

THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXVII.

JUNE, 1896.

No. 5



A Monthly Journal Devoted to
ARCHITECTURE,
CONSTRUCTION, DECORATION AND FURNISHING
 IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,
 409 410 MANHATTAN BUILDING, CHICAGO, ILL.

L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.

SPECIAL CONTRIBUTORS:

DANKMAR ADLER,	D. H. BURNHAM,	W. L. B. JENNEY,
HENRY VAN BRUNT,	P. B. WIGHT,	IRVING K. POND,
LOUIS H. SULLIVAN,	ALLEN B. POND,	J. R. WILLETT.
WILLIAM S. MACHARG.	C. E. ILLSLEY.	

TERMS: Regular number, \$5 a year; Photogravure edition, \$10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), \$1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

AMERICAN INSTITUTE OF ARCHITECTS.

OFFICERS FOR 1896:

PRESIDENT	GEORGE B. POST, New York, N. Y.
SECRETARY	ALFRED STONE, Providence, R. I.
TREASURER	SAMUEL A. TREAT, Chicago, Ill.

VICE-PRESIDENTS:

FIRST VICE-PRESIDENT	HENRY VAN BRUNT, Kansas City, Mo.
SECOND VICE-PRESIDENT	WILLIAM C. SMITH, Nashville, Tenn.

BOARD OF DIRECTORS:

For three years.

Daniel H. Burnham, Chicago, Ill.	Normand S. Patton, Chicago, Ill.
J. W. McLaughlin, Cincinnati, Ohio.	*Robert D. Andrews, Boston, Mass.
*William S. Eames, St. Louis, Mo.	F. Miles Day, Philadelphia, Pa.
Charles F. McKim, New York, N. Y.	H. Langford Warren, Boston, Mass.

For two years.

Louis H. Sullivan, Chicago, Ill.	Charles L. Cummings, Boston, Mass.
George C. Mason, Jr., Philadelphia, Pa.	E. I. Nickerson, Providence, R. I.
Theodore Carl Link, St. Louis, Mo.	W. L. B. Jenney, Chicago, Ill.
Samuel Hannaford, Cincinnati, Ohio.	Wilson Eyre, Philadelphia, Pa.

For one year.

*E. H. Kendall, New York, N. Y.	G. A. Frederick, Baltimore, Md.
Cass Gilbert, St. Paul, Minn.	Warren R. Briggs, Bridgeport, Conn.
C. F. Schweinfurth, Cleveland, Ohio.	Jeremiah O'Rourke, Orange, N. J.
Thomas Hastings, New York, N. Y.	Robert Stead, Washington, D. C.

*These with President, Secretary and Treasurer ex-officio, form Executive Committee.

STANDING COMMITTEES FOR 1896:

Committee on Foreign Correspondence.—W. L. B. Jenney, chairman, Chicago, Ill.; R. S. Peabody, Boston; Henry Van Brunt, Kansas City, Mo.; C. F. McKim, New York; Thomas Hastings, New York.

Committee on Education.—Henry Van Brunt, chairman, Kansas City, Mo.; Professor William R. Ware, New York, N. Y.; Professor N. Clifford Ricker, Urbana, Ill.; A. W. Longfellow, Boston, Mass.; Theophilus P. Chandler, Jr., Philadelphia, Pa.

Committee on Publication and Library.—Frank Miles Day, chairman, Philadelphia, Pa.; W. L. B. Jenney, Chicago, Ill.; Cass Gilbert, St. Paul, Minn.; Theo. C. Link, St. Louis, Mo.; W. R. Briggs, Bridgeport, Conn.

Committee upon Conservation of Public Buildings.—Richard Upjohn, chairman, New York, N. Y.; the Presidents of the several Chapters.

Committee on Building Laws.—T. M. Clark, chairman, Boston, Mass.; N. Le Brun, New York, N. Y.; Alfred Stone, Providence, R. I.

Committee on Congressional Bill for the Erection of United States Government Buildings.—George B. Post, chairman; Bruce Price, New York; John M. Carrère, New York; James G. Hill, Washington, D. C.; Alfred Stone, Providence, R. I. *Alternates.*—E. H. Kendall, New York; H. J. Hardenbergh, New York; Robert Stead, Washington, D. C.; R. S. Peabody, Boston.

A Model "Fake" Capitol Competition.

Apropos to the seeming epidemic of "invitations to architects" just now, and which seem to be accepted with alacrity, is that recently issued by the State of Mississippi for a new capitol building. The general scheme is so attractive that the express business in the South should be greatly stimulated. On July 15 the committee, consisting of the Governor, Attorney-General and Secretary of State, will "meet for the purpose of collating all plans and information obtained by them," and at that time will be pleased to confer with such architects as may prefer to visit the capital city. As the building is to cost from \$550,000 to \$1,000,000, and a sum not to exceed \$1,000 is to be paid for the plans, or in case the architect is employed to superintend, no compensation shall be paid for plans and specifications, and in no case shall there be any compensation for plans not used, this should be an exceptional opportunity to prove the cheapness of an architect's service. The assurance that the committee will be assisted by a competent and disinterested architect to collate all plans and information that would be useful to the legislature in letting the contract should lend additional attraction to this most unique "invitation." We were wont in times past to point out to these misguided committees that respectable architects would not compete under such conditions, but recent events in the competition line have so far modified this opinion that we would not be surprised to see a long list of competitors for the state capitol building for Mississippi.

A Public Estimate of Architects' Services.

The comments of the *Columbus Dispatch* upon the refusal of certain Cincinnati architects to enter a competition for a state house is refreshing as its knowledge of an architect's services is vague. Of course, if it were a legal, instead of an architectural problem, this verdant newspaper would talk differently. Even its narrow scope of vision would see something ridiculous in the state asking written opinions from ten or more celebrated jurists and agreeing to accept and pay for the one it liked best. True, the jurist's opinion would only involve the employment of a typewriter lady for a few hours, while that of the architect calls for the work of skilled draftsmen for days (supposing this to be the basis of the *Dispatch's* argument when it speaks of measuring the state house with a tape line, adding a few columns of figures and calculating the utmost expenditure), and nothing to be allowed for the legal or architectural ability involved. After all, the profession is largely responsible for the estimate in which it is held regarding competitive opinions. While the legal profession has taught the public that no lawyer will open his mouth without a fee any more than you can get a piece of gum from the nickel-in-the-slot machine without shoving in the coin, the architectural profession has shown itself only too willing to take chances in the general lottery. The stand maintained by the Cincinnati architects is most commendable, and those in Columbus and elsewhere, by taking the same position, should teach the state government that architectural services mean something more than measuring the ground with a tape line.

ARCHITECTURAL HISTORY AS A STUDY.*

BY F. B. WIGHT.

THE Standing Committee on Education of the American Institute of Architects is one of its oldest and most cherished traditions. Its reports from year to year reflect more accurately than anything else on record the condition and prospects of architectural education in America. This committee has always embraced the ablest architectural thinkers in the country, and its reports have been issued with an authority that could not be questioned. They have been largely descriptive and critical of what was being done in the several schools, rather than didactic. But in 1894, the report so ably prepared by Chairman Van Brunt struck a note of interest to the convention such as had never before been awakened at the meetings of the Institute. The discussion that followed was of equal interest, as was shown by the resolution of the convention to the effect that "the committee be directed to communicate with the several schools in existence in this country, in regard to the ideas presented by the chairman in this excellent paper."

What elicited this great interest was, in brief, the statement that the study of the history of architecture had been neglected in the schools, and should form an important element in their curriculum. It was the sense of the active profession reflected back upon those charged with preparing the minds of its juniors for the realities of architectural life. In a measure it was an echo of the great work of the late Viollet-le-Duc, when he attempted to infuse a new life into the School of Fine Arts of France, but with disastrous results.

The resolution of the convention not only yielded its fruits in the report of the committee at the 1895 meeting and the accompanying papers that it had elicited from the directors of the several schools, and others who were interested, which are now before us, but in Professor Hamlin's admirable history which has just appeared. This is the first book on the history of architecture that has ever treated the subject in such form that it is practicable for use as a text-book in the schools. Its preparation was, doubtless, incited in no small degree by the discussion elicited in 1894. A careful perusal satisfies us that it "fills the bill," and that it is a fair and unprejudiced statement of the main facts of architectural history upon which every student may rely as a foundation for more extended research in future years. The concise "preface" with which Mr. Hamlin introduces it to his readers explains its nature and objects so clearly that the reviewer is content to let him describe it in his own words by quoting them rather than attempting to make a résumé.

"The aim of this work has been to sketch the various periods and styles of architecture with the broadest possible strokes, and to mention, with such brief characterization as deemed permissible or necessary, the most important works of each period or style. Extreme condensation in presenting the leading facts of architectural history has been necessary, and much that would rightly claim place in a larger work has been omitted here. The danger was felt to be rather in the direction of too much detail than of too little. While the book is intended primarily to meet the special requirements of the college student, those of the general reader have not been lost sight of. The majority of the technical terms used are defined or explained in the context, and the small remainder in a glossary at the end of the work. Extended criticism and minute description were out of the question, and discussion of controverted points has been in consequence as far as possible avoided."

Each chapter commences with a list of books treating of the subject under consideration as a guide to further study, and is followed by a list of monuments of the time referred to, of which it had been impossible for want of space to make mention in the text. Thus the book becomes a reliable guide to the entire range of architectural history, and any student who has access to a library or a collection of photographs may continue his investigations *ad infinitum*. It is the only concise history of architecture that has ever been written and is not too large to use as a text-book. The process of half-tone reproduction has contributed

* "A Text-Book of the History of Architecture," by N. D. F. Hamlin, A.M., adjunct professor of architecture in the School of Mines, Columbia College. New York: Longmans, Green & Co.; 12mo, 440 pages, 1896. "Proceedings of the twenty-ninth annual convention of the American Institute of Architects." Published by the Board of Directors, A. I. A., Alfred Stone, editor, 1895. "Report of the Committee on Education," by Henry Van Brunt. "Study of Architectural History at Columbia College," by Prof. William R. Ware.

largely to make this possible, for the illustrations are sufficient for the purpose.

Modern architecture is briefly described down to the present day, not omitting reference to that of the World's Columbian Exposition, and the present condition of the art in France, Germany, England and America is fairly described.

The report of the committee on education for 1895 was disappointing. It commences with a reiteration in brief of the substance of the report of 1894, which was "that by united action on the part of the several schools of architecture in the country, something could be done to procure for our present phase of civilization, and for the more satisfactory state of things which may be expected to follow it, some such architectural expression as, in the past, the civilization of almost every period seems to have received. The suggestion was made that an improvement in the method of studying architectural history in the schools would conduce directly to this end." Then it admits that there was not sufficient information at hand as to what the schools were actually doing for the convention of 1894 to form an intelligent opinion as to any improvement of methods. This statement evidently destroys the force of much that was said in the report of 1894. For after giving the results of its correspondence with the schools the committee says: "The evidence thus collected seems to show that it is not necessary for the Institute of Architects, as was suggested in last year's report, to ask these schools 'to systematize and coördinate the study of the historical styles.' They are already doing so."

If we are not mistaken, the main object of the 1894 report was to impress the directors of the several schools with the importance of showing their pupils, not how to use the historical styles as precedents, but "to learn how form and ornament were developed out of the genius of civilizations and peoples, and how they should be used in the service of modern art." In other words, that they should be impressed with the idea that they study history, not to become servile copyists, but for the very reason that they would be thereby impressed with the idea that in all the great periods of art, such a thing was not known and practiced, but the problems were being worked out as part of the development of the civilizations of those times. If the study of history does not conduce to teach men to think out their own problems, and cease worshiping false idols, it will only be an acquisition of that sort of knowledge which is known as "a dangerous thing," and had better be omitted altogether. It is a question whether or not we already have too much of it. But we cannot shut our eyes to it. Knowledge is like a flood that cannot be stopped. The trouble is that it comes to us in a fragmentary and disorderly way. What is needed is correct history, and if we must have it let us have all of it, consecutively told, without comment or prejudice, and not taught in such a way as to back up any one denomination or school of architecture. No good can come of it unless there is catholicity in the teaching.

In Mr. Hamlin's little book we now have the proper guide; but we did not have it when the report of 1895 was presented. The best evidence of this is found in the reports made to the committee, which show such diversity in the methods of teaching architectural history.

We must all acknowledge that any return to the old order of things, to the methods of design pursued in the great periods of art which produced the works that we so much revere, is in this age and most likely will in future ages be impossible. Such conditions could only be possible should the world ever again pass through an age of darkness when all history and all tradition has been forever lost and forgotten. Professor Ware, in his admirable paper, has thus described what this was in comparison with our present efforts. Referring to what his students are doing, he says: "But these studies take little cognizance of what was the prime factor in the production of these works of art, the fertile and ingenious mind of the old workman himself. All these facts of his environment, which are so interesting to us, and which present themselves so conspicuously to our minds, as the main elements of the situation, were to him simple matters of course. He did not think of them. They had no part in the reasoning which determined his action, an action which was determined, as we may believe, not by any process of reasoning from recognized principles, but by simple considerations of good sense and good taste. Of most of the influences which seem to us to have been so powerful he was as unconscious as the air he breathed, and the rest he felt only as he may have recognized the limitations under

which he worked. Even the logical and æsthetic principles which underlay his work and, as we can now see, largely controlled it, were, for the most part, as always happens with the skillful workman, only half revealed to him."

It is now four hundred years since civilization has passed the age of unconscious development, which produced the greatest architectural monuments of the world. Whatever has been done since then is the work of investigators, scholars and copyists. In no period of the world's history has self-consciousness been more evident than the nineteenth century. It is something that we cannot shake off. No matter what high ideals we may have, it steps between us and them. If we cannot discard it, our only hope lies in cultivating it and learning to control it. In self-discipline lies the only hope for architectural art, if there is anything left to hope for. It is futile to suppose that we can disregard the demands of utilitarianism, and the march of science which enters into our every act. Whatever the future produces will be with the full knowledge of all that we can learn of the past, and not from a smattering wielded by a so-called genius. All the preaching in the world will not make us Greeks, or Romans or Romanticists, or Mediævalists, or Classicists, except for a time only, as we recognize fleeting fashions and fads. We have reached the highest development of self-consciousness, and must make the most of it. It cannot be smothered or suppressed, as Mr. Van Brunt has hoped in his book on Greek Lines, but must be disciplined in the light of such knowledge as we can acquire.

It is necessary now only to give the schools time to systematize this important study of architectural history for which the facility is provided. When it has had its effect, in due time, the students will begin to do their own thinking. Whatever the influence may be upon the architecture of the future remains to be seen, for no one can predict. The present chaos may continue or ideas may become formulated into an architecture of reason acknowledging and beautifying in a new way constructions that we cannot avoid. We are on trial before the world, and it remains to be seen whether with all our learning and science we can evolve an architecture consistent with our civilization, or will continue our effort to revive dead arts.

Thus far no suggestion has been made how best to study contemporaneous civil, social and religious history. Much will depend upon this for the success with which the teacher of architectural history will be able to make himself understood by the ordinary student, who has carried on these studies in the usual scrappy and disconnected manner. There occurs to us an admirable text-book in Swinton's "Outlines of Universal History," which might with profit be introduced in all the architectural schools. It is no larger than Mr. Hämlin's book, and could be used side by side with it, fixing dates and the succession of respective forms of government as well as social conditions, while it touches also upon the religious development of nations. By using this, much time can be saved and a large number of bulky works dispensed with. The events of all known periods are described very nearly in the order of the evolution of architectural forms. By its use the student will be enabled to understand not only the social conditions that have led to architectural construction, but those events which have caused their destruction as well and the creation of ruins which are still among the wonders of the world and subjects of study.

The plea of the committee, in the report of 1894, for a *united action* on the part of the several well-established schools, has not received the attention that it deserves. Granted that the schools will profit by the suggestions which this report has elicited, and that the means are at hand through the publication of Mr. Hamlin's handy volume, it only remains for those intrusted with their management to come together at stated times, compare notes and agree upon a united policy in teaching. It is therefore suggested that the schools send representatives to the annual conventions of the Institute, to constitute the *didactic section* of the convention, or a higher seminary of learning. For if an "intelligent unity of effort" shall actuate the teachers of our art, how much more confidently may we be able to look for it in its students and practitioners.

In the case of Architect David Evans, of Philadelphia, to recover damages for breach of contract, the decision was made in favor of the plaintiff for \$19,379. This is the outcome of a competition for the Bourse Building, which was held in 1892, and which was awarded to Mr. Evans. The following year the contract was rescinded and another architect appointed. The case may be carried to the Supreme Court.

"GLIMPSES OF THE BUSINESS SIDE OF AN ARCHITECT'S LIFE."*

BY JAMES R. WILLETT.

I ADDRESS you, young gentlemen, on the subject of the business side of an architect's life. If you wish to learn to swim, you must go into the water and strike out for yourself. It is true, a teacher of swimming may give you some ideas that will facilitate your learning, but the principal knowledge will come from your own exertions and experience. If there is one thing more than another that can only be learned by one's own experience, it is to be a business man; nevertheless, I may possibly be able to give you some ideas which may be of assistance to you; I shall endeavor to do so.

I take it for granted that I am addressing young men who must rely upon their own exertions for a living. It is in architecture, as in everything else, that it is necessary to be a good business man if you desire financial success. It is necessary, therefore, that you should learn business ways, business expressions and methods of dealing between man and man, and be able to discriminate between man and man, and judge each correctly. Business men are made up of all kinds and classes—architects, artists, bankers, bakers, etc.

It is not considered reputable, or professional, for an architect to advertise, and not much direct advertising is done; but there is no small amount of it done indirectly, by having names published in newspapers as architects of such and such buildings, etc., and this is done to a large extent by persons who would consider themselves insulted if you told them that they advertised. It was once the habit, and is yet to some extent, for the names of the owner, architect, contractors, etc., to be cut on the building; there is no objection in this, but this sometimes cuts the other way, especially in rapidly growing communities. There was a building in Chicago put up several stories high under the direction of a certain architect whose name was cut on the building; some years afterwards the building was carried up by the owner twice, or more, the original height, without the original architect being employed. After the last work was done, the building began showing signs of weakness and giving way, for all of which the original architect got the credit with the public, since his name was seen on the building.

There are two classes of men with which you have especially to deal, owners and contractors. The owner is usually a business man, which means a man engaged in any pursuit whatever. The contractor is a special class of which it is necessary that you know their special ideas. Don't fail to learn their ways, their mode of thought, their mode of expression, their trade terms, and everything that will tend to put you on an equality with them in their special line. There is nothing betrays the ignorance of an architect more than the fact that you do not use the ordinary building terms in your specifications. It is not desirable that you should show ignorance, but there is more than that, trade terms, to the builder convey their own meaning without further explanation, but correct English, however grammatically and properly used, is to some extent Greek to many of the actual builders.

What is an architect? Webster defines him as a "master builder," and that, in my judgment, is a good definition; it implies a knowledge of design, a knowledge of construction and a knowledge of men, and the ability to manage the men, which is usually termed executive ability, and you should have an especial knowledge of the men you come in close contact with. A man may be a good designer, or he may be a good constructor, or he may have good executive ability. A man may be any one of these things, but that alone will not constitute him an architect.

Architects are not free agents, as you will find when you come to practice as such. They are subject to the conditions given by the owner, etc., and if you see what you deem to be mistakes and errors in other architects' work, remember that you do not know all the circumstances; perhaps if you did it might alter your judgment, and you may be quite sure that you will probably make just as many mistakes as anyone else, and then perhaps you will appreciate the injustice of random criticism. You may be quite sure that you will make mistakes, see to it that you do not make many, and if you make them, be ready to pay for them, and not dishonestly saddle them on either the owner or the contractor. Do not allow sympathy to influence you in business; tales of losing contracts may come to your ears, but you are not employed as a charitable agent. Be open and frank and just with all men, and especially, in this connection, with the owner and the contractor. But, if there is any presentation of a sympathetic case to be made, the contractor is the one to make it and not you. Let him make the statement he likes to the owner, and if the owner asks your opinion you can give it frankly and freely, but do not thrust it on him.

It has been said by one writer that it is impossible to make a set of drawings without some mistake being made. Well, that may be true, but don't let the young architect get the idea that he is not responsible for mistakes he may make. He is responsible for all his acts, good and bad, and should take the consequences thereof. It is not enough that you intend work to be executed so and so, neither a court nor a business man will be governed by your intentions; they must be the intentions which were agreed to in making a contract. If the dispute goes to trial, the court and the business man will take that view which looks to them most reasonable.

* Extracts from lectures delivered to the Senior Architectural Students at the Art Institute, Chicago, Illinois.

When a young architect is given a house to build and told by the owner that he does not wish to spend over \$10,000 on it, his ability will be best shown by making the best possible design for a building not to cost to exceed the amount given. Don't try to make a design for a \$100,000 house, however good it may be; the owner did not ask you for such a house, and he may look on your design as an attempt to defraud him. If you show an owner that you know how to design and build what he asks you for and keep within the limitations he gives you, you will do more to win his confidence than you will by all the designs you can make that he does not desire. Confidence is a plant of slow growth. Begin early therefore to acquire the confidence of those with whom you are likely to deal, and you will be apt to lay the foundation of a sure and permanent business.

It may be said that the conditions given by an owner are often incompatible; they ask for a house, the general conditions given for which would necessarily cost far more than the limit given; well, that is often the case. What should you do then? You have got two instructions, it is impossible to obey them both; tell the owner so, and tell him early in the day. Every architect knows, if not immediately after the conditions are given, yet he can soon tell when he proceeds with his work and before he has gone very far, that the work will cost greatly different from the amount named. The moment the architect finds this to be the case he should cease work and inform the owner.

