THE CHICAGO ARCHITECTURAL CLUB

BOOK OF THE EXHIBITION OF 1900

ANNUAL

OF THE

Chicago Architectural Club

BEING THE BOOK OF THE

THIRTEENTH ANNUAL EXHIBITION

1900

ART INSTITUTE

CHICAGO

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CHICAGO ARCHITECTURAL CLUB

THE·HENRY·
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CHICAGO

GREETING.

THE Chicago Architectural Club, through the courtesy of the Art Institute and the coöperation of patrons, is enabled to submit to the citizens of Chicago this exhibition of the year's architecture at home and abroad.

It is also enabled to publish this book of the exhibition, and hopes that it may become a record and souvenir of an event worthy ot commemoration.

The Architectural Club has noticed the great interest that has been taken in civic beauty by citizens, by our municipal officers, and by clubs and societies.

The Mayor has appointed a special commission to study the park problem; there are several projects for specific parks and playgrounds under consideration by the Council; the Woman's Club has determined to devote a portion of its energies regularly to civic beautification; the Municipal Science Club exists for the purpose of studying municipal problems; the Art Association has declared war on unsightly bill-boards; the Improved Housing Association has exposed our slum tenements and has come forward with plans for improvement, and the University of Chicago and the Northwestern University are directing the attention of their students to conditions and problems connected with the city's welfare. In addition, Chicago now has an Art Commission with power to pass upon public works of art. A directory of such societies is given on page 93. With the development and improvement of our commercial life and the steady increasing concern in municipal politics (and the gradual improvement in our city government), it is becoming possible for our city to grow in artistic life and expression.

Recognizing the increasing interest in municipal art, and believing in its ultimate accomplishment, the Architectural Club gladly lends itself to the combining and correlating of these activities. To that end it has invited the Improved Housing Association to share in this exhibition, and has availed itself of the cordial assistance of the Arts and Crafts Society. This society has furnished and decorated the two-room tenement planned and erected in the gallery by the Club.

To the exhibitors outside of our own membership the Club acknowledges its gratitude and appreciation of the great contribution made by them.

In addition to its self-appointed task along municipal lines the Architectural Club, in connection with the Architectural League of America, stands for the new thought in art and design.

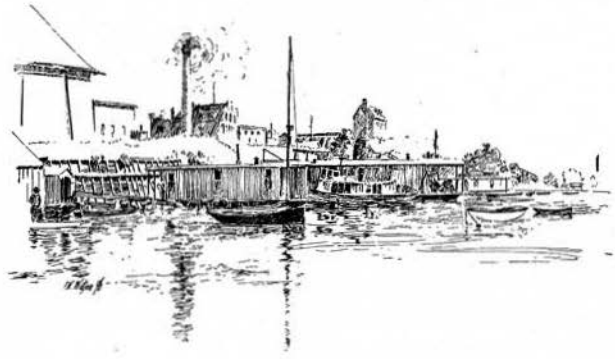
It stands for art which is fundamental, in which form follows and expresses function — which aims to "solve problems of utility in terms of beauty," and which, while revering the past, yet places principle before precedent.

It has taken special pleasure in observing the progress of the new spirit, as manifested in recent work in this country.

The illustrations in this book have been selected partially for the purpose of illustrating this idea, although it is frankly admitted that some of the work shown would not come under this head.

It is our hope that our friends will join with us next year in more closely uniting work along lines of common interest, and in making the Exhibition and the Annual still more representative of good work and progressive ideas.

THE EXHIBITION COMMITTEE.



Patrons of the Exhibition of 1900.

INSTEAD of resorting to the former method of financing our exhibitions by the sale of advertising space in the catalogue, another method has been adopted for the present year. The patrons whose names appear below have borne the entire expense of the exhibition of 1900 simply as citizens interested in the welfare and improvement of Chicago.

The Architectural Club takes this opportunity of expressing its appreciation of the action of the patrons, and of congratulating the municipality upon what it has received from them.

Adamant Manufacturing Co.....517 Chamber of Commerce.
Hard Plaster.

Almini Company, The .....107 Wabash Avenue.
Interior Decorators.

American Cement Tile Co .....Chicago.
Flooring and Roofing Tiles.

American Terra Cotta & Ceramic Co .....1043, 204 Dearborn Street.

Andrews & Johnson Co ..... 256 Washington Boulevard.
Heating and Ventilating Contractors.

Bagley & Co., Fredk. T..... 18th Street Viaduct.

Baumgarten Bros.....1365 Ogden Avenue.
Plumbers.

Behr, E. Theo .....343 East 56th Street.
Decorator.

Beil & Mauch .....81 Illinois Street.
Sculptors.

Binner Engraving Co.....21 Plymouth Place.
Binner Building.

Broes Van Dort, G..... ..... 704, 218 La Salle Street.
Architectural and Art Industrial Publications.

Brown & Mortimer ....45 West Washington Street.
Plumbing Contractors.

Burnham & Co., D. H ....1142 The Rookery.
Architects.

Butler Street Foundry & Iron Works .....3424 Butler Street.

Cabot, Samuel .....1302, 215 Dearborn Street.
Creosote Shingle Stains and Insulating Quilt.

Caffall Brothers .....184 La Salle Street.
Caffall Waterproofing Process.

Cahn, B.....3223 Michigan Avenue.

Chicago Edison Co .....139 Adams Street.
Electrical Contractors.

Davis, Frank L.....302 Michigan Avenue.
Mosaics.

Chicago Hardware Mfg. Co .....1120 Chamber of Commerce.

Chicago Hydraulic-Press Brick Co.....Chamber of Commerce Building.

Chicago Ornamental Iron Works .....2625 South Halsted Street.

Chicago Varnish Company .....Dearborn Avenue and Kinzie Street.
Chicago, New York and Boston.

Chicago Veneer Co.....Blue Island Avenue and Robey Street.

Church & Jobson .....1233 Marquette Building.
Architects.

Clark Company, C. Everett.....1015, 100 Washington Street.
General Contractors.

Coolidge, Charles A .....1780 Old Colony Building.
Architect.

Corbin, P. & F.....104 Lake Street.
Hardware.

Dean, George R.....121 La Salle Street.
Architect.

Decorators Supply Co., The.....215 South Clinton Street.
Architectural Modelers.

Detroit Graphite Mfg. Co.....1425 Monadnock Building.
Graphite Paint.

Dietzgen Co., Eugene .....181 Monroe Street.
Drawing Materials.

Dodge & Co., H. B .....525 Stock Exchange Building.
Blinds, Screens and Shutters.

Dux, Joseph.....278, 80 Madison Street.
Carver.

Egan, James J .....85 Dearborn Street.
Architect.

Elevator Supply & Repair Co.....36 West Monroe Street.

Falkenau Construction Co.....1116, 108 La Salle Street.
General Contractors.

Ferrosteel Company, The.....45 Lake Street.
Registers.

Flanagan & Biedenweg Co., The.....59 Illinois Street.
Manufacturers of Art Glass.

Frantzen Company, Arthur .....839, 225 Dearborn Street.
Electrical Contractors.

Frost & Granger .....806 The Temple.
Architects.

Fuller Co., Geo. A.....1027, 204 Dearborn Street.
General Contractors.

Fullerton, Charles W.....Highland Park, Ill.

Furst, Charles J.....172 Washington Street.
Architect.

Galloway, James B .....115 Monroe Street.
Real Estate.

Gay, Henry Lord .....92 Dearborn Street.
Architect.

Glessner, J. J .....1800 Prairie Avenue.

Greeley-Howard Co .....822, 112 Clark Street.
Surveyors.

Gunther, Charles F .....1602 Indiana Avenue.

Haigh, Joseph .....212, 156 Washington Street.
General Contractor.

Hallberg, L. G .....812 Oxford Building.
Architect.

Halsted, Joseph .....388-390 West Randolph Street.
Architectural Iron Work.

Hansell-Elcock Foundry Co .....Archer Avenue and 23d Place.

Hawes & Dodd .....24 Adams Street.
Ceramic, Mosaics and Filing.

Head, Franklin H .....2 Banks Street.

Heath & Milligan Mfg. Co .....170 Randolph Street.
Paint and Color Makers.

Hennessy Bros. & Evans Co .....605, 100 Washington Street.
General Contractors.

Holabird & Roche .....1618 Monadnock.
Architects.

Holmgren, J. A .....815 Main Street, Evanston.
Painter.

Huber, Julius H .....172 Washington Street.
Architect.

Huehl & Schmid .....63, 163 Randolph Street.
Architects.

Hulbert & Dorsey .....175 Monroe Street.
Plumbers.

Hutchinson, Charles L .....2709 Prairie Avenue.

Interior Wood Working Co .....296 Wabash Avenue.

Jeffries Co., The .....Janesville, Wis.

Jenney & Mundie .....520 New York Life Building.
Architects.

Kehm Bros. & Mertz .....19 North State Street.
Steam Heating.

Knisely-Yeldham Co .....74 West Monroe Street.
Slate, Tin and Iron Roofers.

Kroeschell Bros. Co .....55 Erie Street.
Boiler and Steamfitting Works.

Lanquist, A .....404, 115 Dearborn Street.
Mason and General Contractor.

Lathrop, Bryan .....77 Bellevue Place.

Library Bureau.....215 Madison Street.
Fine Interior Woodwork.

Ludowici Roofing Tile Co .....419 Chamber of Commerce.
Interlocking Terra Cotta Roofing Tile.

Luminous Prism Company.....27 South Clinton Street.
Patent Lights.

Mackolite Fireproofing Co.....701, 103 East Randolph Street.
Fireproofing.

Marthens, Chester N.....171, 73 South Canal Street.
Interior Marble Work.

McFarland, J. C .....2511 State Street.
Sheet Metal.

Meacham & Wright.....308-9 Chamber of Commerce.
Utica and Portland Cement.

Morava, W .....Marquette Building.
Structural Iron.

Moulding Co., Thomas .....808 Chamber of Commerce.
Pressed Brick.

Mulvey, Arthur B .....310, 59 Clark Street.

Murphy Varnish Company .....22d and Dearborn Streets.

Nacey Co., P .....315 Wabash Avenue
Plumbers and Steamfitters.

Nelson & Son, F. P .....115 Dearborn Street.
Painters and Decorators.

Nelson Co., W. P .....193 Wabash Avenue.
Painters and Decorators.

Neubauer Decorating Co .....169 Wabash Avenue.
Decorators.

New York Belting & Packing Co .....150 Lake Street, Chicago.
Manufacturers of Interlocking Rubber Tiling.

Northwestern Expanded Metal Co .....860 Old Colony.
Fireproofing.

Northwestern Terra Cotta Co., The.....1118 The Rookery.

Otis Elevator Company .....409, 277 Dearborn Street.
Passenger and Freight Elevators.

Patton, Fisher & Miller .....605, 115 Monroe Street.
Architects.

Pauling, E. G .....19, 132 La Salle Street.
Financial Agent.

Petersen Electric & Structural Iron Works.....1013 New York Life Building.

Pfeffer, Herman .....1557 Marquette Building.
American Mason Safety Tread Co.

Pfleger Manufacturing Co.....960 North Spaulding Street.
Screens and Weather Strips.

Pischel, Fred.....1510 Oakdale Avenue.

Powers Regulator Co.....34, 40 Dearborn Street.
Heat Regulators.

Pratt & Lambert.....370 26th Street.
Varnishes.

Prentice Company, L. H .....203 Van Buren Street.
Heating Contractors.

Prindeville, Charles H .....85 Dearborn Street.
Architect.

Post Co., Frederick.....60 Lakeside Building.
Architects' Supplies.

Robinson, John C.....50, 175 Dearborn Street.
Contractor.

Rock Plaster Mfg. Co.....1019 Chamber of Commerce.

Rogers, James Gamble.....1314 Ashland Block.
Architect.

Russell & Erwin Mfg. Co .....941 Marquette Building.
Architectural Hardware.

Ryerson, Martin A.....49th Street and Drexel Boulevard.

Schmidt, Richard E.....1013, 172 Washington Street.
Architect.

Schmidt, R. O .....191 and 193 Superior Street.
Architectural Modeler.

Seeman, Emil H .....132 La Salle Street.
Mortgage Investments.

Selfridge, Harry G .....117 Lake Shore Drive.

Shaw, Howard .....115 Monroe Street.
Architect.

Sheeler, H.....403, 115 Dearborn Street.
House Mover.

Sherman & Flavin.....2507-09 State Street.
Marble and Tile.

Simpson Bros. Co.....704 Chamber of Commerce.
Cement and Asphalt.

Sollitt Co., Oliver .....106, 140 Dearborn Street.
General Contractors.

Sollitt, Ralph and Sumner .....104, 140 Dearborn Street.
General Contractors.

Spierling & Linden.....1216 Michigan Avenue.
Decorators and Furnishers.

Stamsen & Blome .....Bank Floor, Unity Building.
Cement and Paving.

Stebbins Co., S. J.....74 Van Buren Street.
Hardware.

Struble & Co., Henry .....293-307 East 40th Street.
Cut Stone Contractors.

Sullivan, Louis H ....1600 Auditorium Tower.
Architect.

Sutton, John C .....203, 167 Dearborn Street.
Plastering Contractor.

Temple, Wm.....1303 Chamber of Commerce.

Thomas & Smith..... .....16 North Clark Street.
Steam Heating.

Thomlinson, Bradbury, Riley Co.....39th Street and Stewart Avenue.
Cut Stone Contractors.

Tiffany Enameled Brick Co.....Marquette Building.

Tobey Furniture Co., The .....100 Wabash Avenue.
Furniture and Decorations.

Treat, Samuel A .....1507 Fisher Building.
Architect.

United States Blue Print Paper Co .....717 Rialto Building.
Architects' Supplies.

Vanderpoel Co., The.....497-503 West 22d Street.
Architectural Iron Works.

Walch & Wyeth.....208-10 Lake Street.
Magnesia, Steam Pipe and Boiler Covering.

Walther, Ferd .....503, 172 Washington Street.
Carpenter Contractor.

Weary, Edwin D .....1449 Marquette Building.
Architectural Modelings and Mosaic.

Wells, W. A. & A. E .....1014 Monadnock Building.
General Contractors.

Wilmarth Co., T. W .....225 State Street.
Gas Fixtures.

Winslow Bros. Company, The .....368 Carroll Avenue.
Ornamental Iron.

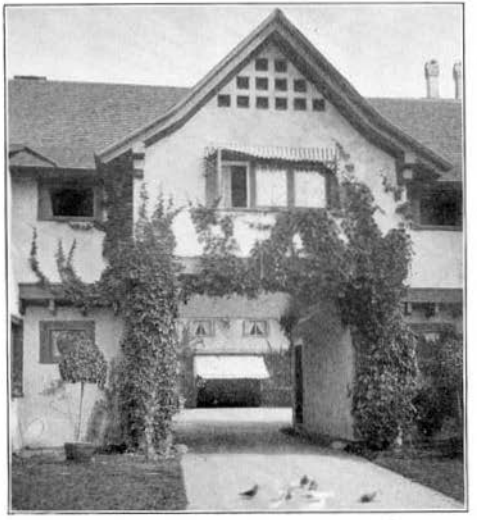
Wolfinger, Clarence I..... . .....164 La Salle Street.
General Contractor.

Woodstrom, John .....92 La Salle Street.
President Lake View Building Co.

Zimmerman, Albert G .....115 Monroe Street.
Architect.

RESIDENCE OF NORMAN B. REAM, THOMPSON, CONN.
Shepley, Rutan & Coolidge, Architects.

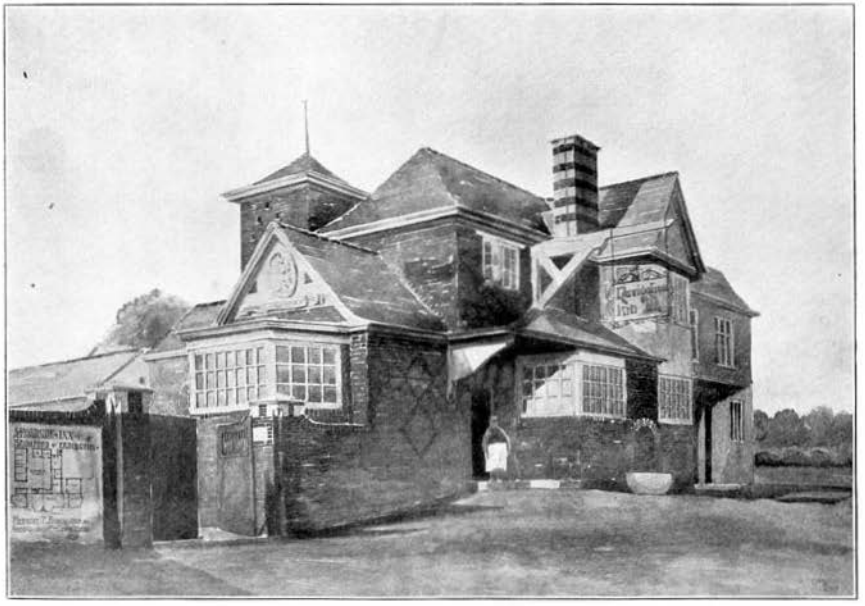
CROWHURST—RESIDENCE OF ARCHITECT FRANCIS M. WHITEHOUSE, MANCHESTER, MASS.



Entrance.

CROWHURST.

View in Court.



A ROADSIDE INN.
Herbert T. Buckland, Architect.

THE HOUR OF OPPORTUNITY.

I.

GREAT events have proved that Chicago is the epoch-making city of this nation. Whether we believe there are special providences made for us only, or believe in a manifest destiny, or that our city is but the product of an evolution out of the vast forces of the Northwest, the myriad powers of her environment, we can not but perceive that ever and anon there comes a stroke upon the tocsin of Time betokening that it is again our turn to touch the heart of the world.

But it is not so much to the credit as for the development of a people that such events and periods of intensity occur. It is, indeed, a dangerous thing for a man to elect himself a hero, or for a people to arrogate to themselves anything more than a feeling of satisfaction and thankfulness that they have had a chance to do something that brought heroic results. As, for instance, it was not the people of Chicago who had the wisdom or the power to select Abraham Lincoln for his work, though it was upon this chosen spot that their frantic enthusiasm, heedless of most things save that he was their own, helped to ordain unwittingly the destiny of Lincoln to undreamed of tragedy and sorrow, but to sublime duty and opportunity, and to an immortality of memory, affection, and renown. Thus it came about that in no other city exists a spot more worthy of heroic bronze, nor one to which the centuries may bring a greater fame, than the one where Lincoln first received his crown of wild olive at the hands of the people.

Other happenings here have proved to be of colossal import to the world, as well as to our own welfare. The burning of Chicago aroused the world to an outpouring of sympathy and practical help that broke all records and made the world, by that much, better. Out of that unparalleled catastrophe and its exigeant demands, sprang the need and broad opportunity that created a race of architects whom this nation should not forget to honor. For it was they who first attacked and successfully fought the impatient, crass, and imperious commercialism of Chicago, and taught this city its first real lesson in the greater world economy of how commercialism may find its surest

success and largest profits by the aid and dominion of Art. And, in doing this, they builded better than they knew, for, by the stand they took then, backed by the independence they were able to maintain, they did but pave the way for the infinitely greater triumph of the same kind that came twenty years later, when all the world, amused and curious, was watching to see what we could do with an international exposition. Upon the stroke of another mystic hour of opportunity there arose here, in supernal beauty, the majestic flower of civilization that won for Chicago the civic crown of a World City. When the manly insistence and good generalship of one great firm of architects, supported by the generous self-abnegation of others of the Chicago contingent, won, in their good-tempered struggle for the mastery over such commercialism as existed in the World's Fair Directorate, and established once for all the suzerainty of Art in World's Fair matters, they accomplished for this nation what no other power could have done at the moment, and won a victory of inestimable significance to our future.

But that is not all. They also not only raised up a magnificent professional standard and astonished the world by the splendors of their creative genius, but they took an advanced position of leadership which they can never honorably yield — the leadership of Art — to resign which would be stultification. From the day of closing of the World's Fair gates, it has been clear that supremacy in Art, of the American people, will depend more upon the ethical methods of architectural practice and the cultivation of a high *esprit du corps* among architects than upon any other influences.

True, the American people, busy with gambling, stock yards, steel mills, trust combines, presumptive prosperity, imperialism, gold mines, and a few thousand other things like those, have little idea of what supremacy in Art may bring to a nation. They have admirable, but uncertain, promptings, and it must be admitted that these are almost universally, though privately, entertained, but they have not learned at all that if they would only avail themselves of the supreme opportunities in Art which have been given them along with the rest of their heritage they would soon rule the commerce of the world, and, far better than that, they would conquer and rule themselves, and rid themselves of evils that are now so apparently remediless, so corrupting, and malign.

The prescience and civic patriotism of Pericles led the Greeks to build the harbors and the Piræan Way for defense and for the

commerce of Athens, and with the glories of its Parthenon and Acropolis to set the seal of beauty and art upon their civilization, the one that outlives all others of antiquity in human sympathy and interest. The palaces of St. Petersburg "like a mist rose into towers" from the marshes of the Neva at the arbitrary will of Peter the Great, and the plans of Paris, the beautiful city of the modern world, were drawn anew for the protection and glorification of the Napoleonic dynasty that shriveled one day as a giant mushroom withers in the blaze of a summer morning's sun. But these were one-man power propositions. Chicago's present opportunity grows out of accumulated necessities, conditions and interests so general, so vital, and so obvious, that no despotic decree of czar or emperor, no scheming political boss like Tweed, and not even a Pericles is needed for its exploitation. The fundamentals of this proposition are so many and so broad as to show plainly that they are nature's own, and in their formation implicitly follow the law of cause and effect and the law of circumstance.

Confronting Chicago at this moment is another stupendous opportunity so incomparable, so practical in its foundations, and so fascinating in its possibilities that its dominance over public sentiment and over the ambitions, the minds, the will, and the enthusiasm of the people of Chicago, will, when they understand its underlying propositions, as far surpass the World's Fair period as the sensations of that time were beyond the ordinary.

No such opportunity was ever offered to any other city in the world. The facts which now exist and which form the basis for this opportunity are dimly felt by many — are realized in part by some — but are combined and understood in their aggregate by very few.

Scrutinizing them, the first all-important group of facts to concentrate upon and realize is:

First. That over one thousand millions of dollars (1,000,000,000) is now changing hands, or in form of refunding operations, is relocating in different depositories and investments connected with the reorganization operations of the transcontinental trunk and subsidiary lines of railroad now going on, and a thousand millions more will be needed and used to complete these reorganizations safely upon their thoroughly new basis of radical economy and reform.

Second. That it had become a question, vital to the great money syndicates of the world, whether these railroads should face reorganization or stagger along under unbearable burdens, or in an avalanche

of bankruptcies involve the whole business world in so appalling a panic as to bring almost universal ruin.

That, thanks to the wisdom and the courage of the masters of finance of this country and abroad, aided by the fortunate tide of great industrial production, good prices and abundant crops in the United States, this dreaded panic has been forestalled and averted, and the work of reorganization has been so consummately and silently managed that even the speculators of the stock markets have for once failed to realize what was going on.

Third. That scientifically located terminals, so placed as to accomplish the most perfect economies by being directly upon deep waterways and harbors at certain points on the Pacific Coast, the Atlantic Coast, *and especially at Chicago*, are vital to the success of these great railroad reorganization schemes, for the time has come when every hour and every penny that can be saved in transferring or transporting a ton of freight means a double benefit, both to the public and to the railroad interests, while the enormous growth of the tonnage of water freights, owing to the increased size, capacity and economy of operation of deep-draft lake and ocean ships, has forced the railroads to a policy of conciliation and preparation for mutual accommodation.

The second great group of salient facts to recognize is :

First. That here at Chicago is the spot for the greatest harbor in the world.

Second. That in the economy of the silent, immutable law of progress the natural head of navigation of the Mississippi River is not at Saint Paul, but at Duluth, West Superior, and up the Georgian Bay.

Third. That those prophets of development, the Rothschilds, whose decisions are based upon profoundest expert research and knowledge of conditions in every part of the United States and British America, believe that at South Chicago will center the most colossal and varied steel industries of the world.

Fourth. That in the difference in levels between the lakes above us and between Lake Michigan and the Mississippi lie the stored-up dynamic forces that will ultimately settle the question of supreme manufacturing interests — here, in the low gap of Chicago, only a few hundred feet above sea level, and lying at the heart of limitless transportation facilities and natural resources of the richest country in the world.

* * * * * * * * * * * *

Every man conversant with our real condition knows that Chicago needs this new harbor, with all the auxiliary docks, warehouses, elevators, belt lines without grade crossings and connecting all lines with deep water, and, in short, all modern appliances for the transfer, transshipment and proper allotment of the millions of tons of freight that gather here now and are subject to drastic disadvantages because we have no proper dock system.

The trains of thirty-five railroads ply in and out, and others are wanting entrance to Chicago, but for not one of these have we any proper terminals next to deep water, nor even any proper accommodation for lake freights now aggregating annually in tonnage several times more than freight passing through the Suez Canal.

Track elevations settle but few of the vital problems of terminal business. The cartage problem involves millions of dollars of loss annually to both shippers and railroads. The congestion of our streets, unregulated and puzzling as it must be so long as present conditions prevail, is a direct tax upon all business and all property — onerous and scarce endurable — amounting in some respects well-nigh to confiscation. In the two square miles that constitute the business center, property values aggregating two hundred millions of dollars are at a standstill or retrograding. The street pavements are rotten, or otherwise ruined, and the conditions under them are worse and more dangerous; the soil foul and poisonous; the manholes and sewers filled with deadly gases of decomposition, mixed with explosives from pipes rotted everywhere by electrolysis, and explosions are imminent at any moment, especially in winter, by contact with electricity leaking from thousands of wires and broken-down conduits, that even the proprietary companies scarce dare to inspect.

Grime and filth abound. The city authorities, for the most part, do as well as they can, but with a treasury virtually bare, and deficit rampant where millions of dollars are needed, it is idle to expect an efficient public initiative.

The intramural surface railroads, hampered and oppressed by congestion of the streets, have reached their limit of efficiency. They pack the people in like sardines, but run their cars as well as they can and really do wonders. But the down-town district is their purgatory of involuntary murder, of cost of operation, of breakdowns, loss of time, disappointment of their patrons and consequent generation of hostility, and a hundred other privations that assail their corporate business and demand quick remedy.

It is imperatively demanded that the Chicago River shall be improved and readjusted to a higher degree of usefulness now that it is regenerate, and the property along its banks not wasted by the idiocy of digging it out and throwing it away, but made ten times more valuable than ever. Dismal portents are in the labor sky of strikes and lockouts, bans and boycotts, and our people are humiliated and bewildered as never before, over the stagnation of the building business, and the shame of the foregoing evil conditions. And yet this city may well look forward to a realization of its opportunities on a world basis and in accordance with world conditions.

II.

Chicago's greatest opportunity, like every other tremendous thing in life, is thus made up of matters good and evil, things of formidable prestige, power and influence ; things that are dreadful, virulent and degenerate, ideals that are noble and feasible, necessities innumerable, some exasperating, some revolutionary and some auspicious, but all crystallized and bound together into one golden hour of supreme necessity — the matrix of reality fused by the white heat, the electric flame of the nick of time and circumstance.

To create the scientifically located harbor and terminals that will protect and double our commerce, that will relieve us of congestion by one comprehensive plan, that will take care of genuine rapid transit for freight and passengers of every kind, give the enormous extra benefits of short-haul transportation through the worst congested of cities is considerable of a job and will cost ten millions of dollars to start with, and forty millions more when all is done. But there are people outside of Chicago who desire these improvements in our city just as much as we do, and they happen to be the people who have already put more money into railroad investments, principally centering here, than the total valuation of the whole State of Illinois, Chicago included. They have not balked at raising two thousand millions within the last two years, and it is known that they are not averse to furnishing the fifty millions this Chicago work will require.

The city of Chicago will not have to put up a dollar, nor levy a tax, nor assume a responsibility beyond a legal police control that is properly the municipal function, but will get enormous public and

municipal benefits. In response to the general feeling that something must be done, many of our citizens have already applied themselves unselfishly to the work. Some effort bore immediate results, some was apparently unsuccessful, but all helped toward creating the necessary preliminary conditions.

We are all familiar with the plan for a boulevard subway under the river proposed by Mrs. H. N. May; we have been attracted by the underground loop subway proposed by Gen. Wm. Sooy Smith, and the conduits by Commissioner McGann. We know of the scheme for subways proposed in a general way by Mayor Harrison, and acknowledge our debt to Owen F. Aldis and his associates in promulgating the subway idea several years ago.

J. R. Putnam's Arcade Rapid Transit Railway proposition was an important contribution, as was General Torrence's elevated terminal. Too much can not be said of the work—so much of it already executed in track elevation, the credit of which is so largely due to Commissioner John O'Neill. And to Arthur J. Caton, Judge Ewing, J. N. Jewett, B. F. Ayer, Telford Burnham, G. P. Englehart, Wm. Penn Nixon, Marshall Field, T. B. Blackstone, M. B. Madden and many others we are indebted for the agitation of the Lake Front Park scheme with the outer boulevard to Jackson Park.

An invaluable practical demonstration is now being made by Geo. W. Jackson, who, with the new telephone conduit, is showing the great importance of the space beneath our streets and the feasibility of its use.

A great work has been done by the Illinois Chapter of the American Institute of Architects in planning a possible improvement of the Lake Front and for using the park north of the Art Institute for municipal buildings.

Availing ourselves of this great opportunity now means to the city and citizens of Chicago the quadrupling of the values of property, especially in the down-town district. It means doubling the population of Chicago in a shorter time than it ever doubled before. It means the permanency of street pavements, without the assessment of property abutting, and making each street equal to a boulevard, but without restriction of desirable traffic. It means the immediate improvement of the Chicago River and returning it to a traffic greater than ever, and more profitable. It means the development of the Calumet region beyond the dreams of any of the promoters of that region ; and, finally, when it becomes really known that fifty millions of dollars are actually to be spent at once for practical benefits to

Chicago, it means that the beautifying of Chicago becomes a matter of course. It means the completion of the Lake Front Park. It means new municipal buildings, permanent exposition buildings, art buildings, libraries, museums, and galleries, the construction of boulevards and parks — these must all be included in the plans of the future not far off.

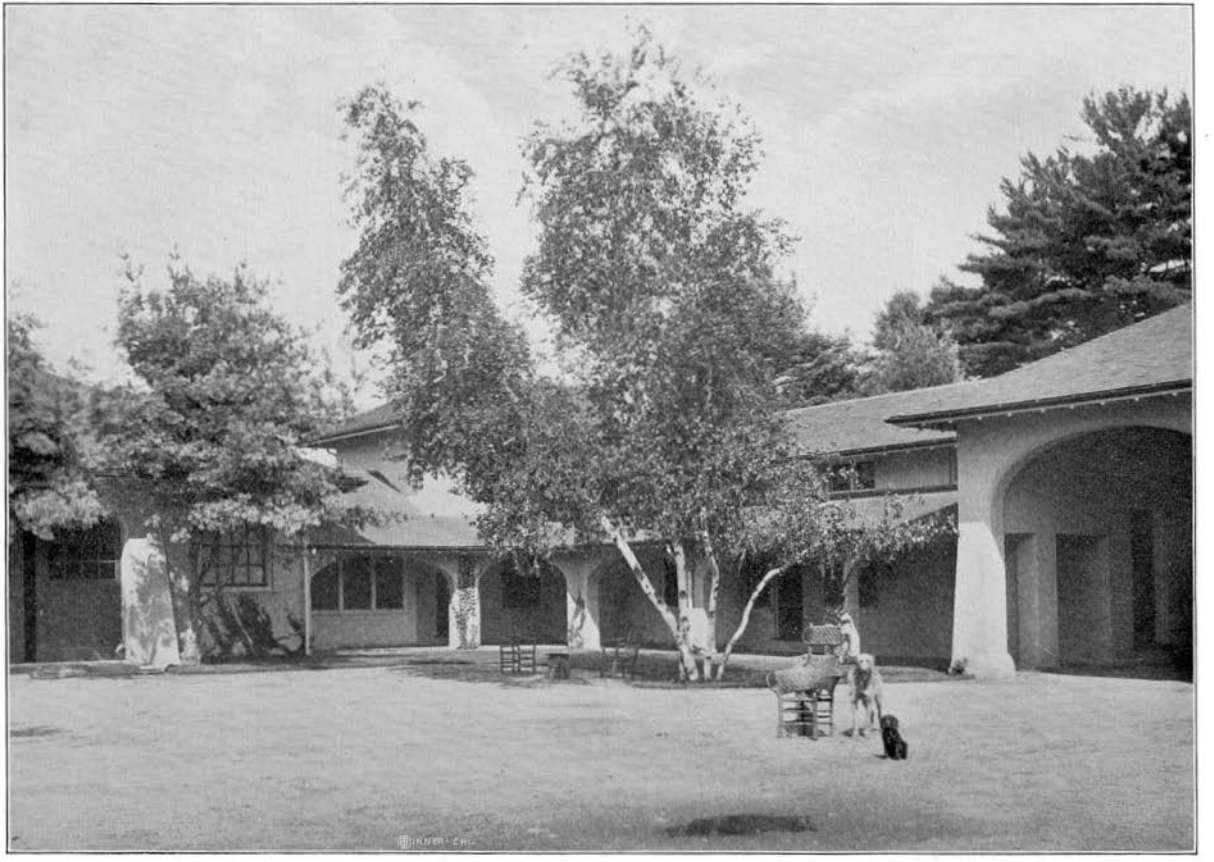
Finally, it means emphatically that, with the enormous gathering volume of popular feeling and public interest that these things will inevitably create, joined with the fact that many thousands of workingmen will find steady employment in construction work for three years, and at least twenty-five thousand will then have permanent employment, no labor strikes or kindred obstructions could stand a show of success in the face of the public sentiment and safeguards, or the instincts of self-preservation among the labor men and trades councils.

It needs no clarion call to convey to a body of practical idealists like the American architects that fifty millions of dollars provided to be spent here on practical things that will enable the business men of the town to do five times the business that can now by any possible chance be done under present conditions, and will bring the business, too, will mean a hundred millions more, at least, for the architects to provide investments for in more costly and magnificent structures for the down-town district. If they can witness such a realization of opportunity as that, they can well afford to be imperturbable over the surrender of practicality made by New York in allowing a nine-million-dollar Speedway to be built along the shore of Harlem River, thus spoiling the most magnificent site in the world, except ours, for an ideal dock and warehouse system, at the plutocratic beck of Tammany and Wall street millionaires, political and stock exchange bosses, to the real detriment of the people and enormously to the detriment of New York.

