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VOL. IX.

CHICAGO, MAY, 1887.

No. 6

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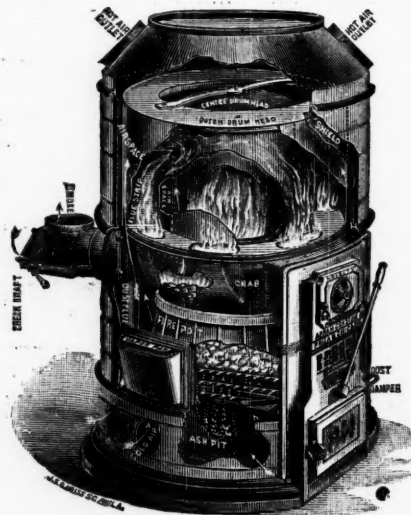
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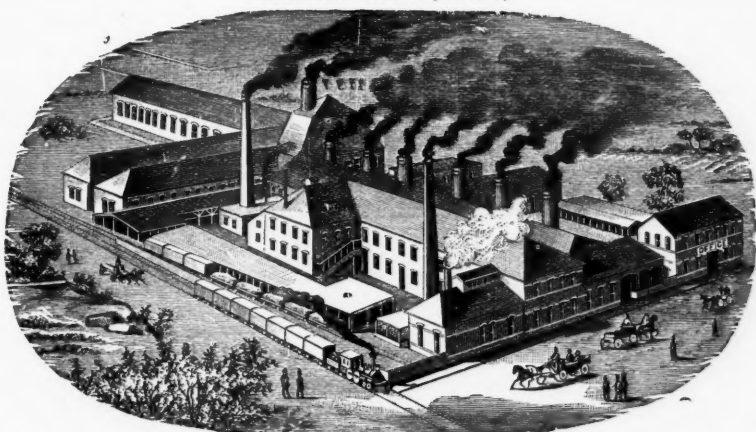
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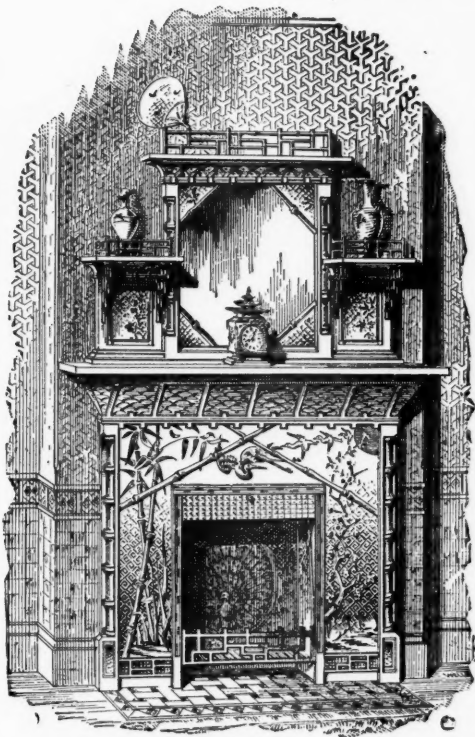
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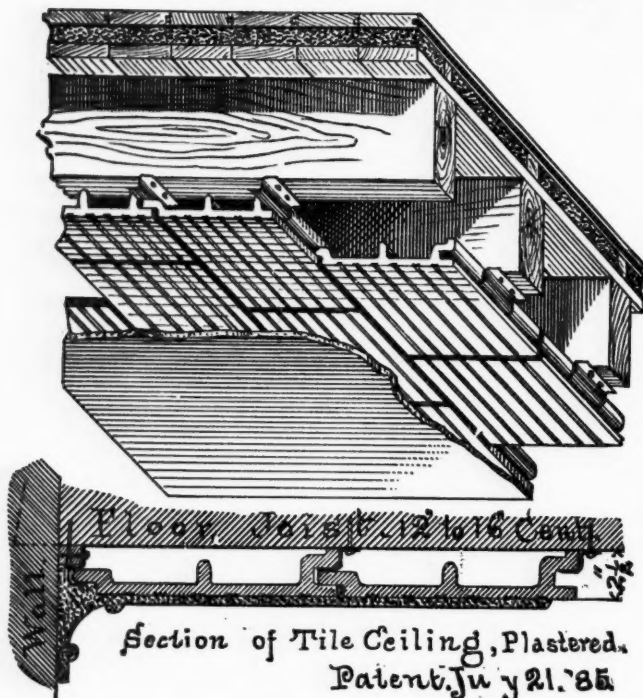
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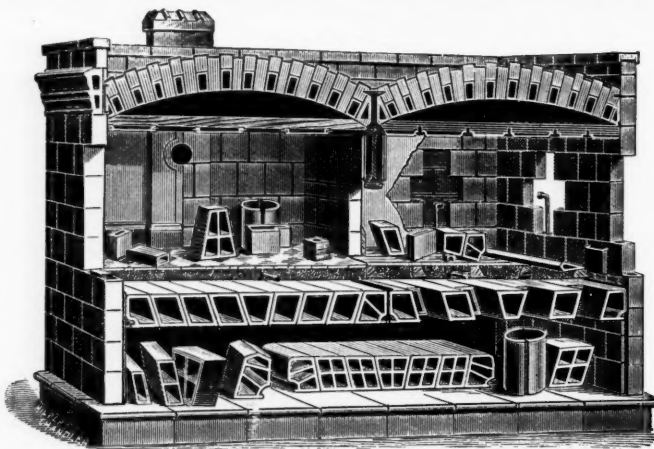
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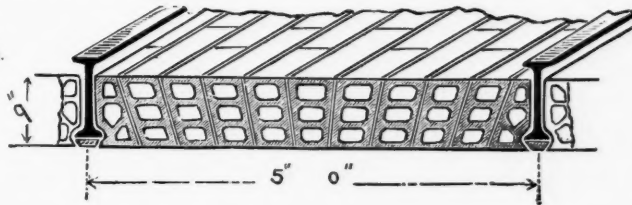
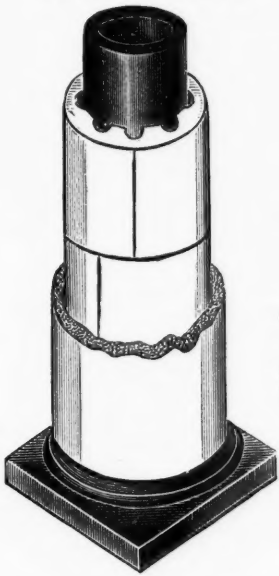
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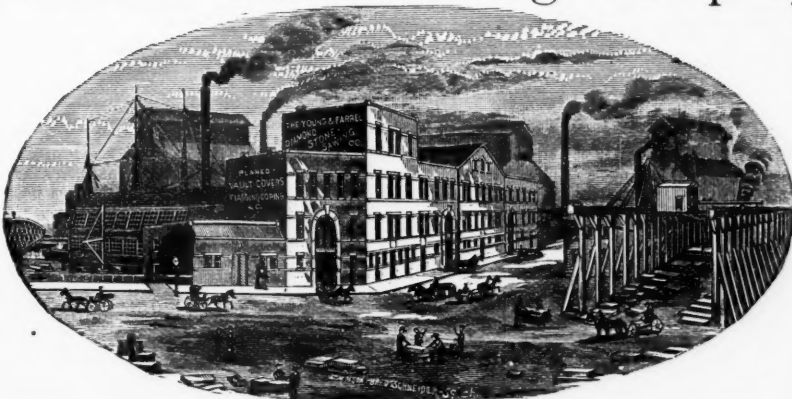
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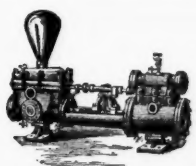
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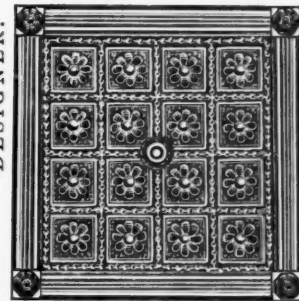
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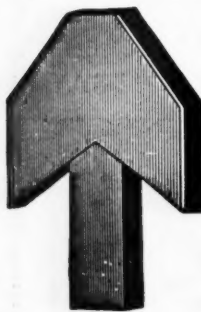
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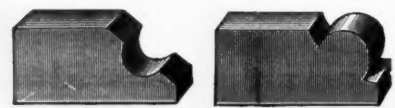
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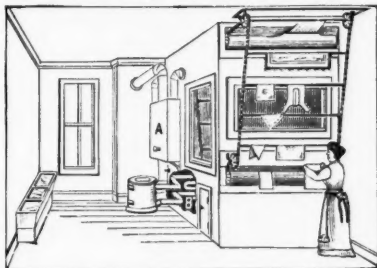
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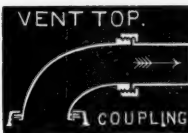
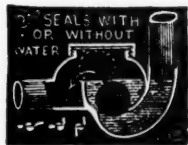
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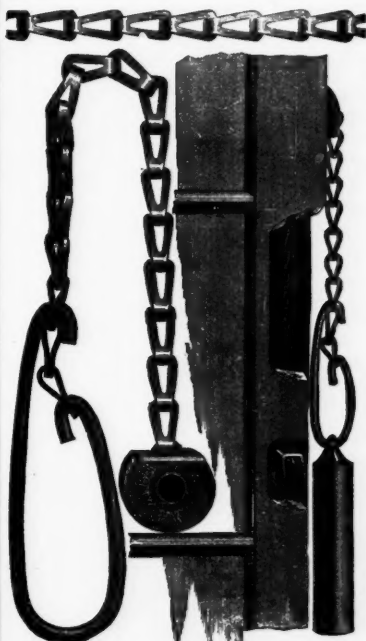
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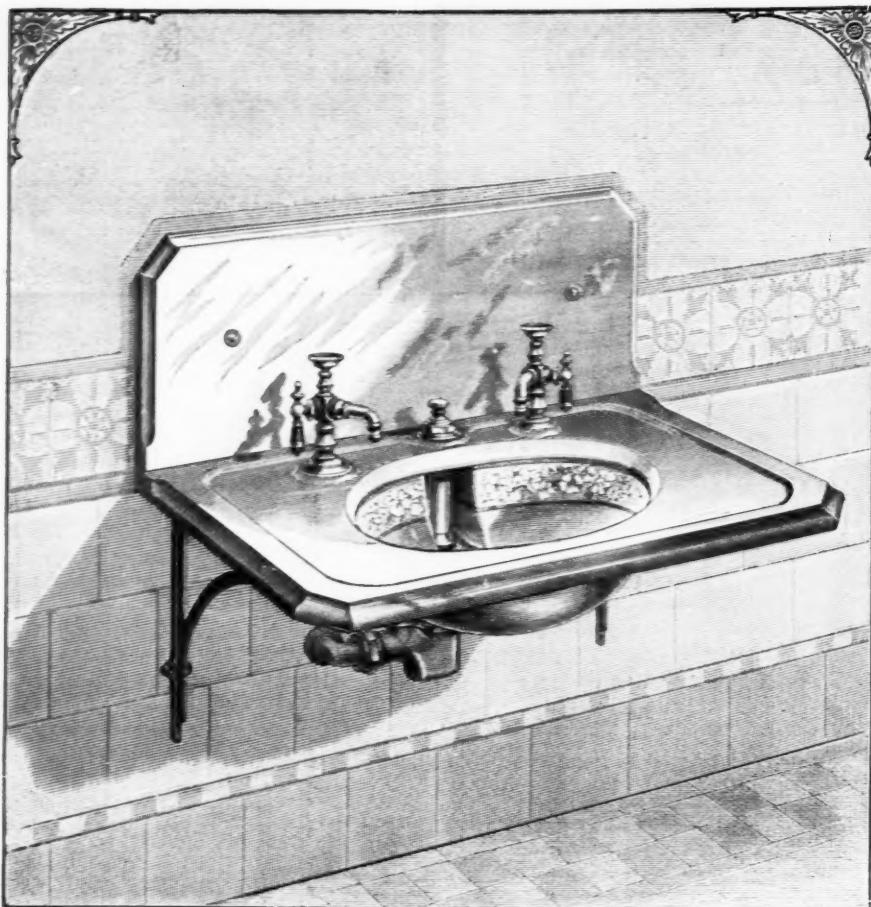


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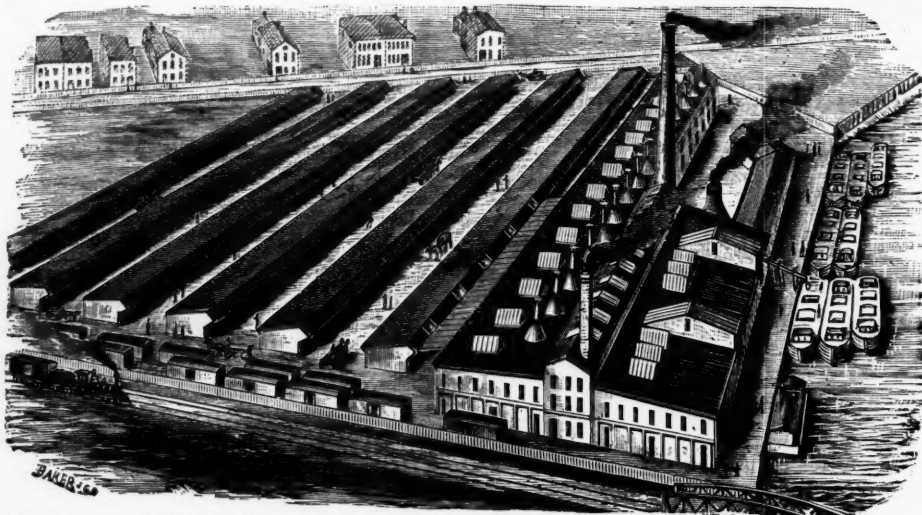
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SEND FOR ILLUSTRATED CATALOGUE.

MAY, 1887.

THE INLAND ARCHITECT
AND NEWS RECORD.

A Monthly Journal (with an Intermediate News Number) Devoted to

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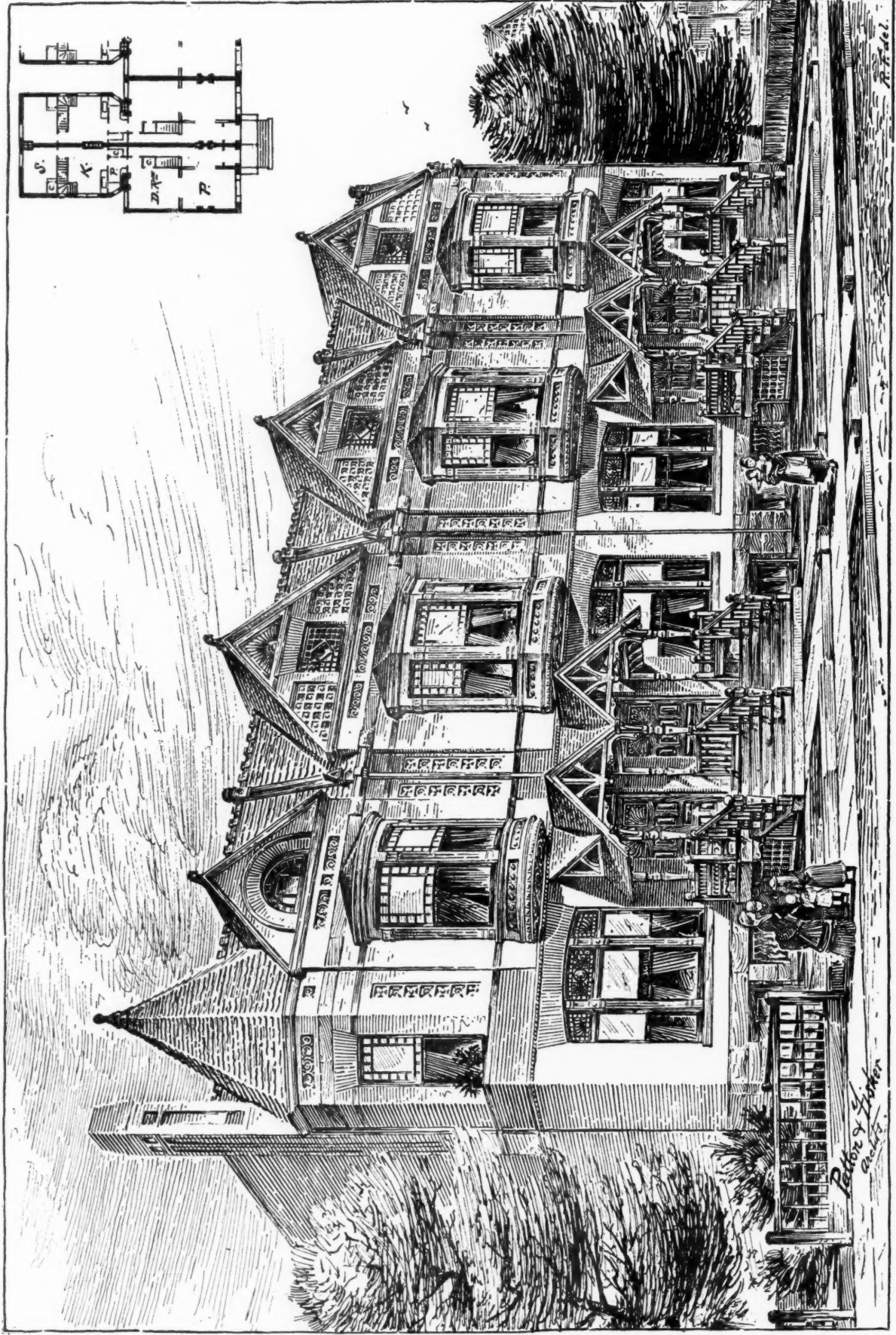
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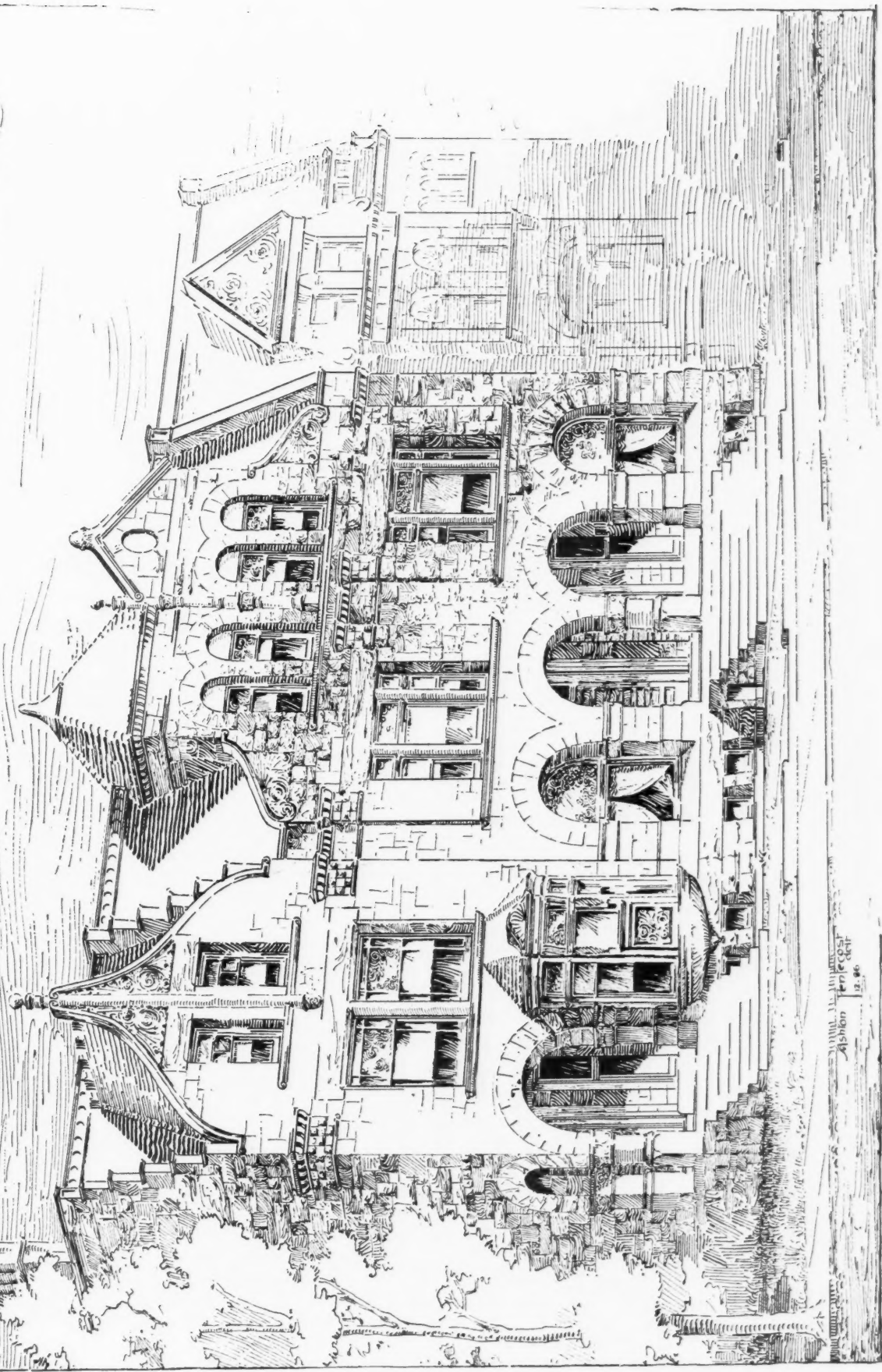
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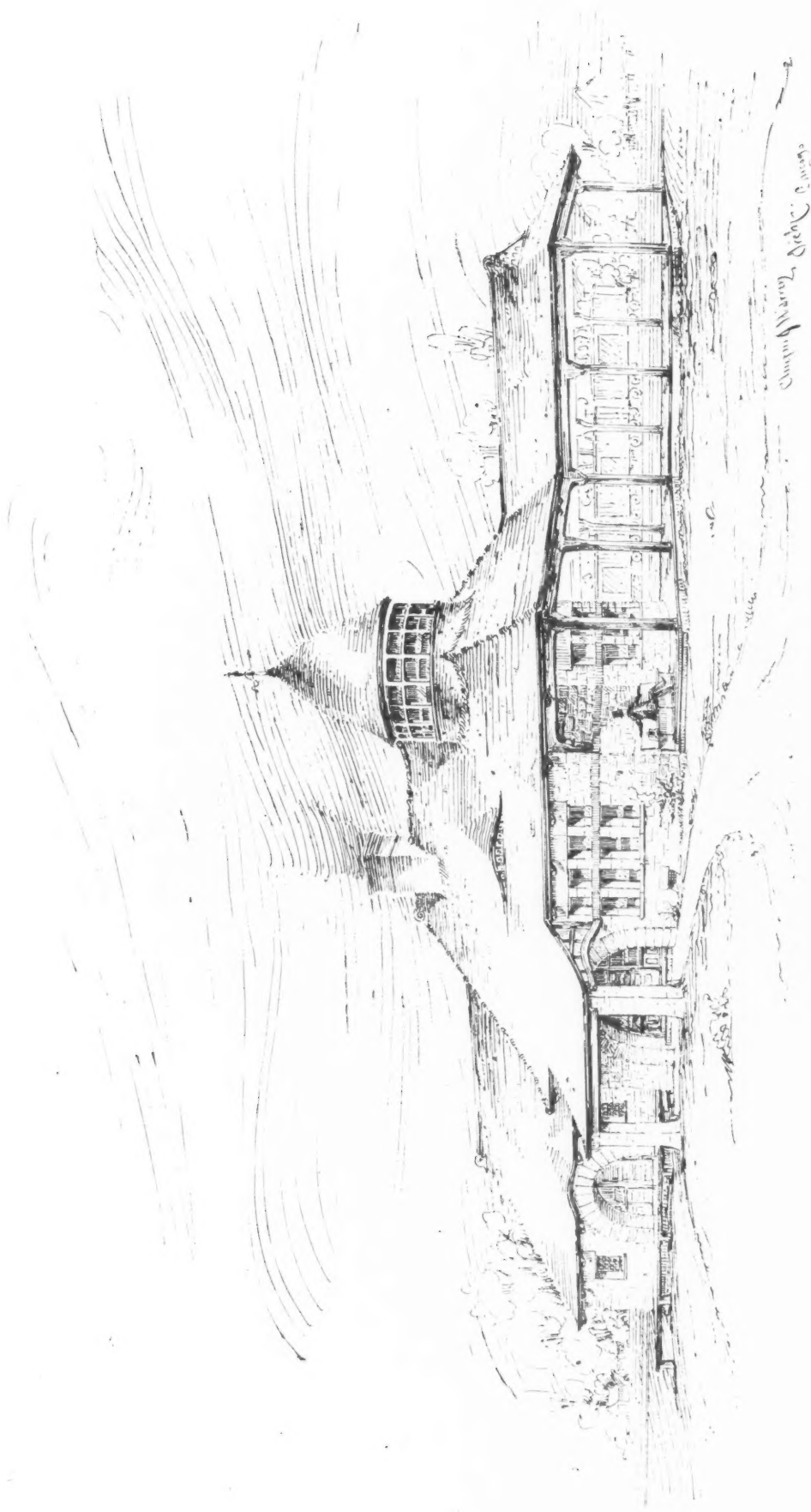
FOUR DWELLINGS, ON ELLIS AVENUE, CHICAGO, FOR W. S. WALKER.

PATTON & FISHER, ARCHITECTS.

Block of THREE DWELLINGS in LAFLIN STREET or Jay D. Marshall Esq. Alfred Smith Architect - Chicago.

