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

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A Proposed Competition Code for Illinois.

In another column is published a competition code or agreement recently adopted by the Illinois Chapter of the American Institute of Architects. Since competitions cannot be abolished, it is wise to seek to regulate them, and the plan here adopted should have the support of the architects of the State and a fair trial given it. The movement, however, grew out of one that was much more serious in its nature and which, had not wise counsels intervened, would not only have destroyed the standing of the Chapter as a society of professional men, but would have done much to neutralize the work of establishing architecture as a profession in this country. This was, in short, to make a contract with the already amalgamated mason contractors and trades unions by which only those architects could erect buildings who belonged to the combination. Though the phraseology of the agreements, both that of the contractors and that proposed by a few members of the Chapter, is not exactly in those words, the effect is the same. The mason contractors found that the unions in the building trades controlled labor, and as a defensive measure subscribed to a set of rules by which it is agreed that no union man may work for a contractor who does not belong to the association. It was proposed that the Chapter ask to be made a party to the combination. When the first draft of the proposed rules was read at the late convention of the Institute the matter was not even taken seriously and was passed as a "well written piece of folly." But to learn now that it was further considered by the Chapter, though finally voted down by a large majority, shows that the time has come when the profession must be placed upon a legal footing, so that it will be represented only by professional men and be entirely freed from any chance of trades union methods being adopted or even suggested, so that the historian of the future will not have more cause than at present to describe the methods of both design and practice in vogue at the end of the nineteenth century as "chaotic." It is creditable to the better judgment of the Chapter that it allowed a full exposition of the measure to be presented and discussed, and then, by a significant vote, stamped it with its disapproval.

Strong Reasons For Institute Activity.

While the movement in the Chicago Chapter was probably suggested and prompted by local conditions, it certainly shows that the work of the committee on revision of the constitution and by-laws must be earnest and the result decisive. The personnel of the profession is changing rapidly and the accessions to its numbers comes largely from the young educated men whose talents and enthusiasm are needed to raise the standard of membership as well as they will benefit the Institute by numbers. In order to attract these the Institute must have a permanent home and a secretary whose whole time is devoted to Institute work. This can only be done by organizing strong local and State Chapters upon a broad and sensible basis. If placed before the profession in the right light the large number who do not belong to the Institute and yet share directly and indirectly in its benefits will be induced to aid in its moral and financial support.

THE BACCHANTE, PUVIS DE CHAVANNES' DECORATIONS, ETC.

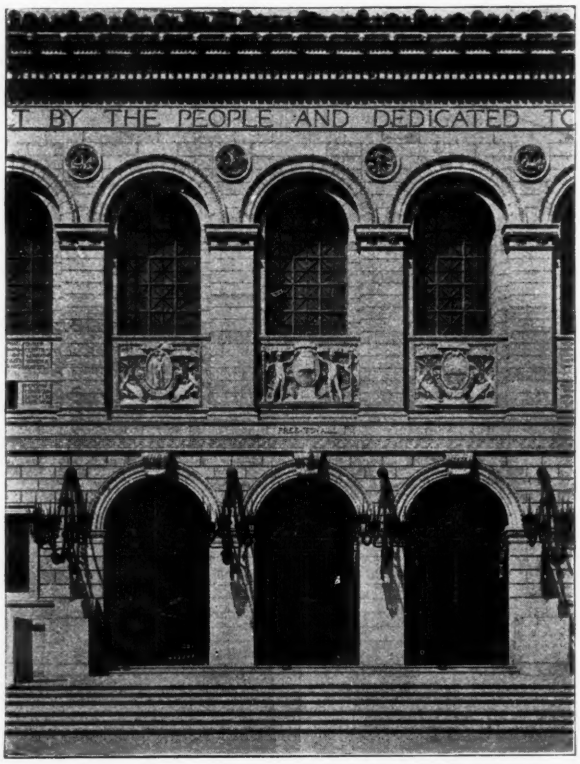
BY C. H. BLACKALL.

THE engrossing topic of conversation in artistic Boston circles at present is MacMonnies' statue of a dancing Bacchante, which has been presented by Mr. C. F. McKim to the Public Library. A city regulation provides that all works of art for public buildings must obtain the acceptance and approval of what is known as the Art Commission, a body consisting of the mayor, the president of the Boston Society of Architects, the president of the Board of Trustees of the Museum of Fine Arts, the president of the Institute of Technology and the chairman of the Board of Trustees of the Public Library. It had been known for some time that Mr. McKim, who had acquired possession of the Bacchante, intended to present it to the Library to be placed in the center of the fountain occupying the courtyard, and the Trustees of the Library, who were desirous of adding this to the artistic treasures of their building, submitted photographs and a small model of the statue to the Art Commission, which, after obtaining the opinions of a number of experts, decided that the statue was not suitable for its place. This at once aroused strong protests from the daily press and, to a very large extent, from nearly all the artists and a considerable majority of the architects, and, perhaps as a result thereof, it is reported that the Trustees of the Library urged the Commission to allow the statue to be at least set up in place and judged in position before a final rejection should be recorded. This the Art Commission at last assented to, with the result that the first decision was entirely reversed and the Bacchante is now a bona fide inhabitant of the city of Boston. Immediately upon news of this action being made public a storm of abuse was hurled at the Art Commission, the tirades emanating chiefly from clergymen and the numerous tribe of contributors over signatures to the press. So far as I have been able to notice, no artist nor architect of any special fame has publicly voiced an objection to it, but the howl which has been poured into the ears of the public through the papers has been very amusing in many ways. On the other hand, the apparently unanimous verdict of all classes of people who have daily thronged the Library to see the statue in position has been entirely in its favor, and the few who have expressed their approval in the papers seem to feel that anyone who is not a casehardened prude of the type which our kind neighbors so like to portray as being particularly Bostonese has only to see the Bacchante to acknowledge its intrinsic beauty, which by the way hardly anyone now questions, the objection being confined almost wholly to its alleged lack of fitness for the place. There is no denying the charmingly artistic qualities of Mr. MacMonnies' creation. It is without exception one of the most delightful bits of bronze which exists in the country, and though the rabid critics of the Art Commission's course revile it as representing a "lewd, leering woman," as "an apotheosis of drunken sensuality," there seems to be a feeling among others that such sentiments are self-creative and not inspired by the statue itself, which had it been called "Pomona" or "Spring," or some other nondescript title instead of being specifically designated as a Bacchante, would have escaped the abuse which has been leveled at it. The courtyard of the Library is a rectangle broken by the projecting pavilion of the grand stairway. The fountain is immediately in front of this pavilion, and the statue stands on a low pedestal surrounded by jets of water, and faces away from the stairway. I have not yet seen a reproduction in any form that does it fairly justice, and the fact that such eminent judges as the members of the Art Commission should have seen fit to change their minds after inspection of the statue in place is pretty good evidence that it needs to be so judged in order to be fairly appreciated. When it was thought that the statue would not be accepted we heard every day sneers at Boston prudery, and how that the statue was rejected because of its absence of clothing. Now that the decision is the other way, there are even louder diatribes against the indecency of permitting a Bacchanalian representation to occupy a place in a public building. So hard is it to please everyone.

In the meantime Mr. McKim has been following Brer Rabbit's advice in laying low and saying nothing. During all the controversy he has not been heard from at all, and now that his selection has been vindicated by the acceptance by the Art Commission, those who had faith in his judgment as the architect of the building and as the one who had given it the most serious and continued study are patting themselves on the shoulder and congratulating themselves and the city upon the result.

Mr. MacMonnies has had many troubles with this statue. We can easily imagine his feelings while the acrimonious discussions have been emanating from the Boston press, and the teeth of the gift horse have been in process of examination. The Bacchante was first exposed at the Paris Salon and attracted such favorable notice that a replica was ordered by the French government for the Luxembourg. The artist preserved the original clay model with the intention of having a duplicate bronze casting made, but word has come that the plaster cast, as well as the clay model itself, has been so damaged by careless handling that it is impossible to make a replica without returning our Boston original to France.

The Public Library offers another artistic attraction which has vied in importance with the Bacchante, though without as yet provoking quite such emphatic controversy. The grand staircase hall received some time ago the large painting by Puvis de Chavannes, which occupies the entire wall of the upper landing. The eight smaller panel pictures by the same artist, which have just been set in place, complete the decorations around the four sides of the hall. To describe them without reproductions of the pictures would be difficult. The artist's own words will give a very clear idea of the general conception.



ENTRANCE TO BOSTON PUBLIC LIBRARY.

"Having been intrusted with the honor of decorating the stairway of the Boston Library, I have sought to represent under a symbolic form and in a single view the intellectual treasures collected in this beautiful building. The whole seems to me to be summed up in the composition [the one first installed at the head of the stairs] 'The Muses of Inspiration Hail the Genius of Light.' Out of this composition others have developed which answer to the four great expressions of the human mind, Poetry, Philosophy, History, Science.

"On the right wall: 1, Pastoral poetry — Virgil; 2, Dramatic poetry — Eschylus and the Oceanides; 3, Epic poetry — Homer crowned by the Iliad and the Odyssey.

"On the left: 1, History attended by a spirit bearing a torch calls up the past; 2, Astronomy—The Chaldean shepherds observe the stars and discover the law of numbers; 3, Philosophy—Plato sums up in one immortal phrase the eternal conflict between spiritualism and materialism.

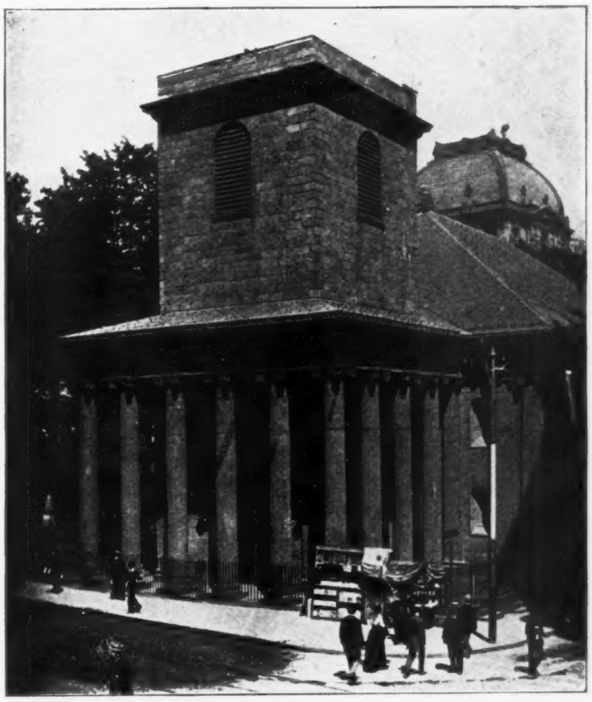
"On the rear wall at the left: Chemistry (mineral, organic, and vegetable)—A process of mysterious change evolves itself under the magic wand of a fairy surrounded by watching spirits.

"On the right: Physics—By the wondrous agency of electricity, speech flashes through space and swift as lightning bears tidings of good and evil."

The general scheme of the decoration in the staircase is blue and yellow, the yellow running through all the tawny and buft tones of the magnificently veined monastery Siena marble which encases the walls and forms all the architecture, while the general tone of the paintings themselves has the effect of a pale blue running into green or gray. As a mere picture the larger painting first in place is most interesting and bears reproduction most successfully, but as pure decorations the individual panels are the more successful, while having less pictorial value. Like all the work of this eminent artist, these paintings have a deep meaning, and the different parts of the general composition are so correlated that the more one studies the whole the easier it is to appreciate the thought, the reason for just what was attempted, and the less does one feel like insisting upon any special technique or methods, or upon the drawing or the individual color scheme which the artist might have chosen to follow. The paintings are carried right up against the strong-toned Siena marble. The side and and rear panels, though distinct and separate by themselves, are connected by the general lines of the composition, the approximate sky line running irregularly along on the line of the spring of the arched tops, and the average foreground is carried around on the same general plane, so that though the combination of so many subjects and such strong-colored marbles would sound distracting as a scheme, it is worked out in so harmonious a manner and the general effect is so pleasing that considered as a decorative treatment there is hardly anything else in this part of the world that will come anywhere near it. Puvis de Chavannes' works cannot be judged merely as paintings, but must be looked at purely as decorations, and as such they and their setting are worth crossing a continent for, not merely to look at, for that would undoubtedly be disappointing, not to buy photographs of to frame and hang in one's studio, for that would be misguiding, but to study as the work of the greatest decorator of his time and as an example of what can be done by combining the richest of materials with a simple, quiet tone and scale of color-treatment in the decorations. There is still a sense of incompleteness about the ceiling, especially over the corridor at the head of the stairs, but the decorations of this portion have been confided to Mr. Garnsey, and though the conjunction with Siena marble and Puvis de Chavannes will complicate the difficulties, those who remember Mr. Garnsey's excellent work in the New York Building at the World's Fair cannot doubt that the result will be satisfactory.

