

THE INLAND ARCHITECT AND BUILDER.

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THE INLAND ARCHITECT AND BUILDER

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Architects and Builders throughout the West will confer a great favor on the Editor of this Journal by sending him news pertaining to the craft in their section of the country, particularly items of new buildings.

THE INLAND ARCHITECT AND BUILDER will spare no endeavor to furnish valuable news and information to those interested, professionally or incidentally, in the planning, building, decorating and furnishing of homes or commercial or public structures. A variety of attractive illustrations will be presented in each number, the best of engraving and printing contributing to their production.

THE INLAND ARCHITECT AND BUILDER has a larger circulation in the West than any building journal in the country. Advertising rates are very reasonable, and will be made known on application. We take pleasure in directing attention to the high character of our advertisements.

ANOTHER warning to architects who are inclined to respond to invitations to make competitive plans for public structures comes to us from St. Louis, and is particularly fruitful because of the well known architects who trusted and were betrayed. The following is an extract of the "invitation" sent out by the management of the St. Louis Exposition and Music Hall Association, the remainder relating to the description of building, specifications, etc. It is signed by Henry L. Lucas, secretary, and is, as a whole, a fair specimen of the documents sent to architects asking them to spend their time, talent and money in competing where there is not even a chance for honorable treatment, much less recompense for their outlay. The more interesting "resolutions" passed by that body of business men were:

First, That all architects, residents of this city, and five non-residents, be invited to prepare and submit designs.

Second, That those presented by residents, seven, which shall be considered the most meritorious, shall be accepted and awarded five hundred dollars (\$500) each, and the five presented by non-residents, shall each be awarded the same amount. All designs for which you pay five hundred dollars (\$500) shall be the property of the association.

Third, That it shall be understood, that any foreign architect may submit a design, but if not accepted as the most meritorious of all, he will receive no compensation, and his design shall be returned.

Fourth, The architect who is successful shall not receive five hundred dollars, but he shall be engaged as architect and superintendent, and shall be paid, for performing such duties, the usual commissions, as adopted by the American Institute and the St. Louis Institute of Architects.

The result of this was as we have indicated. The architects, especially of St. Louis, "bit" at the proposition, not so much for the prizes, but because of their architectural pride in their city, only three, as far as we can learn, respond-

ing from outside St. Louis, two being from Chicago and one from Boston. After the plans were all in, we find that the main prize the board of directors *claim not to have awarded to any of the competing architects*, as no plan sent in was just what they wanted. They have, on this ground, claimed the right to withdraw the main prize and make such distribution of it as they thought best. In regard to the minor prizes, they then voted them to those plans, in their judgment, they regarded the best. By this it will readily be seen that no architect could, by *any means, secure the honor* which all were supposed to be competing for. Having taken this action, they then entered into negotiations with architect J. B. Legg to make a set of plans for them, combining such points as *they* might think proper to extract from the several plans they had secured in this manner, at the same time arranging with this architect that he should have nothing to do with the superintending of the building; this was placed in the hands of a Mr. Givens, a builder. It is understood that the architect gets \$6,000 for his part of the work, and the builder \$12,000 for his personal attention to the construction of the building. To decide upon the merits of the several plans sent in, the board called to their assistance one *civil engineer* and one *builder*, the builder being the one mentioned as superintendent. The plans now being made are in no particular like the plans sent in by the architect appointed, nor do they correspond in any important feature, but are a combination of the plans of two other competitors, the attempt seemingly to be to place one architect's elevation on the other's ground plan. These are the main facts in the case, as far as we have been able to gather them, the board of directors refusing to give out any information about their proceedings. It is stated on good authority that the board deny having voted that a certain well known architect's plans were the best, though it is well known that they were at work on a contract which they wanted to make with that gentleman to construct the building for a given amount of money, binding him to construct the building without extra cost to them. This was, of course, placing him in the light of a contractor and not an architect, and, like the honorable man he is known to be, he refused.

We hope that this latest attempt of business men to secure architectural services for nothing and by departure from professional rules will be a wholesome lesson to all architects of standing. The only way it can be stopped is by architects, one and all, positively declining to enter into competition, and thus forcing the directors of public enterprises to pay for plans at their regular price, and in no case draw a plan before it is ordered, the price stipulated and the credit of the parties who order fully investigated, as in any mercantile transaction. Otherwise, when these tempting proposals come, do as a prominent architect of Chicago recently recommended in a newspaper article in reference to such competitions, that "it is much the better plan and much cheaper for architects to simply send in their cards in response to such invitations." As the facts show, the St. Louis business men promised well, and as business men they secured the most they could for the least money, but kept their promises in no particular, as by agreement the architect should receive \$14,000, and the superintendent \$6,000, at least. While we sympathize with the architects, we would say, as we have on many other like occasions, and will reiterate,—stick to the rule of the American Institute of Architects, and let all competitions pass as unprofessional.

WHAT good will come out of the sittings of the Senate's committee on labor and education is a problem yet to be determined. So far, the work of the committee has seemingly been to rock extremists' hobbies for them. Every witness called has looked through his particular bit of colored glass and testified according to its special tint. Dr. Norvin Green and Jay Gould believe the labor interests are bound up in the consolidation and extension of the Western Union telegraph system. Mr. Fink, that the best interests of the country, which of course include that of labor, are best subserved by a railroad pool which prevents railroads from competing with each other; Mr. Roach, that the way out of the labor dilemma is through the revival of American shipbuilding, and so on *ad infinitum*. All seem to be aware there is a sentiment prevalent with the working-class that capital and labor are at sword points, but inferentially, where not openly declared, allege that labor is the unreasonable aggressor, as, were it not for capital labor would lack employment, a truth as true as that had it not been for labor capital (money) never would have had the privilege by its existence to have been such a benefactor. It may be that the committee may, after weighing all the oral testimony that has come before it, look up some documentary evidence, such as the census report of 1880, and in that way get additional light thrown upon this question of disquietude among the workmen, as for instance, from the facts set forth in the following tables, collated therefrom by the *Scientific American* of a late date, showing the number of establishments in the various principal industries in the United States, the number of hands employed, aggregate wages paid, value of material used, value of annual product, and total capital invested:

INDUSTRIES.	Hands employed.	Wages paid.	No. of establishments.
Iron and steel.....	306,958	\$128,787,924	6,498
Lumber and wood.....	244,926	79,844,837	38,090
Cotton and mixed textiles.....	228,845	58,931,172	1,475
Men and women's clothing.....	185,945	52,541,358	6,728
Woolen goods.....	169,897	49,259,324	3,390
Boots and shoes.....	128,635	52,252,127	18,390
Carriage and smithing.....	104,718	38,185,271	43,122
Tobacco, etc.....	87,587	25,054,457	7,674
Brick, tile, etc.....	67,203	13,764,723	5,697
Furniture and upholstery.....	64,127	25,571,831	6,087
Leather, harness, etc.....	63,136	25,081,913	13,708
Printing and publishing.....	62,800	32,838,959	3,634
Flour and gristmill products.....	58,401	17,422,316	24,338
Agricultural implements.....	39,980	15,359,610	1,943
Shipbuilding.....	21,341	12,713,813	2,188
Totals.....	1,834,499	\$627,609,635	182,962

INDUSTRIES.	Value of annual products.	Value of materials used.	Total capital.
Iron and steel.....	\$551,543,109	\$319,594,960	\$405,636,070
Flour and gristmill products.....	505,185,712	441,545,225	177,361,878
Lumber and wood.....	407,615,968	248,986,332	242,248,783
Cotton and mixed textiles.....	277,172,086	150,993,218	259,500,851
Woolen goods.....	271,916,746	166,640,753	160,798,466
Men and women's clothing.....	241,553,254	150,922,509	88,068,969
Leather, harness, etc.....	241,056,230	177,821,175	91,310,030
Boots and shoes.....	207,387,903	122,542,745	56,548,665
Carriages and smithing.....	139,410,873	57,522,275	76,088,143
Tobacco, etc.....	118,670,166	65,384,407	39,995,292
Printing and publishing.....	97,701,679	35,216,159	67,481,529
Furniture and upholstery.....	85,004,618	40,005,090	47,231,520
Agricultural implements.....	68,640,486	31,531,170	62,109,668
Shipbuilding.....	36,800,327	19,736,358	20,979,874
Brick, tile, etc.....	33,868,131	10,119,538	28,659,329
Totals.....	\$3,283,527,288	\$2,038,561,914	\$1,824,023,076

Taking the first table and dividing the total wages paid by the total number of hands it would find the average wages paid per annum was \$342.11, or \$6.57 per week.

Taking the second table, the total value of products as stated, \$3,283,527,288. Deducting the value of materials used, \$2,038,561,914, and wages paid, \$627,609,635, leaves remaining \$617,355,739, to represent interest and increase on capital invested of \$1,824,023,076, or nearly thirty-four per cent on the capital and but \$10,253,896, less

than the whole amount paid for wages. In other words each workman, by his labor, added \$678.64 to the value of the raw material he used, and received for his work \$342.11. Dividing the whole amount of capital invested by the number of hands employed would find for each hand employed there was an investment of \$994.28, the difference between the product of each workman's labor per annum (\$678.64) and the wages he received (\$342.11), amounting to \$336.53, looks like a very good rate of interest on \$994.28.

Again, they might consider whether the accumulation of immense wealth in few hands, and the uses made of it had any tendency to incite this sentiment of unrest, might consider the acts of great corporations like the Standard Oil Company, the Diamond Match Company, the Western Union Telegraph Company, with its \$25,000,000 stock watered to \$80,000,000, upon which it charges the public so as to declare ten per cent dividends on \$55,000,000 that never was invested; the Pacific railway companies, endowed by the government with domains larger than many kingdoms in Europe and exceeding in value the cost of their roads, that charge the public all their patronage will bear without killing it, into the practices of the money magnates of the land, exemplified by the boast of the millionaire Stewart before he died, that he had a hundred merchants in his employ he had broken up. With such additional light as may be had by such a course of investigation, and recognizing it to be true what our *magna charta* says governments were instituted for, they can better determine how far the workman, who labors for a bare existence, is wrong when he asks the government to protect him from being robbed by money as it now does from being robbed by muscle.

SINCE the issue of our last number a notable event has taken place in our city, namely, the laying of the cornerstone of the Chicago Manual Training School, situated on the corner of Michigan avenue and Twelfth street; notable not only from the fact that the edifice will be of no ordinary character in an architectural point of view, as we hope to show by an engraving in a future number, but from paramount fact that the school itself will be a radical change in the methods of instruction and nature of the knowledge imparted; knowledge that will prove of practical value when its pupils come to engage in the actualities of life. It is the purpose of the institution, by a three-years course, to teach mathematics, high-school English branches, carpentry, wood-turning, pattern-making, iron-chipping, forge-work, brazing, soldering, and the use of machine-shop tools, to practically and intelligently acquaint the pupils with these things, and the philosophy underlying them, so that when as artisans they undertake to do any work, they may do it as it ought to be done, in a skillful manner. The school will differ somewhat from ordinary polytechnic schools, as it will not teach specific trades, but prepare its pupils to enter the field of mechanical pursuits. Candidates for scholarships, boys of over fourteen years of age, will have to be of good moral character, and stand a good examination in the lowest branches of learning. The tuition fees will be very moderate, as the object of the enterprise is to aid boys learning and desirous to learn trades. This commendable enterprise is a noble gift of the Commercial Club of this city, which resolved, as the result of an evening's discussion, to contribute from its own membership \$100,000 toward its establishment. Already the elegant building is up one story. The cavity for the corner-stone casket was prepared in the west pillar of the main entrance, on the Twelfth street front of the building, on a level with the first floor above the street. About two hundred persons,

ladies and gentlemen, witnessed the ceremony of laying the corner-stone, among them Lord Chief-Justice Coleridge, of England.

DRAUGHTSMEN will be glad to know that there is a probability that in the future they will be given a half-holiday on Saturday, as the question has been taken up and is favorably thought of by leading architects. And it is decidedly a move in the right direction. The draughtsman who labors faithfully through the week, many of them with genuine architectural ability carrying out in detail the roughly sketched and hastily planned designs of the architect, and all laboring with their intellect as well as with their hands, should have a few hours at least once a week to get out into the sunshine, and throw off the restraint of office life. As a matter of pure recreation this should be allowed by every architect who employs a draughtsman, yet there is a more important reason. A draughtsman who carries out the details of an important construction upon the drawing-board should be given an opportunity of occasionally inspecting the work as it progresses, and of examining the labor of others, so that he can work with a better intelligence, and with a practical as well as a theoretical knowledge of the architect's plans. That a Saturday afternoon given in this way for these purposes would be valuable to the young men who are to be the future architects of the country is beyond question, and the architect not only confers a favor upon his profession in granting it, but he benefits himself as well; for whether his draughtsman uses the time given in recreation or in the further study of his work, his working hours are made more valuable, and he becomes an intelligent employé where he is too apt to be a machine, working because he has to, and only as long as his contract with his employer calls for, with no personal interest in the success of his work. Let the architects combine in this matter, and if an office starts a paper around among the architects for signatures, let it be signed by every architect, and give the draughtsmen one and all at least a half-holiday once a week. It is in these ways and upon concerted action that the elevation of the architectural profession in a considerable degree depends.

Architecture.

LECTURES DELIVERED AT THE UNIVERSITY OF CHICAGO.

BY W. L. B. JENNEY, ARCHITECT.

PART VII.—ASSYRIA.

