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Numerous letters have come to us from New York, Boston, St. Louis and other points complaining that the writers had subscribed for THE INLAND ARCHITECT AND BUILDER and not received it. Investigation shows that a swindler named W. H. Gault has been personating in the East R. C. McLean, editor of this paper, and he has harvested a large number of subscriptions. Gault is rather under medium height, has light complexion, and a peculiar, one-sided appearance of the mouth. In St. Louis a number of subscriptions have been taken by a fraud signing himself W. H. Barker, agent. He is described as being about 45 or 50 years old, some six feet tall, and with grayish hair and beard, and a smart talker. These men are impostors, and are wholly unauthorized to represent us in any way. Subscribers should insist on canvassers showing satisfactory credentials from this office or from responsible subscription or news companies. If circumstances are suspicious, send subscription direct to this office.

IT is to be hoped the present investigation into the administration of the office of supervising architect at Washington, ordered by the secretary of the treasury, at the instigation of Mr. Murch, will not prove to be another calsonining job, and that the irregularities, to put it tenderly, that cannot possibly be kept out of the evidence, be accounted for as trivial misdemeanors magnified into heinous offenses by the bitterness of partisanship—that convenient scapegoat for saddling the sins of unfaithful public servants lest they “may hurt the party,” but that it will be sufficiently thorough to expose so much of the rottenness of the office of supervising architect, as it now exists, as to cause the next congress to abolish the “place,” more especially since it appears like a fungus that has attached itself to and grown upon the department of the treasury without warrant of authority or justice. Therefore, it is not so much a question whether Mr. Hill has been guilty of malfeasance in his transactions at Cincinnati, Detroit, San Antonio or Dix Island, as is alleged, or not, that we are glad to see this investigation going on, however it may add to the expense of the already too costly luxury, for there is a possibility it may show the inutility of the office and its incompetency to meet the needs of the government in regard to the public architecture; and, perchance, provide a way whereby the government may in some measure be able to erect its edifices as symmetrically, substantially and economically as private individuals and corporations do theirs. Surely, there are costly abortions—enough Chicago custom houses, with the keystones of the arches tumbling out of their places, erected over the country under the administration of this office to warrant a change of base in the methods and manner of constructing the government buildings, and to put the trust where it is less likely to be abused.

A RATIONAL change would be to the corps of topographical engineers, which corps might be made still more efficient by creating a “chair” of architecture to the professorships at the West Point Military Academy. Certainly, if nothing more, such a change would take the trust out of the hands of individuals whose tenure of office depends on the caprice of politicians, and place it in the hands of men who are trained to believe it is as dishonorable to rob a government as an individual; and, moreover, are stable in their places, and not dependent on any other emolument than that accorded by the country in their generous salaries and allowances. That we are not amiss in the capability of this corps for such a duty we may cite the saving to the government of hundreds of thousands of dollars in the construction of the war department building since it was turned over to the corps from the supervising architect's office, and to the achievement of Col. Casey, placing a foundation under the Washington monument after it had attained an elevation of 150 feet, embracing a weight of material of 71,500,000 pounds. Placing the supervision of the government architecture in that quarter, then the plans of any projected buildings could be thrown open to the architects of the country for competition, and their construction to the contractors, under the specifications, as all army contracts are. We are confident such a disposition of the government construction as this would meet the approbation of all intelligent architects and contractors, feeling, as they would, that their plans and bids would fall into intelligent and disinterested hands. By

the word "supervision" as applied to corps, we mean that both architect and contractor should be dealt with and be treated by the government as by private individuals and corporations—that the board of engineers, after accepting any plan, should merely see that each did his duty to the government, the architect in the supervision of the building of his plan, and the contractors in the performance of the work. By some such method as this only can the robbery of the treasury be stayed from men easily demoralized by the handling of public moneys, and a comelier, better and cheaper class of government buildings be constructed. If this Murch-Hill imbroglio will secure such a desideratum it will be money well spent, even if the commission of inquiry have to go junketing over the country as Mr. Murch proposes.

NOW that the "bricklayers' strike" has succumbed, as indicated in our last issue, to the inevitable of an untenable position, it would be well if the participants in the self-imposed idleness would look the ground over and view the extent of the folly of following counsels of chronic agitators. The evil that has attended their unjust demand has not been simply a loss to themselves, in the money spent during the strike and the loss of money that might have been earned during the last and best three months of the building season, which have been sacrificed to it, but they have visited the same misfortune upon thousands of other fellow-workmen—carpenters, painters, glaziers, plumbers, etc., who might have been profitably employed upon the hundreds of buildings that might have been constructed up to this time had they met the equitable propositions made by the Builders' Exchange, through its honorable and fair-minded secretary, Mr. Prussing, in a corresponding spirit of compromise. There is not one of the late strikers who would not smile with derision should a clothier insist on his paying as much for a cheap and inferior suit of clothes as for a good one, on the ground that it was *a suit of clothes*, and yet such a proposition is no more unreasonable or ridiculous than the position of their Union as to wages. Nor was the stand relative to apprentices any more reasonable or just. It is to be hoped, for the sake of the workingmen themselves, that Chicago has seen the last of these miserable strikes which the world over only ripens as its fruitage distress and destitution. Any wrong that can be righted, can be righted in a better way than through a method which interferes with the general weal, and drives away in consequence the sympathy that might elsewhere be invoked.

A UNIVERSAL or international exhibition for the display of all the different agricultural products, manufactures and fine arts of the world will open at Nice, France, December 1, 1883, to close May 1, 1884. It is organized under the patronage of the French government, the department of the Alps, and of the city of Nice. The committee for the United States is appointed from among the graduates of French schools. The territory tributary to Chicago is represented by W. L. B. Jenney, in the Lake-side building. The time of preparation is short, as all applications must reach Nice on or before July 15. Mr. Jenney can supply blanks for application, and any information that may be desired. There is a growing disposition throughout the civilized world to teach the people by making them familiar with foreign methods, and the French people are among the foremost in the promotion of these collected examples of the world's work.

MR. BRIGHT, in his appalling statement as to the number of families in Glasgow living in one room, is capped by the statistics of overcrowding in France given by M. Wandaud, in his bill dealing with unhealthy tenements. According to this legislator there are 219,270 houses in France without any window whatever, and to which air and light is admitted through the door, or a hole in the door, which has to be stopped in wet or cold weather.

According to the advance sheets of the Tenement and Factory Inspector's report, we have a very similar state of affairs at home—here in Chicago. This investigation shows there are 6,000 tenement houses in all the wards, with the exception of the Fifth and Twelfth wards, the statistics of which have not been made out. These houses contain 100,000 people. Taking the Sixth, Seventh and Eighth wards as examples of over-crowding, the following disgraceful exhibit is made:

In the Eighth ward there are 160 tenement houses with 3 families in each; 80 with 4 families in each; 54 with 5 families in each; 65 with 22 families in each; 7 with 17 families in each; 8 with 9 families in each; 9 with 6 in each; 10 with 5 in each; 11 with 4 in each; 12 with 2 in each; 14 with 2 in each, and 33 with 1 in each. In the Sixth ward there are 362 houses with 3 families in each; 304 with 4 in each; 82 with 5 in each; 38 with 6 in each; 8 with 7 in each, and 3 with 8 in each. In the Seventh ward there are 316 houses with 3 families in each; 195 with 4 in each; 54 with 5 in each; 21 with 6 in each; 8 with 7 in each; 3 with 8 in each; 3 with 9 in each; 1 with 11, and 1 with 12 families in each.

Many of these tenements are in such a filthy condition from defective drainage, overflowing vaults, stagnant water, and generally dilapidated condition, as to be unequalled anywhere else in the world. If there is no authority for razing such hotbeds of pestilence which are a standing menace to the general health of the city, there should be, however it may strike the cupidity of their owners, and some device, more effective than our present building inspection laws appear to be, to prevent their repetition in the sham tenements that continue to be built in every district of the city, which must of necessity, in a few years, degenerate into the same class of places.

IT is an indisputable fact that all buildings reaching an altitude of six or seven stories and not thoroughly fire-proof are a menace to surrounding property in case of fire, being beyond the limit of effective work of the fire department, and the growing tendency to erect buildings of ten or more stories has decided the Board of Underwriters of this city, after a failure to get the city authorities to act, to take a stand, which declares if property owners will put up buildings of excessive height they must construct them as nearly fire-proof as possible, otherwise the underwriters of this city will decline to write any insurance upon them except at excessive rates. At the recent meeting, the board passed the following schedule of rates, to meet the emergency:

The present basis rate of the board for a building eighty-five feet high (five stories) is 85 cents on the \$100. The new rates do not affect buildings below eighty-five feet in height; but for every ten feet above that height increase the addition for the preceding ten feet 10 cents. Thus the addition for the first ten feet (over eighty-five feet) will be 15 cents; for the second ten feet, 25 cents; for the third ten feet, 35 cents, etc., making the basis rates as follows: Buildings 85 to 95 feet in height, \$1.00; 95 to 105, \$1.25; 105 to 115, \$1.60; 115 to 125, \$2.05; 125 to 135, \$2.60; 135 to 145, \$3.25; 145 to 155, \$4.00.

This tariff is put on to control the erection of such buildings, and it is in the power of the secretary of the board to add to these rates if in his judgment the nature of the case demands it. Of course, if an owner puts up a fire-proof structure he will not have to pay these penalty figures, as they are only intended to meet the case of lofty "fire-traps," and we are glad to know the views of the leading architects are in accord with the board.

Architecture.

LECTURES DELIVERED AT THE UNIVERSITY OF CHICAGO.

BY W. L. B. JENNEY, ARCHITECT.

PART IV.

THE fundamental principal of all art is truth, ennobled and idealized. The primitive huts are but the rudiments of architecture; they represent, under different circumstances, the simple solution of the problem of a shelter, told in the most straightforward, truthful manner, for falsehood in architecture, in the shape of columns serving no purpose, or galvanized iron painted and sanded to imitate stone, are refinements due to civilization. The Parthenon at Athens is but a hut ennobled and idealized, although, probably, all in all, the finest piece of architecture the world has yet seen. An epic poem cannot deal with common-place, every-day affairs, but only with noble and great events, idealized and told with dignity and style. But what is style in art? A style of architecture can be entirely destitute of style; the words are not at all the same.

Violet le Duc says: Style consists in distinction of form; it is one of the essential elements of beauty, but does not in itself constitute beauty. Civilization dulls, but does not destroy those instincts in man which lead him to put style into his works. These instincts act in spite of ourselves.

In the midst of society one occasionally distinguishes one person above all others, that we describe as *not handsome, but stylish*. The human species is so often marred by false education, by moral and physical infirmities, that it is unusual to meet with style in one of its members. But (to continue to quote from Violet le Duc) animals, as distinguished from man, always possess this harmony, this perfect conformity between the envelope and the instinct, the breath which makes them live. All, therefore, from the insect to the noblest quadruped, have style, among them a false gesture, a movement which does not clearly and directly indicate a definite intention, a desire, or a fear is impossible; they are never affected, mannered or vulgar. Whether beautiful or ugly, they all are stylish, because their instincts are simple, and the means by which they accomplish their purposes direct and natural. But man, and especially civilized man, as he is an extremely complicated animal, as he is transformed by an education which obliges him to contend forever against his instincts by self-denial, in short, to obtain *style* must, so to speak, make a retrospective effort, that is, be natural. It is worth our while to dwell somewhat at length upon this subject of style in art, for it is but little understood and little appreciated, and yet there is no grand art without style. The best essay I have found on the subject is the Sixth Discourse on Architecture, by Violet le Duc, written for the Ecole des Beaux Arts of Paris. I need not apologize for quoting so often from this author, who has written upon every important architectural subject, in a manner clearer and more to the purpose than any other; let us see what he says on style in art, and try to learn what it is, that we may with certainty recognize it, and even produce it in our own works, for it can be found in the hangings of a window, the papering, and even in the arrangement of the furniture of a room.

