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THE

INLAND ARCHITECT AND BUILDER

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APPLICATIONS for positions from competent draughtsmen continue to increase because of the natural decrease of work at this season. Architects are requested to remember the fact that we have the names of a number of good draughtsmen on file, and will be glad to place them in communication with architects needing additional service.

CHARLES E. ILLSLEY, M. A. C. E., of St. Louis, who is honored by being the first president of the Western Association of Architects, was the unanimous choice of the convention that elected him. Mr. Illsley is, beside his high rank in the profession, peculiarly fitted to represent the architects of the West, his education being of a practical as well as theoretical nature, giving him a peculiar advantage in the performance of those duties which come within the province of his office. Biographically speaking, his father, Mr. Edward Illsley, was born at Portland, Maine, and pursued the business of a building carpenter in Boston, New York City, Newark, N. J., Chicago, Ill., and St. Louis, Mo. He moved to Chicago in 1853, where he was identified with church and residence work, the building of the Cook County hospital, etc., for Carter & Bauer and other architects. Afterward he resided for a time at Batavia, and from thence moved to St. Louis in 1869, where he has continued the business of a building contractor to this date, his name being mentioned as the contractor for the framing and floors in St. Louis Exposition building. Mr. C. E. Illsley was born in New York City, May 29, 1842, and graduated at St. Louis High School in 1860. Following this a college course was pursued at Washington University, St. Louis, from which he graduated as A. B. in 1864, with the honor of the salutatory in Latin. After an architectural and engineering course of study, Mr. Illsley graduated at the Rensselaer Polytechnic Institute at Troy, N. Y., in 1867, with degree of C. E., returning to St. Louis the same year to accept a position in the Washington University as instructor in mathematics, descriptive geometry and civil engineering, resigning after a year and a half to take a position as assistant city engineer in the street department of St. Louis city government. In 1872 Mr. Illsley began business for himself as architect, continuing in this to the present time. As an architect Mr. Illsley, though a comparatively young man, ranks well in his profession, and, as the St. Louis correspondent of the *American Architect and Building News* since the establishment of that journal, has won a more than local reputation. As president of the Western Association the unanimous opinion is that the office was well placed, and the association will be presided over with dignity and ability.

THE architects of Illinois are about to assemble in Chicago, those of Missouri at St. Louis, those of Nebraska at Omaha, and those states not heard from but which were represented in the recent convention of western architects, are contemplating movements toward the carrying out of the provisions for the forming of state associations made by that convention. That the mere fact of a national association being formed, has already resulted in good is apparent from the general attention architectural affairs are receiving in every quarter. But it should not stop here. If American architects and architecture is to be permanently benefited it must be aided in its advancement by the leading members of the profession, and in no way can its interests be better promoted than by active association. This is not only true in this country but in Europe. An English journal in speaking of the establishment of competent architecture and realizing that while it would be just, it would be difficult to have the standing of architects regulated by laws as in the case of physicians, lawyers, etc., says that "one of the best means for accomplishing the object is the establishment of local architectural societies." The profession in this country have now an opportunity for securing that advancement, and we are glad to see that it is being improved.

ON July 4, 1848, the corner stone of the Washington monument was laid, and on the 6th inst. the cap stone was laid in the presence of the architect and engineer of the structure, Col. Thos. Lincoln Casey. The erection of this monument has given to America the highest structure in existence, the distance from the ground to the top of the cap stone being five hundred and fifty-five feet. The original design of the monument included in it, contributions of stone from each state in the union. The cap stone is marble, about five feet high, and weighing thirty-three hundred pounds, with an apex of aluminum, five inches across the base. This material was selected for its comparative freedom from oxidization, and for its value as a non-conductor of electricity, a copper rod connecting with the main column of the elevator shaft, forming a perfect electrical conductor. The four sides of the cap stone contain appropriate inscriptions. The history of the erection of this monument has been a checkered one, distinguished by periods of activity, followed by semi-abandonment, usually governed by the possession or lack of funds in the hands of the building committee. As an architectural and engineering feat it is one of the most remarkable examples

in this country, and its completion is exceedingly creditable to Col. Casey, who has had charge from its inception. One circumstance of its erection was the replacing of the foundation after it had attained an altitude of one hundred and fifty feet, embracing a weight of seventy one million five hundred thousand pounds. The laying of the final stone of this towering obelisk was attended by the firing of twenty-one guns and other demonstrations, but a more elaborate celebration of the event is reserved for the 22d of February.

AGAIN the method of conducting the supervising architect's office is to come before congress, and this time in a more practical shape than ever before. A bill has been prepared by Chairman Stockslager, of the house committee on public buildings and grounds, and will shortly be placed before congress, which is designed to reform the present method of constructing public buildings. The main provisions are substantially as follows:

It defines the duties of the supervising architect of the treasury, provides that he shall receive a salary of $5,000 a year, and have two assistants at a salary of $3,000. It provides that whenever a public building is authorized which is to cost $50,000 or more, architects shall be invited to furnish competitive plans and specifications therefor. These plans are to be submitted, unopened, with the authors unknown, to a board to be appointed by the president. The successful competitor is to receive for his plans and specifications compensation varying from three per cent if the building is to cost not more than $200,000, to one per cent in case it shall cost more than $2,000,000. The board is also to be authorized to award prizes to the meritorious designs. The total amount of these prizes shall not exceed one per cent when the building is to cost $100,000, and one-half of one per cent when it is to cost over $500,000. The successful competitor is to oversee the construction to the extent of seeing that the plans and specifications shall be complied with, and for such service he shall receive one per cent of the cost of the building. The supervising architect is to app int superintendents of construction of public buildings, who are to have practical knowledge of their work, and to receive $2,500 a year each. He is to make annual reports giving a list of all the public buildings, their cost, the cost of the sites, the amount expended in repairs during the year, and other information. He is also to report upon all applications for the construction of new buildings, such report showing the population of the places, the increase of population, the revenues collected by the government, the amounts paid for rent by the government, etc. He is also to be required to test building material sent to him from any part of the country and to publish the results of such tests. The bill provides penalties for the furnishing of false estimates by architects, for neglect of duty, for receiving inferior materials by superintendents, inspectors, etc., for the furnishing of inferior materials or the doing of inferior work by contractors, and for neglect of duty by the supervising architect.

We have in the past, in discussing the method pursued by the government in this matter, outlined a very similar course, and are glad to see that those recommendations are thus early bearing fruit. While we still hope that some method will be devised by which the important work of building public structures may be carried on outside of, and entirely free from the possibility of political interference, a thing that is impossible when the architect is a political appointee, the carrying out of the above proposed plan—with such limitations and changes as we will mention—cannot but be a great improvement, and one that will pave the way for a still better plan in the future. But we will confine ourselves to the present condition of the office and the proposed changes.

WHILE the recommendation of assistants at three thousand dollars a year is as it should be, the number should read "*not less* than three," as the constantly increasing work of the office may call for an additional number, and the salary of the supervising architect should be placed at not less than ten thousand dollars. This is but a small compensation for an architect, receiving the appointment, to leave his well established practice. For the proposed compensation it would be difficult to induce a first-class architect, such as only should fill the position, to take upon himself the onerous duties involved. While the competitive system is one that we have strongly urged, and will do more than anything else to give to this country buildings that will be the architectural models for future generations of architects, the amount of prize money, and the percentage to be paid to the successful contestant should only be settled upon by the committee after conference with the officers and directors of the American Institute of Architects and the Western Association of Architects, as it will be from these bodies that the competitors will likely come. They, confined by their professional schedule —which is the same in both associations—would be unable to compete otherwise, and the work fall into the hands of those who do not belong to these associations, the result probably being no improvement upon the present national architecture. The committee should, in every case, arrange so that the influence of party can have no effect upon the action of architects or contractors, and for this reason, and because of a better knowledge of the members of the profession, the president of the A. I. A. or W. A. A., according to the location in the country the building is to be erected in, should select the judges rather than the president of the United States. Care should also be taken that the majority, if not all, the judges should be expert architects. We earnestly hope that the bill will be altered to embody these suggestions, and that it will speedily come before congress for immediate action.

SINCE writing the above, which is based upon a synopsis of the bill telegraphed from Washington, we have received a printed copy of the report, in which we find that its provisions are, in some respects, better than as at first reported, especially in regard to the board of experts, which could hardly have been better selected. The board is recommended to consist of five, including the postmaster-general and attorney-general, representing the two departments that are most concerned in the building of post offices and custom houses, and the chief engineer, the supervising architect, and one other architect, representing the expert side of the board, and placing this in a majority and tallying exactly with our recommendations. The success of the whole plan now seems to hinge upon the arrangements made for the conducting of competitions, and in this the committee cannot do better than confer with the national associations, as their rules being the outcome of practice and experience will greatly add to the value and the practical working of the bill. The bill provides that the supervising architect's office, in its present form, shall cease to exist April 1st, 1885.

IN reviewing an article upon "Building operations in the United States," which has appeared in several English building journals, simultaneously (without credit to any journal and no authorship indicated), we find a statement of the situation that must have been compiled from *bona fide* statistics, and that as far as figures go, is in the main correct, but in other particulars in some cases exaggerated, and in others notably untrue. The point we would call the attention of English readers to (for to the American the statement needs no correction), is in regard to the construction of large buildings in Chicago. In this city a building ordinance is rigidly enforced which prohibits the erection of any building of frame construction. It provides for a brick or stone wall twelve inches in thickness for a building one story in height; sixteen inches in thickness for two or three stories, and so on upwards. The construction is thus kept within a safe limit, although the improvement of the ordinance in several ways, suggested by the citizens committee, would be of benefit. In regard to the buildings for office purposes we would state, that there are at least a dozen buildings of recent erection of ten stories, averaging one hundred and fifty feet in height, and all are built thoroughly fireproof. This means that the walls are of brick, and the construction of floors, roofs, etc., etc., are of iron covered with hollow fire-clay tiling, a material that is also used for partitions and for arches between floor joists and roof trusses. With this construction the occupants are perfectly safe, as the contents of a room in any of them could burn out without disturbing the occupants of the next. Large tanks of water on the roofs supply water for lavatory and sanitary purposes above the height reached by the city water

pressure, the hydraulic elevators being also supplied in the same manner. In regard to the dry goods and other whole sale establishments of Chicago, while more than one employ twelve hundred hands the height is limited by custom to five and six stories, and all the large ones, though not thoroughly fireproof, as the term is understood, are protected by such precautions as fireproof paint, pipes arranged to flood floors, mercurial fire alarms, watchmen, fire escapes (which an ordinance compels owners to place upon all buildings), and all aided and presided over by the most perfect fire department of any city in the world. The enterprise of *The Building News* and the *Builder's Weekly Reporter* of London, in which the article referred to appeared, is commendable, and their figures in this instance, as well as in many other articles where American affairs are spoken of, are remarkably correct.

AT a recent meeting of the Paris city council M. Cernesson, in behalf of the Viollet-le-Duc Society, presented to the secretary a copy of the works, including the drawings and writings, of Viollet-le-Duc, with the remark that the publication of the work was attempted in honor of the author, as the society deemed this to be a more enduring monument to that great genius than any that could be erected in stone or marble, and asked the assistance of that body in the publication. M. Hattat, president of the society of the Beaux Arts, recommended the ordering of one hundred copies, to be distributed among the libraries of France and the members of the city council. The proposition was upon ballot accepted by the city council, and the expense, forty-eight hundred francs, it was arranged should be charged to the Beaux Arts fund, one-half in 1885, and the remainder the year following. In the advancement of scientific knowledge, and the rewarding of merit of genius this is only another instance where the French people have shown their superiority over other civilized nations.

ST. LOUIS is on the eve of another important competition—that for the planning and erection of the new opera house. Judging from past experience, it will be hard to get the best architects to make plans, and certainly not upon the same arrangement as was adopted by those in charge of the Exposition Building competition. Why cannot corporations and individuals learn at once that good architecture needs good architects for its accomplishment, and that the only way to secure these is by engaging the best talent, and paying for it in a business-like manner, and that the lottery scheme method that was pursued in the competition before referred to can bring nothing but dissatisfaction to all those who engage in it. St. Louis has an opportunity of securing the finest opera house west of New York if she will but properly conduct the proposed competition.

The Development of New Phases of the Fine Arts in America.

BY P. B. WIGHT.

PART II.

ABOUT the year 1860 there came to this country a young Englishman He had not had the advantage of a good education and had not moved in what is called "good society" in his own country. He was in fact a self-made man, and had the natural instincts of an artist. He had attended the free night school for drawing which Ruskin, for a time, carried on in London for the education of workingmen. There he had learned to draw from nature correctly, faithfully, lovingly. Being fortunate in meeting the lady superintendent of the then just organized School of Design for Women in the Cooper Union, he obtained a position as teacher of drawing in that institution. It was not long before he made, or rather found many strong friends. For, to his surprise, there were a few sympathizers with the views he had imbibed in the Ruskin school, to give him a cordial welcome. He even found a few artists who had long sought to emancipate themselves from the prevailing school of conventionality, and as many architects. By degrees those, who became his friends, became also each other's friends; and as these friendships ripened, it became their habit to hold informal meetings at each other's studios or residences, to talk over those art matters which were of so much interest to them.

At one of these social meetings it was suggested that a society be formed to advocate the reforms which, as individuals, they all were striving to effect, and it was his suggestion. The name of this enthusiast was Thomas Charles Farrer.

Without going further into details it may here be mentioned that such a society was formed in New York on the 27th day of January, 1863, a little more than twenty-one years ago. It was the first and only art society ever established in America which had a settled purpose and mission. On the 18th of February the organization was completed by the adoption of the *Articles of Organization*, and the naming of the society, which was called *The Association for the Advancement of Truth in Art.* The articles expressed in the most concise form the principles of the English Pre-Raphaelites and the Gothic revivalists, to which I have only incidentally referred.

These articles covered the whole ground. Firstly, defining the principles on which are based all right art, and secondly, stating what they proposed to do to carry out those principles, and, thirdly, the form of organization.

I cannot do justice to the first of the articles without giving it entire. It says:

"We hold that the primary object of art is to observe and record truth, whether of the visible universe or of emotion. All great art results from the beauty and perfectness of God's creation, and is the attempt to tell the truth about it. The greatest art includes the widest range, recording with equal fidelity the aspirations of the human soul, and the humblest facts of physical nature.

"That the imagination can do its work, and free invention is possible only when the knowledge ef external nature is extended and accurate. This knowledge, moreover, with sympathy and reverence, will make happy and useful artists of those to whom imagination and inventive power are denied.

"That beauty, in the vain pursuit of which generations of artists have wasted their lives, can only be appreciated and seized by those who are trained to observe and record all truths with equal exactness. True art representing nature as she is, discovers all her beauty and records it all. The art which seeks beauty alone, disobeying Nature's law of contrast and narrowing the artist's mind, loses beauty and truth together.