FOR more than two thousand years the ancient cities of Assyria on the Tigris, and the city of Babylon on the Euphrates, had lain buried in the sandy earth of half-desert provinces in Turkey—the sites only marked with much uncertainty by irregular mounds and local traditions. These mounds had long served as quarries, from which the inhabitants of the surrounding country had obtained brick for the building of modern Bagdad and Mosul. Occasionally a stone with an inscription or a bas-relief had been unearthed, only, however, to be seen by half-civilized inhabitants who placed little or no value upon them.

In December, 1842, Botta, the French consular agent at Mosul, commenced excavations in the mound of Kouyunjik, opposite Mosul. Botta soon found numerous small fragments of bas-reliefs, but nothing in a perfect state to reward his labors.

An inhabitant of Khosabad, an Arab village situated on the plateau of a mound, a little to the north, had brought to M. Botta two large bricks, with cuneiform inscriptions, which had been found near his village, and offered to procure as many as he wished. Botta sent a few men to dig at Khosabad who were so fortunate as to bring to light almost immediately the remains of a chamber with a façade covered with bas-reliefs. Botta sent an account of his discoveries to Paris on April 5, 1843, which account was the first notice to the world of the discovery of Assyrian remains. A second and more important report, of date May 2, 1843, was published

which excited much interest and obtained an appropriation of funds from the French government for the continuation of the work.

The local authorities, while pretending great friendship for Botta, threw every obstacle in his way, so that for several months nothing further of importance was accomplished. In May, 1844, Botta was joined by a young French artist, Monsieur Flandin, and work was resumed. In December, 1846, the first Assyrian antiquities reached Europe; they were landed at Havre and are now in the Louvre.

An English traveler, Austin Henry Layard, already familiar with the languages, manners and customs of Eastern Europe and Western Asia, had become much interested in the discoveries of Botta. He sought the assistance of the British government to make researches in behalf of the British museum, but without success. Sir Stratford Canning, however, contributed from his private funds, and Layard reached Mosul in the latter part of 1845. Well knowing the opposition of the local authorities, he selected the mound of Nimrod, in a little frequented district some thirty miles below Mosul, for his first work, and left Mosul on a raft as if on a hunting expedition, in company with Mr. Ross, a British merchant. They were attended only by two assistants. Layard's first excavations brought to light fragments of alabaster slabs, much injured by heat, and quantities of charcoal. Evidently the palace had been destroyed by fire. As soon as it became known that Layard was at work he met with the usual difficulties from the governor of the province, who, in an underhand way, on the most foolish pretexts, stopped the work some three times, until Sir Stratford Canning obtained full authority from the Sultan for all excavations he might choose to make, with permission to ship his finds out of the country. Layard then moved his force of workmen to the south face of Kouyunjik, and soon found a rich collection of sculptures in excellent preservation. Among the most remarkable discoveries was a chamber ten feet square in the hollow of an immense wall some fifty feet thick and about fifteen feet below the top. This chamber seemed to be a cell or cistern without opening of any kind. The remarkable feature was the roof, which was an arch made of kiln-burned brick. Once on a time the Etruscans were credited with having invented the arch with radial voussoirs, but here was an example centuries older than anything we know of in Etruria. Layard also found drain-tile, used, as used today, to drain the courts that were exposed to the weather, and under all the paved floors he found a damp course of bitumen.

After shipping to England the firstfruits of his labors, Layard, to use the words of his biographer, Joseph Bonomi, took a short excursion in pursuit of health to the country of the Devil Worshipers. Who or where they were he does not tell; however, the trip proved beneficial, and early in 1847 Layard was again at work. After much difficulty a huge, human-headed, winged bull, and also a lion, were dragged to the surface and embarked down the river on rafts, and on the 24th of June, 1847, Layard himself quitted Assyria for Europe.

These were the fortunate beginnings. So much has now been done that we are able to restore to a considerable extent the architecture of Assyria, and to understand their manners and customs and much of their history.

The country was occupied by the Turanians at a very early date; then by the Semitics, who had evidently dwelt here a long time isolated from the rest of the world, when the Aryans, in their numerous emigrations, finally passed the mountains, and found a fertile valley watered by two great rivers, and peopled by a numerous race living in villages and cities, whom they finally conquered, and for a long time held the country as the ruling race until they became blended with the Semitics, and formed a new race known to history as the Assyrians and Babylonians, possessed of special characteristics: intelligent, fond of luxury, and possessing an aptitude for the building and plastic arts quite unknown to either of the Aryan or Semitic races when pure. These arts, especially after the conquest of the country by the Egyptians under Throthmes III, were developed with such rapidity, and to such a degree of excellence, that it can hardly be explained except by the existence of traces of old Turanian blood, if not among the rulers, at least among the artisans. The Egyptians held the country for some five centuries, and gave to the Assyrians many of their arts and sciences, and taught them the use of stone.

The Relation of Artists to the Public.

PAPERS READ AT THE RECEPTION OF THE CHICAGO ART GUILD,
JUNE 22, 1883.

HOW shall the relation between artists and the public be defined? What is the plane of their common meeting? Are there any obvious canons of broad art criticism? These are questions daily asked, and although of vital importance, never fully answered.

Between artists and the lay public, the bond of sympathy is seldom real, still more seldom strong, and the high road to success generally lies along some course laid out and leveled down by a purely ephemeral fashion.

This artist reaps success during his life, because some fortunate chance enabled him to become the lion of the moment—"to get in the swim." That artist works with great talent and lives unknown, because, forsooth, his grammar is bad or he eats with his knife. One dies, and passing beyond the realm of fashion, is forgotten; while he whom fashion despised wears beyond the shades an immortal crown. All this is wrong, we readily acknowledge—yet how shall we rectify it? The world is busy with its own pursuits of bread-winning. It is rendered by the fierce competition and daily grind of such pursuits contemptuous of all vocations whose end is not identical with its own.

Artists on the other hand are sensitive, often impractical, in the worldly sense, and look with lofty scorn on those whom they think are mere devotees of Mammon. Occasionally some bolder adventurer passes across the chasm from one rank to the other, becoming on the one hand an enlightened and sympathetic Art patron, or on the other, the fortunate artist whose pictures, although good, "sell." This, however, is rare, and generally speaking there is little effort on the part of either artists or the public to understand each other, each being too intent on its own point of view to see clearly that contemplated by the other. Artists learn only too quickly that the Art patron is not the Art critic, and must not be confused with him; that one is to be tempted by anything catching, and hooked by all means fair or foul, while the other is to be won over to partial criticism, or treated as the first Apollo did the Python.

This is unnecessary. Both artists and the public are to blame that such a condition of affairs exists. There have been times when full communion was held between great artists and great patrons, memorable in all history and all art; while here, in Chicago, intense in all money getting, and fiercely practical in all aims, there are elements which should contribute to found and nourish a great and vital Art movement. When shall it begin, and how?

As artists, it concerns us little what changes must affect the attitude of the public to us; much, what new attitude we shall assume to the public.

To begin with, let us put ourselves in the public's place. The one great question to a merchant or banker about to buy a picture or build a house, or subscribe for a symphony concert, is why? What he wants is a compact compendium of Art principles—a *vade mecum* of easy reference—something he can always turn to and find whether he is about to get his money's worth, or is to be cheated. He is somewhat like a breathless countryman of ours in Rome, who, having failed to receive from Mr. Story a satisfactory answer to the question, "How much is an ile painting 23x25 inches worth," returns to the charge with the poser, "Do these Italians use good materials in their pictures?" Nor is such a man altogether to be blamed.

Consider for a moment what it means to become a well-equipped Art critic. Ruskin, Taine, Viollet-Leduc, each great and little critic writes his book. These are to be read. Histories by Ferguson, by Agincourt, Lübke; biographies by Grimm; autobiographies by Benvenuto of ever mirthful memory; lives of musical composers, and the mathematics of music, Schopenhauer theories of Wagner, all must not only be read, but digested. Laboriously must he reconcile antagonistic theories; he must correlate isolated facts; he must discover analogies and general principles. To know Raphael is not to know Claude, and to love Claude is not to love Turner; while to fully appreciate all pictorial art is not of necessity to rightly value a great public building or a symphony by Beethoven. At every point of his research, this seeker for truth must turn back and reflect—reflect with singleness of purpose, and must do for himself what no writer has ever done for him. All this is the work of years, which we cannot expect men of business, be they ever so earnest, to undertake. Ninety-nine out of a hundred will be like our friend in Rome. They will take the whole thing on trust. As a consequence, we artists lament our lot as having fallen on an evil time. Evil it is, but not of necessity. Remember, the original attitude of the public to us is not hostile—it is rather one of inquiry. We on our part do little to answer the endless "Why's" put to us—indeed cannot answer a tithe of them—and inquiry daunted by the difficulty of finding "why" from books, and the impossibility of finding "why" from us, sinks back into apathy, or the heedless following of fashion.

We, on our part, go our ways, with no thought of this indwelling reason of things. From Corot we have so much; from Daubigny so much, so much from Couture; hence, we paint. As architects, we use lintels and arches, columns and buttresses, and create successful buildings. As musicians, we accept this theory of opera, or that rendering of Schuman's Kreisleriana. But, *why* do we so? Who of us brings himself continually to book with this question? It is not to us the final question; for to us it is often to be met, by the artistic sense, with a woman's "because."

Yet, whether "why" can ever fully touch the result, it can always check the method. More than this, if we persistently ask ourselves the reason for what we do, we will have toward the public a much better and more easily comprehended position. Another respect in which we can help ourselves, as well as the public, is to learn those broad principles of Art which underlie the craft of each artist. Learning these, we gain in common *esprit* and sympathy, and each man's Art is to him more vital for the appreciation he gives the other.

Accustoming ourselves also to look for the *raison d'être* of other arts, we learn to recognize the motives of our own. Thus, ultimately, we learn just what we would like the public to know, that there are fundamental and immutable principles underlying all arts, which may be everywhere recognized, and which will everywhere constitute the elements of sound Art criticism.

THE PAINTER.

Ruskin pointed out that the duty of artists was less to show people what they habitually saw than to show them what they ought to see.

It must be this maxim which we follow in the care with which we select subjects for our pictures. Every good American, dying, goes to Paris. It is the duty of all living Americans to go abroad and see, in the consumedly American fashion, all that God and man have done for Europe. Therefore, by Ruskin's dogma, it is the duty of all artists to paint the Alps, scenes in Normandy, sunsets in Venice, and what not, so that they may show people what they ought to see.

Query—When people have seen our canvas, have they really seen the Matterhorn or the Grand Canal? Can we ever make people see things that they are not familiar with? Must it not be that, as Ruskin really said, we must show them the greater depths of things they habitually see? This was what Jeane François Millet did, what every great artist has done.

Let us then relegate to our portfolios our much loved sketches of foreign lands, made when the influence of Munich and Paris was still fresh upon us, and boldly spread our palettes with local colors. To comfort ourselves in such a resolution, let us remember that Art does not rest in the greatness of the subject, but in the greatness of the artist.

Here, dwelling among flat plains and in all pervading smoke, yet near a lake of loveliest water, we must make our canvas ring with this music, and forget the strains of Tyrolean pipes and Roman lutes.

Some day, Messieurs, by our own patient research, we will teach the Chicago people to see these indwelling sweeps of atmospheric opalescence. Then we will be true artists, with the essential flavor of the soil. Then, perhaps, some among us will spread the wings

* * * "which the Theban eagle bear,
In supreme dominion, through the azure field of air."

Meanwhile we will be helping to establish between the public and ourselves a better understanding. We will be doing service to true Art in painting what we daily see, not what we saw last year, and perhaps earning a greater largess in addition to that occasional dinner the musician has dwelt so fondly upon. Learn, *mes amis*, like the succulent oyster, to harmonize with your environment.

THE MUSICIAN.

(Under this head was read a very interesting and attractive paper which the editor deems advisable to omit).

THE DECORATOR.

The pale lavender, which was on the walls of Martha Washington's New York house, and which was soiled by the heads of those whom she called "disgusting republicans," still held sway within the memory of nearly all of us. As late as the era of our small clothes, the highest art in decoration rose no higher than this. Color had little function in the house of twenty years ago. Form, in decoration, was everything. Ingeniously painted moldings, in the most debased Renaissance, were the last touch of the decorator's brush, and were accepted by the public with the same blind trust that meets the last vagary of Tiffany.

At every stage of that remarkable revolution, or rather series of revolutions which have followed each other since then, much more can be truthfully said of the faith of the public than of the ability or studiousness of the artists. Whatever else decorators may complain of, it cannot be the public, for their attitude is one of blind confidence, the more remarkable because of the fact that we, as decorators, have done our best to shake it.