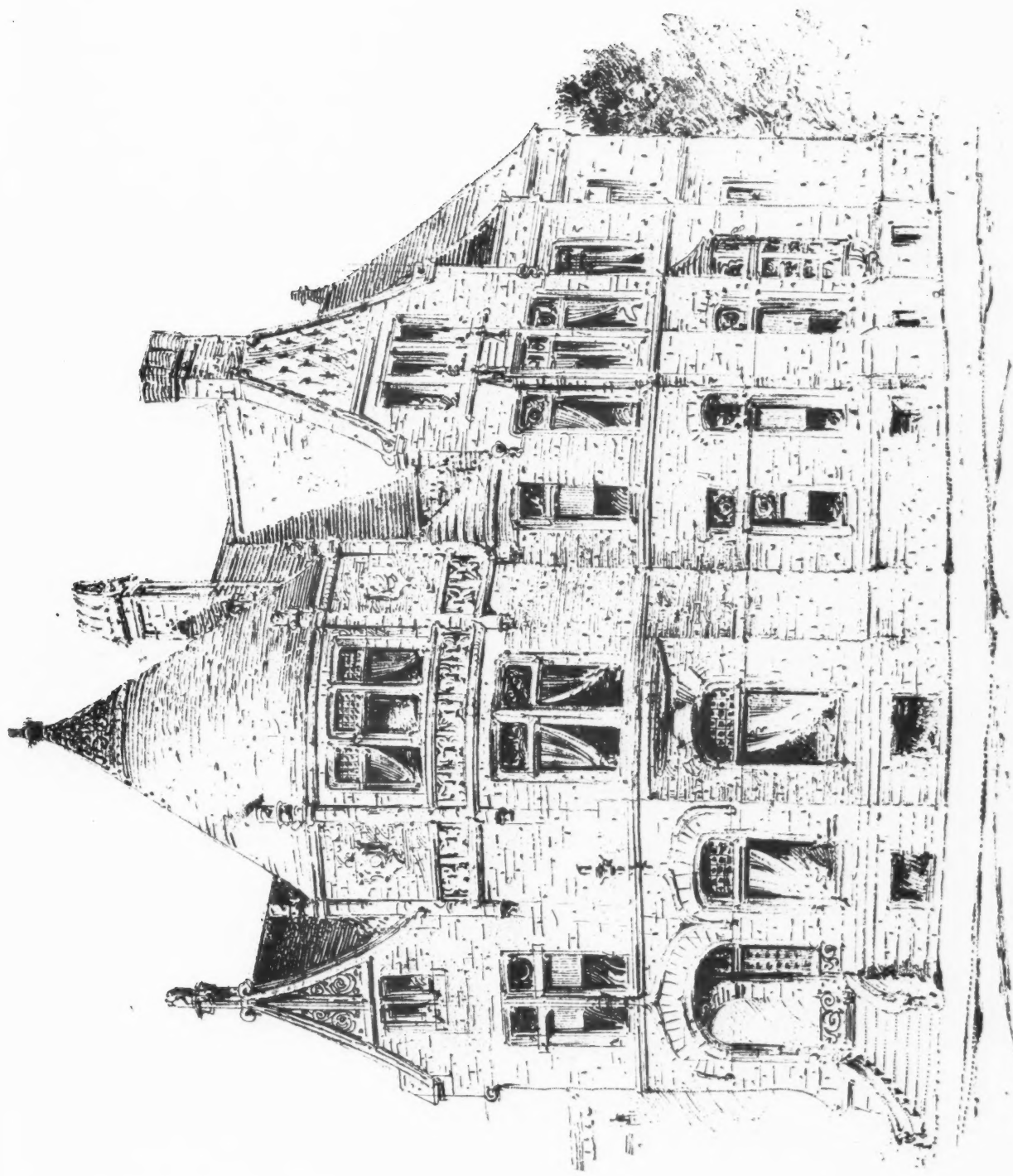


Alfred Smith
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RAILWAY STATION AT MANITOU, COLORADO.

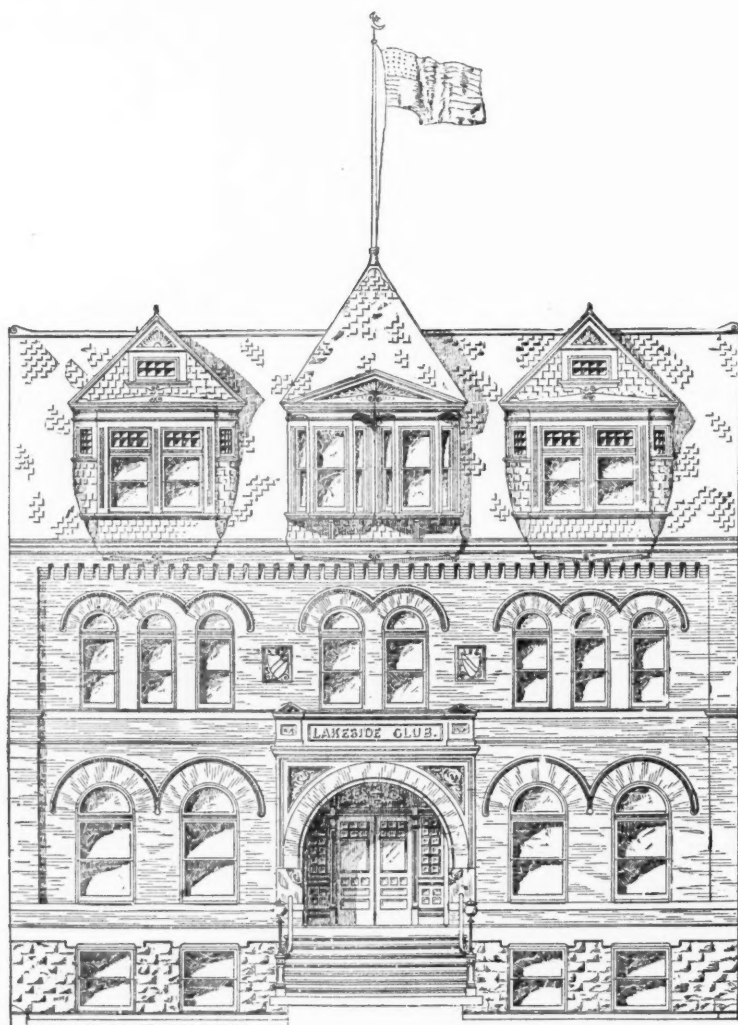
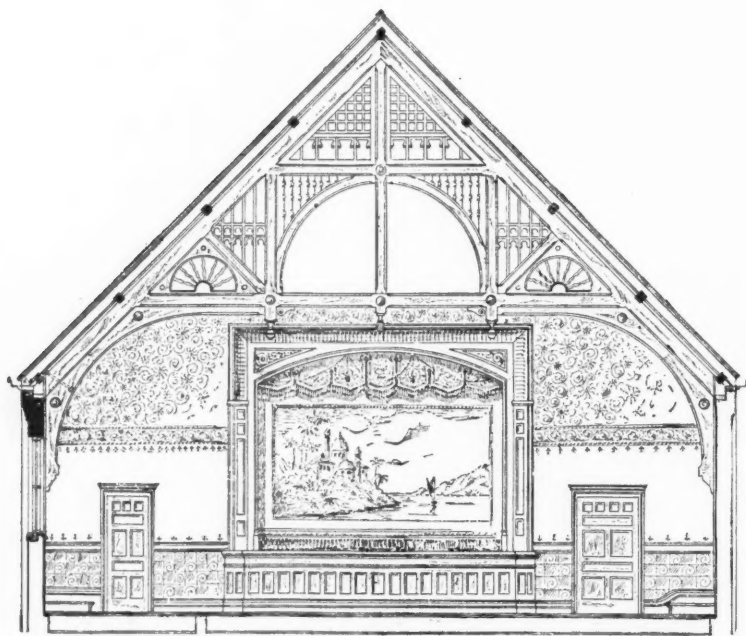
CLINTON J. WARREN, ARCHITECT, CHICAGO.



Reproduced from pencil drawing.

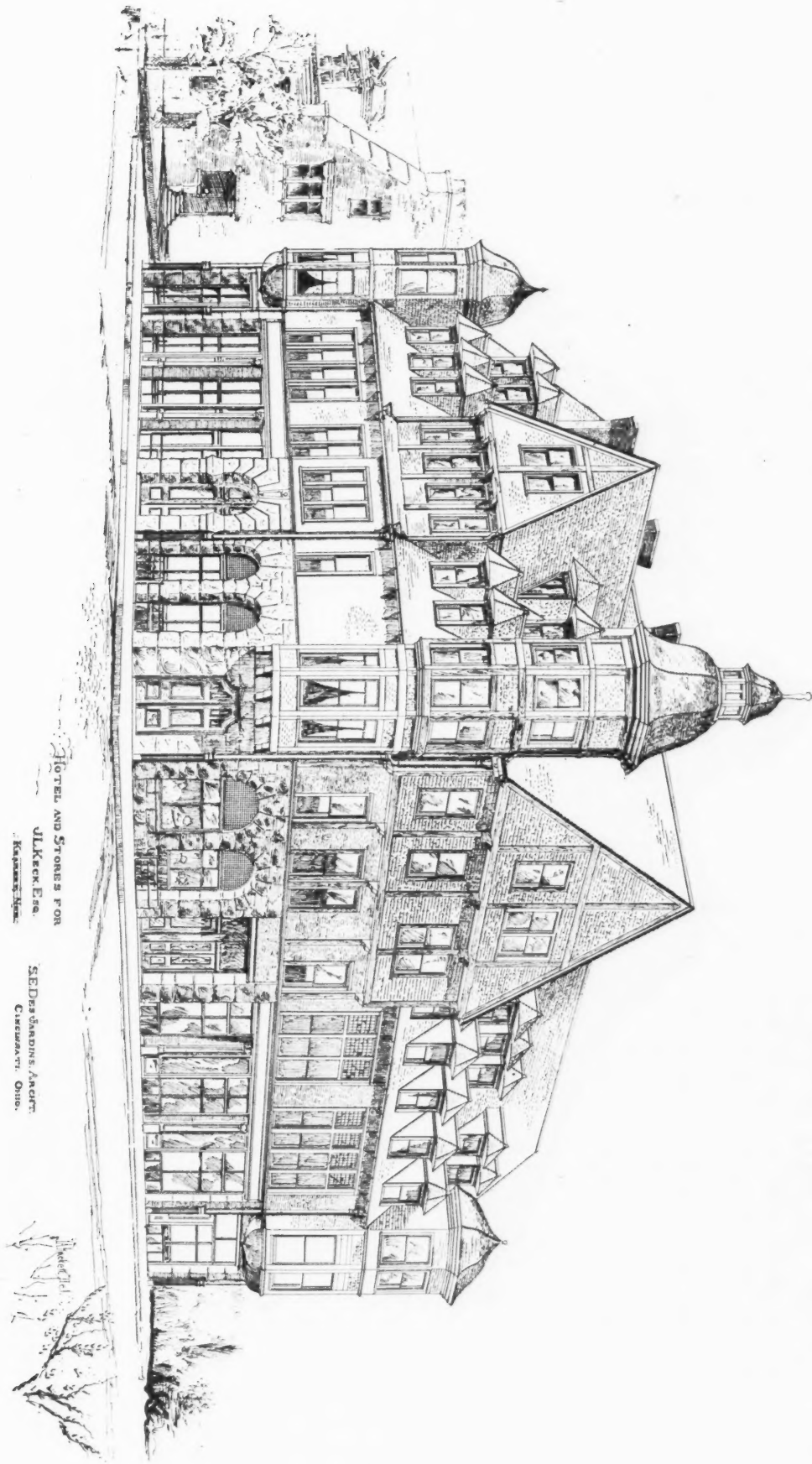
RESIDENCE FOR D. K. HILL, MICHIGAN AVENUE, CHICAGO.

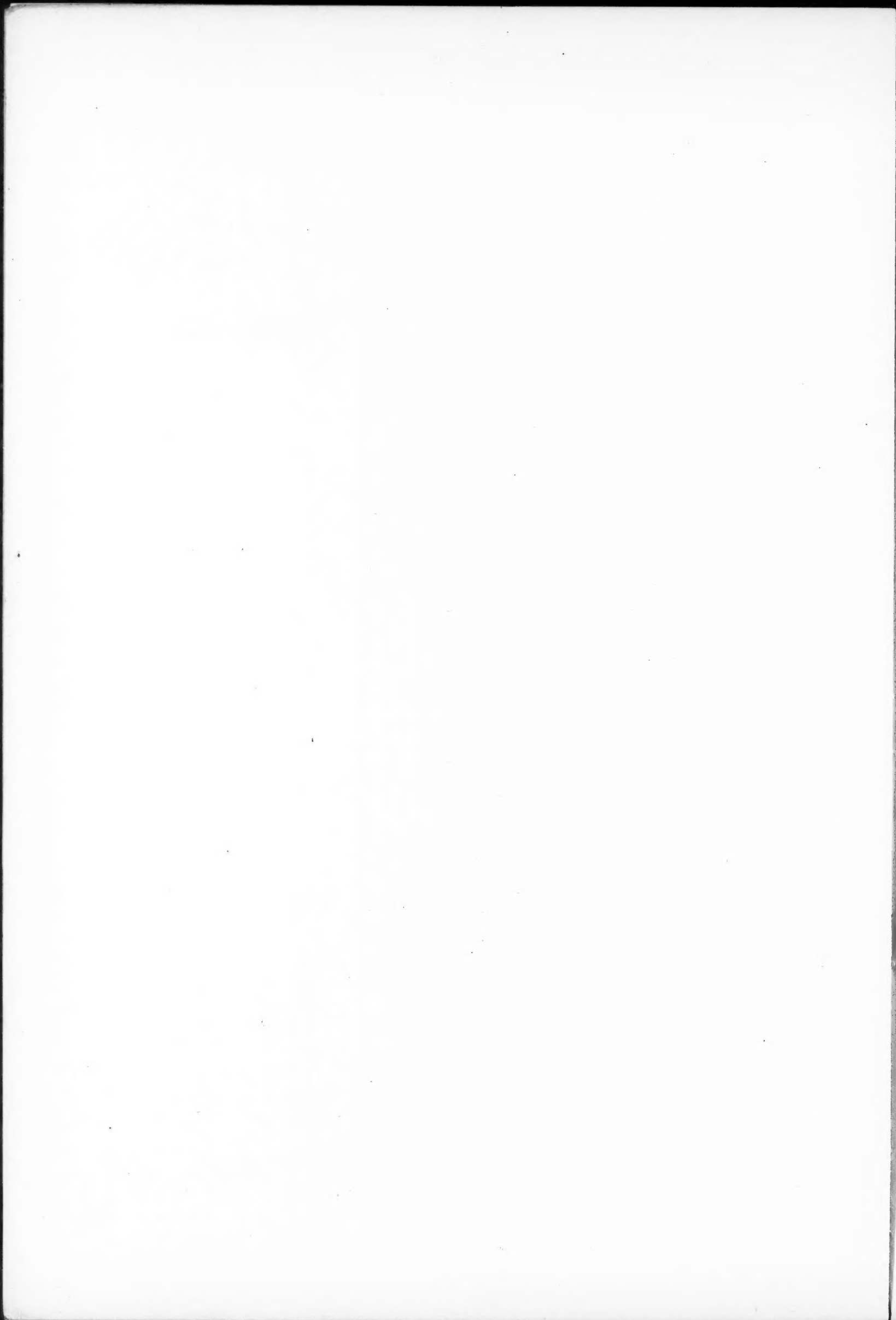
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scarcity of work, and wages are higher than in any other country in the world, is looked for, it will be found in the indiscriminate mixture of the skilled and unskilled in all departments. The revival of the apprenticeship system in some form, and the refusal of employers to engage workmen who have not devoted a certain number of years to the acquirement of their trade, is the only permanent way in which these foolish and damaging strikes that occur every time an extra demand for labor gives an opportunity, will be stopped. Then the workmen will be able to state their wants and be heard, and if unions exist their wishes will merit the consideration of the employers. At the present it is suicidal for contractors in any branch of the building trades to submit to dictation from the trades unions, for this under the present conditions means the entire surrender of all rights as employers.

THE assumption of authority by the trades unions would be ridiculous, if it were not for the continual menace to the prosperity of this country that surrounds their present existence and operation. In the building trades they make little, if any, inquiry into an applicant's experience, and once a member, their false and pernicious alliteration, "each for all and all for each," gives every member a right to demand and receive the rate of wages they are pleased to establish. Among the workmen this system tends to destroy all ambition to acquire greater proficiency, and where one is more skillful than his fellows, he is not allowed to use it, but is compelled to work in unison with his slower neighbor. With the employer, it tends, and in fact the constant endeavor, and one of the real purposes of the union, among the building trades, is, to take the management entirely out of his hands. In Chicago the master masons are tied hand and foot, and it was only a few days since, that a member of that association, through ignorance of the rules of the union, gave some occasion for offense. He was informed that he had been fined the sum of twenty-five dollars, and before he could continue his business was obliged to go to the union headquarters and humbly ask pardon for the alleged offense, pay his fine, and receive permission to continue business. But this state of things cannot last. The boycott is already a thing of the past, and the law's delay will soon also overtake the "walking delegate" and "shop steward," and it will be found that we live in a country of equal rights. The more intelligent of the journeymen see the damage all this is to their interests now, and the time is not distant when the employer and employé will be found consulting together for their mutual welfare and advancement.

THE investigation asked for by Architect S. M. Randolph in the Illinois State Soldiers' and Sailors' Home matter, the circumstances of which we gave a general account two months ago, after being practically refused by house and senate, has again been brought before the house, and with somewhat better success. Upon a resolution (introduced several months ago) by representative T. C. MacMillan, a committee of fifteen was appointed to take charge of matters pertaining to the Soldiers' and Sailors' Home and the Soldiers' Orphans' Home. This is a standing committee, and distinct from the standing Committee on Charities, Mr. MacMillan rightly holding that these two beneficent institutions should not come under the head of "Charities." This committee appointed a sub-committee to go to Quincy and look into the charges made against the trustees, Messrs. G. Rowland, L. T. Dickinson and Daniel Dustin, by Mr. Randolph, and report back to the full committee, that the advisability of ordering the investigation asked for might be considered. This com-

mittee, consisting of Messrs. Barger, chairman (who is also chairman of the committee of fifteen), George McKinley, Taggart and Eastman, went to Quincy and heard the trustees and Mr. Randolph explain their respective positions. The stenographical report, which covers the entire proceedings of the committee, shows that in a large number of cases the architect's specifications have been changed, and the use of a cheaper material substituted, "at no increased cost to the state," as the trustees invariably explained. It is noticeable that in no case where a change was made was a rebate made by the contractors to the state.

SINCE the above was written, the report of the sub-committee has been made to the house of representatives, and in view of the recorded proceedings of the sub-committee's meeting at Quincy, it is truly astonishing, as it unreservedly whitewashes the entire action of the trustees and indorses their work. Meanwhile the record of proceedings shows the committee to have been without authority or power, shows further that no expert witnesses were examined, and that what they report as having "thoroughly investigated" was not investigated at all. They travel out of the way to "find that the construction of the building is in strict compliance with the plans and specifications, except wherein it was impossible for the contractors to comply therewith, by reason of the plans being of such a defective character that it was utterly impracticable." The record shows that in many instances the trustees admitted changes had been made without any necessity of the kind mentioned, and gave as reason for so doing that they had the legal right. We can find no evidence whatever that any defect had been found in plans or specifications, unless we conceded the contractor to be the umpire in such matters. He claimed he could not carry out the design as made by the architect; this the latter denied. No expert was called to pass upon the matter, and the committee must have considered themselves experts sufficient to judge of the questions in dispute.

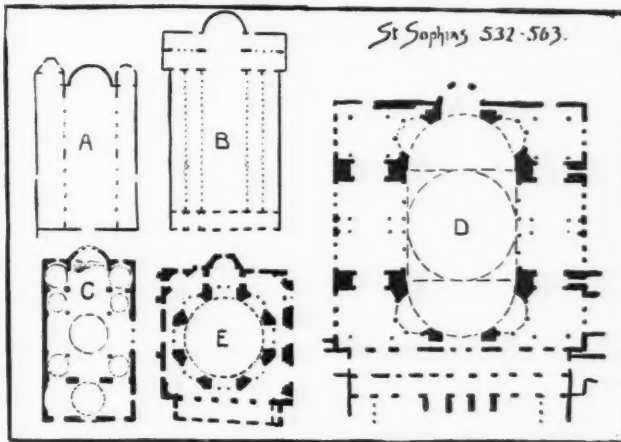
A RECENT detailed report of additional expenses which these trustees have incurred, besides large salaries to officers, etc., among many other construction expenses, allows \$3,000 for one additional boiler (the accepted bid for the four boilers in use, which, according to their report, are deemed by the trustees to be exactly what was required, was \$3,200), and \$87,600 to be expended for twelve cottages, the architectural services upon which is scheduled at \$6,000, or not quite two per cent over the regular fee for architectural services of five per cent. These expenditures have been ordered since the discharge of Architect Randolph, and add additional force to his demand for an investigation, which should be insisted upon by the people of the state, not so much that an architect of unquestionable ability and repute may be vindicated or condemned, but because there is enough evidence to warrant the thought that it is possible that the state's bounty to its soldiers has not been judiciously managed, and even the sacred character of their trust may not have kept these servants of the people from allowing the jobbery that has become so common a feature in public work in this country to taint their management of the building of this home for soldiers. It is the duty of the representatives of the state who appointed these trustees, and the governor who accepted and appointed the architect, to look into the matter of their stewardship thoroughly. The people should know how their money has been expended, and the architectural profession whether public work can be done and the architect protected when he rebels against unwarranted letting of contracts over his head and the alteration of his plans.

The Development of Byzantine Architecture.*

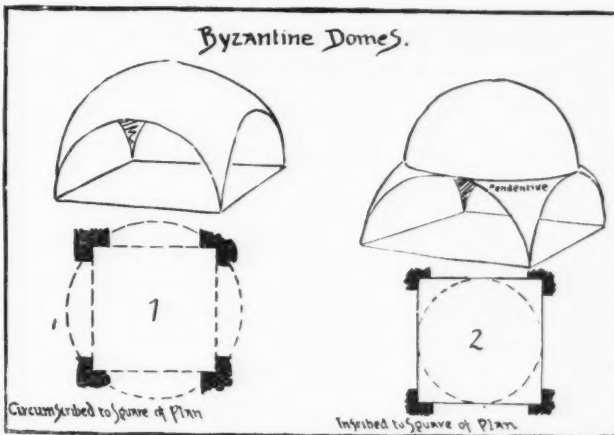
BY RICHARD E. SCHMIDT.

ARCHITECTURE, as the ideal expression of the life of a people, partakes of its migrations and fate. The people of Italy, in the early Christian times, were still under the influence of old Roman traditions, the dogma of the new teachings not having the cause nor the power to remove them. The æsthetic feeling nourished by the then existing architectural works, as witnesses of Roman greatness, and the innumerable fragments of antique forms and articles, kept the love of antique art awake, so that the development of new compositions in those places which had been especially marked by their old art was stagnant. But Italy was not favored with a quiet political life; moreover, on account of its weakness, a long list of invasions and disastrous wars was its lot. Byzantia could not forget the former unity of the Roman Empire, and Germanic tribes considered the Italian fields none too good for settlement, and themselves not too lowly to govern the former conquerors of the earth, and the lands which that great nation still owned. Although Hellenic-Roman civilization influenced the barbarians very forcibly, it being the stronger, it could not continue in its peculiar manner of thought and feeling without undergoing some material changes. We certainly do recognize a few individual changes in the architecture, but they disappear when the entire new, as a whole, is compared with the entire old traditional form. Although the changing of a manner of thought is closely allied to the changes of society and politics, in the arts a new form of expressing a thought is not so quickly found, especially in architecture; it requires a long period of quiet, systematic training before a new form has been developed out of the old. Certainly the Germanic tribes who took possession of Italy were not without a culture, and civilization art practice; but they had so great a regard for the magnificent monuments of old Roman art that they, as conquerors, acknowledged themselves as being conquered by these, as the Romans did to the culture of the Greeks centuries before. Yet there, where the influence of antique art was not so great, it was necessary to work with more originality, but without withdrawing completely from the above-mentioned influences. In this manner there sprang into existence in the many parts of the old Roman Empire changes in the architecture, which do not deny the early Christian character in its entirety, but differ so materially from each other that each can be called a separate style of architecture; but are generally all erroneously termed Byzantine. These are the true Byzantine which followed the founding of the East Roman Empire and its capital, Byzantia, or Constantinople; Central Syrian, influenced by orientalism and its peculiar materials, and the Roman-Germanic, including the Ravennation art. In the Orient, as in the Occident, Christian teaching regulated the rebuilding of the social state. In the latter, the church managed to hold its freedom of development; but in the first, she soon became closely connected with the state. For political reasons, Constantine the Great had himself baptized, and he favored the church; and for political reasons the church and state remained bound together, thereby making Christianity the religion of the state, but subordinate to it. But the church, with its new forms and emblems, had not yet penetrated the hearts and minds of the masses; for that several centuries of teaching and experience were necessary. The only immediate noticeable change was that the sign of Christ was obeyed, it having taken the place of the Roman eagle. Under the letters of the law, the religion of freedom changed to a religion of servility, a servant of despotism. Egotism alone governed the action, not the human feeling of love. The heart, the imagination, dared not warm itself to free thought, for how easily could they have rent apart the ties that held together the hollow building of Byzantinism! This distinct direction, systematizing their entire life, was defining for the principle of Byzantine architecture. Fancy was bound with iron bands to the laws of forces governing the materials and the construction, so that their buildings form stone mathematical demonstrations, in which each member requires or carries another. They built with sober good sense, only here and there relieving the plain stone walls by a charming capital or a delicate molding, thereby bashfully betraying that at least the freedom of æsthetic thought, perhaps formed by the near examples of Greek art, which is concluded because of the sharp cut of the ornaments, shows, in spite of all restraint, that it has forced a right of existence. The splendid mosaics, regarded as works of art, have no doubt as to their true value, and are no compensation for the lack of really perceived and created forms of architecture. The Byzantine state was locked into itself, developed one-sidedly to a certain height under Justinian; after him it decayed more and more. The architecture mirrors the changes faithfully. Although masters of construction, Byzantine architects confined this to certain forms, and developed these to a mathematically clear, safe and daring system, to gradually recede with their technical skill and forms under the pressure of social and political disorder. Byzantine architecture rested on scientific knowledge; it was confined to this, rose and fell with it. Until the time of Justinian the basilica was the leading form for Christian churches; also in the Asiatic and African countries; but no one style was reigning; everything was a terrible jumble of the corrupted Doric, Ionic, Corinthian and Composite; columns of all orders pillaged from antique temples and buildings found new places for usefulness, without any regard of diameter or height, the latter discrepancy being regulated by clumsy bases, or of leaving away an entire base. Even the different pieces of an entablature were often taken from different buildings of the different orders. The strongest feeling for architectural style which has ever existed had at last totally disappeared and given way to an indifference to the thorough study of harmony which had once existed, now only showing itself here and there, but in a crude manner, in this conglomerate of antique and new elements of form.