"Therefore, that the right course for young artists is faithful and loving representations of nature, 'selecting nothing and rejecting nothing,' seeking only to express the greatest possible amount of fact. It is, moreover, their duty to strive for the greatest attainable power of drawing, in view of the vast amount of good talent of wit, knowledge and pleasant fancy, which is lost and wasted around us every day from the mere want of ability to give it due expression.

"We hold that in all times of great art there has been a close connection between architecture, sculpture and painting; that sculpture and painting having been first called into being for the decoration of buildings have found their highest perfection when habitually associated with architecture; that architecture derives its greatest glory from such association; therefore, that this union of the arts is necessary for the full development of each.

"We hold that it is necessary in times when true art is little practiced or understood, to look back to other periods for instruction and inspiration. That in seeking for a system of architecture suitable for such study, we shall find it only in that of the Middle Ages, of which the most perfect development is known as Gothic architecture. This architecture demands absolutely true and constructive building. Alone of all the styles that have prevailed on earth it calls for complete and faithful study of nature for its decoration. It affords the widest possible field for every decorative art, sculpture of natural forms, for painting of every noble kind, for the rendering of noble forms and color in glass painting, mosaic, metal working, pottery and furniture; and it is based upon a system of building more nearly than any other that which we at present need. The exact reproduction of medieval work is only desirable so far as it may be necessary to regain the lost knowledge of the vital principles that controlled it. Out of the careful study and application of these principles a true and perfect architecture is sure to arise, adapted to all our wants and affording the most ample field possible for the display of artistic power.

"We hold that the revival of art in our time, of which the principal manifestations have been in England, is full of promise for the future and consolation for the present. That the Pre-Raphaelite school is founded on principles of eternal truth. That the efforts for the restoration of the

so-called Gothic art have been in the main well directed. That the hope of true art in the future is the complete and permanent success of this great reformation."

The second article after stating that the objects in forming the association are to secure encouragement and mutual instruction, to assist meritorious artists who may need help, to develop talent, artistic ability, especially among the class of mechanics, and to educate the public to a better understanding of the representative arts, goes to say that, to secure these objects they propose, as they have means and opportunity shall serve:

First, to hold meetings at which papers shall be read on matters connected with art, and at which members may exhibit their works and indulge in such free discussion and criticism as shall tend to their immediate advantage. Also for the discussion, formal or informal, of art subjects, and for remarks from the members concerning matters of observation, experience, reading or thought, which they may think noteworthy.

They propose, secondly, to buy works of art which they might approve, and to give commissions to deserving and faithful students for truthful studies from nature. Also to assist, pecuniarily, young men of promise, who may show a desire to study art rightly.

Thirdly, to offer prizes for open competition in the arts of drawing and painting, sculpture and architecture, and in the various branches of ornamental manufacture and design.

Fourthly, to conduct or assist public exhibitions of naturalistic art.

Fifthly, to conduct public lectures whether by members of the association or by persons invited for the purpose, and

Sixthly, to conduct a journal or magazine for general circulation, containing critical notices and essays, with any matter that may tend to advance the cause, and affording the association a convenient medium for such appeals to the public as it may be expedient to make.

The remainder of the article relates mainly to the details of the organization. Among other things they maintained that, in order to keep up a high standard of excellence in the work of its members the association assumed authority to criticise such works, and the members agree to assent to such criticism.

Of the means to be used to secure and promote the objects of the association the first and sixth only were ever employed to any extent, though, as individuals, many of the non-professional members assisted the professional ones as proposed in the second article, which action, worthy though it may have been, brought down upon the association the charge of the scoffers that the American Pre-Raphaelites bought their own pictures.

The holding of meetings was a matter which mainly concerned those who attended them, and for whose mutual benefit they were intended. But that which concerned the public and which is of main interest now, as having wielded an influence in the advancement of æstheticism in America, quietly, slowly and almost imperceptibly, was the establishment of the journal. The decision to publish it was made March 28, 1863, and it was the boldest of all the tasks undertaken by the new society. It was called *The New Path*, and the first number, a modest 12 page octavo, appeared in May following. Thus in three months from its organization the journal, to which its main efforts were to be directed, appeared.

It continued through two volumes. The first was issued in successive monthly numbers of 12 to 16 pages each, according to the amount of material prepared. The second volume commenced in May, 1864. Three numbers were printed in succession; then after an interval of nine months the publication was continued, and the second volume was completed with the number for December, 1865.

The circulation never was large, but it was large enough to satisfy the projectors that what they had set out to do had been accomplished. It had never been expected to yield a profit. It was undertaken with the expectation that it would involve a considerable sacrifice of money, but no sacrifice was ever more cheerfully made than this. The original association never levied any dues upon its members. As its by-laws said, it would be supported only by voluntary contributions, and its members always contributed according to their means. Whenever money was wanted for any purpose, the subscription was invariably filled without delay, and it paid all its obligations to the end. As the second volume was nearing completion, *The New Path* had just commenced to pay its own expenses, for the subscription list was larger then than ever before, and many single copies were being sold. The inquiry, "Why was it discontinued, then?" may naturally be made. The reasons were two-fold. First, its editor and principal contributors had already—through the reputation made by its pages, and the fact that it had created a new era in art literature—been engaged as fine art contributors to other and well established journals of large circulation. Among them were the New York *Tribune*, *The Nation*, and, for six months, the *Evening Post*, while somewhat later one of its editors was a regular contributor to the Boston *Daily Advertiser*. Secondly, it was thought that the original purpose of the journal had been fulfilled. There was little or nothing more to be said, except current art criticism, and to continue its publication would be to simply furnish reading matter only for amusement and occupation, which had never been intended. It was too much of a task to its writers to ask them to continue the work, while it was impossible, for want of material, to replace them. Moreover, they had earned a reputation which had opened to them a wide field for the exercise of criticism of current events in the art world, and they were already at work in it.

There are, in all probability, but few copies of *The New Path* in existence, and it is now considered a rare and scarce book. The following, being the first and last paragraphs of the first article that appeared in it, and of a somewhat prophetic nature, is of especial interest now:

"The future of art in America is not without hope if looked at from certain points of view. The artists are nearly all young men; they are not hampered by too many traditions, and they enjoy the almost inestimable advantage of having no past, no masters, and no schools. Add, that they work for an unsophisticated, and, so far as art is concerned, uneducated public, which, whatever else may stand in the way, will not be prevented by any prejudice or preconceived notions from accepting any really good work which may be set before it. These are solid advantages, hardly possessed in any such a degree by any other society, and make a good foundation on which to build well and beautifully for the future. All the omens are favorable, and the voices of the gods speak very plainly; nothing is wanted but that the priests fulfill their office worthily."

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"A few individuals persuaded of these things have joined themselves together in a society, for mutual strength, and for the better dissemination of these ideas. They propose to print, from month to month, a journal in which they can communicate with others who think with them, or may be led to do so. There is a need of a journal of this sort, in which art can be treated with more justice and a broader criticism than it has thus far received at the hands of our public prints. Most of the writing on art which we find in the newspapers is personal, either in what it praises or what it condemns, and is apt to be feebly apologetic if moved to speak with any directness, as if artists were made of more fragile clay than other men, and were to be much more daintily handled. We hold to a different view, and believe that to be a good, not to say a great artist, a man needs such powers of brain and heart as are quite inconsistent with irritability or unwillingness to hear the words of frank and generous criticism. While we mean that in these pages what we believe to be the truth shall be spoken without fear and without favor, we also aim to criticise on far higher than personal grounds, and to apply the same tests to works of painting and sculpture that all men are agreed to apply to written works of imagination and fancy.

"In conclusion, it may seem that we have given expression to very high and enthusiastic hopes, which are built on very slight grounds of actual performance. There is truth in the criticism, for we cannot point to the works of any one man in proof of the revolution which we predict. But our faith is built on signs which are none the less infallible because they are as yet rather felt than seen. We believe, in short, that at length some new principles in art, few but potent, have been discovered and accepted, and that these principles, taking hold of the younger men, and gradually improving their lives and shaping their work, will in time produce pictures, statues and buildings worthy of the age and country in which we live."

Perhaps the best idea of the nature of its contents and style of its writings can be gained from some of the press notices which appeared plenteously. Its best articles were also extensively quoted and reprinted, which was quite as gratifying to its projectors as its increasing circulation. It is, however, a curious fact that very few artists allowed their names to go on the subscription book, but that a certain number of them were regular purchasers of single copies.

The Independent said of it: "We make it a point to read every number of this bold and original periodical from beginning to end. We are fond of good writing wherever we find it — whether we agree or disagree with the writer; and certainly these pages never lack piquancy. Like the brandishing of a sword that glistens in everybody's eyes, this keen edged periodical brilliantly attacks the vulnerable points of American art and artists. Fearless and honest, it makes havoc among great reputations, and puts the crown of praise on the heads heretofore comparatively unknown to fame. Not assenting to half we find in these successive sprightly numbers, we nevertheless cannot join in the outcry against this adventurous journal. We believe in free speech; *The New Path* has a right to be heard. Nor is it any evidence that a severe criticism is unjust because the artist criticised gets angry. American art needs sharp criticism as much as any schoolboy ever needed a whipping. Many of our artists, who have capacity to adorn their profession and to improve mankind, are deliberately going the wrong road, as if determined to cast away their opportunity, and to make shipwreck of their genius. We are glad of a warning voice, even

though it be defiantly blown. Whether *The New Path* is the right path, we do not undertake to say. We are confident that the great discussions opened by this journal will prove salutary to the best growth of American art."

The Boston *Daily Advertiser* said: "*The New Path* ought to be patronized by all art lovers, for it is the only periodical in the country that ventures to have an independent opinion about art, and, moreover, has any opinion worth hearing."

In addition to *The New Path* the association issued a series of ten photographs from original drawings and paintings, as illustrative of the subject matter of the journal. They were quite extensively sold.

The original society numbered nineteen persons, mostly residing in New York and vicinity. But there were eleven subscribers to the publication fund who were not original members. Of the former, I will mention only those who are more or less known to the public.

John Matthews, now deceased, a well known amateur, but better known from his having been an extensive manufacturer of soda water apparatus, was the president. He made it his study to raise his business to the dignity of an art manufacture. To this day the smallest article made in his establishment is the result of the greatest care in design. He introduced rare marbles and precious stones, which had never before been wrought in the manufacture of such articles; and, being seen by the masses of the people, they have contributed in no small degree to the cause of popular education. Any one who has noticed the soda fountain under the Continental Hotel in Philadelphia has seen an example of art manufacture that serves well to illustrate the improvements introduced by Mr. Matthews.

Clarence Cook, after relinquishing the editorship of *The New Path*, continued for fifteen years as the art critic of the New York *Tribune*, and has published a work on house decoration, "The House Beautiful."

J. Henry Hill, son of the late John W. Hill, artist, still resides at his father's old place at Nyack Turnpike, on the Hudson. He devotes himself to landscape painting.

T. C. Farrer now resides in the Surrey side of London, and practices his art as landscape and figure painter. He was the teacher of and introduced in this country his brother, Henry Farrer. The latter is now secretary and one of the most distinguished members of the American Water Color Society. Mr. Farrer was also the teacher of Francis Lathrop, who first became known to the public by his wall paintings in connection with Mr. LaFarge, in Trinity Church, Boston. He has since contributed cartoons for figure subjects in the Bijou Theatre, Boston, and the Metropolitan Opera House, New York, and is one of the regular corps of artists connected with the *Century Magazine*.

Clarence R. King, an amateur, has been for many years in charge of the government geological survey of the 40th parallel.

James J. Gardner, an amateur, is in charge of the geological survey of the state of New York.

Charles H. Moore, painter, is the instructor in drawing at Harvard University. Three years ago he was the companion of Ruskin, during a four months tour for study in Italy. His water color drawings, from the early Italian masters, made for the university, form one of the most valuable collections of copies in this country.

James E. Munson, amateur, is a law reporter, and his books are the accepted authorities on shorthand writing.

Russell Sturgis, of New York, was one of the first designers of constructive and artistic furniture, and architect of the Yale Memorial Chapel, Durfee Hall and many other buildings. He was appointed professor of architecture in the College of the City of New York, served one year and retired and passed many years in Europe. He was for many years art critic of *The Nation*, and a leading contributor to the *North American Review*. He has also lectured at the National Academy of Design.

Eugene Schuyler, amateur, now consul-general at Roumania, is best known as a diplomat and historian.

Among the women who were members was Mary L. Booth, the editress of *Harper's Bazaar* for many years.

Henry R. Newman, painter, has resided in Florence for ten years past.

It will be seen from what has been said that the American reformers never called themselves Pre-Raphaelites. They did not presume to do the work of the English reformers of art, or to assume their title. They preferred to be called only "Realists."

But, like their progenitors, they were the recipients of an equal share of misrepresentation and abuse. It was a comparatively easy matter for the American newspaper critics of the time to launch against these men and women the arrows of invective and second-hand wit which they had learned from the English critics. But they were often able to work up a prejudice on the part of those who made no effort to find out what the new movement was about. For instance, it was common to hear them say that the Pre-Raphaelites would paint the leaves of a tree a mile away and a fly on the top of a mountain, which it was manifest that they could not see, while on the contrary their aim was only to paint nature as they saw it, and, what was more important, to learn how to see it as it was and not as the conventionalists said it should be seen. Half the training of a young artist who previously has been taught to draw in the conventional manner, consists in overcoming the tendency to see in a conventional manner. When he has learned to see nature rightly and to draw just what he sees and nothing more, half the battle is won. I know it is difficult for one who has not tried it to understand this, and one reason is that we always look more intently at pictures than at nature, and pictures are too much accepted on faith alone. It is hard, I know, to make up one's mind that our friends, the painters, who devote their lives to making pictures make them falsely, and purposely so, even without knowing it. But unless we accept this truth and compare their work with similar natural phenomena we will never be able to know whether they are right or wrong. It is this amount of knowledge which is at least essential to the critic of works of art.

It will be seen that the artists above named were few in number, but they were not the only realists. There were many, twenty years ago, who were realists, but who were opposed both to criticism and association. Many are now well known and distinguished members of their profession. I may name one for illustration, William T. Richards, of Philadelphia. There are hundreds now. For, as a school of art, realism no longer exists, while as a *vital principle* it permeates every domain of art. There is an organization now in New York which bears some relation to it, the Society of American Artists. But this took shape rather as a protest against the narrow mindedness and old fogyism of the Academy than as an independent movement. It is to a great extent an outgrowth of the modern school of realists of Munich, and bears the same relation to it as did the Association for the Advancement of Truth in Art to the English Pre-Raphaelites. It is a natural sequence to the growth of realistic ideas throughout the world, but as a school of art it might better be called the "impressionist school" of realism. Its color is always right. Its drawing is always true when it chooses to be so; but it says "we dare be free from all convention, and we mean to show you that we do." A hand, a foot, a head or a tree trunk may be drawn true to nature, but the rest is a blot, the record of an impression, right in color but chaotic in all else. Such is the work of this healthy, vigorous, independent and enthusiastic society, a living protest against the dry bones of academic Rip Van Winkleism. And as a sign of the times this is the latest event in its history—the Academy has opened its doors and asked it in. The last exhibition was held in the Academy galleries.