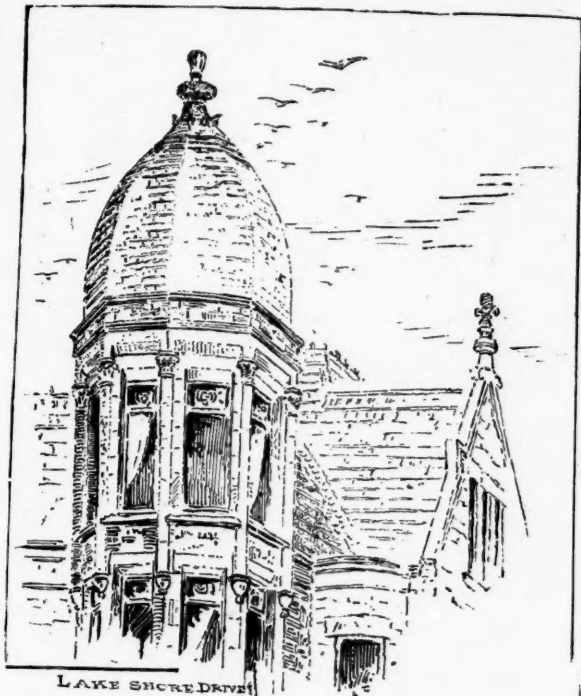
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THE COMMERCIAL NATIONAL BANK BUILDING

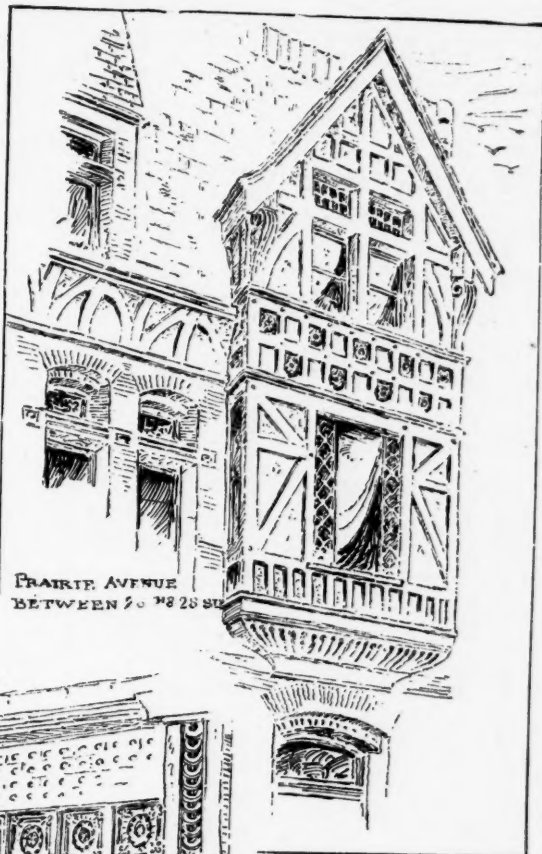


Inland Architect and Builder Print.

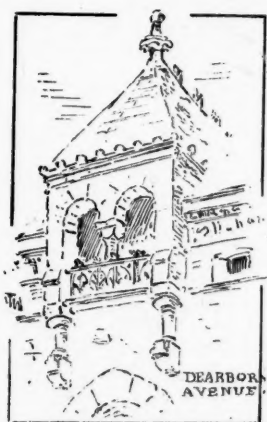
BUILDING, CHICAGO.—Jaffray & Scott, Architects.



LAKE SHORE DRIVE
..... NORTH SIDE



PRAIRIE AVENUE
BETWEEN 20th & 28th STS

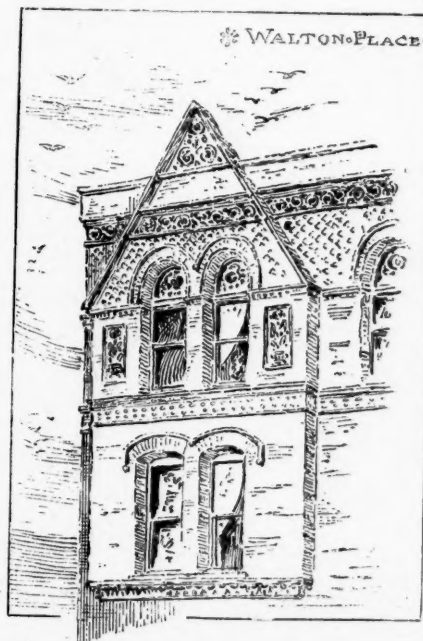


DEARBORN AVENUE



SCHILLER STREET

FRAGMENTS
* OF *
CHICAGO
ARCHITECTURE
SKETCHED BY
CICERO HINE..



WALTON PLACE



STATE ST
NEAR DIVISION ST

Let us remember that in Chicago, within two years, the same people who had reveled in horsehair sofas and French gray walls were disporting themselves before the wild chaos of Eastlake's reds and olives, or bowing down in mute worship before goose and rabbit friezes by Dresser. Complacent, they are our friends, the Philistines, and generally victims of the latest mode, as explained by the upholsterer's clerk.

This is to us decorators a source of profound sorrow; we no sooner begin to learn the true inwardness of Talbert than Talbert is obsolescent. We scarcely master Morris before Tiffany is the thing. In short, the cyclonic sweep of public fashion makes us the conventional rolling stones.

I do not suppose the artist lives who approves of this endless scurrying to and fro of fashion, yet to my mind it is evident that artists must do something to stop it, or the endless running after it which our bread and butter quest compels will kill us. The story of Canute and the tide occurs at once to us. True enough it is that we won't succeed in fixing popular taste by talking to it. Let us see if there is not beneath this ever-shifting tide of fashion some good anchorage which we may trust.

In the first place, we must remember that but a small percentage of the public view the matter in any sense as experts. That part of the decorator's art which appeals to be trained, educated eyes must always fail of result to the great mass of people. Only art connoisseurs can distinguish between a scroll of François Premier and one of Louis Quinze.

It is only the cruder elements of form in decorative designs that any but artists discriminate, and it would be safe to say that in general these cruder forms characterize any period of rapidly shifting fashion like our own.

In contradistinction to this obtuseness to form there is a relative sensitiveness to color. I do not mean that color is generally understood in its refinements, but nearly every educated person has some well defined tastes in the matter—tastes often accompanied by more or less deeply rooted emotional effects. Of course we concede this at once of women, but it is also true of men. The tendency of people to value color rather than form seems to me to be of great value to us as decorators. It gives us a clew to certain fundamental facts on which we can build more permanently, for fashion can never shift rapidly when people begin to realize an outward expression of their deeper feelings. In this matter, decorators have generally worked with much greater stress upon form than color, color becoming too often a matter of pigment and too seldom a matter of quality. The public, on the contrary, which must necessarily be obtuse to form, never value colors as pigments, but always as qualities.

It is this which is the key to the phenomenal success of several decorators in the East. Their work is an admirable expression of the natural tendency of the public taste. It is often very simple, and even ungrammatical, in form, but it brings into full value the qualities, that is the lights and shades, of color. In striving for these qualities, these men have created new materials of the utmost value from one point of view, and valueless from another,—materials which become as absurd when welded into set and definite forms as a bit of sunset would be, leaded into squares and circles. As decorators, we can do nothing which will help us more than to accept this tendency of the public, for in it we are clearly shown the path to tread, and as has happened a thousand times before, the great success lies where that path leads. As Goethe says, "Fill your mind and heart, however large, with the sentiments of your age, and art will follow."

THE ARCHITECT.

Architecture has been practiced in all ages; the plane where the architect and his client meet is the dead level of dollars and cents. In the earliest times, you will find the flat-headed Lake-dweller haggling with his builder in the mad effort to build for a hundred fish a house worth two hundred. Now, the chief woes of the architect are identical with those of his prehistoric brother. Not even in music (our "Musician" to the contrary) is there such a manifestation of the trick the public has of measuring Art by a golden rule as in house designing. This being accepted as the *status quo*, the problem is how far architecture as an art can defer to it. In the first place, it cannot accomplish anything by imitating good materials with mean ones, as galvanized iron painted to look like stone, for this is to commit artistic hari-kari.

In the second place, it cannot practice deceit toward the client in leading him to begin his building under a false idea of its cost, for this is blank dishonesty, and art is in the main honest. The only means immediately at hand for the production of satisfactory results must be within the region of legitimate expression by given materials of the structure inherent in them, and this implies that the architect shall repress in his client any tendency to that spirit of display which leads to the confusion of materials above mentioned.

It will be found that there are always two methods of arriving at an architectural result, one cheaper than the other. The methods are almost equally effective, and equally good. Indeed, it generally happens that the

cheaper method is artistically better, for the difference in moneyed cost between the two is precisely measured by the brainwork of the designer. Money, pure and simple, will always buy the similitude of Art, but good art is apt to be cheap art, broadly speaking, because the brain and ingenuity put into a design take the place of what with less thought would be expressed in dollars and cents.

Thus it appears that the meanness in the public which we lament is not an unmixed evil, but, if we are true philosophers, is but an instrument which should compel us to lift our work into the region of higher art by making it always pregnant with our own thought.

Iron in Architecture.

IN a series of lectures on the decorative treatment of metal in architecture, by Mr. George H. Birch, published in the *London Journal of the Society of Arts*, we find some statements with regard to the uses of forged iron as an architectural adornment which throw out some practical hints. American architects and builders might appropriate to some advantage, since the modern tendency is toward the employment of such materials as are of a durable character and capable at the same time of being modified into forms of symmetry and beauty while maintaining their strength and immutability. After alluding to the universal use of iron as an architectural adornment throughout continental Europe during the middle ages, some of the most notable specimens of the blacksmith's art in England during that period are referred to; a knocker on the door of the cathedral at Durham, resembling the head of a lion, from whose mouth depends the hand-ring—a wonderfully animated and vigorous piece of workmanship; hinges on a door leading into St. George's chapel at Windsor Castle, which are suppressed and the door covered with a series of wrought-iron pointed ovals, the centers of which and the spaces between are filled with a succession of scrolls with foliated ends and sprigs; the ironwork which protects the tomb of Eleanor of Castile in Westminster Abbey, all showing the power of design and adaptability of the material in the hands of the English blacksmiths of the 13th century. Notable instances of other ironwork of the 15th, 16th and 17th centuries, such as railings, bridges, etc., are cited, showing equal skill and art. The German school seems to have been especially happy in the manner in which this metal was worked into architectural designs. Nowhere does it appear to have been an afterthought, but to have been especially designed for the place it was to occupy, whether a railing to protect a fountain or the grilles of a cathedral or chapel. In Nuremberg and Augsburg, says Mr. Birch, one's steps are continually arrested by the exceeding beauty of the wrought-iron work of the 16th, 17th and 18th centuries. Sometimes it is a bracket projecting from a wall, at other times a grille over a fanlight or in a balcony, or the hand-rail of an external turret staircase, or the metal canopy to a well; and then the manner in which some of it blossomed into the most lovely flowers, in which the petals and stamens were all most delicately worked, shows how thoroughly these old craftsmen entered into the spirit of their work. The German artists of those centuries particularly affected a very intricate, Runic knot pattern, in which the lines threaded through and through one another, imparting additional strength. The Spanish blacksmiths of the middle ages also left numerous specimens which remain of their genius and craft, in old pulpits and *rejeros*, in some of the latter, wherein the foliage is superbly wrought out from the back and the finials and flowers are almost reproductions from nature. In Italy the art of the smiths was in no way behindhand, as is evinced by the remaining balconies, grilles, torch-holders, lanterns and cressets. In France but little remains of the Renaissance period of wrought-iron work, but what perfection was attained is attested by what is left, such as the superb gates in the vestibule of the *Galérie d'Apollon*.

Mr. Birch's conclusion is: "The judicious use of iron grilles or railings, either surrounding or partly protecting large public buildings, is in itself undoubtedly a great help to the architecture, and more especially when such an enclosure or railing partakes somewhat of the character of the building it protects. In London we have one or two examples where the iron railings apart from their intrinsic beauty of design, do lend themselves to enhance the architectural design. For example: the handsome, massive railing round St. Paul's cathedral; the small dwarf railing in the Strand front of Somerset House; in a more limited form and among modern buildings, the new Law Courts, with its various grilles, gates and hinges; and the large block of red brick buildings at the corner of Carey street and Serle street, called New Court-chambers. In both of these buildings, and in many others of recent date, this valuable adjunct has been carefully considered and studied, more especially by the talented designers to whom we are indebted for these additions to the architectural beauties of our metropolis, Mr. Alfred Waterhouse, R.A., and the late George Edmund Street, R.A." In the course of his third lecture Mr. Birch makes a criticism on the prevailing use of iron in building, which, although it may not be considered exactly germane to the subject treated of above, is so truthful, and as applicable in America as England, that we cannot refrain from quoting it. He remarks: "It is said 'we learn from experience,' but experience, time after time, seems to be set on one side when monetary considerations have to be considered. Although fire after fire has taken place in the metropolis, and taught us many a bitter lesson, we still go on building huge piles, stories high, resting on a few cast-iron girders and columns on the ground floor, or immense frontages of stone and brick, laden with columns and friezes and huge cornices, carried, perhaps, by a single girder from wall to wall, and we are told in these days space is valuable. No matter if it does cost a few firemen's lives in the course of the year, a generous public will make it up to their widows and families, and there is no loss; the stock was last year's, and the insurance covers everything, and the business is carried on temporarily until new premises are built. We have building acts enacted to lay down authoritatively the thickness of walls and the depth of the footings, but none to prevent the misuse of metal girders and slender cast-iron columns. A fire has but to

break out and lap those supports in its fiery embrace and down comes the superstructure, and the result is utter ruin and loss of life. When Paris was enveloped in flames, kindled by the Commune, and many of its finest buildings reduced to blackened and empty shells, one could trace the havoc caused by the fall of girders, in many cases worse than the ravages of the fire itself."

Architectural and Building Notes.

J. F. DOERR, one of our ambitious young architects, has several buildings well under way.

ARCHITECT J. RODETZ has designed a new house for Mr. F. W. Jones, to be built at Englewood.

FIFTY hands are at work at the Oatmanville quarry, in Texas, getting out the stone for the new capitol.

ARCHITECT W. A. FURBER is building a handsome residence for F. A. Thomas on Walton place, east of Cass street.

