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THE

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Important To Subscribers.

AFTER February 1, 1885, the subscription price of THE INLAND ARCHITECT AND BUILDER will be \$2 per year. To get the benefit of the present rate, \$1.75, subscribers who are notified by stamp "Expired," on wrapper, and subscription blank inclosed, must renew before February 1. Those whose subscriptions have expired within the past two or three months, are notified that no renewals will be received at \$1.75 after that date. Subscriptions expiring within the next three months may be renewed before February 1 at present rate, but not later.

THE annual report of the supervising architect of the treasury has been received. The appropriation for the technical force of the office was \$120,000, and upon the recommendation of the supervising architect, was increased \$20,000. There were forty buildings authorized by the Forty-seventh Congress, the plans for twelve of these being so far advanced as to admit of the commencement of work. This session of congress also authorized additional appropriations for buildings at Leavenworth, Kan., Minneapolis, Minn., St. Joseph, Mo. and Syracuse, N. Y. The special features of this report seem to be, from the architect's statement, the inadequacy of some of the appropriations, making insufficient allowance for fire-proofing and the like disproportion between the appropriation and the structure to be built; in some cases the amount being less than would cover the cost of a building of sufficient size of the cheapest materials. The supervising architect seems to have intelligently attempted to discharge his official duties, and his first year has been one of the busiest, as well as one of the most successful the office has seen. It is hoped that the recommendations of the present, as well as other supervising architects, notably Mr. Potter, will be considered, while changes about to take place in that important office are being contemplated.

ARCHITECTS of the state of Illinois are requested by the secretary and board of directors of the W. A. A. to meet in Chicago on the 16th inst. for the purpose of forming a state association under the laws of the national association. Although the proposed state association will be largely composed of Chicago architects, those at other points should not fail to be present, that their interests may be fully represented, and they may take a broader form than if composed purely of those whose interests lie in one direction. It is the desire of the directors in this, as well as in the formation of all state bodies, that the interests, not only of the majority, but of each individual member of the profession, may be fully served, and the harmony that marked the formation of the national association may be perpetuated in each of its branches.

IT is somewhat strange at first sight, but perfectly explainable, that while the volume of general business, in 1884, was less than that of 1883, that the amount for building exceeded the previous year by a large percentage. From the carefully gathered and compiled figures of the Chicago *Tribune*, the general business of the city was 11 per cent less than that of the previous year, though the quantity of goods sold was but 2½ per cent less, the difference being made by low prices. The building for 1883 aggregated \$15,648,700, while for 1884 it reached the unparalleled figure of \$19,062,570, almost one-quarter more. The reason for this is, that general over-production in manufacture, and the consequent low prices, leads capitalists to seek other investment, and none presents so sure a return as improved real estate. The growth of Chicago is rapid, and well constructed and conveniently arranged and located houses are never without tenants at a good rental, while the same rule holds good in regard to the new business quarters and office buildings. It is not the new buildings, but the old, that will first be obliged to look for tenants. The outlook for 1885 is more than promising, and as we have said before, building will run in the direction of residences of moderate cost and the improvement of down-town lots and also those, such as on Wabash avenue, north of Sixteenth street, for store purposes. We are collecting, and will publish in our February edition, as complete a report as can be obtained of the building of the past year in western cities, figures that it is impossible to obtain directly upon the first of the new year.

ON the second day of March next will be laid the corner stone of the capitol building of the State of Texas. It is now three years since the proposals for building this mammoth structure were called for, and the work, though it commenced early the following spring, has hardly gone above the foundations, the walls having been recently completed and the work of laying the iron joists for the first story floor just begun. There has been much controversy and discussion over the stone that is to be used in the walls. The native limestone was at first deemed the proper material, but upon objection being made to this, a search for stone was commenced which discovered building material in granite, as well as limestone that was before unknown. The search has resulted in great value to the state at large as well as providing a granite instead of limestone for the capitol building. The former material being found in Burnet county, of a dark red color and well adapted for building purposes, and will prove a valuable addition to the geological resources of the

state. The foundations as completed rest upon the solid rock. The walls are nine feet in thickness, those under the dome being ten feet, and have consumed in their construction 91,000 cubic feet of concrete work, 170,000 feet of cut stone, 109,000 feet of rubble stone and 90,000 feet of granite. These foundations are to support a building only second in size to the national capitol at Washington, and larger than either the parliament buildings of England or those of the German Reichstag. The foundations cover 566 by 288 feet and the dome, which like the remainder of the building architecturally will resemble that of the national capitol, will be over 250 feet high. The building is located on a rise of ground near the center of the city, and it is to be hoped that no clashing of interests or interferences with the designs of the architect will conspire to make this great structure other than a grand architectural creation, though the manner in which the plans were secured, together with other forms in the state board's procedure, leads us to doubt as much as we hope for their successful consummation. The contract with the builder calls for its completion upon January 1, 1888.

CONCERNING the rebuilding of the Grand Opera-house at St. Louis, it is understood that the "competition" lies between a St. Louis and a Chicago architect. As near as the facts can be obtained, it seems that the St. Louis architect has offered to make plans and build an opera-house, such as is required, for \$50,000, and though the design of the Chicago architect is favorably received by the owner, Mr. Pierie Chouteau, this offer stands in the way of an immediate settlement. The owner seems anxious to build an opera house that will be a credit to himself and to the city, and will probably be willing to pay for designs, and if the present report is true, it will be the fault of the architects if they fail to be properly paid for the production of a first-class building. While such action, *i. e.*, the offering to construct a building that should cost from \$100,000 to \$150,000, for \$50,000, is not common, as the rules of architectural associations of course forbid it, yet there are still some, who practice in the profession, who will do it, and the public are not yet sufficiently educated up to the difference between professional practice and what passes for it, the difference only being, as a rule, observable in the completed structure. In this case, the owner's straightforward and honest wish to secure a well constructed and tastefully designed opera-house deserves a better reward, and we hope that, rather than run the risk of failure, that architects of the highest reputation may be paid to submit designs.

THE subject of the incineration of the dead is one that from time to time is brought before the intelligence of this nineteenth century, and with many claims for careful thought and some few practical arguments in its favor. Unlike the ancients who practiced this form of disposing of the remains of the departed, the argument that it is necessary from a sanitary standpoint is brought as a strong reason for its use. Of course, that the general observance of this would be sanitarily a benefit to the living no one can deny, and if there were no other principle or sentiment involved it would be practiced by the civilized world. But there is, for this strikes at one of the main pillars of the edifice of our civilization. While facts should prevail instead of sentiment, in a general sense, there are sentiments that are far in advance of facts in their importance to civilization. There are a class of men who are so intensely practical that they deny all possibility of the immortality of the soul. There are those who believe in a doctrine of "affinity," which preaches that a husband and wife can live together as such, only so long as

that "affinity" exists, and that a change should be made as soon as a new "affinity" is discovered; and these doctrines are proclaimed as an advanced intelligence. The cremationists belong to the same school, and would take from the sacred rites of burial all those influences that have grown around it through the ages since the creation of man. We believe in an advance in all civilizing customs, and the advancement of the human intellect, but when the agnostic abolishes the sentiment of religion, no matter in what form it is observed, when the sentiment of home and conjugal fidelity is changed to an unfaithfulness and irresponsibility, and when that sentiment of laying our dead away in the ground—where trees wave their branches and the green grass grows above the grave, that has been as strong as the religious or the home sentiment of all peoples—is attacked and its abolition sought for by a few enthusiasts, then it is time to call a halt. Our civilization is great, and will grow with the proper education of the people, but there is a point where it becomes dangerous to carry it further, and one of our special dangers at present is the abolition of our burial system, which is attempted by the establishment of crematories in some of the Eastern States and recently by the forming of a corporation in Chicago.

AN American exhibition is to be held in London, England, to open May 1, 1886, and will include exhibits of the arts, inventions, manufactures, etc., of the United States. It is understood that beside meeting with the hearty approval of the largest merchants, manufacturers and producers, many have already applied for space, and the exhibition has been approved by the United States Government and the governors of the states and territories. The treasury and war departments will send exhibits, and also the department of agriculture and the educational bureau. One department will be of special interest to architects, the intention of the directors being indicated by the appointment of a leading American architect, S. S. Beman, of Chicago, a member of the general council. An exhibit by drawings and photographs of American architecture would be, if properly carried out, an extremely interesting feature, and one that would result in great good to the profession, both at home and abroad. In the appointment of Mr. Beman as a member of the honored body referred to, the management have paid a compliment to the profession that will be generally appreciated. As a representative western architect and a member of the Western Association of Architects, Mr. Beman's influence will do much to make architecture a prominent feature in this exhibition. John R. Whitley, Esq., is the director general, and C. B. Norton, Esq., secretary. There will be a colonial exhibition in London in 1886, and the exhibits of Canada, Australia, and India, will come in friendly competition for public approval with those of the United States.

ARCHITECT EDMOND JUNGENSELD, for the past nineteen years a prominent St. Louis architect, is dead. Mr. Jungenseld was born in Mayence, January 27, 1840, and graduated at the Munich academy and polytechnic school in Carlsruhe. Coming to the United States in 1866, he located at St. Louis, entering the office of Architect Thos. Walsh, afterward becoming a partner, under the firm name of Walsh, Smith & Jungenseld, and latterly in business for himself. He had a large practice, chiefly in building breweries, malt-houses, etc., and had an interest in refrigerating machinery, which has been largely introduced. Mr. Jungenseld was architect of the St. Louis board of public schools from 1875 to 1878, when he declined reelection. He is supposed to have acquired property to the amount of \$75,000, and as his

long practice in St. Louis has been marked by success and the confidence of all with whom he came in contact, his death is a loss to the city as well as to the architectural profession.

Improvement of Architecture in this Country.

BY JAMES K. WILSON, ARCHITECT.

AT the meeting of the Minnesota Association of Architects at St. Paul, December 2, 1884, architect James K. Wilson, of Minneapolis, read the following paper on "Some practical suggestions towards the improvement of street architecture in this country:"

At our last meeting some highly interesting papers were read which discussed the question of architecture and architects; the want of appreciation of both on the part of the public, the indignities, poor compensation, and ill-treatment generally, which we are obliged to submit to; the apparent inability or indisposition of people to discriminate between an architect of ability and honesty and the veriest fraud and rascal; in short their absolute and strange indifference regarding the entire matter whatever we may think as to the interest they ought to take in it.

Now, admitting that this state of things does exist, there must be some reason for it. It may be that people are sick and tired of the whole business, and have given us up as a "bad lot." It may be, after all, that they are not so far wrong in this as some fancy they are; the question remains whether architects themselves, individually or as a class, have, in this country at least, ever earnestly, patiently, persistently and intelligently undertaken to investigate and remove these causes of misunderstanding, and so put themselves in what they conceive to be a proper relation with the public.

Certainly the matter is discussed often enough at meetings of this kind, and has been for centuries; very probably, papers without end have been written, and changes innumerable have been rung upon it. It is brought forward often, too often, because it is a convenient thing to write about. It is a stock article; something one can always fall back upon when hard up for a subject. But what, let it be asked, does this way of treating the question amount to? What has ever been accomplished by it? Can any man on earth tell?

Here is the way the thing goes, and it would be amusing if it were not really too serious to laugh at. A member gets up, gives a preliminary "h'm" and tells you he is going to read a paper, of which the title is say "An attempt to prove that the members of this society are really greater architects than Callicrates, Michael Angelo, Palladio or William of Wykeham, and that in spite of the fact we are not appreciated by the public worth a cent," or one with some other equally novel and modest title. Well, the members lie back complacently, put their hands in their pockets, think to themselves how lucky it is some other fellow has got to read a paper this time; listen with immense attention, wag their heads at each other and perhaps occasionally say "that's so."

The paper is finished, and finished it certainly is, for no living soul ever speaks or thinks about it afterward. It might as well be buried under the deep, deep sea five miles below the surface. Possibly or probably a year afterward some new member brings it up again as a thing perfectly fresh and altogether charming. Curiously enough it generally seems to be so accepted. The whole subject is gone over again down to the minutest details and then immediately consigned to the silent tomb till its next resurrection.

Gentlemen, it will be a great thing when some individual, or individuals, or some association, like this for instance, shall take it resolutely in hand to see just what the matter is, and to put this profession of ours on something like a decent footing. Some men, if there be such among us, who may actually be persuaded that they have a mission to perform, and who will stick at it through thick and thin till it is accomplished; who by earnest, intelligent, patient, painstaking work shall at length be able to insure to any one employing an architect that his house shall, at least, be decently and faithfully built; to every student of architecture, that he shall have every possible facility in learning his profession; to every deserving architect who has talent, genius, ambition, invention, blood, and life and soul in him, that he shall be recognized in precise proportion as he possesses these qualities; to the public, whose money, apart from the absolute requirements of strength, convenience, comfort, decency, even now goes by hundreds of millions of dollars annually to gratify the caprice, ambition, and cupidity of certain self-styled architects, whose only idea is to make a *big thing* out of their job in every kind of way—to insure to the public that their buildings, when completed, and apart from mere size, elaboration and general extravagance, shall be truly works of art, worthy of being compared with those of any cities in the world, and admitted by the best judges throughout Europe and this country to be such, so that people abroad may point with envy to our form of gov-

ernment as the reason why our architecture is the most original, appropriate, expressive, harmonious and perfectly constructed of any to be found in the world. In short, so that they shall no longer have the power to say, as they do say, and used to say of our books. "Who ever reads an American book? Who ever looks at an American building? studies one, admires one, measures one, or cares for one?"

Of course, to bring about this blessed millennium of architecture might require a long time, and cordial coöperation on part of the ablest men in our profession. It can't be done in a day, gentlemen, and there is no use talking about it. But things, seemingly far more difficult, have been accomplished. Who would have believed, for instance, that that little band of original abolitionists in New England would ever have lived to see three or four millions of men actually fighting for and against their cause in the field of battle. Would ever have lived to see every slave in the south emancipated, from the Ohio river to the Gulf of Mexico, and the astonishing changes in the country which have directly resulted from the faith, enthusiasm and labors of their once despised and persecuted little community? Such a reformation in architecture would be a great thing, and all great things proceed from beginnings which, at the outset, appear very insignificant. But to accomplish anything someone must give it this first start. If it be a good and necessary and reasonable and altogether desirable thing, there is every probability that the idea will take. Once fairly inaugurated and accepted others will soon come forward and assist in keeping the ball rolling. The original projectors of such an enterprise would soon learn that they were not expected, and wouldn't even be permitted to do the whole work. There are too many restless, ambitious, capable, indomitable men, who would see in such a movement just the opportunity for getting rid of their own surplus energy. Who, looking to ultimate results, would see a big thing indeed. Money to be made out of it. Positions to be filled. Honors to be striven for. They would know that it must culminate in a great national organization, supported by, and under control of the government, in which all sorts of possibilities might be anticipated. The aforesaid original projectors would soon find that, if they wanted to keep the lead, they would have to possess a very high order of ability and be required to do some of the heaviest kind of working. But, in any event, should success be attained, they would be sharers in its benefits, and if there be anything creditable in the inception which creates, and the first impulse which gives movement to a great reform, they would be entitled to honor and glory to their heart's content, and would certainly get it.

The question then is, whether this is all a mere nonsense, depicting a state of things that never existed, does not exist, and cannot be made to exist, or whether it can, and will be shown that, by any kind of reasonable, and proper exertion, the thing may be realized? To bring the matter right down to a point, then, is there any place where such a state of thing does exist? Where the employment of an architect amounts to almost a guarantee that the work which he may undertake to do shall be decently and faithfully done? Where every student has all possible facilities during his course of study, or may have if he choose to avail himself of them? Where an architect may be assured that he will be appreciated precisely according to his skill, experience, responsibility, or those higher qualities of mind which go toward the make-up of a great and true artist? When the public may rest satisfied that they are in safe hands, and that their work will be done in a thoroughly creditable manner; not judged by the narrow standard of some Gothic, or Renaissance, or Classic, or Queen Anne man, or narrower still, some one who confines himself to a peculiar treatment of one of these styles, and can see no possibilities beyond it, but by some broad, and generally accepted, standard of art criticism, such as nobody can, or would dare to dispute the civilized world over?