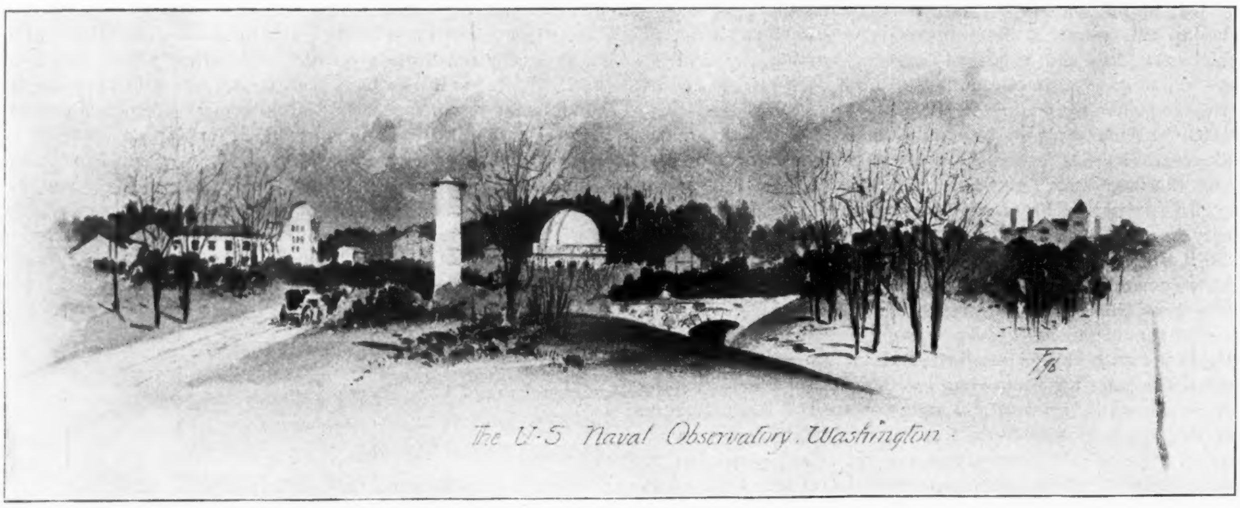
The Public Library is fast becoming a species of art gallery. A fine copy of the Venus de Medici has been placed in the niche which was decorated by Joseph Lindon Smith in a rich late Venetian style, while the Borghese Venus is placed at the head of the second flight of stairs, coyly turning her head from Sargent's decorations and looking into the Fine Art Department, and in the entrance vestibule of the Library a fine bronze of Sir Harry Vane by MacMonnies is much in evidence. As for the promised St. Gaudens' figures, the massive pedestals outside of the main entrance still yearn for them, and we expect that some time during the next fifty years, if the artist is spared that long, we may be informed that the models therefor are very nearly completed. Mr. St. Gaudens has been at work for nobody knows how many years on the sculptures for the Shaw monument in this city, and recently one of the trustees, who is getting old and afraid he might die before the great work was completed, was assured that some casts had actually been made of a possible figure. Mr. St. Gaudens certainly takes his time, and, as no one questions the excellent quality of the result, there is no likelihood that the market for his wares will ever be overstocked.

Boston is taking very kindly to decorations just at present. The large panels by Edmund C. Tarbell in the new Tremont Temple, representing the four evangelists, have been in place since summer, and elicit a very general expression of opinion; and more recently there has been an exhibition at the St. Botolph Club of Mr. J. William Fosdick's burnt-wood decorations, which in their way constitute a manifestation of art which commends itself highly to all who have seen it, and one which is peculiarly suitable for producing certain architectural effects in a perfectly natural, straightforward manner. The exhibition included the large triptych of the apotheosis of Joan of Arc, and some thirty other panels, some of which were worked very cleverly into mantelpieces set around the walls of the room. Wednesday evening Mr. Fosdick gave a smoke talk at the club, at which he recounted how he had started in this kind of work and the difficulties he had encountered therein, illustrating his remarks by a few etchings on a board with hot irons. His manner is essentially decorative, and the success which has attended his later work has been merited by long, hard study. He is a native of Boston, and has studied abroad under Boulanger and Lefebvre, but has given exclusive attention to burnt-wood decorations ever since 1884. His work is not a mere singeing of a soft surface, but the effect is obtained by strong lines burnt deeply into the wood, or even underburnt to produce added emphasis, any merely pictorial effects being carefully avoided.



KING'S CHAPEL, BOSTON.

The Fogg Art Museum, at Harvard, still endures, notwithstanding the red paint with which some of the naughty college boys bedaubed it. This was one of the last of the late Richard M. Hunt's works. Our Professor Norton, whom we recognize as, in some respects, one of the keenest critics of architecture as a fine art, was quoted in the press as having never approved either plan, site or design of this structure. It certainly appears inadequate to the character of so important a department of the university, while its location, facing due north, means that the beautiful stonework is constantly disfigured by green stains, and loses the play of light and shade which is so essential to work carried out, as this is, in the Greek spirit. The Museum is, however, being constantly enriched by valuable works. In fact, Harvard of late years seems to have been willing to put more insistence upon the educational value of art, and the recent buildings, though still sadly lacking any general coherent scheme in relation to existing structures, have been, on the whole, wisely planned and successfully designed, while the imposing gateway, by McKim, Mead & White, which is somewhat of an old story by this time, has proven a most happy touch in combining the old dormitories with the requirements of today. As it stands between Massachusetts and Harvard halls, two of the oldest buildings of the university, with Bullfinch's University hall showing through its portals in the distance, it accords delightfully with the character of Harvard University, a picture such as is seldom seen in this country.



The U.S Naval Observatory. Washington

THE RAMBLER.

METHINKS my kind readers will suggest a change of title to this space reserved for the "Rambler," as it would seem that my rambles have been strictly limited to Washington and its immediate vicinity for these many moons. It may not be out of place, at this stage of the game, and as a sort of apology for my somewhat confined rambles, to state that my original intentions were strictly honest. I had planned, when I first began to so unworthily fill these columns, to travel this country over from A to Z, and the sketches and bits of gossip and other stuff I could have gathered by the wayside might have been of some interest, particularly to our younger friends in the profession; but, poor creatures that we are! swayed by every current and bumped by every rut and rock on the hilly road of life, all my well-devised and other kinds of plans of action were frustrated, and I find myself fastened in Washington by an oath to "faithfully serve my country and defend our flag," and through a train of circumstances over which I had but slight control indeed, and a recapitulation of which might not be entirely void of interest in an architectural journal, but which I will refrain from reciting for obvious reasons. However, here I am, and here, *Deo volente*, will I in all probability remain until after March 4 next, anyway. After that I may have permission to ramble indefinitely, but "sufficient unto the day," etc.

I have very frankly confessed to the publishers of THE INLAND ARCHITECT that I could not *ramble*, but they have kindly (or unkindly) insisted that I fill up the allotted space. Vainly have I sought for advertisers to take this space off my hands, but times are so hard! Hence have I levied so heavily upon poor old Washington.

I can apply the old adage that "Necessity is the mother of invention" even to this case, however; for being almost forced to make some sketches for this space has led up to the brilliant thought of collecting these rough sketches and adding others, and making finished pictures of them to illustrate, in color, a little book, "Our Historic and Picturesque Capital," that a zealous publisher, in a temporary fit of aberration, has guaranteed (and paid for) to place before an almost surfeited reading public.

The two sketches doled out today I have just made. Crude as they are, you can see what dainty bits of color-effects can be gotten out of them. One is about as pretty a view of Washington as can be had, from above the aqueduct bridge; the capitol and monument in the distance, the Georgetown University to the left, and the river, bridge and canal as foreground features — it is perhaps wise to label these points, as it might not otherwise be quite plain what it is intended to depict.

The other is a glimpse of the Naval Observatory. It is the first thing I see of a morning from "me bower casement," and a pleasing sight it is. The buildings are of the purest white stone, and they glimmer and shine from out the deep browns, reds and greens that the dense foliage is painted in these autumn days as does a pearl in a setting of emeralds and rubies and gold.

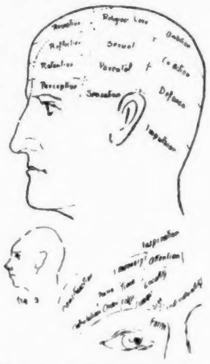
⁂

At different times I have had young men with me as pupils, and have often been asked and sometimes wondered myself why it was that they have all, without exception, turned out well and are successfully carving their way to fame, for surely it has not been my fault. The only satisfactory answer I can give myself is that I have unconsciously applied what little I know about phrenology or mentology, and have never taken hold of a youngster who was not naturally much endowed with ability and artistic proclivities. It is to be presumed that many of you will throw up your hands in disgust, saying "There's another crank!" and I plead guilty. My sole defense is that I believe in the cult, have proofs of the absolute correctness of its dogmas, and am willing to abide by the consequences of basing my judgment of men, in dealing with them, upon its principles.

Most men pooh-pooh the science, call it harsh names and laugh at its votaries, and I suppose I open myself to adverse criticism in "wasting" this space in its defense and in examples of its application. To the charge that it is not architectural lore and therefore has no place here, I will borrow from the other sex its way of answering arguments and say that "*it is*" and "*it has.*"

I have found it of the greatest value to one architect — that he is but a poor one is no fault of mentology, so don't jump at conclusions — and anything that can be made valuable to any architect is, I say, excuse sufficient for its discussion in an architectural journal even of the high moral tone always maintained by THE INLAND ARCHITECT.

Mentology, or as I would rather call the science, if I were allowed to coin a name for it, *characterology*, has usually been associated in the average man's mind with fortune-telling and other mysterious and occult practices much affected by charlatans for the purpose, commendable as it may be, of transferring dollars from the aforesaid average man's pocket to his own. In reality it is as exact a science as medicine and its practitioners make just as many mistakes as do the M.D's, only they are not of so fatal a nature. Medicine enables us to diagnose certain ill-feelings as symptoms of certain maladies. It applies its knowledge of chemicals in finding antidotes for those poisons in the human system or in destroying bacteria by other poisons. It is the result of study and — alas! — much experimenting. Mentology likewise is the result of much study and experimenting, and it has been found, in examining thousands and thousands of subjects, that a majority of men or other animals having certain strong proclivities or faculties display a wonderful similarity of expression or form in certain particulars. What more natural consequence than when you find a person or animal with that particular brand or mark than to assume that he or it has that faculty strongly developed?



Such men as Sir Benjamin Brodie, Doctor Laycock, August Conté, Professor Bain, Sivartha, Canrobert, Merton, Trimoli, and a long list of scientific celebrities, have devoted especial attention to the human brain. Others, as celebrated, have observed the face and the hand; in fact, every motion or mannerism or word spoken for that matter, is an index to character. The head and face, however, are one's surest cues, as they are the less susceptible to accident or effacement of nature's stamps. The works of all these authorities, scientists and specialists are readily accessible if one wants to devote some time to this study. They are now being reduced to a common denominator, so to speak, and a sort of handy reference-book is being compiled for the use of the layman, and with special care to make it brief, compact and easy of application as an art of reading your fellow-men as you do these lines, and with greater pleasure and benefit, no doubt. The author, by the way, is an architect — strange how some of the brethren will wander around in stray pastures!

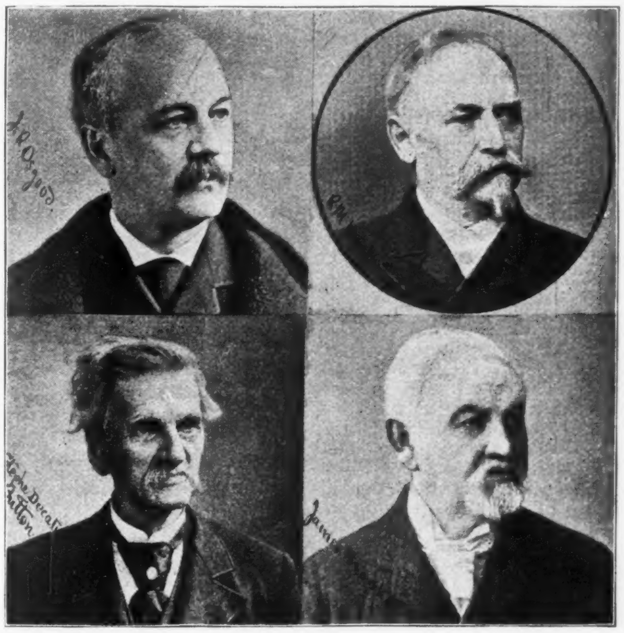
I don't intend this as a dissertation on mentology exactly, although it is a most congenial theme, and I feel kind of wound up to it tonight, but simply to show in a general way how a *born* architect should be built, how to discover him; and, perhaps, if I have time and space, I may prolong it into telling how to "size up" a client, which, after all, may be of greater value and a more interesting subject for your reading, but it had perhaps better be put on ice for a future "Ramble." To understand each other, however, there are certain basic principles to establish — assuming always that you have given little or no attention to the study, and have to be grounded into the first rudiments.

A harmonic head is one in which all the faculties are largely developed and belongs to a perfect man. The nearer we approach it the better, and any radical falling away from its established lines indicates the absence of the faculty at the point of departure.