ARCHITECT HALLBERG is building a house for Mr. C. B. Holmes, at the corner of Prairie avenue and Thirtieth street.

J. H. CONRAD is having a residence built for himself on Oakwoods boulevard, near the Wilson houses, to cost \$20,000.

THE Anderson Pressed Brick Company are shipping their pressed brick to Grand Rapids, Mich., for a residence by Geo. W. Gay.

ARCHITECT L. D. CLEVELAND has made drawings for two flat-buildings for Mr. Thomas Kirkwood, at Nos. 62 and 64 East Chicago avenue.

ARCHITECTS DIXON & TOWNSEND have completed plans for two fine dwelling-houses, to be erected for Mr. C. D. Seeberger, on Michigan avenue, near Forty-third street.

THE floral conservatory at the Rosehill cemetery is nearing completion. The walls are of Anderson pressed brick, and finely contrast with the stone of the adjoining building.

THE Lowry wagon factory at Augusta, Ga., is to be enlarged by the addition of another building 50 by 170 feet, to be supplied with wood-working and blacksmithing machinery.

A \$70,000 building, in which there will be a theater, is to be built at Ocala, Fla., by Mr. J. E. Harris, the great orange man. A \$50,000 hotel is in course of construction at the same place.

ONE of the most remarkable sights in Chicago is to see the Wabash avenue front of the great Palmer House "decorated" with three unsightly, partially rotten, and ungainly wooden ladders.

R. T. CRANE, of Crane Bros. Mfg. Co., is building seventeen houses for his employes, on May street and Chicago avenue. The hardware is furnished by Bullard, Gormley & Blackburn.

ARCHITECT C. L. STILES is erecting a fine store and apartment building in Elgin for Hunter & Hawkins, of that city. The fronts are of Anderson brick with trimmings of light stone.

To facilitate his work in the South side, J. J. Wade, plumber and sanitary engineer, has opened an office and show room at 137 Lake street. His West side quarters will be continued as heretofore.

ARCHITECT P. B. WIGHT is about finishing for himself four two-story houses with French roofs, at the corner of Prairie avenue and Fortieth street. They are single dwellings and will be nicely finished.

ARCHITECT CHARLEY is constructing for Mr. Gore, of Chapin & Gore, a fine residence at Forty-seventh and State streets. It will be built of Anderson pressed brick, and the contractors are Wm. Price & Son.

ARCHITECT J. C. LANE has completed plans for a block of stores on West Madison street, near Hoyne avenue, for Mr. Wood. The structure will have a front of Anderson brick, and will be divided up into flats above the stores.

WE are sorry to note that it is understood the improvement which Mr. L. Z. Leiter is making on his lot at the southeast corner of State and Van Buren streets will not be in keeping with the other structures on that street. It will be built on the economy plan.

ARCHITECTS EDBROOKE & BURNHAM are building a fine residence for Mr. Bushnell at 175 and 177 Warren avenue. The fronts are of Anderson pressed brick. Also for G. W. Clinton, two houses on Warren avenue and Leavitt street, of Anderson pressed brick.

IT has been decided to construct the Quincy street front of the new Royal Insurance Building above the first story of Anderson brick, with stone and terra-cotta trimmings. The Jackson street front will be of rose-colored granite furnished by John Davidson & Sons.

A NEW hotel under construction at St. Augustine, Fla., will be L shaped, 250 feet long by 240 deep, five stories high and contain 325 rooms besides dining-rooms, etc. It will have 500 feet in promenade on the top; 2,000,000 feet of lumber will be consumed in its construction.

ARCHITECT ASA LYON, of Evanston, is constructing for Dr. Clapp a three-story flat-building. The basement walls are of "grout," or gravel mixed with cement, the walls are of brick, and the building is arranged for stores below and apartments above. John R. McLean, Jr., is the general contractor.

ARCHITECT W. L. CARROLL is building a residence for Mr. J. J. Schock on West Madison street, near Garfield Park. It will be 24 by 50 feet, two stories, cellar and attic, and will have a pressed-brick front. Mr. Schock intends occupying the house himself, and will pay special attention to the interior finish.

ARCHITECT W. L. B. JENNEY is planning a villa and complete accessories, including residence, stables, poultry houses, ice-house, fruit house, etc., for F. M. Sanger, to be built in Indian Territory. All the furniture and manufactured material will be furnished from Chicago. The villa will be a model of its kind. It cost is not as yet estimated.

AN Austin, Tex., correspondent writes to the *Chattanooga Tradesman*: "Never, in the history of this city, has the demand for lumber been so great. There are over 150 frame houses, most of them two stories, in course of erection, averaging from \$3,000 to \$10,000 apiece. This does not include improvements made in other property."

T. C. GOUDIE, the contractor, has removed his office and shop from 965 West Lake to 907 West Lake. Mr. Goudie belongs to the younger order of architects who are making reputations among leading architects by skillful and conscientious fulfilling of contracts. They deserve the fullest recognition, for they are the builders for the next generation.

MR. ABNER CROSSMAN, until recently with J. B. Sullivan & Bros., is now doing business in the line of interior decoration for himself, his office and studio being at 209 Wabash avenue. Among the recent works by this artist is the decorative painting of the M. D. Wells house on Prairie avenue, and also the residence of Mrs. Julia F. Porter, on Fullerton avenue.

M. BENNER, of fire-escape and standpipe fame, is obliged by increasing demand for ladders, to build a new factory. Architects Treat & Foltz have one under construction for him, four stories high, 55 by 150 feet, located on Jefferson street, one hundred feet from Harrison. Recent fires and many narrow escapes have made this matter of escapes a serious one, and they are being generally placed on high buildings.

A CHICAGO architect (whose wish that such fame as he may acquire may be by his creations rather than by his name appearing in print, which desire we respect) has just commenced, at Kankakee, Ill., an extensive opera house for Mr. Emery Cobb, of that city. The building will be substantially constructed of St. Louis Hydraulic pressed brick, of which 80,000 are contracted for, and will cost in the neighborhood of \$100,000.

ARCHITECTS JAFFRAY & SCOTT have prepared plans for a residence for P. C. Hanford, to be built on Calumet avenue near Twentieth street. The walls will be built of Connecticut brown stone, and the structure when completed, will cost about \$40,000. In design, the exterior is extremely tasteful, and the owner's wish is to secure a thoroughly elegant and harmonious interior, all the details of which have not as yet been fully decided upon. The foundations have been commenced.

THE contracts for work on the new depot for the Western Indiana railway, of which Cyrus L. W. Eidlitz is the architect, were awarded the following parties: Steam heating, Fred Lutor & Co.; masonry and plastering Jos. Downey; carpenter and woodwork, E. Hudson; ironwork, A. Streeter; roofing, Knisely & Miller; painting, J. B. Sullivan & Bro.; terra-cotta, Perth Amboy Terra-cotta Company. Ground has been broken, and the building is now fairly under way.

THE assessors of Cincinnati, in accordance with the law, have returned to the county auditor the number of buildings, with value and description, that have been erected in each ward of that city during the taxable year ending the second Monday in April. The returns for 1883 show a total number to be 748. The most costly buildings are Russel & Morgan's printing house, \$40,000; Grand Central Depot, \$66,000; Palace Hotel, \$73,000, and Ortiz Block, \$82,000.

THE use of stucco is quite general in the interior decoration of opera houses. Those in process of construction at Cincinnati (Heuck's), that for Hon. C. T. Doxey, at Anderson, Ind., and at Sedalia, Mo., for Hon. H. W. Wood, are being furnished by Brantolomei & Co., of Chicago, who are specialists in this line of decoration. These opera houses, and many recently completed, are illuminated by A. C. Hickey's sun burner device, which has not been equaled in the line of auditorium lighting.

THE popularity of iron as a roofing material has been materially increased since the introduction of iron shingles by H. A. Allyn & Co., of Chicago. The extent of their trade is indicated by the placing of this material last week in the extreme northern and southern states, the roofing of an opera house at Duluth, Minn., and a courthouse at Seguin, Guadalupe county, Tex., while among corporations the Texas and Rio Grande railway have adopted it exclusively as a roofing material.

THE Hallowell Granite Company, who are supplying the granite to the Board of Trade, the Pullman and Councilman office buildings, and other structures of lesser importance, as well as doing a large business in monumental granite, have experienced considerable annoyance, because of the inability of the railroads to transport the stone. That their quarries are amply able to furnish all the stone Chicago and the West can call for, is testified by the architects in charge of these buildings and the Board of Trade committee.

A NEW catalogue is just issued by Thos. Kelly & Bros., the plumbing supply firm, in which we are pleased to see some excellent testimonials by leading architects, one of the most prominent stating that in personal use he had tried two of different make, and had replaced them by one furnished by this firm. These testimonials are valuable, because they are given by architects of standing, whose opinions are not given unmerited. A full complement of this firm's standard self-acting closets have been furnished the new opera house at St. Paul.

A SYSTEM of gas-lighting by electricity which has so many practical advantages as to argue strongly for its adoption in every well regulated house, is that introduced by the Northwestern Electric Gas-Lighting Company of Chicago. By a perfect yet simple arrangement of electric wires, run by a battery of safe and simple composition, every jet can be lighted; the opening of doors or windows will light the room and ring alarm bells, and, in fact, a whole house can be lit by the simple pressure of a button, placed, perhaps, under the parlor mantel.

ARCHITECTS BAUER & HILL have completed plans and let contracts for a residence for Mr. Charles Halla, to be erected on La Salle, just south of North avenue. It will be three stories and basement high, and will be first-class in every particular, special attention having been paid to drainage and ventilation. It will be 25 by 58 feet in size, and will have a semi-Gothic front of the best quality of pressed brick, with trimmings of Connecticut brown stone, and plate-glass windows. The windows at the platforms of the staircases will be of colored cathedral glass. The house costs \$12,000.

ARCHITECT LONGHURST is constructing for Mr. Harry Byrne, on Wabash avenue, near Thirty-sixth street, three two-story and basement houses, that will compare favorably with any of the same size on that thoroughfare. The designs of the front will be unique and attractive. The basement will be of rock-faced green stone laid irregularly, and the remaining portion will be of Anderson pressed brick with marble trimmings, and the whole will be surmounted by a fancy cornice. The structure will soon be under roof and will be completed as early as possible.

THE Z. S. Holbrook block, at Evanston, planned by architects Burnham & Root, is just completed, and is a model building. The work was mainly done by Evanston contractors, and as it is acknowledged that there are none more competent in the profession than those of that town, the work will of necessity bear favorable comparison with that of our city contractors. J. H. Kenney was the carpentry contractor. Mr. Joseph Hobbs, an old resident of Evanston, but an English educated painter, executed the painting, glazing, and decorations, and the plumbing and gasfitting was placed by McDougal Bros.

ARCHITECTS TREAT & FOLTZ are completing a residence for Mr. James A. Hunt, on the north side of Delaware place, west of State street, and have also drawn plans for an elaborate home for ex-Mayor Mason on the north side of the same thoroughfare west of Dearborn avenue. The same firm has drawn plans for four double houses for the Presbyterian Seminary people that will be erected in the vicinity of the seminary next spring; also have under construction four-story factory building 50x150 feet, for M. Benner, corner Jefferson and Harrison streets, to be used in the manufacture of fire-escapes.

THE terra-cotta industry of the West has a new acquisition in the establishing in Chicago of the Lake View Terra-cotta and Brick Co., the officers being Paul Rauhut, president; John Drefke, vice-president; Otto Peltzer, secretary, and Robert Berger, treasurer. The plant, corner of Laflin and West Fifteenth streets, occupied by the Northwestern Terra-cotta Works previous to their removal to their new works, has been secured by the Lake View company, who will at once begin the work of remodeling with the view of having their product in the market for the coming building season. The central office of the company is at room 83, Republic Life building.

ARCHITECT WM. THOMAS is constructing for Messrs. Keeney & Hosmer a block of sixteen apartment-houses on Wabash avenue, between Twenty-fourth and Twenty-fifth streets, having a frontage of 345 by 70 feet, the cost of which will be \$140,000, will be erected at once. There will be twin houses on either corner, four other designs in the center, the others being of a different style of architecture. The corner houses will be of Indiana pressed brick, with limestone trimmings. The block will be three stories and basement, and each floor will contain a parlor, dining-room, kitchen, bathroom and three chambers; each building will have front and back stairways, elevators, ash-chutes, etc.

ILLUSTRATIVE of how generally stained glass is introduced in the construction of buildings, especially private residences, we quote some of the recent orders secured by Messrs. Healy & Millet, the interior decorators, beside furnishing stained glass to the German Lutheran church, Kenosha, Wis., and the Evangelist church, Charlotte, Mich., and decorating the residences of Messrs. Chambers and Raymond, Chicago, they are furnishing windows, some of them exceptionally handsome in design and execution, for the residences of Messrs. Poole, Vensley, Sheldon, Hull, of Chicago; Fairchild, of Mt. Vernon, Mich.; Taylor, of Lafayette, Mich., and other residences both in the city and in progressive Western towns.

ARCHITECT BOYINGTON is rapidly pushing the work upon the Board of Trade and the Royal Insurance Company's building. In the former considerable delay has been experienced in the past few weeks because of the railroads' inability to transport the granite in sufficient quantities. In the latter the contract for the masonry is let to C. & A. Price, that for granite, which will be a dark rose color, to John Davidson & Sons, and the contract for the ironwork, of which there will be a large quantity, to the Union Foundry and Pullman Car-wheel Works. Nothing farther has transpired in regard to the Atlanta, Ga., hotel, except that the plans are nearing completion, and as soon as ready will be submitted to Mr. Kimball.

