 by 70 feet; cost \$7,000.

Architects Donaldson & Meier: For John P. Schmidt, a two-story brick residence on northeast corner of St. Aubin avenue and Jay street; cost \$5,700.

Architect Edward C. Van Leyen: For Frank Emmons, a two-and-one-half-story frame residence; to be erected on Marston court. For Mrs. S. Crane, a three-story brick veneered apartment building; to be erected on Perry street; size 40 by 75 feet; cost \$15,000. For Leonard Abraham, a two-and-one-half-story brick building; to be erected on Seward avenue; to have stone trimmings and slate roof; cost \$5,500.

Architect John Scott & Co.: For Jeremiah Dwyer, a three-story double brick residence; to be erected on Jefferson avenue near Aubin avenue; cost \$16,000. For Hiram J. Willis, a two-story frame residence; to be erected on Blain avenue near Woodward.

Architect A. C. Varney & Co.: For Emil Mathis, a two-story brick residence; to be erected on corner of Avery avenue and Brigham street; cost \$5,500.

Architect Joseph Mills: For Board of Education, District No. 7, Springwells, Michigan, a two-story brick schoolhouse, seven classrooms; size 68 by 81 feet; cost \$12,000. For Board of Education, Marlette, Michigan, a two-story brick schoolhouse; size 70 by 80 feet; cost \$10,000.

Architect George W. Meyers: For Charles Schultze, a two-and-one-half-story pressed brick and stone residence; steam heat, etc.; to be erected on the West boulevard; cost \$10,000.

Architects M. L. Smith & Son: For W. H. Flynn, a two-and-one-half-story brick double residence; cut stone trimmings, slate roof, etc.; cost \$7,000.

Architect Frank J. Hartwick: For Henry Iva, a three-story brick residence; to be built on Baldwin avenue; cost \$5,500.

Architect W. D. Butterfield: For First Baptist Society, Pontiac, Michigan, a church; to be built of field stone, with brownstone trimmings; size 76 by 88 feet; cost \$15,000.

Lorain, Ohio.—Architects Kramer & Wurms: For Catholic Society, a one-and-one-half-story pressed brick and arch terra cotta church; size 60 by 70 feet; cost \$25,000.

Mansfield, Ohio.—Architect C. Ernst, Tiffin, Ohio: For Christian Society, a one-and-one-half-story pressed brick and Bedford stone church; size 54 by 100 feet; cost \$20,000.

Milwaukee, Wis.—Architect H. C. Koch & Co.: For Soldiers' Home, a two-story pressed brick building; size 48 by 110 feet; cost \$10,000.

New York, N. Y.—Architect R. S. Townsend: For Abraham Boehm, a seven-story brick and steel store and office building; size 75 by 79 feet; cost \$185,000.

Architect J. Jacobson: For E. Kilpatrick, a seven-story brick and stone apartment building; size 72 by 95 feet; cost \$100,000.

Architects Clinton & Russell: For Joseph Fahys, a five-story brick and stone dwelling; size 25 by 82 feet; cost \$35,000.

Olympia, Wash.—Architect Ernest Flagg, 54 Broad street, New York city, New York: For state of Washington, a five-story sandstone and brick courthouse; size 140 by 280 feet; cost \$1,000,000.

Pittsburg, Pa.—Architects Bartberger will receive bids for the new Shady Side Academy; to be of fireproof brick and stone and cost \$40,000; to be corner Ellsworth and Morewood avenues.

Architects Longfellow, Alden & Harlow have prepared plans for the National Bank Building; to be erected at Duquesne, Pennsylvania.

Architect U. J. Peoples has been chosen to prepare plans and specifications and to superintend the erection of the new public school building for the Twenty-first ward; cost \$35,000.

Architect E. J. Osterling has plans for a six-story Natatorium; to be erected at 518 Wood street; cost \$60,000; the promoters of the scheme have visited all the principal Turkish and Russian bath establishments in other cities, and will make the new building modern and complete in every detail.

Architect Frank Rutan: For W. E. Reis, a two-story Colonial style fire-brick residence; to be erected at New Castle, Pennsylvania; cost \$50,000.

Architect U. J. Peoples: For the African M. E. Church, a brick church; to be erected in the East End; cost \$10,000.

Rensselaer, Ind.—Architects Morrison & Thompson: A two-story brick and stone store and office building; size 50 by 108 feet; cost \$10,000.

Rochester, N. Y.—Messrs. Fay & Dryer, architects, have the following buildings in course of erection: Colonial house for Mr. Dean Alvord, with stable for same, on Dartmouth street; cost \$6,000. House for H. H. Whitford on Dartmouth street. Stone and frame residence for Edward McSweeney; to be built on East Main street; first story Medina stone, upper stories wood; finished in hardwood, steam heat; cost \$7,500. Warehouse for A. B. Lambertson, on Spencer street; two stories; cost \$6,000. Farmhouse for Henry Griffith, at South Lima, New York. House for P. C. Cobb, on Earl street. Alterations and additions to store, on Lyell avenue, for Messrs. State & Brownell; cost \$5,000. Block of eight houses for W. W. Dake; to be built on south Clinton street; cost \$15,000. Colonial house for C. M. Thoms, on Argyle street; cost \$6,000. Marble and frame house for C. M. Thoms, on Argyle street; to cost about \$7,000.

Block & Barnes, architects, have prepared plans and begun building operations for a Colonial house for William O. Raymond, on Strathallan Park; hardwood finish; cost about \$7,500. Brick school building No. 35, to be built on Field street; cost about \$8,000. Additions to residence of Henry M. Moore, on Mount Hope avenue; to cost \$6,000. Office building at Canandaigua, New York, for Dr. O. J. Hallenbeck; material, brick and terra cotta; cost \$12,000. Addition to three-story brick building for Henry Hebing, on North street.