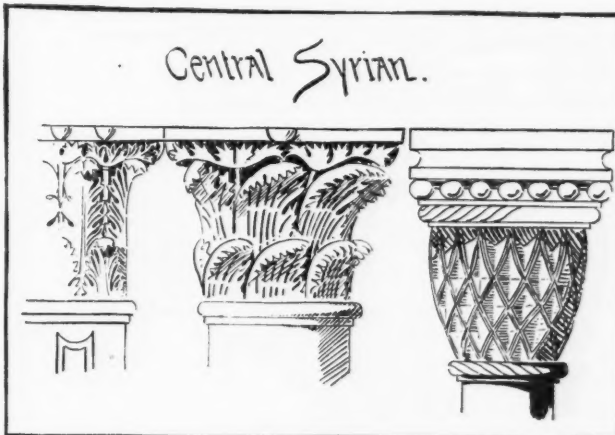
The division of males and females in the church led to the building of side aisles (see sketches A, B, St. Clement's and St. Paul's, Rome), but



this was only strictly adhered to in the East. As Justinian's government rose to its highest power by successes in the outside world, and by regulations in the interior, art sought to lend a resembling expression of grandeur and greatness. Involuntarily the architect's eyes were turned back to a time and place when the state of organized power was similar, that is the time when Rome was an empire. Then the dome expressed the times most adequately, for the great and beautiful Pantheon with the other immense domes in the baths of Caracalla were built in the flower and greatness of the Roman Empire. The dome in its abstract and sublime



beauty was also to the Byzantine taste and feelings; it was not only copied at the Golden Horn with its buildings of circular plan, but it was also carried out in connection with the octagonal and square plans (see plans C, E and D, church of the Holy Mother, St. Sergin's and Bacchus, and St. Sophia's, Constantinople,) mathematically safe and systematically remembered, so that the Byzantines have furnished the rules in the building of domes and their requisite support to this day, for in the use of the unbroken arch in architecture they were the greatest masters. The development of a dome on a square plan is possible in two ways. The



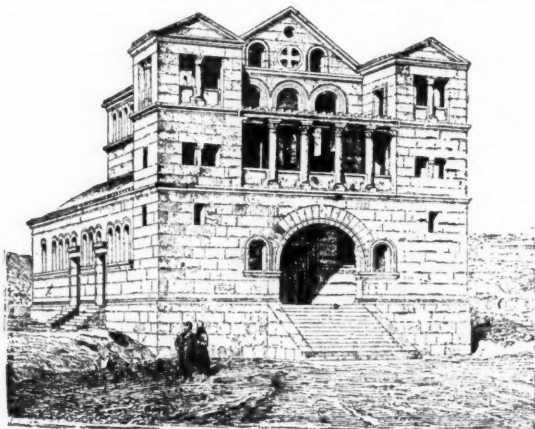
first is, if the plan of the largest arch of the dome is circumscribed to the polygon of the plan of the supporters (see sketch 1), the second is if it is inscribed to these (see sketch 2), thereby necessitating the use of spherical triangles in the angles of the supports, called pendentives, to fill in the intervening space. This is undoubtedly the grander of the two methods, for it allows of a complete dome, while in the first method large sections are cut away by the intersection with the side walls. This first method was

* A paper read before the Chicago Architectural Sketch Club; illustrated by drawings reproduced from standard authorities. Revised by the author for THE INLAND ARCHITECT.

much used by the Ravennatians, for instance, in the "Baptistry of the orthodox" and in "San Vitale" at Ravenna. The second method was the one adopted by the Byzantines of Constantinople; the possibilities of this manner are shown by the great St. Sophia's, with several similar but smaller structures. The plan had gradually changed from the basilica to a Greek cross with a large central dome and many niches and arcades, below. The four immense semi-circular arches between the four arms of the cross and the dome were directed to the four points of the compass,



the arms corresponding to the nave and apse ending in half domes and the transept arms in walls pierced by many windows, the arms proper being roofed by barrel vaults. The description of St. Sophia's will be sufficient for the construction of the majority. After the old church built by Constantine was burnt in A.D. 532, Justinian decided to rebuild with a splendor unparalleled, by the help of his architect, Anthemion von Tralles. The corner stone was laid within forty days of the fire. Von Tralles was supported by Isidore von Millet. The immense building, and the short time, required large sums to be raised hurriedly, causing all the provinces of the great empire to be taxed. The old temples of Greece and Asia were plundered. In six years it was completed; 22 years later an earthquake destroyed the eastern half of the great dome; it was immediately rebuilt, but 25 feet higher, and was dedicated on Christmas day, 563. The immense central dome, 105 feet in diameter, is supported by forty ribs, projecting about four inches at the spring, and gradually merging into main surface as they rise. These ribs, the principal arches, belt courses of the dome and the main piers, 75 feet in height, to the spring of the pendentives are of cutstone. All the walls and remainder of domes are of brick of a variety of shapes; some are 1 by 2 by 27 inches. The statement of some writers that the domes were built of pumice stone or a light, porous brick, has been proven to be wrong. The inside height of dome from the floor is 180 feet; the thickness of the dome at the spring is 30 inches, and in the crown 25 inches. The cornice projecting on the inside at the spring was built wide enough to afford a passage for the lamp-lighters, almost 130 feet over the floor, but without a railing. The interior was treated incrustive, that is, covered with marbles and mosaic. The exterior was very plain, either showing the plain brick or covered with stucco.



The Greeks and Romans always sought prominent positions for their temples and other public buildings, first building a stylobate, usually a flight of steps, continuing entirely, or the greater part of the distance, around the building. The Byzantines did not look for a prominent piece of ground, and the building was only a single riser above the ground. A small water table takes the place of the stylobate; at first this was plain, but later molded and carved. The exterior walls, as mentioned before, were principally of brick, but sometimes the walls and arches were constructed of alternating course of brick and stone, causing one to think of the Moorish work done about seven centuries later. In Central Syria (see 3) the edifices of all kinds, even the smallest dwelling, were entirely of stone; large, well-cut blocks, arches and domes of great span were common, and several stone doors swinging on pivots are yet extant; here the vertical section of the domes were often the raised ellipse.

While in Syria all the material was new in Europe, everything possible in the second-hand line was at first made use of, fluted columns next to plain, or two thirds fluted was common. In St. Sophia's there are eight green antique columns taken from Ephesus, and many dark-red porphyry columns from the Sun Temple of Aurelius, in Rome. They immediately recognized that the arch, having a section similar to the Roman architrave, resting directly on an Ionic or Corinthian capital, formed a very poor junction; at first they interposed a block molded as the arch or architrave (see I), later a pyramid frustum, and ornamented by a cross or other emblems (see II). This pillow block was proportionally small to the capital, but it gradually grew in size until it had completely supplanted the capital (III, IV and V); the ornamentation grew in richness with the size of the pillow block; the latest examples are entirely covered by a network of vine. The very latest frequently have two blocks, one over the other (VI). The interior molded courses and entablatures were all richly carved, a cymatia with overhanging acanthus, the corner with a guioche pattern, the bulging frieze by a large meandering acanthus, high and squatty egg molds, and all these separated by small bead rope molds, although these richly carved members had lost the aesthetic meaning which the Greeks had given them, for they were placed together regardless of size or aesthetic strength; they still possessed great beauty, lent them by the fine workmanship and character of the carving. The arches were also membered and carved in the same manner. In Syria a charming method of supporting an overhanging interior cornice was much used; this was to build colonettes below supported by carved corbels; while speaking of colonettes, I may mention that they seldom had bases in Ravenna, Venice, Constantinople or Syria. The roofs of the smaller buildings were covered by the old S or the channel tiles. The Mausoleum of Theodoric, at Ravenna, was roofed by an immense piece of saucer-shaped concrete, lifted into its resting place by a number of square perforated blocks, just above the outside edge, that are now acting as ornaments. St. Sophia's and the other large churches were protected by a heavy sheet of lead.

Plain white, and beautiful combinations of color and form in marble,



even the floors, when marbles were too difficult to be had, almost the same effect was gained by the use of colored cements.

Mosaics made of glass covered large wall surfaces and covered the entire domes; the ribs of the latter were so slight that they were hardly noticeable. Where these were wanting, they were replaced by decorated constructive lines. The immense mosaics in St. Sophia's are now covered by whitewash. It was only by long and persistent pressure brought to bear on the Turkish Government, that the Italian, Fosetti, was

allowed the privilege of washing and drawing them, in 1847. They were re-whitewashed, but not as well as they had been, for the large picture of Christ, in the apse, which the Mohammedans wished to obliterate, can be faintly but distinctly traced. The windows are divided into small lights, for the simple reason that larger pieces were not to be had, and not a craze as it is today. Perforated marble slabs were much used; at first only simple geometrical figures, as squares, circles and crosses, gradually growing richer and richer, until the highest examples at Ravenna are reached; these were filled with leaves and meandering vine, the light falling through the open spaces.

Molded and carved casings, with carved splayed jambs, finished the windows.

The carving is flat, very sharp-cut spiny leaves, completely filling the space within its borders (see 4); the acanthus and smaller leaves resemble the regular Greek acanthus; if any difference, it is that the single parts are more spiny; the ribs are incised (see 5) instead of being raised. These ribs are beautiful flowing lines in both large ornaments and borders, and are therefore the principal, necessitating the drawing of them at the beginning. No spine of the leaf is left to stand out free, nor to lap over any other part of the leaf, but its tip touches a line or meets with other tips (see 5.) Large surface ornaments are drawn with a center, either a cross, an emblem, or a rosette. The borders are a guioche or a meander.

Many of the carvings were accentuated by the use of color, the centers and leaves in gold, ivory white or a greenish white, the spans peacock blue, a rich dark red or a chocolate. The borders of the marble were left their natural color.

The same palette of colors, that is gold, ivory white, greenish white, peacock blue, dark red and chocolate, lent the mosaics their rich appearance. Animals and birds were at first only used as decorative forms by the central Syrians, but in St. Marks, of Venice, and other buildings of as late a date as that they occur very frequently.

The photographs, engravings and tracings which have been collected to illustrate this sketch will give you all as good an idea of the style as one can obtain without seeing the originals.

Illinois State Association of Architects.

THE regular monthly meeting of the Illinois Association of Architects was held Saturday, May 7. In the absence of President Adler, the meeting was called to order by 1st Vice-President, S. A. Treat, at 2:30 P.M.

On motion of Mr. Cleveland, the minutes of last meeting were accepted without being read by the secretary.

Mr. Clay: I wish to say regarding the symposium that two of the members are not here. I have their papers, however, and they have requested that the secretary read them.

Mr. Clay then read the opening paper of the symposium, entitled "To what extent is it necessary in design to emphasize the essentially structural elements of a building?"

W. W. CLAY.

Perhaps no subject in the discussion of architectural design leads us more thoroughly into a consideration of its moral condition and tendencies, and of its honest rights and privileges than that to which your attention is especially invited by the symposium of today. If I may be permitted to take the bull by the horns immediately, and, without a further introduction, delve into the heart of the matter by attempting at the very start to solve the riddle, I would answer in a broad and general way, and as a text to build an argument upon, perhaps, that it should be demanded of design that the emphasis placed upon the essentially structural elements of a building should be at least a polite acknowledgment of their several and individual existences, and a candid recognition of their worth and usefulness. This is either fortunately or unfortunately, too frequently not the case. For alas! or happily (it is not for me to say) how often has the structural element been called upon to pose as something else, or hide itself entirely, in order that a freak of selfishness may find solution and development?

It will not be the object of this initial paper to discuss the merits or demerits of any style of treatment, or seek for architectural harmony between the parts or to define it, or wage a wordy war against veneers of stone or brick or slate, or breathe contempt upon the use of sheet-iron, tin or copper, or even open up the question as to whether the designer should confine himself to giving grace of form and beautiful enrichment to structural elements alone, omitting all adornments, all appendages, all extraneous or superfluous conceits that may not constitute a useful or component part. This latter may be, and doubtless is, though fraught with difficulty, the truest, noblest, highest form of architectural design, but it is not to be considered here, except, that if there be design at all, it shall so treat its subjects that they do not seem composed of what they are not, and do not seem performing functions which they do not.

From such thought as I have given to the subject, I am inclined to this opinion: That within the reasonable limits of the question there are at least two principal divisions under which it may be rightfully discussed; to these, with kindred thoughts suggested by them, I will confine myself at present, while those who follow me may take different ground. We may then, perhaps, consider design in building and its relation to the structural elements under these two general heads:

First. Those considerations which have reference to the material used, as represented by the design.

Second. Those considerations which have reference to the implied strength and fitness of the construction, as represented by the design.

I may say here by way of explanation, that I have chosen the above division of the subject because I believe it to have a more important and vital interest than any variation of the ancient dictum, which calls upon us to "decorate construction and not construct the decoration," and because I think that if the principle of "truth" is kept well defined before him, the designer needs but little else to guide him, and I trust you will be satisfied if in what I have to say or have said, I leave it to yourselves to find the limits of design in this connection by declaring only on what ground it may not stand, and leave you all the earth beside to develop in.

It has been told to me that the celebrated artist, Turner, in reply to certain adverse criticism, once remarked, that if it took two suns to produce the light and shade he wanted, he would have them. I presume that with no better cause, he would have had a half dozen, if the two were insufficient. I may be misinformed regarding persons, but the anecdote adapts itself to what I mean, and illustrates in art what I have chosen (for lack of better phraseology) to call "a freak of selfishness," and which in architectural design as considered here consists, first, in a misrepresentation of materials used, and secondly, in a denial of the true construction. The former is usually, though not invariably, prompted by a desire to produce a given form, detail or effect, upon a more economic basis. The latter by a determination to retain a given form or detail at *any cost*, so that, for instance, a real support is hidden and the favored form appears to do the work. While it may be undignified, and not at all respectful before an audience of those who know too well already, to quote examples, still I am compelled to say, for sake of illustration, that I consider an element of iron, *cast* to imitate wrought work or stone, and an arch without intrinsic strength or lateral support, its load sustained by hidden beams, for instance, as fair examples of the two principles of deceit above alluded to.

In the one case, we find the real material unrecognized, distorted, or misrepresented; in the other, the construction covered up and practically ignored. I have asked for recognition of the structural elements, and I have shown that recognition is not always given them, and would draw the inference that this lack of recognition is not from necessity, but in a great degree from a desire to indulge a fancy; sometimes at lesser and sometimes at greater cost, but, "put money in thy purse."

We must admit, however, that this power to evolve the beautiful, this power which has turned primeval building into architecture, this power which has given so much of life and soul to men's creations, should have some scope and privilege. But to what extent, and with a hope of what

advantage to itself or us, shall it be permitted to conceal the truth or formulate a falsehood?

It is said, the first impulse of human nature in regard to things of fact, is to declare the truth, and that falsehood is the result of due deliberation, being prompted by a consideration either of the disadvantages which might follow a disclosure, or of the benefits which might be derived through misrepresentation. The former incentive to dishonesty, leading as it does, with its inherent selfishness, to a cowardly avoidance of penalties and punishments, has little to commend it for consideration, as, however right may have been the deed, its denial robs it of its self-respect. But the latter incentive in which may be discovered that problematic principle by which the end is made to justify the means, and which for centuries past has been a firm belief, if not a ruling passion among the few whose duty it has been to educate the morals of the mass; this incentive gives a field at least for some discussion, although it may not yield us the conclusion that "the truth, the whole truth, and nothing but the truth," is not as absolutely essential in some other things as it is upon the witness stand.

And here it would be well, perhaps, for us to pause and briefly trace, if possible, what effect a code of morals such as this may have upon design in architecture. Upon the ground that falsehood in design is to a great degree a freak of selfishness, there is clearly naught but condemnation for the act; but upon the ground that beauty, however false, becomes a public educator in form, in color, in detail, regardless of construction and of material too, so that the form and color and detail are good, so that they come within the modest means of those who may be taught, so that each home is brightened by the teaching; the selfishness is turned to sacrifice, the means seem justified, and the artist pushes on—to what? alas! to what? I fear, to license.

The story of the ages has been told; the impulsiveness of innocence, the temptation of ignorance, the violence of license, the necessity of law, the threat of punishment, the promise of reward, the doctrine of salvation, the decline of fear, the development of reason, the dethronement of superstition, the establishment of freedom, the inspiration of truth.

For as we take this search along the pathway of progressive morals we may discern so near at hand that even now we seem to be within its very precincts, inspired truth, truth on which no longer hangs the mantle of the innocent impulsiveness, which, knowing naught of evil, evil doeth not; truth, which, with a firm belief that error unenacted leads on to error without hope, would suffer *all* than shield that error by a falsehood; truth, deep-seated in the heart, of which there dwells the strong conviction that no dissemblance, however rich may seem its fruit today, can ever nurse that fruit to ripeness, can ever hope for pleasure or reward or gratitude in such an offspring.

Truth, established by the line of truth, which, arising amid these struggling efforts of the past, finds in itself, and in itself alone, the rich experience, the manly courage, the steadfast purpose which constitute the only hope, the noblest guidance, the highest leadership.

And in design today I think we see the influence of such thoughts as these; thoughts which demand expression of the truth; thoughts which though well-nigh overwhelmed by more false practices than ever known before, convince the thinker that the turning point is near at hand, when each must seek a refuge on some safer shore, where, guided by a strict integrity, his genius may endure by living works in which no lie is found, no truth concealed, and yet no beauty sacrificed.

At the request of the secretary, R. C. McLean read Mr. Baumann's paper, that gentleman being one of the absentees.

FREDERICK BAUMANN.

In a measure I agree with Mr. Clay, when he admits that "giving grace of form and beautiful enrichment to the structural elements alone; omitting all adornments, all appendages, all extraneous or superfluous conceits, may be, and doubtless is, though fraught with difficulty, the truest, noblest, highest form of architectural design." I should not, however, as he does, entirely exclude such considerations from our subjects proper, because they seem to me to constitute an important part thereof.

I do not believe in the necessity of giving an express emphasis to structural elements, but I do believe in harmony between structure and expression, and say: to the real part, useful structure, no express emphasis; to the ideal part, artistic expression, no subordination. Let us consider this to be the ideal fundamentum to what we comprise under the name of architecture.

To strengthen this consideration, and impart to it a broader basis than here outlined, I will, in translation, adduce the concluding sentences of the introduction to Wilhelm Lutke's "History of Architecture." They read:

We are enabled to prove in every work of architecture the existence of the two elements: the really necessary and the ideal, which united make up the work of art. But this is expressly to be thus understood, that neither can exist by itself, and that both must be regarded as welded to a perfect unit. It is foremostly the practical end which determines the arrangement of ground plan. But the harmonious perfection of the work is already a part of artistic activity proper, the more so, since it cannot be effected without regard to the manner of covering rooms. This covering is at first likewise a result of practical demands, which become manifoldly diversified in accordance with the various needs of divine devotion, of customs of the people, of climatic condition of the country, and of the kind of material to be employed. The invention of that construction, on the other hand, which complies most perfectly with the end sought is to be regarded as a deed of architectural genius. This genius enrobes his creation with such perfected sanction as to enable him to disclose before the eyes of all, the ground plan and construction in language of form such as is beautiful and clear to general understanding; and by means of proper membering, to pose the building object in the light of a live organism which establishes even its ornamentation as though sprung from the power of a natural law.

But this is highminded theory, good for maxim and amusement, very much more so than for daily hard and dry practice, in which it seems inappropriate to regard architecture as any more than a useful art. A skilled and talented practitioner might oftentimes reach the border of fine art proper, yea, even enter its very gates. Does it follow therefrom that the entire list of practitioners in the architectural brotherhood, though elevated, is lifted from its standing?

In every, even the most ordinary of useful arts, it is possible to reach the limit of fine art and even pass beyond. The most ordinary wearing apparel, of every sort, begins the list, and among the highest class of

articles in this line—have many of them not even been classed among the objects of fine art. Consider in this light the other, and, if I dare say so, the highest branches of mechanical art; has human invention therein not likewise excelled in a degree which demands fullest admiration? Consider the art of tapestry, the art of locksmithing, the arts of engine building and ship building, of instrument making, and others, is there one in which the goal of fine art has not been approached or even reached? Look at the art of armor smithing. Before the invention of gunpowder in the age of the "Minne," the knight was carefully anxious to exhibit himself in finest appearance before his lady. She was equally anxious to have his armor commodious and strong, to allow agility and to withstand the brunt of battle. Thus the artisans became anxiously solicitous to produce an armor fitted for such demands, and the final result was perfection of fitness and strength combined with absolute grace. Armor relics of those times are to this day considered among the highest objects of medieval art, fine art. We Americans in particular, have a right to regard mechanical arts with us as master arts, for it is acknowledged in every quarter of the world that, at all events, with nearly all of them we have passed the line which may be drawn between useful art and fine art, more so than has any other nation.

Does this contemplation grant to us any sound reason to think or to fancy that we, as architects, are of a substantially finer mold than are the artisans, so called? The art itself is broad and complicated, but where are we? Do we even hold as high a standing in our profession as those men do in theirs? Can we boast of our profession as such, although the mere mechanical part of our building art has in some measure, at least, outstripped what we meet in other countries? The time may or will come, yet at present we are wanting.

I cannot here resist the temptation to descend in this contemplation from man to the highest order of animals. Has there not ever been poetry in the song of the lark and of the nightingale? Do we not find quadrupeds and birds formed or feathered to ever attract our devout admiration? If Darwin is correct, and why not? both animal song and garment are acquisitions won through the agency of long, long ages in the pursuit of, I will say love, the same subtle, sweet agency, which, as we have seen, molded knighthoods armor in historic time.

From the foregoing are we not justified in the assumption that the architect of the present day must take his place among the artisans, and drop all claims to any other distinction or dignity which is not the exclusive property of the individual; and further, that no one should feel lowered by the truth of this? We live, as you well know, in a free country. There steps, as in all other trades, by the side of the spirited, noble-hearted, hard-working artisan, artist that he may be, the bare bungler, trying to eke out a living upon false pretenses, so often considered by ignorant builders to be good coin. A bungler or his relation may even have a new style of his own patent process. The honest dreamer may, in a fit of vanity, believe that he is on a straight path to an American style of architecture, wholly forgetting that every country in the world has, in a degree, at least, its own mode (or style, so called) of building, suiting the habits of people, and being subject to development which corresponds with mode of living and business pursuits. But all this is far off from a style proper. It may, after a long lapse of time take place, that people then will speak as we do now in regard to former eras, that there then was a particular style of building in vogue, from and in consequence of which those and those new forms and new manners have sprung. Ruskin, as may be observed in many parts of his many works, is rather bitter on invention of a new style. Thus in his "Lamp of Obedience" he says:

A day never passes without our hearing our English architects called upon to be original, and to invent a new style; about as sensible and necessary an exhortation as to ask a man who had never had rags enough on his back to keep out cold, to invent a new mode of cutting a coat.

Coming at last to the topic proper of our symposium, I find it convenient to classify buildings somewhat roughly, and in accordance to their intended uses. I silently exclude, as a matter of course, the commonest structures as being wholly below the scope of art.

First. Manufacturing buildings. The time begins to arrive when, in a new country like ours, people regard this class of buildings as deserving of consideration beyond their mere technical use. Wealth readily acquired, prompts thinking builders to take into consideration two points, namely, an educational one and an advertising one. The one wishes to establish a wholesome example; the other, to furnish their business. The time may be foreshadowed when every builder will feel himself under a moral command which bids him to build with due regard to general decency. With manufacturing buildings the tendency must prevail, and naturally does everywhere, to show all and every material in its appropriate mass, form and tint. Thoughtful, well-balanced construction is paramountly, if not exclusively, required, so that everything contrary to constructive use is prohibited. This does not forbid what may be comprised under the head of constructive ornamentation, such as pattern bricks, anchor heads and other things of the kind and form which are, as stated, expressly required. What is, then, here to hinder the architect from fully conforming with the maxim first established? Will good sense, fair information and perseverance not always succeed?

Second. Store buildings. With this class of buildings we must somewhat descend from our platform, unless we reckon plastering to be a constructive factor, which it evidently is not. But the exterior is as free to what I may term logical treatment, as it is with buildings of the first class. Retail store fronts, however, offer one difficulty which is rather a conundrum. The law of gravity is curtailed of its expression by the business demand, all glass! and this is supreme. The code here is then, that it is best to diminish all supports to a minimum, and let the surface be most exclusively occupied by glass, the rule being that no indication at all is in every sense better than one which expresses want.