A fairly Roman nose set upon a face that is nearly a straight, vertical line, i. e., from forehead to chin, and that is one-third of the length of that line, the other two equal parts being from the base of the nose to the right angle of the chin, and from the root of the nose to the roots of the hair, indicates a harmonic face. The brain of a full-grown man—a perfect man—has nearly 360 square inches of surface, and over 3,000,000,000 nerve cells, contained in a head that should measure, in proportion to his height and size, from 19½ to 24 inches around eyebrows and above the ears; from the lobe of the ears around top of forehead, from 13¼ to 14¼ inches; from lobes of ears over middle top of head, 13 to 14¾ inches, and from lobes of ears over back top of head, 13⅞ to 15 inches; and should be from 7¼ to 8⅜ inches diameter from front elevation to rear. Carry your tapeline around and measure everyone you meet, and if he falls shy of these standards you may know there is something wrong with him.

Seriously, though, just think how you almost daily and unthinkingly apply that test. How often do you say or hear that "so-and-so has a good head," such another "has an honest look," and again another fellow "has the hand of an artist" or "the nose of a soldier," and that other chap "has a shriveled-up little face and head of an idiot." And so you go, yet you look askance when I ask you to go further. . . . .

The brain is bunched up into groups of faculties, those of Perception directly over the eyes, Retention over them, and above these the Reflective group, and, crowning all, the Receptive—that part that usually grows bald first. Then in a line vertically over the ears are the faculties of sensation, right above and forward of the ears; then parental and sexual affections, and right on top of the head lie the functions of religious zeal—note that your religious friends have a regular peaked head; if they have not, their religion is only put on. There can be no fooling nor hypocrisy with a mentologist, no assuming of holiness; so if you ever wish to affect any virtue be sure that there is no disciple of that faith around.



The back of the head is the seat of Ambition at top; Coaction and Defense below, and Impulsion well down on the neck.

It might be interesting to analyze these and go more into details, but space will not permit. I must get to the architect. He must be an artist first and foremost, capable of constructing his inspirations and have will enough to insist on his ideas being carried out; aggressive, to believe that those ideas are right and to defend them; ambition, to get work and desire to shine as a star of the first magnitude, and executive ability to carry on his business. I have shown on diagram No. 1 where these faculties are located. Then, too, he should have a retentive memory, should be good at calculation; able to appreciate mechanical laws and receive impressions. He should not be too wide right over the ears, else he may be addicted to drink and a slave to his animal instincts. He should be companionable; capable of traveling without suffering from climatic influences, etc., all of which is clearly discoverable in him, but with which we will not tamper, confining ourselves strictly to the intellectual faculties that have a direct bearing upon the main object of our study—architecture.

Fig. 1 shows an ideal head for the purpose. I have shown by a dotted line at forehead how a very slight departure from that ideal would absolutely unfit a man for our purpose, while yet he might be an ideal fellow for some other purpose; he might be a splendid preacher but a miserably poor architect. Fig. 2 is an absolute idiot, a head I recently measured. Fig. 3 shows the perceptive faculties subdivided into their several functions. A person very full over the eyes, and with eyes wide apart, is eminently fitted for the artistic part of our work; breadth across the top of the nose, where lies Form, indicates that he is sensitive to and quickly *perceives* symmetry, proportions, and appreciates anything beautiful or elegant, and if he is large at Inspiration and Imagination he can design beautiful forms, originate combinations, etc., and if to these he adds Construction—breadth above and side of the temples—he can lay out and build those designs. To these faculties if he only adds a good bump at the outside of the eye, where Calculation lies, he can figure his own ironwork. Color, Weight, Size and Individuality are all essential to him too; they are the most valuable adjuncts and need no explanation.

There is nothing like experimenting. Notice your friends, and if you find one whose head bears a depression, or is narrow, for instance, at Calculation, and he is at all accurate at figures, or even does anything in mental arithmetic correctly, then I will be your debtor to the extent of a new hat for every specimen so found. Or see, for another instance, if you have a friend who is particularly aggressive in forcing his opinions upon you, that he surely has a Roman nose with a very pronounced rise to the bridge; or a man of determined will is sure to have a heavy, square-cut jaw.

I have shown here four portraits of some of our departed fellow-craftsmen, men who were eminent in our profession. You can see at a glance that while some of them had retreating foreheads and were probably deficient in some faculties of the intellect—memory or mirth, or even inspiration—yet in all you will notice that the perceptive faculties were large.

Notice that Mr. Button, though not the most celebrated of the four, had a head nearer approaching the ideal than the others; it is almost perfectly vertical and very wide over the eyes. I would have liked to have known him; he must have been a fine man. Mr. Hunt's success was attributable more largely to study and application than to real natural talent; he improved what had been given him, but lacked some in originality of design. I think his works bear me out in that claim, although I never met him nor am I very familiar with much of his work, but I think you will find that he rarely strayed from classic forms into the romantic styles where there were no set nor arbitrary rules to follow. They had no attractions for him. Incidentally I think his friends will corroborate my statement that he was neither a proud nor a


Washington from above the Aqueduct Bridge.

vain man, and that he was easily led by more determined spirits than his.

Mr. Osgood excelled in many things. I believe I have met him, but in a most casual way, so write from observation of this photograph only. He was exceedingly versatile, not over industrious, nor was he strong on construction, but very artistic and capable of concentrating his entire attention upon any one subject to the utter exclusion of all others — a most desirable faculty — and was subject to the greatest flights of the imagination.

Now, then, anyone endowed with but medium perceptive faculties can, by hard work, greatly improve them, but I doubt if he will ever excel in any work necessitating great drains upon those faculties; his will be a mediocre success. And as for one in whom those faculties are absolutely absent or very small, it is utter nonsense to suppose that anything can be done with him in our line. That is what provokes me so when people say that a child can *learn* anything, or when it is suggested that a young man who could *draw* at school must surely be well fitted for an architect's office. If copying drawings and accuracy of reproduction were the only essentials, yes; but they forget how much natural talent is absolutely necessary to make a *real* architect.

If by these lines I have enabled you to sit before a mirror and calmly investigate yourself and satisfy yourself as to whether you are perfectly fitted by nature to be among us; or, if unsuccessful and prone to blame it upon your fellows rather than your own inadaptability, you become assured by this that the fault lies with you, then am I well pleased and fully repaid for having burned midnight oil tonight. If I have suggested a new field of research to you, am I more than pleased and willing to assist you, to the best of my poor ability, in delving deep into its mines and seeking for that most precious of jewels — knowledge. Amen.

A PROPOSED COMPETITION CODE.

AT the regular monthly meeting of the Illinois Chapter of the American Institute of Architects, held at its room in the Institute of Building Arts, Chicago, on November 23, the special committee on Code of Practice and Competition, to whom had been referred back at the previous meeting the whole report as amended, presented a revised report. The committee withdrew all that part of the report relating to code of practice and presented only the Code for Competitions, with the recommendation that this code, when approved by the Chapter, shall only be binding a personal obligation upon such architects as may sign it without regard to membership in the Chapter or Institute, and that it go into effect as soon as fifty signatures of architects residing in the State of Illinois shall be procured. As stated by the committee, "It would be exceedingly desirable to have the coöperation of many of the prominent men who are not enrolled upon the Chapter's roster. The committee therefore believes it would be better to attempt this reform in the method of competitive practice with the voluntary assistance of the prominent men outside the jurisdiction of this Chapter, and has therefore altered the phraseology of the second proposition so as to make it mandatory upon those only who are willing to agree for a certain length of time to practice the regulations proposed therein. The third proposition of the original report, in regard to a schedule of fees, is intended to be advisory only, and is resubmitted without practical change."

The report was signed by S. A. Treat, William W. Clay and Dwight H. Perkins, being a majority of the committee. No minority report was presented.

The following is the Code for Competitions as amended and adopted by the Chapter, with verbal corrections subsequently made by the committee in accordance with a resolution referring it back to the committee for that purpose only:

ILLINOIS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS — CODE FOR COMPETITIONS.

APPOINTMENT OF AN ARCHITECT.

The undersigned architects are of the opinion that a better result is to be obtained by the direct appointment of an architect for any given work than by the selection of an architect by the process of competition; but when a competition is preferred we agree to submit designs only when it shall be conducted in accordance with the following code:

[Note.— Any individual, committee or body of persons employing an architect or receiving designs from an architect is designated in this code under the title of "owner," and any architect agreeing to this code or submitting designs under this code is herein designated as a "subscriber."]

Article I. This code shall apply to all work done in the State of Illinois and only to such work.

DEFINITION OF COMPETITION.

Art. II. The word "competition" as used in this code shall be understood as comprising all cases where more than one architect is engaged in preparing designs for the same building at the same time. If an owner, while dealing with an architect, shall receive designs from any other architect, before he has definitely concluded his dealings with the first architect, and has returned to him all drawings, it shall be considered a competition and come under the provision of this code.

If an owner having discharged his obligations to an architect as above mentioned and having received designs from another architect, shall return to any architect formerly employed on the same work, and receive designs from him, whether such designs be used or not, then it shall be considered a competition and all the architects from whom the owner has received designs shall be entitled to payment according to the schedule prescribed by this code. Provided, that if a year shall elapse since the employment of an architect, the owner may proceed as if it were new work.

COMPETITION LIMITED TO SUBSCRIBERS.

Art. III. The subscribers to this code will not enter a competition with any architect for work in the State of Illinois unless such architect be also a subscriber to this code.

PAYMENT OF ARCHITECTS.

Art. IV. No subscriber to this code shall enter competition unless the owner guarantees to pay each competitor the amount provided by the code schedule of fees for competition sketches, and to pay the selected architect the fees provided by the schedule of fees of this Chapter.

OWNERS BOUND BY CODE.

Art. V. It shall be the duty of each subscriber, before beginning any sketches, to ascertain whether or not the sketches are to be in competition as defined above.

In case a subscriber learns that the owner proposes to receive designs from other architects, then it shall be the duty of said subscriber to sign the form of agreement attached to this code and secure the signature of the owner to said agreement before preparing any drawings for said owner.

SCHEDULE OF FEES FOR COMPETITION DESIGNS.

Art. VI. The schedule of charges for competitive work shall be a fractional part of the regular charges for preliminary work adopted by the American Institute of Architects, so tabulated as to diminish the compensation of each architect as the number of competing architects increases, but to increase the total cost of the competition to the owner as the service of each additional architect is acquired. The schedule of the A. I. A. is as follows for cases in which one architect is employed:

TABLE OF CHARGES FOR PRELIMINARY STUDIES.

Minimum charge $50.

For work to cost from	$ 50,000	and under	$ 75,000	$ 559.00
" " " "	75,000	" "	100,000	684.60
" " " "	100,000	" "	150,000	790.50
" " " "	150,000	" "	200,000	998 10
" " " "	200,000	" "	250,000	1,118.00
" " " "	250,000	" "	300,000	1,250.00
" " " "	300,000	" "	350,000	1,369.00
" " " "	350,000	" "	400,000	1,479.00
" " " "	400,000	" "	450,000	1,581.00
" " " "	450,000	" "	500,000	1,677.00
" " " "	500,000	" "	600,000	1,767.70
" " " "	600,000	" "	700,000	1,936.20
" " " "	700,000	" "	800,000	2,091.50
" " " "	800,000	" "	900,000	2,236.00
" " " "	900,000	" "	1,000,000	2,371.50
" " " "	1,000,000	" "	1,250,000	2,500.00
" " " "	1,250,000	" "	1,500,000	2,895.00
" " " "	1,500,000	" "	1,750,000	3,061.70
" " " "	1,750,000	" "	2,000,000	3,307.00
" " " "	2,000,000	" "	2,500,000	3,536.00
" " " "	2,500,000	" "	3,000,000	3,952.70
" " " "	3,000,000	" "	4,000,000	4,330.00
" " " "	4,000,000	" "	5,000,000	5,000.00

Note.— The rate is equal to 2½ times the square root of lowest cost.

Taking the above as a basis, the charge for competitive sketches shall be a decimal part thereof, as follows:

Number of competitors	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Decimal payment to each competitor	.9	.8	.7	.6	.53	.49	.45	.42	.40	.38	.37	.35	.34	.333

Example.—Let us suppose the proposed cost of a building for which the owner wishes competitive designs is between $100,000 and $150,000; then the charge for a single study according to the table of the A. I. A. or $790.50 would be the basis of calculation, and each of the four competitors would receive .7 of $790.50, or $553.35, and the total cost of the competition would be four times that, or $2,213.40; but as $553.35 would be deducted from the commission paid the successful architect, the additional cost would only be three times $553 35, or $1,660.05. In the same simple manner the payments to competitors may be computed, up to fifteen competitors, on the cost of buildings up to $5,000,000. (Then follows a form of contract between architect and owner yet to be decided upon.)

SCHEDULE OF CHARGES FOR PROFESSIONAL SERVICES, AS RECOMMENDED BY THE ILLINOIS CHAPTER A. I. A.

For full professional services (including supervision) for classes of buildings not specially enumerated below, 5 per cent (5%) upon the cost of the work.

Special classes of buildings as follows:

Dwellings costing less than $8,500	7 per cent
" " $8,500 to $10,000	$600
" " more than $10,000	6 per cent
Hospitals	6 "
Factories and stores	4 "
Warehouses	3 "
Additions and alterations to dwellings	10 "
The latter, if costing less than $1,000	12 "
Additions or alterations to business buildings	7 "
Alterations to store front and store fittings	10 "
Designs for furniture	15 "
Designs for inside finish, under separate contract	10 "
Monumental and wrought metal work	15 "

For partial services in cases of abandonment or suspension of the work, the charge is as follows:

Preliminary studies, as provided in the special table of the A. I. A.