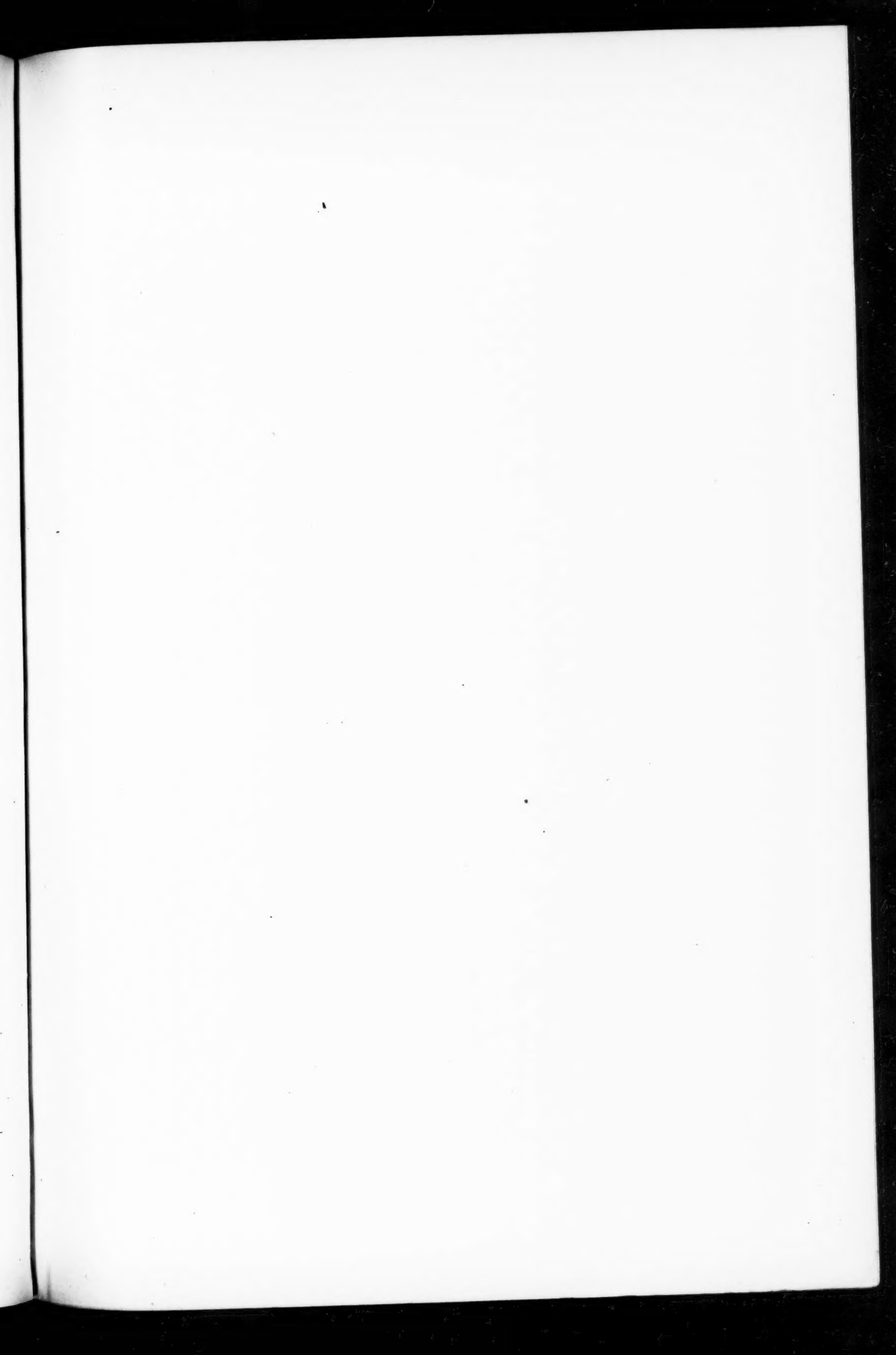
South Bend, Ind.—Architects A. W. Rush & Son, Grand Rapids, Michigan: For St. Joseph county, Indiana, a three and one-half story and basement stone courthouse; size, 125 by 180 feet; cost \$300,000.