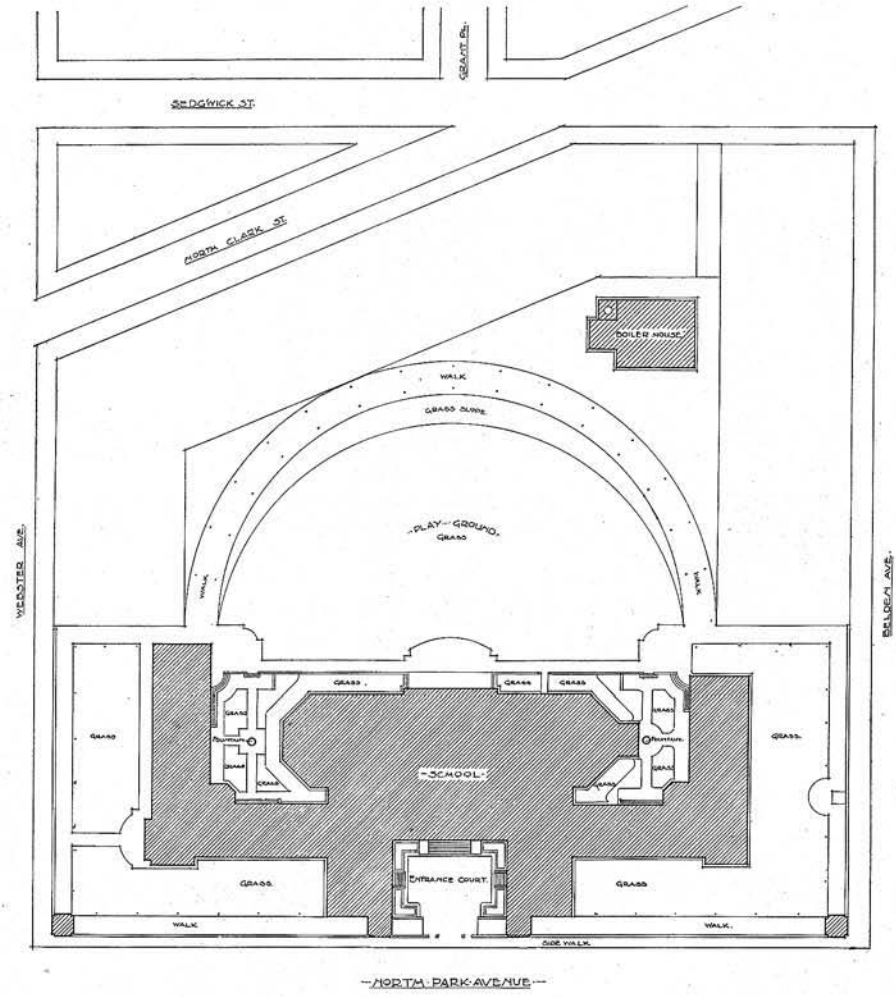
For the wonted discernment of the architects will show them that, with the prestige Chicago has already conferred upon their profession, and the grand backing of this greatest of opportunities, they themselves can become *facile princeps*, leaders of artistic and commercial progress of every kind. It is in their power to do these things, to organize for a world-important work with world-recognized workers. The public expects these things and will inevitably have its expectations realized.

JAMES F. GOOKINS.

VILLA CREST. SUMMER RESIDENCE AT MANCHESTER, MASS.
Arthur Heun, Architect.



VILLA CREST. VIEW IN COURT.

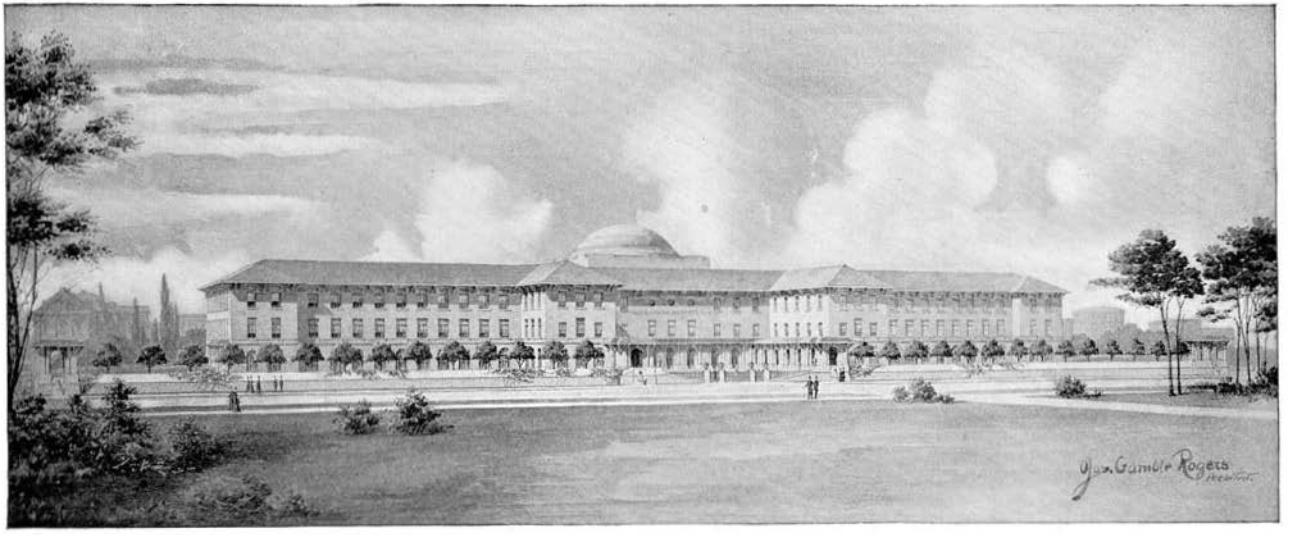


LINCOLN PARK

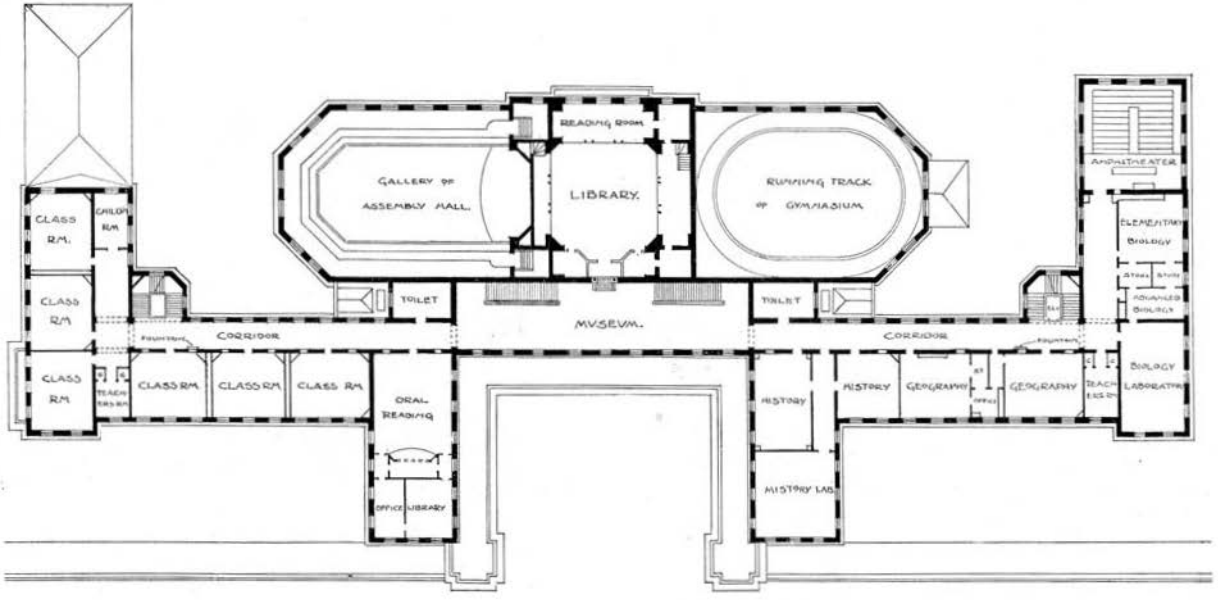
GENERAL PLAN

JAS. GAMBLE ROGERS
ARCHITECT

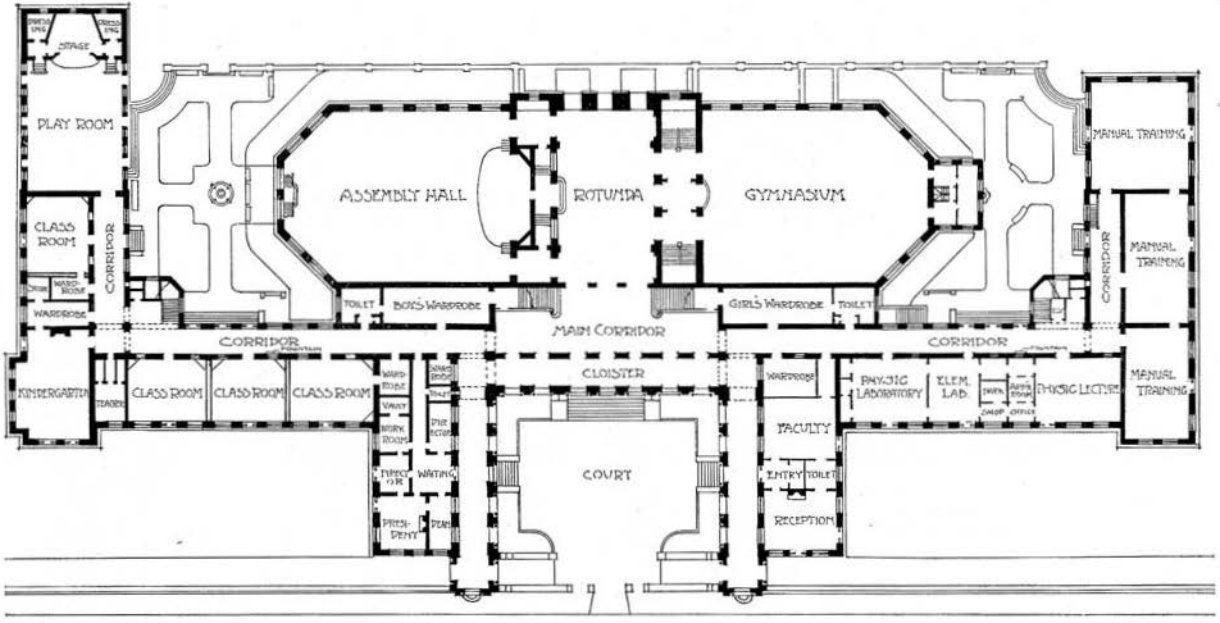
PLAT OF CHICAGO INSTITUTE SITE.



CHICAGO INSTITUTE.
James Gamble Rogers, Architect.



-·SECOND·STORY·PLAN·-



FIRST STORY PLAN.

CHICAGO INSTITUTE.

Endowed by Mrs. Emmons Blaine.

James Gamble Rogers, Architect.

THE Art and Literature Department of the Woman's Club decided, some time since, to undertake as its permanent work such effort toward the beautification of Chicago as seemed from time to time possible and practicable.

As a first step in this direction, it availed itself of the opportunity offered by the Architectural Club in a recent competition.

In this competition a prize was offered for the most acceptable design for the embellishment of the small triangular park bounded by North State and Rush Streets, opposite Bellevue Place.

The design submitted by Mr. Birch Burdette Long, and shown in the accompanying illustration, was accepted by the department, the originality of the design and its freedom from unrelated precedent especially recommending it to the committee.

The coöperation of the city in planting and maintaining such shrubs, trees, and vines as are necessary to the completion of the idea has been secured, and it is the intention to start the work of construction soon.

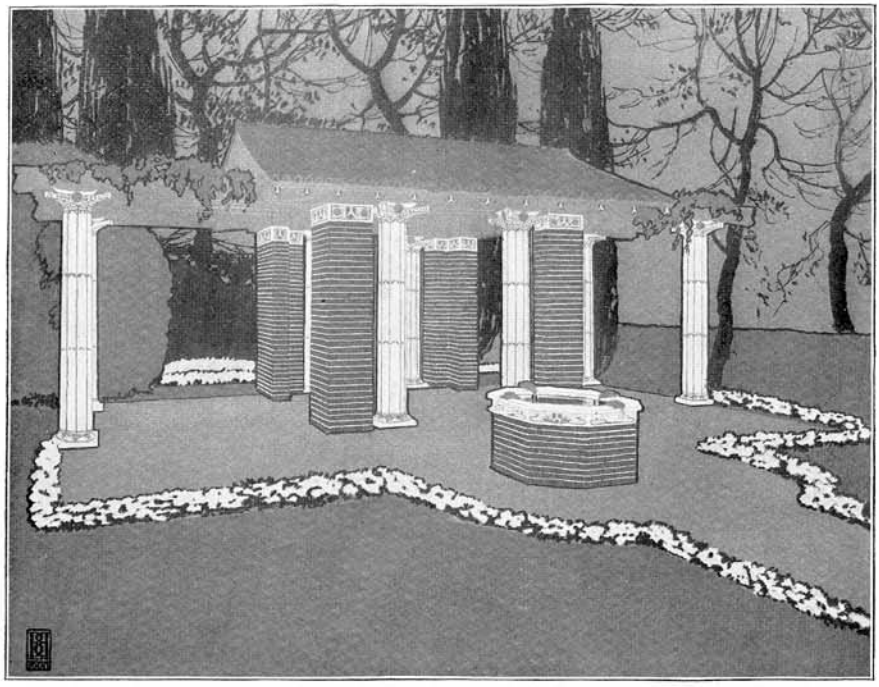
It is the belief of the Woman's Club that the success of this initial effort toward the establishment and maintenance of beautiful small parks will be but the first step toward similar work in more densely populated districts, and that it will furnish an inspiring object lesson and a precedent for further accomplishment along such lines.

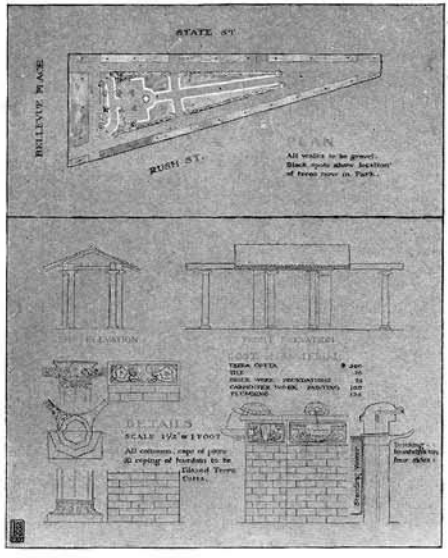
To make a charming garden spot surrounding the well-designed shelter, and to accomplish this end for a comparatively small sum, will be evidence to every passer-by of the feasibility and great desirability of more such oases in the civic desert. It is this greater object that the Woman's Club hopes to reach by means of this first experiment, and the generous response of the Architectural Club in placing the results of the competition at its disposal, is heartily appreciated.

It is hoped, in addition to the inspiration toward further effort of this kind which this venture will afford, that it may also establish a precedent for coöperation between different societies which shall result in further benefit to the public. The study of concrete civic problems and the effort toward their solution by such societies as the Architectural Club gives much hope and promise for better things in the future history of Chicago.

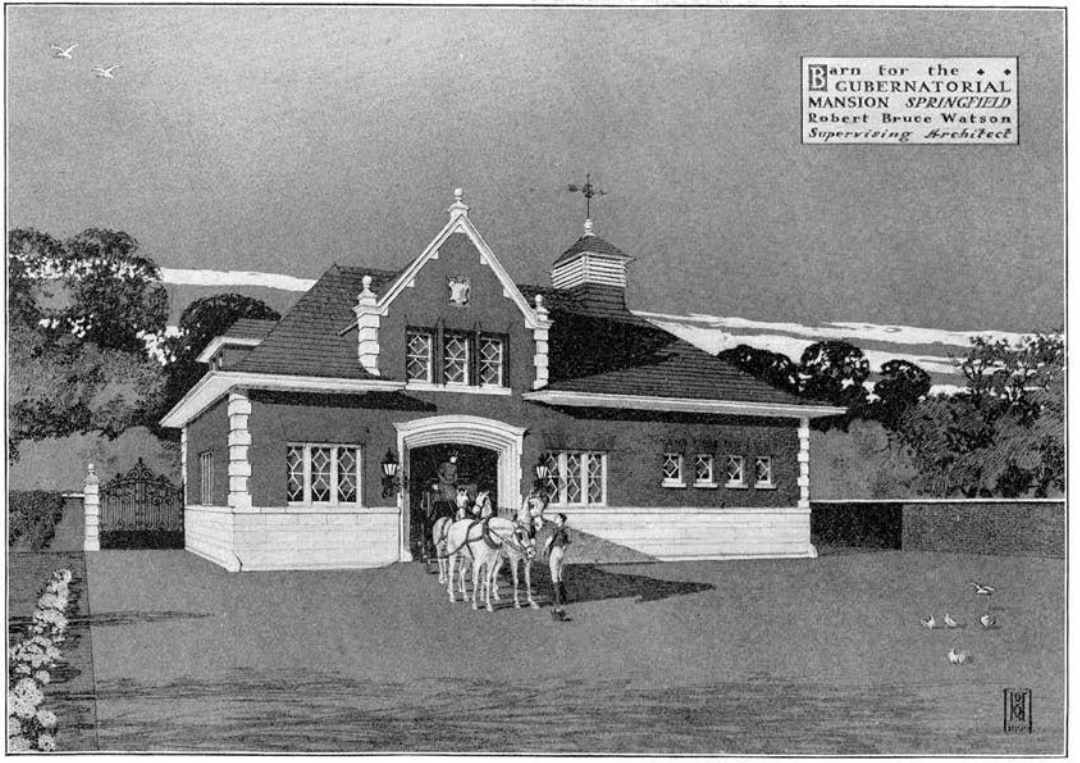
LUCY FITCH PERKINS,

Chairman of Committee of Art and Literature Department of the Woman's Club.

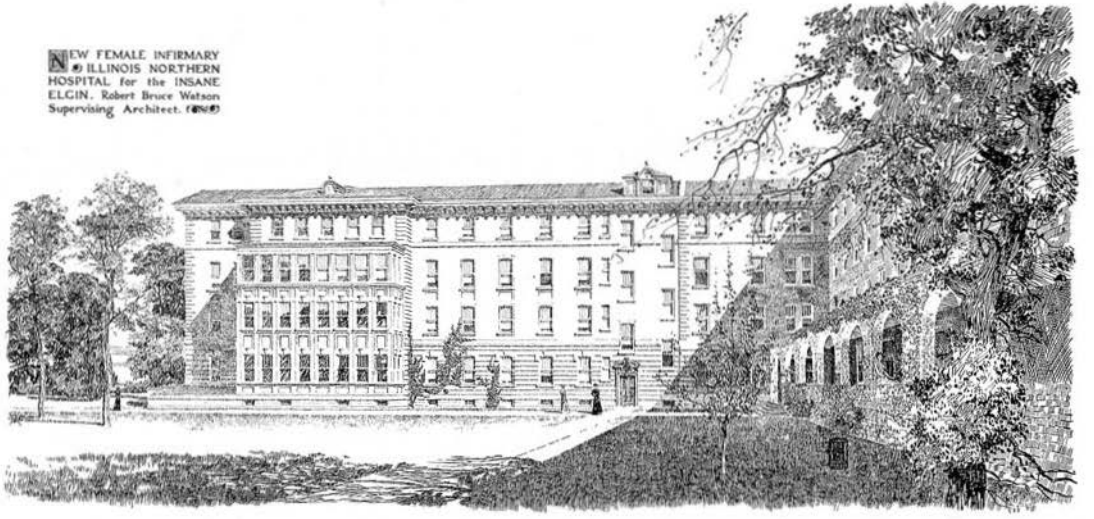


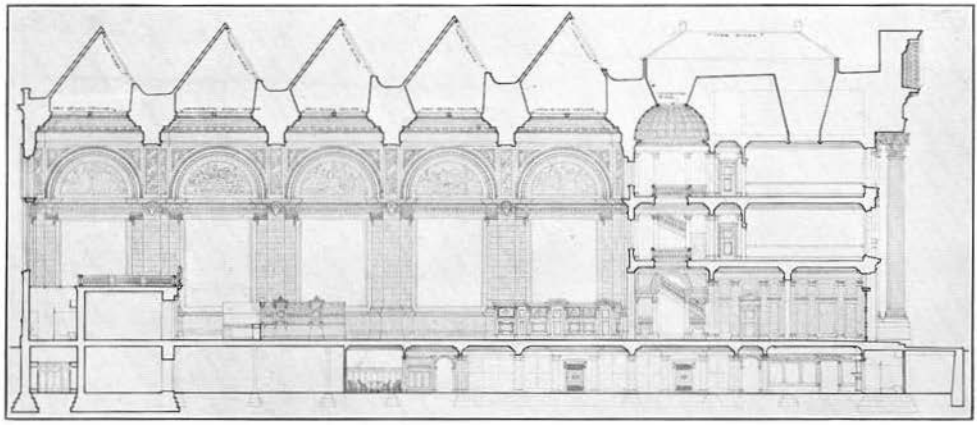


DESIGN FOR PARK IMPROVEMENT.
By Birch Burdette Long.

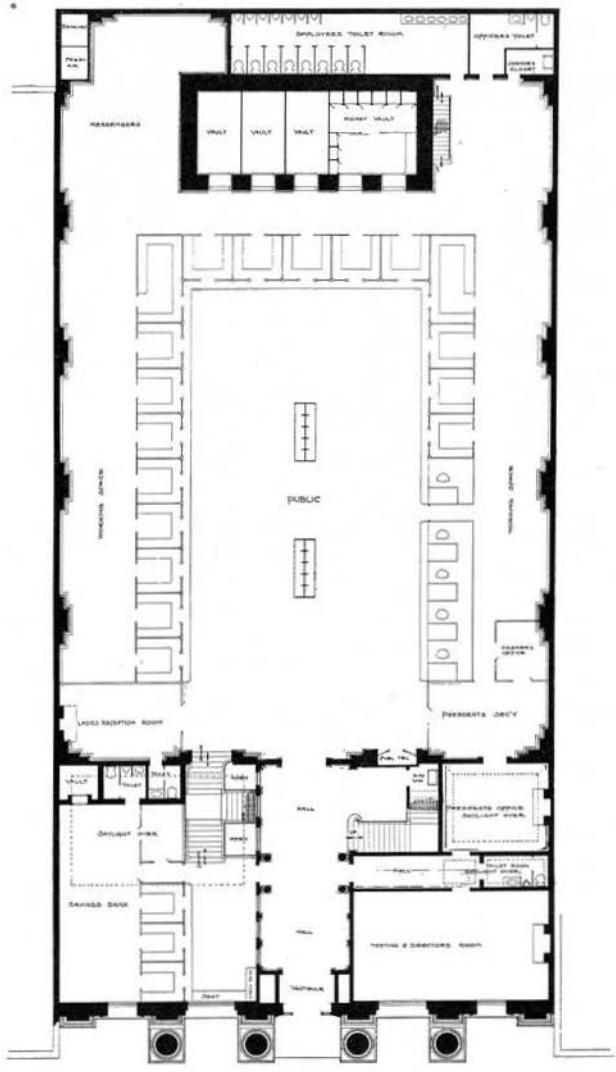

Barn for the
GUBERNATORIAL
MANSION SPRINGFIELD
Robert Bruce Watson
Supervising Architect

NEW FEMALE INFIRMARY
OF ILLINOIS NORTHERN
HOSPITAL for the INSANE
ELGIN. Robert Bruce Watson
Supervising Architect.





LONGITUDINAL SECTION.



PLAN.

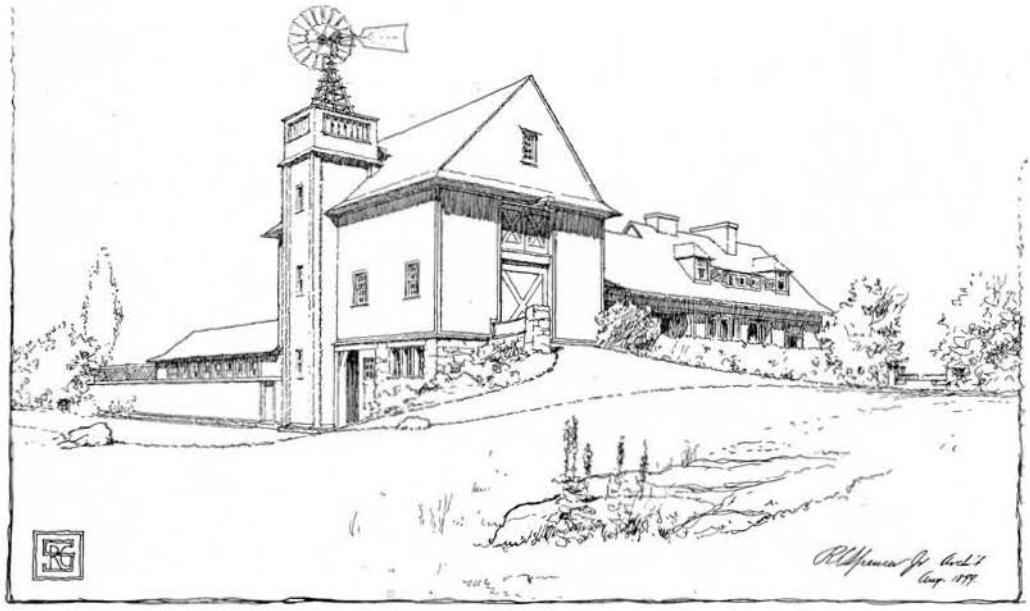
CHICAGO NATIONAL BANK.
Jenney & Mundie, Architects.

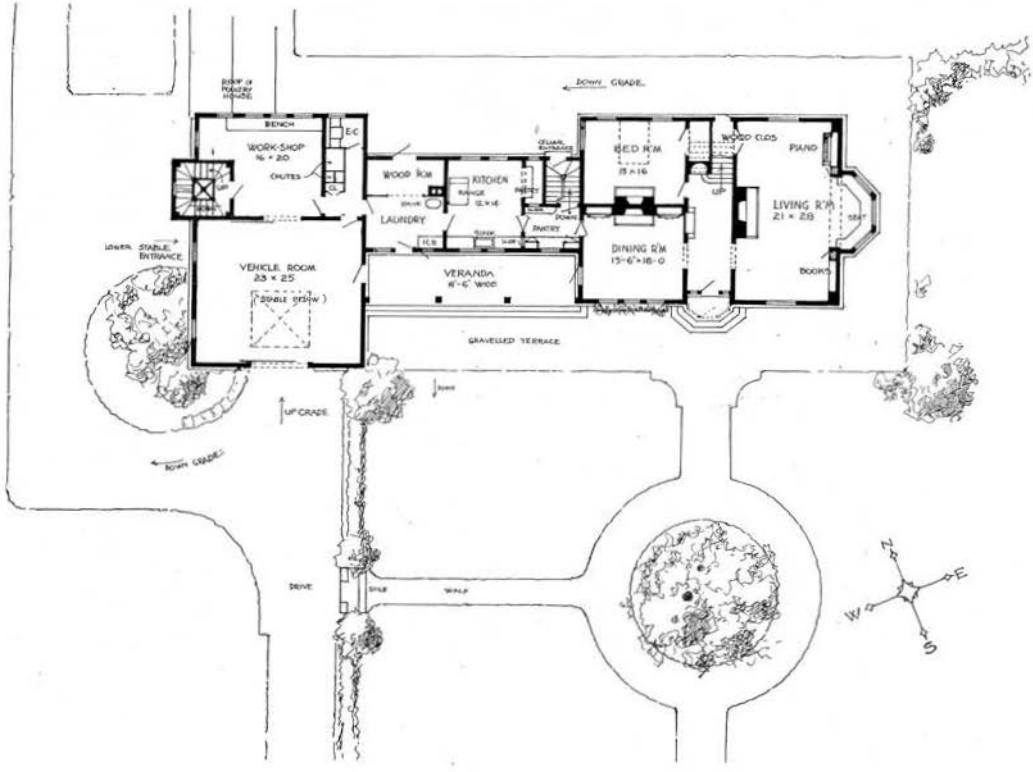
THE FARMHOUSE PROBLEM.

FOR an architect there is no better way of spending a summer holiday than 'a-wheel in a prosperous farming country, seeking interesting examples of a domestic architecture in the rough. He must expect little and be content to find his pleasure chiefly in the enjoyment of woods and fields, for the average farmstead adds but a doubtful charm to the landscape. Often, indeed, a near view will show a habitation so brutally bald, ugly, forbidding and neglected in the midst of such dismally bare and repellant surroundings that it may be said of our own benighted heathen, still deaf to the gospel of beauty, that they live in a land "where every prospect pleases, and only man is vile."

Amid the freshness and beauty of the fair open country, one cheerless or unsightly house seems, by contrast, more discreditable to a highly civilized and progressive race than a whole row of them in the city. But when, in some rise or turn of road, a picturesque and homelike farmstead greets the eye, a grateful picture sinks into the beholder's memory, not soon to be effaced. Unspoiled by the crude latter-day vagaries of the village carpenter, or the blighting influence of the ready-made plan of commerce, house, barns, windmills, and outbuildings are sometimes found happily placed as to site, and built in seemingly haphazard yet sturdy and purposeful fashion, with wings, perhaps, and other supplementary structures of later build for growing needs. Enhancing the charm of such a home, one is likely to find a broad sweep of green between the house and road, well-kept hedgerows separating lawn from orchard, orchard from field, and garden from both, and tall trees, the last of a race of forest giants, towering above roofs and chimneys, while flowering vines reach to eaves and droop again in waving streamers.

Upon studying such a type as this, found oftenest in New England, where the sober traditions of colonial work still have a strong hold upon the country builder, it will be seen that for the architect familiar with all the cunning tricks of nice planning, and in sympathy with farm life, an excellent beginning has already been made for one of his ideal good farmhouses.



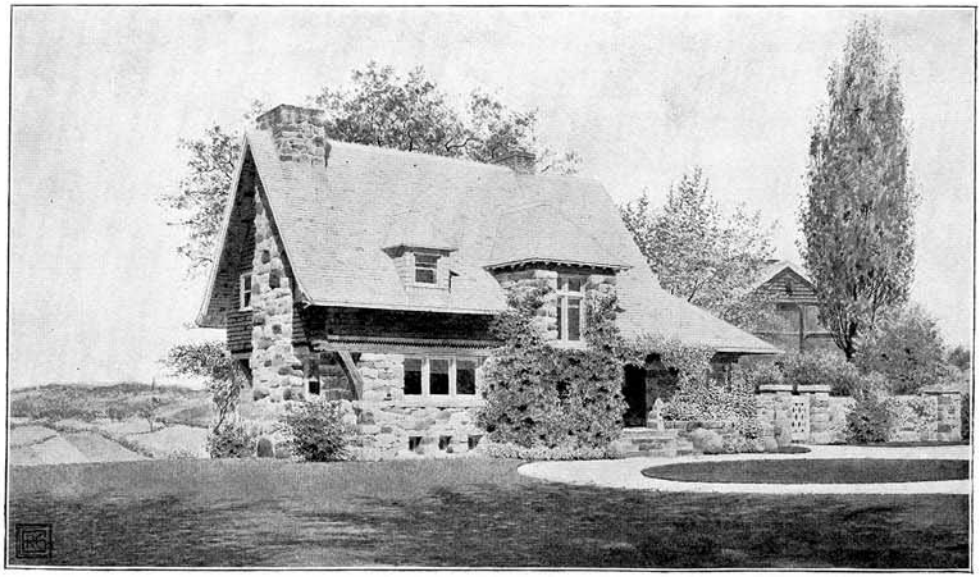

DOWN GRADE
BENCH
WORK-SHOP
16 × 20
CHUTES
E.C.
WOOD R'M
KITCHEN
LAUNDRY
PANTRY
BED R'M
15 × 16
WOOD CLOS
PIANO
LIVING R'M
21 × 28
SEAT
BOOKS
DINING R'M
15'-6" × 18'-0
LOWER STABLE ENTRANCE
VEHICLE ROOM
23 × 25
VERANDA
GRAVELLED TERRACE
UP GRADE
DOWN GRADE
DRIVE
WALK
N
E
W
S

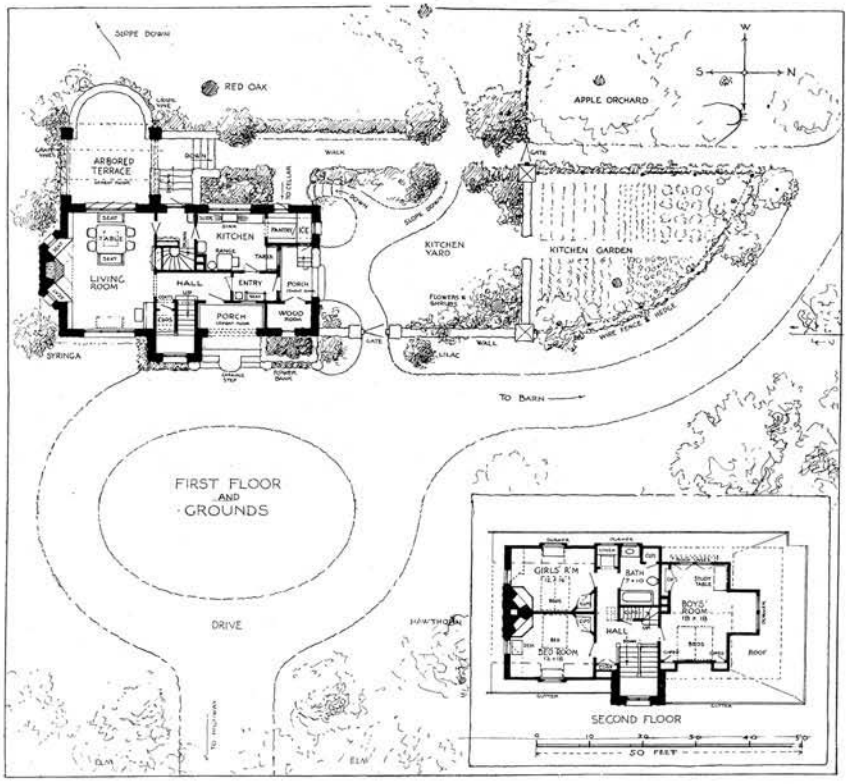
In northern New England, and here and there in the West where New Englanders have settled, the typical farmhouse is a long rambling structure with the sacred "parlor" and guest-room at one end and the barn and workshop at the other. In Northern regions, where old-fashioned winters with deep drifting snows still reign, the convenience and comfort of this type are obvious. Of course, a separate and larger barn for stock is usually required, although examples may be seen, where, through various sheds, a house is united with a great barn, large enough for all purposes. The accompanying plan for a Northern farm house is designed to eliminate the most serious defects found in even the best of these buildings. These defects, some of which are due to perverted ways of living, are first, a connection between kitchen and barn inadequately shut off against odors ; second, incomplete or inconvenient laundry, fuel, pantry and other working arrangements ; third, lack of bathroom and sanitary conveniences; fourth, and perhaps most serious of all, lack of a large, sunny, attractive living-room in place of the frigid, old-fashioned state parlor, held sacred to memorable occasions, such as weddings and funerals. One needed feature, seldom provided, is a roomy entry set apart for the male members of the household in which they may remove dirty boots and overalls and clean themselves up properly before entering the kitchen or living-rooms. Often toilet and wardrobe conveniences may be provided in the laundry.

In planning and placing a house in a sharply rolling country, such advantage of the site may usually be taken to provide easy and convenient access to house and barn on two levels, giving an added charm and picturesqueness to its various aspects, seldom found in the level prairie.