Third. Office buildings. With these we are on a clear field, nothing prevents us from giving a truly artistic treatment as we please. Yet when we come to those extreme heights required by present demands, the difficulties become materially increased, though not insurmountable, as

buildings of this class lately erected in our city will exemplify, buildings of which we may justly be proud. It is evident that tenement buildings, hotels and the like, may here be classed under this head.

Fourth. Auditory buildings. This class comprises the foremost and highest order of buildings, and generally taxes the imagination and knowledge of the architect most severely. Our maxim here is for the present rather distant. Success thus far is substantially such that we ought to say: "Oh, Lord, have mercy on us poor sinners." We merely copy to a wide extent, the dead forms of the past.

Fifth. Residence buildings. We now come to the broadest, most numerous, and varied class. Within the past twenty years this has received a most special attention from builders and architects, and the variety of designs is practically endless, properly so as the variety of wants (and very often whims) which condition the groundplan. Our topic seems to lose with residence buildings a good deal of its seriousness. The architect feels freer, and goes to work more lustily. But is he so free? Is it right and proper that he may work wholly at random, without regard to natural scenery? Is not nature in fact a commanding feature into which a residence building must be fitted? If it is true that architecture holds a close relationship to music, it is the more true that the notes woven in the forms of architecture must be consonant with that silent music which is the ever inherent part of nature, molded even as she may be by the art of man. This principle was most firmly upheld in the seventeenth and eighteenth centuries by the architects of Great Britain. The lovely palaces by them erected, peculiarly in Palladio and Barronioni style, are surrounded by most beautiful parks. Without this park they would be more or less commonplace. But with the park they are works of the highest art, and ever draw our admiration.

Residence buildings may be classified as follows:

a. Urban residences.—Their location is on a crowded street, without any or with a diminutive gardenplace. "Urbanity" with them is demanded. Stateliness and order are their main requisites. The character of the street commands the character of the house. Yet, as the habitation of a gentleman with a determined mind, is as most necessarily, inasmuch as the case admits, at least, indicates, likewise, the character of that gentleman.

b. Suburban residences.—Their location is off from the city proper; they are surrounded by a garden or park, and their expression must be such as cannot be well separated from it. They may be very freely treated, always, however, in consonance with their environment.

c. Country residences.—Their location is essentially freed from urban regularity, and correspondency with neighboring houses is not required, not more so at least than may in a measure be demanded by the corresponding character of landscape. But the harmony between the features of the house's architecture and those of the landscape is intrinsically necessary to a work of art. Here then is the broadest field for a gifted architect, who understands sketching landscapes, and blending therewith the forms of a castle or a rich country house.

Viewed under our maxim the architecture of residence building appears somewhat loose. This is, however, not altogether necessary; the knowing architect, seriously disposed, will never fail to keep within bounds. But the less educated, the average American architect, seems lustily to strive after the most abnormal, absurd and unbefitting forms, and our city is virtually brimful of all sorts of quaint, meaningless, coarse, clumsy and in many regards absurd features.

Architects are anxious to suit employers. Dwelling houses are essentially built for the weaker sex. Women have for quite a period been educated more or less in drawing and painting and are in a measure desirous of practically impressing their thoughts upon the fronts of their houses. But has woman anywhere a mention in the history of architecture? Great as she has been in writing, in sciences, in painting, she has scarcely ventured upon sculpture, and as to architecture, she has, till very recently in our country, never stepped on the arena. Evidently the present state of our domestic architecture has beckoned to her.

How this state is regarded by a critical newspaper may readily be taken from an article in the *Chicago Times*, of May 30, 1886, of which I cite parts as follows:

No person possessed of even a very moderate quantity of architectural taste will fail to see that construction in Chicago has run mad. Taste, so called, has been on a delirious spree, and the results are that the new residences are often not unlike the dreams and fancies of the insane. For three years the crazy-quilt style has dominated in patchwork and in architecture. It has pervaded facades, and taken possession of investors. Variety, eccentricity, the bizarre, the unexpected, the startling have prevailed in every direction. Dwelling houses in quiet streets, and with pacific surroundings, have developed as huge piles of massive stone, whose motive, as indicated by their appearance, is that of security, confinement, solidity, defense. They resemble castles, jails, safe-deposits and storehouses, fire and burglar proof in their remotest details. Not only has there been this incredible massiveness and solidity developed in the use of stone for residences, but there has been a strife to secure odd effects in the color of the material. The faces of the stone present the same inexplicable craze for variety, and include everything from the Cyclopean suture to surfaces that are recessed at the joints, vermiculated, or contorted in some other form.

As to styles of facades there has prevailed a license which in many instances is simply diabolical. Variety, differentiation, the antagonistic, have all been brought into use. Anything like concentration, like synthesis, symmetry, attraction, has been rejected. All broad effects have been carefully struck out, and incessant, fatiguing, vulgar details have taken their place. In scarcely a single one of the more pretentious and expensive houses which have been erected within the last three years is there a single point within or without on which the eye can rest. They resemble the tail of a peacock, whose myriad colors and hues confuse the vision and blur the general effect.

Chicago is getting old enough to stop this nonsense in its architectural array. It is like an overdressed miss from some country village who has abundant wealth, an ambitious desire to shine, and no taste to spend her money and carry her wishes into effect.

An article of similar strain was also published by the German *Staats-Zeitung*, relative to our last November convention, and not very flattering to American architects. After speaking of those immense, tall buildings in New York as simply indicative of the large capital therein invested, the paper speaks of the residences of Chicago, St. Paul and Minneapolis as in absurdity preëminent to those of New York, and continues thus:

For it is beyond all comprehension what is brought about in these cities in the line of architectural follies. Let us take an educated European on a slow tour through the residence part of Chicago, and show him those wonderful monkey houses and birdcages, those sham burges, those hermitages, chapels with peepboxes having variously colored

glass, built during the last year, and he will exclaim: "One of us two is crazy, either the architect who built that stuff or else myself, but of one thing I am sure, I am not the crazy one."

It is a crazy, lusty carnival which is held in the West by American architecture. The people doubtless will, after ten years, be happy to sell their misshapen for the worth of the material.

American architecture, to be worthy of such a name, should aspire for higher aims than are won by the stupid interweaving of European patterns in accordance with the taste of a Kafir, who suddenly became rich. Its task is to produce the greatest practical and real comfort and combine the same with forms of beauty. When this is won then it will be time to speak of American architecture.

This is newspaper style, exaggerated like everything thus published. Yet it doubtless contains a great deal of solid matter, as must, though ever so reluctantly, in substance, be admitted. Our architecture generally taken cannot be better than is the average of the experts who produce it. In Germany, the architect, having passed a severe examination, is (*prima facie*) a man of education and all are united in one league. In our country the merest, most ignorant dabbler has an equal privilege with the expert, but the citizen has thereby, thus far at least, not felt enough damaged to be clamorous for improvement.

But even among our better architects, this truth seems to be more or less disregarded, namely, that there can be no perfect beauty to any human production as a whole, unless there is a corresponding beauty in every part and detail of it. It is unnecessary to show how clearly this principle was understood by the ancients and by the Italians, and that medieval art, rightly understood and rightly applied makes no exception. The beauty even of a natural object, that of human form, is not perfect unless every part of the body, every limb with its silent motion, the face and its expression, is beautiful. Why, then, not follow more freely, more lustily, this path shown to us by Mother Nature herself? There is, I trust, good will and talent enough alive in the architectural profession of our country. Let to this be added a well-balanced philosophy, and this truth will therefrom evolve, that, as first alleged, the building object will become in a measure like a live organism, which establishes even its ornamentation as though sprung from a natural law.

On this path we may, and I hope we shall come in future to an art which has its own birthright. Whether it may or may not then be called a style, I am not concerned in. I merely know style—not a style—which Gottfried Semper comprises under "harmony of a building, with the conditions primary to its coming into existence."

Secretary Stiles then read the paper prepared by Mr. C. M. Palmer.

C. M. PALMER.

After considering the views Mr. Clay has expressed on the subject of "To what extent is it necessary in design to emphasize the essentially structural elements of a building?" I am inclined to think he has taken too serious a view in favor of giving the structural elements recognition; and, shocking as it may appear to some, I am inclined to believe that in our relations with art, we are not required to "tell the whole truth and nothing but the truth." Art ignores truth as positively as truth ignores art, and they have of necessity, nothing in common. Art has to do with the pleasing, the fanciful, the artificial. She delights in mimicry and fictions. She may teach that which is good and true, but her real mission is to teach that which is beautiful, and I consider it would be ungracious and quite irrelevant to place her on the witness stand and cross-question her on the subject of truth. Many of her most beautiful productions are uttered to lure the imagination into fancying the near is far; that paint is a rose leaf or a sunbeam; that the absent are present; even that the haggard cheek blooms with health; and so we could go on calling to mind countless illustrations to show that where there is the greatest art there is the greatest deception.

Then why should the architect be cut off from the privileges of artists generally, and be required to make evident the skeleton of his creation, when it is not beautiful, and cannot be made so, except at the expense of stability or of his clients' pocket. And why not resort to innocent deception, when we can, by drawing a pleasing curtain before an unpleasant scene, leave it to perform the duty for which it was designed, without giving offense.

As I was examining a fine scenic photograph, in which was represented a portion of the great Cantilever bridge, which spans the Niagara river, an eminent artist (by way of an assertion, rather than an interrogation,) remarked, "Why do engineers always make an iron bridge ugly?" If I were called upon to answer the question, I would say, "Because true, unalloyed construction is never artistic." It has that in its very essence which discards all curves, and adheres rigidly to straight lines. We may admire straight lines under certain circumstances, but it is because they convey the idea of utility, neatness, order, even grandeur; but never pure beauty, except, possibly, to a mind trained to the practical, rather than the artistic.

To further illustrate this thought I will appeal to nature. Her methods have been submitted to numberless ages, where the unfit pass away, and the fittest survive. Here we find the bones, the rocks, in short, the construction, in all her most complete works, are covered, protected and clothed by materials, colors and forms more pleasing.

It is true that nature, in her lavishness, gives us all varieties of form and line, but her outward manifestations abound in curves, probably because the straight line is capable of no variety, and is only pleasing, when on so vast a scale as to suggest grandeur. A pond may have a level surface, but it derives its beauty from being Nature's mirror, in which is repeated her charming curves and hues of scenery.

Consider the human form. It surely is no advantage from an artistic standpoint, that the skeleton should even hint at its existence, much less show itself. The joints may be of cunning workmanship, and the bones fashioned to give the maximum of strength with the minimum of material, but it is for these very reasons unsightly. Let us clothe it or bury it, even put it in our closet (provided there is not one there already), anything to get it out of sight, for we can scarcely conceive of making it sightly, without destroying to a great measure its usefulness. One would be at a loss to contrive anything more ghastly, except by taking itself as a basis, and

emphasizing its structural element. And so the artist will seek his model, where all the facts are not even hinted at. From following these lines of thought, I would contend, it is generally better architecture and fully as honest, to arrange the structural elements of our buildings in the most straightforward manner, for their particular function is strength and durability and not beauty, and then hide their very existence with more pleasing forms, materials and colors, where a purely artistic effect is required.

I wish these few remarks construed as an essence or theory, and not as a rule, for many conflicting elements arise in the practice of architecture, where no theory, be it ever so well grounded, can be always successfully carried out. And then there is Fashion, which we cannot afford to ignore lest she ignore us, and who forms a current so strong that all must follow, excepting only he who leads, until it, seemingly of its own accord, changes its course.

J. J. FLANDERS.

"To what extent is it necessary in design to emphasize the essentially structural elements of a building?" in its practical more than moral aspect, would suggest a more simple question: What are essentially structural elements in a building? and this resolves itself into varied minor interrogatories, depending upon the type of building analyzed. It is characteristic in good design to express a sense of fitness of purpose with stability, and when this is obtained by the builder, the sin of characterless detail and tawdry ornament may be mitigated.

Void above void and mass upon mass is a simple maxim, to be adhered to when possible, and its logic will not brook eccentricity or frantic efforts for novelty, which, like April condiments, are pleasant to behold, but as sawdust in the mouth.

The apparent purpose of the masses should be rendered when possible. The thrust of arches should be opposed by similar arches, and the exterior abutment should be large for its purpose. The pier which carries the corner, and the one to sustain the girder have given to them the bulk of material.

Is it necessary to indicate upon the exterior the floor timber in a building? Does not the position of the windows render legible that of the floors? While horizontal courses near the floor lines may increase delight in the design, they are not essential to discover the position of the floor timber. The windows do this, and without them modern architecture is meaningless. They are the prime factor in good design. The architect in his efforts for proper fenestration, shows his skill in modern design. To obtain great results in this art requires an ability such as was possessed by the designer of the Parthenon. In considering the moral aspect in the execution of a design, the veneer of stone and costly brick is pardonable. That it is better to clothe the coarse, rugged brick or stone with the veneer when it can be, and impair the stability, is illustrated in all architectural monuments from the morning ages to the present time, and herein is seen the refinement of politeness in design fully as much as when the cripple takes advantage of modern art in other fields, and attaches to the stump of the lost limb an artificial one. When by necessity an arched opening is placed upon the corner in such a position that the designer is unable to counteract the thrust of the arch by buttress or pinnacle, does he violate truth when he takes advantage of an iron tie rod, apparent or concealed, to render the arch stable? The designer's sense of beauty demands the arch in a position which conflicts with stability. His ingenuity renders it stable, and the artificiality is condoned by the pleasure given. The designer is pleased at the satisfactory solution of a disagreeable problem. The constructor is happy in the fact that while the piers stand, the arch will stand. The Hindoo says, "The arch never rests." We know that if we can maintain it, a curved lintel though it be, and of numerous parts, its stability is assured, and the use of iron becomes a sister coadjutor to the other materials, and assists the design in its efforts to perfection. In the use of arch construction there is one feature of frequent occurrence in many late works that calls for strenuous protest, because it conflicts with the rational and the beautiful. An arch implies that superimposed weight, as well as its own, is transmitted to the supporting abutments. But when this appearance is violated by supporting iron struts carried to the vousoirs and breaking into the harmony of the well-known characteristics of arch construction, the effect is a brutal violation of the truth and beauty of good construction and design.

Are not the structural elements in good design the emphasis of the component parts of the design? Can they be overlooked without impairing the composition? In our minor works, we are frequently obliged to lessen this emphasis by various methods, but this should be made without brutal offensiveness, and the aggressiveness should be softened with the skill the artist possesses. Let the artificiality pattern nature in an artistic manner, maintaining so much of its characteristics that it becomes not a bold, obtrusive feature, but assimilates with the design, and assists the effort as does the mosses and lichens, which clothe and beautify jagged and obtruding rocks. "Render unto Caesar the things that are Caesar's." Express the truth when you can. In your work be governed by the principles of justice and the highest good, rather than by technical expressions of facts. There are circumstances where the artificiality, the falsehood in design is excusable, and benevolence demands that we recognize this fact; no plea of truthfulness or candor can excuse rudeness or brutality, and if we err in softening the latter, let us hope the recording angel will not blot out the stain with a tear, but greet the effort by a smile, and grasp the hand of the designer fervently, and record, "Go ye to higher honors."

SUMMARY.

W. W. CLAY.

It is a happy refuge for a man who has little to remark, to feel that those who listen have already listened long, and that they wait with some impatience for their time to come. I will, then, briefly gather all I can together and, with a parting rap or so, depart.

I find in Mr. Baumann's paper many points that strengthen the position in the matter which I take myself, and although he seems to think the theories he takes the trouble to translate for us somewhat impractical for

a bread and butter winning age, he is not inclined to gainsay them, but rather adds contemporaneous testimony as further evidence.

I have a faint suspicion, however, that the gentleman who followed Mr. Baumann could not have given careful or sufficient study to his predecessor's document, or he would have scarcely poised his lance to tilt with such a champion of art as Truth is; and his adversary must have garbed herself in triple mail, with visor down, with crest concealed, and Art itself deceived him woefully, when each ignored the other. The position taken in this paper, and the next one, would tend to show that deception practiced with a good intent, still has its advocates, and while one gentleman desires to ascend to "higher honors" without a teardrop or a reprimand, the other seems to think he'd rather frolic here below, and will not for a moment take a serious view of art, preferring "fun to joy."

In most discussions I have met with on this subject, even those of Ruskin, the works of nature (the human form especially) are cited, and from their existence as we see them, it is argued that the architect is right when he covers the unsightly with the beautiful. The premise and conclusion meet with general approbation, but when the syllogism is compounded, and the ghastly skull and bones and vertebrae are dangled in our presence as sufficient reason to conceal the truth, it seems to be forgotten that they display a skeleton, and a skeleton alone—not a man.

If we carry the distinction further, we will find—it is to give existence to the man that the skeleton is built, and that the man was not completed to conceal, or even to illustrate, the skeleton. With such a view, I think there would be less difficulty in harmonizing artificial with natural truthfulness, and a stumbling block of considerable dimensions would be removed.

If then we may consider a building from an architectural point of view, as an organism in which each part, concealed or visible, is an essential element, so disposed that one may not deny another, I think we have a broad and liberal basis, susceptible of the highest and most truthful development.

While I think no one will controvert the statement made in the initial paper, that the material used, and showing as a structural element in the sense above described, should be so treated as to be a *prima facie* evidence that it is not something else, there seems to be a doubt in the minds of some as to whether the construction showing shall have the option of being true or false, and, alluding to the theory advanced, Mr. Flanders asked in reference to it, "Does he violate the truth when he takes advantage of a tie rod, apparent or concealed, to render the arch stable?" In the latter case, as he admits himself, there is no longer an arch, but a truss or lintel. In the former case, one clearly violates the truth, however satisfactory may be the outward sign, however flattering may be the consciousness of the intricacy by which the end is reached. The difficulty of this position is that we know not where to stop, and it is here that freedom is mistaken for license by those spirits which rebel at guidance, and in their reckless passage, carry many a reluctant seeker after truth, who shall in after years, when earnest work has freed him from the bondage which he sought not, pass those scenes of former dissipation with downcast eyes and trembling expectancy, lest his well-trained friend shall point across the road, and with irony remark: "Who the d—l perpetrated that?"

DISCUSSION.

The chair: Discussion is now in order, gentlemen.

Mr. Patton: In regard to one remark, that a concealed tie-rod may make an arch sufficiently strong and just using a pleasing form, where, without the tie-rod, it might seem weak, I would meet it by this: that such a form is not pleasing to any well-regulated mind. Only yesterday a gentleman was criticising one of the prominent buildings of this city, because the end piers against which the arches had burst were not strong enough, apparently, to sustain the thrust. He said it made a disagreeable appearance, and it was not satisfactory in its design. I should say that all questions of that nature could be settled if we will apply two rules; first, that the building must be strong; and, second, that it must look strong. It is not sufficient that it be strong unless it looks strong. Whatever we use, tie-rods, lintels or arches, or any combination, they must satisfy the eye, so that in looking at the structure there can be no question as to the stability. Individuals may differ as to the actual interpretation of this, but the general impression must be with strength, that when we see the thrust or the weight there must be something to resist it. It is a familiar principle, that if we have any heavy weight to sustain we should show a suitable foundation to sustain it. There is, it seems to me, a reverse principle to that, and which is often ignored: we should never make a great foundation unless we intend to put something on top of it. A good deal has been said on the subject of arches, and there is one question that comes to my mind: every kind of building is good if used in the proper place, and if used in accordance with its nature; but any kind of building material may be put in and used contrary to its nature. Now it seems to me that a curved semicircular form, for instance, used in the façade of a building is not, of necessity, of an arch. Why can we not use the semicircular form without the arch? Now we see at the present time vousoirs in which are curved forms made of wood and covered with shingles. I am not prepared to state that these are deceits, but when the architect makes a semblance of a keystone out of shingles, or a keystone out of copper, and puts it into the center, it seems to me it is a violation of good taste. I think such forms may be used, providing we will recognize the fact that it is the surface covering used protecting the real materials beneath, and treating it as such, and not treat it as a constructive feature, and if we keep these principles in view, it seems to me we can use a great many curved forms where they are useful, and yet not violate any principles of good taste.

Mr. Pierce: I think we are sometimes hampered in our free use of forms from the function that a particular form in the history of architecture has had to favor. For example: We regard the column as necessary to sustain weight from above. In the same manner we regard the curved form as an arch, and when we see that curved form we look for something to take the thrust of the supposed arch. Even in the case of columns our preconceived opinion, based upon what we see in historic forms, that it is

intended to sustain weight from above, does not necessarily alter the case. It may be put there to act as a sort of buttress for stiffening the wall. Take the buttress itself; it was employed originally to take the thrust of roofs that had no beams across; and yet we see it employed now illegitimately where there is no thrust, and we call for the buttress as a buttress. Now, to what extent we should discard a feature simply because it does not fill the function that it was originally intended to fill is a broad question. Speaking individually or for myself, I should say that if I see an arch, I am not satisfied with the knowledge that there may be somewhere concealed the strength that carries it; I look for a sufficient abutment to take the thrust away, and if I do not see it I am disappointed. Still, an artist may see the beauty in that form of an arch and ignore the function of the arch. There was one point in Mr. Flanders' paper in which I think he voices the general sentiment to some extent on the subject, as I think he does mine. That is, that where there is an arch there should be no appearance of support to any part of it.

Mr. Clay: It seems to me, if I understand Mr. Flanders aright, that there is great impropriety in putting supports under the vousoirs of an arch.

After some further informal discussion, the meeting adjourned.

Association Notes.

WESTERN ASSOCIATION OF ARCHITECTS.—Convention will be held November 16, 1887, at Cincinnati. J. F. Alexander, La Fayette, Ind., secretary; W. L. B. Jenney, Chicago, secretary of foreign correspondence.

ILLINOIS STATE ASSOCIATION OF ARCHITECTS meets the first Saturday of every month, at 15 East Washington street, Chicago. Annual meeting first Thursday in October, 1887. Clarence L. Stiles, Chicago, secretary.

INDIANA STATE ASSOCIATION OF ARCHITECTS meets on the fourth Wednesdays of January, April, July and October of each year. Annual meeting fourth Wednesday in October. E. H. Ketcham, Indianapolis, secretary.

MISSOURI STATE ASSOCIATION OF ARCHITECTS meets at Kansas City on the second Tuesday in January, 1888. Charles E. Illsley, St. Louis, secretary.

BUFFALO SOCIETY OF ARCHITECTS meets first and third Tuesdays each month. W. W. Carlin, secretary.

THE ARCHITECTURAL ASSOCIATION OF IOWA, annual meeting, second Wednesday of August, 1887, at Spirit Lake. F. D. Hyde, Dubuque, secretary.

THE ARCHITECTURAL ASSOCIATION OF MINNESOTA meets every other Tuesday at Minneapolis and St. Paul alternately. Annual meeting January 3, 1888. F. G. Corser, Minneapolis, secretary.

KANSAS STATE ASSOCIATION OF ARCHITECTS meets at Wichita on the third Tuesday of January, 1888. J. C. Holland, Topeka, secretary.

KANSAS CITY SOCIETY OF ARCHITECTS meets Monday afternoon of each week, at 4 o'clock. Annual meeting second Saturday in April, 1887. F. B. Hamilton, secretary.

ASSOCIATION OF OHIO ARCHITECTS meets semi-annually. Next meeting third Thursday in July, 1888, at Cleveland. F. A. Coburn, Cleveland, secretary.

ASSOCIATION OF TENNESSEE ARCHITECTS meets bi-monthly. Annual meeting third Thursday in February, 1888, at Memphis. T. L. Dismukes, Nashville, secretary.

ASSOCIATION OF TEXAS ARCHITECTS meets at Houston on the third Tuesday of January, 1888. S. A. J. Preston, Austin, secretary.

NEBRASKA STATE ASSOCIATION OF ARCHITECTS meets first Wednesdays in January, April, July and October each year. F. M. Ellis, Omaha, secretary.

KENTUCKY STATE ASSOCIATION OF ARCHITECTS meets at Louisville first Thursday in each month. O. C. Wehle, Louisville, secretary.

WISCONSIN STATE ASSOCIATION OF ARCHITECTS meets first Monday of each month. Annual meeting first Monday after first Sunday in January. Howard Russell, Milwaukee, secretary.

THE CHICAGO ARCHITECTURAL SKETCH CLUB meets every alternate Monday, Builders' and Traders' Exchange. W. G. Williamson, secretary.

THE WESTERN SOCIETY OF ENGINEERS meets the first and third Tuesdays of each month at 4 o'clock, P. M., at 15 East Washington street, Chicago.

EDINBURGH ARCHITECTURAL ASSOCIATION.

The members of the Edinburgh Architectural Association visited Duleton Castle, on Saturday afternoon, under the guidance of Mr. David MacGibbon. The conductor first drew attention to the exterior of the castle, and pointed out the advantages of the site for defense, the walls being built on a rock, which, although not lofty, was too hard to be undermined, and this whole being surrounded with a wet ditch. This was crossed by a long wooden gangway, the stone pieces to support which still exist, and part of which formed the drawbridge. The oldest parts of the buildings date from the thirteenth century, and formed a portion of the castle which was besieged and destroyed by Bishop A. Beck, in 1298. These consist of three large towers at the southwest angle, and a part of a tower at the southeast angle, all the details of which belong to that period. The castle was rebuilt, to judge from its style, in the fifteenth century. The entrance gateway, with the portcullis room above, the hall and other buildings on the east side are all parts of this restoration. The hall has been a splendid apartment, 72 by 25, with screen and minstrel gallery at the south end, and the dais and lords' apartments at the north end. The kitchen is on the same level, and has a very lofty vault with aperture for ventilation. It is provided with two large fireplaces and a good service room; below this are the bake house and wine cellars. Under the lord's private room are

guard room and dungeon. In the sixteenth century a private dining room and other apartments were erected at the southwest angle of the courtyard—dining in hall being then given up. The gateway in the outer inclosing wall and the dove cote were pointed out as deserving of notice. Duleton belonged in the thirteenth century to the De Vaux family, whose heirs brought it to Sir John Haliburton. His grandson, created Lord Haliburton, in 1440, was Lord Treasurer for Scotland, and the castle was probably restored by him. In 1603 the property was conferred by James VI on Sir T. Cropine, who saved the king in the Gowrie conspiracy. It afterward passed into the hands of Sir James Maxwell, and in 1663 was purchased by Sir John Nioliret, who as Lord Advocate bears the title of Lord Duleton. The castle still remains in the possession of his descendant, Lady Mary Nisbet Hamilton, to whose taste and liberality the public are indebted for the careful preservation of the buildings and ready access to the beautiful gardens which surround them. At the close of a very enjoyable day a hearty vote of thanks was accorded Mr. MacGibbon for his interesting paper.