Sketches, general drawings, specifications and details, seven-tenths of the whole fee.

An additional charge to be made for alterations and additions, in contracts and plans, which will be valued in proportion to the additional time expended.

Necessary traveling expenses to be paid by the client.

The architect's payments are successively due as his work is completed.

Until an actual estimate is received, the charges are based on the proposed cost of the works, and the payments are received as installments of the entire fee.

The architect bases his professional charge upon the entire cost to the owner of the building, when completed, including all the fixtures necessary to render it fit for occupation. And all old materials used are to be reckoned in cost as if new.

The architect's duties comprise: The furnishing of all necessary drawings, specifications and instructions; the general supervision of the work and the auditing of all accounts.

Drawings and specifications are to be the property of the architect.

Where a superintendent or clerk of works is required, the expense is to be borne by the owner. He will be selected by the architect to whom he will report.

EXTRA SERVICES.

Consultation fees for professional advice are to be paid in proportion to the importance of the questions involved at the discretion of the architect, and none of the charges above enumerated cover professional or legal services connected with negotiations for site, disputed party walls, rights of light, measurement of work or services incidental to agreement consequent upon the failure of contractors during the performance of the work.

AGREEMENT.

The undersigned architects hereby agree to abide by the provisions of the foregoing code of practice for competitions under the following limitations, namely:

First. This agreement to go into force when the signatures of fifty architects have been obtained, at least thirty of whom shall be members of the Illinois Chapter of the American Institute of Architects.

Second, This agreement shall terminate January 1, 1898.

NEW PUBLICATIONS.

SOME six months ago the Funk & Wagnalls Publishing Company issued a circular letter inviting the signatures of authors, editors, journalists, and publishers, as well as of other professional and business men, to Rule I of a series of eleven rules proposed in connection with a list of reformed spellings which accompanied the circular; the Rule to be binding upon those signing when the list of signatures should reach three hundred.

This rule has now received the indorsement of more than the requisite number of prominent persons, many of whom are willing to support the movement in its entirety. Rule I, which will go into effect shortly throughout the publications of Funk & Wagnalls Company, reads:

RULE I.

(Based on Rule 7 of the "Ten Rules" of the Philological societies.)

Change final *ed* to *t* when so pronounced, as in abashed (abasht), wished (wisht), etc., and, if a double consonant precedes drop one of the consonants, as in chipped (chipt), dressed (drest), hopped (hopt), etc.

Retain final *ed* when the *e* affects a preceding sound:

(1) When the preceding vowel sound is long and expressed by a single letter, as the following:

baked, not bakt, because *bakt* would naturally be pronounced like *backed*.
caked, not cakt.
craped, not crapt.
draped, not drapt.
gaped, not gapt.
chafed, not chaft.
coped, not copt.
moped, not mopt.
roped, not ropt.

N. B.—The *e* does not affect the preceding vowel sound when expressed by two or more letters, as in booked (bookt), bleached (bleacht), crouched (croucht).

(2) When a preceding *c* has the sound of *s*, as in chanced (not chanct), forced (not forct), faced (not fact), etc.

Among the signers who have agreed to adhere to the proposition embodied in the foregoing Rule are the following:

Authors: William Dean Howells, Edgar Fawcett, Thomas W. Knox (deceased), Gen. James Grant Wilson, R. B. Anderson, author of "Norse Mythology," and Abbey Morton Diaz. *Publishers:* Henry Holt (for personal correspondence), B. H. Sanborn, of Boston, and J. Mott, of Chicago; Funk & Wagnalls Company, New York. *Journalists:* William Hayes Ward, of the New York *Independent* (for himself); Richard Burton, literary editor of the Hartford *Courant;* A. A. Murray, editor of the New Orleans *Mascot;* Henry R. Boss, of the Chicago *Proofsheet*, and W. I. Stillman, of the London *Times. Educators:* Prof. Max Müller, of Oxford University, England; Presidents E. B. Andrews, of Brown University, and M. Kellogg, of the University of California; J. H. Gladstone, of the London School Board; A. MacKay, Superintendent of Education of the Province of Nova Scotia; Professor Mooney, of the Bureau of Ethnology, Smithsonian Institution, Washington; Professors Goodell and Palmer, of Yale; Owen, of Lafayette, and Principals Sheldon, of Oswego, and Hovey, of Newark, New Jersey, and Dr. Herrick Johnson, of McCormick Theological Seminary, Chicago. *Newspapers:* The Burlington *Hawkeye;* the *Yankee Blade*, of Boston, and the *Star*, of San Francisco, California. *Business Men:* Charles E. Sprague, President of the Union Dime Savings Institution, New York; Oscar S. Strauss, of New York; O. C. Blackmer, of Chicago, and E. L. Torsch, of Baltimore.

BUILDING CONSTRUCTION AND SUPERINTENDENCE. By F. E. Kidder, C.E.: Ph.D , architect, author of "Architects and Builders' Pocket Book," Part I, Masons' Work, 250 illustrations. New York: William T. Comstock, 23 Warren street, 1896. Sold by A. C. McClurg & Co., Chicago. Price $4.

Mr. F. E. Kidder, who is best known to the architectural profession through his "Handbook for Architects," has issued the first volume of his promised work on "Building Construction and Superintendence," parts of which have appeared from time to time in *Architecture and Building*. It is a handsome octavo of 409 pages. Heretofore the only work that has appeared in America covering generally the practical side of architecture is Mr. Clark's "Building Superintendence," which has passed through several editions, the last of which was noticed in these columns. This is intended as a guide to young architects, not only in some of the practical features of planning and construction, but mainly for their outdoor work, and a warning against the common errors of contractors and their disposition to slight work in execution. Mr. Kidder's book covers a broader field. It is an essay, with illustrations, on the whole art of building as practiced in the United States down to the present time, and is in every way "up-to-date." Up to a few years ago American architectural students were unable to get much practical information from books beyond that afforded by some standard works on carpentry and stair building and the engineers' handbooks. There were English books, such as Dempsey's "Builders' Guide," and the more expensive books in the South Kensington series; but the reader was constantly encountering in them the solution of problems which were either out of date with us or had never arisen in the experience of American mechanics, and was liable to waste time in the study of matters that were of no practical use in this country. Perhaps it is better that no American works had become standards, for it is an incontested fact that the art of building has progressed in the United States much more rapidly than the fine art of architecture. We are no longer dependent upon foreign precedents and examples, but have worked out our own problems according to our own necessities, our own resources and the materials with which we have had to deal. The time has arrived when it is necessary to put them on record and to make our technical books the standards upon which a portrayal of the future developments of the art will be based. As such Mr. Kidder's book is a better starting point than Mr. Clark's. It makes no claim to being a scientific disquisition on the details of construction, as is sometimes done by Mr. Clark, and deals only in facts as they are, pointing out with much discrimination the advantages and disadvantages of such systems of construction as are in use. The first volume treats of the following subjects: Foundations on Firm Soil; Foundations on Compressible Soils; Masonry Footings and Foundation Walls; Shoring and Underpinning; Limes, Cements and Mortars; Building Stones; Cut Stonework; Brickwork, plain and ornamental; Architectural Terra Cotta; Fireproofing Methods and Inventions; Iron and Steel Supports for Masons' Work; Skeleton Construction; Lathing and Plastering and Concrete Building Construction. The subjects which have never before been treated in any published work in book form are Shoring and Underpinning; Architectural Terra Cotta; Fireproofing, and Concrete Building Construction. The Appendix contains valuable tables on the following subjects: Weight; Crushing Strength and Ratio of Absorption of Building Stones; Chemical Composition of the Same; Lists of Prominent Stone Buildings; Effect of Heat on Various Stones; Actual Crushing Strength of Brick Piers; Safe Working Loads for Masonry, and Properties of Timber, Stone, Iron and Steel. There is also an essay on Specifications, in which samples are given, but the author does not put them forth as forms, recommending that they be specially prepared in every case. While Mr. Kidder announces in his preface that this book is intended for students and is arranged in continuous numbered chapters like a text-book, he modestly suggests that it may be useful to practicing architects for reference. We can add to this that it ought to be in every architect's office, and that no one is so wise as not to receive great benefit from reading it through. One of its characteristics is that it is in no sense local or provincial, but comments on the building materials and best systems of building practice in use from Boston to San Francisco. The advance of building in Chicago calls for a large share of his attention, and the fact that Mr. Kidder lives under the shadow of the Rocky Mountains enables him to give much information, never before published, concerning the building materials of the Rocky Mountain region and the Pacific Coast, culled by a product of the educational systems of Boston. Of the subjects never before treated Fireproofing stands most prominent, and the chapter on that growing art would itself make a valuable book. He has fairly considered not only the standard systems based on fire-clay materials that have been in use for the last fifteen years, but many new inventions of very recent publication. While doing justice to the latter he has not said that the *raison d'être* of most of them is that they are attempts to cheapen rather than to improve upon the methods that have already proved so effective. His descriptions of the improvements in the use of concrete, both for fireproofing and the complete construction of buildings are especially valuable. It is the first time that this subject has been treated from a disinterested point of view. Very little attention has been given to those methods which depend upon the quick-setting properties of plaster of Paris for cheapness, which is their only recommendation, and the value of the foreign and American Portland cements when properly used is set forth at length.

The second volume, which is in preparation, will treat of woods, wooden construction, wood finish, hardware, sheet metal work, roofing, painting, varnishing and glazing, with specifications for those specialties. The question may be raised that these books are too large for text-books. While they might be condensed for elementary instruction it is hard to see how this could be done without impairing their value for reference. They are already condensed from the vast amount of information that has been collected, and point rather to the necessity for a complete volume on each of the chapters that has not already been the subject of a monograph. P. B. W.

OUR ILLUSTRATIONS.

Craig-y-Nos Castle. Residence of Madame Patti-Nicolini.

Accepted Design, Montana State Capitol, Helena. George R. Mann, architect, St. Louis, Mo.

D. K. E. Chapter House, Middletown, Connecticut. F. R. Comstock, architect, Hartford, Connecticut.

Gardener's cottage for E. R. Vail, Williamstown, Massachusetts. F. R. Comstock, architect, Hartford, Connecticut.

Accepted design for enlargement of Ohio Capitol, at Columbus. Yost & Packard, architects. Present building by Strickland is also shown.

Design awarded second place, competition for office building for the Modern Woodmen of America, at Rock Island, Illinois. Clausen, Hubbell and Burrows, architects.

Premiated competitive design for Montana State Capitol, Helena. Submitted by Charles L. Strange and Thomas Stent, associated architects, Los Angeles, California.

The New Horticultural Hall, Philadelphia, Pennsylvania. Frank Miles Day & Bro , architects. The following views are published: Exterior; View in Vestibule; Main Stairway; The Main Corridor, Looking Into Main Hall; View in Main Corridor. Material, Pompeian brick, terra cotta and stone; cost $225,000. The entire building is decorated with regard to a definite color cheme. Each apartment is decorated independently in conformity with the purpose it is intended to subserve, but all the rooms blend together into a coherent and harmonious whole. The lower hall of the grand staircase is in green, with simple decorations in gold; the corridors on the second floor are decorated in very much the same scheme, the decoration in gold being more elaborate, and the shade of green slightly different. In each the columns and pilasters are marbled in green, which, with the polished marble balustrades, just faintly suggesting pink, give imposing dignity to the general effect. The ceiling above the grand stairway, at a height of sixty-five feet, and pierced with a skylight, is in gold. On the second floor the corridors open on the west side into the ballroom, which will be used as an exhibition hall by the Horticultural Society, and on the east into a small hall with supper rooms, which is available for smaller private balls and dances. The ballroom is 70 by 100 feet, with a vaulted ceiling at a height of thirty-five feet. It will seat 1,100 persons for concerts and lectures and over 500 for banquets. This room strikes the highest note in the color scheme. It is designed for scenes of festivity and social gayety, and it is splendidly fitted to its purpose. It is big and broad and brilliant. The decorations in pink and gold, with a suggestion of pale green, are light, graceful, with a happy holiday brilliance, yet having a touch of authority and definite artistic character. The decoration of the ceiling is in plaster, in rich and effective floral designs. The room is lighted by a series of five large windows on the north and south. Above the windows are figures of boys with shields, which bear native flowers. The wall spaces between are decorated with the signs of the Zodiac. On the east wall the mural decorations represent the four elements — earth, air, fire and water — and for the west end of the room above the stage the idea of spring, summer, autumn and winter has been adopted. The ballroom is pink and gold, the grand staircase is green and gold, the small hall, which strikes the lowest note in the color scheme, is in red and gold — a rich Titianesque red, with the green and gold repeated in the ceiling and in the colored glass of the windows. The lecture room, a less elaborately but attractively finished apartment with accommodations for 400 people, is on the first floor. There are also numerous dressing rooms, a library, committee rooms, offices, kitchens and serving rooms, and a room in the basement for the Florists' Club.

Photogravure Plate: Residence of Nathan Plant, Cincinnati, Ohio. A. O. Elzner, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Store Building, Cincinnati. Reig & Marty, architects.