In the domain of architecture and decoration the national societies of England and America, the Royal Institute of British Architects, and the American Institute of Architects, have done as little for the progress of æstheticism as have the corresponding associations of painters and sculptors. They have been at most only business organizations to look after the material welfare of their profession. They have stood between trades-unionism on the one side and the love of beauty on the other. It is not in the nature of such associations to reform the arts which they profess; as soon as they do they become divided into cliques and factions, and go to pieces with endless wranglings. Reform can only be effected by reformers, and reformers must be enthusiasts. It is the labors of such men only, who make this world to come a little nearer to paradise. What the world needs is the refining influence of art, seen not only in our picture galleries, accessible to a few only, but in all the affairs of our daily life. It is that art which brings with it every refinement of life, which lifts us from drudgery and toil, from all selfish desires, all sordid ambitions, and surrounds us with those things which are true and beautiful; which gives us a true insight of nature; which, as has been so often said, lifts us up from nature to nature's God.

For,

> "Nature never did betray
> The heart that loved her; 'tis her privilege,
> Through all the years of this our life, to lead
> From joy to joy; for she can so inform
> The mind that is within us, so impress
> With quietness and beauty, and so feed
> With lofty thoughts, that neither evil tongues,
> Rash judgments, nor the sneers of selfish men,
> Nor greetings where no kindness is, nor all
> The dreary intercourse of daily life,
> Shall e'er prevail against us, or disturb
> Our cheerful faith, that all which we behold
> Is full of blessings."

THE Royal Insurance building is to be illuminated by 1,200 electric lights placed by the United States Electric Light Company. The arc and incandescent systems of this company are being largely used by the government. The St. Louis and Chicago postoffices are being equipped with 1,000 lights each by this system which includes all the machinery, dynamos, etc., that are used in connection with the lights. The enterprise of the far West is noticed in the adoption of this system of electric lighting for the Montezuma Hotel at Las Vegas, New Mexico.

European Sketches.

BY IRVING K. POND.

PART I—THE ALHAMBRA.

THE ALHAMBRA stands on the top of a high steep hill which projects into the plain of Granada, and towers its massive, brilliant walls far above the lofty poplar and cypress trees, which have sent up their tops higher than is customary even with them, as if to glean, through personal observation, some idea of the beautiful, mysterious interior. Built, as it was, to serve as the fortified residence of the Moorish kings, the Alhambra offers, on the face it presents to the outer world, little or no suggestion of the beauty of its courts, halls and chambers.

From the city of Granada, which its battlements command, and from the sunny plain, from which it is a conspicuous object for many a mile, this great pile of red brick is, to all appearances, simply an immense fortress, striking in the boldness and picturesqueness of its masses and its color.

It is only when one has climbed over house-top and through alley, among ancient Moorish ruins and around quite as ancient Christian relics, and has gained the square in front of St. Nicholas, a church on the hill directly opposite, across the valley of the Darro, or has striven up the deep and tortuous ravine to the table-land in the rear of the fortress, that one's eye is gratified by the sight of green trees, white-washed towers and red tile roofs, peering above the inclosing walls and battlements, giving an air of peacefulness and domesticity, yet little suggesting the wealth of beauty and poetry within. From these standpoints are visible charming details of deep-seated windows and green blinds, of shady balconies and long, cool arcaded passages between various apartments, touching the massive pile with a soft gleam of romance. The romantic gleam is in nowise dispelled as one winds up the pathway under tall, graceful elms, through the dark green foliage of which dart rays of vermilion and ocher, of purple and gold, reflected from the brick, stone and stucco of the old walls. Suddenly, across the path looms up the great Tower of Justice, the principal gateway into the fortress. Here, under this great horseshoe arch, is, if ever there was, enchanted ground, for deep in the bowels of the earth are imprisoned the avaricious governor and his aides, who went down to fetch away the enchanted gold and jewels. The light of the taper (a magic taper, of course,) was

unfortunately extinguished, and the earth, which had been cleft to admit them, closed above them, and there they are, waiting for the great tower, which stands an everlasting monument over them, to fall, when they will be delivered up to daylight. The poor souls had better die and have done with it, for a legend says, that until "the hand reaches down and grasps the key" the tower will stand. One would think there was a chance of the monument standing through all eternity, for the "hand" is cut on the keystone of the large outer arch, and reaches upward and outward, while the "key" is graven on the keystone of a smaller inner arch, many feet below and behind the hand. (According to an old Moorish legend, the fortress would never be opened to the Christians till the hand grasped the key, but history having disproved this, we fall back on the "legend" just related as the true one in connection with the tower.)

Passing under the archway, one enters the courtyard and gardens, seeing on all sides quaint bits of early Moorish work; arch and walls decorated with red brick and glazed tile. Round about are the huge towers, from the summits of which one of the finest of earthly views is opened up to the vision. In front, sweeping down out of the valley into the plain, is Granada, the city of the Moorish kings, once with a population of eight hundred thousand souls, today a mere shadow of its former self, yet still magnificent and sparkling with its scores of shining turrets, domes and minarets. Miles across the level plain—that beautiful garden, which has run with the juice of the grape and the blood of many a brave Moorish and Christian knight—rise the mountains, which climb in bolder and bolder steps to the perpetual snow fields of the Sierra Nevada. Truly, a more magnificent site for the most beautiful of palaces could not have been found. To the right, in the face of the hill which rises above the more ancient portions of the city, are hewn the caves and dwellings of the gypsies, which ring, day and night, with the music of guitar and mandolin. Just beyond, across the deep ravine, is the Generalife, the pleasure of those pleasure-loving kings, nestled like the home of a bird among the tall poplars on the steep hillside, the very picture of airy, joyous contentment. The Generalife, in the same style as is the Alhambra, has much more the appearance of a human habitation, and its courts rival in beauty those of the Alhambra itself. In the main courtyard, and almost blocking the passage to the Moorish palace, stands a fine, though unfinished renaissance structure, started by Charles V for a royal residence. Its sculptured decorations and bass-reliefs contrast wonderfully with the Moorish work, from which imitation of natural forms in painting or in sculpture was religiously excluded.

Through the partly opened door near by, we catch a gleam of white marble columns, and note the intricate stucco work and the brilliant tiles of floor and wall. We enter, half expecting to be challenged by a Moorish guard, armed with keen-edged cimeter and long-barreled rifle. We encounter no one, see no retreating forms of veiled beauties hurrying away out of the range of vision of intruding eyes. No life presents itself, for the old Moorish life has gone out and has left naught but the cold, beautiful corpse, though perfect and lovely still. Around the court we have now entered runs an arcade, while the open court is almost entirely taken up by a fish pond, along the sides of which run rows of neatly trimmed myrtle. At the far end, and over the Hall of the Ambassadors, rises the great tower of Comarès. This lofty pile, with its gorgeous coloring and the clear blue sky above, is perfectly mirrored on the cool green surface of the pool, the whole breathing out so profound a sentiment of celestial rest, that the weary traveler, who well knows the impossibility of reaching heaven at a single bound, is tempted to essay an entrance by a single dive. From this court (de la Alberca) we enter the Hall of the Ambassadors. The view from the windows of this room is quite comprehensive. On one side a picturesque, foreshortened view of the fortifications, and on the other the peaceful Generalife; on one side the plain of battle, and on the other the mountain of pleasure. A narrow passage leads from the Alberca to the Court of the Lions, named from the fountain at its

center, the basin of which is supported on the backs of twelve stone creatures, intended, it is said, to represent lions. There is a sort of suggestion about those beasts unlike unto anything in heaven above or in the earth beneath, which gives us a hint of how far the Moors might have carried on their art had not their religion interfered.

Art in Architecture.

BY "T. SQUARE."

THERE is perhaps no quality moré conspicuous by its absence, than the actual practice of art by the architectural profession; and the natural question arises, why may not the architect be the artist? The history of early architects shows them to have been adepts in sculpture, painting, music, etc., and Angelo declared it took the nine arts to make an architect, loving painting the best, personally, but revering the master genius of an architect as one who created and painting but a means of perpetuating the results.

The question is not one to be cast carelessly aside, for it merits a careful consideration; and as a matter of importance to the younger of the profession, whose education as a rule is about as far removed from studio work as it is possible to conceive, needs answering.

At no time in the history of the art more than now has the assistant been regarded as a machine for the use of the square and compasses, and his work become so purely mechanical. The term draughtsman or clerk being usually applied to him, and, as the name implies, is found to be a user of instruments, to measure and to mark. If he uses his instruments cleverly he seems to reach the summit of professional skill required of him; and with this, should he possess an uncertain knowledge of customs and styles in building, you have before you the complete article, the so-called "architect." It being considered useless for the "article" to know anything of the grand old five orders; and in some instances where the beginner made a start in a carpenter shop it adds to the grandeur of his capabilities, admitting of a little more conceit, and his look of disdain upon his "unpractical" comrades shows how much ignorance can be crammed in with a little knowledge.

As a rule, office work partakes of drawing the mechanical results of carpentry, and so lowered has become all idea of art in many minds—that should a design not show this kind of detail, or in other words, be drawn to represent an idealism, it would be ridiculed and buffetted by every "wood-butcher" that sees it, and the designer is excused as being a little green yet. So the ideal of artistic conception becomes at once subservient to the caprice of mechanics, and it is no wonder that the art has become debased to mechanical effects. How many there are who wish that the designers might rise above this level, yet hesitate to become the one who will try, because of the fear of opposition and the criticism of the builder, whose opinions are asked for by his client; and so far has the general feeling of the necessity of mechanical result obtained with the general public, that the study and experience in design of an architect too often depend upon the opinion of a mechanic for its acceptance. This state of feeling has helped to degrade the business, and the artist to be preferred must have the reputation of mechanical skill paramount. But now let us peep into an artist's studio, though the artist may not be educated in mechanics, and quite up to the standard of academic rules, but his work teaches the lesson we would know. He apparently is ignorant of square and bow pen, but with free hand and graceful movement of pencil his conception takes form and rises from the mass of surroundings, an element of it, a grand feature of the picture, proportioned and harmonized in every part. The fancy has every opportunity to play and his liberty of execution is to be envied. You say it is but a painting. Yes, so it is, but ask its price, and it will buy the house, furniture and surroundings. Yet it is only a picture. But it pleases, and why? Because it is an ideal, a true representation of where the mind would search for comfort and happiness, suggesting every pleasure and its realization. There is something sublime in the power of the hand that forms the design and its accessories, in the sketches and views that delineate the results guided by the mind that understands to combine the ideal forms that they show, the happy combination of adaptation to position, to the purpose of its construction, and with that its manner of construction so formed, proportioned and decorated as to be a succession of pleasing effects which will continually attract and be a source of pleasure to its owner; a reality produced from an ideal picture.

Under our present systems of practice, do we produce these results? It is useless to blind ourselves to the distinction between these two pictures of practice, and as useless to deny the results. Under the first system we produce mechanical effects, correct in detail and shapes, but still showing of the workshop, whereas under the other system we have architectural pictures which in skilled hands will charm the eye, be a source of enjoyment and not a record of absurdity called æsthetic, etc., names which are now but a synonym for some ludicrous blundering.

No architect can depend upon his instruments for a conception or the realization of a conception, the effects must be lost in the mechanical results. Why should not all the original studies be free hand sketches worked up carefully in perspective, idealized first in form and next in decoration; from this make all working plans which show the construction and detail, keeping in view at all times the great principles of true design, learned from every grammar of the art; not as now, we first see details, then construction to work them in, and parts of buildings copied and recopied as though done by rote, and finally a color drawing showing effects, which too often do not exist in the building but show what the parts ought to have been.

Too many of the profession cannot commence this work on these principles because it must be inborn and inbred, and their practice prohibits change. Others will see its benefit but fail to follow, because it is a little too much to ask of them to learn new lessons. But there is a growing generation who can and should be taught and advised aright; they can learn it readily, and if they are utilized it must be to mutual advantage and profit. The thought of present gain must be laid aside for the greater future reward.

Students should weigh this matter carefully, and raise themselves above the menial labor of copyists; prove the talents within them, and seek from its sources the true light of knowledge in architecture.

Advising in a former letter the forming of sketching clubs, I am pleased to know it has met with good results, and there are those ready to work in it as soon as the plan of operation is perfected.

Our Illustrations.

Perspective, plans and details of a residence for L. A. Hagars, Esq., at Elmhurst, Ill., by Fiedler & Penner, architects, Chicago. The building covers 40 by 50 feet. The basement is constructed of common rubble stone, the first story is of brick, the second story frame. The cost will be about $7,000.

Perspective and plans of a residence for S. B. Gardner, of Clinton, Iowa, by Edbrooke & Burnham, Chicago. The building is 44 by 71 feet. The basement is of brown stone, the walls of pressed brick with brown stone trimmings, with slate roof. The windows are plate glass, the interior finish hardwood; heated by steam, and will cost abont $25,000.

Store building for A. F. Troescher, by Architects Adler & Sullivan. The building is seven stories in height, seventy-nine feet front and ninety feet deep. The front is built of McArthur brown stone for the first story, and above this Chicago Anderson pressed brick, terra cotta, iron, and plate glass. The columns are iron, the plastering upon wire cloth. The interior finish is red oak with maple floors. This work, as well as the entire carpentry of the building, is placed by M. B. Bushnell, whose work as a constructor of auditoriums, and other expert construction, has given him a reputation for accuracy and quickness second to none in the West. There is one steam freight and one steam passenger elevator. The arrangement is for a wholesale store, and the cost when completed will be $100,000.