LOUISIANA STATE ASSOCIATION OF ARCHITECTS.

Architect Thomas Sully, of New Orleans, member of the Western Association committee on State Organization, called a meeting April 28 to consider the formation of a state association of architects. There were present at this conference Architects Thomas Sully, Maj. B. M. Harrod, Deitel & Son, Patton and Williams, William Fitzner, A. Toledano and J. F. Braun. James Freret of New Orleans, sent a letter indorsing the movement. Mr. Sully was chairman of the meeting, and a committee, consisting of Architects Harrod, Fitzner and Sully, was appointed to draft a constitution and by-laws to be presented to a full meeting of the State architects, to be called by Mr. Sully. Mr. Sully's address is 31 Camp street, New Orleans.

KANSAS CITY ARCHITECTURAL SKETCH CLUB.

This club has been permanently organized, with sixteen charter members. John Van Brunt is president; A. H. Ramsden, vice-president; Willis J. Polk, secretary; W. M. Kenyon, treasurer. These officers and L. S. Curtis form the Executive Committee. About fifteen architects were present at the inaugural meeting, and the club is heartily indorsed by the Kansas City Society of Architects. The club has already had one competition for a "Clock Tower" in which ten designs were submitted. Awards were made to Willis J. Polk, John H. Roberts and L. S. Curtis, as first, second, and third choice. Architect Henry Van Brunt made the awards. Another competition was closed April 25, for a small country house; the awards are not yet announced. Announcements for further competitions will be deferred until the Executive Committee decide upon the best course to pursue, having under advisement a suggestion by Mr. Van Brunt in regard to taking up the orders in the monthly competitions, claiming that those thoroughly informed in that direction could design in the conventional styles with greater regard for proportion.

The club will be glad to receive suggestions regarding the advisability of Mr. Van Brunt's suggestion.

THE BOSTON MASTER BUILDERS' ASSOCIATION.

In order to avoid any disturbance to progress of building by strikes the Master Builders' Association entered into correspondence with the representatives of the journeymen in the different trades, which recently brought about a meeting between a committee from the association and representatives of the building trades. In the conference the committee sought to decide upon the best course to pursue, avoiding all discussion of prices, believing that the price depends upon the man. That of "union" or non-union men was ruled out for the reasons stated in the declaration of principles of the National Association of Builders, which establishes this as a fundamental principle, that must remain "unquestioned and unassailed." The basis of settlement was as follows, and while the committee were not authorized to do anything but confer and report, their several associations accepted and adopted the result of the conference unanimously.

BOSTON, April 11, 1887.

We the undersigned, having met in conference to consider the questions of a uniform number of hours of labor for workmen in the building trades, and a mode of adjusting future differences that may occur, do hereby recommend to the various associations which we represent that it will be wise for all trades concerned in the erection and construction of buildings to require but nine hours' labor in the limits of a day for the first five working days of the week, and eight hours on Saturday under payment by the hour from April 1, 1887, until April 1, 1888.

We also recommend the method of arbitration arranged for in article No. 5 of the code of working principles adopted by the Master Builders' Association as wise and fair for all concerned.

We also recommend that a conference be held not later than the middle of January in each year to consider such questions as may be properly brought before it.

For the Building Trades Council, For the Master Builders.

L. W. DAVIDSON,
A. M. DALLAS,
J. HARRINGTON,
D. J. HENRY,
J. W. COMSTOCK,
J. E. JACKSON,
MICHAEL SULLIVAN.

L. P. SOULE,
CYRUS T. CLARK,
IRA G. HERSEY,
HENRY HUSSEY,
ELISHA LITTLEFIELD,
DAVID MCINTOSH,
W. H. SAYWARD.

Article 5 of the code of working principles referred to in the resolutions is as follows:

It shall be, as it always has been, the recognized right of the group of workmen in the employ of any individual contractor in the building trades to demand and receive from their employer a hearing upon any grievances that may arise, or any changes that may be desired; and at this hearing they can elect to be heard through a spokesman chosen from their number, or by their individual voices; but no person outside the employment of said contractor will be allowed to represent them. If amicable ground of settlement is not reached through such hearing then the grievances shall be left to arbitration (should the terms of such arbitration be mutually agreed upon by the employer and his workmen), in the same manner that other business disputes and complications may be settled.

It will be seen by the resolution that the most important points agreed to are the number of hours for a day's work, nine instead of ten, as at present, and the payment of workmen by the hour instead of by the day.

The question of shorter hours on Saturday is also settled satisfactorily, and it is believed that other matters not touched upon in the conference will adjust themselves on the basis thus established.

The entire conference was most harmonious, and will have a strong effect upon the future relations between employers and employes throughout the country, its action outlining a policy that should be considered and acted upon in the present crisis in Chicago.

ASSOCIATION OF MASTER CARPENTERS OF CHICAGO.

At the last regular meeting of the association, on April 14, the following declaration of principles was presented by its Executive Committee. The report was formulated and presented by the acting secretary for the Executive Committee, R. C. McLean, and after a general discussion, was unanimously adopted. It reads as follows:

To the Association of Master Carpenters of Chicago:

MR. CHAIRMAN AND GENTLEMEN,—Deeming it proper that you should have a full report of those matters which have occupied our attention for the past few days, and that we should not only report to you the results, as far as reached, but to some extent, explain to you our reasons for our course of procedure, we present to you the following:

The facts are that a week ago last Monday the journeymen carpenters throughout the city struck work without notice to employers. A mass meeting of contracting carpenters was held on Wednesday, and a called meeting of this association was held Saturday night last. By mistake, and through no fault of this association, the impression got abroad that this was also a mass meeting, and many who were not members came, and not being admitted, went away dissatisfied and feeling that in some way they had been ill-treated. At that meeting a notice was received purporting to come from the Executive Council of the Carpenters' union, making certain demands. This writing had neither letterpress or seal to distinguish it, and was, as you know, simply signed "The Executive Committee." It was brought by three parties, who said they were members of the Executive Council of the union. We sent one of this Executive Committee to the Executive Council of the union to ask for a written statement of their demands or grievances, over their signatures, and also to ask them for a copy of their constitution and by-laws, that we might have something to work from in our endeavor to settle the strike in the interest of the journeymen and of ourselves. They refused to make any further statement, and said they had no seal, would give no other signature, and would not give a copy of their constitution and by-laws. After thus trying by all fair means to get the demands of the striking carpenters in writing from their Executive Council, and being unable to do so, we concluded they had no real representatives, and any demands we would get from them would be prompted by malice rather than fairness.

The advisability of advertising throughout the country for men was fully considered by your Executive Committee, and it was decided not to do so at present; mainly in the interest of humanity, considering it unjust to the journeymen living at a distance to bring them here when they might have work but a few days; as it has become more apparent day by day that the men in Chicago will all go back to work when they feel they can do so with safety.

We have been careful that you, and the public as well, should be kept fully informed of the situation through the daily press, and it is due the papers of Chicago to say that they have been uniformly fair, and have sought to give the facts as clearly as possible, without exaggerated or sensational features.

We have, in considering the present crisis, and the speedy settlement of present difficulties, gone farther, and tried, as far as possible, to lay such plans as would make any settlement that might be arrived at permanent and lasting. We would urge upon you the wisdom and necessity of this. We believe that mistakes have been made by this association in that we have allowed ourselves to take action that has been construed to mean that we deny the journeymen the right to organize. This is a right that lies as a fundamental principle of American liberty, and belongs to all men and classes of men. What we have meant is that we deny the right of any man, or class of men, to seek to abridge or govern the freedom of action in another, and this principle we can neither violate ourselves nor allow others to take from us.

We must, therefore, settle this difficulty upon the broad principle of right, both for our own interests and for those of the journeymen. Our interests and theirs are not antagonistic, but are mutual. We are all workmen together, and we can never disagree without doing equal injury to both.

These are, as we have said, some of the results that have come from four days of the closest study of the situation, its present aspect and future needs. We have thought that before we went any further, in order to prevent mistakes, and that we might have a line to follow that would be plain, the right of which would be incontrovertible, we propose to you the following resolutions, hoping that after careful deliberation that you will accept them as a declaration of the principles of this organization, and from which, in all our actions here or in future dealing with the journeymen carpenters, there can be no deviation. Holding, as we do, that these resolutions sustain and protect the rights of our workmen as well as of ourselves, and that their passage and recognition will give to the journeyman a greater freedom than they have yet enjoyed, and will enable them to see exactly how we stand, they will also give to the public the assurance (which, at this critical moment, is extremely necessary) that we are level-headed business men, and not hot-headed cranks. The resolutions are as follows, and we ask your earnest attention to each section.

As we think the journeymen reasonable men, willing to repair a wrong committed, and acknowledge undoubted right, be it

Resolved, That the Master Carpenters will, as a preliminary to any negotiations with the Carpenters now on strike, require that the men now on strike without notice to their employers, agree to resume work at the following scale of wages, to be agreed to by employers and employes, viz.:

Eight hours to constitute a day's labor at 30 cents per hour and upward, according to the skill or efficiency of employes.

Resolved, further, That the Master Carpenters lay down the following rules as a declaration of principles, as the unquestionable rights of employers and employes, upon which there can be no arbitration or question. These rights to be conceded by both parties before any further action is taken looking toward a final settlement of differences for the future.

RULE 1. The right of the employer to employ and discharge employes whether belonging to Carpenters' Unions or not.

RULE 2. The right of the employe to work or not to work with non-union men.

RULE 3. The right of the employer to hire unskilled labor that will suit his purpose at any price at which he can get it.

RULE 4. The right of the employe to get the wages he demands or not work.

RULE 5. The right of individuals to associate for all honorable purposes.

These rules lie at the foundation of all liberty of action, and must be recognized before any prudent business man will invest capital in any enterprise requiring the employment of labor.

Respectfully,

W. H. WOODARD,
JONATHAN CLARK,
JOHN RANCKE,
SAM'L H. DEMPSEY,
FRANCOIS BLAIR,

Executive Committee, Association of Master Carpenters of Chicago.

COLUMBUS BUILDERS' EXCHANGE.

The regular attendance of this exchange is from forty to fifty members, and its growth has been rapid, it now containing a membership of about sixty, composed of the best contracting firms in the city.

Since the convention of National Builders, at Chicago, the different measures inaugurated there have been reported to the association by Delegate George B. Parmele.

At the last meeting a vote of thanks was tendered past-President Slade and George B. Parmele for efficient service, and a motion that R. C. McLean, of THE INLAND ARCHITECT, be made an honorary member, was referred to the Board of Directors.

New Publications.

PUMP CATECHISM. A practical help to runners, owners, and makers of pumps of any kind. ROBT. E. GRIMSHAW, M. E. Practical Publishing Co., 3 Dey street, N. Y. Price \$1.00.

This book fills a niche in mechanical literature which hitherto has been vacant. Those who are familiar with the author's catechism of the steam engine, boiler catechism, etc., will understand the purpose and character of this latest educational effort of Mr. Grimshaw. It is only necessary to say the treatise covers the theory and practice, designing, constructing, erecting, connecting and adjusting pumps of every kind. The matter embraces in the neighborhood of 250 pages, sufficiently illustrated to emphasize the subject so that "he who runs may read."

THE PREVENTION OF FIRE. WILLIAM PAUL GERHARD, No. 30 Union Square, N. Y. Price 60 cents.

This is a small yet very lucid treatise on the construction of buildings, with reference to protection against fire. The contents of the work as indexed, shows the mechanism of the treatise, namely: Defective and unsafe building; sound building; fireproof construction; slow-burning construction; roof construction; defective chimney flues; elevators and staircases; means of escape; fire escapes; heating apparatus; laundry and drying apparatus; artificial lighting; protection against lightning; fire-alarm apparatus; watchmen; supply of water for fire extinguishing apparatus; fire rolls and fire brigades. Each of these subjects are treated under separate chapters, and in a clear and concise manner, and indicate at every step an intelligent understanding of the matters discussed. It is a book that should be in the hands of everybody, particularly those who are likely to become builders, or have the charge of public edifices, such as asylums, prisons, and charitable institutions. The work may be had by addressing the author as above.

MODERN ARCHITECTURAL PRACTICE. No. 1. A Large Country House. BRUCE PRICE, Architect. New York: William T. Comstock, 6 Astor Place; \$5 post paid to any part of the world.

The stream of tendency is intercepted by sundry eddies and counter currents. One result of cheap printing is that in this age of specialists, and division of labor, the market is flooded with books that offer to make "every man his own lawyer," or "every man his own doctor." Along with these come books that proffer to the would-be specialist a short and easy road to the knowledge he must somehow acquire. Teaching is expensive; experience comes slowly; and "French without a master" finds a ready market. The architectural profession has not escaped the infliction, and a deluge of books profess to tell the farmer or the man of business how to build a home—plans, specifications and superintendence—all between the covers of one small 8vo. After a dreary superfluity of architectural works of this class it is a pleasure to find on our table a work which abundantly fulfills what it modestly promises, which really gives something and does not offer everything. Such a book is Mr. Bruce Price's, "A Large Country House." The problem which the author has set himself is to design a country house which shall meet the requirements of the life of a well-to-do American of today. How well he has solved his problem will be seen by an inspection of his work. In his short and suggestive preface, the author notes the conditions in life and purpose, in climate and materials, which should predetermine the characteristics of such an American home. He points out that the type which is being thus evolved conforms to none of the recognized European styles. Perhaps in expanding this thought he has gone too far, when he ventures the assertion that "we are * * * dropping the word style from our practice." There is no reason why a building which conforms to none of the established styles should not belong to yet another and different style. Admit that the opening has been spanned in all ways from the flat stone to the Gothic arch; that we have seen the scale from the Gothic roof to a wall which finishes with a coping; that this feature suggests Dutch, this other Romanesque. Still the building of the future may be as easily separated from all other sorts as was the Gothic church from the classic temple, may be as distinctive in type. We need not misuse the word, nor pretend that a given building is of a style when it is not; nor is it worth while to discard a word which we shall yet need to describe that house of the future which the author himself could only hint at by the use of this same word, when he spoke of the "opportunity to raise the structure of an American style."

In the book we find a concise but complete specification, accompanied by perspective views, elevations, plans, sections, and full details, in accordance with which the author erected a country house at San Mateo, Cal. We note a few errors which have escaped the proofreader—"comes" for come in the third paragraph of the preface; the upper figure of the fraction dropped on page 8, under the heading "Stirrups"; the use of "5-inch lines of waste pipe" for "five lines of waste pipe" in the plumbing specification. In general the make-up of the book is deserving of high praise.

MONOGRAPHS OF AMERICAN ARCHITECTURE. Boston: Ticknor & Co. For sale by A. C. McClurg, Chicago.

Very different in character from the above is the series of monographs now being issued by Ticknor & Co., of Boston. The Comstock series presents in each number in reduced scale complete specifications and drawings for the erection in workmanlike manner of a first-class building. While the building presented in the first number is from the studio of Mr. Bruce Price, and in point of style and merit up to his high standard, yet its publication in such form is addressed rather to the practical than to the artistic side of the architect's work. It will give the young architect a hint of the essentials of high-class work, and incidentally may lend him inspiration in other matters than specifications and sections. The Ticknor series, on the other hand, is addressed solely to the artistic side. Each number presents exterior and interior views, with an occasional plan of one or more representative buildings, by representative American architects. In so far as it is addressed to the architectural profession its value depends on the architect. The architect who is abreast of the day has seen these

buildings, or has gained his inspiration from the sources which inspired their designers; is ready by study to do good work; and realizes that photographs and gelatine prints cannot make an artist of any man. To such an one the series falls, not into the working library, but into the list of books immortalized by Charles Lamb in his essay on the books which no gentleman's library should be without. To the architect who has not seen and studied what the old and new worlds have to offer, or who is not sure of his own artistic sense, these monographs offer a source of inspiration of a more immediate nature, and may most appropriately come in as a part of his working library.

But this series is addressed to a wider class than the profession, and in this wider reach, we apprehend, will be found its highest value. We refer to the influence that such a series may exert in bringing the best work to the notice of the public generally, and thus educating popular taste in a much needed direction. Not to overlook the bad taste daily displayed in matters of literature and music, in painting and decoration, we incline to the belief that in no other direction are the American people guilty of such general widespread sad taste as in judgments upon architectural works. We accordingly welcome every means which, by familiarizing the public with the better, may lead them to condemn the worse.

The monographs thus far published are:

No. I. Harvard Law School, H. H. Richardson.

No. II. The State Capitol, Hartford, Conn., Richard M. Upjohn.

No. III. The Ames Memorial Buildings, North Easton, Mass.: 1. Town Hall; 2. Library; 3. Gate Lodge; 4. Railway station. H. H. Richardson.

No. IV. The Memorial Hall at Harvard. H. H. Richardson.

The buildings and their designers are well known to our readers, and need no comment from us. The Ames group at North Easton will doubtless stand as the most distinctive and characteristic of the late Mr. Richardson's creations, and as such give a special interest to No. III of the series.

The monographs are put up in portfolio form, the gelatine plates are finely executed, and the fact that their publication is in connection with the *American Architect* is ample guarantee of the excellence of the workmanship.

Our Illustrations.

Railway station at Manitou, Colorado; Clinton J. Warren, architect, Chicago.

Residence for D. K. Hill, Michigan avenue, Chicago; Burnham & Root, architects. Reproduced from pencil drawing by Lautrup.

Block of four houses, for W. S. Walker, on Ellis avenue, near Thirty-seventh street, Chicago; Patton & Fisher, architects. Materials: Brownstone, pressed brick and terra-cotta; red slate. Two stories and attic, each 19 feet frontage. Cost \$5,000 each.

Block of three dwellings on Laflin street, Chicago, for Jas. D. Marshall; Alfred Smith, architect. Frontage, 53 feet; depth, 64 feet; front work, rock-faced blue Bedford stone throughout, with copper roof dressing; red slate roof; interior of Georgia pine throughout; furnaces; wood mantels, etc. Cost, \$22,000.

"The Midway" Hotel, Kearney, Nebraska, S. E. Des Jardins, architect, Cincinnati, Ohio. The building contains besides the hotel, eight stores and a bank, with safety deposit room in the basement. The hotel is complete in all its appointments, and has sixty-five bedrooms. The dining-room and kitchen are on the second floor. The first story is of Colorado red sandstone. The second is of St. Louis pressed brick, and above the second story the building is principally of wood with heavy timber work and covered with shingles. The cost will be about \$50,000. The building was commenced October, 1886, and will be complete the coming fall. Kearney is one of the active towns of the new West, and is said to be half way between New York and San Francisco, hence the name "The Midway."

The Lakeside Club building, to be erected on the west side of Indiana avenue, between Thirty-first and Thirty-second streets, Chicago, L. B. Dixon, architect, will cover the entire lot, 50 feet front by 160 feet deep. The front part of building will be two stories, basement and mansard roof; the front of St. Louis pressed brick, with brownstone and terra-cotta trimmings, and rock face stone basement. The basement will contain a dining room, kitchen and laundry, billiard room, bar and heating apparatus. The parlor floor will contain the library, parlor and ladies' and gentlemen's reception rooms and toilet cloak rooms. The second story will be devoted to card and committee rooms, and the third story to servants' rooms and storage. In the rear part of the building is a large hall, 44 by 75 feet exclusive of the stage, which is 14 by 25 feet. The roof of the hall will be open trussed and tracery work, and will be neatly decorated. The hall is reached by a broad hallway, 50 feet long, leading directly from the front door. Under the large hall is the main dining room, with a seating capacity of 300; also, a bowling alley, 88 feet long, in connection with the bar and billiard room. The building will cost about \$25,000.

PHOTOGRAVURE PLATES.

(Issued only to subscribers for the Photogravure edition.)

Residences at Cincinnati; S. E. Des Jardins, architect.

Residence for E. A. Burdett, Bellevue place, Chicago; Burnham & Root, architects.

Residence for Robert Strahorn, Kenwood, Ill.; Burnham & Root, architects, Chicago.

Residence for W. F. Keep, No. 387 Dearborn avenue, Chicago; Henry Ives Cobb and Charles S. Frost, architects.

Residence for R. R. Cable, corner Cass and Erie streets, Chicago; Henry Ives Cobb and Charles S. Frost, architects.

The Chicago Auditorium building, by Architects Adler & Sullivan, illustrated in the photogravure edition of last month, will front 187 feet on

Michigan avenue, 361 feet on Congress street, and 161 feet on Wabash avenue. It will be 144 feet, ten stories high. The tower will be 40 feet 4 inches by 70 feet 10 inches, and 225 feet high. The Michigan avenue side and the Congress street side to the tower will be used for hotel purposes, and the tower and Wabash avenue side for offices. The auditorium will occupy the center of the block, with entrance from the Congress street side below the tower. The seating capacity will be about five thousand, and the cost of the entire improvement, exclusive of the ground, will be about \$1,500,000. The contracts not having been let, this is the only information that can be accurately given at this date, but further notes and illustrations will be published as the architects' work progresses.

Mosaics.

THE Tiffany Glass Company is located in the Pullman building.

ARCHITECT J. Speyer, Chicago, has moved to 417 Dearborn street.

THE Hay & Prentice Company, Chicago, have moved to 127 Clinton street.

JENKINS BROS. have opened a branch store at 54 Dearborn street, Chicago, for the sale of their superior valves, packing, etc.

THE mayor of Chicago has appointed Architect Willoughby J. Edbrooke, of Edbrooke & Burnham, superintendent of buildings.

ARCHITECTS J. M. Van Osdel & Co., Chicago, have moved to Exchange building, corner Van Buren street and Pacific avenue.

THE Garry Iron Roofing Co., Cleveland, Ohio, have been obliged to enlarge their works to meet the increasing demands of their business.

THE offices of the *Sanitary News*, Chicago, have been removed to handsome quarters in the Exchange building, corner Van Buren street and Pacific avenue.

THE contract for the fine interior work of N. B. Ream's residence, largely Cuban mahogany, has been let to the Carsley & East Manufacturing Company, of this city.

A special meeting of the Chicago Builders and Traders Exchange is called for Saturday, May 14, at ten o'clock A.M., to consider a general lockout in the building trades.

THE Endolithic Marble Company, Chicago, offices (J. H. McHarg, manager) have been removed to the Commerce building, where a splendid display of endolithic marble is being prepared for exhibition.

ARCHITECTS Adler & Sullivan have designed, for Wirt Dexter, on Wabash avenue, south of Harrison street, a store and manufacturing building, cast-iron front, six stories high, 70 by 165 feet. The front will admit about seventy-six per cent of light.

REPORTS from Lincoln, Nebraska, show that there is a scarcity of brick and cutstone yards. Good stone contractors and a stone yard would do well, and there is also a splendid opportunity for a brick manufacturer. A similar report comes from Salina, Kansas.

AN English exchange says that the telephone wires in Germany are generally made of steel, being considered more durable when of this material. This supposition was fully confirmed after the recent memorable snowstorm, as steel wires were found to have scarcely suffered any injury.

HANDY, CADY & ELZNER is the name of a new firm located in the Insurance Exchange building, Chicago. J. K. Cady has been for several years foreman in the office of Burnham & Root, the other gentlemen coming from Cincinnati. They have also opened an office in Minneapolis.

THE old firm of Haskell & Wood, of Topeka, Kansas, has dissolved after an existence of fifteen years. L. M. Wood, A. J. G. Haskell, each continuing business alone. Mr. Wood is a good man to send catalogues to. He will not consider them dry reading, as he is a good patron of architectural journals.

THE Chicago Anderson Pressed Brick Company have removed to elegantly appointed offices in the Calumet building. The New England Anderson and New York Anderson Pressed Brick Companies will also be represented in this office. The company will show samples of about fifty shades of special bricks in the near future. An elaborate catalogue is also in preparation.

THE first week in May will find the favorably known Boynton Furnace Co. in their new quarters at 49 Dearborn street. The continual increase of business has necessitated the removal from their old quarters on Lake street. The new premises are well adapted to the furnace business, and under the able management of Mr. J. H. Manny, the manager of the Chicago branch, the large patronage enjoyed by this company is sure to increase.

To facilitate the prompt filling of orders for their stamped and guaranteed roofing plates, Messrs. Merchant & Co. have established the following agencies and depots of supply: Sidney, Sheppard & Co., Buffalo, N. Y.; John Dunlap & Co., Pittsburgh, Pa.; F. H. Lawson & Co., Cincinnati, Ohio; Rathbone, Sard & Co., Detroit, Mich.; Goldsmith & Loewenberg, Portland, Oregon; Williams & Ingle, San Diego, Cal.; Geo. H. Tay & Co., San Francisco, Cal.

CONTRACTS are being let for the Lafayette apartment building, W. W. Clay, architect. These will occupy a block bounded by Clark, Dearborn, Oak streets and Lafayette place. The east and west fronts are 212 feet, and the north and south fronts 318 feet. The structure will be six stories high. The recent disturbance in building caused an advance of about \$20,000 in the figures for carpentering above. The cost of the structure will approximate \$750,000.