Now, there have been many cases which went to trial, where this very thing was the point in question. An architect has received a certain set of instructions which he alleges truly could not all be complied with since they conflicted. He, for instance, was requested to design a building of a certain character and dimensions, and was told not to expend more than about a certain amount. It was impossible to do this, so he carried out the conditions given him as to character and dimensions, and neglected and ignored those as to cost. When the owner objected to pay his bill, he alleged the conflict of the orders, and claimed his fee for the large amount. Before there had been any great progress made with the drawings, it must have been clear to any competent architect whether or not the price would largely exceed the amount given. If it did and if the architect failed to so inform the owner at the earliest possible moment, then in my judgment, he was not entitled to a fee for the large amount—he was not open and candid with the owner. Remember, the owner is not an expert and is not supposed to have a knowledge of such matters, so that he can tell what buildings will cost. He, you may say, in this matter is the ignorant man of the pair, whereas the architect is, or is supposed to be, an expert and at home in the matter in which he is dealing. He therefore should be held to a much stricter account in such matters than the owner.

It may be said that some owners purposely make instructions conflict so that they may have an opportunity to oppose and dispute the architect's bill. Well, such doubtless is sometimes the case, but then if the architect wishes to obtain his fee, it is more than ever incumbent on him to give the earliest notice to the owner of the conflict of the instructions. Remember, the owner's desire is usually not for fame, and especially not for the architect's fame.

Talk not too much about what you will do. Promise little; promises are easy to make, and hard usually to keep. Besides, if the owner is an experienced business man, as he usually is, he knows this well already, and he will rely on you more, the less you promise. In short, be frank with the owner; find out what he wants, and try to accommodate his ideas as far as practicable; and when you cannot accommodate his ideas, or when they conflict, tell him so at the earliest practicable moment.

In speaking with the owner, as well as all other men, you must try and fathom his character; all men cannot be dealt with exactly alike; nevertheless the advice I have given you will generally be the best. Do not take offense if the owner tries to learn all about you, from both yourself and other parties. He may be disposed to question you much and closely. Well, that is a good sign, it shows that he is careful and prudent in what he undertakes, and therefore is very likely to conform with his contracts. If the owner has built before, he will be apt to be more reasonable and easier to get along with than a novice in building; on the other hand, he can probably more easily detect any of your flaws or defects.

In making designs (unless you are making them for competitive purposes) do not make a showy drawing; make one which will look better built than it does in the drawing. If the building looks better than the owner expected, he will be very well satisfied; if it does not look as well as he anticipated, he will probably be the reverse.

Here I might say something about "competition." Well, I cannot speak from much experience in this line, since with two or three exceptions I never made any competitive drawings and certainly am not in their favor. An architect of standing and with reasonable run of business ought not to waste his time on them. It is a good deal of a lottery; the drawings are usually deceiving even when not so intended, as they sometimes are. It is hard to tell a young architect, if he has nothing whatever to do, that he must not do anything, and see work go off to others. However, the worst objection to competitions lies in the fact that they lead young men to stretch their consciences. In their anxiety to get work and the temptations that are around, they are apt to do what is euphoniously termed "stretch the truth." They are apt to make promises that if not actually dishonest are not honorable, and it is a bad school for a young architect to get into; that

is the greatest objection I have to competitive drawings. There are apt to be some black sheep among competitors, and in the heat of the strife, men who may otherwise be honorable are led to do things that they would not be proud to have known.

Another thing the young architect has to consider, is what fee shall they charge? While five per cent is the usual, and, I may say, the standard fee, and ordinarily, especially for small work, it is certainly little enough, as a general rule you should adhere to that or something like it; however, I cannot agree with some that there should be a fixed charge as minimum. Any fixed charge is simply trade unionism, call it what pretty name you like. And, moreover, it is not true that one man's work is worth the same as another's; it is not true in any walk of life. Usually a man can afford to take a less per cent when he is taking a work that will cost a large sum than for one that is to cost but a small amount; therefore, I do not recommend the young architect to insist on any fixed price under all and every condition. But it is true ordinarily that five per cent is about as low as any work can usually be thoroughly and well done and leave any profit to the architect.

The office expenses will usually cost from two to three per cent if the work is thoroughly done, not counting the personal services of the architect at all, and sometimes it will cost more; I have found this by experience. Furthermore, I have noticed that most who do work for small fees, do not usually accumulate much for their old age.

I will suppose you have made designs, and one of them has been accepted by the owner. Detail drawings should be full, definite and complete; do not try to save labor or paper, nor leave calculations, etc., to be done by the contractor which belongs to yourself to do. It is no part of the contractor's duty to alter the drawings and specifications or to complete them in any particular; it is the architect's place. It is the contractor's duty to execute the drawings as he finds them, whatever condition they may be in, and if they cannot be so done, then it is simple evidence of incompetency or lack of honesty on the part of the architect. Contractors complain about this, and justly. It costs money to make drawings, and especially good drawings, and to figure drawings and to figure them correctly. There are some drawings the correct and complete figuring of which costs more than the drawings, and that is one reason why some architects shirk their work. If any work is done wrong, and the architect has not figured it all out, then he is to blame. It is not sufficient to say that the contractor should have done it and done it right; it was no business of his to do it at all, rightly or wrongly.

Be careful not to underestimate. Estimating is best done by a contractor; prices are changing, various occurrences are happening which are not usually known to the architect, but are known to the contractor, who is constantly buying material and executing work; but before a contractor is engaged to do any work, it becomes necessary that the owner must have some approximate idea of what the building will cost, and such estimating must be done by the architects. Be sure you tell him that your estimate is approximate and not exact; nevertheless it will not do to vary greatly from the approximated cost. It is to your interest that the owner should look to you for all information about the building. You will be likely to gain his confidence when he finds that your statements, while not exactly correct, are close and reliable.

In making out the contract, drawings and specifications, let fancy alone. Let everything be plain, exact and definite; make no picturesque letters or figures, that besetting vice of some draftsmen. The plainer your work is the better, since it is to go into the hands of men who are not usually over-educated, and may be misled by them. For some purposes the best specifications are drawings; as I saw it once written, "The best specifications are drawings, drawings, more drawings, most drawings," and this is undoubtedly true. It is well to make notes on drawings. It often happens that a note written out near the place it applies to is more readily noticed and understood than if placed apart in the specifications. Besides, the drawings are more apt to be seen by the men who execute the work than the specifications are.

Sometimes the designs are not to be executed under the direction of the architect; in this case you turn the drawings, etc., over to the owner and have nothing further to do with them, and usually when you do not control the erection of the building it is better that you should not go to, or have anything to do with it. You would, of course, be held responsible for any errors you might make in your drawings, but if you do not superintend you are not in any way responsible for its erection, and if you are not at the building at all it is safer for you, because it is evident you had nothing to do with the erection of it, whereas if you go there the public at large will assume that you have, or should have, authority, and should trouble arise you might be held responsible therefor. Some law suits where large damages were claimed and life had been lost owing to the failure of some supports of the building turned just on this point. In order that the building may be safe, it is not only necessary that the design should be correct, but that it should be correctly executed. If you do not control, stay away. Another reason is that if the owner desires you to superintend it he should employ you to do so; if he does not do that, you should not intrude where you may not be wanted. If the owner wishes to obtain your services for nothing, you should be careful not to accept his valuation of them.

We will now suppose, however, that you are employed to superintend the erection of the building. Usually, though not always, especially where the undertaking is a large one, bids are taken on the work, and it will be your duty to notify suitable contractors you may know to call and examine the plans and speci-

cations and bid thereon. Ask the owner if he has any contractors whom he wishes to bid, and if so notify them accordingly.

While the contractors are bidding, it is well for the young architect to be around and listen to the questions that are asked. You will learn then that all the contractors will not understand the specifications and drawings in the same way, at least in some particulars, and the knowledge that you will acquire as to how contractors look at work, what ideas they will advance and how best to express your ideas, will be useful to you in the future. Don't show any irritation at questions, no matter how ridiculous they may appear to you; it may be that the questions are ridiculous, but it may be that the ridiculousness is not in the question; let the contractors speak out freely; if you are discreet you may acquire considerable information.

(To be continued.)

THE MODERN OFFICE BUILDING.*

BY BARR FERREE.

PART III.—Continued.

THE Schiller Theater in Chicago is a building ninety feet wide and seventeen stories high; the depth of the lot is 180 feet. The theater is on the first floor at the back, the front of the building, and all the upper part over the theater, being given up to offices. It might as well be called an office building in which the theater uses part of the space, as a theater associated with offices. The union of the two buildings in a single structure is an excellent arrangement commercially, since the theater can occupy a costly site in the heart of the business center of the city, and the owners derive a handsome income from the offices. The same idea lies at the basis of the design of the Auditorium in Chicago, which is a vast opera house surrounded by a business block and hotel, the income from the latter portions being applied to make up any deficiency in the expenses of the former.

The site of the Schiller Theater being a long rectangle, with the shorter side facing the street, the architects solved the question of courts by narrowing the building at the sides in the center. The theater fills all the space, except for a line of offices on the street front, up to the fifth floor. At the sixth floor the side walls are dropped in the center, and windows inserted to light the offices on each side of the corridor in the middle of the building. At the back the *scène* runs up above the ceiling of the theater, but with the seventh floor the whole of the space is given up to offices, front, back and sides, the plan resembling a gigantic I. At the ninth floor the front is stopped on each side, to permit free access of light to the side courts within, the main portion being continued to the seventeenth floor, and given the architectural form of a tower.

The treatment of the front is masterly, and has, perhaps, never been surpassed in high design for simplicity and directness of expression, at once structural and beautiful. The tower in the center is divided into three great bays, finished with round arches at the top, and inclosing spacious and plain windows. At the top is a frieze story of small, round, arched windows, in a rich frame of foliated ornament, that is continued on the broad, boldly projecting cornice which completes the design. The treatment of the wings is equally fine; a simple bow window stopped below the uppermost story and a richly decorated frieze and cornice to correspond with the treatment of the center.

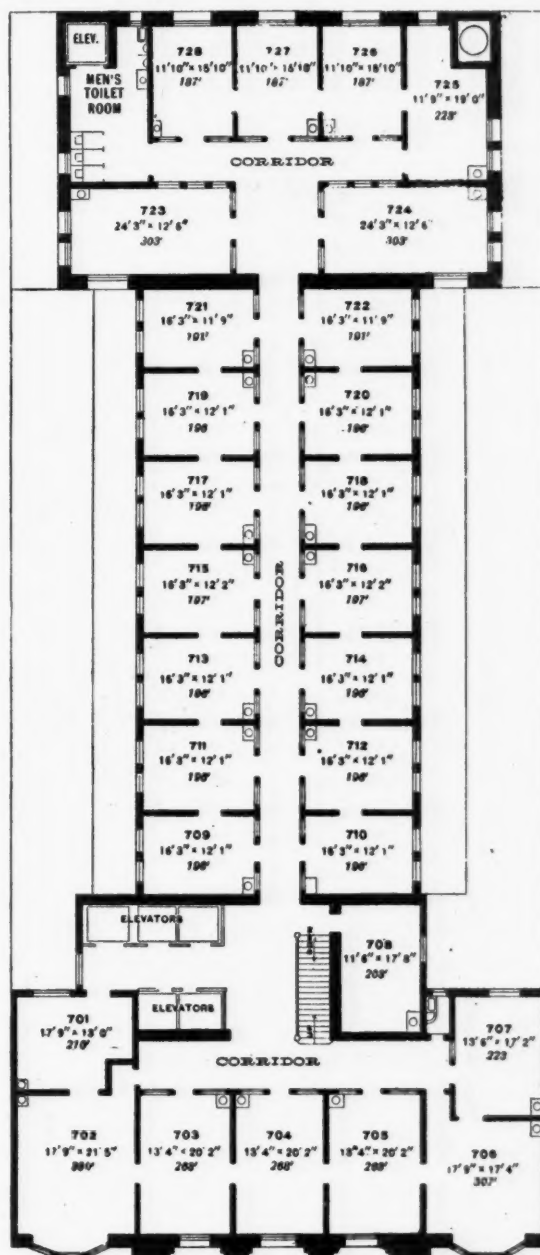
Now, the theater is an essential part of this building; it is natural and fitting, therefore, that it be expressed in the design. This has been done in an exceedingly happy manner, by carrying a richly carved balcony across the front of the building at the second floor, and by surmounting the tower with an open belvedere, which is not, it is true, visible from the street directly in face, but is nevertheless an integral part of the design. The balcony would be an anomaly in a strictly commercial design, but here it has a natural function in setting the building apart, as it were, from strictly commercial buildings. We have, therefore, a very great artistic success. The building has a beginning, a middle and an end; its design is structural, for the great vertical lines correspond to the columns of the frame which are contained within the facing piers; the window space is ample and sufficient; the plan is employed in a natural manner as an important element of the design; the festal nature of the structure is sufficiently indicated in the ornamental balcony and belvedere; finally, the whole has been carried out with a consummate artistic feeling and appreciation of the problem, which is not only rare to find in works so utilitarian as this, but which we often look for in vain in structures of a purely artistic and ornamental nature.

Among the many notable commercial buildings illustrating the same principles of design by the same architects, I shall only have space to refer, in the briefest manner, to the Guaranty Building, at Buffalo. This is a fourteen-story, rectangular building, on an ample site. The basement is of three stories, the superstructure of ten, the frieze of one. The leading element of the superstructure is the vertical lines of the piers between the windows, which, at the thirteenth floor, are connected by small, round arches, and, in design, are joined with the circular windows of the frieze. The whole of the surface of this building is covered with ornament; not structural ornament, as columns and pediments, and other artificial additions, but a finely designed, carefully modeled surface ornament, very rich in detail, yet kept well within the structural lines of the architecture. Though possibly the most richly decorated

commercial building in America, the skill of the artist has produced a design of structural sobriety with great richness of effect.

In both these designs, their success has depended, apart from the artistic feeling displayed in them, upon their unity. And this effect has been obtained, not only by the co-relation of the various parts of the façades to each other, but particularly by the long vertical lines of the superstructure, which naturally express the columns of the frame. That unity can only be obtained in a high design by unbroken vertical lines is apparent in comparing either of Mr. Sullivan's buildings with one in which the horizontal lines predominate. The building of the American Tract Society, in New York, is a fair example of such a structure.

It is true of the Tract Society's building, the design is not devoid of some eccentricity; but as it is one of the highest and latest office buildings in New York, and reflects, moreover, the



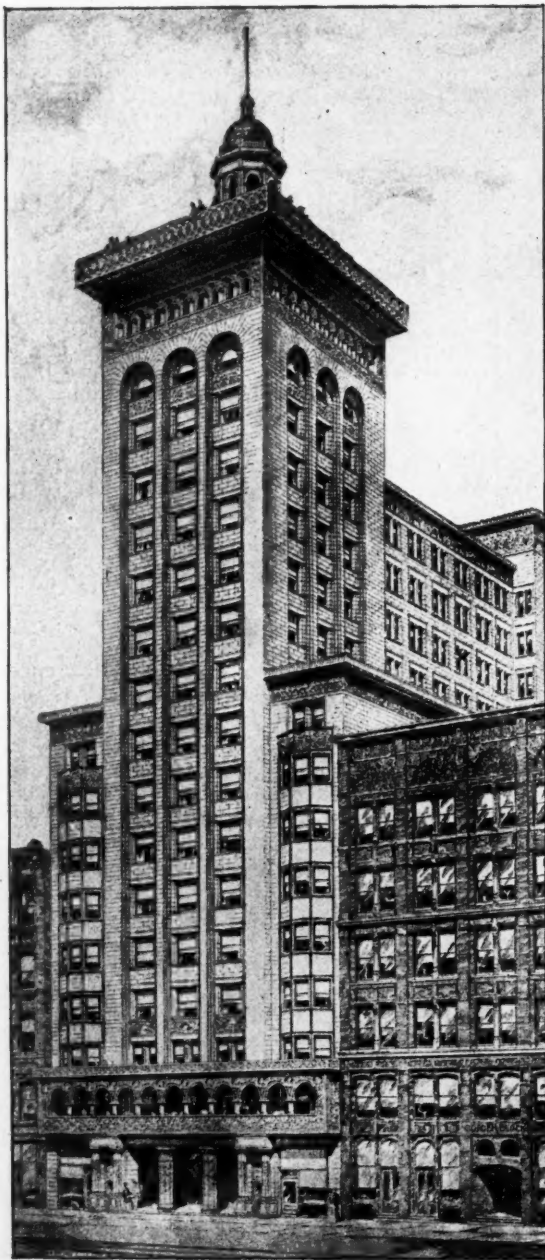
Plan of seventh floor, Schiller Theater, Chicago.

average principles of office design in that city, it may not unfairly be taken as a type of New York commercial design.

The building is a rectangle, with a small open court on the inner side adjoining the entrance front. Unlike many New York office buildings, the site is spacious, though its tremendous height of twenty-three stories has added to its apparent altitude. The most striking thing in this design is not its unity, but its diversity. We know it is a steel skeleton building, because no structure of this height would have been built on a site of this size in any other way; and, while there are no voids over solids, or solids over voids, there are no continuous vertical lines for a greater height than three stories in any part of the façades. The design, in fact, is not a single, homogeneous one, in which one part naturally develops into the other and each is related to the other, but instead, we have six great divisions piled one on top of each other, of independent design and without any relationship to any other part.

*A lecture delivered before the Franklin Institute, November 15, 1895.

At the beginning we have a basement of two stories, and, as every building must have a base, this entirely fulfills the requirements of good design. But above this comes a three-story section which is not a basement, because it is cut off from the part below by a cornice, and is, moreover, two stories above the level of the street; nor can it be a superstructure, for the major part of the



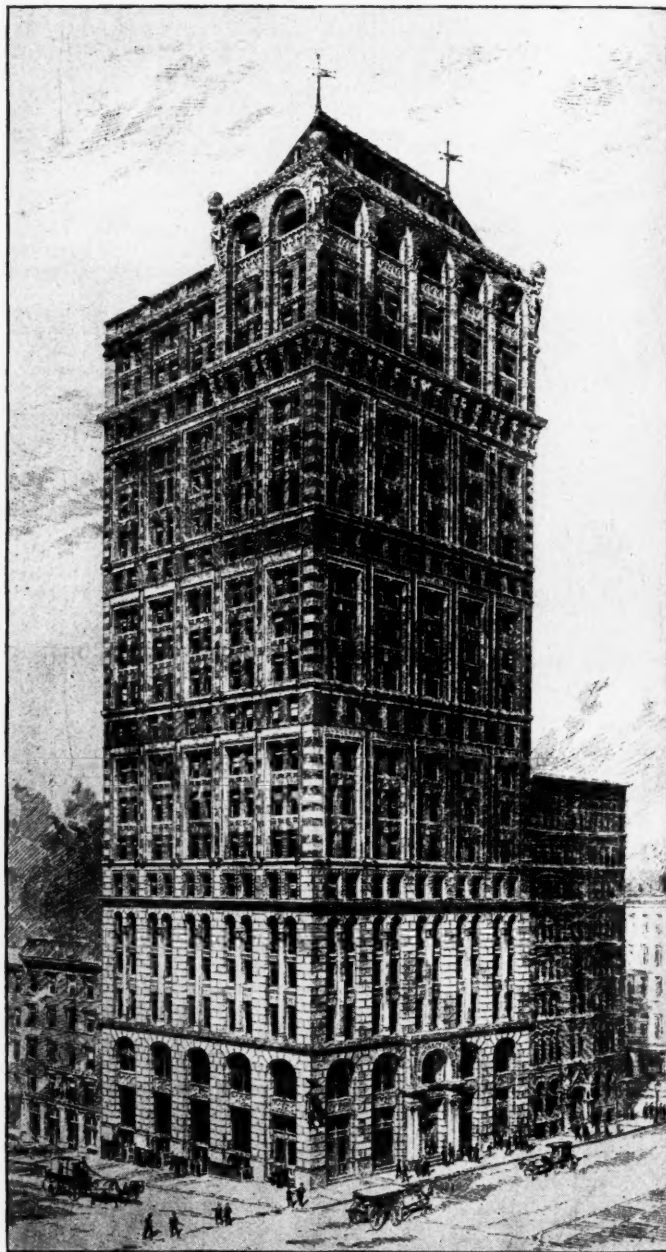
THE SCHILLER THEATER, CHICAGO.

building is above it. It is impossible to give it a proper architectural name, though as it is of stone, like the two stories below, and the upper part of the building is of terra cotta, it may, in the mind of its designer, have formed part of the basement. Over the cornice of this section is another section — a single story that appears to be an introduction to what is above it; then three stories with the windows inclosed within rectangular bays. A narrow string course runs below and above this part, and over it the same features are repeated; that is, the introductory story and the three stories in bays. And over this again they are repeated once more, cut off, as below, with horizontal lines, and forming sections complete in themselves. Over this is the heavy main cornice, supported on large brackets which entirely fill the space between the windows of another story. Here the building logically ends, for the cornice is naturally the finish of a building. But we have not yet reached the end, for above are more stories, with a great, porch-like erection in front, of applied columns carrying round arches, which are open and form a sort of belvedere; within these rises the hipped roof, which has a singular effect of growing out of the space behind the arches.

The error that led the designer of this building astray is very obvious; he did not understand the value of unity in a high

building, and certainly did not know how to obtain it. Instead of unity, sobriety and strength, we have variety and change. The design is varied at every possible point, and cut up by horizontal lines and divided into shallow sections, in the false hope of making the building seem lower than it is. Yet it is a part of its merits in the eyes of its owners that it is big; why, then, disguise this fact? And why, if it is a single building, and therefore a unit, mar its unity by cutting it into parts, and varying its design for sheer sake of variety? The porch on the top is most unhappy in its effect; it completes the building, but only because there is nothing above it; it certainly is without relationship to what is below, nor are any of the lower sections related to any other part. There is ample material here for a good design; the architect has brought to his work a broad acquaintance with his art, and a fine mastery of detail, but he did not understand his problem. There is no structural significance in the design — simply a using-up of space, and an evident fear of long, uninterrupted lines.