We have today become strangers to those elemental and simple ideas of truth which lead architects to give style to their designs, it is, therefore, necessary to define the constituent elements of style. The arts have style when they express the necessities which called them into existence. The architecture of the Roman decline and that of the eighteenth century have no style whatever. The same is true of the lower empire and the reign of Louis XV, for their great defect is that they manifest an evident contempt for the true form expressive of the object and its usage. Nature in all her works has style, because, however varied her productions may be, they are always submitted to laws and invariable principles. We can spare nothing from a flower because in its organization every part has its function, and is formed to carry out that function in the

most beautiful manner. Style resides in the true and well-understood expression of a principle, and not in an immutable form; therefore, as nothing exists in nature without a principle, everything in nature must have style, hence the rule: Proceed like nature in her productions that you may be enabled to give style to all the conceptions of your brain.

Architecture to possess style must be governed by the following great principles: 1. Satisfy the requirements in the most direct manner. 2. By correct proportions and pleasing composition make the construction ornamental. 3. For further ornament decorate the construction, and be sure that this decoration, be it ever so simple, is the best of its kind that can be procured.

Some ten years ago England and this country were in possession of a true style, well adapted to the climate and the habits of the people. It was based in its beginnings upon English gothic—which was a true style of the English people, although originally brought from France. The educated architects of both England and this country were all working to one end, "*the perfecting of this style*," and a brilliant future seemed near at hand, but unfortunately it became the fashion, and fashion loves change. Mr. Normon Shaw, in a lecture before the Institution of British Architects, called attention to some picturesque effects in the transitional architecture before the time of Queen Anne. The young architects, ever hunting after novelty, made designs in the so-called Queen Anne style, and the so-called style became the fashion, although it violates the three principles I have just enumerated, and for this reason will not last long. Architecture should not be subject to the caprices of fashion. We do not build houses as a lady buys a bonnet, for a single season, then to be thrown away as *horrid, ugly*, although a *perfect jewel* of a bonnet when purchased two months before. Architecture is worthy of nobler treatment. All the true styles that have ever existed were due to an earnest, fixed purpose, persisted in for a long period by both architects and their clients. The architects should guide and teach, the clients should assist, and to this end architecture should be studied as a part of general culture. This is done in other cities. In Cincinnati there are classes of ladies who meet regularly to read and to listen to discourses under the direction of an employed teacher, and disputed points are discussed in society as a subject of interest. I think that the uniformly good recent architecture of that city is in part due to this cause, for the client assists the architect and stimulates him to exertion.

So far in this introduction we have only inquired, what is architecture? Another and kindred question is, what is an architect? Vitruvius, twenty-five years before Christ, endeavored to answer that question. He says: "Architecture is a science arising out of many others and adorned with much and varied learning. Practice and theory are its parents. An architect should be ingenious and apt in the acquisition of knowledge. Deficient in either of these qualities he cannot be a perfect master. He should be a good writer, a skillful draughtsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences both of law and physic, nor of the motions, laws and relations to each other of the heavenly bodies, etc., a list too long to enumerate. Unless acquainted with history he will be unable to account for the use of many ornaments he may have occasion to introduce. For instance, should any one wish for information on the origin of those draped matronal figures crowned with a mutulus and cornice, called Caryatides, he will explain it by the following history: Cary, a city of Peloponnesus, joined the Persians in their war against the Greeks. These in turn for the treachery, after having freed themselves by a most glorious victory from the intended Persian yoke, unanimously resolved to levy war against the Caryans. Cary was in consequence taken and destroyed, its male population extinguished and its matrons carried into slavery. That these circumstances might be better remembered and the nature of the triumph perpetuated, the victors represented them draped and apparently suffering under the burden with which they were loaded, to expiate the crime of their native city. Thus, in

their edifices did the ancient architects, by the use of these statues, hand down to posterity a memorial of the crime of the Caryans. Many other matters of history have a connection with architecture and prove the necessity of its professors being well versed in it. Moral philosophy will teach the architect to be above meanness in his dealings and to avoid arrogance, and will make him just, compliant and faithful to his employer, and what is of the highest importance, it will prevent avarice gaining an ascendancy over him, for he should not be occupied with the thoughts of filling his coffers nor with the desire of grasping everything in the shape of gain, but by the gravity of his manners and a good character should be careful to preserve his dignity. Law should be an object of his study, especially those parts of it which relate to party walls, to the free course and discharge of the eaves waters, the regulations of cesspools and sewerage, and those relating to window-lights."

Remember, this was written over nineteen hundred years ago. Vitruvius quotes from the commentaries of Pythias, one of the ancients, the architect of the temple of Minerva at Priene, who says that an architect should have that perfect knowledge of each art and science which is not even acquired by the professors of any one in particular, who have had every opportunity of improving themselves in it. This is what an architect should be, from the standpoint of the most ancient writers. Architects must have been made of sterling stuff in those days, or they must have failed to fill the bill.

What I have endeavored to show in this introduction is, that the styles of architecture that have at different periods and in different countries arisen, flourished and passed away, did not burst full-fledged into being, but were evolved from low beginnings or from other styles, under the influence of race characteristics and the conditions of the environment. We have seen that all primitive architecture is good, because it is natural; the requirements are simple and rational and are satisfied in the most direct manner, and all the fundamental principles are observed. Primitive architecture possesses style.

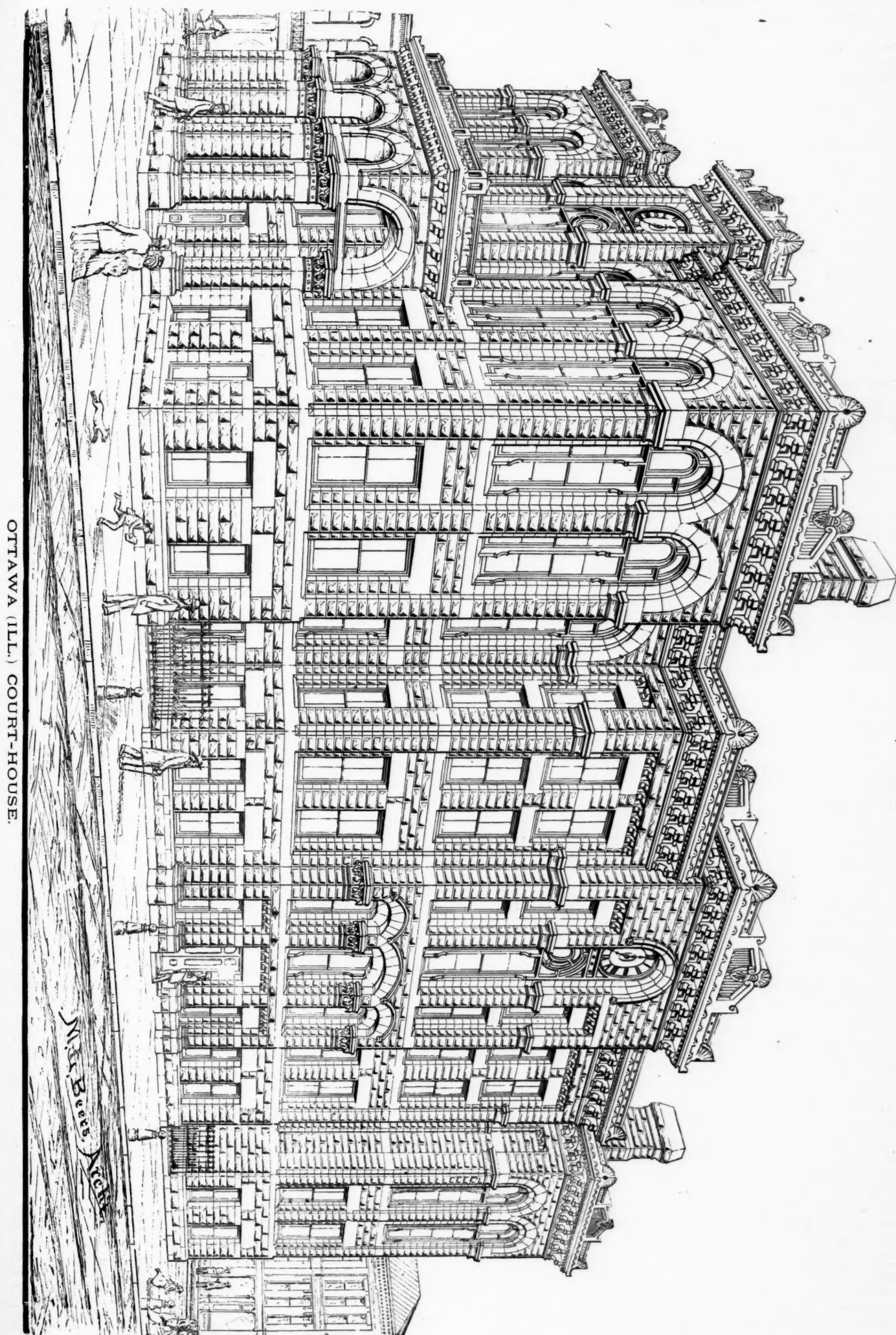
History of Chicago Architecture.

PART IV.

RECOLLECTIONS OF JOHN M. VAN OSDEL.

IN the early days of Chicago, architects and builders had to contend with difficulties in the construction of their buildings, now obviated and very nearly forgotten. It will be interesting to note some of these embarrassments, and the efforts made to surmount them. It will be remembered that the original surface of the ground, on which the principal part of the city stands, was swampy, and but slightly elevated above the surface of the river, consequently cellars, or basements under any building, sunk below the surface of the ground, were impracticable. The strata underlying the city was first a black loam a foot in depth, then three or four feet of quicksand, to a solid stratum of blue clay, impervious to water. This sand in wet seasons became saturated with water, which could not pass downward into the clay, nor laterally as there was no inclination of the strata. There was nothing left but evaporation, which at times was a very slow process in rendering the soil firm and dry. In digging post-holes or trenches for foundations, the water would fill such excavations full to the surface of the ground, and sometimes a little above, as in case of setting a post, the more the filling was rammed the more liquid it became, and the water would rise to the top of the filling. A majority of the earlier frame buildings rested on posts sunk through the quicksands to the clay. The greatest difficulty was experienced in the arrangement of the necessary privy-vaults. They would fill with water to the surface of the ground. An embankment had to be formed around them to prevent their overflow, and they required constant watchfulness to keep them in a moderately sanitary condition. As early as 1835, Mr. Anson Sweet, a trustee of the village, constructed a large sewer of

plank under the west side of Dearborn street, from the river to Lake street, and was censured somewhat on account of its expensiveness. This was the first attempt at public sewerage. The city council, in 1846, conceived the project to surface drain the city by cutting down the streets, so that the surface water of the adjacent blocks might be drained to the river. This unwise movement was carried to the extent of excavating in front of several blocks on Lake and Randolph streets, but was stopped by an injunction of property owners. The streets were refilled, and in a very few years it was difficult to find out who was responsible for the suggestion of making a second Venice of Chicago, with canals in place of streets. About 1847, the owner of a brick building on the southwest corner of Lake and State streets, determined to have a cellar under his store. He made the necessary excavations, and succeeded in planking the bottom and walls with three inch plank, caulked and pitched the seams, rendering the basement water-tight. The depth was about five feet. Upright posts were placed between the floor and ceiling to resist the upward floating tendency of the cellar floor; but it was soon discovered that the hydrostatic force was more than equal to the weight of the principal floor, and all the goods resting thereon; and an upward movement of the interior of the building was manifest. The ark was scuttled, and filled in with earth, thus ending the first attempt at cellar construction in the business portion of our city. The brick buildings, erected in Chicago prior to 1852, were remarkable only for their severe plainness and simplicity. The builder or architect who could give the most building for the least money was preferred. There were but few capitalists, and our young business men were careful of their resources, and very reluctant to indulge in architectural ornament or other extravagance in their business buildings. The increase of wealth and prosperity permitted in after years these same prudent men to indulge their latent taste and desire for the beautiful, in causing the erection of many business edifices that would ornament and adorn any city in the world. There were other difficulties besides the want of capital and sewerage. The nearest quarry, from which stone suitable for cutting could be obtained, was at Joliet, some forty miles distant, and no conveyance except by wagon prior to the opening of the canal in 1848. The Scammon school building, erected in 1846, on West Madison, near Halsted street, had its caps, sills and water table cut at Joliet, and transported by wagon to Chicago. The Tremont house, 80 by 180 feet, five stories high, was furnished with cut stone from Lockport, New York. The sewerage of this building was conducted by a plank drain, and connected with the "Anson Sweet sewer," before referred to. The court house or city hall, located in the center of the public square, built in 1853, had its entire exterior walls of cut stone from the Lockport, New York, quarries. At this time quarries at Athens and Lemont, about twenty-six miles from Chicago, had been opened, but were not sufficiently developed to furnish stone for so large a building. In 1855, a board of sewerage commissioners was appointed, under the administration of Mayor Levi D. Boone. The board selected Mr. E. S. Chesbrough as chief engineer, and a system of sewers was devised and adopted, necessitating an elevation of the street grades six or seven feet. The project met with much opposition, as it would elevate the side walks nearly to the center of the height of the first story of many buildings, and it was questioned whether filling could be obtained to raise the streets to the great height required by the new grade; but the sewers were a necessity that could no longer be dispensed with, and the people submitted gracefully to the inevitable. The work was necessarily gradual. New buildings were made to conform to the established grade, and the old ones were raised to the required new position by a very simple and ingenious application of jack-screws, resting on foundations of timber. The Tremont house, a massive five-story brick building, was raised about seven feet, and a new basement constructed under the entire building. About 3,000 screws were employed in this performance. It was found that the sewers would allow an excavation of eighteen inches or two feet of the original soil, the earth so removed to form the new cellars or basements, proved to be sufficient for filling the streets to the required new grade.