FIRST-CLASS draftsmen, wanting good situations with architects of high standing, write and send references to John C. Barnwell, architect, Rome, Ga.; Sidney Smith, architect, Omaha, Neb.; F. D. Hyde, architect, Dubuque, Iowa; J. S. Skidmore, architect, Fort Smith, Ark.; James Tyler, architect, Lincoln, Neb.; E. J. Eckel, architect, St. Joseph, Mo.;

John Sutcliffe, architect, Birmingham, Ala.; Fay & Eichberg, architects, Savannah, Ga.; William Gray, architect, Lincoln, Neb.; I. Hodgson & Son, architects, Omaha, Neb., and THE INLAND ARCHITECT, 19 Tribune building, Chicago.

IRVING K. POND and Allen B. Pond have opened an architectural office in the Pullman building, Chicago. Mr. Irving K. Pond needs no introduction to the readers of this journal as his literary and artistic contributions have long been a valuable feature in its pages. Mr. Allen B. Pond has had valuable experience as a civil engineer and architect. To wish these gentlemen success is only to predict what will not fail to come as a result of their architectural knowledge and earnest work.

IT is very important to remember that sheet iron roofing, to be effective and durable, must be a superior and uniform quality of iron, with some simple and strong mode of fastening. Such improvements have been made in the manufacture and annealing of sheet iron that with proper care it can be made almost perfect in quality. A peculiar mode of fastening made and used by the Porter Iron Roofing Co. possesses to an eminent degree simplicity, strength, and durability, providing for expansion and contraction will always remain firm and secure in any climate.

Synopsis of Building News.

Abilene, Kan.—Architect Geo. W. Shaffer reports: For Dr. E. E. Hazlett, two-story frame dwelling, 31 by 53 feet, mantels, steam heat, plumbing, stained glass; cost \$4,500; under way; Paul & Jacobs, builders. For L. A. Reed, two-story frame dwelling, 39 by 58 feet, grates and mantels, steam heat, plumbing, stained glass; cost \$8,000; under way; Paul & Jacobs, builders.

Angola, Ind.—Architects Wing & Mahurin, of Fort Wayne, report: For L. M. Sniff, President Normal College, three-story and basement school and society building, 58 by 87 feet, slate roof and tower; cost \$15,000; taking figures.

Argenta, Ark.—Architect F. J. H. Rickon, of Little Rock, reports: For L. W. Cherry, two-story brick veneer stores; cost \$4,000.

Ashland, Wis.—Architects H. C. Koch & Co., of Milwaukee, report: For M. L. S. & W. R. R., repair shops, 68 by 168 feet; cost \$12,000; contracts not let.

Aurora, Neb.—Architect Wm. Gray, of Lincoln, reports: For J. F. Houseman, two-story frame dwelling, 34 by 52 feet; cost \$4,000.

Birmingham, Ala.—Outlook very good.

Architects W. S. Smith & Co. report: For Wheelan & Collins, four-story and cellar block, 40 by 100 feet; brick, stone and terra-cotta; cost \$18,000; under way; L. Scully & Co., builders. For R. H. Hagood, three-story frame dwelling; cost \$12,000; under way; Campbell Bros., builders. For I. R. Hochstader, two-story double tenement house; cost \$6,000; under way; Campbell Bros., builders. For C. McAdory, three-story brick building, 40 by 100 feet; cost \$8,000; under way. For H. R. Johnston, two-story frame dwelling; cost \$5,000; finished. Besides numerous other buildings costing less than \$5,000 each.

Brocton, N. Y.—Architects M. E. Beebe & Son, of Buffalo, report: For Dean & Hall, brick bank building; cost \$10,000.

Buffalo, N. Y.—Architects M. E. Beebe & Son report: For J. S. Grimm, brick block; cost \$32,000. For Roth & Peffer, brick block; cost \$17,000. For David Tucker, brick block, iron front; cost \$37,000. For J. Roff, brick block; cost \$20,000. For Zink & Hatch, brick block; cost \$45,000. For different parties, brick and frame houses aggregating \$15,000. Also making plans for a brick block for Miller, Greiner & Co. to cost \$80,000.

Architect W. W. Carlin reports: For E. Levi, three-tier opera house, 81 by 120 feet, on Pearl, Mohawk and Genesee streets. First story red Medina stone; above, brick and terra-cotta, red slate roof, galvanized iron cornices, skylights, iron channels, beams, etc.; fireproof construction, steam heat, hardwood finish and tiling, closets, electric bells, speaking tubes, electric lights; seating capacity about 2,000; cost about \$100,000.

Chicago.—To review the condition of the building interests since last reports would be to review one determined strike, and the precipitation of another, with the incidental unsettling of all plans for future investment by owners, and the temporary or permanent shelving of many plans by architects. The carpenters' strike was ended by the firm stand taken by the master carpenters and the dissatisfaction of the men with the Union leaders, together with the steady increase of non-union men from outside the city. There is some trouble talked of, but the Master Carpenters' Association will take no notice of the Union or its demands, being able to satisfy their men that they are disposed to pay the highest wages possible, and to treat them as men, with absolute fairness, with wages according to their skill.

The Hodcarriers' Union made a demand for an advance of pay to 25 cents per hour for eight hours' work, but the master masons refused to pay more than 22½ cents. It was thought the strike which followed would be short-lived, as the Bricklayers' Union did not appear to be in sympathy with the Laborers' Union. There has, meanwhile, been formed an amalgamated trades' council, composed of several unions, and this council appointed a committee to wait upon the Master Masons' Association to confer regarding a settlement. Meanwhile, the bricklayers made a demand that they should be paid on Saturday, every other week, instead of every Tuesday, which is now and has been the general pay day for the past twenty years. These two questions occupied the attention of a full meeting of the master masons, on the 10th instant. The matter of change of payday was discussed. A letter was sent to the union headquarters showing that it was not possible to grant the change.

An answer came back, reiterating the demand, with the slight concession of allowing two days to prepare pay rolls. A resolution was then unanimously adopted, refusing to comply with the demands of the bricklayers, and fixing Monday or Tuesday of every other week and agreeing to shut down all work should they strike on account of this action. The Executive Committee of the Master Masons' Association reported that they had met a committee of three, claiming to represent the amalgamated trades council, with power to act. After a lengthy discussion they insisted on a minimum wage for hod-carriers of 23½ cents per hour, time and one-half for overtime and double for Sunday work, and, lastly, the recognition of their union.

The former, said the committee, was debatable and might have been granted, and if the latter had been understood to mean their right to organize, this also, but they maintained that recognition meant a pledge that none but union laborers be employed, and their practical control of the labor market. The committee reported the entire matter to the association for advice. The report was unanimously adopted. This means a strike of the bricklayers and hodcarriers, and probably of all building trades. If this occurs, it lies with the architects, owners, contractors and material men to combine in a determined lockout until the workmen are ready to go to work and give no more trouble. Building is so unsettled by these petty strikes that the question should be settled, not alone for this year but for the future. A determined stand taken by architects and contractors, with the cooperation of owners, will do this in two weeks at farthest, and the prosperous year Chicago builders have counted upon will yet be realized. Fortunately, the larger amount of work upon the architects' boards is in the way of residences, and the contracting for these will not suffer for a few weeks' delay.

Architect C. M. Palmer reports: For J. W. Anderson, three-story and basement store and flat building, 126 by 52 feet, corner Randolph and Morgan streets. Pressed brick, galvanized iron cornices, composition roof, skylights, closets and baths, mantels, etc.; cost \$40,000. J. W. Anderson, contractor. To be commenced soon. For Potter Palmer, four three-story dwellings, 80 by 54 feet, on Elm street. Stone fronts, copper cornices, skylights, stained glass, closets and baths, furnace heat, hardwood finish, mantels, electric bells, speaking tubes, dumb waiters, etc.; cost \$32,000. Joshua Bay-dell, mason; Alex. Ross, carpenter. For J. S. Barnes, three-story cutstone residence 25 feet front, 604 Dearborn avenue. Galvanized iron cornices, hardwood finish and tiling, furnace heat, closets and bath, etc.; cost \$16,000; contracts not let.

Architects Flanders & Zimmerman report: For C. E. Pope, one-story store building, 80 by 60 feet, on West Madison street, near Honore; iron fronts, Conn. brownstone trimmings; cost \$16,000. For Board of Education, three-story school building, 40 by 80 feet, on 14th street, near Desplains street. Anderson pressed brick, Lemont stone

trimmings, steam heat; cost \$40,000. For J. C. Gault, two two-story residences, at 858 and 860 Washington boulevard; stone fronts; cost \$20,000.

Architects Jenney & Otis report: For J. H. Rosenbaum, three-story and basement residence, 25 by 68 feet, 386 La Salle avenue. Brick, molded brick and galvanized iron trimmings, felt roof, iron channels, beams, etc. Hardwood finish and tiling, furnace heat, closets and baths, stained glass, skylights, wood mantels, electric bells, speaking tubes, etc.; cost \$7,000. Robinson & Minor, masons; J. W. Andrews, carpenter. To be commenced at once.

Architect William W. Clay: For H. R. Hageman, two-story and basement and attic residence, 55 by 30 feet; first story pressed brick, second story slate; interior finished in birch and other hardwoods; cost about \$9,000.

Architect S. M. Randolph reports: For L. L. Bond, three-story residence, 26 by 70 feet, 340 Ashland avenue. Stone front, copper cornices, composition roof, furnace heat, closets and bath, stained glass, skylights, hardwood finish, wood mantels, electric bells, and speaking tubes, dumb waiter, etc.; cost \$20,000. For H. C. Durand, plans for two additional stories to Marine Bank building; cost \$20,000. Work will not be commenced for some time. For John E. Turney, two-story residence, 30 by 60 feet, 1238 Washington boulevard. Mica stone front, terra-cotta cornices, composition roof, iron channels, beams, etc., skylights, furnace heat, closets and bath, stained glass, hardwood finish and tiling, wood mantels, electric bells, speaking tubes, etc.; cost \$8,000. Wm. H. Cameron, mason; F. H. Avers & Co., carpenters. For Mrs. E. S. Fabian, eight-story store building, 25 by 82 feet, 235 Jackson street. Pressed brick front, stone trimmings up to third story, composition roof, iron channels, beams, etc.; fireproof, passenger and freight elevators, steam heat and power, skylights, closets, etc., long leaf yellow pine finish; cost \$20,000; to be commenced at once. For estate of W. J. Johnson, Charles Goodman, trustee, eight-story building adjoining, and the same design as the above, 50 by 82 feet; cost \$60,000; to be commenced at once. For C. F. DeGolyer, four-story brick warehouse, 110 by 159 feet, corner of Carroll and Sacramento avenues; galvanized iron cornices, composition roof, skylights, freight elevator, steam heat and power; cost \$30,000. James Bloomfield, mason; F. H. Avers & Co., carpenters.

Architect Geo. Beaumont reports: For Jacob Cohn, two-story and basement residence, 25 by 70 feet, on Vernon avenue near 34th street, brick, stone trimmings, galvanized iron cornices, composition roof, skylights, closets and bath, stained glass, furnace, hardwood finish, wood mantels, electric bells, speaking tubes; cost \$10,000; contracts let. For C. W. Nichols, three-story and basement store and flat building, 86 by 92 feet, on corner of Maple street and Wentworth avenue, Englewood, brick, stone trimmings, galvanized iron cornices, composition roof, closets and baths, stained glass, skylights, electric bells, speaking tubes, stained glass, marble mantels; cost \$20,000; contract let. For R. F. Saxon, two-story flat building, 20 by 50 feet, on Warren, west of Western avenue, brick and stone, composition roof, galvanized iron cornices, closets and bath; cost \$3,000; contract let.

Architect Clinton J. Warren, reports: For Chas. Kohl, two-story and attic and basement residence, 30 by 70 feet, on Vernon avenue, brick and stone, copper cornices, slate roof, hardwood finish and tiling, wood mantels, furnace heat, closets and bath, electric bells, speaking tubes, etc.; cost \$12,000.

Architects Edbrooke & Burnham report: Englewood First M. E. Church, pressed brick, stone trimmings, galvanized iron cornices, slate roof, iron channels, beams, etc., furnace heat, closets, stained glass; cost \$27,000; Allen & Gindele, contractors.

Architect H. R. Wilson reports: For H. R. Wilson, three-story and basement dwelling, 42 by 70 feet, on South Park avenue near 33d street, rock faced Bedford stone front, felt roof, copper cornices, hardwood finish and tiling, mantels, skylights, stained glass, closets and bath, hot air heat, electric bells and speaking tubes; also stable; cost \$18,000; commenced May 1.

Architects Thomas & Rodger report: For David Pyott, five three-story dwellings, 98 by 60 feet, 299 to 307 Ashland avenue, Portage brownstone front; cost \$30,000; under way; Thos. Nicholson, mason; Wardman Bros., carpenters.

Architect J. Speyer reports: For Mrs. Kinnere, three-story hotel building, 22 by 72 feet, on canal street south of Madison, pressed brick, stone trimmings, composition roof; cost \$11,000; commenced May 3; F. C. Naegle, contractor. For D. Ward, two-story brick slaughter house, 50 by 180 feet, on Elston avenue; cost \$10,000. For John Warner, three-story flat building, 41 by 80 feet, on LaSalle near 26th street, pressed brick, stone trimmings; cost \$10,000; not yet commenced. For James Maher, three-story flat building, 45 by 64 feet, on 35th street near the lake, pressed brick, stone trimmings; not yet commenced.

Architect L. G. Halberg reports: For Talbott & Keith, five two-story residences, 17 by 53 feet, on Elm street near Lake Shore drive, two of Ohio brownstone and three of Columbia stone; cost \$30,000; Barker & Son, masons; Dowling Bros., carpenters; to be commenced at once.

Architect Jos. L. Silsbee reports: For the Chicago Telephone Co., seven-story office building, 40 by 90 feet, at 203 and 205 Washington street, pressed brick, stone and terra-cotta, iron roof, iron channels, beams, etc., fireproofed, passenger and freight elevators, steam heat and power, electric lighting, hardwood finish and tiling, closets, skylights, etc.; cost \$70,000.

Architect A. Cudell has prepared plans for repairs, etc., for Mrs. Mary Lehman, on the building at 205 to 212 Wabash avenue, recently occupied by J. J. McGee, and gutted by fire; building is 72 by 161 feet, stone front, six stories high; the repairs, which will cost about \$30,000, will be commenced as soon as the insurance can be adjusted; contracts not yet let. For Fred. Meine, four-story store and flat building, 25 by 75 feet, on North avenue near Sedgwick street, St. Louis pressed brick, stone and terra-cotta trimmings; cost \$12,000; to be completed August 1; C. Thiele, mason; A. M. Maugson, carpenter.

Architect T. V. Wadskier reports: For Wallace De Wolf, seven three-story and basement stores and flats, 112 by 64 feet, Wentworth avenue and Sixty-third street; brick, stone and terra-cotta trimmings, galvanized iron cornices, composition roof, skylights; cost \$40,000; contracts not let. For John Brenock, five three-story and basement stores and flats, 110 by 62 feet, corner of Halsted and Forquer streets; pressed brick, stone and terra-cotta trimmings, galvanized iron cornices, felt roof, skylights, closets and baths, marble mantels; cost \$30,000; contracts not let. For same party, three-story and basement store and flats, 25 by 82 feet on Halsted street, south of Forquer street; same material as above; cost \$8,500; contracts not let. For Geo. L. Otis, three-story and basement residence, 30 by 80 feet, at 1710 Michigan boulevard; rock faced Bedford stone, iron roof, iron channels, beams, etc.; closets and bath, steam heat, wood mantels, dumb waiters, electric bells, speaking tubes, etc.; cost \$25,000; contracts not let. For Wm. Luff, three-story frame dwelling, at Oak Park; cost \$4,500; contracts not let.

Architects McAfee & Lively have let contracts for Mrs. L. Black, for two-story and basement flat building 23 by 52 feet, on Webster avenue near Halsted street; brick and stone, galvanized iron cornices, felt roof, closets and baths; cost \$4,500. Hodgson, mason.

Architect Otto H. Matz reports: For L. C. Collins and James J. Caughlin, three-story and basement store and flat building 46 by 90 feet, at 246 and 248 North State street. St. Louis pressed brick, terra-cotta trimmings, plate glass; cost \$18,000; nearly completed. For F. Colpaine, three-story and basement brick store and flat building, 24 by 70 feet, on South Halsted street; cost \$8,000. For C. Ries, block of brick buildings, 160 by 65, and 75 feet; Anderson pressed brick, brownstone and terra-cotta trimmings; cost \$40,000. For Oscar Matthai, enlarging concert pavilion at 461 and 463 North Clark street; steam heat, etc.; cost \$8,000.

Architects J. F. & J. P. Doerr report: For John Wiese, two-story and basement brick building, 22 by 50 feet; cost \$4,000 up to second floor. A. Meagher, mason; John Kruse, carpenter. For Kathman & Steinborn, three-story and basement and attic; stone front building, 50 by 80 feet; 2804 and 2806 Wentworth avenue; cost \$18,000; nearly completed. George Schneider, mason; John Kruse, carpenter. For Henry Martin, two-story and basement frame dwelling 24 by 60 feet, on Wabash avenue near 43d street; cost \$4,500; under way. Gutrich Bros., masons; John Kees, carpenter. For M. Gregor, three-story brick flat building, 22 by 50 feet; cost \$5,000; laying foundation. George Schneider, mason; Adolph Mueller, carpenter. For F. Klein, three-story and basement store and flat building, 25 by 78 feet, 3724 State street. Brick and stone; cost not estimated; taking bids. For A. Martin, three-story and basement brick and stone, store and flat building, 24 by 58 feet, corner of 23d street and Portland avenue; taking bids. For W. L. Beck, three-story and basement brick and stone, store and flat building, 25 by 90 feet; southeast corner of Cottage Grove avenue and 42d street; cost \$10,000; nearly completed. Mr. Morgan, mason.

Architect August Bessler reports: For Herman Naumann, two-story and basement flat building, 22 by 47 feet; Indiana brick, Bedford stone trimmings; cost \$4,000; under way. For Fred Matz, three-story tenement, 23 by 66 feet; on Armitage avenue near Robey street; Indiana pressed brick, stone trimmings, etc.; cost \$5,100; under way. For Nic. Baltes, two-story and basement store building, 24 by 72 feet, at 607 West Taylor street; St. Louis pressed brick, Lemont stone trimmings; cost \$4,500; under way. For Mrs. C. Groh, two-story and basement tenement building, 22 by 68 feet; Indiana pressed brick, stone trimmings; cost \$5,200; under way. For Chas. Zabel, three-story and basement flat building, 22 by 50 feet; Indiana pressed brick, stone trimmings; cost

\$4,600; under way. For Michael Hofert, two-story store and flats, 22 by 50 feet; Indiana brick; cost \$3,500; under way. For Andrew Dressel, three-story stores and flats, 48 by 48 feet, corner of Taylor and Olive streets; St. Louis pressed brick, stone trimmings, all modern improvements; cost, \$9,000; under way. For Henry Spatenstein, three-story flat building, 22 by 51 feet, on Newberry avenue near Maxwell street; Indiana pressed brick, stone trimmings, modern improvements; cost \$4,100. For John Carey, two-story and basement flat building, 22 by 56 feet, on Paulina street near Taylor; St. Louis pressed brick, Bedford stone trimmings, modern improvements; cost \$4,500; under way.

Architect F. R. Shock reports: For M. F. Klees, two-story and basement residence, 25 by 60 feet, on Huron near State street, stone, marble trimmings, copper cornices, modern improvements; cost \$8,000. For A. L. Brooks, three-story store and flat building, 25 by 72 feet, on Lake street near Sheldon, brick and stone; cost \$8,000. For F. R. Millard, two-story and basement residence, 25 by 75 feet on Warren avenue, near Robey street; cost \$6,000.

Architects Ackermann & Sunderland report: Completed the Jewish Synagogue, 82 by 80 feet, corner of Clinton and Judd streets, pressed brick trimmed with Hummelston brownstone; cost \$51,000; F. C. Neagel & Son, contractors. For S. Lavis, two-story store and flats, 44 by 60 feet, on West Madison street near Western avenue; cost \$10,000; plans being figured. For Thos. Hennessey, four-story and basement factory building, 51 by 106 feet, on Desplaines street near Polk, pressed brick, limestone trimmings; cost \$15,000; P. Hayes, contractor; Hennessey Bros., carpenters.

Architect Clarence L. Stiles reports: For J. D. Osgood, two-story residence, 25 by 66 feet, on Irving place near Van Buren street, brick, stone trimmings; cost \$6,000. For E. J. Wilber, two-story residence, at Woodlawn, brick, frame and slate; cost \$6,000; to be commenced at once. For School Board, at Clyde, Ill., two-story school house, brick and terra-cotta; cost \$9,987; Worley & Leffler, contractors. For J. J. Smith, four-story building, 28 by 80 feet, on West Jackson street; taking figures; cost about \$12,000. For same party, two-story store building, 25 by 70 feet, on Ogden avenue and Fairfield street, brick and stone; cost \$6,500; M. La Croix, mason; Chas. Carpenter, carpenter.

Architect H. B. Wheelock reports: For E. Morrison, nine three-story and basement stores and flats, 200 by 101 feet, corner of Halsted and Monroe streets. Brick, stone trimmings, galvanized iron cornices, tin and felt roof, iron channels, beams, etc.; freight elevators, skylights, closets, hardwood finish, wood mantels, electric bells; cost \$100,000; to be commenced at once.

L. B. Dixon reports: For Lakeside Club, three-story and basement club house, 50 by 160 feet, on Indiana avenue, near 31st street; brick, brownstone trimmings; cost \$30,000; to be commenced May 15; John Angus, general contractor; W. Jackson, mason. For Architect W. W. Boyington reports: For H. C. Sampson, three-story flat building, 42 by 70 feet, corner of Henry and 14th streets. Pressed brick, terra-cotta trimmings, galvanized iron cornices, skylights, closets, wood mantels; cost \$9,000; to be commenced at once. For H. H. Blake, three-story and basement residence, 30 by 70 feet, on Michigan boulevard. Pressed brick, terra-cotta trimmings, hardwood finish, hot air heat, skylights, stained glass, closets and bath, wood mantels, etc.; cost \$15,000; J. F. Halls, mason; D. G. Phinnister, carpenter. For S. F. Johnson, three-story store and flat building, 25 by 69 feet, corner of Fremont and Center streets. Pressed brick, terra-cotta trimmings; cost \$7,200.

Carthage, Ind.—Architect Jno. A. Hascoster, of Richmond, reports: For C. M. Parker, two-story frame dwelling, nine rooms, slate roof; cost \$3,000; projected.

Cincinnati, O.—Reported by Mr. Lawrence Mendenhall: The strike hinted at in my last report is now on in full force, and, as a result, not much building is going on except excavating and foundation work. The stonecutters' bosses are firm in their determination to pay 45 cents per hour for nine hours' work. The architectural iron men are equally determined, while the planing mills have not changed their position one iota, requiring ten hours' pay for ten hours' work. The latter have advertised for outside help, all that come being under police protection. Violence is not being used, but the police are simply there to protect the mill men from the "walking delegates," who try to enter the premises and use their "persuasive eloquence" and sophistry upon the men who are willing to work. Very little carpenter work is being done, except where it is absolutely necessary. A very important meeting of owners, contractors and architects was held on April 23 at the Builders' Exchange, at which meeting nine hours were adopted as a day's labor, taking effect May 1.

The mayor appointed Architect Walter Forbush as building inspector under our new building laws. These laws, while imperfect, are good ones, and when once made operative, their defects can be determined and easily rectified.

The governor has appointed Messrs. W. B. Smith, E. Cort Williams and Sol. P. Kincaid as trustees to build the Hamilton County Armory.

The commissioners of our centennial exposition are fairly booming it, and have selected the following architects to prepare sketches (only), each to receive \$100, viz.: Samuel Hannaford, H. E. Siter, G. W. Drach, Chas. Crapney and Wm. M. Aiken. The building will be cruciform in shape, 400 by 600, and 100 feet wide, and will occupy Washington Park, opposite the present music hall and exposition buildings. In addition, the canal will be covered, and its banks utilized.

The city hall commission consists of James M. Glenn, Robt. Allison, Chas. A. Miller and Thos. B. Paxton, and is a most excellent board. The board will pay \$1,500 to best design or employ the designer as architect, and pay \$300 to each of the five next best designs.

Architect E. Anderson reports the following: W. & R. Kirby will build an apartment house, five stories high, of brick, with freestone cappings. The lot, 18 by 82 feet, which is small, has been well utilized, and the flats are exceedingly comfortable in all their arrangements. Additions and alterations to the residence of C. W. Withenbug, at Glendale, Ohio. The First National Bank of Connersville, Ind., will build an extension of fifty feet on the Fifth street side, which will add two stories and a half to the already extensive improvements now in process of erection from plans by the same architect. Prospects fair.

Architect H. E. Siter is busy preparing the plans for A. H. Hinkle's residence. This was a competition job between Bruce Price, Wm. M. Aiken, A. O. Elzner and H. E. Siter, the last being the successful competitor. The plans submitted, each and every one, showed careful study, and Mr. Hinkle would have had a truly beautiful mansion had he accepted any one of the designs. Mr. Siter's plan and design adds fresh laurels to his growing reputation as a thorough, conscientious architect. He has also prepared plans and sketches for the Third National Bank building, and the same have been accepted. His time is fully occupied.

Architects Saml. Hannaford & Sons have their time fully occupied, the following being a few of the plans under way: For Wm. Ernst, Esq., Covington, Ky., a pressed brick dwelling two and a half stories high, with slate roof and hardwood finish. Scott's Pottery Building, four stories high, built of brick, with slate roof, size about 32 by 120 feet. For Mr. Geo. Scott, a brick residence, two and a half stories, with slate roof. For the A. W. Frank estate, a six-story store building, 75 by 90 feet. The first two stories are of iron, the balance of stone. For David W. Banning, Esq., a handsome brick residence, hardwood finish, etc. The residence will be two and a half stories high, and covered with slate.