It would be easy to multiply examples of badly conceived designs for office buildings, or to name buildings that violate the rules of art more flagrantly than the one we have just studied; but this must suffice. It is folly to deny that the average artistic standard of design in the modern office building is not good. The "skyscraper" has become a synonym for things of horror, and a blot upon the artistic aspects of our modern cities. That they are so is frequently true, but the error lies in the treatment, not in the dimensions of the buildings. Great office buildings like the Schiller Theater, the Stock Exchange, the Auditorium, the Old Colony Building, the Monadnock Block and others, in Chicago; the Wainwright and the Union Trust, in St. Louis; the Mills Building, in San Francisco; the Guaranty Building, in Buf-



AMERICAN TRACT SOCIETY'S BUILDING, NEW YORK.

falo; the Union Trust Building, in New York; the Ames Building, in Boston, and some few others in these and other cities, show that, logically and artistically treated, the modern office buildings may be ornaments to our cities, and, by virtue of their art alone, take that supremacy to which, in the popular mind, they are entitled by reason of their size and their cost.

The last few years have witnessed a prodigious growth in the number of office buildings in the large cities of the United States. The architects have been eager to build them, for such costly work gives them more profitable employment than much of the lesser work they are usually engaged upon. They have become popular with investors; they have been used as an advertisement in displaying the wealth of their owners; they have become an integral part of our modern commercial life. But their artistic progress has not kept pace with their structural development. The solution of the façade is not, indeed, yet to be found, for the vertical designs of many of the Western office buildings show the system to be followed in all high buildings, but the façade calls for a more rational treatment than has yet been given it in the larger number of instances. The duty of the architect, so far as artistic effect is concerned, is chiefly limited to the façade. The interior of the office building offers little to the visitor or the tenant in the way of artistic enjoyment. Well-lighted offices, ample elevator service, light corridors, convenient toilets and abundance of sunlight, the best of ventilation, and a satisfactory system of heating and plumbing, are what the tenant requires more than decorated apartments. In buildings devoted, in part, to great corporations, the rooms of the company, as in the Manhattan and the Metropolitan Buildings, in New York, will be fitted up in a sumptuous fashion, regardless of expense. But these are private apartments, and form no part of the public features of the buildings. The entrance halls and elevator inclosures thus remain as almost the sole parts of the interior susceptible to artistic treatment. The value of a rich decoration for these parts has long been admitted by the architects and owners, and many splendidly decorated halls have been built in the larger office buildings.

The most notable of these is, without doubt, the interior court of the Metropolitan Building in New York, a superb apartment, lined with decorated marble, with delicate carving, with onyx and with bronze, with a disregard of cost and a sumptuousness of effect that is comparable only to the palatial architecture of Europe. That large expenditures are made for such decorative work as this speaks much for the general appreciation of art in the modern office building, and certainly the history of architecture offers few more striking contrasts than that between a palatial structure like the Metropolitan Building and the little four or five-story buildings in which the merchants of a generation or less since transacted their business, and laid the foundations of the fortunes that, today, render our vast office buildings possible and profitable.

(Concluded.)

MEETING OF EXECUTIVE COMMITTEE OF THE BOARD OF DIRECTORS, A. I. A.

AGREEABLY to the call of the president, a meeting of the Executive Committee of the American Institute of Architects was held on May 25, at the headquarters of the Institute, 156 Fifth avenue, New York, President George B. Post in the chair. Present, Messrs. Kendall, Andrews, Eames and Stone.

The secretary reported that he had issued the report of the proceedings of the twenty-ninth annual convention, which was held at St. Louis, October 15, 16 and 17, 1895, and had sent a copy to every Fellow of the Institute, to every honorary and corresponding member, to foreign societies, to scientific societies and to many public and university libraries; that he had had printed under separate covers two papers read at the St. Louis convention by Mr. Normand S. Patton and Mr. James B. Cook, and sent a copy to each Fellow, together with a circular asking Fellows to study the same and to send to Mr. W. W. Clay opinions and suggestions in regard to matters contained therein; that he had had printed five hundred copies of Mr. Van Brunt's eulogy on the late Richard M. Hunt, with two prints from photographs of Mr. Hunt; and that a hundred of Professor Johnson's papers on "Timber Tests" and "The Designing of Flitched Beams" were struck off and given to Professor Johnson for his own use.

Since the last meeting of the Board, the secretary has received notice of the death of W. J. Edbrooke, a Fellow of the Institute, on March 25, and of the death of Chev. J. da Silva, one of the oldest of the honorary members of the Institute, at Lisbon, on March 20, and of Hon. Martin Brimmer, also an honorary member.

A new edition of the schedule of charges has been printed, with a change authorized by the board in the paragraph relating to soliciting patronage.

At the request of the Washington State Chapter, the secretary addressed a communication to the Committee on Agriculture in favor of the passage of an act to appropriate funds for investigations and tests of American timber, but this Congress has even cut off the appropriation asked for by Mr. Fernow, at the head of the Forestry Division of the Bureau of Agriculture, and no appropriation has been made.

A communication signed by the president and secretary of the Institute has been sent to the Committee on Claims of the House of Representatives in regard to the claims of the heirs of the late Thomas U. Walter, and your secretary is under the impression that it was reported upon favorably, but does not know that the act has passed.

The secretary has been requested to write a letter in regard to the destruction of the Bulfinch portion of the Massachusetts State House, but did not consider himself authorized to express an opinion from the Institute, and therefore contented himself with an expression of his individual opinion, in harmony with that expressed by many other Fellows of the Institute. So far as informed, the result of the contest is not yet reached.

At the request of a committee of the National Electric Light Association, the secretary, under the direction of the president, represented the Institute at a conference of several delegates from learned societies, each of which sent one delegate to New York to the conference, and as a result it is proposed to form a national representative organization, the object being to establish a uniform national code of rules for electrical work. The action of the president was approved, and the Institute pledged itself to a payment of not exceeding \$25 per year toward defraying the expenses of the organization.

The secretary has had many applications for old copies of proceedings of annual conventions of the Institute, and has endeavored to supply the same to the great public libraries of the country and to universities, but many of the numbers he cannot obtain. He has advised librarians to apply to Fellows in their vicinity to make an individual effort to supply the missing numbers. The Institute itself is now in possession of a complete set.

The secretary continues to receive the proceedings of the Royal Institute of British Architects, and has lately received and acknowledged a printed paper in pamphlet form on "Theater Panics and Their Cure," by Archibald Young.

The treasurer sent a written report, showing a goodly sum on hand, although payments have not been as prompt this year as last. It was voted that a number of persons be dropped from the rolls of the Institute for nonpayment of dues.

The president reported from the Committee on Government Architecture that the committee had held several meetings, and it has assurances that the Aldrich bill is favorably considered by not only the Assistant Secretary of the Treasury, but is also favored by the Secretary of the Treasury. The present Supervising Architect regards the passage of the bill as less important than he did before he was familiar with the organization of the office. The speaker of the house, although favoring the bill, is opposed to all legislation requiring expenditures of money, and the pending presidential campaign has so far prevented action thereon.

Such progress has, however, already been made in the matter of procuring the passage of the bill that the committee is of the opinion that if the matter be properly and vigorously pressed, it may possibly be passed by the present Congress, but if not, then by the next Congress. It is essential that a special appropriation be made by each Chapter for the purpose of defraying the proper expenses of the committee, in order to successfully prosecute their work, and suggests that such appropriation should be in the proportion of \$5 to each Chapter member.

The president reported progress in the matter of Institute headquarters, and a report may be expected at the Nashville convention.

Mr. Andrews, for the committee to investigate as to the authorship of the design for the Congressional Library, reported that it had investigated the matter referred to it; that Mr. Casey had written a communication to *Harper's Weekly* which had been published by it, explaining his professional connection with the building, but followed by an editorial statement that what had been published was authorized by Mr. Casey, which, however, was not true as to the title of the article, which gave his name as that of the architect of the building, as he had not seen and did not authorize said title. The good work in the interior of the building, however, had been designed by Mr. Casey, and his name ought to be placed on the tablet as the architect to complete the work.

The secretary read a correspondence between Mr. H. W. Hartwell, F. A. I. A., and himself, and between Mr. E. J. Lewis, Jr., secretary of the Boston Chapter, and himself, in regard to the resignation from the Boston Chapter of Mr. Hartwell and his partner, Mr. W. C. Richardson, both fellows of the A. I. A., and the secretary was directed to further communicate with the Boston Chapter and with Messrs. Hartwell and Richards in regard to the same.

A letter was presented from Thomas Boyd, secretary of the Western Pennsylvania Chapter, announcing that it had adopted a new constitution and by-laws, and had changed its name from the Western Pennsylvania to the Pittsburg Chapter, whereupon it was voted that the same be approved by the Board, and that a new charter be issued, if desired by the Pittsburg Chapter.

A communication from the secretary of the Colorado Chapter was read, giving a list of the officers, an extract from the president's address, showing the condition of the Chapter, information that it had lost a number of members by removal from the state, and that one member had been expelled for unprofessional conduct.

Applications for election as Fellows of the A. I. A. were received from R. E. Dexter, of Dayton, Ohio, and J. Graham Glover and Rudolph L. Daus, both of Brooklyn, New York, and having been found to be made in accordance with the provisions of the by-laws, and their drawings submitted being approved, it was voted that they be provisionally elected, and that the secretary be directed to issue a letter ballot in accordance with the by-laws of the Institute.

As a result of the last letter ballot, the following have been found to be elected Fellows of the American Institute of Architects: George H. Clemence, Worcester, Massachusetts; Leon E.

Dessez, Washington, D. C.; Louis F. Stutz, Washington, D. C.; Will S. Hebbard, San Diego, California.

A communication from the American Meteorological Society, asking for favorable action on the adoption by the United States government of the metric system, was referred to the annual convention.

Adjourned.

Attest: ALFRED STONE, *Secretary*.

OUR ILLUSTRATIONS.

Competitive Design, Illinois Trust and Savings Bank Building, Chicago. Submitted by Charles S. Frost, architect.

Competitive Design, Illinois Trust and Savings Bank Building, Chicago. Submitted by Henry Ives Cobb, architect.

Competitive Design, Illinois Trust and Savings Bank Building, Chicago. Submitted by Hill & Woltersdorf, architects.

Competitive Design, Illinois Trust and Savings Bank Building, Chicago. Submitted by Shepley, Rutan & Coolidge, architects.

Competitive Design, Illinois Trust and Savings Bank Building, Chicago. Submitted by Link & Rosenheim, architects, St. Louis, Missouri.

Accepted Competitive Design, Illinois Trust and Savings Bank Building, Chicago. D. H. Burnham & Co., architects.

The competition was entered by fourteen architects and the building is to occupy the west half of the half block occupied by the old Grand Pacific Hotel. The lot is 168 by 178 feet; material of the exterior will be dressed granite. Vertically the structure is in three divisions, the height of the first story being twenty-four feet, of the second twelve feet, and above that fifteen feet for the skylight. The height on the street front is sixty-two feet. The design of the interior is that of a broad corridor on the ground floor surrounding a great court, and around that court is a balcony or second story. The interior of the ground floor is to be the working space of the employees of the bank, and this will, of course, be perfectly lighted from the sky. The rest of the space on that floor is for the public and the cages of the cashiers, tellers and clerks of the banking department. The second story will be devoted to the trust department, with rooms for the president and other officers, directors' room, assembly room, dining-room, kitchen and various other spaces required for the convenience of the department. The character of the interior finish of the building has not yet been fully decided upon, but it will be in mosaic, marble and fine woods. The basement will be devoted to the safety deposit vaults. The cost will be about \$400,000.

Photogravure Plate: Masonic Temple, Detroit, Michigan. Mason & Rice, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Semidetached Houses for Architect Z. Rice, Detroit, Michigan. Mason & Rice, architects.

Entrance Detail, Residence of Mr. Thompson, Detroit, Michigan. Mason & Rice, architects.

The Walker Offices, Walkerville, Ontario, Canada. Mason & Rice, architects, Detroit, Michigan.

The Lee & Cady Warehouse, Detroit, Michigan. Mason & Rice, architects, Detroit, Michigan.

Summer Residence of W. C. McMillan, Grosse Point, Michigan. Mason & Rice, architects, Detroit, Michigan.

Stores, No. 674 Main street, Buffalo, New York. Material, marble and terra cotta; cost, \$40,000. E. A. Kent, architect.

Residence, No. 484 Delaware avenue, Buffalo, New York. Material, yellow sandstone; cost, \$25,000. E. A. Kent, architect.

ASSOCIATION NOTES.

ILLINOIS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

The regular monthly dinner of the Chapter was held at its rooms at the Institute of Building Arts, May 18. The guests of the Chapter were Messrs. C. W. Gindele, Grace, Bloomfield, Fox, Dungan, Earnshaw and Leach, of the Chicago Masons' and Builders' Association. About thirty-five members were present. President George Beaumont in the chair.

The president introduced the special business of the meeting by stating that in accordance with a resolution of the last meeting the executive committee had invited the Masons' and Builders' Association to delegate such members as it might designate to meet with the Chapter and have an informal talk with the architects about the Code of Practice which the association had recently promulgated for the government of its members, referring especially to that part which related to their business dealings with architects. He stated that it was not intended that the Chapter should take any action; that the talk should be entirely informal, with a view to calling out the opinions of as many members as possible, and he hoped that it would result in great benefit not only to the association represented by the guests who were present, but to the members of the Chapter. He felt confident that if the code should not be acceptable to the architects the association would be glad to amend it, and referred to an informal conference which had already taken place between a committee whom he had appointed and a similar committee of the masons at the Building Trades Club, the result of which would be read for information, and in which both parties had agreed upon certain amendments.

After the secretary had read a letter from W. W. Boyington, who was unable to be present, pointing out some inconsistencies between the code and the proposed form of contract of the Masons' and Builders' Association, the president introduced William Grace, who had been chairman of the committee which prepared the code. Mr. Grace explained the position of the masons and builders, and their reasons for promulgating the code at the present time, and asked for a fair criticism of its provisions.

Mr. Adler did not think it was proper for the Chapter to consider the code at an official or any other meeting, but that it should be treated as a personal matter by each member. He therefore moved that the Chapter adjourn, and that, immediately after the adjournment, a meeting of architects be organized.

Mr. Clay explained the object of the meeting from his point of view, and for the sake of taking the sense of the Chapter seconded Mr. Adler's motion.

Mr. Fiedler moved as a substitute that the code be read section by section and discussed informally. The motion was seconded and adopted.

The code was then read section by section by Mr. Gindele, and nearly all the sections were freely discussed. The discussion was taken up on the part of the visitors by Messrs. Grace, Fox, Gindele, Earnshaw and Bloomfield, and by Architects Beaumont, Fiedler, F. W. Perkins, Clay, Treat, Morrison, Orenstein, Druiding, Wight and D. H. Perkins. It lasted four hours. The builders who were present agreed to recommend several amendments, and some articles were reserved for revision. The most friendly spirit was shown throughout in the discussion. Elsewhere we print that part of the code which relates to dealings with owners and architects, as amended and recommended by the committee of the association as a result of the conference. It was too late to take up the proposed form of contract, but a report was read from Mr. Otis, who had been appointed to collect information on the subject.

At a meeting of the executive committee C. W. Coolidge was elected a member of the Chapter.

TECH STUDENTS WILL GO TO EUROPE TO STUDY.

The first instance of a summer school studying in Europe a-wheel will be afforded by the Technology Summer School of Architecture this year.

The Technology Summer School will be made up of between twenty-five and thirty members of the architectural course traveling under the personal conduct of Professor Homer, of the architectural department. The idea of the European trip a-wheel was broached by Professor Homer to the students in the course three months ago, and it met with instant favor.

The Summer School of Architecture is an institution of three years' standing, and it has proved to be a very successful undertaking in the three years of its existence. The plan proposed this year, however, goes far ahead of the more modest sessions of the school in former years, and it will probably be copied by other institutions where architecture is one of the branches of study.

The school will start for Europe in two detachments of about twelve students each.

The whole school will assemble in London on June 15, barring accidents, and after four days spent in the metropolis will start a-wheel for Southampton to there embark for France. The first party will spend three days on the way from Liverpool to London, and will visit the cathedral cities of Worcester, Hereford and Gloucester, besides making a tour of the colleges of Oxford. The second party will go immediately from Liverpool to London. The four days spent in London will include a number of trips to points of interest in the vicinity of the capital, such as Windsor Castle and Eton College.

COLORADO CHAPTER A. I. A.

THE fifth annual meeting of the Colorado Chapter of the American Institute of Architects was held at Denver, May 11, at the residence of F. E. Edbrooke. The reading of reports from the various officers and committees, concluded with the election of the following named gentlemen as officers for the ensuing year: President, Robert S. Roeschlaub; vice-president, Frank E. Edbrooke; secretary, F. E. Kidder; treasurer, E. R. Rice. The general depression in business during the past three years has had a marked effect upon the numerical membership of the Chapter, it being only about one-half now what it was in 1892, but the Chapter believes that in reputation and influence it is continually growing stronger. Those architects present at the meeting were: Messrs. Cutshaw, Edbrooke, Kidder, Marean, Murdock, Rice, Roberts, Roeschlaub, Sterner and Varian.

UNIVERSITY OF PENNSYLVANIA—SCHOOL OF ARCHITECTURE.

The Traveling Scholarship in Architecture of the University of Pennsylvania, for 1896-97, has been awarded by the jury to Mr. Albert Kelsey. The vote in this decision was unanimous. By majority vote honorable mention has been given to Mr. Harker W. Jackson. Seven designs were entered in competition. The jury of Award comprised the following architects: Messrs. A. W. Longfellow, Edmund M. Wheelwright, of Boston, and Bruce Price, Thomas Hastings and Prof. A. D. F. Hamlin, of New York. This scholarship grants \$1,000, and requires its beneficiary to spend one year in study and travel in Europe. It has been offered annually during three years prior to the present, and was awarded to James P. Jamieson in 1893, George Bispham Page, 1894, and Percy Ash, 1895.

MOSAICS.

THE Architects' Club of Baltimore, at its annual meeting, April 2, re-elected Mr. J. B. N. Wyatt president, and Mr. William W. Emmert vice-president. The board of control consists of Messrs. George Worthington, William G. Nolting, L. Simon and R. P. Alton. Mr. William W. Ellicott was elected secretary and treasurer.

IN the Lake regions of Wisconsin, Northern Michigan, Minnesota, Iowa and Dakota, there are hundreds of charming localities preëminently fitted for summer homes. Nearly all are located on or near lakes which have not been fished out. These resorts are easily reached by railway and range in variety from the "full dress for dinner" to the flannel-shirt costume for every meal. Among the list are names familiar to many of our readers as the perfection of northern summer resorts. Nearly all of the Wisconsin points of interest are within a short distance from Chicago or Milwaukee, and none of them are so far away from the "busy marts of civilization" that they cannot be reached in a few hours of travel, by frequent trains, over the finest road in the Northwest—the Chicago, Milwaukee & St. Paul Railway.

THE new union depot at Columbus, Ohio, for which D. H. Burnham & Co., of Chicago, are architects, will be the most extensive union depot in the state. It will cost upward of \$600,000. The Guaranty Construction Company, of Chicago, are the contractors, and the superintendence will be directly in charge of Theodore Starrett, vice-president of the company. The length of the depot will be 487 feet by 85 feet wide. A concourse 200 feet in length will connect the depot with the viaduct which crosses the tracks at this point, and on which will be constructed 857 feet of stores. The entrance to the concourse from the viaduct will have a large Roman triumphal arch at either end—over 100 feet from the tracks to highest point. The Corinthian order is used. The stores will be constructed of Roman brick and elaborately trimmed with terra cotta. The same general design of the Roman classic in the depot will be followed throughout. The interior of the depot is highly treated in foreign marbles and mosaics, the ground floor being used for waiting rooms, etc. The spacious offices of the company will occupy the second floor. The depot will be constructed with granite base, Roman brick and terra cotta walls and red tile roof.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, JUNE 10, 1896.

The long-drawn out depression continues and business drags its slow lengths along, making the best of conditions. The hesitancy on the part of investors, promoters, manufacturers and railway managers and money lenders still manifests itself in all channels of trade and activity. Prices are weak and margins narrow. The reputed abundance of money in banks does not encourage those who drive business to avail themselves of it. The best business men feel it wiser to move cautiously. But the volume of business this year is greater than last. Building operations are greater. Factory and mill building is considerably larger than last year. Consumption capacity is greater and the corresponding earning power of the people has expanded. There is, however, a heaviness in the markets, a tendency to form associations against a decline in profits and to avoid overproduction, and a cautiousness in turning wheels and pushing furnaces to not overdo. Years ago overproduction piled our markets full, against which there seemed to be no protection. Trade has in these later years learned to protect itself by restriction and association. These measures do so only in part and within narrow limits. Competition is only moderated. Our advices gathered month by month indicate a gradual growth of healthy conditions. In cities real estate is improving, finer and more costly buildings have been erected. Costly systems of municipal improvement have been and are being inaugurated. Quick transportation facilities are multiplying. Suburbs are being built up. City life is being made more enjoyable and semi-rural life more inviting.

The house builders in our large cities and towns have not been idle. The modern improvement in industrial conditions have been followed by an era in house building that has helped quite a number of industries, lumber, iron, hardware, paints, planing mills, and so on. With the bettering conditions that seem to be dawning for the latter half of the year it seems reasonable to conclude that house, mill, shop and factory building will improve still further. Building and loan associations are gathering new strength and their number is increasing. The people's savings in those states where a record is kept, shows an increase even under present surroundings. Inquiries among architects and builders in smaller towns in the industrial states from Maine to Iowa show that a great deal of work is in prospect. Railroad managers are weary waiting for bettering prospects when they can inaugurate long-delayed improvements and additions to rolling stock. There was perhaps never a time when there is as much idle capital awaiting investment as now. One English authority says there are in round figures \$1,000,000,000 awaiting an opportunity for investment. Be this an exaggeration or not, it is true there is enough idle money awaiting employment to make a very great difference in business and manufactures when employed. We are told that it is our uncertain attitude as to the character of the money in which we will as a nation pay our debts, that makes the hesitancy to invest. This excuse or pretext or cause will soon be removed. It is, however, to be regretted that the shutting off or letting on of activity and prosperity is in the hands of a comparatively few possessors of metallic wealth in foreign countries who never toil nor spin. The people are doing a great deal of fundamental thinking on this question, and though defeated for a time and misled for a while they will find a way to stand on their own feet and not be obliged to beg the holder of foreign purse strings for money to work with.