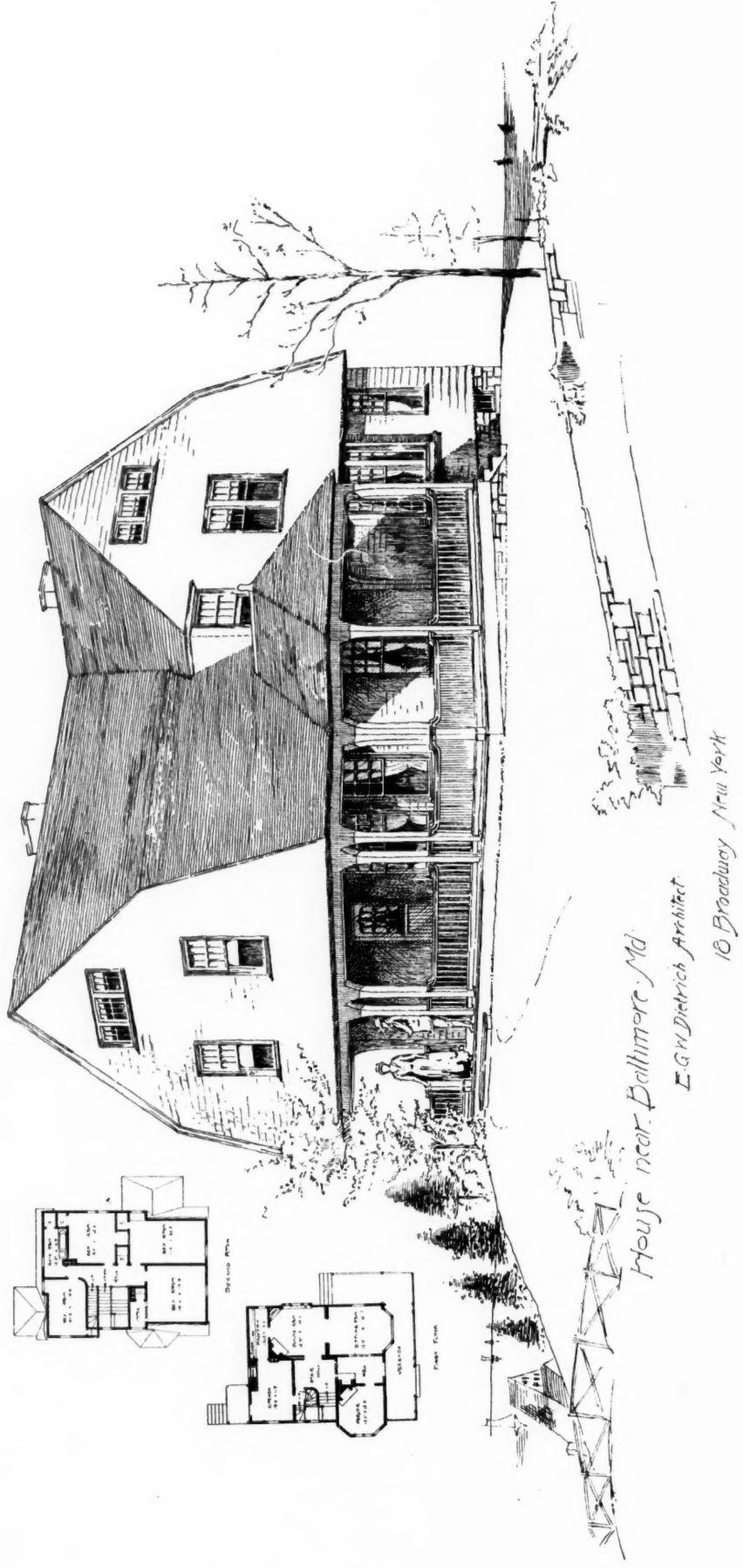
St. Louis, Mo.—Architects H. E. Roach & Son: For J. E. Liggett, a seven-story pressed brick and stone store, to be erected on Ninth street and St. Charles; cost \$12,000. For L. B. Ely, a two-story brick and stone store and flat building; size 56 by 59 feet; cost \$10,000.

Architect J. L. Wees: For a Stock Company, four-story store and a market; size 200 by 500 feet; cost \$300,000. For L. D. Dozier, a three-story brick and stone residence; size 67 by 70 feet; cost \$50,000; also a four-story factory, size 67 by 80 feet; cost \$16,000.

Architects Link, Rosenheim & Itiner: For Shaare Emeth Congregation, a three-story brick and stone church; size 80 by 145 feet; cost \$100,000.

Architect H. E. Roach: For J. E. Liggett, a pressed brick and stone building; to be erected on south side Washington avenue between Eighth and Ninth streets; cost \$100,000.