ARCHITECTS WHELOCK & CLAY have let the contracts for the Open Board of Trade. Also have furnished plans and specifications and the contracts have been let for the erection of eight houses on Lake avenue and Oakwood boulevard for W. G. Wilson, president of the Wilson Sewing Machine Company, at an aggregate cost of \$90,000. One of them is to be occupied by Mr. Wilson. Five front on Lake avenue and three on Oakwood boulevard. They are to be green-stone fronts; also plans and specifications for a \$5,000 cottage in Kenwood for William Reynolds; also for a frame residence for W. E. Hale on Forty-third street, near Drexel boulevard; also a block of eight houses for W. L. Wilcox on North avenue, and a house on Drexel boulevard for J. H. Conrad.

ARCHITECT ADDISON has completed plans for a fine flat-building for Mr. L. P. Hansen, at Nos. 49 and 51 Rush street, to cost about \$30,000. It will be 50 by 84 feet in size, and three stories and cellar in height. The front will be of Bedford stone, with a projecting bay at either side extending from the basement to the top and terminating in domes. The entrance will be in the center and will be quite elaborate. Above this and extending between the projecting bays, will be a portico of unique design. The windows in front will all be of plate-glass. The interior will be divided into six apartments of seven rooms each, and will be finished in fine-class shape. The entrance, vestibule, and hall will be finished in paneled oak, and the rooms in white wood, with white oiled finish.

IT is a pleasure, always, to note the increasing business of a manufacturer whose success is known to be well deserved. No house in the line in the West have executed as much fine brass and nickel-plating for architectural purposes as that of L. S. Baldwin & Co. In an experience of four years spent where the building of western opera houses, theaters, etc., come under special observation, has shown that there are few firms besides this

who have furnished the brass and silver-plated work, and none more meritorious in workmanship. The firm have recently doubled their factory facilities, and the latest work is the furnishing of the nickel-plated railings, etc., for Heuck's opera house in Cincinnati, and over a thousand dollars' worth of polished bronze railings, etc., to the new opera house to be opened in St. Paul on the 15th inst.

ARCHITECT GREGORY VIGEANT has drawn plans and let contracts for a building for Mr. D. O'Callaghan, at the corner of Indiana and Lincoln streets. The structure will be 49 by 93 feet in size and three stories in height. The first floor will be divided into two stores, and in the second story there will be four flats of six rooms each. The entire upper floor will be arranged for a public hall, with platform and appropriate anti-rooms. The front will be of pressed brick with stone trimmings, and when finished will cost \$18,000. Also plans for a dwelling for Mrs. Julia De Creeb on Forest avenue, near Thirty-seventh street. It will be 24 by 50 feet in size, and two stories and cellar in height, with a front of Anderson pressed brick. Complete, the structure will cost \$5,000. Also a Presbyterian church at Valparaiso, Ind., to cost \$15,000.

ARCHITECT WADSKIER has about perfected plans for one of the most important improvements that has been made in the comparatively new wholesale district, bounded by La Salle, Monroe and Van Buren streets and the river, since the Farwell block was erected. The improvement is to be for Mr. C. M. Henderson, of the wholesale boot and shoe firm of C. M. Henderson & Co., and it is to be made upon the lot at the northeast corner of Market and Adams streets. This lot, which is now covered by a one-story brick structure, owned and occupied by H. H. Shufeldt & Co., distillers, as a warehouse, is about 100 by 200 feet in size, with the largest frontage on Adams street. The lot was leased several years ago by the distilling firm, and the lease will expire soon. When it does, the one-story structure will be removed, and a building will be erected after Architect Wadskier's plans. These contemplate a structure of a most substantial character, six stories in height, with walls of pressed brick, that shall compare favorably with the best in the vicinity.

ARCHITECTS BURNHAM & ROOT are pushing forward the plans for a hotel to be built for the Atchison, Topeka & Santa Fé Railway Company, at Guinas, Mexico. It will be located on the Gulf and will be used by northern people. It will be a typical tropical hotel, thoroughly Moorish in design, with wide Moorish porticos and large interior court. The entire construction will be of concrete. The walls will average two and one-half feet in thickness. The roof and floors will also be of concrete, the design being to make the hotel absolutely insect-proof and cool. The verandas will be twenty feet wide and extend entirely around the hotel. These will be of beton or cement around a construction of iron. It is expected that the hotel will be ready for visitors late in the winter. These architects are also letting contracts for a residence for A. A. Sprague on Prairie avenue and Twenty-sixth street. It will be three stories, 45 by 75 feet, of St. Louis hydraulic pressed brick. The basement and the trimmings of windows, cornice, gable, etc., of Connecticut brown stone. Also a residence for J. W. Brooks, Jr., on State street, near Schiller.

WHAT are conceded to be the finest appointed mercantile offices west of New York are those just completed in the Champion Reaper Company's building built by architects Jaffray & Scott. These offices occupy two floors in the front part of the warehouse proper. The total space occupied is about 60x80 feet. A space of 20 feet square is occupied by an immense vault and the stairway leading to the upper tier of offices. This stairway is open, and like the general woodwork, is of red-oak. The main office is 40x60, and divided from this and also from each other by partitions composed almost entirely of plate-glass, are four offices about occupying an equally divided space, 18x60. The ceilings are frescoed in colors harmonizing with a heavy, solid, polished red-oak cornice and stained glass in quiet shades, give a softening effect. The smaller offices are elegantly fitted with grates and mantels, Turkish rugs are on the polished red-oak floors, and above the mantels bronze panels add effectiveness to the general interior, in which one is apt to forget that this is an office devoted to the demands of trade, and not a costly private apartment. In harmony with the general tone and color is the plain, gold-bronze hardware, all of which was made expressly for these offices by Messrs. Bullard, Gormley & Blackburn, whose enterprise and facilities of manufacture secured to this office elegant egg-shaped outside door-knobs, an escutcheon to the same 16 inches long, while each door is supplied with handsome finger-plates, plain bronze double-acting spring hinges. As a whole, this office in its arrangement and light-colored decoration, with the view of securing perfect light, is a model in office construction, and reflects general credit upon architect and owner.

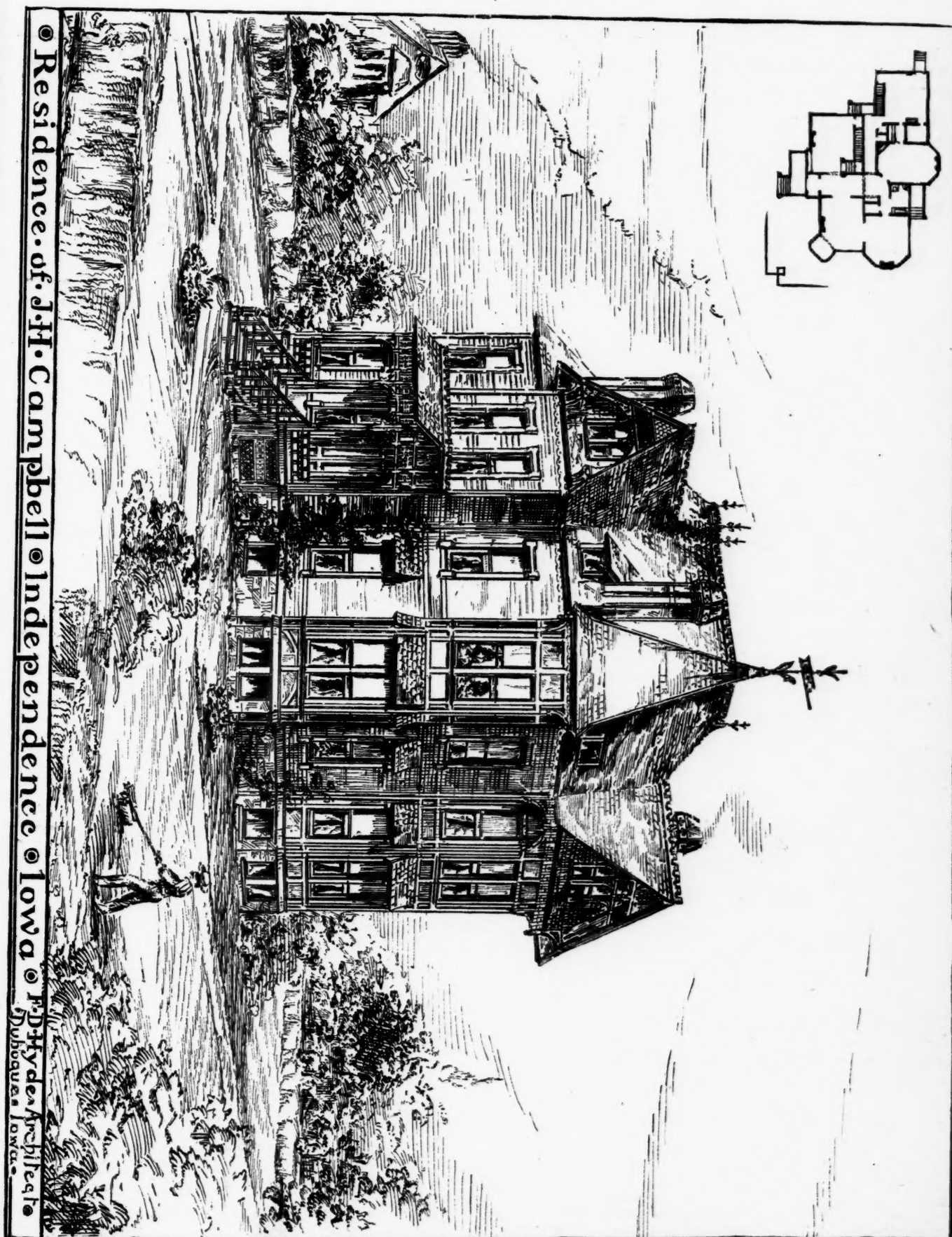
Our Illustrations.

Page 125, Hotel-Dieu of Paris. Interior perspective view from the entrance side. From *Celebrated City Monuments* by F. Narjoux.

Page 119, Fragments of Chicago architecture, sketched by Cicero Hine.

Page 123, Residence of J. H. Campbell, Esq., Independence, Iowa, F. D. Hyde, architect, Dubuque, Iowa. Built 1882. Cost about \$14,000. The first story is finished in hard woods. The second story finished in yellow pine finished the natural color. The building is heated by low-pressure steam apparatus.

THE ordinary way to make stained glass windows is to put pieces of glass, which are made of various colors all the way through the glass, together with lead. When it is necessary to obtain greater delicacy of effect, these can be got by simple leading; brown color is lined and crossed, hatched over those portions of the design which are to be shaded, and this brown color is burned only on the surface at a high heat. No other color is used in paint except brown; the color of the window is made in the different pieces of glass.



New Publications.

THE CINCINNATI BUILDING REVIEW, a monthly devoted to the building arts, J. H. QUEEN, editor and manager.

This publication is the outgrowth of Warren's Monthly Review, and is well filled with news of Cincinnati and vicinity, and with well edited architectural matter. Subscription price \$1 per year.

PHOTOGRAPHIC VIEWS—A COLLECTION OF VIEWS TAKEN AT PULLMAN, ILL., AND A SET COMPOSED OF PHOTOGRAPHS OF THE MORE ATTRACTIVE RESIDENCES OF CHICAGO. Published by J. W. TAYLOR, Chicago. Price \$12 per set of twenty-eight views.

Mr. Taylor has the happy faculty of selecting those views that are most in harmony with true architecture, and his views are not only valuable to the architect as samples of the best metropolitan architecture and worthy of close study, valuable to secure hints from, but to the layman as representations of the homes of our leading citizens and of that marvelous manufacturing city, Pullman.

SPECIFICATIONS FOR FRAME HOUSES RANGING IN COST FROM \$2,000 TO \$20,000. By WILLIAM T. HALLETT, Architect, New York. WM. T. COMSTOCK, publisher. Price 50 cents in paper and \$1 in cloth.

This valuable treatise has reached its fourth edition, which speaks for its appreciation of the special study the author has given the subject, supported by his experience in general practice, to furnish a form for general use. We see no good reasons why architects might not adopt some such general form of specifications as a matter of saving time and securing a desirable uniformity. The advantage of ease of reading on the part of the mechanic who executes the work is one of no small consideration. The form presented in the work is one that has been so generally used it needs no further description than to say it is very systematically arranged, taking up such branch of work by itself and completing it under its different headings. There are abundant blanks for any needed interlineations. Undoubtedly so useful a book will run into other editions.

THE ART INTERCHANGE, Fortnightly paper, published by WILLIAM WHITLOCK, 140 Nassau street, New York. Price \$3 per year.

The September number of this journal is on our table. For one of its supplements it has an outline study in color of a beautiful female head, by Sir Frederick Leighton, which is well worth framing. There is another supplement, full working size, of a handsome embroidery pattern with durned background. Two excellent designs for plaques are given; one shows a beautiful girl in Rubens costume, the other an equally attractive girl in a Vandyck costume. Good examples of Persian and Turkish embroideries, illustrate a well written article on these styles of needlework. In "Notes and Queries" are given replies to a great variety of questions. Among other answers are some relating to Claude Lorraine glasses, suggestion for a table cover, wall and ceiling coverings, draperies for parlor windows, colored glass for church windows, scheme of color for painting a donkey's head in oils, mineral colors for complexions, and mottoes for book-case curtains. An entertaining article on the "Nuremberg Museum" is illustrated with drawings of curiosities to be found at that institution. The book and art news departments of the paper are full and interesting.