OTTAWA (ILL.) COURT-HOUSE.

Art of Pure Color.

BY JOHN W. ROOT.

THE arts called "Fine" may be described as either intellectual or emotional. The first division would include fine arts in which intellectual analysis is consciously employed in approximately all stages of their recognition; the second, those in which any such analysis is merely rudimentary, being the simplest form of cognizance.

Arts of the intelligence are in general mensurable; their subtlest distinctions may be measured by a two-foot rule. Architecture and sculpture are tangible, appealing directly to the mind, where their various differentiations are immediately recognized, carried forward from point to point, and at last resolved in the fundamental compound state called pleasurable.

Architecture is the oldest of the fine arts. It sprang into being in response to an immediate and pressing need. It was almost contemporaneous with the shelter afforded by a bearskin, and was only grandchild to a fig-leaf. The earliest Troglodyte was only a man about to build a house, and the earliest lake dweller was only a man who had just moved in. In both these cases, however, the idea of mere shelter was evolved before much thought was given to the decoration of the house, and it was only after shelter was obtained that sculpture followed, and architecture, as we understand it, arose.

These two arts remained for centuries sole ministers to man's craving for aesthetic gratification. Yet in both it was an almost immeasurable time before the "fineness" of art passed in architecture beyond the decoration of most essential and structural elements, or in sculpture beyond the rude record of observations. At last painting came into being, remaining a long time essentially sculptural, but finally taking upon itself individual character and functions. In its sculptural state, it was like sculpture, an art of the mind. In its last estate, it became an art of the eye, but it never escaped the realm of both intelligence and emotion. Sometimes it dealt more largely with the intelligence, like sculpture; sometimes appealing more pointedly to the emotions. So that in painting, these two human faculties met upon one plane. Centuries after the birth of painting, music came, and in all of its manifestations the emotions are as deeply involved as is the intelligence in architecture. Indeed, the most highly trained mind has but little advantage in music over the least trained, except only as it may be specially trained to hear analytically, a process related to mere hearing as an opera-glass is to mere seeing.

This development from an art based upon simple need to one of pure emotion, it will be readily seen, has been curiously inverted. It begins with intellectual conventionalization, for which there existed in all nature but few analogues, and closes with an idealization, for which there are none: the savage devoid of mind creates the mental arts, the European of repressed emotion, the arts of emotion.

This, true as it is of all the arts, is also true of each, for each begins—a feebly expressed idea—takes upon itself fuller form and development, and finally becomes expressive of elemental emotions. In the case of painting and music this is notable. Painting begins with a rude drawing, in which is latent rather the painter's conception than the thing itself; finally the painter of trained eye reproduces what he sees. Thus music begins as a mere setting to words; its very scale originated in the inflections of the human voice in speaking. Yet, little by little, words contribute less to it, until it finally takes upon itself forms which words cannot express, and gives utterance to emotions, but for it voiceless.

In what I have hitherto said I have used the words "emotion" and "intelligence" so frequently that it seems necessary for me to restrict their meaning from their commoner uses. By emotion, I mean sensations which are elemental, which, as I shall point out, we share with the greater part of all creations. Intelligence, I use to mean either immediate cognition, or sensations resulting from personal experience. It is in these senses that, in painting, form appeals directly to the mind, color to the emotions, just as in an oratorio or opera the mind is directly interested in the words, while the emotions are more moved by the music.

This recapitulation has been necessary, so that in summarizing the recognized and developed fine arts we should be brought to ask if there be not one which stands to painting as the music of an oratorio stands to its words, which, as music, shakes off the needless help of words and finally becomes symphonic, will free itself of all incumbrances of form and vindicate its right to separate existence.

Till within a few years color has been the most servile of handmaids, dependent almost for its existence upon all sorts of conditions foreign to its deeper nature. It has been applied to tattooing, to dyeing clothes, to staining walls and decorative hangings, to painting friezes and columns. It has been used for filling in the outlines of figure drawings, and finally for reproducing in painting the tints of the landscape. In all these uses, however, it was entirely subordinate, being at no point recognized as a thing of itself, but always as a slave to something else.

Ruskin, a few years ago, called attention to the fact that in nature color was not applied according to the rules which were recognized in form; that the color of objects in nature was rarely coincident with their form, but generally overlaid it in waves and flammings, without any consideration to the outlines of the object decorated by it. He then proceeded to point out certain laws, by

which its application and tones were apparently determined, as guides for painters and architects. Yet in his analysis of the subject he seems curiously blind to the right of color to be recognized as an independent art, and was so far astray in his perception of its proper and higher function that, in the whirligig of time, he found himself arrayed against Whistler, in a cause where Whistler was the real apostle of color, for in this now famous suit it was shown that what Whistler was really doing was to show upon canvas phases of nature most widely separated from definite form, while his obvious misfortune was that he lacked in defending his pictures the cleverness which had originated them. It will be recalled that Ruskin had stigmatized him as "a painter flinging a pot of paint into the public's face," a preeminently Ruskinian criticism, which Whistler foolishly resented. The consequence was that "symphonies in black and gold," and "nocturnes in blue and silver" were put upon the witness-stand, with the artist as their interpreter, to a Philistine jury. When the "London Bridge and Fireworks" was shown to this jury, some one asked which was the bridge, greatly to the artist's discomfiture and the audience's amusement. Now there was no cause for discomfiture nor for qualification on his part. Had the jury, the eminent defendant and the judge been actual spectators of the scene under similar circumstances, the identical question would have been to them quite as puzzling. The merit of the artist here consisted in the fact that he was able to translate into pigments effects which were in their nature too vague to be drawn.

The criticism applied to Whistler has been equally applied to all of the "Impressionists," and our own Inness was often open to it. People, whose highest ideal of art was reached in a Dutch painting of a cabbage leaf, laughed with infinite glee at Corêt, because he might paint a tree in full foliage, on which the closest scrutiny failed to find a leaf. Yet the same critic would calmly tell that he was walking in a lane at dusk, and saw something which was either a man or a cow—the difference between himself and the artist (I had almost said the cow) being that one could depict what he saw—the other could not.

When Turner first flung upon canvas the full chaotic strength of his wonderful palette, all the art world thought the graceful watercolorist was gone mad, and all the non-art world fled in horror. But at last it began to be seen that it was neither madness nor astigmatic myopia which had possessed the artist, but the true spirit of nature, revealing to him a deeper insight into her mysteries, while he, like some Delphic oracle, dared to tell what he saw. For the rest of men, their eyes were not unsealed to the presence of all these wonders. Even after Turner had worked his miracles on them, they were not yet whole, seeing "men only as trees walking," but they had been led toward sight, and could at least see enough to know that all sky was not blue, nor all grass green. With this new light, artists began an immediate return from misleading paths, and, with numerous stumblings in others scarcely less false, an eager search after a more truthful art.

In this search it was soon found that to all but ideally comprehensive minds two alternatives were presented, that the colors of nature must be studied and painted (with large sacrifice of defined form), or else form must take precedence of color. None but a man of vast mental grasp could paint both equally, and even with him it was questionable whether his attempting to do so was not at the cost of something in each.

A man like Corêt, bent upon transfixing on canvas the very tremulousness of leaves, and the hot palpitation of summer air, would inevitably fail if, at the same time, he made a careful anatomical study of each leaf and flower; while an artist such as our own William Richards, drawing every detail with most close and loving care, must in this study lose something of the wider sweep of effect and deeper glow of color.

Here was the point of separation clearly arrived at, not quite for the first time, for wanderers in the fields of art had unwittingly come to it before. Now, however, the point was plainly discerned, so that passing beyond it, the world was enriched by finding new fields for an old art, and the seeds of a new one. The new phase of an old art was, as we have seen, the introduction into painting of nature's innermost coloring, and of her less defined impressions—purples and grays of twilight, glow of dawn, halos of mist, and white iridescence of pure sunlight. The new art, whose birth is so recent that its voice is as yet inarticulate and almost unheard, is the art of pure color.

That men, daily thrilled by songs of birds and the musical thunder of the sea, should have so long waited for the art of music is strange, but how much more strange is it that those whose everyday life was so deeply affected, and whose emotions were so deeply stirred by all the manifestations of color, should have so long waited for the art of color. For not natural music, nor any of nature's voices have so deeply touched the fountains of the soul as her colors. What man has not in spirit knelt, almost a sun-worshipper, before the glowing panorama of sunset or sunrise? or gazed, unconscious of all the world, while gray, uprolling mist revealed the infinitely pure colors of newly showered trees and grass, or the heavenly blue of distant hills? In quieter mood, who has not, book on knee, dwelt in unformed reverie upon the slowly reddening glow and flickering shadows of his own grate fire? This instinctive love of color is fundamental, not ours alone, but like all instincts, shared by us in common with all animate creation.

Let us take a rapid survey of the processes of its development, since it will explain why it is so closely interwoven with the texture of human life.

In the Carboniferous age plants were flowerless, propagating by spores. These acrogenous plants were succeeded by those whose seed was inclosed in a scaly envelope, like the pine cone, but there were still no flowers, as we understand them, and cross-fertilization was carried on by accidental means, the pollen of one plant being transported to the stigma of another, mostly by the wind. This method was enormously wasteful, in that out of enormous quantities of pollen dust produced, very little was deposited at just the right spot for fructification. It came about, after a long time, that some of these flowerless gymnosperms, from one of several causes, developed about their seed-bearing cup a whorl of leaves different in color from the universal green of the plant. At once these cups became objects of especial attraction to insects who were in search of food, and these, penetrating the flower for sugar secreted at the time of flowering, received the pollen upon their bodies, which they at once took to another flower. By this simple phenomenon flowering plants received a start in the "struggle for existence," and soon enormously out-ranked those without flowers.

A precisely similar transition was meanwhile taking place in insects, reptiles, fish, etc., in whom the chance manifestation of color different from a class created an element of sexual attraction, which gave those especially colored an advantage over their uncolored mates. For it will be seen that while plants had been thus bidding for the patronage of insects, they had also been cultivating insect sensitiveness to color, associating it with needful supply of daily food.

Accidents of mimicry, utilized for purposes of defense and destruction, were also sources of specialized coloring, and the consequent advantage to animals so colored.

These modifications, which were thus taking place in flowers and insects, occurred also in fruit and birds, and were brought about in ways altogether similar. Thus we see that the recognition of color was, by the very necessities of existence, impressed upon all early life, which was followed in the order of development by other types, upon whom these impressions were again stamped, becoming at each stage deeper and more indelible.

The process was like an early geological deposit, which has sunk more and more deeply into the earth's surface, beneath deposits similar to itself, constantly changing its own character and becoming more wide-reaching and enduring. Beneath all shifting sands of fashion, all conglomerate of education, all sand-stones of heredity, this instinct of color now spreads, crystallized by the struggle for existence into imperishable rock, wide as the earth.

There is no type of life among animals which does not manifest this color appreciation, as far as science has investigated, while among all races of people, living or dead, of whom we have any relic—Gladstone, Geiger and Dr. Magnus to the contrary notwithstanding—we find a love of color as keen as our own.