SYNOPSIS OF BUILDING NEWS.

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

Buffalo, N. Y.—Architect W. H. Archer: For Mr. Tift, four-story apartment house; to be built at Nos. 190 and 192 South Division street; to be built of molded pressed brick and terra cotta, with ornamented bay windows of galvanized iron on each floor; will be fireproof, with galvanized iron cornice and metal lath; will be finished in beech, with steam heating apparatus, gas fixtures, bathroom outfit, water closets in each flat, electric bells, etc.; cost \$30,000.

Governor Morton has signed the bill providing for a preliminary appropriation of \$25,000 for beginning work on a new armory for the 74th Regiment, to cost \$400,000. State Architect Isaac G. Perry will prepare the plans. The structure will be the finest of its kind in the state. It will also be the largest; it will be 640 feet long.

Architect Frederick C. H. Mohr: For the Clinton Savings and Loan Association, three-story bank building; to be built on William street, just east of Jefferson street; to be of stone with carved columns up to the second story, which will, with third story, be of Pompeian brick and terra cotta; a tower twenty feet in height will cap the whole structure; whole front will be decorated with ornamental copperwork; whole building will be lighted by electricity and heated by steam; cost \$10,000. Mr. Mohr has completed plans for a new fire-engine house; to be built for the city at the southeast corner of Gold and Lovejoy streets; it will be two stories high, of brick with a hose tower, and will cost about \$9,000. The Commissioners of Fire will be called upon to approve them within a few days.

Architects Philips & Pentecost: For William Hughes, two-story flat building; to be built on West Avenue; will be of brick, Colonial style of architecture; will be finished in oak and sycamore; will be heated by steam, bathrooms floored with cement, gas fixtures, fancy mantels, etc.; cost \$12,000.

Architect Robert A. Wallace: For Mrs. George Diebold, two-story residence; to be built on Maryland street; will be of pressed brick, with large veranda and bay window; will be finished in quartered red oak and sycamore; will be equipped with radiators for hot-water heating, laundry room with concrete flooring, refrigerator, special gas range, electric bells, speaking tubes, sanitary plumbing, bathrooms, water closets, gas fixtures, etc.; cost \$10,000.

Architect Charles B. True, of New York: For J. B. King & Co., of New York, four-story warehouse; to be built at the foot of Genesee street; will be of brick and stone, with framework of iron; will be fireproof, 182 feet long and 47 feet wide; cost \$15,000.

Architect H. L. Jekel: For H. Davis, four-story building for two stores and nine flats; to be built at the corner of Ellicott and Mohawk streets; will be of red pressed brick, with trimmings of molded brick and cut stone; stores will have plate glass fronts and flats will be finished in hardwood; flats will have sanitary plumbing arrangements, gas fixtures, bathrooms and water closets, electric bells, steam heat, mantels and fireplaces and other improvements; cost \$20,000.

Architects Loverin & Whelan: For L. H. Allen, Derby, New York, two-story summer residence; to be built on the lake shore; will be of frame, finished in hardwood, with cabinet mantels, tile fireplaces, wooden grille work, hardwood floors, bathrooms, sanitary closets, etc.; cost \$5,000.

Architects Boughton & Johnson: For the Colonial Building Company, five-story bachelor apartment house; to be built on Delaware avenue near Edward street; will be of chocolate pressed brick, with a two-story portico of Vermont marble; will be finished in hardwood, with all modern improvements; cost \$55,000.

The architects of the Erie railroad have prepared plans for a new passenger station at Jamestown. It will be of brick, two stories high, and will cost \$20,000.

Architects Green & Wicks: For Mrs. L. S. Howard, two-story residence of unique design; to be built on Summer street near Elmwood avenue; will be of red stock brick, trimmed with white marble and red sandstone; will be finished in hardwood, with bathroom with mosaic floor, shower and porcelain bath tubs, fireplaces and fancy mantels, hot and cold water, heating apparatus, gas fixtures, electric bells, etc.; cost \$20,000.

Fred Koch, whose brewery at Dunkirk was destroyed by fire a month ago, will rebuild. About \$25,000 will be expended in a new structure.

Architect Louis Saenger: For John Brunner, three-story building for store and apartments; to be built at the corner of High and Michigan streets; will be of brick, with trimmings of red sandstone; store will have plate glass front; apartments will be finished in hardwood with all improvements; cost \$15,000.

Architect Frederick W. Humble: For A. Fisher and others, two-story flat building; to be built at the corner of Woodlawn avenue and Michigan street; will be of brick, with roof of French slate; will be finished in hardwood, with gas and electric light fixtures, furnace, fancy mantels, fireplaces, bathrooms, water closets, etc.; cost \$10,000.

Architects Green & Wicks: For W. H. Glenny, three-story residence; to be built at the northwest corner of Delaware avenue and Ferry street; will be of brick, finished in hardwood, and have all modern improvements; cost \$25,000.

Architect August Esenwein: For Sherman S. Jewett & Co., five-story factory; to be built on site of factory recently destroyed by fire on Perry street; will be of brick, with framework of iron; cost \$50,000. For the State, a number of brick and stone buildings for new State Insane Asylum at Collins; details will be given out this month; buildings will cost about \$1,000,000. For German Young Men's Association owners of Music Hall, alterations to theater; cost \$50,000.

Chicago, Ill.—Architect John Addison: Is making plans for a double deck to grand stand at the ball park; it will be 300 feet long and 15 feet wide. Also made plans for a two-story and basement factory, 27 by 100 feet in size; to be erected at Sedgwick street corner of Beethoven place, for Oscar F. Mayer & Brother; to be of pressed brick and stone, have plumbing, steam heating, power, etc. Also made plans for remodeling residence at 378 Erie street, for John T. Noyes; will put in new plumbing, hardwood finish, hot-water heating, etc.

Architect L. M. Mitchell: For A. Amundson, a three-story and basement flat building, 25 by 72 feet in size; to be erected at Wellington avenue near Seminary avenue; it will be of pressed brick front with buff Bedford stone trimmings, have the interior finished in quarter-sawn oak, the modern open plumbing, gas fixtures, furnaces, etc.

Architect W. L. Klewer: For Frederick C. Klein, a two-story, basement and attic residence, 26 by 48 feet in size; to be erected at Paulina street near Bertheau avenue, Ravenswood; it will be of frame construction, have stone basement, hardwood interior finish, mantels, sideboards, gas and electric fixtures, heating, etc. Same architect made plans for St. George's Church, 70 by 155 feet in size; to be erected at Thirty-third street and Auburn avenue; it will be constructed of pressed brick with stone trimmings, have interior finished in oak, have gas fixtures, the necessary plumbing, steam heating, etc.

Architects J. F. & J. P. Doerr: For estate of Polcin, a four-story store and flat building, 100 by 116 feet in size; to be erected at Thirty-ninth and State streets; it will be of pressed brick with buff Bedford stone trimmings, have hardwood interior finish, mantels, sideboards, the modern open plumbing, steam heating, etc.

Architects Ostling Brothers: For J. W. Olson, a two-story frame residence, 25 by 50 feet in size; to be built at Waveland avenue near Clark street; to have a stone basement, oak finish, mantels, sideboards, gas fixtures, furnace, etc.

Architect D. Mahaffey: For T. J. Durkinaw, a three-story flat building, 25 by 50 feet in size; to be built at Sawyer avenue; it will be of buff Bedford stone front, have hardwood interior finish, gas fixtures, mantels, sideboards, furnaces, electric wiring, etc. Also making drawings for a three-story store and flat building, 60 by 70 feet in size; to be erected at West Forty-eighth street; it will be of pressed brick with Bedford stone trimmings, have hard-

wood finish, gas fixtures, mantels, sideboards, laundry fixtures, furnaces, etc. For Rev. T. Snyder, remodeling residence at 279 Seminary avenue; plumbing, mantels, hardwood finish, sideboards, laundry fixtures, furnace, electric bells, speaking tubes, etc.

Architect Richard E. Schmidt: For N. H. Van Sicklen, a three-story residence, 30 by 80 feet in size; to be erected at 3812 Michigan avenue; it will be of cut stone basement, and the rest of buff Bedford stone with pressed brick; have slate roof, hardwood interior finish, gas and electric fixtures, gas ranges and fireplaces, laundry fixtures, mantels, sideboards and consoles, electric light, cement floor in basement, heating, etc.

Architect Frederick Foehrige: Making plans for a pretty two-story, basement and attic residence, 26 by 60 feet in size; to be erected at Rogers Park; it will be of frame construction with buff Bedford stone basement, have hardwood interior finish, mantels and sideboards, gas and electric fixtures, gas ranges and fireplaces, electric light, laundry fixtures, speaking tubes, electric bells, cement floor in basement, hot-water heating, etc. Also made plans for a two-story, attic and basement frame residence, 26 by 47 feet in size; to be erected at the northwest corner of Perry street and Norse avenue, for Albert Timm; to have a stone basement, hardwood finish, mantels, sideboards, gas and electric fixtures, the modern open nickel-plated plumbing, electric light, hot-water heating, etc.

Architect O. J. Pierce: Making plans for a two-story, basement and attic frame residence, 28 by 45 feet in size; to be erected at Oak Park for F. W. Jones; to have a Bedford stone basement, hardwood finish, mantels, sideboards, consoles, gas and electric fixtures, the best open nickel-plated plumbing, electric light, laundry fixtures, hot-water heating.

Architects J. K. & A. B. Pond: For George Yale, a two-story, basement and attic Colonial residence, 35 by 58 feet in size; to be erected at Kenosha; it will be constructed of brick, have elegant hardwood interior finish, mantels, sideboards and consoles, the best open nickel-plated plumbing gas and electric fixtures, gas ranges and fireplaces, electric light, heating, etc.

Architects Brainard & Holsman: For A. L. Kemper, a handsome four-story and basement apartment house, 50 by 90 feet in size; to be erected at Edgewater; it will be of pressed brick with stone and terra cotta trimmings, have the interior finished in quarter-sawn oak and Georgia pine, the best of open nickel-plated sanitary plumbing, gas and electric fixtures, gas ranges and fireplaces, laundry fixtures and driers, cement basement, marble wainscoting, mosaic floors, electric light, dumb waiters, steam heating, etc. For same owner, a two-story and basement apartment house, 50 by 50 feet in size; to be erected at 1885 West Harrison street; it will be of pressed brick front with buff Bedford stone trimmings, have the interior finished in oak and Georgia pine, mantels, sideboards, gas and electric fixtures, laundry fixtures, steam heating, etc. For H. J. Eldowney, a two-story, basement and attic frame residence, to be erected at Chicago Heights; it will have a stone basement, hardwood finish, gas fixtures, mantels, heating, etc.

Architects Harvey L. Page & Co.: For Professor Bulza, a handsome three-story residence, 36 by 66 feet in size; to be erected at Woodlawn avenue between Fifty-eighth and Fifty-ninth streets; it will be of pressed brick front with buff Bedford stone trimmings, French roof, all hardwood finish, mantels, sideboards and consoles, gas and electric fixtures, gas ranges and fireplaces, laundry fixtures and driers, electric bells, speaking tubes, electric light, heating, etc.

Architect F. L. Wright: For R. A. Perkins a two-story and basement flat building, 25 by 70 feet in size; to be built at West Monroe street; it will have a buff Bedford stone front, oak interior finish, mantels, sideboards, gas fixtures, laundry fixtures, steam heating, etc.

Architect C. W. Rapp has let the contract for the two-story library, 85 by 160 feet in size; to be erected at Carbondale; it will be of pressed brick with stone trimmings, have hardwood finish, the necessary plumbing, steam heating, electric light, etc.; they are now putting in the foundations.

Architects Jones & Stoddard: For Mr. A. Brookover, a two-story and basement residence, 22 by 60 feet in size; to be built at Jackson boulevard near Central Park avenue; it will have a blue Bedford stone front, oak and Georgia pine interior finish, the modern sanitary improvements, gas and electric fixtures, hot-water heating, etc. For F. Burg, a three-story flat building, 25 by 70 feet in size; to be erected on Jackson boulevard near Western avenue; it will have a Bedford stone front, hardwood interior finish, mantels and sideboards, gas fixtures, furnaces, etc.

Architect D. L. Pentecost: For Frederick Kreinbrink, a two-story and basement flat building, 25 by 70 feet in size; to be built at Blue Island; it will be of buff Bedford stone front, have hardwood interior finish, mantels and sideboards, gas fixtures, furnaces, etc.

Architect Arthur Foster: Making plans for six two-story, basement and attic residences; to be erected at Forestville avenue near Forty-third street. They will have stone fronts, hardwood interior finish, mantels and sideboards, gas and electric fixtures, laundry fixtures, gas ranges, fireplaces, heating, etc.

Architect S. N. Crowen: For John Redmond, a two-story, basement and attic frame residence; 25 by 50 feet in size; to be built at Sixty-fourth and Green streets. It will have a stone basement, hardwood finish, mantels, sideboards, gas and electric fixtures, hot-water heating, etc. For George Cameron, remodeling residence at 2778 North Winchester avenue. Will put in new interior hardwood finish, mantels, sideboards, modern open plumbing, gas fixtures, hot-water heating, etc. Also making plans for a three-story flat building, 25 by 80 feet in size; to be erected at Larrabee street. It will be of pressed brick front, with buff Bedford stone trimmings, have oak and Georgia pine finish, the modern open plumbing, gas and electric fixtures, mantels, sideboards, laundry fixtures, electric bells, speaking tubes, cement floor in basement, furnaces, etc.

Architect M. E. Bell: Making plans for the courthouse, 68 by 100 feet in size; to be erected at Wheaton, Illinois. It will be of pressed brick with stone trimmings, have tile roof, hardwood interior finish, the modern sanitary improvements, gas and electric fixtures, marble, mosaic and tile work, steam heating, electric light, etc.

Architect Louis Martens: For Thomas Fitzgerald, a three-story store and flat building; 124 by 48 feet in size; to be erected at Twelfth and Laflin streets. It will have a buff Bedford stone front, and the side to be of stone up to the second story and pressed brick with stone trimmings for the remainder; the interior to be finished in hardwood and have the modern open plumbing, gas and electric fixtures, marble wainscoting, steam heating, etc. For M. George, a two-story flat building, 25 by 60 feet in size; to be built at La Salle street near Thirty-sixth street; to be of buff Bedford stone front, have hardwood finish, the modern sanitary plumbing, gas fixtures, mantels, gas ranges, heating, etc.

Architect J. M. Hoskins: For Thomas Higgins, a two-story flat building, 25 by 60 feet in size; to be built at 450 Troy street; it will have a Bedford stone front, oak and Georgia pine finish, gas fixtures, mantels, furnaces, etc.

Architect C. E. Brush: For James McLain, a handsome three-story apartment house, 120 by 60 feet in size; to be erected at One Hundred and Fifteenth street and Michigan avenue; it will have a pressed brick front with buff Bedford stone trimmings, the interior to be finished in oak and Georgia pine; have all the modern sanitary improvements, gas and electric fixtures, gas ranges and fireplaces, speaking tubes, electric bells, electric light, steam heating, marble work, etc.

Architect C. M. Palmer: For Daniel Duffin, a four-story apartment house, 50 by 77 feet in size; to be erected at Forty-fifth street east of Grand boulevard; it will have a buff Bedford stone front, oak and Georgia pine finish, gas and electric fixtures, mantels and sideboards, open nickel-plated plumbing, gas ranges and fireplaces, electric light, steam heating, marble wainscoting, tile floors, etc.

Architect Theodor Lewandowski: For M. Webber, a two-story, basement and attic residence, 28 by 54 feet in size; to be erected at Lake View; it will be of pressed brick with Bedford stone trimmings, have hardwood interior finish, gas and electric fixtures, mantels, sideboards, heating, etc.

Architect Howard Van Doren Shaw: For B. G. Work, a handsome Colonial residence, 65 feet front; to be erected at Akron, Ohio; it will be of red brick front with white stone trimmings, have hardwood interior finish, mantels and sideboards, the best of modern plumbing, gas and electric fixtures, heating, etc.

Architects Patton & Fisher: For Messrs. Wean, Grosscup & Comstock, a four-story and basement apartment house, 50 by 84 feet in size; to be erected

at Forty-third street near Grand boulevard; the basement and first story will be of buff Bedford stone and above this will be of pressed brick with Bedford stone trimmings, the interior to be finished in hardwoods, have the best of open plumbing, gas and electric fixtures, steam heating, electric light. Also preparing drawings for an eight-room school, 61 by 114 feet in size; to be erected at Oak Park; it will be two stories in height, of pressed brick with stone trimmings, have slate roof, hardwood interior finish, the necessary plumbing, heating, etc.

Architects Bishop & Colcord: Have begun excavations for the four-story and basement apartment house, 66 by 83 feet in size, to be erected at Forty-fifth street and St. Lawrence avenue; it will have a front of buff Bedford stone, hardwood interior finish, gas and electric fixtures, gas ranges and fireplaces, electric light, steam heating, mantels, sideboards, laundry fixtures, etc.

Architect E. D. Heinemann: For G. F. Davis, a two-story, basement and attic residence, 26 by 50 feet in size; to be erected at 6740 Wright street; it will be of pressed brick front with stone trimmings, have hardwood interior finish, mantels, sideboards, consoles, the best of open sanitary plumbing, gas ranges, fireplaces, etc.

Architects Murphy & Camp: For A. M. Johnson, a three-story flat building, 25 by 65 feet in size; to be built at 5828 Indiana avenue; it will have a stone front, oak and Georgia pine interior finish, mantels and sideboards, gas ranges and fireplaces, furnaces, etc.

Architect Adolph Druiding: Making plans for a handsome church, 52 by 115 feet in size; to be erected at Batavia, Illinois; it will be of stone construction with slate roof, have the interior finished in oak, stained-glass windows, plumbing, steam heating, gas fixtures, etc. Also made plans for renovating church at Fort Wayne; will put in new frescoing, new columns, new roof, new windows, new stations of the cross, new statues, gas fixtures, heating, etc.; the cost will be about \$40,000. Also finishing the Infirmary for the Sisters of Charity, at Mount St. Joseph near Cincinnati.

Architect S. M. Eichberg: For L. Karcher, a three-story residence, 25 by 75 feet in size; to be erected at Washington boulevard near Sacramento avenue; it will have a handsome front of buff Bedford stone, hardwood interior finish, mantels, sideboards and consoles, gas and electric fixtures, gas ranges and fireplaces, hot-water heating, etc.

Architect E. M. Newman: For C. F. Gardner, a three-story and basement apartment house, 100 by 130 feet in size; to be erected at Seventy-third street and Madison avenue; it will have a Bedford stone basement and first story and above this will be of stone and pressed brick, hardwood finish, mantels and sideboards, gas ranges and fireplaces, the best of open nickel-plated plumbing, electric light, steam heating, etc.; it will contain twenty-four apartments of six and seven rooms.

Architects Wilson & Marshall: For A. W. Hester, a three-story and basement residence, 30 by 62 feet in size; to be erected at Junior terrace; it will be in the Colonial style, of pressed brick with Bedford stone trimmings, have elegant hardwood interior finish, mantels, sideboards and consoles, gas and electric fixtures, gas ranges and fireplaces, hot-water heating, electric light, etc. Also making plans for a four-story and basement and attic apartment house, 210 by 240 feet in size; to be erected at South Park avenue and Fifty-first street boulevard, overlooking Washington park; it will be of Bedford stone and pressed brick, have the best of hardwood finish, mantels, sideboards, consoles, marble wainscoting, tile and mosaic floors, the best of modern plumbing, elevators, steam heating, electric light, gas ranges and fireplaces, etc.

Architects Handy & Cady: For E. M. Fuller, Madison, Wisconsin, a two-story store and office building, 81 by 91 feet in size; to be of pressed brick with terra cotta trimmings, have hardwood interior finish, modern plumbing, steam heating, electric light, etc. For F. M. Stewart, at Madison, a two-story, basement and attic residence, 35 by 50 feet in size; to have a stone basement and bowlders and plaster on the second story and dormers, hardwood finish, the best of modern improvements, gas and electric fixtures, etc.

Architects Cowles & Ohrenstein: For F. H. Barry, two residences, to be erected at the corner of Vincennes avenue and Forty-fifth place; they will have stone fronts and pressed brick sides, hardwood finish, the best of plumbing, steam heating; cost \$15,000. For Barry & Fallows, six two-story residences, 100 feet frontage and 65 feet deep; to be erected at Vincennes avenue and Forty-fifth street; they will have buff Bedford stone fronts, hardwood finish, mantels and sideboards, gas and electric fixtures, etc.; cost \$30,000.

Architects Hallstrom & Ockerland: For Mrs. C. Johnson, a four-story and basement flat building, 25 by 60 feet in size; to be built at 207 Sedgwick street; it will have a pressed brick and stone front, oak finish, mantels, gas fixtures, furnaces, etc.

Architect F. B. Townsend: For W. H. Ebbert, a three-story and basement residence, 26 by 73 feet in size; to be erected at 5128 Michigan avenue; it will have a handsome front of buff Bedford stone, hardwood finish, mantels, sideboards and consoles, gas and electric fixtures, steam heating, etc. For T. C. Richardson, at Evansville, Wisconsin, a two-story basement and attic frame residence, 36 by 50 feet in size; to have a stone basement, hardwood finish, the best of modern sanitary plumbing, gas and electric fixtures, gas ranges, furnace, etc.

Architect Charles H. McAfee: For John M. Smyth, at Lake Geneva, a very handsome Colonial residence, 35 by 68 feet in size; to be of frame construction with stone basement and chimneys, elegant hardwood interior finish, mantels, sideboards and consoles, the best of open nickel-plated plumbing, electric light, hot-water heating, etc.

Architects Schlacks & Ottenheimer: For Mrs. S. Frank, a four-story store and flat building, 110 by 42 feet in size; to be erected at North avenue, near Larrabee street; it will have a buff Bedford stone front, copper bays and cornice, the best of modern plumbing, gas fixtures, mantels, steam heating.