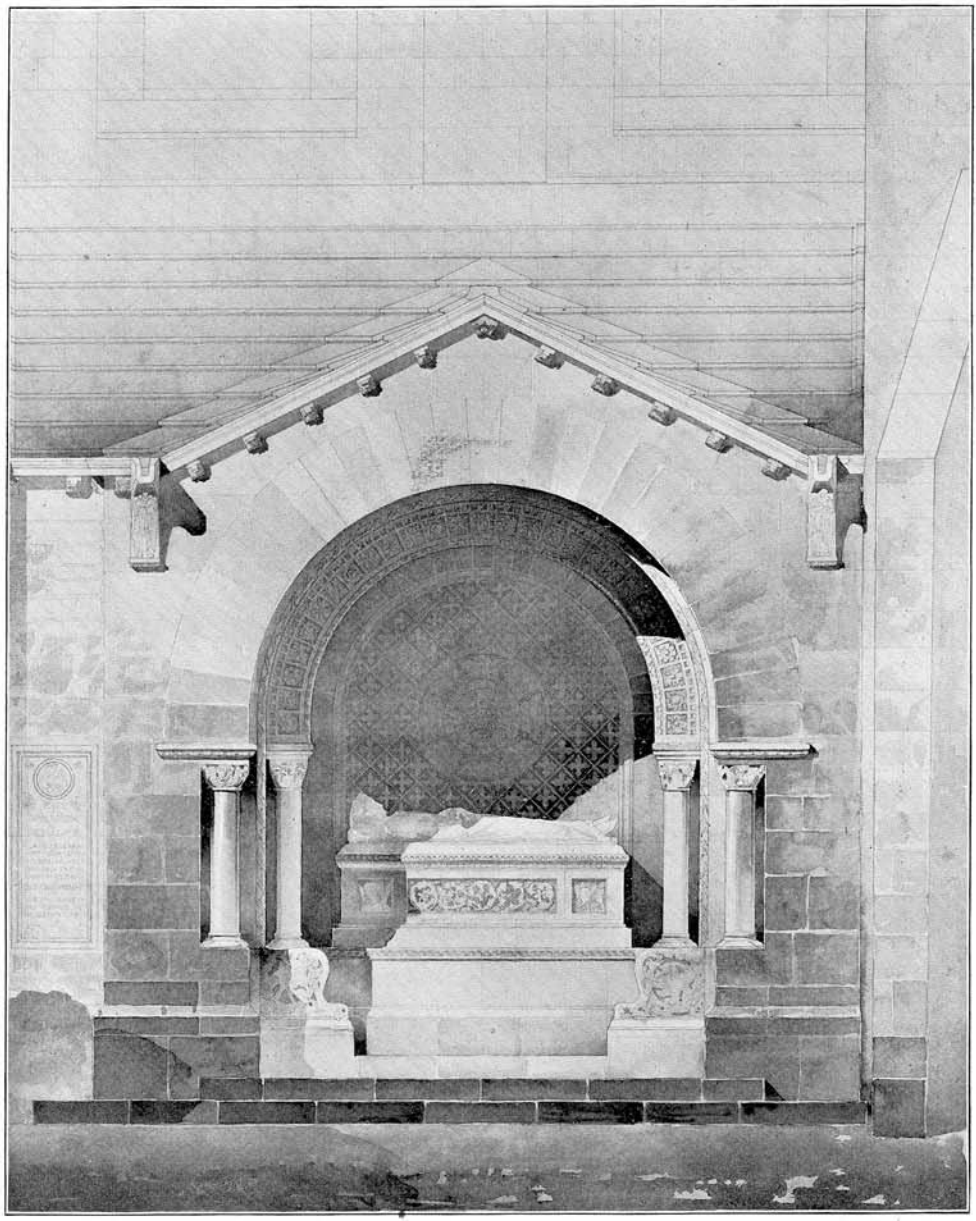
The little field-stone farmhouse is another architect's ideal, having no existing prototype, but suggested by the desire to show the neglected but delightful possibilities of native materials, even in the hands of rude workmen as applied to an arrangement for simple yet good and seemly living, with special provision for the enjoyment of al fresco repasts in the summer upon the vine-roofed terrace which juts out into a sharp slope overlooking a fair and fertile valley. Such homes as these are not beyond the means of many a farmer. It is to be hoped that a quickened desire for better housing and more beautiful surroundings will in good time bring the farmhouse builder into sympathetic touch with the true architect who can and will give the smallest problem his largest thought to benefit his fellow-men, if not for gain.

ROBERT C. SPENCER, JR.

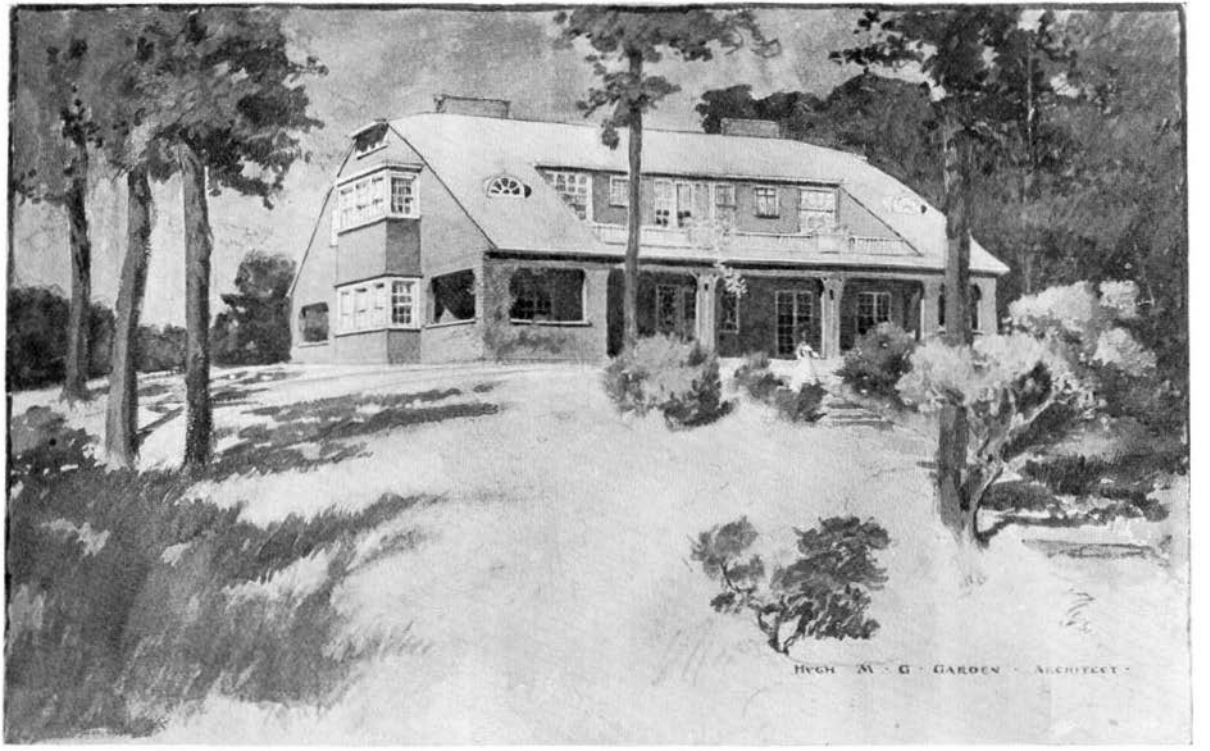



SLOPE DOWN
RED OAK
APPLE ORCHARD
W
S
N
ARBORED TERRACE
WALK
GATE
TO CELLAR
KITCHEN
PANTRY
ICE
TABLE
SEAT
LIVING ROOM
HALL
ENTRY
PORCH
WOOD ROOM
KITCHEN YARD
KITCHEN GARDEN
FLOWERS & SHRUBS
WALL
LILAC
WIRE FENCE
HEDGE
SYRINGA
TO BARN
FIRST FLOOR AND GROUNDS
DRIVE
HAWTHORN
ELM
GIRLS' R'M
BATH
BOYS' ROOM
HALL
BED ROOM
ROOF
SECOND FLOOR
50 FEET

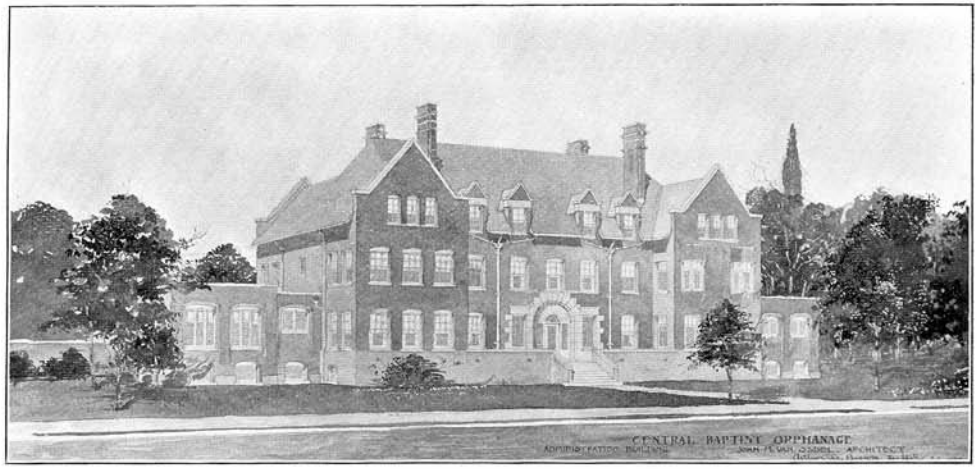
FOURTH AVE. M. E. CHURCH, LOUISVILLE, KY.
W. J. Dodd and Arthur Cobb, Architects.

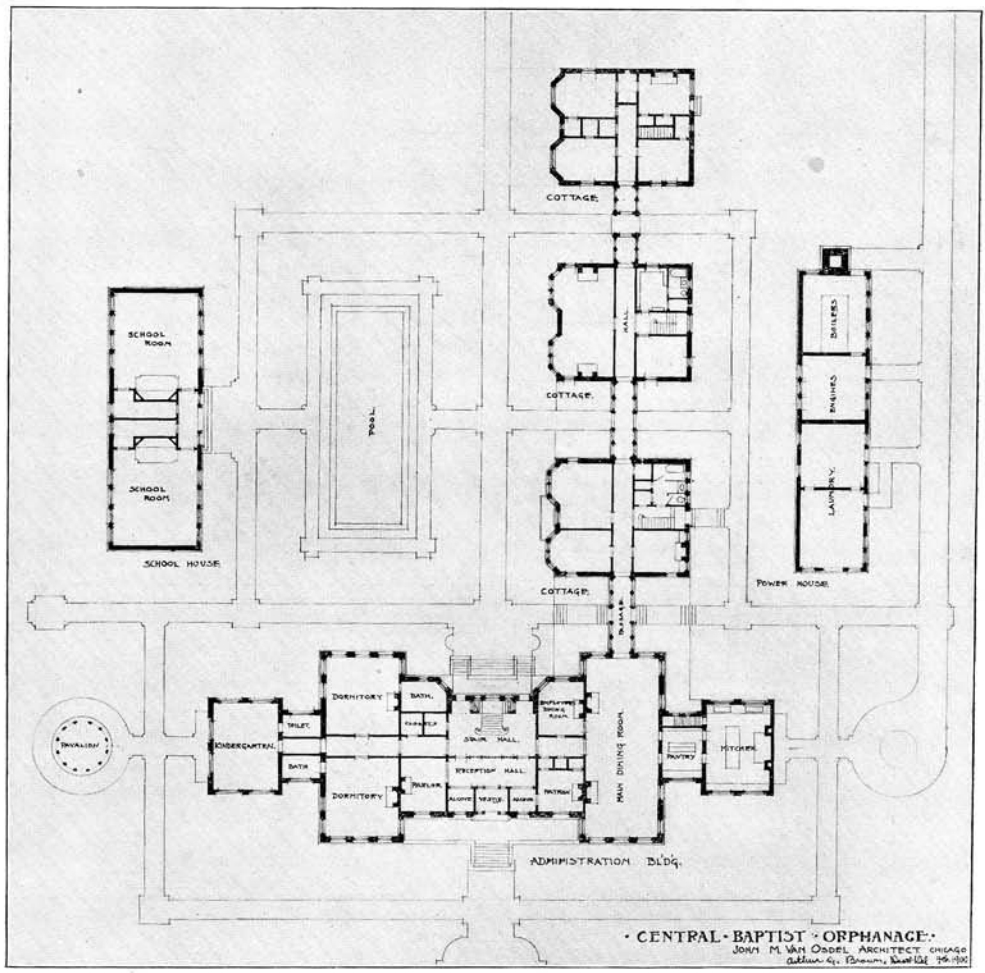


A TOMB.
Course in Archeology, First Class at the École des Beaux-Arts.
By James Gamble Rogers.



SKETCH OF RESIDENCE FOR CHAS. H. HODGES.
Hugh M. G. Garden, Architect.





CENTRAL BAPTIST ORPHANAGE.
John M. Van Osdel, Architect.

SKETCH.
By Newton A. Wells.

SUMMER CABIN.
George L. Harvey, Architect.

THE Exhibition Committee regrets that the exhibit of the Improved Housing Association could not reach Chicago in time for listing and illustration in this book. It has been possible to procure the prize designs in the tenement house competition, and they are published here by the coöperation of the *Construction News*. We add to their publication a design for a similar problem by Mr. Beman, made some time ago, and sketches of the Langdon Apartments, one portion of which is now built on the West Side.

We quote from a recent editorial in the *Construction News* the following :

"That the competition has proved of great value to tenement house architecture is certain, and that Chicago will profit by the chance of studying the original drawings at the coming architectural exhibition is also certain. But we would warn Chicago against too close an adoption of any of these plans. The New York competition is based on the typical 25 x 100 foot lot. This division of land is one of the greatest afflictions ever thrust upon a great city. Lots in Chicago are generally of the same width, but of even greater depth. Owners and architects should resist the narrow unit, especially in tenement building, and by combining lots, leaving courts, widening alleys, and planting trees and grass, convert the center of our blocks into the most desirable instead of the most unsightly portion.

"In Chicago, land is not so valuable as in New York, and we can limit our tenements to four stories, and in many instances to three, and can also have garden space without the loss of the required five or six per cent. No tenement, we believe, should be built more than four stories in height. If, however, the value of the land makes it necessary to increase the height to six stories, an elevator should be included in the equipment."

Another element in the tenement house problem in Chicago is that of transportation and the shifting centers of industry. A building may be well situated as a tenement, and five or ten years after be poorly located. It is therefore prudent to build in such a manner that the building may be easily converted either to hotel, manufacturing, or storage purposes.

The embodiment of the garden idea referred to above reduces this danger to the minimum, for by it a building becomes less dependent upon its neighbors, and the beauty and comfort of that feature would cause people to tolerate undesirable conditions to a very great degree.

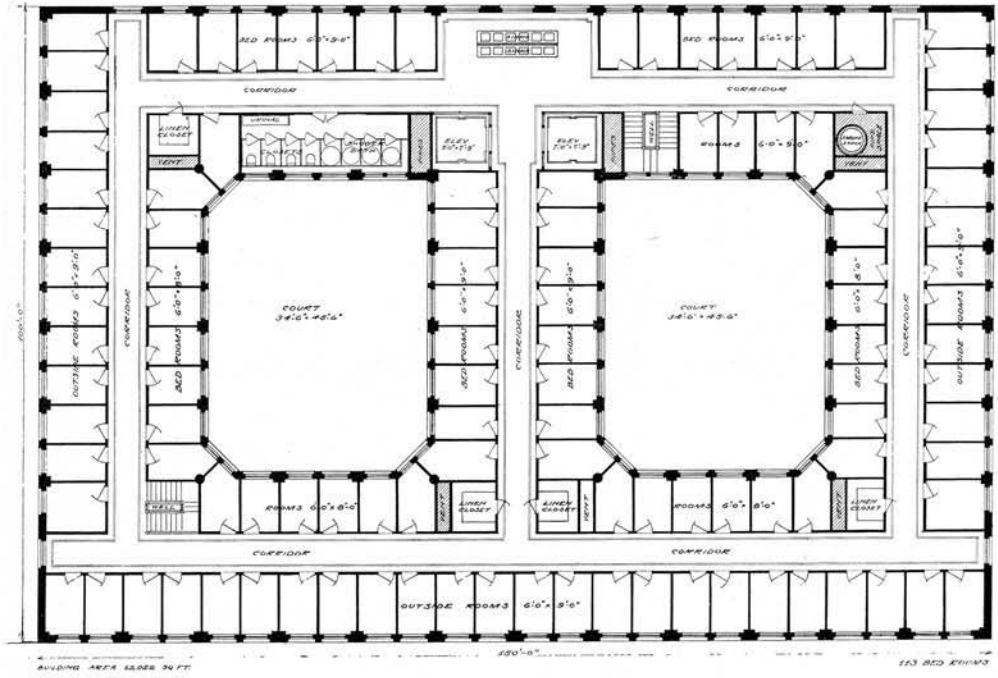
THE EXHIBITION COMMITTEE.

AS a part of the problems of the Improved Housing Association, the cheap lodging-house must be considered. Over 25,000 men apply for low-priced lodgings each night. The accommodations at the present time are inadequate in number and foul in character. The new law has effected some improvement, but very little in comparison to the urgent necessities.

Mr. Bogue is interested in the movement and submits for public consideration the plans here shown. They show a building of 1,130 rooms, averaging 6 x 9 feet — the charges ranging from 20 to 30 cents a night. Free bath, laundry, and reading-room privileges are included. A restaurant at low prices is to be maintained. The building is to be fireproof. The character of patrons might make this building seem an unwise investment, but such is not the case, and no one would indorse such a proposition on a charity basis. The fact is that the lodging-house and low-priced tenement represent the only classes of buildings that have not been overbuilt in Chicago. It is demonstrable that this building would pay well, and such has been the experience of Mr. Mills in New York. He has erected two hotels on this order and each pays a fair income in addition to affording valuable opportunities to men of moderate means.

The project has been endorsed by prominent business men, by city officials, and by many other students of the lodging-house problem.

THE EXHIBITION COMMITTEE.



LODGING HOTEL FOR CHICAGO.
D. H. Burnham & Co., Architects.

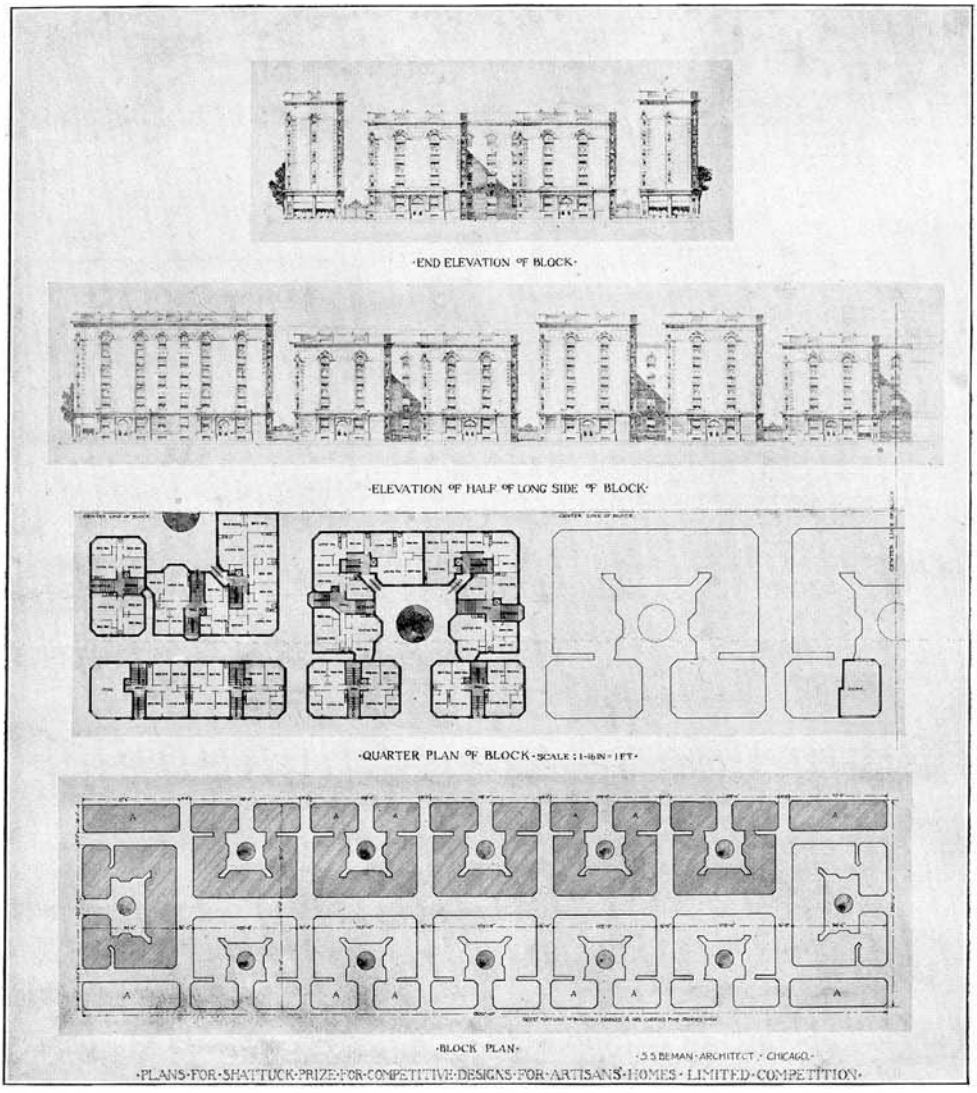
TYPICAL PLAN OF 2ND · 3RD · AND 4TH FLOORS.
SCALE: 1/8 INCH = 1'-0"

RENTABLE FLOOR AREA	TYPICAL FLOOR	80,000	SQ FT
AREA OCCUPIED BY BRICK WALLS	" "	12,400	" "
" " " PARTITIONS	" "	4,500	" "
" " " STAIRWAYS & PUBLIC HALLS	" "	9,100	" "
" " " ALLEYS & COURTS	" "	34,000	" "
TOTAL		160,000	SQ FT.
CUBIC CONTENTS IN 4 STORIES & BASEMENT		3,300,000	CUB-FT
" 5TH STORY PORTION		200,000	" "
TOTAL CUBIC CONTENTS		3,500,000	CUB-FT

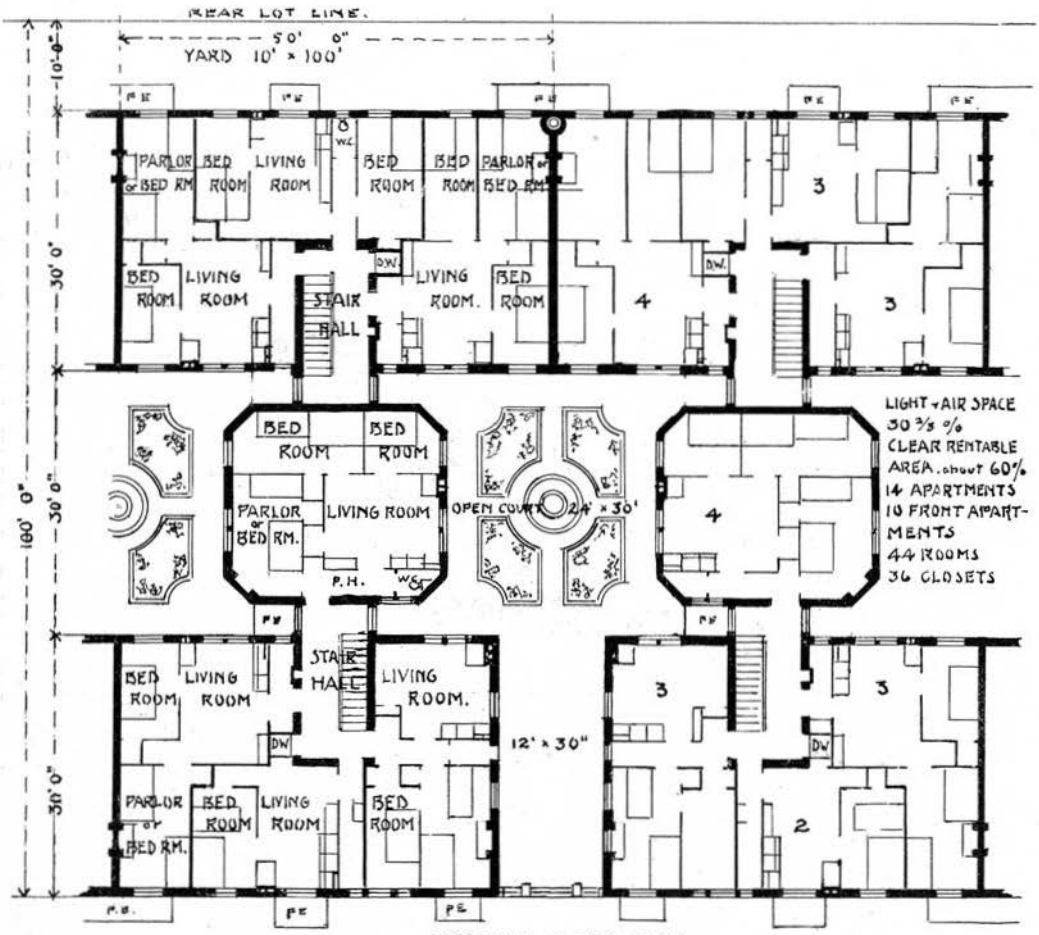
PLANS · FOR · SHATTUCK · PRIZE ·
FOR
COMPETITIVE · DESIGNS · FOR · ARTISANS' HOMES ·
LIMITED · COMPETITION ·

S. S. BEMAN · ARCHITECT · CHICAGO ·

8 STORIES				
378 - FOUR - ROOM	APARTMENTS	@ $20	PER MONTH	= $ 160.00
926 - THREE "	"	@ $10	"	= $ 3,780.00
116 TWO "	"	@ $ 8	"	= $ 1,808.00
ONE "	"	@ $ 4	"	= $ 696.00
		$ 4	"	= $ 160.00
				$ 6604.00
				15
			GROSS YEARLY INCOME	$ 79,248.00

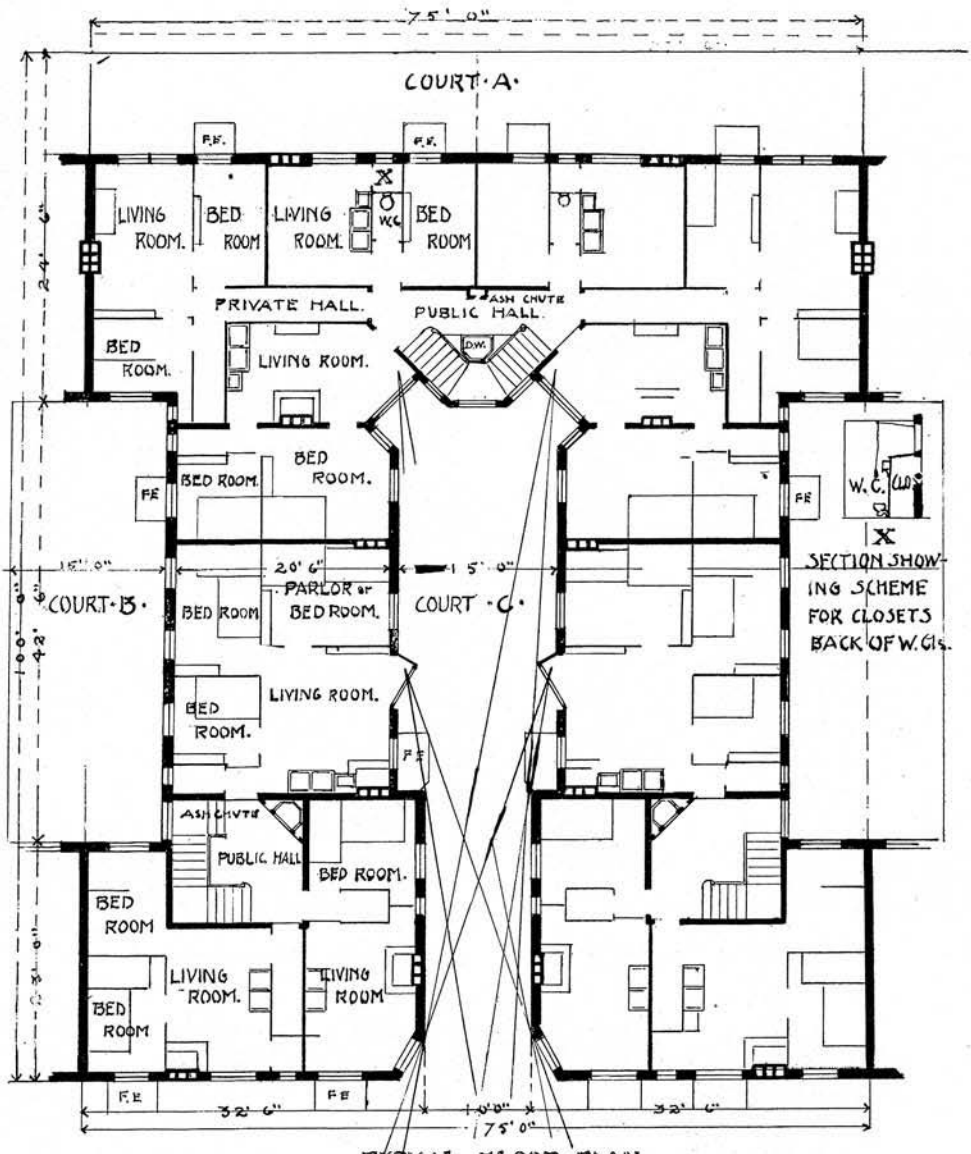


PLANS FOR SHATTUCK PRIZE FOR COMPETITIVE DESIGNS FOR ARTISANS' HOMES—LIMITED COMPETITION. S. S. Beman, Architect.



TYPICAL FLOOR PLAN.

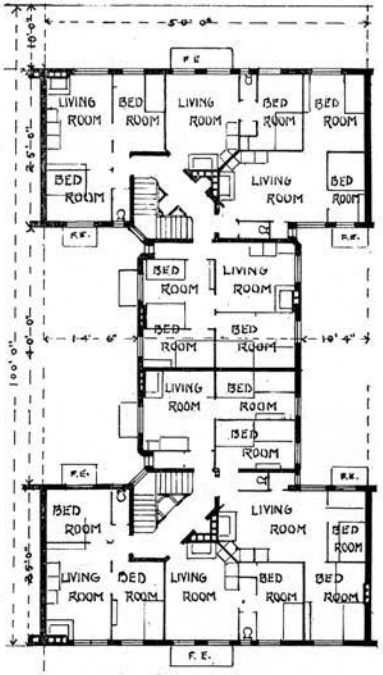
FIRST PRIZE PLAN, NEW YORK TENEMENT HOUSE COMPETITION.—R. Thomas Short, Architect.



TYPICAL FLOOR PLAN

RENTABLE AREA	4039.6 Sq. Ft = 53.9% of LOT	4 TWO ROOM APARTMENTS	
FREE AIR SPACE	2250.2 " " = 30.0% " "	6 THREE "	"
WALLS, PARTITIONS +		2 FOUR "	"
PUBLIC SPACE	1210.0 " " = 16.1% " "	12 APARTMENTS IN ALL	
TOTAL	7500.0 " " = 100% = LOT	34 ROOMS	" "

SECOND PRIZE PLAN FOR MODEL TENEMENTS.
Israels & Harder, Architects.

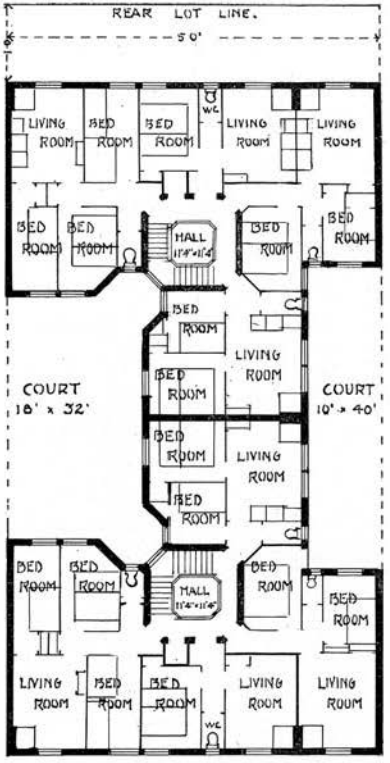


TYPICAL FLOOR PLAN

RENTABLE AREA = 54.7% of Lot
FREE AIR SPACE = 30. % " "

APARTMENTS		
2 ROOMS	—	3
3 "		3
4 "		2

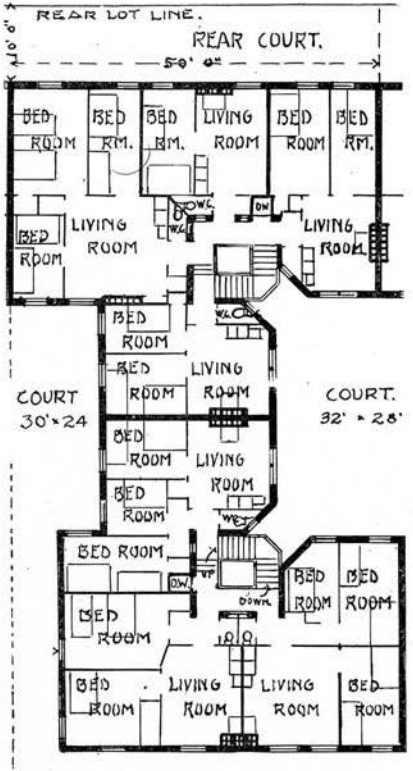
3d PRIZE. ISRAELS AND HARDER



TYPICAL FLOOR PLAN.

RENTABLE AREA 27415q.Ft. PERCENTAGE 54.8
8 APARTMENTS — 4 ROOMS 2
3 " 4
2 " 2

3d PRIZE, JOSEPH WOLF.

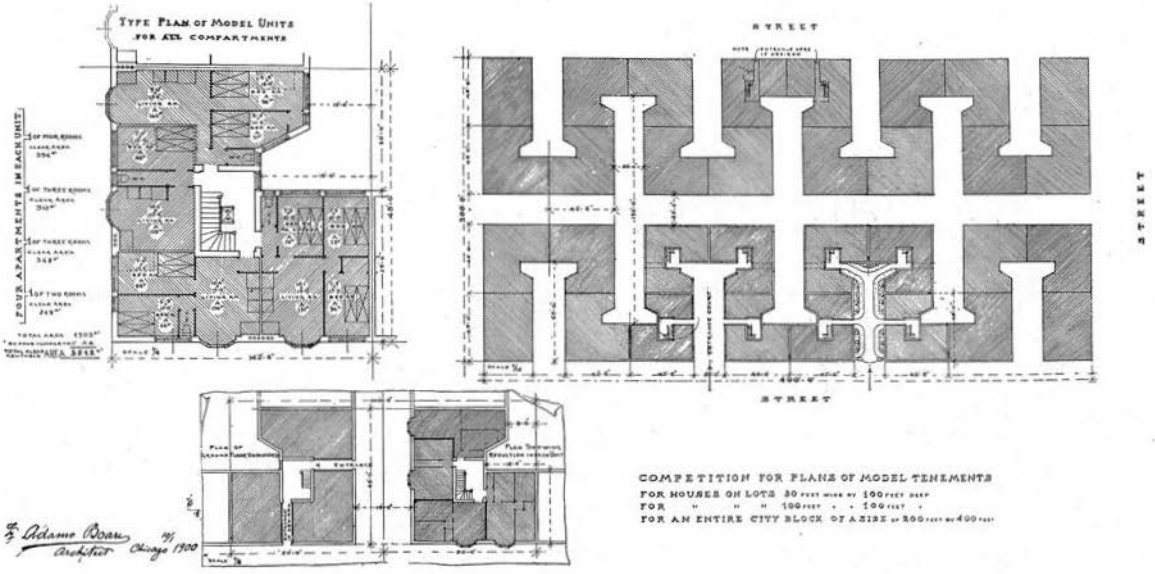


TYPICAL FLOOR PLAN.

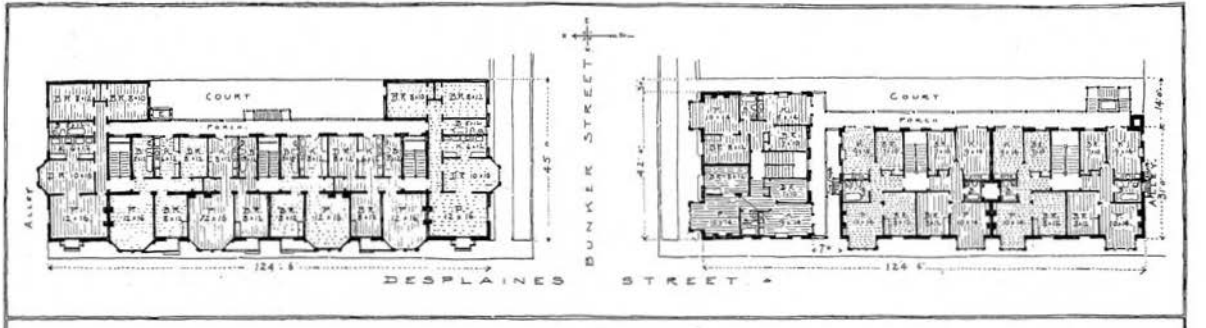
PERCENTAGE OF LOT	
COVERED	69.1
RENTABLE AREA	53.8

3d PRIZE COVELL + SMITH

THIRD PRIZE PLANS, NEW YORK MODEL TENEMENT HOUSE COMPETITION.