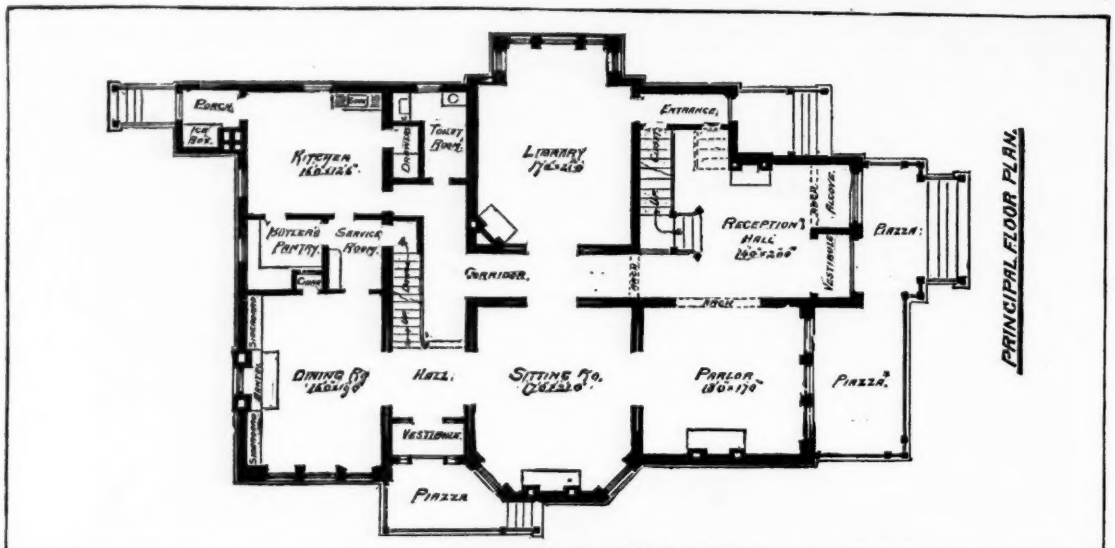
Building for the Union League Club of Chicago, by Architect W. L. B. Jenney. The perspective is drawn by W. B. Mundie, formerly of Hamilton, Ontario, an architect, since a year ago permanently connected with Mr. Jenney's office. The building is situated on the south-west corner of Jackson street and Fourth avenue, opposite the Chicago custom house and postoffice, 70 feet on Jackson street and 100 feet on Fourth avenue, and it is designed for a brick and terra cotta construction, with tile roof somewhat resembling the Fourteenth Century Lombardic. The first story contains the great reception hall, the ladies entrance with its special waiting room and elevator, the grand staircase, the principal elevator, the gents toilet and coat-rooms, etc. The second story is devoted to the library, the billiard room and the café. The third floor consists entirely of lodging rooms for club members. The fourth floor contains the ladies dining room and seven private dining rooms of various sizes. The fifth floor contains the grand dining room, the kitchen and pantries; in the rear (south) there are two other stories containing the servants apartments and kitchen. The special features of the building are: a private entrance for ladies with waiting room, reception room, a special elevator and a moderate sized public dining room, all especially devoted to their convenience and enjoyment; the large reception hall on the first story with its enormous fire-place, a newspaper and lounging room occupying the entire front on Jackson street, and the great dining room occupying most of the fifth story. The roof is open timber. In the dining room, the tower is covered with a dome of colored glass, commencing just under the upper windows, giving a unique and magnificent effect to this part of the room. It is proposed to finish this building the coming year. The foundations are already in place. The interior decorations will be all the means at hand will allow. It is proposed to expend about $150,000 on the structure.

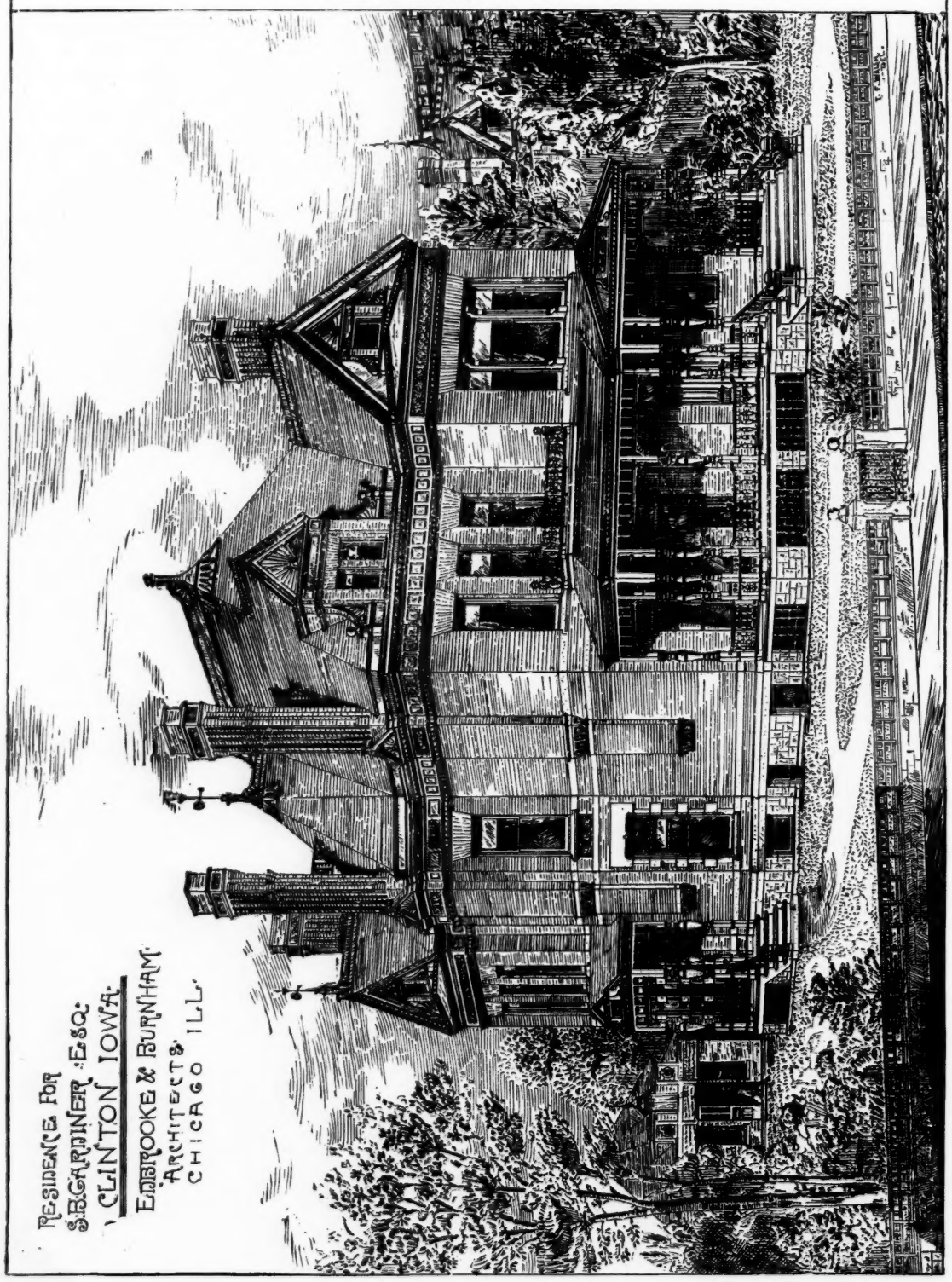
Mosaics.

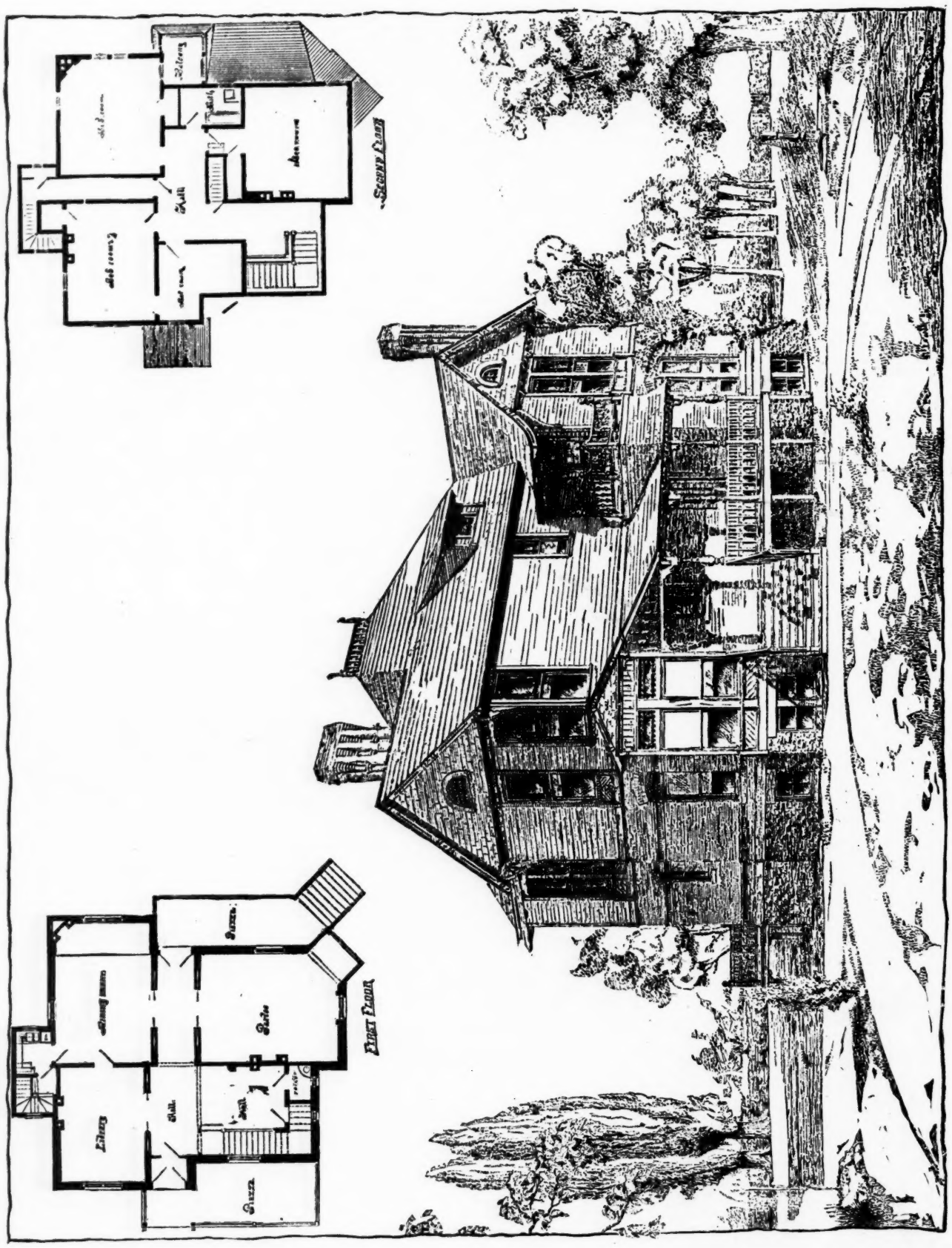
THERE is said to be a firm of female architects in London that does a flourishing business. They manage to put several closets in each room.

THE Ohio Encaustic Tile Company have placed their excellent product of plain, glazed and encaustic tile in the hands of Abbott & Wright for representation in Chicago. The superiority of Ohio clays for things ceramic is noticeable in the samples.

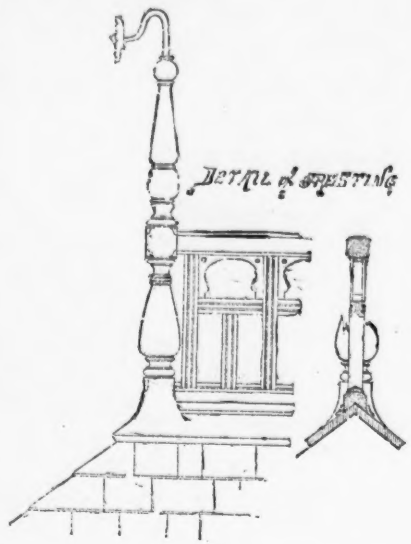
THE Boston Terra Cotta Co., 394 Federal street, Boston, Mass., write that the recent fire at their works was confined to the three upper floors of their new building. Their original factory, kiln and machinery are intact, and all contracts old and new will be promptly fulfilled.

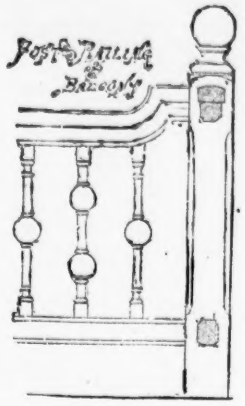

PORCH.
ICE BOX.
KITCHEN 14'6"x13'6"
CHIMNEY
TOILET ROOM.
LIBRARY 14'6"x13'6"
ENTRANCE.
BUTLER'S PANTRY.
SERVICE ROOM.
CORRIDOR.
RECEPTION HALL 10'0"x7'6"
CHIMNEY
VESTIBULE
PIAZZA.
DINING RM 14'6"x13'6"
HALL.
SITTING RM. 13'6"x13'6"
PARLOR 13'0"x13'0"
PIAZZA.
VESTIBULE
PIAZZA
PRINCIPAL FLOOR PLAN.

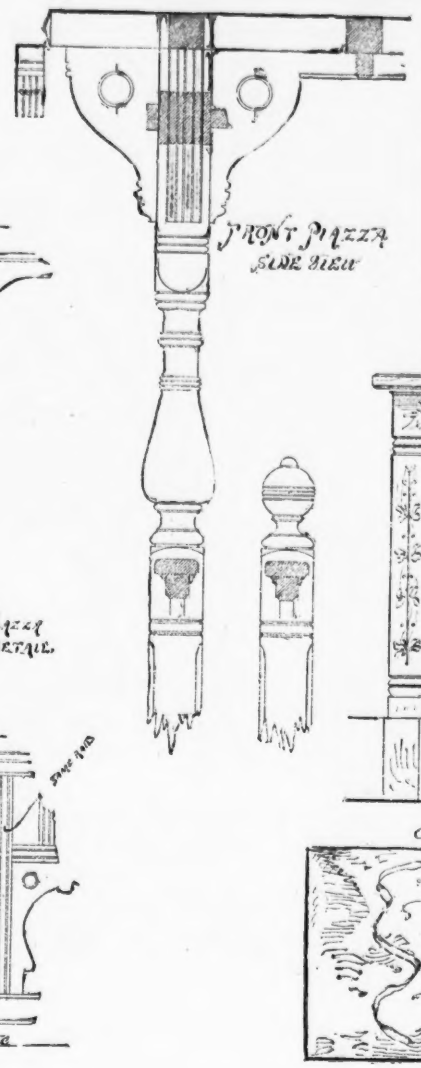

RESIDENCE FOR
S.B.GARDINER ESQ.
CLINTON IOWA.
EDBROOKE & BURNHAM
ARCHITECTS
CHICAGO ILL.