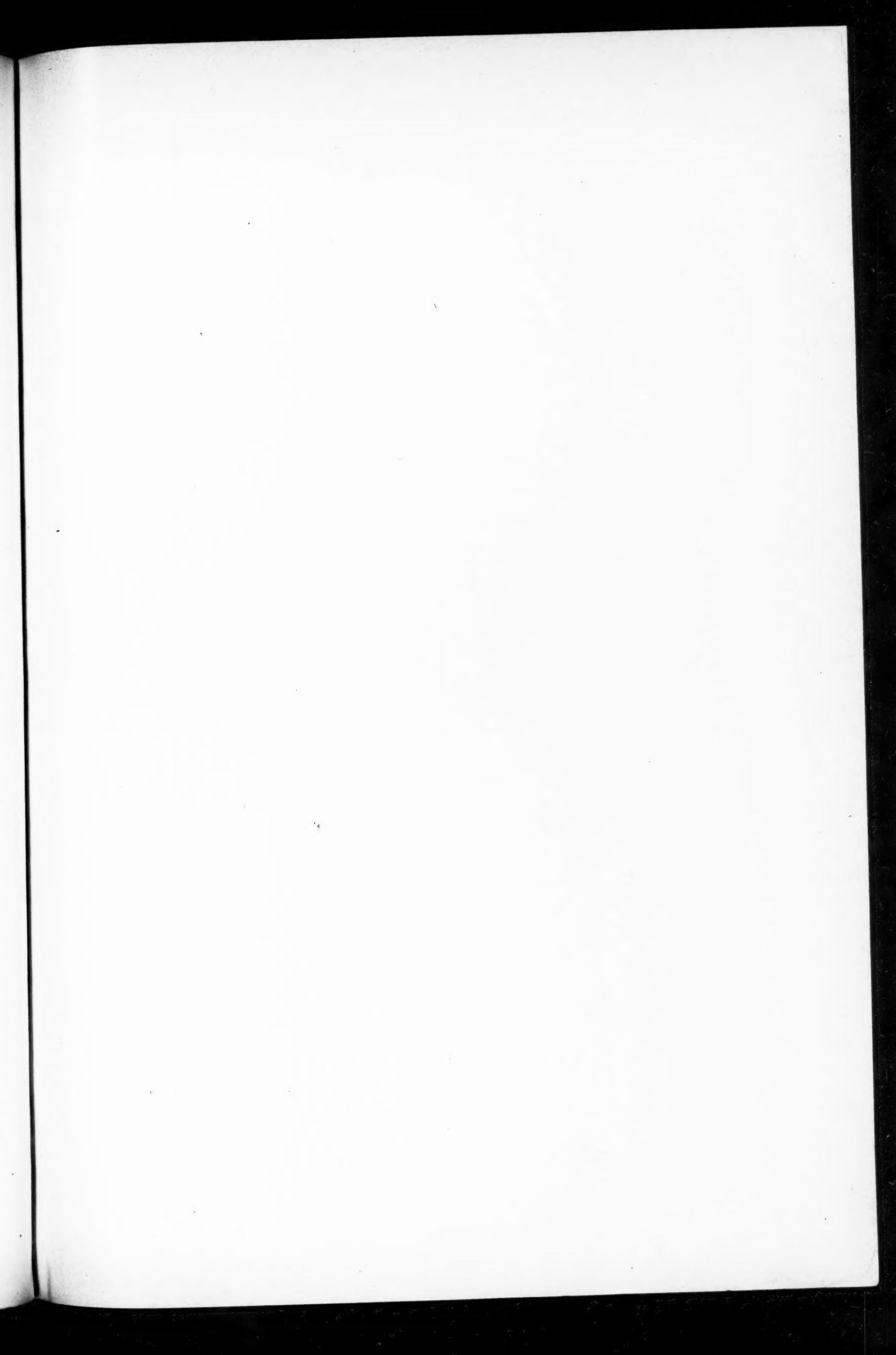


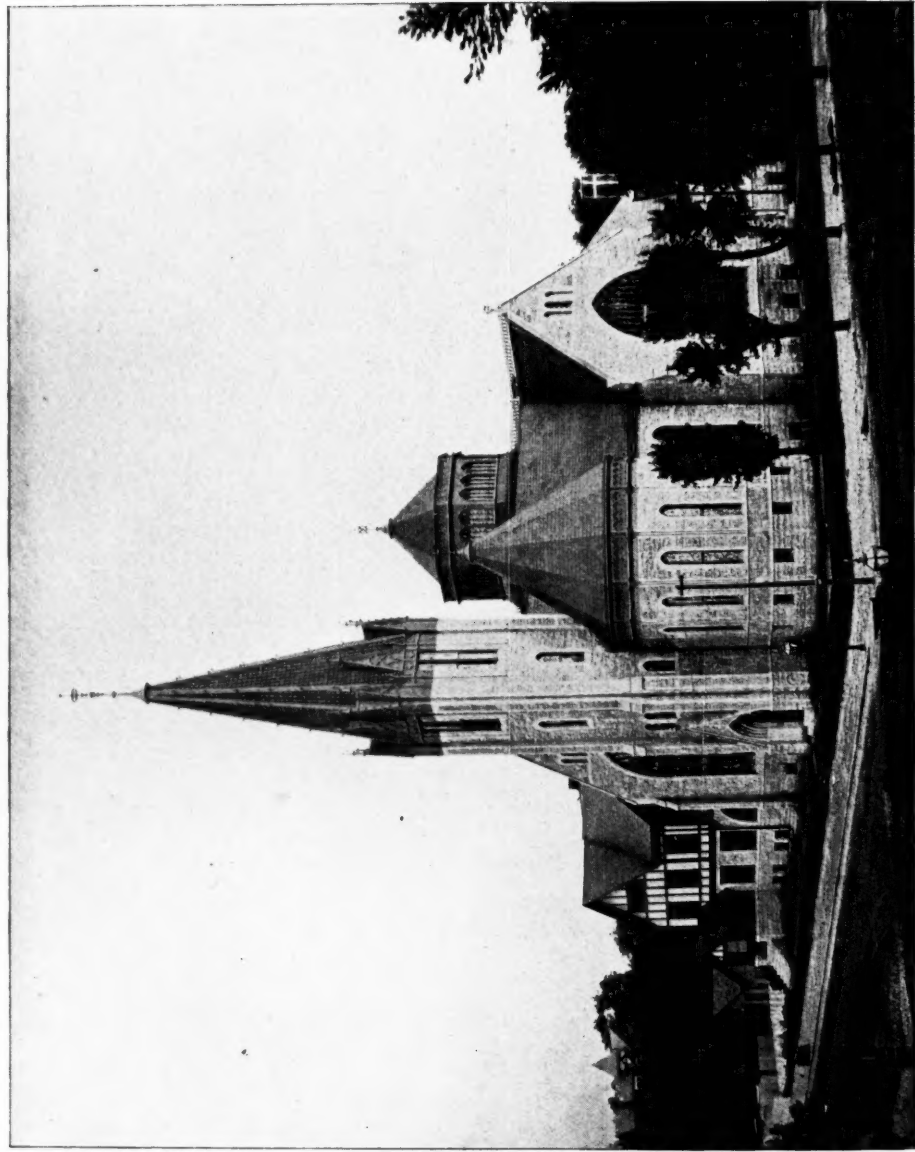


House near Baltimore, Md.