It was the very universality of this recognition which seems to have prevented its becoming an art. It was like the all-embracing air, which no one could circumscribe. Now, however, we see the first dawn of the new art. Now artists of ability are studying it in its new estate, and fixing it in their combinations of glass, mosaics or pigments, in which they often work more wisely than they know, and are helping to develop an art they do not recognize.

Arrangements of color, strange at first because so foreign to older art methods, are becoming familiar to us, who recognize their truth and beauty. What has been done is as yet nothing. The art is still unformed and its followers uncollected. Yet its processes of development can with some confidence be predicted, for we have as a guide the history of the sister art, music, between which and color exists a closer analogue than we can now fully discern.

When I speak of color I do not mean color applied to specific form. Such applications have within the limits of the art a legitimate function, yet one whose interest must be subordinate and secondary, rather suggestive of analogous arts than distinctive of itself. In sketching, therefore, the probable development of this new art, I shall briefly mention its effect upon painting as now recognized, upon stained glass and mosaics, upon decorative painting and frescoes. I shall then proceed to consider briefly a few of its physiological aspects, and its possibilities through the mediums of lenses and other optical instruments.

(Completed in next number.)

Lincrusta-Walton.

THIS new decorative material, which is so rapidly growing in popular favor, is displayed to such good advantage in the Exposition of Railroad Appliances, that a word in its favor is appropriate. Mr. J. J. McGrath, who controls its sale in the West, has fitted up a room in his establishment on Wabash avenue entirely with this elegant and durable decorative material. Mr. J. W. Root, the well known architect, says of it: "It is one of the most valuable decorative materials ever introduced, and its possibilities can hardly be overestimated, it being so subject to elegant combinations with other materials," etc.

The favor with which this material was received upon its first production in England, has rapidly spread through the art centers of our own country, and given a new impetus to the growing demand for beautiful interiors. It is a fortunate circumstance for its suitable introduction in the West, that it is in the hands of so justly celebrated a decorator as J. J. McGrath.

At the Railway Exposition.

THE architects who have visited the Railway Exposition, now in successful progress, have undoubtedly found many novelties of great interest that touch the line of their profession as well as that of railroading. Coming, as they do, from distant cities and places, these new devices and improvements have without question served to introduce many new ideas, and afforded new additions to their repertoire of building supplies; since the gentlemen in charge, while not always the owners of the exhibits, without exception fully represent their respective houses in their courteousness and readiness to afford all the information necessary to give a comprehensive and intelligent understanding of the several appliances in their charge.

Among some of the objects of interest to architects and builders, and worthy of note, is the exhibit of the Glass Veneer Company, of Boston, near the southwest hall of the "annex," which is in charge of our fellow-townsmen, Messrs. Healy and Millet. These veneers or frescoes on glass present something unique and beautiful in the way of house decoration, as they are applicable to dadoes, ceilings, mantels, etc., while they may be as easily cleaned as a window, and withal are durable. These same gentlemen, in connection with this exhibit, make a fine display of stained-glass work of their own manufacture.

In the immediate vicinity of the foregoing exhibit is another remarkable "new departure" from old ideas, in a display of "rolling Venetian blinds," placed there by the inventor, J. G. Wilson, of New York, who has met with a wonderful and deserved success in their introduction by leading architects eastward and in Europe. These blinds serve the purpose of inside blinds or outside window shutters; made artistically of various hard woods and steel, they possess an adaptability so varied, and an elegance and beauty of finish, together with a simplicity of action—rolling up with a spring to the touch like magic—that stamps it the blind and shutter of the future, not only for dwellings, but stores, academies, halls, and other public places.

Another attractive spot which will call a halt to architects, painters, and house decorators, is the beautiful illustrated Pagoda in the "annex" of Messrs. Sherwin, Williams & Co., of Cleveland and Chicago, presenting a full display of their celebrated colors for coach, carhouse, sign, fresco and ornamental painting.

In the main building, at the north end, the Chicago Ventilating Company also presents an attraction with their exhibit of ventilating devices, comprising their Wing disc fan, Wing fan ventilator, outside or wall register, horizontal steam fan, etc.; practical and simple devices for removing heated and noxious air from premises and introducing fresh air *ad libitum*. Their special merit carries conviction without argument.

Another very full and artistic display of oil colors, varnishes, artists' materials, etc., in the center aisle of the building, is sure to interest, as it attracts general attention. It is a complete representation of the manufacture of Messrs. Coffin, Devoe & Co., of New York and Chicago, who have reached the pinnacle of fame among the artists and artisans of the country.

Still another novel and highly interesting display in the "annex," near the entrance, which no architect or builder can afford to pass by without investigation, is presided over by their agent showing a full line of the patent glass roofing and siding produced by the Lane & Woodworth Company, of Youngstown, Ohio. The merit claimed for this novelty, which is in green, amber, alabaster, orange, pink, blue, black, and in imitation of the different marbles, is, that no other material need be used for covering or siding buildings.

Among the wood-working machinery there is one machine which is certain to delight builders, especially as it seems to be as perfect as human ingenuity can possibly make anything. It is the hollow chisel car-mortising machine, entered by Messrs. Greenlee Bros. & Co., of this city, and makes a mortise of any desired depth, and, from the smallest sized chisel cut up to a mortise four inches wide, and with an ease and accuracy that is a marvel of exactness and finish. The machine is an entirely original process, and is suggestive of the many steps that have been taken toward excellence since the first attempt in 1826 to bore a square hole.

Where, perhaps, the architect will linger longest is at the exhibit made by Messrs. Keuffel & Esser, of New York, importers and manufacturers of drafting instruments and drawing materials. If there is anything the architect, engineer, or draughtsman may require in the line of their professions, and cannot find it in this magnificent display of perfected implements and material it would puzzle them to name the exigency that would require "the missing link." Messrs. K. & E. have been exceedingly fortunate in the locality secured for the presentation of their wares—the east passage to the "annex"—as it is where at least two-thirds of the visitors must come in contact with it.

There are other kindred "features" at this Exposition worthy as well of having special attention called to them, but undoubtedly they will not be overlooked, especially by those who are on the alert for knowledge that will enhance their utility.

CHARLES AND DENNIS HURD, of Buffalo, N. Y., are interested in a large steam mill that is being built at Detour. They own a large amount of timber in the neighborhood.

CHIEF ENGINEER BECKER, of the P. C. & St. L. railroad has closed a contract for an iron bridge 700 feet in length over the Big Miami river at Dayton, Ohio, to cost \$56,000.

Special Correspondence.

ST. PAUL AND MINNEAPOLIS.

St. Paul, Minn., June 16, 1883.

Editor Inland Architect and Builder:

As my letter indicates, building in St. Paul and Minneapolis is exceedingly lively just now. Commodore Davidson of this city is building a new opera house on the corner of Wabasha and Fourth streets, the first story being nearly finished. The estimated expense is \$200,000. He is also building a brick block of six stories, for stores and offices, on the corner of Cedar and Fourth streets, which is under the supervision of Mr. J. C. McCarthy, architect. Adjoining the new opera house is another building being erected of brick, which is also six stories, and which will be used principally for offices.

J. H. Pomeroy is erecting a five-story brick block on Fifth street between Sibley and Jackson streets, which is to be used for wholesale purposes. It will cost \$25,000.

Mr. Eckles is putting up a brick building, on the corner of Sibley and Seventh streets, of two stories.

The St. Paul transfer building, situated on Ninth street between Robert and Minnesota streets, is completed. The building is a very pretty frame structure 50 by 100 feet and three stories high, including basement. It is used for transferring freight from depots to stores.

An addition to the *Pioneer-Press* building is being built of brick 50 by 100 feet and four stories high. Mr. George Wirth is the architect.

A block is under construction on Wabasha street, 75 feet and four stories high, which will be used for flats, and adjoining the same is another of brick, 50 feet, being three stories, making 125 feet, and an estimated expense of \$60,000. Mr. Radcliff is the architect. Also for a building for Mr. Mitch, known as the Mitch block, on the corner of Seventh and Exchange streets. The building is 40 by 80 feet, built of brick, with stone trimmings, and three stories high. Cost, \$18,000.

There is being made an improvement on the Merchants Hotel of about \$20,000, which consists of a brick addition 52 by 120 feet.

N. W. Kittson is building a beautiful residence, as well as barn, on Summit avenue and Dayton street, Mr. A. M. Radcliff being the architect, the estimated expense of which is \$125,000. The residence is three stories high by about 94 feet square, including the projections. The style is French Renaissance.

Mr. Radcliff is also building a frame residence for D. E. Little at Duluth, 32 by 60 feet, the estimated expense of which is \$10,000.

The offices of the Northern Pacific Railroad are nearly completed. The building is situated on the corner of Fourth street and Broadway and is built of pressed brick with terra-cotta trimmings, with bronze metal and furnished throughout. It is approached by a broad winding stairway of slate and wrought iron. The whole building is surrounded by a granite wall fifteen feet from the building. The building is five stories in height and the dimensions about 90 by 100 feet. All the door trimmings and chandeliers are manufactured for them expressly and of special designs, everything down to the doorkeys having the monogram of the company. Mr. B. L. Gilbert, of New York, was the architect.

Mr. Esterley is putting up a frame double-house tenement, with all modern improvements, on the corner of Walnut street and Pleasant avenue. The estimated expense is \$4,000.

Mr. Castner, architect, is building a brick hotel on St. Peter street, corner of Ninth, for Joseph Rouleau, the estimated expense being \$10,000. It is three stories and basement, and 25 by 75; modern improvements. Also a double brick house for Edwin Warne, at the corner of Bluff and Grand streets, to cost about \$5,000. It is three stories, brick. A double frame house for William Stockton, at the head of Robert street, the cost of which will be about \$4,000. An addition three stories brick for J. K. Humphrey, on Robert street, between Third and Fourth streets, the cost of which will be \$3,500. Mr. Castner is also making plans for a first class frame residence for Captain Bowen, which will be located on Virginia avenue on St. Anthony's Hill, the expense of which will be about \$6,000. And planning a two-story frame building 20 by 42, for D. E. Talbert, at the corner of Cooper and Spruce streets, the cost of which will be \$2,500.

The First National Bank is building a new structure on the

northwest corner of Fourth and Jackson streets, which is to be three stories and basement, practically four stories. The building is to be made of Kacota stone for the first eight feet or up to the water table, and above that of St. Louis pressed brick, with ordinary trimmings. Mr. Millard is the architect, and the estimated cost of the building is \$125,000.

Another bank, on the southwest corner of Fifth and Jackson streets, known as the Watson and Rice bank, is about to be built, Mr. Bassford being the architect—\$25,000.

The National German-American Bank are also contemplating building a new bank on the corner of Robert and Fourth streets. The ground is now being excavated.

PUBLIC BUILDINGS.

Specifications for providing material and labor for the construction of an engine-house for the city are being prepared by E. P. Bassford. It will be of brick, three-stories high and basement. It will cost \$22,000.

Commissioners have been appointed and bonds issued by the city to the amount of \$300,000, for the construction of a new court-house, which will be commenced as soon as the plans are adopted, on the site of the old court-house. Cost, \$1,000,000.

There will be a special meeting held next week to pass the building ordinance, which contains, with its amendments, over one hundred and twenty sections; and for the appointment of a building inspector.

The High School building here is progressing nicely, the exterior being nearly completed. Mr. Buffington, who has removed to Minneapolis, is the architect. It is three stories high, finished with brick and red sandstone front. The cost is \$75,000.

Mr. Bassford is the architect for a three-story and basement brick building for the Watermans Commission. It is 25 by 50 feet, and will cost \$7,000.

The bridge which spans the Mississippi river here, between east and west St. Paul, is being repaired.

WEST ST. PAUL.

Bircher and McGrath are building a new brick block, 50 by 75 feet.

E. Langevin is building a brick block of two stories on Dakota avenue; dimensions, 40 by 60.

J. L. Holman is building a brick block, the foundation of which is being laid just opposite the last-named building, on the corner of Dakota avenue and Bridger street, which will contain two stores.

Chas. Fitzer is building a double frame tenement house, on McCarthy street, three stories high.

Adam Ran is building a stone residence on Decota avenue, two stories high, of stone, to be trimmed with granite.