PRICED CATALOGUE OF SURVEYING AND MATHEMATICAL INSTRUMENTS, AND DRAWING MATERIALS FOR ENGINEERS, ARCHITECTS, SURVEYORS, DRAUGHTSMEN, RAILROAD CONSTRUCTION, AND FOR SCIENTIFIC AND TECHNICAL SCHOOLS. F. W. DEVOE & Co., Fulton and Williams streets, New York, and COFFIN, DEVOE & Co., 170 Randolph street, Chicago, Publishers.

The importing and manufacturing firm of F. W. Devoe & Co., have just issued an elegantly bound and profusely illustrated catalogue of architectural, mathematical and surveying instruments, made necessary by an increasing demand for these goods, of their manufacture and importation. The volume is bound in cloth, with artistically designed covers and a fine steel-engraved frontispiece representing the three departments to which the pages are devoted, is a fine sample of the work executed by the American Bank Note Engraving Company, of New York. The matter of the volume is distributed through 264 pages, each department systematically arranged and indexed, treating of everything that a draughtsman or engineer may require in his work. The T squares, triangles, drawing-boards, manufactured by the house, are shown, their factory including a special department for this class of work. A complete assortment of instruments for lithography, and a patent ruling and lining machine is illustrated, which has the advantage of not necessitating a count being kept while ruling equidistant parallel lines. Swiss drawing instruments of improved design are shown, also transits, theodolites and levels, diamond pointed pens, etc., while under a special head of sundries the catalogue is unusually complete. A special feature is made of mechanical and architectural models and studies, alphabets and books of architecture, engineering, etc. The book is certainly a credit to a house who have already made a national reputation in all branches of house-paints, artists' colors, etc., and will be a valuable addition to the working library of all architects, engineers and artists, who may be so fortunate as to secure a copy.

THE CURRENT, a weekly literary journal, will be issued from Chicago on next Christmas day by Edgar L. Wakeman. The founding of this journal has been in contemplation for the past ten years, and Mr. Wakeman has been making active preparation for its publication, including a visit to Europe two years ago, at which time full arrangements with authors for contributions were made and European offices established. Among the enrolled writers are about eighty of the most eminent authors and literati of the time in both continents including such names as the following: The Rev. Dr. Joseph Parker, Alphonse Daudet, Robert Collyer, Emile Zola, Dr. De Griez von Ronse, Henrik Ibsen, William Henry Smith, Lucy H. Hooper, Joaquin Miller, Henry Watterson, William Young, Charles Loring Brace, Paul H. Hayne, John Ruskin, L. Alma Tadema, Hjalmer Hjorth Boyeson, Alvin P. Hovey, John Habberton, Dr. Edouard Lasker, Ignatius Donnelly, Xavier de Montepin, William F. Vilas, Bjornsterne Bjornson, George W. Cable, Edouard Remenyi, Edouard Hanslick, William Moseley Hall, Carl Fr. Mayer, Tony Revillon,

Carlotta Perry, the Rev. E. P. Roe, Canon Farrar, Dr. Paul Lindau, James Walter, John Burroughs, M. Georges Clemenceau, William F. Poole, Prof. R. S. Anderson, Lionel Tennyson, Lady Lindsay, Austin Dobson, Laboulaye (unpublished MSS.), etc.

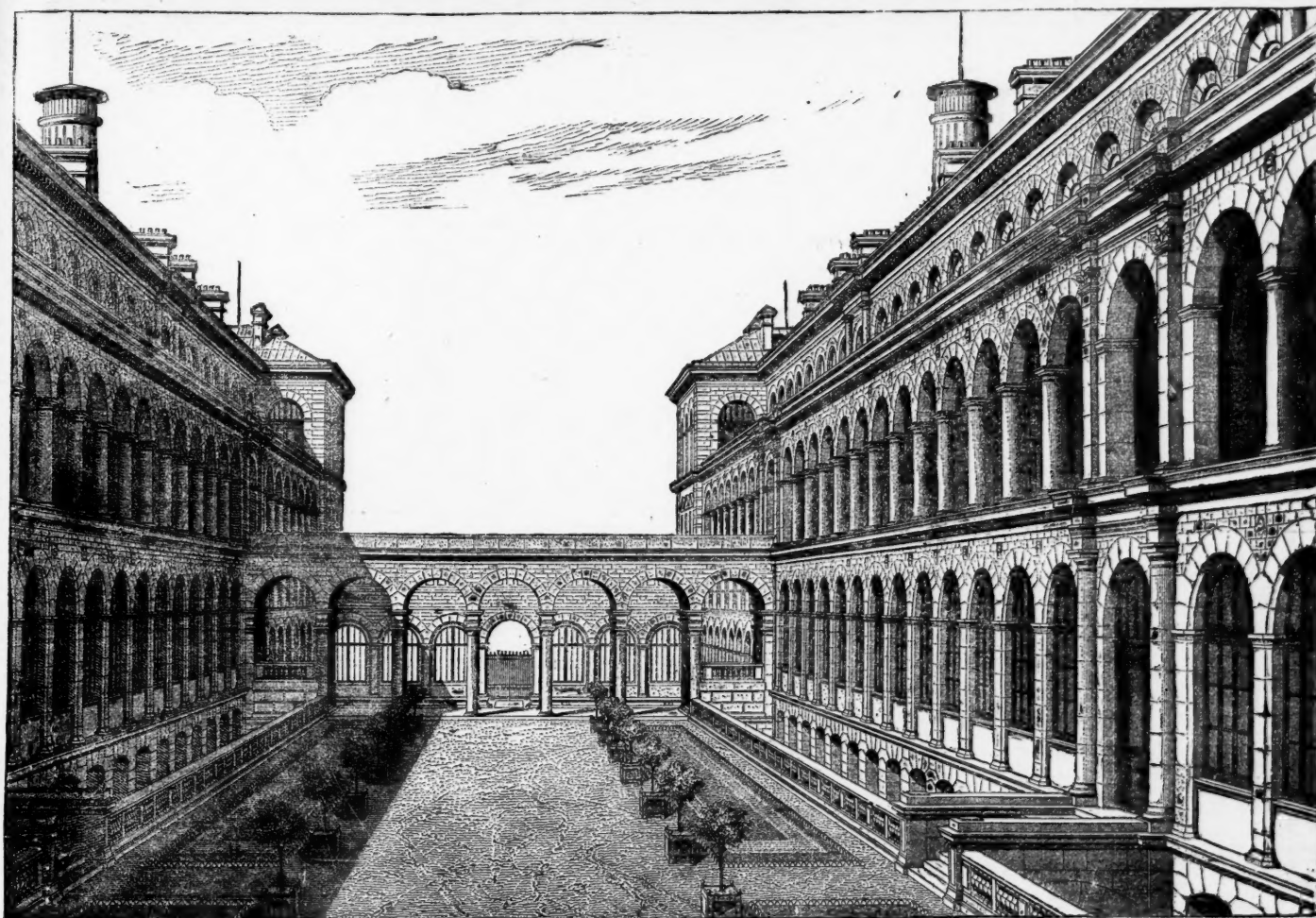
In its prospectus the CURRENT promises that there will appear in each issue a greater variety and a higher grade of general literature of a clean, noble, fascinating and elevating character than is now given in any periodical extant. The editorial staff, which will be announced December 1 next, has been for considerable time under engagement, and is of exceptional ability and strength, and will discuss all matters of human interest, including critiques upon the current events in science, art, music, the drama and all the higher professions, receiving by cable from Europe as frequently as the importance of the matter may demand.

Edgar L. Wakeman, Esq., the proprietor and editor, needs no introduction to the people of the West, where, as the Chicago correspondent of the Louisville Courier Journal, he has through his sagacity as a news-gatherer, combined with a pungent, incisive, as well as graceful style of writing, made a reputation second to none other journalist in the country. His thorough knowledge of the inner side of the great questions of the day, his wide acquaintance with public men, his intimacy with general literature and belles-lettres, backed by his phenomenal success as the manager of the Chicago office of a great journal, having made it what it is in the North as much as its home management has in the South, amply fits him for the great work he has undertaken. We are able, through personal knowledge of Mr. Wakeman as a gentleman of perfect integrity as well as through his well earned reputation as a journalist, to assure our readers that *The Current* will be conducted in a thorough manner and for this reason predict its success, while the statement made by him, the truth of which we vouch for in every particular, is that: "At this date, nearly three months in advance of issue, arrangements are nearly completed regarding all matters of publication and effective business progress; the *Current's* own offices and agents are secured in Europe; subscriptions and advertising exceeding \$60,000 are already under pledge and contract; and, exclusive of this, a reserve cash capital of from \$75,000 to \$100,000 will be in bank before the first issue of the journal appears."

The West has arrived at that period where a journal must be of the highest character to succeed, and not only have the literary merit of those of Europe and our eastern cities, but must also sparkle with the wit, life and enterprise of the West, a comprehensive field, but one we feel the *Current* is fitly organized to sustain.

Inventive Genius in Building.

- 284,170. Water-tight joint for tiling, vault-covers, areas, etc. Emory Bosworth, Cleveland, Ohio.
- 284,191. Mould for casting pipe of plastic material. Daniel H. Dorsett, Chicago, Ill.
- 284,203. Vault cover and ventilator. August W. Herr, Chicago, Ill.
- 284,222. Blind-slat operator. Frederick Nelson, St. Paul, Minn.
- 284,282. Pile-driver. Roys J. Cram, Detroit, Mich.
- 284,299. Artificial stone. Peter F. Havery, Shenandoah, Pa.
- 284,311. Pneumatic bell-ringing apparatus. Robert Latowski, Oels, Prussia, Germany.
- 284,336. Door-latch. Alfred L. Scranton, Rochelle, Ill.
- 284,371. Roofing compound. Daniel Brobst, Portland, Mich.
- 284,410. Window-screen. Seymour Glass and George H. Noble, Clintonville, Wis.
- 284,424. Leveling-instrument. William C. Holmes, Atlanta, Ga.
- 284,434. Fire-escape. Daniel A. Keech, Cannonsburg, Mich.
- 284,451. Fire-escape. Samuel MacCarty, Aurora, Ill.
- 284,539. Weather-strip. Henry Carter, Gold Hill, Colo.
- 284,542. Fire-escape. Alexander M. Dye, Minneapolis, Minn.
- 284,598. Wrench. Carl A. Blomquist and Theodore Buskirk, Toledo, O.
- 284,602. Weather-strip. Martin L. Bramhall, La Porte, Ind.
- 284,653. Compound for preserving wood and metal. Lorenzo D. Mott, Jr., Marshalltown, Io.
- 284,654. Alarm for elevators. Amos Nickerson, Somerville, Mass.
- 284,725. Compound for roofing buildings. Wm. Detrick, Indianapolis, Ind.
- 284,739. Saw-handle. Harrison P. Hood, Indianapolis, Ind.
- 284,747. Floor-clamp. Henry D. Margot, Mountain View, Cal.
- 284,845. Scaffold-bracket. Amos D. Hart, Elmira, N. Y.
- 284,873. Portable trestle. Wesley F. Marsh, North Platte, Neb.
- 284,878. Electrical Annunciator. David A. McCormick, Detroit, Mich.
- 284,893. Door-knob attachment. Edward L. Phipps, Milford, Mich.
- 284,941. Rabbit-plane. John M. Bennett, Green Island, N. Y.
- 284,944. Wood-cutter. John Burge, Westfield, Mass.
- 284,961. Door-bolt. William S. Hill, Cutler, Ill.
- 284,993. Sash-holder. William Abele, Zanesville, O.
- 285,006. Rolling window-screen. Ainsworth Brown, Colorado Springs, Colo.
- 285,051. Shingle-sawing machine. Moise Marcoux, St. Eugene de Grantham, Quebec, Canada.
- 285,079. Sash-balance. Warren Shumard, Richmond, Ind.
- 285,104. Blind. Michael J. Bird, East Saginaw, Mich.
- 285,112. Portable chimney. Leonard E. Clawson, San Francisco, Cal.
- 285,131. Composition roof. John F. Hoffman, Cincinnati, O.
- 285,137. Weather-boarding gauge and clamp. Samuel A. Kennedy, Xenia, Ill.
- 285,179. Joint for earthenware pipes. John S. Tibbals, San Francisco, Cal.
- 285,180. Backwater gate for sewers. John S. Tibbals, San Francisco, Cal.
- 285,191. Water-closet valve. Peter White, St. Louis, Mo.
- 285,197. Fire-escape. Albert R. Yount, Yountsville, Ind.
- 285,273. Fire-escape ladder. Francis E. Josel, Freeport, Ill.
- 285,282. Fire-escape. Jeremiah Lockwood and John Kivett, Sullivan, Ind.
- 285,334. Electric Burglar-alarm. Alvah Wiswall, Cincinnati, O.
- 285,371. Eaves-trough Hanger. Jonathan P. Abbott, Cleveland, Ohio.
- 285,378. Bath-tub Attachment. Geo. P. Bassett, Cincinnati, O.
- 285,382. Lock. Joseph Breyer, Cincinnati, O.
- 285,405. Folding-square and Scale-holder. William H. Goldsberry, Cedar Rapids, Iowa.
- 285,452. Hollow-tile Arch for Ceilings. Peter B. Wight, Chicago, Ill.
- 285,471. Fire-escape. William Henry Harrison Doane, Morganville, Kan.
- 285,484. Screwdriver. Micajah C. Henley, Richmond, Ind.
- 285,575. Doorhanger. Benjamin J. Cloes, Lake Bluff, Ill.
- 285,601. Bevel-square. Michael Farley, Portland, Oreg.
- 285,605. Ladder. Orlando V. Flora, Madison, Ind.
- 285,606. Fire-escape. Paul Thomas Forsyth, Memphis, Tenn.
- 285,636. Metallic Tile for floors, etc. Andrew H. Lord, Chicago, Ill.
- 285,658. Sash-lock. Frederick Osterhage, Vincennes, Ind.
- 285,663. Package-elevator. Frank I. Pearce, Chicago, Ill.
- 285,669. Ratchet-wrench. Albert E. Petticrew, Springfield, O.
- 285,740. Fire-escape. Emil C. Eyl, Jefferson City, Mo.
- 285,744. Fire-escape. James H. Frazee and George M. Culver, Rushville, Ind.
- 285,756. Fire-escape. William A. King, Cleveland, O.
- 285,774. Apparatus for raising water from wells having water-bearing strata of different hydrostatic levels. John B. Yeagley, Indianapolis, Ind.
- 285,776. Kiln for burning tiles, earthenware, etc. David Laemmle, Fort Wayne, Ind.