E. G. M. Dietrich, Architect.

10 Broadway, New York



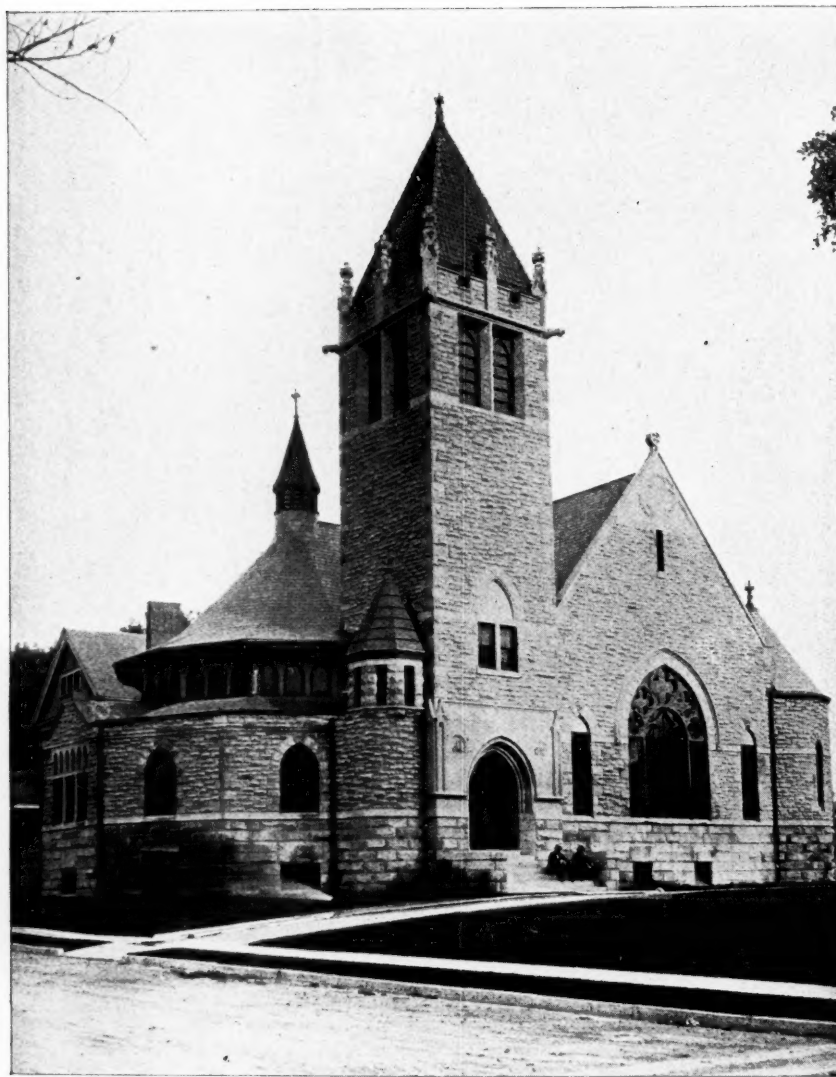


PRESBYTERIAN CHURCH, HENDERSON, KENTUCKY.
CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.



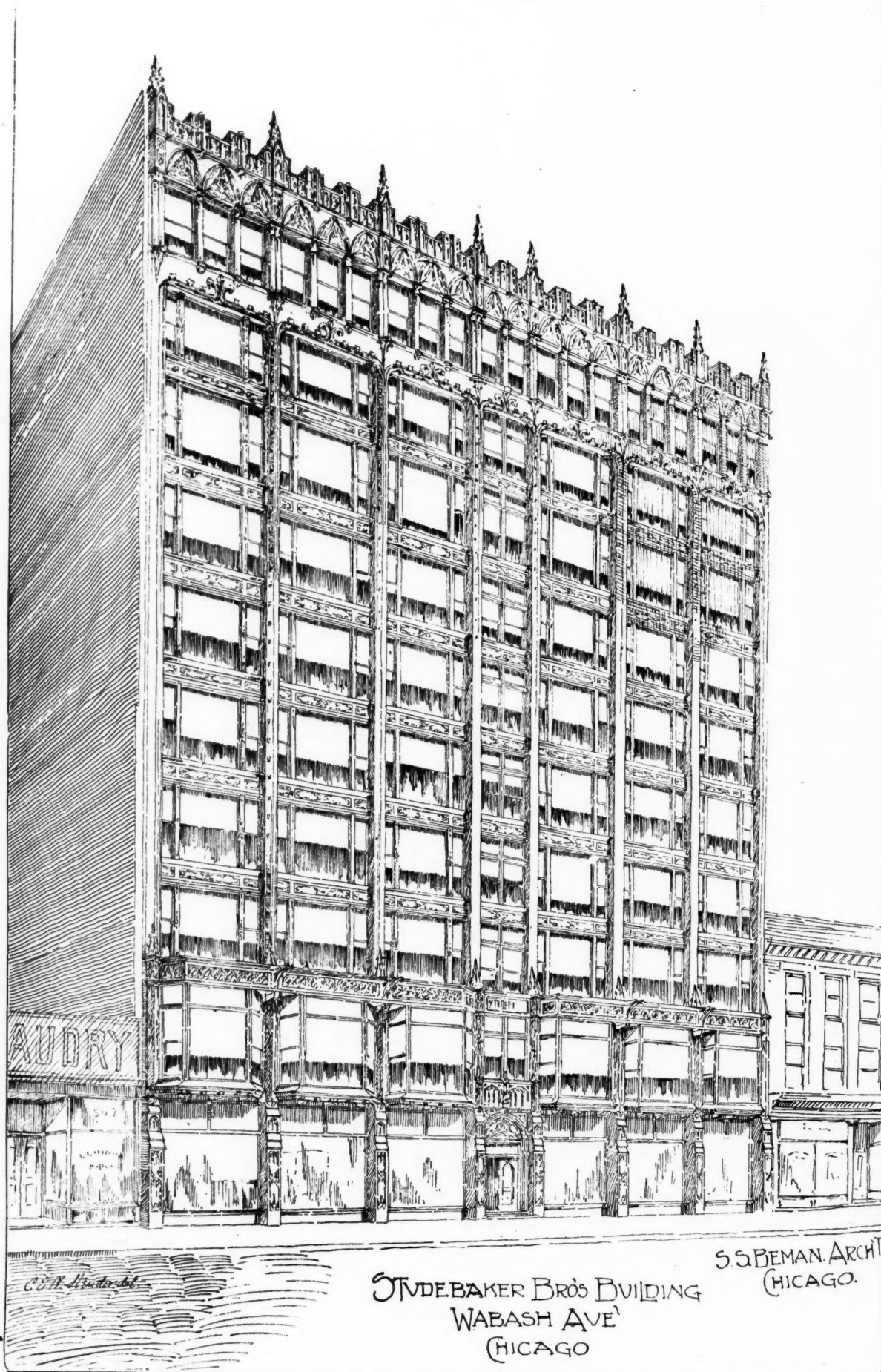
RESIDENCE OF WM. V. O'BRIEN, CHICAGO.