Baldwin Piano Factory, Cincinnati. A. O. Elzner, architect.

Unitarian Church, Cincinnati. James W. McLaughlin, architect.

Residence of G. S. Sykes, Cincinnati. A. O. Elzner, architect.

Residence of E. C. Goshorn, Vernonville, Cincinnati. M. F. Wakefield, architect, Boston.

Phœnix Club Building, Cincinnati. Samuel Hannaford & Sons, architects. Detail of main entrance is also shown.

Residence of J. W. Bullock, Vernonville, Cincinnati, Ohio. Architects: Stickney & Austin, Boston, and A. O. Elzner, Cincinnati.

Corrections.— Errors in lettering on plates of October issue: Building called "The Mouat Flats," and credited to Mason & Rice, is in reality the "Alhambra," and William S. Joy was architect of same. The plate lettered "Residence for J. H. McMillan" should have been lettered "Residence of Charles A. Ducharme." The J. H. McMillan residence stands on the opposite corner, and was published in November issue.

OBITUARY.

MAX REUTTI.

Max Reutti, of Hamilton, Ohio, died of consumption at Asheville, North Carolina, on November 6. Mr. Reutti was born in Lahr, Baden, Germany, July 1, 1856. His father, who is still living, has for forty-four consecutive years held a prominent judicial position under the government of his native land. In the schools of Karlsruhe, Baden, Max gained a good education. Choosing architecture for his lifework, he gave to it the most patient and persevering study and research, and at the same time acquired a thorough knowledge of engineering. In 1880, at the age of twenty-four years, he crossed the Atlantic and established his permanent home in the United States. For three years he was a resident of Indianapolis, after which, early in the year of 1883, he went to Hamilton, and has since made that city his home. He occupied a creditable place in his profession, and many of the most substantial buildings of Hamilton were erected under his supervision. Among the most important of these are the Central High School and the First National Bank buildings. On August 12, 1883, he was united in marriage to Miss Mary Rembler. Four children resulted from this union. Mr. Reutti was a member of the Knights of Pythias, Royal Arcanum, and Benevolent and Protective Order of Elks, and was a member of the American Institute of Architects and of the Ohio State Chapter.

Besides his large business as an architect, Mr. Reutti was president of the Germania Publishing Company, and was one of the persevering and loyal German-American citizens of our country. The last work he undertook was the plans and specifications for the improvement of the county jail, which will be a lasting monument of his ability as an architect. This work will be completed by George Borkman, who succeeds to his business, and whom the commissioners have selected to continue the construction. His death will be not only regretted by his fellow-townsmen, but by the profession in the State generally.

AMOS GRANNIS.

Amos Grannis, a resident of Chicago for sixty years, died on November 20, at his home in Chicago, after an illness of eight months from a complication of heart and kidney troubles.

Mr. Grannis was at one time one of the best known and most prominent contractors and builders in Chicago, but of late years had taken no active part in business affairs. He was born in Attica, Genesee County, New York, April 17, 1825, and with his parents moved to Chicago in September, 1836. The family consisted of his father, mother and six children. On his arrival here the elder Grannis took up a claim in what is now known as the town of Maine, about half a mile from the Desplaines river. It was here that Amos Grannis was reared and received his early education. He worked for several years on the farm of his uncle and then started for Green Bay, Wisconsin, where he was given employment in a lumber mill. He learned the trade of carpenter and joiner and in 1851 started in business for himself. He leased a lot in Adams street, on a portion of the site of the federal building, and built a house for his own use.

In business he prospered and was awarded the contracts for the erection of the old and new Rock Island depots, the American Express Company's building, the Calumet block and many of the most attractive residences in various parts of the city. Politically Mr. Grannis was a Republican, and in 1873 was elected alderman for a term of two years. In 1886 he was made a member of the reform board of county commissioners. At one time he was a director of the Globe National Bank and president of the Mechanics' Institute and Building and Traders' Exchange. He was also a Scottish Rite Mason and a member of Apollo Commandery.

In 1850 Mr. Grannis married Miss Jane Taylor, who survives him, as does her mother, Mrs. Mary Taylor, ninety years old. Six children were the result of the union, four of whom are living — Albert A. Grannis, Henry A. Grannis, Frank L. Grannis and Mrs. Charles Murray, all of whom reside in Chicago.

WILLIAM MOOSER.

William Mooser, the pioneer architect of San Francisco, died in that city November 7. His death leaves mourners on all sides, in his family and in business circles. Mr. Mooser arrived at San Francisco October 10, 1854, when tents were more in use than were wooden buildings, and the young man followed the example of the others and engaged in mining. In 1858 he returned and entered upon the pursuit of his profession. The first building he designed now stands on Third street, opposite South Park. Labor was very scarce and the price of bricks was very high. The owner of the building was short of money and Mr. Mooser not only furnished the capital but made the bricks and did the carpenter and mason work himself. Architect Mooser has many monuments that will perpetuate his memory on both sides of the bay. In San Francisco he designed the French Hospital, and in Oakland the Macdonough Theater, two of the masterpieces that will hand the name of the deceased down to posterity. As early as 1860 William Mooser made the first complete map of San Francisco and Alameda County. He likewise drew the plans of the State capitol at Sacramento.

DAVID C. HALE.

Mr. David C. Hale died November 10 at the home of his parents in Ellsworth, Maine. He was a graduate of the Massachusetts Institute of Technology. On leaving the Institute he entered the office of the late H. H. Richardson. While in the employ of Mr. Richardson he was his representative in Albany during the construction of the New York State capitol. He held that responsible position until the death of Mr. Richardson, after which he entered the office of Shepley, Rutan & Coolidge, the successors of Mr. Richardson. He superintended for them the building of the Chamber of Commerce at Cincinnati. During the last five years Mr. Hale was at the head of the office of Shepley, Rutan & Coolidge in Boston, and during this time had under his charge the drawings for the Ames building, the Boston Chamber of Commerce, and many other important structures. Mr. Hale was a man of great skill and experience in his profession. He leaves a widow and two children.

ASSOCIATION NOTES.

DETROIT ARCHITECTURAL SKETCH CLUB.

At the last meeting of the Detroit Architectural Sketch Club, Mr. John Chase, of Boston, was a guest of the club, and gave a short address and a criticism of the sketch problems of the previous meeting of the club. At the second regular meeting, Mr. Alexander Trowbridge, of Detroit, criticised the summer sketches, and supplemented his remarks with many points of interest to those studying color work.

The club has added a Modeling class to its Saturday afternoon work, and the large attendance at all of the classes vouches for the interest taken by the club members.

The first competition given by the Detroit Chapter A. I. A., and open only to club members, is now in the hands of the club, and the drawings must be handed in before December 21, 1896, The programme calls for a gate lodge and arch entrance to the new Palmer Park, located at the end of Hamilton boulevard. The cost of the structure is limited to $25,000. The prizes are: First, gold medal; second, silver medal; third, honorable mention. E. A. Schilling is secretary.

CHICAGO ARCHITECTURAL CLUB.

The fall season of the club has demonstrated that its members are active and enterprising. The meetings every Monday evening are well attended, and as each meeting has a special committee to look after its welfare and provide an interesting programme, either in the way of a feast of wisdom or a flow of — other things with "redhots," as a decorative feature, the attendance is large and enthusiastic. At the regular meeting on November 30, Mr. Dankmar Adler read his paper prepared for the annual convention of the American Institute of Architects, upon the "Influence of Steel Construction and Plate Glass Upon Style." The paper was intensely interesting to the members, and the general discussion made one who attended the Institute meeting inclined to make invidious comparisons.

CLEVELAND ARCHITECTURAL CLUB.

The second annual meeting of the Cleveland Architectural Club was held in room 77, City Hall, November 12. President Benjamin S. Hubbell delivered an address, reviewing the history of the society. He said that the advantages of an architectural club to an ambitious draftsman could not be overestimated. He is brought into contact with superior minds, and has a chance to combine his efforts with those of the most successful members of the profession. He considered talent a necessary attribute of a successful architect; but without education, talent is rude and uncouth.

The report of the treasurer showed a balance of $824.26, clear of all indebtedness. The secretary read his report, in which he showed that the strength of such a club is not numerical, but is distinguished by the talent and energy of its members.

The following officers were elected: President, Herbert S. Briggs; vice-president, George W. Anderson; secretary, Charles Schneider; librarian, Gustave B. Bohm; treasurer, A. E. Skeel.

The members of the club and their friends held a banquet at the Hollenden after the close of the business meeting. Among the gentlemen present were Harley B. Fairfield, John L. Culley, Charles Orr, Frank B. Meade, Louis Rohrheimer, Willard Hirsch, Frank Seymour Barnum, Prof. Charles F. Olney, Benjamin F. Hubbell, Rev. J. W. Malcolm, F. A. Coburn, C. H. L. Allen, Arthur N. Oviatt, Fenimore C. Bate, Charles W. Hopkinson, W. F. Smith, J. J. Lehman, William A. Bohnard, August Koltzbach, Alfred Ludwig, Hugo M. Schmitz, M. James Bowman, W. J. White, Edward Erf, Herbert B. Briggs, Charles S. Schneider, J. N. Richardson, George S. Rider, E. P. Roberts, J. H. Sherwood, S. T. Frary, G. W. Andrews, L. R. Rice, A. Lincoln Hyde, Robert M. Allen, Perley H. Griffin, G. B. Bohm and Albert E. Skeel.

NEW JERSEY ARCHITECTS.

A meeting of architects was held at Jersey City on November 6, and organized the Society of Architects of New Jersey. L. H. Broome presided. The society has a membership of fourteen in Hudson County, and is incorporated.

MOSAICS.

THE partnership heretofore existing between Newton & Blackall, architects, of Boston, has been dissolved, the business being continued by C. H. Blackall in Music Hall building.

IT will be noticed on reference to the proceedings of the late convention of the Institute at Nashville that in relation to the motion of J. B. Cook, Ph.D., relative to a standing committee on arts and sciences, that two committees were arranged for, one to be appointed and its work outlined by the committee appointed for revision of the constitution and by-laws, and one with five members upon the special subject of the effect of electricity upon other materials, of which Mr. Cook was appointed chairman, with power to appoint the remainder of the committee.

SOME twenty-five years ago, says the *Penny Magazine*, a Discobolus was found in a Montreal garret, and the following verses were written by the finder after his interview with the owner of the statue. In view of the similarity of circumstance suggested by the quasi-rejection of a work of art recently presented to the Boston Public Library, the epoch and the place, as well as the denunciation, seems to be transferred to the present and to Boston.

A PSALM OF MONTREAL.

BY W. H. HURBERT.

Stowed away in a Montreal lumber room,
The Discobolus standeth and turneth his face to the wall;
Dusty, cobweb-covered, maimed and set at naught,
Beauty crying in an attic, and no man regardeth.
O God! O Montreal!

Beautiful by night and by day, beautiful in summer, in winter;
Whole or maimed, always alike beautiful,
He preacheth gospels of grace to the skins of owls,
And to one who seasoneth the skins of Canadian owls.
O God! O Montreal!

When I saw him I was wroth, and I said, "O, Discobolus,
Beautiful Discobolus! ideal both among gods and men;
What dost thou here, how camest thou here, Discobolus,
Preaching gospels in vain to the skins of owls?"
O God! O Montreal!

And I turned unto the man of skins and said unto him:
"O, thou man of skins,
Wherefore hast thou done this? To shame the beauty
Of the Discobolus?"
But the Lord had hardened the heart of the man of skins,
And he answered: "My brother-in-law is haberdasher
To Mr. Spurgeon."
O God! O Montreal!

"The Discobolus is put here because he is vulgar,
He hath neither vest nor pants to cover his limbs, withal;
I, sir, am a person of most superior connections,
My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

Then I said: "O, brother-in-law to Mr. Spurgeon's haberdasher,
Who seasoneth also the skins of Canadian owls,
Thou callest 'trousers' 'pants,' whereas I call them trousers;
Therefore thou art in hell, in fire, and may the Lord pity thee."
O God! O Montreal!

"Preferrest thou the gospel of Judea to the gospel of Hellas?
The gospel of thy connection with Mr. Spurgeon's haberdasher
To the gospel of the Discobolus?"
Yet none the less blasphemed he beauty, saying:
"Discobolus hath no gospel,
But my brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

THE recent fire in the business offices of the International Correspondence Schools, at Scranton, Pennsylvania, has not caused any interruptions, as the enrolling and instructing of students is continuing in the schools as usual. The new offices are on the eighth, ninth and tenth floors of the new Mears building, and the full force of instructors were at work within three days after the fire. Fortunately the printing plant was in another building, and as reserves of all instruction and question papers, drawing plates and other supplies and stationery used in the schools were also in still another building, and the records of students and important files were in safes, business was not seriously interfered with.

BUILDING OUTLOOK.

OFFICE OF THE INLAND ARCHITECT,
CHICAGO, December, 1896.