Martin and Lienan are putting up seven dwellings on Robey street for tenement houses.

Wm. Lucas is also building a frame house of two stories on Susan street—\$2,000.

Chas. Kent has just completed his residence on Susan street. It is a frame structure of two stories high, with basement, and cost \$4,000.

A residence for Frank Wettinger, two stories high, is being built on Oakdale avenue.

Mr. F. B. Doran is building a \$4,000 dwelling-house on Susan street.

MINNEAPOLIS.

The West hotel, which is situated on Fifth avenue and Hennepin avenue, is built of Ohio sandstone with white trimmings. Its dimensions are 100 by 125 feet, and is about six stories high. This hotel, which has been spoken of frequently in these letters, is destined to be one of the finest in the West, and will fill the pressing need in Minneapolis for a good and commodious hotel. Mr. Buffington is the architect.

Westminster church is completed, and is said to be the finest church in the State of Minnesota, or west of Chicago.

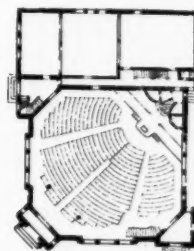
The houses built in Baker & Stone's addition, called Oakville Park, are growing up like magic, and this suburb will soon contain a large population.

A new postoffice by the government architect is contemplated. The outside dimensions are 120 by 100 feet, the main office being 113 feet long, and two entrances. Judging from the plans, it will be ornamented with pressed brick and stone trimming, and is to be three stories high.

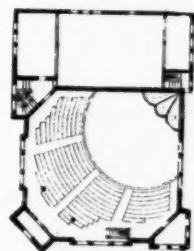
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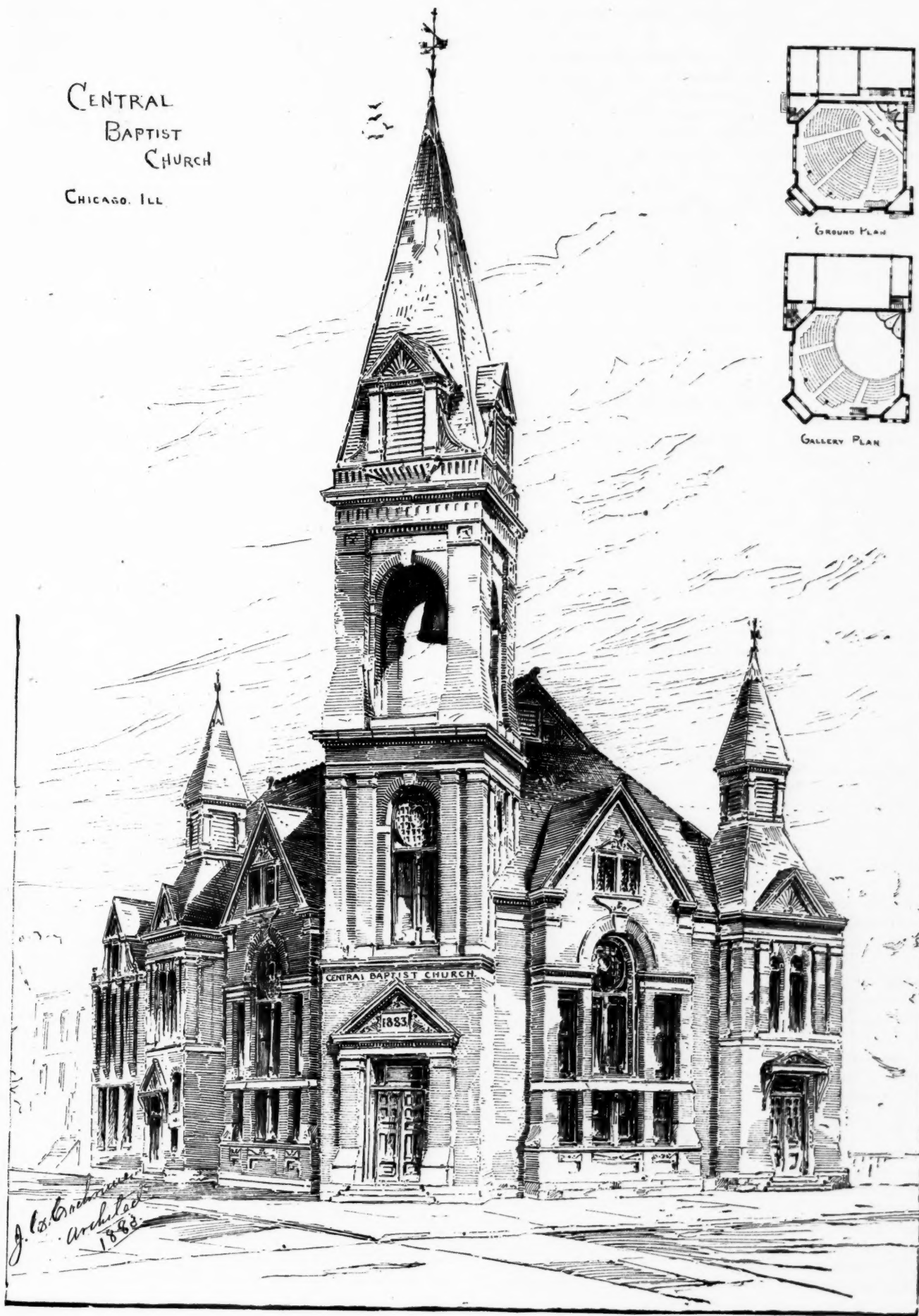
CHICAGO, ILL.



GROUND PLAN



GALLERY PLAN



CINCINNATI.

CINCINNATI, June 14, 1883.

Editor of the Inland Architect and Builder:

The activity of the building trade, so auspiciously opened this season, continues, and appears to be increasing. Thus far, fortunately, there have been no embarrassments in regard to labor, and work of all kinds has gone on unretarded. While there are not so many large business houses in course of construction as last year, much of last year's work has been completed. Among the latter may be mentioned the tobacco warehouse of Brooks, Waterfield & Co., which is said to be the largest in the country. Two seven-story buildings are in course of construction; one, the Lombardy, commenced last year, was completed this spring, and the Stribley shoe factory, on East Fourth street, formerly a five-story, has been heightened to seven. A large addition, occupying the whole of Harriet street between Richmond and Court, five stories in height, is being added to the Eckstein white lead works, which it is claimed will render it the largest factory of the kind in the United States. One and a half million of building brick are being used in the extension, and 75,000 of fine brick.

At the Emery building, on the old St. Paul church site on Fourth street above Walnut, intended for the new Safe Deposit Company, the foundation is nearly completed, and electric light apparatus is being fixed to permit work night and day. It will be a seven-story structure, with pressed brick front and stone facings. The tendency of business building in Cincinnati is toward a greater use of pressed brick and an increase in height.

A greater number of building permits were taken out during the past month than during the month preceding, and they indicate increased value. It is to be regretted, however, that building permits are not required in Cincinnati except for occupancy of the street by building material, and that accurate estimates of the cost of the structure to be erected are not required in taking out the permit. That feature, therefore, has become a mere useless formality, and the permits really indicate nothing of the cost of the structure, those reported are consequently very often given at random. As an instance, a building erected a year or two ago at a cost of over \$150,000, was reported on the permits at \$30,000, and another reported at \$15,000 actually cost four or five times that sum.

The Cincinnati Northern Narrow Gauge has developed a fine territory within the past year or two, which is being eagerly sought and rapidly built upon. East Norwood and Ivanhoe have grown up within the last year. The former, located at the crossing of the Northern and the Cincinnati, Washington & Baltimore, is the property of Mr. L. C. Hopkins. Many select private transactions of real estate have been made, and during the season about thirty-five good-sized dwelling-houses built, at a cost ranging from \$2,600 to \$5,500. New buildings mark the entire line of that road to the city, and the promise for next year appears to be still better.

On Walnut Hills and Corryville there have been many improvement of a substantial and elegant character, and many are still in progress.

In the city proper the Adams Express Company is about to erect a large three-story brick stable at the northeast corner of Seventh and Broadway, at a cost of \$35,000.

The old St. John's church, corner of Seventh and Plum, now owned by the congregation of St. Paul's, will be enlarged this month and its towers completed.

The Goff estate is erecting a four-story stone front business block at the corner of Plum and Perry streets.

The new Cincinnati gas works in the East End will be among the most extensive in the United States. They will cover about ten acres. Some change has been made in the plans by which the foundation will be raised so as to keep the works above flood-mark of the Ohio river. Messrs. J. M. Blair & Son have the contract for supplying the brick and doing the brickwork, the requirement for which will be 2,000,000 brick.

On Wednesday, June 6, on invitation of Messrs. J. M. Blair & Son, members of the Builders' Exchange, including Mr. J. J. Pearce, its secretary, and Mr. J. F. Blackburn, secretary of the Board of Trade, took an excursion up the Ohio river on the steamer *Bonanza* to Blairsville and New Richmond (Clermont county) points, respectively twenty-five and twenty-eight miles east of Cincinnati, for the purpose of inspecting the brickworks of the firm inviting them. The works are very extensive, covering

about thirty-five acres, and are supplied with all the latest steam and machine methods of crushing clay, elevating it by inclined plane, and drying by steam, and their own patent palates or shelves. The sheds cover about two acres, and are adapted for winter work, which was very successfully performed last winter. The works last year put out about one-sixth of the 90,000,000 brick used in Cincinnati. Of late years the brickyards of Cincinnati have been reduced considerably in number, and have reduced their product, the property occupied by them being more valuable for building purposes. Those removing have selected localities convenient by rail for shipment to the city and elsewhere, and find a purer quality of clay.

The Builders' Exchange this year has been more successful and popular than at any other period in its history. It draws a larger attendance every day, and probably treble the amount of business is transacted at the rooms than at any time previous. This is due in great measure to the efficiency and enterprise of its accommodating secretary, Mr. Pearce. The membership is nearly double that of last year.

The art department of the Cincinnati Exposition is making special efforts this year to secure a good display of architectural designs from architects throughout the country. This feature has been neglected heretofore, and will prove of interest not only to architects and builders but to property owners as well. Chicago architects are cordially invited to send in some of their specimen drawings.

XXI.

ST. LOUIS.

St. Louis, Mo., June 9, 1883.

Editor Inland Architect and Builder:

The architects here are all so busily engaged in the competition on the proposed Exposition that it is almost impossible to get any of them to furnish us information regarding other work, which is almost entirely suspended. In fact, they seem to be about crazy on the subject and hardly talk or think of anything else. It has been rumored that a certain Boston, Mass., firm stands a good chance in the competition, and some people here seem very indignant at the suggestion, as it would leave a great many St. Louis architects short about \$500, which is about the cost of each set of drawings. Private offices are locked and no one is permitted to get even a glimpse at any of the drawings. A great many are doing the work at home evenings, thereby taking no chances of anyone copying the plans. The date set for inspection of the plans is some time in July.

I have heard of but one firm of Chicago architects who are engaged in the work—Messrs. Burnham & Root.

The following article from the *St. Louis Republican* of the 9th inst., will give your readers an idea how the cases which the architects have been vigorously fighting for some time past, stand at present:

"Thirty-eight cases against as many architects for carrying on business without a license were disposed of yesterday in the first district police court. The cases have been on the docket for some time, and it was agreed by the attorney for the defendants and the city that one case should be disposed of and that the rest should abide by the result.

"The case of John W. Herthel was then called. The information charged him with carrying on the business of an architect without a license. A deputy collector placed on the stand swore that the defendant paid no license, which the defense conceded, and the city attorney then offered the ordinance in regard to the matter, which was placed in evidence. No defense was offered. It is the intention of the architects to appeal the case and test the constitutionality of the ordinance. A number of hotel-keepers, charged with carrying on a business without a license, had their cases disposed of, and, on the evidence, the judge ordered a fine of \$100 and costs.