FLANDERS & ZIMMERMAN, ARCHITECTS.



CLIFTON M. E. CHURCH.

• CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.



J. D. BAKER BROS BUILDING
WABASH AVE
CHICAGO

S. S. BEMAN, ARCHT
CHICAGO.



NEW UNION STATION
ST. JOSEPH, MO.
E. J. ECKEL ARCHTCT



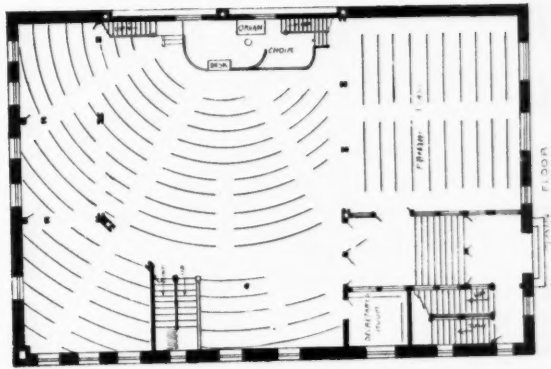
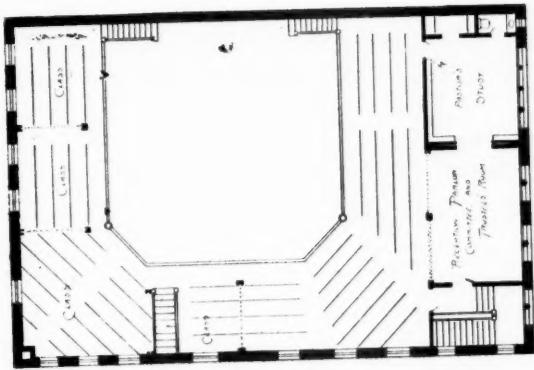


INLAND ARCHITECT PRESS.

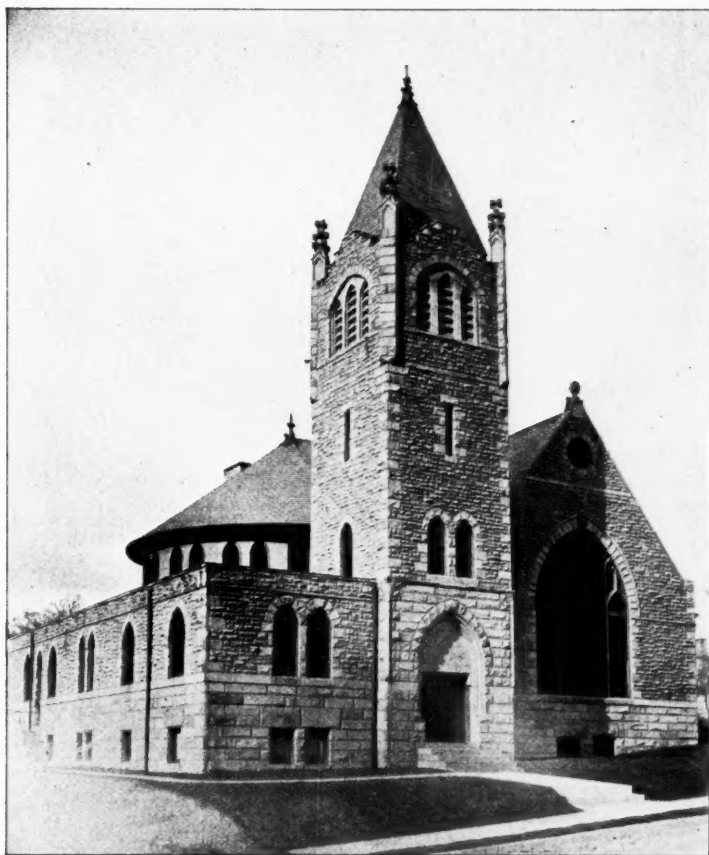
RESIDENCE OF EDMUND R. KRAUSE, CHICAGO.