Well, it must be said frankly, there is no such plan probably, and no such infallible criterion, and there we are, you see. In the, so-called, sister arts of painting and sculpture, there *is* such a thing. Any one may refer at once to nature, and tell whether a human figure, or a landscape be correct or not. These may be called strictly imitative arts. Architecture is not so, or if it be, it can only imitate itself, for it is entirely an artificial affair. The buildings of a nation, formerly, were the result and outward sign of its history, religion, civilization; just the thing for it certainly, though often an incomprehensible lot of rubbish to any other people. It reached perfection in its way by a very slow and gradual process. Always strictly adhering to some one original type which may have come into existence, no one knows exactly, how or when, or where. The old architects went steadily on developing their peculiar style, little by little, century after century, a trifle here and a trifle there, improving, refining, polishing—proportion, details, ornament—all so very delicately, so imperceptibly, indeed, that perhaps among others of its kind, no ancient building shows any marked individuality. Nothing went by jumps. The old architects seemed to regard themselves and their work, only as very minute parts of a great and distinct system. It appears never to have occurred to them that they

might make a reputation, and get their names in the newspapers. They were perfectly satisfied to accept their own little modest place in the work, *provided they could fill it just in the right way*, and were quite content to be buried up in their building when it was done, and never heard of any more; like those little microscopic coral creatures we read of, which raise whole islands and continents out of the ocean, and never make the least fuss about it.

Now, then, if there be no existing style which *all* regard as absolutely good, what is the next best thing to do? We don't want to invent a style, or wait for one, as those fellows did, and then take a thousand years in which to complete and perfect it. We haven't the time. Got to finish that rear elevation perhaps, or get at that confounded specification. We want to know what place *has* a style which is generally conceded to be, at least, a good one, and how that place gets along with it. Suppose we take Paris. Paris is a nice city, a very nice city. We don't know anybody who has ever been there that doesn't think it is the best built city in the world so far as street architecture is concerned and taking it altogether. Well, the houses in Paris all generally faced with Caen stone, are of uniform and noble height, all in one style (French Renaissance), are well built, and supposed to be fire-proof, at least they never seem to burn up as ours do. In detail they are really exquisite in their way, and it is an exceedingly good way. The whole appearance of the place is harmonious, imposing, elegant, gay and cheerful beyond description. The architects there go upon the national and gradual development plan because they seem to like it, and the law compels them to stick to it whether they like it or not. They never complain that they are not appreciated, or that they are poorly paid, or that they are not afforded every proper facility in the study of their profession, and every other way, for these things are regulated about as well as they can possibly be regulated. The public there, after their house is built at an expenditure of millions perhaps, do not complain that they have been taken in and done for. That the building has cost two or three times as much as it was intended, and they were led to expect it would cost. That after all, it is nothing but an ill-contrived, ill-constructed, ramshackle sort of thing, and, as a work of art, simply abominable in the estimation of all judicious persons. There are none of these troubles there, and the position of architecture in Paris seem to fulfill the conditions we are looking for pretty well. What they have been, and are doing in Rome, since the unification of Italy, and the resurrection of that old city, can be better explained, perhaps, by some who have been there more recently. The probability is that they pursue the same system as in France, allowing, of course, for their own peculiar treatment of Renaissance.

In Germany they have reason to boast of a real genius, in Thinkle, who struck out into quite a new school of art as it were. A treatment of the Old Greek which is picturesque and chaste, and which seems to have become adopted as the national style in Berlin, where the people, somehow, are always trying to get rid of French influence, and appear to find it very hard to do it.

There, then, we have at least three methods to start with and select from—style, building laws, and all; although, properly, the first thing we have to consider is whether a national style is a good thing *at all*, or not. The probability is that it *is* a good thing. It simplifies the whole matter at once. The study and practice of architecture would be wonderfully facilitated; and the public would, comparatively, very soon learn to judge and criticise and discriminate, just as we are so anxious that they should do. These alone would be great points. Then, it seems self-evident that, to achieve any real excellence in building, the style must have something like permanency, and not be permitted to come in and go out like the fashions of woman's bonnet. Architects cannot be blamed for taking no abiding, earnest, artistic interest in a method of work which may be looked upon as out of date and worthless the very next season, when some newer one comes along, upsets every principle they ever learned, taught, practiced, respected and loved. It leads them to say bad words about their country, and to doubt whether there be anything really true and durable in art. It obliges them to begin to learn all over again, like boys, in some style which may be absolutely distasteful to them, or be left in the lurch by other more pliable men, who are supposed to be enterprising and better up to the times.

What true and safe progress can be made when one has to be eternally setting himself back, and putting himself forward like that intolerable spider of Robert Bruce, which we are everlastingly hearing about? Besides, how can the dear public, which some of us are always so dreadfully anxious to educate up to the thing, you know, how can this poor, benighted public be expected to familiarize itself with every system under the sun, from Timbuctoo to the Sandwich islands, so that if a new style should happen to turn up next year, they will be able to tell or know all about it. The truth is, your gentle public will tell you that if you are going to make such an idiot of yourself, it is not, and that you and your precious architecture are humbugs to expect them to do it. That it always did regard you as simply a

necessary nuisance, and that it only wishes to the Lord it could get rid of you and the whole business in one lump. That's the way your much wronged and deeply exasperated public would talk.

The truth is, that in England and the United States there is no such thing as consistent street architecture worthy of the name. There are many exceedingly well designed buildings, superb buildings in cities, and many architects who, in cultivation and natural ability, are equal to the best anywhere. But good town buildings are unhappy, isolated structures, and the better they are, the more this is apparent. They stand around in spots, and always have the appearance of looking about them in a forlorn, dejected way, as if searching for some congenial companion, and a miserable, humiliating consciousness that all the pains which have been taken with them, and all the praises they may have received are nothing but vanity and vexation of spirit. That the very next year, or the very next month, some big fellow may plant himself right alongside and overtop them by ten full stories; his front bedecked and bedizened with every manner of projections and gew-gaws, any kind of trash, so that it be a "new style,"—God save us!—and their little modest beauty be utterly extinguished and eclipsed forever. This is not a good way for any deserving and well constituted building to feel.

Street architecture, and that is all this whole paper refers to, must be harmonious in style, connected and permanent. There may be all the variety imaginable, and perfect liberty; only variety must not be allowed to degenerate into frivolity, or liberty into license and riot. To obtain breadth and unity, simplicity and beauty, there must be some one dominant idea prevailing, and that is what is intended to be conveyed by the word "style." It is astonishing how comparatively plain and unpretending buildings may be made to look well, when each one is designed to support and assist every other one, and to contribute towards one grand, complete effect.

We have a block of buildings in our mind now, of no especial merit architecturally, easy to make, very easy to make, but which is satisfactory and impressive, simply because it complies with the important rule mentioned; and anyone comparing it with other blocks, such as we usually see around us,—heterogeneous in every respect, one building up and another down, of every possible size, form, color and material,—ought to be convinced that one big homogeneous thing is infinitely better than a lot of little, discordant things, no matter how picturesque the latter may affect to be.

Now to those who may think there is a considerable amount of slavishness in this one style business, there may be a word to say. What will these gentlemen who insist on perfect freedom in such matters think of another French law which compels an architect in all cases to superintend his own work or take the consequences? Would he think that an infringement of his prerogative? Or, more than that; what would he think of a law which obliges his client not only to employ him as superintendent, but to pay him the full five per cent for his services on all occasions? Isn't it getting to be awful? Yet that is the way they do there, and even worse than this. An architect is held personally responsible for his work. If anything goes wrong through his incompetency or carelessness, or that of others even, he has to pay for it, though it take every sou he may have in the world.

A case occurred some time ago. One of the oldest and most respected architects in Paris was unfortunate enough, or imprudent enough to allow himself to be persuaded to make drawings for an important building outside of the city, and where he could not give it his personal supervision. He had a written contract in regular form, to be sure, which, he supposed, released him from any liability in its construction. Well, the building failed from some cause or other, and down came the law on him, contract or no contract. It took every cent he had, and the poor man died broken-hearted. There was the most intense sympathy for him. Every effort had been made to save his fortune for his family, but the law was inexorable, and pay up he had to. The architects of Paris attended his funeral in a body, but that probably did him little good. Of course some may say he had no business to be an architect and a Frenchman at all, but that is the way they do there, and there is no getting over it.

Having thus briefly stated some of the main points, our duty is to sum up and see how we stand.

To make any real permanent improvement in the condition of street architecture here, we must: (1) Begin to make the effort to do it. (2) We must get everybody who will do so to help us in the matter. (3) We must talk it up, write it up, fight it up through thick and thin, till it be accomplished. (4) We must have a *National Institute of Art*, as France has; built by government, endowed by government, supported by government, and furnishing every possible facility and inducement to a thoroughly professional education. (5) We must have a national style, at least for street buildings, and be obliged to conform to it. (6) We must make architects personally responsible for their work. (7) We must have laws protecting them in their proper authority and compensation. (8) We must be very careful in the selection of pupils, be paid for teaching them, and be

compelled to do them justice. (9) Work must be subject to just criticism, hurt whom it may.

This will answer to begin with. If we get a start and see a chance for improvement as we go along, so much the better. Many other thoughts on the subject might well have been included in this paper, but it is already too long, and others may supply them. What we want to do now, is to keep this ball rolling, so let us all give it a shove and keep at it, or forever hold our peace.

Engineering in Architecture.

BY "T SQUARE."

IN every true architect there is a manifold existence, or individual, and some of the parts of that existence are so diametrically opposite that it is hard to conceive of. This difference is particularly noticeable when we first view him as the *artist*, who, by his imaginative genius, conceives a design and grasps in advance of execution all the effects of combinations of solids and voids; detecting in his study all surroundings that will add to or detract from its beauty or utility, thus bringing out the building in its perfection; and secondly as the *constructing engineer*, who casts aside all imagination as to results, and coolly calculates the requisites of proper and substantial construction from axioms established by his own experience and that of other masters. We might continue and follow the lines of other accomplishments—as sanitary engineering, mechanical arts, and sciences—which enable him to follow technically every workman engaged on his buildings, from the man who lays the drains to the accomplished artisan who puts on the finishing draperies; but our purpose is to particularly call attention to the theme, and the analysis will be of profit if we can silence every other thought of him and follow the detail.

When building materials and labor were comparatively cheap, and the dimensions of walls could be more than required, and also the feelings of owners were in favor of building structures to stand forever, the architect had little else in thought than the purposes to be gained. Had engineering then assisted him those works would yet be standing, but the rule of thumb in construction proved of no use to retain the massive walls in their places. But now, all is changed, the prices of material and labor seem fabulous in comparison, and it had to be saved, and how to save it and use it right becomes the peculiar forte of the engineer.

From foundation to roof he must now be mathematically certain that he has just enough of the right kind of material in the right places, and must avoid all unnecessary weight; and we see evidence of skill in suiting the construction to large openings, grand entrance ways, projecting towers, starting from pipistem piers and all in place as solidly as skill can make them; the looker-on amazed that it can stand, but still assured because it does, that it will. Engineering has given to the builder a thorough knowledge of all kinds of material suitable for building purposes, computing its value in strips, solids and twisted shapes, and it hardly matters what kind of a peculiar twist fashion may demand on the front facade, it can be adjusted and balanced to a mathematical certainty; woe follows if imagination is allowed a place in deciding the result, as surely as night follows day. Our architect can not be poetic or timid; the master mind, backed by positive facts, must be his guide; his hand must be steady, and the long columns of uninviting figures be summed up accurately.

Fine appearance is not only demanded, but true substantial construction. An architect may be a perfectly competent designer and yet prove a tyro in construction. Too many are incompetent, as is proved by the blundering manner buildings are erected; as is shown by numerous cracks known to exist in supporting walls—a constant menace to life and limb—no particular attention to them being apparently given until too late to mend the catastrophe which follows.

Those who study engineering are bound to outstrip those who are simply artistical architects, because people are being well educated in the requirements of safe construction, and are learning to demand safe as well as handsome structures. Because some architects stand still in their studies it is no evidence the world is not progressing, and too well do those now practicing know the necessity of either being familiar with the science of engineering or having an assistant who is. Students in offices learn to look up to the assistant who confidently handles the construction with facts to guide him, and, if our words are not in vain, those students would do well to think seriously of knowing the sources of that knowledge. It is well to be able to make pretty pictures, and the artist is just as necessary as the engineer, and while we grasp one branch with the right hand we must also cling to the other with the left.

There is a tendency to overestimate the value of money in building, and owners are grasping for all they can get, and contractors more willing to leave undone than to do; and to the younger members of the profession we can advise the most careful consideration of their commissions and their clients' true interests. To build properly for a client, first consider a convenient well arranged plan, then the form and design suited to the

plan, the surroundings and the purposes, and before going further know, for a certainty, the true value of the elements of construction; and if there is still means to spare ornament the construction, jut out the bays, the oriels, the towers and balconies, and so on *ad infinitum*, and true success will follow your efforts. To beginners—don't forget the value of Davies, or Euclid, and the tables of tested strains of material, either in solids or built to span spaces; do not let the more pleasant occupation of doing pretty things on paper cause you to forget they will prove air castles if not followed by matured thought of things more material.

Congratulations from A. I. A. to W. A. A.

At a meeting of the directors of the Western Association, held in Chicago on the 7th inst., the following letter was read by the secretary.

NEWPORT, R. I., January 2, 1885.

HENRY L. GAY, Esq., *Secretary Western Association of Architects*:

DEAR SIR,—At a meeting of the Board of Trustees, A. I. A., held on the 17th day of December, 1884, the following resolution was adopted:

"That the secretary of the A. I. A. be instructed to forward to the secretary of the Western Association of Architects, twenty-five copies of the schedule of charges adopted at the 17th Convention (October 23, 1884), and at the same time to congratulate the Association upon the successful formation of a society having kindred aims with the Institute."

I have now the pleasure of transmitting to you this resolution with the schedules. I trust that the Western Association will be the means of accomplishing much good, and that the A. I. A. and the W. A. A. will long continue to work together in harmony in the development of our national architecture. Believe me, sir, very truly and fraternally,

GEO. C. MASON, Jr., *Secretary, American Institute of Architects.*

[The schedule of charges will be printed next month.—Ed.]

The First State Association W. A. A.

THE following report of President Hodgson to the Minnesota Association will be read by architects generally. It is the dignified, yet modest report of one of the prime movers in the recent convention, and to whose practical intelligence much of the phenomenal success of the convention was due:

Having called Mr. Wilson to the chair, President Hodgson, as delegate to the Chicago convention of architects, submitted the following report:

Gentlemen of the Architectural Association of Minnesota: I beg leave to report that when, as your representative, I proceeded to the Chicago convention of architects, I had no assurance that I could succeed in impressing the members of that body with the importance of a grand western organization based on the broad, sound principles laid down in your instructions to me, and which fully accord with my own convictions. Indeed, I had serious doubts in regard to the probability of accomplishing satisfactory results, because I feared, from what I read in local and also foreign journals that the Chicago leaders of the western association movement would have articles of association already prepared on the American Institute plans, awaiting only the meeting of the convention of western architects to vote them through to the exclusion of state associations, which have proved so beneficial and in which we are all so deeply interested.

Such, however, was not the fact. On the contrary, I found the Chicago architects quite willing to take a back seat in the proceedings of the convention and allow non-resident members of state and other associations to dictate the plan of organization.

Never have I seen better feeling and more magnanimity than was there manifested by the Chicago members of the profession in regard to the organization of the association.

And as to their noble hospitality, I feel certain that all the visiting members whose good fortune it was to be their guests during the happy period of the convention, will agree with me in giving them the highest pedestal among the best and heartiest of good fellows.

To be brief, however, I have only to say that the views and desires of this association, as set forth in its instructions to its delegate, have been substantially adopted and incorporated in the constitution and by-laws of the grand organization known as the Western Association of Architects.