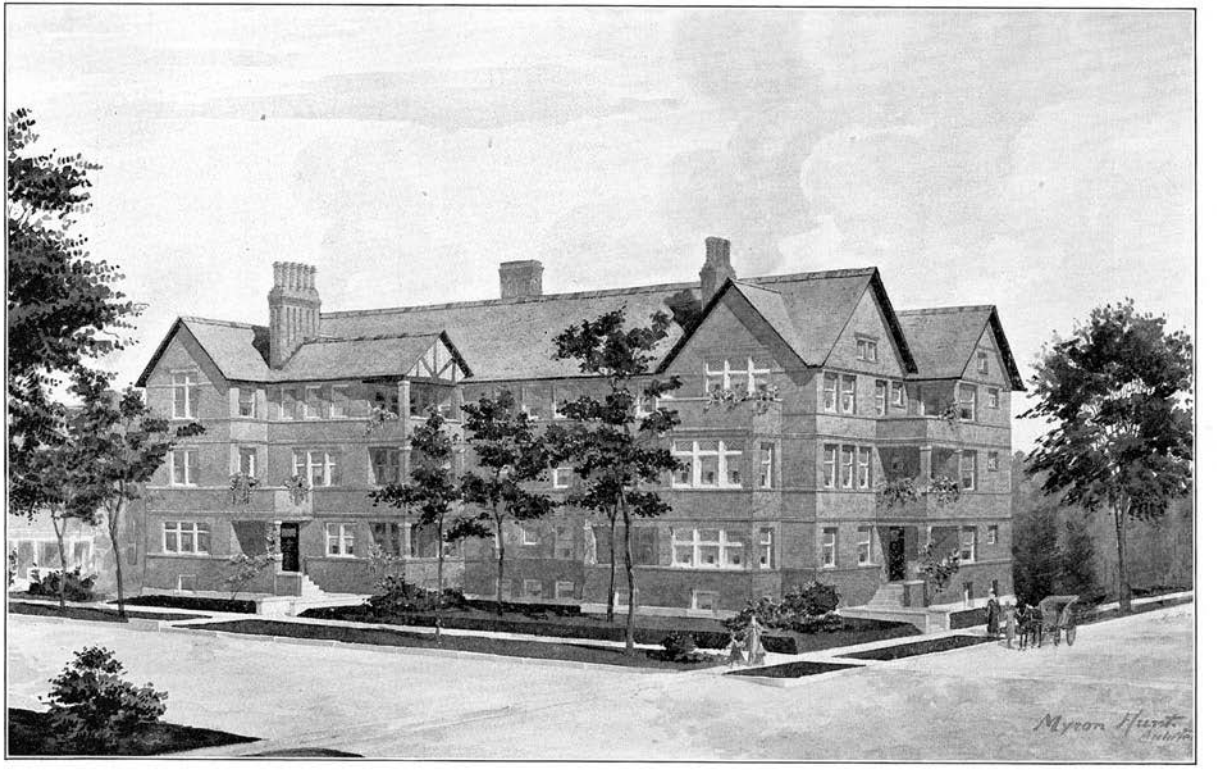


PLAN OF ADAMO BOARI, CHICAGO. HIGHLY COMMENDED IN RECENT COMPETITION FOR MODEL TENEMENTS.



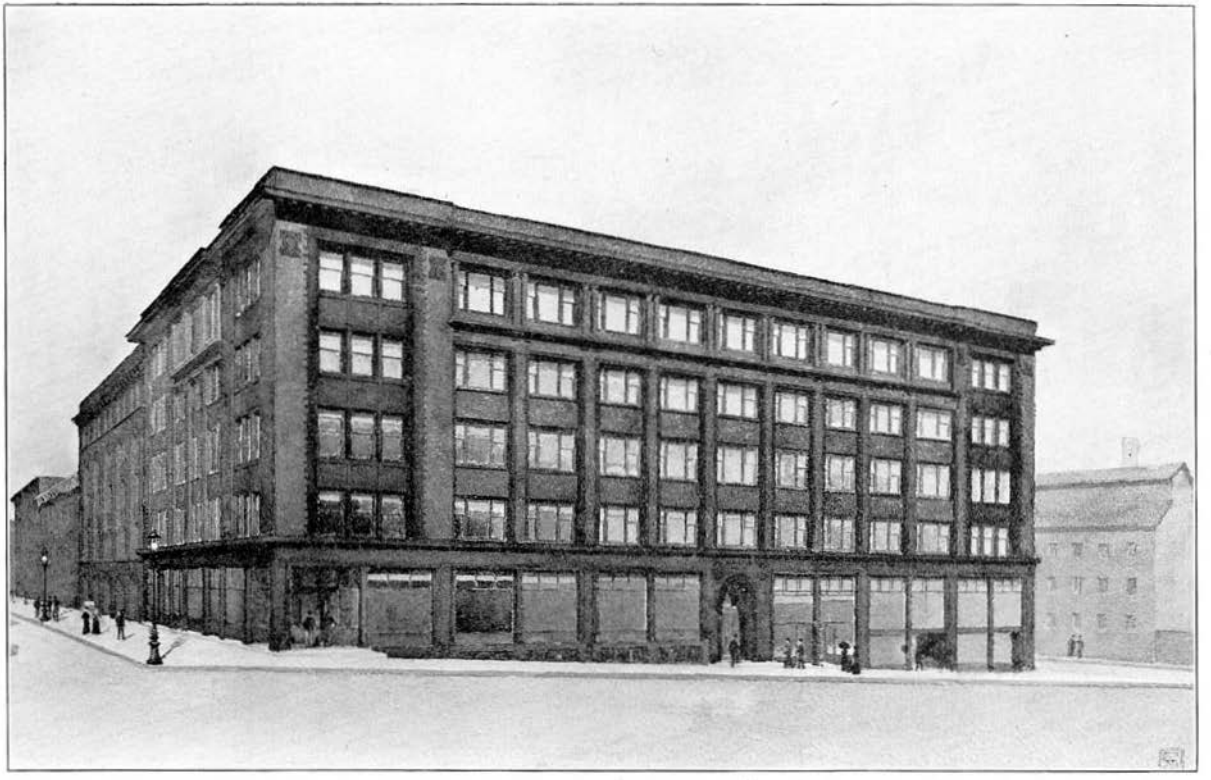
THE LANGDON APARTMENTS.

DWIGHT HERALD PERKINS,
ARCHITECT. CHICAGO.

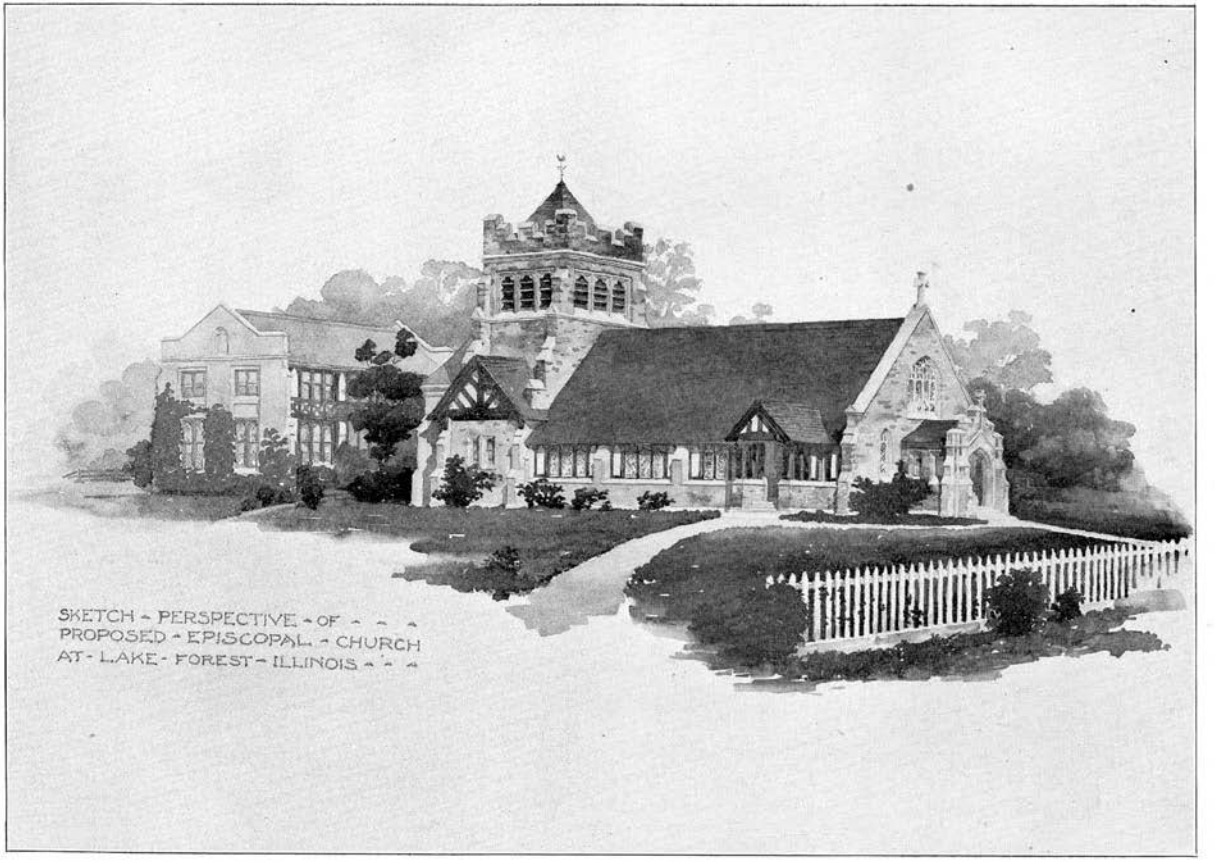


APARTMENT BUILDING FOR MRS. NONY WILLIAMS.
Myron Hunt, Architect.

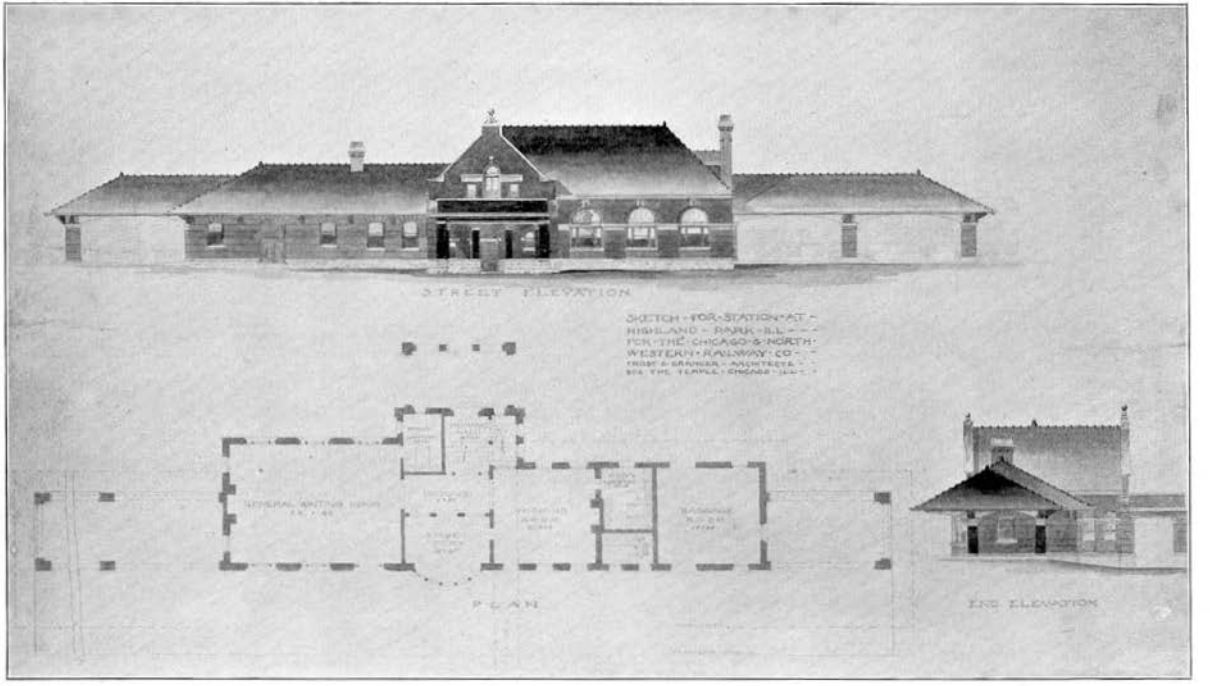
SKETCH FOR RESIDENCE.
Howard Shaw, Architect.



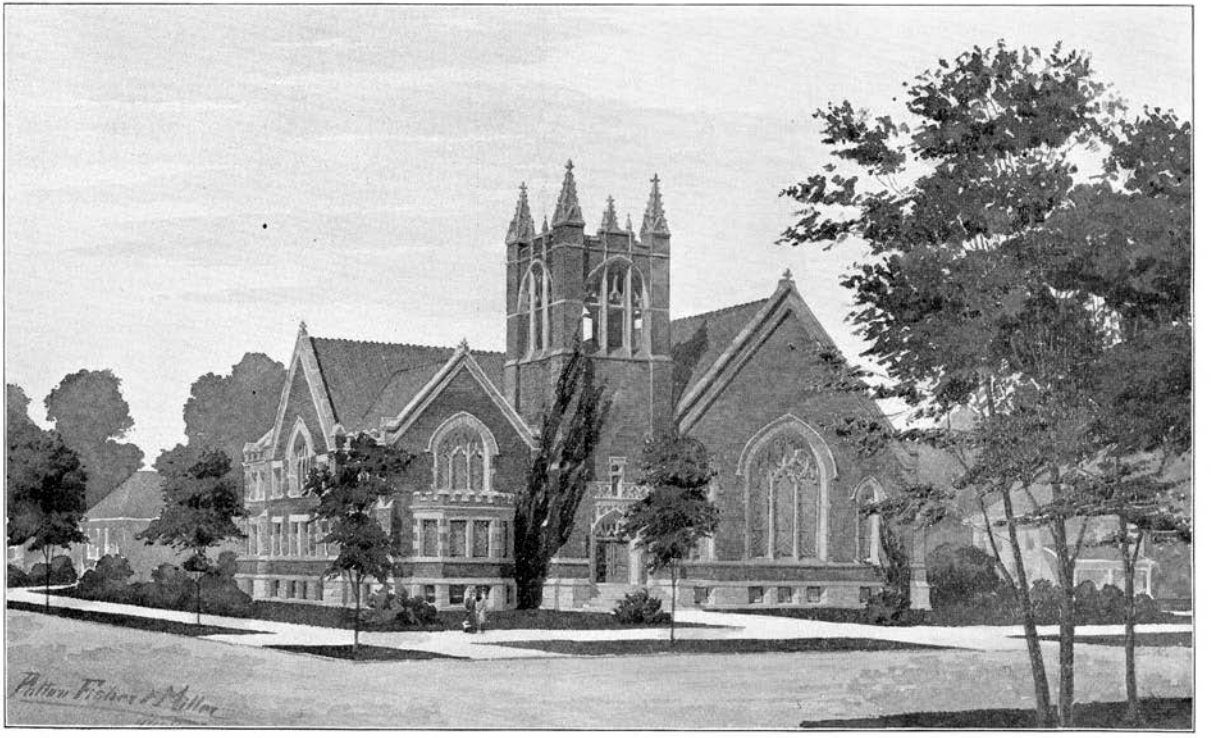
PROPOSED STORE BUILDING.
Howard Shaw, Architect.



Frost & Granger, Architects.



RAILROAD STATION.
Frost & Granger, Architects.



DESIGN FOR A CHURCH.
Patton, Fisher & Miller, Architects.

ARCHITECTURE, more than any other art, may reflect the changing and growing requirements of a people. The effort for social service known as the settlement movement is an expression of a need which has sprung into our civilization within the last fifteen or twenty years. We show the architectural expression of this need by illustrating the buildings of Hull House, University of Chicago Settlement, the Chicago Commons, the Northwestern University Settlement, and the David Swing Memorial.

The settlement movement is generally understood without being closely defined, and its aims and purposes are best met when least emphasis is placed upon its institutional aspect.

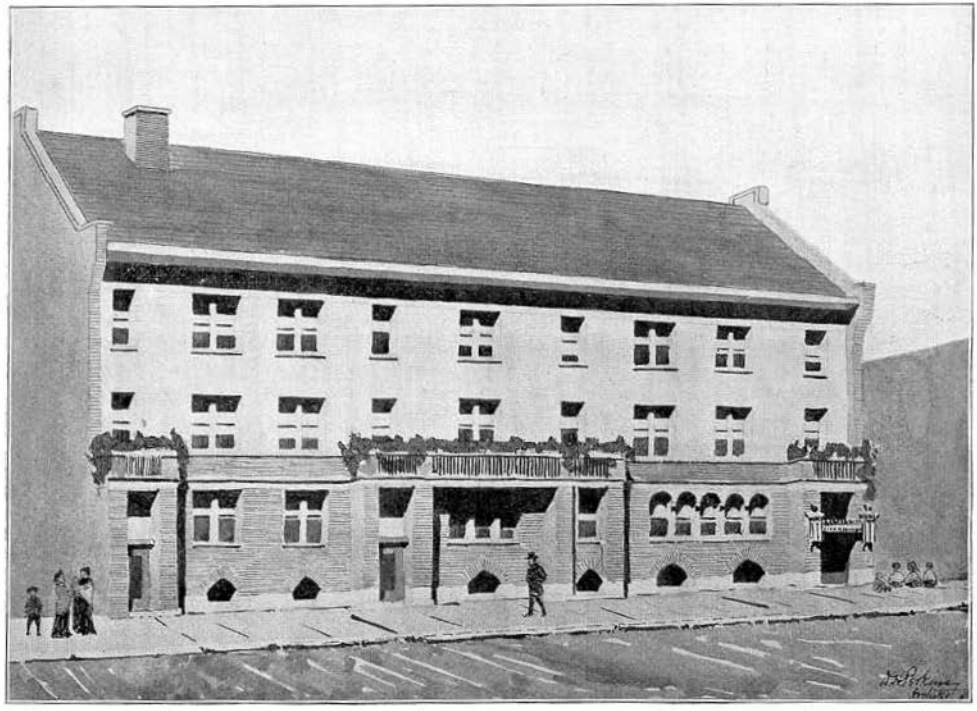
The housing of the various activities of these social centers presents to the architect a problem in the solution of which precedent can play but a small part.

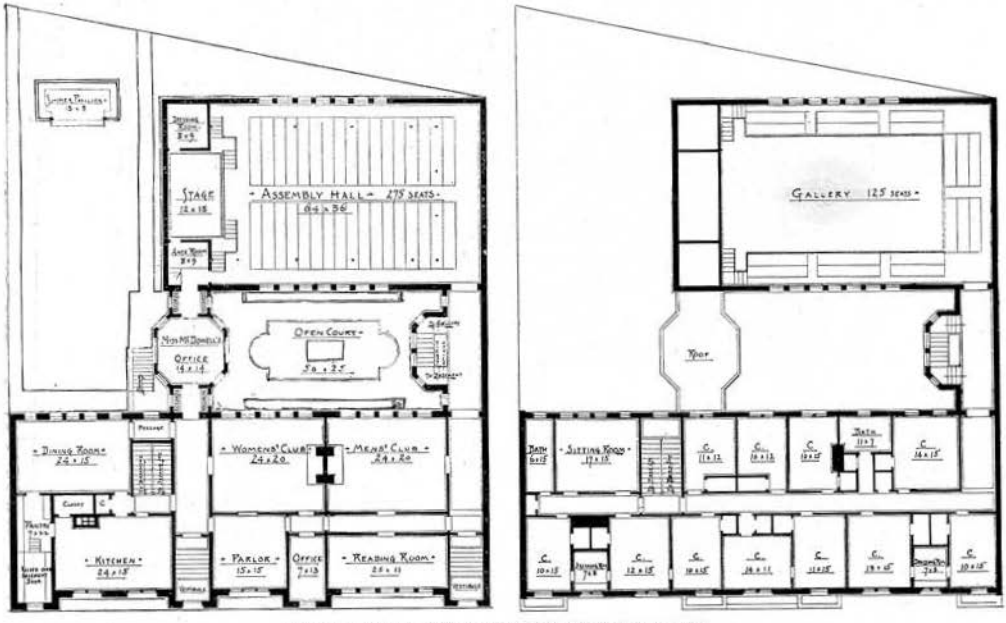
The requirements are varied, and belong neither to individuals nor to a class, but include the social and educational well-being of all the people in the community.

Its demands are preëminently democratic and genuine, as contrasted with the luxury and whims which may find expression in other kinds of building. In addition to such variety of requirements as follow when the plans must include dwelling places with complete equipment, gymnasia, classrooms, and even theaters, the means are invariably limited. In this religious movement, no money is put into the embellishment of an architectural monument to stand through the ages. The building is frankly and simply a means to a social end. Its very limitations and the newness of the problems presented make the settlement buildings more closely expressive of the life of the present than, for instance, the church edifice, with its ecclesiastical architecture handed down from previous ages. There is no precedent to govern their architectural expression — these buildings must be designed as a direct response to definite needs. This, we believe, has ever been the starting point of good architecture.

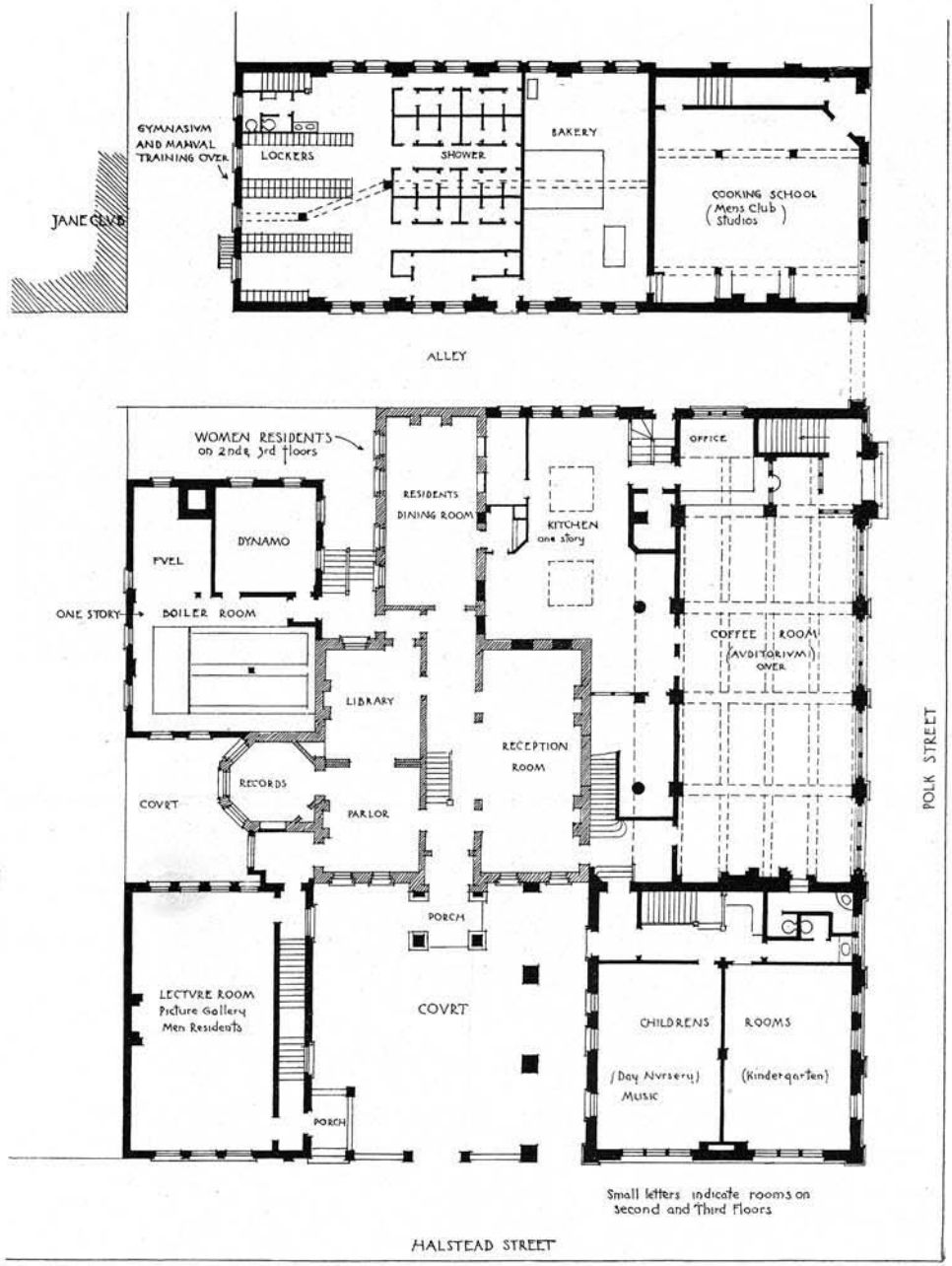
Of the settlements illustrated, none is complete, and two have not yet been started. They are in various stages of completion and equipment. Other centers are moving in the same lines, and it is the hope of the Architectural Club to show in its Annual for 1901 the additions and changes to these centers, executed between now and then, as well as those that are not represented at this time.

MAY-POLE DANCE, CHILDREN OF ALL NATIONS.
Decorations over Stage, University of Chicago Settlement Gymnasium, by Lucy Fitch Perkins.



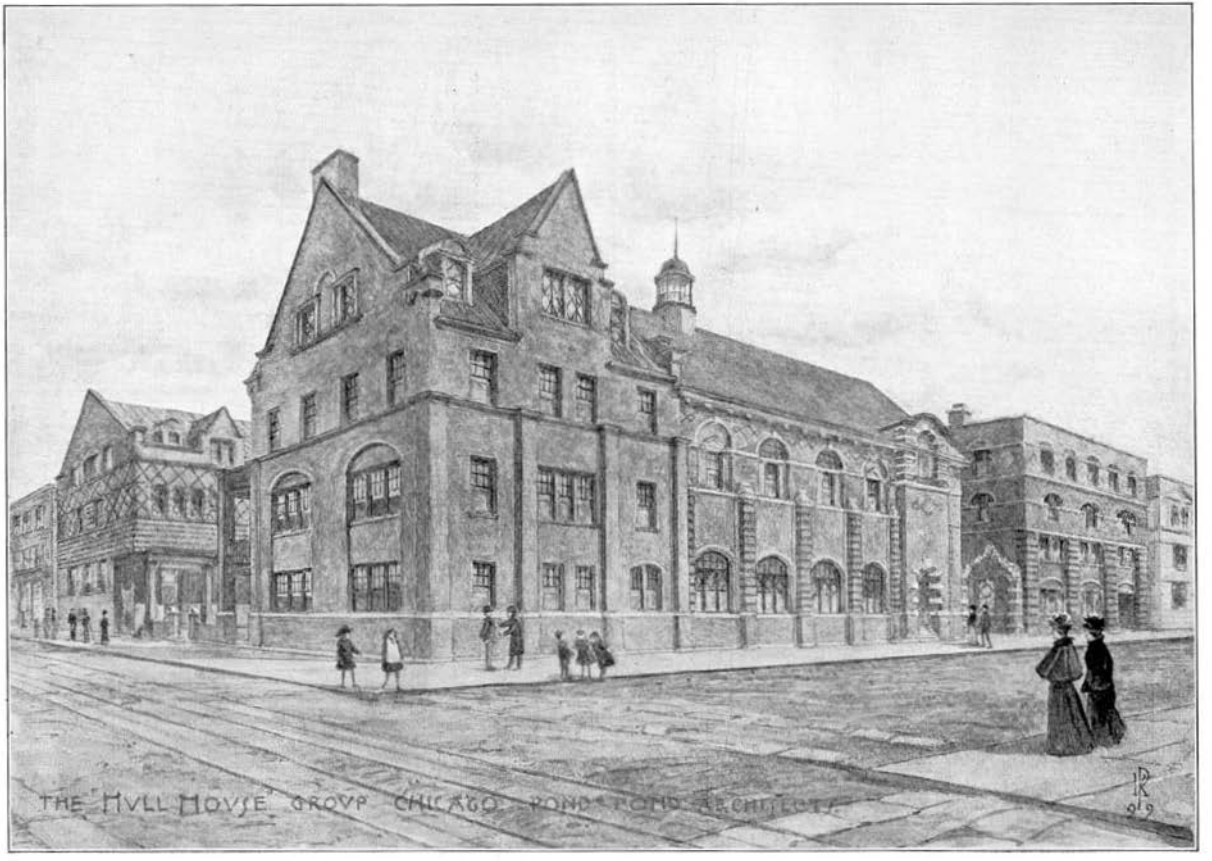


UNIVERSITY OF CHICAGO SETTLEMENT.
Dwight Heald Perkins, Architect.

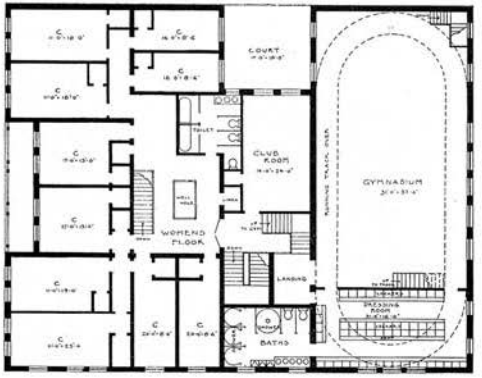


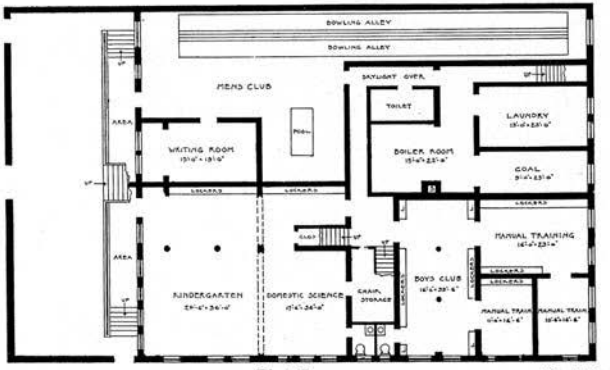
"HVLL HOVSE"

POND & POND ARCHITECTS



HULL HOUSE.—Pond & Pond, Architects.

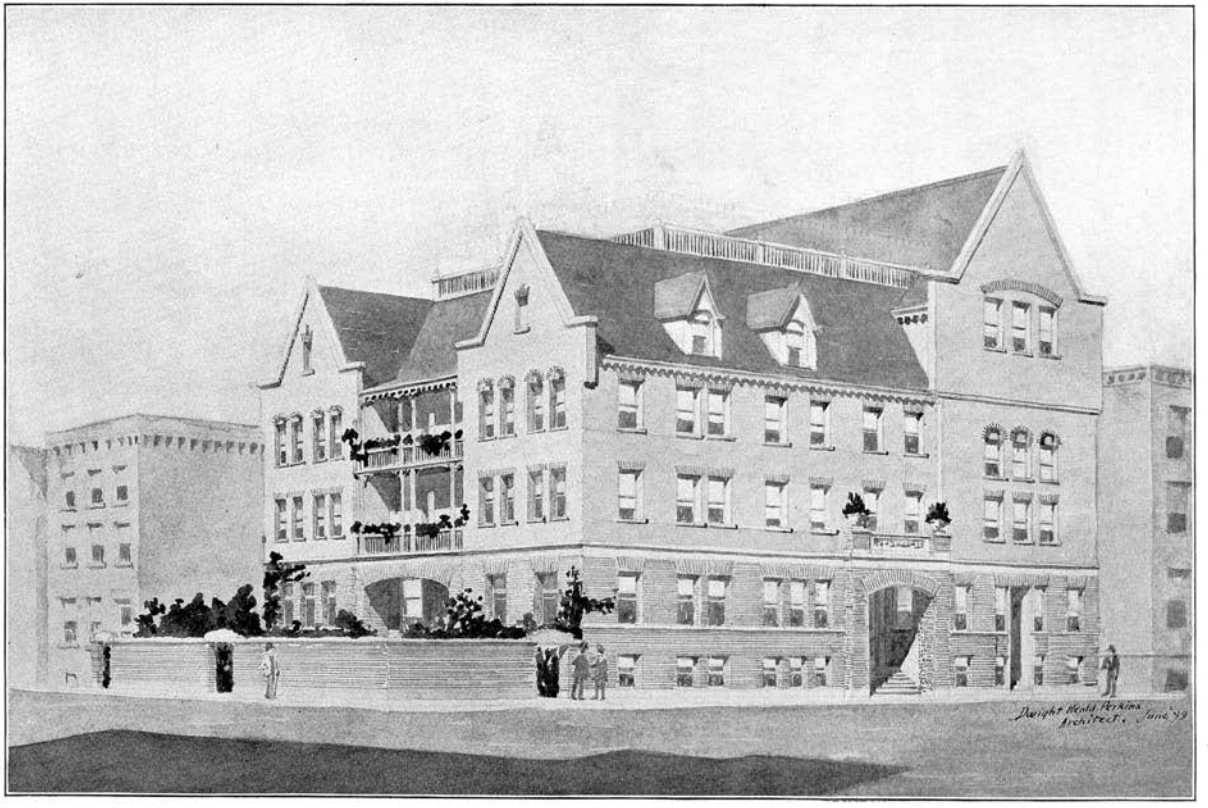




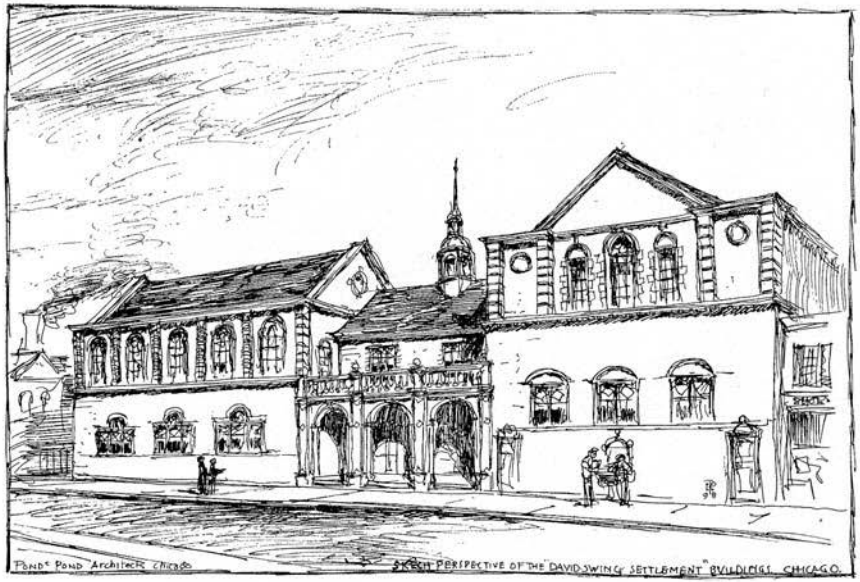
First Story.
Basement.

PLANS.

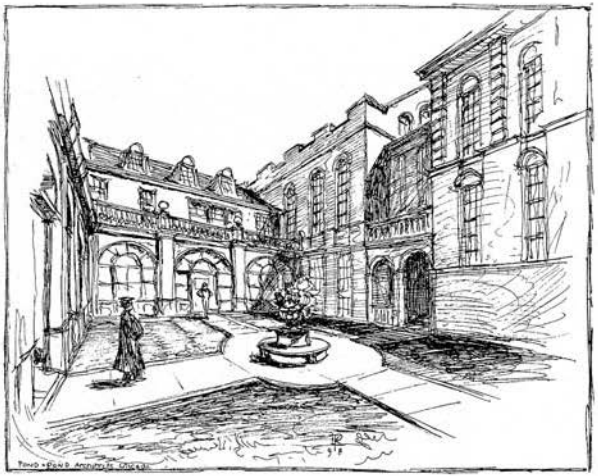
Third Story.
Second Story.