E. R. KRAUSE, ARCHITECT.





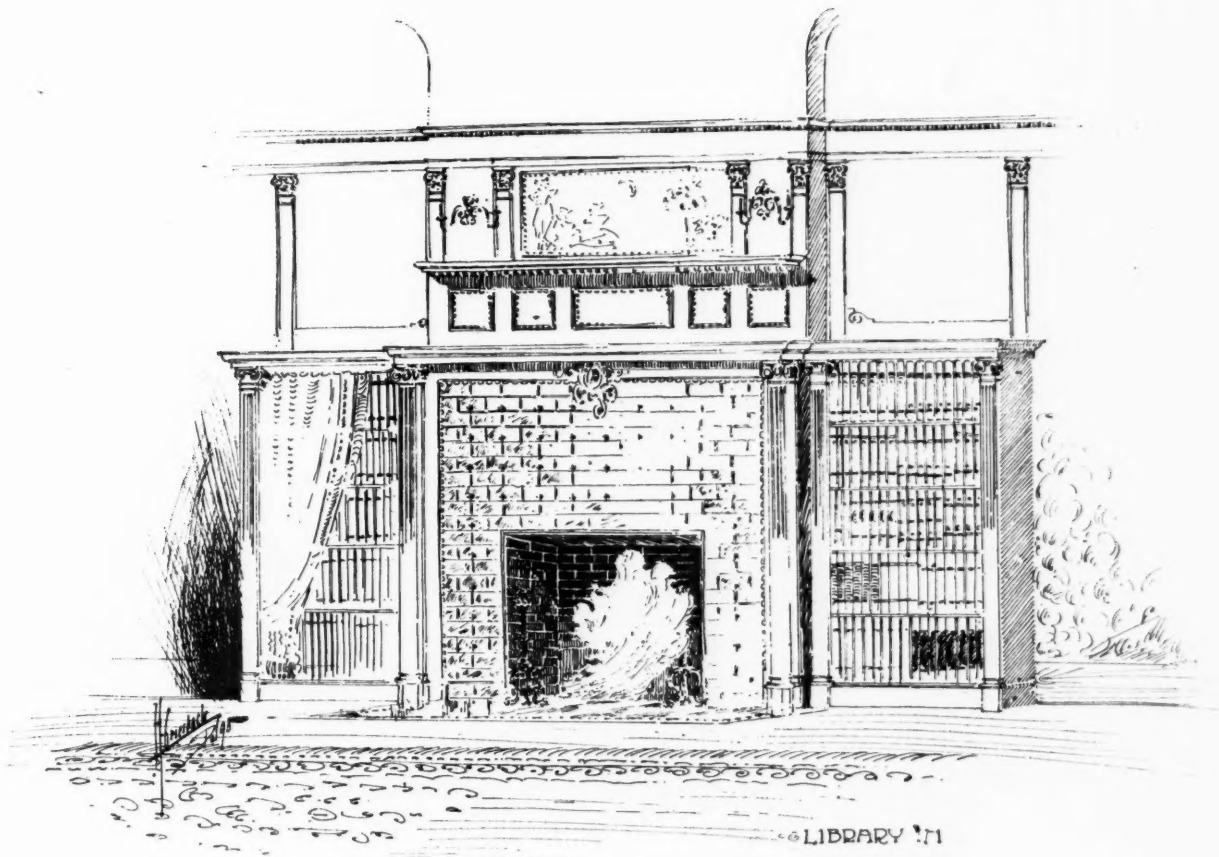
PARSONAGE SABBATH SCHOOL CHURCH
FIFTH UNITED PRESBYTERIAN CHURCH RAVENSWOOD CHICAGO DAN EVERETT WAID ARCHT



MOUNT AUBURN M. E. CHURCH.
CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.

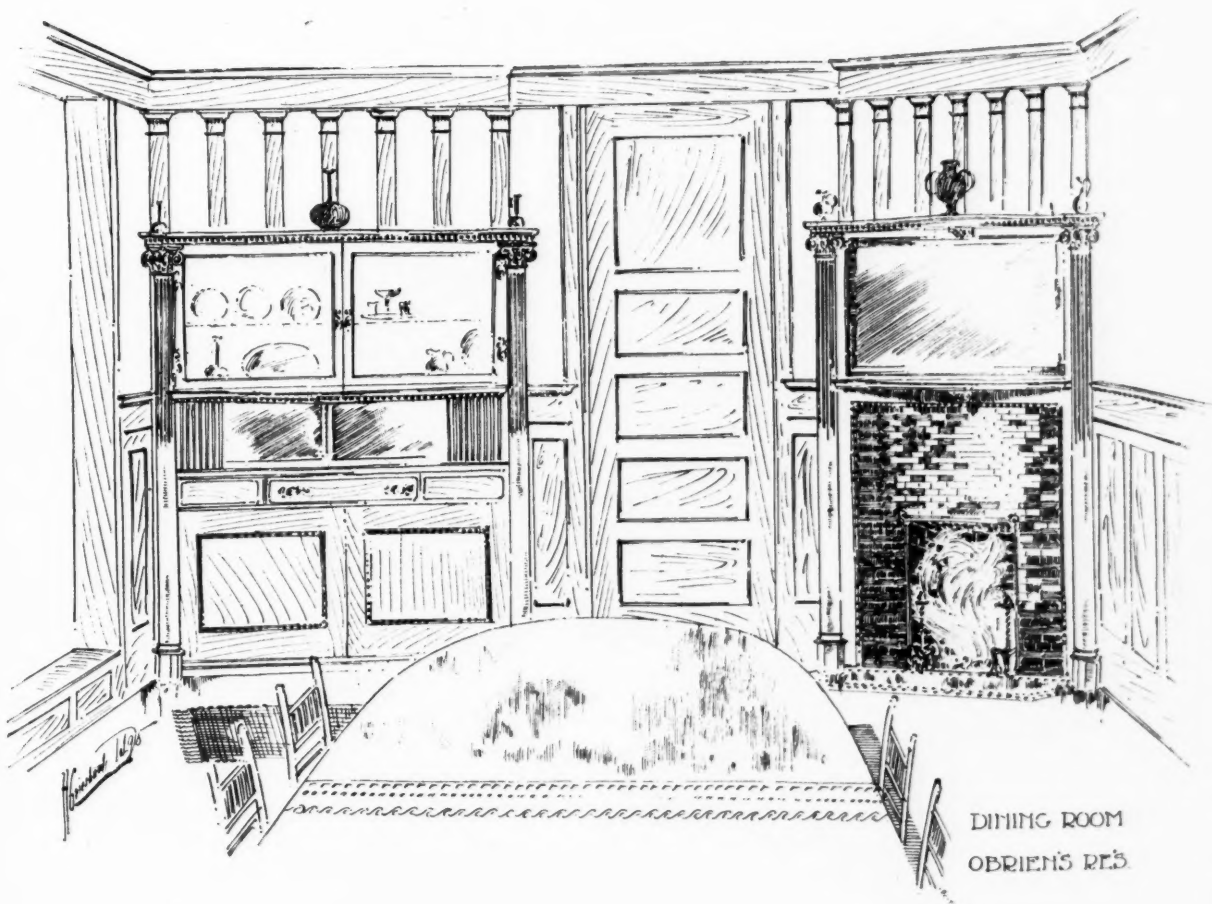


PRESBYTERIAN CHURCH, NEWPORT, KENTUCKY.
CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.