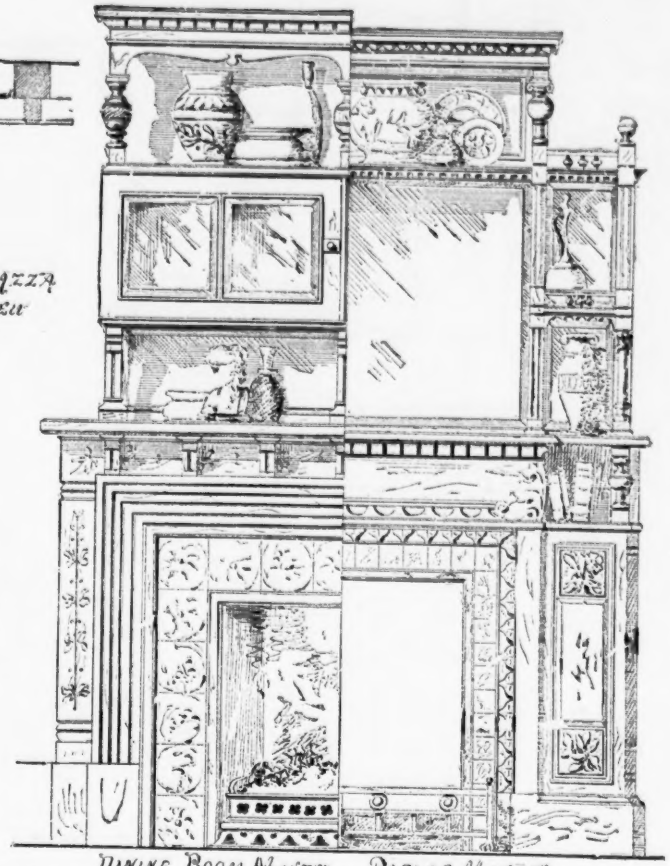


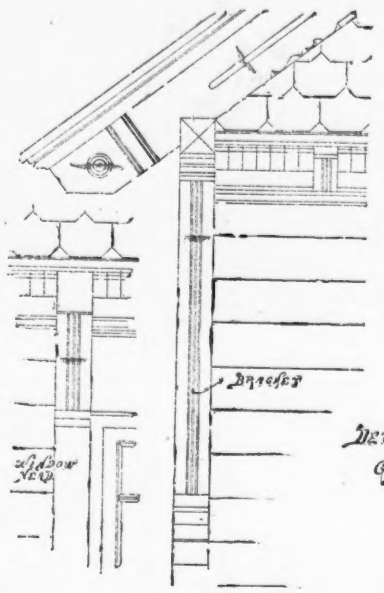
RESIDENCE FOR L. A. HAGANS, ESQ.—FIEDLER & PENNER, Architects, Chicago.

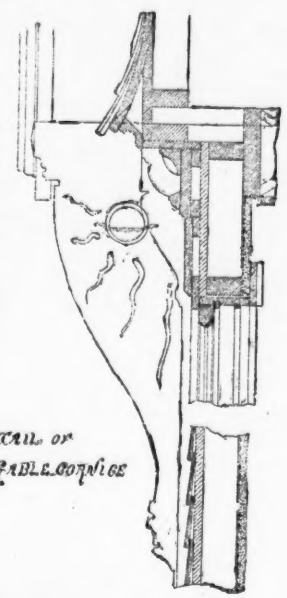


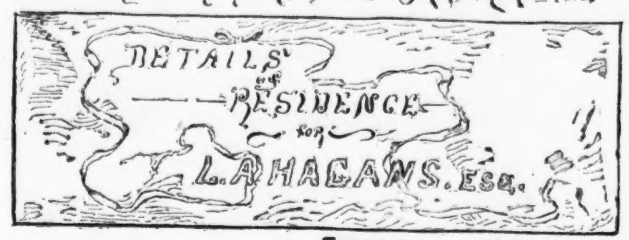




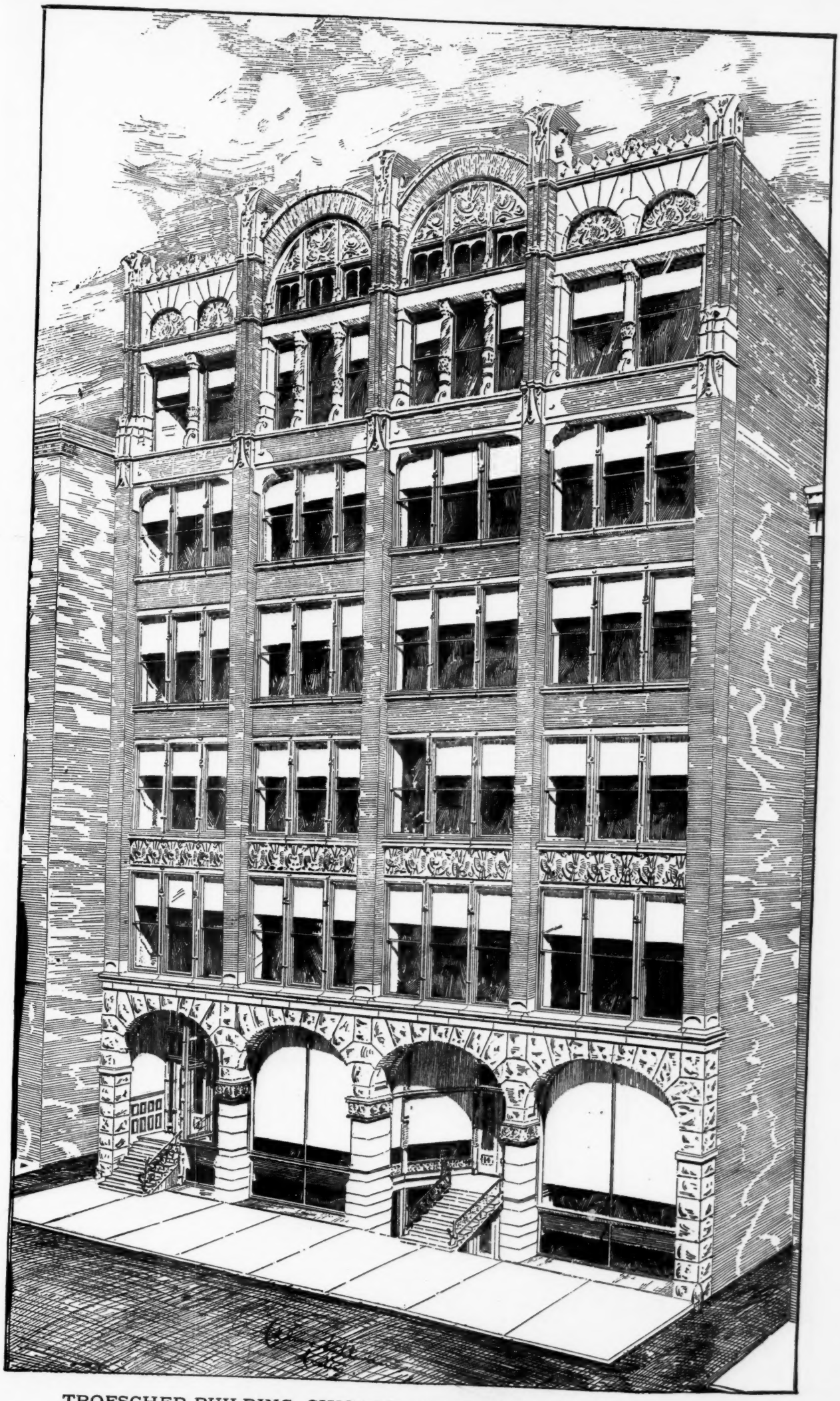








FIEDLER AND PENNER ARCHTS.



TROESCHER BUILDING, CHICAGO—ADLER & SULLIVAN, Architects.

MESSRS. HEALY & MILLET are furnishing some very creditable stained glass work for the new Western Indiana Depot. The transoms of all the windows are stained glass, that for the main entrance being especially fine, representing a locomotive under a full head of steam.

MR. BRUNKHORST, of the Northwestern Terra Cotta Company, has gone to New Orleans to visit the exposition and attend to the erection of their exhibit. This will compose one of the largest and finest collections of terra cotta work ever displayed in this country. Among other works of art is a statue in terra cotta 35 feet in height.

THE laying of the corner stone of the Marshall county, Iowa, court-house at Marshalltown, occurred on the 25 ult., under the auspices of the Grand Lodge of the state of Iowa. An elaborate programme was carried out, and at the laying of the stone the working tools were appropriately presented by the architect of the court-house, J. C. Cochrane, of Chicago.

THE board of trade main hall is to be lighted by four 150 light sun-burners placed by A. C. Hickey, of Chicago. The general use of this light in opera houses and halls has made it popular. The Harmonica Hall at Minneapolis, of which C. F. Struck is the architect, has been lately fitted with this light, and it has gained in favor and use in many eastern cities as well as those of the west.

SOME of the heaviest columns and lintels in any building in the Northwest were placed by Vierling, McDowell & Co. in the West Hotel, Minneapolis, and the perfect work produced is evidence of the capacity of this firm to furnish the most massive iron work required. This firm have just completed a large contract at Indianapolis, Ind., and the cast iron work of Sibley's warehouse at Chicago.

THERE has been upon exhibition at the Permanent Exhibit and examined with great interest by many architects, a roofing paper which seems absolutely water and weather proof. Not a few who have seen and examined it have desired to purchase a quantity for immediate use, but were unable to do so as the material is made in England by the Willesden Company of London. The construction of buildings is so rapid, and the habit of preparing plans for immediate use so universal that the material is quite beyond the reach of builders unless a depot is established here for its sale. The agent of the company, Mr. Hawkes, has, it is understood, gone to England to return again in the spring. While the material seems in quality and adaptability to be far superior to any similar product of American manufacture, it will be of little use to try to introduce it until it can be procured in any reasonable quantity at a day's notice.

WE clip the following from a Cincinnati exchange: We learn that Mr. George E. Light, of the Cincinnati Steam Heating Company, returned from Madison, Indiana, yesterday, and that while there he closed a contract for erecting the steam heating and automatic sprinkling apparatus in the new and extensive factories of the Eagle Cotton Mill Co. Mr. Light was awarded the contract on his bid, which was near $1,500 in excess of some other bids submitted, which speaks well for his company, and shows that contractors with a reputation for doing only first-class work get the preference when bidding against cheap John contractors. The Cincinnati Steam Heating Company have furnished their apparatus to the following buildings within a short time past: A large college at New Orleans; First National Bank, Nashville, Tenn.; Capt. J. P. Drouillard's residence, Nashville, Tenn.; Capt. C. G. Perkins' residence, Henderson, Ky.; Trinity M. E. church, Evansville, Ind.; Herman Junge's residence, Cleveland, O.; Euclid avenue Baptist church, Cleveland, O.; Mrs. F. E. Leslie's residence, Oberlin, O.; W. S. Hume's residence, Silver Creek, Ky.; McLean & Anderson's building, Greenfield, O.; Mrs. J. B. Gibson's residence, Mt. Auburn, O.; J. M. Brunswick's greenhouse, Walnut Hills, O.; Seth Evans' greenhouse, Clifton, O.; College of Music, city, and have just been awarded contract for putting in the steam heating apparatus into S. R. Everett's new granite residence on Euclid avenue, Cleveland, O. (Mr. Everett is president of Cleveland Rolling Mill Co.); also Geo. W. Stockley's elegant new Amherst stone residence, Euclid avenue, Cleveland, O. (Mr. Stockley is president of Brush Electric Co., of Cleveland); also the Leland University, New Orleans, La., and various local and foreign contracts in great number. If anybody hereabouts is enjoying a genuine "boom" in trade, it is the Cincinnati Steam Heating Company.

AMONG the many great improvements, one of the most important, and which every resident and visitor cannot fail to notice, is the enormous growth of high buildings in our large cities. More especially in New York and Chicago, where we have very handsome office buildings and palatial apartment houses of tremendous height, towering up like Egyptian monuments and of quite colossal proportions. We stop a moment to inquire why we came to erect these lofty buildings. The rapid increase in the value of land in our large cities is no doubt one very good reason. But the chief incentive to the erection of tall buildings is the perfection arrived at in the manufacture of passenger elevators, by which we can readily ascend to the top story of our loftiest buildings in a few seconds. Without the elevator it would be almost impractical for our merchants and others to attempt to do business or reside above the third or fourth story. The next in importance to a perfectly safe elevator is a reliable means of communication between the different floors and the attendant in the passenger car. We will pass the many different kinds of elevators, some of which are marvels of perfection and elegance, to describe a most useful invention which is already in use in the elevators in some of the finest buildings in the United States and Canada. Several different systems have been tried but with little success, on account of their easily getting out of order. The comparatively recent invention for pneumatic bell signaling in elevator cars was perfected and manufactured by the firm of C. E. Zimdar & Co., under the combined patents of C. E. Zimdar and J. Hunt, at 9 Laight street, New York. These bells are operated in a very simple manner. A pneumatic push or press button is fixed on every floor at the entrance to the elevator. This push button is similar in appearance but a little larger than the ordinary electric push button. A slight pressure on these pushes compresses the air contained in them, and rings a bell in the passenger car, at the same time indicating the name or number of the floor from which the call was made and where the elevator car is required. The connection between the different floors and the car is made by small metal tubes ⅛ inch in diameter and a patent flexible cable. Too much cannot be said in favor of a system which is thoroughly reliable for this purpose, and we feel we can confidently recommend the Zimdar patent pneumatic bell. The manufactory is at 9 Laight street, New York. The Chicago agency is L. S. Baldwin & Co., 75 E. Madison street. The Cincinnati agency is J. B. Schroder & Co., cor. Third and Elm street. The Philadelphia agency is Independent Electric Co., 1324 Chestnut street.

New Publications.

ILLUSTRATED CATALOGUE AND PRICE LIST of Copper Weather Vanes, Tower Ornaments, Finials, Church Crosses and Emblematic Signs, Etc. THOS. W. JONES, New York.

As specialists in weather vanes this house seems to take the lead. The catalogue shows a large variety of copper vanes, and as the title indicates a large amount of metal work in other lines beside. A full description and list of prices gives the purchaser an opportunity to select his style and know the cost in advance. The catalogue is neatly printed and should be preserved by architects.

ILLUSTRATED CATALOGUE of M. BENNER & Co., Iron Works, Chicago, Ill.

It is remarkable that in no line of publication is such vast and rapid improvement manifest as in the line of trade catalogues, and those firms in the building material manufacturing line seem in this to excel. This is probably due to the combining of the artistic and mechanical that renders such publications artistic expositions of mechanical productions. This fact has so prevailed that a handsome and well arranged catalogue is an evidence of a reliable and capable house. M. Benner & Company have published such a catalogue and are such a house. The catalogue is bound in cloth, is printed on pages, about 200 in number, chromatically lithographed, with the imprint of the firm. The contents include handsomely drawn and printed wood-cuts of every form of cast and wrought iron work. So exceptionally profuse in number, style and designs are they that we think that no immodesty can be charged to the firm when they say: "We have endeavored at a great expense to present the handsomest catalogue in our line of work in the country." Valuable tables for the use of architects and contractors are given supplementary to the subject matter. The head of the firm is the inventor of the Benner Fire Escape, which for practical utility has no equal. As chief of the Chicago fire department for many years Mr. Benner laid the foundation of, and raised the department to the position it now occupies as first in drill and equipment in the world. And it is to his practical knowledge of the requirements of the public in the prevention of, and escape from fire that the public owe the escapes made by this firm. Leaving the fire department with all the honor such success as it has met with could confer, Mr. Benner commenced to manufacture fire escapes only, but the business has so increased that he has combined with expert iron workers, and the company are now leading in the manufacture of all descriptions of wrought and cast iron work that enters into the construction or the surroundings of buildings. As architects prefer to furnish their own designs for columns, store fronts, etc., no cuts of this class of work are published, the modeling department being fully equipped to skillfully carry out the designs of the architect, while the firm can in turn furnish special designs for any class of work.