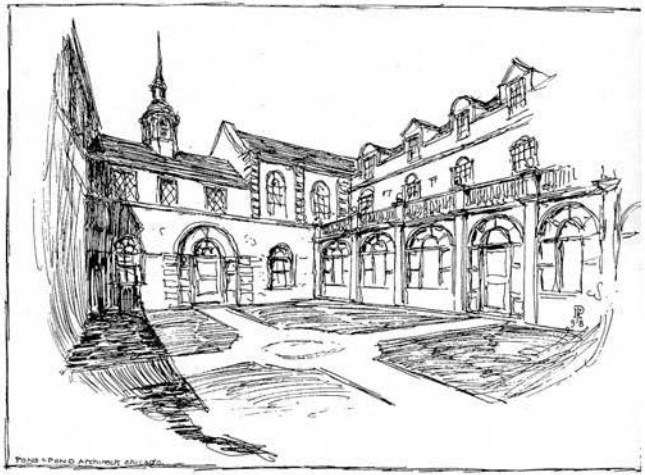


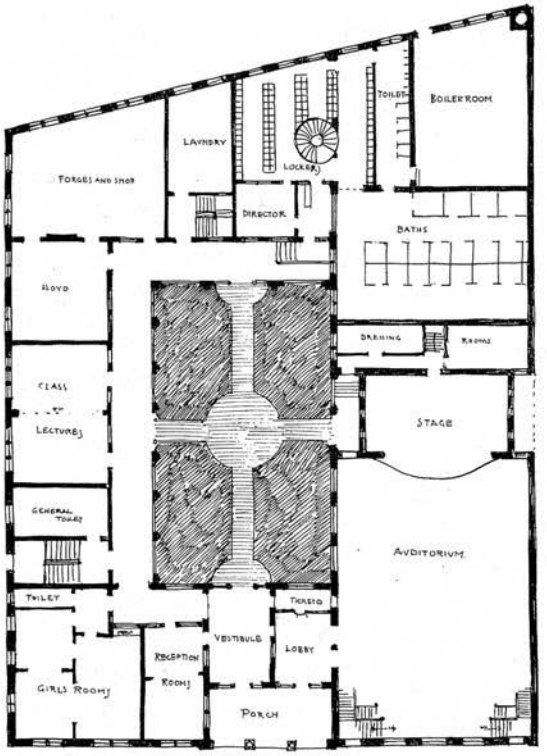
NORTHWESTERN UNIVERSITY SETTLEMENT.
Dwight Heald Perkins, Architect.



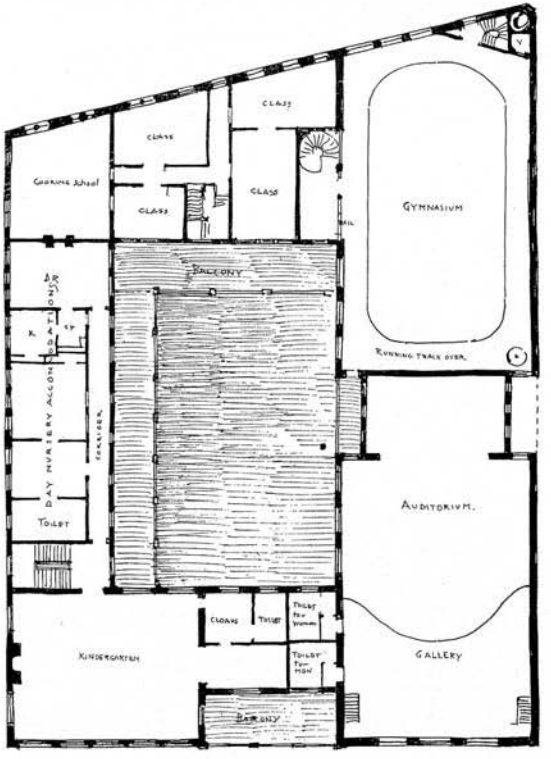
DAVID SWING SETTLEMENT.
Pond & Pond, Architects.







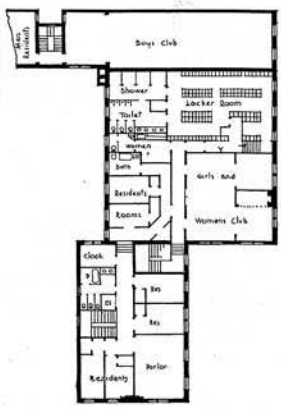
FIRST FLOOR PLAN



1/16 OF AN INCH = 1 FOOT

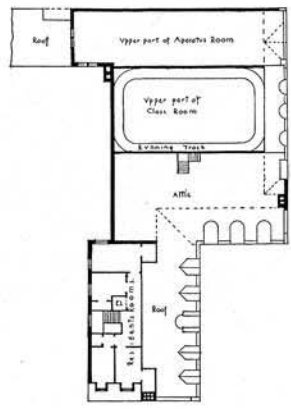
SECOND FLOOR PLAN

SKETCHES FOR THE DAVID SWING SETTLEMENT BUILDINGS
POND & POND ARCHITECTS CHICAGO



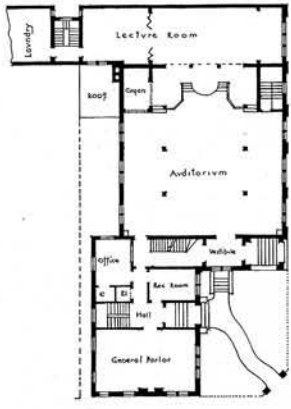
THIRD FLOOR PLAN

FOURTH FLOOR PLAN

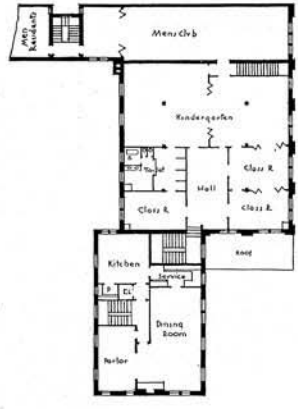


FIFTH FLOOR PLAN

BASEMENT PLAN



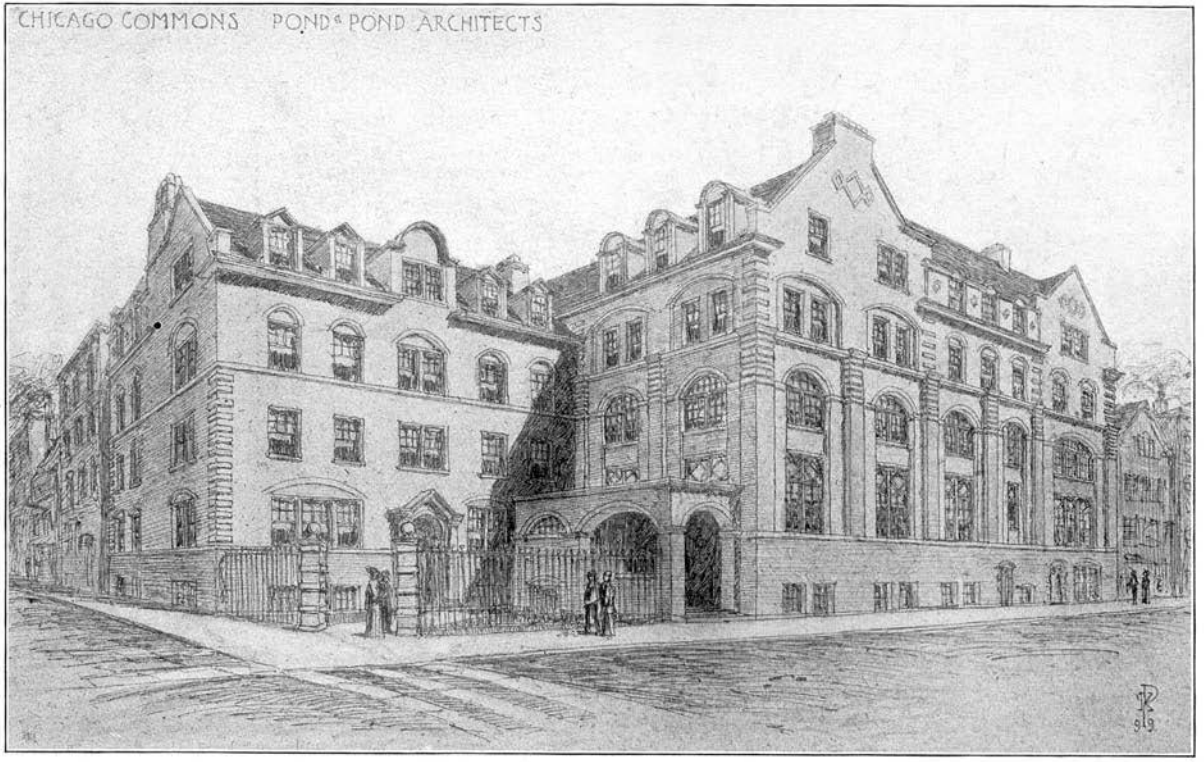
FIRST FLOOR PLAN



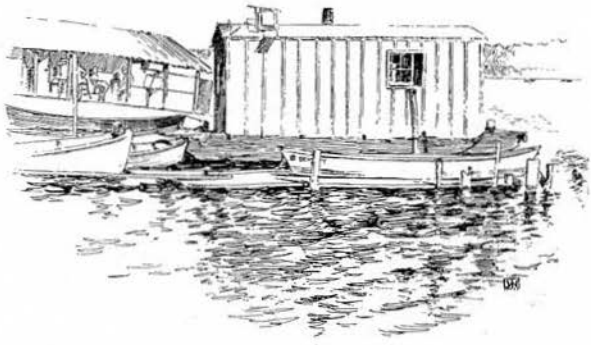
SECOND FLOR PLAN

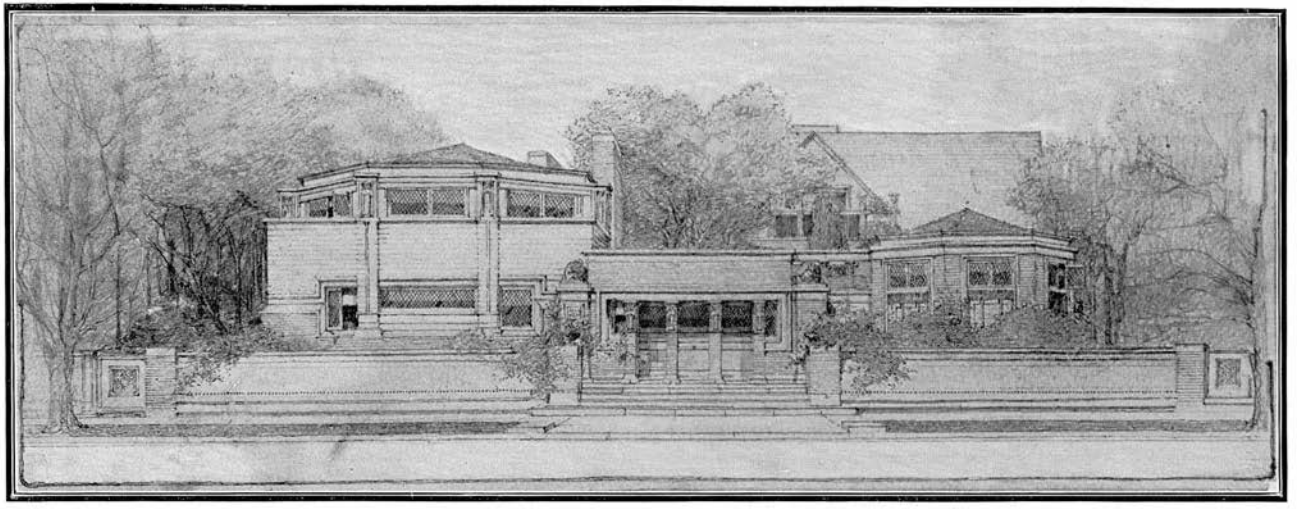
"CHICAGO COMMONS"

POND & POND ✣ ARCHITECTS ✣



CHICAGO COMMONS — Pond & Pond, Architects.

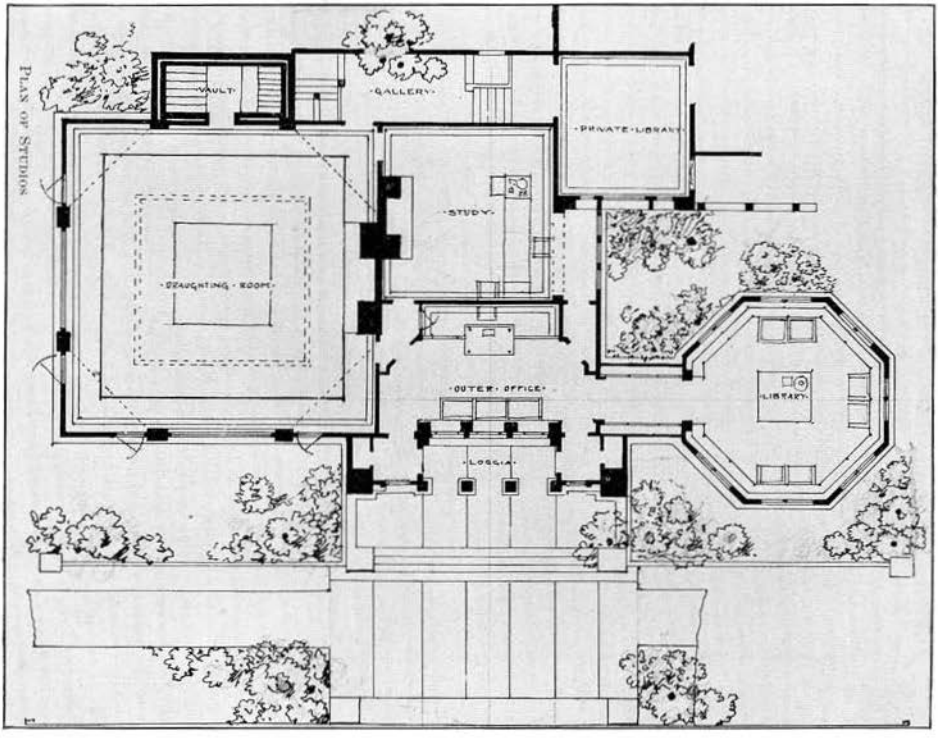




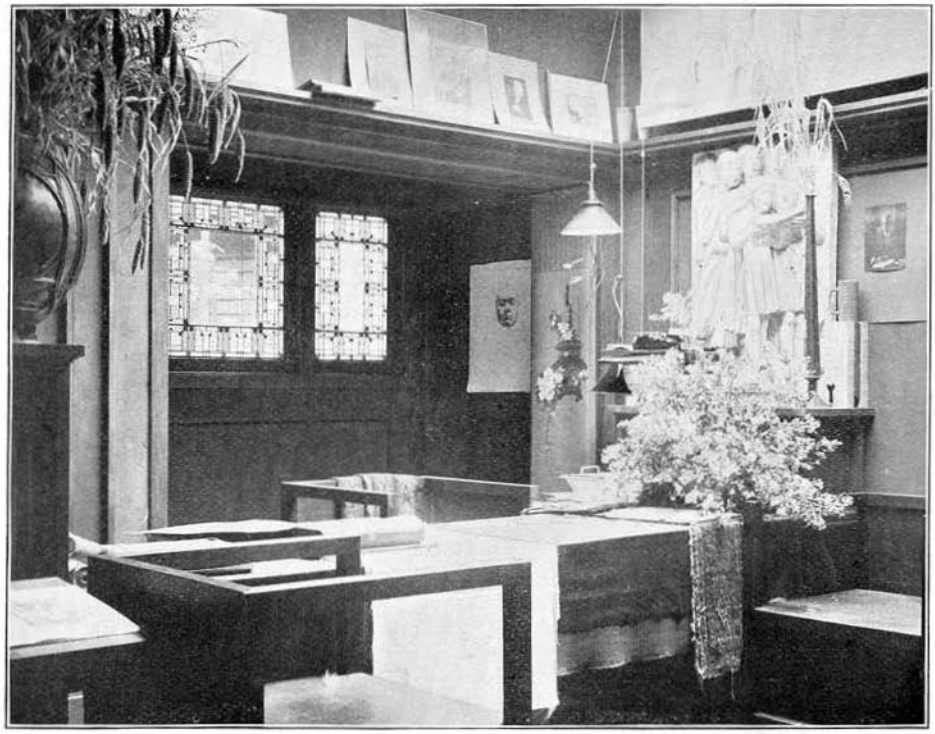
STUDIO OF FRANK LLOYD WRIGHT, ARCHITECT.

OF the many problems in the practice of architecture, none requires more attention than that of procuring a quiet and congenial place within which one may study without interruption. Mr. Wright has solved this problem for himself by building a studio in connection with his home in one of Chicago's suburbs. It is arranged, as shown by the plan, for every kind of work done in an architect's office, and draughtsmen as well as the architect have every benefit which beautiful surroundings, growing trees and shrubs and quiet can give. In addition to the features shown, a complete photographic dark-room and apparatus and sculptor's modeling and casting rooms are included, so that the allied arts are made to pay tribute to architecture.

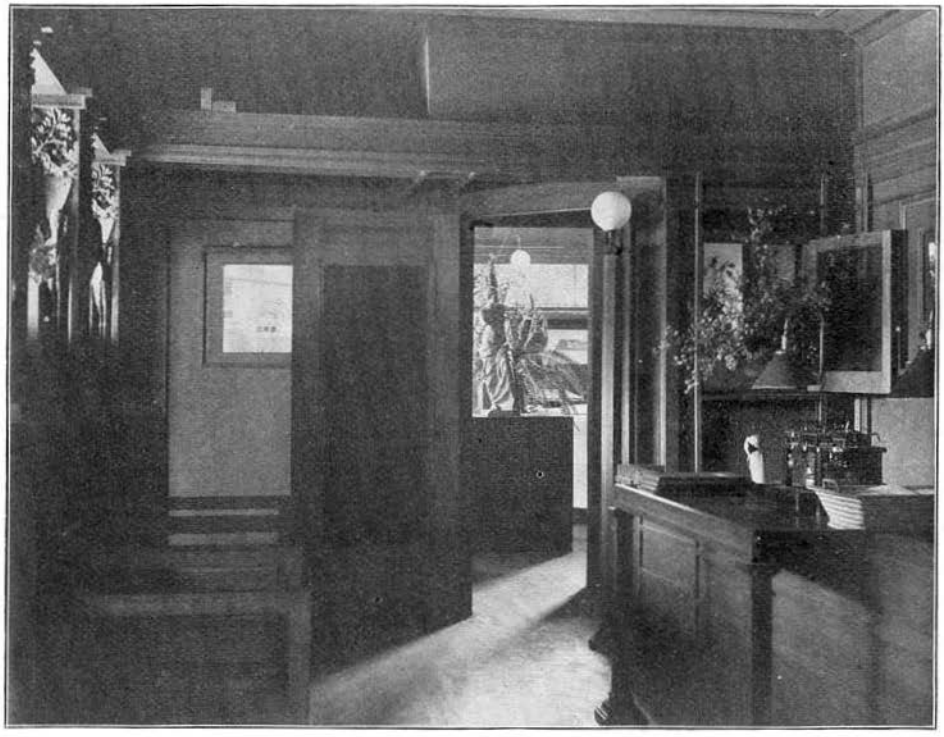
ENTRANCE TO STUDIO.



PLAN OF STUDIO.

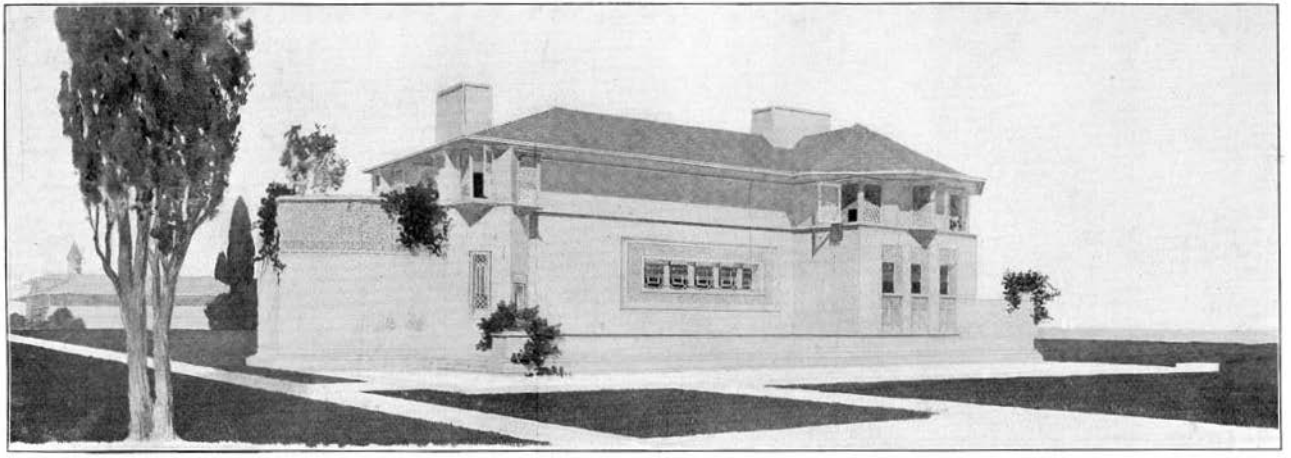


INTERIOR DETAIL OF PRIVATE STUDY.

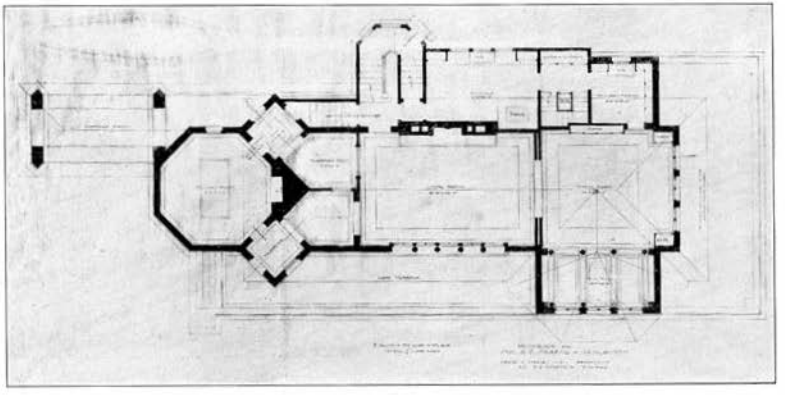


INTERIOR DETAIL OF MAIN ENTRANCE LOOKING INTO DRAUGHTING ROOM.

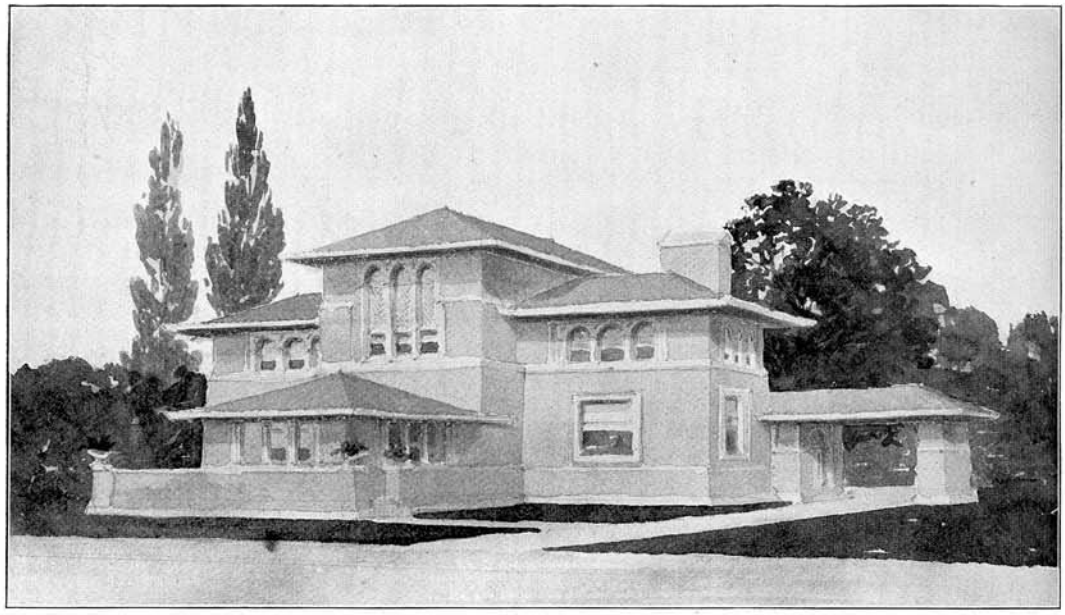
RESIDENCE OF NATHAN G. MOORE, OAK PARK.
Frank Lloyd Wright, Architect.



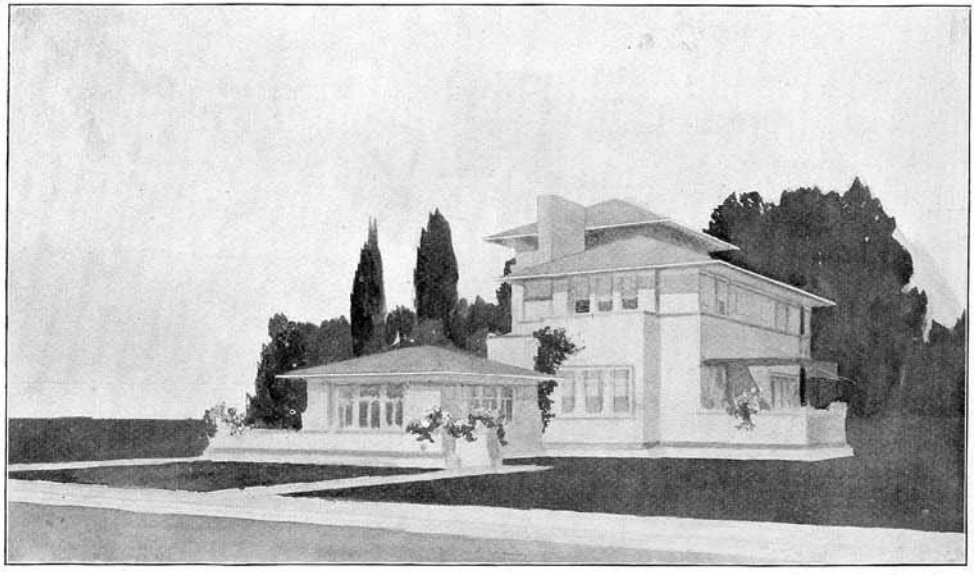
SKETCH FOR MR. A. C. McAFEE—Frank Lloyd Wright, Architect.



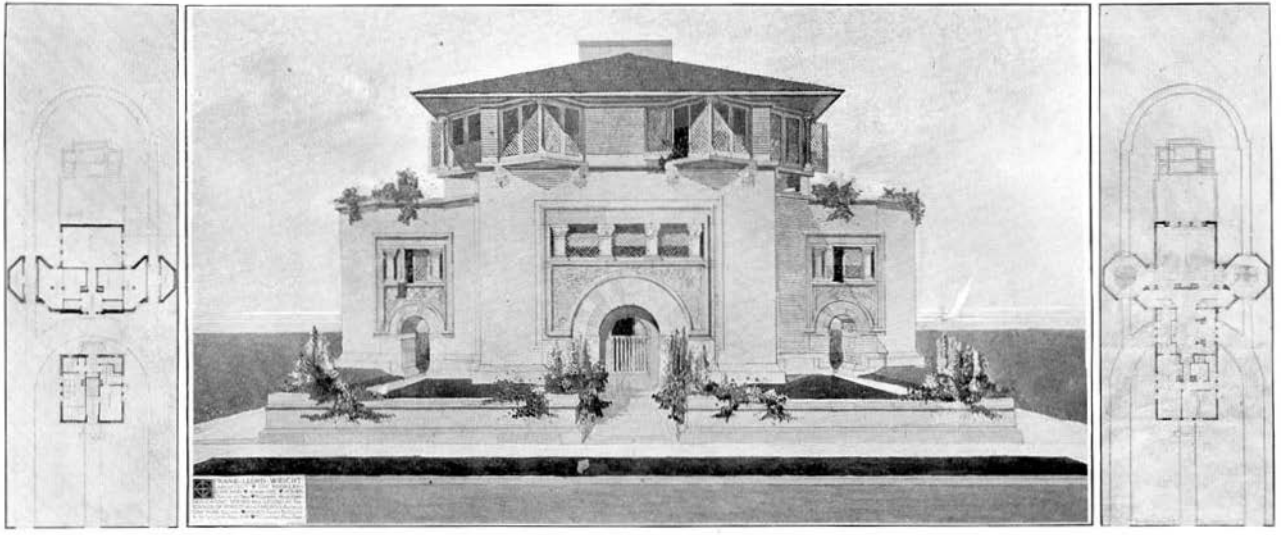
PLAN.



DWELLING FOR MRS. ROBERT ECKART, RIVER FOREST.
Frank Lloyd Wright, Architect.



FOR MR. E. C. WALLER, RIVER FOREST.
Frank Lloyd Wright, Architect.

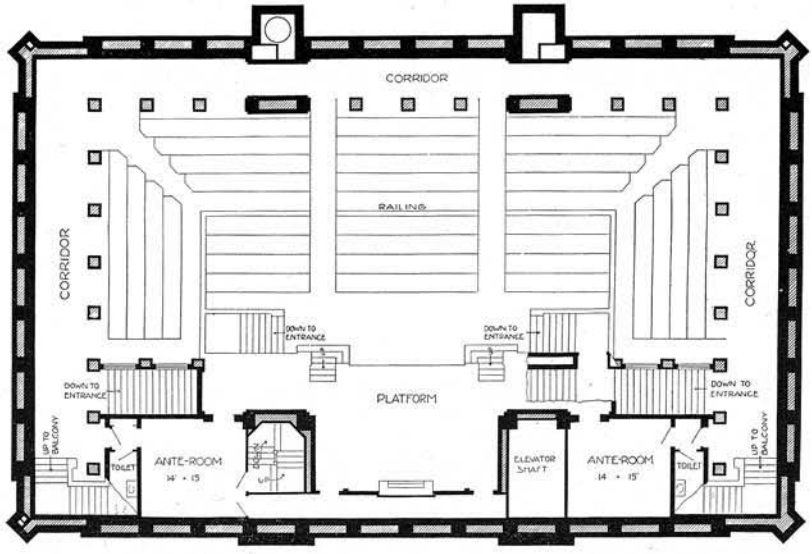


SKETCH FOR MRS. DAVID DEVIN.
Frank Lloyd Wright, Architect.

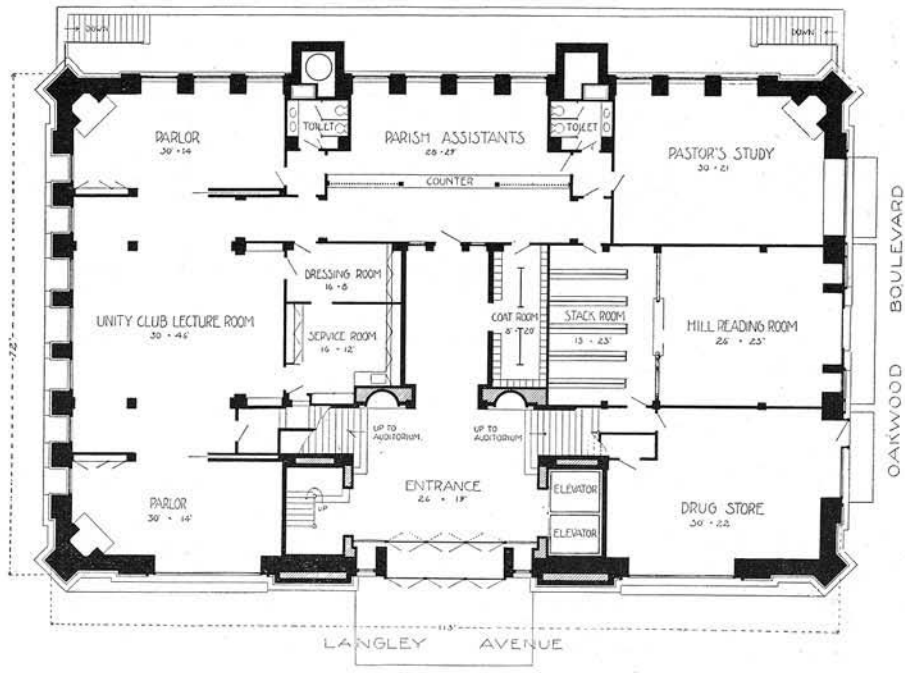
Suburban lot — 65 feet on Sheridan Road, extending 200 feet to Lake Michigan. Problem — to take full advantage of lake front, with due respect to Sheridan Road and neighbors.

ALL SOULS BUILDING, CHICAGO.
Frank Lloyd Wright and Dwight Heald Perkins, Architects, Associated.

AUDITORIUM FLOOR PLAN.

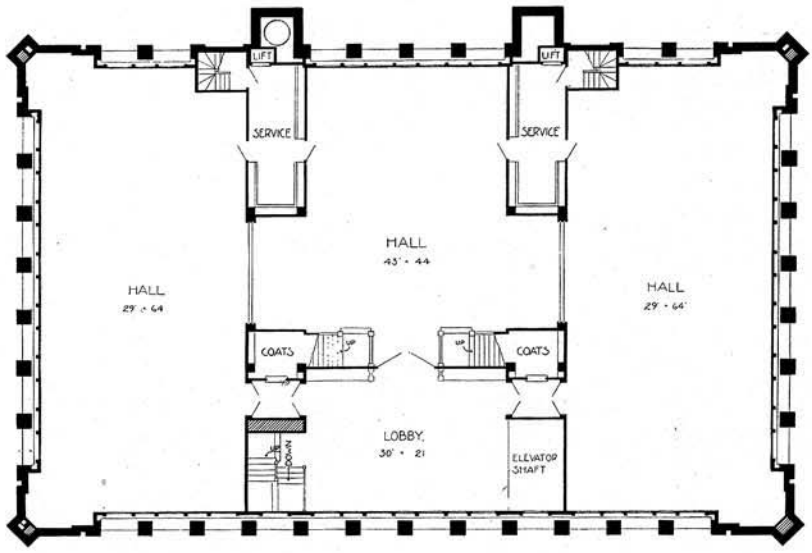


FIRST FLOOR PLAN

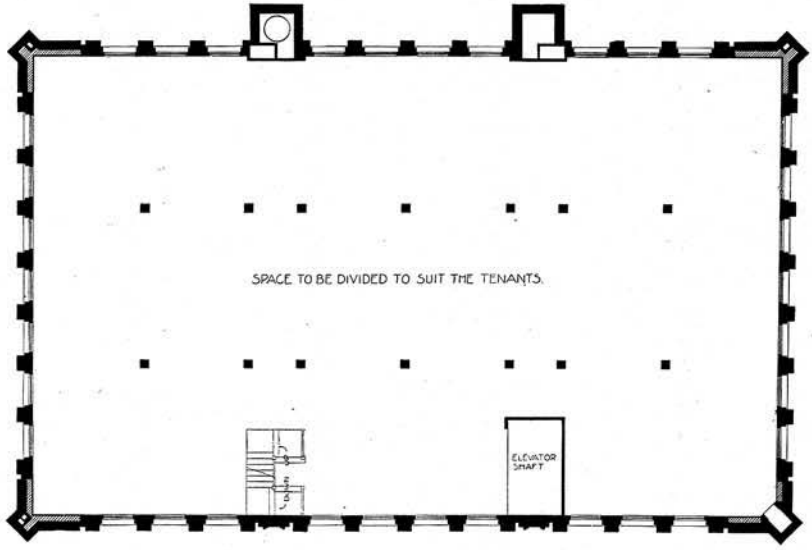


ALL SOULS BUILDING.