I sincerely regret that the full proceedings of the convention are not yet printed, but they certainly will be in the course of a few days, when every member of this association can readily procure a copy.

The way is now fairly open for each and every member of this association—the only one now properly organized under the laws of the state, and also *ipso facto*, under the new regime—to avail himself of his rights and take his proper position, as Fellow, in the Western Association of Architects, which, with the well performed duty of every member, under the guidance of the great architects of the universe, cannot fail of good and great results to each and all of us, and also to the public, whose life, property and prosperity depend so much on the honesty of our efforts in the faithful performance of our arduous duties.

Respectfully submitted,

I. HODGSON, *Delegate.*

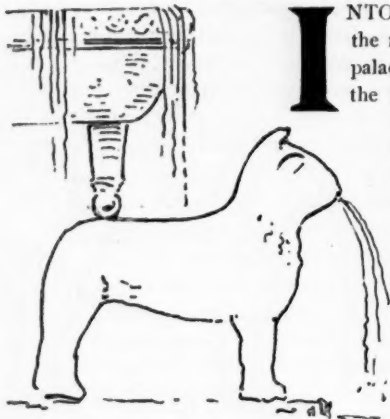
Convention Notes.

ONE hundred and forty names were accepted by the convention and were enrolled as members of the national association.

HAS anyone thought of the relation that tough hog bore (b-o-r-e) to the unperishable and indestructible quality of the constitution.

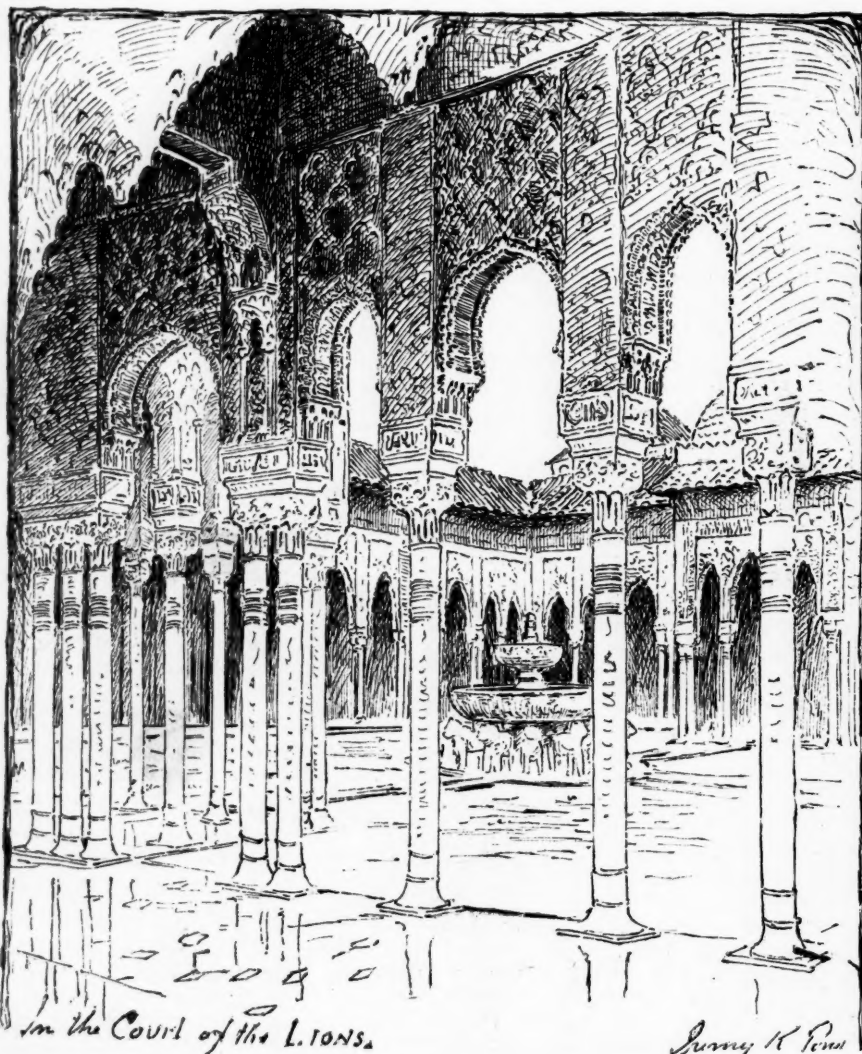
THE Chicago *Times* reported Chairman Burnham's opening speech *verbatim*, and it was generally remarked that the report of the entire proceedings by that paper was well condensed and accurate throughout.

European Sketches.

BY IRVING K. POND.
PART II—THE ALHAMBRA.

INTO the Court of the Lions open the most beautiful chambers of the palace. To the right as we enter is the Hall of the Abencerrages; to the left the Hall of the Two Sisters, and directly in front, the Hall of Judgment. The reason in the last name is obvious. The first mentioned takes its name from the Knights of the Abencerrages, who were treacherously murdered therein, while the second is named from two immense marble slabs, in the pavement, which were sawn off the same block. The domed ceiling of the Hall of the Abencerrages is one of the finest examples of stalactitic ornamentation, and is indeed a marvel of intricately disposed lines and surfaces; theoretically, simple enough; practically, enough to drive the artisan insane. The decoration of the hall is perfect throughout, although the ceiling is the particular feature. It would seem that each court and hall had some one feature which is more beautiful than similar features in the other apartments. Thus, the columns and capitals in the Court of the Lions, the arch, the most beautiful of all Moorish arches, in the Hall of Judgment, the niches and window alcoves in the Hall of the Two Sisters, the walls of the Hall of the Ambassador, and so on. Opening into the Hall of the Two Sisters and directly opposite the entrance to the Court of the Lions is the apartment in which Washington Irving wrote his "Alhambra." The windows overlook a beautiful little garden, planted with orange, palm and broad-leaved banana trees, which thrill with the incessant song of birds and fountains; as fascinating a spot as one could well select for the performance of literary work of such a nature: romantic stories of love and war, and tales and legends handed down from the Moorish long-ago.

Having gained then a general idea of the situation and surroundings of



in the Court of the LIONS.

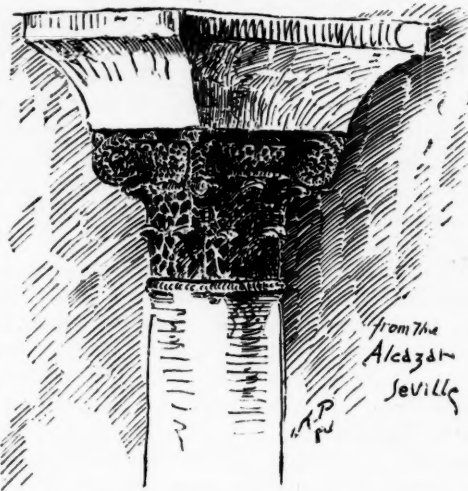
the Alhambra, let us glance at its architecture more in detail and note in a rapid way, through what stages art passes to develop at last this highest type of Moorish art in Spain.

Early in the eighth century Spain was conquered by the Arabs, who brought the traditions and art of their own land. The materials of the Roman structures, of which there were many fine examples then existing in Spain, were used in the construction of the new Arabian buildings and such features as columns, capitals, etc., were incorporated in the newer work, and in everything but plain Roman architecture served as a model to the Arabian builders. The Mosque, now cathedral, at Cordova is the finest existing example of the work of this, the first period of Mohammedan art in Spain. Later, the Byzantine style influenced greatly the Arabian architecture. But in the next period, notably exemplified in the Minaret, and in the Alcazar at Seville, nearly all traces of this style, as well as of the early Arabian, have disappeared, and the Roman is suggested only in the capitals of the Alcazar which are Corinthian in feeling. At this time Spain was governed by the African Moors. The Christians having again come into possession of Cordova and Seville, Granada became the stronghold of Moorish power and the center of their government. The buildings of the new city were in the pure Moorish style. It was during the first half of the fourteenth century that the style reached its highest development and then the most beautiful portions of the Alhambra were executed. There is reason to believe from the bits of detail one may find in the old portions of the town that other buildings of Granada were as excellent, though not so extensive as the Alhambra. Fragments, built into more modern walls, are destined to reveal their charms only to him who, with pick (and life) in hand, rummages among the foundations and in the dirty cellars and court yards of the wretched structures, now occupying the site on which once stood royal magnificence.

A most striking feature in all Moorish buildings is the tile dado. Each tile is of one solid rich color, and the composition is always harmonious and powerful, while the lines are often intricately drawn. The artisans seem to have reached the limit of their possibilities in this matter, at an early period, for the work in the Alhambra in no wise surpasses that in the Alcazar.

It has been said that the Moors were not constructors, merely decorators; but there is nothing to show that these builders did not understand the nature of their materials and use them to good advantage. The arch forms and vaulting of the Romans appear in the early work. But the Moorish builders seemed to recognize the weakness of the arch, and in the later work it is employed almost entirely as a form of beauty rather than of use, having to support little besides the spandrels, and these were generally, as to material and decoration, light and airy. The weight of walls and roof is carried to the columns by means of lintels and piers. The horseshoe arch seemed to them a particularly weak form constructively, and it rarely occurs even in heavy masonry walls without a relieving arch or a lintel above it.

The covering of broad spaces is done by means of dome vaulting or by heavy timbers. The domes are generally semi-circular in plan, springing from the walls and from corbels which are formed in the corner angles of the room. The ornamentation of the dome is generally stalactitic, though sometimes the surface is inlaid in wood, ivory, mother of pearl, etc. A common form of truss is a simple triangle, apex up, without king post or vertical member. These trusses, if they can be called trusses, are rarely of great span. The wooden



from the Alcazar Seville



ceilings are certainly masterpieces of execution as well as of design, for many fine examples remain from the earliest period in good, almost perfect state of preservation.

Very little of the original color now remains in the walls of the Alhambra, and it is a marvel that the slightest trace has been left to us; for during long periods of years the palace was put to base uses,

serving now as a stable and now as a prison. The walls were covered thick with whitewash and the marble floors were stained and broken. Yet here and there charming little suggestions of former glories greet the vision. The Moors were more than surface decorators. They might more easily have painted the pattern, shadow and all on a flat surface. But their feeling was fine, as one must appreciate who gazes on the work in changing lights. The lines of the work are all sharp, the shadows all distinct, separating one pattern from another, and with the changing light the shadows shift, giving new effects and countless variations; now bringing out one pattern more strongly, now enforcing another, for there is always more than one pattern upon the same surface. The patterns often interlace, though in some of the most beautiful panels a more or less heavy geometric design is superimposed upon a most exquisitely light and graceful vine, the leaves of which fill the open spaces in the upper pattern. Generally the spandrels and wall spaces over the arches in the courts, and often in the chambers, are perforated, and the sunlight streaming through, touches, with great brilliancy the wall behind, and the moonlight paints upon it, in dark silhouette, the intercepting pattern. The Alhambra loves the moon for when she appears in the heavens every detail which can see her rises from its dark bed and greets her with bright face, while the marble columns come up out of the gloom and wash themselves white in her silvery flood.

Among the many points of historical, as well as of architectural, interest outside the palace, yet within the fortifications, are the little mosques, restored in all their former beauty, and the playrooms of the princes and princesses, in a tall tower overlooking the deep ravine. It was under the windows of this tower that the three Christian knights of the old story wooed the three closely guarded Moorish princesses. It was from these windows that two of the princesses, to whose hearts love gave great courage, swung themselves down into the arms of their waiting lovers, willing and glad to descend as the Christians could not (figuratively speaking) raise themselves to their level; and it was from these windows

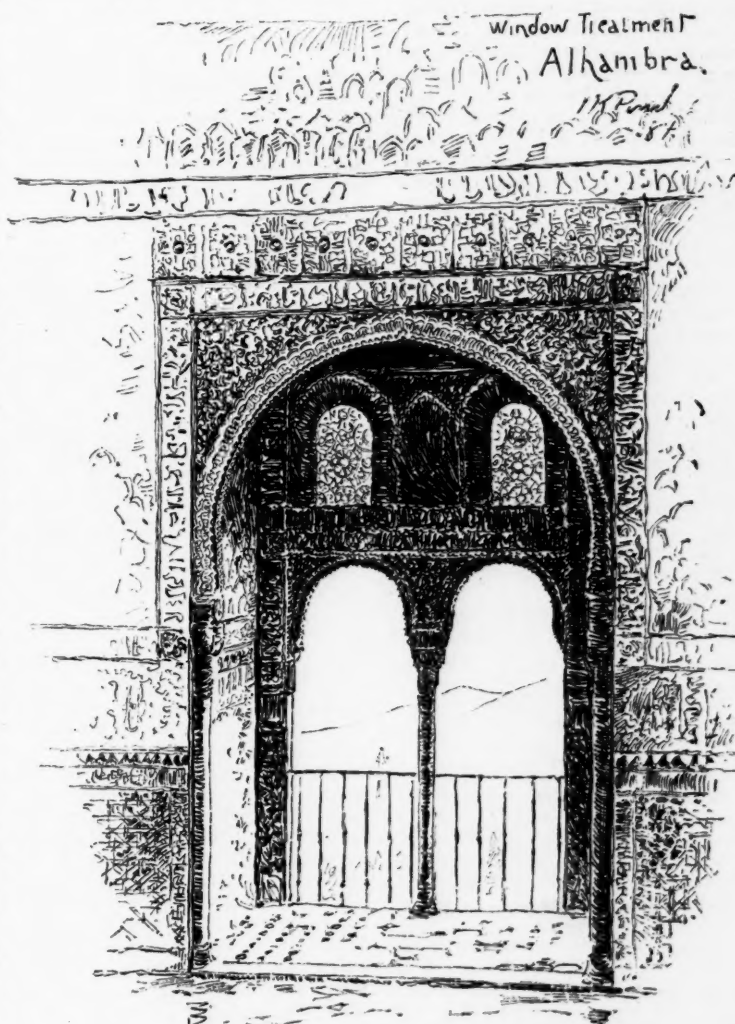
that the third and youngest sister—for these romantic princesses were sisters—though her heart was well nigh bursting with love for her knight, could not, at the last moment, be persuaded to descend, choosing to remain and comfort her father, who, though heartless and cruel, was sensible to the loss he had sustained through the action of his flighty daughters. The knights, two of them bearing away on their swift steeds their burdens of love and the third carrying in his heart his burden of grief and disappointment, sped down the ravine and out into the plain, and though the wrath of the deserted father was hot, and though his steeds were fleet, yet love lent light wings to two and sorrow did not handicap the third horse, and soon the lovers were far and forever in advance of their pursuers.

Every stone in the great pile has its romance or its legend. Every window has looked out upon some scene of love or war, which it immediately disclosed to the fantastic mind of some story teller who in turn gave it to us; and all these stories and legends are so prettily detailed and so softly colored, and all weave themselves together so harmoniously, just like the patterns on the walls, that we drink them in and do not care for the time, whether or no there be anything of truth in them. And similarly do the decorations affect the eye; intoxicated by the surroundings, the distant glimpses of the mountains, the pretty gardens and sparkling fountains, the beholder does not care that the art nowhere mirrors nature; that in everything the work is the creation of a fantastic mind.

Through five long centuries this building has stood, a monument to a great race of poets and artists, a great race of knights and warriors; and the monument fittingly represents the race. Men bold and stern, almost forbidding in face but warm, passionate and loving at heart. Men as careful and painstaking in minor things as they were bold and strong in greater matters. These great spirits gave the world a perfect architectural

monument and a model for all time, in that it is a truthful index to the character and lives of the builders.

AN extensive range of conservatories, says the *Builders' Weekly Reporter*, of London, Eng., is being added by Mr. James Williamson to his residence, Ryelands, Lancaster. A glazed corridor, skirting portions of two sides of the house, connects the sitting-rooms with the large conservatory, which is 40ft. long by 18ft. wide, covered by a curved roof with lantern. This conservatory is lofty, and is intended for large plants. Leading from this is a smaller and lower conservatory, 31ft. by 23ft., roofed by a double-span roof, hipped at the ends, for ordinary greenhouse plants. A porch entrance carried up as a tower, with Mansard roof, forms a connecting link between the two conservatories and a stove-house of less height, 32ft. by 14ft. The range has been designed by Messrs. Paley and Austin, architects, of Lancaster, and has been carried out under their supervision by Messrs. Messenger & Co., horticultural builders, of Loughborough. A ventilating gearing by means of lever apparatus, opening the entire roof and front at once, is used.