ILLUSTRATED CATALOGUE. Published by the Northwestern Terra Cotta Works, TRUE BRUNKHORST & Co., proprietors. Designs drawn by PAUL C. LAUTRUP. Chicago, 1884.

This is a picture book, and in this particular is the most comprehensive of any catalogue yet published in the West, in that it leaves the illustrations to tell the whole story without a line of print to detract from the illustrative force. The cover is a decorative example of cornice and panel work in terra cotta, appropriately printed on terra cotta colored paper. The legend of the firm is inscribed on it, and the word Northwestern is aptly illustrated by an artistically drawn winged female figure flying through space, surrounded by birds and bearing on her arm a terra cotta vase, while her hand points to the "Northwest" marked on a dialed circle which surrounds the figure; an ingenious piece of design in which the execution is as marked. The artist's skill is also most noticeable in a sketch upon the back of the cover, in which those who are familiar with the imposing form of Mr. Brunkhorst will recognize him giving directions to several workmen, though his back and upper part of his body only is seen. The plates are twenty-six in number, and display all departments of the art of terra cotta manipulation for architectural purposes, giving so complete an illustration of the wide range of this firm's work, their versatility of conception, that not only displays their ability to produce to its fullest extent, but suggests in a most forcible manner possibilities for effect by the intelligent architect that are practically unlimited. The gentlemen composing the firm are the pioneers of the terra cotta art in the West, and so well have they labored to raise it to its highest possibilities that they have no western competitors; and with a practical knowledge of the manipulation of plastic clay gained in Europe, and a corps of artists whose talents lie in this especial field, they have given to our largest and best buildings that ornamentation so long lacking, and that in combination with red brick adds so much to the scope of the architect's labor and the pleasing effect of external architecture. Nor do they stop here, for the illustrations of this work include designs for mantels and fire-places, and other interior ornamentation. The color is not confined to the rich reds commonly known as "terra cotta color," but a handsome buff is also made, as well as a number of other shades—the color of the material being at the will of the designer. A fine glaze is also a feature of this terra cotta, and the designs here illustrated are thus rendered permanent and substantial. Although this catalogue is one of the most costly it is but one of a series that will be published from time to time as the production of new designs seems to demand, and they are most valuable aids to the designing architect, enabling him to decide upon the ornamental features, and to order designs from the numbers in the catalogue, which will be sent to architects upon proper application.

Inventive Genius in Building.

307,093. Stone-Dressing Machine. Ethan R. Cheney, Chelsea, Mass.
307,109. Mode of fastening Metal-Roofing to Buildings. Henry Flynt, Kansas City, Mo.
307,121. Brick-Machine. John H. Konefes, Quincy, Ill.
307,173. Lining for Chimneys. Jeremiah Browell, San Francisco, Cal.
306,184. Composition-Mastic for Covering Roofs, Telegraph Wires and the like. Andrew Derrom, Patterson, N. J.
307,194. Combined Ventilator and Damper. Franklin R. Hodgeboom and George O. Woolcocks, Brooklyn, N. Y.
307,195. Floor-Clamp. Edward W. Holt, Corinna, Me.
307,202. Derrick. Patrick Kelly, Poughkeepsie, N. Y.
307,226. Deflector for Water-Closet Basins. John Reid, Yonkers, N. Y.
307,239. Elevator. Thomas Wm. Taylor, Worcester, Mass.
307,249. Means for rendering Buildings Fire-Proof. G. F. Wright, Palmer, Mass.
307,274. Chimney-Cowl. John S. Early, Prattsburg, N. Y.
307,327. Brick and Tile Kiln. Jas. W. and Raymond C. Henfield, Willoughby, O.
307,338. Window-Ventilator. William Scharnweber, Jefferson, Ill.
307,365. Drawing-Board. Rudolph Schmitz Werotte, Finborough Road, County of Middlesex, England.
307,384. Steam-Heating Apparatus. William W. Forrest, Philadelphia, Pa.
307,395. Ornamental Tile. Robert G. Jones, Washington, D. C.
307,437. Pneumatic Dispatch-Tube. Henry Clay, Philadelphia, Pa.
307,459. Refrigerator and Refrigerator-Building. Joseph F. Hanrahan, Ottawa, Ontario, Can.
307,471. Mixing-Machine for Asphalt, Concrete, etc. William H. H. Knight, Washington, D. C.
307,496. Radiator. Joseph W. Shaw, St. Louis, Mo.
307,499. Heating-Apparatus. Sidney Smith, Cambridge, Mass.
307,520. Water-Closet. William Bunting, Jr., Boston, Mass.
307,526. Ventilating-Attachment for Water-Closets. Minford S. Clark, Brooklyn, N. Y.
307,558. Street-Box for Gas and Water Service. Edward Lindsley and Chas. E Lindsley, Cleveland, O.
307,586. Bedding-Strip for Stone-Masonry, etc. George R. Phillips, Providence, R. I.
307,590. Sheet-Metal Roofing-Plate. Patrick H. Regan, Nashville, Tenn.
307,668. Water-Closet. Wm. H. McAndrews, Bradford, Pa.
307,688. Self-Closing Hatchway. Richard D. Thackston, St, Louis, Mo.
307,787. Combination Try and Bevel Square. Horace W. Merrill, Lynn, Mass.
307,794. Portable Ventilator. Theodore C. Perry, Chicago, Ill.
307,852. Range-Boiler. Henry P. Folsom, Brooklyn, N. Y.
307,865. Machine for Rabbeting, Grooving or Moulding Stone. Alexander McDonald, Cambridge, Mass.
307,893. Metallic Lath. John W. Wissinger, San Francisco, Cal.
307,907. Hot-Air Furnace. Nathaniel A. Boynton, New York, N. Y.
307,951. Automatic Siphon. James P. Hyde, New York, N. Y.
307,980. Freight-Elevator. Charles B. Paxton, Vicksburg. Miss.

The time for receiving applications from Americans for space in the International Inventors' Exhibition, to be held in London next May, has been extended to January 31.

Synopsis of Building News.

Anoka, Minn.— Much has been done here since the great fire last August, in the way of fine two-story buildings, and preparations are being made for considerable work in the spring.

Architect T. D. Allen, formerly of Marshalltown, Ia., recently located here, reports: For Mrs. Mary R. Gage, store building, 25 by 100 feet, cost $5,000; basement completed. For H. L. Fickner, store building, 44 by 66 feet, cost $5,500; projected; to be built in the early spring. For Pease & Daniels, double store building, 40 by 60 feet, cost $5,000; basement completed. For H. L. Ticknor, store building, 24 by 100 feet, cost $6,000. Work on all the above has been suspended on account of cold weather, but will be recommenced in the spring.

Appleton, Wis.— Mr. Henry Hewitt, Jr., will erect a residence, to cost about $18,000, early next spring.

Mr. Kloepfel will erect a handsome store building on the avenue soon.

Mr. Thomas Patton has just completed a new flouring-mill, three stories high, with capacity of one hundred barrels per day, cost of building $12,000.

Mr. Cabel Shearer has secured plans for an elegant residence, which he intends building early in the spring.

Anniston, Ala.— Architect John Moser reports the following as the progress of a town which had but one store just one year ago: For S. Adams, two-story brick, 30 by 60 feet, cost $4,000. For Bank of Anniston and Mr. Ware, two-story brick, store and bank building, 50 by 90 feet, cost $10,500. For Dr. Wikle, two-story brick store and office building, 26 by 80 feet, cost $3,800. For Lator, Johnson & Co., two-story brick store building, 30 by 100 feet, cost $5,660. For Geo. A. Noble, two-story frame dwelling, six rooms, cost $3,800. Gardner's lodge, one-and-one-half-story frame, cost $2,600. Also an elegant stone and brick residence, eight rooms, cost $25,000. Railroad depot at Srona, Ala., 30 by 50 feet, cost $2,500. "Mobile" Block, brick, with stone trimmings, 120 by 75 feet, cost $20,000. "Tyson" Building, two stories, brick and stone, 30 by 75 feet, cost $3,500. "McIntire" Building, one-story brick and stone, 30 by 60 feet, cost $3,800. For A. & A. R. R., two-story, fourteen rooms, double frame house, cost $4,000.

Architect Chas. M. Noble of Philadelphia, Pa., built sixty-seven three-room houses, at a cost of $800 each. Two two-story brick houses, cost $12,000. Two frame dwellings, cost $7,000.

Architect Pierson, of Philadelphia, "The Anniston Sun" building, cost $125,000.

Architect John Noble, Noble & Taylor Opera House, cost $25,000.

The Anniston Land and Improvement Co. propose building a $50,000 building.

G. P. R. R. repair shops, 150 by 400 feet, and locomotive works, to cost $200,000, are projected. Also two school-houses to cost $16,000. A Presbyterian and a Baptist church, at cost of about $10,000 each.

Bloomington, Ind.— Architect J. L. Nichols reports: A number of small cottages, aggregating about $18,000. Has almost completed the college buildings and the Christian church, at a cost of $98,000. No new work expected until spring.

Chicago, Ill.—The building season has not closed, as the most remarkable weather known to this locality for years has continued to within the past five days, and buildings have been got under roof that ordinarily would have stood open all winter or finished under the usual difficulties of inclement weather. Though few buildings will be started till after January, the offices are reasonably busy, and in some an unusual activity prevails. Only one large office is reported to have decreased its force to any extent, and that only temporarily. The outlook for spring business is even better than at this time last year. The estimate upon buildings erected and material consumed will be carefully prepared for publication next month. Among many remarkable examples of fast work is the erection of the opera house and office building by Architects Cobb & Frost. Clark & Fuller are the general contractors, and their work did not commence till after the building which previously occupied the ground was removed. This work commenced about May 1st, and the party who contracted for the removal, through receiving a bonus from tenants and for other reasons, delayed the work, so that construction was not fairly commenced till August. The walls of the ten stories have been completed, and the roof will be on in a few days. Other buildings, notably the North-Western Loan and Trust Company's building, have competed with this, with very little odds in the race. While fast building shows skill and energy, it is questionable if it conduces to the stability of the structure. Contrary to this we find the foundations of the Marshall Field building laid and covered over, work to be continued in the spring.

The laying of underground cables for electric lights and telegraph has become quite general on the streets not paved with granite blocks, and a company are at present laying iron tubes for the reception of telephone wires. The ignorant, or at least discourteous, man in charge of the work admitted that it was a new experiment in telephone service, but it is hoped that the experiment will succeed, and that another year will see our streets freed from the unsightly poles and network of wires to which attention has been called so repeatedly by us.

The tower of the new Western Indiana Depot is about completed. The large clock is now being placed in position, the nine-foot dial forming quite a feature as it is seen at the head of Dearborn street.

The reconstruction of the Third Presbyterian church, recently destroyed by fire, is progressing rapidly. Architect Jenney is adding many new bits of embellishment and ornamentation to the gables, and will improve the church design as much as is possible.

We are frequently asked for an opinion in regard to the building outlook for next year. It is hard to guess, and harder still to make any estimate upon the matter, though the outlook seems hopeful enough, much more so, for many reasons, than at this time a year ago in regard to last season's building, which was beyond the expectations of everybody. There will not be as many large office structures built, and the building of flats will be less, but the building of stores and the improvement of down-town property will be large, and also the building of residences at a moderate cost will be largely increased. The continuance of good building weather has done much to stimulate trade, and there will be little opportunity for stagnation before the spring building season opens.

Architects Treat & Foltz report: For Mr. James F. Harvey, at 2951 Michigan avenue, three-story and basement brick building, 82 by 26 feet, with a portion 30 feet wide. The building will be English Gothic in style, with gablefront and corner Oriel in second story. The front is to be of Anderson pressed brick with brown stone trimmings: cost $18,000; under way.

Architects Adler & Sullivan have completed plans for the Lakeside Club House, to be erected at the southeast corner of Thirty-first street and Forest avenue. It will be one of the most handsome yet erected. The lot is 125x103, which will be covered by a seven-story apartment house and the club house, which will be on Thirty-first street and the entrance to the club house on Forest avenue. The first floor of the club house will be fitted as a store and above this will be the apartments of the club. The building will be constructed of pressed brick, brown stone and terra cotta, and will cost, when completed, about $75,000. This firm also report a residence for L. Schessinger, on Michigan avenue, 30 feet front, two stories and basement, in light, pressed brick and brown stone, to cost $20,000. Also a factory building, on Washington and Desplaines streets, for J. W. Scoville, 72 by 150 feet, five stories, pressed brick, and mill construction, to cost $50,000. The contracts for the Ryerson building have been let, the foundations are in, and work is being got out to be pushed next spring.

Architect M. L. Beers has prepared plans for six two-story dwellings for Joseph Downey, the well known mason contractor, to be located at Adams and Honore streets. The cost will be about $30,000.

The New England Insurance Company are about to improve their property on Van Buren street. Architects Cobb & Frost have prepared plans for a five-story store building, to occupy numbers 18 to 26. It will be of pressed brick, iron construction, 90 by 90 feet, and will cost $55,000.

Architect A. M. F. Colton reports having completed plans and let contracts for Mrs. C. H. McCormick's building, corner Jackson and Market streets, retaining in the plans the general outlines of plans furnished for same by Architects Burnham & Root. The work has been let to: E. Earnshaw, mason work; Boldenweck & Heldmaier, cut stone; Northwestern Terra Cotta Company, the terra cotta work; Vierling & McDowell, iron work; Thos. Morse, carpenter work; Lemont Stone Co., sidewalks; I. G. McCarthy, painting and glazing. The stone used is the Vert Island. The pressed brick is from the Anderson Pressed Brick Company. He has also let the interior decoration of Mr. Chas. K. Miller's house to Messrs. Healy & Millet. This report, which is sent as above, requires some explanation. In our October number the building is reported by Mr. Colton with no reference to Messrs. Burnham & Root. Our attention being called to the fact by that firm both parties were seen. Mr. Root stated that they had been engaged by the McCormick estate to make design and working drawings for the building with the understanding that Mr. Colton, who had been architect and superintendent of the estate for many years, should superintend the work, Burnham & Root stipulating that any alterations of design, etc., should be done with their consent. Mr. Root showed elevations and working drawings and explained that one story had been taken from the building and the facade changed to correspond, with their consent. A letter from C. H. McCormick to Burnham & Root was seen (which referred to the mention in our October issue) substantially to the effect that Mr. Colton had intended no misrepresentation nor wished to claim authorship tot he "excellent design and plans furnished by you," etc., all of which proves that the plans were drawn and furnished by Burnham & Root. Mr. Colton on being seen showed the working drawings and pointed out where he had changed some of the details but preserved the exterior design. He stated that he had rewritten the specifications to suit himself, altered the foundations, etc., in each case, and in every alteration from the original plans upon the order of the owners. We take space to tell the facts, which speak for themselves, but would use the circumstance to show how necessary it is that architects should furnish reliable information, as it places us in an embarrassing position, and leads us to look with suspicion upon an architect who forgets to give credit to others when such credit is due, though in this case we believe it to have been thoroughly unintentional on the part of Mr. Colton to claim the designing of the building, the alterations in the plans being the basis of his claim as architect. The using of the word "completed" is misleading, and it is certainly wrong to call the original plans "outlines," no matter what alterations may have been made afterwards.