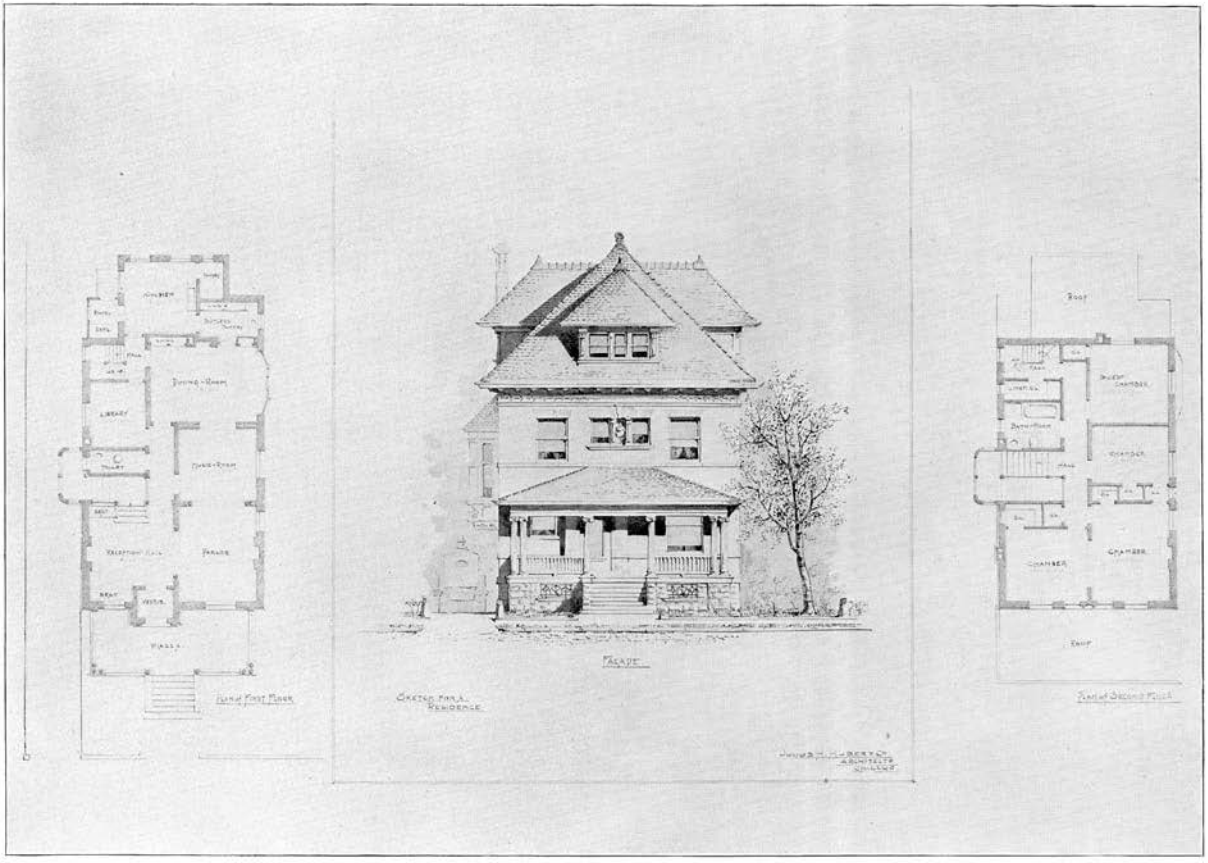
SIXTH FLOOR PLAN



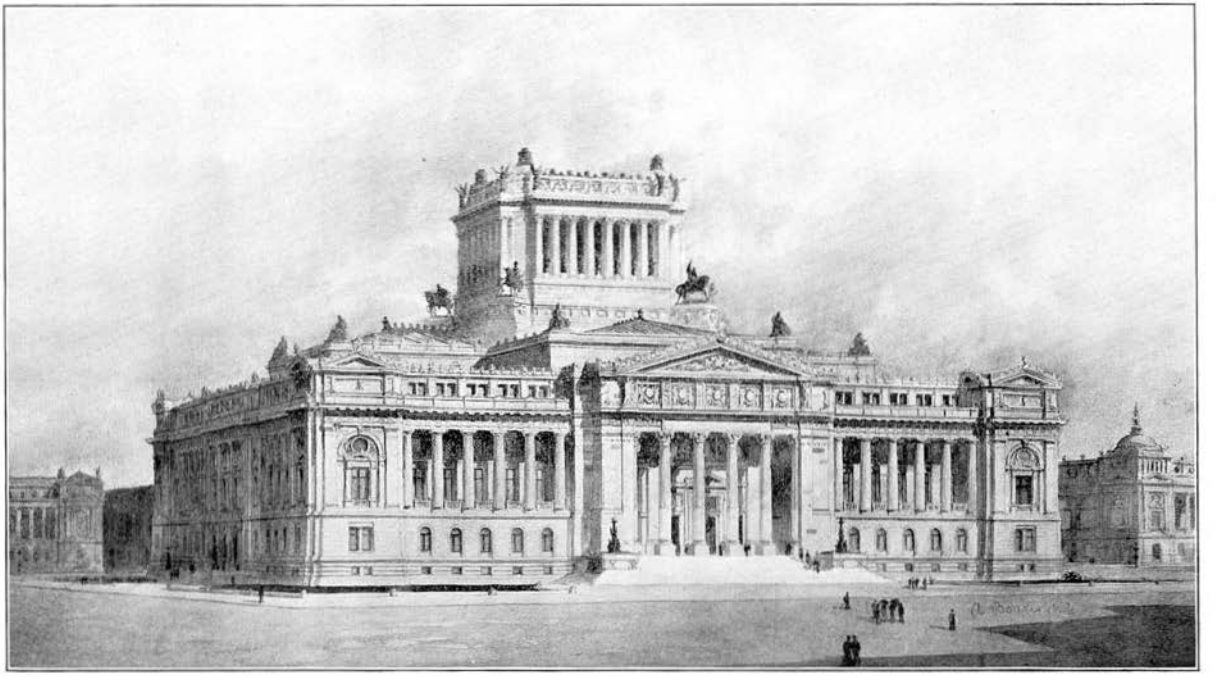
SKELETON PLAN OF FOURTH AND FIFTH FLOORS.



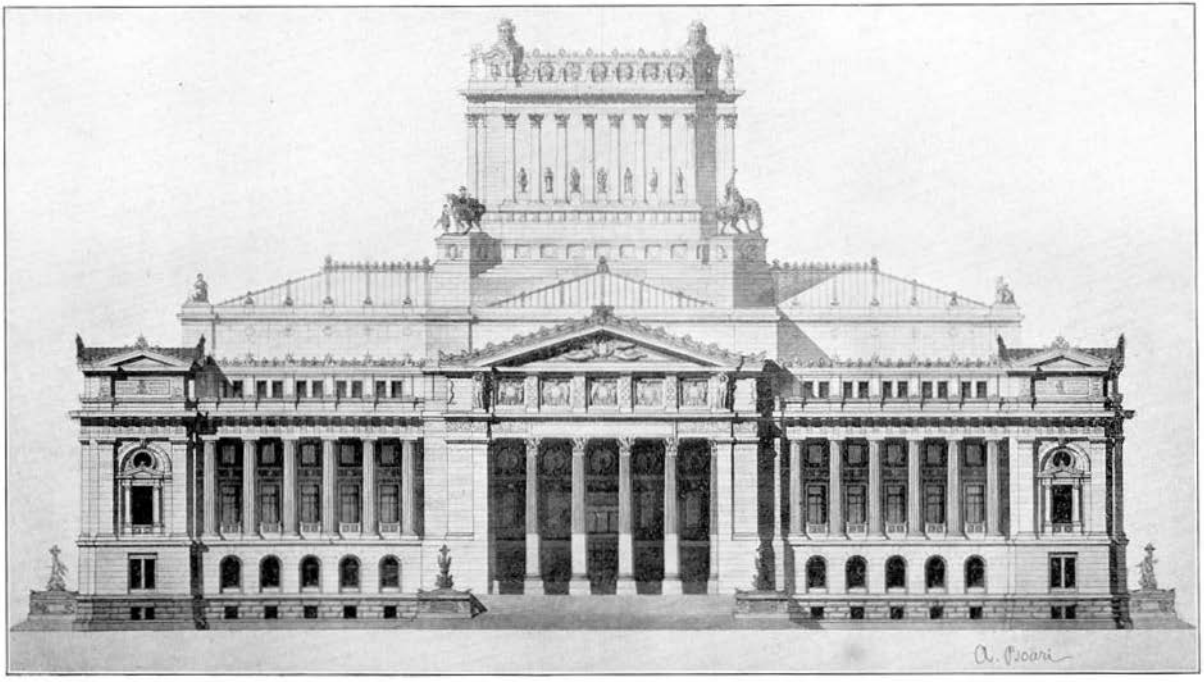
ALL SOULS BUILDING.



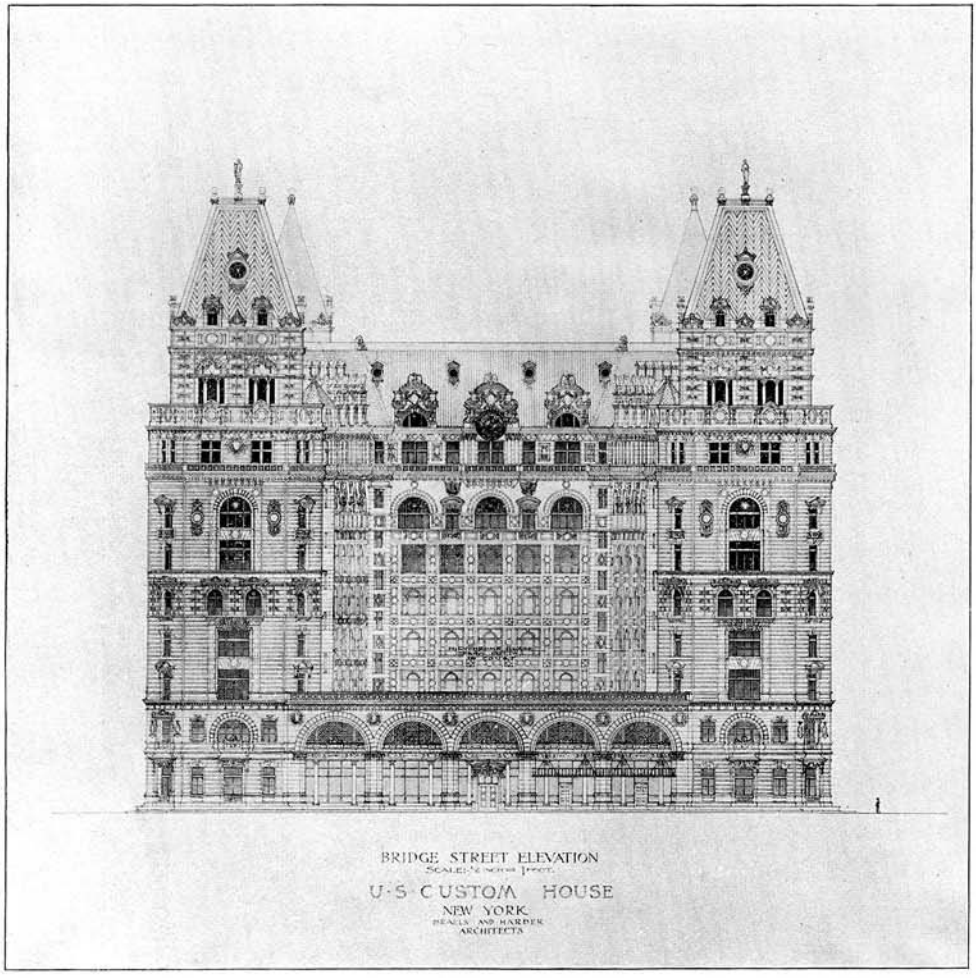
SKETCH FOR A RESIDENCE — Julius H. Huber & Co., Architects.



DESIGN SUBMITTED IN MEXICAN NATIONAL CAPITOL COMPETITION.
By Adamo Boari, Architect. Awarded First Prize.



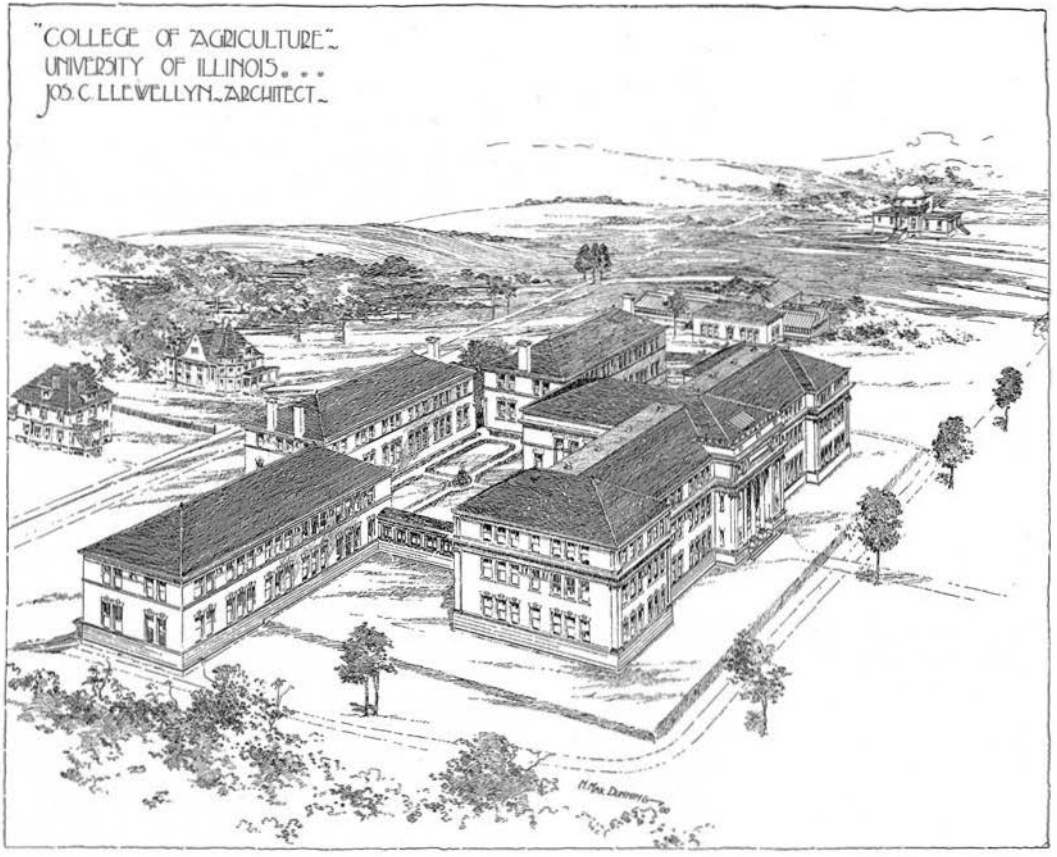
Elevation.



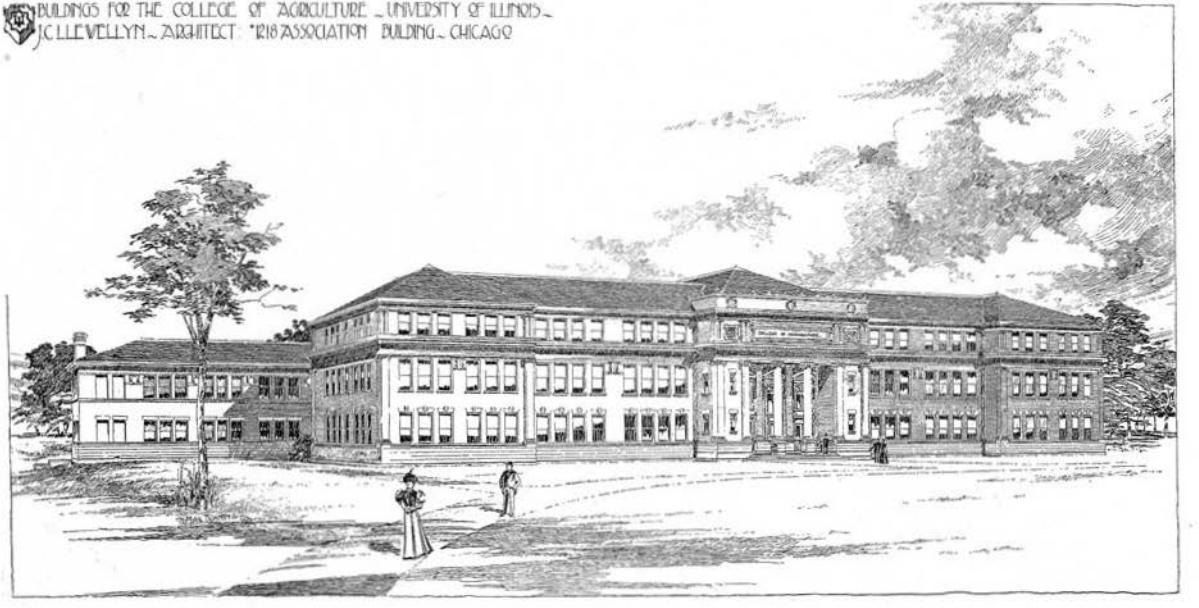
NEW YORK CUSTOM HOUSE.
Design submitted by Israels & Harder, Architects.

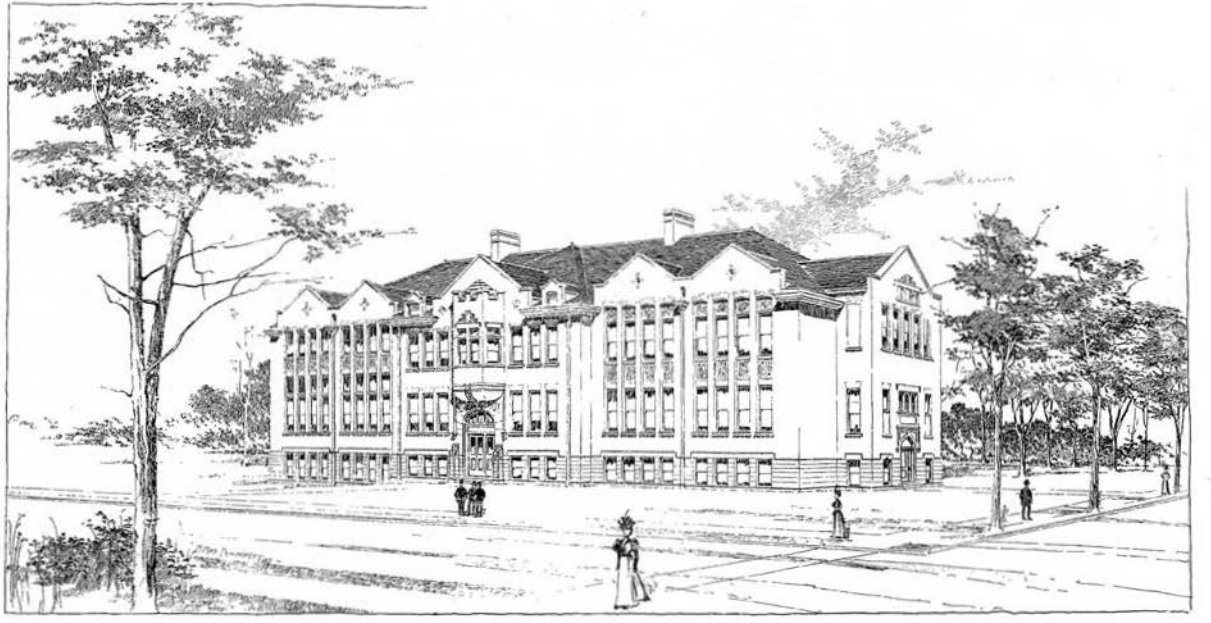
NEW YORK CUSTOM HOUSE.
Design submitted by D. H. Burnham & Co., Architects.

"COLLEGE OF AGRICULTURE"
UNIVERSITY OF ILLINOIS...
JOS. C. LLEWELLYN - ARCHITECT -



BUILDINGS FOR THE COLLEGE OF AGRICULTURE - UNIVERSITY OF ILLINOIS -
J.C. LLEWELLYN - ARCHITECT - 1218 ASSOCIATION BUILDING - CHICAGO





HIGH SCHOOL, HIGHLAND PARK, ILL.
Joseph C. Llewellyn, Architect.

SOCIETIES ENGAGED IN PUBLIC IMPROVEMENT IN CHICAGO.

THE ART COMMISSION.

W. L. B. JENNEY. LORADO TAFT. RALPH CLARKSON.

AN ACT TO PROVIDE FOR THE CREATION OF ART COMMISSIONS IN CITIES AND TO DEFINE THEIR POWERS.

BE IT ENACTED by the People of the State of Illinois represented in General Assembly:

SECTION 1. Whenever in any city in this State the City Council shall deem it advisable, they may by ordinance provide for the creation of a commission to be known as the Art Commission of such city:

SECTION 2. Such commission shall consist of the mayor of such city, the president or chief officer of the principal art institute, or similar incorporated organization, if there be any in such city, the presidents or president of the boards or board of park commissioners of any parks, park, or system of parks within the limits of such city under the control of a board or boards of park commissioners (all of whom shall serve as members of the state art commission during the continuance of their said several offices) and three other members, residents of said city, to be appointed by the mayor. One of said three members shall be a painter, one a sculptor, and one an architect.

SECTION 6. Hereafter no work of art shall become the property of such city by purchase, gift, or otherwise, unless such work of art, or a design of the same, together with a statement of the proposed location of such work of art, shall first have been submitted to and approved by the commission; nor shall such work of art, until so approved, be erected or placed in or upon or allowed to extend over or upon any street, avenue, square, common, municipal building, or other place belonging to such city, or any park, boulevard or public ground situated within the limits of such city. The commission may, when they deem proper, also require a complete model of the proposed work of art to be submitted. The term "work of art," as used in this connection, shall apply to and include all paintings, mural decorations, stained glass, statues, bas relief, or other sculptures, ornaments, fountains, images, or other structures of a permanent character intended for ornament or commemoration. The term "municipal building," as used in this connection, shall include all public schools

and all buildings or portions thereof, and all grounds used for school purposes in such city. No existing work of art in the possession of the city, or in any parks, boulevards, public grounds, school buildings, or school grounds aforesaid, shall be removed, relocated or altered in any way without the similar approval of the commission except as provided in Section 8 of this Act. When so requested by the mayor or the Common Council, the commission shall act in a similar capacity with similar powers in respect of designs of buildings, bridges, approaches, gates, fences, lamps, or other structures erected or to be erected upon land belonging to the city, or a part of any of the parks, public grounds or boulevards within the limits of such city, and in respect of the lines, grades and plotting of the public ways and grounds, and in respect of the arches, bridges, structures, and approaches which are the property of any corporation or private individual, and which shall extend over or upon any street, avenue, highway, boulevard, park, or other public place belonging to or within the limits of such city.

But this section shall not be construed as impairing the power of any park board to refuse its consent to the erection or acceptance of public monuments, or memorials, or other works of art or structures of any sort within any park, boulevard, or other public ground under their control in such city.

THE ART ASSOCIATION OF CHICAGO.

PRESIDENT:

MR. JOHN BARTON PAYNE, 525 The Temple.

FIRST VICE-PRESIDENT:

MRS. HERMAN J. HALL, 5545 Washington Avenue.

SECOND VICE-PRESIDENT:

MR. WALLACE HECKMAN, 4505 Ellis Avenue.

RECORDING SECRETARY:

MISS JESSIE S. GARDNER, 1036 Jackson Boulevard.

CORRESPONDING SECRETARY:

MRS. W. F. GROWER, 964 Jackson Boulevard.

TREASURER:

MRS. L. BRACE SHATTUCK, 5300 Woodlawn Avenue.

MUNICIPAL ART LEAGUE OF CHICAGO.

OBJECTS.

The objects of this Association shall be to promote in every practicable way the beautifying of the Streets, Public Buildings and places of Chicago; to bring to the attention of the officials and people of the City the best methods for instituting artistic municipal improvements, and to stimulate Civic pride in the care and improvement of private property.

The first Board of Directors, elected at the meeting for preliminary organization, shall consist of the following persons, who are to serve the number of years set opposite their names or until their successors have been elected and have qualified.

City Official: (Vacant.)

Architects:

LOUIS H. SULLIVAN, for one year.
PETER B. WIGHT, for two years.
JAMES GAMBLE ROGERS, for three years.

Painters:

RALPH CLARKSON, for one year.
CHARLES J. BROWNE, for two years.
J. H. VANDERPOEL, for three years.

Sculptors:

MAX MAUCH, for one year.
CHARLES J. SULLIVAN, for two years.
LORADO TAFT, for three years.

Laymen:

ARTHUR T. ALDIS, for one year.
DAVID MAYER, for one year.
HARRY G. SELFRIDGE, for two years.
WM. T. DONOVAN, for two years.
FRANKLIN MACVEAGH, for three years.
SAMUEL E. BARRETT, for three years.

West Parks:

JOS. W. SUDDARD, for one year.

Lincoln Park:

HERMAN B. WICKERSHAM, for one year.

South Parks: (Vacant.)

CHICAGO WOMAN'S CLUB.

FINE ARTS BUILDING

MRS. LOUISE D. SHERMAN	President.
MRS. M. J. R. TYLER	Secretary.

ILLINOIS CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS.

President	S. A. TREAT.
First Vice-President	P. B. WIGHT.
Second Vice-President	W. C. ZIMMERMAN.
Treasurer	GEORGE BEAUMONT.
Secretary	HARRY B. WHEELOCK.

CHICAGO ARCHITECTS' BUSINESS ASSOCIATION.

President	S. A. TREAT.
First Vice-President	NORMAND S. PATTON.
Second Vice-President	GEORGE BEAUMONT.
Secretary	C. R. ADAMS.
Treasurer	O. H. POSTLE.

ARTS AND CRAFTS SOCIETY.

HULL HOUSE, CHICAGO.

GEORGE M. R. TWOSE	Secretary.

CHICAGO IMPROVED HOUSING ASSOCIATION.

Executive Committee:

Mrs. Henry Wade Rogers.
Miss Jane Addams.
Mr. Livingston W. Fargo.
Miss Mary E. McDowell.
Mrs. Emmons Blaine.
Mr. Chas. L. Hutchinson.
Mrs. Frederick P. Bagley.
Prof. Chas. F. Bradley.
Mr. Dwight Heald Perkins.
Mr. Charles Frederick Weller.
Mr. John H. Bogue.
Mr. E. P. Bicknell.
Mr. W. R. Hunter.
Mr. James Minnick.
Miss Juliette Wall.
Mr. H. Wirt Steele.
Miss Minnie F. Low.
Dr. F. W. Reilly.
Miss Julia C. Lathrop.
Mr. Allen B. Pond.
Mr. J. G. S. Nesmith.
Prof. Graham Taylor.

CHICAGO PUBLIC SCHOOL ART SOCIETY.

The object of this society shall be education by means of works of art in the Public Schools.

OFFICERS:

PRESIDENT:

MRS. JOHN B. SHERWOOD, 530 W. Monroe Street.

VICE-PRESIDENT:

MRS. HENRY W. MAGEE, 7722 Union Avenue, Auburn Park, Ill.

RECORDING SECRETARY:

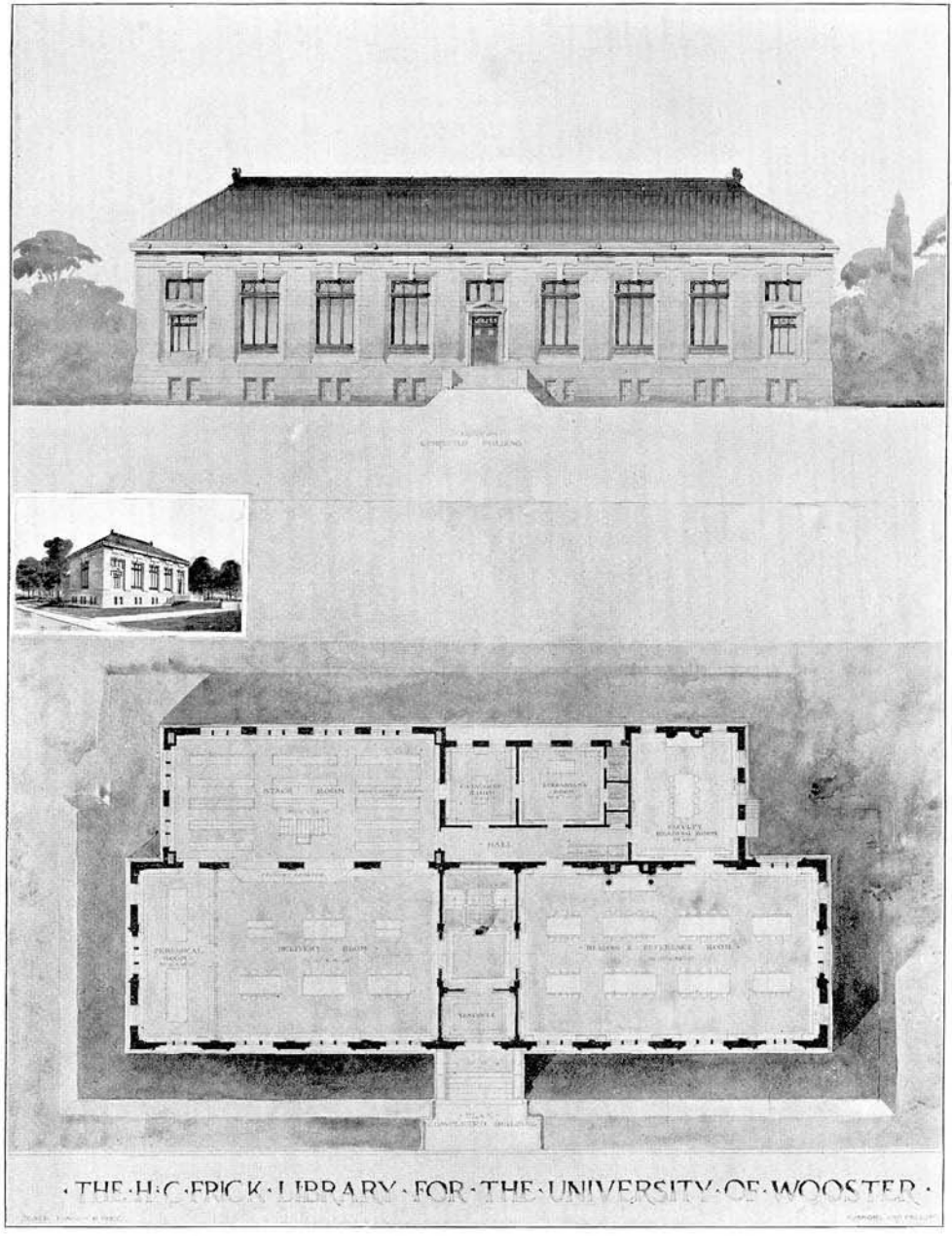
MRS. HENRY E. SOUTHWELL, 469 N. State Street.

CORRESPONDING SECRETARY:

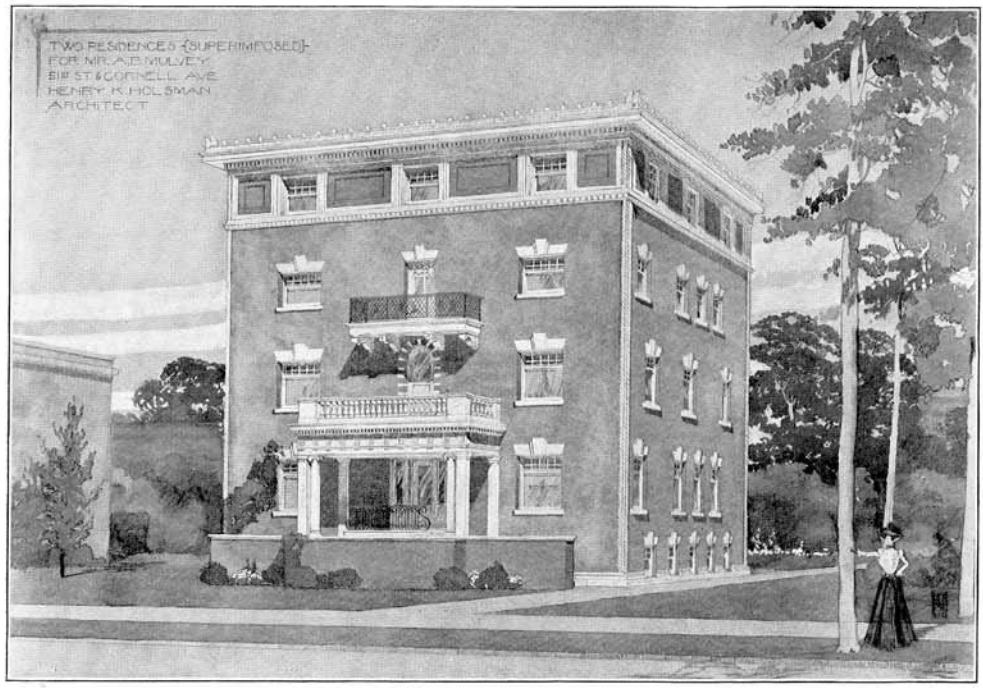
MRS. W. T. HALL, 3519 Calumet Avenue.

TREASURER:

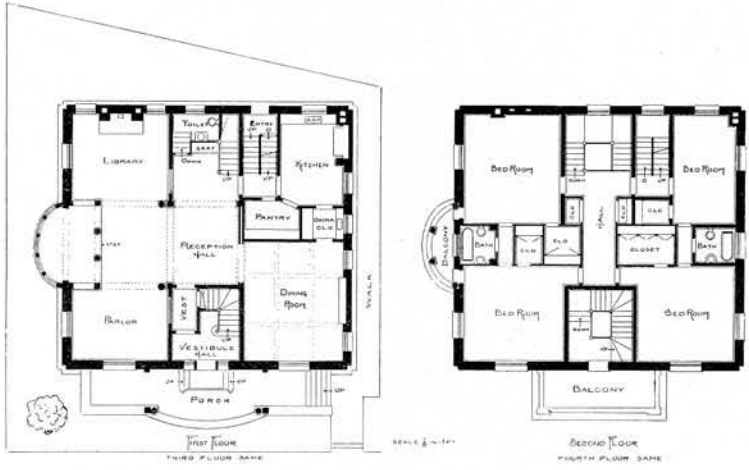
MRS. JOHN BUCKINGHAM, 1832 Calumet Avenue.



Nimmons & Fellows, Architects.



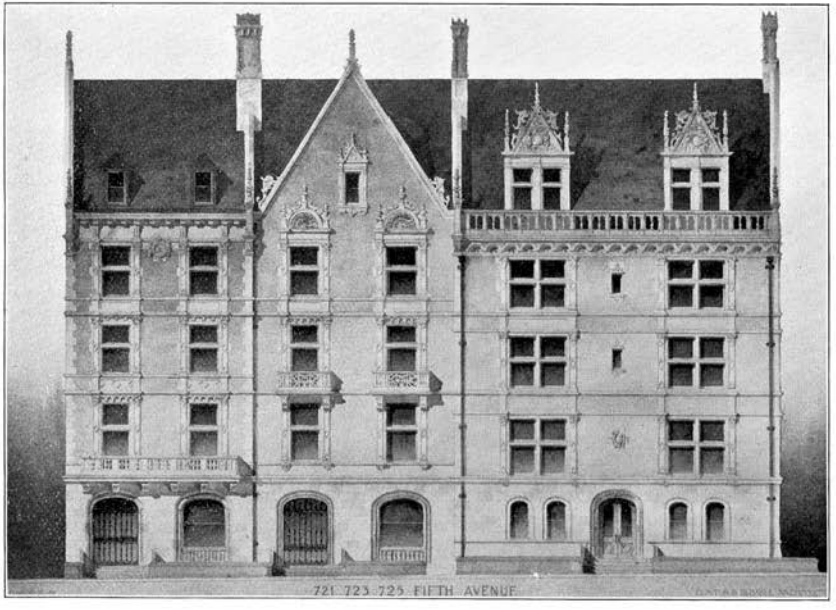
SUPERIMPOSED RESIDENCES.
Henry K. Holsman, Architect.



PLAN.