Plumbers vs. Architects.

THE following address was received by the recent convention of western architects. It was not read because of the lateness of the hour, and was omitted from the official report of the convention:

CHICAGO, November 10, 1884.

To the Architects of the West and Northwest, in convention assembled;

GENTLEMEN,—It is with feelings of genuine pleasure that we welcome you to the city of Chicago, where you have assembled for the purpose, as we understand it, of forming a western association for the promotion of the interests of your noble profession. Architecture, since the civilization of man, has been recognized as one of the most lofty of arts, as well as one of the most honorable of professions. The architect in the olden days was honored almost above any other member of the community in which he lived. The monuments of his genius are scattered all over the world. The ruins of the magnificent temples of the Assyrians, the Phœnicians, the Romans, the Greeks and other ancient peoples are witnesses of the high order of his genius; and when we recall to mind the obelisks and pyramids of Egypt, with their subterranean temples, the temple of Solomon and the Acropolis of Athens, the ordinary feeling of respect and admiration for the craft, which made these structures possible, is increased almost to one of reverence and veneration.

In modern times we find the evidences of the genius and grand handiwork of the architect quite as numerous, if not so imposing. The old world is covered with them. They loom up in all the capitals of Europe. In our own country, young, though vigorous and progressive, architecture has shown no signs of retrogression, but has shown an advancement. The Capitol at Washington, the Parliamentary Buildings at Ottawa, the Washington monument and hundreds of other structures that might be named will stand for ages as testimonials of the architectural genius of the nineteenth century.

We congratulate you, gentlemen, in thus calling together the members of your honorable profession for the purpose of consulting and planning for your further improvement. It is, from our view, right and proper that you should do so, for in united numbers and combined wisdom there is strength. We congratulate the gentleman who has established this exhibit, and thank him for this splendid display of the skilled work of the mechanic; and we, who are sent here to represent the Master Plumbers' Association of the United States solicit your coöperation and aid in advancing sanitary science, good plumbing and efficient drainage, in the hope and belief that we, too, may become renowned, not for the grand and lofty structures we may design and rear, but renowned and honored as the safeguards against bad water, bad air and bad health.

The architecture of the ancients was one of the grand arts to which pæans of praise are sung by modern poets, and which attained a height of perfection that produces admiration and wonder in this age. In the middle ages the science of house drainage and ventilation was comparatively unknown, and it has been left to later times and more progressive generations to bring it to an advanced state of development. While the kings and princes of old dwelt within marble halls of beautiful design, and rested upon couches of downy softness, they moved and lived and slept in an atmosphere loaded with vile impurities, the breathing of which meant sickness and death, and imbibed from golden goblets water reeking with miasma. To such an extent were the laws of sanitation ignored that the mortality in the human family became frightful. Plagues every now and then swept over the nations, decimating the populations like a besom of destruction; epidemics were of almost yearly recurrences. But modern sanitary science has reached such a stage of advancement that this is all changed, and these terrible visitations are of phenomenally rare occurrence. And we hope such progress may be made in this direction that within a few years these dreadful scourges of man may be numbered with the things of the past.

It is in this line, gentlemen, architects, we ask your assistance. We ought to work hand in hand in this cause; and we hope we will not be regarded as presumptuous if we suggest to you that, in awarding the execution of your plans for plumbing, in building, if you will determine to encourage men in our craft who are known to be competent and honest, you will have taken a long step toward the inauguration of this hygienic millennium. It is unquestionably to the interests of your profession, gentlemen, to do this, no less than it is to ours. The architect who plans a structure has a pride in encouraging thoroughness and perfection in the carrying out of his plans. Efficient plumbers are ready and willing to labor in coöperation with architects and builders with a view to attaining perfection in plumbing and drainage. This is one of the chief objects for which our association was formed; and, if we do say it, it is a laudable one. It has in view the improvement of the public health, the curtailment of the death rate, and the benefit of mankind.

Gentlemen, we welcome you to our city, and trust your deliberations may be of a pleasant nature, and result in much good to your grand and noble profession. Very respectfully yours,

ALEX. W. MURRAY,
J. J. WADE,
FRANK E. RUSH, } Committee.

THE Dibble Manufacturing Co., of Trenton, N. J., have recently added four large hydraulic presses to their plant, with full outfit of fitting and finishing machinery to match. Their hemacite knobs are being used in steadily increasing quantity and are steadily increasing in favor. They are admirable door handles for all interior doors, strong, handsome, durable, pleasant to the hand, and moderate in cost. Never have they put out such well made and handsomely finished goods as now, their processes having been greatly improved by the last six years experience. Many architects and their clients have asked them to make a smooth finish hemacite knob, and such a knob they will presently offer, of handsome gothic shape, bronze mount, and head not distinguishable from finely finished ebony. Illustrated lists, free.

Lumber Notes.

AN exhibit will be made of all the woods of Illinois at the New Orleans Exposition.

A VALUABLE article upon the strength of timber appears in the current issue of the *Lumber Trade Journal* of Chicago.

FIRES in the timber and lumber yards at Adelaide, Australia, early in November caused damage amounting to \$500,000.

THE lumber interests of Winnipeg have suffered serious depression the past year, and very little will be done there this year.

ARIZONA has 1,000,000,000 feet of pine lumber in a forest near its center. A single concern has cut 36,000,000 feet in the last year.

THE Menomonee *News* says that the Kirby-Carpenter Co. mills cut 460,000 logs the past season, making over 71,000,000 feet of lumber.

THE Georgia state capitol building, Architects Edbrooke & Burnham, Chicago, is to be finished throughout with Georgia yellow pine and hardwoods.

I. A. HANK, the lumberman of Chase, Mich., is shipping maple logs in the rough to Glasgow, Scotland, to be used as rollers in the extensive paper mills of that city.

THE lumber receipts in Chicago for the year 1884, as compared with those for 1883, show a decrease of 95,093,000 feet of lumber and 289,523,000 pieces of shingles.

THE collections of woods being gathered at Minneapolis to be sent to the New Orleans Exposition will include forty-two samples of as many different kinds of woods grown in Minnesota.

THE Muskegon booming company started from Houghton Lake July 1, with 675,000 feet of logs and succeeded in getting them to Muskegon before the season closed, with the exception of a half mile jam.

SOME western gentlemen recently bought 57,000 acres in Butler and Crenshaw counties, Alabama. They will, it is said, establish large mills for the manufacture of pine into timber for "hardwood decorations."

THE Muskegon Boom Company run through their booms the past season 6,011,576 logs, which measured 685,000,000 feet. There are about 5,000,000 feet of logs in the stream within boom limits, and about 50,000,000 in shore booms.

THE lumber shipments from Chicago for the year 1884 foot up 1,833,000,000 feet, showing a decrease of 73,592,356 feet from last year. The shingle shipments have amounted to 1,050,000,000 pieces, showing an increase of 21,026,000 pieces over last year.

MR. S. S. FRAZER, a prominent lumberman of White county, says the *Southern Lumberman*, recently cut and delivered to the mill of Messrs. Kenzie & Butler, on Caney Fork, probably the largest poplar tree on record. It measured 84 inches in diameter at the stump and produced 22,000 feet of lumber.

SWAMP chestnut oak is said to be common in the maritime parts of the Southern States, and is met with in the rich soils of the river swamps. It attains a height of 80 or 90 feet and with a proportional diameter, a straight trunk and large tufted summit it forms a beautiful and majestic tree. The timber has strength and durability, and is therefore employed for various purposes.

BOSWORTH & REILLY, of Stevens Point, Wis., already have a crew of about thirty men at their camp near Otter Rapids, where they will bank about 9,000,000 feet. Dave Robarts will also put in about 1,500,000 feet for them at Mosinee. They have a sufficient stock left over, in their own and the company's boom, to enable them to start their mill in the early spring, without waiting for this winter's cut to get down.

THE aggregate lumber and shingle shipments from the Saginaw river for the years named are as follows:

LUMBER.		SHINGLES.	
1880.....	769,573,000	1880.....	168,145,400
1881.....	832,055,939	1881.....	149,816,000
1882.....	858,344,000	1882.....	176,376,500
1883.....	778,702,067	1883.....	164,082,000
1884.....	734,829,460	1884.....	154,293,000

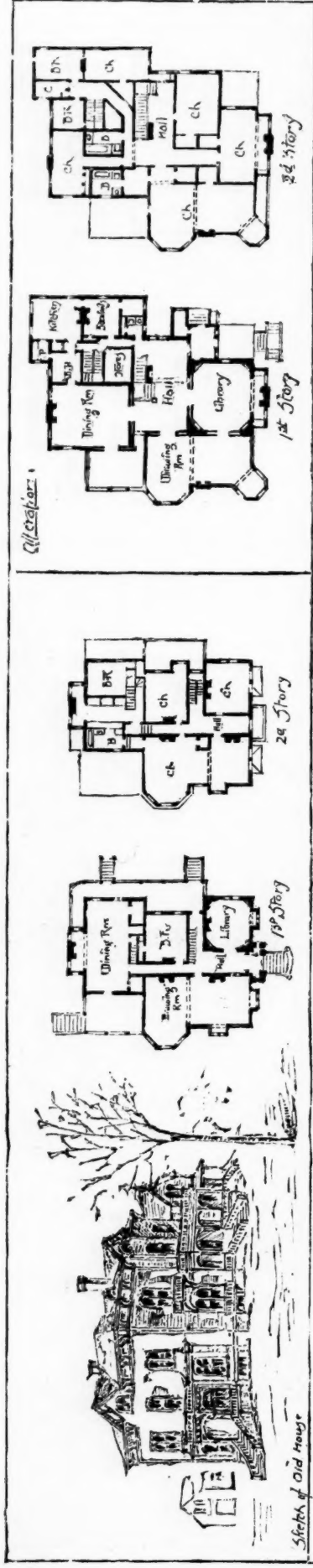
Our Illustrations.

Details and plans for two houses to cost \$3,000 and \$5,000.

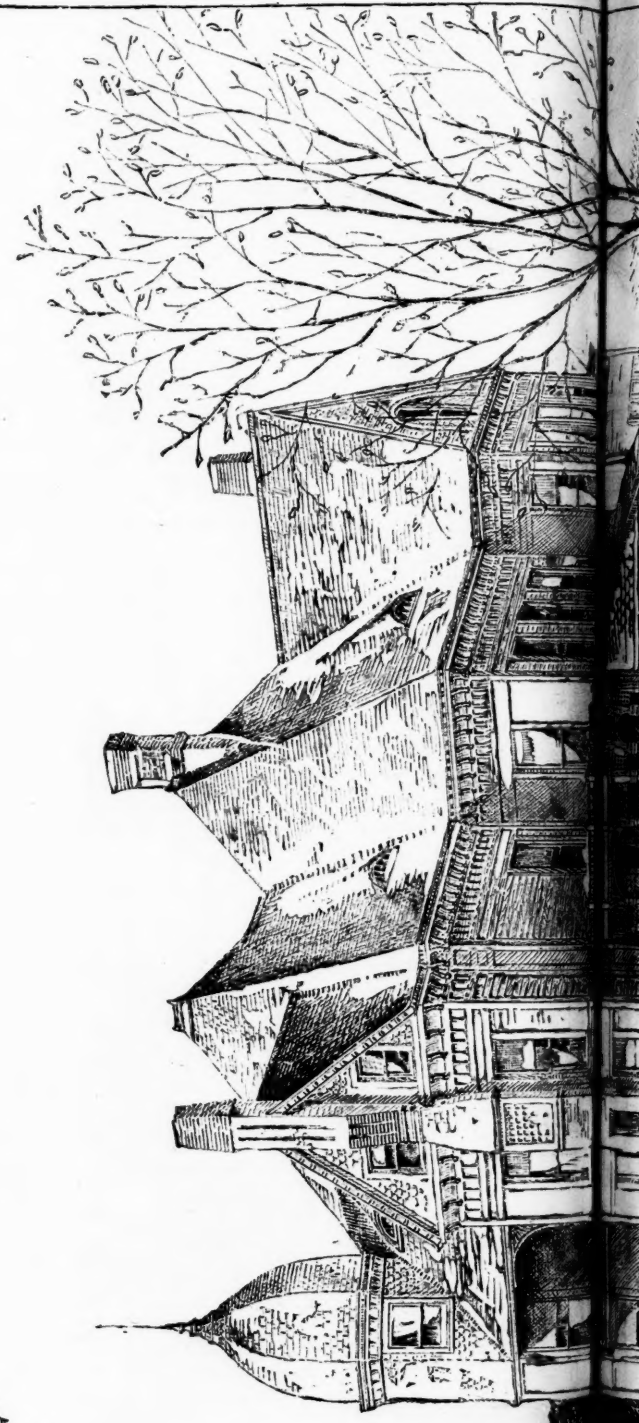
Club House, Atlanta, Georgia. Fay & Echberg, architects, Atlanta.