Architect Theo. Karls reports: For Mr. F. W. Elich, Fullerton avenue, near Orchard street, two-story and cellar and attic, pressed brick residence, 30 by 60 feet, cost $8,000; under roof. For Mr. H. Piper, 202 Burling street, three-story and cellar apartment house, pressed brick front, 24 by 68 feet, cost $9,000; under way. For Mr. Wm. Hammermiller, 434 LaSalle avenue, two-story and cellar, attic and mansard, pressed brick residence, 29 by 65 feet, cost $11,000; under way. For Mr. C. Kahler, Ogden avenue, near Polk street, three story and basement stores and flats, pressed brick front, 24 by 67 feet, cost $10,000; projected. For Messrs. Tarrant & Ramsey, East Indiana street, foundry and machine shop, 50 by 100 feet, cost $5,000; under way. For Mr. Aug. Schwarz, 202 and 204 Illinois street, two apartment houses, three-story and cellar, pressed brick fronts, 39 by 57 feet, cost $12,000; under roof.

Architect F. R. Schock reports: For Maud W. Morey, 394 Warren avenue, two-story and basement dwelling, 21 by 42 feet, cost $4,000; under way. For Wm. A. Giles, addition of fifth and sixth stories to Purington block, 80 by 160 feet, cost $15,000; under way. For E. Murrenner, two-story and cellar brown-stone front residence, 25 by 61 feet, interior all finished in hardwood, cost $9,000; under way. For S. R. Moore, two-story and cellar residence, 25 by 58 feet, pressed brick front and brown-stone trimmings, cost $6,000; under way.

Architect J. J. Flanders reports the following: The Haven School, on Wabash avenue and Fifteenth street, is up to the third story and will be under roof in a short time. The school on Lincoln and Division streets, named after Hans Christian Andersen, is up to the first story joists and will be continued through the winter. The Garfield School, on Wright and Johnson streets, is in the same stage of progress. Plans are nearly completed for a twelve-room building to be erected on the Burr school lot, and bids will be taken in a few days. This will be heated by steam, and provision will be made at some time in the future for supplying the old building on the same lot with steam from the boilers of the new building. Plans are being prepared for a six-room addition to the King School, with a system of steam heating for the whole building. Sketches for a nine-room building are also under way.

An architect who fails to give his name reports: For John O'Brien, 205 East Illinois street, three-story and cellar residence, 25 by 70 feet, cost $7,000; under way. For Frank Stoerk, Ashland avenue, residence 24 by 60 feet, cost $5,000; under way. For Wm. Woerle, Dayton street, residence 22 by 65 feet, cost $4,500; projected. For Andrew Joicks, 517 to 521 Dearborn avenue, three three-story and cellar houses, 20 by 70 feet, cost $40,000; under way. For C. P. Swigart, three-story store building, 24 by 65 feet, on Lake, near Leavitt street, cost $7,000; projected. For Alex. Moody, Washington and Leavitt streets, two-story barn, 24 by 42 feet, cost $3,000; under way.

Detroit, Mich.—Building is practically done for the season. Architect Henry Englebert reports: For Schmitt & Schmittdiel, six two-story brick dwellings, each 22 by 35 feet, cost $14,000; under way; Spitzley Bros. & John Finn, builders. For J. B. Nichols, two-story frame store and dwelling, 46 by 64 feet, cost $3,500; under way; J. McPhee, builder. For B. C. Cart, two three-story brick stores, 40 by 60 feet, cost $9,500; projected.

The plans for the new St. Joachim's French Catholic Church, to be erected on the southwest corner of Fort and Dubois streets, are nearly completed. The edifice will be built of brick, and it is estimated will cost from $50,000 to $60,000. Work on the structure will be begun shortly. Among the building permits issued recently are the following: Fairbairn & Henderson, a brick addition to the store at No. 132 Grand River avenue, $4,000; Edwin Wadey, three frame two-story cottages, Labrosse street, $3,000; Lane & Deitz, five-story brick building for C. H. Buhl, 62 by 80 feet, Nos. 55, 57 and 59 East Woodbridge street, $13,000.

Dubuque, Ia.—Architect F. D. Hyde reports: For Bassett, Huntling & Co., at McGregor, Ia., two-story pressed brick office building, with terra cotta fronts, 50 by 50 feet, cost $6,000; under way For W. D. Burnham, at Charles City, Ia., two-story frame cottage, cost $3,000; under way.

Dallas, Tex.—Architect J. E. Flanders reports: Stone court-house for Baylor county, Tex., 75 by 90 feet, three stories high, cost $45,000; contract let. For Baptist Society, Dallas, Tex., stone church building, cost $60,000; contract not let. For Mrs. Robt. Cockrell, frame residence, cost $35,000; contract let.

Elkhart, Ind.— Architects N. Weaver & Son report: For J. L. Wolf, two-story frame residence, cost $4,000; under way. For Chas. T. Greene, two-story brick residence, cost $3,000; projected. For Otis D. Thompson, two-story frame residence, cost $3,500; projected. For Peich Bros., one-and-one-half-story frame cottage, cost $1,500; under way; L. M. Smally, builder. For Ed. M. Bullock, two-story frame dwelling, cost $2,500; under way.

Frankfort, Ind.— Architect John W. Hammond reports: For Mr. J. H. Coutler, a modern two-story frame dwelling, cost $7,000; nearly completed; A. A. Bayless, builder. For Mr. Wm. Garrett a two-story frame dwelling, cost $3,000; completed; Liesure & Son, builders. For Mr. Gates, one-and-one-half-story frame cottage, cost $1,500; U. M. Palmer, builder.

Fort Wayne, Ind.— Architect H. W. Matson (late with D. W. Gibbs & Co., Toledo, O.) reports: For W. H. Isom, at Toledo, frame dwelling, 28 by 38 feet, cost $4,500; J. B. Hassett, builder. For Frank P. Connell, Toledo, frame dwelling, 26 by 32 feet, cost $3,700; John Griner, builder. For A. E. Macomber, block of cottages, each 24 by 30 feet, each cost $1,200. For Thomas Jackson, Fort Wayne, frame dwelling, 32 by 47 feet, cost $3,500; projected.

Architect B. S. Tolan reports: Court-house (Delaware Co.), at Munice, Ind., stone and iron construction, fire-proof, 120 by 196 feet, cost $200,000; Charles Pearce, of Indianapolis, builder. Daviess Co., Jail and Sheriffs, at Washington, Ind., 50 by 70 feet, cost $30,000; James G. Miller, builder.

Goshen, Ind.— Architect J. N. Jones reports: For Whittaker Bros., two-story and basement brick veneer building, 22 by 74 feet, cost $3,500; under way; Amos Schrock, builder.

North Springfield, Mo.— Work is practically stopped until spring. The high price of brick was the cause of impeding the progress of some work which would otherwise have been completed this fall. Outlook for spring is good.

Architect A. P. Wright reports: For S. W. Baptist College, at Bolivar, Mo., Boys' Dormitory, 32 by 100 feet, cost $10,000; projected. For J. R. Maupin, frame residence, 31 by 52 feet, cost $3,000; projected. For N. Cory & Son, three-story brick store building, 23 by 100 feet, cost $6,000; projected. For R. B. Viles, two-story brick store building, 20 by 90 feet, cost $3,800; projected. For Fred Lazier, North Springfied, three-story brick store building, 22 by 100 feet, cost $6,800; projected. Also several smaller buildings under way, aggregating $5,700.

Hannibal, Mo.— Architect James Oliver Hogg reports: For Mr. James Alford, at New London, Mo., two-story brick store building, 22 by 60 feet, cost $3,000; foundations in. For Mr. Frank Buchanan, at New London, a two-story brick hotel building, 30 by 60 feet, cost $6,000; contracts not let. For Christian Church Society, at Fayette, Mo., brick church building, 42 by 64 feet, Mann's sandstone and galvanized iron trimmings, cost $6,000. Also remodeling interior of court-house (Champaign Co., Ill.), cost $3,000.

Illinois Corporations.— The Galesburg Brick and Terra Cotta Company; capital stock $50,000; incorporators are L. L. Scott, Joseph Pine, W. H. Horrsel and others. The Tipton Lumber Company, at Chicago; capital stock $24,000; incorporators, Hiram S. Tipton, Francis Beidler, Benjamin J. Jerguson and Wm. J. Beidler. The Western Excelsior Electric Light Company, at Chicago; capital stock $25,000; incorporators, Frank J. Gridley, Austyn W. Granville and J. P. Estabrook. The Chicago and Suburban Street Railway Company, at Chicago; for the construction of street railways in the city of Chicago and other portions of Cook county; capital stock $500,000; incorporators, Roscoe W. Gage, Wm. H. Calhoun and H. H. McDuffee. The Blickensderber Medicine Company, at Chicago; capital stock $100,000; incorporators, Ulric Blickensderber, Frank DeWitt and John W. Farwell. The Glencoe Hotel Company, at Chicago; to erect a hotel at Glencoe, Cook county; capital $22,000; incorporators, Charles A. Hale, Davis J. Whiting and C. H. Howard.

Lafayette, Ind.—Outlook fair.

Architect James F. Alexander reports: For Jesse Sumner, two-story and basement brick residence, 47 by 68 feet, cost $18,000; nearly completed; J. Stoneberger, builder. For Henry Taylor, two-story pressed brick and stone residence, 46 by 66 feet, cost $20,000; nearly completed; Herzog & Watkins, builders. For John M. Larue, two-story brick residence, 36 by 62 feet, cost $6,000; nearly completed; L. Fleming, builder. For John F. McHugh, three-story brick store block, 37 by 132 feet, cost $11,000; completed; D. P. Wortman, builder. For C. M. Homer, two-story hotel and bank building, 42 by 110 feet, cost $9,000; under way; J. T. Rhodes, builder. For Tippecanoe county, three-story and basement stone court-house, 170 by 186 feet, cost $400,000; nearly completed; Chas. Pearll, builder. Also brick boiler-house, one story, 36 by 80 feet, cost $6,000; completed; J. Chew, builder. For W. J. Cunningham, two-story brick residence, 37 by 64 feet, cost $5,000; under way; D. P. Wortman, builder. For S. P. Thompson, two-story brick residence, 46 by 68 feet, cost $10,000; under way; J. Melay, builder. For J. R. Hall, three-story frame hotel, 43 by 70 feet, cost $6,000; under way. For C. E. Armstrong, two-story double frame tenement, 45 by 60 feet, cost $5,000; under way; D. P. Wortman, builder. For C. E. Armstrong, two-story frame residence, 30 by 60 feet, cost $4,000; under way; D. P. Wortman, builder. For James S. Rodgers, two-story frame residence, 40 by 70 feet, cost $7,000; J. W. Lee, builder. For L. N. Stapleford, two-story frame residence, 32 by 56 feet, cost $4,500; D. P. Wortman, builder. For Purdue College, two-story brick shops, 110 by 130 feet, cost $15,000; projected. For Chas. Andrews, two-story frame residence, 38 by 56 feet, cost $3,000; under way; Christ Wild, builder. For Geo. Hettle, two-story frame residence, 40 by 63 feet, cost $4,000; under way; Christ Wild, builder. For Fred Ebler, two-story brick residence, 32 by 68 feet, cost $6,000; under way; Christ Wild, builder. For Northern Lake Ice Company, frame ice-house, 100 by 130 feet, cost $6,000; under way.

Louisville, Ky.—Architect Chas. D. Meyer reports: For L. W. F. Hart, five-story brick, iron front, business block, 66 by 104 feet, cost $50,000; completed; F. Kimbel & Bro., builders. For Julius Winter, two-story brick, stone front residence, 28 by 86 feet, cost $18,000; under way; F. Kimbel & Bro., builders. For W. H. Von Berries, brick residence, stone front, 26 by 70 feet, cost $12,000; under way; F. Kimbel & Bro., builders. For S. P. Crail, pressed brick residence, 25 by 60 feet, cost $6,000; under way; Kurze & Knocke, builders. For C. Jenne, pressed brick residence, 25 by 68 feet, cost $6,600; under way; John Fichtner, builder. For Phil Brecker, brick residence, 26 by 80 feet, cost $5,000; under way: J. P. Will, builder. For Geo. Dickel, brick residence, 25 by 58 feet, cost $4,800; under way; J. P. Will, builder. For Chas. P. Hess, three stone front dwellings, 66 by 70 feet, cost $10,000; under way: Geo. Rommel & Bro., builders. For G. W. Swearenyen, pressed brick residence, 26 by 76 feet, cost $8,000; Lomiss & Muster, builders. For Chas T. Moench, frame residence, 24 by 58 feet, cost $3,500; under way; F. F. Dressen, builder.

Minneapolis, Minn.—The West Hotel, at Minneapolis, of which Architect L. S. Buffington was the designer, was formally opened by a banquet on the evening of the 19th ult. This hotel, which was illustrated in a recent edition, has attracted much attention and added materially to the architect's already widespread popularity, its design, construction and arrangement being a marked advance upon Western hotels in general. The interior decoration, it is to be regretted, does much to destroy the design of the architect, the general praise with which the visitor speaks generally stopping when the ladies' ordinary is reached, because of the crude and inharmonious decorations. Among the Chicago visitors were Francis Agnew, P. M. Hennesy, George M. Moulton, E. V. Johnson, Benj. Cox, M. J. Sullivan, E. R. Brainard, A. Fiedler, H. J. Donovan, Dennis Ryan, Frank Agnew, Jr. and Willis Howe. Architect Buffington is to be congratulated upon the successful completion of this mammoth structure.