Columbus, Ohio.—A dispatch from Upper Sandusky says: "The county commissioners this morning held a meeting and by a vote of two to one selected Yost & Packard of Columbus, as architects for the proposed new courthouse. Many plans were shown, but the general opinion was that the Yost & Packard plan was the best, displaying a structure with a large dome at each corner, entrance on four sides, and presenting most imposing appearance. It is guaranteed to cost not to exceed \$150,000."

Denver, Colo.—Architect W. E. Fisher: For E. E. Rost, two-story business block; brick; size 37½ by 79 feet; cost \$5,000. For city of Denver, two-story park pavilion; frame and brick; cost \$12,000. For E. E. Chase, two-story dwelling; brick; size 29 by 49 feet; cost \$6,000. For C. H. Benedict, two-and-one-half-story dwelling; brick; size 29 by 48 feet; cost \$6,000. For Agnes J. White, two-story business block; brick; size 22 by 75 feet; cost \$5,000.

Eddbrook Architectural Company: For Symes Establishment, three alterations to store fronts; cost \$10,000. For Fleming Brothers, two-and-one-half-story dwelling; brick; cost \$9,000. Forty-four permits issued, \$69,500.

Detroit, Mich.—Architects Baxter & Hill: For James M. Munro, four two-and-one-half-story frame residences on brick foundations; hardwood finish; average size, 26 by 42 feet; cost \$13,000. For Tuller & Van Hunsan, pressed brick residence, cut stone trimmings, slate roof; heated with hot water; cost \$7,500.

Architects Mortimer L. Smith & Son: For Ferry Avenue Baptist Society, brick chapel with slate roof and stained glass windows; size, 40 by 55 feet; cost \$5,000.

Architect Edward Van Leyen: For Charles A. Chidsey, two-story frame residence; cost \$3,500.

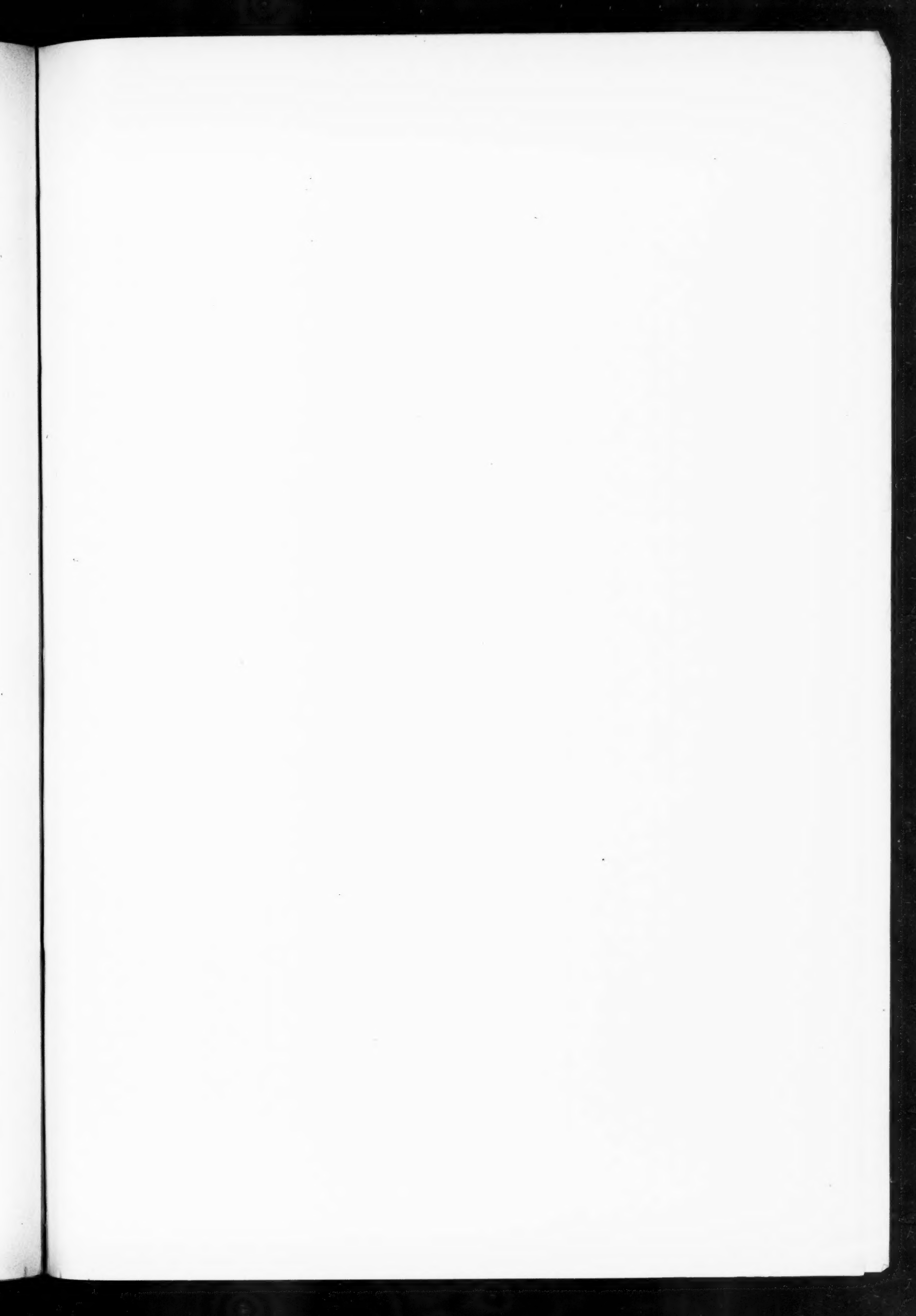
Architect Gustav A. Mueller: For Jacob Hock, three-story brick and stone building, and remodeling adjoining building; cost \$11,500.

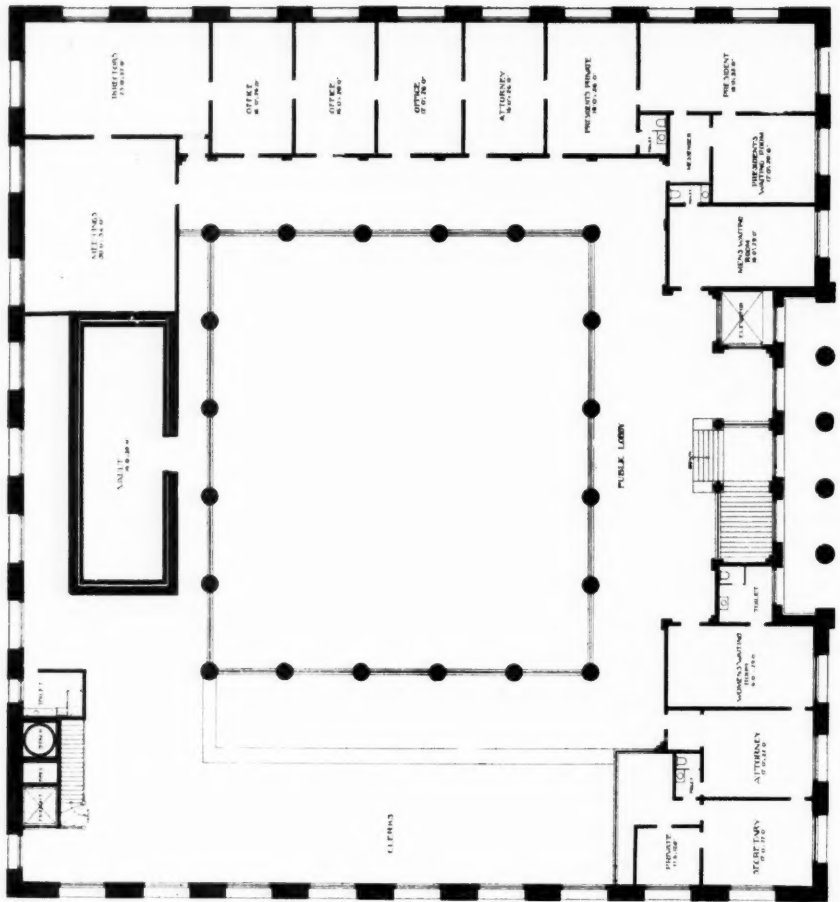
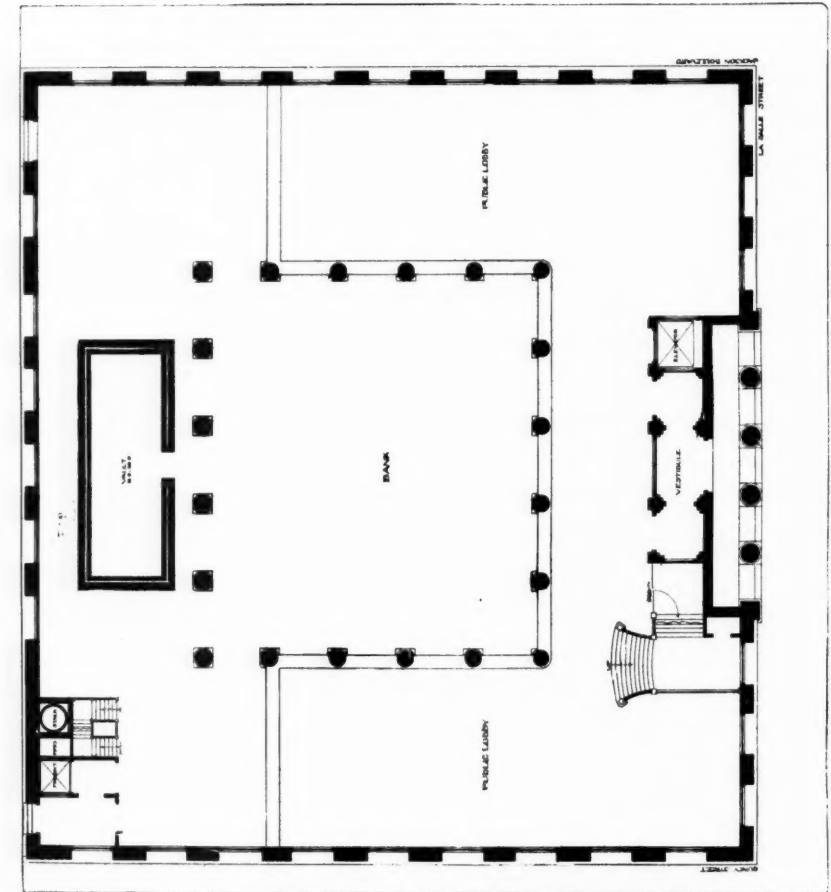
Fort Wayne, Ind.—B. S. Tolman has been appointed architect for a \$500,000 courthouse for Allen county, to be built in Fort Wayne, Indiana.

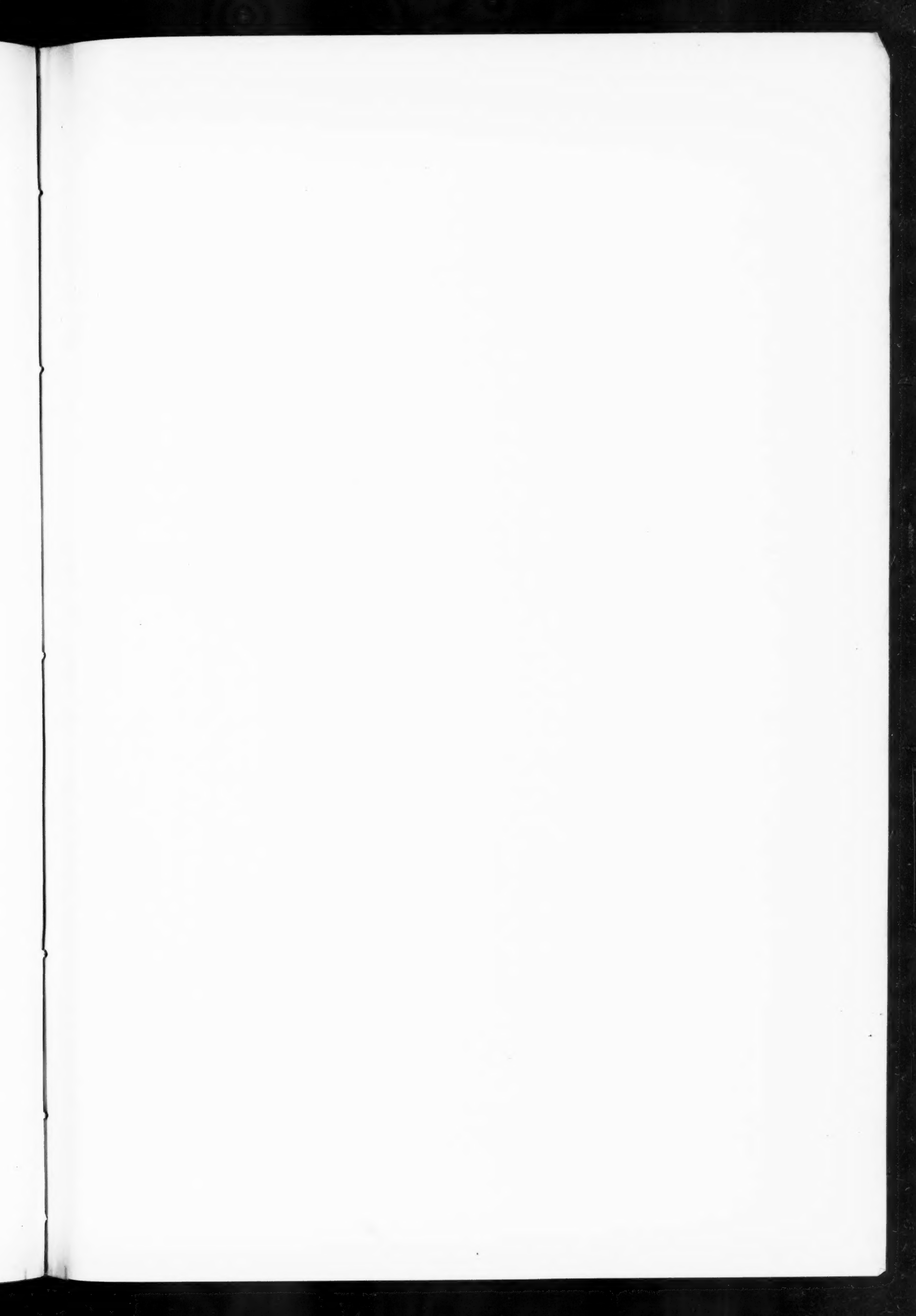
Minneapolis, Minn.—Architect A. L. Dorr: For John King, flat building; size, 84 by 96 feet; three stories; to be of pressed brick with stone trimmings; cost \$20,000.

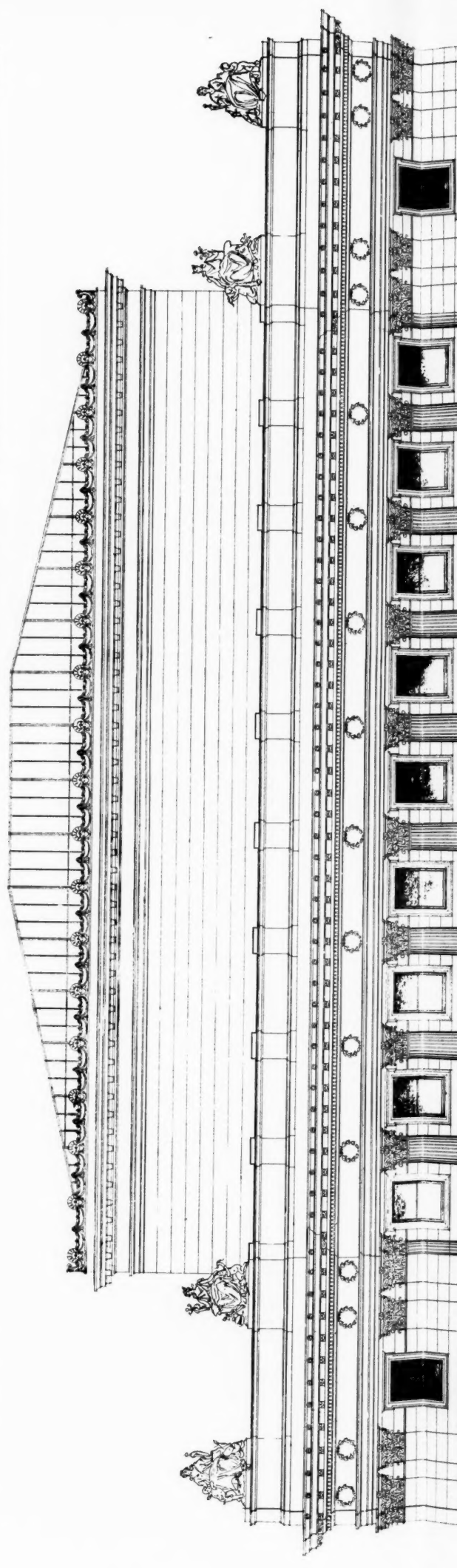
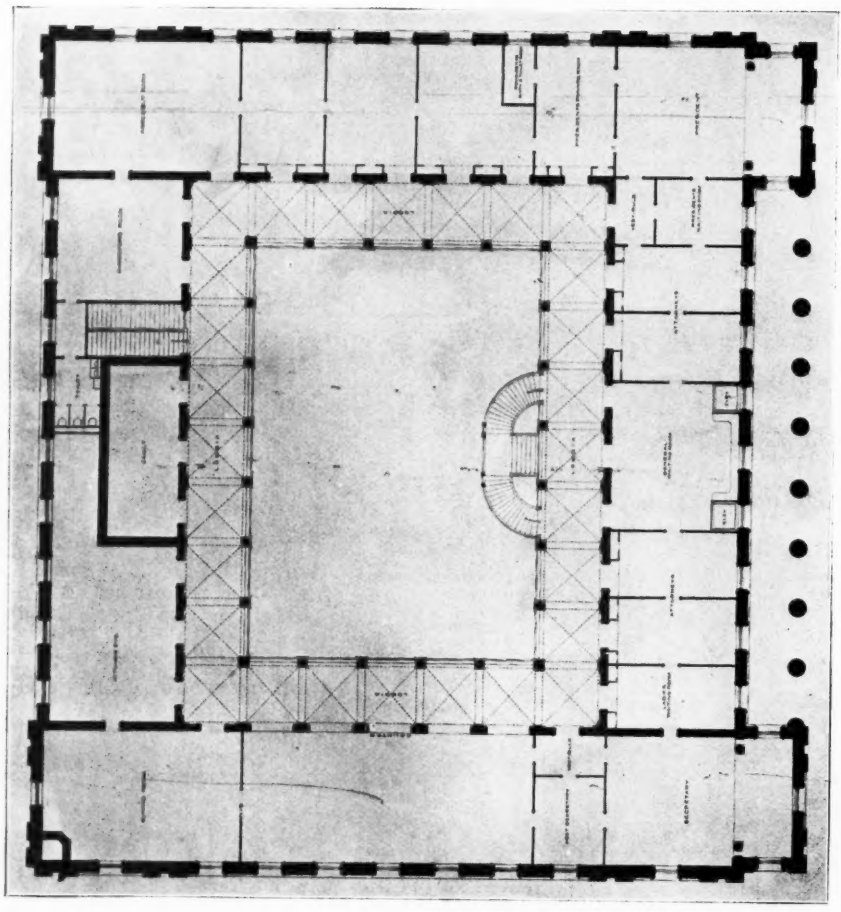
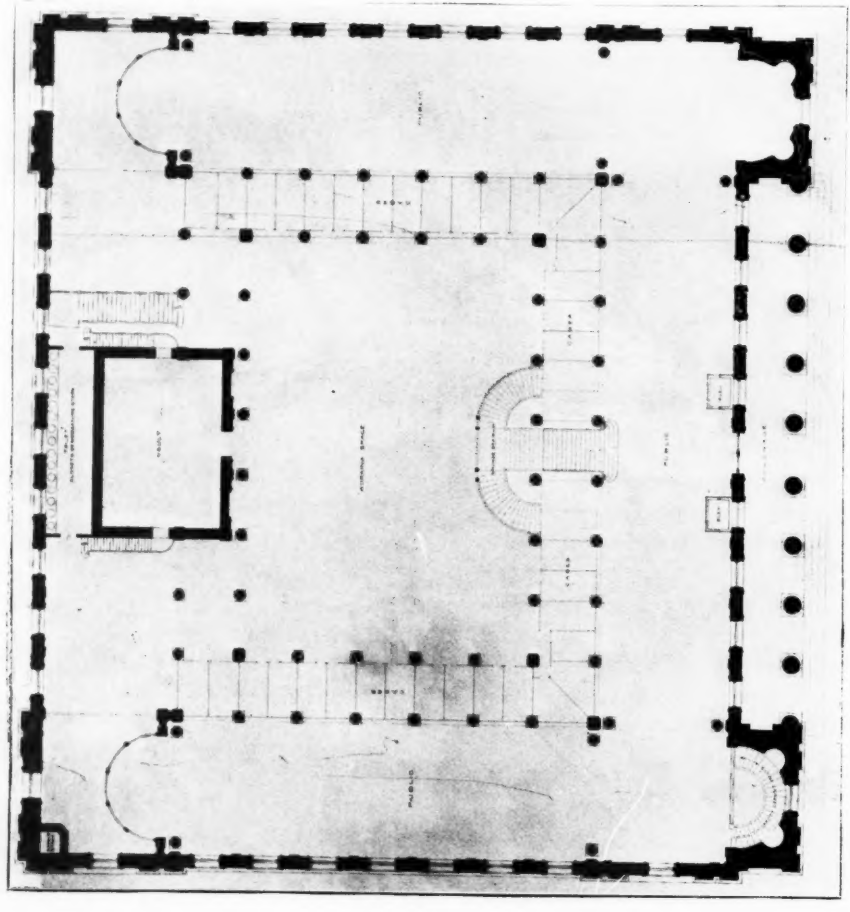
Architects Orff & Joralemon: High School building for Decorah, Iowa; size, 76 by 140 feet, two stories; brick and stone trimmings; cost \$25,000.