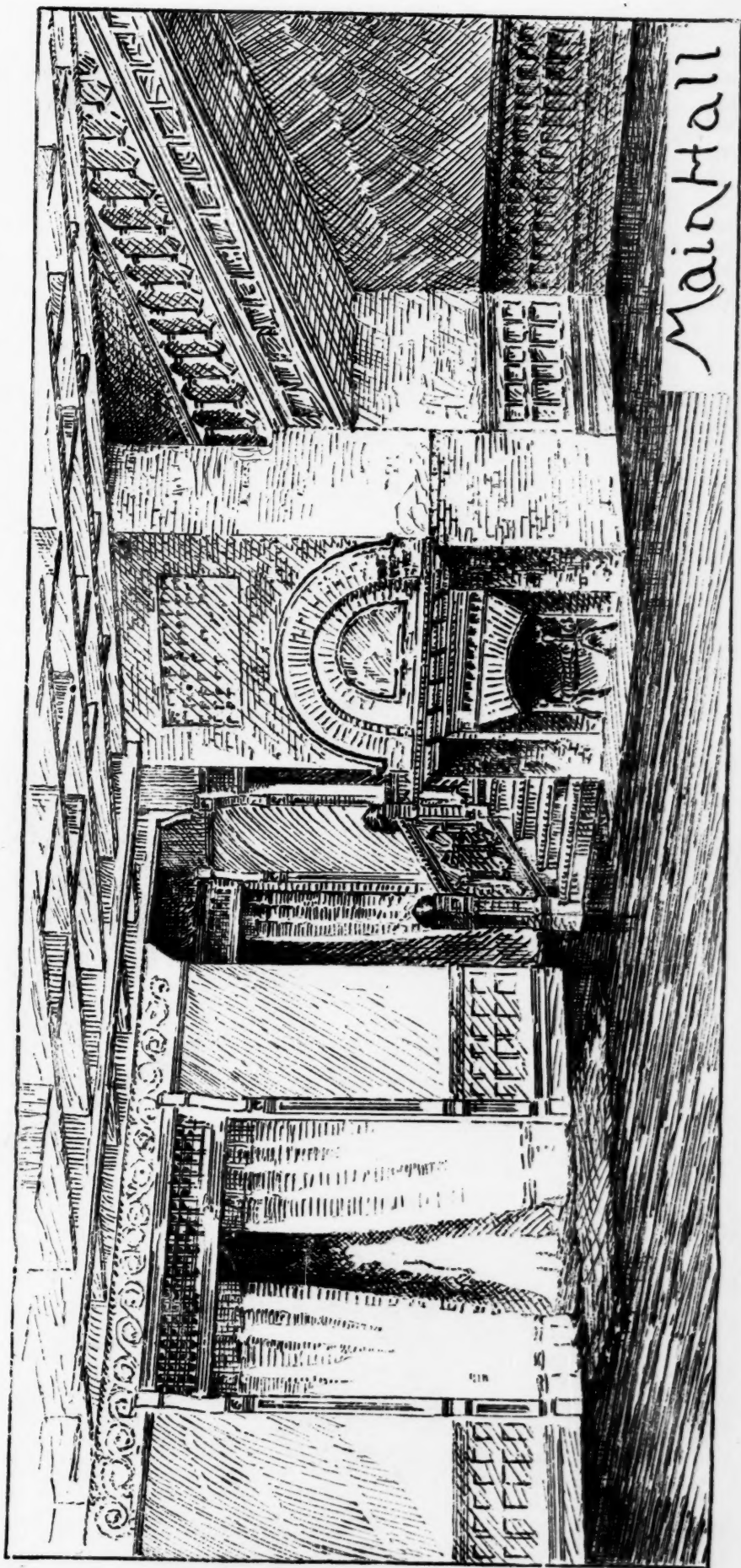
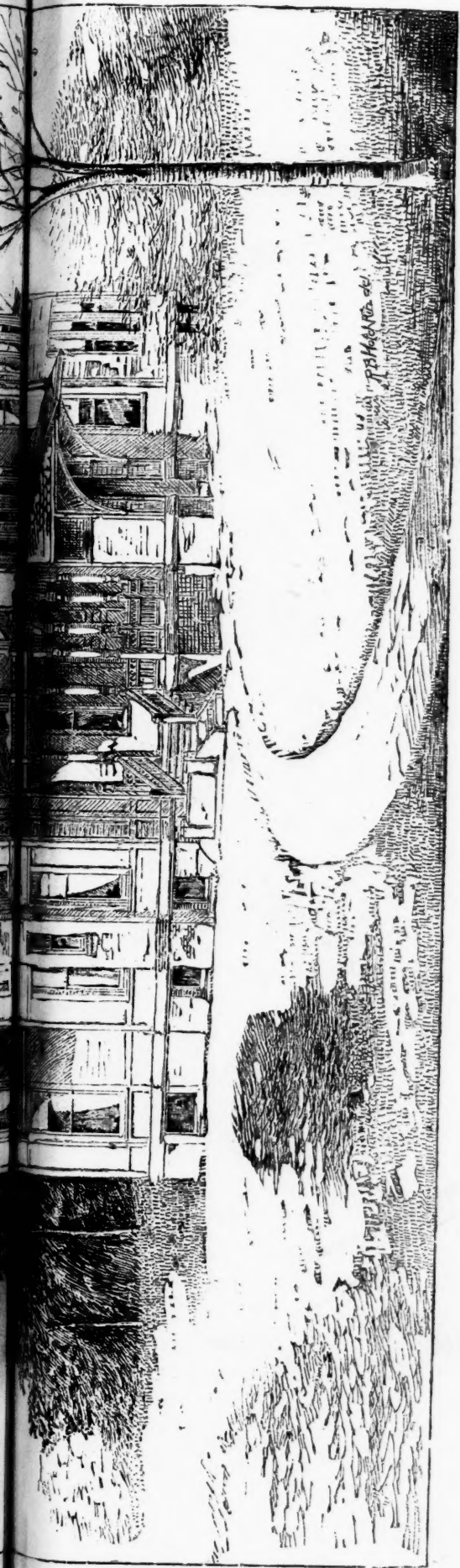
Remodeling of residence for Edmund Burke, Esq., at Lake Geneva, Wis. John Addison, architect, Chicago. The house is 80 by 76, frame, and the improvement will cost about \$8,000.

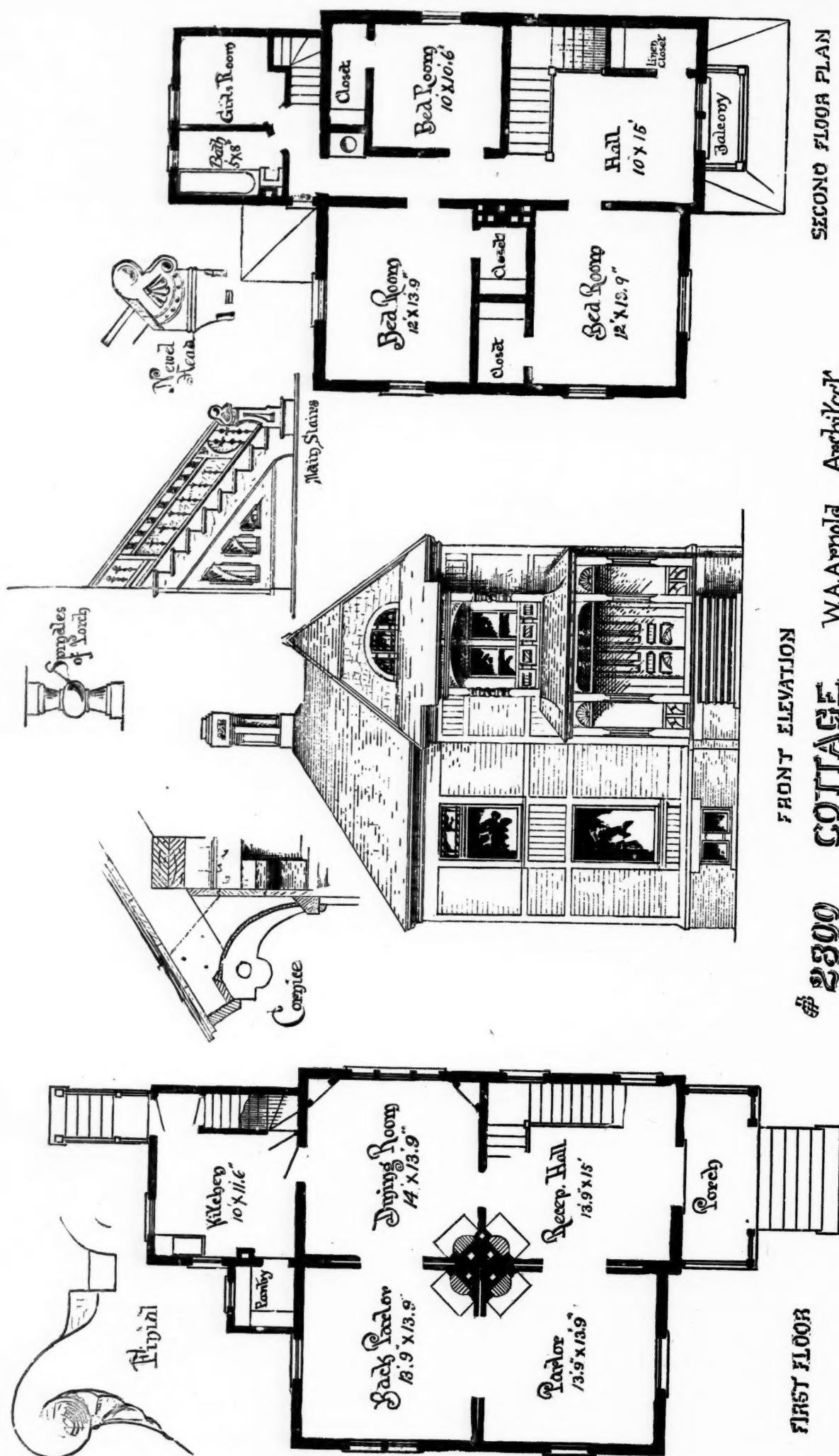
Remodeled dwelling at Lake Forest, Ills., for H. C. Durand, Esq., by S. M. Randolph, architect, Chicago. This house is situated in a fine park and could not be moved off its site without damage to the surroundings. It was built twenty years ago and is in excellent preservation, with substantial foundation, modern sewage system, etc. It had been enlarged and improved recently and was heated by steam. Much expensive work would be destroyed if the whole was torn down. The work of remodeling was begun in the fall and will be so far advanced by spring as not to injure the grounds. In the old plan the kitchen was in the basement below the back parlor, and the laundry was below the sitting-room; the new plan places the kitchen on the main floor and the laundry below it. The remodeled house will be almost as satisfactory as a new one could be, and although much larger, the change in sizes of openings and intervals will improve the proportions, making the new design seem more homelike, less pretentious, and not larger.



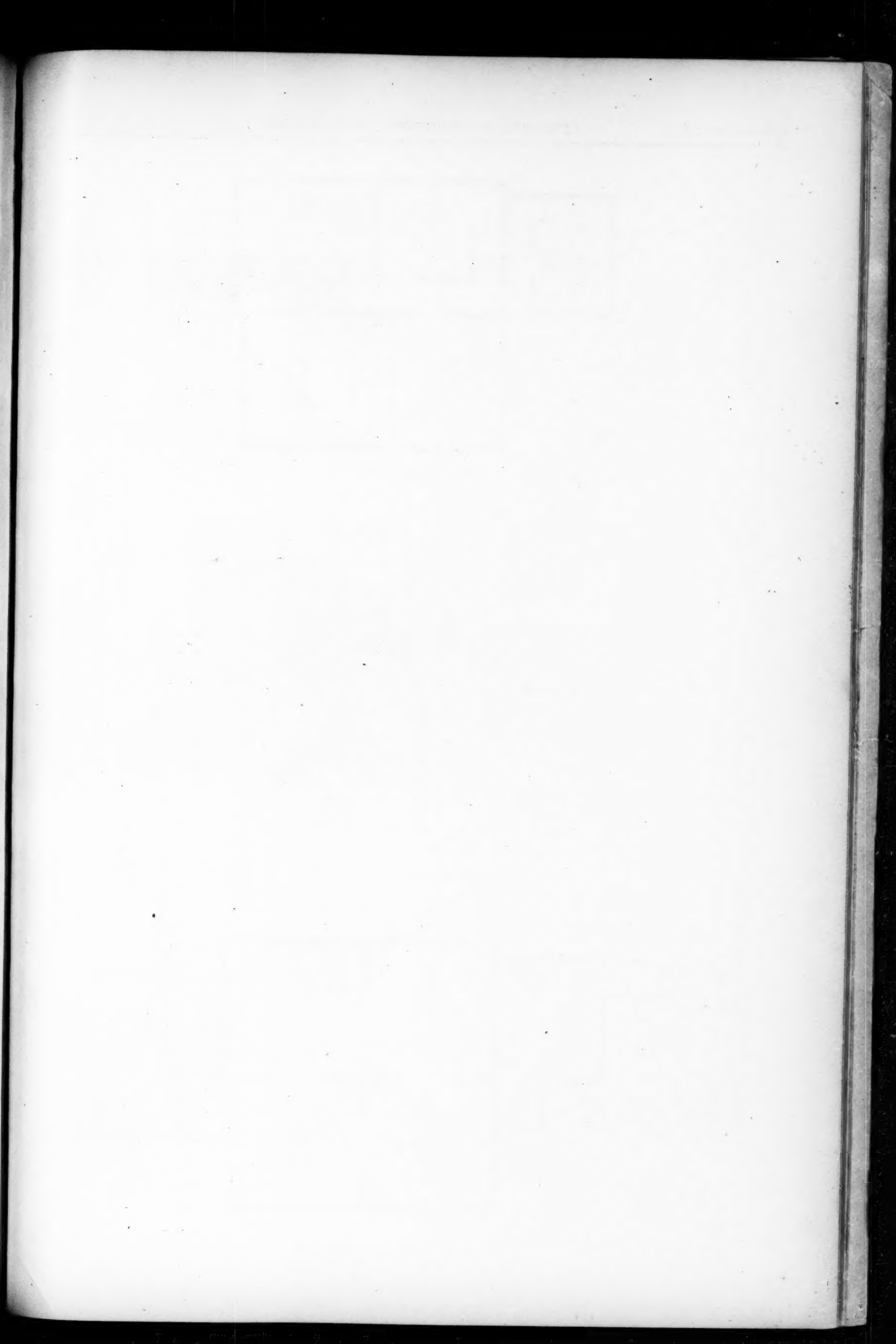
Alteration of Residence —
for H.C. Durand Esq.
Lake Forest Ills.
S^r Randolph Archt.
Chicago