Sizing up the situation, we may say we are entering on the year 1897 with better prospects and a firmer underpinning than we entered upon the era which terminated in 1892. Stocks are not large, the railroads are on the eve of heavy buying, much new railroad building will be done as soon as money can be borrowed in London. There is a multiplicity of enterprises now waiting the touching of the button. The consumptive capacity of the country has been curtailed. Its productive capacity has been greatly expanded. Prices have been ground down to a point that encourages investments. Building operations have been remunerative. Material is low. Trolley line building has greatly encouraged it. It is more or less guesswork to say so soon what 1897 will be in building, but the best real estate and building authorities are preparing for a year of unusual activity. These being the conditions we can safely husband our resources for an early resumption of activity in the spring of 1897.

SYNOPSIS OF BUILDING NEWS.

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

Chicago, Ill.— Architect Charles W. Van Keuren: For Joseph N. Martens, seven two-story and basement flat buildings, 25 by 50 feet each; to be erected at Beach avenue near Humboldt Park; they will have buff Bedford stone fronts, oak and Georgia pine interior finish, mantels, sideboards, gas fixtures, etc. For A. H. Thalon, a two-story and basement flat building, to be erected at Fifty-fourth court; it will have a cut stone front, hardwood interior finish, mantels, gas fixtures, laundry fixtures, gas ranges, etc.

Architect H. C. Hoffman: For D. J. Barnes, a two-story and basement flat building, 41 by 65 feet in size; to be erected at 910 Sixtieth street; to be of buff Bedford stone front, have oak interior finish, mantels, sideboards, gas fixtures, the modern open plumbing, furnaces, laundry fixtures, electric bells, speaking tubes, gas ranges and fireplaces, etc.

Architects Brainerd & Holsman: For A. B. Mulvey, a two-story basement and attic residence, 28 by 44 feet in size; to be built at 5108 Cornell avenue; the front will be of buff pressed brick with Bedford stone trimmings, slate mansard roof, have interior finished in quartered oak, the best of modern improvements, gas fixtures, hot-water heating, gas ranges and fireplaces. For J. R. Youatt, a two-story frame residence, to be erected at Ravenswood; to have a brick basement, quarter-sawed oak finish, sideboards, mantels, gas fixtures, hot-water heating, the open sanitary plumbing, laundry fixtures, gas ranges, etc.

Architect H. F. Hawes: For Edward Mendel, two three-story residences 25 by 65 feet each; to be erected at the northwest corner of Grand boulevard and Forty-eighth street; they will have handsome buff Bedford stone fronts, the interiors to have fine hardwood finish, mantels, sideboards, consoles, gas and electric fixtures, gas ranges and fireplaces, etc.

Architect Thomas McCall: For Joseph Cormack, a three-story and basement flat building, 50 by 68 feet in size; to be erected at 6318 to 6320 Ingleside avenue; to be of buff Bedford stone front, have hardwood interior finish, mantels, sideboards, gas and electric fixtures, laundry fixtures, steam heating. For same owner, a three-story flat building, 50 by 70 feet in size; to be erected at Sixty-second street and Woodlawn avenue; Bedford stone front, interior to be finished in quarter-sawed oak, have mantels, sideboards, gas and electric fixtures, steam heating. For same owner, at 4810 to 4812 Indiana avenue, a three-story and basement apartment house, 50 by 70 feet in size; to be of stone front, have the modern sanitary improvements, gas and electric fixtures, steam heating, gas ranges, etc.

Architects Wilson & Marshall: For M. Aheren, a two-story, basement and attic apartment house, 50 by 75 feet in size; to be erected at Mouroe avenue, near Sixty-first street; to be of buff Bedford stone front, have hardwood finish throughout, special mantels, sideboards and consoles, gas and electric fixtures, gas ranges and fireplaces, electric light, etc. For Prof. C. B. Towner, a two-story, basement and attic residence, 35 by 55 feet in size; to be erected at Edgewater; it will be of stone up to first floor and frame above, have hardwood finish throughout, gas and electric fixtures, specially designed mantels, sideboards and consoles, electric light, hot-water heating, etc.

Architects Gatterdan & Krieg: For M. T. Porter, a two-story and basement flat building, 26 by 80 feet in size; to be erected at Fillmore street and Springfield avenue; to be of pressed brick and stone front and side, have all open plumbing, gas and electric fixtures, mantels, furnaces, laundry fixtures, electric bells, etc. For Edward Sylvester, a three-story and basement flat building, to be erected at Sixteenth and Turner avenue, Lawndale; to be of buff Bedford stone front, have oak finish, mantels and sideboards, gas fixtures, laundry fixtures, furnaces, electric bells, etc.

Architect Arthur Foster: For Julian Blaine, four two-story, basement and attic residences, 18 by 64 feet each; to be erected at 4328 to 4334 Forestville avenue; they will have stone fronts, hardwood finish, mantels, sideboards, gas and electric fixtures, best of open plumbing, etc.

Architect R. S. Spencer: For W. S. Whiton, three two-story, basement and attic residences, 67 by 75 feet in size; to be erected at 5719 to 5723 Washington avenue; they will have pressed brick and stone fronts, hardwood interior finish, mantels and sideboards, gas and electric fixtures, the modern open plumbing, hot-water heating, electric bells and speaking tubes, gas ranges, etc.

Architects Bishop & Colcord: For Walter Merchant, four two-story residences; to be erected at 527 to 533 Forty-fourth street; they will have buff Bedford stone fronts, hardwood interior finish, mantels, sideboards and consoles, gas and electric fixtures, the modern sanitary improvements, furnaces, gas ranges and fireplaces, electric bells, etc.

Architect Charles H. McAfee: For Martin De Tamble, a two-story and basement flat building; to be erected at Trumbull avenue, Lawndale; it will be of stone basement and stone and pressed brick front, have oak finish, mantels and sideboards, furnaces, plumbing, gas fixtures, etc.

Architect Louis Broadhag: Making drawings for a six-story and basement factory, 100 by 185 feet in size; to be erected at Chicago avenue and the river; to be of stone front, mill construction, have two elevators, electric light, steam heat and power, etc.

Architect Julian Barnes: Made drawings and just let contract for two-story and basement school, 79 by 90 feet in size; to be erected at Freeport, Ill.; it will be of stone, first story, and the remainder to be of pressed brick and stone, have slate roof, hardwood finish, modern plumbing, steam heating, electric light, etc.

Architects Lapointe & Hickok: Making plans for the "McKinley" apartment building, to be erected at Ogden avenue opposite Douglas Park; it will be three-story and basement, 25 by 165 feet in size; have two fronts of buff Bedford stone, copper bays, Spanish tile tower, marble wainscoting, tile floors, cement in basement, hardwood interior finish, mantels, sideboards, gas and electric fixtures, electric light, the best of open plumbing, steam heating, laundry fixtures, driers, etc.

Architect L. G. Hallberg: For Charles Larsen, a three-story store and flat building, 24 by 65 feet in size; to be built on Clark street near Roscoe. The first story will be of rock-faced buff Bedford stone and the remainder of pressed brick with stone trimmings, the interior to be finished in oak; have mantels, sideboards, gas fixtures, steam heating, the modern open plumbing, electric bells, speaking tubes, etc.

Architect Louis Martens: Made plans for two two-story and basement flat buildings, 25 by 60 feet each; to be erected at Kedzie avenue and Flournoy street; they will have pressed brick and stone fronts, oak and cypress finish, mantels, sideboards, gas fixtures, furnaces, the modern plumbing, laundry fixtures, speaking tubes, electric bells, etc.

Architect Arthur W. Cole: For M. L. Kelly a two-story flat building, 23 by 47 feet in size; to be built at the corner of Byron and Commercial streets, Ravenswood; to be of brick basement and frame superstructure, have the modern open plumbing, gas fixtures, furnace, mantels, sideboards, laundry fixtures, electric bells, speaking tubes, cement basement and sidewalks. For Lloyd & Co., three frame houses, 22 by 32 feet each; to be built at Webster avenue, Ravenswood; brick basements, modern open plumbing, mantels, gas fixtures, etc. For W. A. Lloyd, two three-story stores and flats; to be erected on Sunnyside avenue near East Ravenswood Park; to be of pressed brick and stone fronts, have oak and cypress interior finish, the modern open plumbing, furnaces, gas fixtures, mantels, etc.

Architect Paul Gerhardt: For M. Sullivan, two three-story flat buildings, one to be 25 by 50 feet and the other 24 by 45 feet in size; to be erected at 671 to 673 Osgood avenue; they will have pressed brick and stone fronts, oak finish, mantels, sideboards, furnaces, gas and electric fixtures, electric bells, speaking tubes, etc. For Emil Perschke, a three-story and basement flat building, 25 by 60 feet in size; to be built at 433 Cleveland avenue; to be of pressed brick and stone front, have furnaces, modern plumbing, gas fixtures, ranges and fireplaces, electric bells, etc. For Mrs. Holt, a three-story and basement flat building, 25 by 60 feet in size; to be built at North Halsted street; to be of buff Bedford stone front, have oak finish, open nickel-plated plumbing, gas and electric fixtures, electric wiring, etc. For John E. Dean, a three-story and basement, store and flat building, 24 by 111 feet in size; to be erected at 272 North avenue; it will be of pressed brick and stone front, have modern plumbing, steam heating, gas and electric fixtures, mantels, sideboards, etc. For Miss Catherine L. Gaughan, at three-story flat building, 25 by 60 feet in size; to be built at 449 Dearborn avenue; it will be of buff Bedford stone front, have oak and cypress interior finish, mantels, sideboards, gas and electric fixtures, furnaces, the modern open plumbing, laundry fixtures, etc.

Architect O. L. McMurray: For Frances M. Case, a three-story apartment house, 40 by 64 feet in size; to be erected at Woodlawn avenue between Fifty-second and Fifty-third streets; the front will be of buff Bedford stone, the interior to be finished in quartered oak, have mantels, sideboards, gas and electric fixtures, electric bells, speaking tubes, etc.

Architects Samuel A. Treat & Howard Van Doren Shaw (associate architects): Have prepared plans for a seven-story and basement building, 98 feet front; to be erected at Plymouth place and Polk street, for R. R. Donnelly & Sons; it will be of pressed brick, stone and terra cotta front, have steam heating, elevators, electric light, etc.

Architects Pridmore & Stanhope: Made plans for a two-story flat; to be built at La Grange; mantels, gas fixtures, modern plumbing, etc.

Architect Morrison H. Vail: For T. D. Hausch, a two-story frame house; to be built at 511 Belle Plaine avenue; plumbing, mantels, gas fixtures, furnace, etc. For Thomas Stone, a two-story frame house; to be built at Bernice street; mantels, gas fixtures, etc. For M. Schodler, a one-story and attic frame cottage; brick basement, gas fixtures, plumbing.

Architect C. M. Palmer; For P. Ryan, a three-story apartment house, 50 by 97 feet in size; to be built at Grand boulevard near Fortieth street; to have a buff Bedford stone front, interior to be finished in oak and Georgia pine, have the best of modern sanitary improvements, gas fixtures, electric light, heating, etc.

Architect C. J. Furst: For P. Macey, a four-story apartment house; to be erected at Forty-fifth street near Indiana avenue; to have a Bedford stone front, hardwood interior finish, mantels, sideboards, gas and electric fixtures, etc.

Architect Henry Ives Cobb: For W. C. Wilkinson, a three-story residence, 35 by 70 feet in size; to be erected at 5630 Woodlawn avenue; it will be of pressed brick and stone all round, have tile roof, hardwood interior finish, mantels, sideboards and consoles, hot-water heating, gas and electric fixtures, gas ranges and fireplaces, etc. For Chicago Dock & Canal Company, a five-story warehouse, 60 by 100 feet in size; to be erected at 408 and 410 Illinois street; to have a pressed brick and stone front, the necessary plumbing, elevator, electric light, etc.

Architect W. F. Gubbins: For M. Johnson, a two-story flat building, 50 feet front; to be erected at 775 to 777 Trumbull avenue; to have a Bedford stone front, hardwood finish, mantels, sideboards, gas fixtures, laundry fixtures, steam heating, etc.

Architects Shepley, Rutan & Coolidge: Making plans for the Boston Union Railway station; it will have a total frontage of about 1,300 feet, part being two stories, and the remainder seven stories; it will be constructed of pressed brick and granite; to be of steel construction and fireproof, have mosaic floors, marble wainscoting, fine nickel-plated plumbing, elevators, steam heating, electric light, etc.; the train shed will be about 600 by 800 feet in size, and have thirty-three tracks; the cost will be about $2,000,000.

Architect Simeon B. Eisendrath: For Michael Reese Hospital, a three-story and basement annex, 40 by 50 feet in size; to be of pressed brick and cut stone, have hardwood finish, marble and tile work, electric light, steam heating, the best of plumbing, ventilation, etc.

Architect Joseph C. Llewellyn: For William H. Stewart, a three-story apartment building, 50 by 76 feet in size, to be erected at Woodlawn avenue and Sixtieth street; it will be of buff Bedford stone front, have hardwood finish, electric light, etc. For same owner, a two-story and basement residence, 18 by 60 feet in size; to be built at Sixtieth street and Lexington avenue; it will have a front of buff Bedford stone, hardwood finish throughout, gas and electric fixtures, tile bathrooms, mantels, sideboards, consoles, heating, electric light, etc, Also preparing plans for a handsome five-story apartment house, 45 by 60 feet in size; to be erected at Grand boulevard; it will be of buff pressed brick front, with stone trimmings, have hardwood interior finish, the best of nickel-plated plumbing, gas and electric fixtures, steam heating, electric light, etc.