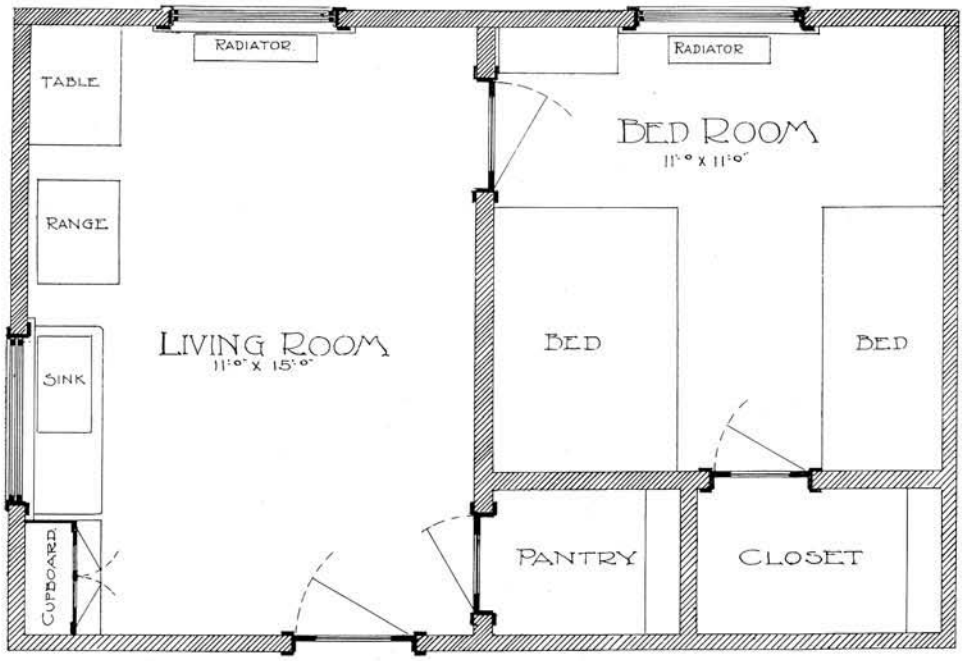
Peabody & Beauley, Architects.

Peabody & Beauley, Architects.



RESIDENCES, FIFTH AVENUE, NEW YORK CITY.
Clinton & Russell, Architects.

A CITY HALL—H. R. Mainzer, Architect.



PLAN

of two-room tenement erected full size in the galleries of the Art Institute by the Architectural Club, and furnished and decorated by the Arts and Crafts Society, as referred to in following article.

A Statement Concerning the Arts and Crafts Exhibit.

THE exhibit of the Chicago Arts and Crafts Society was initiated, affected and determined by the following conditions:

1st. The holding of a Tenement House Exhibition in New York, consisting of (a) models of actual or proposed improved tenements, (b) photographs of good and bad housing and overcrowding conditions, (c) sanitary and hygienic data. This exhibition proposed to show what had been done and what it was possible to do in tenement housing with proper conditions of light, air, water supply, floor area, drainage, etc.

2d. The participation of Chicago in this enterprise and the moving of the major portion of the exhibition to Chicago under the auspices of the C. A. C.

Under these conditions it seemed that just as the Tenement House Exhibition was presenting a model of what should constitute a minimum standard of fit human habitation with regard to light, air and sanitation in tenement buildings, and making this standard a matter of public knowledge, so the Arts and Crafts Society might properly join hands and complete the work by endeavoring to show the furnishings and decoration of these dwellings in all possible attractiveness.

All "possible attractiveness," however, entailed a consideration of what constitutes a possibility, a task which the very limited conditions of expenditure rendered by no means easy. It was decided, however, that a possibility in this connection should consist, (i.) of any article of limited cost purchasable generally; (ii.) of any article which, though not purchasable generally, would, on account of its usefulness, price and attractiveness, be a welcome addition to the existing possibilities.

This second class, therefore, may be considered as constituting a group of models which, though made purposely for this exhibition, could, in the opinion of the Arts and Crafts Society, be taken to the factory and reproduced at low cost with great democratic benefit.

We here, however, begin to encounter the complexities of the situation. It can easily be seen that people who are engaged in a

struggle for existence, will, when they get a little "ahead," wish to expend that little in some manner significant of the economic position. A margin of money obtained by hard work and denial will, when deposited in a bank, provide a comforting sense of security and ease which offsets to some degree the hardness of the struggle. It is, therefore, a natural demand that the same margin deposited in furniture shall still minister, with its evidence as wealth, to that feeling of uneasiness which rises from the insecure conditions of modern industry. Beauty, which is a vague term, will not appeal to such a purchaser in the form of a simple adaptation of form to function of good line or of color, but rather in that more direct form in which wealth can be made evident, in brilliancy and a certain appearance of costliness. Provided with this stimulus, the manufacturer responds on every plane, with furniture the main object of which is to look as though it cost every cent and more than what is paid for it. This disposes of the impression that the quality for which articles are mostly bought is beauty, in any esthetic interpretation of the word, and leaves us face to face with the fact that severity and plainness of outline are unconsciously regarded by many as representing the bare struggle for existence, while the ornament of to-day and the garish upholstery fabrics stand for that desirable economic plane on which one proudly chooses between luxuries. Bad as this condition is, it yet contains some hopefulness, in the fact that the reason for which these articles are bought is, after all, for that which they turn back to the life of the purchaser, and this provides the possibility of pointing out that the vital value of beauty in its simple aspects is much more than that of any manifestation of wealth. We are therefore endeavoring to show possibilities of color and form, not as things per se, but as things having a direct and important value to life, just as the tenement exhibition shows possibilities and necessity of space and light for the same reason.

All procedure had, of course, to be based on existing conditions. There are certain things that have to be recognized, such as sinks, wash-tubs and stoves. Ruskin says, somewhere, that the best ornament for a cottage is a flitch of bacon, and perhaps one should be glad that usually the largest and most expensive article in a tenement is the stove. There is perhaps no reason why stoves should be so ugly, but the fact remains that in the present year of grace they are. They and the wash-tubs are fixtures inflexible in form and not susceptible to color, and as such, seem to be articles which can only be affected indirectly. Examination will show that hitherto these articles

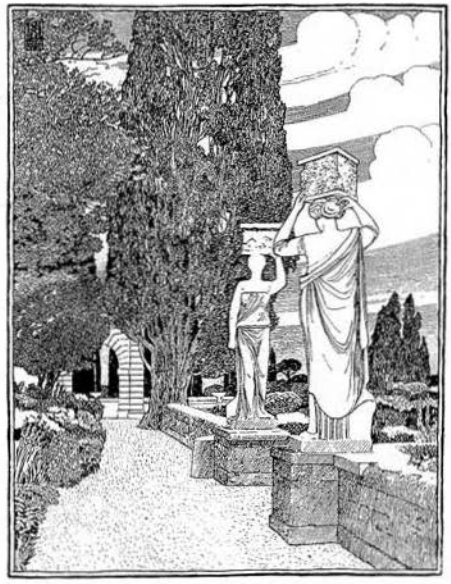
have been permitted too free a field, since most of the articles which have color and form — all crockery and china, for instance, and all metal objects — are sedulously concealed in a closet, and the stove, the wash-tub and the sink, from sheer lack of competition, dominate the apartment. Since the reversal of this policy was not exactly possible, it seemed wise, at any rate, to restrict its effect by creating a competition of interests. With this object the plates and cups and saucers were taken out of the closet and restored to the ensemble, the metal objects were made as conspicuous as possible, things were chosen for their brightest and gayest colors, and the walls were calcimined white, partly for the freshness of it and partly to act as a flux for the amalgam of color. In the matter of furniture, the form of the cheaper articles are usually the best, being more direct and free from the meretricious ornament which simulates costliness. They are, however, spoiled by being dipped in some yellow liquid, the glare of which, when dry, swallows up the outline. In such a case it seemed wise to recognize the best in the article and to emphasize it. Hence, the painted chairs, one of which shows in the old age of its paint a mellow effect which no peeling varnish can achieve. This will suffice to show the spirit and the manner in which the exhibit has been prepared. The remark will undoubtedly be made, that such interiors are beyond the means of "poor people." But just as the Tenement House Exhibition shows the conditions of light, air and sanitation that every one ought to possess, so the Arts and Crafts Society aims to show the same status of household articles. There are minimum standards in all things, and the case of those people who have not or can not attain the standard of light and air and space set by the Tenement Exhibition, the standard of living set by the unions or of the surroundings, so lightly and uncertainly sketched here, is a matter of consideration for those societies which are endeavoring to affect economic conditions so as to make these minimum standards effective.

It is of course not necessary to point out that nothing in the way of a copy of the exhibit is advocated. In preparing it, reliance has been placed on certain persistent elements in human nature as opposed to certain elements less developed. Hope has been built on the human love of color and brightness, and this has been opposed as strongly as possible to the habit of allowing mere expedience to dominate. It was felt that an emphatic statement of what was possible in legitimate charm would do much to overcome, (i.) the mere expedience of closets, (ii.) the vacuum that closets create, which has

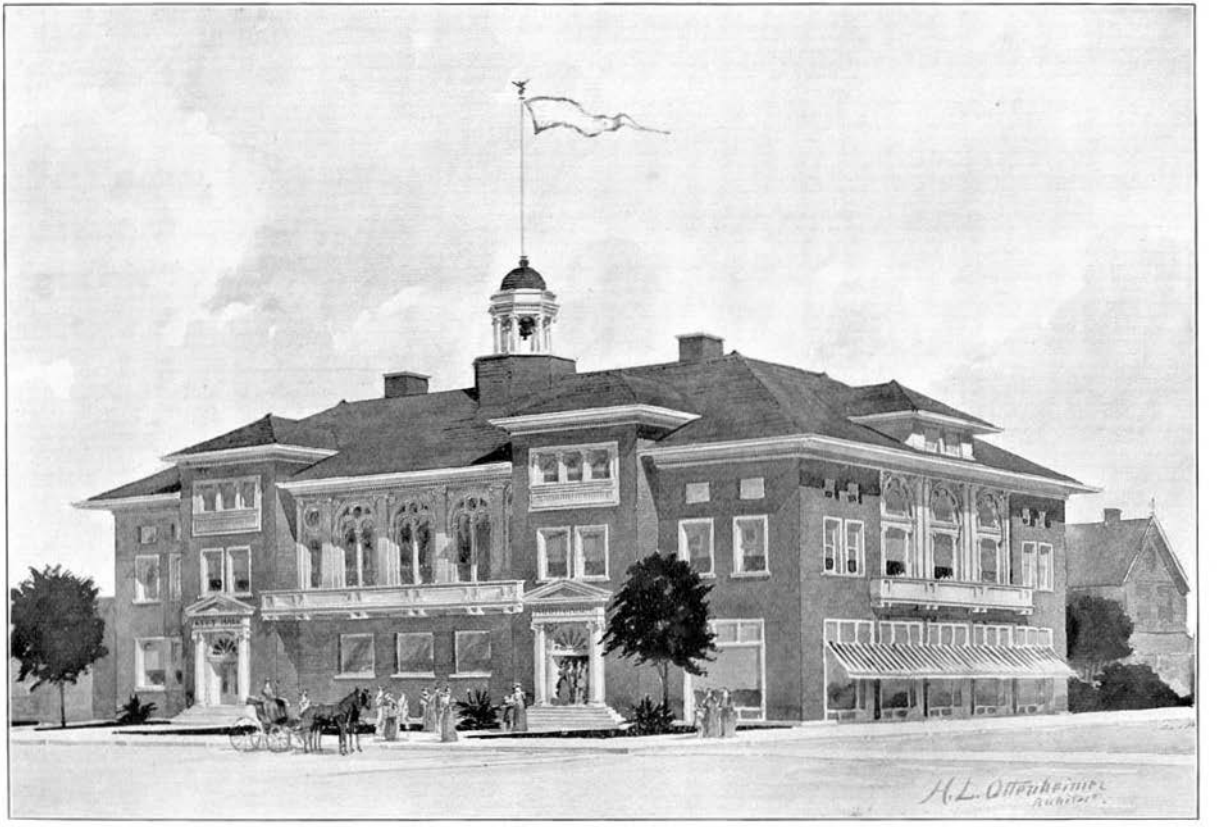
to be filled up somehow; and also, the habit of regarding certain household work as unpleasant, which has arisen because all satisfactory evidence of the work and all pleasure in it is made impossible by hiding it away.

To repeat, we are therefore endeavoring to show a possibility, not for the thing in itself, but for its value to lives and to living, and it is hoped that this statement has not rendered the object more obscure.

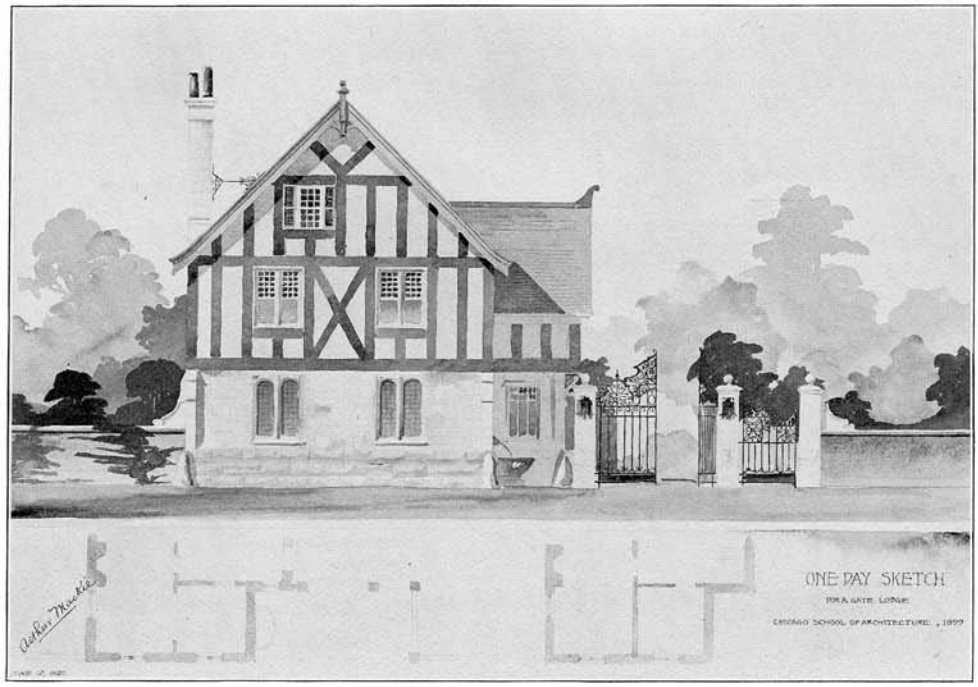
GEORGE M. R. TWOSE, Secretary.



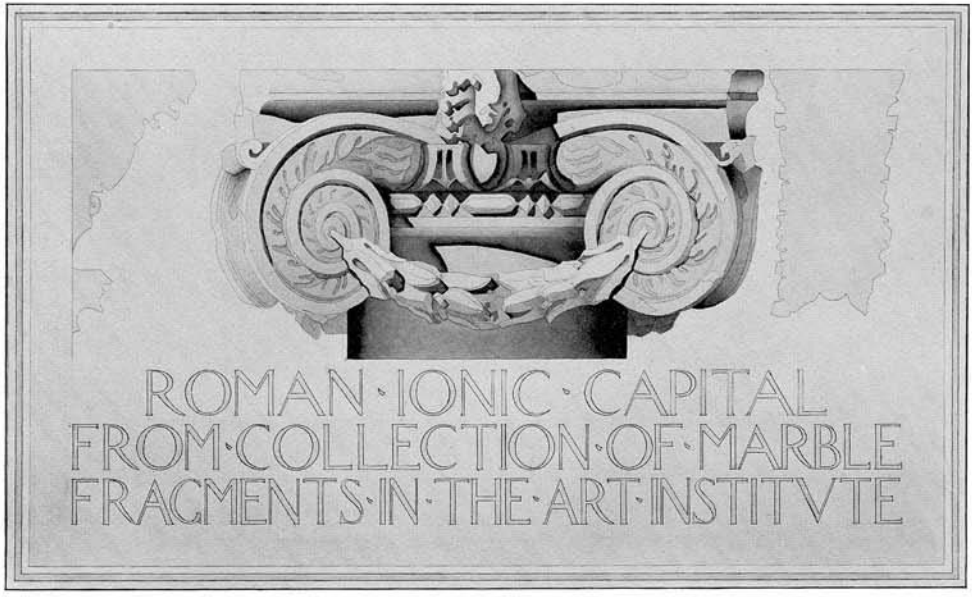
SKETCH FROM PHOTOGRAPH
By Birch Burdette Long.



CITY HALL AND AUDITORIUM BUILDING—H. L. Ottenheimer, Architect.



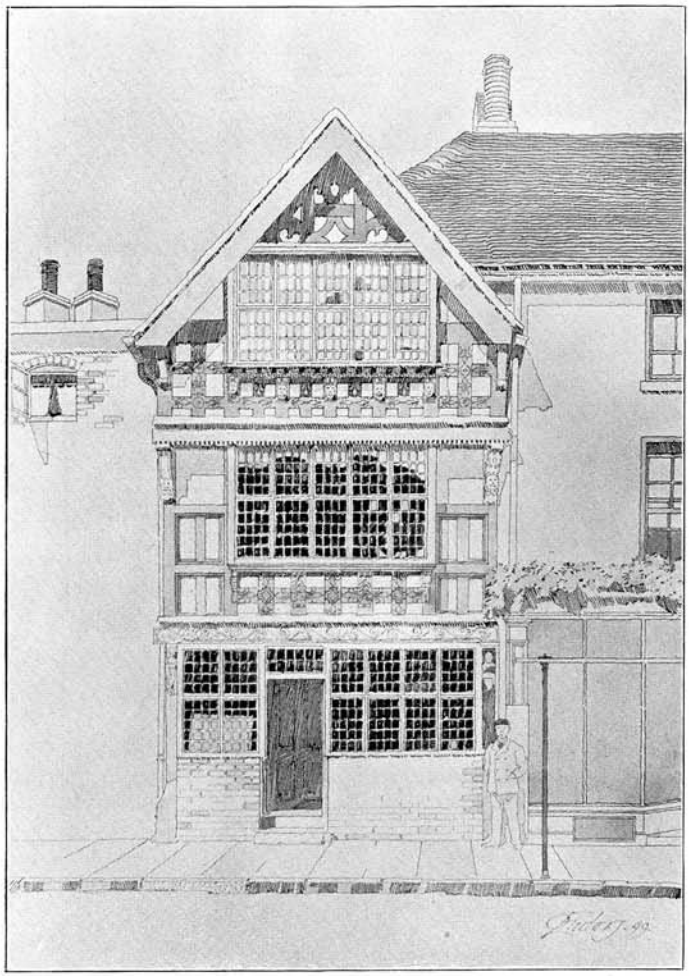
By Arthur Mackie.



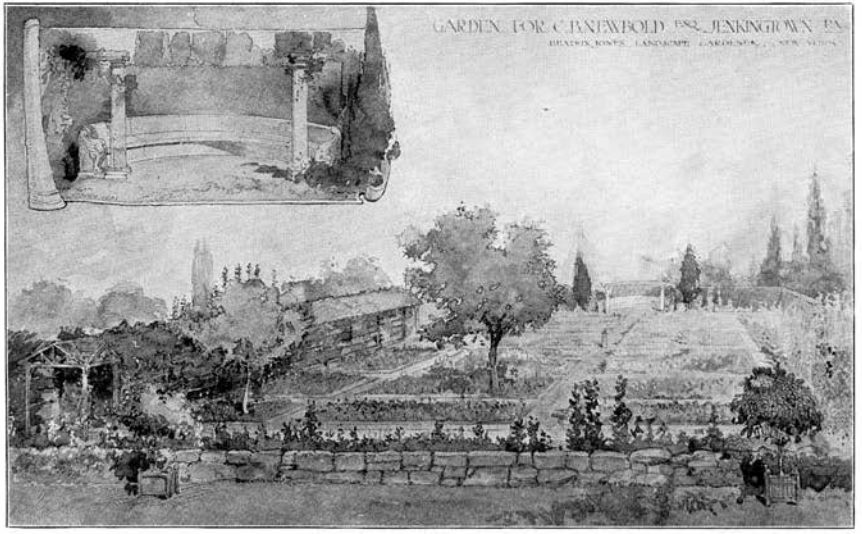
By Fred Johnck.
Studies Made in the Chicago School of Architecture, Art Institute.

DESIGN FOR BOARD-ROOM OFFICES, ORMSKIRK—Arnold Mitchell, Architect.

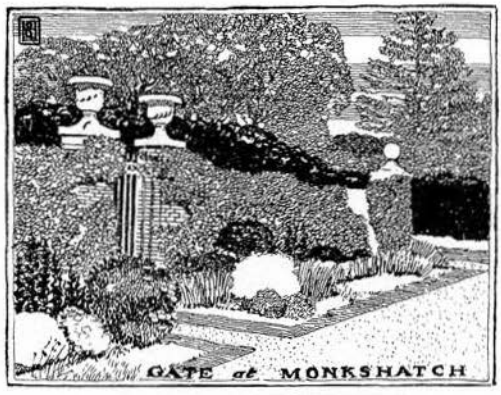
THE GABLES—Arnold Mitchell, Architect.



SKETCH.
By Oscar Enders.



DESIGN FOR GARDEN.
Beatrix Jones — Landscape Gardener.



SKETCH FROM PHOTOGRAPH
By Birch Burdette Long.

THE ARCHITECTURAL LEAGUE OF AMERICA.

IT is with peculiar gratification that the Chicago Architectural Club takes this opportunity to recognize its affiliation with the other architectural societies of the United States and Canada in the Architectural League of America. The effort which this club put forth in undertaking to call a meeting of delegates from the various architectural clubs to be held in Cleveland last June has been more than repaid by the added interest which has been manifested in club affairs. As a further result of that meeting, an increased inspiration has been felt for greater efforts in the study of civic problems as witnessed by the discussion of the Lake Front problem, the grouping of public buildings around a municipal court, the extension of the park system to include the Calumet region, the Desplaines River valley, and the Skokie Marsh, and the establishment of small parks and playgrounds in the congested districts.

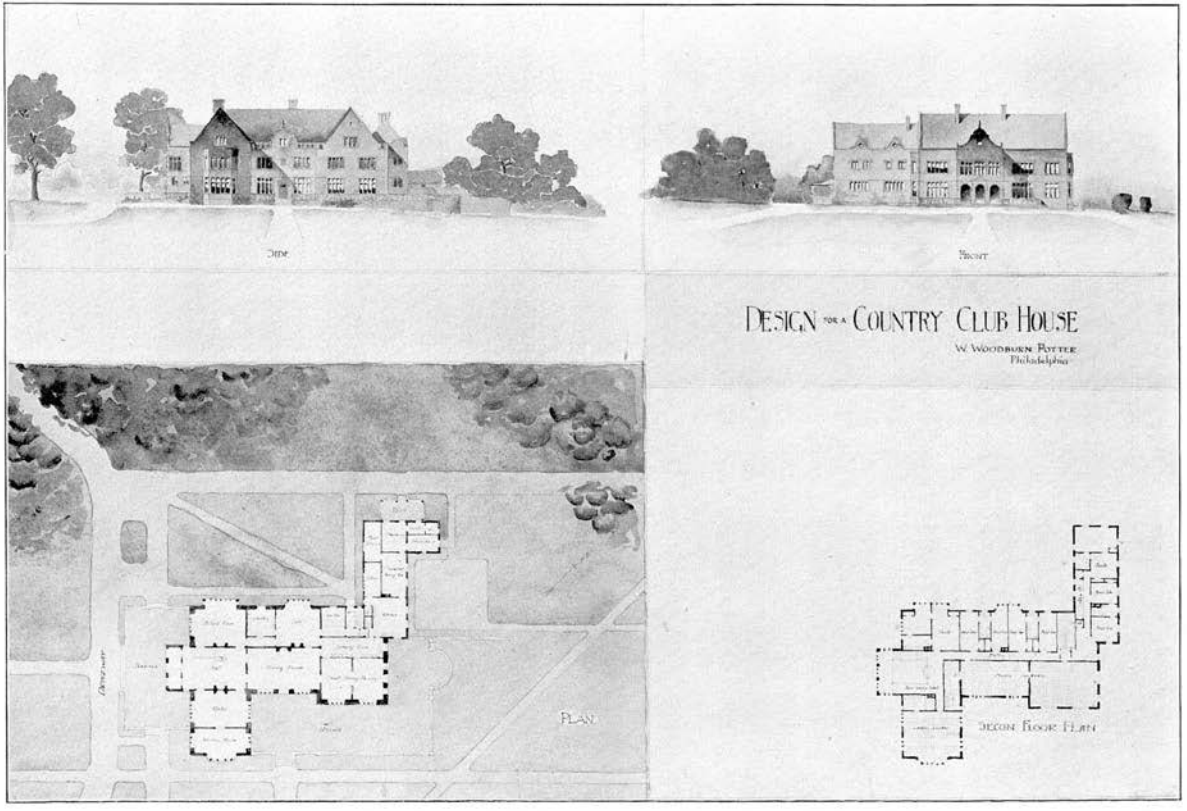
The Code Governing Competitions, recommended by the Architectural League of America, and also adopted by the Architectural League of New York, the National Sculptors' Society, the Society of Mural Painters, the T-Square Club of Philadelphia, the Pittsburgh Architectural Club, and several others, has been adopted by the Chicago Architectural Club and is recommended to all those who, believing that the best results may be obtained by competitions, wish to conduct them on a basis of mutual understanding that shall be honest and fair to all parties. To any society or individual needing assistance in formulating a competition program, this club freely tenders its assistance and good offices.

We believe that there is much to be gained through conference with fellow-workers. We anticipate for the Architectural League of America an increased influence for the development of an appreciation of honest and intelligently conceived architecture.

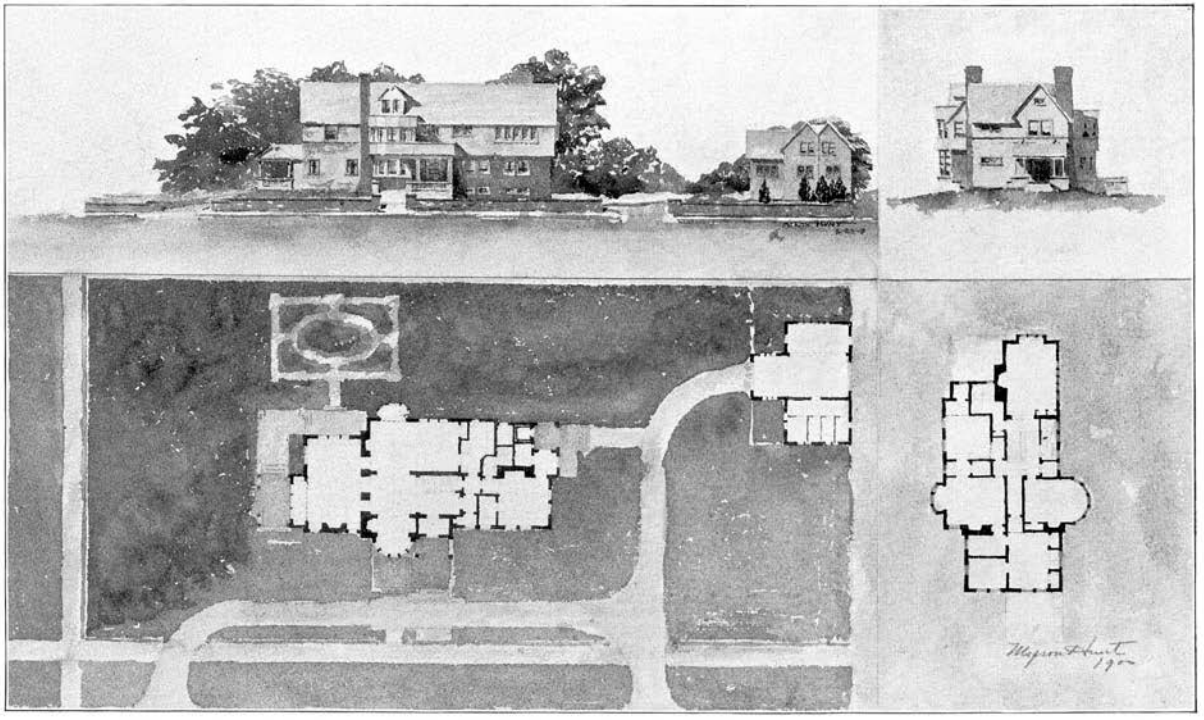
To the next convention of the League, which will be held in Chicago, June 7, 8, and 9, 1900, the Chicago Architectural Club most cordially invites its confrères of the League, as well as all other societies having affiliated interests.

To the various members of the Architectural League of America who have assisted in the collection and forwarding of works in other cities for our exhibition we extend our thanks, with the assurance that their efforts on our behalf are appreciated, and will be gladly reciprocated.

THE EXHIBITION COMMITTEE.



DESIGN FOR A COUNTRY CLUB HOUSE.
W. Woodburn Potter, Architect.



SKETCH FOR RESIDENCE IN EVANSTON.
Myron Hunt, Architect.

THE Architectural Club occupies quarters in the north basement of the Art Institute. Its activities for the season of 1899 and 1900 have been similar to those of previous years. They are educational and social, as indicated by the following :

CALENDAR 1899-1900.

September 18, 1899.	Opening Night. Smoker.
September 25, 1899.	Bohemian by outgoing Officers.
October 2, 1899.	Annual Election of Officers.
October 9, 1899.	Chicago Day.
October 16, 1899.	Smoker. "The Business Management of an Architect's Office," by Henry K. Holsman.
October 23, 1899.	Address by Mr. John Neal Tilton, on the "Barberini Palace."
October 30, 1899.	Hallowe'en Entertainment.
November 6, 1899.	Sketch Night. Suggestions for Improvement of Club-room.
November 13, 1899.	Smoker. Papers by Mr. Arthur Frantzen, on "Electric Lighting Construction," and Mr. F. Cortez Wilson, on "Acetylene Gas Lighting."
November 20, 1899.	Exhibition of Photographs, by Mr. Edward J. Jones, Jr.
November 27, 1899.	Thanksgiving Entertainment.
December 4, 1899.	Sketch Night. "The Method of Indicating Statuary on Architectural Drawings," by Mr. Max Mauch.
December 11, 1899.	Smoker. "Ways and Means of Publishing Our Next Catalogue."
December 18, 1899.	Lecture. "Farm Houses," by Mr. Robt. C. Spencer, Jr.
December 27, 1899.	Christmas Entertainment.
January 8, 1900.	Sketch Night. "The Designing of Statuary," by Mr. Max Mauch.
January 15, 1900.	Smoker. Address by Mr. Joseph Twyman, on the "Psychology of Textile Materials."
January 22, 1900.	An Illustrated Lecture by Mr. Frank M. Garden, on "Experiences in the Klondike."
January 29, 1900.	Bohemian. Faust Night.
February 5, 1900.	Sketch Night. Suggestions for a Memorial to the Nineteenth Century.
February 8, 1900.	View of Germania Club Ballroom Decorations, made by Mr. Heinrich Meixner.
February 12, 1900.	Smoker. "Furniture," by Mr. Joseph Twyman.

February	19, 1900.	Illustrated Lecture on "The Mills Hotel for Chicago," by Mr. John H. Bogue.
February	26, 1900.	Entertainment.
March	5, 1900.	Sketch Night.
March	12, 1900.	Smoker.
March	19, 1900.	Press View Chicago Architectural Exhibition, 10:00 A. M. to 4:00 P. M.
March	20, 1900.	Opening Reception of same, 7:00 P. M. to 11:00 P. M.
March	26, 1900.	Review of Exhibit and Overflow Exhibition in Clubroom.
April	2, 1900.	Entertainment.
April	9, 1900.	Sketch Night.
April	16, 1900.	Smoker.
April	23, 1900.	Lecture.
April	30, 1900.	Closing Entertainment.
June 7, 8 and 9, 1900.		Convention of Architectural League of America.

COMPETITIONS.

Competition for the improvement of a small Chicago Park.

Walter H. Kleinpell secured $50 from Pratt & Lambert to be given as prizes for this competition.

1st Prize, $25, Arthur Rouleau.
2d Prize, $15, John Lilleskau.
3d Prize, $10, Carl Axel Sandblom.

The Illinois Chapter, American Institute of Architects, have offered Gold, Silver and Bronze Medals for the best designs for a City Hall and an Educational Building to be located in Grant Park.

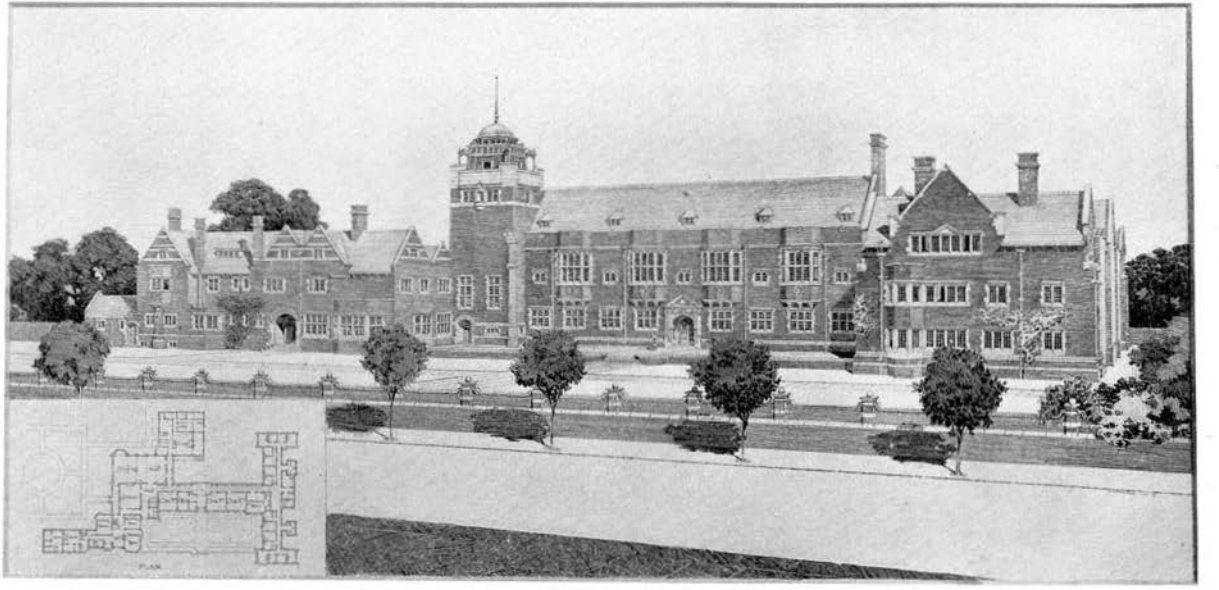
Awards had not been made when the year book went to press.

Competition for the improvement of the Clubroom.

1st Prize, $10
2d Prize, $5

Drawings have not been received in this competition as year book goes to press.

The cover of the Club Annual was designed by Robert C. Spencer, Jr.



WESTMINSTER COLLEGE, CAMBRIDGE.
Henry T. Hare, Architect.

CHICAGO ARCHITECTURAL CLUB.

OFFICERS.

JOSEPH C. LLEWELLYN, President.
ROBERT C. SPENCER, JR., First Vice-President.
HENRY K. HOLSMAN, Second Vice-President.
BIRCH BURDETTE LONG, Secretary.
AUGUST C. WILMANNS, Treasurer.

EXECUTIVE COMMITTEE.

JOSEPH C. LLEWELLYN,
ROBERT C. SPENCER, JR.
HENRY K. HOLSMAN.
BIRCH BURDETTE LONG.
AUGUST C. WILMANNS.
HENRY W. TOMLINSON.
CLARENCE HATZFELD.
CHARLES A. CARR.
WALTER H. KLEINPELL.
MAX MAUCH.
CARLETON MONROE WINSLOW.

EXHIBITION COMMITTEE.

WALTER H. KLEINPELL, Chairman.
CLARENCE HATZFELD, Secretary.
AUGUST C. WILMANNS, Treasurer.
HENRY W. TOMLINSON.
CHARLES A. CARR.
MAX MAUCH.
CARLETON MONROE WINSLOW.
DAVID KNICKERBACKER BOYD, Philadelphia.
JULIUS F. HARDER, New York.

DWIGHT HEALD PERKINS, Editor of Club Annual.

JURY OF ADMISSION.

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236 Design for Fabric No. 4.
237 Book Plates.
238 Design for Book Cover, End Papers and Pages for Book. Titled "Among the Roses."
239 Designs for Book Covers.
240 Drawings for Book Plates.

HARE, HENRY T.—13 Hart Street, Bloomsbury, London, England.

241 Westminster College, Cambridge.

HARVEY, GEORGE L.—115 Monroe Street, Chicago.