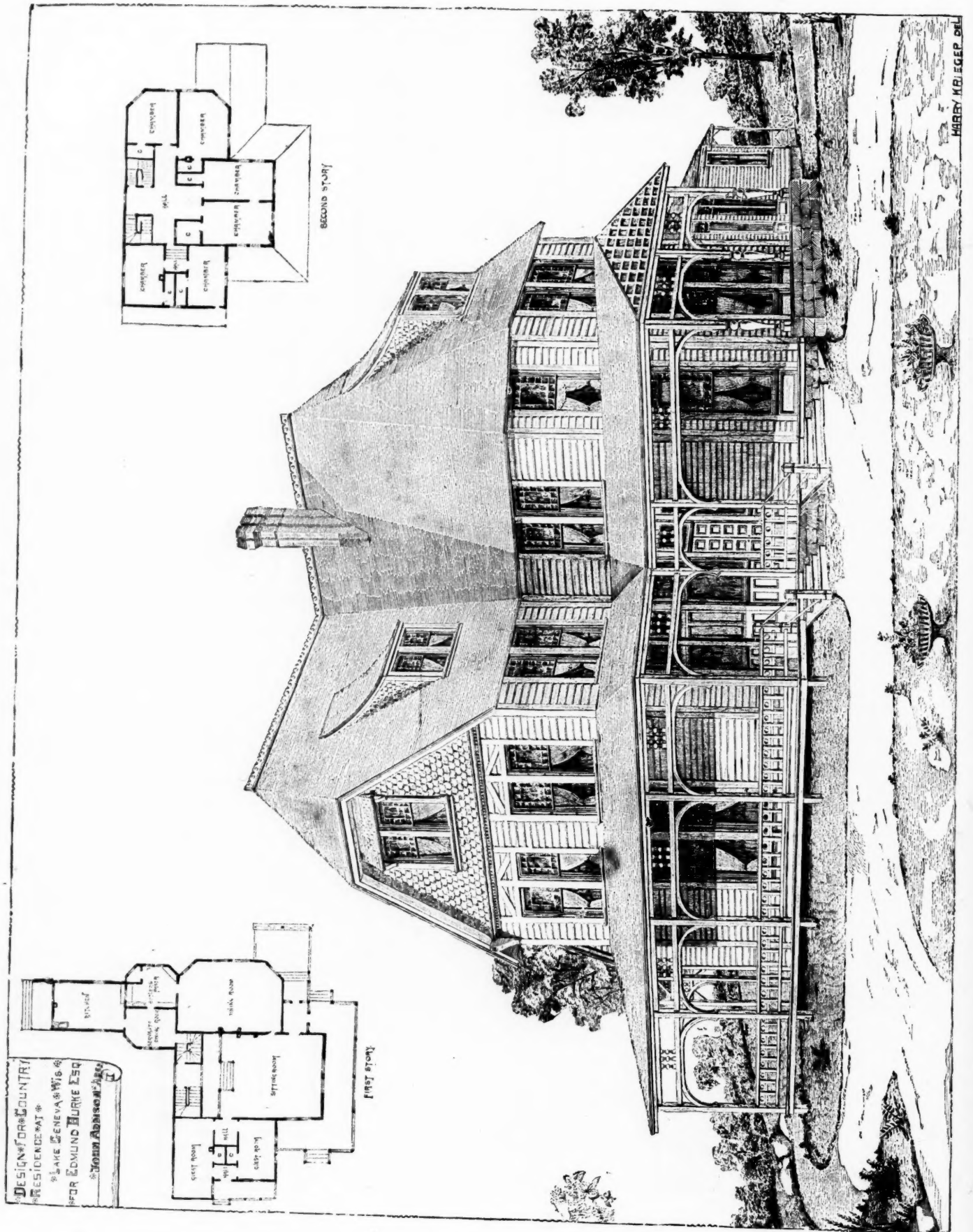


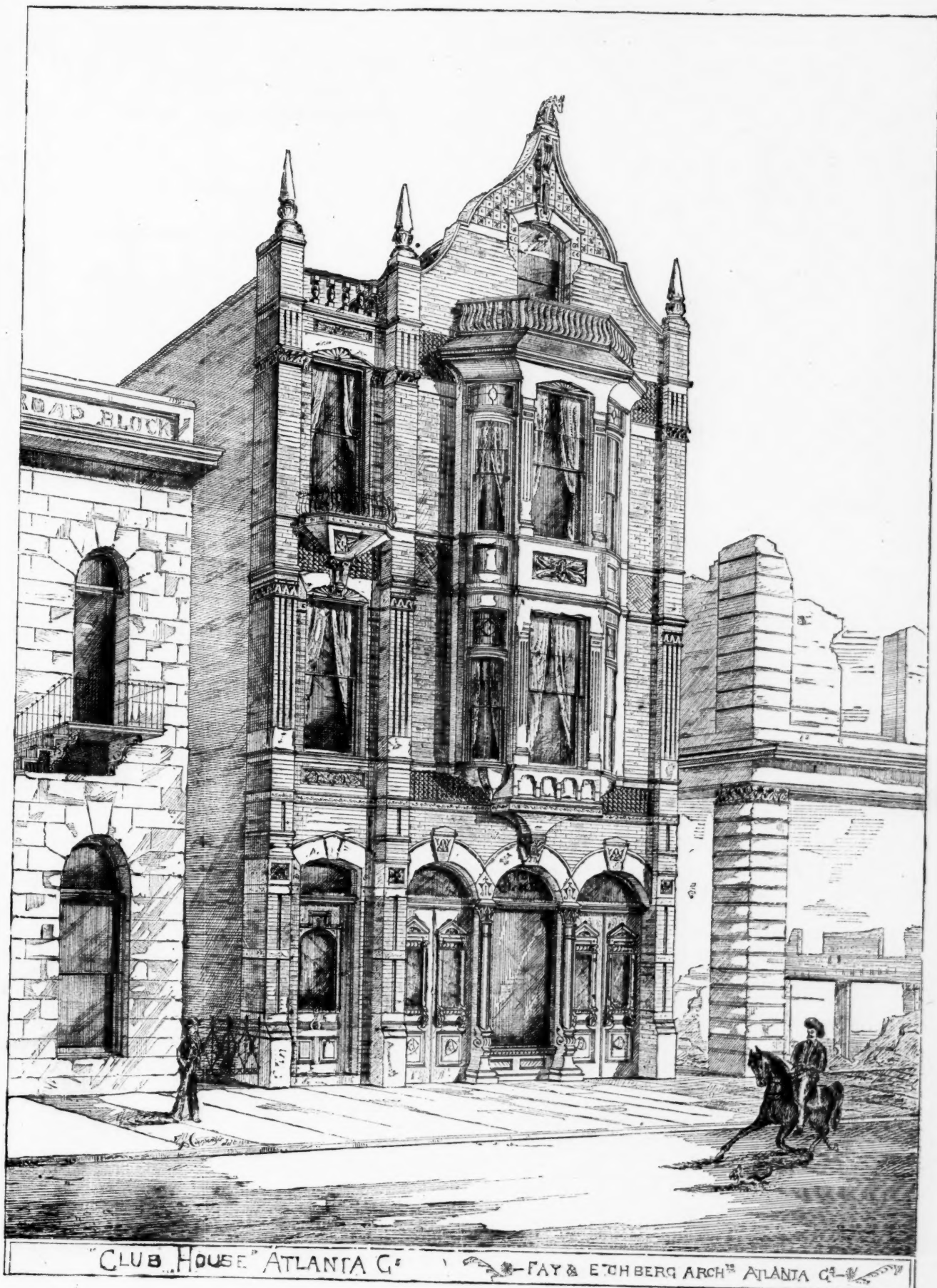


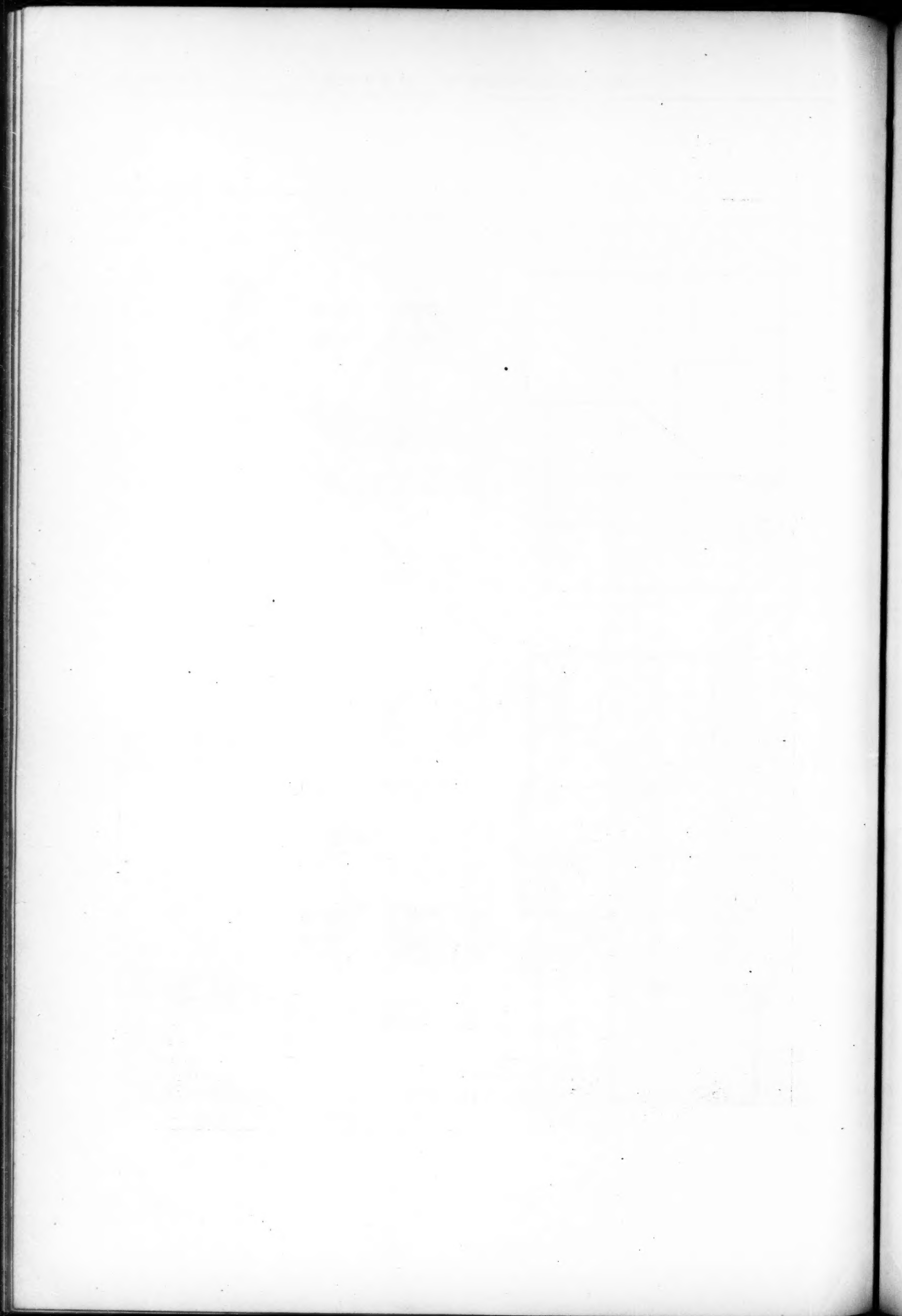


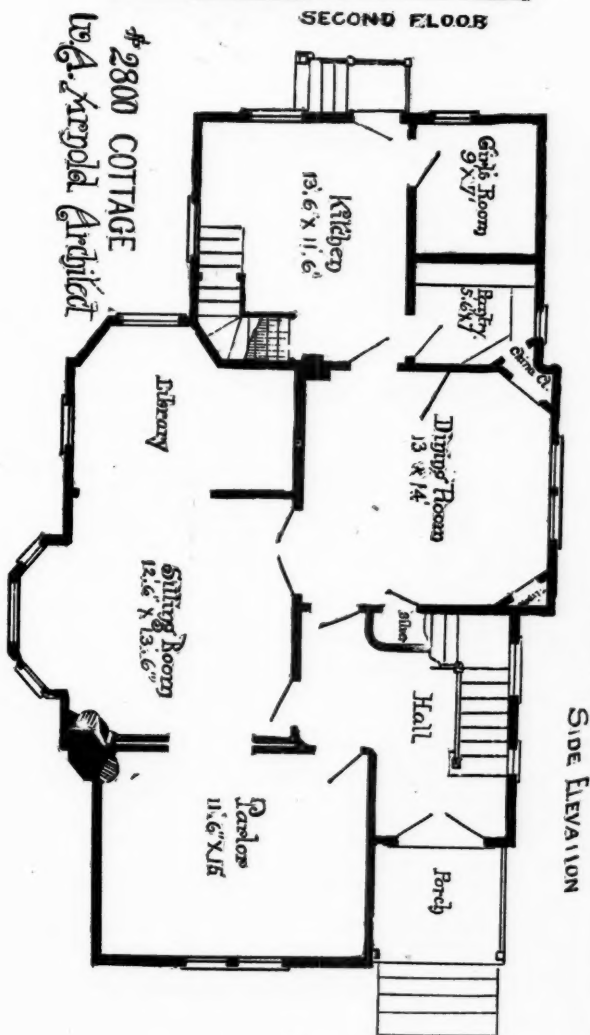
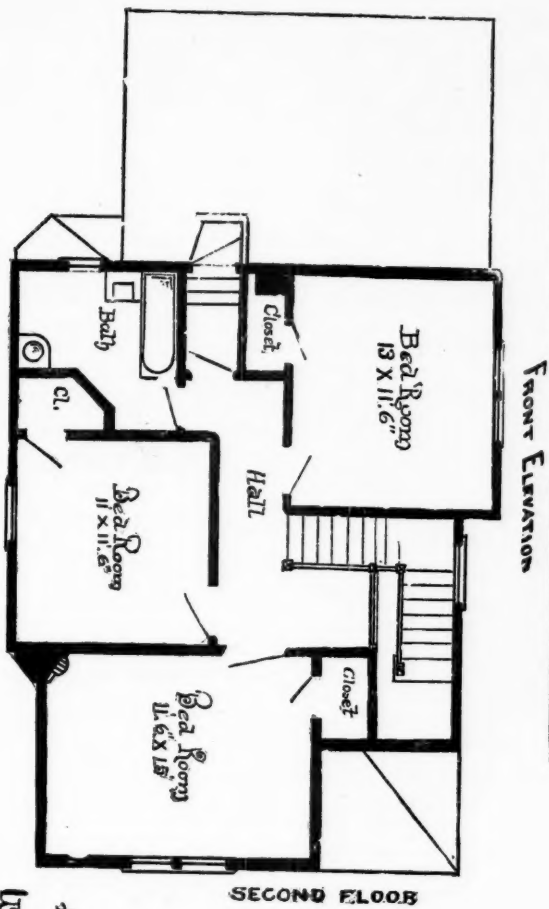
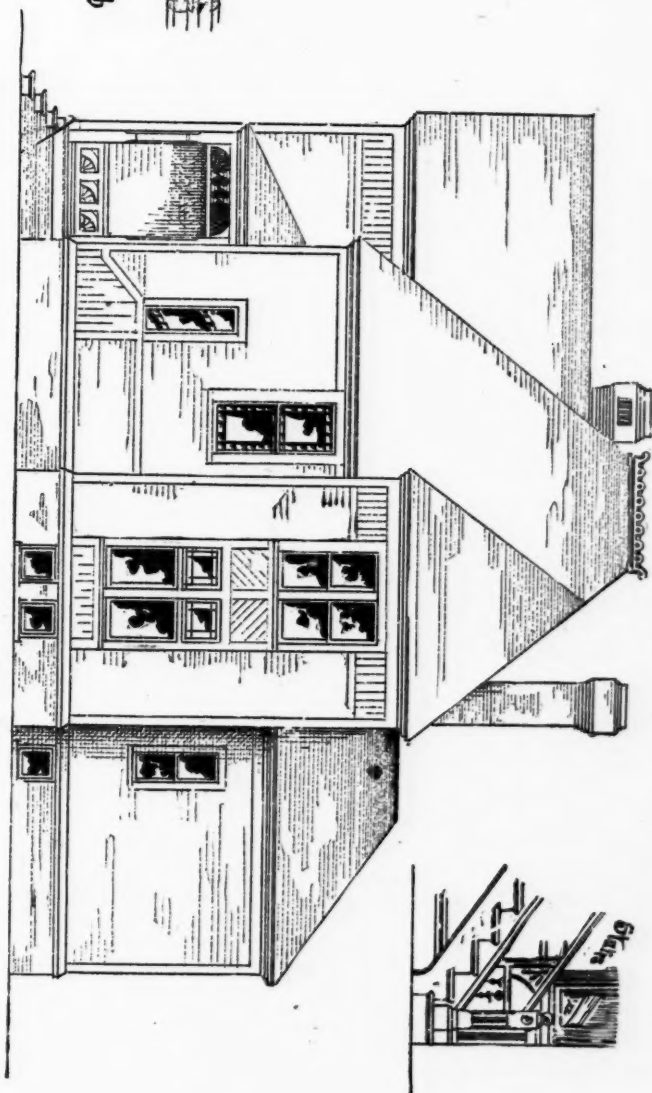
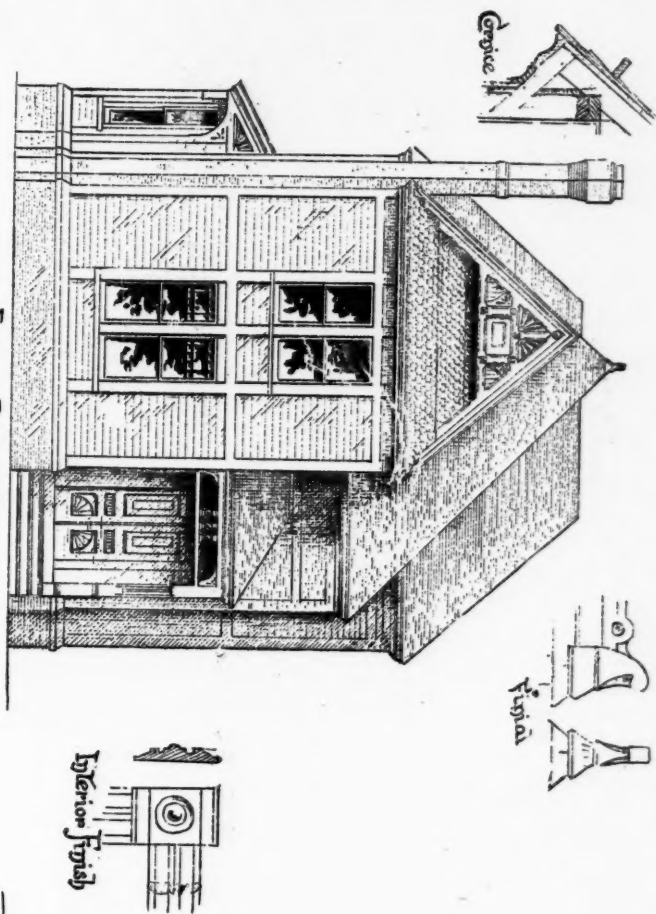
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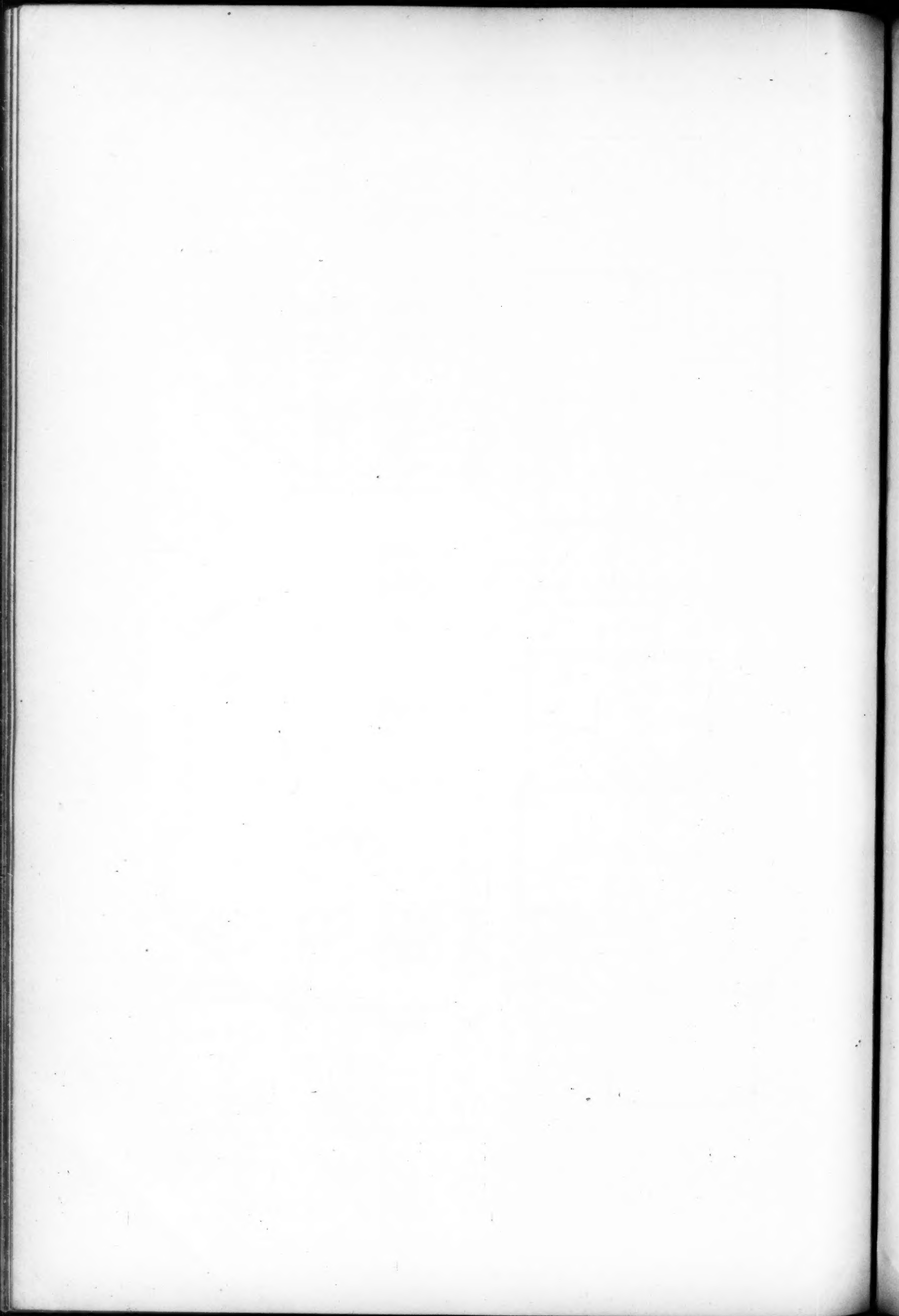