Architect W. W. Franklin reports the following plans on the boards: For John Dardis, a brick building for stores and flats, three stories high; cost \$8,000. For Geo. S. Horner, Woodlawn, Ohio, two frame houses of eight rooms each and slate roof, pine finish; cost \$7,000. Colored school house at Newport, Ky., to be built of brick, two-stories high, size 25 by 40 feet; cost \$3,000.

Architect Geo. W. Rapp has the following large building on the boards: The Cincinnati Ice Manufacturing and Cold Storage Co., will build a mammoth cold storage house, of brick, seven stories high, laid up in brown mortar. The shape is irregular, being 200 feet front by 104 feet on the east, and 75 feet on the west side in depth. Hollow tile will be used for partitions and insulation of walls, and asphalt will be used for flooring. On the first floor will be placed the machinery, four large Arctic ice machines, and eight ice tanks 24 by 28 feet. Railroad switches will connect with building, and ample facilities, platforms, etc., will be afforded for shipping and receiving; cost \$150,000. The plans and details reflect great credit upon Mr. Rapp.

Architect Gustave W. Drach is busy on plans for bird of prey house, wolf pit, and buffalo house, for our zoological garden. The bird of prey house will be built of iron and wire, and will be 80 by 20 feet, and 40 feet high; probable cost, \$5,000.

Architect A. O. Elzner reports the following: Western German Bank building to be built on the corner of Twelfth and Vine streets, of sandstone, five stories high. The lower floor will be used by the bank as offices, and the upper floors will be used for offices and flats. There will also be a safety deposit vault on first floor. Extensive remodeling of large dwelling for Geo. Wildeman, Esq., for D. Baumgartner, Esq., a stone residence, two and a half stories, with tile roofing, twelve rooms, with hardwood finish, etc.

Columbia City, Ind.—Architect B. S. Tolan, of Fort Wayne, reports: For Whitley county, court house, 100 by 128 feet, stone, fireproof construction; cost, \$150,000; projected.

Clay Centre, Kan.—Architects W. R. Parsons & Son, of Topeka, report: Two-story brick schoolhouse, 75 by 85 feet; cost \$15,000; contract let May 9th.

Coolidge, Kan.—Architects W. R. Parsons & Son, of Topeka, report: Two-story stone school house, 70 by 80 feet; cost, \$11,000; under way; Hollaman, builder.

Curtis, Neb.—The M. E. Church society are building a church, to cost \$2,200; J. H. Adams, contractor. Furnace and furnishing goods are wanted. J. P. Hymer is chairman of the building committee.

Detroit, Mich.—Architects Pond Brothers of Chicago, report: Remodeling Detroit Opera House, five-story building, 100 by 142 feet, stores and offices in front, Masonic Hall in top story; cost \$50,000. For Ashley Pond, two-story and attic semi-detached residences, 50 by 65 feet, brick, furnace heat, closets and bath, stained glass, skylights, electric bells, wood mantels, etc.; cost about \$9,000.

Davenport, Iowa.—Architect F. G. Clausen reports: For Davenport Turner Hall Building Association, three-story brick building, 150 by 140 feet, to be used as turner hall and theater; estimated cost, \$70,000; projected; contracts not let. For John Hagebock, store building, 40 by 68 feet; cost, \$8,000; under way; separate contracts.

Des Moines, Iowa.—Architects Hackney & Merrill report: Outlook is more promising than for some time past. A great deal of residence work is under way. We have, at present, for Stacy Johns, two-story frame dwelling, 34 by 60 feet; cost, \$6,000; under way. For A. J. Baker, addition; cost, \$1,000. For Governor's Guards, brick and stone armory building, 66 by 132 feet; cost, \$15,000; projected. For J. H. York, three-story brick and stone store and hotel building, 40 by 110 feet; cost, \$15,000; under way.

Dubuque, Iowa.—Architect F. D. Hyde reports: For Staples & Vibber, two four-story brick stores, 43 by 114 feet, pressed brick and terra-cotta; cost \$15,000; under way. For D. C. Cram, two-story brick and shingle residence, 28 by 45 feet; cost \$3,500; under way.

Duluth, Minn.—Architects Willcox & Johnston, of St. Paul, report: Have prepared plans for the Pilgrim Congregational Church, to be built of red sandstone, slate roof, steam heat, closets, hardwood finish and tiling, stained glass, pews, cushions, organ, pulpit furniture; cost \$35,000; to be commenced at once.

Architects Burnham & Root, of Chicago, Ill., report: For John Culliford, six-story addition to brick hotel, 80 by 150 feet; cost not estimated.

Eaton, O.—Architect John A. Hascoster, of Richmond, Indiana, reports: For Andrew Hiestand, seven-room brick dwelling, slate roof; cost \$4,000; projected; also six-room frame dwelling, slate roof; cost \$2,500; projected.

El Dorado, Kan.—Architects W. R. Parsons & Son, of Topeka, report: For Masonic Society, stone and brick hall building, 55 by 106 feet; cost \$18,000; plans finished. For Woman's Christian Temperance Union, stone and brick building, 27 by 106 feet; cost \$8,000; plans finished.

Evansville, Ind.—Architects Reid Bros. report: For James L. Orr, three-story and basement block of stores, 124 by 150 feet, pressed brick and stone, rolled beams, plate glass, hand elevator, fire escapes, etc.; Masonic hall on third floor; cost \$50,000; contract for brickwork let. For J. W. James, three-story and basement office building, 50 by 65 feet, stone front, steam heat; cost \$15,000; contract not let.

Fremont, Neb.—Architect F. M. Ellis, of Omaha, reports: For Henry Fuhrman, three-story and basement store building, 44 by 125 feet, pressed brick fronts; cost \$13,000. For Episcopal Society, stone church building; cost not estimated.

Fort Smith, Ark.—Architects Nier, Hogg & Bryam, of Kansas City, Mo., report: For Sebastian county, stone, brick and terra-cotta court house and city hall, 84 by 100 feet; cost \$50,000; bids opened May 2.

Fort Wayne, Ind.—Architects Wing & Mahurin report: For V. M. C. A., three-story and basement brick, stone front building, 40 by 100 feet, tin roof; cost \$15,000; under way; separate contracts.

Architect H. W. Matson reports: For Edward Seidel, two-story brick and stone residence, 28 by 60 feet, slate roof; cost \$5,000; projected. For Judge L. M. Winde, three-story brick store and office building, 50 by 70 feet, tin roof; cost \$8,000; under way. For Fred Kraft and Jacob Balters, builders. For A. L. Griebel, two-story frame dwelling, 34 by 56 feet, slate roof; cost \$5,000; under way. For Fred Kraft, builder. For Samuel Biler, two-story frame dwelling, 32 by 54 feet; cost \$4,000; projected. For Berry street M. E. Church, brick and stone building, 60 by 150 feet, slate roof; cost \$25,000; projected. For Thomas Aher, three-story brick store building, 23 by 75 feet, tin roof; cost \$5,500; under way. For Wm. Moelering, builder. For Louis Brames, three-story brick factory building, 45 by 80 feet; under way. For Kraft & Balters, builders. For C. W. Jacobs, two-story brick dwelling, 34 by 60 feet, slate roof; cost \$5,300; under way. For Miller & Schall, builders. Also a number of dwellings ranging in cost from \$1,200 to \$2,000.

Garfield, Kan.—Architects W. R. Parsons & Son, of Topeka, report: Two-story brick and slate school house, 45 by 60 feet; cost, \$6,000.

Guelph, Ont.—Season is very late; prospects fair, compared with last year. Architect John Day reports: For John Hogg, block of four houses; cost, \$11,000; under way. For Kennedy & Son, builders. For J. E. McEldery, two semi-detached houses; cost, \$5,000; under way. For Kennedy & Son, builders. For Capt. Gordon, two semi-detached houses; cost, \$5,000; under way. For A. Brue & Son, builders. Also, smaller work, under way and projected, for different parties, and a block of stores for John I. Hobson, at Fergus.

Hartland, Kan.—Architects W. R. Parsons & Son, of Topeka, report: Two-story brick and slate school building; cost \$11,000; plans finished.

Havana, Ill.—Architect W. A. Corwine of Lincoln, reports: For Mason County, one-story, brick, fireproof office building 60 by 88 feet, tin roof, stone floors, iron beams, corrugated ceilings with concrete fillings; cost \$10,987. Wm. M. Allen, of Peoria, contractor.

Hope, Kan.—Architect Geo. W. Shaffer, of Abilene, reports: For W. P. Robinson, two-story brick and stone bank and dwelling 25 by 60 feet; passenger elevator, vaults, tin roof, stained glass; cost \$6,000; under way.

Hudson, Wis.—Architects Allen & Patten of Minneapolis, Minn., have prepared plans for the Board of Education for a two-story brick and stone school building, galvanized iron cornices, hardwood finish and tiling, hot air heat, stained glass, etc.; cost \$18,250; contract awarded to Thos. Rundell, of Mankato, Minn., Simon Hunt, Supt. of schools.

Hutchinson, Kan.—Architect L. M. Wood of Topeka, reports: For Hutchinson Opera House Co., opera house building, 50 by 120 feet; cost \$40,000. For school board, two-story brick school building; cost \$13,000.

Architect E. P. Brink of Kansas City, Mo., reports: For Rock Island Hotel Co., four-story stone, brick and iron hotel building, 100 by 150 feet. Steam heat, electric lighting, marble tiles, all modern improvements; cost \$100,000; under way.

Independence, Mo.—Architects Nier, Hogg & Bryam of Kansas City, report: For McWilson Bros., three-story store building 86 by 148 feet; cost \$15,000; taking figures.

Kansas City, Mo.—Present condition is very good, and outlook is for a very busy season.

Architect E. P. Brink reports: For Tullis & Ray, fourteen three-story and basement residences, 280 by 40 feet; brick and stone, slate and gravel roof; cost \$90,000; under way. T. C. Carpenter, foreman of work. For H. A. Garland, block of eighteen four-story residences, 370 by 40 feet; stone and brick, slate roof; French Renaissance style; natural gas; mantels in every room; cost \$130,000; under way. W. L. Powell, foreman of work. For R. E. Higgs, block of ten residences 230 by 38 feet; stone, iron and brick; all modern improvements; cost \$75,000; under way. Jacob Michler, foreman of work. For Evans & Sturtevant, eight stone and brick residences, 146 by 50 feet; slate roof, furnace heat; cost \$60,000; under way. For F. C. Marsh, three elegant residences, 68 by 62 feet; brownstone front, slate roof, furnace heat; all modern improvements; cost \$25,000; under way. Mr. Stremple, foreman of work. For Wm. H. Winants, residence 36 by 60 feet; pressed brick, stone trimmings, slate roof, furnace heat; modern improvements; cost \$12,000; under way. Mr. Stremple, foreman of work. For R. E. Higgs, three stone residences 50 by 40 feet; slate roof, galvanized iron cornices and bays; steam heat; cost \$30,000; under way. Jacob Michler, foreman of work.

Architects Nier, Hogg & Bryam report: For Ferguson & Albright, store building 96 by 100 feet; cost \$25,000. For W. M. Abernathy, residence 31 by 60 feet; cost \$7,000; preparing plans.

Kaukauna, Wis.—Architects H. C. Koch & Co., of Milwaukee, report: For M. L. S. & W. R. R., repair shops 80 by 200 feet; cost \$14,000; contract not let.

Kearney, Neb.—Architect F. M. Ellis, of Omaha, reports: For State Industrial School, two family buildings, 50 by 54 feet, one bakery building, 50 by 32 feet, laundry building, three stories, two out houses; all brick; cost \$80,000; contracts not let.

Lake Forest, Ill.—Architect S. M. Randolph, of Chicago, reports: For Calvin Durand, additions, etc., to residence; cost \$10,000.

Lemars, Ia.—Architects Martin & Batwell of Sioux City, report: For C. H. Kluckholm, brick block, 60 by 90 feet; cost \$12,000; under way; J. H. Partridge, builder. For J. H. Partridge, brick block 25 by 100 feet; cost \$8,000; under way. J. H. Partridge, builder.

Lincoln, Ill.—Architect W. A. Corwine reports: For Vincent Cherney, alterations, etc.; cost \$1,000. For Jos. Landaur, alterations, etc.; cost \$1,100. Fair outlook; mechanics in building trades are all busy.

Lincoln, Neb.—Architect F. M. Ellis, of Omaha, reports: For H. T. Clark, four-story store building, 142 by 100 feet, pressed brick front, cost \$75,000; under way. Architect Wm. Gray reports: For Grant Sheldon, two-story, attic and basement residence, 64 by 65 feet, slate roof; cost \$20,000; Jensen, builder. For same party, three-story and basement brick and stone store and office building, 24 by 142 feet, tin roof; cost \$15,000; plans on the boards. For same party, three-story and basement brick store and tenement building, 51 by 74 feet, tin roof; cost \$12,000; plans on the boards. For Miss M. Seilbridge, three-story and basement store, office and tenement building, 25 by 142 feet, brick and stone, tin roof; cost \$16,000; just commenced. For English Lutheran Society, one-story and basement building, 50 by 84 feet; plans completed. For A. Swing, two-story frame dwelling, 35 by 53 feet; cost \$4,200; J. V. Consaul, builder. For Bentz & Swing, three-story store and tenement building, 51 by 60 feet, brick and stone, tin roof; cost \$8,000; C. H. Miller, builder. For C. O. Strickland, three-story store and office building, 23 by 90 feet, brick and stone, tin roof; cost \$8,000; J. V. Consaul, builder.

Little Rock, Ark.—Architect Thos. Harding has planned for Walter Whitney, a very handsome residence.

Architect M. A. Orloff has planned a two-story office building for Samuel Smith.

Great activity in small residence work, but little of importance. Bids will be received until June 6, by the Board of Penitentiary Commission for repairs on Penitentiary building; Estimated cost \$10,000.

Logansport, Ind.—Architect John S. McKean, of Chicago, Illinois, reports: For Cass County, court house, 45 by 125 feet; pressed brick, stone trimmings; cost \$45,000.

Lyons, Kan.—Architect L. M. Wood of Topeka, reports: For T. A. Butler, two-story frame residence 48 by 70 feet; cost \$9,000.

Marmouth, Ind.—Architect H. W. Matson of Fort Wayne, reports: Brick and stone school building 34 by 48 feet; slate roof; cost \$4,000; not yet commenced.

Marquette, Kan.—Architects Abbott & Hopenschild, of Salina, reports: For Bank of Marquette, two-story brick bank building, 25 by 80 feet; I. O. O. F. hall on second floor; felt roof; cost \$5,000; bids advertised for. For J. S. Winne, two-story brick building, 25 by 80 feet; cost \$4,000; bids advertised for.

Mason City, Ill.—Architect W. A. Corwine of Lincoln, reports: For Well Houseworth, two-story frame dwelling 28 by 44 feet; cost \$1,800; projected.

McPherson, Kan.—Architect Geo. W. Shaffer of Abilene, reports: For E. G. Clarke, two-story frame dwelling 50 by 63 feet; closets and bath; hardwood and California redwood finish, mantels, steam heat; cost \$9,000; projected.

Architects W. R. Parsons & Son of Topeka, report: Three-story brick high school building 90 by 90 feet; cost \$24,000; plans prepared and bids called for.

Milwaukee, Wis.—Building outlook is favorable unless the carpenters should strike, in which event building operations would be stopped.

Architects K. C. Koch & Co., report: For B. J. Johnson & Co., five-story brick store and factory building 50 by 150 feet; cost \$24,000; under way. P. Van Roo & Co., builders. For G. W. Ogden & Co., four-story and basement store and factory; brick building 60 by 125 feet; cost \$23,000; under way. Bently & Strachota, builders. For E. R. Bankke, block of six three-story brick dwellings 60 by 122 feet; cost \$22,500; under way. P. Van Roo & Co., builders. For Henry Niblein, brick residence 44 by 72 feet; also stable; cost, \$30,000. Wm. Pilger, builder. For G. H. Heineman, brick residence 42 by 68 feet; also barn; cost \$22,000; under way. F. L. Vogle & Sons, builders. For Leo Roth, brick residence 40 by 60 feet; cost \$11,000; under way. Jos. Buchanan, builder. For St. John's congregation, two-story and basement brick school building 48 by 86 feet; cost \$14,000. John Langenberger, builder. For J. H. Tweedy, Jr., two-story brick residence 40 by 55 feet; cost \$11,000. Ferge & Kiepper, builders. For City of Milwaukee, three-story brick school building 80 by 100 feet; cost \$24,000; under way. J. H. Lemcheck, builder. For Wm. Buorlein, brick and frame residence, 32 by 50 feet; cost \$8,000; projected. For J. W. Johnke, frame dwelling 21 by 44 feet; cost \$2,500; under way. John Buchanan, builder.

Mobile, Ala.—Architect James H. Hutchison reports: Present condition and outlook is excellent. For Theo. Guesnard two-story, double frame cottage; cost \$5,250; under way. J. P. Emerich & Son, builders. For Christ's Church, lecture rooms, etc.; cost \$7,500; preparing plans. For Owen Farley, two-story iron veranda, 68 feet long; cost \$2,000; under way. A. Kling, builder. Also a number of cottages, repair jobs, etc., costing from \$1,800 to \$3,500 each, and aggregating \$17,600.

Monroe, Wis.—Architects H. C. Koch & Co., of Milwaukee, report: For Jac. Karlen, three-story hotel building; cost \$25,000; contract not let.

Muncie, Ind.—Architect H. W. Matson of Fort Wayne, reports: For J. A. Goddard, two-story brick store building 40 by 90 feet; tin roof; cost \$6,000; projected.

Nickerson, Kan.—Architects W. R. Parsons & Son of Topeka, report: Two-story brick school house; cost \$11,000. Plans in preparation.

Norfolk, Neb.—Architect F. M. Ellis, of Omaha, reports: For State of Nebraska, additions, etc., to insane asylum. Two four-story wings, 40 by 115 feet; kitchen and chapel, 36 by 116 feet, two stories; laundry, boiler house, etc., 48 by 117 feet; all to be built of brick; cost \$90,000; contracts not let.

Omaha, Neb.—Architect F. M. Ellis reports: For Morris & Hober, three-story store building, 22 by 100 feet; pressed brick front; cost \$6,000. Oliver Smith, builder. For S. K. Brown, three-story store building, 66 by 88 feet; pressed brick front; cost \$25,000. For H. G. Clark, three-story flat building, 25 by 90 feet; pressed brick fronts, modern improvements; cost \$12,000. For Robert McConnell, six two-story residences, 25 by 40 feet. For D. Kerigton, two-story and basement residence, 40 by 60 feet; cost \$7,000. For J. French, two-story and basement residence, 32 by 50 feet; cost \$7,000. Also ten dwellings, average cost \$2,000 to \$3,000 each.

Petersburg, Va.—Architect Oscar Cobb, of Chicago, Illinois, reports: For Petersburg Musical Association, three-story theater building, 76 by 154 feet; pressed brick, terra-cotta and galvanized iron trimmings, tin roof, iron construction, fireproofing, skylights, stained glass, closets, bath, etc., electric bells, speaking tubes, electric lighting; seating capacity 2,500; cost \$40,000; work to begin June 1.

Peterson, Ind.—Architect H. W. Matson of Fort Wayne, reports: Brick and stone school building 34 by 48 feet; cost \$4,000; not yet commenced.

Piersonville, Kan.—Architects W. R. Parsons & Son of Topeka, report: Two-story stone and slate school building 40 by 45 feet; cost \$4,000; under way. Contract let April 28.

Pratt, Kan.—Architects Proudfoot & Bird of Wichita, report: For First National Bank, three-story brick bank building 25 by 100 feet; tin roof; cost \$12,000; foundations let.

Richmond, Ind.—Outlook fair; prospects good for later in the season. Architect John A. Hascoster reports: For Richard Hart, two-story, eight-room frame dwelling, slate roof; cost \$3,000; under way. E. Lank, builder. For J. Emmons, two-story brick residence, eleven rooms, slate mansard roof and tower; cost \$5,300; taking figures. For E. Turner, six-room frame dwelling; cost \$1,500; projected.

Salina, Kan.—Architects Abbott & Hohenschild report: For Oscar Seily, two-story and basement and attic dwelling, 50 by 64 feet; Sterling pressed brick, Warrenburg stone trimmings, all modern improvements, speaking tubes, electric bells, hot and cold water, sanitary plumbing, modern design; cost \$10,000; ready for bids. For Walter F. Williams, two-story frame dwelling, 30 by 40 feet; cost \$2,000; ready for bids. Good opportunity for a good contractor; also stock brick contractor. Have several more buildings on the boards.

Sioux City, Ia.—Architects Martin & Batwell report: For Joseph Sullivan, frame cottage 29 by 40 feet; cost \$2,000; under way. Townsend & Wakefield, builders. For Charles E. Foster, frame cottage 25 by 48 feet; cost \$2,800; under way. D. M.

Killian, builder. For E. E. Selmsler, frame cottage 26 by 50 feet; cost \$3,300; under way. M. A. Corneau, builder. For Jonas Cleland, frame dwelling 38 by 68 feet; cost \$5,000; projected. For Dr. J. M. Knott, brick, stone and terra-cotta dwelling 44 by 63 feet; cost \$10,000; projected. For Geo. W. Felt, alterations and additions to brick dwelling; cost \$3,000; projected. For German Catholic Society, two-story brick school building; cost \$5,000; projected. For I. C. R. R., passenger station 16 by 44 feet; under way. Revising and elaborating new opera house at an increased cost of \$20,000; brick, cutstone and terra-cotta.

Architect Oscar Cable, of Chicago, Illinois, reports: For Chamber of Commerce, three-story opera house, 85 by 150 feet; pressed brick, terra-cotta trimmings, galvanized iron cornices, slate or tin roof, iron construction, fireproofing, skylights, stained glass, closets and baths, hardwood finish, mantels, electric lights, bells, speaking tubes, etc.; cost \$50,000; seating capacity about 32,000.

South Whitley, Ind.—Architects Wing & Mahurin of Fort Wayne, report: For School Board, James Arnold, trustee, two-story brick school building, 71 by 69 feet; slate roof and tower; Rutan heating and dry closets; cost \$12,000; under way. Separate contracts.

Sparta, Wis.—Architects H. C. Koch & Co., of Milwaukee, report: For State of Wisconsin, School for Independent Children, three buildings; cost \$48,000; contracts not let.

Springfield, Ill.—Present condition good, and outlook better. Indications promise an unusually good season.

Architects Bullard & Bullard report: For Second M. E. Society, one and two-story church building, 60 by 100 feet; to be built of Grafton stone, with Berea sandstone trimmings, slate roof, copper cornices, stained glass, closets, steam heat; cost \$26,000; under way. J. S. Culver, mason; Hullinger & Son, carpenters; Henson Robinson, slate contractor. For C. W. Freeman, three-story and cellar warehouse, 40 by 60 feet, brick, tin roof, elevator, and platform scales; cost \$5,000; drawings made. Hullinger & Son, carpenters; balance day work. For J. M. Britton & S. D. Scholes, three-story and basement business building, 44 by 80 feet; tin roof; cost \$12,000; making sketches. For Christian Church, frame parsonage 30 by 48 feet; furnace heat; cost \$3,500; drawings completed.

Architect C. W. Shine reports: For Dr. H. J. Utley, two-story frame dwelling, 36 by 58 feet; cost \$5,500; contract not let. For E. F. Her, two-story frame dwelling, 44 by 60 feet; cost \$6,500; contract not let. For Dr. J. M. Dixon, remodeling dwelling; cost \$6,000; drawings completed.