242 Residence on North Shore.
243 Wesley Hospital, Chicago.
244 Summer Cabin, Les Cheneaux. Photo.
245 Residence on Prairie Avenue.
246 Evanston Hospital from the Northeast. Photo.
247 Evanston Hospital from the Southeast.
248 Small Hospital.

HAYS, WM. CHARLES—Second Holder, John Stewardson Memorial Traveling Scholarship, 320 Walnut Street, Philadelphia, Pa.

249 Sketch at Chenonceau.
250 Sketch near Axay le Rideau.
251 Sketch in Montlhery.
252 House at Bakewell, Derbyshire.
253 Old Monastery at Tarascon.
254 House of Tristan at Tours. Measured Drawing.
255 Antique Capital from Miletus.
256 St. Lorenzo Fuori le Mura, Rome. Capital from Porch.

HEACOCK & HOKANSON—931 Chestnut Street, Philadelphia, Pa.

257 Y. M. C. A. Building, Scranton, Pa. Elevation on Mulberry Street.

HEUN, ARTHUR—1300, 155 Dearborn Street, Chicago.

258 Villa Crest. Summer Residence in Manchester, Mass.
259 Interior. Villa Crest.

HOLSMAN, HENRY K.—153 La Salle Street, Chicago.

260 The Amarilla Apartments, Fifty-fifth Street and Indiana Avenue.

261 Superimposed Residences, Perspective.

HOPPIN & KOEN—160 Fifth Avenue, New York City.

262 Residence at Tuxedo Park, New Jersey.

HUBER & CO., JULIUS H.—172 Washington Street, Chicago.

263 Sketch for Residence. By Julius H. Huber.

264 Residence in Edgewater for Mrs. Jennie R. Zorge. By Julius H. Huber.

Designs Submitted in the Phebe Hearst Architectural Competition for the University of California.

(Photographic Enlargements Loaned by the Regents of the University.)

E. BÉNARD—29 Boulevard Pereire, Paris, France (First Prize).

265 Plan of Buildings and Grounds.

266 Perspective.

HOWELLS, STOKES & HORNBOSTEL—63 William St., New York City (Second Prize).

267 Plan of Buildings and Grounds.

268 Perspective.

DESPRADELLES & CODMAN—6 Beacon Street, Boston, Mass. (Third Prize).

269 Plan of Buildings and Grounds.

270 Perspective.

HOWARD & CALDWELL—10-12 East Twenty-third St., New York City (Fourth Prize).

271 Plan of Buildings and Grounds.

272 Perspective.

LORD, HEWLETT & HULL—16 East Twenty-third Street, New York City (Fifth Prize).

273 Plan of Buildings and Grounds.

274 Perspective.

BARBAUD ET BAUBAIN—2 Boulevard Henry IV., Paris.

275 Plan of Buildings and Grounds.

276 Perspective.

PROF. F. BLUNTSCHLI—4 Stockgasse, Zurich.

277 Plan of Buildings and Grounds.

278 Perspective.

RUDOLF DICK—99 Josefstader Strasse, Vienna, Austria.

279 Plan of Buildings and Grounds.

280 Perspective.

J. H. FREEDLANDER—New York City.

281 Plan of Buildings and Grounds.
282 Perspective.

G. HÉRAUD ET W. C. EICHMULLER—3 Rue des Tournelles Arcueil and 18 Rue de L'Odeon, Paris.

283 Plan of Buildings and Grounds.
284 Perspective.

WHITNEY, WARREN—160 Fifth Avenue, New York City.

285 Plan of Buildings and Grounds.
286 Perspective.

HUNT, MYRON H.—123 La Salle Street, Chicago.

287 House for Harlow N. Higinbotham, Evanston.
288 Apartment House for Mrs. Nony Williams, Evanston.
289 Plans and Elevations.
290 Byzantine Mosaics.
291 Greek Temple at Paestum.
291*a* Photograph of Residence of Catherine M. White.
291*b* Terra Cotta Models of Ornament.

INGRAHAM, GEORGE HUNT—528 Tremont Building, Boston, Mass.

292 Preliminary Sketches for a Country House in the Suburbs of Boston.
293 Photos. of House of George H. Ingraham, Milton, Mass.

ISRAELS & HARDER—194 Broadway, New York City.

294 Nassau County Courthouse Competition. Perspective View.
295 Nassau County Courthouse. Front Elevation.
296 U. S. Customhouse, New York City. Bowling Green Elevation.
297 U. S. Customhouse, New York City. State Street Elevation.
298 U. S. Customhouse, New York City. Ground Plan.
299 U. S. Customhouse, New York City. Bridge Street Elevation.
300 U. S. Customhouse, New York City. South Elevation.

TTNER, WM. B.—Board of Education, St. Louis, Mo.

301 Monroe School, St. Louis, Mo. Elevation.

JACKSON, W. E.—929 Chestnut Street, Philadelphia, Pa.

302 Design for a Flat Building, Brooklyn, Y. Y.

JENNEY & MUNDIE—520 New York Life Building, Chicago.

303 Residence in Chicago.
304 Office Building for Mr. Henry Herman, Milwaukee.
305 Accepted Design for the Chicago National Bank. Perspective.
306 Accepted Design for the Chicago National Bank. Floor Plan.
307 Accepted Design for the Chicago National Bank. Longitudinal Section.

JONES, BEATRIX—21 East Eleventh Street, New York City.

308 Formal Garden for Mrs. C. B. Newbold, "Gate Farm," Jenkintown, Pa.

KELLEY, JAMES T.—57 Mt. Vernon Street, Boston, Mass.

309 Residence for Francis A. Foster, Esq., Weston, Mass.
310 Residence for J. Arthur Beebe, Boston, Mass.
311 House, Boston, Mass.
Country House near Boston.

KING, JAMES J.—81 Pine Street, New York City.

312 Beauchamp Chapel, Warwick, England.
313 Peterborough Cathedral, England.

KRAYLE CO., THE—849 Marshall Field Building, Chicago.

314 Objects in Leather for House Furnishing. By Mrs. E. H. Center and Miss C. M. Reade.
315 Photographs of Objects. Executed by the Krayle Co.
316 Photographs of Objects in Leather. Executed by Mrs. Edward H. Center.

KROPF, H. M.—5211 Penn Avenue, New York City.

307*a* Sketch of Tower, Church of Ascension, Pittsburg, Pa.

LANGTON, DANIEL W.

308*a* A Garden in the Shinnecock Hills, Long Island.

LAW, HENRY H.—503 Fifth Avenue, New York City.

309*a* Altar and Reredos, St. John's Church, Troy, N. Y.

LE BOUTILLIER, ADDISON B.—12 West Street, Boston, Mass.

310*a* Decorative Designs for Printing.
311*a* Sketch for a Golf Club.

LIESCH, PIERRE A.—65 First National Bank Building, Boston, Mass.

312*a* The Swan Kitchen at Wrexham, England.

LINDSTROM, ROBERT SETH—3234 Princeton Avenue, Chicago.

313*a* Cottage, Lostleigh, Devonshire, England.

LITTLE & O'CONNOR — 20 West Thirty-fourth Street, New York City.

314*a* House for Albert L. Johnson.
314*b* House for Albert L. Johnson. Entrance.
315*b* Plan of Buildings and Grounds.

LLEWELLYN, JOSEPH C. — 153 La Salle Street, Chicago.

316*b* Highland Park High School, Highland Park, Ill.
317 Bird's-Eye View Agricultural Buildings, University of Illinois, Urbana, Ill.
318 Bird's-Eye View Agricultural Buildings, University of Illinois, Urbana, Ill. Perspective of Main Building.
319 Agricultural Buildings, University of Illinois, Urbana, Ill. Main Building.
320 Design for Park Gateway.
321 Design for Residence at River Forest, Ill.

LONG, BIRCH BURDETTE — 3739 Langley Avenue, Chicago.

322 Design for the Improvement of Oak Park. Perspective.
323 Design for the Improvement of Oak Park. Plan and Details.
324 View in the Garden of the Villa Castello.
325 The Guisti Gardens.
326 Villa Caprarola, Garden Wall.
327 Gates at Monkshatch.
328 A Rendering.

LORD, HEWLETT & HULL — 16 East Twenty-third Street, New York City.

328 Competitive Design for Wilkesbarre Courthouse. Elevation.
329 Competitive Design for Wilkesbarre Courthouse. Plan.

MACAULAY, ELLEN K. — Graver's Lane, Chestnut Hill, Philadelphia, Pa.

330 "There came Wise Men from the East."

MAGINNNIS, WALSH & SULLIVAN — Tremont Building, Boston, Mass.

331 St. John's Chapel, Brighton Seminary, Brighton, Mass.

MAHER, GEO. W. — 218 La Salle Street, Chicago.

332 Residence of Mr. W. F. Furbeck, Lake Geneva, Wis.
333 Residence of Mr. A. B. Leach, South Orange, N. J.
334 Residence of Mr. Wm. Coffeen, Hinsdale, Ill.
335 Residence of Mr. M. A. Cheney, Kenilworth, Ill.

MAISTRASSE & BERGER — 1-3 Rue le Peletier, Paris.

336 Competitive Drawing for the New York Life Co's Building, Paris. Third Prize.

MAURY, L. M. — 223 West Fifty-seventh Street, New York City.

337 St. Sepulchre's, North Hampton.

MANN, FREDERICK M.—328 Chestnut Street, Philadelphia, Pa.

338 Competitive Drawing for a College Library. Perspective with Plan.
339 Library of the University of West Virginia.

MANNY, E. A.—Security Building, St. Louis, Mo.

340 School at Normandy, Mo.
341 Sketch for Burlington Passenger Station.
342 Houses in West End.

MASON, GEO. D.—80 Griswold Street, Detroit, Mich.

343 Preliminary Sketches for a Residence for F. H. Walker, Detroit.
344 Sketches and Photos. of Stables at Belle Isle Park, Detroit.
345 Proposed Residence at Detroit, Mich.
346 Residence of Forbes Robertson, Detroit, Mich.

MAUCH, MAX—81 Illinois Street, Chicago.

347 Portrait Bust No. 1 and Pedestal.
348 Portrait Bust No. 2 and Pedestal.

MAURY & DODD—Louisville, Ky.

349 Design for University Building. W. J. Dodd, Del.

McARDLE, M. P.—512 Security Building, St. Louis, Mo.

350 Residence in St. Louis.

McKIM, MEAD & WHITE—160 Fifth Avenue, New York City.

351 Shaw Monument, Boston, Mass.
352 University Hall, Columbia University.

METCALF, LOUIS R.—16 East Twenty-third Street, New York City.

353 Entrance and Vestibule on a Circular Corner.
354 Elevation.
355 Plan and Section.

MILLIGAN, R. M.—1201 Chemical Building, St. Louis, Mo.

356 St. Ann's Orphan Asylum, St. Louis, Mo.

MITCHELL, ARNOLD—39 Great Marlborough, Street, London, England.

357 House, The Gables, Harrow on the Hill.
358 Design for the Colfe Grammar School, Lewisham, England.
359 Parish Room, Clapton, London, England.
360 New Board Office, Ormskirk, England.
361 House, St. Margaret's, Harrow, England.
362 House, Woodside, Stanmore, England.
363 House at Rickmansworth, England.
364 Municipal Mansion for an English Town.

MOLITOR, JOHN—320 Walnut Street, Philadelphia, Pa.

365 Sketch for a Gothic Tower.

MONAGHAN, KATHERINE S.—40 Mercer Street, Princeton, N. J.

366 Palace in Turin.

MONTALAND, CHARLES—35 Rue Jacob, Paris.

367 Porte Cocheré, Rue St. Louis, en L'Isle, Paris.

MORRIS, GEORGE SPENCER—904 Girard Building, Philadelphia, Pa.

368 Some Bits of Switzerland.

NEUBAUER, ADOLPH—169 Wabash Avenue, Chicago.

369 Interior Decoration in Old German Renaissance. Adolph Neubauer.

NEUBAUER DECORATING CO.—196 Wabash Avenue, Chicago.

370 Interior Decoration in Old German Renaissance. By A. Neubauer.

371 Interior Decoration of Room, Style Fin de Siècle. A. Neubauer.

NEWTON, ERNEST—4 Raymond Building, Gray's Inn, London, England.

372 House at Halsmere, Surrey.

373 House at Wokingham, Berkshire.

NEWTON, GEORGE F.—930 Tremont Building, Boston, Mass.

374 Design for Church, Dorchester, Mass.

NICHOLS, GEO. A.—521 Grand Central Station, New York City.

375 Design for Ferry-house, Forty-second Street, New York. Plan.

376 Design for Ferry-house, Forty-second Street, New York. Section.

377 Design for Ferry-house, Forty-second Street, New York. River Front.

378 Design for Ferry-house, Forty-second Street, New York. Street Front.

NIMMONS & FELLOWS—1733 Marquette Building, Chicago.

379 The H. C. Frick Library, Wooster University.

380 House for I. L. Ellwood, Port Arthur, Tex.

381 McCormick Harvesting Machine Co., Paint and Wood Shop.

O'BRIEN & SON, M.—208 Wabash Avenue, Chicago.

382 Tall Dark-green Vase.
383 Pot with Purple Lotus Flowers.
384 The "Morris Bowl."
385 Pot with Purple Buds.
386 Two Tiles from the Jungle Book Series.

OLMSTED BROS.—Brookline, Mass.

387 General Plan for the Muddy River Parkway.
388 Plan for the G. W. Norton Estate, Louisville, Ky.
389 General Plan for Keney Park, Hartford, Conn.

ORTH, GEORGE S. & BROS.—341 Sixth Avenue, Pittsburg, Pa.

390 A Colonial Place, Pittsburg, Pa.

OTTENHEIMER, HENRY L.—Fort Dearborn Building, Chicago.

391 City Hall and Auditorium.
392 Jno. O'Neil Vaughey—Apartment Building.
393 Residence of L. Newgass, Chicago.
394 Residence for C. Samuels, Chicago.
395 The Douglas House, Houghton, Mich.
396 Greenwood Apartment Building, Chicago.
397 Residence for Charles Yondorf, Chicago.

PAGE, HARVEY L.—913, 153 La Salle Street, Chicago.

398 Elevation—Row of City Dwellings.
399 Detail—Dining-room in Mrs. P. A. Hearst's Residence, Washington, D. C.

PATTON, FISHER & MILLER—115 Monroe Street, Chicago.

400 Proposed Public Library, Dixon, Ill.
401 Methodist Episcopal Church, Wheaton, Ill.
402 Third Congregational Church, Oak Park, Ill.

PEABODY & BEAULEY—Monadnock Block, Chicago.

402*b* Perspective Sketch.
402*c* Perspective Sketch.

PENNELL, HENRY B.—95 Mt. Vernon Street, Boston, Mass.

403 The Porches of Amiens Cathedral, Amiens, France.
404 Interior of Church of St. Francis, Assisi, Italy.
405 Interior of St. Peter's, Rome, Italy.
406 Interior of Capella Palatina, Palermo, Sicily.

PERKINS, DWIGHT HEALD — 1107 Steinway Hall, Chicago.

University of Chicago Settlement:

407 { Street and Garden Fronts. / Main Floor Plan. / Second Floor Plan.

408 { Photograph of Gymnasium. Exterior. / Photograph of Gymnasium. Interior. / Photograph of Gymnasium. Stage.

409 Langdon Apartment Buildings.

Northwestern University Settlement:

410 { Exterior. / First Story Plan. / Second Story Plan.

J. J. Wait, Residence:

411 { Exterior Views. / Plans.

412 Stable for G. B. Pratt, Elkhart, Ind.

PERKINS, FRANK EDSON — Assistant Professor of Design, University of Pennsylvania.

413 Design — Suite of Reception Rooms.

PERKINS, FREDERICK W. — 115 Monroe Street, Chicago.

414 Stables and Water Tower for Mr. John Dupee, Oconomowoc, Wis.

415*a* Studies for a Residence to be Built at Racine, Wis.

415*b* Photographs of Chicago Residences.

415*c* Residence of H. M. Wallis, Racine.

415*d* Residence of J. G. Shedd, Chicago.

PERKINS, LUCY FITCH — 3929 Indiana Avenue, Chicago.

416 Preliminary Study of Decoration over Stage in Gymnasium of University of Chicago Settlement.

PEROT, ROBESON L. — 619 Philadelphia Bourse.

417 Sketch — Parish Building, Christ P. E. Church, Christian Hundred, Delaware.

418 Residence and Stable, Bryn Mawr, Pa. A. H. Theobald, Esq., Owner.

419 Mantels — In Hall, Dining and Living Rooms. Residence A. H. Theobald, Bryn Mawr, Pa.

420 Suburban Houses near Philadelphia.

421 Residence, Chestnut Hill, Philadelphia.

422 Cemetery Gatekeeper's House, Northwood Cemetery, Philadelphia.

PEYRAUD, F. E., and H. G. MARATTA — 160 Dearborn Avenue, Chicago.

423 Sketches for "Truth Teaching the World." Peoria.

424 Public Library, Peoria. Mural Decorations.

425 Public Library, Peoria. Mural Decorations.

426 Public Library, Peoria. Mural Decorations.

PITE, BERESFORD — 48 Hartley Street, London, West.

427 Town Hall and Municipal Offices, Cardiff.
428 Town Hall, Colchester.
429 English Mission Hospital for Jews, Jerusalem. Frame Damaged.
430 Sloane Medallion Design. "A West End Club."

POND & POND — 1109 Steinway Hall, Chicago.

431 Hull House. General Plan. Perspective. Four Interior Photographs.
432 David Swing Settlement. General Plan. Three Perspectives.
433 Chicago Commons. Six Plans. Perspective.
434 Residence for James W. Thompson. Perspective.
435 Jane Club. Two Photographs.

POPE, JOHN RUSSELL — 5 Rue de la Chaise, Paris.

436 A Well for the Courtyard of the Hospital Ste. Jean d'Angers. Course in the History of Architecture, École des Beaux-Arts, Paris.

POTTER, W. WOODBURN — 1913 Spruce Street, Philadelphia, Pa.

437 Design for Country Clubhouse.

PRAT, MAY ROSINA — 6 West Twenty-second Street, New York City.

438 Hand-bound Books.

PRIDMORE, J. E. O. — Champlain Building, Chicago.

439 Residence of B. E. Veatch, Chicago.

Projet: A City Hall on the Lake Front, Chicago.

N. Max Dimming, Leader.
Clarence Hatzfeld.
Burton F. Morse.
Walter H. Kleinpell.
Francis M. Bartolomae.
Charles A. Carr.
Carlton Monroe Winslow.

440 Principal Façade.
441 First Story Plan.
442 Fourth Story Plan.

RANKIN & KELLOGG — 1024 Walnut Street, Philadelphia, Pa.

443 Front Elevation — U. S. Customhouse and Postoffice, Camden, N. J.
444 Exterior Details — U. S. Customhouse and Postoffice, Camden, N. J.

RAYMOND, W. OAKLYEY — 17 Broadway, New York City.

445 Musio Capitolino, Rome.

READE, CHRISTIA M.—849 Marshall Field Building, Chicago.

446 Book Plate. (Proof Copy.)
447 Design for Lock and Hinges for Library Case Doors. (Photo.)

REEVS, GEO. M.—152 West Fifty-fifth Street, New York City.

448 Design for Stained Glass Window.
449 Decoration for a Fireplace.

RODMAN, C. S.—16 East Twenty-third Street, New York City.

450 Diploma Problem at École des Beaux-Arts. Plan.
450*a* Diploma Problem at École des Beaux-Arts. Elevation.

ROGERS, JAMES GAMBLE—1314 Ashland Block, Chicago.

451 Drawing of an Analytique. 2d Class, École des Beaux-Arts, Paris.
452 Copy of the Frieze of Darius. Course of Archeology, 2d Class, École des Beaux-Arts.
453 A Country Bank. Elevation. Projet of the 2d Class, École des Beaux-Arts, Paris.
454 A Country Bank. Plan and Section. Projet of the 2d Class, École des Beaux-Arts.
455 A Large Bathing Establishment in a Park. Plan, Section and Elevation. Projet of the 1st Class, École des Beaux-Arts.
456 A Tomb. Course in Archeology, 1st Class, at the École des Beaux-Arts.
457 A Suite of Reception-rooms. Plan and Section. Projet of the First École des Beaux-Arts.
458 A Bay Window for a Paris Building. Projet in the First Class, École des Beaux-Arts.
459 A Pantheon. Plan, Elevation and Section. Projet of the First Class, École des Beaux-Arts, Paris.
460 Perspectives and Plans of the Chicago Institute.

ROMEYN, CHARLES W.—48 Exchange Place, New York City.

461 Stable for William Baylis, Esq.

ROSBORG, CHRISTIAN F.—35 Wall Street, New York City.

462 Library for Small Country Town.

ROULEAU, ARTHUR G.

Competition for the Improvement of a Chicago Park. First Prize Design.
463 Perspective.
464 Plan.

ROWLAND, GEORGE M.

465 A Country Church for Porto Rico.

RUTTAN & RUSSELL—65 First National Bank Building, Pittsburg, Pa.

466 Well for C. E. Speer, Esq., Friendship Hill, Pa.
467 Entrance to St. Augustine Roman Catholic Church, Pittsburg, Pa.

SAUER, ANDREW J.—929 Chestnut Street, Philadelphia, Pa.

468 Design for City House.
469 Summer Sketches. T-Square Competition.

SCHERMERHORN & REINHOLD—430 Walnut Street, Philadelphia, Pa.

470 Gate Lodge at Pembroke, Bryn Mawr, for Mrs. Charles Wheeler.

SCHMIDT, RICHARD E.—172 Washington Street, Chicago.

471 Residence for C. H. Thorne.
472 Five Bronze Floor Plates for Montgomery Ward & Co.

SCHNEIDER, ARTHUR—1650 Willson Avenue, Cleveland, Ohio.

473 Customhouse at Tangier.
474 Scene in Tangier at Dusk.
475 Scene in Al-K'sar, Morocco.

SCHNEIDER, CHARLES SUMNER—1002 Garfield Building, Cleveland.

476 Den in Residence. Henry White, Cleveland.

SEARS, TABER—96 Fifth Avenue.

477 Elevation of Music-room.

SHAW, HOWARD—115 Monroe Street, Chicago.

478 Gateway, Akron, Ohio.
479 Oberlin Chemical Laboratory.
480 Residence, Dayton, Ohio.
481 La Grange Country Club.
482 Stables, Onwentsia Club.
483 Residence, Hinsdale, Ill.
484 Residence on Lake Shore Drive, Chicago.
485 Staircase, Hall, Chicago.
486 Proposed Store Building.
487 D. K. E. Clubhouse, University of Chicago.
488 Competitive Design, Chicago National Bank.

SHEBLESSY, JOHN F.—2933 Farrell Avenue, Chicago.

489 Elevation for Y. M. C. A. Building, Scranton, Pa.
490 First Floor Plan of Same.
491 Sketch — Elevation for Chicago City Hall.

SHEPLEY, RUTAN & COOLIDGE—1780 Old Colony Building, Chicago.

492 Plan — Leland Stanford, Jr., University, Palo Alto, Cal.
493 Perspective — Leland Stanford, Jr., University, Palo Alto, Cal.
494 Perspective — Residence, Norman B. Ream, Esq., Thompson, Conn.

SHEPLEY, RUTAN & COOLIDGE—Chemical Building, St. Louis, Mo.

495 Accepted Design for St. Louis Trust Co. Perspective.
496 Accepted Design for St. Louis Trust Co. Floor Plan.

SHURTLEFF, ARTHUR A.—9 West Cedar Street, Boston, Mass.

497 An Old Flower Garden, Newburyport, Mass.

SPENCER, R. C., Jr.—17 Van Buren Street, Chicago.

Illustrations for Book "Good Farmhouses":

498 Sheet 1. *a* Field Stone Farmhouse.
b Walworth Farm.
c Foothill Farmhouse.
d Prairie Farmhouse.
e Shingled Farmhouse.
498 Sheet 2. *f* "Elmsmere."
g Northern Farmhouse.
499 Maine Farmhouse.
500 Italian Farmhouse.
501 Farmhouse near Florence, Italy.

STEPHEN & GREENE—Temple Court.

502 Design for Church at Winstead, Conn.
503 House on Great Barrington Road, Mass.

STEPHENS, JNO. C.—904 Columbia Building, St. Louis, Mo.

504 Chenonceaux. Chateau. Pavillion.
505 Saumur. Hôtel de Ville. Façade.
506 Saint Antonin. Hôtel de Ville. Ensemble.

STRIEBINGER, FREDERICK WM.—1215 New England Building, Cleveland, Ohio.

507 Towers of Normandy, France.
508 Torre de la Iglesia, San Dome, Toledo, Spain.

STURM, MEYER, J.—512, 175 Dearborn Street, Chicago.

509 Book Plates.

SUPPLEE, WM. F.—1417 Chestnut Street, Philadelphia, Pa.

510 "A Fellow's Room."

TAYLOR, F. STEWARD, A. R. I. B. A.—5 John Street, Bedford Row, London, England.

511 A Hotel in the Isle of Wight.

THOMAS, ARTHUR—1193 Broadway, New York City.

512 Sketch—Meeting of La Salle and Hennepin, St. Joseph River, 1679. Courthouse, South Bend, Ind.
513 Sketch—La Salle Treaty with Miami Indians, 1681. Courthouse, South Bend, Ind.

THOMAS, F. INIGO—4 Clifford Street, London, England.

514 Barrow Court, Somerset, England.

TILDEN, GEO. T.—85 Devonshire Street, Boston, Mass.

515 Pagoda, Observatory near Blue Hill, Mass.
516 Jesup Hall, Williams College.
517 Drinking Fountain.

TITUS, LLOYD—925 Chestnut Street, Philadelphia, Pa.

518 School of Architecture and Museum for Casts.
519 First Mention—John Stewardson Memorial. Scholarship Competition, 1899. Ground Floor Plan.
521 Façade.

TOTTEN & ROGERS—931 Chestnut Street, Philadelphia, Pa.

522 Elevation—House for J. C. Hooe, Esq., Washington, D. C.
523 Perspective—Riggs Bank, Competitive Drawing.

TOWNSEND, C. HARRISON, F. R. I. B. A.—29 Great George Street, Westminster, London, England.

524 Entrance to Cliff Towers, Devonshire, England.
525 Mantel in Billiard-room, Lindehaus, Dusseldorf, Germany.
526 Design for a Picture Gallery in Whitechapel, London. Panel in Mosaic.

VAN AUKEN, GEO. H.—32 East Fourteenth Street, New York City.

528 Proposed Apartment House, Syracuse, N. Y.

VAN OSDEL, J. M.—225 Dearborn Street, Chicago.

529 Sketch for Small Church. Elevation. Arthur George Brown, Del.
530 Sketch for Small Church. Plan. Arthur George Brown, Del.
531 Block Plan—Central Baptist Orphanage. Arthur George Brown, Del.
532 Administration Building, Central Baptist Orphanage. Arthur George Brown, Del.

WARREN, E. P.—20 Cowley Street, Westminster, London, England.

533 The Church of St. Martin. Bryanston, Blanford, England.
534 The East Gate Hotel, High Street, Oxford, England.
535 Victoria Fountain and Clock Turret, Oxford, England.

WARREN, HAROLD B.—4 Milton Road, Brookline, Mass.

536 Courtyard of Bishop's Palace at St. Davids, South Wales.

WATMOUGH, RICHARD L.—1510 Real Estate Trust Building, Philadelphia, Pa.

537 Design for Entrance to a Navy Yard.
538 A Semi-Suburban House.
539 A Colonial House.
540 Detail—Semi-Suburban Residence.

WATSON, J. NELSON—295 South Lawndale Avenue, Chicago.

541 Stairway, Villa Lante, Bagnata. From Photo.
542 Stairway, Villa Lante, Tivola. From Photo.
543 Sketches from Nature in and about Peoria.

WATSON, ROBERT BRUCE—1808 Fisher Building, Chicago.

544 Ward Buildings, Asylum for Feeble-minded Children, Lincoln, Ill.
545 Female Infirmary. An Addition to the Northern Hospital for the Insane, Elgin, Ill.
547 Male Cottage, Southern Hospital for the Insane, Anna, Ill.
548 Sketch for Woman's Building, Illinois State Fair Grounds, Springfield.
549 Barn for the Gubernatorial Mansion, Springfield, Ill.

WEARY, EDWIN D.—1449 Marquette Building, Chicago.

550 Scammozzi Capital, Terra-Galvano.
551 Grotesque Mask, Terra-Galvano.
552 Modillion, Terra-Galvano.
553 Italian Renaissance Capital, Terra-Galvano.
554 Italian Renaissance Capital, Terra-Galvano.
555 Greek Capital, Terra-Galvano.
556 Shield—Terra-Galvano.

WELLS, NEWTON A.—University of Illinois, Urbana, Ill.

559 Paris Sketches.
560 Paris Sketches.

WHITEHOUSE, Francis M.

Crowhurst—Residence of F. M. Whitehouse at Manchester, Mass.
561 Street View.
562 Court View.
563 Entrance Detail.

WILSON & MARSHALL—218 La Salle Street, Chicago.

564 Residence of D. B. Scully, Graceland Ave. and Beach Court, Chicago.
565 Residence of George E. West, 3946 Ellis Ave., Chicago.

WINSLOW, CARLTON MONROE—1780 Old Colony Building, Chicago.

567 Competitive Design for the Improvement of a Chicago Park Perspective.
568 Competitive Design for the Improvement of a Chicago Park. Plan.
569 Compton Church, Surrey, England.

WINSLOW, WETHERELL & BIGELOW—4 Hamilton Place, Boston, Mass.

570 Competitive Design for Office Buildings. Perspective.
571 Competitive Design for Office Buildings. Line Drawing.

WIRTS, STEPHEN M.—148 Wabash Avenue, Chicago.

572 Rouen Cathedral Tower, France.
573 Tour de Notre Dame, Paris.
574 Town Gate, Moret, France.
575 Four Normandy Towers, France.

WOOD, EDGAR, A. R. I. B. A.—78 Cross Street, Manchester, England.

576 House at Bowdon, Cheshire, England.
577 House at Middleton, Lancashire, England.
578 The George and Dragon Inn, Castleton, Lancashire, England.
579 House at Marland, near Rochdale, Lancashire, England.
580 House and Shop, Middleton, Lancashire, England.
581 Proposed Clock Tower, Huddersfield, Yorkshire, England.

WRIGHT, FRANK LLOYD—435 The Rookery. Studio, Oak Park.

582 Photograph. Exterior.
583 Photograph. Entrance.
584 Photograph. Plan.
585 Photograph. Private Study.
586 Photograph. Entrance Interior.
587 Photograph. Residence Nathan G. Moore.
588 Sketch. Residence Mr. A. C. McAfee.
589 Sketch. Residence of Mrs. Robert Echart.
590 Sketch. Residence for Mr. E. C. Waller.
591 Sketch. Residence for Mrs. David Devin.
592 Perspective—All Souls Building.

ZIMMERMAN, ALBERT G.—115 Monroe Street, Chicago.

593 Residence on Pine Grove Avenue, Chicago. Water-color Sketch.
594 Residence in Edgewater.

ZIMMERMANN, HUGO H.—1279 Perry Street, Chicago.

595 Elevation for a Tomb.
596 Plan for a Tomb.

THE CHICAGO SCHOOL OF ARCHITECTURE—The Art Institute, Chicago.

597 A Gate Lodge. Arthur Mackie.
598 Order from Propylea. Adelaide Benham.
599 Roman Capital. Fred Johnck.
600 A Science Temple. J. Curtis Gordon.
601 A Primary School. Elevation. Arthur Mackie.
602 A Primary School. Plan. Arthur Mackie.
603 A Hospital. Elevation. Oscar B. Marienthal.
604 A Hospital. Plan. Oscar B. Marienthal.
605 A Hospital. Plan. Oscar B. Marienthal.
606 A Museum and Library. Alfred S. Alschuler.
607 A Museum and Library. Elevation. Alfred S. Alschuler.
608 A Museum and Library. Plan. Alfred S. Alschuler.
609 An Art School. Vernon S. Watson.
610 A Tomb. Vernon S. Watson.
611 A Gate Lodge. Vernon S. Watson.

COLUMBIA UNIVERSITY.

612 McKim Competition. Prize Drawing. Plan. W. E. Parson.
613 State Capitol. Elevation. J. D. Boyd, Jr.
614 State Capitol. Section. J. D. Boyd, Jr.
615 Designs for a City House. Elevation. L. E. Smith.
616 Designs for a City House. Elevation. Edward E. Hewitt.
617 A Small Museum. G. W. Jacoby.
618 A Small Museum. E. T. Schoen.
619 Public Library for Small Town. Frank Urich, Jr.
620 A Yacht Club. Elevation. R. L. Hyett.
621 A City Hall. Plans. H. R. Mainzer.
622 A City Hall. Elevation. H. R. Mainzer.
623 A City Hall. Lower Office Plan. H. R. Mainzer.
624 A Bank for Savings. F. A. Nelson.
625 A Bank for Savings. E. J. Lang.
626 A Bank for Savings. Arthur Kaufman.
627 Hotel and Mountain Resort. Plan. B. S. Cairns.
628 Hotel and Mountain Resort. Elevation. B. S. Cairns.
629 A Public Bath. Elevation. E. L. Satterlee.
630 A Public Bath. Plan. E. L. Satterlee.
631 A Public Bath. Section and Elevation. E. L. Satterlee.
632 New York Yacht Club. F. B. Lefferts.
633 Drawings from Photograph. W. T. Warren.
634 Drawings from Photograph. H. P. Upton.
635 Drawings from Photograph. H. B. Coosby.
636 Drawings from Photograph. E. H. Rosengarten.
637 Drawings from Photograph. G. W. Jacoby.
638 Drawings from Photograph. F. F. Willson.

CORNELL UNIVERSITY.

638*a* Pan-American Exposition. Elevation. F. Urich, Jr.
639 Pan-American Exposition. Plan. F. Urich, Jr.
640 Pan-American Exposition. Elevation. H. M. Bowdoin.
641 Pan-American Exposition. Plan. H. M. Bowdoin.
642 Pan-American Exposition. Elevation. R. A. Tissington.
643 Pan-American Exposition. Plan. R. A. Tissington.
644 A Fire Engine House. F. S. Ackerman.
645 A Fire Engine House. George Winkler.
646 A Fire Engine House. W. D. Straight.
647 Building for an Exhibition of Fine Arts. George Winkler.
648 End of a Reception-room in the Executive Mansion. W. Herbert Dole.
649 End of a Reception-room in the Executive Mansion. Helen B. Brinkerd.
650 Study of the Ionic and Composite Orders. R. Harold Shreve.

UNIVERSITY OF ILLINOIS. College of Architecture—Champaign, Ill.

651 Library. Plan. R. W. Weirick.
652 Library. Section. R. W. Weirick.
653 Library. Front Elevation. R. W. Weirick.
654 Terminal Railroad Station. G. F. Kepler.
655 Class in Perspective — Sketches.
656 Terminal Railroad Station. Elevation. R. C. Ricker.
657 Chemical Laboratory. Elevation. R. W. Weirick.
658 A Country Fair. Perspective. C. A. Smith.
659 A Church. Elevation. H. T. Eastman.
660 Town Hall. Elevation. W. J. Brown.
661 Bird's-eye View of Hospital. C. G. Lawrence.

UNIVERSITY OF PENNSYLVANIA. College of Architecture—Philadelphia, Pa.

662 Staircase for a State Capitol. I. W. Hoover.
663 Outlet to a Mountain Stream. F. F. Lincoln.
664 Design for a United States Pavilion at the Paris Exposition. W. D. Blair.
665 Elevation of a Department Store. L. N. Gillette.
666 Elevation. A School of Architecture. P. R. Siegel.
667 Café and Boat Landing. R. F. Lincoln.
668 Thesis Design for a State Capitol. Plan. W. D. Blair.
669 Thesis Design for a State Capitol. Elevation. W. D. Blair.
670 End of Dining-room. Third Year Design. Geo. R. Graber.

DETAIL OF CAPITAL
In Studio of Frank Lloyd Wright.