Cleveland, Ohio.—Architect J. N. Richardson, 204 Superior street: A five-story, brick, stone steel and slow-burning construction manufacturing building for Messrs. Chafer and Becker; to be built on Champlain street; the building will be 67 feet 6 inches by 87 feet 7 inches in size; with gravel roof, plate glass, plumbing and gas; cost $20,000; work has just begun on the excavations. He has under process of construction on Detroit street, a four-story, pressed brick and terra cotta store and apartment building, to be called "Detroit" for the Detroit Street Improvement Company; each floor will have eight separate suites with separate plumbing to each suite; cost $40,000.

Architect J. B. Shengle, 236 Superior street: Two frame residences, to be built on Melvin street, one for the Rev. E. S. Rothrock and one for himself; they will have all modern improvements.

Architect A. A. French, 801 Cuyahoga building: A three-story, 50 by 117 feet, brick and stone apartment and store building, on Superior street near Payne avenue, for Mr. James Leaven, gravel roof, steam heat, plumbing; cost $17,000.

Architects Coburn, Barnum, Benes & Hubbell, New England building, are preparing plans for the rebuilding of the Parsons building on Superior street, which was recently completely burned; the building will be six stories high, brick and stone, and probably fireproof, elevators, steam heat, plumbing, gas, electricity; the owner is R. C. Parsons; cost not yet estimated. They are also preparing plans for a modern frame residence for Mr. Henry Watterson, to be built on East Prospect street.

Architect Charles F. Schweinfurth has gone to Europe for a few months' sojourn.

Mr. Willard Hirsh, formerly with Ernest Flagg, of New York, and later with Mr. Schweinfurth, of this city, has formed a partnership with Messrs. Steffins & Searles under the name of Steffins, Searles & Hirsh, 415 New England building.

Denver, Colo.—Architects Gove & Walsh: For John Campion, two-story stable; stone; size, 40 by 47 feet; cost, $8,000.

Architects Varian & Sterner: For George H. Estabrook, three-story addition to block; brick; size 40 by 48 feet; cost, $15,000.

Architects Morris & Wickham: For St. Elizabeth Society, one-story church; brick and stone; size, 69 by 132 feet; cost, $25,000.

Architect Adrioen Wewer: For Fred Webber, one-story engine house; brick; size, 102 by 134 feet; cost, $5,000.

Fifty-two permits issued in October, 1896; cost, $88,300.

Detroit, Mich.— Architect Edward C. Van Leyen: For Mrs. L. R. Medbury, stone and pressed brick residence, finished throughout with selected hardwoods; size, 42 by 65 feet; cost, $12,000. For B. F. Taylor, Owosso, three-story brick store and residence flats; cost, $6,000.

Architect Gustav A. Mueller: For George F. Marx, stone and pressed brick residence, cut stone trimmings, hardwood finish and slate roof; cost, $10,000. Pressed brick residence; cost, $12,000.

Architects Spier & Rohns: For Edward W. Villerot, two-story pressed brick and stone double store and residence flats; cost, $10,000.

Architects Donaldson & Meier: For Sidney Forbes, Kalamazoo, two-story frame residence; cost, $7,500.

Architect George W. Myers: For Thomas W. Bowling, two-story brick double residence; cost, $6,000. For C. E. Smith, two-story frame residence; cost, $5,000.

Architect John Petterson: For A. J. Hollands, two-story brick veneered residence; cost, $5,000.

Architects A. C. Varney & Co.: For Wesson Estate, field stone and frame residence, cut stone trimmings, hardwood finish; cost, $8.000. For William Mitchell, two-story brick veneered residence; cost, $5,000.

Architect S. C. Falkinburg: For Eliot W. Wardell, two-story frame residence, hardwood finish; cost, $5,000.

Architects Rogers & MacFarlane: For John S. Sweeney, two-story brick addition to residence; cost, $5,000.

Architects E. A. Walshe & Son: For Mrs. Leo Scheiber, two-story brick residence; cost, $5,000.

Hamilton, Ohio.—Architect George Barkman has been appointed architect to succeed the late Max Reutti on the work of remodeling the Butler County Jail at Hamilton, Ohio; cost $15,000; there will be twenty-four new cells and steel ceiling 44 by 44 feet; iron balconies, stairs and railings; window gratings, brick, stone and cement work, I-beams and corrugated steel arches; tinwork, painting and plastering, carpenter work, steam heating and plumbing, gas and electric lighting.

Menominee, Mich.—Architect Charles W. Maass: Is preparing plans for a wholesale house for Penberthy, Cook & Co., of Menominee, four stories and basement, 120 by 170 feet in size; cost $45,000.

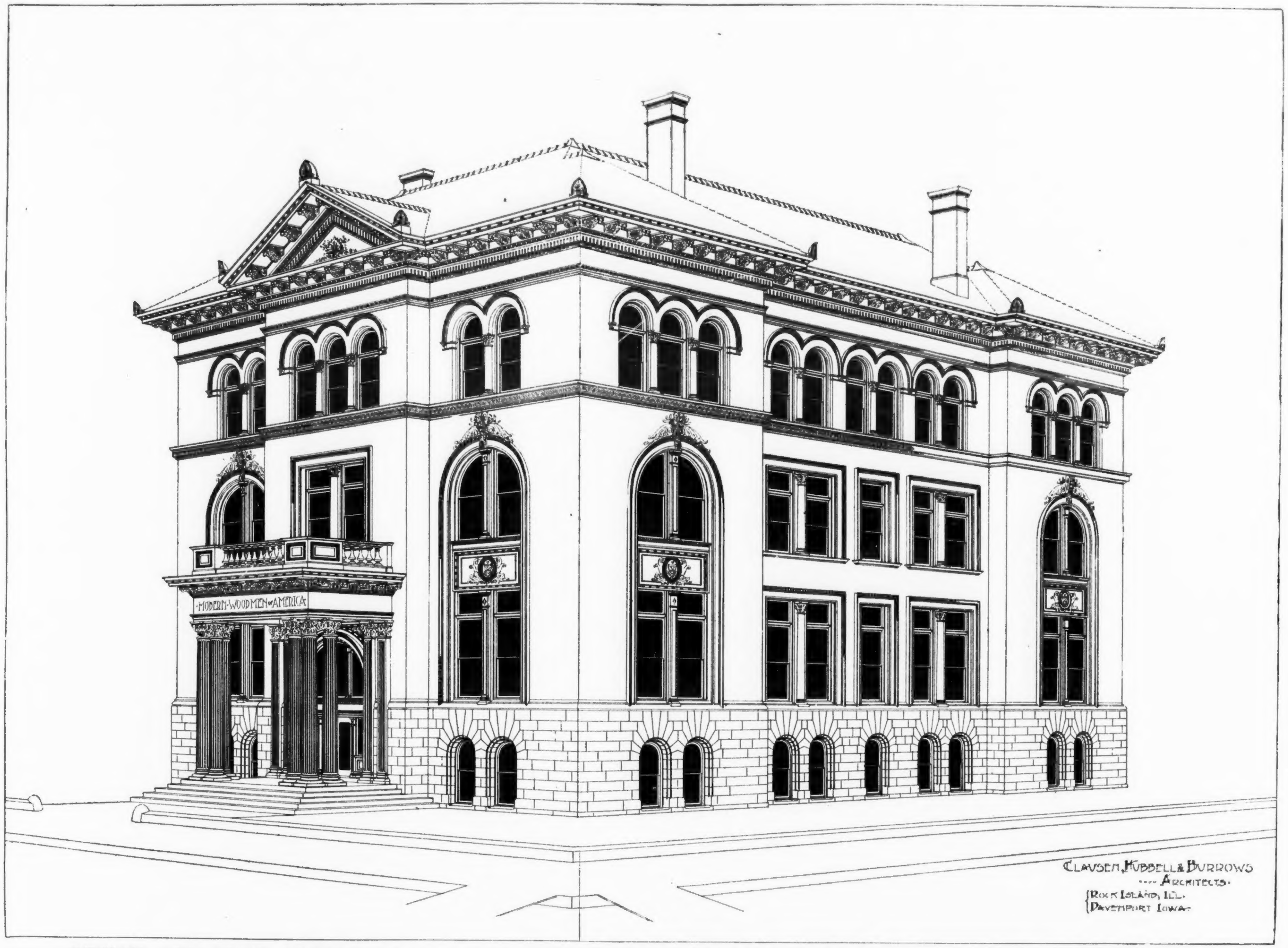
Memphis, Tenn.—This city put over $1.500 000 in buildings during the last year. Architects Dod & Cobb have carried out their design for the Kentucky Building at the World's Fair in brick and stone for A. S. Caldwell, of this city. The residence is almost completed. There are four other residences under way which will cost between $40,000 and $50,000 each. Also two seven-story and one nine-story office building just completed, not to mention the new City Hospital—to cost $300,000—and Market House and Cold Storage building, $60,000. Since the election of McKinley, real estate has taken a jump and the future building prospects never were better.

St. Louis, Mo.—Every architect in the city agrees that the spring building trade will be one of the heaviest St. Louis has ever known. Plans which were made months ago have been looked up and finally completed. The building permit returns themselves are an evidence of this fact, but from information obtained at architects' offices and at the headquarters of the contractors and builders, it is evident that the permits issued only represent a small fraction of the business contemplated. More figuring has been done by contractors and subcontractors than for many months, and it is to be noted that the work contemplated extends over the entire city. A great deal of new building has been started during the last two weeks out in the West End along the line of the Suburban Railway. Passengers on this road have noticed the activity of grading teams and the amount of hauling of building material. Corner lots are getting very scarce, especially for store purposes, and those that own the few still in the market do not show any disposition to part with them. At least twenty new houses have been commenced within sight of the row mentioned during the last week or ten days west of Taylor avenue, and it is evident from the building permits that a great many more will be got under way during the next two or three weeks.

Should the forecasts of a severe winter prove to be erroneous, a majority of this work will be pushed immediately. This is owing to the general feeling in the trade and in the various branches of it that prices for building are much too low to be remunerative, and that with anything like a general revival prices will go up from ten to twenty-five per cent. The cost of building now is really lower than it has ever been. This was stated a year ago when there was every appearance of a slight increase. Early in the spring of the current year the prices for building did stiffen in a few lines, notably in certain supplies. Financial uncertainty of a national rather than a local character, followed by local depression, caused by the tornado and later by the election uncertainty led to so many building projects being held up indefinitely that a feverish competition set in again among contractors, and as a result what little advance was made in prices earlier in the year has been more than lost, and contracts made during the present winter have been lower than ever anticipated. The same reasons which led to an expectation of higher prices a year ago prevail now, and as there is a practical certainty with regard to the money market, the rise must take place, and it is greatly to the advantage of those engineering building projects to have their contracts let before the present year is up.

·GARDENER'S·COTTAGE·FOR·EZRA·R·VAIL·ESQ·
·WILLIAMSTOWN· ·MASS·
·F·R·COMSTOCK· ·ARCHITECT·
·HARTFORD· ·CONN·
·ERECTED· ·1894·

Main Corridor, Looking Into Main Hall.



DESIGN AWARDED SECOND PLACE, COMPETITION FOR BUILDING FOR MODERN WOODMEN OF AMERICA.

SUBMITTED BY CLAUSEN, HUBBELL & BURROWS, ROCK ISLAND, ILL.