"Continuances generally were ordered in the cases of Wm. Beattie, J. H. McNamara, Geo. W. Pipe, James Stewart, James McGrath, Charles K. Ramsey, E. C. Jansen, Edward Jungensfeld, Frank A. Renick, Patrick F. Meagher, Otto P. Koenig, A. J. Wilhelm, Alfred Grabble, Henry G. Isaacs, J. B. Legg, Wm. H. Kirchner, Wm. C. Sheer, Thomas Walsh, Chas. F. May, Thos. W. Brady, Edward Mortimer, John G. Cairns, Jos. W. Givens, Chas. B. Clark, Charles E. Illsley, George I. Barnett, Isaac S. Taylor, Thos. J. Furlong, F. D. Lee, John F. Mitchel, Wm. F. Roeder, August Bennicke, Thos. B. Amnan and A. Druiding."

A large portion of them favored the \$50 license plan at first and allowed the law to pass without the least interference. But when it had become a fixed law they at once saw their mistake and made up a fund with which to employ an attorney to defend the cases the city had brought against them.

If my information is reliable, none of them have paid the license nor will they, unless forced to do so.

NOTES.

Building is rather slack just at present.

A small number of building permits were issued last week, ranging from \$300 to \$3,000.

On the 8th permits were issued to the amount of \$10,000.

Business has been generally good this spring, and architects have no reason to complain of the dull season they are having just now.

Messrs. James Stewart & Co. exhibit plans of a handsome structure 73 by 109 feet, two-stories high, with stock brick front, red joints and stone trimmings, designed for works, office, sales-room, etc., of the R. L. Rosebrough Sons' monumental marble works, to cost about \$12,000, located corner of Twentieth and Olive streets. Messrs. Stewart & Co. are also doing considerable work outside of the city.

One of the most notable buildings erected during the spring is the "Lucia" building, corner of Seventh street and Christie avenue, E. Jungenfeld, architect, which has just been completed. It is six stories high, English Gothic style, built of stock brick with terra-cotta trimmings and cost \$80,000.

Mr. Jungenfeld is also at work on several large beer depots, one at Kansas City, Mo., 130 feet front; one at Little Rock, Ark., 130 feet front; one at Omaha, Neb., 66 by 120 feet; also an office here, 39 by 54, for the Anheuser-Busch Brewing Association.

Mr. James McGrath has plans for a fine business block, 120 by 109, situated corner of Ninth and Olive streets, for J. D. Lucas. It will cost about \$100,000. Also two dwellings for J. Fruin, to cost about \$8,000 each; a schoolhouse at Neosha, Mo., to cost about \$25,000, and a courthouse at Huntsville, Mo., to cost \$25,000.

There have been a great many flats put up here this season.

F.

KANSAS CITY.

KANSAS CITY, Mo., June 12, 1883.

Editor of the *Inland Architect and Builder*:

As a matter of fact, it cannot be said that at this time our building boom is anything like we had every reason to expect; although a goodly number of buildings are under construction—others projected—which may, before the season shall close, "materialize" to such an extent that will exceed the expectations of the most sanguine. There are store buildings being constructed and many projected, also a few first-class residences and churches. The Kansas City Fair Association have also made preparations to erect suitable buildings upon their new grounds, to be finished in time for their Exposition in September next. The United States Postoffice and Custom House is now progressing finely under the superintendence of H. C. Chace. There is now on the outskirts of the city, in the course of erection, numerous small dwellings, and some of considerable pretensions, in the way of architectural design, which are being done by the inevitable "architect and builder." The cyclone that passed through the city about one month ago did considerable damage to buildings and other property. A great many buildings were entirely demolished, others so much damaged that they have since been pulled down, and many rebuilt or in the course of reconstruction. This catastrophe has caused much temporary activity among the various building trades. The rainy weather of the past six weeks has retarded building operations materially, especially in the foundations and brickwork. A great demand for dwellings of a medium class still exists, although a great number have just been completed and many others are in the course of erection. All are rented and occupied as soon as finished, and often before they are finished, and at a good rental; and still the cry is for more. The commercial interests of this city have in the past four years fully quadrupled; consequently the demand for storehouses has been great. Many have been built and all occupied as soon as completed. C.

A New tile has just been imported from Fernsicht, in Schleswig Holstein, North Germany, which is claimed to be the best material in the market for the lighting of walls, the wainscoting of bathrooms, hospitals, etc. It is a dead white, and is enameled; also, different colors in raised figures are shown. It is also made in ornamental designs for mantels, etc. It is thick, and will serve as a fireproof wall. True, Brunkhorst & Co., the Northwestern Terra-Cotta Works, are the importers. A similar material is about to be manufactured by them.

Our Illustrations.

Page 65, Court-House, La Salle county, Illinois, at Ottawa, by M. L. Beers, architect, Chicago. The building is 175 by 86 feet, three stories and basement in height. The walls are constructed of cut stone, rock faced. The interior is substantially constructed, iron beams and columns being used, and thoroughly fireproofed. The building is heated by steam, which is conducted one thousand feet through a pipe placed from two to three feet underground. The pipe (six-inch) is packed with mineral wool in a box sixteen inches square, and the loss by radiation in the transition is only three pounds. Baker, Smith & Co., of Chicago and New York, placed this work. The building was finished the past fall, and cost about \$150,000.

Page 69, Church for the Central Baptist Society, Chicago, John C. Cochran, architect. This building will be located on North Halsted and Belden avenue, will be of pressed brick with terra cotta ornamentation. The rear will be divided in two stories, containing the usual church lecture-rooms, etc. The pulpit is in the corner of the auditorium, diagonally across from the entrance. It will be heated by steam, and contain all the best features known to church architecture. The building will cover 75 by 100 feet, and will cost, without gallery or furniture about \$25,000.

A New Decorative Glass.

The attention of those interested in decoration by means of glass has of late been called to a new ornamental glass which is now being manufactured upon a large scale at South Boston. The company recently had upon exhibition at the Palmer House in Chicago a variety of this new decorative material which was really a revelation in glass manipulation. The forms exhibited were principally bowls, vases, etc., but the variety of shades, colors and shapes were beyond description. The company claims to be able to manufacture it in any form, and if so, it will be a valuable addition to the now common varieties of stained, opalescent and jeweled glass, as it contains all the brilliancy of color and clearness of either. The samples shown resemble the glass vases found in the ruins of ancient Persian cities or those of Florence, and is perhaps also akin to the Venetian art of glass-making. Be it a revival of a lost art or the discovery of a modern mind, it is certainly valuable and should receive the attention of glass artists and decorators universally.

Prices of Labor and Material.

The prices paid for building labor and material in Chicago, St. Louis and Cincinnati are as follows:

LABOR.

Bricklayers.—Chicago, \$4 to \$5.50; St. Louis, \$4.50 to \$5; Cincinnati, \$4.50.
Stonemasons.—Chicago, \$3.50; St. Louis, \$3; Cincinnati, \$3.50.
Stonecutters.—Chicago, \$4; St. Louis, \$3.50; Cincinnati, \$3.50.
Stonecarvers.—Chicago, \$4.50 to \$5; St. Louis, piece; Cincinnati, \$5 to \$5.50.
Plasterers.—Chicago, \$4.50; St. Louis, \$4 to \$4.25; Cincinnati, \$3.
Carpenters.—Chicago, \$2.75 to \$3.50; St. Louis, \$3; Cincinnati, \$3.
Stair-builders.—Chicago, \$3.25 to \$3.75; St. Louis, \$3; Cincinnati, \$2.75.
Painters.—Chicago, \$3; St. Louis, \$2.75; Cincinnati, \$2.50.
Tin-roofers.—Chicago, \$2.75; St. Louis, \$2.75; Cincinnati, \$3.
Slaters.—Chicago, \$2.75 to \$3; St. Louis, \$3.50; Cincinnati, \$3.50.
Laborers.—Chicago, \$1.50 to \$1.75; St. Louis, \$1.50 to \$3.50; Cincinnati, \$1.50.

MATERIAL.

Brick (common).—Chicago, \$7.50 to \$8; St. Louis, \$18; Cincinnati, \$18. Pressed—Chicago: Indiana, \$16 to \$28; Anderson pressed, \$30 to \$40; ornamental, \$100 to \$300; enameled, \$100 to \$125. St. Louis, \$40; Trenton, N.J., \$46; Baltimore, \$55; Milwaukee, \$26; Philadelphia, \$48; enameled English, \$130 to \$200.
Stone.—Chicago: Blue Bedford 65 cents (square foot); Lamont, 50 cents; Joliet, 50 cents; sandstone, \$1.50; Greenstone, 85 cents; Dimension, 25 cents; Rubel, \$8 per cord. St. Louis: Warren stone, "blue," 85 cents; "white," 75 cents; Rubel, \$1.65 to \$1.90 per perch.
Cement.—Chicago: Portland, \$3.25 to \$3.50; Utica, \$140; Milwaukee, \$140; Louisville, \$1.50.
Lime.—Chicago, 75 cents to \$1 per barrel; St. Louis, "Glencoe," 30 cents per bushel.
Sand.—Chicago, \$1 to \$1.25 per load; St. Louis, \$2.75 per cubic yard.
Plastering Hair.—Chicago, 35 cents to 40 cents per bushel; St. Louis, 35 cents.
Plaster of Paris.—Chicago, \$2 per barrel; St. Louis, \$2.25.
Nails.—Chicago, \$3.50 to \$6.35; St. Louis, to \$6.75.
Lumber.—Chicago: boards, \$27.50 to \$47.50; framing timber, \$12 to \$20; shingles, \$2.90 to \$3.10; lath, \$2.60. St. Louis: Lumber a little higher than the Chicago market.
Plastering at St. Louis, for three-coat work, 30 cents per yard; laid off work, 28 cents per yard; all frame work, 35 cents per yard; laid off frame work, 33 cents; cornice, superficial work, 28 cents; gray finishing 2 cents extra per yard on above prices. Plasterers are obliged to pay the city ½ cent per yard for all water used.

In answer to a correspondent in Iowa we will quote the following prices paid for piece-work in Chicago at present. The figures are given by a prominent builder and are intended to cover common work on frame buildings and for labor only: Rough framing for houses, barns and country buildings generally, \$10 per thousand; laying floor, 40 cents per square, or 100 feet; sheeting, dressed one side, 40 cents per square, or 100 feet; siding, six inches wide, \$1 per square, or 100 feet; roofing, common boards, 75 cents per square; setting and casing ordinary windows and doors, \$2.75; for putting down 8-inch base about 4 cents per foot; casing, hanging and trimming inside doors, \$4. Of course, this is an estimate upon common work, as all piece-work is apt to vary according to its elaboration or plainness.

A SCHOOL of carpentry has been connected with the Clark university, Atlanta, Ga.

BUILDING permits and frequent transfers of real estate show that Nashville, Tenn., has a boom.

Architectural and Building Notes.

ARCHITECT B. W. S. CLARK has planned a \$20,000 pressed brick block at Aberdeen and Jackson streets, also a \$5,000 brick building on Western avenue, for George N. Lathrop; also a \$5,000 frame house at Grand Crossing for J. F. Dunne.

THE E. Stebbins Manufacturing Company, Springfield, Mass., sole manufacturers of Broughton's patent self-closing work and of Stebbins and Brightwood compression and ground key work, are enjoying a large trade in their standard manufactures.

THE sanitary arrangements of the Howland block are being overhauled by Thomas Kelley & Bros., and the closets taken out and replaced by nine of the "National" make, imported from England. They are made by Thomas Tyford at Hanley, England, and are fast becoming a favorite this side of the water.

ARCHITECT O. J. PIERCE is erecting three two-story houses on Thirtieth street, near Vernon avenue, for D. W. Jackson; one two-story frame house in Englewood, for D. W. Chase; a stable in Oconomowoc, Wis., for H. S. Peck, and a livery stable for Andrews & Meserver, on Lincoln avenue.

ARCHITECT GREGORY VIGEANT has completed plans for a church for the Presbyterian society of Valparaiso, Ind., to be built of pressed brick with stone trimmings, and to cost \$15,000. The same architect has also prepared plans for a new Catholic church at the same place, to cost \$30,000.

A SEVEN-STORY apartment house is being built by the Stellman estate on Euclid avenue in Cleveland. All the ceilings will be made fire-proof by hollow tile arches between the iron beams, and also the partitions, furrings, etc., will be of this material. The Ottawa Tile Company are contractors for this work.

ARCHITECT CASS CHAPMAN has planned for Thomas Hoyne a five-story business building of Anderson pressed brick, 30 by 100 feet, on Michigan avenue, north of Randolph street. Mr. Chapman has also planned stores at the corner of Thirty-fourth and Halsted streets, corner of Robey and West Indiana streets, at Wicker Park, and at 682 and 684 West Indiana street.