First Floor Plan

#2800 COTTAGE
by A. Kerpola Architect



New Publications.

THE SMITH & ANTHONY STOVE COMPANY, 52 and 54 Union street, Boston, Mass., issues a handsome illustrated catalogue of its "Hub" stoves and ranges. Some of the cuts in this work are remarkably fine specimens of the engraver's art, especially the panel designs on pages 44 and 45. The letter-press is also good, and the book is highly creditable to the enterprise of its publishers.

PICTURESQUE SKETCHES, comprising Architectural Sculpture, Statues, Monuments, Tombs, Fountains, Capitols, Cathedrals, Iron-work, Details of Ornament, etc., 26 sheets, one hundred and seventy-five cuts. Price, \$1.50. JAMES R. OSGOOD & Co. Boston, Publishers.

This envelope of sketches affords at a nominal cost innumerable hints to designers on a variety of subjects. The cuts are hand-omely printed on heavy, strong paper, which adapts them for the every day use of the drafting room. They are selections from the initial sketches which have been a pleasing feature of articles in *The American Architect*, but their new form gives them a more effective reproduction, and their convenient arrangement and classification adds greatly to their value and usefulness. The work merits a large sale as it furnishes to architects more good designs than any publication we know of for anything like the price.

TEXT BOOK OF VAULT CONSTRUCTION and How to Improve Valuable Business Property in San Francisco and Other Cities of the United States. Published by P. H. JACKSON & Co., San Francisco, California.

Although this volume is published with special reference to the needs and purposes of San Francisco, it is full of practical suggestions for the improvement of every large city. It contains one hundred and fifty-five pages of text and forty-five full-page cuts, diagrams, etc., and is exceptionally well engraved and printed. It treats of improved building construction, for room, light and ventilation of basements, and upon all the different uses of artificial stone, cement, iron, illuminating, tiling, etc., for the perfect construction of roomy, well-lighted and pleasant basements and underground streets. Illustrative of this, it is simply necessary to quote a paragraph from the text, which will give the entire subject in a nut-shell. The writer says: "In the next twenty years, for new, first-class edifices, the value of room and light in the basement will be so regarded that but few basement piers will be used nearer than from twenty to twenty-five feet apart, as they not only shut out light to the rear like a semi-wall, but also divide the basement part, under the building, from the basement extension beneath the sidewalk. Building construction should keep pace with the advance made in engineering science, as in the construction of railway bridges now being erected all over the civilized world, of great span, over rapid streams liable to floods, and subjected to the most severe usage by rapid travel of express trains." A close inspection of the work would convince the reader that the rules laid down, and the suggestions made, are applicable to almost any city in the union, and this work is extremely creditable to the enterprising firm whose name appears upon its title page. As it is more exhaustive and practical than any work yet published upon the subject, it should be placed in the libraries of architects generally. It can probably be secured upon application.

ILLUSTRATED CATALOGUE OF THE BOSTON TERRA-COTTA COMPANY, Manufacturers of Architectural and Decorative Terra-Cotta: Catalogue Part V.

"Not fashioned out of gold, like Hero's throne,
Not forged of iron, like the thunderbolts
Of Zeus omnipotent, or like other works
Wrought by my hands at Lemnos or Olympus,
But molded in soft clay, that unresisting
Yields itself to the touch, this lovely form
Before me stands, perfect in every part."

—Longfellow's "Masque of Pandora."

It is with this apt and suggestive quotation that one of the richest and most attractive of the many attractive catalogues the terra-cotta industry has given to the public makes its architectural bow and opens its ninety odd beautifully engraved and printed pages to the critical inspection of the architectural profession. The arrangement of this catalogue calls for something more than incidental mention. Commencing with what might be termed references, eight full pages are given to a list of buildings located in all parts of the United States, in which may be seen samples of the work produced by this company and in each case making mention of the name of the architect of the building. These are followed by about fifty plates illustrative of the company's product in the line of crests, finials and terminals, belt courses and moldings, tiles and panels, etc., followed by several exquisite samples of medallions in profile or high relief, represented in buff terra-cotta surrounded by paneling in red terra-cotta and then a succession of pages is given to umbrella holders, decorative vases, garden vases, pedestals, etc., etc. Perspectives of many of the more prominent buildings containing the work of this terra-cotta firm are given while special illustration is made of the beautifully designed terra-cotta mantels that have been one of their most artistic productions. Accurately drawn and engraved we find the sculptured frieze placed by this company around the top of first story of the government pension building at Washington. It represents infantry, cavalry and artillery upon the march, and is life-like in drawing and execution. The frontispiece of the volume illustrates the company's office building in perspective, and gives front and sectional views of the kilns in use stating that the first of their kind was built in Chicago by the company's superintendent, Mr. James Taylor, in 1871, for the use of the now extinct Chicago Terra-Cotta Company. This catalogue must be seen to be appreciated, and in its artistic arrangement, its methodical division of subjects and its convenience it gives equal pleasure with the beauty of the designs illustrated. It is printed upon heavy paper, only one side of each sheet being used and is typographically a splendid specimen of the art preservative. The designs are by Wm. T. Oliver, the engraving is executed by the Lewis Engraving Company, and the printing by P. H. Foster & Co., all of Boston. Architects should have this catalogue in their libraries; as a reference in the designing of terra cotta ornamentation it is invaluable.

Mosaics.

ARCHITECT A. DRUIDING, formerly of St. Louis, has located in Chicago at room 55, Metropolitan Block, retaining a branch office in St. Louis.

MESSRS. KNISLY & MILLER are making an excellent galvanized iron radiator cover for protecting walls, etc. It is furnished plain or painted or japanned.

THE Maller building is now showing the high quality possessed by the Harris Bros' brick. This is the first large structure faced with these Ohio brick that are worthy of gaining in favor as well as in use.

THE Hecla Iron Works of New York, represented in Chicago and the West by Healy & Millet, have sent out some "fireproof" mantels. The material is cast-iron molded in artistic designs and ornamented by brass and nickel-plate.

THE Illinois Terra-Cotta Lumber Company is a corporation formed for the production of all kinds of structural and ornamental terra-cotta. The company will commence manufacturing in Milwaukee and Chicago in March. D. M. Babcock represents the new company.

F. S. ALLEN, the architect of the new Immaculate Conception Church, of Streator, Ills., was recently presented with a beautiful gold medal by the Rev. Father O'Kelly, as a token of his appreciation of Mr. Allen's services, the church having been built under the architect's estimates and without extra cost from the original contracts. The engraving represents the arch of Titus and the three remaining columns of the Temple of Vespasian, at Rome, with appropriate inscriptions.

THAT excellent journal of the mechanical arts, the *Western Manufacturer*, in its December edition gives an exhaustive article upon the history and present condition of the Chicago Manual Training School for boys, accompanied with a well executed wood cut of the building. This journal is one of the best edited and typographically pleasing journals of its class, and is noticeably increasing in excellence in these respects from month to month. It has just completed its twelfth year.

A DRAUGHTSMAN'S curve ruler has been placed on the market by Frank W. Davenport, of Providence, R. I., which, on inspection, seems to be extremely valuable for the purposes intended. It is designed to supplement the French curves in general use and combines every curve in one; is instantly adjusted, the retaining power being in a strip of pure drawn lead which slides between two ribbons of tempered steel. The length of the working edge is ten inches. The price is \$1.50.

A RECENT edition (December 27th) of the Omaha *Excelsior*, a society and literary journal of the first water, gives a page to illustration and description of prominent Omaha residences. It is such enterprise as this that most largely aids in the upbuilding of cities, and their consequent prosperity is in like proportion due to their enterprise in giving to the outside world a correct exhibition of the city's beauties. This journal also gives the speech of Architect Sidney Smith, delivered at the Western Association banquet, thus not only showing that Omaha architects are expert in designing, but adepts in social observances.

CALENDARS are being issued by leading material houses that are extremely tasteful in design and rich in effect; almost a certain indication of the standing and enterprise of a house is found in the appearance of these yearly visitors. Among many others received those of Merchant & Co., of Philadelphia, the lithographic work of which is exceedingly well executed, the Dearborn Foundry, of Chicago, which is very similar in style, and that issued by Henry Lord Gay's permanent exhibit and exchange, Chicago, a very chaste and artistic card, are the best. Two of these calendars were received from Merchant & Co., and one has already been "borrowed" by some unknown admirer.

ARTIFICIAL paving blocks are being made with considerable success and with many points of practical utility, by the Haydenville Mining and Manufacturing Co., of Haydenville, Ohio. The blocks are made square, with vertical sides and flat surface broken by indentations to secure a firm footing for horses. The outer edges of the block at the top are slightly beveled, so as to readily admit a filling of sand, pitch or other material, and affording a perfect surface for drainage. These blocks should be very durable, being made of fire clay and other materials vitrified to the hardness of granite. Each block is provided with a hollow chamber beneath, which fills with the sand of which the road-bed is constructed and gives an elastic surface to the pavement. As these blocks are water-proof their hardness is permanent.

THE improvement in the quality of gas in Chicago has been great in the past two years, and the demand for fixtures that would utilize its lighting capacity has been correspondingly great. As in the past century crystal prisms were used to increase the brilliancy of the candles and oil lamps then used, so has the antique and glittering prism been made to at once lend an old world feeling to the hall or parlor, and to fully utilize the brilliant gas jet. As the ancient workers in brass and copper sought to form into fantastic shapes these metals for the reception of light giving candelabra, so have the modern manufacturers sought to skillfully imitate, yet improve upon their designs, and an artistic as well as physical pleasure, is properly given to the light dispensing medium. The unique and the antique are synonymous, and recognizing this and the popular taste for ancient forms has led to the closest study of the subject by those whose province it is to cater to the public taste, notably the Archer & Pancoast Manufacturing Company, whose Chicago branch, under the management of Mr. H. G. Willard, is an exponent of the height to which this great art has been carried. One need but to walk through their richly carpeted and decorated show rooms to be filled with wonder at the handicraft of man, and see how the centuries of the past are sitting at the feet of the modern artist, giving him encouragement and fame, while our homes are enriched by the product of his skill.

Inventive Genius in Building.