The new Harmonia Hall building, located at the corner of Second avenue south and Third street, C. F. Struck, architect, is fast nearing completion. Including a high basement, the building is five stories high, the top story running back in a mansard roof, relieved with towers and turrets and symmetrical trimmings. It cannot be said to front either street or avenue, though the main hall entrance is on the Third street side. It measures 80 feet on Second avenue and 120 feet on Third street. The walls are of Indiana pressed brick, light-lined with profuse trimmings of Ohio sandstone, giving an unusually pleasing effect. The roof is 68 feet above the street, and the tower at the corner rises to a height of 96 feet. The building is slightly truncated at the corner and relieved by a projecting circular window. The basement and first floor of the building are designed for renting to business men. On the Second avenue front there are two ordinary-sized stores, with double space, 32 by 76 feet, in the corner, and a smaller store in the rear. All the upper part of the building is reserved by the society for its own uses. The main hall, 64 by 73 feet, with the gallery extending around three sides, will seat comfortably a thousand persons. It is 30 feet from flooring to ceiling. It will be illuminated with a Hickey sun-burner. The total cost of the building finished and furnished will be but little short of $60,000.

Work has been commenced on the buildings, located in South Minneapolis, to be occupied by the manufacturing of school furniture. Upward of $50,000 is to be put into the buildings. About $100,000 will be invested in roller rinks in this city this year. The two now in process of erection will consume something like 100,000 feet of lumber,

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including 60,000 feet of hardwood flooring. The St. Paul, Minneapolis & Manitoba Company will build a substantial brick freight house next year. Messrs. Bardwell, Robinson & Co. are erecting a large factory building in North Minneapolis at a cost of $80,000. It is expected the new building will be ready for occupancy by January 1. It is said that parties are negotiating for the "Brackett" Block, on the corner of First Avenue south and Second street, with the view of making a five-story brick hotel of it.

Architects Dunnell & Elliot have made a large drawing of the Baptist College building, to be located at Tower City, Dak., which will be sent to the New Orleans Exposition. The building, when completed, will cost $100,000, and the design is said to be for a very handsome structure. The Board of Education have expended about $70,000 this year in the erection of new buildings and additions to old ones. Mr. J. Spear is about to build a double brick veneered dwelling on University Place, to cost about $12,000.

Milwaukee, Wis.—Architects H. C. Koch & Co. have made plans for a new market house, for the German Market Association. The building committee have adopted the plans and work will be commenced immediately, it being expected that the building will be ready for occupancy March 1. The building will be of brick. The ground floor will contain about forty stalls and counters, and the second story will be used for hall purposes. Cost of building about $15,000.

Nashville, Tenn.—Business in the building line in this city this season has been fairly good, and wages have been fair. From present prospects there will not be much more done before spring.

Architects Matthews & Thompson report the following for their season's work: Brick and stone residence for Mrs. S. C. Douglas, cost $17,000, nearly completed; brick and stone residence for C. S. Pearce, cost $5,500, nearly completed; brick and stone residence for Mrs. Jno. C. Burch, cost $9,000, nearly completed; brick and stone residence for W. H. Webb, Jr., cost $5,000, nearly completed; frame residence, Queen Anne style, for Capt. T. G. Ryman, cost $8,500, nearly completed; brick and stone residence for T. W. Wrenne, cost $5,000, nearly completed; remodeling residence for Junk Bros. & Co., cost $3,500, nearly completed; brick and stone store building for A. Nickel, cost $5,500, nearly completed; brick and stone store building for M. S. Roberts, cost $4,000, nearly completed; two stores, brick and stone, for D. Weil, cost $18,000, completed; brick warehouse for G. P. Rose & Co., cost $5,000, completed; addition to residence of Chas. Allen, cost $2,000, completed; extension to carriage and wagon factory of Allan Bros., cost $2,000; addition to residence of Mayor C. H. Phillips, cost $1,500, completed; frame residence, Queen Anne style, for M. P. Allan, cost $4,000, under way; brick and stone residence, Queen Anne style, for H. W. Forde, cost $8,000, under way; brick and stone residence for I. T. Ray, cost $8,000; commenced; First Baptist Church and chapel, Gothic style, brick and stone, cost $65,000, under way; Oman & Stewart Stone Co., contractors; frame residence, Queen Anne style, for Hon. J. K. P. Blackburn, Lynnville, Tenn, cost $5,000, under way; brick, stone and wood residence, Queen Anne style, Dr. F. L. Matthews, Springfield, Ill., cost $8,000, nearly completed; brick and stone residence for R. H. Lacey, Franklin, Ky., cost $4,000, projected; brick and stone residence for J. F. Peters, Ironton, O., cost $3,500, projected.

Omaha, Neb.—Architect C. F. Driscoll reports: For L. Farnsworth, at Council Bluffs, Ia., two-story brick dwelling, 54 by 56 feet, cost $8,000; projected. For M. Reuter, two-story and basement brick store building, 25 by 70 feet, cost $5,800; under way; Chris. Straub, builder. For F. B. Bryant, at Omaha, two one-story frame cottages, 20 by 32 feet, cost $1,500 each; under way; John W. Dorsey, builder. For L. D. Groome, Cedar Rapids, Ia., two-story frame bank building, 20 by 60 feet, cost $3,500; under way. For A. Boehme, at Omaha, brick store building, 22 by 60 feet, cost $3,400; under way; John Hart, builder. For H. Baumann, barn and carriage house, 30 by 40 feet, cost $2,000; under way; A. Rosenberg, builder.

Ottumwa, Iowa.—Architect Ernst Koch reports: For Mr. Fred. Hermann, one-story brick dwelling, 26 by 40 feet, with 14 foot "L," cost $3,200. Also, greenhouse, 24 by 70 feet, cost $900; under way. For Ottumwa Turn Verein, "Turn Halle," brick with Rockville sandstone trimmings, basement to be used as a skating rink, building to be 50 by 136 feet, cost $15,000; foundations in.

Architect Edward Clark reports: For E. P. Howard, at Eldon, Ia., two-story brick veneer building, 22 by 36 feet, cost $1,000; two-story brick store building, 22 by 60 feet, cost $2,000; also two residences aggregating $3,200, and one store building, cost $1,900; projected.

Racine, Wis.—The committee of the whole of the board of supervisors who visited the jail reported that the building was in such a dilapidated condition that it is entirely unsafe for the purpose for which it is used, and a recommendation was made that a new jail be erected. It is probable that a new building to cost $20,000 will be erected, but action on the matter has been deferred.

Rockford, Ill.—Architects Geo. Bradley & Son report the following work for 1884: First Swedish Lutheran Church, brick and stone, 80 by 126 feet, cost $55,000; under way. Lyon Swedish Church, brick and stone, 52 by 100 feet, cost $20,000. For Messrs. Lathrop & Worthington, two-story and basement brick and stone block, 40 by 100 feet, cost $15,000; under way. For F. T. Bertrand, two-story brick and stone store building, 22 by 90 feet, cost $6,000; under way. Also, frame dwelling, 20 by 40 feet, cost $2,500. For Frank Lee, brick veneer dwelling, 21 by 46 feet, cost $4,500; under way. For Patrick Hart, frame dwelling, 21 by 46 feet, cost $4,500. For Mr. Sample, frame dwelling, cost $4,500. For Dr. Whitman, at Belvidere, Ill., frame dwelling, cost $5,000. At Rochelle, Ill., city hall, two stories, brick and stone construction, 38 by 70 feet, cost $8,000; under way. For R. Tinker, four two-story and basement houses, cost $10,000. For Mr. Pratt, brick veneer dwelling with stone trimmings, cost $4,000. For W. Reynolds, brick veneer livery stable, 40 by 100 feet, cost $4,500. For Geo. Brown, two-story brick and stone dwelling, cost $6,000; under way. Also, six frame dwellings, aggregating $16,500, and brick veneer skating rink, 55 by 135 feet, cost $3,500.

St. Paul, Minn.—The year just closing has been one of activity, equaling the season of 1883 in amount of building operations. The use of granite and other stone has increased in the fronts and ornamentation of structures. A good quality of native granite has been discovered, and Souix Falls jasper has proved valuable as a building material.

J. J. Watson is erecting a large brick double house on St. Peter street, cost about $7,500. A row of brick houses, costing $10,000, has been put up by Timothy Reardon at the corner of Fifteenth and Jackson streets. Jacob Mainzer is putting up a $15,000 residence on Oak street. A brick residence, costing $15,000, has been built by Greenleaf Clark at the corner of Oak and Fifth streets. Michael Roche is putting up a double house on Fifteenth street, between Canada and Jackson streets, to cost $5,000. Martin Hushen is building on Grove street, between Broadway and Canada, a dwelling house, to cost about $5,000. Foundations have been laid at the corner of Wabasha and Tilton streets for a church edifice for the Trinity Lutheran congregation, to cost between $30,000 and $40,000. J. E. Whitney has put up a double house on Summit avenue, near Wabasha street, at a cost of $7,000. J. Rothschild has laid foundations on the adjoining corner lot for a residence, to cost about $5,000.

Excavations have been commenced for the Judge Nelson block on Sixth street, between Sibley and Jackson.

St. Louis, Mo.— Many of the architects are already at work upon plans for buildings to be erected next year, and if the outcome is even up to what is now expected, St. Louis will make very marked progress in the building line in 1885. It is said that a number of handsome and costly structures are projected.

Architect Isaac S. Taylor has finished plans and specifications for the new Third Baptist Church to be erected on the east line of Grand, between Lucas and Washington avenues, at a cost of $50,000. The ground dimensions of the edifice are 70 by 127 feet, the facade being designed after the French Gothic style of architecture, constructed in broken ashlar masonry. The openings will be trimmed in cut-stone. A large vestibule will open upon a hall, 15 by 40 feet, on either side of which will be arranged the parlors and prayer-meeting rooms, and over these will be found the Sunday-school room and pastor's study. Back of these the main auditorium is located, 65 by 75 feet, capable of seating about 800 persons. An open-timber ornamental ceiling of elegant finish is to correspond with the pulpit and seating arrangements, which are intended to rival the most costly church fixtures in the city. A committee of the church directory accepted the plans November 21, and instructed Mr. Taylor to commence work as soon he could give out the contract.

Architect P. F. Meagher has drawings for five costly residences. He has just finished two dwellings on Market, between Seventeenth and Eighteenth streets, for Mrs. Dold, and expects soon to commence on plans for a large wholesale building to be erected on Main street. Just finished Luse Badar's three-story, $25,000, hall building, on Walnut and Jefferson avenues, and M. W. Warren's $6,500 residence on Ohio avenue, near Lafayette Park. A large warehouse is being constructed on Mullanphy, between Main and Second streets, for W. Waddingham.

Architect P. P. Furber, of Peabody & Sterns, has just broken ground for a stock brick dwelling, with brown sandstone trimmings, on Vandeventer place, for J. W. Morton. It will be a twelve-room residence, cost about $30,000.

Architect H. E. Peippers has just finished the drawings for a three-story stone building, to be erected on the corner of Olive street and Cardinal avenue by H. Sayer & Co., cost $15,000.

Architect F. D. Lee is perfecting the details and specifications for the six-story Roe building, to be erected on the southwest corner of Broadway and Pine; excavating for the foundation is under way. Mr. Lee has also made plans for a seven-story business block, on the corner of Fifth and Pine streets, the estimated cost is $190,000. Work will probably be commenced early in the spring.

Architects James Stewart & Co. have commenced laying the foundation for the new cable railroad depot; it is the intention to push the work to completion as rapidly as the weather will permit.

Architect Thos. W. Brady reports: For Thomas Galligher, two-story stone front residence, 22 by 65 feet, cost $6,000. For Hugh Redmond, three-story brick and stone residence, 30 by 54 feet, cost $9,000; cellar built. For James Cullenane, six-room dwelling and two-story store and flats, 34 by 130 feet, cost $14,000; just finished. Also, brick flats, 33 by 50 feet, cost $4,500; just commenced.

Architects J. B. Legg & Co. report: For A. H. Franke, two-story eleven-room dwelling, Eastlake style, cost $5,300: R. T. Pane, builder. For Mr. James Hoolan, two seven-room stone front dwellings, cost $7,000; Jos. J. Wharton, builder. For Mrs. R. S. Caldwell, an Eastlake style brick residence. For Mr. C. E. Hilts, at Sailor Springs, Ill., hotel, etc., to cost $20,000.

Architect Geo. W. Pipe reports plans for factory building for Southern Barb Wire Company, 72 by 200 feet, with boiler room, 37 by 42 feet, cost $15,000. For Ph Gruner, two frame dwellings, cost $3,000. Also, making sketches for fine suburban residence, to be erected in Cabanne Place, cost $10,000.

Architect Thos. J. Furlong reports: For Patrick Burns, a six-story business block, 30 by 105 feet, cost $18,000. For F. Smith, two small tenement houses, cost $5,000.

Architect C. E. Janssen reports: For Mr. Fisher, residence on Park avenue; contracts let. Preparing plans for two-story, brick, eight-room residence for Mr. E. W. Donk, cost $8,000; C. Linnankohl, builder.

Among the permits recently issued are the following: Architects Brenke & Co. for Fred. Tieman, two two-story and mansard dwellings, cost $7,500; Schildmann & Gross, builders. Architect Isaac S. Taylor for John Gahmann, two-story, seven-room dwelling, cost $5,500; J. H. Keefe, builder. To Mrs. A. V. East, two-story, seven-room dwelling, cost $4,000; H. A. Silence, builder. To Leslie, contractor, two-story frame dwelling, cost $4,500. Architect E. Jungenfeld for Green Tree Brewery Company, brick addition to brewery building, cost $4,800. Same architect for Schelling & Schneider, alterations to brewery building, 44 by 44 feet, cost $4,300; Boehler & Weber, contractors. Architect E. A. P. Neukamm for C. B. Greeley, two-story, fifteen-room dwelling, cost $25,000; Daniel Evans, contractor. E. F. Hoffman, contractor, for Mr. F. Richter, two-story, ten-room brick dwelling, cost $5,000. Architects Kirchner & Bro. for P. Wiltenberg, two two-story dwellings, cost $4,800; A. Uhri, contractor. Architects J. B. McElfatrick & Son for J. M. Ghio, four-story store and flats, cost $8,000; S. H. Hoffman, contractor. Contractors Klute & Hildebrand for Mrs. C. Schlag, block of nine brick stores and flats, two-story and mansard, cost $16,000. Architect Chas. F. May for Wm. Lenion, two-story and mansard, eight-room brick dwelling, cost $5,400.

The building committee of the School Board awarded the contract for building the new Shepherd School to Chas. E. Neumeister for $18,250.

York, Neb.—Architect W. A. Bell reports: At Haldbridge, Neb., two-story brick and stone bank building, 50 by 100 feet, cost $13,000; contracts not let, above foundation. For Mr. Mayhen, an Italian villa, 40 by 52 feet, cost $5,000; plans under way. For Mr. E. D. Sayers, Queen Anne house, 48 by 52 feet, cost $6,000; plans under way.