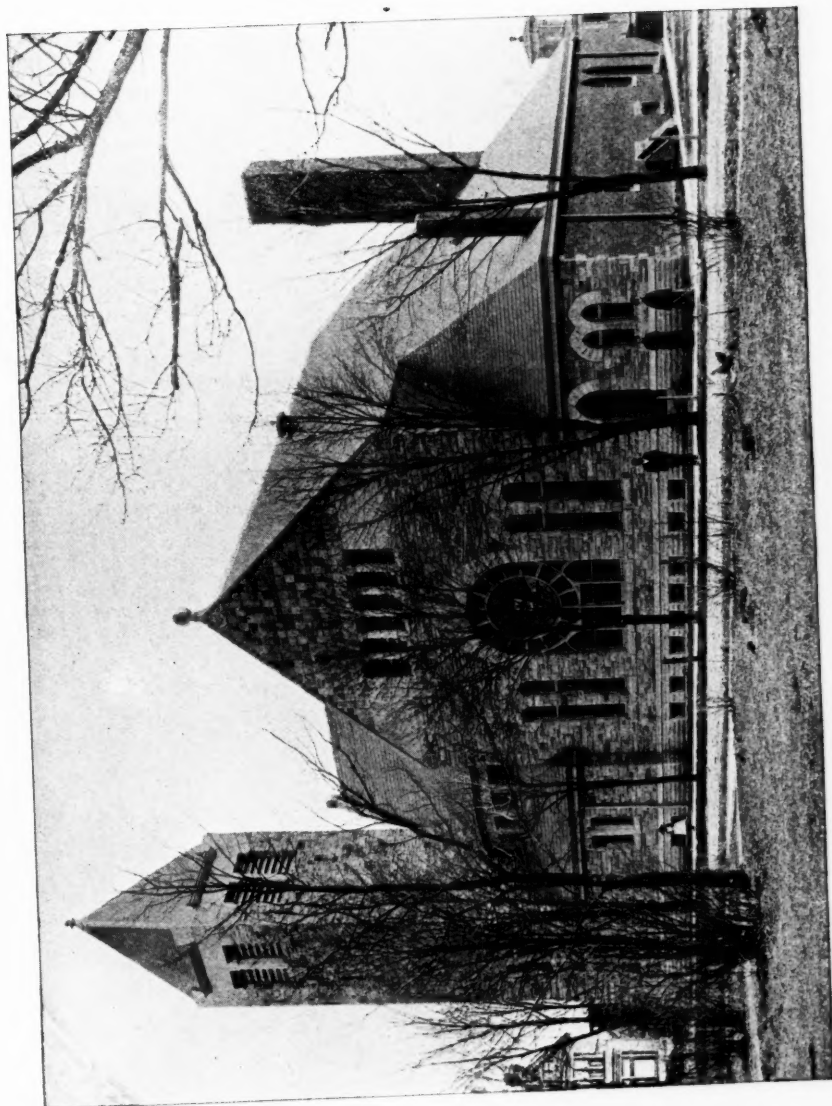
LIBRARY IN

OBRIEN'S RES.

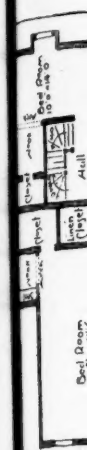


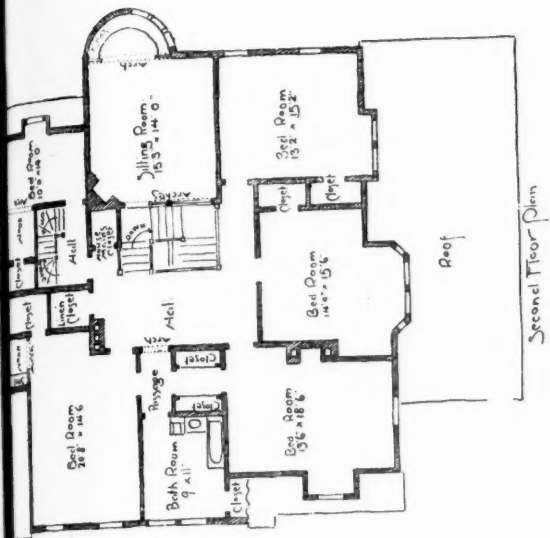
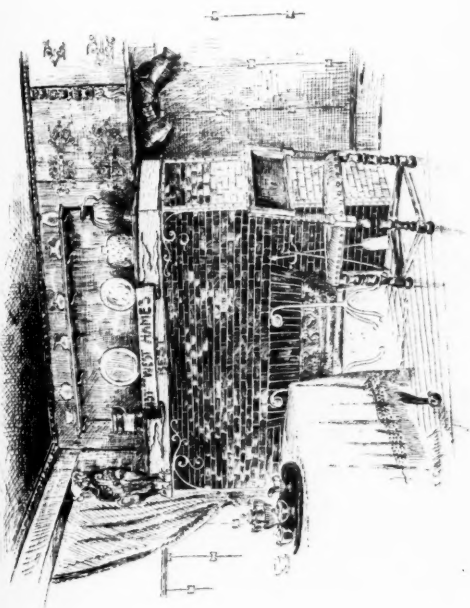
DINING ROOM

OBRIEN'S RES.



M. E. CHURCH, CONNERSVILLE, INDIANA.
CRAPSEY & BROWN, ARCHITECTS, CINCINNATI, OHIO.





Second Floor Plan