HOTEL-DIEU OF PARIS.

Lumber Notes.

THE lumber trade of Mobile up to September 1, for 1882-3 was: Foreign, 16,779,012 feet; coastwise, 10,020,363 feet; total, 26,799,375 feet.

AN energetic lumberman of Wilmington, N. C., has recently established a floating sawmill on the Cape Fear river. He manufactures boxes and half-finished shoe lasts, and has already shipped fifty thousand of the latter to the East.

THE *National Car Builder* says Georgia pine is a timber which is being more extensively used every year in the construction of cars. It is so filled with resinous matter as to be almost indestructible and requires much less paint than more porous woods.

FROM 300 to 400 men are now employed on the Seattle and Tacoma road in Washington territory. A large amount of lumber and timber has been used in bridge-work. Orders by the million feet have been numerous. Two trestles across a Black river swamp required 1,000,000 feet of stuff.

WELLS, STONE & Co., of Ogemaw, Wis., intend to build and put into immediate operation a large "long timber" mill on the line of new road running through their lands. The intention is to cut Norway pine into bridge and car timber of all lengths up to 65 feet, and ship to all points demanding that staple.

THE Hull estate timber limits in Quebec, covering 2,700 square miles, were lately sold by Mr. Senecal to his colonization society for \$2,500,000, the purchase including the mills and wharves; the latter at Montmorenci extend eight miles, and are reputed to be the finest on the continent. The property two months previous to the late sale cost Mr. Senecal \$2,000,000.

THE amount of logs hung up on the waters of the Upper Mississippi is estimated as follows: Prairie river, 18,000,000; Sugar Lake, 1,500,000; Swan river, 4,000,000; Willow river, 6,000,000; Moose river, 3,000,000; Platte and Hellman, 25,000,000; West Branch river, 18,000,000; Crow Wing, 3,000,000; Pine river, 2,500,000; rear of drive above Sauk Rapids, 101,000,000; total, 181,000,000.

THE Apalachicola, Fla., *Tribune* reports in a survey of a raft that came from Calhoun county: There were four logs, sawed from one cypress tree, that scaled 36-inch diameter, 16 feet long; 38-inch diameter, 16 feet long; 40-inch diameter, 16 feet long; and 42-inch diameter, 16 feet long; making a grand total of 4,920 feet—Doyle's rule. The top log was perfectly sound, and all were of the best quality of white cypress, not a knot visible in any one of them. The *Tribune* says the lowland forests of Florida contiguous to the rivers abound in such monster trees.

A TORONTO capitalist has lately been prospecting among the timber limits at the northwest end of Lake Winnipegosis, a body of water that lies northward of Lake Manitoba. He reports that the timber on the Porcupine hills is unequalled in any other part of the Northwest, and it is not surpassed on the continent.

Art Notes.

ARCHITECT F. WM. FIEDER is designing all the stained glass, mantels and special furniture for the residence of J. Guy Owsley on West Adams street. Mr. Fieder makes a special feature of decorative work in stained glass, cabinet work and textile fabrics.

THE fresco painters of Chicago have organized a society and meet every Saturday evening at North Side Turner Hall at 8 P.M. Last Saturday a constitution was adopted and officers elected for the ensuing six months. The objects of the society are protective and the advancement of decorative art. There are fifty five members on the roll, and the number is increasing at each meeting.

THE general exhibit of paintings at the Exposition this year is somewhat above the average, but the annual "Nude in Art" discussion has begun, the incentive being in some degree greater than upon any previous occasion. The special painting to which objection is made is a celebrated work by Beaugureau, entitled "Nymphs Bathing." As there are nine female figures, and eight are grouped on a bank in different attitudes suggestive of freedom from conventionality, if not from modesty, and the ninth is in the extremely small pool of water up to her ankles, not to speak of the suggestiveness of two satyrs peeping through the leafy background, it is hard for even the ultra-artistic to see anything especially elevating or instructive in the wholesale display of female anatomy. In the time of Titian and Gregorio, when female figures were painted or carved, they had a dignity of attitude and a purpose that spoke from every line or shade of color, and they were instructive because they were beautiful, and the suggestiveness of the present school of nude art was wholly absent.

THREE windows of stained glass recently finished for the residence of G. S. Lord, at Evanston, are striking in their effect. One a wide prairie with a fire sweeping across it and realistic in its rolling smoke and flames, one is a beautiful sunset effect, and one a Japanese piece, conventional dragon, etc. But the most effective and strikingly artistic stained glass work Chicago has been favored with in small windows are exhibited by the same artists, Messrs. R. Roberts & Co., at their office. One is a hall window, with a night scene in opalescent and jewel glass, the leafy trees barely showing against the darker sky, and a wide-eyed owl in the foreground. One is a Japanese effect in the same glass, and one, and the best of the three, is certainly a marvel of design and workmanship. A mass of greens, yellows and reds, out of which the eye readily traces a huge sea-monster, while around him leap the fishes his passage disturbs and ever flying upward the spray from green waves, give an effect as indescribable, yet in its dazzling commingling of color like the bottom of a running stream in clear sunlight, only more strong, with a sweeping force like the dashing sunlit waves of Niagara. Paul C. Lautrup is sole designer for this firm, and it is readily seen where these unique and striking designs originate, a fact that with the exceptional quality of the work produced should bring this firm into prominence with the first stained glass artists of the country.

Synopsis of Building News.

Bloomington, Ind.—There has been over \$300,000 worth of building done this season, the city never having experienced such a boom. Quite a large number of cottages are being completed and under construction, the architects being crowded with such work. The county commissioners at a recent meeting made the following appropriations for work: \$50,000 for a new college; \$11,000 for an artesian well and \$18,000 for six miles of piping; \$2,000 toward the construction of railroad shops and \$1,800 for a city fire hall. Total, \$82,800. All the architects are busy and the lookout for next season is even better.

Architects H. J. Nichols & Son: For Hurlburt Showers, two-story frame building, 50 by 70 feet, cost \$4,000 (projected). For B. McGee, two-story brick addition to store, 32 by 20 feet, cost \$1,200. For J. Stockwell, one-story brick store, 30 by 50 feet, cost \$1,000. Smithville public school, one-story brick, 26 by 50 feet, cost \$1,500. For B. Jacobs, Spencer, Ind., two-story store, brick with tin roof, 25 by 80 feet, cost \$3,000. For Samuel Curry, Little Rock, Ark., one-story dwelling, 40 by 35 feet, cost \$1,200. (All under way.)

Chicago, Ill.—There is no abatement in building, and new structures are springing up in all parts of the city, the greatest number being modern "flats" for renting. There are no idle hands among the sons of Hiram.

Architect J. F. Doerr: For Wm. Noll, No. 2128 South Park avenue, two-story and basement brick, 22 by 45 feet, cost \$3,500 (just completed). For Robert Opitz, two-story basement and attic brick, 22 by 42 feet, cost \$3,100 (near completion). For J. H. Thompson, Michigan avenue near Twenty-sixth street, two-story stable, 24 by 30 feet, pressed brick, cost \$2,000. For J. Hinsberger, South Park avenue near Thirty-first street, three-story and basement, 22 by 52 feet, pressed brick, cost \$5,675. For R. Seedorf, No. 3009 Wentworth avenue, two-story and basement store and dwelling, 22 by 72 feet, cost \$5,800. For Henry Schell, southwest corner of Wentworth avenue and Thirty-ninth street, three-story and basement store and dwelling, 23 by 107 feet, cost \$12,000. For John Rumpf, Humboldt, frame schoolhouse, 22 by 42 feet, cost \$2,600. For Wm. Meyer, Humboldt, frame residence, 22 by 52 feet, cost \$3,000. (All of the above under way.)

Architects Bauer & Hill: For Chas. Halla, three stories and basement dwelling, 25 by 68 feet, front of St. Louis pressed brick and Cincinnati brown stone, cost \$14,000. Just commenced; various contractors.

Architect W. L. B. Jenney has completed the additions to the Sears 99 and 101 Washington, including two stories, elevator, and all modern improvements, which make this office building convenient and elegant. Cost of improvement, \$25,000. Also improvement in corner store of Lakeside building, which includes the removal of a heavy stone corner pillar, one of iron being substituted, and a general new front, which, with decorations, stained glass, etc., will cost \$3,000. Also dwelling-house on Third avenue, south of Harrison. Anderson pressed brick, three-story and basement. Cost, \$5,000. Also residence for Mrs. Harriet E. Hale, 22 Walton place, three-story, Anderson pressed brick, and cut stone, cost \$6,000. A residence at Downer's Grove, Ill. Cost, \$7,000. Residence for H. D. North, at Riverside, Ill., modern cottage style. Cost, \$5,000. Greenhouses for Messrs. Hasenmeyer & Mundy, at their Riverside villas. Cost, \$3,000. A conservatory and greenhouse added to house of David Lyman, at La Grange.

Architect Theo. Karls: For Britten & Guth, two two-story and basement dwellings, 46 by 56 feet, with Anderson pressed brick fronts, at Nos. 3412 and 3414 South Park avenue, to cost \$14,000. For Michael Brand, two dwellings, three stories and basement in height, 40 by 70 feet, Anderson brick fronts, at Nos. 266 and 268 Erie street, to cost \$16,000. For Mrs. Susan A. Buschick, two two-story and basement dwellings, 36 by 58 feet, Indiana brick fronts, at Nos. 952 and 954 North Clark street, to cost \$12,000. For Thomas Enright, a store and dwelling three stories and basement high, 35 by 75 feet, at the corner of Thirty-first and Butterfield streets, to cost \$15,000. For M. Gaensslen, a fine residence at No. 603 Dearborn avenue, to cost \$16,000; the house will be two stories, attic and cellar, and will be 32 by 68 feet in size; the front will be of Anderson pressed brick, with rich stone trimmings, and of elaborate design; the interior will be finished in hardwoods and be heated throughout with steam. For Capt. Fred. Gund, a three-story flat-house at No. 525 North Clark street, to cost \$8,000; it will have a front of pressed brick, trimmed with stone; it will be 24 by 68 feet in size, and will be well finished. For C. Ingwersen, a residence and barn at No. 3760 Forest avenue, to cost \$14,000; the house will be 26 by 68 feet, and two stories, attic and cellar in height; the fronts will be of Anderson brick, trimmed with stone; the barn will be 24 by 30 feet, and two stories high. For D. Mahon, two three-story flat-houses on Walton place, near the Lake Shore Drive, 50 by 72 feet, to cost \$17,000. For C. Trapp, a store and dwellings, three stories and basement high, 25 by 72 feet, at the southwest corner of Thirty-eighth and Butterfield streets, to cost \$9,000; the fronts will be of pressed brick, and the upper floor will be divided into two flats. Remodeling A. B. Fielder's old tassel factory at the corner of Goethe and Wells streets into an apartment house for small families; there will be sixteen apartments of three and four rooms each, supplied with all conveniences. Special attention has been paid to ventilation and drainage.

Architect John Otter is about to start the following buildings: For P. O'Malley, a three-story flat-building on Hammond street, near Wisconsin, to cost \$7,000. For H. Lyberg, a three-story flat-house, 24 by 78 feet, on Wells street, near Locust, to cost \$8,500. For F. Bush, a three-story flat-building, 22 by 75 feet, on Sedgwick street, near Hobbie, to cost \$9,000. A new church for the Methodist Society at the corner of Noble and Baxter streets, 30 by 40 feet, to cost \$2,600. An addition to the residence of C. Axell, Lake View, to cost \$2,000.

Cincinnati, O.—Present outlook is good, and architects and builders are busy. Architect Geo. W. Rapp: For Herancourt Brewing Co., four-story storage house, 46 by 140 feet, brick walls and asphalt roof, cost \$65,000; Blust & Timmeyer, contractors. For Gerke Brewing Co., four-story brick stable with basement, tin roof, 50 by 85 feet, cost \$15,000; same contractors. H. H. Hoffman, remodeling dwelling, 132 Broadway, cost \$1,500; A. Weisgerber, contractor. For H. Enneking and others, three three-story brick dwellings, on Myrtle avenue, Walnut Hills, slate and tin roofs, each 28 by 55 feet, cost \$18,000; J. W. Goldkamp & Co., contractors. (All of the above under way.) For Thos. Pagne, two-story frame stable, shingle roof, 18 by 26 feet, cost \$1,000. (Projected.)