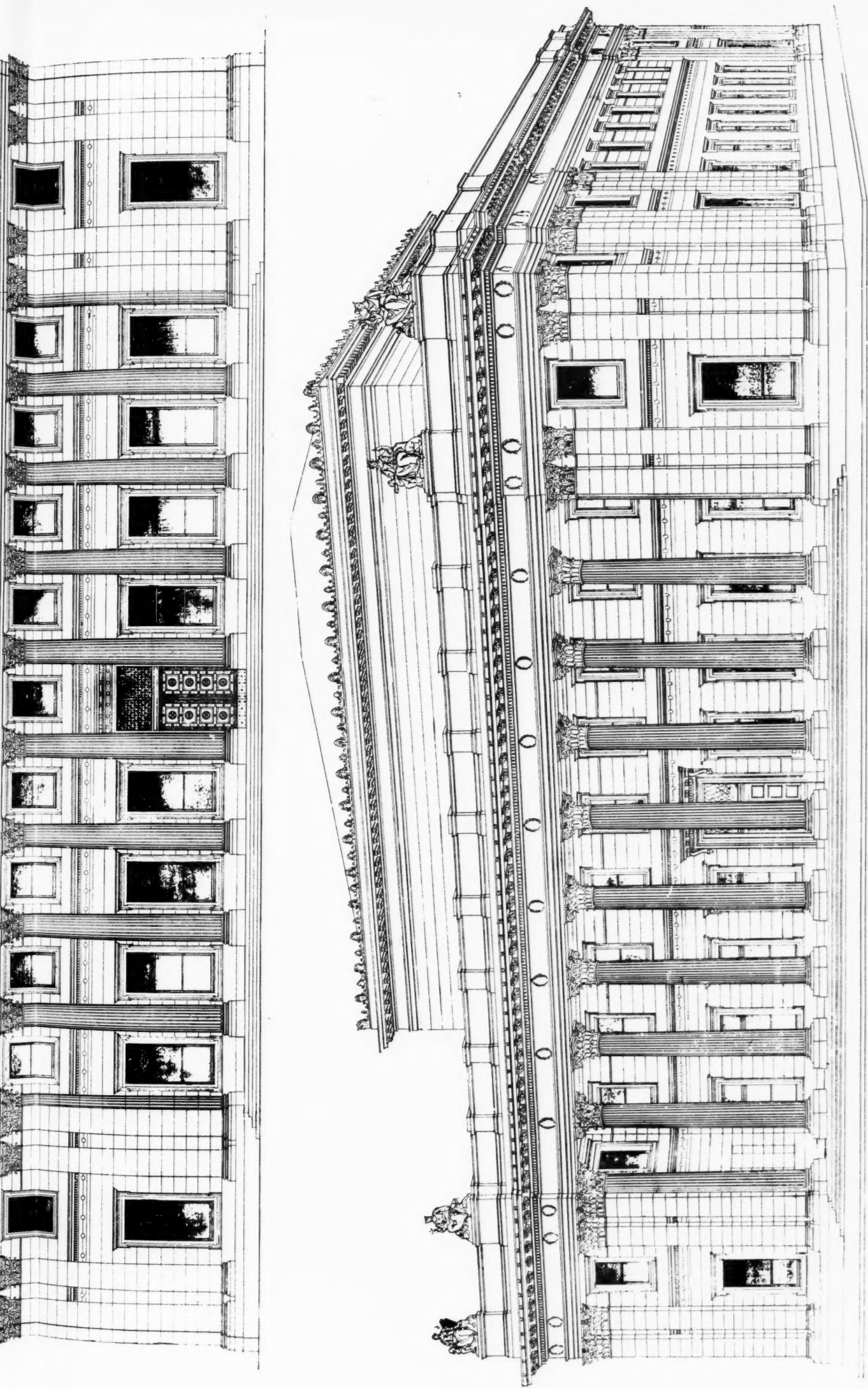
Architects Warren H. Hays and Charles S. Sedgwick: Westminster Presbyterian Church; size, 165 by 165 feet; pressed and ornamental brick with stone trimmings; cost \$85,000.



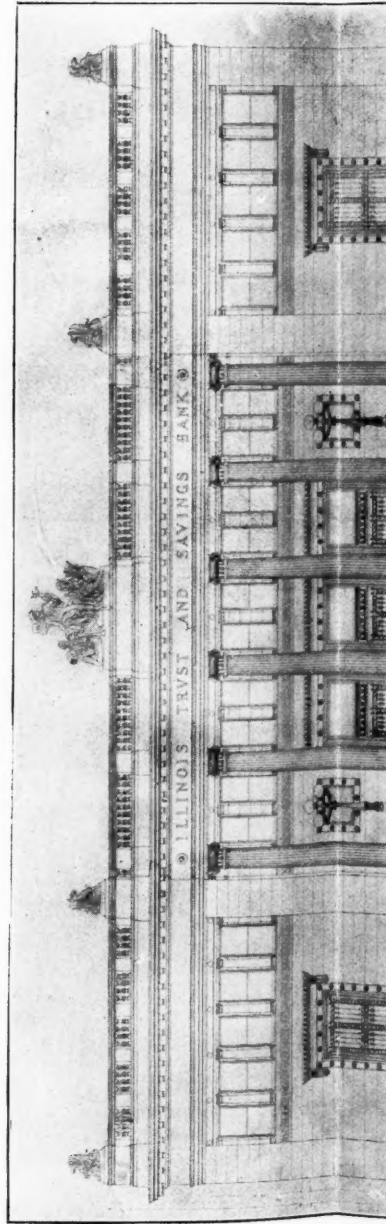
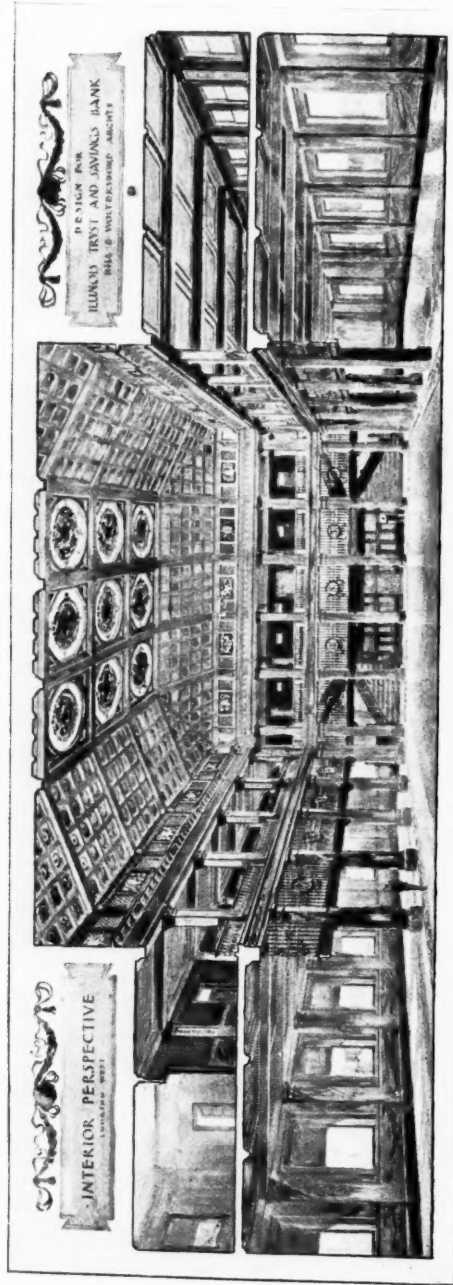
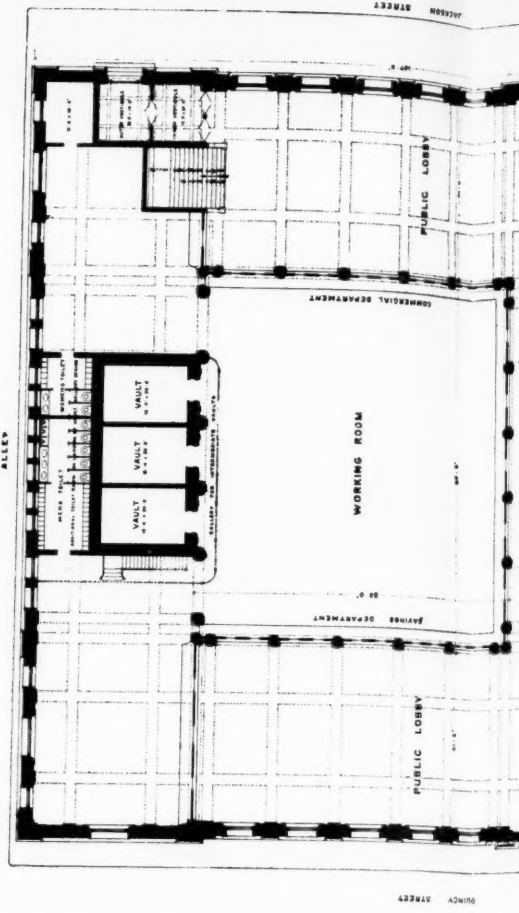
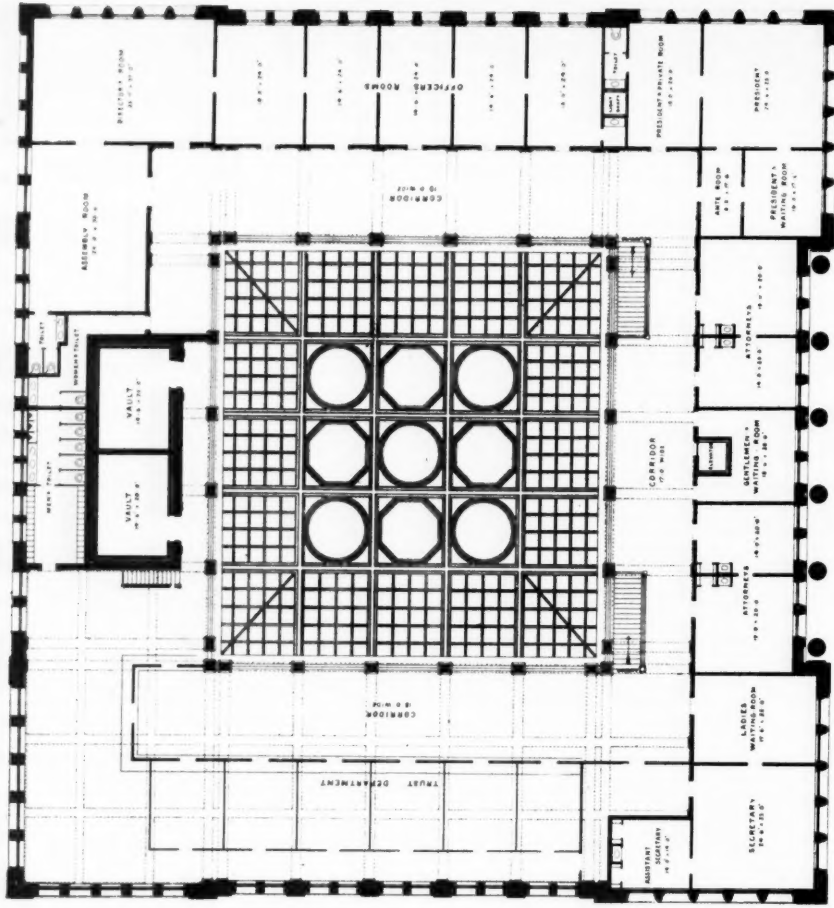


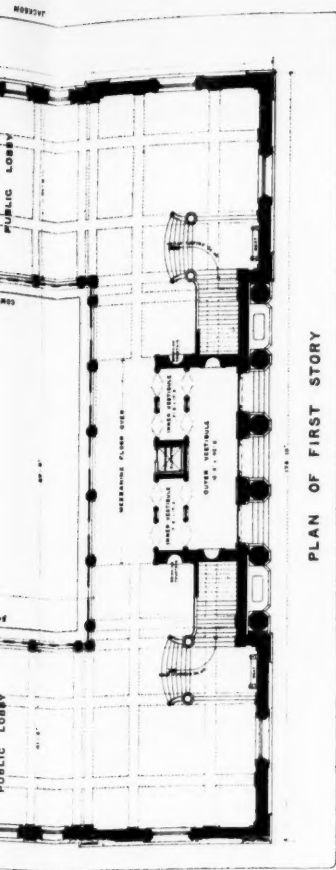
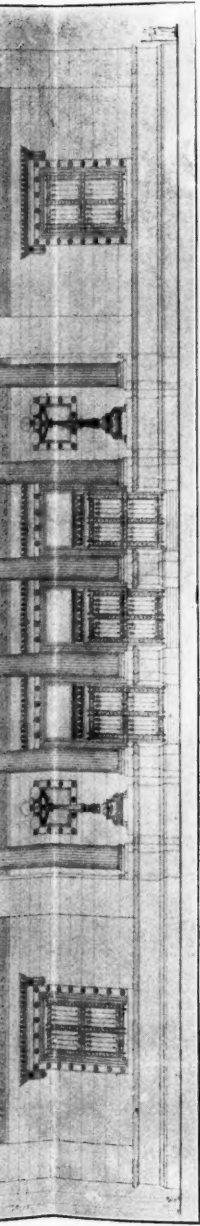






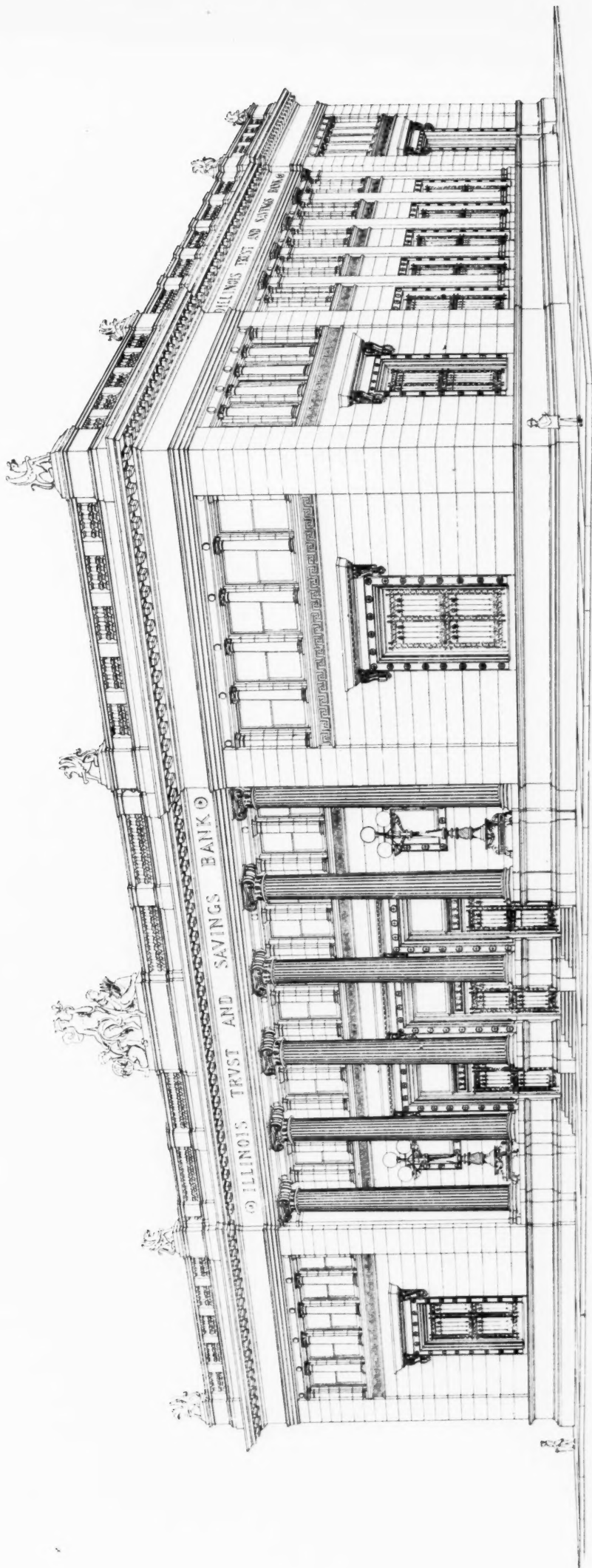
ACCEPTED COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.
D. H. BURNHAM & CO., ARCHITECTS.





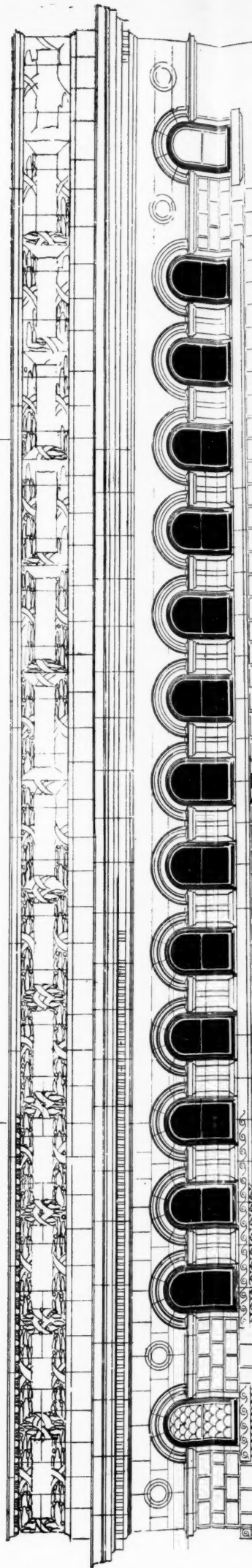
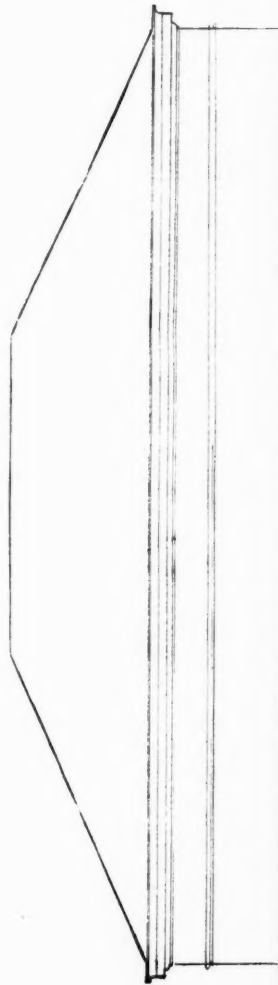
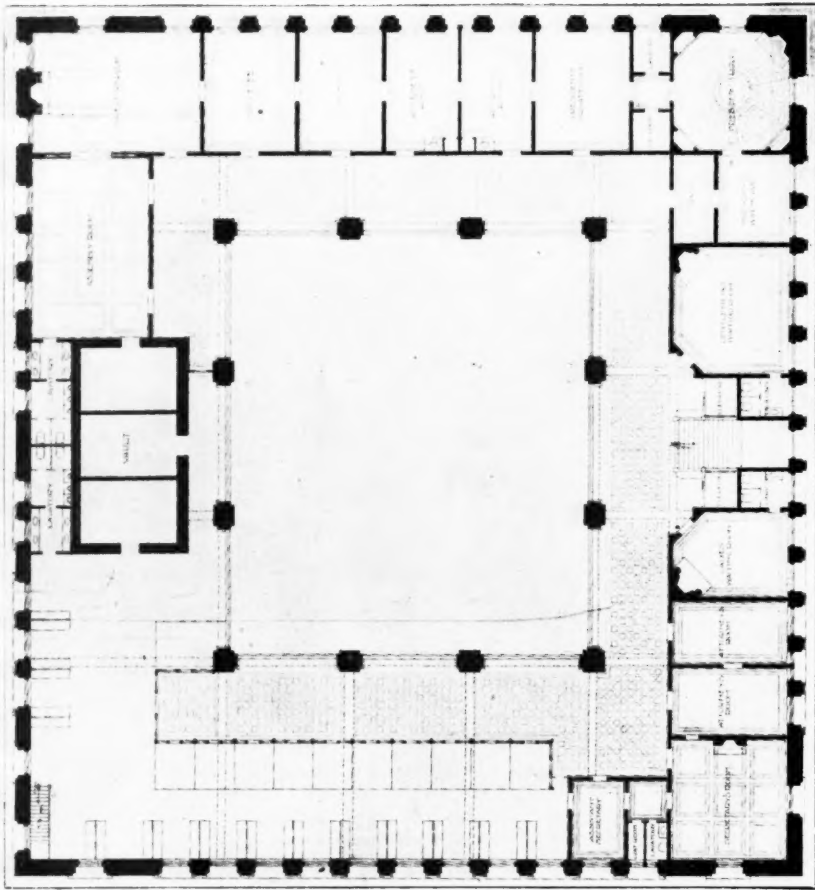
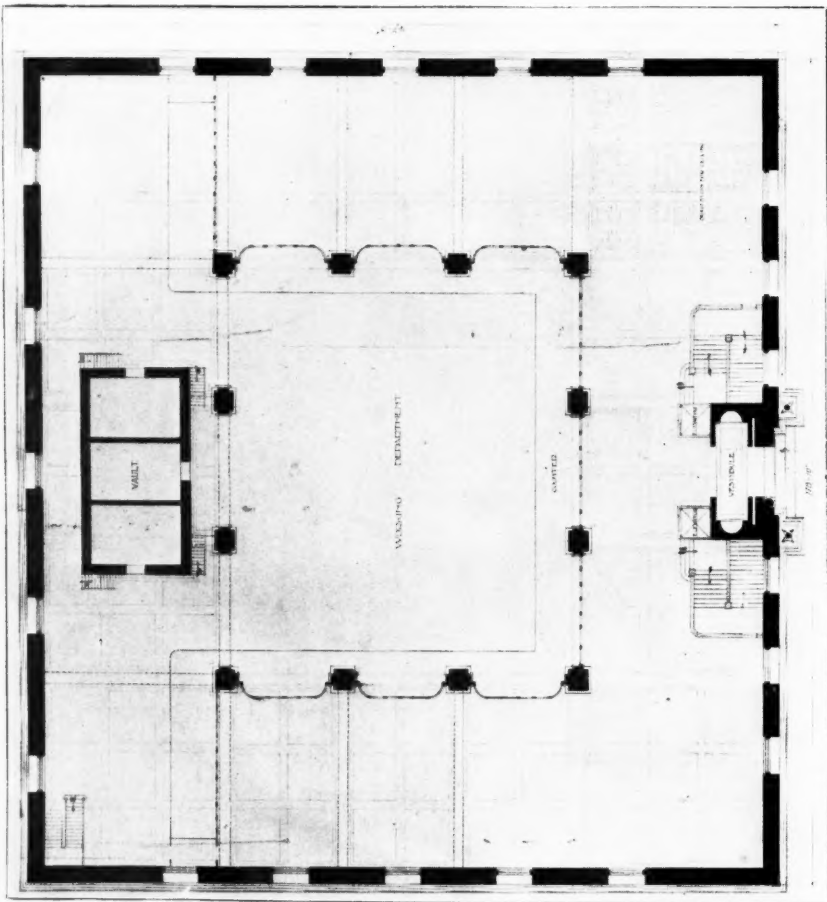
PLAN OF FIRST STORY