St. Louis, Mo.—Following are the building permits issued during the month of April for buildings costing \$5,000 and upward: P. Oehler, three-story brick store and dwelling, 26 by 71 feet; cost \$6,000; C. Werner, builder. Ursuline Academy, four-story brick school building, 78 by 57 feet; cost \$14,000; W. C. Popp, builder. A. Cooper, six two-story brick dwellings, 105 by 41 feet; cost \$15,000; A. Cooper, builder. F. Hugerty, three two-story brick dwellings, 22 by 68 feet; cost \$18,000; F. Hugerty, builder. Mrs. M. A. Schepley, five-story store building, 34 by 110 feet; cost \$30,000; contracts sub-let. C. A. Hammerstein, two two-story brick dwellings, 42 by 63 feet; cost \$6,000; Uhri & Son, builders. Mrs. L. Irante, three two-story brick dwellings, 57 by 53 feet; cost \$7,000; C. Wehking, builder. A. Cooper, seven two-story brick dwellings, 170 by 65 feet; cost \$15,000; A. Cooper, builder. LaCade Gas Co., brick and iron gas house, 110 feet in diameter; cost \$70,000; contracts sub-let. J. Miller, two-story brick flats, 30 by 30 feet; cost \$5,000; L. J. Evans, builder. E. T. Terry, two-story brick carriage house, 50 by 70 feet; cost \$7,300; J. W. Barnes, builder. F. Wiedinghaus, two two-story brick flats, 36 by 63 feet; cost \$6,700; A. Gross, builder. For Mrs. A. S. Morrison, five-story brick store building, 56 by 100 feet; cost \$20,000; G. W. Farnum, builder. J. H. Willi, two-story brick store and dwelling, 36 by 63 feet; cost \$5,000. J. Murphy, three-story brick park house, 60 by 160 feet; cost \$20,000; M. Laine, builder. H. Burnett, three two-story brick stores and dwellings, 50 by 58 feet; cost \$14,000; J. B. Luedsay & Son, builders. J. F. Cordes, three-story brick store and dwelling, 24 by 75 feet; cost \$7,000; H. Schulte, builder. F. Runge, three-story brick store and dwelling, 25 by 80 feet; cost \$7,000; Kerr & Allan, builders. H. J. Linemann, two-story brick dwelling, 31 by 66 feet; cost \$3,000; Birke & Co., builders. Dr. H. Kinner, two-story brick dwelling, 39 by 72 feet; cost \$7,000; Francisco & Sanguint, builders. Mrs. F. Hindes, two-story brick dwelling, 38 by 46 feet; cost \$7,000; S. P. Johnson, builder. M. Backer, two-story brick dwelling, 23 by 55 feet; cost \$5,000; J. H. Frye, builder. G. O. Hall, two-story brick dwelling, 24 by 55 feet; cost \$6,500; G. O. Hall, builder. Mrs. J. E. Fisher, two-story brick dwelling, 42 by 50 feet; cost \$6,500; Kohlmeier & Son, builders. R. W. Shapleigh, two-story brick dwelling, 39 by 40 feet; cost \$9,000; F. Hollemeyer, builder. L. Schaiff, two-story brick dwelling, 40 by 70 feet; cost \$10,000; S. L. Jones, builder. S. L. Culver, two-story brick dwelling, 32 by 64 feet; cost \$15,000; A. E. Cook, builder. Mrs. L. H. Spencer, two-story brick dwelling, 56 by 36 feet; cost \$7,000; H. E. Roach, builder. H. K. Daves, two-story brick dwelling, 50 by 52 feet; cost \$5,000; H. K. Daves, builder. C. D. Knox, two-story brick dwelling, 35 by 50 feet; cost \$12,000; Kerr & Allan, builders. Mrs. K. Clark, two-story brick dwelling, 40 by 52 feet; cost \$8,500; Kerr & Allan, builders. B. J. Stoffel, two-story brick dwelling, 35 by 33 feet; cost \$5,000; C. Linnenkohl & Co., builders. A. Fehner, two-story brick dwelling, 40 by 70 feet; cost \$23,000; A. Fehner, builder. C. Vieths, two-story brick dwelling, 40 by 73 feet; cost \$23,000; sub-let. Mrs. J. O'Fallon, three-story brick dwelling, 25 by 80 feet; cost \$8,600; B. Brady, builder. A. Cooper, six two-story brick dwellings, 102 by 49 feet; cost \$14,000; A. Cooper, builder.

St. Paul, Minn.—Architects Willcox & Johnston report: For W. C. Riley, block of seven houses, pressed brick with red sandstone trimmings, slate roof, copper cornices, granite columns, wrought iron grilles, plate and stained glass, skylights,

closets and bath, steam heat and power, hardwood finish and tiling, electric bells, speaking tubes, wood mantels, electric lights, dumb waiters, also boiler house; cost \$70,000; F. O'Halloran, F. Komer and Butler Bros., contractors. For Dr. Wharton, block of four dwellings, brick, red sandstone trimmings, slate roof, skylights, closets and baths, stained glass, hot air heat, hardwood finish and tiling, wood mantels, electric bells, speaking tubes, dumb waiters; cost \$20,000; Ulmer & Smith, Nickel & Dodge and Miller & Doyle contractors. For Cary & Bement, double dwelling, pressed brick, red sandstone trimmings, slate roof, skylights, closets and baths, stained glass, steam heat, hardwood finish and tiling, wood mantels, electric bells, speaking tubes, dumb waiters; cost \$20,000. For Geo. C. Stone, double dwelling, pressed brick, red sandstone trimmings, slate roof, skylights, closets and baths, stained glass, hardwood finish and tiling, steam heat, wood mantels, electric bells, dumb waiters; cost \$25,000. For T. L. Schurmeier, three-story residence, pressed brick, brownstone front, slate roof, closets and bath, stained glass, steam heat and power, hardwood finish and tiling, wood mantels, electric bells, speaking tubes, dumb waiters, conservatory; cost \$40,000. City and County Hospital, pressed brick, red sandstone trimmings, slate roof, fireproofed, closets and baths, freight elevators, steam heat and power, hardwood finish and tiling, slate floors, electric bells and lighting, dumb waiters and ventilating fans; cost \$50,000. For School Board, Van Buren School building, brick, stone trimmings, galvanized iron cornices, slate roof, Rutan system of heating, ventilating and dry closets, hardwood finish and tiling, etc.; cost \$25,000.

Architect A. F. Gauger reports: For James Muir, two-story frame residence, 50 by 70 feet, slate roof, closets and bath, stained glass, skylights, steam heat, hardwood finish and tiling, electric bells, speaking tubes, mantels, dumb waiters, conservatory; cost \$12,000. For C. Larroos, two-story frame dwelling, 26 by 44 feet; cost \$2,400. For School Board, three-story and basement addition, 84 by 124 feet, to Humboldt School building, first story and basement brick, second story stone; cost \$35,000. Addition to Gorman School, two-story and basement, 78 by 52 feet, brick, stone basement and trimmings; cost \$15,000.

Architect C. A. Wallingford reports: For Adam Boyle, two-story frame dwelling, 30 by 55 feet; cost \$7,000. For G. W. McGinnilly, two-story frame dwelling, 26 by 50 feet; cost \$4,000. For C. L. Tracy, two-story frame dwelling, 26 by 50 feet; cost \$4,000. For John Norcott, two-story frame dwelling, 26 by 50 feet; cost \$5,000.

Toledo, O.—Architect H. W. Matson, of Fort Wayne, Ind., reports: For Chas. E. Kaufmann, six-story flat building, 45 by 110 feet, pressed brick, stone trimmings, plate and stained glass, elevators, etc.; cost \$15,000; projected.

Topeka, Kan.—Architect L. M. Wood, formerly of Haskell & Wood, reports: Steam heating, plumbing and water supply for State Reform School; cost \$33,000. For Daniel Cross, two-story frame residence, 40 by 66 feet; cost \$6,000; not let. For John Sebastian, two-story frame residence, 38 by 50 feet; cost \$5,000; not let. For Wallace McGrath, two-story residence, 30 by 45 feet; cost \$2,000. For W. F. McCarthy, two-story brick business block, 50 by 150 feet; cost \$12,000. For City Railway Co., five park buildings; cost \$25,000. For Wight Bros., three-story business block, 50 by 110 feet; cost \$18,000. For Ellinger & Furman, two-story business block, 50 by 65 feet; cost \$8,000.

Vietsburg, Miss.—Present condition good and outlook very good. Architect W. A. Stanton reports: For Vincent & Hayne, three-story store and office building, 55 by 73 feet, brick and stone, tin roof; cost \$10,000; projected. For S. P. Metzger, two-story frame dwelling, 60 by 73 feet, slate roof; cost \$9,000; under way; Curphrey & Mundy, builders. For S. Swartz, two-story frame dwelling, 49 by 72 feet, tin roof; cost \$6,500; projected. For S. Spengler, two-story frame dwelling, 60 by 92 feet, slate roof; cost \$16,000; projected. For D. Herman, one-story frame hall building, 85 by 65 feet, corrugated iron roof; cost \$3,000; under way; Curphrey & Mundy, builders; also other buildings in charge, costing from \$1,000 to \$1,600 each.

Weeping Water, Neb.—Architect F. M. Ellis, of Omaha, reports: For Congregational Society, stone church building, 50 by 110 feet; cost \$15,000.

Wichita, Kan.—Building outlook good. Architects Proudfoot & Bird report: For Garfield University, five-story brick and stone building, 230 by 200 feet; cost \$200,000; under way. J. H. Campbell, builder. For Judson University, four-story brick and stone building 70 feet front; cost \$100,000; projected. For Y. M. C. A., four-story brick and stone building 75 by 100 feet; cost \$75,000; foundations under way. G. Johnson, contractor. For O. Mathuson, three-story and basement brick and stone building 125 by 80 feet; cost \$40,000; under way. C. H. Elliott, builder. For Lawrence & Seaman, three-story brick and stone building 80 by 100 feet; tin roof; cost \$30,000; foundation let. F. Warneke, contractor. For H. R. Butler, three-story brick and stone building 75 by 100 feet; cost \$23,000; under way. C. H. Elliott, builder. For M. M. Fectheimer, four-story brick and stone building 25 by 130 feet; cost \$22,000. To be completed June 1. Day work. For Rudolph Hatfield, one-story cottage 50 by 64 feet; cost \$6,000; projected. For A. D. Wheeler, two-story pressed brick veneered dwelling 48 by 66 feet; cost \$12,000; under way. Day work. For C. E. Godfrey, two-story frame dwelling 40 by 54 feet; cost \$5,000; under way. For W. A. Norris, two-story frame dwelling 38 by 48 feet; cost \$4,000; under way. For C. A. Humble, two-story frame dwelling 30 by 36 feet; cost \$3,500; under way. F. O. Mathuson, two-story frame dwelling 46 by 54 feet; cost \$6,000; projected. For Mr. Rutan, two-story brick veneered dwelling 48 by 56 feet; cost \$8,000; under way. For G. C. Strong, two-story frame dwelling 40 by 52 feet; cost \$6,000; under way. For J. L. Dyer, two-story frame dwelling 48 by 64 feet; cost \$7,000; under way. W. H. Sternberg, builder. For R. H. Roys, two-story frame dwelling 34 by 50 feet; cost \$5,000; under way. Day work.

York, Neb.—Architect Wm. Gray, of Lincoln, reports: First Presbyterian Church, building, 55 by 64 feet; cost \$10,000; plans completed.

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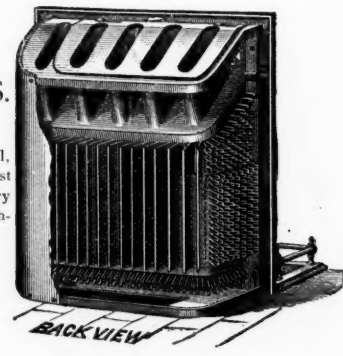
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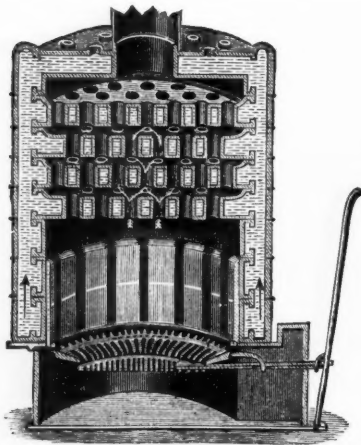
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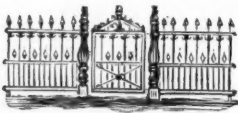
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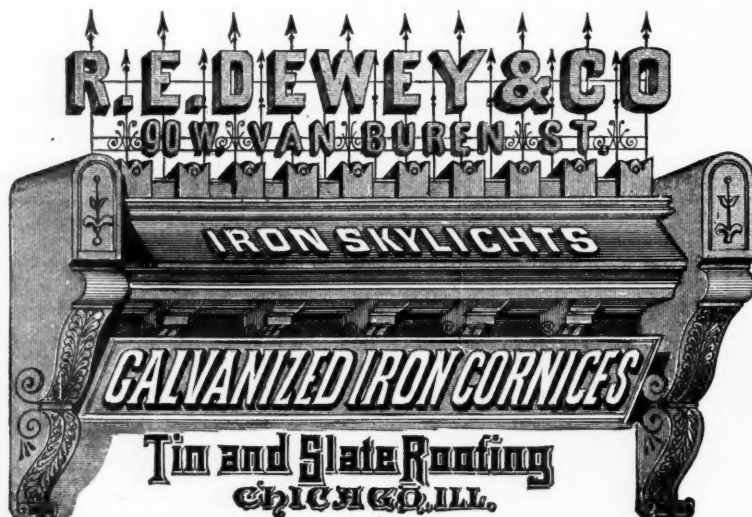
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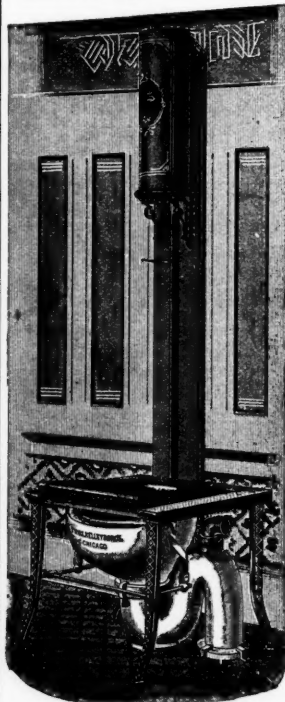
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[At Washington, D. C.]

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Sealed proposals for furnishing, delivering and putting in place complete, the gas fixtures and for furnishing and delivering the gilt rods required for the west and center wings of the Building for State, War and Navy Departments, in this city, will be received at this office until 12 M., on Wednesday, the 25th day of May, 1887, and opened immediately thereafter in presence of bidders.

Specifications, general instructions to bidders and blank forms of proposal will be furnished to established manufacturers of gas-fixtures on application to this office.

THOS. LINCOLN CASEY,
Colonel, Corps of Engineers.

FIREPROOF SHOP.

[At Springfield, Mass.]

Sealed proposals in triplicate, for building at the National Armory, Springfield, Mass., fireproof milling shop, complete, in accordance with plans and specifications to be seen at the commanding officer's office, will be received until 12 M., Monday, May 23, 1887, when they will be publicly opened. Blank forms and specifications supplied on application. Proposals to be indorsed on exterior of sealed envelopes, "Proposals for Building Milling Shop," and addressed to the Commanding Official, National Armory, Springfield, Mass.

The government reserves the right to reject any or all proposals or parts thereof.

A. R. BUFFINGTON,
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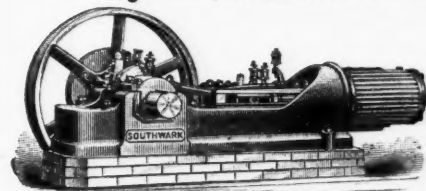
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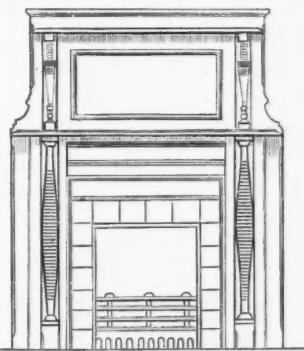
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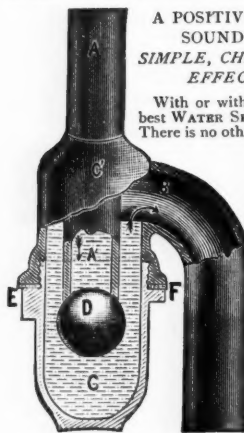
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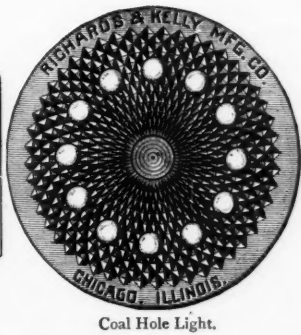
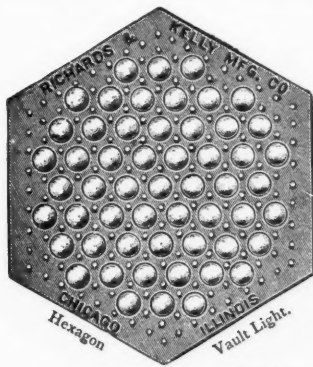
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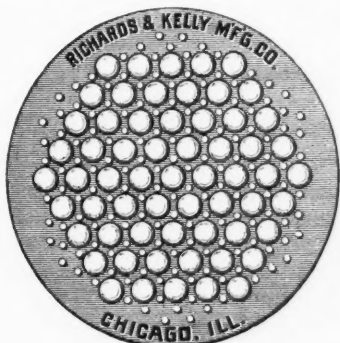
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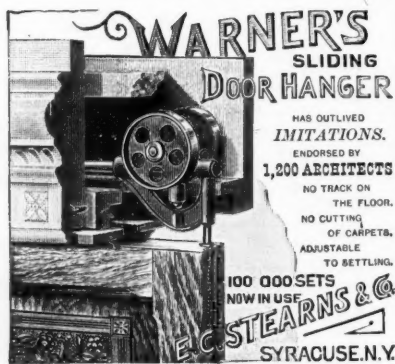
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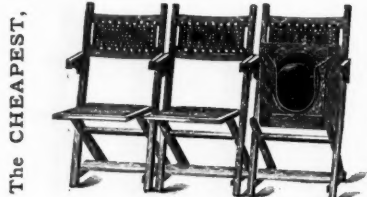
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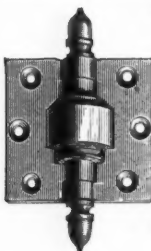
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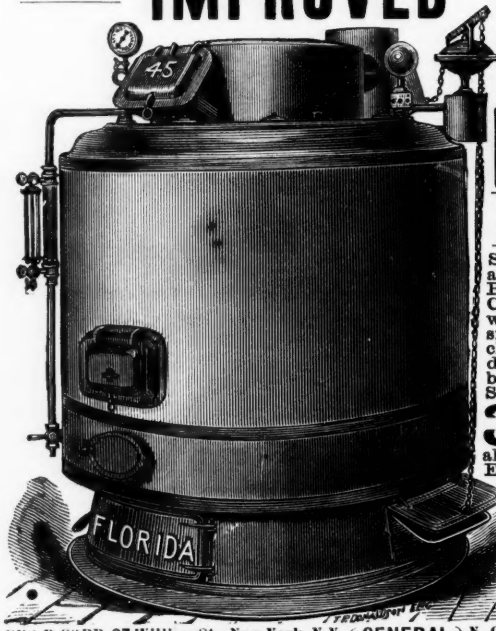
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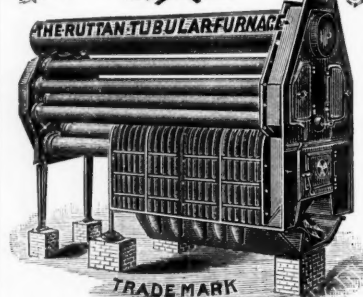
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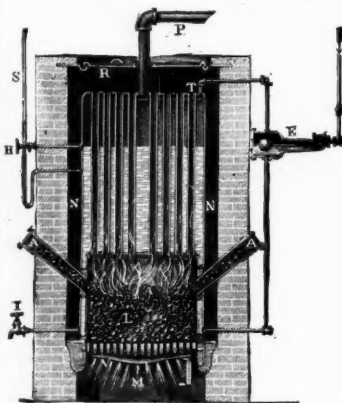
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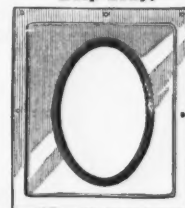
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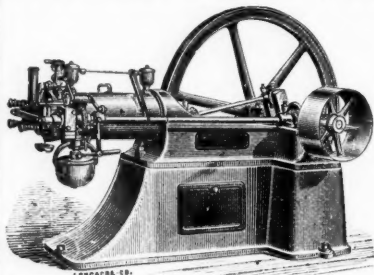
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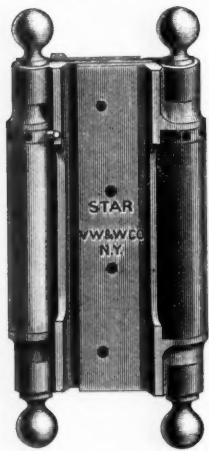
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Signed, **KENNETH McDONALD,**
State House Architect.

NOTICE TO CONTRACTORS.

Proposals are hereby invited until noon of May 23 for the erection of the West Tennessee Hospital for the Insane. They must be addressed to Austin Miller, chairman, Bolivar, Tennessee. Plans and specifications can be seen at the office of McDonald Bros., at Louisville, Ky., and at the office of Austin Miller.

The work contemplated embraces a large amount of brick-laying, carpenters' work, plastering, plumbing, tin and galvanized ironwork, and painting, and will also embrace a complete system of water works and steam heating, for which separate contracts will be made. The Asylum Commissioners have contracted for and have now on hand a large stock of brick, with every prospect of a supply as rapidly as may be demanded. The most of the foundations have already been put in, and work can be commenced immediately with a large force. For further information address McDonald Bros., architects, Louisville, Ky.

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The Board of Commissioners of Vanderburg county, Indiana, will receive competitive plans for a new court house for said county, at Evansville, Indiana. Architects competing will deposit their plans with the Auditor of said county, on or before the 15th day of June, 1887, at 4 o'clock, P. M.

The cost of the building completed must not exceed four hundred thousand dollars (\$400,000) and must be constructed strictly fireproof throughout the entire structure. Said court house is to be located upon a lot of ground 300 by 300 feet square, and to have four fronts, with grand entrance fronting the streets bounding said lot or court house square. Said plans must be of a uniform method of presentation, drawn to a uniform scale of one-eighth (1/8) of an inch to the foot, put up in portfolio form. Said drawings must be free from all coloring, and done only in black lines and pen shading. Each design shall consist of plans of foundations, each floor, roof, plan, transverse and longitudinal sections through the building. Elevations of the four fronts of said building with such details as will be necessary to clearly develop the principal parts of construction. Each design shall bear only the motto of the author. No plans will be considered which do not conform to these requirements.

The Board of Commissioners will pay to the architects of the three best plans the following sums, to wit: For No. 1, the sum of \$500; for No. 2, the sum of \$300; and for No. 3, the sum of \$200; the said premiated plans to become the property of the county upon the payment of said premiums, with the right to use the whole, or any part, or any modification thereof, without further claim from the authors for compensation or employment.

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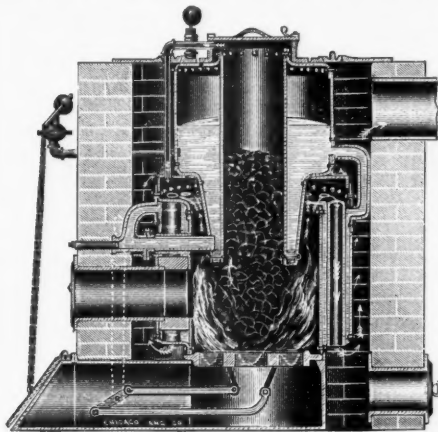
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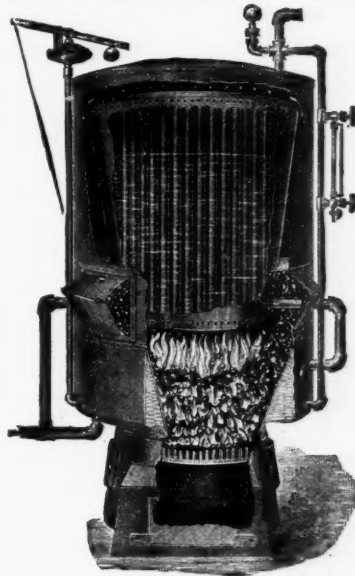
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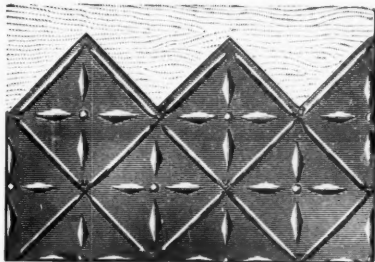
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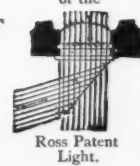
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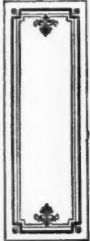
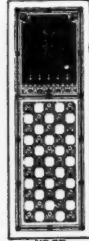
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NO. 130 \$2.50 per sq. ft.	NO. 131 \$1.50 per sq. ft.	NO. 132 \$2.00 per sq. ft.	NO. 133 \$1.50 per sq. ft.					NO. 134 \$1.25 per sq. ft.	NO. 135 \$1.25 per sq. ft.	NO. 136 \$1.50 per sq. ft.	NO. 137 \$2.00 per sq. ft.

											
NO. 138 \$1.75 per sq. ft.	NO. 139 \$1.50 per sq. ft.	NO. 140 \$1.75 per sq. ft.	NO. 141 \$1.50 per sq. ft.	NO. 142 \$1.50 per sq. ft.	NO. 143 \$1.50 per sq. ft.	NO. 144 \$1.25 per sq. ft.	NO. 145 \$1.50 per sq. ft.	NO. 146 \$1.50 per sq. ft.	NO. 147 \$1.75 per sq. ft.	NO. 148 \$1.75 per sq. ft.	NO. 149 \$1.50 per sq. ft.

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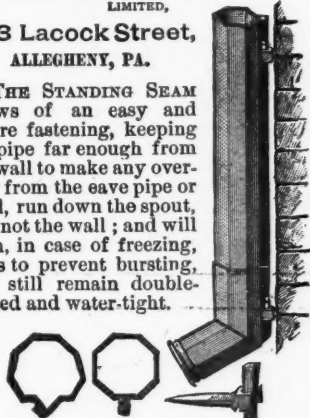
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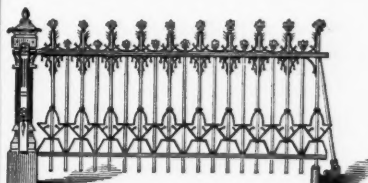
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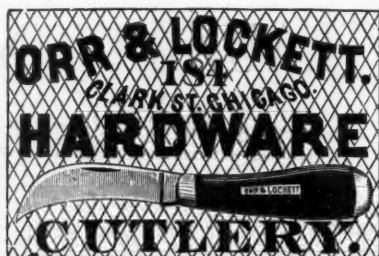
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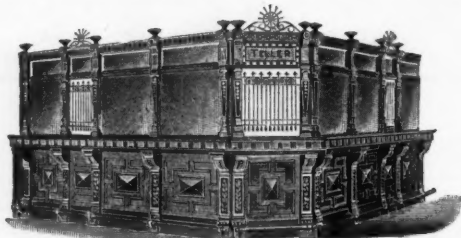
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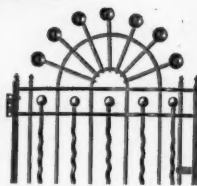
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