ARCHITECT JOHN OTTER is building a residence for C. O. Bergquist on Noble avenue, in Lake View, to cost \$2,000; a factory for O. J. Nilson on Pearson street, near Wells, 70 by 100 feet, to cost \$20,000; a shop and dwelling for A. P. Shongren on Larrabee street, near Oak, 47 by 100 feet, to cost \$8,000; a four-story dwelling for F. Bush on Sedgwick street, near Hill, to cost \$12,000.

ARCHITECT L. G. HALLBERG has planned a neat residence on School street, Lake View, for John Enander; also a brick dwelling, Lemont stone basement, on Thirty-ninth street, near Lake avenue, for J. M. Griest; also a \$25,000 improvement on La Salle avenue, near Eugenie, the material to be green stone, and the most notable feature a large central hall, with apartments radiating from it.

ARCHITECT PIERCE has the following plans completed: One for two dwellings, two-story stone fronts on Vernon avenue, near Thirtieth street, for D. W. Jackson; five three-story and basement dwellings on Chestnut street, near Chicago avenue; one three-story and basement house on Cass street, one three-story and basement dwelling on Rush street, and two-story brick flats on Henry street.

ARCHITECT H. M. HANSEN has planned a two-story and cellar flat house on Mohawk street, near Garfield avenue, for John W. Kent, to cost \$5,000; also a photograph gallery of Anderson pressed brick on Chicago avenue, west of Moody's church, for W. L. Felt, to cost \$8,500; also a three-story apartment house of brick, with stone trimmings, on East Indiana, near Rush, for Mrs. J. Hampsen, to cost \$7,500. No contract has been let for any of these houses.

ARCHITECT JULIUS HUBER has completed plans for a three-story and basement brick building on Carr street to cost \$5,000; for another on Rush street to cost \$6,000, the trimmings being stone; for another on Chestnut, or rather a block, the expense to be \$20,000; for D. H. Chase's house at Englewood, a frame, and to cost \$4,000; also a barn, nearly completed, in Lake View, for O. J. Pierce; another, with stone front, on Vernon avenue, near Thirtieth street, for D. W. Jackson; cost, \$12,000.

COOK COUNTY has just completed an infirmary at Jefferson at a cost of \$150,000. There were 4,000,000 brick and 1,250,000 feet of lumber used in the construction. Messrs. McGraw & Downey, of Chicago, received the contract for the construction late in the summer, but finished the brick work before cold weather set in, and it is interesting to note, and exceedingly creditable to these contractors, that the entire contract was filled without a single charge for "extras." John C. Cochrane, of Chicago, was the architect.

U. P. SMITH expects to build ninety houses the coming summer in the neighborhood of Thirty-third street. One feature of their construction will be the application of the Dudley blind and shutter worker. This appliance since its first introduction among builders has grown in favor, and its simplicity of construction recommends it as a valuable appliance to shutters aside from its most desirable feature of convenience. The names of many of our leading architects and real estate men are mentioned among those who have seen, used and indorsed this appliance.

THE Chicago Anderson Pressed Brick Company met with a severe and disastrous loss by fire on May 13. The entire building, covering 200 by 260 feet, was consumed. About 3,000,000 pressed and ornamental brick were in stock in the yard and but slightly damaged. The company, as soon as the insurance was

adjusted, commenced to rebuild and are pushing the work in every possible way. The new building will be 200 by 500 feet. They hope to be running again in about two weeks. Their large supply of brick fortunately helps them to fill immediate orders, and no delays will probably now occur in supplying their excellent building material.

ARCHITECT HALLBERG is building a residence for George P. Braun on La Salle avenue, near North avenue. It is 25 by 55; the walls are of green stone, ornamented by granite columns, and trimmed with terra-cotta. It will be completed in the fall, costing \$15,000. Also two houses on West Monroe street, near Western avenue, for Dr. Thurman W. Brothy. They are 36 by 74, the basements of green stone, with walls of Chicago Anderson pressed brick. Cost, \$8,000.

Mr. Hallberg also reports a two-story flat on Diversy street, near Clark, for A. F. Lilza, costing \$4,000, and a residence on Lake avenue, near Fortieth street, three-story and basement, for J. H. Conrad. The basement is blue Bedford limestone and the walls Indiana pressed brick. It is 25 by 65, and will cost \$12,000.

An inspection of the Hammond library, now being plastered, displays the perfection to which the art of fire-proofing has been carried. Every part of the structure is either of brick, hollow tile or porous terra-cotta. The partitions are of brick or of hollow tile. The baseboards are of porous terra-cotta. The iron columns, ceilings, etc., are covered with it, and even the iron trusses in the roof are covered with fire-proof material, while the spaces between the iron beams, girders, etc., of floor or roof is filled in with hollow tile flat arches. Mr. P. B. Wight, whose work it is, could hardly construct a more complete sample of fire-proofing than this, and it would be well if every builder in the country could see the interior of the Hammond library on Ashland avenue before the plasterer covers this superb fire-proof system from view.

THE highest building yet planned and ordered constructed in Chicago is that to be erected west of Fifth avenue and running through from and facing upon Quincy and Jackson streets, for the Royal Insurance Company of Liverpool, England. The frontage is 100 feet and the depth 165 feet. The altitude will be about 145 feet and twelve stories. W. W. Boyington is the architect. There were eight competitors for the plans by leading Chicago architects and the plans were sent to England for approval. The fact that the award was made in England, after a week's inspection, by a prominent English architect, makes a fair and impartial selection a foregone conclusion, and doubly creditable to the successful architect. The fronts will be of stone, with perhaps a moderate use of brick in the upper stories of the Jackson street front. The cost when completed will be in the neighborhood of \$500,000.

SILBEE & KENT, architects, have prepared plans for B. F. Norris for two three-story flats, one to be built on Oak street and the other on Ogden avenue. They are to be pressed brick, with brown stone and terra-cotta finish, Moorish style of architecture, and costing \$16,000. This firm have also furnished plans to J. V. Weare for a house on Illinois street, to be three-story and basement, of pressed brick, and costing \$7,000; L. Z. Litter, Geneva Lake, Potter Lodge, English half-timber style; cost, \$3,000.

Three houses are just completed by this firm which are striking in their architectural features. They are numbered 400, 402 and 404 North State street, and are built for L. C. Pardee, J. W. Hobson and J. J. Luther, respectively. The general style is Queen Anne; the fronts are of brick, and each of a distinctive variety of the Queen Anne style. They are finished and open for inspection. The total cost is \$35,000.

Personal Gossip.

THOMAS HARDY, the novelist, was an architect until the success of his writing diverted his career. Many of his heroes are architects.

FRANK J. REID, Esq., correspondent and special representative of THE INLAND ARCHITECT AND BUILDER, sailed the 9th inst. by *The Egypt* of the National line for a tour of the British isles.

MR. J. H. HALL, vice-president of the Perth Amboy Terra Cotta Works, was in the city on the 9th. His company have been awarded the contract for the terra cotta upon the new Commercial Bank building.

MR. JOSEPH TWYMAN, the well known decorator in charge of the decorating department of J. J. McGrath, sailed for Europe on the 9th. Mr. Twyman takes his family with him, and will be absent for several months.

MR. FRANCIS LE BARON, the well-known decorator, is the Chicago agent for the Faïenceries de Gren tile, made in the department of the Loire, near Paris. This tile has been recently introduced in this country and is largely used in the East. The agent for the United States is L. Contanseau, of New York. Mr. Le Baron is also the agent for the Fernsecht tile. His office is at 20 McCormick Block.

MANY of the prominent engineers and architects in the West received an unusual and greatly appreciated courtesy from Mr. T. L. Johnson, the representative of the New York drawing material house, Messrs. Keuffel & Esser, at the Railway Exposition; this was the receipt of a beautifully arranged and printed invitation to attend the Exposition, with tickets of admission enclosed. The gentlemanly manager of Keuffel & Esser's beautiful exhibit is certainly deserving of much credit for his business foresight and courtesy.

Chicago Building Permits.

The following permits for buildings to cost \$2,000 and over have been issued since the 18th of May:

D. Lane, two-story dwelling, 22 by 70, 402 Jackson street.....	5,000
Peter Debal, two-story store and dwelling, 21 by 48, 319 Hudson street..	2,500
James Dunn, one-story market building, 80 by 150, Clinton and Jackson streets.....	9,000
Board of Education, three-story school, 87 by 102, Ashland avenue and Cornelia street.....	42,000
Jacob Rozenberg, three-story dwelling, 87 by 77, Groveland Park and Twenty-eighth street.....	27,000
Chas. Langman, one-story shop, 25 by 58, 446 Fourteenth street.....	3,000
D. H. Small, two-story dwelling, 20 by 40, 114 Millard street.....	2,500
E. H. Eilers, three-story store and dwelling, 25 by 40, 274 Twelfth street.....	4,000
Wm. Hartney, two-story cottage, 706 Hinman street.....	2,500
Joseph Ziechick, two-story dwelling, 21 by 46, 552 Twentieth street.....	2,500
Wm. Buesman, two-story dwelling, 21 by 40, 303 Henry street.....	3,400
John Cummings, basement and rear addition, 20 by 46, 17 O'Brien street G. Sandt, basement and rear addition, 20 by 60, 14 O'Brien street.....	2,000
John W. Smyth, four-story store and theatre, 80 by 100, 150 to 156 Madison street.....	2,400
Lambert Tree & Geo. W. High, five-story store, 80 by 111, southeast corner Lake and LaSalle streets.....	50,000
C. J. Hull, four-story dwelling, 63 by 73, Park and Ashland avenues.....	60,000
C. J. Hull, three-story dwelling, 100 by 50, 31 South Ashland avenue.....	18,000
M. A. Normann, basement and front addition, 28 by 57, 115 Evergreen street.....	18,000
F. Zeag, change roof of building to flat roof, 362 State street.....	2,000
Campbell Bros., six two-story dwellings, 125 by 36, 412 to 422 Leavitt street.....	3,000
John Reddy, two-story dwelling, 22 by 50, 3457 Dearborn street.....	18,000
J. N. Clark, two-story front addition, 22 by 32, 895 Fulton street.....	4,000
John Fraser, one-story dwelling, 21 by 46, 9 Plum street.....	2,000
Matt. Farley, one-and-a-half-story cottage, 20 by 43, 302 Henry street.....	2,200
H. Harpe, two one-story dwellings, 20 by 30 each, Elk grove, near North street.....	3,500
John Lauritzen, two-story dwelling, 20 by 50, 3539 Dearborn street.....	2,000
W. Rucktamel, three-story dwelling, 22 by 60, 178 Rumsey street.....	4,000
Wm. Dressler, three-story dwelling, 22 by 50, 3516 Wentworth avenue.....	3,000
Busse & Brown, two two-story dwellings, 44 by 50, 353 and 355 Marshfield avenue.....	3,500
J. C. McCullon, six-story warehouse, 50 by 80, 238 and 240 Market street.....	5,000
M. Horrigan, two two-story dwellings, 22 by 46, 149 and 151 Paulina street.....	30,000
Peter Becken, three-story dwelling and store, 26 by 80, 475 South Halsted street.....	5,400
J. McLaren, two-story dwelling, 40 by 60, 339 and 341 Ashland avenue.....	7,000
F. Popp, two-story dwelling, 30 by 46, 99 Kossuth street.....	10,000
M. Muller, two-story dwelling, 21 by 48, 94 Evergreen street.....	2,000
John Krajac, two-story flats, 22 by 56, 738 Allport avenue.....	2,000
K. Eichengrün, two two-story dwellings, 48 by 64, 736 to 740 Congress street.....	3,000
Campbell Bros., six two-story dwellings, 120 by 36, 382 to 392 Leavitt street.....	10,000
M. Young, two-story dwelling, 30 by 42, Harvard, near Water street.....	2,500
David Cary, three-story store and flats, 70 by 166, Northwest Wabash avenue and Eighteenth street.....	2,600
John Fitzgibbon, two-story store and dwelling, 25 by 70, 72 Elston avenue.....	40,000
Job Webb, three two-story flats, 61 by 40, 310 to 314 South Leavitt street.....	4,000
J. Cohen, three three-story dwellings, 70 by 60, 46 to 50 Wisconsin street.....	10,000
Jacob Roeder, two-story dwelling, 25 by 56, 394 Webster avenue.....	25,000
N. Larson, two-story dwelling, 22 by 45, 97 Carter street.....	5,000
Geo. Hewitt, two-story flats, 20 by 51, 59 Warren avenue.....	3,500
H. J. Berry, three-story factory, 44 by 80, Indiana near Market street.....	4,700
L. Rurckewsky, two-story dwelling, 21 by 46, 173 Dayton street.....	10,000
Aug. Kischoff, two-story dwelling, 21 by 65, 709 Halsted street.....	3,000
M. Dunn, two-story dwelling, 22 by 49, 298 Loomis street.....	4,000
Chas. Maxon, two-story dwelling, 21 by 63, 1156 Centre avenue.....	3,300
L. S. Anderson, two-story dwelling, 21 by 49, 94 Lincoln avenue.....	3,500
Allan B. Wrisley, five-story factory, 50 by 104, 479 to 418 Fifth avenue.....	3,400
R. Freeman, five two-story dwellings, 100 by 46, 2900 to 2908 Vernon avenue.....	15,000
R. Rahn, two-story dwelling, 21 by 48, 3830 Dearborn street.....	12,500
John Rawle, two-story dwelling, 21 by 52, 3630 Dearborn street.....	3,000
M. Felton, three-story store and flats, 24 by 100, 490 Milwaukee avenue.....	4,000
H. Muskee, two-story store and dwelling, 22 by 45, 475 West Twelfth street.....	9,000
J. C. Waltz, three-story flats, 45 by 57, 379 Chestnut street.....	4,000
E. Fabian, four two-story dwellings, 66 by 50, 550 cubic feet, cor. Chestnut and Wells street.....	12,000
A. C. Lanston, three-story store and flats, 50 by 80, Milwaukee near North avenue.....	15,000
John Livingston, three-story store and dwelling, 25 by 60, Milwaukee avenue near Wood street.....	12,000
E. W. Tabor, two-story barn, 25 by 45, 2734 Prairie avenue.....	6,000
Peter Mohler, two-story flats, 46 by 54, 897 and 899 South Ashland avenue.....	3,000
Commercial Safety Co., five-story office building, corner Dearborn and Monroe street.....	8,000
Dr. S. Sawyer, three-story store and flats, 66 by 68, 193 to 197 North avenue.....	200,000
J. G. Hathway, shed, 280 by 160, Kingsbury and Indiana streets.....	16,000
E. W. Morrison, three-story flats, 66 by 75, 12 and 14 Elizabeth street.....	10,000
Wm. Budwick, two-story flats, 21 by 46, 696 Holt avenue.....	18,000
David Bain, three-story store and flats, 40 by 70, 631 and 633 Madison street.....	3,000
Thos. Sutton, two-story dwelling, 25 by 60, 234 Leavitt street.....	15,000
Wm. J. Heeber, two-story store and flats, 22 by 55, Cottage Grove avenue.....	5,500
John Holbert, two one-story cottages, 20 by 32 each, 719 and 721 Dana street.....	5,200
George Weiss, six-story malt house and elevator, 110 by 100, Bloomingdale avenue and C. & N. W. R.R.....	2,000
Schwartz & Kries, four two-story flats, 88 by 64, 2942 to 2948 Groveland Park avenue.....	100,000
Wm. Holee, two-story dwelling, 22 by 45, 2821 South Park avenue.....	20,000
M. Holee, two-story dwelling, 21 by 60, 830 South Ashland avenue.....	3,000
F. Chasal, two-story dwelling, 20 by 50, 526 Allport street.....	2,500
Geo. V. Hankins, three-story flats, 21 by 71, 184 Cass street.....	3,000
L. H. Lass, two-story dwelling, 22 by 71, 847 West Monroe street.....	14,000
Wm. Fleming, four two-story dwellings, 25 by 70 each, 178 South Morgan street.....	9,000
Kummer & Corless, two two-story dwellings, 25 by 60, 343 and 345 Ashland avenue.....	20,000
E. Farefield, three-story flats, 24 by 60, 398 Garfield avenue.....	11,500
H. Foborg, two-story dwelling, 25 by 44, 425 South Morgan street.....	6,000
John Krueger, three-story dwelling, 22 by 72, 7 Wells street.....	2,000
E. Destifand, three-story store and dwelling, 25 by 100, 416 South Clark street.....	5,000
A. C. Smelt, two two-story dwellings, 41 by 38, 643 South Wood street.....	6,500
Richard Knisely, three-story store and flats, 35 by 75, 881 Lake street.....	10,000
H. Zimmerman, two-story dwelling, 21 by 60, 736 North Paulina street.....	3,500
John Swanson, basement and addition, 20 by 46, 148 Wesson street.....	2,000
Fred Tietely, two-story dwelling, 20 by 50, 560 Nineteenth street.....	3,000
August Schultz, two-story dwelling and store, 27 by 60, 3848 Cottage Grove avenue.....	8,000
J. V. A. Weaver, three-story flats, 20 by 75, 213 Illinois street.....	8,000
Meacham & Wright, two-story dwelling, 25 by 70, 567 West Jackson street.....	7,000

Britten & Luth, two two-story dwellings, 23 by 58, 3412 South Park avenue.....	12,000
Peter Adler, three-story dwelling, 24 by 66, 267 East Huron street.....	8,000
C. E. Biglen, two-story dwelling, 22 by 48, 265 South Wood street.....	2,800
Waldemeir, Mortenson, two-story store and flats, 25 by 46, 332 West Indiana street.....	2,500
J. Beecker, six two-story dwellings, 100 by 66, 3310 to 3350 Forest avenue.....	20,000
Fooley & Maloney, two one-story cottages, 20 by 34 each, Butterfield, near Thirty-sixth street.....	2,000
E. Jalory, two-story flats, 21 by 48, 66 Wesson street.....	3,000
Lindahl & Johnson, two-story flats, 22 by 70, 148 Oak street.....	5,000
Aug. Sickel, two-story store and flats, 25 by 68, 879 North Halsted street.....	3,000
H. Will, two two-story dwellings, 44 by 73, 481 and 483 Adams street.....	7,000
B. W. Smidt, two-story store and dwelling, 25 by 60, 715 Ogden avenue.....	4,000
John Reddy, two-story dwelling, 22 by 50, 3455 Dearborn street.....	4,000
G. G. Guehrich, two-story molding factory, 75 by 75, 15 to 19 Armour street.....	6,000
G. Sporer, three-story dwelling, 25 by 68, 507 North Clark street.....	7,500
E. Eutschetz, two-story dwelling, 23 by 40, 485 North Franklin street.....	2,400
W. Mukle, three-story dwelling, 21 by 52, 301 Morgan street.....	2,500
Jno. Ladick, two-story dwelling, 21 by 24, 827 Allport avenue.....	3,000
James O'Callaghan, three-story store and flats, 46 by 63, Halsted and Thirty-fourth streets.....	7,000
Wm. Bohacek, two-story dwelling, 21 by 44, 3515 Fifth avenue.....	2,000
Jno. Cudaly, two-story barn, rear 3243 Wabash avenue.....	3,000
J. Parker, two-story dwelling, 22 by 45, 44 O'Brien street.....	3,000
A. Chemelek, two-story dwelling, 21 by 58, 737 Loomis street.....	3,800
F. Lrabbmann, three-story dwelling, 25 by 70, 515 North Clark street.....	10,000
W. M. Cole, two-story dwelling, 25 by 96, 284 Rush street.....	10,000
John Schilly, three-story store and dwelling, 24 by 74, 511 South Halsted street.....	7,000
J. Keighner, two-story store and dwelling, 25 by 60, 428 Indiana street.....	4,000
C. B., of Chicago, three-story academy, 113 by 90, southwest corner Park avenue and Oakley street.....	30,000
Isaac Tomlinson, four-story factory, 50 by 123, Arnold, near 23d street.....	20,000
C. O. Gleeson, two two-story dwellings, 33 by 48, 3624 and 3626 Stanton street.....	4,000
M. Gaensburg, three-story dwelling, 32 by 67, 603 Dearborn street.....	10,000
Jas. Koerper, two-story dwelling, 22 by 60, 582 Wells street.....	3,000
Herbert Cassard, three-story store and dwelling, 105 by 66, 3300 to 3308 State street.....	35,000
Paul Classus, two-story store and dwelling, 25 by 110, 260 Lincoln avenue.....	6,000
J. H. Pearson & Co., one-story shoeing house, 30 by 77, 764 to 782 South Canal street.....	2,000
Carl Hochstadt, three-story dwelling, 22 by 57, 569 Wells street.....	5,000
Dr. Knox, two-story dwelling, 22 by 80, 610 Fulton street.....	4,000
H. Stantz, two-story store and dwelling, 25 by 45, 2725 Wentworth avenue.....	3,200
Chas. Follinbee, two two-story dwellings, 33 by 40, 469 Warren avenue.....	3,500
John Kedzie, two four-story stores and dwellings, 44 by 72, 471 and 473 Madison street.....	22,000
H. Hemmelgarn, two two-story dwellings, 50 by 36, Fullerton avenue and Harrison street.....	14,000
J. A. Sweet, two-story dwelling, 27 by 66, Warren avenue, west of Leavitt street.....	8,000
J. G. Owsley, two-story dwelling, 20 by 63, Adams, near Robey street.....	8,000
J. Jacobson, four one-story cottages, 20 by 32 each, 781 to 785 Seymour street, and 738 to 740 Donia street.....	4,000
C. Busby, three two-story dwellings, 69 by 64, 11, 13 and 15 Carpenter street.....	10,000
C. Busby, three-story store and dwelling, 24 by 67, 753 West Madison street.....	8,000

Lumber Notes.

MR. GEORGE W. HOTCHKISS, secretary of the Lumberman's Exchange, has returned from a brief trip to Europe.

In the United States, Ontario and Manitoba the increase of the lumber produced over any preceding year is placed at 750,000,000 feet.

A CORRESPONDENT estimates the logs cut on the Northern Wisconsin (Omaha) line at 85,500,000 feet, and the amount of dry lumber on the line will not exceed 10,000,000 feet.

THE Ashland Company (Minnesota) has sold two cargoes of English white pine deals, which are to be shipped direct to Liverpool via the Welland canal. They will be delivered to propellers sometime in August.

THE Custom House records show the shipments of the forest products of the Saginaw river for the month of May, in round numbers, to be: Lumber, 94,543,334 feet; shingles, 16,930,000; lath, 4,328,000; staves, 54,791; oak timber, pieces, 387.

THERE is a reasonable prospect that about 100,000,000 feet of logs on the Upper Mississippi river will hang; about forty per cent of the Chippewa river cut is hopelessly hung; about half of the Black river cut is out or regarded as safe, making the total turnout to date 70,000,000 and nearly as many more feet safe.

A WHITE LAKE mill owner mentions the fact that the call for railroad ties to go East has reached Lake Michigan ports. A contract has been made to ship 36,000 ties to Buffalo, to be used in railroad work in western New York. The party referred to mentions it as the first instance of a heavy shipment of railroad ties to the East from his section, and as significant of a growing scarcity of timber in eastern Michigan.

A BRAINERD, Minn., dispatch of May 29 reports the result of an inspection of the Upper Mississippi timber wilderness shows the aggregate of logs hung up is 25,000,000 feet, which is one-fourth of the average crop which comes past Brainerd annually. In one tributary of the Mississippi, Swan river, there is a jam of thirty-five miles with 40,000,000 logs in it, which cannot get through without rain. There was a larger cut made last winter than is generally believed, but is unlikely to get to market.

THE Webster Manufacturing Company recently purchased an immense tract of hard wood land, containing 43,000 acres, about fifty miles from St. Paul, for which they paid in the neighborhood of \$300,000. The St. Paul company are going to run a branch of their road through it, as the Webster company will at once build two large mills, a hub and spoke factory, and a barrel factory on the tract. It is expected that the timber will more than pay for the land, and the land itself, when cleared, will be of immense value, it being of good quality and well located. They, no doubt, will make a large amount of money out of the transaction.

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