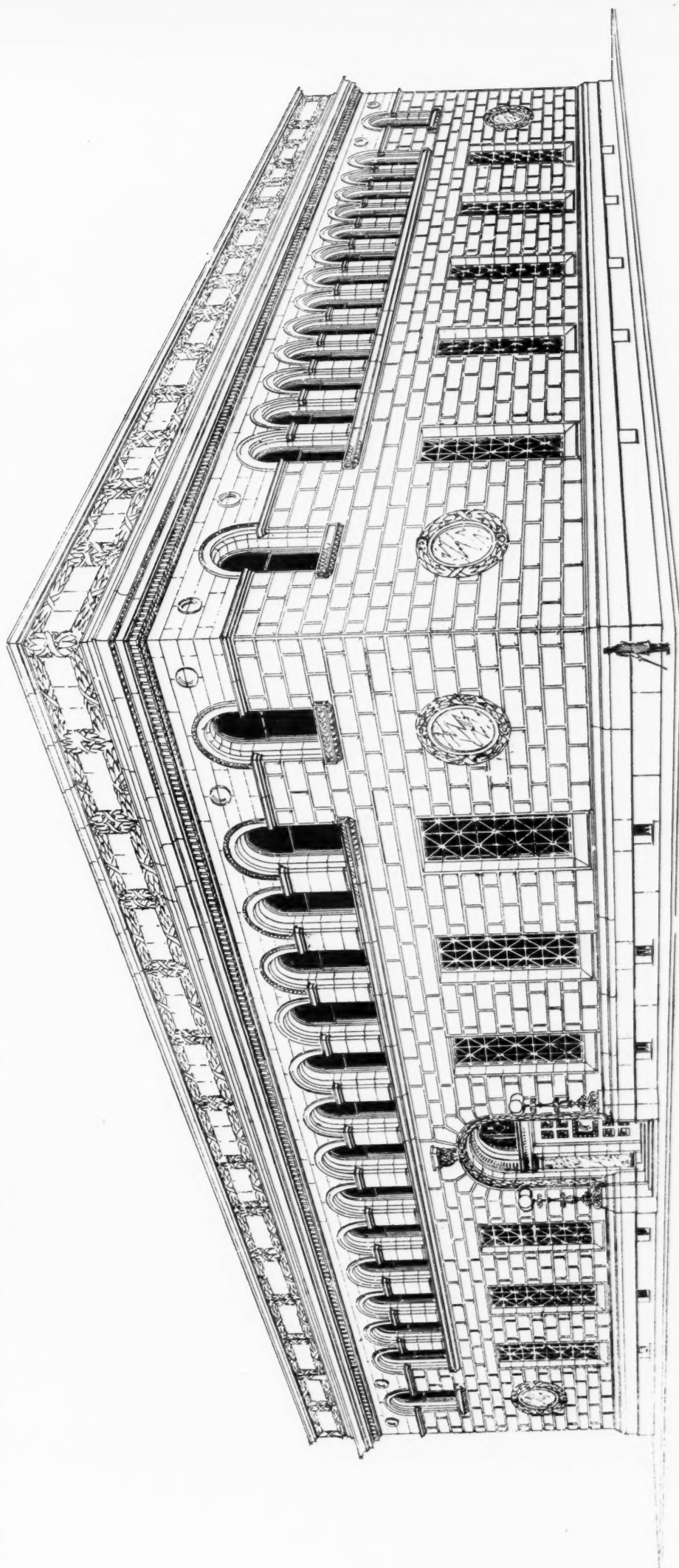
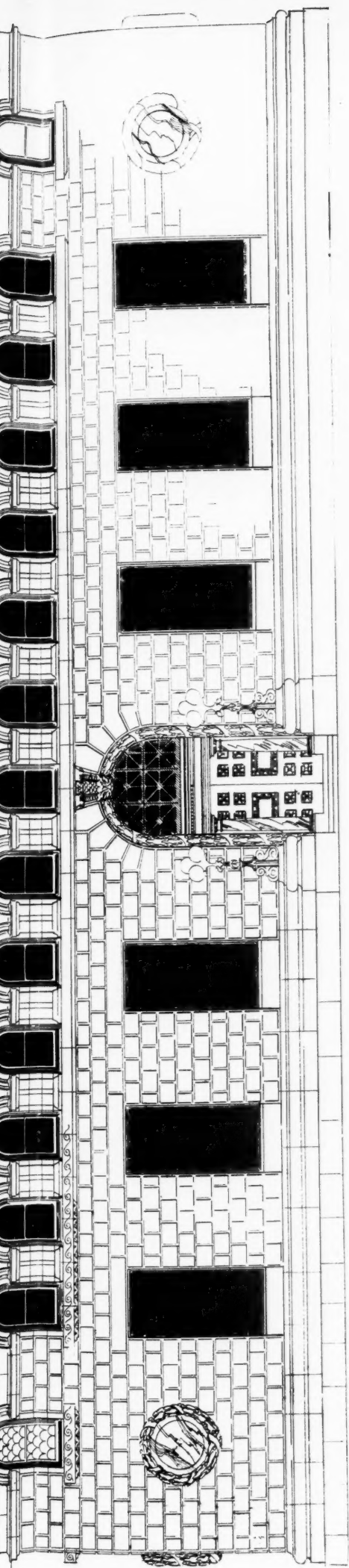
LA SALLE STREET



COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.

SUBMITTED BY HILL & WOLTERS DORF, ARCHITECTS.





COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.

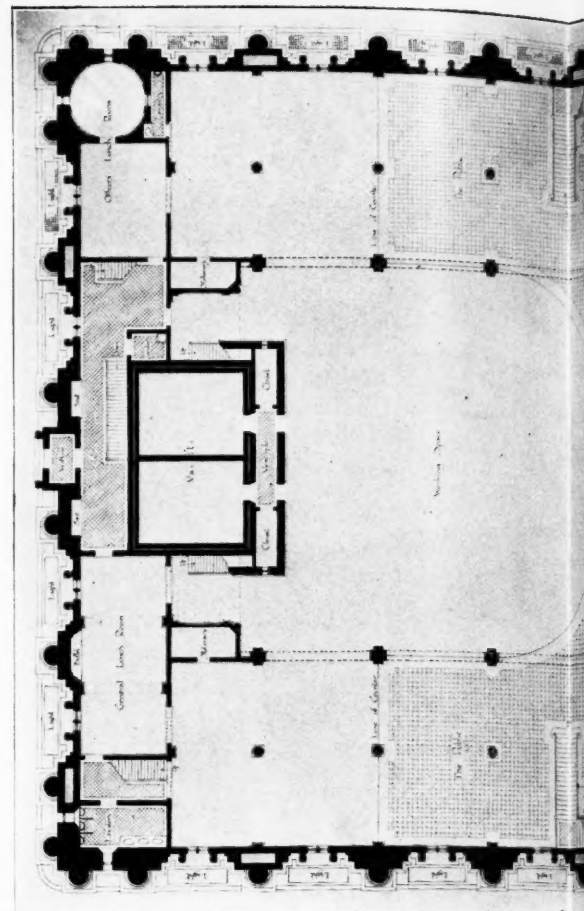
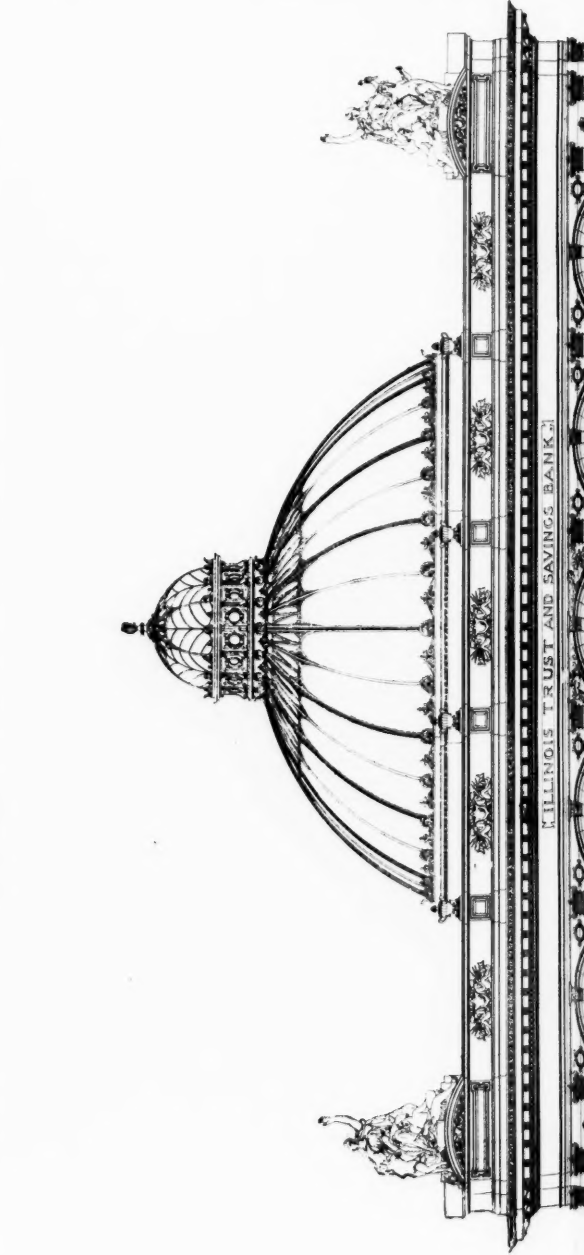
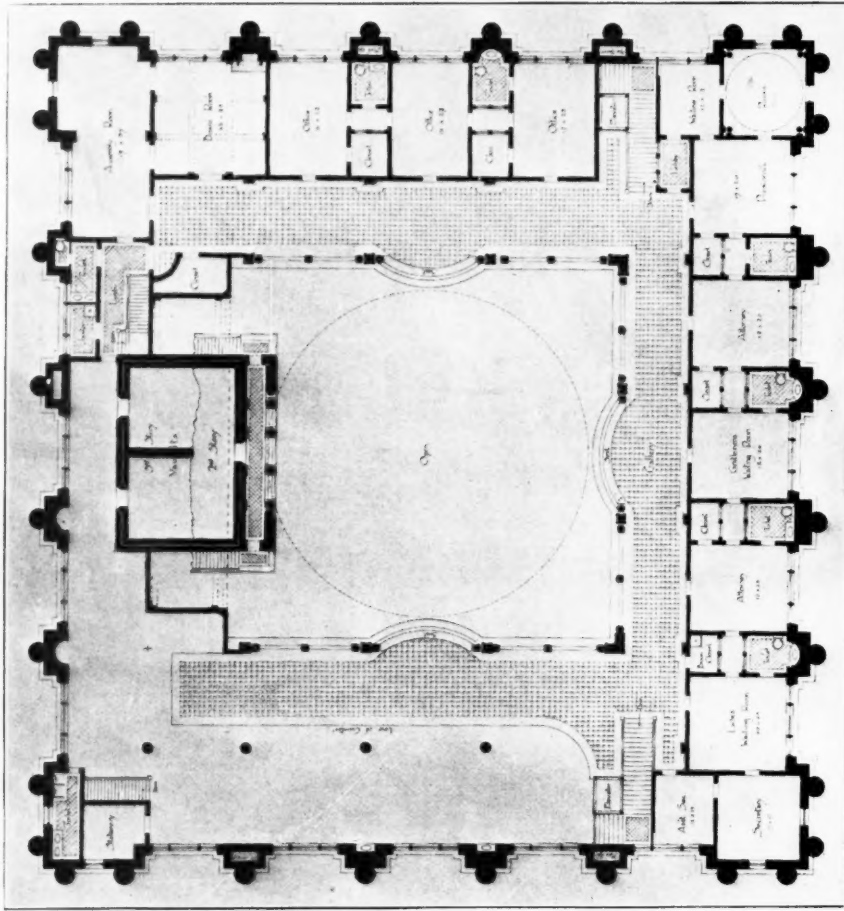
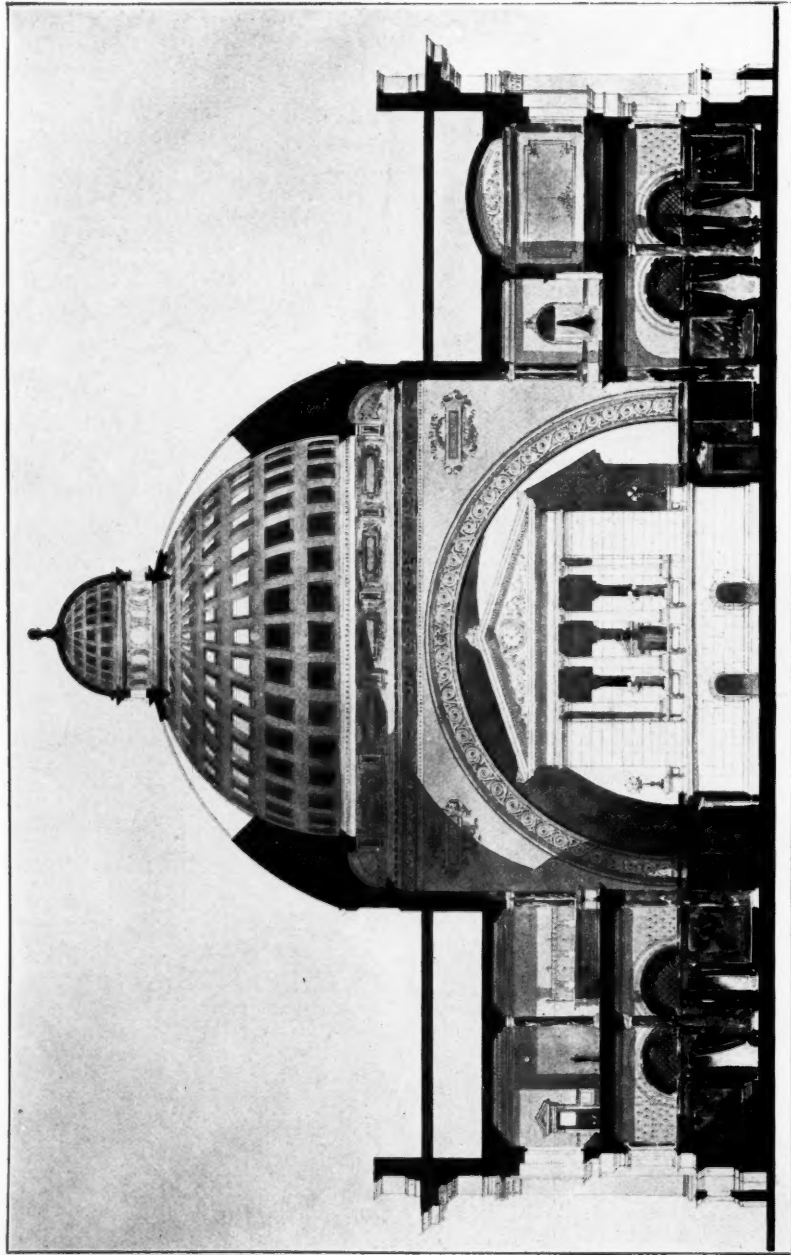
SUBMITTED BY CHARLES S. FROST, ARCHITECT.

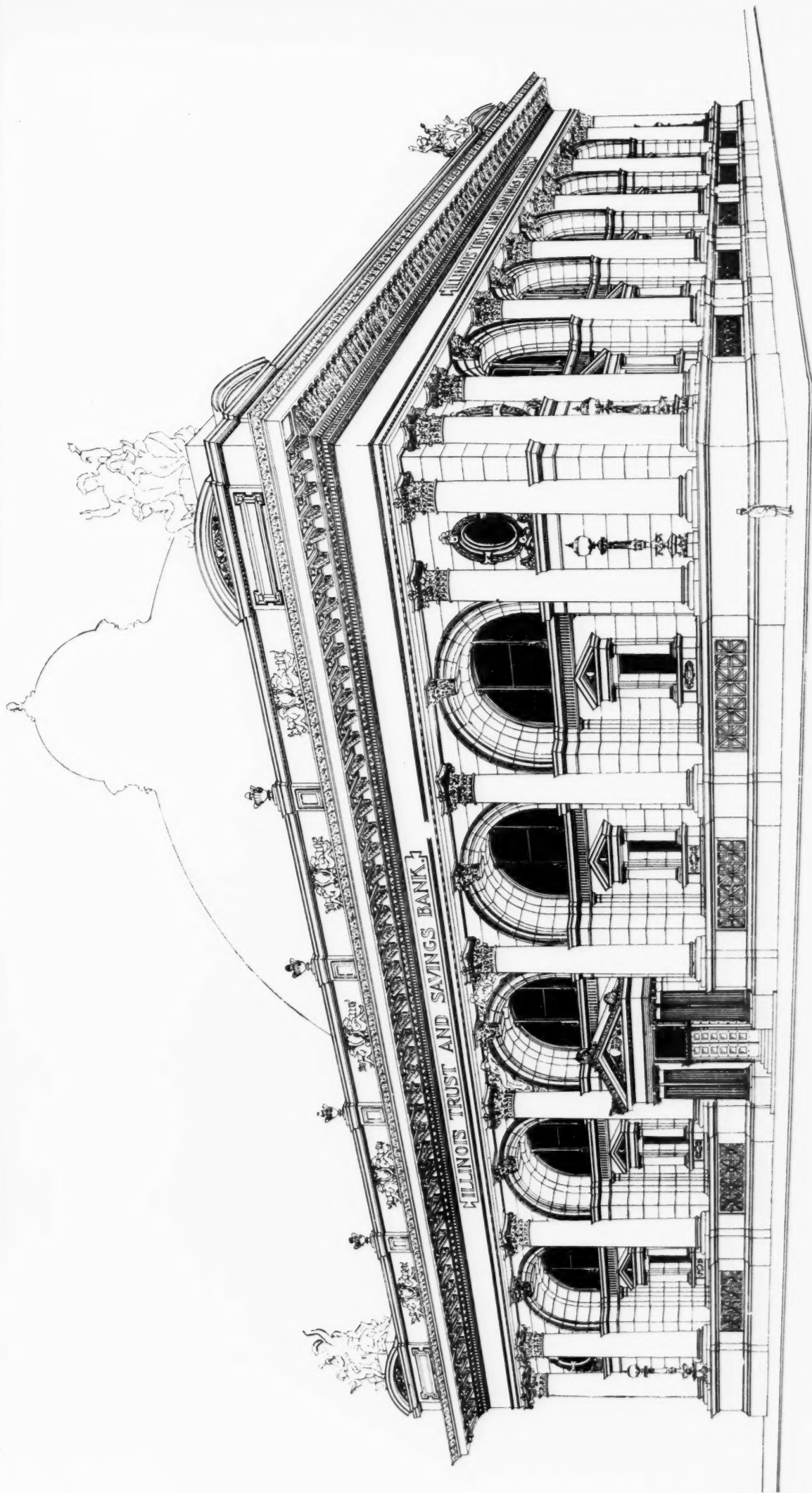
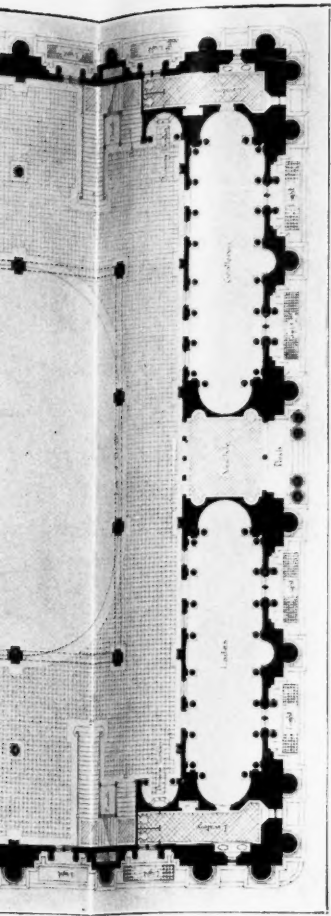
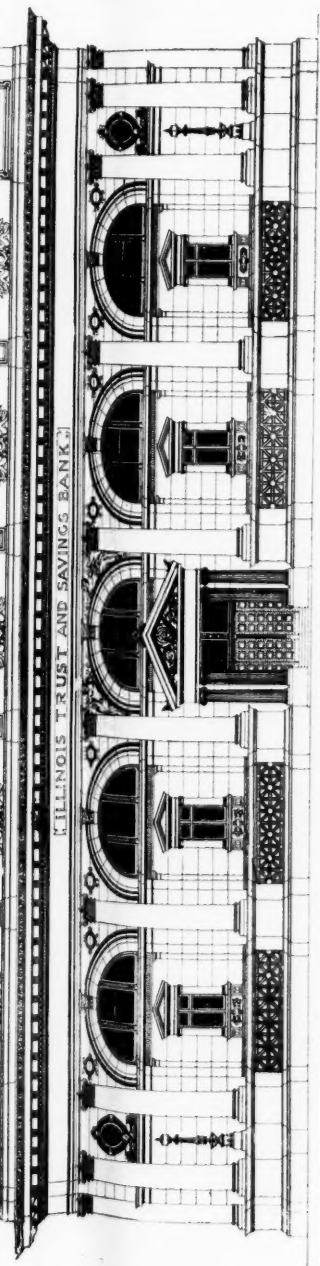


INLAND ARCHITECT PRESS.