Architect C. Crapsey: For Mrs. E. A. Horton, two-story dwelling on Ashland street, cost \$5,500.

Architect Samuel Hannaford: For J. Smith, Jr., six-story building in flats, 27 by 200 feet, on Seventh street between Elm and Plum streets, cost \$30,000; H. E. Holtzinger, builder.

Denver, Colo.—The building outlook for the winter is fairly good. Material and labor of all kinds in full supply and not likely to advance during the next six months.

Architect W. H. J. Nichols: For G. G. Symes, three-story and basement business house, 50 by 125 feet brick with stone trimmings and gravel roof, cost \$30,000; W. H. Smith and Halleck & Howard, contractors (under roof). For F. M. Davis, two-story and attic residence, 38 by 65 feet, basement stone, superstructure brick, shingle roof; also carriage house, 26 by 50, and outbuildings brick, cost \$14,000, built by days' work and well forward. For C. R. Welch, two-story and basement brick with stone trimmings, basement stone, roof shingle, cost \$8,000; roof on and work by various contractors. For Denver Orphans' Home Association, two-and-a-half stories and basement, 55 by 50 feet, basement stone, superstructure brick with stone trimmings, cost \$9,000 (being plastered); Norton & LaDue, contractors.

Dubuque, Iowa.—Building matters moving quietly.

Architect F. D. Hyde: For Sisters of Visitation school building, three-story and basement brick, 36 by 60 feet, cost \$6,000; J. McQuillan, contractor. For S. S. Smith, two-story frame cottage, cost \$2,500. (Both under way.)

Architect F. Kerr: For addition to St. Joseph's Academy, three-story and basement brick, 54 by 100 feet, cost \$10,000. For Sisters of Presentation, addition to building, by 90 feet, brick, cost \$7,000. (All under way.)

Evansville, Ind.—The present outlook is good, having improved much within the past month.

Architects Reed Bros.: For H. W. Smith, improvements to two-story residence, cost \$3,000; Rose & Rucker, contractors (work just commenced). For E. & T. H. R. R. Co., station-house, Hort Branch, Ind., brick and stone, one-story, 40 by 100 feet, cost \$5,000 (not yet begun). For Judge Little, improvements to residence, cost \$4,000 (not let). F. Burns, improvements to residence, cost \$3,500; G. Mutchler, contractor.

Indianapolis, Ind.—The outlook for business is fair. There is sharp competition amongst contractors and bids run low; the sequence is that good work can be obtained only by "eternal vigilance."

Architect C. A. Wallingford: For Lewis Falley, Lafayette, Ind., frame residence, 46 by 60 feet, cost \$11,000; Herzog & Watkins, contractors. For M. L. Garber, Columbus, O., frame residence, 35 by 59 feet, cost \$6,000. For A. H. Nurdyke, brick residence, 44 by 88 feet, cost \$16,000; A. Shallenberger, contractor. For Geo. Beck, frame residence, 36 by 65 feet, cost \$8,000; Stanley & Saulsbury, contractors. For E. Hegge, frame residence, 35 by 62 feet, cost \$5,500; T. Moran, contractor. (All of the above under way.) For A. W. Hatcher, Columbus, O., frame residence, 33 by 53 feet, cost \$5,000. For M.

A. Wein, New Albany, Ind., brick residence, 35 by 65 feet, cost \$7,000. For Ellsworth Mining Co., Staunton, Ill., brick business house, 40 by 120 feet, cost \$14,000. For C. Fairbanks, Terre Haute, Ind., brick residence, 45 by 65 feet, cost \$12,000. All of the above projected.

Joliet, Ill.—Business fair and prospects encouraging.

Architect O. Johnson: For Enterprise Manf. Co., three-story building, 34 by 80 feet; one-story building, 38 by 50 feet, walls of both stone, cost \$8,000; O. Johnson and Wenberg & Co., contractors. For J. E. Brush, three-story stone block, iron front, 65 by 98 feet, cost \$10,000; Wenberg & Co., contractors. For E. S. Monroe, three-story stone block, iron front, 67 by 120 feet, cost \$25,000; E. Erickson, contractor. For Baptist Society, church building, frame, 40 by 65 feet, cost \$2,500; J. H. Campbell, contractor. For Presbyterian Society, church building, frame, cost \$2,500; J. B. Scutt, contractor. For S. Z. K. Prime, Dwight, Ill., improvements to premises, cost \$1,500; J. Walker, contractor. For Spire on Episcopal church, New Lenox, Ill., cost \$500. Spire on M. E. church, same place, cost \$600. For W. Cameron, Lockport, Ill., improvements to premises, cost \$500. For Geo. Chamberlin, mansard roof, etc., to building, cost \$1,000. For J. J. Monroe, improvements to premises, cost \$1,500. (All of the above completed.) For Joseph Ward, Lockport, Ill., dwelling, cost \$6,000; J. H. Deeming, contractor. Paragona to Universalist church, same place, cost \$3,000; J. B. Seely, contractor. For Dr. J. A. Campbell, frame dwelling, cost \$2,500; J. H. Campbell, contractor. Improvements to police station, cost \$1,000. For F. Plant, frame dwelling, cost \$10,000. (All of the above are nearly completed.) For G. H. Monroe, dwelling, cost \$2,000 (not yet commenced).

Kansas City, Mo.—Business is rather slack and the promise of the future not extra encouraging. There are some good buildings talked of for the next season, but only in a few cases are plans called for.

Architect Wm. Nier: For Keystone Iron Works, shops and foundry, two stories, brick walls, 257 by 128 feet, cost \$20,000; D. Underwood, contractor. For Crookson Bros., Iron Works, one-story, brick walls, 50 by 100 feet, cost \$4,000; Hammond & Force, contractors. For D. M. Jarboe, four-story brick block, 44 by 96 feet, cost \$12,000; Welch & McCleary, contractors. For N. G. Hammond, two-story brick store and dwelling, 24 by 70 feet, cost \$4,000. (All of the above completed.) For A. Brisbane, four-story and basement, brick walls, 62 by 120 feet, cost \$25,000. Same party, six-story office building, brick walls, 42 by 132 feet, cost \$45,000; Underwood & Vaughn, contractors. For P. Lyon, two-story frame dwelling, 18 by 36 feet, cost \$1,200. For M. S. Tyler, two-story brick dwelling, 36 by 40 feet, cost \$5,000; T. Stephenson, contractor. For J. Benoist, double two-story brick dwelling, 36 by 40 feet, cost \$8,000; P. Guinan, contractor. For J. W. Cross, two-story frame dwelling, 20 by 36 feet, cost \$2,000. (All of the above under way.)

Milwaukee, Wis.—Building is quite lively at present, although slackening some. The outlook for the winter and spring is very good.

Architect A. Elleston: For M. Lamers, three-story brick and stone dwelling, 25 by 80 feet, cost \$6,000; W. Denoyer, contractor. For T. W. Weimer, one and a-half story cottage, cost \$1,500; W. Luetzke, contractor. For T. O'Connor, three-story brick and stone dwelling, 26 by 50 feet, cost \$3,000; J. Schunk, contractor. For A. Schuck, one-story frame cottage, 22 by 44 feet, cost \$1,100; J. Walleman, contractor. For J. Meyers, one-story frame cottage, 22 by 48 feet, cost \$1,450; B. J. Danielson, contractor. For J. Reuter, three-story frame dwelling, 26 by 44 feet, cost \$3,500; for same party, one and a-half story frame dwelling, 24 by 44 feet, cost \$1,500; H. Kamschutte, contractor. For D. Wagner, one story and a-half frame dwelling, 22 by 46 feet, cost \$1,800; C. W. Hahn, contractor. For J. Serstner, two-story brick and stone dwelling, 35 by 60 feet, cost \$4,600; C. W. Hahn, contractor. For J. McGrath, two-story frame dwelling, cost \$900. For H. Millman, three-story frame dwelling, 26 by 48 feet, cost \$2,600; Westphal & Gloyer, contractors. For H. Westphal, two-story double-brick store, 42 by 50 feet, cost \$5,300; same contractors. For L. Schneider, one and a-half story frame dwelling, 22 by 44 feet, cost \$1,400; C. Ruetz, contractor. For J. Christensen, five one and a-half story frame cottages, 22 by 46 feet, cost \$5,600; F. Saltman, contractor. (All of the above completed.) For St. Mathias congregation, brick church building, Gothic style, 49 by 109 feet, cost \$18,000; J. Schunk, contractor. For R. S. Owens, Jr., row of brick tenement houses, 49 by 117 feet, cost \$10,000; Flynn & McDonald, contractors. For J. M. Nickell, row of brick tenement houses, 46 by 120 feet, cost \$10,500; Ph. Geluk, contractor. For Geo. Boos, two-story frame dwelling, 22 by 48 feet, cost \$2,200; Ph. Strohm, contractor. For J. Falkner, two-story brick dwelling, 32 by 46 feet, cost \$2,450; F. Swaboda, contractor. For G. Paul, one and a-half story frame dwelling, 22 by 48 feet, cost \$1,300; same contractor. For A. M. Huenneken, two-story brick store, 22 by 50 feet, cost \$2,300; P. Huenneken, contractor. For A. Ellison, two-story frame addition, cost \$1,100; F. Swaboda, contractor. For J. H. Nichols, two-story frame addition, cost \$700; for same, rebuilding two frame stores and dwellings 44 by 50 feet, cost \$2,500; H. Kawschulte, contractor. (All of the above under way.)

Minneapolis, Minn.—Builders and architects are fairly busy and the outlook is good.

Architect J. Haley: For John King, five tenements, 116 by 36 feet, three stories high, solid brick walls with brick fire-walls, cost \$20,000 (under way by days' work). For C. H. Pratt, two double and three single dwellings with four barns, all frame, cost \$25,000; R. L. Burgland, contractor. For W. Neill, frame dwelling, cost \$3,000; same contractor. For Judge Beeby, frame dwelling, cost \$2,000 (being done by days' work). (All of the above just begun.) For Mr. Jeffrey, six brick tenements, 129 by 34 feet, cost \$20,000 (plans now being drawn).

Merberly, Mo.—Builders at present are quite busy. About twenty small residence buildings, brick and frame, are in course of construction. The outlook is fair.

Architect Ed. Cooke: For Chas. Semple, Huntsville, Mo., hotel, brick, 45 by 80 feet, cost \$3,620. For Supple Bros., two two-story brick stores, gravel roof, 50 by 80 feet, cost \$2,500. For A. Master, two-story, ten-room residence, cost \$2,500. For E. Bloomfield, one-story store building, cost \$1,700. (All of the above under way.)

Topeka, Kan.—Building business good and outlook good.

Architects Wood & Haskell: For S. H. Lehman, Newton, Kan., two-story residence, brick, 40 by 60 feet, cost \$10,000. For J. R. Hathaway, Billings, M. T., two-story frame residence, 28 by 47 feet, cost \$3,500. For Indian school, Lawrence, Kan., stone walls, cost \$50,000. For Indian school, Genoa, Neb., brick walls, cost \$18,000. For Indian school, Chillico, I. T., stone walls, cost \$14,000. For Indian school, Devil's Lake, D. T., frame, cost \$15,000. For Indian school, Rosebud, D. T., brick walls, cost \$20,000. For Indian school, Albuquerque, N. M., brick walls, cost \$20,000. For Indian school, Fort Sill, I. T., frame, cost \$18,000. For Cowley Co. bank, Arkansas City, Kan., two stories and basement, brick and stone, 25 by 80 feet, cost \$9,000; John McDonald, contractor. For Newman, residence, same place, two-stories, stone with tower, 40 by 55 feet, cost \$12,000. For State University, Lawrence, Kan., chemical laboratory, one-story, stone and brick, cost \$11,000; Smith & Sargent, contractors. For B. D. Eastman, Topeka, Kan., two-story and attic, frame residence, 37 by 60 feet, cost \$8,000; M. Council, contractor. For J. P. Griswold, two-story and attic stone residence, 40 by 65 feet, cost \$18,000; Smith & Sargent, contractors. For Christian hospital, frame, two-stories, 38 by 140 feet, cost \$10,000; same contractors. Bishop Vail, two-story frame residence, 37 by 59 feet, cost \$4,500; same contractors. For bank, Garnet, Kan., three-story, brick, 25 by 80 feet, cost \$9,000. For bank, Newton, Kan., two-story, brick, 28 by 75 feet, cost \$7,800. For bank, Eldorado, Kan., two-story, brick, 25 by 80 feet, cost \$7,600.

ARCHITECT GEORGE H. EDBROOKE has been engaged upon for some time and now completed plans for a nine-story office building to be erected upon the lot 100 by 131 feet adjoining the new Commercial bank building on the south on Dearborn street. The proposed building will be of pressed brick and brown stone trimmings and the design compares favorably with the best structures recently erected in Chicago, and will introduce some new features in architecture gathered from observations made by the architect during a recent visit to Europe. The projectors are John D. Carson, son of J. B. Carson, of Quincy, and A. L. Cooper, the real estate man. Ever since the ground the Commercial is on was leased different rumors have been circulated regarding this lot and this will probably settle the question. We say probably because, though the plans have been approved by O. F. Aldis, the agent of Shepard Brooks the owner of the property, the building is not a positive certainty until the lease which has just been sent east is returned signed and the required guarantee is deposited in the bank. All this will probably be done as the projectors are men of known responsibility and enterprise.