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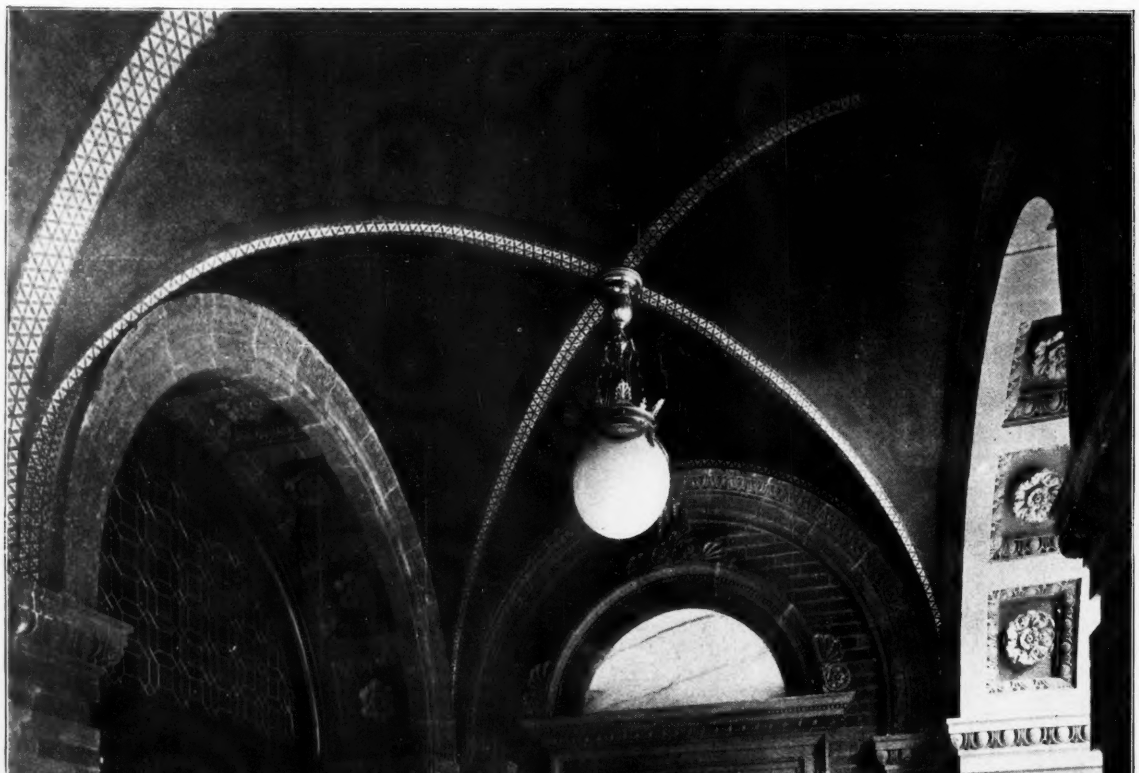


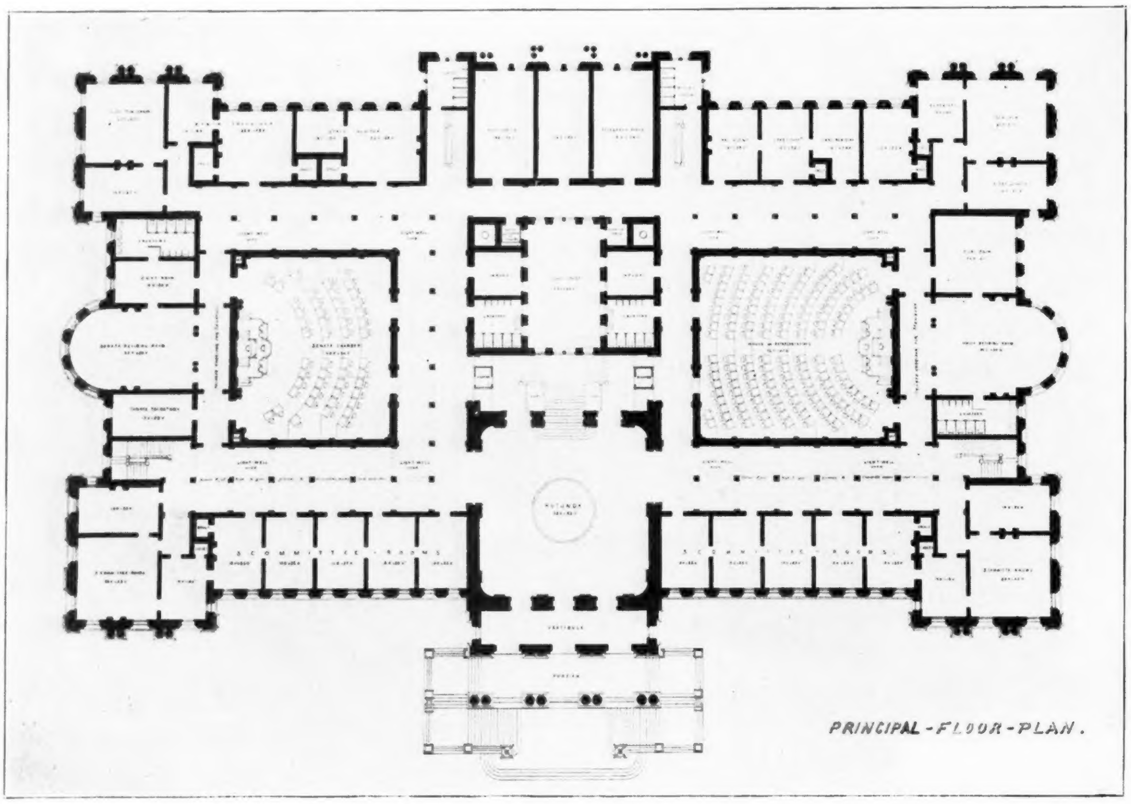
VIEW IN VESTIBULE.

NEW HORTICULTURAL

FRANK MILES DAY &

RAL

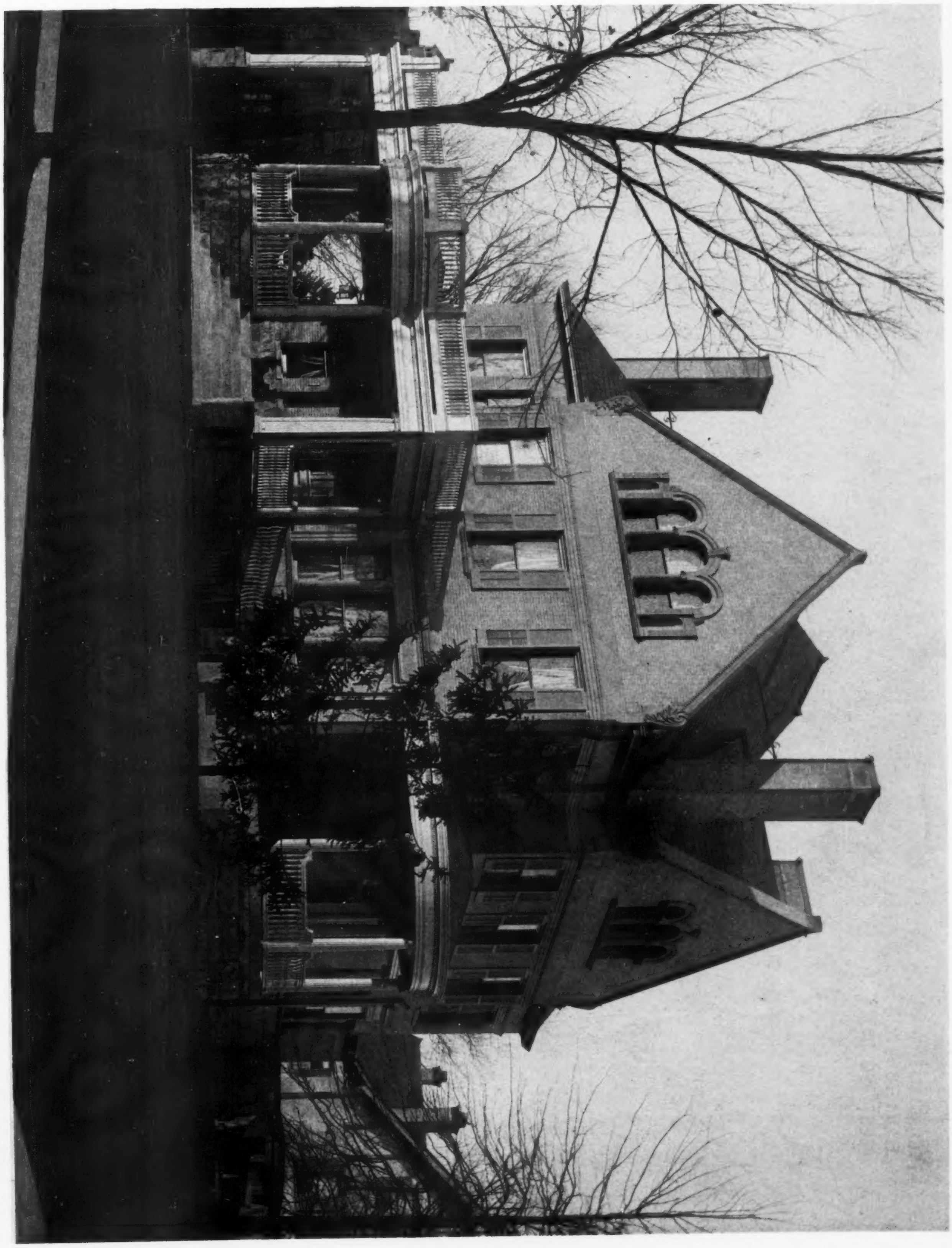
DAY &



PREMIATED COMPETITIVE DESIGN FOR MONTANA STATE CAPITOL AT HELENA.

Submitted by Charles L. Strange and Thomas Stent, Associated Architects, Los Angeles, Cal.

CRAIG-Y-NOS CASTLE, RESIDENCE OF MADAM PATTI-NICOLINI.



INLAND ARCHITECT PRESS.

RESIDENCE OF NATHAN PLANT, CINCINNATI, OHIO.

A. O. ELZNER, ARCHITECT.

NEW HORTICULTURAL HALL, PHILADELPHIA.

Frank Miles Day & Bro., Architects.

PRESENT OHIO STATE CAPITOL.

DESIGNED BY STRICKLAND.

ACCEPTED DESIGN FOR ENLARGEMENT OF OHIO STATE CAPITOL AT COLUMBUS.

YOST & PACKARD, ARCHITECTS.

MAIN STAIRWAY.

LL, PHILADELPHIA.

., ARCHITECTS.

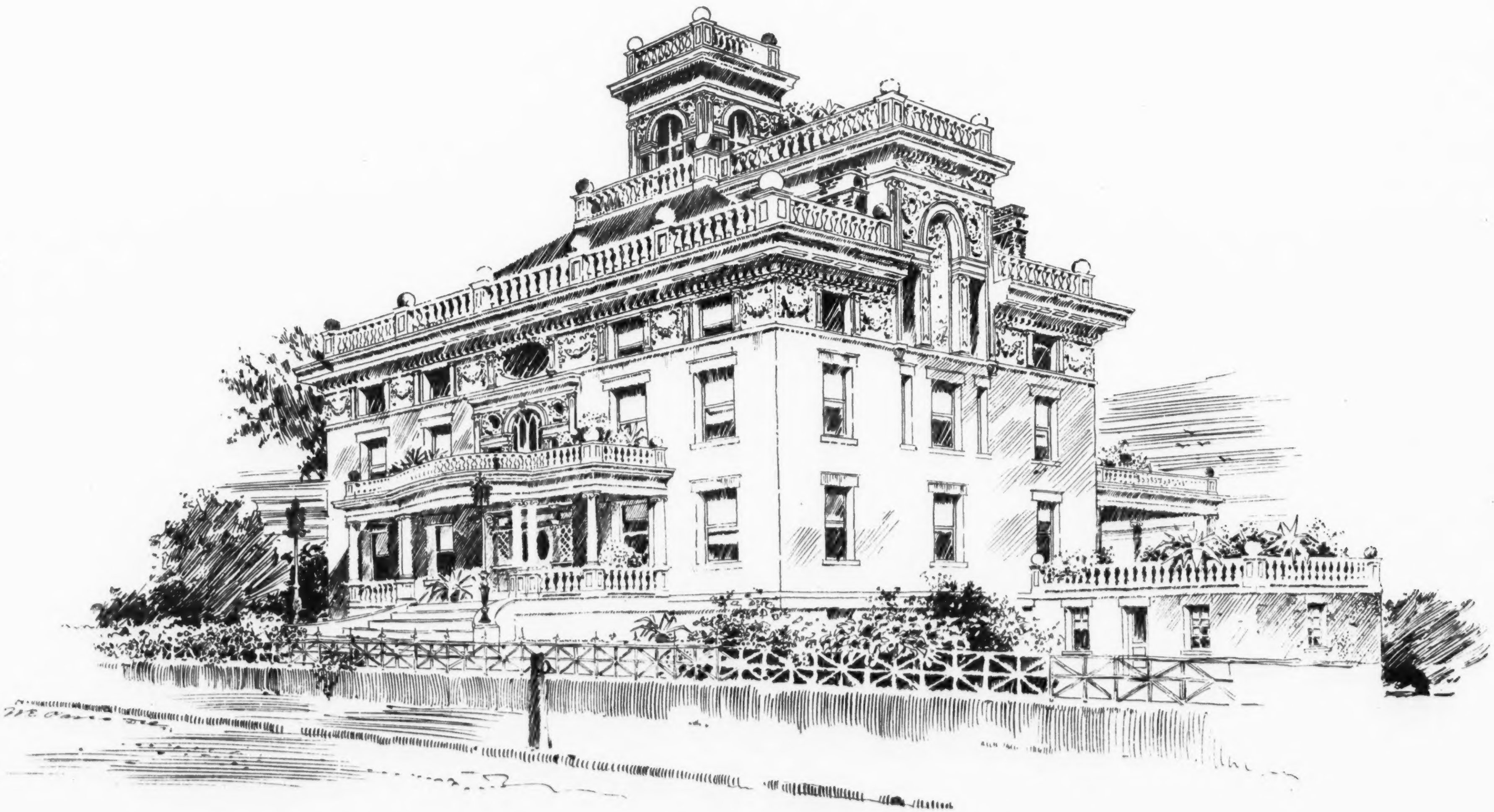
ACCEPTED COMPETITIVE DESIGN, MONTANA STATE CAPITOL AT HELENA.

George R. Mann, Architect, St. Louis, Mo.

View in Main Corridor.

NEW HORTICULTURAL HALL, PHILADELPHIA.

Frank Miles Day & Bro., Architects.



D. K. E. CHAPTER HOUSE, MIDDLETOWN, CONN.

F. R. Comstock, Architect, Hartford, Conn.