MASONIC TEMPLE, DETROIT, MICHIGAN.

MASON & RICE, ARCHITECTS.

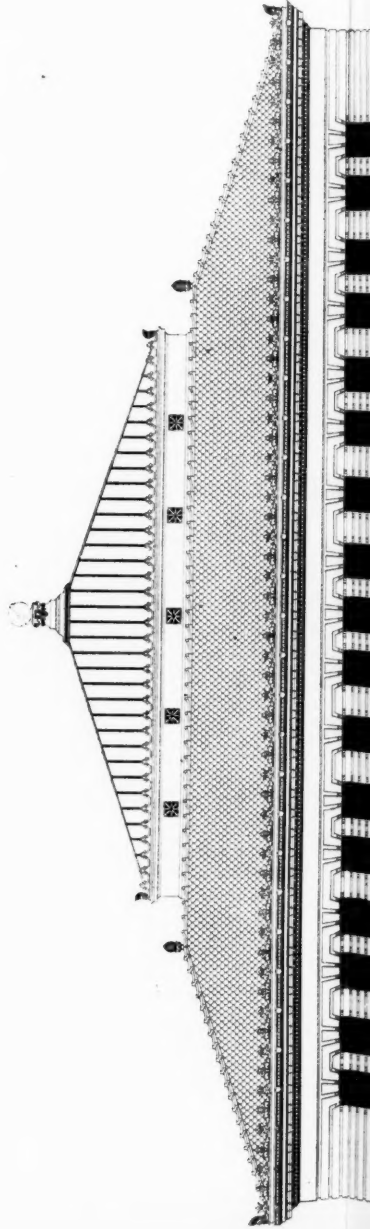
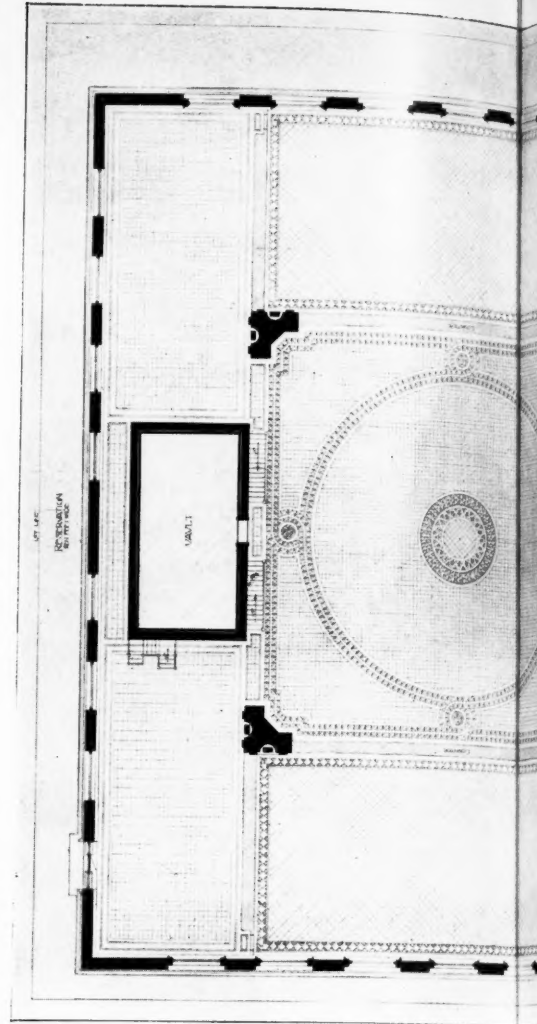
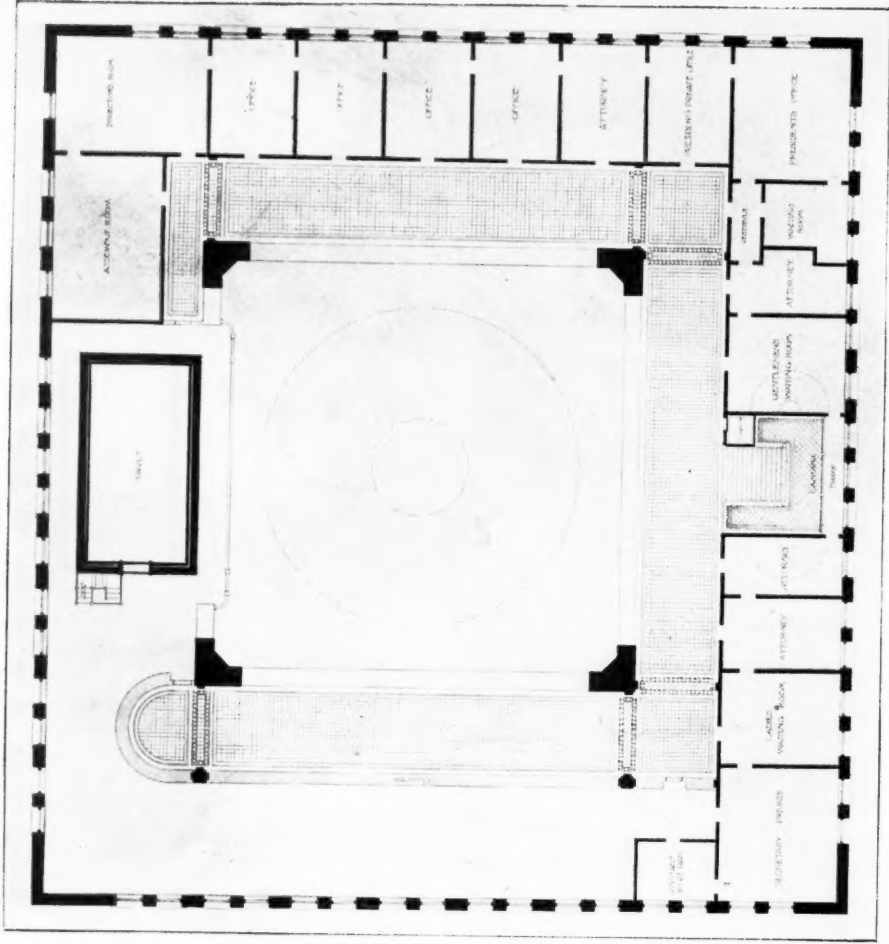
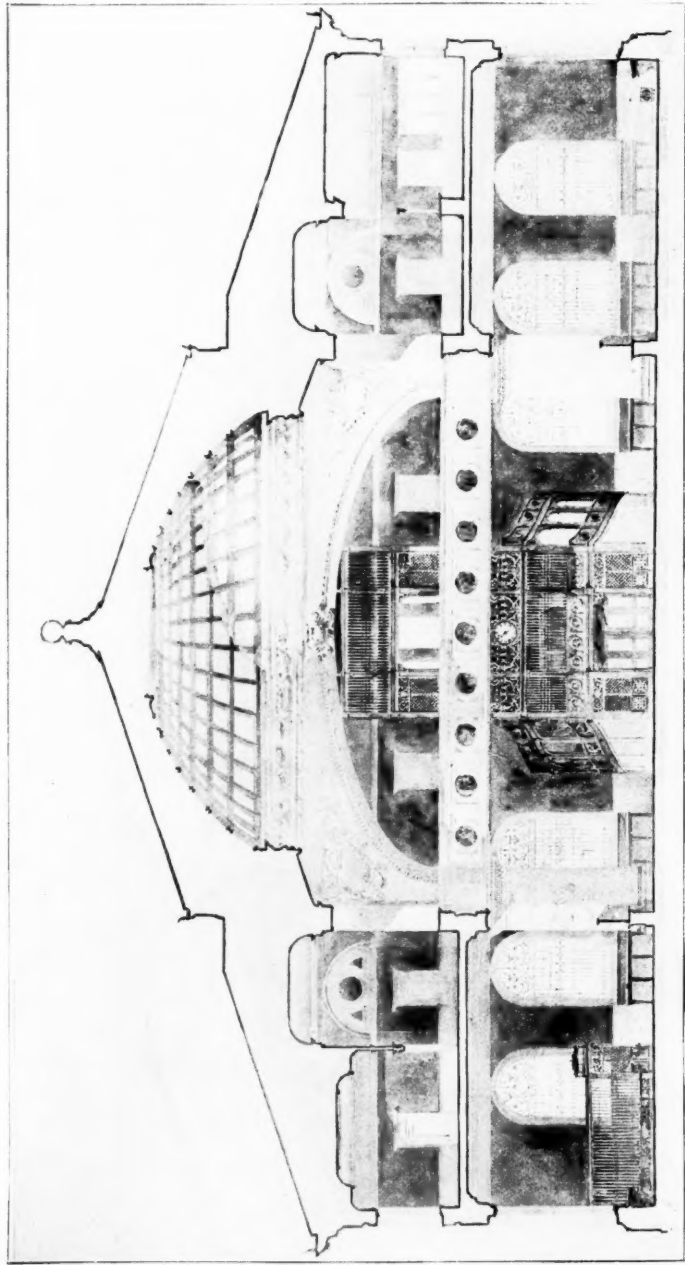


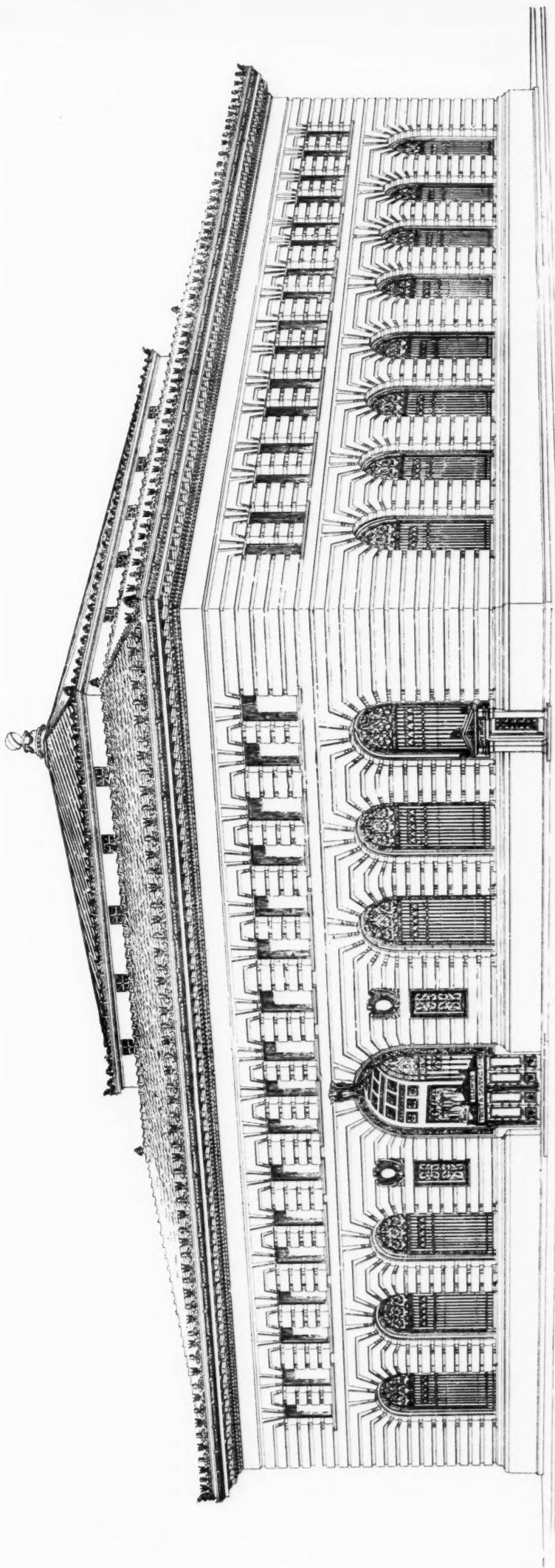
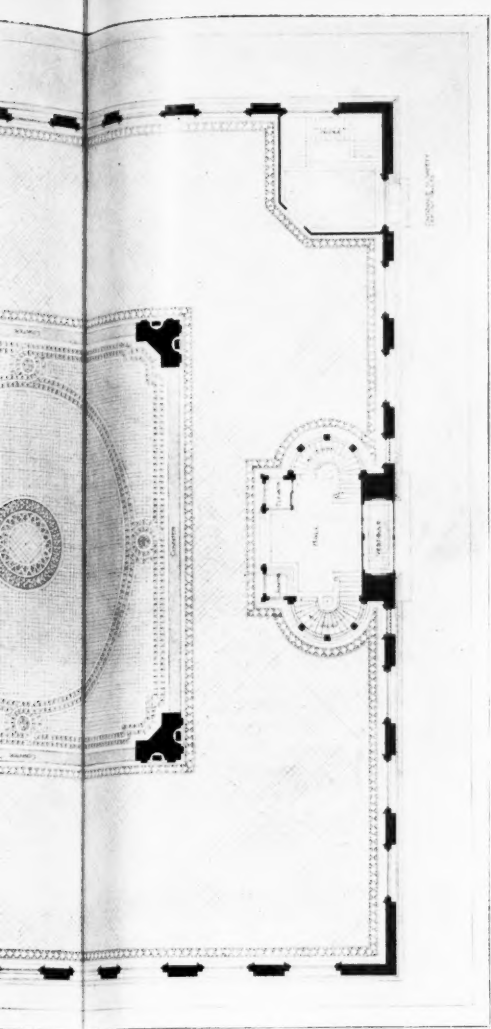
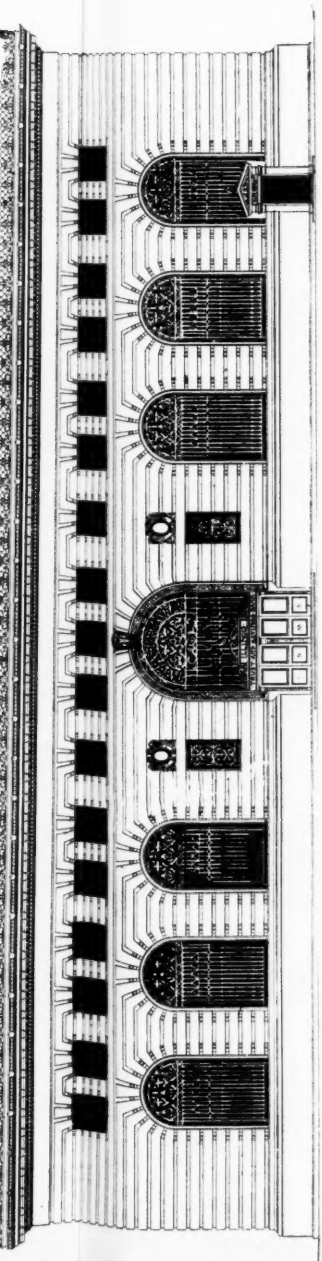


COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.

SUBMITTED BY LINK & ROSENHEIM, ARCHITECTS, ST. LOUIS, MO.

UNIVERSITY OF MICH.
25 JUL 1896

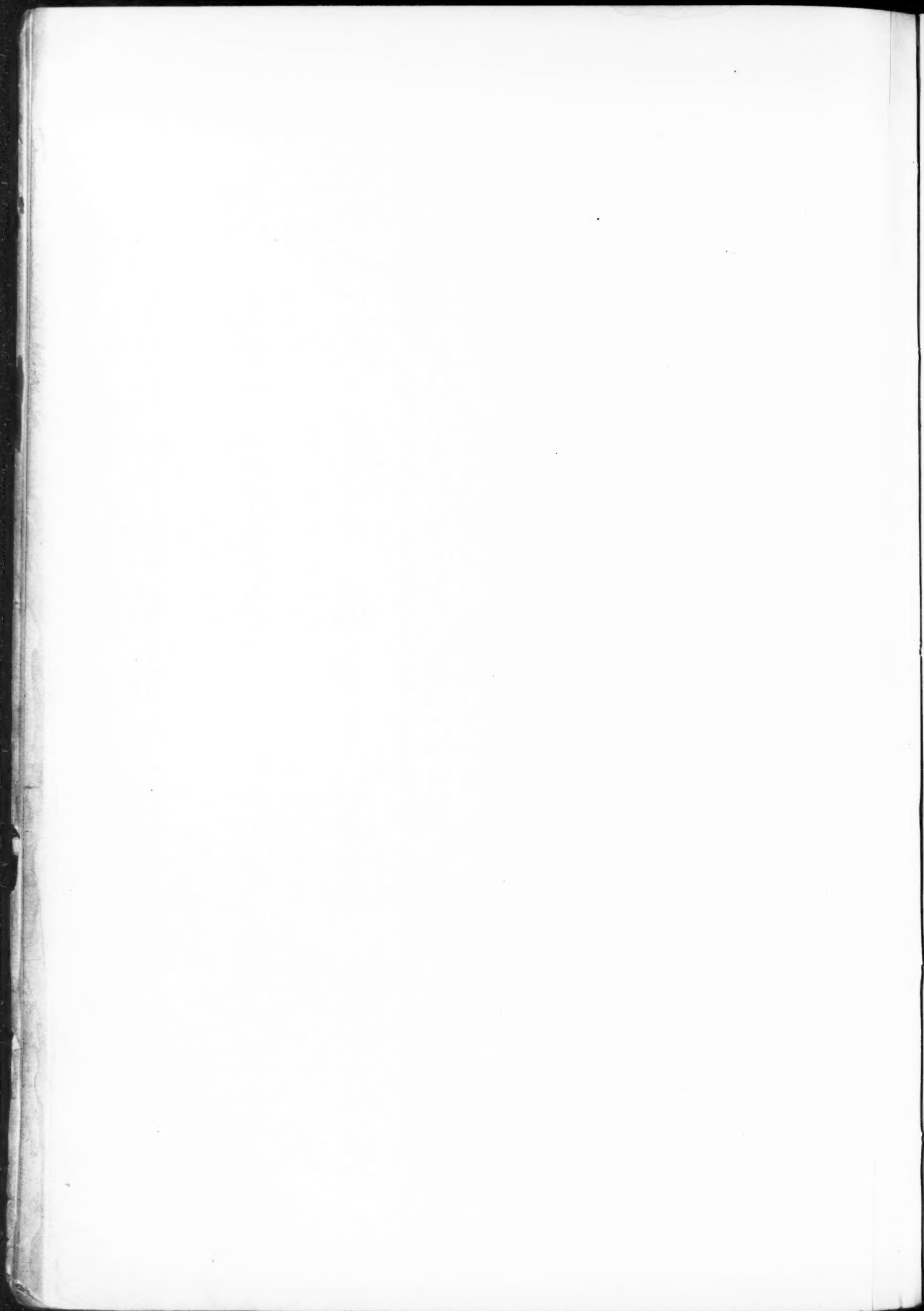


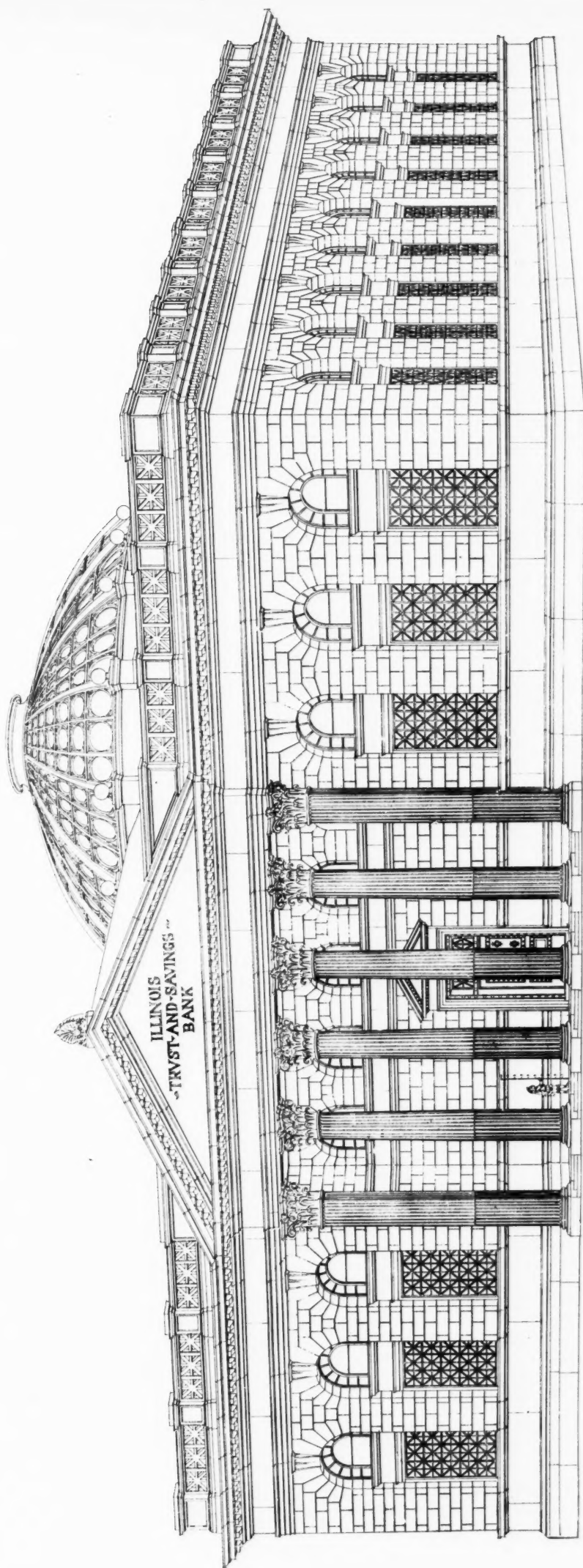


COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.

SUBMITTED BY SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS.

RECEIVED
OF ARCH.
25 JUN 1895





COMPETITIVE DESIGN, ILLINOIS TRUST AND SAVINGS BANK BUILDING, CHICAGO.

SUBMITTED BY HENRY IVES COBB, ARCHITECT.