- 307,985. Safety-Attachment for Elevators. John D. Phyfe, Demarest, and James J. Harold, Tenly, N. J.
- 307,998. Hydraulic Elevator. Jonathan Smith, Toledo, O.
- 308,005. Scaffold-Clamp. Henry Steinebrei, Brooklyn, N. Y.
- 308,010. Elevator-Attachment. George W. Thomas, Baltimore, Md.
- 308,039. Steam-Heater. John F. Pease, Syracuse, N. Y.
- 308,040. Drawing-Board and T-Square. Clifford H. Prescott, Lawrence, Mass.
- 308,614. Hot-Air Furnace. George Kamp, Utica, N. Y.
- 308,616. Opera-Chair. John Du Bois, Dubois, Pa.
- 308,678. Alarm-Lock. Jacob W. Kohn, Newark, N. J.
- 308,698. Shutter-Worker. Edwin Prescott, Arlington, Mass.
- 308,710. Tile-Machine. John S. Smith, Jackson, Mich.
- 308,742. Coal-Chute and Vault-Cover. Harold Borup, St. Paul, Minn.
- 308,773. Sash-Balance. W. Haskell King, Athol, Mass.
- 308,812. Attachment for Knob-Roses. Garrett Van Winkle, North Plainfield, N. J.
- 308,820. Combined Anvil and Vise. Joseph Austin, Rutland, Vt.
- 308,825-826. Structural Shape for Columns, Pilasters, etc. Edward M. Butz, Allegheny, Pa.
- 308,827. Metal Column, Pilaster or Girder. Edward M. Butz, Allegheny, Pa.
- 308,828. Structural Shape for Columns, Pilasters and Girders. Edward M. Butz, Allegheny, Pa.
- 308,829. Metal Column, Pilaster or Girder. Edward M. Butz, Allegheny, Pa.
- 308,833. Portable Structure. John G. C. Döcker, Copenhagen, Denmark.
- 308,885. Lock. George M. Eames and Freeland W. Ostrum, Bridgeport, Conn.
- 308,927. Water-Heater for Stoves, Ranges, etc. John A. Price, Scranton, Pa.
- 308,935. Water-Closet and Similar Structures. Henry C. Weedon, Boston, Mass.
- 308,936. Guard for Elevator-Shafts. Charles Whittier, Boston, Mass.
- 308,947. Rock-Drilling Machine. Bror F. Bergh, New York, N. Y.
- 308,964. Fastening for Meeting-Rails of Sashes. Horace L. Heaton, Indianapolis, Ind.
- 308,973. Calcimine Composition and Method of Preparing the Same. George A. Marsh, Jr., Sandusky, O.
- 309,021. Machine for Framing Timber. Wm. S. Eley, Silver King, Ariz.
- 309,024. Window Blind or Shutter. Melancton B. Bristol and Orange A. Page, Oskaloosa, Ia.
- 309,030. Portable Dry-Dock or Cofferdam. Frank Cox, Philadelphia, Pa.
- 309,037. Brick-Machine. Charles A. Tarragon, Portland, Oreg.
- 309,038. Scaffold-Clamp. Arthur B. Flach, New York, N. Y.
- 309,059. Shutter-Fastener. Bernhard Jacob, Selma, Ala.
- 309,300. Sash-Holder. James F. Hamilton, Connersville, Ind.
- 309,330. Self-Closing Hatchway. Philip V. Bail, Cowden, Ill.
- 309,339. Planing and Matching Machine. Wm. M. Dwight, Detroit, Mich.
- 309,363. Apparatus for Painting Wire-Screens. Chas. J. Shipley, Detroit, Mich.
- 309,367. Brick-Machine. Joel Tiffany, Hinsdale, Ill.
- 309,393. Hinge. John H. Lawrence, Sterling, Ill.
- 309,395. Trap. Ezra S. McClellan, Paterson, N. J.
- 309,436. Boiler for Heating Purposes. Henry Burt, Danforth, N. Y.
- 309,449. Elevator. Walter L. Folstead, Richmond, Va.
- 309,459. Metallic Roofing. Millard F. Hamsley, Nashville, Tenn.
- 309,472. Roofing-Machine. Henry A. Leher, Cape Girardeau, Mo.
- 309,490. Fire and Water Proof Roofing-Paint. Charles H. Phillips and Wallace M. Taylor, Alpena, Mich.
- 309,495. Hot-Air Furnace. David McCreary Russell, Washington, D. C.
- 309,538. Screw-Elevator. Lorenzo S. Graves, Rochester, N. Y.
- 309,549. Brick-Machine. Joseph J. Kulage, St. Louis, Mo.
- 309,551. Tin-Seaming Machine. William A. List, Wheeling, W. Va.
- 309,568. Roofing-Tile and Apparatus for the Manufacture thereof. Carl Schlickeysen, Berlin, Germany.
- 309,586. Artificial Stone or Building-Block and Process of Making the Same. Otto J. E. Vogelbach and John Christian Wieland, Philadelphia, Pa.
- 309,589. Brick-Machine. Geo. J. Weber, Boonville, Mo.
- 309,599. Transom-Lifter. Augustus R. Brand, Philadelphia, Pa.
- 309,601. Combined Door-Knob and Button. Mary Broughton, Brooklyn, N. Y.
- 309,603. Girder. Charles H. Kellogg, Buffalo, N. Y.
- 309,670. Panel and Wood Trimming. Frederick Mankey, Williamsport, Pa.
- 309,671. Surface-Cut Lumber and Process of making the same. Frederick Mankey, Williamsport, Pa.
- 309,676. Fire-Shield for Roofs, etc. Jas. McCarrall, New York, N. Y.
- 309,684. Wrench. Frederick G. Osborn, Newark, N. J.
- 309,694. Sash-Fastener. Jonathan D. Price, Cherokee, Ia.
- 309,697. Fire-Escape. Marcus H. Robb, Oak Ridge, Mo.
- 309,104-105. Spring-Hinge. John H. Shaw, New Haven, Conn.
- 309,113. Sheet-Metal Roofing-Plate. John Walter, Nashville, Tenn.
- 309,115. School Desk and Seat. Henry Weber, Waterbury, Conn.
- 309,134. Metal Roofing-Plate. Charles B. Cooper, New York, N. Y.
- 309,141. Fire-Escape. Israel F. Good, New Village, N. J.
- 309,149. Fire-Escape. John R. Koons, Huntington Mills, Pa.
- 309,150. Art of Manufacturing Portland Cement. E. F. Loiseau, Philadelphia, Pa.
- 309,153. File and Holder. George J. Murdoch, Brooklyn, N. Y.
- 309,181. Lock. Rudolf E. Woodrich, New York, and Charles Langbein, Brooklyn, N. Y.
- 309,183. Heat-Regulator. Harris W. Axford, Chicago, Ill.
- 309,186. Brick-Mold Sanding Machine. Michael and Jacob Bierline, Chaska, Minn.
- 309,206. Lathe-Check. Austin P. Cushman, Hartford, Conn.
- 309,226. Smoke-Consuming Furnace. James W. Hueber, San Francisco, Cal.
- 309,237. Screw-Cutting Die. Frederick D. Mayo, Lynn, Mass.
- 309,247. Joint for Lead Pipes. William R. Patterson, Chicago, Ill.
- 309,250. Manufacture of Highly Refractory Silica Brick. Isaac Reese, Pittsburgh, Pa.
- 309,270. Plant for and Process of Making Lime. Samuel T. Wellman and George W. Goetz, Cleveland, O.
- 309,276. Bit-Holder. Hezekiah Wilson, Kingston, Pa.
- 309,280-281. Soldering-Iron. August F. Zimmerling, Milwaukee, Wis.
- 309,282. Steam-Generator. Benjamin T. Babbitt, New York, N. Y.

Synopsis of Building News.

Albuquerque, N.M.—Building outlook not very good, but is expected it will improve as the season advances.

Architect J. B. Randall reports: For Territory of New Mexico, east wing of Territorial Capitol Building, full cut stone fronts, four stories high, 136 by 117 feet, slate roof, composite style of architecture, cost \$200,000; to be erected at Santa Fe. Contracts awarded Jan. 1. For Hon. F. Lund, two-story brick dwelling, 50 by 75 feet, metal roof, shape, broken, seven angles, cost \$10,000; nearly finished; J. M. Scott, builder. For County of Servid, two-story brick court-house, 75 by 98 feet, metal roof, Queen Anne style, cost \$23,000; to be commenced this month. For Albuquerque Hotel and Opera House Co., three-story brick hotel building, 96 by 125 feet, cost \$75,000; nearly finished; Edward Medler, builder.

Austin, Tex.—Present condition rather dull, outlook fair.

Architects J. N. Preston & Son report: For Bell county, three-story stone court-house, 120 by 102 feet, cost \$72,000; walls up; Ben D. Lee, builder. For Washington county, three-story brick court-house, 84 by 127 feet, cost \$58,000; roof on; Waite & Gardiner, builders. For J. L. Driskill, four-story brick hotel, 150 by 170 feet, cost \$220,000; not yet commenced. For Rev. E. B. Wright, two-story frame residence, 40 by 60 feet, cost \$5,500; roof on; A. Gardiner & Co., builders. For State of Texas, North Texas Insane Asylum at Terrell, three-story brick building, 348 by 150 feet, cost \$180,000; finishing; John McDonald, of Austin, builder. For San Saba county, two-story stone jail building, 42 by 62 feet, cost \$16,400; walls up; Starr & Co., of St. Louis, Mo., builders.

Alexandria, La.—The Board of Administrators of the Alexandria City Hospital, lately appointed by the governor, selected the following named gentlemen as officers, viz.: M. C. Mosely, president; Julius Levin, vice-president; Miles Rosenthal, secretary and treasurer. The treasurer is required to give bond in the sum of \$10,

000. At the meeting of the last legislature of this state the sum of \$10,000 was appropriated to build the hospital. The location of a site has not yet been decided on, although it is thought that it will be put up on the outer edge of this town. Work will shortly commence on the same.

Anoka, Minn.—Since the fire August 16, upwards of thirty brick and permanent frame buildings have been erected in the burnt district at an aggregate cost of \$349,000. In addition to this about one hundred dwelling-houses have been built, costing about \$1,000 each. The Northern Pacific R. R. has erected a handsome new depot, and other local improvements are apparent in almost all directions. On Sept. 1 the large iron wagon bridge over the Mississippi river was completed at a cost of \$75,000. The Northern Pacific bridge over the Rum river has also been completed at a cost of \$30,000. The phenomenal growth of the city is a gratifying indication of the interest which all its inhabitants take in local improvement.

Chicago.—The first of the year brought such unexpected reports upon the business situation, and particularly in the line of building, that the prospect of a large amount of work in this line for the coming year is assured.

The owners and agents of large office buildings are actively engaged in securing tenants for their buildings. The renting is all estimated by the square foot, and ranges from \$1.50 to \$2.50, the latter being the price received for a large portion of Pullman's office building. One of the most important transfers of real estate is the purchase from C. M. Henderson by Conrad Furst of a lot 166 feet front on Franklin street, running from Jackson to Quincy street, for \$155,000. The lot is 105 feet deep, and it is the purchaser's purpose to erect one of the finest factory buildings in the country.

The remodeling of McVicker's Theater, plans for which were first drawn by Architects Adler and Sullivan, in the spring of 1883, is about to be carried out under the completed plans of these architects. This will consist of the addition of two stories to the front, which will be fitted up for office purposes, with elevators, etc., and a thorough remodeling of the theater, the plans showing one of the best arranged theaters yet built.

At a meeting of the directors of the Builders' and Traders' Exchange on the 5th instant a most prosperous condition was shown by the report of the secretary. A library is about to be started for the use of the members, and other movements are contemplated by the secretary toward making this the first builders' society in the country. The library should receive the earnest support of every builder. The annual meeting will occur on the 19th instant.

Architects Wheelock & Clay report: For James M. Love, twelve two-story stone front brick dwelling-houses, 200 by 65 feet, cost \$54,000; under way; Wm. Goldie carpenter; Wm. Gueltsdorff, mason. For Indiana Club, one-story brick addition to club-house, 24 by 107 feet, cost \$4,000; under way. For City of Freeport, Ill., three-story brick high school building, 98 by 98 feet, cost \$25,000; bids just taken.

Architect C. L. Stiles reports: For Geo. B. Cornell, two-story and cellar residence, 45 by 65 feet, on Park avenue near Leavitt street, rock-faced stone basement, Anderson pressed brick with Bedford stone trimmings, cost \$12,000; up to second story; James O'Connell, mason; F. P. Nelson, carpenter. For Russell Bros., three-story and cellar, stores and tenements, 44 by 56 feet, on West Van Buren near Leavitt street, Anderson pressed brick and terra cotta trimmings, cost \$11,000; bids open, and work will be commenced as soon as weather will permit. For James Donnelly, seven two-story houses, each 24 by 56 feet, on Ashland avenue and Taylor street, Anderson pressed brick, with stone and terra cotta trimmings, cost \$30,000; bids open and work will be commenced as soon as weather will permit. For A. Hobert, at Woodlawn, two-story frame residence, 24 by 50 feet, cost \$3,000; drawings nearly finished. For H. L. Borden & Co., two two-story and cellar houses, 44 by 55 feet, on Ashland avenue near Carroll avenue, Indiana pressed brick with stone trimmings, cost \$7,500; ready for plastering.

Architect George S. Spohr reports: For J. M. Walker, two-story, cellar and attic building, 24 by 60 feet, Anderson pressed brick, with brown stone trimmings, cost \$5,000; Maher & Provost, masons; Sam. Piggott, carpenter. For M. Kaufman, two-story cellar and attic double house, 35 by 75 feet, Anderson molded brick and brown stone trimmings, cost \$15,000; Geo. Frank, mason; Chas. Rhode, carpenter. Also barn, 28 by 35 feet, cost \$1,500. For Geo. Tumnis, two story and cellar and attic pressed brick residence, 25 by 65 feet, cost \$6,000. For Mrs. Wood, two-story and cellar and attic frame residence, 32 by 60 feet, at Lake View, cost \$8,000.

Architect August Bessler reports: For Andrew Delp, one-story and basement and attic cottage, 20 by 54 feet, on California avenue, near Ogden avenue, Indiana pressed brick, with stone trimmings, slate roof, cost \$2,400; under way. For Joseph Dangler, two-story and basement dwelling house, 22 by 66 feet, on Western avenue, near Twelfth street, pressed brick front, with stone trimmings, cost \$4,000; under way.

Architect Henry T. Kley reports: For Peter Schoenhofen Brewing Co., public hall building, 115 by 100 feet, five stories and basement, Anderson pressed brick, with stone and terra cotta trimmings, cost \$60,000; finished; Hansen & Mayor, builders. For Andrew Schulz, three-story and basement stone front stores and flats, 45 by 75 feet, cost \$14,000; finished. For M. Cohn, two-story and basement store and flats, 25 by 70 feet, Anderson pressed brick, with stone trimmings, cost \$7,000; finished. For H. T. Steinbock, three-story and basement store and flats, 25 by 55 feet, pressed brick, with terra cotta trimmings, cost \$6,800; under way; Fred Hansen & Co., builders. For F. Kristan, three-story store and flats, 25 by 75 feet, pressed brick, with stone trimmings, cost \$9,200; finished; M. Sase, builder. For Theo. Witt, three-story store and flats, 25 by 75 feet, pressed brick, with terra cotta trimmings, cost \$8,000; under way. For Town of Jefferson, three-story and basement school building, 48 by 56 feet, pressed brick, with stone trimmings, cost \$8,000; under way. For F. Haase, four-story and basement building, 25 by 80 feet, pressed brick, with stone trimmings; also barn, cost \$14,000, finished. For F. Ringler, two three-story and basement store buildings, 48 by 100 feet, pressed brick, with stone trimmings, cost \$16,000; Fred Hansen & Co., builders.

An architect who fails to give his name, reports: For F. Reuss, two three-story and basement store buildings, 50 by 80 feet, cost \$25,000; being figured. For F. Homan, two three-story and basement store buildings, 50 by 80 feet, cost \$25,000; being figured. For Wm. Weiner, two-story and basement residence, 21 by 56 feet, cost \$6,000; under way.

Architect S. S. Beman has designed three houses for Halsted Burnet, of St. Louis. They are tasteful in style and will cost about \$5,000 each. The Murphy Varnish Company's building at St. Louis is nearly completed. The plans were drawn by Mr. Beman, and the construction progressed under the supervision of the late architect, Jungendorf. It will cost about \$25,000.

Architect W. L. Carroll reports: For Thomas Mackin, improvements in the Revere House, cost \$30,000; also six flat buildings, cost \$20,000. For Thos. Hood, four residences, cost \$12,500. For H. J. Palmer, six flat buildings, cost \$15,000. For Annie L. Gartside, residence, cost \$10,000. For S. S. Niles, residence, cost \$5,500. For John Cassidy, three stores with flats above, cost \$12,000. For Wm. Sibley, two dwellings, cost \$2,500. For B. D. West, residence, projected, cost \$5,000.

Cleveland, O.—Plans have been completed for the erection of a large music hall. The walls will be of brick, and the structure will consist of only one very high story. The foundation will be very substantially built of stone. The interior will be neatly though not elaborately decorated, and the model will be after that of the music hall on the exhibition grounds at St. Louis. There will be two galleries, and the seats being the regular opera chairs, will admit of a seating capacity of at least four thousand. The ground is larger than that upon which the tabernacle now stands. The new hall will not be owned by any one society and each will have an equal privilege in renting it and using its privileges. It is expected the building will be completed by May next. The cost will be about \$30,000.

Cincinnati, O.—The Masonic Temple building in this city was a victim of fire December 24. The building cost \$200,000, and was insured for \$125,000; the total loss on the building is estimated at \$60,000.

Dallas, Tex.—On December 27 the large grain elevator of Rainwater & Stearns, was completely destroyed by fire. Loss \$60,000, insurance \$30,000.

Des Moines, Ia.—Outlook not very flattering. Building materials are very low and wages quite uncertain.

Architect W. L. Plack reports: For Dr. J. W. McDowell, a row of two-story and basement brick tenements, 150 by 38 feet, cost \$22,000; contract to be let January 20. For Wm. Montgomery, row of two-story and brick and stone tenements, 88 by 48 feet, cost \$11,500; just completed; Frank Collins, builder. For Mrs. T. K. Brooks, two-story brick and stone tenements, 44 by 36 feet, cost \$3,500; just completed; John Bagley, mason; G. Anderson, carpenter. For Geo. Sulle, block of two-story and basement brick tenements, 128 by 122 feet, cost \$25,000; projected. For Judge Mitchell, two-story frame residence, 28 by 46 feet, cost \$3,200; just completed; F. T. Nelson, builder. For Odd-Fellows Lodge, six-story brick and terra cotta business block, with lodge-rooms on upper floors, 42 by 132 feet, cost \$60,000; plans submitted. For United States Express Co.,

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